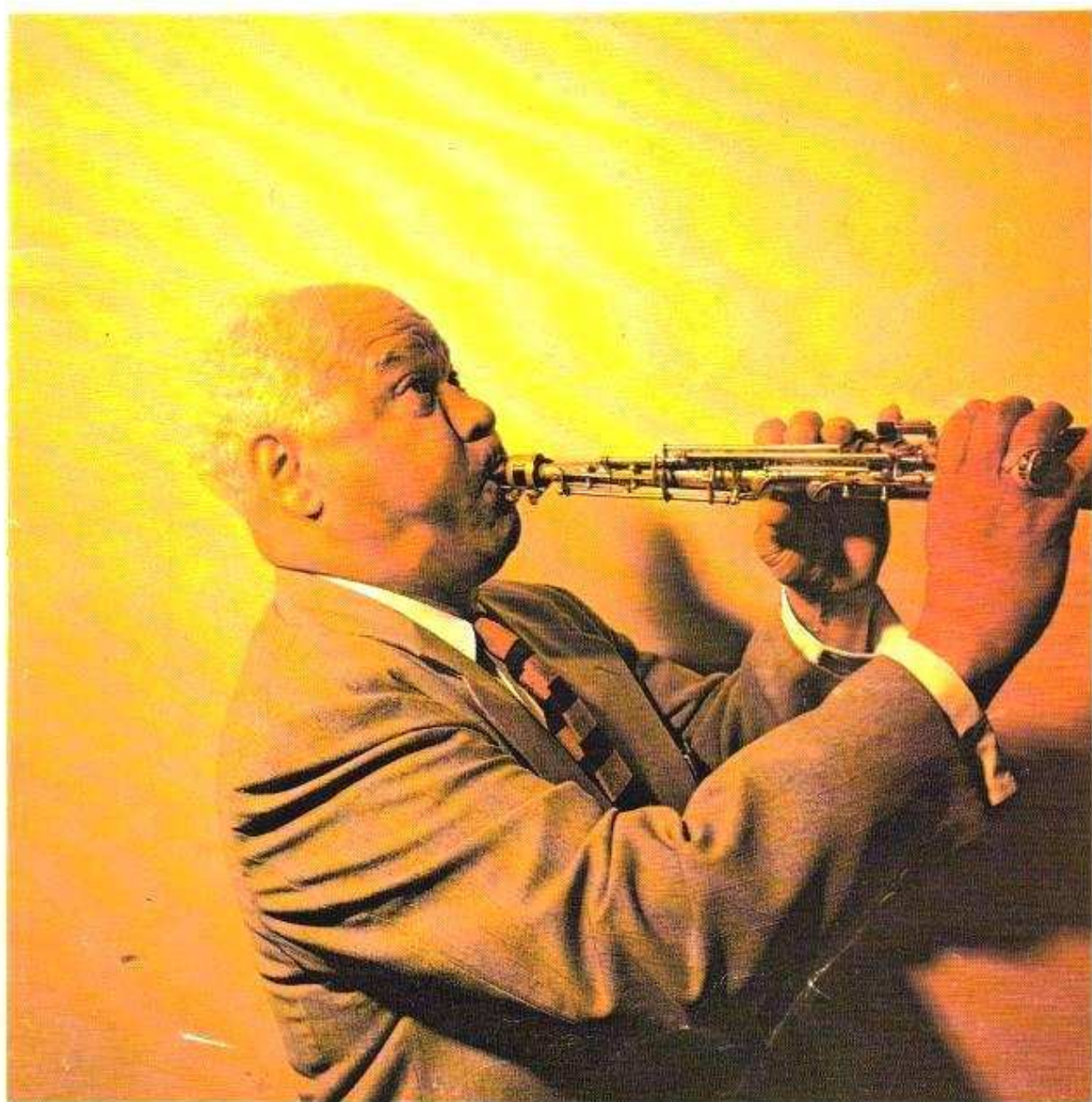


# SIDNEY BECHET

STANDARDS



# SIDNEY BECHET

## STANDARDS

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# PETITE FLEUR

Paroles de :  
SIDNEY BECHET  
& FERNAND BONIFAY

Musique de :  
SIDNEY BECHET

*Slowly*

J'ai ca-ché mieux que partout ail-leurs  
au jardin de mon coeur u-ne pe-ti-te fleur Cet-te fleur  
plus jo-lie qu'un bou-quet El-le garde en se-cret tous mes rê-ves d'en-  
fant L'a-mour de mes pa-rents Et tous ces clairs ma-rins



