

LA NUIT DE WALPURGIS.

N° 27.

ENTR' ACTE.

ACTE V.

Allegro. (♩. = 104)

Flute. *ff* à 2.

Petite Flute *ff*

Hautbois. *ff* à 2.

Clarinettes en St. b. *ff*

Bassons. *ff*

Cors en MI b. *ff*

Cors en UT. *ff*

Trompettes en UT. *ff*

Trombones. *ff*

Timbales SOL UT. *ff*

Cimbales et G.^{se} C.^{se} *ff*

Tam - Tam. *ff*

Allegro.

Violons. *ff*

Altos. *ff*

FAUST.

MÉPHISTOPHÉLÈS

1^{rs} et 2^{ds} Dessus. (deux follets)

Ténors. (Sorciers)

Basses. (Sorciers)

Violoncelles. *C^{me} la C.B.* // // // //

Contre-Basses. *Allegro.*

Rideau.

Fl.

Hautb.

Clar.

B^{ns}

Cors

Tromp.

Tromb.

Timb.

Cimbal C. C.

V^{ns}

Altos.

Vlle Col C. B.

C. B.

Très long.

All^o leggiero. (96 ..)

Hautb.

Divisés.

V^{ns} Divisés.

Vlle et C. B.



Fl.

Hautb.

vns

Dessus.

p

Dans les bruyères Dans les roseaux Parmi les pierres

vns

Dessus

Et sur les eaux De place en place Percant la nuit S'allume et passe Un feu qui luit

Fl.

Clar.

Bns

Cors en Mi \flat

vns

Dessus.

Alerte a - ler - te! De loin, de près, Dans l'herbe

Clar. *p*

B^{ns} *p*

Cors en Mi b.

Divisés.

p

p

Divisés.

Sous les cy-pres Mou - van - tes flam - mes Ray - ons gla -

villes seuls

p

Clar. *p*

p

p

p

p

villes - ces Ce sont les a - mes Des tré - pas - ses

p

Fl.

Clar.

Cors en Ut

Divisés

Unis.

ca sont les a - mes Des tré - pas - ses

Fl. *1^o*

Hautb.

Clar. 1^o *pp*

B^{ns} 1^o *pp*

Cors en Ut.

vns

D. *v^{lle}* Ce sont les âmes Des tré-pas ses!...

C. B. *pp*

C. B. *pp*

Fl.

Clar.

Cors en Ut.

vns

Unis.

Clar

Cors en Ut. 2^{do}

Tromb.

Timb.

Allegro. *p*

vns

p

p 3 3

p 3 3

C^{me} la C.B. // // // //

pizz.

p

Cors en Ut. poco - - a - - poco

Tromb. poco - - a - - poco

Timb. poco - - a - - poco

vns poco - - a - - poco

poco - - a - - *poco*

// // // //

poco - - a - - *poco*

Cors en Ut. cre - - - - - seen - - - - - do - - - - -

Tromb. cre - - - - - seen - - - - - do - - - - -

Timb. cre - - - - - seen - - - - - do - - - - -

Vns cre - - - - - seen - - - - - do - - - - -

cre - - - - - seen - - - - - do - - - - -

cre - - - - - seen - - - - - do - - - - -

cre - - - - - seen - - - - - do - - - - -

cre - - - - - seen - - - - - do - - - - -

cre - - - - - seen - - - - - do - - - - -

447
Vidca

Hautb. 1^o

Clar. *f*

B^{ns} 1^o *f*

Cors en Mi b. *f*

Cors en Ut. *f*

Tromb. *f*

Timb. *f*

f

f

f

f

f *f* arco.

f *f* arco.

Rideau

440

Fl. 1^o

Hautb. *f*

Clar. *f*

B^{ss} à 2. *f*

Cors. 1^o

Tromb. *f*

Timb.

Viol. *f*

Viola *f*

Violoncelle *f*

Basson *f*

FAUST.

Récit.

Récit.

Arrête

Cors.

Tromb.

Viol. *sp*

Viola *sp*

Violoncelle *sp*

Basson *sp*

FAUST.

Mi^{bb}

Moe^{bb}

Tout

Ou sommes nous?

N'as-tu pas promis de m'accompagner sans rien di_re

Dans mon em_pi_re! I.

f

sp

sp

f

Tromb. 2^o

Violons p

Violoncelles p

Viola et C.B. ci, docteur, tout m'est sou - mis Voi - ci la nuit de

Fl.

Hautb.

Clar.

B^{ns}

Cors.

Tromb.

Wal - pur - gis

Dessus.

Ténors.

Basses.

cre - scen - do.

cre - scen - do.

cre - scen - do.

cre - scen - do.

cre - scen - do.

cre - scen - do.

cre - scen - do.

cre - scen - do.

Voi - ci la nuit de Wal - pur

Voi - ci la nuit de Wal - pur

Voi - ci la nuit de Wal - pur

Voi - ci la nuit de Wal - pur

4

Allegro.

ff

Fl.

Hautb. a 2.

Clar. a 2.

Bns a 2.

Cors en Mi2.

Cors en Ut.

Trompen Ut.

Tromb.

Timb.

Cimbret G.C.

Allegro.

ff

Vns.

Altos.

ff

ff

- gis! Hou - hou! hou - hou! hou - hou! hou

- gis! Hou - hou! hou - hou! hou - hou! hou

- gis! Hou - hou! hou - hou! hou - hou! hou

ff

C.B.

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part consists of multiple staves with dense chordal textures. The vocal lines include a recitative section labeled "Récit." at the top right.

Musical score for the second system, including vocal parts for Faust, Mephistopheles, and a chorus. The piano accompaniment continues with dynamic markings like *sp* and *ff*. The vocal parts include:

- FAUST.** (Soprano line)
- MEPHIST.** (Bass line)
- Chorus:** D (Tenor), T (Tenor), B (Bass) parts with lyrics "hou!"

Lyrics for Faust: Mon sang se gla - ce

Lyrics for Chorus: hou!

Handwritten annotations include "4 Faust" in red, "1", "2", and "4" in blue above the chorus lines, and a circled "459" in the Tenor line.

Cors en Ut Adagio.

