

TOUTE REPRODUCTION  
PAR L'AUTOGRAPHIE OU LA  
COPIE SERA RIGOREUSE-  
MENT POURSUIVIE.



# DANS SES YEUX

VALSE

E. WALDTEUFEL

FLÛTES

Andantino

Grande Flûte

INTROD.

Petite Flûte

VALSE

N° 1.

UNIS.

G<sup>de</sup> Fl.

D.C.

FLÛTES

à 2

N° 2.

à 2

N° 3.

N<sup>o</sup> 4.

1<sup>o</sup>

pour suivre    pour finir    FIN

D.C.

CODA

à 2

FLÛTES

ff

4 p

f p f mf

Gde Fl. p

rall. f 1 1

f

à 2 f

ff

ff 1 1

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# DANS TES YEUX

1

VALSE

E. WALDTEUFEL

HAUTOIS

Andantino

INTROD.  $\frac{6}{8}$   $\frac{4}{4}$

*p* *rall.* *p*

VALSE N° 1.  $\frac{3}{4}$

*f* *p*

*sf* *dim. p* *ff*

1<sup>a</sup> 2<sup>a</sup>

D.C.

N° 2.  $\frac{3}{4}$

*p* *f* *f* *p* *f* *mf cresc.*

1<sup>a</sup> 2<sup>a</sup> *rall.*

a tempo

*f* *p* *rall.*

*p* *f* *f* *p* *mf cresc.* *p*

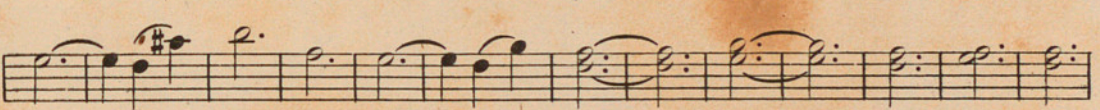
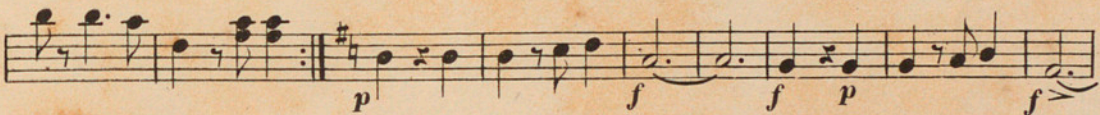
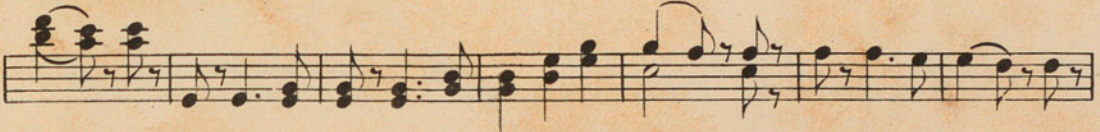
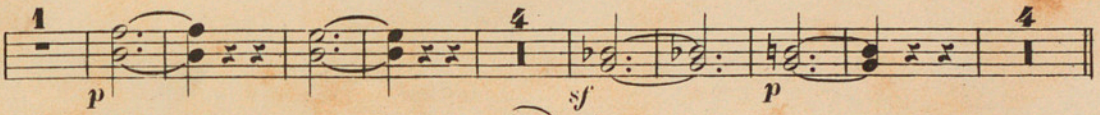
HAUTBOIS

N° 3. *p*

N° 4. *f*

CODA

HAUTBOIS



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# DANS TES YEUX

VALSE

E. WALDTEUFEL

CLARINETTE en LA

Andantino

INTROD

VALSE

N° 1.

D.C.



N<sup>o</sup> 2.

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

*mf cresc.* *f* *p* *p*

*rall.* *a tempo*

*rall.*

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

*mf cresc.* *f* *p*

N<sup>o</sup> 5.

*p*

*p* *ff*

First system of piano accompaniment, featuring a grand staff with two staves. The music consists of eighth and sixteenth notes, with some rests.

Second system of piano accompaniment, featuring a grand staff with two staves. The music consists of eighth and sixteenth notes. A first ending bracket labeled "1<sup>a</sup>" and a second ending bracket labeled "2<sup>a</sup>" are present. The dynamic marking *ff* is indicated.

N<sup>o</sup> 4.

