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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

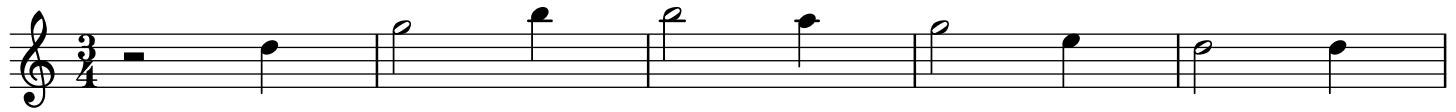
29
sur les bords du Nil ils sont par - tis n'en par - lons plus.

Amazing Grace

John Newton (1725-1807)

Hymn

Trad. arr.



+6 saved -7 a -7 wretch -6 like -8 me. -7 I -8 once -7 was -7 lost, -6 but

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

-4 -6 +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 time signature. Treble clef. Notes are quarter notes. The lyrics are:

Au clair de la lune, - ne mon ami Pierrot.

Accompaniment numbers below the notes:

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

3

Notes are quarter notes. The lyrics are:

Prête - te moi ta plu - me, pour é - crire un mot.

Accompaniment numbers below the notes:

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

5

Notes are quarter notes. The lyrics are:

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

Accompaniment numbers below the notes:

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

7

Notes are quarter notes. The lyrics are:

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

Accompaniment numbers below the notes:

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

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

Robert Burns (1759-1796)

♩ = 50

1
♩ = 50
+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 +7 -8

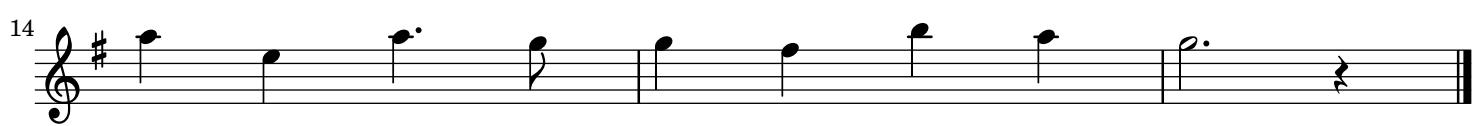
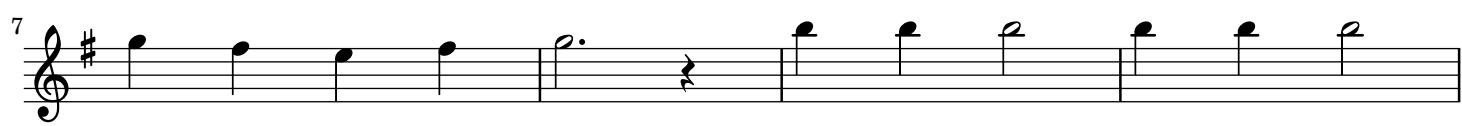
7
-8 +7 -6 -6 -5 +6 -5 +6

