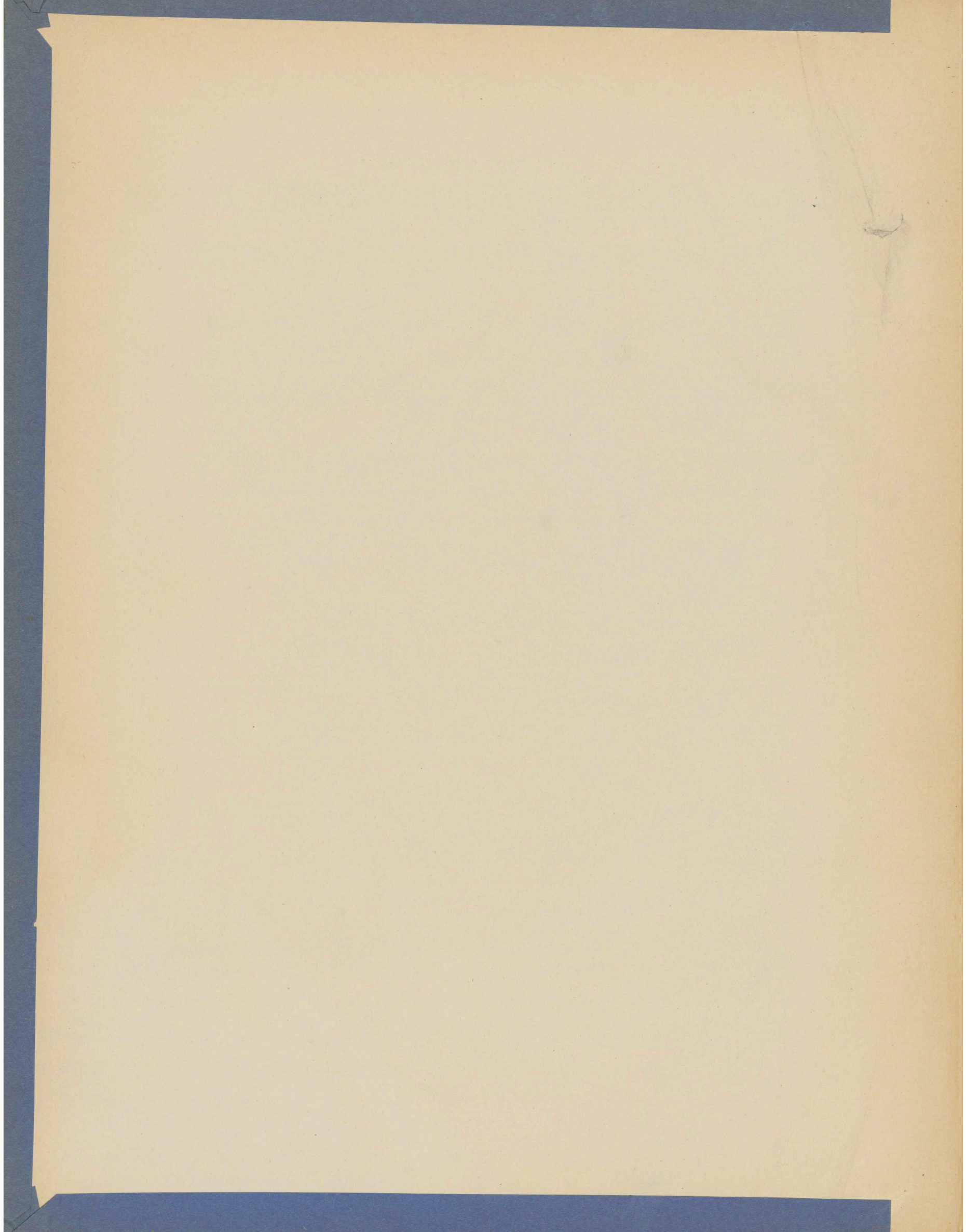
