

2 20
La double Ecbelle.

68 minutes
Violino 1^o

18th March 1844

London

La 1^{re} fois Le 15 Mars 1842

1^{er} VIOLON.

1

LA DOUBLE ÉCHELLE.

All.^o moderato quasi and.^{no}

OUVERTURE.

L. et G.^{ie} 4012.

This image shows a page of a musical score, likely for a string quartet, featuring multiple staves with complex rhythmic patterns, dynamic markings, and articulation. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The music is characterized by dense, rapid passages, often in eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. Dynamic markings include *pp* (pianissimo), *f* (forte), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). Articulation is marked with *arco* (arco) and *loco* (loco). A section of the score is marked *All' con moto* (Allegretto con moto), indicating a change in tempo. The score includes a key signature change to B-flat major (two flats) in the lower half. The notation is dense and detailed, with many slurs and accents. The page is numbered '8a' in the top left corner.

dim:

f f⁻ ff

p

ff p

f ff p f ff p f p

p[>] cres f pp dim:

cres f ff

ff

dim: p

cres f loco

8^a ff

N^o 1.
INTRODUCTION .

All^o moderato .

pp

cres

dimin :

f

pp

3

3

cres

p

2

suivez .

hé - las hé - las hélas hé

Andantino .

las

2

6 8

pizz :

p

arco .

pizz :

vous soupirez vous chantez le bon heur tempo

suivez .

beau tourtereau fuir hélas le bon heur tempo .

suivez .

pp

hé - las oui des oi-seaux

ritard

dim: le bonheur il faut fuir le bon-heur ah vous chantez le bon - heur

ritard.

All^o con moto

cres

arco.

p

pp

All^o vivace.

j'y suis j'y suis ah quel mé-tier

pp

sf > p

pp

ritard.

Tempo.

ppp

a dieu

smorz.

ff

L. 1^{re} 1042.

Augmentent votre bonheur.

All.^o moderato.N^o 2.

ff p p p pizz. riten. arco. pp suivez. pp suivez. 1^o tempo. p m'inqui - ètechaque jour suivez. p le charme des a - mours ff p pizz. Andante. rall: pp pp

suivez .

All^o con moto .

pizz: rendez-vous

arco .

1 p

1 pizz .

1 ff arco . ah

1 f. tempo .

1 p

pizz .

charme des amours

arco .

cres

pp f f ff ff

fp fp p ff

suivez .

fp fp fp fp f

ff

Et la bouche en cœur.

All^o vivace.N^o 3.

Musical score for the 1^{er} Violon, featuring a variety of musical notations including treble clef, key signature (one sharp), and time signature (3/4). The score includes dynamic markings such as *p*, *f*, *ff*, *cres*, *riten*, *arco*, and *pizz.*. It also includes tempo and mood markings like *All^o vivace*, *Recit.*, *a tempo*, *All^o mod^{to}*, *Mouv^t de valse*, and *1^o tempo*. The lyrics are in French, with the first line being "Et la bouche en cœur." and subsequent lines including "eh bon-jour Chevalier ah Cousine che-ri-e livrez-moi", "mais vous n'êtes pas seul non non ne craignez rien ma femme va venir cela commence", "bien", "toujours toujours sur moi me voilà", "f-ace qui pour-ra", "un regard beaucoup plus doux", and "ar-ri-ve-ra". The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

Toute la Normandie oh! la la!

All.^o mod.^oN^o 4.

ff tout inter-

in-ter dit

von

dim

Clar: solo.

dim:

8^a

ff mais en ef-fet cet-te fi-gu-re cet air sour-

nois cet-te tour-nu-re ah ah c'est vous

p pizz.

arco.

p cres

pen-dre taisez-vous taisez-vous é-vi

cres

sp

mon cour-

f

ff

f

L. et G^{ie} 1012.

roux

p legg.

p

cres *f* Monsieur Lu_cas *p*

cres

len - ce ah c'est vous faquin on veus

pizz:

arco. *p* *cres* *fp* *f* *fp* *tr*

p L. et G. 1012. *cres* *fp*

mon courroux

f *f* *f* *p*

p

ff *ff*

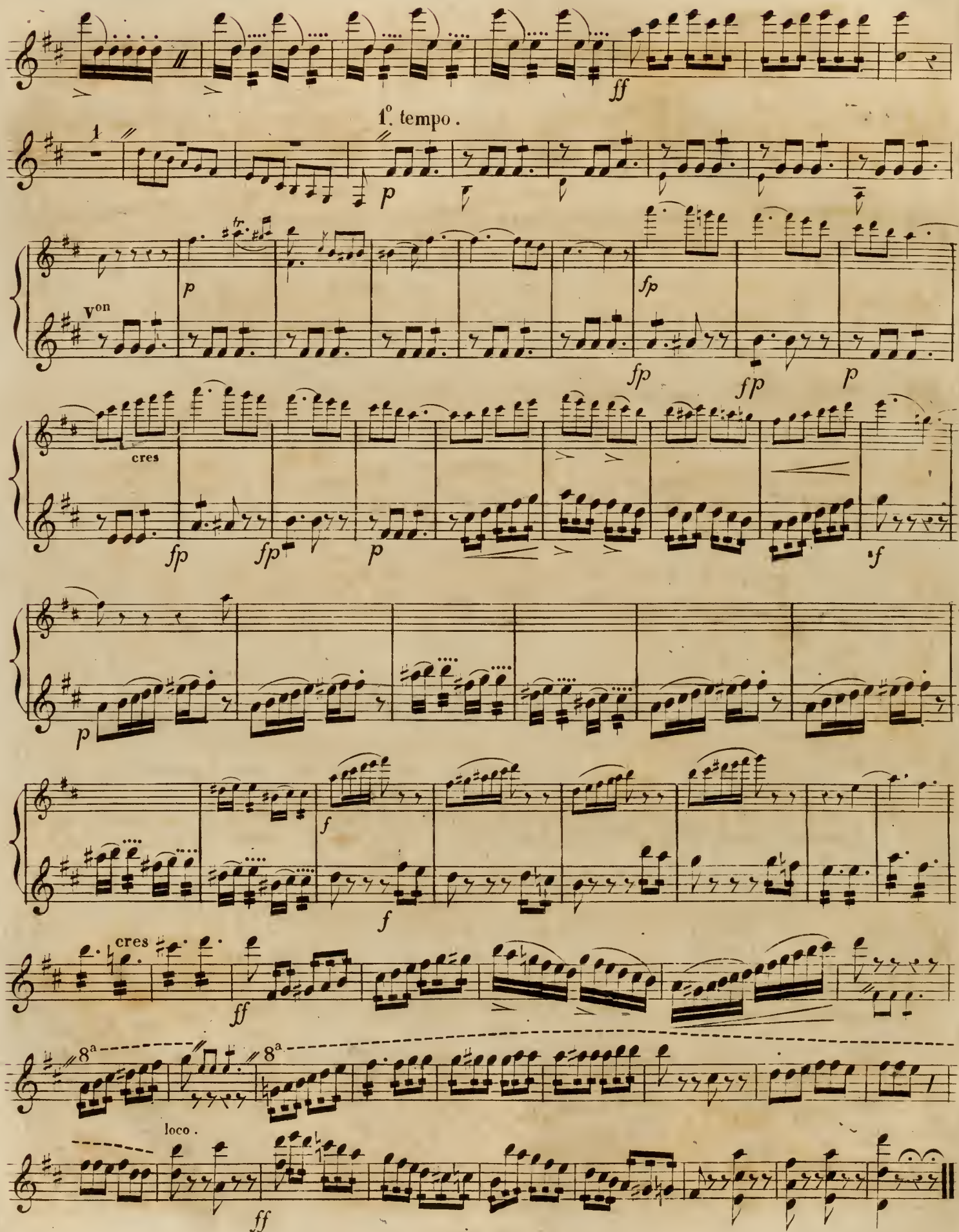
All°

p

f *p* animez.

f *pp* eres

4012



ff

1. tempo.

p

fp

fp

p

cres

fp

fp

p

f

p

f

f

cres

ff

8^a

8^a

loco.

ff

1^{er} VIOLON.
Venu tout de suite.

13

N^o 5.

ff *p* *suivez.* *pp*

ritard. tier ah ah! 1^o tempo. *p*

suivez. Oboe. *p* *suivez* avec le chant *f* mon dieu que

1^o tempo. *pp* c'est jo-li *f* *p*

ff *p* *suivez* *pp*

fait son é-ven-tail *ritard.* ah! ah! 1^o tempo. *p*

suivez. Oboe *p* *col canto* *pp* *f* mon dieu que c'est jo-

li *p* *ff*

L. et G^{ie} 1012.

Serviteur bonne nuit.

All.^o mod.^{to}

Récit.

N^o 6

et mainte-nant la nuit en-tière en berger tendre et langoureux

il faut rê-ver à ma ber-gé-re pour m'a-mu-cres

ser si je le peux

SÉRÉNADE.

Andantino.

Cantabile.

dim:

L. et C.^{ie} 4012.

And.^{no} con moto.

f *colla punta* *p* *ah!*

belle a rendez-vous viens ma col canto. avec le bois. viens ma bel col canto. *pizz.* *p arco.* *pp*

le au rendez-vous piu ritén: *pp* *pizz.* *2^{me} Comp.* *pizz.* *p* *pizz.*

dim.

p *f* *ah!* *col canto.*

And.^{no} con moto.

p arco

p

belle au rendez-vous viens ma
col canto avec le b

pizz

And.^{te}

(Parle)
viens ma bel - le viens au ren-dez-vous et mais ma sérénade
col canto a réussi peut être

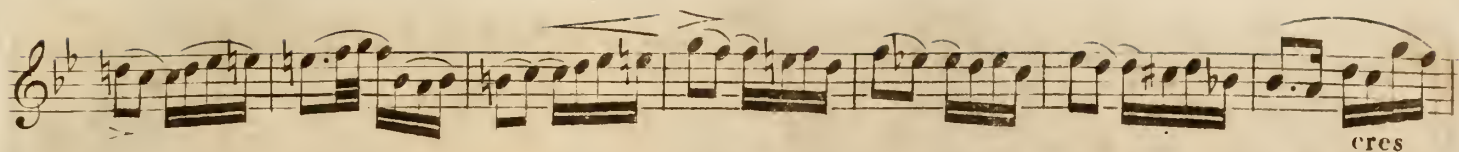
p arco *f* *pp*

oui je vois un flambeau éclairer la fenêtre et l'ombre d'une femme à travers le rideau c'est la Marquise
eh oui voilà bien sa tournure

ah! brusquement elle s'en va mais si sa chambre est près de là, oui c'est un coup du sort je tente l'aventure

pp

pp



cres

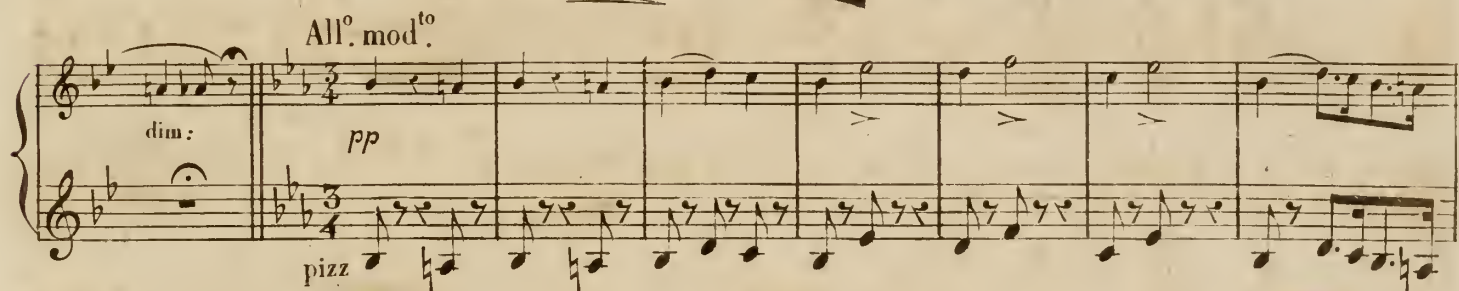


dim:

smorz.

p

p

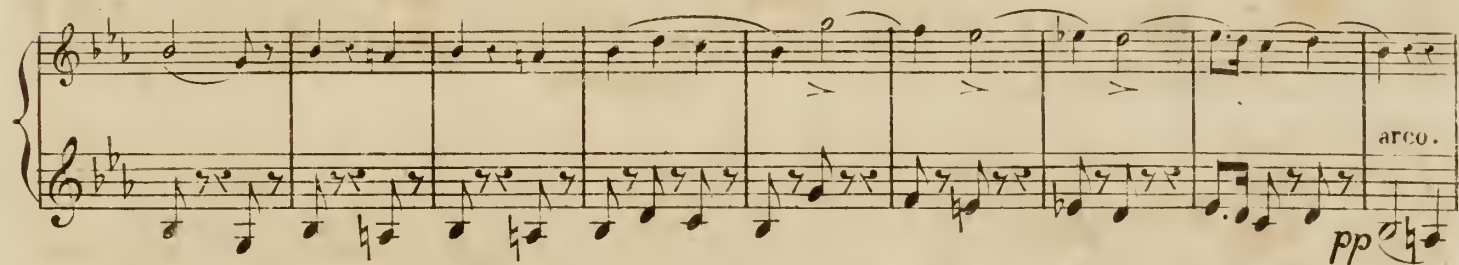


All. mod.º

dim:

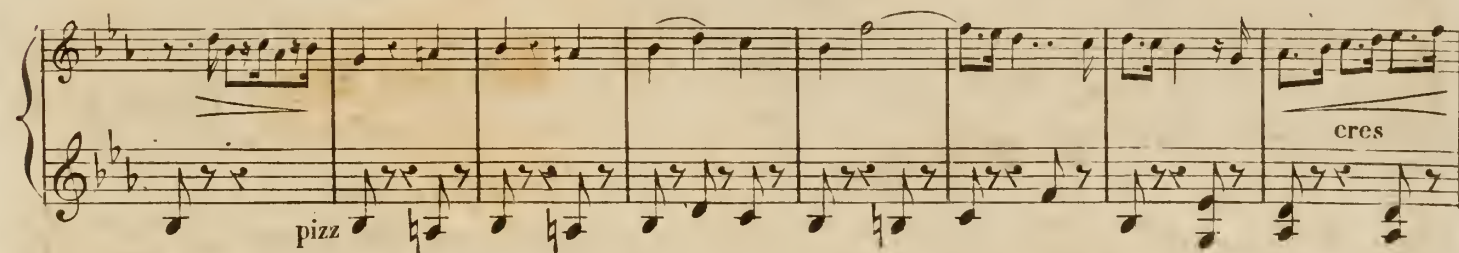
pp

pizz



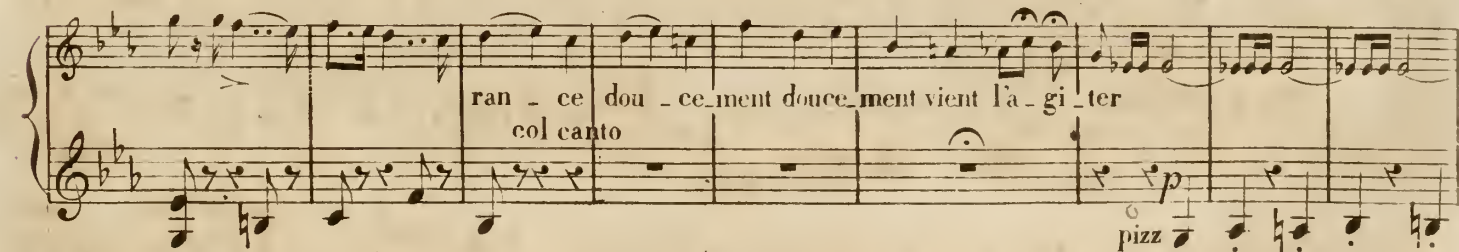
arco.

pp

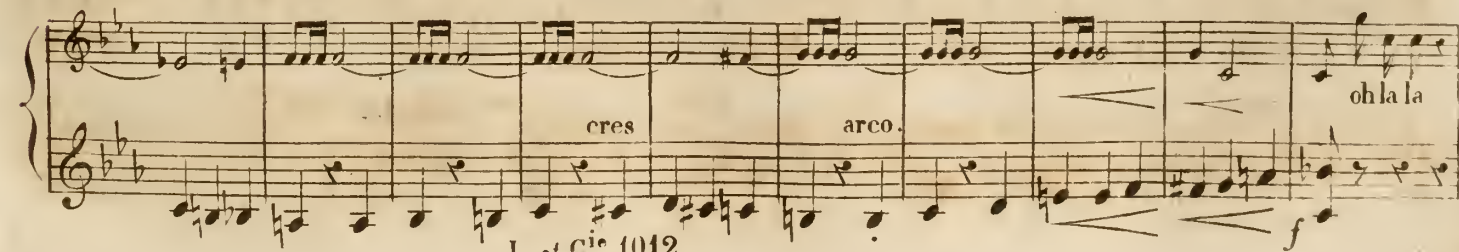


pizz

cres

ran - ce dou - ce ment douce ment vient l'a - gi - ter
col canto

pizz



cres

arco.

oh la la

Récit. *Tempo di minuetto.*

qui va là? un Sénéchal à l'esca la - de vous voilà donc en prome na - de *p*

Récit. *f* *f* *p* *pp* *p*

dim. *col canto.* *p* *f*

neur de tout mon cœur *p* je suis Monsieur fort amou - reux, en ce cas là nous sommes *cres* suivez

deux, je suis épris de ma cou - sine, c'est la beauté qui me lu - tine et vous veniez en séduc - teur tout comme vous

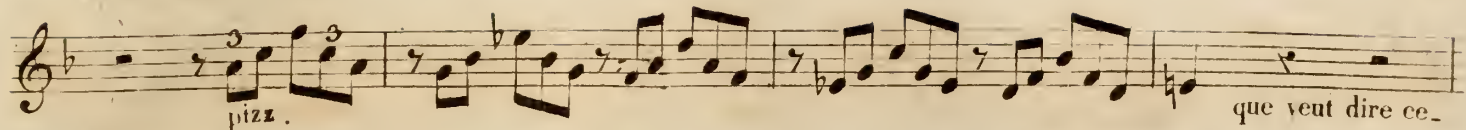
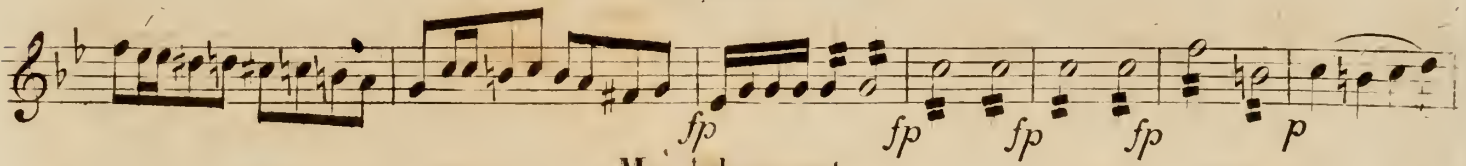
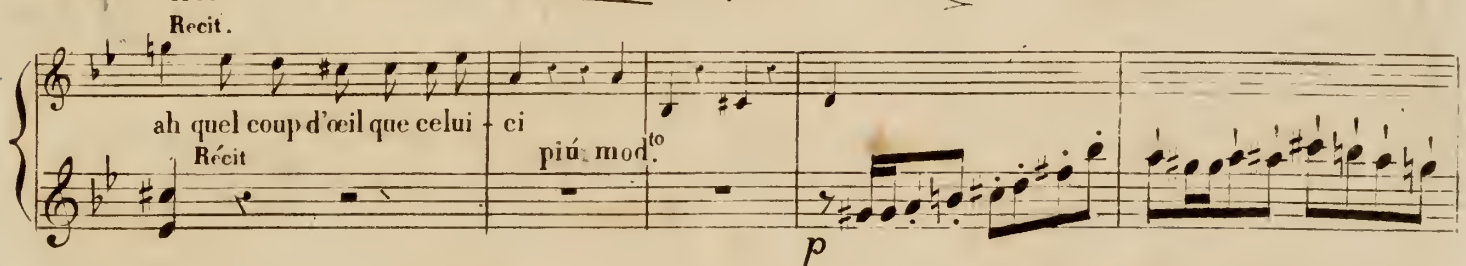
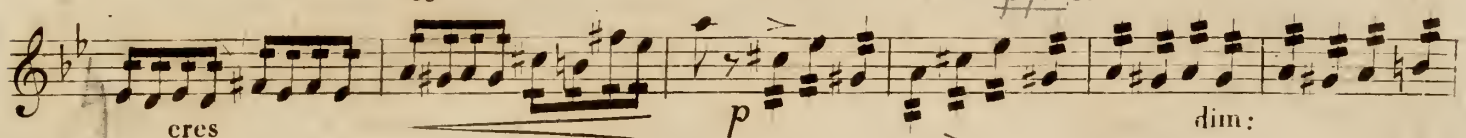
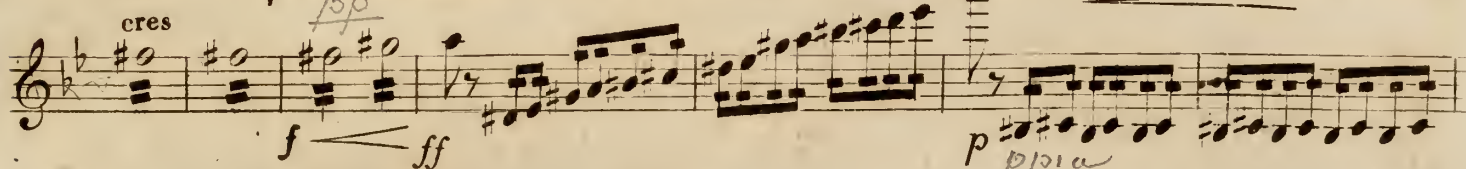
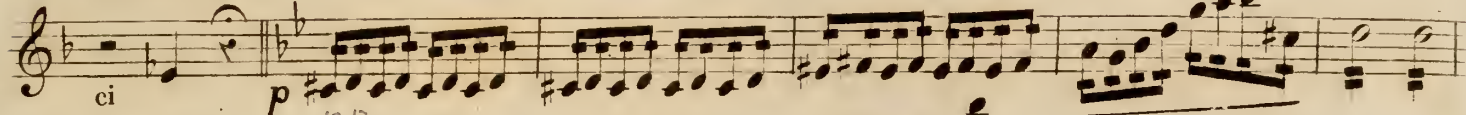
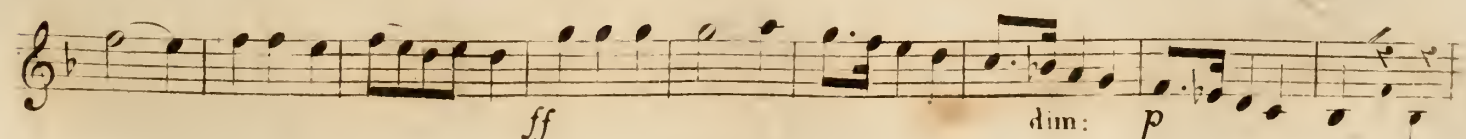
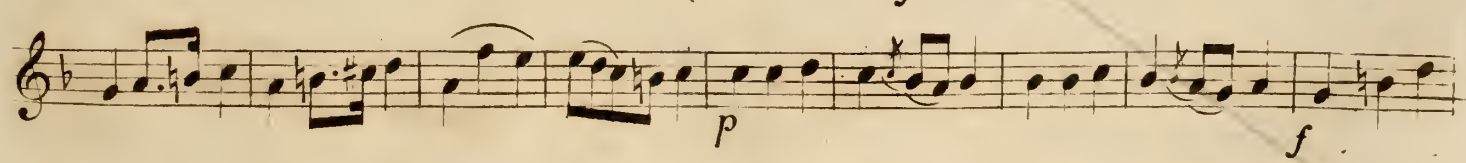
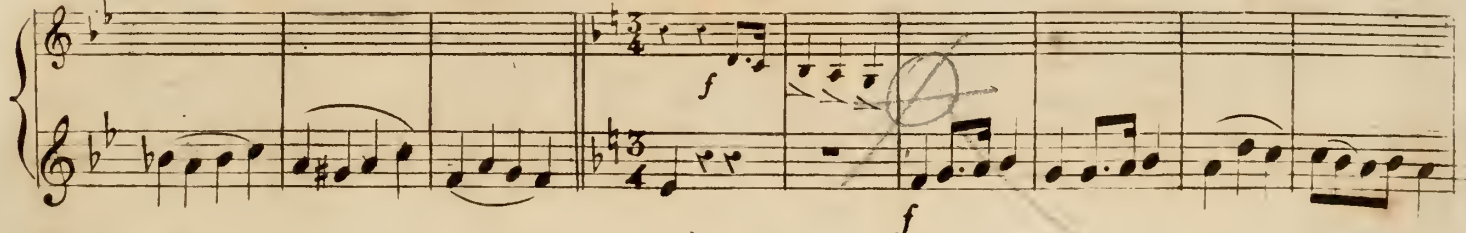
tout comme vous offrir mon cœur *pp* en ce cas vous

fort bien monsieur et promptement

vous vous êtes plus in - gambe il m'a pris tout a coup

une crampe à la jambe je vous tiendrai le - chelle grand mer - ci *arco*

cres une clef

Mouv^t de la romance.All^o. con moto.Mouv^t de menuet.

von

ff *rit.* *tr* *p*

sieur de tout mon

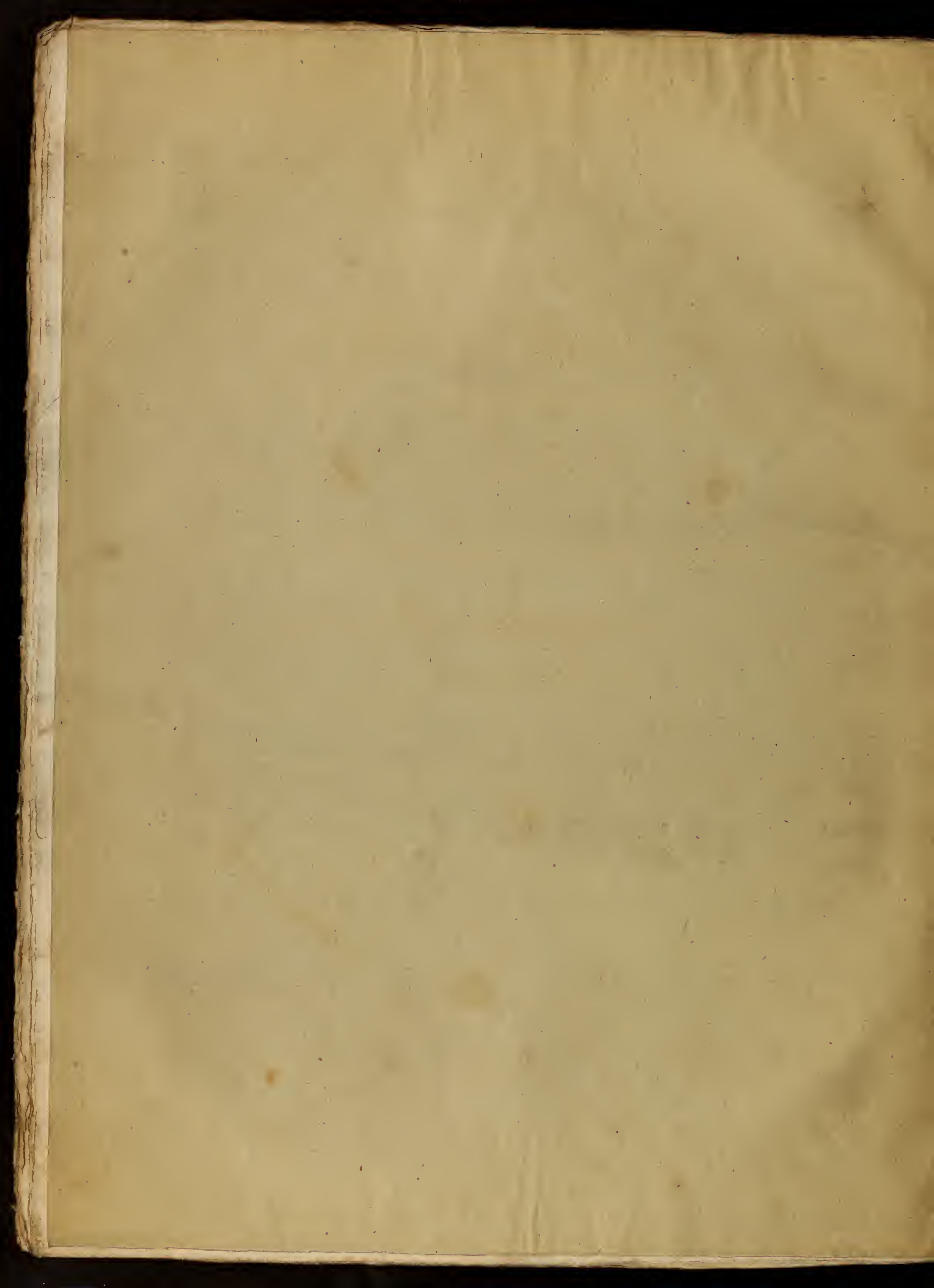
All^o. vivace.

cœur au clocher de la vil - le en - ten - dez vous mi -

p *ff* *p* *ff* *p*

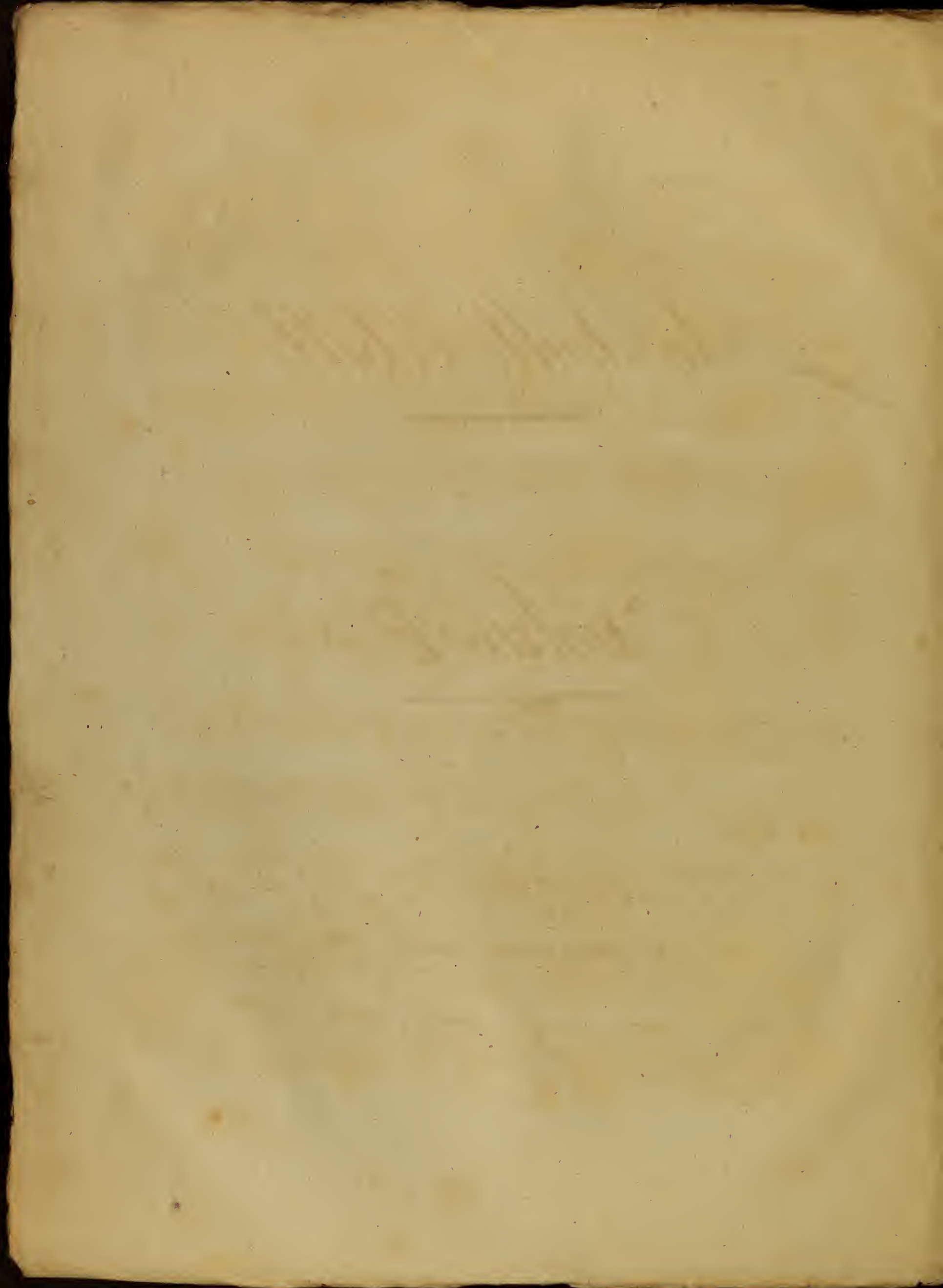
f *p* *dim:* *cres* *ff* *ff*

ff *p*



La double Echelle.

Violino 1^o



LA DOUBLE ÉCHELLE .

All.^o moderato quasi and.^{no}

OLVERTURE .

20

arco. pizz: arco. *fp*

cres

3

pizz:

cres 3 leg: *p* arco.

3

1

pizz: arco. *p* *f* *p* pizz: 3

arco. pizz: 2

cres *f* arco. *p* *p* pizz: 6 8

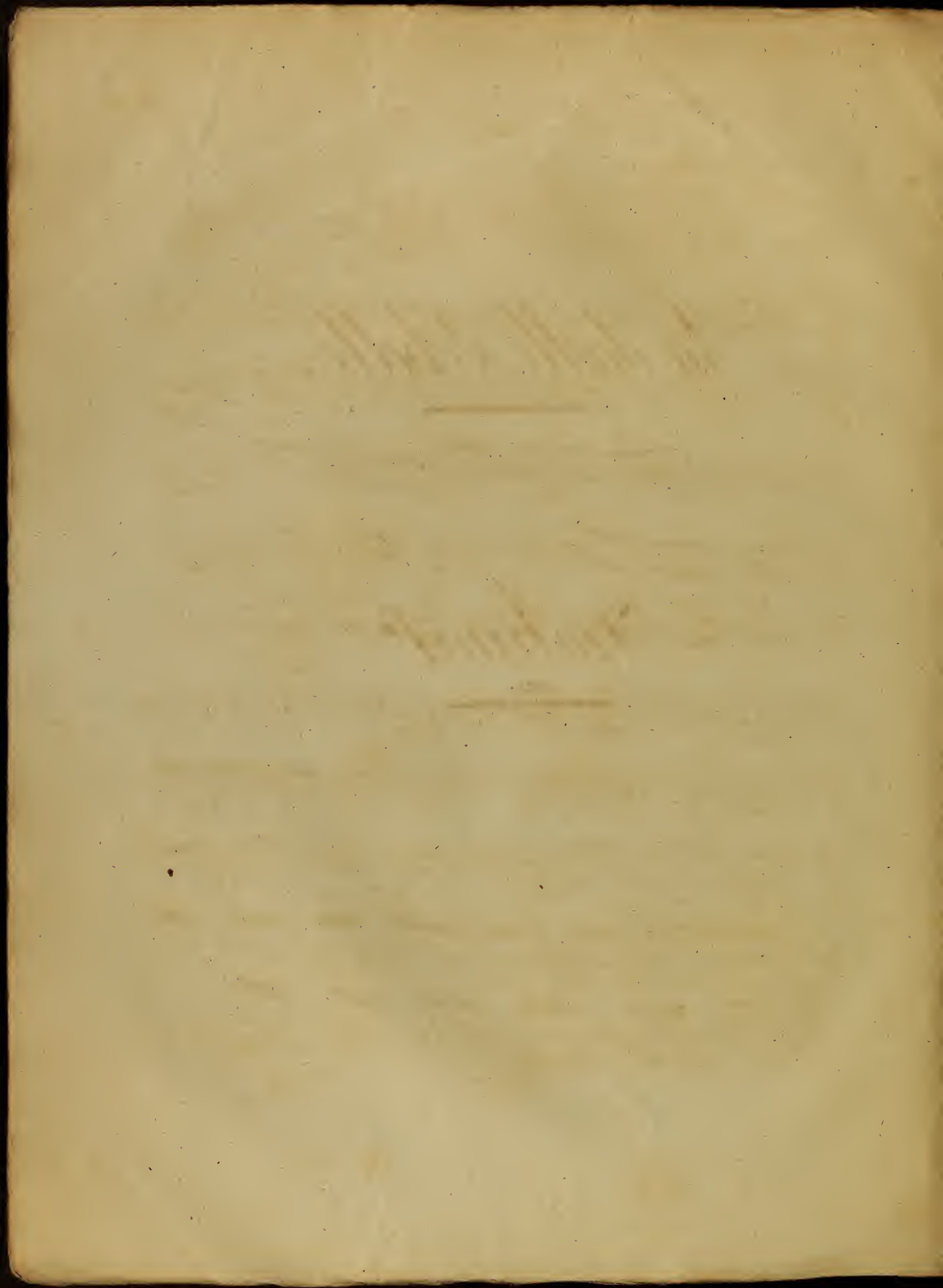
cres

dim:

rall: dim: 5 4

La double Ecelle.

Violino 1^o



1^{re} Représentation le 15 X^{bre} 1842

1^{er} VIOLON.