Mib7 LA7 RE7 O RE7

Faits d'heureux souve-nirs ... loin - tains Quand la vie

SOLm LA7 DOm6 RE7 SOLm DOm

par moment me trahit, Tu restes mon bonheur, PE-TI - TE FLEUR

SOLm O SOL7 FAm SOL7 DOm FA7 Mib

Sur mes vingt ans Je m'arrête un mo-ment Pour res-pi-rer

FA7 Sib SOLm DOm6 O RE7 SOLm

Ce parfum que j'ai tant ai-mé. Dans mon coeur Tu fleu-ri-ras tou-jours

LA7 DOm6 RE7 SOLm SOLm6

Au grand jardin d'a-mour PE - TI - TE FLEUR.

*Rall.* *p*



# PASSEPORT TO PARADISE

Musique de  
Sidney BECHET

*Slowly*

**Piano**

FA FAaug. 3 FA6 3 FA7 3 sib sibm6

FA FAaug. 3 FA6 FA7 sib sibm6 FA D07

LAm Solm FA FA7 sib sibm6 FA D07

LAm7 DDim Solm7 Solb7 FA FAaug. 3 FA6 3 FA7

LAm7 DDim. Solm7 Solb7 FA FAaug. FA6 FA7

sib sibm6 LAm Solm FA FA7 sib sibm6

sib sibm6 LAm Solm FA FA7 sib sibm6



FA RE<sup>m</sup> SOL<sup>m</sup> DO<sup>7</sup> FA sib FA sib<sup>m</sup> Mib<sup>m</sup>6 FA<sup>7</sup>

FA RE<sup>m</sup> SOL<sup>m</sup> DO<sup>7</sup> FA sib FA sib<sup>m</sup> Mib<sup>m</sup>6 FA<sup>7</sup>

sib<sup>m</sup> DO<sup>7</sup> FA<sup>7</sup> sib sib<sup>dim</sup> SOL<sup>7</sup> DO<sup>m</sup>7 Mib<sup>m</sup>6

sib<sup>m</sup> DO<sup>7</sup> FA<sup>7</sup> sib sib<sup>dim</sup> SOL<sup>7</sup> DO<sup>m</sup>7 Mib<sup>m</sup>6

RE<sup>7</sup> SOL<sup>7</sup> DO<sup>7</sup> FA FA<sup>aug</sup> FA<sup>6</sup> FA<sup>7</sup>

RE<sup>7</sup> SOL<sup>7</sup> DO<sup>7</sup> FA FA<sup>aug</sup> FA<sup>6</sup> FA<sup>7</sup>

sib sib<sup>m</sup>6 LA<sup>m</sup> SOL<sup>m</sup> FA FA<sup>7</sup>

sib sib<sup>m</sup>6 LA<sup>m</sup> SOL<sup>m</sup> FA FA<sup>7</sup>

sib sib<sup>m</sup>6 FA RE<sup>m</sup> SOL<sup>m</sup>7 DO<sup>7</sup> I FA sib FA II FA sib FA

sib sib<sup>m</sup>6 FA RE<sup>m</sup> SOL<sup>m</sup>7 DO<sup>7</sup> I FA sib FA II FA sib FA

FIN

# LES OIGNONS

Musique de  
SIDNEY BECHET

Fox créole

FA D07 FA FA D07 FA FA D07 RE m7 si m FA D07 FA

FA FA D07 RE m7 si m6 FA D07 FA FA D07 FA

FA D07 FA FA D07 RE m7 si m FA D07/FA FA

FA D07 RE m7 si m6 FA D07 FA FA D07 FA FA D07 FA FA D07 RE m7 si m

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FA DO7 FA FA 3<sup>ème</sup> AL Coda FA DO7 RE<sup>m</sup>7 SI<sup>m</sup>6 FA DO7 FA

DO SOL7 DO

SOL7 DO O FA DO7

FA DO7 DO7 (B. FA) O 1-3

2-4 D.C. D.C.

