

LA BELLE ESPAGNOLE

5^e Suite de Valses.

E. ETTLING.

Op. 25.

FLÛTE.

INTROD^{on}

ff Tempo di valza.

Solo.
1
pp

1 - - - 1 - - - 1 - - - 1

Clar.

№1. VALSE.

p Scherz.

1^a 2^a

ff

tr 1^a 2^a

1^{er} Violon. Flute.

Flute.

1^a

p

2^a

1^a 2^a

E. 25. E.

51785-1

FLÛTE.

Piston.

№.3

Poco-a-poco-cres-cen-do.

№.4

Cres

CODA

FLUTE.

p

pp

ff *p*

Poco - a - poco - cres - cen - do.

Dimin. *p*

Cres.

p

ff

1

LA BELLE ESPAGNOLE

3^e Suite de Valses.

E. ETTLING.

Op. 25.

HAUTBOIS

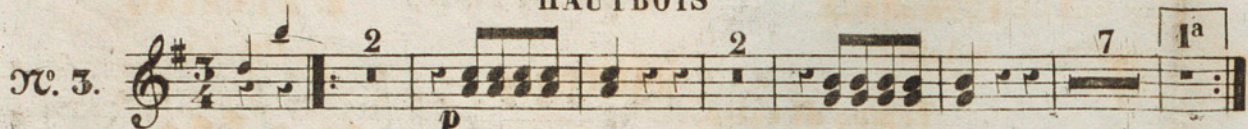
Tempo di valse.

INTROD^{ON}


TR. 1.
VALSE.

TR. 2.

HAUTBOIS

№. 3. 



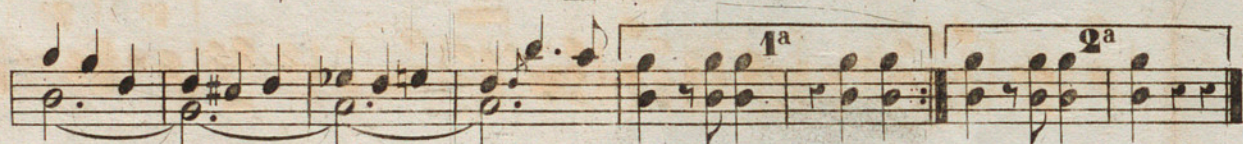


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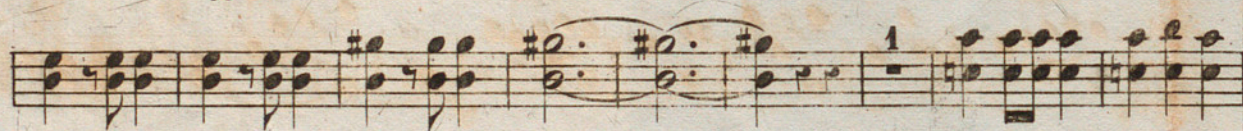


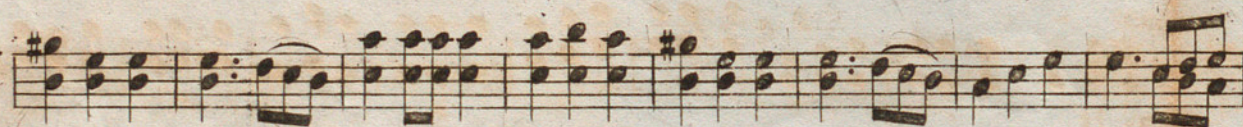






GODA. 







