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Ah! Les Crocodiles

1

-2 -2 -3 +5 -3< -3 +3 -3 -3< -3 +3
Un cro - co - dile s'en al - lant à la guer - re

5

+3 +3 -3 +3 +3 -3 +3 -3 -4 +5
di - sait a - dieu à ses pe - tits en - fants,

9

-2 -2 -3 +5 -3< -3 +3 -3 -3< -3 +3
traî - nant la queue, la queue dans la pouss - siè - re

13

+3 +3 -3 +3 +3 -3 +3 -3 -4 +5
il s'en al - lait com - battre les é - lé - phants.

17

-2 -3 -3 -3 -2 -3 -3 -3 -2 -3 -3 -3 -3< +3
Ah les cro - co - les cro - co, les cro - co - di - les

21

+2 +3 +3 +3 +2 +3 +3 +3 +5 -3< -3 +3 -3
sur les bords du Nil ils sont par - tis n'en par - lons plus

25

-2 -3 -3 -3 -2 -3 -3 -3 -2 -3 -3 -3 -3< +3
Ah les cro - co - les cro - co, les cro - co - di - les

29

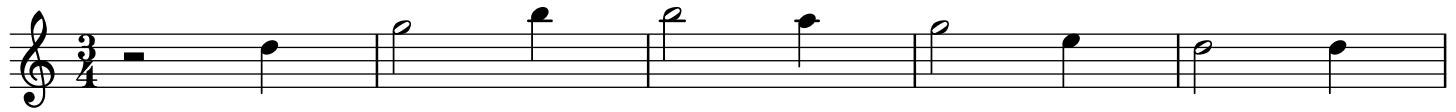
+2 +3 +3 +3 +2 +3 +3 +3 +5 -3< -3 +3 -2
sur les bords du Nil ils sont par - tis n'en par - lons plus.

Amazing Grace

John Newton (1725-1807)

Hymn

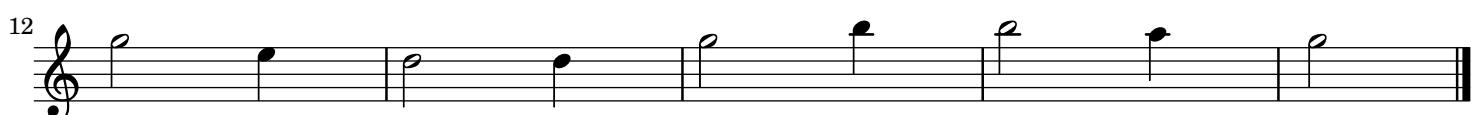
Trad. arr.



-5 A - maz +7 ing -8 grace -8 how -7 sweet +7 the +6 sounds, -5 that



+7 saved -8 a -8 wretch -7 like -9 me. -8 I -9 once -8 was -8 lost, -7 but



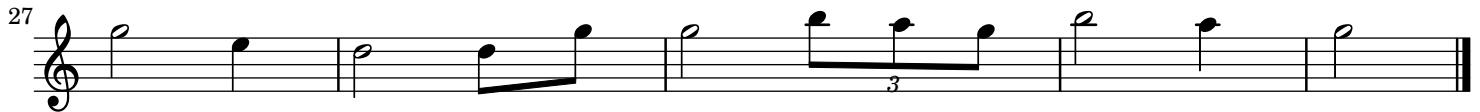
+7 now +6 am -5 found; -5 was +7 blind -8 but -8 now -7 I +7 see.



-5 +7 +7 -8 -7 +7 -8 -8 -7 +7 +6 -5 -5 +7



+7 -8 -7 +7 -8 -7 -9 -9 -8 -9 -9 -8 -7 +7 -8 -8 -7



+7 +6 -5 -5 +7 +7 -8 -7 +7 -8 -7 -7 +7

Au Clair de la Lune

Harmonica en C

Anonyme

4

Au clair de la lune, mon amie Pierrot.

+5 +5 +5 -5 lu - ne, +5 +6 -5 mon a - mi -5 -5 Pier - rot.

3

Prête-moi ta plume, pour écrire un mot.

+5 +5 +5 -5 +6 -5 +5 +6 -5 -5 +5 Prê - te moi ta plu - me, pour é - crire un mot.

5

Ma chandelle est morte, je n'ai plus de feu.

-5 -5 -5 -5 -3 -3 -5 +5 -4 -3 +3 Ma chan - delle est mor - te, je n'ai plus de feu.

7

Ouvrez-moi la porte, pour l'amour de Dieu.

+5 +5 +5 -5 +6 -5 +5 +6 -5 -5 +5 Ouv - vre moi ta por - te, pour l'a - mour de Dieu.

Auld Lang Syne - Ce n'est qu'un "Au Revoir"

Robert Burns (1759-1796)

♩ = 50

1

♩ = 50

Music staff 1: Treble clef, 4/4 time. Notes: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Notes with below them:
+5 -6 -6 -6 -7 +7 -6 +7

2

Music staff 2: Treble clef, 4/4 time. Notes: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Notes with below them:
-7 +7 -6 -6 -7 +9 -9

3

Music staff 3: Treble clef, 4/4 time. Notes: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Notes with below them:
-9 +9 -7 -7 -6 +7 -6 +7

4

Music staff 4: Treble clef, 4/4 time. Notes: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Notes with below them:
-7 +7 -6 -5 -5 +5 -6

5

Music staff 5: Treble clef, 4/4 time. Notes: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Notes with below them:
-9 +9 -7 -7 -6 +7 -6 +7

6

Music staff 6: Treble clef, 4/4 time. Notes: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Notes with below them:
-9 +9 -7 -7 +9 -9

7

Music staff 7: Treble clef, 4/4 time. Notes: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Notes with below them:
-9 +9 -7 -7 -6 +7 -6 +7

8

Music staff 8: Treble clef, 4/4 time. Notes: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Notes with below them:
-7 +7 -6 -5 -5 +5 -6

Aura Lee

Harmonica en C

George R. Poulton (1828-1867)



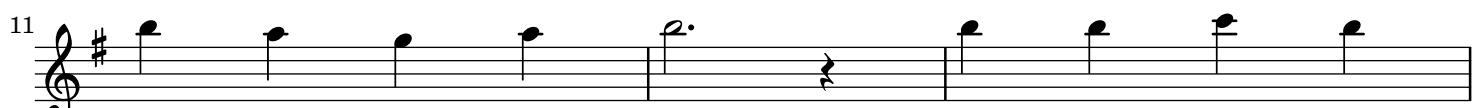
-5 +7 -6< +7 -7 +6 -7 +7 -6< +6 -6<
As the black - bird in the spring, 'neath the wil - low



+7 -5 +7 -6< +7 -7 +6 -7
tree, sat and piped, I heard him sing,



+7 -6< +6 -6< +7 -8 -8 -8 -8 -8 -8
prais - ing Au - ra Lee. Au - ra Lee! Au - ra Lee!



-8 -7 +7 -7 -8 -8 +9 -8
Maid of gold - en hair, sun - shine +9 -8



-7 +6 -7 +7 +7 -6< -8 -7 +7
long with thee and swal - lows -8 -7 +7

Balade country

The musical score consists of three staves of music in common time (indicated by the '4' in the top left corner). The key signature is one sharp (F#). The first staff begins with a measure of two eighth-note pairs followed by a single eighth note. The second staff begins with a measure of two eighth-note pairs followed by a single eighth note. The third staff begins with a measure of two eighth-note pairs followed by a single eighth note.

vib.

+6 -6 +7 -7 +7 +6 +5 +6 -6 +7

vib.

-7 +7 +6 -5 +6 -6 +7 -7 +7 +6 +9

vib.

+5 -5 +6 +7 +6 -5 +5 -4 +5

vib.

Blowin' In The Wind

Harmonica en C

Bob Dylan (1941-)

4/4 time signature, G major key signature. The melody consists of eighth notes and sixteenth notes. Below the notes are lyrics with fingerings: How (+3), man (+3), - y (+3), roads (-3), must (+3), a (-2), man (+3), walk (+2), and -1.

4/4 time signature, G major key signature. The melody consists of eighth notes and sixteenth notes. Below the notes are lyrics with fingerings: down (+1), Be (+2), - fore (+3), you (+3), call (-3), him (+3), a (-2), and man? (+3).

Chevaliers de la table ronde

$\text{♩} = 120$



-5 +7 +7 +7 -8 -8 -9 -9 -8 -8
Che_ - va - liers de la ta - ble ron - de, goû - tons



-7 -5 -7 -7 -7 +7
voir si le vin est bon.

My Darling Clementine - La poursuite infernale

In a ca-vern, by a can-yon, ex-ca-vat-ing for a mine,

dwelt a min-er, for-ty nin-er, and his daugh-ter Cle-men-tine.

Oh, my dar-ling, oh, my dar-ling, oh, my dar-ling, Cle-men-tine,

you are lost and gone for-e-ver, dread-ful sor-ry Cle-men-tine.

Dans la troupe

$\text{♩} = 96$

1

4/4 time, treble clef, key signature one flat. The music consists of two measures of eighth notes. The lyrics are "Dans la troupe, y'a pas d'jambe de bois!" with note heads above each word indicating pitch: +5, +3, +6, +5, -5, -5, +3, +3, +5.

3

The music continues with two measures of eighth notes. The lyrics are "Y'a des nouilles, mais ça n'se voit pas!" with note heads above each word indicating pitch: +5, +3, +6, +5, -5, -5, +3, +3, +5.

5

The music continues with two measures of eighth notes. The lyrics are "La meilleure façon d'marcher," with note heads above each word indicating pitch: +5, +5, +3, +3, +6, +6, +5.

6

The music continues with two measures of eighth notes. The lyrics are "c'est en core là nôtre;," with note heads above each word indicating pitch: -5, -5, +3, +3, +6, +6, +5.

7

The music continues with two measures of eighth notes. The lyrics are "c'est de mettre un pied devant l'autre," with note heads above each word indicating pitch: +5, +5, +3, +3, +6, +6, +5.

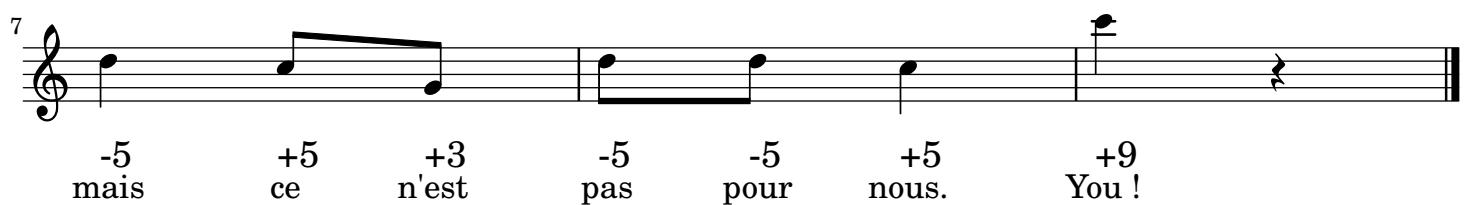
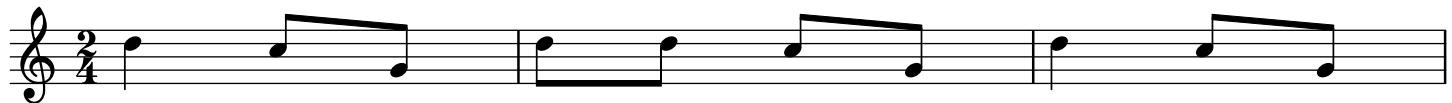
8

The music concludes with two measures of eighth notes. The lyrics are "et d're com men cer." with note heads above each word indicating pitch: -5, -5, +3, +3, +3, +5.

Dansons la capucine

Traditionnel français

= 100



Deck the halls



-3 +3 -2< +2 -1 +2 -2< -1 +2 -2< +3 +2 -2< +2 -1 +1< -1
Deck the halls with boughs of ho - ly, fa la la la, la la la la.



-3 +3 -2< +2 -1 +2 -2< -1 +2 -2< +3 +2 -2< +2 -1 +1< -1
'Tis the sea - son to be jol - ly, fa la la la, la la la la.



+2 -2< +3 +2 -2< +3 -3 -2< -2< +3 -3 -4 +5<-5 +5<-4 -3
Don we now our gay ap - par - el, fa la la la, la la la la,



-3 +3 -2< +2 -1 +2 -2< -1 -4 -4 -4 -4 -3 +3 -2< +2 -1
Troll the an - cient youle-tide car - ol. Fa la la la, la la la la.

