

2

Op.

La double Ecelle.

60 minutes

Violino 1^o

1855

1856

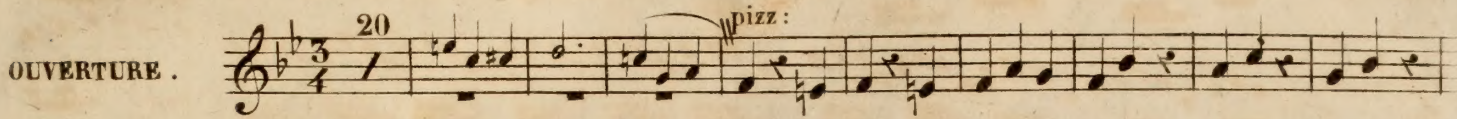
La 1^{re} fois Le 15^e J^uin 1842

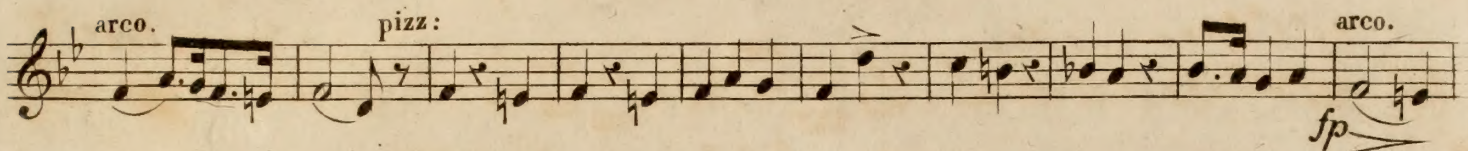
1^{er} VIOLON.

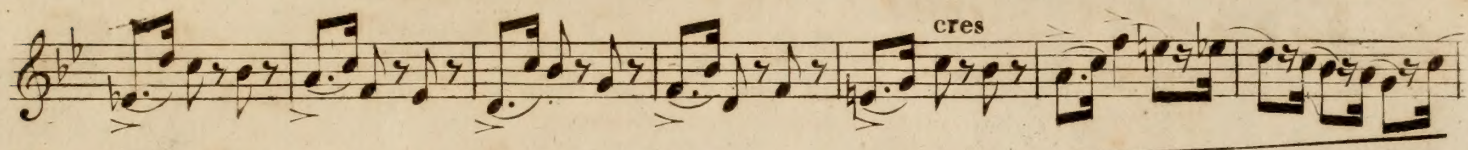
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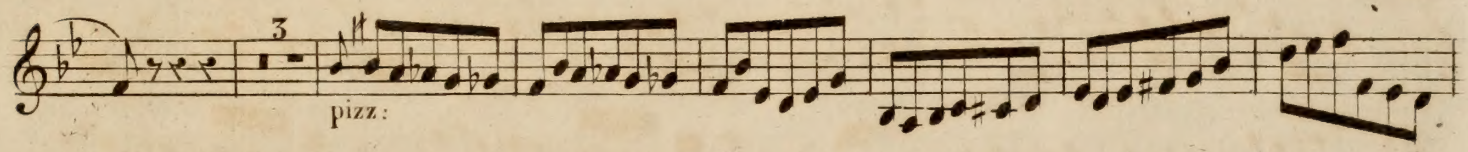
LA DOUBLE ÉCHELLE.

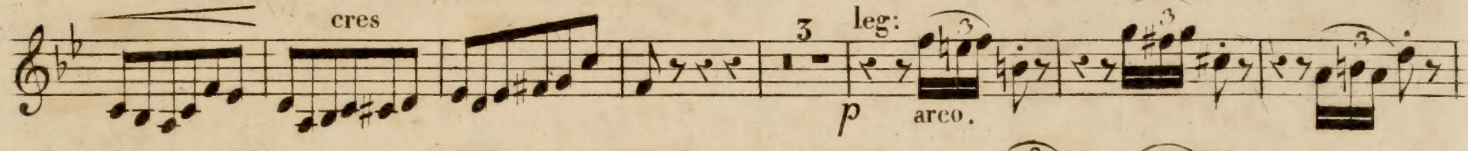
All^o moderato quasi and^o

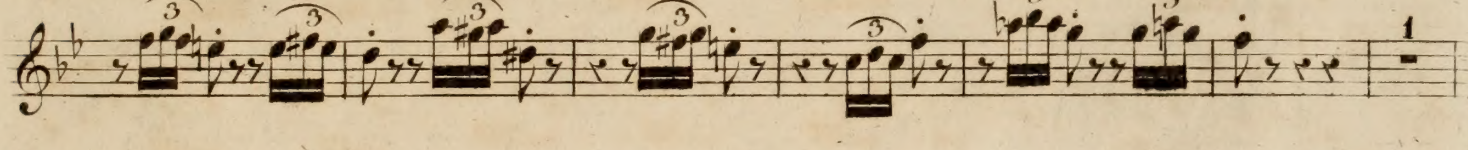
OUVERTURE . 

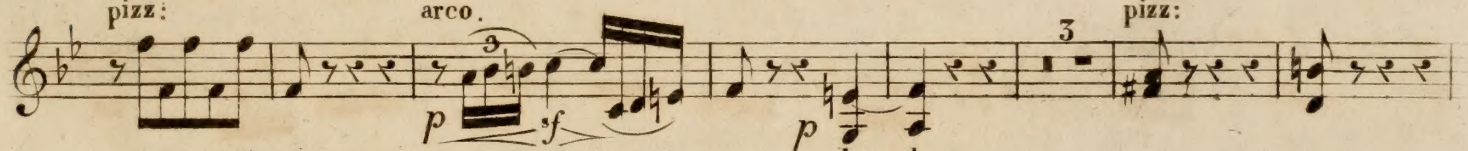


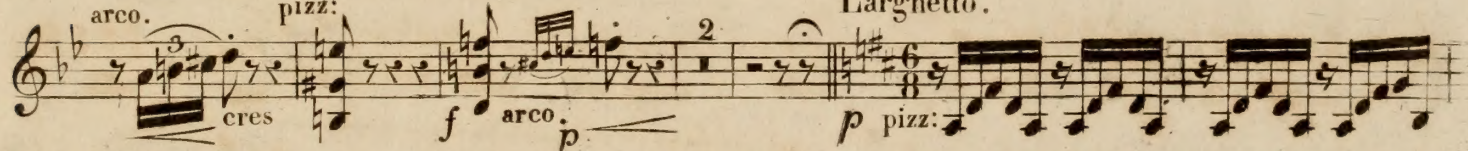


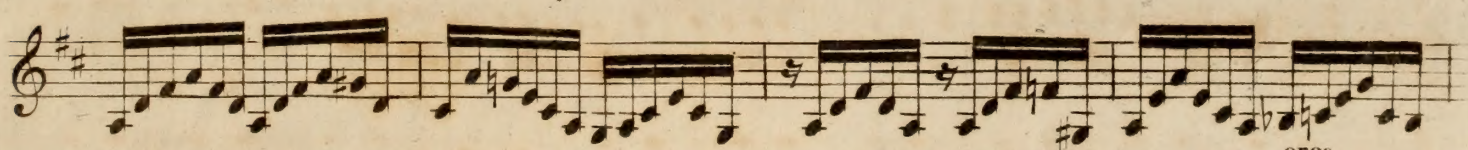


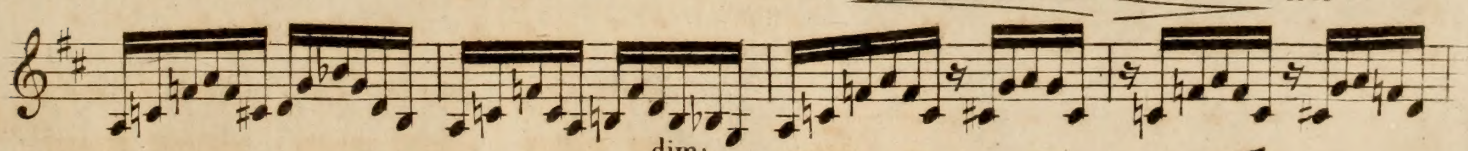















1^o tempo .

The musical score is written for the first violin in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piece starts with a *pp* dynamic and the instruction *arco*. The first section consists of several measures of sixteenth-note triplets, with dynamics ranging from *pp* to *ff*. A section marked *loco* follows, featuring a dotted eighth note and a sixteenth note. The tempo then changes to *All^o con moto*, indicated by a 2/4 time signature. This section includes various dynamics such as *p*, *f*, *ff*, and *pp*, along with performance markings like *cres* and *loco*. The score concludes with a series of sixteenth-note triplets and a final *pp* dynamic.

The musical score for the first violin part, page 3, is written in G minor (one flat) and consists of 14 staves. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Key features include:

- Staff 1:** Rapid sixteenth-note runs, ending with a *dim:* marking.
- Staff 2:** Continuation of sixteenth-note runs, featuring a double bar line, a *f* dynamic, a *f* accent, and a *ff* dynamic.
- Staff 3:** Sixteenth-note runs with a *p* dynamic and an accent.
- Staff 4:** Sixteenth-note runs with a *ff* dynamic and a *p* dynamic.
- Staff 5:** Sixteenth-note runs with a *f* dynamic, a *ff* dynamic, and a *p* dynamic.
- Staff 6:** Sixteenth-note runs with a *p* dynamic, a *cres* marking, a *f* dynamic, a *pp* dynamic, and a *dim:* marking.
- Staff 7:** Sixteenth-note runs with a *cres* marking, a *f* dynamic, and a *ff* dynamic.
- Staff 8:** Sixteenth-note runs with a *ff* dynamic.
- Staff 9:** Sixteenth-note runs with a *dim:* marking and a *p* dynamic.
- Staff 10:** Sixteenth-note runs with a *cres* marking, a *f* dynamic, and a *cres* marking.
- Staff 11:** Sixteenth-note runs with a *8^a* marking, a *ff* dynamic, and a *laco.* marking.
- Staff 12:** Sixteenth-note runs with a *ff* dynamic.
- Staff 13:** Sixteenth-note runs with a *ff* dynamic.
- Staff 14:** Sixteenth-note runs with a *ff* dynamic.

N^o 1.

All^o moderato.

INTRODUCTION .

pp

3

3

3

3

2

2

2

2

suivez .

hé - las hé - las hélas hé

Andantino .

las

2

6

8

pizz :

vous soupirez vous chantez le bon heur tempo

suivez .

p arco .

pizz :

2

tr

1

tr

3

beau tourtereau fuir hélas le bon heur tempo .

suivez .

pp

hé - las oui des oi-seaux

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

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

a dieu

ritard.

dim: ritard.

cres

f

All^o con moto

arco

p

pp

All^o vivace. 3

pp

sf > p

pp

Tempo.

ppp

smorz.

ff

Park

1^{er}. VIOLON.

Augmentent votre bonheur.

All^o. moderato.

N^o 2.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'All^o. moderato.' and the dynamics range from *ff* to *p*. The second staff includes a *riten.* marking and *p pizz.* articulation. The third staff is marked *arco.* and *pp*. The fourth staff has the instruction *suivez.* and *pp*. The fifth staff includes *suivez.*, *1^o. tempo.*, and *p*. The sixth staff has *m'inqui - ètechaque jour* and *p*. The seventh staff has *suivez.* and *p*. The eighth staff has *mours ff* and *p pizz.*. The ninth staff is marked *Andante.* and *rall:*. The tenth staff is marked *pp*.

suivez .

All. con moto .

pp

1 p

pizz: rendez-vous p

arco

1 pizz.

ff arco . ah p

f. tempo .

1 p

pizz.

charme des amours p

arco .

cres

pp f f ff ff

sp sp p ff

suivez .

sp sp sp sp f

ff

En fa

1^{er} VIOLON.
Et la bouche en cœur.

All^o vivace.

N^o 3. *p* *cres* *f*

Récit. a tempo.

f eh bon jour Chevalier ah Cousine chérie livrez-moi tempo mod^{to}

f *ff* *p* *p*

All^o mod^{to} mais vous n'êtes pas seul non non ne craignez rien ma femme va venir cela commence

f bien *riten* *p* *cres* *ff* *pizz.* *arco.* a tempo

toujours toujours sur moi me voilà

Mouv^t de valse. *arco.* *suivez*

cres *p* 1^o tempo *f* ah *p* arrivera. *f* arrive-

f -race qui pour - ra *pizz.*

arco. *ff* *ff* silence. *pizz.* *arco.* tempo

un regard beaucoup plus doux Mouv^t de valse.

arco. *suivez.* *p* *sf* ah 1^o tempo. *ar.* *ri.* *ve.* *ra*

f *f* *p* *pizz.*

arco.

Toute la Normandie oh! la la!

All^o mod^o

N^o 4.

ff *1* *p* tout inter-

in-ter-dit *p* *p*

Clar. solo.

dim: *pp*

dim: *pp*

8^a *ff* mais en ef-fet cet-te fi-gu-re eet air sour-

p 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 *cres* *fp* *f* *fp* *f* mon cour-

roux

p legg.

p

f Monsieur Lu_cas

cres *f* *f* *p*

cres

len - ce ah c'est vous faquin on vous

pizz:

arco. *cres* *fp* *f* *fp*

p *cres* *fp*

tr

mon cour_roux

f f f p

p

ff

All^o

f p amenez.

f pp

eres

L. et Gio 4012.

ff

1^o tempo.
p

von
p fp

cres
fp p f

p

f

cres
ff

8^a

loco.
ff

Venu tout de suite.

N^o 5.

Serviteur bonne nuit .

All.^o mod.^{to}

Récit.

N^o 6

et mainte_nant la nuit en_tière en berger tendre et langoureux

arco .

f pizz . p .

il faut rê_ver à ma ber_gè_re pour m'a_mu_cres

pp

SÉRÉNADE .

ser

si je le peux

Andantino .

pizz

pizz

arco .

p

Cantabile .

pp

P pizz .

pizz .

P pizz .

dim :

p

And.^{no} con moto.

The musical score is written for the first violin and includes vocal lines. It consists of seven systems of music. The first system shows the violin part with dynamics *f* and *p*, and the vocal line with the exclamation "ah!". The second system continues the violin part with dynamics *p* and *pp*, and the vocal line with the instruction "col canto." and the phrase "colla punta". The third system features the violin part with dynamics *p* and *pp*, and the vocal line with the lyrics "belle au rendez-vous col canto. viens ma avec le bois. viens ma bel col canto." and the instruction "pizz: p arco. pp". The fourth system shows the violin part with dynamics *pp* and *p*, and the vocal line with the lyrics "le au rendez-vous piu riten:" and the instruction "pizz. 2^{me} Coup!". The fifth system is a continuous violin part with dynamics *p* and *pp*. The sixth system continues the violin part with dynamics *p* and *pp*, and includes the instruction "dim:". The seventh system shows the violin part with dynamics *p* and *f*, and the vocal line with the exclamation "ah!" and the instruction "col canto.".

And^{no} con moto.

p arco

p pizz

p arco *f* *pp* And^{te}

p arco

p arco

pp

pp

cres

dim: smorz. p p

All^o mod^o

dim: pp pizz

arco. pp

pizz cresc

ran - ce dou - ce ment douce ment vient la - gi - ter
col canto

pizz

cres arco. oh la la

f

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*

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

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 *dim.* *col canto.* *p* *tr* *eres* *suivez*

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

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 lé - chelle grand mer - ci *arco*

eres une clef

Mouv^t de la romance .

que vent dire ce_

pizz.

All^o con moto .

ci

p

cres

f *ff*

cres

p

Recit.

ah quel coup d'œil que celui ci

p

Récit

piú mod^{to}

son mari

mon mari

fp *fp* *fp* *fp* *p*

Mouv^t de menuet .

f

f

p *f*

ff *dim:* *p*

v^{on} *rit.* *tr*
ff *p*
 sieur de tout mon

All.^o vivace .
 cœur au clocher de la vil - le en - ten - dez vous mi -

p
 nuit

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

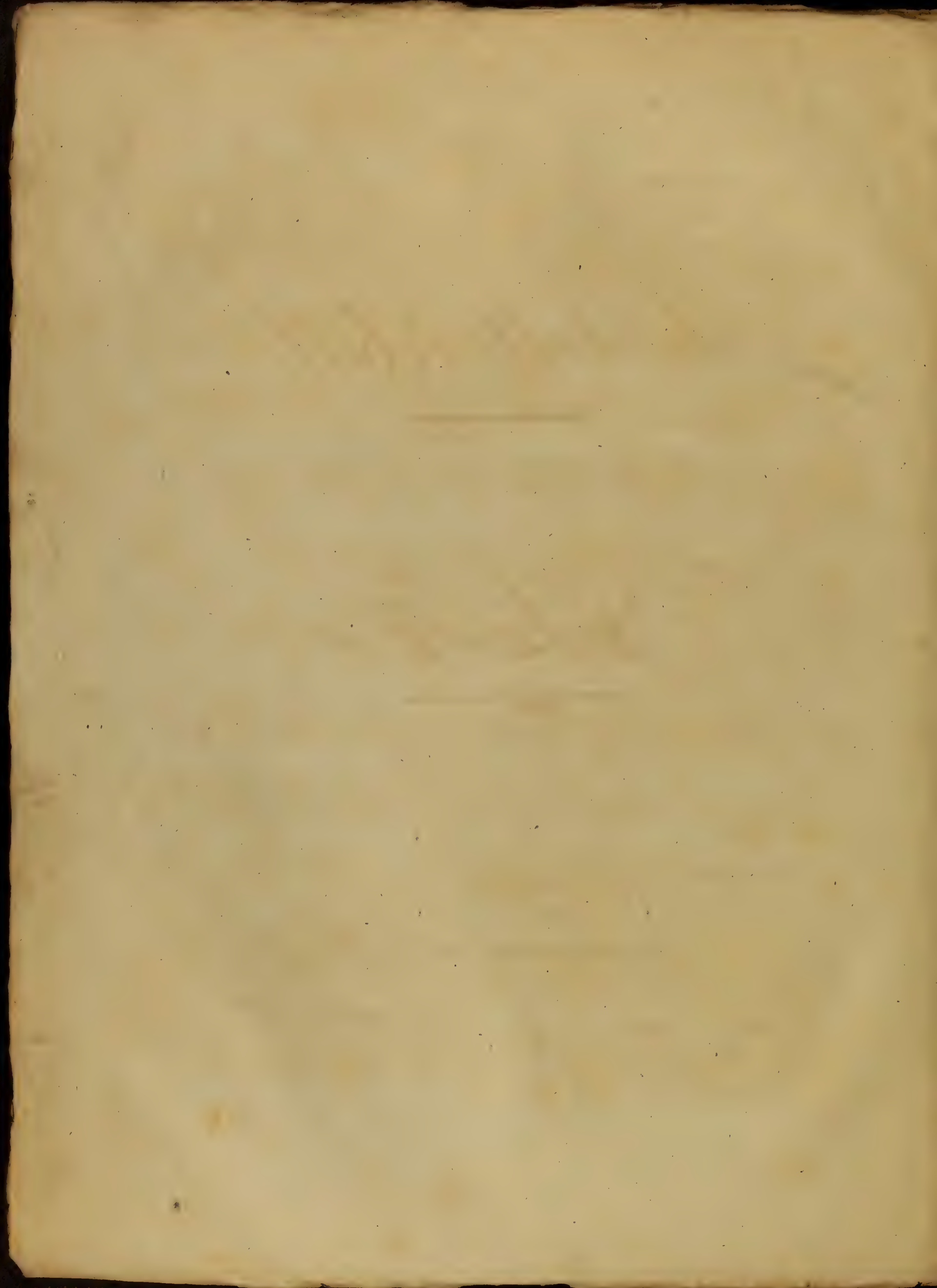
f *p*

dim: *cres*

f *ff* *ff*

La double Ecelle.

Violino 1^o



LA DOUBLÉ ÉCHELLE .

All^o moderato quasi and^o

OUVERTURE .

20

arco. pizz: arco. *sp*

cres

pizz:

cres 3 leg: *p* arco.

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

arco. pizz: *cres* *f* arco. *p* *Larghetto.* *p* pizz:

dim:

rall: dim:

La double Ebelle.

Violino 1^o



1^{re} Représentation le 15 Dec 1842

1^{er} VIOLON.

1

LA DOUBLE ÉCHELLE.

All^o moderato quasi and^{no}.

OUVERTURE.

20

arco. pizz: arco. fp

cres

pizz:

cres 3 leg: p arco.

3

1

pizz: arco. p f p

arco. pizz: 2

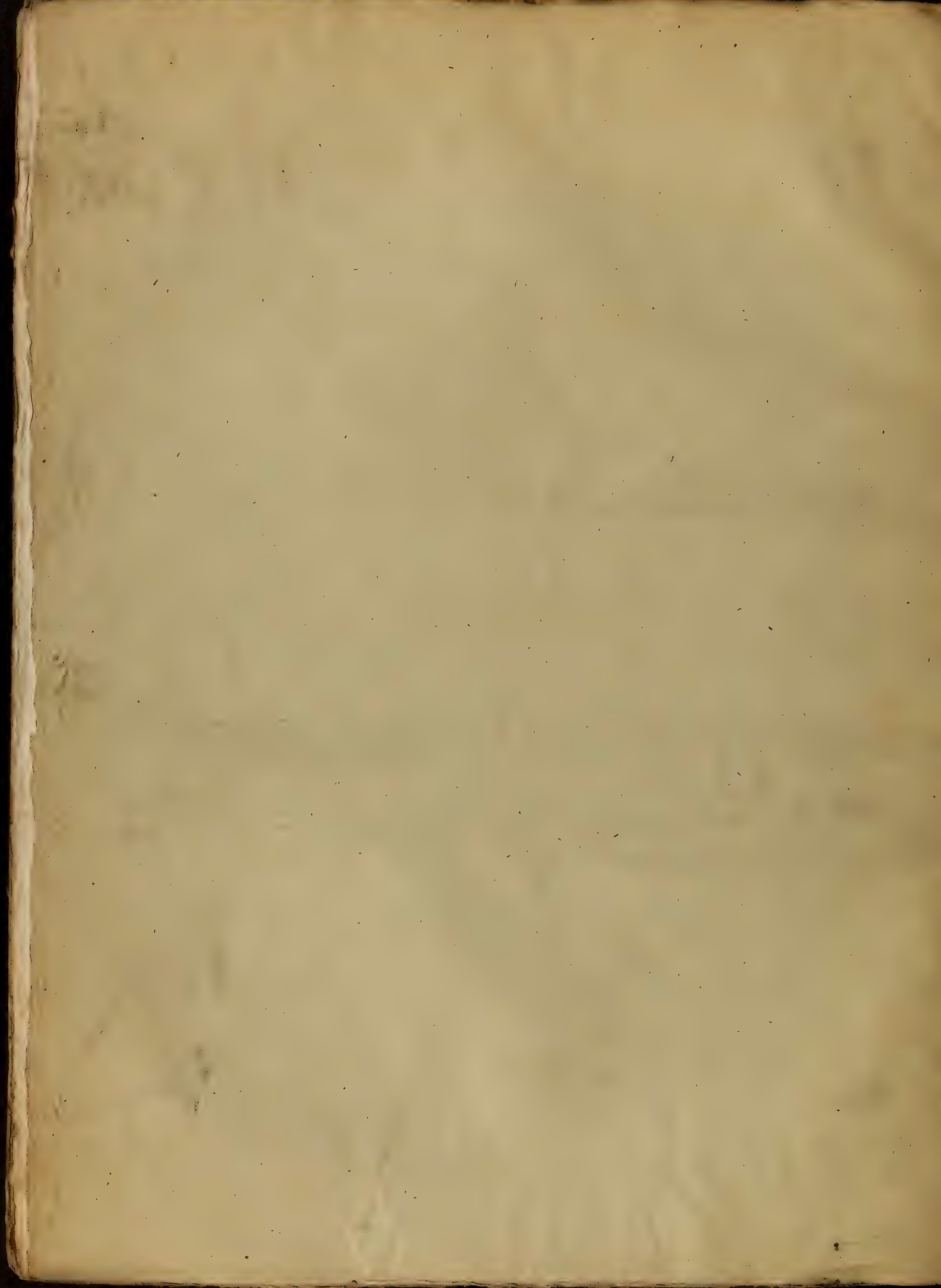
cres f arco. p pizz:

6 8

cres

dim:

rall: dim:



La double Cebelle

L'opéra
de
l'opéra
de
l'opéra

Violino 1^o

Handwritten note:
1846

LA DOUBLE ÉCHELLE .

All^o moderato quasi and^o

OUVERTURE .

La double Ecelle.

2- *Violino 2^o*

[Faint, illegible handwriting]

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LA DOUBLE ÉCHELLE.

2^d VIOLON.

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

OUVERTURE.

The musical score is written for the 2nd Violin part of an Overture. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'All.^o mod.^{to} quasi and.^{no}'. The score consists of ten staves of music. The first staff starts with a measure number '19' and includes the instruction 'Oboe.' above the staff. The music features a variety of articulations and dynamics, including 'pizz.' (pizzicato), 'arco.' (arco), 'cres.' (crescendo), 'dim.' (diminuendo), and 'leg.' (leggiero). There are also markings for 'f' (forte) and 'pp' (pianissimo). The score includes several triplet markings (indicated by a '3' over a group of notes) and a '5' marking. The piece concludes with a '1^o Tempo.' marking and a 'pizz.' instruction. The final measure is marked with a '4/4' time signature.

2^d VIOLON.

All^o con moto.

The musical score for the 2nd Violin part consists of 12 staves. The key signature is one flat (F major), and the time signature is 2/4. The tempo is marked "All^o con moto". The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *ff* (fortissimo), *f* (forte), *dim.* (diminuendo), and *cres.* (crescendo). Technical markings include slurs, accents, and triplets. The first staff begins with a *p* dynamic. The second staff continues the melodic line. The third staff features a *ff* dynamic and a triplet. The fourth staff has a *p* dynamic and a *cres.* marking. The fifth staff includes *p*, *dim.*, and *cres.* markings. The sixth staff is marked *ff*. The seventh staff is marked *fff*. The eighth staff is marked *pp* with a triplet. The ninth staff is marked *pp*. The tenth staff is marked *pp*. The eleventh staff is marked *pp*. The twelfth staff is marked *pp* and includes a triplet.

2^d VIOLON.

The musical score for the 2nd Violin part, page 3, is written in G major and consists of ten staves. The notation includes various dynamics and articulations:

- Staff 1: *ff* (fortissimo), *p* (piano), *ff* (fortissimo).
- Staff 2: *ff* (fortissimo), *p* (piano), *f* (forte), *p* (piano), *f* (forte).
- Staff 3: *cres.* (crescendo), *f* (forte), *p* (piano), *dim.* (diminuendo), *cres.* (crescendo).
- Staff 4: *f* (forte), *ff* (fortissimo), *ff* (fortissimo).
- Staff 5: *dim.* (diminuendo), *p* (piano), *cres.* (crescendo), *f* (forte).
- Staff 6: *cres.* (crescendo), *ff* (fortissimo).
- Staff 7: *dim.* (diminuendo), *p* (piano), *cres.* (crescendo), *f* (forte).
- Staff 8: *cres.* (crescendo), *ff* (fortissimo).
- Staff 9: *ff* (fortissimo).
- Staff 10: *ff* (fortissimo).

Introduction.

Allegro moderato.

N^o 1.

pp. cresc. 3 pp. pizz. arco. p. p. 1 2 Suivez. hé - las hé - las hélas hélas Andantino. pizz. vous soupirez vous chantez le bon - heur arco. Suivez. a Tempo. pizz. 3 beau tourterau fuir hélas le bon - heur Suivez. arco. suivez. Tempo.

2^d VIOLON.

hé - - - las oui des oi - seaux

le bon

ritard.

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

suivez.

cres.

arco.

arco.

All^o con moto.

j'y suis j'y suis ah quel mé - -

tier

ritard.

1^o Tempo.

smorzando.

ppp dieu

ff

passé

2^d VIOLON.

Qui augmentent votre bonheur.

Allegro moderato.

N^o 2.

ff p pizz. # arco.

pizz. ritard

arco.

pp

Suivez.

col canto 1^o Tempo.

m'inquiete chaque jour

col canto.

ff des amours

pizz.

vous êtes trop heureux

Andante.

col canto.

col canto.

1 p pizz. All^o con moto arco.

rendez vous

pizz. 1

arco. 1^o. Tempo.

ff ah

pizz.

des a-mours

arco.

pizz.

arco.

pp cres. f ff

sf sf

Et la bouche en cœur.

Allegro vivace.

En sa

N^o 3.

cres.

1

Récit. Récit.

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

a Tempo.

ff p

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

All^o. moderato.

riten. p cres. p pizz. arco.

2

toujours — toujours — sur moi

a Tempo.

cres. f ah

me voila

2^d VIOLON.

Mouvement de valse. arco. suivez. a Tempo.

pizz. pizz.

ritenuto. 1^o Tempo.

p pizz. arco.

un regard beau coup plus doux — me voila

a Tempo. cres.

Mouvement de valse.

p ah — pizz. arco suivez *f*

a Tempo. arco

Toute la normandie .. oh! la! la!

Allegro moderato.

N^o 4. 6 6

ff p *p* pizz. arco.

2^d VIOLON.

col canto.
mais en - fet cette fi - gure cest air sournois
pizz. arco. cres.
ah ah c'est vous
cres.
pen - - dre laissez vous
cres.
cres.
cres.
pizz. arco. cres.
- len - - ce ah c'est vous
cres.
si -
cres.
2

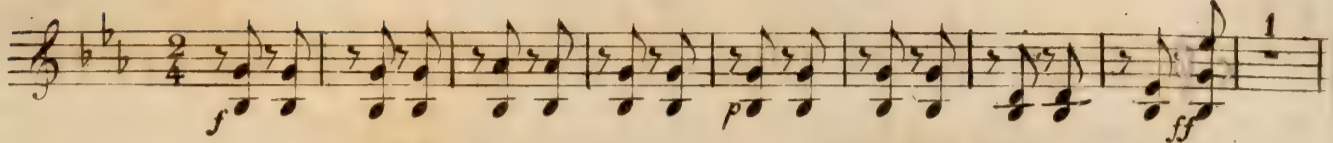
Allegro.

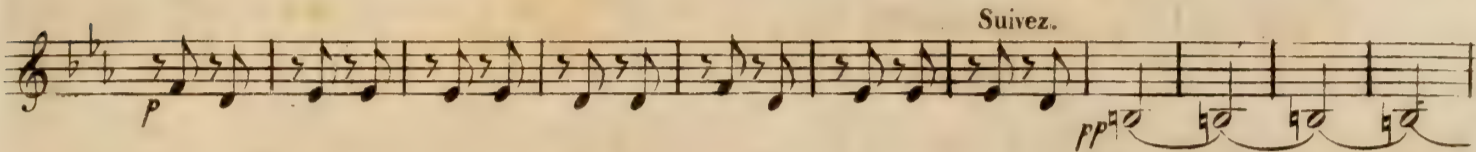
Animez.

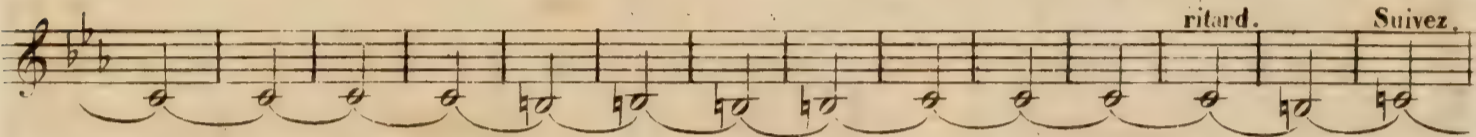
1^o Tempo.

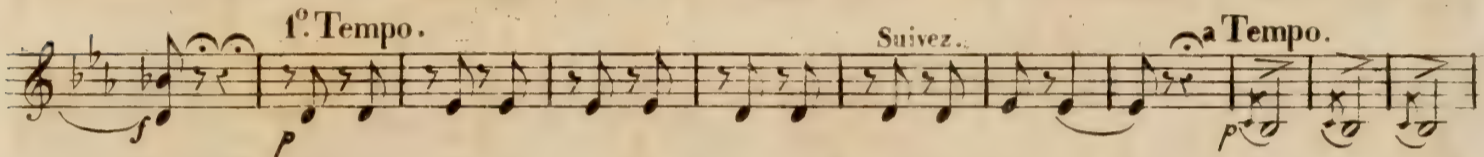
2^d VIOLON.

