

PARIS
ANCIENNE MAISON MEISSONNIER
CI-DEVANT RUE DAUPHINE.

E. GERARD et C^{ie}, éditeurs-commissionnaires, BOULEVARD DES CAPUCINES, 12,
Et rue Scribe, 2, Maison du Grand-Hôtel.
Musique, pianos, orgues. — Vente et location.

RÉPERTOIRE DES BALS

COLLECTION DE DANSES POUR ORCHESTRE

PRIX RÉDUITS.

PRIX.	{	Quadrilles.	Grand orchestre complet.	net. 1 25
		Valses.	Grand orchestre complet.	net. 1 50
		Polkas, Mazurkas, Schottischs, etc.	Orchestre complet.	net. 1 »
		Chaque partie supplémentaire.		net. 15 centimes.

QUADRILLES.

ADAM. Rose de Péronne. ANCESSY aloué, Mariages d'amour (les). — Testament de César Girodot. ARBAN. Barbe-Bleue. — Belle Hélène (la). — Château à Toto (le). — Chut! sur les motifs de <i>Margot</i>. — Complainte d'Infortunio. — Docteur Mirobolan (le). — Fifre enchanté (le). — Français en Chine (les). — Offenbach. — Pont des soupirs (le). — Vieux Braconnier (le). ARTUS (Am.). Bohémiens de Paris (les). — Closerie des Genêts (la), quadrille breton. — Dame de la Halle (la). — Étudiants canotiers (les). — Fils du Diable (le). — Fou de Tolède (le). — Marianne. — Marthe et Marie. — Miracle des roses (le). — Mirlitons (les), quad. de carnaval. — Mousquetaires de l'Ambigu (les). — Notre-Dame de Paris. — Pardon de Bretagne (le). — Paysans (les). — Quatre Fils Aymon (les). — Ronde des Pierrots (la). — Sept Péchés capitaux (les). — Vampire (le), quadrille breton. BOUSQUET. Mariage extravagant. COUDER. Démon du jeu (le). — Ganaches (les). — Montjoie. — Nos bons villageois. COUDER. Sancho Pança. — Vieux Garçons (les).	FESSY (A.). Lucrèce Borgia, 2 quadr. — Perlinpinpin. JULIANO. Lanciers anglais (les). JULLIEN. Trois Marteaux (les). LAMOTTE. Château à Toto (le). MARX (N.). Sourd (le). METRA (O.). A la campagne. — Barberousse. — Bu qui s'avance. — La Camargo. — Coquelicot. — Diable au bal (le). — Diable rose (le). — Monsieur de Cupidon. — Nini Printemps. — Ombres chinoises (les). — Pipe-en-bois. — Poste aux Amours (la). — Prince Charmant (le). — Sept châteaux du Diable (les). — Singe vert (le). MEY (Aug.). Fête au village (la). — Marie, de HÉROLD. — Monsieur Choufleuri, de J. OFFENBACH. MUSARD. D'Artagnan ou les trois Mousquetaires. — Au diable les leçons. — Bal masqué (le). — Beau Nicolas (le). — Bonhomme Dimanche (le). — Bouquetière du roi (la). — Brididi. — Chemin de fer (le). — Christophe Colomb. — Cocher de cabriolet (le). — Croix de Marie (la). MUSARD. Diables à l'Opéra (les). — Djonquillon. — Dot d'Auvergne (la).	MUSARD. Entr'acte au Paradis (l') — France (la). — Frisette. — Gille ravisseur. — Giselle, 2 quadrilles. — Jenny Bell, 2 quadrilles. — Jolie Fille de Gand (la), 2 quad. — Lady Melvil. — Lambert Simmel. — Langage des cloches (le). — Manon Lescaut. — Marco Spada, 2 quadrilles. — Margot. — Mari au bal (le). — Marie. — Minuit. — Mosquita la sorcière. — Moulin des Tillenls (le). — Mystères d'Udolphe (les). — Ne touchez pas à la Reine. — Nouveau bois de Boulogne (le). — Paillasse à l'Opéra. — Père la Jeunesse. — Père la Joie (le). — Pierrots de Paris (les). — Postillon (le). — Reine de l'Arche-Marion (la). — Retraite (la). — Rêve de Marie (le). — Ric Rac. — Roi du bal (le). — Roi d'Yvetot (le). — Sarah. — Sire de Franc-Boisy (le). — Stella ou les Contrebandiers. — Tulipe orageuse (la). — Un ménage chinois. — Venise. — Zampa. PASDELOUP. Danse de la treille (la).
---	--	---

Voyez la suite à la page ci-contre.



LA NUIT.

VALSE.

O. MÉTRA.

FLÛTE.

And^{te} ma non troppo.

INTROD^{on}

INTRO on

No. 1.
VALSE

No. 1.
VALSE.

