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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

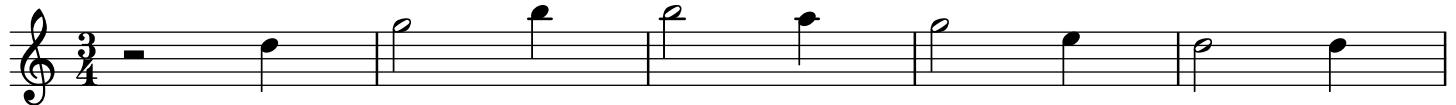
+2 +3 +3 +3 +2 +3 +3 +3 +5 -3< -3 +3 -2
sur les bords du Nil ils sont par - tis n'en par - lons plus.

Amazing Grace

John Newton

Trad. arr.

Hymn



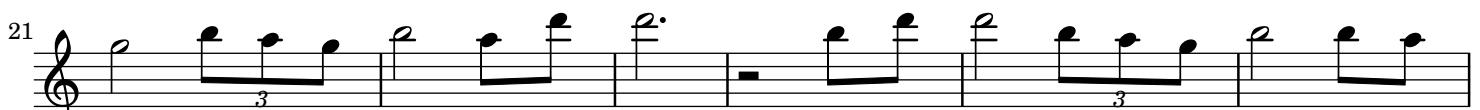
A - maz - ing grace how sweet the sounds, that



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



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



+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"

$\text{♩} = 50$

1

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

2

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

3

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

4

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

5

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

6

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

7

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

8

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

Aura Lee

Harmonica en C

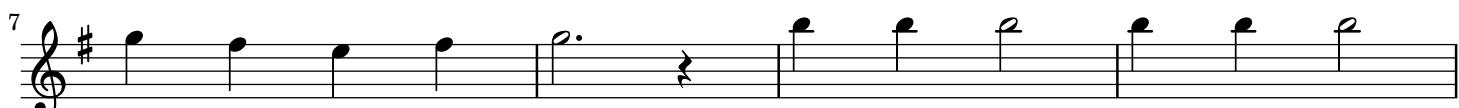
George R. Poulton



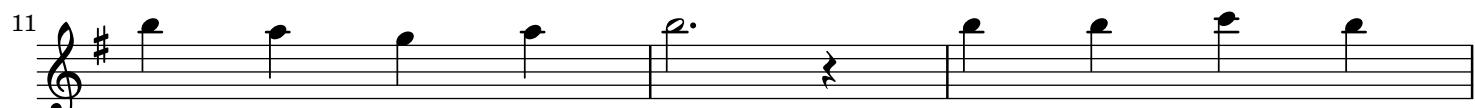
As -5 the +7 black -6< bird +7 in -7 the +6 spring, -7 'neath the -6< wil +6 -6< low



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



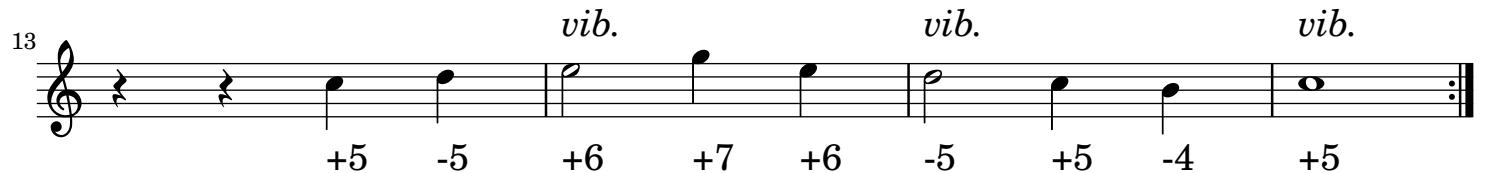
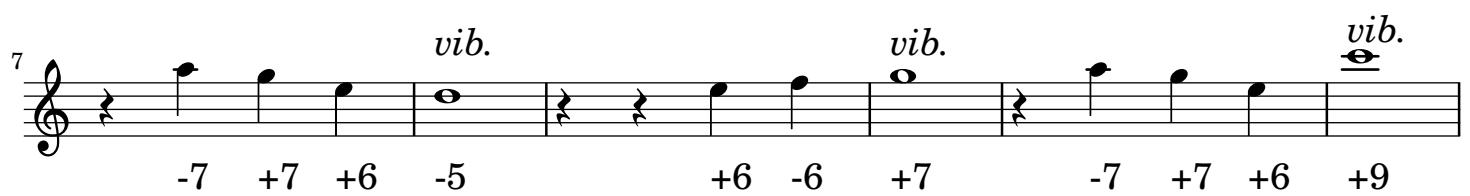
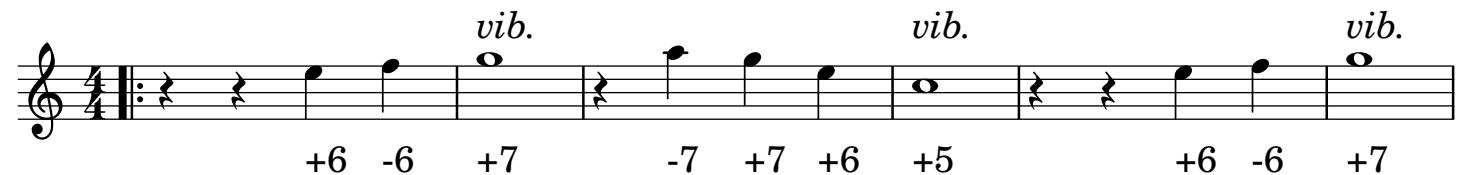
prais -7 ing +6 Au -6< -7 Lee. -8 Au -8 ra -8 Lee! -8 Au -8 ra -8 Lee!



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



long -7 with +6 -7 thee +7 and +7 swal -6< lows -8 in -7 the +7 air.