Third system of piano accompaniment, featuring a grand staff with two staves. The music consists of quarter and eighth notes. Dynamic markings *f*, *p*, and *p* are present. A blue handwritten mark is visible above the staff.

Fourth system of piano accompaniment, featuring a grand staff with two staves. The music consists of quarter and eighth notes. The dynamic marking *p* is present.

Fifth system of piano accompaniment, featuring a grand staff with two staves. The music consists of quarter and eighth notes. Dynamic markings *f* and *p* are present.

Sixth system of piano accompaniment, featuring a grand staff with two staves. The music consists of quarter and eighth notes. Dynamic markings *p* and *p* are present. The text "pour suivre" and "pour finir" is written above the staff. The word "FIN" is written above the final measure.

Seventh system of piano accompaniment, featuring a grand staff with two staves. The music consists of quarter and eighth notes. Dynamic markings *f* and *p* are present.

Eighth system of piano accompaniment, featuring a grand staff with two staves. The music consists of quarter and eighth notes. Dynamic markings *f* and *rall.* are present. A first ending bracket labeled "1<sup>a</sup>" and a second ending bracket labeled "2<sup>a</sup>" are present. The symbol  $\infty$  is at the end of the staff.

CODA

*f*

*p*

*ff*

*1º*  
*p*

*f*  
*dim*

*ff*

*p*  
*f*

First system of musical notation. The upper staff contains a melodic line with dynamics *f*, *p*, *f*, and *mf cresc.*. The lower staff contains a rhythmic accompaniment.

Second system of musical notation. The upper staff contains a melodic line with dynamics *f*, *p*, and *p*. The lower staff contains a rhythmic accompaniment with a *p* dynamic marking.

Third system of musical notation. The upper staff contains a melodic line with dynamics *p*, *rall.*, and *a tempo*. The lower staff contains a rhythmic accompaniment.

Fourth system of musical notation. The upper staff contains a melodic line with dynamics *p* and *rall.*. The lower staff contains a rhythmic accompaniment.

Fifth system of musical notation. The upper staff contains a melodic line with dynamics *ff*. The lower staff contains a rhythmic accompaniment.

Sixth system of musical notation. The upper staff contains a melodic line with dynamics *ff*. The lower staff contains a rhythmic accompaniment.

Seventh system of musical notation. The upper staff contains a melodic line with dynamics *ff*. The lower staff contains a rhythmic accompaniment.

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# DANS TES YEUX

VALESE

E. WALDTEUFEL



Andantino

INTRODUCTION

VALESE  
N° 1.

N° 2.

BASSONS

N° 5.

*p*

1. 2.

N° 4.

*p*

6

*f* *p*

*p* *f*

1. 2.

D.C.

CODA

*f*

5

*p*

*ff*

BASSONS

1

*f* *p* *ff*

*f* *f* *cresc.*

*f* *p* *p*

*p* *1* *a tempo.* *rall.*

*ff*

2. 1. 2. 1.

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# DANS TES YEUX

1

VALSE

E. WALDTEUFEL

1<sup>er</sup> et 2<sup>e</sup> CORN à Pistons en SOL

Andantino

*Solo*

INTRODUCTION

6/8 p

5/4 ppp

VALSE  
N<sup>o</sup> 1.

3/4 pp ff

1 ff

1 sf p

ff

1<sup>a</sup> 2<sup>a</sup> D.C.

N<sup>o</sup> 2.

3/4 p f

1<sup>a</sup> 2<sup>a</sup> a tempo rall. f

1 p f

1 Solo rall. p f p

f p



1<sup>er</sup> et 2<sup>e</sup> CORS à Pistons en SOL

N<sup>o</sup> 3.

*p*

*ff*

1<sup>a</sup> 2<sup>a</sup>

N<sup>o</sup> 4.

*f*

*p*

1 §

1 2 3 4 5

*f* *p*

FIN

*p* *f*

1<sup>a</sup> 2<sup>a</sup> §

D.C.

CODA

*f*

*p* *p*

*Solo*

*ff*

1<sup>er</sup> et 2<sup>e</sup> CORS à Pistons en SOL

1

*sf*

*p* *ff*

*p*

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

*p*

1 *rall.* *f* *a tempo*

1

1 2 3 4 5 6

Handwritten text in a highly stylized, cursive script, possibly a form of shorthand or a specific dialect. The text is arranged in approximately six lines, with the first line being the most complex and the subsequent lines showing more regular, repetitive patterns. The characters are formed by continuous, flowing lines with various loops and curves. The paper is aged and shows signs of wear, including foxing and discoloration.

