

Index des partitions pour harmonica chromatique

1. Ah les crocodiles
2. Amazing Grace
3. Au Clair de la Lune
4. Auld Lang Syne
5. Aura Lee
6. Balade country
7. Bob Dylan - Blowin in the wind
8. Chevaliers de la table ronde
9. Clementine
10. Dans la troupe
11. Dansons la capucine
12. Deck the halls
13. Dirty old town
14. Douce nuit
15. Farewell to cheyenne
16. Frere jacques
17. Gilbert DeBenedetti - Head shoulders Knees and toes
18. Go tell it on the mountain
19. Good night ladies
20. Greensleeves
21. Halleluja
22. Hymne à la joie
23. I wish I knew how it would feel to be free
24. Il court il court le furet
25. Il est né le divin enfant
26. J ai du bon tabac
27. J-Lord-Pierpont-Jingle_Bells-Vive_le_vent
28. Joyeux anniversaire
29. Katyusha
30. Kum ba yah
31. La marseillaise
32. La panthère rose
33. Le Bon, la Brute et le Truand
34. Le Lac des Cygnes
35. Le rock and roll des gallinacés
36. Little brown jug
37. Man With The Harmonica
38. Mission Impossible
39. Mon beau sapin
40. Oh Susanna
41. Old MacDonal had a farm

- 42. Petit Papa Noël
- 43. Pomme de reinette
- 44. Sarabande
- 45. Stephen Foster - Campton Races
- 46. Stephen Foster - Hard Times
- 47. Sur le pont d'Avignon
- 48. The wild rover
- 49. Tom Dooley
- 50. Trois petits chats
- 51. Un éléphant qui se balançait
- 52. Vivaldi - Les 4 saisons - l'hiver
- 53. Western Juju
- 54. What shall we do with the drunken sailor
- 55. When the Saints go marching in

Ah! Les Crocodiles

1

-2 -2 -3 +5 -3< -3 +3 -3 -3< -3 +3
Un cro - co - dile s'en al - lant à la guer - re

5

+3 +3 -3 +3 +3 -3 +3 -3 -4 +5
di - sait a - dieu à ses pe - tits en - fants,

9

-2 -2 -3 +5 -3< -3 +3 -3 -3< -3 +3
traî - nant la queue, la queue dans la pouss - siè - re

13

+3 +3 -3 +3 +3 -3 +3 -3 -4 +5
il s'en al - lait com - battre les é - lé - phants.

17

-2 -3 -3 -3 -2 -3 -3 -3 -2 -3 -3 -3 -3< +3
Ah les cro - co - les cro - co, les cro - co - di - les

21

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

25

-2 -3 -3 -3 -2 -3 -3 -3 -2 -3 -3 -3 -3< +3
Ah les cro - co - les cro - co, les cro - co - di - les

29

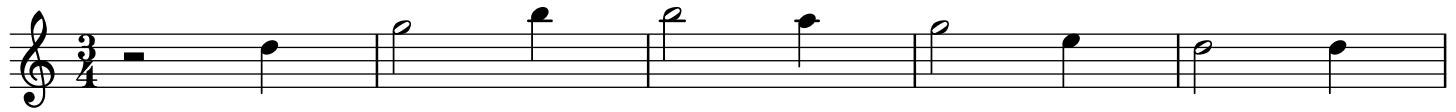
+2 +3 +3 +3 +2 +3 +3 +3 +5 -3< -3 +3 -2
sur les bords du Nil ils sont par - tis n'en par - lons plus.

Amazing Grace

John Newton (1725-1807)

Hymn

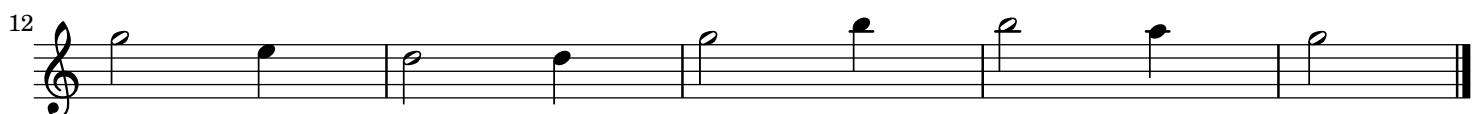
Trad. arr.



-5 maz +7 ing -8 grace -8 how -7 sweet +7 the +6 sounds, -5 that



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



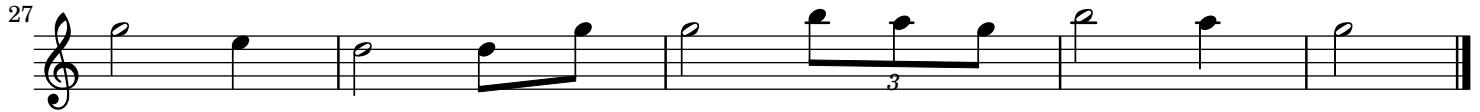
+7 now +6 am -5 found; -5 was +7 blind -8 but -8 now -7 I +7 see.



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



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



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

Au Clair de la Lune

Harmonica en C

Anonyme

4

Au clair de la lune, mon amie Pierrot.

+5 +5 +5 -5 lu - ne, +5 +6 -5 mon a - mi -5 -5 Pier - rot.

3

Prête-moi ta plume, pour écrire un mot.

+5 +5 +5 -5 +6 -5 +5 +6 -5 -5 +5 Prê - te moi ta plu - me, pour é - crire un mot.

5

Ma chandelle est morte, je n'ai plus de feu.

-5 -5 -5 -5 -3 -3 -5 +5 -4 -3 +3 Ma chan - delle est mor - te, je n'ai plus de feu.

7

Ouvrez-moi la porte, pour l'amour de Dieu.

+5 +5 +5 -5 +6 -5 +5 +6 -5 -5 +5 Ouv - vre moi ta por - te, pour l'a - mour de Dieu.

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

Robert Burns (1759-1796)

♩ = 50

1: Treble clef, 4/4 time. Notes: C, D, E, F, G, A, B, C. Fingerings: +5, -6, -6, -6, -7, +7, -6, +7.

2: Treble clef, 4/4 time. Notes: C, D, E, F, G, A, B, C. Fingerings: -7, +7, -6, -6, -7, +9, -9.

3: Treble clef, 4/4 time. Notes: C, D, E, F, G, A, B, C. Fingerings: -9, +9, -7, -7, -6, +7, -6, +7.

4: Treble clef, 4/4 time. Notes: C, D, E, F, G, A, B, C. Fingerings: -7, +7, -6, -5, -5, +5, -6.

5: Treble clef, 4/4 time. Notes: C, D, E, F, G, A, B, C. Fingerings: -9, +9, -7, -7, -6, +7, -6, +7.

6: Treble clef, 4/4 time. Notes: C, D, E, F, G, A, B, C. Fingerings: -9, +9, -7, -7, +9, -9.

7: Treble clef, 4/4 time. Notes: C, D, E, F, G, A, B, C. Fingerings: -9, +9, -7, -7, -6, +7, -6, +7.

8: Treble clef, 4/4 time. Notes: C, D, E, F, G, A, B, C. Fingerings: -7, +7, -6, -5, -5, +5, -6.

Aura Lee

Harmonica en C

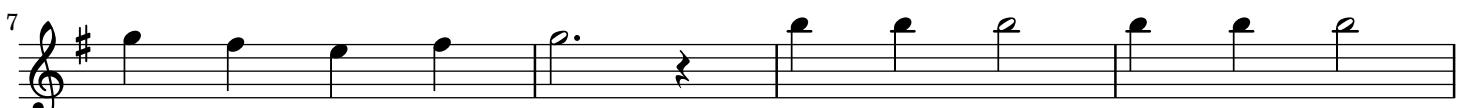
George R. Poulton (1828-1867)



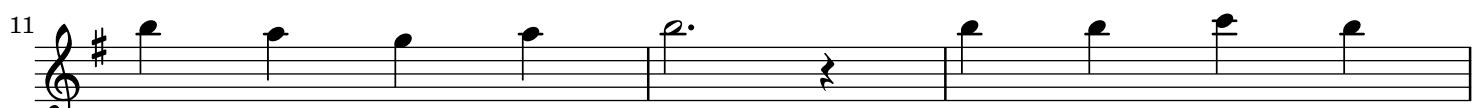
-5 +7 -6< +7 -7 +6 -7 +7 -6< +6 -6<
As the black - bird in the spring, 'neath the wil - low



