

# Index des partitions pour harmonica chromatique

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1. Ah les crocodiles
2. Amazing Grace
3. Au Clair de la Lune
4. Auld Lang Syne
5. Aura Lee
6. Balade country
7. Bob Dylan - Blowin in the wind
8. Chevaliers de la table ronde
9. Clementine
10. Dans la troupe
11. Deck the halls
12. Dirty old town
13. Douce nuit
14. Farewell to cheyenne
15. Frere jacques
16. Gilbert DeBenedetti - Head shoulders Knees and toes
17. Go tell it on the mountain
18. Good night ladies
19. Greensleeves
20. Halleluja
21. Hymne à la joie
22. I wish I knew how it would feel to be free
23. Il est né le divin enfant
24. J ai du bon tabac
25. J-Lord-Pierpont-Jingle\_Bells-Vive\_le\_vent
26. Joyeux anniversaire
27. Katyusha
28. Kum ba yah
29. La marseillaise
30. La panthère rose
31. Le Lac des Cygnes
32. Little brown jug
33. Man With The Harmonica
34. Mission Impossible
35. Mon beau sapin
36. Oh Susanna
37. Petit Papa Noël
38. Sarabande
39. Stephen Foster - Campton Races
40. Stephen Foster - Hard Times
41. Sur le pont d Avignon

- 42. The wild rover
- 43. Tom Dooley
- 44. Trois petits chats
- 45. Vivaldi - Les 4 saisons - I hiver
- 46. Western Juju
- 47. What shall we do with the drunken sailor
- 48. When the Saints go marching in

# Ah! Les Crocodiles

1

Un cro - co - dile s'en al - lant à la guer - re

5

di - sait a - dieu à ses pe - tits en - fants,

9

traî - nant la queue, la queue dans la pouss - siè - re

13

il s'en al - lait com - battre les é - lé - phants.

17

Ah les cro - co - les cro - co, les cro - co - di - les

21

sur les bords du Nil ils sont par - tis n'en par - lons plus.

25

Ah les cro - co - les cro - co, les cro - co - di - les

29

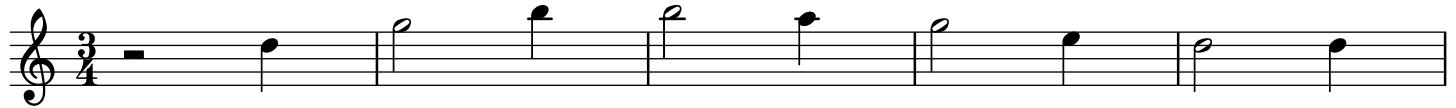
sur les bords du Nil ils sont par - tis n'en par - lons plus.

# Amazing Grace

John Newton

Trad. arr.

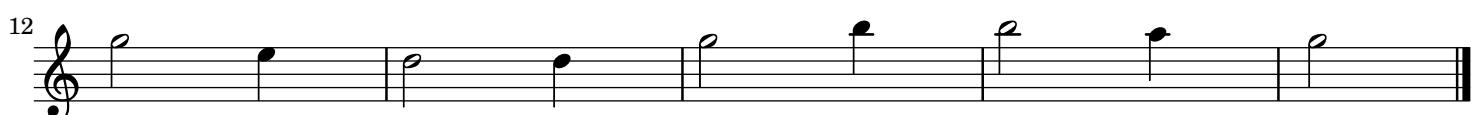
Hymn



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      -6      +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



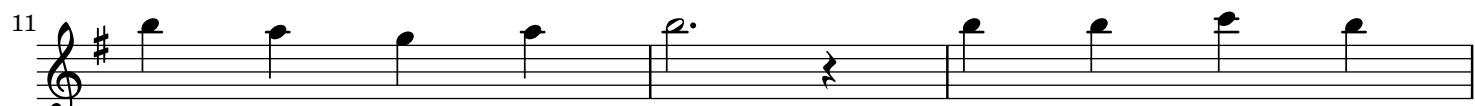
As -5 the +7 black -6< bird +7 in -7 the +6 spring, -7 'neath the -6< wil +6 -6< low