Tromb.

p

p

p

p

Adagio.

tends — Je n'ai qu'un signe à fai — re Pour qu'i — ci tout change et s'é —

p

Adagio.

Cors en Ut

pp

Tromp.

ff

Tromb. 1^{re} et 2^e

ff

3^e Timb.

ff

pp Tam-Tam.

ff

ff

vns

clai — re —

SCÈNE et CHOEUR.

453

N^o 28.

And^{te} maestoso.

- Flûtes.
- Petites Flûtes.
- Hautbois.
- Clarinettes en SI b.
- Bassons.
- Cors en FA.
- Cors en UT.
- Trompettes en UT.
- Trombones.
- Timbales FA UT.
- Cimbales et G.^{sc} C.^{sc}
- Tam-Tam.
- Triangle.
- 4 Harpes.
- Violons.
- Altos.
- FAUST.
- MÉPHISTOPHÉLÈS.
- 1^{rs} et 2^{ds} Dessus.
(Courtisanes)
- Violoncelles.
- Contre-Basses.

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Flutes, Piccolo Flutes, Oboes, Clarinets in B-flat, Bassoons), brass (Horns in F, Horns in C, Trumpets in C, Trombones), percussion (Timpani in F and C, Cymbals and Gong, Tam-tam, Triangle), strings (4 Harps, Violins, Violas), and vocal parts (Faust, Méphistophélès, First and Second Sopranos/Courtisanes, Violoncelles, and Double Basses). The score is in common time (C) and features dynamic markings such as *pp*, *cres.*, and *f*. Performance instructions include *And^{te} maestoso.*, *Divisés.*, *pizz.*, and *arco.*. The score is divided into measures by vertical bar lines, and some parts have specific articulation marks like *tr.* (trill) and *acc.* (accents).

This page of handwritten musical notation contains approximately 18 staves. The notation is organized into several systems. The top system includes a treble clef staff with a key signature of one flat and a complex melodic line with many beamed notes. Below it are two more treble clef staves and a bass clef staff, all containing rhythmic accompaniment. The middle section features two bass clef staves, each with a trill (tr.) marking above the first measure. The lower section includes a grand staff (treble and bass clefs) with sixteenth-note passages and sixteenth-note figures, followed by two more treble clef staves and a final bass clef staff. The notation is dense and characteristic of 18th-century manuscript notation.

Handwritten musical score for multiple instruments, including strings and woodwinds. The score is divided into two systems. The first system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score features various musical notations such as notes, rests, slurs, and dynamic markings like "dim." and "p". There are also performance instructions like "changez en Pistons Si b." and "Unis.".

21 *II Viol*

F1.

Clar. *p dolce.* 1^o

B^{ns} *p dolce.* 1^o

Cors. 1^o *pp*

V^{ns} *pp*

Soli. *pp*

pp arco.

Jusqu'aux premiers feux du ma-tin A l'a-bri des re-gards pro-

Vllc et C. B. Unis

colla voce. Solo. *cres.* 3

colla voce. Solo. *cres.*

colla voce. Solo. *cres.*

colla voce. Solo. *cres.*

colla voce. Solo. *cres.*

colla voce. Solo. *cres.*

colla voce. Solo. *cres.*

colla voce. Solo. *cres.*

fa- nes Je t'offre une pla-ce au festin Des reines et des cour-tisa-

colla voce. Solo. *cres.*

pizz.

Fl. Maestoso assai.

P¹ Fl. *ff*
 Hautb. à 2. *ff*
 Clar. *f* *ff*
 Bns. *f* *ff*
 Cors. *f* *ff*
 Tromb. *f* *ff*
 Timb. *ff*
 Cimb. *ff*
 Tam-Tam. *ff*
 Triang. *ff*
 Harpes *ff*
 Maestoso assai.
 Vns. *f* *ff*
 M. *f* *ff*
 nes!
f Maestoso assai. *ff* arco.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of six staves, with the first two being treble clefs and the last four being bass clefs. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are two instances of the marking 'à 2.' in the upper right portion of the page. The middle section of the page features a pair of staves with a complex rhythmic pattern, possibly a double bass line, with a '3' marking above the first staff. The bottom system also consists of six staves, with the first two being treble clefs and the last four being bass clefs. The handwriting is clear and professional, typical of a composer's manuscript.

This page of a handwritten musical score, numbered 459, contains a complex arrangement for multiple instruments and voices. The score is organized into systems of staves. The upper systems include staves for strings (violin, viola, and cello/bass), woodwinds (flute, oboe, and bassoon), and brass (trumpet and trombone). The lower systems feature vocal parts, with the lyrics written below the notes.

The score includes various musical notations and dynamic markings:

- Dynamic markings:** *f* (forte), *p* (piano), *f pizz.* (forte pizzicato), and *pizz.* (pizzicato).
- Lyrics:** The French text "Que les coupes s'em-plis-sent Au nom des anciens." is written across the bottom of the page, with the word "Que" underlined in red.
- Handwritten annotations:** A blue ink signature or mark is present on the left side of the page, overlapping the vocal staff.

1^o
p dolce.

1^o
p dolce.

arco. dolce.
p

arco. p

arco. p

MEPHIST.

Rei - - nes de beau té De - - l'antiqui -

eux

Soli.
p arco.

p sempre pizz.

462

Fl.
Clar.
B^{ns}
Cors en Fa
Harpes.
V^{ns}
Divisés

pp
pp
pp
pp

te, Clé o patre aux doux yeux,

Fl.
Clar.
B^{ns}
Cors.
Harpes.
V^{ns}

pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

lone au front char-mant Lais-sez nous lais-sez-

165

Fl. *dim.*

Hautb. *dim.* *p 1^o* 1^o Solo.

Clar. *dim.* *p* *espress.*

B^{ns} *dim.* *p*

Cors. *dim.* *f* 1^o Solo.

Harpes. *p*

V^{ns} *dim.* *p*

M^e. *dim.* *p* (a Faust)

- nous au banquet prendre place un moment!

dim. *sempre pizz.*

Fl. *ff* à 2.

Hautb. *ff* à 2.

Clar. *ff* à 2.

B^{ns} *ff* à 2.

Cors. *ff* à 2.

Triang. *ff* à 2.

V^{ns} *ff* à 2.

M^e. *ff* à 2.

