

MP
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E. GERARD et C^{ie}, éditeurs-commissionnaires, **BOULEVARD DES CAPUCINES, 12,**
 Et rue Scribe, 2, **Maison du Grand-Hôtel.**
 Musique, pianos, orgues. — Vente et location.

RÉPERTOIRE DES BALS

COLLECTION DE DANSES POUR ORCHESTRE

PRIX RÉDUITS.

{	PRIX.	Quadrilles.	Grand orchestre complet.	net. 1 25
		Valses.	Grand orchestre complet.	net. 1 50
		Polkas, Mazurkas, Schottischs, etc.	Orchestre complet.	net. 1 »
		Chaque partie supplémentaire.		net. 15 centimes.

QUADRILLES.

- ADAM. Rose de Péronne.
- ANCESSY alog. Mariages d'amour (les).
- Testament de César Girodot.
- ARBAN. Barbe-Bleue.
- Belle Hélène (la).
- Château à Toto (le).
- Chut! sur les motifs de Margot.
- Complainte d'Infortunio.
- Docteur Mirobolan (le).
- Fifre enchanté (le).
- Français en Chine (les).
- Offenbach.
- Pont des soupirs (le).
- Vieux Braconnier (le).
- ARTUS (Am.). Bohémiens de Paris (les).
- Closerie des Genêts (la), quadrille breton.
- 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.
- Pardon de Bretagne (le).
- Paysans (les).
- Quatre Fils Aymon (les).
- Ronde des Pierrots (la).
- Sept Péchés capitaux (les).
- Vampire (le), quadrille breton.
- BOUSQUET. Mariage extravagant.
- COUDER. Démon du jeu (le).
- Ganaches (les).
- Montjoie.
- Nos bons villageois.
- COUDER. Sancho Pança.
- Vieux Garçons (les).

- FESSY (A.). Lucrèce Borgia, 2 quadr.
- Perlinpinpin.
- 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).
- Djonquillou.
- Dot d'Auvergne (la).

- MUSARD. Entr'acte au Paradis (l')
- France (la).
- Frisette.
- Gille ravisseur.
- Giselle, 2 quadrilles.
- Jenny Bell, 2 quadrilles.
- Jolie Fille de Gand (la), 2 quad.
- Lady Melvil.
- Lambert Simnel.
- Langage des cloches (le).
- Manon Lescaut.
- Marco Spada, 2 quadrilles.
- Margot.
- Mari au bal (le).
- 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.



New


ESPÉRANCE!

VALSE.

Olivier MÉTRA.

FLÛTE.

All^o Risoluto.

Introd. 

Più lento. 

Tempo 1^o solo. 

Rit e smorz. 

Piston ou Clar. ad libit. 

Cadenza. 

VALSE. N^o 1. 













N^o 2. *p*

f

N^o 3. *Altez.*

p

N^o 4. *Altez.*

p *espressivo.*

f *ff*

CODA. 18 15

FLÛTE.

Piston.

Musical notation for the Piston part, first system. It consists of two staves with notes and rests.

Flûte.

Musical notation for the Flute part, first system. It consists of two staves with notes, rests, and dynamic markings like *p*.

cresc.

Musical notation for the Flute part, second system. It consists of two staves with notes and rests.

SOLO.

Musical notation for the Flute part, third system. It consists of two staves with notes and rests.

cres - cendo

Musical notation for the Flute part, fourth system. It consists of two staves with notes and rests.

poco - a - poco

f

Musical notation for the Flute part, fifth system. It consists of two staves with notes and rests.

Musical notation for the Flute part, sixth system. It consists of two staves with notes and rests.

Musical notation for the Flute part, seventh system. It consists of two staves with notes and rests.

Musical notation for the Flute part, eighth system. It consists of two staves with notes and rests.

Musical notation for the Flute part, ninth system. It consists of two staves with notes and rests.

Musical notation for the Flute part, tenth system. It consists of two staves with notes and rests.

Musical notation for the Flute part, eleventh system. It consists of two staves with notes and rests.

