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Ah! Les Crocodiles

2

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 pou - 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

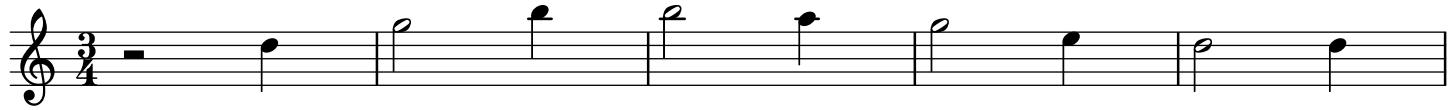
29
sur les bords du Nil ils sont par - tis n'en par - lons plus.

Amazing Grace

John Newton

Trad. arr.

Hymn



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

saved a wretch like me. I once was lost, but

+6 +5 -4 -4 +6 -7 now am found; was blind but -7 now -7 -6 +6 see.

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

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

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

Au Clair de la Lune

Harmonica en C

Anonyme

4

+4 +4 +4 -4 +5 -4 +4 +5 -4 -4 +4
Au clair de la lu - ne mon a - mi Pier - rot.

3

+4 +4 +4 -4 +5 -4 +4 +5 -4 -4 +4
Prê - te moi ta plu - me, pour é - crire un mot.

5

-4 -4 -4 -4 -3" -3" -4 +4 -3 -3" -2
Ma chan - delle est mor - te, je n'ai plus de feu.

7

+4 +4 +4 -4 +5 -4 +4 +5 -4 -4 +4
Ou - vre moi ta por - te, pour l'a - mour de Dieu.

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

$\text{♩} = 50$

The sheet music consists of eight staves, numbered 1 through 8, arranged vertically. Each staff begins with a treble clef and a '4' indicating common time. The music is composed of eighth-note strokes. Below each staff, a series of numbers indicates the corresponding fingerings for the strokes. The first staff starts with +4, -5, -5, -5, -6, +6, -5, +6. Subsequent staves follow a repeating pattern of fingerings: -6, +6, -5, -5, -6, +7, -8; -8, +7, -6, -6, -5, +6, -5, +6; -6, +6, -5, -4, -4, +4, -5; -8, +7, -6, -6, -5, +6, -5, +6; -8, +7, -6, -6, -5, +7, -8; -8, +7, -6, -6, -5, +6, -5, +6; and ends with -6, +6, -5, -4, -4, +4, -5.

1 +4 -5 -5 -5 -6 +6 -5 +6

2 -6 +6 -5 -5 -6 +7 -8

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

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

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

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

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

8 -6 +6 -5 -4 -4 +4 -5

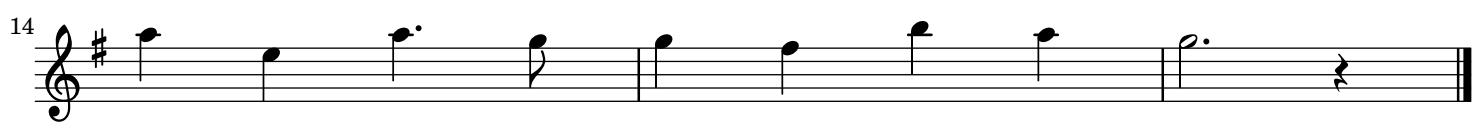
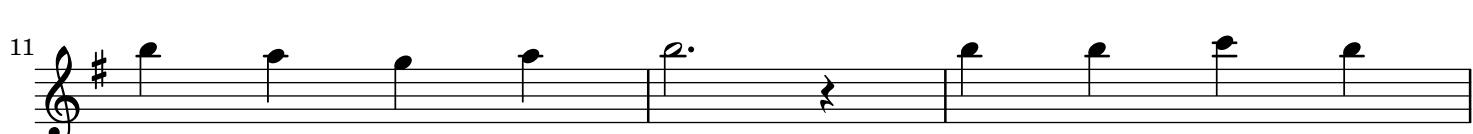
Aura Lee

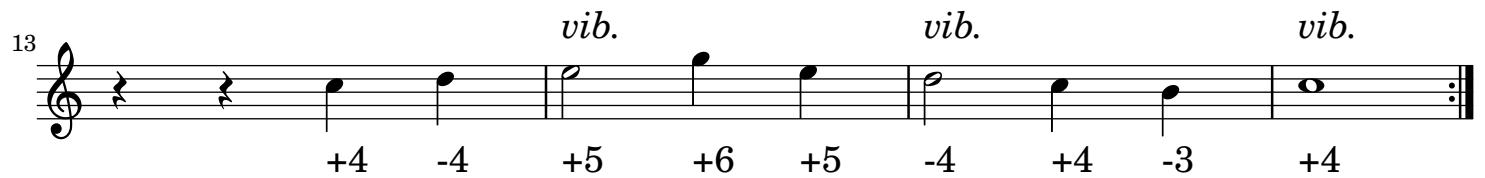
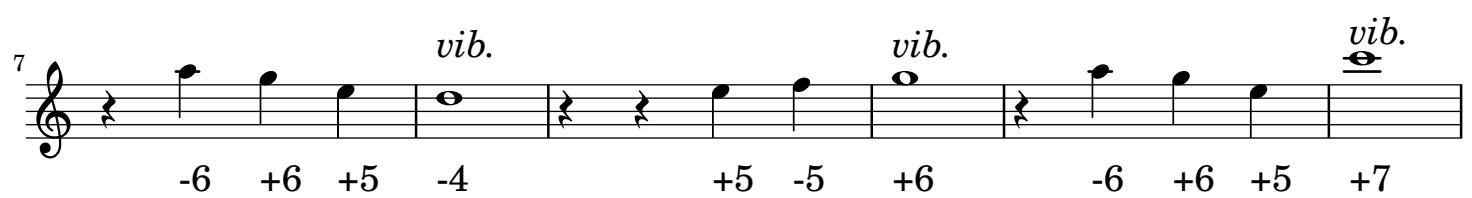
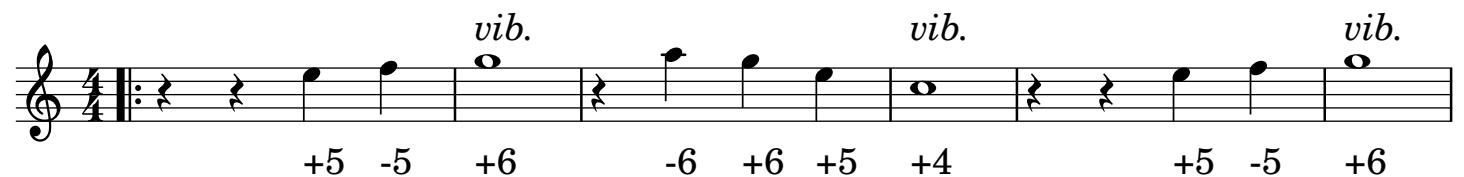
Harmonica en C

George R. Poulton



in +6 the +5 -6 'neath +6 the +50 +5 +50 low





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 written with corresponding fingerings:

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

4/4 time signature, treble clef. The melody consists of eighth notes. Below the staff, lyrics are written with corresponding fingerings:

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

Chevaliers de la table ronde

$\text{♩} = 120$



-4 +6 +6 +6 -7 -7 -8 -8 -7 -7
Che_ - va - liers de la ta - ble ron - de, goû - tons



-6 -4 -6 -6 -6 +6
voir si le vin est bon.

My Darling Clementine - La poursuite infernale

-2 -2 -2 -1 -3 -3 -3 -2 -2 -3 -4 -4 +4 -3 -3
In a ca - vern, by a can - yon, ex - ca - vat - ing for a mine,

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

-2 -2 -2 -1 -3 -3 -3 -2 -2 -3 -4 -4 +4 -3 -3"
Oh, my dar - ling, oh, my dar - ling, oh, my dar - ling, Cle - men - tine,

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

Dans la troupe

$\text{♩} = 96$

The sheet music consists of eight staves of music for a single voice. The tempo is indicated as $\text{♩} = 96$. The lyrics are written below each staff, aligned with the notes. Fingerings are shown above the lyrics, primarily using numbers from -4 to +4 to indicate pitch movements. The music is in common time, with a key signature of one flat.