Clarinetto
Belle Espagnole

LA BELLE ESPAGNOLE

E. ETTLING.

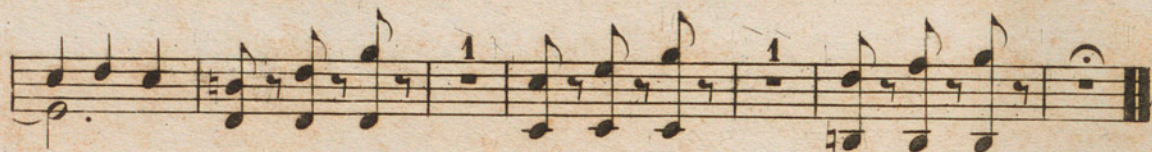
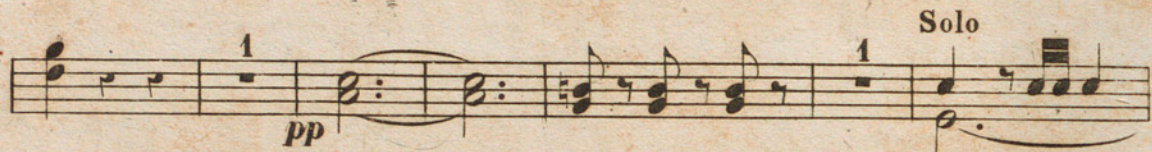
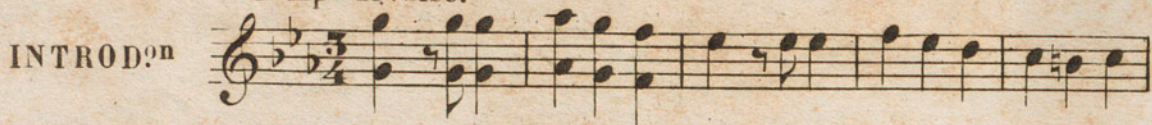
3^e Suite de Valses.

Op. 25.

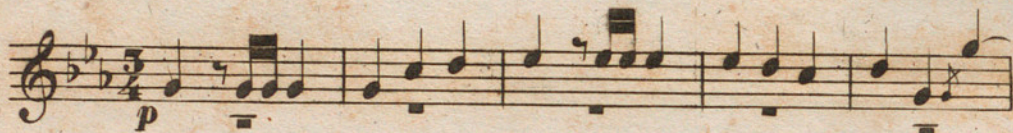
CLARINETTES en La.

Tempo di valse.

INTROD^on



N^o. 1.
VALSE.



CLARINETTES

№. 2.

p

f

ff

1^a 2^a

№. 3.

p

f

pp

ff

pp

pp

1^a 2^a

1^a 2^a

Poco cres - cen - do

CLARINETTES

№. 4.

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

GODA.

ff *p* *sf*

CLARINETTES

This page contains ten staves of musical notation for Clarinettes. The music is written in a single system with ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The music features a variety of textures, including melodic lines, harmonic accompaniment, and complex rhythmic patterns. The notation is clear and well-organized, typical of a professional musical score.

pp

ff *pp*

p

f *p*

f

p

f

f

f

f

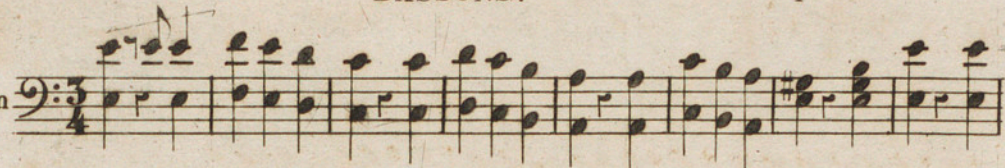
LA BELLE ESPAGNOLE

E. ETTLING.


5^e Suite de Valses.


BASSONS.

Op. 23.

