

# Index des partitions pour harmonica chromatique

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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

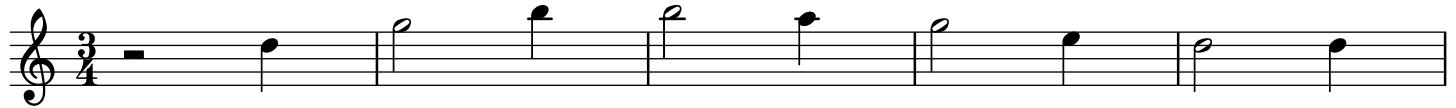
+2    +3    +3    +3    +2    +3    +3    +3    +5    -3<    -3    +3    -2  
sur les bords du Nil ils sont par - tis n'en par - lons plus.

# Amazing Grace

John Newton

Trad. arr.

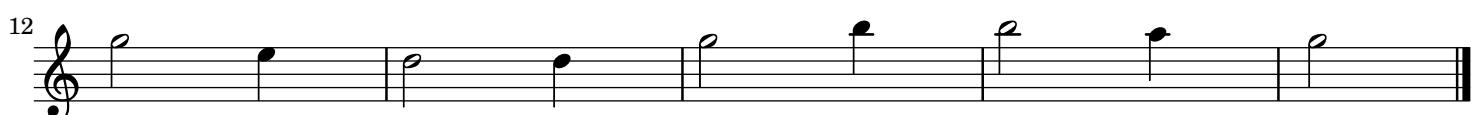
Hymn



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      -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

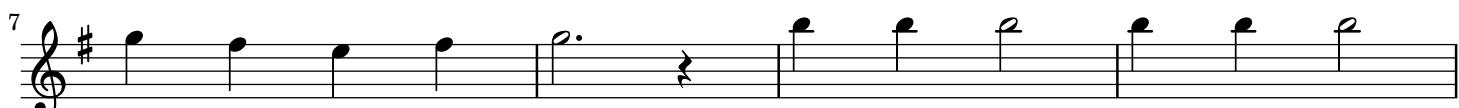
George R. Poulton



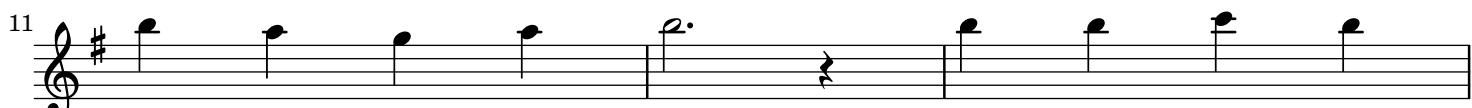
-5      +7      -6<      +7      -7      +6      -7      +7      -6<      +6      -6<  
As      the      black - bird      in      the      spring,      'neath      the      wil - low