31

ff

The first system of the musical score for 'The Little Boat' consists of two measures. The first measure is marked with a first ending bracket and a first ending sign. The second measure is marked with a second ending bracket and a second ending sign. The melody is written on a single staff with a treble clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'pp' (pianissimo). The melody is simple and melodic, with a clear first and second ending.

The first system of musical notation for 'The Song of the Lark' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, each featuring a group of four eighth notes beamed together, often with a grace note above. A long, sweeping slur covers the middle section of the system, encompassing several measures of music. The notation is clean and professional, typical of early 20th-century sheet music.

٧٢. ٢.

The eighth measure of the first system contains a triplet of eighth notes (G4, A4, B4) followed by a sixteenth note (C5). A dashed line above the staff indicates an octave shift to 8^a.

The second system of the musical score continues the melodic line. It begins with an eighth note, followed by a series of eighth and sixteenth notes. There are two triplet markings (indicated by a '3' over a bracket) over groups of three notes. The system concludes with a fermata (a horizontal line with a downward curve) over a note, with the marking '8^a' above it, indicating the eighth measure of the piece.

8^a

The eighth measure of the first system, marked '8a', continues the melodic line. It features a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4), a quarter note (A4), and a half note (G4). The measure concludes with a double bar line.



FLÛTE.

NO. 3. *p*

ff

NO. 4. *p*

f

CODA.

cres - cen - do - - - - - f

FLÛTE.

3

5^{de} Fl^{te}

p di-mi-nu-en-do.

1 16

p

ff

ff

p di-mi-

22

-nuendo. *cres* - *cen*

do. *ff*

FIN



LA NUIT.
VALSE.

O. MÉTRA.

1^{re} CLARINETTE en LA.

And^{te} ma non troppo.

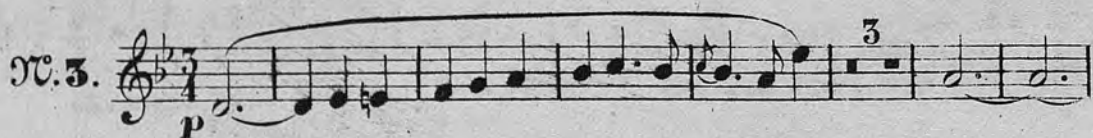
INTROD^{on}

f *pp* *rall.*

N^o 1.
VALSE

p *pp* *ff* 1^a 2^a *p* *pp*



1^{re} CLARINETTE en LA.

1^{re} CLARINETTE en LA.

3



1^{re} CLARINETTE en LA.

p *p* *pp* *ff* *f* *8^a* *8^a* *8^a* *p* *Solo.* *chalumeau* *pp* *cres* *cen* *do. ff*

The musical score is written for a 1st Clarinet in A. It consists of 13 staves of music. The first staff begins with a piano (*p*) dynamic and a first ending bracket labeled '1'. The second staff continues the melody. The third staff features a piano (*p*) dynamic. The fourth staff has a pianissimo (*pp*) dynamic followed by a fortissimo (*ff*) dynamic. The fifth staff is marked with a forte (*f*) dynamic. The sixth staff is marked with a forte (*f*) dynamic. The seventh staff is marked with an octave sign (*8^a*). The eighth staff is marked with an octave sign (*8^a*). The ninth staff is marked with an octave sign (*8^a*). The tenth staff is marked with a piano (*p*) dynamic. The eleventh staff is marked with a piano (*p*) dynamic and includes the instruction 'Solo.'. The twelfth staff is marked with a piano (*pp*) dynamic and includes the instruction 'chalumeau'. The thirteenth staff is marked with a piano (*pp*) dynamic and includes the instruction 'cres'. The fourteenth staff is marked with a piano (*pp*) dynamic and includes the instruction 'cen'. The fifteenth staff is marked with a piano (*pp*) dynamic and includes the instruction 'do. ff'. The score ends with the word 'FIN.'

FIN.

LA NUIT.

VALSE.

O. METRA.

2^{me} CLARINETTE en LA.

And^{te} ma non troppo.

INTROD. 

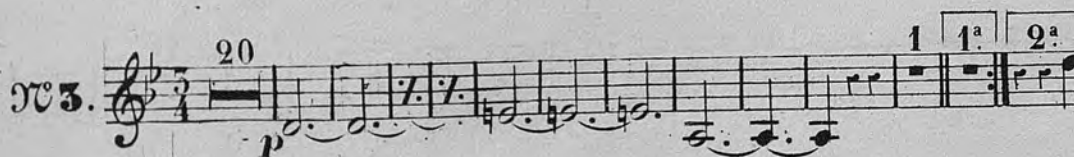
N^o 1. 



N^o 2. 





N^o 3. 

