

Hugh Martin & Ralph Blane - J` suis Bidon Souchon Alai

$\text{♩} = 175,000076$   
BIDON

Harmonica

MSX 2

Trombone

16/12/199

Vibraphone

BY LIONEL

Acoustic Bass

$\text{♩} = 175,000076$   
WITH MY

Tape Sampler Keyboard [Strings]

A SOUCHON

Solo

4

Tbn.

A. Bass

Tape Smp. Str

Solo

9

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

12

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

16

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

20

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

24

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

27

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

30

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

34

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

38

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

42

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

46

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

50

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

53

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

56

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

60

Harm.

Tbn.

Vib.

A. Bass

Tape Smp. Str

Solo

64

Harm.

Tbn.

Vib.

A. Bass

Tape Smp. Str

Solo

68

Harm.

Tbn.

Vib.

A. Bass

Tape Smp. Str

Solo

Detailed description: This block contains the musical notation for measures 68 through 71. The staves are arranged vertically. The Harm. staff (top) features a series of chords and single notes, with some measures containing rests. The Tbn. staff follows a similar pattern of chords and single notes. The Vib. staff is mostly empty, with some notes appearing in the final measure. The A. Bass staff contains a mix of single notes and chords. The Tape Smp. Str and Solo staves show a combination of chords and single notes, with some measures featuring rests.

72

Harm.

Tbn.

Vib.

A. Bass

Tape Smp. Str

Solo

Detailed description: This block contains the musical notation for measures 72 through 75. The staves are arranged vertically. The Harm. staff shows a mix of chords and single notes, with some measures containing rests. The Tbn. staff follows a similar pattern of chords and single notes. The Vib. staff is mostly empty, with some notes appearing in the final measure. The A. Bass staff contains a mix of single notes and chords. The Tape Smp. Str and Solo staves show a combination of chords and single notes, with some measures featuring rests.

76

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

This musical score segment covers measures 76 through 79. The parts are arranged vertically: Harm. (Harm), Tbn. (Tuba), A. Bass (Alto Bass), Tape Smp. Str (Tape Sample String), and Solo (Solo). The key signature is one sharp (F#), and the time signature is 4/4. The Solo part is written in treble clef, while the others are in bass clef. The Tape Smp. Str part is written in treble clef. The Solo part features a melodic line with eighth and sixteenth notes, while the other parts provide harmonic support with chords and single notes. The Solo part has a final measure with a whole note chord.

80

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

This musical score segment covers measures 80 to 83. The parts are: Harm. (Harm), Tbn. (Tuba), A. Bass (Acoustic Bass), Tape Smp. Str (Tape Sample String), and Solo (Solo). The key signature has one sharp (F#). The time signature is 4/4. The Harm. part features a melodic line with eighth and sixteenth notes, including a triplet in measure 81. The Tbn. part is mostly silent, with a few notes in measure 83. The A. Bass part has a steady eighth-note pattern. The Tape Smp. Str and Solo parts have a similar melodic line, with the Solo part having a more active line in measure 83.

84

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

88

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

92

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

96

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo

99

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo



103

Harm.

Tbn.

A. Bass

Tape Smp. Str

Solo



106

Harm.

Tbn.

Vib.

A. Bass

Tape Smp. Str

Solo

110

Harm.

Tbn.

Vib.

A. Bass

Tape Smp. Str

Solo

114

Harm.

Tbn.

Vib.

A. Bass

Tape Smp. Str

Solo

118

Harm.

Tbn.

Vib.

A. Bass

Tape Smp. Str

Solo

122

Harm.

Tbn.

Vib.

A. Bass

Tape Smp. Str

Solo

126

Tbn.

Vib.

A. Bass


Tape Smp. Str

Solo


133

Harm.


141

Harm. 


149

Harm. 


157

Harm. 


165

Harm. 


173

Harm. 


181

Harm. 


189

Harm. 


197

Harm. 