Blowin' In The Wind

Harmonica en C

Bob Dylan

4/4 time signature, treble clef. The melody consists of eighth notes. Below the staff, lyrics are aligned with notes, each note having a numerical value above it:

+3 How +3 man - +3 y -3 roads +3 must -2 a +3 man +2 walk -1

The notation continues with a new line of lyrics:

+1 down +2 Be - +3 fore +3 you -3 call +3 him -2 a +3 man?

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

+3 +3 +3 -1 -4 -4 -4 +3 +3 -4 -5 -5 +5 -4 -3
In a ca-vern, by a can-yon, ex-ca-vat-ing for a mine,

-3 -4 +5 +5 -4 -3 -4 +3 +3 -4 -3 -1 -2< -3 +3
dwelt a min-er, for-ty nin-er, and his daugh-ter Cle-men-tine.

+3 +3 +3 -1 -4 -4 -4 +3 +3 -4 -5 -5 +5 -4 -3
Oh, my dar-ling, oh, my dar-ling, oh, my dar-ling, Cle-men-tine,

-3 -4 +5 +5 -4 -3 -4 +3 +3 -4 -3 -1 -2< -3 +3
you are lost and gone for-e-ver, dread-ful sor-ry Cle-men-tine.

Dans la troupe

$\text{♩} = 96$

1

A musical score for a single voice. The key signature is one flat, and the time signature is common time (4/4). The melody consists of eighth notes and sixteenth notes. Below the staff, lyrics are written with numerical superscripts indicating pitch intervals relative to a starting note: +5, +3, +6, +5, -5, -5, +3, +3, +5. The lyrics are: "Dans la troupe, y'a pas d'jambe de bois!"

3

A continuation of the musical score. The lyrics are: "Y'a des nouilles, mais ça n'se voit pas!" The melody continues with eighth and sixteenth notes.

5

A continuation of the musical score. The lyrics are: "La meilleure façon d'marcher,". The melody consists of eighth notes and sixteenth notes.

6

A continuation of the musical score. The lyrics are: "c'est en core la nôtre;". The melody consists of eighth notes and sixteenth notes.

7

A continuation of the musical score. The lyrics are: "c'est de mettre un pied devant l'autre". The melody consists of eighth notes and sixteenth notes.

8

A continuation of the musical score. The lyrics are: "et d're com men cer.". The melody consists of eighth notes and sixteenth notes.

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 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 la la.

Dirty old town

Harmonicas diatoniques en D et G, ou plus simplement chromatique

swing ($\text{♩} = 120$)

[Harmo en D]

Musical score for harmonica in D. The key signature is two sharps. Measures 1-5 show a blues-style progression: D (open), E (open), F# (open), G (open), A (open), B (open), C (open), D (open). Below the staff are the notes -3, -5, +6, -6<, -5, +6, -6<, -5, -3, -6<, -7.

Musical score for harmonica in D. The key signature is two sharps. Measures 6-10 show a progression: D (open), E (open), F# (open), G (open), A (open), B (open), C (open), D (open). Below the staff are the notes -8, -7, -6<, +6, -5, -6<, -3, -5, -6<.

[Harmo en G]

Musical score for harmonica in G. The key signature is one sharp. Measures 10-14 show a progression: D (open), E (open), F# (open), G (open), A (open), B (open), C (open), D (open). Below the staff are the notes +6, +6, -5, -1, +3, -3, -3, -4.

Musical score for harmonica in G. The key signature is one sharp. Measures 14-18 show a progression: D (open), E (open), F# (open), G (open), A (open), B (open), C (open), D (open). Below the staff are the notes -4, +3, -4, +3, -1, -1, -4, -5.

Musical score for harmonica in G. The key signature is one sharp. Measures 18-22 show a progression: D (open), E (open), F# (open), G (open), A (open), B (open), C (open), D (open). Below the staff are the notes +6, -5, -4, -3, +3, -4, -4, +6, -5, -4.

Musical score for harmonica in G. The key signature is one sharp. Measures 22-26 show a progression: D (open), E (open), F# (open), G (open), A (open), B (open), C (open), D (open). Below the staff are the notes -4, +3, -4, +3, -1, -1, +2, +3, -4.

Musical score for harmonica in G. The key signature is one sharp. Measures 26-30 show a progression: D (open), E (open), F# (open), G (open), A (open), B (open), C (open), D (open). Below the staff are the notes -3, -3, +3, +2, +2.

Silent night - Douce nuit

Franz Xaver Gruber



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



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

$\text{♩} = 100$

4

8

3

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 starts 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 starts with a dotted half note followed by a quarter note. The lyrics are "dor +6 - mez" and "vous? +7" with note heads labeled "+6" and "+7". The fifth staff starts with a dotted half note followed by a quarter note. The lyrics are "Son +7 - nez" and "les +7 ma - ti +6 - nes," with note heads labeled "+7" and "+6". The sixth staff starts with a quarter 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 seventh staff starts 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 eighth staff starts 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

= 90

1 8

Head and shoul - ders, knees and toes, knees and toes.

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

3 8

Head and shoul - ders, knees and toes, knees and to - es a - nd

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

5 8

eyes and ears and mou - th a - nd nose.

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

7 8

Head and shoul - ders knees and toes, knees and toes.

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

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

Good -6< night, -5 la -3 - dies! -5 Good -6< night, +6 la - +6 dies!

Good -6< night, +7 la - +7 dies, +7 we're -6< -6< -6< go - ing to +6 leave +6 you +6 now.

Mer -6< ri - +6 ly +6 roll -6< -6< -6< a - long, +6 roll +6 a - long, +6 roll -6< -7 a - long, -7

mer -6< ri - +6 ly +6 we roll -6< -6< -6< a - long, +6 o'er +6 the dark +6 blue -5 sea.

Greensleeves

$\text{♩.} = 67$

Musical notation for the first line of Greensleeves. The key signature is G major (one sharp). 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.

Musical notation for the second line of Greensleeves. The key signature changes to A major (two sharps). 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.

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.

Musical notation for the fourth line of Greensleeves. The key signature changes to E major (three 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.

