

3
LA REINE DE L'OPÉRA.

par A. LAMOTTE.

Valse.

FLÛTE.

Op. 148.

Introduction. *Larghetto.*

1. *VALSE* $\frac{3}{4}$

MARGUERITAT, Edit. et M.^d d'Inst. B.^{ard} du Temple 43 a Paris.

51792-1
MARGUERITAT & C^o

Handwritten musical score for piano, featuring multiple staves of music. The score includes various dynamic markings such as *8^a*, *ff*, *p*, *mf*, and *fz*. It also contains first and second endings, indicated by *1^o* and *2^o*. The piece concludes with a *Finale* section, marked with a treble clef and a 3/4 time signature. The notation includes complex rhythmic patterns, trills, and slurs. The page is numbered 14 at the bottom left.

LA REINE DE L'OPÉRA.

par A. LAMOTTE.

Valse.

Larghetto

1^{re} CLARINETTE en Ut.

Op. 148.

Introduction.

1. VALSE.

2.

3.



Finale



LA REINE DE L'OPÉRA.

par A. LAMOTTE.

Valse.

Larghetto.

2^e CLARINETTE en Ut Op. 148.

Introduction

1. VALSE. $\frac{3}{4}$

2.

3.

M.e



Finale.

LA REINE DE L'OPÉRA.

Valse.

Larghetto.

CORS en Fa.

par A. LAMOTTE.

Op. 148.

Introduction

1. VALSE.

2.

3.

1 2 3 4 5 6 7 8

f

1^o 2^o

Finale. $\frac{7}{4}$ 15 *ff* *pp* 2^o 1

p

9 *sol.* *ff* 1

2 1 1 1 1

pp 4

fz *f*

ff

p *mf*

fz *mf*

2 a 2 $\frac{4}{8}$

ff

1 2^o

LA REINE DE L'OPÉRA.

par A. LAMOTTE.

Valse.

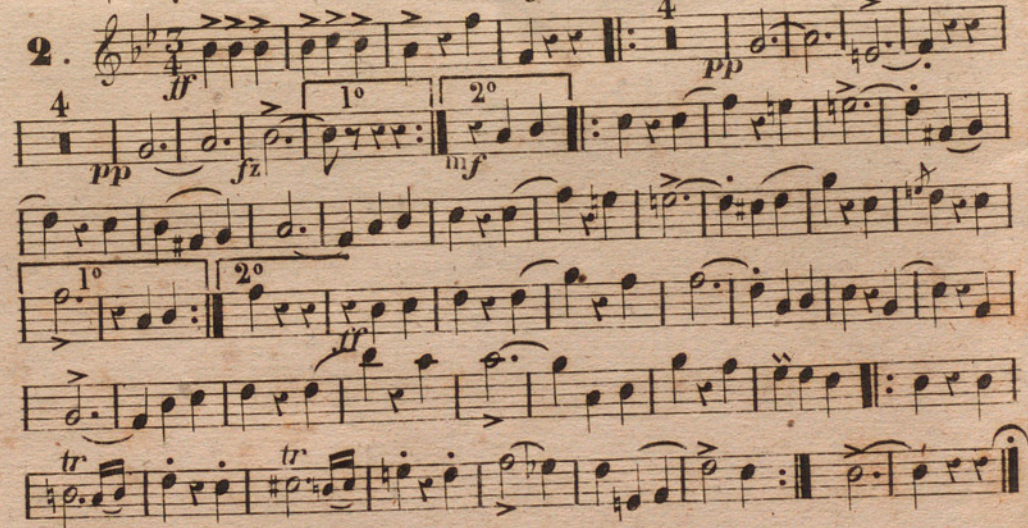
2^e PISTON en La.

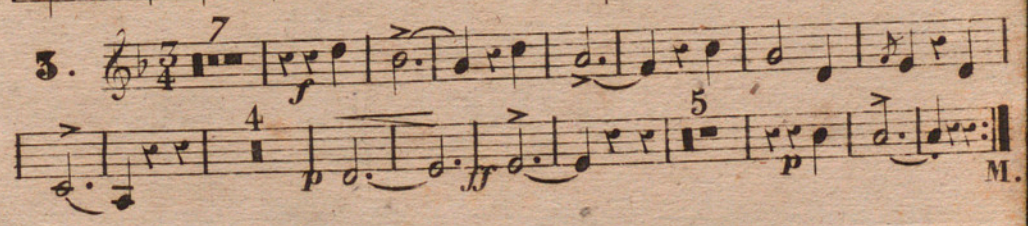
Op. 148.

Larghetto.

Introduction. 

1. VALSE. 

2. 

3. 



Finale.

Cor. soli.

