

L'ÉCHO DU BAL

Suite de Valses.

EMPRINTÉ VIOLENTAU
DELS
GRAN TEATRO DEL LICED
Barcelona

pour Septuor.

J. LABITZKY op. 190.

Handwritten number: 3

Presto.

Introduction.

Musical notation for the Introduction, featuring a piano (p) and forte (f) dynamic range, and a section marked 'pizz.' (pizzicato).

VALESSES

N^o 1.

Musical notation for Valse N° 1, marked 'arco.' and 'pp' (pianissimo).

N^o 2.

Musical notation for Valse N° 2, marked 'p' (piano) and 'dimin.' (diminuendo).

N^o 3.

Musical notation for Valse N° 3, marked 'arco.' and 'pizz.' (pizzicato).

41189

1.^o VIOLON.

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

N.º 5.
sf
p
f >
p
f
ff
p
ff
> p
f
ff
1^a
2^a
f
ff
p
f
ff
f
p
f >
p
f >
>

FINALE.
p.
cresc.
f
dol.
p
dim.
f
f
p
f
p
f >
p
f >
>

I^o VIOLON.

pizz.
p

arco.
f

f

ff

pizz.
p

arco.
f

ff

dolce.
p

f

f

ff

ff

ff

f
 Cor.

ff

Fl
fp>

ff

fff

L'ECHO DU BAL

2^d. VIOLON.

pour Septuor

Suite de Valses.

par J. LABITZKY op. 190.

Presto.

Introduction

Musical notation for the Introduction, featuring a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The piece begins with a forte (f) dynamic and includes a section marked 'pizzic.' (pizzicato) with a 2/4 time signature change. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

VALES

N^o. 1.

Musical notation for Valse N° 1, in 4/4 time with a key signature of two sharps. The piece starts with a pianissimo (pp) dynamic and features a variety of dynamics including piano (p), forte (f), and accents. The notation includes eighth and sixteenth notes, and rests.

N^o. 2.

Musical notation for Valse N° 2, in 3/4 time with a key signature of two sharps. The piece begins with a dim. (diminuendo) dynamic and includes piano (p) and forte (f) markings. The notation includes eighth and sixteenth notes, and rests.

N^o. 3.

Musical notation for Valse N° 3, in 3/4 time with a key signature of two sharps. The piece starts with a piano (p) dynamic and includes forte (f) and piano (p) markings. The notation includes eighth and sixteenth notes, and rests.

N^o. 4.

Musical notation for Valse N° 4, in 3/4 time with a key signature of two sharps. The piece begins with a piano (p) dynamic and includes forte (f) and fortissimo (ff) markings. The notation includes eighth and sixteenth notes, and rests.

2^d. VIOLON.

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

f *ff* *p*

ff *p*

FINALE: *p* *cres* *f* *p*

f *p* *f* *p*

p

f

p *ff*

p *f* *ff*

f *ff*

p *f* *ff*

ff *ff* *fff*

Suite des Quadrilles.

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82.	— Le Postillon de Mam'Abou.	93.
83.	— Le Roi d'Yvetot, 1 ^{er} Quad.	94.
84.	— — 2 ^e —	95.
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VALESSES.

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5.	— Op. 183. Les Fiancés.
6.	— Op. 185. Doux Aveux.
7.	— Op. 187. Voyage en Suisse.
8.	— Op. 190. L'Écho du Bal.
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10.	— Op. 193. Refrains des montagnes.
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12.	— Op. 197. Les Adieux.
13.	— Op. 199. Pensées du cœur.
14.	MUSARD. Le Jardin d'Hiver.
15.	— Roses de Mai.
16.	— Valse Electrique.
17.	PASDELOUP. L'Aurore.
18.	— Train de Plaisir.
19.	J. STRAUSS. Le Moulin des Tilleuls.
20.	— Ne Touchez pas à la Reine.
21.	TOLBECQUE. Giselle.
22.	— La Jolie Fille de Gand.
23.	— Le Roi d'Yvetot.
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DANSES DIVERSES.

1.	CHLEDOWSKI. Trois Polkas des Variétés <i>Polkas.</i>
2.	DANIELE. Polka des Marguerites. <i>id.</i>
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4.	PASDELOUP. La Baladine. . . <i>id.</i>
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6.	— Marco Spada. <i>id.</i>
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8.	— Le Tourbillon. <i>id.</i>
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12.	PARIZOT. Joselia. <i>id.</i>
13.	PASDELOUP. Blondine <i>id.</i>
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16.	ARTUS. Bruyère <i>Redowa.</i>
17.	DENAUT. Cecilia. <i>id.</i>
18.	PASDELOUP. La Lune de Miel. <i>id.</i>
19.	TALEXY. Felina. <i>id.</i>
20.	PASDELOUP. Polka Américaine ou nouvelle <i>Redowa.</i>
21.	— La Naiade. <i>Schottisch.</i>
22.	— Pulcinella. <i>id.</i>
23.	— Schottisch de Londres . . . <i>id.</i>
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25.	— — Des Bloomers <i>id.</i>
26.	DANIELE. Marco Spada <i>id.</i>
27.	PASDELOUP. La Retraite . . . <i>Galop.</i>
28.	
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QUADRILLES.

