

COLLECTION

105

BOUQUETS DE MÉLODIES

FÔTE-POURRIS

Sur des Opéras et Opérettes modernes

EN VOIX

(MOYENNE DIFFICULTÉ)

PIERRE

J.-A. ANSCHÜTZ
CRAMER, BRISSELER ET RENAUD DE VILBAC

1^{re} SÉRIE

1 A. THOMAS. — Mignon	1 ^{re} partie	7.50	17 OFFENBACH — Orphée aux Enfers	2 ^{me} partie	7.50
2 A. THOMAS. — Mignon	2 ^{me} partie	7.50	18 HERVÉ ... — Le Petit Faust	...	7.50
3 A. THOMAS. — Mignon (plus facile)	1 ^{re} partie	6 .	19 OFFENBACH — La Belle Hélène	1 ^{re} partie	7.50
4 A. THOMAS. — Mignon	2 ^{me} partie	6 .	20 OFFENBACH — La Belle Hélène	2 ^{me} partie	7.50
5 A. THOMAS. — Mignon, à quatre mains	...	7.50	21 J. STRAUSS. — La Reine de Thèbes	...	7.50
6 F. DAVID... — La Pêche du Bœuf	1 ^{re} partie	7.50	22 J. STRAUSS. — La Reine de Thèbes	2 ^{me} partie	7.50
7 F. DAVID... — La Pêche du Bœuf	2 ^{me} partie	7.50	23 OFFENBACH — Bœuf Gras	...	7.50
8 A. THOMAS. — Hamlet	1 ^{re} partie	6 .	24 OFFENBACH — Bœuf Gras	2 ^{me} partie	7.50
9 A. THOMAS. — Hamlet	2 ^{me} partie	6 .	25 HERVÉ ... — Les Tuans . . .	...	7.50
10 A. THOMAS. — Hamlet, à quatre mains	...	7.50	26 OFFENBACH — Générale de Brabant	...	6 .
11 F. DAVID... — Le Désert	1 ^{re} partie	7.50	27 OFFENBACH — Générale de Brabant	2 ^{me} partie	6 .
12 F. DAVID... — Le Désert	2 ^{me} partie	7.50	28 OFFENBACH — Le Pont des Soupirs . . .	...	7.50
13 A. THOMAS. — Psyché	...	7.50	29 OFFENBACH — Le Mariage aux Tambours . . .	...	7.50
14 L. DELIBES. — Sylvia, ballet	1 ^{re} partie	7.50	30 OFFENBACH — La Chanson de Fortunio . . .	...	7.50
15 L. DELIBES. — Sylvia	2 ^{me} partie	7.50	31 J. STRAUSS. — La Tragédie . . .	...	6 .
16 OFFENBACH — Orphée aux Enfers	1 ^{re} partie	7.50	32 J. STRAUSS. — La Tragédie . . .	2 ^{me} partie	6 .

2^{me} SÉRIE

33 L. DELIBES. — Jean de Nîmes	1 ^{re} partie	7.50	43 A. THOMAS. — Le Caïd . . .	...	7.50
34 L. DELIBES. — Jean de Nîmes	2 ^{me} partie	7.50	44 L. DELIBES. — Lakmé . . .	1 ^{re} partie	7.50
35 CH. M. WIDOR. — La Korrigane, ballet	...	7.50	45 L. DELIBES. — Lakmé . . .	2 ^{me} partie	7.50
36 A. THOMAS. — François de Rimini	1 ^{re} partie	7.50	46 TH. DU BOIS. — La Farandole, ballet	...	7.50
37 A. THOMAS. — François de Rimini	2 ^{me} partie	7.50	47 HERVÉ ... — Mamelle Nueuch . . .	...	7.50
38 G. VERDI... — Un Ballo in Maschera	...	7.50	48 L. DELIBES. — Coppélia, ballet	1 ^{re} partie	7.50
39 L. DELIBES. — Le Roi l'Évêque	...	7.50	49 L. DELIBES. — Coppélia . . .	2 ^{me} partie	7.50
40 A. THOMAS. — Le Sage d'une Nuit d'Automne	1 ^{re} partie	7.50	50 TH. DU BOIS. — Alice-Hélène . . .	1 ^{re} partie	7.50
41 A. THOMAS. — Le Sage d'une Nuit d'Automne	2 ^{me} partie	7.50	51 TH. DU BOIS. — Alice-Hélène . . .	2 ^{me} partie	7.50
42 L. DELIBES. — La Sirène (suite), ballet	...	7.50			

PARIS

Au MÈNESTREL, 2 bis, rue Vivienne. HENRI HEUGEL.

