

Ya d'la joie

Charles Trenet, Michel Emer

The musical score is written in 2/4 time with a key signature of two flats. The instruments are arranged in a stack from top to bottom: Cornet, Bugle, Trombone, Saxophone Ténor / Trombone fanfare, Saxhorn Baryton, Saxhorn Basse, Euphonium (transposé), and Souba. The Cornet and Bugle parts have rests for the first four measures and then play a melodic phrase in the fifth measure, marked with a '0'. The Trombone part also has rests for the first four measures. The Saxophone Ténor / Trombone fanfare part has a rest for the first four measures. The Saxhorn Baryton, Saxhorn Basse, Euphonium (transposé), and Souba parts all play a melodic line starting from the first measure. The Saxhorn Baryton, Saxhorn Basse, Euphonium (transposé), and Souba parts have lyrics written below their staves.

0

Cornet

Bugle

Trombone

Saxophone Ténor
Trombone fanfare

Saxhorn Baryton

Saxhorn Basse

Euphonium
(transposé)

Souba

0

0

0

0

0

0

iīī iīī iīī iiī iīī — iiī iīī iīī iiī 0 iīī iīī

iīī iīī iīī iīī iīī — iīī iīī iiī 0 iīī iīī

iīī iīī iīī iīī iīī — iīī iīī iiī 0 iīī iīī

iīī iīī iiī iīī iīī — iīī iīī iīī iīī iiī

0

0

0

0

0

0

0

2 3 4 5

Cnt. $\leq i \bar{i}$ $\bar{ii} i \bar{i} \leq i \bar{i}$ $i \bar{ii} \bar{iii} \leq i \bar{i} i \bar{ii}$ $\bar{iii} \leq i \bar{i} \bar{iii}$ $\leq i \bar{i}$

Bu. $\leq i \bar{i}$ $\bar{ii} i \bar{i} \leq i \bar{i}$ $i \bar{ii} \bar{iii} \leq i \bar{i} i \bar{ii}$ $\bar{iii} \leq i \bar{i} \bar{iii}$ $\leq i \bar{i}$

Tbn. $\leq i \bar{i}$ $\bar{ii} i \bar{i} \leq i \bar{i}$ $i \bar{ii} \bar{iii} \leq i \bar{i} i \bar{ii}$ $\bar{iii} \leq i \bar{i} \bar{iii}$ $\leq i \bar{i}$

Sax. T. 1 $1\frac{1}{2}\angle$ 2 $2\frac{1}{2}\angle$ 0 3 1 0 4 $1\frac{1}{2}\angle$ 5 1 $1\frac{1}{2}\angle$

Bar. $i \bar{ii} i \bar{ii}$ 2 $ii \bar{i}$ $ii \bar{i}$ 3 $\bar{iii} \bar{iii}$ 4 $\bar{iii} \bar{iii}$ 5 $i \bar{ii} i \bar{ii}$

Bass. $i \bar{ii} ii \bar{i}$ 2 $i \bar{ii} \bar{iii}$ 3 $i \bar{ii} \bar{iii}$ 4 $ii \bar{i}$ 5 $i \bar{ii} ii \bar{i}$

Euph. $i \bar{ii} ii \bar{i}$ 2 $i \bar{ii} \bar{iii}$ 3 $i \bar{ii} \bar{iii}$ 4 $ii \bar{i}$ 5 $i \bar{ii} ii \bar{i}$

Sba. $i \bar{ii} \bar{iii}$ $i \bar{ii} \bar{iii}$ $i \bar{ii} \bar{iii}$ \bar{iii} $i \bar{ii} \bar{iii}$

6 7 8 9 10

Cnt. 

Bu. 

Tbn. 

Sax. T. 

Bar. 

Bass. 

Euph. 

Sba. 

