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 — Complainte d'Infortunio.
 — Docteur Mirobolan (le).
 — Fifi enchanté (le).
 — Français en Chine (les).
 — Offenbach.
 — Pont des soupirs (le).
 — Vieux Braconnier (le).
ARTUS (Am.). Bohémiens de Paris (les).
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 — Dame de la Halle (la).
 — Étudiants canotiers (les).
 — Fils du Diable (le).
 — Fou de Tolède (le).
 — Marianne.
 — Marthe et Marie.
 — Miracle des roses (le).
 — Mirlitons (les), quad. de carnaval.
 — Mousquetaires de l'Ambigu (les).
 — Notre-Dame de Paris.
 — Ordon de Bretagne (le).
 — Paysans (les).
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 — Rde des Pierrots (la).
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 — Mariage extravagant.
 — Ron du jeu (le).
 — Sages (les).
 — Villageois.
 — Pança.
 — Cons (les).

FESSY (A.). Lucrèce Borgia, 2 quadr.
 — Perlpinpin.
JULIANO. Lanciers anglais (les).
JULLIEN. Trois Marteaux (les).
LAMOTTE. Château à Toto (le).
MARX (N.). Sourd (le).
METRA (O.). A la campagne.
 — Barberousse.
 — Bu qui s'avance.
 — La Camargo.
 — Coquelicot.
 — Diable au bal (le).
 — Diable rose (le).
 — Monsieur de Cupidon.
 — Nini Printemps.
 — Ombres chinoises (les).
 — Pipe-en-bois.
 — Poste aux Amours (la).
 — Prince Charmant (le).
 — Sept châteaux du Diable (les).
 — Singe vert (le).
MEY (Aug.). Fête au village (la).
 — Marie, de HÉROLD.
 — Monsieur Choufleuri, de J. OFFENBACH.
MUSARD. D'Artagnan ou les trois Mousquetaires.
 — Au diable les leçons.
 — Bal masqué (le).
 — Beau Nicolas (le).
 — Bonhomme Dimanche (le).
 — Bouquetière du roi (la).
 — Brididi.
 — Chemin de fer (le).
 — Christophe Colomb.
 — Cocher de cabriolet (le).
 — Croix de Marie (la).
MUSARD. Diables à l'Opéra (les).
 — Djonquillon.
 — Dot d'Auvergne (la).

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 — France (la).
 — Frisette.
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 — Lady Melvil.
 — Lambert Simnel.
 — Langage des cloches (le).
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 — Marie.
 — Minuit.
 — Mosquita la sorcière.
 — Moulin des Tilleuls (le).
 — Mystères d'Udolphe (les).
 — Ne touchez pas à la Reine.
 — Nouveau bois de Boulogne (le).
 — Paillasse à l'Opéra.
 — Père la Jeunesse.
 — Père la Joie (le).
 — Pierrots de Paris (les).
 — Postillon (le).
 — Reine de l'Arche-Marion (la).
 — Retraite (la).
 — Rêve de Marie (le).
 — Ric Rac.
 — Roi du bal (le).
 — Roi d'Yvetot (le).
 — Sarah.
 — Sire de Franc-Boisy (le).
 — Stella ou les Contrebandiers.
 — Tulipe orageuse (la).
 — Un ménage chinois.
 — Venise.
 — Zampa.

PASDELOUP. Danse de la treille (la).
 Voyez la suite à la page ci-contre.



M. 1843

LES IVRESSES.

GRANDE VALSE.

1

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante.

FLÛTE.

INTROD.



VALSE.



mf

p

p

f *p*

f *f divisi*

p

f

cres - - - *cen* - - - *do* - - -

cres - - - *cen* - - - *do* - - -

cres - - - *cen* - - - *do* - - - *f*

FLÛTE .

3

p
cres *f*
p

p

8

f

p

f

eres - cen - do

1

LES IVRESSES.

GRANDE VALSE.

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

1^{re} CLARINETTE en SI $\flat$

Andante.

INTROD.

The Introduction is written for Clarinet in B-flat, starting in 4/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Andante.' The first measure is marked with a forte 'f' dynamic. The melody is characterized by flowing eighth and sixteenth notes, often beamed together. The piece concludes with a 'Solo.' section featuring a rapid, ascending scale-like passage, marked with a forte 'f' dynamic.

