

an dro (de vigo)

Bielon

repris par Carlos Nunes

1

First system of musical notation for 'an dro (de vigo)'. It consists of four staves of music in G minor (three flats). The first staff has a key signature change from G minor to B-flat major (two flats) and back to G minor. Chords indicated above the staff are Gm, Bb, Cm7, and F. The second staff has chords Gm, Bb, Eb, Dm7, and a first ending (1.) with Gm, followed by a second ending (2.) with Gm. The third staff has chords Gm, F, Bb, Cm7, F, Gm, and F. The fourth staff has chords Bb, Cm7, Dm7, and a first ending (1.) with Gm, followed by a second ending (2.) with Gm.

(Cm7 : sol si b do mi b)

An dro 1789

Second system of musical notation for 'An dro 1789'. It consists of three staves of music in 2/4 time. The first staff has a key signature change from G minor to A minor (no sharps or flats). Chords indicated above the staff are Am, F, G, and Am. The second staff has a key signature change from A minor to G major (one sharp) and back to A minor. Chords indicated above the staff are G, Am, Am, G, and F. The third staff has a key signature change from A minor to G major (one sharp) and back to A minor. Chords indicated above the staff are E, G, Am, G, and Am. The score includes fingerings (Doigté) and fingering numbers (1-3) for the right hand. The first staff has a key signature change from G minor to B-flat major (two flats) and back to G minor. Chords indicated above the staff are Gm, Bb, Cm7, and F. The second staff has chords Gm, Bb, Eb, Dm7, and a first ending (1.) with Gm, followed by a second ending (2.) with Gm. The third staff has chords Gm, F, Bb, Cm7, F, Gm, and F. The fourth staff has chords Bb, Cm7, Dm7, and a first ending (1.) with Gm, followed by a second ending (2.) with Gm.

Bourrée de Jenzat / de Shillelagh.
de Jenzat

Traditional



Venosc



SUITE BOURREE 2 TEMPS

Bourrée de la Pie (Eric Montbel)



Bourrée N°31 (trad)



BOURRÉES

Sabotière

3/4

Do Min Fa Sol⁴ Lam² Do Do Fa Ré¹ Sol Min¹ Lam² Do

Légère (Philippe)

1

Do Min¹ Lam² Fa Sol⁴ Do Sol¹ Min¹ Lam² Fa Sol⁴ Do

Sol¹ Do lam² Sol⁴ Do Fa Sol⁷ Lam² Sol⁴ Sol⁷ Sol⁷

Rude

Do Min Ré¹ lam² Do Min Fa Sol⁴ Do

Fa Lam² Sol⁴ Do Fa Lam² Sol⁴ Do

Maj 21/09/2008
Transcription : P.P.
depuis l'enregistrement du bai
Loufolk à Allan le 29/11/1986

Bourrée 3 t

♩ = 72

Bourrée du Mont Dore

Bourrée 3 temps

Auvergne traditionnel

A Clermont Ferrand, de Brioude et d'Issoire
A Clermont Ferrand on vient de toute part (bis)

Les montagnards ont quitté lamontagne
Le Puy de Dôme et les monts du Cantal (bis)

Bourrée en ligne de couples face à face
Changement de côté très rapide

Fig 1 : 1 avant-recul épaulé droite (4 mes)

Fig 2 : changement de place par la droite en pas de bourrée valsée sam

Carnaval de Lanz

First system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes. Chords C, G, C, and F are indicated above the staff. The second staff continues the melody with chords G, F, G, C, G, and a first/second ending bracket labeled 1. C and 2. ending with a repeat sign.

[A]

Second system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes. Chords G, D, Em, D, C, and G are indicated below the staff. The second staff continues the melody with a repeat sign and a final note.

[B]

Third system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes. Chords D, Em, D, and G are indicated below the staff. The second staff continues the melody with a first/second ending bracket labeled 1. and 2. ending with a repeat sign. Chords G, D, and G are indicated below the staff.

[C]

Fourth system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes. Chords C, D7, and G are indicated above the staff. The second staff continues the melody with a first/second ending bracket labeled 1. G and 2. G G7. Chords C, D7, and G are indicated above the staff.

[D]

Fifth system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes. Chords C and G7 are indicated above the staff. The second staff continues the melody with a first/second ending bracket labeled 1. C and 2. C D7. Chords C and G7 are indicated above the staff.

(Chapeloise à 3)

CHAPELOISE DE GENNETINE

???

