

# Partitions

## Session Trad Audomaroise

Ce cahier de répertoire contient quelques morceaux particuliers joués lors de la Session Trad Audomaroise mensuelle et vient pour l'instant en complément

du cahier de répertoire de MaCPhee / Fan de Trad.

Remarques et suggestions à adresser à sessiontradaudomaroise@gmail.com

# Sommaire

## AIRS

Down by the Sally Gardens	1
Jan de Mulder	2

## BOURRÉES 2 TEMPS

Je mène les loups	3
-------------------	---

## BOURRÉES 3 TEMPS - Suite Grandes Poteries + Reuilly

Bourree des grandes poteries	4
Bourrée piquée de Reuilly	4

## CHORÉGRAPHIES

De Jagt	5
---------	---

## CHANT-HORLEPIEP - suite Zoete Mariton et Horlepiep

Zoete Mariton EDC.84	6
Zoete Mariton EDC.84 (et contrechant)	7
Horlepiep	8

## JIGS

Morrison's Jig	9
Billey Keirn	9
Droneless	10
Les Bonnes Gens AJD.269	10

## SLIP JIGS - Suite Butterfly + Fisherman's

the Butterfly	11
The Fisherman's	11

## MATELOTES

Maclote d'Habiémont - (Matelote de Wandembrile ?) 12

## MAZURKAS - Suite Saint Genest (Sol m) + Limoise

Les écoliers de St Genest (Sol m) 13  
L'Inconnu de Limoise 14

## MENUET-CONTREDANSE suite De Gruijters 70 et 39

Menuet JDG.70 15  
Menuet JDG.70 (et contrechant) 15  
Contredanse JDG.39 16  
Contredanse JDG.39 (et contrechant) 16

## SCOTTISHS

Adèle blanc-sec (Sol m) 17  
La Saint Julien 17  
Le Canal en Octobre 18  
Plante un chou - Fraternelle des cornemuses 18

## VALSES A 5 TEMPS

Valse à 5 temps 19  
Valse à 5 temps (et contrechants) 20

## VALSES - Suite Sangshyttevalsen + Far Away

Sangshyttevalsen 21  
Far Away 21

# AIRS

## Down by the Sally Gardens

Maids of the Mourne Shore

Air

Traditional

♩ = 80

It was down by the Sally Gardens, my love and I did meet.  
She crossed the Sally Gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree,  
But I was young and foolish, and with her did not agree.

In a field down by the river, my love and I did stand  
And on my leaning shoulder, she laid her snow-white hand.  
She bid me take life easy , as the grass grows on the weirs  
But I was young and foolish, and now am full of tears.

Down by the Sally Gardens, my love and I did meet.  
She crossed the Sally Gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree,  
But I was young and foolish, and with her did not agree.

Words by W. B. Yeats, 1889

# Jan de Mulder

Air

Trad. (Coussemaker) (France)

$\text{♩} = 92$

<<

Source: Coussemaker, Chants populaires des Flamands de France

# BOURRÉES 2 TEMPS

## Je mène les loups

Bourrée 2T

Yvon Guilcher (d'après trad.)

$\text{♩} = 132$

The musical score is composed of two staves. The top staff uses a treble clef and has a key signature of two flats. It features a continuous pattern of eighth-note pairs, with each pair consisting of two eighth notes. The bottom staff also uses a treble clef and has a key signature of two flats. It features a repeating pattern where each measure starts with an eighth note, followed by a sixteenth note, another eighth note, and a sixteenth note, creating a rhythmic pattern of eighth-note pairs.

<<

# BOURRÉES 3 TEMPS - Suite Grandes Poteries + Reuilly

## Bourree des grandes poteries

Bourrée 3T

Trad. (Berry)

$\text{♩} = 75$

The musical score consists of two staves of music in 3/4 time, treble clef. The first staff begins with a dotted half note followed by eighth notes. It ends with a repeat sign and two endings, labeled 1 and 2. The second staff begins with a dotted half note followed by eighth notes. It also ends with a repeat sign and two endings, labeled 1 and 2.

## Bourrée piquée de Reuilly

Bourrée 3T

Trad.

$\text{♩} = 75$

The musical score consists of two staves of music in 3/4 time, treble clef. The first staff begins with a dotted half note followed by eighth notes. It ends with a repeat sign and two endings, labeled 1 and 2. The second staff begins with a dotted half note followed by eighth notes. It also ends with a repeat sign and two endings, labeled 1 and 2.