1

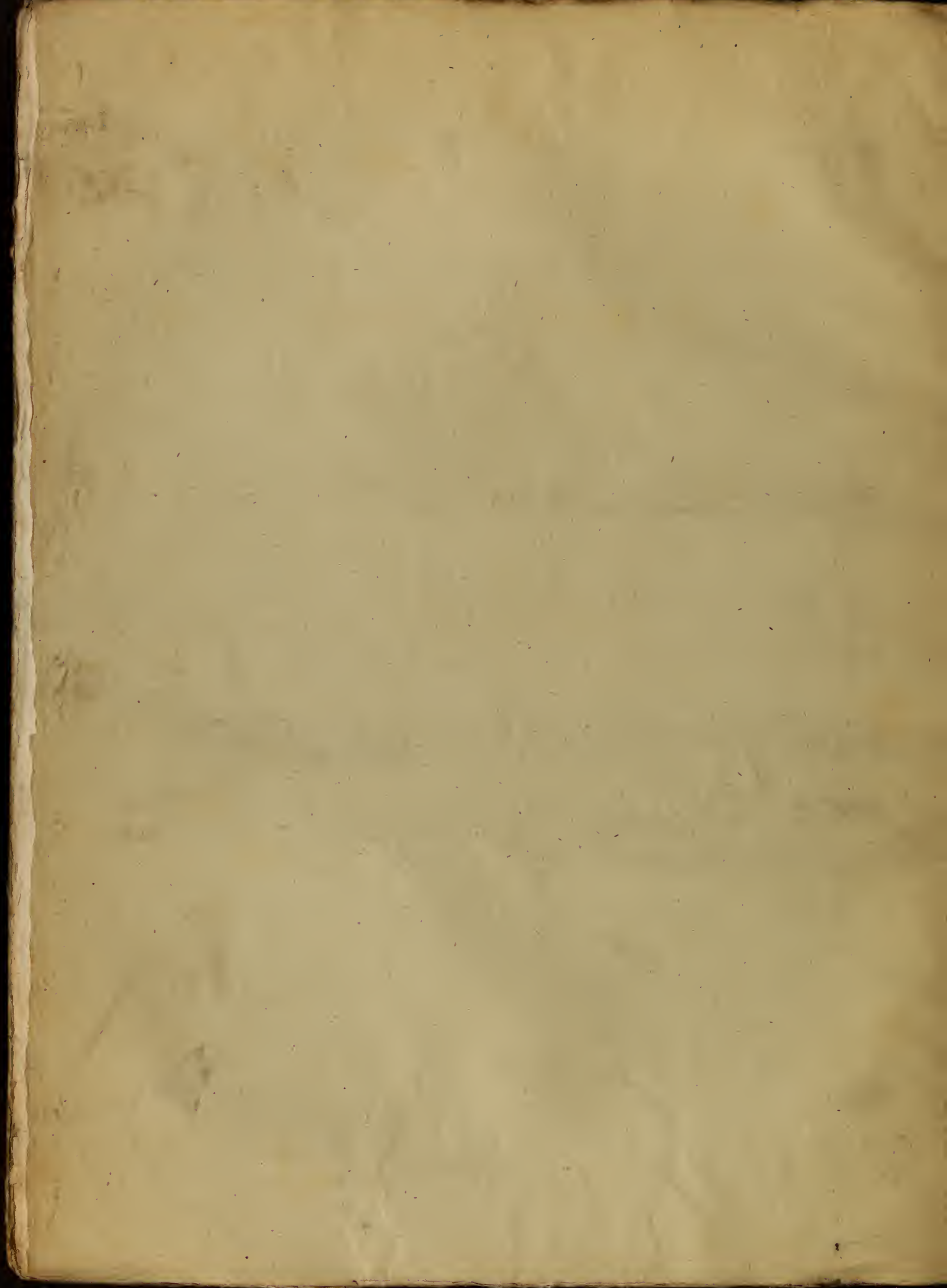
LA DOUBLE ÉCHELLE.

All.^o moderato quasi and.^o

OUVERTURE.

The musical score is written for Violin I and consists of ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'All.^o moderato quasi and.^o'. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions include 'arco.' (arco), 'pizz.' (pizzicato), 'cres' (crescendo), 'dim' (diminuendo), 'rall' (rallentando), 'leg' (leggiero), 'p' (piano), 'f' (forte), and 'fp' (fortissimo). There are also numerical markings like '20', '3', '2', '1', and '3' above notes. The score concludes with a double bar line and a final key signature change to one sharp (F#).

L. et G.^{ie} 4012.



La double Cebelle

in propria

Violino I^o

Paris (France)
1846

LA DOUBLE ÉCHELLE.

All.^o moderato quasi and.^{no}

OUVERTURE.

20

pizz:

arco.

pizz:

arco.

fp

cres

3

pizz:

cres

3

leg:

p

arco.

3

1

pizz:

arco.

p

f

p

3

pizz:

arco.

pizz:

cres

f

arco.

p

Larghetto.

p

pizz:

cres

dim:

rall:

dim:

La double Ecelle.

2- *Violino 2^o*

John & Charles

John & Charles

LA DOUBLE ÉCHELLE.

2^d VIOLON.

All.^o mod.^{to} quasi and.^{no}

Oboe.

OUVERTURE.

19 pizz.

arco. pizz.

cres. arco.

pizz. arco.

cres. leg.

pizz. arco.

pizz. arco.

Larghetto. pizz.

dim. pizz.

cres. arco.

cres. arco.

ff

All^o con moto.

The musical score for the 2nd Violon part, page 2, is written in B-flat major (two flats) and 2/4 time. The tempo is marked "All^o con moto." The score consists of 11 staves of music. The first staff begins with a piano (*p*) dynamic. The second staff continues the melodic line. The third staff features a forte (*ff*) dynamic and a crescendo (*cres.*) marking. The fourth staff includes a first ending bracket and a crescendo (*cres.*) marking. The fifth staff shows a piano (*p*) dynamic, a diminuendo (*dim.*), and a crescendo (*cres.*) marking. The sixth staff is marked *ff*. The seventh staff ends with a *fff* dynamic. The eighth staff begins with a *fp* dynamic and a triplet of eighth notes. The ninth staff continues with a *fp* dynamic. The tenth staff features a *fp* dynamic. The eleventh staff concludes with a *fp* dynamic and a triplet of eighth notes.

2^d VIOLON.

5

The musical score for the 2nd Violon part, page 5, is written in G major (one sharp). It consists of ten staves of music. The notation includes various musical symbols such as triplets, slurs, and dynamic markings. The dynamics include *ff* (fortissimo), *p* (piano), *f* (forte), *dim.* (diminuendo), and *cres.* (crescendo). The music is written in a single system across the staves.

Introduction.

Allegro moderato.

N^o 1.

Musical score for 2^d Violon, Introduction, N^o 1. The score is in 3/4 time and begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro moderato." The score consists of ten staves of music. The first staff begins with a piano (pp) dynamic and a 3-measure rest. The second staff includes a crescendo (cres.) marking and a 3-measure rest. The third staff includes a piano (pp) dynamic and a pizzicato (pizz.) marking. The fourth staff includes an arco. marking. The fifth staff includes a piano (p) dynamic. The sixth staff includes a 2-measure rest and the instruction "Suivez." followed by the lyrics "hé - las hé -". The seventh staff includes the lyrics "- las hélas hélas" and a piano (pizz.) marking. The eighth staff includes the lyrics "vous soupirez vous chantez le bon - heur" and a piano (pizz.) marking. The ninth staff includes the lyrics "beau tourterau fuir hélas le bon - heur" and a piano (pizz.) marking. The tenth staff includes the lyrics "Suivez. arco, suivez. Tempo." and a piano (pizz.) marking. The score concludes with the publisher's information "L et C^{ie} 1012."

2^d VIOLON.

5

hé - - - las oui des oi - seaux

diminu ritard.

le bon

ritard.

heur il faut fuir le bon-heur ah vous chantez le bon - heur.

suivez.

arco

All.^o con moto.

cres.

arco.

1

1

1

1

3

j'y suis j'y suis ah quel mé -

All.^o vivace.

3

pp

tier

1

ritard.

pp

1^o Tempo.

smorzando.

ppp

dieu

ff

Let C^{ie} 1012.

passé

2^d VIOLON.

Qui augmentent votre bonheur.

Allegro moderato.

N^o 2.

Musical score for 2^d Violon, featuring various dynamics (ff, p, ppp, pppp), articulations (pizz., arco.), and tempo markings (Allegro moderato, Andante, 1^{re} Tempo, All^o con moto). The score includes lyrics in French: "Qui augmentent votre bonheur.", "Suivez.", "col canto", "m'inquiète chaque jour", "des amours", "vous êtes si heureux", "rendez vous". The piece concludes with a double bar line and the number 12/8.

arco. 1^o Tempo.

ff ah

pizz.

des a-mours

arco.

pizz.

arco.

pp *cres.* *f* *ff* *ff*

fp *fp* *ff*

Et la bouche en cœur.

Allegro vivace.

N^o 3.

Récit.

Récit.

eh bon-jour chevalier ah cou si-ne ché-ri-e li vrez moi par pi-tié

a Tempo.

mais vous n'êtes pas seul non non ne craignez rien ma femme va venir cela commence bien

All^o. moderato.

riten.

cres.

pizz.

arco.

toujours — toujours — sur moi

a Tempo.

cres.

me voila

f ah

2^d VIOLON.

Mouvement de valse. arco. suivez. a Tempo.

pizz. pizz.

arco. ff

ritenuto. 1^o Tempo.

1 p pizz. arco.

un regard beau coup plus doux — me voila

a Tempo. cres.

Mouvement de valse.

ah — pizz. arco suivez f

a Tempo. pizz.

arco.

Allegro moderato. Toute la normandie .. oh! la! la!

N^o 4. ff

2 p.

6 p pizz. arco.

2^d VIOLON.

9

col canto.

f mais en ef - fet cette fi - gure cest air sournois

pizz. *arco.* *cres.*

ff ah ah c'est vous *p*

f pen - dre taisez vous *cres.* *f*

f *ffp*

cres.

f *f* *f* *p*

1 *cres.* *p* *si -*

pizz. *arco.* *cres.*

- len - ce ah c'est vous *f*

cres. *f* *ffp* *f* *ff* *fp*

ff

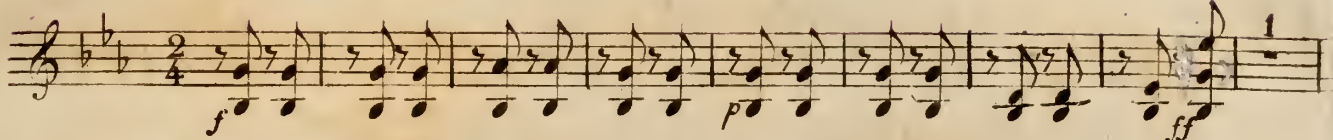
2

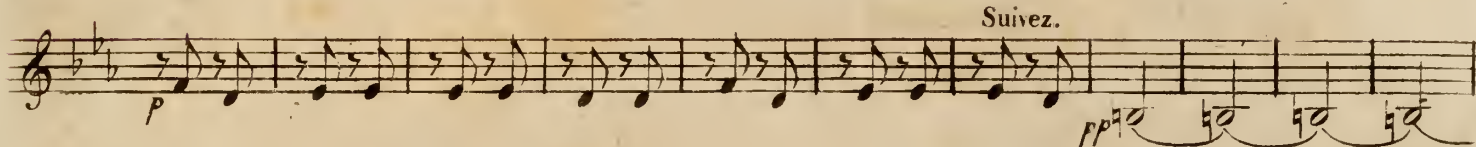
Allegro.

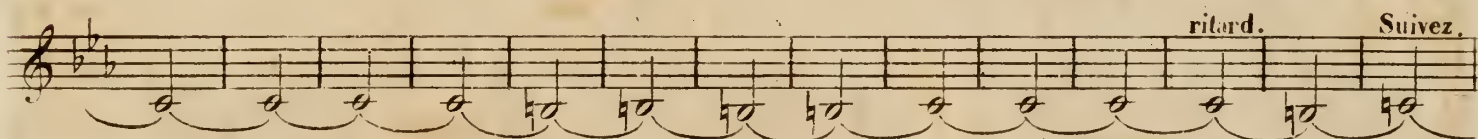
2^d VIOLON.

11

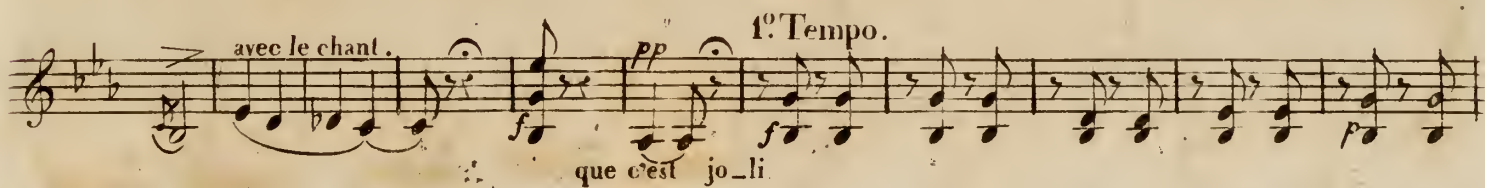
Ça m'est venu tout de suite.

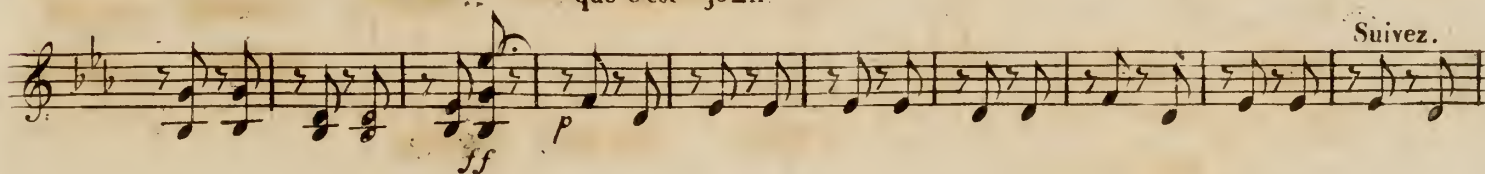
N^o 5. 

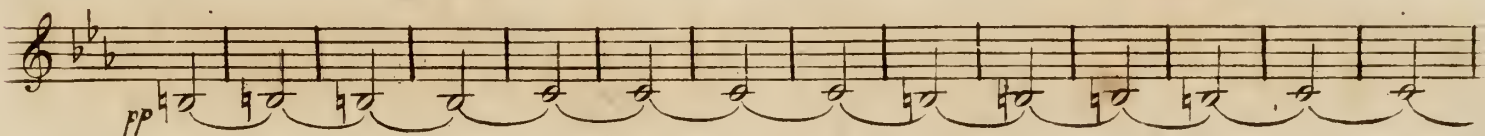
 Suivez.

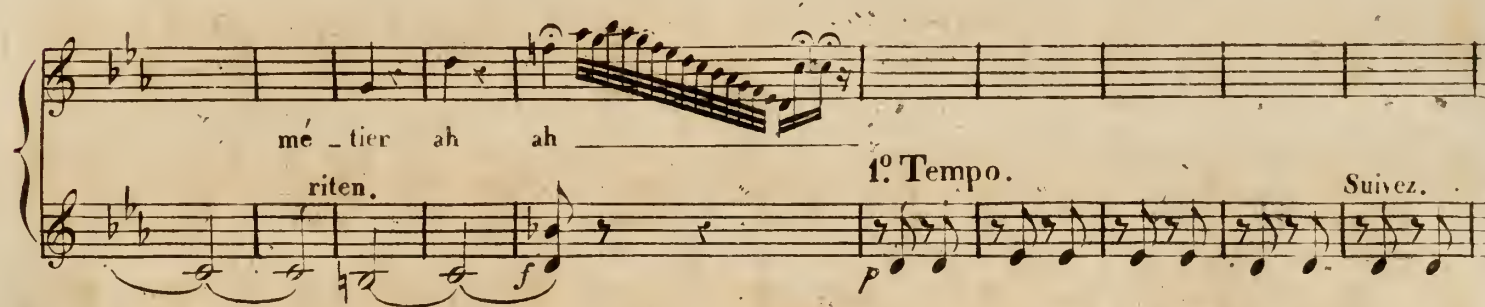
 ritard. Suivez.

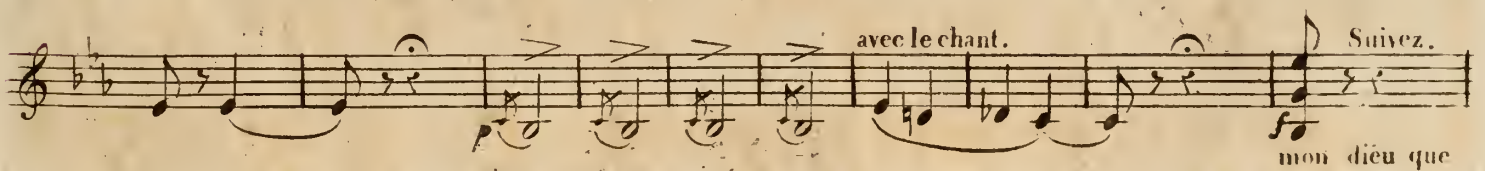
 1^o Tempo. Suivez. a Tempo.

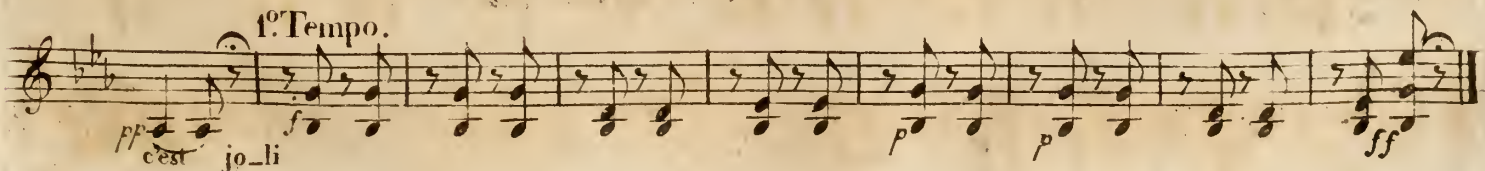
 avec le chant. 1^o Tempo. que c'est jo-li.

 Suivez.



 me-tier ah ah 1^o Tempo. Suivez.

 avec le chant. Suivez. mon dieu que

 1^o Tempo. cest jo-li

2^d VIOLON.2^e Couplet.

pizz.

col canto. And.^{no} con moto.

ah *p* *arco*

col canto. pizz. le bois *col canto. arco.*

belle au rendez vous viens ma *viens ma*

Andante (Parlé) et mais ma sérénade a réussi peut-être

f *pp* *ppp*

bel - le viens au rendez vous

oui je vois un flambeau éclairer la fenêtre! et l'ombre d'une femme à travers le rideau!

(Vite) c'est la marquise! eh! oui, voila bien sa tournure! oh! brusquement elle s'en va

mais si sa chambre est près de la! oui c'est un coup du sort! je tente l'aventure *cres.* 3 *pp*

smorz. 1 *dim.* *All.^o moderato.* *pizz.*

2^d VIOLON

The musical score for the 2nd Violon part consists of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several sections with specific performance instructions.

Staff 1-4: The first four staves contain a melodic line with various dynamics including *pp*, *cres.*, and *col canto.*. The lyrics "doucement doucement vient l'agi-" are written below the fourth staff.

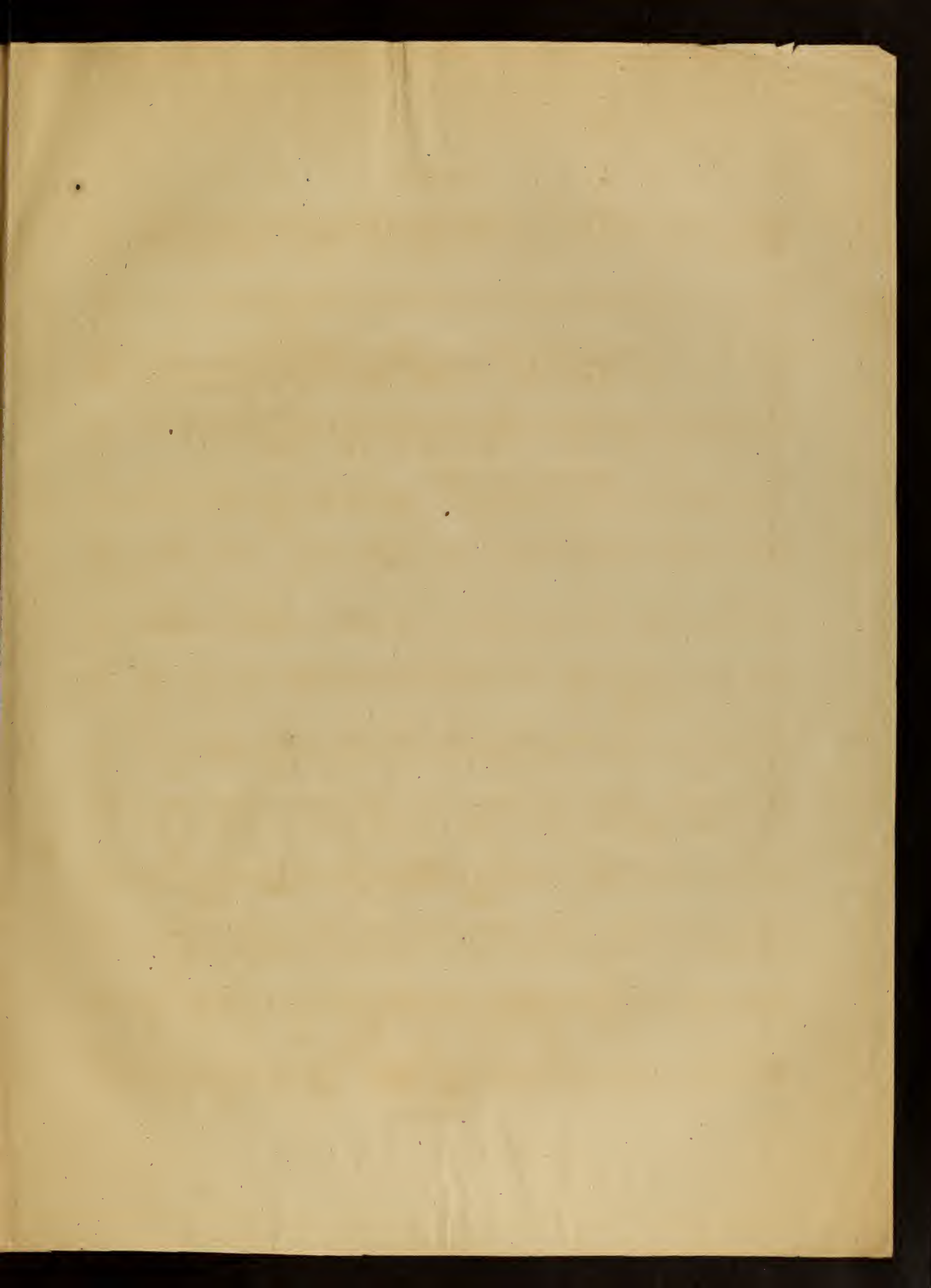
Staff 5-6: The fifth and sixth staves continue the melodic line. The fifth staff includes the instruction *pizz.* and the lyrics "un se'ne'chal à l'esca-la se vous voila donc en promenade". The sixth staff includes the instruction *arco.* and the lyrics "Tempo di minuetto."

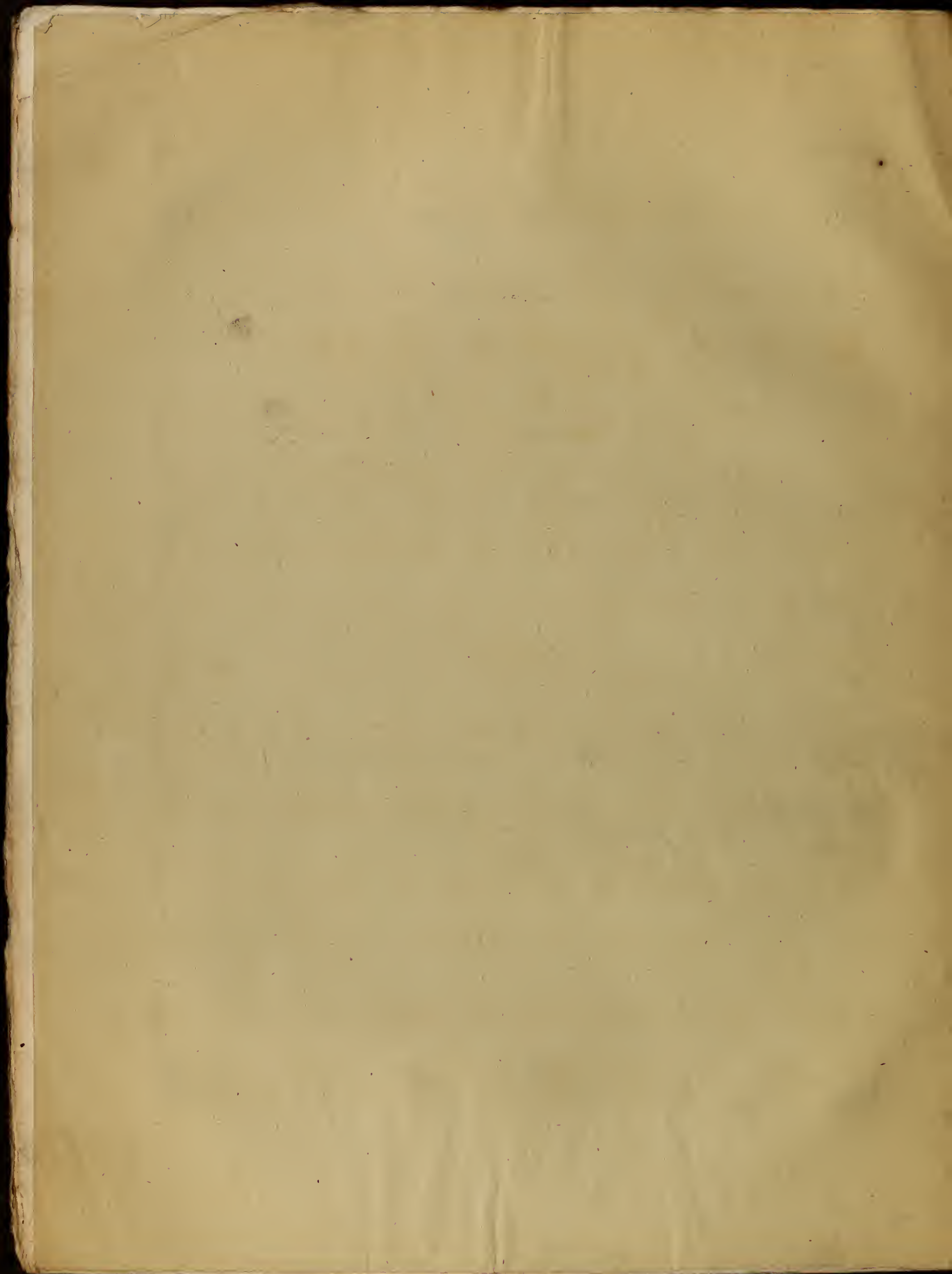
Staff 7-10: The seventh through tenth staves feature a more complex melodic line. The seventh staff includes the instruction *Récit.* and the lyrics "mon sieur et ser-tr-vi-teur". The eighth staff includes the instruction *dim.* and the lyrics "All^o con moto."

Staff 11-14: The eleventh through fourteenth staves conclude the piece. The eleventh staff includes the instruction *col canto.* and the lyrics "pizz". The twelfth staff includes the instruction *arco.* and the lyrics "une clef". The thirteenth staff includes the instruction *cres.* and the lyrics "mouv. de la Romance". The fourteenth staff includes the instruction *All^o con moto.* and the lyrics "pizz."

cresc. *f* *p* *Récit.*
ppia
 ah quel coup d'œil que celui
Récit.
Piu modto
cres. *dim.*
Mouv. du menuet. 1
f *sf* *p*
dim.
rit.
p *ff* monsieur de tout mon
Allo Vivace. 7
cœur
ff *p*
cres. *dim.*
mi *ff*

Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in approximately 15 horizontal lines across the page. The ink is dark and the paper is aged and slightly discolored. The script is difficult to decipher due to its cursive nature and the age of the document.





La double Ecelle.

Violino 2^o

Open to the representation.
Dec. 13 Decemb. 1842.

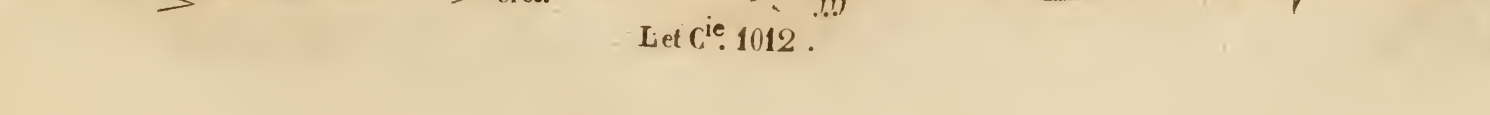
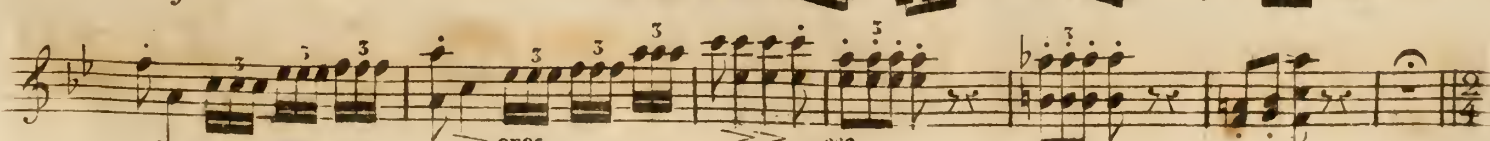
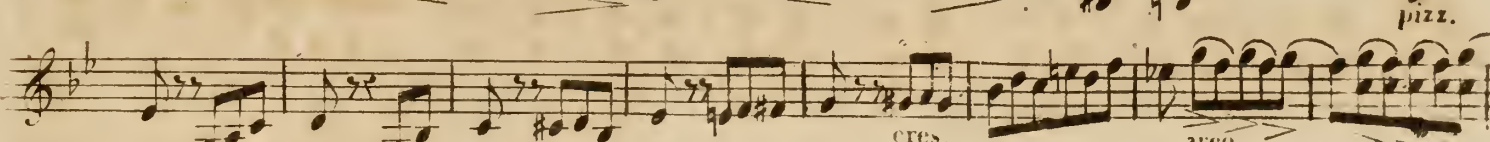
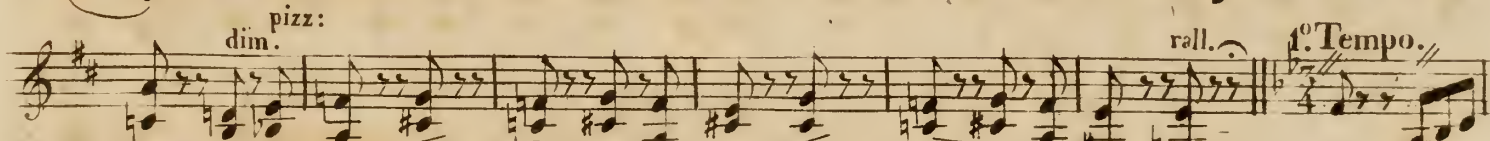
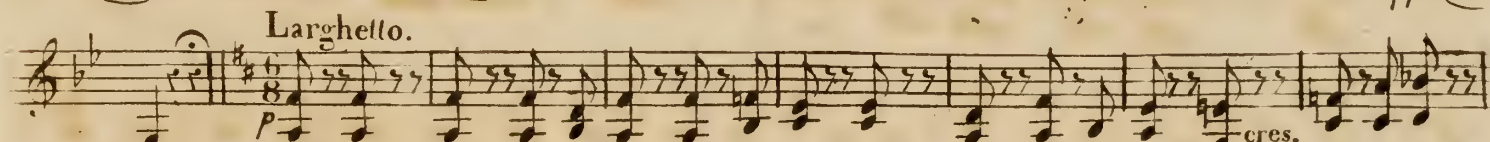
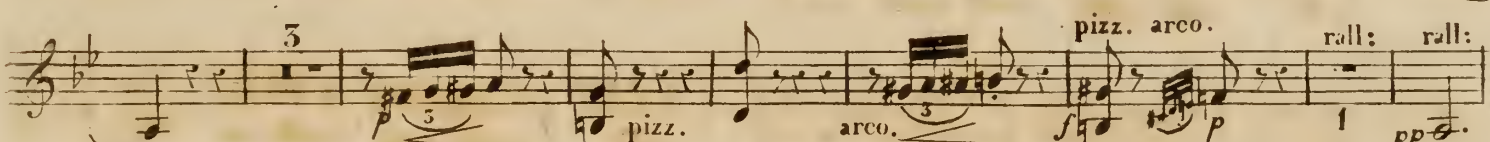
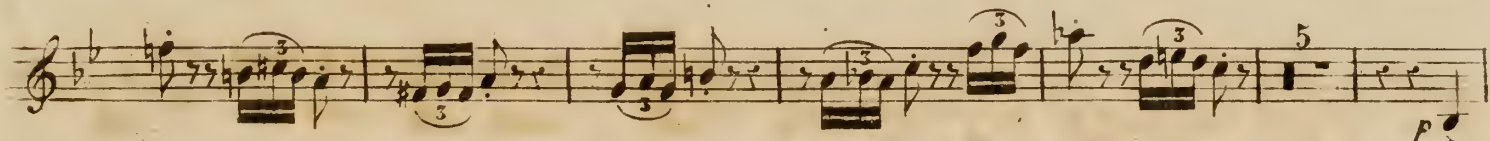
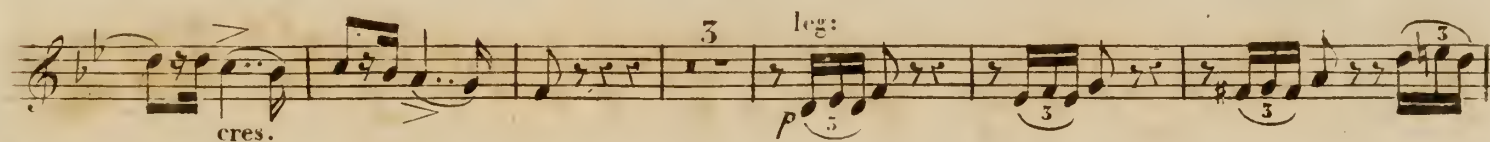
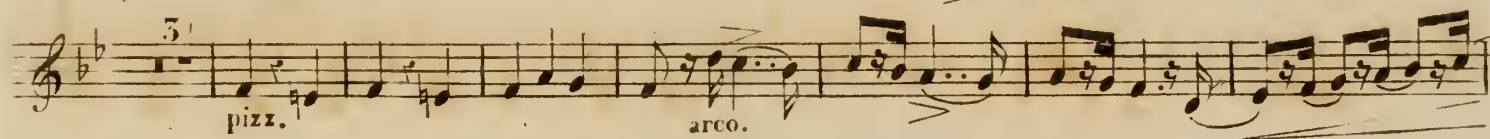
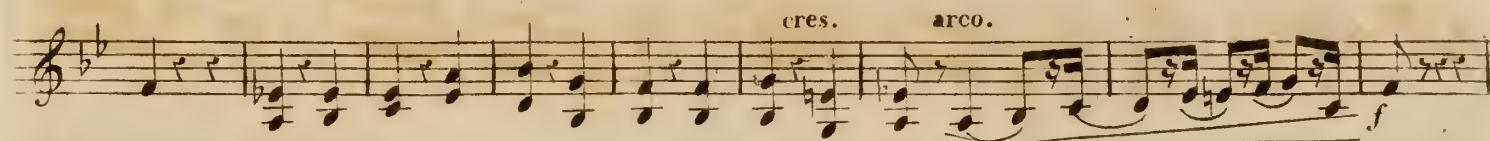
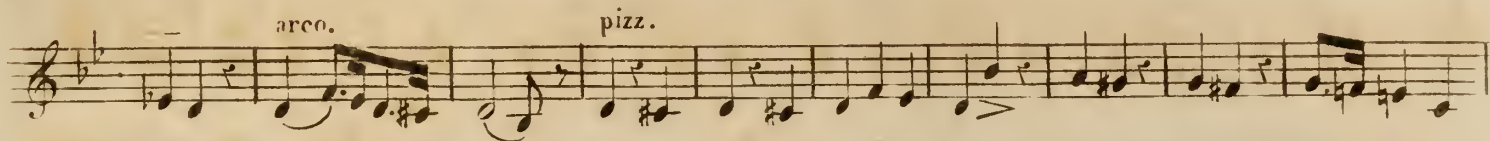
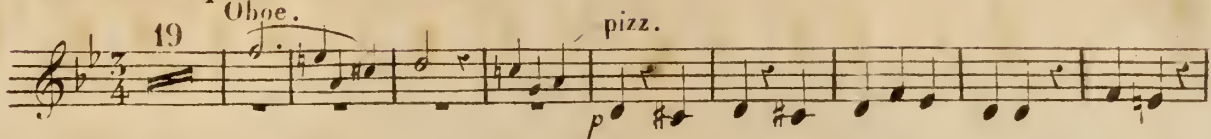
LA DOUBLE ÉCHELLE.

2^d VIOLON.

1

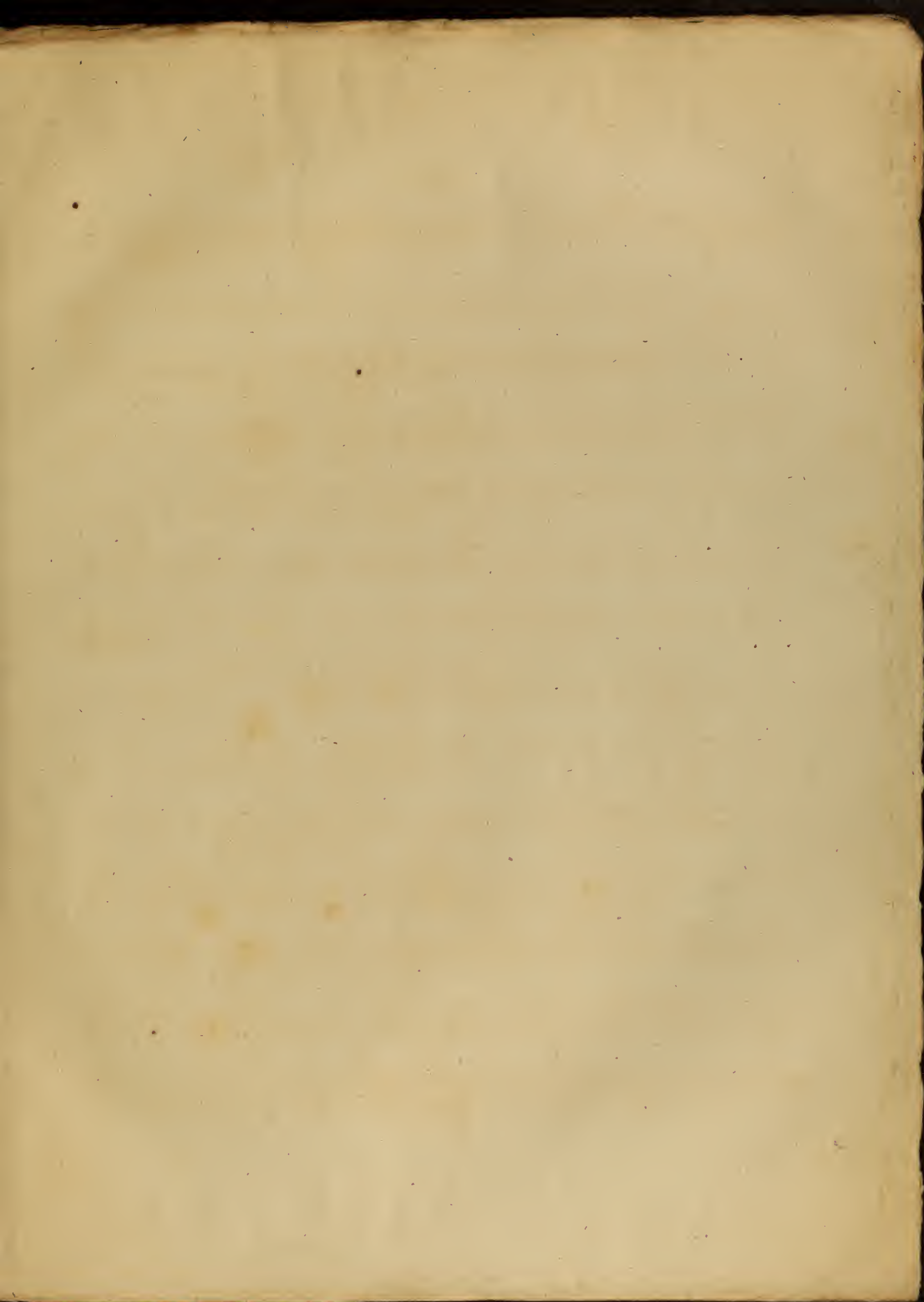
All.^o mod.^{to} quasi and.^{no}

OUVERTURE.