1
Dans la troupe, y'a pas d'jambe de bois!
Fingerings: +4, -2, +5, +4, -4, -4, -2, -2, +4

3
Y'a des nouilles, mais ça n'se voit pas!
Fingerings: +4, -2, +5, +4, -4, -4, -2, -2, +4

5
La meilleure façon d'marquer,
Fingerings: +4, +4, -2, -2, +5, +5, +4

6
c'est en core là nôtre;
Fingerings: -4, -4, -2, -2, +5, +5, +4

7
c'est de mettre un pied devant l'autre
Fingerings: +4, +4, -2, -2, +5, +5, +4

8
et d're com men cer.
Fingerings: -4, -4, -2, -2, +4

Deck the halls



-3" -2 -2' +2 -1 +2 -2' -1 +2 -2' la la la la, +2 -1 -1' -1

Deck the halls with boughs of ho - ly, fa la la la, la la la la.



-3" -2 -2' +2 -1 +2 -2' -1 +2 -2' la la la la, +2 -1 -1' -1

'Tis the sea - son to be jol - ly, fa la la la, la la la la.



+2 -2' -2 +2 -2' -2 -3" -2' -2' -2 -3" -3 -4' -4 -4' -3 -3"

Don we now our gay ap - par - el, fa la la la, la la la la, la la la la.



-3" -2 -2' +2 -1 +2 -2' -1 -3 -3 -3 -3" -2 -2' +2 -1

Troll the an - cient youle-tide car - ol. Fa 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, measures 1-5. The key signature is A major (two sharps). The music consists of quarter notes and eighth-note pairs, with a mix of open and closed harmonica techniques indicated by dots and dashes.

Musical score for harmonica in D, measures 6-10. The key signature changes to G major (one sharp). The music continues with a mix of quarter notes and eighth-note pairs, maintaining the swing feel.

[Harmo en G]

Musical score for harmonica in G, measures 10-14. The key signature remains G major. The music features sustained notes with grace notes and a return to the original D major key signature at measure 14.

Musical score for harmonica in D, measures 14-18. The key signature returns to D major. The music includes sustained notes and grace notes.

Musical score for harmonica in G, measures 18-22. The key signature remains G major. The music continues with sustained notes and grace notes.

Musical score for harmonica in D, measures 22-26. The key signature returns to D major. The music concludes with sustained notes and grace notes.

Musical score for harmonica in G, measures 26-30. The key signature remains G major. The music ends with sustained notes and grace notes.

Silent night - Douce nuit

Franz Xaver Gruber

The musical score consists of four staves of music in common time (indicated by '3'). The first staff starts with a treble clef and a key signature of one sharp (F#). The lyrics are: Dou ce nuit, sain te nuit! Dans les cieux, l'as - tre luit. Le mys - tère an - non cé s'ac - com - plit. Cet en - fant sur la paille en - dor - mi, c'est - 8 l'a - mour in - fi - ni! C'est l'a - mour in - fi - ni!

Below each staff, the lyrics are written again with note values underneath them:

- Staff 1: Dou (+6), ce (-6), nuit, sain (+6), te (-6), nuit! (+5), Dans (-8), les (-8), cieux, (-7)
- Staff 2: l'as (+7), - tre (+7), luit, Le (-6), mys (-6), - tère (+7), an (-7), - non (-6), cé (+6), s'ac (-6), com (+6) -
- Staff 3: plit. (+5), Cet (-6), en (-6), - fant (+7), sur (-7), la (-6), paille (+6), en (-6), dor (+6), - mi, (+5), - 8 c'est (-8) - 8
- Staff 4: l'a (-9), - mour (-8), in (-7), - fi (+7), - ni! (+8), C'est (+7), +6, l'a (-5), - mour (+6), in (-5), - fi (-4), - ni! (+4), +4, +4

Farewell To Cheyenne
from Once Upon a Time in The West
Harmonica diatonique en C

Ennio Morricone (1928-2020)

$\text{♩} = 100$

Musical score for measures 1-3. The key signature is common C. The time signature is 4/4. The notes are quarter notes. The first measure consists of four notes followed by a bar line. The second measure consists of five notes followed by a bar line. The third measure consists of six notes followed by a bar line. Below the notes are numerical values indicating fingerings: -4, -4, -4, -4, -4, +4, -4, +5, -4, +4, -4.

Musical score for measures 4-6. The key signature is common C. The time signature is 4/4. The notes are quarter notes. The first measure consists of four notes followed by a bar line. The second measure consists of five notes followed by a bar line. The third measure consists of six notes followed by a bar line. Below the notes are numerical values indicating fingerings: -4, -4, -4, -4, -4, -4, +4, -4, +5, -4, +4, -4.

Musical score for measures 7-9. The key signature is common C. The time signature is 4/4. The notes are quarter notes. The first measure consists of four notes followed by a bar line. The second measure consists of five notes followed by a bar line. The third measure consists of six notes followed by a bar line. Below the notes are numerical values indicating fingerings: -4, +5, -6, -6, -6, -6, -6, -6, +6, -5, -6, -6, +6, -6.

Musical score for measures 10-12. The key signature is common C. The time signature is 4/4. The notes are quarter notes. The first measure consists of four notes followed by a bar line. The second measure consists of five notes followed by a bar line. The third measure consists of six notes followed by a bar line. Below the notes are numerical values indicating fingerings: -6, -6, -6, -6, -6, -6, -6, -6, +6, -5, +6.

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. Fingerings are indicated above the lyrics.

1
Frè +4 - re Jac +5 - ques, Frè +4 - re Jac +5 - ques,

3
dor +5 - mez +6 vous, dor +5 - mez +6 vous?

5
Son +6 - nez les +6 ma -5 +5 - ti +4 nes, son +6 - nez les +6 ma -5 +5 - ti +4 nes!

7
Ding, daing, dong! Ding, daing, dong!

Head, shoulders, Knees and toes

Harmonica en C

Gilbert DeBenedetti

$\text{♩} = 90$

-5 Head and shoul - ders, +5 knees and -5 toes, -4 knees and -5 toes.

A musical score for piano, page 3, measure 8. The key signature is one flat, and the time signature is common time (indicated by '8'). The melody consists of eighth-note patterns. The first two measures show a descending scale-like pattern. The third measure begins with a long horizontal bar line, followed by a single eighth note, another single eighth note, and then a descending eighth-note pattern. The fourth measure starts with a single eighth note, followed by a descending eighth-note pattern.

-5 -5 +6 -5 +5 -5 +4 -5 -5 -5 +40 -4 +4
Head and shoulders, knees and toes, knees and to - es a - nd

A musical score fragment on a single staff. Measure 5 starts with a quarter note on the first line, followed by a half note on the third line, a quarter note on the second line, and a half note on the fourth line. Measure 8 begins with a half note on the fourth line, followed by a quarter note on the fifth line, a half note on the fourth line, another half note on the fourth line, and a quarter note on the fifth line.

-3' -4 -5 +60 +7 +60 -6 +60 +6
eyes and ears and mou - th a - nd nose.

Musical score for piano, page 7, measures 8-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measure 8 starts with a half note on the A line, followed by a quarter note on the G line, a eighth note on the F line, and a eighth note on the E line. Measure 9 starts with a eighth note on the D line, followed by a eighth note on the C line, a eighth note on the B line, and a eighth note on the A line. Measure 10 starts with a quarter note on the G line, followed by a eighth note on the F line, a eighth note on the E line, and a eighth note on the D line.

-6 -6 -6 -5 +6 -6 +6o -3' -3' -3'
Head and should - ers knees and toes, knees and toes.

Go, tell it on the mountain

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

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

-1 -3" -2 -3" -3 -2 -1 -3" -3" -2 -3" -3 -4
When I was a see - ker I sought both night and day.....