- lons! al - lons! Pour guérir la fièvre de ton cœur bles sé

ff *arçu*

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *f* (forte) and *pizz.* (pizzicato) are used throughout. Performance instructions like *rit.* (ritardando) and *arco.* (arco) are present. The score is marked with *1^o Tempo.* and includes a section labeled *1^o Tempo. Divisés*. The bottom system contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "Dessus. Prends cet te cou - pe Et que ta levre y puise foubli du pas - sé — Que les". The piano part continues with similar rhythmic complexity and includes *pizz.* and *arco.* markings. There are some handwritten annotations in blue ink on the page, including a large 'A' and some scribbles near the end of the piece.

Handwritten musical score for a multi-instrument ensemble and voice. The score consists of 15 staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses). The next five staves are for woodwinds (Flutes, Oboes, and Bassoons). The bottom five staves are for the vocal line and basso continuo. The music is in a major key with a common time signature. The vocal line includes the lyrics: "cou - pes s'em - plis - sent Au nom des an - ciens Dieux — que les".

Handwritten musical score for a ballet piece. The score consists of approximately 18 staves. The top section includes instrumental parts with various musical notations such as notes, rests, and slurs. A section of the score is marked with a large blue 'Ballet' and includes a double bar line. Below this, there are lyrics for a character named FAUST. The lyrics are: 'airs re - ten - tis - sent De nos accords joy - eux Vains re -'. The score includes performance instructions such as 'p' (piano), 'Unis.', and 'Soli.'. There are also some handwritten annotations in blue ink, including a large 'Ballet' and some markings on the right side of the page.

Ballet

FAUST.

airs re - ten - tis - sent De nos accords joy - eux

Unis.

p Unis.

p

p

Vains re -

p Soli.

Cors en Fa.

The first system of the score includes five staves. From top to bottom: Cors en Fa (first staff), Vins (second staff), Flûte (third staff), Basson (fourth staff), and Cello/Contrebasse (fifth staff). The lyrics for the Basson part are: "_ mords! ri - si - ble fo - li - e Il est temps que mon cœur ou -". The Cello/Contrebasse part is marked *p* and *sempre pizz.*

The second system of the score includes nine staves. From top to bottom: Flûte 1^{re} (first staff), Hautbois 4^e (second staff), Clarinette (third staff), Basson 1^{er} (fourth staff), Cors (fifth staff), Vins (sixth staff), Basson (seventh staff), Flûte 1^{re} (eighth staff), and Cello/Contrebasse (ninth staff). The lyrics for the Basson part are: "bli - e! Donne et bu - vons! buvons jusqu'à la li - e! donne et bu - vons buvons jusqu'à la li -". The Flûte 1^{re} part is marked *rit.*. The Vins part is marked *f pizz.* and *arco.*. The Basson part is marked *f pizz.* and *arco.*. The Flûte 1^{re} part is marked *f pizz.* and *arco.*. The Cello/Contrebasse part is marked *f pizz.* and *arco.*. The bottom-most staff is marked *sempre pizz.*.

CHANT BACHIQUE.

N^o 29.

All^o maestoso.

- Flûtes.
- Petites Flûtes.
- Hautbois.
- Clarinettes en Si b.
- Bassons.
- Cors en FA.
- Cors en UT.
- Pistons en Si b.
- Trombones.
- Timbales.
- Cymbales et G^{re} C^{re}
- Tam-Tam.
- Triangle.
- 4 Harpes.
- Violons
- Altos.
- BAÏST.
- MÉPHISTOPHÈLES
- 1^{er} Dessus.
- 2^{es} Dessus.
- Violoncelles.
- Contre-Basse.

The musical score is arranged in a grand staff format with multiple systems. The top system includes Flûtes and Petites Flûtes. The second system includes Hautbois, Clarinettes en Si b., and Bassons. The third system includes Cors en FA and Cors en UT. The fourth system includes Pistons en Si b. and Trombones. The fifth system includes Timbales and Cymbales et G^{re} C^{re}. The sixth system includes Tam-Tam and Triangle. The seventh system includes 4 Harpes. The eighth system includes Violons and Altos. The ninth system includes BAÏST. The tenth system includes MÉPHISTOPHÈLES. The eleventh system includes 1^{er} Dessus and 2^{es} Dessus. The twelfth system includes Violoncelles and Contre-Basse. The score features various musical notations including dynamics (ff), articulation (pizz.), and performance instructions (arco., Divises.).

Violin I

Violin II

Viola

Cello/Double Bass

Flute

Oboe

Clarinet

Bassoon

Contrabassoon

Vocal

Basso Continuo

FAUST.

Unis.

Doux nec- tar, dans ton i-

p

pizz.

cre

The musical score consists of the following parts:

- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Voice

Lyrics (French):

- scen - do
 - scen - do
 - scen - do
 - vresse Tien mon coup ense - ve - li Qu'un bai - ser de feu ca - resse Jusqu'au jour mon front pa - li! En -
 O doux nec - tar!
 O doux nec - tar!
 - scen - do

Performance instructions and dynamics:

- f** (forte)
- dim.** (diminuendo)
- p** (piano)
- arco** (arco)
- pizz.** (pizzicato)

1^o Solo.

cres. molto. *f*

cres. molto. *f*

cres. molto. *f*

cres. molto. *f*

cres. molto. *f*

cres. molto. *f*

cres. molto. *f*

tr.

p cres.

tr.

p cres.

arco *f* pizz.

cres. molto. *f* arco. *f* pizz.

cres. molto. *f* arco. *f* pizz.

cres. molto. *f* arco. *f* pizz.

cres. molto. *f*

- dors dans ton i - vres - se Mon cœur enseve - li! Dans la coupe enchantée, presse pour ja -

f doux nectar!

f doux nectar!

arco. *f* pizz.

p cres. molto. *f* pizz.

arco.

colla voce. Tempo.

This system contains the first vocal entry and piano accompaniment. The vocal line is written in a soprano clef. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The music features a mix of chords and melodic lines. The tempo is marked 'Tempo.' and the performance instruction is 'colla voce.'.

arco. colla voce. Tempo.

arco. *ff*

arco. *ff*

ff Divisés.

p

p

Soli.

p Unis.

