

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60 Rit... $\%$ A tempo

Voix (opt.) Cet air, qui péne - sède j'aur et - m'élus, Cet - p'ère n'est pas - que d'au - jour d'au - jour. Va

Piccolo (opt.)

Flûte

Hautbois 1

Hautbois 2 (opt.)

Basson

Clarinette en Mi \flat (opt.)

Clarinette en Si \flat 1

Clarinette en Si \flat 2

Clarinette en Si \flat 3 (opt.)

Clarinette Basse (opt.)

Saxophone Alto

Saxophone Ténor (opt.)

Saxophone Baryton (opt.)

Cor en Fa 1

Cor en Fa 2 (opt.)

Cor en Fa 3 (opt.)

Trompette/cornet en Si \flat 1

Trompette/cornet en Si \flat 2 (opt.)

Trompette/Bugle 3 (opt.)

Trombone 1

Trombone 2 (opt.)

Trombone basse (opt.)

Euphonium

Tuba

Contrebasse

Timbales (opt.)

Batterie

Glockenspiel (opt.)

17

Vx. *vient d'un - son point que n'pères pas - tra - véc res sou - mille sur - res - cians. Et in - ter cet air - vos ceux - qui fel - lent. ces vngts ans font -*

Picc.

Fl. *p* *mf* *tr* *mf*

Htbs. 1 *p* *mf*

Htbs. 2 *p* *mf*

Bsn. *mf* *mp*

Clar. Mib

Clar. Sib 1 *mf*

Clar. Sib 2 *mf*

Clar. Sib 3 *mf*

Cl. basse

Sax. A.

Sax. T.

Sax. Bar.

Cor Fa 1 *mf*

Cor Fa 2

Cor Fa 3

Tromp./cmt. Sib 1 *mf*

Tromp./cmt. Sib 2

Tromp./Bu. 3

Tbn. 1

Tbn. 2

Tbn. B.

Euph. *mf* *mp*

Tba. *p* *mp* *mf*

Cb. *p* *mp* *mf*

Timb.

Bat. *p* *mf* *mp*

Glock. *mp*

A

30

Vx. *dit - tite pour = tout. Mais vils se la - ceu = ont de des - ges - les, Tout par - les - jours des - vant - nois, sur ce vaix. con - ve - ra -*

Picc. *tr*

Fl. *tr*

Htbs. 1 *p*

Htbs. 2 *p*

Bsn. *p*

Clar. Mib

Clar. Sib 1 *mp*

Clar. Sib 2 *mp*

Clar. Sib 3 *mp*

Cl. basse

Sax. A. *p*

Sax. T. *p*

Sax. Bar.

Cor Fa 1 *p*

Cor Fa 2 *p*

Cor Fa 3

Tromp./cmt. Sib 1 *p*

Tromp./cmt. Sib 2

Tromp./Bu. 3

Tbn. 1 *p*

Tbn. 2

Tbn. B

Euph. *p*

Tba. *p*

Cb. *p*

Timb.

Bat. *p*

Glock.

B

Vx. *jours* Pa - dam; Pa - dam; Pa - dam. Des "ge - raine" de sou - ver - raine - rei. Pa -

Picc. *tr*

Fl. *mf* *f*

Htbs. 1 *mf* *f*

Htbs. 2 *mf* *f*

Bsn. *mf*

Clar. Mib *mf* *f*

Clar. Sib 1 *mf*

Clar. Sib 2 *mf*

Clar. Sib 3 *mf*

Cl. basse *mf*

Sax. A. *mf*

Sax. T. *mf*

Sax. Bar. *mf*

Cor Fa 1 *mf*

Cor Fa 2 *mf*

Cor Fa 3 *mf*

Tromp./cmt. Sib 1 *f*

Tromp./cmt. Sib 2 *f*

Tromp./Bu. 3 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. B. *mf*

Euph. *mf*

Tba. *mf*

Cb. *arco* *mf*

Timb. *mf*

Bat. *mf*

Glock. *mf*

55

Vx. *dam; Pa - dam; Pa - dam; des "tous - jours" qu'on coup - chete sau - vies - tis. Pa - dam; Pa - dam; Pa - dam; cest "vieux -*

Picc.

Fl.

Htbs. 1

Htbs. 2

Bsn.

Clar. Mib

Clar. Sib 1

Clar. Sib 2

Clar. Sib 3

Cl. basse

Sax. A.