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

Good night, ladies

A musical score for 'Good night, ladies' in G major, 4/4 time. The lyrics are written below the notes, with each note having a specific duration value above it (e.g., +50, -4, +6). The score consists of four staves of music.

1
Good +50 night, la -3" -4 dies!
Good +50 night, la +5 - +5 dies!

5
Good +50 night, la +6 - +6 dies, we're
go +50 +50 +50 +5 leave you +5 -4 now.

9
Mer +50 ri +5 -4 ly we roll +50 +50 +50 +5 roll a - long, o'er +5 +5 +5 +5 roll a - long, a - long, a - long, a - long,

13
mer +50 ri +5 -4 ly we roll +50 +50 +50 +5 roll a - long, o'er +5 +5 +5 +5 roll dark +5 blue -4 sea.

Greensleeves

$\text{♩.} = 67$

6

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 -

7

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

13

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

16

heart, Oh, why did you so enrapture - me?

Halleluja

Harmonica en C

Leonard Cohen, 1984

8
4 4
+5 +6 +6 +6 +6 -6 -6 -6 +5 +6 +6 +6

4 8
+6 -6 -6 -6 +6 -6 -6 -6 -6 +6 +6 +6

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

10 8
-7 +7 +7 +7 +7 +7 +7 +7 -8 +7 -8 -8 -8

13 8
-8 +8 +8 +8 -8 -8 +7 +5 +6 -6 -6 -6

16 8
+6 +5 +5 +5 +6 -6 -6 -6 +6 +5 -5 +5 -4 +4 +4

Hymne à la joie

L. W. Beethoven

$\text{♩} = 80$

Sheet music for the first line of 'Hymne à la joie'. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The tempo is marked $\text{♩} = 80$. The melody consists of eighth notes. Below the notes are numerical fingerings: +5, +5, -5, +6, +6, -5, +5, -4, +4, +4, -4, +5, +5, -4, -4.

Sheet music for the second line of 'Hymne à la joie'. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The melody consists of eighth notes. Below the notes are numerical fingerings: +5, +5, -5, +6, +6, -5, +5, -4, +4, +4, -4, +5, -4, +4, +4.

Sheet music for the third line of 'Hymne à la joie'. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The melody consists of eighth notes. Below the notes are numerical fingerings: -4, -4, +5, +4, -4, +5, -5, +5, +4, -4, +5, -5, +5, -4, +4, -4, -2.

Sheet music for the fourth line of 'Hymne à la joie'. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The melody consists of eighth notes. Below the notes are numerical fingerings: +5, +5, -5, +6, +6, -5, +5, -4, +4, +4, -4, +5, -4, +4, +4.

I wish I knew how it would feel to be free

Nina Simone

$\text{♩} = 126$

3

1 - 5 || - 7 - 6 + 6 - 5 - 5 - 4 - 5 - 5

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

12 + 4 - 5 + 7 - 6 + 6 - 5 - 5 - 4 - 5 - 5 - 5 - 4 - 5 - 5 - 5 - 5 - 5 - 6

17 - 6 + 6 + 6 - 5 - 5 - 4 - 4 + 4 + 4 - 5 - 5 - 5 - 5 - 5 + 7 - 6 + 6 - 5

22 - 5 - 4 - 5 - 5 - 5 - 4 - 5 - 5 - 5 - 5 - 5 + 7 - 8 + 7 - 6 - 6 + 6 - 6 + 6

27 + 6 + 8 + 8 - 8 + 7 + 7 - 5 + 7 - 6 + 6 - 5 - 5 - 4 - 5 - 5 - 4 - 5 - 5

32 - 5 - 5 - 5 - 6 - 6 + 6 + 6 - 5 - 5 - 4 - 4 + 4 + 4 - 5 - 5 - 5 - 5 - 5

Il est né le divin enfant

$\text{♩} = 116$

The musical score consists of eight staves of music in common time, treble clef, and key signature of one flat. The notes are represented by vertical stems with horizontal dashes indicating pitch. Below each staff, the corresponding lyrics are written, with each syllable or group of syllables aligned with its corresponding musical note. Numerical values are placed above certain notes to indicate specific microtonal intervals from a fixed point (likely C4). The values range from -8 to +6.

Staff 1: Il est né le di - vin en-fant, Jou - ez hautbois, ré - son - nez mu - set - tes !

Staff 2: Il est né le di - vin en-fant,

Staff 3: Chan - tons tous son a vè ne - ment !

Staff 4: De puis plus de qua - tre mille +7 ans,

Staff 5: Nous le pro - met - taient les pro - phè - tes

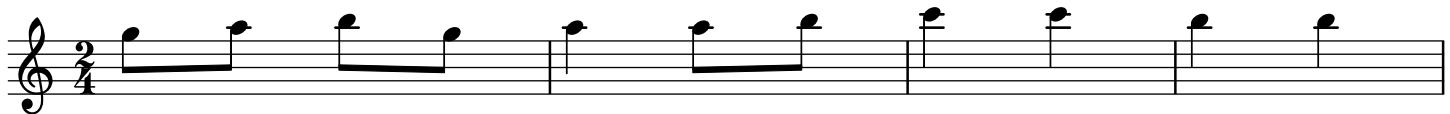
Staff 6: De puis plus de qua - tre mille +7 ans,

Staff 7: Nous at +60 ten +7 dions cet +7 heu +60 - reux +6 temps.

J'ai du bon tabac

Gabriel-Charles de Latteignant (Abbé)

$\text{♩} = 120$



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



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



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



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



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

Jingle Bells - Vive le vent

James Lord Pierpont

Moderately ($\text{♩} = 110$)

4

-2 +5 -4 +4 -2 -2 -2 -2 +5 -4 +4 -3''
Dash - ing through the snow In a one - horse o - pen sleigh,

3

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

5

-2 +5 -4 +4 -2 -2 +5 -4 +4 -3'' -3''
Bells on bob - tail ring Mak - ing spir - its bright What

7

-3'' -5 +5 -4 +6 +6 +6 +6 -6 +6 -5 -4 +4
fun it is to ride and sing a sleigh - ing song to - night

9

+5 +5 +5 +5 +5 +5 +5 +6 +4 -4 +5
Jin - gle bells, jin - gle bells Jingle - gle all the way,

11

-5 -5 -5 -5 -5 +5 +5 +5 +5 -4 -4 +5 -4 +6
Oh what fun it is to ride in a one - horse o - pen sleigh, O

13

+5 +5 +5 +5 +5 +5 +5 +6 +4 -4 +5
Jin - gle bells, jin - gle bells Jingle - gle all the way,

2

15

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

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

Joyeux anniversaire

Sheet music for the song "Joyeux anniversaire" in 3/4 time, treble clef. The music consists of eight staves of musical notation with corresponding lyrics below each staff. Fingerings are indicated above the lyrics.