- | | |
|---|---|
| 1. ANCESSY aîné. François le Champi. | 41. MUSARD. Le Lyonnais. |
| 2. AM. ARTUS. Les Bohémiens de Paris | 42. — Madrid. |
| 3. — La Closerie des Genêts. | 43. — Marco Spada, 1 ^{er} quadrille. |
| 4. — La Dame de la Halle. | 44. — — 2 ^e — |
| 5. — Les Étudiants-Canotiers. | 45. — Marie. |
| 6. — Le Fils du Diable. | 46. — Minuit. |
| 7. — Gastibelza. | 47. — Mosquita la Sorcière, 1 ^{er} quad. |
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| 19. — Le Vampire. | 59. — Le Roi du Bal. |
| 20. MUSARD. Au diable les leçons. | 60. — Le Roi d'Yvetot, 1 ^{er} Quadrille. |
| 21. — Les Bohémiens de l'Ambigu. | 61. — — 2 ^e — |
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| 25. — Christophe Colomb. | 65. — Venise. |
| 26. — La Croix de Marie. | 66. — Zampa. |
| 27. — D'Artagnan ou les 3 Mousquetaires. | 67. TOLBECQUE. L'Aigle. |
| 28. — Les Diables de l'Opéra. | 68. — La Croix d'Or. |
| 29. — La Dot d'Auvergne. | 69. — Giselle, 1 ^{er} Quadrille. |
| 30. — L'Entr'acte au Paradis. | 70. — — 2 ^e — |
| 31. — La France. | 71. — L'Ingénue de Saint-Lô. |
| 32. — Frisette. | 72. — La jolie Fille de Gand, 1 ^{er} Quad. |
| 33. — Giselle, 1 ^{er} quadrille. | 73. — — 2 ^e — |
| 34. — — 2 ^e — | 74. — La jolie Fille du Faubourg. |
| 35. — La jolie Fille de Gand, 1 ^{er} quad. | 75. — Lambert Simnel. |
| 36. — — 2 ^e — | 76. — Le Luthier de Vienne. |
| 37. — Lady Melvil. | 77. — Marie. |
| 38. — Lambert Simnel. | 78. — Le Mauvais OEil. |
| 39. — Le Langage des Cloches. | 79. — Passé Minuit. |
| 40. — Le Limousin. | 80. — La Perruche. |

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L'ÉCHO DU BAL

Suite de Valses.

EMPRESA ALTO
DEL
GRAN TEATRO DEL LIC par
Barcelona

pour Septuor

J. LABITZKY op. 190.

Presto.

Introduction

Musical notation for the Introduction, featuring a 6/8 time signature and dynamic markings such as *f*, *ff*, *p*, and *arco*.

VALSES

N^o 1.

Musical notation for Valse N° 1, featuring a 3/4 time signature and dynamic markings such as *pp*, *p*, *f*, and *f > f*.

N^o 2.

Musical notation for Valse N° 2, featuring a 3/4 time signature, a "Bis" section, and dynamic markings such as *p*, *dim*, and *pp*.

N^o 3.

Musical notation for Valse N° 3, featuring a 3/4 time signature and dynamic markings such as *f* and *p*.

N^o 4.

Musical notation for Valse N° 4, featuring a 3/4 time signature and dynamic markings such as *p*, *f*, and *ff*.

ALTO.

N.º 5.

First system of musical notation for N.º 5. It consists of three staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 5/4 time signature. The music is written in chords. Dynamics include *p*, *sf*, *p*, *f*, and *p*. There are first and second endings marked *1ª* and *2ª*. The bottom two staves continue the chordal texture with dynamics *f*, *ff*, and *p*.

FINALE.

First system of musical notation for the FINALE. It consists of three staves. The top staff begins with a treble clef, a key signature of two sharps, and a 5/4 time signature. Dynamics include *p*, *cresc.*, *f*, and *p*. There is a triplet of eighth notes marked with a '3'. The bottom two staves continue the chordal texture with dynamics *f*, *f*, and *f*.

Second system of musical notation for the FINALE. It consists of three staves. Dynamics include *p*, *f*, and *p*. The bottom two staves continue the chordal texture with dynamics *f* and *f*.

Third system of musical notation for the FINALE. It consists of three staves. Dynamics include *p*, *f*, and *f*. The bottom two staves continue the chordal texture with dynamics *f* and *f*.

Fourth system of musical notation for the FINALE. It consists of three staves. Dynamics include *ff*, *p*, and *f*. The bottom two staves continue the chordal texture with dynamics *ff* and *p*.

Fifth system of musical notation for the FINALE. It consists of three staves. Dynamics include *f*, *f*, and *f*. The bottom two staves continue the chordal texture with dynamics *f* and *f*.

Sixth system of musical notation for the FINALE. It consists of three staves. Dynamics include *ff*, *p*, and *f*. The bottom two staves continue the chordal texture with dynamics *ff* and *p*.

Seventh system of musical notation for the FINALE. It consists of three staves. Dynamics include *f*, *f*, and *f*. The bottom two staves continue the chordal texture with dynamics *f* and *f*.

Eighth system of musical notation for the FINALE. It consists of three staves. Dynamics include *ff*, *p*, and *f*. The bottom two staves continue the chordal texture with dynamics *ff* and *p*.

Ninth system of musical notation for the FINALE. It consists of three staves. Dynamics include *ff*, *ff*, and *fff*. The bottom two staves continue the chordal texture with dynamics *ff* and *fff*. The piece ends with the word *FIN*.

L'ECHO DU BAL

Suite de Valses.

VIOLONCELLE et CONTRE BASSE

pour Septuor

par J. LABITZKY op. 190.

Presto.



Introduction

VALSES

N^o 1.

N^o 2.

N^o 3.

N^o 4.