IIĪ īlī > sīĪ īIĪ > sīĪ IIĪ > sīĪ IIĪ > sīĪ IIĪ > sīĪ īIĪ IIĪ > sīĪ

2 1/2 > 0 7 1 1 1/2 > 8 0 9 1 > 10 1/2

iīĪ iīĪ 7 IIĪ IIĪ 8 IIĪ IIĪ 9 īIĪ īIĪ 10 ĪīĪ ĪīĪ

īlī IIĪ 7 īIĪ iīĪ 8 IIĪ 9 īIĪ iīĪ 10 ĪīĪ ĪīĪ

īlī IIĪ 7 īIĪ iīĪ 8 IIĪ 9 īIĪ iīĪ 10 ĪīĪ ĪīĪ

īIĪ IIĪ īIĪ iīĪ IIĪ īIĪ IIĪ ĪīĪ ĪīĪ

11 12 13 14 15

Cnt. 11 12 13 14 15

Bu. 11 12 13 14 15
i̇Iİ IIİ i̇Iİ IIİ ≤̇Iİ i̇Iİ ≤̇IIİ IIİ ≤̇ii̇ i̇Iİ — ≤̇ii̇ IIİ i̇Iİ

Tbn. 11 12 13 14 15

Sax. T. 1 1½ 0 1 1½ ≥ 0 1

11 12 13 14 15

Bar. 11 12 13 14 15
i̇Iİ i̇Iİ 12 ii̇İ ii̇İ 13 IIİ i̇Iİ 14 ii̇İ IIİ 15 i̇Iİ i̇Iİ

Bass. 11 12 13 14 15
i̇Iİ i̇Iİ i̇Iİ i̇Iİ i̇Iİ — ii̇İ i̇Iİ ii̇İ

Euph. 11 12 13 14 15
i̇Iİ i̇Iİ i̇Iİ i̇Iİ — ii̇İ i̇Iİ ii̇İ

11 12 13 14 15

Sba. i̇Iİ ii̇İ IIİ IIİ — IIİ i̇Iİ IIİ

Musical score for five measures (16-20). The score includes parts for Cnt., Bu., Tbn., Sax. T., Bar., Bass., Euph., and Sba. Each part contains musical notation (notes, rests, accidentals) and fingering instructions (numbers and symbols like \lesssim , \gtrsim , \gtrsim). Measure numbers 16, 17, 18, 19, and 20 are indicated at the top of each staff.

Measure	Cnt.	Bu.	Tbn.	Sax. T.	Bar.	Bass.	Euph.	Sba.
16	—	—	—	0	$i\bar{I}$ $i\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$
17	$\lesssim i\bar{I}$ $\bar{I}\bar{I}$	$\lesssim i\bar{I}$ $\bar{I}\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	1 $1\frac{1}{2}$ \gtrsim	$i\bar{I}$ $\bar{I}\bar{I}$	$i\bar{I}$ $i\bar{I}$	$i\bar{I}$ $i\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$
18	$\lesssim i\bar{I}$	$\lesssim i\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	$2\frac{1}{2}$ \gtrsim 0	$i\bar{I}$ $i\bar{I}$ $i\bar{I}$	$i\bar{I}$ $i\bar{I}$	$i\bar{I}$ $i\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$
19	$\bar{I}\bar{I}$ $i\bar{I}$ \gtrsim $\lesssim i\bar{I}$	$\bar{I}\bar{I}$ $i\bar{I}$ \gtrsim $\lesssim i\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	1 0	$i\bar{I}$ $i\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$
20	$i\bar{I}$ $\bar{I}\bar{I}$ $\lesssim i\bar{I}$ $i\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$ $\lesssim i\bar{I}$ $i\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	1	$\bar{I}\bar{I}$ $\bar{I}\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$	$i\bar{I}$ $\bar{I}\bar{I}$

21 22 23 24 25

Cnt. 21 22 23 24 25

Bu. 21 22 23 24 25
III \leq iiI III \leq iiI III iIi \geq \leq iiI iII \leq iiI III \leq iiI III III \leq iiI III