The lyrics are:

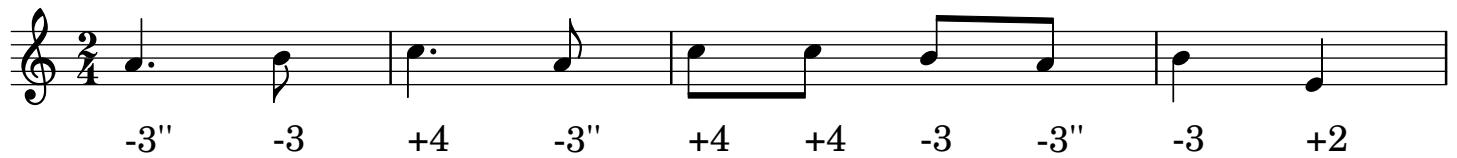
- Joy +6 - eux +6 - an -6 - ni +6 - ver +7 - saire. -7
- Joy +6 - eux +6 - an -6 - ni +6 - ver -8 - saire. +7
- Joy +6 - eux +6 - an +9 - ni +8 - ver +7 - sai -7 - re. -6
- Joy -9 - eux -9 - an +8 - ni +7 - ver -8 - saire. +7
- Joy +6 - eux +6 - an -6 - ni +6 - ver +7 - saire. -7
- Joy +6 - eux +6 -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

Casatschok - Katioucha - Katyusha

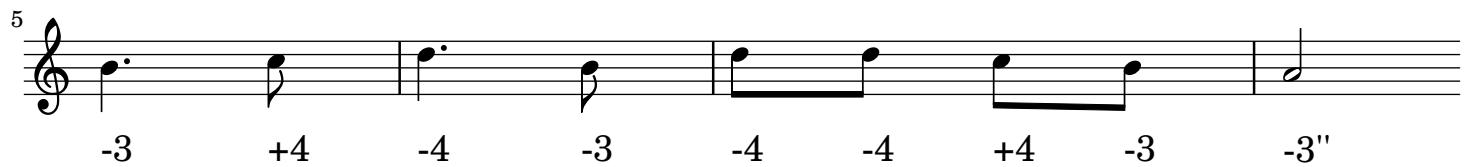
Harmonica en C

Matveï Blanter

 = 105



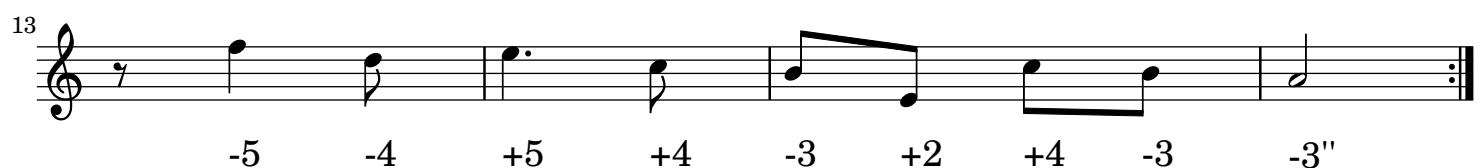
Musical score for Harmonica in C. Key signature: one sharp (F#). Time signature: 2/4. Measure 1: A dotted half note followed by a half note. Measure 2: A dotted half note followed by a half note. Measure 3: A dotted half note followed by a half note. Measure 4: A dotted half note followed by a half note. Measure 5: A dotted half note followed by a half note. Measure 6: A dotted half note followed by a half note. Measure 7: A dotted half note followed by a half note. Measure 8: A dotted half note followed by a half note. Measure 9: A dotted half note followed by a half note.



Musical score for Harmonica in C. Key signature: one sharp (F#). Time signature: 2/4. Measure 1: A dotted half note followed by a half note. Measure 2: A dotted half note followed by a half note. Measure 3: A dotted half note followed by a half note. Measure 4: A dotted half note followed by a half note. Measure 5: A dotted half note followed by a half note. Measure 6: A dotted half note followed by a half note. Measure 7: A dotted half note followed by a half note. Measure 8: A dotted half note followed by a half note. Measure 9: A dotted half note followed by a half note.



Musical score for Harmonica in C. Key signature: one sharp (F#). Time signature: 2/4. Measure 1: A dotted half note followed by a half note. Measure 2: A dotted half note followed by a half note. Measure 3: A dotted half note followed by a half note. Measure 4: A dotted half note followed by a half note. Measure 5: A dotted half note followed by a half note. Measure 6: A dotted half note followed by a half note. Measure 7: A dotted half note followed by a half note. Measure 8: A dotted half note followed by a half note. Measure 9: A dotted half note followed by a half note.



Musical score for Harmonica in C. Key signature: one sharp (F#). Time signature: 2/4. Measure 1: A dotted half note followed by a half note. Measure 2: A dotted half note followed by a half note. Measure 3: A dotted half note followed by a half note. Measure 4: A dotted half note followed by a half note. Measure 5: A dotted half note followed by a half note. Measure 6: A dotted half note followed by a half note. Measure 7: A dotted half note followed by a half note. Measure 8: A dotted half note followed by a half note. Measure 9: A dotted half note followed by a half note.

Kum ba yah

Musical notation for the first line of "Kum ba yah". The key signature is A major (three sharps). The time signature is common time (indicated by a '4'). The melody consists of eighth and sixteenth notes. The lyrics are: Kum, ba, yah, my Lord, kum, ba, yah!

+5 -6' -7 -7 -7 -7o -7o -7
Kum ba yah, my Lord, kum ba yah!

Musical notation for the second line of "Kum ba yah". The key signature is A major (three sharps). The time signature is common time (indicated by a '4'). The melody consists of eighth and sixteenth notes. The lyrics are: Kum, ba, yah, my Lord, kum, ba, yah!

+5 -6' -7 -7 -7 -6 -6' +50
Kum ba yah, my Lord, kum ba yah!

Musical notation for the third line of "Kum ba yah". The key signature is A major (three sharps). The time signature is common time (indicated by a '4'). The melody consists of eighth and sixteenth notes. The lyrics are: Kum, ba, yah, my Lord, kum, ba, yah!

+5 -6' -7 -7 -7 -7o -7o -7
Kum ba yah, my Lord, kum ba yah!

Musical notation for the fourth line of "Kum ba yah". The key signature is A major (three sharps). The time signature is common time (indicated by a '4'). The melody consists of eighth and sixteenth notes. The lyrics are: Oh, Lord,..... kum, ba, yah!

-6 -6' +5 +50 +50 +5
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: common time (indicated by '4'). Treble clef. Notes are represented by vertical stems with horizontal dashes indicating pitch. The notes are grouped by vertical bar lines. Below each note is its corresponding numerical pitch value.

Notes and their values:
-2, -2, -2, +4, +4, -4, -4, +6, +5, +4, +4, +5, +4

Musical score for La Marseillaise, second system. Key signature: common time (indicated by '4'). Treble clef. Notes are represented by vertical stems with horizontal dashes indicating pitch. The notes are grouped by vertical bar lines. Below each note is its corresponding numerical pitch value.

Notes and their values:
-3'', -5, -4, -3, +4, +4, -4, +5, +5, +5, +5, -5, +5

Musical score for La Marseillaise, third system. Key signature: common time (indicated by '4'). Treble clef. Notes are represented by vertical stems with horizontal dashes indicating pitch. The notes are grouped by vertical bar lines. Below each note is its corresponding numerical pitch value.

Notes and their values:
+5, -4, -4, +5, -5, -5, -5, +6, -5, +5, +6, +6

Musical score for La Marseillaise, fourth system. Key signature: common time (indicated by '4'). Treble clef. Notes are represented by vertical stems with horizontal dashes indicating pitch. The notes are grouped by vertical bar lines. Below each note is its corresponding numerical pitch value.

Notes and their values:
+6, +5, +4, +6, +5, +4, -2, -2, -3, -4, -5, -4, -3

Musical score for La Marseillaise, fifth system. Key signature: common time (indicated by '4'). Treble clef. Notes are represented by vertical stems with horizontal dashes indicating pitch. The notes are grouped by vertical bar lines. Below each note is its corresponding numerical pitch value.

Notes and their values:
+4, -3', -3'', +4, +4, +4, -3, +4, -4, -4

Musical score for La Marseillaise, sixth system. Key signature: common time (indicated by '4'). Treble clef. Notes are represented by vertical stems with horizontal dashes indicating pitch. The notes are grouped by vertical bar lines. Below each note is its corresponding numerical pitch value.