Musical notation for the fifth 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: "but my la - dy Greensleeves. Your vows you've broken, like my". Below the notes are numerical fingerings: -4, +3< +2, +7, +7, -6, +6, -5, -4, +3, -3, -4.

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.

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 consists of eighth notes. Fingerings are indicated below the notes:

+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 consists of eighth notes. Fingerings are indicated below the notes:

-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 consists of eighth notes. Fingerings are indicated below the notes:

-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 consists of eighth notes. Fingerings are indicated below the notes:

-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 consists of eighth notes. Fingerings are indicated below the notes:

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

Hymne à la joie

L. W. Beethoven

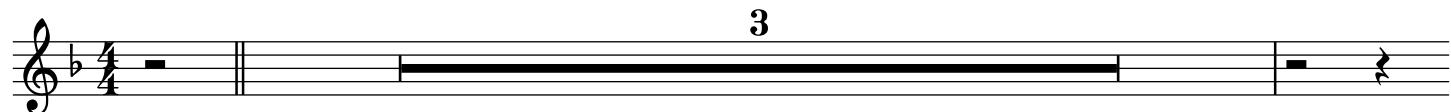
$\text{♩} = 80$

The sheet music consists of four staves of music for a single instrument, likely a flute or piccolo. The music is in common time (indicated by the '4' in the top right corner of each staff). The key signature is A major (one sharp). The first staff begins with a quarter note followed by a eighth note, then a sixteenth note, and so on. Fingerings are indicated below each note: +6, +6, -6, +7, +7, -6, +6, -5, +5, +5, -5, +6, +6, -5, -5. The second staff continues the pattern: +6, +6, -6, +7, +7, -6, +6, -5, +5, +5, -5, +6, -5, +5, +5. The third staff begins with a quarter note followed by a eighth note, then a sixteenth note, and so on. Fingerings are indicated below each note: -5, -5, +6, +5, -5, +6, -6, +6, +5, -5, +6, -6, +6, -5, +5, -5, +3. The fourth staff continues the pattern: +6, +6, -6, +7, +7, -6, +6, -5, +5, +5, -5, +6, -5, +5, +5.

I wish I knew how it would feel to be free

Nina Simone

♩ = 126



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

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

12 +5 -6 +9 -7 +7 -6 -6 -5 -6 -6 -6 -5 -6 -6 -6 -6 -6 -6 -7

17 -7 +7 +7 -6 -6 -5 -5 +5 +5 -6 -6 -6 -6 -6 -6 -6 +9 -7 +7 -6

22 -6 -5 -6 -6 -5 -6 -6 -6 -6 +9 -9 +9 -7 -7 +7 -7 +7 -7 +7

27 +7 +10 +10 -9 +9 +9 -6 +9 -7 +7 -6 -6 -5 -6 -6 -6 -5 -6 -6 -6

32 -6 -6 -6 -7 -7 +7 +7 -6 -6 -5 -5 +5 +5 -6 -6 -6 -6 -6 -6 -6

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

J'ai du bon ta - bac dans ma ta - ba - tière - re.



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

J'ai du bon ta - bac, tu n'en au ras pas. J'en ai du



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

fin et du bien râ pé. Mais ce n'est pas pour ton



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

vi - lain nez. J'ai du bon ta - bac dans ma ta - ba -



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

tière - re. J'ai du bon ta - bac, tu n'en au ras pas.

Jingle Bells - Vive le vent

James Lord Pierpont

Moderately ($\text{♩} = 110$)

+3 +6 -5 +5 +3
Dash - ing through the snow

+3 +3 +3 +6 -5 +5 -3
In a one - horse o - pen sleigh,

-3 -6 +6 -5 -4
O'er the fields we go,

+7 +7 -6 -5 +6
Laugh - ing all the way.

+3 +6 -5 +5 +3
Bells on bob - tail ring

+3 +6 -5 +5 -3
Mak - ing spir - its bright

-3
What

-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

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

-6 -6 -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

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

2

15

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

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

Joyeux anniversaire

The sheet music consists of eight staves of musical notation in 3/4 time with a treble clef. The lyrics are written below each staff, aligned with the notes. Fingerings are indicated above some of the notes.

Staff 1: Joy +3 - eux +3 an - ni +3 - ver +5 - saire. -4

Staff 2: Joy +3 - eux +3 an - ni +3 - ver -5 - saire. +5

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

Staff 4: Joy -6 - eux +6 an - ni +5 - ver -5 - saire. +5

Staff 5: Joy +6 - eux +6 an - ni +6 - ver +7 - saire. -7

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

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

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

Casatschok - Katioucha - Katyusha

Harmonica en C

Matveï Blanter

$\text{♩} = 105$

Musical score for measures 1-4. The key signature is common time (indicated by '2'). The melody consists of eighth notes and sixteenth-note pairs. Fingerings are indicated below the notes:

Measure	Fingering
1	-3
2	-4
3	+5
4	-3
5	+5
6	+5
7	-4
8	-3
9	-4
10	+2

Musical score for measures 5-10. The key signature changes to common time (indicated by '1'). The melody continues with eighth notes and sixteenth-note pairs. Fingerings are indicated below the notes:

Measure	Fingering
5	-4
6	+5
7	-5
8	-4
9	-5
10	-5
11	+5
12	-4
13	-3

Musical score for measures 9-13. The key signature changes to common time (indicated by '1'). The melody continues with eighth notes and sixteenth-note pairs. Fingerings are indicated below the notes:

Measure	Fingering
9	+6
10	-7
11	+7
12	-7
13	+7
14	-6
15	-6
16	+6
17	-5
18	+6
19	-3