# CHORÉGRAPHIES

## De Jagt

Chorégraphie

Trad. (Coussemaker 104) (France)  
Flandre

♩ = 132

<<

Ma seurtje, gae ye meeê,  
Als wy jagen, als wy jagen;  
Ma seurtje, gae ye meeê,  
Als wy jagen rond de steê.  
Ja, ma seurtje, gy en ikke,  
Onzen thun is al te dikke  
Als wy moeten bejagen zyn.  
Kruypt al deure van toerloerette,  
Kruypt al deure van toerloeroe.  
Ma seurtje, gae ye meeê,  
Als wy jagen, als wy jagen,  
Als wy jagen rond de steê.

### LA CHASSE.

Ma petite sœur, viens-tu avec nous chasser autour du la ville?  
Oui, ma petite sœur, à nous deux ! Notre berceau est trop touffu pour y faire la chasse.  
Passez toutes, tourlourette, passez toutes, tourlourou.  
Ma petite sœur, viens-tu avec nous chasser autour de la ville?

# CHANT-HORLEPIEP - suite Zoete Mariton et Horlepiep

## Zoete Mariton EDC.84

Chant

Trad. (France)  
Flandre

$\text{♩} = 80$

1 2

Source: Edmond de Coussemaker, "Chants populaires des Flamands de France", Gand 1856, LXXXI<sup>v</sup>  
Discography: <https://www.youtube.com/watch?v=6T2cWD9MveM> - Trio Alfred Den Ouden  
(y compris le contrechant)

Notes: Chanson Comique

<<

## Zoete Mariton EDC.84 (et contrechant)

Chant

Trad. (France)  
Flandre

The musical score is a four-staff piece in 2/4 time, A major. The tempo is quarter note = 80. The first two staves show the main melody. The third staff begins with a melodic line labeled '1' above the notes, followed by a repeat sign and a melodic line labeled '2'. The fourth staff continues the melody. The music features various rhythmic patterns including eighth and sixteenth notes.

<< Ziet de arme peerde- beesten, Die daer langs de strate gaen ;

Zy en hebben schier geen steenen om naer Cassel toe te gaen.

Zoete Mariton, Mariton, Maritaine, Zoete mariton, ton, ton.

Douce Mariton. \\ Voyez les pauvres chevaux se traîner le long de la route ; Ils n'ont presque pas de pavé pour aller

Source: Edmond de Coussemaker, "Chants populaires des Flamands de France", Gand 1856, LXXXIV

Discography: <https://www.youtube.com/watch?v=6T2cWD9MveM> - Trio Alfred Den Ouden

(y compris le contrechant)

Notes: Chanson Comique

# Horlepiep

Horlepiep / Hornpipe

Trad. (Pays Bas)

The musical score for "Horlepiep" is presented in four staves. The first two staves start with a treble clef, a '3' above the staff, and a common time signature. The third and fourth staves start with a treble clef and a '1' above the staff. The music consists of various note patterns, including eighth and sixteenth notes, and rests. Measure numbers 1 and 2 are indicated above the staves.

<<

Discography: Trio Alfred Den Ouden <https://www.youtube.com/watch?v=6T2cWD9MveM>

# JIGS

## Morrison's Jig

Jig

Trad. (Irlande)

Musical notation for Morrison's Jig in G major, 6/8 time. The tempo is indicated as  $\text{♩} = 120$ . The notation consists of three staves of music, each starting with a treble clef and a sharp sign indicating G major.

Musical notation for Morrison's Jig, continuing from the first system. It consists of two staves of music, each starting with a treble clef and a sharp sign indicating G major.

Musical notation for Morrison's Jig, concluding the piece. It consists of one staff of music, starting with a treble clef and a sharp sign indicating G major.

<<

## Billey Keirn

Gathering in the Barley

Jig?

Trad. (Irlande Isle of Man)

Musical notation for Billey Keirn in G major, 6/8 time. The tempo is indicated as  $\text{♩} = 140$ . The notation consists of three staves of music, each starting with a treble clef and a sharp sign indicating G major.