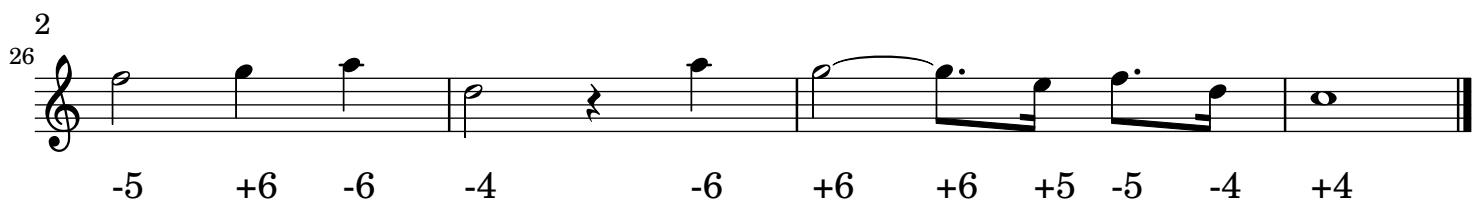
Notes and their values:
+40, +40, +40, +40, -5, +6, -4, +40, -4, +4, +4, +40, -4, +4

Musical score for La Marseillaise, seventh system. Key signature: common time (indicated by '4'). Treble clef. Notes are represented by vertical stems with horizontal dashes indicating pitch. The notes are grouped by vertical bar lines. Below each note is its corresponding numerical pitch value.

Notes and their values:
+4, -3, +6, +6, +6, +5, +4, -4, +6

Musical score for La Marseillaise, eighth system. Key signature: common time (indicated by '4'). Treble clef. Notes are represented by vertical stems with horizontal dashes indicating pitch. The notes are grouped by vertical bar lines. Below each note is its corresponding numerical pitch value.

Notes and their values:
+6, +6, +5, +4, -4, -2, +4, -4, +5



La panthère rose

Henry Mancini

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

The sheet music for "La panthère rose" features eight staves of musical notation for a single player. The music is in 4/4 time, key of G major, and moderately slow swing tempo ($\text{♩} = 110$). The score consists of the following staves:

- Staff 1: Treble clef, sharp sign (G major), 4/4 time. Fingerings: +1o, +2, -2', -2, +1o, +2, -2', -2, +4, -3, +2, -2, -3.
- Staff 2: Treble clef, sharp sign (G major), 4/4 time. Fingerings: -3', -3', -3'', -2, +2, -1, +2, +2, +1o, +2, -2', -2, +1o.
- Staff 3: Treble clef, sharp sign (G major), 4/4 time. Fingerings: +2, -2', -2, +4, -3, -2, -3, +5, +4o, +4o, +4o, +1o.
- Staff 4: Treble clef, sharp sign (G major), 4/4 time. Fingerings: +2, -2', -2, +1o, +2, -2', -2, +4, -3, +2, -2, -3.
- Staff 5: Treble clef, sharp sign (G major), 4/4 time. Fingerings: -3', -3', -3'', -2, +2, -1, +2, +2, +5, -4, -3, -3'', -2, +2.
- Staff 6: Treble clef, sharp sign (G major), 4/4 time. Fingerings: -3', -3'', -3', -3'', -3', -3'', -3', -3'', -2, +2, -1, +2, +2, +2.
- Staff 7: Treble clef, sharp sign (G major), 4/4 time. Fingerings: +2, +1o, -2, +2, -1, +2, +2, +2.
- Staff 8: Treble clef, sharp sign (G major), 4/4 time. Fingerings: -2, +2, -1, +2, +2, -2, +2, -1, +2, +2, +2, +2.

Le lac des cygnes

Piotr Ilitch Tchaïkovsky (1840 - 1893)

♩ = 84

1

+5 -3" -3 +4 -4 +5 +4 +5 +4 +5 -3" +4 -3" -2" +4

4

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

7

+5 -3" +4 -3" -2" +4 -3" -3" -3 +4 -4 +5 -5

10

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

13

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

16

+60 -5 -4 -5 +60 -7 +50 -7 +5 +5 -3" -3 +4 -4

19

+5 +4 +5 +4 +5 -3" +4 -3" -2" +4 -3" -3" -3 +4 -4

22

+5 -3" -3 +4 -4 +5 +4 +5 +4 +5 -3" +4 -3" -2" +4 -3"

Little brown jug

Glenn Miller Orchestra (1940)

= 100

8
My wife and I live all a - lone, in a lit - tle hut we

My wife and I live all a - lone, in a lit - tle hut we

4 8
call our own. She loves gin and I love rum, and we have such lots of fun.

call our own. She loves gin and I love rum, and we have such lots of fun.

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

Ha - ha - ha, you and me, lit - tle brown jug, don't I love thee.

13 8
Ha - ha - ha, you and me, lit - tle brown jug, don't I love thee.

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 quarter note at $+40$, another quarter note at $+5$, a half note at mp , a quarter note at $+5$, a quarter note at $+4$, a half note at $+40$, another half note at $+40$, and a quarter note at $+5$. Measure 2 begins with a half note at p , followed by a quarter note at $+40$, another quarter note at $+40$, a half note at $+40$, another half note at $+40$, a quarter note at $+5$, and a half note at $+40$. Measure 3 ends with a half note at $+40$.

Musical score for measure 4. The key signature changes to one flat. The notes are: quarter note at mp , eighth note at $+5$, eighth note at $+4$, quarter note at $+40$, eighth note at $+5$, eighth note at $-3''$, eighth note at $+4$, quarter note at $+40$, eighth note at $+5$, eighth note at $+5$, quarter note at $+40$, eighth note at $+5$, and eighth note at $+5$. The measure ends with a half note at 4 .

Musical score for measure 7. The key signature changes back to one sharp. The notes are: eighth note at mp , eighth note at $+5$, quarter note at $+40$, eighth note at $+5$, eighth note at $+5$, eighth note at $+5$, quarter note at $+40$, eighth note at $+5$, eighth note at $+5$, and a rest.

Musical score for measure 9. The key signature changes back to one sharp. The notes are: eighth note at $+5$, quarter note at $+40$, eighth note at $+5$, eighth note at $+5$, eighth note at $+5$, quarter note at $+40$, eighth note at $+5$, eighth note at $+5$, and a rest.

Musical score for measure 12. The key signature changes back to one sharp. The notes are: eighth note at $+5$, eighth note at $+4$, quarter note at $+40$, eighth note at $+5$, eighth note at $+5$, quarter note at $+40$, eighth note at $+5$, eighth note at $+5$, eighth note at $+5$, quarter note at $+40$, eighth note at $+5$, eighth note at $+40$, and a rest.

Musical score for measures 15-18. The key signature changes to one flat. Measure 15 starts with a half note at $+5$, followed by a rest, a rest, a half note at $-3''$, a half note at $+5$, and a rest. Measures 16-18 show a rhythmic pattern of eighth notes: -3 , -3 , $+4$, -3 , $-3''$, -3 , -3 , $-3''$, -3 , and a rest.

Faster ($\text{♩} = 82$)
rit....

Musical score for measures 18-21. The key signature changes to one flat. The notes are: eighth note at -3 , rest, eighth note at -3 , eighth note at $+4$, eighth note at -3 , eighth note at $-3''$, eighth note at -3 , eighth note at $-3''$, eighth note at -3 , and a rest.

2
21

-6 -7 +5 +5

24

+5 +4 -6 -6 -4

27

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

30

accel...

A little Faster ($\text{♩} = 82$)

-7 *mp* +5 +4o +5 *mf* -3'' +5

33

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

cresc. poco a poco

cresc.

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

39

-7 +5 +5 -6 -6 -9 f +8 -8 +7

molto rall...

42

mp *dim.* +4o

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

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 six staves of music for harmonica. Staff 1 (measures 1-3) starts with a dynamic f and fingerings $+4 -3'' +2$, $+4 -3'' +10$, and $+4 -3'' -1$. Staff 2 (measures 8-11) includes dynamics mf and $-3''$, with fingerings $+4 -4$, $-3''$, and $+4 -4$. Staff 3 (measures 10-12) features a section labeled 'A' with dynamics f and $-3''$, and fingerings $-3'' -2 -3''' +4 -3'' -6'$, followed by $+4 -3'' +6$. Staff 4 (measures 13-15) has dynamics f and $-3''$, with fingerings $+4 -3'' +50$, $-5 +5$, and $-5 -4 -3''$. Staff 5 (measures 16-18) shows fingerings $-5 -4 -3'''$, $-5 -4 -2$, and $-5 +6$. Staff 6 (measures 19-21) is labeled 'B' and includes dynamics f and $-3'' -6'$, with fingerings $+4 -3'' +50$, $+4 -3'' +6$, and $+4 -3'' +50$. The final staff (measures 22-24) is labeled 'To Coda' and ends with a dynamic f and fingerings $-5 +5$, $+5$, $-5 +6$.