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



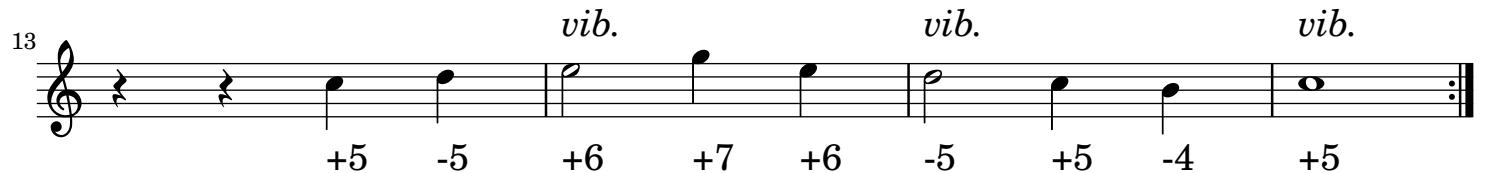
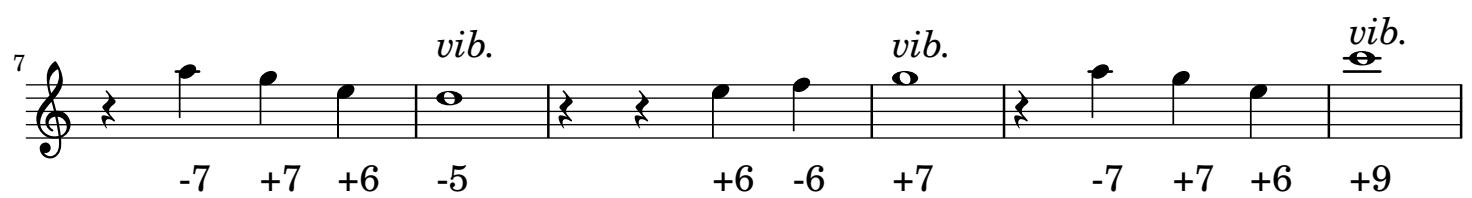
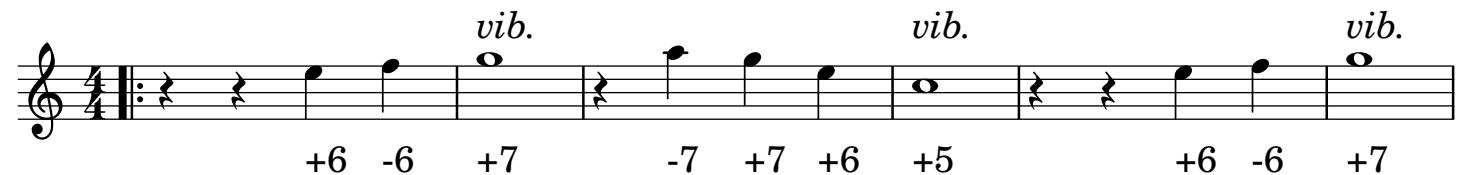
+7      -6<      +6      -6<      +7      -8      -8      -8      -8      -8      -8  
prais - ing      Au - ra      Lee.      Au - ra      Lee!      Au - ra      Lee!



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



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



# Blowin' In The Wind

Harmonica en C

Bob Dylan

4/4 time signature, treble clef. Notes are quarter notes. The lyrics are: How +3 man +3 - +3 y -3 roads +3 must -2 a +3 man +2 walk -1. A curved brace covers the last four notes: walk, -1, a, and man.

4/4 time signature, treble clef. Notes are quarter notes. The lyrics are: down +1 Be +2 - +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 melody consists of eighth notes. A horizontal line connects the notes from 'y'a' to 'bois!'. The lyrics are: Dans +5 la +3 trou +6 - pe, -5 y'a -5 pas +3 d'jambe +3 de +5 bois!

3

The melody continues with eighth notes. A horizontal line connects the notes from 'mais' to 'pas!'. The lyrics are: Y'a +5 des +3 nouil +6 - les, -5 mais -5 ça +3 n'se +3 voit +5 pas!

5

The melody continues with eighth notes. A horizontal line connects the notes from 'fa' to 'cher,'. The lyrics are: La +5 meil +5 - leure +3 fa +3 - +6 çon +6 d'mar +6 - +5 cher,

6

The melody continues with eighth notes. A horizontal line connects the notes from 'core' to 'tre;'. The lyrics are: c'est -5 en -5 - core +3 la +3 +6 nô - +5 - tre;

7

The melody continues with eighth notes. A horizontal line connects the notes from 'un' to 'l'autre'. The lyrics are: c'est +5 de +5 mettre +3 un +3 pied +6 d'avant +6 l'autre +5

8

The melody continues with eighth notes. A horizontal line connects the notes from 'com' to 'cer.'. The lyrics are: et -5 d're -5 - com +3 - men +3 - +5 cer.

# Deck the halls



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



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



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



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

# Dirty old town

Harmonicas diatoniques en D et G, ou plus simplement chromatique

swing ( $\text{♩} = 120$ )

*[Harmo en D]*

Musical score for harmonica in D. The key signature is two sharps. The melody consists of eighth notes and sixteenth-note pairs. Below the staff are the following notes:  
-3 -5 +6 -6< -5 +6 -6< -5 -3 -6< -7

Musical score for harmonica in D. The key signature is two sharps. The melody consists of eighth notes and sixteenth-note pairs. Below the staff are the following 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. The melody consists of eighth notes and sixteenth-note pairs. Below the staff are the following notes:  
+6 +6 -5 -1 +3 -3 -4