T. Nichols

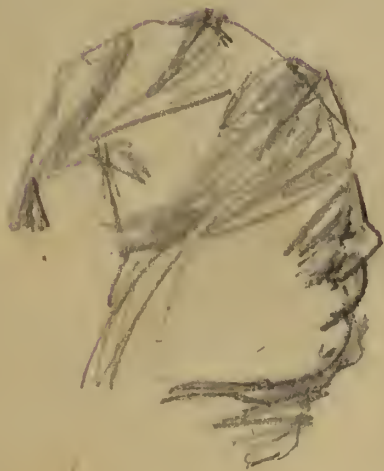
1860
C. Nichols



La double Ecclle.

3
Violino 2^o

D



DE

Γ

reynier - le



OUVERTURE.

All.^o mod.^{to} quasi and.^{no}

Oboe.

pizz.

OUVERTURE.

Oboe. 19 pizz.

arco. pizz.

cres. arco.

pizz. arco.

cres. leg:

pizz. arco. rall: rall:

Larghetto.

dim. pizz. cres.

rall. 1.º Tempo.

cres. arco.

cres. fff

9 January 1845

13 January 1845

6 November 1845

15 December 1845

8 January 1846

grand d'arbre

21 Janvier 1847

13 février 1845

6



La double Ecclle.

Alte.

Le Roy
De France

[Faint, illegible handwriting]

[Faint horizontal line]

[Faint, illegible handwriting]

[Faint horizontal line]

Larghetto.

6 pizz. *p* // *cres.* *dim.* *rall.* *1º tempo.* *p arco.* *cres.* *f*

ici *Allº con moto.* *p*

ff *p* *f* *ff* *p* *f* *ff* *p* *f* *p* *cres.* *f* *p* *dim.* *ff* *pp*

ALTOS.

3

Musical score for Altos, page 3. The score consists of 14 staves. The first six staves are for the vocal parts (Altos), and the last eight staves are for the piano accompaniment. The music is in 3/4 time and B-flat major. The vocal parts feature various dynamics including *pp*, *f*, *ff*, *p*, and crescendos. The piano accompaniment includes complex rhythmic patterns and chords. The score ends with a double bar line on the 14th staff.

4 Introduction.

ALTOS.

All^o moderato.

N^o 1.

pp sf 3 pizz. arco. cresc. p 1

suivez. 2 hé-las hé-las hé-las hé-las

And^{te} pizz. pi

Altos. arco. dim. pizz.

rez vous soupi- rez vous chan- tez le bon-
p arco. p suivez. pizz.

beau tourte- reau fuir hé-las le bon- heur
arco. pp

pizz. f f hé-las oui des oi-seaux arco.

ritard. ritard. f = p le bonheur il faut fuir le bonheur ah vous chantez le bon-
f

ALTOS.

5

All^o con moto.

beur. *pizz.* *cres.* *p* *arco.*

dim.

All^o vivace. *2* *3* *pp*

j'y suis j'y suis ah quel me-tier

1 *f* *p* *1*

ritard. *pp* *pp*

tempo. *smorz.* *ff*

adieu *ppp*

All^o moderato. *pizz.* *arco.* *pizz.* *riten.* *p* *arco.* *pp*

N^o 2. *suivez.* *pp*

col canto. *1^o tempo.* *chaque jour*

col canto. *chaîne des a* *pizz.* *p*

vous êtes trop heureux

ALTOS.

Andante.

pp

cres.

col canto.

col canto.

1 pizz.

rendez

All^o. con moto.

vous p arco.

pizz.

1

arco.

a tempo.

ah

f

p pizz.

des amours

arco.

pizz.

cres.

f

ff

ff

ff

ff

ff

Et la bouche en cœur

N^o 3. Allegro vivace. cres.

1

recit.

f ch bon-jour. Che va-

a tempo et mod^{to}

li-er ah cou-si-ne ché-ri-e li-vrez moi

Moderato.

mais vous n'êtes pas

p

ALTOS.

7

seul non non ne crai- guez rien ma femme va ve- nir ce-la commence bien

All^o moderato.

riten.

p

cres.

pizz.

arco.

f

ff

arco.

tou- jours tou- jours sur moi me voi- la

a tempo.

cres.

f

ff

f

ah

mouv^t de valse.

pizz.

arco.

f

arco.

f

p

p

pizz.

arco.

ff

riten.

arco.

1^o tempo.

ff

arco.

pizz.

Altos.

un regard beau- coup plus doux

1^o tempo.

cres.

f

p

sf

ah

mouv^t de valse.

pizz.

suivez.

a tempo.

f

arco.

f

p

pizz.

arco.

ff

ALTOS.

Allegro moderato. La normandie oh! la! la!

N^o 4. *ff* *arco.* *pizz.* *p* *pizz.*

arco. *pizz.* *arco.* *pizz.*

arco. *pp* *ff* *a piacere.* mais en ef-fet cet-te fi-gu-re cel air sour-

col canto. -nois cette tour- *ff* ah ah c'est vous *p pizz.* *arco.* *p*

cres. pen-dre laissez vous *cres.* *cres.* *f ff*

f *f* *f* *pp*

cres. *f*

f *f* *p* *cres.*

unis *f* len-ce ah! c'est vous *p* *arco.* *f*

cres. *p* *f* *ff* *f* *f* *p*

9

Handwritten musical score for a 13/8 time piece. The score consists of 12 staves. The key signature is one flat (B-flat). The time signature is 13/8. The piece begins with a forte (ff) dynamic. The tempo is marked 'Allegro.' and the performance instruction 'animez.' is present. The score includes various dynamic markings: ff, p, pp, f, sf, ppp, cresc., pizz., arco., and cresc. The piece features complex rhythmic patterns, including triplets and sixteenth notes. The score concludes with a final measure marked with a double bar line and a fermata.

ALTOS.

Venu tout de suite.

N^o 5.

suivez.

ritenuto. suivez.

suivez.

suivez.

1^o tempo.

pp c'est jo - li. f

col canto.

pp

en ou - vrant son e - ven - tail ah!

1^o tempo.

p

suivez.

le chant. pp

1^o tempo.

f mon Dieu que c'est jo - li f

N^o 6.

Allegro moderato.

Serviteur bonne nuit.

Récit.

Et main - te - nant la nuit en - tie - re en ber - ger tendre et lan - gou -

arco.

f pizz. p...

ALTOS.

11

reux il faut rê-ver a ma ber-

The image shows a musical score for a piece titled "Sérénade" and "Andantino". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The tempo is marked "Andantino" and the time signature is 2/4. The key signature is one flat (B-flat). The lyrics are in French: "ge - re pour m'amu - ser si je le peux". The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The score is divided into two sections: "Sérénade" and "Andantino".

col canto. pizz. le bois
belle au rendez vous viens ma

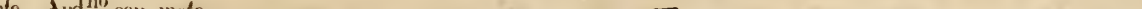
col canto. *p* arco. *più ritenuto*
- pelle viens ma bel- *pp* le au rendez

2^e couplet.

pizz.

arco.

col canto. *And.^{te} con moto.*



ah

arco

col canto.
pizz.
col canto.
belle au rendez vous, vicus ma le bois belle, n'arco

ALTOS.

Andante.

et mais, ma sérénade a réussi peut-être! ou je vois un flambeau éclairer la fenêtre et l'ombre d'une femme à travers le rideau

c'est la marquise! eh! oui, voilà bien sa tournure ah! brusquement elle s'en va! mais si sa chtonbre est près de la mienne est coup du sort je fende l'air

dimin.

pp

1

pp

dim.

smorz.

1

dim.

All^o mod^{to}

pp

arco.

p

f

cres.

col canto.

l'espérance douce-ment douce-ment vient l'agiter

cres.

f

Recit.

un Sénéchal a l'esca- la de vous voi l'aduc en proue - nade

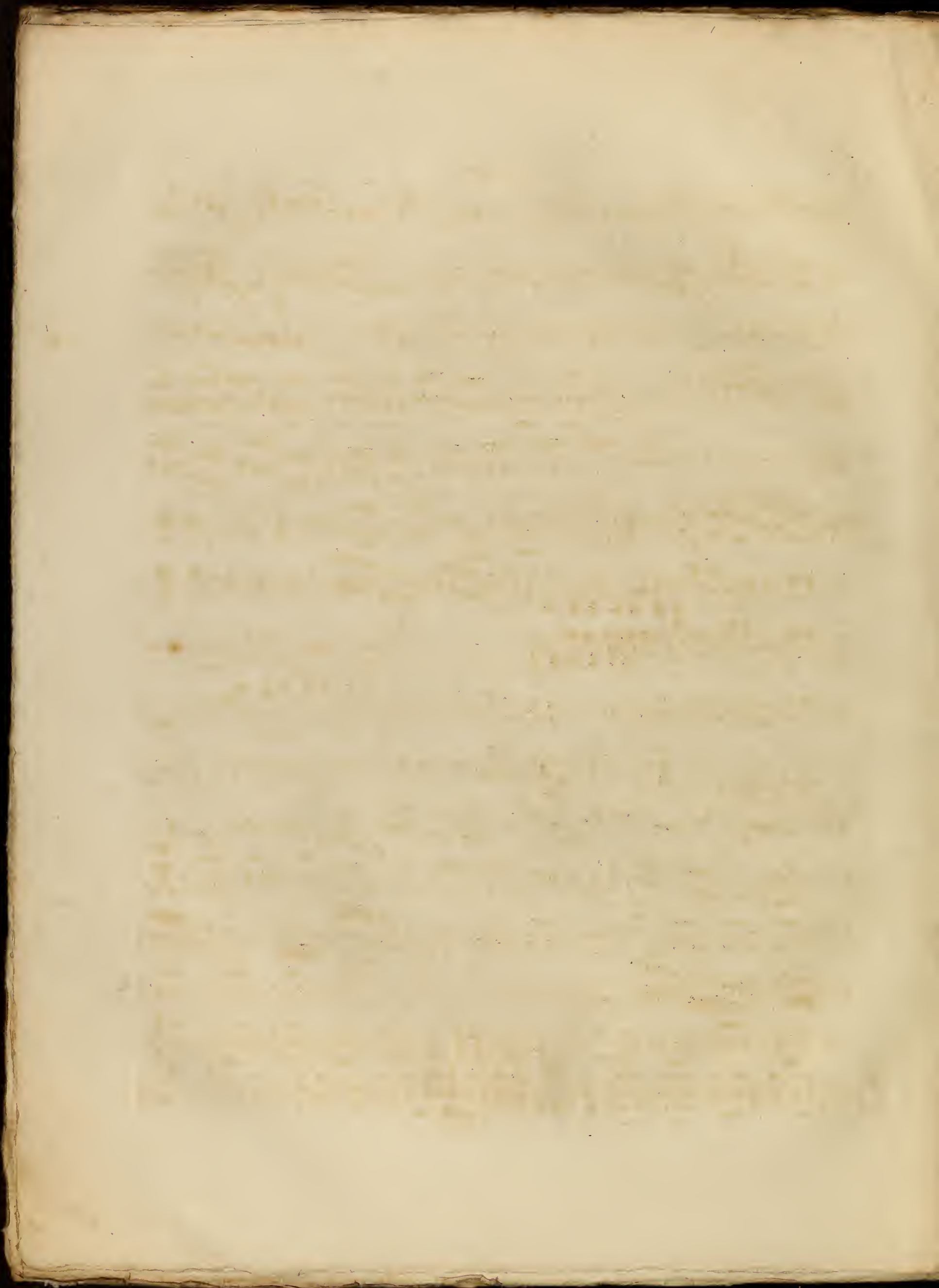
Tempo di minuetto.

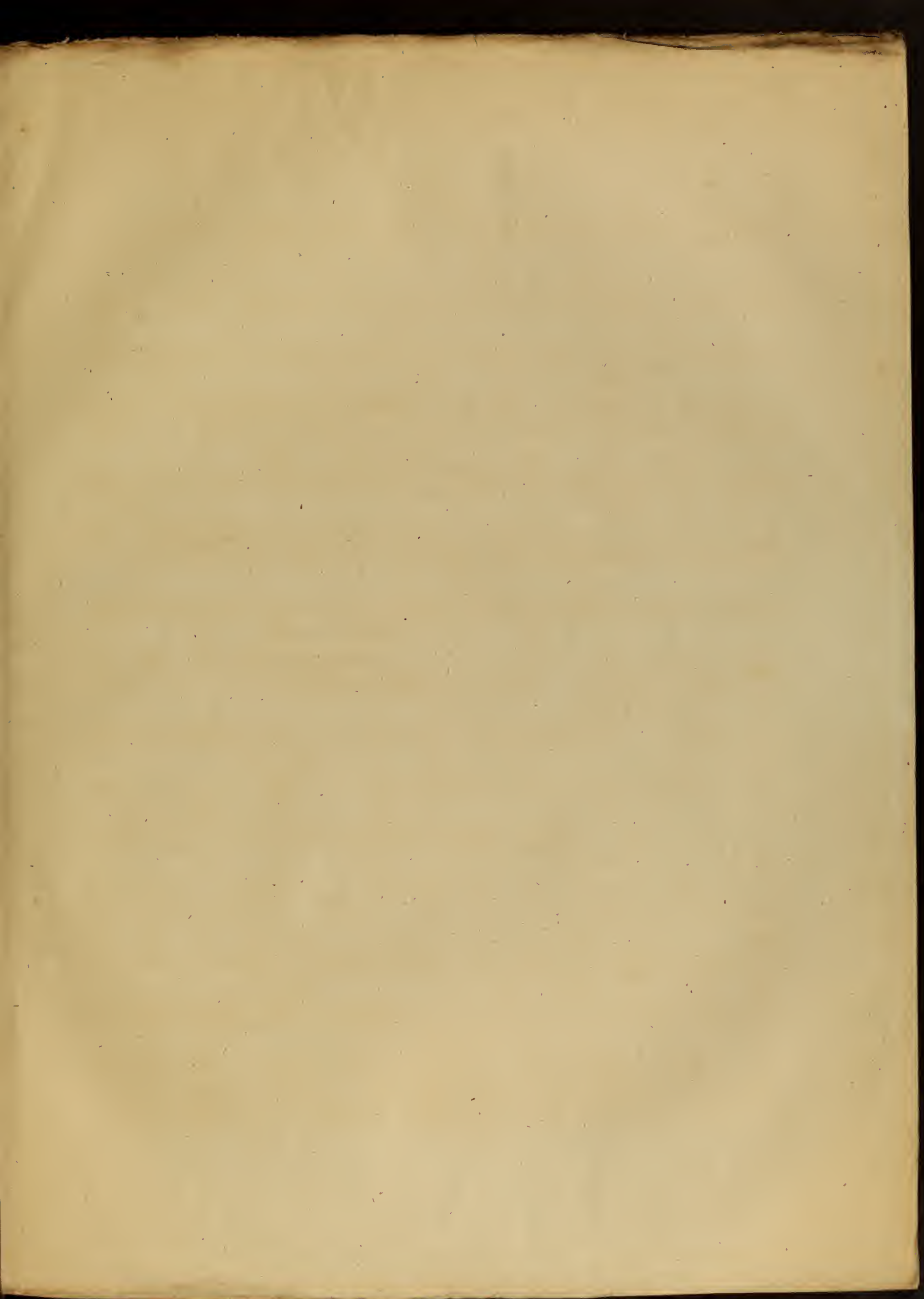
f

pp

p

dim. *f* *col canto.* *All.^o con moto.*
p *f* *p*
col canto. *f* *p*
seur et ser- vi- teur
pp *pizz.* *arco.*
pizz. *arco.*
1 *cres.*
Mouv. de la Romance. *All.^o con moto.*
f *une clef* *pizz.* *pp* *pia*
cres. *pp* *pia*
Recit. *piu Moderato:* *2*
p *dim.* *ah! quel coup d'œil que celui-ci pour désarmer*
sf *sf* *sf* *sf* *sf* *p*
Mouv. de Menuet.
p *p*
f *riten.* *All.^o vivace.* *7*
f *monieur de tout mon cœur*
ff *p* *ff* *p*
1 *cres.*
dim. *ff* *p* *cres.* *f* *ff*
1 *cres.* *f* *ff*





La double Esbelle.

J. L. 2. P. 3. 4.

Alto.

1844

—

1845

—

OUVERTURE. *All^o mod^{to} quasi and^{te}*

p B. *p pizz.* *p pizz.*

arco. *pizz.*

Le mardi 26 Juin

Le 24 octobre 1844 au soir

26 octobre au théâtre de la Comédie Française

La double Ébelle.

Basses.

Pillon

[Faint, illegible handwriting]

[Faint horizontal line]

[Faint, illegible handwriting]

[Faint horizontal line]

All^o Mod^{to} quasi And^{no}

OUVERTURE.

p pizz.

1 2 3

Unis.

1 *f* 3

cres. 3

pizz.

4 *p arco.* 3 *pizz.* *res.* *f* 1

pizz. 1

The musical score is written for Bass and C. Bass. It consists of several systems of staves. The first system includes a grand staff with a treble and bass clef, and a separate bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, *dim.*, *cres.*, and *pizz.*. The second system continues the piece with similar notation and dynamics. The third system introduces a new section marked *1^{mo} tempo.* and includes a *rall.* marking. The fourth system features a grand staff with a treble and bass clef, and a separate bass staff, with dynamics like *f*, *ff*, and *Unis.*. The fifth system includes a grand staff with a treble and bass clef, and a separate bass staff, with dynamics like *f*, *ff*, and *Unis.*. The sixth system includes a grand staff with a treble and bass clef, and a separate bass staff, with dynamics like *f*, *ff*, and *Unis.*. The seventh system includes a grand staff with a treble and bass clef, and a separate bass staff, with dynamics like *f*, *ff*, and *Unis.*. The eighth system includes a grand staff with a treble and bass clef, and a separate bass staff, with dynamics like *f*, *ff*, and *Unis.*. The ninth system includes a grand staff with a treble and bass clef, and a separate bass staff, with dynamics like *f*, *ff*, and *Unis.*. The tenth system includes a grand staff with a treble and bass clef, and a separate bass staff, with dynamics like *f*, *ff*, and *Unis.*.

The score is written in a key signature of one flat (B-flat) and a time signature of 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, *dim.*, *cres.*, and *pizz.*. The piece concludes with a final measure marked *ff*.

BASSE et C. BASSE.

3

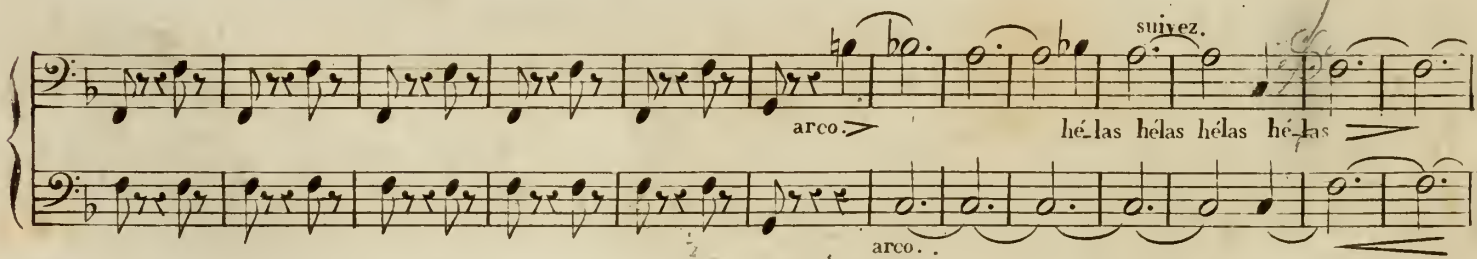
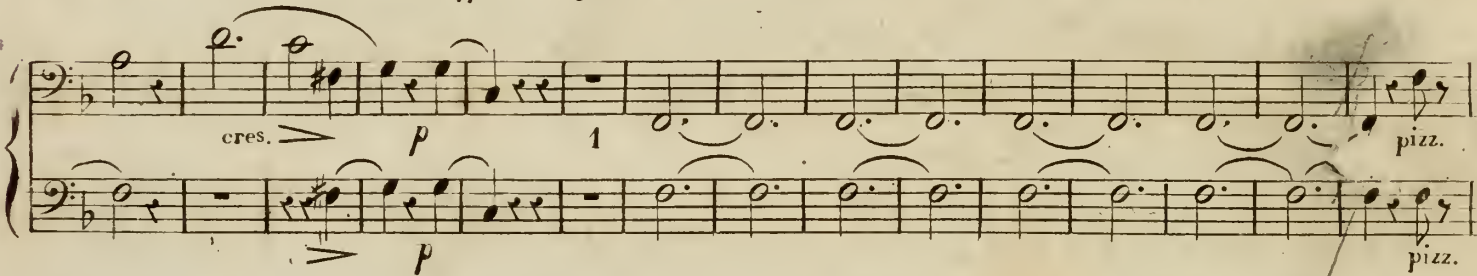
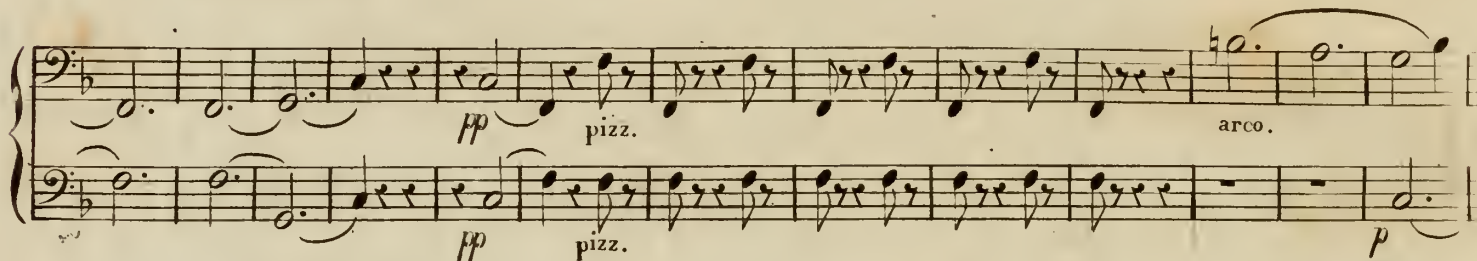
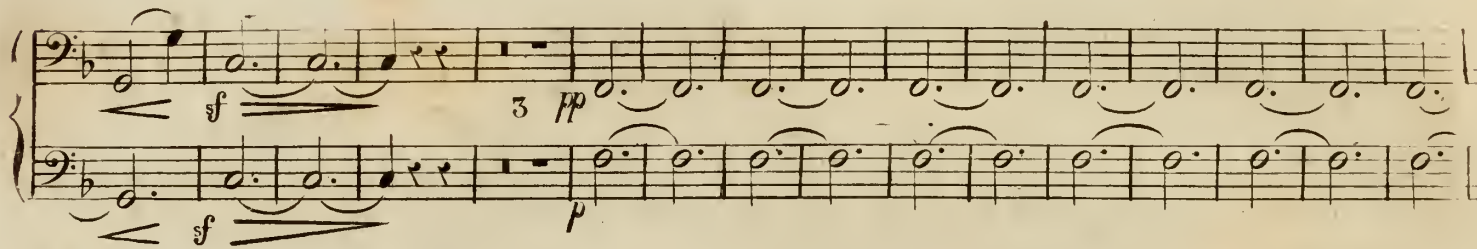
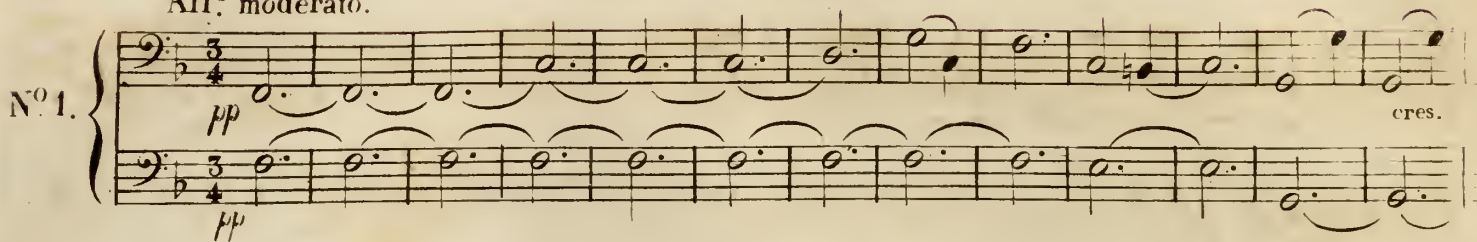
The musical score is written for Bass and C. Bass. It consists of ten systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). Articulation marks like *pizz.* (pizzicato) and *arco.* (arco) are used. Fingerings are indicated by numbers 1, 2, 3, and 5. The score is in a key with one flat (B-flat) and a 2/4 time signature. The notation is in bass clef for the main parts, with a Unis. (Unison) section in the middle. The score ends with a double bar line and a fermata.

♣ Introduction.

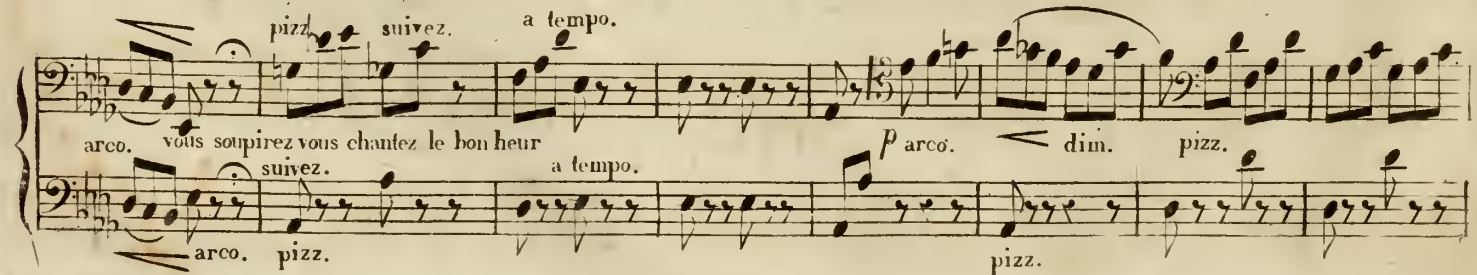
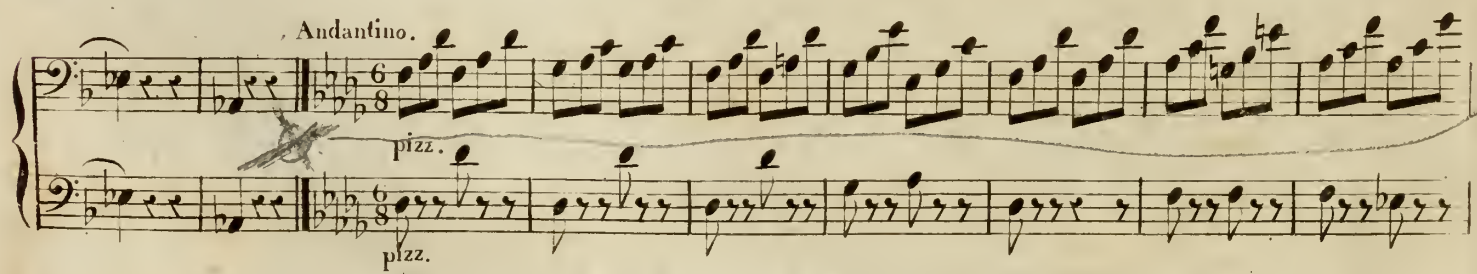
BASSE et C. BASSE.

All^o moderato.

N^o 1.



Andantino.



BASSE et C. BASSE.

tourte-reau fuir hélas le bonheur. a tempo. *suivez.* *pizz.*
 Unis. *suivez.* *Unis.* *Unis.*

f arco. hélas *p* arco. *pizz.* *p* arco. *p* dim. *pizz.* *arco.* *p* dim.

riten. *All.^o con moto.*
 il faut fuir le bon - heur ah vous chantez le bon - heur *pizz.*

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

dim. *pizz.* *arco.* *All.^o vivace.* 2 3

j'y suis j'y suis ah quel mé-tier

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

1^o tempo. *pp* adieu *pizz.* *pp* *ff* arco. *pizz.* *ff* arco.

All^o moderato. Augmentent votre bonheur.

N^o 2. *ff* *p pizz.* *arco.* *ff* *p pizz.* *p* *riten.*

p arco. *pp*

col canto. *p pizz.*

arco. suivez. *1^o tempo.* *p* chaque jour *pizz.* *arco.*

suivez. *des amours* *ff* *suivez.* *ff*

vous êtes trop heureux *p pizz.* *Andante.* *12/8* *pp*

col canto. *p* *pp*

BASSE et C. BASSE.

2

col canto. 1 All^o con moto, arco.

p pizz. rendez vous *p*

vous êtes trop heu - reux oui mon - sieur très heu - reux très heu -

1^o tempo.

ff reux ah pizz. arco.

p pizz. des a *p* mours

p pizz.

pp arco. cres. *f* 1 *f*

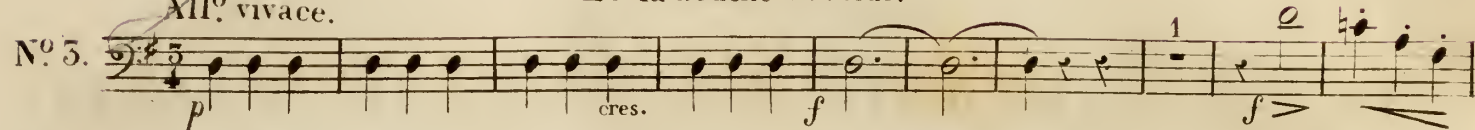
pp arco.

ff *ff* *ff* *f* *ff*

La C^{ie} 1019

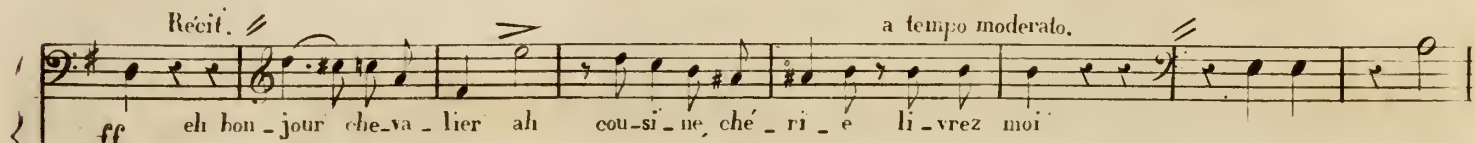
All^o vivace.

Et la bouche en cœur.

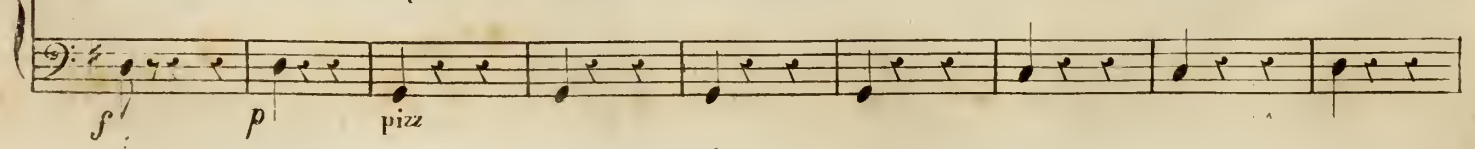
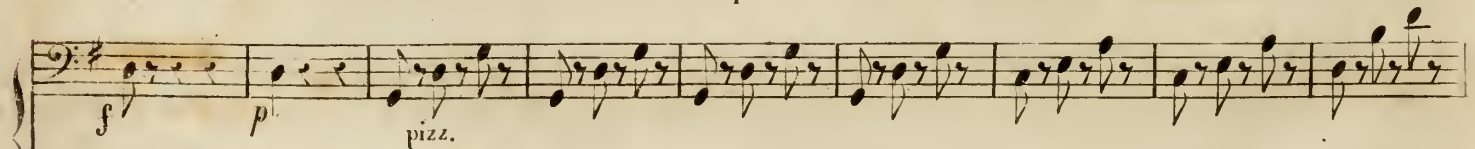
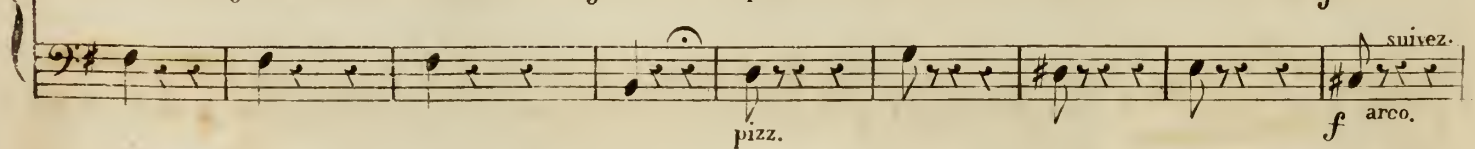
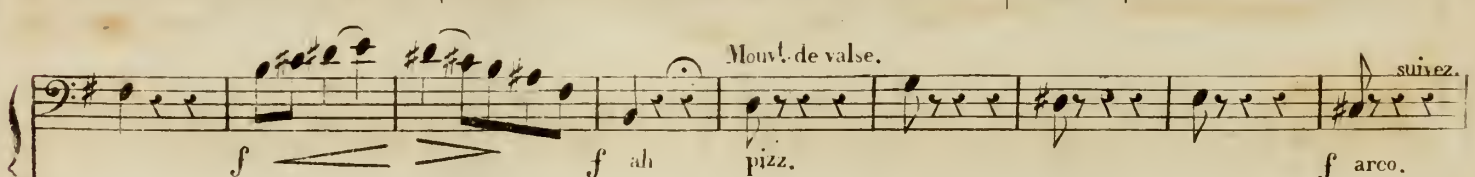
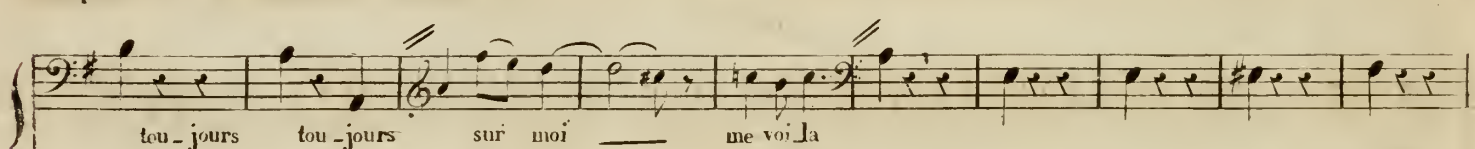
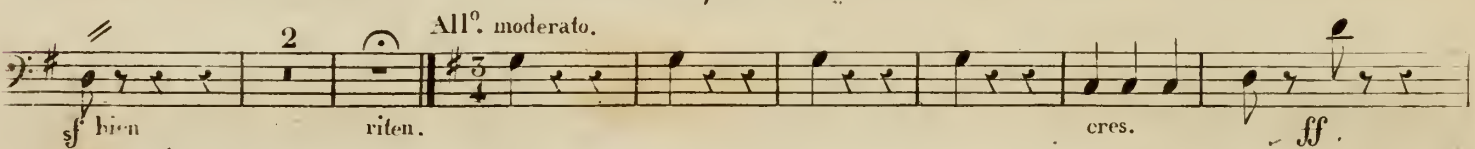
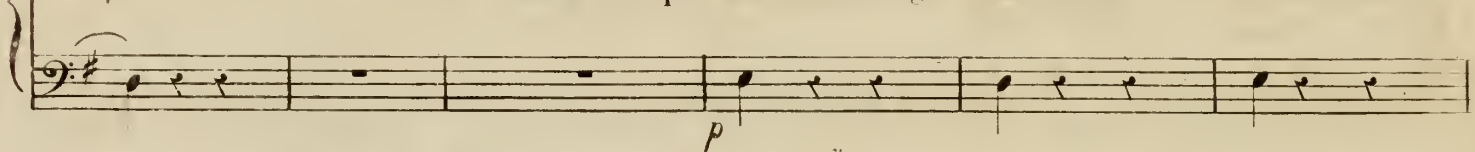
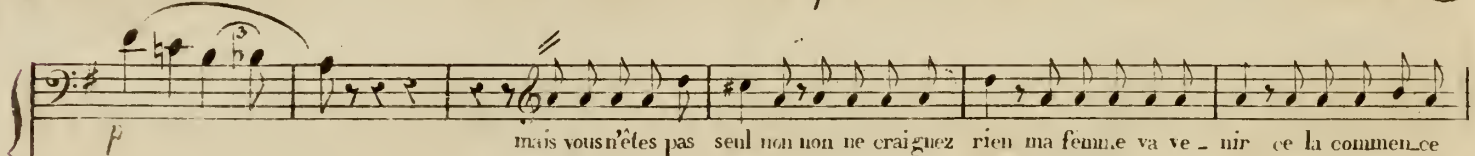
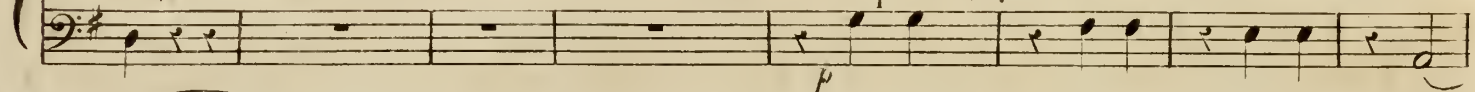
N^o 5.

Recit.