Sax. T.

Sax. Bar.

Cor Fa 1

Cor Fa 2

Cor Fa 3

Tromp./crt. Sib 1

Tromp./crt. Sib 2

Tromp./Bu. 3

Tbn. 1

Tbn. 2

Tbn. B

Euph.

Tba.

Cb.

Timb.

Bat.

Glock.

Al Coda

D.S. al Coda



67

Vx. *Et qui res magnas quae quiescunt. Et tunc trahit a - vec moi u - ne drôle d'er - reur, cet air qui sait tout par coeur. Il ça pour tom - ber juste au*

Picc.

Fl.

Htbs. 1

Htbs. 2

Bsn.

Clar. Mib

Clar. Sib 1

Clar. Sib 2

Clar. Sib 3

Cl. basse

Sax. A.

Sax. T.

Sax. Bar.

Cor Fa 1

Cor Fa 2

Cor Fa 3

Tromp./cmt. Sib 1

Tromp./cmt. Sib 2

Tromp./Bu. 3

Tbn. 1

Tbn. 2

Tbn. B.

Euph.

Tba.

Cb.

Timb.

Bat.

Glock.

f *dim.* *mp* *cresc.* *f* *dim.* *mp* *pizz.*

81

Vx. *f* c o i n d ' l a r u e , s u r l ' a i r q u i m ' a r e - c o n - n u e . É - c o u - t e z l e c h a - h u t q u ' i l m e f a i t

Picc. *f*

Fl. *f*

Htbs. 1 *f*

Htbs. 2 *f*

Bsn. *f*

Clar. Mib *f*

Clar. Sib 1 *f*

Clar. Sib 2 *f*

Clar. Sib 3 *f*

Cl. basse *f*

Sax. A. *f*

Sax. T. *f*

Sax. Bar. *f*

Cor Fa 1 *f*

Cor Fa 2 *f*

Cor Fa 3 *f*

Tromp./crt. Sib 1 *f* *dim.*

Tromp./crt. Sib 2 *f* *dim.*

Tromp./Bu. 3 *f* *dim.*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. B *f*

Euph. *f*

Tba. *f*

Cb. *f*

Timb. *f*

Bat. *f*

Glock. *f*

94

Vx. *comm' si tout mon pas - sé dé - fi - lait Faut gar -*

Picc.

Fl.

Htbs. 1

Htbs. 2

Bsn.

Clar. Mib

Clar. Sib 1

Clar. Sib 2

Clar. Sib 3

Cl. basse

Sax. A.

Sax. T.

Sax. Bar.

Cor Fa 1

Cor Fa 2

Cor Fa 3

Tromp./crt. Sib 1

Tromp./crt. Sib 2

Tromp./Bu. 3

Tbn. 1

Tbn. 2

Tbn. B.

Euph.

Tba.

Cb.

Timb.

Bat.

Glock.

107

Lento

A tempo

der du cha - grin pour a - près, j'en ai tout un sol - fège sur cet air qui bat, qui bat comme un coeur de bois!

Score for a full orchestra and vocal soloist. The score includes parts for:

- Vx. (Vocal soloist)
- Picc. (Piccolo)
- Fl. (Flute)
- Htbs. 1 (Horn 1)
- Htbs. 2 (Horn 2)
- Bsn. (Bassoon)
- Clar. Mib (Clarinet in B-flat)
- Clar. Sib 1 (Clarinet in B-flat 1)
- Clar. Sib 2 (Clarinet in B-flat 2)
- Clar. Sib 3 (Clarinet in B-flat 3)
- Cl. basse (Contrabass Clarinet)
- Sax. A. (Soprano Saxophone)
- Sax. T. (Tenor Saxophone)
- Sax. Bar. (Baritone Saxophone)
- Cor Fa 1 (Cor Anglais 1)
- Cor Fa 2 (Cor Anglais 2)
- Cor Fa 3 (Cor Anglais 3)
- Tromp./cmt. Sib 1 (Trumpet/Comet in B-flat 1)
- Tromp./cmt. Sib 2 (Trumpet/Comet in B-flat 2)
- Tromp./Bu. 3 (Trumpet/Bassoon 3)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- Tbn. B. (Tuba B)
- Euph. (Euphonium)
- Tba. (Tuba)
- Cb. (Cello)
- Timb. (Timpani)
- Bat. (Bass Drum)
- Glock. (Glockenspiel)

The score is written in 3/4 time and features dynamic markings such as *fp* and *f*. The tempo changes from Lento to A tempo at the beginning of the second system.