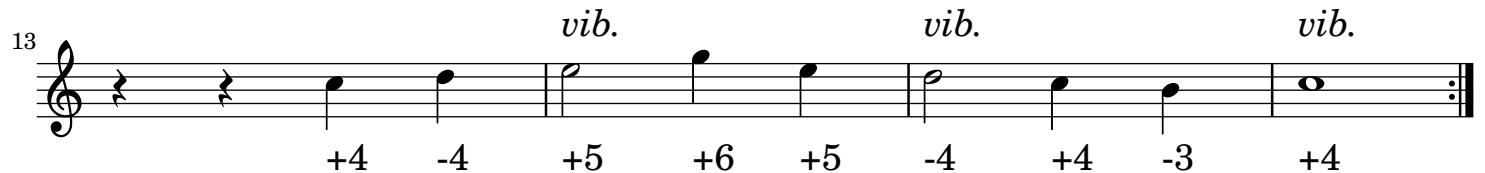
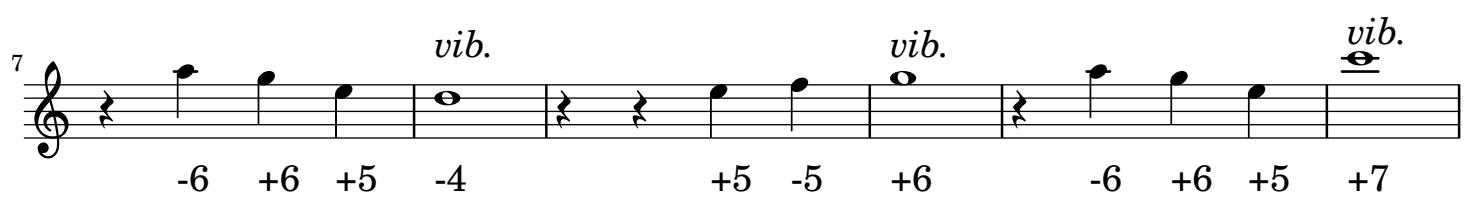
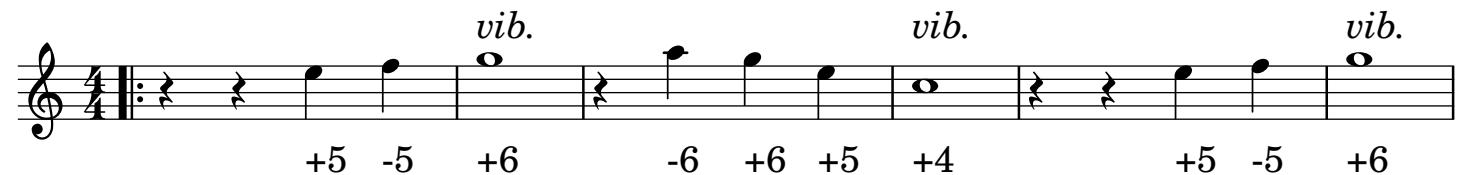
8
-6 +6 -5 -4 -4 +4 -5

Aura Lee

Harmonica en C

George R. Poulton (1828-1867)





Blowin' In The Wind

Harmonica en C

Bob Dylan (1941-)

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

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

Chevaliers de la table ronde

$\text{♩} = 120$



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



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

My Darling Clementine - La poursuite infernale

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

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

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

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

Dans la troupe

$\text{♩} = 96$

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

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

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

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

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

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

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

Deck the halls



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

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



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

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



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

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



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

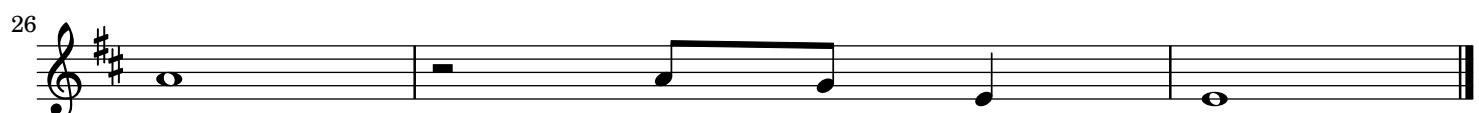
Harmonicas diatoniques en D et G, ou plus simplement Harmonica (1915-1989)

swing ($\text{♩} = 120$)

[Harmo en D]



[Harmo en G]



Silent night - Douce nuit

Franz Xaver Gruber (1787-1863)

3/4

Dou ce nuit, sain te nuit! Dans les cieux,
l'as tre luit. Le mys tère an non cé s'ac com -
plit. Cet en fant sur la paille en dor mi, c'est -8
l'a mour in fi ni! C'est l'a mour in fi ni!

12

-9 -8 -7 +7 +8 +7 +6 +5 +6 -5 -4 +4 +4

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

Ennio Morricone (1928-2020)

$\text{♩} = 100$

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

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

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

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

Frère Jacques

A musical score for "Frère Jacques" in G clef, 4/4 time. The score consists of four staves of music with corresponding lyrics below them. Fingerings are indicated above the lyrics.

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

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

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

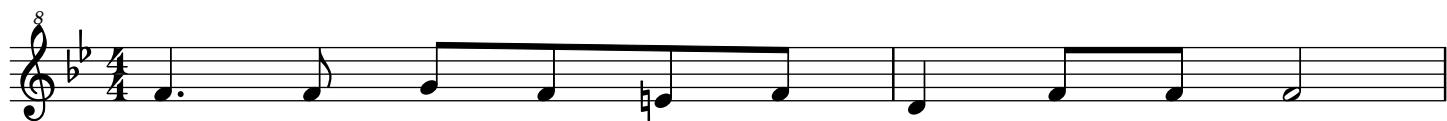
7
Ding, daing, dong! Ding, daing, dong!

