

# Index des partitions pour harmonica diatonique

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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

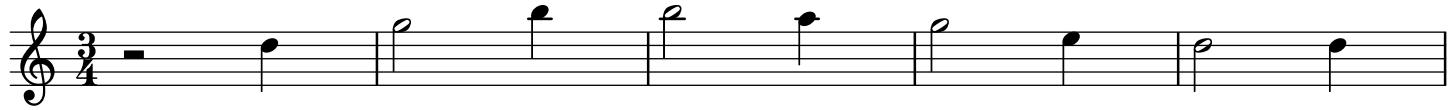
29  
sur les bords du Nil ils sont par - tis n'en par - lons plus.

# 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



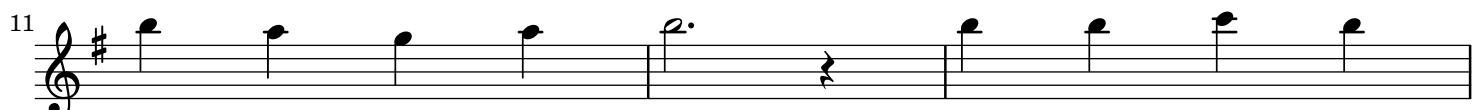
-4 +6 +50 +6 -6 +5 -6 +6 +50 +5 +50  
As the black - bird in the spring, 'neath the wil - low



+6 -4 +6 +50 +6 -6 +5 -6  
tree, sat and piped, I heard him sing,



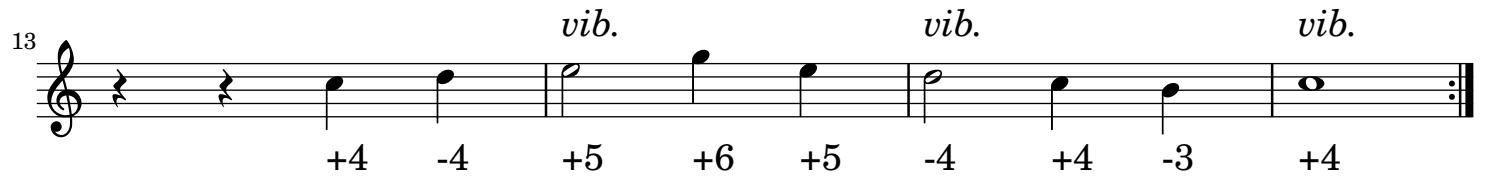
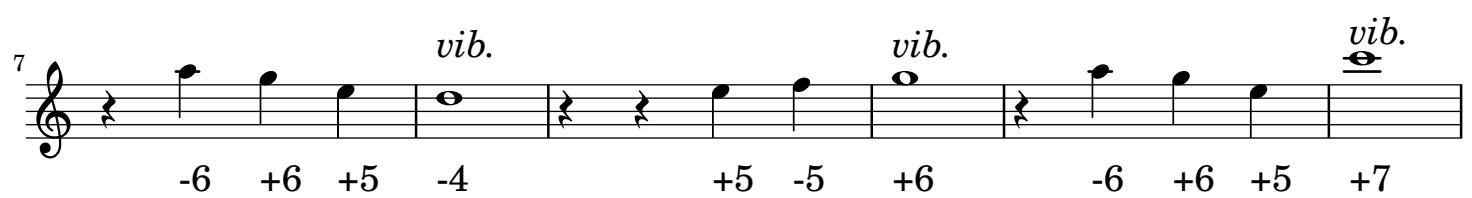
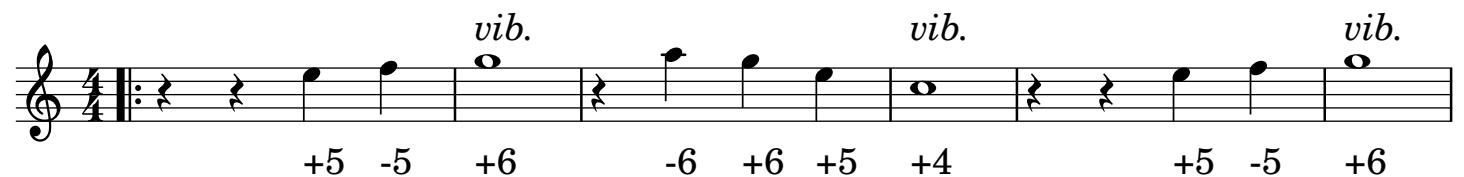
+6 +50 +5 +50 +6 -7 -7 -7 -7 -7 -7  
prais - ing Au - ra Lee. Au - ra Lee! Au - ra Lee!



-7 -6 +6 -6 -7 -7 +7 -7  
Maid of gold - en hair, sun - shine came a -



-6 +5 -6 +6 +6 +50 -7 -6 +6  
long with thee and swal - lows in the air.