Musical notation for Billey Keirn, continuing from the first system. It consists of two staves of music, each starting with a treble clef and a sharp sign indicating G major. A bracket labeled '1' groups the first two staves.

Musical notation for Billey Keirn, concluding the piece. It consists of one staff of music, starting with a treble clef and a sharp sign indicating G major. A bracket labeled '2' groups the last two staves.

## Droneless

jig

Lawrence-Morgan Anstee

$\text{♩} = 120$

<<

Discography: the Eel Grinders, 1996 album, Aquamarine

## Les Bonnes Gens AJD.269

Jig

Trad.

$\text{♩} = 132$

Book: André Joseph DUPONT, manuscrit pour carillons, St.-Omer 1780, page 87

# SLIP JIGS - Suite Butterfly + Fisherman's

## the Butterfly

Slip Jig

(ireland)

$\text{♩} = 120$



<<

## The Fisherman's The Whinny Hills of Leitrim

Slip Jig

$\text{♩} = 120$



# MATELOTES

Maclote d'Habiémont - (Matelote de Wandembrile ?)

Matelote

Trad. (Belgique)  
Wallonie

$\text{♩} = 92$

The musical score is written in 2/4 time with a key signature of one sharp (A major). It features two staves of music. The first staff begins with a series of eighth-note pairs, followed by a sixteenth-note in the middle of the measure. This pattern repeats. The second staff begins similarly. Measures 1 and 3 end with a fermata over the first note of the next measure. Measures 2 and 4 begin with a sixteenth-note followed by eighth-note pairs.

Discography: CD "écoute la Flandre" Het Reuzekoor, Production Het Reuzekoor à Dunkerque, n.3

<<

# MAZURKAS - Suite Saint Genest (Sol m) + Limoise

## Les écoliers de St Genest (Sol m)

Mazurka

Gilles CHABENAT

The musical score consists of four staves of music. The first staff begins with a tempo marking of  $\text{♩} = 120$ . The key signature is one flat (B-flat). The time signature is 3/4. The music features eighth-note patterns and sixteenth-note figures. The second staff continues the pattern with a repeat sign. The third staff begins with a repeat sign. The fourth staff starts with a double bar line and a repeat sign, followed by two endings labeled '1' and '2'. The notation includes various note heads, stems, and bar lines.

# L'Inconnu de Limoise

Mazurka

Jean-François "Maxou" HEINTZEN

The musical score is composed of four staves of music in 3/4 time. The tempo is set at quarter note = 130. The music is in A major, indicated by the treble clef. The score consists of four staves of music. The first staff begins with a single note followed by a series of eighth and sixteenth-note patterns. The second staff continues with similar patterns, leading into a section with two endings, labeled '1' and '2'. The third staff follows a similar pattern. The fourth staff concludes the piece with a final section, also featuring two endings, labeled '1' and '2'.

<<

Il doit dormir, depuis tout ce temps  
Bien gentiment, sous trois pieds de terre  
V'là qu'on le dérange, impoliment  
Quelle drôle d'idée, d'changer d'cimetière  
Dedans sa tombe, tout contre sa tête  
On a trouvé son seul bagage  
Sa cornemuse, sa chère musette  
Qui accompagne son grand voyage

Car on n'a pas pu les séparer  
Et c'est peut-être beaucoup mieux ainsi  
On les a trouvés, ils dorment dans le même lit  
C'était peut-être pas un maître-sonneur  
Mais il aimait ce sacré bout de bois  
un peu comme une soeur que l'on veut garder près de soi

Source: Trad. Magazine, Hors série "tablature1", 1995 / et [www.diatojo.com](http://www.diatojo.com)

Discography: K7 "petite suite bourbonnaise", AMTA NC016 (1991)

# MENUET-CONTREDANSE suite De Gruijters 70 et 39

## Menuet JDG.70

Menuet

Trad.

$\text{♩} = 56$

Musical notation for the first part of Menuet JDG.70, consisting of two staves of music in 3/4 time. The key signature is one sharp. The notation includes various note heads and stems, with some notes grouped by vertical lines.

Continuation of the musical notation for Menuet JDG.70, consisting of two staves of music in 3/4 time. The key signature is one sharp. The notation includes various note heads and stems, with some notes grouped by vertical lines.