VALSE.

The Valse section is in 3/4 time. It begins with a first ending bracket marked with a '1'. The melody is composed of eighth and sixteenth notes. A section of the score is marked 'expressivo.' and includes a first ending bracket with an '8' indicating an eight-measure repeat. The piece ends with a double bar line and a fortissimo 'ff' dynamic marking.



8

8

p

cres

f *p*

cres *een* *do*

f *ff*

8

p

8

cres *een* *do* *f*

1^{re} CLARINETTE en SI b.

5

This page of musical notation contains ten staves of music. The notation includes various note values, rests, and articulation marks such as slurs and accents. Dynamics are indicated by 'p' (piano), 'f' (forte), and 'ff' (fortissimo). A 'cres' (crescendo) marking is present on the second staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation is arranged in a single system across the page.



1^{re} CLARINETTE en SI $\flat$.

1^{re} CLARINETTE en SI $\flat$.

f

p

f

f

eres - een - do

1

LES IVRESSES.

GRANDE. VALSE.

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante. 2^e CLARINETTE en SI^b.

INTROD.

VALSE

23827 RV 1 281

eres - - cen - do - - - f

eres - - -

16 16

16 f

16 15

p

eres - - - - - f

1



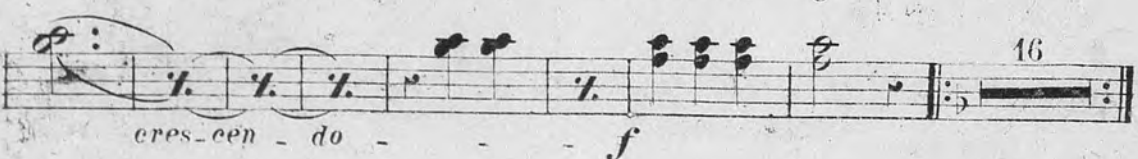
LES IVRESSES.

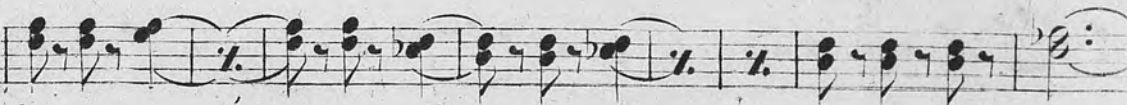
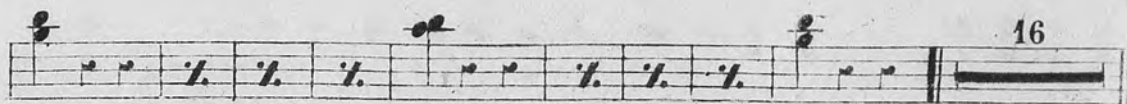
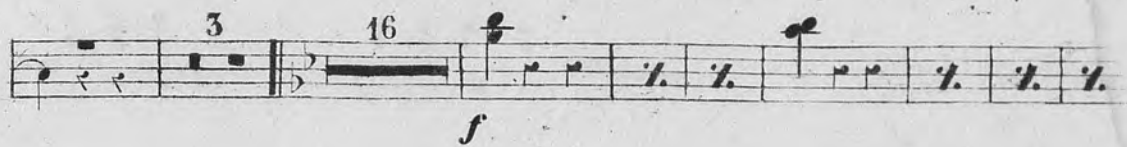
GRANDE VALSE.

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante. 1^{re} et 2^e TROMBONES.





LES IVRESSES.

GRANDE VALSE.

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante.

3^e TROMBONE.

INTROD. Bass clef $\frac{12}{8}$ f ff

VALSE. Bass clef $\frac{3}{4}$ f

16 16 8 p *crescen - do*

8 f *crescen - do* f

ff

8 pp *crescen - do* f

crescen - do f 16

Oph. 3 2 Oph. 2 Oph.

3 16 *f*

16

15 *f*

pp

f

cres - cen - do

1

The musical score is written for Oboe (Oph.). It consists of ten staves. The first staff has three measures, each starting with a '3' and an 'Oph.' marking. The second staff has a '3' and a '16' marking, followed by a series of notes and rests, with a forte (*f*) dynamic marking. The third staff has a '16' marking and a series of notes and rests. The fourth staff has a '15' marking and a forte (*f*) dynamic marking. The fifth staff has a piano-piano (*pp*) dynamic marking. The sixth staff has a forte (*f*) dynamic marking. The seventh staff has a 'cres - cen - do' marking. The eighth staff has a forte (*f*) dynamic marking. The ninth staff has a '1' marking. The tenth staff has a '1' marking and a series of notes and rests.