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



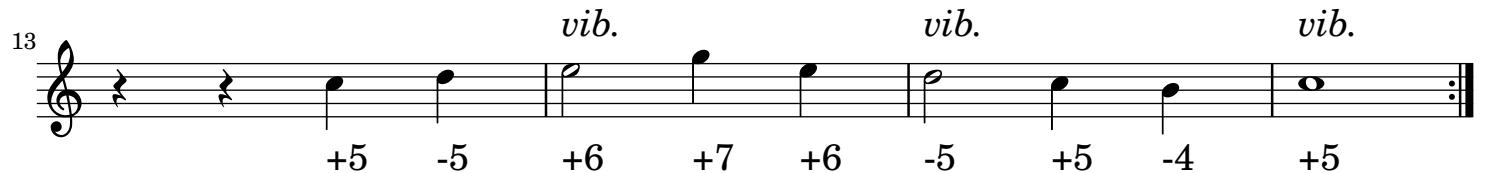
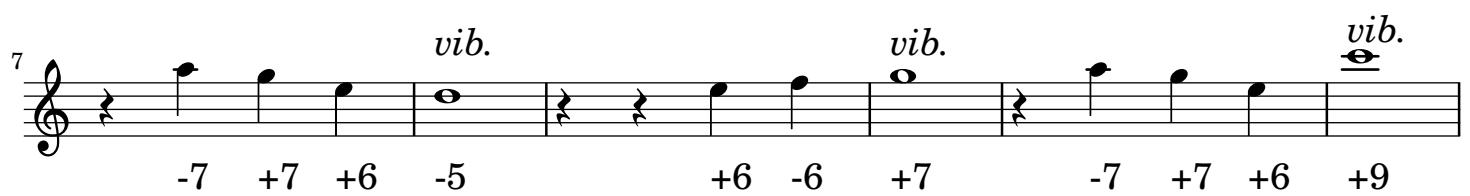
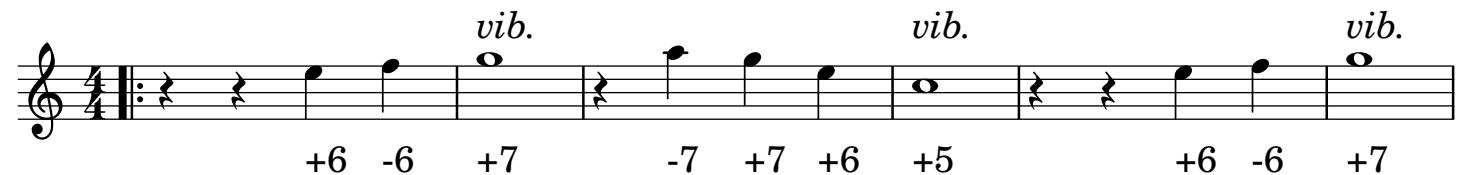
+7 -6< +6 -6< +7 -8 -8 -8 -8 -8 -8
prais - ing Au - ra Lee. Au - ra Lee! Au - ra Lee!



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



-7 +6 -7 +7 +7 -6< -8 -7 +7
long with thee and swal - lows -8 -7 +7



Blowin' In The Wind

Harmonica en C

Bob Dylan (1941-)

4/4 time signature, G major key signature. The melody consists of eighth notes and sixteenth notes. Below the notes are lyrics with fingerings: How (+3), man (+3), - y (+3), roads (-3), must (+3), a (-2), man (+3), walk (+2), and -1.

4/4 time signature, G major key signature. The melody continues with eighth notes and sixteenth notes. Below the notes are lyrics with fingerings: down (+1), Be (+2), - fore (+3), you (+3), call (-3), him (+3), a (-2), and man? (+3).

Chevaliers de la table ronde

$\text{♩} = 120$



-5 +7 +7 +7 -8 -8 -9 -9 -8 -8
Che_ - va - liers de la ta - ble ron - de, goû - tons



-7 -5 -7 -7 -7 +7
voir si le vin est bon.

My Darling Clementine - La poursuite infernale

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

In a ca - vern, by a can - yon, ex - ca - vat - ing for a mine,
dwelt a min - er, for - ty nin - er, and his daugh - ter Cle - men - tine.

Oh, my dar - ling, oh, my dar - ling, oh, my dar - ling, Cle - men - tine,

you are lost and gone for - e - ver, dread - ful sor - ry Cle - men - tine.

Pitch annotations are provided for some of the lyrics:

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

Dans la troupe

$\text{♩} = 96$

1

4/4 time, treble clef, key signature one flat. The music consists of two measures of eighth notes. The lyrics are "Dans la troupe, y'a pas d'jambe de bois!" with note heads above each word indicating pitch: +5, +3, +6, +5, -5, -5, +3, +3, +5.

3

The music continues with two measures of eighth notes. The lyrics are "Y'a des nouilles, mais ça n'se voit pas!" with note heads above each word indicating pitch: +5, +3, +6, +5, -5, -5, +3, +3, +5.

5

The music continues with two measures of eighth notes. The lyrics are "La meilleure façon d'marcher," with note heads above each word indicating pitch: +5, +5, +3, +3, +6, +6, +5.

6

The music continues with two measures of eighth notes. The lyrics are "c'est en core là nôtre;," with note heads above each word indicating pitch: -5, -5, +3, +3, +6, +6, +5.

7

The music continues with two measures of eighth notes. The lyrics are "c'est de mettre un pied devant l'autre," with note heads above each word indicating pitch: +5, +5, +3, +3, +6, +6, +5.

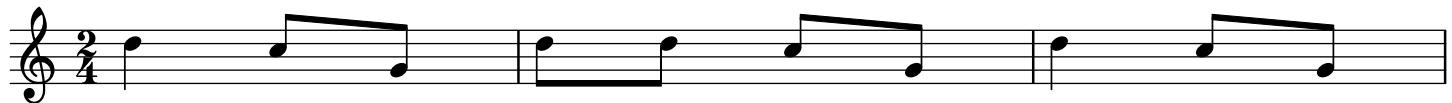
8

The music concludes with two measures of eighth notes. The lyrics are "et d're com men cer." with note heads above each word indicating pitch: -5, -5, +3, +3, +3, +5.

Dansons la capucine

Traditionnel français

= 100



-5 +5 +3 -5 -5 +5 +3 -5 +5 +3
Dans - sons la ca - pu - ci - ne.



-5 -5 +5 -5 +5 +3 -5 -5 +5 +3
pain chez nous,



-5 +5 +3 -5 -5 +5 +9
Y'en a chez la voi si ne,

Deck the halls



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



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



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



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

Dirty old town

Harmonicas diatoniques en D et G, ou plus simplement Harmonica (1915-1989)

swing ($\text{♩} = 120$)

[Harmo en D]

Musical notation for Harmo en D. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. Below the staff are the fingerings: -3, -5, +6, -6<, -5, +6, -6<, -5, -3, -6<, -7.

Musical notation for Harmo en D. The key signature is A major (two sharps). The melody continues with eighth and sixteenth notes. Below the staff are the fingerings: -8, -7, -6<, +6, -5, -6<, -3, -5, -6<.

[Harmo en G]

Musical notation for Harmo en G. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. Below the staff are the fingerings: +6, +6, -5, -1, +3, -3, -4.

Musical notation for Harmo en G. The key signature is A major (two sharps). The melody continues with eighth and sixteenth notes. Below the staff are the fingerings: -4, +3, -4, +3, -1, -1, -4, -5.

Musical notation for Harmo en G. The key signature is A major (two sharps). The melody continues with eighth and sixteenth notes. Below the staff are the fingerings: +6, -5, -4, -3, +3, -4, -4, +6, -5, -4.

Musical notation for Harmo en G. The key signature is A major (two sharps). The melody continues with eighth and sixteenth notes. Below the staff are the fingerings: -4, +3, -4, +3, -1, -1, +2, +3, -4.

Musical notation for Harmo en G. The key signature is A major (two sharps). The melody ends with a simple harmonic progression. Below the staff are the fingerings: -3, -3, +3, +2, +2.

Silent night - Douce nuit

Franz Xaver Gruber (1787-1863)



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



+5 +5 +3 -3 -3 +5 -4 -3 +3 -3 +3
l'as - tre luit. Le mys - tère an - non cé s'ac - com -



+2 -3 -3 +5 -4 -3 +3 -3 +3 +2 -5 -5
plit. Cet en - fant sur la paille en - dor - mi, c'est - 5 - 5



-6 -5 -4 +5 +6 +5 +3 +2 +3 -2 -1 +1 +1
l'a - mour in - fi - ni! C'est l'a - mour in - fi - ni!

Farewell To Cheyenne

from Once Upon a Time in The West

Harmonica diatonique en C

Ennio Morricone (1928-2020)

$\text{♩} = 100$

4

8

3

Frère Jacques

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

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

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

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

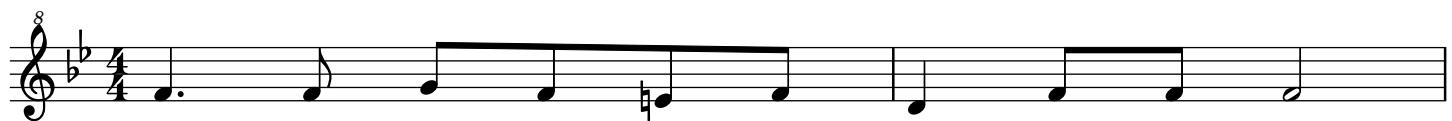
7
ding, +5 daing, +3 dong!
ding, +5 daing, +3 dong!