119

Vx.

Picc.

Fl.

Htbs. 1

Htbs. 2

Bsn.

Clar. Mib

Clar. Sib 1

Clar. Sib 2

Clar. Sib 3

Cl. basse

Sax. A.

Sax. T.

Sax. Bar.

Cor Fa 1

Cor Fa 2

Cor Fa 3

Tromp./cmt. Sib 1

Tromp./cmt. Sib 2

Tromp./Bu. 3

Tbn. 1

Tbn. 2

Tbn. B

Euph.

Tba.

Cb.

Timb.

Bat.

Glock.

ff

Voix (opt.)

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

$\text{♩} = 60$ **6** **Rit...** **% A tempo**

Cet air qui pène - sède j'ent et - m'ours, — Cet - air n'est pas - que d'est-our d'our. Ya

17 **A**
vient d'our - son pour que n'p'ères p'ers, — tra - véc par souv - mille sou - res - ciers, — Et j'ent cet air -

26
vos ceux qui fol - lent, — ces v'rais air rou - bat - tire pour = ouai. — Mais vous m'a - cre - bat - tre des - ges - les, —

36 **B**
— Tout par - les me - j'ent des vant - m'ours, sur cet air, qui - va - ra - j'ent — Pa - dam; Pa -

48
dam; Pa - dam: — Des "je - r'aire" au qui - rant - der - j'ent - moi. — Pa - dam; Pa - dam; Pa - dam; — des "me -

59
j'ent" qu'on comp - chete sou - v'ers - d'ent. — Pa - dam; Pa - dam; Pa - dam; — c'est "veu - x - air" que vos -

68 **Al Coda** ϕ **D.S. al Coda**
mon - air du - d'ent. — Et tout traîne a - vec moi u - ne drôle d'er - reur, cet air qui sait tout par coeur. — Il

79 **C** **3**
ça pour tom - ber juste au coin d'la rue, sur l'air qui m'a re - con - nue. — É - cou - tez le cha -

92 **3**
hut qu'il me fait — comm' si tout mon pas - sé dé - fi - lait — Faut gar - der du cha -

108 **Lento** **A tempo** **6**
grin pour a - près, — j'en ai tout un sol - fège sur cet air qui bat, qui bat comme un coeur de bois! —

Piccolo (opt.)

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

The musical score is written for Piccolo (optional) in 3/4 time, with a tempo of quarter note = 60. The key signature has one sharp (F#). The score consists of 11 staves of music, with measure numbers 29, 43, 53, 64, 75, 84, 92, 102, and 116 indicated. The piece includes several structural markers: **A** (measures 16-17), **B** (measures 43-44), and **C** (measures 84-85). Performance instructions include *Rit...* (ritardando), *A tempo*, *Al Coda* (measures 64-65), and *D.S. al Coda* (measures 75-76). Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Articulations include accents (>), trills (tr), and slurs. There are also triplets (3) and a 7-measure rest. The score concludes with a *Lento* section (measures 102-116) and a final *ff* dynamic.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60

p *mf* *p* *mp* *p*

p *mf*

p

mf

f

p *mf*

dim. *mp* *f*

f

f

Lento *A tempo*

ff

tr

Rit...

A tempo

4

21

30

40

51

62

74

84

93

105

120

A

B

C

Al Coda

D.S. al Coda

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

The musical score is written for a single horn in B-flat. It begins with a tempo of quarter note = 60. The key signature has one sharp (F#). The score is divided into several sections: Section A (measures 25-41), Section B (measures 42-61), and Section C (measures 83-90). The piece concludes with a *Lento* section (measures 115-122) and a final *ff* dynamic. Performance markings include *p*, *mf*, *f*, *mp*, *dim.*, *Rit...*, *A tempo*, *Al Coda*, and *D.S. al Coda*. There are also dynamic hairpins and accents throughout. The score includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets, as well as a quintuplet in the first measure.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

The musical score is written for Hautbois 2 (optional) in 3/4 time, with a tempo of quarter note = 60. The key signature has one sharp (F#). The score consists of 121 measures, divided into several sections:

- Measures 1-35:** Starts with a *p* dynamic, followed by a crescendo to *mf*, then a *Rit...* section, and finally a section marked *A tempo* with a 16-measure rest and a section marked **A** with an 8-measure rest. Dynamics include *p* and *mf*.
- Measures 36-43:** Features triplet patterns and a trill (*tr*) in measure 43. Dynamics include *p*.
- Measures 44-54:** Section **B** begins with a trill (*tr*) and a *b* dynamic. Dynamics range from *mf* to *f*.
- Measures 55-67:** Dynamics range from *p* to *mf*. Section **A** returns.
- Measures 68-76:** Section **A** continues, marked *Al Coda* with a ϕ symbol. Dynamics include *f* and *dim.*
- Measures 77-85:** Section **A** continues, marked *D.S. al Coda* with a ϕ symbol. Dynamics include *mp* and *f*.
- Measures 86-94:** Section **C** begins with a 3-measure rest. Dynamics include *f*.
- Measures 95-107:** Dynamics include *f*.
- Measures 108-120:** Section **A** returns, marked *Lento* and *A tempo*. Dynamics include *f* and *ff*.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60

p *mf* *p* *mp* *p*

20

A

mf *mp* *p*

38

B

mf

56

Al Coda ⊕

p *mf*

73

D.S. al Coda ⊕

f *dim.* *mp* *f*

86

C

mf *p* *f*

103

Lento A tempo

fp *f*

119

ff

Padam, Padam...

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Arrgt. J-Jacques Charles

$\text{♩} = 60$
p ————— *mf* *Rit...* $\% \text{A tempo}$ 16 **A** 22 **B** *mf*

52 *f*

62 *p* ————— *mf* *Al Coda* ϕ *f*

74 *dim.* ————— *mp* *D.S. al Coda* ϕ *f*

83 **C** 3

91 3 3

101

115 *Lento* *A tempo* 3 3 *ff*

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

The musical score is written for Clarinet in B-flat 1. It begins with a tempo of quarter note = 60. The key signature has one sharp (F#). The score is divided into several sections marked with letters A, B, and C. Section A starts at measure 19, Section B at measure 34, and Section C at measure 79. The score includes various dynamics such as *p*, *mf*, *mp*, *f*, and *ff*, as well as performance instructions like *Rit...*, *A tempo*, *Al Coda*, *D.S. al Coda*, *Lento*, and *A tempo*. There are also markings for *cresc.* and *dim.*. The score features several triplets and a trill. The piece concludes with a *ff* dynamic marking.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60

Rit... *♩* ^A tempo 2

p *mf* *p* *mp* *p*

19 **A** *mf* *mp*

35 **B** *mf*

49

59 *p* *mf*

68 Al Coda \oplus D.S. al Coda \oplus
cresc. *f* *dim.* *mp*

81 **C** *f*

95

107 *f* *tr*

115 Lento A tempo *fp* *f* *ff*

The musical score is written for Clarinet in B-flat 2. It begins with a tempo of quarter note = 60. The key signature has one sharp (F#). The score includes several dynamic markings: piano (p), mezzo-forte (mf), piano (p), mezzo-piano (mp), and fortissimo (ff). There are also crescendo and decrescendo markings. The score is divided into sections labeled A, B, and C. Section A starts at measure 19, Section B at measure 35, and Section C at measure 81. The score concludes with a 'Lento A tempo' section starting at measure 115, ending with a fortissimo (ff) dynamic.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60

p ————— *mf* > *p* *mp* > *p*

Rit... $\frac{3}{4}$ $\frac{2}{2}$ $\frac{3}{4}$ $\frac{2}{2}$

20 *mf* *mp*

37 *mf*

49

59 *p* < *mf*

68 Al Coda \oplus D.S. al Coda \oplus
cresc. ————— *f* > > > > > *mp* < *f* > > > > >

83 *C*

99

108 *tr*

115 Lento A tempo
fp *f* *ff*

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

The musical score is written for Clarinet Basse (optional) in G major, 3/4 time. It begins with a tempo of quarter note = 60. The score is divided into several sections: Section A (measures 16-18) is marked 'A tempo' and includes a 'Rit...' (ritardando) section. Section B (measures 47-60) is marked 'mf'. Section C (measures 87-100) is marked 'mf'. Section D (measures 113-118) is marked 'Lento' and 'A tempo', with dynamics ranging from 'fp' to 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings.