Espress:

9
LA REINE DE L'OPÉRA

Valse.

par A. LAMOTTE.

1^{er} TROMBONE.

Op. 148.

Larghetto.

Introduction.

Introduction musical score for 1st Trombone. It consists of three staves. The first staff is in bass clef with a common time signature (C) and a key signature of one flat (Bb). It begins with a forte (ff) dynamic. The second staff continues the melody with a forte (ff) dynamic and includes a triplet of eighth notes. The third staff is in bass clef with a 3/4 time signature and a key signature of one flat (Bb), marked 'Tempo di Valse'. It features a triplet of eighth notes and ends with a double bar line.

1. VALSE. 11

First Valse musical score for 1st Trombone. It consists of three staves. The first staff is in bass clef with a 3/4 time signature and a key signature of one flat (Bb). It begins with a forte (f) dynamic and includes a triplet of eighth notes. The second staff continues the melody with a forte (f) dynamic and includes a triplet of eighth notes. The third staff is in bass clef with a 3/4 time signature and a key signature of one flat (Bb), marked 'f'. It features a triplet of eighth notes and ends with a double bar line.

2. 6 6

Second Valse musical score for 1st Trombone. It consists of four staves. The first staff is in bass clef with a 3/4 time signature and a key signature of one flat (Bb). It begins with a forte (ff) dynamic and includes a triplet of eighth notes. The second staff continues the melody with a mezzo-forte (mf) dynamic and includes a triplet of eighth notes. The third staff is in bass clef with a 3/4 time signature and a key signature of one flat (Bb), marked 'mf'. It features a triplet of eighth notes and ends with a double bar line. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat (Bb), marked 'ff'. It features a triplet of eighth notes and ends with a double bar line.

3. 7 6 6

Third Valse musical score for 1st Trombone. It consists of two staves. The first staff is in bass clef with a 3/4 time signature and a key signature of one flat (Bb). It begins with a forte (f) dynamic and includes a triplet of eighth notes. The second staff continues the melody with a forte (ff) dynamic and includes a triplet of eighth notes. It ends with a double bar line.

MARGUERITAT, Edit. et. M^d d'Inst. B^{ard} du Temple 43 a Paris.

M et C

Finale. $\text{B} \frac{3}{4}$ 15 1° 2°

3/

LA REINE DE L'OPÉRA.

Valse.

2^e TROMBONE.

par A. LAMOTTE.
Op. 148.

Larghetto.

Introduction. *ff*

1 VALSE. *f*

2. *ff*

3. *f*

MARGUERITAT, Edit. et M^d d'Inst. Brd du Temple 43 a Paris.



Finale.

LA REINE DE L'OPÉRA.

Valse.

TROMBONE BASSE.

par A. LAMOTTE.

Op. 148.

Larghetto.

Introduction.

Introduction. *ff* *fff* *ff* *Tempo di Valse.*

1. VALSE.

1. VALSE. *fz* *p* *f* *ff*

2. *fz* *mf* *p* *ff*

3. *f* *ff* *pp*

MARGUERITAT, Edit. et M^d d'Inst. B^{ard} du Temple 43 a Paris.

M. et



Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. Fingerings are indicated by numbers 1, 1^o, and 2^o.

Finale. Musical notation for the second system, starting with a bass clef and a 3/4 time signature. It includes a measure rest for 15 measures, followed by first and second endings. Dynamic markings include *ff*.

Musical notation for the third system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *p* and *ff*.

Musical notation for the fourth system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *p* and *ff*.

Musical notation for the fifth system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *ff*.

Musical notation for the sixth system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *ff*.

Musical notation for the seventh system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *fz*, *p*, and *f*.

Musical notation for the eighth system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *f* and *ff*.

Musical notation for the ninth system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *f*.

Musical notation for the tenth system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *fz*, *mf*, and *ff*.

Musical notation for the eleventh system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *ff*.

Musical notation for the twelfth system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *ff*.

Musical notation for the thirteenth system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *ff*.

Musical notation for the fourteenth system, featuring a treble clef and a key signature of one sharp. It includes various note values and dynamic markings such as *ff*.

Musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The music consists of two staves with various notes, rests, and dynamic markings such as *f* and *ff*. There are also first and second endings indicated by boxed numbers 1 and 2.

Finale. Bass clef, 3/4 time signature, and a key signature of one sharp. The music begins with a measure containing the number 15, followed by first and second endings marked 1° and 2°. Dynamic markings include *ff* and *p*.

Musical notation for the second system, continuing the piece with a treble clef and various notes and rests.

Musical notation for the third system, featuring a treble clef and dynamic markings such as *p* and *ff*. First endings are marked with the number 1.