Chord progression for the first system: Dm F Am Dm C Dm

Thème

Contrechant

Accomp. 1

Accomp. 2

Chord progression for the second system: F Am G Em F Am G Em

S 1

S 2

S 3

S 4

The musical score is written for a 3-part setting. The first system includes a Theme, a Contraltus part, and two accompaniment parts. The second system includes four vocal parts (S 1, S 2, S 3, S 4). The music is in 3/4 time and features a mix of eighth and quarter notes. The accompaniment parts provide harmonic support with chords and arpeggios. The vocal parts are arranged in a four-part setting, with S 1 and S 2 having more melodic lines than S 3 and S 4.

UN P'TIT TOUR ET PUIS S'EN VONT

(danse Mixer-Zelda)

Pierrick BRUNET

Thème Dm C

Contrechant

Basse

5 Dm C G

9 F Am Em

13 F Em Am

IVOIRINE

Stéphane MILLERET

Gavotte de l'Aven

♩ = 96

A

B

Ce morceau a été composé à l'hôtel Ibis d'Abidjan lors d'une tournée du groupe Tsirba avec la compagnie D.I.T. - Robert Seyfried.

Instrumentation

Basse, bouzouki,
accordéon diatonique do-fa,
violon, vielle à roue,
flûte traversière,
cornemuse du Centre.

Mazurka Grand Frisé

Tradizionale

9a

Tablatura: Angelo Girardi

First system of musical notation (measures 1-4). The treble clef staff shows the melody in G major (one sharp). The bass clef staff shows the guitar tablature with fret numbers and chord symbols (P for Pulcra, T for Tasto). Measure 1: P 6, T 7. Measure 2: P 7, T G. Measure 3: P 7, T g. Measure 4: P 6, T g.

Second system of musical notation (measures 5-8). Measure 5: P 7, T g. Measure 6: P 7, T g. Measure 7: P 6, T g. Measure 8: P 8, T G. Measure 9: P 7', T g. Measure 10: P 8, T g. Measure 11: P 7, T D. Measure 12: P 7, T d. Measure 13: P 8, T d. Measure 14: P 7, T G. Measure 15: P 6, T g. Measure 16: P 6, T g. Measure 17: P 7, T g. Measure 18: P 7', T g.

Third system of musical notation (measures 19-24). Measure 19: P 9, T G. Measure 20: P 9, T g. Measure 21: P 8, T d. Measure 22: P 7, T D. Measure 23: P 8, T d. Measure 24: P 7', T d. Measure 25: P 8, T d. Measure 26: P 7, T g. Measure 27: P 9, T g. Measure 28: P 9, T g. Measure 29: P 10, T g. Measure 30: P 9, T d. Measure 31: P 8, T d.

Fourth system of musical notation (measures 32-36). Measure 32: P 7, T 10. Measure 33: P 8, T 7. Measure 34: P 7, T 8. Measure 35: P 6, T 7. Measure 36: P 6, T 7'. Measure 37: P 6, T g. Measure 38: P 6, T g. Measure 39: P 6, T g. Measure 40: P 6, T g.

Mazurka de Salou

Mazurka

Bruno Letron

Mim Do Ré

Inst. 1

Inst. 2

Sol Lam Ré

1.

Mim Mim Do

2.

Sol Ré7 Sol Do

Sol Ré

Sol 1. 2.

MAZURKA

(Musique de Gilles CHABENAT)

10

Disque 33T : "Berry - Airs nouveaux
pour des danses anciennes"
LES ÉCOLIERS DE SAINT-GENEST
Auvdis AV 4509 (1983)

♩ = 158 à interpréter ternaire



A

Em (1) D Em D

Doigté *Adagio*

1 2 1 3 3 2 4 3 2 3 2 3 3 2 3 2 2 2 1 1 2 1

C 4 4 7 6 7 7 6 7 6 6 4 4 4

G 6 7 7 8 7 7 7 7 7 6 6 6 6

Ba E e e E e e D d e E e d

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Em D Em D Em

3 3 2 4 3 2 3 2 3 3 2 3 2 2 1 1 1 2 1 1 1 2 3

7 7 8 7 7 6 7 7 6 6 4 4 4 4 4 4 7 8

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

B Am (2) Em (3) Am

11 3 3 1 3 2 4 4 2 3 2 3 3 3 2 3 1 2 3 3 3 1 3 2

8 8 8 7 9 9 7 8 7 7 7 7 6 7 4 7 8 8 8 6 8 7

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Em D Em Em

16 4 4 2 3 2 3 2 2 2 2 2 1 2 3 1 2 3

9 9 7 8 7 7 6 6 6 6 6 4 7 8 4

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Variations :

Em (1) Am (2) Em (3)

