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*Verquardt & S. Hermann  
Vienne oct 1847*

# Souvenir-théâtral.

Collection



periodique

DE  
**FANTASTES ÉLEGANTES**

*sur les motifs les plus favorés des nouveaux opéras*

pour le **Piano-forte seul**

*composés par*

**CHARLES CZERNY.**

Cahier *90* Oeuv. 217

\*  
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*N. 37-45.*

*Pr. 4-30 C. M.*

**VIENNE,**

*chez M. Ant. Diabelli et Comp.*

*Graben N. 1133.  
Milan chez Gio. Ricordi.*

Souvenir théâtral,

N. 90.

**FANTAISIE 3<sup>ème</sup>**

sur des motifs favoris de l'Opéra:

**VIELKA de G. MEYERBEER,**

composé pour le Pianforte seul

par **CHARLES CZERNY, oeuv. 247.**Vienne, chez A. Diabelli et Comp. Graben N<sup>o</sup> 1133.**Allegro vivo  
e con brio.**

pp *cresc.* *ff* *pp* *loco* *sa.....*

*cresc.* *ff* *loco* *sa.....*

*Tranquillo* *pp* *cresc.* *acceler.* *sa.....*

*sa..... loco* **Allegro giusto.**

*stretto.* **ff** *tr* **fz** *P dol: marciale.*

*cresc.* **ff** *p* *tr*

**ff** *pp* **ff** *pp* **ff**

*sa.....*

**f** **sf** **fz**

4. *loco*

*ff* *marcato* *sf*

*sa*.....

*sf* *ff* *sf* *f*

*sa*.....

*sf* \* *dim:* *p dol:* \* *loco*

*sa*.....

*cresc:* *f* \* *sf*



Più animato.

First system of musical notation, featuring treble and bass staves. The treble staff contains a melodic line with slurs and accents, marked with *ff* and *fp*. The bass staff provides a rhythmic accompaniment with a triplet of eighth notes. A *cresc.* marking is present in the treble staff.

Second system of musical notation. The treble staff includes the vocal line with lyrics "Sa....." and "loco". The bass staff continues the accompaniment. Dynamics include *fz*, *p*, and *cresc.*.

Third system of musical notation. The treble staff has the vocal line with lyrics "Sa.....". The bass staff features a more active accompaniment. Dynamics include *fz*, *ff* with a circled  $\Phi$ , and *con fuoco*.

Fourth system of musical notation. The treble staff has the vocal line with lyrics "Sa.....". The bass staff continues with a complex accompaniment. Dynamics include *fz* with a circled  $\Phi$ .

6

sa.....

loco

First system of musical notation. The treble clef part features a series of ascending sixteenth-note runs, marked with accents and dynamic markings of *sf*. The bass clef part provides a rhythmic accompaniment with chords and single notes. There are asterisks in the bass line under the first three measures.

sa.....

*dim.*

*p*

Second system of musical notation. The treble clef part continues with sixteenth-note patterns, marked with *dim.* and *p*. The bass clef part features a more active accompaniment with chords and moving lines.

Andantino.

sa.....

*pp*

*dim.*

*rall.*

*sempre pp e delicatam:*

Third system of musical notation, marked *Andantino.* The treble clef part features a slower, more melodic line with *pp*, *dim.*, and *rall.* markings. The bass clef part has a sparse accompaniment. The tempo and dynamics are indicated as *sempre pp e delicatam:*.

loco

sa.....

loco

Fourth system of musical notation. The treble clef part returns to a faster tempo with sixteenth-note runs, marked with *loco*. The bass clef part has a more active accompaniment. There are asterisks in the bass line under the last three measures.

*cresc. dim.*

*\*dim. p dol. pp dolce.*

*cresc. stringendo f sa*

*sf loco rall. dim.*

8 Allegretto moderato e grazioso.

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece is marked "Allegretto moderato e grazioso".

System 1: Treble staff begins with a *dot.* (accented) note. Dynamics include *cresc.* and *p*. The bass staff has a steady accompaniment.

System 2: Treble staff features *cresc.*, *sf*, *cresc.*, *espressivo*, *f*, *riten.*, and *dol.* markings. The bass staff includes asterisks (\*) indicating specific notes.

System 3: Treble staff has *cresc.* and *p* markings. The bass staff continues with its accompaniment.

System 4: Treble staff includes *cresc.* and *in tempo.* markings. The bass staff features *sf*, *cresc.*, *espressivo*, *f*, *riten.*, and *fp* markings. The system concludes with a *su.....* (sustained) note.

