

Hubert Flix Thifaine - La Fille Du Coupeur De Joints

♩ = 112,000061

Cor Anglais
Melodie
Horn in F
Trombone
Percussion
Flexatone
Jazz Guitar
Electric Bass
Electric Bass
Electric Bass
Synth Strings
Solo



6

Hn.
Perc.
J. Gtr.
E. Bass
Solo

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10

Musical score for measures 10-13. The score includes parts for Horn (Hn.), Percussion (Perc.), Jazz Guitar (J. Gtr.), Electric Bass (E. Bass), and Solo. The key signature is two sharps (F# and C#). The music features complex rhythmic patterns with many triplets and sixteenth notes. The Solo part consists of a series of chords with a moving bass line.



14

Musical score for measures 14-17. The score includes parts for Melodie, Horn (Hn.), Percussion (Perc.), Jazz Guitar (J. Gtr.), Electric Bass (E. Bass), and Solo. The key signature is two sharps. The Melodie part has a few notes in measures 14-15 and 17. The other instruments continue with their complex rhythmic patterns.



18

Musical score for measures 18-21. The score includes parts for Melodie, Horn (Hn.), Percussion (Perc.), Jazz Guitar (J. Gtr.), Electric Bass (E. Bass), and Solo. The key signature is two sharps. The Melodie part has the lyrics: "Elle des cen daît de la mon tagne En chan tant une chan". The other instruments continue with their complex rhythmic patterns.

22

Melodie

son pail larde, U ne chaon de col lū gien, La fille ducoupeur

Perc.

J. Gtr.

E. Bass

Solo

26

Melodie

de joints La fille du cou peur de joints

Hn.

Perc.

J. Gtr.

E. Bass

Solo

30

Hn.

Perc.

J. Gtr.

E. Bass

Solo

34

Melodie

Hn.

Perc.

J. Gtr.

E. Bass

Solo

Elle des cendait



38

Melodie

Perc.

J. Gtr.

E. Bass

Solo

de la mon tagne, Sur un cha riot char gü 3 de paille, Sur un chariot



42

Melodie

Perc.

J. Gtr.

E. Bass

Solo

char gü de foin, La fille du coupeur de joints La fille ducoupeur

Melodie

de joints

Hn.

Perc.

J. Gtr.

E. Bass

Solo

Melodie

Hn.

Perc.

J. Gtr.

E. Bass

Solo

Melodie

Ben nous, on ï tait cinq chœurs, A s'la men ter

Hn.

Perc.

J. Gtr.

E. Bass

Solo

Melodie

58

sur notr' maheur, En di saqt'on se tap' rait bien, La fille du copeur

Perc.

J. Gtr.

E. Bass

Solo



Melodie

62

de joints La fille du copeur de joints

Hn.

Perc.

J. Gtr.

E. Bass

Solo



Hn.

Perc.

J. Gtr.

E. Bass

Solo

66

70

Melodie

Hn.

Perc.

J. Gtr.

E. Bass

Solo

Elle des cen dait



74

Melodie

Perc.

J. Gtr.

E. Bass

Solo

de la mon tagne V'la qu'ellenous voit sur les mu railles, Et qu'ellenoufait



78

Melodie

Perc.

J. Gtr.

E. Bass

Solo

"Cou cou, sejeunes!" La fille ducœur de joints La fille ducœur de joints

83

Melodie

Hn.

Perc.

J. Gtr.

E. Bass

Solo

87

Melodie

Hn.

Perc.

J. Gtr.

E. Bass

Solo

Ben

91

Melodie

Hn.

Perc.

J. Gtr.

E. Bass

Solo

v'la qu'ellenous prends par la taille Puis qu'elle nous em mme sur sa paille,

95

Melodie

Et qu'elle noufait l'coup du Zep p'lin La fille du coupeur de joints

Perc.

J. Gtr.

E. Bass

Solo

99

Melodie

La fille ducoupeur de joints

Hn.

Tbn.

Perc.

J. Gtr.

E. Bass

Solo

103

Hn.

Tbn.

Perc.

J. Gtr.

E. Bass

Solo

107

Melodie

Hn.

Tbn.

Perc.