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



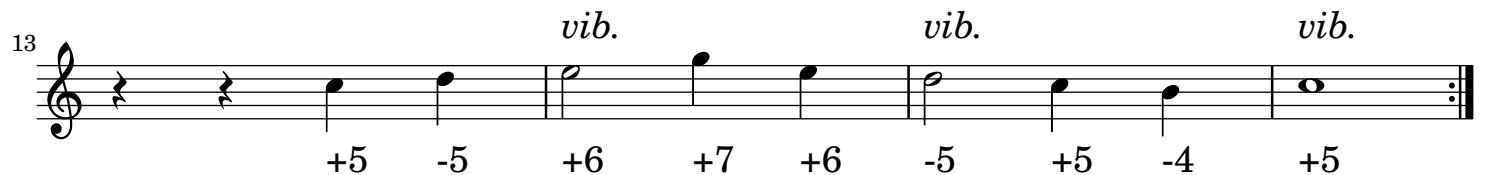
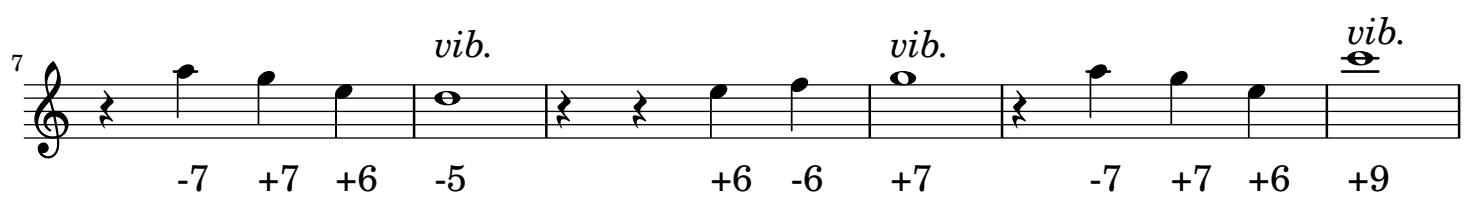
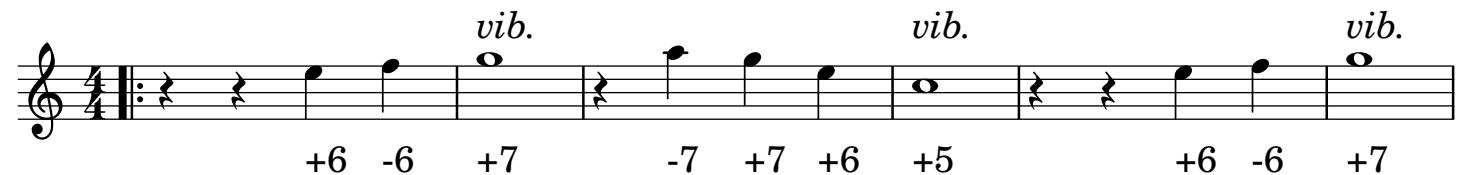
prais -7 ing +6 Au -6< -7 Lee. -8 Au -8 ra -8 Lee! -8 Au -8 ra -8 Lee!



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

The musical score is in G major (one sharp) and 3/4 time. It features four staves of music, each with a treble clef and a key signature of one sharp. The lyrics are written below each staff, aligned with the corresponding musical notes. The lyrics are:

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.

Pitch annotations are provided for some of the lyrics:

- Staff 1: In (+3), a (+3), ca (-1), vern (-4), by (-4), a (-4), can (+3), yon (+3), ex (-4), ca (-5), vat (-5), ing (+5), for (-4), a (-3).
- Staff 2: dwelt (-3), a (-4), min (+5), er (+5), for (-4), ty (-3), nin (-4), er (+3), and (+3), his (-4), daugh (-3), ter (-1), Cle (-2<), men (-3), tine (+3).
- Staff 3: Oh, (+3), my (+3), dar (-1), ling (-4), oh, (-4), my (-4), dar (-4), ling (+3), oh, (+3), my (-4), dar (-5), ling (-5), Cle (+5), men (-4), tine (-3).
- Staff 4: you (-3), are (-4), lost (+5), and (+5), gone (-4), for (-3), e (-4), ver, (+3), dread (+3), ful (-4), sor (-3), ry (-1), Cle (-2<), men (-3), tine (+3).

# 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 trou - pe, y'a pas d'jambe de bois! Below each word is its corresponding pitch interval relative to the previous note: +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 nouil - les, mais ça n'se voit pas! The pitch intervals are: +5, +3, +6, +5, -5, -5, +3, +3, +5.

5

The music continues with two measures of eighth notes. The lyrics are: La meil - leure fa +6 çon d'mar +5 cher, The pitch intervals are: +5, +5, +3, +3, +6, +6, -5, +5.

6

The music continues with two measures of eighth notes. The lyrics are: c'est en - core la nô - tre; The pitch intervals are: -5, -5, +3, +3, +6, +5.

7

The music continues with two measures of eighth notes. The lyrics are: c'est de mettre un pied +6 d'avant +5 l'autre The pitch intervals are: +5, +5, +3, +3, +6, +6, +5.

8

The music concludes with two measures of eighth notes. The lyrics are: et d're com +3 men +3 cer. The pitch intervals are: -5, -5, +3, +3, +5.

# 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 -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 -



-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)

$\text{♩} = 100$

1

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

4

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

8

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

13

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

# Frère Jacques

A musical score for "Frère Jacques" in G clef, 4/4 time. The score consists of four staves of music with corresponding lyrics below them. Note heads are labeled with numbers indicating pitch or rhythm.

