

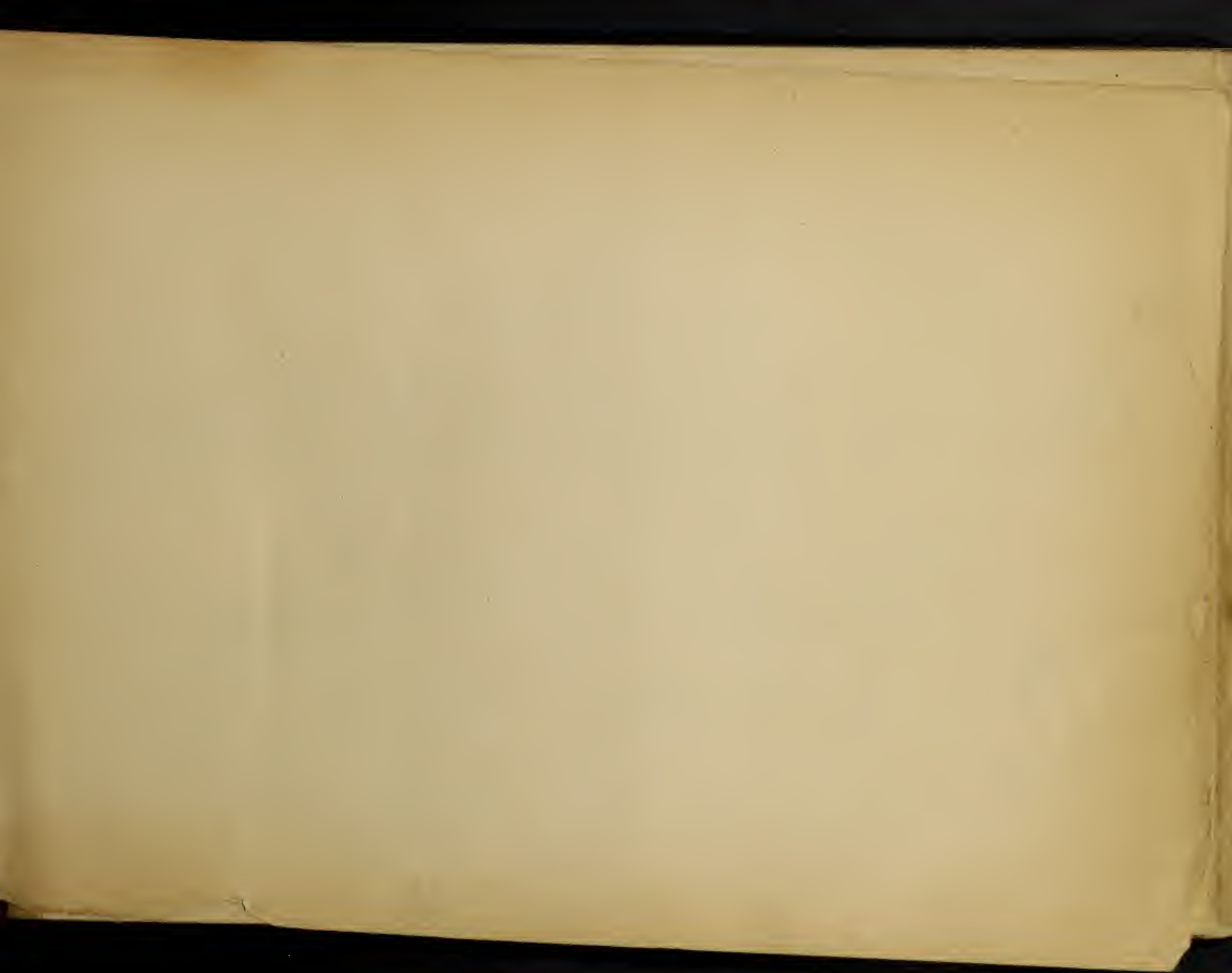
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38352



By Oliver Ditson
Received Dec. 20, 1859.



THE
JULLIEN COLLECTION
OF
FLUTE AND VIOLIN MUSIC;

EMBRACING THE MOST POPULAR

**OPERA MELODIES, SONGS, POLKAS, WALTZES,
MARCHES, QUADRILLES, &c.**

BOSTON:

PUBLISHED BY **OLIVER DITSON & CO.** WASHINGTON ST.

O. Ditson, Esq. Dec. 20, 59.

38352

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OLIVER DITSON,
in the Clerk's Office of the District Court for the District of Massachusetts.

THE JULLIEN COLLECTION.

AFFECTION WALTZ.

Musical score for "Affection Waltz" in 3/4 time. The score consists of three staves. The first staff begins with the tempo marking "Dolce." and contains several triplet markings (indicated by a '3' over a bracket). The second staff includes a wavy line indicating a trill or tremolo, with the marking "8va." above it. The third staff continues the melody. The piece concludes with a double bar line.

AGATHE, or WHEN THE SWALLOWS HOMEWARD FLY.

F. ABT.

Musical score for "Agathe, or When the Swallows Homeward Fly" in 3/4 time. The score consists of three staves. The first staff begins with the tempo marking "Andantino." The second staff includes the marking "Stringendo." followed by "rit." (ritardando), "ten." (tenuendo), and "a tempo." There are also triplet markings (indicated by a '3' over a bracket). The third staff includes the marking "sfz" (sforzando). The piece concludes with a double bar line.

BOYLSTON QUADRILLES.

No. 1. LA SOMNAMBULA.

Right and left Four—Balancez and turn; Ladies chain. Half promenade, half right and left.

No. 2. MAID OF JUDAH.

Forward two, and back, chassez and dechassez—cross over, chassez and dechassez, cross over (partners balancez) and return to places.

No. 3. COMER'S FAVORITE.

First two cross over, giving right, back again with left hand, balancez four in line and half promenade, forward two, and back to back. Forward four, and back, half right and left.

BOYLSTON QUADRILLES.

5

NO. 4. LA SOMNAMBULA.

Ladies chain—Balancez and turn partners. First couple, forward and back, forward again, leaving the Lady on the opposite side — The two Ladies pass down the sides the Gentleman crossing over, Ladies change sides. the Gentleman crossing back again, all four balancez and turn to places.

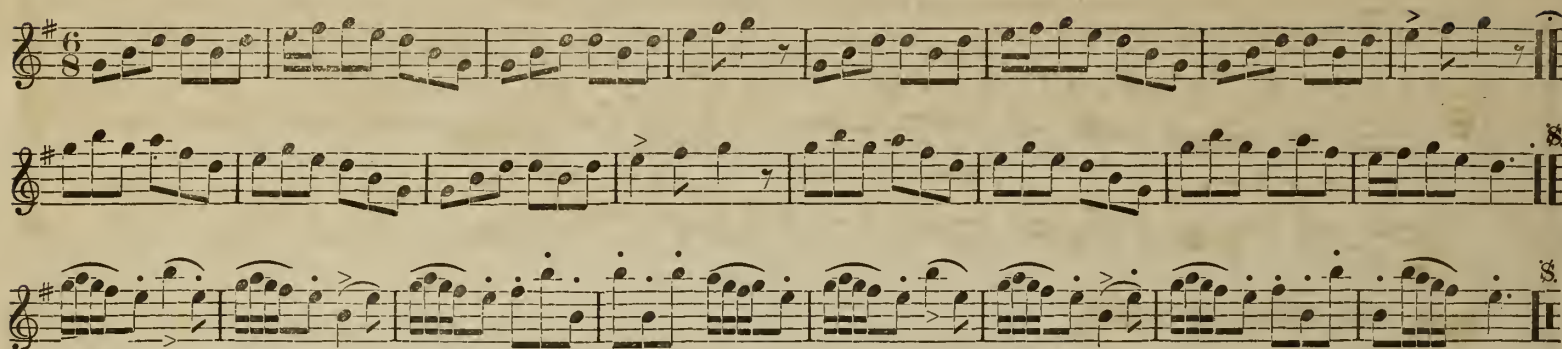
NO. 5. THE TIGERS.

Chassez croisez all eight, right and left Four—Balancez and turn; Ladies chain. Half promenade, half right and left.

HIGHLAND QUADRILLES.

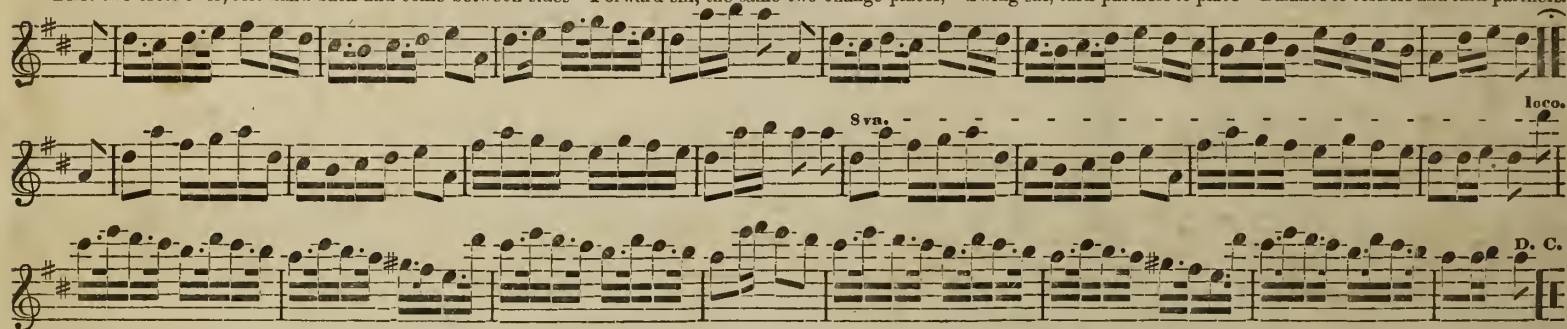
No. 1. OVER THE WATER TO CHARLIE.

Right and left Four—Balance and turn; Ladies chain; Half promenade, half right and left to place.



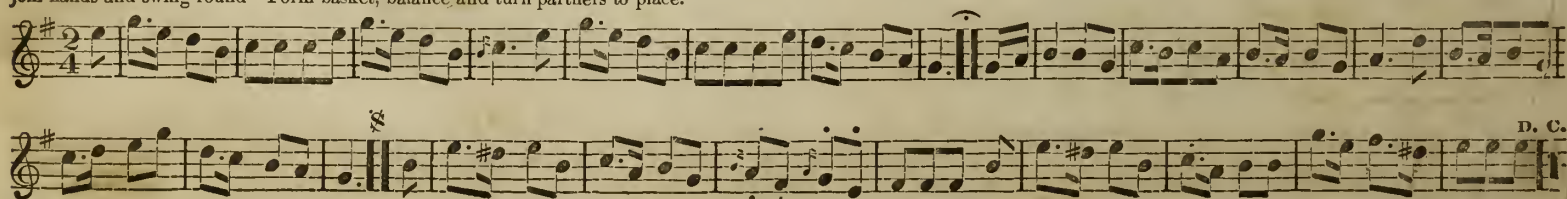
No. 2. CORN RIGGS ARE BONNIE.

First two cross over, left hand back and come between sides—Forward six, the same two change places,—Swing six, turn partners to place—Balance to corners and turn partners.



No. 3. THERE'S NAE LUCK.

BASKET COTILLION. All hands round—Grand right and left—Ladies grand chain—All promenade—Ladies forward and back, forward and remain in centre—Gentlemen join hands and swing round—Form basket, balance and turn partners to place.

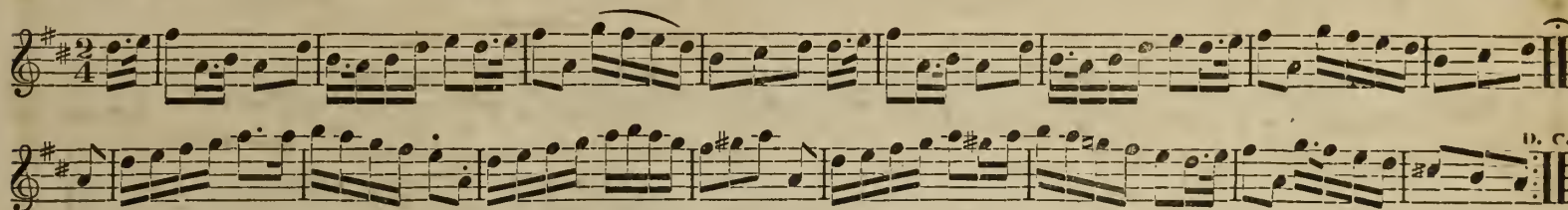


HIGHLAND QUADRILLES.

7

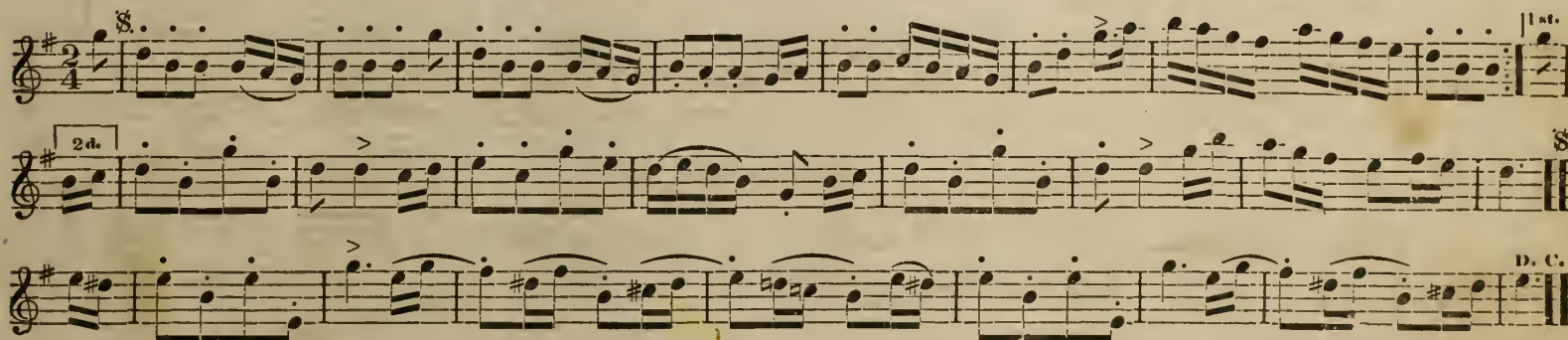
No. 4. THE MILL, MILL O.