205

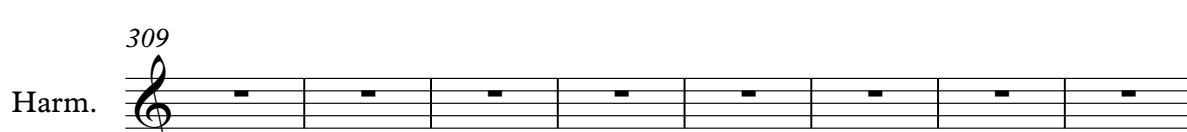
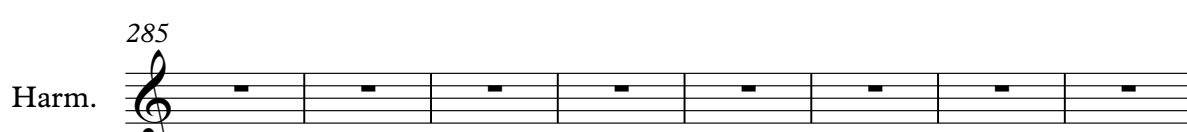
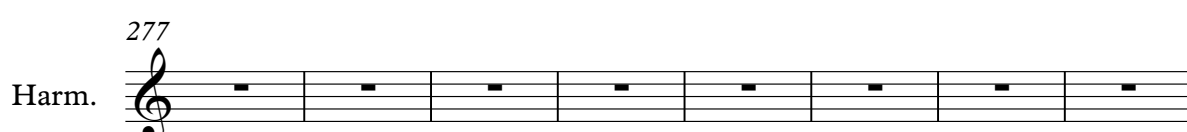
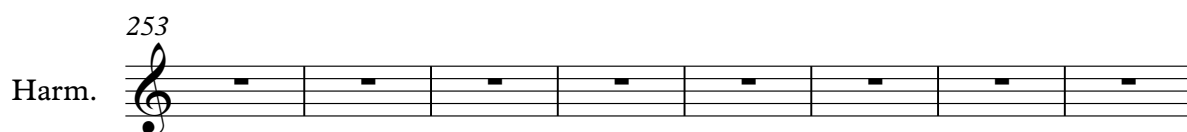
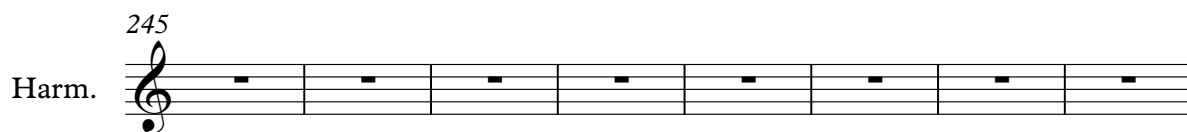
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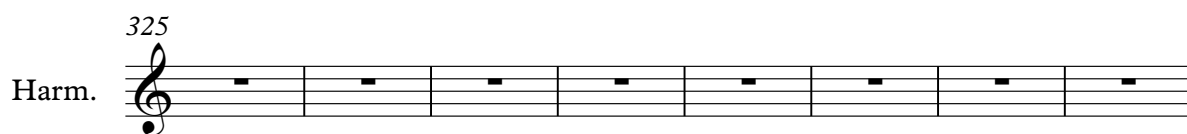
213

Harm. 

221

Harm. 





♩ = 175,000076  
BIDON 8

12 3

19 3

26

31 2

37 3

44 3

51

55

60

65

70

79

84

91

98

103

## Harmonica

3

108



113



118



123

217



## Trombone

## Hugh Martin &amp; Ralph Blane - J'suis Bidon Souchon Alai

♩ = 175,000076

MSX 2

7

14

21

27

32

39

46

52

57

V.S.

This image displays a musical score for a Trombone, spanning measures 62 to 112. The notation is written on a single staff in bass clef. The key signature consists of one sharp (F#), and the time signature is 4/4. The score is divided into systems, with measure numbers 62, 67, 72, 77, 84, 91, 97, 102, 107, and 112 marking the beginning of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Chordal textures are indicated by multiple stems and dots, suggesting a multi-measure rest or a specific performance instruction. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The overall structure is a continuous melodic and harmonic line for the Trombone part.