Head, shoulders, Knees and toes

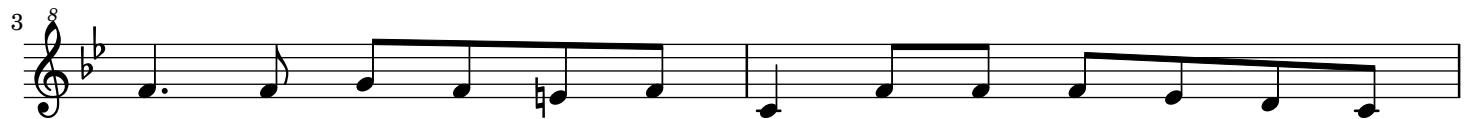
Harmonica en C

Gilbert DeBenedetti (1946-)

= 90



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



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



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



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

Go, tell it on the mountain

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

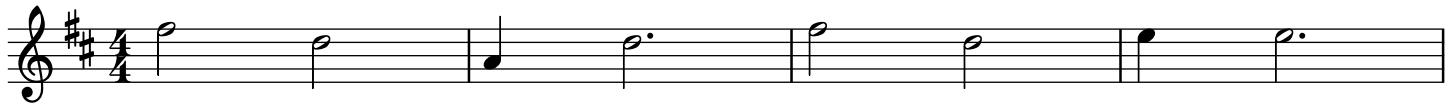
5 -4 -4 -3 +3 +2 -1 +3 +5 -4 -4 -3 -3 +3
Go, tell it on the moun - tain that Je - sus Christ is born.

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

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

Good night, ladies

Edwin Pearce Christy (1825-1915)



Good night, la - dies!



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



Mer - ri - ly we roll a - long, roll a - long, roll a - long,



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

Greensleeves

$\text{♩.} = 67$

Musical notation for the first line of Greensleeves. The key signature is G major (one sharp). The time signature is common time (indicated by '8'). The melody consists of eighth and sixteenth notes.

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

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

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

Musical notation for the third line of Greensleeves. The key signature changes to E major (one sharp).

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

Musical notation for the fourth line of Greensleeves. The key signature changes to C major (no sharps or flats).

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

Musical notation for the fifth line of Greensleeves. The key signature changes to F major (one sharp).

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

Musical notation for the sixth line of Greensleeves. The key signature changes to D major (one sharp).

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

Halleluja

Harmonica en C

Leonard Cohen, 1984

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

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

Continuation of the musical score. The key signature changes to no sharps or flats. The time signature remains common time (4/4). The melody consists of eighth notes. Fingerings are indicated below the notes:

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

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains common time (4/4). The melody consists of eighth notes. Fingerings are indicated below the notes:

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

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains common time (4/4). The melody consists of eighth notes. Fingerings are indicated below the notes:

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

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains common time (4/4). The melody consists of eighth notes. Fingerings are indicated below the notes:

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

Continuation of the musical score. The key signature changes to one flat (B-flat). The time signature remains common time (4/4). The melody consists of eighth notes. Fingerings are indicated below the notes:

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

Hymne à la joie

L. W. Beethoven (1770-1827)

$\text{♩} = 80$

4/4 time signature, treble clef. Measures 1-4 consist of eighth-note patterns. Below the notes are numerical fingerings: +6, +6, -6, +7, +7, -6, +6, -5, +5, +5, -5, +6, +6, -5, -5.

Measures 5-8 continue the eighth-note pattern. Fingerings below the notes: +6, +6, -6, +7, +7, -6, +6, -5, +5, +5, -5, +6, -5, +5, +5.

Measures 9-12 show a mix of eighth and sixteenth notes. Fingerings below the notes: -5, -5, +6, +5, -5, +6, -6, +6, +5, -5, +6, -6, +6, -5, +5, -5, +3.

Measures 13-16 return to an eighth-note pattern. Fingerings below the notes: +6, +6, -6, +7, +7, -6, +6, -5, +5, +5, -5, +6, -5, +5, +5.

I wish I knew how it would feel to be free

Nina Simone (1933-2003) & Billy Taylor (1921-2010)

$\text{♩} = 126$

3

The musical score for the third section consists of a single staff. The key signature is one flat, and the time signature is common time (4/4). The first measure contains a single eighth note followed by a bar line. The second measure contains a long horizontal bar representing a sustained note. The third measure contains another bar line.

A musical score for a single melodic line. The key signature is one flat, and the time signature is common time. The melody consists of eighth and sixteenth notes, primarily on the B and A strings. The notes are grouped by vertical bar lines. Below the staff, there are numerical values (6, 9, 7, 7, 6, 6, 5, 6, 6) corresponding to each note or group of notes.

A musical score for piano, page 7. The page begins with a treble clef, a key signature of one flat, and a common time signature. The melody consists of a series of eighth and sixteenth notes, some with stems pointing up and others down, creating a rhythmic pattern. The notes are distributed across the upper two octaves of the treble clef staff.

Musical score for piano, page 17, measures 7-16. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef. Measures 7 through 16 are shown, with measure numbers below each note. Measure 7 starts with a half note followed by eighth notes. Measure 8 starts with a half note followed by eighth notes. Measure 9 starts with a half note followed by eighth notes. Measure 10 starts with a half note followed by eighth notes. Measure 11 starts with a half note followed by eighth notes. Measure 12 starts with a half note followed by eighth notes. Measure 13 starts with a half note followed by eighth notes. Measure 14 starts with a half note followed by eighth notes. Measure 15 starts with a half note followed by eighth notes. Measure 16 starts with a half note followed by eighth notes.

Musical score for piano, page 10, system 22. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef. The music features eighth-note patterns with various dynamics like forte (f), piano (p), and accents. Measures 22 through 25 are shown, with measure numbers below each staff.

22

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

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

Musical score for page 10, system 32. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music features eighth-note patterns with various slurs and grace notes. The measure numbers 32 are indicated at the beginning of each staff. Below the notes are numerical values: -6, -6, -6, -7, -7, +7, +7, -6, -6, -5, -5, +5, +5, -6, -6, -6, -6.

Il court, il court, le furet



+5 -6 +7 -7 +7 +7 -5 +7 -6 +6 +5 -5 +6 -6 +5 -6 +7
Il court, il court, le fu-ret, Le fu-ret du bois, Mes-dames, Il court, il



-7 +7 +7 -5 +7 -6 +6 +5 -5 +6 -6 -6 -6 -5 +5 -5 +6 -6 -6 +6
court, le fu-ret, Le fu-ret du bois jo-li. il est pas-sé par i-ci, Il re-



-5 +5 -5 +6 -6 -6 +6 -5 +5 -5 +6 -6 -6 +6 -5 +5 -5 +6 -6
pas-se-ra par là. Il est pas-sé par i-ci, Il re-pas-se-ra par là.

Il est né le divin enfant

$\text{♩} = 116$

1
♩ 4
Il est né le di - vin en - fant,
+1 -2 -2 -3 -2 +1 -2 -2

3
Jou - ez haut - bois, ré - son - nez mu - set - tes !
-2 -2 +3 -3 -3< -3 +3 -2 +3 +3

5
Il est né le di - vin en - fant,
+1 -2 -2 -3 -2 +1 -2 -2

7
Chan - tons tous son a - vè ne - ment !
-2 +3 -3 -3< -3 +3 +5 -2

9
De - puis plus de qua - tre mille ans,
-3 -3< +5 -3< -3 -3< -5 +5

11
Nous le pro - met - taient les pro - phè - tes
-3 -3< +5 -5 +5 -3< -3 -3< -5 +5

13
De - puis plus de qua - tre mille ans,
-3 -3< +5 -3< -3 -3< -5 +5

2

15

Nous at ten dions cet heu reux temps.

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

J'ai du bon tabac

Gabriel-Charles de Latteignant (Abbé)

$\text{♩} = 120$



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



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



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



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



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

Jingle Bells - Vive le vent

James Lord Pierpont (1822-1893)

Moderately ($\text{♩} = 110$)

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

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

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

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

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

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

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

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

-6 -6 -6 -6 -6 +6 +6 +6 +6 +6 +6 -5 -5 +6 -5 +7
Oh what fun it is to ride in a one - horse o - pen sleigh, O'

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

2

15

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

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

Joyeux anniversaire

Traditional

3/4

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

Joy +3 - eux +3 - an -3 - ni +3 - ver -5 - saire. +5

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

Joy -6 - eux -6 - an +6 - ni +5 - ver -5 - saire. +5

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 (1903-1990)

$\text{♩} = 105$

1
-3 -4 +5 -3 +5 +5 -4 -3 -4 +2

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

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

13
-6 -5 +6 +5 -4 +2 +5 -4 -3

Kum ba yah



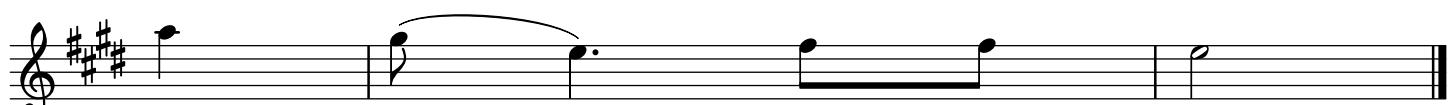
+6 +7< -8 -8 -8 +9< +9< -8
Kum ba yah, my Lord, kum ba yah!