Ladies chain—Balance and turn partners. First couple, forward and back, forward again, leaving the lady on the opposite side, Three forward twice—Opposite gentleman turns opposite lady and then his partner— four hands half round, right and left to place.

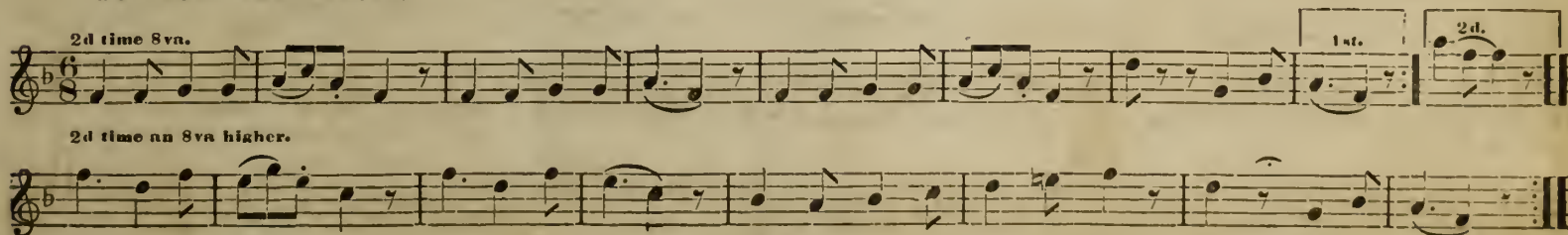


No. 5. THE HIGHLAND LADDIE.

The top and bottom couple lead up to sides—Chassez out and form a line—Ladies Chain, right and left, turn partners to place.



POP GOES THE WEASEL.



THE RATS QUADRILLES.

No. 1. PANTALON.

G

Dolce.

Repeat the 1st 8 Bars.

D. C. *G*

No. 2. L' ÉTÉ.

G

Sva.

G

No. 3. LA POULE.

G

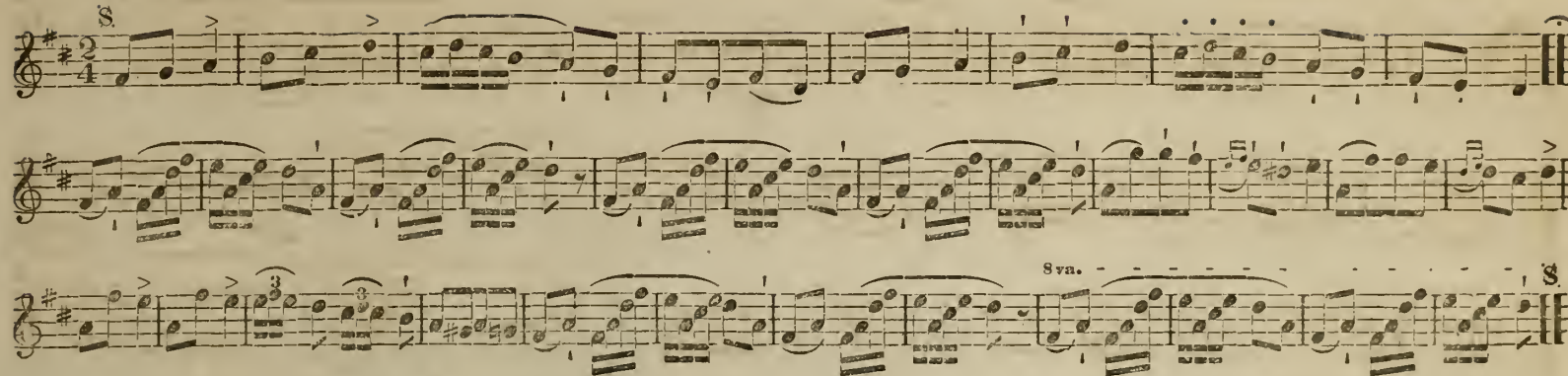
D. C. *G*

D

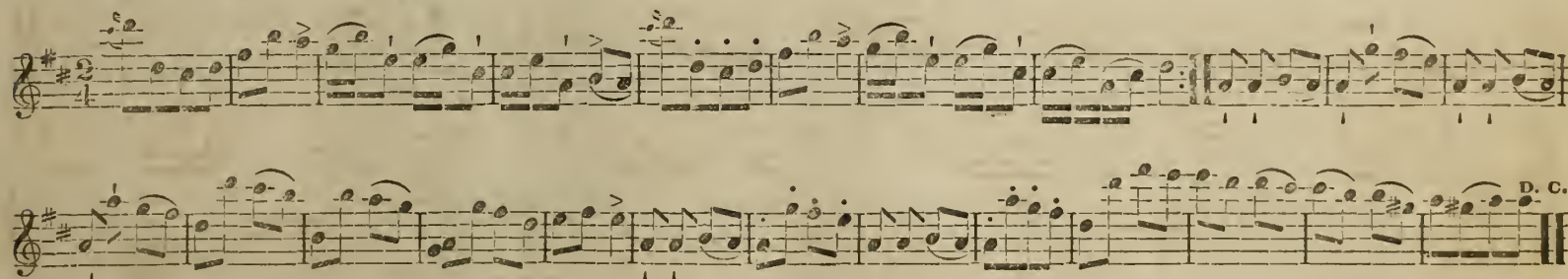
THE RATS QUADRILLES.

9

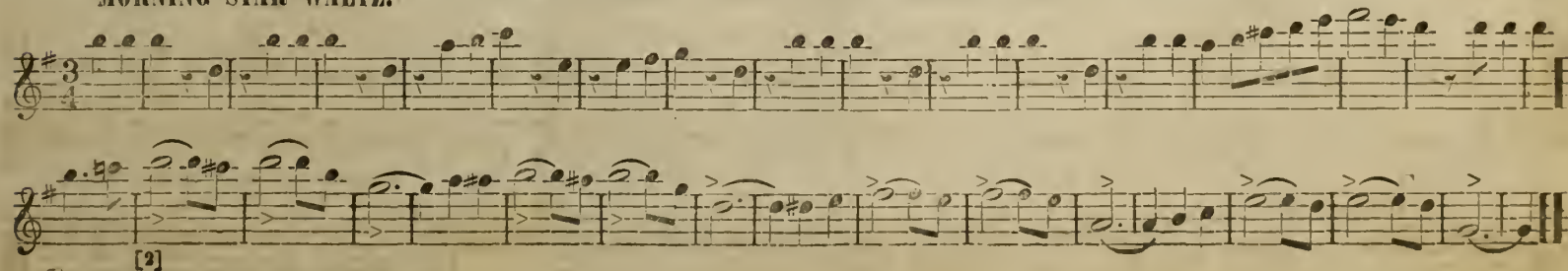
No. 4. TRENISE.



No. 5. FINALE.



MORNING STAR WALTZ.



MORNING STAR WALTZ.

This page contains the musical score for the 'Morning Star Waltz', page 10. The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#). The music is organized into eight measures per staff, with a total of eight staves on the page. The notation includes various musical symbols such as eighth notes, sixteenth notes, and beams, as well as dynamic markings like '8va.' (octave up) and '8va.' (octave down). The piece concludes with a double bar line at the end of the eighth staff.

8va. - - - - - 8va. - - - - -

8va. - - - - -

DAWN WALTZ.

11

Scherzando.

Fine.

Svn. - - loco. 1st time.

2d time.

Trio. 3

Dolce.

1st.

2d.

1st.

2d.

D. C.

AIR FROM IL PIRATE.

BELLINI.

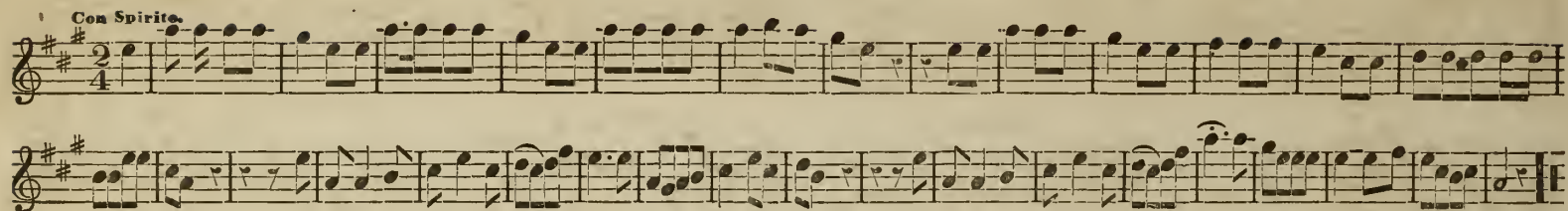
Allegro Moderato.

Con Espressione.

p

Crescendo.

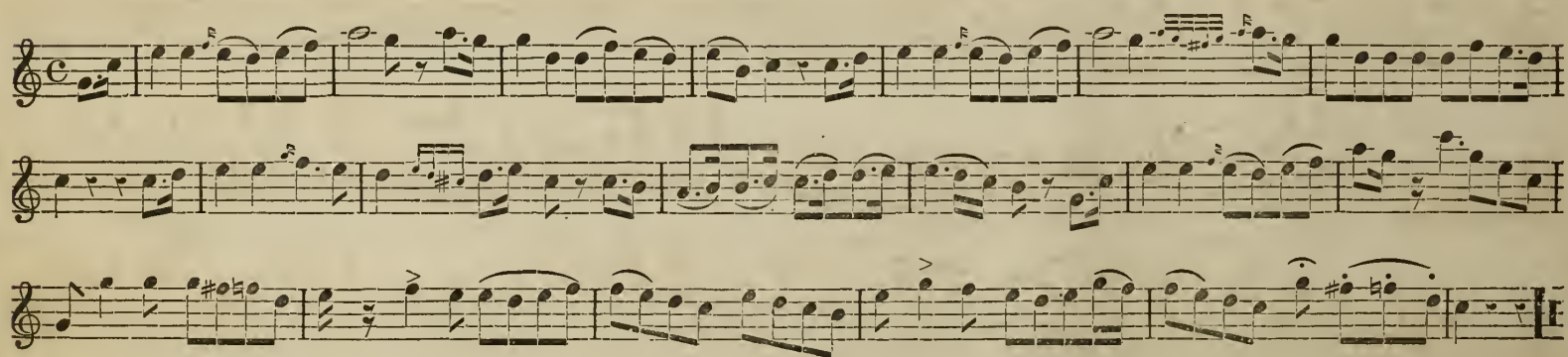
f



FROM LA SOMNAMBULA.

STILL SO GENTLY O'ER ME STEALING.

V. BELLINI.



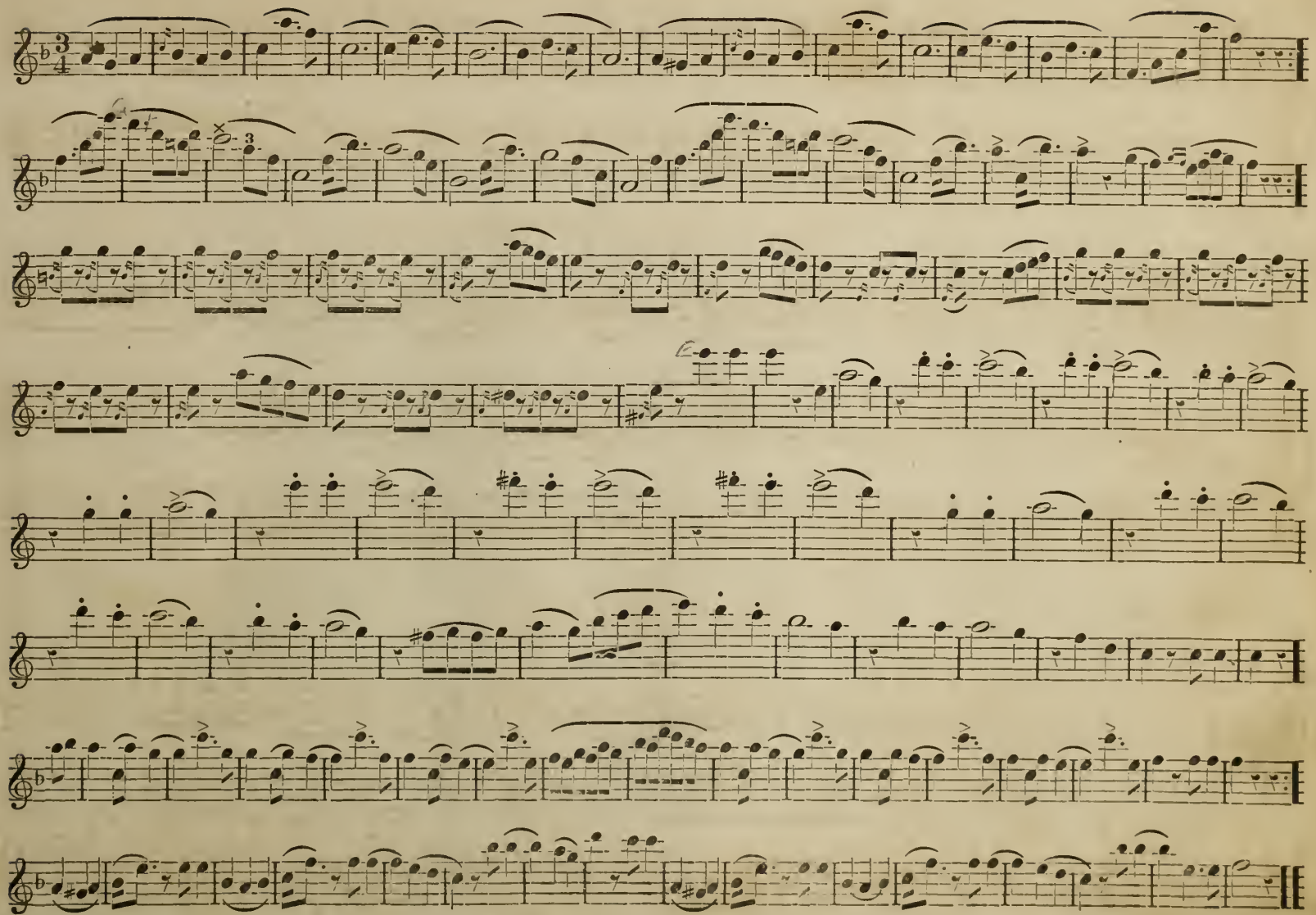
FAIRY WALTZ.