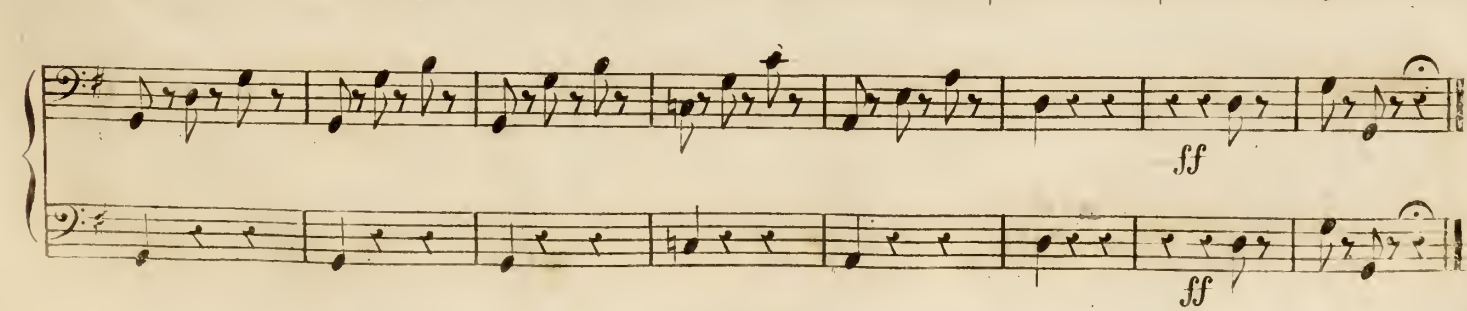
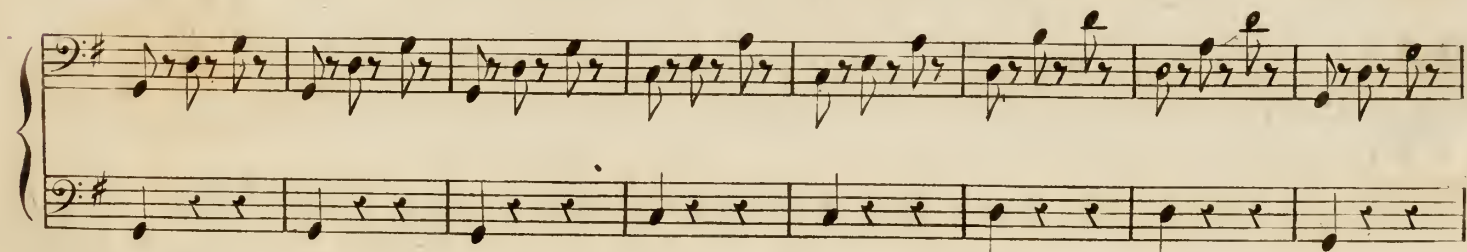
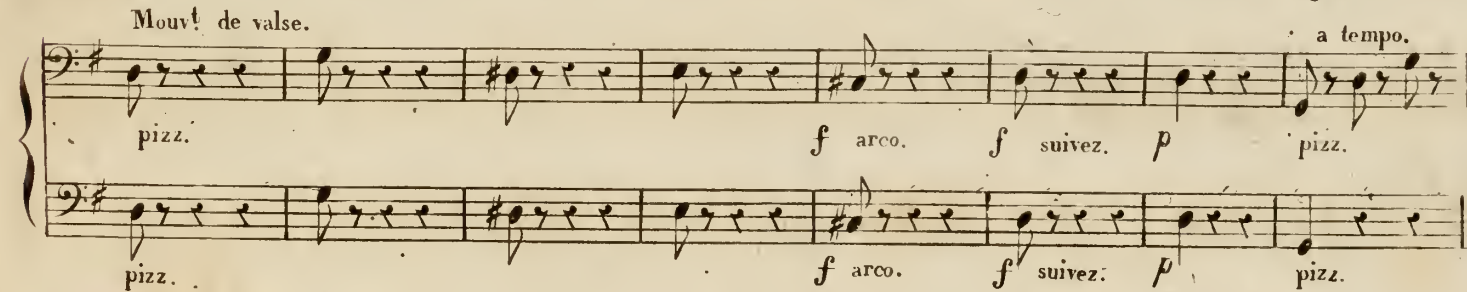
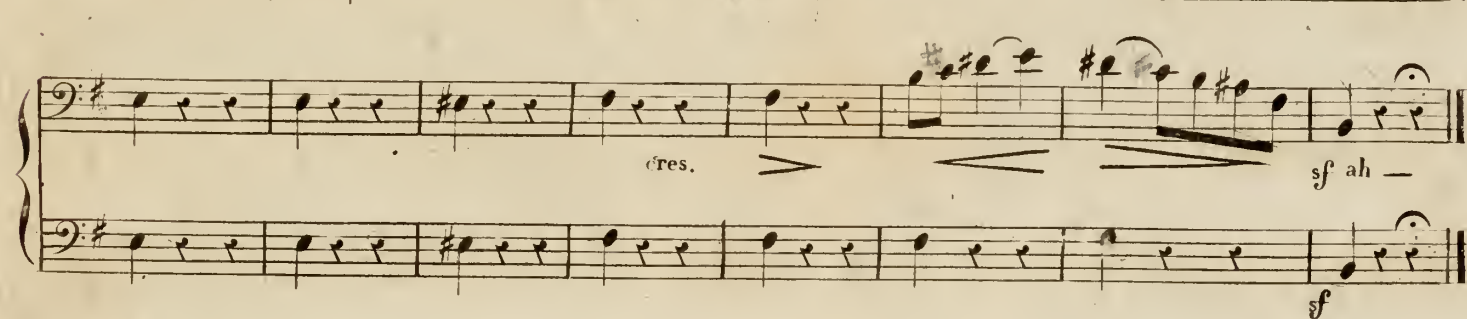
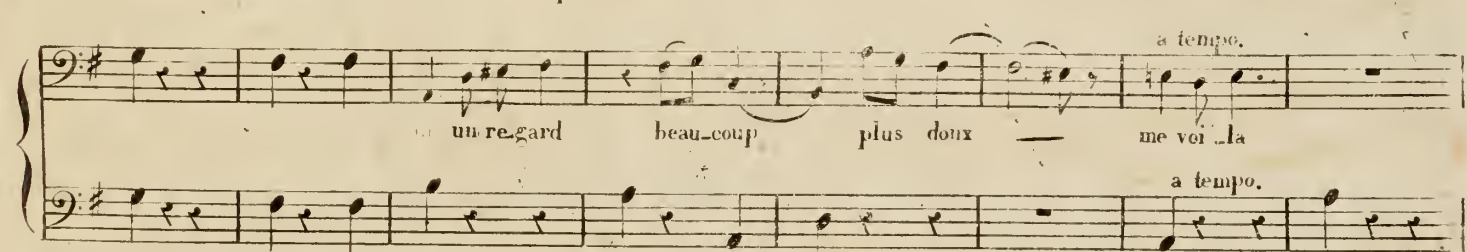
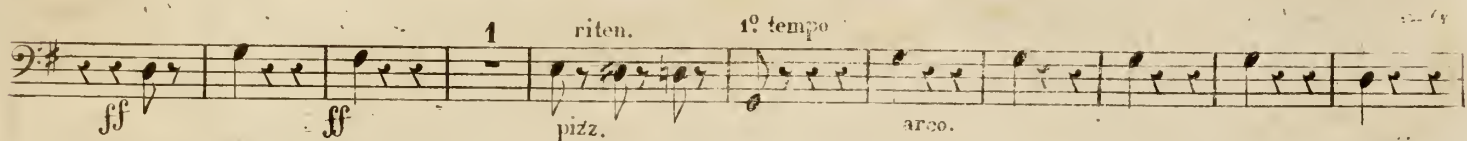
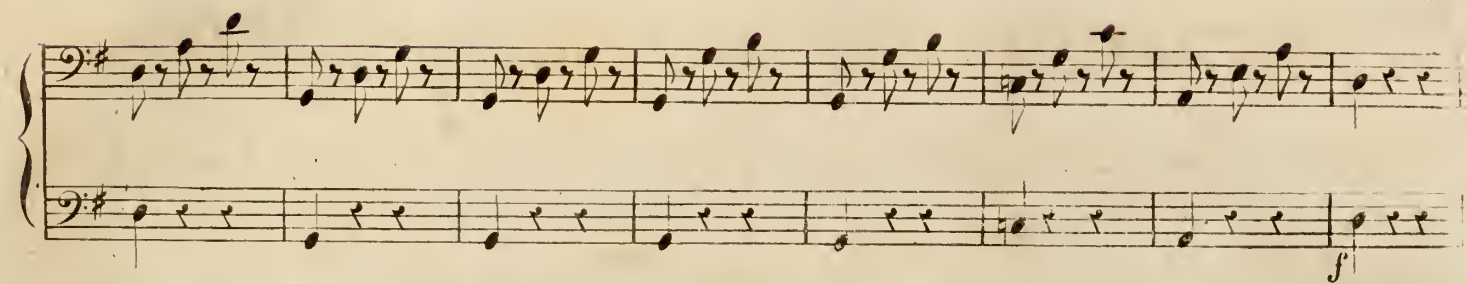
a tempo moderato.



a tempo moderato.



BASSE et C. BASSE.



All^o moderato. La normandie oh! la! la!

N^o 4. *ff* *arco* *p* *indépendant* *pizz.* *dim.* *p* *arco.* *pizz.* *pp* *ff*

a piacere. *col canto.*
 mais en ef-fet cet-te fi-gu-re cet air sour-nois *p*

pizz. *ff* *ah! ah! c'est p* *arco.* *cres.* *pen-dre laissez-vous*

cres. *f* *fp* *f* *f* *f* *p* *pizz.*

arco. *p*

cres. *f* *monsieur Lucas*

f *pizz.*

BASSE et C. BASSE.

47

The musical score is written for Bass and C. Bass. It consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Articulations like *pizz.* (pizzicato) and *arco.* (arco) are used. The tempo is marked *Allegro.* and the mood is *anime.* The score includes a variety of musical textures, from simple harmonic accompaniment to more complex, rapid passages. The key signature is one sharp (F#), and the time signature is 6/8. The score is numbered 1 and 2 at the end of the final system.

ce ah c'est vous

ben marcato.

Allegro.

1 2

BASSE et C. BASSE.

1^o tempo.

pizz.

arco.

fp

fp

p

fp

fp

cres.

pizz.

sf

p

arco.

f

cres.

ff

ff

Venu tout de suite.

N^o 5.

f

pizz.

ff arco.

p pizz.

suivez.

pp arco.

pp arco.

riten.

suivez.

f

1^o tempo

p pizz.

arco.

suivez.

p

arco.

13

1º tempo.

suivez le chant. *f* mon Dieu que c'est jo - li *f*

f *pp* *f*

arco.

pizz. *ff* *p* pizz.

suivez. *pp* arco.

pp

1º tempo.

riten. *f* *p* pizz.

suivez. *f*

arco. suivez. *p*

arco. *p*

suivez. ah mon Dieu que c'est jo -

f *pp*

1º tempo.

f li *pizz.* *ff* arco.

f *pizz.* *ff* arco.

N^o 6. *All^o moderato.* *Serviteur bonne nuit.* *Récit.*

ff pizz. p arco. et main - te - nant la nuit en - tie re en berger tendre et langou - reux

ff pizz. p arco.

pp il faut rê - ver à ma ber - gè re pour m'amu - ser si je le

pp

And^{no} *Sérénade.* *Cantabile.*

peux *pizz.* *pizz.*

col canto. *And^{no} con moto.*

ah! — *pizz.*

col canto.

belle au rendez vous viens ma

col canto. *arco* *f* *più ritenuto.* *pizz.*

belle je t'appelle viens ma bel le rendez vous

2^e coup^t *pizz.*

pizz.

col canto. Andante con moto *ah — pizz.*

arco. Andante. *f* *pp*

belle au rendez vous viens ma belle je t'appelle viens ma bel le viens au rendez vous

(parlé.)

et mais ma sérénade a réussi peut être oui je vois un flambeau éclairer la fenêtre et l'ombre d'une femme à travers le rideau

c'est la marquise! eh! oui, voilà bien sa tournure ah! brusquement elle s'en va mais si sa chambre est près de la oui c'est coup du sort je t'enlève

pp

dim. smorz.

BASSE et C. BASSE.

All^o moderato.

pp *dim.* *p pizz.*

p

cres.

col canto. *pizz.*

doucement doucement vient l'agiter *cres.*

col canto. *pizz.*

arco. *Recit.*

f *un sénéchal l'esca- la de vous voi la donc en prome- nade*

Unis. *f* *p* *pp*

Tempo di minuetto.

p *f* *dim.* *p* *f*

col canto. *All^o con moto.* *col canto.*

- sieur et p ser- vi- teur *p* *tout comme vous offrir mon*

cœur en ce cas p pizz. *pizz.* *p* *pp arco.*

BASSE et C. BASSE.

17

Mouv! de la

grand merci

cres.

arco. f une clef p pizz.

pizz.

arco.

f p pizz.

Romance.

All^o con moto.

cres.

f

Récit.

f

ah quel coup d'œil que ce lui ci

pizz.

ff

ff/pizz

cres.

p

dim.

arco.

ff

ff

ff

p

Mouv! du menuet.

f

ff

dim.

p

f

p

suivez.

All^o vivace.

7

f

sieur de tout mon cœur

p

ff

dim.

ff

1

1

3

cres.

ff

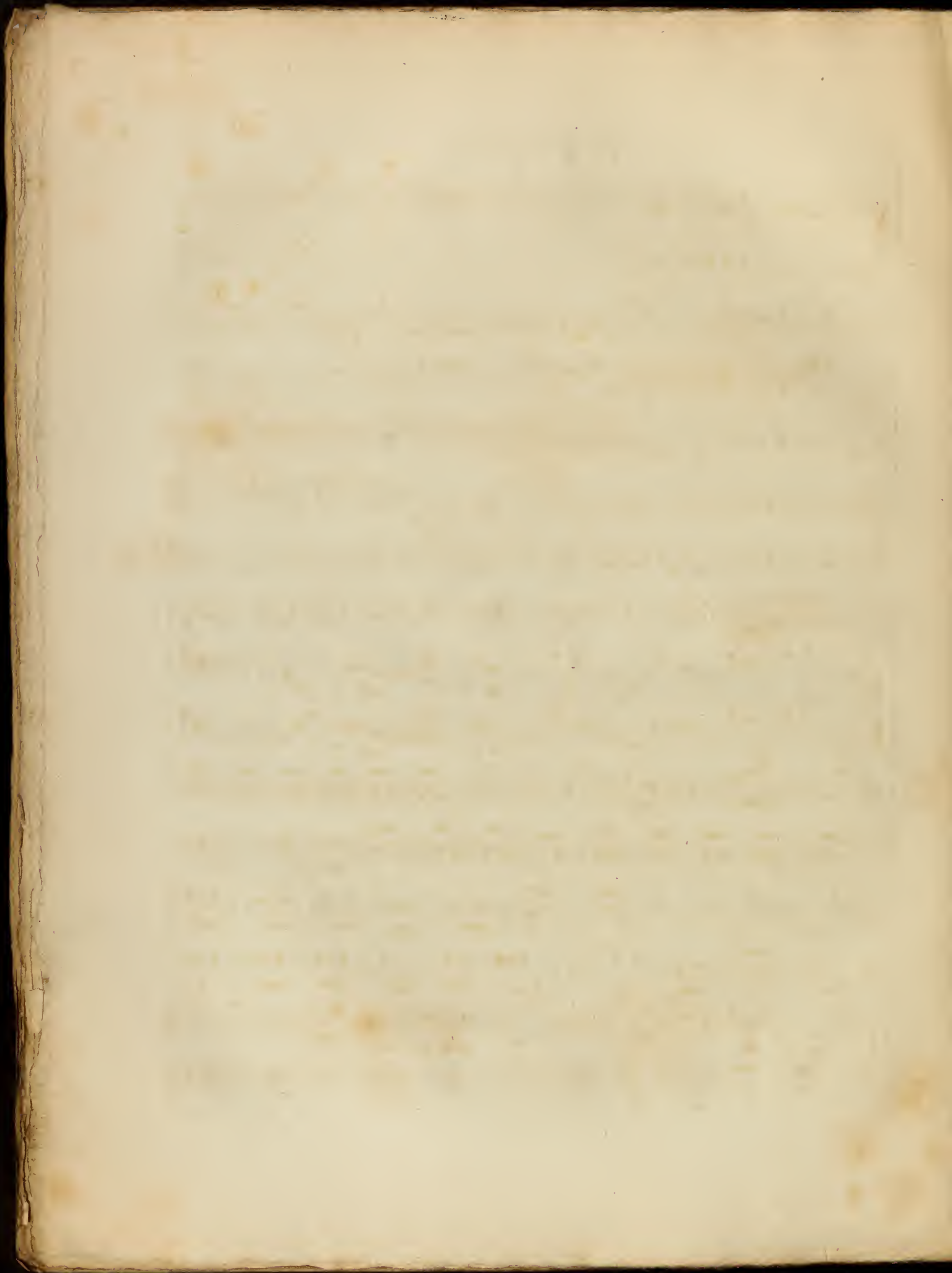
p

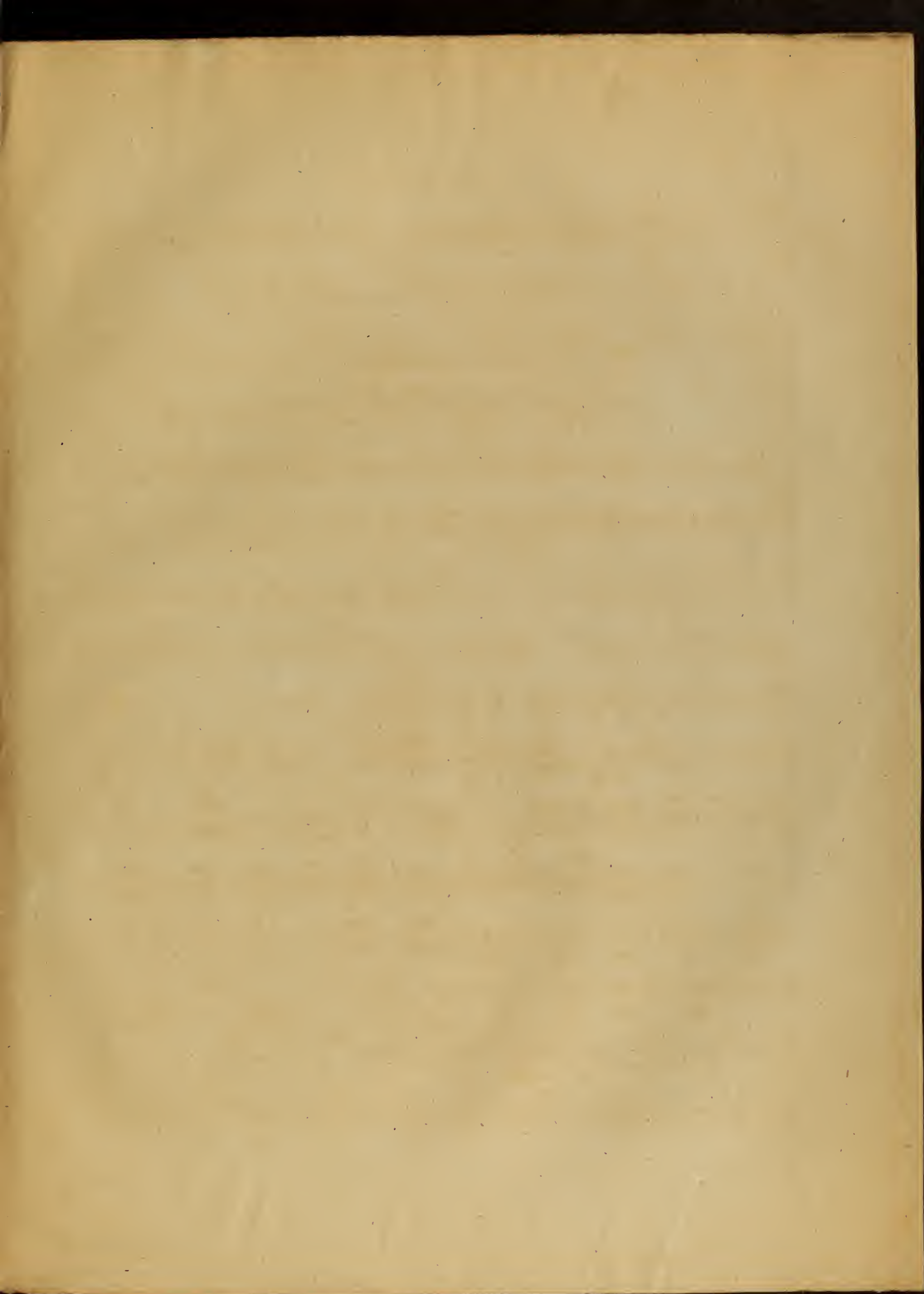
p

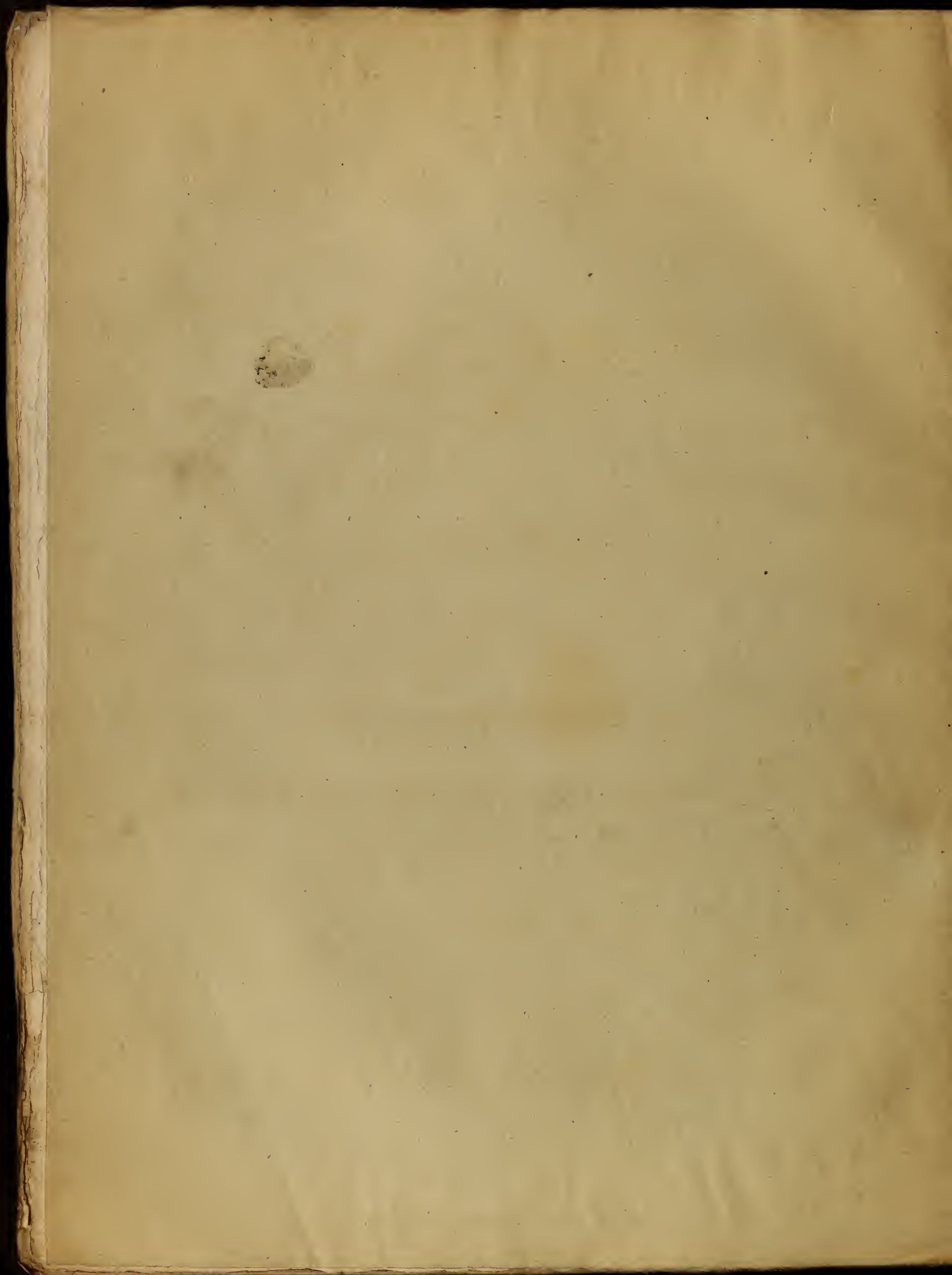
ff

Unis.

ff







La double Ebelle.

Basses.

1844

1845

pre Représentation le 15 Décembre 1842

LA DOUBLE ÉCHELLE.

BASSE et C.BASSE.

1

All^o Mod^{to} quasi And^{no}

OUVERTURE.

p pizz.

Unis.

f

cres.

pizz.

p arco. *pizz.* *cres.* *f*

pizz.

L. et Cie 1012.

Handwritten signature

H. Daubigny. 1842. Berlin.

La double Esbelle.

H. Daubigny

Basses.

Soyez. Stéphen. Guinard. Louisie.

Bellecom.

1^{re} représentation le 15 9^{bre}

1842.
1^{re} représentation Guinard le 2^{de} 9^{bre}
2^{de} 11
3^{de} 12

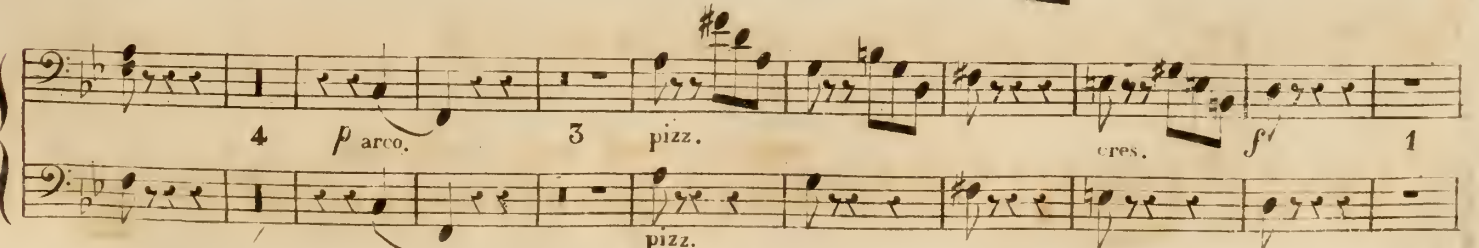
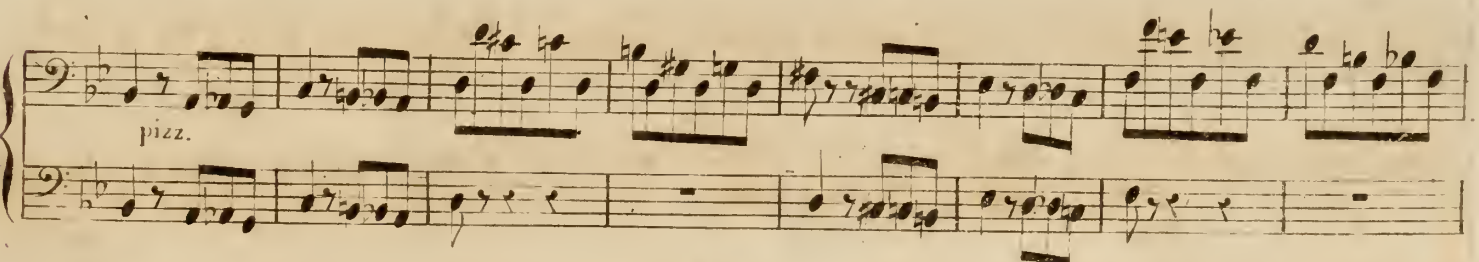
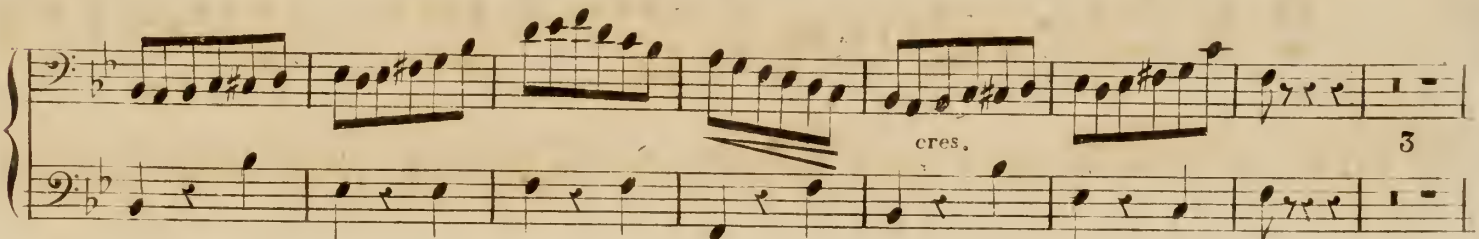
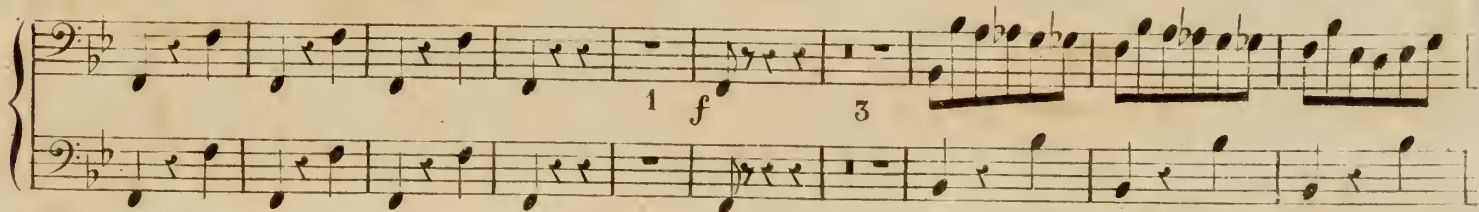
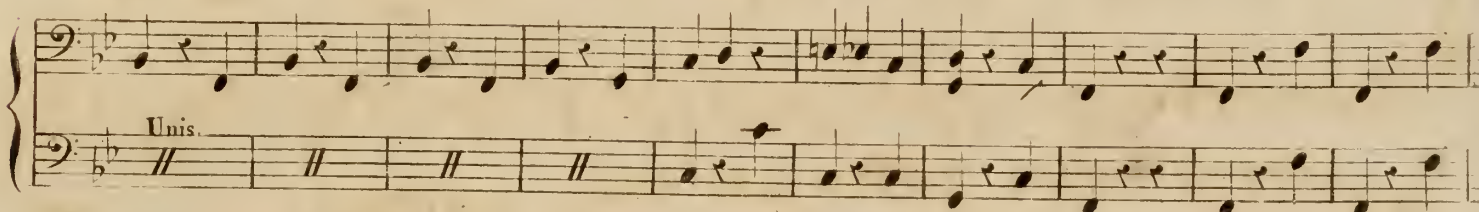
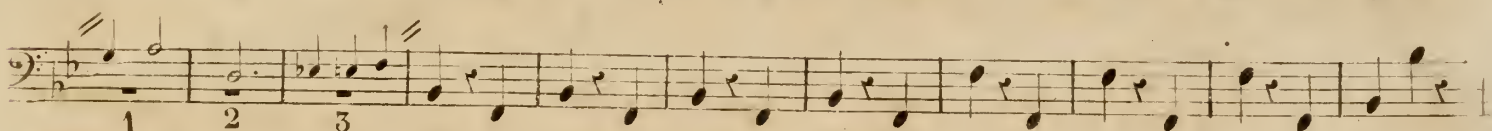
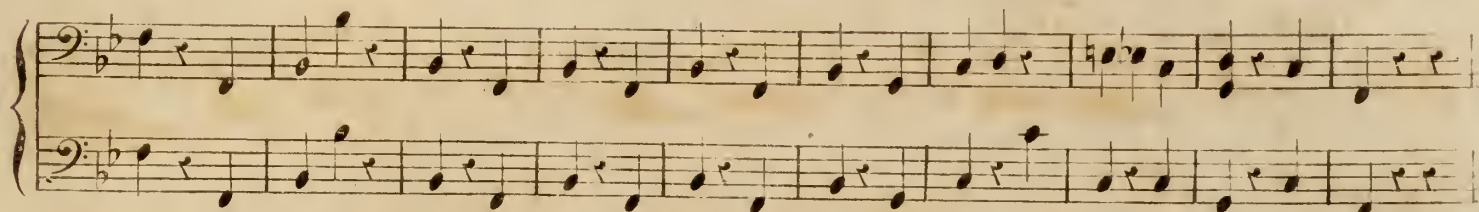
LA DOUBLE ÉCHELLE.

BASSE et C. BASSE.

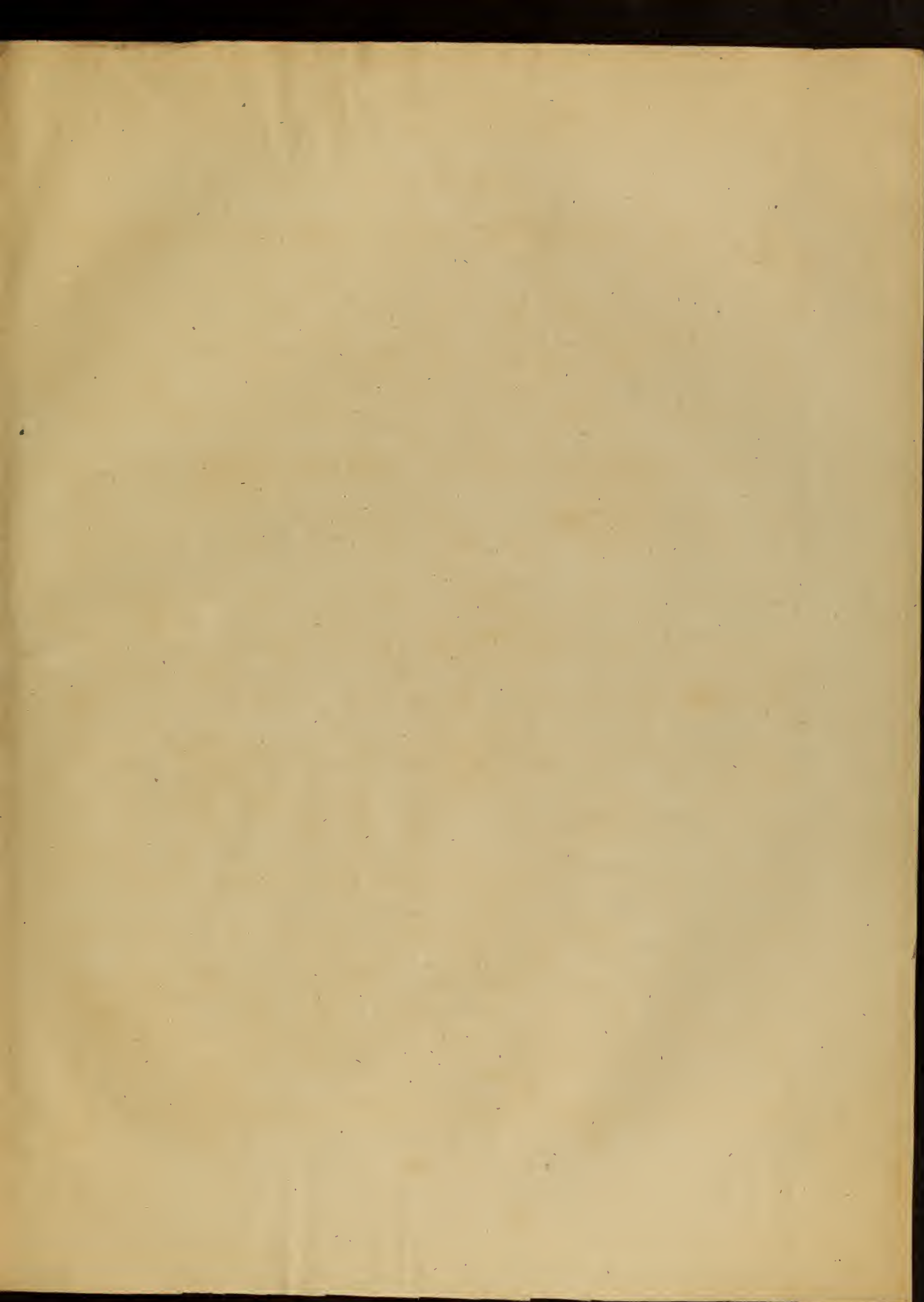
Bénéfice M^{rs} Guinard le 4^{de} 1844

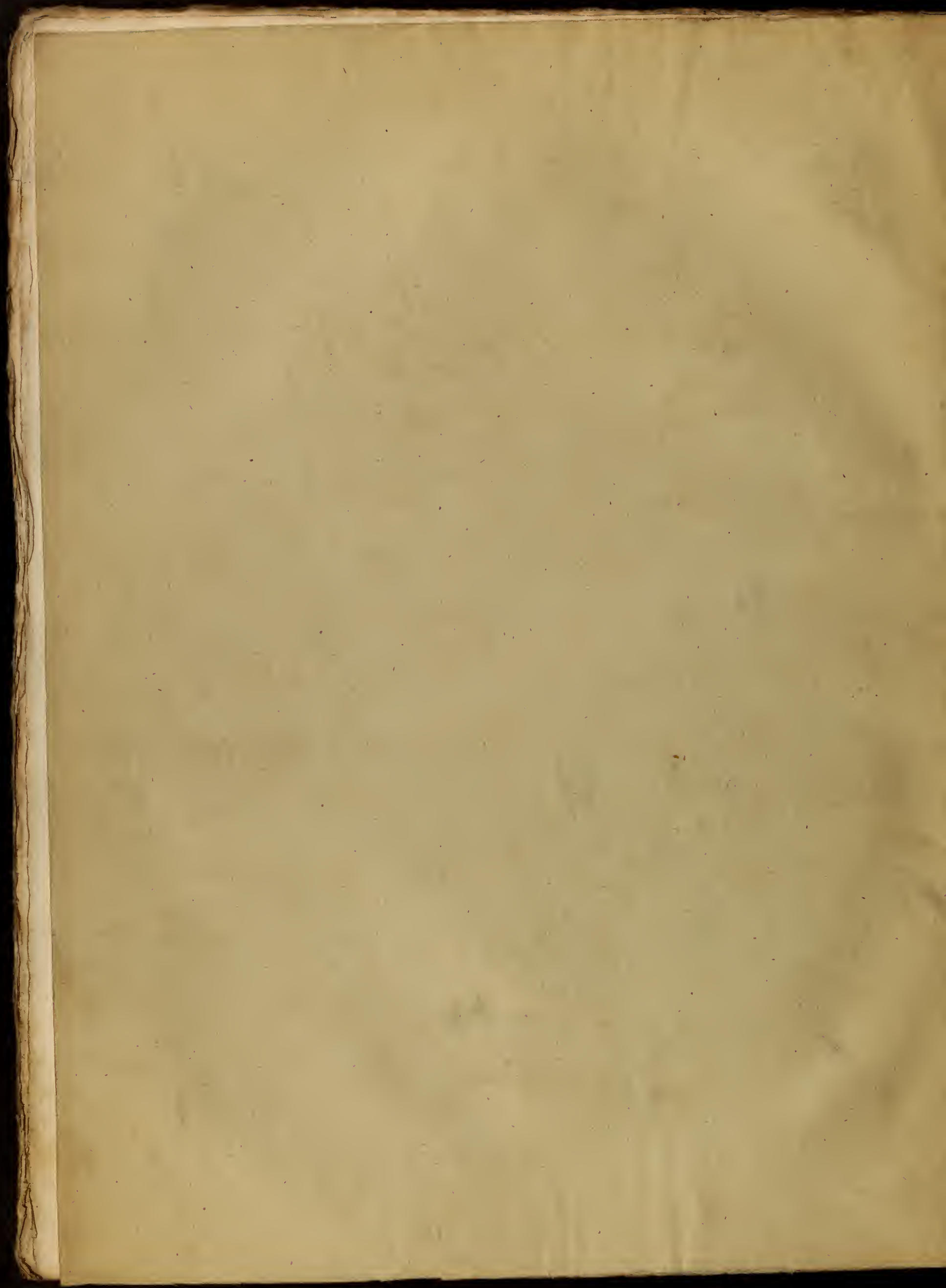
2^{de} représentation. All^o Mod^{to} quasi And^{te}

OUVERTURE.