VIOLONCELLE et CONTRE BASSE

N° 5. *p* *sf* *sf* *p* *f* *arco*

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

ff *> p* Bassons

FINALE. *p* *cresc.* *f* *p*

f *f* *p* *vllle piz.* *f* *p* *arco*

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

p *f* *f* *ff* *>* *>* *fff* *FIN*

2 L'ÉCHO DU BAL

FLUTE.

pour Septuor

Suite de Valses.

EMPRESA DUCHATEAU
DEL
GRAN TEATRO DEL LICEU
Barcelona.

par J. LABITZKY op. 190.

Presto.

Introduction.

VALSES N° 1.

libitum

8^a

N° 2.

6^{de} Flute.

dim

p dolce.

N° 3.

First system of musical notation for Flute. It consists of three staves. The first staff begins with a dynamic marking of *f* and contains a melodic line with various ornaments and slurs. The second and third staves provide accompaniment with similar melodic patterns and dynamic markings including *p* and *f*. The system concludes with first and second endings.

N^o. 4.

Second system of musical notation, labeled "N^o. 4.". It is written in treble clef with a key signature of two sharps (F# and C#) and a 5/4 time signature. The piece features a complex texture with multiple voices on each staff, including sixteenth-note patterns and slurs. Dynamic markings range from *f* to *ff*. The system ends with a repeat sign and first and second endings.

N^o. 5.

Third system of musical notation, labeled "N^o. 5.". It is written in treble clef with a key signature of two sharps (F# and C#) and a 7/4 time signature. The music is characterized by dense chordal textures and complex rhythmic patterns. Dynamic markings include *p*, *mf*, *f*, and *ff*. The system concludes with first and second endings.

FINALE.

The musical score is written for a single flute. It starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piece is marked 'FINALE'. The notation includes various dynamics such as *p*, *f*, *ff*, and *fff*. There are also performance markings like '8a à volonté' and 'dimin'. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The piece ends with a double bar line and the word 'FIN'.

L'ÉCHO DU BAL

pour Septuor

Suite de Valses.



par J. LABITZKY op. 190.

Presto

Introduction

VALSES

N^o 1.

p dolce.

f

p

f

f

p

f

1^a 2^a

N^o 2.

p

f

10 en Si b.

p dolce.

N^o 3.

p

f

en La.

1^{re} CLARINETTE en La.

The first system consists of three staves of music. The first staff begins with a dynamic marking of *f* and ends with *p*. The second staff continues the melodic line. The third staff features a dynamic marking of *f*, followed by an accent (>) and then *p*. It concludes with first and second endings, labeled *1^a* and *2^a*.

N^o. 4.

Exercise N° 4 is written in 7/4 time and begins with the instruction *p dolce.* The first staff shows a melodic line with a dynamic marking of *f* at the end. The second staff continues the exercise, ending with a dynamic marking of *ff*.

N^o. 5.

Exercise N° 5 is written in 5/4 time. The first staff starts with *p* and ends with *sf* and an accent (>). The second staff continues with *sf* and an accent (>), followed by *p*. The third staff features a dynamic marking of *ff* and ends with *p*. It includes first and second endings, labeled *1^a* and *2^a*. The fourth staff begins with *ff* and an accent (>), followed by *p*, and concludes with first and second endings, labeled *1^a* and *2^a*.

FINALE.

p *cres* *ff* *p*
p
f *>* *>* *>* *p*
f >> *f >*
p
f
f *>* *ff* *p dolce.*
f
p
ff
ff
5 *2* *1*
p > *>* *ff* *ff* **FIN.**

L'ECHO DU BAL

Suite de Valses.

2^e. CLARINETTE en La.

pour Orchestre

EMPRESA DUCHATEAU
del
GRAN TEATRO DEL LICEO
Barcelona.

par J. LABITZKY op. 190.

Presto.

Introduction.

ff *p*

VALSES
N^o. 1.

p *f* *p*

N^o. 2.

p *dim.*

10 Cl. en Si b.

N^o. 3.

4 en La. *p* *f*

N^o. 4.

p dolce. *ff* *p* *f*

2^e. CLARINETTE en La.

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

p *ff* *p*

ff *p* *p*

FINALE. *p* *cresc.* *f* *p* *p*

f *p* *f* *p*

p *f*

p *f* *ff*

dolce. *f* *ff*

p *f*

ff *fff* **FIN**

CORS en Mi \flat .

L'ECHO DU BAL

Suite de Valses.

pour Orchestre



par J. LABITZKY. op. 190.

Presto.

Introduction.

VALSES.

N^o 1.

N^o 2

N^o 3.

N^o 4.

CORS en Mi \flat .

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

p f ff p

ff p

FINALE. *p cres f p*

f p

f p

f p

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Orchestra & Soloists: 190

1.^{er} PISTON en La.