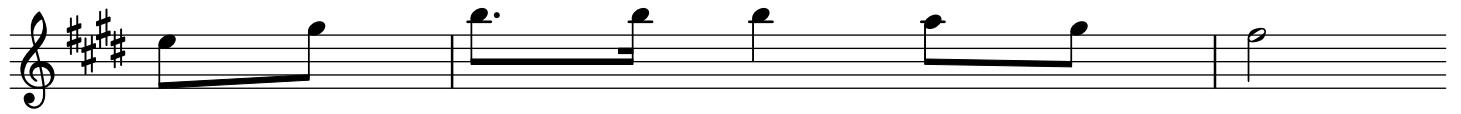
Musical score for measures 13-19. The key signature changes to common time (indicated by '1'). The melody continues with eighth notes and sixteenth-note pairs. Fingerings are indicated below the notes:

Measure	Fingering
13	-6
14	-5
15	+6
16	+5
17	-4
18	+2
19	+5
20	-4
21	-3

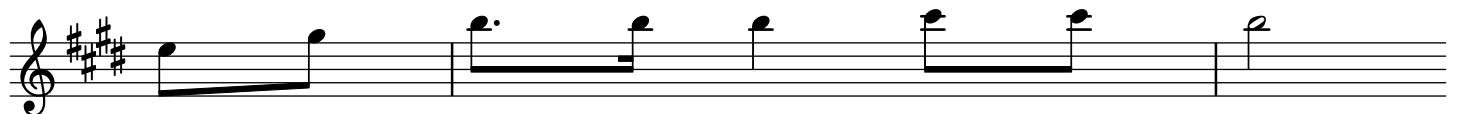
Kum ba yah



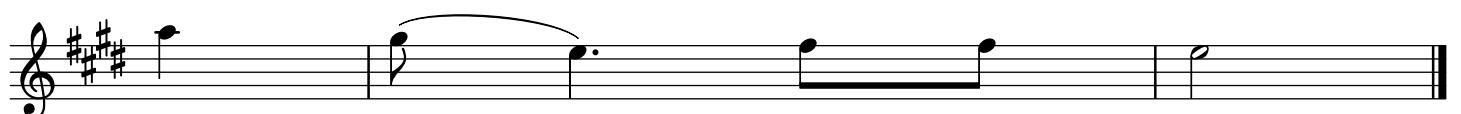
+6 +7< -8 -8 -8 +9< +9< -8
Kum ba yah, my Lord, kum ba yah!



+6 +7< -8 -8 -8 +7< -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 line. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is indicated as $\text{♩} = 100$. The notes are represented by vertical stems with numerical values below them. The values are: +3, +3, +3, +5, +5, -5, -5, +7, +6, +5, +5, +6, +5.

Musical score for La Marseillaise, second line. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The notes are represented by vertical stems with numerical values below them. The values are: -3, -6, -5, -4, +5, +5, -5, +6, +6, +6, -6, +6.

Musical score for La Marseillaise, third line. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The notes are represented by vertical stems with numerical values below them. The values are: +6, -5, -5, +6, -6, -6, -6, +7, -6, +6, +7, +7.

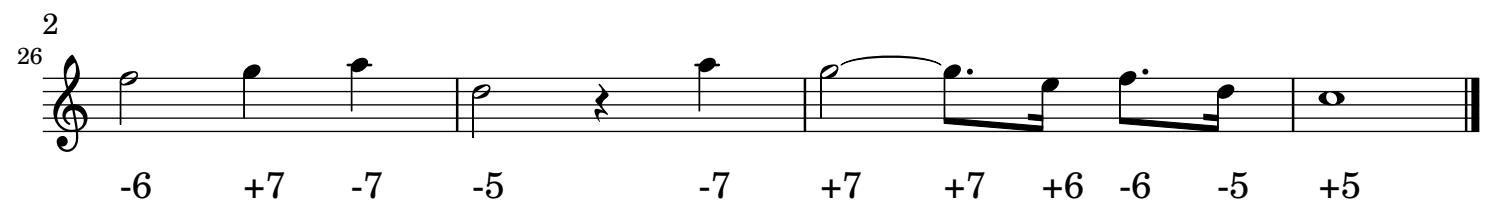
Musical score for La Marseillaise, fourth line. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The notes are represented by vertical stems with numerical values below them. The values are: +7, +6, +5, +7, +6, +5, +3, +3, +3, -4, -5, -6, -5, -4.

Musical score for La Marseillaise, fifth line. The key signature changes to E major (one sharp). The time signature is common time (4/4). The notes are represented by vertical stems with numerical values below them. The values are: +5, -3<, -3, +5, +5, +5, -4, +5, -5, -5, -5, -5, -5.

Musical score for La Marseillaise, sixth line. The key signature changes to E major (one sharp). The time signature is common time (4/4). The notes are represented by vertical stems with numerical values below them. The values are: -5<, -5<, -5<, -5<, -6, +7, -5, -5<, -5, +5, +5, -5<, -5, +5.

Musical score for La Marseillaise, seventh line. The key signature changes to E major (one sharp). The time signature is common time (4/4). The notes are represented by vertical stems with numerical values below them. The values are: +5, -4, +7, +7, +7, +6, +5, -5, +7.

Musical score for La Marseillaise, eighth line. The key signature changes to E major (one sharp). The time signature is common time (4/4). The notes are represented by vertical stems with numerical values below them. The values are: +7, +7, +6, +5, -5, +3, +5, -5, +6.



La panthère rose

Henry Mancini

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

1
Moderately slow swing ($\text{♩} = 110$)

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

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)

$\text{♩} = 84$

1

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

4

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

7

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

10

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

13

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

16

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

19

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

22

+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-)

Stéphane List

8
-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;

5
-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 !