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# DANS TES YEUX

VALSE

E. WALDTEUFEL

5<sup>e</sup> et 4<sup>e</sup> CORN à Pistons en SOL

Andantino

INTRODUCTION

VALSE  
N<sup>o</sup> 1.

5<sup>e</sup> et 4<sup>e</sup> CORN à Pistons en SOL

N<sup>o</sup> 3. *p*

*ff*

N<sup>o</sup> 4. *f* *p* 1 2 3 4 5 6

7 8 9 10 11 *f* *p*

1 2 3 4 5 6 7 8

*p*
*D.C.*

CODA

5 *p*

*ff* à 2 1

5<sup>e</sup> et 4<sup>e</sup> CORS à Pistons en SOL

sf p

à 2

cresc.

f mf f

1 2 3 4 5 6 7 8

p

a tempo

rall.

ff

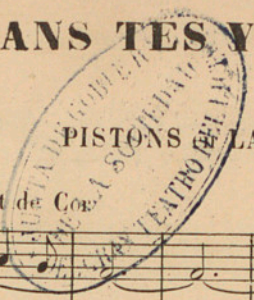
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# DANS TES YEUX

VALSE

E. WALDTEUFEL

Andantino  
à défaut de Cor.



INTRODUCTION

VALSE

N° 1.

FIN

D.C.

N° 2.

PISTONS en LA

a tempo

First system of musical notation for PISTONS en LA, featuring a grand staff with two staves. The music begins with a forte (*f*) dynamic marking. The notation includes various rhythmic values and articulation marks.

Second system of musical notation, including first and second endings. The first ending is marked with a first ending bracket and a *rall.* (rallentando) marking. The second ending is marked with a second ending bracket and a *f* (forte) dynamic. A note below the staff reads "à défaut des Cors" (in case of horns).

Third system of musical notation, showing dynamic changes from *f* to *p* and first ending markings. The notation includes various rhythmic values and articulation marks.

Fourth system of musical notation, labeled "N° 5". It features piano (*pp*) and piano (*p*) dynamic markings. The notation includes various rhythmic values and articulation marks.

Fifth system of musical notation, featuring a fortissimo (*ff*) dynamic marking and repeat signs. The notation includes various rhythmic values and articulation marks.

Sixth system of musical notation, including first and second endings and a first ending marking. The notation includes various rhythmic values and articulation marks.

Seventh system of musical notation, labeled "N° 4". It features fortissimo (*ff*) and piano (*pp*) dynamic markings. The notation includes various rhythmic values and articulation marks.



FIN

4 *pp* 4 *ff*

4 1<sup>a</sup> 2<sup>a</sup> D.C.

CODA

*f*

Cors

*p* 7 *ff*

1 *ff* 9 *sf* 6

*ff*

2

PISTONS en LA

First system of musical notation for Pistons in LA. It consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains rhythmic patterns with some rests. The lower staff features a steady eighth-note accompaniment. A first ending bracket labeled '1' spans the final two measures of the system.

Second system of musical notation. The upper staff starts with a forte (*f*) dynamic, which then transitions to piano (*p*) as indicated by a hairpin. The lower staff continues with rhythmic accompaniment, including some rests. A piano (*p*) dynamic marking is placed below the lower staff in the final measure.

Third system of musical notation. The upper staff features a melodic line with a forte (*f*) dynamic and a 'rall.' (rallentando) marking. The lower staff has rhythmic accompaniment. The system concludes with the tempo marking 'a tempo' and a forte (*f*) dynamic.

Fourth system of musical notation. Both the upper and lower staves contain rhythmic patterns, primarily eighth notes. The lower staff includes some rests.

Fifth system of musical notation. The upper staff has a melodic line with a forte (*f*) dynamic. The lower staff features a rhythmic accompaniment with some rests. First ending brackets labeled '1' are present in the first and third measures of the system.

Sixth system of musical notation. The upper staff contains a melodic line with accents (>) over several notes. The lower staff has a rhythmic accompaniment with accents (>) over several notes.

Seventh system of musical notation. The upper staff begins with a fortissimo (*ff*) dynamic and contains a melodic line with some rests. The lower staff has a rhythmic accompaniment with some rests. The system ends with a double bar line.

