

(6647)

APOTHÉOSE

1

Valse.

à Madame A ALLEMAND.

Louis Ganne.

1^{er} VIOLON.

And^{no} (M. ♩ = 69)

INT^{on}

Piu vivo.

la 1^{re} Fois *mf* la 2^e Fois *pp*.

VALSE.

41162

1^{er} VIOLON.

1^a 2^a

mf *ff* *dolce. divisi.*

p 1^a unis.

2^a

f *ff*

p *ff*

p

f *ff*

CODA.

ff

mf

ff *mf*

Presto. *ff*

sec.

APOTHÉOSE

(6647)

Valse.

Louis Ganne.

2^d VIOLON.

And^{mo} (M. ♩ = 69)

INTON *pp* *p* *f* *pp* *3*

Piu vivo. *p* *mf* *f* *rit^o*

Cors. *ff* *mf* *pizz* *ench:*

La 1^{re} Fois *mf* 2^e Fois *pp*

VALESE *arco.* *sf* *sf* *sf*

1^a *2^a* *ff*

1^a *2^a* *mf*

mf *sf*

sf *sf*

sf

Musical score for the first section, consisting of seven staves. The notation includes various dynamics such as *sf*, *mf*, *p*, *f*, and *ff*. Articulations include accents (>) and slurs. Performance instructions include *pizz.* (pizzicato) and *arco.* (arco). The section concludes with first and second endings, marked *1^a* and *2^a*.

CODA.

Musical score for the CODA section, consisting of five staves. The notation includes dynamics such as *ff*, *mf*, and *f*. The section concludes with first and second endings, marked *1^a* and *2^a*.

Presto.

Musical score for the Presto section, consisting of three staves. The notation includes dynamics such as *ff* and *mf*. The section concludes with a *sec.* (second ending) marking.

APOTHÉOSE

(6647)

Valse.

Louis Ganne.

And^{no} (M. J. = 69) ALTO..

INT^{on}

rit^o *Piu vivo.* *p* *f* *pp* *Cors.* *p* *pizz.* *mf* *ench:*

f *ff* *v* *p* *ff* *mf* *p*

La 1^e Fois *mf* 2^e Fois *pp*

VALSE. *arco.* *sf* *sf* *sf*

pizz: *arco.*
mf *p* *mf*
pizz: *arco.*
ff
p
1^a *2^a* *f*
pizz: *arco.*
mf *f* *ff*

CODA.

ff
p *ff*
ff

Presto.

ff *sec.*
fff

APOTHÉOSE

Valse.

Louis Ganne.

vclle et C. BASSE.

And^{te} (M. = 96)

INT^{ro}

The introduction consists of two staves. The upper staff is for violin and the lower for cello. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'And^{te} (M. = 96)'. The music features a variety of dynamics including *p*, *f*, *pizz.*, *mf*, and *f*. There are also performance instructions such as *piuviva*, *arco*, *rit^o*, *sec.*, *ench.*, and *1*.

VALE.

La 1^{re} F⁵ mf 2^e F⁵ pp.

The waltz section is written for violin and cello. It starts with a key signature of one sharp (F#) and a 3/4 time signature. The first few measures are marked *arco*. The piece includes first and second endings, indicated by '1^a' and '2^a' above the staff. Dynamics range from *pp* to *sf*. The section concludes with a first ending marked '1^a'.

Velle et C. BASSE.

2^a
p
mf
mf
sf *dim.* *mf*
pizz. *arco.* *mf pizz.*
pizz. *arco.* *pizz.*
1^a *2^a* *arco.* *ffarco.* *ff*
1^a
2^a *f* *ff*

velle et C. BASSE.
arco.

pizz. *ff* *arco.*

pizz. *f* *arco.*

CODA Tromb: *ff* *unis.*

pizz. *mf* *pizz.*

arco. *mf* *arco.* *pizz.* *ff* *pizz.* *mf* *arco.*

mf *f* *ff* **Presto.**

ff *sec.*

APOTHÉOSE

à Madame A. ALLEMAND.

Valse.

Louis Ganne.

Pte et Gde FLÛTES.

And^{no} (♩ = 69)

INTON

pp
Hautb:
cres
pHautb:
f
riten:
ff
mf
ff
mf
Ench:

VALSE..

la 1^{re} Fois *mf* la 2^e Fois *pp*

1^o Violon.

This musical score is for two flutes and piano. It consists of ten systems of staves. The top system features a piano accompaniment with a *dim.* marking. The second system includes first and second endings for the flutes, with dynamic markings *pp*, *f*, and *ff*. The third and fourth systems show the piano accompaniment with *8a* markings and dynamics *p* and *ff*. The fifth system continues the piano accompaniment with *8a* and *p* markings. The sixth system shows the first and second endings for the flutes with *f* dynamics. The seventh and eighth systems are for the flutes, with *a 2a* markings and *mf* dynamics. The ninth system continues the flute parts with *mf* dynamics. The tenth system is the final line, marked *mf*.

