

At the last minute - Clavier AMF _____	2
Ballade pour Adeline - Clavier AMF _____	5
Brazil - Clavier AMF _____	7
Can you feel the love tonight - Clavier AMF _____	10
C'est parti - Clavier AMF _____	12
Escale à Rio- Clavier AMF _____	13
Far west folklore - Clavier AMF _____	18
Fly me to the moon - Clavier AMF _____	22
Gloryland - Clavier AMF _____	27
Jumping note - Clavier AMF _____	28
La chanson de Prévert - Clavier AMF _____	31
Le poinçonneur des lilas - Clavier AMF _____	33
Let's twist again - Clavier AMF _____	35
Maestro rag - Clavier AMF _____	36
Potz Blitz - Clavier AMF _____	39
Sur l'eau calme - Clavier AMF _____	43
Tea for two - Clavier AMF _____	46
The entertainer - Clavier AMF _____	48
Vue sur mer - Clavier AMF _____	54
You are the sunshine of my life - Clavier AMF _____	55

AT THE LAST MINUTE

Jazz-Waltz

Heinz Waldvogel

The musical score is written for piano and bass. It consists of five systems of music. The first system starts with a dynamic marking of *f* and a tempo marking of *mf*. The second system has a dynamic marking of *mf*. The score includes various chord symbols such as C, G, Am, E7, F, Dm, G7, C7, and F. Handwritten annotations in blue ink are present throughout the score, including circled notes and additional chord symbols like G, Am, E7, F, Dm, G7, C7, and F. The piece concludes with a final chord of F.

Chord symbols and annotations for the first system:

- System 1: C, G, C, G, C, c, G, C, c

Chord symbols and annotations for the second system:

- System 2: G, D, G, g, e7, A, am, E, A, am, E, e7, E, e7

Chord symbols and annotations for the third system:

- System 3: F, C, F, f, C, c, G, C, c, D, d7, A, D, d7

Chord symbols and annotations for the fourth system:

- System 4: D, D^b (C[#]), C, c, G, C, c, G, g, D, G, g, e7

Chord symbols and annotations for the fifth system:

- System 5: A, am, E, A, am, C, c7, C, c7, F, f, C, F, f

C D7 G7 F C

C c G C c D d7 G g7 F F# G C

Gm C7 F D7 Gm C7

G gm C c7 F f D d7 G gm C c7

F D Gm C7 F D7

F f D G gm C c7 F f D d7

Gm C7 1. F 2. F

G gm C c7 F f A f F f f F

Bb Cm F7 Bb C#dim Cm

legato

Bb bb C cm F f7 D bb Db C

Handwritten chord symbols: F7, B^b, Cm, F7, B^b, E^b

Printed chord symbols: C^b (H), B^b b^b, C cm, F f7, B^b b^b, E^b e^b

Handwritten chord symbols: B^b, D7, Gm

Printed chord symbols: B^b b^b, F, B^b, D, d7, G gm, F gm

Handwritten chord symbols: C7, F, E^b, Dm, Cm, B^b

Printed chord symbols: E, c7, C, c7, F, E^b, D, C, B^b b^b

Handwritten chord symbols: Cm, F7, B^b, C[#]dim, Cm, F7, B^b

Printed chord symbols: C cm, F f7, D^b b^b, D^b, C, C^b (H), B^b b^b

Handwritten chord symbols: Cm, F7, B^b, F7, B^b

Printed chord symbols: B^b b^b, C cm, F f7, B^b b^b, F, B^b

Ballade pour Adeline

Paul de Senneville

Slowly

5 1

C C Dm

G7 C Dm

1 3 5 3 4 2 5 5 4 1 3 3 1 3

8va ad lib.

G7 C Am Em F G7 C

Am Em F G7

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4 2 1 5 3 1

C Dm G7 C Eb F G7

5 3 1

C Dm G7 C

2.

