



ANTHOLOGIE GÉNÉRALE

DES

“Chansons de France”

des Origines jusqu'à nos Jours



Harmonisations et Ritournelles

par Messieurs

Charles Bordes, Francisque Darcieux, Duhamel,

Paul Ladmirault, Canteloube de Malaret,

Jean Poueigh, Déodat de Séverac,

Etc., Etc.



A PARIS

CHEZ ALEXIS ROUART, ÉDITEUR DE MUSIQUE

18, Boulevard de Strasbourg

LEIPZIG : Breitkopf et Hartel



MUSETTE

Ritournelle et Harmonisation de

DÉODAT de SÉVERAC

PIANO

Gaîment.

Bourdon.

mf

p

8^a b^a

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a whole rest, followed by a series of eighth notes. The left hand starts with a bass clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth notes. The piece is marked 'Gaîment.' and 'Bourdon.'. The first system ends with a double bar line and a repeat sign. The second system continues the melody and accompaniment.

p

pp

FIN.

Quit-te ta mu - set - te, Ber-ger a-mou -

8^a b^a

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth notes. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth notes. The piece is marked 'p' and 'pp'. The first system ends with a double bar line and a repeat sign. The second system continues the melody and accompaniment.

- reux, Les tendres sous qu'elle ré - pè - te Sont trop dan - ge - reux. Tu peins à mon

8^a b^a

The second system of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth notes. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth notes. The piece is marked '8^a b^a'. The first system ends with a double bar line and a repeat sign. The second system continues the melody and accompaniment.

cœur, d'un bien sé - duc - teur, l'ap - pas trom - peur. Quit-te ta mu -

8^a b^a

The third system of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth notes. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth notes. The piece is marked '8^a b^a'. The first system ends with a double bar line and a repeat sign. The second system continues the melody and accompaniment.

- set - te Ber-ger a-mou-reux, Les tendres sous qu'el-le ré - pè - te Sont trop dan - ge -

8^a b^a

- reux. Mais ta main trop in - dis - crè - te Tâ - che

8^a b^a

Très doux et plus lent.

de te rendre heu - reux Reprends ta mu - set - te, Ber-ger a-mou -

Très doux.

8^a b^a

- reux Les ten-dres sous qu'el-le ré - pè - te Sont peu dan - ge - reux.

per - den - do - si.

8

8^a b^a

CHANSONS DU XVIII^{ème}

Chantées par M^{me} Yvette Guilbert

Harmonisation et Ritournelles de

DÉODAT de SÉVERAC

Ba be bi bo bu ! _____

R'muons le cotillon. _____

Zon , Zon , Zon . _____

Le vieil époux . _____

Pour le jour des Rois . _____

Le berger indiscret . _____

Prière du matin . _____

V'pà ce que c'est qu'd'aller au bois.

Ne dérangez pas le monde. _____

Offrande . _____

RECUEIL COMPLET net: 4.F
CHAQUE CHANSON " 1.F
avec accomp^t de Piano.

Paris, E. MEURIOT, - A. ROUART, Editeur, Succ^r
18, Boulevard de Strasbourg.

Tous droits de traduction & de reproduction réservés pour tous
pays y compris la Suède, la Norvège & le Danemark. - imp: Crevel F^r