

D. DE SÉVERAC

En Vacances

Petites pièces romantiques

de moyenne difficulté pour PIANO

1^{er} Recueil : Au Château et dans le Parc

précédé de « Invocation à Schumann »

	Piano à 2 mains net	Piano à 4 mains net
a) Invocation à Schumann	1.35	1.75
1 Les caresses de Grand'Maman	1.35	1.75
2 Les petites voisines en visite	1.35	1.75
3 Toto déguisé en Suisse d'Église }	1.75	2. »
4 Mimi se déguise en Marquise }		
5 Ronde dans le Parc	1.25	1.75
6 Où l'on entend une vieille boîte à musique	1.25	1.75
7 Valse romantique	1.75	2.50

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Le Recueil net : 3 fr. 75

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EN VACANCES

Petites pièces romantiques de moyenne difficulté

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24
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E6
v.1

1^{er} RECUEIL

Pour l'amî L. FROMENT

D. DE SÉVÉRAC

Invocation à Schumann

ABONNEMENT DE MUSIQUE

SCHOTT Freres

Allegretto

Leggiero ma espressivo il canto

BRUXELLES

PIANO

mp

Ped. * Ped. * Ped. * Ped. simile

cresc.

Ped. * Ped. * Ped. simile

f rit. mp

cresc. f rit. ten. un poco

p
Ped. * Ped. * Ped. simile

cresc. *f*
Ped. * Ped. * Ped. simile

dimin. *poco*
p.

poco *pp* *ten.*

a Tempo

p
Ped. coma prima

cresc. *f* *rit.*

p

mf

p

plus doux
diminuendo molto

lontano
pp
morendo

rit.
loco
pppp
Ped.
* Ped. *

Au Château et dans le Parc

A ma nièce Césotte de BONNEFOY

I. Les caresses de Grand'-Maman

♩ = 46
Lento e molto espressivo il canto

The musical score is written for piano in G major and 2/4 time. It consists of six systems of music. The first system begins with a tempo marking of ♩ = 46 and the instruction 'Lento e molto espressivo il canto'. The music is in a 2/4 time signature. The first system includes dynamics like *ppp* and *cresc.*, and features a triplet of eighth notes marked '35'. Pedal markings include 'Ped.', '* Ped.', and '* Ped. simile'. The second system starts with 'lontano' and 'breve', featuring dynamics *pp*, *dimin.*, *pp*, and *mp*. It includes a 'carezzevole' section and a 'sans Ped.' instruction. The third system features *p*, *mf.*, and *p* dynamics, with accents (*sfz*) and a triplet marked '35'. The fourth system is marked 'breve' and 'affettuosamente', with dynamics *p* and *mf*, and a triplet marked '35'. The fifth system continues with *mf* and *f* dynamics. The sixth system concludes with *mf* dynamics. Pedal markings are frequent throughout, often marked with an asterisk (*).

pp *ppp* *mp* *p*

ten. ⁽⁹⁾ **Meno lento**

* Ped. * Ped. * Ped. * Ped. simile Ped. * Ped.

dimin. *pp* *mp*

* Ped. simile Ped.

cresc. *mf* *f* *p subito* *dimin. molto*

* Ped. * Ped. * Ped. simile Ped.

1^a **2^a** **Più lento**

pp *mp* *mp*

Ped. * Ped. * Ped. * Ped. simile

rit. *cresc.* *mf* *p*

a Tempo *ten.*

21 54 5 1 2 5 21 52

a Tempo

ppp *espressivo* *mf* *p* *mf*

Ped. como prima

f *mf* *ten.*

51 52

f *p*

51

f *dimin.* *pp* *rit.*

Ped. *Ped. *Ped.

pp *morendo*

* Ped. * Ped. * Ped. * Ped. * Ped.

II. Les petites voisines en visite

à Cricri SYNNESTWEDT

Tempo di ronda giocosa quasi presto

The first system of music is in 2/4 time. The right hand starts with a melody of eighth notes, marked *mf*, which then becomes *sfz*. The left hand provides a simple accompaniment of quarter notes. Pedal markings are present at the beginning and after the first measure.

The second system continues the piece. The right hand melody is marked *sfz* and then *mp*. The left hand accompaniment remains consistent. Pedal markings are present at the beginning and after the second measure.