FIN.



ESPÉRANCE!

VALSE.

Olivier MÉTRA.

HAUTBOIS.

All^o risoluto.

Più lento.

Introd.

And^{te} sost: Tempo di Valz.

rit:

VALSE.

HAUTOIS.

N^o 4. 51

CODA.

cres poco a poco.

FIN



ESPÉRANCE!

VALSE.

Olivier MÉTRA

1^{re} CLARINETTE en LA.

All^o Risoluto.

Introd. *f*

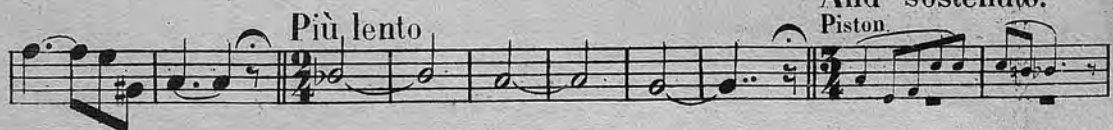


ff

Più lento

And^{te} sostenuto.

Piston.



Clar. *p*



Piston.

rall.



tempo 1^o.

Clar. SOLO.

p



rit.

Tempo di valz.

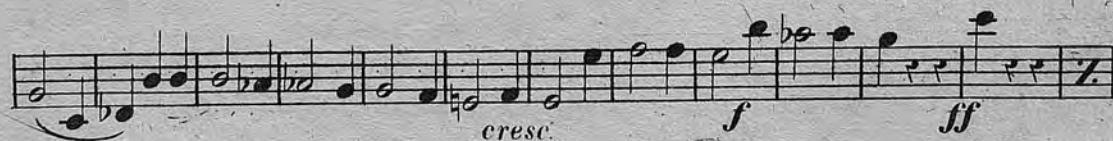
p



cresc.

f

ff



Piston.

rall.



VALSE. Piston.

N^o 1.



1^{re} CLARINETTE en LA.

Clar: *b*

cresc.

f

1^o 2^a 1 *Piston.* *p*

Clar: *b*

cresc. *f*

N^o 2.

1^a 2^a 8

8

8

1^a 2^a

N^o 3.

1 1 *Alternar.* 3 3 3 3 3 3 3 3

f *p*

1 1 1 1 1 1 1 1

f

1^{re} CLARINETTE en LA.

SOLO.

First staff of music, starting with a *p* dynamic. It features a melodic line with a repeat sign and first/second endings.

N^o 4. *expressivo.*

Second staff of music, beginning the *expressivo* section.

Third staff of music, continuing the *expressivo* section.

Fourth staff of music, including first and second endings.

Fifth staff of music, featuring a complex rhythmic pattern.

Sixth staff of music, including first and second endings.

Seventh staff of music, labeled CODA, starting with a *p* dynamic.

Eighth staff of music, including a *cresc.* marking and a *f* dynamic.

Ninth staff of music, including a *ff* dynamic and a *p* dynamic.

Tenth staff of music, including *pp*, *ppp* dynamics and a *Piston.* marking.

Eleventh staff of music, continuing the melodic line.

Twelfth staff of music, concluding the piece.



1^{re} CLARINETTE en LA.

Clar: *cresc.* *p*

cresc. *poco a poco* *f*

SOLO. *p*

1

1

ti

8

FIN.

ESPÉRANCE!

VALSE.

Olivier MÉTRA.

2^{de} CLARINETTE en LA.

Introd. *All^o Risoluto.*

Più lento. *And^{te} sostenuto.*

Tempo 1^o *rit.* *Tempo di valz*

cresc *f* *ff*

N^o 1 *VALSE 24*

24 *cresc* *f*

N^o 2 11

N^o 3 4 4

2^{de} CLARINETTE en LA.

tr 4 f 1 f

6 1^a 2^a N^o 4 96

CODA. 12 f

39

ff cresc f

15 p cresc poco a poco f

1 2 3 4 5 6

7

FIN



ESPÉRANCE!