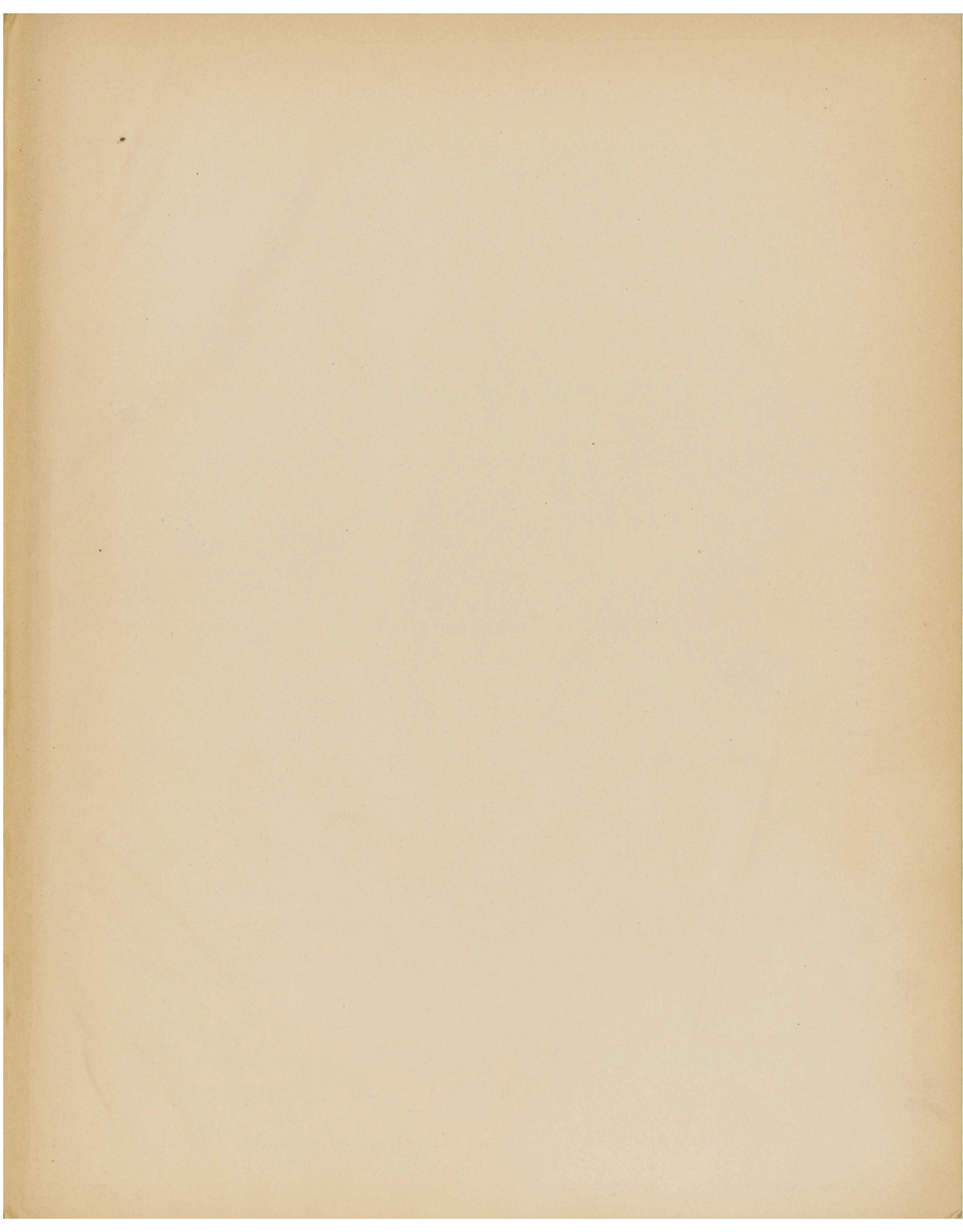