Musical score for harmonica in G. The key signature is one sharp. The melody consists of eighth notes and sixteenth-note pairs. Below the staff are the following notes:  
-4 +3 -4 +3 -1 -1 -4 -5

Musical score for harmonica in G. The key signature is one sharp. The melody consists of eighth notes and sixteenth-note pairs. Below the staff are the following notes:  
+6 -5 -4 -3 +3 -4 -4 +6 -5 -4

Musical score for harmonica in G. The key signature is one sharp. The melody consists of eighth notes and sixteenth-note pairs. Below the staff are the following notes:  
-4 +3 -4 +3 -1 -1 +2 +3 -4

Musical score for harmonica in G. The key signature is one sharp. The melody consists of eighth notes and sixteenth-note pairs. Below the staff are the following 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)

$\text{♩} = 100$

Musical score for the first line of 'Farewell To Cheyenne'. The key signature is common C. The time signature is 4/4. The melody consists of quarter notes and eighth notes. Fingerings are indicated below the notes:

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

Musical score for the second line of 'Farewell To Cheyenne'. The key signature is common C. The time signature is 4/4. The melody consists of quarter notes and eighth notes. Fingerings are indicated below the notes:

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

Musical score for the third line of 'Farewell To Cheyenne'. The key signature is common C. The time signature is 4/4. The melody consists of quarter notes and eighth notes. Fingerings are indicated below the notes:

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

Musical score for the fourth line of 'Farewell To Cheyenne'. The key signature is common C. The time signature is 4/4. The melody consists of quarter notes and eighth notes. Fingerings are indicated below the notes:

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

# Frère Jacques

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

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

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

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

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

# Head, shoulders, Knees and toes

Harmonica en C

Gilbert DeBenedetti

= 90

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

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

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

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

# Go, tell it on the mountain

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

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

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

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

# Good night, ladies

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 -5 ly +6 roll -6< -6< -6< a - long, +6 roll +6 a - long, +6 roll -6< -7 a -7 long, -7

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

# Greensleeves

$\text{♩.} = 67$

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

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

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

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

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

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

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

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

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

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

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

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

# Halleluja

## Harmonica en C

Leonard Cohen, 1984

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

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

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

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

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

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

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

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

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

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

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

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

# Hymne à la joie

L. W. Beethoven

$\text{♩} = 80$

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

3

-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



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



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



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



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

# Jingle Bells - Vive le vent

James Lord Pierpont

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 +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  
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



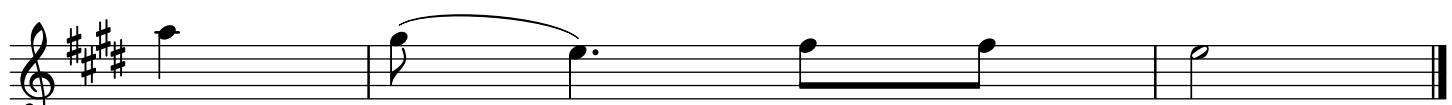
+6 +7< -8 -8 -8 +9< +9< -8  
Kum ba yah, my Lord, kum ba yah!



+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 score consists of two staves. The top staff starts with a rest followed by a dotted half note. The bottom staff starts with a quarter note. The notes are primarily eighth notes with some sixteenth-note patterns. The first measure ends with a repeat sign.

1

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

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

4

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

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

7

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

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

10

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

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

13

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

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

16

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

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

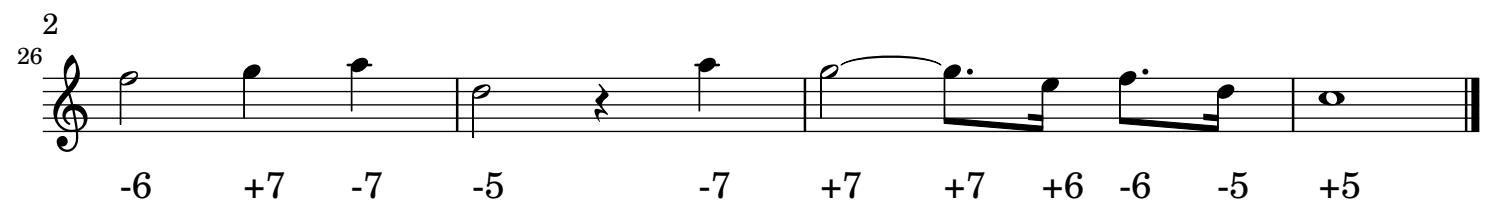
19

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

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

22

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



# La panthère rose

Henry Mancini

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

La                    Ré                    Mi<sup>7</sup>

+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                    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.