Pte et Gde FLÛTES.

The musical score is arranged in systems. The top two staves are for the Flutes (Pte Fl.), with the first staff being the first flute and the second the second flute. The piano part is shown in grand staff notation (treble and bass clefs). The woodwind part (Hautb.) is in the bottom staff. Dynamics include *mf*, *ff*, and *p*. Performance instructions include *dolce divisi.*, *Unis.*, and *Hautb.*. The score includes first and second endings (1^a and 2^a) and various articulations such as accents and slurs.

First system of music for Flutes 1 and 2. The top staff is marked *P* Pte Fl: and the bottom staff is marked *ff*. The music consists of eighth and sixteenth notes with various articulations.

Second system of music for Flutes 1 and 2. The top staff is marked *f* and the bottom staff is marked *f*. The music continues with similar rhythmic patterns.

Third system of music for Flutes 1 and 2. The top staff is marked *ff* and the bottom staff is marked *ff*. The music features a *CODA.* section with a *a 2.* marking. The notation includes many slurs and accents.

Fourth system of music for Flutes 1 and 2. The top staff is marked *mf* and the bottom staff is marked *mf*. The music continues with eighth and sixteenth notes.

Fifth system of music for Flutes 1 and 2. The top staff is marked *ff* and the bottom staff is marked *mf*. The music features a *a 2.* marking.

Sixth system of music for Flutes 1 and 2. The top staff is marked *ff* and the bottom staff is marked *ff*. The music is marked *Presto.* and includes a *a 2.* marking.

Seventh system of music for Flutes 1 and 2. The top staff is marked *ff* and the bottom staff is marked *ff*. The music is marked *sec.* and includes a *ff* marking.

APOTHÉOSE

(6647)

Valse.

Louis Ganne.

And^{te} (M. = 69) HAUTOIS.

INTON

1^o a 2^a *pp* *mf* *p* *mf* *ff* *tr* *ench:*

rit^o *sf* la 1^{re} Fois *mf* la 2^e Fois *pp*

VALSE.

1^o *p* *sf* *dim.* 1^a

2^a *sf* 1^a 2^a 1^o *p* a 2^a *mf* a 2^a

41162

1^o
pp
pp
1^a
2^a
ff
1^a
2^a
f
ff
P
P
f

CODA.

ff
ff
1^o
mf
ff
mf
ff

Presto.

ff
sec.
fff

APOTHÉOSE

Valse.

A Madame A. ALLEMAND.

Louis Ganne.

1^{re} CLARINETTE en La.

And.^{no} (M. ♩ = 69)

Pist:

INT^{on}

pp p

Piston.

riten:

Piu vivo.

tr.

Ench:

mf ff mf Viol:

La 1^{re} Fois *mf* la 2^e Fois *pp*

VALESE.

dim:

pp f

1^a 2^a

p

1^a

1^{re} CLARINETTE en La.

2^a Viol: *mf*

Pist: *mf*

mf

f

mf

Pist:

Pist:

1^{re} CLARINETTE en La.

1^a 2^a

mf *ff* *dolce.* *p*

1^a 3

2^a Pist: *f* *f* *ff*

Pist: *p* *ff*

Pist: *p* *ff*

Pist: *f* *f*

CODA. *ff*

mf *ff* *mf* *ff*

Presto. *ff* *sec.*

fff

APOTHÉOSE

(6647)

Valse.

Louis Ganne.

BASSONS.

And^{mo} (M: ♩ = 69)

INTON

The score is written for Bassoons. It begins with an introduction (INTON) in 2/4 time, marked And^{mo} (♩ = 69). The key signature has one sharp (F#). The introduction features a melodic line with dynamics *mf* and *f*, and a bass line with dynamics *p* and *mf*. The waltz section (Valse) is in 3/4 time, starting with a dynamic of *f*. It includes various dynamics such as *ff*, *p*, *sf*, *dim.*, and *pp*. There are first and second endings (1^a and 2^a) and a section marked *ench.* (enchained). The score concludes with a final dynamic of *f*.

Valse.

Piu vivo

*La 1^e Fois *mf* 2^e Fois *pp**

Cors.

ench.

1^a 2^a

1^a 2^a

Musical score for the first section, consisting of seven staves. The notation includes various dynamics such as *p*, *mf*, and *ff*. It features first and second endings (1a, 2a) and includes a *ff* dynamic marking.

CODA.

Musical score for the CODA section, consisting of seven staves. The notation includes dynamics like *ff*, *f*, and *mf*. It includes the instruction *Presto.* and a second ending (*sec.*) marked with *fff*.