L'ÉCHO DU BAL

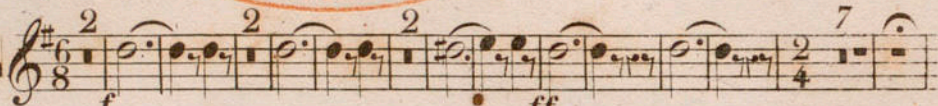
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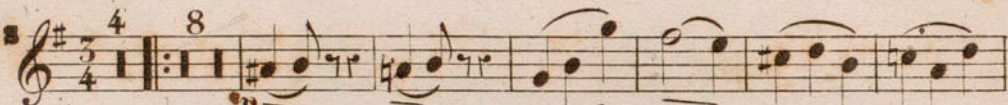
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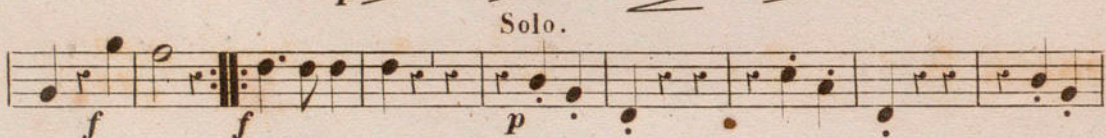
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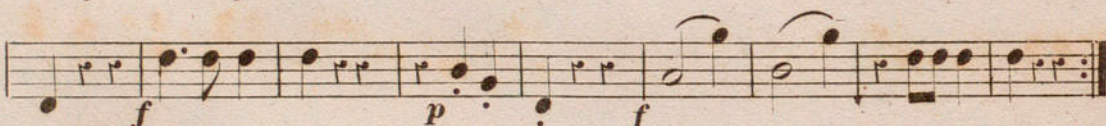
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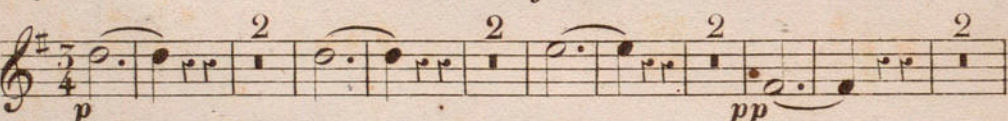
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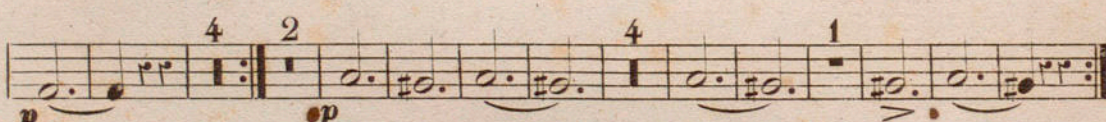
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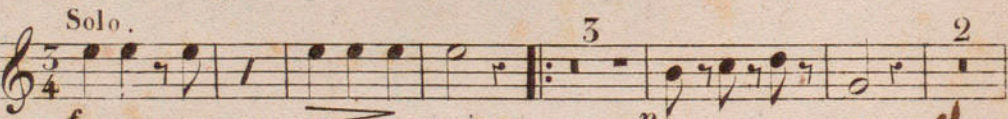
VALSES N.º 1. 

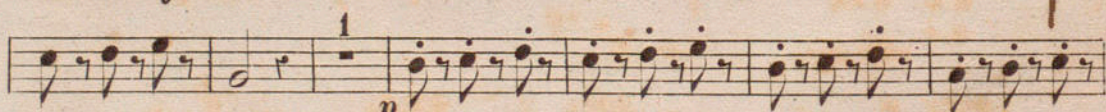




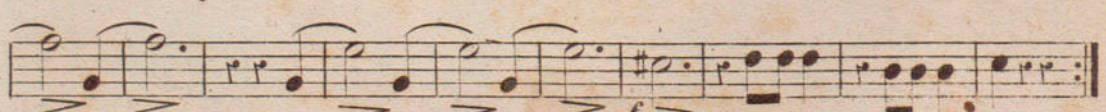
N.º 2. 



N.º 3. 







N.º 4. 



1^r PISTON en La.

The musical score is written for a 1st Trumpet in D major. It consists of several staves of music. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then returns to forte (*f*). The second staff, labeled "N^o 5.", starts with a forte (*f*) dynamic, followed by fortissimo (*sf*), forte (*f*), piano (*p*), and forte (*f*). The third staff, labeled "FINALE", begins with a crescendo (*cresc.*) leading to forte (*f*), then piano (*p*), and fortissimo (*ff*). The score includes various articulations such as accents (>) and slurs (< >). Fingerings are indicated by numbers 1, 2, 3, 4, and 8. The piece concludes with fortissimo (*ff*), fortissimo (*fff*), and the word "FIN".

L'ÉCHO DU BAL

Suite de Valses.

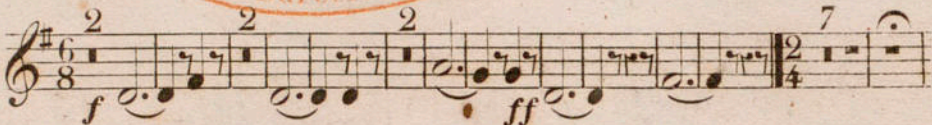
2^d PISTON en La.

pour Septuor

par J. LABITZKY op. 190.

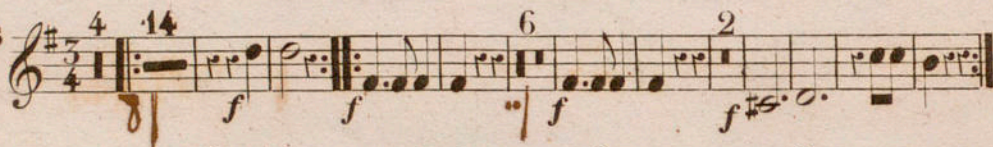
EMPRESA DUCHATEAU
DEL
GRAN TEATRO DEL LICEO
Barcelona.

Presto.

