

250.

1^{er} VIOLON.

1

GIBBY LA CORNEMUSE

2^e Quadrille en Quintette.

Par MUSARD.

N^o 1.

PANTALON.

Clarinetto.

(N^o 2.)

66

1^{er} VIOLON.

N^o. 2.
ETÉ.

N^o. 3.
POULE.

CODA.

D.C.

1^{er} VIOLON.

3

N^o. 4.
PASTOURELLE.

1^{er} VIOLON.

N^o 5.
FINALE.

p

f

1^{re} et 5^e Fois.

Fin.

1^{re} 2^a D.C.

Flute

f 2^e et 4^e Fois.

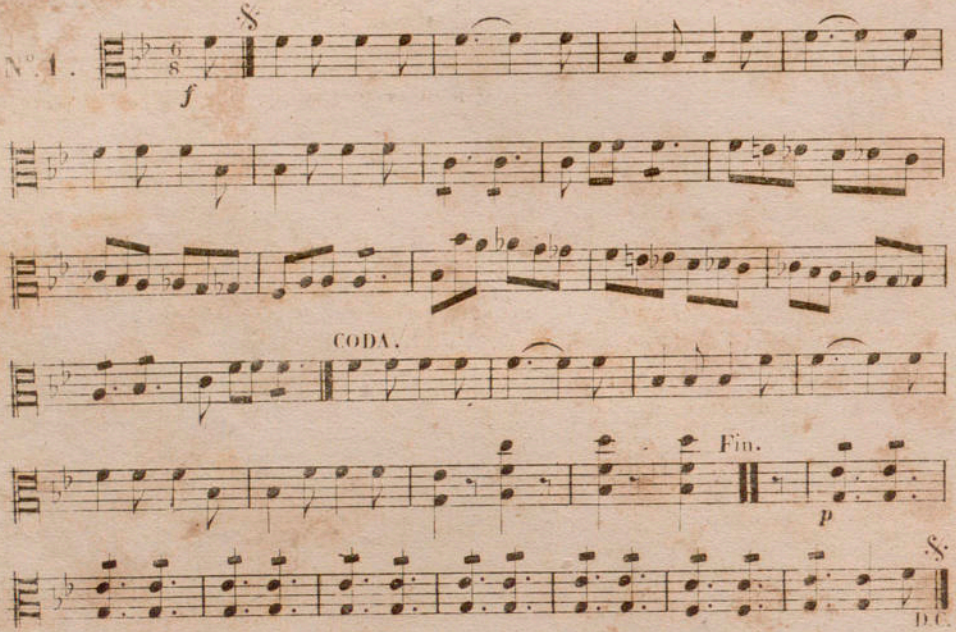
2

D.C.

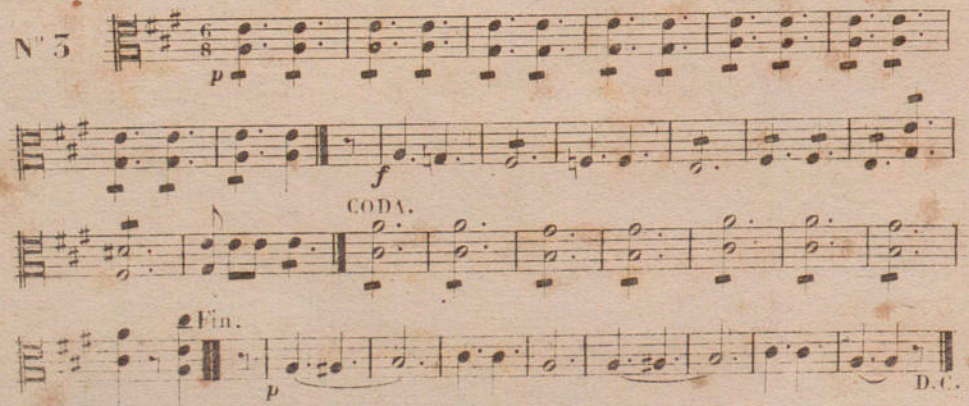
ALTO.

GIBBY LA CORNEMUSE
2. Quadrille en Quintette.

Par MUSARD.

N. 1.  This system contains the first six staves of music for piece No. 1. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The first staff starts with a forte 'f' dynamic and a section marked 'S'. The music is primarily melodic. The fifth staff contains a section marked 'CODA.' and ends with a 'Fin.' marking. The sixth staff continues with a piano 'p' dynamic and ends with a section marked 'S.' and 'D.C.' (Da Capo).

N. 2.  This system contains the first three staves of music for piece No. 2. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first staff starts with a forte 'f' dynamic. The music is primarily rhythmic and accompanimental. The second staff ends with a 'Fin.' marking and a piano 'p' dynamic. The third staff ends with 'D.C.' (Da Capo).

N. 3.  This system contains the first four staves of music for piece No. 3. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff starts with a piano 'p' dynamic. The music is primarily rhythmic and accompanimental. The second staff has a forte 'f' dynamic. The third staff contains a section marked 'CODA.'. The fourth staff ends with a 'Fin.' marking and a piano 'p' dynamic, and is marked 'D.C.' (Da Capo).

2^d VIOLON.

N^o 4.

Fin.
p
D.C.

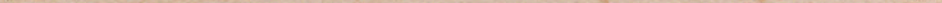
N^o 5.

p
f
1^{re} et 3^e Fois.
Fin.
f
2^a
2^e et 4^e Fois.
p
D.C.
f
D.C.

ALTO.

GIBBY LA CORNEMUSE
2. Quadrille en Quintette.

Par MUSARD.

N^o 1.  *f*    CODA.  Fin. *p*  *f*  D.C.

N^o 2.  *f*  Fin. *p*  D.C.

N^o 3.  *p*  *f*  CODA.  Fin. *p*  D.C.

ALTO.

N^o. 4. *f* *Fin.* *p* D.C.

N^o. 5. *p* *f* *Fin.* 1^{re} et 3^e Fois. *f* 1^{re} 2^a *p* 2^e et 4^e Fois. *f* D.C.

JIBBY LA CORNEMISE
2^e Quadrille en Quintette.