VALSE.

Olivier MÉTRA.

BASSONS.

Introd. *All^o risoluto.* *Più lento.*

And^{te} sost. *pp* *cres.* *suivez* *1 rit: pp* *Tempo di Valz.* *p*

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

N^o 1 *VALSE.* *10* *p* *7* *p cres.* *f*

1^a *2^a* *1* *10* *p*

7 *p cres.* *f*

N^o 2. *p* *1^a* *1* *2^a* *f*

N^o 3. *1* *1*

BASSONS.

p *p* *f* *p* *pp* SOLO

1

1^a 2^a N^o 4. 32 16



CODA. *p* *cres.*

cen-do *f* *ff* *p* SOLO

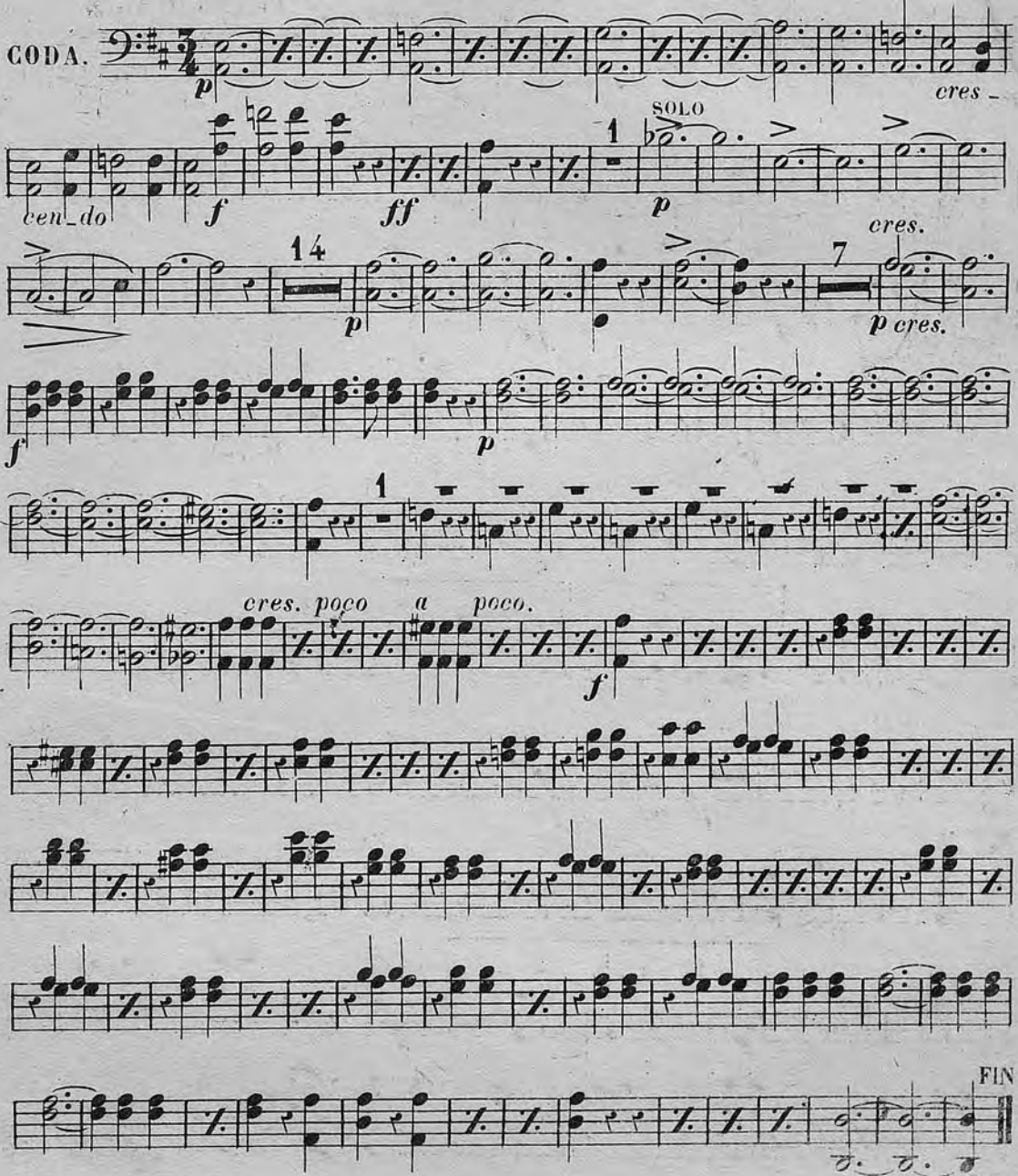
14 7 *cres.* *p cres.*

f *p*

1

cres. poco a poco. *f*

FIN



ESPÉRANCE!

VALESE.

Olivier MÉTRA.

CORS en RÉ.

All^o Risoluto. *piu lento.*

Introd. *And^{te} sosten.* *f* *p* SOLO.

pp *p* *Tempo di valz.* 1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 *rit e smorzando* *ppp*

cresc. *f*

Pist. ad lib. ou Fl. ou Clar. *cadenza.* *rull.*

VALESE.

N^o 1. 10 *p cresc.* *f*

7 *p cresc.* *f*