# Blowin' In The Wind

Harmonica en C

Bob Dylan

4/4 time signature, treble clef. The melody consists of eighth notes. Below the staff, lyrics are 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'marcher,  
Fingerings: +4, +4, -2, -2, +5, +5, -2, +4

6  
c'est en core là nôtre;  
Fingerings: -4, -4, -2, -2, +5, +5, -2, +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 -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 -8

The second staff begins at measure 7, with a treble clef and a key signature of one sharp (F#). The lyrics are: l'a - mour in - fi - ni! C'est l'a - mour in - fi - ni!

The third staff begins at measure 12, with a treble clef and a key signature of one sharp (F#). The lyrics are: l'a - mour in - fi - ni! C'est l'a - mour in - fi - ni!

The fourth staff begins at measure 18, with a treble clef and a key signature of one sharp (F#). The lyrics are: l'a - mour in - fi - ni! C'est l'a - mour in - fi - ni!

Below each staff, the lyrics are written again with numerical values indicating note duration: Dou (+6), ce (-6), nuit, sain (+6), te (-6), nuit!, Dans (-8), les (-8), cieux, l'as (+7), - tre (+7), luit, Le (-6), mys (-6), tère (+7), an (-7), non (-6), cé (+6), s'ac (-6), com (+6), plit, Cet (+5), en (-6), fant (+7), sur (-7), la (+6), paille (-6), dor (+6), mi, (-5), c'est (-8), - est (-8).

# 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

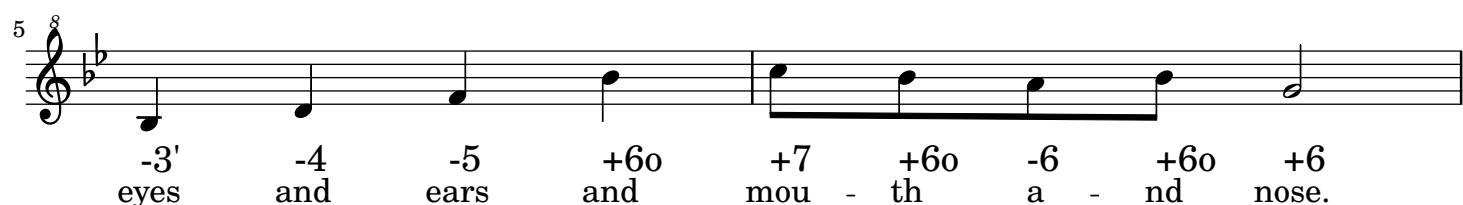
 = 90



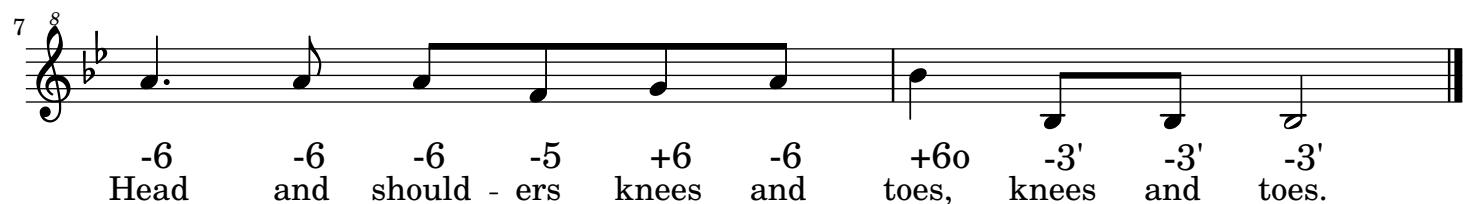
8  
Head and shoul - ders, knees and toes, knees and toes.



3 8  
Head and shoul - ders, knees and toes, knees and to - es a - nd



5 8  
eyes and ears and mou - th a - nd nose.



7 8  
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

Good +50 night, -4 la - dies! Good +50 night, +5 la - dies!

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

Mer - ri - ly +5 we roll +50 +50 +50 long, roll +5 a - long, +5 a - long, +50 -6 a - long, -6.

mer - ri - ly +5 we roll +50 +50 +50 long, o'er +5 the +5 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 staff, the fingerings are indicated as follows: +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 staff, the fingerings are indicated as follows: +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 staff, the fingerings are indicated as follows: -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 staff, the fingerings are indicated as follows: +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

The sheet music contains six staves of musical notation, each with a corresponding set of fingerings below it. The fingerings are represented by numbers ranging from -5 to +8, indicating the position of the fingers on the instrument's keys. The music is divided into measures by vertical bar lines.