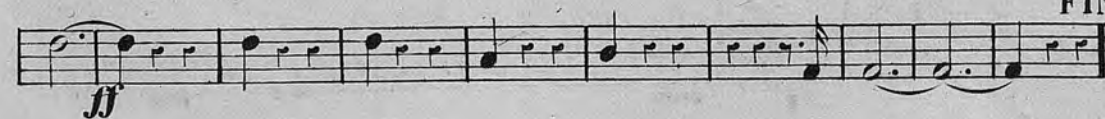
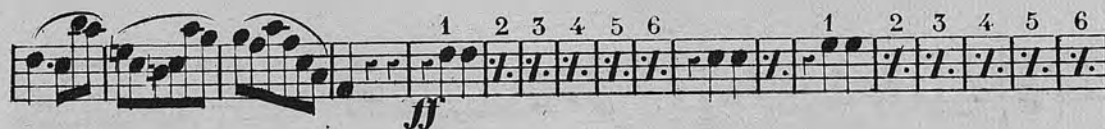




N^o 4. 

2^{me} CLARINETTE en LA.

1 2 3 4 5 6 7 8



FIN

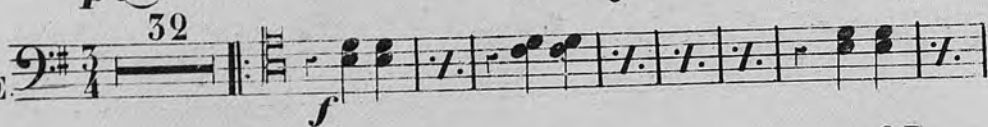


LA NUIT. VALSE.

O. MÉTRA.

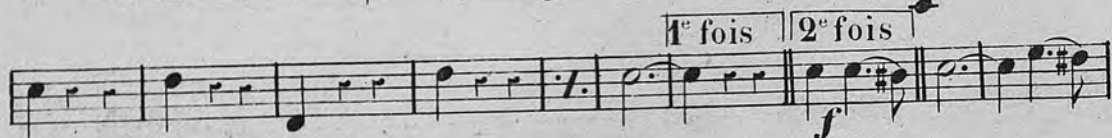
BASSONS.

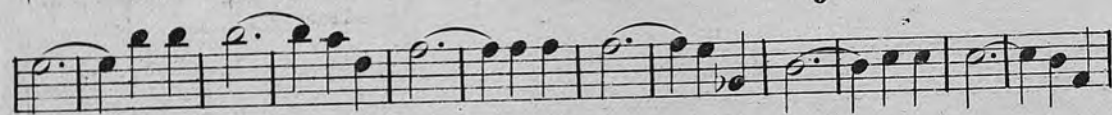
INTROD: 

N^o 1. 



N^o 2. 





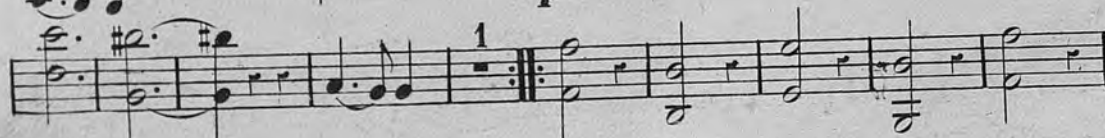


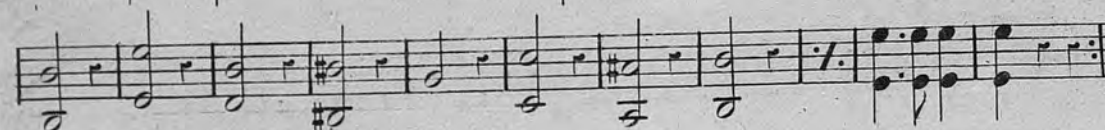




N^o 3. 







BASSONS.

15 1^{re} fs. 2^e fois.

NO 4.

CODA.



LA NUIT.

VALSE.

O. MÉTRA.

1^{er} et 2^d CORS en RÉ.

And^{te} ma non troppo.

INTROD^{on}



1.

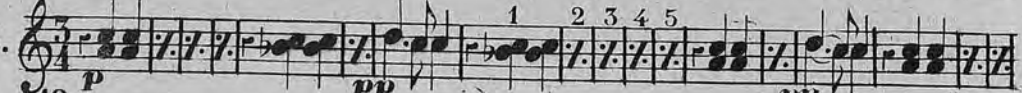
VALSE.



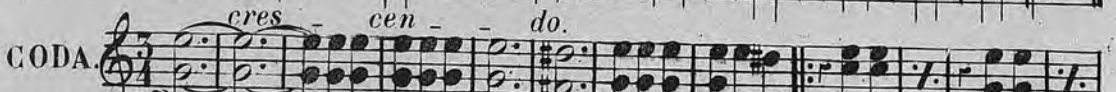
2.



3.



4.



LA NUIT.

VALSE.

O. MÉTRA.

3^e et 4^e CORS en UT.