The third system features dynamic changes in both hands. The right hand is marked *sfz*, *p*, and *sfz*. The left hand is marked *sfz*. Pedal markings are present at the beginning and after the second measure.

au Mouvt

The fourth system begins with a *rit.* marking. The right hand melody is marked *mf* and *sfz*. The left hand accompaniment is marked *sfz*. Pedal markings are present at the beginning and after the second measure.

The fifth system concludes the piece. The right hand melody is marked *mf*. The left hand accompaniment is marked *rit.*. Pedal markings are present at the beginning and after the second measure.

p *mf*

croisez en dessus

p *f* *p subito* *sf* *p*

sf *p* *pp* *sfz*

Sourdine

pp *mf* *sfz*

enlevez la Sourdine

p *f*

p subito *sf* *p* *sf* *p* *sf* *p*

mf

Ped. * Ped. * Ped. simile

mp

sans Ped.

rallen - - - tan -

Ped. *

Più lento

(9)

do

p

43

Ped. * Ped. * Ped. simile

breve au 1^{er} Mouvt

f *p* *pp* *ppp*

rit.

Ped. * Ped. * Ped. *

III. Toto déguisé en Suisse d'église

pour Gaston de CASTÉRA

Lento espressivo e pomposo

p ————— *mf* > *p* ————— *mf* > *mf*
 Ped. * Ped. * Ped. * Ped. simile

p ————— *mf* > *p* ————— *mf* >
 Ped. * Ped. * Ped. * Ped. simile

mf *cantabile*
mf *p*
 Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. simile

p ————— *mf* > *p* ————— *mf* > *mf* *p*

cantabile

mf

p *rit.* *pp*

Ped. * Ped. *

IV. Mimi se déguise en "Marquise"

à Mimi GODEBSKI

Tempo di Minuetto

p *sfz* *b.e.*

Ped. *

p *sfz*

f *p*

Ped. * Ped. *

pp sfz sfz

sans Ped.

sfz f mf sfz

sfz sfz f

Ped.

breve p

* Ped. *

f p

Ped. * Ped. * Ped. *

le chant seul en dehors

45 3 1 2 3 5 4 1

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a long slur over the first two measures. The left hand provides a harmonic accompaniment. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte).

Second system of musical notation. Continuation of the piece. The right hand has a melodic line with a slur. The left hand continues the accompaniment. Dynamics are not explicitly marked in this system.

Third system of musical notation. The right hand has a melodic line with a slur. The left hand has a more active accompaniment. Dynamic markings include *f* (forte) and *pp* (pianissimo).

Fourth system of musical notation. The right hand features a series of chords with a slur, marked with *sfz* (sforzando). The left hand has a melodic line with a slur. Dynamic markings include *p.* (piano).

Fifth system of musical notation. The right hand has a series of chords with a slur, marked with *sfz* (sforzando). The left hand has a melodic line with a slur. Dynamic markings include *f* (forte). The system concludes with a double bar line and repeat signs.

MINORE

pp sfz sfz

sfz f breve

p sfz

(b) Ped. * Ped. *

p

rit. breve mf p ppp Ped. * Ped. * Ped. * Ped. *

V. Ronde dans le Parc

à Max CARRÈRE

Andantino

First system of musical notation. Treble and bass clefs, key signature of two sharps (F# and C#), and 2/4 time signature. The piece begins with a piano (*p*) dynamic. The melody in the treble clef features eighth and sixteenth notes. The bass clef provides a harmonic accompaniment. Pedal markings are indicated as *Ped.*Ped.*Ped.*Ped.** with asterisks. A *cresc.* marking is present in the treble staff.

Second system of musical notation. Continues the melody and accompaniment. A *p* dynamic is marked. A fingering of 5/4 is shown above a note in the treble staff. Pedal markings include **Ped. simile*.