H. KNECHT.



EVENING STAR WALTZ.

13



BADEN BADEN POLKA.

STRAUSS.

p *1st.* *2d.* *p* *Fine.* *TRIO.* *p Dol.* *D. C.*

NO, NEVER CAN THY HOME BE MINE. DUET.

Moderato.

IN THE LONELY GROVE I LINGER.

DUET FROM LINDA DI CHAMOUNIX.

DONIZETTI.

Allegretto Moderato. *mf* *f*

IN THE LONELY GROVE I LINGER. CONCLUDED.

15

Two staves of music in G major (one sharp). The first staff begins with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic. The second staff includes a *Rall.* (Ritardando) marking. The piece concludes with a final chord.

THE HOUR OF PARTING. DUET.

BELLINI.

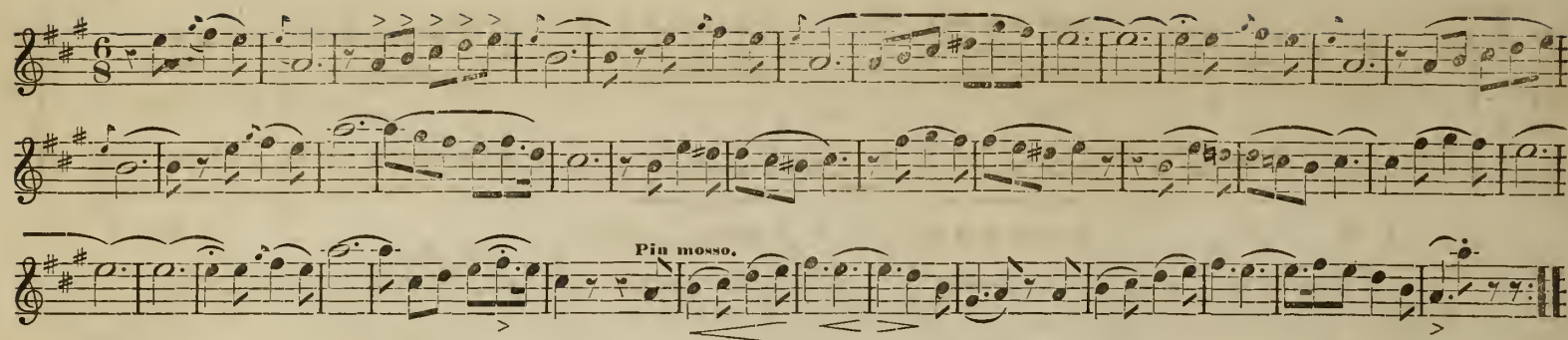
Andante Con Espressione.

A four-staff musical score in G major. The tempo is marked 'Andante Con Espressione'. The first two staves are for the vocal parts, featuring melodic lines with various ornaments and dynamics including *Dim.* (Diminuendo). The last two staves are for the piano accompaniment, with dynamics *p* (piano) and *pp* (pianissimo), and a *Poco Riten.* (Poco Ritardando) marking. The piece ends with a final chord.

PHENIX POLKA.

A. G. BACHELDER.

A two-staff musical score in G major, 2/4 time. The piece is a polka, characterized by a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. It concludes with a final chord.



POLACCA. "ARRAYED FOR THE BRIDAL."

FROM "I PURITANI."

BELLINI.

Five staves of musical notation for a Polacca. The key signature is one sharp (F#) and the time signature is 3/4. The first staff is marked "Allegro Moderato." and "Dolce. p". The second and third staves continue the melody with various ornaments and slurs. The fourth staff begins with the tempo marking "1st time." and the fifth staff with "2d time." The piece concludes with a final cadence.

DUKE OF REICHSTADT'S WALTZ. DUET.

STRAUSS.

17

Allegro.

f

1st time.

Fine.

D. C.

p Trio.

Sin' at Fine.

1st time.

2d time.

Fine.

Sf Trio Da Capo d'al. *Sf*

Waltz. D. C.

Sin' at Fine.

THE MELODIES OF MANY LANDS.

C. W. GLOVER.

[3]

WRECKER'S DAUGHTER.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on ten staves, with the first five staves for the vocal melody and the last five for the piano accompaniment. The piece concludes with a "Da Capo" instruction and a repeat sign.

SHED NOT A TEAR.

GERMAN MELODY.

19

Musical score for "SHED NOT A TEAR." in G major (one sharp) and common time (C). The score consists of four staves. The first two staves are a pair, and the next two are another pair. The music is in a simple, folk-like style with a mix of eighth and sixteenth notes. A double bar line with repeat dots appears after the second staff. The tempo/mood is marked "D. C. d'al Segno." at the end of the fourth staff.

ROW THE BOAT GENTLY.

I. B. WOODBURY.

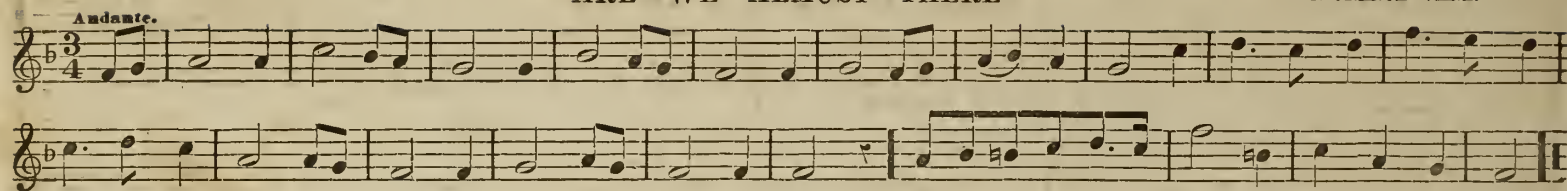
Musical score for "ROW THE BOAT GENTLY." in G major (one sharp) and 6/8 time. The score consists of two staves. The first staff is marked "Andante." and the second staff has first and second endings indicated by "1st." and "2d." above the final measures. The melody is gentle and flowing, typical of a boat song.

HUBBARDSTON GALLOP.

Musical score for "HUBBARDSTON GALLOP." in G major (one sharp) and 2/4 time. The score consists of three staves. The music is a lively gallop, characterized by many eighth and sixteenth notes. The key signature changes to E major (two sharps) in the final measure of the third staff.

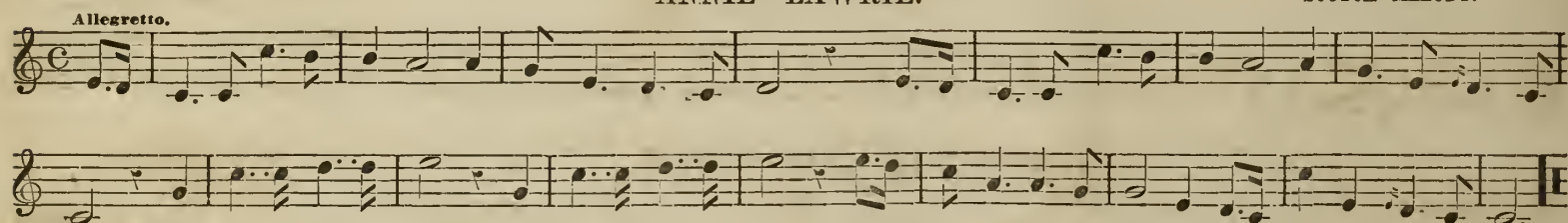
ARE WE ALMOST THERE?

FLORENCE VANE.

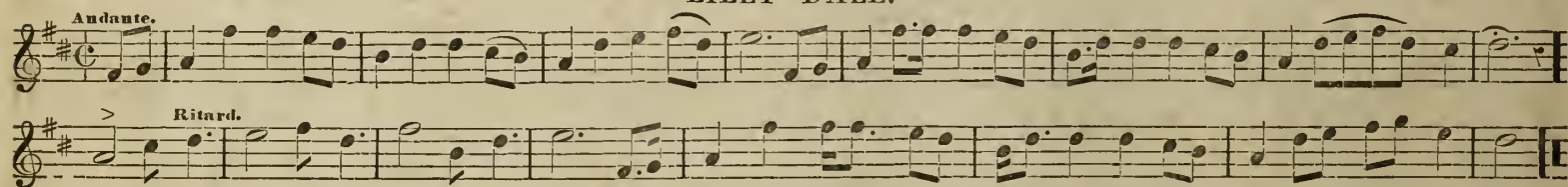


ANNIE LAWRIE.

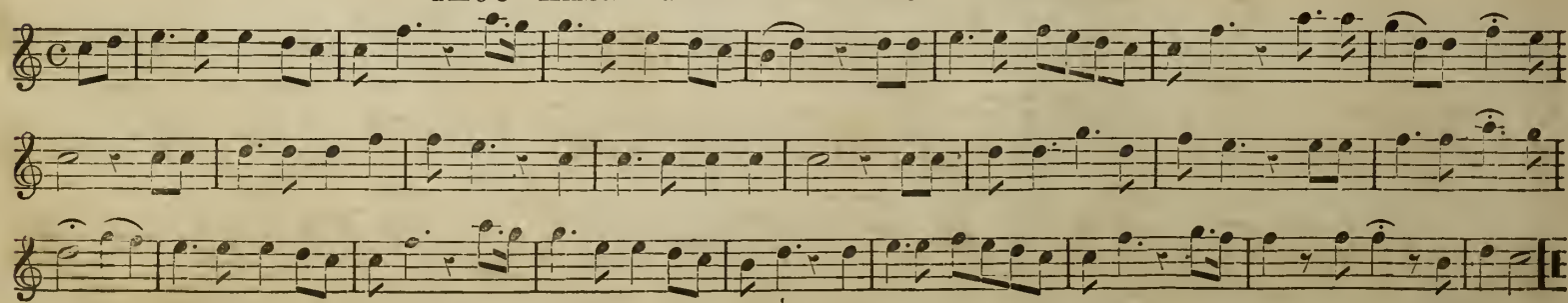
SCOTCH MELODY.



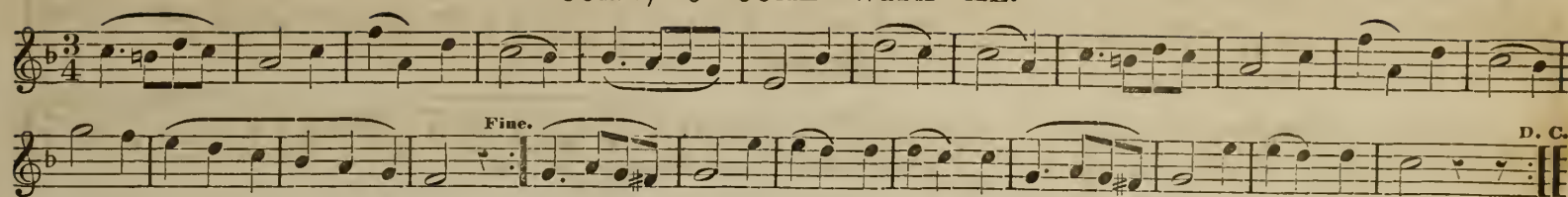
LILLY DALE.



THOU HAST LEARNED TO LOVE ANOTHER.

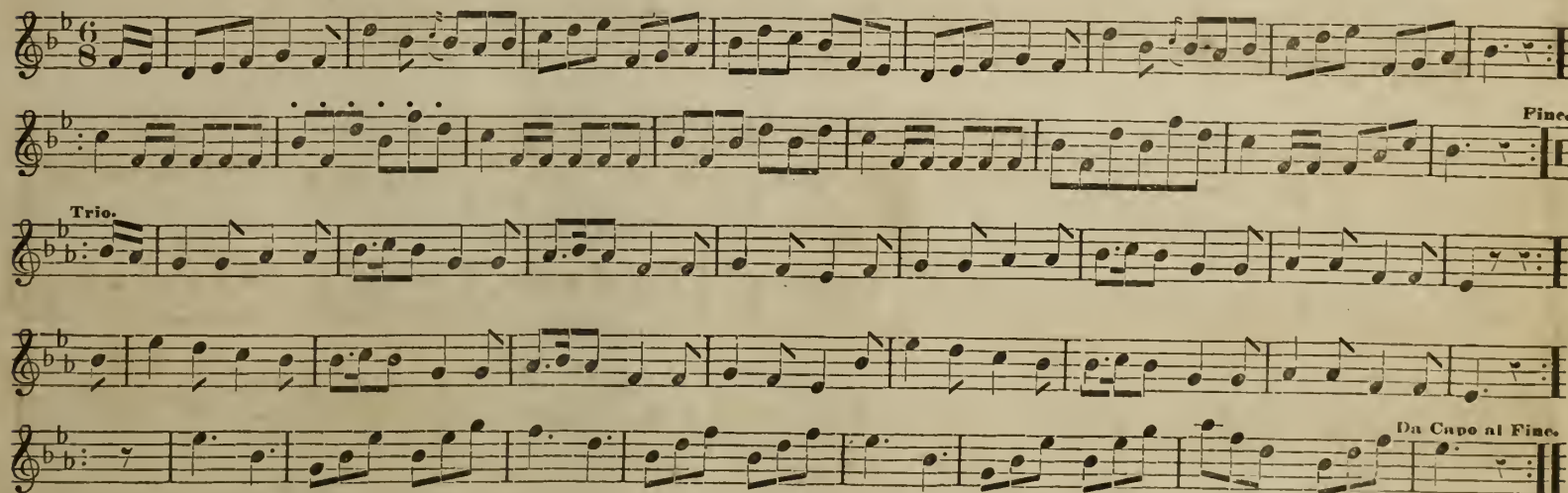


COME, O COME WITH ME.