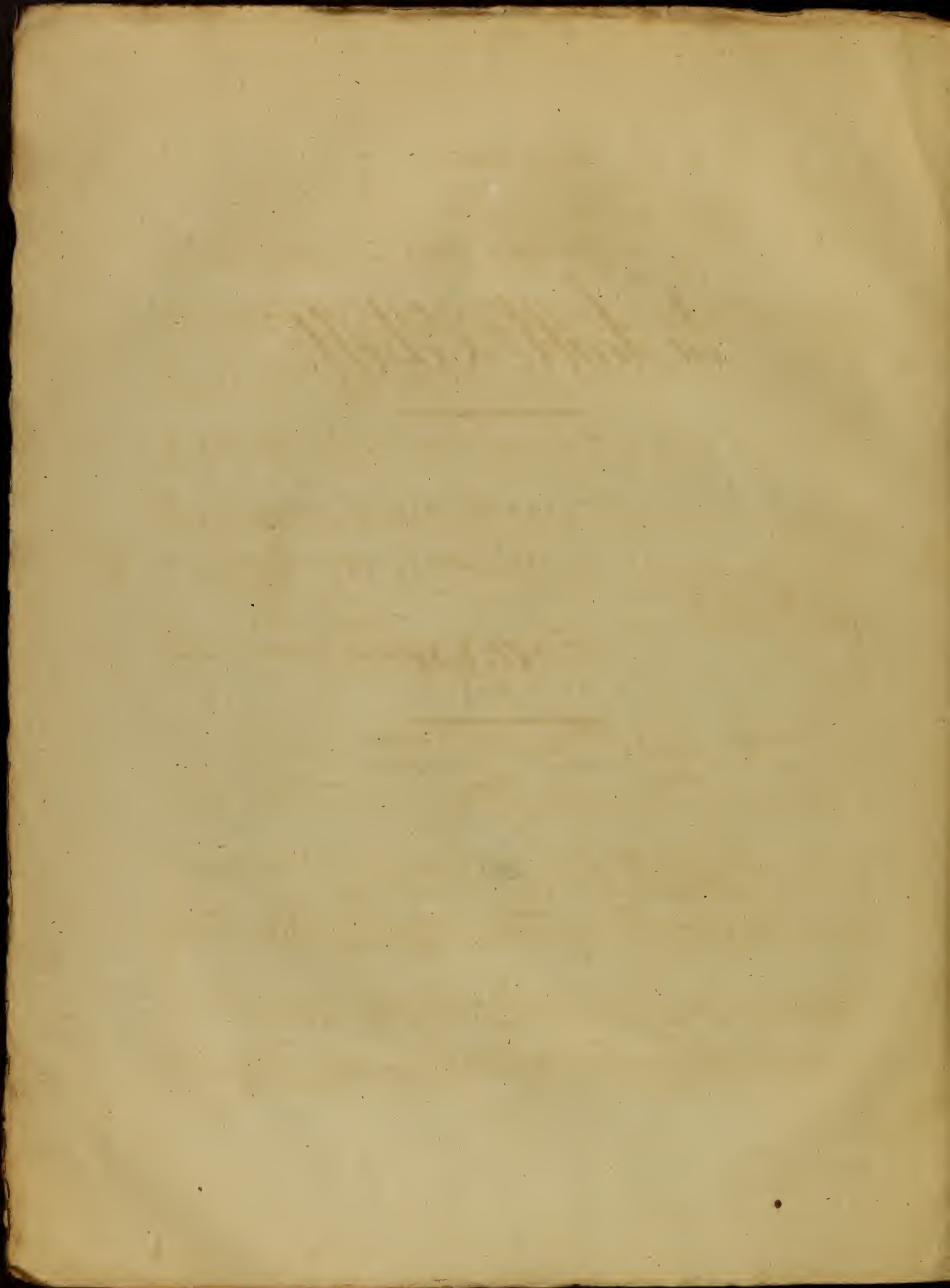
[Faint, illegible handwritten text in a cursive script, likely Arabic or Persian, covering the majority of the page.]





La double Echelle.

Grasse



All^o Mod^{to} quasi And^{no}

OUVERTURE.

p pizz.

Unis.

f

cres.

pizz.

p arco. *3 pizz.* *cres. f*

La double Ecbelle.

Passes.

2. L'écriteur et l'élève
2.

[Faint, illegible handwriting]

[Faint, illegible handwriting]

All^o Mod^{to} quasi And^{no}

OUVERTURE.

p pizz.

1 2 3

Unis.

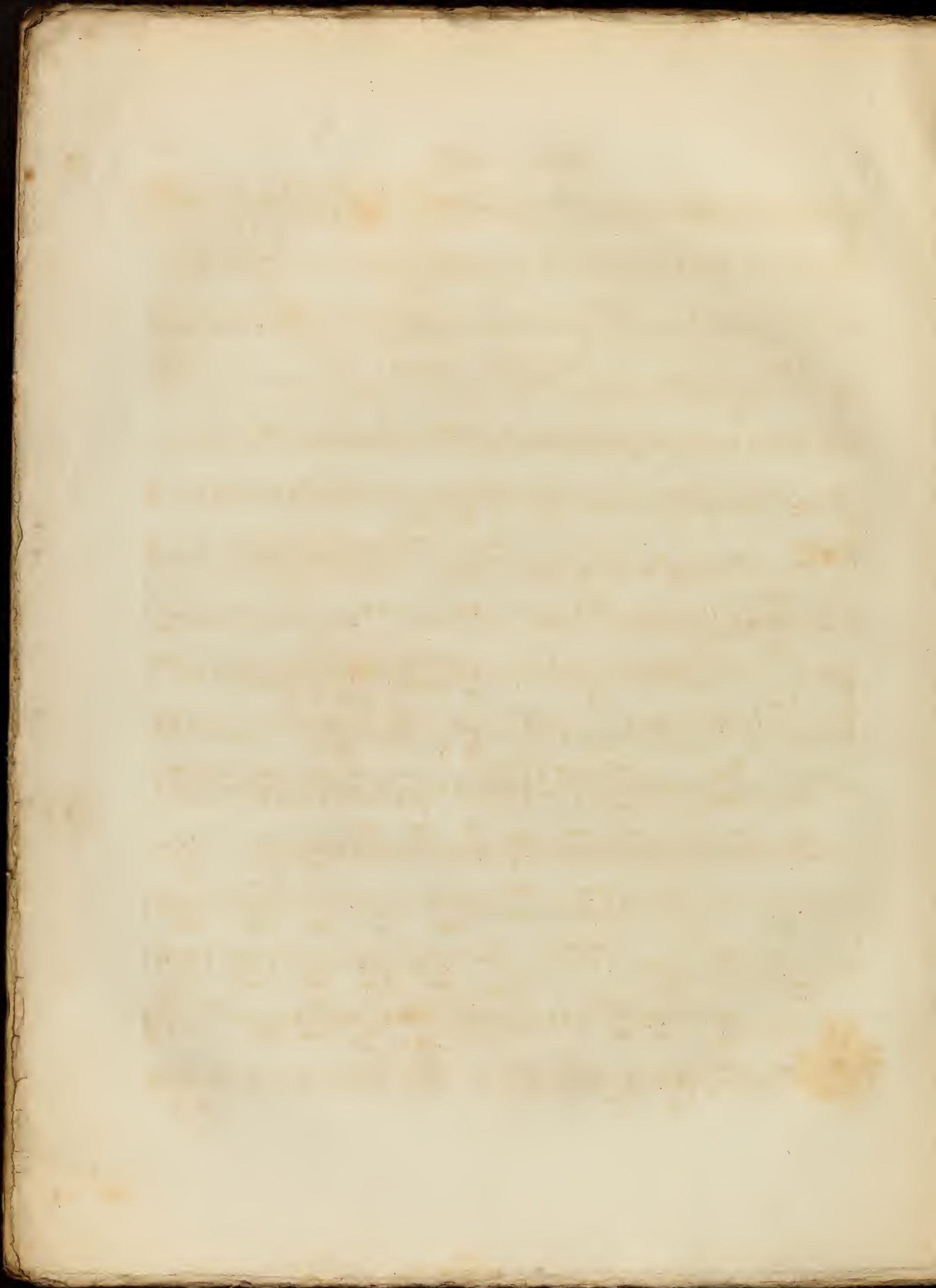
1 *f* 3

cres. 3

pizz.

4 *p* arco. 3 pizz. cres. *f* 1

pizz.



100 12
100 14
100 16
100 18
100 20

La double Esbelle.

Suites.

[Faint, illegible handwriting]

[Faint horizontal line]

[Faint, illegible handwriting]

[Faint, illegible handwriting]

[Faint horizontal line]

F. Lutter

All.^o mod.^{to} quasi andan.^{no}.

OUVERTURE.

All. mod. quasi andan.^{te}

V^o 1^{re} Clar.

Oboi.

Flûte.

dim:

cres:

Petite flûte.

solo

pp

cres

f

Primo tempo.

Larghetto.

loco

cres

cres

fff

uniss:

All.^o con moto.

fff

L. et C^{ie} 1012.

FLÛTES.

3

Solo.

p

les 2 flûtes

ff

tr

ff

p

tr

ff

ff

dim:

uniss:

cres

ff

uniss:

ff

uniss:

flauto solo

p

cres.

7

Flauto solo.

The musical score is written for a solo flute and piano accompaniment. The flute part begins with a solo section marked 'Flauto solo.' and includes various dynamics such as *p*, *ff*, and *cresc.*. The piano part provides harmonic support with chords and arpeggios, also marked with dynamics like *p*, *ff*, and *cresc.*. The score includes fingerings (3, 5, 8va) and articulation marks (accents). A section of the piano part is marked 'col fl:' with double bar lines, indicating a change in the piano's role. The piece concludes with a final flourish in both parts.

FLÛTES.

5

8a.

loco.

8a.

loco.

FLÛTES.

INTRODUCTION. Allegro moderato.

N^o. 1.

47

ce pauvre cher a-mi hé-las

1^o

suivez

A

Andantino

5 7 4

vous soupirez vous chantez le bonheur oui des oi-

seaux déjà dans la cam-pagne

suivez. Tempo.

fuir hélas le bonheur

pour des oi-seaux

A

col canto.

Ritenu.

dim.

All^o con moto.

15

15

1^o flûte =

il faut fuir le bon-

heur ah vous chantez le bon-
heur

A

15

FLÛTES.

7

15 // j'y suis j'y suis

1 All.^o vivace. 10 p

ah quel mé . tier

1 p

1 p

29 // ff

29 // ff

All.^o moderato. Votre bonheur.

N^o 2. ff p

7 Ritenuto.

5

en ca- chet - - te fuit le jour p

5 p

FLÛTES.

1^o *p*

7

Tempo. /

ah

cres: colla voce.

des a - *ff*

1 7 12 8

and^{te}

1 7 12 8

2

2

1^o All.^o con moto. 1^o

rendez- *p* *cres:* *ff* ah

Petite flûte.

1

ff

FLUTES.

9

1^o Tempo. 7 1^o

Cres: Colla voce. des a-mours

Léger. p

1 pp

1 f ff

1 f ff

1 f ff

uniss: //

Et la bouche en cœur.

N^o 3. All^o vivace. a 2. 8 Récit. a Tempo.

Eh bonjour chevalier ah cousine ché-ri-e livrez-

Solo. 3 2 solo 3 3 3 3 Ritenuto.

moi p ce-la commence bien

All^o mod^o Solo.

1^o 8 a tempo. 5.

2^o toujours sur moi me voilà charman-

FLÛTES.

pp *tr.* *ah* *mouvement de valse.* 5

tr. 5

p 1

p 1 *uniss:* //

p *tr.* *ah* *mouvement de valse.* 5 *suivez.*

à 2. *tr.* *ff* *ff*

1. Tempo.. 1. Tempo. 5

1 V: pizz: 9 5

silence. *Ritenuito.* beaucoup — plus doux — me voilà charman-

9 3

p *cres:* *p* *tr.* *ah* *mouvement de valse.* 5 *suivez.*

tr. 5 *suivez.*

a tempo. 1

voilà *p*

1 *uniss:* //

p

FLUTES.

11

N^o 4.

All.^o moderato.

Oh! la! la!

FLUTES.

mais en ef-fet *p* cet-te fi-gure cet air sournois
col canto.

cette tournure ah *ff* ah faire pen - dre taisez vous taisez vous évi-
1^o Tempo.

Flûte.
tez mon courroux taisez vous cres: *f* *fp* *f*

f *f* *p*

1 1 1 *p* uniss. *p*

1 1 1 *p*

13

L. et Cie 1012

FLÛTES.

uniss:

cres:

ff

unis.

Piu moto.

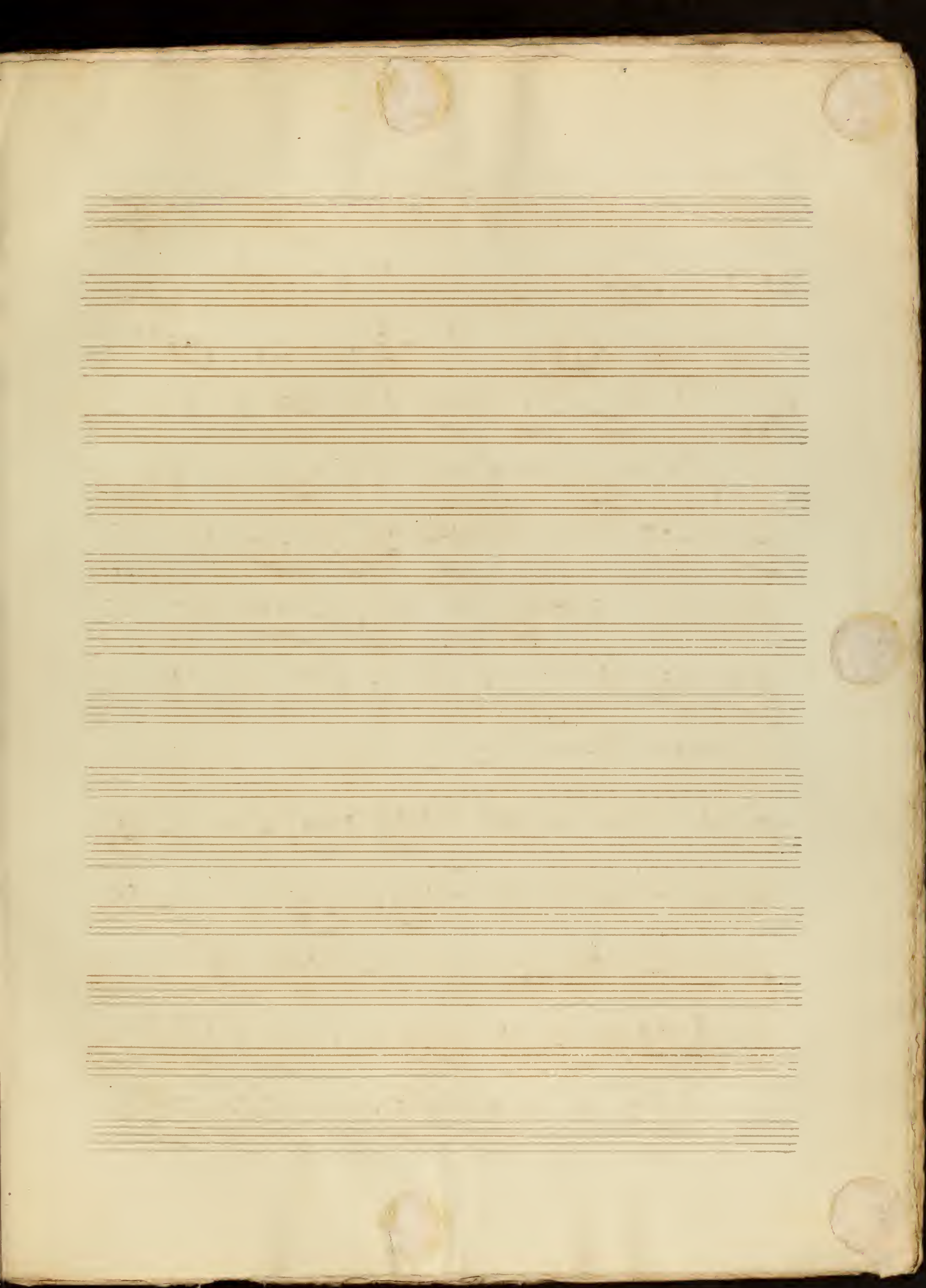
tr.

tr.

tr.

ff

uniss:



Handwritten musical score on aged paper, featuring multiple staves with complex notation, including notes, rests, and dynamic markings.

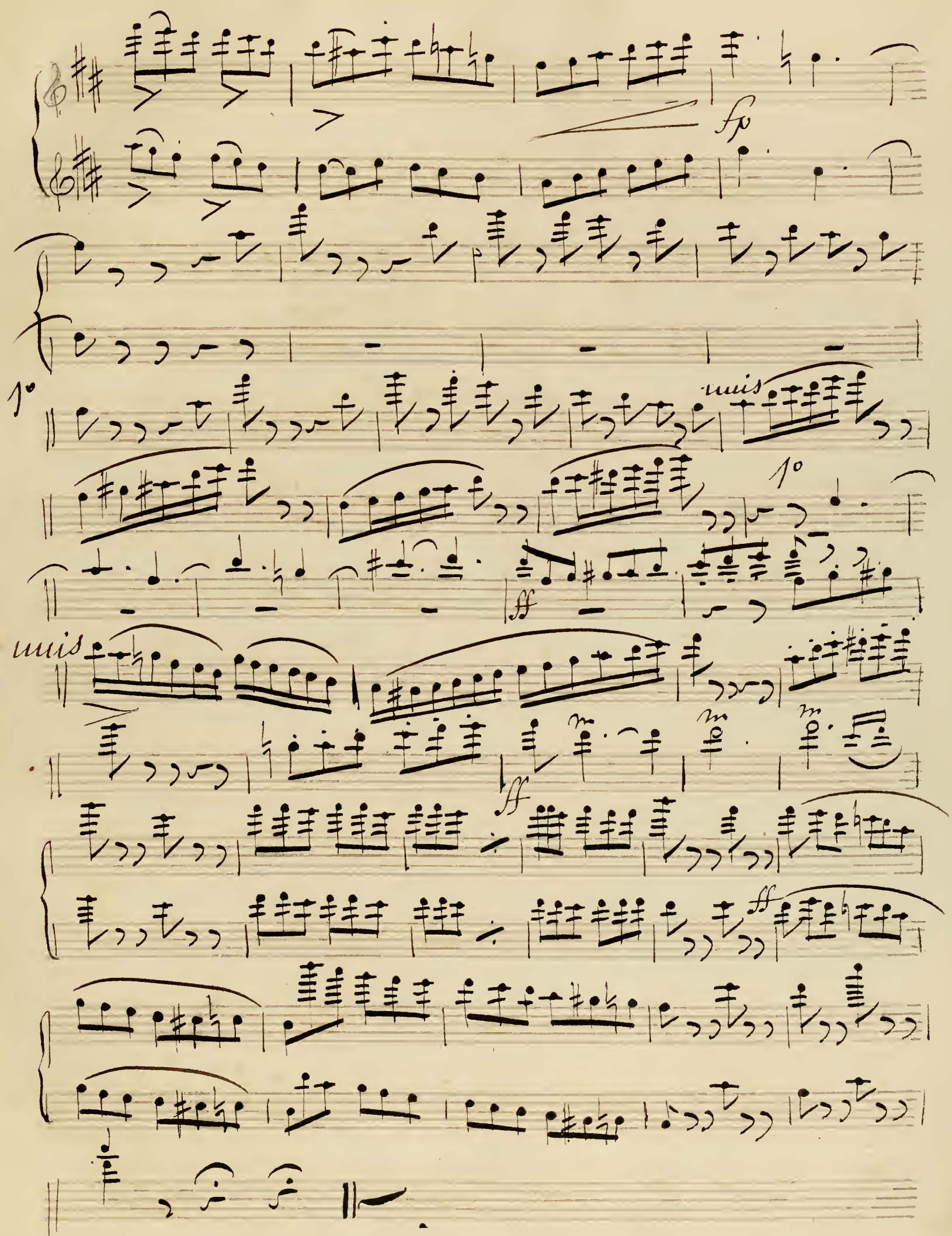
The score is written in a system of staves, likely for a piano and voice or another instrument. The notation includes various musical symbols such as clefs, key signatures (sharps and flats), time signatures, and dynamic markings like *ff* (fortissimo), *cres* (crescendo), and *f* (forte).

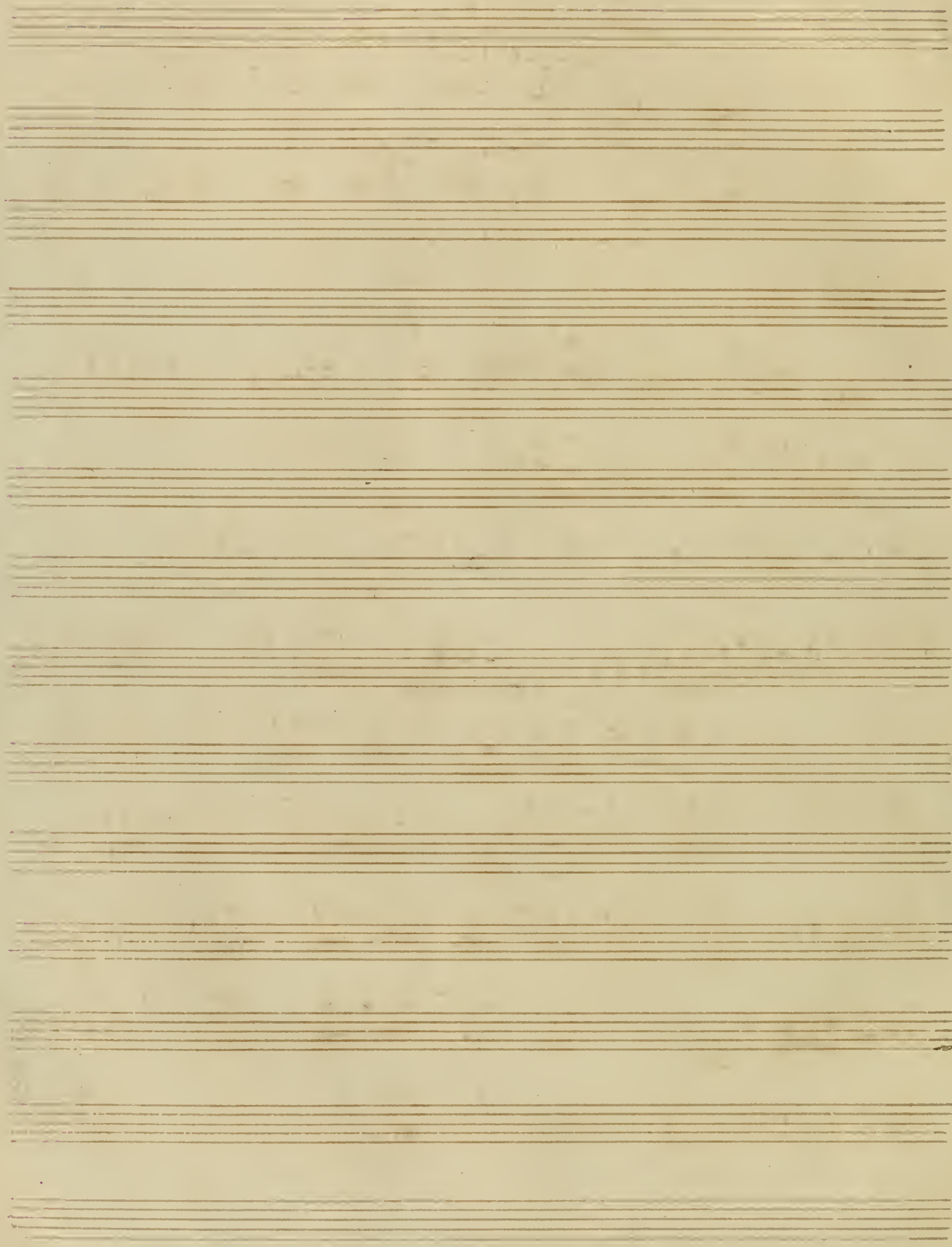
Key features of the notation include:

- Complex rhythmic patterns and rests.
- Dynamic markings: *ff*, *cres*, *f*.
- Handwritten annotations and markings above the staves, including "All^o" and "1^o".
- Use of slurs and ties to connect notes across measures.

The manuscript is a single page from an old book, showing signs of age and wear.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including notes, rests, and dynamic markings such as *ff* and *uis*. The score is organized into systems, with some staves grouped by brackets. The notation includes various musical symbols like clefs, key signatures, and articulation marks.





Ca n'est venu tout de suite.

Grande flûte.

N^o 5.

Petite flûte.

ma

ah j'ai fait sans flatte-ri - - -

je n'ai fait d'autre mé-tier

1^o tempo.. 11

ah ah ah mon Dieu que c'est fa-ci - - - le

ah mon Dieu que c'est jo - - li

1^o Tempo.

quand el - le ne sait que di - - re

silence.

solo.

FLÛTES.

Musical score for "L'air de la Vierge" from "Les Huguenots" by Meyerbeer. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line includes lyrics in French: "en ouvrant son éven-tail", "ah ah", "ah mon dieu que c'est la-ci-", and "le ah mon dieu que c'est joli". The piano accompaniment includes dynamic markings such as "p" (piano), "ff" (fortissimo), and "f" (forte). The score is marked "Ritenu." (Ritardando) and "a tempo." (Allegretto).

FLUTES.

all.^o 8 1.^o tr.

p *f* *p* *p*

cres:

ff *ff*

ff

ff

9

9

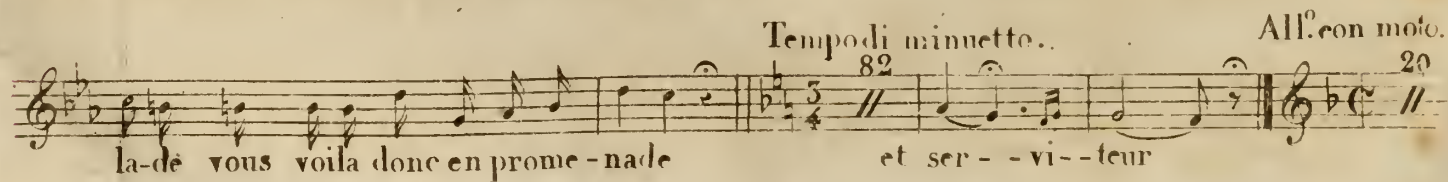
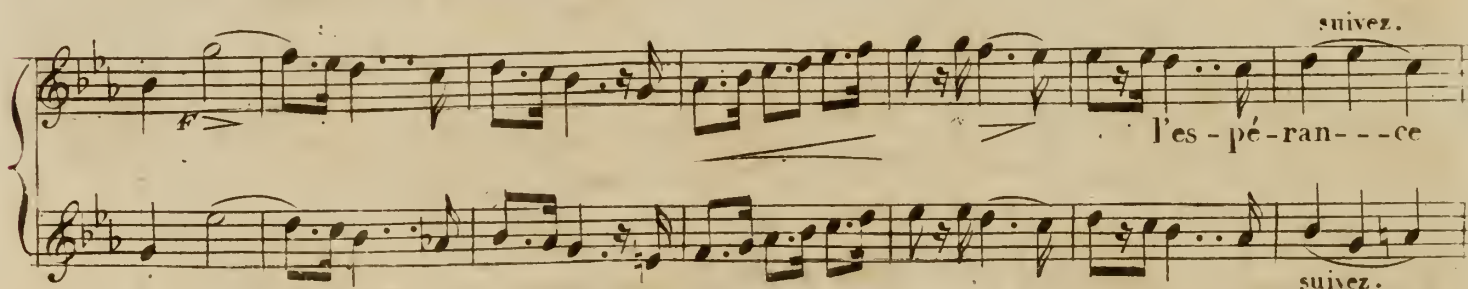
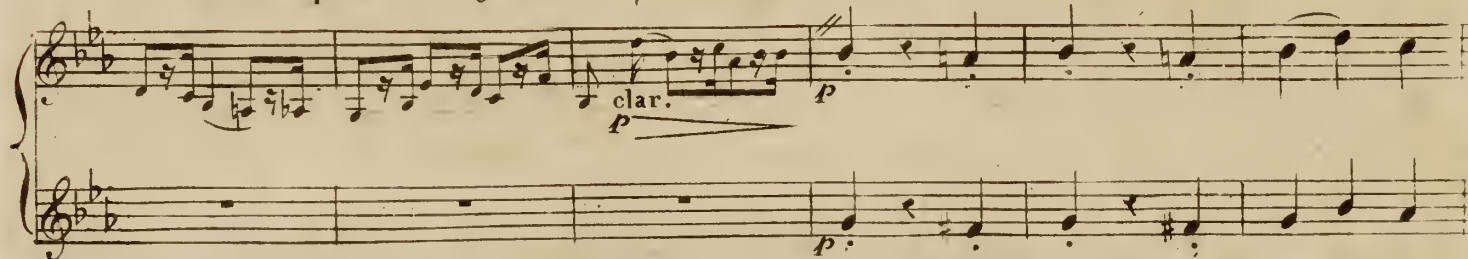
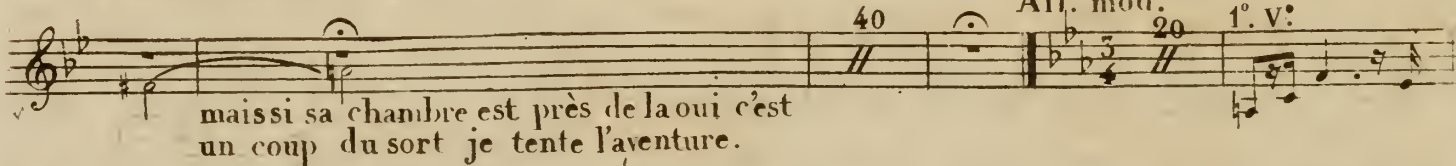
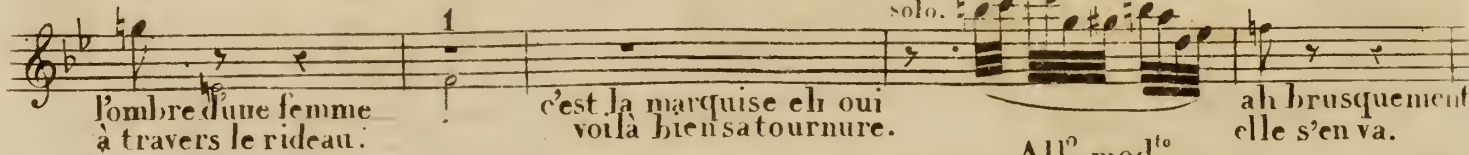
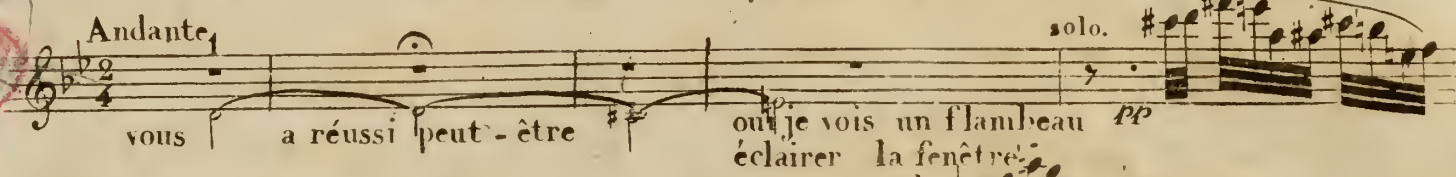
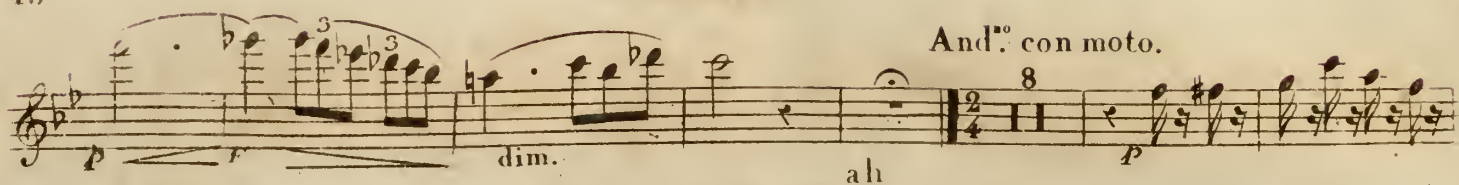
1.^o tr.

p *cres.* *fp* *fp*

cres. *f*

fp *p*

fp

And.^{te} con moto.

grand mer-ci ah que la nuit est bel-le bonsoir mon jeune ami

f une clef! *p* mouvement de la romance. que vent di-re cé -

All.^o con moto.

ci *p* *cres.* *f* *ff*

p Petite Flute. *f*

Recit. pù moderato.

ah quel coup d'œil que ce-lui-ci

1^o

son mari

mon mari *f*

7

7

mouvement de menuet.

G^{de}. flute.

MISS:

All^o. vivace.

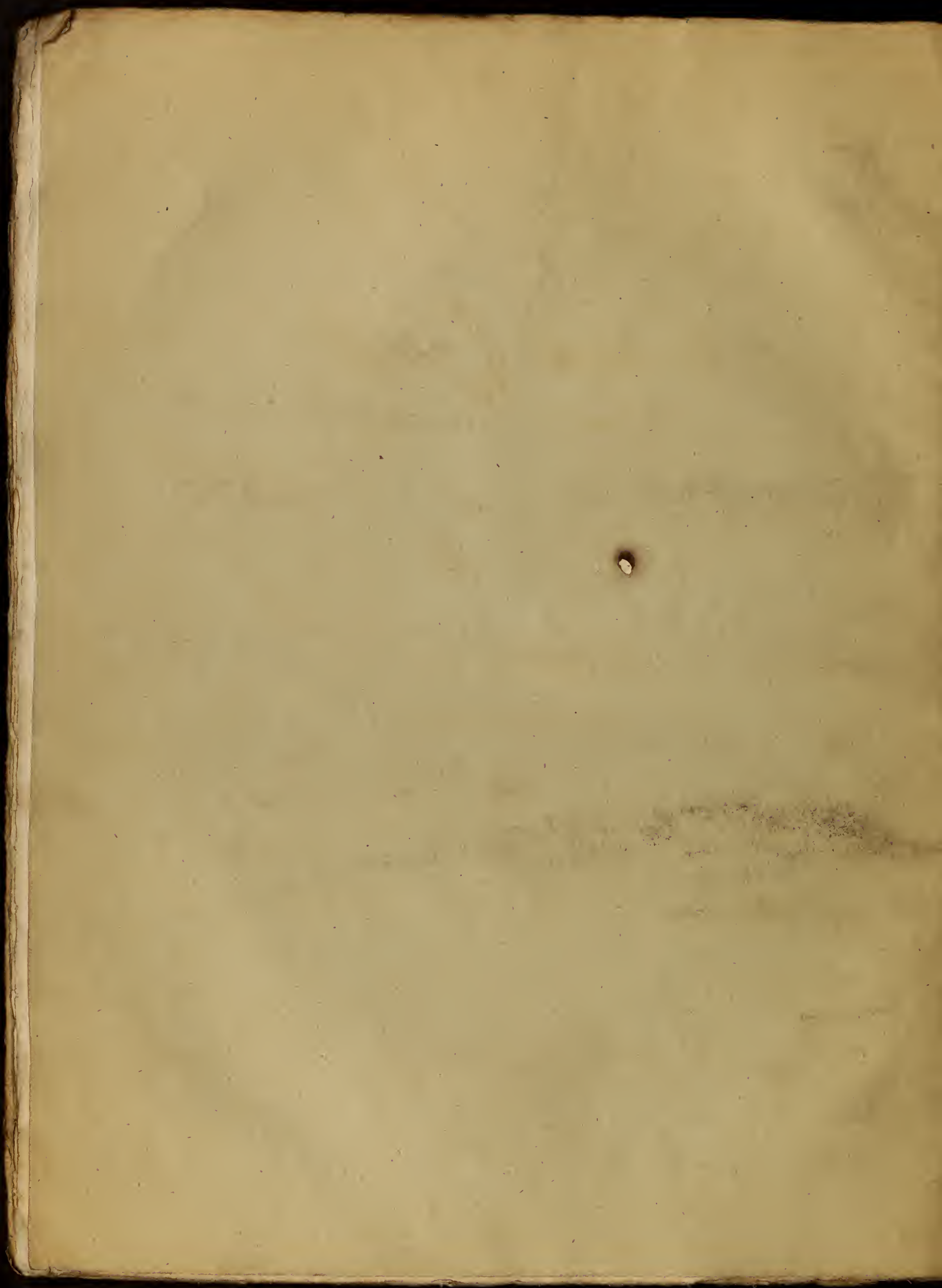
Solo

petite flûte.

FLUTES.

21

The musical score for Flutes on page 21 consists of ten systems of two staves each. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. The first system begins with a melody in the upper staff, featuring trills and dynamic markings like *ff* and *f*. The second system shows a more complex, rapid melody in the upper staff, with many beamed notes. The third system continues the melody with dynamic markings like *p* and *cres.*. The fourth system shows a more melodic passage with trills. The fifth system has a melody with trills and dynamic markings like *ff* and *uniss.*. The sixth system features a rapid, ascending scale-like melody. The seventh system shows a melody with trills and dynamic markings like *ff*. The eighth system has a melody with trills and dynamic markings like *ff*. The ninth system shows a melody with trills and dynamic markings like *ff*. The tenth system shows a melody with trills and dynamic markings like *ff*.



La double Echelle.

Hautbois.

HAUTBOIS.

1

LA DOUBLE ÉCHELLE.

OUVERTURE.

All.^o moderato quasi And.^{no}

14

Fag.^{ti}

Solo.

ff

20

14

Solo.

ff

p

Dim.

8

p

20

20

8

p

Solo.

1

1

Dim.

1

1

4

p

pp

Cresc.

f

4

2

Larghetto.

10

Solo.

1^o Tempo Soli.

6

Cresc.

f

ff

10

6

f

ff

Cresc.

fff

Cresc.

fff

HAUTBOIS.

All^o con moto.

The musical score for the Hautbois part on page 2 consists of several systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a forte (ff) dynamic and includes fingerings 20 and 5. The second system continues with a forte (ff) dynamic and includes fingerings 20 and 5. The third system features a piano (p) dynamic, followed by a crescendo (Cresc.) and a forte (f) dynamic, with fingerings 2 and 1. The fourth system continues with a forte (ff) dynamic and includes fingerings 2 and 1. The fifth system features a fortissimo (fff) dynamic and includes fingerings 32 and 32. The sixth system continues with a fortissimo (fff) dynamic and includes fingerings 32 and 32. The seventh system features a forte (f) dynamic, followed by a crescendo (Cresc.) and a forte (ff) dynamic, with fingerings 16 and 5. The eighth system continues with a forte (ff) dynamic and includes fingerings 16 and 5. The ninth system features a forte (f) dynamic, followed by a crescendo (Cresc.) and a forte (ff) dynamic, with fingerings 2 and 5. The tenth system continues with a forte (ff) dynamic and includes fingerings 2 and 5.

HAUTBOIS.

5

First system of music for Hautbois, measures 1-8. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern in both staves, starting with a forte (*ff*) dynamic.

Second system of music for Hautbois, measures 9-16. Measures 9-12 show a decrescendo marked *Dim.*. Measures 13-16 show an increase in dynamics, marked *Cresc.* and *f*. There are fermatas over the final notes of measures 12 and 16.

Third system of music for Hautbois, measures 17-24. Measures 17-20 show a decrescendo marked *Cresc.*. Measures 21-24 continue with a steady eighth-note pattern.

Fourth system of music for Hautbois, measures 25-32. The music continues with a steady eighth-note pattern in both staves.

Fifth system of music for Hautbois, measures 33-40. The music continues with a steady eighth-note pattern in both staves, ending with a final fermata.

HAUTBOIS.

Introduction. All.^o moderato.

N^o 1. 40 40

par - tir ah quel dommage Oui

Oboi

pp

2 2

pp

pp Solo.

1 1

Suivez.

3 5

Andant? 7 6

vous soupi - rez vous chantez le bonheur ah c'est monsieur le sénéchal le juge du prési -

al tourtereau fuir hé las le bon - heur

Tempo.

f

f

f

f

1 1

fuir hélas le bonheur le bonheur ah vous chantez le bon - heur

Riten.