Dirty old town

Harmonicas diatoniques en D et G, ou plus simplement Harmonica (1915-1989)

swing ($\text{♩} = 120$)

[Harmo en D]

Musical notation for Harmo en D in 4/4 time, key of D major (two sharps). The notes are: rest, A, B, C, D, E, F, G, rest, A, B, C, D, E, F, G. Below the notes are the fingerings: -3, -5, +6, -6<, -5, +6, -6<, -5, -3, -6<, -7.

Musical notation for Harmo en D continuing from measure 6. The notes are: rest, A, B, C, D, E, F, G, rest, A, B, C, D, E, F, G. Below the notes are the fingerings: -8, -7, -6<, +6, -5, -6<, -3, -5, -6<.

[Harmo en G]

Musical notation for Harmo en G in 4/4 time, key of G major (one sharp). The notes are: A, B, C, D, E, F, G, A, B, C, D, E, F, G. Below the notes are the fingerings: +6, +6, -5, rest, -1, +3, -3, -4.

Musical notation for Harmo en G continuing from measure 14. The notes are: A, B, C, D, E, F, G, A, B, C, D, E, F, G. Below the notes are the fingerings: -4, +3, -4, +3, -1, -1, -4, -5.

Musical notation for Harmo en G continuing from measure 18. The notes are: A, B, C, D, E, F, G, A, B, C, D, E, F, G. Below the notes are the fingerings: +6, -5, -4, -3, +3, -4, -4, +6, -5, -4.

Musical notation for Harmo en G continuing from measure 22. The notes are: A, B, C, D, E, F, G, A, B, C, D, E, F, G. Below the notes are the fingerings: -4, +3, -4, +3, -1, -1, +2, +3, -4.

Musical notation for Harmo en G continuing from measure 26. The notes are: A, B, C, D, E, F, G, A, B, C, D, E, F, G. Below the notes are the fingerings: -3, rest, -3, +3, +2, +2.

Silent night - Douce nuit

Franz Xaver Gruber (1787-1863)



+3 -3 +3 +2 +3 -3 +3 +2 -5 -5 -4
Dou - ce nuit, sain te nuit! Dans les cieux,



+5 +5 +3 -3 -3 +5 -4 -3 +3 -3 +3 -3 +3
l'as - tre luit. Le mys - tère an - non cé s'ac - com -



+2 -3 -3 +5 -4 -3 +3 -3 +3 +2 -5 -5
plit. Cet en - fant sur la paille en - dor - mi, c'est - 5 - 5



-6 -5 -4 +5 +6 +5 +3 +2 +3 -2 -1 +1 +1
l'a - mour in - fi - ni! C'est l'a - mour in - fi - ni!

Farewell To Cheyenne
from Once Upon a Time in The West

Harmonica diatonique en C

Ennio Morricone (1928-2020)

$\text{♩} = 100$

Musical score for the first measure of "Farewell To Cheyenne". The key signature is common C. The time signature is 4/4. The melody consists of eighth notes. The notes and their corresponding fingerings are: -5, -5, -5, -5, -5, +5, -5, +6, -5, +5, -5.

Musical score for the second measure of "Farewell To Cheyenne". The key signature is common C. The time signature is 4/4. The melody consists of eighth notes. The notes and their corresponding fingerings are: -5, -5, -5, -5, -5, -5, +5, -5, -5, +6, -5, +5, -5.

Musical score for the third measure of "Farewell To Cheyenne". The key signature is common C. The time signature is 4/4. The melody consists of eighth notes. The notes and their corresponding fingerings are: -5, +6, -7, -7, -7, -7, -7, -7, +7, -6, -7, -7, +7, -7.

Musical score for the fourth measure of "Farewell To Cheyenne". The key signature is common C. The time signature is 4/4. The melody consists of eighth notes. The notes and their corresponding fingerings are: -7, -7, -7, -7, -7, -7, -7, -7, +7, -6, +7.

Frère Jacques

A musical score for "Frère Jacques" in G clef, 4/4 time. The score consists of four staves of music. The first staff starts with a quarter note followed by a half note. The lyrics are "Frè +5 - re" and "Jac +6 - ques," with note heads labeled "+5" and "+6". The second staff begins with a quarter note followed by a half note. The lyrics are "Frè +5 - re" and "Jac +6 - ques," with note heads labeled "+5" and "+6". The third staff begins with a quarter note followed by a half note. The lyrics are "dor +6 - mez" and "vous, +7" with note heads labeled "+6" and "+7". The fourth staff begins with a dotted half note followed by a half note. The lyrics are "Son +7 - nez" and "les +7 ma - ti +6 - nes," with note heads labeled "+7" and "+6". The fifth staff begins with a quarter note followed by a half note. The lyrics are "ding, +5 daing, +3 dong!" with note heads labeled "+5" and "+3". The sixth staff begins with a quarter note followed by a half note. The lyrics are "ding, +5 daing, +3 dong!" with note heads labeled "+5" and "+3". The score concludes with a double bar line and repeat dots.

1
Frè +5 - re Jac +6 - ques,
Frè +5 - re Jac +6 - ques,

3
dor +6 - mez vous, +7
dor +6 - mez vous?

5
Son +7 - nez les +7 ma - ti +6 - nes,
son +7 - nez les +7 ma - ti +6 - nes!

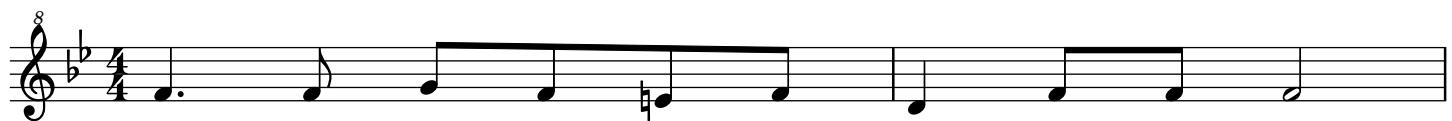
7
ding, +5 daing, +3 dong!
ding, +5 daing, +3 dong!

Head, shoulders, Knees and toes

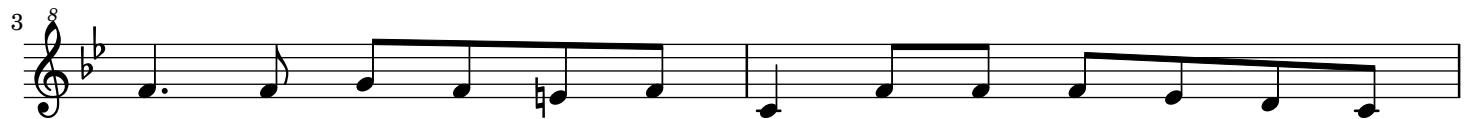
Harmonica en C

Gilbert DeBenedetti (1946-)

= 90



-6 -6 +7 -6 +6 -6 -5 -6 -6 -6
Head and shoul - ders, knees and toes, knees and toes.



-6 -6 +7 -6 +6 -6 +5 -6 -6 -6 -5< -5 - +5
Head and shoul - ders, knees and toes, knees and toes, to - es a - nd



-3< -5 -6 -7< +9 -7< -7 -7< +7
eyes and ears and mou - th a - nd nose.



-7 -7 -7 -6 +7 -7 -7< -3< -3< -3<
Head and shoul - ders knees and toes, knees and toes.

Go, tell it on the mountain

-4 -4 -3 +3 +2 -1 +3 -3 -3 +3 -3 +3 -3 -4 +3 +2 -1
Go, tell it on the moun-tain o - ver the hills and..... ev' - ry - where.....

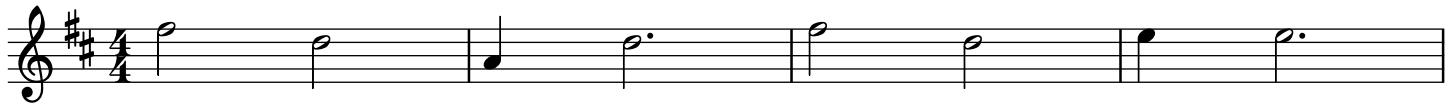
5 -4 -4 -3 +3 +2 -1 +3 +5 -4 -4 -3 -3 +3
Go, tell it on the moun - tain that Je - sus Christ is born.

-1 -3 +3 -3 -4 +3 -1 -3 -3 +3 -3 -4 -5
When I was a see - ker I sought both night and day.....

-1 -3 -3 +3 -3 -4 +3 +5 -4 +3 -3 -2< +3
I asked the Lord to help me and He showed me the way.

Good night, ladies

Edwin Pearce Christy (1825-1915)



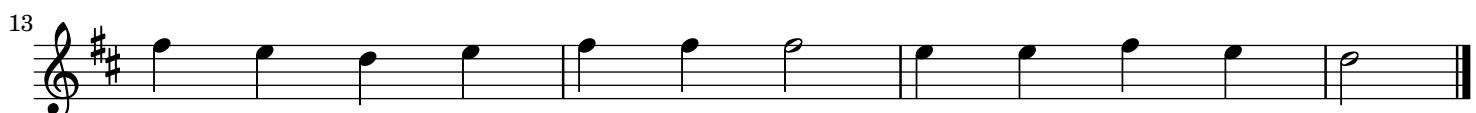
Good night, la - dies!



Good night, la - dies, we're go - ing to leave you now.



Mer - ri - ly we roll a - long, roll a - long, roll a - long,



mer - ri - ly we roll a - long, o'er the dark blue sea.

Greensleeves

$\text{♩.} = 67$

Musical notation for the first line of Greensleeves. The key signature is G major (no sharps or flats). The time signature is common time (indicated by '8'). The melody consists of eighth notes and sixteenth-note pairs. The lyrics are: "A - las, my love, you do me wrong, To cast me". Below the notes are numerical fingerings: -3, +5, -5, +6, -6, +6, -5, -4, +3, -3, -4.

-3 +5 -5 +6 -6 +6 -5 -4 +3 -3 -4
A - las, my love, you do me wrong, To cast me

Musical notation for the second line of Greensleeves. The key signature changes to A major (one sharp). The time signature remains common time. The melody continues with eighth notes and sixteenth-note pairs. The lyrics are: "off dis - cour - teous - ly. For I have loved you well and long, De -". Below the notes are numerical fingerings: +5, -3, -3, +3< -3, -4, +3< +2, -3, +5, -5, +6, -6, +6.

+5 -3 -3 +3< -3 -4 +3< +2 -3 +5 -5 +6 -6 +6
off dis - cour - teous - ly. For I have loved you well and long, De -

Musical notation for the third line of Greensleeves. The key signature changes to F major (one sharp). The time signature remains common time. The melody continues with eighth notes and sixteenth-note pairs. The lyrics are: "light - ing in your com - pa - ny. Greensleeves was all my joy Green -". Below the notes are numerical fingerings: -5, -4, +3, -3, -4, +5, -4, -3, +3< -2< +3<, -3, -3, -3.

-5 -4 +3 -3 -4 +5 -4 -3 +3< -2< +3<, -3 -3 -3
light - ing in your com - pa - ny. Greensleeves was all my joy Green -

Musical notation for the fourth line of Greensleeves. The key signature changes to D major (two sharps). The time signature remains common time. The melody continues with eighth notes and sixteenth-note pairs. The lyrics are: "sleeves was my de - light, Greensleeves was my heart of gold, And who". Below the notes are numerical fingerings: +7, +7, -6, +6, -5, -4, +3, -3, -4, +5, -3, -3, +3< -3.

+7 +7 -6 +6 -5 -4 +3 -3 -4 +5 -3 -3 +3< -3
sleeves was my de - light, Greensleeves was my heart of gold, And who

Musical notation for the fifth line of Greensleeves. The key signature changes to E major (one sharp). The time signature remains common time. The melody continues with eighth notes and sixteenth-note pairs. The lyrics are: "but my la - dy Greensleeves. Your vows you've broken, like my". Below the notes are numerical fingerings: -4, +3<, +2, -4, +7, +7, -6, +6, -5, -4, +3, -3, -4.

-4 +3<, +2 -4 +7 +7 -6 +6 -5 -4 +3 -3 -4
but my la - dy Greensleeves. Your vows you've broken, like my

Musical notation for the sixth line of Greensleeves. The key signature changes to C major (no sharps or flats). The time signature remains common time. The melody continues with eighth notes and sixteenth-note pairs. The lyrics are: "heart, Oh, why did you so enrapture me?". Below the notes are numerical fingerings: +5, -4, -3, +3<, -2<, +3<, -3, -3.