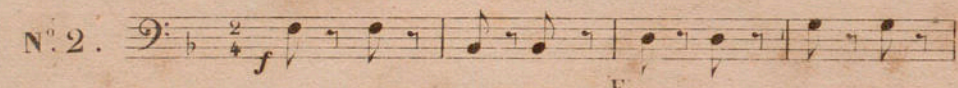

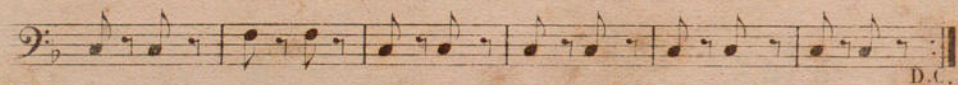
V^{lle} et C. BASSE.

Par MUSARD.

N^o 1. 






N^o 2. 



N^o 3. 





Vlle et C. BASSE.

N. 4. $\frac{2}{4}$ *f*

N. 5. $\frac{2}{4}$ *p* *f* *p*

GIBBY LA CORNEMUSE
2^e Quadrille en Quintette.

Par MUSARD.

N^o 1. 





CODA. 





N^o 2. 





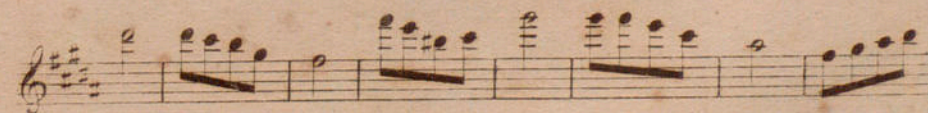
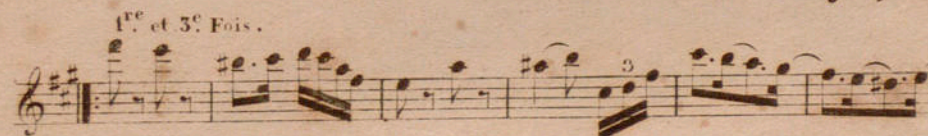
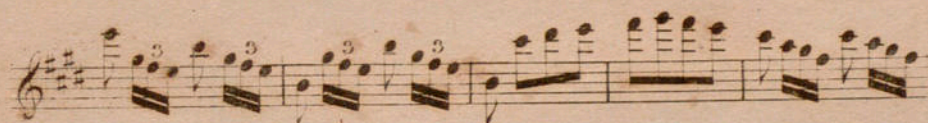
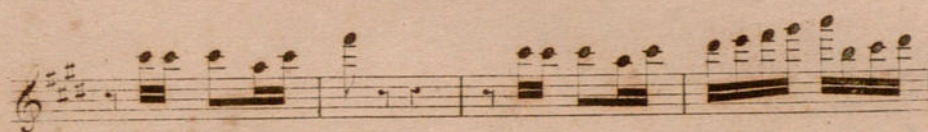
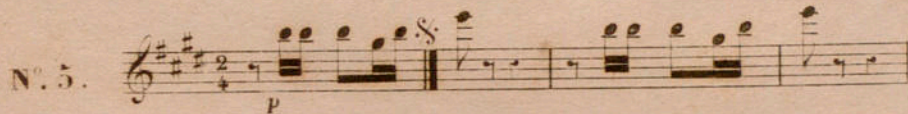
FLÛTE.

N° 3. 

N° 4. 

FLÛTE.

5



GIBBY LA CORNEMUSE

1^{er} Quadrille en Orchestre.

Par MUSARD.

N^o 1.

Musette.

f

CODA.

Fin.

p

f D.C.

N^o. 2. *f* *Fin.* *p*

f *D.C.*

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

f *CODA.*
Fin. 7 *1^o* *2^o* *D.C. al Coda.*

N^o. 4. *f* *fz* *Fin.*

fz *fz*
fz
fz

fz *fz* *fz* D.C.

N^o. 5. *p* *f*

Fin. 1^{re} et 3^e fois.

2^e et 4^e fois

D.C. *f*

GI
13

N



B.C. 972 (N. 1)

CLARINETTES.

1

GIBBY LA CORNEMUSE

Par MUSARD.

1^{re} Quadrille en Orchestre.

en La. %

N^o 1.

f

CODA.

Fin.

p

f D.C.

CLARINETTES

N^o. 2. *en La.* $\frac{2}{4}$ *f* *Fin.* *p* *1^a* *2^a* *S.* *D.C.*

N^o. 3. *en Ut.* $\frac{6}{8}$ *p* *CODA.* *f* *a 2.* *Fin.* *D.C.*

N^o. 4. *en La.* $\frac{2}{4}$ *f* *Fin.* *fz* *lr.* *fz* *fz* *fz*

CLARINETTES

fz *fz* D.C.

N^o 5. *en La.*
p *f*

f Fin 1^{re} et 3^e fois.

f 2^e et 4^e fois.

D.C. *f*

D.C.

BASSONS.

GIBBY LA CORNEMUSE

1^{er} Quadrille en Orchestre.

Par MUSARD.

N^o 1.