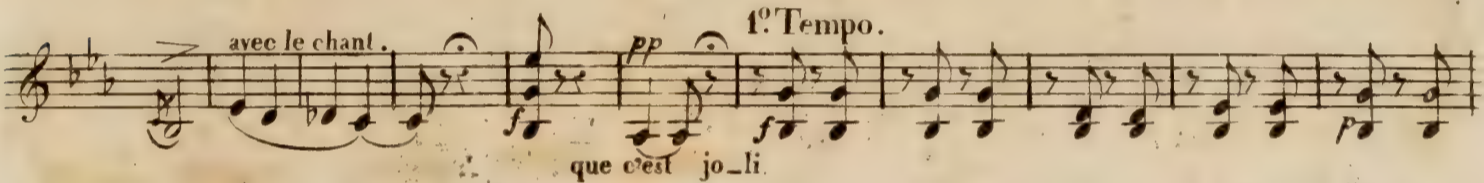
Ça m'est venu tout de suite.

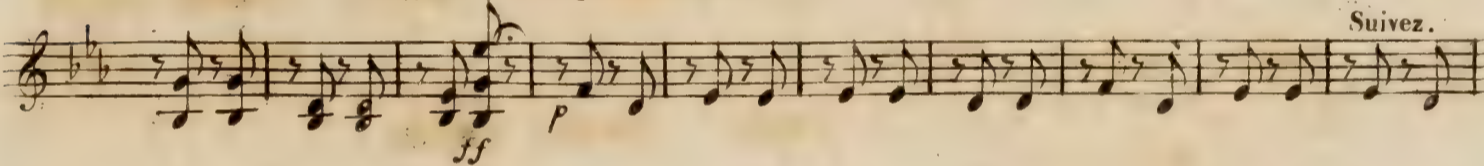
N^o 5. 

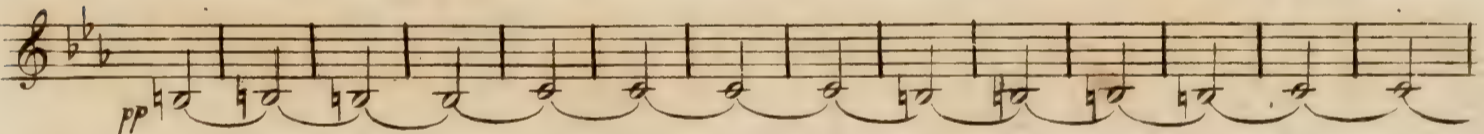
 Suivez.

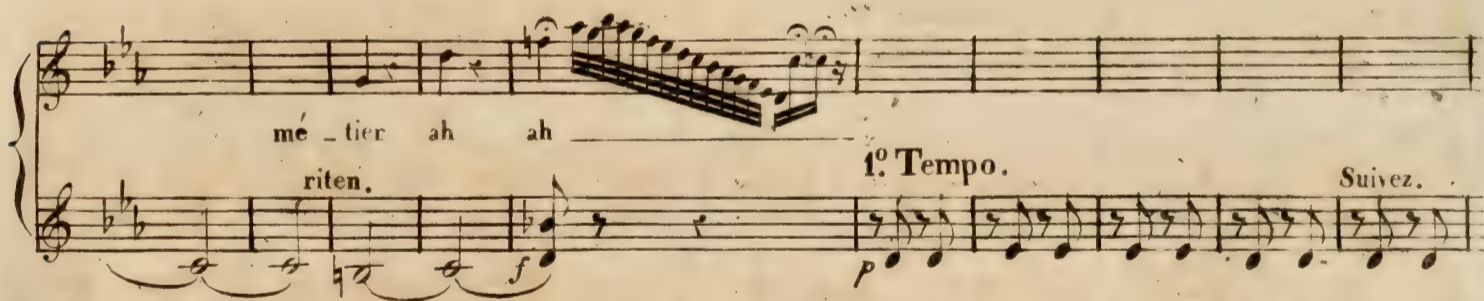
 ritard. Suivez.

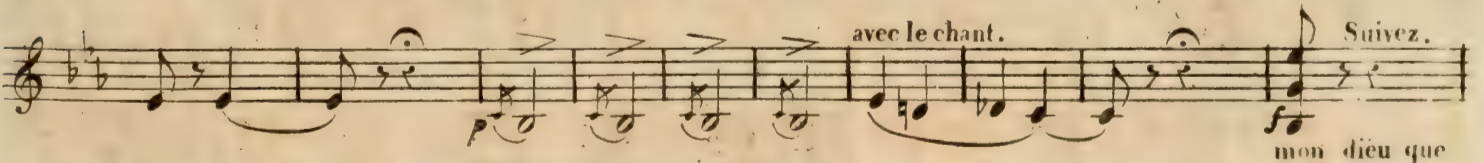
 1^o Tempo. Suivez. a Tempo.

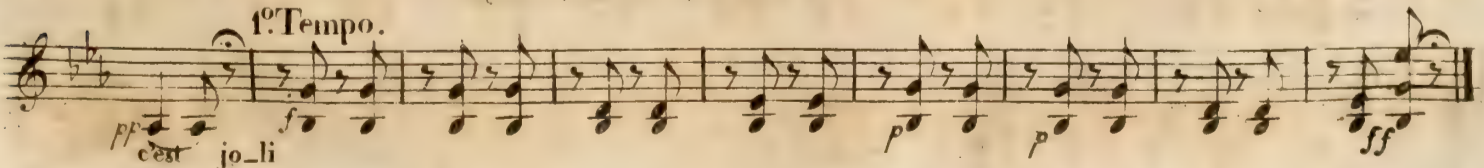
 avec le chant. 1^o Tempo. que c'est jo-li.

 Suivez.



 mé-tier ah ah 1^o Tempo. Suivez. riten.

 avec le chant. Suivez. mon dieu que

 1^o Tempo. cest jo-li

Serviteur bonne nuit.

N^o 6.

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

pizz: *arco.* *Récit.*

- reux il faut re-ver à ma ber-gè-re pour m'amu-

pp.

Andantino.

- ser si je le peut

pizz: *Sérénade.*

Cantabile. *pizz.*

dimi. *col canto.*

ah

And^{no} con moto. *colla punta*

col canto. *pizz.*

le bois *col canto.* *a piacere* *più ritenuto.*

vous viens ma - - - - - viens ma bel - - - - - le au rendez vous

pizz:

2^d VIOLON.

2^e Couplet.

pizz

col canto *And^{no} con moto.*
ah *p* *arco*

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

Andante *ppp* *ppp*

ppp *ppp*

ppp *ppp*

ppp *ppp*

ppp *ppp*

ppp *ppp*

ppp *ppp*

ppp *ppp*

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

le bois
belle au rendez vous viens ma
(Parle) et mais ma sérénade a reussi peut-être
viens ma
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

2^d VIOLON

pp
cres. *col canto.*
 doucement doucement vient l'agi-
pizz. *cres.* *arco.*
 - ter
 un sé n'é chal à l'esca la de vous voila donc en promenade **Tempo di minuetto.**
Récit.
f *f* *f* *p* *f* *pp*
dim.
col canto. *p*
f monsieur et ser - tr - vi - teur
All^o con moto. *col canto.*
pizz
arco
ppp
arco.
pizz. *cres.* **All^o con moto.**
 mouv^t de la Romance
 une clef *pizz.*

10/1012

2^d. VIOLON.

The musical score for the 2nd Violin part consists of several systems of staves. The first system includes a treble clef staff with a melodic line and a piano staff with accompaniment. The score is marked with various dynamics such as *cres.*, *f*, *p*, and *dim.*. It includes the instruction *Récit.* and the lyrics "ah quel coup d'œil que celui".

The second system begins with the instruction *Più mod^{to}* and includes the lyrics "ci".

The third system is marked *Mouv^t du menuet. 1* and includes the lyrics "mon sieur de tout mon".

The fourth system is marked *All^o Vivace. 7* and includes the lyrics "cœur".

The score concludes with a final system marked *ff* and *cres.*.

[The text on this page is extremely faint and illegible due to significant fading and blurring. It appears to be a list or a series of entries, possibly containing names and dates, but the specific details cannot be discerned.]



La double Cebelle.

Violino 2^o

Presented by
James W. [unclear]
Dec. 13, 1842

LA DOUBLE ÉCHELLE.

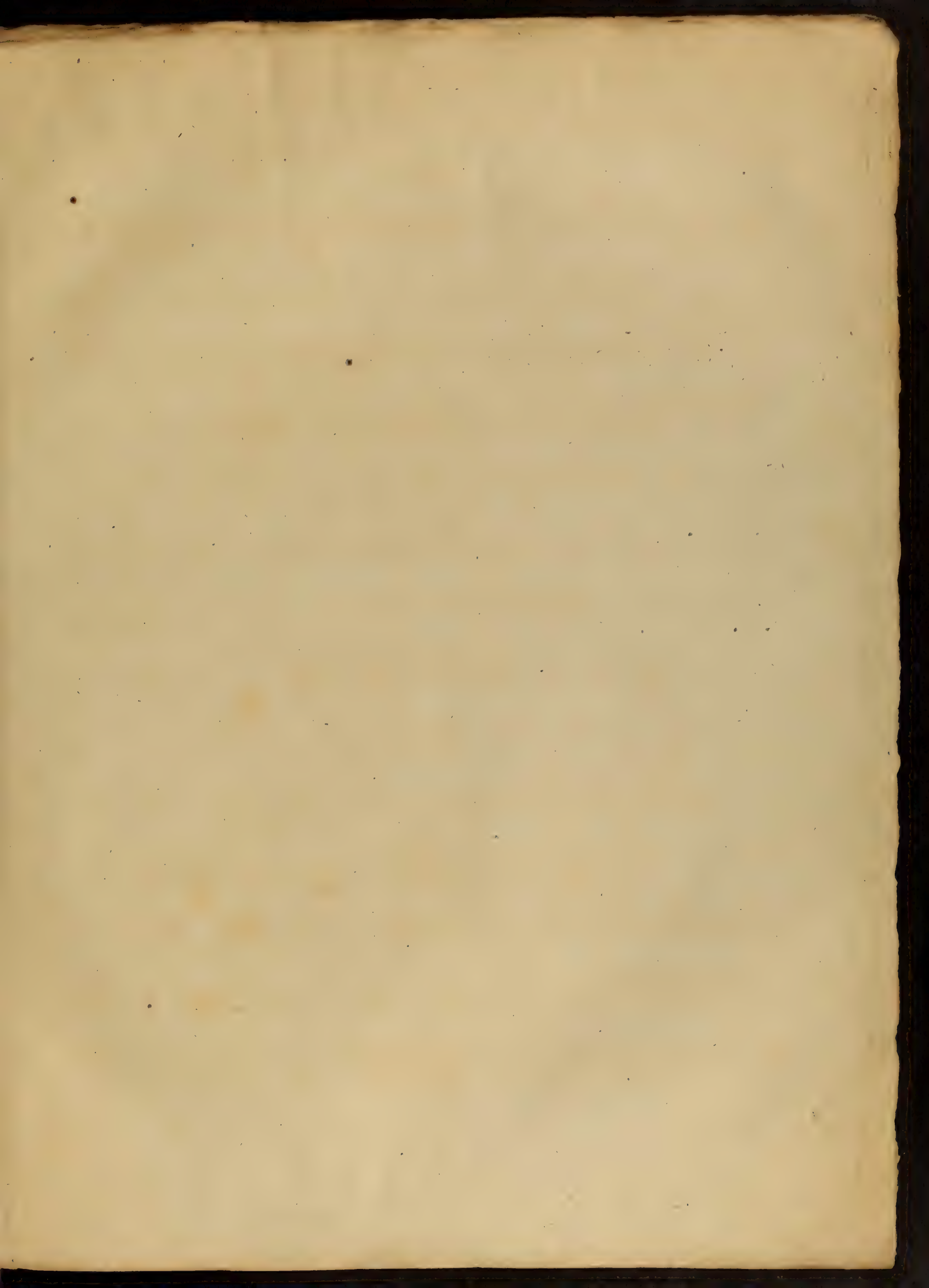
2^d VIOLON.

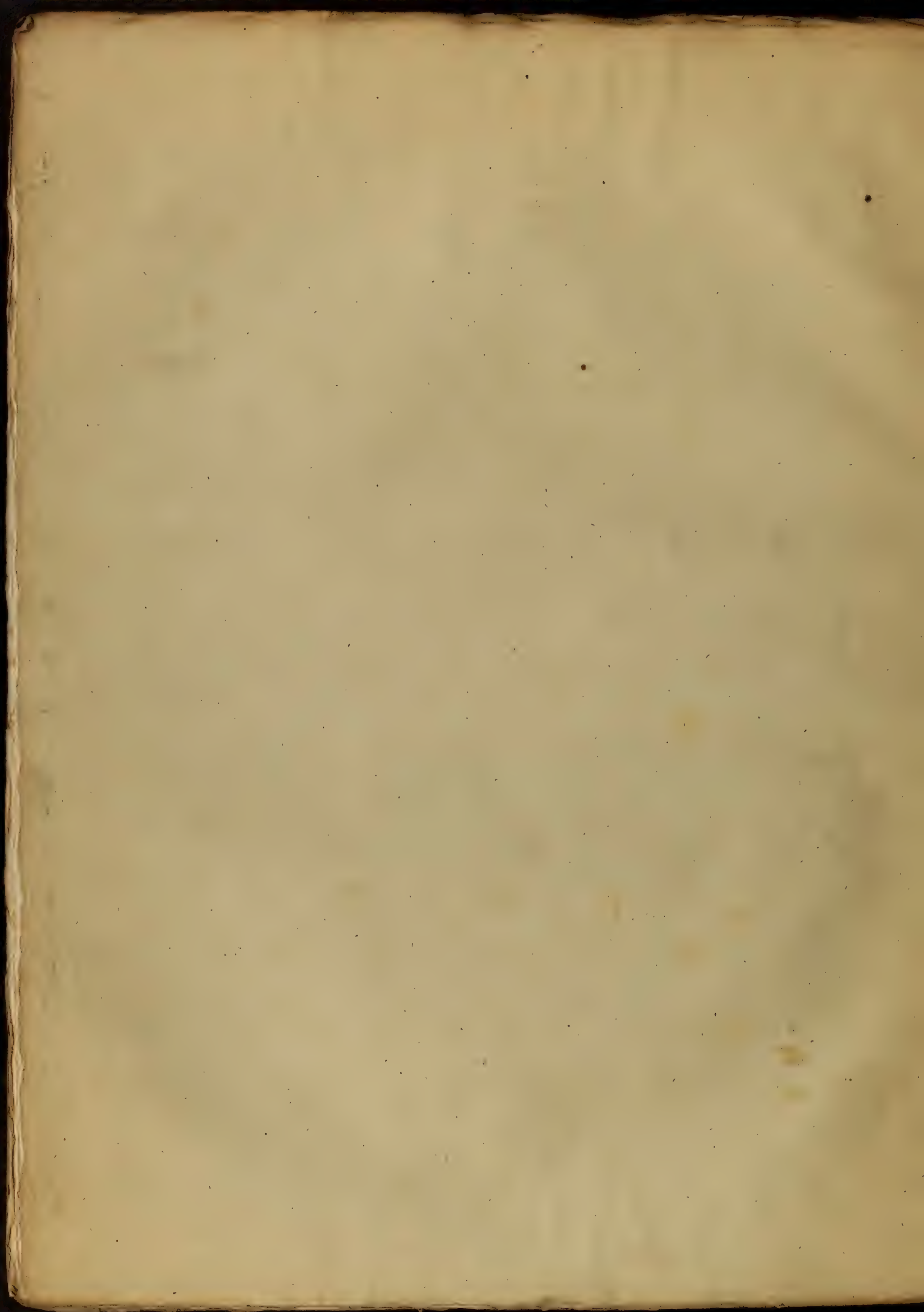
All.^o mod.^{to} quasi and.^{no}

OUVERTURE.

The musical score is written for the 2nd Violin part. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'All.^o mod.^{to} quasi and.^{no}'. The score consists of ten staves of music. The first staff includes a measure number '19' and an 'Oboe.' marking above it. Performance instructions include 'pizz.' (pizzicato), 'arco.' (arco), 'cres.' (crescendo), 'leg.' (leggiero), 'pizz. arco.', 'rall.' (rallentando), and '1^o Tempo.'. The score features various rhythmic patterns, including triplets and sixteenth-note runs. The dynamics range from piano (p) to fortissimo (ff). The piece concludes with a 'Larghetto.' section, a 'dim.' (diminuendo) marking, and a 'pizz.' marking. The final measure is marked with a double bar line and a 4/4 time signature.

J. A. Krebs
1968
C. Krebs

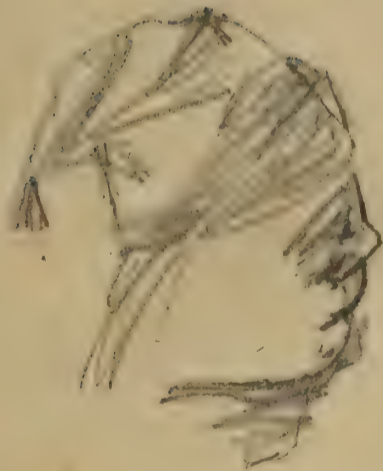




La double Capelle.

3
Violino 2^o

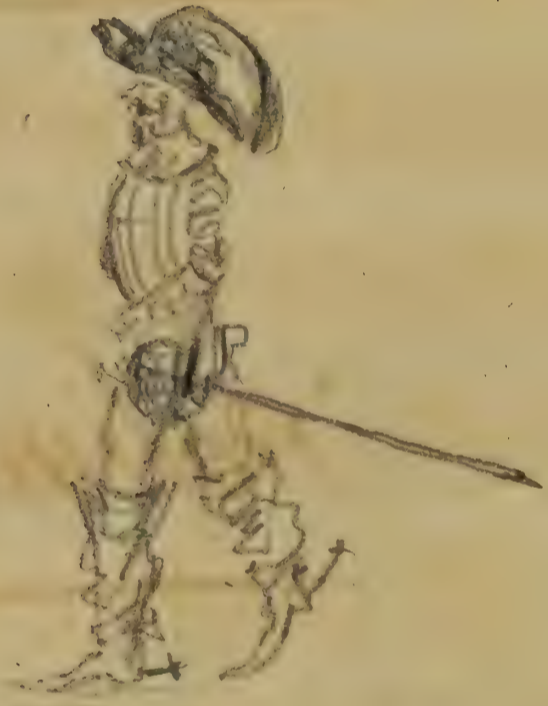
D



IVE

Γ

Figure - la



LA DOUBLE ÉCHELLE.

2^d VIOLON.

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

OUVERTURE.

The musical score is written for the 2nd Violin part of an Overture. 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 mod.^{to} quasi and.^{no}". The score consists of ten staves of music. The first staff starts with a measure number of 19 and includes the instruction "Oboe." above the staff. The music features a variety of articulations and dynamics, including "pizz." (pizzicato), "arco." (arco), "cres." (crescendo), "leg." (legato), "dim." (diminuendo), "rall." (rallentando), and "1^o Tempo." (first tempo). There are also dynamic markings such as "p" (piano), "f" (forte), and "pp" (pianissimo). The score includes several triplet markings (indicated by a '3' over a group of notes) and a quintuplet (indicated by a '5' over a group of notes). The piece concludes with a final measure marked with a double bar line and a fermata.

9. London 1845

3. London 1845

6. London 1845

15. December 1845

8. London 1846

Grand-Entrée

21 Janvier 1885

13 Février 1885

6



La double Ecuelle.

Mlle.

Genevieve

Faint, illegible handwriting, possibly a title or header.



LA DOUBLE ECHELLE.

ALTOS.

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

OUVERTURE.

The musical score consists of two staves for violas. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked 'All^o mod^{lo} quasi and^{no}'. The score includes various dynamics such as *p*, *f*, *pp*, and *ff*, as well as articulations like *pizz.*, *arco.*, *cres.*, and *rall.*. There are several triplet markings (3) throughout the piece. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a *pp* dynamic and a *rall.* marking.

ALTOS.

Larghetto.

All^o con moto.

ALTOS.

This page contains a musical score for Altos, consisting of ten staves. The first six staves are vocal parts, and the last four are piano accompaniment. The score includes various dynamics such as *pp*, *f*, *ff*, *p*, *cres.*, and *dim.*. There are also performance markings like accents and slurs. A first ending bracket is present in the sixth vocal staff. The piano accompaniment features complex rhythmic patterns and chordal textures.

ALTOS.

All^o con moto, *arco.*

heür

cres.

p

dim.

All^o vivace.

2 3

pp

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

1 f p 1

ritard.

pp

tempo

smorz.

ff

adieu

All^o moderato.

Augmentent votre bonheur

pizz.

arco. pizz.

riten.

p

ff

p

p

arco.

pp

N^o 2.

col canto. 1^o tempo.

chaque jour

col canto.

vous êtes trop heureux

pizz.

p

suivez.

pp

chaque jour

vous êtes trop heureux

pizz.

p

ALTOS.

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

All^o moderato.

cres. p. f. riten. p.

arco. f. ff. arco.

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

a tempo.

cres. f. ff. f. ah pizz. mouvt. de valse.

arco. f. p. p. pizz.

arco. ff.

1. riten. arco. 1^o tempo.

Altos.

un regard beau-coup plus doux

1^o tempo.

cres. f. p. sf. ah pizz. mouvt. de valse.

suivez. f. p. p. pizz. a tempo.

arco. ff.

ALTOS.

Allegro moderato. La normandie oh! la! la!

N° 4. *ff* arco. *ff* *p* *pizz.* *p*

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

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

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

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

f *f* *f* *pp*

cres. *f*

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

f *f* *p* *cres.*

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

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

ALTOS.

ff

Allegro.
p

animez.
pp

f *ff*

ff *p*

1 2 ritard. 1^o tempo.

sp *fp* *p* *cres.* *fp* *fp* *p*

f *p* *pizz.* *p*

arco. *f* *cres.*

ff

ff

L. et C^{ie}

reux il faut rê-ver à ma ber-

-ge-re pour m'amu-ser si je le peux

Sérénade.

Andantino.

pizz.

Cantabile.

p pizz.

arco. pizz.

dimin. col canto.

And^{no} con moto.

ah colla punta

col canto. p arco.

pizz. le bois

belle au rendez vous viens ma

2^e couplet.

pizz.

arco.

col canto. And^{no} con moto.

ah arco

col canto. pizz.

col canto.

belle au rendez vous viens ma

pelle p arco. pp

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! ah! voilà bien sa tournure ah! brusquement elle s'en va! mais si sa chambre est près de là, c'est coup du sort je te le jure

dimin. p

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.

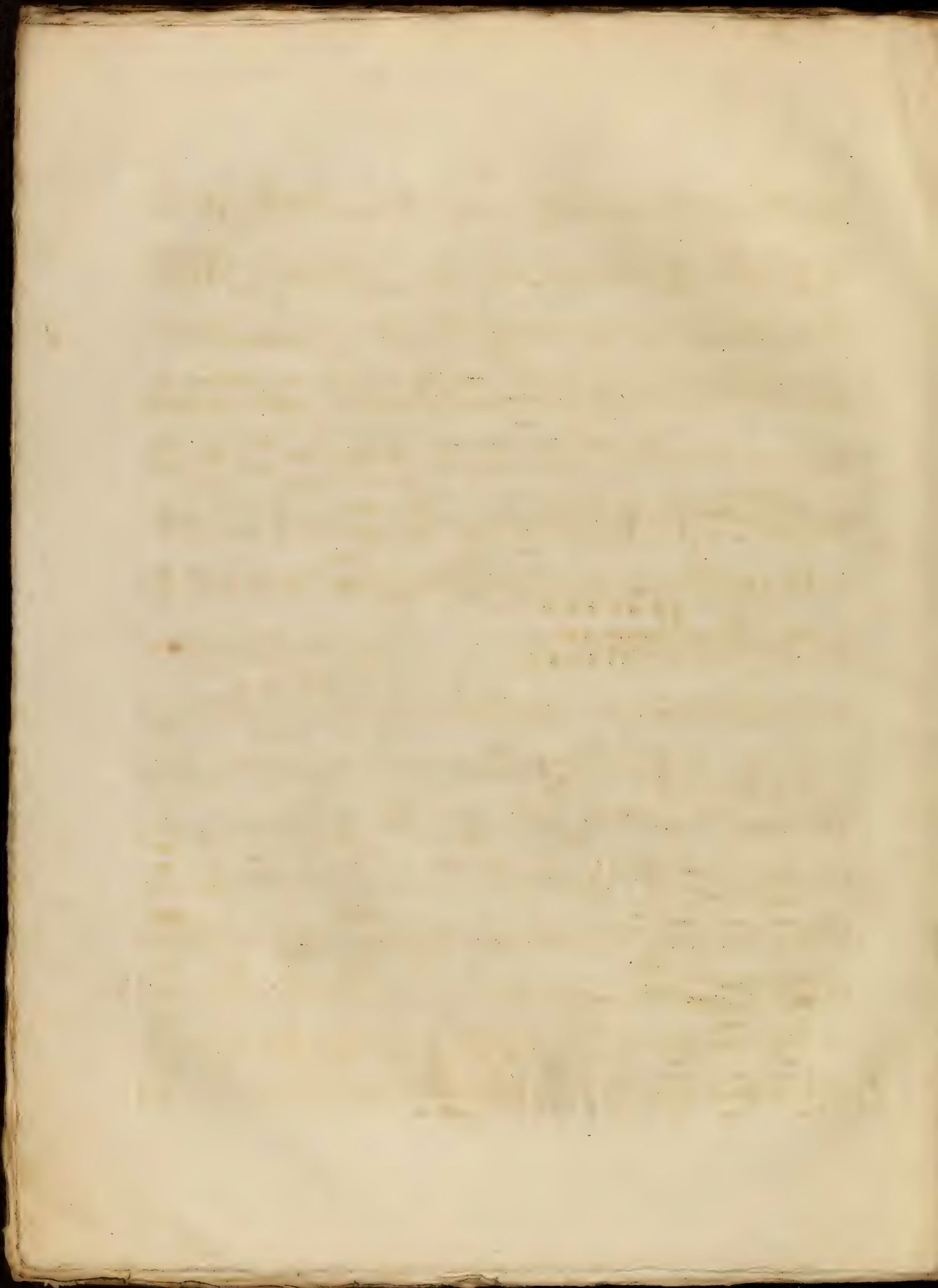
un Sénéchal a l'esquela de vous voir l'adieu en prome nante

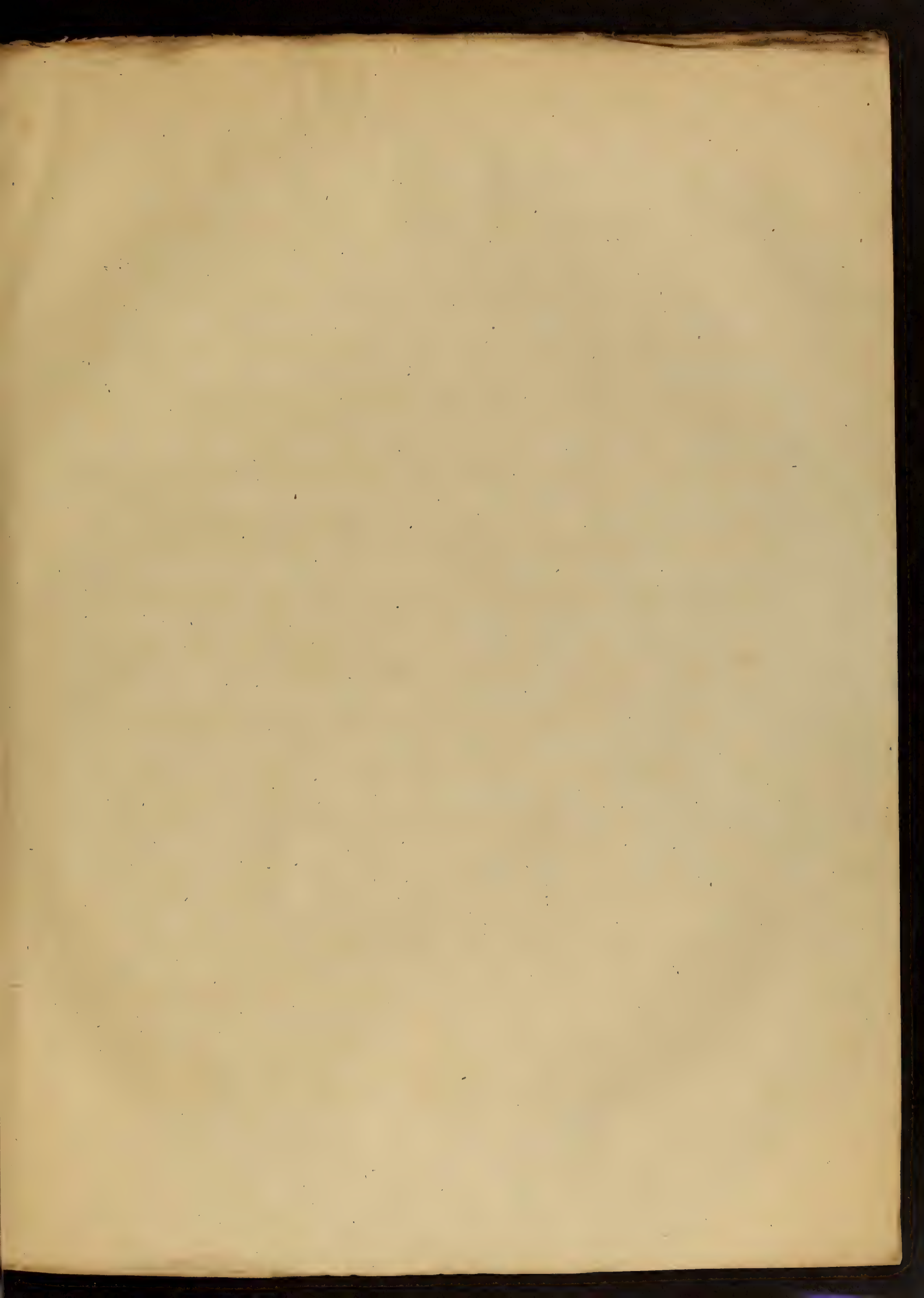
Tempo di minuetto.

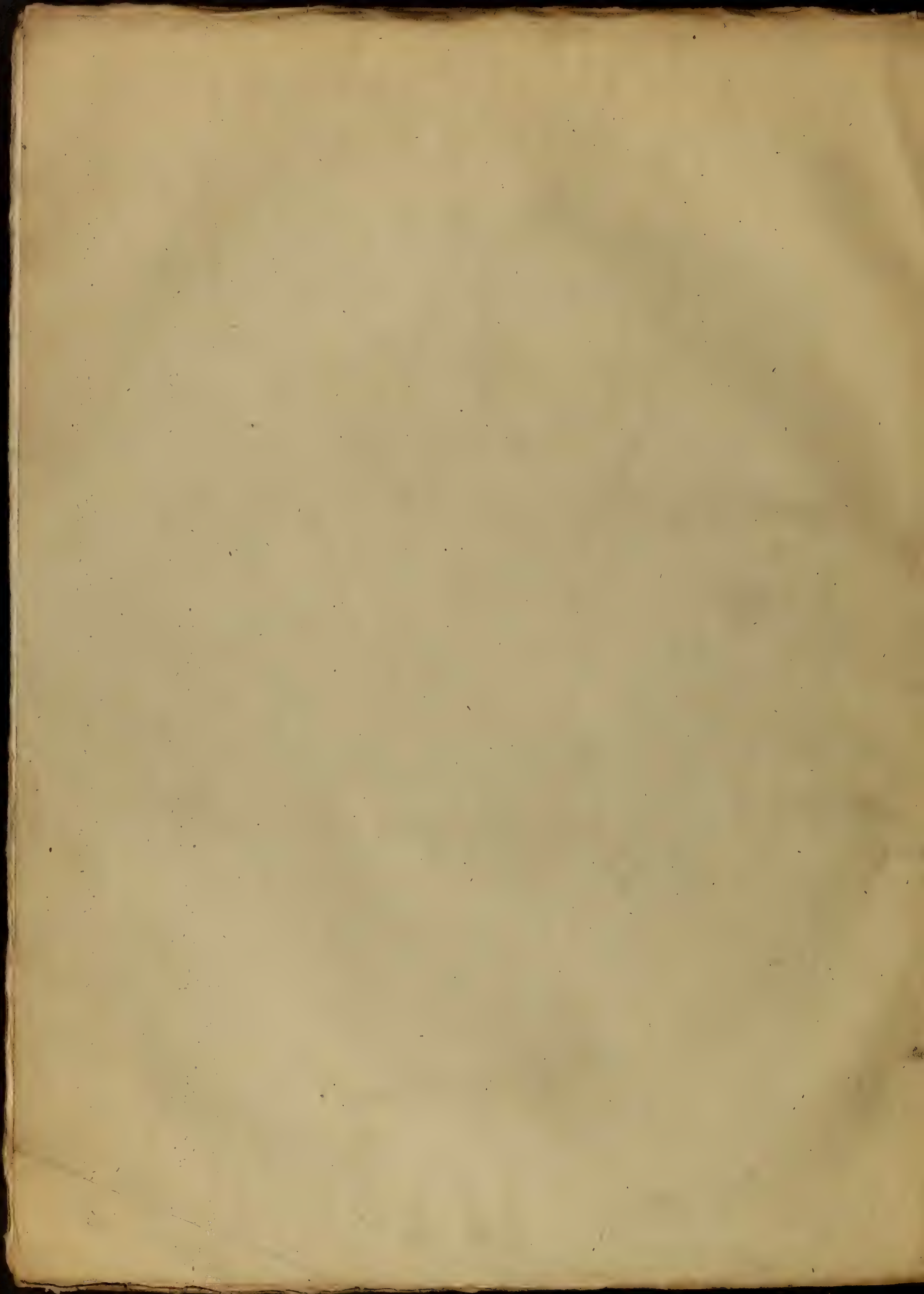
f

pp

p







La double Esbelle.