J. Gtr.

E. Bass

Solo

Ben nous on ï tait cinq ³chœurs



111

Melodie

Perc.

J. Gtr.

E. Bass

Solo

A s'pay er une tranche de bon heur, Une tranche de ta ga da tsoin tsoin,



115

Melodie

Perc.

J. Gtr.

E. Bass

Solo

La fille du coupeur de joints La fille du coupeur de joints

119

Melodie

Perc.

Flex.

J. Gtr.

E. Bass

Solo

123

Melodie

Perc.

Flex.

J. Gtr.

E. Bass

Solo

127

Melodie

Perc.

Flex.

J. Gtr.

E. Bass

Solo

Quand on lui eut pas sít la ferraille, Elle nous fit fu mer de saaille,

131

Melodie

Sa crê-BonDieu que c'ÿ tait bien, La fille ducoupeur de joints

Perc.

J. Gtr.

E. Bass

Solo

135

Melodie

La fille du cou peur de joints

Hn.

Perc.

J. Gtr.

E. Bass

E. Bass

E. Bass

Syn. Str.

Solo

140

Hn.

Perc.

E. Bass

E. Bass

E. Bass

Syn. Str.

146

Melodie

Hn.

Perc.

E. Bass

E. Bass

E. Bass

Syn. Str.

152

Melodie

Hn.

Perc.

E. Bass

E. Bass

E. Bass

Syn. Str.

Plus ques tion d'cher cher du tra vail, On pñ da lait dans

159

Melodie

Perc.

E. Bass

E. Bass

E. Bass

Syn. Str.

les nu ages, Au mi lieu des pe tits la pins, La fille du

166

Melodie

Perc.

E. Bass

E. Bass

E. Bass

Syn. Str.

cou peur de joints La fille cou peur de joints



173

Melodie

Hn.

Perc.

E. Bass

E. Bass

E. Bass

Syn. Str.



180

Hn.

Perc.

E. Bass

E. Bass

E. Bass

Syn. Str.

187

C. A.

Hn.

Perc.

J. Gtr.

E. Bass

E. Bass

E. Bass

Syn. Str.

Solo

192

C. A.

Perc.

J. Gtr.

E. Bass

Solo

196

C. A.

Melodie

Perc.

J. Gtr.

E. Bass

Solo

Elle des cendait de la mon tagne

200

Melodie

En chan tant une chan son pail larde, U ne chan son de col liu gien,

Perc.

J. Gtr.

E. Bass

Solo



204

Melodie

La fille ducou peur de joints La fille ducou peur de joints

Perc.

J. Gtr.

E. Bass

Solo



208

Melodie

La fille ducou peur de joints La fille ducou peur de joints

Hn.

Perc.

J. Gtr.

E. Bass

Solo

212

Melodie

La fille du cou peur de joints La fille du cou peur de joints

Hn.

Perc.

J. Gtr.

E. Bass

Solo

216

Melodie

La fille du cou peur de joints La fille du cou peur

Hn.

Perc.

J. Gtr.

E. Bass

Solo

219

Melodie

de joints La fille du cou peur de joints

Hn.

Perc.