Musical notation for the fourth system, including a treble clef, notes, rests, and dynamic markings like *ff*. First endings are marked with the number 1.

Musical notation for the fifth system, featuring a treble clef, notes, rests, and dynamic markings such as *ff*. First endings are marked with the number 1.

Musical notation for the sixth system, including a treble clef, notes, rests, and dynamic markings like *p*, *f*, and *ff*. First endings are marked with the number 1.

Musical notation for the seventh system, featuring a treble clef, notes, rests, and dynamic markings such as *f*, *ff*, and *p*. First endings are marked with the number 1.

Musical notation for the eighth system, including a treble clef, notes, rests, and dynamic markings like *f*. First endings are marked with the number 1.

Musical notation for the ninth system, featuring a treble clef, notes, rests, and dynamic markings such as *ff* and *mf*. First endings are marked with the number 1.

Musical notation for the tenth system, including a treble clef, notes, rests, and dynamic markings like *ff*. First endings are marked with the number 1.

Musical notation for the eleventh system, featuring a treble clef, notes, rests, and dynamic markings such as *ff*. First endings are marked with the number 1.

Musical notation for the twelfth system, including a treble clef, notes, rests, and dynamic markings like *ff*. First endings are marked with the number 1.

Musical notation for the thirteenth system, featuring a treble clef, notes, rests, and dynamic markings such as *ff*. First endings are marked with the number 1.

LA REINE DE L'OPÉRA.
Grande Valse dramatique.

Hommage à M^{lle} Sophie CRUVELLI.
par Antony LAMOTTE. op. 148.

1^{er} VIOLON.

Introduction. *Larghetto* Flute 6

arco *ff* *Tempo di Valse*

1. VALSE. *p*

2. *f*

3. *p*



Musical score for a piece titled "Finale." The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It consists of multiple systems of staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *ff*, *p*, *mf*, and *f*. There are also performance instructions like "Cor." and "Piston." and structural markers like "1°" and "2°". The paper shows signs of age, including some staining and a small tear on the right edge.

CATALOGUE

DU

RÉPERTOIRE DES BALS - RÉUNIS

(SANS DROITS D'AUTEURS)

A GRAND ORCHESTRE.

EN VENTE A PARIS,

Chez *Marqueritat*, boulevard du Temple, 43.

| | |
|--|-------------------------|
| Constantinople , QUADRILLE par. | PILODO. |
| Le Rhône et la Saône , QUADRILLE par. | A. LAMOTTE. |
| L'Oiseau de Paradis , Valse par. | A. DESBLINS. |
| Les Fiancés Tyroliens , Redowa par. | A. LAMOTTE. |
| L'Étoile Polaire , Schotisch par. | PILODO. |
| Guerre aux Cosaques , QUADRILLE par. | E. MARIE. |
| Le grand Dragon , QUADRILLE par. | J. MARC CHAUTAGNE FILS. |
| La Sultane , Valse par. | BOSISIO. |
| Marie la Moissonneuse , Polka par. | R. HAMMER. |
| La Belle Gabrielle , Polka-Mazurka par. | A. DESBLINS. |
| Jérôme sol Dièze , QUADRILLE par. | A. LAMOTTE. |
| La Guerre , QUADRILLE par. | BOSISIO. |
| Doux Souvenirs , Valse par. | N. BOUSQUET. |
| La Rose de Provence , Schotisch par. | A. DESBLINS. |
| La Belle Circassienne , Redowa par. | PILODO. |
| Un Jour d'Aventures , QUADRILLE par. | BOSISIO. |
| Les Plaisirs de Paris , QUADRILLE par. | N. BOUSQUET. |
| La Reine de l'Opéra , Valse par. | A. LAMOTTE. |
| Bertha , Polka par. | PRÉAU. |
| La Promenade d'Auteuil , Polka-Mazurka par. | PILODO. |

RÉPERTOIRE
DES BALS-RÉUNIS

(SANS DROITS D'AUTEURS)

Musical et Dansant

A GRAND ORCHESTRE

EXÉCUTÉ DANS LES ÉTABLISSEMENTS :

CHATEAU DES FLEURS, CLOSERIE DES LILAS, JARDIN MADILLE, PRADO D'HIVER,
CERCLE MONTESQUIEU, SALLE VALENTINO, WAUXHALL, ETC.

LA REINE DE L'OPÉRA

VALSE

PAR A. LAMOTTE.

PRIX :

Orchestre. 1 fr. 50 c. net. — Octuor . . 1 fr.

NOTA. — Tous ces Morceaux sont arrangés pour Piano.

PARIS.

MARGUERITAT, ÉDITEUR DE MUSIQUE,
BOULEVART DU TEMPLE, 43.