C F G7 C Dm

4 1 2 4 5 1 3 5

G7 C F G7 C F G7 C

Brazil



Ary BARROSO
(1903/1964)

Le premier compositeur de "Samba" à atteindre la gloire internationale. A. Barroso a inventé un nouveau genre de chanson "Samba exaltante", une nuit de 1939 quand, assis au piano, il créa "Brazil".

Musique populaire et de danse qui n'est pas sans rappeler l'Amérique du Sud. Ce fut un très grand succès que "Walt Disney" intégra dans ses dessins animés de 1942.

Célèbre de par son thème ensoleillé, l'accompagnement dédoublé apportera présence, brio, et dynamisme à un thème très vivant.

Registration Midi : Sax soprano

Arrangement : Henry Lemarchand

♩ = 130

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system starts with a treble clef and a key signature of one sharp. The bass clef part begins with a G chord and a melodic line of eighth notes. The second system continues the bass line with Am and D7 chords and includes fingerings (5, 4, 3, 4, 3, 4) for the right hand. The third system concludes with Am and D7 chords, followed by a G chord and a final melodic flourish with a fermata. Dynamics include *mf* and *f*.

10

Am D7 G *f* E F

13

E F E F E F

16

E F E7 Am

19

mf Cm

22

Bm Em Am

25

f D7 G Am D7

28

G Am D7 G

ESCALE A RIO

T^o Samba modérato

♩ = 84

mp

Dm6/9 Ebm Dm6/9 Ebm

1 - 2 -

Rythm off. *Rythm off.* *Rythm ON*

Dm Eb9 Dm Bb7

Theme

Rythm OFF *mf*

A7 Dm6/9

Rythm ON

E7 A9b Dm Gm7 C9# FM7 BbM7 Em7/5b Eb7

System 1: Treble clef, bass clef, and chord line. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line. Chord line includes: Dm, Dm7, E7, Bb9, A9, E7, A9b A7, Dm. Dynamics: *mf*.

System 2: Treble clef, bass clef, and chord line. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line. Chord line includes: Gm7, C9#, FM7, BbM7, Bm7, Eb9, Am7, D9b, Gm, A7. Dynamics: *f*.

System 3: Treble clef, bass clef, and chord line. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line. Chord line includes: (Dm), Am7/5b, D7, D7, Gm, D7, D7, Gm, Gm. Dynamics: *f*. Markings: 8^a, 3.

System 4: Treble clef, bass clef, and chord line. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line. Chord line includes: Bm7/5b, E7, E7, A, Bb, A. Dynamics: *mf*. Markings: 8^a, 3, Loco.

Chord progression for the first system: E7, A9^b, Dm, Gm7, C7[#], FM7, BbM7. Includes handwritten corrections in red ink.

Chord progression for the second system: Bm7, E9^b, Am7, D9^b, Gm, A7, Dm. Includes a section labeled "Breack".

Chorus section. Chord progression: E7, A9^b, Dm, Gm7, C7, FM7, BbM7 (E9). Dynamics include *mf*.

Chord progression for the fourth system: Em7/5b, Eb7, Dm, Dm7, E7, Bb7(5b), A7. Dynamics include *mf*.

Handwritten corrections in red ink:

- Measure 1: ~~A9b~~ → A7
- Measure 2: ~~A9b~~ → A7
- Measure 3: ~~D9b~~ → D9
- Measure 4: ~~Dm~~ → Dm

Chord symbols and dynamics:

- Measure 1: E7, ~~A9b~~ A7, Dm
- Measure 2: Gm7, C7, FM7, BbM7
- Measure 3: Bm7, ~~E9b~~ E9, Am7, ~~D9b~~ D9, Gm, A7
- Measure 4: ~~Dm~~ Dm
- Measure 5: Am7/5b, D7, Gm, D7, Gm
- Measure 6: Bm7/5b, E7, A, Bb, (A)

Dynamics: *f* (measures 5-6), *mf* (measure 6)

First system of musical notation. Treble staff contains a melodic line with slurs and dynamics. Bass staff contains a bass line with chords. Chord symbols below the bass staff are: E7, A~~7~~^b, Dm, Gm7, C~~7~~[#], FM7, B~~b~~M7. A dynamic marking 'f' is present in the second measure.

