

LES FILLES DE MARBRE

QUADRILLE.

Par Narcisse BOUSQUET.

Musique de MONTAUBRY.

1^{er} VIOLON.

Handwritten musical score for three pieces, numbered 1, 2, and 3. Each piece is written on a single staff with various musical notations including notes, rests, and dynamic markings. Piece 1 is in 2/4 time, Piece 2 is in 2/4 time, and Piece 3 is in 6/8 time. The score includes dynamic markings such as *mf*, *f*, *p*, and *ff*, and includes a CODA section for each piece. The manuscript is on aged paper with some staining and a small tear at the bottom.

1^{er} VIOLON.

4

f

8^{va} ad lib

p

tutti.

cres

- - cen - - do - - *f*

Ronde des pièces d'or.

5

p

imitiez le son des pièces d'or.(t)

ff

Fin.

p

f

2^e et 4^e fois.

f

(1) Avec quelques pièces de monnaie dans un petit sac :
4 coups par mesure.

LES FILLES DE MARBRE

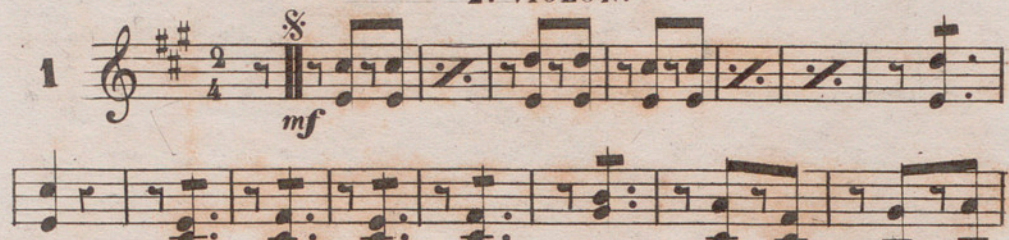
QUADRILLE par C. SCHUBERT.

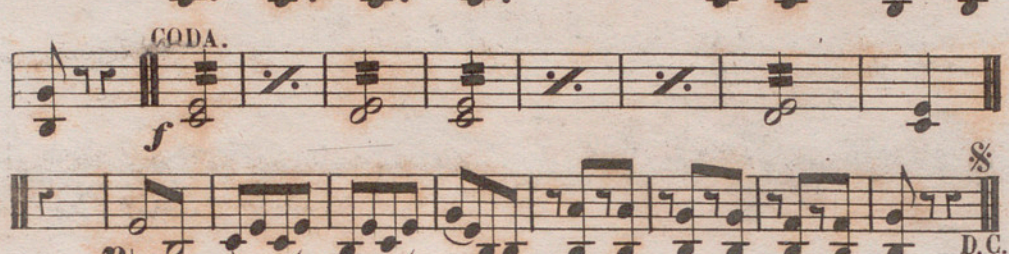
Musique de MONTAUBRY.

Orchestré

Par N. BOUSQUET.

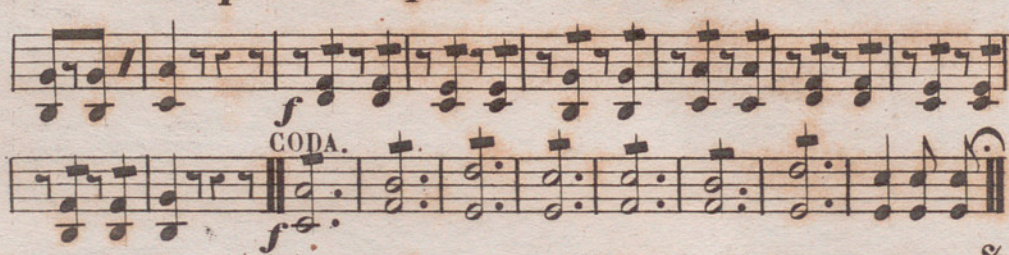
2^d VIOLON.