J. Gtr.

E. Bass

Solo

Hubert Flix Thifaine - La Fille Du Coupeur De Joints

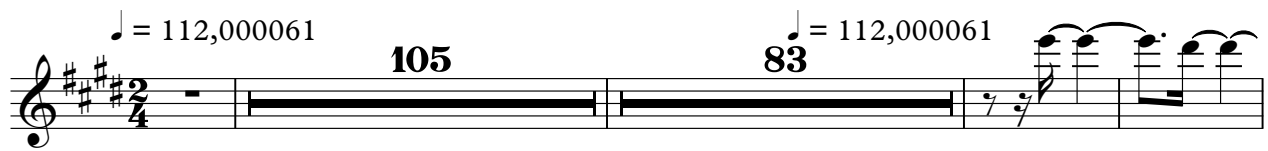
Cor Anglais

♩ = 112,000061

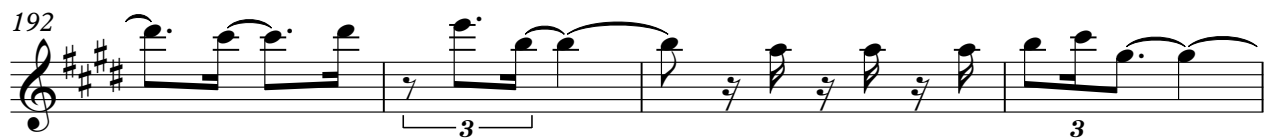
105

83

♩ = 112,000061

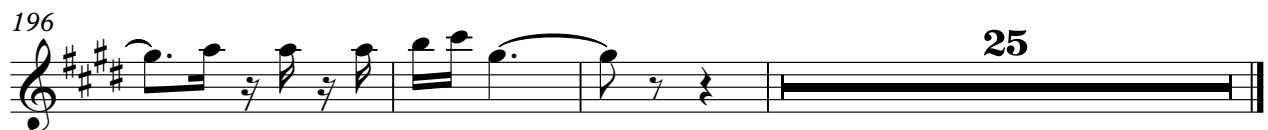


192



196

25



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Melodie

♩ = 112,000061

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of nine staves of music. The first staff starts with a whole rest followed by a measure with a fermata, then continues with eighth notes. The second staff features a triplet of eighth notes. The third staff has a measure with a fermata and a '6' above it. The fourth staff continues with eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a measure with a fermata and a '5' above it. The seventh staff has two triplet markings. The eighth staff continues with eighth notes. The ninth staff has a measure with a fermata and a '5' above it.

15

Ell es c e t a i t

20

de l a m o n t a g n e E n c h a n t a n t s o r p a i l l a r d e , U n e c h a n s o n d e c o l l ŷ g i e n ,

25

La f i l l e d u c o u p e u r d e j o i n t s La f i l l e d u c o u p e u r d e j o i n t s

35

El l e s c e t a i t d e l a m o n t a g n e , S u r u n c h a i o t h a r

40

g ŷ d e p a i l l e , S u r u n c h a i o t c h a r g ŷ d e f o i n , La f i l l e d u c o u p e u r d e j o i n t s

45

La f i l l e d u c o u p e u r d e j o i n t s B e n

55

n o u s , o n ŷ t a i t c i n q c o u p e u r s , A s ' l a n t e r s u r n o t r e m a i e u r ,

59

E n d i s a m p ' o n s e t a p ' r a i b i e n , La f i l l e d u c o u p e u r d e j o i n t s

63

La f i l l e d u c o u p e u r d e j o i n t s

Melodie

71

 Elle des cœait de lamontagne V'laqu'elousvoit

76

 sur lesmailles, Etqu'el'efait "Cocoul'sunes!" La fille ducœur djoins

81

 La fille ducœur djoins Ben

91

 v'laqu'elousprendsparla taille Puis qu'el'assime suspaille, Etqu'el'eloufait

96

 l'coupd'Zepplin La fille ducœur djoins La fille ducœur djoins

101

 Ben nouson y tait cinqours

111

 A s'payeune tranchede bonheur, Urranchele ta ga dsoin, La fille ducœur

116

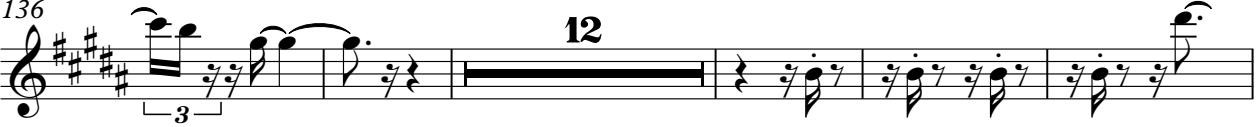
 djoins La fille ducœur djoins

126

 Quandnlui_eupas sï la fœaille, Elle nous fit fu merde spaille,


131

 SariBdieu que'ïtchien, La fille ducœur djoins La fille ducœur

136 **12**

 de joints . . . Plus

153

 ques tion d'chercher du tra vai, On p̃da lait dans

159

 leuages, Au milieu des pe tits la pins, La fille du

166


 cou peur de joints La fille du cou peur de joints

174 **22**

 Elle des cevait de la monagne


200

 En chan tanne chan sorpailarde, U ne chan son de col l̃ gien,

204

 La fille du cou peur de joints La fille du cou peur de joints La fille du cou peur