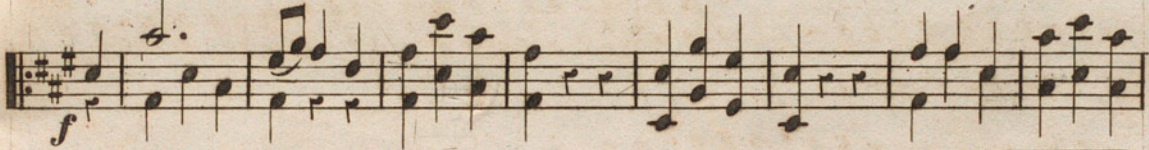
INTROD. on 

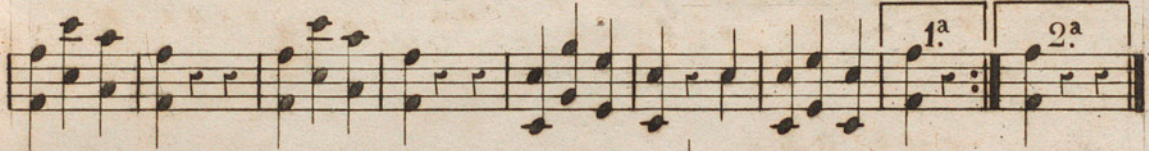
 1 *pp* Silence

 1 Silence

N^o. 1.  VALSE. *p*

 1^a 2^a

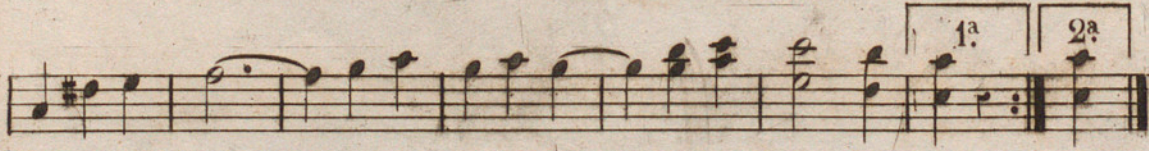
 *f*

 1^a 2^a

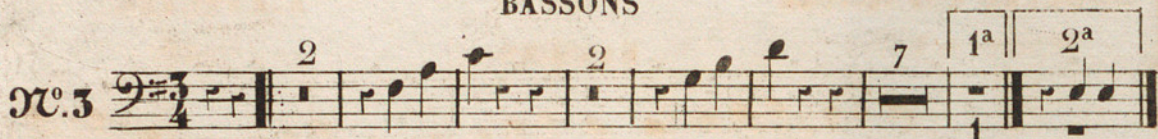
N^o. 2.  *p* *f* *p*

 1^a 2^a *f* *ff*



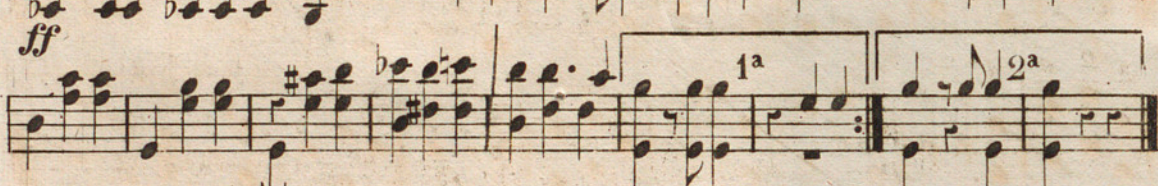
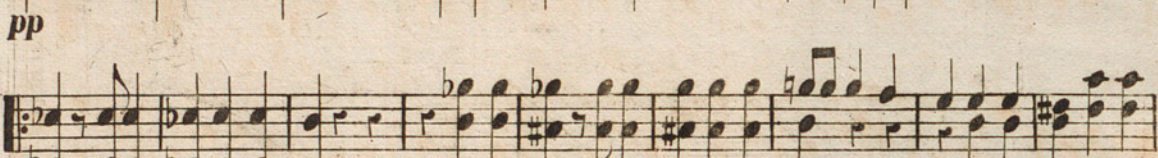
 1^a 2^a

BASSONS

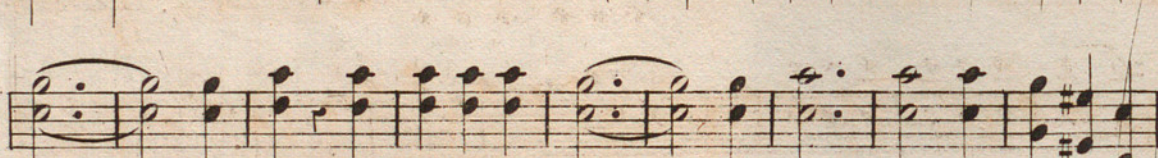
N^o. 3 



N^o. 4 



CODA 



BASSONS

The musical score for Bassoons consists of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics used are *p*, *pp*, *ff*, and *sf*. The score features a variety of articulations, including slurs, accents, and staccato markings. The first staff begins with a *p* dynamic. The second staff ends with *pp*. The third staff has *ff* and *pp* markings. The fourth staff has *ff* and *pp* markings. The fifth staff has *p* marking. The sixth staff has *ff* marking. The seventh staff has *sf* marking. The eighth staff has *sf* marking. The ninth staff has *sf* marking. The tenth staff has *sf* marking.

