

BOUQUETS DE MÉLODIES

POTS-POURRIS

Sur des Opéras, Ballets et Opérettes modernes

EN VOGUE

(MOYENNE DIFFICULTÉ)

PAR

J.-A. ANSCHUTZ

CRAMER, BRISSLER ET RENAUD DE VILBAC

| | | | | | | |
|-----------------|---|--------|------|-----------------------------|---|-------------|
| 1 A. THOMAS | Mignon, 2 suites | chaque | 7 50 | 40 J. MASSENET | Marie-Magdeleine, 1 suite | 7 50 |
| 2 A. THOMAS | Mignon, 2 suites, plus faciles | chaque | 6 » | 41 MERCADANTE | Leonora, 1 suite | 7 50 |
| 3 A. THOMAS | Mignon, suite à 4 mains | | 7 50 | 42 J. MASSENET | Eve, 1 suite | 7 50 |
| 4 F. DAVID | La Perle du Brésil, 2 suites | chaque | 7 50 | 43 G. VERDI | I Lombardi, 1 suite | 7 50 |
| 5 A. THOMAS | Hamlet, 2 suites | chaque | 6 » | 44 G. VERDI | I Lombardi, à 4 mains | 10 » |
| 6 A. THOMAS | Hamlet, suite à 4 mains | | 7 50 | 45 J. MASSENET | Les Erynnies, 1 suite | 7 50 |
| 7 F. DAVID | Le Désert, 2 suites | chaque | 7 50 | 46 V. MASSE | Paul et Virginie, 2 suites | chaque 7 50 |
| 8 A. THOMAS | Psyche, 1 suite | | 7 50 | 47 V. MASSE | Paul et Virginie, 2 suites, à 4 ms. ch. | 9 » |
| 9 L. DELIBES | Sylvia, ballet, 2 suites | chaque | 7 50 | 48 HERVE | Mam'zelle Gavroche, 1 suite | 7 50 |
| 10 OFFENBACH | Orphée aux Enfers, 2 suites | chaque | 7 50 | 49 J. MASSENET | Le Roi de Lahore, 2 suites | chaque 7 50 |
| 11 HERVE | Le Petit Faust, 1 suite | | 7 50 | 50 J. MASSENET | Le Roi de Lahore, 2 suites, à 4 ms. ch. | 10 » |
| 12 OFFENBACH | La Belle Helene, 2 suites | chaque | 7 50 | 51 J. MASSENET | Herodiade, 2 suites | chaque 7 50 |
| 13 J. STRAUSS | La Reine Indigé, 2 suites | chaque | 7 50 | 52 R. PEGNO et C. LEPTACHER | Viviane, ballet, 1 suite | 7 50 |
| 14 OFFENBACH | Barbe-Bleue, 2 suites | chaque | 7 50 | 53 J. MASSENET | Manon, 2 suites | chaque 7 50 |
| 15 HERVE | Les Turcs, 1 suite | | 7 50 | 54 E. BEYER | Sigurd, 2 suites | chaque 7 50 |
| 16 OFFENBACH | Genevieve de Brabant, 2 suites ch. | | 6 » | 55 J. MASSENET | Le Cid, 3 suites | chaque 7 50 |
| 17 OFFENBACH | Le Pont des Soupirs, 1 suite | | 7 50 | 56 E. LALO | Le Roi d'Ys, 2 suites | chaque 7 50 |
| 18 OFFENBACH | Le Mariage aux Lanternes, 1 suite | | 7 50 | 57 A. THOMAS | La Tempête, ballet, 1 suite | 7 50 |
| 19 OFFENBACH | La Chanson de Fortunio, 1 suite | | 7 50 | 58 J. MASSENET | Esclarmonde, 2 suites | chaque 7 50 |
| 20 J. STRAUSS | La Tzigane, 2 suites | chaque | 6 » | 59 H. BRUBERG | Le Baiser de Suzon, 1 suite | 7 50 |
| 21 L. DELIBES | Jean de Nivelles, 2 suites | chaque | 7 50 | 60 J. MASSENET | Le Mage, 3 suites | chaque 7 50 |
| 22 CH.-M. WIDOR | La Korrigane, ballet, 1 suite | | 7 50 | 61 L. GASTINEL | Le Rêve, ballet, 1 suite | 7 50 |
| 23 A. THOMAS | Françoise de Rimini, 2 suites, ch. | | 7 50 | 62 J. MASSENET | Le Carillon, ballet, 1 suite | 7 50 |
| 24 G. VERDI | Un Ballo in Maschera, 1 suite | | 7 50 | 63 F. MASCAONI | Cavalleria Rusticana, 1 suite | 7 50 |
| 25 L. DELIBES | Le Roi l'a dit, 1 suite | | 7 50 | 64 J. MASSENET | Werther, 1 suite | 7 50 |
| 26 A. THOMAS | Le Songe d'une Nuit d'Été, 2 suites ch. | | 7 50 | 65 J. MASSENET | Werther, à 4 mains | 9 » |
| 27 L. DELIBES | La Source, ballet, 1 suite | | 7 50 | | | |
| 28 A. THOMAS | Le Caid, 1 suite | | 7 50 | | | |
| 29 L. DELIBES | Lakmé, 2 suites | chaque | 7 50 | | | |
| 30 TH. DUBOIS | La Farandole, ballet, 1 suite | | 7 50 | | | |
| 31 HERVE | Mam'zelle Nitouche, 1 suite | | 7 50 | | | |
| 32 HERVE | Mam'zelle Nitouche, suite à 4 mains | | 9 » | | | |
| 33 L. DELIBES | Coppelia, ballet, 2 suites | chaque | 7 50 | | | |
| 34 TH. DUBOIS | Aben-Hamet, 2 suites | chaque | 7 50 | | | |
| 35 CH.-M. WIDOR | Maitre Ambros, 1 suite | | 7 50 | | | |
| 36 J. MASSENET | Don César de Bazan, 2 suites, ch. | | 7 50 | | | |
| 37 J. MASSENET | Don César de Bazan, 2 suites, à 4 ms. ch. | | 10 » | | | |
| 38 E. PALADILHE | Le Passant, 1 suite | | 7 50 | | | |
| 39 E. STRAUSS | Le Kobold, 1 suite | | 7 50 | | | |