9 8 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.

13 8 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.

# 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

+6 -3 -3 +5 +5<

C  
28

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

31

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

33

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

D  
36

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

38

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

41

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

44

D.S. al Coda

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

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

## Commentaires

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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.

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- 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

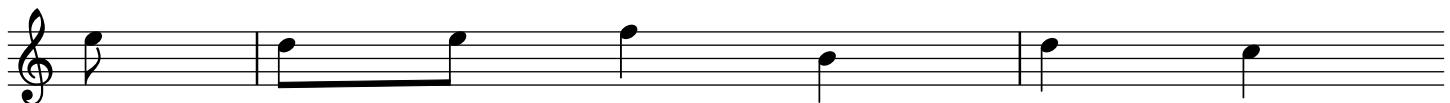
O Tannenbaum

Ernst Anschütz (1780 - 1861)

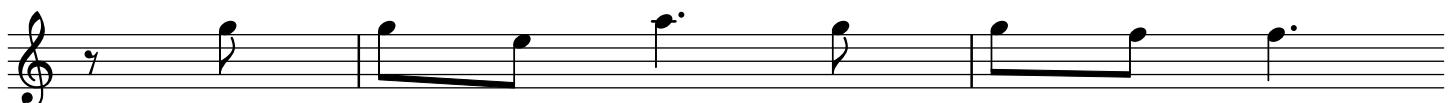
$\text{♩} = 80$



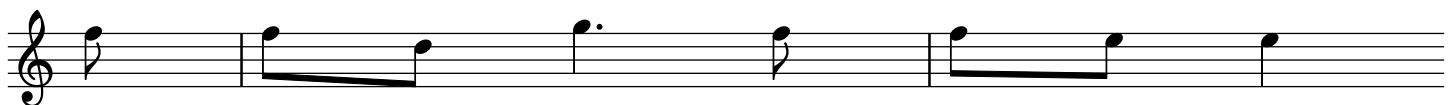
Mon beau sa - pin,



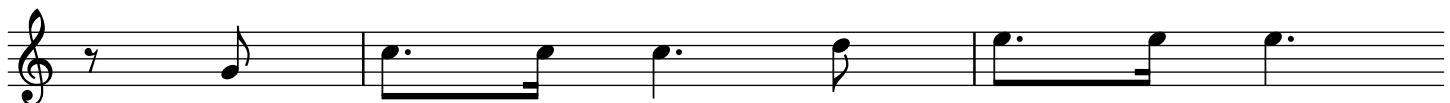
roi des fo - rêts,



re! que j'ai me ta ver du



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



traits sont dé pouil lés de leurs at



rêts, Mon beau sa - pin, roi des fo - rêts



re. tu gar des ta pa ru

# Oh! Susanna

Stephen Foster

$\text{♩} = 150$

1

2

39

*rall.*

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

# Old MacDonald had a farm

Anonyme (XVIII siècle)

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

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

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

9 La Ré La Mi<sup>7</sup> La  
-7 chick -7 chick -7 here +6 and +6 a -7 chick -7 chick -7 there.

11 La Ré La Mi<sup>7</sup> La  
-7 Here -7 a -7 chick, -7 there -7 a -7 chick, -7 ev -7 ry -7 where -7 a -7 chick -7 chick

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

# Petit Papa Noël

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.

# Pomme de reinette



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

A continuation of the musical score. The lyrics 'D'a', 'pi,', 'd'a', 'pi', 'rou', 'ge.', 'Pomme', 'de', 'rei', 'nette', and 'et' are each associated with a specific note value: +5, +9, +5, +9, -7, -6, -6, -6, -6, -6, and +5 respectively.

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

A continuation of the musical score. The lyrics 'pomme', 'd'a', 'pi,', 'D'a', 'pi', 'd'a', 'pi', and 'gris.' are each associated with a specific note value: -6, -7, +9, +5, +9, +5, and -6 respectively.