This system continues the vocal and piano parts. The vocal line is now in an arco. (arco) performance style. The piano accompaniment includes dynamic markings such as *ff* and *p*. The tempo remains 'Tempo.' and the instruction is 'arco. colla voce.'.

Vo - lup -

MEPHIST.

Dans la coupe enchan - te - res - se Pour ja - mais buvons l'ou - bli!

Dans la coupe enchan - te - res - se Pour ja - mais buvons l'ou - bli!

Dans la coupe enchan - te - res - se Pour ja - mais buvons l'ou - bli!

ff

Soli.

colla voce. Tempo.

This system features the vocal line with lyrics. The lyrics are: 'Vo - lup - Dans la coupe enchan - te - res - se Pour ja - mais buvons l'ou - bli!'. The vocal line is written in a bass clef. The piano accompaniment includes dynamic markings such as *ff* and *p*. The tempo is marked 'Tempo.' and the instruction is 'colla voce.'.

colla voce. Tempo.

This system continues the vocal and piano parts. The vocal line is now in an arco. (arco) performance style. The piano accompaniment includes dynamic markings such as *ff* and *p*. The tempo remains 'Tempo.' and the instruction is 'colla voce.'.

Clar.
B^{ns}
Cors.
Harpes
V^{ns}
F.
D.

ere - - - - - seen - - - do

ere - - - - - seen - - - do

ere - - - - - seen - do

ere - - - - - seen - do

ere - - - - - seen - do

ere - - - - - seen - do

ere - - - - - seen - do

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

te! Devant tes char - mes Se re - veil - le le de - sir Lais - se

O vo - lupté

O vo - lupté

O vo - lupté

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

Hautb.
B^{ns}
Cors.
Harpes
V^{ns}
F.
D.

ere - - - - - seen - do

ere - - - - - seen - do

ere - - - - - seen - do

ere - - - - - seen - do

ere - - - - - seen - do

ere - - - - - seen - do

ere - - - - - seen - do

ere - - - - - seen - do

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

nous loin des a - lar - mes Au pas - sa - ge te sai - sir De - es - se, par tes

O vo - lupté!

O vo - lupté!

O vo - lupté!

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

Fl. 1^o

Fl. *p* *cresc. molto.* *f*

Hautb.

Clar. 1^o *cresc. molto.* *f*

B^{ns} 1^o *p* *cresc. molto.* *f*

Cors. *cresc. molto.* *f*

pon *cresc. molto.* *f*

Tromb. *cresc. molto.* *f*

Timb. *cresc.*

Cimb. *cresc.*

Tam-Tam.

Tiag. *cresc.*

Harpes. *cresc. molto.* *f*

vns *arco.* *f* *pizz.*

arco. *f* *pizz.*

arco. *f* *pizz.*

charmes Ré-veil-le le dé-sir!.. *ff* Et no-uyons l'amour en larmes dans la

O volupté! *ff*

O volupté! *ff*

cresc. molto. *f* *pizz.*

cresc. molto. *f* *pizz.*

Fl. Solo. *dolce.*

Clar. Solo. *dolce.*

B^{us}

Harpes. *dim. p*

V^{ns} *ppp*

MEPHIST. *ppp*

Que ton i - vresse O volup -

pizz. ppp

Cre -

Cors en Fa. *1^o*

Harpes. *pp*

- té é - touf - fe le re - mords Dans son cœur enchan - té O volup - té volup -

molto.

Plûtes. - scen - do *f* *fff*

Hautb.

Clar. *f* *fff*

Bos. cre - seen - do *f* *fff*

Cors. *fff*

Pist. *fff*

Tromb. *fp* *fff*

Tam-tam. *fff*

cre - seen - do. *f* *fff*

cre - seen - do. *f* *fff*

cre - seen - do. *f* *fff*

cre - seen - do. *f* *fff*

Mé. - té Que ton i - vresse étouffe les re - mords Dans son cœur enchan - té!..

cre - seen - do. *f* *fff*

arco. *f* *fff*

All^o molto.

All^o molto.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The middle section features a grand staff with treble and bass clefs, likely for a keyboard instrument. Below this is a section with multiple staves, possibly for a string ensemble or woodwinds, with various rhythmic and melodic patterns. The bottom section includes a bass line with the instruction "C^{1^{re}} la C. B. #" and a final melodic line. The notation is in a historical style, with many notes beamed together and various rests and ornaments used.

C^{1^{re}} la C. B. #

sec.

Timb.

Changez Uten Ré, Fa en Sol

479

5

Vns *pp*

FAUST. *pp*

MÉPH. *pp*

Qu'as tu donc? *fp*

Ne la vois-tu pas?... la!... devant nous....

pp

Clar. *pp*

B^{ns}

Vns *pp* *sempre.*

F. *pp*

Muette et blê-me!.. Quel étrange ornement Autour de ce beau cou!... Un ruban

pizz.

Clar. *pp* cre - - - - - scen - - - - - do -

B^{ns}

Vns *pp* cre - - - - - scen - - - - - do -

F. *pp* cre - - - - - scen - - - - - do -

rou - ge qu'elle ca - che Un ru - ban rouge étroit Comme un tranchant de

V^{le} et C.B. Unis.

pp

Hautb. 470

Clar. *ff*

Bass

Cors. *ff*

Tromb. *ff*

Timb. *ff*

Vns *ff*

ha - chel... Mar - gue - ri - te!... Je sens se dresser mes che - veux!...

Vle et C. B. Unis. *ff*

ff

Je veux la voir — Viens — je le

Fl. *ff*

p^{te} Fl. *ff*

Hautb. *ff*

Clar. # en Sib *ff*

B^{ns} *ff*

Cors en Fa *ff*

Cors en Ut *ff*

pon en Sib *ff*

1^{er} et 2^e Tromb. *ff*

3^e Timb. *ff*

Cimb: seules. *ff*

Triang.

Harpes.