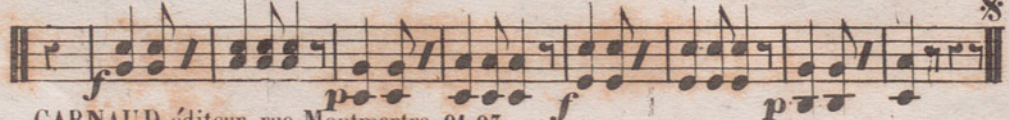
1 

CODA. 

2 

3 

CODA. 



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2^d VIOLON.

4

f

p

cres.

- cen - do. *f* *p*

5

p

ff Fin.

p

f

2^e et 4^e fois.

f

LES FILLES DE MARBRE

QUADRILLE.

Par N. BOUSQUET.

ALTO.

ALLEGRO.

1 *mf* CODA.

2 *f* *p* D.C.

3 *p* CODA.

4 *f* *p* *cres - cen - do - sf*

5 *p* Fin. *sf*

* 2^e et 4^e fois.

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LES FILLES DE MARBRE

QUADRILLE par C. SCHUBERT.

Musique de MONTAUBRY.

Orchestré

Par N. BOUSQUET.

Vielle et CONTREBASSE.

The musical score is written for Violoncelle and Contrabass. It consists of three systems of music, each with a first part (1), a second part (2), and a third part (3). The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a first part marked 'mf' and a second part marked 'f' leading to a 'CODA.' section. The second system features a first part marked 'p' and a second part marked 'f'. The third system has a first part marked 'p' and a second part marked 'p'. The score includes various musical notations such as slurs, ties, and repeat signs. The final section is marked 'CODA' and 'f'.

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V^{ce}lle et CONTREBASSE.

f *p* *f* *p* *p* *p* *p* *p* *p* *p* *p*

cres - cen - do

Fin.

2. et 4. fois.

LES FILLES DE MARBRE

QUADRILLE par C. SCHUBERT.

Musique de MONTAUBRY.

Orchestré

Par N. BOUSQUET.

FLûTE ou FLAGEOLET.

1

2

3

FLÛTE ou FLAGEOLET.

4

f *alternar.*

tutti. *cres.* *et* *cen* *alternar.*

f

alternar.

5

p

ff *Fin.* *p* *3*

f

3 *2^e et 4^e fois.*

f *3*

LES FILLES DE MARBRE

QUADRILLE par C. SCHUBERT.

Musique de MONTAUBRY.

Orchestre

Par **N. BOUSQUET.**

1^{re}. CLARINETTE

EN LA.

EN LA.

1

Handwritten musical score for a single staff in treble clef, 2/4 time. The key signature is one sharp (F#), indicated by a sharp sign on the F line. The music begins with a single eighth note on G4, followed by a double bar line with a repeat sign. The melody continues with eighth and sixteenth notes, including a dynamic marking 'f' (forte) and a fermata over a final note.

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The handwriting is in dark ink on aged, slightly yellowed paper. The staff is a single line with a clef at the beginning. The notes are mostly beamed together in groups, suggesting a melodic line. There are several accidentals, including sharps and naturals, indicating key changes or specific pitch requirements. The overall style is that of a personal manuscript or a composer's sketch.

CODA.

CODA.

A single staff of music containing the CODA section. It begins with a double bar line, followed by a quarter note, a half note, and a quarter rest. The next measure contains a half note and a quarter note. The following measure has a quarter note, an eighth note, and a sixteenth note. The next measure contains a quarter note, an eighth note, and a sixteenth note. The final measure has a quarter note, a half note, and a quarter rest, ending with a double bar line.

alternar.

alternar.



EN UT.

EN UT. 

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with eighth and sixteenth notes, some beamed together. A double bar line appears in the middle of the staff. The handwriting is in dark ink on aged, slightly yellowed paper.

EN LA.

EN LA. 

CODA.

CODA.



A single staff of handwritten musical notation. The notation includes various note values, rests, and a final double bar line with a repeat sign. The handwriting is in brown ink on aged paper.