**Measure 3:** Blank staff.

**Measure 4:** Blank staff.

**Measure 5:** Blank staff.

**Measure 6:** Blank staff.

**Measure 7:** Blank staff.

**Measure 8:** Blank staff.

**Measure 9:** Blank staff.

**Measure 10:** Blank staff.

**Measure 11:** Blank staff.

**Measure 12:** Blank staff.

**Measure 13:** Blank staff.

**Measure 14:** Blank staff.

**Measure 15:** Blank staff.

**Measure 16:** Blank staff.

**Measure 17:** Blank staff.

**Measure 18:** Blank staff.

**Measure 19:** Blank staff.

**Measure 20:** Blank staff.

**Measure 21:** Blank staff.

**Measure 22:** Blank staff.

**Measure 23:** Blank staff.

**Measure 24:** Blank staff.

**Measure 25:** Blank staff.

**Measure 26:** Blank staff.

**Measure 27:** Blank staff.

**Measure 28:** Blank staff.

**Measure 29:** Blank staff.

**Measure 30:** Blank staff.

**Measure 31:** Blank staff.

**Measure 32:** Blank staff.

# 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 - dions cet heu - reux +6 temps.

# J'ai du bon tabac

Gabriel-Charles de Latteignant (Abbé)

$\text{♩} = 120$

A musical score for 'J'ai du bon tabac' in 2/4 time, treble clef, and a key signature of one sharp. The score consists of five staves of music, each with a corresponding vocal line below it showing lyrics and note values. The lyrics are in French, and the note values are indicated by superscript numbers above the notes.

1. J'ai +6 du -6 bon -7 ta +6 - bac -6 dans -6 ma -7 ta +7 - ba +7 - tière -7 re. -7

2. J'ai +6 du -6 bon -7 ta +6 - bac, -6 tu -7 n'en +7 au -8 ras +6 pas. J'en -8 ai -8 du +7

3. fin -7 et -6 du -7 bien +7 râ -8 -6 pé. Mais -8 ce -8 n'est +7 -7 pas -6 pour -7 ton

4. vi +7 -8 -6 nez. J'ai +6 du -6 bon -7 ta +6 - bac -6 dans -6 ma -7 ta +7 - ba -

5. tière -7 - re. J'ai +6 du -6 bon -7 ta +6 - bac, -6 tu -6 n'en -7 au +7 -8 ras +6 pas.

# 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:

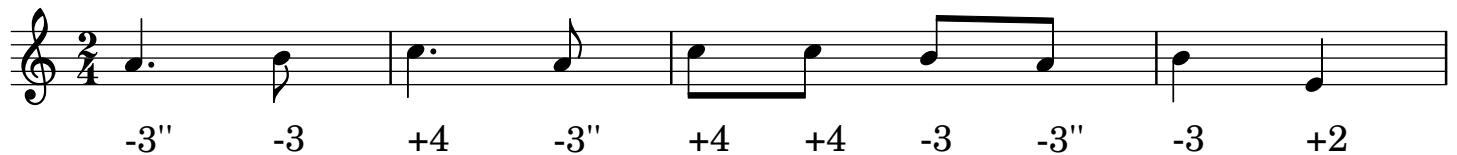
- Joy +6 - eux +6 - an -6 - ni +6 - ver +7 - saire. -7
- Joy +6 - eux +6 - an -6 - ni +6 - ver -8 - saire. +7
- Joy +6 - eux +6 - an +9 - ni +8 - ver +7 - sai -7 - re. -6
- Joy -9 - eux -9 - an +8 - ni +7 - ver -8 - saire. +7
- Joy +6 - eux +6 - an -6 - ni +6 - ver +7 - saire. -7
- Joy +6 - eux +6 -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

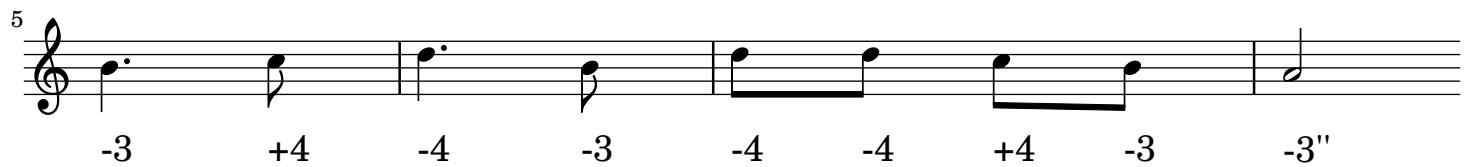
Harmonica en C

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 measure with numerical values below them.

Measure 1: -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 measure with numerical values below them.

Measure 4: -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 measure with numerical values below them.

Measure 7: +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 measure with numerical values below them.

Measure 10: +6, +5, +4, +6, +5, +4, -2, -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 measure with numerical values below them.

Measure 13: +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 measure with numerical values below them.

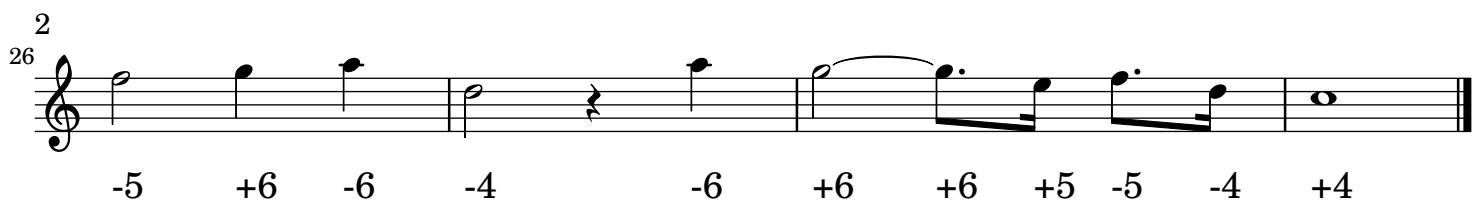
Measure 16: +40, +40, +40, +40, -5, +6, -4, +40, -4, +4, +4, +40, -4, +4

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 measure with numerical values below them.