# 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.

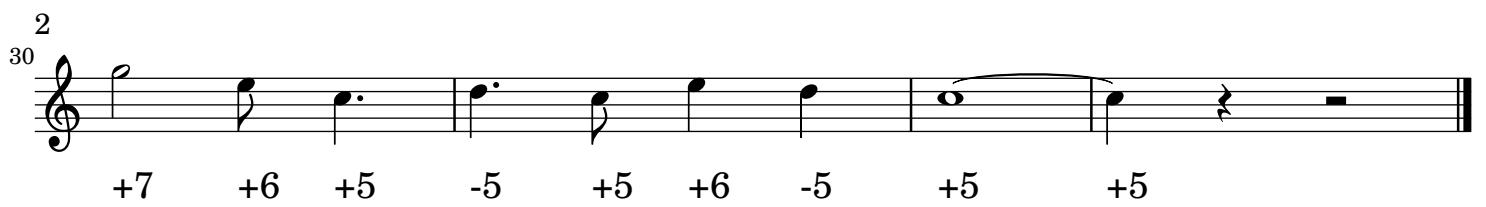
Musical staff 11 in 4/4 time, treble clef. Notes: - (rest), - (rest). Fingerings below notes: +6, +7, +7, +6, -5, +5, +5, +5, -5, +5, +6, +9, -7.

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

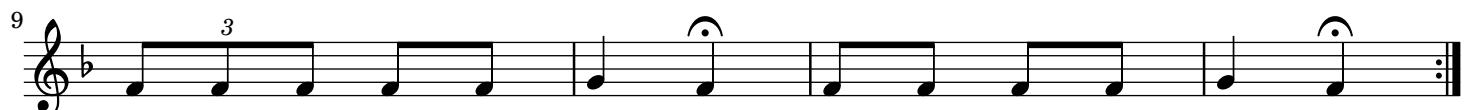
= 80



-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 A major (two sharps). The score consists of four staves of music with corresponding lyrics below each staff. Fingerings are indicated above the lyrics.

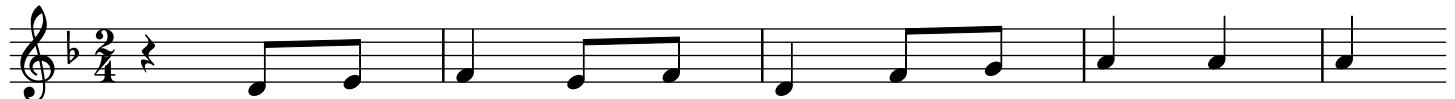
1. Staff (Measures 1-8):  
+2 Hang down +2 your head, -2< Tom Doo - +5< ley,..... +5<

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

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

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

# Trois petits chats



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



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



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



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

# 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.

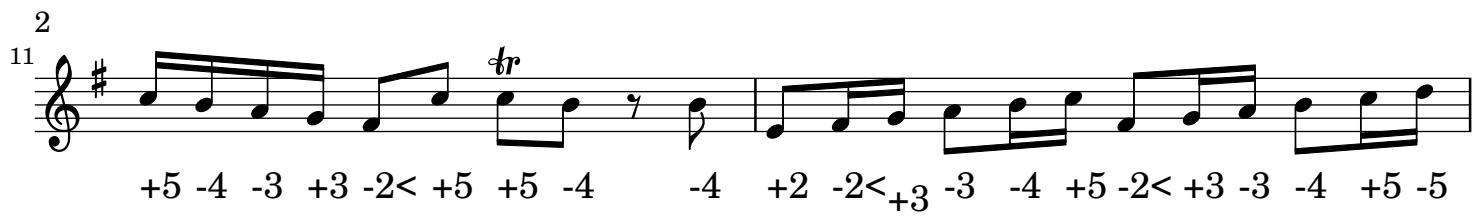
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2<, -2<, -1, +1<, -1, -3, -3, -1, +1<, -1.

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.