8

10 A

13

16

19 B

22 To Coda

2
24

+5 -3" -3" +4 -4'

C

28

f -4 -4 -2" -3" -4 -4' -4" -2" -3" -4 +4 +4 -3 +4 -3

31

-3' -3" -4 -5 +6 -4 -4 -4 +4 -3" +4 -4'

33

-4 -4 +5 -4 -3" -4' -4' -4 -4 +4 -4' -3 +4 -3

D

36

-3' -3" -3" +4 -4 -5 +50 +6 +6 -3' -4 +6

38

+50 +50 -3' -4 +50 -5 +50 +5 -5 +5 +40 -4 -2 -3' +4

41

-4 -4 +5 -4 -3" -4' -4' -4 -4 +4 -4' -4' -3 -2

44

-3' -3" +5 -5 +6 -6 D.S. al Coda

A musical score excerpt starting at measure 47. The first note has a dynamic marking of -3''. The second note has a dynamic marking of -3''. The third note has a dynamic marking of -3'. The fourth note has a dynamic marking of +4. The fifth note has a dynamic marking of -3. The sixth note has a dynamic marking of +6. The seventh note has a dynamic marking of -6. The eighth note has a dynamic marking of -6. The ninth note has a dynamic marking of -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

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, forêts, forêts, que

4

j'ai - me ta ver - du - re! Quand par l'hi - ver bois

7

et gué - rets sont dé - pouil - lés de leurs at - traits Mon

10

beau sa - pin, roi des fo - rêts, tu gar - des ta pa - ru - re.

Oh! Susanna

Stephen Foster

= 150

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

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

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

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

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

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

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

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

2

39

rall.

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

Old MacDonald had a farm

Anonyme (XVIII siècle)

The musical score consists of five staves of music in common time, treble clef, and A major (two sharps). The lyrics are written below each staff, aligned with the corresponding musical notes. Fingerings are indicated above the notes.

Staff 1 (Measures 1-4):

Old Mac - Do - nald had a farm, E - 70 I - 70 E - 7 I - 7 O! And

Staff 2 (Measures 5-8):

on his farm he had some chicks, E - 70 I - 70 E - 7 I - 7 O! With a

Staff 3 (Measures 9-12):

chick - chick here and a chick - chick there.

Staff 4 (Measures 11-14):

Here a chick, there a chick, ev - ry - where a chick - chick

Staff 5 (Measures 13-16):

Old Mac - Do - nald had a farm, E - 70 I - 70 E - 7 I - 7 O!

Petit Papa Noël

4

-4 +6 +6 +6 -6 +6 +7 -7 -7 -7 +7
Pe - tit pa - pa No - èl, Quand tu des - cen - dras du ciel,
Av - ec des jou - ets par mil - liers, N'ou - blie pas mon pe - tit sou - lier.
Mais av - ant de par - tir, Il fau - dra bien te cou - vrir, De - lier.

8

+6 +6 +6 +6 +50 +5 -4 -4 -4 +6 +6 +6 -6 +6
hors tu dois a - voir si froid, C'est un peu à cau - se de moi.

13

+5 +5 +5 +5 +5 +5 +50 +6 +5 +5 -4 +6 +6 +6 +6 +6 +50 +6 -6
Il me tar - de tant que le jour se lè - ve, Pour voir ce que tu m'as appor - té,
Tous les beaux joujoux que je vois en rê - ve, Et que je t'ai comman - dés.

21

+60 +60 +60 +60 -6 +60 +7 -6 +6 -5 +60 +60 +60 +7 +7 +7 -8 -4
tit pa - pa No - èl, Quand tu des - cen - dras du ciel, Av - ec des jou - ets par mil - liers,
N'ou - blie pas mon pe - tit sou - lier.

25

+6 +6 +6 -6 +6 +6 -7 -7 -7 +7 -7 -6 +6 +6 +6 +50 +5
tit pa - pa No - èl, Quand tu des - cen - dras du ciel, Av - ec des jou - ets par mil - liers,
N'ou - blie pas mon pe - tit sou - lier.

30

-4 -4 -4 +6 +6 +6 -6 +6 -6 +6 -4 +5 +6 -6 +7 -8
Pe - tit pa - pa No - èl.

Commentaires

Anacrouse

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

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

Sarabande

Georg Friedrich Haendel
HWV 437

$\text{♩} = 70$

Musical score for Sarabande, measures 1-3. The key signature is one flat. Measure 1: Notes at height A. Measure 2: Notes at height G. Measure 3: Notes at height F.

1 2 3 4 5 6 7 8

-2" -2" -2 +2 +2 -3" -3" -3'

Musical score for Sarabande, measures 4-6. The key signature is one flat. Measure 4: Notes at height A. Measure 5: Notes at height G. Measure 6: Notes at height F.

4 5 6 7 8 9 10 11 12

-2 -2 -3" -3' -3" +4 -3" -3" -3"

Musical score for Sarabande, measures 7-9. The key signature changes to one sharp. Measure 7: Notes at height B. Measure 8: Notes at height A. Measure 9: Notes at height G.

7 8 9 10 11 12 13 14 15

-4 -4 +5 -4' -4' -2" -2" -2 +2 +2

Musical score for Sarabande, measures 11-13. The key signature is one flat. Measure 11: Notes at height A. Measure 12: Notes at height G. Measure 13: Notes at height F.

11 12 13 14 15 16 17 18 19

-3" -3" -3' -2 -2 -3" -3' -3" +4

Musical score for Sarabande, measures 14-16. The key signature changes to one sharp. Measure 14: Notes at height B. Measure 15: Notes at height A. Measure 16: Notes at height G.

14 15 16 17 18 19 20 21 22

-3" -3" -4 -4' -4 +5 -5 +5 -4 -4 -2"

Campton Races

Harmonica en C

Stephen Foster

Moderately fast ($\bullet = 110$)

2

The Camp-town races five miles long,
Oh! doo - dah!

9

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

3

I go back home with a pocket full of tin,
Oh! doo - dah

7

Going to run all night!
Going to run all day!

2

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

Hard Times

Stephen Foster

The sheet music consists of eight staves of musical notation for a single instrument, likely a banjo or guitar. Each staff begins with a treble clef and a '4' indicating common time. Below each staff, a series of fingerings is provided, consisting of either a '+' or '-' sign followed by a number (7, 8, 9, or 10). These fingerings correspond to the notes and rests indicated by the stems and dashes in the musical notation above them.