LA BELLE ESPAGNOLE

5^e Suite de Valses.

E. ETTLING.

Op. 25.

CORS *En Ut.*

Tempo di ralza.

A deux

INTROD.^{on}

5 6
pp

N^o. 1.
VALSE.

p

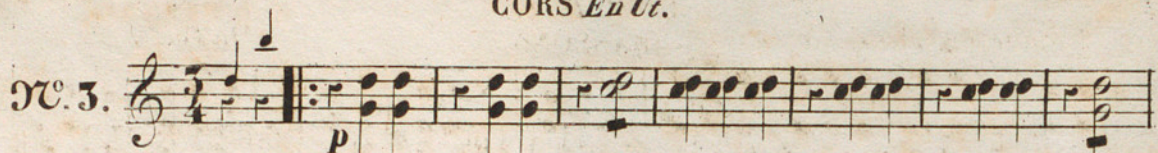
ff

N^o. 2.

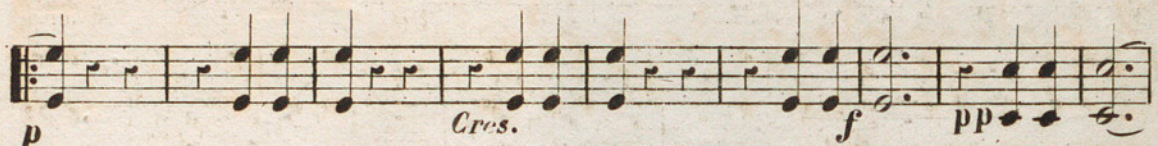
4 8
p f ff

1^a 2^a

CORS *En Ut.*

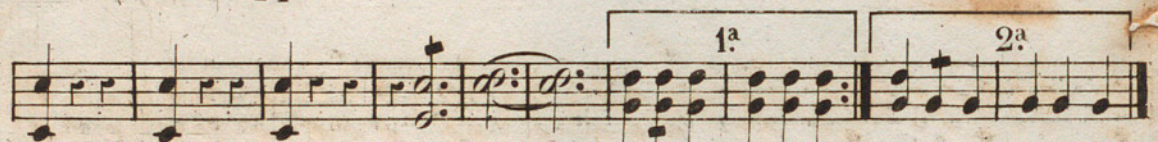
№. 3. 

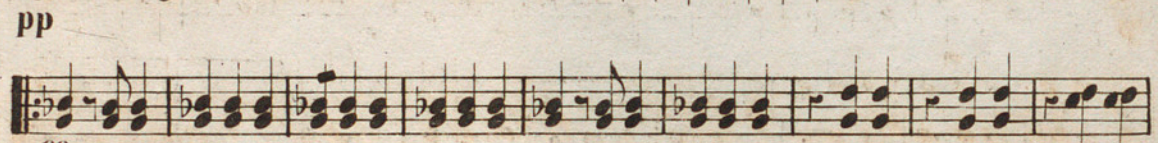






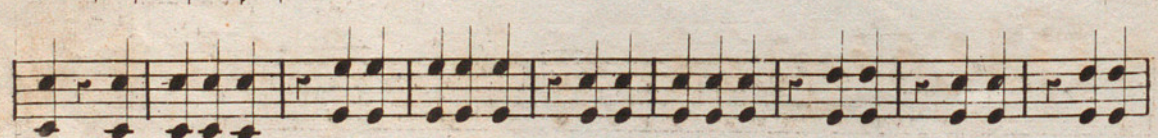
№. 4. 







CODA. 



CORS *En Ut.*

The musical score for Horns in E-flat major, page 3, consists of ten staves of music. The first staff begins with a dynamic marking of *p*. The second staff has *pp* and *Cres.* markings. The third staff has *ff* and *pp* markings. The fourth staff has a first ending bracket labeled *1* and dynamic markings *p* and *f*. The fifth staff has *p* and *Cres.* markings. The sixth staff has *p* and *ff* markings. The seventh staff has *sf* markings. The eighth staff has *sf* markings. The ninth staff has *sf* markings. The tenth staff ends with a double bar line and a fermata.