1. **Frère Jacques, Frère Jacques,**  
+5 -5 +6 +5 +5 -5 +6 +5  
Frè re Jac ques, Frè re Jac ques,

2. **dor mez vous, dor mez vous?**  
+6 -6 +7 +7 -6 +7  
dor mez vous, dor mez vous?

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

4. **Ding, daing, dong ! Ding, daing, dong !**  
+5 +3 +5 +5 +3 +5  
Ding, daing, dong ! Ding, daing, 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

$\text{♩.} = 67$

6

A - las, my love, you do me wrong, To cast me

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

4

off dis - cour - teous - ly. For I have loved you well and long, De -

+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 -

7

light - ing in your com - pa - ny. Greensleeves was all my joy Green -

-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 -

10

sleeves was my de - light, Greensleeves was my heart of gold, And who

+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

13

but my la - dy Greensleeves. Your vows you've broken, like my

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

16

heart, Oh, why did you so enrapture me?

+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 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

$\text{♩} = 80$

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 eighth notes. The fingerings below the notes are: +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 eighth notes. The fingerings below the notes are: +6, +6, -6, +7, +7, -6, +6, -5, +5, +5, -5, +6, -5, +5, +5.

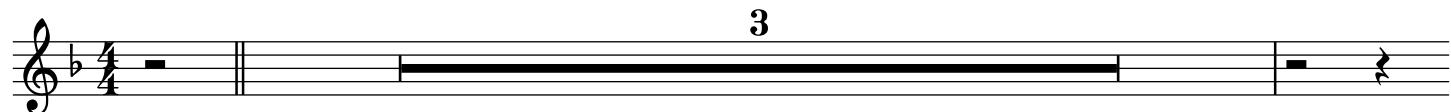
Musical score for measures 9-12 of Hymne à la joie. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is indicated as  $\text{♩} = 80$ . The notes are eighth notes. The fingerings below the notes are: -5, -5, +6, +5, -5, +6, -6, +6, +5, -5, +6, -6, +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 eighth notes. The fingerings below the notes are: +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

$\text{♩} = 116$



+5 -6 -6 -7 -6 +5 -6 -6 -6 -6 +7 -7 -7 < -7 +7 -6 +7 +7  
Il est né le di - vin en-fant, Jou - ez hautbois, ré - son - nez mu - set - tes !



+5 -6 -6 -7 -6 +5 -6 -6  
Il est né le di - vin en - fant,



-6 +7 -7 < -7 -7 +7 -9 -6  
Chan - tons tous son a vè ne - ment !



-7 -7 < +9 -7 < -7 -7 < -9 +9  
De puis plus de qua - tre mille +9 ans,



-7 -7 < +9 -9 +9 -7 < -7 -7 +7  
Nous le pro - met - taient les pro - phè - tes



-7 -7 < +9 -7 < -7 -7 < -9 +9  
De puis plus de qua - tre mille +9 ans,



-7 -7 < +9 -9 +9 -7 < -7 -7 +7  
Nous at - ten - dions cet heu - reux +7 temps.

# J'ai du bon tabac

Gabriel-Charles de Latteignant (Abbé)

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

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

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

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

+6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +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  
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

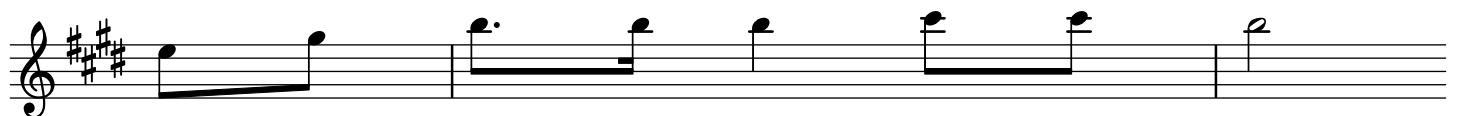
# Kum ba yah



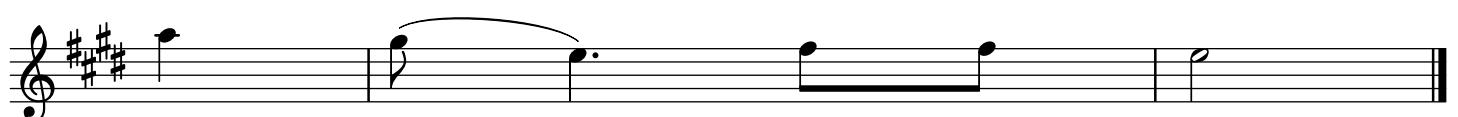
+6 +7< -8 -8 -8 +9< +9< -8  
Kum ba yah, my Lord, kum ba yah!