Alto.

1845

—

1846

—

LA DOUBLE ECHELLE.

ALTOS.

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

OUVERTURE.

The musical score is written for two violas in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked "All^o mod^{to} quasi and^{no}". The score begins with a dynamic of *p* and includes a section marked "B^o". The piece features a variety of articulations and dynamics, including *pizz.* (pizzicato), *arco.* (arco), *cres.* (crescendo), *f* (forte), *pp* (pianissimo), and *rall.* (rallentando). There are several triplet markings (3) and accents (>) throughout. The score concludes with a *pp* dynamic and a *rall.* marking.

Thomas de Yarn
Le 11 octobre 1744
26

La double Ecelle.

Basses.

Pillon

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

OUVERTURE.

The musical score consists of several systems of staves. The first system is a single bass staff with a treble clef, marked *p pizz.* and containing a triplet of eighth notes. The second system is a grand staff with two bass staves, marked *Unis.* and containing a triplet of eighth notes. The third system is a grand staff with two bass staves, marked *f* and containing a triplet of eighth notes. The fourth system is a grand staff with two bass staves, marked *cres.* and containing a triplet of eighth notes. The fifth system is a grand staff with two bass staves, marked *pizz.* and containing a triplet of eighth notes. The sixth system is a grand staff with two bass staves, marked *p arco.*, *pizz.*, *res.*, and *f*, and containing a triplet of eighth notes. The seventh system is a grand staff with two bass staves, marked *pizz.* and containing a triplet of eighth notes.

BASSE et C. BASSE.

pp arco. rall. *cres.*

pp *pizz.*

f *dim.* *f* *p*

1^{mo} tempo.

rall. *dim.* *p* *pizz.* *cres.*

pizz.

f *ff*

Inis. // // // //

ff *cres.* *ff*

All^o con moto.

p *pizz.*

ff arco. *ff*

ff arco. 5 *p* *cres.* *f* *p* *pizz.* *dim.* arco.

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

Inis. // // // //

f *ff*

BASSE et C. BASSE.

The musical score consists of ten systems of staves. The first system has a single bass staff. The second system has two bass staves. The third system has a grand staff (treble and bass clefs). The fourth system has a grand staff. The fifth system has a single bass staff. The sixth system has two bass staves. The seventh system has a grand staff. The eighth system has a single bass staff. The ninth system has a single bass staff. The tenth system has a single bass staff. Performance markings include *ff*, *p*, *pizz.*, *arco.*, *Unis.*, *cres.*, *dim.*, *f*, and *ff*. Fingerings and accents are also present throughout the score.

4 Introduction.

BASSE et C. BASSE.

All^o moderato.

N^o 1.

pp cresc.

f pp 3 p

pp pizz. arco. p

cres. > p 1 pizz. pizz.

arco. > p hé-las hé-las hé-las hé-las

Andantino.

pizz. pizz.

pizz. suivez. a tempo. arco. vous soupirez vous chantez le bon heur p arco. < dim. pizz. pizz.

BASSE et C. BASSE.

tourte-reau fuir hélas le bonheur, a tempo.

suivez. pizz. *Unis.*

hélas

arco. pizz. arco. p dim.

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

riten. All^o con moto. pizz.

arco. p

j'y suis j'y suis ah quel mé-tier

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

p pizz. arco. p

ritard. pp

1^o tempo. adieu pizz. ff arco.

pp pizz. ff arco.

BASSE et C. BASSE.

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* *pizz.*
p chaque jour *pizz.* *arco.*

p *pizz.* *ff*
suivez. des amours *ff*

Andante. *p pizz.* *pp*
vous êtes trop heureux *pp*

p *pp*

p *col canto.*

BASSE et C. BASSE.

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

p pizz. rendez vous *p*

vous ê-tes trop heu-reux oui mon-sieur très heu-reux très heu-

1^o tempo.

ff reux ah pizz. arco.

des a *p* mours

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

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

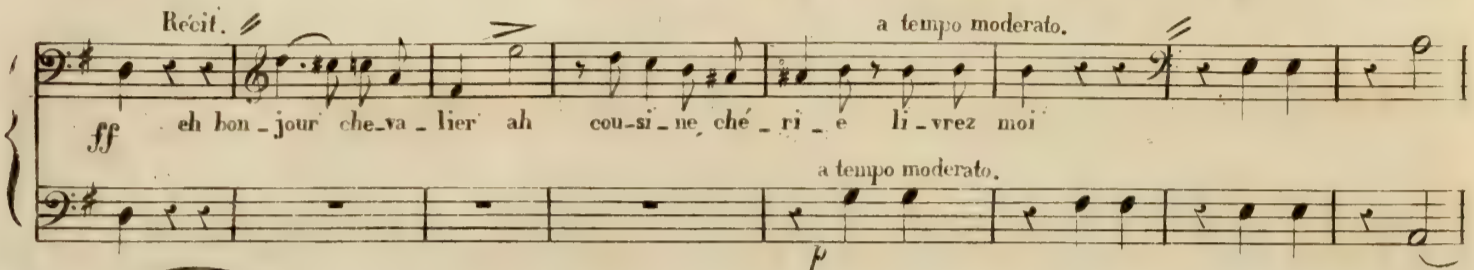
Contra

BASSE et C. BASSE.

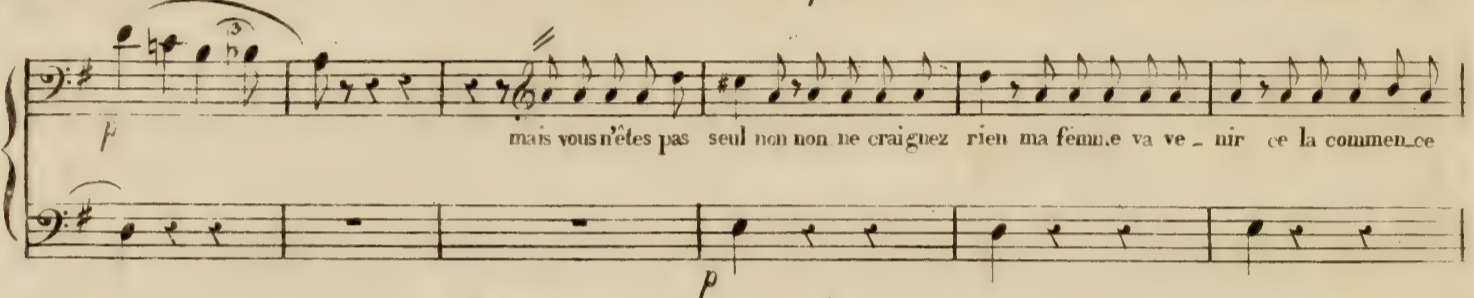
Et la bouche en cœur.

All^o vivace.

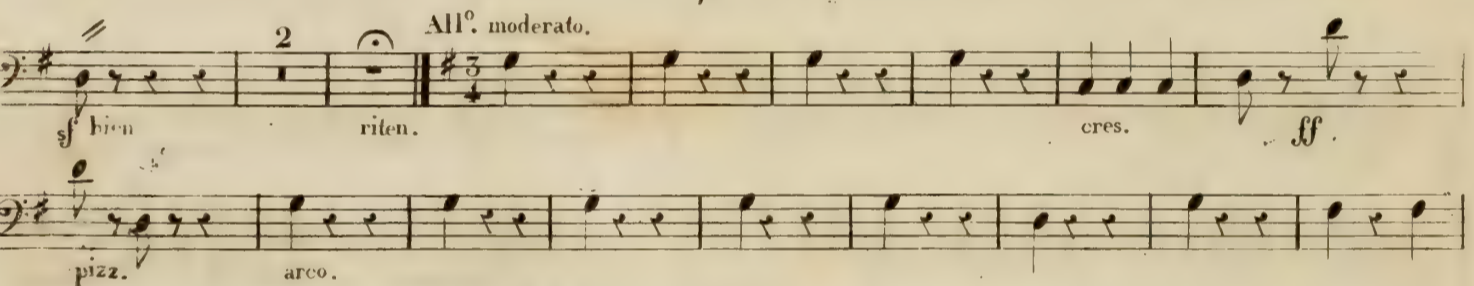
N^o 3. 


Recit. 

eh bon - jour che - va - lier ah cou - si - ne ché - ri - e li - vrez moi



mais vous n'êtes pas seul non non ne craignez rien ma femme va ve - nir ce la commen - ce

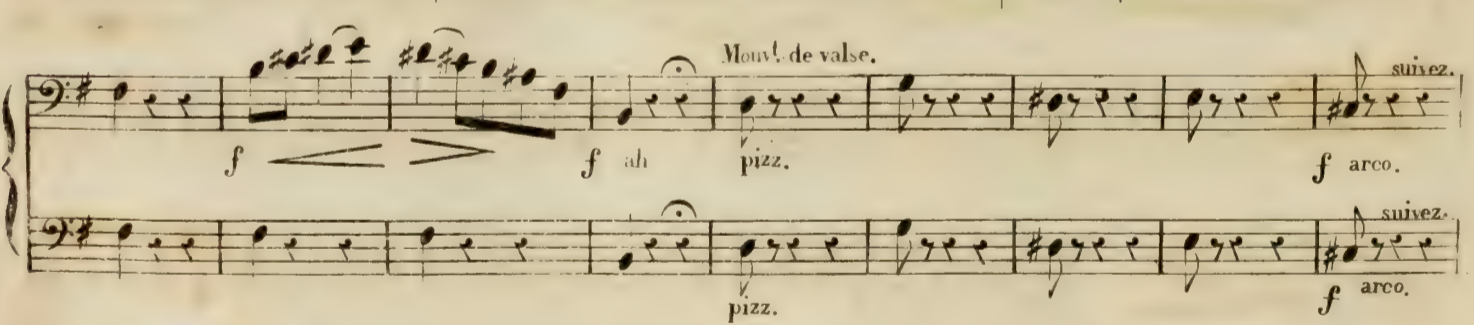
All^o moderato. 

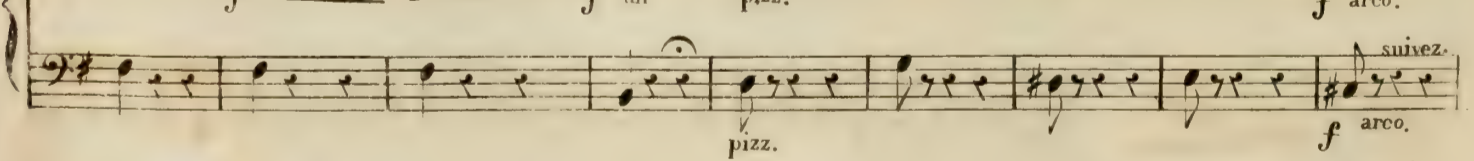
bien ritén. 

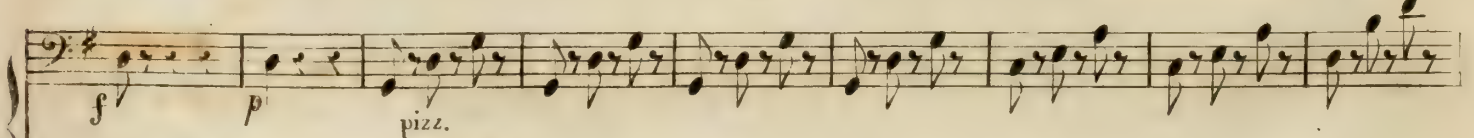
pizz. arco.

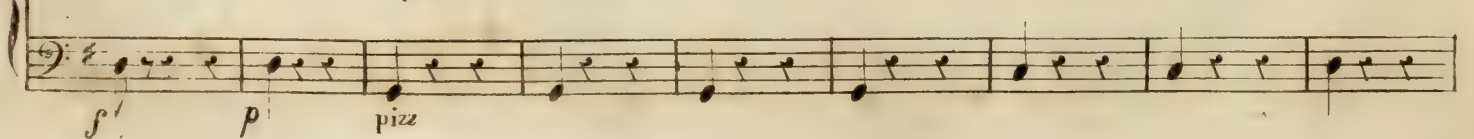


tou - jours tou - jours sur moi — me voi - la

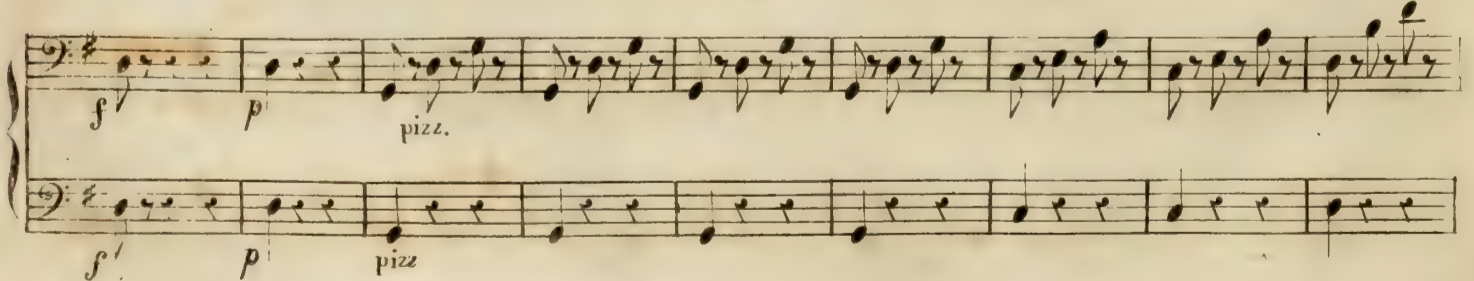
Mouv^t. de valse. 

ah pizz. 

pizz. 

f arco. 

f arco.



f p pizz.

BASSE et C. BASSE.

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

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

pizz. *dim.* *arco.* *p* *pizz.*

dim. *p arco.* *pp* *ff*

p arco. *pizz* *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.* *p* pen- dre laissez- vous

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

arco. *p*

cres. *f* *monsieur Lucas*

f *pizz.*

BASSE et C. BASSE.

1^o tempo.

Venu tout de suite.

N^o 5.

BASSE et C. BASSE.

1^o tempo.

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

f *pp* *f*

arco.

pizz. *ff* *p* pizz.

suivez. arco. *pp*

1^o tempo. *f* *p* pizz. *riten.*

suivez. *f*

arco. suivez. *p*

arco. *p*

suivez. ah mon Dieu que c'est jo -

f *pp*

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

f *pizz.* *ff* arco.

1. C. BASSO

All^o moderato. Serviteur bonne nuit.
 ff pizz. p arco. Récit.
 N^o 6. et mainte - nant la nuit en - tie re en berger tendre et langou - reux

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

And^{no} Cantabile.
 peut Sérénade. pizz.
 pizz.

col canto. And^{no} con moto.
 ah! - pizz.

col canto.
 belle au rendez vous viens ma

BASSE et C. BASSE.

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

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

2^e coup^t *pizz.*

col canto. *Andante con moto*

ah — *pizz.*

col canto. *arco.* *f* *Andante.*

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

(parlé.)

et mais ma sérénade a reussi 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 tente l'aven-

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.

arco. *Recit.*

f un sénéclala l'esca- la de vous voi la donc en prome - na de

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.

Mouv! de la

grand merci - *arco.* *f* une clef *p* pizz.

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

Romance. *All^o con moto.* *cres.*

ff *ff* *pizz.* *cres.* *p* *dim.* *f* *Recit.* *f* *piu mod^{to}* *pizz.*

ah quel coup d'œil que ce lui ci

arco. *ff* *ff* *ff* *ff* *p*

Mouv! du menuet

f *p*

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

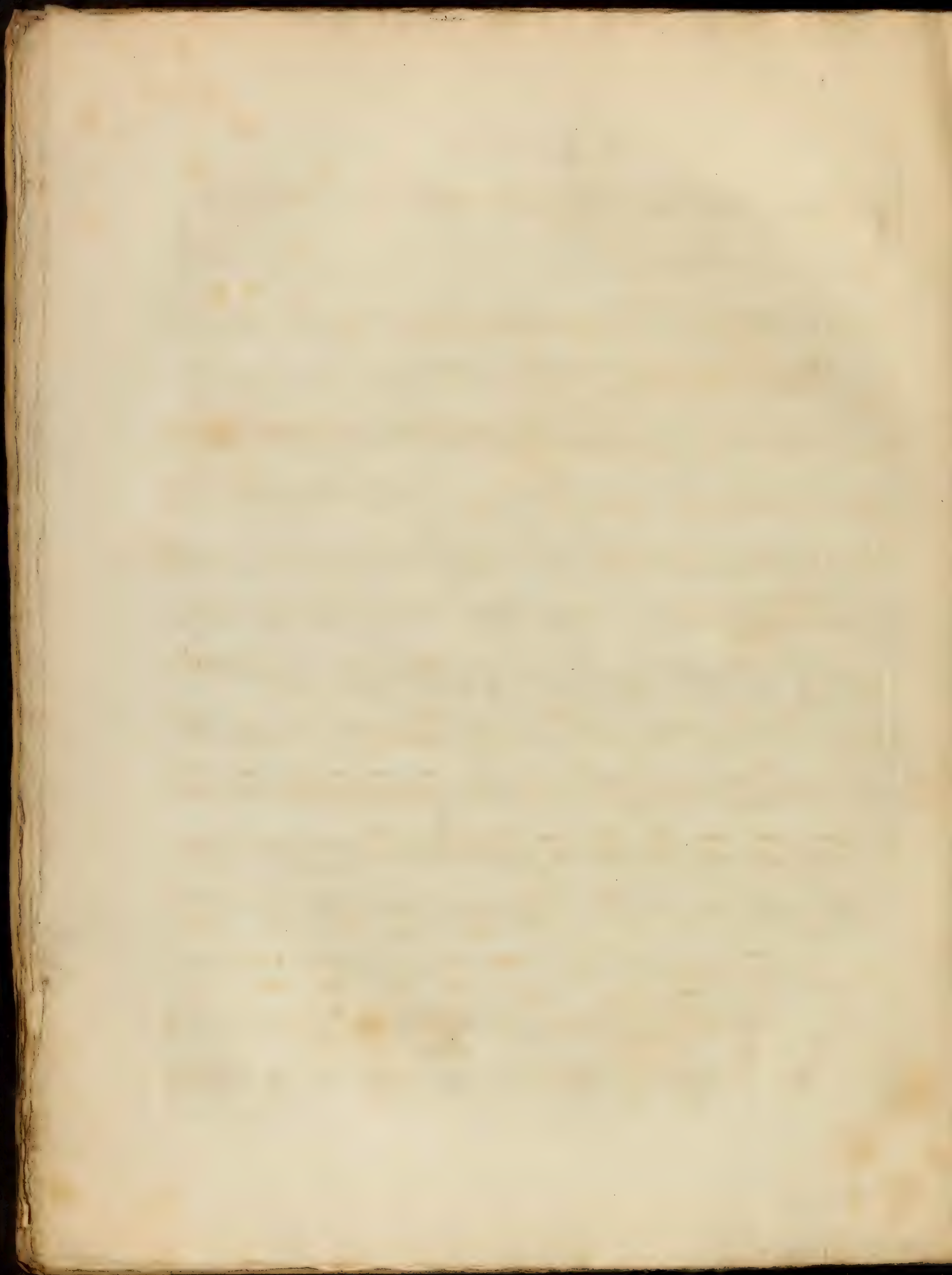
f *suivez.* *All^o vivace.* *7* *p*

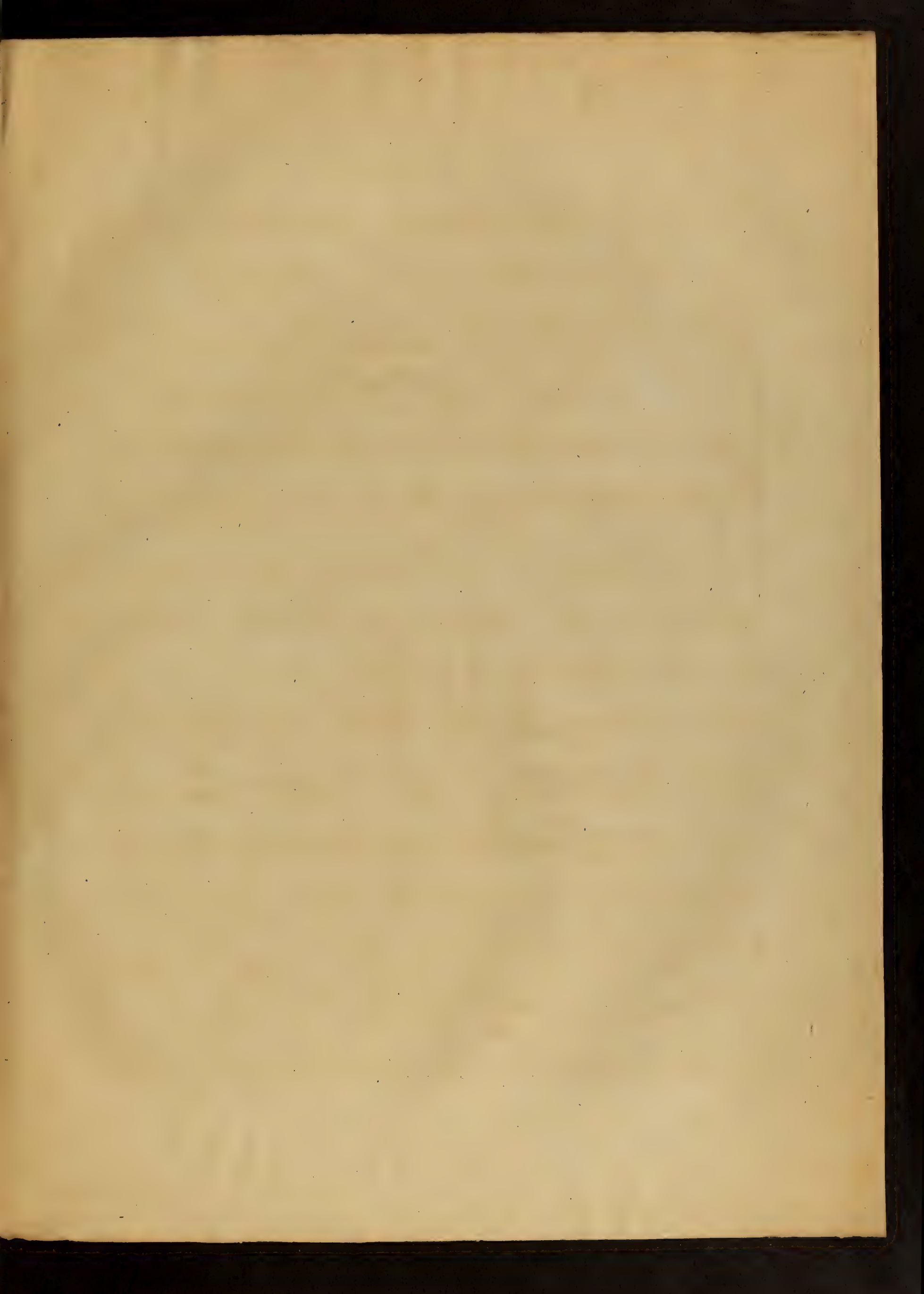
sieur de tout mon cœur

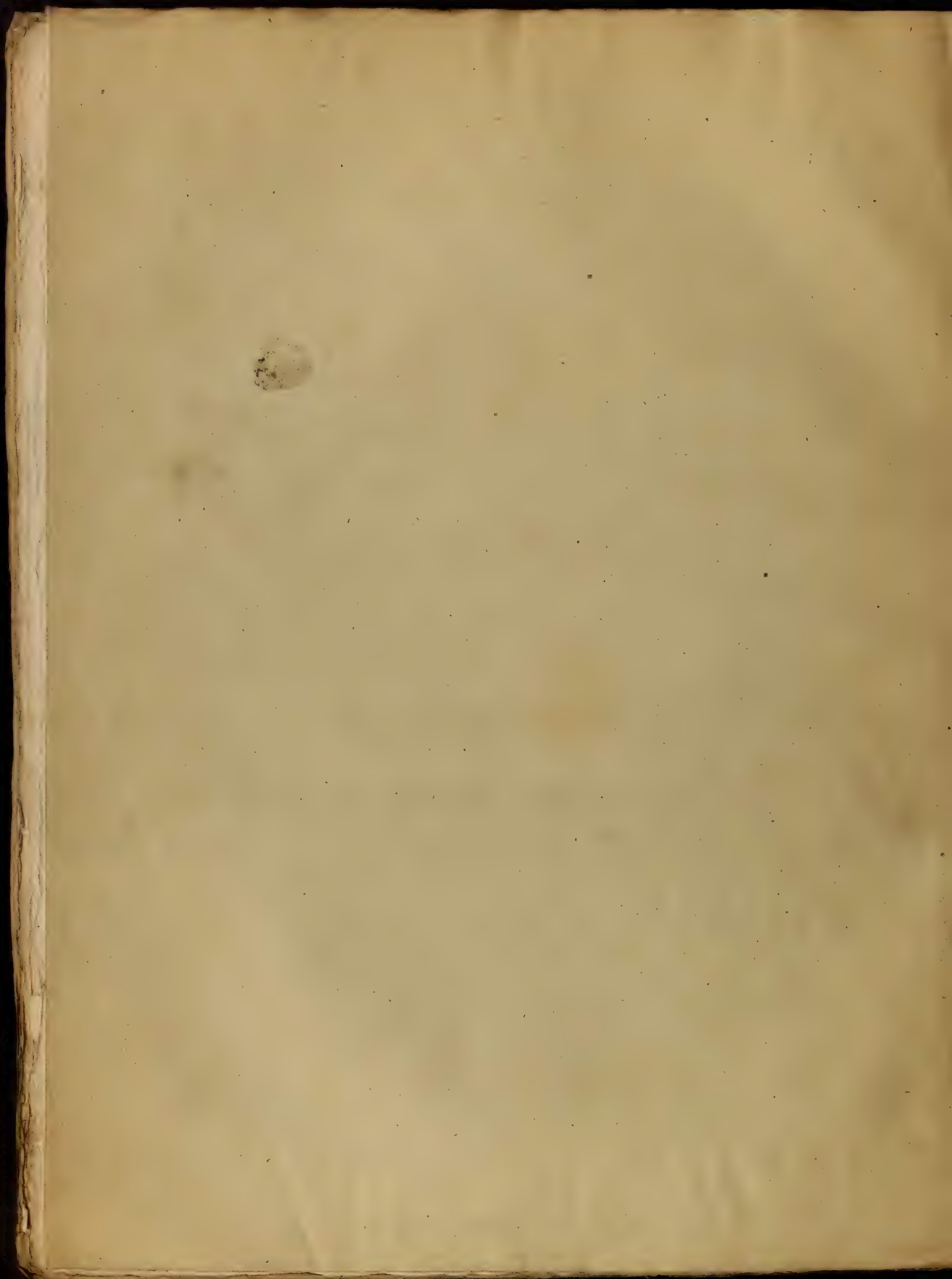
ff *dim.* *ff*

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

ff *Unis.* *ff*







La double Ebelle.

Basses.

1847, 1848

1849

première Représentation le 15 Décembre 1842

LA DOUBLE ÉCHELLE.

BASSE et C. BASSE.

1

All^o Mod^o quasi And^o

OUVERTURE.

p pizz.

Unis.

f 3

cres. 3

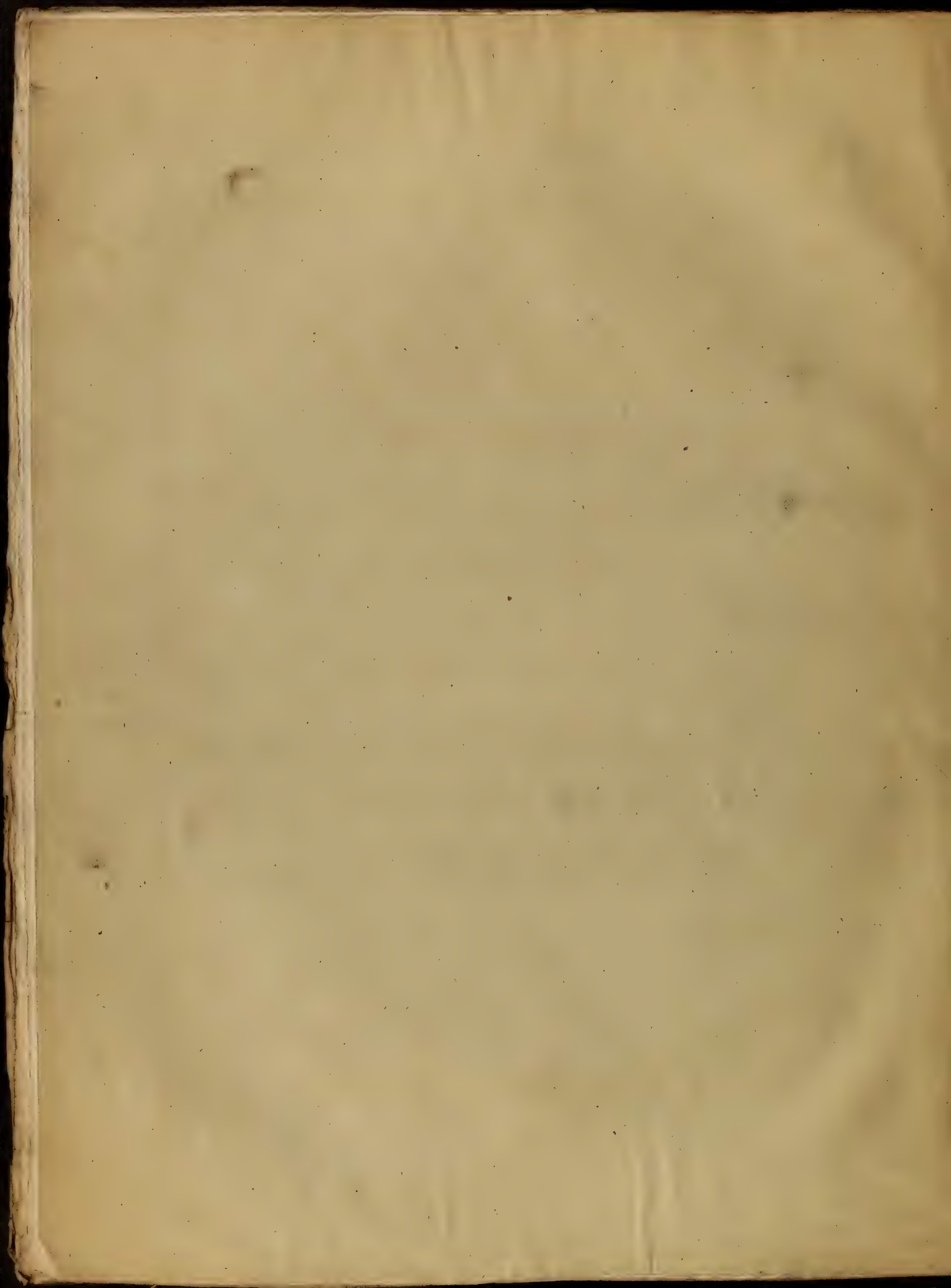
pizz.