209

 de joints La fille du cou peur de joints La fille du cou peur de joints

214

 La fille du cou peur de joints La fille du cou peur de joints

218

 La fille du cou peur de joints La fille du cou peur de joints

Hubert Flix Thifaine - La Fille Du Coupeur De Joints

Horn in F

$\text{♩} = 112,000061$

8

14

20

35

49

55

70

85

89

The musical score is written for Horn in F and consists of ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as quarter note = 112,000061. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' in a bracket) and a '9' marking above a long rest. The staves are numbered 8, 14, 20, 35, 49, 55, 70, 85, and 89.

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Musical score for Horn in F, measures 101-217. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as 112,000061. The score consists of nine staves of music. Measure numbers 101, 107, 139, 147, 154, 179, 187, 211, and 217 are indicated at the beginning of their respective staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and a 27-measure rest. The score ends with a double bar line.

Hubert Flix Thifaine - La Fille Du Coupeur De Joints

Trombone

♩ = 112,000061

99

105

♩ = 112,000061

108

114

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Hubert Flix Thifaine - La Fille Du Coupeur De Joints

Percussion

♩ = 112,000061

6

10

13

16

20

23

27

30

33

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V.S.

Percussion

The image displays a percussion score for measures 37 through 73. The notation is presented on a grand staff with two staves per system. The upper staff uses a treble clef and contains rhythmic patterns represented by 'x' marks, often grouped with beams and slurs. The lower staff uses a bass clef and contains rhythmic patterns represented by solid black notes, also often grouped with beams and slurs. Measure numbers 37, 40, 43, 47, 51, 55, 59, 63, 68, and 73 are printed at the beginning of their respective systems. The score features a complex, repetitive rhythmic structure with frequent triplets and sixteenth-note patterns.