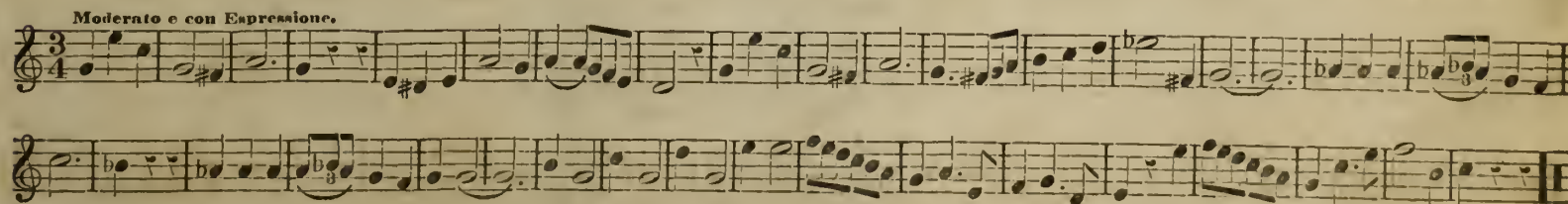
HOME QUICKSTEP.

WM. SMITH.



I'LL PRAY FOR THEE.

LUCIA DI LAMMERMOOR.

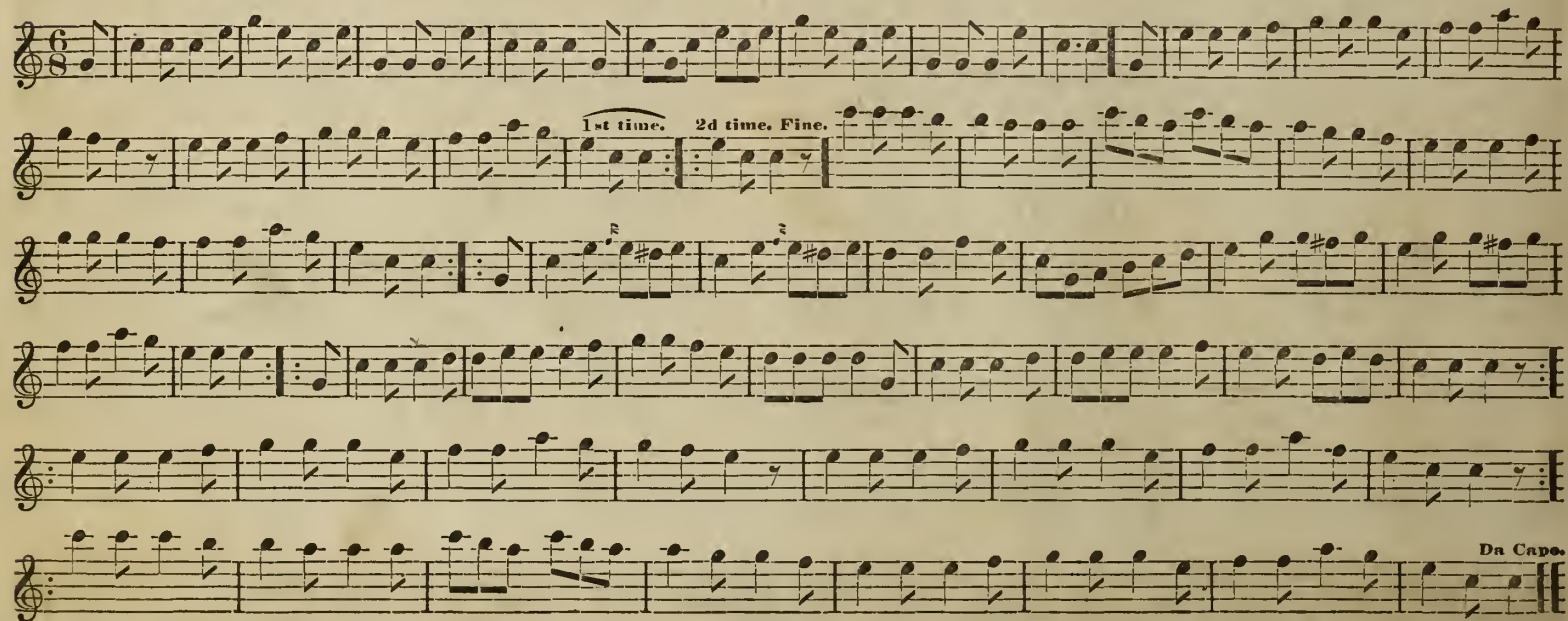


I WANDERED BY THE BROOKSIDE.

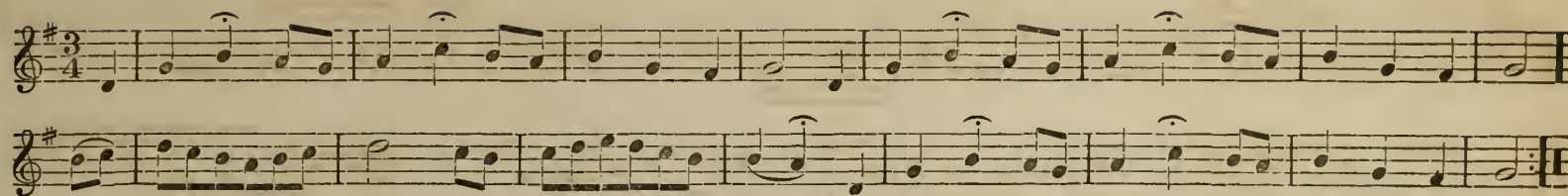
JAMES HINE.



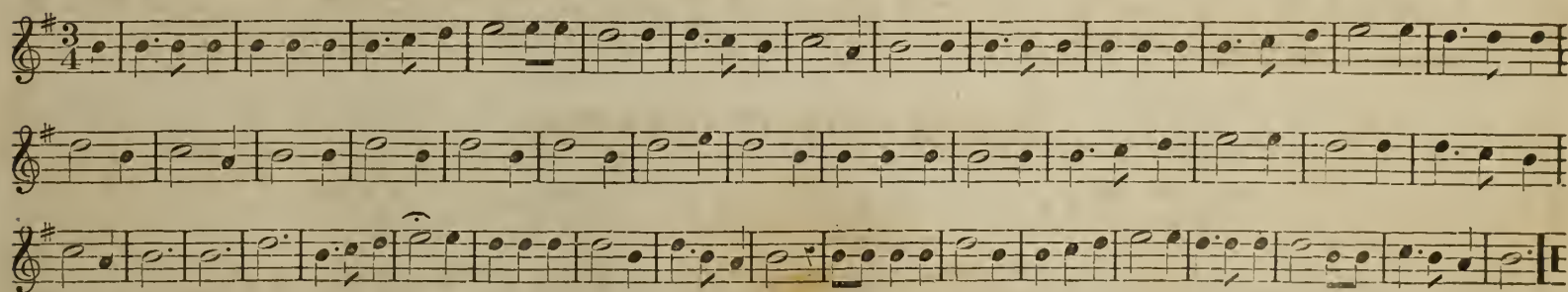
SPANISH RETREAT QUICKSTEP.



THE BRIGHT ROSY MORNING.

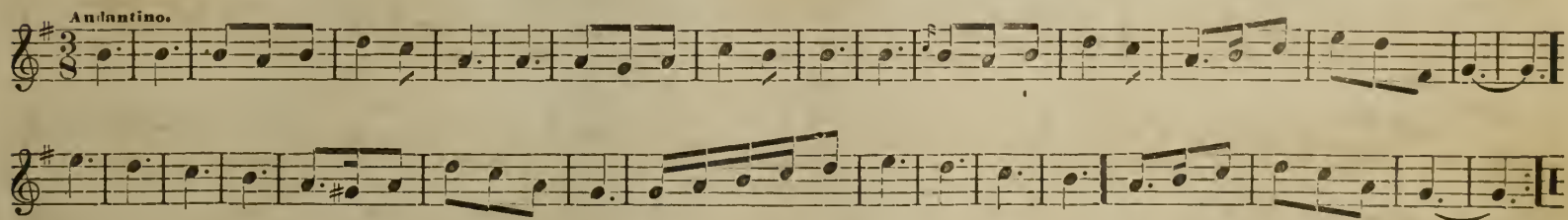


SERENADE.

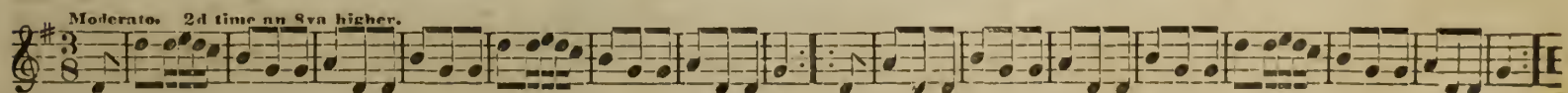


WALTZ. AM I NOT FONDLY THINE OWN.

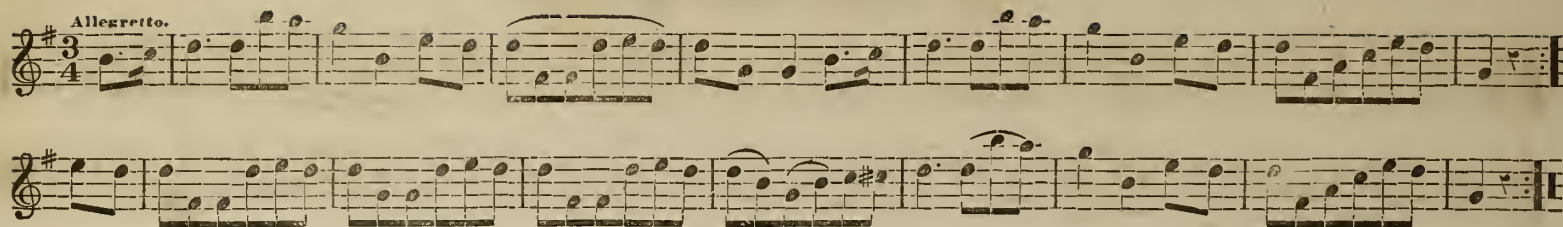
FROM A GERMAN MELODY.



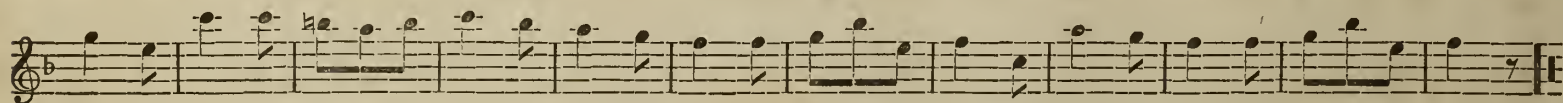
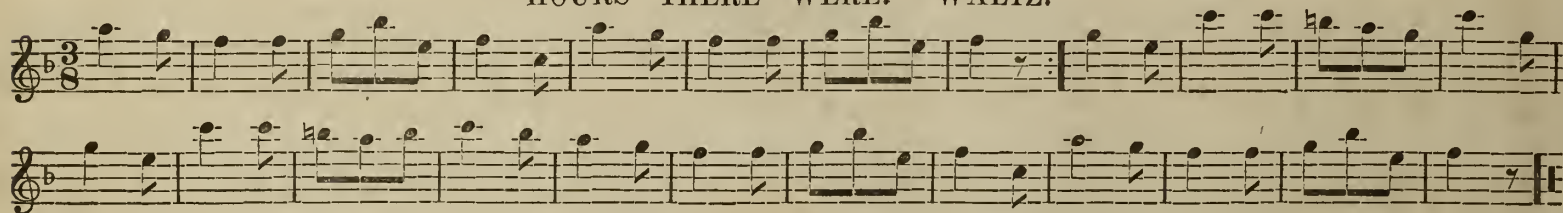
BUY A BROOM. WALTZ.



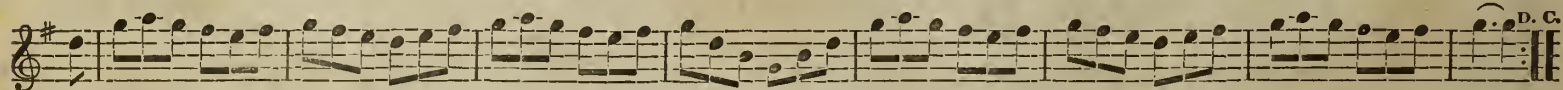
TYROLIEN WALTZ.



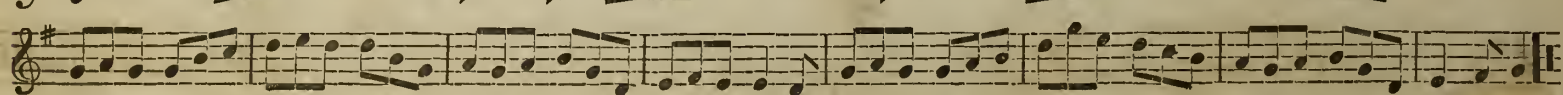
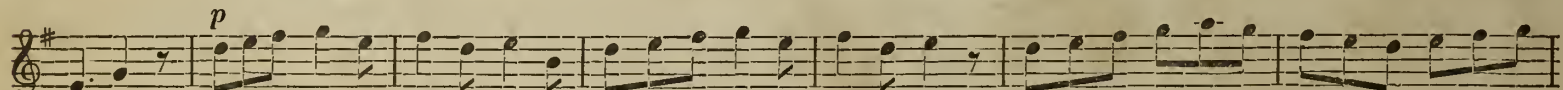
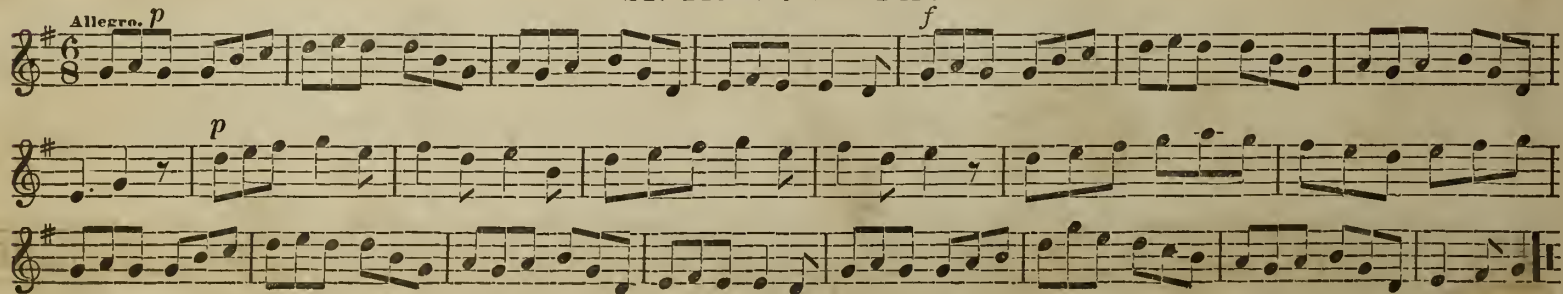
HOURS THERE WERE. WALTZ.