Vins *ff*

ff

F. *ff*

veux ...

ville

C. me la C. B. // // // //

C. B.

Fl. *fff*

fff

à 2. *fff*

à 2. *fff*

fff

à 2. *fff*

à 2. *fff*

fff

fff

fff

fff
Cimb et G.C.

fff

fff

fff

fff

lle *fff*

C. B. *fff*

fff

This page of a handwritten musical score contains 18 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat). The score is marked with 'fff' (fortissimo) throughout. Several staves are marked 'à 2.', indicating a second ending or a change in articulation. The instruments listed include Flute (Fl.), Cymbals and Grand Cymbal (Cimb et G.C.), and Cymbal and Bass Drum (C. B.). The score is written in a clear, historical style with some ink bleed-through from the reverse side of the page.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into two main systems of staves. The upper system consists of ten staves, with the first five staves containing rhythmic patterns and the last five staves containing rests. The lower system consists of seven staves, with the first three staves containing complex rhythmic patterns and the last four staves containing rests. The notation includes various note values, rests, and dynamic markings such as *Col. C. B.* and *//*. The paper is aged and shows some staining.

Colo de Lambert
Senza

Col. C. B.

//

A handwritten musical score on aged paper, consisting of approximately 18 staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *tr* (trill) and *ff* (fortissimo). The score is organized into systems, with some staves containing rests or being otherwise empty. The handwriting is in dark ink, and the paper shows signs of age and wear.

Fin

Mod^{to} e maestoso (72 = ♩)

- Flûtes
- Hautbois.
- Clarinettes en LA.
- Bassons.
- Çors en MI :
- Çors en RÉ.
- Pistons en LA.
- Trombones.
- Timbales en LA RÉ.
- Tambour.(Caisse voilée)
- Harpe.
- Violons.
- Altos.
- MARGUERITE.
- FAUST.
- MÉPHISTOPHÉLÈS.
- Violoncelles.
- Contre-Basses.

Fl. *p*

Cl. *p*

B^{ns} *p*

Pist. *f*

Tromb. *f*

p

p

p

p

f *pizz*

tr

tr

Col. C. B. // //

B^{ns} *f* *tr*

Pist. *f*

Tromb. *f*

f

arco

arco

B^{ns}

Pist.

Tromb.

This system contains the first three staves of the score. The top staff is for B^{ns} (Bassoon), the middle staff is for Pist. (Piano), and the bottom staff is for Tromb. (Trombone). The music is in 4/4 time and includes various rhythmic patterns and dynamics.

Cl.

Solo.

Cre.

B^{ns}

Pist.

Tromb.

ff

ff

ff

Dim.

p

col. C. B.

ff

p

This system contains the remaining staves of the score. It includes Cl. (Clarinet), B^{ns} (Bassoon), Pist. (Piano), Tromb. (Trombone), and Cre. (Cello/Double Bass). The Cl. part has a 'Solo.' marking. The Cre. part has a 'col. C. B.' marking. Dynamics range from *ff* (fortissimo) to *p* (piano), with 'Dim.' (diminuendo) markings. The bottom staff includes a double bar line and a fermata.

(Rideau)

441

489

Fl. *ff* *à 2.* *Dim.* *p*

Hautb. *ff* *à 2.* *1^o Dim.* *p*

Cl. *ff* *Dim.* *p*

B^{us}

C^{ps} en RE *ff* *Dim.* *p*

Tromb. *ff* *Dim.* *p*

Timb. *ff* *Dim.* *p*

(Rideau) *f* *Dim.* *p*

Viol^l et C.B. *ff* *Dim.* *p*

Viol^l *ff* *Dim.* *p*

C.B. *ff* *Dim.* *p*

cl. *ff* *Allegro.*

B^{us}

C^{ps} en RE.

Viol^l *ff* *Allegro.*

C.B. *ff* *Allegro.*

Pizz

7

Handwritten blue ink scribble

Allegro.

C^{is} en MI: 2^o

Tromb.

p

p

Cre - seen - do -

Cre - seen - do -

Cre - seen - do -

Cre - seen - do -

Cre - seen - do -

Cre - seen - do -

Cre - seen - do -

Cre - seen - do -

Cre - seen - do -

Cre - seen - do -

Fl. a 2.

Hautb.

Cl. a 2.

B^{ns}

C^s en MI.

Tromb.

Flutes

C.B.

Hideaux

Fl.

Hautb.

Cl.

B^{ns}

C^s en MI.

Flutes

C.B.

Moderato. *non* 444

Hautb. C

Cl. Changez en Sib C

B^{ns} C

C^s en MI. Changez en FA. C

Pist. C

Tromb. C

FAUST. C

MÉPH. C

Violles et C-B. C

Le jour va lui - rel... On dresse l'é - chafaud!..

Handwritten notes:
 H
 Changez en Sib
 Changez en FA.
 p
 T
 Dim.
 p

Handwritten notes:
 ↓
 T

Handwritten note:
 Bass

B^{ns}

Pist.

Tromb.

mp

mp

Diéu sans *re*gard l'auguente à te sui - vre!... Le geôlier dort...

Handwritten note:
 C.B.

Pist.

445

495

Tromb.

Mép

Illes Voici les clefs... Il faut que ta main d'homme la dé- li- vie Laisse nous! Hâte toi!

FAUST.

MÉPH.

C.B.

Pizz.

Pizz.

Adagio.

Mép

moi, je veille au de- hors!..

And^{te}

Récit.

Fl.

Hautb.

Cl.

FAUST.

And^{te}

FAUST

Récit.

Illes et C.B.

Mon cœur est pé- ni- tie- de pou- voir

no30a

Mod.^{to} *Solo.*

Hautb. *Dim* *p*

cl. *Dim* *p*

B^{ns} *f* *Dim.* *p*

villes

C-B.

ó tortu-re! O source de regrets et de ternel re-mords!...

Mod.^{to}

Fl.

Hautb. *Cresc.*

cl. *1^o Cresc.*

B^{ns} *1^o Cresc.*

Crest

el - le la voi-ci la douce cré-a-tu-re Je-

Pizz.

Fl. Hautb. Cl. B^{is}

Dim. p

Cresc. Dim. p

Dim. p

Dim. p

Dim. p

Dim. p

Dim. p

tee au fond d'une pri- son Comme une vi- le crimi- nel - le Le désespoir

Dim. p

Dim. p

Cl. Clar. en Sib.

B^{is}

C^{rs} en RE.

Pizz. p

Pizz. p

Pizz. p

Pizz. p

3 3

ega, ra sa rai- son villes et C. B.

