

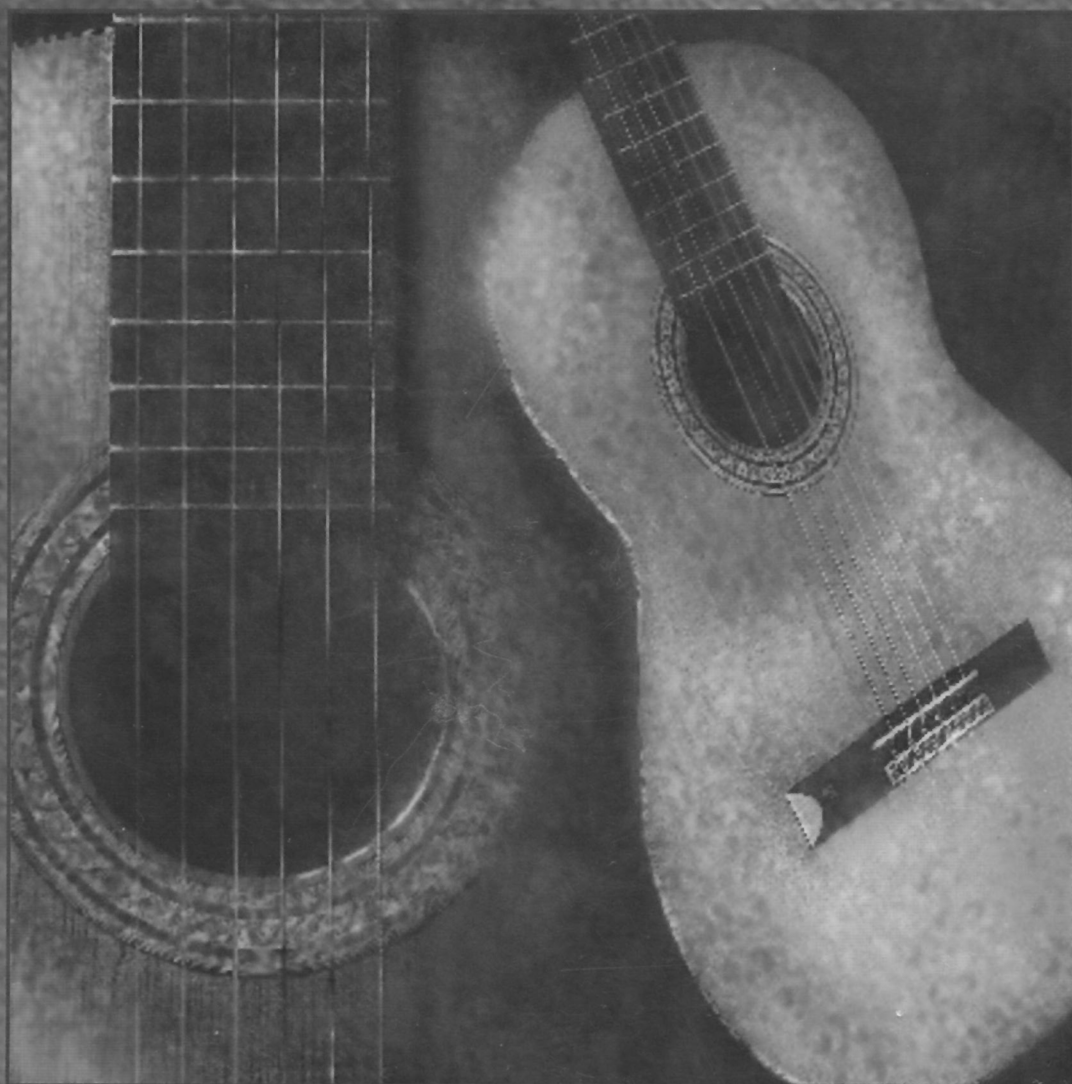
CARLOS BARBOSA-LIMA GUITAR EDITIONS



WITH TABLATURE

# *The Music of Debussy & Fauré*

Arranged by John Griggs and Carlos Barbosa-Lima



CARLOS BARBOSA-LIMA GUITAR EDITIONS

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Arranged by John Griggs and Carlos Barbosa-Lima