Second system of musical notation. Treble staff contains a melodic line with slurs. Bass staff contains a bass line with chords. Chord symbols below the bass staff are: Bm7, E~~7~~^b, Am7, D~~9~~^b, Gm7, C7.

Third system of musical notation. Treble staff contains a melodic line with slurs. Bass staff contains a bass line with chords. Chord symbols below the bass staff are: F, Bm7, E~~7~~^b, Am7, D~~9~~^b, G~~m~~.

Fourth system of musical notation. Treble staff contains a melodic line with slurs and dynamics 'ff' and 'mp'. Bass staff contains a bass line with chords. Chord symbols below the bass staff are: E~~b~~7, Dm~~7~~^b, and E~~b~~~~7~~^b. A section of the music is crossed out with a large red 'X'. The text 'FIN Ad LIB.' is written in the upper right corner.

une seule fois la reprise

Far West Folklore



Thème célèbre du Far West

La liberté d'interprétation, à l'image folklorique du grand Far West, permettra à l'interprète, l'improvisation en 2^e partie sur le thème principal.

Registration Midi : Harmonica/Banjo

La "Country and Western" donna naissance à l'actuelle *Country music*.

Devenue populaire aux Etats-Unis, elle est une des musiques les plus écoutées. Ses formes sont multiples et riches de la confrontation avec d'autres musiques : ragtime, street and marching band, new orléans etc.

Arrangement : Henry Lemarchand

Bluegrass $\text{♩} = 120$

1 5 3 2 3

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

9 4 5 4 5 4 3 2 2 3 4 3

1. 3. 2 3 2. 4. 2

C B \flat C C

14 4 4 5 5 5 4 3 2 3 2 3

F Em Dm G

18 4 5 4 5 4 3 2 2 3 4 3 2

C B \flat C

22 4 5 1 2

C

2° fois al CODA ⊕

26

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

B \flat

30

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

C B \flat C

34

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

B \flat

38

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

C B \flat C

42

F C B \flat C

46

⊕

CODA

C F C G 7 C

Fly Me To The Moon

(In Other Words)

Words & Music: Bart Howard

SUGGESTED REGISTRATIONS

General Electronic Organs	Drawbar Organs
Upper: Flute 16', 8', 4', Vibes	Upper: 80 8840 051
Lower: Flute 8', String 8'	Lower: (00) 6625 004(0)
Pedal: 8'	Pedal: 4 - (5)
Vibrato: Off. Leslie: Chorale (Chorus)	Vibrato: Off. Leslie: Chorale (Chorus)

Rhythm Unit: Bossa Nova

Jazz Latin ♩ = 168

Upper

Lower

Pedal

F6 F#0 C (on G)

mf

A7+ D9 G11 C

E7-9 Am Dm G7

Leslie: Tremolo

Fly me to the moon and let me play a-mong the stars

p

Cmaj7 C7 F Dm6 (on B) E7

Let me see what spring is like on Ju - pi-ter and Mars.

Am A7 Dm (on F) G7 Em

In oth - er words hold my hand,

cresc.

(on A) A7-5 A7 Dm G7 Cadd9 C

In oth - er words dar - ling kiss me...

mf

E7sus E7 Am Dm G7

Fill my heart with song and let me sing for-ev-er more,

p

Cmaj7 C7 F Dm6 (on B) E7

You are all I long for, all I wor - ship and a - dore,

Am A7 Dm (on F) G7 Bb7 A7

In oth - er words please be true,

cresc. *f*

Dm7 G11 C

In oth - er words I love you.

E7+9 Leslie: Chorale Am add9 Dm7 G9

Leslie: Chorale

mp

Cmaj7

F6

Dm6 (on B)

E7-9

Musical notation for the first system. The treble clef staff contains a melodic line with fingerings (1, 2, 3, 4, 5) and a triplet of eighth notes. The bass clef staff contains a bass line with chords and rests. The system is divided into four measures corresponding to the chords Cmaj7, F6, Dm6 (on B), and E7-9.