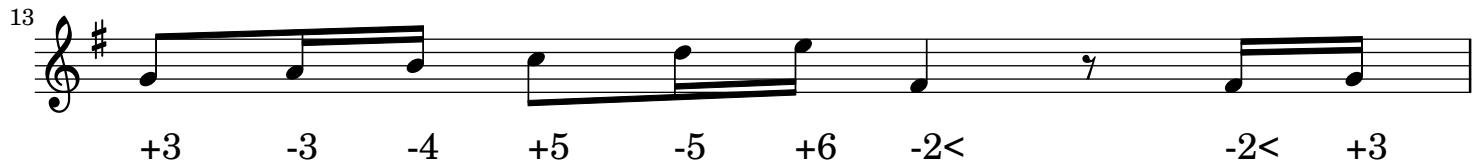
2

11



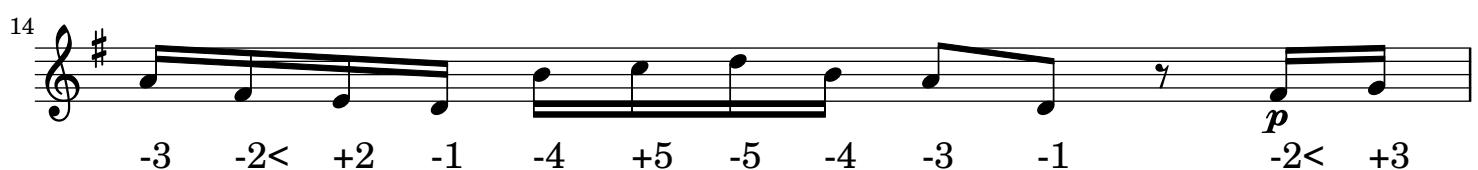
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series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



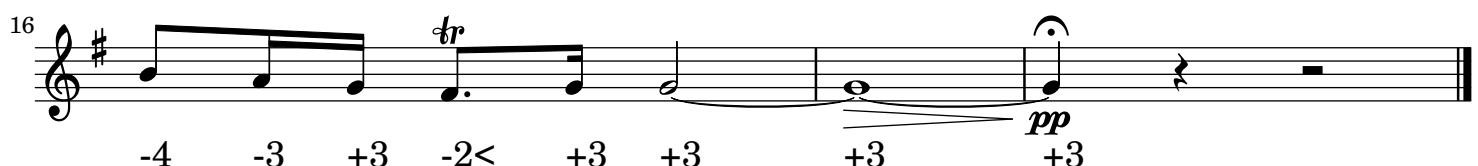
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series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

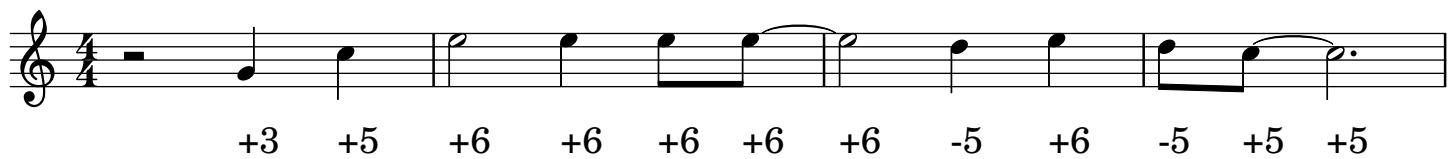
16



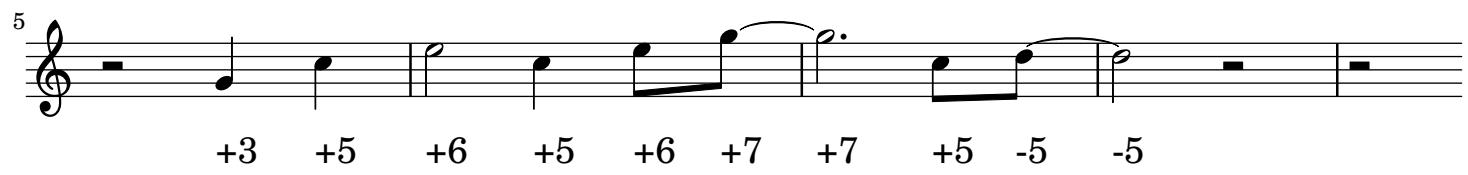
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series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