Coda FA DO7 FA



# PREMIER BAL

Paroles de  
SIDNEY BECHET  
et BERNARD DIMEY

Musique de  
SIDNEY BECHET

*Ti di Slow*

Mon premier  
bal Tourne sous les lu - miè - res, Mon premier bal  
bal Fut le plus beau du mon - de, Comment veux - tu  
- Au soir de mes seize ans Où j'ai dan - sé U - ne nuit tout en -  
- Que j'aie pu l'ou bli - er De - puis ce jour Nos deux cœurs se con -  
- tiè - re A la lu - eur De notre a - mour nais - sant  
- fon - dent Et notre é - toile Ne ces - se de bril - ler

Chords: Solm6, La7, Rem, Solm6, La7, Rem, Re7, Dom6, Re7, Solm, Rem7, Sol7, Solm7, Solm6, La7, Rem, Re7, Dom6, Re7, Solm, Rem7, Sol7, Solm7.

LA7 SOLm6 LA7 RE<sup>m</sup> FA<sup>dim</sup>

Je l'at-ten - dars A - vant de le con - naî - tre. Je l'ai com -  
 Mon premier bal Fe - ra chanter mes rê - ves, Aus - si long -

La7 Solm6 La7 Ré<sup>m</sup> Fa<sup>dim</sup>

Do<sup>m6</sup> Ré<sup>7</sup> Sol<sup>m</sup> Sol<sup>m</sup>

- pris A - vant qu'il ait par - lé L'a - mour me -  
 - temps Que nous nous ai - me - rons, Chan - ter les

Do<sup>m6</sup> Ré<sup>7</sup> Sol<sup>m</sup> Sol<sup>m</sup>

Sol<sup>dim</sup> Ré<sup>m</sup> LA<sup>7</sup> Ré<sup>m</sup> Ré<sup>dim</sup> Sol<sup>m7</sup> *al Coda* Do<sup>7</sup> Do<sup>7</sup>

- nait la dan - se Sous la splen - deur du ciel à - toi -  
 nuits trop brè - ves Où tous les deux nous

Sol<sup>dim</sup> Ré<sup>m</sup> La<sup>7</sup> Ré<sup>m</sup> Ré<sup>dim</sup> Sol<sup>m7</sup> Do<sup>7</sup> Do<sup>7</sup>

FA Sib LA<sup>7</sup>

- lé Mon premier

Fa Sib La<sup>7</sup>

Do<sup>7</sup> FA Sib<sup>m6</sup> FA

dan - se - rons

**CODA** Do<sup>7</sup> Fa Sib<sup>m6</sup> Fa



# AS-TU LE CAFARD ?

Paroles et Musique de  
SIDNEY BECHET

Medium Slow 4/4

Piano

FA D09m FA m

FA D09m FA m6 sib m6 D07

Ne t'en fais donc pas — Le ha-sard n'en fait qu'à sa tê - te — Tout passera —

FA D09 FA m D07 FA m LA dim Sib m

Ne t'en fais donc pas — Résiste aux assauts du cafard — L'amour est parti —

D07 FA m SOL7 Mib7 SOL7

— C'est pas pour ça que tout est fini — Viens faire un tour au bar — Noyer ton ca-

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D07 FA<sup>m</sup> D07 FA D09<sup>m</sup> FA<sup>m</sup>

- tard ————— Ne l'en fais donc pas — La vie sera plus belle un jour, crois-moi —

Sib<sup>m</sup>6 D07 FA D09<sup>m</sup> FA<sup>m</sup> RE<sup>9</sup><sup>m</sup>

Tout passera — Oublie le cafard — Mais n'attends pas qu'il soit trop tard, — Laisse fair' le hasard

Sol<sup>m</sup> Midim D07 FA

Il te ra-mè-ne-ra ton a-mour, crois-moi — Tu se-ras heureux de nouveau, l'en fais pas —

FA D09<sup>m</sup> FA<sup>m</sup> RE<sup>b</sup> Sib<sup>m</sup>6 D07 FA<sup>m</sup> Sib<sup>m</sup>6

N'aie plus le cafard — Il faut toujours garder l'es-poir — -poir.

FA<sup>m</sup> Sib<sup>m</sup>6 FA<sup>m</sup> D07 (Chrom. gliss.)