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

13
-6 -6 -6 -7 +9 +9
cot, cot, cot co-dec,

15
+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

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

Allegro molto ($\text{♩} = 170$)

The musical score consists of eight staves of music. Staff 1 (measures 1-4) starts in 4/4 with a dynamic f . Fingerings: +5, -3, +2; +5, -3, -1<; +5, -3, -1. Staff 2 (measures 5-8) starts in 2/4 with a dynamic mf . Fingerings: +5, -5; -3, -3. Staff 3 (measures 9-12) starts in 2/4 with a dynamic f . Fingerings: -3, -3, +3, +3<; +5, -3, +7<; +5, -3, +7. Staff 4 (measures 13-16) starts in 2/4 with a dynamic f . Fingerings: +5, -3, -6<; -6, +6; -6, -5, -3. Staff 5 (measures 17-20) starts in 2/4 with a dynamic f . Fingerings: -6, -5, +3<; -6, -5, +3; -6, +7; +5, -3, -6<. Staff 6 (measures 21-22) starts in 2/4 with a dynamic f . Fingerings: -6, +6; +6, -6; +6, -6; +7, +7.

A

B

To Coda

2
24

A musical staff in common time. Measure 24 consists of two measures. The first measure has a fermata over the first note and a grace note before it. The second measure starts with a dynamic of *mp*. Below the staff are fingerings: +6, -3, -3, +5, +5<.

[C]
28

A musical staff in common time. Measure 28 consists of four measures. The dynamic is *f*. Fingerings below the staff: -5, -5, -2, -3, -5, +5<, +5<, -2, -3, -5, +5, +5, -4, +5, -4.

31

A musical staff in common time. Measure 31 consists of five measures. Fingerings below the staff: -3<, -3, -5, -6, +7, -5, -5, -5, +5, -3, +5, +5<.

33

A musical staff in common time. Measure 33 consists of six measures. Fingerings below the staff: -5, -5, +6, -5, -3, +5<, +5<, -5, +5<, -5, +5, +5<, -4, +5, -4.

D
36

A musical staff in common time. Measure 36 consists of eight measures. Fingerings below the staff: -3<, -3, -3, +5, -5, -6, -6<, +7, +7, -3<, -5, +7.

38

A musical staff in common time. Measure 38 consists of nine measures. Fingerings below the staff: -6<, -6<, -3<, -5, -6<, -6, -6<, +6, -6, +6, -5<, -5, +3, -3<, +5.

41

A musical staff in common time. Measure 41 consists of seven measures. Fingerings below the staff: -5, -5, +6, -5, -3, +5<, +5<, +5<, -5, +5<, +5<, +5<, -4, +3.

44

A musical staff in common time. Measure 44 consists of six measures. Fingerings below the staff: -3<, -3, +6, -6, +7, -7. The section ends with "D.S. al Coda".

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

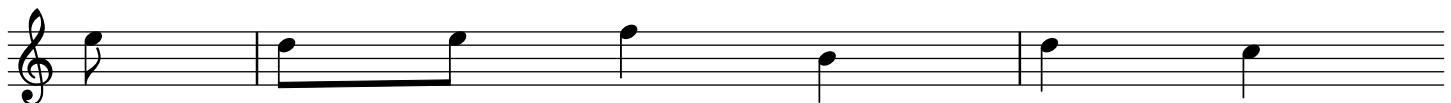
O Tannenbaum

Ernst Anschütz (1780 - 1861)

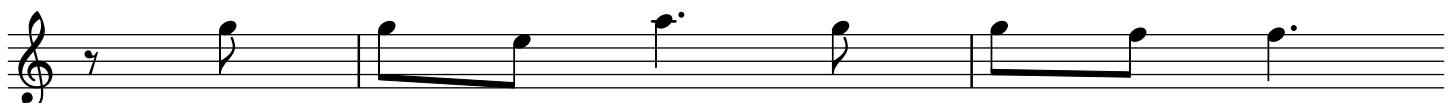
$\text{♩} = 80$



Mon beau sa - pin,



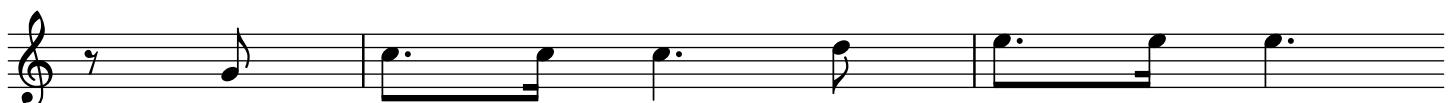
j'ai - me ta ver du re!



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,

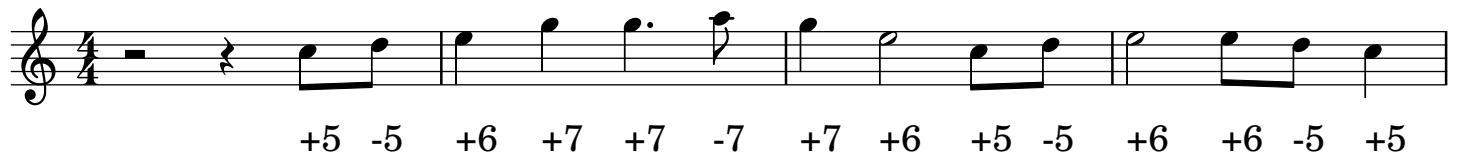


tu gar des ta pa ru re.

Oh! Susanna

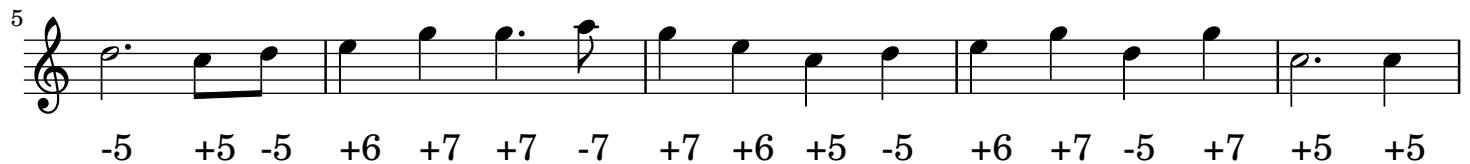
Stephen Foster

= 150



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

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.

-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.

10 -6 -6 -6 -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.