+5 -4 -3 +3<, -2<, +3<, -3 -3
heart, Oh, why did you so enrapture me?

Halleluja

Harmonica en C

Leonard Cohen, 1984

Musical score for Harmonica in C. The key signature is one sharp (F#). The time signature is common time (4/4). The melody consists of eighth notes. Fingerings are indicated below the notes:

+6	+7	+7	+7	+7	-7	-7	-7	+6	+7	+7	+7
----	----	----	----	----	----	----	----	----	----	----	----

Continuation of the musical score. The key signature changes to no sharps or flats. The time signature remains common time (4/4). The melody continues with eighth notes and fingerings:

+7	-7	-7	-7	+7	-7	-7	-7	-7	+7	+7	+7
----	----	----	----	----	----	----	----	----	----	----	----

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains common time (4/4). The melody continues with eighth notes and fingerings:

-6	+7	+6	+7	+7	+7	+7	-7	-7	+7	+7	-8
----	----	----	----	----	----	----	----	----	----	----	----

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains common time (4/4). The melody continues with eighth notes and fingerings:

-8	+9	+9	+9	+9	+9	+9	-9	+9	-9	-9	-9
----	----	----	----	----	----	----	----	----	----	----	----

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains common time (4/4). The melody continues with eighth notes and fingerings:

-9	+10	+10	+10	-9	-9	+9	+6	+7	-7	-7	-7
----	-----	-----	-----	----	----	----	----	----	----	----	----

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains common time (4/4). The melody continues with eighth notes and fingerings:

+7	+6	+6	+6	+7	-7	-7	-7	+7	+6	-6	+6	-5	+5	+5
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Hymne à la joie

L. W. Beethoven (1770-1827)

$\text{♩} = 80$

Musical score for measures 1-4 of Hymne à la joie. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is indicated as $\text{♩} = 80$. The notes are represented by dots above the staff, with corresponding fingerings below them.

1
+6 +6 -6 +7 +7 -6 +6 -5 +5 +5 -5 +6 +6 -5 -5

Musical score for measures 5-8 of Hymne à la joie. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is indicated as $\text{♩} = 80$. The notes are represented by dots above the staff, with corresponding fingerings below them.

5
+6 +6 -6 +7 +7 -6 +6 -5 +5 +5 -5 +6 -5 +5 +5

Musical score for measures 9-12 of Hymne à la joie. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is indicated as $\text{♩} = 80$. The notes are represented by dots above the staff, with corresponding fingerings below them.

9
-5 -5 +6 +5 -5 +6 -6 +6 +5 -5 +6 -6 +6 -5 +5 -5 +3

Musical score for measures 13-16 of Hymne à la joie. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is indicated as $\text{♩} = 80$. The notes are represented by dots above the staff, with corresponding fingerings below them.

13
+6 +6 -6 +7 +7 -6 +6 -5 +5 +5 -5 +6 -5 +5 +5

I'm on my way

8
I'm on my way and I won't turn back.
I'm on my way and I won't turn back.
I'm on my way and I won't turn back.
I'm on my way and I won't turn back.

4
I'm on my way and I won't turn back.
I'm on my way and I won't turn back.
I'm on my way and I won't turn back.
I'm on my way and I won't turn back.

8
I'm on my way and I won't turn back.
I'm on my way and I won't turn back.
I'm on my way and I won't turn back.
I'm on my way and I won't turn back.

12
I'm on my way great God I'm on my way.
I'm on my way great God I'm on my way.

I wish I knew how it would feel to be free

Nina Simone (1933-2003) & Billy Taylor (1921-2010)

♩ = 126

3

A musical staff in G clef and common time. It starts with a single note, followed by a double bar line, then a long horizontal bar spanning most of the staff. The measure number '3' is centered above the staff.

-6 +9 -7 +7 -6 -6 -5 -6 -6

Musical staff in G clef and common time. It contains eighth and sixteenth note patterns. Below each note is a numerical value: -6, +9, -7, +7, -6, -6, -5, -6, -6. The staff ends with a double bar line.

-6 -5 -6 -6 -6 -6 +9 -9 +9 -7 -7 +7 -7 +7 +7 +6 -5 +5

Musical staff in G clef and common time. It contains eighth and sixteenth note patterns. Below each note is a numerical value: -6, -5, -6, -6, -6, -6, +9, -9, +9, -7, -7, +7, -7, +7, +7, +6, -5, +5. The staff ends with a double bar line.

+5 -6 +9 -7 +7 -6 -6 -5 -6 -6 -6 -5 -6 -6 -6 -6 -6 -6 -7

Musical staff in G clef and common time. It contains eighth and sixteenth note patterns. Below each note is a numerical value: +5, -6, +9, -7, +7, -6, -6, -5, -6, -6, -6, -6, -5, -6, -6, -6, -6, -6, -7. The staff ends with a double bar line.

-7 +7 +7 -6 -6 -5 -5 +5 +5 -6 -6 -6 -6 -6 -6 -6 -6 +9 -7 +7 -6

Musical staff in G clef and common time. It contains eighth and sixteenth note patterns. Below each note is a numerical value: -7, +7, +7, -6, -6, -5, -5, +5, +5, -6, -6, -6, -6, -6, -6, -6, -6, +9, -7, +7, -6. The staff ends with a double bar line.

-6 -5 -6 -6 -5 -6 -6 -6 -6 -6 +9 -9 +9 -7 -7 +7 -7 +7 -7 +7

Musical staff in G clef and common time. It contains eighth and sixteenth note patterns. Below each note is a numerical value: -6, -5, -6, -6, -5, -6, -6, -6, -6, -6, +9, -9, +9, -7, -7, +7, -7, +7, -7, +7. The staff ends with a double bar line.

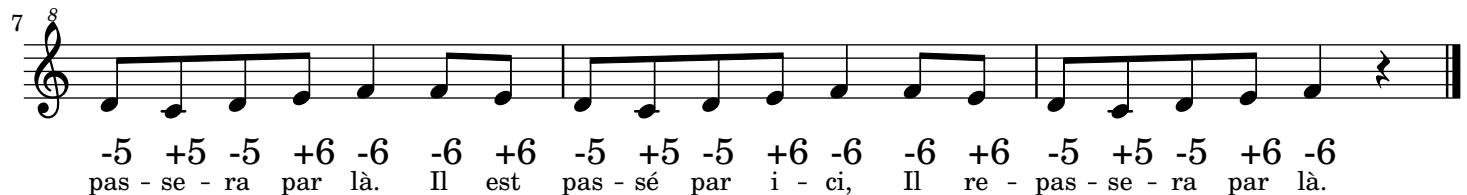
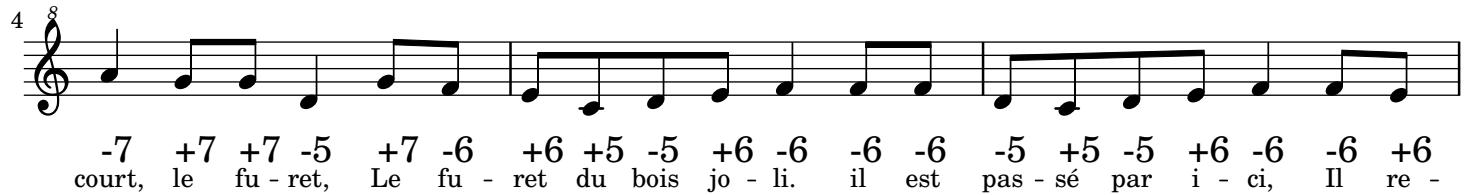
+7 +10 +10 -9 +9 +9 -6 +9 -7 +7 -6 -6 -5 -6 -6 -6 -5 -6 -6 -6

Musical staff in G clef and common time. It contains eighth and sixteenth note patterns. Below each note is a numerical value: +7, +10, +10, -9, +9, +9, -6, +9, -7, +7, -6, -6, -5, -6, -6, -6, -5, -6, -6, -6. The staff ends with a double bar line.

-6 -6 -6 -7 -7 +7 +7 -6 -6 -5 -5 +5 +5 -6 -6 -6 -6 -6 -6 -6

Musical staff in G clef and common time. It contains eighth and sixteenth note patterns. Below each note is a numerical value: -6, -6, -6, -7, -7, +7, +7, -6, -6, -5, -5, +5, +5, -6, -6, -6, -6, -6, -6, -6. The staff ends with a double bar line.

Il court, il court, le furet



Il est né le divin enfant

$\text{♩} = 116$

1
♩ 4
Il est né le di - vin en - fant,
+1 -2 -2 -3 -2 +1 -2 -2

3
Jou - ez haut - bois, ré - son - nez mu - set - tes !
-2 -2 +3 -3 -3< -3 +3 -2 +3 +3

5
Il est né le di - vin en - fant,
+1 -2 -2 -3 -2 +1 -2 -2

7
Chan - tons tous son a - vè ne - ment !
-2 +3 -3 -3< -3 +3 +5 -2

9
De - puis plus de qua - tre mille ans,
-3 -3< +5 -3< -3 -3< -5 +5

11
Nous le pro - met - taient les pro - phè - tes
-3 -3< +5 -5 +5 -3< -3 -3< -5 +5

13
De - puis plus de qua - tre mille ans,
-3 -3< +5 -3< -3 -3< -5 +5

2

15

Nous at ten dions cet heu reux temps.

-3 -3< +5 -5 +5 -3< -3 +3

J'ai du bon tabac

Gabriel-Charles de Latteignant (Abbé)

$\text{♩} = 120$



+3 -3 -4 +3 -3 -3 -3 -4 +5 -5 -4 -4



+3 -3 -4 +3 -3 -3 -3 -4 +5 -5 -5 +3 -5 -5 +5



-4 -3 -4 +5 -5 -3 -5 -5 +5 -4 -3 -4



+5 -5 -3 +3 -3 -4 +3 -3 -3 -3 -4 +5 -5 +5 -



-4 -4 +3 -3 -4 +3 -3 -3 -3 -4 +5 -5 +3

Jingle Bells - Vive le vent

James Lord Pierpont (1822-1893)

Moderately ($\text{♩} = 110$)

4

+3 +6 -5 +5 +3 +3 +3 +3 +6 -5 +5 -3
Dash - ing through the snow In a one - horse o - pen sleigh,

3

-3 -6 +6 -5 -4 +7 +7 -6 -5 +6
O'er the fields we go, Laugh - ing all the way.

5

+3 +6 -5 +5 +3 +3 +6 -5 +5 -3 -3
Bells on bob - tail ring Mak - ing spir - its bright What

7

-3 -6 +6 -5 +7 +7 +7 +7 -7 +7 -6 -5 +5
fun it is to ride and sing a sleigh - ing song to - night

9

+6 +6 +6 +6 +6 +6 +6 +7 +5 -5 +6
Jin - gle bells, jin - gle bells Jingle - gle all the way,

11

-6 -6 -6 -6 -6 +6 +6 +6 +6 -5 -5 +6 -5 +7
Oh what fun it is to ride in a one - horse o - pen sleigh, O

13

+6 +6 +6 +6 +6 +6 +6 +7 +5 -5 +6
Jin - gle bells, jin - gle bells Jingle - gle all the way,

2

15

Oh -6 what -6 fun -6 it -6 is +6 to +6 ride +6 in +6 a +7 one - horse -6 o -5 pen +5 sleigh.

