

Hommage
à Madame Fernanda FRANCK-MARTIN.

c.1899

MILENKA

Ballet
de Jan BLOCKX

Bouquet de Mélodies

PAR

J.ANSCHUÍTZ

PRIX: 7^f50



C. 1899

BOUQUETS DE MÉLODIES

POTS-POURRIS

Sur des Opéras, Ballets et Opérettes modernes

EN VOGUE

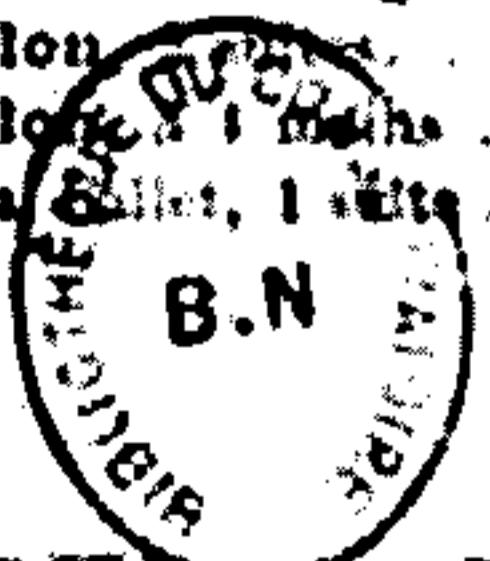
(MOYENNE DIFFICULTÉ)