Prix pour deux parts



ABEN-HAMET

2^e BOUQUET DE MÉLODIES.

OPÉRA DE
THÉODORE DUBOIS.

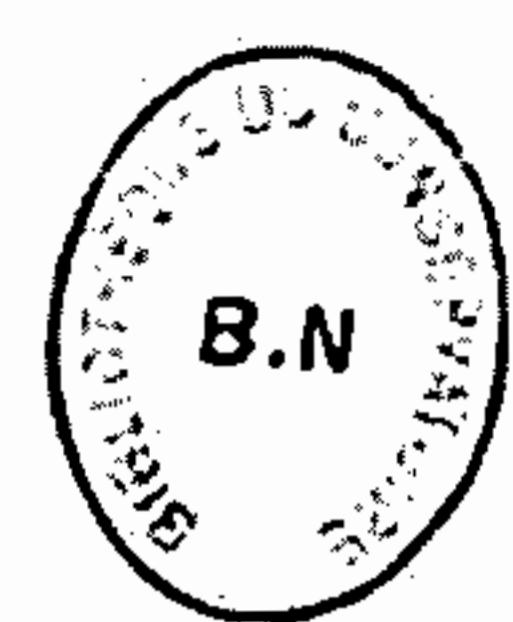
J. A. ANSCHÜTZ

CHOEUR DES MARCHANDS MAURES.

Allegro moderato. ($\bullet = 120$)

A Mademoiselle EMILIE LEBON.

PIANO.



(♩ = 104) 3
Andante larghetto. *ARIOSO d'ABEN-HAMET.*

measures 1-2: forte dynamic, piano dynamic (p), poco rit.

measures 3-4: piano dynamic (p), eighth-note patterns.

measures 5-6: eighth-note patterns, Ped. (pedal down).

measures 7-8: eighth-note patterns, Ped. (pedal up), dim. e rit. (diminuendo and ritardando).

Andante. ENTRÉE DE BIANCA.

(♩ = 84)

dolce.

poco

cresc.

rit.

Moderato. MADRIGAL (Duello.)

(♩ = 84)

p

Ped.

M.D.

M.D.

M.D.

il canto marcato.

M.D.

p

Ped.

Musical score for piano, page 5, showing five staves of music. The music includes dynamic markings like *rit.*, *a Tempo*, *dim.*, and *p*. Articulation marks include *Ped.* (pedal), *○*, and *◎*. Fingerings are indicated above the notes. The score consists of two systems of music, each with five staves. The first system starts with a treble clef and a bass clef, followed by a treble clef. The second system starts with a bass clef and a treble clef. Measures are numbered 1 through 8.

6

(♩ = 112)

Maestoso. FINAL (Marche)

3 2 1 2 1 3 3 3 3

p

cre - - - scen - - - do.

f

mf

p

f

A five-page musical score for piano, featuring two staves (treble and bass) with various dynamics, articulations, and performance instructions. The score includes measures 3 through 7, with page numbers 7, 8, 9, 10, and 11 indicated above the staves.

Measure 3: Treble staff: Dynamics *p*, *f*, *p*. Bass staff: Dynamics *p*.

Measure 4: Treble staff: Dynamics *p*, *p*. Bass staff: Dynamics *p*.

Measure 5: Treble staff: Dynamics *p*, *p*. Bass staff: Dynamics *p*.

Measure 6: Treble staff: Dynamics *p*, *p*. Bass staff: Dynamics *p*.

Measure 7: Treble staff: Dynamics *p*, *p*. Bass staff: Dynamics *p*.

(♩ = 60)

Moderato. BUETTINO. (*Vers Grenade allons sans crainte*)

8

(♩ = 60)

Moderato. BUETTINO. (*Vers Grenade allons sans crainte*)

p

f

s

p

poco rit.

pp

a Tempo

p

s

p

poco rit.

ppp

a Tempo

Ped.

(d. = 54.)
Andante maestoso. ENSEMBLE.