Joyeux anniversaire

Traditional

Traditional

Joy +3 - eux +3 - an -3 ni +3 - ver +5 - saire. -4

Joy +3 - eux +3 - an -3 ni +3 - ver -5 - saire. +5

Joy +3 - eux +3 - an +7 - ni +6 - ver +5 - sai -4 - re. -3

Joy -6 - eux +6 - an +6 - ni +5 - ver -5 - saire. +5

Joy +6 - eux +6 - an -6 ni +6 - ver +7 - saire. -7

Joy +6 - eux +6 - an -6 ni +6 - ver -8 - saire. +7

Joy +6 - eux +6 - an +9 - ni +8 - ver +7 - sai -7 - re. -6

Joy -9 - eux -9 an +8 ni +7 - ver -8 - saire. +7

Casatschok - Katioucha - Katyusha

Harmonica en C

Matveï Blanter (1903-1990)

$\text{♩} = 105$

1
-3 -4 +5 -3 +5 +5 -4 -3 -4 +2

5
-4 +5 -5 -4 -5 -5 +5 -4 -3

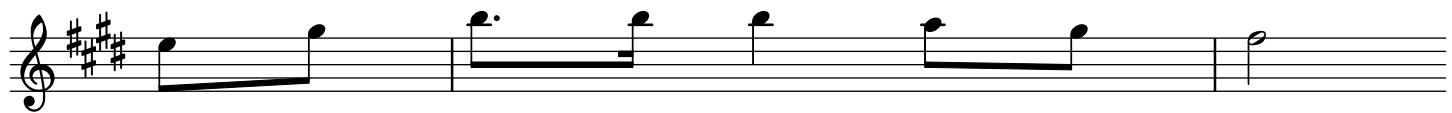
9
+6 -7 +7 -7 +7 -6 -6 +6 -5 +6 -3

13
-6 -5 +6 +5 -4 +2 +5 -4 -3

Kum ba yah



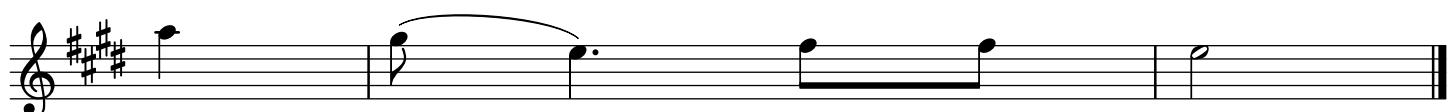
+6 +7< -8 -8 -8 +9< +9< -8
Kum ba yah, my Lord, kum ba yah!



+6 +7< -8 -8 -8 -7 +7< -6<
Kum ba yah, my Lord, kum ba yah!



+6 +7< -8 -8 -8 +9< +9< -8
Kum ba yah, my Lord, kum ba yah!



-7 +7< +6 -6< -6< +6
Oh, Lord,..... kum ba yah!

La Marseillaise

Claude Joseph Rouget de Lisle (1760 - 1836)

$\text{♩} = 100$

Musical score for La Marseillaise, first system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). The score consists of two staves. The top staff starts with a rest followed by a dotted half note. The bottom staff starts with a quarter note. The notes are primarily eighth notes with some sixteenth-note patterns. The first measure ends with a repeat sign.

1

+3 +3 +3 +5 +5 -5 -5 +7 +6 +5 +5 +6 +5

Musical score for La Marseillaise, second system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). The top staff starts with a quarter note. The bottom staff starts with a half note. The notes are primarily eighth notes with some sixteenth-note patterns. The first measure ends with a repeat sign.

4

-3 -6 -5 -4 +5 +5 -5 +6 +6 +6 -6 +6

Musical score for La Marseillaise, third system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). The top staff starts with a half note. The bottom staff starts with a half note. The notes are primarily eighth notes with some sixteenth-note patterns. The first measure ends with a repeat sign.

7

+6 -5 -5 +6 -6 -6 -6 +7 -6 +6 +7 +7

Musical score for La Marseillaise, fourth system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). The top staff starts with a half note. The bottom staff starts with a half note. The notes are primarily eighth notes with some sixteenth-note patterns. The first measure ends with a repeat sign.

10

+7 +6 +5 +7 +6 +5 +3 +3 +3 -4 -5 -6 -5 -4

Musical score for La Marseillaise, fifth system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). The top staff starts with a half note. The bottom staff starts with a half note. The notes are primarily eighth notes with some sixteenth-note patterns. The first measure ends with a repeat sign.

13

+5 -3 < -3 +5 +5 +5 -4 +5 -5 -5 -5

Musical score for La Marseillaise, sixth system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). The top staff starts with a half note. The bottom staff starts with a half note. The notes are primarily eighth notes with some sixteenth-note patterns. The first measure ends with a repeat sign.

16

-5 < -5 < -5 < -5 < -6 +7 -5 -5 < -5 +5 +5 -5 < -5 +5

Musical score for La Marseillaise, seventh system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). The top staff starts with a half note. The bottom staff starts with a half note. The notes are primarily eighth notes with some sixteenth-note patterns. The first measure ends with a repeat sign.

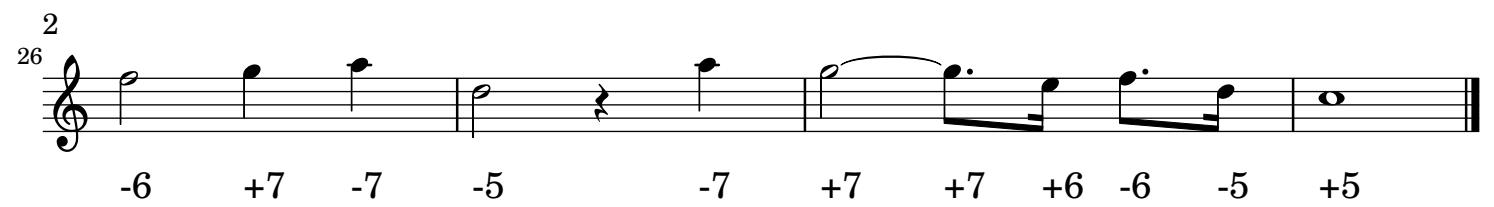
19

+5 -4 +7 +7 +7 +6 +5 -5 +7

Musical score for La Marseillaise, eighth system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). The top staff starts with a half note. The bottom staff starts with a half note. The notes are primarily eighth notes with some sixteenth-note patterns. The first measure ends with a repeat sign.

22

+7 +7 +6 +5 -5 +3 +5 -5 +6



La panthère rose

Henry Mancini (1924-1994)

Moderately slow swing ($\text{♩} = 110$)

1

-1< +2 -2< +3 -1< +2 -2< +3 +5 -4 +2 +3 -4

3

-3< -3< -3 +3 +2 -1 +2 +2 -1< +2 -2< +3 -1<

6

+2 -2< +3 +5 -4 +3 -4 +6 -5< -5< -5< -1<

9

+2 -2< +3 -1< +2 -2< +3 +5 -4 +2 +3 -4

11

-3< -3< -3 +3 +2 -1 +2 +2 +6 -5 -4 -3 +3 +2

14

-3< -3 -3< -3 -3< -3 -3< -3 +3 +2 -1 +2 +2 +2

16

+2 -1< +3 +2 -1 +2 +2 +2

18

+3 +2 -1 +2 +2 +3 +2 -1 +2 +2 +2 +2

La vie en rose

Edit Piaf (1915-1963)

Louis Guillaume Guglielmi (1916-1991)

$\text{♩} = 82$

8

-10 +10 -9 +9 -7 -10 +10 -9 +9 -7 -6 +10
Quand il me prends dans ses bras, qu'il me par - le tout

3 8

-9 +9 -7 +6 -6 +10 -9 +9 +11 -10 +10 -9 -7< -10
bas, je vois la vie en ro - se. Quand il dit des mots d'a -

6 8

+10 -9 +9 -7< +7 +10 -9 +9 -7< -6< +7 +10 -9 +9
mour, des mots de tous les jours, ça me fait quel - que cho - se.

9 8

-10 +10 -9 +9 -7 -10 +10 -9 +9 -7 -6 +10
Il est en - tré dans mon coeur, U - ne part de bon -

11 8

-9 +9 -7 +6 -6 -10 -10 -10 +11 +11 -10 +11 +11 -10
heur, dont je con - nais la cau - se. C'est lui pour moi, moi pour

14 8

+11 +11 -10 +9 +11 +11 -10 +11 +11 -10 +11 +11 -10 -11 +11
lui dans la vie. Il me l'a dit, l'a ju - ré pour la vi - e.

17 8

-10 +10 -9 +9 -7 -10 +10 -9 +9 -7 -6 +10 -9 +9 -9 +10 -10
Et dès que je l'a - per - çois, a - lors je sens en moi, mon coeur qui bat.

Le Bon, la Brute et le Truand

Ennio Morricone (1928-2020)

$\text{♩} = 110$

Musical staff 1 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3, -5, -3, -5, -3, -2, +3, -1.

Musical staff 3 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3, -5, -3, -5, -3, -2, +3, +5.

Musical staff 5 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3, -5, -3, -5, -3, -2, +2, -1, +1.

Musical staff 7 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3, -5, -3, -5, -3, +3, -1, -1.

Musical staff 9 in 4/4 time, treble clef. The staff begins with a rest followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3°, -1, -3, -2, +5, +5.

Musical staff 11 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: +5, -3°, -1, -3, -2, +5, +5, +5, -3°.

Musical staff 14 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -1, -3, -2, +5, +5, +5, -3, +6, +5, +7, -7, +6, -6, +6, -5.

Le lac des cygnes

Piotr Ilitch Tchaïkovsky (1840 - 1893)
Opus 20

$\text{♩} = 84$

Musical score for Le lac des cygnes, page 1. The score consists of six staves of music. The first staff starts with a quarter note followed by a eighth-note pattern. Below the notes are numerical fingerings: +6, -3, -4, +5, -5, +6, +5, +6, +5, +6, -3, +5, -3, -2, +5. The second staff begins with a half note followed by a eighth-note pattern. Fingerings below the notes are: -3, -3, -5, +5, -4, +6, -3, -4, +5, -5, +6, +5, +6, +5. The third staff starts with a dotted half note followed by a eighth-note pattern. Fingerings below the notes are: +6, -3, +5, -3, -2, +5, -3, -4, +5, -5, +6, -6. The fourth staff starts with a quarter note followed by a eighth-note pattern. Fingerings below the notes are: +7, -6, +6, -6, +7, -7, +7, -6, +7, -7, -8, -7, +6, +5, -4, -3. The fifth staff starts with a quarter note followed by a eighth-note pattern. Fingerings below the notes are: -4, +5, -5, +6, -6, +7, -6, +6, -6, +7, -7, +7, -7, +7, -6, +7, -7. The sixth staff starts with a half note followed by a eighth-note pattern. Fingerings below the notes are: -7<, -6, -5, -6, -7<, -8, -6<, -8, +6, +6, -3, -4, +5, -5.

Musical score for Le lac des cygnes, page 2. The score continues from page 1. The seventh staff starts with a dotted half note followed by a eighth-note pattern. Fingerings below the notes are: +6, -3, +5, -3, -2, +5, -3, -4, +5, -5, +6, -6. The eighth staff starts with a quarter note followed by a eighth-note pattern. Fingerings below the notes are: +6, -3, +5, -3, -2, +5, -3, -4, +5, -5, +6, -6. The ninth staff starts with a dotted half note followed by a eighth-note pattern. Fingerings below the notes are: +6, -3, +5, -3, -2, +5, -3, -4, +5, -5, +6, -6.

Musical score for Le lac des cygnes, page 3. The score continues from page 2. The tenth staff starts with a quarter note followed by a eighth-note pattern. Fingerings below the notes are: +7, -6, +6, -6, +7, -7, +7, -6, +7, -7, -8, -7, +6, +5, -4, -3. The eleventh staff starts with a quarter note followed by a eighth-note pattern. Fingerings below the notes are: -4, +5, -5, +6, -6, +7, -6, +6, -6, +7, -7, +7, -7, +7, -6, +7, -7.

Musical score for Le lac des cygnes, page 4. The score continues from page 3. The thirteenth staff starts with a quarter note followed by a eighth-note pattern. Fingerings below the notes are: -7<, -6, -5, -6, -7<, -8, -6<, -8, +6, +6, -3, -4, +5, -5.

Musical score for Le lac des cygnes, page 5. The score continues from page 4. The sixteenth staff starts with a half note followed by a eighth-note pattern. Fingerings below the notes are: +6, +5, +6, +5, +6, -3, +5, +3<, -2, +5, -3, -3, -4, +5, -5.

Musical score for Le lac des cygnes, page 6. The score continues from page 5. The nineteen staff starts with a dotted half note followed by a eighth-note pattern. Fingerings below the notes are: +6, +5, +6, +5, +6, -3, +5, +3<, -2, +5, -3, -3, -4, +5, -5.

Musical score for Le lac des cygnes, page 7. The score continues from page 6. The twenty-second staff starts with a quarter note followed by a eighth-note pattern. Fingerings below the notes are: +6, -3, -4, +5, -5, +6, +5, +6, +5, +6, -3, +5, +3<, -2, +5, -3.

Le rock and roll des gallinacés

Steve Waring (1943-) ou Pierre Lozère (1948-) ?