LA BELLE ESPAGNOLE

3^e Suite de Valses.

E. ETTLING

Op. 25.

Tempo di Valza.

CORNETS à Pistons en Sol.

INTROD on 

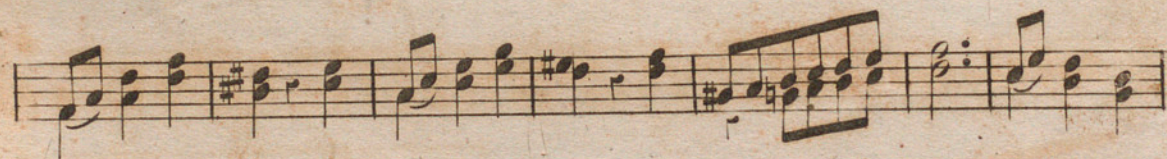
 Bassons
1
pp


1 Clar.  1

1^o VALSE.  Clar.
pp

 sf

 1^a 2^a
ff



 tr. 1^a 2^a

CORNETS a Pistons en Sol

no. 2. *p*

ff

1^a 2^a

no. 3. *1^o Solo* *3* *3*

1^a 2^a *pp*

Cres - cen - - do - - poco - - a - poco *ff* 1

pp *ff* 1^a 2^a

no. 4. *pp*

pp *f* 1^a 2^a

ff

1^a 2^a

CODA.

CORNETS à Pistons en Sol

This musical score is for Cornets à Pistons in G major. It consists of 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *pp*, and *f*. A Clarinet part is indicated by the label "Clar" on the third staff. The score features several first endings, marked with a "1" above the staff. The music is written in a style characteristic of 19th-century orchestral parts.

LA BELLE ESPAGNOLE

5^e Suite de Valses.

E. ETTLING.

1^{er} et 2^e TROMBONES.

Op. 25.

Tempo di Valza.

INTROD^{on}

15

N^o. 2.

N^o. 3.

N^o. 4.

1^a 1 2^a

CODA.

V

ff PPP Dim.

8 4 1 2 2

f p Cres.

12

ff

LA BELLE ESPAGNOLE

5. Suite de Valses.

E. ETTLING.

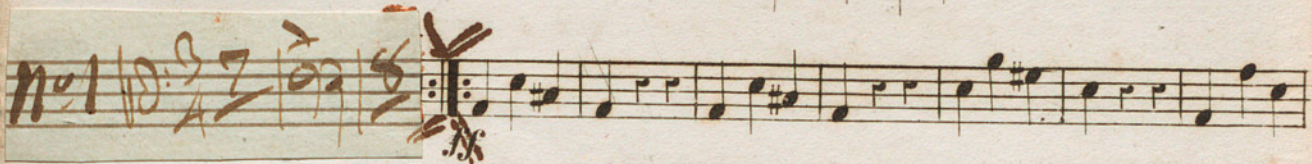
Op. 25.

3^e TROMBONE et OPHICLÉIDE.

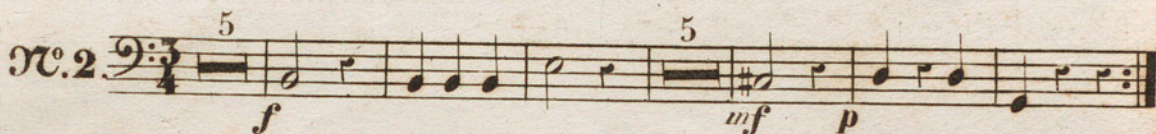
Tempo di valza.