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



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



-7 +7< +6 -6< -6< +6
Oh, Lord,..... kum ba yah!

La Marseillaise

Claude Joseph Rouget de Lisle (1760 - 1836)

$\text{♩} = 100$

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

1

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

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

4

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

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

7

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

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

10

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

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

13

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

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

16

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

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

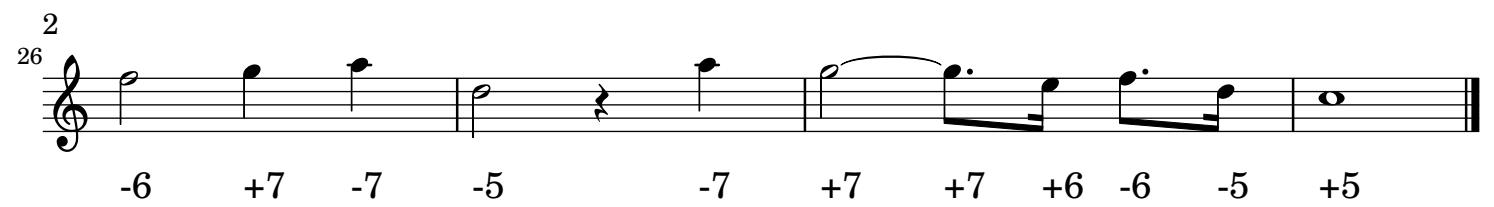
19

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

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

22

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



La panthère rose

Henry Mancini (1924-1994)

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

1
-1< +2
-2< +3
-1< +2
-2< +3 +5 -4 +2 +3 -4

3
-3< -3< -3 +3 +2 -1 +2 +2 -1< +2 -2< +3 -1<

6
+2 -2< +3 +5 -4 +3 -4 +6 -5< -5< -5< -1<

9
+2 -2< +3 -1< +2 -2< +3 +5 -4 +2 +3 -4

11
-3< -3< -3 +3 +2 -1 +2 +2 +6 -5 -4 -3 +3 +2

14
-3< -3 -3< -3 -3< -3 +3 +2 -1 +2 +2 +2

16
+2 -1< +3 +2 -1 +2 +2 +2

18
+3 +2 -1 +2 +2 +2 +3 +2 -1 +2 +2 +2

Le Bon, la Brute et le Truand

Ennio Morricone (1928-2020)

$\text{♩} = 110$

Musical staff 1 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3, -5, -3, -5, -3, -2, +3, -1.

Musical staff 3 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3, -5, -3, -5, -3, -2, +3, +5.

Musical staff 5 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3, -5, -3, -5, -3, -2, +2, -1, +1.

Musical staff 7 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3, -5, -3, -5, -3, +3, -1, -1.

Musical staff 9 in 4/4 time, treble clef. The staff begins with a rest followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -3°, -1, -3, -2, +5, +5.

Musical staff 11 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: +5, -3°, -1, -3, -2, +5, +5, +5, -3°.

Musical staff 14 in 4/4 time, treble clef. The staff begins with a eighth note followed by a sixteenth note. Below the staff, the notes are labeled with their corresponding values: -1, -3, -2, +5, +5, +5, -3, +6, +5, +7, -7, +6, -6, +6, -5.

Le lac des cygnes

Piotr Ilitch Tchaïkovsky (1840 - 1893)
Opus 20

$\text{♩} = 84$

Musical score for Le lac des cygnes, page 1. The score consists of six staves of music for a single instrument. The first staff starts with a quarter note followed by a eighth-note pattern. Below the notes are numerical fingerings: +6, -3, -4, +5, -5, +6, +5, +6, +5, +6, -3, +5, -3, -2, +5.

Continuation of the musical score for Le lac des cygnes, page 1. The second staff begins with a half note followed by a eighth-note pattern. Below the notes are numerical fingerings: -3, -3, -5, +5, -4, +6, -3, -4, +5, -5, +6, +5, +6, +5.

Continuation of the musical score for Le lac des cygnes, page 1. The third staff begins with a eighth-note pattern followed by a half note. Below the notes are numerical fingerings: +6, -3, +5, -3, -2, +5, -3, -3, -4, +5, -5, +6, -6.

Continuation of the musical score for Le lac des cygnes, page 1. The fourth staff begins with a eighth-note pattern followed by a half note. Below the notes are numerical fingerings: +7, -6, +6, -6, +7, -7, +7, -6, +7, -7, -8, -7, +6, +5, -4, -3.

Continuation of the musical score for Le lac des cygnes, page 1. The fifth staff begins with a eighth-note pattern followed by a half note. Below the notes are numerical fingerings: -4, +5, -5, +6, -6, +7, -6, +6, -6, +7, -7, +7, -6, +7, -7.

Continuation of the musical score for Le lac des cygnes, page 1. The sixth staff begins with a eighth-note pattern followed by a half note. Below the notes are numerical fingerings: -7<, -6, -5, -6, -7<, -8, -6<, -8, +6, +6, -3, -4, +5, -5.

Continuation of the musical score for Le lac des cygnes, page 1. The seventh staff begins with a eighth-note pattern followed by a half note. Below the notes are numerical fingerings: +6, +5, +6, +5, +6, -3, +5, +3<, -2, +5, -3, -3, -4, +5, -5.

Continuation of the musical score for Le lac des cygnes, page 1. The eighth staff begins with a eighth-note pattern followed by a half note. Below the notes are numerical fingerings: +6, -3, -4, +5, -5, +6, +5, +6, +5, +6, -3, +5, +3<, -2, +5, -3.

Le rock and roll des gallinacés

Steve Waring (1943-) ou Pierre Lozère (1948-) ?

Stéphane List

The musical score consists of five staves of music in 4/4 time with a treble clef. Fingerings are indicated above the notes, and lyrics are written below the staff.

Staff 1 (Measures 1-4):

-6 +5 -6 +5 -6 -7 +9 +9 -6 +5 -6 +5 -6 -5 +5 +5
Dans ma basse-cour il y a Des poules, des din-dons, des oies;

Staff 2 (Measures 5-8):

-6 +5 -6 +5 -6 -7 +9 +9 +9 -7< -7 +5 -5 +6 -6 -6
Il y a mê-me des ca-nards Qui bar-bo-tent dans la mare !

Staff 3 (Measures 9-12):

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

Staff 4 (Measures 13-16):

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

Staff 5 (Measures 15-18):

+9 -7< -7 +5 +5 -5 +6 -6 -6
Rock and roll des gal-li-na cés !

Little brown jug

Glenn Miller Orchestra (1940)

$\text{♩} = 100$

8 La Ré Mi⁷

+6 +5< +6 +6 +6 -5 -6< -6< +7< +7< +7< +7< -6< +7<
My wife and I live all a - lone, in a lit - tle hut we

4 8 La La Ré Mi⁷ La

-7 -8 +9< +5< +6 +6 +6 -5 -6< -6< +7< +7< -6< +7< -8 -7 -7
call our own. She loves gin and I love rum, and we have such lots of fun.

9 8 La Ré Mi⁷ La

+5< +6 +6 -5 -6< -6< +7< +7< +7< -6< +7< -7 -8 +9<
Ha - ha - ha, you and me, lit - tle brown jug, don't I love thee.

3 8 La Ré Mi⁷ La

+5< +6 +6 -5 -6< -6< +7< +7< +7< -6< +7< -8 -7 -7
Ha - ha - ha, you and me, lit - tle brown jug, don't I love thee.

Man With The Harmonica

from Once Upon a Time in The West

Ennio Morricone (1928-2020)

Lento ($\text{♩} = 58$)
ad lib. misterioso

Musical score for measures 1-3. The key signature is one sharp. Measure 1 starts with a half note at mp , followed by a half note at $+6$, a half note at $-5 <$, a half note at $+6$, a half note at mp , a half note at $+6$, a half note at $+5$, a half note at $\#$, a half note at $\#$, a half note at $\#$. Measure 2 starts with a half note at $+6$, a half note at $-5 <$, a half note at $-5 <$, a half note at $+6$, a half note at p , a half note at $+6$, a half note at $-5 <$, a half note at $-5 <$, a half note at $+6$, a half note at $-5 <$, a half note at $-5 <$. Measure 3 starts with a half note at $+6$, a half note at $-5 <$, a half note at $-5 <$.

Musical score for measure 4. The key signature is one sharp. The notes are: half note at mp , half note at $+6$, half note at $+5$, half note at $-5 <$, half note at $+6$, half note at -3 , half note at $+5$, half note at $\#$, half note at $\#$, half note at $\#$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$.