LES IVRESSES.

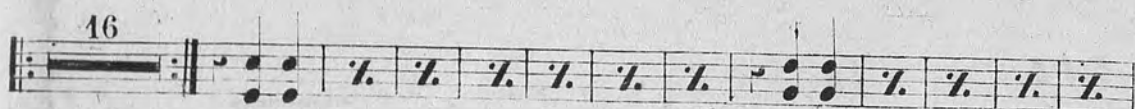
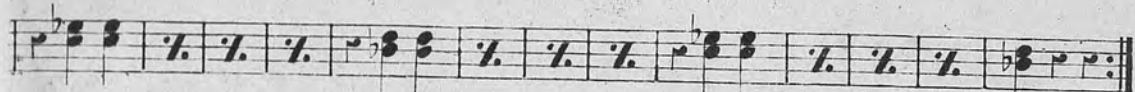
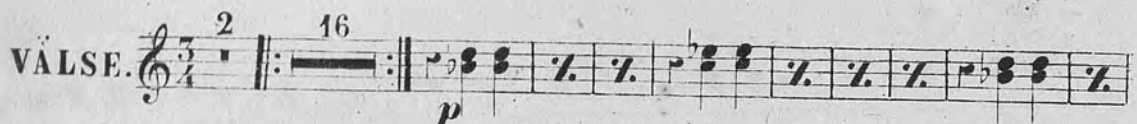
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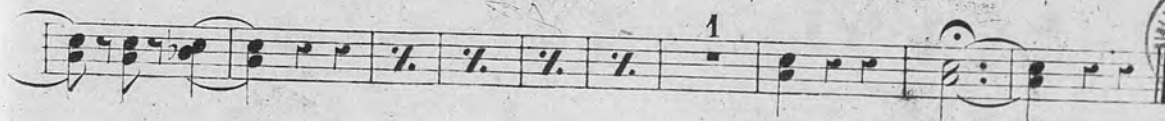
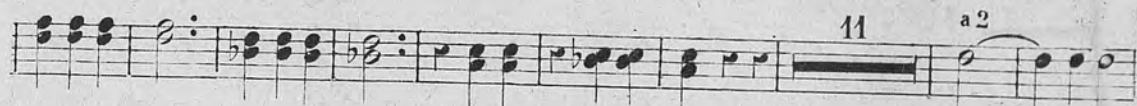
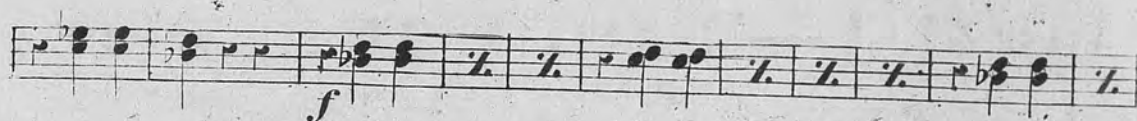
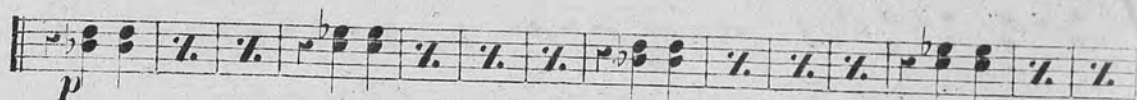
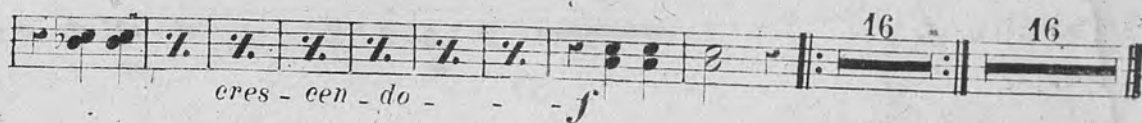
Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante.

CORS en UT.





LES IVRESSES.

GRANDE VALSE.