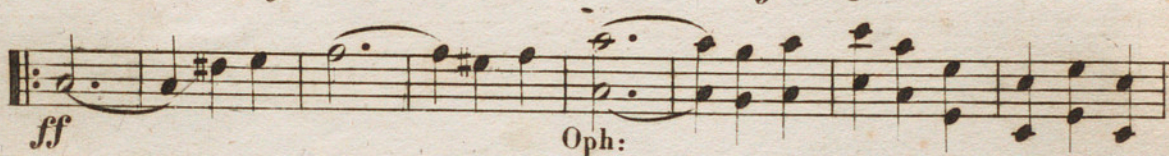
INTROD.^{on} 

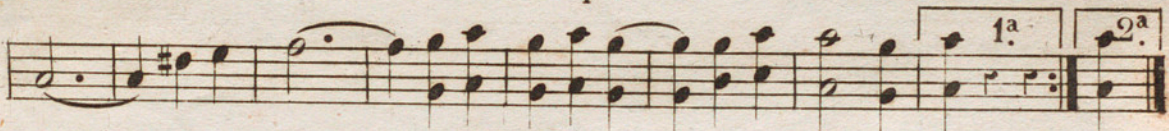


No 1 

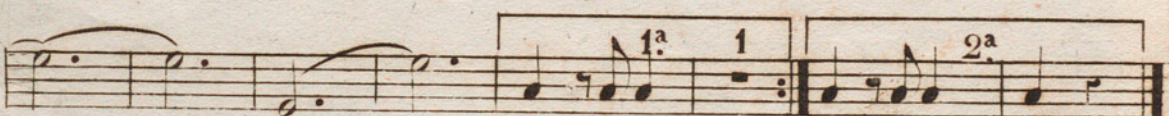


No. 2 

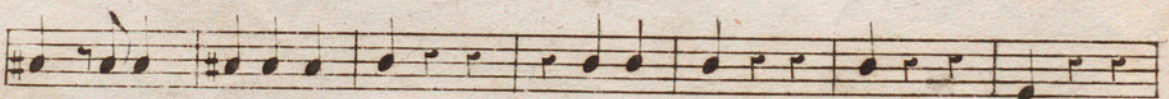
ff  Oph:



No. 3. 



No. 4. 



1^a 1 2^a

CODA. *f*

21

ff *p* *pp*

8 4 *Cres.* 1

12 *ff* *sf*

sf

LA BELLE ESPAGNOLE

5^e Suite de Valses.

TIMBALES en *La Mi*
et TRIANGLE.

E. ETTLING.

Op. 25.

Tempo di Valza

INTROD.^{on} *ff* Triangle. 1 7 15

N^o. 1
VALSE *ff* 1 2 3 4 5 6 7 8

9 10 11 12 13 14 15

f

tr

N^o. 2. *p*

1 2 3 4 5

ff

3

N^o. 3. *Poco - a - poco - cres - cen - do.* *ppp* *fz* *pp*

16 17 18 19 20 21

1^a 2^a

N^o. 4.

1 2 3 4 5 6 7

1 4 3

1^a 1 2^a

CODA. *ff*

1 7

1 2 3 4 5 6

1 2 3 4 5 6 7 8 9

10 11 12 13 14 *pp* *Poco-a-poco cres*

2 3 4

5 6 8 *ff*

1 2 3 4 5

6 7 *pp*

p 1 2 3 4

5 6 7 8 9 10 11 12 *ff*

LA BELLE ESPAGNOLE

5^e Suite de Valses.

G^{se} CAISSE.

E. ETTLING

Op. 23.

Mour^t de Valse

Castagnettes et Tambourin.

INTROD^{on}

N^o 1
VALSE

CODA.

Bella Espanola

~~Bella Espanola~~

Delmo 7^o

2 LA BELLE ESPAGNOLE

E. ETTLING.

5^e Suite de Valses.

1^{er} VIOLON.

Op. 25.

Tempo di valza.

INTROD.^{on}

ff Con fuoco.

Flute.
pp

1^a Clar.
p

N^o 1.
VALSE.

p Scherz.

ff

ff
tr

N^o 2.

p

p
sf

ff

1^{er} VIOLON.

Musical staff with notes and dynamics. Dynamics include *sf*. First and second endings are marked with 1^a and 2^a.

Piston.

Musical staff with notes and dynamics. Dynamics include *p*. Marked with No. 3.

Musical staff with notes and dynamics. Dynamics include *pp*. First and second endings are marked with 1^a and 2^a.

Musical staff with notes and dynamics. Dynamics include *ff* and *pp*. The instruction *Poco-a-poco-cres-cen-do.* is written below the staff.

Musical staff with notes and dynamics. Dynamics include *f*, *p*, and *f*. First and second endings are marked with 1^a and 2^a.

Musical staff with notes and dynamics. Dynamics include *p*. Marked with No. 4.

