

Traditional Publ 1853 - Auپر

♩ = 120,000000 ♩ = 120,000000

Piccolo in Db

Clarinet in Bb

Harmonica

Baroque Trumpet

Trombone

Percussion

Jazz Guitar

Bandoneon

♩ = 120,000000 ♩ = 120,000000

Synth Strings

Viola

(domaine public)

ALLIANCE Karaoke #

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3

4

Cl.

Harm.

Bar. Tpt.

Tbn.

Perc.

J. Gtr.

Band.

(domaine public)

Dans les



6

Harm.

Perc.

J. Gtr.

(domaine public)

jar dins d'monpe re Les li lassont fleu ris, Danks jardins d'monpe Lesli



9

Harm.

Perc.

J. Gtr.

(domaine public)

las son, fleu ris, Tous les oi seaux du mon de Vienneny

11

Cl.

Harm.

Bar. Tpt.

Tbn.

Perc.

J. Gtr.

(domaine public)

fai re leurs nids. Au presdema blon de Il fait bon.. faitbon..

14

Harm.

Bar. Tpt.

Perc.

J. Gtr.

(domaine public)

fait bon, Au pres de ma blon de Il fait bon dor mir.

16

D♭ Picc.

Harm.

Bar. Tpt.

Perc.

J. Gtr.

(domaine public)

tous les

18

Db Picc.

Cl.

Harm.

Perc.

J. Gtr.

(domaine public)

oi seaux du mon de Vienneny fai re leurs nids, Tous les



20

Db Picc.

Cl.

Harm.

Perc.

J. Gtr.

(domaine public)

oi seaux du monde Vienneny fai re leurs nids, La caille,



22

Db Picc.

Cl.

Harm.

Perc.

J. Gtr.

(domaine public)

la tour te ref le Et la jo die per dix Au pndablon

25

Db Picc.

Cl.

Harm.

Perc.

J. Gtr.

(domaine public)

de Il faibon.. faibon.. faibon, Au presdemablon de Il fait bon dor mir.



28

Db Picc.

Cl.

Harm.

Tbn.

Perc.

J. Gtr.

(domaine public)

La caille, la tour te relle Et la



31

Db Picc.

Harm.

Perc.

J. Gtr.

(domaine public)

jo lie per drix La caille, la tour te relle Et la

33

Db Picc.

Cl.

Harm.

Perc.

J. Gtr.

(domaine public)

jo lie per drix, Et ma jo lie co lom be Quichan



35

Db Picc.

Cl.

Harm.

Tbn.

Perc.

J. Gtr.

Band.

(domaine public)

te jour et nuit. Au pres de ma blon de Il fait bon.. fait bon..

38

Db Picc.

Cl.

Harm.

Tbn.

Perc.

J. Gtr.

Band.

(domaine public)



40

Harm.

Bar. Tpt.

Tbn.

Perc.

J. Gtr.

Band.

fait bon, Au pres de ma blon de Il fait bon dor mir.

(domaine public)



42

Cl.

Harm.

Perc.

J. Gtr.

Band.

Elle chan

(domaine public)

Te pour les fil les Qui ont pas de ma rit Elhan tepour lesfilles Qui ont

3

45

Cl.

Harm.

Perc.

J. Gtr.

Band.

(domaine public)

pas de ma ri. Pour moi ne chan te gue re Car j'en



47

Db Picc.

Cl.

Harm.

Bar. Tpt.

Tbn.

Perc.

J. Gtr.

Band.

(domaine public)

ai un jo li. Au pres d'ema blon de Il fait bon.. fait bon..

50

Db Picc.

Cl.

Harm.

Bar. Tpt.

Tbn.

Perc.

J. Gtr.

Syn. Str.

(domaine public)

53

faitbon, Au pres demablou de Il faitbon dor mir.

Harm.

Perc.

J. Gtr.

Syn. Str.

Vla.

(domaine public)

56

Poumoi nechan te gue re Car j'en

Harm.

Perc.

J. Gtr.

Syn. Str.