THE ROUT.



ST. PATRICK'S DAY.



COME, COME SOLDIERS COME.

f Alla Marcia

Fine.

D. C.

This musical score is for a march in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a bold, rhythmic style with many beamed eighth and sixteenth notes. The second staff continues the melody and includes a double bar line with a repeat sign. The piece concludes with a 'Fine.' marking and a 'D. C.' (Da Capo) instruction.

SOLDIER'S JOY.

Allegro.

This musical score is for a piece in 3/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a bold, rhythmic style with many beamed eighth and sixteenth notes. The second and third staves continue the melody and include a double bar line with a repeat sign. The piece concludes with a double bar line.

WHITE COCKADE.

This musical score is for a piece in 3/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written in a bold, rhythmic style with many beamed eighth and sixteenth notes. The second staff continues the melody and includes a double bar line with a repeat sign. The piece concludes with a double bar line.

RUSTIC REEL.

Fine.

Dal Segno.

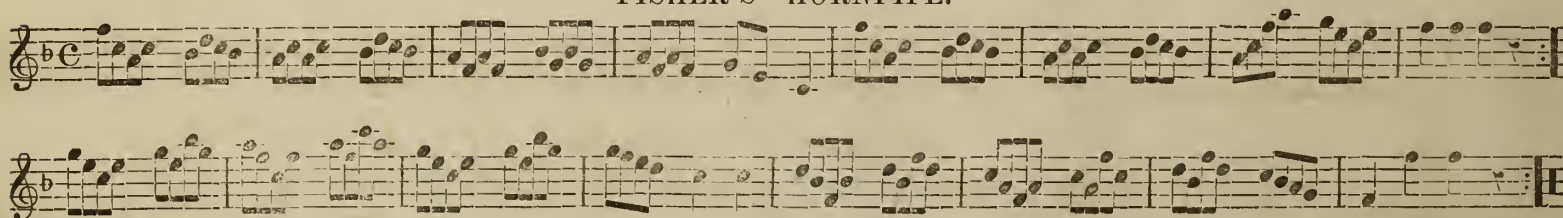
[4]

This musical score is for a reel in 3/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written in a bold, rhythmic style with many beamed eighth and sixteenth notes. The second staff continues the melody and includes a double bar line with a repeat sign. The piece concludes with a 'Fine.' marking and a 'Dal Segno.' instruction. A bracketed number '[4]' is located below the first staff.

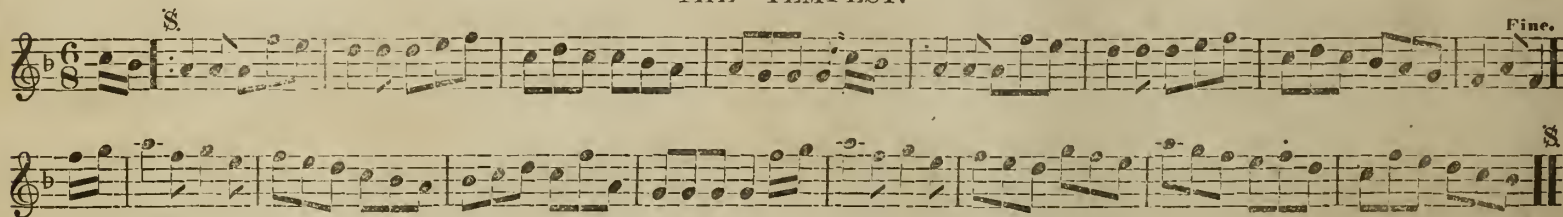
SPEED THE PLOUGH.



FISHER'S HORNPIPE.



THE TEMPEST.

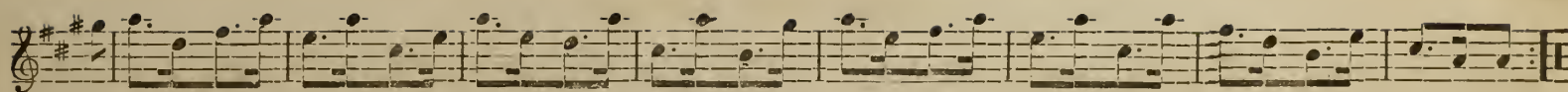


STEAMBOAT QUICKSTEP.

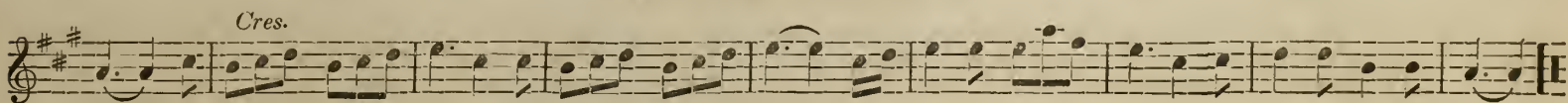


MONEY MUSK.

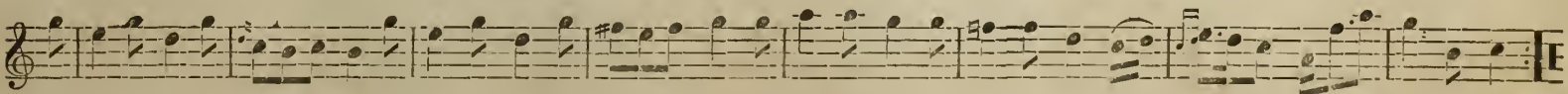
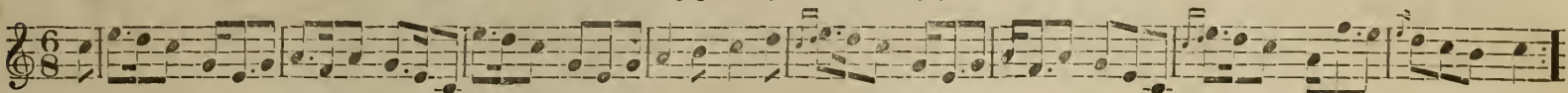




BLUE EYED MARY.

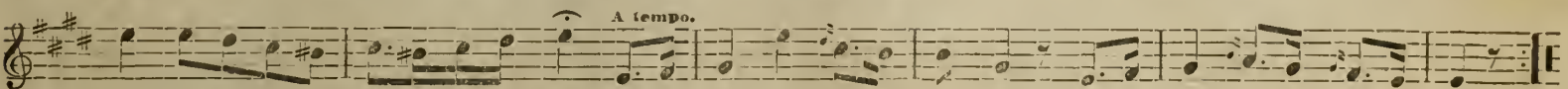
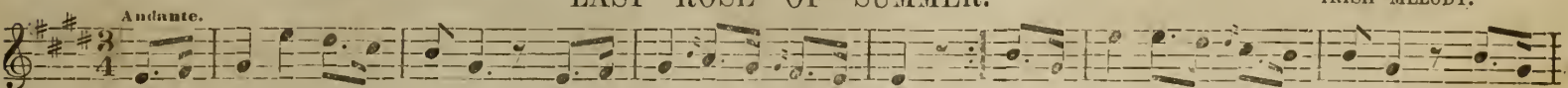


KINLOCH OF KINLOCH.

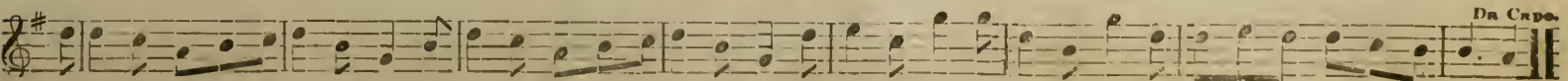
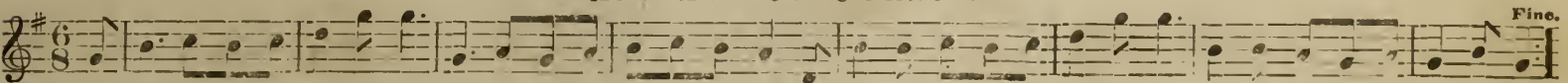


LAST ROSE OF SUMMER.

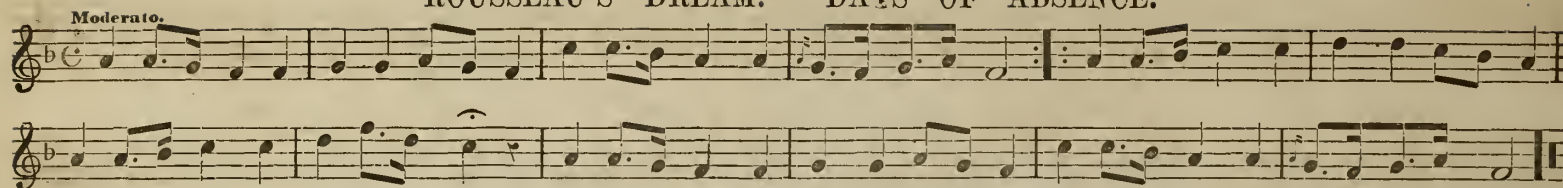
IRISH MELODY.



LIFE LET US CHERISH.

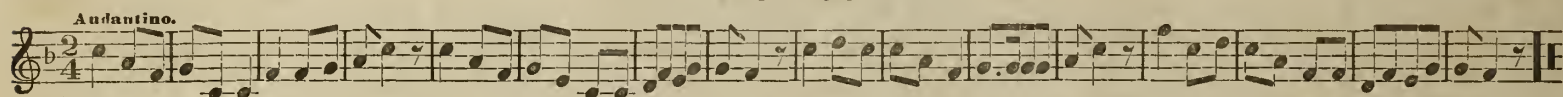


ROUSSEAU'S DREAM. DAYS OF ABSENCE.

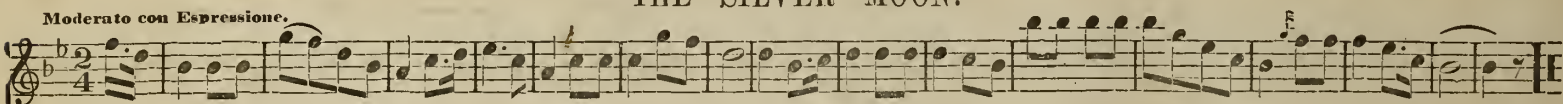


THE BLUE JUNIATA.

MRS. SULLIVAN.

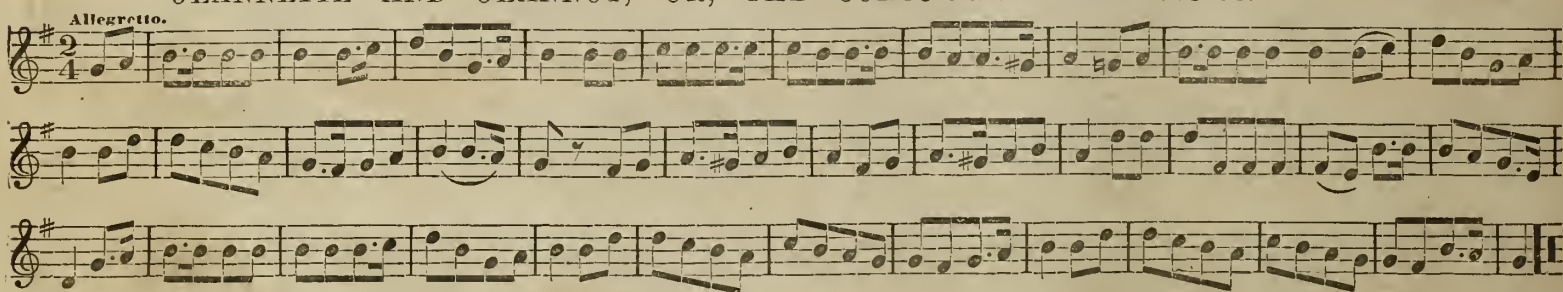


THE SILVER MOON.



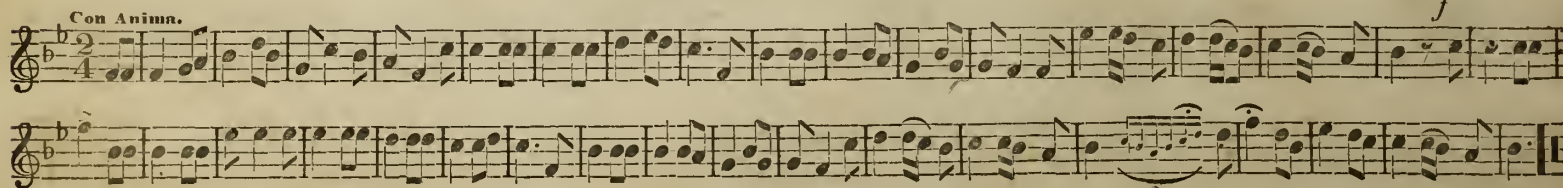
JEANNETTE AND JEANNOT, OR, THE CONSCRIPT'S DEPARTURE.

C. W. GLOVER.



THE GRAVE OF BONAPARTE.

L. HEATH.



DERMOT ASTORE.