PAR

J.-A. ANSCHUTZ

CRAMER, BRISSLER ET RENAUD DE VILBAC

1 A. THOMAS . . .	Mignon, 2 suites	chaque	7 50
2 A. THOMAS . . .	Mignon, 2 suites, plus faciles.	chaque	6 .
3 A. THOMAS . . .	Mignon, suite à 4 mains	7 50	
4 F. DAVID . . .	La Perle du Brésil, 2 suites, chaque	7 50	
5 A. THOMAS . . .	Hamlet, 2 suites	chaque	6 .
6 A. THOMAS . . .	Hamlet, suite à 4 mains	7 50	
7 F. DAVID . . .	Le Désert, 2 suites	chaque	7 50
8 A. THOMAS . . .	Psyche, 1 suite	7 50	
9 L. DELIBES . . .	Sylvia, ballet, 2 suites	chaque	7 50
10 OFFENBACH . . .	Orphée aux Enfers, 2 suites, chaque	7 50	
11 HERVÉ	Le Petit Faust, 1 suite	7 50	
12 OFFENBACH . . .	La Belle Hélène, 2 suites	chaque	7 50
13 J. STRAUSS . . .	La Reine Indigo, 2 suites	chaque	7 50
14 OFFENBACH . . .	Barbe-Bloue, 2 suites	chaque	7 50
15 HERVÉ	Les Turcs, 1 suite	7 50	
16 OFFENBACH . . .	Geneviève de Brabant, 2 suites, ch.	6 .	
17 OFFENBACH . . .	Le Pont des Soupirs, 1 suite	7 50	
18 OFFENBACH . . .	Le Mariage aux Lanternes, 1 suite . .	7 50	
19 OFFENBACH . . .	La Chanson de Fortunio, 1 suite . .	7 50	
20 J. STRAUSS . . .	La Tzigane, 2 suites	chaque	8 .
21 L. DELIBES . . .	Jean de Nivelle, 2 suites	chaque	7 50
22 CH.-M. WIDOR . .	La Korrigane, ballet, 1 suite	7 50	
23 A. THOMAS . . .	Françoise de Rimini, 2 suites, ch.	7 50	
24 G. VERDI . . .	Un Ballo in Maschera, 1 suite . .	7 50	
25 L. DELIBES . . .	Le Roi l'a dit, 1 suite	7 50	
26 A. THOMAS . . .	Le Songe d'une Nuit d'Eté, 2 suit, ch.	7 50	
27 L. DELIBES . . .	La Source, ballet, 1 suite	7 50	
28 A. THOMAS . . .	Le Caid, 1 suite	7 50	
29 L. DELIBES . . .	Lakme, 2 suites	chaque	7 50
30 TH. DUBOIS . . .	La Farandole, ballet, 1 suite	7 50	
31 HERVÉ	Mam'zelle Nitouche, 1 suite	7 50	
32 HERVÉ	Mam'zelle Nitouche, suite à 4 mains	9 .	
33 L. DELIBES . . .	Coppella, 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 suit., 4 ms, ch.	10 .	
38 E. PALADILHE . .	Le Passant, 1 suite	7 50	
39 E. GUIRAUD . . .	Le Kobold, 1 suite	7 50	
40 J. MASSENET . . .	Marie-Magdeleine, 1 suite	7 50	
41 MERCADANTE . . .	Leonora, 1 suite	7 50	
42 J. MASSENET . . .	Eve, 1 suite	7 50	
43 G. VERDI	I Lombardi, 1 suite	7 50	
44 G. VERDI	I Lombardi, à 4 mains	10 .	
45 J. MASSENET . . .	Les Erinnées, 1 suite	7 50	
46 V. MASSÉ	Paul et Virginie, 3 suites	chaque	7 50
47 V. MASSÉ	Paul et Virginie, 3 suites, à 4 ms, ch.	9 .	
48 HERVÉ	Mam'zelle Gavroche, 1 suite	7 50	
49 J. MASSENET . . .	Le Roi de Lahore, 2 suites, chaque	7 50	
50 J. MASSENET . . .	Le Roi de Lahore, 2 suit., à 4 ms, ch.	10 .	
51 J. MASSENET . . .	Herodiade, 2 suites	chaque	7 50
52 R. PUGNO et C. LIPPACHER . .	Viviane, ballet, 1 suite	7 50	
53 J. MASSENET . . .	Manon, 2 suites	chaque	7 50
54 E. REYER	Sigurd, 2 suites	chaque	7 50
55 J. MASSENET . . .	Le Cid, 3 suites	chaque	7 50
56 E. LALO	Le Roi d'Ys, 2 suites	chaque	7 50
57 A. THOMAS	La Tempête, ballet, 1 suite	7 50	
58 J. MASSENET . . .	Esclarmonde, 3 suites	chaque	7 50
59 H. BEMBERG . . .	Le Baiser de Suzon, 1 suite	7 50	
60 J. MASSENET . . .	Le Mage, 3 suites	chaque	7 50
61 L. GASTINEL . . .	Le Rêve, ballet, 1 suite	7 50	
62 J. MASSENET . . .	Le Carillon, ballet, 1 suite	7 50	
63 P. MASCAGNI . . .	Cavalleria Rusticana, 1 suite	7 50	
64 J. MASSENET . . .	Werther, 1 suite	7 50	
65 J. MASSENET . . .	Werther, à 4 mains	9 .	
66 LÉO DELIBES . . .	Kassy, 2 suites	chaque	7 50
67 A. DAVID	La Statue du Commandeur	7 50	
68 R. PUGNO	La Danseuse de Corde, 1 suite . .	7 50	
69 J. MASSENET . . .	Thaïs, 1 suite	7 50	
70 J. MASSENET . . .	La Navarraise, 1 suite	7 50	
71 L. VARNEY	Le Papa de Francine, 1 suite . .	7 50	
72 V. ROGER	Les Douze Femmes de Japhet . .	7 50	
73 V. ROGER	Les Fétards, 1 suite	7 50	
74 J. MASSENET . . .	Sophio, 2 suites	chaque	7 50
75 J. BLOCKX	Princesse d'Auberge, 1 suite	7 50	
76 J. BLOCKX	Princesse d'Auberge, à 4 mains . .	9 .	
77 J. MASSENET . . .	Cendrillon	chaque	7 50
78 J. MASSENET . . .	Cendrillon	9 .	
79 J. BLOCKX	Milenka	7 50	



B.N.

1 Juillet /

PARIS

Au MÉNESTREL, 2^{me}, rue Vivienne, HEUGEL & C^{ie}

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Hommage à Madame FERNANDA FRANK-MARTIN.

MILENKA

BALLET DE
JAN BLOCKX.