1^a 2^a 10

N^o 2.

1^a 2^a *f*

N^o 3. 3 *p* *f* *p*

1 *f* *f*

CORS en RÉ.

1^o SOLO. *p* 1^a 2^a

N^o 4. *p*

CODA. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 *cres.*

f 1 2 3 4 5 25

7 *p cresc.* *f*

12 1 SOLO. 2 3 4 5 6 7 8

cres. poco a poco.

f *ff*

1 2 3 4 5

FIN.



ESPÉRANCE!

VALSE.

CORS en SOL.

Olivier MÉTRA.

All^o risoluto. Più lento. And^{te} sostenuto. Tempo di Valz.

Introd. 

N^o 1. 

N^o 2. 

N^o 3. 

N^o 4. 







FIN

2 ESPÉRANCE!

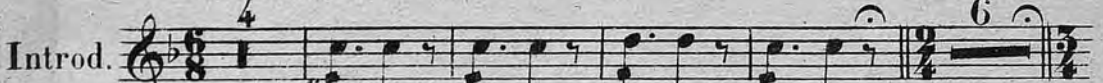
VALSE.

Olivier MÉTRA.

1^{er} PISTON en LA.

All^o Risoluto.

Più lento.

Introd. 

And^{te} sostenuto.

SOLO.



espressivo.

pp





Flûte ou Piston ad libitum

rall.

3



Tempo di Valz
16

cresc.

rit e smorz.



p

f

Pist. ad libit. ou Fl. ou Clar.

Cadenza.



rall.

VALSE.

SOLO *espressivo.*

N^o 1. 

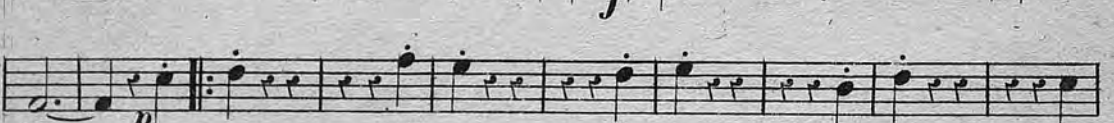
p





cresc.