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



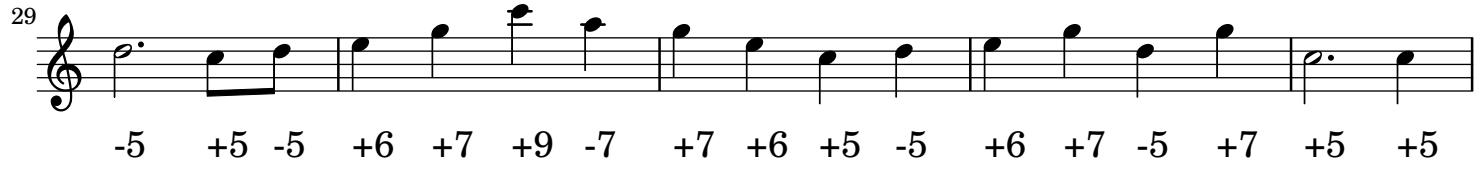
Musical staff 5 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

20 +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.

24 +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.

29 -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.

34 -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)

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

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

9 8
-7 -7 -7 +6 +6 -7 -7 -7 -7 -7 -7 -7 -7 -7 -7 -7
chick-chick here and a chick-chick there. Here a chick, there a chick, ev - ry-where a chick-chick

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

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

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

9 8
-7 -7 -7 +6 +6 -7 -7 -7 -7 -7 -7 -7 -7 -7 -7 -7
chick-chick here and a chick-chick there. Here a chick, there a chick, ev - ry-where a chick-chick

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

Petit Papa Noël

1

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

4

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 -

13

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,

21

-3< -3< -3< -3< -3< +5 -3 +3 -2 -3< -3< -3< +5 +5 +5 -5 Pe -

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

25

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

30

liers, N'ou - blie pas mon pe - tit sou - lier. Pe - tit pa - pa No - ël!

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

A continuation of the musical score, starting at measure 3. The melody continues with eighth and sixteenth notes, and the lyrics are provided below the staff.

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

A continuation of the musical score, starting at measure 6. The melody continues with eighth and sixteenth notes, and the lyrics are provided below the staff.

Sarabande

Georg Friedrich Haendel
HWV 437

$\text{♩} = 70$

Musical score for Sarabande, first measure. The key signature is one flat. The time signature is 3/4. The tempo is indicated as $\text{♩} = 70$. The notes are: ♩, ♩, ♪, ♩, ♩, ♪, ♪, ♪, ♪, ♪.

Below the notes are the following fingerings: -2, -2, +3, +2, +2, -3, -3, -3<.

Musical score for Sarabande, second measure. The key signature is one flat. The time signature is 3/4. The notes are: ♩, ♩, ♪, ♩, ♩, ♪, ♪, ♪, ♪, ♪.

Below the notes are the following fingerings: +3, +3, -3, -3<, -3<, +5, -3, -3, -3.

Musical score for Sarabande, third measure. The key signature is one flat. The time signature is 3/4. The notes are: ♩, ♩, ♪, ♩, ♩, ♪, ♪, ♪, ♪, ♪.

Below the notes are the following fingerings: -5, -5, +6, +5<, +5<, -2, -2, +3, +2, +2.

Musical score for Sarabande, fourth measure. The key signature is one flat. The time signature is 3/4. The notes are: ♩, ♩, ♪, ♩, ♩, ♪, ♪, ♪, ♪, ♪.

Below the notes are the following fingerings: -3, -3, -3<, +3, +3, -3, -3<, -3<, +5.

Musical score for Sarabande, fifth measure. The key signature is one flat. The time signature is 3/4. The notes are: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Below the notes are the following fingerings: -3, -3, -5, +5<, -5, +6, -6, +6, -5, -5, -2.

Campton Races

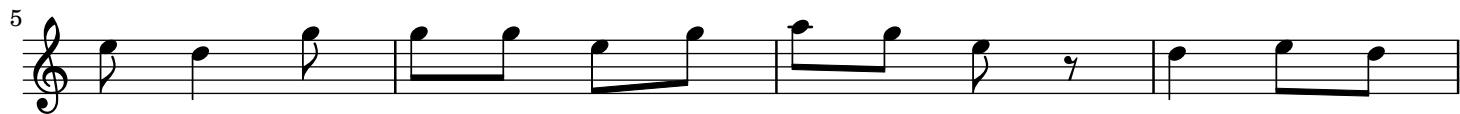
Harmonica en C

Stephen Foster

Moderately fast ($\text{♩} = 110$)



The +7 Camp-town +7 la - dies +7 sing +7 this +6 song, +6 -5
Doo - dah!



+6 -5 +7 +7 +6 +7 -7 +7 +6 -5 +6 -5
doo - dah! The Camp-town race-track's five miles long, Oh! doo - dah



+5 +7 +7 +6 +7 +7 -7 +7 +6 +6 -5 +6 -5
day! I come down there with my hat caved in, Doo - dah!



+6 -5 +7 +7 +6 +7 +7 -7 -7 +7 +7 +6 -5 +6 -5
doo - dah! I go back home with a pock - et full of tin, Oh! doo - dah



+5 +5 +5 +6 +7 +9 -7 -7 +9 -7 +7 +6 -6
day! Going to run all night! Going to run all day! I'll _



+7 +7 +6 +6 +7 +7 -7 +7 +6 -5 +6 -6 +6 -5 -5 +5
bet my mon - ey on the bob - tail nag, Some - bod - y bet on the bay.

Hard Times

Stephen Foster

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.