BOUQUET DE MÉLODIES.

J. A. ANSCHÜTZ.

All^e maestoso. INTRODUCTION.

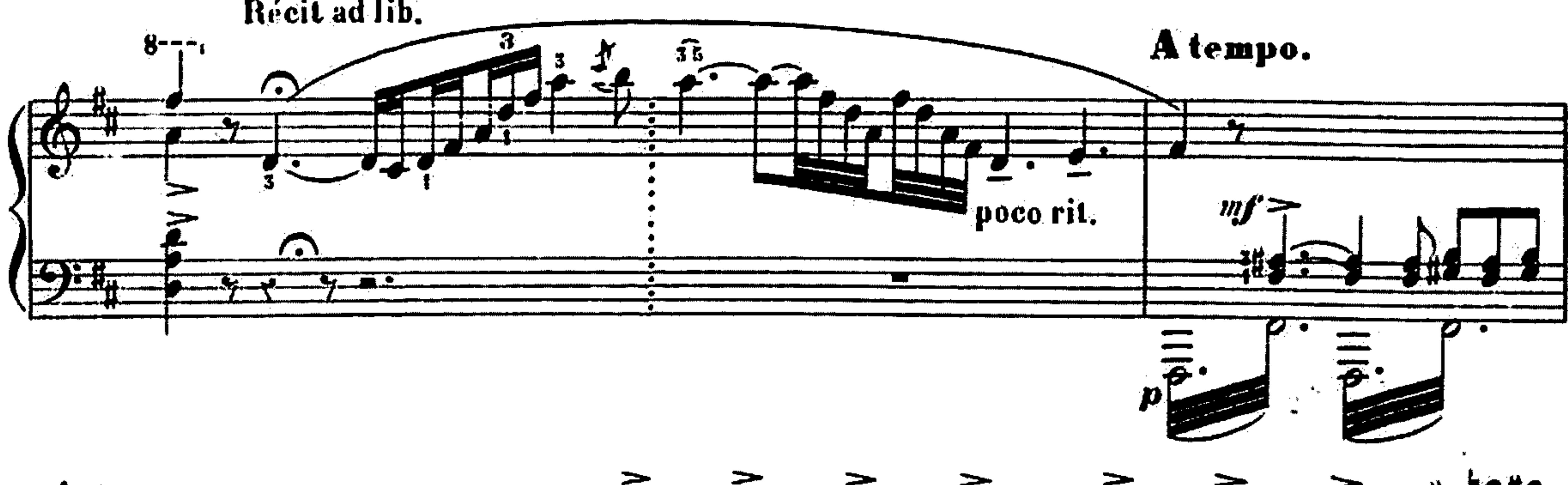
PIANO.



A tempo.



Récit ad lib.



A tempo.



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KERMESSE.

A musical score for 'KERMESSE.' consisting of six staves of music for two voices (Soprano and Alto) and piano. The score is in common time, with a key signature of one sharp. The vocal parts are written in soprano and alto clefs, and the piano part is in bass clef. The music features various dynamics, including *f*, *p*, *sfz*, and *ff*. The vocal parts have dynamic markings such as *v*, *^*, and *~*. The piano part includes dynamic markings like *ff* and *p*. The score is divided into measures by vertical bar lines, and some measures are grouped by dashed horizontal lines. The vocal parts often sing eighth-note patterns, while the piano part provides harmonic support with chords and bass lines. The score concludes with a final measure ending on a dominant chord.

4

ENTRÉE DES VILLAGEOIS.

Stesso tempo.

DANSE DES SABOTS.

ff ff ff ff ff ff

ff ff ff ff ff ff

cresc.

f

cresc. p cre.

seen do. * 2d * 2d * 2d * 2d *

6

M.S.

Rit.

ff

sf

m.s.

f

dim.

mf

Rit.

Sempre stesso tempo. ENTRÉE DES RHÉTORICIENS.

Musical score page 7, measures 1-4. Treble and bass staves. Measure 1: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 2: Treble has sixteenth-note pairs, bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 7, measures 5-8. Treble and bass staves. Measures 5-7: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 8: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 7, measures 9-12. Treble and bass staves. Measures 9-11: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 12: Treble has eighth-note pairs, bass has eighth-note pairs.

ad lib.

