

Les Guitars



C. 1898

Bouquet de Mélodies

PAR



N° 73

J.A. ANSCHÜTZ

Prix: 7f50

PARIS

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BOUQUETS DE MÉLODIES

POTS-POURRIS

Sur des Opéras, Ballets et Opérettes modernes

EN VOGUE

(MOYENNE DIFFICULTÉ)

PAR

J.-A. ANSCHUTZ

C. 1899
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51 J. MASSENET . . .	Hérodiade, 2 suites	chaque	7 50
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53 J. MASSENET . . .	Manon, 2 suites	chaque	7 50
54 E. REYER	Sigurd, 2 suites	chaque	7 50
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56 E. LALO	Le Roi d'Ys, 2 suites	chaque	7 50
57 A. THOMAS	La Tempête, ballet, 1 suite	7 50	
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59 H. BEMBERG . . .	Le Baiser de Suzon, 1 suite	7 50	
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73 V. ROGER	Les Fétards, 1 suite	7 50	
74 J. MASSENET . . .	Sapho, 1 suite	7 50	

(A suivre.)



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LES RÉTARDS

OPÉRETTE EN 3 ACTES ET 4 TABLEAUX

DE

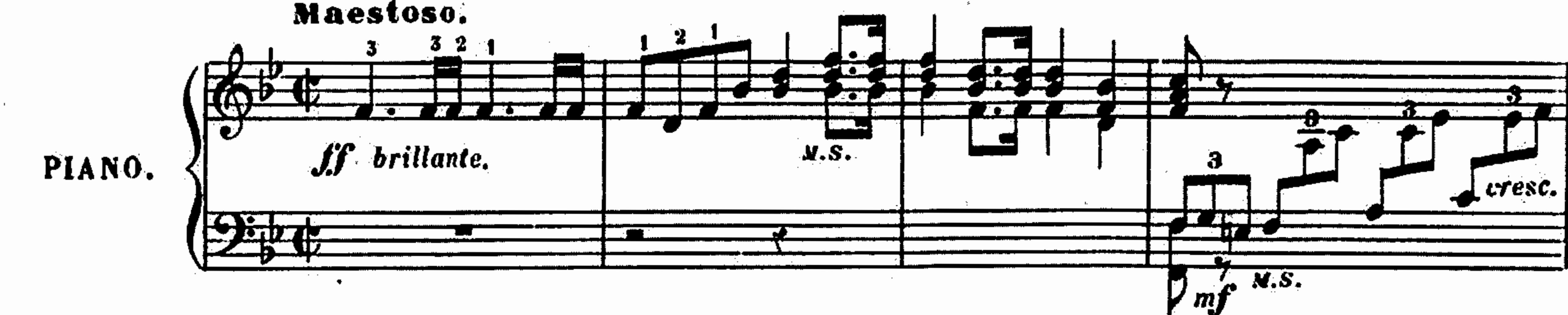
VICTOR ROGER.

BOUQUET DE MÉLODIES.

J. A. ANSCHÜTZ.

Maestoso.

PIANO.



CHŒUR. «Vive Ernest trois!»



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ff poco rall.

ff

Musical score page 5, measures 5-6. Treble and bass staves. Dynamics: *ff*, *poco rall.*, *ff*.

"Je suis le Marquis de Châtell'rault."

Musical score page 5, measures 7-8. Treble and bass staves.

mf

Musical score page 5, measures 9-10. Treble and bass staves. Dynamics: *mf*.

mf

poco rit.

Musical score page 5, measures 11-12. Treble and bass staves. Dynamics: *mf*, *poco rit.*

4 Moderato, non troppo.

A musical score page featuring two staves of music. The top staff uses a treble clef, a B-flat key signature, and a 2/4 time signature. It contains a series of eighth-note patterns. Dynamic markings include 'M.S.' (mezzo-forte) and 'mf' (mezzo-forte). The bottom staff uses a bass clef, a B-flat key signature, and a 2/4 time signature, also featuring eighth-note patterns. The page is numbered '11' in the bottom right corner.

p

Moderato, non troppo.