Son pauvre enfant... Dieul.

Pizz. p

Cresc. p

Cresc. p

Cresc. p

Cresc. p

Cresc. p

Cresc. p

Handwritten notes:
2/4
Pizz.
Pizz.

Handwritten note:
Pizz.

Hautb.

Down!

Cl.

B^{ns}

C^{rs} en RE

Pist^a en LA

Tromb.

Arco.

Arco.

Arco.

Vlles

Arco.

C.B.

Arco.

Moderato.

Hautb.

Cl.

B^{ns}

C^{rs} en FA

Divis.

Divis.

Divis.

Marguerite

Al!

c'est la voix du bien ai

Divis.

Pizz.

Handwritten annotations in blue ink: *Down!*, *clad*, *Soli.*, *Dist.*, and a large blue circled 'e'.

Printed lyrics: son pauvre enfant... tu - él... tu e par... tel... Margue-ri-te!.. Margue-ri-te!..

Handwritten annotations in red ink: *alto*, *f*, *imp.*, *p*, and a red bracket.

Handwritten annotations in blue ink: a circled '9' and a circled '4'.

Printed lyrics: Ah! c'est la voix du bien ai me!.. A son ap pel mon coeur s'est rani.

Handwritten annotations in red ink: *Marguerite*, *Al!*, and a red bracket.

B.^{ns} 649
 B. \flat \flat \flat

C^{ps} en R \acute{E} .

p *p*

p *p*

Mit. 3 3 3

FAUST. Au milieu de vos éclats de ri-re. D \acute{e} mons qui mentou- rez j'ai reconnu sa

Mor-gue-ri-te

B.^{ns} Cresc.

C^{ps} en F \acute{A} . 1^o Cresc.

C^{ps} en R \acute{E} . Cresc.

p Cresc.

Cre - seen - do.

Cre - seen - do.

Uniss. Cre - seen - do.

Mit. 3 3 3

voix! Sa main... sa douce main ma- ti-re... Je suis li- bre... il est

Mor-gue-ri-te...

Uniss. Cre - seen - do.

Arco. *p* Cre - seen - do.

B^{ns}

C^{rs}

10

Fl. 1^a Dol.

Cl. 1^a Dol.

B^{ns}

Dol. espress.

Et... je suis libre, il est là, je l'entends, je le vois ~~oui~~ c'est toi... je

elles et C. B.

Pizz.

Handwritten notes: Bass, Dim., p, s, Pizz., red box, red arrow

Fl. 1^a Dol.

Cl. 1^a Dol.

B^{ns}

Dol. espress.

oui c'est toi... je Cai - - ne. Les fers la mort

Cres.

Cres.

Cresc.

Cres.

Cresc.

Cresc.

11

Fl. Mouvt de la valse.

Hautb. *baut*

Cl. *f* Dim. *pp*

B^{ns} *f* Dim. *pp*

C^{rs} en FA.

C^{rs} en RÉ. *pp*

Mettez les sourdines.

Mettez les sourdines.

Mettez les sourdines.

MARG.

At - tends!...

coeur!...

alles et C. B.

Mettez les sourdines.

3
4

pp

pp

pp

Pizz.

ci la ru - e

V

M^{ite}

où tu m'as vu - e Pour la pre - miè - re fois

Detailed description: This system contains the first vocal phrase. The vocal line is on a soprano staff with a treble clef. The piano accompaniment consists of three staves: two treble staves and one bass staff. The lyrics are written below the vocal line. A red bracket underlines the words "où tu m'as".

cl. 1^o Solo.

ppp

V

M^{ite}

où vo - tre main o - sa

Detailed description: This system begins with a clarinet solo. The vocal line is on a soprano staff with a treble clef. The piano accompaniment consists of three staves: two treble staves and one bass staff. The lyrics are written below the vocal line. A red box highlights the word "cl." and the tempo marking "1^o Solo.". A "ppp" dynamic marking is present at the start of the clarinet line. A blue square and a blue arrow are handwritten annotations on the piano accompaniment staves.

Andantino.

V

M^{ite}

presque ef - fleu - rer mes doigts Ne permettez vous pas Ma

Arco

C. B.

Detailed description: This system is marked "Andantino.". The vocal line is on a soprano staff with a treble clef. The piano accompaniment consists of three staves: two treble staves and one bass staff. The lyrics are written below the vocal line. A red "ral" marking is written over the piano accompaniment. The word "Arco" is written below the bass staff. The initials "C. B." are written at the bottom left of the system.

Cl.
B^{ns}
1^o Solo.
p
C^{rs} en RE.
pp
Dolce
Dim.
bel - le demoi - sel - le Qu'on vous offre le bras Pour fai - re le che - min?...

pp
B^{ns}
pp
pp
pp
Non monsieur je ne suis demoi - sel - le ni bel - le demoi - sel - le ni bel - le
pp

Tempo.

Colla voce.

Et je n'ai pas besoin qu'on me donne la main
 Oui mon cœur se souvient... mais suis moi l'heure

Fl. Adagio.

Harpe.
 C-B.
 Non... res-te!... Reste en core et que ton

FAUST

4

3 4

12

Reste

Adagio

Mozart

Non... res-te!...

le parti en main

em ci

Reste en core et que ton

Fl.
 Cl.
 B^{ns}
 Harpe.
 Uniss.
 Cresc.
 Uniss.
 Cresc.
 Uniss.
 Cresc.
 Uniss.
 Cresc.
 bras, que ton bras Comme autre fois au mien senla ce!... Non...
 Uniss.
 Cresc.
 Pizz.
 Cresc.
 Viens, viens Margue ri te

pp
 Dim.
 pp
 Solo.
 pp
 Cresc.
 Uniss.
 Cresc.
 Cresc.
 Uniss.
 Cresc.
 Non! non... reste en co re
 Viens, viens, lu ons! Otez de suite les sordines. O Ciel!... el le ne mentend

Adagio.
 Lent.

Handwritten red bracket on the left margin.

Handwritten red 'X' mark on the vocal line.

Handwritten red bracket on the left margin.

All.^o moderato. (♩ = 100)

Flûtes.

Hautbois.

Clar en sib.

Bassons.

Cors en MI ♯.

Cors en RÉ.