Measure 19: +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 measure with numerical values below them.

Measure 22: +6, +6, +5, +4, -4, -2, +4, -4, +5



# La panthère rose

Henry Mancini

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

1 2  
+1o +2 -2' -2 +1o +2 -2' -2 +4 -3 +2 -2 -3

3 4  
-3' -3' -3'' -2 +2 -1 +2 +2 +1o +2 -2' -2 +1o

5 6  
+2 -2' -2 +4 -3 -2 -3 +5 +4o +4o +4o +1o

7 8  
+2 -2' -2 +1o +2 -2' -2 +4 -3 +2 -2 -3

9 10  
-3' -3' -3'' -2 +2 -1 +2 +2 +5 -4 -3 -3'' -2 +2

11 12  
-3' -3'' -3' -3'' -3' -3'' -3' -3'' -2 +2 -1 +2 +2 +2

13 14  
+2 +1o -2 +2 -1 +2 +2 +2 +2

15 16  
-2 +2 -1 +2 +2 +2 -2 +2 -1 +2 +2 +2 +2

# Le lac des cygnes

Piotr Ilitch Tchaïkovsky (1840 - 1893)

♩ = 84

Musical score for Le lac des cygnes, page 1. The music is in 4/4 time, treble clef, and consists of two staves. The first staff starts with a quarter note followed by a eighth-note pattern. The second staff begins with a dotted half note. Below the notes are numerical values indicating fingerings or pitch intervals.

1st Staff Fingerings: +5, -3", -3, +4, -4, +5, +4, +5, +4, +5, -3", +4, -3", -2", +4

2nd Staff Fingerings: -3", -3", -4, +4, -3, +5, -3", -3, +4, -4, +5, +4, +5, +4

Musical score for Le lac des cygnes, page 2. The music continues in 4/4 time, treble clef. The first staff shows a eighth-note pattern starting with a dotted half note. The second staff begins with a dotted half note. Fingerings are provided below the notes.

1st Staff Fingerings: +5, -3", -3", -4, +4, -3, +5, -3", -3, +4, -4, +5, +4, +5, +4

2nd Staff Fingerings: -3", -3", -4, +4, -3, +5, -3", -3, +4, -4, +5, +4, +5, +4

Musical score for Le lac des cygnes, page 3. The music continues in 4/4 time, treble clef. The first staff shows a eighth-note pattern starting with a dotted half note. The second staff begins with a dotted half note. Fingerings are provided below the notes.

1st Staff Fingerings: +5, -3", +4, -3", -2", +4, -3", -3", -3", -3, +4, -4, +5, -5

2nd Staff Fingerings: +5, -3", +4, -3", -2", +4, -3", -3", -3", -3, +4, -4, +5, -5

Musical score for Le lac des cygnes, page 4. The music continues in 4/4 time, treble clef. The first staff shows a eighth-note pattern starting with a dotted half note. The second staff begins with a dotted half note. Fingerings are provided below the notes.

1st Staff Fingerings: +6, -5, +5, -5, +6, -6, +6, -5, +6, -6, -7, -6, +5, +4, -3, -3"

2nd Staff Fingerings: +6, -5, +5, -5, +6, -6, +6, -5, +6, -6, -7, -6, +5, +4, -3, -3"

Musical score for Le lac des cygnes, page 5. The music continues in 4/4 time, treble clef. The first staff shows a eighth-note pattern starting with a dotted half note. The second staff begins with a dotted half note. Fingerings are provided below the notes.

1st Staff Fingerings: -3, +4, -4, +5, -5, +6, -5, +5, -5, +6, -6, +6, -5, +6, -6

2nd Staff Fingerings: -3, +4, -4, +5, -5, +6, -5, +5, -5, +6, -6, +6, -5, +6, -6

Musical score for Le lac des cygnes, page 6. The music continues in 4/4 time, treble clef. The first staff shows a eighth-note pattern starting with a dotted half note. The second staff begins with a dotted half note. Fingerings are provided below the notes.

1st Staff Fingerings: +60, -5, -4, -5, +60, -7, +50, -7, +5, +5, -3", -3, +4, -4

2nd Staff Fingerings: +60, -5, -4, -5, +60, -7, +50, -7, +5, +5, -3", -3, +4, -4

Musical score for Le lac des cygnes, page 7. The music continues in 4/4 time, treble clef. The first staff shows a eighth-note pattern starting with a dotted half note. The second staff begins with a dotted half note. Fingerings are provided below the notes.