APOTHÉOSE

(6647)

Valse.

Louis Ganne.

And^{no} (M. J. = 69. CORS en Ré.

INTON

The introduction consists of two staves. The top staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). It features a melodic line with dynamics *p*, *f*, *p*, and *mf*, and includes markings for *a 2.* and *Solo.* The bottom staff is in treble clef with a 2/4 time signature and a key signature of one sharp. It provides harmonic accompaniment with dynamics *f*, *ff*, *p*, *ff*, and *mf*. A section of the bottom staff is marked *ench:* (enchanted).

Piu vivo.

La 1^{re} Fois *p* La 2^e Fois *pp* *mf*

VALSE.

The waltz section begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. It features a rhythmic accompaniment with dynamics *p*, *sf*, and *sf*. The score includes several systems of staves, with dynamic markings such as *f*, *dim.*, *f*, *sf*, *ff*, *p*, *ff*, *mf*, *sf*, *sf*, *dim.*, and *sf*. There are first and second endings marked *1^a* and *2^a*. A section for the 2^a and 3^e Trombones is indicated. The section concludes with a *Basson.* marking and a *p* dynamic.

Basson.

1^a 2^a *ff* 7 1^a 2^a *f* *ff* *p*

a def: de Basson.

a 2.

CODA.

ff *ff* *mf* *f* *ff* *Presto.* *ff* *sec.*

APOTHÉOSE

Valse.

à Madame LA ALLEMAND.

Louis Ganne.

And^{no} (♩ = 69) 1^{er} PISTON en La.

INTON

Clar: Solo. pp mf f

Clar: Solo. p mf f riten

△ Piu vivo. p ff mf f a def: de Cors.

Clar: p Clar: p Clar: p

ench:

VALSE. la 1^{re} Fois mf la 2^e Fois pp

1^a 2^a

ff sf am pp f Soli.

ff 1^a p von 2^a

Solo. mf

f Solo. mf Clar:

mf

Solo.

1^a 2^a

Clar: *ff*

pp Clar: 1^a 2^a Pist: *f*

mf Solo. *p*

ff *ff* *p*

ff von *f* Pist:

CODA.

ff

mf

p Clar: *ff* *mf*

Clar: *p* *Presto.*

ff

ff

ff *sec.*

APOTHÉOSE

Valse.

Louis Ganne.

1^{er} TROMBONE.

And^{no} (M. J. = 69)

Piu vivo.

ench:

INTON

p mf f ff p < ff

VALSE.

31

1^o Solo.
mf

f

ff

mf 1^a

f

CODA.

ff

p Presto.

f ff

p ff

sec.
fff

APOTHÉOSE

(664)

Valse.

Louis Ganne.

And^{no} (M. J. = 69) 2^e TROMBONE. *Piu vivo.*

INTON. *p* *f* *ff* *p* *ff* *ench:*

VALSE. *f* *f*

ff

mf

f *f*

CODA. *ff* *ff*

p *f*

ff *p* *f* *ff*

Presto.

ff *sec.*

APOTHÉOSE

Valse.

Louis Ganne.

And^{no} (M. ♩ = 69) OPHICLEIDE *rit.* Piu vivo.

INTON. *f* *p* *ff* *ench.*

La 1^e F^m / La 2^e F^{pp}

VALSE

dim. *f* *p* *f*

mf *dim.*

à déf: de Velle

p *pp* *f*

à déf: de Basson

ff *p* *ff*

à déf: de Basson.

ff *p* *ff*

à déf: de Basson.

mf *mf* *ff* *mf*

Presto. *mf* *ff* *sec.*

ff

Detailed description of the musical score: The score is written for Ophicleide and Basson. It begins with an introduction (INTON.) in 3/4 time, marked 'And^{no} (M. ♩ = 69)'. The Ophicleide part starts with a key signature of one flat (F major/D minor) and a tempo of 69 beats per minute. The waltz section (VALSE) is in 3/4 time. The score features a variety of dynamics including *f*, *p*, *ff*, *mf*, *pp*, and *dim.*. There are several first and second endings (1^a, 2^a) and a coda section. Performance instructions include 'à déf: de Velle' and 'à déf: de Basson'. The piece concludes with a 'Presto' section and a 'sec.' (second ending) marked with a double bar line and repeat sign.

Valse.

APOTHÉOSE

Louis Ganne.

TROMBONE BASSE.