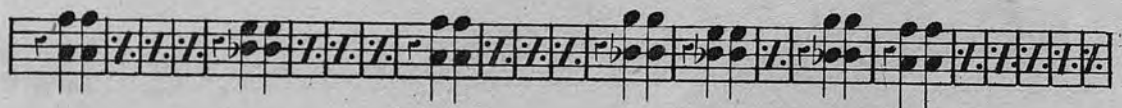
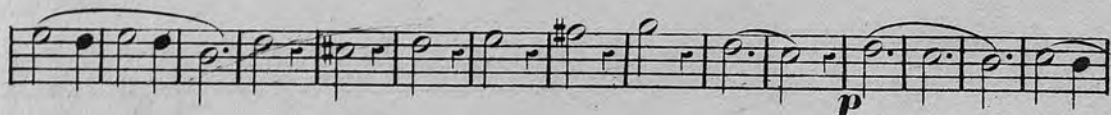
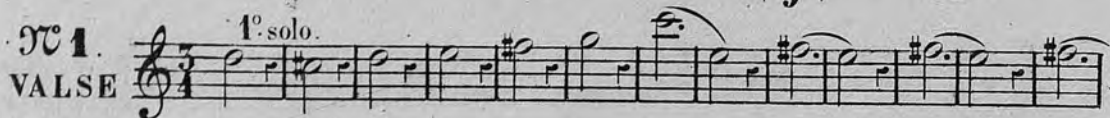
And^{te} ma non troppo

INTROD

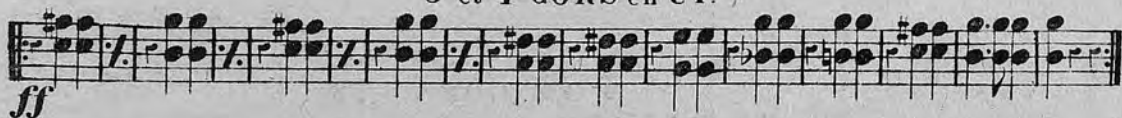


N^o 1.

VALSE



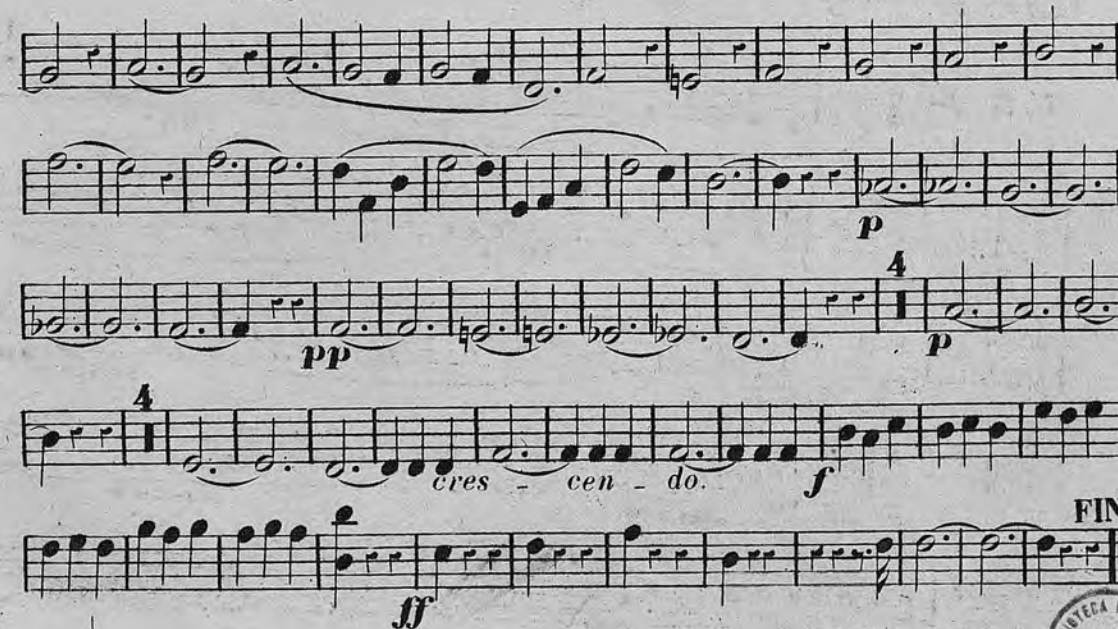
3^e et 4^e CORs en UT.



1^{er} PISTON.

№ 4. 

CODA. 





LA NUIT.

VALSE.

O. MÉTRA.

2^d PISTON.

INTROD. *And^{te} ma non troppo.* *Piston.* *1 rall.*

N^o 1. *31*

VALSE. *f*

1^a 2^a 31

N^o 2. *13* *2^e fois.*

p ff

16

N^o 3. *6 7 7 7 1*

ppp ppp ppp ppp f

N^o 4. *2 1 1*

p

1^a 2^a

ff

2^d PISTON



FIN



LA NUIT.