Source: Johannes de Gruijters, recueil "Andanten, ..., voor den beijaert ofte klok-spil", Anvers 1746  
(y compris le contrechant)

<<

## Menuet JDG.70 (et contrechant)

Menuet

Trad.

$\text{♩} = 56$

Musical notation for the first part of Menuet JDG.70 (et contrechant), consisting of two staves of music in 3/4 time. The key signature is one sharp. The notation includes various note heads and stems, with some notes grouped by vertical lines.

Continuation of the musical notation for Menuet JDG.70 (et contrechant), consisting of two staves of music in 3/4 time. The key signature is one sharp. The notation includes various note heads and stems, with some notes grouped by vertical lines.

Continuation of the musical notation for Menuet JDG.70 (et contrechant), consisting of two staves of music in 3/4 time. The key signature is one sharp. The notation includes various note heads and stems, with some notes grouped by vertical lines.

Continuation of the musical notation for Menuet JDG.70 (et contrechant), consisting of two staves of music in 3/4 time. The key signature is one sharp. The notation includes various note heads and stems, with some notes grouped by vertical lines.

Source: Johannes de Gruijters, recueil "Andanten, ..., voor den beijaert ofte klok-spil", Anvers 1746  
(y compris le contrechant)

## Contredanse JDG.39

Contredanse  
AABB

Trad. (France)

$\text{♩} = 80$

A

Musical score for Contredanse JDG.39, section A. The music is in common time (4/4) and treble clef. It consists of two staves. The first staff starts with a quarter note followed by a repeat sign. The second staff begins with a half note. The music is divided into measures by vertical bar lines. Measure 1 ends with a repeat sign. Measures 2 and 3 are grouped under a bracket labeled '1'. Measures 4 and 5 are grouped under a bracket labeled '2'. The first staff concludes with a half note. The second staff concludes with a quarter note.

B

Musical score for Contredanse JDG.39, section B. The music is in common time (4/4) and treble clef. It consists of two staves. The first staff starts with a half note followed by a repeat sign. The second staff begins with a half note. The music is divided into measures by vertical bar lines. Measures 1 and 2 are grouped under a bracket labeled '1'. Measures 3 and 4 are grouped under a bracket labeled '2'. The first staff concludes with a half note. The second staff concludes with a half note.

Source: Johannes de Gruijters, recueil "Andanten, ..., voor den beijaert ofte klok-spil", Anvers 1746  
(y compris le contrechant)

## Contredanse JDG.39 (et contrechant)

Contredanse  
AABB

Trad. (France)

$\text{♩} = 80$

A

Musical score for Contredanse JDG.39 (et contrechant), section A. The music is in common time (4/4) and treble clef. It consists of two staves. The first staff starts with a quarter note followed by a repeat sign. The second staff begins with a half note. The music is divided into measures by vertical bar lines. Measure 1 ends with a repeat sign. Measures 2 and 3 are grouped under a bracket labeled '1'. Measures 4 and 5 are grouped under a bracket labeled '2'. The first staff concludes with a half note. The second staff concludes with a half note.

A

Musical score for Contredanse JDG.39 (et contrechant), section B. The music is in common time (4/4) and treble clef. It consists of two staves. The first staff starts with a half note followed by a repeat sign. The second staff begins with a half note. The music is divided into measures by vertical bar lines. Measures 1 and 2 are grouped under a bracket labeled '1'. Measures 3 and 4 are grouped under a bracket labeled '2'. The first staff concludes with a half note. The second staff concludes with a half note.

B

Musical score for Contredanse JDG.39 (et contrechant), section B continuation. The music is in common time (4/4) and treble clef. It consists of two staves. The first staff starts with a half note followed by a repeat sign. The second staff begins with a half note. The music is divided into measures by vertical bar lines. Measures 1 and 2 are grouped under a bracket labeled '1'. Measures 3 and 4 are grouped under a bracket labeled '2'. The first staff concludes with a half note. The second staff concludes with a half note.