f




p

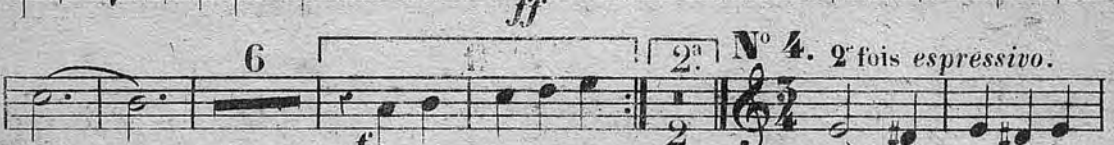
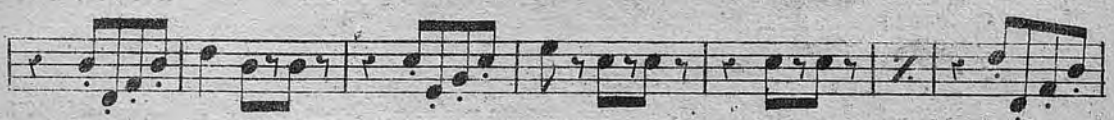
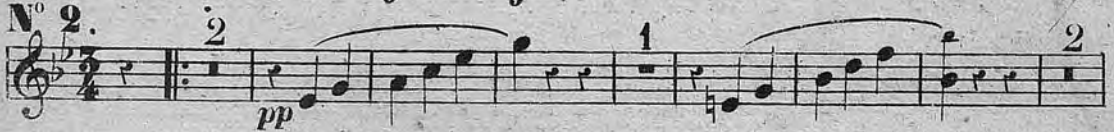


1^a

2^a



SOLO. *espressivo.*



CODA. 18 *cresc.*

p *f* *f*

15 *SOLO espressivo.*

p *f* *p*

cresc. *p* *f* *p*

8 *p*

crescendo poco a poco. *f*

ff

FIN.

2 ESPÉRANCE!

VALSE.

Olivier MÉTRA.

2^{me} PISTON en *EA*.

Introd. *All^o Risoluto.* *Più lento. And^{te} sostenuto.*

Tempo di Valz. 16

p cresc. *f* *f*

VALSE. N^o 1. 25

f *p*

1^a 2^a

25

p *f* *f*

N^o 2. 11

p *f*

1^a 1

2^a

f

1^a 1

2^a

N^o 3. 3 4 4

f *ff*

1

2^{me} PISTON en LA.

6 1^a 2^a N^o 4. 32 16

f

CODA. 18

p cresc. f f

40

p f

p

p

9

p *crescendo poco a*

poco. f ff

poco. f ff

poco. f ff

poco. f ff

poco. f ff

poco. f ff

poco. f ff

poco. f ff

FIN.



ESPÉRANCE!

VALSE.

Olivier MÉTRA.

All^o risoluto.

1^{er} et 2^{me} TROMBONES.

Più lento. And^{te} sostenuto.

Introd.

4 8 *f* 6 22 *rit.*

Tempo di Valz.

18 *f* VALSE. 24 *p cresc.*

16 24 *f* *cresc.*

N^o 2. 16 *f* *cresc.*

à 2. FIN.

ESPÉRANCE!

VALSE.

Olivier MÉTRA.

5^{me} TROMBONE.

All^o risoluto.

Piu lento. And^{te} sostenuto.

Introd. 6 22 *rit.*

Tempo di Valz. 16 *p* *f*

N^o 1. VALSE. 24 16 24 *p cresc.* *f*

N^o 2. 16 16 *f*

N^o 3. 3 4 4 1 3 4 4 1 *f*

N^o 4. 32 16 CODA. 16 32 16 CODA. 16 *pp* *p*

39 50 39 50 *p cresc.* *f*

pp *crescendo* *poco* *a* *poco* *pp* *crescendo* *poco* *a* *poco* *f*

ff *ff*

FIN.



ESPÉRANCE!

VALSE.

OPHICLÉIDE.

Olivier MÉTRA.

All^o risoluto.

Più lento. And^{te} sostenuto.

Introd. 