Faust n. 14  
Trompettes







Crompelles



1. ... on ... en ... 3  
3. ... en ...

Neptunus A 97

Ne pas prendre les pp pour du pain  
et les ff pour du froment

Je ne pour la 1<sup>re</sup> fois à Paris en 1859

D. O. enardinus  
1892 = 1893 =  
1894 = 1895 =  
1898 = 1899 =  
1896 =  
1900 =



# FAUST

OPERA EN CINQ ACTES



CH: GOUNOD.

*le 31 Mars 19*

*12  
14  
18*

*rit*  
N° 1

Adagio Molto.

TROMPETTES et PISTONS.

*B-2. Trombone rit?*

Musical score for Trompettes et Pistons, measures 1-8. The score is written for two staves (Trompe IT and Pistons). Measure numbers 6, 5, 17, 2, 1 are indicated below the notes. Dynamics include *pp*.

Musical score for Trompettes et Pistons, measures 9-16. The score is written for two staves. Measure numbers 3, 3, 3 are indicated. Dynamics include *pp*, *dim.*, and *pp*.

Musical score for Trompettes et Pistons, measures 17-24. The score is written for two staves. Measure numbers 2, 2, 1 are indicated. Dynamics include *rit?*, *p tempo.*, *p*, and *pp*. The tempo marking *Largo* is present.

*Ré*  
N° 2

Musical score for Trompe Re., measures 14-24. The score is written for two staves. Measure numbers 14, 32, 32, 10, 5 are indicated. Dynamics include *pp*, *All<sup>to</sup>*, and *And<sup>te</sup>*. The tempo marking *Mod<sup>to</sup>* is present. Handwritten notes include *prenez les pistons en Si b.* and *si b.*

Musical score for Trompe Re., measures 25-32. The score is written for two staves. Dynamics include *ff*. The tempo marking *And<sup>te</sup> maestoso* is present.

Musical score for Trompe Re., measures 33-40. The score is written for two staves. Dynamics include *p*, *f dim.*, and *p*. The tempo marking *Solo* is present.

Re

TRUMPETTES et PISTONS.

Prenez les Tromp. en Ré.

X  
7 8 9

7 des tin **ff** *All<sup>to</sup>* 44 votre che min

*Sib* *And<sup>te</sup>* Pistons en Sib *ff solo* *All<sup>to</sup>*  
pas sez pas sez 5 46

*Re* *Adagio.* Tromp. en Ré. *pp* *ppp*  
Bé ni Dieu soit

Re

*All<sup>o</sup>* *And<sup>te</sup> Maestoso .A* *6*  
N<sup>o</sup> 3. Tromp. en Ré. 6 la jeu nesse et la foi 1 **ff** 1 **ff**

*B* 9 **f** **f** **f** à moi Satan **ff** **f** **fff**

*Mod<sup>to</sup>* *All<sup>o</sup>* *Mod<sup>o</sup>* *7*  
N<sup>o</sup> 4. 22 va t en 12 7 mal te bies tu veux la

*mf* 1 **ff** 2 qui les contient tous **ff** je veux 1 la

A

en Re

TROMPETTES et PISTONS.

All<sup>o</sup> ben marcato

4

1  
in D

ff 2 pp 1 pp 4 p poco cresc

suivez, a tempo. poco rit. tempo. en Re. Δ

16 1 5 5 2 5 3 2 a ton service pp

And<sup>te</sup> E

f 9 ff 4 mi

mi

All<sup>o</sup> ben marcato.

F Changez en Mi b. 17 13 7 aujourd'hui, c'est f

Changez en Mi b.

f 28 1 7 ff 1 ff

4 5

3

Fin du 1<sup>er</sup> ACTE.

1<sup>er</sup> acte 30 min  
en 1<sup>er</sup> acte





2<sup>me</sup> ACTE .

TROMPETTES et PISTONS.

Pist: en Sib. *Allto*

Sib

N<sup>o</sup> 5.

First system of musical notation for Trompettes et Pistons, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a forte dynamic (*ff*).

Second system of musical notation, continuing the piece with a piano dynamic (*p*) marking.