Tbn. 21 22 23 24 25

Sax. T. 21 22 23 24 25
 $1\frac{1}{2}\geq$ $2\frac{1}{2}\geq$ 0 0 1 $1\frac{1}{2}\geq$ 0 $1\geq$

Bar. 21 22 23 24 25
III III 22 iII iII 23 iiI iiI 24 III III 25 III III

Bass. 21 22 23 24 25
iiI iII iiI iIi III iII iiI III

Euph. 21 22 23 24 25
iiI iII iiI iIi III iII iiI III

Sba. 21 22 23 24 25
III iII III iII III iII iiI III

26 27 28 29 30

Cnt. 

Bu.  $\leq i\bar{i}$ $i\bar{i} \bar{iii} \leq i\bar{i}$ $i\bar{i} \bar{iii} i\bar{i} \bar{iii}$ $\leq i\bar{i}$ $i\bar{i} \leq i\bar{i}$ $\bar{iii} \leq i\bar{i} i\bar{i}$

Tbn.  b_2

Sax. T.  $\frac{1}{2}$ 1 $1\frac{1}{2}$ 0 $0 \ 1\frac{1}{2}$

Bar.  $i\bar{i} i\bar{i}$ $\bar{i}\bar{i} \bar{i}\bar{i}$ $i\bar{i} i\bar{i}$ $i\bar{i} i\bar{i}$ $ii\bar{i} ii\bar{i}$ $\bar{iii} i\bar{i}$

Bass.  $i\bar{i} ii\bar{i}$ $i\bar{i} \bar{i}i$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$

Euph.  $i\bar{i} ii\bar{i}$ $i\bar{i} \bar{i}i$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$

Sba.  $i\bar{i} \bar{iii}$ $i\bar{i} \bar{i}\bar{i}$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$ $i\bar{i}$ $ii\bar{i}$ \bar{iii}

31 32 33 34 35

Cnt. — \leq ii \bar{I} $\bar{I}\bar{I}$

Bu. — \leq ii \bar{I} $\bar{I}\bar{I}$

Tbn. *ff*

Sax. T. *ff*
1 1½ 0 1 > 1 1 1 1 — 0 1 0 1 1 1

Bar. *ff*
ii \bar{I} $\bar{I}\bar{I}$ ii \bar{I} $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ — $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$

Bass. — ii \bar{I} i $\bar{I}\bar{I}$ ii \bar{I} i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ — $\bar{I}\bar{I}$ ii \bar{I} $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$

Euph. *ff*
— ii \bar{I} i $\bar{I}\bar{I}$ ii \bar{I} i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ — $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$

Sba. — $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ ii \bar{I} $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ — $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ ii \bar{I}

36 37 38 39 40

Cnt. — — — — —

Bu. — — — — —

Tbn. — — — — —

Sax. T. — 1 1 1 1 1 — 0 1 1 ≥ 0 0 0 — 0

Bar. — iII iII iII iII iII — III iII iII III III III — III

Bass. — III iII iII iII iII — III iiI III III III III — iIi

Euph. — iII iII iII iII iII — III iII iII III III III — III

Sba. III iII iII iiI III iII III iII III iII

41 42 43 44 45

Cnt.

Bu.

Tbn.

Sax. T.

0 0 0 0 — 1 ½ 1 0 0 0 — 0 0 0 0 0

Bar.

iii iii iii iii — ii i i i iii iii iii — iii iii iii iii

Bass.

iii iii iii iii — ii i i i iii iii iii — ii i iii iii iii

Euph.

iii iii iii iii — ii i i i iii iii iii — iii iii iii iii

Sba.

ii i iii ii i iii i iii ii i iii ii i iii

46 47 48 49 50

Cnt. — — — — —

Bu. — — — — —

Tbn. — — — — —

Sax. T. — 0 1½ 1 0 1 1 1 — 1 1 1 1 1 — 0 1

Bar. — IIĪ iī iIĪ IIĪ iIĪ iIĪ iIĪ — iIĪ iIĪ iIĪ iIĪ iIĪ — IIĪ iIĪ

Bass. — īī īī īī IIĪ IIĪ IIĪ IIĪ — IIĪ īī īī īī īī — IIĪ iī

Euph. — IIĪ iī iIĪ IIĪ iIĪ iIĪ iIĪ — iIĪ iIĪ iIĪ iIĪ iIĪ — IIĪ iIĪ

Sba. — iIĪ iī iIĪ iIĪ īī īī IIĪ iIĪ iī IIĪ iIĪ

51 52 53 54 55

Cnt.