Musical score for measure 7. The key signature is one sharp. The notes are: half note at mp , half note at $+6$, half note at $-5 <$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$.

Musical score for measure 9. The key signature is one sharp. The notes are: half note at $+6$, half note at $-5 <$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$.

Musical score for measure 12. The key signature is one sharp. The notes are: half note at $+6$, half note at $+5$, half note at $-5 <$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$, half note at $+6$, half note at $-5 <$, half note at $+6$, half note at $-5 <$.

Musical score for measures 15-18. The key signature is one sharp. Measure 15: half note at $+6$, half note at -3 , half note at $+6$. Measure 16: half note at -4 , half note at -4 , half note at $+5$, half note at -4 , half note at -3 , half note at -4 , half note at -3 . Measure 17: half note at -4 , half note at -3 , half note at -3 . Measure 18: half note at -4 , half note at -4 , half note at -3 , half note at -3 .

Faster ($\text{♩} = 82$)
rit....

2
21

-7 -8 +6 +6

24

+6 +5 -7 -7 -5

27

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

30

accel...

A little Faster ($\text{♩} = 82$)

-8 +6 -5< +6 -3 +6

33

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

cresc. poco a poco

cresc.

+7 -7 +7 +7 -5 +7 +9 +9 -8 +9

39

-8 +6 +6 -7 -7 -7 -10 +10 -9 +9

molto rall...

42

-8 -7 -7 +6 +6 dim. +6 +5 -5< +6

Commentaires

Indications de nuances

Les lettres telles que « p », « mp », « f » ou « ff » sont appelées indications de nuances. Elles précisent l'intensité avec laquelle chaque note ou passage doit être joué. Ces indications aident l'interprète à donner une expression musicale plus précise et vivante.

- pp = pianissimo : très doux
- p = piano : doux
- mp = mezzo-piano : moyennement doux
- mf = mezzo-forte : moyennement fort
- f = forte : fort
- ff = fortissimo : très fort
- sfz = sforzando : accent fort et soudain

ad lib.

“ad lib.” est l'abréviation de ad libitum, une expression latine qui signifie : « à volonté », « librement », « comme vous le souhaitez ». Sur une partition, cela indique au musicien qu'il peut interpréter librement un passage. Selon le contexte, cela peut vouloir dire :

- jouer le rythme, les pauses et les respirations librement, sans tempo strict
- improviser ou ajouter des ornements
- répéter une phrase autant de fois que souhaité
- sauter ou abréger un passage si nécessaire
- allonger certaines notes

Cela produit l'effet cinématographique du thème: dramatique et libre, pas mécanique.

Abréviations

dim. = diminuendo = diminuer progressivement le volume de la note ou du passage.

cresc. = crescendo = augmenter le volume progressivement.

accel. = accelerando = accélérer progressivement le tempo.

rit. = ritardando = ralentir progressivement le tempo.

rall. = rallentando = ralentir progressivement le tempo (souvent un peu plus long que "rit.").

molto rall. = molto rallentando = ralentir fortement le tempo.

Mission Impossible

Gustav Anderson (1920-1989) ou Lalo Schifrin (1932-)

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

Allegro molto ($\text{d} = 170$)

4

8

10

13

16

B

To Coda

2
24

+6 -3 -3 +5 +5<

C
28

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

31

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

33

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

D
36

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

38

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

41

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

44

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

D.S. al Coda

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

Commentaires

Indications de nuances

Les lettres telles que « p », « mp », « f » ou « ff » sont appelées indications de nuances. Elles précisent l'intensité avec laquelle chaque note ou passage doit être joué. Ces indications aident l'interprète à donner une expression musicale plus précise et vivante.

- pp = pianissimo : très doux
- p = piano : doux
- **mp** = mezzo-piano : moyennement doux
- **mf** = **mezzo-forte** : moyennement fort
- **f** = forte : fort
- **ff** = fortissimo : très fort
- **sfz** = sforzando : accent fort et soudain

À propos du marcato (^)

Le chapeau pointu au-dessus d'une note indique un marcato. La note doit être jouée fortement accentuée et détachée, plus marquée qu'un simple accent. Cela attire l'attention sur la note et donne du caractère au phrasé musical. Combinez-le avec la dynamique pour obtenir l'effet expressif souhaité.

Les chemins musicaux : Segno, D.S. al Coda, Coda

Tu joues normal... jusqu'à lire : D.S. al Coda (= Dal Segno à la Coda)

Tu reviens au symbole (Segno)

Tu rejoues à partir du Segno jusqu'à voir : To Coda

Tu sautes vers la Coda, symbole placé plus loin (dernière ligne pour Mission Impossible)

Tu joues la Coda jusqu'à la fin.

La Coda est une fin alternative, un "bout spécial" pour conclure le morceau.

Mon beau sapin

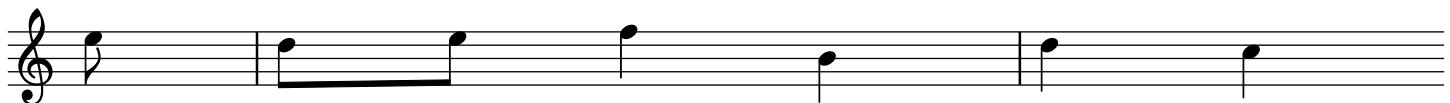
O Tannenbaum

Ernst Anschütz (1780 - 1861)

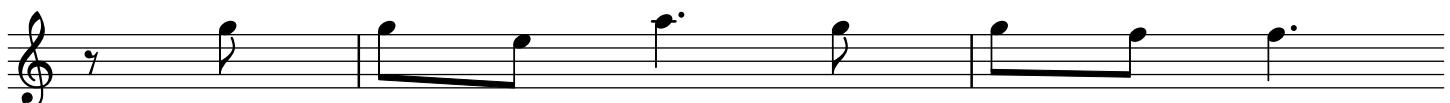
$\text{♩} = 80$



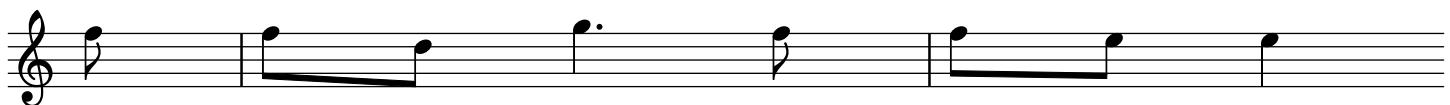
Mon beau sa - pin,



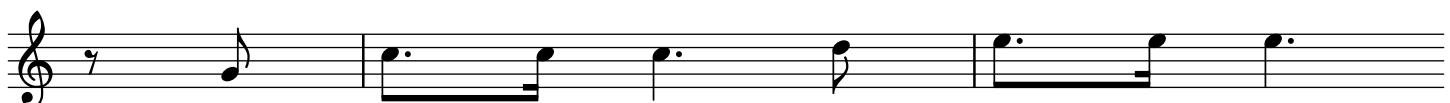
j'ai - me ta ver du re!



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



sont dé pouil lés de leurs at traits



Mon beau sa - pin, roi des fo - rêts,



tu gar des ta pa ru re.

Oh! Susanna

Stephen Foster

= 150

The sheet music consists of eight staves of music for a single melody. The tempo is marked as 150 BPM. Fingerings are indicated below each staff, corresponding to the notes played. Measure numbers are placed at the beginning of each staff.

Staff 1: Measures 1-4. Fingerings: +5, -5, +6, +7, +7, -7, +7, +6, +5, -5, +6, +6, -5, +5.

Staff 2: Measures 5-8. Fingerings: -5, +5, -5, +6, +7, +7, -7, +7, +6, +5, -5, +6, +7, -5, +7, +5, +5.

Staff 3: Measures 9-12. Fingerings: -6, -6, -6, -7, -7, +7, +7, +6, +5, -5, +5, -5, +6, +7, +7, -7.

Staff 4: Measures 13-16. Fingerings: +7, +6, +5, -5, +6, +7, -5, +7, +5, +5, -5, +6, +7, +7, -7, +7, +6, +5, -5.

Staff 5: Measures 17-20. Fingerings: +6, +7, +6, -5, +5, -5, +5, -5, +6, +7, +7, -7, +9, -7, +7, +6, +5, -5.

Staff 6: Measures 21-24. Fingerings: +6, +7, -5, +7, +5, +5, -5, +6, +7, +7, -7, +7, +6, +5, +6, +6, -5, +5.

Staff 7: Measures 25-28. Fingerings: -5, +5, -5, +6, +7, +9, -7, +7, +6, +5, -5, +6, +7, -5, +7, +5, +5.

Staff 8: Measures 29-32. Fingerings: -6, -6, -6, -7, -7, +7, +7, +6, +5, -5, +5, -5, +6, +7, +7, -7.

2

39

rall.