Musical score for piano showing measures 1-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 1 starts with a dynamic *p*. Measures 2-4 show a melodic line with a crescendo, indicated by the word *cresc.*. Measures 5-7 continue the melodic line with a forte dynamic (*f*). Measures 8-10 show a continuation of the melodic line.

COUPLETS DE LA MARQUISE. « Nous avons tous en ce bas monde »

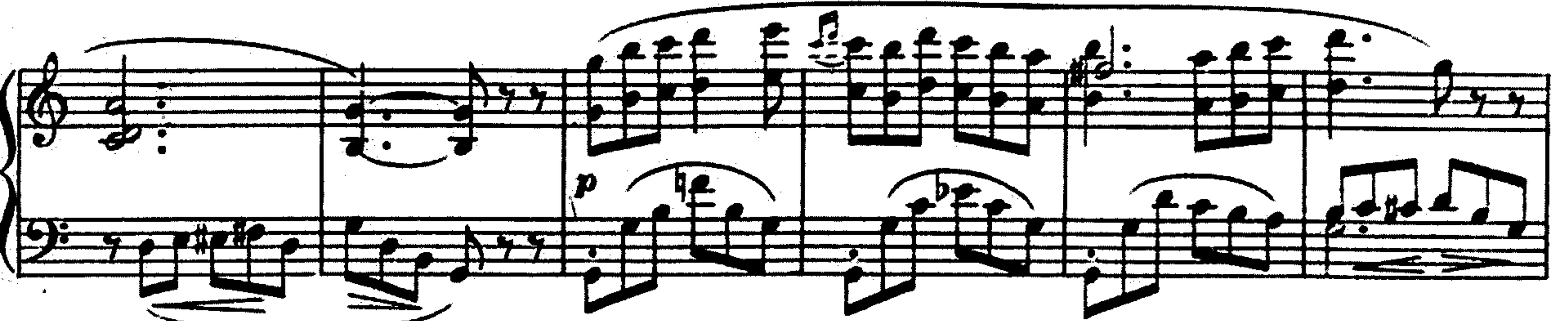
Musical score for two staves. The top staff is treble clef, key of A major (two sharps), common time. It starts with a whole note followed by a half note. The bottom staff is bass clef, common time. Measures 1-4 show eighth-note patterns. Measure 5 begins with a dynamic 'mf' and a sixteenth-note pattern. Measures 6-7 show eighth-note patterns. Measure 8 concludes with a sixteenth-note pattern.

A page from a musical score featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of various note values (eighth, sixteenth, thirty-second) connected by horizontal stems. Measure lines divide the music into measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a sixteenth note followed by eighth notes. The third measure starts with a sixteenth note followed by eighth notes. The fourth measure starts with a sixteenth note followed by eighth notes. The fifth measure starts with a sixteenth note followed by eighth notes. The sixth measure starts with a sixteenth note followed by eighth notes. The seventh measure starts with a sixteenth note followed by eighth notes. The eighth measure starts with a sixteenth note followed by eighth notes. The ninth measure starts with a sixteenth note followed by eighth notes. The tenth measure starts with a sixteenth note followed by eighth notes. The eleventh measure starts with a sixteenth note followed by eighth notes. The twelve measure starts with a sixteenth note followed by eighth notes. The thirteen measure starts with a sixteenth note followed by eighth notes. The fourteen measure starts with a sixteenth note followed by eighth notes. The fifteen measure starts with a sixteenth note followed by eighth notes. The sixteen measure starts with a sixteenth note followed by eighth notes. The seventeen measure starts with a sixteenth note followed by eighth notes. The eighteen measure starts with a sixteenth note followed by eighth notes. The nineteen measure starts with a sixteenth note followed by eighth notes. The二十 measure starts with a sixteenth note followed by eighth notes. The twenty-one measure starts with a sixteenth note followed by eighth notes. The twenty-two measure starts with a sixteenth note followed by eighth notes. The twenty-three measure starts with a sixteenth note followed by eighth notes. The twenty-four measure starts with a sixteenth note followed by eighth notes. The twenty-five measure starts with a sixteenth note followed by eighth notes. The twenty-six measure starts with a sixteenth note followed by eighth notes. The twenty-seven measure starts with a sixteenth note followed by eighth notes. The twenty-eight measure starts with a sixteenth note followed by eighth notes. The twenty-nine measure starts with a sixteenth note followed by eighth notes. The三十 measure starts with a sixteenth note followed by eighth notes. The三十 measure ends with a fermata over the eighth note.