# DANS LES RUES D'ANTIBES

MARCHE

Paroles et Musique de  
SIDNEY BÉCHET

*T<sup>o</sup> di Marche*

Al - lons

DANS LES RUES D'AN - TI - BES, Aux qua - tre coins de la  
DANS LES RUES D'AN - Ti - BES, Aux qua - tre coins de la

vil - le. A quoi bon s'af - fu - ler, On va bien ri - go -  
vil - le. A quoi bon s'en - nuy - er, A - lors qu'on peut s'al -

- ler. Au - jour - d'hui c'est la noce et la gaf - té, Car c'est  
- mer. Au - jour - d'hui tout l'monde est à la gaf - té. Al - lons -

Dom Fa7 Fa7 Sib7



au - jour - d'hui la fê - te Y a d'la to - lle en  
 z-y mu - sique en têt - te. Tout l'monde a le cœur en

têt - te Les fill's et les gar - cons Vont chan - ter des chan - sons. Pro - fi -  
 têt - te Les fill's et les gar - cons Vont chan - ter des chan - sons. Pro - fi -

*al Coda* ⊕  
 tons d'oc ca - sion Si tu veux on l - ra Faire un  
 tons d'oc ca -

*al Coda* ⊕

tour au bal des a - mou - reux. On l - ra tous les deux. S'en pay - er jusqu'au jour si tu

veux

Tret - ner



sion

CODA

8<sup>va</sup> basse

Ya du mon-de par-tout, Ceux qui font les fous, Qui font les yeux  
ra, Quand la nuit vien-dra, Tout l'mond'par-ti-ra, Le bruit ces-se-

Lab

doux Ceux qui sont ja-loux. Et y'a toi, mon a-mour, C'est toi ma  
ra, Mais on gar-de-ra Tout au fond de nos yeux Le re-flet

Do7

bell' de jour, Ce soir et pour tou-jours, Quand tu vou-dras  
mer-veil-leux D'un jour où

Fam Sib7 Mib7

On s'en l-on fut heu-reux

Sib7 Mib7 Lab

FIN

# DANIEL

Musique de  
SIDNEY BECHET

Slowly

PIANO

LAB DO7 FAmin

LAB DO7 FAmin

LAB7 REb REbmin6 LAB sib7

LAB7 REbmin6 LAB sib7

Mib7 LAB DO7 FAmin

Mib7 LAB DO7 FAmin



Musical notation system 1. Treble clef: LAB7, REb, REbm6, LAB, sib7, Mib7. Bass clef: LAB7, REb, REbmin6, LAB, sib7, Mib7.

Musical notation system 2. Treble clef: LAB, FA#7, Si Maj, Mib7. Bass clef: LAB, FA#7, Si Maj, Mib7, bd.

Musical notation system 3. Treble clef: LABm, sib7, Mibm, FA7, sib7, Mib7, Al Coda. Bass clef: LAB min, Sib7, Mibm, FA7, sib7, Mib7.

Musical notation system 4. Treble clef: LAB, D07, FA m, LAB7. Bass clef: LAB, D07, FA min., LAB7.

Handwritten musical notation for the first system, consisting of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line has notes with stems up and down. The piano accompaniment has a treble and bass clef. Chord symbols are written above the vocal line and below the piano accompaniment.

Chord symbols: RE<sup>b</sup>, RE<sup>b</sup>m6, LAB, sib7, Mib7, LAB.

Handwritten musical notation for the second system, including a section marked "CODA" with a circled cross symbol. The key signature is B-flat major. The vocal line and piano accompaniment continue. Chord symbols are present above the vocal line and below the piano accompaniment.

Chord symbols: LAB, DO7, FA<sup>m</sup>, LAB, DO7, FA<sup>min</sup>.

Handwritten musical notation for the third system. The key signature is B-flat major. The vocal line and piano accompaniment continue. Chord symbols are present above the vocal line and below the piano accompaniment.

Chord symbols: LAB7, RE<sup>b</sup>, RE<sup>b</sup>m6, LAB, sib7, Mib7, LAB7, RE<sup>b</sup>, RE<sup>b</sup>m6, LAB, sib7, Mib7.

Handwritten musical notation for the fourth system. The key signature is B-flat major. The vocal line and piano accompaniment continue. Chord symbols are present above the vocal line and below the piano accompaniment.

Chord symbols: LAB, FA7, sib7, Mib7, LAB, LAB, FA7, sib7, Mib7, LAB.



