



JEAN AUDBERT

Arrangeur, Compositeur, Interprete

France

A propos de l'artiste

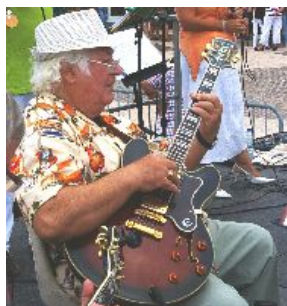
Agé à ce jour de soixante dix-huit ans, originaire du centre de la France, je fus violoniste de l'âge de sept ans jusqu'à dix-huit ans. Après de nombreuses participations à des spectacles classiques locaux j'ai occupé pendant 4 ans un pupitre de second violon puis de premier violon au sein de l'orchestre philharmonique de Blois.

Après avoir abandonné le violon j'ai entrepris seul l'apprentissage de la guitare ; autoformation polarisée au début sur la musique en vogue de la fin des années cinquante... puis vers le Jazz. C'est dès cette époque - à la demande des orchestres dont je faisais partie - que j'ai réalisé nombre d'arrangements ou orchestrations de morceaux divers et variés pour des instruments non moins divers et variés. Après mon abandon de la musique pendant vingt cinq ans (de 1970 ... (la suite en ligne)

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A propos de la pièce



Titre : A Paros
Compositeur : AUDBERT, JEAN
Arrangeur : AUDBERT, JEAN
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Instrumentation : Voix, chœur et Orchestre

Style : Chanson
Commentaire : Chanson poétique et nostalgique écrite, composée et arrangée par votre serviteur à la suite d'un trop court séjour en Grèce.

JEAN AUDBERT sur [free-scores.com](http://www.free-scores.com)

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A PAROS

CHANT : VOIX HOMME

PAROLES ET MUSIQUE : JEAN AUBERT

ARRANGEUR : JEAN AUBERT

$\text{♩} = 96$

D

mf A PA - ROS, NO - OTRÉ I - LE DANS LES CY - CLADES
PA - RIOS QUAND TU CHAN - TES C'EST MER - VEIL - LEUX

A⁷

13 *8* PA - RA - DIS TRAN - QUILLE - POUR LA BA - LADE PHOE - BUS PU - DIQUE DE
GIAN - NIS, TU EN - CHANTES LES A MOU - REUX LA VIE EST BREVE... MI -

19 *8* LA FIN DE L'E - TE ET UNE MU - SIQUE CHASSENT LA MO - RO - SI - TE.
NIS TU T'EN BA - LANCES - PAR - DI! EN REVE TON

25 *8* SIR-TA-KI TU L'DANSES *f* L'HEL-LENE, HE - LENE; ELLE EST BELLE, ELLE EST CELLE

G **D** **Gmin** **Emin^{7(b5)}**

31 *8* QUI NOUS PARLE DE LA GRECE AN - TIQUE AU MONT O - LYM -

D **DMAJ⁷** **Emin** **B^{b6}** **A⁷** **A⁷** **A^{7(b9)}**

37 *8* - ELLE DOIT Y VOIR TOUS SES LOUS - TICS QUAND ELLE Y - GRIMPE! -

D **A⁷** **G**

43 *8* *f* NA - XOS, DE - LOS, ES - CA - PADES AUX CY - CLADES JA - MAIS RIEN

D **Gmin** **Emin^{7(b5)}** **D**

48 *8* AD - MI - RE DE TEL. QUE DU BON - HEUR - LA MER Y

DMAJ⁷ **Emin⁷** **B^{b6}** **A⁷**

54 *8* EST BLEUE COMME COMME CIEL QUEL - LE SPLEN - DEUR! -

59 ⁸ $\frac{2}{4}$ 16 $\frac{4}{8}$ 16 $\frac{2}{4}$

91 ⁸ $\frac{2}{4}$ **D**

f HE - LAS! TOUT S'A - CHE - VE IL FAUT REN - TRER PA - ROS, NO - TRE

96 ⁸ $\frac{2}{4}$ **A⁷**

REVE - EST TER MI - NE _____ D'UN GRAND SOU - RIRE LA

103 $\frac{2}{4}$ **D**

GRECE NOUS DIT A - DIEU PAS DE SOU - PIR, NOUS EN REN - TRONS HEU - REUX!