Allegretto.

Mod^{to} con moto.. COUPL' S PARLÉS.

«La beauté, la jeunesse ont un règne éphémère»



Allegretto.

Musical score for piano, measures 5-8. Treble and bass staves. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *p*, *mf*, *p*.

Musical score for piano, measures 9-12. Treble and bass staves. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *p*, *p*.

Musical score for piano, measures 13-16. Treble and bass staves. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *d. p*, *p*.

Musical score for piano, measures 17-20. Treble and bass staves. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *sforzando*, *cresc.*, *sforzando*.

Allegretto.

Musical score for piano, measures 21-24. Treble and bass staves. Measure 21: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *sforzando*, *p*, *cresc.*

COUPLETS. "J'arrive d'un pays lointain."
Allegro, non troppo.

7

The musical score is composed of six systems of music for piano, divided into two staves (treble and bass). The key signature changes throughout the piece, indicated by various sharps and flats. Dynamics include *p*, *mf*, *cresc.*, *dim.*, *p*, *risoluto.*, *s*, and *2 1*. Measure numbers are present above the notes in the first system. A stamp from the Bibliothèque Nationale de France (B.N.) is visible on the right side of the page.

Moderato. COUPLETS DE THÉA. -Ah! Messieurs, c'est vraiment un beau jour de gala-

The musical score consists of six staves of music, likely for a piano or harpsichord, with the following dynamics and performance instructions:

- Staff 1:** *mf*, *rit.*, *sforz.*, *p A tempo.*
- Staff 2:** *v*
- Staff 3:** *rall.*, *M.S.*, *2d.*, ***
- Staff 4:** *A tempo.*, *11*, *2d.*, ***, *2d.*, ***
- Staff 5:** *6 5 5*, *11*, *2d.*, ***, *2d.*, ***
- Staff 6:** *poco rit.*

VARIANTE: Grazioso e poco più lento.

A page of musical notation for piano, featuring five staves of music with various dynamics, articulations, and performance instructions. The notation includes measures with sixteenth-note patterns, bassoon entries, and dynamic markings such as *p*, *s*, *f*, and *molto rit.*. The page is divided into sections by vertical bar lines and includes performance instructions like "con fantasia.", "poco rit.", "A tempo.", "ad lib.", and "molto rit.". Measures are numbered 22, 23, and 24 at the end of each staff.

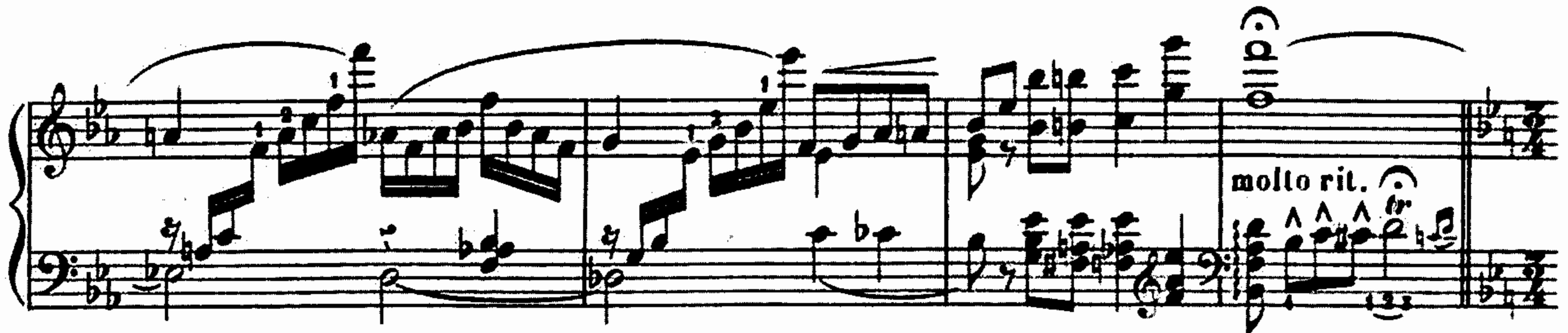
Andantino. DUO. "A l'avenir je serai tout ça"

A tempo.