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1^{re} CLARINETTE LA.

EN LA.

4

f

alternar.

p

tutti.

cres.

alternar

f

p

- - cen - - - do

5

p

ff

Fin.

p

f

§ 2^e et 4^e Fois.

f

The musical score is written for a 1st Clarinet in A. It consists of two systems of staves. The first system starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It begins with a repeat sign followed by a forte (f) dynamic. The melody is characterized by rapid sixteenth-note passages. Dynamics include forte (f), piano (p), and crescendo (cres.). The word 'alternar.' is written above the staff, and 'tutti.' is written below. The lyrics 'cen - - - do' are written below the staff. The second system starts with a treble clef, a 2/4 time signature, and a key signature of one flat (Bb). It begins with a piano (p) dynamic and features more rapid sixteenth-note passages. Dynamics include piano (p), fortissimo (ff), and forte (f). The word 'Fin.' is written above the staff, and '§ 2^e et 4^e Fois.' is written below. The score ends with a repeat sign.

LES FILLES DE MARBRE

QUADRILLE.

2^e. CLARINETTE.

Par N. BOUSQUET.

En LA. 1 *mf* *f* CODA. *f* D.C.

En UT. 2 *f*

En LA. 3 *p* CODA. *ff*

En LA. 4 *tutti.* *p* *cres - cen - do* *f*

En LA. 5 *altern* *p* *Fin.* *2^e et 4^e. fois.* *f*

Corni Re

QUADRILLE.

CORS ou SAX-HORN en RÉ

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LES FILLES DE MARBRE

QUADRILLE par C. SCHUBERT.
Musique de MONTAUBRY.

Orchestre

Par N. BOUSQUET.

1^{er}. CORNET à PISTONS en LA

Handwritten musical score for three parts, numbered 1, 2, and 3. Each part has multiple staves with musical notation, including notes, rests, and dynamic markings like 'mf', 'f', and 'p'. The score includes sections labeled 'CODA' and 'alternar.'

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1^{er} CORNET à PISTONS.

4

5

alternar. %

FIN.

3

2^e et 4^e fois.

LES FILLES DE MARBRE

QUADRILLE.

9^e. CORNET à PISTONS. LA

Par N. BOUSQUET.

[illegible]

LES FILLES DE MARBRE

QUADRILLE.

Par N. BOUSQUET.

1^{re} et 2^e TROMBONE.

1

2

3

4

tutti.

p cres - cen - do. *f*

Fin.

2^e et 4^e fois.

D.C.

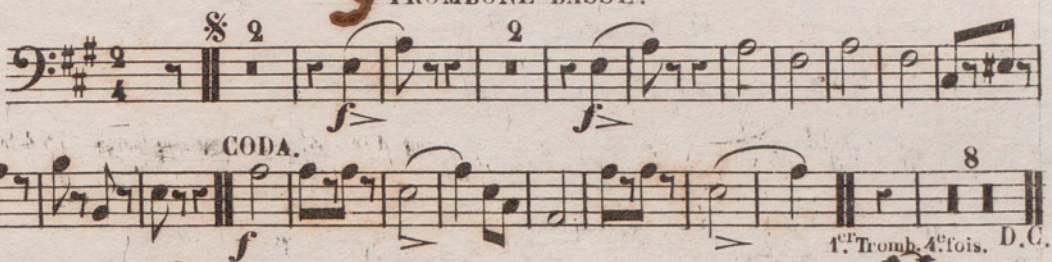
1^{re} Trombe: 4^e fois.