F. W. COUCH.

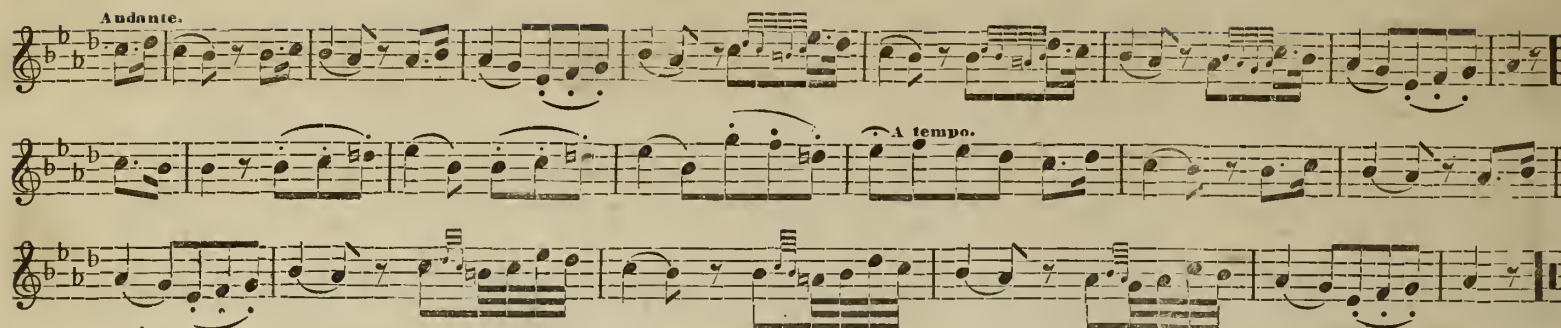
29

MY LODGING IS ON THE COLD GROUND.

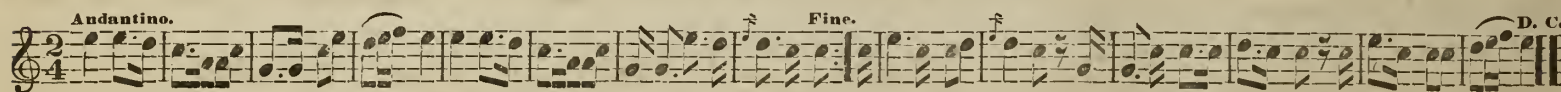
WILL. DAVENAUT.

I DREAMT THAT I DWELT IN MARBLE HALLS.

FROM THE BOHEMIAN GIRL. BALFE.

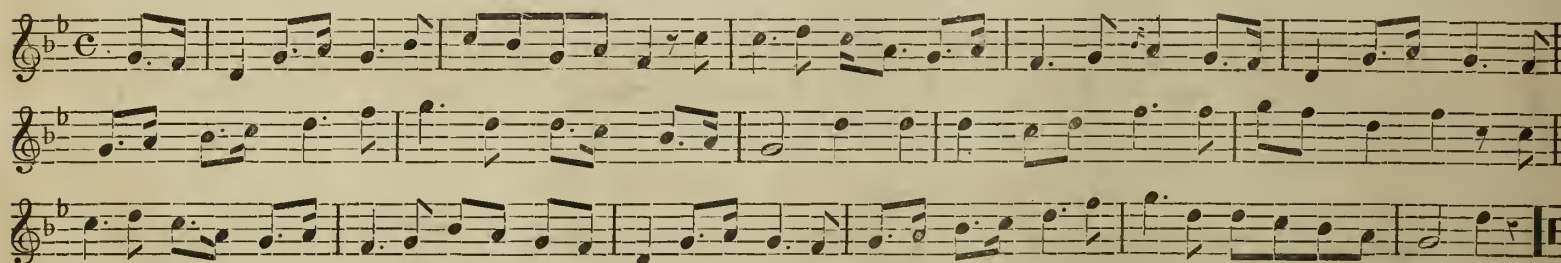


OFT IN THE STILLY NIGHT.



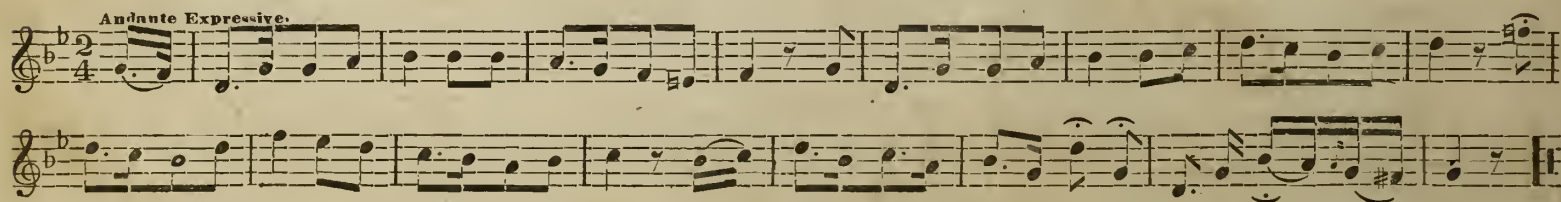
YE BANKS AND BRAES.

SCOTCH MELODY.



JOHN ANDERSON MY JO JOHN.

SCOTCH MELODY.

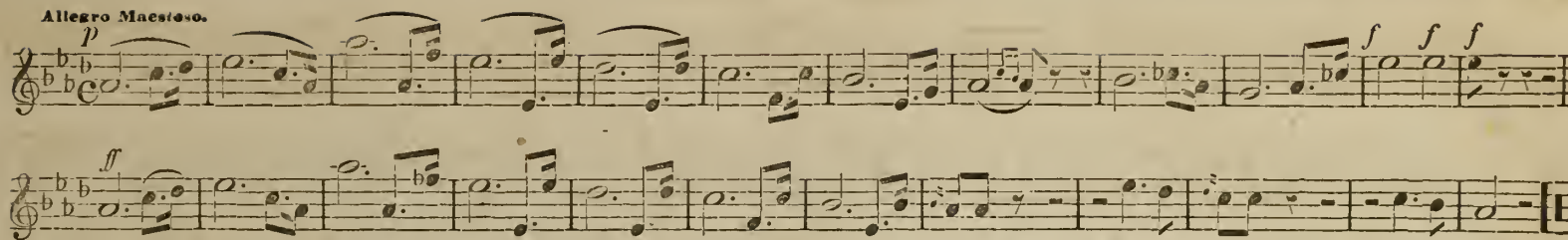


CUJUS ANIMAM.

FROM STABAT MATER. ROSSINI.

31

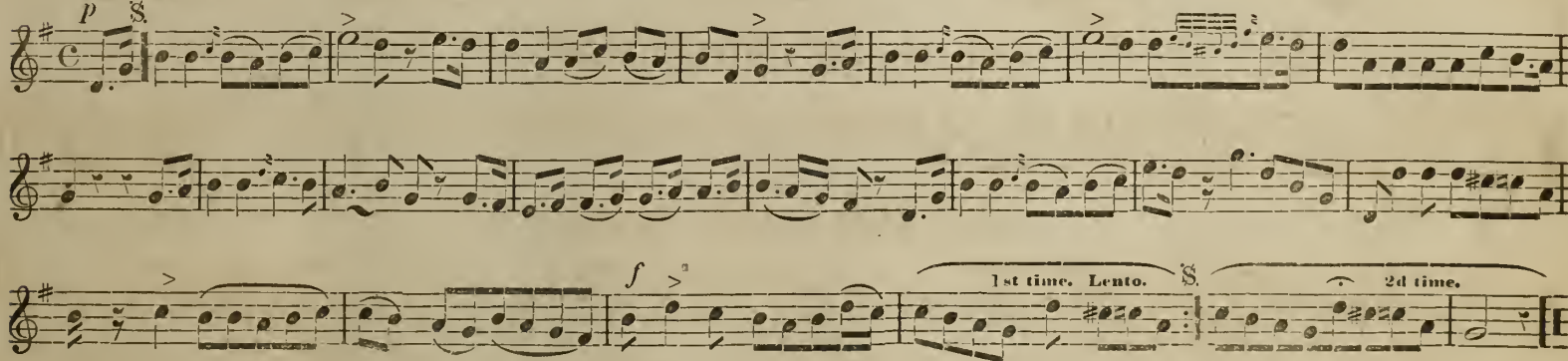
Allegro Maestoso.



STILL SO GENTLY.

FROM LA SOMNAMBULA.

Allegro Moderato.

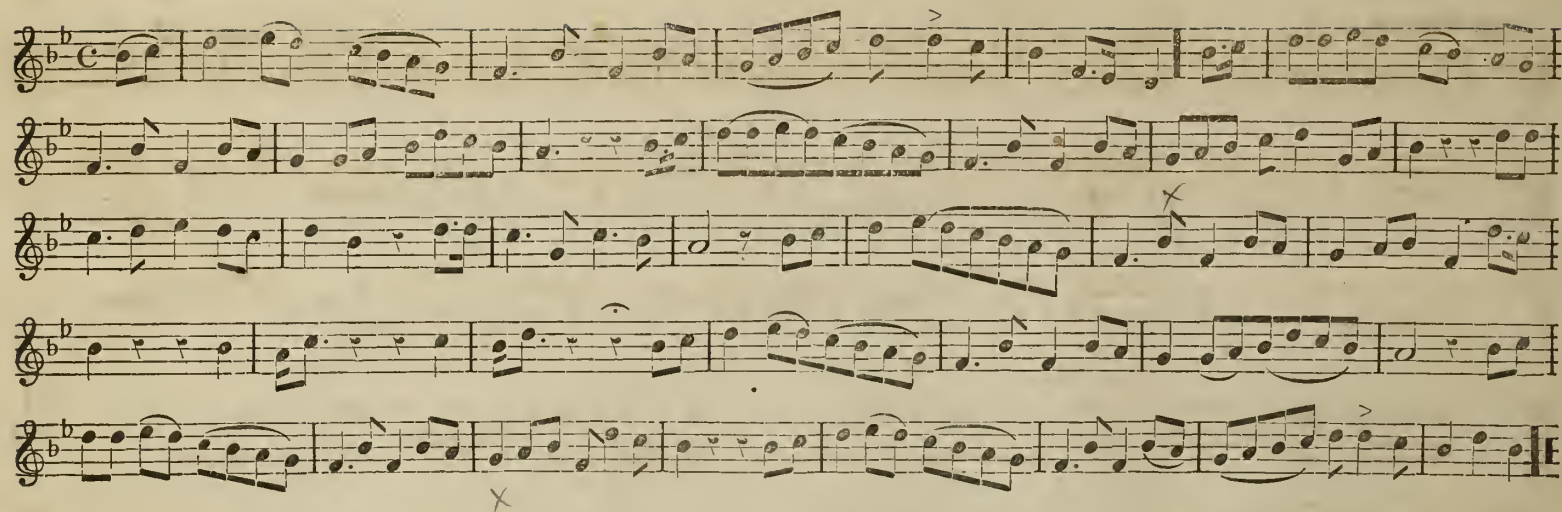


JAMIE'S ON THE STORMY SEA.

BERNARD COVERT.

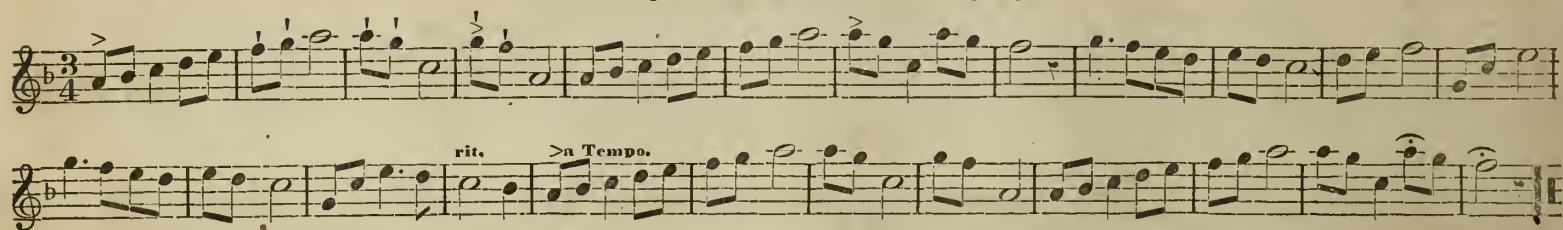


KATY DARLING.



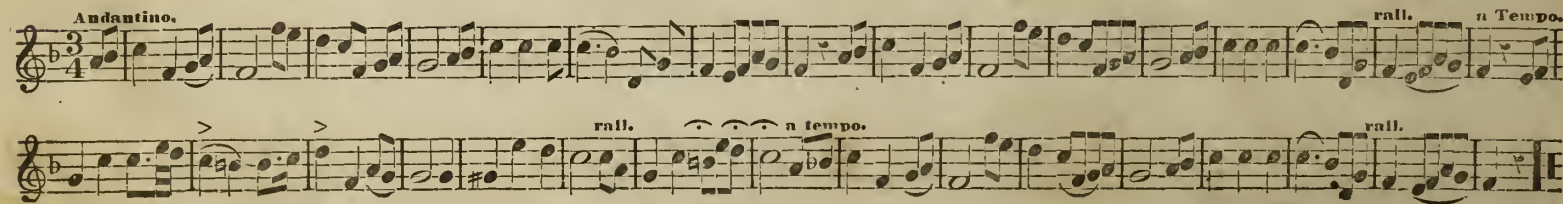
THE POLISH MAIDEN'S SONG.

GORIA.



THOU ART GONE FROM MY GAZE.

G. LINLEY.



ALADDIN QUICKSTEP.

2. COMER.

33

Allegro Moderato.

p the 2d time *f*

BERLIN WALTZ.

Allegro.

[5]

THE FLYING CLOUD. SCHOTTISCH.

CHAS. D'ALBERT.

Good

Allegretto.

Musical score for "THE FLYING CLOUD. SCHOTTISCH." by CHAS. D'ALBERT. The tempo is marked *Allegretto.* The key signature is one sharp (F#), and the time signature is 2/4. The score consists of five staves of music. The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff features a fortissimo (*ff*) dynamic and a triplet. The third staff returns to piano (*p*) and includes a first ending bracket. The fourth and fifth staves continue the melody with various triplet and eighth-note patterns.