Dolce. poco rit.

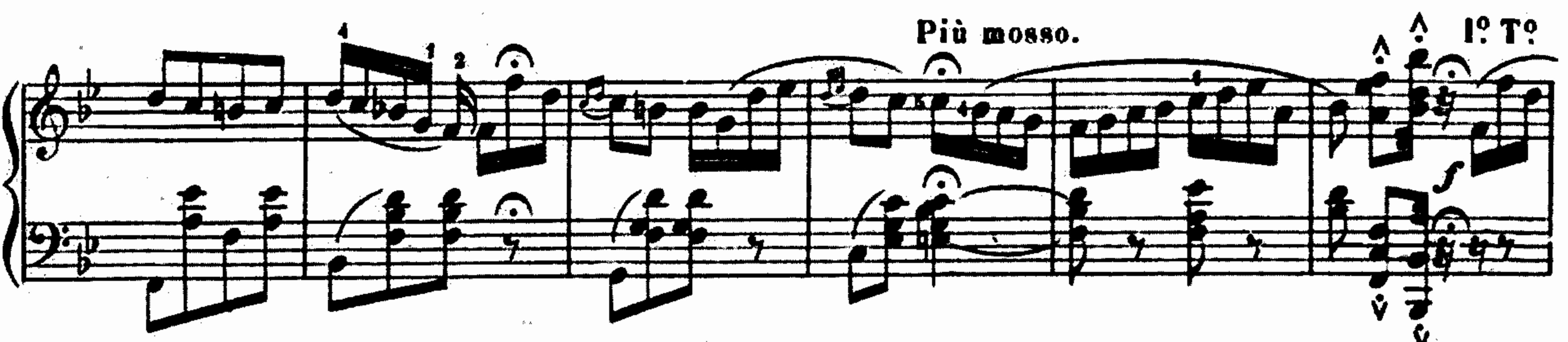
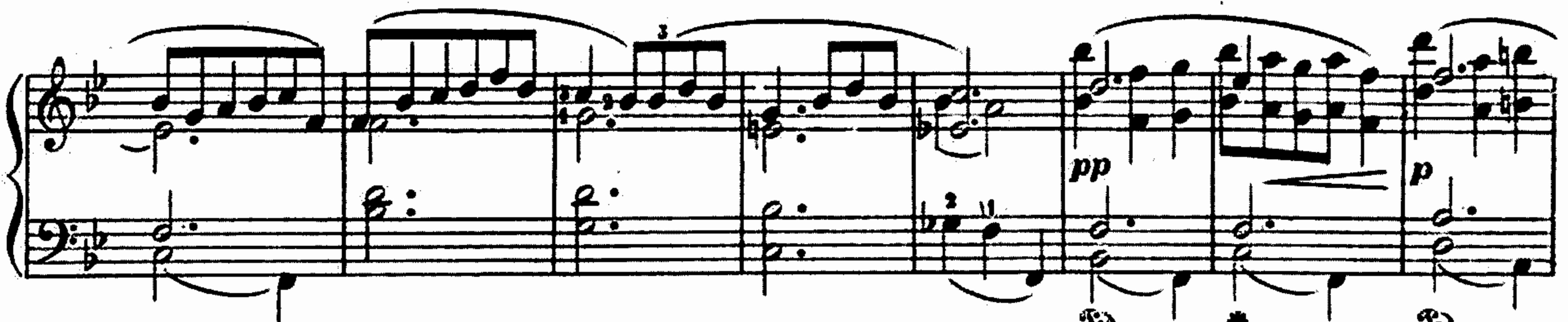
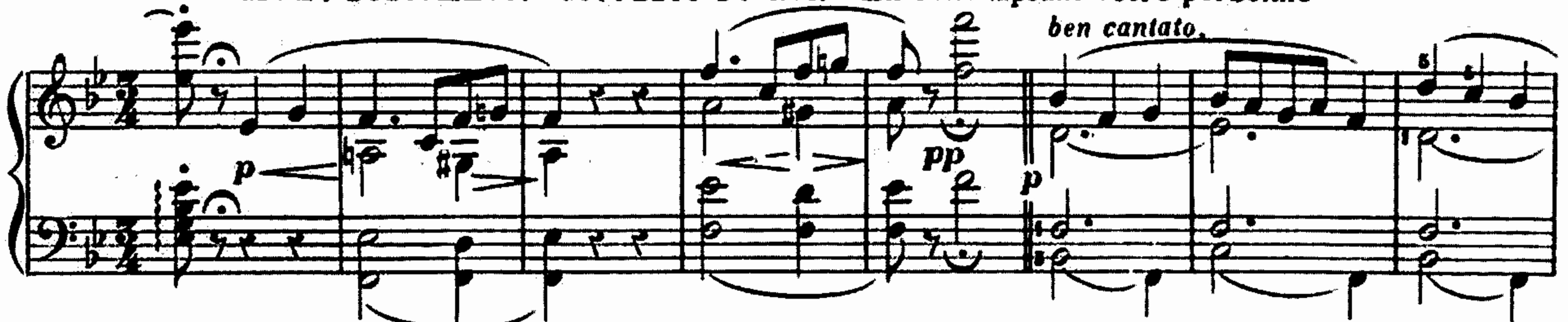
poco rit.

