

C.1887

# IVANIE

BALETT

DE

R.PUGNO & C.LIPPACHER

Bouquet de Mélodies

PAR

# J.A.ANSCHÜTZ

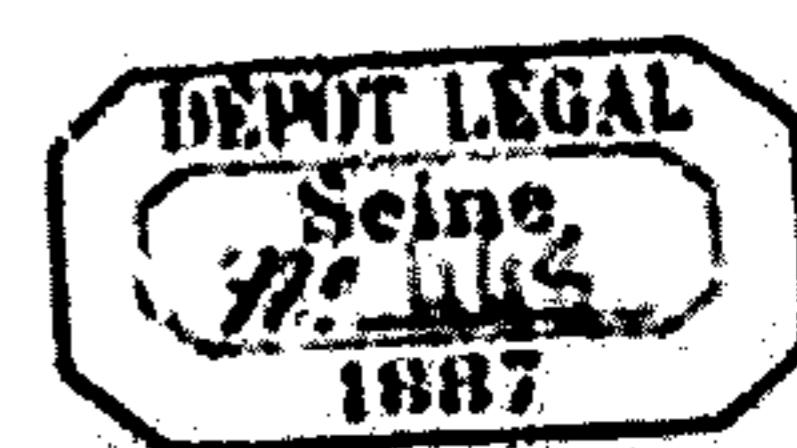
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C. 1887

COLLECTION

BOUQUETS DE MÉLODIES

POTS-POURRIS

Sur des Opéras et Opérettes modernes

EN VOGUE

(MOYENNE DIFFICULTÉ)

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

1<sup>re</sup> SÉRIE

1 A. THOMAS. — Mignon . . . . .	1 <sup>re</sup> suite. 7.50	17 OFFENBACH — Orphée aux Enfers . . . . .	2 <sup>me</sup> suite 7.50
2 A. THOMAS. — Mignon . . . . .	2 <sup>me</sup> suite. 7.50	18 HERVÉ . . . . . — Le Petit Faust . . . . .	7.50
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12 F. DAVID. . . . . — Le Désert . . . . .	2 <sup>me</sup> suite. 7.50	28 OFFENBACH — Le Post des Soupirs . . . . .	7.50
13 A. THOMAS. — Psyche . . . . .	7.50	29 OFFENBACH — Le Mariage aux Lanternes . . . . .	7.50
14 L. DELIBES. — Sylvia, ballet . . . . .	1 <sup>re</sup> suite. 7.50	30 OFFENBACH — La Chanson de Fortunio . . . . .	7.50
15 L. DELIBES. — Sylvia . . . . .	2 <sup>me</sup> suite. 7.50	31 J. STRAUSS. — La Tragédie . . . . .	1 <sup>re</sup> partie. 6 . . .
16 OFFENBACH — Orphée aux Enfers . . . . .	1 <sup>re</sup> suite. 7.50	32 J. STRAUSS. — La Tragédie . . . . .	2 <sup>me</sup> partie. 6 . . .

2<sup>me</sup> SÉRIE

33 L. DELIBES. — Jean de Nivelle . . . . .	1 <sup>re</sup> suite. 7.50	43 A. THOMAS. — Le Caïd . . . . .	7.50
34 L. DELIBES. — Jean de Nivelle . . . . .	2 <sup>me</sup> suite 7.50	44 L. DELIBES. — Lakmé . . . . .	1 <sup>re</sup> partie. 7.50
35 CH. WIDOR. — La Korrigane, ballet . . . . .	7.50	45 L. DELIBES. — Lakmé . . . . .	2 <sup>me</sup> partie. 7.50
36 A. THOMAS. — Françoise de Rimini . . . . .	1 <sup>re</sup> suite. 7.50	46 Th. DUBOIS. — La Farandole, ballet . . . . .	7.50
37 A. THOMAS. — Françoise de Rimini . . . . .	2 <sup>me</sup> suite. 7.50	47 HERVÉ . . . . . — Manon Lescaut . . . . .	7.50
38 G. VERDI. — Un Ballo in Maschera . . . . .	7.50	48 L. DELIBES. — Coppélia, ballet . . . . .	1 <sup>re</sup> partie. 7.50
39 L. DELIBES. — Le Roi l'a dit . . . . .	7.50	49 L. DELIBES. — Coppélia . . . . .	2 <sup>me</sup> partie. 7.50
40 A. THOMAS. — Le Songe d'une Nuit d'été. 1 <sup>re</sup> suite. 7.50	7.50	50 Th. DUBOIS. — Alen-Haré . . . . .	1 <sup>re</sup> partie. 7.50
41 A. THOMAS. — Le Songe d'une Nuit d'été. 2 <sup>me</sup> suite. 7.50	7.50	51 Th. DUBOIS. — Alen-Haré . . . . .	2 <sup>me</sup> partie. 7.50
42 L. DELIBES. — La Source (2 <sup>me</sup> acte), ballet . . . . .	7.50	52 HERVÉ . . . . . — Mademoiselle modeste . . . . .	(A suivre)
		53 HERVÉ . . . . . — Mademoiselle modeste . . . . .	(A suivre)
		54 HERVÉ . . . . . — Viviane . . . . .	