1st Staff Fingerings: +5, +4, +5, +4, +5, -3", +4, -3", -2", +4, -3", -3", -3, +4, -4

2nd Staff Fingerings: +5, +4, +5, +4, +5, -3", +4, -3", -2", +4, -3", -3", -3, +4, -4

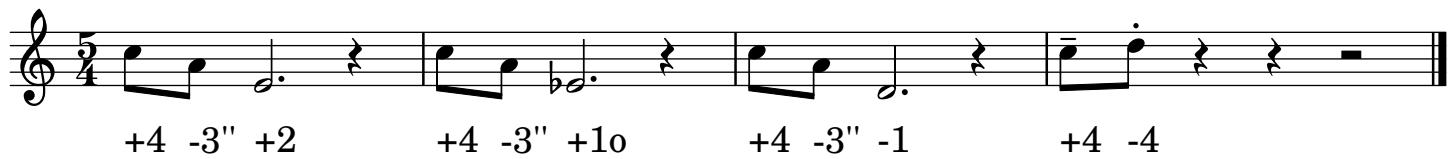
Musical score for Le lac des cygnes, page 8. The music continues in 4/4 time, treble clef. The first staff shows a eighth-note pattern starting with a dotted half note. The second staff begins with a dotted half note. Fingerings are provided below the notes.

1st Staff Fingerings: +5, -3", -3, +4, -4, +5, +4, +5, +4, +5, -3", +4, -3", -2", +4, -3"

2nd Staff Fingerings: +5, -3", -3, +4, -4, +5, +4, +5, +4, +5, -3", +4, -3", -2", +4, -3"

# Mission Impossible

**Allegro molto** ( $\text{♩} = 170$ )



# 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** ( $\text{♩} = 170$ )

4      8  
+4    -3''    +2      +4    -3''    +10

7  
+4    -3''    -1      +4    -4

9  
mf  
-3''    -3''    +4    -4    -3''    -3''    -2    -3'''

A

11  
f  
+4    -3''    -6'      +4    -3''    +6      +4    -3''    +50

14  
-5    +5      -5    -4    -3''      -5    -4    -3'''

17  
-5    -4    -2      -5    +6

B

19  
f  
+4    -3''    -6'      +4    -3''    +6      +4    -3''    +50

2

22 To Coda

-5 +5 +5 -5 +6 **f**+5 +5 -5 +6

24

+5 **2** *mp* -3'' -3'' +4 -4'

C

28

**f** -4 -4 -2'' -3'' -4 -4' -4' -2'' -3'' -4

30

+4 +4 -3 +4 -3 -3' -3'' -4 -4 -2'' -3'' +6

32

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

34

-4' -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

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

42

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

44

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

**D.S. al Coda**

47

-3'' -3'' -3' +4 -3 +6 -6 -6 -6

**Allegro molto** ( $\text{♩} = 170$ )

4

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

7

+5 -3 -1 +5 -5

9

*mf* -3 -3 +5 -5 -3 -3 +3 +3<

11

A

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

4

14

-6 +6

*f*

-6 -5 -3

-6 -5 +3 <

17

-6 -5 +3

-6 +7

**B**

19

*f*

+5 -3 +7 <

+5 -3 +7

+5 -3 -6 <

22

To Coda

-6 +6

+6

-6 +7

*f* +6

+6

-6 +7

24

+6

2

*mp*

-3

-3

+5 +5 <

**C**

28

*f*

-5

-5 -2

-3 -5

+5 <

+5 < -2

-3 -5

30

+5

+5 -4

+5 -4

-3 < -3

-5

-6 +7

32

-5

-5

+5 -3

+5 +5 <

-5

-5 +6

-5 -3

34

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

36 **D**

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

38

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

40

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

42

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

44 **D.S. al Coda**

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

47

-3 -3 -3< +5 -4 +7 -7 -7 -7

### 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

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

$\text{♩} = 150$

Sheet music for a sixteenth-note exercise on a single string. The music is in common time (indicated by '4') and treble clef. The notes are grouped into measures by vertical bar lines. Below each measure, a sequence of numbers indicates the fingerings used for each note. The fingering pattern repeats every two measures.

**Measures 1-4:**

```

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

```

**Measures 5-8:**

```

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

```

**Measures 9-12:**

```

    10 -5 -5 -5 -6 -6 +6 +6 +5 +4 -4 +4 -4 +5 +6 +6 -6
    |-----|-----|-----|-----|-----|-----|-----|-----|-----|

```

**Measures 13-16:**

```

    15 +6 +5 +4 -4 +5 +6 -4 +6 +4 +4 -4 +5 +6 +6 -6 +6 +5 +4 -4
    |-----|-----|-----|-----|-----|-----|-----|-----|-----|

```

**Measures 17-20:**

```

    20 +5 +6 +5 -4 +4 -4 +4 -4 +5 +6 +7 -6 +6 +5 +4 -4
    |-----|-----|-----|-----|-----|-----|-----|-----|-----|