Musical staff with notes and dynamics. Dynamics include *f*. The instruction *Cres.* is written below the staff.

Musical staff with notes and dynamics. Dynamics include *f* and *ff*. First and second endings are marked with 1^a and 2^a.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics. First and second endings are marked with 1^a and 2^a.

1^{er} VIOLON.

CODA.

Piston

p

pp *Poco - a - poco - cres - cen - do.*

ff *p*

p *Dim.*

p

p

A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Dynamic markings include *p* (piano) and *ff* (fortissimo). The score concludes with a double bar line and a final chord. The paper shows signs of age, including foxing and some staining.

LA BELLE ESPAGNOLE

3^e Suite de Valses.

E. ETTLING. 1

2^e VIOLON

Op. 25.

Tempo di valza.

INTROD.^{on}

1^o. 1

2^o VIOLON.

№.2. *ppizz.* *f*

ppizz. *sf* 1^a 2^a

ff

1^a 2^a

№.3. *p*

1^a 2^a *pp pizz.*

Poco - cres - cen - do. *ff* *pp*

f *p* 1^a 2^a

№.4. *p* *f* *p*

Cres *f* 1^a 2^a

ff

1^a 2^a

CODA *ff*

The musical score for the 2nd Violin part on page 3 consists of 12 staves. The notation includes various dynamics and performance markings:

- Staff 1: Melodic line with eighth and sixteenth notes.
- Staff 2: Accompanying chords.
- Staff 3: Melodic line with a *p* dynamic marking.
- Staff 4: Accompanying chords.
- Staff 5: Melodic line with *pp* and *ff* dynamics.
- Staff 6: Melodic line with a *Dim.* marking.
- Staff 7: Melodic line with *ff* and *pp* dynamics.
- Staff 8: Melodic line with a *Cres* marking.
- Staff 9: Melodic line with a *p* dynamic marking.
- Staff 10: Melodic line with a *ff* dynamic marking.
- Staff 11: Melodic line with eighth notes.
- Staff 12: Melodic line with eighth notes.

LA BELLE ESPAGNOLE

E. ETTLING.

5^e Suite de Valses.

ALTO.

Op.25.

Tempo di ralza.

INTROD.^{on}

N^o 1.

VALSE.