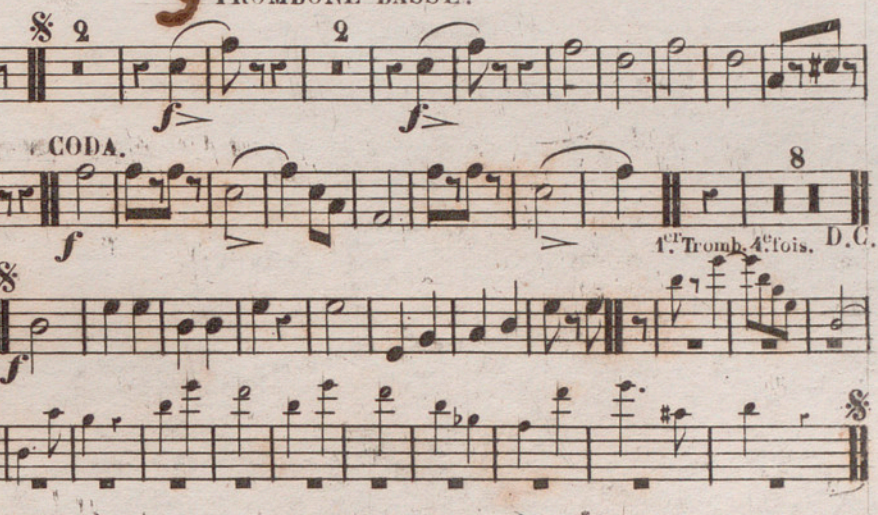
LES FILLES DE MARBRE

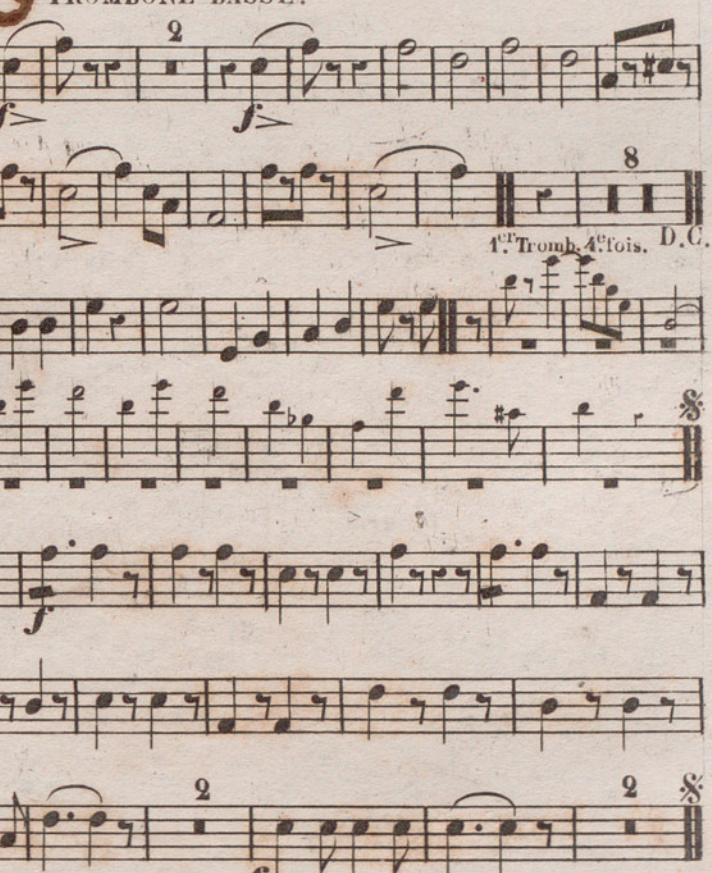
QUADRILLE.