GALLOPADE QUADRILLE.

HUNTEN.

Musical score for "GALLOPADE QUADRILLE." by HUNTEN. The tempo is marked *Allegro.* The key signature is one sharp (F#), and the time signature is 2/4. The score consists of three staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a fortissimo (*f*) dynamic. The third staff continues the melody with various eighth-note and quarter-note patterns.

THE GIPSY POLKA.

LEUTNER.

35

Moderato.

f

Fine.

Trio.

D. C. al Fine.

HIGHLAND MARCH & QUICKSTEP.

JOSEPH W. TURNER.

Alla Scozzese.

f

MOUNTAIN MAID'S QUICKSTEP.

G. A. BURDITT.

Allegretto.

f

Fine.

8 va.

D. C.

RED, RED ROSE QUICKSTEP. X

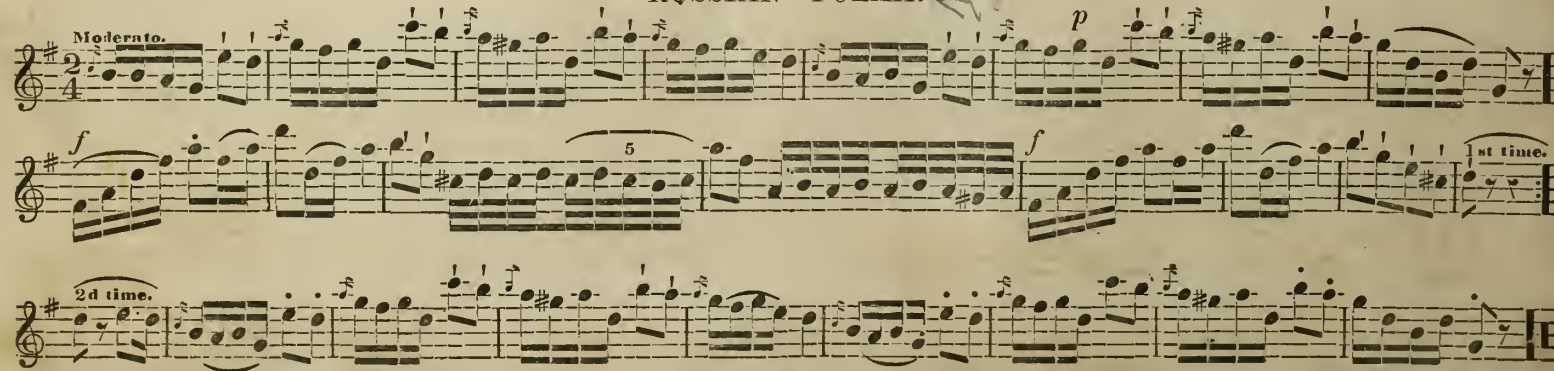


IRON BOOTS QUICKSTEP. X

CHARLES E. BENNET.



RUSSIAN POLKA. A



RICCI'S FAVORITE WALTZ.

RICCI.

37

p Allegro. *mf*

p

SARATOGA POLKA.

KORPONAY.

1st time.

I LOVE THE MERRY SUNSHINE.

STEPHEN GLOVER.

Allegro Vivace.

rall. *p* A tempo.

Tempo di Polka.

Musical score for Sontag Polka, composed by Alary. The piece is in 2/4 time and G major. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff starts with a forte (*f*) dynamic and includes various melodic lines. The third staff contains a quintuplet of eighth notes. The fourth staff includes a 'Fine.' marking and a triplet. The fifth staff concludes with a double bar line and the initials 'D. C.' (Da Capo).

THE HOME THAT I LOVE. WALTZ.

EDWARD L. WHITE.

Musical score for The Home That I Love Waltz, composed by Edward L. White. The piece is in 3/8 time and B-flat major. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic and includes a crescendo (*Cres.*) marking. The second staff ends with a 'Fine.' marking. The third staff continues the melodic development. The fourth staff begins with a piano (*p*) dynamic and ends with a 'Da Capo.' marking.

LOUISVILLE MARCH.

39

Maestoso.

KENDALL MARCH.

G. HEWS.

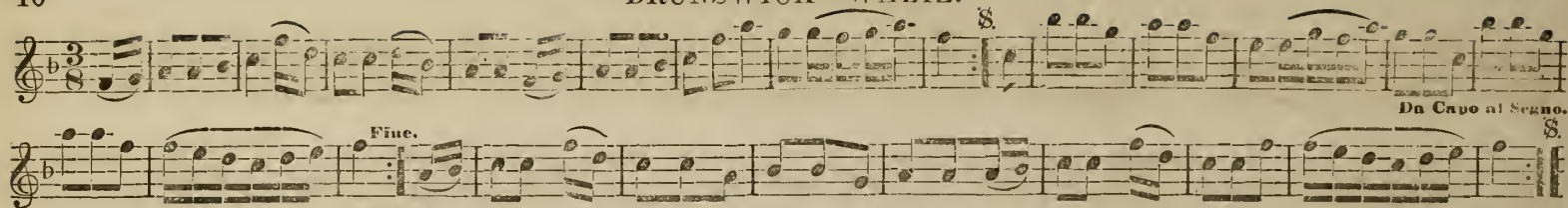
Maestoso.

SCOTCH MARCH.

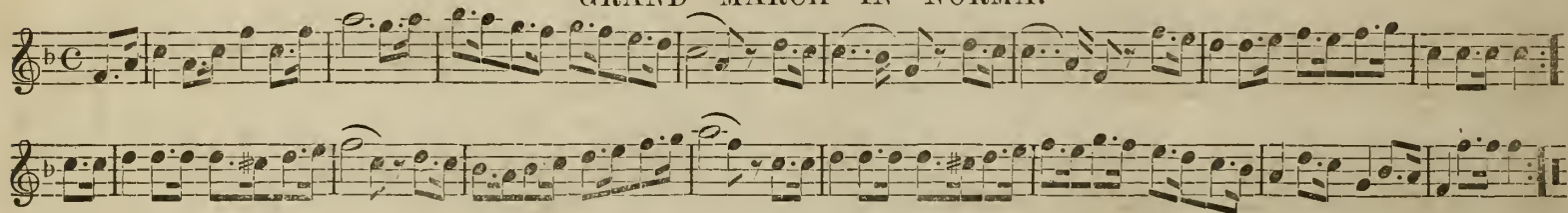
Mo'erato.

SWISS WALTZ.

BRUNSWICK WALTZ.

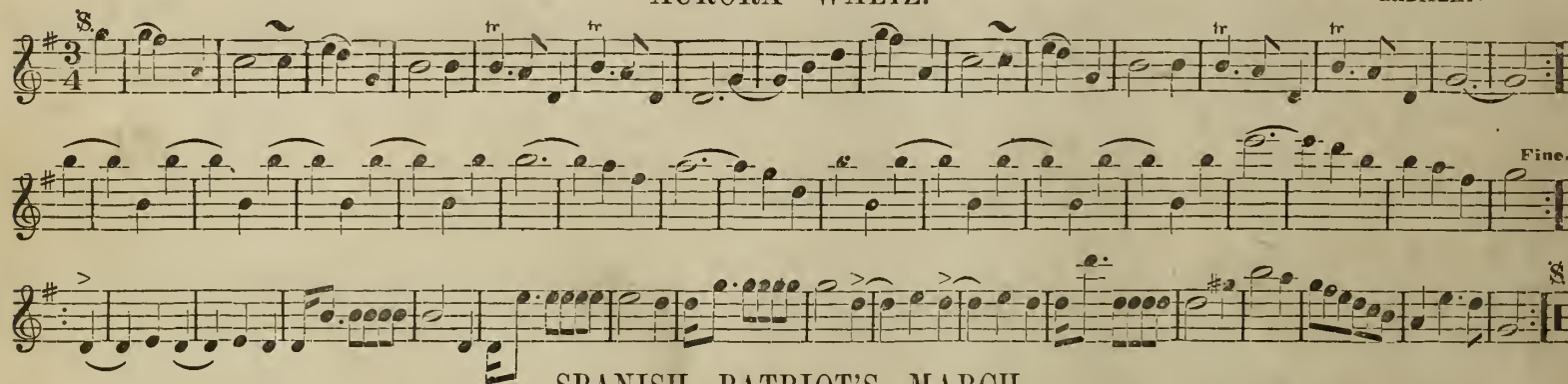


GRAND MARCH IN NORMA.

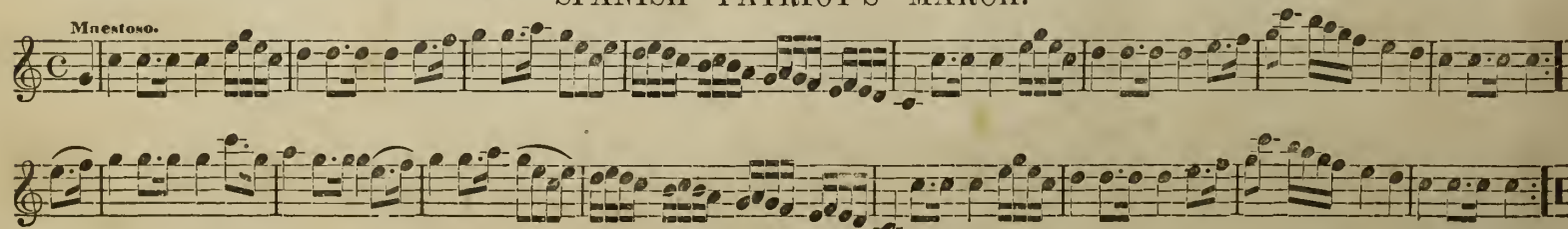


AURORA WALTZ.

LABITZKY.



SPANISH PATRIOT'S MARCH.



LAWRENCE WALTZ.

H. LEMOINE.

41

CHORUS JIG.

FEST MARCH.

JOS. GUNGL.

WASHINGTON'S MARCH.

f *Maestoso.*

The musical score for "Washington's March" consists of four staves of music in common time (C). The first staff begins with a forte (*f*) dynamic and a *Maestoso* tempo marking. The melody is characterized by wide intervals and a slow, dignified feel. The second staff continues the melody with some rests. The third staff introduces a more active, rhythmic accompaniment. The fourth staff continues this accompaniment, featuring a key signature change to one flat (B-flat) in the final measures.

HULL'S VICTORY.

Allegro.

The musical score for "Hull's Victory" consists of two staves of music in 2/4 time. The tempo is marked *Allegro*. The melody is lively and features many eighth and sixteenth notes. The accompaniment on the second staff is also rhythmic, with frequent eighth notes.

COLLEGE HORNPIPE.

Allegretto.

The musical score for "College Hornpipe" consists of two staves of music in 2/4 time. The tempo is marked *Allegretto*. The melody is characterized by eighth-note patterns and slurs. The accompaniment on the second staff is also rhythmic, with eighth notes and some triplet-like figures.

JENNY LIND'S FAVORITE POLKA.

WALLERSTEIN.

43

Fine. *D. C.*

CARLOTTA GRISI'S, OR HUNGARIAN POLKA.

JULIEN.

Allegro non troppo. *Trio.* *f* *D. C.*

BOHEMIAN POLKA.

OFFENBACH.

p *Fine.* *f* *p* *D. C.*

LIST, AND I'LL FIND LOVE

MOZART.

ZERLINA'S ARIA FROM DON GIOVANNI.

Musical score for "LIST, AND I'LL FIND LOVE" by MOZART, ZERLINA'S ARIA FROM DON GIOVANNI. The score is written in 3/8 time and consists of six staves. It features a melody with various trills (tr) and slurs. The key signature has one sharp (F#), and the piece ends with a double bar line and a repeat sign.

NATIONAL SCHOTTISCH, OR GOOD LUCK POLKA.

CH D' ALBERT.

Musical score for "NATIONAL SCHOTTISCH, OR GOOD LUCK POLKA." by CH D' ALBERT. The score is written in 2/4 time and consists of two staves. It features a melody with various slurs and accents. The key signature has one sharp (F#). The piece ends with a double bar line and a repeat sign. The word "Fine." is written at the end of the first staff, and "D. C. Al Segno." is written at the end of the second staff.

TEDESCO POLKA.

45

Allegretto

GALLOPADE.

IT IS BETTER TO LAUGH THAN BE SIGHING.

LUCREZIA BORGLIA.

THE MUSICAL SNUFFBOX.

Allegretto.

Musical score for "THE MUSICAL SNUFFBOX." in 2/4 time, marked *Allegretto*. The score consists of four staves of music. The melody is written on the top staff, with accompaniment on the lower three staves. The piece ends with a double bar line and a repeat sign.

THE WANDERER.

Andantino.

Musical score for "THE WANDERER." in 3/4 time, marked *Andantino*. The score consists of three staves of music. The melody is written on the top staff, with accompaniment on the lower two staves. The piece ends with a double bar line and a repeat sign.

THE DAWN WALTZ.

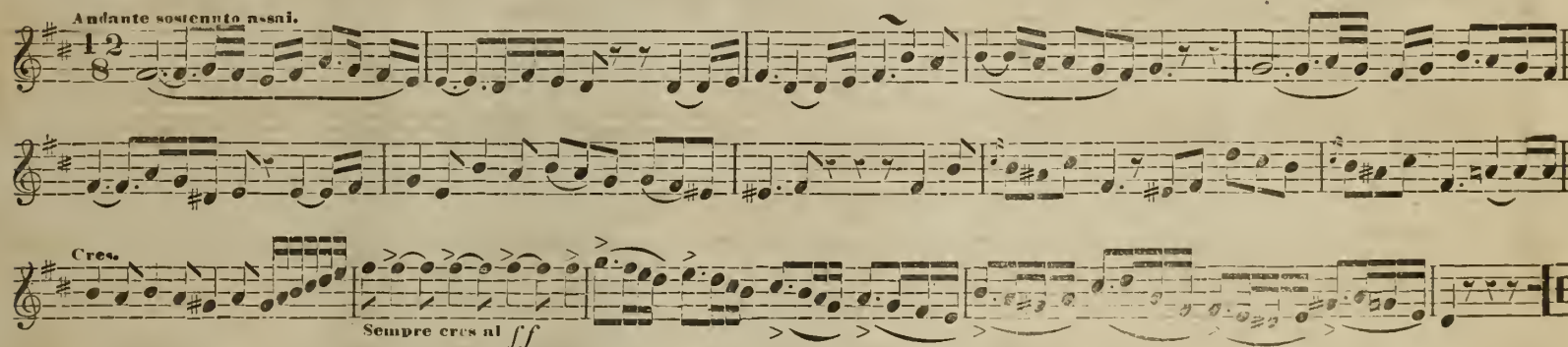
H. LOUELL.

mf Scherzando.