All.^o con moto. 15 Solo. 25

p

f

All.^o vivace. 19 1^o Solo. 24

suis j'y suis ah quel mé - tier

a - dieu

Pizz.

ff

ff Oboi.

HAUTBOIS.

5

Votre bonheur.

All^o moderato.N^o 2.

ff 5 9 Riten: en ca- chet - te fuit le jour

p 20 10 m'inqui-è - te chaque ah 1^o Tempo. le char-me des a-
20 10 Col canto. suiez

ff Solo. Solo. mours fp Dim.

Andante. ff 1 Solo. Col canto.

5 Oboi. p 1^o Solo. Col canto. 4 rendez -

All^o con moto. 12 Soli. Cresc. 1^o Tempo. vous p > > > > fp Cresc. ah 11 char-me des a -

4 Solo. 1 1 mours p Cresc. f

ff ff p fp ff

HAUTBOIS.

Et la bouche en cœur.

Allegro vivace.

N° 3.

ff f ff Récit. cou - si - ne - ché -

a Tempo Mod.^{to} Solo. 4 6 5 10

ri - e - livez moi p Riten: f> Soli.

a Tempo. 9 Mouvt. Oboi. f> Solo. 1

tou - jours sur moi - ah - arrive - ra Légèrement.

ff ff

1^o Tempo. 8 Suivez. 1^o Tempo. 9 Mouvt. Oboi. de Valse. 1

beau - coup plus doux - ah! f

Solo. p Légèrement. f> p

ff

HAUTBOIS.

7

Oh! la! la!

All.^o moderato.N^o 4.

ff ff ff Solo. 4 5

Solo. p 4

Solo. 4 2 1^o 2^o ff mais en ef -

-fet p cette fi-gu - re > cet air s'ournois cette tournu-re ah ff ah ah c'est p

faire pen - dre Evitez mon courroux Cresc. f fp

Solo) f f Legg. f fp

p

Cresc. f à 2 f 12

p Cresc. si - len - ce ah c'est vous faquin p Suivez p
 p f p
 Cresc. f fp f f f 11
 Solo. p f fp f 1
 1
 ff 3 3 2
 Allegro. 12 Solo. Animez. p f p f ff 1 1
 f ff 1 1
 ff 10 12
 ff 10 12

9.

Ça m'est venu tout de suite.

1891

Serviteur, bonne nuit.

N° 6. *All.^o moderato.* 5 15 *Andantino.* 3 *Sérénade.* Fl: *Ob: Solo.* *p* *pp*

Cantabile. 12 *Clar:* *Ob: Solo.* *Dim.* *ah!..*

And.^o con moto. 16 *Solo.* *pp* *Clar:* 12 *je chanterais en doux bémol* *je chanterais en doux bémol*

Ob: *Dim.* *And.^o con moto.* *Andante.* 8 *je chante - rais* *ah!..* *au rendez-vous* *a réussi peut-être*

54 *Ob: Solo.* *je tente l'aventure* *ce n'est rien dieu mer - ci* *p* 5

57 *Cors.* *Ob:* *All.^o moderato.* *cres.* *Cresc.*

Récit. *Tempo di minuetto.* 15 *avec bonheur.* *f* *p*

8 *All.^o con moto.* *Ob:* 5 *p* *2* *2* *fort bien monsieur et promptement* *grand merci*

Mouv.^t de la Romance. *All.^o con moto.* 4 *p* *Cresc.* *f* *pia* *f* *f*

4 *f* *pia* *f* *f*

3 *Récit.* *Ob:* 2 *ah quel v. carné* *Cresc.* 6 *son mari son ma ri son mari* *p*

5 2 *p*

HAUTBOIS.

11

Ob: *p* 4 3

son mari son ma ri mon mari ah! le tour

Mouv^t du Menuet.

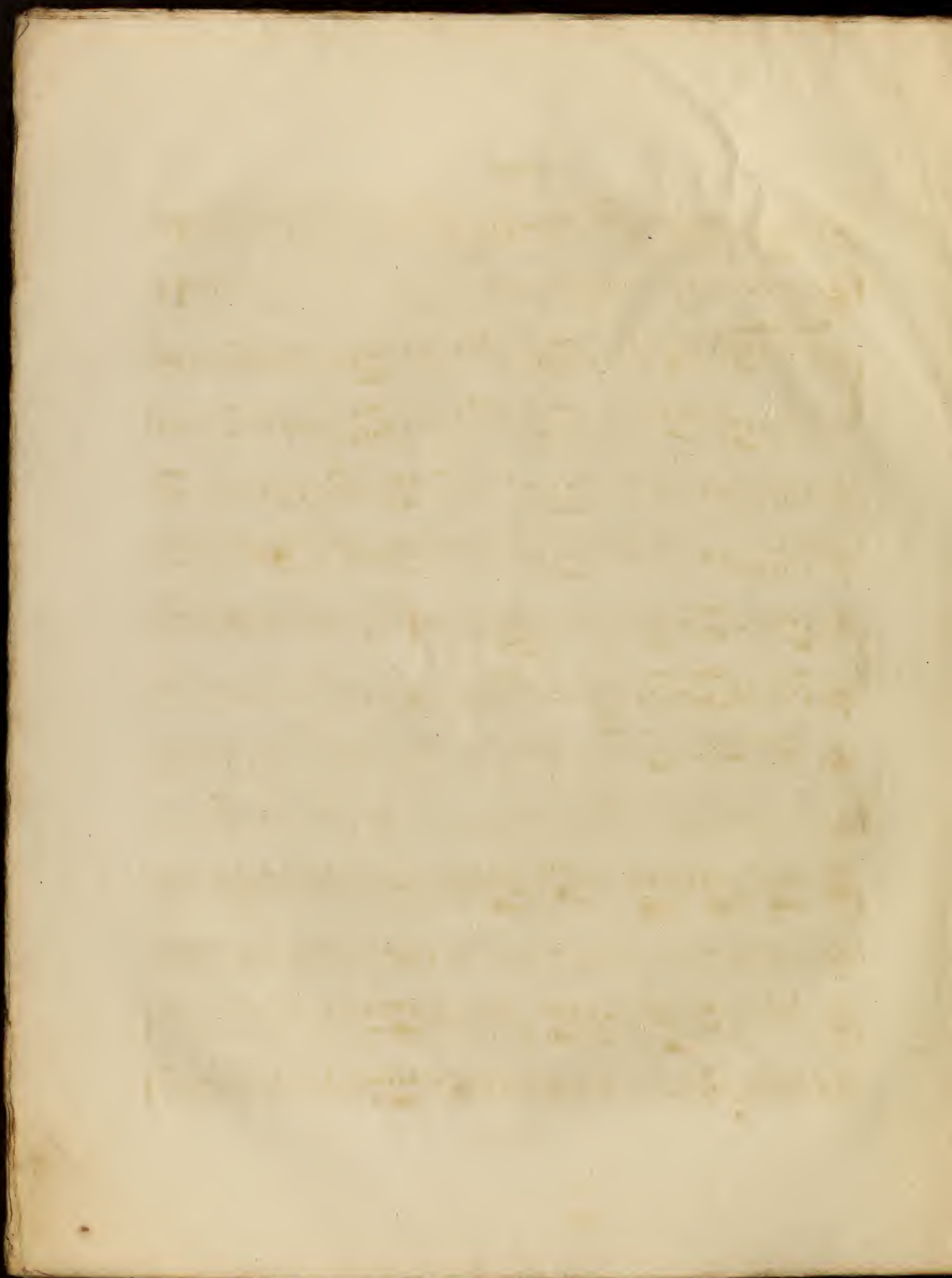
f *ff* Dim. *p*

All^o vivace. 17 Fl: *p* *tr* 17

Ritard. *f* *ff* *f* *ff* *f* Solo.

2 *Dim.* *Cresc.* *f* *ff*

Unis. // //



La double Ecbelle.

Clarinettes.

1845

1846

La Double croix

Charmelles

M. H. H.
1^{re} Charmelles
1^{re} de 1899

1899

LA DOUBLE ÉCHELLE.

OUVERTURE.

All.^o moderato quasi And.^{no}

en Si^b

14

Fag.^{tti}

fp

Dim.

p

Cresc.

fp

Dim.

Cresc.

p

Dim.

1

1

1

1

3

Let C be a

CLARINETTES.

Solo.
p *Cresc.* *ff*

ff *ff*

fff *p*
fff

Cl: 1^{re} Solo.
Cresc. *pp*

f *ff* *f* *p*

f *ff* *f*

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

CLARINETTES.

5 -

Solo.

1 4

f *p* *p* *Cresc.*

1 4

Cresc. *Unis* //

ff *ff* *ff*

ff

Dim. *Cresc.* *f* *Cresc.*

p

ff *ff*

All.^o moderato.
Introduction. 8 Cl:1^o Solo.
 N^o 1. en Sib. *p* *Cresc.*

sf 14 *pp* 14 *p*

pp 2 1

pp 2 1

p 7 7

Suivez. *f*

Andantino. 6 *pp* *Suivez.* 2 *Dim.*
 vous soupirez.

6 2

fuir hélas le bonheur *f*
Suivez. *p* *f* *f*

CLARINETTES.

7

las oui des oiseaux

Riten. Ritenu. Allegro con moto.

le bonheur il faut fuir le bonheur ah vous chantez le bon- heur

1 Riten: 7

Cl: 1^o Solo.

pp > Dim. je pars je pars ah

All^o Vivace. 2 Cl: 1^o Solo.

quel mé - tier.

p

sf p ff

Votre bonheur.

Allegro moderato.

N^o 2. en LA. ff > p ff > p

Ritenu^{to}.

9 5

Cl: 1^o Solo.

1^o Tempo.

ah

Colla voce. des a-

ff mours

p Dim.

Rall: Dim:

Andante.

Solo.

époux chaque soir

Cresc.

All^o con moto.

16 Cl: 1^o Solo.

rendez-vous. *fp*

Cresc. *ff*

ah

Colla voce.

des amours *p* et léger.

pp

ff *ff* *p* *fp* *f* *ff*

CLARINETTES.

Et la bouche en cœur.

Allegro vivace.

N^o 3.

en LA! *p* Cresc. *f*

Récit. *5* a tempo moderato. *4*
 eh bonjour chéri-e livrez-moi *p* cela commence bien.

Ritenu. All^o moderato. *f* *f*

Cl: 1^o Solo. *8* a Tempo. *4*
 tou-jours sur moi me

pp *f* *f* *tr* Mouvt de Valse. *1* a Tempo. *5* *f* *1* *p*
 ah -arrivera voi-là *p*

f *p* *f* *p*

ff *ff* *1* Violon. a Tempo. *9*
 piz. Riten. beaucoup

CLARINETTES.

a Tempo. Mouvt de Valse.

plus doux *p* Cresc. *> p* *tr.* ah! *f* *p*

Allegro moderato. Oh! la! la!

N^o 4. *en LA* *ff*

Solo. *p* *Rit.* *4 Solo.* *ff* mais en ef - fet *p*

cet - te fi - gu - re cet air sour - nois cette tournaure *ff* ah! c'est

CLARINETTES.

11

1^o Tempo.

vous *p* Cresc. pen - dre taisez - vous

p Cresc. *f* *fp* *f* *f* *p*

Solo. 1

p Cresc. *f* *f*

2 *Solo.* *p* 1

Cresc. si - len - ce ah c'est vous *f* *p* 3

taisez vous *p* Cresc. *f* *fp* *f* *f* *f* 5

1 1 8

L. et C^{ie} 1012.

ff

Cresc. ff

Più moto.

ff

ff

ff

Unis

ff

Cl: 1^{re} Solo.

N^o 5.

en SL.

Cl: 1^{re} Solo.

N^o 5.

en SL.

grand honneur au cheva.

je n'ai fait d'autre mé-tier

ah mon dieu que c'est joli

elle n'a pour tout tra - vail

en cu-

vrant son é-yen-tail

ah c'est fa - ci - le

ah mon dieu que c'est jo - li

ff

Serviteur, Bonne nuit .

Allegro moderato.

2 Cl: 1^o Solo.

Récit.

N^o 6.

en Sl

et maintenant la nuit en-tière en berger tendre et langou-

Andantino.

Cors. V^o 1^o

PCUA

si je le peux

Cantabile.

PR

je chante-rais.

ah

And.^{mo} con moto.

Canto.

rendez-vous .

Piu riten:

au rendez-vous.

Cantabile.

Dinn.

And^{no} con moto.

Canto.

je chanterais

119

rendez

vous

viens ma bel

11-11.

you

a réussi peut-être

je tente
l'aventure.

eh là voi ci

le zèle

Smorz.

Allegro moderato.

L. et C^{ie} 1812.

11 10

p vient magister *f f f* Récit.

Tempo dimin? 29 Allegro con moto. Ritenu. Solo.

1 4 5

tout comme vous tout comme vous offrir mon cœur *p*

4 1

fort bien M^r et promptement. *p* l'échelle. Grand merci

Cresc. *f* une clé. Solo. Mouvt de la Romance.

p

Allegro con moto. 4 1

que veut dire ce-ci? *ff* *p*

Cresc. *pia* *f*

Cresc. *pia* *f* B^o 4 1

ah quel coup d'œil que ce-lui-ci *p*

3 4 5

p

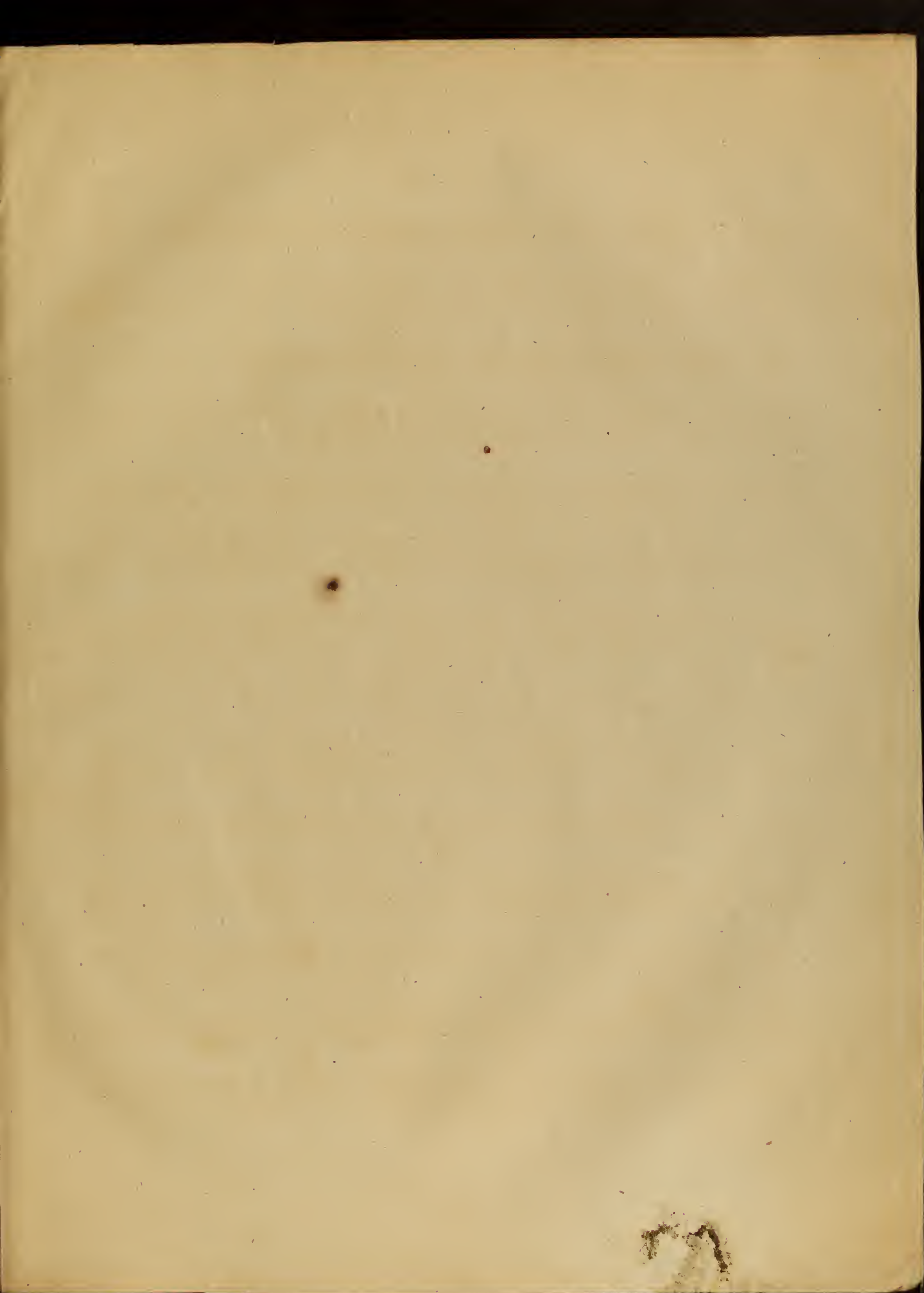
Mouv! du menuet.

First section of the musical score, titled "Mouv! du menuet." It consists of two systems of staves. The first system has a treble and bass staff with a 5/4 time signature. The second system has a treble and bass staff with a 3/4 time signature. The music is written for two clarinets. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). The section ends with a trill and a 2/4 time signature change.

Second section of the musical score, titled "Allegro vivace. Solo." It consists of two systems of staves. The first system has a treble and bass staff with a 2/4 time signature. The second system has a treble and bass staff with a 2/4 time signature. The music is written for two clarinets. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *tr* (trill). The section ends with a trill and a 2/4 time signature change.

Dr. Delarosa 1860

Christie
Walham
Q



La double Ecelle.

Bassons.

Wm. Lloyd Garrison

Wm. Lloyd Garrison

LA DOUBLE ECHELLE.

1^{er} et 2^d BASSONS.

1

All^o mod^{to} quasi and^{no}

OUVERTURE

4

pp

4

pp

dim.

f

f

cres.

f

p

dim.

8

8

p

dim.

1

1

1

1

1^{er} et 2^d BASSONS.

The musical score is written for two bassoon parts, 1^{er} and 2^d. It consists of seven systems of staves. The first system shows the initial entry with first fingerings (1) indicated. The second system includes dynamics *pp*, *cres.*, *f*, and *pp*, along with a *Larghetto* tempo marking and a 6/8 time signature. The third system marks the *1^o Tempo* with a *rall.* marking and a 5/4 time signature. The fourth system features *ff* dynamics and a *cres.* marking. The fifth system begins with *All.^o con moto* in 2/4 time. The sixth system continues the rhythmic pattern. The seventh system concludes with *ff* dynamics and a final flourish. The score is rich with musical notation, including slurs, ties, and various articulations.

1^{er} Basson: *p* *f* *cres.* *f*

2^d Basson: *p* *f* *cres.* *f*

Piano: *cres.* *f* *ff* *ff*

Piano: *ff* *ff* *ff*

Piano: *ff* *pp* *pp*

Piano: *pp* *pp* *pp*

Piano: *dimin.* *pp* *pp*

Piano: *f* *ff* *p*

Piano: *f* *ff* *p*

Piano: *f* *ff* *p*

1^{er} et 2^d BASSONS.

This musical score is for two bassoons, 1st and 2nd. It consists of eight systems of staves. The first system has two staves with various dynamics including *ff*, *f*, *ff*, *p*, and *f*. The second system also has two staves with dynamics *f*, *ff*, *f*, and *f*. The third system has two staves with dynamics *p*, *cres.*, *f*, and *cres.*. The fourth system has two staves with dynamics *f*, *ff*, *ff*, and *p*. The fifth system has two staves with dynamics *f*, *ff*, *ff*, and *p*. The sixth system has two staves with dynamics *p*, *cres.*, *f*, and *cres.*. The seventh system has two staves with dynamics *ff* and *ff*. The eighth system has two staves with dynamics *ff* and *ff*. The score includes various musical notations such as notes, rests, and slurs.

Introduction.

1^{er} et 2^d. BASSONS.

5

Allegro moderato.

N^o 1.

5
3
p
cres.
3
p
11
11
f
pp
p
2
p
cres.
2
p
1
1
suivez.
5
6
8
Andantino. pp
vous soupirez le bon-heur dim.
5
pp
2
p
4
p
col canto. a Tempo
fuir hélas le bon-heur pp
1
f
he
L. et C^{ie} 1012. FP

1^{er} et 2^d BASSONS.

- las ouï des oi-seaux

riten. 1 16

f fuir hélas le bonheur il faut fuir le bonheur ah vous chantez le bon-heur

riten. 1 16

f

Allegro con moto.

8 8

pp *pp*

dimin. dimin.

7 5

All.^o vivace.

je pars.

19

f *p*

28 28

pp *pp*

dim. *ff* *ff*

Votre bonheur.

All.^o mod.^{to}

N^o 2.

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

1^{er} et 2^d BASSONS.

7

1^o Tempo.

14 15 5 1

riten. *fp* ah *fp*

p col canto. *ff* des amours *f* *fp*

col canto.

1^{er} Basson. Andante. 1^o Solo.

2 5 4

p *p* *cres.*

All.^o con moto 12

rendez- - vous *p* *fp* *ff* ah

5 12

p *fp* *ff*

1^o Tempo.

5 1 4

fp *p* col canto. des amours. *p*

5 1 4

fp col canto.

pp *cres.* *f* *ff*

ff

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

f *ff*

1^{er} et 2^d BASSONS.
Et la bouche en cœur

Allegro vivace

N^o 3.

Handwritten: *En fa*

Handwritten: *En fa*

Récit. a Tempo mod^{to}

eh bon-jour cheva-lier ah cousine che-ri-e

All^o mod^{to} cres. f ff

Tempo.

toi-jours sur moi

col canto.

mouv^t de valse. a Tempo.

arrive-ra voi-la

viol ritenuto. a Tempo.

pizz: beaucoup plus doux

col canto.

a Tempo. mouv^t de valse.

ah

Allegro moderato.

Oh! la! la!

N^o 4.

cres.

1^{er} Tempo 3

faire pen - dre taisez vous

1^{er}. et 2^d. BASSONS.

1^{er} et 2^e BASSONS.

24

f f p cres. f

24

f f p cres. f

f

cres. si - len - ce ah c'est vous p

f p

3 cres. f f f f f

f

1

p

1 pp f

pp f

2 8 P Allegro. 8

7 7 f

P P

11

L. et C.^{ie} 1012.

1^{er} et 2^d BASSONS.

13

Serviteur bonne nuit.

All^o moderato.

Andantino.

Cantabile.

N^o 6.

si je le peux

p

pp

p dim.

dim.

ah

pp

And^{no} con moto.

suivez.

suivez.

au rendez vous viens ma

viens ma bel - - -

suivez.

suivez.

Più ritenuto.

Cantabile.

- le au rendez-vous

Cantabile.

p dim.

p

And^{no} con moto.

dim.

ah

pp

au rendez

suivez.

suivez.

Andante.

- vous viens ma

suivez.

mais si sa chambre est près de là
oui c'est un coup du sort
je tente l'aventure

1^{er} et 2^d BASSONS.

Alto. Bassons. Solo.

1^{er} Basson.

cres. dim smorz. rit.

All^o moderato.

col canto. suivez. l'esperance doucement doucement viens l'agi

suivez.

Récit. Tempo. di minuetto.

10 10 16 16

ter oh! la la qui va là un Sénéchal à l'escalade vous voilà donc en promenade

All^o con moto.

dimin. *p* serviteur grand merci

Mouv^t de la Romance. All^o con moto.

cres. *f* une clé que veut dire ce-ci. *p* *cres.* *f*

Récit.

B^o

ff *p* *cres.* ah quel coup que celui-ci *Più moderato.*

Mouv^t du Menuet

p *f* conjugal *f*

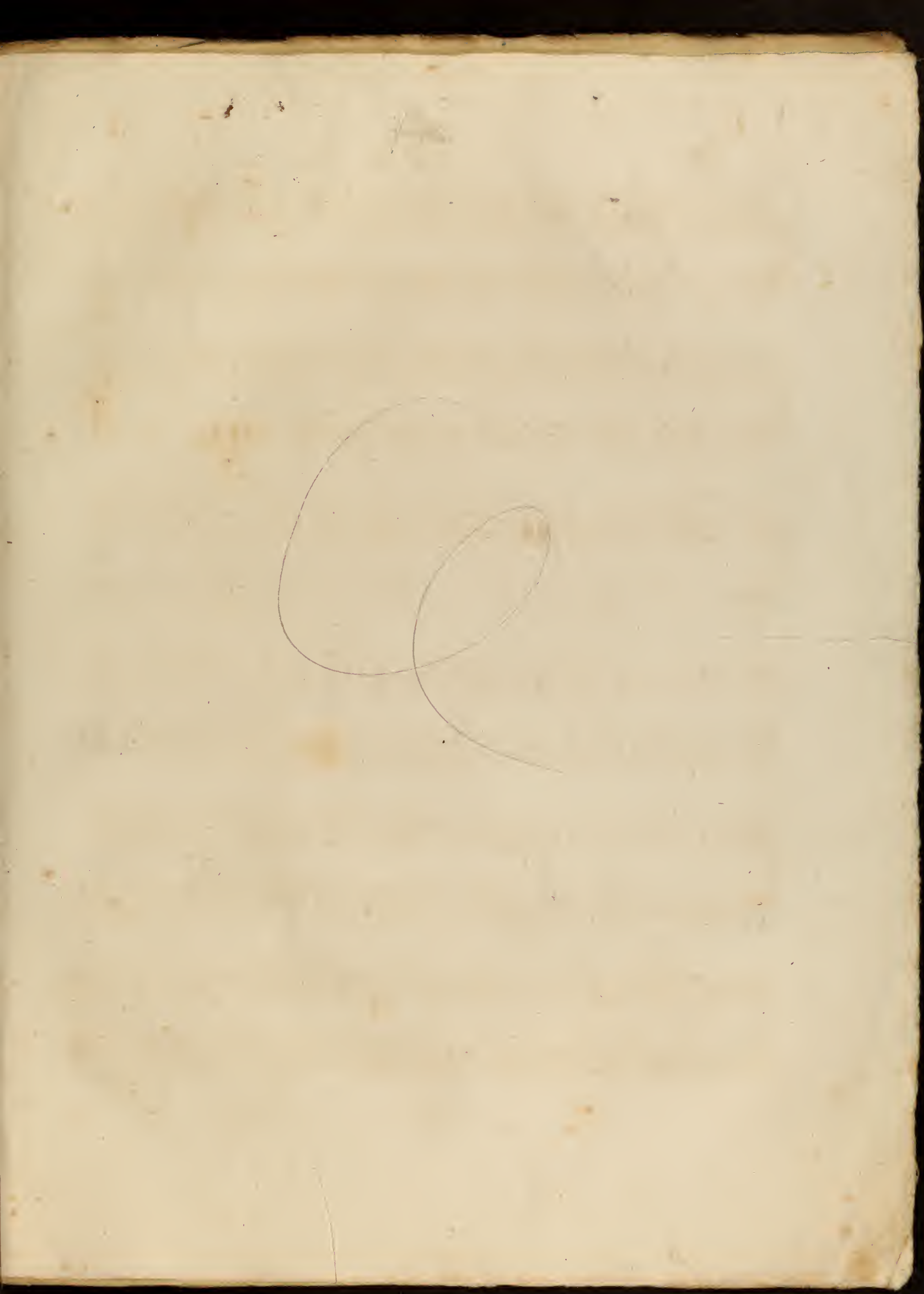
f *p*

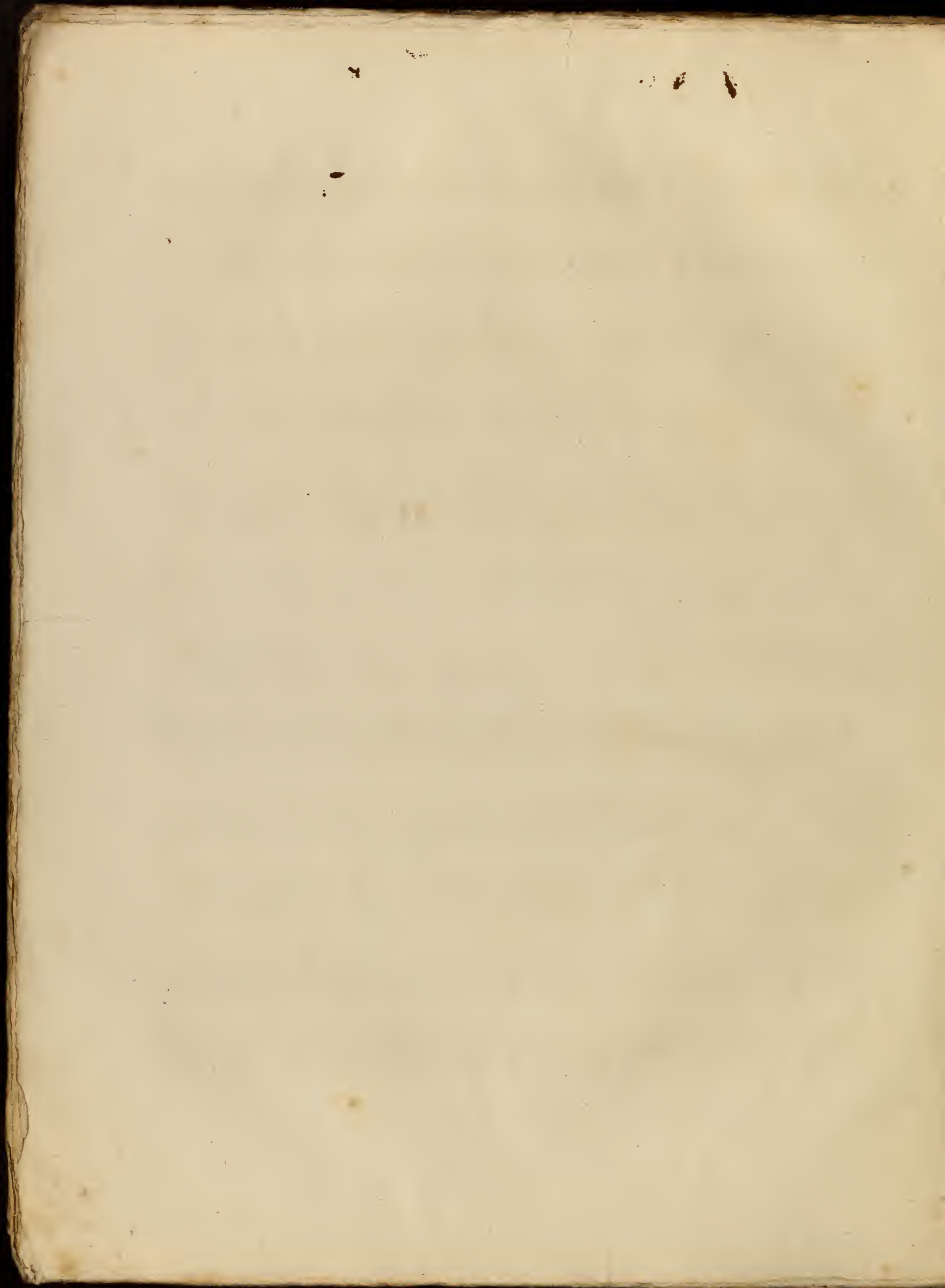
1^{er} 2^d Bassons.

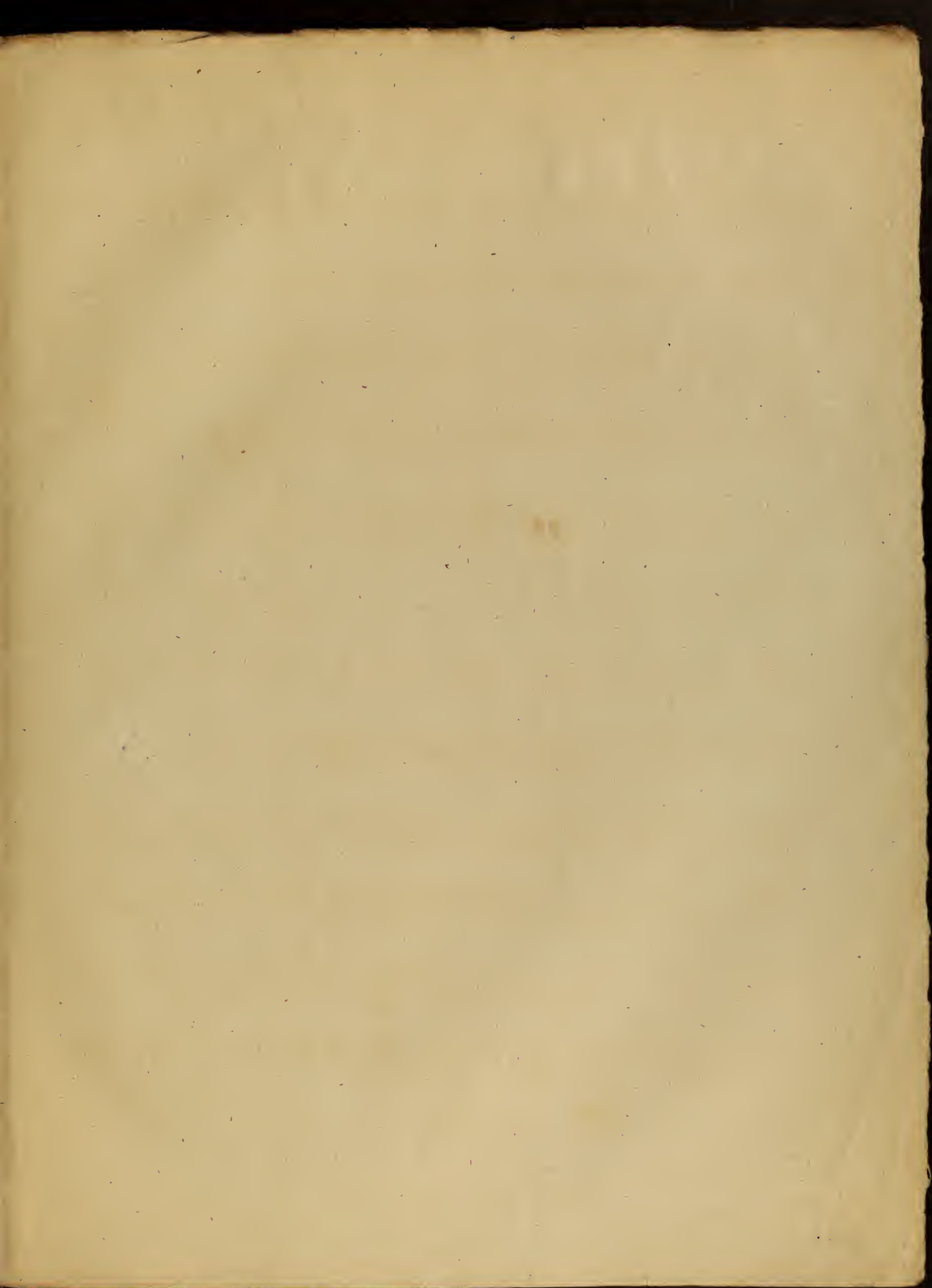
f *ff* *dimin.* *p* *ritenuto* *All^o vivace.* *p*

non cour

This musical score is for the 1st and 2nd Bassoons. It consists of 12 measures, arranged in six systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 1-2) features a continuous eighth-note pattern in both staves, starting with a piano (*p*) dynamic. The second system (measures 3-4) continues this pattern, with a fortissimo (*ff*) dynamic marking in the second measure of the bass staff. The third system (measures 5-6) introduces a change in the first staff with a series of beamed sixteenth notes, while the second staff remains with eighth notes. Dynamics include piano (*p*) and fortissimo (*f*). The fourth system (measures 7-8) shows a crescendo (*cres.*) in the first staff, followed by a piano (*p*) dynamic. The fifth system (measures 9-10) continues with a piano (*p*) dynamic and a crescendo (*cres.*) in the first staff. The sixth system (measures 11-12) concludes with a fortissimo (*ff*) dynamic and a final cadence.







La double Escelle.

Corne 1^e et 2^e

LA DOUBLE ECHELLE.

1^{er} et 2^d CORS.

1

All^o mod^{to} quasi and^{no}.

OUVERTURE.

En Si bas.

pp
Soli.

The musical score is written for two horns in Si bass. It begins with an 'OUVERTURE' section marked 'pp' and 'Soli'. The tempo is 'All^o mod^{to} quasi and^{no}'. The score is in 2/4 time. The first system shows the beginning of the piece with a key signature of one flat. The subsequent systems contain various musical notations including notes, rests, and dynamic markings like 'p', 'f', and 'pp'. The score concludes with a 'rall: Larghetto.' marking and a final double bar line.

1^o Tempo.

cres.

2

ff

2

20

All^o con mod^{to}

20

1

1

1

1

ff

ff

ff

ff

pp

f

cres.

20

20

ff

pp

Handwritten musical score for two cornets (1^{er} et 2^d COBS.). The score consists of eight systems of two staves each. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *f*, *ff*, *p*, and *cres.* (crescendo). Fingerings are indicated by numbers 1 through 5. The music is written in a historical style with a treble clef and a key signature of one flat.

Introduction.

N^o 1.

En Fa.

11 2 Solo. 15

11 2 15 Solo.

7 4

7 4

Suivez.

And.^{no} *pp* vous soupi - rez vous chan - tez le bon - heur

Solo. sentimental 5 qu'il faut beau tourtereau fuir le bonheur Solo.

7 7

f hé - las pe - tits oi - seaux le bonheur il faut fuir le bonheur ah vous chantez le bon -

All.^o con moto. 15 8 7

15 8 7

15 8 7

pp

L. et C.^{ie} 1012.

1^{er} et 2^d CORs.

5

All^o vivace.

Solo.

1 2 18 2

j'y suis j'y suis ah quel mé - tier

18 2

5 5

Solo.

ritard.

Smorz.

ff

All^o moderato.

Votre bonheur.

N^o 2.

En Mi ♯.

ff ff

14 7

pp riten. fp

14 7

1^o Tempo.

1 1

ah! pp

5 1

pp

pp

Suivez.

Suivez.

des amours ff

ff

All^o con moto.

12 12

2 2

ff dim.

Andante.

rendez vous

12 12

L. et C^{ie} 1012.

All^o vivace.

Et la bouche en cœur.

N^o 3.

En Sol.

1^{er} et 2^d CORs.

7

a Tempo.
Solo.
p
5
f oh
5
f arrive - ra
1
a Tempo.
pp
1
a Tempo.
pp

f
f

f
f

a Tempo.
1 (violon) *ritenuto.* 9 *Suivez.* *a Tempo.*
ff *pizz.* *beaucoup* *plus doux* *p*
1 9
ff

Mouv^t de valse.
5
ah
5
1
f
pp
5
1
f
ff

f
f

f
ff

All.^o mod.^{to}

Toute la normandie oh! la! la!

N^o 4.

En Ré.

dim. inter-dit

ce-te tour-nu-re ah mais di-tes

moi par cha-ri-té si-len-ce ah c'est vous

mais di-tes moi par cha-ri-té

dim.

All.^o Animez.

L. et C.^{ie} 1012.

●

L. et C.^{ie} 1012.

Ça m'est venu tout de suite.

N^o 5.En M^b.

N^o 6. En Sib^bas.

All.^o moderato. Serviteur bonne nuit.

Solo. tendre et langoureux

Andantino.