Stéphane List

The musical score consists of five staves of music in 4/4 time with a treble clef. Fingerings are indicated above the notes, and lyrics are written below the staff.

Staff 1 (Measures 1-4):

-6 +5 -6 +5 -6 -7 +9 +9 -6 +5 -6 +5 -6 -5 +5 +5
Dans ma basse-cour il y a Des poules, des din-dons, des oies;

Staff 2 (Measures 5-8):

-6 +5 -6 +5 -6 -7 +9 +9 +9 -7< -7 +5 -5 +6 -6 -6
Il y a mê-me des ca-nards Qui bar-bo-tent dans la mare !

Staff 3 (Measures 9-12):

-6 -6 -6 -7 +9 +9 -6 -6 -6 -5 +5 +5
Cot, cot, cot co-dec, Cot, cot, cot co-dec,

Staff 4 (Measures 13-16):

-6 -6 -6 -7 +9 +9 +9
cot, cot, cot co-dec,

Staff 5 (Measures 15-18):

+9 -7< -7 +5 +5 -5 +6 -6 -6
Rock and roll des gal-li-na cés !

Little brown jug

Glenn Miller Orchestra (1940)

= 100

8 **La** Ré **Mi⁷**

+6 +5< +6 +6 +6 -5 -6< -6< +7< +7< +7< +7< -6< +7<
 My wife and I live all a - lone, in a lit - tle hut we

4 8 **La** **La** Ré **Mi⁷** **La**

-7 -8 +9< +5< +6 +6 +6 -5 -6< -6< +7< +7< -6< +7< -8 -7 -7
 call our own. She loves gin and I love rum, and we have such lots of fun.

9 8 **La** Ré **Mi⁷** **La**

+5< +6 +6 -5 -6< -6< +7< +7< +7< -6< +7< -7 -8 +9<
 Ha - ha - ha, you and me, lit - tle brown jug, don't I love thee.

13 8 **La** Ré **Mi⁷** **La**

+5< +6 +6 -5 -6< -6< +7< +7< +7< -6< +7< -8 -7 -7
 Ha - ha - ha, you and me, lit - tle brown jug, don't I love thee.

Man With The Harmonica

from Once Upon a Time in The West

Ennio Morricone (1928-2020)

Lento ($\text{♩} = 58$)
ad lib. misterioso

Musical score for measures 1-3. The key signature is one sharp. Measure 1 starts with a half note at mp , followed by a half note at $+6$, a half note at $-5 <$, a half note at $+6$, a half note at mp , a half note at $+6$, a half note at $+5$, a half note at $\#$, a half note at $\#$, a half note at $\#$. Measure 2 starts with a half note at $+6$, a half note at $-5 <$, a half note at $-5 <$, a half note at $+6$, a half note at p , a half note at $+6$, a half note at $-5 <$, a half note at $-5 <$, a half note at $+6$, a half note at $-5 <$, a half note at $-5 <$. Measure 3 starts with a half note at $+6$, a half note at $-5 <$, a half note at $-5 <$.

Musical score for measure 4. The key signature is one sharp. The notes are: half note at mp , half note at $+6$, half note at $+5$, half note at $-5 <$, half note at $+6$, half note at -3 , half note at $+5$, half note at $\#$, half note at $\#$, half note at $\#$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$.

Musical score for measure 7. The key signature is one sharp. The notes are: half note at mp , half note at $+6$, half note at $-5 <$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$.

Musical score for measure 9. The key signature is one sharp. The notes are: half note at $+6$, half note at $-5 <$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$.

Musical score for measure 12. The key signature is one sharp. The notes are: half note at $+6$, half note at $+5$, half note at $-5 <$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$, half note at $-5 <$.

Musical score for measures 15-18. The key signature is one sharp. Measure 15: half note at $+6$, half note at -3 , half note at $+6$. Measure 16: half note at -4 , half note at -4 , half note at $+5$, half note at -4 , half note at -3 , half note at -4 , half note at -3 . Measure 17: half note at -4 , half note at -3 , half note at -3 . Measure 18: half note at -4 , half note at -4 , half note at -3 , half note at -3 .

Faster ($\text{♩} = 82$)
rit....

2
21

-7 -8 +6 +6

24

+6 +5 -7 -7 -5

27

-5 -5 +6 -5 +5 -5 +5 -7 -7

30

accel...

A little Faster ($\text{♩} = 82$)

-8 +6 -5< +6 -3 +6

33

-4 -4 -4 +5 -4 -3 -4 -3 -7 -8 +6 -6

cresc. poco a poco

cresc.

+7 -7 +7 +7 -5 +7 +9 +9 -8 +9

39

-8 +6 +6 -7 -7 -7 -10 +10 -9 +9

molto rall...

42

-8 -7 -7 +6 +6 dim. +6 +5 -5< +6

Commentaires

Indications de nuances

Les lettres telles que « p », « mp », « f » ou « ff » sont appelées indications de nuances. Elles précisent l'intensité avec laquelle chaque note ou passage doit être joué. Ces indications aident l'interprète à donner une expression musicale plus précise et vivante.

- pp = pianissimo : très doux
- p = piano : doux
- mp = mezzo-piano : moyennement doux
- mf = mezzo-forte : moyennement fort
- f = forte : fort
- ff = fortissimo : très fort
- sfz = sforzando : accent fort et soudain

ad lib.

“ad lib.” est l'abréviation de ad libitum, une expression latine qui signifie : « à volonté », « librement », « comme vous le souhaitez ». Sur une partition, cela indique au musicien qu'il peut interpréter librement un passage. Selon le contexte, cela peut vouloir dire :

- jouer le rythme, les pauses et les respirations librement, sans tempo strict
- improviser ou ajouter des ornements
- répéter une phrase autant de fois que souhaité
- sauter ou abréger un passage si nécessaire
- allonger certaines notes

Cela produit l'effet cinématographique du thème: dramatique et libre, pas mécanique.

Abréviations

dim. = diminuendo = diminuer progressivement le volume de la note ou du passage.

cresc. = crescendo = augmenter le volume progressivement.

accel. = accelerando = accélérer progressivement le tempo.

rit. = ritardando = ralentir progressivement le tempo.

rall. = rallentando = ralentir progressivement le tempo (souvent un peu plus long que "rit.").

molto rall. = molto rallentando = ralentir fortement le tempo.

Mission Impossible

Gustav Anderson (1920-1989) ou Lalo Schifrin (1932-)

Votre mission, si toutefois vous l'acceptez, consiste à interpréter ce morceau à l'harmonica. Attention : cette partition s'autodétrira dans cinq minutes... Bonne chance !

Allegro molto ($\text{d} = 170$)

4

+5 -3 +2 +5 -3 -1 < +5 -3 -1

8

+5 -5 mf -3 -3 +5 -5

10

-3 -3 +3 +3< f +5 -3 +7< +5 -3 +7

[A]

13

+5 -3 -6< -6 +6 f -6 -5 -3

16

-6 -5 +3< -6 -5 +3 -6 +7

19

f +5 -3 +7< +5 -3 +7 +5 -3 -6<

[B]

22

To Coda
-6 +6 +6 -6 +7 f +6 +6 -6 +7

2
24

+6 -3 -3 +5 +5<

C
28

-5 -5 -2 -3 -5 +5< +5< -2 -3 -5 +5 +5 -4 +5 -4

31

-3< -3 -5 -6 +7 -5 -5 -5 +5 -3 +5 +5<

33

-5 -5 +6 -5 -3 +5< +5< -5 +5< -5 +5 +5< -4 +5 -4

D
36

-3< -3 -3 +5 -5 -6 -6< +7 +7 -3< -5 +7

38

-6< -6< -3< -5 -6< -6 -6< +6 -6 +6 -5< -5 +3 -3< +5

41

-5 -5 +6 -5 -3 +5< +5< +5< -5 +5< +5 +5< +5< -4 +3

44

-3< -3 +6 -6 +7 -7

A musical score excerpt starting at measure 47. The key signature is A major (no sharps or flats). The first note has a dynamic of -3. The second note has a dynamic of -3. The third note has a dynamic of -3<. The fourth note has a dynamic of +5. The fifth note has a dynamic of -4. The sixth note has a dynamic of +7. The seventh note has a dynamic of -7. The eighth note has a dynamic of -7. The ninth note has a dynamic of -7. The score consists of two staves of music.

Commentaires

Indications de nuances

Les lettres telles que « p », « mp », « f » ou « ff » sont appelées indications de nuances. Elles précisent l'intensité avec laquelle chaque note ou passage doit être joué. Ces indications aident l'interprète à donner une expression musicale plus précise et vivante.

- pp = pianissimo : très doux
- p = piano : doux
- **mp** = mezzo-piano : moyennement doux
- **mf** = **mezzo-forte** : moyennement fort
- **f** = forte : fort
- **ff** = fortissimo : très fort
- **sfz** = sforzando : accent fort et soudain

À propos du marcato (^)

Le chapeau pointu au-dessus d'une note indique un marcato. La note doit être jouée fortement accentuée et détachée, plus marquée qu'un simple accent. Cela attire l'attention sur la note et donne du caractère au phrasé musical. Combinez-le avec la dynamique pour obtenir l'effet expressif souhaité.

Les chemins musicaux : Segno, D.S. al Coda, Coda

Tu joues normal... jusqu'à lire : D.S. al Coda (= Dal Segno à la Coda)

Tu reviens au symbole (Segno)

Tu rejoues à partir du Segno jusqu'à voir : To Coda

Tu sautes vers la Coda, symbole placé plus loin (dernière ligne pour Mission Impossible)

Tu joues la Coda jusqu'à la fin.

La Coda est une fin alternative, un "bout spécial" pour conclure le morceau.

Mon beau sapin

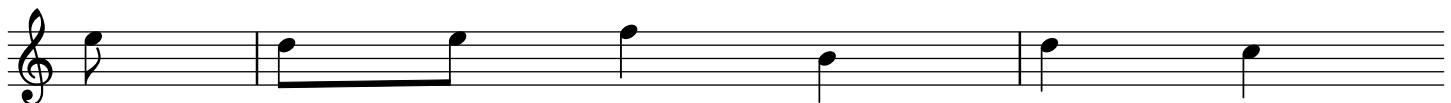
O Tannenbaum

Ernst Anschütz (1780 - 1861)

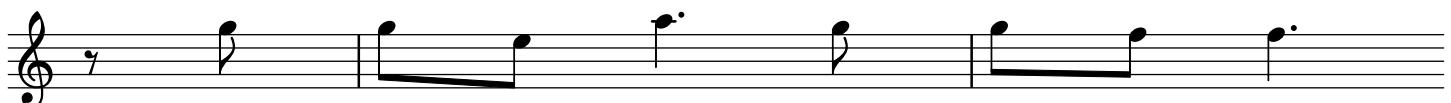
$\text{♩} = 80$



Mon beau sa - pin,



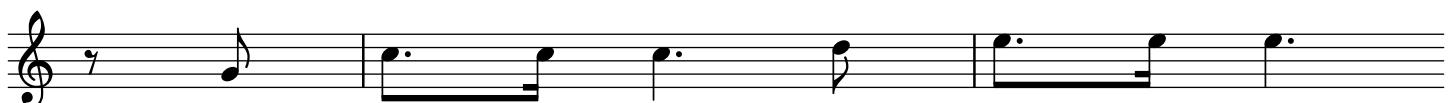
j'ai - me ta ver du re!



Quand par l'hi - ver bois et gué - rets



sont dé pouil lés de leurs at traits



Mon beau sa - pin, roi des fo - rêts,



tu gar des ta pa ru re.

My Bonnie lies over the ocean

Auteur original inconnu

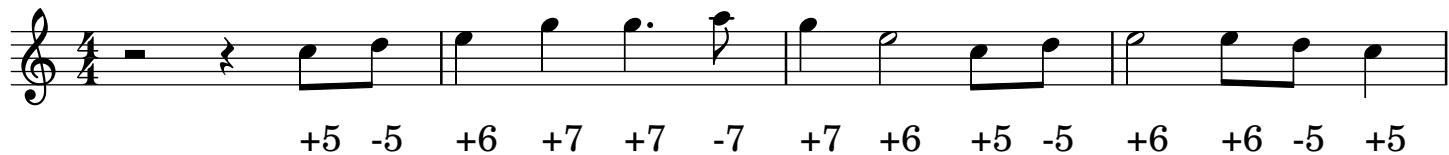
Allegretto ($\text{♩} = 152$)

8
My +6 Bon -8 -7 lies -8 -7 -6< the +6 +5< +6
Bon -8 -7 -7 +7< -7 -8 My +9< -8 -7
-8 -7 -6< +6 +5< +6 -6< -8 -7 +7< -6< +7<
-7 -7 +6 back, -6< bring back, -8 oh, +7< +7< +7<
me. Bring me. back, bring me. back, bring me.
+7< -6< +7< -7 -8 +9< +6 -7 -6< +7< -7
Bon - nie to me, to me. Bring me. back, bring me.
-8 -7 +7< +7< +7< -7 -8 +7< -6< +7< -7
back, oh, bring back, my back, Bon - nie to me,

Oh! Susanna

Stephen Foster

$\text{♩} = 150$



Musical staff 1 in 4/4 time, treble clef. The notes are: rest, eighth note, eighth note, eighth note, quarter note, eighth note.