107 $\frac{2}{4}$ 23

A PAROS

PAROLES ET MUSIQUE : JEAN AUBERT

CONTRECHANT PARTIEL : VOIX FEMME

ARRANGEUR : JEAN AUBERT

$\text{♩} = 96$

8

14

25

29

33

36

43

47

53

59

75

1. 2

2

D

f L'HEL - LENE, HE - LENE; ELLE EST

A⁷ G

BELLE, ELLE EST CELLE QUI NOUS PARLE DE LA GRECE AN

D G MIN E MIN^{7(b5)} D

TIQUE AU MONT O - LYM - ELLE DOIT Y

D MAJ⁷ E MIN B^{b6} A⁷ A⁷ A^{7(b5)}

VOIR TOUS SES LOUS - TICS QUAND ELLE Y - GRIMPE!

D A⁷

NA - XOS, DE - LOS, ES - CA - PADES AUX CY - CLADES

f G D G MIN E MIN^{7(b5)}

JA - MAIS RIEN AD - MI - RE DE TEL. QUE DU BON - HEUR -

D D MAJ⁷ E MIN⁷ B^{b6} A⁷

LA MER Y EST BLEUE COMME LE CIEL QUEL - LE SPLEN - DEUR!

16

16

23

4/8

A PAROS

PAROLES ET MUSIQUE : JEAN AUBERT

ARRANGEUR : JEAN AUBERT

CONDUCTEUR

♩ = 96

Musical score for the first system of 'A PAROS'. The score is in 2/4 time and G major. It includes parts for Chant F, Chant H, Violons, Bouzoukis, Guitare, Piano, Basse, and Batterie. The Bouzoukis part features a melodic line with accents and a *mf* dynamic. The Guitare part has a rhythmic accompaniment with a *mp* dynamic. The Batterie part has a simple drum pattern with a *mp* dynamic.

Musical score for the second system of 'A PAROS'. This system continues the arrangement from the first system. It includes parts for Ch. F, Ch. H, Viol. (Violons), Bz. (Bouzoukis), Guit. (Guitare), Pno (Piano), B. (Basse), and Batt. (Batterie). The Ch. H part has a single note with an accent and a *mf* dynamic. The Guit. part has a *A7* chord marking. The Batterie part continues with a *mp* dynamic.

Ch. F

Ch. H
PA - ROS, NO - OTRÉ I - LE DANS LES Cy - CLADES
PA - RIOS QUAND TU CHAN - TES C'EST MER - VEIL - LEUX

Vln.

Bz.

Guit.

PNO

B.

BATT.

9

Ch. F

Ch. H
PA - RA - DIS TRAN - QUILE - POUR LA BA - LADE
GIAN - NIS, TU EN - CHANTES LES A MOU - REUX

Vln.

Bz.

Guit.

PNO

B.

BATT.

13

13

25 8

2

Ch. F L'HEL - LENE, HE - LENE; ELLE EST

Ch. H SIR - TA - NI TU L'DANGES L'HEL - LENE, HE - LENE; ELLE EST

Vln. 25 *mf*

Bz. *mf*

Guit. *mp*

PNO 25 *mf*

B. 25 *mp*

BATT. 25 *mp*

29 8

Ch. F BELLE, ELLE EST CELLE QUI NOUS PARLE DE LA GRECE AN

Ch. H BELLE, ELLE EST CELLE QUI NOUS PARLE DE LA GRECE AN

Vln. 29

Bz.