Percussion

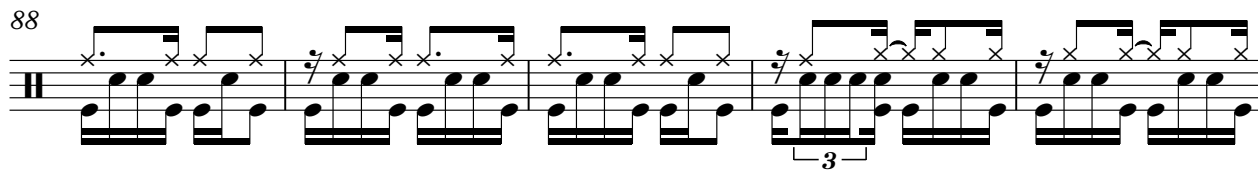
78



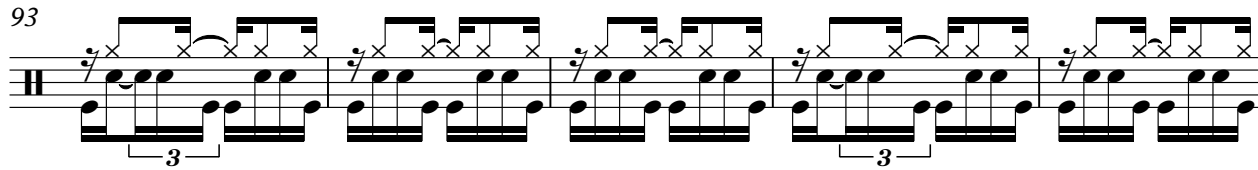
83



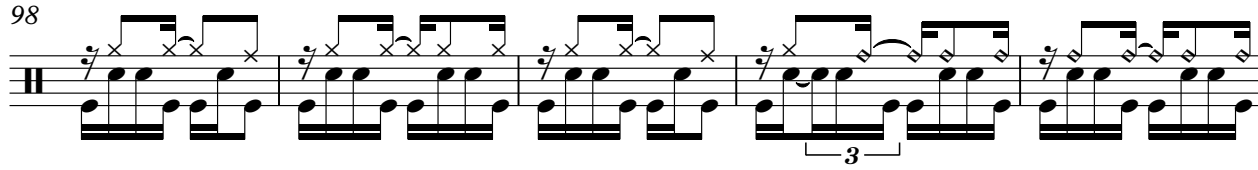
88



93

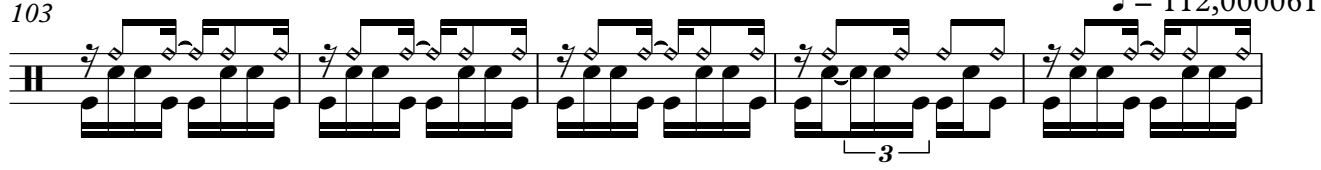


98

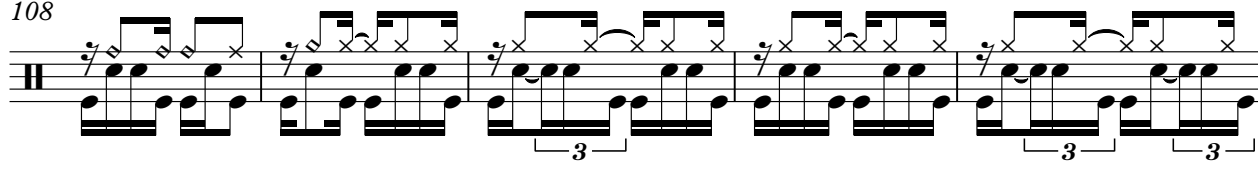


103

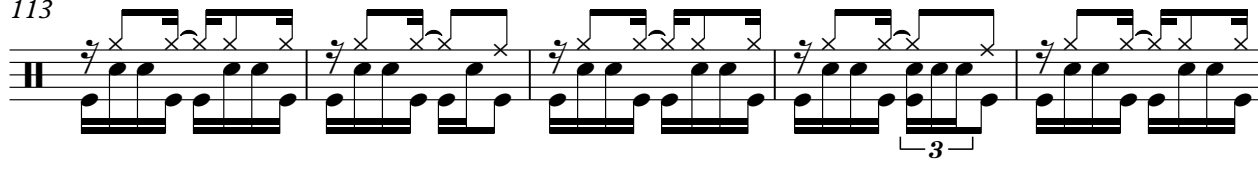
$\text{♩} = 112,000061$



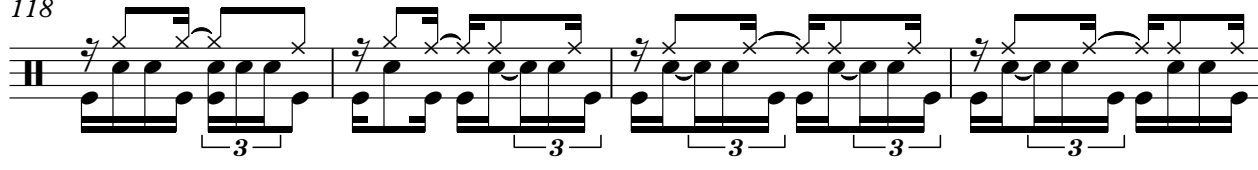
108



113



118



122



V.S.

127

Measure 127: Two staves. The top staff has a treble clef and a key signature of one flat. It contains a series of eighth notes with 'x' marks above them, grouped in pairs. The bottom staff has a bass clef and contains eighth notes with 'x' marks below them, grouped in pairs. There are three triplet markings (brackets with '3') under the bottom staff.

131

Measure 131: Two staves. Similar to measure 127, but with a different rhythmic pattern. The bottom staff has six triplet markings.

134

Measure 134: Two staves. Similar to measure 127, but with a different rhythmic pattern. The bottom staff has two sextuplet markings (brackets with '6') and four triplet markings.