p *mf* *mp* *p* *mf* *p < mf* *cresc.* *f* *dim.* *mp* *f* *fp* *f* *ff*

♩ = 60 *Rit...* *A tempo* **A** 16 18 **B** 47 **C** 87 100 *Lento* *A tempo* 113

Al Coda ϕ *D.S. al Coda* ϕ

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

$\text{♩} = 60$ **Rit...** **A tempo**

The score is written for Saxophone Alto in 3/4 time, with a key signature of two sharps (F# and C#). It consists of nine staves of music. The first staff starts with a tempo marking of quarter note = 60, followed by a ritardando (Rit...) and then a return to the original tempo (A tempo). Dynamics range from piano (p) to fortissimo (ff). The score includes three marked sections: A (measures 17-31), B (measures 46-56), and C (measures 69-83). Section C is marked 'Al Coda' and 'D.S. al Coda'. The piece concludes with a final fortissimo (ff) dynamic.

p *mf* *mp* **A**

p **B** *mf*

p *mf* **C**

cresc. *f* *f*

Al Coda **D.S. al Coda**

fp *f*

ff

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60

Rit... $\frac{3}{4}$ A tempo **A**

16 15

p *mf* *p*

B

47

mf

59

Al Coda ϕ

p *mf* *cresc.*

71

D.S. al Coda ϕ

(cresc.) *f* *dim.* *mp* *f*

C

83

4 2

105

115

Lento A tempo

fp *f* *ff*

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

The musical score is written for Saxophone Baryton (optional) in 3/4 time, with a tempo of quarter note = 60. The key signature has two sharps (F# and C#). The score is divided into several systems with various performance instructions:

- System 1 (Measures 1-22):** Starts with a *mf* dynamic. It includes a *Rit...* section (measures 1-15) and a *A tempo* section (measures 16-22). Section A is marked from measure 16 to 22. Section B is marked from measure 22 to 29. Dynamics include *mf*, *mp*, and *p*.
- System 2 (Measures 30-52):** Continues the melodic line with dynamics *p < mf*.
- System 3 (Measures 53-66):** Includes the instruction *Al Coda* with a Coda symbol. Dynamics range from *cresc.* to *f* and *dim.* to *mp*. It also includes *D.S. al Coda* with a Coda symbol.
- System 4 (Measures 67-79):** Section C is marked from measure 67 to 79. Dynamics include *f* and *dim.*
- System 5 (Measures 80-92):** Continues the melodic line with various dynamics and articulation marks.
- System 6 (Measures 93-105):** Includes the instruction *Lento* and *A tempo*. Dynamics include *fp* and *f*.
- System 7 (Measures 106-119):** Continues the melodic line with dynamics *fp* and *f*.
- System 8 (Measures 120-122):** Ends with a *ff* dynamic.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60

Rit... $\frac{4}{4}$ A tempo $\frac{4}{4}$

p *mf* *p* *mp* *p* *mf*

24 **A**

40 **B**

56 Al Coda \oplus

73 D.S. al Coda \oplus

87 **C**

101

115 Lento A tempo

fp *f* *ff*

The musical score is written for a single staff in treble clef. It begins with a tempo marking of quarter note = 60. The key signature has two sharps (F# and C#). The score is divided into sections A, B, and C. Section A starts at measure 24, Section B at measure 40, and Section C at measure 87. Dynamics include piano (p), mezzo-forte (mf), mezzo-piano (mp), forte (f), fortissimo (ff), and fortissimo piano (fp). Performance instructions include 'Rit...' (ritardando), 'A tempo', 'Al Coda', and 'D.S. al Coda'. The piece concludes with a fortissimo (ff) dynamic.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

The musical score is written for a single staff in treble clef, 3/4 time. It begins with a tempo of quarter note = 60 and a 4-measure rest. The first section (A) starts with a *mf* dynamic, followed by a *Rit...* section with a *p* dynamic. Section A is marked *A tempo* and contains 16 measures. Section B follows with a 15-measure rest and a *mf* dynamic. The score continues with measures 50-66, marked *p* and *mf*. Measure 67 is marked *Al Coda* and features a *cresc.* leading to a *f* dynamic, followed by a *dim.* leading to a *mp* dynamic. Section C begins at measure 80 with a *f* dynamic. Measure 94 contains a whole rest. The final section starts at measure 108 with a *Lento* tempo, marked *fp* and *f*, and concludes at measure 122 with a *ff* dynamic.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60
4