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

pizz. 1

L. et Cie 1012.

Handwritten signature



Mardi 18^{de} Juin

La double Ebelle.

Y. D. J. J. J. J.

Basses.

Soyez. Titus. Guindé. Lodié.

Bolon.

1^{re} répétition le 15 3^{me}

1^{re} répétition le 15 3^{me}
2^{de} le 15 3^{me}
3^e le 15 3^{me}

LA DOUBLE ECHELLE.

BASSE et C. BASSE.

Bonjour. N^o. Guindé le 15 3^{me}

Après. All^o Mod^{to} quasi And^{no}

OUVERTURE.

First staff of music with bass clef, key signature of one flat, and 3/4 time signature. It begins with a *p pizz.* marking.

Second system of music, consisting of two staves joined by a brace.

Third staff of music, featuring a triplet of eighth notes marked with '1', '2', and '3' below.

Fourth system of music, with the word 'Unis.' written above the first staff.

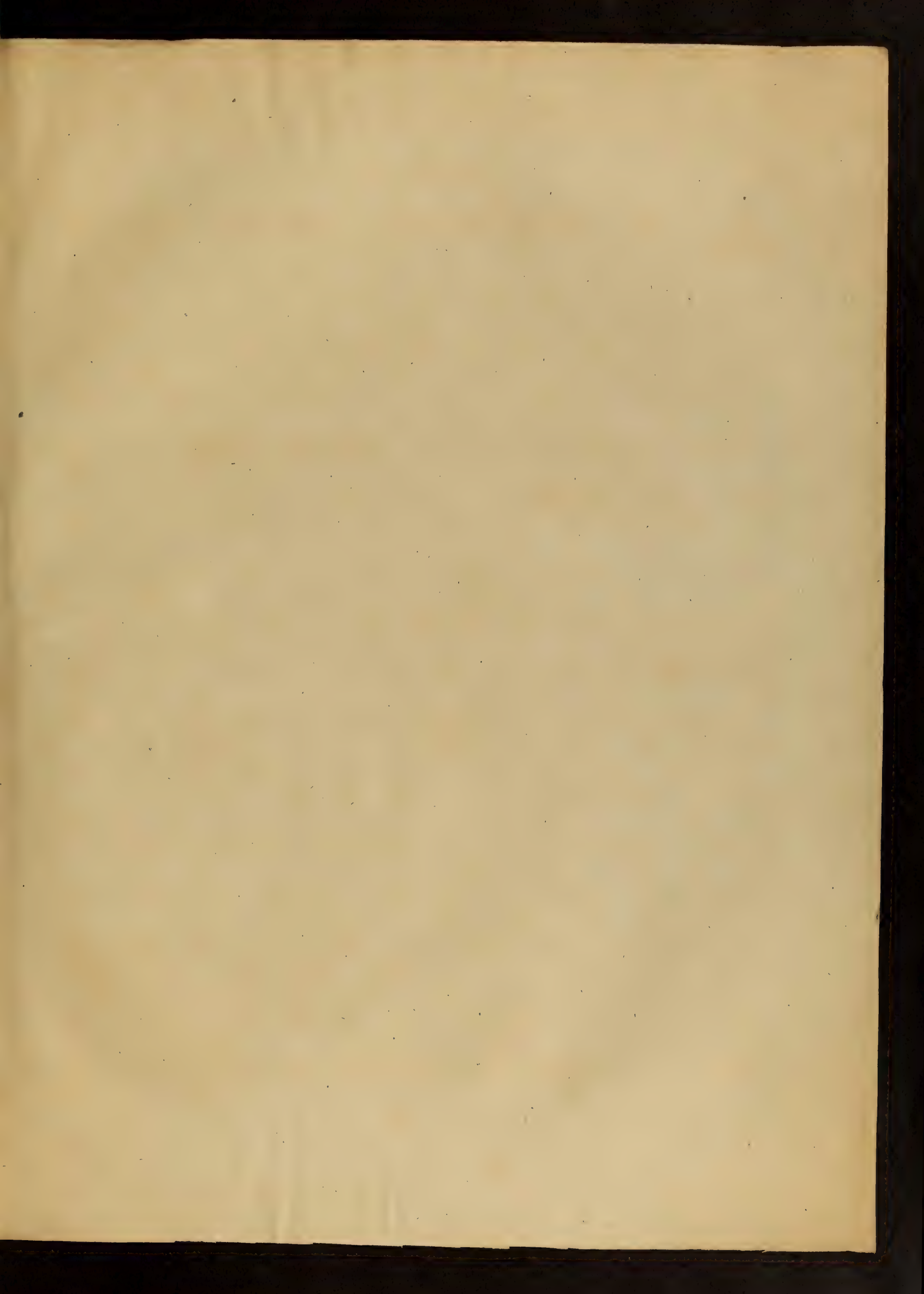
Fifth system of music, including a triplet of eighth notes marked with '1', 'f', and '3' below.

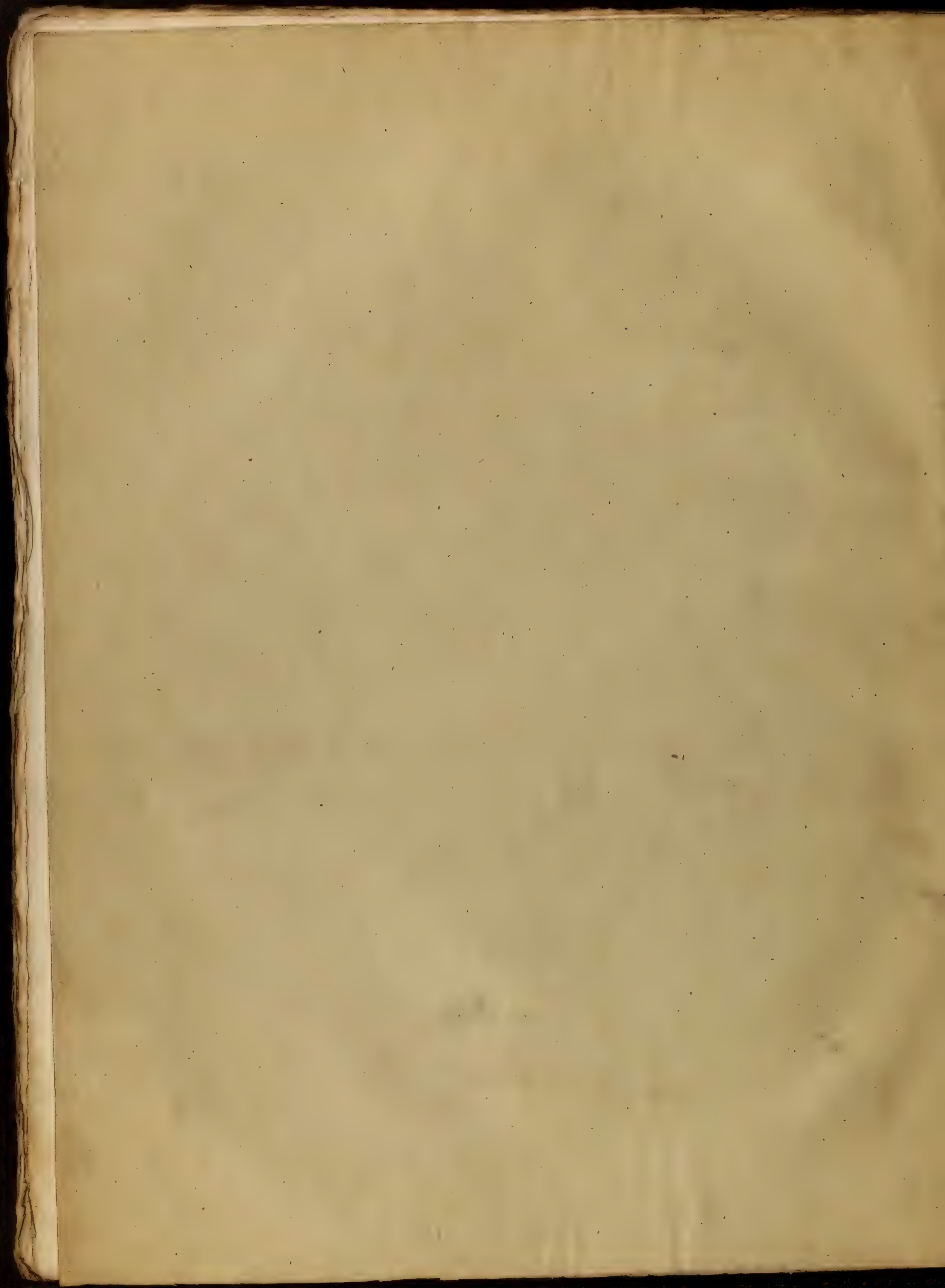
Sixth system of music, featuring a triplet of eighth notes marked with 'cres.' and '3' below.

Seventh system of music, starting with a *pizz.* marking.

Eighth system of music, containing markings for '4 p arco.', '3 pizz.', 'cres.', 'f', and '1'.

[The text on this page is extremely faint and illegible due to significant fading and blurring. It appears to be a list or a series of entries, possibly containing names and dates, but the specific details cannot be discerned.]





La double Ecelle.

Grasse



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. *f* 1

pizz.

La double Ecelle.

Passes.

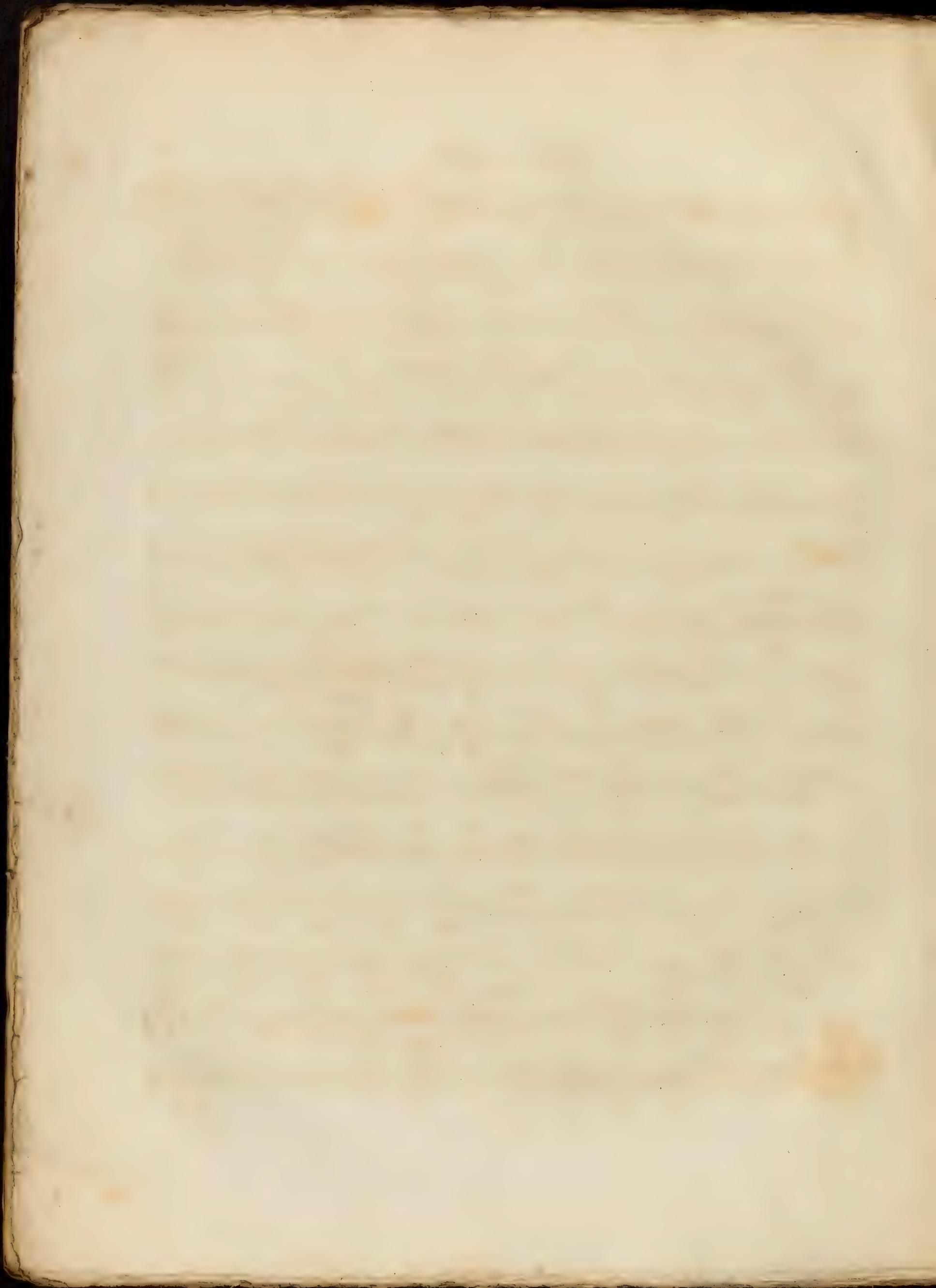
[Faint, illegible handwriting]

[Faint, illegible handwriting]

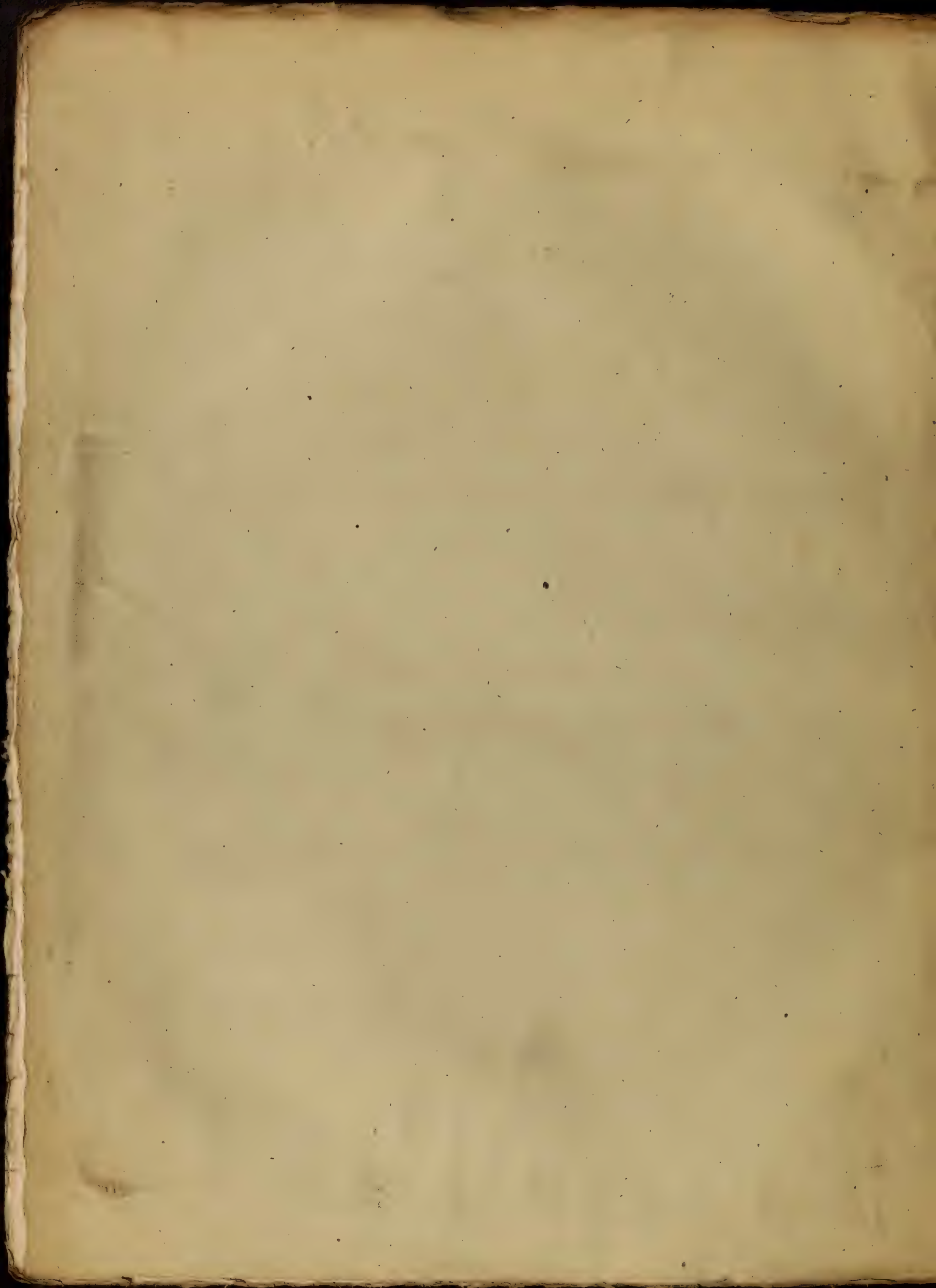
All^o Mod^{to} quasi And^{no}

OUVERTURE.

The musical score consists of ten systems of staves. The first system is a single staff in bass clef with a 3/4 time signature, marked *p pizz.*. The second system is a grand staff with two bass clefs. The third system is a single staff with fingerings 1, 2, 3, and 4 indicated. The fourth system is a grand staff with a *Unis.* marking. The fifth system is a grand staff with a *f* marking and a triplet of 3. The sixth system is a grand staff with a *cres.* marking and a triplet of 3. The seventh system is a grand staff with a *pizz.* marking. The eighth system is a grand staff with markings for *p arco.*, *pizz.*, *cres.*, *f*, and a triplet of 1. The ninth system is a grand staff with a *pizz.* marking. The tenth system is a grand staff with a *pizz.* marking.



14
15
16
17
18



La double Esbelle.

Suites.

[Faint, illegible handwriting]

—

[Faint, illegible handwriting]

—

Faint handwritten text, possibly a signature or name.

All^o mod^{lo} quasi andan^{no}

OUVERTURE.

Oboi. Flûte.

V^o 1^o Clar. *fp* *dim:* *p*

cres:

Petite flûte.

pp *cres* *f*

Primo tempo.

Larghetto.

loco

cres *cres* *fff* *uniss:* *fff*

All^o con moto.

The musical score is written for two flutes. It begins with a tempo marking of 'All^o mod^{lo} quasi andan^{no}'. The first system includes parts for Oboe, Flute, and Violin I. The flute part features a melodic line with dynamic markings from *fp* to *p*. The piano accompaniment consists of two staves with complex rhythmic patterns, including triplets and sixteenth-note runs. A section marked 'Primo tempo' and 'Larghetto' follows, with a 'loco' section for the flute. The score concludes with a 'crescendo' leading to a fortissimo (*fff*) section, marked 'uniss:' and 'All^o con moto'.

FLÛTES.

Flauto Solo

The musical score is written for a Flauto Solo and a piano accompaniment. The Flauto Solo part begins with a *p* dynamic and features a melodic line with various ornaments and trills. The piano accompaniment consists of two staves, with the right hand playing a rhythmic accompaniment and the left hand providing harmonic support. The score includes several dynamic markings: *p*, *ff*, *cres.*, *dim.*, and *col fl:*. There are also performance instructions such as *à 2* and *8va*. The music is in a key with two flats and a 3/4 time signature.

FLÛTES.

ga.....

loco.

sa.....

loco.

FLÛTES.

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

pass

All.^o moderato. Votre bonheur.

ff p

7 Ritenuto.

en ca-chet - - te fuit le jour p

5 p

FLÛTES.

1^o Tempo. 7 1^o

Cres: Colla voce. des a-mours

Léger. p

1

f ff

1

f ff

ff

uniss: //

Et la bouche en cœur.

N^o 3. Ail^o vivace. a 2. 8

Récit. a Tempo.

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

Solo. 4 3 2 3 3 3 3

moi ce-la commence bien

All^o mod^o. Solo.

1^o 8 a tempo. 5

2^o toujours sur moi me voilà chara-

FLÛTES.

Musical notation for the first system, featuring a treble clef staff with a melody and a grand staff with a piano accompaniment. The melody starts with a piano (*p*) dynamic marking.

Musical notation for the second system, continuing the melody and piano accompaniment. The melody ends with a fortissimo (*ff*) dynamic marking.

N^o 4.

All^o moderato.

Oh! la! la!

Musical notation for the third system, labeled "N^o 4". It features a treble clef staff with a melody and a grand staff with a piano accompaniment. The tempo is marked "All^o moderato" and the dynamics include fortissimo (*ff*).

Musical notation for the fourth system, including a treble clef staff with a melody and a grand staff with a piano accompaniment. The melody is marked with *f.* and *p*, and includes the instruction "Ritenuato..". The piano accompaniment includes the instruction "uniss:". The word "dit" is written below the first staff, and "in-ter-" is written below the second staff.

Musical notation for the fifth system, featuring a treble clef staff with a melody and a grand staff with a piano accompaniment. The system ends with a double bar line and the number 18.

FLÛTES.

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* *ffp* *f*

f *ffp* *p*

f *ffp* *p* uniss. // //

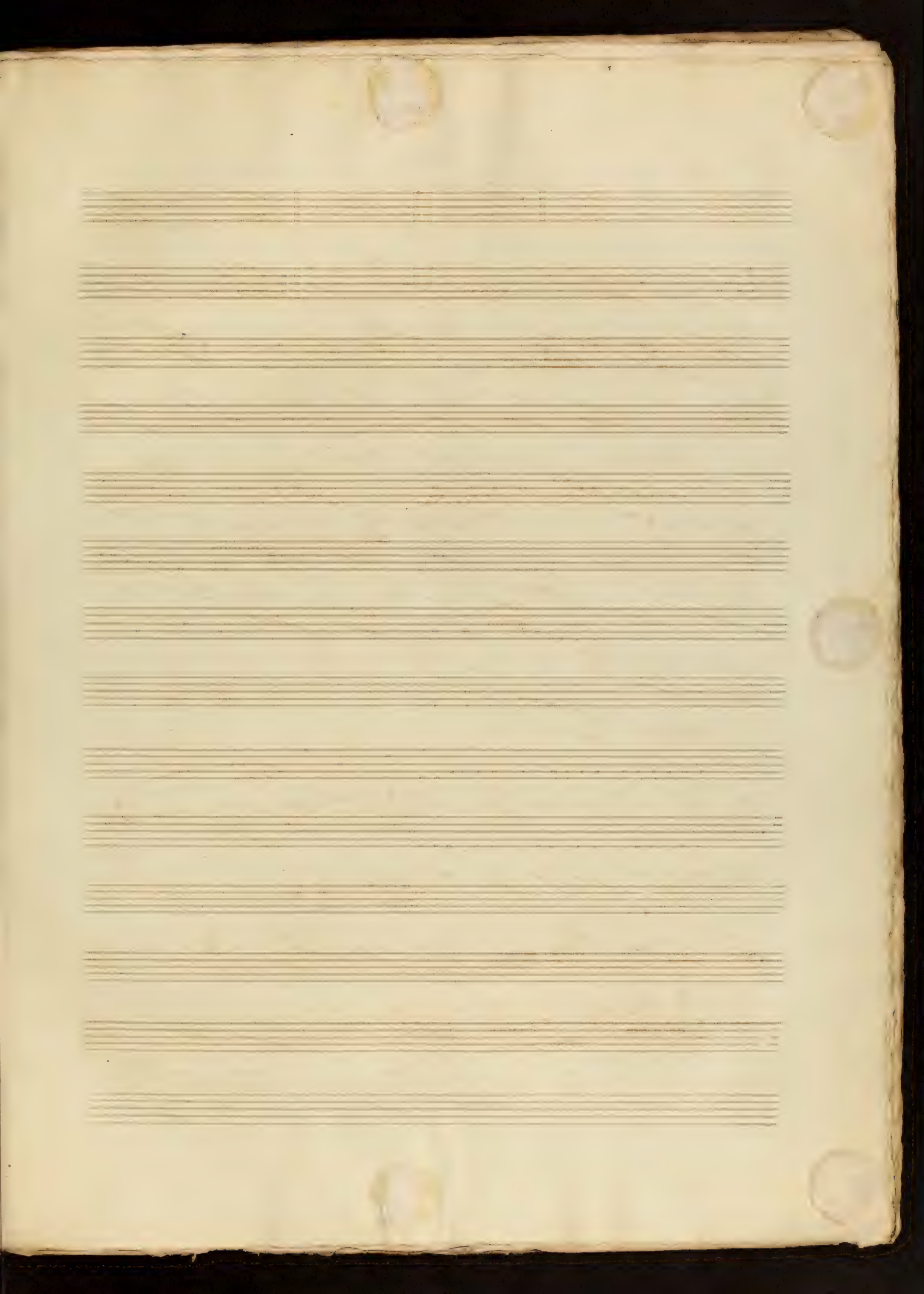
FLUTES.

This page of a musical score is for the Flutes. It contains two vocal lines and piano accompaniment. The vocal lines include the lyrics "ah c'est vous" and "taisez". The piano accompaniment features complex rhythmic patterns and dynamic markings such as *Cres.*, *f*, *ff*, *fp*, *p*, and *uniss.*. The score is written in a key signature of one flat and a 3/4 time signature. The page number 13 is in the top right corner.

FLÛTES.

The musical score is arranged in eight systems, each with two staves. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various dynamics and articulations:

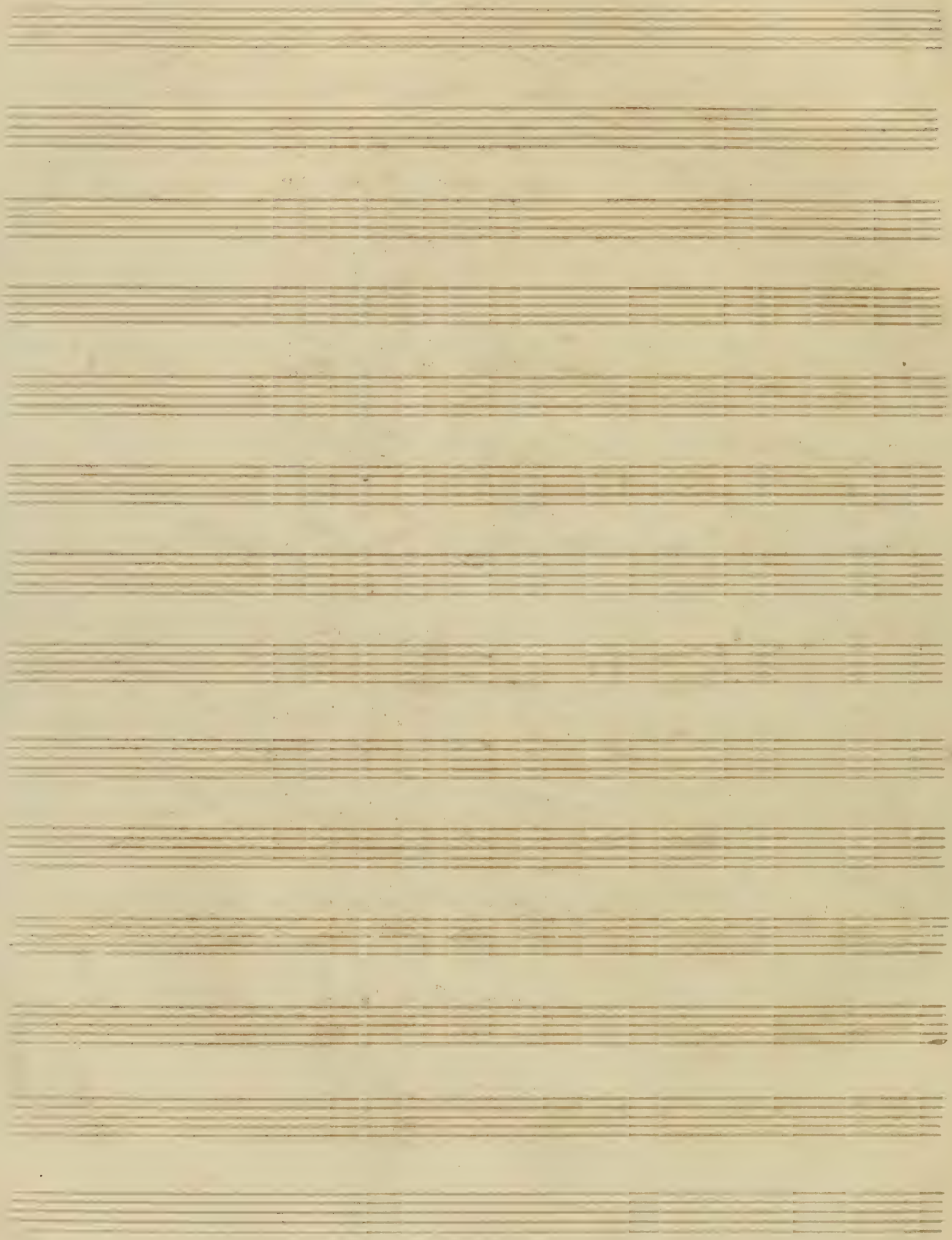
- System 1: First staff has sixteenth-note runs. Second staff has rests followed by a sixteenth-note run and the instruction *uniss:*.
- System 2: First staff has sixteenth-note runs and slurs. Second staff has rests followed by a sixteenth-note run and the instruction *cres:*.
- System 3: First staff has sixteenth-note runs and slurs. Second staff has rests followed by a sixteenth-note run and the instruction *uniss.*, then a sixteenth-note run and the instruction *Piu moto.*
- System 4: Both staves feature trills (*tr.*) and sixteenth-note runs. Dynamics include *ff*.
- System 5: Both staves feature sixteenth-note runs. Dynamics include *ff*. The second staff ends with *uniss:* and a double bar line.
- System 6: Both staves feature sixteenth-note runs. Dynamics include *ff*.
- System 7: Both staves feature sixteenth-note runs. Dynamics include *ff*.



Handwritten musical score on aged paper, featuring multiple staves with complex notation, including notes, rests, and dynamic markings such as *all^o*, *8*, *1^o*, *ff*, *cres*, and *f*. The score is written in a key signature of two sharps (F# and C#) and includes various musical symbols and ornaments.

The score is organized into several systems. The first system begins with a treble clef and a key signature of two sharps. It includes a *all^o* marking and a measure with a fermata. The second system continues with a treble clef and includes a *1^o* marking. The third system features a treble clef and a *cres* marking. The fourth system consists of two staves, likely for piano accompaniment, with a *ff* marking. The fifth system continues with two staves. The sixth system features a treble clef and a *ff* marking. The seventh system includes a *ff* marking and a *cres* marking. The eighth system features a *f* marking and a *cres* marking. The ninth system includes a *f* marking and a *cres* marking. The score concludes with a final measure marked with a *f*.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a historical style, likely from the 18th or 19th century. It consists of approximately 12 staves of music. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *uis* (likely *uis* or *uis*). The music is arranged in systems, with some staves grouped together by a brace. The paper shows signs of age, including some staining and wear at the edges.



Ça m'est venu tout de suite.

Grande flûte.

N^o 5.

Petite flûte.

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

je n'ai fait d'autre mé-tier

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

ah mon Dieu que c'est jo - - li

quand el - le ne sait que di - - re

FLÛTES.

Ritenuato.

en ouvrant son éven-tail

a tempo.

ah ah ah mon dieu que c'est la-ci-

1 1^o Tempo.

le ah mon dieu que c'est joli

All^o moderato.

N^o 6. Serviteur bonne nuit.

Récit.

et maintenant la nuit entière en berger tendre et langu-

cors. V. F.

reux il faut rê-ver si je le peux

Andantino.

21

And^o con moto.

8

dim. ah

suivez.

rendez-vous bel - - - le au rendez-

cantabile.

vous Piu ritenuto.

20



FLÛTES.

all^o 8 1^o tr.

8 1^o tr.

3

cres:

ff

ff

ff

ff

9

9

1^o tr.

p

cres:

fp

fp

fp

fp

fp

And^{te} con moto.

ah

suivez

rendez vous

bel - - - le au rendez-

A. 10

Andante

vous a réussi peut-être

ou je vois un flambeau

éclairer la fenêtre

solo.