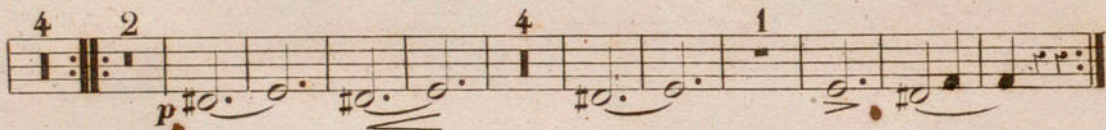
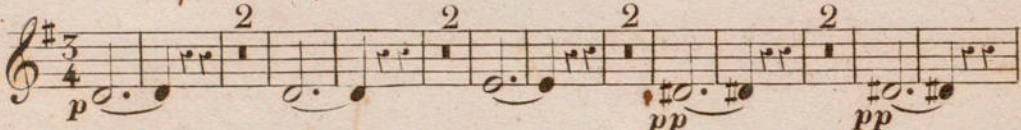
Introduction 

VALES

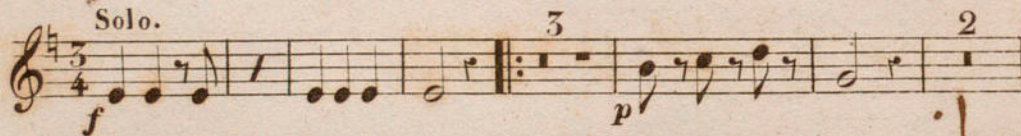
N^o. 1.

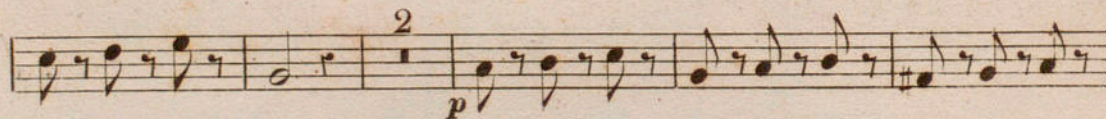


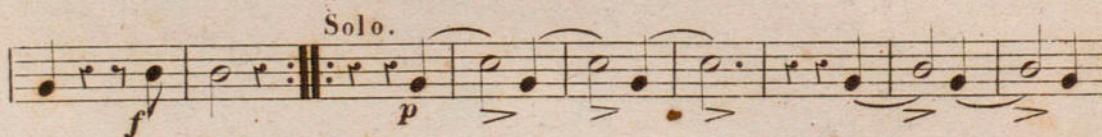
N^o. 2.

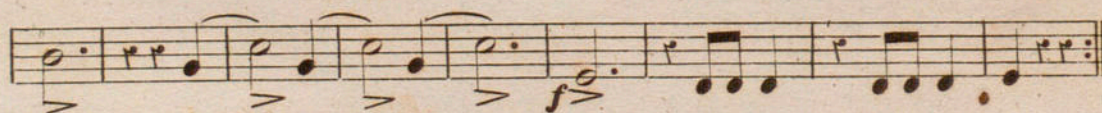


N^o. 3.

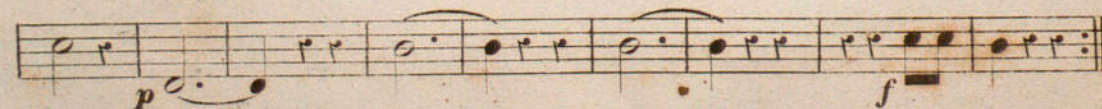
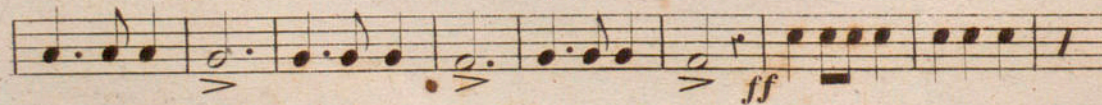
Solo. 



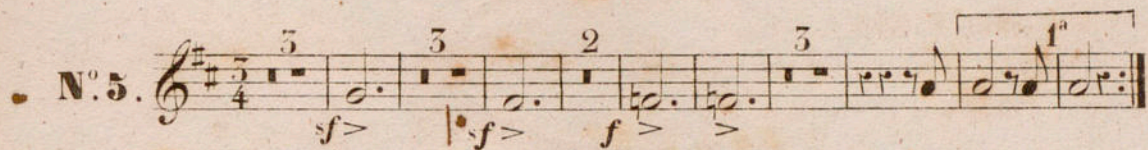
Solo. 

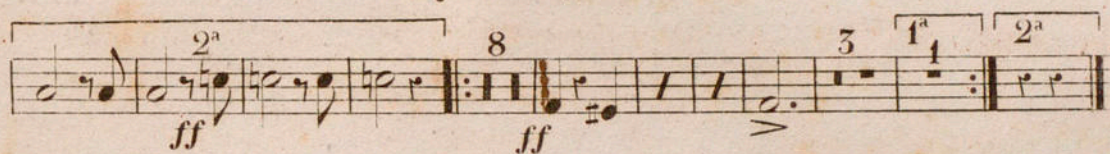


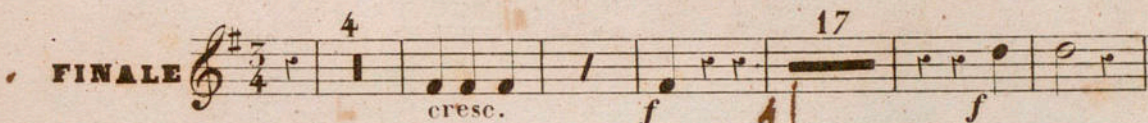
N^o. 4.