Bu.

Tbn.

Sax. T.

0 1 1 1 — 1 1 1 1 1 — 0 1 1 ≥ 0 0 0

Bar.

̄̄̄ ī̄̄ ī̄̄ ī̄̄ — ī̄̄ ī̄̄ ī̄̄ ī̄̄ ī̄̄ — ̄̄̄ ī̄̄ ī̄̄ ̄̄̄ ̄̄̄ ̄̄̄

Bass.

̄̄̄ ī̄̄ ī̄̄ ī̄̄ — ̄̄̄ ī̄̄ ī̄̄ ī̄̄ ī̄̄ — ̄̄̄ iī̄̄ ̄̄̄ ̄̄̄ ̄̄̄ ̄̄̄

Euph.

̄̄̄ ī̄̄ ī̄̄ ī̄̄ — ī̄̄ ī̄̄ ī̄̄ ī̄̄ ī̄̄ — ̄̄̄ ī̄̄ ī̄̄ ̄̄̄ ̄̄̄ ̄̄̄

Sba.

ī̄̄ iī̄̄ ̄̄̄̄ ī̄̄̄ ī̄̄̄ iī̄̄̄ ̄̄̄̄ ̄̄̄̄ ̄̄̄̄ ̄̄̄̄ ̄̄̄̄

56 57 58 59 60

Cnt. — — — — —

Bu. — — — — —

Tbn. — — — — —

Sax. T. — 0 0 0 0 0 — 1 ½ 1 0 0 0 — 1

Bar. — III III III III III — iII iIi iII III III III — iII

Bass. — iIi III III III III — iiI iII iiI III III III — III

Euph. — III III III III III — iII iIi iII III III III — iII

Sba. iiI III iiI III iiI iII iII iiI III iiI

61 62 63 64 64 **1.** **2.** revoir ce final

Cnt.

Bu.

Tbn.

Sax. T.

Bar.

Bass.

Euph.

Sba.

1 ≥ 1 ≥ 1 ≥ 1 ≥ — 0 1 0 1 1 1 —

i̇i̇ i̇i̇ i̇i̇ i̇i̇ — i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇ — i̇i̇

i̇i̇ i̇i̇ i̇i̇ i̇i̇ — i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇ —

i̇i̇ i̇i̇ i̇i̇ i̇i̇ — i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇ — i̇i̇

i̇i̇ i̇i̇ — i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇ i̇i̇

Musical score for page 15, measures 65-72. The score is arranged in a system with eight staves. The instruments are: Cnt. (Soprano), Bu. (Trumpet), Tbn. (Tuba), Sax. T. (Soprano Saxophone), Bar. (Baritone Saxophone), Bass. (Bass Saxophone), Euph. (Euphonium), and Sba. (Soprano Saxophone). The key signature is one flat (B-flat major or D minor). The vocal line (Cnt.) features a melodic line with a triplet in measure 71. The accompaniment for Bu., Tbn., Sax. T., Bar., Bass., Euph., and Sba. consists of rhythmic patterns represented by horizontal lines with stems.

65 66 67 68 69 70 71 72

Cnt.

Bu.

Tbn.

Sax. T.

Bar.

Bass.

Euph.

Sba.