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.

maissi sa chambre est près de la oui c'est

un coup du sort je tente l'aventure.

All^o mod^o

1. v:

clar.

p

suivez.

l'es-pé-ran- - - ce

suivez.

dim.

14

dou- - - ce-ment dou-ce-ment vient la--gi-ter

un Sé-né-cha-l a l'es-ca-

dim.

14

Recit.

Tempo di minuetto.

82

All^o con moto.

20

la-dé vous voilà donc en prome-nade

et ser- - vi- - teur

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

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

All.^o con moto.

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

p Petite flûte.

Recit. pù moderato.

ah quel coup d'œil que ce-lui-ci

1^o *p*

son mari

mon mari

mouvement de menuet.

G^{de} flûte.

uniss: //

riten: *p*

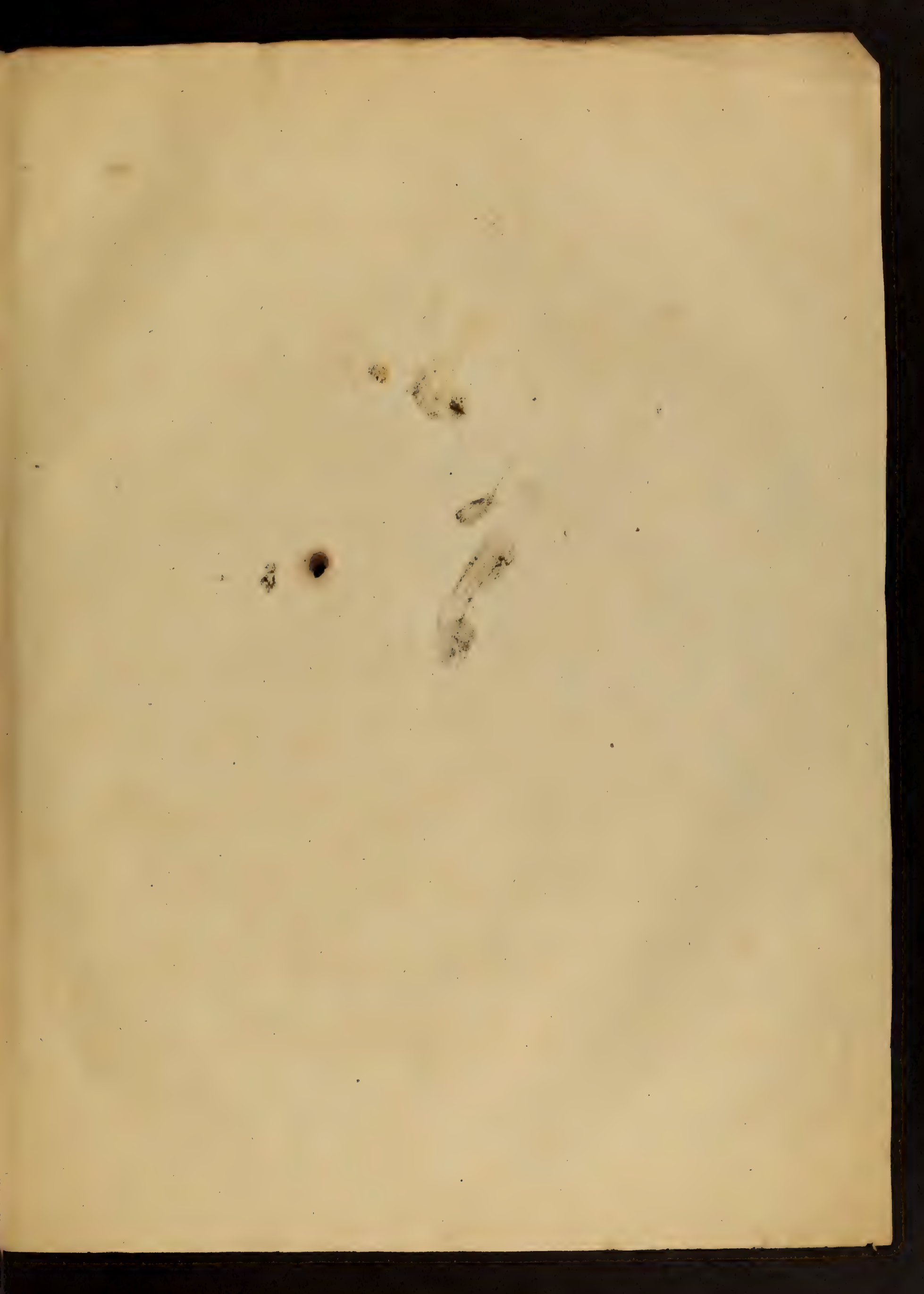
All^o vivace. *p* Solo.

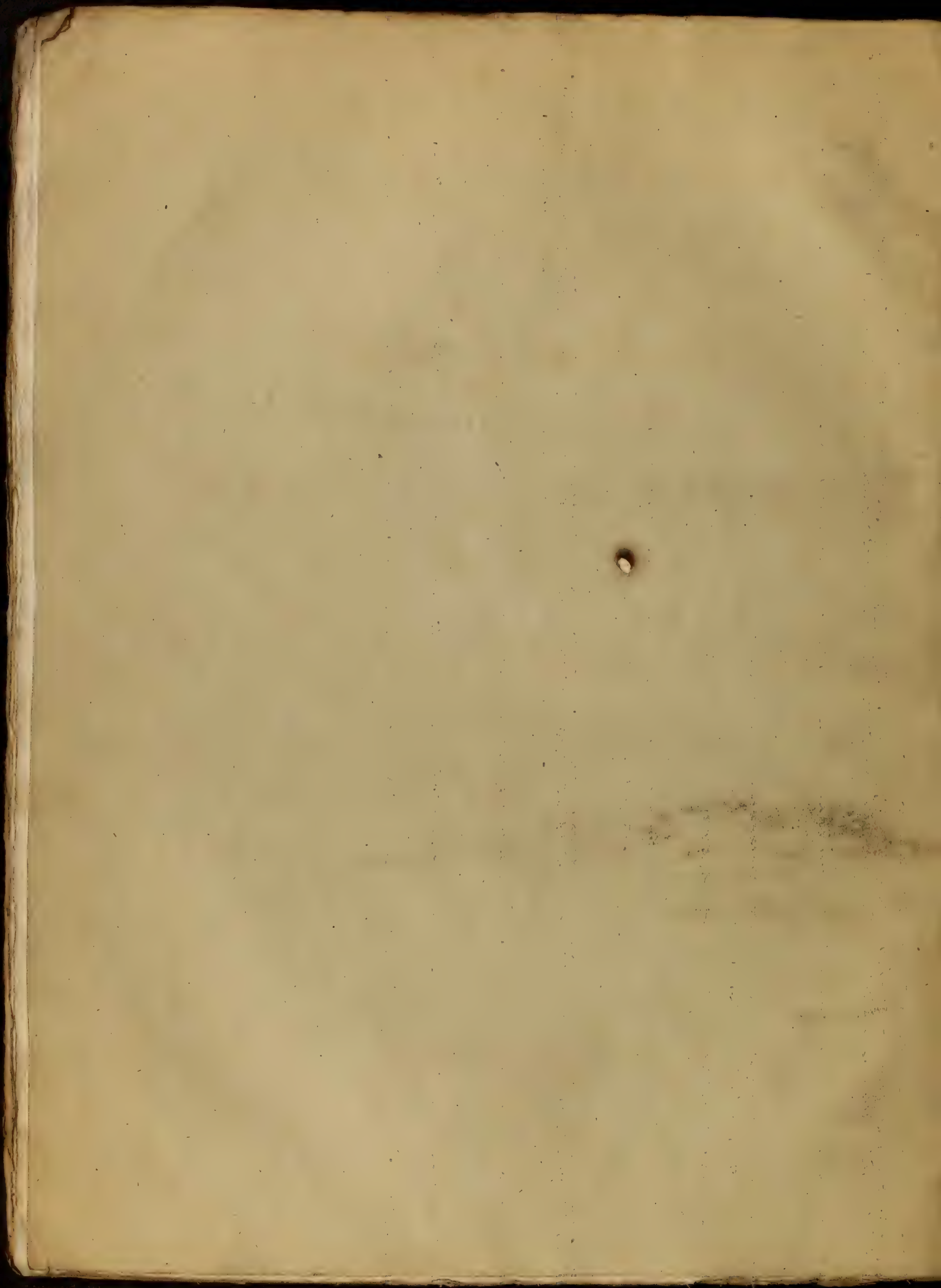
7 Petite flûte.

FLUTES.

This musical score is for two flutes, arranged in pairs. The page contains ten systems of music, each consisting of two staves. The notation is complex, featuring a variety of rhythmic patterns including sixteenth and thirty-second notes, as well as trills and slurs. Dynamics are indicated throughout, with 'ff' (fortissimo) appearing frequently, along with 'p' (piano) and 'cres.' (crescendo). The score concludes with a double bar line and the word 'uniss.' (unison) written above the final notes.







La double Epelle.

Hambourg.

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[Faint, illegible text with a horizontal line below it]

HAUTBOIS.

LA DOUBLE ÉCHELLE.

OUVERTURE.

All^o moderato quasi And^{no}

14

Fag^{ta}

Solo.

fp

20

v^ol^o

Solo.

fp

p

Dim.

8

p

20

8

p

Dim.

Solo.

1

1

1

4

p

pp

Cresc.

f

4

2

Larghetto.

10

Solo.

1^o Tempo Soli.

6

p

Cresc.

f

ff

10

6

f

ff

Cresc.

fff

3

3

Cresc.

fff

3

3

HAUTOIS.

All^o con moto.

20 *tr* *tr* *tr* *tr* 5 Solo. *f*

p Dim. Cresc. *f* *ff* *ff*

32 *von* *fff* *f* 32

16 *tr* *tr* *tr* 5 Solo. *f* *ff* *f* *ff* *f* *ff* *f* *Cresc.*

f *p* Dim. Cresc. *f* *ff* 5

HAUTBOIS.

ff

ff

Dim.

Cresc.

f

f

Cresc.

f

f

HAUTBOIS.

Introduction. All^o moderato. 40

N^o 1. par - tir ah quel dommage Oui

Oboi

pp

pp

p Solo.

Suivez.

Andant^o 7

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

f

f

All^o con moto. 15 Solo. 25

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

Rit^o

f

f

f

f

f

f

All^o vivace. 19 Solo. 24

suis - j'y suis ah quel mé - - tier

f^o

f

f

f

f

f

a - dieu

Pizz.

ff

ff Oboi.

Handwritten signature

HAUTBOIS.

Et la bouche en cœur.

N^o 3. *Allegro vivace.*

ff *f* *ff* *Récit.* *cou - si - ne - ché -*

f *f* *ff*

a Tempo Mod.^{to} *Solo.* *All^o moderato.* *ff* *10*

ri - e - lirez moi *p* *Riten:* *f* *Soli.*

a Tempo. *Mouv^t de Valse.* *Oboi.* *f* *Solo.* *Légèrement.* *10*

tu - jurs sur moi *ah - arrive - ra*

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

v^o pizz. *1^o Tempo.* *8* *Suivez.* *1^o Tempo.* *9* *Mouv^t de Valse.* *Oboi.* *ff* *1*

beau - coup plus doux *ah!* *f*

Solo. *p* *Légèrement.* *f* *p* *f* *ff*

ff *ff*

12.

Musical score for Hautbois, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *f*, *Cresc.*, *ff*, *sp*, and *Allegro*. It also contains performance instructions like *Solo.* and *Animez.*. The lyrics "si - len - ce ah c'est vous faquin" are written under the vocal lines. The score is divided into measures, with some measures numbered (e.g., 11, 12, 10, 12).

Solo.

p

f *ff*

Più moto.

ff *>*

ff *>*

Ça m'est venu tout de suite.

a Tempo.

N^o 5.

ff Silence.

je nai fait d'autre mé-tier ah ah c'est fa-ci-

le ah

faci- le ah mon dieu que c'est jo-

li éventail ah ah Tempo. c'est fa-ci- le

faci- le ah mon dieu que c'est jo- li

ff

f *ff*

Solo. Tempo.

p

f *à 2*

f *à 2*

a Tempo.

25

f *à 2*

Solo. Tempo.

2

Tempo.

6

6

HAUTBOIS.

Ob: *p*

son mari son ma ri mon mari ah! le tour

Mouv^t du Menuet.

f *ff* Dim. *p*

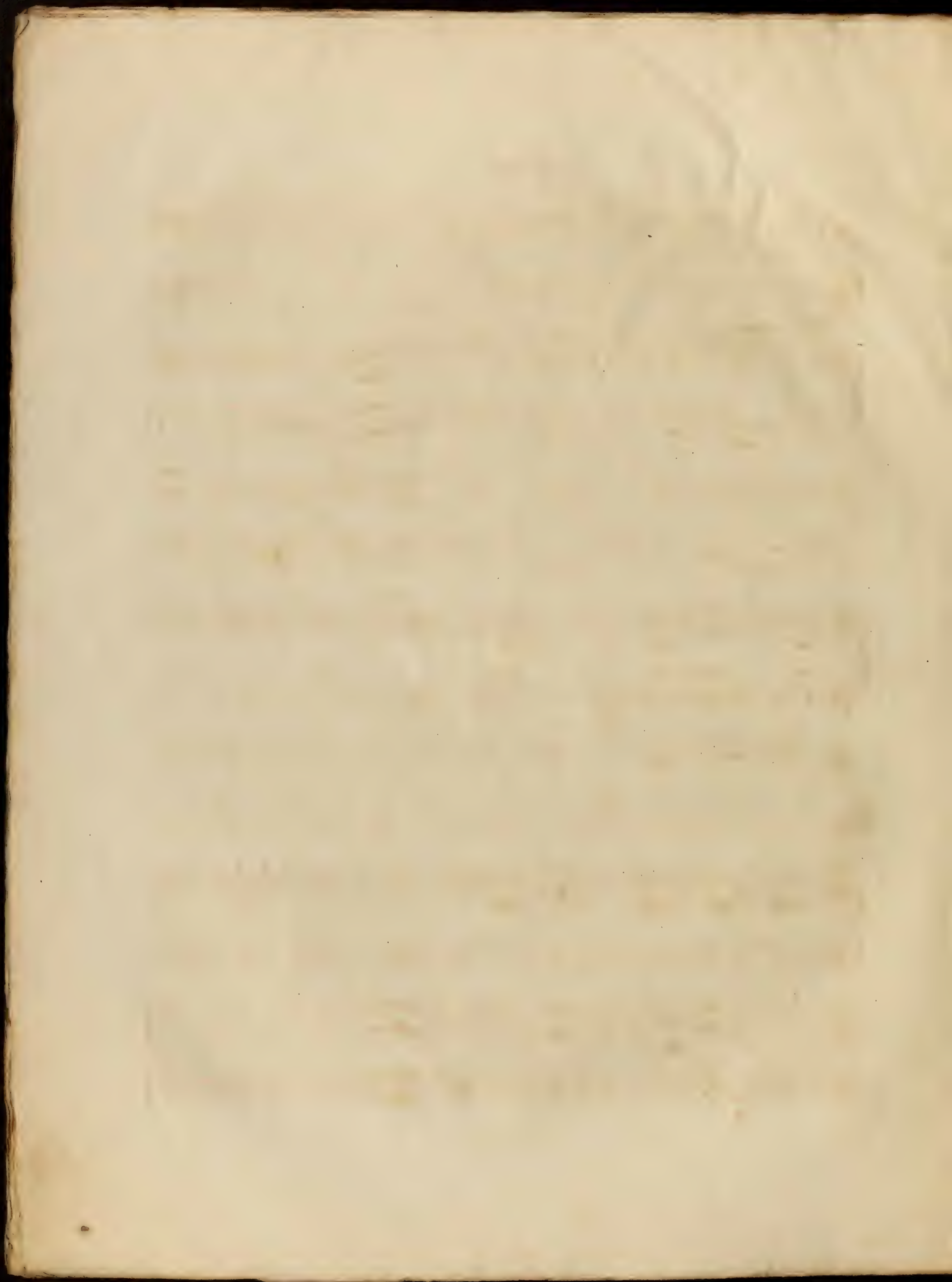
All^o vivace. 17 Fl: *p* *tr*

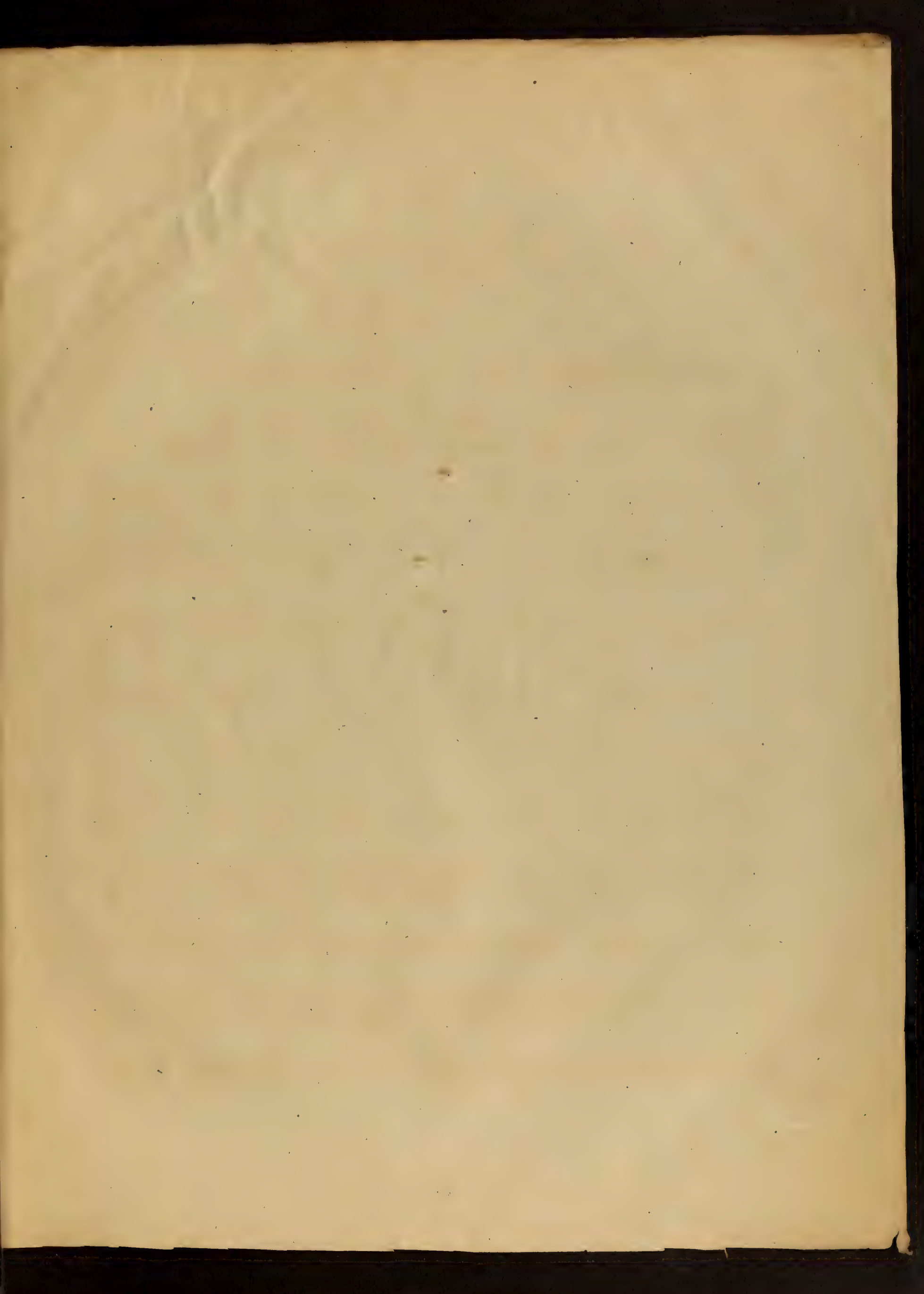
Ritard. *p* *tr*

Ob: *f* *ff* *f* *ff* *f* 5 Solo.

ff Dim. *Cresc.* *f*

ff Unis





La double Ecelle.

Clarinettes.

Le double blanc

Chromettes

*Dr. H. H. H.
2nd Chair St.
1890*

1165

LA DOUBLE ÉCHELLE.

OUVERTURE.

All^o moderato quasi And^{no}

14

Fag.^{ti}

en Si^b

fp *Dim.*

CLARINETTES.

Larghetto.

Cl:1^o Solo.

Let Cl:1^o tor.

CLARINETTES.

Solo.

p *Cresc.* *ff*

Unis // // // //

ff *ff*

fff *p* *fff*

Cl: 1^o Solo.

Cresc.

Cresc. *pp*

f *ff* *f* *p*

f *ff* *f*

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

CLARINETTES.

Musical score for Clarinettes, featuring two staves per system. The score includes various musical notations such as dynamics (p, ff, f), articulation (accents), and performance instructions (Solo, Cresc., Dim., Unis). The music is written in treble clef with a key signature of one sharp (F#).

System 1: Solo. *f* *p* *p* *Cresc.* *Unis* //

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

System 3: *ff*

System 4: *Dim.* *Cresc.* *f* *Cresc.*

System 5: *ff* *ff*

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

Suivez.

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

vous soupirez.

fuir hélas le bonheur

Suivez.

f *f*

CLARINETTES.

las oui des oiseaux

Riten. Ritenu. Allegro con moto.

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

Cl: 1^o Solo.

pp > Dim. je pars je pars ah

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

quel mé - tier.

sf p ff

Votre bonheur.

Allegro moderato.

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

Ritenu. p

CLARINETTES.

Cl: 1^o Solo.

1^o Tempo.

ah

Colla voce. des a-

ff mours

p Dim.

Rall: Dim:

Solo.

Andante.

Solo.

époux chaque soir

p

Cresc.

All^o con moto.

16 Cl: 1^o Solo.

1^o Tempo.

rendez-vous. ff

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. *3* a tempo moderato. *4*

eh bonjour chéri_e livrez-moi *p* cela commence bien.

Ritenu. All^o moderato.

Cl: 1^o Solo. *8* a Tempo. *4*

tou - jours sur moi me

Mouv^t de Valse. *1* a Tempo.

pp *f* *f* ah - arrivera... voi-là *p*

Violon. *9* a Tempo.

ff ff piz. Riten. beaucou

CLARINETTES.

a Tempo. *plus doux* *p* *Cresc.* *> p* *ir.* *ah!* *Mouv! de Valse.* *f* *p*

Allegro moderato. *Oh! la! la!*

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

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

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

CLARINETTES.

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. *f* *p* 3

si len - ce ah c'est vous

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

ff *fp* *f* *f* 8

f
 f
 Cresc.
 ff
 Più moto.
 ff
 ff
 // // //

Cl. 1^o Solo.

Cà m'est venu tout de suite .

N^o 5 . Cl: 1^o Solo.

en SI.
 p
 Ritenu.
 f
 1^o Tempo.
 p
 Ritenu.
 1^o Tempo.
 f
 ff

grand honneur au cheva-
 _lier je n'ai fait d'autre mé- tier
 ah c'est fa- ci - le
 ah mon dieu que c'est joli
 elle n'a pour tout tra - vaill en cu-
 _vrant son e-yeu- tail ah
 ah c'est fa- ci - le
 ah mon dieu que c'est jo - li

Serviteur, Bonne nuit.

N^o 6. *Allegro moderato.* 2 Cl.^{1^o} Solo. *Récit.*

en Si^b *p* et maintenant la nuit en-tière en berger tendre et langou- *Andantino.*

Cors. V^o 1^o reux si je le peux *p*

Cantabile. 12 *pp* *f* je chante-rai-s. ah

And.^{mo} con moto. 8 *p* *Canto.* rendez-vous.

Piu riten: *p* au rendez-vous. *pp*

Cantabile. 2 *Dim.* *p* *f*

Dim. *And.^{mo} con moto.* 8 *p* *Canto.* je chanterais ah! rendez

Andante. 9 *Parlé* vous viens ma bel - vous a reussi peut-être je tente l'aventure.

25 *p* *pp* *pp* *pp* eh la voi ci le zèle *Smorz.*

Allegro moderato. 2 *p* *pp*

CLARINETTES.

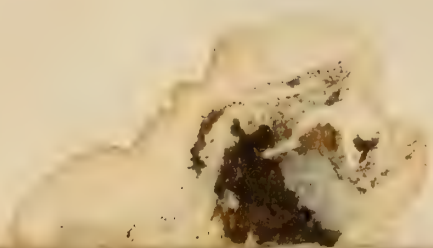
Mouv! du menuet.

The first section, 'Mouv! du menuet', consists of two systems of staves. The first system has two staves with a treble clef and a 3/4 time signature. The first staff begins with a red 'B' marking and a dynamic of *f*. The second staff has a dynamic of *p*. The second system also has two staves, with dynamics of *f* and *ff*. The section concludes with a *Riten.* marking and a change to a 2/4 time signature, ending with a *tr* (trill) and a *p* dynamic.

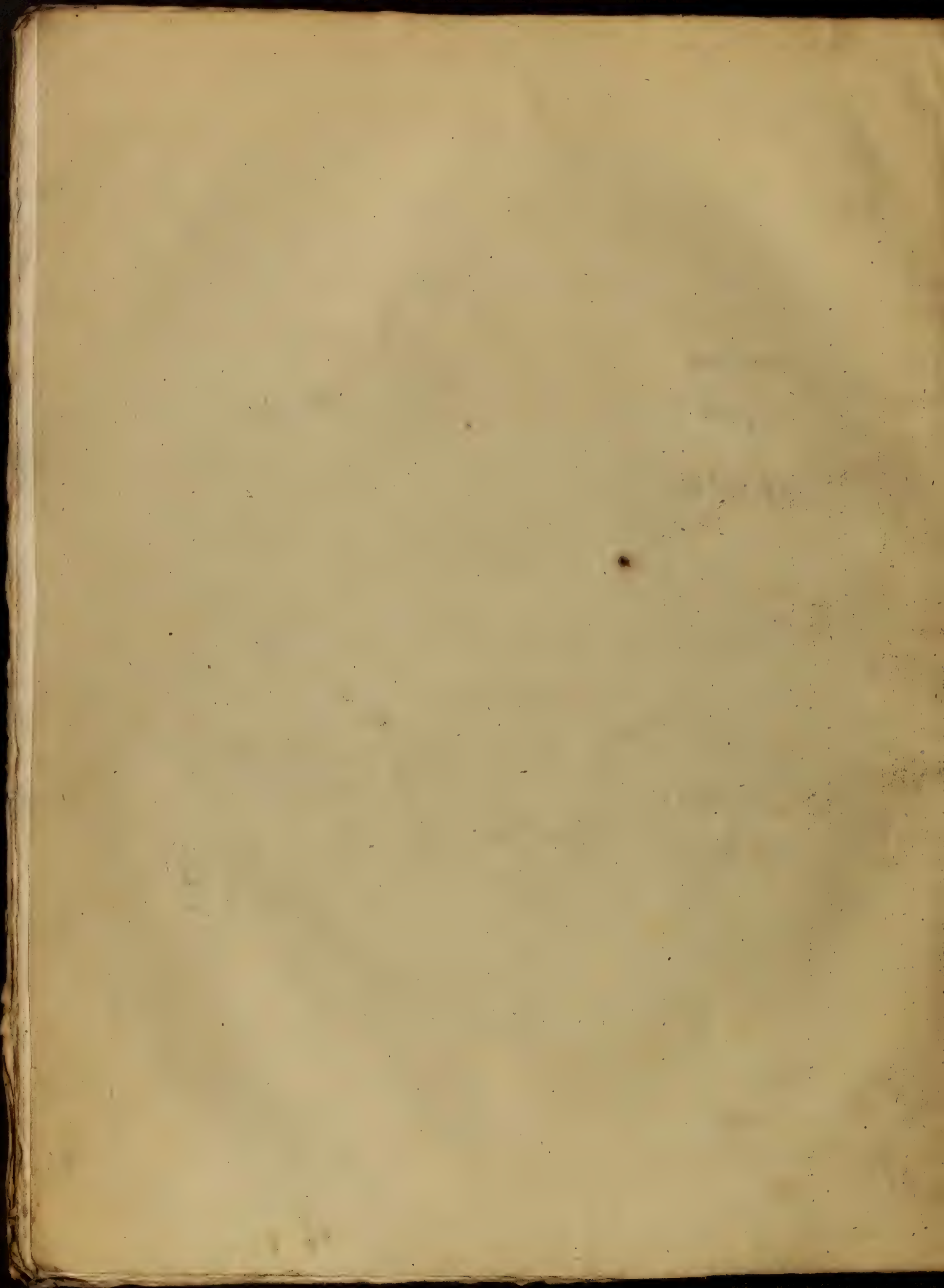
The second section, 'Allegro vivace. Solo.', begins with a red 'B' marking and a 2/4 time signature. The first system has two staves with dynamics of *f* and *ff*. The second system has two staves with dynamics of *ff* and *f*. The section concludes with a *Cresc.* marking and a *ff* dynamic, ending with a *Unis* marking and a double bar line.

D. Salinas 1860

Walburn
Q







La double Ecelle.

Bassons.



LA DOUBLE ECHELLE.

1^{er} et 2^d BASSONS.

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

OUVERTURE

The musical score is written for two bassoons in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'All^o mod^{to} quasi and^{no}'. The score is divided into several systems, each with two staves. The first system is labeled 'OUVERTURE' and begins with a dynamic marking of *pp* and a first ending bracket. The second system ends with a *dim.* marking. The third system begins with a *f* dynamic. The fourth system continues with various dynamics. The fifth system includes a *cres.* marking, a *f* dynamic, and a *dim.* marking, with a first ending bracket and a measure number '8' at the end. The sixth system begins with a *p* dynamic and includes a *dim.* marking and a first ending bracket with a measure number '1' at the end.

1^{er} et 2^d BASSONS.

The musical score is written for two bassoons and consists of seven systems of two staves each. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system features a melodic line with slurs and accents, with fingerings '1' indicated. The second system includes dynamics *pp*, *cres.*, *f*, *pp*, and *dim.*, along with a *Larghetto.* tempo marking and a 6/8 time signature change. The third system is marked *1^o Tempo.* and *rall.*, with a 5/4 time signature change and dynamics *p* and *f*. The fourth system features dynamics *ff*, *cres.*, and *fff*. The fifth system is marked *All.^o con moto.* and features a 2/4 time signature change and a triplet of eighth notes. The sixth system continues the rhythmic pattern. The seventh system concludes with dynamics *ff*, *p*, *f*, and *ff*.

1^{er} et 2^d BASSONS.

The musical score is written for two bassoons. It consists of ten systems of two staves each. The first system includes dynamic markings *p*, *f*, and *cres.*. The second system includes *cres.*, *f*, and *ff*. The third system includes *f* and *ff*. The fourth system includes *ff*. The fifth system includes *ff* and *pp*. The sixth system includes *pp*. The seventh system includes *dimin.*, *pp*, and *pp*. The eighth system includes *f*, *ff*, and *p*. The ninth system includes *f*, *ff*, and *p*. The tenth system includes *f*, *ff*, and *p*. The score features various articulations, including slurs, accents, and fingerings (e.g., 1, 7, 3, 5, 7, 3, 5). There are also some specific notes marked with *b* (flat) and *q* (quaver).

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

The musical score is written for two bassoons. It consists of ten systems of staves. The first system has two staves with dynamics *f*, *ff*, *p*, *f*, *p*, and *f*. The second system has two staves with dynamics *f*, *ff*, *f*, and *f*. The third system has two staves with dynamics *p*, *f*, and *f*, and includes the marking *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*, *f*, and *f*, and includes the marking *cres.*. The seventh system has two staves with dynamics *p*, *f*, and *f*, and includes the marking *cres.*. The eighth system has two staves with dynamics *ff* and *ff*. The ninth system has two staves with dynamics *ff* and *ff*. The tenth system has two staves with dynamics *ff* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

1^{er} et 2^d BASSONS.

Introduction.

Allegro moderato.

N^o 1.

3 *p* *cres.*

3 *p*

f *pp* *p*

f *pp*

2 *p* *cres.*

2 *p*

1 *p*

1 *p*

suivez.