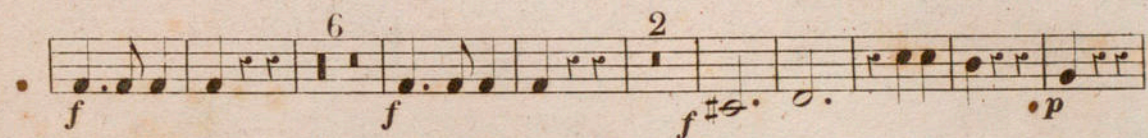


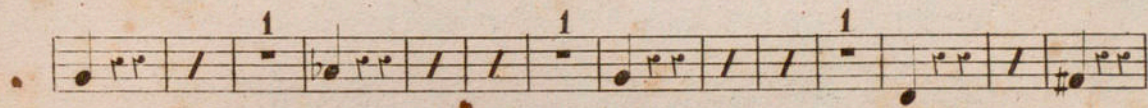
2^d. PISTON en La.

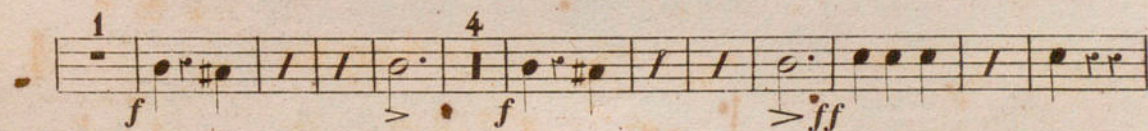
N^o. 5. 

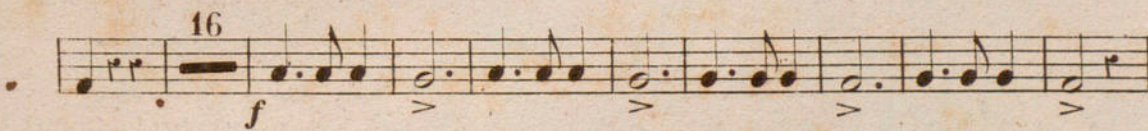


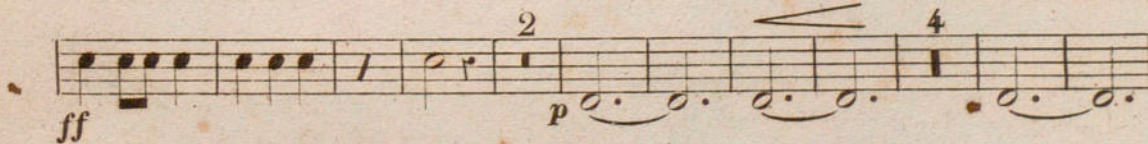
FINALE 

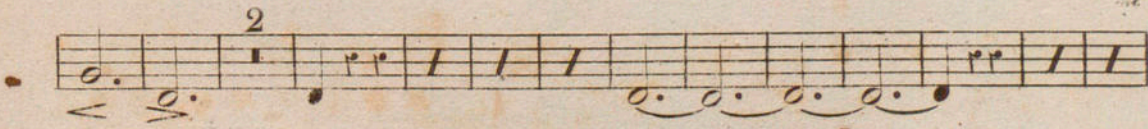


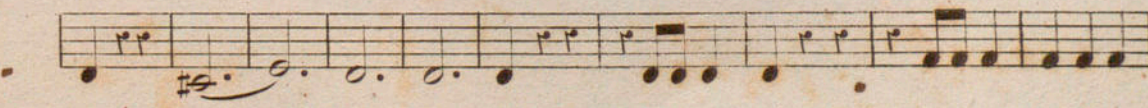


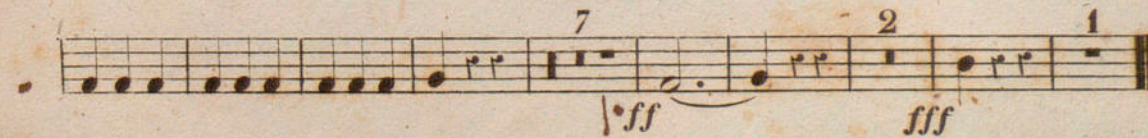












L'ÉCHO DU BAL

1^{er} TROMBONE.

pour Orchestre

Suite de Valses.

par J. LABITZKY op. 190.

EMPRESA DE...
GRUPO EDITORIAL DEL...
Buenos Aires

Introduction *Presto*

VALESSES

N°.1. *f*

N°.2. *p*

N°.3. *f*

N°.4. *f*

N°.5. *f*

FINALE *f*

L'ÉCHO DU BAL

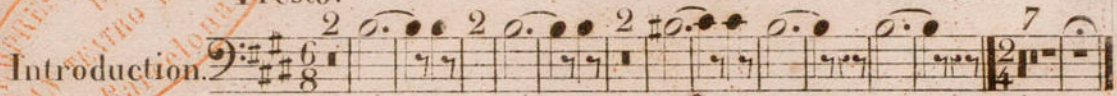
Suite de Valses.

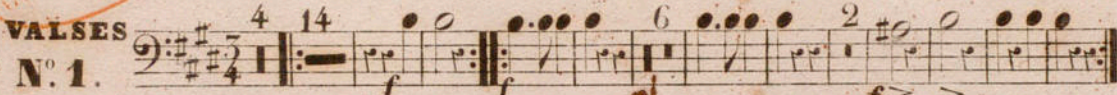
2^d. TROMBONE.

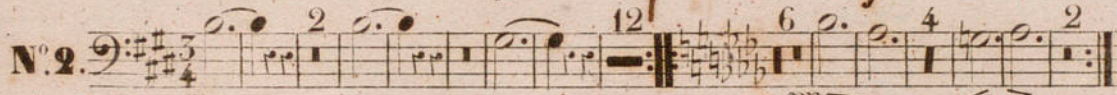
pour Orchestre

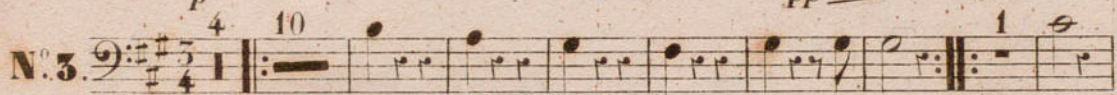
par J. LABITZKY op. 190.