Recording by Carlos Barbosa-Lima

Editor: Aaron Stang

Cover Photography: Roberto Santos

Illustration: Debbie Lipton

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# LA PLUS QUE LENTE

by CLAUDE DEBUSSY  
Arranged by JOHN GRIGGS  
and CARLOS BARBOSA-LIMA

⑥ - D

*Lento, molto rubato (con morbidez)*

*p*

*rit.*

*pizz.*

*pp legato*

18 *a tempo*

La Plus Que Lente - 7 - 1  
EL9505

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*poco accel.*

TAB

*a tempo, poco rubato*  
(harm.)

TAB

*rit.*

TAB

TAB

TAB

TAB

## Appassionato

46

First system of musical notation (measures 46-49). The treble clef staff contains a melody with various ornaments and fingerings. The bass clef staff contains a bass line with fingerings. Dynamics include *f* (forte) and *ff* (fortissimo). A fermata is present over measure 48. A section marked  $\Phi$  II begins in measure 49.

Second system of musical notation (measures 46-49). This system is identical to the first, showing the same musical notation and dynamics.

Third system of musical notation (measures 50-53). The treble clef staff shows a continuation of the melody with ornaments and fingerings. The bass clef staff shows the corresponding bass line. Dynamics include *f* and *ff*. A section marked  $\Phi$  II continues.

Fourth system of musical notation (measures 54-57). The treble clef staff shows a continuation of the melody with ornaments and fingerings. The bass clef staff shows the corresponding bass line. Dynamics include *dim. molto* (diminuendo molto) and *pp* (pianissimo). A section marked  $\Phi$  I begins in measure 56.

Fifth system of musical notation (measures 58-61). The treble clef staff shows a continuation of the melody with ornaments and fingerings. The bass clef staff shows the corresponding bass line. Dynamics include *pp*. A section marked  $\Phi$  I continues.



**Tempo animato**

86 V III ② ③ ① ② ② III

*f* *mf* (*p*)

*poco rit.* -----

**Allegro non troppo**

III ♯ III ③ ② ① ③

**animato**

② ① ♯ V ② ② ♯ V ② (poco rit.)

*f*

**rit.** ③ ♯ III ④ ⑥

*p*

**molto rit.** ----- ♯ I

**a tempo (animando poco a poco)**

104 ♯ I ② 8va ② 8va

*pp* (tasto)



120 **Poco più animato**

*mf*

*p*

**TAB**

(6 6 8)

2 0 2 0

2

4 6 7 4 (4) 7 4 7 4 7 4 6

The musical score consists of five systems, each with a treble staff, a bass staff, and a guitar tablature staff. The key signature is one sharp (F#).

- System 1:** Treble staff has a 4-measure phrase starting with a 2nd position (2P) marking. Bass staff has a 2-measure phrase. Tablature includes fret numbers 2, 0, 1, 4, 1, 4, 0, 4, 1, 7, 7, 0, 7, 12, 12, 12, 12. Performance instruction: *sempre legato (a la harp)*.
- System 2:** Treble staff has a 4-measure phrase. Bass staff has a 4-measure phrase. Tablature includes fret numbers 0, 7, 0, 9, 7, 0, 0, 6, 9, 7, 6, 8, 6, 0, 9, 17, 17, 17, 17. Performance instruction: *8va*.
- System 3:** Treble staff has a 4-measure phrase. Bass staff has a 4-measure phrase. Tablature includes fret numbers 2, 0, 3, 16, 16, 3, 4, 0, 6, 7, 7, 0, 7, 12, 12. Performance instruction: *poco a poco rall.*
- System 4:** Treble staff has a 4-measure phrase. Bass staff has a 4-measure phrase. Tablature includes fret numbers 19, 17, 19, 17, 19, 17, 19, 12, 12, 12, 12, 12, 12, 12, 12. Performance instruction: *pp (al fine)*.
- System 5:** Treble staff has a 4-measure phrase. Bass staff has a 4-measure phrase. Tablature includes fret numbers 19, 17, 19, 17, 19, 17, 19, 12, 12, 12, 12, 12, 12, 12, 12. Performance instruction: *(sempre molto delicato)*.
- System 6:** Treble staff has a 4-measure phrase. Bass staff has a 4-measure phrase. Tablature includes fret numbers 19, 17, 19, 17, 19, 17, 19, 12, 12, 12, 12, 12, 12, 12, 12. Performance instruction: *(ppp)\**.
- System 7:** Treble staff has a 4-measure phrase. Bass staff has a 4-measure phrase. Tablature includes fret numbers 19, 17, 19, 17, 19, 17, 19, 12, 12, 12, 12, 12, 12, 12, 12. Performance instruction: *(pizz.)*.