*sa..... loco*

*rf* *ff* *sa..... loco*

*animato*

*cresce* *f*

*sa..... loco*

*ff* *dim:* *p veloce.*

*sa..... loco*

*pp* *riten:*

## Allegretto animato.

*p* *sf* *p* *cresc.*  
*fz* *cresc.* *fz* *p*  
*cresc.* *fz* *sf* *cresc.* *sf* *p dol.* *sf*  
*marcato.*  
*cresc.* *f* *p* *dol.* *scherzoso.*  
*su.....loro*

sa.....

pp leggieriss: cresc:

sa..... loco sf ff

sa..... sf dim:

*i*  $\frac{2}{4}$  *sa*  
**Vivo.**

*p* *sf* *p*

*sa*

*cresc.* *sf* *sf*

*sa*  
*sempre più agitato* *loco*

*ff* *fz*

**Allegro feroce.**

*ff molto ritard.* *ff*

*marcatiss.*

D. & C. No 8566.



This page contains four systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The first two systems feature complex textures with many beamed notes and triplets. The first system includes the annotation 'Sa' with a dotted line and 'loco' above the right hand. The second system also includes 'Sa' and 'loco'. The third system has several asterisks (\*) in the bass line. The fourth system includes a trill 'tr' and fortissimo 'sf' markings. The page number '13' is in the top right corner.

*ff* *sf*

*ff* *sf*

*Listesso tempo, molto vivo.* *sa*.....

*fp*

*sa*..... *loco* *sa*..... *tr*..... *loco*

*rf* *fp* *rf*

*cresc.*  
*sf*  
*f*  
*ff*  
*impetuoso*  
*sf*  
*sa.....*  
*loco*  
*sf*  
*sf*  
*sempre Ped.*  
*f*  
*f*  
*sf*  
*f*  
*rall.*  
*pp*  
*\**

Maestoso. *Marcia funebre.*

*f*

*ff* *f* *p*

*dol.*

*espressivo.* *sa...* *loco* *dol.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur. The lower staff is in bass clef and contains a rhythmic accompaniment. A dynamic marking *cresc:* is placed between the staves, and a fortissimo *f* marking is at the end of the system.

The second system continues the piece with two staves. The upper staff has a melodic line with slurs and ties. The lower staff features a complex rhythmic pattern with many beamed notes. Dynamic markings include *ff*, *sf*, and *f*. There are also asterisks (\*) on the lower staff.

The third system shows a change in dynamics and tempo. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with some triplet markings. Dynamic markings include *sf*, *p*, *calando*, *morendo*, and *ppp*. There are asterisks (\*) on the lower staff.

The fourth system concludes the piece with two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamic markings include *pp*, *cresc:*, and *sf*. There are asterisks (\*) on the lower staff.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef. The music features a series of descending eighth-note patterns in the bass. A *dim:* marking is present above the second measure of the lower staff. There are asterisks in the bass staff at the beginning of the second and fourth measures.

Second system of musical notation. The upper staff continues with a melodic line, marked with a slur and *sa.....*. The lower staff features a descending eighth-note pattern, marked with *dim:* and *pp*. A *smorz:* marking is present above the final measure of the lower staff. There is an asterisk in the bass staff at the end of the system.

Third system of musical notation. The tempo is marked *Andantino.* The upper staff has a melodic line with a slur and *sa.....*. The lower staff features a descending eighth-note pattern, marked with *pp* and *armonioso.*. There are asterisks in the bass staff at the end of the first, third, and fifth measures.

Fourth system of musical notation. The upper staff continues with a melodic line, marked with a slur and *sa.....*. The lower staff features a descending eighth-note pattern, marked with *pp*. There are asterisks in the bass staff at the beginning of the second, fourth, and sixth measures, and at the end of the system.

sa.....

*cresc.* *f*

sa.....

sa.....

*cresc.* *f*

sa.....

*p*

20 *sa*.....

*cresc.* *f*

*sa*.....

*cresc.* *f* *cresc.* *f*

*sa*.....

*tr* *rall.* *sf* *sf* *tr* *tr*

*sa*.....

*in tempo. animato.*

*f* *f*



sa.....

*sf* *ritenuto* *sf* *sf* *fff* *Presto. ff* *loco* \*

*ff* *riten.*

**Allegro marziale e pomposo.**

*ff* C \*

*sf* C \*

Musical score for the first system. The piano part (left) features a complex texture with many beamed sixteenth notes and chords. Dynamics include *sf* and *sf sf*. The vocal part (right) has a melodic line with lyrics "Sa....." and "Sa.....". Dynamics include *sf* and *sf riten.: sf*.

*Allegro vivo e brillante.*

Musical score for the second system. The piano part continues with intricate textures. Dynamics include *sf*, *cresc.*, and *sfz*. The vocal part has lyrics "Sa..... loco" and "Sa..... loco". Dynamics include *sfz*.