1

Composée par
Suzanne **PILLEVESSE.**

Orchestrée par
O. METRA.

Andante.

1st. PISTON SIB.

INTROD

11

ff

VALSE.

2

alternez.

espress.

espress

f

espress.

espress.

Clar.



f

cres - - - *cen* - - - *do.* *f*

p

cres - - - *f* *ff*

p

cresc. *f*

cres -

2^e f^s *cen* - - - *do.* *f*

Solo *3* *2* *2*

3 *espress.*

Clar.

1^o PISTON SI $\flat$.

3

espress.



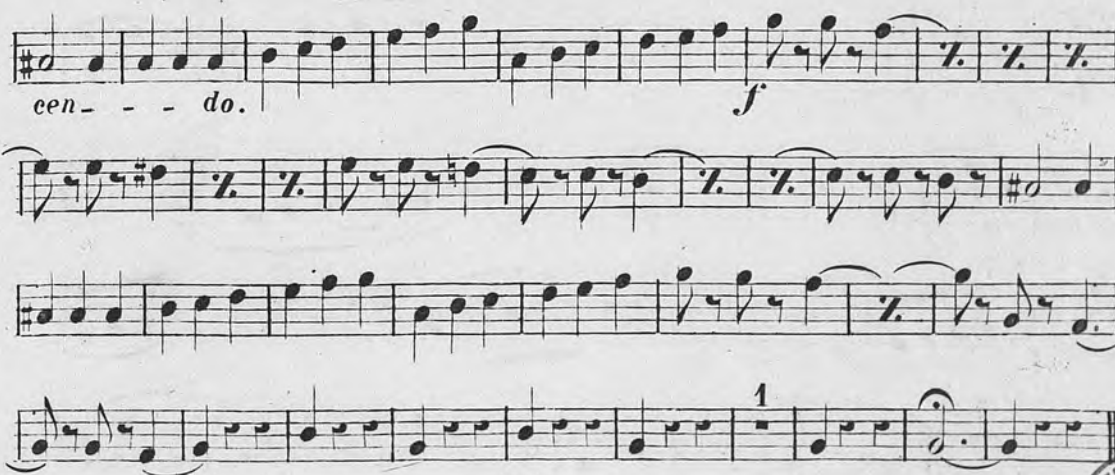
espress.

espress.

Clar.



cen - - - do.



GRANDE VALSE.

Orchestrée par
O. METRA.

2^e. PISTON SI b.

cresc.

332-33VI 231

eres - een - do.

f

16 3

2 2

3 16

ff

16 15

p

cresc

eres - - een - do

f

1



LES IVRESSES.

GRANDE VALSE.

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante.

OPHICLEIDE.

INTROD.



VALSE.



LES 147323
425 147145

8

f

cres

16 16 16

f

16 15

ff

pp

cres

cen - - do - - f

1



LES IVRESSES.

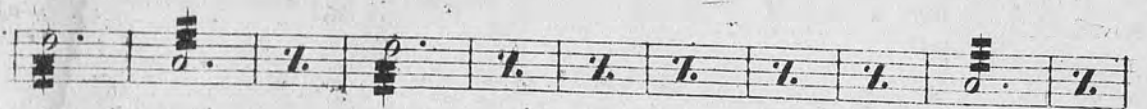
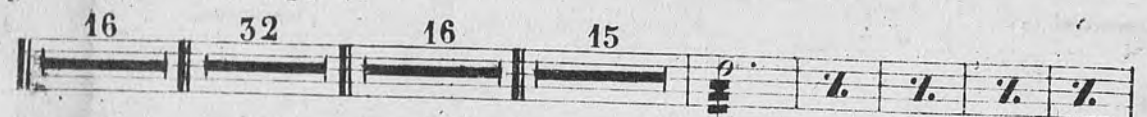
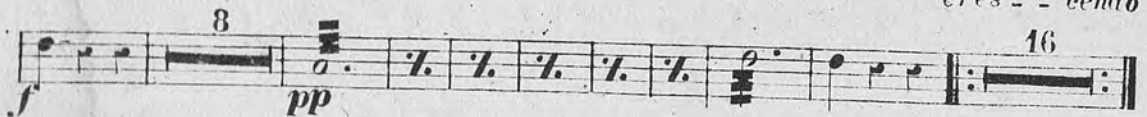
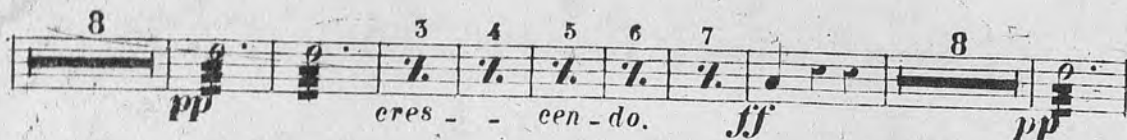
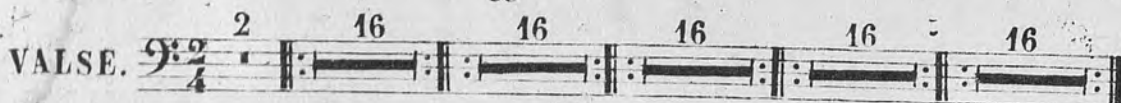
GRANDE VALSE.