Below the staff are the corresponding fingerings: +5, -5, +6, +7, +7, -7, +7, +6, +5, -5, +6, +6, -5, +5.



Musical staff 2 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

Below the staff are the corresponding fingerings: -5, +5, -5, +6, +7, +7, -7, +7, +6, +5, -5, +6, +7, -5, +7, +5, +5.



Musical staff 3 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

Below the staff are the corresponding fingerings: -6, -6, -6, -7, -7, -7, +7, +7, +6, +5, -5, +5, -5, +6, +7, +7, -7.



Musical staff 4 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

Below the staff are the corresponding fingerings: +7, +6, +5, -5, +6, +7, -5, +7, +5, +5, -5, +6, +7, +7, -7, +7, +6, +5, -5.



Musical staff 5 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

Below the staff are the corresponding fingerings: +6, +7, +6, -5, +5, -5, +5, -5, +6, +7, +9, -7, +7, +6, +5, -5.



Musical staff 6 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

Below the staff are the corresponding fingerings: +6, +7, -5, +7, +5, +5, -5, +6, +7, +7, -7, +7, +6, +5, +6, +6, -5, +5.



Musical staff 7 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

Below the staff are the corresponding fingerings: -5, +5, -5, +6, +7, +9, -7, +7, +6, +5, -5, +6, +7, -5, +7, +5, +5.



Musical staff 8 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

Below the staff are the corresponding fingerings: -6, -6, -6, -7, -7, +7, +7, +6, +5, -5, +5, -5, +6, +7, +7, -7.

2

39

rall.

+7 +6 +5 -5 +6 +7 -5 +7 +5

Old MacDonald had a farm

Anonyme (XVIII siècle)

The musical score consists of five staves of music in G major, 4/4 time. The notes are primarily quarter notes and eighth notes. The lyrics are written below each staff, aligned with the corresponding musical notes. The notes are labeled with solfège names (La, Ré, Mi⁷, La) and note heads. Below the note heads are numerical pitch notation (e.g., -7, +6, +9<) and letter names (e.g., Old, Mac, Do, nald, had, a, farm, E, I, -8, O!, And, on, his, farm, he, had, some, chicks, E, I, -8, I, O!, With, a, chick, chick, here, and, a, chick, chick, there, Here, a, chick, there, a, chick, ev, ry, where, a, chick, chick). The score is divided into measures by vertical bar lines.

8 La Ré La Mi⁷ La
-7 Old -7 Mac - +6 Do - +6 nald had -6< a -6< +6 farm, E +9< I +9< -8 E -8 I -7 O! +6 And

5 La Ré La Mi⁷ La
-7 on -7 his -7 farm +6 he -6< had -6< +6 some chicks, E +9< I +9< -8 E -8 I -7 O! +6 With +6 a

9 La Ré La Mi⁷ La
-7 chick -7 chick -7 here +6 and +6 a -7 chick -7 chick -7 there.

11 La Ré La Mi⁷ La
-7 Here -7 a -7 chick, -7 there -7 a -7 chick, -7 ev -7 ry -7 where -7 a -7 chick -7 chick

13 La Ré La Mi⁷ La
-7 Old -7 Mac - +6 Do - +6 nald had -6< a -6< +6 farm, E +9< I +9< -8 E -8 I -7 O!

Petit Papa Noël

Henri Martinet (1906-1983) & Raymond Vincy (1912-1973)

1

Pe - tit pa - pa No - èl, Quand tu des - cen - dras du

-1 +3 +3 +3 -3 +3 +3 -3 -4 -4 -4 +5
tit pa - pa No - èl, Quand tu des - cen - dras du

4

ciel, Av - ec des jou - ets par mil - liers, N'ou - blie pas mon pe - tit sou -

-4 -3 +3 +3 +3 -2< +2 -1 -1 -1 +3 +3 +3 -2< +3
ciel, Av - ec des jou - ets par mil - liers, N'ou - blie pas mon pe - tit sou -

8

lier. Mais av - ant de par - tir, Il fau - dra bien te cou - vrir, De -

-3 -1 +3 +3 +3 -3 +3 +3 -4 -4 -4 +5 -4 -3
lier. Mais av - ant de par - tir, Il fau - dra bien te cou - vrir, De -

13

hors tu dois a - voir si froid, C'est un peu à cau - se de moi.

+3 +3 +3 +3 -2< +2 -1 -1 +3 +3 +3 -3 +3
hors tu dois a - voir si froid, C'est un peu à cau - se de moi.

17

Il me tar - de tant que le jour se lè - ve, Pour voir ce que tu m'as appor - té,

+2 +2 +2 +2 +2 -2< +3 +2 +2 -1 +3 +3 +3 +3 -2< +3 -3
Il me tar - de tant que le jour se lè - ve, Pour voir ce que tu m'as appor - té,

21

Tous les beaux joujoux que je vois en rê - ve, Et que je t'ai comman - dés. Pe -

-3< -3< -3< -3< -3< -3 -3< +5 -3 +3 -2 -3< -3< -3< +5 +5 +5 -5 -1
Tous les beaux joujoux que je vois en rê - ve, Et que je t'ai comman - dés. Pe -

25

tit pa - pa No - èl, Quand tu des - cen - dras du ciel, Av - ec des jou - ets par mil -

+3 +3 +3 -3 +3 -3 -4 -4 -4 +5 -4 -3 +3 +3 +3 -2< +2
tit pa - pa No - èl, Quand tu des - cen - dras du ciel, Av - ec des jou - ets par mil -

-1 -1 -1 +3 +3 +3 -3 -3 +3 -1 +2 +3 -3 +5 -5
liers, N'ou - blie pas mon pe - tit sou - lier. Pe - tit pa - pa No - èl!

Commentaires

Anacrouse

L'anacrouse est une note (ou un groupe de notes) qui précède le premier temps fort de la première mesure. Dans Petit Papa Noël, la syllabe “Pe–” arrive avant le premier temps fort, et la syllabe “–tit” tombe sur le temps 1.

L'anacrouse (musicologie) ou la note levée, c'est la ou les notes qui arrivent avant le premier temps fort d'un morceau.

Pomme de reinette



3
+5 D'a - +9 pi, +5 d'a - +9 pi, -7 rou - -6 ge. -6 Pomme -6 de -6 rei - -6 nette +5 et

A continuation of the musical score. The lyrics below the staff are: "D'a", "pi,", "d'a", "pi", "rou", "ge.", "Pomme", "de", "rei", "nette", and "et". The melody continues with eighth and sixteenth notes.

6
-6 pomme -7 d'a - +9 pi, +5 D'a - +9 pi, +5 d'a - +9 pi, -6 gris.

A continuation of the musical score. The lyrics below the staff are: "pomme", "d'a", "pi,", "D'a", "pi", "d'a", "pi", and "gris.". The melody continues with eighth and sixteenth notes.

Sarabande

Georg Friedrich Haendel (1685 - 1759)
HWV 437

$\text{♩} = 70$

Musical score for Sarabande, first measure. Treble clef, key signature of one flat, common time. The measure consists of six eighth notes. Below the notes are the following fingerings: -2, -2, +3, +2, +2, -3, -3, -3<.

Musical score for Sarabande, second measure. Treble clef, key signature of one flat, common time. The measure consists of eight eighth notes. Below the notes are the following fingerings: +3, +3, -3, -3<, -3<, +5, -3, -3, -3.

Musical score for Sarabande, third measure. Treble clef, key signature of one flat, common time. The measure consists of nine eighth notes. Below the notes are the following fingerings: -5, -5, +6, +5<, +5<, -2, -2, +3, +2, +2.

Musical score for Sarabande, fourth measure. Treble clef, key signature of one flat, common time. The measure consists of ten eighth notes. Below the notes are the following fingerings: -3, -3, -3<, +3, +3, -3, -3<, -3<, +5.

Musical score for Sarabande, fifth measure. Treble clef, key signature of one flat, common time. The measure consists of eleven eighth notes. Below the notes are the following fingerings: -3, -3, -5, +5<, -5, +6, -6, +6, -5, -5, -2.

Campton Races

Harmonica en C

Stephen Foster (1826-1864)

Moderately fast ($\text{♩} = 110$)

1
The Camp-town la - dies sing this song, Doo - dah!

5
doo - dah! The Camp-town race-track's five miles long, Oh! doo - dah

9
day! I come down there with my hat caved in, Doo - dah!

13
doo - dah! I go back home with a pock - et full of tin, Oh! doo - dah

17
day! Going to run all night! Going to run all day! I'll _

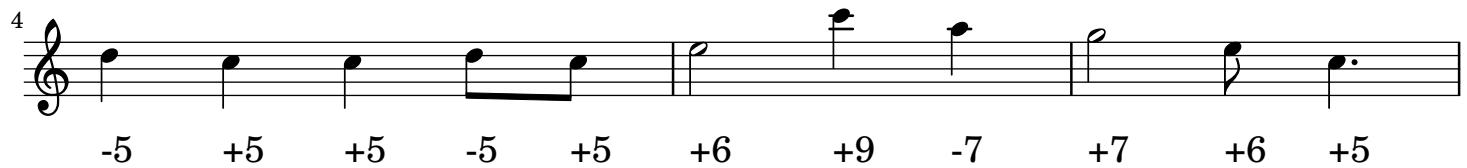
22
bet my mon - ey on the bob - tail nag, Some - bod - y bet on the bay.

Hard Times

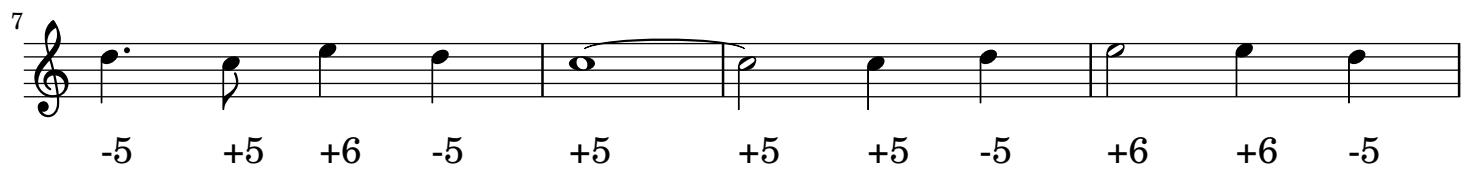
Stephen Foster (1826-1864)



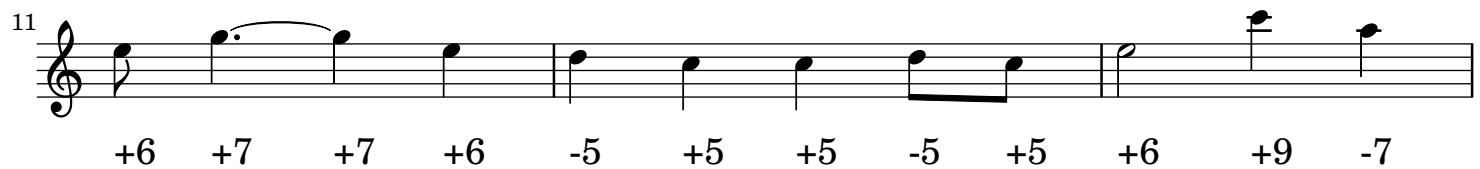
Musical staff 1 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: +5, -5, +6, +6, -5, +6, +7, +7, +6.