Musical score for the third system. The piano part features a driving bass line. Dynamics include *ff* and *sf*. The vocal part has lyrics "Sa..... loco" and "Sa..... loco". Dynamics include *sf*.

Musical score for the fourth system. The piano part maintains its complex texture. Dynamics include *sf* and *sfz*. The vocal part has lyrics "Sa..... loco" and "Sa..... loco". Dynamics include *sfz*.

*Sa..... loco*

*Sa..... loco*      *Sa..... loco*

*sempre più vivo.*

*Sa..... loco*

## Souvenir théâtral

pour le Piano seul et à 4 mains, par Charles Czerny.

Cah.	
1.	) <i>Fra Diavolo</i> . Opéra de Auber. <i>Fantaisie</i> 1, 2, 3.
2.	
3.	
4.	<i>Joconde</i> . Opéra de N. Jönard. <i>Fantaisie</i> .
5.	<i>Fiorella</i> . Opéra de Auber. <i>Fantaisie</i> .
6.	) <i>La Fiancée</i> (Die Braut) Opéra de Auber. <i>Fantaisie</i> 1, 2.
7.	
8.	
9.	<i>Straniera</i> . (Die Unbekannte) Opéra de Bellini. <i>Fantaisie</i> 1, 2.
10.	) <i>La Bayadère amoureuse</i> . Opéra de Auber. <i>Fantaisie</i> 1, 2.
11.	
12.	<i>Marie</i> . Opéra de Herold. <i>Fantaisie</i> .
13.	<i>Adelaïde</i> . Ballet de Pigny. <i>Fantaisie</i> .
14.	<i>Le Philtre</i> . (Der Liebestrank) Opéra de Auber. <i>Fantaisie</i> .
15.	<i>Zampa</i> . Opéra de Herold. <i>Fantaisie</i> 1, 2.
16.	) <i>Anna Bolena</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2.
17.	
18.	
19.	) <i>Montechi e Capuleti</i> . Opéra de Bellini. <i>Fantaisie</i> 1, 2.
20.	
21.	) <i>Robert le Diable</i> . Opéra de Meyerbeer. <i>Fantaisie</i> 1, 2, 3, 4.
22.	
23.	
24.	
25.	
26.	<i>Norma</i> . Opéra de Bellini. <i>Fantaisie</i> 1, 2, 3.
27.	) <i>La Sonnambula</i> . Opéra de Bellini. <i>Fantaisie</i> 1, 2, 3.
28.	
29.	
30.	
31.	) <i>Le Prè aux clercs</i> . Opéra de Herold. <i>Fantaisie</i> 1, 2.
32.	
33.	
34.	) <i>Le Serment</i> . Opéra de Auber. <i>Fantaisie</i> 1, 2, 3.
35.	
36.	) <i>J Puritani</i> . Opéra de Bellini. <i>Fantaisie</i> 1, 2.
37.	
38.	) <i>Le Bal masqué</i> . Opéra de Auber. <i>Fantaisie</i> 1, 2.
39.	
40.	) <i>Le cheval de Bronze</i> . Opéra de Auber. <i>Fantaisie</i> 1, 2.
41.	
42.	) <i>L'Elisir d'amore</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3.
43.	
44.	

Cah.	
45.	) <i>Belisario</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3.
46.	
47.	) <i>Jessonda</i> . Opéra de Spohr. <i>Fantaisie</i>
48.	
49.	) <i>Beatrice di Tenda</i> . Opéra de Bellini. <i>Fantaisie</i> 1, 2, 3.
50.	
51.	
52.	) <i>Lucia di Lammermoor</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3.
53.	
54.	
55.	
56.	) <i>Il Giuramento</i> . Opéra de Mercadante. <i>Fantaisie</i> 1, 2, 3.
57.	
58.	) <i>Gemma di Vergy</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3.
59.	
60.	
61.	
62.	) <i>Marino Faliero</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3.
63.	
64.	) <i>Lucrezia Borgia</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3.
65.	
66.	
67.	) <i>Il Furioso</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3.
68.	
69.	
70.	) <i>Parisina</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3.
71.	
72.	) <i>Liuda di Chamounix</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3, 4.
73.	
74.	
75.	
76.	) <i>Don Pasquale</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3, 4.
77.	
78.	
79.	
80.	) <i>Maria di Rohan</i> . Opéra de Donizetti. <i>Fantaisie</i> 1, 2, 3, 4.
81.	
82.	
83.	) <i>Les quatre fils Aymon</i> } Opéra de M.W. Balfe. <i>Fant.</i> 1, 2, 3.
84.	
85.	
86.	
87.	