138

Measure 138: Two staves. Similar to measure 127, but with a different rhythmic pattern. The bottom staff has a triplet marking.

144

Measure 144: Two staves. Similar to measure 127, but with a different rhythmic pattern. The bottom staff has a triplet marking.

150

Measure 150: Two staves. Similar to measure 127, but with a different rhythmic pattern. The bottom staff has three triplet markings.

156

Measure 156: Two staves. Similar to measure 127, but with a different rhythmic pattern. The bottom staff has a triplet marking.

162

Measure 162: Two staves. Similar to measure 127, but with a different rhythmic pattern. The bottom staff has a triplet marking.

168

Measure 168: Two staves. Similar to measure 127, but with a different rhythmic pattern. The bottom staff has two triplet markings.

173

Measure 173: Two staves. Similar to measure 127, but with a different rhythmic pattern. The bottom staff has a triplet marking.

179

Musical notation for measure 179, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

185

Musical notation for measure 185, including a triplet of eighth notes at the end of the measure.

191

Musical notation for measure 191, consisting of a continuous eighth-note triplet pattern.

194

Musical notation for measure 194, featuring eighth-note triplets and some notes with 'x' marks above them.

198

Musical notation for measure 198, showing eighth-note triplets and notes with 'x' marks.

201

Musical notation for measure 201, featuring eighth-note triplets and notes with 'x' marks.

205

Musical notation for measure 205, including eighth-note triplets and a triplet of eighth notes at the end.

209

Musical notation for measure 209, consisting of eighth-note triplets and notes with 'x' marks.

213

Musical notation for measure 213, featuring eighth-note triplets and notes with 'x' marks.

217

Musical notation for measure 217, including eighth-note triplets and notes with 'x' marks.

V.S.

6

Percussion

220

Musical notation for Percussion, measures 220-222. The notation is written on a single staff with a treble clef and a 7/8 time signature. Measure 220 contains three groups of eighth notes, each marked with a bracket and the number '3'. Measure 221 contains three groups of eighth notes, each marked with a bracket and the number '3'. Measure 222 contains a single eighth note followed by a quarter rest, marked with a bracket and the number '2'. The piece concludes with a double bar line.

Hubert Flix Thifaine - La Fille Du Coupeur De Joints

Flexatone

$\text{♩} = 112,000061$ **105** $\text{♩} = 112,000061$ **12**

122

126 **96**

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Hubert Flix Thifaine - La Fille Du Coupeur De Joints

Jazz Guitar

♩ = 112,000061

5

8

11

14

17

20

23

26

29

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Jazz Guitar

This image displays a page of jazz guitar sheet music, labeled '2' in the top left corner and 'Jazz Guitar' at the top center. The music is written on a single staff in treble clef, with a key signature of two sharps (F# and C#). The piece consists of ten lines of music, each starting with a measure number: 32, 35, 38, 41, 44, 47, 50, 53, 56, and 59. The notation is highly rhythmic and technical, featuring a variety of note values including eighth and sixteenth notes, as well as complex chordal textures. A prominent feature is the frequent use of triplets, indicated by a '3' above a bracketed group of notes. The music is characterized by a driving eighth-note bass line and intricate melodic lines in the upper register. The overall style is that of a contemporary jazz guitar solo.

Jazz Guitar

The image displays a page of jazz guitar sheet music, numbered 3 in the top right corner. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of ten staves of music, each labeled with a measure number: 62, 65, 68, 71, 74, 77, 80, 83, 86, and 89. The notation is highly rhythmic and complex, featuring numerous triplets (indicated by a '3' above a bracket) and sixteenth-note patterns. The music is characterized by dense chordal textures and intricate melodic lines. The final measure, 89, concludes with a double bar line and the initials 'V.S.' written below it.

V.S.

Jazz Guitar

This page of sheet music for Jazz Guitar contains ten staves of music, numbered 92 through 119. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It features a complex, syncopated rhythmic pattern, likely a 12/8 feel, with frequent triplets and sixteenth-note runs. The notation includes many beamed notes, slurs, and dynamic markings. A specific rhythmic pattern is indicated by the notation $\text{♩} = \dot{1}12,000061$ between measures 104 and 107. The music concludes with a double bar line at the end of measure 119.