20 2 1 2 3 2 3 3 1 2 1 3 2 4 4 3 4 2 3 3 1 2 3 2 3

7 4 6 7 7 8 5 7 6 8 7 9 9 8 9 7 8 7 4 6 7 8

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Une transcription pour accordéon diatonique avait été réalisée par
Jean-Pierre Yvert dans la revue "Le Collophone" N° 3 de Septembre 1984

Dans l'enregistrement original, morceau interprété en RÉm

NINA

(MAZURKA)

© Cyrille Brotto
Trascrizione: Angelo Girardi



Misirlou

N.Roubanis 1934 (Greece)

1. Mi - sir - lou mou i gli - kia sou ma - tia Flo - ga m'e - hi i -
 2. Mav - ro ma - ta Mi - sir - lou mou tre - lli Ti zo - i m'al-

na - psi mes tin kar - dia Ah! Ya - ha - bi - bi Ah! Ya - le - le - li Ah!
 la - zo me - na fi - li Ah! ya - ha - bi - bi M'e - na fi - la - ki Ah!

ta dio sou hi - li sta - zou - ne me - li i - me A
 Ap - to di - ko sou to sto ma - ta - ki i - me

Mi - sir - lou Tre - lla tha m'er - thi den i - po - fe - ro pia

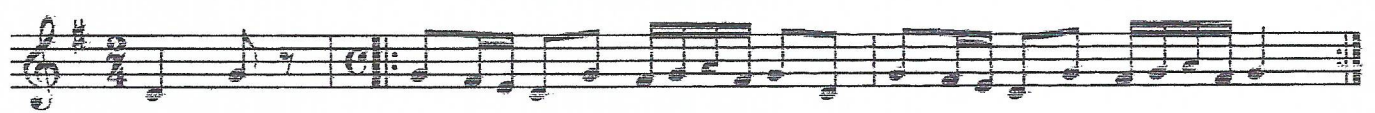
Ah! tha si kle - pso mes ap tin A - ra - pia. Ah _____ Mi - sir - lou.

38

Pieternele (en sol)

Thème et grille

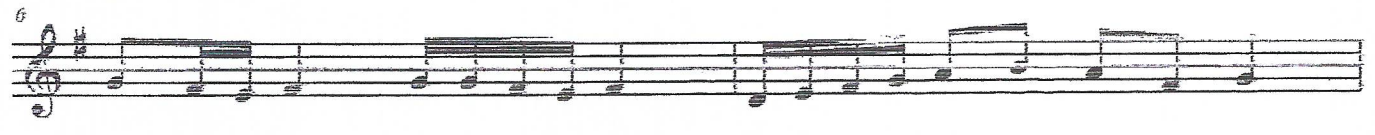
G



4 G Am D



6 G D G D G



8 G D G D G



Danse trad. du Piémont

S Brando

Tablature : Bernard Loffet
Système CADB © 2005
www.tablatures.fr.st

14

P 7 6' 8 8 8 7' 8 7 — 8 6' 7 7 6 7 6' 8 8 8 7' 8 7 — 8 6' 7

T . 7 6 7 8 6' 7 .

G g G g E e E e D d D d G g G g G g G g E e E e

P 6 — 7 6' . 6 — 7 6 6 7 6 7 7 6 7 6'

T 7 6 7 8 6' 7 7 6' 7 7 — 7 6' 7 7 8 6' 7 .

D d D d G g G g D d G g D d G g G g C c D d G g G g

P 8 8 8 7' 8 7 — 8 6' 7 6 — . 6 — 6 6' — 6' 8 7' .

T 8 8 8 7' 8 7 6' 7 7 6' 7 7 6' 8' — 7' 9 8'

G g G g E e E e D d D d G g D d G g G g C c C c F f F f

P 8' 8' 7' 6' 6 6' — 6' 8 7' 8' 8' 6' — 6 6' — .

T 9' 8' 9 7' 7 6' 8' — 7' 9 8' 9' 8' 9 7' 7 6' .

G g G g C c G g C c C c F f F f G g G g C c G g C c

Esperanza

Scottish

Marc Perronne ?

Lam Mi7

piste 1

piste 2

piste 3

piste 4

Mi7 Lam Rémi Lam

7

Mi7 Lam

13

1. Lam

2. Lam

L'ARAIGNÉE

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Scottish de Michèle CHEVRIER-REUGE
Idée d'arrangement : La Croix Feuillée

Up to 1
Vielle, accordéon,
cornemuse 16p.
Violons
var. vielle
Violons
var. cornem. 16p.
Up to 2
Cornemuse 23p.