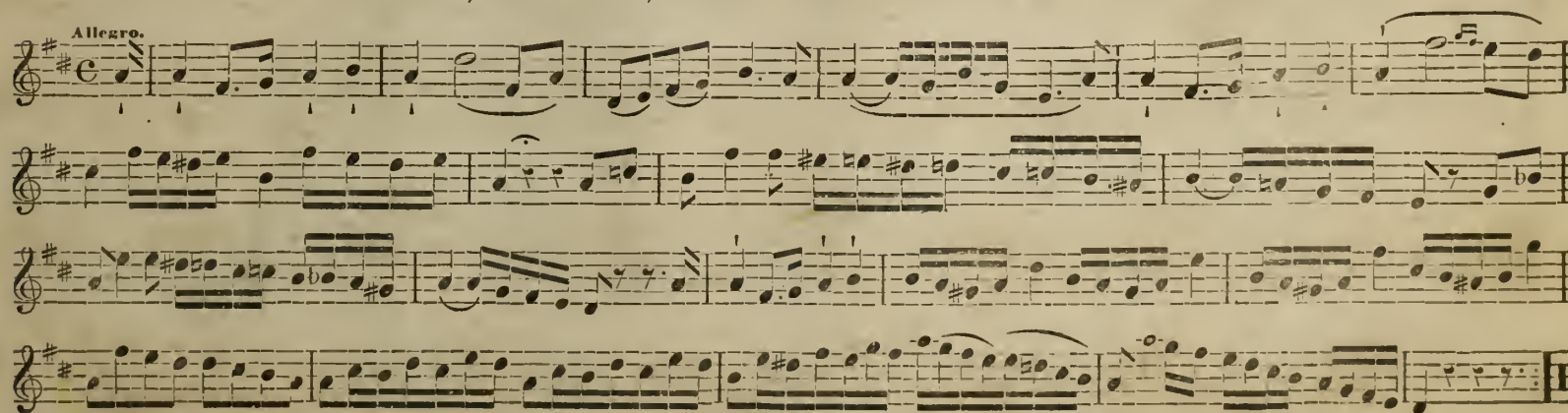
Musical score for "THE DAWN WALTZ." in 3/4 time, marked *mf Scherzando*. The score consists of two staves of music. The melody is written on the top staff, with accompaniment on the bottom staff. The piece ends with a double bar line and the word "Fine."



GENTLE GODDESS. [CASTA DIVA.] FROM NORMA. V. BELLINI.



SAY, DEAREST, DOST THOU LOVE ME? FROM NORMA. V. BELLINI.



ANGEL OF LIGHT. *mw*

DONIZETTI.

FROM LA FAVORITA.

Allegretto.

Cres.

Cres.

DO NOT MINGLE. *o*

FROM LA SOMNAMBULA.

BELLINI.

Moderato. >

p

HEAR ME, NORMA.

FROM NORMA.

V. BELLINI.

49

Andante quasi Allegretto.

Allegro.

AZALIA POLKA.

T. BEYER.

Allegretto.

1st time.

2d time.

8 va.

1st time.

2d time.

D. C. al Segno.

GERTRUDE'S DREAM WALTZ.

L. V. BEETHOVEN.

Rather slow with feeling.

p

Cres.

Dolce.

1st time.

D. C. Fine.

LA PRIMA DONNA WALTZ.

ULIEN.

51

S. Con molto sentimento.

Con molto sentimento

2/3

p

1st time. 2d time an Octave higher. 3d time. Fine.

1st time. 2d time. D. C. staccatissimo.

p

Cres.

1st time. 2d time. D. C. al Fine.

THE ORIGINAL GORLITZA.

JULIEN.

Allegretto moderato.

Allegretto moderato. 2/4

Staff 1: *p* 3 *Cres.* *Fine.*

Staff 2: *ff* *p* *pp* *ff* *Cres.*

Staff 3: *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *D. C.*

Staff 4: 3 3 3 3 3 3 3 3 3 3 *D. C.*

THE COQUETTE POLKA.

CH. D'ALBERT.

p *Risoluto.* *ff* *Forte.*

GENTLE HARP.

ITALIAN MELODY.

Allegretto.

JAVA MARCH.

Moderato. *f*

PANHARMONICON MARCH.

Moderato.

DUETT.—OH HASTE CRIMSON MORNING.

LUCIA DI LAMMERMOOR.

DONIZETTI.

53

Moderata.

f

rallent. *A tempo.*

DUETT.—BLANCHE ALPEN.

STEPHEN GLOVER.

54

DUETT.—THE ELFIN WALTZ.

J. LABITZKY.

3/4

Key signature: D major (two sharps).

The score consists of six systems of piano accompaniment, each with a treble and bass staff. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system shows a melody in the treble and a supporting bass line. The second system introduces a more complex texture with sixteenth-note patterns in both hands. The third system continues with similar patterns, including a triplet in the treble. The fourth system features a prominent triplet in the treble and a steady bass line. The fifth system has a more active treble with many sixteenth notes. The sixth system concludes with a final cadence in both hands.

DUETT.—ROY'S WIFE.

SCOTCH MELODY.

55

This musical score is for a duet in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of two staves each. The melody is primarily composed of eighth and sixteenth notes, with some triplet markings. The accompaniment uses a similar rhythmic pattern, often in a lower register. The piece concludes with a double bar line and repeat dots.

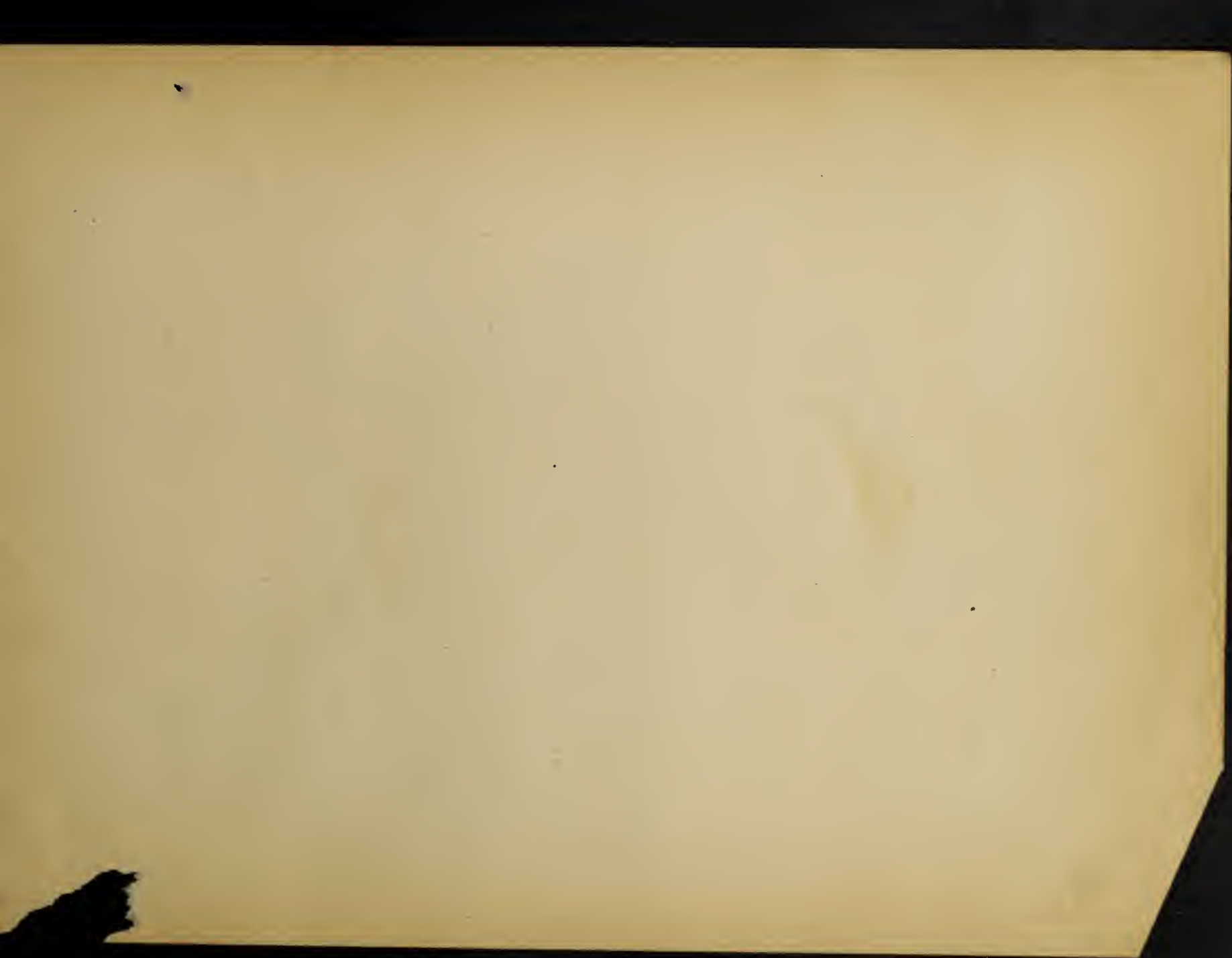
DUETT.—FROM LINDA DI CHAMOUNIX.

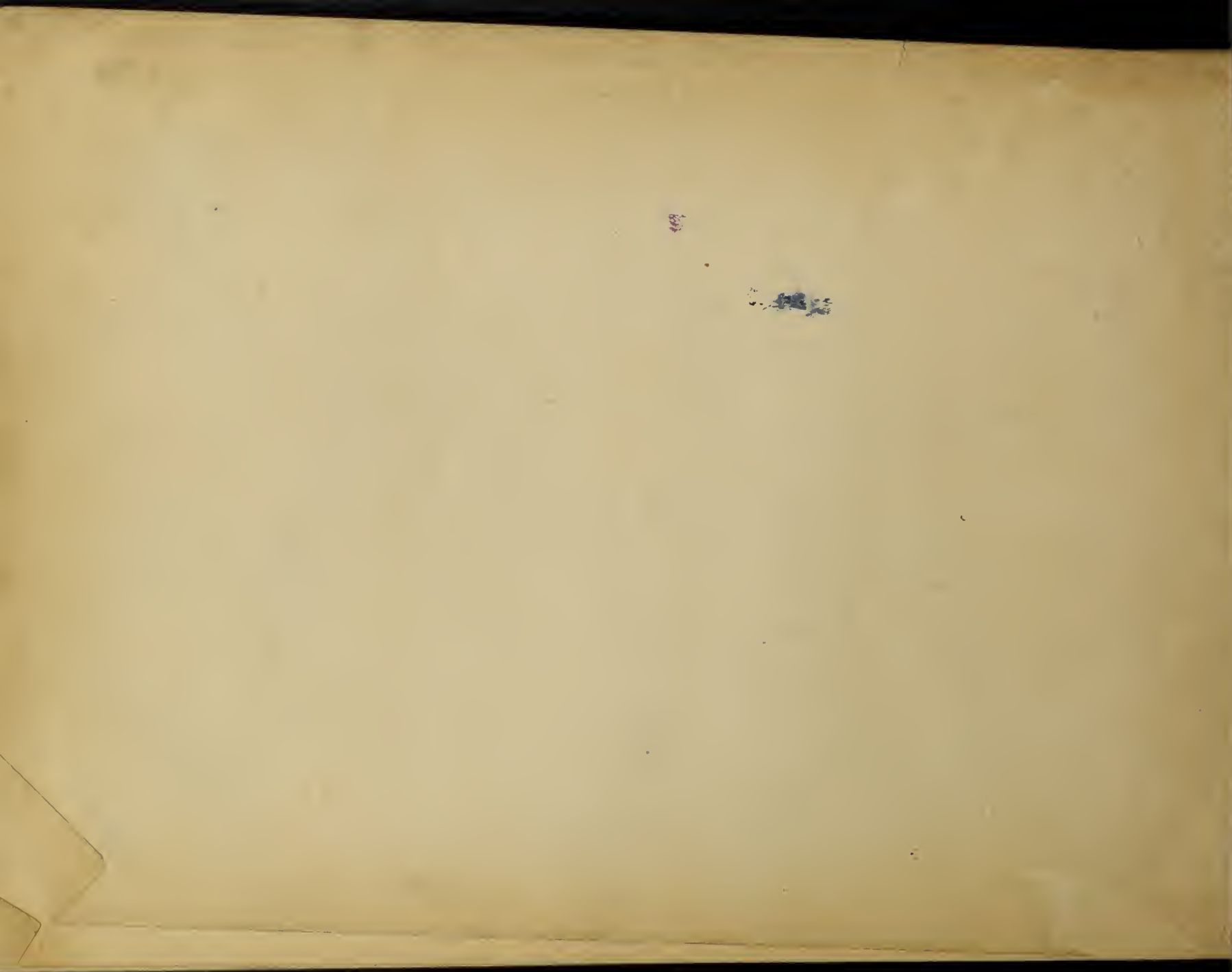
DONIZETTI.

This musical score is for a duet in common time (C), featuring a key signature of one sharp (F-sharp). It consists of two systems of two staves each. The melody is characterized by dotted rhythms and eighth-note patterns. The accompaniment provides a harmonic foundation with chords and moving lines. The piece ends with a double bar line and repeat dots.

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