+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 system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). The tempo is indicated as  $\text{♩} = 100$ . The melody consists of eighth and sixteenth notes. Fingerings are provided below the notes:

+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). Fingerings are provided below the notes:

-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). Fingerings are provided below the notes:

+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). Fingerings are provided below the notes:

+7 +6 +5 +7 +6 +5 +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). Fingerings are provided below the notes:

+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). Fingerings are provided below the notes:

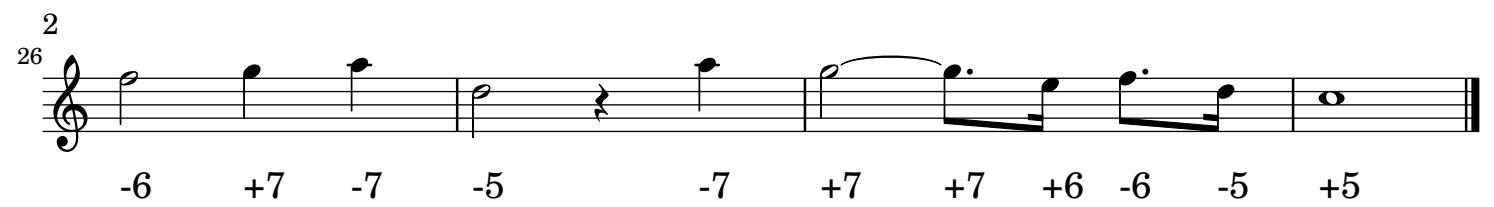
-5 < -5 < -5 < -5 < -6 +7 -5 -5 < -5 +5 +5 -5 < -5 +5

Musical score for La Marseillaise, seventh system. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). Fingerings are provided below the notes:

+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). Fingerings are provided below the notes:

+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 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

# Little brown jug

Glenn Miller Orchestra (1940)

= 100

The musical score consists of four staves of music in G major, 4/4 time. The first staff begins with a quarter note followed by a eighth note, then a dotted half note. The lyrics are: "La Ré Mi<sup>7</sup> My wife and I live all a - lone, in a lit - tle hut we". The second staff starts with a eighth note, then a dotted half note. The lyrics are: "La Ré Mi<sup>7</sup> 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.". The third staff starts with a eighth note, then a dotted half note. The lyrics are: "La Ré Mi<sup>7</sup> 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.". The fourth staff starts with a eighth note, then a dotted half note. The lyrics are: "La Ré Mi<sup>7</sup> 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.". The music includes various slurs and rests.

# 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 score for a string instrument. The key signature is one sharp. The time signature is common time (indicated by '2'). The dynamic is *mp*. The notes are: +6, -3, -3, +5, +5<. The measure ends with a repeat sign.

C  
28

A musical score for a string instrument. The key signature is one sharp. The time signature is common time (indicated by 'f'). The notes are: -5, -5, -2, -3, -5, +5<, +5<, -2, -3, -5, +5, +5, -4, +5, -4. The section is labeled 'C' in a box.

31

A musical score for a string instrument. The key signature is one sharp. The time signature is common time. The notes are: -3<, -3, -5, -6, +7, -5, -5, -5, +5, -3, +5, +5<.

33

A musical score for a string instrument. The key signature is one sharp. The time signature is common time. The notes are: -5, -5, +6, -5, -3, +5<, +5<, -5, +5<, -5, +5, +5<, -4, +5, -4.

D  
36

A musical score for a string instrument. The key signature is one sharp. The time signature is common time. The notes are: -3<, -3, -3, +5, -5, -6, -6<, +7, +7, -3<, -5, +7.

38

A musical score for a string instrument. The key signature is one sharp. The time signature is common time. The notes are: -6<, -6<, -3<, -5, -6<, -6, -6<, +6, -6, +6, -5<, -5, +3, -3<, +5.

41

A musical score for a string instrument. The key signature is one sharp. The time signature is common time. The notes are: -5, -5, +6, -5, -3, +5<, +5<, +5<, -5, +5<, +5, +5<, +5<, -4, +3.

44

A musical score for a string instrument. The key signature is one sharp. The time signature is common time. The notes are: -3<, -3, +6, -6, +7, -7. The section ends with a repeat sign and the instruction '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

3/4

Mon beau sapin, roi des forêts, que  
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.