Third system of musical notation, featuring a forte dynamic (*ff*) marking and a measure rest of 2 measures.

Fourth system of musical notation, featuring a forte dynamic (*ff*) marking, a measure rest of 2 measures, and a measure rest of 22 measures.

Fifth system of musical notation, including the instruction 'boire' and dynamics *f* and *p*. A blue handwritten 'Solo' is written above the staff.

Sixth system of musical notation, starting with a 'Solo' instruction and a measure rest of 16 measures. The instruction 'enpayant ran' is written below the staff.

Seventh system of musical notation, including the instruction 'cres' and a measure rest of 66 measures. A blue handwritten '1' is written at the end of the system.

wie in

7

TROMPETTES et PISTONS .

do 1 ff

1 9

p f

ff 3 ff

1 4 ff

1 ff

Sulu

TROMPETTES et PISTONS

*Frère Lazare*  
*la famille*

Pistons  $\text{Stb.}$  *Mod<sup>to</sup>*

N<sup>o</sup> 6

*p* 26 7 6 13 13 par *sonne*

6/8 2/4 C

*All<sup>o</sup> Maestoso.*

N<sup>o</sup> 7

*ff*

6/8

*Solo (léger)*

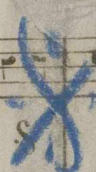
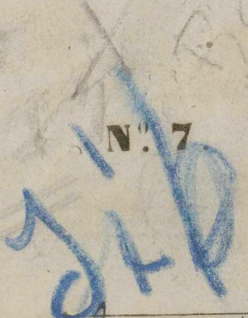
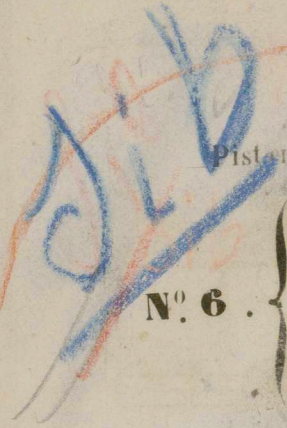
*p* 3

9 *mf*

1 *p*

1 *ff*

2



TROMPETTES et PISTONS.

N° 8.

All<sup>to</sup>

12 9 que le sortte con *pp* 2 son nom 6

est mau vais *dim.* *p* *All<sup>to</sup>* *f* *solo* *p*

7 gouts... à la san *p* à Margue rite *ff*

*All<sup>o</sup>* *Mod.<sup>to</sup> maestoso.*

1 1 *f* 1 *f* *ff* 1

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

15 nous gar de *f*

1 *f* *pp*

*ff*

TROMPETTES et PISTONS

Musical notation for Trompettes et Pistons, first system.

Recit. Musical notation with measures 3, 19, 8, and 4. Includes the instruction "Mouvt de Valse. 42".

Handwritten annotations: "La 4", "Mouvt de Valse", "N° 9", and "Pistons en La: 12 ff".

Musical notation for Pistons in La, measures 12 to 32, marked "ff".

Musical notation with lyrics: "vos chan\_sons", "rit", "tempo", "Mouvt de Valse", "valsons tou\_jours val\_sonstou\_jours". Includes measures 3, 32, 29, 6, 70, 40, 18, 9, 65, 3, 1, 1.

Musical notation, measures 15 to 31, marked "ff" and "f".

Musical notation, measures 31 to 40, marked "f".

Musical notation, measures 40 to 48, marked "ff", "Piu mosso", and "31".

Journal

TROMPETTES et PISTONS

31

1<sup>o</sup> *p* *cres* *cen*

*do* *cresc* *ff* *accelerando* *ff*

*ff*

1 2 3 4

5 6 7 ~~8~~

1

2 acte 20 minutes

Fin du 2<sup>me</sup> ACTE.



ACTE.

Nos 10, 11, 12, 13, TACET.

15 minutes

TROMPETTES et PISTONS.