# PROMENADE AUX CHAMPS-ÉLYSÉES

Paroles et Musique de  
SIDNEY BECHET

*Moderato*

Tout le long des Champs-Élysées Par les beaux di - manches d'été, Quand les fil - les  
Tous les a - mou - reux de Paris Se ba - la - dent l'après-midi Par - mi les tou -

sont en beauté Pour nous C'est vraiment l'oc - casion d'air des Lun -  
-ristes é - ba - his Ra - vis Les fillet's s'en vont en ro - bes lé -

- què - tes Chouet - tes Tu venras que je se - rai sans at -  
- gè - res Clai - res Les oi - seux que l'air frais du soir en -

Chord markings: Sib7, Mi b7, La b, La dim, Si m7, Mi b7, La b, La b6, La b, La b6, Sib7, Mi b6, Sib dim, Sib7, Mi b7, Mi b dim, Fa m, Do7, Fa m, Sib7, Sib dim, Fa9, Sib7, Mi b dim, Fa m, Do7, Fa m, Sib7, Sib dim, Fa9, Sib7.



Mib9 Sib7      Mi7 Mi7      Lab      Lab6

ten - dre      Ten - dre      Tous les deux le long des trottoirs      Nous verrons quand  
chan - te      Chan - tent      Et tous les qua - tor - ze juillet      Les badauds tout

Mib9 Sib7      Mi7 Mi7      Lab      Lab6

viendra le soir      Les lumières comm' des feux follets Dans le noir  
é - merveillés      Viennent ad - mi - rer le dé - ti - le Tous en chœur

Fa7      Solm7      Sol#dim Fa7

Fa7      Solm7      Sol#dim Fa7

REb6      REb6      Lab      Fa7

Ce se - ra le      soir le plus beau      Et nous nous en souven - drons  
Le spec - tacle est      tou - jours nou - veau      Chaque an - née nous revien - drons

REb6      REbm6      Lab      Fa7

Sib7      Mi7      al Coda

Tout le long des Champs - E - ly - sées      Par les beaux di - manches d'été  
Pro - me - na - de des soirs d'été      En r' montant les Champs - E - ly - sées

Sib7      Mi7      al Coda

Sib7      Mi7      Lab      Labdim      Sibm7      Mi7      Mi7

Tou - te la splen - deur de Pa - ris La nuit

Sib7      Mi7      Lab      Labdim      Sibm7      Mi7      Mi7



C'est tou-te la grâce et l'es-prit D'Pa - ris

CODA

Chords: Sib7, Mi7, Lab, Mi7m

Pro - me-nade aux Champs É - ly - sées

Chords: Fa7, Sib7, Ped

Par les beaux di - manches d'é - té, Tou - te la splen -

Chords: Mi7, Sib7, Ped

deur et l'es - prit D'Pa - ris

Chords: Mi7, Lab, Labdim, Sib7, Mi7, Lab

# NOUS DEUX

(JACQUELINE)

SLOW-FOX

Paroles et Musique de  
SIDNEY BECHET

*T. di Slow-Fox Moderato*

NOUS

Chords: Fa7, Labm6, Sib7

### REFRAINS

DEUX, nous deux, mon bel a - mour, NOUS  
DEUX, nous deux, mon bel a - mour, heu -

Chords: Mib, Sol<sup>b</sup>dim, FAm, Sib7, 0

DEUX nous ca- che- rons tou - jours No- tre bon -  
- reux un peu plus cha- que jour No- tre bon -

Chords: Sib7, Mib, 0

heur que rien ne peut bri - ser Tran -  
heur sau- ra bien re - sis - ter Mon

Chords: Sibm6, Do7, FAm





FAT      FAm7      sib4      MiB      *al Coda*      FAm7      sib7

DEUX      on sau-ra être heu - reux  
bleu      car nous se-runs heu - reux

**COUplet**

MiB      FAdim      FAm      sib      0      FAm

Si je dois con-naitre hélas un jour Le chagrin peut-être

sib7      MiB      FAm      sib      MiB      FAdim

que cause l'a-mour, Le cœur en dé-roul'je m'en i-

sib      0      MiBdim      D0m6      FA

-rai Seul sur les rou-tes sans l'ou-bli-

FAm      sib7      0

-er NOUS

**CODA**

FAm7      sib7      MiB



# SI TU VOIS MA MÈRE

(LONESOME)

Paroles de SIDNEY BECHET  
et Jean BROUSSOLLE

Musique de  
SIDNEY BECHET

*T<sup>rd</sup> Slow*

Si tu vas la voir, Dis-lui de ma part Que le grand amour Qui m'a-vait laissé loinde

ses pensées Vient de s'en al-ler Pour tou - jours

1. Et si tu re-vois ma mè-re, Va lui di-re, lui di-re, Ce que je n'o-se lui é-  
2. Toi qui connais ma souf-fran-ce, Va lui di-re, lui di-re, Que je revois ma tendre en-



- cri - re Tant la pei - ne me dé - chi - re! Dis-lui de ma part Que pour  
- fan - ce Quand la pei - ne me dé - chi - re!