117 Trombone 3

122

126 215

# Vibraphone

Hugh Martin & Ralph Blane - J'suis Bidon Souchon Alai

♩ = 175,000076  
16/12/199

**62**

67 **4**

75 **33**

112 **3**

120 **3**

126 **215**

## Acoustic Bass

## Hugh Martin &amp; Ralph Blane - J'suis Bidon Souchon Alai

♩ = 175,000076  
BY LIONEL



7



12



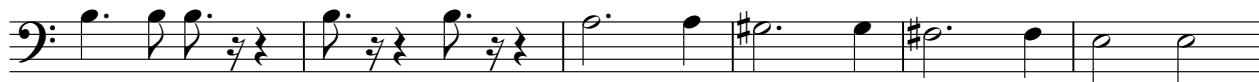
18



24



29



35



41



47



53



V.S.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The notation is written on a single staff.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first three measures are eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The fourth measure is a quarter note: G3. The fifth measure is a quarter rest. The sixth measure is a quarter note: G3. The seventh measure is a quarter rest. The eighth measure is a quarter note: G3. The ninth measure is a quarter rest. The tenth measure is a quarter note: G3. The eleventh measure is a quarter rest. The twelfth measure is a quarter note: G3. The thirteenth measure is a quarter rest. The fourteenth measure is a quarter note: G3. The fifteenth measure is a quarter rest. The sixteenth measure is a quarter note: G3. The seventeenth measure is a quarter rest. The eighteenth measure is a quarter note: G3. The nineteenth measure is a quarter rest. The twentieth measure is a quarter note: G3. The twenty-first measure is a quarter rest. The twenty-second measure is a quarter note: G3. The twenty-third measure is a quarter rest. The twenty-fourth measure is a quarter note: G3. The twenty-fifth measure is a quarter rest. The twenty-sixth measure is a quarter note: G3. The twenty-seventh measure is a quarter rest. The twenty-eighth measure is a quarter note: G3. The twenty-ninth measure is a quarter rest. The thirtieth measure is a quarter note: G3. The thirty-first measure is a quarter rest. The thirty-second measure is a quarter note: G3. The thirty-third measure is a quarter rest. The thirty-fourth measure is a quarter note: G3. The thirty-fifth measure is a quarter rest. The thirty-sixth measure is a quarter note: G3. The thirty-seventh measure is a quarter rest. The thirty-eighth measure is a quarter note: G3. The thirty-ninth measure is a quarter rest. The fortieth measure is a quarter note: G3. The forty-first measure is a quarter rest. The forty-second measure is a quarter note: G3. The forty-third measure is a quarter rest. The forty-fourth measure is a quarter note: G3. The forty-fifth measure is a quarter rest. The forty-sixth measure is a quarter note: G3. The forty-seventh measure is a quarter rest. The forty-eighth measure is a quarter note: G3. The forty-ninth measure is a quarter rest. The fiftieth measure is a quarter note: G3. The fifty-first measure is a quarter rest. The fifty-second measure is a quarter note: G3. The fifty-third measure is a quarter rest. The fifty-fourth measure is a quarter note: G3. The fifty-fifth measure is a quarter rest. The fifty-sixth measure is a quarter note: G3. The fifty-seventh measure is a quarter rest. The fifty-eighth measure is a quarter note: G3. The fifty-ninth measure is a quarter rest. The sixtieth measure is a quarter note: G3. The sixty-first measure is a quarter rest. The sixty-second measure is a quarter note: G3. The sixty-third measure is a quarter rest. The sixty-fourth measure is a quarter note: G3. The sixty-fifth measure is a quarter rest. The sixty-sixth measure is a quarter note: G3. The sixty-seventh measure is a quarter rest. The sixty-eighth measure is a quarter note: G3. The sixty-ninth measure is a quarter rest. The seventieth measure is a quarter note: G3. The seventy-first measure is a quarter rest. The seventy-second measure is a quarter note: G3. The seventy-third measure is a quarter rest. The seventy-fourth measure is a quarter note: G3. The seventy-fifth measure is a quarter rest. The seventy-sixth measure is a quarter note: G3. The seventy-seventh measure is a quarter rest. The seventy-eighth measure is a quarter note: G3. The seventy-ninth measure is a quarter rest. The eightieth measure is a quarter note: G3. The eighty-first measure is a quarter rest. The eighty-second measure is a quarter note: G3. The eighty-third measure is a quarter rest. The eighty-fourth measure is a quarter note: G3. The eighty-fifth measure is a quarter rest. The eighty-sixth measure is a quarter note: G3. The eighty-seventh measure is a quarter rest. The eighty-eighth measure is a quarter note: G3. The eighty-ninth measure is a quarter rest. The ninetieth measure is a quarter note: G3. The ninety-first measure is a quarter rest. The ninety-second measure is a quarter note: G3. The ninety-third measure is a quarter rest. The ninety-fourth measure is a quarter note: G3. The ninety-fifth measure is a quarter rest. The ninety-sixth measure is a quarter note: G3. The ninety-seventh measure is a quarter rest. The ninety-eighth measure is a quarter note: G3. The ninety-ninth measure is a quarter rest. The hundredth measure is a quarter note: G3.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), 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A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half), E-78 (half), D-78 (half), C-7

The bass line of 'The Rose Tree' is written on a single staff. It begins with a C-clef (soprano position) and a key signature of one flat (B-flat). The melody consists of the following notes: C2 (half note), D2 (quarter note), E2 (quarter note), F2 (quarter note), G2 (half note), F2 (quarter note), E2 (quarter note), D2 (half note), C2 (half note). The piece ends with a double bar line.