And^{no} (M. $\text{♩} = 69$)

INTON. $\text{♩} = 69$ *Piu vivo* **1**

VALSE. **32** *f* *p* *f* *ff* *pp* *ff* *ench:*

1^{re} Tr: *p* *p* *pp* *ff*

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

adéf de 2^e Basson. *ff* *pp*

1 *mf* *f*

ff *f*

CODA. *mf* *f* *ff* *Presto.*

f *ff* *sec.* *ff*

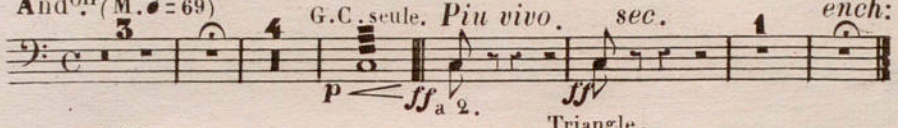
APOTHÉOSE

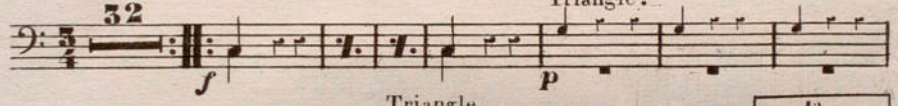
Valse.

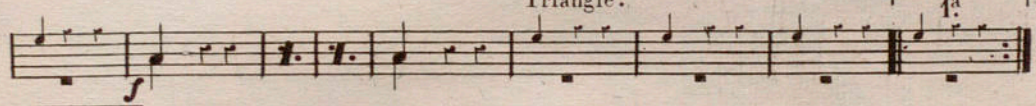
Louis Ganne.

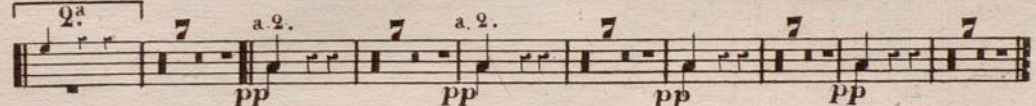
G. CAISSE et CYMBALES.

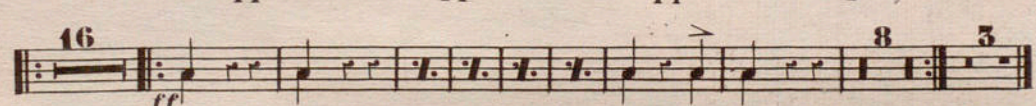
And^{te} (M. ♩ = 69) G.C. seule. *Piu vivo.* *sec.* *ench:*

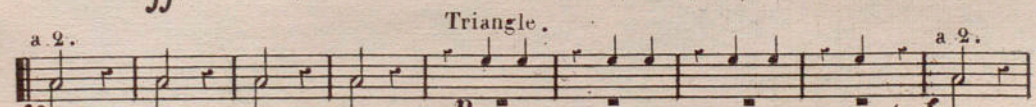
INTON 

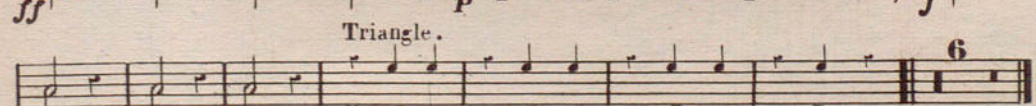
VALSE. 




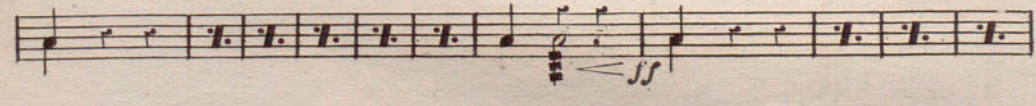


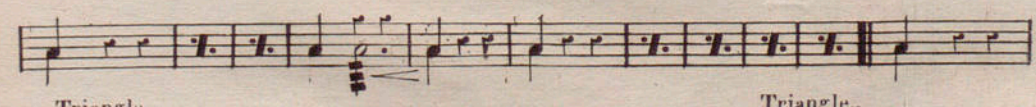
16 




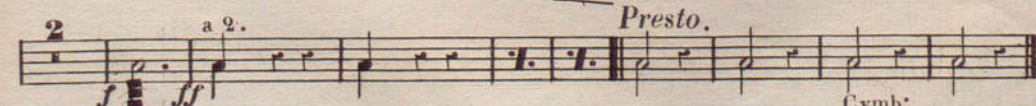


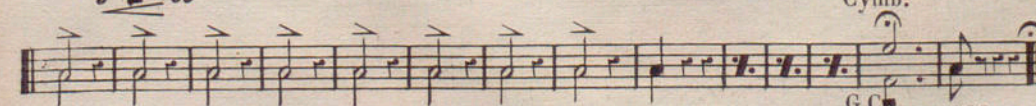
CODA. 

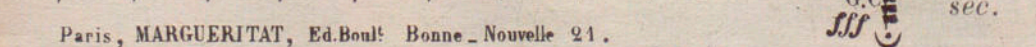












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