Am add9

Am

Dm7

G7

Em7

Musical notation for the second system. The treble clef staff contains a melodic line with fingerings (1, 5, 3, 4, 5) and a triplet of eighth notes. The bass clef staff contains a bass line with chords and rests. The system is divided into four measures corresponding to the chords Am add9, Am, Dm7, G7, and Em7.

Eb7

Dm7

G9

Cmaj7

Musical notation for the third system. The treble clef staff contains a melodic line with fingerings (4, 2, 1, 3, 2, 1, 5, 5, 2) and a triplet of eighth notes. The bass clef staff contains a bass line with chords and rests. The system is divided into four measures corresponding to the chords Eb7, Dm7, G9, and Cmaj7.

E7

Am

Dm

G7

Fill my heart with song and let me sing for-ev-er more

Leslie: Tremolo *mf*

Cmaj7 C7 F Dm6 (on B) E7

You are all I long for, all I wor - ship and a - dore,

cresc. *f*

Am A7 Dm (on F) G7 Bb13 A13

In oth - er words please be true In

cresc. *f*

Dm7 G11 Fm7 Bb7 Ebmaj7

oth - er words I love you.

p subito

Abmaj7 D7 Dbmaj7 C6.9.

f *ff*

GLORYLAND

5

C G7 C F

C

1 2 1 2 3 4 5

G7 C G7

C F C

1 2

G7 C

1 2 3 1 2 1

F C

2 3 1 3

G7 C F

1 2 1 2 3

C G7 C

1 3

JUMPING NOTES

Nelly Leuzinger

Foxtrott (nicht zu schnell)

Handwritten chord symbols: G7, C7, F, F#dim, Gm, C7, F. Dynamics: *f*, *mf*.

Chord progression: G g7 C c7 F f F# c^o G gm C c7 F f C f

Handwritten chord symbols: F, A^bdim, Gm, C, F. Dynamics: *f*.

Chord progression: A A A^b A^b G gm D gm G gm C E F f C f

Handwritten chord symbols: G7, C7, F, F#dim, Gm, C7, F. Dynamics: *f*, *mf*.

Chord progression: D g7 E c7 F f F# c^o G gm C c7' F f C f

Handwritten chord symbols: F, D7, G7, Gm, C7, F. Dynamics: *f*.

Chord progression: F f D d7 G g7 D g7 G gm C c7 F C F

Handwritten chord symbols: Cm, F7, B^b, Cm, F7, B^b. Dynamics: *mf*.

Chord progression: C cm F f7 B^b b^b F b^b C cm F f7 B^b b^b F b^b

Handwritten chord annotations: D7, Gm, C7, Cm7, F

A d7 D d7 G gm D gm G c7 C c7 C Eb F H

Handwritten chord annotations: Cm, F7, Bb, Cm, F7, Bb, D7

C cm F f7 Bb bb F b C cm F f7 Bb bb F b A d7 D d7

Handwritten chord annotations: Gm, A7, D7, and a double bar line with repeat dots.

G gm G G# A a7 C# a7 d7 D

D.S. al $\oplus - \oplus$

Handwritten chord annotations: f7, F, and A.

f7 F A

Handwritten chord annotations: TRIOS, Bb, D7, G7, Cm.

Bb bb F bb A d7 D d7 G g7 D g7 C cm G cm

Handwritten chord annotations: F7, Bb, C, D, F7, Bb.