(domaine public)

ai un jo li Pour moi ne chan te guere Car j'en

58

Harm.

Perc.

J. Gtr.

Syn. Str.

(domaine public)

60

ai un jo li, Di tes moi donc le Ou donc

Harm.

Perc.

J. Gtr.

Syn. Str.

(domaine public)

est votr ma ri? Au pres de ma blon de Il fait bon.. fait bon..

63

Harm.

Perc.

(domaine public)

65

fait bon, Au pres de ma blon de Il fait bon dor mir.

Harm.

Perc.

J. Gtr.

(domaine public)

Di tes-

67

Harm.

Perc.

J. Gtr.

Syn. Str.

(domaine public)

moi donc la bel le Ou donc est votr' ma ri? Di tes-



69

Harm.

Perc.

J. Gtr.

Syn. Str.

(domaine public)

moi donc la belle Ou donc est votr' ma ri? Il est



71

Harm.

Perc.

J. Gtr.

Syn. Str.

Vla.

(domaine public)

dans la Hol lan... Les Hol landais l'ont pris. Au pres demablon

74

Harm.

Perc.

J. Gtr.

Syn. Str.

Vla.

(domaine public)

de Il fait bon.. fait bon.. fait bon, Au pres de ma blon

76

Harm.

Perc.

J. Gtr.

Syn. Str.

Vla.

(domaine public)

de Il fait bon dormir. Quelon

79

Harm.

Perc.

J. Gtr.

Syn. Str.

(domaine public)

ne riez- vous, Bel le, Pour a voir votr' ma ri? Que don

81

Harm.

Perc.

J. Gtr.

Syn. Str.

(domaine public)

ne riez-vous, Belle, Pour a voir votr' ma ri? Je don



83

Db Picc.

Cl.

Harm.

Tbn.

Perc.

J. Gtr.

Syn. Str.

Vla.

(domaine public)

ne rais Mer sail les Pa ris e Saint De ins Au prestambon de Il

86

Db Picc.

Cl.

Harm.

Tbn.

Perc.

J. Gtr.

Vla.

(domaine public)



89 fait bon.. fait bon.. fait bon, Au pres de ma blon de Il fait bon dormir.

Db Picc.

Cl.

Harm.

Tbn.

Perc.

J. Gtr.

(domaine public)

(domaine public)



92 Je don ne rais Ver sail les, Pa ris

Cl.

Harm.

Bar. Tpt.

Perc.

J. Gtr.

(domaine public)

et Saint-Denis, Je don ne rais Versailles, Paris et Saint-De nris..

(domaine public)

95 $\text{♩} = 80,000000$

Harm.

J. Gtr.

Syn. Str.

(domaine public)

Lesours de NôreDa me Et l'clo cher d mays.

98 $\text{♩} = 120,000000$

Db Picc.

Cl.

Harm.

Bar. Tpt.

Tbn.

Perc.

J. Gtr.

Syn. Str.

Vla.

(domaine public)

Au pres de ma blon de Il fait bon.. fait bon.. fait bon, Au



101

Db Picc.

Cl.

Harm.

Bar. Tpt.

Tbn.

Perc.

J. Gr.

Band.

Syn. Str.

Vla.

(domaine public)

pres de ma blon de Il fait bon dor mir.

Traditional Publ 1853 - Aupr

Piccolo in D \flat

$\text{♩} = 120,000000 = 120,000000$

The musical score is written for Piccolo in D-flat and consists of nine staves of music. The key signature has five sharps (F#, C#, G#, D#, A#). The tempo is marked as 120,000000. The score includes various time signatures: 4/4, 2/4, and 4/4. It features several measures with rests, indicated by the numbers 10, 3, 6, 2, and 8. The music includes complex rhythmic patterns such as sixteenth-note runs, triplets, and sixteenth-note chords. Some notes are marked with an 'x' to indicate specific articulation or performance techniques. The score concludes with a final 4/4 measure.

