

# RIP - RIP

Suite de VALSES

Pour le PIANO



BIENVENUES

Opéra-Comique en 3 Actes

Op: 34

de Robert Planquette

Pr: 6f

# OSCAR FETRÁS

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existe pour tous pays

jetzt Berlin



# RIP-RIP.

## SUITE DE VALSES

OSCAR FETRÁS Op.54

sur l'Opéra de R. PLANQUETTE.

Moderato.

INTRODUCTION.

The introduction consists of two systems of piano accompaniment. The first system is marked *p* and *dolce*. The second system features a dynamic shift to *f* and *ff* before concluding with a *p* dynamic. The key signature is one sharp (F#) and the time signature is 3/4.

Tempo di Valza.

The waltz section begins with a piano accompaniment marked *cresc.* and *mf*. The key signature is one sharp (F#) and the time signature is 3/4.

The vocal line features the lyrics: "ac - ce - le - ran - do." and "cre - scen - do." The notes are placed above and below the lyrics. The dynamics are marked *f* and *ff*. The key signature is one sharp (F#) and the time signature is 3/4.

No. 1.

VALSE.

The first system of the waltz consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and time signature. The music starts with a *mf* dynamic. A section marked *p* begins with a repeat sign (double bar line with dots) and a fermata over the first measure. The melody in the treble staff is primarily eighth and sixteenth notes, while the bass staff provides a steady accompaniment of chords.

The second system continues the waltz. The treble staff features a vocal line with the lyrics "cre - scen - do." written below the notes. The accompaniment in the bass staff continues with chords. The dynamics remain consistent with the previous system.

The third system shows a change in dynamics. The treble staff has a *fz* (forzando) marking, indicating a strong accent on a note. This is followed by a *p* (piano) marking. The bass staff continues with its accompaniment. The treble staff includes some complex rhythmic patterns and ties.

The fourth system continues with a *mf* marking in the treble staff, followed by a *p* marking. The bass staff accompaniment remains consistent. The treble staff features a mix of eighth and sixteenth notes with some rests.

The fifth system includes a variety of dynamics: *fz*, *ff* (fortissimo), *p*, and *dolce* (dolce). The *dolce* section is marked with a hairpin and a fermata, indicating a soft, sweet passage. The treble staff has a repeat sign and a fermata over the first measure of the *dolce* section. The bass staff accompaniment continues throughout.

The sixth and final system of the waltz. The treble staff concludes with a melodic phrase that ends with a fermata. The bass staff accompaniment continues until the end of the piece. The dynamics are *p* and *mf*.

1<sup>a</sup> 2<sup>a</sup>

*p* *p*

This system shows the first two measures of the piece. The first measure is marked with a first ending bracket (1<sup>a</sup>) and a piano (*p*) dynamic. The second measure is marked with a second ending bracket (2<sup>a</sup>) and also a piano (*p*) dynamic. The music is in a key with two sharps (F# and C#).

*cresc.* *ad libitum au signe.* 2<sup>a</sup>

*fz* *p* *fz* *p* *p*

This system contains the third and fourth measures. The third measure is marked with a crescendo (*cresc.*) and a fortissimo (*fz*) dynamic. The fourth measure is marked with *ad libitum au signe.* and a piano (*p*) dynamic. The fifth measure is also marked with *ad libitum au signe.* and a piano (*p*) dynamic. The sixth measure is marked with a piano (*p*) dynamic. The system concludes with a second ending bracket (2<sup>a</sup>).

*cresc.*

This system contains the fifth and sixth measures. The fifth measure is marked with a crescendo (*cresc.*). The sixth measure is also marked with a crescendo (*cresc.*).

*f* *p*

This system contains the seventh and eighth measures. The seventh measure is marked with a fortissimo (*f*) dynamic. The eighth measure is marked with a piano (*p*) dynamic.

*mf* *f*

This system contains the ninth and tenth measures. The ninth measure is marked with a mezzo-forte (*mf*) dynamic. The tenth measure is marked with a fortissimo (*f*) dynamic.

*ff* *mf* *f*

This system contains the eleventh and twelfth measures. The eleventh measure is marked with a fortissimo (*ff*) dynamic. The twelfth measure is marked with a mezzo-forte (*mf*) dynamic. The thirteenth measure is marked with a fortissimo (*f*) dynamic.

no 2. *mf*

*cre - scen - do.* *f*

*a Tempo.* *poco rit* *ff*

*p dolce.*

1<sup>a</sup> 2<sup>a</sup> *mf* *f* *ff* *f*

№ 3.

mf fz ff

p

ff

f 1ª

p pp ri - tar - dan - do.

a Tempo.