A

Gm Gm/D Cm Cm/Eb D7 D7/F# D7 Gm

Thuseripilon Jean-Michel Corgeron

Gm Gm/D Cm Cm/Eb D7 D7/F# D7 Gm

B

Bb Cm Dm Gm F Eb D7 Gm

Bb Cm Dm Gm F Eb D7 Gm

Moceaux choisis

Scottish du regret

Yann Fanch Perroches

1

Lam Mi7 Lam Mi7 Lam Mi7 Lam

Inst. 1

Inst. 2

Inst. 3

Inst. 4

9

Rém Lam Mi7 Lam Mi7 Lam Rém Lam Mi7 Lam

17

Rém Lam Mi7 Lam Rém Lam Mi7 Lam

Scottish (SHILLELAGH)
(Les Douche - Gormauve)

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. The first measure is labeled 'A' and the second measure is labeled 'A-B'. The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. The melody consists of eighth and quarter notes, with some beamed eighth notes.

Handwritten musical notation on a five-line staff. The notation begins with a treble clef. The first measure contains a quarter note on G4, followed by a quarter rest. The second measure contains a quarter note on A4, followed by a quarter note on B4. The third measure contains a quarter note on C5, followed by a quarter note on B4. The fourth measure contains a quarter note on A4, followed by a quarter note on G4. The fifth measure contains a quarter note on F#4, followed by a quarter note on E4. The sixth measure contains a quarter note on D4, followed by a quarter note on C4. The seventh measure contains a quarter note on B3, followed by a quarter note on A3. The eighth measure contains a quarter note on G3, followed by a quarter note on F#3. The piece concludes with a double bar line and repeat dots.

[illegible]

2 Soln Tim Lam



A handwritten musical score on a five-line staff. The key signature has one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a final whole note G4. The piece ends with a double bar line.

[illegible]

Set 2 (Peters C)

Sacha Swing

Scottish

Grand-Mère et Soufflets

Handwritten musical score for 'Grand-Mère et Soufflets'. The score is written on four staves, each with a key signature of one sharp (F#) and a 4/4 time signature. The notation is in a simple, handwritten style. Above the notes, there are labels: 'Lam', 'Rém', 'Mi7', and 'Lam' repeated across the staves. The first two staves have a treble clef, and the last two have a bass clef. The music consists of eighth and sixteenth notes, with some rests. The final measure of the fourth staff ends with a double bar line and a repeat sign.

Tou

19a

VALSE VÉNÉZUÉLIENNE (7)

(Trad.)

Disque 33T : "Velyerd"

Marc PERRON

Le Chant du Monde LDX 74895 (198

$\text{♩} = 72$

A Am E7

Doigté 2 1 2 1 2 3 4 1 1 4 1 4 3 3 3 2 2 2 1 2

C 5 4 5 5 8 5 8 5 8 7 7 7 4 4 4 4

Ba A a a A a a A e e E a e

Am A

6 4 1 1 4 1 4 4 4 2 4 2 1 2 1 2 4 2

7 4 4 4 4 4 5 5 5 7 5 5

Dm Am

11 2 4 2 4 1 2 3 2 2 3 1 2 1 2 1 1 3 2

5 7 5 7 3 4 5 4 4 5 3 2 3 4 5 4

E7 Am

15 2 2 2 3 1 2 2 1 2 1 2 4 1 2 4 1 2

4 4 4 3 3 4 3 5 3 7 5 5 5 7 5 5

Amel

Dans l'enregistrement, morceau interprété en Lam au dintonique SOL/DO par Marc PERRONE
Transcription publiée dans Trad'Magazine n° 2 (Janvier/Février 1989)

VALSE VÉNÉZUÉLIENNE (2)

B *Sc* *do* *si* *do* *Am* *do* *E7*

si *do* *do* *Am* *la* *la* *si* *do* *A* *do* *re*

Dm *re* *do* *Am* *mi* *E7* *sol#* *Am* *la*

2 *Am* *Fin* *Am*

ASTRID VALSE

(Trad. Suède)

B27 J = 88

B28 J = 16

A Am

1
Doigté

1 2 1 2 2 2 2 1 2 2 1

C 6 7 7 6 7 8 9

G 5 7 8 8 8 8 7 8 9

Ba A a a A a a A a a A a a

6 1 2 1 2 1 2 1 2

9 8 8 7 8 9 7 6 7 4 7

B F#m G sol C do L Am Fa

11 1 2 1 2 2 1 2 1 2 1 2

9 8 8 7 8 9 7 8 7 6 6 8 9

16 3 1 2 2 2 1 2 2 2 2

8 6 7 7 7 6 7 7 7

2 2

7 7

Pour "Varblomor", il va vous falloir utiliser la quasi-totalité du clavier.