Jazz Guitar

122

125

128

131

134

138 52

192

195

198

201

V.S.

204

Measures 204-206: This system contains three measures of music. Each measure features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The music is written in a treble clef with a key signature of two sharps (F# and C#). Triplet markings (a '3' above a bracket) are present under the first, third, and fifth measures.

207

Measures 207-209: This system contains three measures of music. The notation continues with similar rhythmic complexity and beaming. Triplet markings are present under the first, third, and fifth measures.

210

Measures 210-212: This system contains three measures of music. The rhythmic patterns and beaming remain consistent with the previous systems. Triplet markings are present under the first, third, and fifth measures.

213

Measures 213-215: This system contains three measures of music. The notation continues with similar rhythmic complexity and beaming. Triplet markings are present under the first, third, and fifth measures.

216

Measures 216-218: This system contains three measures of music. The rhythmic patterns and beaming remain consistent with the previous systems. Triplet markings are present under the first, third, and fifth measures.

219

Measures 219-221: This system contains three measures of music. The notation continues with similar rhythmic complexity and beaming. Triplet markings are present under the first, third, and fifth measures.

Hubert Flix Thifaine - La Fille Du Coupeur De Joints

Electric Bass

♩ = 112,000061

7

12

17

22

26

31

36

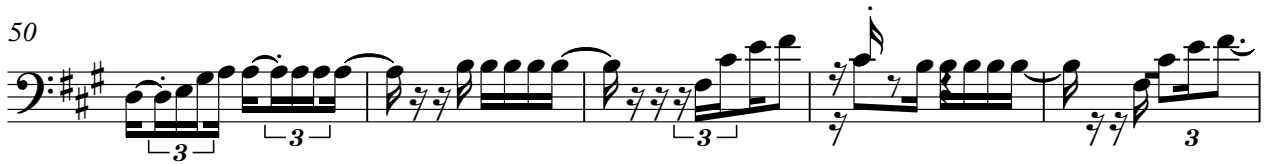
41

45

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V.S.

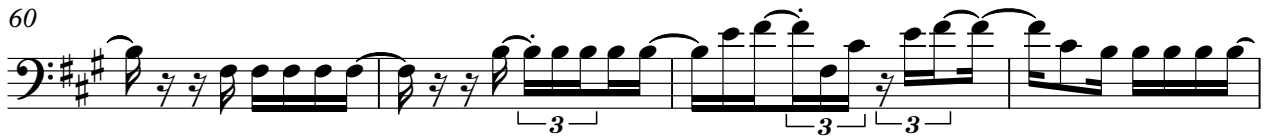
50



55



60



64



69



74



79



83



88



93



98

Musical notation for bass line starting at measure 98. It features a series of eighth notes with triplets and slurs.

103

103

$\text{♩} = 112,000061$

Musical notation for bass line starting at measure 103. It includes a tempo marking of quarter note = 112,000061.

108

Musical notation for bass line starting at measure 108.

113

Musical notation for bass line starting at measure 113.

117

Musical notation for bass line starting at measure 117.

122

Musical notation for bass line starting at measure 122.

127

Musical notation for bass line starting at measure 127.

132

Musical notation for bass line starting at measure 132.

136

Musical notation for bass line starting at measure 136.

142

Musical notation for bass line starting at measure 142.

149

Musical staff for measure 149, featuring a bass line with eighth notes and a triplet of eighth notes.

157

Musical staff for measure 157, featuring a bass line with eighth notes and a triplet of eighth notes.

164

Musical staff for measure 164, featuring a bass line with eighth notes and a triplet of eighth notes.

173

Musical staff for measure 173, featuring a bass line with eighth notes and a triplet of eighth notes.

180

Musical staff for measure 180, featuring a bass line with eighth notes and a triplet of eighth notes.

188

Musical staff for measure 188, featuring a bass line with eighth notes and a triplet of eighth notes.

194

Musical staff for measure 194, featuring a bass line with eighth notes and a triplet of eighth notes.