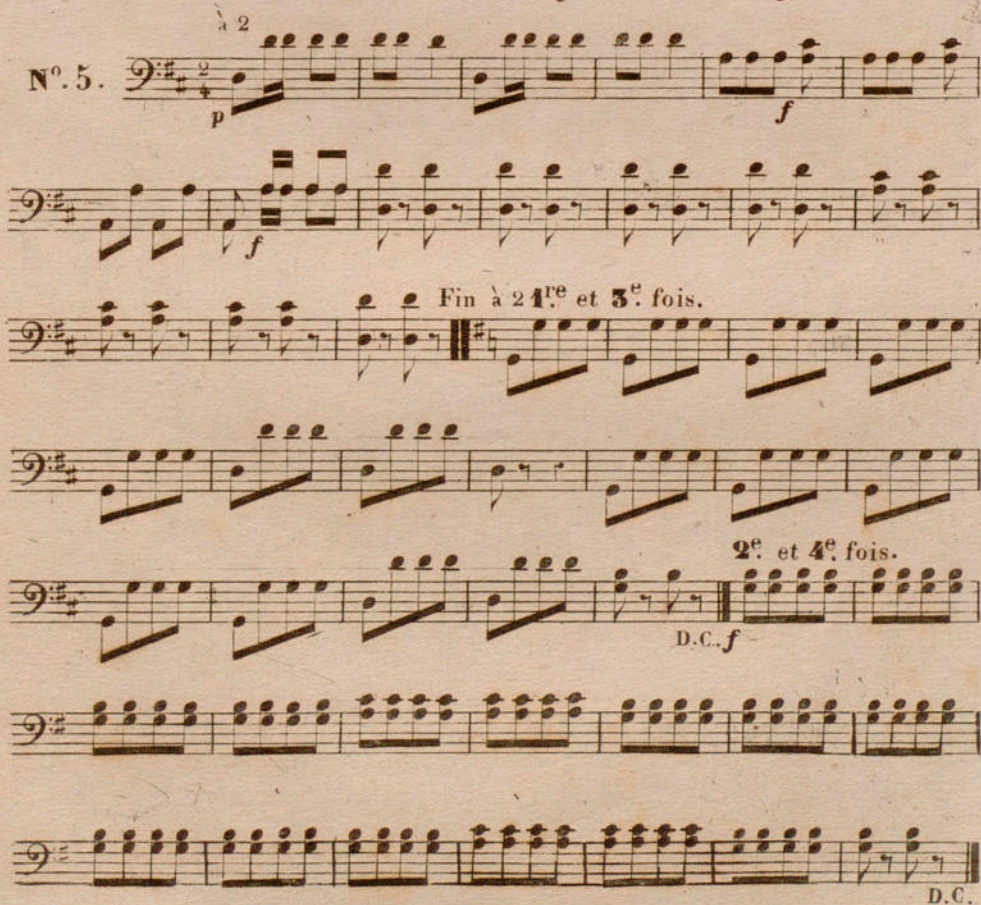
N^o 2.

N^o 3.

Fin.

BASSONS.

N^o. 4. 

N^o. 5. 

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

GIBBY LA CORNEMUSE

1^{er} Quadrille en Orchestre.

Par MUSARD.

N^o. 1. en La^b §
f §
CODA.
Fin. *p* §
f D.C.

N^o. 2. en La. §
f §
fin. 16 §
D.C.

N^o. 3. en Fa. §
p §
f §
CODA.
Fin. 8

N^o. 4. en La^b §
f §
fz §

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

Fin.

fz

fz

fz

fz D.C.

N^o. 5. en La.

p

f

Fin. 1^{re}. et 3^e. fois.

f

2^e. et 4^e. fois.

D.C. *f*

D.C.

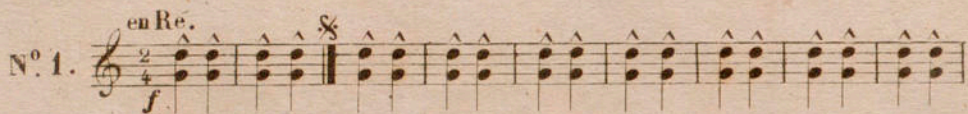
D.C.

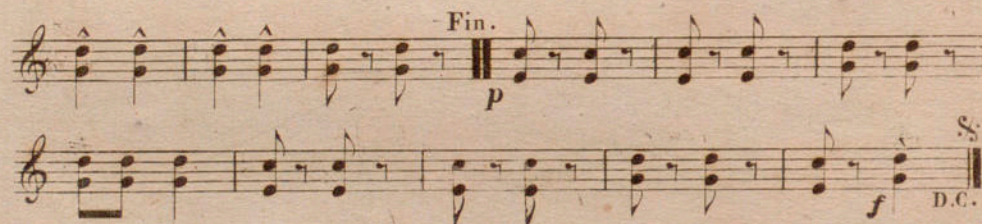
3^e et 4^e CORS.

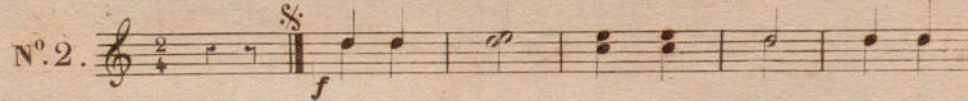
GIBBY LA CORNEMUSE

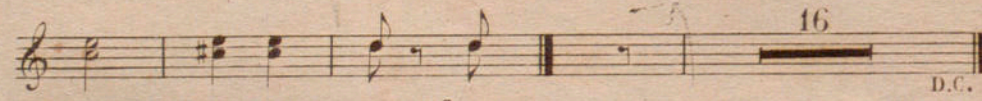
1^{re} Quadrille en Orchestre.

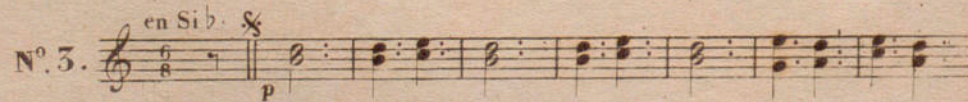
Par MUSARD.

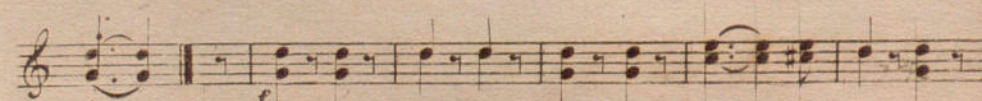
N^o 1. *en Re.* 



N^o 2. 

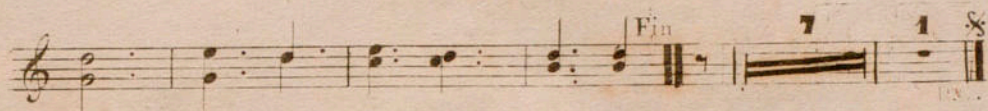


N^o 3. *en Sib.* 

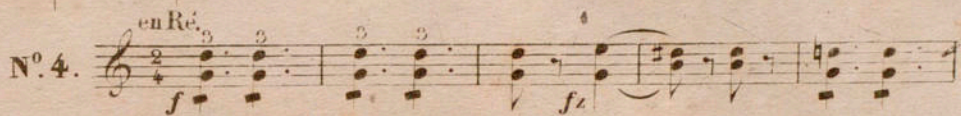


3^e et 4^e CORS.