PARIS

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N
838
(64)

N. 838 (64)

WERTHER

Drame lyrique de

J. MASSENET.

BOUQUET DE MÉLODIES.

J. A. ANSCHÜTZ.

PRÉLUDE.

Lent. (66 = ♩)

PIANO.

Musical score for the Prelude of Werther. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Lent. (66 = ♩)'. The piece begins with a forte (*f*) dynamic in the treble staff, which then transitions to piano (*p*). The bass staff provides harmonic support with chords and moving lines. Pedal markings are indicated as 'Ped. * Ped. * Ped. * Ped. * Ped. * Ped.' below the staves. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

INVOCATION A LA NATURE. WERTHER « Je ne sais si je veille »

Moderato. (72 = ♩)

Musical score for the Invocation to Nature from Werther. It consists of three systems of two staves each (treble and bass clef). The tempo is marked 'Moderato. (72 = ♩)'. The piece starts with a pianissimo (*pp*) dynamic. The first system shows the beginning of the melody in the treble staff and accompaniment in the bass staff. The second system continues the piece, featuring a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The third system concludes the piece with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Poco animato.

The first system of the musical score consists of two staves, piano and bass. The piano staff begins with a forte (*f*) dynamic and features a series of sixteenth-note runs with a mordent ornament. The bass staff provides a rhythmic accompaniment with chords and eighth-note patterns. Dynamic markings include *f*, *mf*, and *cresc.* (crescendo). There are also numerical ornaments (3) above some notes in the piano staff.

JOHANN. « Eh! mais, j'y pense, vous chantez Noël »
 Allegro non troppo. (96 = ♩)

The second system continues the piece with two staves. The piano staff starts with a forte (*f*) dynamic and has a series of chords. The bass staff has a more active line with eighth-note patterns. Dynamic markings include *f*, *p* (piano), and *cresc.* (crescendo).