First system of the musical score. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment of chords. The word *dolce* is written in the left margin. Pedal markings 'Ped.' are placed below the bass staff at the beginning and after the second measure. Asterisks are placed below the bass staff at the end of the first and third measures. A dashed line with the number '8' is positioned above the treble staff.

Second system of the musical score. It continues the melodic and harmonic lines from the first system. Pedal markings 'Ped.' and asterisks are present in the bass staff. A dashed line with the number '8' is positioned above the treble staff.

Third system of the musical score. The word *dolce.* is written in the left margin, and *cresc.* is written in the right margin. Pedal markings 'Ped.' and asterisks are present in the bass staff. A dashed line with the number '8' is positioned above the treble staff.

Fourth system of the musical score. The dynamic markings *ff* and *fz* are present. Pedal markings 'Ped.' and asterisks are present in the bass staff.

Fifth system of the musical score. It features first and second endings, labeled '1ª' and '2ª' respectively. The dynamic markings *ff*, *p rit*, and *dolce.* are present. Pedal markings 'Ped.' and asterisks are present in the bass staff.



CODA.

First system of musical notation for the CODA section. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p poco*. The music features chords in the bass and melodic lines in the treble.

Second system of musical notation. It consists of two staves. The first measure has a dynamic marking of *a*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *poco*. The music continues with chords and melodic lines.

Third system of musical notation. It consists of two staves. The first measure has a dynamic marking of *ac*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *ce*. The music continues with chords and melodic lines.

Fourth system of musical notation. It consists of two staves. The first measure has a dynamic marking of *le*. The second measure has a dynamic marking of *ran*. The third measure has a dynamic marking of *ff*. The music continues with chords and melodic lines.

Fifth system of musical notation. It consists of two staves. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f do*. The music concludes with chords and melodic lines.

a Tempo.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic, a *ritard* (ritardando) marking, and a *dolce* (dolce) marking. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a hairpin crescendo.

Second system of musical notation. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The melodic line in the right hand is characterized by slurs and ties, while the left hand provides a steady accompaniment. The system ends with a hairpin crescendo.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand features a rhythmic pattern of eighth notes with slurs. The dynamic is piano (*p*), with a *cresc.* (crescendo) marking. The system concludes with a forte (*fz*) dynamic marking and a downward-pointing arrow.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. The dynamic is mezzo-forte (*mf*), with a piano (*p*) dynamic marking appearing in the middle of the system.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. The dynamic is mezzo-forte (*mf*).

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. The dynamic is mezzo-forte (*mf*), with a *cresc.* (crescendo) marking.

First system of musical notation. The treble staff contains a melodic line with a fermata over the first two measures. The bass staff provides harmonic support with chords and moving lines. Dynamics include *fz* (forzando) in the second measure.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features chords and moving lines. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Third system of musical notation. The key signature changes to two flats (B-flat and E-flat). The treble staff has a melodic line with a fermata. The bass staff has chords and moving lines. Dynamics include *ff* (fortissimo), *mf*, and *f*.

Fourth system of musical notation. Both staves consist primarily of chords. The treble staff has a series of chords, and the bass staff has a moving bass line. Dynamics include *ff*.

Fifth system of musical notation. Both staves continue with chords. The treble staff has a series of chords, and the bass staff has a moving bass line. The word "acce" is written in the treble staff.

Sixth system of musical notation. The treble staff contains the vocal line with lyrics: "le - ran - do." The bass staff provides harmonic support. The system concludes with a double bar line and a final cadence.