4

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

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

7

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

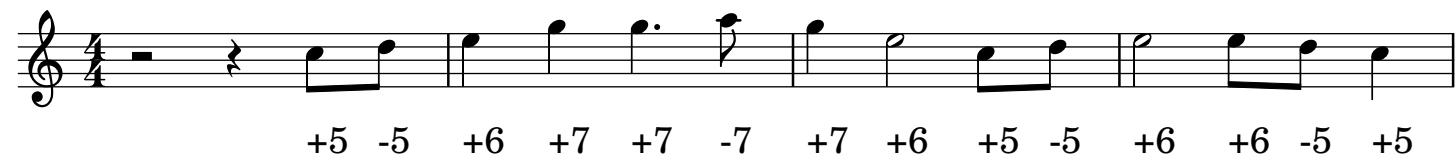
+5 +5 +5 -5 +6 +6 +6 -5 +6 -6 -4 -5 +5

10

# Oh! Susanna

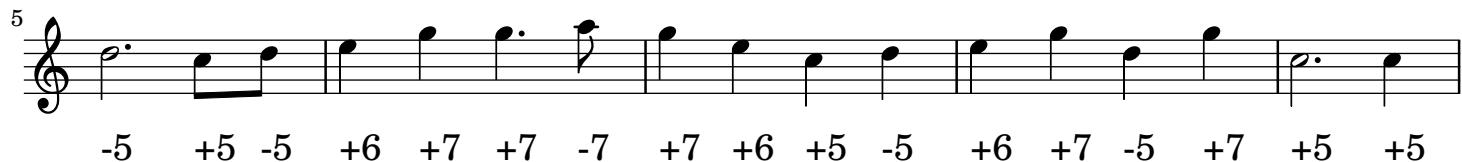
Stephen Foster

= 150



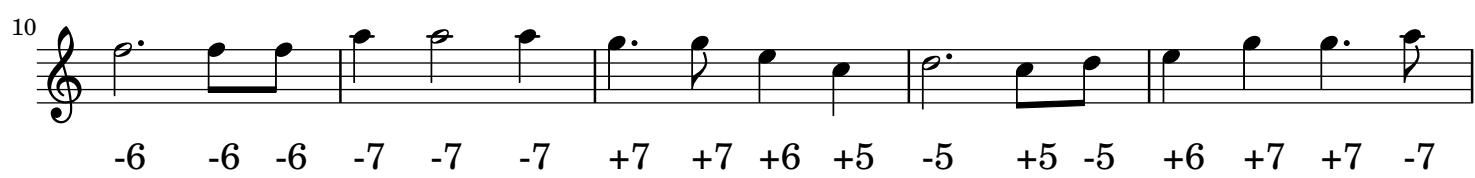
Musical staff 1 in 4/4 time, treble clef. The notes are: rest, eighth note, eighth note, eighth note, quarter note, eighth note.

Below the staff: +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: -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: -6 -6 -6 -7 -7 +7 +7 +6 +5 -5 +5 -5 +6 +7 +7 -7



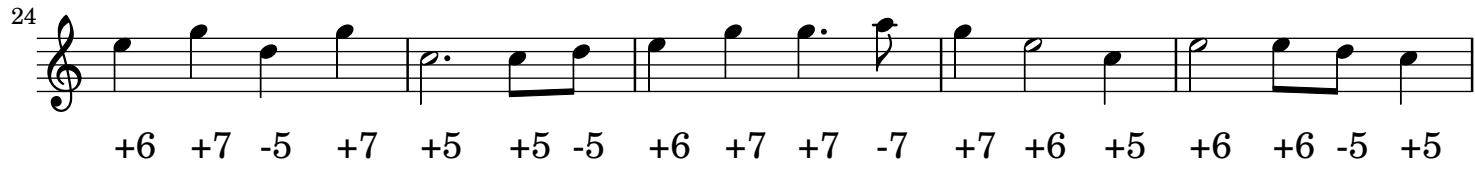
Musical staff 4 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

Below the staff: +7 +6 +5 -5 +6 +7 -5 +7 +5 +5 -5 +6 +7 +7 -7 +7 +6 +5 -5



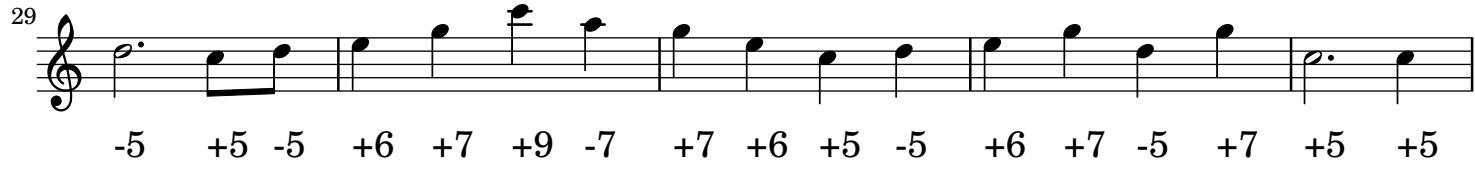
Musical staff 5 in 4/4 time, treble clef. The notes are: eighth note, eighth note.

Below the staff: +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: +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: -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: -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

# 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

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

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.