Tempo grazioso.



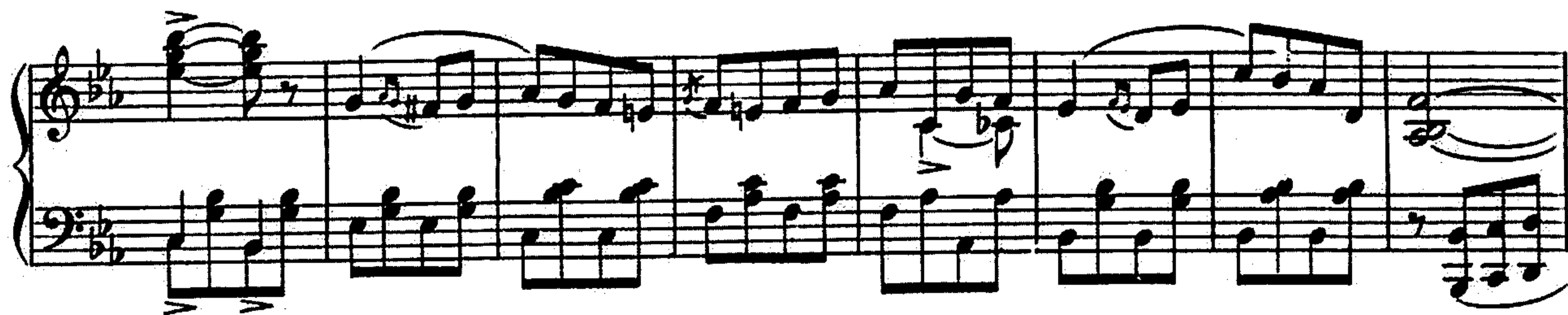
Mod^{to} sostenuto. COUPLETS DU ROI. - En contemplant votre personne.

ben cantato.





FANFARE. Tempo di Marcia.



Tempo di Valzo.



DUO et VALSE ENTR' ACTE.

Dolce.

The musical score consists of three staves of music in G major, 2/4 time. The top staff features a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The first measure starts with a dynamic of *pp*. The second measure begins with a dynamic of *p*. The third measure starts with a dynamic of *pp*. The fourth measure starts with a dynamic of *f*. The fifth measure starts with a dynamic of *cresc.*. The sixth measure starts with a dynamic of *rit.*.

Allegretto. COUPLETS. -Son nom, me dit-il, est Théa-

The musical score consists of three staves of music in G major, 2/4 time. The top staff features a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The first measure starts with a dynamic of *p*. The second measure starts with a dynamic of *mf*. The third measure starts with a dynamic of *cresc.*. The fourth measure starts with a dynamic of *s*. The fifth measure starts with a dynamic of *ff*.