Cornet

Ya d'la joie

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0 2 3 4 5

6 7 8 9 10 11 12 13

14 15 16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 31 32

1. 2. revoir ce final

33 8 41 23 64 64 65 66 67 68 69 70 71

72 3 3

Bugle

Ya d'la joie

Charles Trenet, Michel Emer

0 2 3

4 5 6 7 8 9 10

11 12 13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 8 41 23 1. 64 2. 64 65 8

— siī III siī III iīi> siī iī III siī iī
III siī III siī III iīi> siī iī siī III siī III siī iī
iī III iī III siī iī siī III siī iī — siī III iī — siī III siī
III iīi> siī iī III siī iī III siī III siī III iīi> siī iī siī III siī
III siī III siī iī III iī III iī III siī iī siī III siī iī
— siī III siī siī III

Trombone

Ya d'la joie

Charles Trenet, Michel Emer

0 2 3 4 5 6 7 8

9 11 12 13 14 15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30 31 32 33

0 0 1½ **ff**

34 35 36 37 38 39 40 41

42 43 44 45 46 47 48 49 50

51 52 53 54 55 56 57 58 59

60 61 62 63 64 64 65 8

Ya d'la joie

Charles Trenet, Michel Emer

0 2 3 4 5 6
1 1½ ≥ 2½ ≥ 0 1 0 1½ ≥ 1 1½ ≥ 2½ ≥ 0

7 8 9 10 11 12 13 14 15 16 17 18
1 1½ ≥ 0 1 ≥ ½ 1 1½ 0 1 1½ ≥ 0 1 0 1 1½ ≥ 2½ ≥ 0

19 20 21 22 23 24 25 26 27 28 29 30
1 0 1 1½ ≥ 2½ ≥ 0 0 1 1½ ≥ 0 1 ≥ ½ 1 1½ 1 ≥ 0 0

31 32 33 34 35 36 37 38 39
1 1½ ≥ 0 1 ≥ *ff* 1 1 1 1 - 0 1 0 1 1 1 - 1 1 1 1 1 - 0 1 1 ≥ 0 0 0

40 41 42 43 44 45 46 47
- 0 0 0 0 0 - 1 ½ 1 0 0 0 - 0 0 0 0 0 - 0 1½ ≥ 1 0 1 1 1

48 49 50 51 52 53 54 55 56
- 1 1 1 1 1 - 0 1 0 1 1 1 - 1 1 1 1 1 - 0 1 1 ≥ 0 0 0 - 0

57 58 59 60 61 62 63 64
0 0 0 0 - 1 ½ 1 0 0 0 - 1 1 ≥ 1 ≥ 1 ≥ 1 ≥ - 0 1 0 1 1 1 -