Guit. *A7* *G*

PNO 29 *A7* *G*

B. 29

BATT. 29

33

Ch. F TIOUF

Ch. H TIOUF

Vln. 33

Bz. 33

Guit. D G MIN E MIN^{7(b5)}

PNO 33 D G MIN E MIN^{7(b5)}

B. 33

BATT. 33

AU MONT O - LYM - - -

AU MONT O - LYM - - -

f *mf* *f*

37

Ch. F - ELLE DOIT Y VOIR TOUS SES LOUS - TICS QUAND ELLE Y -

Ch. H - ELLE DOIT Y VOIR TOUS SES LOUS - TICS QUAND ELLE Y -

Vln. 37

Bz. 37

Guit. D D MAJ⁷ E MIN⁷ B^{b6}

PNO 37 D D MAJ⁷ E MIN⁷ B^{b6}

B. 37

BATT. 37

f

Ch. F GRIMPE! NA - NOS, DE - LOS, ES - CA -

Ch. H GRIMPE! NA - NOS, DE - LOS, ES - CA -

Vln. 41

Bz. 41

Guit. A7 A7(45) D mp

PNO 41 A7 A7(45) D mf

B. 41

BATT. 41 mp

Ch. F 45 PADES AUX CY - CLADES JA - MAIS RIEN AD - MI - RE DE

Ch. H 45 PADES AUX CY - CLADES JA - MAIS RIEN AD - MI - RE DE

Vln. 45

Bz. 45

Guit. A7 G

PNO 45 A7 G

B. 45

BATT. 45

49

Ch. F TEL. QUE DU BON - HEUR - - -

Ch. H TEL. QUE DU BON - HEUR - - -

Vln. 49

Bz. *mf*

Guit. D G MIN E MIN^{7(b5)}

PNO 49 *f* *mf* D G MIN E MIN^{7(b5)}

B. 49

BATT. 49 *f*

53

Ch. F - LA MER Y EST BLEUE COMME LE CIEL QUEL - LE SPLEN -

Ch. H - LA MER Y EST BLEUE COMME COMME CIEL QUEL - LE SPLEN -

Vln. 53 *f*

Bz.

Guit. D D MAJ⁷ E MIN⁷ B^{b6}

PNO 53 *f* D D MAJ⁷ E MIN⁷ B^{b6}

B. 53

BATT. 53

Musical score for measures 57-60. The score includes parts for Flute (Ch. F), Horn (Ch. H), Violin (Vln.), Clarinet (Bz.), Guitar (Guit.), Piano (Pno.), Bass (B.), and Drums (Batt.).

- Ch. F:** Measure 57 has the instruction "DEUR!".
- Ch. H:** Measure 57 has the instruction "DEUR!".
- Vln.:** Measure 57 has the instruction "57".
- Bz.:** Measure 57 has the instruction "mf".
- Guit.:** Measure 57 has the instruction "A7".
- Pno.:** Measure 57 has the instruction "57" and "A7".
- B.:** Measure 57 has the instruction "57".
- Batt.:** Measure 57 has the instruction "57".

Measures 59 and 60 show dynamic markings: *f* for Violin, *mf* for Clarinet, *mp* for Guitar and Piano, and *mf* for Bass and Drums. The time signature changes from 3/4 to 2/4 at the start of measure 59.

Musical score for measures 61-64. The score includes parts for Flute (Ch. F), Horn (Ch. H), Violin (Vln.), Clarinet (Bz.), Guitar (Guit.), Piano (Pno.), Bass (B.), and Drums (Batt.).

- Ch. F:** Measure 61 has the instruction "61".
- Ch. H:** Measure 61 has the instruction "61".
- Vln.:** Measure 61 has the instruction "61".
- Bz.:** Measure 61 has the instruction "61".
- Guit.:** Measure 61 has the instruction "61".
- Pno.:** Measure 61 has the instruction "61".
- B.:** Measure 61 has the instruction "61".
- Batt.:** Measure 61 has the instruction "61".

Measures 62, 63, and 64 continue the musical notation for the respective instruments.

Musical score for measures 65-68. The score includes parts for CH. F, CH. H, Vln., Bz., Guit., PNO, B., and BATT. The key signature is two sharps (F# and C#). The Guit. and PNO parts feature an A7 chord. The BATT. part shows a drum pattern with accents.