Cantabile. 14 Solo. 8 8

dim. ah

And.^{no} con moto. Suivez. belle au rendez

Più ritenu. Cantabile. Solo. 13

vous viens ma viens ma bel - le au rendez vous

dim.

And.^{no} con moto. 8 8

ah

Suivez. belle au rendez vous viens ma viens ma

Andante. 1 1 9 33

bel - le au rendez vous ce n'est rien ce n'est rien dieu mer - ci

Solo.

Solo. 2 1

All.^o mod^{to} 2 1

5 2

5 2

2 Suivez. 16 30 Tempo di minueto.

cres. 2 Suivez. 16 30

All.^o moto. 19 4 mouv^t de la romance.

je vous tiendrai l'Échelle grand mer-ci ores. f une clef!..que veut dire ce

All.^o con moto. Mouvt de Menuet. All.^o vivace.

43 30 16 43 30 16 V.^o 1^o

- ci

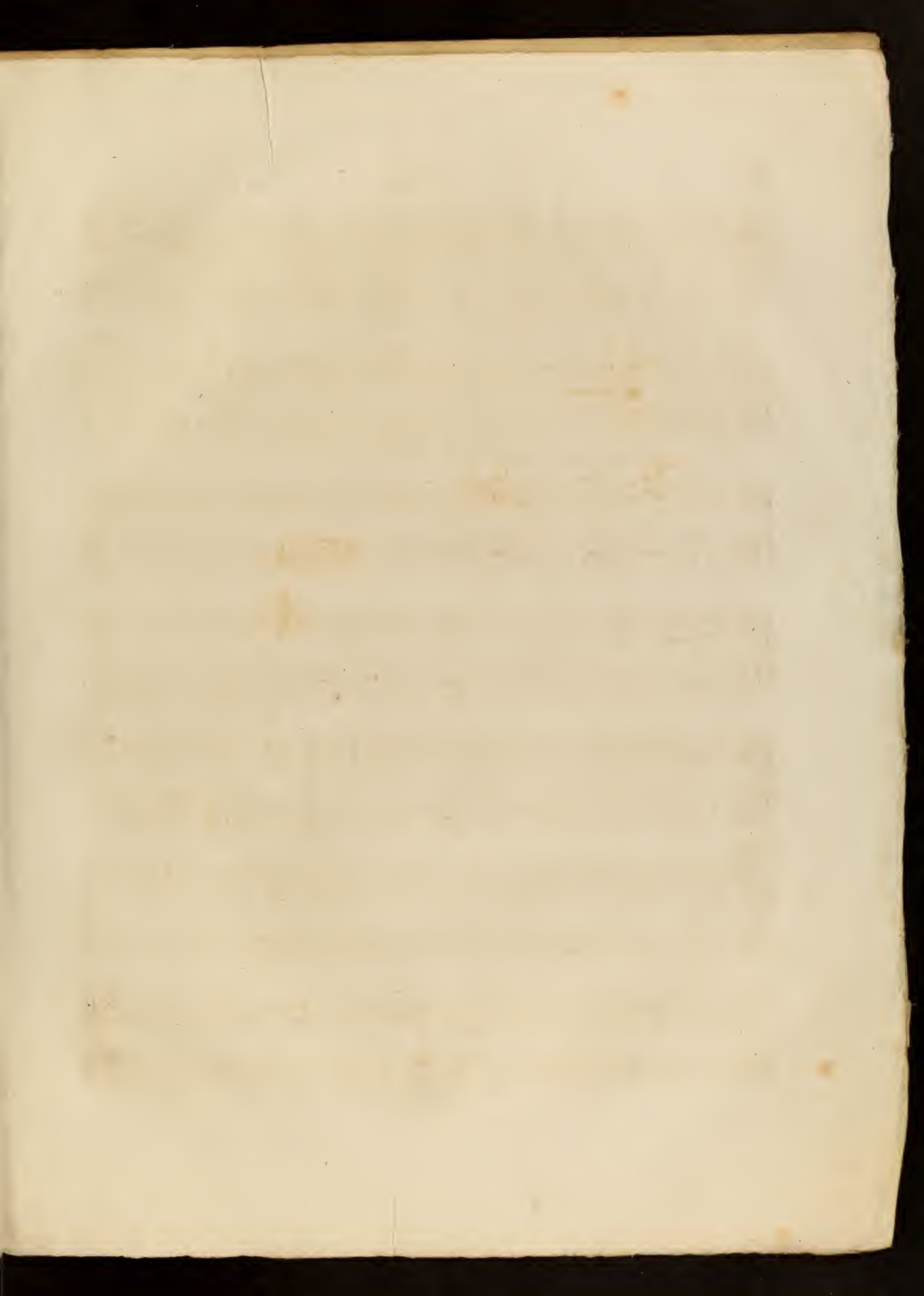
ff ff ff p

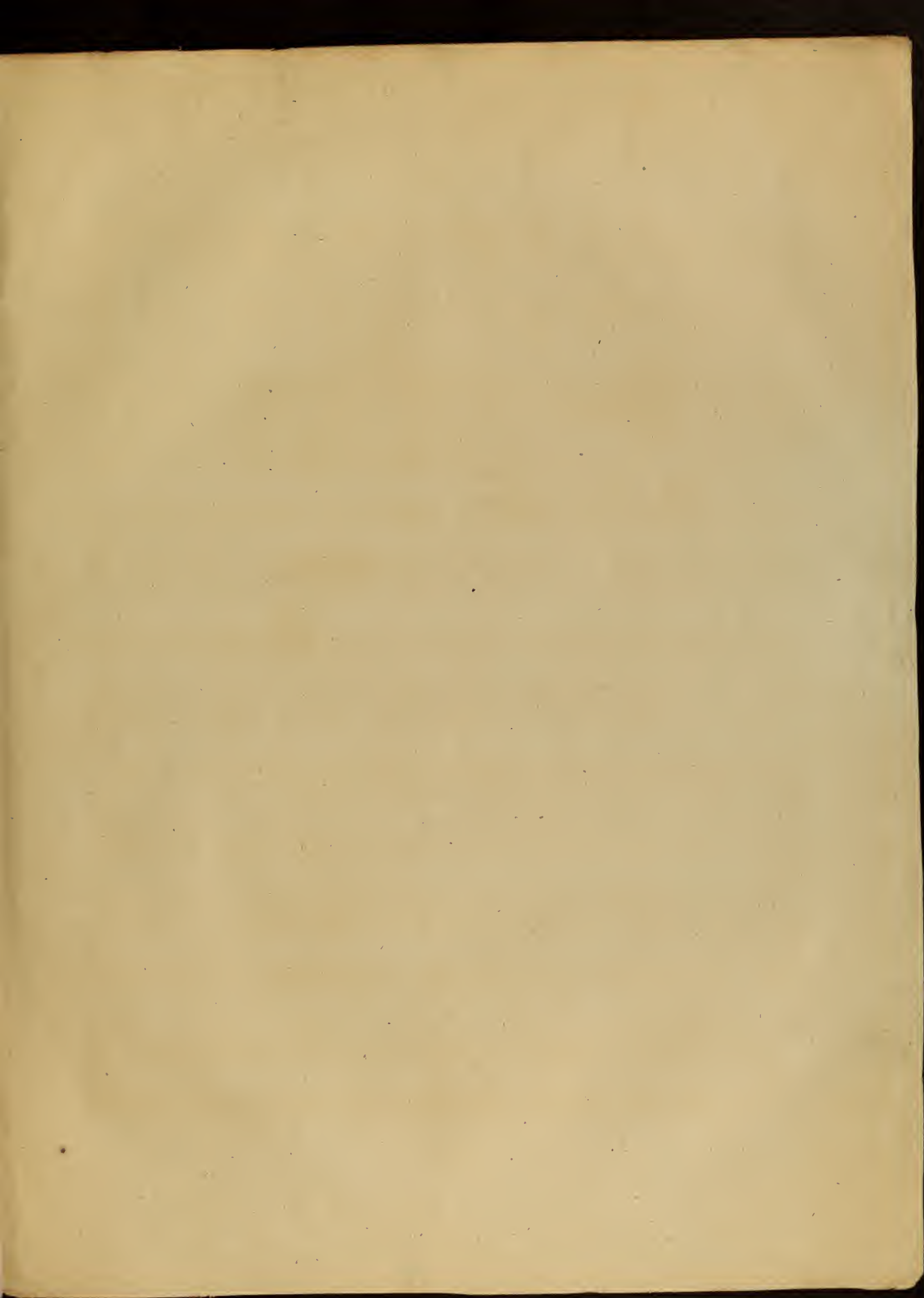
1 1 1

1 1 1

p cres. p cres.

ff ff





La double Ecclie.

Corno 3^e et 4^e



[Faint, illegible handwriting]

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LA DOUBLE ÉCHELLE.

en Fa.

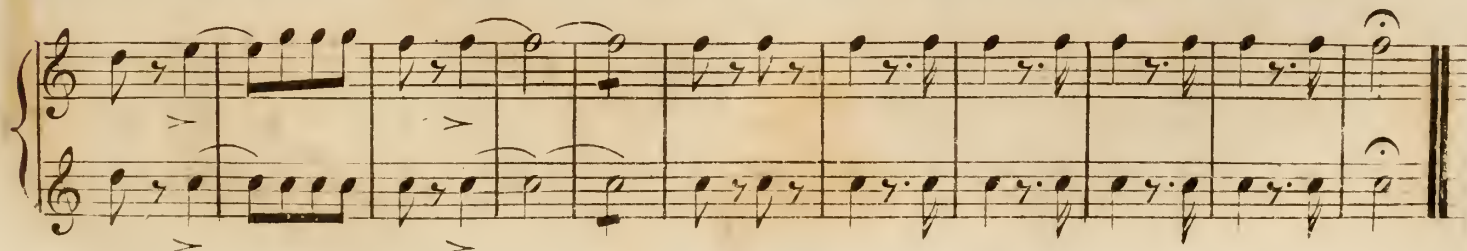
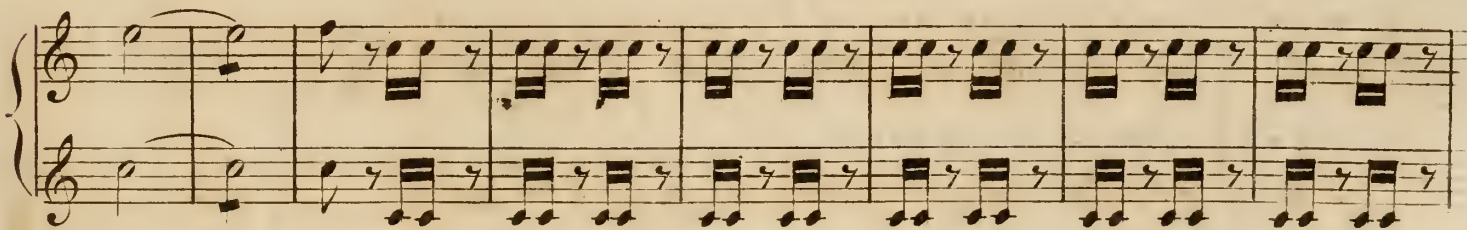
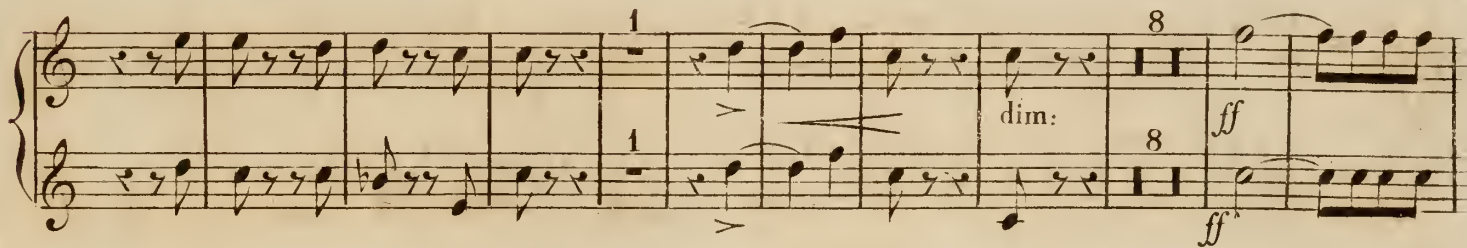
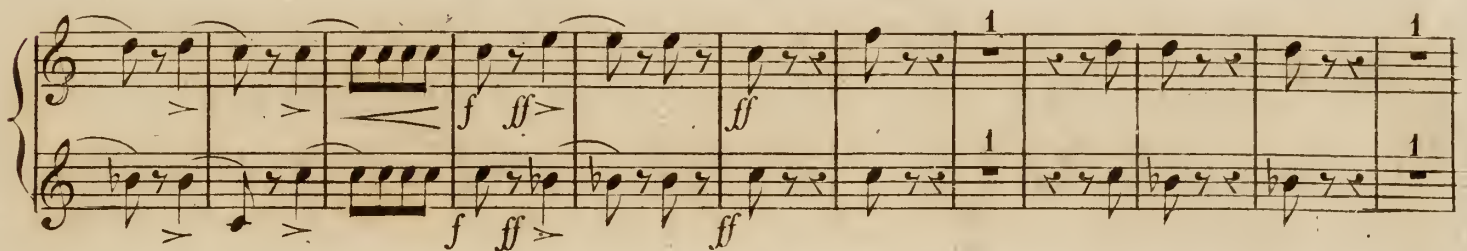
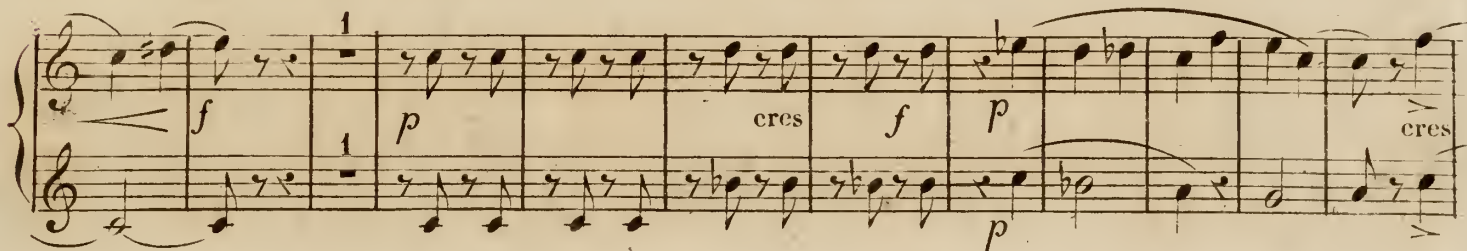
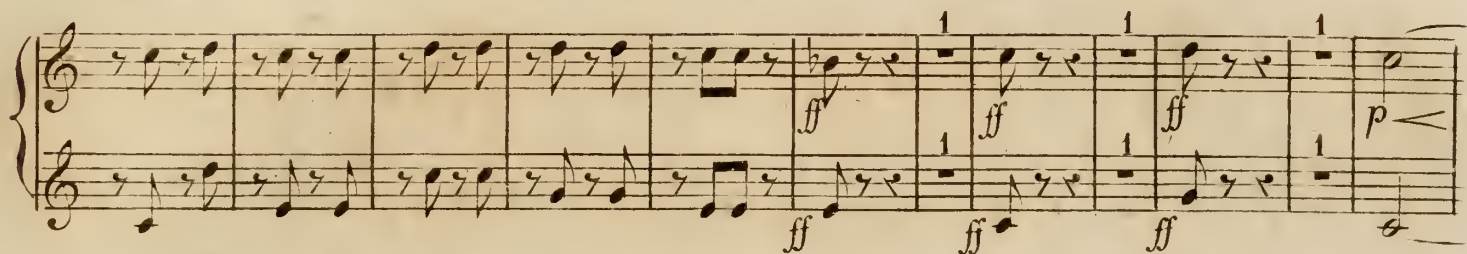
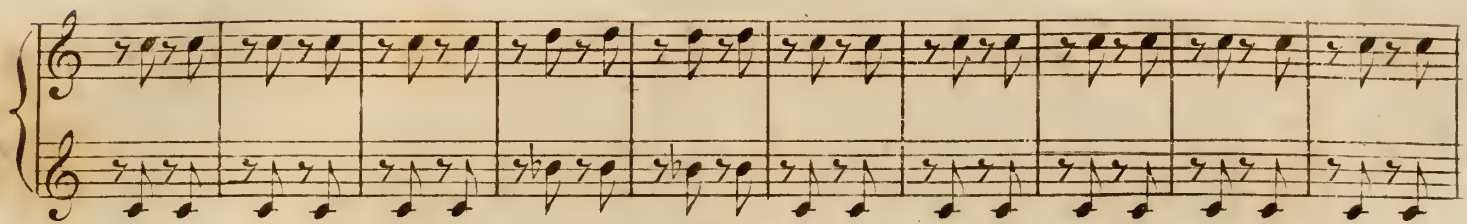
OUVERTURE.

All.^o moderato quasi and.^{no}

The musical score is written for 3rd and 4th horns in F major. It begins with a 3/4 time signature and a tempo marking of 'All.^o moderato quasi and.^{no}'. The first system features a 16-measure rest followed by a melodic line starting on G4. The second system continues the melody with various dynamics including *pp* and *p*. The third system includes a 'dim:' marking and a change to 6/8 time. The fourth system is marked 'Larghetto' and features a 6/8 time signature. The fifth system is marked '1^o tempo' and returns to 3/4 time. The sixth system includes 'cres' and 'f' markings. The seventh system features 'ff' and 'cres' markings. The score concludes with a final cadence in 2/4 time.

All.^o con moto.

Musical score for 3^e and 4^e horns, marked *All.^o con moto.* The score consists of seven systems of two staves each. The key signature has one flat (B-flat). The time signature is 2/4. The first system begins with a piano (*p*) dynamic. The second system continues with piano dynamics. The third system features a fortissimo (*ff*) dynamic, followed by a crescendo (*cres*) and a fortissimo (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic, a piano (*p*) dynamic, and a fortissimo (*f*) dynamic. The fifth system features a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The sixth system includes a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The seventh system features a piano (*p*) dynamic, a fortissimo (*f*) dynamic, and a fortissimo (*ff*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.



3^e et 4^e CORs.

N^o 1. TACET.

Votre bonheur.

en Sol.

All^o moderato.

N^o 2.

ff

3 23 9

loin de plaire m'in - qui - è - te cha - que

3 23 9

1^o tempo.

12 5 And^{te} 8

ah

ff

12 5 8 *p*

p

2

rap - pelle le premier rendez-vous amant tendre et fidèle au lieu d'être un é - poux chaque soir vous rappelle

2

chaque soir chaque soir vous rap - pel - le le premier rendez-vous vous rap - pel - le le premier rendez

p *col canto* *dim:* *f* *fp*

p

All^o con moto.

1^o tempo. V.^o 1^o.

20 24 1

vous ah

p *cres* *f* *f* *ff*

20 24 1

fp *fp* *f* *ff*

N^o 3. TACET.

L. et C.^{ie} 1012.

Oh! la! la!

All^o. moderato.

en Fa.

N^o 4.

38

38

ne craignez pas

mais en ef-
suivez.

ff

ff

fet

cet te fi

gu-re

cet air sour

nois

cet te tour

nu-re

ah

ff

ah ah c'est

vous

p

p

eres

faire pen

dre

tai-sez

vous

p

2

fp

f

24

f

p

24

p

p

7

p

p

si

f

len

ce

ah c'est

vous

p

p

eres

p

2

fp

f

f

f

f

f

19

19

ff

fp

f

f

f

The musical score is written for 3^e and 4^e Corns. It consists of seven systems of staves. The first system begins with a forte (*f*) dynamic. The second system includes a tempo change to *All.^o* at measure 19, with dynamics ranging from *p* to *f*. The third system continues with *ff* dynamics. The fourth system features *ff* dynamics and includes a *dim* (diminuendo) marking. The fifth system starts with a *dim* marking and a measure number of 37. The sixth system is marked *Più moto.* and includes a measure number of 37. The seventh system concludes with *ff* dynamics and a final double bar line.

7
ah brusquement elle s'en va
mais si sa chambre est près de là oui
c'est un coup du sort je tente l'aventure
pp

1 solo. 24 5 All.^o mod.^o
pp dim: pp smorz pp

13 2 suivez.
pp l'espéran - ce dou - ce - ment doucement vient l'agi -

13 2
solo. ter p cres

f oh! la la! f qui va là? f un Sénéchal à l'esca - la de vous voilà donc en prome -
Recit

Tempo di minuette.
na - de p soli. 10 10 f

sol. *All.^o con moto.*

6 *f* 1 15 vous vous ê-tes plus in- *pp*

Mouv^t de la romance *All.^o con moto.* *sol.*

je vous tiendrai l'é- chelle grand mer- ci *f* une clef? que veut di- re ce- ci *p*

Récit

8 *ff* 8 *p* eres ah quel coup d'œil que celui-

Piu mod^{to} *Mouv^t de menuet.*

ci B^o 22 22

fournir soli

1 4 *f* *ff*

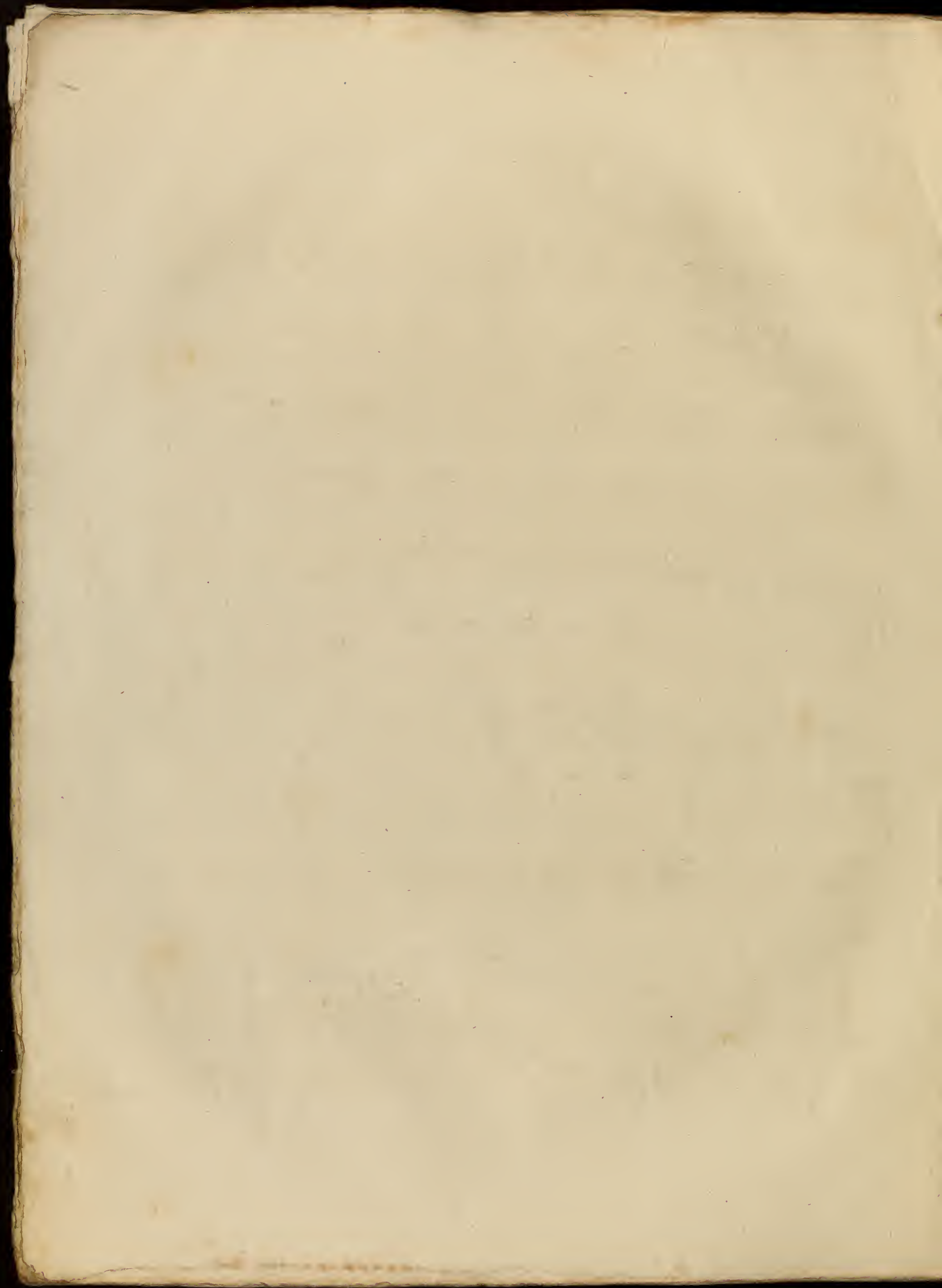
riten. *riten.* *mon*

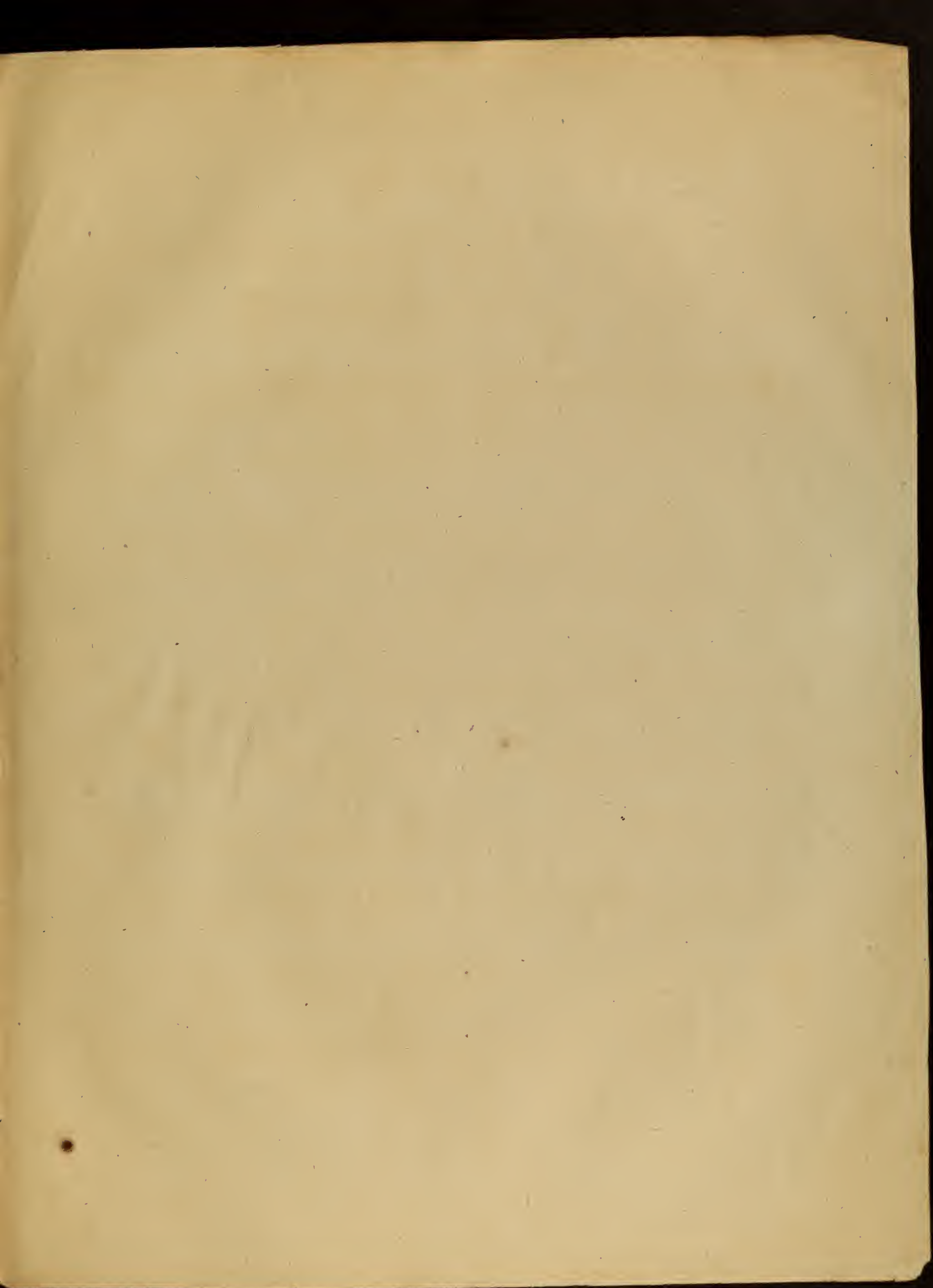
1 1 1 *p* *p* *f* *ff* *p* *p* *ff*

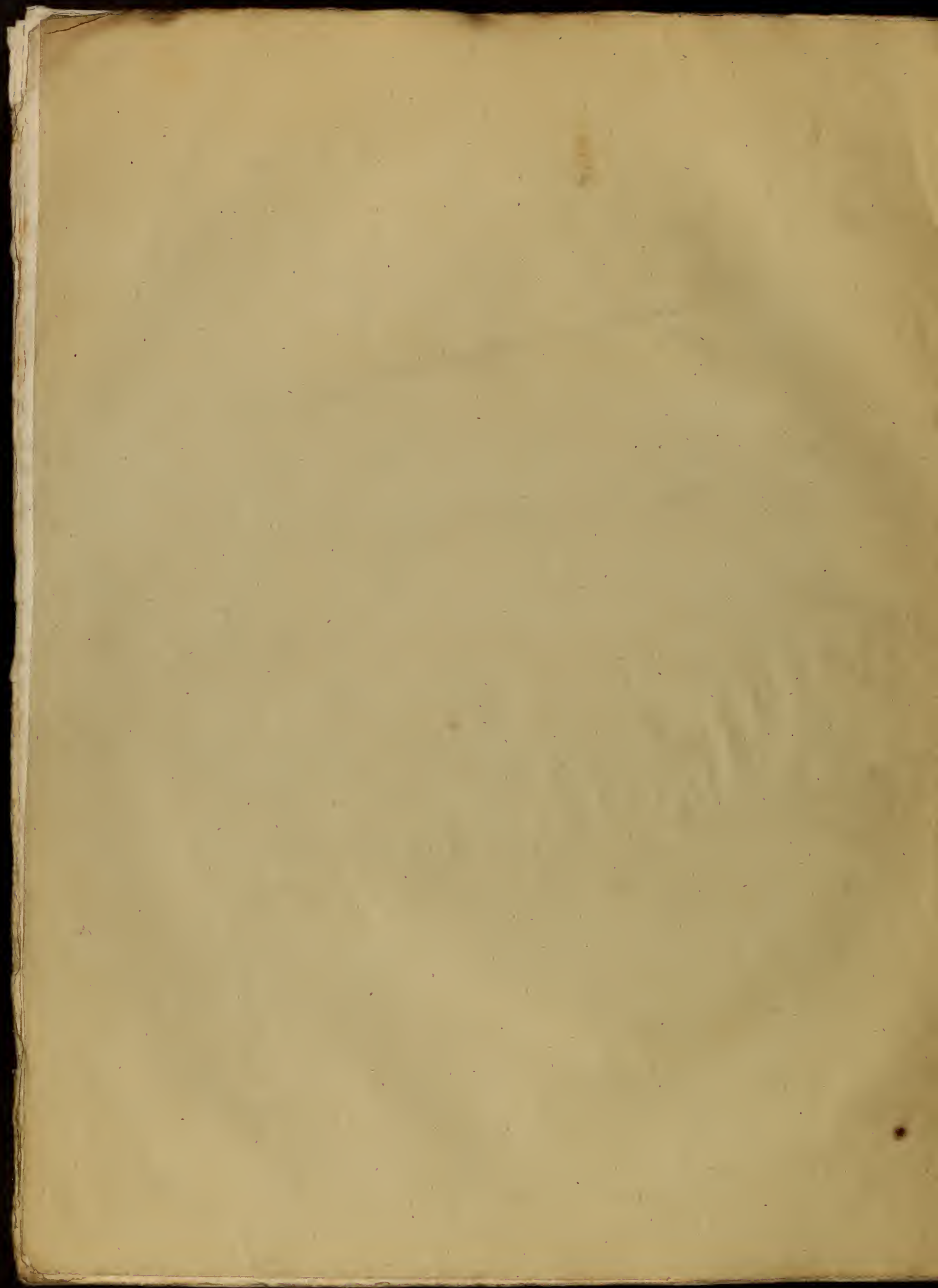
All^o vivace.

Handwritten red 'B' with a circle around it and a line pointing to the first system of the score.

Handwritten musical score for 3^e and 4^e Corn. The score is written in 2/4 time and consists of six systems of music. The first system includes dynamic markings *fp* *cœur*, *fp*, *fp*, *fp*, and *p*. The second system includes *ff* and *p*. The third system includes *f*, *p*, *cres*, and *p*. The fourth system includes *cres*, *f*, and *ff*. The fifth system includes *ff* and *ff*. The sixth system includes *ff* and *ff*. The score concludes with a double bar line.







La double Echelle.

Crompettes.

en si b
OUVERTURE.

All.^o molto quasi and.^o Largo I.^o Tempo.

89 12 7 Violon et Flute.

ff *cres.* *fff*

All.^o con moto. V.^o 1.^o et Fl.

12

Tempo.

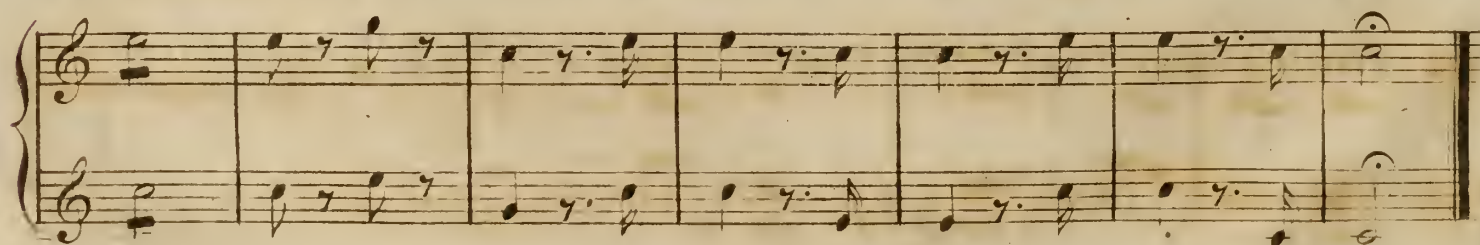
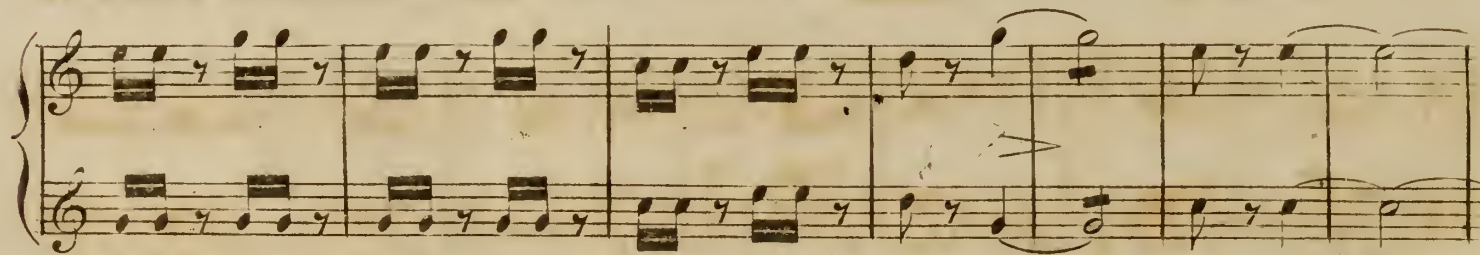
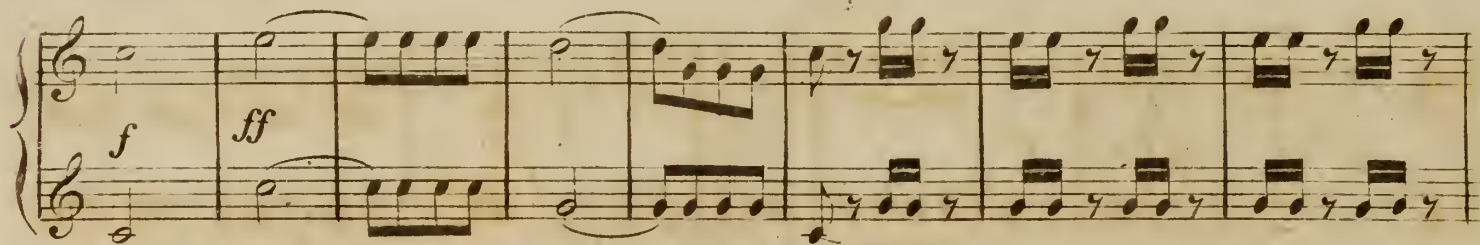
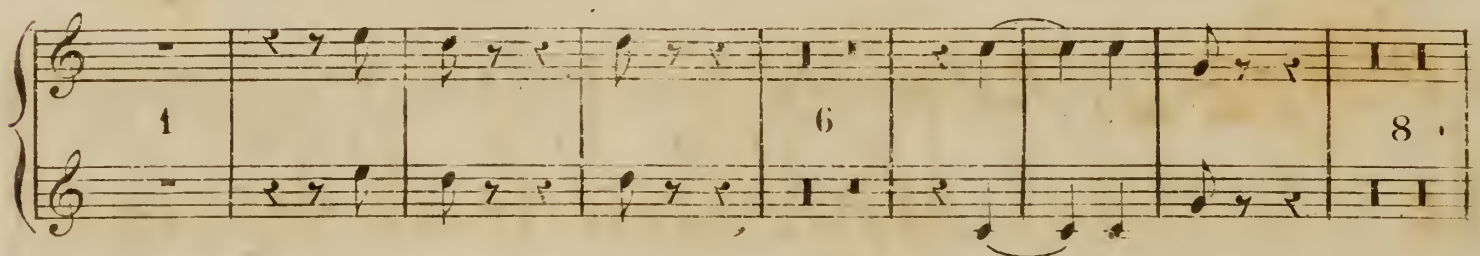
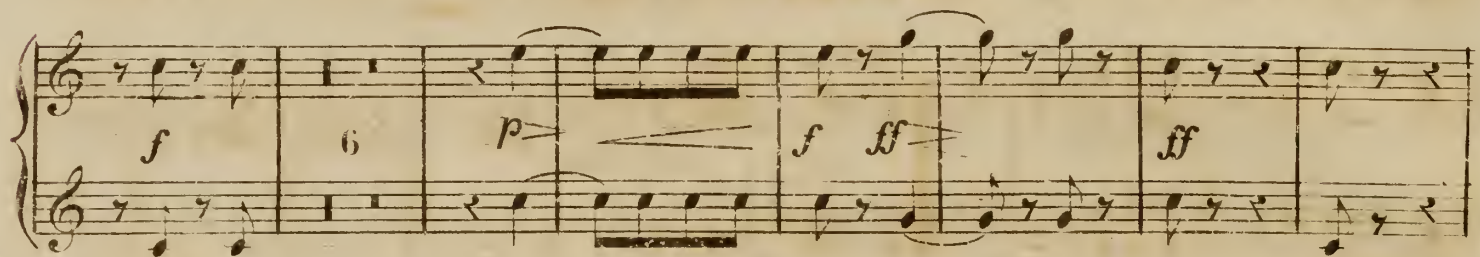
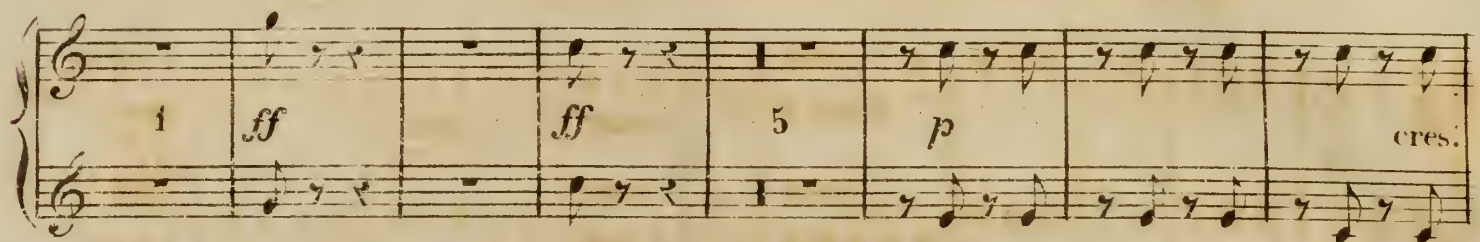
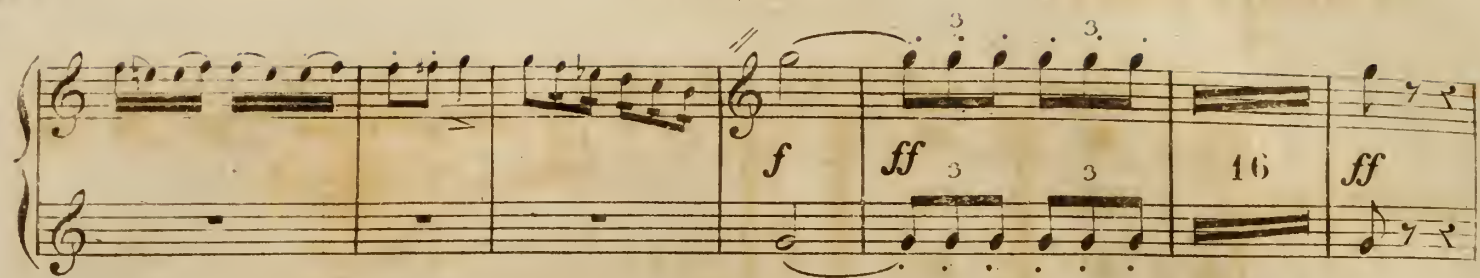
ff 1 *ff* 1 *ff* 5 *p*

cres. *ff* 6 *p>* *ff>* *ff>*

fff 32

33

TROMPETTES.