Third system of musical notation. The melody continues with a *cresc.* marking. The bass clef has a *f* dynamic marking. Pedal markings are *Ped.*Ped.*Ped.*Ped.*

Fourth system of musical notation. The tempo changes to *a Tempo*. The treble staff has a *rall.* marking and a fingering of 3/5. The bass staff has a *sans Ped.* marking. The system concludes with a *mf* dynamic and a repeat sign. Pedal markings are **Ped.**

Fifth system of musical notation. The melody features various fingering numbers (2, 1, 5, 4, 1, 5, 4, 5, 4, 2, 3, 3). The dynamic is *p mf*. Pedal markings are **Ped.**

Sixth system of musical notation. The piece concludes with a *breve* marking and a *p* dynamic. The tempo is marked *rit.* Pedal markings are **Ped.*Ped.*Ped.*Ped.*Ped.**

cresc.

Ped. como prima

f

Più lento

p

p

Ped. *

Ped. *

35
13

molto espress.

f

41 *cédez* 25

Ped. * Ped. * Ped. * Ped. *

VI. Où l'on entend une vieille boîte à musique

à Mimi de RIGAUD

Allegro assai quasi presto

ppp *pp*

Sourdine σ . Ped. * σ . Ped. * σ . Ped. *

σ . Ped. sempre simile σ . σ .

8

8

sf

sans Sourdine

8

ppp

Sourdine

8

pp *ppp* *pp*

sans Sourdine Sourdine sans Sourdine

8

ppp

Sourdine

8

8

morendo

aussi *pp* que possible

VII. Valse Romantique

à Marie de SAINT-CYR

Allegro quasi vivo

mp *mf*

Ped. *Ped. *Ped. *Ped. simile

mp

mf

p *mf*

p

f *p*

mp mf

p

mf rit. p

Ped. *Ped. *Ped. *Ped.

*Ped. *Ped. *Ped. *Ped.

ff *Ped. *Ped. *Ped. *Ped. *Ped.

pp
Ped.
*Ped.
*Ped. sempre simile

cresc.
p

cresc.
f

mf
45 45 35 35

f
rit.
p
pp

First system of musical notation. Treble clef, bass clef, and piano accompaniment. Dynamics include *p* and *mf*.

Second system of musical notation. Treble clef, bass clef, and piano accompaniment. Dynamics include *p*.

Third system of musical notation. Treble clef, bass clef, and piano accompaniment. Dynamics include *p*.

Fourth system of musical notation. Treble clef, bass clef, and piano accompaniment. Dynamics include *f*.

Fifth system of musical notation. Treble clef, bass clef, and piano accompaniment.

Sixth system of musical notation. Treble clef, bass clef, and piano accompaniment. Dynamics include *f*.

8

pp

3

This system contains the first two staves of music. The upper staff begins with a dynamic marking of *pp* and features a triplet of eighth notes. A dashed line with the number 8 above it spans the first two measures. The lower staff provides a bass line accompaniment.

mp

f

3

This system contains the next two staves. The upper staff has a dynamic marking of *mp* and includes a triplet of eighth notes. The lower staff continues the bass line. The system concludes with a dynamic marking of *f*.

mp

Ped.

8

2.

2.

This system contains the third and fourth staves. The upper staff has a dynamic marking of *mp* and includes a triplet of eighth notes. A 'Ped.' (pedal) marking is placed below the lower staff. A dashed line with the number 8 above it spans the final two measures, which are marked with a fermata and a '2.'.

8

ff

f

p. *

This system contains the fifth and sixth staves. The upper staff begins with a dynamic marking of *ff* and includes a triplet of eighth notes. The lower staff starts with a dynamic marking of *p.* followed by an asterisk. The system concludes with a dynamic marking of *f*.

This system contains the seventh and eighth staves, showing the continuation of the musical piece with various melodic and harmonic developments in both staves.

8

pp

This system contains the final two staves of the page. The upper staff concludes with a dynamic marking of *pp*. A dashed line with the number 8 above it spans the final two measures. The lower staff provides a concluding bass line.