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante.

TIMBALLE.



LES IVRESSES

GRANDE VALSE

Composée par
Suzanne PILLEVESSE.

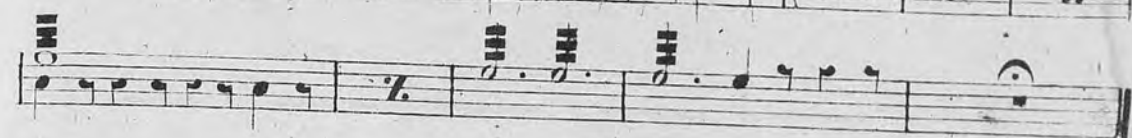
Orchestrée par
O. METRA.

BATTERIE.

Andante. 10

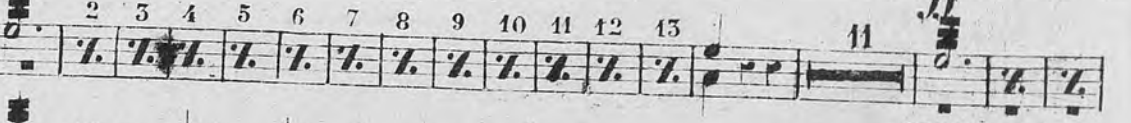
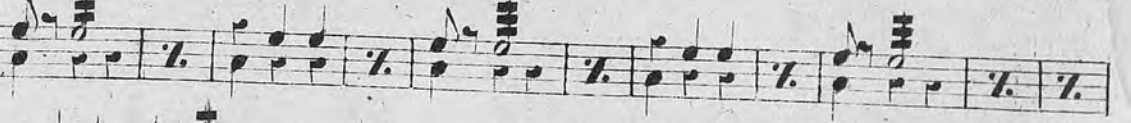
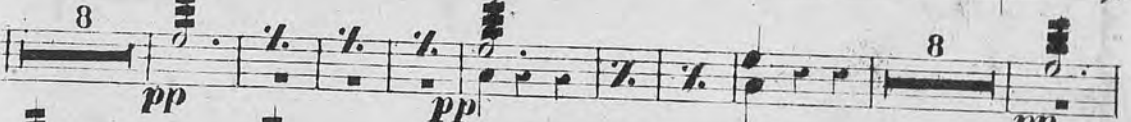
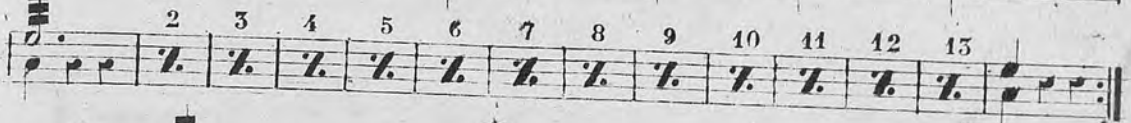
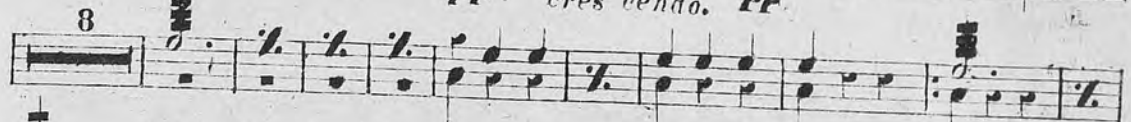
INTROD

9:12
8



VALSE

16 16



LES IVRESSES.