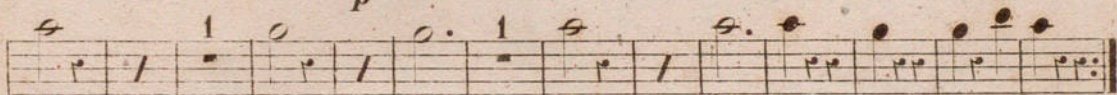
Presto.

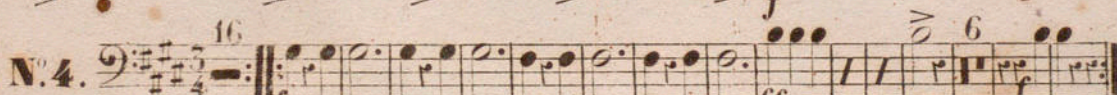
Introduction. 

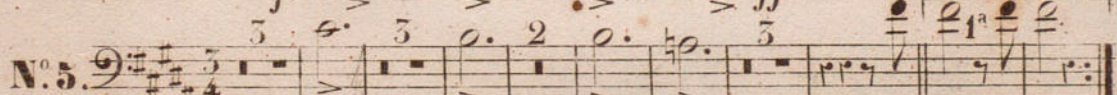
VALESSES
N^o 1. 

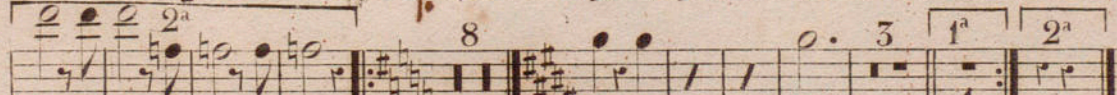
N^o 2. 

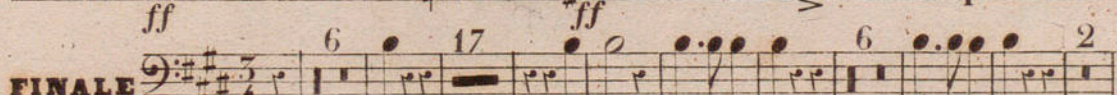
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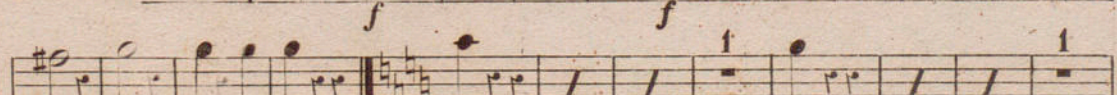


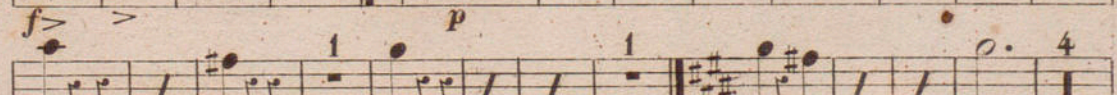
N^o 4. 

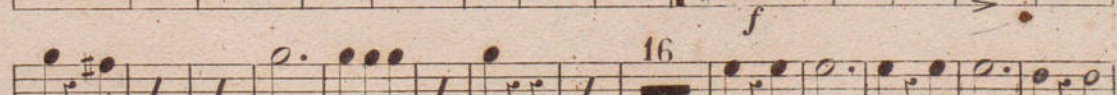
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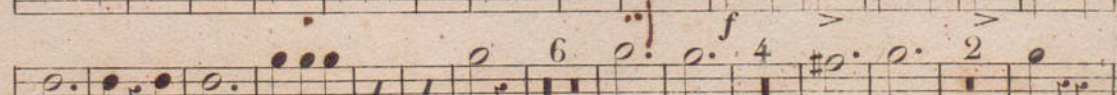


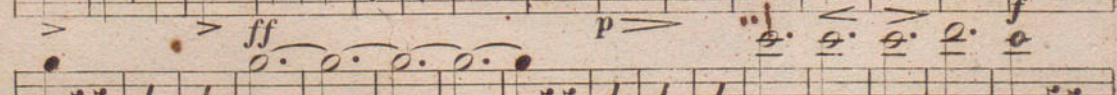
FINALE

















OPHICLEIDE.

L'ECHO DU BAL

pour Orchestre

Suite de Valses.

par J. LABITZKY op. 490.



Presto.

Introduction

VALSES

Nº 1.

Nº 2.

Nº 3.

Nº 4.

OPHICLEIDE.

N^o. 5.

p *f* *ff*

FINALE.

dolce. *f* *p*

14 6 2

f *f* *f* *f* *>* *>*

16 4

f *f* *>* *f* *>*

16

f *>* *>* *>* *f* *>*

dolce. (en Basson)

f

f

f

5 2

p *>* *ff* *fff* FIN

L'ÉCHO DU BAL

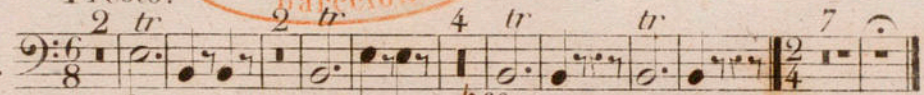
Suite de Valses.