Tromp. en UT. And<sup>no</sup> Mod<sup>to</sup>

N<sup>o</sup> 14. *Basso* 95 9 je sup pose *f* *f* 1 le reste Tacet

N<sup>o</sup> 15. *Dame* *Marche* *All<sup>to</sup> vivo.* 12 1 6 2 9 est mort et vous salu

*ff* qu'est ce donc! rien! *pp* *p* Le reste Tacet

N 16. TACET

N<sup>o</sup> 17. *All<sup>o</sup>* *Mod<sup>to</sup>* *And<sup>o</sup>* *And<sup>o</sup>* *Adagio.* 27 2 5 4 1 3 3 1

1 reviennent c'est bien

N<sup>o</sup> 18. *Andante.* *tempo* *Colla voce.* *Animez un peu.* 25 rit 1 16 1 11 17 d'une joie éter *p*

*Adagio.* 3 23 23 1 8





*après le  
changement*  
*Ut*

*CM 11 = 21*

4<sup>e</sup> ACTE.

TROMPETTES et PISTONS

N<sup>o</sup> 19 ~~20~~ FACET. 15

*And<sup>te</sup>*

N<sup>o</sup> 21.

Tromp en Ut 9

*pp*

29 accourez

*77-72*

Handwritten notes: *f*, *ff*, *9 châtiment*, *22 c'est l'éternel remords*, *mf*

Handwritten notes: *dimin*, *pp*, *11*, *p*, *4*, *p*, *4*, *p*, *9*

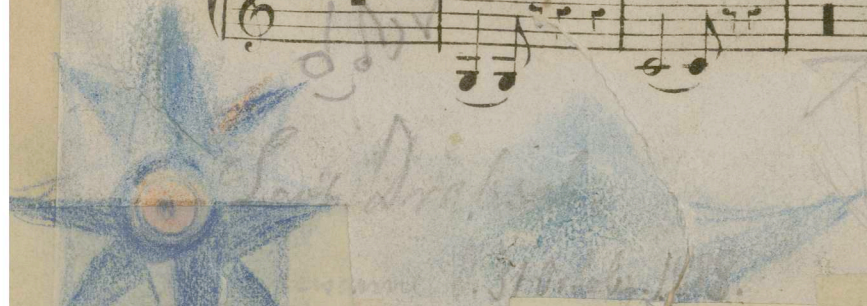
Handwritten notes: *f*, *3*, *p*, *4*, *p*, *4*

Handwritten notes: *pp*, *9*, *ff*, *più lento.*

Handwritten notes: *7*, *pp*, *pp*, *pp*, *1*, *p*

Handwritten notes: *erese*, *f*, *4*, *ff*, *ff*, *pp*

2



*Tullea*

N<sup>o</sup> 21<sup>bis</sup> TACET.

*Sib*

All<sup>to</sup> di Marcia.

TROMPETTES et PISTONS.

N<sup>o</sup> 22.

Pist: en Si b. 23

*p*

First system of musical notation, consisting of two staves with treble clefs and a 6/8 time signature. The music begins with a whole rest on the first staff, followed by a series of eighth and sixteenth notes.

Second system of musical notation, continuing the two-staff format with treble clefs and 6/8 time signature. The melody continues with eighth and sixteenth notes.

Third system of musical notation. The first staff has a *p.* marking. The second staff has a *p* marking. The word *cres* is written across the second staff, indicating a crescendo.

Fourth system of musical notation. The first staff has a *do.* marking. The second staff has *mol* and *to.* markings, indicating a *molto* dynamic. The system ends with a *f* marking.

Fifth system of musical notation. The second staff has a *2 ff* marking, indicating a fortissimo dynamic with a second ending.

Sixth system of musical notation. The second staff has a *25 p* marking, indicating a piano dynamic at measure 25.

Seventh system of musical notation. The first staff has a *1* marking. The second staff has a *f* marking. The system ends with a *30 ff* marking, indicating fortissimo at measure 30.

*30*

13  
*Sib*

Tempo *Marche*.