\*High-pitch artificial harmonics: left hand placed in third position, right hand plucks a fifth higher, the result is a 1/5 + 1/8 higher than the notes written in parentheses.

# LA PLUS QUE LENTE

(THE MORE THAN SLOW)

(Lead Sheet)

by CLAUDE DEBUSSY  
Arranged by JOHN GRIGGS  
and CARLOS BARBOSA-LIMA

Lento ♩ = 104  
(Molto rubato con monbidezza)

G♭m

T  
A  
B

E♭7/G

A♭m7

C♭/G♭

T  
A  
B

A♭m7

D♭7/F

G♭m

T  
A  
B

a tempo

E♭7/G

T  
A  
B

A♭m7/C♭

accel.

rit.

T  
A  
B

$E\flat maj7$        $G\flat maj7$        $Dm7(b5)$        $A\flat m/E\flat$

*rubato*

T  
A  
B

6 6 9 8 8 5 8 6 9 (9) 6 7 9 6 8 8 (8) 6 7 9 6 8 8

$D\flat7$        $D\flat7/E\flat$        $D\flat7$        $G\flat maj7$        $A\flat m7/C$

*accel.*      *rubato*

T  
A  
B

(8) 6 7 9 6 8 9 7 9 6 8 9 9 6 8 9 6 6 8 9 6 8 8 9 6 8 6 6

$D\flat7/A\flat$        $B\flat7/A\flat$        $E\flat$        $Gm7$        $C\flat7/G\flat$        $B\flat7/F$

T  
A  
B

8 9 6 8 6 6 (6) 6 8 8 6 9 8 6 8 7 5 5 6 6 7 8 6

$Cm7/E\flat$        $Gm7$        $C\flat7/G\flat$        $B\flat7/F$        $D\flat7/F$        $C7/G$        $E\flat7$

T  
A  
B

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

$E\flat m7(b5)$        $G\flat m9/B\flat\flat$        $G\flat m$        $A\flat m7(b5)/B\flat$        $Dm7(b5)/C\flat$        $A\flat m7(b5)/B\flat$

*rit.*      *a tempo*

T  
A  
B

7 9 7 9 5 9 7 9 9 6 9 6 (6) 9 6 9 6 9 6 6

$D\flat$        $Dm7(b5)$        $A\flat m$        $A\flat m7$        $A\flat7$

T  
A  
B

(6) 6 8 6 9 6 (6) 9 6 9 7 6 11 (11) 11 11 18

$A\flat m7/E\flat$   $E\flat maj7$   $G\flat maj7$   
*accel.* *rit.*  
 (16) 16 14 18 16 14 6 6 9 7 9 7 8 6 9 8 9 6 9 7 6 9 7 6 8 9 8 5 6 9 (9) 3 4

$E7(b5)/B\flat$   $E7/B$   $A7sus/B\sharp$   $A/C\sharp$   $A/B\sharp$   $A\sharp dim7$   
*animato* *rall.*  
 0 4 0 (0) 1 2 3 4 0 1 1 (1) 2 3 4 0 1 (1) 1 2 3 4 1 1 2 3 4 (4) 0 4 0