Pistons en LA

Trombones.

Timb. SOL-RÉ.

Cymb et G-C.

Tambour
derrière la scène.

Harpes.

Dessus.

Ténors.

Basses.

Orgue.

Violons.

Altos.

MARGUERITE.

MAUST.

MEPHISTOPHELES.

Violoncelles.

C-Basses.

fff

changez vite en LA.

changez vite en UT.

changez le RÉ en UT.

All.^o moderato.

fff

pp

non!

pas!...

Mephisto

A. ler - tel - ler

Fl.

Hautb.

B^{ns}

Cor en MI^b

pp

vous

Alto

... dus...
villes et C-B. unis.

Si vous tardez en - cor' je ne m'enmè - le

MARG.

plus

villes et C-B unis.

Le dé - mon!!! le dé - mon!!! le vois

fp



Hautb. *cresc.*
 B^{ns} *cresc.*
 Cors MI *fp* *cresc.*
 tu la dans l'om-bre Fixant sur nous son œil de feu?...

fp *cresc.*

crescendo

Maestoso. Fl. *f* 1^o tempo. *dim.*
 Hautb. *f* *dim.*
 B^{ns} *f* *dim.*
 Cors. *f* *dim.*
 Tromb. *f* *dim.*
 Timb. *f* *dim.*

(Un temps pour la moitié de la mesure précédente.)

que nous veut-il? chas-se le du saint lieu

f *dim.*

Maestoso. 1^o tempo.

✓

L

3
4
13

B^{ns} à 2.

pp

pp

Cors à 2.

pp

Viol. *pp*

pp

pp

Vclles

pp

C-B. *pp* *pizz.*

pp

Cors

Viol.

f

f arco.

Quit-tons ce lieu som-bre le jour est le vél- De leur pied so-

2. me

X

E

no-... nos he-yeux frapper le pa- vé

Clar. *cresc.* *pp* *cresc.* *f* *cresc.*
Bⁿ *cresc.* *pp* *cresc.*
C^ors *cresc.* *pp* *cresc.*
Timb. *cresc.* *pp* *cresc.*
pp *cresc.* *f* *cresc.*
pp *cresc.* *f* *cresc.*
pp *cresc.* *f* *cresc.*
pp *cresc.* *f* *cresc.*
viens!.. sau- vous lat. peut être il en est temps en
v^{le} et C.B. *pp* *cresc.* *f* *pp* *cresc.*

Hautb. *p* *cresc.*
Clar. st^b. *cresc.* *f*
Bⁿ *p* *cresc.* *f*
C^ors *p* *cresc.* *f*
Timb. *cresc.* *pp* *cresc.* *f*
p *cresc.* *f* *cresc.*
p *cresc.* *f* *cresc.*
p *cresc.* *f* *cresc.*
Mon Dieu! prele - guez
co - re
p *cresc.*

Manuscript
Faust
viens
Mon Dieu!
prele - guez
co - re

Ritenuito.

Fl. *cresc.* *p* *f* *p*

Hautb. *cresc.* *p* *f*

Clar. *cresc.* *p* *f*

Viol. Bns *cresc.* *p* *f* *rit.*

Cors *cresc.* *p* *f*

Vlles *cresc.* *p* *f*

Pist. *cresc.* *p* *f*

C-B *cresc.* *p* *f*

Timb. *cresc.* *p* *f*

Co *cresc.* *p* *f*

Vi *cresc.* *p* *f*

Dieu! je vous im - plo *f* rel.. An - ges

Fu - yons — peut être il en est temps en -

Vlles *p* *f*

C-B *p* *f*

Ritenuito.

Piston

Rit

Ma

F

Shall

Shall

Shall

An - ges

Ritenuito.

Fl. $\frac{2}{4}$

B^{is}

Cors.

Harp.

divisés. pizz.

Mod.^{to} maestoso

divisés. pizz.

divisés. pizz.

pp

M.

F.

pur!

an - - ges ra - di - eux! Por - tez mon

- co - - re

divisés. pizz.

Mod.^{to} maestoso.

pp

pizz.

Fl.

Clar.

B^{is}

Cors.

Harp.

M.

à - me au sein des cieux! Dieu te a toi je rai...

74



Fl.
Clar.
Bns
Cor.
Cors en MI
Harp.
Vio
Vll
C.

don - - ne! Dieu bon! je suis à toi par don - - ne An - ges

Fl.
Hautb.
Bns
Cors. en UT.
Pist.
Timb.
Harp.
Vio
Vll
C.

cres - - cen - do f
cres - - cen - do f
cres - - cen - do f
cres - - cen - do f
cres - - cen - do f
cres - - cen - do f
cres - - cen - do f
cres - - cen - do f
cres - - cen - do f
cres - - cen - do f

purs! an - ges ra - di - ex! Portez mon âme au sein des

Fl.
Hautb.
Clar.
B^{ns}
Cors
Pist
Tromb
Harpe
arco.
arco.
arco.
M.
F.
arco.
arco.

100

BIS

Ma

cieux! *Tout* An-ges purs! an-ges purs!
Viens! suis moi! je le veux!

15.

Handwritten musical score for a scene. The score includes multiple staves for vocal parts and piano accompaniment. The lyrics are: "cre - - - scen", "cre - - - scen", "cre - - - scen", "cre - - - scen", "cre - - - scen", "cre - - - scen", "cre - - - scen", "cre - - - scen", "jus - te à toi jem'aban - - - don - - - ne Dieu jus - te à toi jem'aban.", "Viens suis moi!", "Viens suis", "L'heure son - ne". The score is marked with dynamics such as *p*, *cresc.*, and *à 2*. There are various annotations in red and blue ink, including a circled "FAUST" and a circled "MEPH.", and a large blue "Me" written over the piano part.

monument & maestro

Molto *f* maestos e grandioso.

attentive &

8 mesures

purs! an - - ges radi eux! Portez mon àme au sein des

Viens viens quit tons ces lieux! Viens viens je le

Hâtons nous hâtons nous de quitter ces lieux! Il ja le jour erahit

Molto *f* maestos e grandioso.

Fl.

Hautb.

Clar.

B^{ns}

Cors.

Pi-st.

Tromb.

Timb.

Tambour derrière la scène.

ff Caisse claire.