F f7 A f7 Bb C C# D f7 F Bb bb F bb

Handwritten: *F7*

Chords: D D D^b D^b C f7 F f7 C f7 F f7

Handwritten: *B^b*, *G7*, *C7*, *F7*, *B^b*

Chords: C f7 A A B^b b^b H g7 C c7 F f7 B^b b^b F b^b

Handwritten: *D7*, *G7*, *Cm*, *F7*

Chords: A d7 D d7 G g7 D g7 C cm G cm F f7 A f7

Handwritten: *B^b*, *F7*, *B^b*, *G7*

Chords: B^b C C[#] D f7 F B^b b^b F b^b B^b b^b H g7

Handwritten: *C7*, *F7*

Chords: C c7 G c7 C f7 F f7 C f7 G A

Handwritten: *B^b*, *F*, *D*, *C*, *B^b*, *A*

Chords: B^b F E^b D C B^b F b^b B^b

Rythme : slow 16 beat

de Serge GAINSBORG



Am 1 3 5 C 4 F 5 4 3

C 4 G 2 3 2 1 C 3 E 2 3

Am 1 5 F 4 C 2

G 1 3 2 1 C 2 4 F 3 5 3

Le Rythme

Basé sur une **pulsation** (battement régulier sur lequel viennent se placer les notes en fonction de leur valeur), il est le “squelette” du morceau. Voyez plutôt :

- ✱ Indication de **mesure** : C ou $\frac{4}{4}$ ce qui signifie $\left\{ \begin{array}{l} \text{« quatre »} \\ \text{« noires »} \end{array} \right.$ par mesure.
- ✱ **Pulsation** “à la noire” (que j’indique ci-dessous par des notes en forme de croix)
- ✱ **Tempo** (rapidité de cette pulsation) : ici, environ 1 noire/sec., soit : $\text{♩} = 60$

Essayons de synchroniser tout cela :

Pour un travail de précision, on peut imaginer trois niveaux de progression :

- Main droite seule, en plaçant soigneusement les notes par rapport à la pulsation, qui doit toujours être régulière (un tic-tac d’horloge ou de métronome).
- Main droite et pédalier : il joue des blanches. Regardez bien où elles “tombent” par rapport à la main droite.
- Avec ou sans pédalier, tentez la boîte à rythmes... Un slow “8 beat” vous fait théoriquement entendre les croches à la cymbale. Ça peut vous aider...

Le poinçonneur des Lilas

adaptation pour clavier avec rythme

Arrang. R. Valli

S. Gainsbourg

Voice : E. PIANO GALAXY

Style : Fox Trot

Tempo : noire = 280

Am F Am⁶ F Am F

Rythm on

Am⁶ F Am Dm

Dm⁷ G⁷ Cmaj⁷ C Dm⁷ Dm

E⁷sus⁴ E⁷(^b5) Am

Em Am Em Am

Dm G⁷

37 Cmaj7 C Am Em Am

Musical staff 37-43: Treble clef, 3/4 time. Chords: Cmaj7 (measures 37-38), C (39), Am (40), Em (41), Am (42-43). Melody: quarter notes G4, A4, B4, C5, B4, A4, G4.

To Coda

44 Em Am Em Am Em

Musical staff 44-49: Treble clef, 3/4 time. Chords: Em (44), Am (45), Em (46), Am (47), Em (48-49). Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 48 has a fermata. Measure 49 has a fermata and a Coda symbol.

50 Am F Am⁶ F Am F Am⁶ F

Musical staff 50-57: Treble clef, 3/4 time. Chords: Am (50), F (51), Am⁶ (52), F (53), Am (54), F (55), Am⁶ (56), F (57). Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 56 has a fermata.

58 Am F Am⁶ F Am

Musical staff 58-63: Treble clef, 3/4 time. Chords: Am (58), F (59), Am⁶ (60), F (61), Am (62-63). Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 60 has a fermata.

64 Dm Dm⁷ G⁷ C

Musical staff 64-69: Treble clef, 3/4 time. Chords: Dm (64), Dm⁷ (65), G⁷ (66), C (67). Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 66 has a fermata.

2e fois D.S.

70 Dm⁷ Dm E⁷sus⁴ E⁷(^b5)

Musical staff 70-75: Treble clef, 3/4 time. Chords: Dm⁷ (70), Dm (71), E⁷sus⁴ (72), E⁷(^b5) (73-75). Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 75 has a fermata and a D.S. symbol.