# 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:  $-2$ ,  $-2$ ,  $+3$ ,  $+2$ ,  $+2$ ,  $-3$ ,  $-3$ ,  $-3 <$ .

Musical score for Sarabande, second measure. The key signature is one flat. The time signature is 3/4. The notes are:  $+3$ ,  $+3$ ,  $-3$ ,  $-3 <$ ,  $-3 <$ ,  $+5$ ,  $-3$ ,  $-3$ ,  $-3$ ,  $-3$ .

Musical score for Sarabande, third measure. The key signature is one flat. The time signature is 3/4. The notes are:  $-5$ ,  $-5$ ,  $+6$ ,  $+5 <$ ,  $+5 <$ ,  $-2$ ,  $-2$ ,  $+3$ ,  $+2$ ,  $+2$ .

Musical score for Sarabande, fourth measure. The key signature is one flat. The time signature is 3/4. The notes are:  $-3$ ,  $-3$ ,  $-3 <$ ,  $+3$ ,  $+3$ ,  $-3$ ,  $-3 <$ ,  $-3 <$ ,  $+5$ .

Musical score for Sarabande, fifth measure. The key signature is one flat. The time signature is 3/4. The notes are:  $-3$ ,  $-3$ ,  $-5$ ,  $+5 <$ ,  $-5$ ,  $+6$ ,  $-6$ ,  $+6$ ,  $-5$ ,  $-5$ ,  $-2$ .

# Campton Races

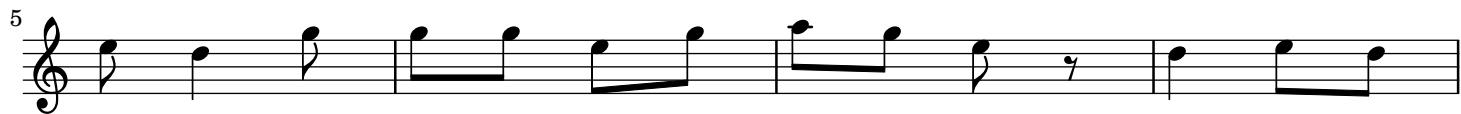
Harmonica en C

Stephen Foster

Moderately fast ( $\text{♩} = 110$ )



+7 +7 +7 +6 +7 -7 +7 +6 +6 -5  
The Camp-town la - dies sing this song,  
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 +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.

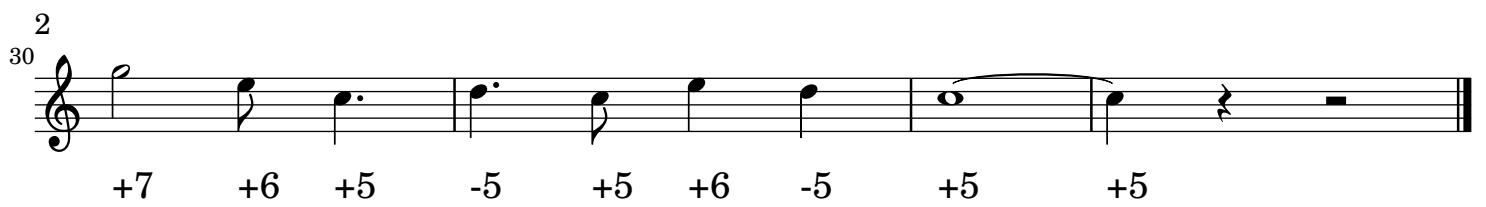
Musical staff 11 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: +6, +7, +7, +6, -5, +5, +5, +5, -5, +5, +6, +9, -7.

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

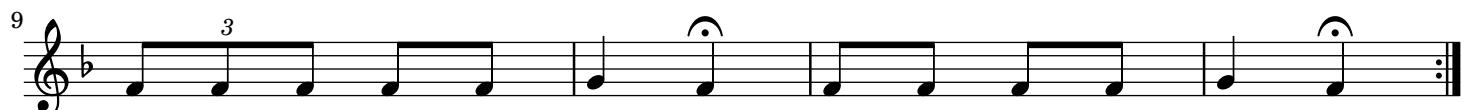
= 80



-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    tous    en    -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 A 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 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 to -2< 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...

# 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.

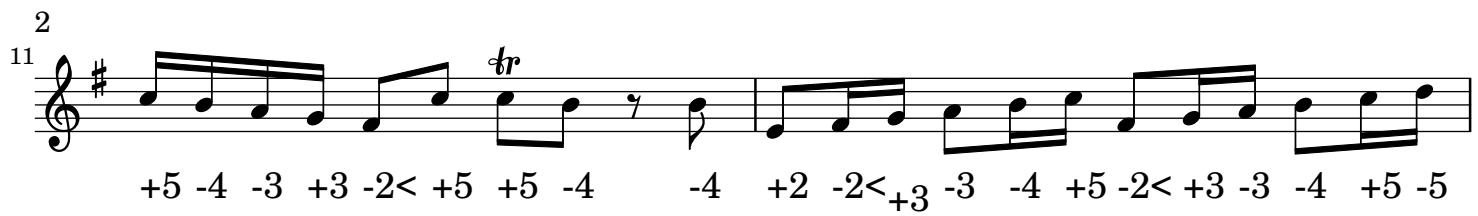
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2<, -2<, -1, +1<, -1, -3, -3, -1, +1<, -1.