Source: Johannes de Gruijters, recueil "Andanten, ..., voor den beijaert ofte klok-spil", Anvers 1746  
(y compris le contrechant)

# SCOTTISHS

## Adèle blanc-sec (Sol m)

Scottish  
AABB

Frédéric PARIS (France)

$\text{♩} = 92$   
A

B

<< Source: Trad. Magazine, Hors série "tablature1", 1995

## La Saint Julien

Scottish  
AABB

Emmanuel PARIS (France)

$\text{♩} = 92$

1 2

1 2

# Le Canal en Octobre

Scottish  
AABB

Frédéric PARIS

$\text{♩} = 82$   
A

Musical notation for 'Le Canal en Octobre'. The music is in G major, 4/4 time. It features two staves of music. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a dotted half note followed by eighth-note pairs. Both staves conclude with a repeat sign and two endings. Ending 1 continues with eighth-note pairs, while ending 2 ends with a single eighth note.

Source: Trad. Magazine, Hors série "tablature1", 1995

Discography: 33T "rue de l'oiseau" Frédéric Paris, AMTA 001 (1987)

## Plante un chou - Fraternelle des cornemuses

Scottish  
AABB

(Basse Auvergne)

$\text{♩} = 65$   
A

Musical notation for 'Plante un chou - Fraternelle des cornemuses'. The music is in F major, 2/4 time. It features two staves of music. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a dotted half note followed by eighth-note pairs. Both staves conclude with a repeat sign and two endings. Ending 1 continues with eighth-note pairs, while ending 2 ends with a single eighth note.

## VALSES A 5 TEMPS

## Valse à 5 temps

## Valse 5 temps

Trad, Arrangement Patrick Bouffard

$\text{♩} \cdot = 80$

Sheet music for two staves. The top staff is in 5/8 time with a treble clef, showing a sequence of eighth notes and sixteenth-note pairs. The bottom staff is also in 5/8 time with a treble clef, continuing the sequence. Measure numbers 1 and 2 are indicated above the top staff, and measure numbers 1 and 2 are indicated above the bottom staff.

Discography: Trio Patrick Bouffard – Rabaterie - Modal Pleinjeu – MPJ 111030

<<

## Valse à 5 temps (et contrechants)

Valse 5 temps

Trad, Arrangement Patrick Bouffard

$\text{♩.} = 80$

<<

Discography: Trio Patrick Bouffard – Rabaterie - Modal Pleinjeu – MPJ 111030

# VALSES - Suite Sangshyttevalsen + Far Away

## Sangshyttevalsen

La Valse De Sångshytt, Sångshyttan, Sångshyttevalsen.

Valse

By Eva Saether, Mats Edén

$\text{♩} = 120$

<<

1      2

## Far Away

The Canadian, The Faraway, Kathleen's, Leahy's, Leahy's Set Dance,  
Marie's, Up Down And Around, Walse à Marie, Wild Asparagus

Valse

Pete Jung

$\text{♩} = 140$

1      2

1      2

# Index alphabétique

AIRS	
BOURRÉES 2 TEMPS	
BOURRÉES 3 TEMPS - Suite Grandes Poteries + Reuilly	
CHANT-HORLEPIEP - suite Zoete Mariton et Horlepiep	
CHORÉGRAPHIES	
JIGS	
MATELOTES	
MAZURKAS - Suite Saint Genest (Sol m) + Limoise	
MENUET-CONTREDANSE suite De Gruijters 70 et 39	
SCOTTISHS	
SLIP JIGS - Suite Butterfly + Fisherman's	
VALSES - Suite Sangshyttevalsen + Far Away	
VALSES A 5 TEMPS	
Adèle blanc-sec (Sol m)	17
Billey Keirn	9
Bonnes Gens AJD.269, Les	10
Bourree des grandes poteries	4
Bourrée piquée de Reuilly	4
Canal en Octobre, Le	18
Contredanse JDG.39	16
Contredanse JDG.39 (et contrechant)	16
De Jagt	5
Down by the Sally Gardens	1
Droneless	10
écoliers de St Genest (Sol m), Les	13
Far Away	21
Fisherman's, The	11
Horlepiep	8
Jan de Mulder	2
Je mène les loups	3
L'Inconnu de Limoise	14
Macloite d'Habiémont - (Matelote de Wandembrile ?)	12
Menuet JDG.70	15
Menuet JDG.70 (et contrechant)	15
Morrison's Jig	9

Plante un chou - Fraternelle des cornemuses	18
Saint Julien, La	17
Sangshyttevalsen	21
the Butterfly	11
Valse à 5 temps	19
Valse à 5 temps (et contrechants)	20
Zoete Mariton EDC.84	6
Zoete Mariton EDC.84 (et contrechant)	7