VALSE.

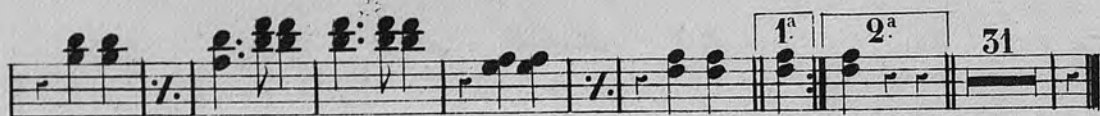
O. MÉTRA.

1^{er} et 2^{me} TROMBONES.

And^{te} ma non troppo.

INTROD^{on}  **ff** **ppp**

N^o. 1.  **f**

 **f**

N^o. 2.  **f**

 **f**

 **f**

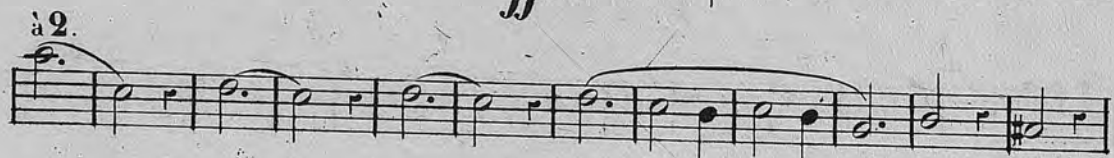
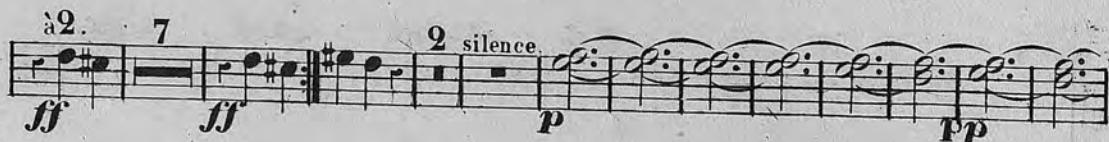
N^o. 3.  **ppp**

 **ppp**

N^o. 4.  **ff**

 **ff**

1^{er} et 2^{me} TROMBONES.



FIN.

LA NUIT.

VALSE.

O. MÉTRA.

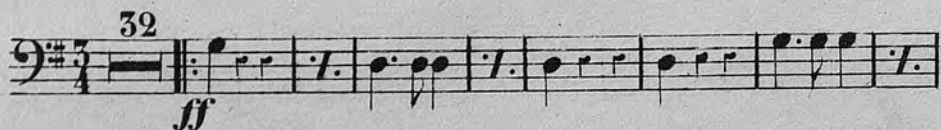
3^e TROMBONE.

And^{te} ma non troppo.

INTROD:



N^o 1.
VALSE.



N^o 2.



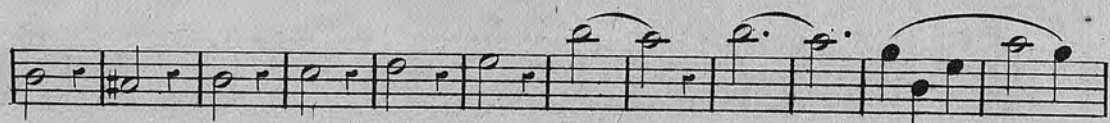
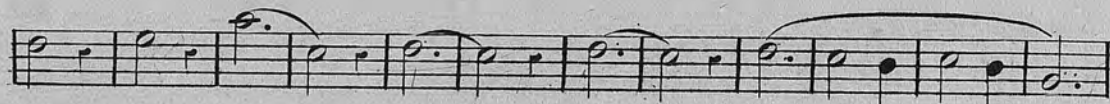
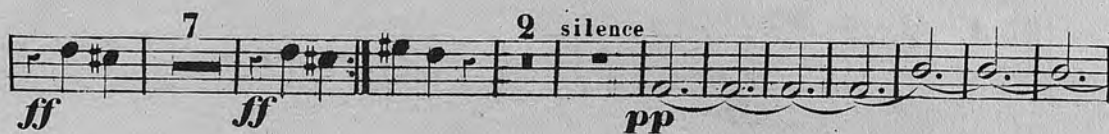
N^o 3.



N^o 4.



3rd TROMBONE.



LA NUIT.

VALE.

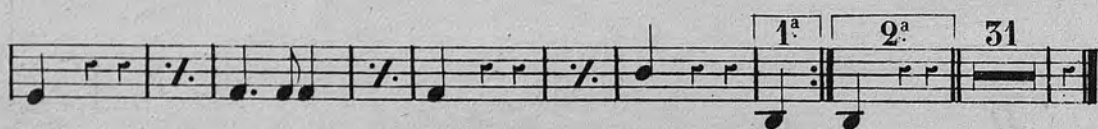
O. METRA.