The third system shows the piano staff with a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff continues with rhythmic accompaniment. Dynamic markings include *f* and *p*.

The fourth system features the piano staff with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The bass staff has a steady accompaniment. Dynamic markings include *f* and *mf*.

The fifth system continues with two staves. The piano staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff has a rhythmic accompaniment. Dynamic markings include *f* and *p*.

The sixth system is the final system on the page. It features two staves with dynamic markings *f*, *p*, and *cresc.* (crescendo). The piano staff has a series of chords and eighth-note patterns, while the bass staff has a rhythmic accompaniment.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with slurs and ties, while the bass clef provides harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings *mf* and *p*. The instruction *Poco rit.* is placed above the treble staff. The notation continues with slurs and ties across both staves.

DÉSOLATION DE WERTHER: «J'aurais sur ma poitrine pressé la

Third system of musical notation. It begins with the instruction *Poco a poco agitato.* and *Agitato (160 = ♩)*. Dynamic markings include *cresc.*, *sf*, and *f vibrato*. The notation features sixteenth-note runs and triplets.

plus divine.

Fourth system of musical notation. It includes the dynamic marking *mf*. The treble staff has a melodic line with slurs, and the bass staff features a triplet accompaniment.

Fifth system of musical notation. It includes the dynamic marking *dim.*. The notation continues with slurs and ties across both staves.

Sixth system of musical notation. It features various musical notations including slurs and ties across both staves.

tranquillo.

mf *pp*

express.

mf *pp*

cresc.

mf *pp*

Poco animato. *più f*

mf *pp*

allargando. *marcato*

cresc. *f: Ped.*

mf *pp*

dim. *poco rall.*

Ped.

mf *pp*

LE DÉPART POUR LA FÊTE.

Animato. (92 = ♩.)

The musical score for 'LE DÉPART POUR LA FÊTE.' is written for piano in 3/8 time. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes a *cresc.* marking. The second system features a *più f* dynamic and a *ff* dynamic. The third system is marked *mf*. The fourth system includes *p*, *mf*, and *poco a poco.* markings. The fifth system is marked *dim.*, *pp*, and *Poco rit*. The score concludes with a final cadence in the fifth system.

SCÈNE DE LA DÉCLARATION. « Il faut nous séparer. »

Lent, très calme. (63 = ♩.)

The musical score for 'SCÈNE DE LA DÉCLARATION.' is written for piano in 12/8 time. It consists of a single system of music. The score begins with a piano (*p*) dynamic and is marked *ben cantando e sostenuto.*

ben cantando e sostenuto.

più f

poco rit. *1^o tempo.*

dim. *pp*

poco animato.

p *cresc.* *f*

rit. *Lento, espressivo.*

f *pp* *1^o tempo.*

f *cresc.* *ff* *dim.*

poco rit.

pp *f*



Animato e leggiero. (112 = ♩.)

LARMES ET SOURIRES. SOPHIE: Ce qu'il faut, c'est rire.

Moderato. (88 = ♩.)

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The piece begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. It features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The dynamics shift to piano (*p*) and then pianissimo (*pp*). The tempo changes to Moderato (88 = ♩) with a 5/4 time signature. The right hand has a melodic line with a slur, and the left hand has a triplet of eighth notes. The dynamic is *pp* and the articulation is *marcato*.

Second system of musical notation. Treble clef, key signature of two sharps, 5/4 time signature. The right hand has a melodic line with a slur and a dynamic of *f*. The left hand has a bass line with a dynamic of *p*. There are fingerings 1, 1, 2, 4 in the right hand. A *Ped.* (pedal) instruction with an asterisk is present. The dynamic is *f*.

Third system of musical notation. Treble clef, key signature of two sharps, 5/4 time signature. The right hand has a melodic line with a slur and a dynamic of *f*. The left hand has a bass line with a dynamic of *mf*. There are fingerings 1, 3, 4, 1, 3 in the right hand. The dynamic is *mf*.

Fourth system of musical notation. Treble clef, key signature of two sharps, 5/4 time signature. The right hand has a melodic line with a slur and a dynamic of *pp*. The left hand has a bass line with a dynamic of *pp*. There are fingerings 3, 3, 3, 3 in the right hand. The dynamic is *pp*.