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.

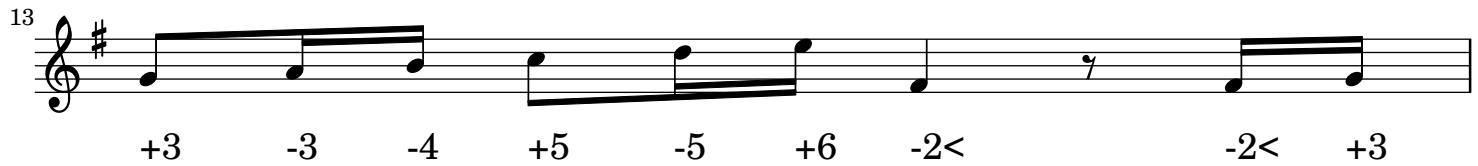
2

11



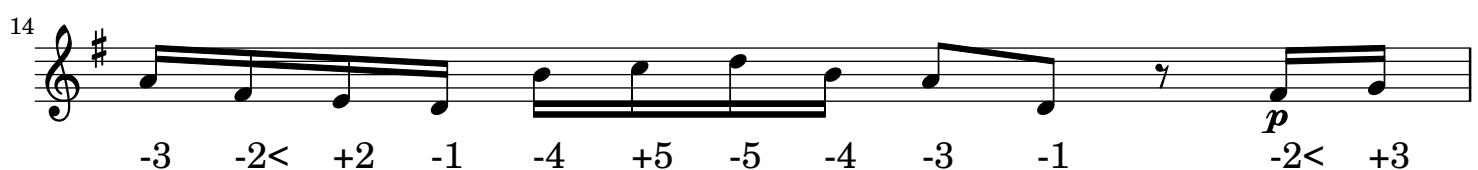
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series 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



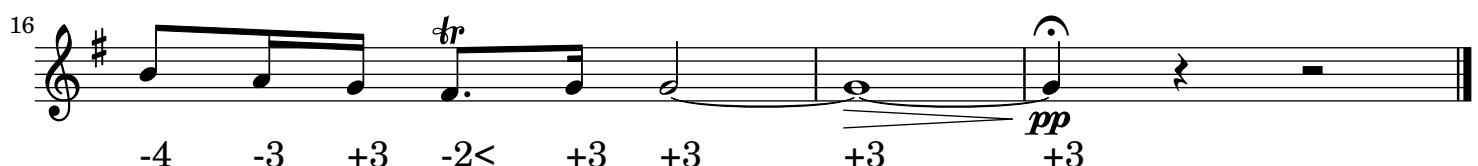
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series 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.

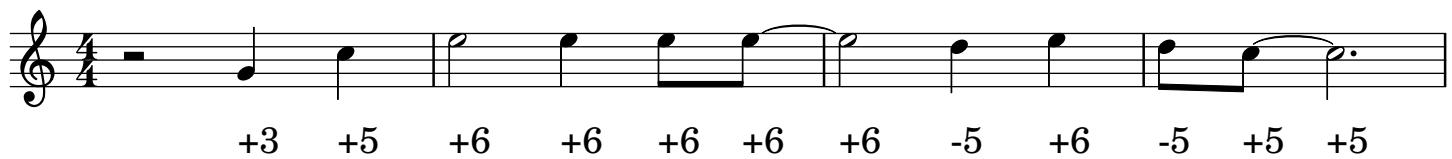
16



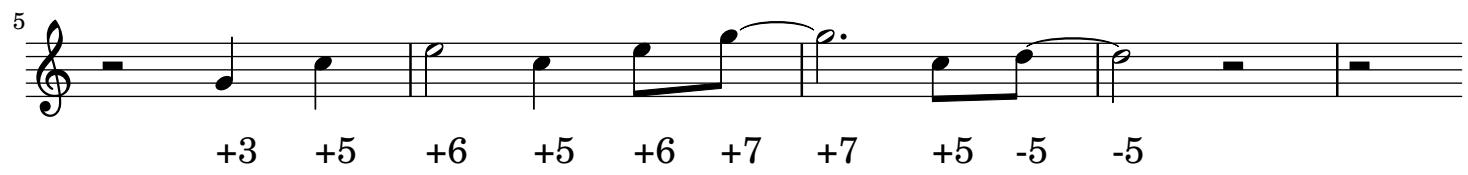
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series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