5 *pp* *dim.*
vous soupirez le bon-heur

5 *pp*

4 *p* *colcanto.* *a Tempo*
fuir helas le bon-heur *pp* *f* *he*

4 *p* *1*

1^{er} et 2^d BASSONS.

las oui des oi-seaux

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

riten. *Allegro con moto.* 16

8 *dimin.*

7 5 *All. vivace.* je pars. 19

28 *dim.* *ff*

All. mod.^{to} *ff* *pp* *ff* *pp*

N^o2. *ff* *pp* *ff* *pp*

Votre bonheur.

1^{er} et 2^d BASSONS.

1^o Tempo.

14 15 5 1
riten. *pp* *pp*
14 15 5 1

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

1^{er} Basson. *Andante.* 1^o Solo.
2 5 4
p *p* *cres.*

5 12
All. con moto
rendez-vous *p* *sp* *ff* *ah*
5 12 *p* *sp* *ff*

1^o Tempo.
5 1 4
pp *p* *col canto. des amours.* *p*
5 1 4
pp *col canto.*

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

ff *sp* *sp* *f* *ff*
f *ff*

In ga

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

Allegro vivace

N^o 3.

First system of musical notation for two bass staves. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The first staff has a dynamic marking of *p*, followed by *cres.* and *f*. The second staff also has a dynamic marking of *p*, followed by *cres.* and *f*. There are first endings marked with a '1' and a fermata.

Second system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on two bass staves. The tempo is marked *a Tempo mod^{to}*. The lyrics are "eh bon-jour cheva-lier ah cousine che-ri-e". There are dynamic markings of *f* and *ff*. The system ends with a first ending marked with a '1' and a fermata.

Third system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on two bass staves. The tempo is marked *Tempo.*. The lyrics are "toi-jours sur moi" and "col canto.". There are dynamic markings of *pp* and *f*. The system ends with a first ending marked with a '1' and a fermata.

Fourth system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on two bass staves. The tempo is marked *a Tempo.*. The lyrics are "arrive-ra" and "voi-la". There are dynamic markings of *ff* and *pp*. The system ends with a first ending marked with a '1' and a fermata.

Fifth system of musical notation, showing the piano accompaniment for the fifth system. It consists of two bass staves with a dense texture of notes, primarily eighth and sixteenth notes.

Sixth system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on two bass staves. The tempo is marked *a Tempo.*. The lyrics are "beaucoup plus doux" and "col canto.". There are dynamic markings of *ff* and *pp*. The system ends with a first ending marked with a '1' and a fermata.

Seventh system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on two bass staves. The tempo is marked *a Tempo.*. The lyrics are "ah". There are dynamic markings of *f* and *pp*. The system ends with a first ending marked with a '1' and a fermata.

Allegro moderato.

Oh! la! la!

N^o. 4.

1^{er} et 2^d BASSONS.

The musical score is written for two bassoons. It consists of ten systems of two staves each. The notation includes various note values, rests, and dynamic markings such as *ff*, *f*, *sfz*, *p*, and *cres.*. There are also performance instructions like *Più moto.* and *ff*. The score is arranged in a standard two-staff format for each instrument.

1^{er} et 2^d BASSONS.
Ca m'est venu tout de suite.

N^o 5.

21 *ritenuto.* *1^o Tempo.* 6 4

silence je n'ai fait d'autre mé - tier ah ah

21 *p* *f*

ah mon dieu que c'est fa - ci - - - le ah mon dieu que c'est joli

1 *a Tempo.*

21 *Riten.* *suivez.*

en ou - vant son é ven - tail

21 *p* *ff* *p*

1^o Tempo 6 4 1

ah ah ah mon dieu que c'est fa - ci - - - le ah mon dieu que c'est jo

6 4 1

1^o Tempo. *p* *ff*

Serviteur bonne nuit.

All^o moderato.

Andantino.

Cantabile.

N^o 6.

si je le peux

dim. ah

suivez. au rendez vous viens ma viens ma bel - - -
suivez. 1

Più ritenuto. Cantabile. Cantabile. P dim. P

- le au rendez-vous

And^{no} con moto. dim. ah PP

suivez. au rendez
suivez.

Andante. 11

- vous viens ma

suivez. 11

mais si sa chambre est pres de la
ouj c'est un coup du sort
je tente l'aventure

1^{er} et 2^d BASSONS.

Alto. Bassons. Solo.

1^{er} Basson.

pp *pp* *pp*

cres. *dim smorz. rit.*

All^o moderato.

pp *pp* *f* *f*

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

suivez.

Récit. Tempo. di minuetto.

10 16

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

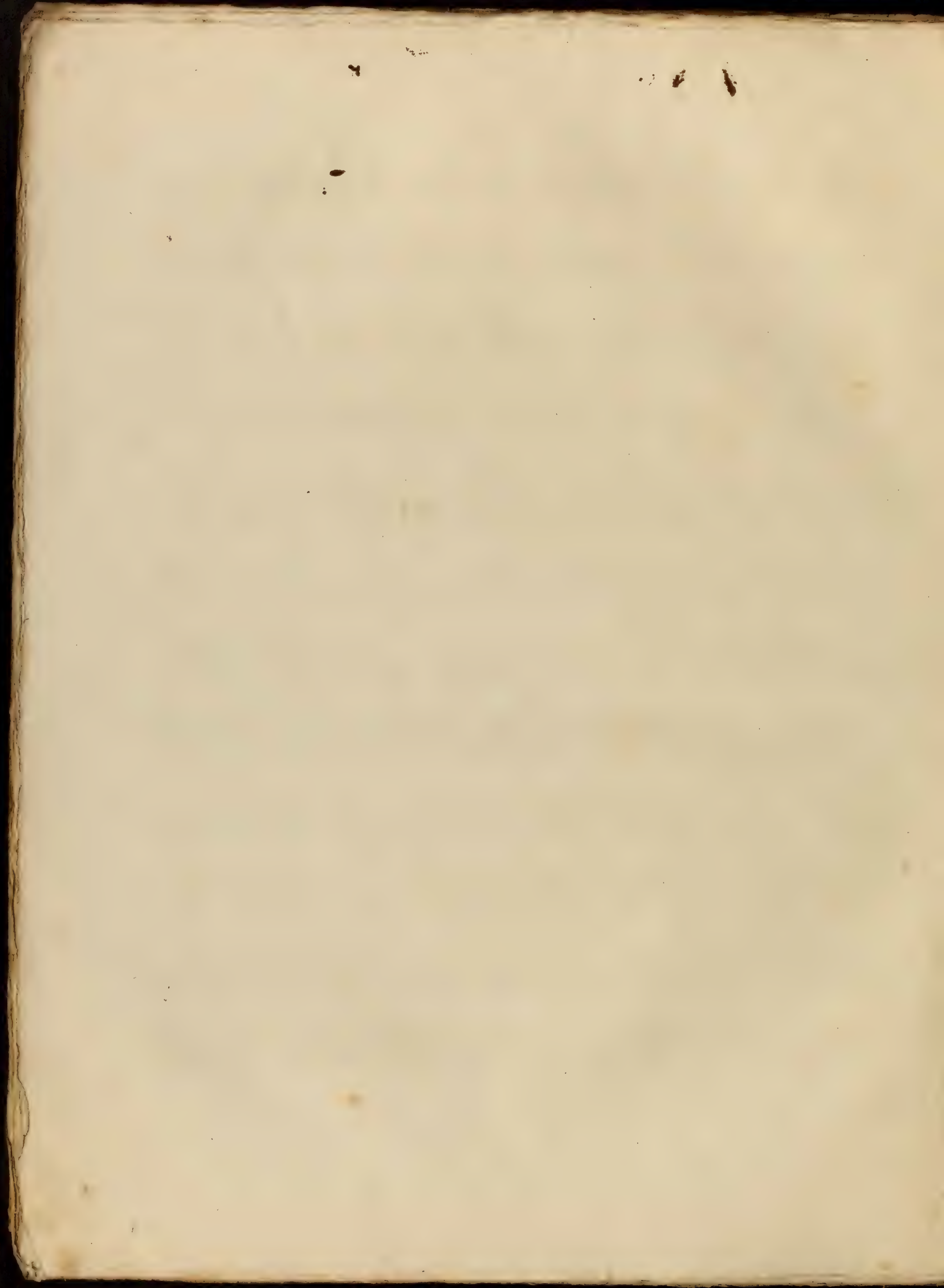
10 16

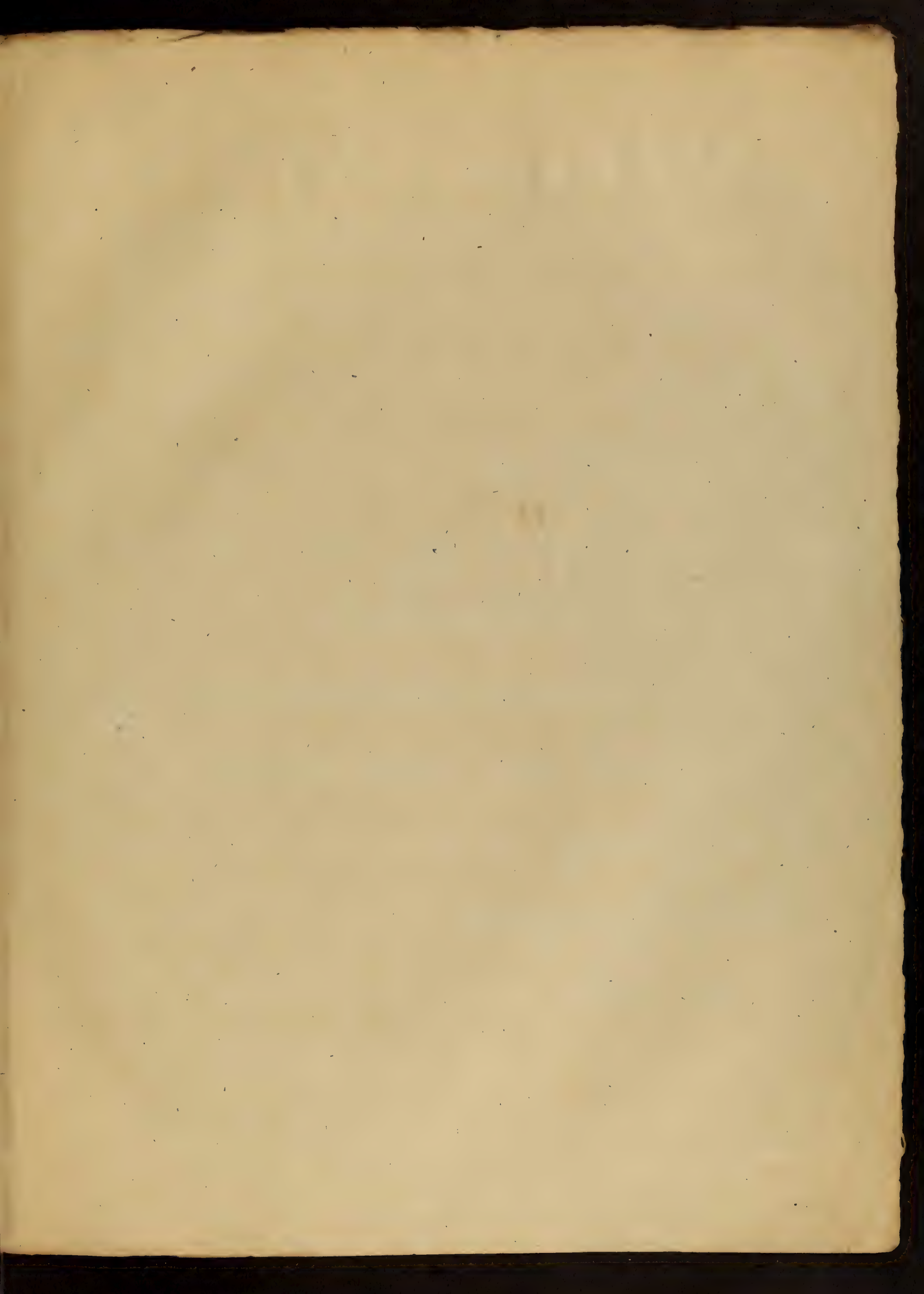
1^{er} et 2^d BASSONS.

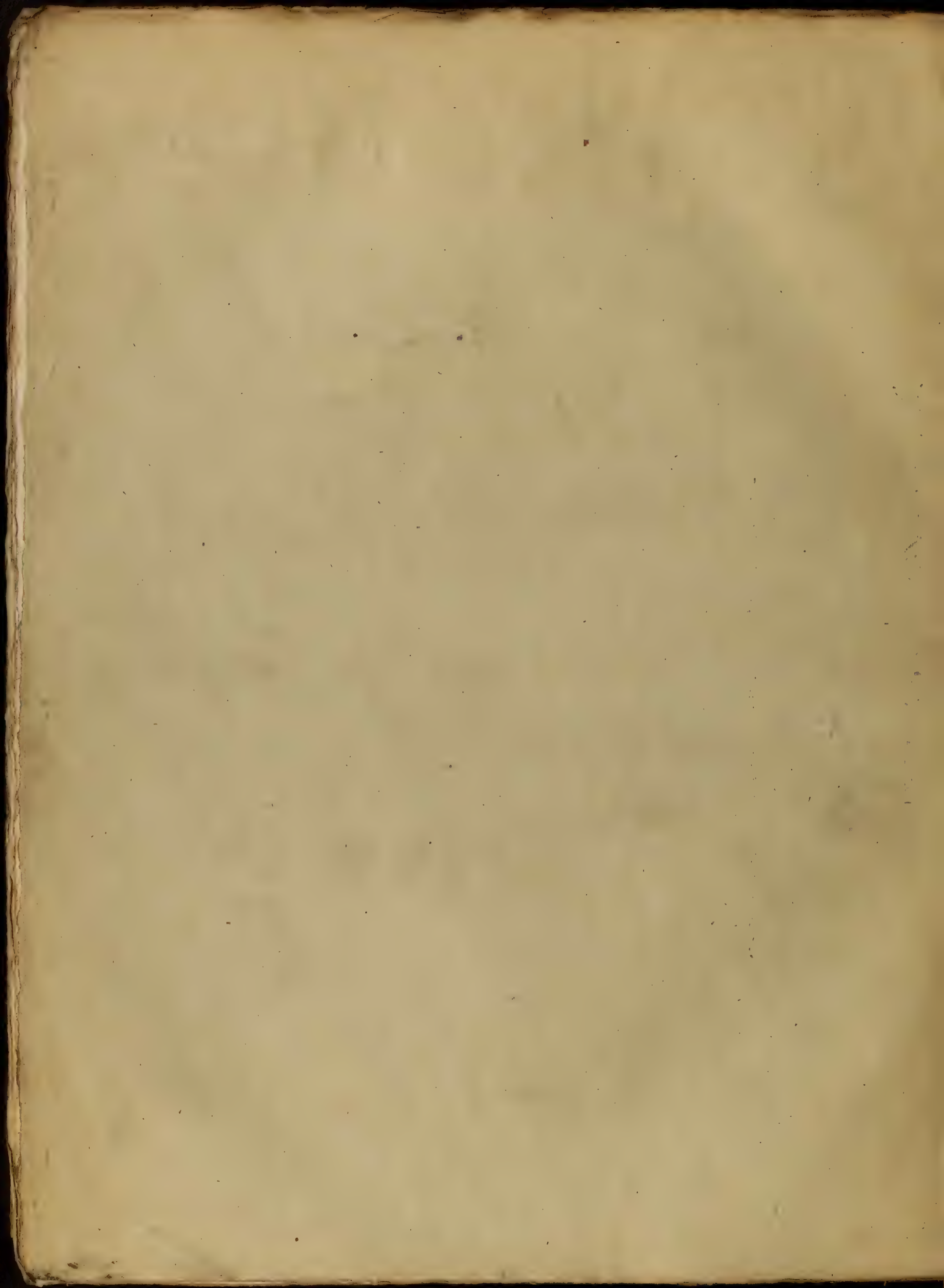
The musical score is written for two bassoons. It consists of eight systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *p* (piano), *ff* (fortissimo), and *cres.* (crescendo). There are also accents and first fingerings (1) indicated throughout the piece. The score concludes with a double bar line.

(G. Nelson & Co. Paris 1860)









La double Rebelle.

Corne 1^o et 2^o

LA DOUBLE ECHELLE.

1^{er} et 2^d CORS.

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

OUVERTURE.

En Si bas. *pp*
Soli.

The musical score consists of eight systems of staves, each system containing two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1, 3, 5, and 16. Dynamics include *f*, *ff*, *p*, *pp*, and *dimin.*. Crescendos are marked with *cres.*. The score is written in a historical style with clear handwriting and some ink bleed-through from the reverse side of the page.

Introduction.

N^o 1.
En Fa.

Solo.

And.^{no} pp

vous soupi - rez vous chan - tez le bon - heur

sentimental

qu'il faut

beau tourtereau fuir le bonheur

Solo.

he - 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

heur

1^{er} et 2^d CORS.

All^o vivace.

Solo.

1 2 18 2

j'y suis j'y suis ah quel mé - tier

5 5

ritard.

Smorz.

7 7

All^o moderato.

Votre bonheur.

N^o 2.
En Mi ♯.

ff ff

14 7

pp riten. pp

14 7

1^o Tempo.

1 1

ah! pp p

Suivez. des amours ff

Suivez. ff

2 2

ff dim.

All^o con moto.

Andante. rendez vous

First system of musical notation for the first and second horns. It consists of two staves. The music begins with a piano (*p*) dynamic, followed by a crescendo (*cres.*) leading to fortissimo (*ff*). A fermata is placed over the final measure, which is marked with a *pp* dynamic. The number '5' is written above the final measure on both staves.

Second system of musical notation. The first staff contains the lyrics "Suivez. des a-mours." and is marked with a piano (*p*) dynamic. The second staff is marked with *pp*. The number '1' is written above the first measure of both staves.

Third system of musical notation. The first staff is marked with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and fortissimo (*f*). The second staff is marked with *p* and *f*. The number '2' is written above the first measure of both staves.

Fourth system of musical notation, consisting of two staves. The first staff is marked with fortissimo (*ff*) and piano (*p*). The second staff is marked with *ff* and piano (*p*). The music features a series of dynamic changes and a crescendo.

All^o vivace. Et la bouche en cœur.

N^o 3.
En Sol.

Fifth system of musical notation. It consists of two staves in 3/4 time. The first staff is marked with piano (*p*) and fortissimo (*ff*). The second staff is marked with *p* and *ff*. A crescendo (*cres.*) is indicated. The number '1' is written above the first measure of both staves.

Sixth system of musical notation. The first staff contains the lyrics "eh bon jour che va tier ah cousine che ri e livrez moi" and is marked with fortissimo (*ff*). The second staff is marked with *ff*. The tempo is marked "a Tempo. Mod^{to}". The number '2' is written above the first measure of both staves.

Seventh system of musical notation. The first staff contains the lyrics "tou jours sur moi" and is marked with fortissimo (*f*) and fortissimo (*ff*). The second staff is marked with *f* and *ff*. The tempo is marked "All^o mod^{to}". The numbers '6', '4', and '10' are written above the first, second, and third measures of both staves, respectively. The word "Suivez." is written below the second staff.

1^{er} et 2^d CORS.

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

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

Mouv! de valse. 5 *f* *ah* 5 *f* 1 *pp*

All^o mod^{to}

Toute la normandie oh! la! la!

N^o 4.

En Ré.

The musical score is written for two horns (1^{er} and 2^d CORS) and includes vocal lines with piano accompaniment. The piece is in 2/4 time, key of D major (En Ré), and marked 'All^o mod^{to}'. The lyrics are in French and describe the Normandy region.

Lyrics:
 Toute la normandie oh! la! la!
 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
 Animez.

Performance markings: *ff*, *p*, *dim.*, *inter-dit*, *5*, *6*, *56*, *3*, *7*, *1*, *8*, *pp*, *f*.

Instrumentation: The score includes parts for two horns, two vocal lines, and piano accompaniment. The piano part features a prominent bass line with octaves and chords.

Other markings: *L. et C. 1012.* and *pp* are visible at the bottom of the page.

1^{er} et 2^d CORNS.

The musical score is arranged in systems of two staves each. The notation includes various rhythmic values, slurs, and dynamic markings such as *ff*, *p*, and *sfz*. There are also numerical markings like '1', '9', and '3' above notes, and a '3' below a staff. The score concludes with a double bar line.

Più moto.

no re

1^{er} et 2^d CORRS.

Ça m'est venu tout de suite.

N^o 5.

En *b*.

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. Both are in 2/4 time. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamic markings include *f*, *p*, and *ff*.

Vocal line and piano accompaniment. The vocal line has lyrics: "je n'ai fait d'au-tre mé - tier ah ah ah mon dieu que". Above the vocal line, there are markings: "Cor. riten." and "Tempo 1°". Dynamic markings include *f* and *p*.

Vocal line and piano accompaniment. The vocal line has lyrics: "c'est fa-ci - - le ah mon dieu que c'est faci - - le ah mon dieu que c'est jo". Above the vocal line, there is a marking: "Tempo.". Dynamic markings include *p* and *f*.

Two staves of piano accompaniment. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamic markings include *f* and *ff*. The number 21 is written at the end of the system.

Vocal line and piano accompaniment. The vocal line has lyrics: "en ou-vrant son é-van - tail ah ah ah mon dieu que c'est faci -". Above the vocal line, there is a marking: "1° Tempo.". Dynamic markings include *f* and *p*.

Vocal line and piano accompaniment. The vocal line has lyrics: "- le ah mon dieu que c'est faci - - le ah mon dieu que c'est jo-". Above the vocal line, there is a marking: "Tempo.". Dynamic markings include *p* and *f*.

Two staves of piano accompaniment. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamic markings include *f* and *ff*. The number 21 is written at the end of the system.

1^{er} et 2^d CORNS.

Serviteur bonne nuit.

N^o 6. En Sib^bas.

All^o moderato.

Solo.

tendre et langoureux

Andantino.

Cantabile.

14 Solo.

dim.

ah

And^{no} con moto.

8

pp

Suivez.

belle au rendez

Più ritemto.

Cantabile. Solo.

13

P dim.

vous viens ma

viens ma bel - le au rendez vous

And^{no} con moto.

8

ah

pp

Suivez.

belle au rendez vous viens ma

viens ma

Andante.

1

9

33

Solo.

bel - le au rendez vous

ce n'est rien ce n'est rien dieu mer - ci P

Solo.

All^o mod^{to}

2

1

p

5

p

pp

5

2

pp

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

Tempo di minueto.

2 Suivez. 16 30

cres. 2 Suivez. 16 30

espe_ran - ce douce_ment doucement vient l'agiter

All^o moto. 19 4

19 4

je vous tiendrai l'E_chelle grand mer_cie ores. f une clef!..que veut dire ce

mouv^t de la romance.

All^o con moto. Mouvt de Menuet. All^o vivace. 43 30 16

43 30 16

- ci v^o 1^o

1 1 1

ff ff ff

ff ff

p

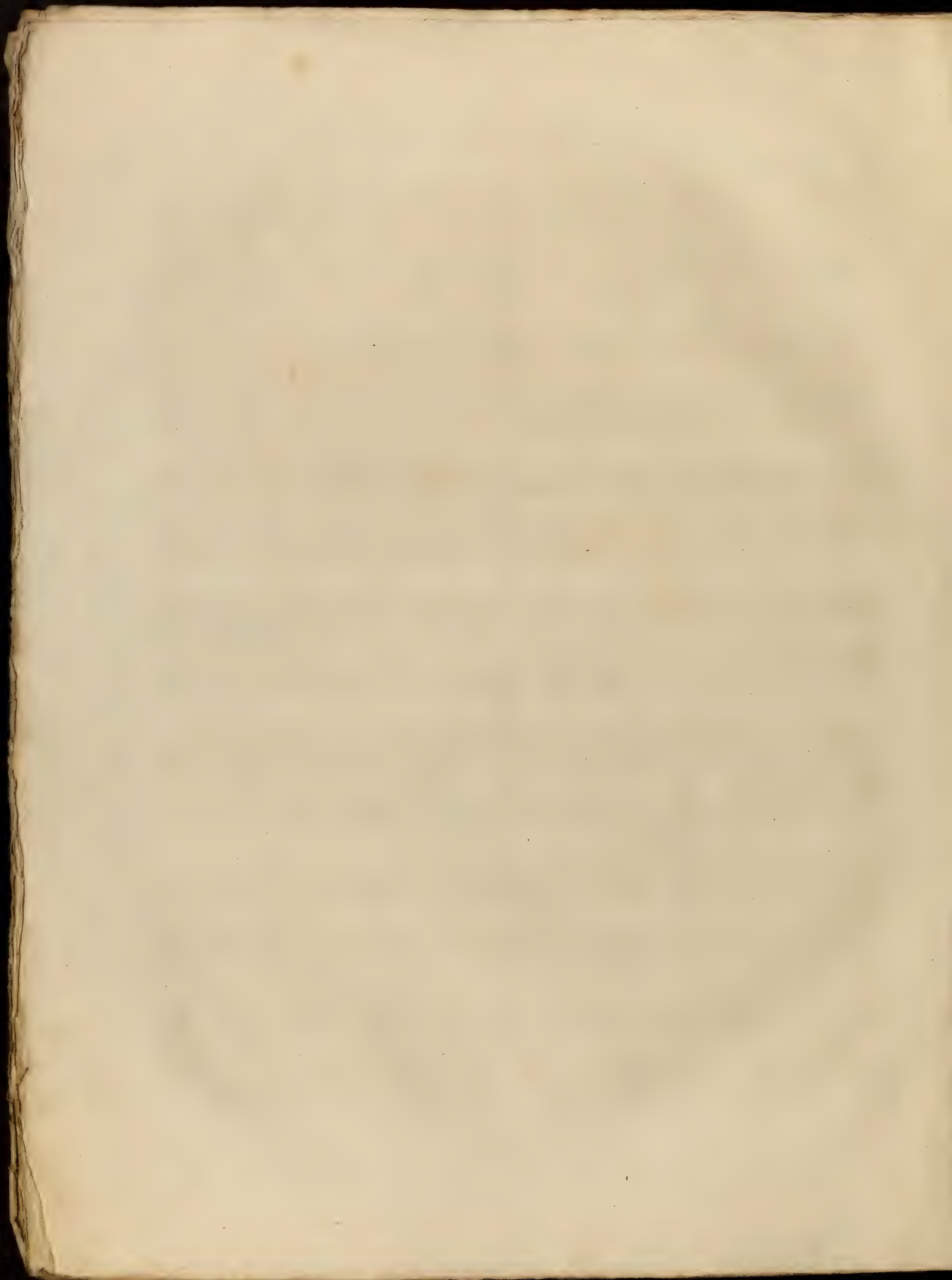
1 1

p cres. p cres.

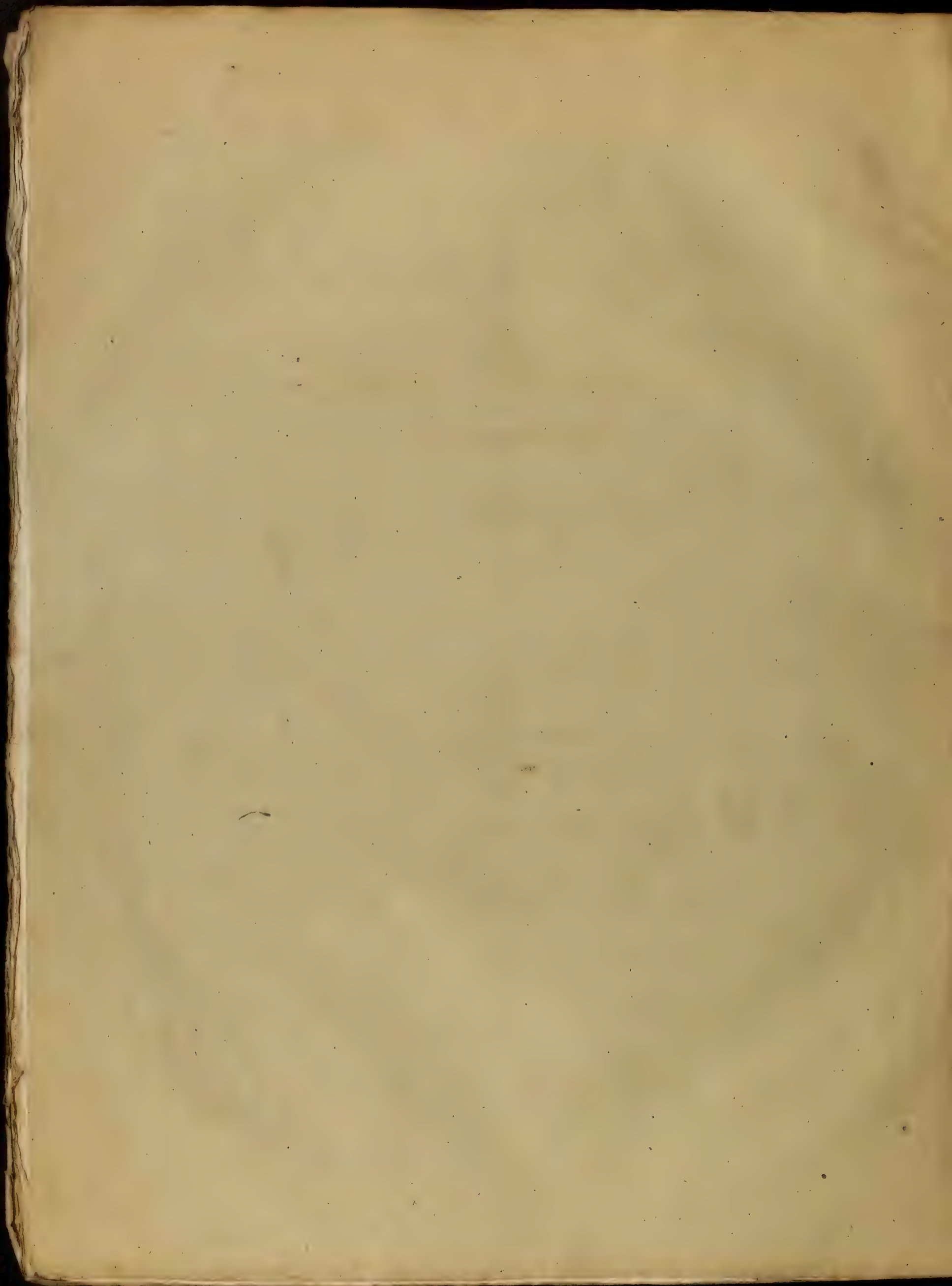
p

f ff ff

ff ff







La double Ecelle.

Corno 3^o et 4^o



LA DOUBLE ÉCHELLE.

en Fa.

OUVERTURE.

All^o moderato quasi and^o

16 pp 5 pp

1 1 7 p 2 p

8 p dim: 6 1

Larghetto. p pp pp 5 6

1^o tempo. dim: p ff f ff

cres f ff

cres f ff

fff

All^o. con moto.

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

The first system consists of two staves. The upper staff contains a series of eighth notes with stems pointing up, and the lower staff contains a series of eighth notes with stems pointing down. The notes are arranged in a rhythmic pattern across eight measures.

The second system consists of two staves. The upper staff has a first ending bracket over the last three measures. Dynamic markings include *ff* (fortissimo) and *p* (piano). The lower staff continues the rhythmic pattern.

The third system consists of two staves. The upper staff has a first ending bracket over the last three measures. Dynamic markings include *f* (forte), *p* (piano), and *cres* (crescendo). The lower staff continues the rhythmic pattern.

The fourth system consists of two staves. The upper staff has a first ending bracket over the last three measures. Dynamic markings include *f* (forte) and *ff* (fortissimo). The lower staff continues the rhythmic pattern.

The fifth system consists of two staves. The upper staff has a first ending bracket over the last three measures. Dynamic markings include *dim:* (diminuendo) and *ff* (fortissimo). The lower staff continues the rhythmic pattern.

The sixth system consists of two staves. The upper staff contains a series of eighth notes with stems pointing up, and the lower staff contains a series of eighth notes with stems pointing down. The notes are arranged in a rhythmic pattern across eight measures.

The seventh system consists of two staves. The upper staff contains a series of eighth notes with stems pointing up, and the lower staff contains a series of eighth notes with stems pointing down. The notes are arranged in a rhythmic pattern across eight measures.

3^e et 4^e CORN.

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

1^o tempo.