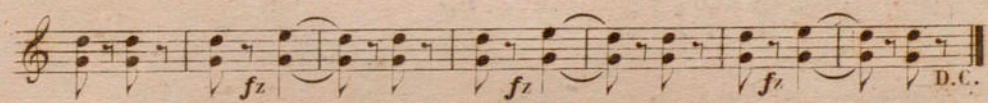
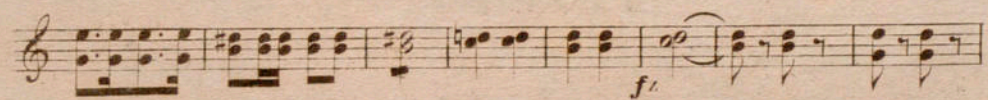
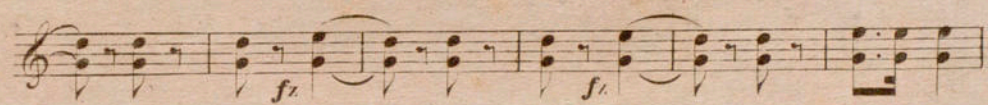
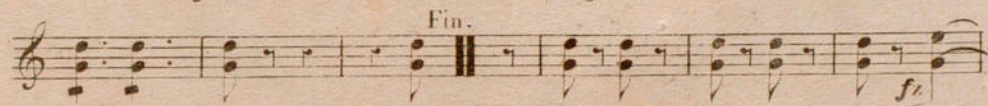
Fin 7 1 8



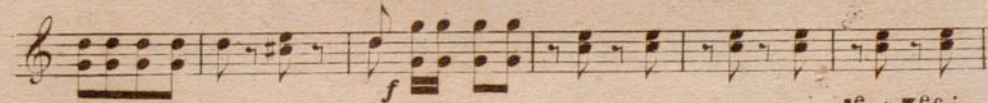
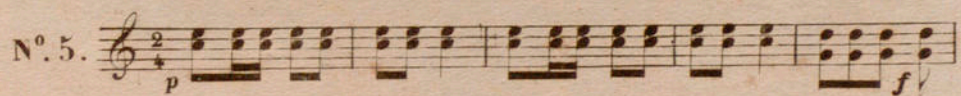
N^o. 4. en Ré. 3 3 3 3 4



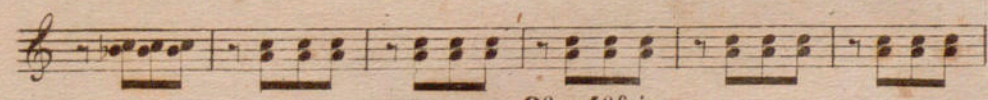
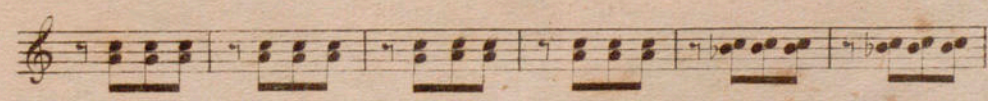
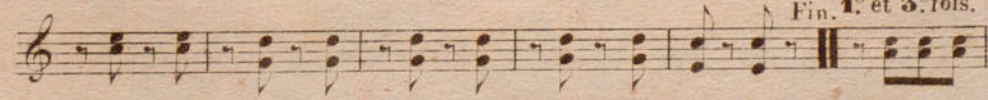
Fin.



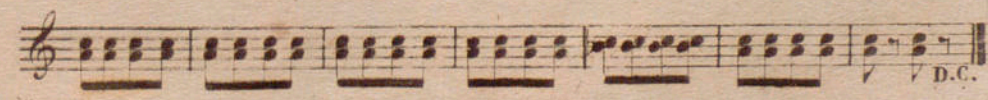
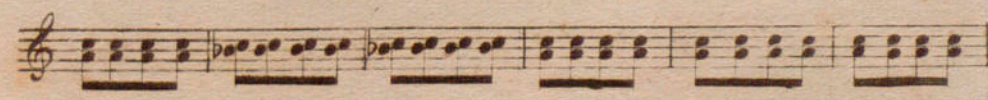
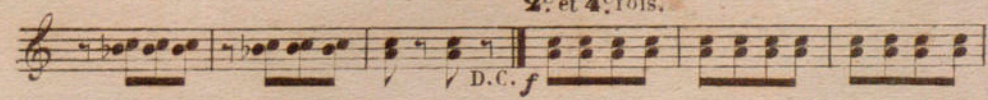
N^o. 5. p f



Fin. 1^e et 3^e fois.



2^e et 4^e fois.



TROMPETTES.

GIBBY LA CORNEMUSE

1^{er} Quadrille en Orchestre.

Par MUSARD.

N^o 1. *en Ré.* *f* *Sf*

f *1* *CODA.* *f* *Fin.* *p* *f* *D.C.*

N^o 2. *f* *fin.* 16 *D.C.*

N^o 3. *er. Sf b* 7. *f* *CODA.* *Fin.* 7

N^o 4. *en Ré.* *f* 3 3 3 3 1 3 3

TROMPETTES.

Fin.

fz *fz* *fz* D.C.

N^o. 5. *p* *f*

f Fin. 1^{er} et 3^e fois.

2^e et 4^e fois.

D.C. *f*

D.C.

GIBBY LA CORNEMUSE

1^{er} Quadrille en Quintette.

Par MUSARD.

N^o 1.

en La $\bar{\flat}$

2 7

2 7

f

f

CODA. Fin.

8

8

p

D.C.

N^o 2. *en La. S.*
f *Fin* *p*
D.C.

N^o 3. *en Si b.*
f *CODA.*

Fin. *p*

1^a *2^a*

N^o 4. *en La.*
f

à 2. 3 *fin à 2.*

CORNETS a PISTONS

fz
f

a 2.
D.C.

en La.

N^o 5.
p
f

à 2.
Fin. 1^{re} et 3^e fois.

à 2.
D.C. *f*

D.C.

CORNETS a PISTONS

GIBBY LA CORNEMUSE

Par MUSARD.

2^e Quadrille en Quintette.