Harpe.

Violon

Viola

cieux!!!

yeux!!!

Écou - te

Par

Dieu!

cresc.

cresc.

I^o

cresc.

cresc.

pp

pp

pp

p

p

pp

ppizz.

pp

cresc.

cresc.
cresc.

cresc.

cresc.

2-1-3-2

Tambour

Violon
Viola

Fl.
Clar.
Bns
Cors M.
Pist.
Tromb.
Timb.
Tamb.
Harp.
M.
F.
Vlles
C-B.

vous que je suis preser vé - - e

Margueri - te!...

Prenez vite les Trompettes en UT

arco. f

Handwritten notes: "C'est un peu plus", "Ma", "Prenez vite les Trompettes en UT"

Pist. f
Tromb.
Timb.
Vlles et C-B.
- cant?
Mar - gueri - te!...

Pourquoi ces mains rouges le

Handwritten notes: "Ma", "Prenez vite les Trompettes en UT"

Handwritten musical score for orchestra and voices. The score includes staves for Cors., Tromb., Timb., Tam-tam dans l'orchestre, Dessus, Tenors, Basses, and C-B. The music is marked with *fff* (fortissimo) and includes dynamic markings like *pp* and *ppp*. There are several handwritten annotations in blue and red ink, including the word "Batterie" circled in red, "d'ange" in blue, and "Ma" in red. The lyrics "tu me fais horreur!!!", "Ah!", and "Tu gé - - - e!!!" are written in black ink. The page shows signs of age, including a large tear in the upper left and some staining.

tan ta

d'ange

Batterie

Ma

Ma

tu me fais horreur!!!

Ah!

Tu gé - - - e!!!

Cors.

Tromb.

Timb.

Tam-tam dans l'orchestre.

Dessus

Tenors

Basses

et C-B.

Sau -

Sau -

Sau -

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

Mod.^{lo} maestoso.

Flûtes.

Hautbois.

Clarinettes
en LA.

Bassons.

Cors en MI b

Cors en UT.

Trompettes
en UT.

Trombones.

Timbales
sol. UT.

Cymb. et G.C.

Mod.^{lo} maestoso.

Harpes.

Dessus.

Ténors.

Basses.

Orgue

Mod.^{lo} maestoso.

1^{er} Violons.

2^e Violons.

Aïtos.

Violoncelles.

C. Basses.

Mod.^{lo} maestoso.

pp

pp

pp à 2.

pp

pp

pp

pp

pp

pp

pp

p

divises.

pp

pp arco.

pp

pp

pp

pp

arco

scen

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is written in common time (C) and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamics are marked with 'ff' (fortissimo) throughout the system. A circled number '46' is written in the middle of the system, between the sixth and seventh staves.

The second system continues the instrumental parts from the first system. It consists of ten staves, with the same clef arrangement. The notation includes various rhythmic patterns and dynamics, with 'ff' markings. The music appears to be a complex instrumental piece.

The third system is a vocal score for three voices: Soprano (S.), Tenor (T.), and Bass (B.). Each voice part has its own staff. The lyrics are: "Christ est res_sus - ei". The music is in common time (C) and features a simple, homophonic setting of the text. Dynamics are marked with 'ff'.

The piano accompaniment for the third system is written on two staves (treble and bass clef). It provides harmonic support for the vocal parts. The dynamics are marked with 'ff'.

The fourth system continues the instrumental parts. It consists of ten staves, with the same clef arrangement. The notation is highly complex, featuring many beamed notes and intricate rhythmic patterns. Dynamics are marked with 'ff'.

Fl. *ff*

Hautb. *ff*

Cl. *ff*

Bons *ff*

Cors. *ff*

Tromp. *ff*

Tromb. *ff*

Timb. *ff*

G.C. *ff*

-te! Christ vient de re - naî - - - tre

-te! Christ vient de re - naî - - - tre

-te! Christ vient de re - naî - - - tre

unis. *ff*

3

17

Musical score for instruments including strings and woodwinds. The score consists of ten staves. The top five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), and the bottom five are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The music is written in a common time signature. Dynamics include *ff* (fortissimo) and *à 2.* (second ending). There are some handwritten annotations and a large blue diagonal scribble across the page.

Musical score for piano accompaniment, consisting of two staves (treble and bass clef). The piano part features a series of chords and arpeggiated figures, primarily in the right hand, with some bass line activity. Dynamics include *ff*.

D
T
B

Paix et fé - li - ci - té Aux disciples du maî - tre
 Paix et fé - li - ci - té Aux disciples du maî - tre
 Paix et fé - li - ci - té Aux disciples du maî - tre

Vocal score for Soprano (D), Tenor (T), and Bass (B). The lyrics are: "Paix et fé - li - ci - té Aux disciples du maî - tre". The music is written in a common time signature and includes some decorative flourishes.

Musical score for piano accompaniment, consisting of two staves (treble and bass clef). The piano part features a series of chords and arpeggiated figures, primarily in the right hand, with some bass line activity. Dynamics include *ff*.

Musical score for instruments including strings and woodwinds. The score consists of ten staves. The top five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), and the bottom five are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The music is written in a common time signature. Dynamics include *ff* and *p* (piano). There are some handwritten annotations and a large blue diagonal scribble across the page.

Handwritten musical score for a choir and orchestra. The score includes staves for various instruments (flute, oboe, violin, viola, cello, double bass) and vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are "Christ vient de re naître". The score is marked with "ff" (fortissimo) and includes dynamic markings like "a 2" and "3". There are blue ink annotations and a diagonal line across the page.

Christ vient de re naître

Christ vient de re

Christ vient de re naître

Christ vient de re

Christ vient de re naître

Christ vient de re

Fl.
Hautb.
Cl.
Bons.
Cors.
Tromp.
Tromb.
Timb.
G-C.
Harpe.
Orgue.
vons.
Altos.
Velles.
C-B.

ff *fff*

naï - tre Christ est ressus - ci - té!
naï - tre Christ est ressus - ci - té!
naï - tre Christ est ressus - ci - té!

Fl.

Hautb.

Cl.

Bons

Cors.

Trop.

Tromb.

Timb.

G.C.

Harpe.

Orgue.

Vins

Altos.

Vell.

C.B.