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# DANS TES YEUX

VALSE

E. WALDTEUFEL

1<sup>er</sup> et 2<sup>e</sup> TROMBONES

Andantino

INTRODUCTION

14

*mp*

VALSE N<sup>o</sup> 1

8 à 2

*ff* *f*

9 *sf* *p*

6 FIN *ff*

*f*

1<sup>a</sup> 2<sup>a</sup>

D.C.

N<sup>o</sup> 2

3 à 2 *ff* 2 à 2 *ff* 1 *f*

1 1<sup>a</sup> 2<sup>a</sup> *rall.*

1 *rall.* 1<sup>a</sup> 2<sup>a</sup>

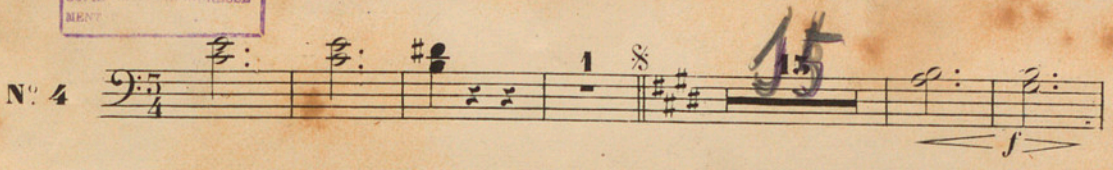
à 2 *ff* à 2 *ff* 1 *f* 2

N<sup>o</sup> 3

16 *ff*

1<sup>a</sup> 2<sup>a</sup>

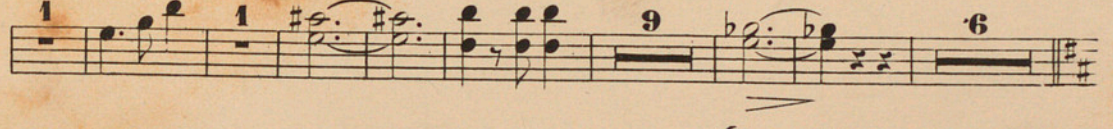
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COPIE EST INTERDIT  
SUREMENT