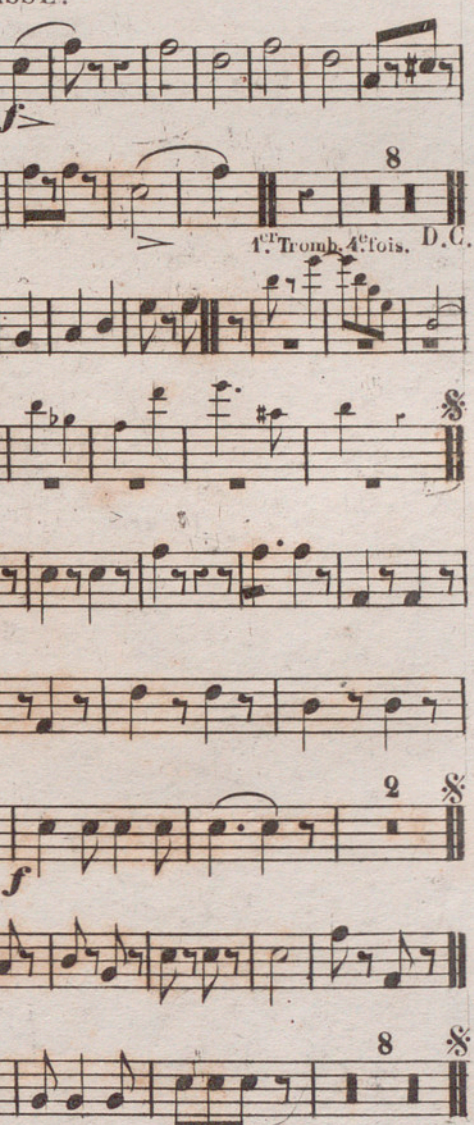
Par N. BOUSQUET.

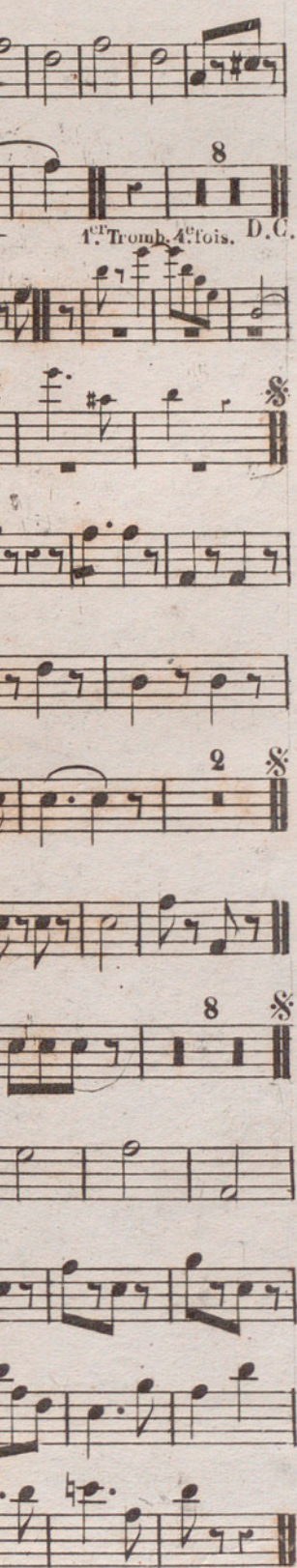
3 TROMBONE BASSE.

1  CODA. 1.^{re} Tromb. 4.^{fois}. D.C.

2 

3  CODA.

4  8 tutti. cres - cen - do. f

5  Fin. 7 2.^e et 4.^e fois.

LES FILLES DE MARBRE

QUADRILLE.

Par N. BOUSQUET.

OPHICLEIDE.

1 2/4 $\text{F\#}$ CODA. f 2 8 CODA. f

2 2/4 $\text{F\#}$ f 2 8

3 6/8 $\text{F\#}$ 2. et 4. fois. p CODA. f 2 8

4 2/4 $\text{F\#}$ f 1 tutti. p $\text{cres - cen - do. - f}$ 3 8

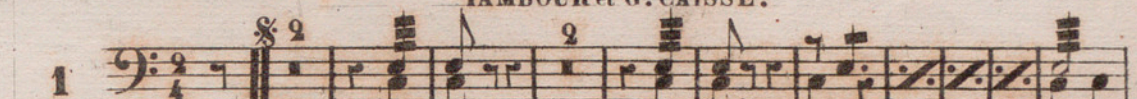
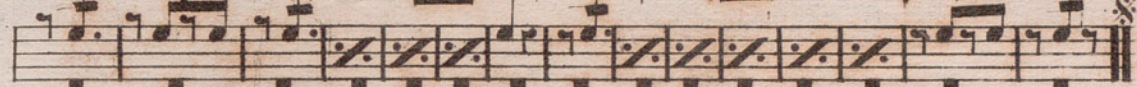
5 2/4 $\text{F\#}$ 2. et 4. fois. p Fin. 7 2. et 4. fois. 8