TROMPETTES et PISTONS.

12/8  
1 *ff*

8 lesort *p* 1

*cresc.* 1 *cresc.* *f* *dim. pp*

*cresc.* *cresc.* *do molto.* *ff*

7 *p*

*cresc.* *dim* *cresc.*

*cresc.* 1 *f* *dim* *p* *cresc.*

BIS

TROMPETTES et PISTONS

cen do molto ff

rit tempo

solo. ~~sc 10 5~~  
mf

dim

45

AU  
LIER  
IRA  
LIX

13

Pist. en Si b.



Le reste Tacet.

*n mi b*

**N<sup>os</sup> 23, 24, TACET.**

*fin de la Romanic de Neophyte.*

*All<sup>o</sup> 22*

**N<sup>o</sup> 25.** Trompe en Mi b. *15* donc pas la musique **ff** 5

*p* 1 *crese.* 1 *f* 14

17 *P cresc molto ff* 14 *ff ff*

en garde et défends 4 1 1

*ff* *ff* *ff* *ff* *tempo.* 7

*Meme Mouvt.* *La* *da*

**N<sup>o</sup> 26.** Pist. en La. 23 grâce j'ai *crese.* 4 *f*

*all con / b*

4

*en La*

TROMPETTES et PISTONS.

Pistons.

*X* Andte 13

4 13 Marguerite *P* Solo.

*cresc.* *f* 7 et toutes les ver. *pp*

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

Solo 2 *Expressivo* 6 *p* *f dim.* *p* *f dim.* *p*

*f* *f* *p* *f*

3 *ff dim* *p* *p* *pp*

*pp* 3 8 *pp*

au n° 30 (mot ici)

*Ut*

5<sup>me</sup>. ACTE.  
TROMPETTES et PISTONS.

*2/2 5/4*  
*10/8*  
*5/2*

**N° 27.**  
**ENTR'ACTE**

*ff*  
Tromp en UT.

*Allegro*  
*leggiere*

54

Récit. *Maestoso.* *en ut* *ff* *ff*

20 5 10 de val-par. 6

*Recit.* *Adagio*

2 faire pour qu i ci tout change et sé. *pp* *ff*

*en ut* *en ballet*

*2<sup>de</sup>* *Maestoso.*

Tromp. en UT

**N° 28.**

3 *f*

*Ballet*

*colla voce.*

1 *dim.* *p* 5 4 des cour-tisa *f* *ff*

prenez les Pist en Si b.

prenez les Pist en Si b.

TROMPETTES et PISTONS

*Sip*

1<sup>o</sup> Solo. *crese*

18 *rit* 2 *tempo* 4

*f* *dim.* anciens

dieux

5 2 *li*

N<sup>o</sup> 29. *All<sup>o</sup> maestosa*

*ff*

3

*f dim p*

2

*f dim p*

3

*crese molto f*

*suivez tempo*

11 *le de sir crese molto f*

*suivez ff*



*Fin Ballet*

*Sib*

And<sup>te</sup>

II PETTES et PISTONS.  
All<sup>o</sup> molto.

*Soli*

17 les re *fp* *fff*

43 12 viens je le *ff*

*Sib*

*fff*  
Col 1<sup>o</sup>

eres *Ando* *mol* *to* *f*

J. Genard  
L. Levent  
E. Nodot

TROMPETTES et PISTONS.

N. 30.

Mod<sup>to</sup> e maestoso.

Pist en la<sup>7</sup>. Col 1<sup>o</sup>. *ff* 1 *ff* 1 *ff* 2 *f*

Col 1<sup>o</sup>. *cresc.* *ff* 26 *rall* 2

Allo<sup>o</sup> And<sup>te</sup> Mod<sup>to</sup>

*f* va t'en *dim.* *p*

Adagio. And<sup>te</sup> Mod<sup>to</sup>

*ppp* 1 3 9 15 ô dieu

Recit. All<sup>o</sup> non troppo. Mou<sup>t</sup> de Valse. And<sup>no</sup> colla voce. tempo And<sup>te</sup>

*f* 7 13 37 35 45 2 2 14 m'entend 2

1<sup>o</sup> tempo.