12 5 8

And^{te}

ah

ff

p

p

2

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

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*

All^o con moto.

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

20 24 1

vous

ah

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

fp *fp* *f* *ff*

N^o 3. TACET.

L. et C^o 1012.

Oh! la! la!

All^o. moderato.

en Fa.

N^o 4.

38

ne craignez pas ff

mais en ef-
suivez.

ff

fet cet te fi gu re cet air sour nois cet te tour nu re ah ff ah ah est

ff

vous p p cres faire pen dre tai sez vous

p

2 24

fp f

24 p

f f p

f f p

f f p

7 7 p

p

si f len ce ah c'est vous p p cres

f p

2 19

ff p fp f

2 19

ff f f f

First system of musical notation, consisting of two staves. The upper staff begins with a forte (*f*) dynamic marking, and the lower staff begins with a fortissimo (*ff*) dynamic marking. Both staves contain rhythmic patterns with accents.

Second system of musical notation, consisting of two staves. It includes a '2' fingering above the first measure. A tempo change is indicated by 'All^o 19'. Dynamic markings include piano (*p*) and forte (*f*).

Third system of musical notation, consisting of two staves. It features a '1' fingering above the first measure and a fortissimo (*ff*) dynamic marking.

Fourth system of musical notation, consisting of two staves. It features a fortissimo (*ff*) dynamic marking.

Fifth system of musical notation, consisting of two staves. It includes a measure number '37' above the first measure, a diminuendo (*dim*) dynamic marking, and a fortissimo (*ff*) dynamic marking.

Sixth system of musical notation, consisting of two staves. It includes a 'Piu moto.' tempo marking and a '2' fingering above the first measure.

Seventh system of musical notation, consisting of two staves. It features a fortissimo (*ff*) dynamic marking.

3^e et 4^e CORNS.

Serviteur bonne nuit .

mon petit chéri

en Fa .
N^o 6 .

All^o mod^o And^{no} Cantabile .

17 17 17

pour

at - ten - drir solo. dim. ah pp

And^{no} con moto .

suivez .

pp

au rendez-vous viens ma

suivez . 1 piu ritenuto Cantabile

viens ma bel - le au rendez-vous p pp 12 comme un pré -

sent comme un pré - sent de ton a - mour comme un pré - sent solo.

And^{no} con moto .

pp solo. pp

suivez . 1 And^{te}

au rendez-vous viens ma viens ma bel - le au rendez-vous

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 -

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 minuetto.
 na. de P soli. 10 f

soli. All^o. con moto.

6 1 15

f *pp*

vous vous êtes plus in-

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

4 3

f *p*

je vous tiendrai l'échelle grand merci une clef? que vent di-re ce-ci

Récit

8 3

ff *p*

ah quel coup d'œil que celui-

Piu mod^o Mouv^t de menuet.

22 22

ci B'

Tournez Soli

1 4

f *ff*

riten.

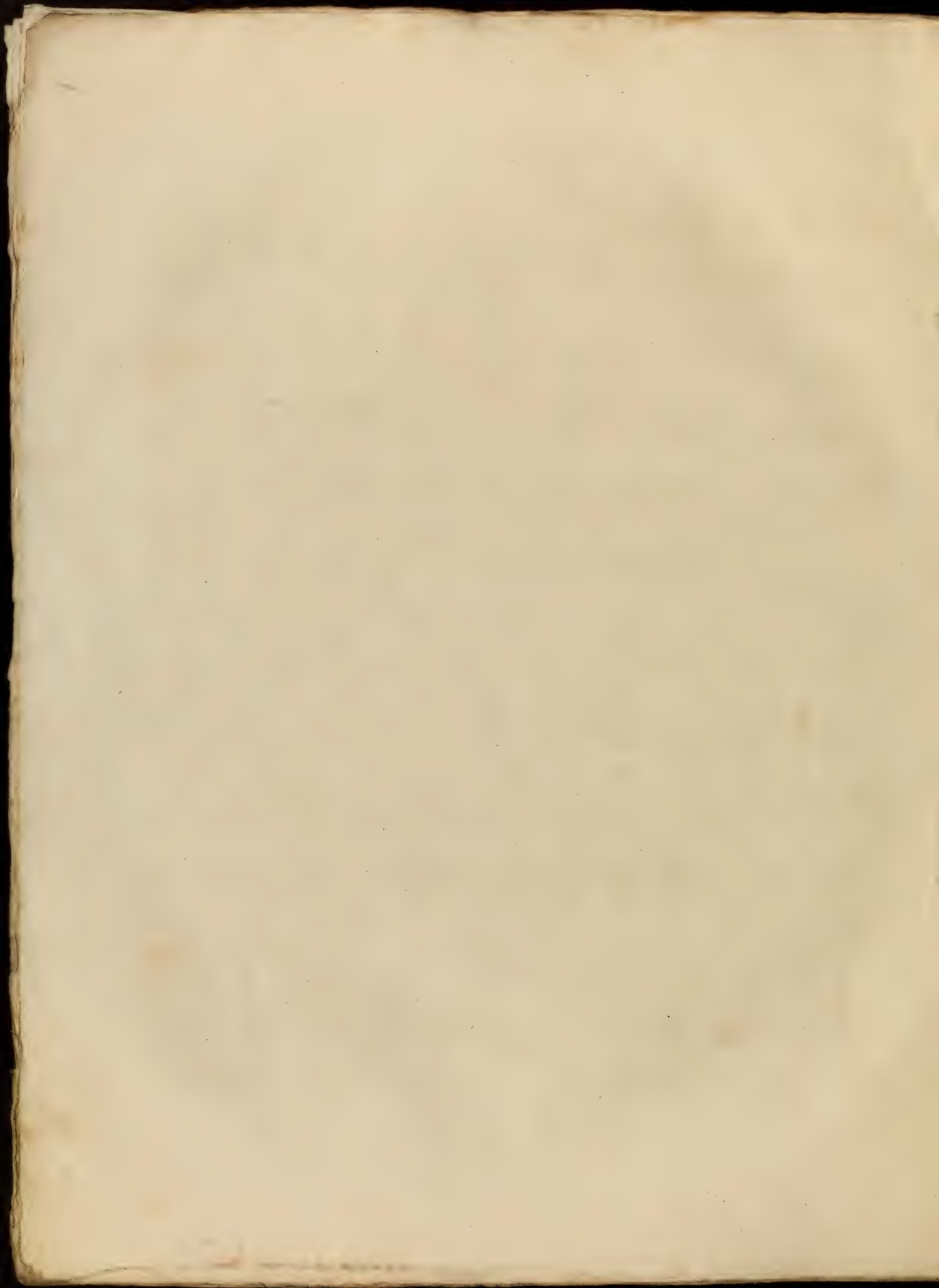
1 1 1 2

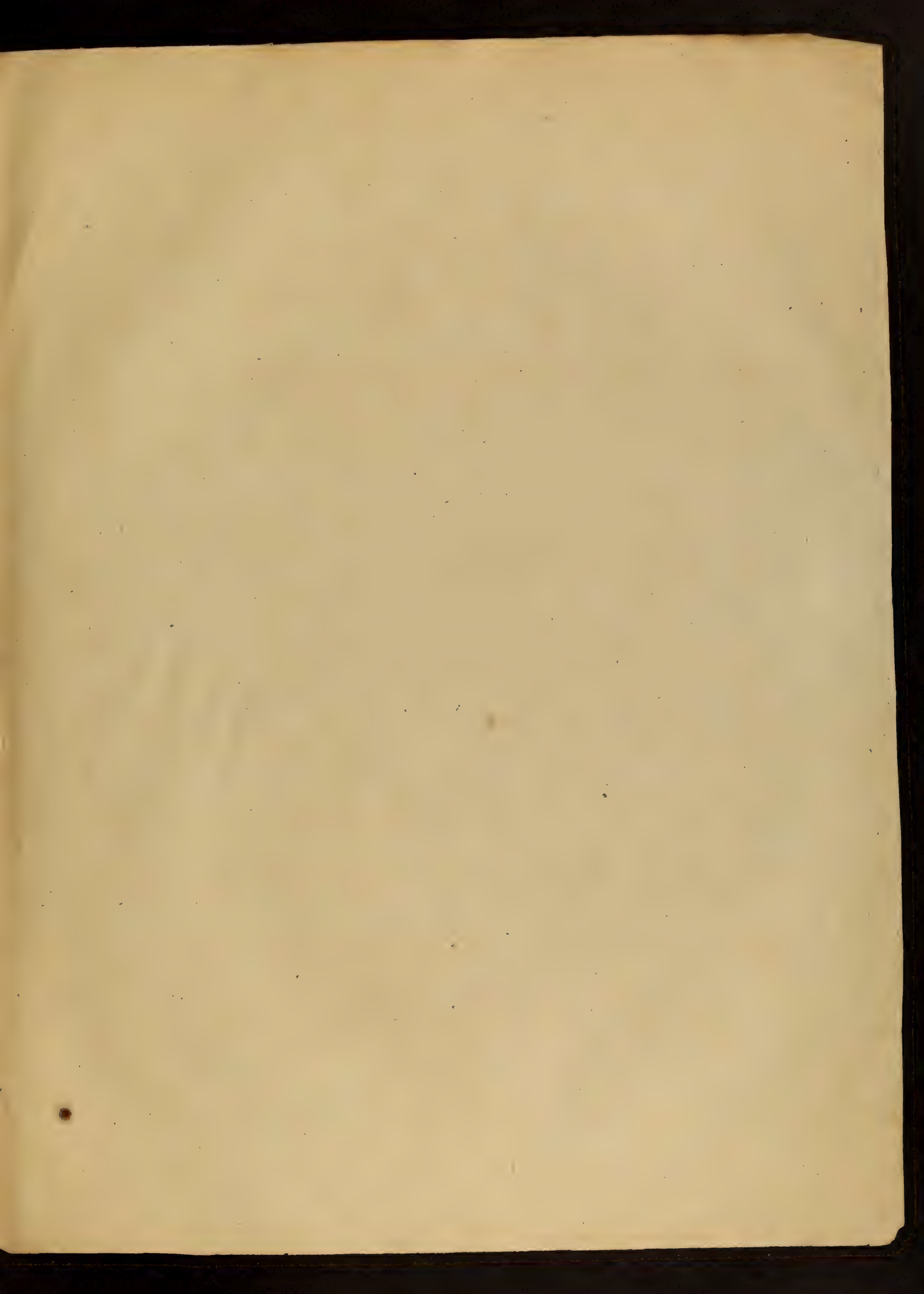
p *p* *f* *ff* *riten.* *mon*

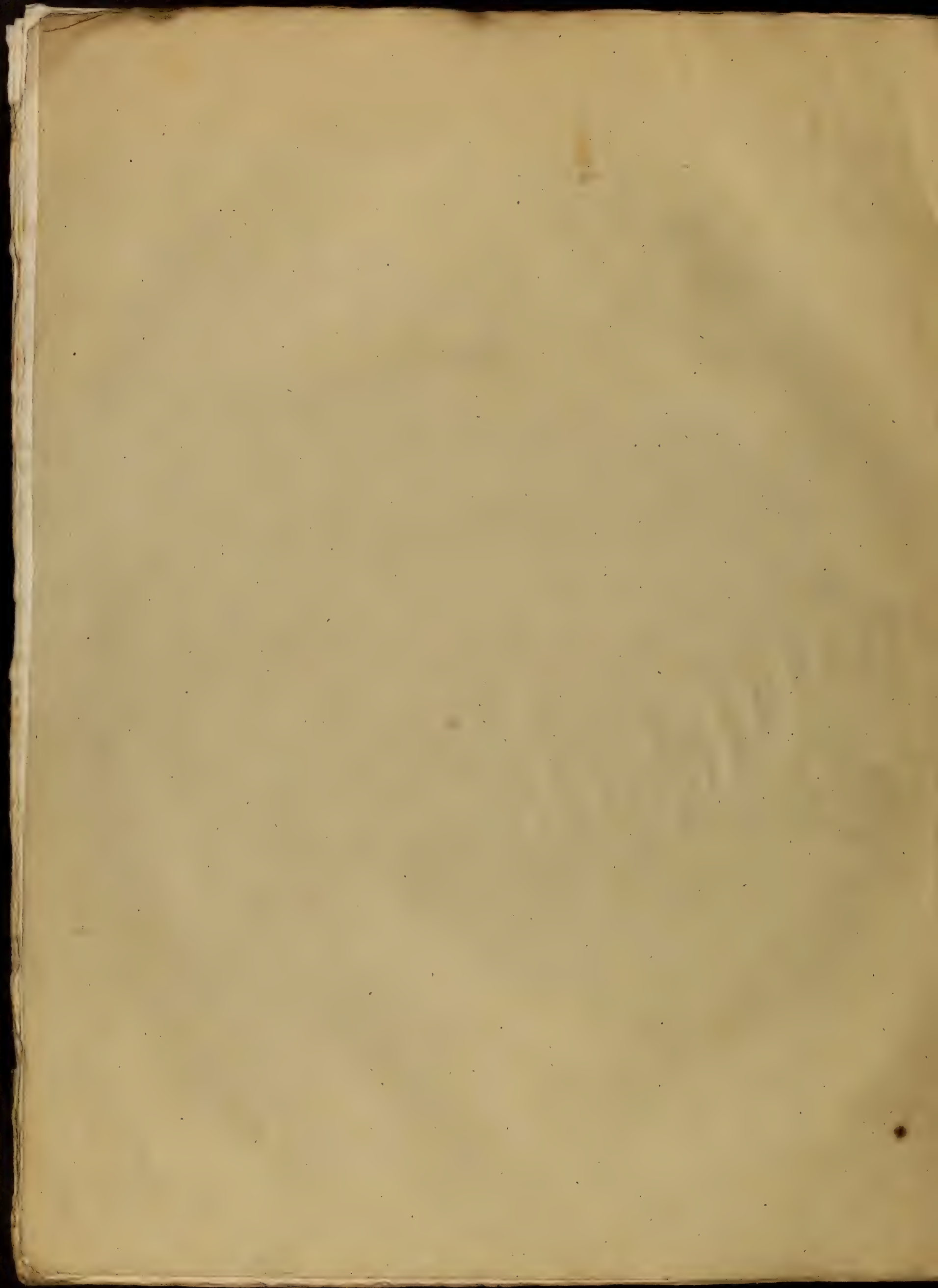
All. vivace.

The musical score is written for two horns in 2/4 time. It consists of six systems of staves. The first system includes a large red 'B' in the left margin. The notation includes various dynamics such as *fp*, *p*, *ff*, and *f*, along with articulations like accents (>), *cres* (crescendo), and *ff* (fortissimo). The score concludes with a double bar line and repeat dots.









La double Echelle.

Trompettes.

em. si
OUVERTURE: *All^o molto quasi and^o Largo^{to} I^o Tempo.*

89 12 7 Violon et Flute.

ff > > > *cres.* >> *fff*

All^o con moto.

12 V^o 1^o et Fl.

Tempo.

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

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

fff 32

33

TROMPETTES.

First system of music for Trompettes. It consists of two staves. The upper staff has a treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff has a bass clef and contains a bass line. Dynamic markings include *f*, *ff*, and *ff*. A measure number '16' is written above the lower staff.

Second system of music for Trompettes. It consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line. Dynamic markings include *ff*, *ff*, *p*, and *cres.*. A measure number '5' is written above the lower staff.

Third system of music for Trompettes. It consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line. Dynamic markings include *f*, *p*, *f*, *ff*, and *ff*. A measure number '6' is written above the lower staff.

Fourth system of music for Trompettes. It consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line. Measure numbers '1', '6', and '8' are written above the lower staff.

Fifth system of music for Trompettes. It consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line. Dynamic markings include *f* and *ff*.

Sixth system of music for Trompettes. It consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line.

Seventh system of music for Trompettes. It consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line.

Bois

N^o 1. TACET.

TROMPETTES.

Qui augmente votre bonheur.

En Mi

1^o tempo.

N^o 2.

And^{te}

All^o con moto.

Tromp. 1^o tempo.

Et la bouche en cœur

All^o vivace. En Ut.

Recitatif.

à tempo.

N^o 3.

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

ritenu^{to} 1^o tempo.

mouv! de valse.

TROMPETTES.

Ch. de la

All.^o mod.^o En Ré.

N^o 4. *ff* *ff* 31 Clar.

Viol. *ff* Trompettes.

mais en ef- fet cette fi- gu- re cet air sournois
suivez.

a tempo.

ff 7 64 7

cet- le tour- nu- re ah ah c'est vous faire pen- dre taisez vous si- len- - ce ah c'est vous

27 *f*

Pa- mi dans un grand embar- ras

All.^o

ff 1 21 *p*

f *ff* *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.*

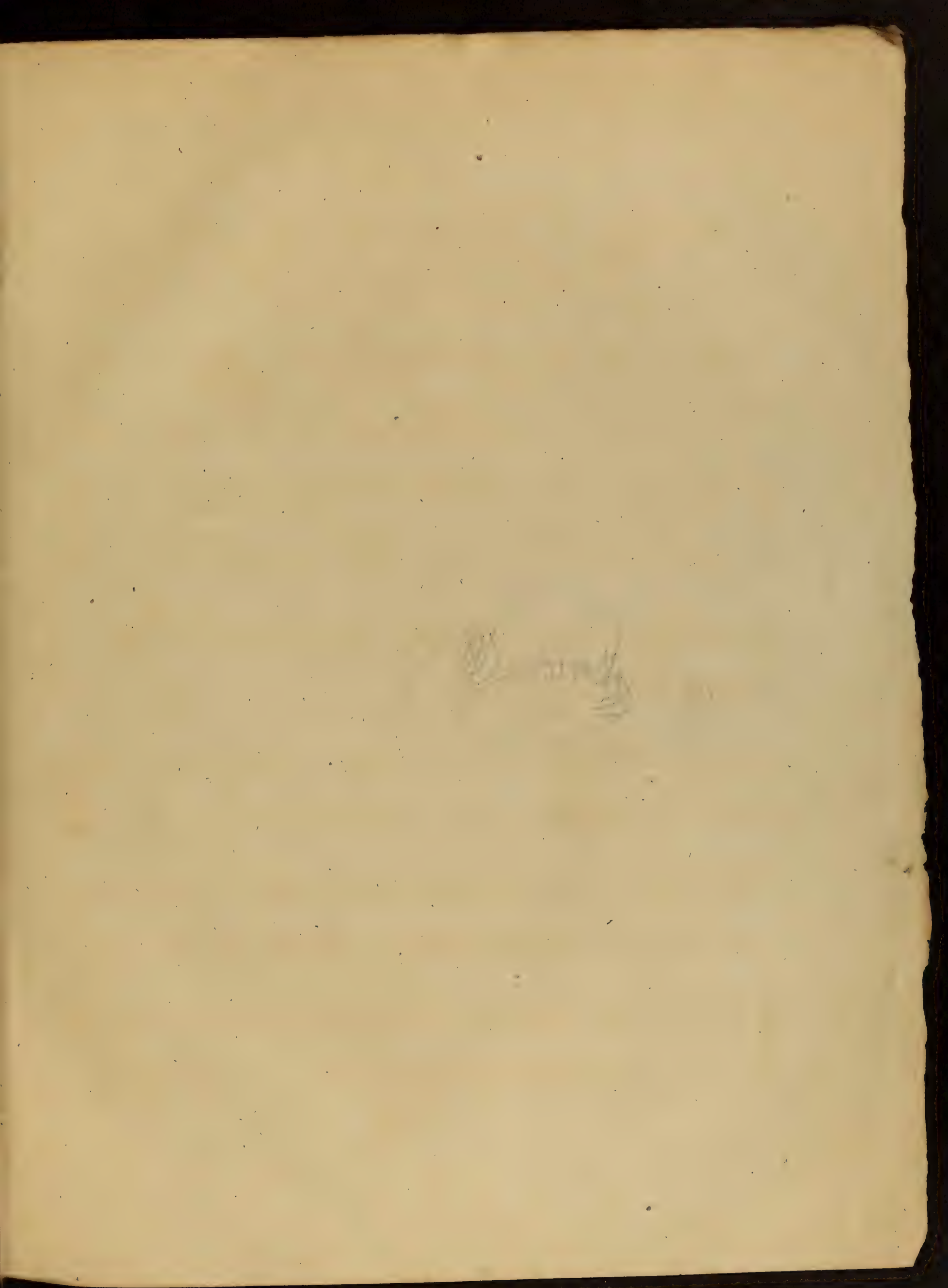
En Sib *na jamais é té mon usage ho là Picard Francois Marton ho là quel qu'un en lamai son tout men*

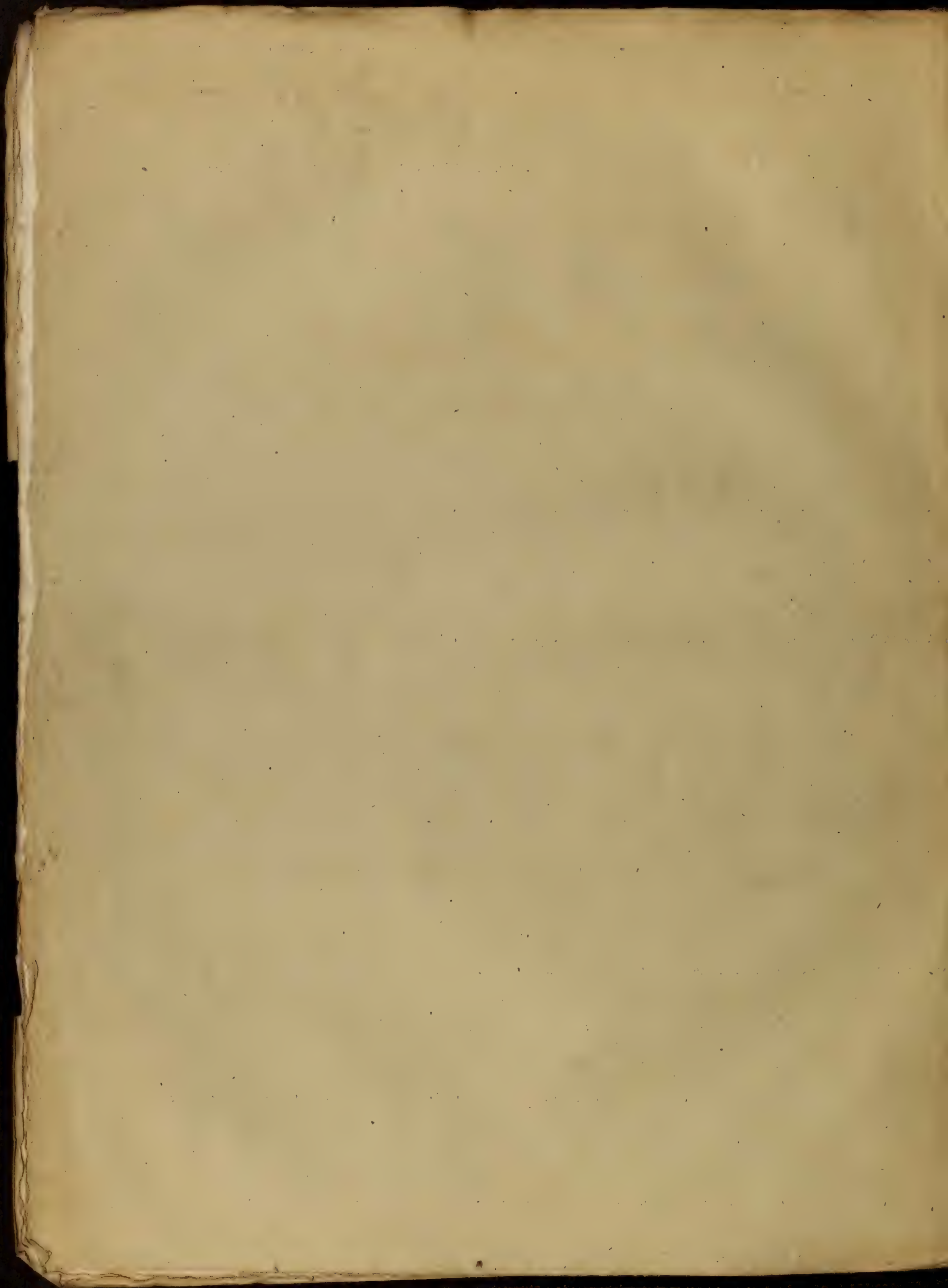
35 30

All^o vivace.

16 VI^e *ff* 1

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



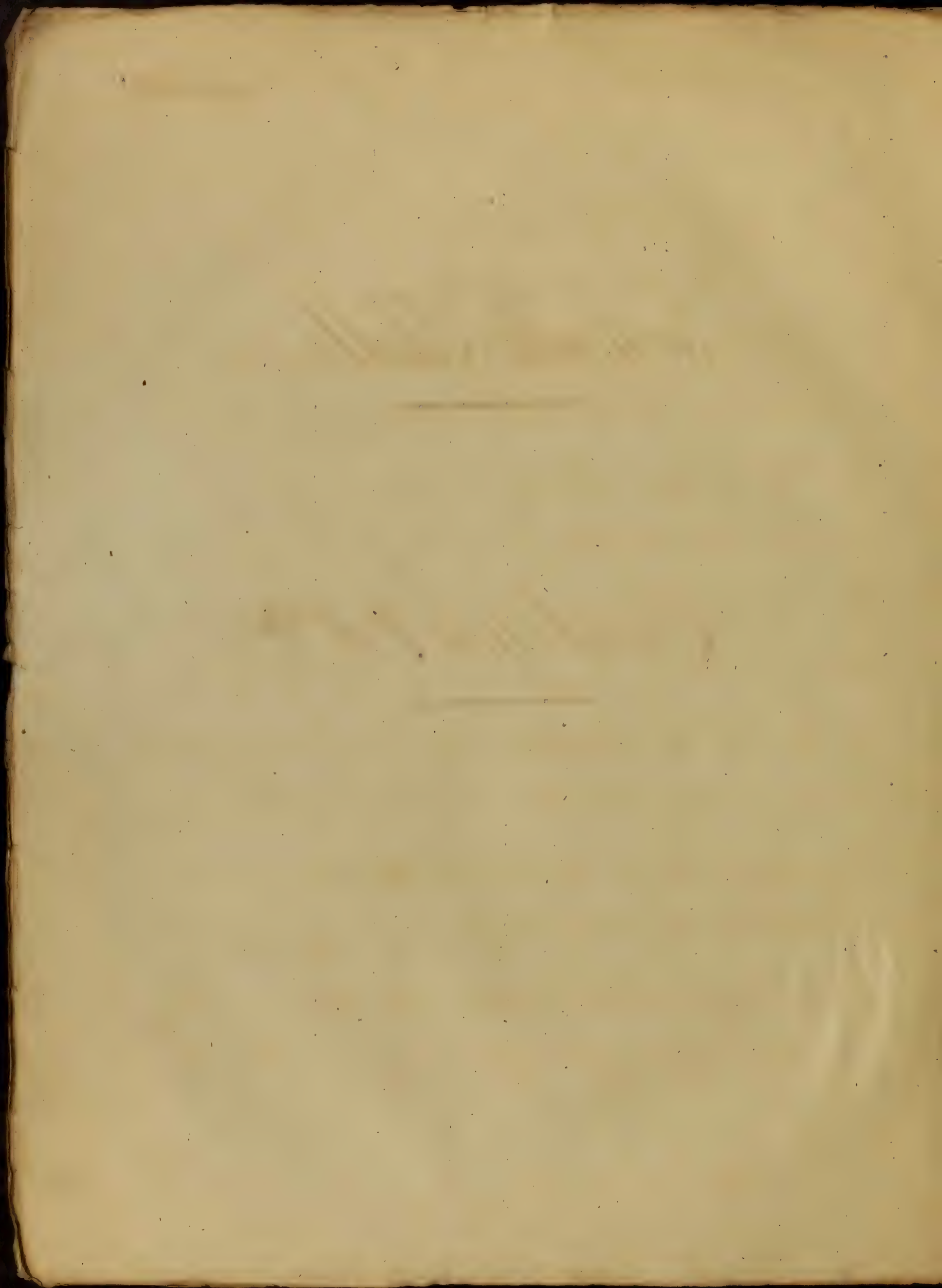




La double Etoile.

Crombennet^{re} et 2^e





1722 Tromboni 6' ~~trumpet~~

LA DOUBLE ÉCHELLE.

OUVERTURE.

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

89 12 5 Viol. 1^o

1 > > *fff* 3

All^o con moto.

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

1^{er} et 2^e TROMBONES.

fff 32 f

ff 3 3 16 ff 1 ff 1 ff 17

ff ff 1 1

5

p cres ff

tenuto.

N^{os} 1, 2, 3, TACET.

Oh! la! la!

All^o moderato.

N^o 4.

ff ne craignez pas ff 38

9 7 61 7 23

vous avez vu que ma présence 1 l'a mis dans un grand embar-ras f

ff 2

All^o 25 ff 1 1 1 1 1

1 ff 55

s ff

Più moto. 2

ff

N^o 5. TACET.

serviteur bonne nuit.

N^o 6. All^o con moto.

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

qu'un eh la mai - son **ff**

52 50 tout mon 16 V.^o 1.

ff 1 ff 1 ff

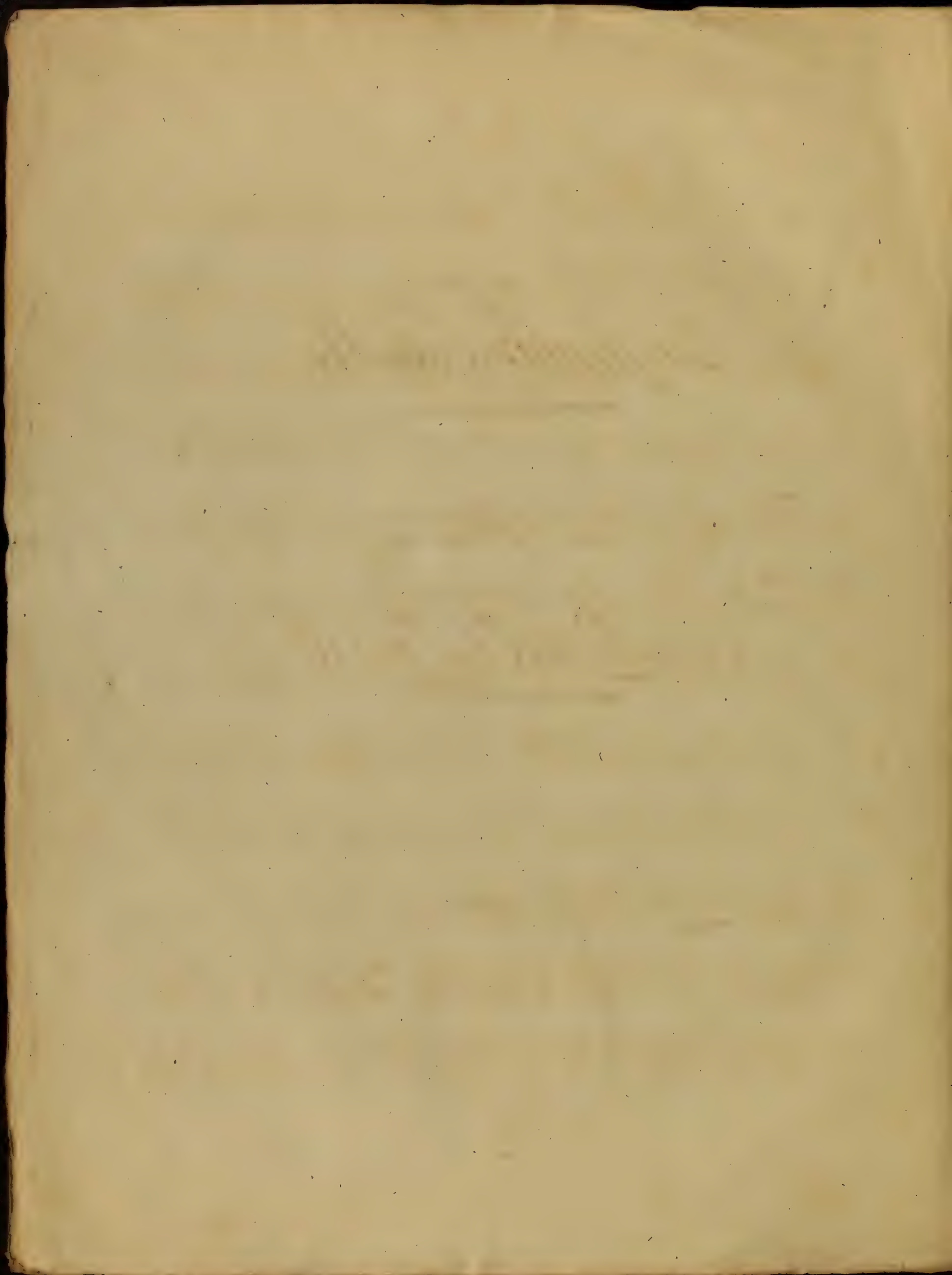
17 ff ff

ten.