N^o 1.

en Si^b

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/8. It begins with a forte (f) dynamic marking. The bottom staff is also in treble clef with a key signature of one flat and a time signature of 4/8. The music is written in a rhythmic, dance-like style.

The second system of music consists of two staves in treble clef with a key signature of one flat and a time signature of 4/8. The music continues with a similar rhythmic pattern.

The third system of music consists of two staves in treble clef with a key signature of one flat and a time signature of 4/8. The music continues with a similar rhythmic pattern.

CODA.

The fourth system of music consists of two staves in treble clef with a key signature of one flat and a time signature of 4/8. It begins with a forte (f) dynamic marking. The music continues with a similar rhythmic pattern.

Fin.

The fifth system of music consists of two staves in treble clef with a key signature of one flat and a time signature of 4/8. It begins with a forte (f) dynamic marking, followed by a double bar line and a piano (p) dynamic marking. The music continues with a similar rhythmic pattern.

The sixth system of music consists of two staves in treble clef with a key signature of one flat and a time signature of 4/8. It begins with a forte (f) dynamic marking. The music continues with a similar rhythmic pattern.

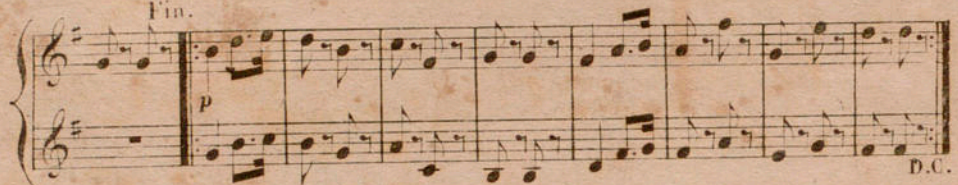
D.C.

CORNETS a PISTONS.


en Si².

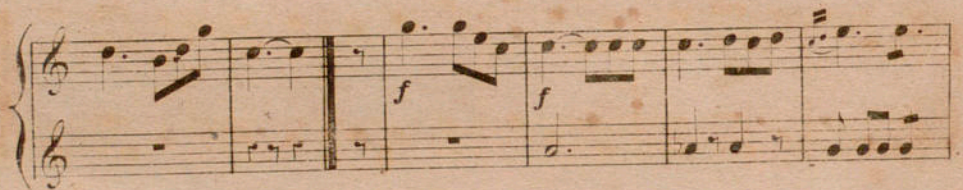
N^o. 2. 

Fin.

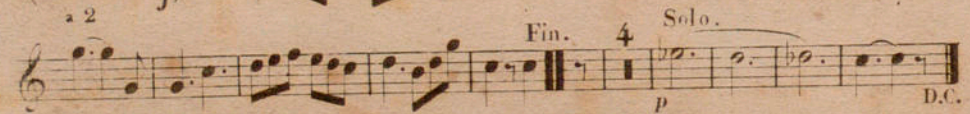
 D.C.

en La².

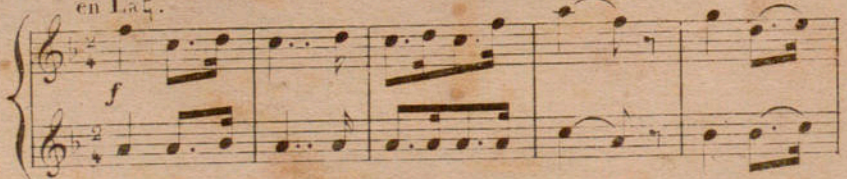
N^o. 3. 



 CODA.

 Solo. D.C.

en La².

N^o. 4. 

 Fin. 2^e et 4^e Fois.

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and features a melody with eighth and sixteenth notes.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a similar melodic line.

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with a double bar line and the instruction "D.C." (Da Capo).

N^o. 5. ^{2^e et 4^e Fois.}
^{en La. S^o}
p Solo.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and begins with a dynamic marking of *p* (piano).

Fifth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a dynamic marking of *f* (forte) and concludes with a double bar line and the instruction "Fin." (Fine).

Sixth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes first and second endings, indicated by "1^o" and "2^o". It concludes with a double bar line and the instruction "D.C." (Da Capo).

Seventh system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes first and second endings, indicated by "1^o" and "2^o". It concludes with a double bar line and the instruction "D.C." (Da Capo).

1^{er} TROMBONE.

GIBBY LA CORNEMUSE

1^{er} Quadrille en Orchestre.

Par MUSARD.

The musical score is written for the 1st Trombone part of the orchestral quadrille 'Gibby la Cornemuse' by Musard. It consists of four numbered pieces, each with its own key signature and time signature.

- N°1:** Key signature of two sharps (F# and C#), 2/4 time signature. It begins with a forte (*f*) dynamic and features several accents (^) over the notes. It concludes with a *f* dynamic and a double bar line.
- N°2:** Key signature of two sharps, 2/4 time signature. It starts with a forte (*f*) dynamic. The piece includes a section marked 'CODA.' and ends with a *f* dynamic and 'D.C.' (Da Capo) instruction.
- N°3:** Key signature of one flat (Bb), 6/8 time signature. It begins with a forte (*f*) dynamic. The piece includes a section marked 'CODA.' and ends with a *f* dynamic and 'D.C.' instruction.
- N°4:** Key signature of two sharps, 2/4 time signature. It starts with a forte (*f*) dynamic and includes a section marked 'CODA.' with a *fz* (forzando) dynamic. The piece concludes with a *f* dynamic and 'D.C.' instruction.

1^{er} TROMBONE.

2^e 2^e *fin.* 2 3 3

fz

fz D.C.

N^o 5. *p* *f*

f

1^{re} et 3^e fois. *Fin.*

2^e et 4^e fois. D.C. *f*

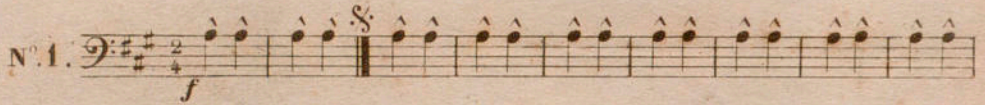
D.C.