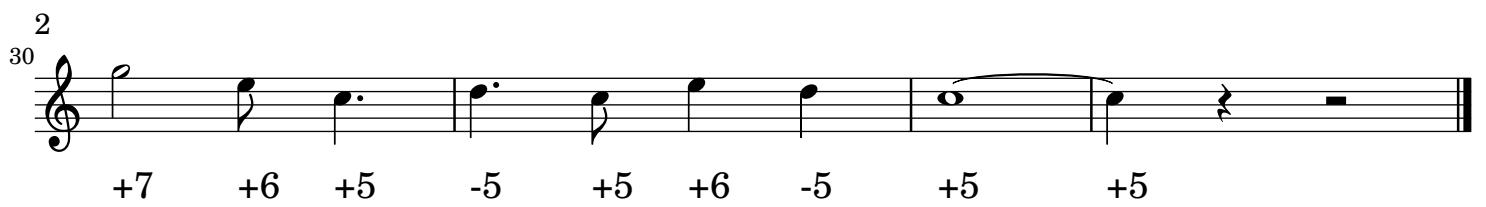
Musical staff 11 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: +6, +7, +7, +6, -5, +5, +5, +5, -5, +5, +6, +9, -7.

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, -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

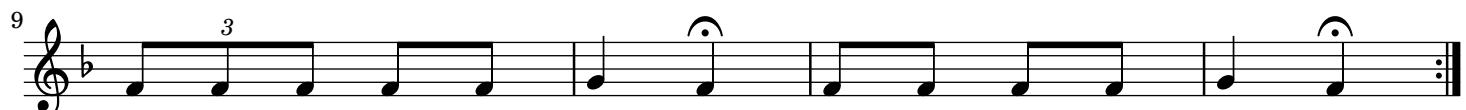
= 80



-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, 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-bule, som-nam-bule, som-nam-bule, bule, bule...

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.

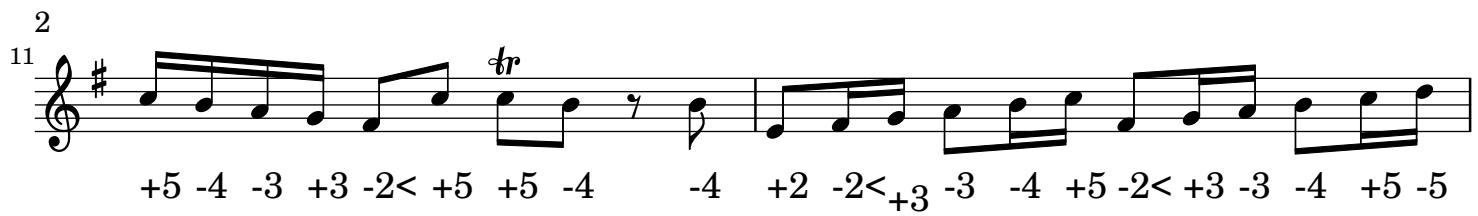
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2<, -2<, -1, +1<, -1, -3, -3, -1, +1<, -1.

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



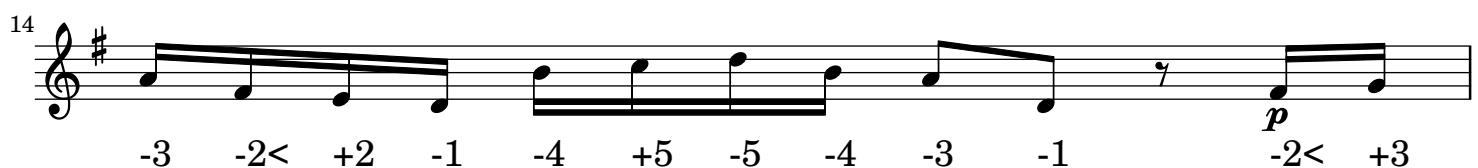
A musical score for a single staff in treble clef and common time. The key signature has one sharp. The measure consists of six eighth notes followed by a sixteenth note. The first six notes have slurs and are grouped into pairs. The first pair is labeled with a trill symbol (*tr*). Below the notes are numerical values: +5, -4, -3, +3, -2<, +5, +5, -4, -4, +2, -2<, +3, -3, -4, +5, -2<, +3, -3, -4, +5, -5.

13



A musical score for a single staff in treble clef and common time. The key signature has one sharp. The measure consists of six eighth notes. The first two notes have slurs. The third note is a sixteenth note. The fourth note has a long horizontal bar underneath it. The fifth note is a sixteenth note. The sixth note has a vertical stem and a short horizontal bar underneath it. Below the notes are numerical values: +3, -3, -4, +5, -5, +6, -2<, -2<, +3.

14



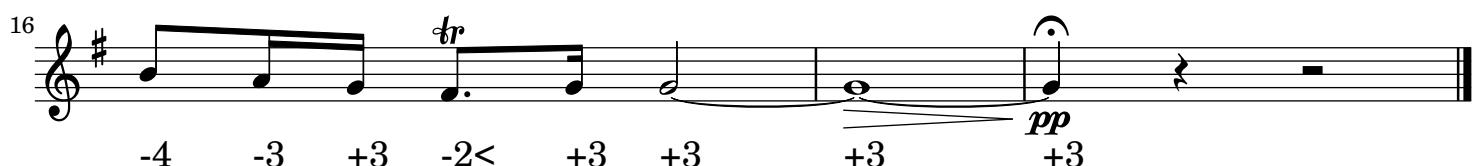
A musical score for a single staff in treble clef and common time. The key signature has one sharp. The measure consists of six eighth notes. The first two notes have slurs. The third note is a sixteenth note. The fourth note has a long horizontal bar underneath it. The fifth note is a sixteenth note. The sixth note has a vertical stem and a short horizontal bar underneath it. Below the notes are numerical values: -3, -2<, +2, -1, -4, +5, -5, -4, -3, -1, -2<, +3. A dynamic marking *p* is placed above the last note.

15



A musical score for a single staff in treble clef and common time. The key signature has one sharp. The measure consists of six eighth notes. The first two notes have slurs. The third note is a sixteenth note. The fourth note has a long horizontal bar underneath it. The fifth note is a sixteenth note. The sixth note has a vertical stem and a short horizontal bar underneath it. Below the notes are numerical values: -3, -2<, +2, -1, -4, +5, -5, -4, -3, -1. A dynamic marking *mf* is placed above the last note.