$E7/B$   $C\sharp dim7$   $Ddim7$   $D\sharp dim7$   $Bm9$   $Emaj7/B$   $F\sharp m7 G\sharp m7(b5)Amaj7$   $Bm7$   $Dmaj7 C\sharp m7$   $Bm7$   $Amaj7 Bm7$   
*Piú rall.* *animato*  
 (0) 1 4 2 2 4 2 4 9 7 7 0 5 3 4 2 2 2 0 2 0 1 4 0

$E7(b5)/B\flat$   $E7/B$   $A7sus/B\sharp$   $A/C\sharp$   $F\sharp m7$   $G\sharp m7$   $Amaj7$   $B7 C\sharp m7$   $D\sharp m7$   $C\sharp m7$   
*Piú animato* *animato*  
 0 4 0 (0) 1 2 3 4 0 1 1 (1) 7 9 6 7 6 12 10 11 9 9 11 12 0 5 2 0 4 2

$B7$   $Amaj7$   $B7$   $A\sharp 7$   $Bm7$   $C7$   $C\sharp$   $B\sharp dim7$   $A/E$   $F\sharp dim7$   $A7/G$   
*rit.* *Piú rit.*  
 2 1 1 4 4 0 0 4 0 (0) 1 2 3 4 0 1 1 (1) 2 3 4 0 1 (1) 2 3 4 0 1

$F\sharp dim7$   $A7/G$   $Em/maj7$   $D\flat 7$   
**Tempo I** (*animato poco a poco*)  
 (1) 2 3 4 1 2 3 1 3 (3) 1 3 1 3 1 3 3 (3) 4 1 3 1 3

G $\flat$  E $\flat$ 7 A $\flat$ m7 C $\flat$ /G $\flat$

T  
A  
B

Adim7 G $\flat$ /B $\flat$  Adim7 D $\flat$ 7/A $\flat$  Adim7 A $\flat$ m G $\flat$ maj7 B $\flat$ m

*rit.* *Animato*

T  
A  
B

G $\flat$ maj7 G $\flat$ + C $\flat$ maj7 A $\flat$ 7

*rall.* *accel.*

T  
A  
B

A $\flat$ m7/E $\flat$  E $\flat$ maj7 Fm A $\flat$ m7(b5)/F $\flat$

*rit.*

T  
A  
B

Fm D7 D $\flat$ maj7 G $\flat$ maj7

*Allarg.* *Cantabile al fine*

T  
A  
B

G $\flat$ 7 G $\flat$ 6 G $\flat$ +D $\flat$  G $\flat$ /D $\flat$  G

*morendo*

T  
A  
B

# ROMANCE SANS PAROLES No. 1

by GABRIEL FAURÉ, op. 17 no. 1

Arranged by JOHN GRIGGS  
and CARLOS BARBOSA-LIMA

### Andante quasi allegretto

**Romance Sans Paroles No. 1 - 4 - 1  
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17 *dolce*

IV II IV II

TAB

IV VI IV II V

*mf* *cresc.* *mf*

TAB

25 VII IV II IX VII IV II X

*cresc. sempre* *f*

TAB

♩ VII (12) II ♩ II

*dim.*

TAB

33 IV IV

*mp* *f* *dim.*

TAB



IV *rit.* ..... II *a tempo*  $\Phi$  II

dim. (p) mf

TAB

cresc.

TAB

(pp) cresc.

TAB

47

C II VI ①

f

TAB

(cross barre) ..... V VI VII

f

TAB

(VII)

dim. *mf*

TAB: 9 10 0 2 3 (3) 0 0 10 9 5 6 7 9 0 0

55

dim.

TAB: 5 7 6 5 4 3 6 5 4 3 2 0 2 4 5 5

C I

dim. sempre

TAB: 1 1 2 0 2 1 2 3 0 3 5 5 2 2 0 1

C II

p perdendosi e rall. 8va...