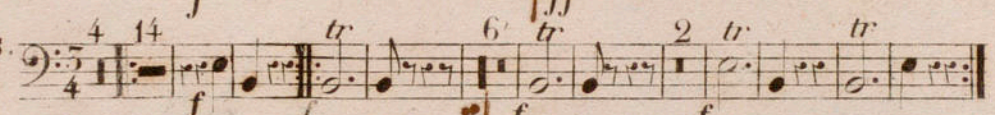
TRIANGLE et TIMBALES en Mi Si^b

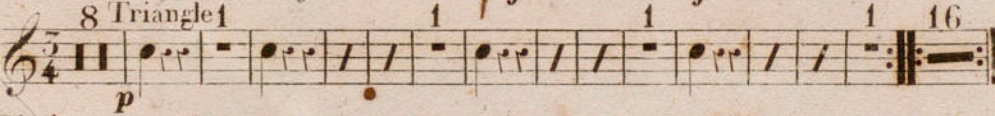
pour Orchestre

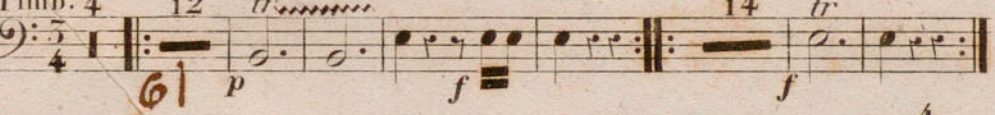
EMPRESA DUCHATEAU DEL GRAN TEATRO DEL LICEO par J. LABITZKY op. 190.

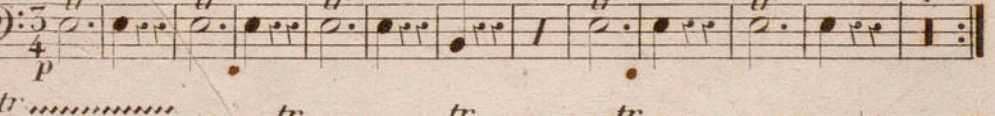
Presto.

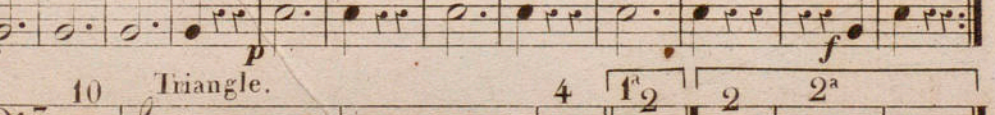
Introduction. 

• VALSES. N^o 1. 

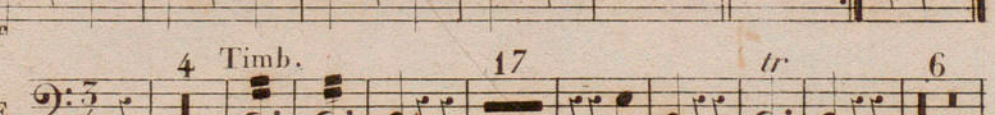
• N^o 2. 

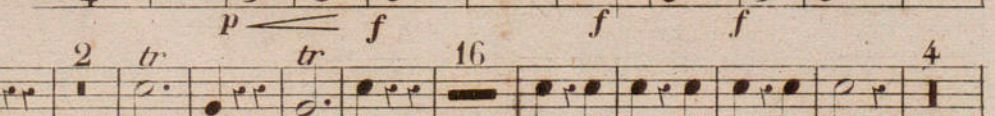
• N^o 3. 

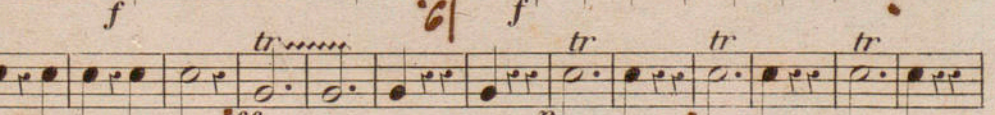
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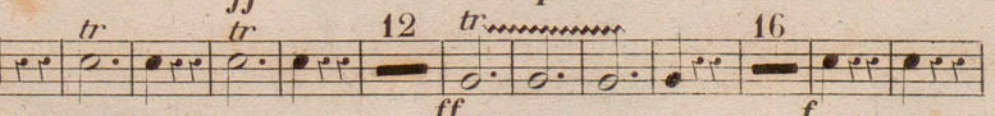
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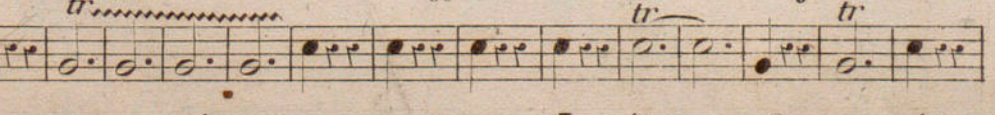
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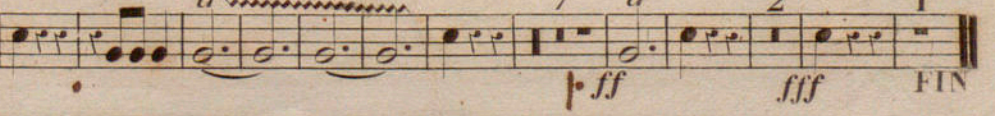
• FINALE. 

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L'ÉCHO DU BAL

Suite de Valses.

GROSSE CAISSE et CIMBALES.

pour Orchestre

par J. LABITZKY op. 190.



Presto.

Introduction

VALES

N° 1.

N° 2.

N° 3.

N° 4.

N° 5.

FINALE.

Cimb.seules.

1. G. C. et Cimb.