Cette valse se joue très liée à la main droite.

La phrase musicale s'articule sur quatre mesures. Travaillez les nuances "crescendo decrescendo" d'après la cassette.

- Crescendo : augmenter le volume sonore dans une même phrase musicale
- Decrescendo : diminuer le volume sonore dans une même phrase musicale

Attention : On ne fait pas varier le volume de chaque note. Dans un mouvement de crescendo chaque note sera jouée plus forte que la précédente mais chacune gardera un volume sonore constant. Ce sera donc l'inverse dans un mouvement de decrescendo.

VARBLOMOR

(Trad. Suède)

 B29 J = 88

 B30 J = 144

A

Am Dm Am E Am

E Am Dm Am E

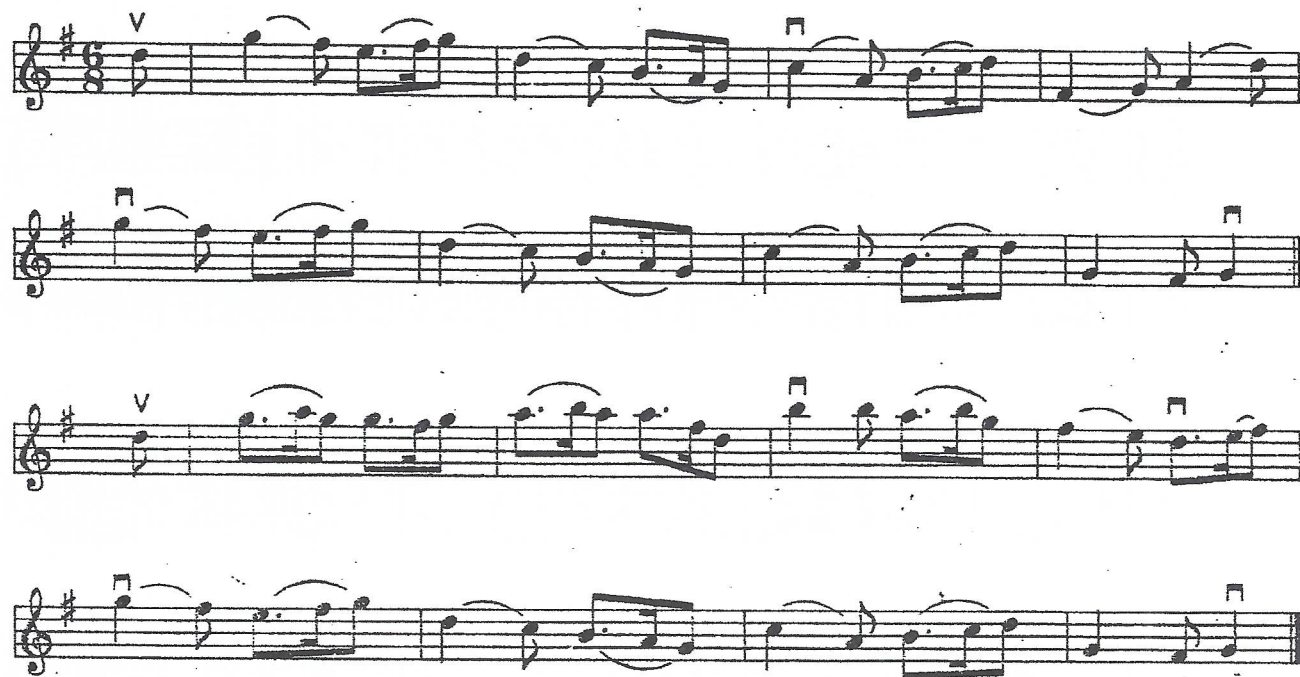
B

Am Dm Am

E 1 Am 2 Am

s deux morceaux suivants "An dro 1789" et "Grand-Père Corbefin" ont été enregistré avec un registre grave.

Planxty Irwin (Pin Chrestains in China)



ET TOC !

(Valse à 5 temps / Musique de Philippe Plard)

 ± 192 

CD : "Vos pieds ont des oreilles !" VAG (VAG02-2002)

A

[illegible]

15

Am B E Am

2 1 3 4 2 3 1 3 3 2 1 3 3 1 3 2

5 5 7 8 6 7 7 3 5 5 7 7 6

A a a A a B b b E e A a a A a A a a A a

The Rose Tree

• Et toc ! - "La valse à huit temps et celle à onze seront peut-être dans le prochain album, en tout cas vous pouvez les demander en bal..."