# Western JuJu

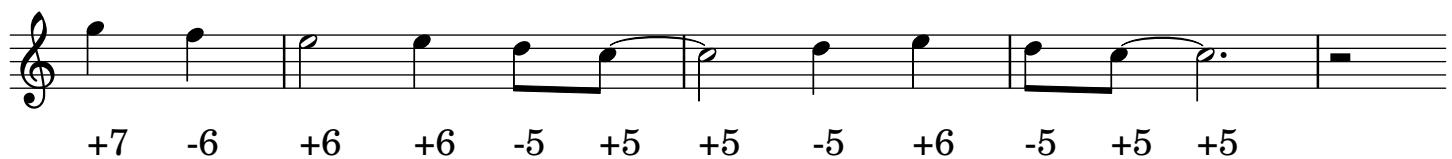
$\text{♩} = 120$



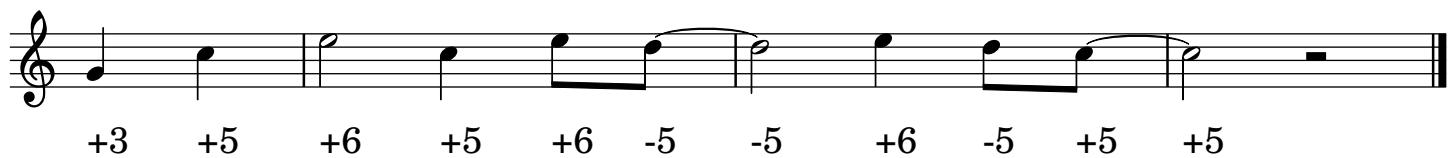
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, note (+3), note (+5), note (+6), note (+6), note (+6), note (+6) with a slur, note (+6), note (-5), note (+6), note (-5), note (+5), note (+5). Fingerings below notes: +3, +5, +6, +6, +6, +6, +6, -5, +6, -5, +5, +5.



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

A musical score for the song "What shall we do with the drunken sailor". The score consists of six staves of music in common time (indicated by a '4') and a key signature of one flat (indicated by a 'b'). The vocal line is written in soprano clef. The lyrics are provided below each staff, with each word or syllable assigned a numerical pitch value. The pitch values are: +7, +7, +7, +7, +7, +7, +7, +5, -5<, -5, +7 for the first staff; -6, -6, -6, -6, -6, -6, -6, -3<, -5, -5, -6 for the second staff; +7, +7, +7, +7, +7, +7, +7, -7, -7<, +9 for the third staff; -7<, +7, -6, the, +5, mor, -5, +5 for the fourth staff; +7, +7, +7, +7, +5, -5<, -5, +7 for the fifth staff; and -6, -6, -6, -6, -3<, -5, -5, -6 for the sixth staff.

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,

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

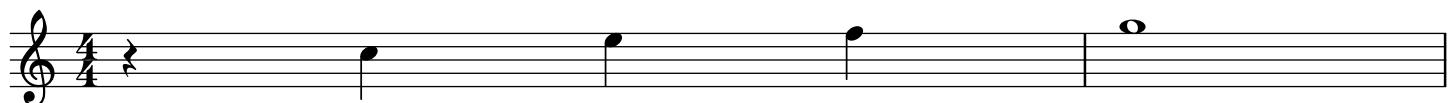
11  
hoo -6 - ray -6 and -6 up -6 she -3< ri - -6 ses,

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

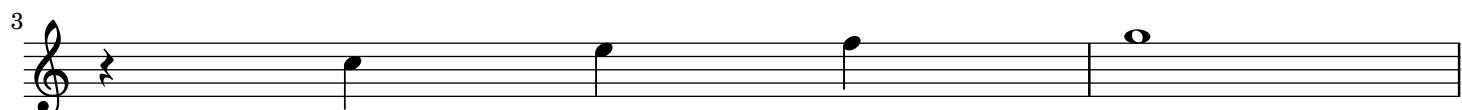
15  
ear -7< - ly +7 in -6 the -5 mor +5 - -5 ning.

# When the Saints go marching in

$\text{♩} = 144$



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



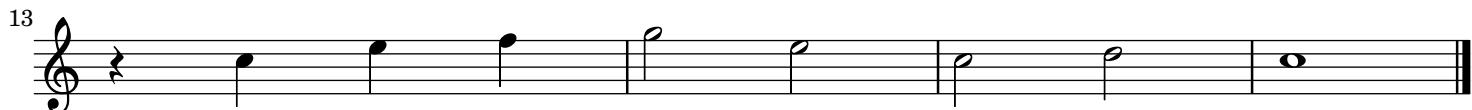
+5 Oh, +6 when -6 the +7 saints



+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