N° 4 

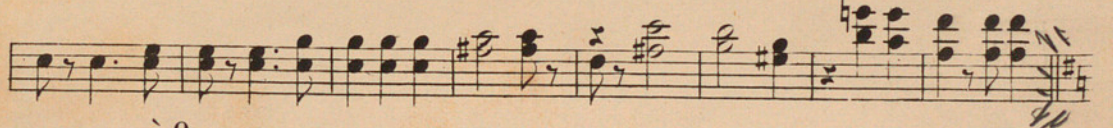
12 

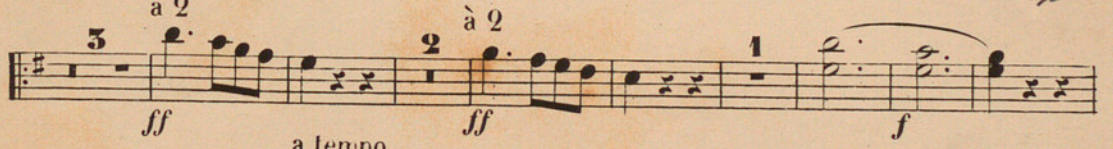
CODA 

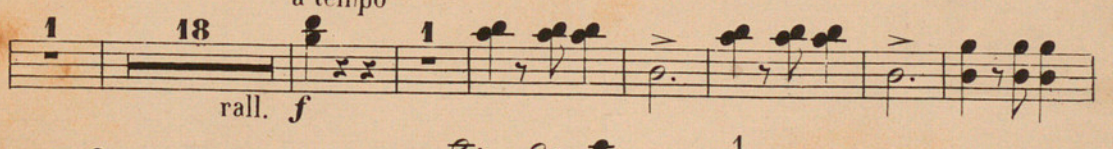


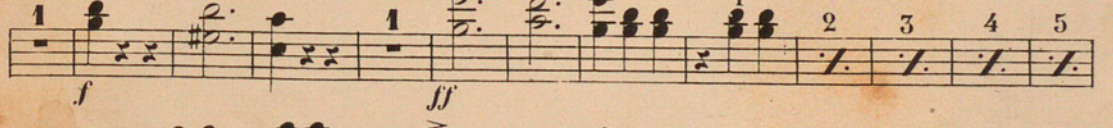




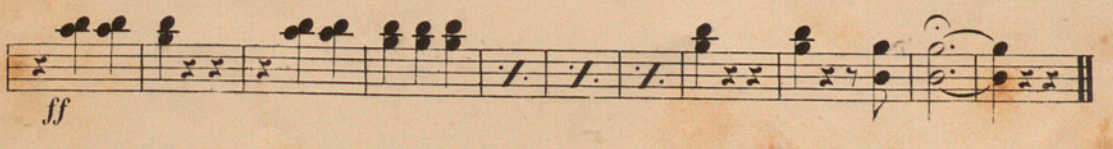


à 2 

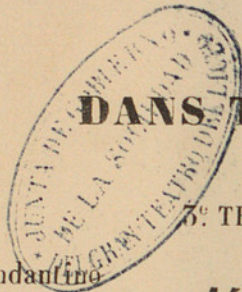
18 







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# DANS TES YEUX

VALESE

E. WALDTEUFEL

5<sup>e</sup> TROMBONE

Andantino

INTRODUCTION 14

VALESE N° 1. 8 1 1 9 6 FIN *sf* *p* *ff*

N° 2. 3 2 1 1 2 1 1 1 a tempo *f* *rall.* *f*

N° 3. 2 1 2 8 *pp dolce* *pp dolce* *f*

Nº 4. *f* 1 15 *f*

*pp* 12 FIN 4 1 4 *f*

*f* 4 1 4 1 2 D.C.

CODA *f*

3 8 1 2 *ff*

1 9 6 1 6 *ff* *sf* *p* *ff*

*ff*

*ff*

*f* 2 1 1 *ff*

5 2 8 1 1 *mp dolce* *pp dolce* *rall. f*

1 1 1 1 *f* *ff*

*ff*

*ff*

*ff*

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# DANS TES YEUX

VALSE

E. WALDTEUFEL



Andantino 18

INTRODUCTION

VALSE N° 1.

N° 2.

N° 3.