Mib7 Mib7 Mib9 Mib9m 0 LAP

mon chagrin J'aurai bien besoin De son doux regard, De sa douce main, Pour pren -

Mib7 Lab LAP7 REb6

- dre ma main Et dis - lui ... Que je re - vien - drai triste -

REb6 Lab Mib6 Fa7 REb6

- ment Près de ses cheveux blancs Re - trouver mon cœur d'en - fant

Lab Fa9 REb6 Sib7 Mib7 Lab Labdim

*al Coda*

Sibm Mib7

Sibm Mib7

REb6 Solb9 Sib7 Lab7 LAP

trou - ver mon cœur d'en - fant

REb6 Solb9 Sib7 Lab7 Lab

*CODA*

Fin \*



# Society Blues

Sidney BECHET

LENT ✖

al Coda

Clar.

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First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and triplets.

Second system of musical notation, continuing the piece with various rhythmic figures and chordal accompaniment.

Third system of musical notation, showing a prominent triplet pattern in the treble staff and steady accompaniment in the bass.

Fourth system of musical notation, featuring more intricate melodic lines in the treble and harmonic support in the bass.

Fifth system of musical notation, with a focus on rhythmic complexity and melodic development.

Sixth system of musical notation, ending with a double bar line and a fermata symbol.

Seventh system of musical notation, labeled 'Coda', providing a concluding section for the piece.



# Old stack o'lee blues

Sidney BECHET

## T°dl Blues

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes.

The second system of musical notation continues the piece. It features a triplet of eighth notes in the upper staff, indicated by a '3' above the notes. The lower staff continues with the harmonic accompaniment.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff has a melodic line with various rhythmic values, and the lower staff provides the harmonic support.

The fourth system of musical notation continues the composition. The upper staff features a melodic line with eighth and quarter notes, while the lower staff maintains the harmonic accompaniment.

The fifth and final system of musical notation concludes the piece. It includes a triplet of eighth notes in the upper staff and a final chord in the lower staff.

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Verse

The first system of the Verse consists of two staves. The treble staff begins with a whole chord, followed by a series of chords and some eighth-note figures. The bass staff provides a simple accompaniment of quarter notes.

The second system continues the Verse. The treble staff features a long, sustained note (possibly a half note or longer) over several measures, while the bass staff continues with a steady quarter-note accompaniment.

The third system shows a more active treble staff with a melodic line of eighth and sixteenth notes. The bass staff remains a steady quarter-note accompaniment.

The fourth system continues the melodic development in the treble staff, with the bass staff providing a consistent accompaniment.

The fifth system shows the melodic line in the treble staff moving towards the end of the phrase, with the bass staff continuing its accompaniment.

The sixth and final system of the Verse concludes the piece. The treble staff has a melodic line that ends with a fermata. The bass staff continues with a steady accompaniment. The word "Rall" is written above the final few notes of the bass staff.



# Francis Blues

Sidney BECHET

Very slow

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a melodic line in the right hand and a bass line in the left hand. There are some triplets indicated in the right hand.

The second system continues the musical notation with two staves. It features more complex melodic lines and harmonic accompaniment, including some chords with accidentals.

Chorus

The third system is the beginning of the chorus, marked with two staves. It features a more rhythmic and repetitive melodic pattern in the right hand, supported by a steady bass line.

The fourth system continues the chorus with two staves, showing further development of the melodic and harmonic themes.

The fifth system is the final system on the page, continuing the chorus with two staves. It concludes with a final melodic phrase and chord.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats (B-flat, E-flat, A-flat). The music features a complex melodic line in the upper staff with various note values and rests, and a more rhythmic accompaniment in the lower staff.

The second system of musical notation continues the piece. It features similar melodic and accompanimental lines as the first system, with a focus on harmonic texture and melodic development.