OPHICLÉÏDE.

And^{te} ma non troppo.

INTRODUCTION.  *ppp*

N. 1.  *ff*



N. 2.  *V*





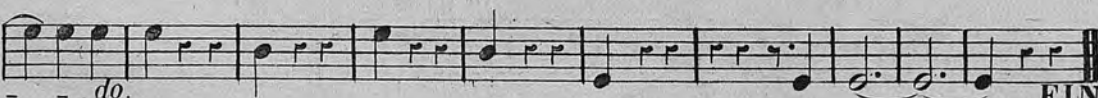
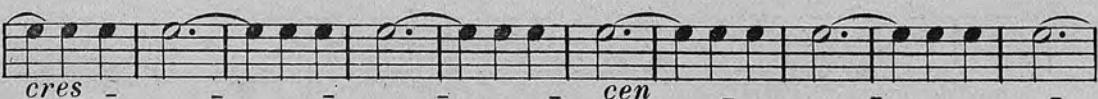
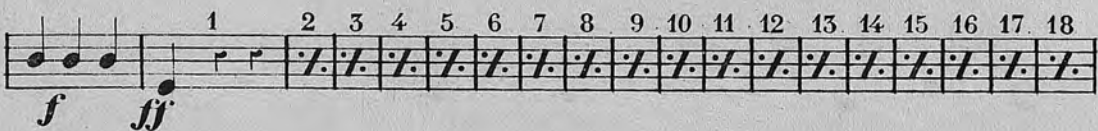
N. 3.  *p* *ppp*

 *ppp* *ppp* *ppp* *ff*



N. 4.  *ff*

OPHICLÉÏDE.



FIN



LA NUIT.

VALSE.

O. METRA.

TIMBALES.

And^{te} ma non troppo.

12

INTRODUCTION



pp

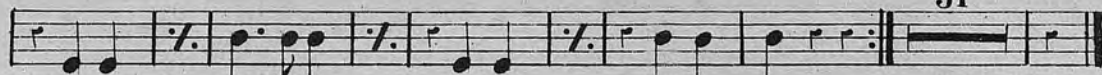
N^o 1.

32 SOL RÉ.

VALSE.

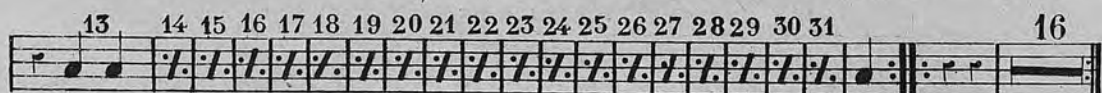


31



SOL UT. 15

N^o 2.



32

N^o 3.



RÉ LA 16

N^o 4.



CODA.



p *cres* - - - *cen* - - - *do*

SOL RÉ.

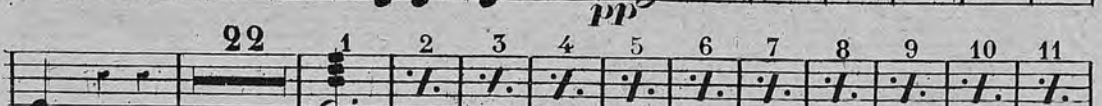
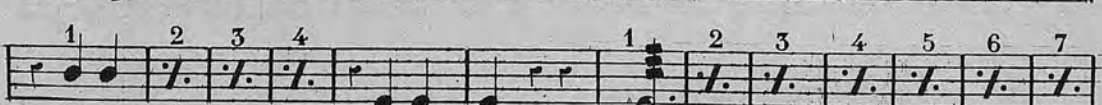


1

42



ff



22

cres - - - *cen* - - - *do*.

FIN.



LA NUIT.

VALSE.

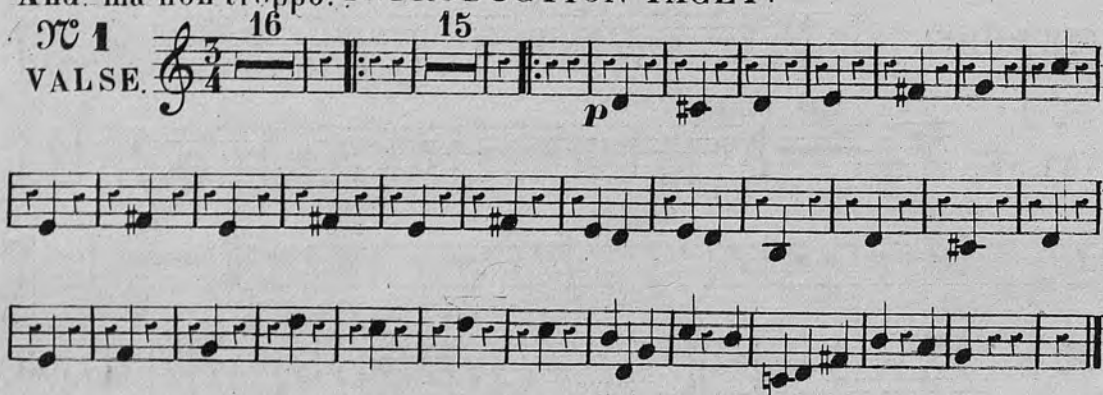
O. METRA.