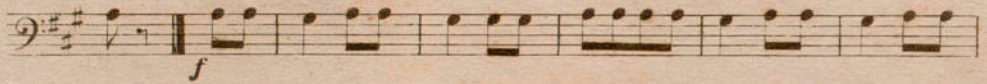
2^e. TROMBONE.

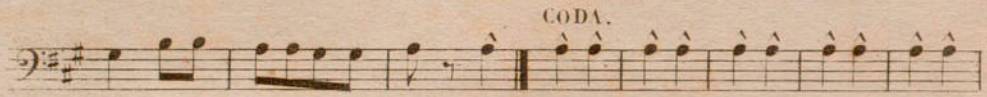
GIBBY LA CORNEMUSE

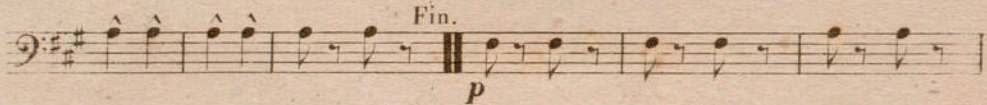
1^{er} Quadrille en Orchestre.

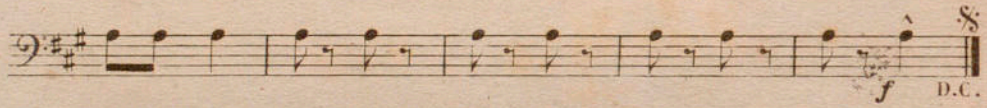
Par MUSARD.

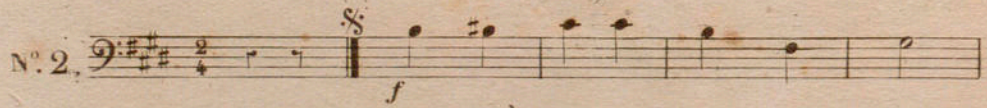
N^o. 1. 

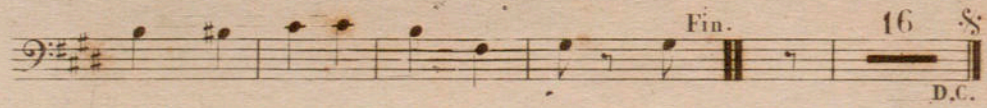


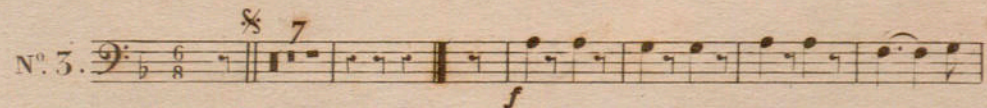


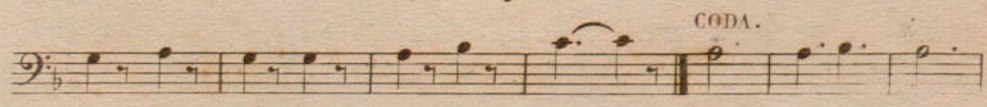


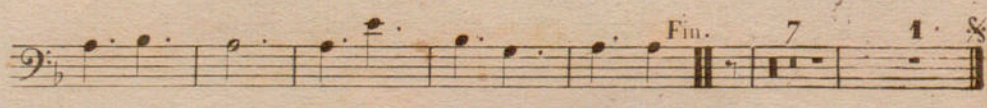


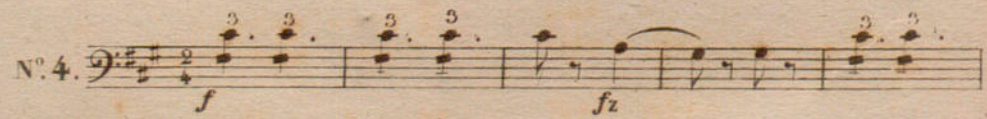
N^o. 2. 



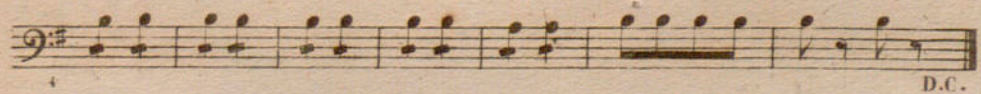
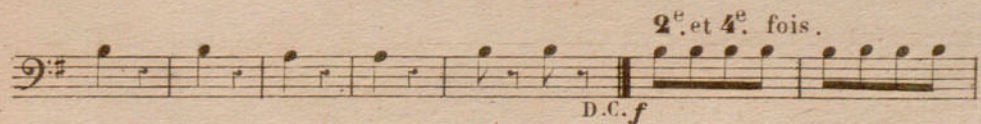
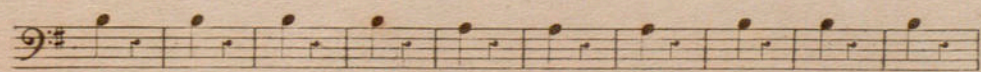
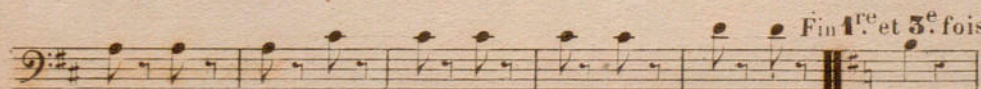
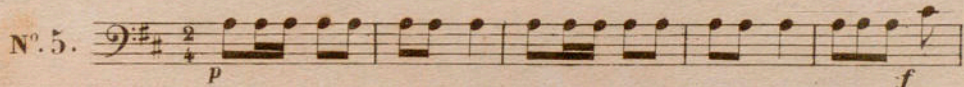
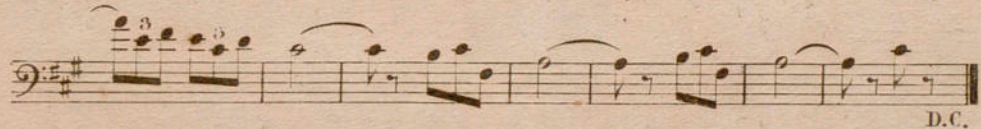
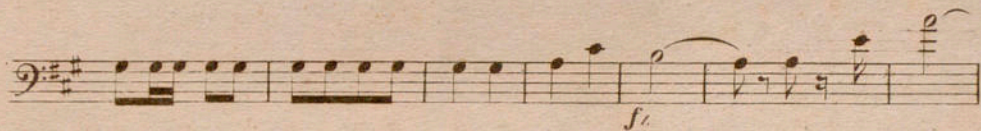
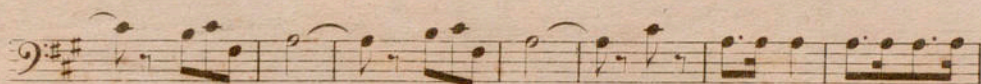
N^o. 3. 