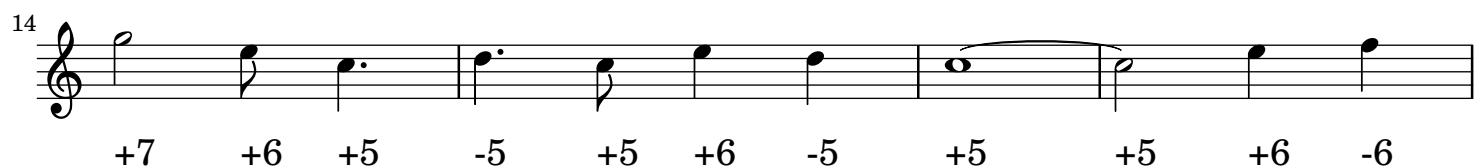
Musical staff 4 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: -5, +5, +5, -5, +5, +6, +9, -7, +7, +6, +5.



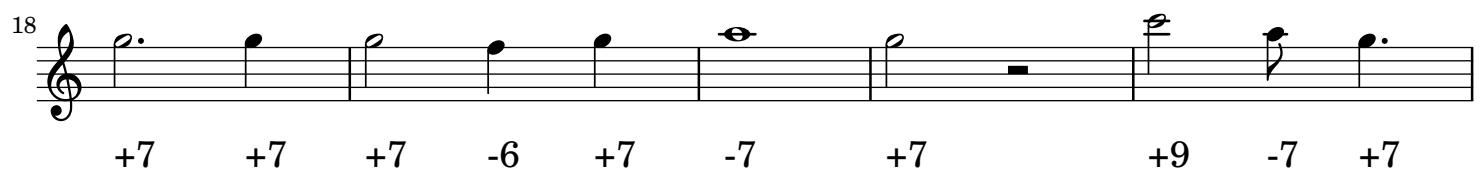
Musical staff 7 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: -5, +5, +6, -5, +5, +5, +5, -5, +6, +6, -5.



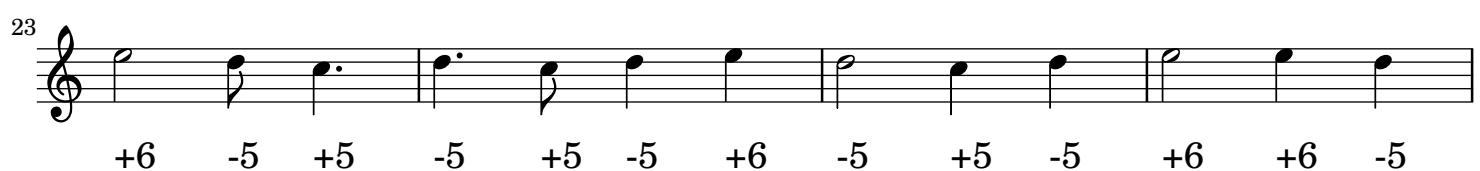
Musical staff 11 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: +6, +7, +7, +6, -5, +5, +5, +5, -5, +5, +6, +9, -7.



Musical staff 14 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: +7, +6, +5, -5, +5, +6, -5, -5, +5, +5, +6, -6.



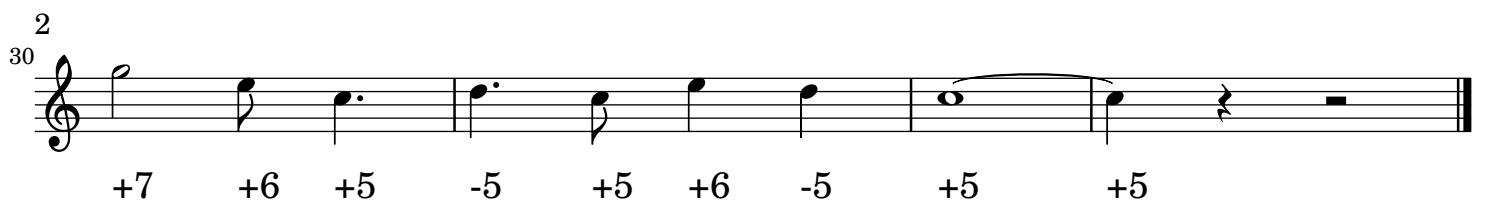
Musical staff 18 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: +7, +7, +7, -6, +7, -7, +7, +9, -7, +7.



Musical staff 23 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: +6, -5, +5, -5, +5, -5, +6, -5, +5, -5, +6, +6, -5.



Musical staff 27 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: +6, +7, +7, +6, -5, +5, +5, -5, +5, +5, +6, +9, -7.



Sur le pont d'avignon

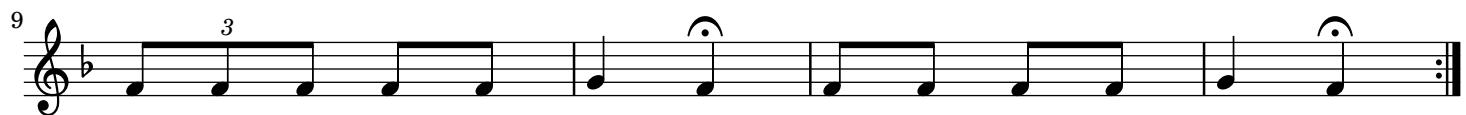
= 80



-2 -2 -2 +3 +3 +3 -3 -3< +5 -2 +2 -2 +3 +1
Sur le pont d'A - vi - gnon, on y dan - se, on y dan - se,



-2 -2 -2 +3 +3 +3 -3 -3< +5 -2 +3 +2 -2
sur le pont d'A - vi - gnon, on y dan - se tous en rond.



-2 -2 -2 -2 -2 +3 -2 -2 -2 -2 +3 -2
Les bel - les dames font comme ça, et puis en - core comme ça.

The wild rover

The Dubliners

1 -
 I've been a wild ro - ver for ma - ny's the

5 -3< year, +5 +5 +5 -3 +5 -3< +3 +2 +1 -3 +3 and

10 -2 -2 -2 +3 -2 -1 +1 -3 -3 +3 -3 -3< beer. And now I'm re - turn - ing with gold in great store,

15 - - +5 +5 +5 -3 +5 -3< +3 +2 +1 -3 +3 and I ne - ver will play the wild ro - ver no

19 -2 +2 -2 +3 +3 +2 +1 +1 -3 -3 more. And it's no, nay, ne - ver! No, nay,

25 -3 +3 -3 -3< -3 -3< +5 -3 -2 ne - ver, no more, will I play the wild

30 +2 -1 -1 +1 -3 -3 +3 -2 ro - ver. No ne - ver no more! -2

Tom Dooley

A musical score for "Tom Dooley" in 2/4 time, key of G major (two sharps). The score consists of four staves of music with corresponding lyrics below each staff. Fingerings are indicated above the lyrics.

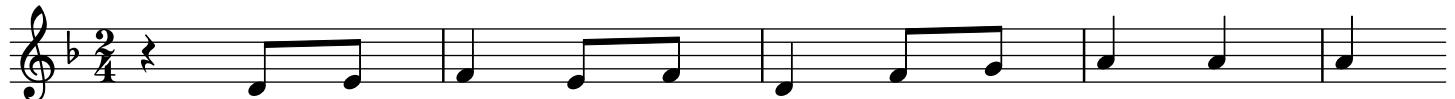
1. Staff (Measures 1-8):
+2 Hang down +2 your head, -2< Tom Doo - +5< ley,..... +5<

2. Staff (Measures 9-12):
+2 Hang down +2 your head -2< and -4 cry,..... -4

3. Staff (Measures 13-16):
+2 Hang down +2 your head, -2< Tom Doo - +4 -4 ley,..... -4

4. Staff (Measures 17-20):
-4 Poor boy, +5< you're bound -2< to die. -3

Trois petits chats



Trois p'tits chats, trois p'tits chats, trois p'tits chats,



Cha-peau d'pail - le, cha-peau d'pail - le, cha-peau d'paille, paille, paille,



Pail - las - son, pail - las - son, pail - las - son, son, son,



Som-nam - bu - le, som-nam - bu - le, som-nam - bule, bule, bule...

Un éléphant qui se balançait

A musical score for a children's song. The music is in common time (indicated by '8') and treble clef. The lyrics are written below the notes, with each word having a specific finger number assigned to it. The score consists of four staves of music.

Staff 1 (Measures 1-7):

8
-6 -6 -6 -5 -5 -5 +7 +7 - +5 +5 +5 -5 - +6
Un é - lé - phant qui se ba - lan - çait Sur u - ne

Staff 2 (Measures 8-12):

5 8
-6 -6 -6 +6 -5 +7 +7 -7 +7 -6 +6 +5 -5 - +6
toi - le, toi - le, toile... toi - le d'a - rai - gnée; C' - é - tait

Staff 3 (Measures 13-17):

9 8
-6 -6 -5 +7 +7 -7 +7 -6 +6 +5 -5 +6 -
un jeu telle - ment a - mu - sant Qu'il alla cher -

Staff 4 (Measures 18-22):

13 8
-6 -6 -5 -5 -7 -7 -7 -6 -6
cher un deu - xième é - lé - phantom!

Concerto No. 4 en Fa mineur, op.8, RV 297 - Les 4 saisons

L'hiver (L'inverno - Winter)

2° Mouvement

Antonio Lucio Vivaldi (1678 - 1741)

Largo ($\text{♩} = 50$)

Musical score for measure 1 in 4/4 time, key of F major (one sharp). The tempo is Largo ($\text{♩} = 50$). Dynamics: *mf*. Fingerings: +3, -5, +5, -4, -3, +3, -3, -1, -1.

Musical score for measure 2 in 4/4 time, key of F major (one sharp). Fingerings: +5, -4, -3, +3, -2<, +5, +5, -4, -4.

Musical score for measure 3 in 4/4 time, key of F major (one sharp). Fingerings: -3, -4, +5, -5, +6, -6<, +3, -3, -4, +5, -5, +6.

Musical score for measure 4 in 4/4 time, key of F major (one sharp). Fingerings: -2<, +3, -3, -4, +5, -5, +2, -2<, +3, -3, -4, +3.

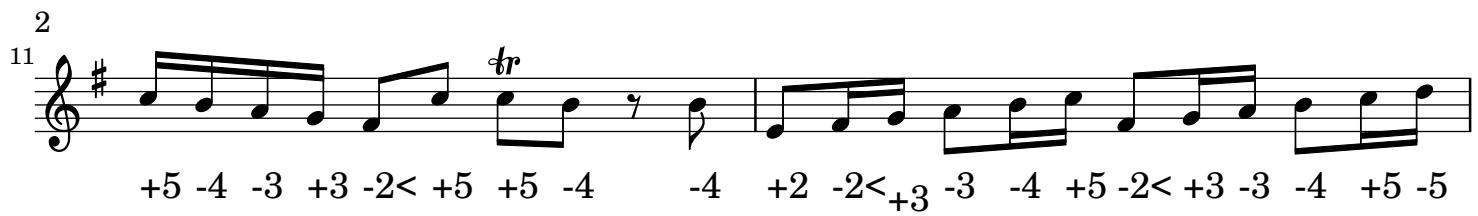
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2<, -2<, -1, +1<, -1, -3, -3, -1, +1<, -1.

Musical score for measure 6 in 4/4 time, key of F major (one sharp). Fingerings: -4, -4, -1, +1<_1, +5<+5<_3, +3 -3, -5 -1, -5 -5, +5<_4, -3, +3, -2<_2, -1.

Musical score for measure 8 in 4/4 time, key of F major (one sharp). Fingerings: +2, -1, -1, -1, -3, +3, -2<_2, -1, +2, -3, -3, +3, -2<_2, -1, +1<_3, +3, -2< -1.

2

11



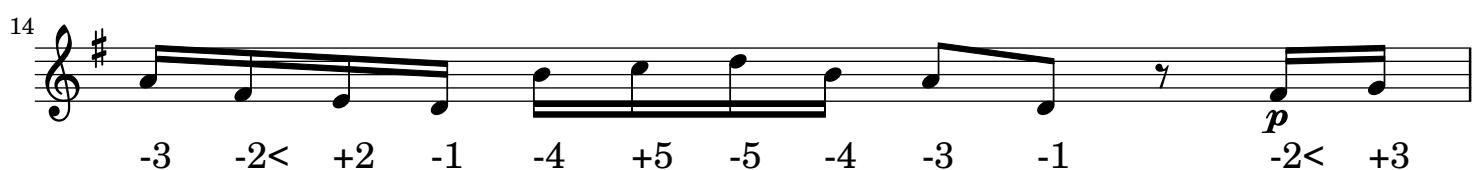
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series of numbers indicates fingerings: +5 -4 -3 +3 -2< +5 +5 -4 -4 +2 -2< +3 -3 -4 +5 -2< +3 -3 -4 +5 -5. A trill instruction is placed above the second measure.