```

**Measures 21-24:**

```

    24 +5 +6 -4 +6 +4 +4 -4 +5 +6 +6 -6 +6 +5 +4 +5 +5 -4 +4
    |-----|-----|-----|-----|-----|-----|-----|-----|-----|

```

**Measures 25-28:**

```

    29 -4 +4 -4 +5 +6 +7 -6 +6 +5 +4 -4 +5 +6 -4 +6 +4 +4
    |-----|-----|-----|-----|-----|-----|-----|-----|-----|

```

**Measures 29-32:**

```

    34 -5 -5 -5 -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

# Petit Papa Noël

1

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

-7 ciel, -6 Av - ec des +6 jou - ets +50 par +5 mil - liers, N'ou - blie

pas mon pe - tit +50 sou - lier. Mais av - ant de +6 par -6

tir, Il fau - dra -7 bien -7 te +7 cou - vrir, De -6

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

moi. Il me tar - de +5 tant que le +50 jour +6 se +5 lè - ve, -4

Pour voir ce que tu m'as appor - té, Tous les beaux jou - joux que je +60 +60 +60 +60 +60 -6 +60

vois en rê - ve, Et que je t'ai +7 +7 +7 -8 Pe -4

2

25

tit      pa - pa      No -      el,      Quand      tu      des -      cen - dras      du  
 +6      +6      +6      -6      +6      +6      -6      -7      -7      -7      +7  
  
 ciel,      Av - ec      des      jou - ets      par      mil - liers,      N'ou - blie  
 -7      -6      +6      +6      +6      +50      +5      -4      -4      -4  
  
 pas      mon      pe - tit      -6      sou - lier.      Pe -      tit      pa - pa      No -      el!  
 +6      +6      +6      -6      +6      -4      +5      +6      -6      +7      -8

## Sarabande

# Georg Friedrich Haendel HWV 437

$\text{♩} = 70$

1

4

7

1

4

# 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. Fingerings are indicated below each note, showing the required finger for each stroke. The music is divided into measures by vertical bar lines.

**Staff 1:** Measures 1-3. Fingerings: -7, +8, +8, +8, -8, +8, +9, +9, +8.

**Staff 2:** Measures 4-6. Fingerings: -8, +7, +7, -8, +7, +8, +10, -10, +9, +8, +7.

**Staff 3:** Measures 7-9. Fingerings: -8, +7, +8, -8, +7, +7, +7, -8, +8, +8, -8.

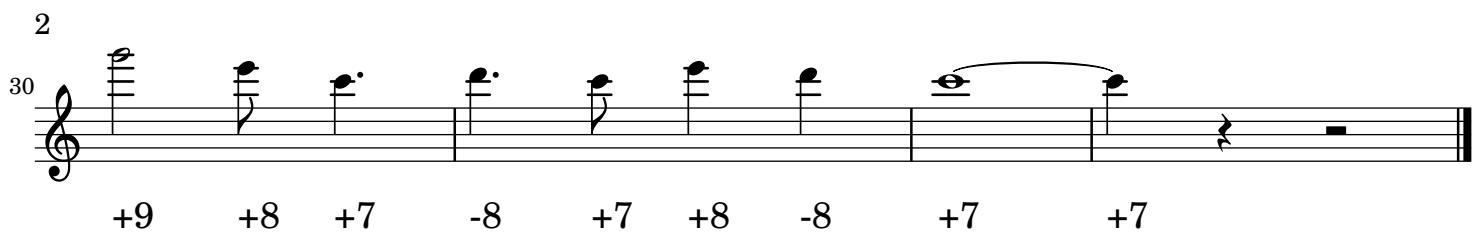
