

Air populaire Languedocien.

Aus der *Encyclopédie pittoresque*
de la *Musique* 1835 Bibliothek Dr. Rensch.

Gitarresatz von Adolphe Ledhuy.

III
4
1 2 3 7 7 3

The guitar introduction is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a triplet of eighth notes (G4, A4, B4) marked with a '4' and a 'III' above it. This is followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are several slurs and accents throughout the piece.

A single staff of music in treble clef, continuing the melody from the previous system. It features a series of eighth and sixteenth notes, with some slurs and accents.

p

Char - man - te Mar - gou - tel - la, cre - ni - gues

The first system of the vocal part is written on a single staff in treble clef. It begins with a piano (*p*) dynamic marking. The lyrics are: "Char - man - te Mar - gou - tel - la, cre - ni - gues". The melody consists of quarter and eighth notes.

pas l'a - mour es un en - fan qui

The second system of the vocal part continues the melody. The lyrics are: "pas l'a - mour es un en - fan qui". The notation includes various fingerings and slurs.

tet - ta qui n'a pas vis le jour

Octava
basso

The third system of the vocal part concludes the phrase. The lyrics are: "tet - ta qui n'a pas vis le jour". The notation includes a fermata over the final note. Below the staff, there is a bracketed section labeled "Octava basso" indicating the bass line.

ca - res - sa lou, pe - eay - ré, a - co l'a -

mu - sa - ra, — et lais - sa ly tout

fay - ré ay - ma de ba - di - na.

Que dous soun badinage
 Laymaras tendramen
 Un enfan da quel age
 Es un amusamen.
 Embe sas manierettas.
 Cerca pas qua trepa
 Et toujours sas manettas
 Voulé tout arrapa.