TIMBRES.

And^{te} ma non troppo. INTRODUCTION TACET.

№ 1

VALSE.



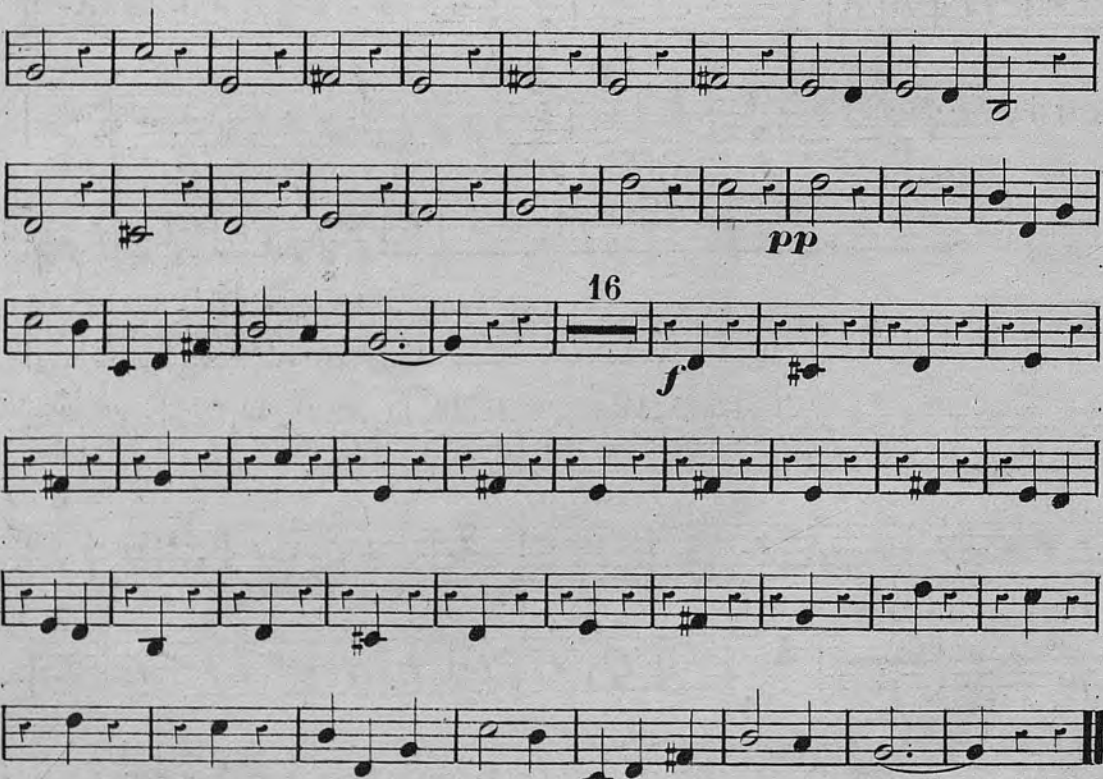
№ 2 TACET.

№ 3.



№ 4 TACET.

CODA.



LE RESTE TACET.

LA NUIT.

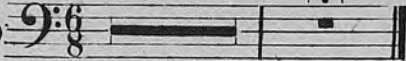
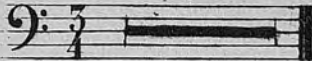
WALSE.

O. MÉTRA.

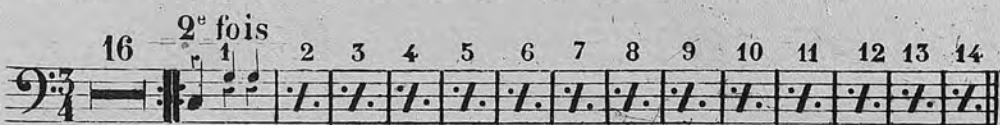
TAMBOUR et

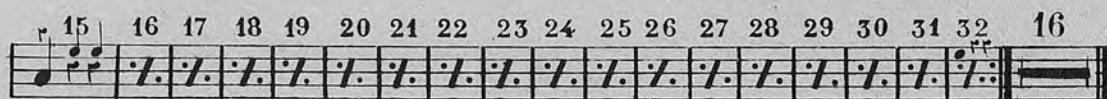
GROSSE-CAISSE.

And^{te} ma non troppo.