Fifth system of musical notation. Treble clef, key signature of two sharps, 5/4 time signature. The right hand has a melodic line with a slur and a dynamic of *p*. The left hand has a bass line with a dynamic of *pp*. There are fingerings 3, 3, 3, 3 in the right hand. A *Ped.* instruction with an asterisk is present. The dynamic is *p*.

Sixth system of musical notation. Treble clef, key signature of two sharps, 5/4 time signature. The right hand has a melodic line with a slur and a dynamic of *pp*. The left hand has a bass line with a dynamic of *p*. There are fingerings 1, 1 in the right hand. The dynamic is *pp*.

pp

3

3

Ped *

dim.

m.d. expressif.

sf

Lento. (54 = ♩) CHARLOTTE : «Va laisse-les couler.»

mf ben cantando e sostenuto.

molto rall.

p croisez.

a tempo.

pp

p

Ped. * Ped. *

Poco animato.

dolce.

p

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First system of the piano score. The right hand features a melodic line with a slur and a fermata. The left hand has a bass line with a slur. Dynamics include *pp* in both hands. Tempo markings are *rall* and *molto rit.*. A *Ped.* (pedal) marking is present. A star symbol is at the end of the system.

Second system of the piano score. The right hand has a triplet of eighth notes. Dynamics include *sfz* and *p*. Tempo marking is *Animato.*. The system ends with *leggiere.* and *m.d.* (mezzo-dolce).

ARIETTE DE SOPHIE. «Du gai soleil»
 Molto ritenuto (104 = ♩.)

Third system of the piano score. The right hand has a melodic line with a slur. Dynamics include *mf*. The system ends with a fermata.

Fourth system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur. Dynamics include *mf*.

Fifth system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur. Dynamics include *Poco rit* and *a tempo.*

Sixth system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur. Dynamics include *f* and *p*. Tempo marking is *dolce.*

subito 1^o tempo.
Poco rit.

This system features a grand staff with treble and bass clefs. The treble clef contains a melodic line with various ornaments and slurs. The bass clef provides a harmonic accompaniment. The tempo marking 'subito 1^o tempo.' is placed above the treble staff, and 'Poco rit.' is placed below the treble staff.

Poco rall.
Ped.

This system continues the musical piece. The tempo marking 'Poco rall.' is placed above the treble staff. A 'Ped.' marking is located below the bass staff, indicating the use of the sustain pedal.

1^o tempo.
p

This system shows a return to the first tempo, marked '1^o tempo.' above the treble staff. A dynamic marking 'p' (piano) is placed below the treble staff.

m.g.
f
Poco rit.
p

This system includes dynamic markings 'm.g.' (mezzo-giochiato) and 'f' (forte) below the treble staff. The tempo marking 'Poco rit.' is placed above the treble staff, and a final 'p' (piano) dynamic marking is placed below the treble staff.

ALBERT: «Mais moi de cette jeune fille.»
Moderato.

ben cantando.
dolce.

This system is marked 'ben cantando.' above the treble staff and 'dolce.' above the treble staff.

Ped.

This system concludes the piece with a 'Ped.' marking below the bass staff.

LE RETOUR DE WERTHER.

Andante. (69 = ♩)

rit.

p

Ped.

sf

crese.

p

sf

molto rit.

p sf p cresc.

Lo stesso tempo.

LE LIED D'OSSIAN.
Molto moderato. (60 = ♩)

p allarg. p

WERTHER. « Pourquoi me réveiller »

mf dim.

pp *f*

cresc. *f* *cresc.*

Più largo. (88 = ♩)

sf *ff* Ped. *

sf Ped. *

Poco rall.

a tempo più animato.

fp

poco *a* *poco* *cresc.*

FINAL DU 1^{er} ACTE.

(65:♩) *il canto ben marcato e sostenuto.*

molto rall.

ff

molto rit. *Largo.*
ff *sfz* *Ped.*

Molto vivace. *ff* *rit.* *sfz*