1

GRANDE VALSE.

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante.

1^{er} VIOLON.

INTROD

Fl.

Clar.

pp

p

VALSE

2e Violon

Clar.

mf

f



MAISON MEISSONNIER
E. GÉRARD & C^{ie}

42. Boul^l des Capucines
MON DU GO HOTEL

8

Divisi.

p

cres

cen - do *f*

p

cres - cen - do

f *ff*

p

cres - cen - do *f*

cres

cen do *f*

p

p

p

p

p

p

p

p

p

p



p

f

p

cres

cen - do *ff*

1

LES IVRESSES.

GRANDE VALSE.

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante.

2^d VIOLON.

INTROD.

The introduction is in 12/8 time, marked Andante. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a forte (f) dynamic, followed by a piano (p) section. The second staff continues with a fortissimo (ff) section. The third staff concludes with a piano (p) section and a repeat sign.

VALSE.

The waltz section is in 3/4 time, marked Andante. It begins with a piano (p) dynamic. The first staff is followed by a second staff with a mezzo-forte (mf) dynamic. The third staff continues with a fortissimo (ff) section. The fourth staff concludes with a mezzo-forte (mf) section. The fifth staff continues with a piano (p) section. The sixth staff concludes with a mezzo-forte (mf) section. The seventh staff continues with a piano (p) section. The eighth staff concludes with a mezzo-forte (mf) section. The ninth staff continues with a piano (p) section. The tenth staff concludes with a mezzo-forte (mf) section.

2 3 4 5 6 7 2 3 4 5

p *cres* - een -

6 7 8 2 3 4 5 6 7

do - *f* *p*

2 3 4 5 6 7 *ff*

cres -

2 3 4 5 6 7 *p*

2 3 4 5 6 7 2 3 4 5

cres - een - do - *ff* *p*

6 7 2 3 4 5 6

cres - een - do - *f*

p

p

ff

mf

p

ff

1



LES IVRESSES.

GRANDE VALSE.

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

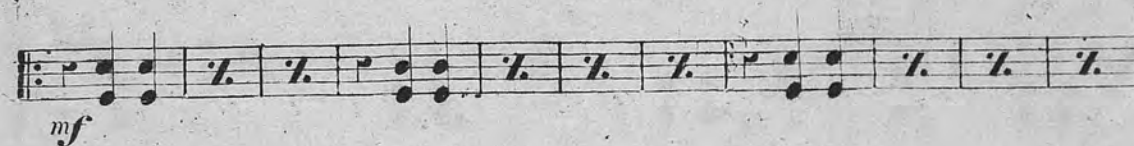
Andante.

ALTO.

INTROD.



VALSE.



2 3 4 5 6 7 2 3 4 5

6 7 8 2 5 4 5 6 7 8

f *p*

2 3 4 5 6 7

2 3 4

p

5 6 7 2 3 4 5 6 7

ff *p*

2 3 4 5 6

f *p*

mf

ff

p

cres - cen - do -

ff

1

BIBLIOTECA NAZIONALE

LES IVRESSES.

GRANDE VALSE.

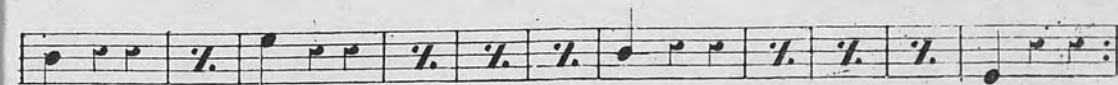
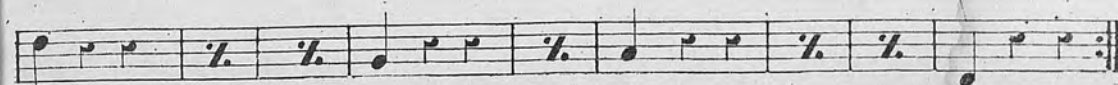
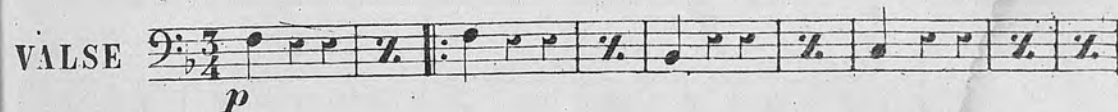
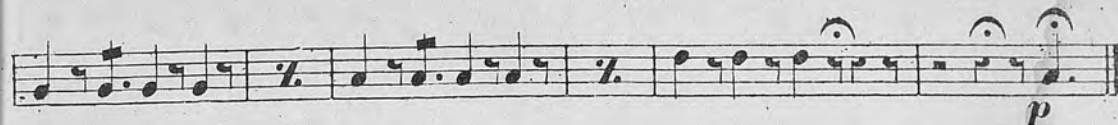
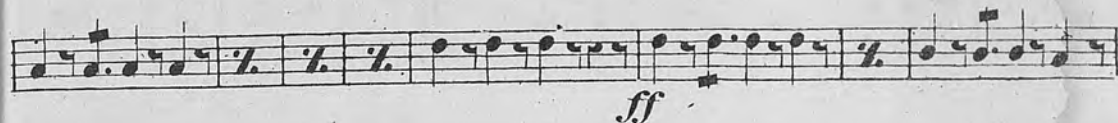
1