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

Old MacDonald had a farm

Anonyme (XVIII siècle)

Petit Papa Noël

Henri Martinet (1906-1983) & Raymond Vincy (1912-1973)

1

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

-1 +3 +3 +3 -3 +3 +3 -3 -4 -4 -4 +5
tit pa - pa No - èl, Quand tu des - cen - dras du

4

ciel, Av - ec des jou - ets par mil - liers, N'ou - blie pas mon pe - tit sou -

-4 -3 +3 +3 +3 -2< +2 -1 -1 -1 +3 +3 +3 -2< +3
ciel, Av - ec des jou - ets par mil - liers, N'ou - blie pas mon pe - tit sou -

8

lier. Mais av - ant de par - tir, Il fau - dra bien te cou - vrir, De -

-3 -1 +3 +3 +3 -3 +3 +3 -4 -4 -4 +5 -4 -3
lier. Mais av - ant de par - tir, Il fau - dra bien te cou - vrir, De -

13

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

+3 +3 +3 +3 -2< +2 -1 -1 +3 +3 +3 -3 +3
hors tu dois a - voir si froid, C'est un peu à cau - se de moi.

17

Il me tar - de tant que le jour se lè - ve, Pour voir ce que tu m'as appor - té,

+2 +2 +2 +2 +2 -2< +3 +2 +2 -1 +3 +3 +3 +3 -2< +3 -3
Il me tar - de tant que le jour se lè - ve, Pour voir ce que tu m'as appor - té,

21

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

-3< -3< -3< -3< -3< -3 -3< +5 -3 +3 -2 -3< -3< -3< +5 +5 +5 -5 -1
Tous les beaux joujoux que je vois en rê - ve, Et que je t'ai comman - dés. Pe -

25

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

+3 +3 +3 -3 +3 -3 -4 -4 -4 +5 -4 -3 +3 +3 +3 -2< +2
tit pa - pa No - èl, Quand tu des - cen - dras du ciel, Av - ec des jou - ets par mil -

-1 -1 -1 +3 +3 +3 -3 -3 +3 -1 +2 +3 -3 +5 -5
liers, N'ou - blie pas mon pe - tit sou - lier. Pe - tit pa - pa No - èl!

30

-1 -1 -1 +3 +3 +3 -3 -3 +3 -1 +2 +3 -3 +5 -5
liers, N'ou - blie pas mon pe - tit sou - lier. 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.

Pomme de reinette



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

A continuation of the musical score. The lyrics below the staff are: "D'a", "pi,", "d'a", "pi", "rou", "ge.", "Pomme", "de", "rei", "nette", and "et". The melody continues with eighth and sixteenth notes.

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

A continuation of the musical score. The lyrics below the staff are: "pomme", "d'a", "pi,", "D'a", "pi", "d'a", "pi", and "gris.". The melody continues with eighth and sixteenth notes.

Sarabande

Georg Friedrich Haendel (1685 - 1759)
HWV 437

$\text{♩} = 70$

Musical score for Sarabande, first measure. Treble clef, key signature of one flat, common time. The measure consists of six eighth notes. Below the notes are the following fingerings: -2, -2, +3, +2, +2, -3, -3, -3<.

Musical score for Sarabande, second measure. Treble clef, key signature of one flat, common time. The measure consists of eight eighth notes. Below the notes are the following fingerings: +3, +3, -3, -3<, -3<, +5, -3, -3, -3.

Musical score for Sarabande, third measure. Treble clef, key signature of one flat, common time. The measure consists of nine eighth notes. Below the notes are the following fingerings: -5, -5, +6, +5<, +5<, -2, -2, +3, +2, +2.

Musical score for Sarabande, fourth measure. Treble clef, key signature of one flat, common time. The measure consists of ten eighth notes. Below the notes are the following fingerings: -3, -3, -3<, +3, +3, -3, -3<, -3<, +5.

Musical score for Sarabande, fifth measure. Treble clef, key signature of one flat, common time. The measure consists of eleven eighth notes. Below the notes are the following fingerings: -3, -3, -5, +5<, -5, +6, -6, +6, -5, -5, -2.

Campton Races

Harmonica en C

Stephen Foster (1826-1864)

Moderately fast ($\text{♩} = 110$)

1
The Camp-town la - dies sing this song, Doo - dah!

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

9
day! I come down there with my hat caved in, Doo - dah!

13
doo - dah! I go back home with a pock - et full of tin, Oh! doo - dah

17
day! Going to run all night! Going to run all day! I'll _

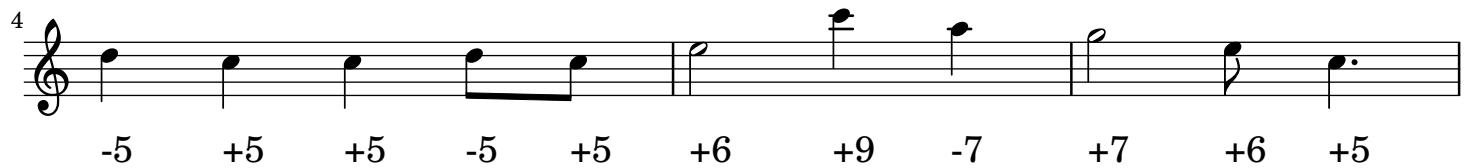
22
bet my mon - ey on the bob - tail nag, Some - bod - y bet on the bay.

Hard Times

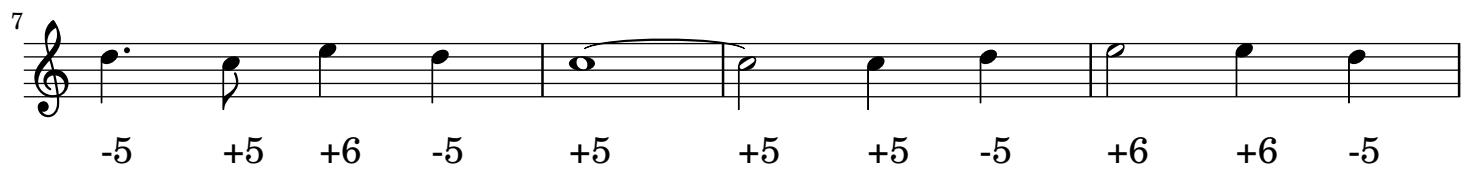
Stephen Foster (1826-1864)



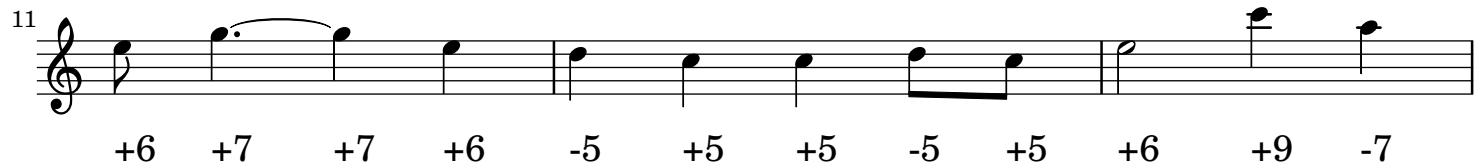
Musical staff 1 in 4/4 time, treble clef. Notes are quarter notes and eighth notes. Fingerings below the notes are: -5, +5, -5, +6, +6, -5, +6, +7, +7, +6.



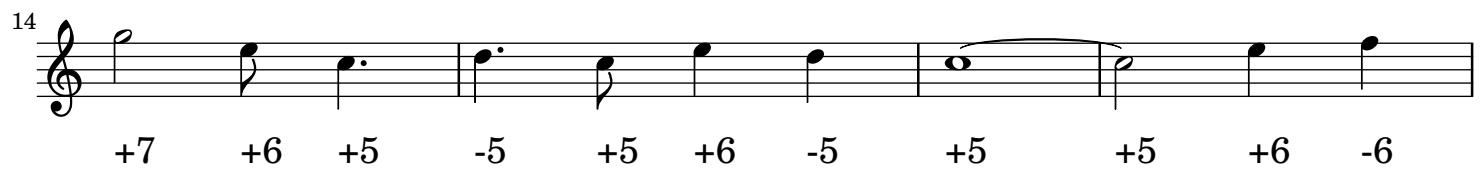
Musical staff 4 in 4/4 time, treble clef. Notes are quarter notes and eighth notes. Fingerings below the notes are: -5, +5, +5, -5, +5, +6, +9, -7, +7, +6, +5.



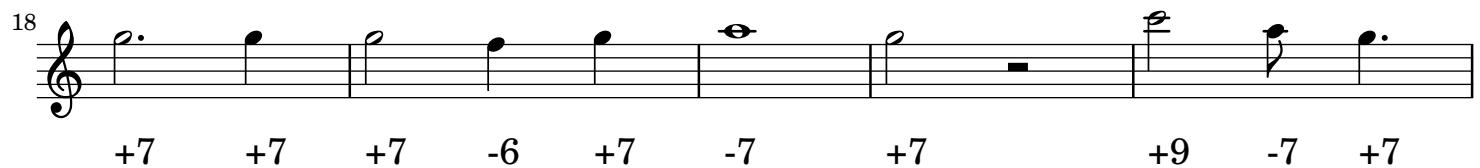
Musical staff 7 in 4/4 time, treble clef. Notes are quarter notes and eighth notes. Fingerings below the notes are: -5, +5, +6, -5, +5, +5, +5, -5, +6, +6, -5.