Tempo di Valz *f* 

N^o 1. *f* 

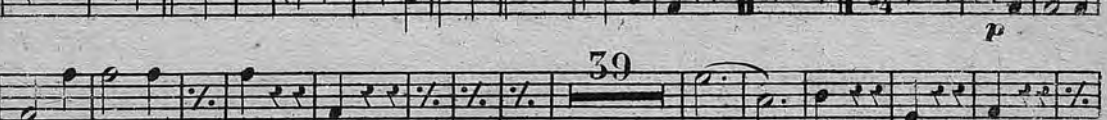
N^o 2. *ff* 

N^o 3. *f* 

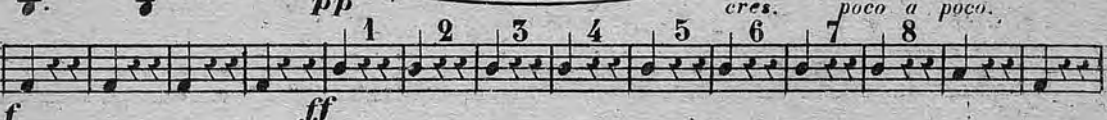
f 

N^o 4. *pp* 

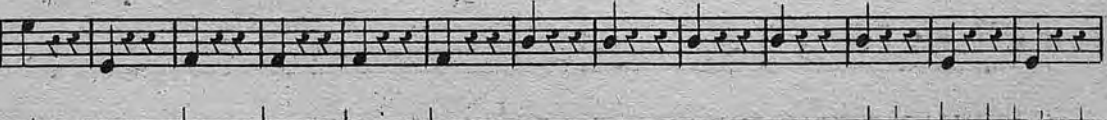
f 

f 

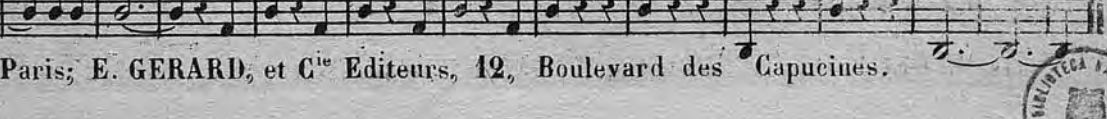
pp 

f 

ff 

f 

f 

f 

f 



ESPÉRANCE!

VALSE.

Olivier MÉTRA.

TIMBALES.

All^o risoluto.

Più lento. And^e sostenuto. Tempo 1^o.

Introd. 

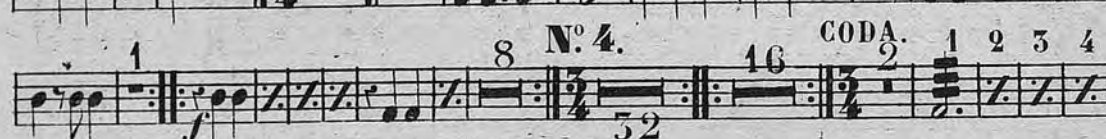
Tempo di Valz. *ff* 

pp 

f 

N^o 2. 

N^o 3. 

N^o 4. 

ff 

ff 

ff 

ff 

ff 

ff 

ff 

ESPÉRANCE!

VALSE.

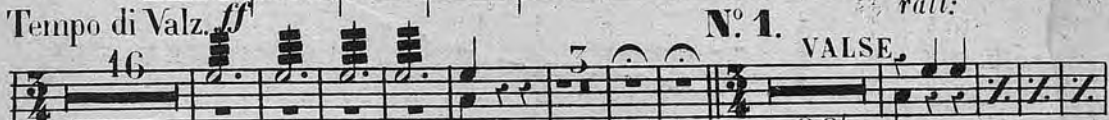
Olivier MÉTRA.

TAMBOUR et G^{ss} C^{ss}

All^o risoluto.

Più lento. And^{te} sostenuto. Tempo 1^o

Introd. 

Tempo di Valz. *ff* 

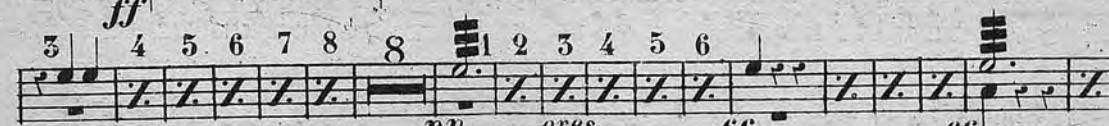
pp *cresc.* Triangle. 

N° 2. 