⊕
CODA

76 Am Fill Stop rythm

Musical staff 76-79: Treble clef, 3/4 time. Chords: Am (76), Fill (77-78), Stop rythm (79). Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 79 has a fermata and a downward arrow pointing to the text 'Stop rythm'.

LET'S TWIST AGAIN

Registration : Tenor Sax
Twist

D. Appell/K. Mann

Tempo : ♩=160

4

8

12

16 1. 2.

20

24 3.

28

Variation 1
(les 2^{ème} et 3^{ème} fois)

Variation 2

Variation 2

Ending

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Pour la France : Warner Chappell Music France

1. 2. Aller jusqu'à la barre de reprise les 1^{ère} et 2^{ème} fois.
3. Arrivé à la fin de la mesure 15, passer directement à 3 la 3^{ème} fois.

MAESTRO RAG

CONCOURS A.M.F. 2012

Version spéciale clavier
Style : GYPSY SWING
Son : HONKY TONK

Musique de
Raymond VALLI

$\text{♩} = 96$

8^{va}

Intro MD seule
RHYTHM OFF

M.G.

RHYTHM ON

Ab Abdim7 Bbm7 Eb7 Ab Dm7(b5)

C A7 Dm7 G7 C F7

Bbm7 Eb7 Ab Bb7

Eb7 Ab7 Db

Dbm Gb7 Ab Cm7(b5) F7 al Coda Eb7

legato

8^{va} A^b *rythm off*

(RYTHM OFF) -----

G^b7 D^b E^b7 $E7$

RYTHM ON

E^b7 $E^b m7$ A^b7 D^b $F7$ $B^b m$

E^b7 $E^b m7$ A^b7 D^b *stop rythm*

RYTHM OFF -----

G^b7 $A^b m7$ D^b7

RYTHM ON

G^b $F7$ G^b $G^b m$ D^b

$B^b m7$ $E^b m7$ A^b7 $B7$ B^b7

$E^b m7$ A^b7 D^b $D7$ E^b7 *D.S. al Coda* Coda

⊕
CODA

The musical score for the Coda section is written in 3/4 time and consists of four staves. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with an Eb7 chord and contains a melodic line with a slur over the first two measures. The second staff continues the melody, featuring an Eb7 chord and a triplet of eighth notes marked '8va' and '3'. The third staff includes chords Ab, E7, Eb7, and Ab, with a melodic line that has a slur and a fermata over the first measure. The fourth staff concludes the section with a melodic line and a 'STOP RYTHM' instruction indicated by a downward arrow.

MAESTRO RAG - 3 -

Bb *Bb7*

Bb C C* (Db) D Bb F Bb A Ab

G *G7*

G A Bb H G D G F E D

c *c7*

C D D* (Eb) E C G C D E C

decresc. c7

1. 2.

D.S. al Fine poi Trio

F Trio *F#*

F F#

mf

G *Ab* *F*

G Ab (G#) F

f f7

B^b
2.x *mf*, wenn Akk.2 Solo

f *b b*

Bb F Bb C C# D A

Gm *Fm*

gm *gm* *fm*

D E F# G D G G F# F C H

B^b7 *E^b* *Cm7* *B^b* *G7*

b^b7 *mf* *cresc.* *f*

Bb F Eb D C Bb Bb A Ab G

Cm *F7*

g7 *cm* *f7*

D C G C G F C

B^b *D7*

mf *b^b* *d7*

F G A Bb F Bb C C# D A

Handwritten annotations: *Gm*, *Fm*

Handwritten annotations: *g*, *fm*

D E F# G D G G E# F C H

Handwritten annotations: *Bb7*, *Eb*, *cm*, *Bb*

Handwritten annotations: *b7*, *cresc.*

Bb F Eb D C H Bb A Ab

Handwritten annotations: *G7*, *cm*, *F7*, *Bb*

Handwritten annotations: *g7*, *cm*, *f7*, *b*

1.