Nº 4.  $\frac{4}{4}$  15 12 FIN

CODA



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# DANS TES YEUX

VALSE

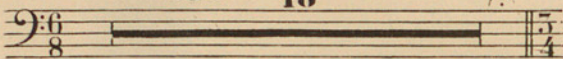
E. WALDTEUFEL



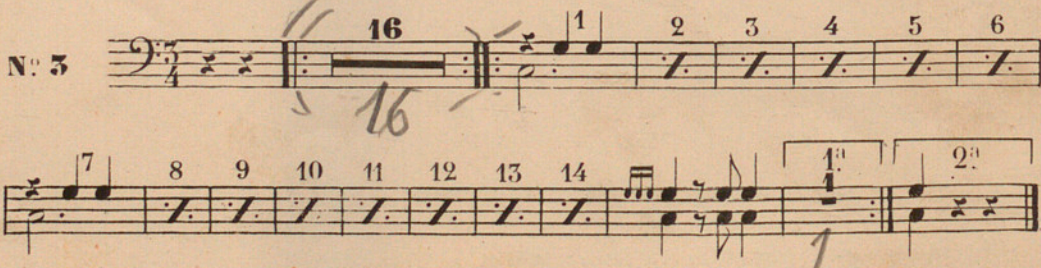
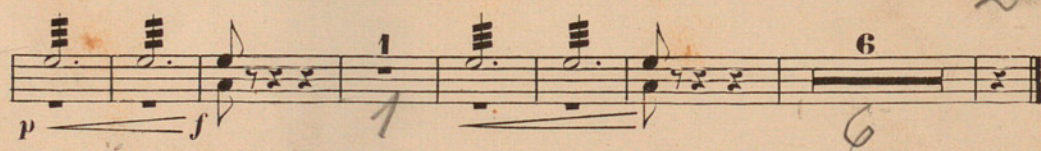
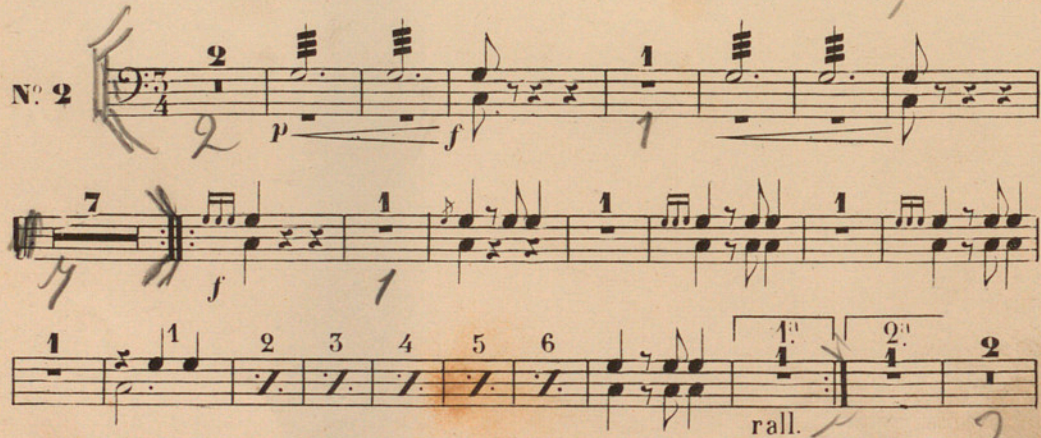
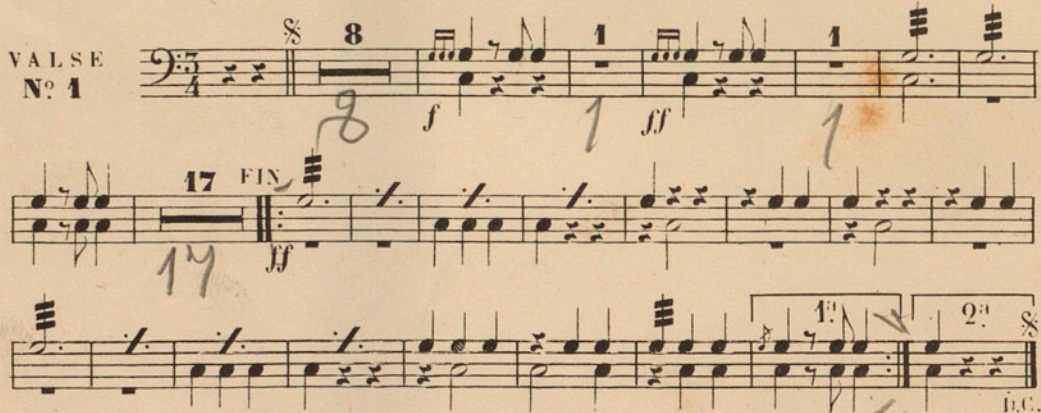
BATTERIE

18

INTRODUCTION



VALSE  
N° 1



Nº 4 4 52 FIN 4

4 1ª 2ª D.C.

CODA f

11 1 f f

17 1 ff f

11 1 ff f

2 25 p f 23 rall.

a tempo

1 1 f f

1 1 f f

7 9 ff f

1 1 ff f

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# DANS TES YEUX

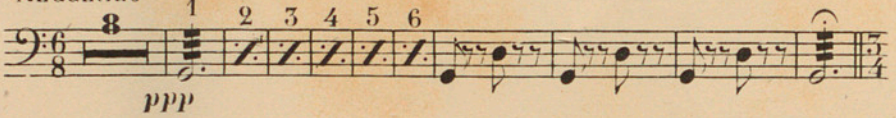
VALSE

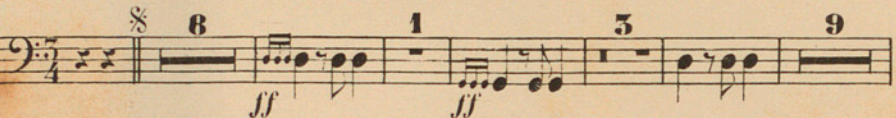
E. WALDTEUFEL




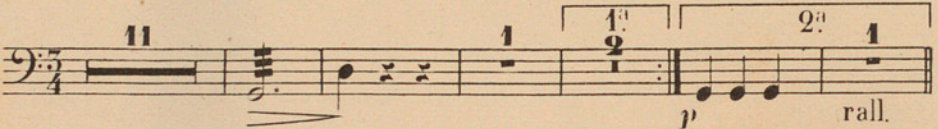
TIMBALES en RÉ-SOL  
et  
TRIANGLE


Andantino

INTROD. 


VALSE N° 1. 



N° 2. 



Changez RÉ en UT

N° 3. 

Changez UT en SI

Nº 4

4 14 12

*p* *f* *ppp*

1 FIN Triangle Timb.

Triangle

5 1

D.C.