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Piccolo in D \flat

49

51

61

64

74

87

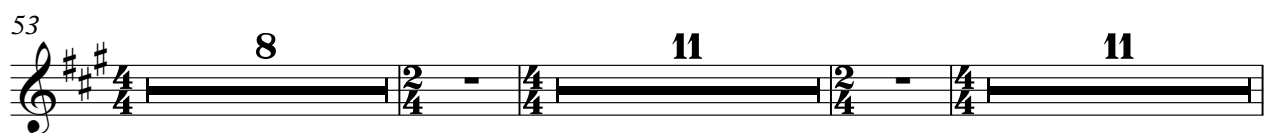
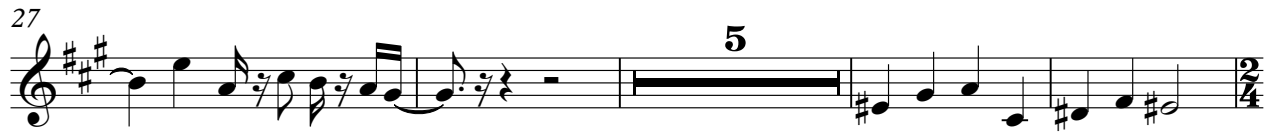
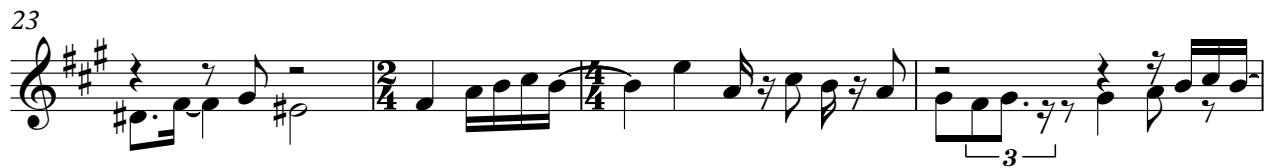
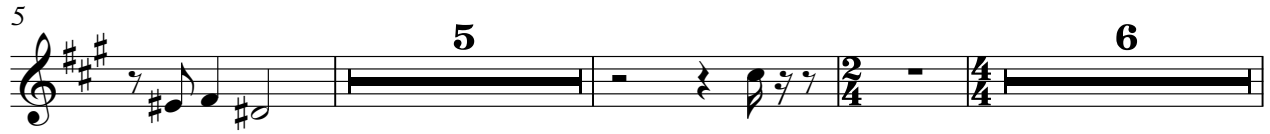
96

101

Traditional Publ 1853 - Auپر

Clarinet in B \flat

♩ = 120,000000 ♩ = 120,000000



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2

Clarinet in B \flat

85



89

$\text{♩} = 80,000000$



96

$\text{♩} = 120,000000$



101



Harmonica

Traditional Publ 1853 - Aupr

♩ = 120,000000 ♩ = 120,000000

3

8

12

16

20

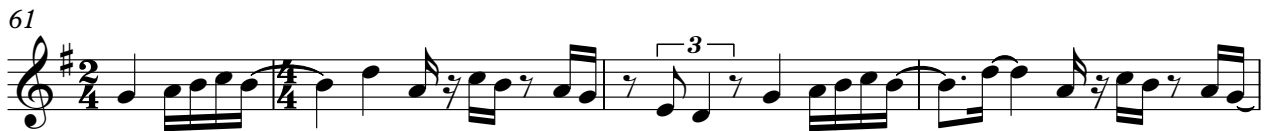
24

28

32

36

40



85

Musical notation for measures 85-88. The key signature is one sharp (F#). The piece starts in 4/4 time and changes to 2/4 time at measure 87. Measure 85 features a triplet of eighth notes. Measure 86 features a triplet of eighth notes. Measure 87 features a triplet of eighth notes. Measure 88 features a triplet of eighth notes.

89

Musical notation for measures 89-92. The key signature is one sharp (F#). The piece is in 4/4 time. Measure 89 features a quarter note followed by a quarter rest. Measure 90 features a quarter rest followed by a quarter note. Measure 91 features a quarter note followed by a quarter rest. Measure 92 features a quarter note followed by a quarter rest.