TAB: 2 2 4 2 2 4 2 3 2 2 0 0 0 2 2

C II

a tempo pp

TAB: 2 0 3 3 2 2 2 2 0 2 2 2 0 2 2

# ROMANCE SANS PAROLES No. 1

## (Lead Sheet)

by GABRIEL FAURE, op. 17 No. 1  
*Arranged by JOHN GRIGGS  
 and CARLOS BARBOSA-LIMA*

**Andante quasi allegretto**

Chord progression for the first system: A, A+, D, D+, Bm, Em, F#7/A#, F#7b9

Chord progression for the second system: Em/B, Bm, Em7, E7, A, A, A+, D, D+, Bm

Chord progression for the third system: Em, F#7/A, F#7b9, Em/B, Bm, Em7, E7, A, B7

Chord progression for the fourth system: F#m7, B7, F#m7, G#7, A#m7b5, B7, F#m7

Chord progression for the fifth system: B7, E7, A, B7, F#m7, B7, G#dim7, D/F#, E/G#, C#m7, Ddim7

The lead sheet consists of five systems of music. Each system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Below each staff is a guitar tablature section with three staves labeled T (Treble), A (Acoustic), and B (Bass). The tablature uses numbers 0-4 to indicate fret positions. The chord progressions are written above the musical staves.

Dm/A G#dim Dm/A F#m C#7/G# F#m E+/G# D#dim G#m A7 Adim7 A7 D#7 A7 Adim7 A7

T  
A  
B

D#7 A7 Adim7 A7 E D#dim7 E7/B A A+ D D+ Bm

*rit.* *a tempo*

T  
A  
B

Em F#7/A# Em Bm Em7 E7 A A A+

T  
A  
B

D D+ Bm Em F#7/A# E/B Bm Em7 E7

T  
A  
B

A A7 A7(#5) D/A B7/A Dm/A Dm(maj7)

T  
A  
B

A B7/F# A F7 A B7/F# A F7 A A A

*perdendosi e rall.* *a tempo* *ppp*

T  
A  
B

# ROMANCE SANS PAROLES No. 2

by GABRIEL FAURÉ, op. 17 no. 2  
 Arranged by JOHN GRIGGS  
 and CARLOS BARBOSA-LIMA

⑥ - D

Andante moderato

The musical score is presented in two systems. The first system contains measures 6 through 11, and the second system contains measures 12 through 17. Each system consists of a treble staff with musical notation and a corresponding tablature staff (TAB) with fret numbers. The key signature is D major, indicated by two sharps (F# and C#). The tempo is marked 'Andante moderato'. The score includes various musical markings such as 'mp' (mezzo-piano), 'cresc.' (crescendo), 'p' (piano), and 'II' (second ending). The tablature uses numbers 0-9 to indicate fret positions. The score is divided into systems, with measures 17 and 18 starting a new system.

Romance Sans Paroles No. 2 - 5 - 1  
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To Coda

System 1: Treble and Bass staves. Treble staff features a melodic line with various fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs). Bass staff shows a supporting line with fingerings (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Rehearsal marks include ♯ I, ♯ II, and ♯ II. A tempo marking (tasto) is present. The system ends with a Coda symbol.

System 2: Treble and Bass staves. Treble staff continues the melodic line with fingerings (1, 2, 3, 4, 5, 6) and a forte marking (*f*). Bass staff includes fingerings (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a *molto cresc.* marking. Rehearsal marks include II and VII.

System 3: Treble and Bass staves. Treble staff features a melodic line with fingerings (1, 2, 3, 4, 5, 6) and a forte marking (*f*). Bass staff includes fingerings (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Rehearsal mark VII is present.

System 4: Treble and Bass staves. Treble staff features a melodic line with fingerings (1, 2, 3, 4, 5, 6) and an 8va marking. Bass staff includes fingerings (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Rehearsal marks include ♯ VII and VII.

System 5: Treble and Bass staves. Treble staff features a melodic line with fingerings (1, 2, 3, 4, 5, 6) and a piano marking (*p*). Bass staff includes fingerings (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Rehearsal marks include ♯ I, ♯ II, III, II, and ♯ II. A right-hand marking (R.h.) is present. The system ends with a Coda symbol.

D.C. (without repeat) al Coda





System 1: Treble and Bass staves with guitar tablature. The system includes fingerings (1-5), a "C II" marking, and a "p" (piano) dynamic marking. The tablature shows fret numbers and bar lines.