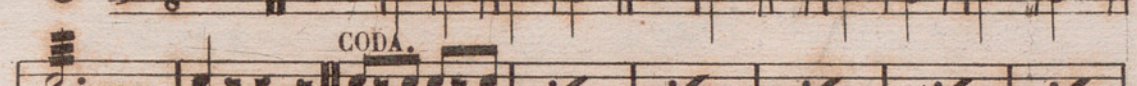
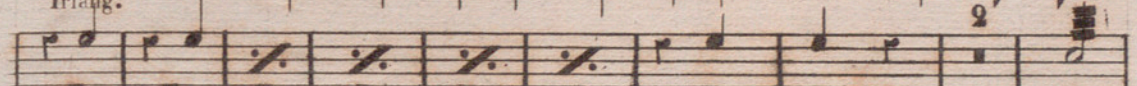
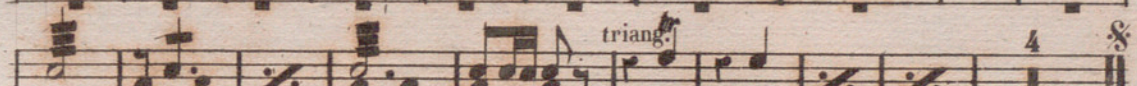
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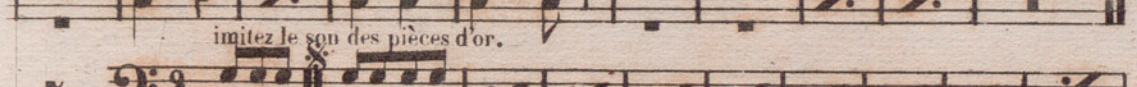
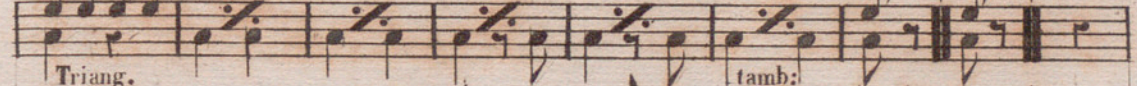
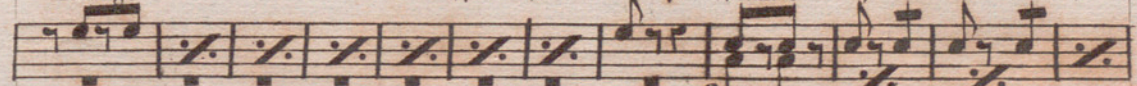
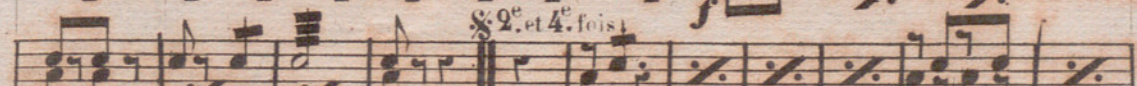
QUADRILLE.

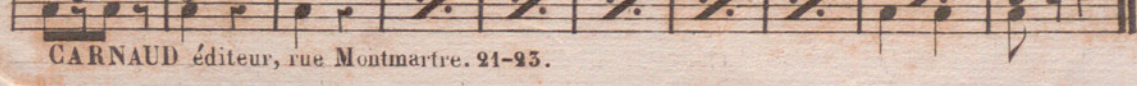
TAMBOUR et G. CAISSE.

Par N. BOUSQUET.

1  2  CODA.  Triang.  D.C.  Triang. 

2  2  8  CODA.  2  2  8 

3  Triang.  2  4  8 

4  imitez le son des pièces d'or.  5  Fin. 

5  Triang. tamb. 2^e et 4^e fois 8