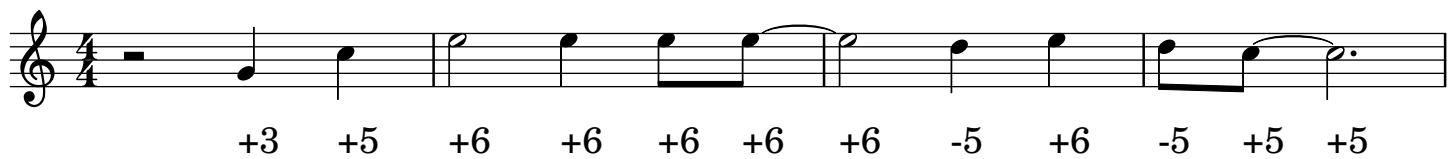
16



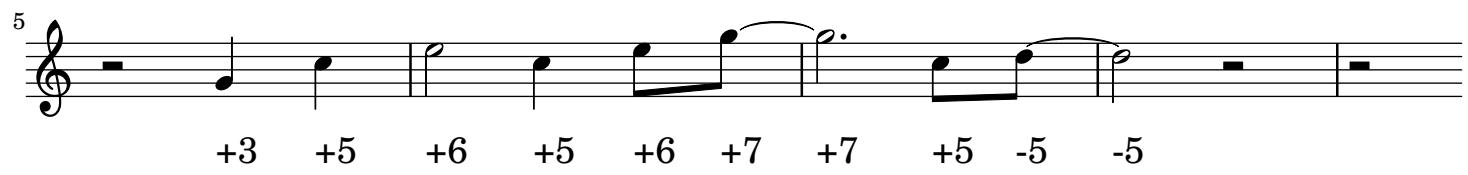
A musical score for a single staff in treble clef and common time. The key signature has one sharp. The measure consists of six eighth notes. The first two notes have slurs. The third note is a sixteenth note. The fourth note has a vertical stem and a short horizontal bar underneath it. The fifth note is a sixteenth note. The sixth note has a vertical stem and a short horizontal bar underneath it. A dynamic marking *pp* is placed above the last note. There is a fermata over the last note.

Western JuJu

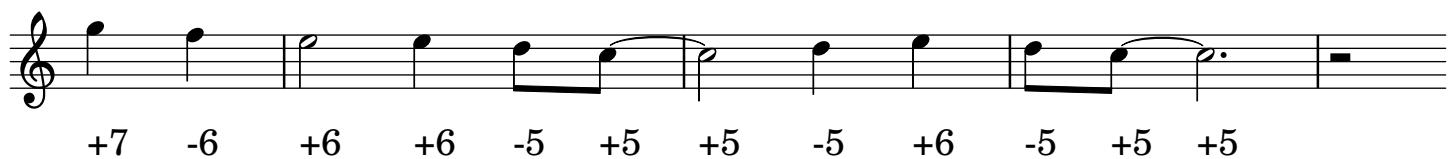
$\text{♩} = 120$



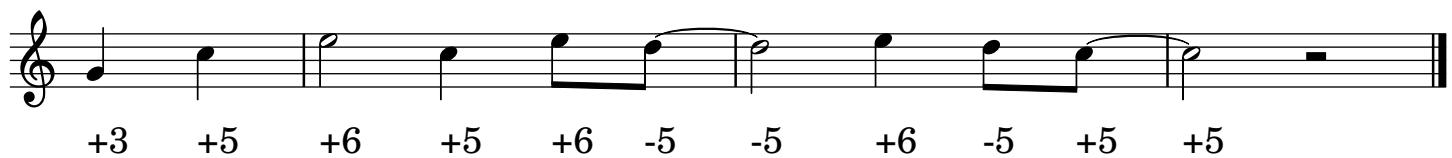
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, note (+3), note (+5), note (+6), note (+6), note (+6), note (+6) with a slur, note (+6), note (-5), note (+6), note (-5), note (+5), note (+5). Fingerings below notes: +3, +5, +6, +6, +6, +6, +6, -5, +6, -5, +5, +5.



Musical staff 2 continuing from staff 1. 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 from staff 2. 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 from staff 3. 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,

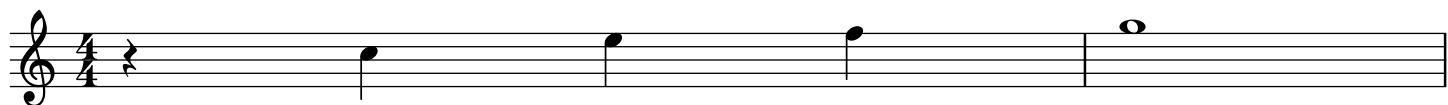
11
hoo -6 - ray -6 and -6 up -6 she -3< ri -5 - ses,

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

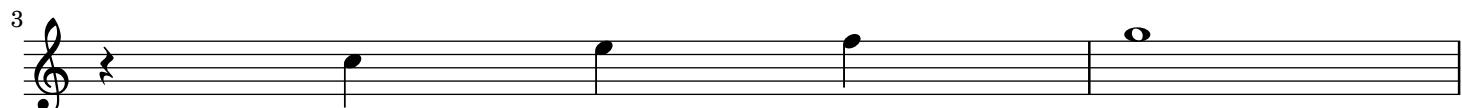
15
ear -7< - ly +7 in -6 the -5 mor +5 - ning, +5

When the Saints go marching in

$\text{♩} = 144$



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



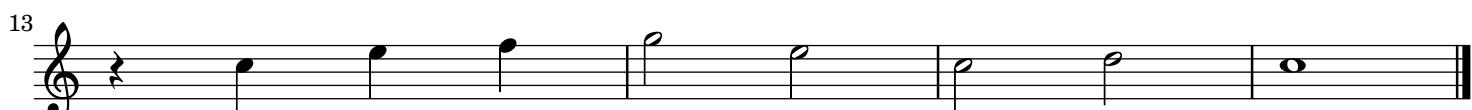
+5 Oh, +6 when -6 the +7 saints



+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