93

♩ = 80,000000

Musical notation for measures 93-96. The key signature is one sharp (F#). The piece is in 4/4 time. Measure 93 features a quarter note followed by a quarter rest. Measure 94 features a quarter note followed by a quarter rest. Measure 95 features a quarter note followed by a quarter rest. Measure 96 features a quarter note followed by a quarter rest.

97

♩ = 120,000000

Musical notation for measures 97-100. The key signature is one sharp (F#). The piece is in 4/4 time. Measure 97 features a quarter note followed by a quarter rest. Measure 98 features a quarter note followed by a quarter rest. Measure 99 features a quarter note followed by a quarter rest. Measure 100 features a quarter note followed by a quarter rest.

100

Musical notation for measures 100-103. The key signature is one sharp (F#). The piece is in 4/4 time. Measure 100 features a quarter note followed by a quarter rest. Measure 101 features a quarter note followed by a quarter rest. Measure 102 features a quarter note followed by a quarter rest. Measure 103 features a quarter note followed by a quarter rest.

Baroque Trumpet

Traditional Publ 1853 - Aupr

♩ = 120,000000 ♩ = 120,000000

5

11

15

7

11

36

3

42

5

3

50

3

8

61

11

14

4

93

♩ = 80,000000 ♩ = 120,000000

2

99

101

3

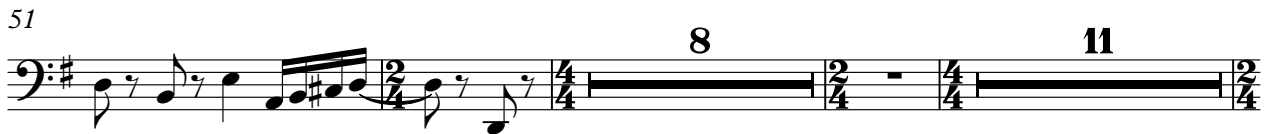
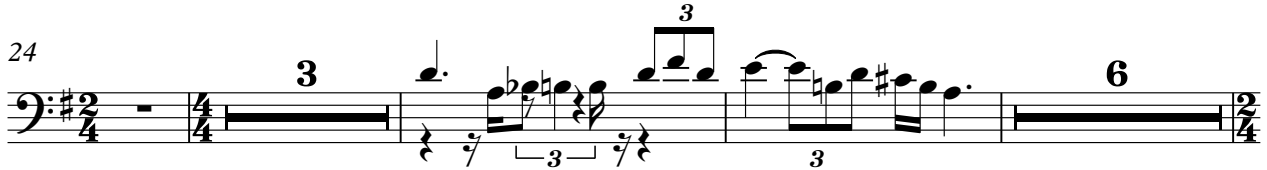
3

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Traditional Publ 1853 - Aupr

Trombone

♩ = 120,000000 ♩ = 120,000000



Traditional Publ 1853 - Aupr

Percussion

♩ = 120,000000 ♩ = 120,000000

Musical staff 1: Percussion notation in 4/4 time, starting with a rest followed by a series of notes and rests.

Musical staff 2: Percussion notation in 4/4 time, starting at measure 7. Includes a key signature change to 2/4 at the end.

Musical staff 3: Percussion notation in 4/4 time, starting at measure 13. Includes a triplet of notes.

Musical staff 4: Percussion notation in 4/4 time, starting at measure 17. Includes a slur over a group of notes.

Musical staff 5: Percussion notation in 4/4 time, starting at measure 22. Includes a triplet of notes and a key signature change to 2/4.

Musical staff 6: Percussion notation in 4/4 time, starting at measure 26. Includes a triplet of notes.

Musical staff 7: Percussion notation in 4/4 time, starting at measure 31. Includes a key signature change to 2/4.

Musical staff 8: Percussion notation in 2/4 and 4/4 time, starting at measure 36. Includes multiple triplet markings.