Musical score for measures 69-72. The score includes parts for CH. F, CH. H, Vln., Bz., Guit., PNO, B., and BATT. The key signature is two sharps (F# and C#). The Vln. part has a dynamic marking of *mf*. The BATT. part shows a drum pattern with accents.

Musical score for measures 73-76. The score includes parts for Ch. F, Ch. H, Violin (Vln.), Bassoon (Bz.), Guitar (Guit.), Piano (PNO), Bass (B.), and Drums (BATT.). The key signature is two sharps (F# and C#) and the time signature is 4/8. Measure 73 starts with a *mf* dynamic. Measure 74 features a *ff* dynamic. Measure 75 begins with a *mf* dynamic and a *p* dynamic marking. Measure 76 continues with a *mf* dynamic. The guitar part includes a *D* chord marking in measure 75. The piano part includes a *D* chord marking in measure 75. The bass part includes a *D* chord marking in measure 75. The drums part includes a *mf* dynamic marking in measure 73.

Musical score for measures 77-80. The score includes parts for Ch. F, Ch. H, Violin (Vln.), Bassoon (Bz.), Guitar (Guit.), Piano (PNO), Bass (B.), and Drums (BATT.). The key signature is two sharps (F# and C#) and the time signature is 4/8. Measure 77 starts with a *mf* dynamic. Measure 78 features a *mf* dynamic. Measure 79 begins with a *mf* dynamic. Measure 80 continues with a *mf* dynamic. The guitar part includes *A7* and *G* chord markings in measures 77 and 79 respectively. The piano part includes *A7* and *G* chord markings in measures 77 and 79 respectively. The bass part includes *A7* and *G* chord markings in measures 77 and 79 respectively. The drums part includes a *mf* dynamic marking in measure 77.

81

Ch. F
Ch. H
Vln.
Bz.
Guit.
PNO
B.
BATT.

D G MIN E MIN⁷⁽⁶⁻⁵⁾

f

D G MIN E MIN⁷⁽⁶⁻⁵⁾

81

Detailed description: This system of musical notation covers measures 81 to 84. It includes staves for Clarinet in F (Ch. F), Clarinet in Bb (Ch. H), Violin (Vln.), Bassoon (Bz.), Guitar (Guit.), Piano (PNO), Bass (B.), and Drums (BATT.). The key signature is D major. The guitar and piano parts feature a rhythmic pattern of eighth notes with accents. The piano part includes dynamic markings such as *f* and *mf*. Chord symbols D, G MIN, and E MIN⁷⁽⁶⁻⁵⁾ are indicated above the guitar and piano staves. Measure numbers 81, 82, 83, and 84 are marked at the beginning of their respective measures.

85

Ch. F
Ch. H
Vln.
Bz.
Guit.
PNO
B.
BATT.

D D MAJ⁷ E MIN⁷ B^{b6}

f

D D MAJ⁷ E MIN⁷ B^{b6}

85

Detailed description: This system of musical notation covers measures 85 to 88. It includes staves for Clarinet in F (Ch. F), Clarinet in Bb (Ch. H), Violin (Vln.), Bassoon (Bz.), Guitar (Guit.), Piano (PNO), Bass (B.), and Drums (BATT.). The key signature is D major. The guitar and piano parts continue with the rhythmic pattern. Chord symbols D, D MAJ⁷, E MIN⁷, and B^{b6} are indicated above the guitar and piano staves. A dynamic marking of *f* is present in measure 87. Measure numbers 85, 86, 87, and 88 are marked at the beginning of their respective measures.

Musical score for measures 89-92. The score includes parts for Flute (Ch. F), Horn (Ch. H), Violin (Vln.), Trumpet (Bz.), Guitar (Guit.), Piano (Pno.), Bass (B.), and Drums (Batt.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 89 starts with a dynamic of *f*. Measure 90 has a dynamic of *ff*. Measure 91 has a dynamic of *mp*. Measure 92 has a dynamic of *mp*. The lyrics for the Horn part are: HE - LAS! TOUT S'A - CHE - VE.

