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# Batiska

Naragonia

Chords: C, Em/B, Am, Em, F, G, C, G7, C, Em/B, Am, Em, F, G, F, F/C, Am, G/B, F, G, F, C, G, F, C, G.

Measure numbers: 5, 9, 13, 17, 21.

Triplet: 3

First/Second endings: 1., 2.

## Sunshine

5

9

15

1. 2.

## Scottish Urbaine

19

24

29

## Nordlys Schottish

Karen Mose/Anja Præst/Phønix

5

9

13

# Hellebore / To Late To Sleep

Naragonia

**A**

Section A consists of two staves. The first staff (measures 1-6) is in 4/4 time with a key signature of one sharp (F#). It begins with a repeat sign and contains eighth and sixteenth notes. The second staff (measures 7-9) continues the melody, featuring a first ending (1.) and a second ending (2.) that leads to section B.

**B**

Section B consists of two staves. The first staff (measures 10-14) is in 4/4 time with a key signature of one sharp. It begins with a repeat sign and contains eighth and sixteenth notes. The second staff (measures 15-17) continues the melody, ending with a repeat sign and a key signature change to three sharps (F#, C#, G#).

**C**

Section C consists of three staves. The first staff (measures 18-22) is in 4/4 time with a key signature of three sharps. It begins with a repeat sign and contains eighth and sixteenth notes. The second staff (measures 23-27) continues the melody, featuring a first ending (1.) and a second ending (2.) that leads to section D. The third staff (measures 28-31) continues the melody, ending with a repeat sign.

# Mazurka : Boite de Jazz

Bernard Loffet

The musical notation for 'Mazurka : Boite de Jazz' consists of four staves. The first staff (measures 1-5) is in 3/4 time with a key signature of one sharp. It begins with a repeat sign and contains eighth and sixteenth notes. The second staff (measures 6-10) continues the melody, featuring a first ending (1.) and a second ending (2.) that leads to section B. The third staff (measures 11-14) continues the melody, ending with a repeat sign. The fourth staff (measures 15-18) continues the melody, featuring a first ending (1.) and a second ending (2.) that leads to the end of the piece.

## Zelda / Jump at the sun

Musical score for 'Zelda / Jump at the sun' in 6/8 time, key of D major. The score consists of seven staves of music, each starting with a measure number (5, 9, 13, 17, 21, 25, 29). The melody is written in treble clef. The first staff begins with a repeat sign. The piece concludes with a double bar line and a key signature change to D minor (two sharps) in the final measure of the seventh staff.

## Tarif de Nuit

Musical score for 'Tarif de Nuit' in 4/4 time, key of D major. The score consists of four staves of music, each starting with a measure number (6, 11, 15). The melody is written in treble clef. The first staff begins with two measures of whole rests. The piece includes first and second endings, indicated by '1.' and '2.' above the staves. The score concludes with a double bar line.

# Bouffard's Waltzes

Patrick Bouffard

## Valse Nouvelle



9

17

25

Musical score for Valse Nouvelle, measures 1-25. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of four staves of music. The first staff starts with a repeat sign. The melody is written in treble clef.

## Valse a Bouffard



33

41

49

57

Musical score for Valse a Bouffard, measures 33-57. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of four staves of music. The first staff starts with a repeat sign. The melody is written in treble clef.

## Hanter Dro de Languidig



A

5

B

Musical score for Hanter Dro de Languidig, measures 1-5. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of two staves of music. The first staff is labeled 'A' and the second staff is labeled 'B'. Both staves start with a repeat sign. The melody is written in treble clef.

# The RSB

Andy Cutting

A



B

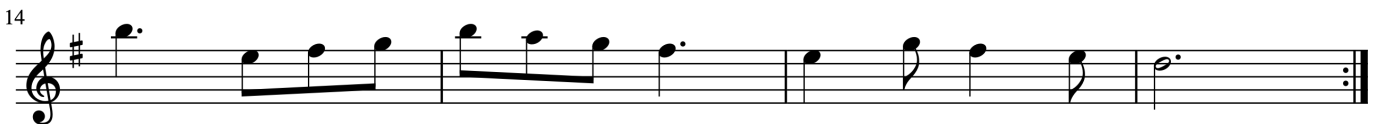


## Rondeau - Ronde du Quercy

A



B



## Last Chance Bourree

Michel Pichon



# The Rose of Raby

Mazurka

**A**

5

**B**

9

13

17

21

# Nina

Cyrille Brotto

5

9

13

17



# An Dro

The Wren



St Patrick's



# Les deux Frères

Toon van Mierlo



# Crested Hens

**A**

5

1. 2.