N^o. 4. 

2^e TROMBONE.

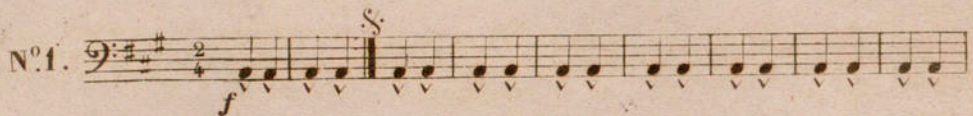


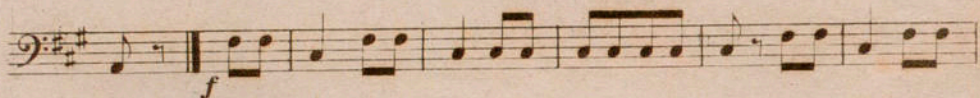
5^e TROMBONE.

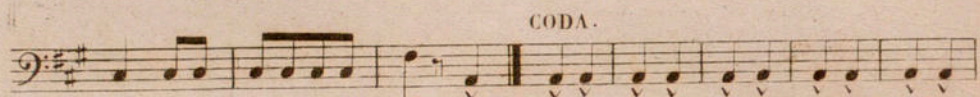
GIBBY LA CORNEMUSE

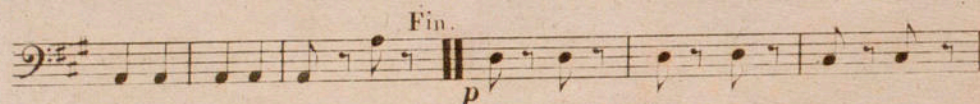
1^{er} Quadrille en Orchestre.

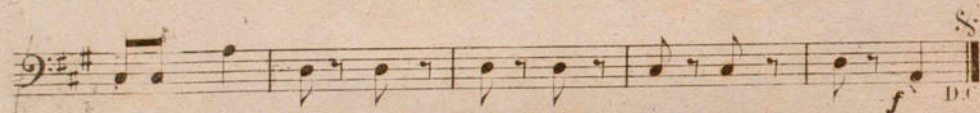
Par MUSARD.

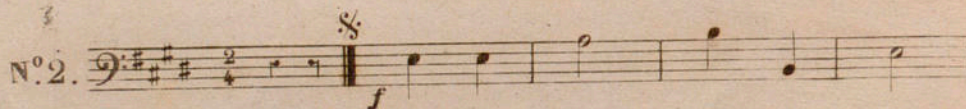
N^o1. 

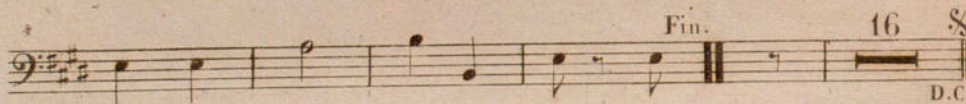


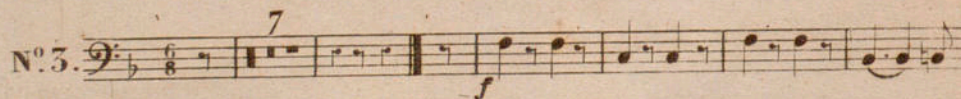


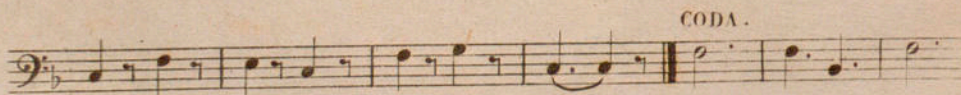


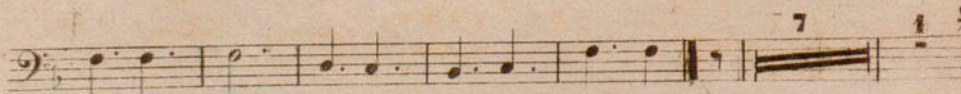


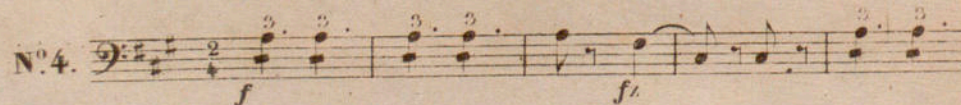
N^o2. 



N^o3. 





N^o4. 

5^e. TROMBONE.

Fin.

f

D.C.

Detailed description: This system contains the first four staves of the 5th Trombone part. The first staff begins with a double bar line and the word 'Fin.' above it. The music is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The first two staves feature eighth-note patterns with triplets. The third staff has a dynamic marking of *f* (forte) and ends with a double bar line. The fourth staff continues the eighth-note pattern and ends with a double bar line and the instruction 'D.C.' (Da Capo).

N^o. 5.

p

f

Detailed description: This system contains the fifth and sixth staves of the 5th Trombone part. The fifth staff is marked 'N^o. 5.' and begins with a dynamic marking of *p* (piano). The sixth staff continues the eighth-note pattern and ends with a dynamic marking of *f* (forte).

f

Detailed description: This system contains the seventh staff of the 5th Trombone part, which begins with a dynamic marking of *f* (forte).

Fin. 1^e et 3^e fois.

f

Detailed description: This system contains the eighth staff of the 5th Trombone part. It features a double bar line and the instruction 'Fin. 1^e et 3^e fois.' above it. The staff ends with a dynamic marking of *f* (forte).

Detailed description: This system contains the ninth staff of the 5th Trombone part, which continues the eighth-note pattern.

2^e et 4^e fois.