Œuvres de Déodat de SÉVERAC

PIANO 2 MAINS

	NET
Pippermint-get, valse	2. »
Baigneuses au Soleil	3. »
Cerdana, Suite pittoresque :	
I. En Tartane	4. »
II. Les Fêtes	3. »
III. Ménétriers et Glaneuses	3. »
IV. Les Muletiers devant le Christ de Llivia	2.50
V. Le retour des Muletiers	3. »
Complet	8. »
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I. Vers le Mas en fête	3. »
II. Sur l'étang, le soir	2.50
III. A cheval dans la prairie	2.50
IV. Coin de cimetière au printemps	2.50
V. Le jour de la Foire au Mas	3. »
Complet	8. »
En Vacances, petites pièces romantiques de moyenne difficulté pour piano : 1 ^{er} recueil : Au Château et dans le Parc, précédé de "Invocation à Schumann".	1.35
a. Invocation à Schumann	1.35
I. Les Caresses de Grand'Maman	1.35
II. Les Petites Voisines en visite	1.35
III. Toto déguisé en Suisse d'Eglise }	1.75
IV. Mimi se déguise en Marquise }	1. »
V. Ronde dans le Parc	1. »
VI. Où l'on entend une vieille boîte à musique	1.75
VII. Valse romantique	4. »
Le recueil	5. »
Sous les lauriers roses (Soir de Carnaval sur la côte catalane)	2. »
Stances à Madame de Pompadour	3.75
En Vacances, 2 ^e recueil	4. »

PIANO 4 MAINS

Le Soldat de plomb (Extrait de l'Album pour Enfants)	4. »
I. Sérénade interrompue. - II. Quat'jours de boîte (mélodrame). - III. Défilé nuptial (Pas redoublé)	
La Danse des Treilles (2 ^e acte du <i>Cœur du Moulin</i>)	2.75

PIANO & VIOLON

Minyoneta	2. »
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ORCHESTRE

Fête des Vendanges (Danse des Treilles, Ballet du 2 ^e acte du <i>Cœur du Moulin</i>) :	
Partition d'Orchestre	10. »
Parties d'Orchestre	25. »
Chaque partie supplémentaire	1.50

PIANO & CHANT

	NET
Philis, rondeau	1.50
Albado, aubade	1.75
Chant de Noël	1.75
Ma Poupée chérie	2. »
Salve Regina	1.25
Salve Regina, avec violon	2. »
Un Rêve (Edgard Poe), voix moyennes	2. »
Le ciel est par dessus le toit (P. VERLAÏNE), v. élevées	2. »
A l'aube dans la montagne (voix élevées)	2. »
Chanson de Jacques (du 1 ^{er} acte du <i>Chœur du Moulin</i>), voix élevées	1.25
Chanson de la Nuit durable (voix élevées)	2. »
Pater noster, à 4 voix (extrait d'Héliogabale), Parties de chœurs	1.75 0.30
Chansons du XVIII ^e siècle, chantées par Madame YVETTE GUILBERT (1 ^{er} recueil) :	
Ba, be, bi, bo, bu !	1. »
R'muons le cotillon	1. »
Zon, zon, zon	1. »
Le Vieil Epoux	1. »
Pour le jour des rois	1. »
Le Berger indiscret	1. »
Prière du Matin	1. »
V'là ce que c'est qu'd'aller au bois	1. »
Ne dérangez pas le monde	1. »
Offrande	1. »
Le recueil complet	4. »
Chansons du XVIII ^e siècle (2 ^e recueil) :	
Vaudeville des Batelières de Saint-Cloud	1. »
Musette	1. »
Beau Daphnis	1. »
L'Amour en cage	1. »
L'Vin de Catherine	1. »
Nicodème	1. »
L'Homme n'est jamais content	1. »
La Fileuse	1. »
Cécilia	1. »
Le recueil complet	4. »
Les Vieilles Chansons de France, de Madame YVETTE GUILBERT :	
La Peureuse	1. »
La Ronde	1. »
L'Auvergnat	1. »
Le Manchon	1. »
Ma Mère il me tuera	1. »
La semaine de la Mariée	1. »
Les Gens qui sont jeunes	1. »
Le Roi a fait battre tambour	1. »
Les belles manières	1. »
Le boudoir d'Aspasie	1. »
Le recueil complet	4. »
Cécilia (version canadienne)	1. »
Dans les prisons de Nantes (2 versions)	1. »
Jean des Grignottes	1. »

THÉÂTRE

Héliogabale, tragédie lyrique en 3 actes et en vers (EMILE SICARD), piano et chant	15. »
Le Cœur du Moulin, poème lyrique en 2 actes, paroles de MAURICE MAGRE :	
Partition piano et chant	15. »
Partition d'Orchestre	100. »