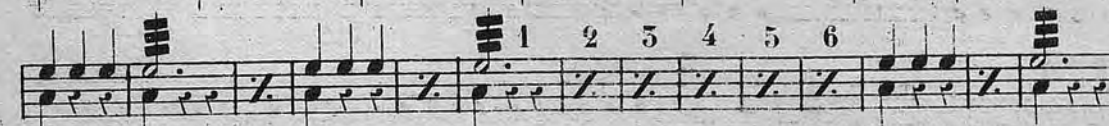
N° 3. 

N° 4. CODA. 

f *G^{ss} C^{ss} et Tambour.* Triangle 

ff 

pp *cres* *ff* 







FIN



ESPÉRANCE!

VALSE.

Olivier MÉTRA.

1^{er} VIOLON.

Introd. *All^o Risoluto.* *f* *loco.*

And^{te} sostenuto.
Piston ou Clar. ad libitum. *p* *dolce.* *rall.* Flûte

Piston. *Tempo.* *rall.* Flûte. Clar. *Tempo 1^o.*

rit e smorz. ppp *rit e smorz. ppp*

Tempo di Valz. *Von* *p C-B.* *cresc.* *f*

Pist. Fl. ou Cl. *ff* *rall.*

Cadenza.



VALSE.

Piston.

N^o 1.

The first system of music for 'N° 1' consists of two staves. The upper staff contains a melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff contains a bass line in bass clef, primarily consisting of chords and rests, with a dynamic marking of *p* (piano) at the beginning.

The second system continues the musical piece. The upper staff shows the melody with various ornaments and phrasing. The lower staff continues with chords and rests, including a dynamic marking of *f* (forte) in the middle.

The third system features a section marked '8 ad libit.' (8 measures ad libitum) in the upper staff, with a dynamic marking of *f*. Below this, there is a section marked 'cresc.' (crescendo) leading to a section marked *f*. The lower staff continues with chords and rests, with a dynamic marking of *p* (piano) at the end.

The fourth system includes a section with first and second endings, labeled '1^a' and '2^a'. The upper staff shows the melodic line with these endings. The lower staff continues with chords and rests, with dynamic markings of *f* and *p*.

The fifth system continues the musical piece. The upper staff shows the melody with various ornaments and phrasing. The lower staff continues with chords and rests, including a dynamic marking of *f* in the middle.

The sixth system features a section marked '8 ad libit.' in the upper staff, with a dynamic marking of *f*. Below this, there is a section marked 'cresc.' (crescendo) leading to a section marked *f*. The lower staff continues with chords and rests, with a dynamic marking of *p* (piano) at the end.

The seventh system is for 'N° 2'. The upper staff contains a melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff contains a bass line in bass clef, primarily consisting of chords and rests, with a dynamic marking of *f* (forte) at the end.

f

N^o 3. *f*

f *p* *tr* *laco.*

f *laco.*

4^e corde. *p* *f* 1^a 2^a

N^o 4. *p* *espressivo.*

1^a 2^a *p*

1^a 2^a

CODA. C-B. Viol. *p*

cresc. *f* *ff* 1



ESPERANCE!

VALSE.

Olivier MÉTRA.

2^d VIOLON.

All^o Risoluto.

Introd. *f* *ff*

Più lento. *p*

And^{te} sostenuto.

Tempo 1^o.

suivez. *p* 3 *f*

Tempo di valz.

rit e smorzando. *pp*

VALSE. N^o 1. *cresc.* 1 2 3 4 5 6 *f* *ff*

cresc. *f*

p *cresc.*

N^o 2. *f* *cresc.*

N^o 3. *p* *ff*

2^a VIOLON.

1

p *ff* *f*

pp *p*

CODA. 2

cresc. *ff* *p*

cresc. *f* *p*

15

f *ff* *p*

f *p* *f* *ff*

1

f *ff* *f* *ff*

FIN



ESPÉRANCE!

VALSE.

Olivier MÉTRA.

ALTO.