La double Ebelte.

Crembonne-Passe.



LA DOUBLE ÉCHELLE.

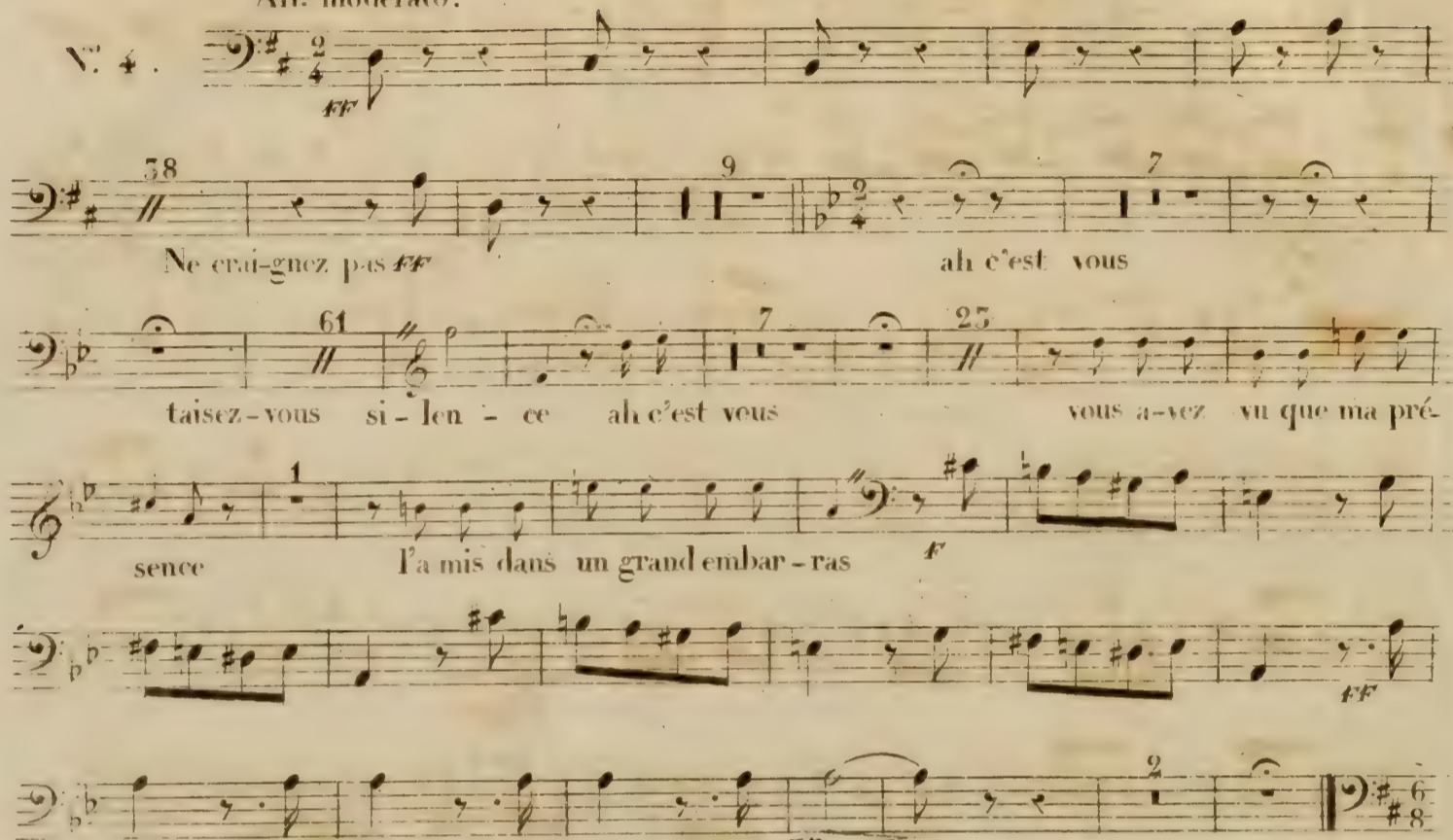
TRUMPÈTE Basse.

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

TROMBONNE Basse..
N° 1, 2, 5, Tacet.

Oh! la! la!

All^o moderato.

N° 4. 

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

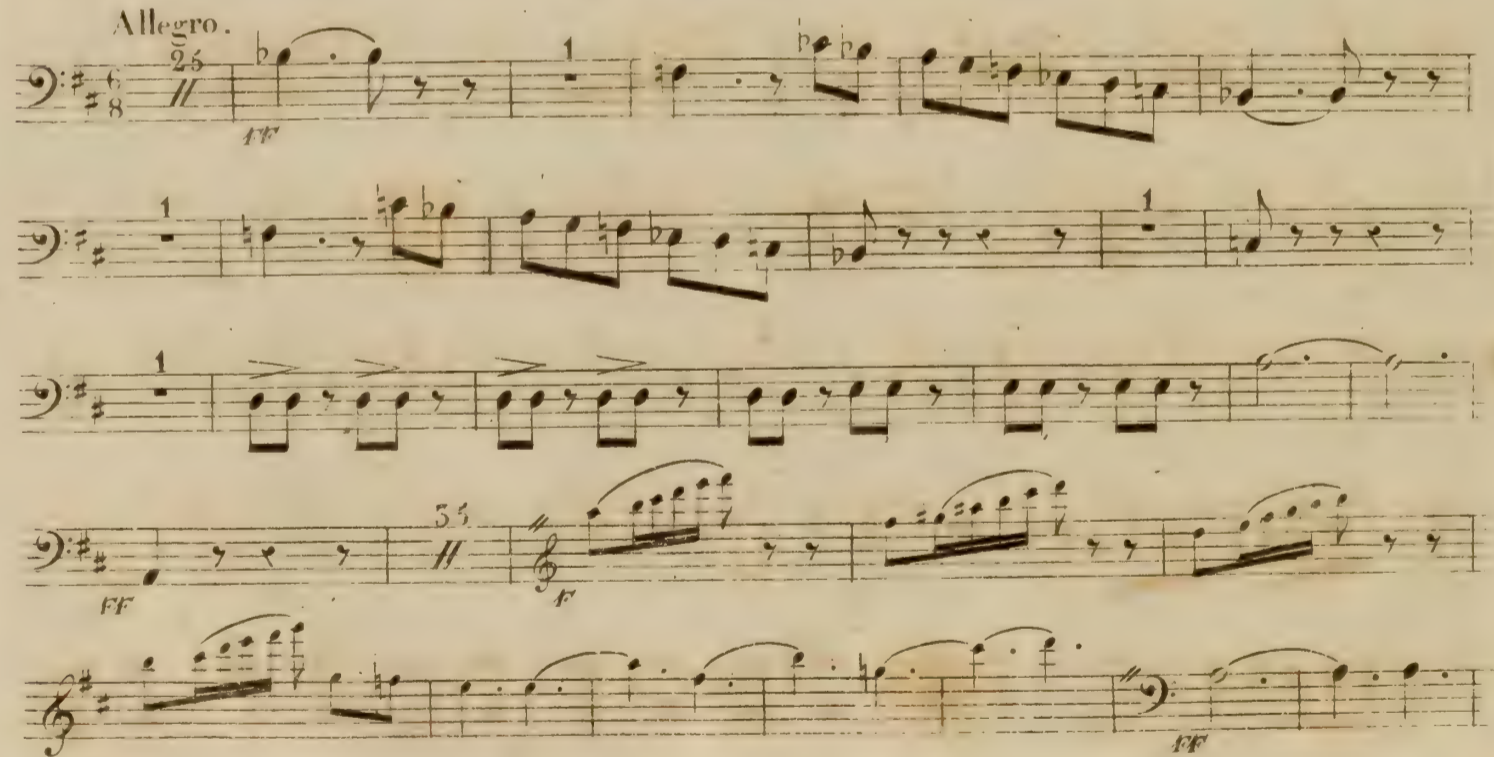
61 // taisez- vous si- len - ce ah c'est vous 25 // vous a-vez vu que ma pré-

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

ff

fp

Allegro.



25 // **ff**

55 // **ff**

ff

Più moto.



Three staves of musical notation in bass clef, 2/4 time. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *ff*. The third staff ends with a double bar line.

N^o 5 Tacet.

Serviteur bonne nuit.

All^o con moto.

N^o 6 .

Mais som-meiller sous le feuil - la - ge n'a ja - mais é - lé mon u -

Two staves of musical notation. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*.

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

Two staves of musical notation. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. There is a measure rest marked 52 and a section marked *Tempo di Minuetto.* with a 3/4 time signature and a measure rest marked 50.

son . *ff*

tout mon

Two staves of musical notation. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. There is a measure rest marked 16.

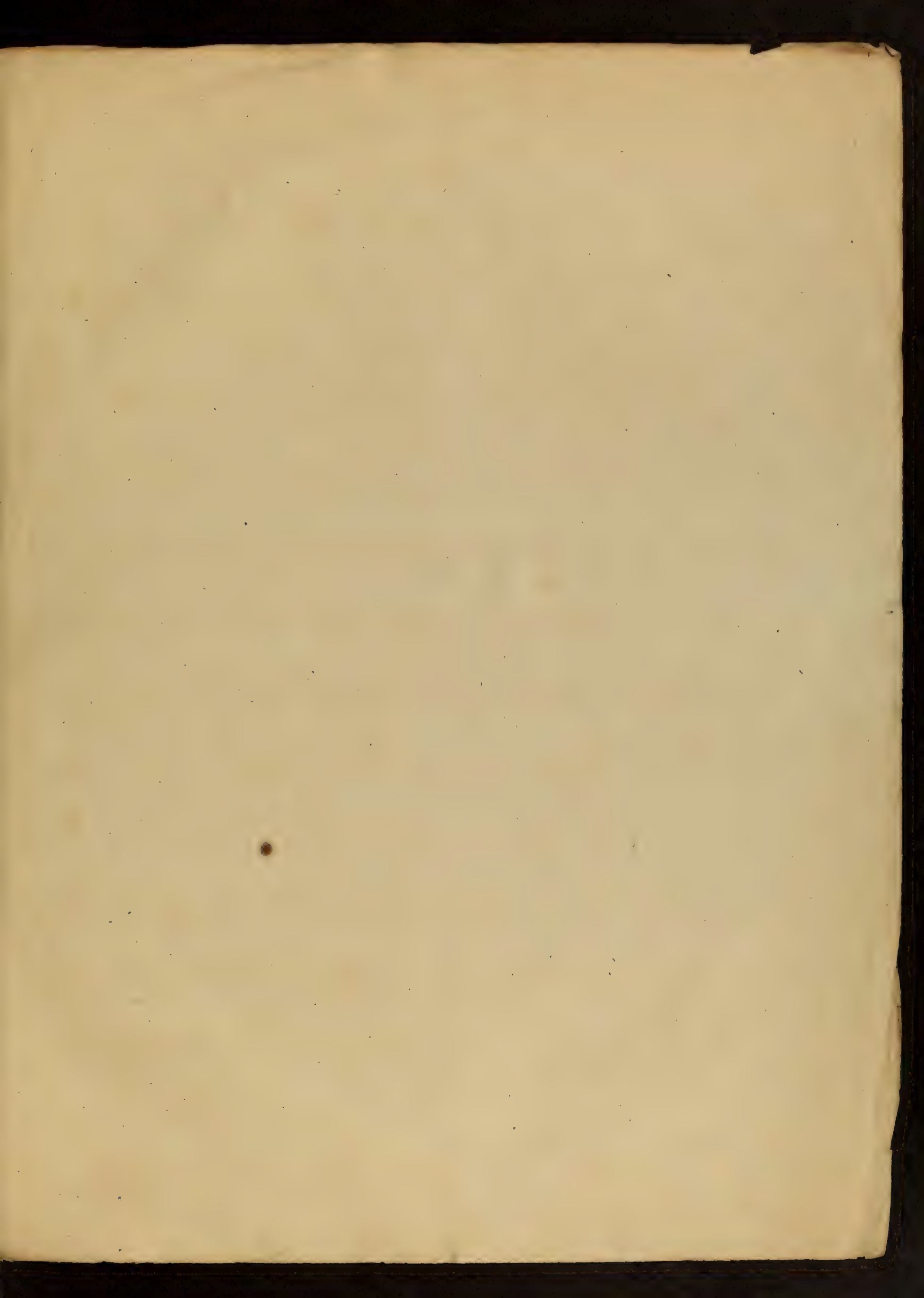
Two staves of musical notation. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. There is a measure rest marked 1.

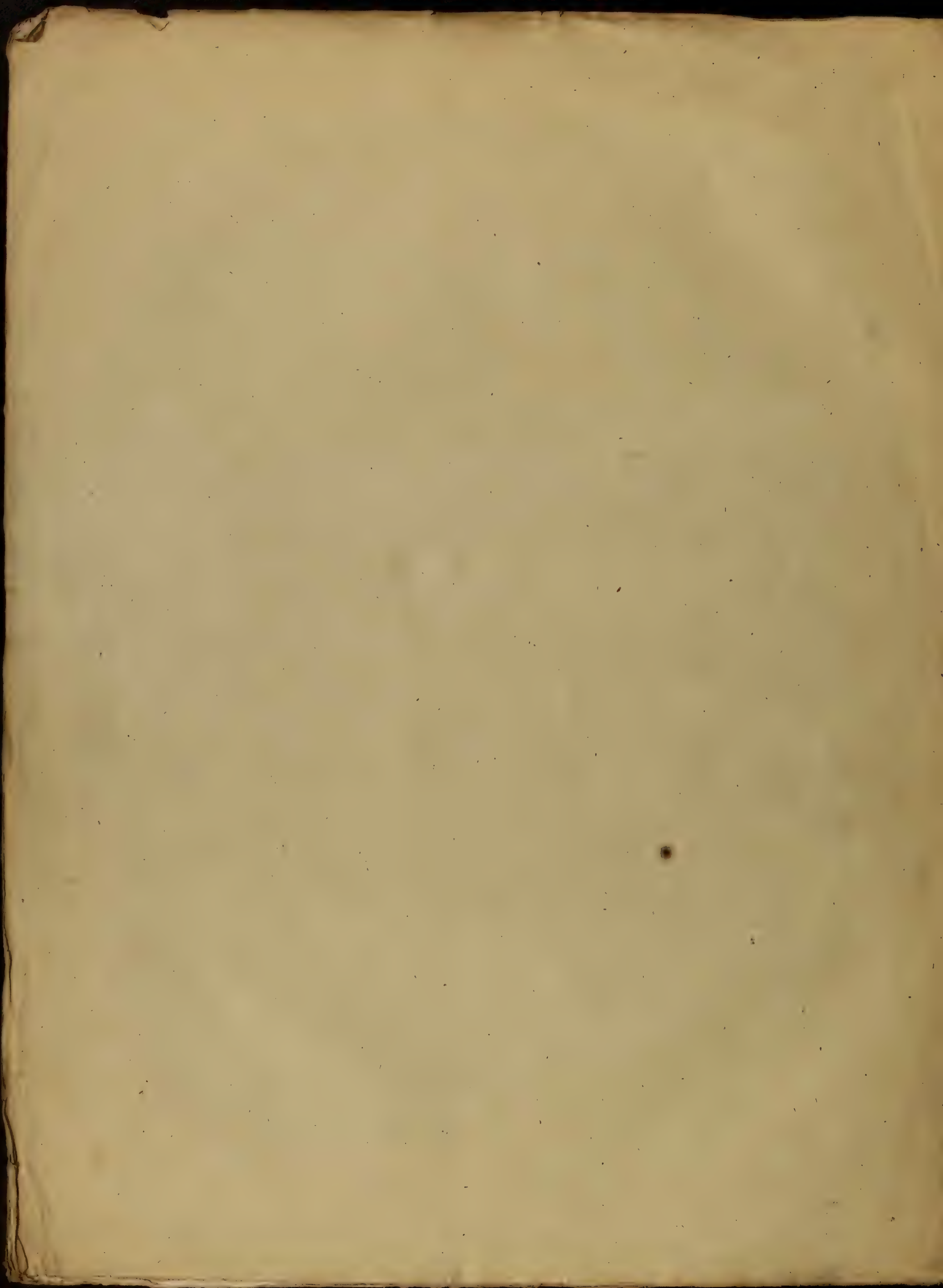
Two staves of musical notation. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *p*. There is a measure rest marked 15.

Two staves of musical notation. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*.

Two staves of musical notation. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*.

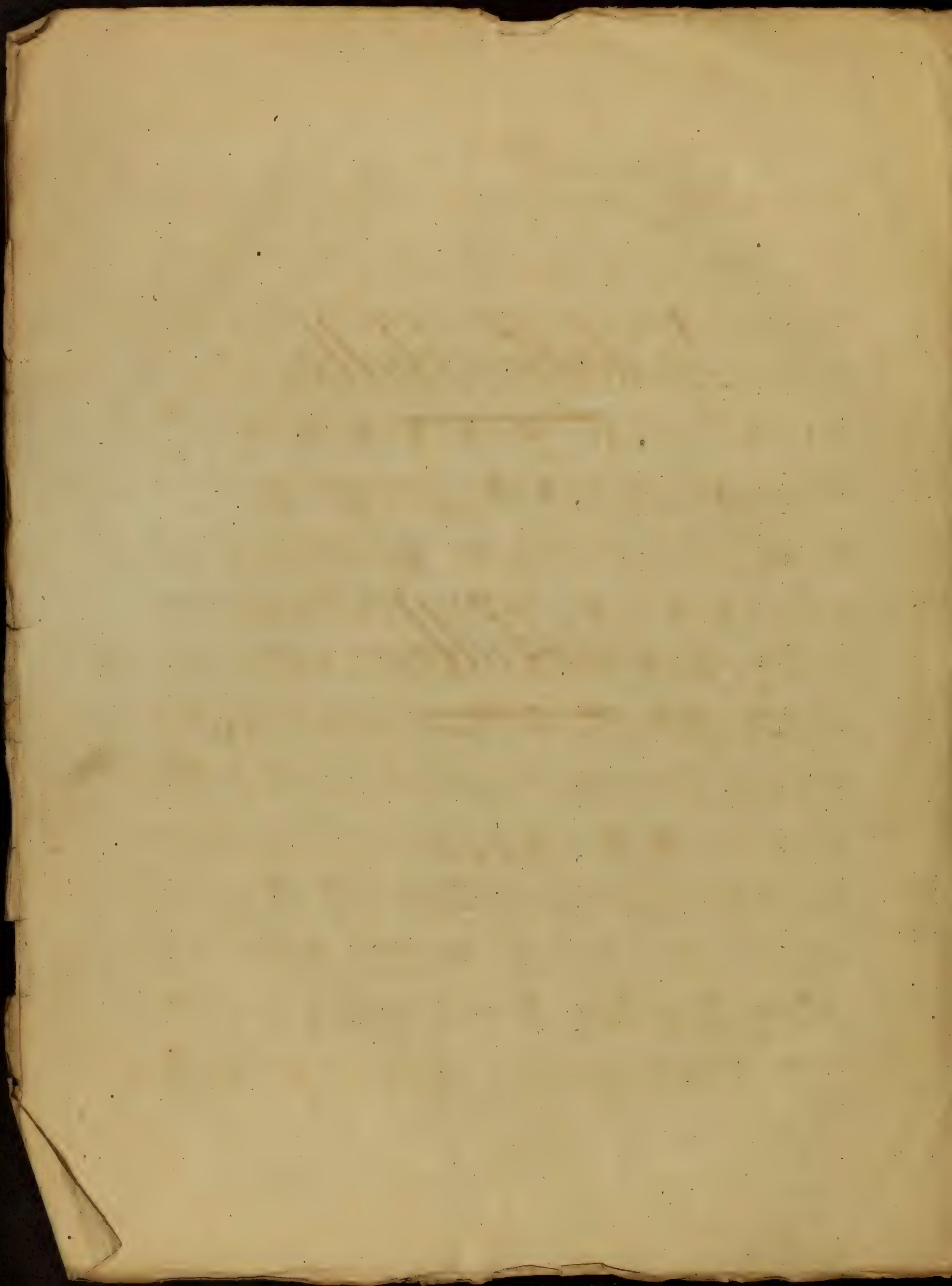
Two staves of musical notation. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The piece ends with a double bar line.





La double Epelle.

Cimballes.



LA DOUBLE ÉCHELLE.

TIMBALLE.

en Si b. All.^o moderato quasi And.^o

OUVERTURE.

The musical score is written for Timbales and consists of 15 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The initial tempo is marked 'All.^o moderato quasi And.^o'. The score includes various dynamic markings such as *ppp*, *p*, *pppp*, *fp*, *f*, *ff*, and *ff*. It also features tempo changes to 'Larghetto.' and '1.^o Tempo.', and a section marked 'All.^o con moto.' with a 4/4 time signature. The score contains numerous musical notations including slurs, accents, and articulation marks. Measure numbers 1, 3, 5, 6, 9, 12, 16, 20, 25, 32, and 35 are indicated throughout the piece. The score concludes with a double bar line and a repeat sign.

TIMBALLE.
N^o 1 Tacet.
Votre bonheur.

N^o 2. *en Mi.* All^o moderato. 5 54 1^o Tempo. 12

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

Andante. 5 12 19 15 16 All^o con moto. 5 15 16

rendez-vous je le

ff *fp* *p* *f* 1^o Tempo. 20

vous vous e-tes trop heureux ou Monsieur très heureux très heu- reux ah

ff *fp* *p* *f*

V. 1^o

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

Et la bouche en cœur.

N^o 3. Ré Sol. All^o vivace. Cres: 5

p *f* *ff* *p*

Récit. 5 a Tempo Mod^o All^o moderato; Mouvement de valse. 14 28 22

f ah *ff*

Mouvement de valse. 23 22

ah *f*

Oh, la, la!

N^o 4. Ré La. All^o moderato. 58

ff *ff* ne craignez pas *ff*

6 Timballes. 7 Tempo. 7

cet-te tour-nu-re ah *ff* ah c'est vous faire pen-dre tai-sez-

61 7 27 6 1

vous si-len-ce ah c'est vous ah voyez

ff *fp* Allegro 16 2 16

ppp

Musical score for Timbales, measures 1-27. The score consists of six staves of music in bass clef. It includes dynamic markings such as *Cres:*, *ff*, *p*, and *fff*. Measure numbers 1, 2, 7, and 27 are indicated. The piece concludes with a double bar line.

N.º 5 Tacet.

Serviteur bonne nuit.

All.º con moto.

N.º 6. Ré Sol. Musical score for Timbales, measures 1-5. The score is in bass clef and includes dynamic markings *ff* and *p*. Measure numbers 1 and 5 are indicated.

Marton holá quelqu'un eh! la mai - son *ff* *p*

28 Tempo di Minuetto. All.º vivace.

Musical score for Timbales, measures 1-16. The score is in bass clef and includes dynamic markings *ff* and *p*. Measure numbers 1, 16, 17, and 30 are indicated. There are handwritten annotations in red ink, including the number 30 and some illegible text.

Cres:

Musical score for Timbales, measures 1-17. The score is in bass clef and includes dynamic markings *f* and *ff*. Measure numbers 1 and 17 are indicated.

Musical score for Timbales, measures 1-17. The score is in bass clef and includes dynamic markings *f* and *ff*. Measure numbers 1 and 17 are indicated.

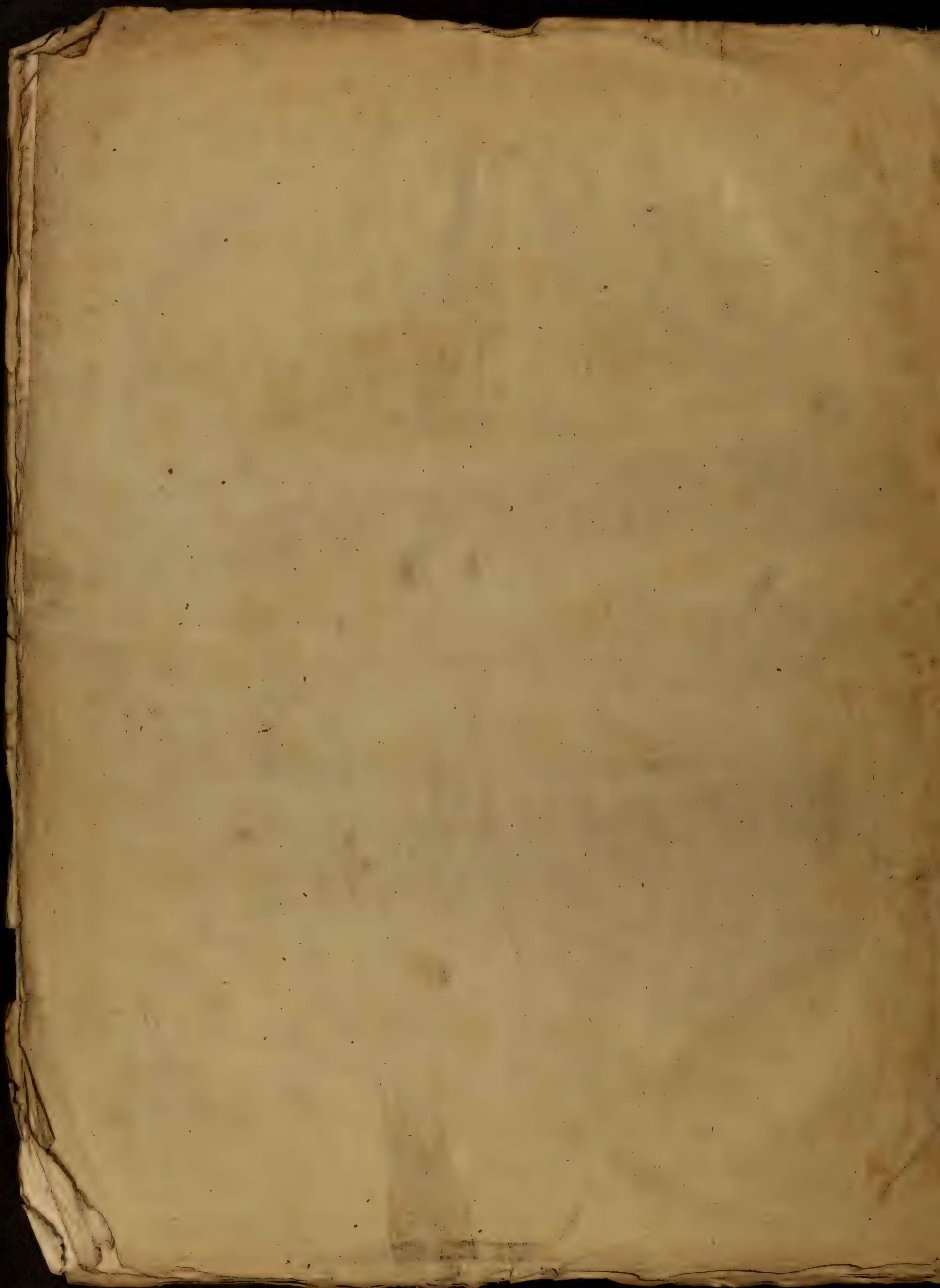
Musical score for Timbales, measures 1-17. The score is in bass clef and includes dynamic markings *ff* and *fp*. Measure numbers 1 and 17 are indicated.

Musical score for Timbales, measures 1-17. The score is in bass clef and includes dynamic markings *f* and *ff*. Measure numbers 1 and 17 are indicated.

Cres: *f*

Let C.º 1012.

Handwritten notes at the bottom of the page, including a large bracketed structure with vertical lines and some illegible text.



La double Ecuelle.

Triangle.



TRIANGLE.

N^{os} 1, 2, 3, 4 et 5, tacet.

Serviteur bonne nuit.

All.^o con moto.

N^o 6.

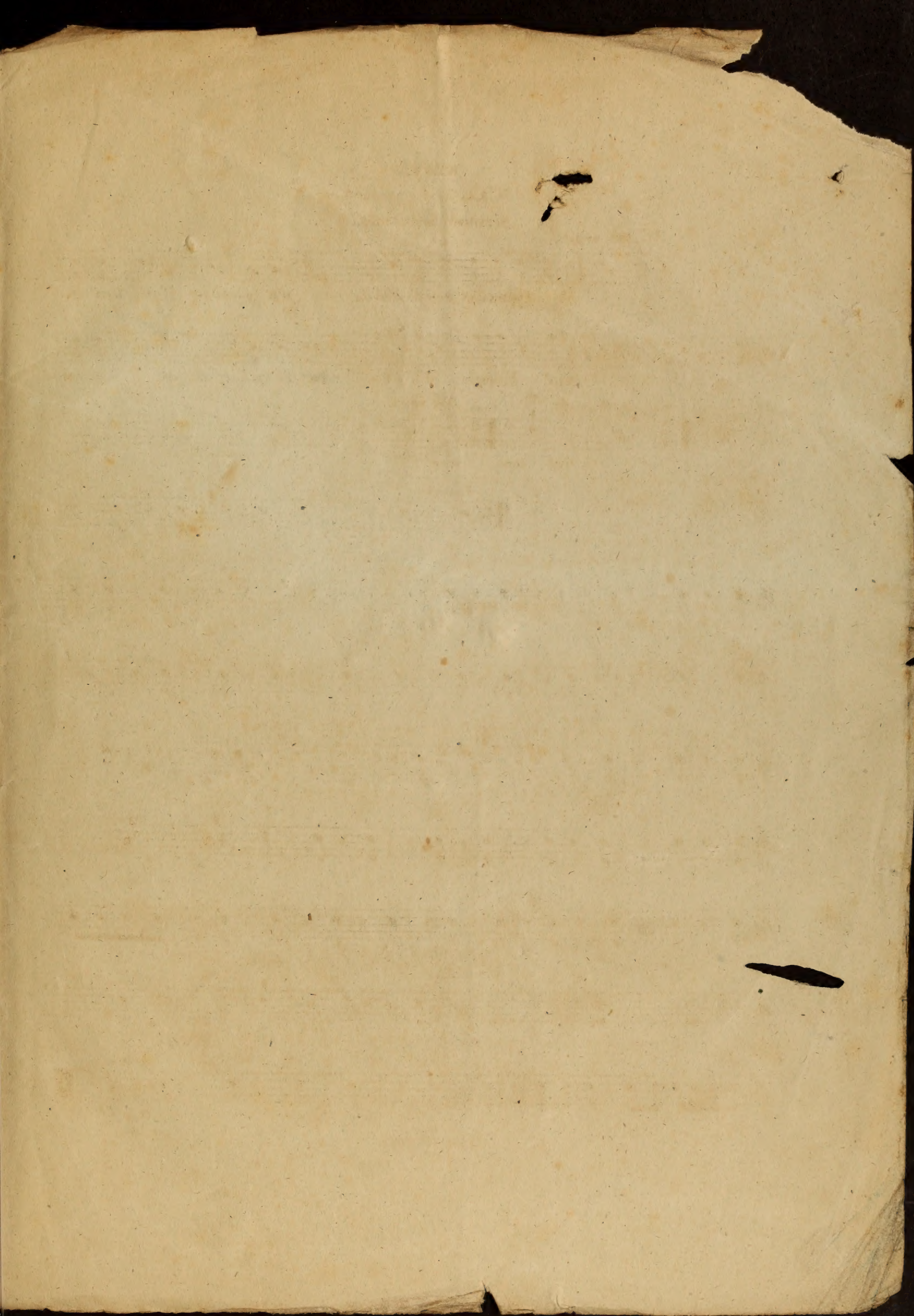
Mais sommeiller sous le feuil-la ge n'a ja - mais é - té mon u -

sa - ge ho - là Pi - card François Mar - ton ho - là quel - qu'un eh la mai -

son. tout mon cœur

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

Triangle.



Handwritten signature or name in cursive script, possibly reading "L. de la Roche".