Musical staff 9: Percussion notation in 4/4 time, starting at measure 39. Includes a sextuplet (6) and triplet (3) markings.

Musical staff 10: Percussion notation in 4/4 time, starting at measure 43. Includes a triplet of notes and a key signature change to 2/4.

48

Musical staff 48: A single staff with a treble clef and a double bar line. The time signature changes from 2/4 to 4/4, then back to 2/4, and finally to 4/4. The notation includes eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. There are also rests and a final measure with a double bar line.

53

Musical staff 53: A single staff with a treble clef and a double bar line. The time signature is 4/4. The notation consists of a series of 'x' marks above the staff, representing a drum pattern, and a bass line with quarter notes.

58

Musical staff 58: A single staff with a treble clef and a double bar line. The time signature changes from 4/4 to 2/4, then back to 4/4. The notation includes quarter notes and eighth notes, with a triplet of eighth notes marked with a '3' below it.

63

Musical staff 63: A single staff with a treble clef and a double bar line. The notation includes eighth notes and quarter notes, with a triplet of eighth notes marked with a '3' below it. There are also rests and a final measure with a double bar line.

67

Musical staff 67: A single staff with a treble clef and a double bar line. The notation includes eighth notes and quarter notes, with a triplet of eighth notes marked with a '3' above it. There are also rests and a final measure with a double bar line.

72

Musical staff 72: A single staff with a treble clef and a double bar line. The time signature changes from 2/4 to 4/4. The notation includes eighth notes and quarter notes, with a triplet of eighth notes marked with a '3' below it.

76

Musical staff 76: A single staff with a treble clef and a double bar line. The notation includes eighth notes and quarter notes, with a triplet of eighth notes marked with a '3' above it. There are also rests and a final measure with a double bar line.

81

Musical staff 81: A single staff with a treble clef and a double bar line. The notation includes eighth notes and quarter notes, with a triplet of eighth notes marked with a '6' below it. There are also rests and a final measure with a double bar line.

86

Musical staff 86: A single staff with a treble clef and a double bar line. The time signature changes from 2/4 to 4/4. The notation includes eighth notes and quarter notes, with a triplet of eighth notes marked with a '3' above it.

91

Musical staff 91: A single staff with a treble clef and a double bar line. The time signature changes from 2/4 to 4/4. The notation includes eighth notes and quarter notes, with a triplet of eighth notes marked with a '2' above it. There are also rests and a final measure with a double bar line.

♩ = 80,000000

2

98 Percussion 3

$\text{♩} = 120,000000$

101

♩ = 120,000000 = 120,000000

4

6

8

10

12

15

17

19

21

2 Jazz Guitar

23

26

28

30

32

34

36

39

41

43

45

3

47

3

50

3

53

3

55

3

57

3

59

3

60

3

This image displays a page of jazz guitar sheet music, numbered 4, with the title "Jazz Guitar". The music is written in treble clef with a key signature of one sharp (F#). The piece consists of ten staves of music, labeled with measure numbers 65 through 84. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and complex chord voicings. Several measures feature triplets, indicated by a bracket with the number "3" above the notes. The music is characterized by a dense, rhythmic texture typical of jazz guitar. The time signature is 4/4, and the piece concludes with a double bar line at the end of measure 84.

87

90

92

94

♩ = 80,000000

97

♩ = 120,000000

100

102

Bandoneon

Traditional Publ 1853 - Auپر

♩ = 120,000000 ♩ = 120,000000

4

6

6

12

11

11

3

37

3

41

48

3

8

11

73

14

6

95

♩ = 80,000000 2

♩ = 120,000000 5

Traditional Publ 1853 - Aupr

Synth Strings

♩ = 120,000000 ♩ = 120,000000

10 11

25 11 11 3

52 6

57 5

67

73

79

85 3 6 80,000000

97 120,000000 4

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Traditional Publ 1853 - Auپر