1 - +7 -8 +8 +8 -8 +8 +9 +9 +8

4 +8 -7 +7 -8 +7 +8 +10 -10 +9 +8 +7

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

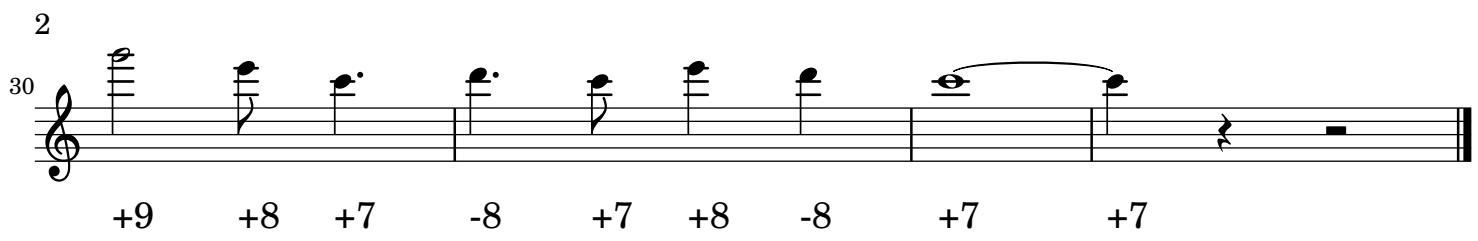
11 +8 +9 +9 +8 -8 +7 +7 -8 +7 +8 +10 -10

14 +9 +8 +7 -8 +7 +8 -8 +7 +7 +8 -9

18 +9 +9 +9 -9 +9 -10 +9 +10 -10 +9

23 +8 -8 +7 -8 +7 -8 +8 -8 +7 -8 +8 +8 -8

27 +8 +9 +9 +8 -8 +7 +7 -8 +7 +8 +10 -10



Sur le pont d'avignon

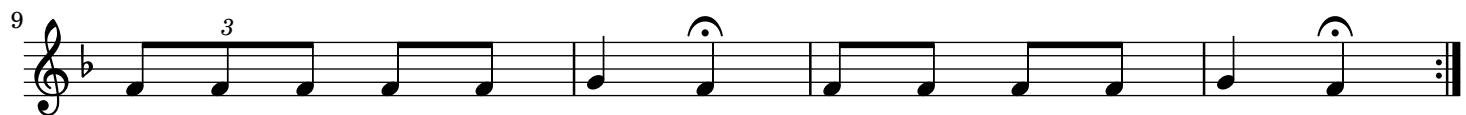
= 80



-2'' -2'' -2'' -2 -2 -2 on -3'' -3' +4 -2'' +2 -2'' -2 +1
Sur le pont d'A - vi - gnon, on y dan - se, on y dan - se,



-2'' -2'' -2'' -2 -2 -2 on -3'' -3' +4 -2'' -2 +2 -2''
sur le pont d'A - vi - gnon, on y dan - se tous en rond.



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

The wild rover

The Dubliners

1 -
 -2" -2" -2 -2" -1 +1 -3" -3" -2 -3"
 I've been a wild ro - ver for ma - ny's the

5 -3' +4 +4 +4 -3" +4 -3' -2 +2 +1 -3" -2
 year, and I spent all my mon - ey on whis - key and

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

15 - +4 +4 +4 -3" +4 -3' -2 +2 +1 -3" -2
 and I ne - ver will play the wild ro - ver no

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

25 -3" -2 -3" -3' -3" -3' +4 -3" -2"
 ne - ver, no more, will I play the wild

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

Tom Dooley

A musical score for "Tom Dooley" in G major (two sharps) and 2/4 time. The score consists of four staves of music, each with lyrics below it. The vocal markings above the notes indicate performance techniques: +2, -2', -3'', -4', and -3. The lyrics are: "Hang down your head, Tom Doo - ley,....." (Staff 1), "Hang down your head and cry,....." (Staff 2), "Hang down your head, Tom Doo - ley,....." (Staff 3), and "Poor boy, you're bound to die." (Staff 4). The score includes measure numbers 1, 5, 9, and 13.

1 Hang down your head, Tom Doo - ley,.....

5 Hang down your head and cry,.....

9 Hang down your head, Tom Doo - ley,.....

13 Poor boy, you're bound to die.

Trois petits chats



-1 +2 -2'' +2 -2'' -1 -2'' -2 -3'' -3'' -3''
Trois p'tits chats, trois p'tits chats, trois p'tits chats, chats



-3'' -3' -3'' -2 -2 -3'' -2 -2'' -2'' -2 -2'' +2 -1
Cha-peau d'pail-le, cha-peau d'pail-le, cha-peau d'paille, paille, paille,



-1 +2 -2'' +2 -2'' -1 -2'' -2 -3'' -3'' -3''
Pail-las-son, pail-las-son, pail-las-son, son, son,



-3'' -3' -3'' -2 -2 -3'' -2 -2'' -2'' -2 -2'' +2 -1
Som-nam-bule, som-nam-bule, som-nam-bule, bule, bule...

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

L'hiver (L'inverno - Winter)

2° Mouvement

Antonio Lucio Vivaldi (1678 - 1741)

Largo ($\text{♩} = 50$)

Musical score for measure 1 in 4/4 time, key of F major (one sharp). The tempo is Largo ($\text{♩} = 50$). Dynamics: mf . Fingerings: -2, -4, +4, -3, -3'', -2, -3'', -1, -1.

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

Musical score for measure 3 in 4/4 time, key of F major (one sharp). Fingerings: -3'', -3, +4, -4, +5, +50, -2, -3'', -3, +4, -4, +5.

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

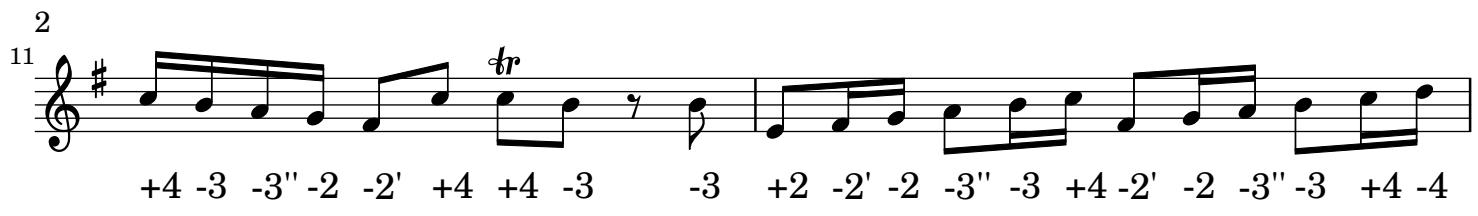
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2', -2, -1, -1', -1, -3'', -3'', -1, -1', -1.

Musical score for measure 6 in 4/4 time, key of F major (one sharp). Fingerings: -3, -3, -1, -1', -1, -4', -4', -3'', -2, -3'', -4, -1, -4, -4, -4', -3, -3'', -2, -2', +2, -1.

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

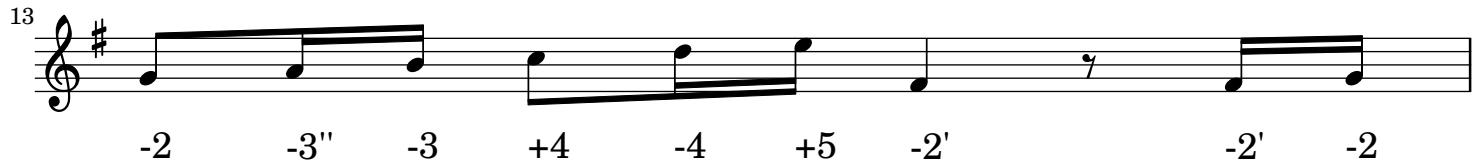
2

11



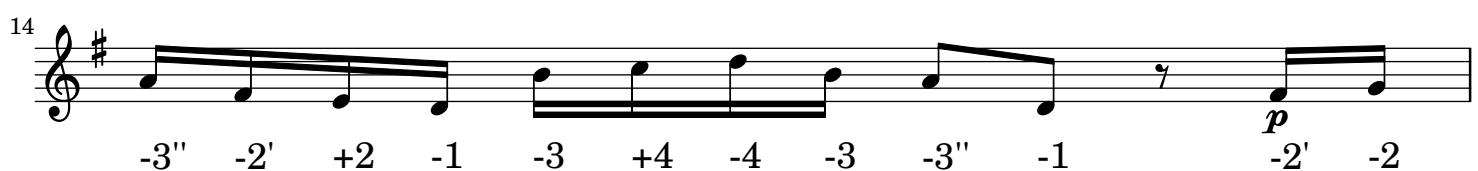
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A trill is indicated over the last two notes of the first measure. Below the staff, a series of numbers provides performance instructions: +4 -3 -3'' -2 -2' +4 +4 -3 -3 +2 -2' -2 -3'' -3 +4 -2' -2 -3'' -3 +4 -4.