PARIS

Au MÉNESTREL, 2<sup>e</sup> bis, rue Vivienne, HENRI HEUGEL.

N. 832 (54)

François-Joseph Haydn

# VIVIANE

BALLET  
DE  
R. PUGNO et C. LIPPACHER.

BOUQUET DE MÉLODIES.

J. A. ANSCHÜTZ.

## LE TOURNOI.

Maestoso.

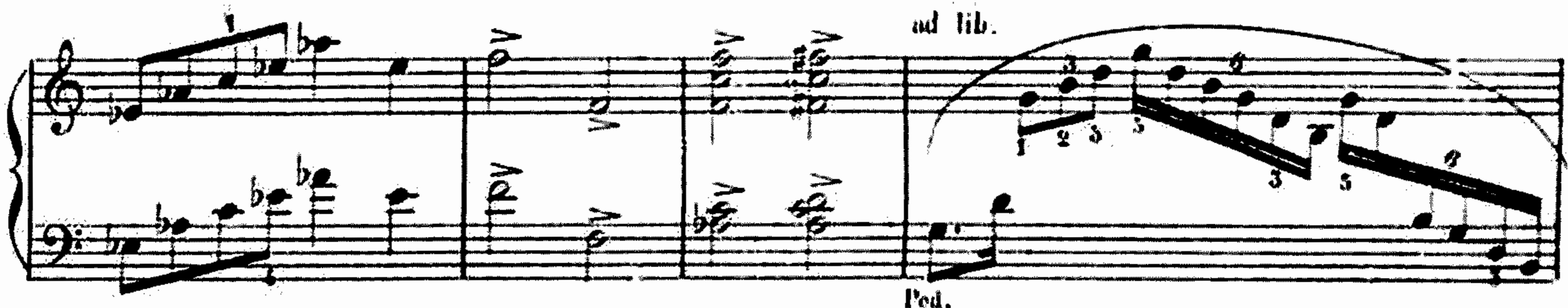
PIANO.



ad lib.



ad lib.



Largo.



*dolce.*

*poco rit.*

Ped.

Ped.

**POLKETTA.**

Ah! Ah!

## VALSE.

molto cantato e sostenuto.

The musical score consists of six staves of piano music. The first three staves are in common time (indicated by a 'C') and the last three are in 2/4 time (indicated by a '2/4'). The key signature varies between staves, showing both major and minor keys. The music features various note values including eighth and sixteenth notes, with rests and grace notes. Performance instructions include 'molto cantato e sostenuto.' above the first staff, 'vivo e legg.' above the fifth staff, and dynamics such as forte (f), piano (p), crescendo (cresc.), and mezzo-forte (mf). Fingerings are indicated by numbers above certain notes and slurs. The score is divided into measures by vertical bar lines.