Rit... **A**

16

15 **B**

mf *p* *mf*

50

p *mf*

68 Al Coda ϕ D.S. al Coda ϕ

cresc. *f* *dim.* *mp*

81 **C**

94

108 Lento A tempo

fp *f*

121

ff

Detailed description: This is a musical score for a Cor en Fa 3 (optional) part. It consists of six staves of music. The first staff starts with a tempo of quarter note = 60 and a 4/4 time signature. It includes dynamic markings of mezzo-forte (mf), piano (p), and mezzo-forte (mf). There are two boxed sections labeled 'A' and 'B'. The second staff continues the melody with dynamics p and mf. The third staff is marked 'Al Coda' and 'D.S. al Coda', with dynamics f and mp, and includes a crescendo and decrescendo. The fourth staff is marked 'C'. The fifth staff has tempo markings 'Lento' and 'A tempo' with dynamics fp and f. The sixth staff ends with a fortissimo (ff) dynamic. The score includes various musical notations such as slurs, accents, and repeat signs.

Padam, Padam...

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$\text{♩} = 60$
4
mf *Rit...* *p* *A tempo* 15 **A**

33 **B**
6 *p* 3 *f*

52 *f*

69 **C**
Al Coda \oplus D.S. al Coda \oplus
cresc. *f* *dim.* *mp* *f* *dim.*

85 8 8

98 8 8

112 *Lento* *A tempo*
fp *f* *ff*

Trompette/cornet en Si \flat 2 (opt.) **Padam, Padam...**

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

$\text{♩} = 60$
4
Rit... $\text{♩} = 16$ A tempo
A 21 B
mf $>$ *p* *f*

52
 $>$ *f* $>$

70 Al Coda \oplus D.S. al Coda
cresc. $<$ *f* *dim.* $>$ *mp* $<$ *f* *dim.*

86 C 8 8

99 8

113 Lento A tempo
fp *f* $<$ *ff*

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60
4
mf
Rit...
p
A tempo
16
A 21
B
f

51
5
f

68
Al Coda Ⓞ
D.S. al Coda Ⓞ
cresc.-----
f dim.-----
mp f dim.-----

84
C
8-----
(dim.)-----

96
8-----
8-----

110
Lento A tempo
fp f

121
ff

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60

Rit... $\frac{3}{4}$ A tempo 16

A

p ----- *mf* $>$ *p*

39

B

p ----- *mf*

55

Al Coda ϕ

$>$ *p* $<$ *mf* *cresc.*

71

D.S. al Coda ϕ

(*cresc.*)--- ----- *dim.*----- $>$ *mp*

83

C

97

111

Lento A tempo

fp *f*

123

----- *ff*

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60 $\frac{4}{4}$ **Rit...** **A tempo** $\frac{16}{16}$ **15** **B**

mf > *p* *mf*

50

> *p* < *mf*

67 **Al Coda** \oplus **D.S. al Coda** \oplus

cresc. ----- *f* *dim.* ----- > *mp*

80 **C**

< *f*

93

106 **Lento** **A tempo**

fp *f*

119

< *ff*

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩. = 60 $\frac{3}{4}$

Rit... $\frac{3}{4}$ tempo 16 22

A **B**

mf *mp* *p* *mf*

54

> p < mf

69 Al Coda \oplus D.S. al Coda \oplus

f *dim.* *mp*

81 **C**

f

93

104

115 Lento A tempo

fp *f* *ff*

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩. = 60

p *mf* *p* *mp* *p*

Rit... %A tempo

18

mf *mp*

A

39

p *mf*

B

54

p *mf* *cresc.*

Al Coda

71

f *mp*

D.S. al Coda

83

C

100

115

Lento A tempo

fp *f* *ff*

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60

Rit... $\% A$ tempo

p *mf* *mp* *p*

15 **A**

mp *p* *mp* *mf*

29 *p*

B

43 *mf*

58 Al Coda \oplus

p *mf* *cresc.*-----

72 D.S. al Coda \oplus

(cresc.) *f* *dim.*----- *mp* *f*

C

85

98

111 **Lento** **A tempo**

fp *f* *ff*

The musical score is written in bass clef with a 3/4 time signature. It begins with a tempo of quarter note = 60. The piece features several dynamic markings: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). Performance instructions include 'Rit...' (ritardando), 'Al Coda' (marked with a Coda symbol), 'D.S. al Coda' (Da Segno al Coda), and 'Lento' (slowly). There are three marked sections: A (measures 15-28), B (measures 43-57), and C (measures 85-97). The score concludes with a final *ff* dynamic marking.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩ = 60 pizz. *Rit...* *♩ A tempo*