Introd. *All^o risoluto.*

Più lento. *f* *And^{to} sostenuto* *ff*

p *p* *rit e morzando.* *Tempo di Valz.* *suvezz^o* *rf*

p *cres cen do.* *f* *f*

VALSE N^o 1.

p *cresc.* *f*

1^a 2^a

p

N^o 2. *cresc.*

f

1^a

2^a

N^o 3.

1 1

p *f*

The musical score is written for Alto voice and consists of three waltzes. The first section is an introduction with a tempo of 'All^o risoluto' and a key signature of one sharp (F#). It includes dynamics like 'f' and 'ff'. The first waltz, 'VALSE N^o 1', is in 3/4 time with a key signature of one sharp and starts with a 'rit e morzando' tempo change. The second waltz, 'N^o 2', is in 3/4 time with a key signature of one sharp. The third waltz, 'N^o 3', is in 3/4 time with a key signature of one sharp. The score includes first and second endings for the first two waltzes and various dynamic markings such as 'p', 'f', 'cresc.', and 'rit e morzando'.

ALTO.

Musical score for Alto, measures 1-14. The score consists of five staves. The first staff begins with a piano (*p*) dynamic and a first ending bracket labeled '1'. The second staff includes a second ending bracket labeled '2^a' and a section labeled 'N^o 4.' with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with rests.

CODA.
Musical score for the Coda section, measures 15-16. It consists of two staves of music in a 3/4 time signature, featuring a steady eighth-note accompaniment.

Musical score for Alto, measures 17-20. The first staff starts with a *crescendo.* marking, followed by dynamics *f* and *ff*. A first ending bracket labeled '15' is present. The second staff continues the accompaniment.

Musical score for Alto, measures 21-22. The first staff includes a *cresc.* marking and a dynamic of *f*. The second staff continues the accompaniment.

Musical score for Alto, measures 23-24. The first staff features a first ending bracket labeled '1'. The second staff continues the accompaniment.

Musical score for Alto, measures 25-26. The first staff includes a *crescendo. poco a poco.* marking. The second staff continues the accompaniment.

Musical score for Alto, measures 27-28. The first staff begins with a dynamic of *f*. The second staff continues the accompaniment.

Musical score for Alto, measures 29-30. The first staff continues the accompaniment.

Musical score for Alto, measures 31-32. The first staff continues the accompaniment.

Musical score for Alto, measures 33-34. The first staff continues the accompaniment.

Musical score for Alto, measures 35-36. The first staff continues the accompaniment. The second staff ends with a *FIN* marking.



ESPÉRANCE!

VALSE.

Olivier MÉTRA.

1

V^{lle} et CONTRE-BASSE.

All^o risoluto.

Introd.

f *ff*

Unis

Più lento.

And^{te} sostenuto.

p *p*

Unis

Tempo 1^o

p

Unis

suivez.

vite smorz.

Tempo di Valz.

p

cres *cen* *do.* *f* *ff*

VALSE. N^o 1.

p

cres. *f* *p*

1^a 2^a 1

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Musical notation for the first system, consisting of two staves. The top staff contains rhythmic patterns with slurs and accents. The bottom staff contains rhythmic patterns with slurs and accents. Dynamic markings include *cres.* and *f*.

N^o 2. *p* *f*

Musical notation for the second system, including dynamic markings *p* and *f*. It features first and second endings marked "1^a" and "2^a".

N^o 3. *f* *p*

Musical notation for the third system, including dynamic markings *f* and *p*. It features a first ending marked "1".

Musical notation for the fourth system, including dynamic markings *f* and *ff*. It features a first ending marked "1".

Musical notation for the fifth system, including dynamic markings *p* and *pp*. It features a first ending marked "1".

N^o 4. *p*

Musical notation for the sixth system, including dynamic marking *p*. It features a first ending marked "1".

Musical notation for the seventh system, including dynamic marking *p*. It features a first ending marked "1".

Musical notation for the eighth system, including dynamic marking *p*. It features a first ending marked "1".

Musical notation for the ninth system, including dynamic marking *p*. It features a first ending marked "1".

CODA.