199

Musical staff for measure 199, featuring a bass line with eighth notes and a triplet of eighth notes.

204

Musical staff for measure 204, featuring a bass line with eighth notes and a triplet of eighth notes.

209

Musical staff for measure 209, featuring a bass line with eighth notes and a triplet of eighth notes.

Electric Bass

214

Musical notation for electric bass, measures 214-217. The notation is in bass clef with a key signature of two sharps (F# and C#). The piece consists of a continuous eighth-note line. Measures 214 and 215 each contain a triplet of eighth notes. Measures 216 and 217 each contain a triplet of eighth notes. The notes in measures 214 and 216 are G4, A4, B4. The notes in measures 215 and 217 are C5, B4, A4. Slurs are placed over the eighth-note groups in each measure.

218

Musical notation for electric bass, measures 218-221. The notation is in bass clef with a key signature of two sharps (F# and C#). The piece consists of a continuous eighth-note line. Measures 218 and 219 each contain a triplet of eighth notes. Measures 220 and 221 each contain a triplet of eighth notes. The notes in measures 218 and 220 are G4, A4, B4. The notes in measures 219 and 221 are C5, B4, A4. Slurs are placed over the eighth-note groups in each measure. The piece ends with a double bar line at the end of measure 221.

Hubert Flix Thifaine - La Fille Du Coupeur De Joints

Electric Bass

♩ = 112,000061

105

♩ = 112,000061

30

139

146

153

161

168

176

184

188

34

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Electric Bass

♩ = 112,000061

104

♩ = 112,000061

30

139

3

146

153

162

171

3

179

186

34

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Synth Strings

♩ = 112,000061 **105** **30** ♩ = 112,000061

139

145

151

159

167

174

181

186 **34**

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Solo

♩ = 112,000061

6

9

13

17

21

26

30

33

36

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V.S.

Solo

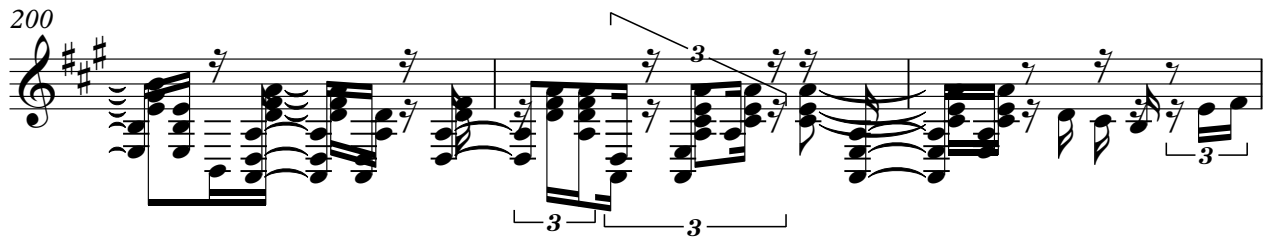
This musical score is a guitar solo in the key of D major (two sharps) and 4/4 time. It consists of ten staves of music, numbered 39 through 72. The notation is primarily in treble clef. The piece is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped into triplets. Many notes are marked with a slash and a vertical line, indicating natural harmonics. The score includes numerous triplet markings, such as '3' over a group of notes, and some are accompanied by a '3' in a box. The solo concludes with a final chord in measure 72.

Musical score for guitar solo, measures 75-108. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including triplets and sixteenth notes. Measure numbers 75, 78, 83, 86, 89, 93, 98, 102, 105, and 108 are indicated at the start of their respective staves. A tempo or performance instruction "= 112,000061" is present in measure 105. The piece concludes with the initials "V.S." at the end of the final staff.

Solo

Musical score for guitar solo, measures 111-196. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked with a '4' in the top left corner. The piece is titled 'Solo' at the top center. The score consists of ten staves of music, each starting with a measure number: 111, 114, 119, 122, 125, 129, 134, 190, 193, and 196. The music is characterized by complex rhythmic patterns, including many triplets (indicated by a '3' over a bracket) and sixteenth-note runs. A double bar line with the number '52' appears at the end of measure 134. The notation includes various articulations such as slurs, accents, and dynamic markings.

200



203



208



213



218