The third system of musical notation shows further progression of the music. The upper staff continues with its melodic motifs, while the lower staff provides a steady accompaniment. The key signature remains consistent.

The fourth system of musical notation includes a triplet of eighth notes in the upper staff, marked with a '3' above it. The accompaniment in the lower staff continues to support the melodic line.

The fifth system of musical notation features a melodic phrase in the upper staff that spans across the system. The lower staff continues with its accompaniment.

The sixth system of musical notation concludes the page. It features a melodic line in the upper staff that ends with a fermata. The lower staff has a 'Rall' marking above it, indicating a deceleration. The system ends with a double bar line and a final chord in the upper staff.



# BÉCHET'S Créole blues

Sidney BECHET

Blues très lent

Trb

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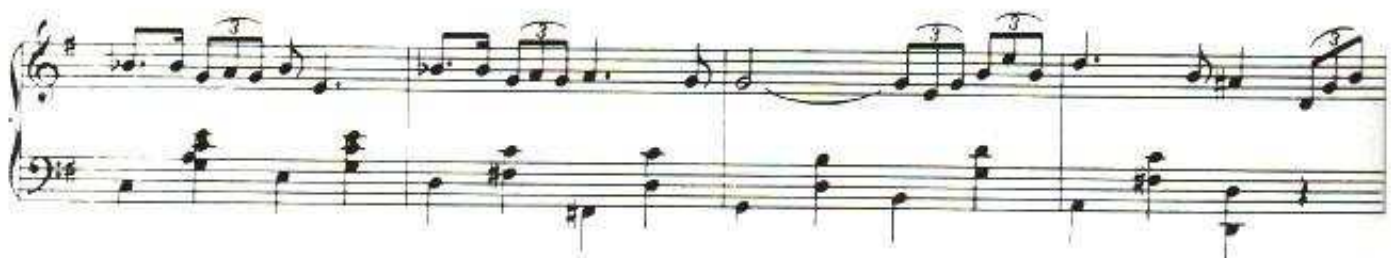
This musical score consists of seven systems of staves. Each system includes a piano accompaniment with a treble and bass staff, and a clarinet part. The piano part features a steady bass line with chords and arpeggiated figures, while the treble staff contains more complex melodic lines with slurs and ornaments. The clarinet part, labeled 'Clar.', enters in the fourth system with a melodic line that often mirrors the piano's upper voice. The notation includes various note values, rests, and dynamic markings.



# Orphan Annie's blues

Sidney BECHET

Très lent



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First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, featuring a treble staff with a melodic line that includes triplet markings and a bass staff with a steady accompaniment.

Third system of musical notation, including a treble staff with a melodic line and a bass staff. This system contains a repeat sign with first and second endings, indicated by the numbers 1 and 2 above the staff.

Fourth system of musical notation, showing a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

Fifth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a harmonic accompaniment.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some grace notes, and the bass staff has a harmonic accompaniment.



# Happy go lucky blues

Sidney BECHET

Todi Fox



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-XXVII-

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the musical piece. The upper staff shows a more active melodic line with eighth and sixteenth notes. The lower staff maintains the eighth-note accompaniment with some chordal changes.

The third system concludes the piece. The upper staff ends with a final chord and a fermata. The lower staff also concludes with a final chord. The word "FIN" is written in the right margin of the system.

The fourth system continues the musical piece. The upper staff features a melodic line with some grace notes. The lower staff continues the eighth-note accompaniment.

The fifth system continues the musical piece. The upper staff has a melodic line with eighth notes and some rests. The lower staff continues the eighth-note accompaniment.

The sixth system continues the musical piece. The upper staff has a melodic line with eighth notes and some rests. The lower staff continues the eighth-note accompaniment.

The seventh system continues the musical piece. The upper staff has a melodic line with eighth notes and some rests. The lower staff continues the eighth-note accompaniment.



# ELISABETH

Sidney BECHET

T'di Blues

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First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. It includes a triplet of eighth notes in the treble and a steady bass line.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal accompaniment.

Third system of musical notation, marked with a double bar line at the beginning. It features more complex rhythmic figures in the treble.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, including a double bar line in the middle of the system.

Sixth system of musical notation, characterized by dense sixteenth-note passages in the treble.

Seventh system of musical notation, concluding the page with a *f* (forte) dynamic marking and a dashed line indicating a continuation.