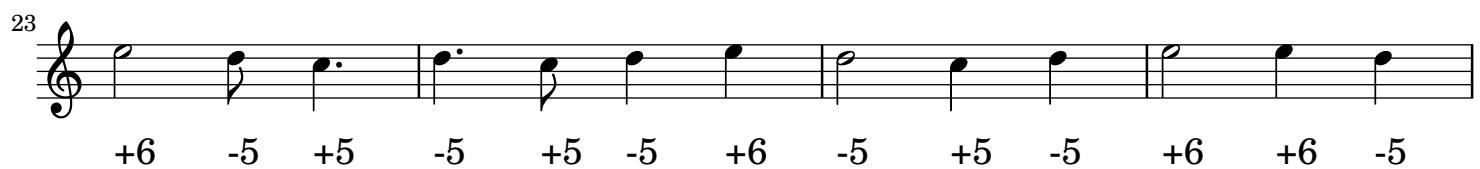
Musical staff 11 in 4/4 time, treble clef. Notes are quarter notes and eighth notes. Fingerings below the notes are: +6, +7, +7, +6, -5, +5, +5, +5, -5, +5, +6, +9, -7.



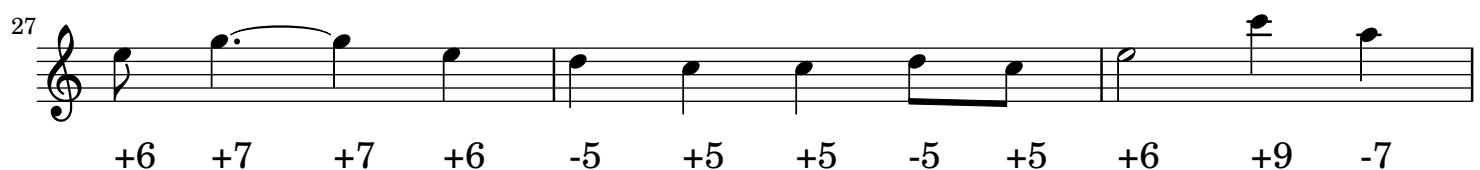
Musical staff 14 in 4/4 time, treble clef. Notes are quarter notes and eighth notes. Fingerings below the notes are: +7, +6, +5, -5, +5, +6, -5, -5, +5, +5, +6, -6.



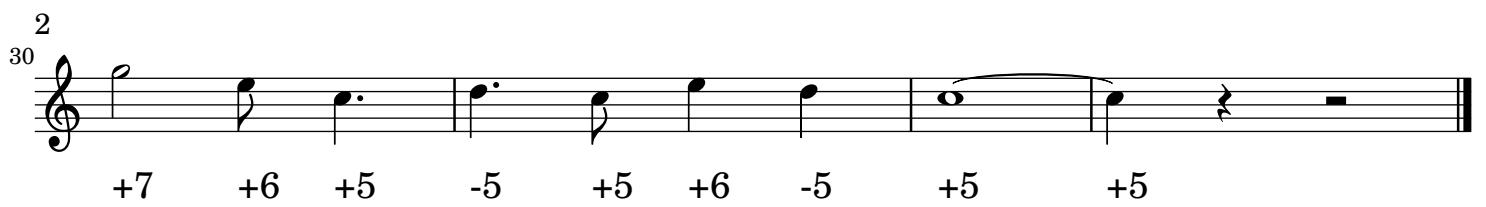
Musical staff 18 in 4/4 time, treble clef. Notes are quarter notes and eighth notes. Fingerings below the notes are: +7, +7, +7, -6, +7, -7, +7, +9, -7, +7.



Musical staff 23 in 4/4 time, treble clef. Notes are quarter notes and eighth notes. Fingerings below the notes are: +6, -5, +5, -5, +5, -5, +6, -5, +5, -5, +6, +6, -5.



Musical staff 27 in 4/4 time, treble clef. Notes are quarter notes and eighth notes. Fingerings below the notes are: +6, +7, +7, +6, -5, +5, +5, -5, +5, +6, +9, -7.



Sur le pont d'avignon

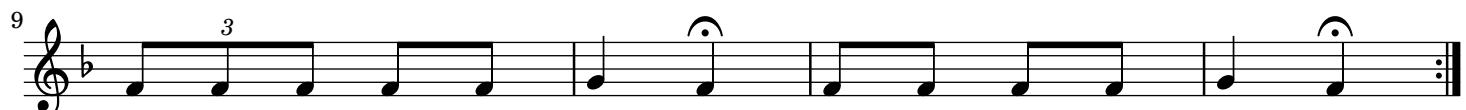
= 80



-2 -2 -2 +3 +3 +3 -3 -3< +5 -2 +2 -2 +3 +1
Sur le pont d'A - vi - gnon, on y dan - se, on y dan - se,



-2 -2 -2 +3 +3 +3 -3 -3< +5 -2 +3 +2 -2
sur le pont d'A - vi - gnon, on y dan - se tous en rond.



-2 -2 -2 -2 -2 +3 -2 -2 -2 -2 +3 -2
Les bel - les dames font comme ça, et puis en - core comme ça.

The wild rover

The Dubliners

1 -
 I've been a wild ro - ver for ma - ny's the

5 -3< year, +5 +5 +5 -3 +5 -3< +3 +2 +1 -3 +3 and

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

15 - - +5 +5 +5 -3 +5 -3< +3 +2 +1 -3 +3 and I ne - ver will play the wild ro - ver no

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

25 -3 +3 -3 -3< -3 -3< +5 -3 -2 ne - ver, no more, will I play the wild

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

Tom Dooley

A musical score for "Tom Dooley" in 2/4 time, key of G major (two sharps). The score consists of four staves of music with corresponding lyrics below each staff. Fingerings are indicated above the lyrics.

Staff 1: Treble clef, two sharps. Notes: D, C, D, C, D, C, B, A, G, F# (with a fermata), E, D. Lyrics: Hang +2 down +2 your -2< head, -3 Tom +5< - +5< ley,..... +5<

Staff 2: Treble clef, two sharps. Notes: D, C, D, C, D, C, B, A, G, F# (with a fermata), E, D. Lyrics: Hang +2 down +2 your -2< head -3 and -4 cry,..... -4

Staff 3: Treble clef, two sharps. Notes: D, C, D, C, D, C, B, A, G, F# (with a fermata), E, D. Lyrics: Hang +2 down +2 your -2< head, -3 Tom -4 Doo - -4 ley,..... -4

Staff 4: Bass clef, two sharps. Notes: B, A, G, F#, E, D, C, B, A, G, F#, E, D. Lyrics: Poor -4 boy, -4 you're +5< bound -3 to -2< die. -3

Trois petits chats



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



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



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



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

Un éléphant qui se balançait

A musical score for a children's song. The music is in common time (indicated by '8') and treble clef. The lyrics are written below the notes, with each word having a specific finger number assigned to it. The score consists of four staves of music.

Staff 1 (Measures 1-7):

8
-6 -6 -6 -5 -5 -5 +7 +7 - +5 +5 +5 -5 - +6
Un é - lé - phant qui se ba - lan - çait Sur u - ne

Staff 2 (Measures 8-12):

5 8
-6 -6 -6 +6 -5 +7 +7 -7 +7 -6 +6 +5 -5 - +6
toi - le, toi - le, toile... toi - le d'a - rai - gnée; C' - é - tait

Staff 3 (Measures 13-17):

9 8
-6 -6 -5 +7 +7 -7 +7 -6 +6 +5 -5 +6 -
un jeu telle - ment a - mu - sant Qu'il alla cher -

Staff 4 (Measures 18-22):

13 8
-6 -6 -5 -5 -7 -7 -7 -6 -6
cher un deu - xième é - lé - phantom!

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

L'hiver (L'inverno - Winter)

2° Mouvement

Antonio Lucio Vivaldi (1678 - 1741)

Largo ($\text{♩} = 50$)

Musical score for measure 1 in 4/4 time, key of F major (one sharp). The tempo is Largo ($\text{♩} = 50$). Dynamics: *mf*. Fingerings: +3, -5, +5, -4, -3, +3, -3, -1, -1.

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

Musical score for measure 3 in 4/4 time, key of F major (one sharp). Fingerings: -3, -4, +5, -5, +6, -6<, +3, -3, -4, +5, -5, +6.