G H C Eb E F C Bb F

Handwritten annotations: *Bb*, *f*, *b b*

2.

Bb F G A F C Bb F Bb

ad. lib. D.C.

SUR L'EAU CALME

Raymond VALLI

Slow-Rock
♩. = 58

Chords: F, Dm, Gm7, C7, F, Dm, Gm7, C7, F, Dm, Gm7, C7, F, Dm, G7, C7, F7, Bb, D7sus4, D7, Gm, Dm7, G7, C, Dm7, C7.

Measure 1: *legato*

Measure 10: RYTHM ON

Measure 15: 7

F Dm Gm7 C7 F Dm

The first system of music consists of six measures. The chords are F, Dm, Gm7, C7, F, and Dm. The right hand plays a melodic line with various fingerings (1, 2, 3, 1, 2, 3, 1). The left hand provides harmonic support with block chords.

Bb A7 Dm Bbm F Cm D7

The second system of music consists of six measures. The chords are Bb, A7, Dm, Bbm, F, Cm, and D7. The right hand continues the melodic line with fingerings (5, 3, 1, 4, 2, 1, 1, 3, 4, 2, 1). The left hand plays block chords.

To Coda
Gm7 C7 F Bb F Dm D7

The third system of music starts with the instruction "To Coda". It consists of six measures. The chords are Gm7, C7, F, Bb, F, Dm, and D7. The right hand has a melodic line with fingerings (5, 3, 2, 1, 4, 2, 4, 1, 5, 3, 1, 2). The left hand plays block chords.

Gm C7 F Cm

The fourth system of music consists of four measures. The chords are Gm, C7, F, and Cm. The right hand plays a melodic line with fingerings (5, 4, 1, 5, 3, 2, 5, 3, 1, 1, 3). The left hand plays block chords.

D7 Gm

5 1 2 4 1

Dm7 G7 C Cdim7 C

5 1 2 5 2 1 4 2 1 2

RYTHM OFF

⊕
CODA

F Bbm F F7

1 1 2 5 3 1 2

Bb Bbm F

4 2 3 2 3 1 2 1 3 1

RYTHM OFF

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

Bbm Eb7 Ab9 Ab Ab9 Ab Bbm Eb7 Bbm Eb7

5 2 1 5 3 3 1 4 2 3 1 5 4 2 2 5 4 5 3 1 4 2 5 3 1 4 2 1 3

Ebm F7 Bbm F7 Bbm F7 F7 Bbm

4 3 5 4 3 3 3 1 2 3 1

1.

Dbm Bbm Eb7 Bbm Eb7 Ab

2.

Ab Bbm Eb7 Bbm Eb7 Ab

The Entertainer

Music: Scott Joplin

SUGGESTED REGISTRATIONS

General Electronic Organs	Drawbar Organs
Upper: Flute 16', 8', 4', Piano	Upper: 80 6406 000 + Piano
Lower: Flute 8', 4'	Lower: (00) 6443 422(0)
Pedal: 8'	Pedal: 2 - (6)
Vibrato: On (or Leslie: Tremolo)	Vibrato: On (or Leslie: Tremolo)

Rhythm Unit: Swing

Medium Ragtime ♩ = 120

gva

(loco)

Upper

mf

Rit.

Lower

(Rhythm unit: Off)

Pedal

G

C

C7

F

C (on E)

C (on G)

G7

mp

sf (a tempo)

Start Rhythm Unit

C

C7

F

D7

G7 C C7 F C (on E) C (on G) G7

C C7 (on Bb) F (on A) Fm (on Ab) C (on G) G7

cresc.