D.C. *f*

Detailed description: This system contains the tenth staff of the 5th Trombone part. It features a double bar line and the instruction '2^e et 4^e fois.' above it. The staff ends with a dynamic marking of *f* (forte) and the instruction 'D.C.' (Da Capo).

Detailed description: This system contains the eleventh staff of the 5th Trombone part, which continues the eighth-note pattern.

D.C. *f*

Detailed description: This system contains the twelfth staff of the 5th Trombone part. It ends with a double bar line and a dynamic marking of *f* (forte). The instruction 'D.C.' (Da Capo) is written below the staff.

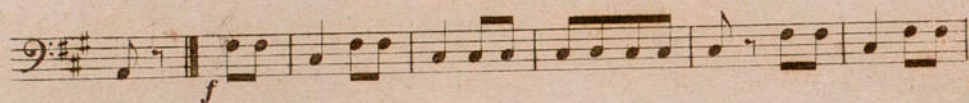
OPHICLEIDE .

GIBBY LA CORNEMUSE

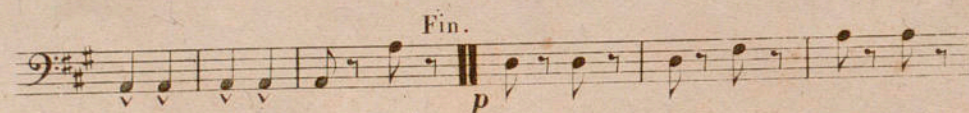
1^{er} Quadrille en Orchestre .

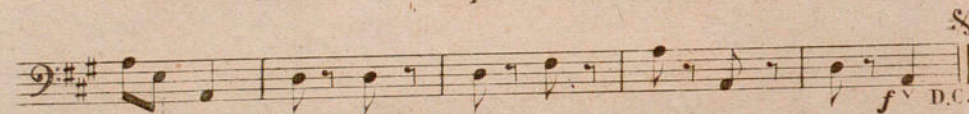
Par MUSARD .

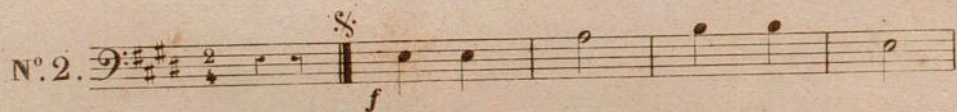
N^o. 1. 

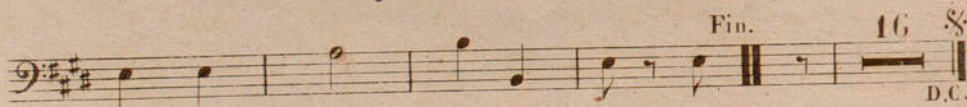


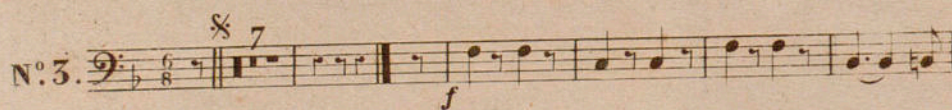




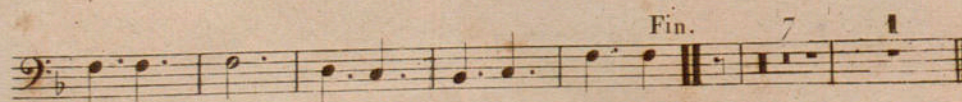


N^o. 2. 



N^o. 3. 





N^o. 4. 

OPHICLEIDE.

Fin.

fz

fz *fz*

fz

fz *fz* *fz* D.C.

N^o. 5.

p *f*

f

Fin. 1^{re} et 3^e fois.

f

f

2^e et 4^e fois.

D.C. *f*

f

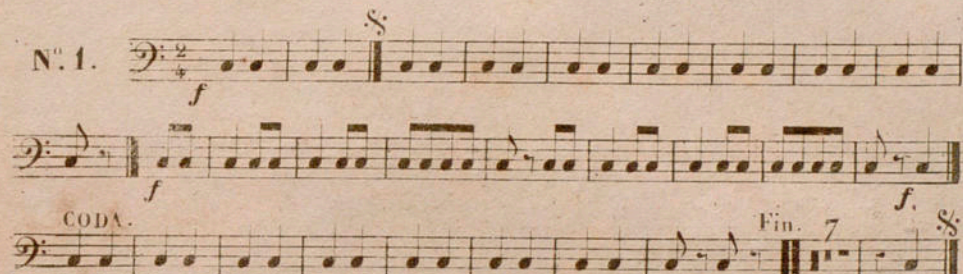
f D.C.

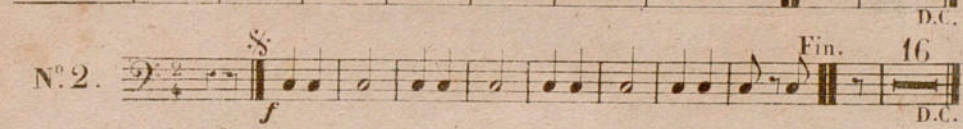
GROSSE CAISSE.

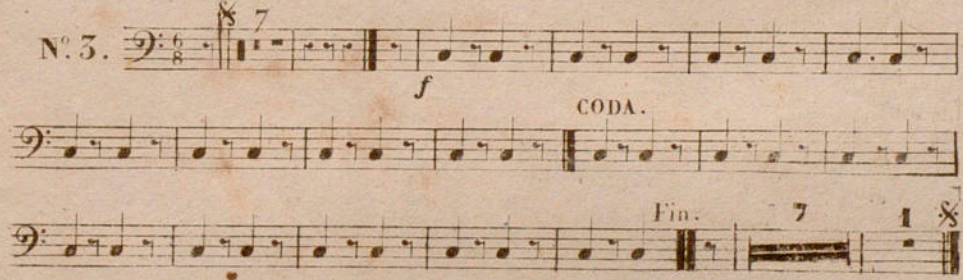
GIBBY LA CORNEMUSE


1^{er} Quadrille en Orchestre.

Par MUSARD.

N^o. 1. 

N^o. 2. 

N^o. 3. 

N^o. 4. 

N^o. 5. 