# Western JuJu

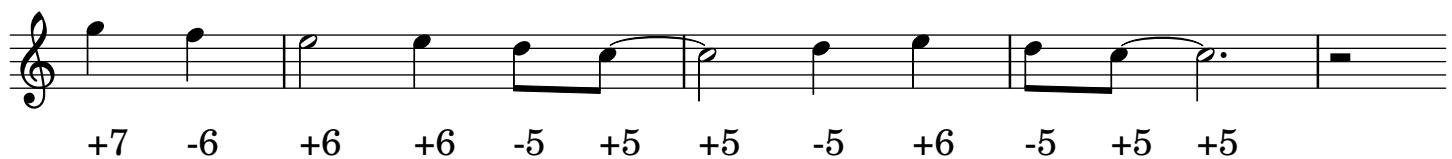
$\text{♩} = 120$



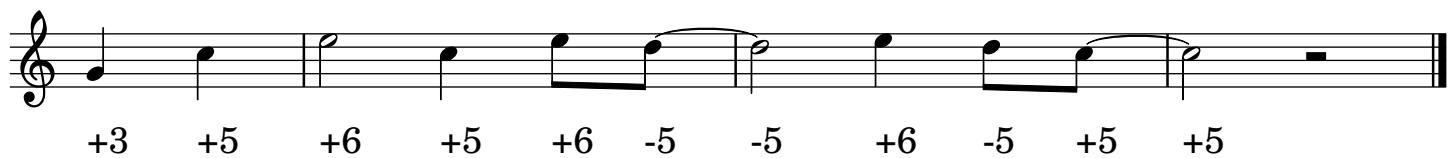
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, note (+3), note (+5), note (+6), note (+6), note (+6), note (+6) with a slur, note (+6), note (-5), note (+6), note (-5), note (+5), note (+5). Fingerings below notes: +3, +5, +6, +6, +6, +6, +6, -5, +6, -5, +5, +5.



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

The sheet music consists of six staves of music for a single voice. Each staff begins with a treble clef and a key signature of one flat. The time signature is 4/4 throughout. The lyrics are written below each staff, aligned with the notes. Pitch markings are placed above or below the notes, indicating specific tones. The lyrics are:

1. What +7 shall +7 we +7 do +7 with +7 the +7 drun - ken sai - +7 lor,  
what -6 shall -6 we -6 do -6 with -6 the -6 drun - -3< ken -5 sai - -6 lor,

2. what +7 shall +7 we +7 do +7 with +7 the +7 drun - -7 ken -7 sai - +9 lor

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

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

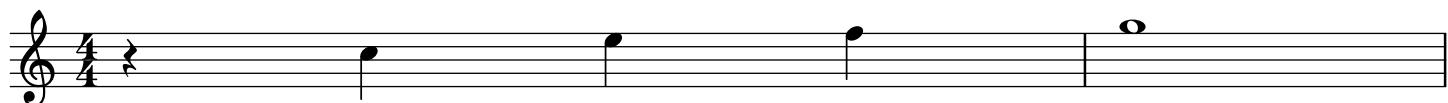
5. hoo -6 - ray -6 and -6 up -6 she -3< ri -5 - ses,

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

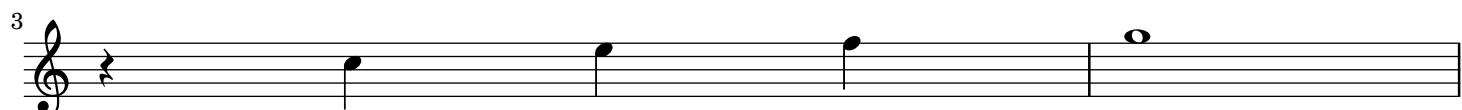
7. ear -7< - ly +7 in -6 the -5 mor +5 - ning.

# When the Saints go marching in

$\text{♩} = 144$



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



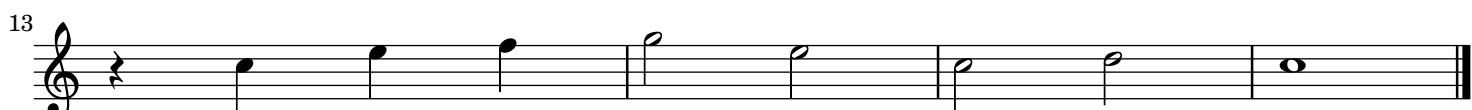
+5 Oh, +6 when -6 the +7 saints



+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