# Blues in Paris

Sidney BECHET

T<sup>o</sup>di Blues

Musical notation for the introduction of 'Blues in Paris'. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a series of chords in the bass and a melodic line in the treble.

1<sup>r</sup> Chorus

Musical notation for the first chorus of 'Blues in Paris'. It consists of two staves. The treble staff features a melodic line with a triplet of eighth notes. The bass staff provides a steady harmonic accompaniment with chords.

Musical notation for the second chorus of 'Blues in Paris'. It consists of two staves. The treble staff continues the melodic line with various rhythmic patterns and triplets. The bass staff maintains the harmonic accompaniment.

Musical notation for the third chorus of 'Blues in Paris'. It consists of two staves. The treble staff features a melodic line with triplets and slurs. The bass staff continues the harmonic accompaniment.

Clar.  
solo

Musical notation for the fourth chorus of 'Blues in Paris'. It consists of two staves. The treble staff features a melodic line with triplets and slurs. The bass staff continues the harmonic accompaniment.

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above the notes). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with triplet markings in the treble staff.

Third system of musical notation, showing a change in the melodic line with a long slur over several notes. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, featuring a melodic line with a slur and a triplet. The bass staff has a prominent chordal accompaniment.

Fifth system of musical notation, with a more active melodic line in the treble staff, including several triplet markings. The bass staff accompaniment is also more rhythmic.

Sixth system of musical notation, concluding the page. The melodic line in the treble staff is simpler, and the bass staff accompaniment is also more straightforward.



# Le Marchand de Poissons

Paroles de  
**FERNAND BONIFAY**

PIANO CHANT

Musique de  
**SIDNEY BECHET**

T<sup>r</sup> di Fox-Marche

LE MARCHAND DE POISSONS

Qu'on ap-pel — le Gas — ton

Est un joy — eux gar —

— çon Qui fait — sen — sa — tion Dans tout le can — ton

Quand il chante — en pous — sant

Sa voi — tur' de mer — lans

Il est tel — ment "sym — pa" Que les fem — mes tout bas Rêv'nt de ce gars

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EMC. 76 (V.R.)

là... LE MARCHAND DE POISSONS Qu'on ap-pel — le Gas — ton

Est un joy-eux gar-çon Qui dès les beaux jours Re-fait son p'tit tour Ce n'est pas qu'il soit

beau Il chan't même un peu faux Mais il a — dans la voix Un je — ne sais

COUplet

quoi Qui fait — du dé gat Quand autour de lui tous ses cli-ents se pres-sent Il ap-pour-chacun un p'tit mor Et comm'vous voyez il est cé — li — ba — tai — re Et que dans l'pays y'a pas beau —

d'al-lé-gres — se Mais il sais pe-ser a-vec beaucoup d'adres-se Les jo-lis poissons tout fré-ti-lants coup d'ro-siè-res Il a un suc-rés, c'est ex-tra-or-di-na-i-re C'est plus d'amour c'est d'l'apassion

76



Bien des jolies fill's viennent voir son é-ta-la-ge A-fin d'écouter son pe-tit ba-var-da-ge Mais pendant l'ra-vail ja-mais de Mêm' lavieill' Marquise et les dam's patran-nes-ses Lui ont fait goûter leur pe-tit vin de mes-se Mais là je n'dis pas qu'il a eu

ba-di-na-ge Gaston est avant tout commerçant Quand à près sa tournée Il a tout-li-qui- des faibles-ses Car il a très bonne édu-ca-tion On peut bien remplacer Le mair' le-dé-pu-

- dé On le voit quelque fois Rev'nir sur ses pas Mai je-sais pour-quoi Il vous donn'-l'im pres- - té Je peubien vous l'avouer Les gens du canton Se font un'rai-son Mais il y'a un p'tit (Var. de Finale) Mais

-sion De fair des-li-vrai-sons Pour-tant la-vraie rai-son C'est que-le co- gars Au-quel on-n'touch'ra pas Sans faire une ex-plo-sion C'est L'MARCHAND d'POIS Qui pour-rais bien

-quin Voit ses p'tits béguins, - ion - tion  
SONS Qu'on appee Gas- - tion  
éira Un're - va-lu - tion

N



Distribution



12, rue de Penthièvre 75008 Paris  
Magasin de vente: 25 rue d'Hauteville, 75010 Paris