ALTO,

Pizz. *Arco.*
 No. 2. $\frac{3}{4}$ *p* *f*

Pizz. *Arco.*
p *sf* *1^a* *2^a* *ff*

1^a *2^a*

No. 3. $\frac{3}{4}$ *p*

Cres - poco - a - poco *ff* *p* *Pizz.*

f *1^a* *1* *2^a*

No. 4. $\frac{3}{4}$ *p* *f*

p *Cres.* *1^a* *2^a* *1*

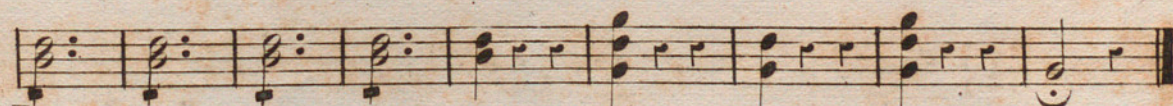
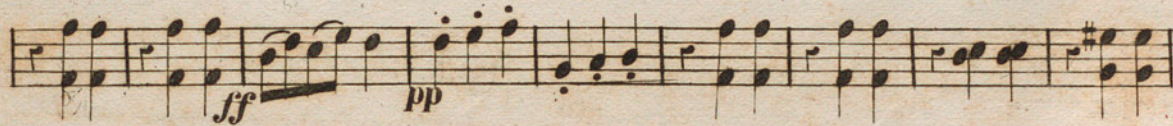
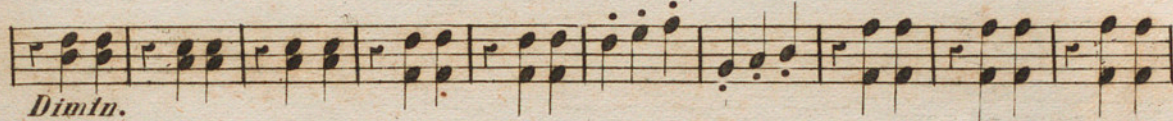
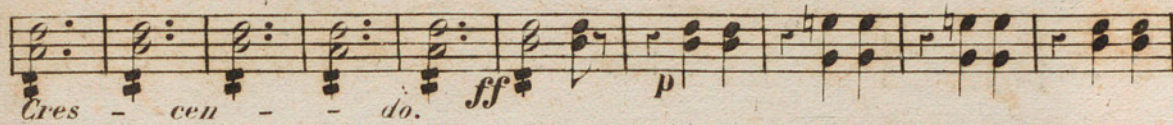
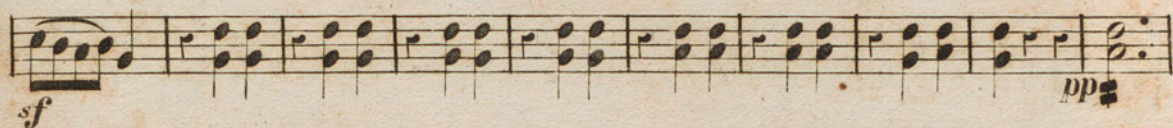
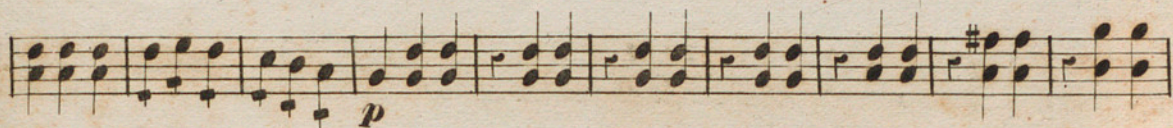
ff

1^a *2^a*

CODA. $\frac{3}{4}$ *ff*

ALTO.

1



LA BELLE ESPAGNOLE

3^e Suite de Valses.

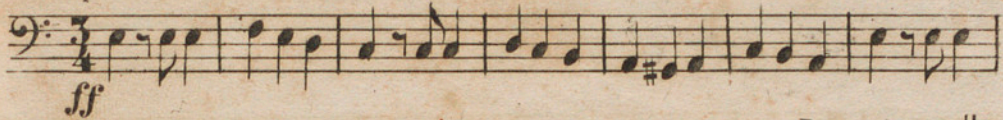
E. ETTLING.

Op. 25.

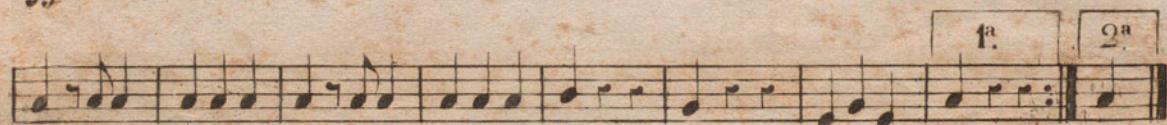
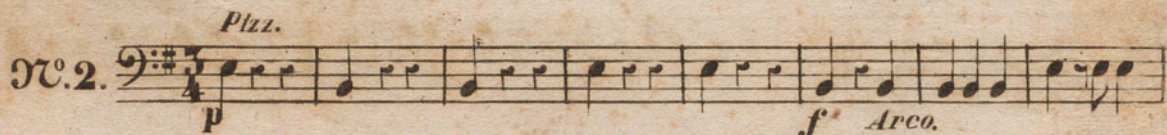
BASSE.

Tempo di valza.

INTROD.^{on.}



N^o. 1.
VALSE.



BASSE.


Plizz.
 No. 3. 

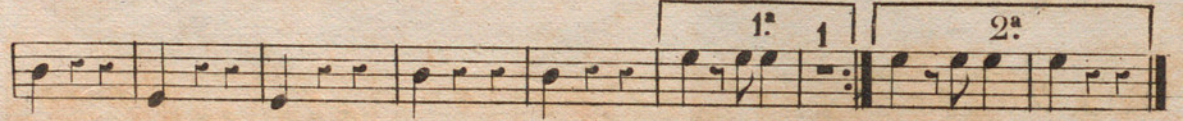


Arco. *Plizz.*
 pp *Cres* *Poco* a *poco.* *ff* — *p* *pp*


Arco.
 No. 4. 



f




CODA. 