System 2: Treble and Bass staves with guitar tablature. The system includes fingerings (1-5), a "C VII" marking, and a "VI" marking. The tablature shows fret numbers and bar lines.

System 3: Treble and Bass staves with guitar tablature. The system includes fingerings (1-5), a "V" marking, a "C IV" marking, a box containing the number "69", and a "pp" (pianissimo) dynamic marking. The tablature shows fret numbers and bar lines.

System 4: Treble and Bass staves with guitar tablature. The system includes fingerings (1-5), a "C V" marking, a "C VI" marking, a "C I" marking, and a "cresc." (crescendo) dynamic marking. The tablature shows fret numbers and bar lines.

System 5: Treble and Bass staves with guitar tablature. The system includes fingerings (1-5), a "V" marking, and a "ff" (fortissimo) dynamic marking. The tablature shows fret numbers and bar lines.

# ROMANCE SANSPAROLE No. 2

## (Lead Sheet)

by GABRIEL FAURÉ, op. 17 no. 2  
Arranged by JOHN GRIGGS  
and CARLOS BARBOSA-LIMA

**Allegro molto**

Am Fmaj7/A Dm7(b5) G7 C Cdim7 C7 B7

T  
A  
B

B7/A B7 Em/G B7/A B7 Em/G Am7/C E B7 Em7

T  
A  
B

E7/G# E7 Am E7/G# E7 Am Fmaj7/A To Coda

T  
A  
B

G/B C E7/G# Fmaj7 G Dm7 G Dm7 Am

T  
A  
B

G A7

T  
A  
B

Chords: Dm7/A, A7/C#, A7, Dm(maj7), Bb, F, Bm7(b5)

Chords: F, Bm7(b5), F, Bm7(b5), Am, E7, D.C. al Coda

Chords: G/B, C E7/G#, Am G/B, C E7/G#, Am E7/G#, C F, C#dim7 Dm, Cdim7/F#, B7

*Coda*

*molto cresc.*

Chords: E7, Bm7(b5), F, E7, Bm7(b5), F, E

Chords: Gdim7/C#, Dm, Bb, F, Bm7(b5), C

E7 Dm7/C Gdim7/D $\flat$  Dm B $\flat$  F

TAB

Bm7( $\flat$ 5) Am/E E7 Am E7 Am/E

TAB

E7 F7( $\flat$ 5)

TAB

Am/E E7 Am Fmaj7/A Am Dm7

TAB

Am C Am/E Am

TAB

# ROMANCE SANS PAROLES No. 3

by GABRIEL FAURÉ, op. 17 no. 3  
 Arranged by JOHN GRIGGS  
 and CARLOS BARBOSA-LIMA

⑤ - G  
 ⑥ - D

Andante moderato

⑤ - G  
 ⑥ - D

Andante moderato

(p) (mp) dolce

⑤

p i p p p i p p i p

③ ① a ③ ③

p m i p p m i p p i p sempre legato

cresc.

① ④

♩ II

Romance Sans Paroles No. 3 - 4 - 1  
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59

*p*

TAB

8va

*pp*

TAB

8va

*sempre dim.*

*(pp)*

TAB

*p* *i* *m* *p*

TAB

*tasto molto delicato*

*(pp)*

TAB



# ROMANCE SANS PAROLES No. 3

## (Lead Sheet)

by GABRIEL FAURÉ, op. 17 no. 3  
 Arranged by JOHN GRIGGS  
 and CARLOS BARBOSA-LIMA

**Andante moderato**

Chords: A, Bm7sus, E7, dolce

Tablature (T, A, B):

2	2	0	2	2	2
0	2	2	4	2	2

Chords: A, A/C#, Bm7sus, E7, A

Tablature (T, A, B):

2	2	0	2	0	2
2	0	2	3	(9)	2

Chords: A/C#, Bm7sus, E7, A, A/C#

Tablature (T, A, B):

4	5	2	0	3	2
0	3	2	0	0	3

Chords: Bm7sus, E7, A, A+, F#m/A, F#m

Tablature (T, A, B):

3	(9)	2	0	2	0
10	9	12	10	9	11

Chords: F#m/A, B7, E, Em

Tablature (T, A, B):