Tempo di Mazurka.

Musical score page 7, measures 13-16. Treble and bass staves. Measure 13: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 14: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 15: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 16: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 7, measures 17-20. Treble and bass staves. Measures 17-19: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 20: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 7, measures 21-24. Treble and bass staves. Measures 21-23: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 24: Treble has eighth-note pairs, bass has eighth-note pairs.





Allegretto. HARANGUE DE ZAFARI.



Allegretto. DANSE DES ZINGARELLES.

9

Musical score for 'Allegretto. DANSE DES ZINGARELLES.' The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time and 2/4. The score includes dynamic markings such as *p*, *sf*, and *cresc.*, and performance instructions like *molto rit.* and *p*. The music features various note heads, stems, and beams, with some notes having diagonal strokes through them. The score is divided into measures by vertical bar lines.

Agitato. SERENADE.**Andante. cantabile.**

sf rit. *p* *

cresc. 12 * 2d *

sf *p* 2d *

rall.

f

A tempo.

p

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

cresc.

sf

p

mf

rit.

H. & C° 1992.

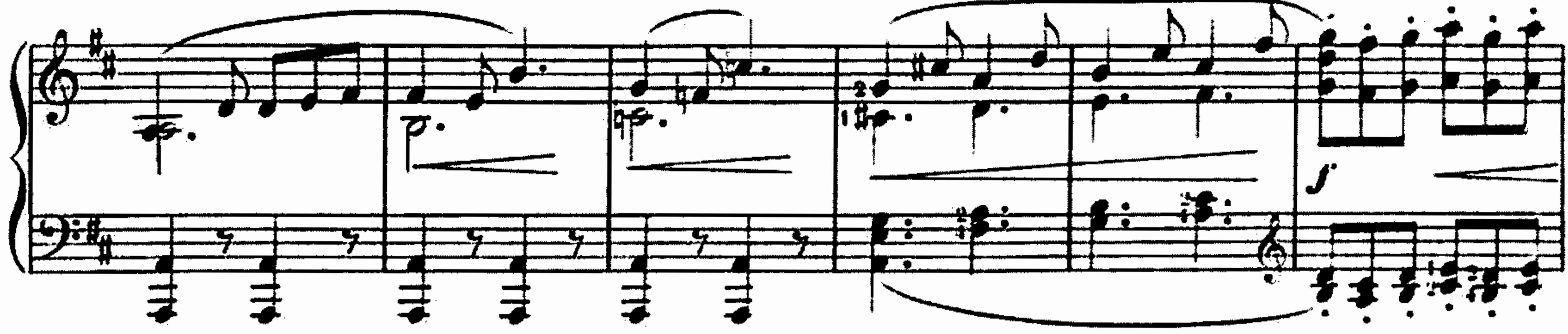
Allegretto (84=) TAMBOURIN.

The musical score consists of five systems of music for two staves. The first system starts in common time with a key signature of one flat. The second system begins in common time with a key signature of one sharp. The third system returns to common time with a key signature of one flat. The fourth system is in common time with a key signature of one sharp. The fifth system concludes in common time with a key signature of one sharp. Dynamics such as *p*, *mf*, and *sf* are used throughout the piece.

Allegro non troppo. FINALE.

The final section of the musical score begins with a treble clef and a key signature of one sharp. It consists of a single staff in common time. The dynamic marking *sf* is present at the beginning. The score concludes with a final dynamic of *p*.

cro. - scen. - do.



RONDE FLAMANDE.

pesante.



A tempo.

p *f* *v* *poco rit.* *f*

mf *p* *f* *v* *poco rit.* *A tempo.*

b. *p*

tr.

M.S. *** *M.S.*

sff. *cresc.*

Più largo.

poco rit. *f*

2d * *2d* *

cresc. *p*

2d *2d* *s>*

cresc. *f*

2d *s>*

ril. *Vivo.*

cresc. *ff*

2d

ff

2d