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

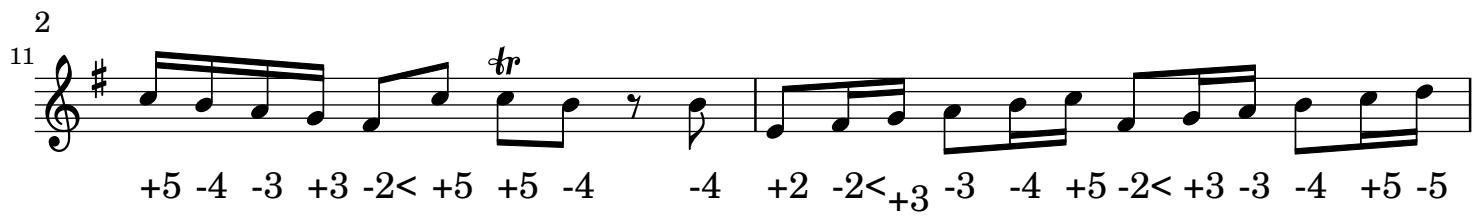
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2<, -2<, -1, +1<, -1, -3, -3, -1, +1<, -1.

Musical score for measure 6 in 4/4 time, key of F major (one sharp). Fingerings: -4, -4, -1, +1<_1, +5<+5<_3, +3 -3, -5 -1, -5 -5, +5<_4, -3, +3, -2<_2, -1.

Musical score for measure 8 in 4/4 time, key of F major (one sharp). Fingerings: +2, -1, -1, -1, -3, +3, -2<_2, -1, +2, -3, -3, +3, -2<_2, -1, +1<_3, +3, -2< -1.

2

11



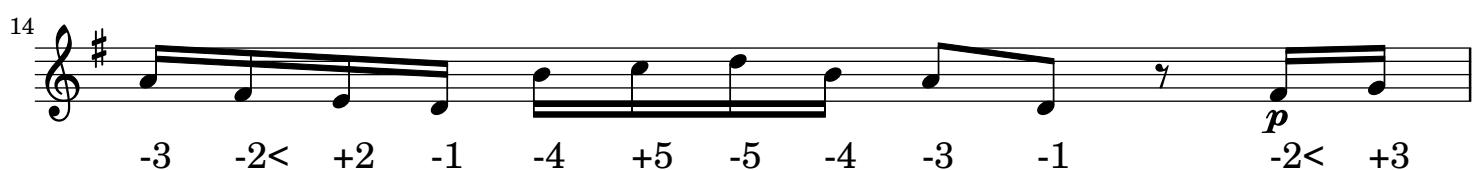
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series of numbers indicates fingerings: +5 -4 -3 +3 -2< +5 +5 -4 -4 +2 -2< +3 -3 -4 +5 -2< +3 -3 -4 +5 -5. A trill symbol is placed above the second measure.

13



A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series of numbers indicates fingerings: +3 -3 -4 +5 -5 +6 -2< -2< +3.

14



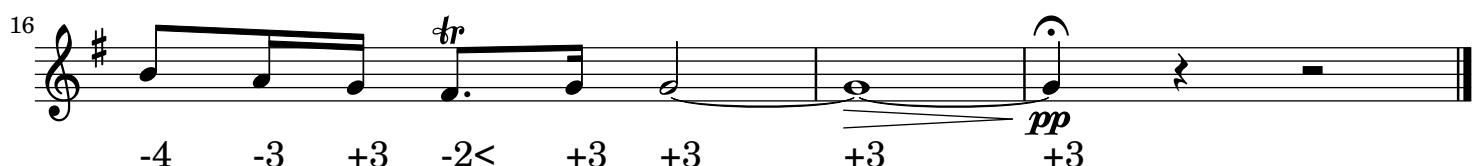
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series of numbers indicates fingerings: -3 -2< +2 -1 -4 +5 -5 -4 -3 -1 -2< +3. A dynamic marking 'p' is placed above the second measure.

15



A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series of numbers indicates fingerings: -3 -2< +2 -1 -4 +5 -5 -4 -3 -1 -3 -5. A dynamic marking 'mf' is placed above the second measure.

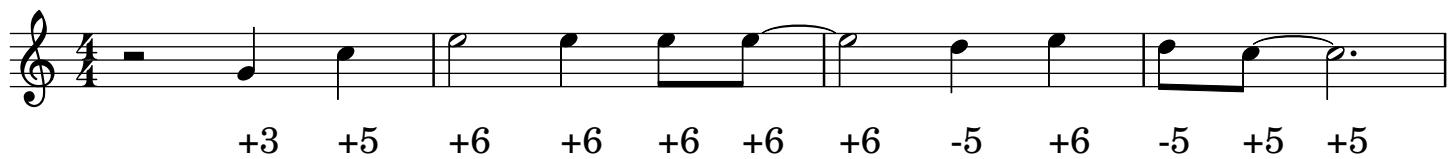
16



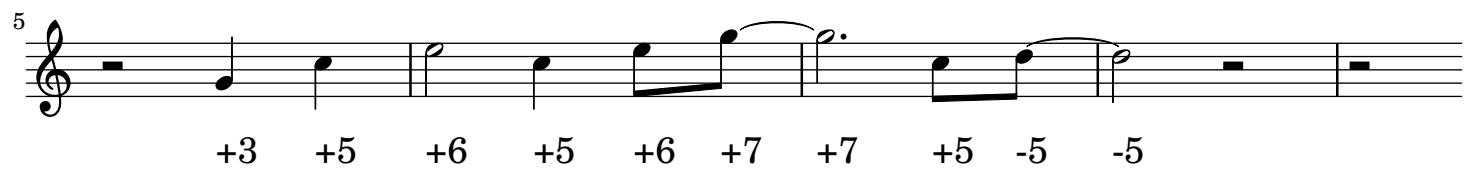
A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth notes followed by a sixteenth note. The second measure contains six eighth notes followed by a sixteenth note. The notes are grouped by vertical bar lines. Below the staff, a series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

Western JuJu

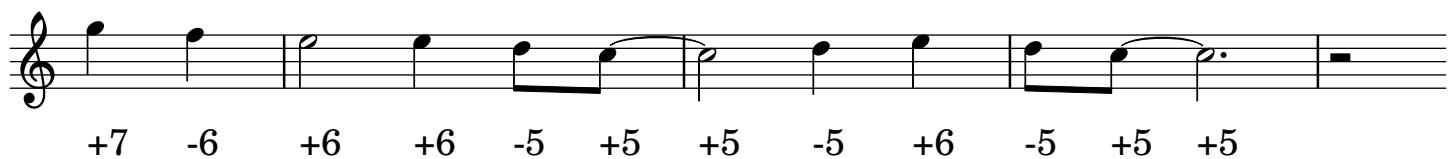
$\text{♩} = 120$



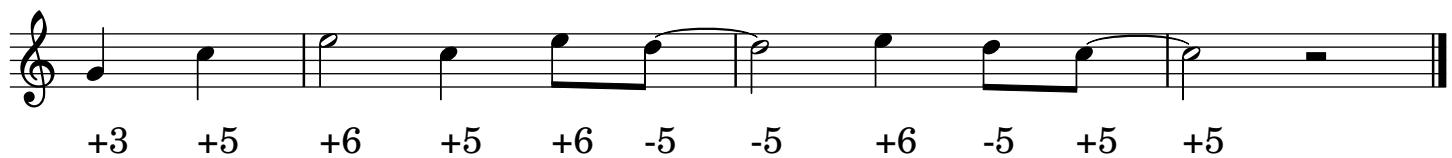
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, note (+3), note (+5), note (+6), note (+6), note (+6), note (+6) with a slur, note (+6), note (-5), note (+6), note (-5), note (+5), note (+5). Fingerings below notes: +3, +5, +6, +6, +6, +6, +6, -5, +6, -5, +5, +5.



Musical staff 2 continuing from staff 1. Notes: rest, note (+3), note (+5), note (+6), note (+5), note (+6), note (+7) with a slur, note (+7), note (+5), note (-5), note (-5). Fingerings below notes: +3, +5, +6, +5, +6, +7, +7, +5, -5, -5.



Musical staff 3 continuing from staff 2. Notes: note (+7), note (-6), note (+6), note (+6), note (-5), note (+5), note (+5) with a slur, note (-5), note (+6), note (-5), note (+5), note (+5). Fingerings below notes: +7, -6, +6, +6, -5, +5, +5, -5, +6, -5, +5, +5.



Musical staff 4 continuing from staff 3. Notes: note (+3), note (+5), note (+6), note (+5), note (+6), note (-5) with a slur, note (-5), note (+6), note (-5), note (+5), note (+5). Fingerings below notes: +3, +5, +6, +5, +6, -5, -5, +6, -5, +5, +5.

What shall we do with the drunken sailor

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

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

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

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

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

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

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

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

When the Saints go marching in

$\text{♩} = 144$

3

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

5

+5
Oh,
+6
when
-6
the
+7
saints
+6
Go
+5
mar
-
+6
ching
-5
in

9

+6
Now,
+6
when
-5
the
+5
saints
+5
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