0	2	2	1	4	2

F#7/E      Em      F#7/E      Bm/D      F#7/A#      F#7/B

TAB: 2 0 9 2 9 0 2 4 6 7 5 3 2 2 0

Bm      C#maj(b5)      Bm      C#maj(b5)      Bm/G#

TAB: 9 9 2 4 1 2 0 3 2 4 1 2 0 9

C#7      F#m      F#m7/E      E6      A

*poco rit.*      *a tempo*

TAB: 2 1 0 2 0 2 2 0 12 10 9 9 12

A/C#      Bm7sus      E7      A      A/C#

TAB: 10 12 9 10 (10) 9 12 9 10 9 10 9 11

Edim7      E      F#7/A#      Bm      A/C#

TAB: 9 12 11 9 9 12 11 11 11 12 11 12 9 10 9

D Bm E7 A A/C#

TAB: 11 10 12 12 10 11 12 11 9 12 2 2 5 2 2

Bm7sus E7 A A/C#

TAB: 3 2 5 2 3 1 2 3 2 2 0 2 0 2

Bm7sus E7 A A/C#

TAB: 3 (9) 0 3 2 2 0 2 0 2

Bm7sus E7 A Amaj7/E D#m7(b5)

TAB: 3 (9) 0 3 2 0 2 2 0 3 2 2 0 2

A/E F+ E7 A

TAB: 2 2 0 3 2 0 2 0 2 2 2 2 0 5

# DES PAS SUR LA NEIGE

(FOOTSTEPS IN THE SNOW)

by CLAUDE DEBUSSY  
Arranged by JOHN GRIGGS  
and CARLOS BARBOSA-LIMA

{ 5 - G  
6 - C

Largo con dolore (♩ = 44)

The musical score is written for guitar and consists of five systems of music. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The bass staff is a simplified representation of the guitar's lower register, using numbers 1-7 for frets and diamond-shaped symbols for chords. The score includes various musical notations such as fingerings (circled numbers), dynamics (pp, p, poco cresc., dim., rall., cresc.), and articulation (accents, slurs). The tempo is marked 'Largo con dolore' with a quarter note equal to 44 beats per minute. The piece is in 3/4 time. The score is arranged by John Griggs and Carlos Barbosa-Lima.

Des Pas Sur La Neige - 3 - 1  
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12 21 16

*rit.* // *a tempo*

*dim.* *pp*

TAB

*animando poco*

*p*

TAB

*rit.* // *a tempo*

*pp*

TAB

$\phi$  IV I (I) I (I)

*sempre pp*

TAB

*rit.* //

TAB

26 *a tempo*

27

28

29

*pp*

TAB

0 6 4 2 0 5

[illegible]

# DES PAS SUR LA NEIGE

(FOOTSTEPS IN THE SNOW)

(Lead Sheet)

by CLAUDE DEBUSSY  
Arranged by JOHN GRIGGS  
and CARLOS BARBOSA-LIMA

**Largo con dolore** (♩ = 44)

Chord progression: Gdim7/D Dm Gdim7/D Dm Gdim7/D Dm

Chord progression: Gdim7/D Dm G6 F6 Em7 Dm7

Chord progression: C7(b5) C#m7 C79(b5) C#m7

Chord progression: Bbmaj7(b5) Db7 Fdim7 Gbmaj7

Chord progression: F#7(b5) Gdim7/D Dm

Tempo markings: *rall.* *rit.*

Gdim7/D Dm C/D Bb7 C/D Bb7

*a tempo* *animando poco*

3

T  
A  
B

Gdim7/D Dm G6 F6 Em7 Db7

*rit.* *a tempo*

3

T  
A  
B

D7#9 Eb9 E7b9

T  
A  
B

Gm Gbm Fm Dm Fm Fdim7

*rit.* *a tempo*

T  
A  
B

Gb Bbm Fdim7 Gb Abm Bbm Cb Db Abm Db

*teneramente con dolore*

T  
A  
B

Gdim7/D Gm Dm

*Piú lento* *Molto lento* *morendo* *ppp*

T  
A  
B