13



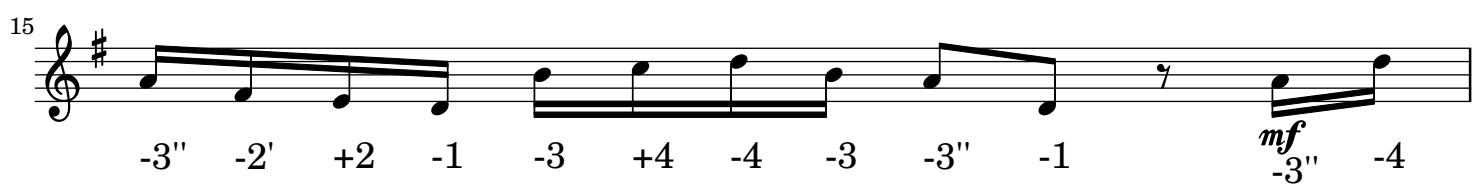
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. Below the staff, performance instructions are given: -2 -3'' -3 +4 -4 +5 -2' -2' -2.

14



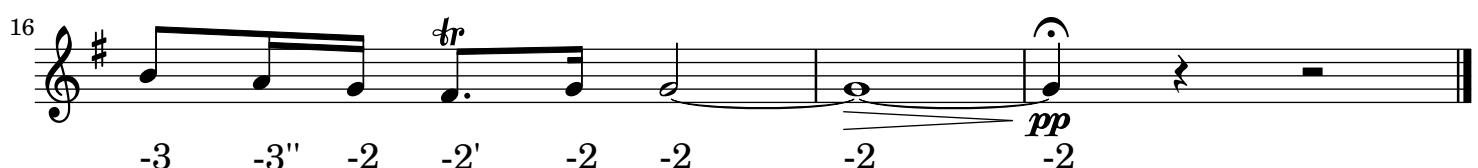
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A dynamic marking *p* is placed above the final note. Below the staff, performance instructions are given: -3'' -2' +2 -1 -3 +4 -4 -3 -3'' -1 -2' -2.

15



A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A dynamic marking *mf* is placed above the final note. Below the staff, performance instructions are given: -3'' -2' +2 -1 -3 +4 -4 -3 -3'' -1 -3'' -4.

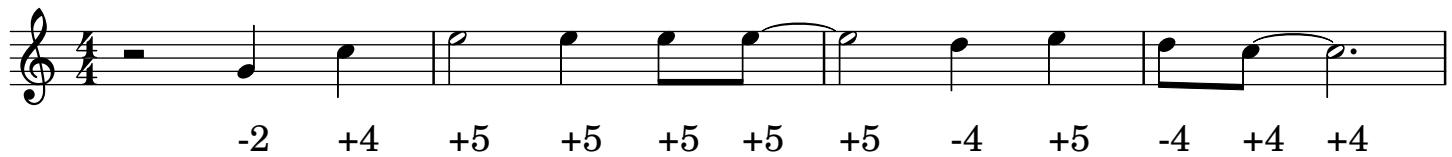
16



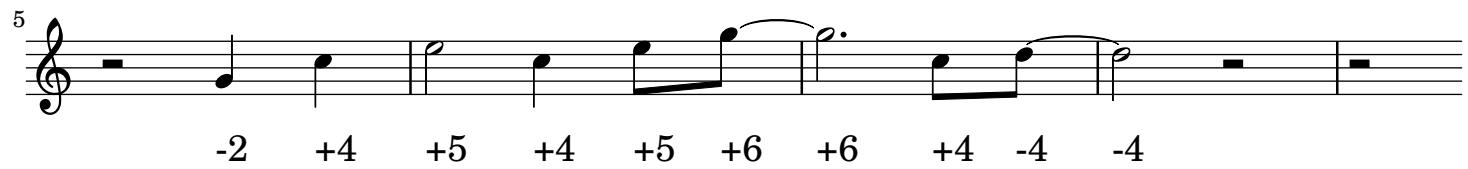
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. The dynamic marking *pp* is placed above the final note. Below the staff, performance instructions are given: -3 -3'' -2 -2' -2 -2 -2 -2.

Western JuJu

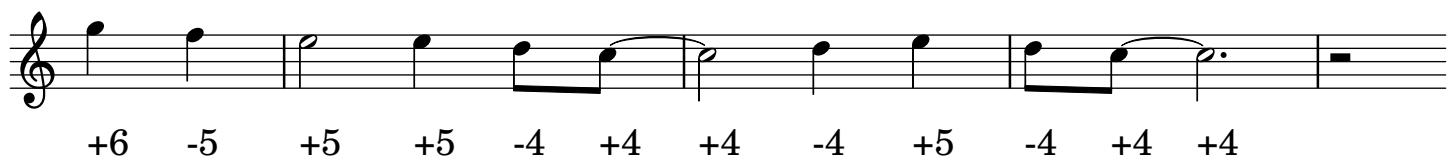
$\text{♩} = 120$



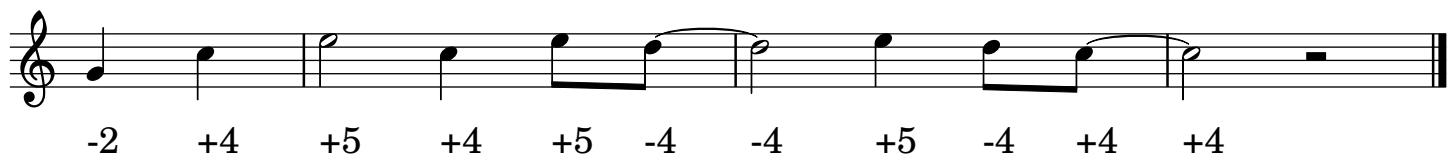
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, quarter note, eighth note, eighth note, quarter note, eighth note. Below the staff are numerical values: -2, +4, +5, +5, +5, +5, +5, +5, -4, +5, -4, +4, +4.



Musical staff 2 in 4/4 time, treble clef. Notes are: rest, quarter note, eighth note, eighth note, quarter note, eighth note. Below the staff are numerical values: -2, +4, +5, +4, +5, +6, +6, +6, +4, -4, -4.



Musical staff 3 in 4/4 time, treble clef. Notes are: eighth note, eighth note, quarter note, eighth note. Below the staff are numerical values: +6, -5, +5, +5, -4, +4, +4, -4, +5, -4, +4, +4.



Musical staff 4 in 4/4 time, treble clef. Notes are: quarter note, eighth note, eighth note, quarter note, eighth note. Below the staff are numerical values: -2, +4, +5, +4, +5, -4, -4, -4, +5, -4, +4, +4.

What shall we do with the drunken sailor

A musical score for the song "What shall we do with the drunken sailor". The music is in G clef, 4/4 time, and consists of eight staves of music. Below each staff, the lyrics are written with note heads above them, indicating the pitch and duration of each word. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The lyrics are as follows:

1. What +6 shall +6 we +6 do +6 with +6 the +6 drun - ken +4 sai +40 - lor,
2. what -5 shall -5 we -5 do -5 with -5 the -5 drun - ken -3' -4 sai - lor,
3. what +6 shall +6 we +6 do +6 with +6 the +6 drun - ken +60 - lor
4. ear +60 - ly -5 in -4 the +4 mor - ning,
5. Hoo +6 - ray +6 and +6 up +4 she +40 ri - ses,
6. hoo -5 ray -5 and -5 up -3' she -4 ri -5 ses,
7. hoo +6 - ray +6 and +6 up -6 she +60 ri - +7 ses
8. ear +60 - ly -5 in -4 the +4 mor - +4 ning.

When the Saints go marching in

$\text{♩} = 144$

1

+4 Oh, +5 when -5 the +6 saints

3

+4 Oh, +5 when -5 the +6 saints

5

+4 Oh, +5 when -5 the +6 saints Go +5 mar - +5 ching -4 in

9

+5 Now, +5 when -4 the +4 saints +4 go +5 mar - +6 ching +6 in -5 Yes,

3

+4 I +5 want -5 to +6 be +5 in +4 that -4 num - +4 ber