# SUCCÈS DE LA DANSE

## MUSIQUE POUR ORCHESTRE

|                                       |                               |              |
|---------------------------------------|-------------------------------|--------------|
| 1. Farat.....                         | schottisch                    | LYNOTHE.     |
| 2. Le Circusien.....                  | polka                         | D'ALBERT.    |
| 3. Sultan-Polka.....                  | valse                         | GODFREY.     |
| 4. Les Gardes de la Reine, valse..... | valse                         | GODFREY.     |
| 5. Les Gardes du Roi.....             | —                             | GODFREY.     |
| 6. Le Rendez-Vous.....                | —                             | GODFREY.     |
| 7. Faust.....                         | quadrille                     | H. MARX.     |
| 8. La Fiancée d'Abdolos.....          | —                             | —            |
| 9. Fior d'Aliza.....                  | —                             | —            |
| 10. Mireille.....                     | —                             | —            |
| 11. Le Roi des Mines.....             | polka                         | —            |
| 12. Roland à Roncevaux.....           | quadrille                     | —            |
| 13. —.....                            | —                             | —            |
| 14. La Statue.....                    | quadrille                     | —            |
| 15. Le Sorcier.....                   | —                             | —            |
| 16. Faust.....                        | valse                         | STRAUSS.     |
| 17. Roland à Roncevaux.....           | —                             | —            |
| 18. Le Fils du Brigadier.....         | —                             | —            |
| 19. Les Lanciers.....                 | 1 <sup>er</sup> quad. anglais | ALBAN.       |
| 20. —.....                            | 2 <sup>e</sup> —              | —            |
| 21. Les Femmes d'Asnières.....        | schott.                       | WALLERSTEIN. |
| 22. Les Echos d'Em.....               | polka-mazurka.                | —            |
| 23. La Guerrière.....                 | polka                         | —            |
| 24. Le Délire.....                    | redowa                        | —            |
| 25. Le Moulin.....                    | quadrille                     | H. MARX.     |
| 26. Jenny l'Hirondelle.....           | polka                         | LACHNER.     |
| 27. Maria la Grecieuse.....           | polka-mazurka                 | ALBAN.       |
| 28. Schottisch artistique.....        | —                             | DEVAULT.     |
| 29. La Romantique.....                | varsoviana                    | WALLERSTEIN. |
| 30. Dentelles de Malines.....         | schott.                       | —            |
| 31. Le Soleil.....                    | redowa                        | —            |
| 32. Souvenirs de Dresde.....          | polka-mazurka                 | —            |
| 33. Danse des Aimées.....             | —                             | SAVANOFF.    |
| 34. Le Prince Impérial.....           | nouv. quad.                   | STRAUSS.     |
| 35. Quadrille des Chasseurs.....      | —                             | —            |
| 36. Roméo et Juliette.....            | quadrille                     | H. MARX.     |
| 37. La Perle noire.....               | schottisch                    | SAVANOFF.    |
| 38. Le Billet doux.....               | redowa                        | WALLERSTEIN. |
| 39. La Maltaise.....                  | quadrille                     | —            |
| 40. Bontelcier.....                   | —                             | —            |
| 41. Roméo et Juliette.....            | polka                         | ARRAN.       |
| 42. Paris qui rit.....                | schottisch                    | H. MARX.     |
| 43. La Rose de Hollande.....          | redowa                        | WALLERSTEIN. |
| 44. La Pensée.....                    | polka-mazurka                 | —            |
| 45. La Fée Cocotte.....               | quadrille                     | —            |
| 46. Derlin-din-din.....               | quadrille                     | ARRAN.       |
| 47. Roméo et Juliette.....            | valse                         | STRAUSS.     |
| 48. La Reine des Roses.....           | —                             | GODFREY.     |
| 49. La Reine des Roses.....           | —                             | —            |
| 50. The King's.....                   | polka                         | D'ALBERT.    |
| 51. Le Fils du Brigadier.....         | quadrille                     | MARX.        |
| 52. Cobalte-Valse.....                | —                             | BUOT.        |
| 53. Les Troubadours.....              | quadrille                     | MÉTRA.       |
| 54. Éclair de Bl.....                 | valse                         | COOTE.       |
| 55. Astoria-Polka.....                | —                             | —            |
| 56. La Reine des Étoiles.....         | polka-mazurka                 | BAUDON.      |
| 57. Le Roi Carotte.....               | quadrille                     | GODFREY.     |
| 58. —.....                            | —                             | —            |
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| 64. Cher Amour.....                   | valse                         | —            |
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# SUCCÈS DE LA DANSE