**Staff 4:** Measures 10-12. Fingerings: +8, +9, +9, +8, -8, +7, +7, -8, +7, +8, +10, -10.

**Staff 5:** Measures 13-15. Fingerings: +9, +8, +7, -8, +7, +8, -8, +7, +7, +8, -9.

**Staff 6:** Measures 16-18. Fingerings: +9, +9, +9, -9, +9, -10, +9, +10, -10, +9.

**Staff 7:** Measures 19-21. Fingerings: +8, -8, +7, -8, +7, -8, +8, -8, +7, -8, +8, +8, -8.

**Staff 8:** Measures 22-24. Fingerings: +8, +9, +9, +8, -8, +7, +7, -8, +7, +8, +10, -10.



# Sur le pont d'avignon

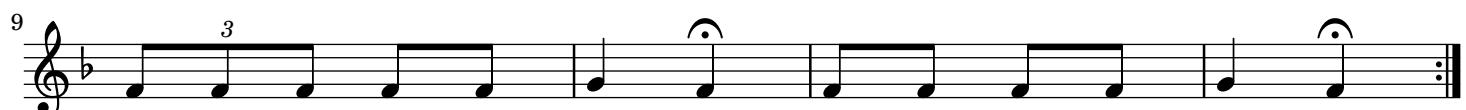
 = 80



-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 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 -3' +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 -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!

# 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

A musical score for 'Trois petits chats' in 2/4 time, treble clef, and a key signature of one flat. The score consists of four staves of music. The first staff starts with a rest followed by a series of eighth notes. The second staff begins with a single eighth note. The third staff starts with a rest. The fourth staff begins with a single eighth note.

The lyrics are written below the music, aligned with the notes. Each word or syllable is assigned a specific note value:

- Trois p'tits chats,    trois p'tits chats,    trois p'tits chats,    chats
- 1    +2    -2"    +2    -2"    -1    -2"    -2    -3"    -3"    -3"
- Cha-peau d'pail-le,    cha-peau d'pail-le,    cha-peau d'paille, paille,    paille,
- 3"    -3'    -3"    -2    -2    -3"    -2    -2"    -2"    -2"    +2    -1
- Pail-las-son,    pail-las-son,    pail-las-son,    son,    son,
- 1    +2    -2"    +2    -2"    -1    -2"    -2    -3"    -3"    -3"
- Som-nam-bu-le,    som-nam-bu-le,    som-nam-bule, bule,    bule...
- 3"    -3'    -3"    -2    -2    -3"    -2    -2"    -2"    -2"    +2    -1