Upper: Cut Piano

1^C 2^C

mp *mf*

f *f*

F Fm C (on E) G7 C

G D7 G7 C

F Fm C (on E) C7 F F#° C (on G)

D7 G7 C Upper: Add String 8' 80 6456 000 F Bb

Dm Gm Bb Gm G#° F (on A) Dm

E7 *8va* Am C7 F (loco) B \flat

sf

Dm Gm B \flat Gm G \sharp F (on A) D \flat 7

sf

F (on C) C7 F F \sharp 0

Upper: Cut String 8' 80 6406 000 Upper: Add Piano *mp*

C (on G) D7 G7 C F

Upper: Cut Piano *p*

C G7

Musical notation for the first system, measures 1-4. Treble clef with a 7/2 time signature. Chords C and G7 are indicated above the staff. Fingerings are shown for the right hand.

D#⁰ C (on E) F

Musical notation for the second system, measures 5-8. Treble clef. Chords D#⁰, C (on E), and F are indicated above the staff. Dynamics *mf* and *p* are shown below the staff.

C F

Musical notation for the third system, measures 9-12. Treble clef. Chords C and F are indicated above the staff.

C (on G) F#⁰ C (on G) D7 G7 C C7 (on E)

Musical notation for the fourth system, measures 13-16. Treble clef. Chords C (on G), F#⁰, C (on G), D7, G7, C, and C7 (on E) are indicated above the staff. Dynamics *f* and *mp* are shown below the staff. The instruction "Upper: Add Piano" is present.

F F#° C (on G) G7 C C7 (on E)

F D7 G7 C C7 (on E)

F F#° C (on G) G7 C C7 (on Bb)

cresc.

F (on A) Fm (on Ab) C (on G) G7 C

ff

VUE SUR MER

The musical score for "VUE SUR MER" is written in 4/4 time and consists of ten staves. The key signature is C major. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of quarter and eighth notes, with some phrases spanning across bar lines. Chords are indicated by letters C, G, F, and G above the staff lines. Dynamics include *8va* (octave) markings with dashed lines and a first ending bracket. The score concludes with a double bar line.

You Are The Sunshine Of My Life

♩ = 120

CD, Song 19

Musik und Text: Stevie Wonder

Arr.: Michael Gundlach

CMaj7

G7#5

And.

And.

simile

Cadd9

G/F

Em7

A7b9

You are the sun - shine of my life,

And.

2

And.

And.

2

And.

And.

Dm7

G7sus4

CMaj7

Dm7

G7

that's why I'll al - ways be a - round.

And.

2

And.

And.

And.

2

And.

And.

And.

Cadd9

G/F

Em7

A7b9

You are the ap - ple of my eye

And.

2

And.

And.

And.

And.

17

Dm7 G7sus4 CMaj7 Dm7 G7#5

for ev-er you'll stay in my heart.

21

CMaj7 Dm7 G7b9 CMaj7 Dm7 G7

1. I feel like this is the be gin - ning,
2. You must have known that I was lone - ly,

25

CMaj7 Dm7 Bm7b5 E7b9

'though I've loved you for a mil - lion years.
be - cause you came to my res - cue,

29

A Bm7 E7b9 Am Am/G# Am/G Am/F#

And if I thought our love was end - ing, I'd find
and I know that this must be hea - ven, how could

33 Dadd9 D7 G7sus4 G7#5

my-self drown - ing in my own tears. Whoa whoa.
 so much love be in-side of you.

5 2 Red. Red. Red. Red.

37 Cadd9 G/F Em7 A7b9

You are the sun - shine of my life,

5 2 Red. 5 2 Red. 5 2 Red. Red. Red.

41 Dm7 G7sus4 CMaj7

that's why I'll al - ways be a - round.

5 2 Red. Red. Red. Red. Red.

44 Dm7 G7 Cadd9 G/F

You are the ap - ple of my eye.

5 2 Red. Red. 5 2 Red. Red.

Em7

A7b9

47

2 1 3 1 3 1 2 3 1 2 3 1 2 3 1 3 1 3 1 3 1 2

Red. Red. Red.

Dm7

G7sus4

CMaj7

49

for- ev - er you'll stay in my heart.

5 Red. 2 Red. Red. simile

G7#5

CMaj7

53

3 1 3 1 3 1

G7#5

CMaj7

57

3 1 3 1 3 1 5 3 5 3

rit.