N^o 1. TACET.

TROMPETTES.

51

Qui augmente votre bonheur.

En Mi

1^o tempo.

N^o 2.

ff

5

ff

54

ah

12

ff

And^{te}

All^o con moto.

5

19

rendez vous

15

je le veux vous c'est trop heu

Tromp. 1^o tempo.

reux oui monsieur très heureux très heureux

ff

ah

21

Fl.

pp

V. 1^o

f

f

1

ff

All^o vivace. En Ut.

Et la bouche en cœur

Recitatif.

à tempo.

N^o 3.

8

eh bonjour chevalier ah

cousine chéri e livrez moi

mod^{to}

12

All^o mod^{to} mouv! de valse.

ritenu 1^o tempo.

mouv! de valse.

29

ah

22

ff

ff

1

1

24

ah

22

ff

TROMPETTES.

*Oh. la la!*All.^o mod.^o En Ré.N^o 4.

Clar.

Trompettes.

Viol.

ff

mais en ef. fet cette fi. gule cet air sournois
suivez.

a tempo.

cet - le tour - nu - re

ah

ff

ah c'est

vous faire

pen - dre

taisez

vous

64

si - len -

ce

ah c'est

vous

7

27

Pa. midans un grand embar. ras

f

All.^o

ff

1

21

p.

Toto

1

f

ff

1

ff

1

1

ff

ff

25

p 1 1 7

ff Più moto.

ff >

N° 5. TACET.

N° 6. *All^o con moto.* *Serviteur bonne nuit* *tempo di minuetto.*

na jamaisé té mon u sage ho là Pi card Francois Marton ho là quel qu'un en la mai son 35 50 tout mon

En Sib

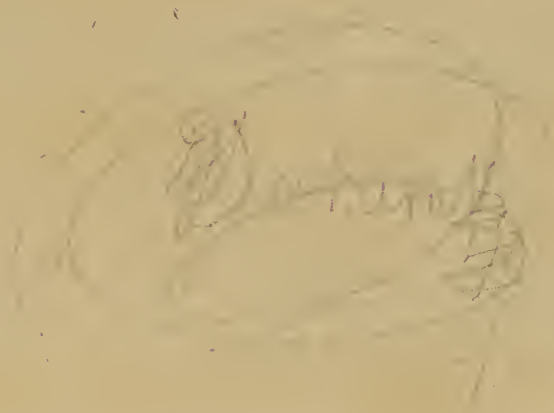
All^o vivace.

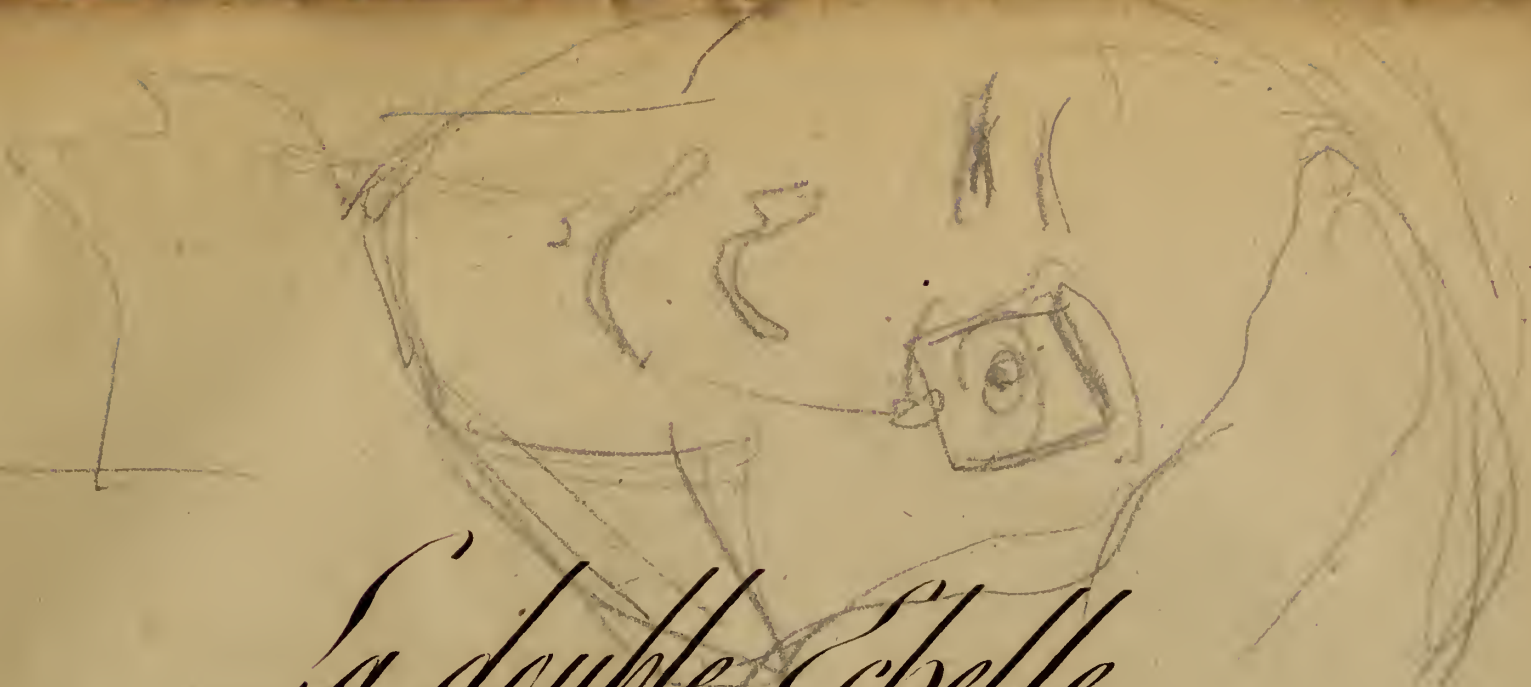
16 *V.^{te}* *ff* 1

ff 1 *ff* 17 *f* *ff* *ff*

>

Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in several paragraphs, with some lines appearing to be part of a list or table. The ink is faded and the paper is aged.





La double Esbelle.

Crombournet^{re} et 2^e



[Faint, illegible handwriting]

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[Faint, illegible handwriting]

[Faint horizontal line]

[Faint, illegible handwriting]

122 Trombone 6 ~~trumpet~~

LA DOUBLE ÉCHELLE.

OUVERTURE .

All.^o molto quasi and.^{no} Larg.^{to} 1^o tempo.

89 12 5 Viol. 1^o

ff

ff

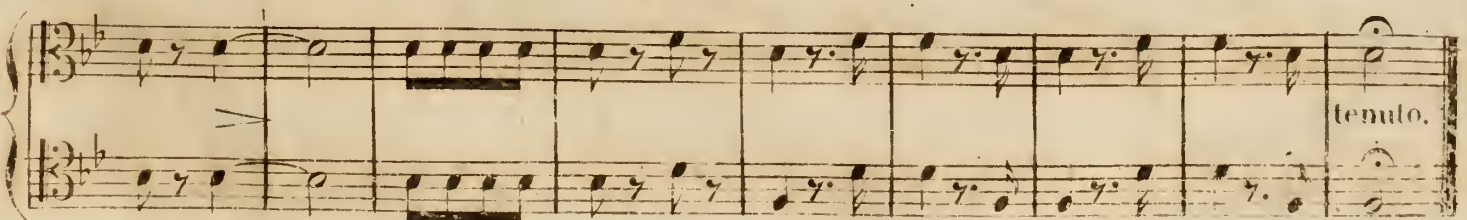
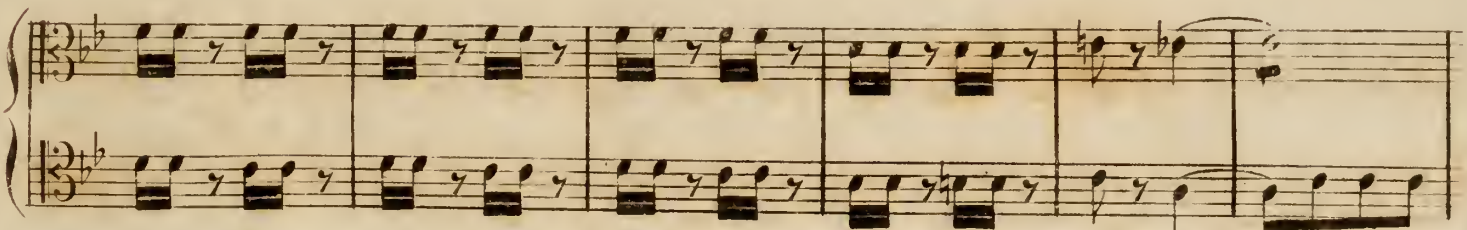
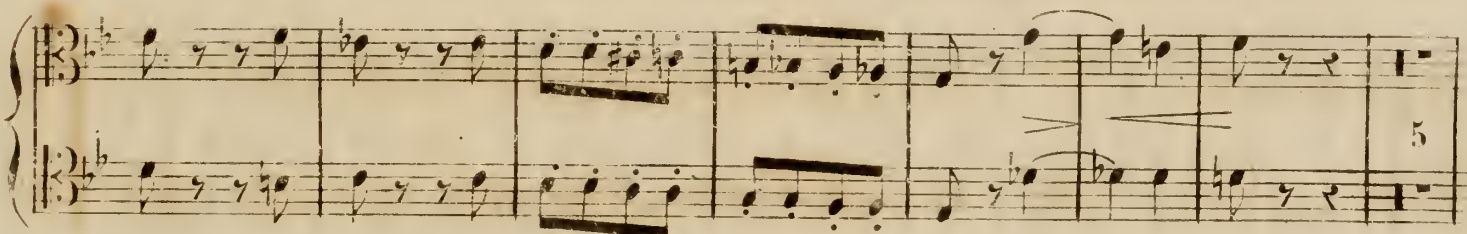
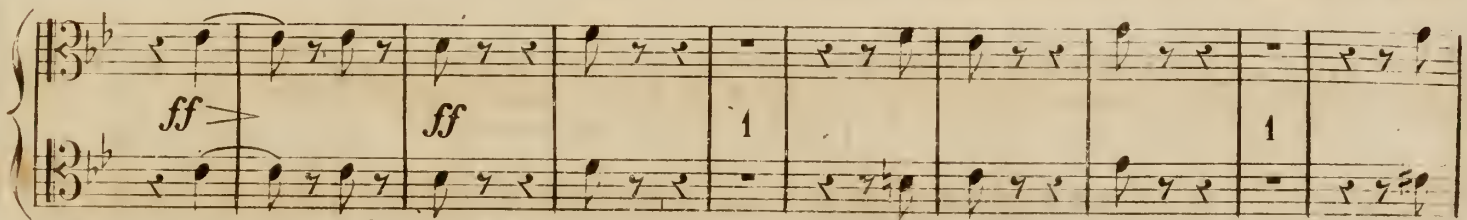
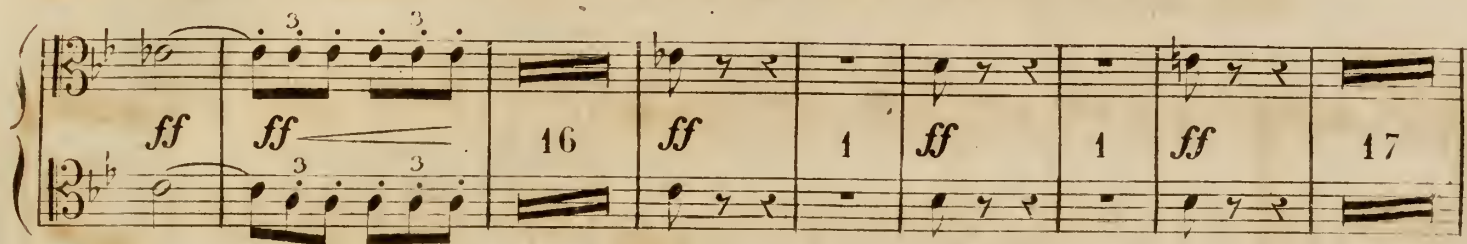
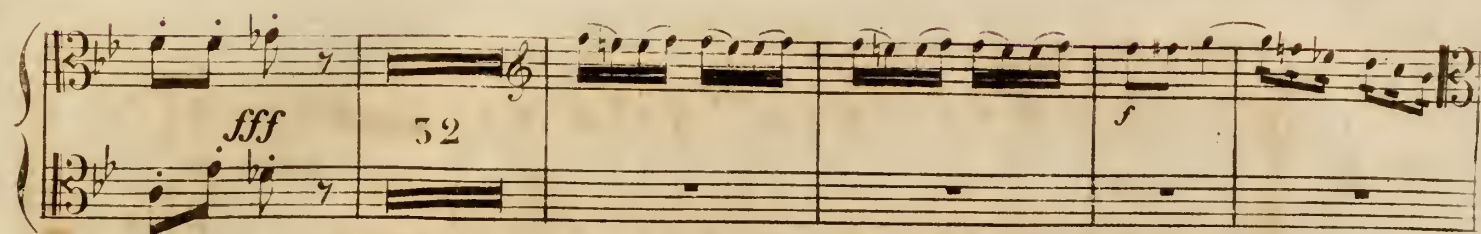
All.^o con moto.

20 *ff* 1 *ff* 1 *ff* 17 *ff*

ff

ff

ff



N^o 1, 2, 3, TACET.

Oh! la! la!

All.^o moderato.N^o 4.

Musical score for 1^{re} and 2^e Trombones, N^o 4. The score is in 3/4 time and consists of several systems of staves. The tempo is marked "All.^o moderato." and the dynamics include *ff* (fortissimo) and *f* (forte). The lyrics are: "Oh! la! la! ne craignez pas, taisez-vous si len- ce ah c'est vous, vous avez vu que ma pré-sence l'a mis dans un grand embar-ras". The score includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into systems. The first system shows the beginning of the piece with a forte (*ff*) dynamic. The second system continues the melody with lyrics "taisez-vous si len- ce ah c'est vous". The third system features a forte (*f*) dynamic and the lyrics "vous avez vu que ma pré-sence l'a mis dans un grand embar-ras". The fourth system includes a forte (*ff*) dynamic and the number 2. The fifth system is marked "All.^o" and includes the number 25. The sixth system includes the number 1 and the dynamic *ff*. The seventh system includes the number 1 and the dynamic *ff*. The eighth system includes the number 1 and the dynamic *ff*. The ninth system includes the number 1 and the dynamic *ff*. The tenth system includes the number 1 and the dynamic *ff*. The eleventh system includes the number 1 and the dynamic *ff*. The twelfth system includes the number 1 and the dynamic *ff*. The thirteenth system includes the number 1 and the dynamic *ff*. The fourteenth system includes the number 1 and the dynamic *ff*. The fifteenth system includes the number 1 and the dynamic *ff*. The sixteenth system includes the number 1 and the dynamic *ff*. The seventeenth system includes the number 1 and the dynamic *ff*. The eighteenth system includes the number 1 and the dynamic *ff*. The nineteenth system includes the number 1 and the dynamic *ff*. The twentieth system includes the number 1 and the dynamic *ff*.

Piu moto. 2

ff

N^o 5. TACET.

serviteur bonne nuit.

All^o con moto.N^o 6.

le feuilla - ge n'a ja - mais été mon u - sa - ge ho la Pi - card François Mar - ton ho - là quel -

qu'un eh la mai - son ff 52 50 46

— tempo di minuetto. — All^o vivace.

ff 1 ff 1

17 ff ff

ten.



La double Ecclle.

Cremonne = Basse.

OUVERTURE. *All.^o molto quasi And.^{to} 1.^o T.^o Tempo. V.^o*

All.^o con moto.

tenuto.

TROMBONNE Basse..

N^o 1, 2, 5, Tacet.

Oh! la! la!

All^o moderato.N^o 4.

Ne crai- gnez pas *ff* ah c'est vous

taisez-vous si - len - ce ah c'est vous vous a-vez vu que ma pré-

sence l'a mis dans un grand embar - ras *f*

ff

fp

Allegro.

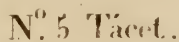
ff

f

ff

Più moto.

5



All.^o con moto.

sa-ge ho là Pi-card Francois Mar-ton ho là quel-qu'un ch là mai-

SON. FF

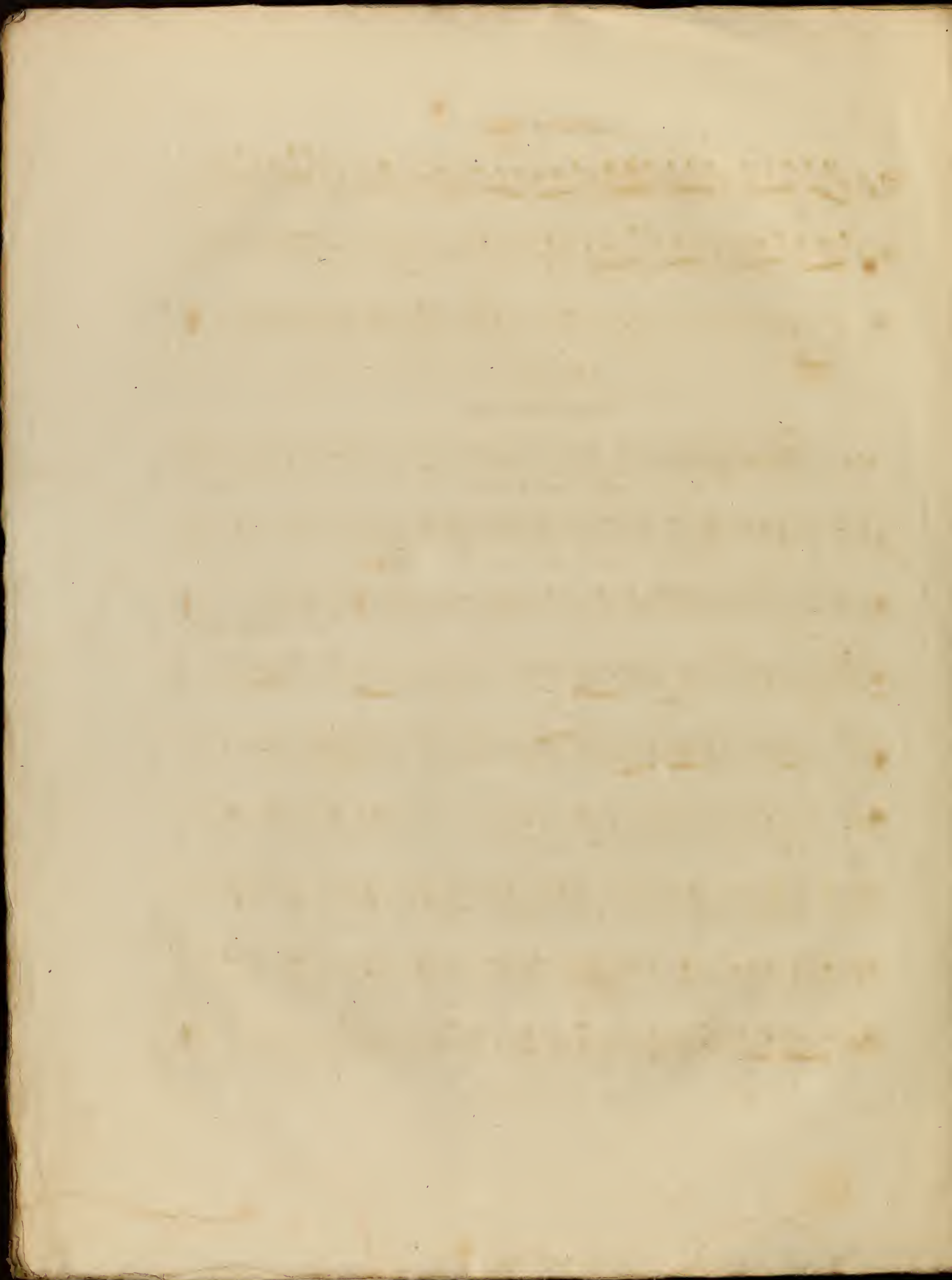
All. vivace.

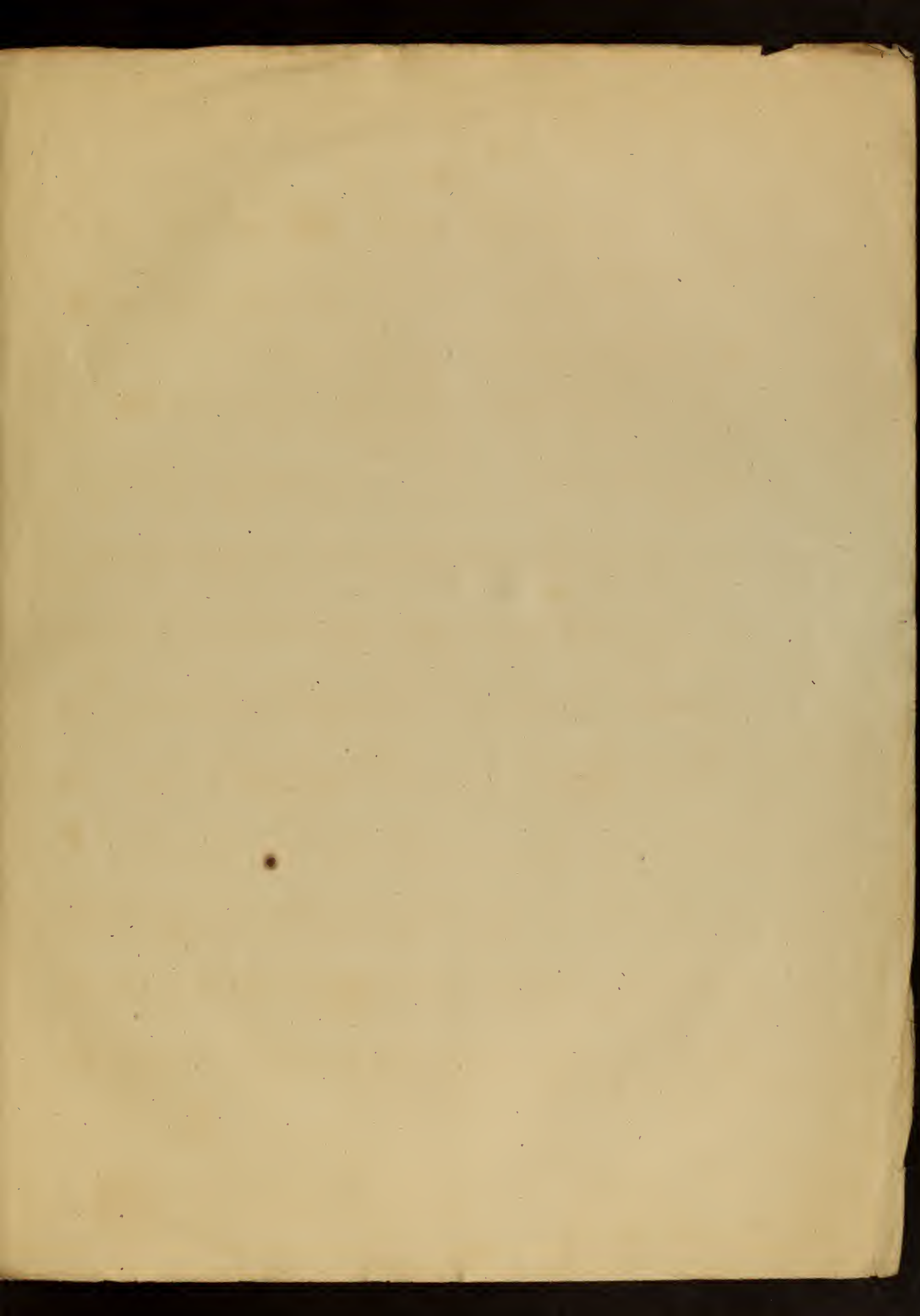
V. 1.

Tempo di Minuetto.

four mon

Let Cie 1012.





La double Epelle.

Cimballes.

TIMBALLE.

1

en Si $\flat$. All.^o moderato quasi And.^{no}

OUVERTURE.

[illegible]

TIMBALLE.

N^o 1 Tacet.

Votre bonheur.

N^o 2. en Mi^b. All^o moderato. 1^o Tempo.

5 54 12

FF f ah ah p f

Andante. All^o con moto.

5 12 19 5 15

8 8 4

rendez-vous je le

1^o Tempo.

20

Fl: ffp

V^o 1^o p f ff

Et la bouche en cœur.

N^o 3. Ré Sol. All^o vivace. Cres: 5

p f p

Récit. 5 a Tempo Mod^{to} All^o moderato. Mouvement de valse.

14 28 22

f ah ff

25 22

Mouvement de valse.

ah ff

Oh, la, la!

N^o 4. Ré La. All^o moderato. 58

ff ff ne craignez pas ff

6 Timballes. 7 Tempo.

61 27 6 1

vous si - len - ce ah c'est vous faire pen - dre tai-sez-

ah voyez

Allegro 16

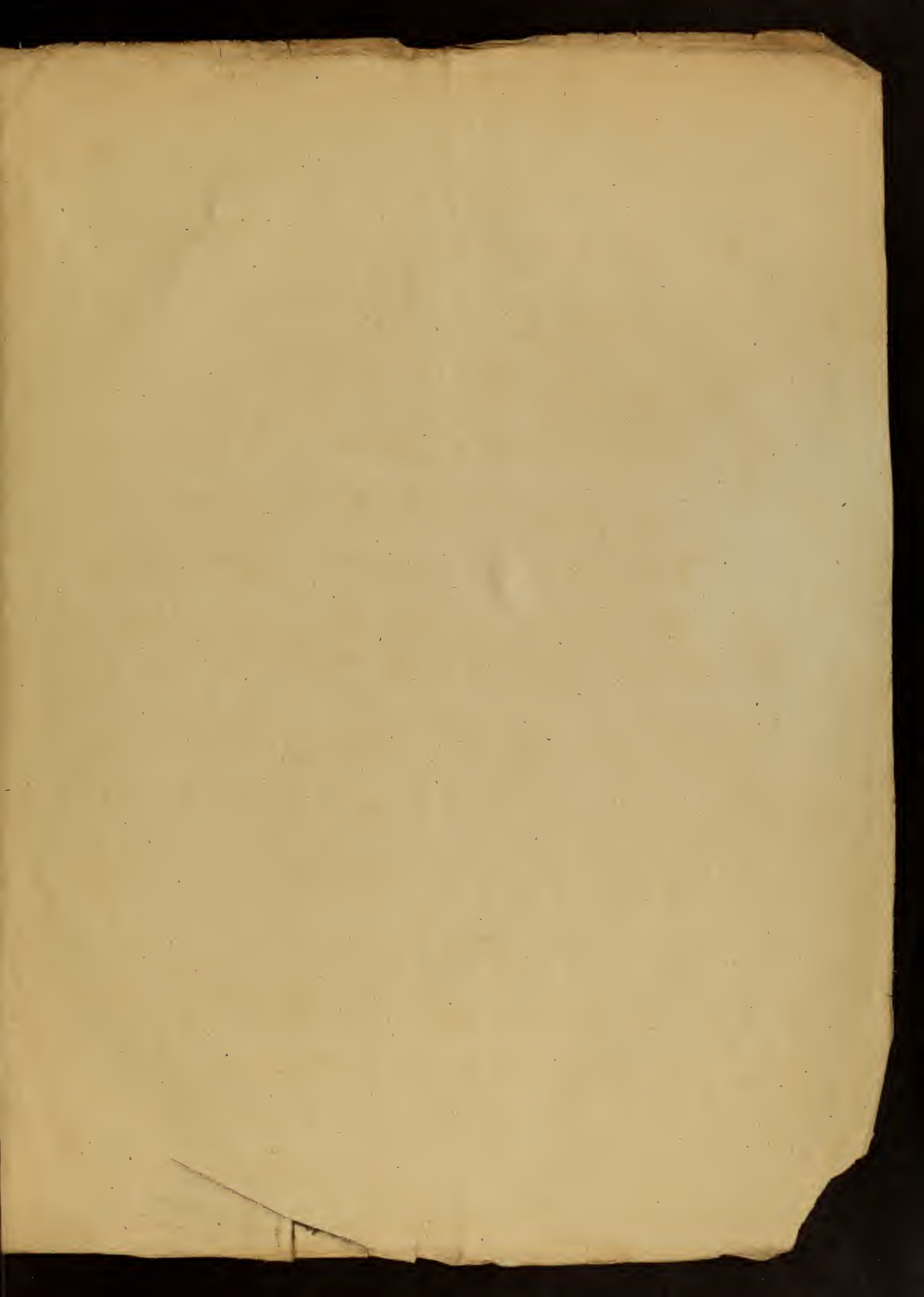
2 8 ppp

N.º 5 Tacet.

Serviteur bonne nuit.

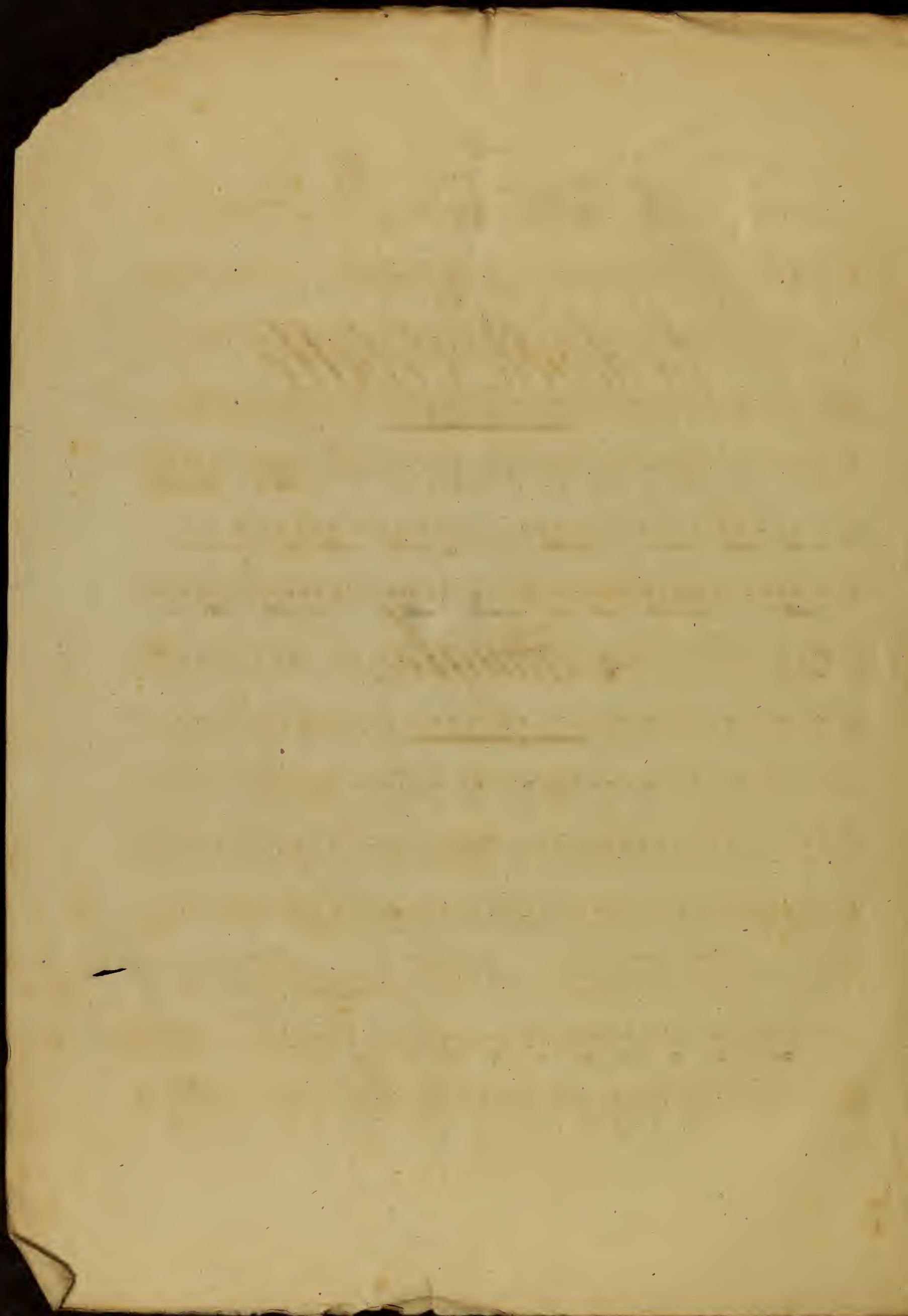
Let Cle 1012.

Handwritten notes and markings at the bottom of the page, including a large 'X' and the word 'Coch'.



La double Echelle.

Triangle.



TRIANGLE.

1

1^o Tempo . V.^{te} 8^{da} 3^{ta} . . .

OUVERTURE.

[illegible]

TRIANGLE.

N^{os} 1, 2, 5, 4 et 5, tacet.

Serviteur bonne nuit.

All.^o con moto.N^o 6.

Mais sommeiller sous le feuil-la ge n'a ja - mais é-té mon u-
 sa - ge ho-là Pi-card François Mar - ton ho - là quel-qu'un eh la mai-
 son. tout mon cœur

Tempo di Minuetto. Cors. All.^o vivace.

Triangle.

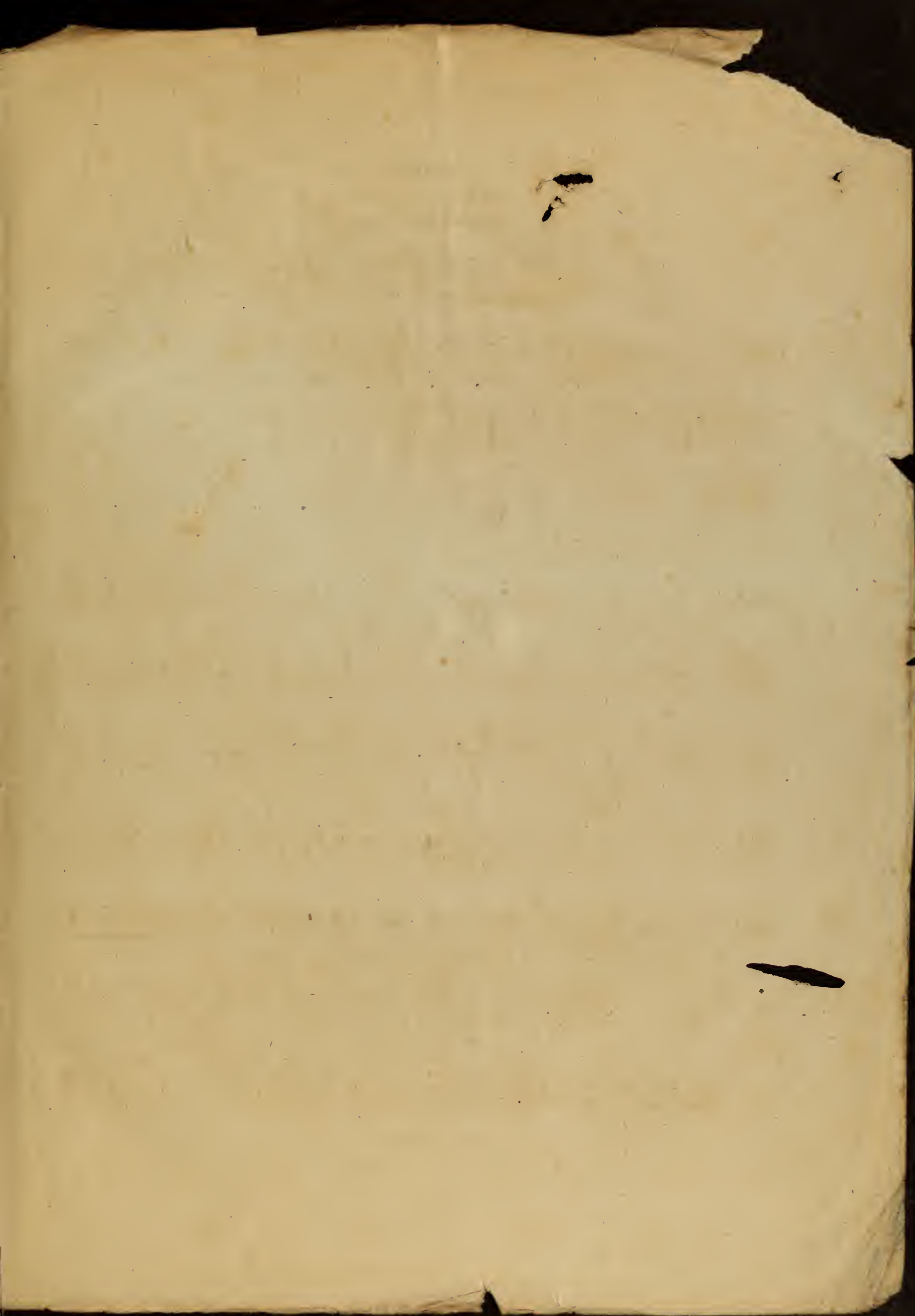
ff

8

tr

tr

tr



La ditta C. M. L.