p *mf* *mp* *p*

15 *mp* *p* *mp* *mf* **A**

29 *p*

43 *arco* *mf* **B**

57 *p < mf* *cresc.---* Al Coda \oplus

71 *(cresc.)----- f* *dim.-----* *pizz.* *mp* *f* \oplus D.S. al Coda \oplus

85 **C**

98

112 *Lento* *A tempo* *fp* *f* *ff*

The musical score is written for Contrabass in 3/4 time. It begins with a tempo of 60 quarter notes per minute and a pizzicato articulation. The piece features several dynamic markings: piano (p), mezzo-forte (mf), mezzo-piano (mp), and fortissimo (ff). There are also crescendos and decrescendos. The score includes three marked sections: A (measures 15-28), B (measures 43-56), and C (measures 85-97). Section A starts with a ritardando and returns to the original tempo. Section B is marked arco. The piece concludes with a D.S. al Coda instruction and a final fortissimo dynamic.

Timbales (opt.)

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

$\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$ **Rit...** $\frac{3}{4}$ **A tempo** $\frac{16}{16}$ **A**

mf *p* *mp*

32 **B** $\frac{9}{8}$ $\frac{11}{8}$ *p* *mf* *p*

63 **C** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{2}$ $\frac{5}{4}$ *mf* *f* *f*

89 **11** $\frac{8}{8}$ **Lento** **A tempo** *fp* *f*

119 *ff*

Detailed description: This is a musical score for Timbales (optional). It consists of five staves of music in bass clef. The first staff starts with a tempo of quarter note = 60, a 3/4 time signature, and a 4-measure phrase. It then changes to a 4/4 time signature with a 'Rit...' (ritardando) marking, followed by a 3/4 time signature and an 'A tempo' marking with a 16-measure phrase. The second staff begins at measure 32 with a 9/8 time signature and a 11-measure phrase. The third staff starts at measure 63 with a 4/4 time signature, a 3-measure phrase, a 4/4 time signature, a 2-measure phrase, and a 5-measure phrase. The fourth staff begins at measure 89 with an 11-measure phrase, an 8-measure phrase, and a tempo change from 'Lento' to 'A tempo'. The fifth staff starts at measure 119 with a final 3-measure phrase. Dynamics include *mf*, *p*, *mp*, *f*, *fp*, and *ff*. There are also markings for 'Al Coda' and 'D.S. al Coda' with a Coda symbol.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

♩. = 60

p *mf* *p* *mp*

Rit... %A tempo

16 *p* *mf* *mp* [A]

32 *p*

46 *mf* [B]

62 *p* *mf* *cresc.* *f* *dim.* Al Coda ϕ [C]

76 *(dim.)* *mp* *f* D.S. al Coda ϕ

89

105

115 *Lento* *A tempo* *fp* *ff*

Detailed description: This is a musical score for a drum set (Batterie) for the piece 'Padam, Padam...'. The score is written in 3/4 time with a tempo of quarter note = 60. It consists of 115 measures. The score is divided into sections marked with letters A, B, and C. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'Rit...' (ritardando), '%A tempo' (return to tempo), 'Al Coda' (with a Coda symbol), and 'D.S. al Coda' (Da Segno al Coda). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a 'Lento' section followed by an 'A tempo' section ending in fortissimo.

Padam, Padam...

Norbert Glanzberg, Henri Contet

Arrgt. J-Jacques Charles

The musical score is written for a Glockenspiel in 3/4 time. It consists of four staves of music. The first staff (measures 1-15) starts with a tempo of quarter note = 60, followed by a 6-measure section, a 2-measure section with a 'Rit...' marking, and a 16-measure section with 'A tempo' marking. It includes dynamic markings *mp* and *mf*, and section markers A and B. The second staff (measures 16-31) begins with a 3-measure section marked 'Al Coda' and a 'D.S. al Coda' instruction. It features dynamic markings *cresc.*, *f*, *dim.*, and *f*, and a section marker C. The third staff (measures 32-41) contains a 4-measure section and a 5-measure section. The fourth staff (measures 42-49) starts with an 8-measure section, followed by a 'Lento' section and an 'A tempo' section, with a dynamic marking of *f*.