Composée par
Suzanne PILLEVESSE.

Orchestrée par
O. METRA.

Andante. Vlle et C. BASSE.

INTROD.



First system of musical notation for the piano accompaniment. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lower staff begins with a bass clef. The music is marked *mf* (mezzo-forte) and *p* (piano). The notation includes various note values, rests, and dynamic markings.

Second system of musical notation for the piano accompaniment, continuing from the first system. It consists of two staves with the same clefs and key signature. The notation includes various note values, rests, and dynamic markings.

Third system of musical notation for the piano accompaniment, consisting of a single staff with the same clef and key signature. The notation includes various note values, rests, and dynamic markings.

Fourth system of musical notation for the piano accompaniment, consisting of a single staff with the same clef and key signature. The notation includes various note values, rests, and dynamic markings.

Fifth system of musical notation for the piano accompaniment, consisting of a single staff with the same clef and key signature. The notation includes various note values, rests, and dynamic markings.

Sixth system of musical notation for the piano accompaniment, consisting of a single staff with the same clef and key signature. The notation includes various note values, rests, and dynamic markings.

Seventh system of musical notation for the piano accompaniment, consisting of a single staff with the same clef and key signature. The notation includes various note values, rests, and dynamic markings.

Eighth system of musical notation for the piano accompaniment, consisting of two staves. The upper staff continues the melody, and the lower staff features a series of repeated notes marked with a double bar line and a repeat sign. The notation includes various note values, rests, and dynamic markings.

Ninth system of musical notation for the piano accompaniment, consisting of a single staff with the same clef and key signature. The notation includes various note values, rests, and dynamic markings.

Tenth system of musical notation for the piano accompaniment, consisting of a single staff with the same clef and key signature. The notation includes various note values, rests, and dynamic markings.

Eleventh system of musical notation for the piano accompaniment, consisting of a single staff with the same clef and key signature. The notation includes various note values, rests, and dynamic markings.

This musical score is for Violoncello and Contrabasso, page 3. It consists of eight systems of staves. The first system is a single staff with 12 measures. The second system is a grand staff with two staves, 12 measures, and includes a piano (*p*) dynamic marking. The third system is a grand staff with two staves, 12 measures. The fourth system is a grand staff with two staves, 12 measures, and includes an accent (^) marking. The fifth system is a grand staff with two staves, 12 measures, and includes a fortissimo (*ff*) dynamic marking. The sixth system is a single staff with 12 measures. The seventh system is a grand staff with two staves, 12 measures, and includes an accent (^) marking. The eighth system is a grand staff with two staves, 12 measures. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Musical score for Violoncello and Contrabass. The score consists of ten staves. The first staff is a single line. The second staff is a single line with a *ff* dynamic marking. The third staff is a single line. The fourth staff is a single line with a *p* dynamic marking. The fifth staff is a grand staff (treble and bass clefs) with a *unis.* marking on the bass staff. The sixth staff is a grand staff with a *unis.* marking on the bass staff and the text *cres - cen - do -* below it. The seventh staff is a single line with a *ff* dynamic marking. The eighth staff is a single line. The ninth staff is a single line. The tenth staff is a single line with a *1* marking above it.