# 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.

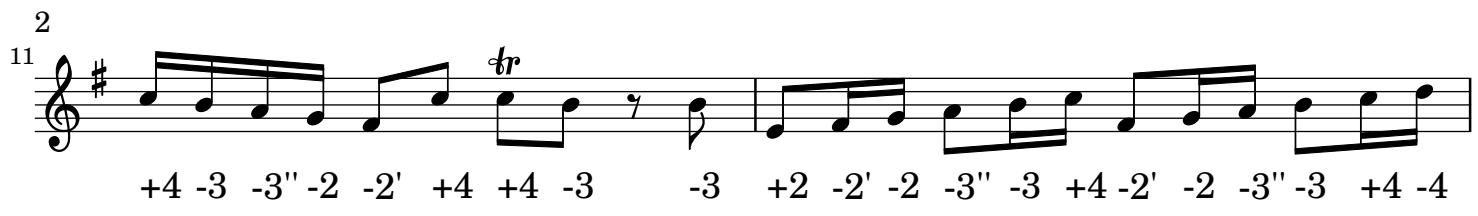
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2', -2, -1, -1', -1, -3'', -3'', -1, -1', -1.

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.

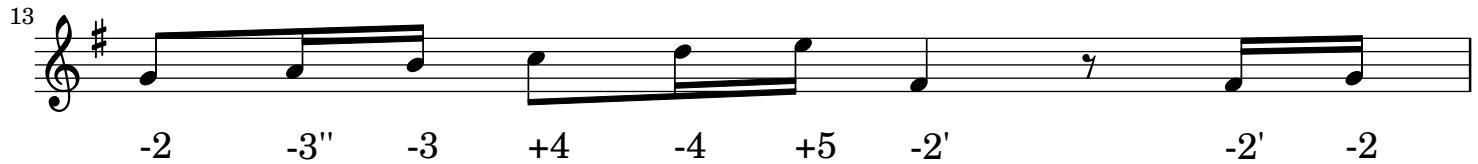
2

11



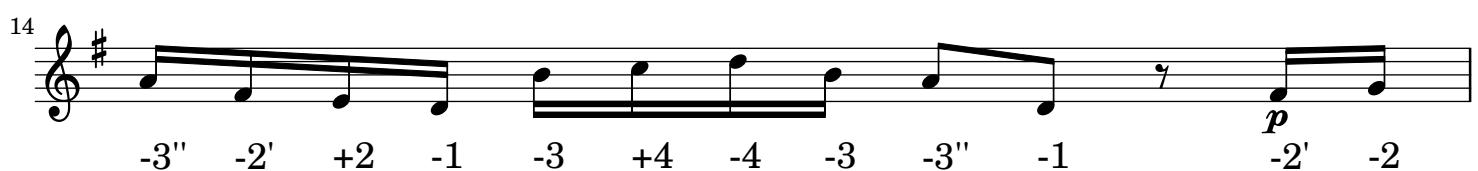
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A trill is indicated over the last two notes of the first measure. Below the staff, a series of numbers provides performance instructions: +4 -3 -3'' -2 -2' +4 +4 -3 -3 +2 -2'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

13



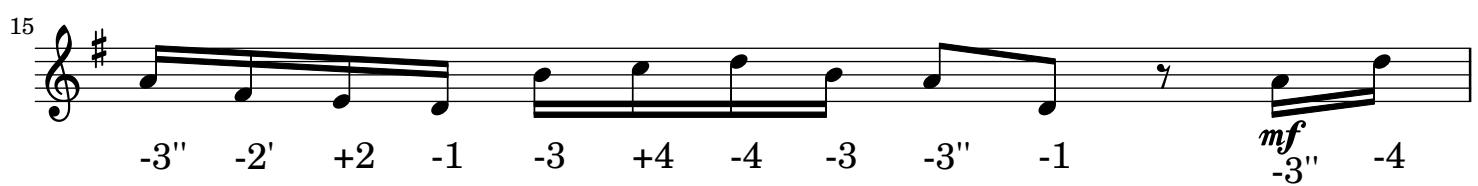
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. Below the staff, performance instructions are given: -2 -3'' -3 +4 -4 +5 -2' -2' -2.

14



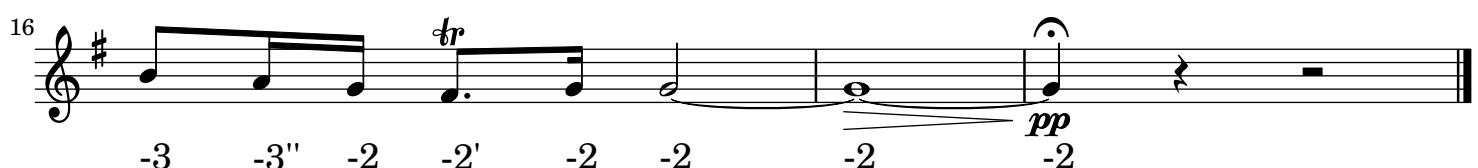
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A dynamic marking *p* is placed above the final note. Below the staff, performance instructions are given: -3'' -2' +2 -1 -3 +4 -4 -3 -3'' -1 -2' -2.

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.

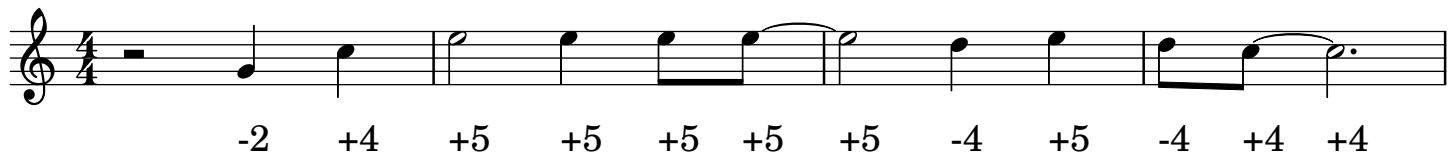
16



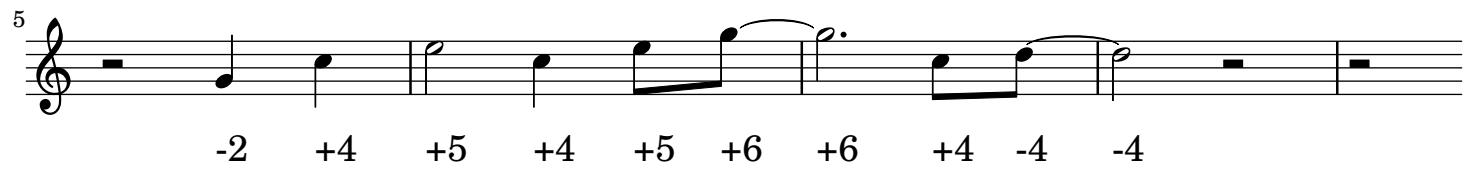
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. The dynamic marking *pp* is placed above the final note. Below the staff, performance instructions are given: -3 -3'' -2 -2' -2 -2 -2 -2.

# Western JuJu

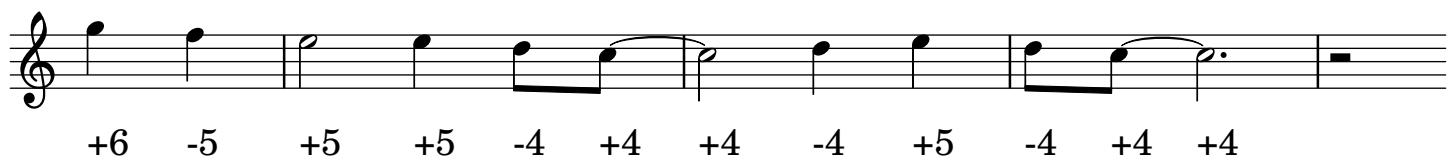
$\text{♩} = 120$



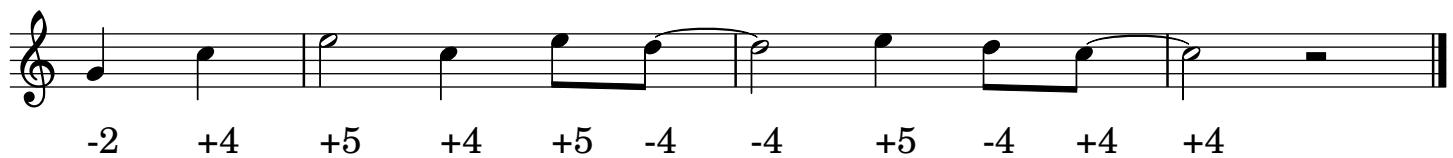
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, quarter note, eighth note, eighth note, quarter note, eighth note. Below the staff are numerical values: -2, +4, +5, +5, +5, +5, +5, +5, -4, +5, -4, +4, +4.



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**

$\text{♩} = 144$

3

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

5

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

9

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

3

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