Changez SI en RÉ

CODA

24 1 5 9

*ff* *ff*

6 11

*sf* *p* *ff*

11 5 2

*p*

8 1

*f*

5

*ff*

2

*ff*

# DANS TES YEUX

VALSE

E WALDTEUFEL



Andantino  
Cor Flûte  
INTROD. *p*  
pizz. arco

Clar. *p* *p* *tr.* *tr.* *tr.* 5/4

VALSE N°1. *gliss.* *f*

*p*

*dim.*

FIN *ff*

DIV. UNIS. // // //

1. 2. *f*

*D. E.*

1<sup>rs</sup> VIOLONS

N<sup>o</sup> 2.

*mf* cre - scen - do *f*  $\rightrightarrows$  *p*

rall. a tempo  
*ben marcato*

1<sup>a</sup> 2<sup>a</sup>  
Clar. et Cors  
rall. *p* *f* *f* *p* *f*

*mf* cresc. - - - *f*  $\rightrightarrows$  *p*

N<sup>o</sup> 3.

la 2<sup>e</sup> fois 8<sup>va</sup>

*ff*

*ff battu*

N<sup>o</sup> 4.

*f* *p*

1<sup>ERS</sup> VIOLONS

*sf* > *p*

pour suivre    pour finir    FIN

UNIS.    rall.    *f*    *p* DIV.



*f*    *p*




1<sup>re</sup>    2<sup>de</sup>

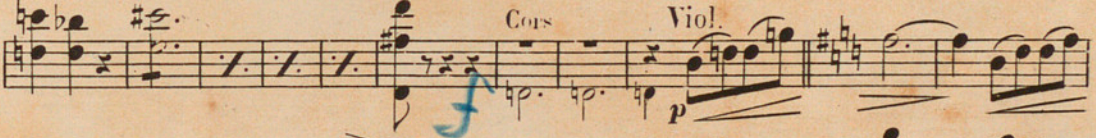
*f*    rall.    D.C.



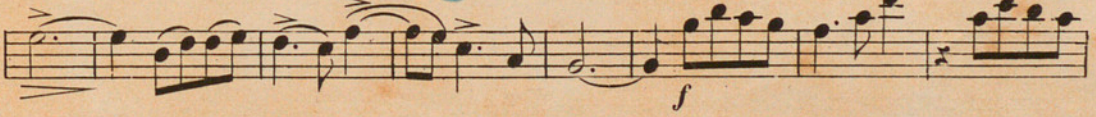
CODA    *f*



Cors    Viol.    *f*    *p*



*f*



*p*



dim.



*Handwritten blue scribbles and markings.*

1<sup>rs</sup> VIOLONS





# DANS TES YEUX

VALSE

E. WALDTEUFEL

## 2<sup>de</sup> VIOLONS

Andantino

INTROD.

VALSE  
N<sup>o</sup> 1.

N<sup>o</sup> 2.

2<sup>ds</sup> VIOLONS

N<sup>o</sup> 3. *p* 1 2 3 4 5 6 *ff* *ff battu*

N<sup>o</sup> 4. *f* 1 2 3 4 5 6 *f* *p* *p* 1 2 3 4 5 *ff* *FIN* *p* *ff* 1<sup>a</sup> 2<sup>a</sup> *rall.* *D.C.*

CODA *f* *Cors* *p* *ff*

1

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# DANS TES YEUX

VALSE

E. WALDTEUFEL

ALTOS

Andantino

INTROD.

VALSE  
N° 1.

FIN

N° 2.

ALTOS

Nº 3

*p*

Nº 4

*p*

1 2 3 4 5 6

1<sup>a</sup> 2<sup>a</sup>

*f* *p*

*f* rall. D.C.

CODA

*ff*

3

*ff*

ALTOS

The musical score for Altos consists of ten staves. The first staff begins with a dynamic of *sf* (sforzando) and ends with *p* (piano). The second staff features a *ff* (fortissimo) dynamic. The third staff has a *p* dynamic. The fourth staff includes dynamics of *p*, *f*, *mf*, *f*, and *p*. The fifth staff is a six-measure exercise with measures numbered 1 through 6. The sixth staff includes a *rall.* (rallentando) marking and a *f* dynamic, with the instruction "a tempo" above the staff. The seventh staff begins with a *f* dynamic. The eighth staff is another six-measure exercise with measures numbered 1 through 6, starting with a *ff* dynamic. The ninth staff ends with a *ff* dynamic. The tenth staff concludes the piece with a final cadence.