13



A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series of numbers indicates fingerings: +3 -3 -4 +5 -5 +6 -2< -2< +3.

14



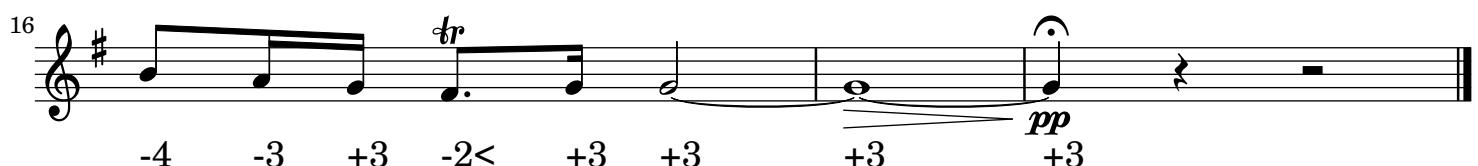
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series of numbers indicates fingerings: -3 -2< +2 -1 -4 +5 -5 -4 -3 -1 -2< +3. A dynamic marking *p* is placed above the second measure.

15



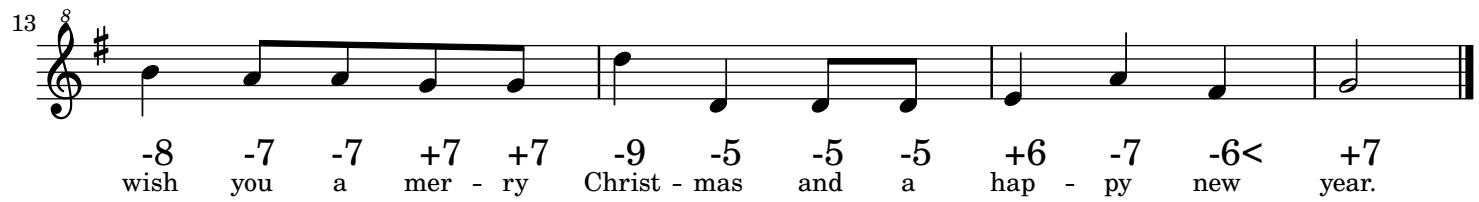
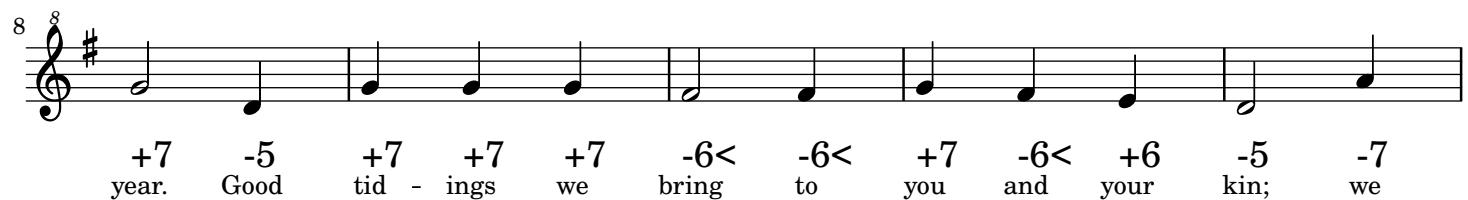
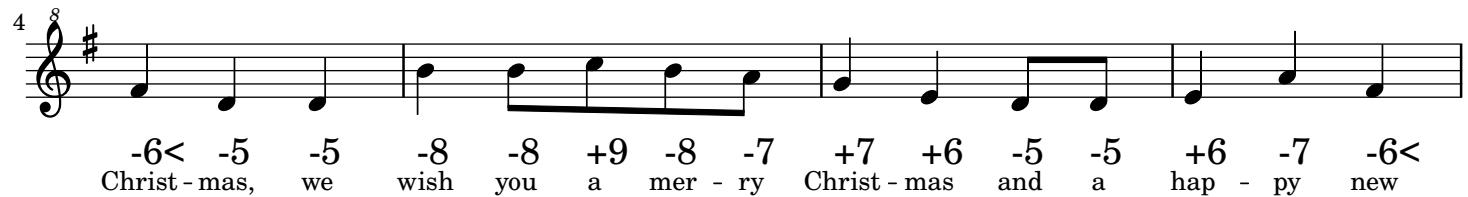
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series of numbers indicates fingerings: -3 -2< +2 -1 -4 +5 -5 -4 -3 -1 -3 -5. A dynamic marking *mf* is placed above the second measure.

16



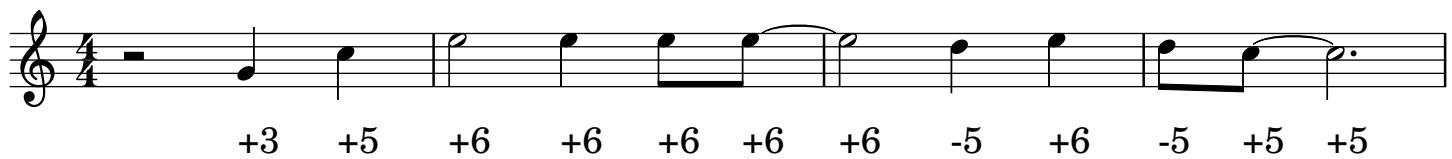
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series of numbers indicates fingerings: -4 -3 +3 -2< +3 +3 +3 +3. A dynamic marking *pp* is placed above the second measure.

We wish you a Merry Christmas

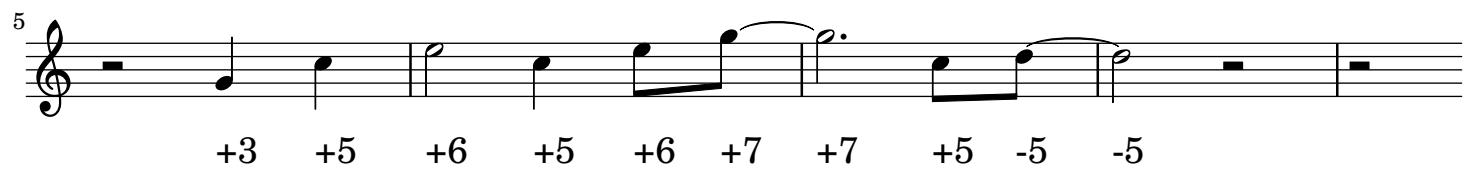


Western JuJu

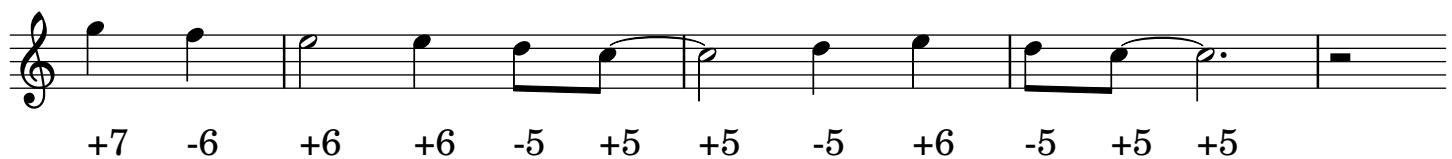
$\text{♩} = 120$



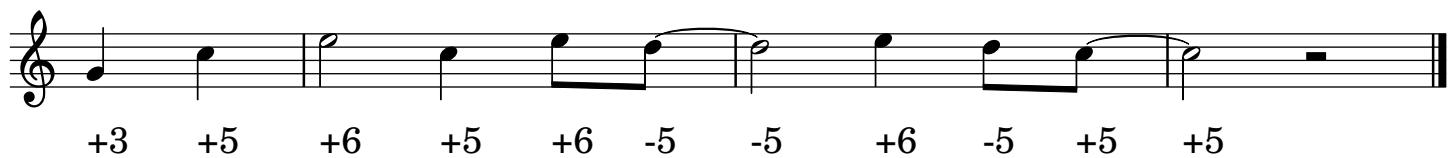
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, note (+3), note (+5), note (+6), note (+6), note (+6), note (+6) with a slur, note (+6), note (-5), note (+6), note (-5), note (+5), note (+5). Fingerings below notes: +3, +5, +6, +6, +6, +6, +6, -5, +6, -5, +5, +5.



Musical staff 2 continuing in 4/4 time, treble clef. Notes: rest, note (+3), note (+5), note (+6), note (+5), note (+6), note (+7) with a slur, note (+7), note (+5), note (-5), note (-5). Fingerings below notes: +3, +5, +6, +5, +6, +7, +7, +5, -5, -5.



Musical staff 3 continuing in 4/4 time, treble clef. Notes: note (+7), note (-6), note (+6), note (+6), note (-5), note (+5), note (+5) with a slur, note (-5), note (+6), note (-5), note (+5), note (+5). Fingerings below notes: +7, -6, +6, +6, -5, +5, +5, -5, +6, -5, +5, +5.



Musical staff 4 continuing in 4/4 time, treble clef. Notes: note (+3), note (+5), note (+6), note (+5), note (+6), note (-5) with a slur, note (-5), note (+6), note (-5), note (+5), note (+5). Fingerings below notes: +3, +5, +6, +5, +6, -5, -5, +6, -5, +5, +5.

What shall we do with the drunken sailor

The sheet music consists of six staves of music for a single voice. The lyrics are written below each staff, aligned with the notes. Pitch markings are placed above or below the lyrics, indicating the note's height relative to a reference point (likely middle C). The markings include +7, -6, +5, -5<, -3<, -7<, and +9.

1
What +7 shall +7 we +7 do +7 with +7 the +7 drun - +5 ken -5< sai - +7 lor,

3
what -6 shall -6 we -6 do -6 with -6 the -6 drun - -3< ken -5 sai - -6 lor,

5
what +7 shall +7 we +7 do +7 with +7 the +7 drun - -7 ken -7< sai - +9 lor

7
ear -7< - ly +7 in -6 the -5 mor +5 - ning, +5

9
Hoo +7 - ray +7 and +7 up +5 she -5< ri - +7 ses,

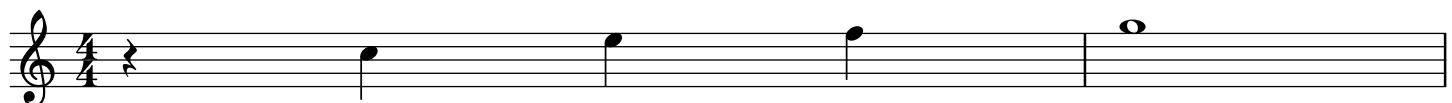
11
hoo -6 - ray -6 and -6 up -6 she -3< ri -5 - ses,

13
hoo +7 - ray +7 and +7 up -7 she -7< ri -7< ses, +9

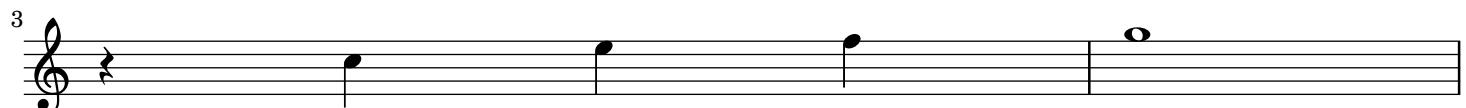
15
ear -7< - ly +7 in -6 the -5 mor +5 - ning, +5

When the Saints go marching in

$\text{♩} = 144$



+5 Oh, +6 when -6 the +7 saints



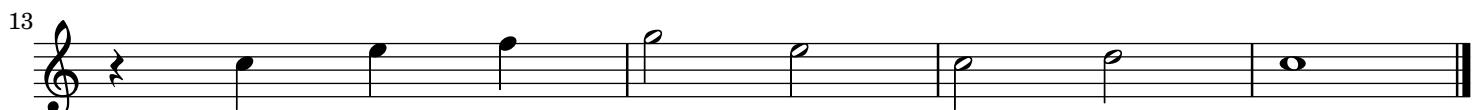
+5 Oh, +6 when -6 the +7 saints



+5 Oh, +6 when -6 the +7 saints +6 Go +5 mar - +6 ching -5 in



+6 Now, +6 when -5 the +5 saints +5 go +6 mar - +7 ching +7 in -6 Yes,



+5 I +6 want -6 to +7 be +6 in +5 that -5 num - +5 ber