Mod<sup>to</sup> Maestoso.

Pist. en la<sup>7</sup>. 9 de feu 2 14 je vous im *f* rit. 8

Handwritten notes and markings in red and blue ink, including 'La', 'Laf', and various symbols.

Ich will dich lieben è vieta to si fumare?

Im Zehnminutigen

NODOT  
OLIVE  
DI VIN  
OV LDO  
TEA OR

Wenn Rodriug und

Wodas forben fuinta e

Comedia le 9 arne 1908

Leghinben et Lanoden Listoupen  
a les zopisav delm fenivegen  
im Lreiner gang mit primen Tofun

Wenn Wasser ist tod und

Wenn Formid v/4 Tümm

Leghinbe

Musical notation on staves with various notes, clefs, and markings. Includes handwritten annotations like '1907', '1908', and '1909'. A large blue 'X' is drawn across the page, crossing out the musical staves.

Handwritten notes on the left margin, including 'Woh', 'Ich will dich lieben', and 'Lachung'.

Handwritten notes on the right margin, including 'Ich bin furchtbar', 'Rondele', and 'Rondel'.



en la

# La Bis. Tu

5 | #

Handwritten musical notation for the first system, consisting of two staves. The key signature is two sharps (F# and C#), and the time signature is 12/8. A red 'p' (piano) dynamic marking is present. The notes are: Treble staff: C5, D5, E5, F#5, G5, A5, B5, C6; Bass staff: C4, D4, E4, F#4, G4, A4, B4, C5.

Handwritten musical notation for the second system, consisting of two staves. The notes are: Treble staff: C5, D5, E5, F#5, G5, A5, B5, C6; Bass staff: C4, D4, E4, F#4, G4, A4, B4, C5.

Handwritten musical notation for the third system, consisting of two staves. The notes are: Treble staff: C5, D5, E5, F#5, G5, A5, B5, C6; Bass staff: C4, D4, E4, F#4, G4, A4, B4, C5.

Handwritten musical notation for the fourth system, consisting of two staves. A blue 'Fin' marking is present above the treble staff. A red 'f' (forte) dynamic marking is present below the bass staff. The notes are: Treble staff: C5, D5, E5, F#5, G5, A5, B5, C6; Bass staff: C4, D4, E4, F#4, G4, A4, B4, C5.

Handwritten musical notation for the fifth system, consisting of two staves. The notes are: Treble staff: C5, D5, E5, F#5, G5, A5, B5, C6; Bass staff: C4, D4, E4, F#4, G4, A4, B4, C5. A blue 'f' (forte) dynamic marking is present below the bass staff. A blue scribble is present to the right of the staff.

Handwritten musical notation for the sixth system, consisting of two staves. The notes are: Treble staff: C5, D5, E5, F#5, G5, A5, B5, C6; Bass staff: C4, D4, E4, F#4, G4, A4, B4, C5. A blue 'f' (forte) dynamic marking is present below the bass staff. A blue scribble is present to the right of the staff. The text 'à la partie No 32' is written in blue ink to the right of the staff. Below the staves, the text 'à mau-dite. sau -' is written.

à la partie  
No 32

à mau-dite. sau -

*La*

*La*

*la feud*  
+

*en alt*

32.

*Mod<sup>to</sup> assai.*

*Col 1<sup>o</sup>*

*15 minutes*

Lausanne 23 avril 1919

Lausanne.

P. Balthier.

3 mai 1919.



37  
45  
78  
8  
66  
30

Genève

1909. 10.

P. Signoli

Amalryna  
solita

ino

A. Nasser  
Cairo  
1956

Genre  
1847



Genre 13 April

Oliver Lindholm

Magro Giacomo  
Roma 31-7-1954  
orch. acc. mar. di S. Cecilia