**B**

10

14

18

22

Detailed description: This block contains the musical notation for the 'Crested Hens' section. It is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. Section A (measures 1-9) begins with a boxed 'A' and ends with first and second endings. Section B (measures 10-22) begins with a boxed 'B' and concludes with a double bar line. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests.

# Rue des Pres

Stephane Durand

5

1. 2.

10

14

1. 2.

Detailed description: This block contains the musical notation for the 'Rue des Pres' section. It is written in treble clef with a key signature of three sharps (F#, C#, and G#) and a 4/4 time signature. The score consists of four staves of music. The first staff includes a repeat sign at the beginning. The second and fourth staves feature first and second endings, indicated by '1.' and '2.' above the notes. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests.

# Theme Vannetaise

Trad. Breton

A

5

9

B

13

Musical score for Theme Vannetaise, section A. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of three staves. The first staff starts with a repeat sign and contains measures 1-4. The second staff starts at measure 5 and contains measures 5-8. The third staff starts at measure 9 and contains measures 9-12. A section marker 'B' is placed above the first measure of the third staff. The score ends with a double bar line and repeat dots.

# Flatworld

Andy Cutting

5

10

15

Musical score for Flatworld. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of four staves. The first staff starts with a repeat sign and contains measures 1-4. The second staff starts at measure 5 and contains measures 5-8. The third staff starts at measure 10 and contains measures 10-13. The fourth staff starts at measure 15 and contains measures 15-18. The score includes first and second endings, marked with '1.' and '2.' above the staves. The score ends with a double bar line and repeat dots.

# Flatbush Waltz

Andy Statman



Musical score for Flatbush Waltz, 3/4 time. The score consists of four staves of music. The first staff contains measures 1-8. The second staff contains measures 9-16, with a triplet of eighth notes in measure 12. The third staff contains measures 17-24. The fourth staff contains measures 25-32, ending with a double bar line.

# Scottische à Virmoux

arr. Frederic Paris



Musical score for Scottische à Virmoux, 4/4 time. The score consists of four staves of music. Above the staves are the following notes: A, D, E, A, D, A, E on the first staff; A, D, E, A, D, A on the second staff; A, D, E, A, E on the third staff; and A, D, E, A, E, A on the fourth staff. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16, ending with a double bar line.

# An Dro

## The Wren

5

9

13

## St Patrick's

5

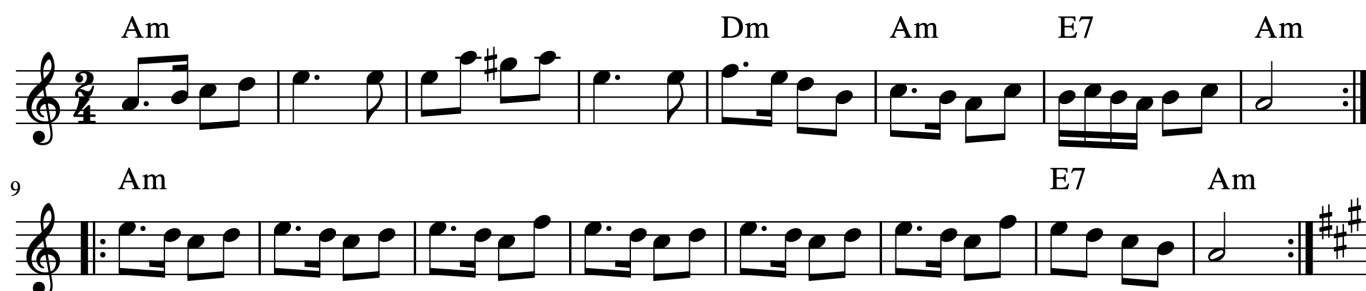
9

13

# New Tunes


## Two time bourrées

### Bourrée d'Aurore Sand



Musical notation for the Bourrée d'Aurore Sand. The piece is in 2/4 time and consists of two staves. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The key signature is one sharp (F#). The melody is written in treble clef. Chords are indicated above the notes: Am, Dm, Am, E7, Am, Am, E7, Am.

### Carrée de Vouvray



Musical notation for the Carrée de Vouvray. The piece is in 2/4 time and consists of two staves. The first staff contains measures 17 through 24, and the second staff contains measures 25 through 32. The key signature is two sharps (F# and C#). The melody is written in treble clef. Chords are indicated above the notes: A, Dm, A, Dm, E7, A, G, A, Em, A, G, A, E7, A. The piece is credited to Gilles Chabenat.