64 65 8

Baryton

Ya d'la joie

Charles Trenet, Michel Emer

0 2

iī iī iī iī — ii iī iī iī iī iī iī iī iī iī

3 4 5 6 7 8 9

īī īī īī īī iī iī ii iī īī īī īī īī iī iī

10 11 12 13 14 15 16

īī īī iī iī ii iī īī iī iī iī ii iī iī iī iī

17 18 19 20 21 22 23

ii iī iī iī iī ii iī īī īī īī īī iī iī ii iī

24 25 26 27 28 29 30 31

īī īī īī īī iī iī īī īī iī iī ii iī īī īī iī iī

32 33 34 35 36 37

ff

ii iī iī iī iī iī iī iī iī iī iī — iī iī iī iī iī iī

38 39 40 41 42 43

— īī iī iī iī iī iī — īī īī īī īī iī iī iī iī iī iī

44 45 46 47 48 49

— īī īī iī iī iī iī — īī ii iī iī iī iī iī — iī iī iī iī iī iī

50 51 52 53 54 55

— īī iī iī iī iī iī — iī iī iī iī iī iī — īī iī iī iī iī iī

56 57 58 59 60 61

— īī iī iī iī iī iī — iī iī iī iī iī iī — iī iī iī iī iī iī

2

62

Musical notation for guitar, measures 62-65. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). Measure 62 starts with a whole rest, followed by a quarter note on the 3rd fret (III), an eighth note on the 2nd fret (iII), and a quarter note on the 3rd fret (III). Measure 63 contains a quarter note on the 3rd fret (III), an eighth note on the 2nd fret (iII), a quarter note on the 3rd fret (III), an eighth note on the 2nd fret (iII), a quarter note on the 3rd fret (III), and an eighth note on the 2nd fret (iII). Measure 64 is a first ending, consisting of a quarter note on the 3rd fret (III) and a quarter note on the 2nd fret (iII), with a repeat sign at the end. Measure 65 is a second ending, consisting of a quarter note on the 3rd fret (III) and a quarter note on the 2nd fret (iII), with a repeat sign at the end. A bracket above measures 64 and 65 indicates two endings: 1. and 2. A large number 8 is placed above the final bar line.

Basse

Ya d'la joie

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0 2 3

iII III iII III iIi — III iII iiI iIi III iII iiI iIi III iII III

4 5 6 7 8 9 10 11 12 13 14

iiI iII iiI iIi III iII iiI III iII iiI Iii Iii iII iII iII iIi — iiI

15 16 17 18 19 20 21 22 23 24

iII iiI iII III iII iiI iII iiI iIi III iII III iiI iII iiI iIi III iII iiI

25 26 27 28 29 30 31 32 33

III iII iiI iIi Iii iII iII iII iIi — iiI iII iiI iII III iII iII

34 35 36 37 38 39

— III iiI III iII iII iII — III iII iII iII iII — III iiI III III III III

40 41 42 43 44 45

— iIi III III III III — iiI iII iiI III III III — iIi III III III III

46 47 48 49 50 51

— iIi iiI iII III III III III — III iII iII iII iII — III iiI III iII iII iII

52 53 54 55 56 57

— III iII iII iII iII — III iiI III III III III — iIi III III III III

58 59 60 61 62 63

— iiI iII iiI III III III — III III III III III — III iiI III iII iII iII

$\frac{2}{64}$

1. 64 2. 65 8

Euphonium

Ya d'la joie

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0 2 3

4 5 6 7 8 9 10 11 12 13 14

15 16 17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32 33

ff

34 35 36 37 38 39

40 41 42 43 44 45

46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62 63

64 65 8

iII III iII III iII iII — III iII iiI iII III iII iiI iII III iII III

iiI iII iiI iII III iII iiI III iII iiI Iii Iii iII iII iII iII — iiI

iII iiI iII III iII iiI iII iiI iII III iII III iiI iII iiI iII iII

III iII iiI iII Iii iII iII iII iII iII — iiI iII iiI iII iII iII iII

— III iII III iII iII iII — iII iII iII iII iII — III iII iII III III

— III III III III III — iII Iii iII III III III — III III III III

— III iiI iII III iII iII — iII iII iII iII iII — III iII III iII iII

— iII iII iII iII iII — III iII iII III III III — III III III III

— iII Iii iII III III III — iII iII iII iII iII — III iII III iII iII

1. 2.

iII

Ya d'la joie

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0 2 3

iII iII iiI iIII III — III iII III iII iiI iII III iII III iII III

4 5 6 7 8 9 10 11 12 13

III iII III iII III iII iiI III iII III iIi iIi iII iiI III III

14 15 16 17 18 19 20 21 22 23

— III iII III iII III iII III iII III iII III III iII III iII III

24 25 26 27 28 29 30 31 32 33

iII iiI III iII III iII iIi iII iII iiI III — III iII III iII iiI

34 35 36 37 38 39 40 41 42

III iII iII iiI III iII iII iiI III iII III iII iII iII iII iiI iII

43 44 45 46 47 48 49 50 51

iII iiI III iiI iII iII — iII iiI iII iIi iIi III iII iiI III iII iII iiI

52 53 54 55 56 57 58 59 60

III iII iII iiI III iII III iII iiI III iII iII iII iII iII iiI III iiI

61 62 63 64 64 65 8

iII iII — iII iII iII iII