9

The musical score consists of five staves of music for piano ensemble. The key signature is A major (two sharps). The tempo is Andante maestoso (d. = 54.). The dynamic is ENSEMBLE. Measure 8 starts with a forte dynamic (f) in 8/8 time. Measures 9-10 show a transition with dynamics f, f, and f. Measures 11-12 show a continuation with dynamics f and f. Measures 13-14 show a transition with dynamics p, poco, a, poco, cresc, ff, and p. Measures 15-16 show a continuation with dynamics poco, a, poco, ero, seen, do, f, and poco allargando. Measures 17-18 show a final section with dynamics ff and ff.

Allegro. CHOEUR DES JEUNES FILLES ESPAGNOLES.

The musical score consists of six staves of music for two voices. The top two staves are soprano voices, and the bottom four staves are bass voices. The music is in common time, with a key signature of one sharp (F#). The tempo is indicated as Allegro (♩ = 126).

Staff 1 (Soprano 1): Starts with a dynamic of *f*. Measures 1-2 show eighth-note patterns. Measure 3 begins with a crescendo, indicated by *cresc.*, followed by sixteenth-note patterns. Measure 4 ends with a dynamic of *f*.

Staff 2 (Soprano 2): Measures 1-2 show eighth-note patterns. Measure 3 begins with a crescendo, indicated by *cresc.*, followed by sixteenth-note patterns. Measure 4 ends with a dynamic of *f*.

Staff 3 (Bass 1): Measures 1-2 show eighth-note patterns. Measure 3 begins with a crescendo, indicated by *cresc.*, followed by sixteenth-note patterns. Measure 4 ends with a dynamic of *p*.

Staff 4 (Bass 2): Measures 1-2 show eighth-note patterns. Measure 3 begins with a crescendo, indicated by *cresc.*, followed by sixteenth-note patterns. Measure 4 ends with a dynamic of *f*.

Staff 5 (Bass 3): Measures 1-2 show eighth-note patterns. Measure 3 begins with a crescendo, indicated by *cresc.*, followed by sixteenth-note patterns. Measure 4 ends with a dynamic of *f*.

Staff 6 (Bass 4): Measures 1-2 show eighth-note patterns. Measure 3 begins with a crescendo, indicated by *cresc.*, followed by sixteenth-note patterns. Measure 4 ends with a dynamic of *f*.

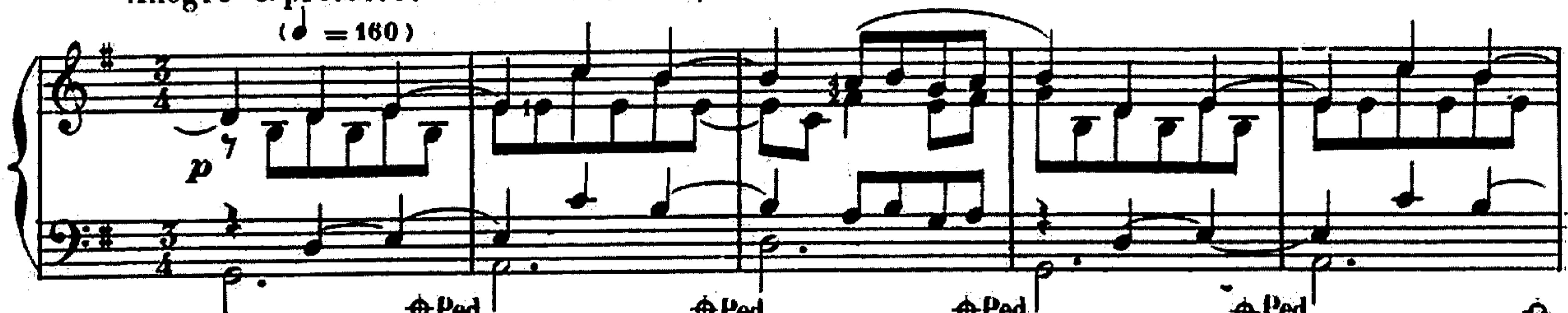
$(d = 56)$
Maestoso. HOSANNA.

H. 8016.



Allegro espressivo. TRIO (1^{er}. Acte)

(♩ = 160)



15

poco rit. a *Tempo.*

Ped. ⓧ Ped. ⓨ Ped.

cresc.

Ped. ⓧ Ped. ⓨ Ped.

a *Tempo animato.*

- - *scen - do* *fz.*