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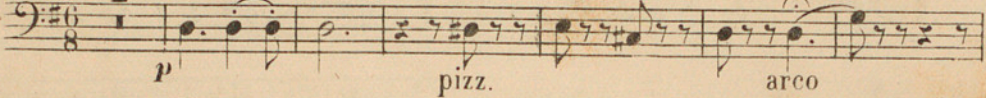
# DANS TES YEUX

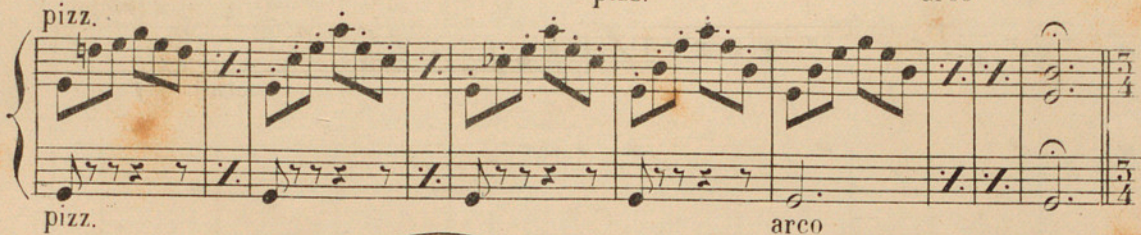
VALE

E. WALDTEUFEL

VIOLONCELLES & CONTREBASSES

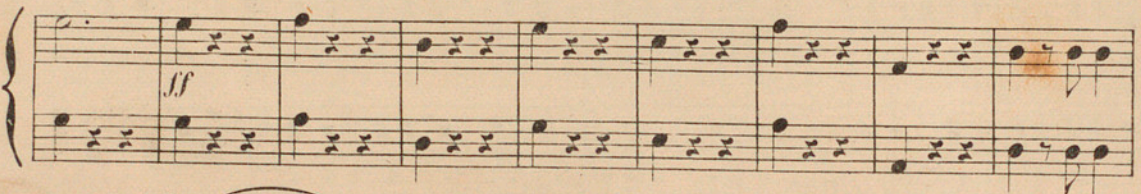
Andantino  
UNIS. 2

INTROD. 

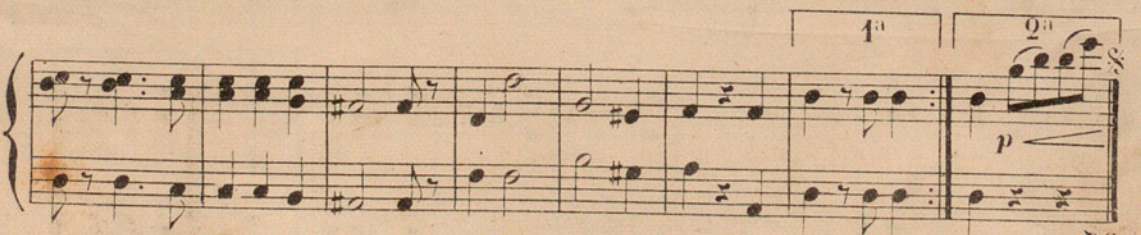
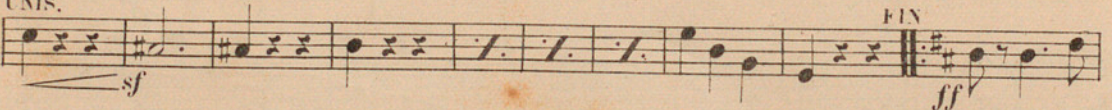


VALE

N° 1.



UNIS.



B.C.

VIOLONCELLES et CONTREBASSES

N<sup>o</sup> 2.

UNIS.

UNIS. arco

N<sup>o</sup> 3.

UNIS.



VOLONCELLES et CONTREBASSES

N<sup>o</sup> 4. UNIS. *ff* *p*

FIN pizz. arco *p* *f*

pizz. arco *f* 1<sup>a</sup> 2<sup>a</sup> rall. DC.

C O D A UNIS. *ff*

UNIS. *sf*

ff

pizz.  
p

arco pizz. arco  
f f mf

f p

1  
rall.

a tempo  
f

ff

ff