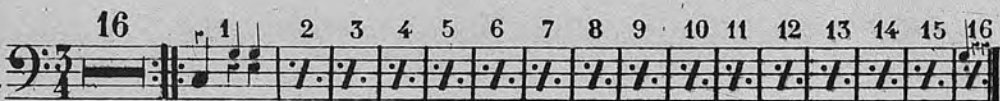
INTROD.  1. VALSE. 

 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

2.  1 2 3 4 5 6 7 8 9 10 11 12 13 14

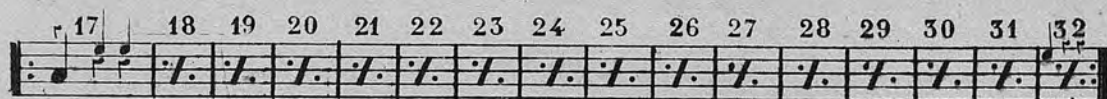
 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 16

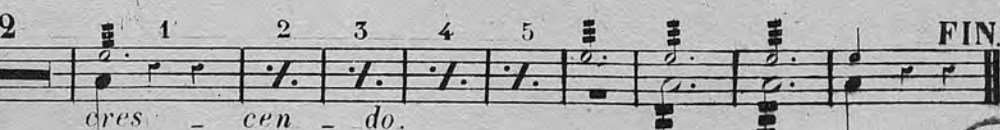
3.  1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

4.  1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

CODA.  1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

 33 34 35 36 37 38 39 40 41 42

FIN.  1 2 3 4 5



LA NUIT.

VALESE.

O. MÉTRA.

1^{er} VIOLON.And^{te}. ma non troppo.

INTROD $\frac{6}{8}$ pp 2^e Viol.

cres - cen - do - f rall - - - pp

C^1 1 $\frac{3}{4}$ *dolcissimo.* pp

VALESE

cres - - - cendo. pp

2^e Corde. $\frac{3}{5}$ $\frac{9}{2}$ pp

ff

1^a 2^a

pp

cres - cen -



ANNEMON MEISSONNIER
E. GÉLARD & C^{ie}
12, Boul. des Capucines
MON DU 88 HOTEL

Me 6

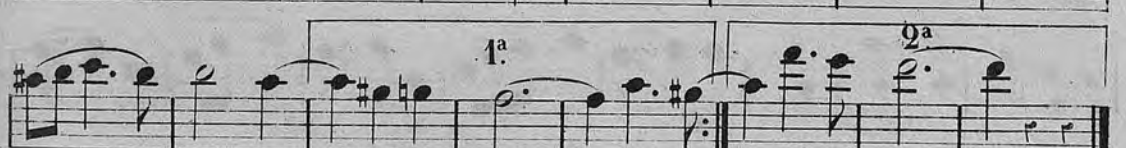
C.M. 1099

1^{er} VIOLON.

5



8^a ad libitum.



1^{er} VIOLON.

LA NUIT.
Valse.

O. MÉTRA.

2^d VIOLON.

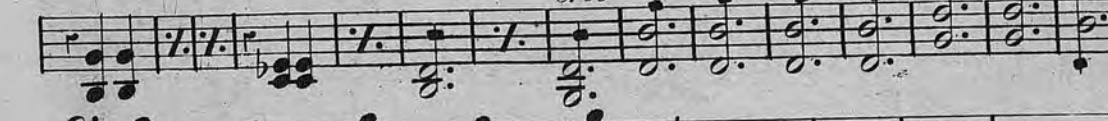
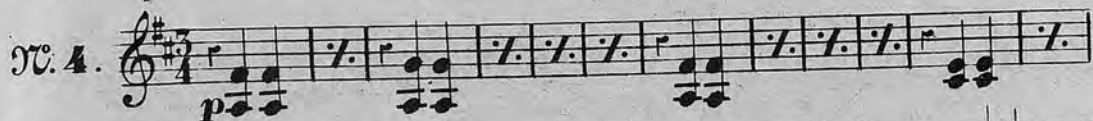
INTROD: *And^{te} ma non troppo cres - cen - do rall.*

1^{re}. VALSE.

2^e.

3^e.

2^d VIOLON.



FIN



LA NUIT.

VALSE

O. MÉTRA.

ALTO.

INTROD. *And^{te} ma non troppo.*

p *crescendo.* *ff* *p*

№1. *1 2 3 4 5 6 1 2 3 4 1 2 3 4 5*

VALSE. *p*

6 7 8 p ff

1 2 3 4 1 2 3 4 1^a 2^a 1 pp

2 3 4 5 6 1 2 3 4 1 2 3 4 5 p

6 7 8 p

№2. *1 2 3 4 1 2 3 4 1 2 3 4*

1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 5 6

1 2 3 4 1 2 3 4

№3. *1 2 3 4 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 p*

1 2 3 4 1 2 3 4 1^a 2^a ff

ALTO.