[illegible][illegible]

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of five measures. The first measure has a key signature of one sharp (F#) and a common time signature (C). The notes are G2 (quarter), F#2 (quarter), and E2 (quarter). The second measure has a key signature of one sharp (F#) and a common time signature (C). The notes are D2 (quarter), C2 (quarter), and B1 (quarter). The third measure has a key signature of one sharp (F#) and a common time signature (C). The notes are A1 (quarter), G2 (quarter), and F#2 (quarter). The fourth measure has a key signature of one sharp (F#) and a common time signature (C). The notes are E2 (quarter), D2 (quarter), and C2 (quarter). The fifth measure has a key signature of one sharp (F#) and a common time signature (C). The notes are B1 (quarter), A1 (quarter), and G2 (quarter).

[illegible]

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures. The first three measures are eighth-note patterns: G2-A2-B2, A2-B2-C3, and B2-A2-G2. The fourth measure contains two eighth notes, G2 and A2, followed by a quarter rest.

112



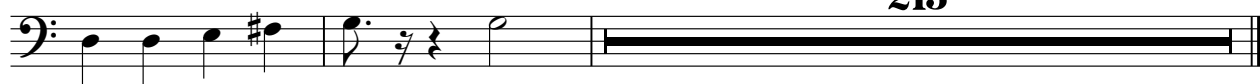
117



122



126

**215**

Hugh Martin & Ralph Blane - J` suis Bidon Souchon Alai  
Tape Sampler Keyboard [Strings]

$\text{♩} = 175,000076$   
WITH MY

7

14

21

26

31

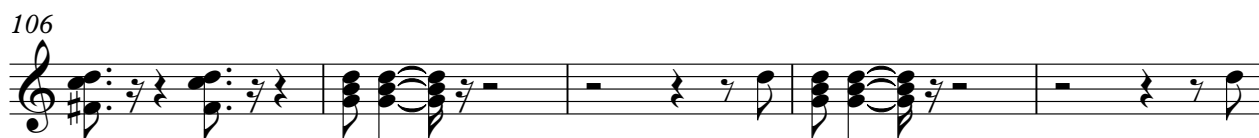
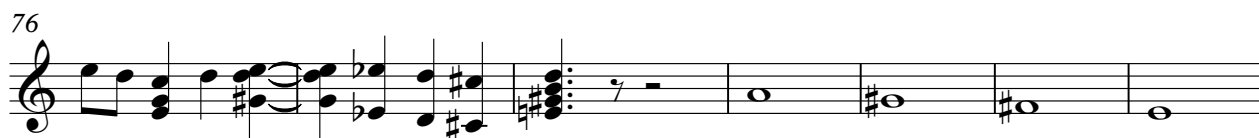
38

45

51

56

V.S.



[illegible]

120

215

215

## Solo

## Hugh Martin &amp; Ralph Blane - J'suis Bidon Souchon Alai

♩ = 175,000076  
A SOUCHON



7



14



21



26



31



38



45



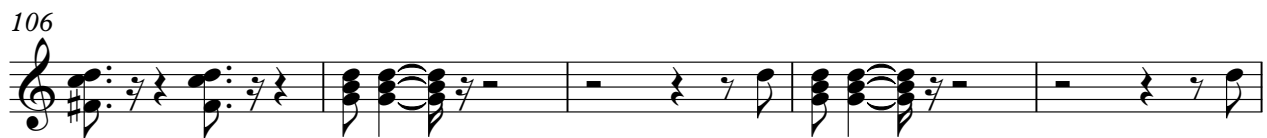
51



56



V.S.



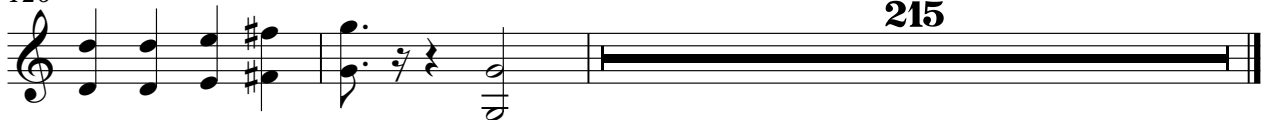
116



121



126



215