## MUSIQUE POUR ORCHESTRE

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| 78. La petite Reine.....            | valse            | MÉTRA.     |
| 79. La Tymbale d'argent.....        | quadrille        | —          |
| 80. —.....                          | —                | —          |
| 81. —.....                          | —                | —          |
| 82. Bambouli.....                   | —                | DUPUIS.    |
| 83. La Jolie Parfumuse.....         | quadrille        | ARRAN.     |
| 84. —.....                          | —                | DUPUIS.    |
| 85. —.....                          | —                | —          |
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| 89. Pomme d'Api.....                | valse            | MÉTRA.     |
| 90. —.....                          | —                | —          |
| 91. Madame L'Archiduc.....          | quadrille        | —          |
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| 96. Bagatelle.....                  | polka            | DUPUIS.    |
| 97. La Famille Trouillat.....       | quadrille        | —          |
| 98. La Famille Trouillat.....       | —                | —          |
| 99. La Blanchisseuse.....           | —                | —          |
| 100. —.....                         | —                | —          |
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| 102. —.....                         | —                | —          |
| 103. Carmen.....                    | polka            | DUPUIS.    |
| 104. —.....                         | —                | —          |
| 105. Maître Claude.....             | quadrille        | ARRAN.     |
| 106. Rien n'est secret.....         | quadrille        | STRAUSS.   |
| 107. —.....                         | —                | —          |
| 108. Boulangère à des écus.....     | polka            | MÉTRA.     |
| 109. —.....                         | —                | —          |
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| 112. —.....                         | —                | —          |
| 113. La Créole.....                 | quadrille        | ARRAN.     |
| 114. —.....                         | —                | —          |
| 115. Voyage dans la Lune.....       | —                | —          |
| 116. —.....                         | —                | —          |
| 117. Le Docteur Ox.....             | —                | MÉTRA.     |
| 118. La Foire St-Laurent.....       | —                | —          |
| 119. La Boîte au lait.....          | —                | —          |
| 120. Les Trois Margot.....          | —                | —          |
| 121. Lydia.....                     | polka de concert | HERVÉ.     |
| 122. —.....                         | —                | —          |
| 123. Pompei.....                    | —                | —          |
| 124. Valse des hirondelles.....     | —                | —          |
| 125. Le Droit du Seigneur.....      | quadrille        | DERANSART. |
| 126. La Boulangère.....             | valse            | MÉTRA.     |
| 127. Madame Favart.....             | polka            | DERANSART. |
| 128. Le Timbre d'argent.....        | valse            | MÉTRA.     |
| 129. —.....                         | —                | —          |
| 130. Le Docteur Ox.....             | quadrille        | —          |
| 131. La Marquise des Rues.....      | —                | —          |
| 132. Le Messager.....               | —                | —          |
| 133. Bric à Brac.....               | valse            | HERVÉ.     |
| 134. Madame Favart.....             | quadrille        | COOTE.     |
| 135. —.....                         | —                | —          |
| 136. Le Manoir de Picford.....      | —                | —          |
| 137. La Fille du Tambour-Major..... | —                | —          |
| 138. La Mascoïte.....               | —                | —          |
| 139. Le Bille de Logement.....      | —                | —          |
| 140. Le Manoir de Picford.....      | quadrille        | DERANSART. |
| 141. —.....                         | —                | —          |
| 142. Colonel.....                   | —                | —          |
| 143. Les Noces d'Olivette.....      | polka            | HERVÉ.     |
| 144. —.....                         | —                | —          |
| 145. La Femme à papa.....           | quadrille        | MÉTRA.     |
| 146. —.....                         | —                | —          |
| 147. La Fille du Tambour-Major..... | —                | —          |
| 148. Le Gascon.....                 | —                | —          |
| 149. Noces d'Olivette.....          | —                | —          |
| 150. La Mascoïte.....               | —                | —          |
| 151. —.....                         | —                | —          |
| 152. —.....                         | —                | —          |
| 153. Amour.....                     | valse            | DERANSART. |

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(Suite)

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| 154. Le Krach.....                    | polka     | ARRAN.     |
| 155. Gillette de Narbonne.....        | quadrille | MÉTRA.     |
| 156. Fantaisie-la-Tulipe.....         | —         | —          |
| 157. —.....                           | —         | —          |
| 158. Cour d'Amour.....                | valse     | WENZEL.    |
| 159. Princesse des Canaries.....      | quadrille | ARRAN.     |
| 160. Estelle et Némorin.....          | valse     | MÉTRA.     |
| 161. —.....                           | —         | —          |
| 162. Oiseau bleu.....                 | mazurka   | WACHS.     |
| 163. Polka des Canards.....           | quadrille | MÉTRA.     |
| 164. Rip-Rip.....                     | polka     | HERVÉ.     |
| 165. Grand Mogol.....                 | quadrille | MÉTRA.     |
| 166. Rip-Rip, un soufle, un rias..... | polka     | —          |
| 167. Grand Mogol.....                 | valse     | DERANSART. |
| 168. Nuit aux souflets.....           | quadrille | MÉTRA.     |
| 169. Le petit Chaperon Rouge.....     | —         | —          |
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