Musical score for measures 93-96. The score includes parts for Flute (Ch. F), Horn (Ch. H), Violin (Vln.), Trumpet (Bz.), Guitar (Guit.), Piano (Pno.), Bass (B.), and Drums (Batt.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 93 starts with a dynamic of *f*. Measure 94 has a dynamic of *mp*. Measure 95 has a dynamic of *mp*. Measure 96 has a dynamic of *mp*. The lyrics for the Horn part are: IL FAUT REN - TRER PA - ROS, NO - TRE REVE - EST TER MI -

Ch. F

Ch. H

Vln.

Bz.

Guit.

PNO

B.

BATT.

97

NE D'UN GRAND SOU - RIRE LA

Ch. F

Ch. H

Vln.

Bz.

Guit.

PNO

B.

BATT.

101

GRECE NOUS DIT A - DIEU PAS DE SOU - PIR, NOUS

Ch. F

Ch. H

Vln.

Bz.

Guit.

PNO

B.

BATT.

105

EN REN - TRONS HEU - REUX!

f

mf

mf

mf

mf

Ch. F

Ch. H

Vln.

Bz.

Guit.

PNO

B.

BATT.

109

f

mf

mf

mf

Musical score for measures 113-116. The score includes parts for Ch. F, Ch. H, Vln., Bz., Guit., PNO, B., and BATT. The key signature is one sharp (F#) and the time signature is 4/4. The Guit. part features a repeating rhythmic pattern with an A7 chord. The PNO part has a similar pattern with an A7 chord. The Bz. part has a melodic line with triplets. The BATT. part has a simple drum pattern. Measure numbers 113, 114, 115, and 116 are indicated at the start of their respective staves.

Musical score for measures 117-120. The score includes parts for Ch. F, Ch. H, Vln., Bz., Guit., PNO, B., and BATT. The key signature is one sharp (F#) and the time signature is 4/4. The Guit. part features a repeating rhythmic pattern with an A7 chord. The PNO part has a similar pattern with an A7 chord. The Bz. part has a melodic line with triplets. The BATT. part has a simple drum pattern. Measure numbers 117, 118, 119, and 120 are indicated at the start of their respective staves. Dynamic markings include *mf* and *f*.

RALLANTO.....

Musical score for measures 121-124. The score includes staves for Ch. F, Ch. H, Vln., Bz., Guit., PNO, B., and BATT. The key signature is two sharps (F# and C#). The tempo marking is RALLANTO. Dynamics include *f*, *mf*, and *mp*. The guitar part features a prominent melodic line with a *mf* dynamic. The bass drum part has a steady rhythmic pattern with *mf* dynamics.

Musical score for measures 125-128. The score includes staves for Ch. F, Ch. H, Vln., Bz., Guit., PNO, B., and BATT. The key signature is two sharps (F# and C#). The tempo marking is RALLANTO. Dynamics include *mf*, *p*, and *pp*. The guitar part features a melodic line with a *p* dynamic. The bass drum part has a steady rhythmic pattern with *pp* dynamics. The score concludes with a *C* (Coda) symbol.

A PAROS

Paroles et musique de Jean Audbert

A Paros, notre Île
Dans les Cyclades,
Paradis tranquille
Pour la balade,
Phoebus pudique
de la fin de l'été,
Et une musique
Chassent la morosité.

Parios, quand tu chantes
C'est merveilleux.
Giannis, tu enchantes
Les amoureux.
La vie est brève...
Mikis, tu t'en balances.
Pardi ! en rêve
Ton Sirtaki tu l'dances.

L'hellène
Hélène ;
Elle est belle,
Elle est celle
Qui nous parle de la Grèce antique ;
Au mont Olympe
Elle doit y voir tous ces loustics
Quand elle y grimpe !

Naxos,
Delos,
Escapades,
Aux Cyclades ;
Jamais rien admiré de tel.
Que du bonheur !
La mer y est bleue comme le ciel
Quelle splendeur !

Hélas ! Tout s'achève,
Il faut rentrer.
Paros, notre rêve
est terminé.
D'un grand sourire...
La Grèce nous dit adieu
Pas de soupir ;
Nous en rentrons heureux.