Viola

♩ = 120,000000 ♩ = 120,000000

10 11

25 11 11 3

53 6 11

73 3 3

76 3 6

85 3 3

89 6 2

♩ = 80,000000 ♩ = 120,000000

100 3

102 3 3

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(domaine public)

Traditional Publ 1853 - Aupr

♩ = 120,000000

♩ = 120,000000

ALLIANCE Karaoke #

4 Dans les jardins d'mo- re Les li
 7 las sont fleur ris, Dans les jardins d'mo- re Les li
 9 las sont fleur ris, Toutes ois- eaux du mon- de Viennent faire leurs nids. Au
 12 pres du bon de Il fait donir... fait donir, Au pres du bon
 15 de Il fait donir. Toutes
 18 ois- eaux du mon- de Viennent faire leurs nids, Tous les
 20 ois- eaux du monde Viennent faire leurs nids, La caille,
 22 la tour te re- le Et la jolie perdrix. Au pres du bon
 25

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V.S.

28
Lacaille,

30
la tour te rel le Et la jo lie per drix, Lacaille,

32
la tour te relie Et la jo lie per drix, Et ma

34
jo lie colom be Qui han teur et nuit. Au pres malon

37

40
de Il faton faton... faton, Au pres malon de Il faton dormir.

42
Ellechan

44
te pour les fil les Qui ont pas de ma ri, Ellechan

46
te pour les filles Qui ont pas de ma ri, Pour moi

49
nchan te que re Car en ain jo li. Au pres malon

52

55 Poumoi

57 ne chan te / gue re. Car'en ai un jo li, Poumoi

59 nechan te guere Car'en ai un jo li, Di tes

62 moi donc la belle. Oudonc est votr' ma ri? Au prechlon

65 de Il fahon fahon.. fahon, Au prechlon de Il fahon dor mir. Dites-

67

69 moi donc la belle Oudonc est votr' ma ri? Di tes

71 moi donc la belle Oudonc est votr' ma ri? Il est

74 dans la Hlan de. Les Hol la mais l'ontpris. Au prechlon

de Il fahon fahon.. fahon, Au prechlon de Il fahon dor mir.

V.S.

77

79 *Que don*

81 ne riez vous, Bel le. Poura voir votr' ma ri? *Que don*

83 ne riez vous Belle, Poura voir votr' ma ri? *Je don*

85 ne rais Versailles, les Paris et Saint Denis.

88 Au presamblon de Il faiton faiton faiton, Au presamblon de Il

91 faiton dormir. *Je don*

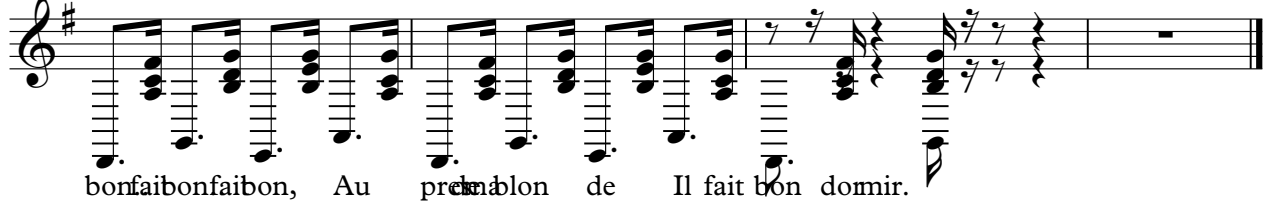
93 ne rais Ver sail les, Pa ris et Saint De nis, *Je don* = 80,000000

96 nerais Versailles, Paris et Saint Denis. *Lestours*

98 *20,000000* Au presamblon de Il fait

98 *20,000000* Au presamblon de Il fait

100



bonfaibonfaibon, Au prembon de Il fait bon dormir.

The image shows a musical score for guitar. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a guitar accompaniment, with many chords and some melodic lines. The lyrics are written below the staff, corresponding to the notes. The lyrics are: "bonfaibonfaibon, Au prembon de Il fait bon dormir." The word "prembon" appears to be a typo for "premier".