**LA SÉDUCTION (VALSE LENTE)**

**Andantino.**

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts with a dynamic of *p m. g.* and includes performance instructions "Ped." and "poco rit.". Staff 2 (bass clef) features a dynamic of *mf*. Staff 3 (treble clef) shows a dynamic of *p*. Staff 4 (bass clef) includes a dynamic of *mf*. Staff 5 (treble clef) shows a dynamic of *p* and a crescendo instruction. Staff 6 (bass clef) includes a dynamic of *p*, a pedaling instruction "Ped.", and a dynamic of *poco rit.*. The score is set in common time and includes various slurs, grace notes, and dynamic markings throughout.

## DIVERTISSEMENT DE LA POMME.

Vivace.

The musical score is composed of six staves of music for two treble clef instruments. The first three staves begin with a dynamic 'fz' (fortissimo) and a crescendo 'cresc.' followed by fingerings 3 2 1 2 3 1. The fourth staff begins with a dynamic 'fz'. The fifth staff begins with a dynamic 'p' (pianissimo). The sixth staff begins with a dynamic 'f' (forte) and a crescendo 'cresc.' followed by fingerings 3 1.

Musical score page 1 showing two staves of music. The top staff has measures 1-4 with dynamics *cre*, *scen*, *dol.*, *f*, *cre*, and *scen*. The bottom staff has measures 5-8.

Mouvt de Valse,

**VALSE DE VIVIANE.**

Musical score page 2 showing two staves of music. The top staff has measures 9-12. The bottom staff has measures 13-16.

Musical score page 3 showing two staves of music. The top staff has measures 17-20 with *dolce*. The bottom staff has measures 21-24 with *legg. il basso.*

Musical score page 4 showing two staves of music. The top staff has measures 25-28. The bottom staff has measures 29-32 with *molto*.

Musical score page 5 showing two staves of music. The top staff has measures 33-36 with *a Tempo.* The bottom staff has measures 37-40.

Musical score page 6 showing two staves of music. The top staff has measures 41-44 with *poco marcato.* The bottom staff has measures 45-48.



**PRIMAVERA (SCHERZETTO.)**

Moderato.

*dolce.*

*a Tempo.*

*poco rit.*

*dolce.*

*leggiero e viva.*

**PAS DE DEUX.**

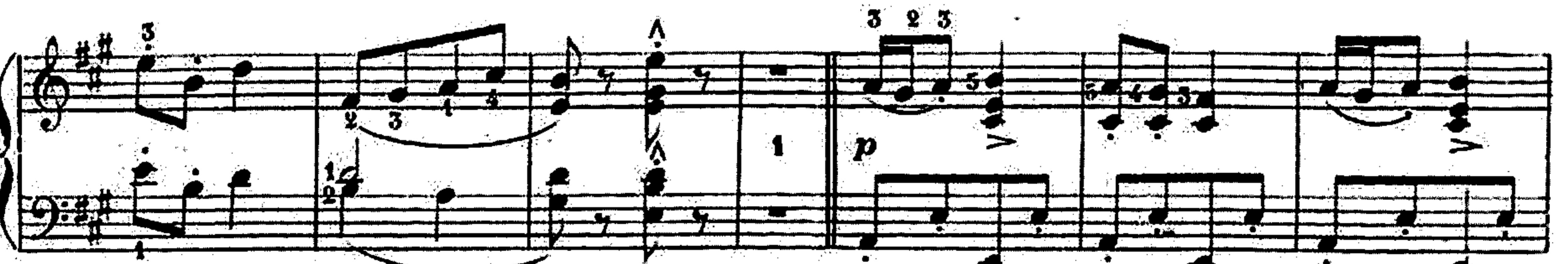
Andantino.

The musical score consists of six staves of piano music, arranged in two columns of three staves each. The top row starts with a treble clef staff, followed by a bass clef staff, and another treble clef staff. The bottom row starts with a bass clef staff, followed by a treble clef staff, and another bass clef staff. The music is in common time (indicated by '3'). The first two staves of each column are labeled 'Andantino.' The third staff of each column is labeled 'ben marcato.' The final staff of each column is labeled 'dim e rit.'. Measure numbers 1 through 10 are visible above the staves. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'p' (piano) and 'f' (fortissimo). The score is written on five-line staves with black stems for most notes.

Lento, molto cantato.



a Tempo.

**BALLABILE.**  
Vivace.

cre - scen - do. *f.*

*cresc.*