Head, shoulders, Knees and toes

Harmonica en C

Gilbert DeBenedetti (1946-)

$\text{♩} = 90$



-5 -5 +6 -5 +5 -5 -4 -5 -5 -5
Head and shoul - ders, knees and toes, knees and toes.



-5 -5 +6 -5 +5 -5 +4 -5 -5 -5 +4o -4 +4
Head and shoul - ders, knees and toes, knees and toes, a - nd



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



-6 -6 -6 -5 +6 -6 +60 -3' -3' -3'
Head and shoul - ders 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 o - ver the hills and..... ev' - ry - where.....

5 -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

Edwin Pearce Christy (1825-1915)



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



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



+50 +5 -4 +5 +50 +50 +50 +5 +5 +5 +50 -6 -6
Mer - ri - ly we roll a - long, roll a - long, roll a - long, roll a - long,



+50 +5 -4 +5 +50 +50 +50 +5 +5 +50 +5 -4
mer - ri - ly we roll a - long, o'er the dark blue 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 (1770-1827)

= 80

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

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

9 -4 -4 +5 +4 -4 +5 -5 +5 +4 -4 +5 -5 +5 -4 +4 -4 -2

13 +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 (1933-2003) & Billy Taylor (1921-2010)

♩ = 126

3

The sheet music consists of ten staves of musical notation for a single instrument, likely a piano or harp. The music is in common time, with a key signature of one flat. The tempo is indicated as ♩ = 126. The notation includes various note heads (solid black, open, and with a stem), rests, and grace notes. Fingerings are provided below each note, ranging from -5 to +8. The music is divided into measures by vertical bar lines, and repeat signs with endings are present.

Below each staff, the fingerings are listed:

- Measure 1: -5, +7, -6, +6, -5, -5, -4, -5, -5
- Measure 7: -5, -4, -5, -5, -5, +7, -8, +7, -6, -6, +6, -6, +6, +6, +5, -4, +4
- Measure 12: +4, -5, +7, -6, +6, -5, -5, -4, -5, -5, -5, -4, -5, -5, -5, -5, -5, -6
- Measure 17: -6, +6, +6, -5, -5, -4, -4, +4, +4, -5, -5, -5, -5, -5, -5, -5, +7, -6, +6, -5
- Measure 22: -5, -4, -5, -5, -4, -5, -5, -5, -5, +7, -8, +7, -6, -6, +6, -6, +6
- Measure 27: +6, +8, +8, -8, +7, +7, -5, +7, -6, +6, -5, -5, -4, -5, -5, -5, -4, -5, -5
- Measure 32: -5, -5, -5, -6, -6, +6, +6, -5, -5, -4, -4, +4, +4, -5, -5, -5, -5, -5

Il est né le divin enfant

$\text{♩} = 116$

1

 Il +4 est -5 né -6 le -5 di - +4 vin -5 en -5 fant,

3

 Jou -5 ez +6 haut -6 bois, +6o -6 ré son - +6 nez -5 mu - +6 set - +6 tes !

5

 Il +4 est -5 né -6 le -5 di - +4 vin -5 en -5 fant,

7

 Chan -5 tons +6 tous +6o -6 son a - +6 vè - +7 ne - -5 ment !

9

 De -6 puis +6o plus +6o -6 de qua - +6o tre -8 mille +7 ans,

11

 Nous -6 le +6o pro +7 -8 met - taient +7 les +6o -6 pro - -6 phè - +6 tes

13

 De -6 puis +6o plus +6o -6 de qua - +6o tre -8 mille +7 ans,

15

 Nous -6 at +6o - ten +7 - dions -8 cet +7 heu +6o - -6 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 (1822-1893)

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

Traditional

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

The lyrics are:

- Joy eux an ni ver saire.
- Joy eux an ni ver saire.
- Joy eux an ni ver sai re.
- Joy eux an ni ver saire.
- Joy eux an ni ver saire.
- Joy eux an ni ver saire.
- Joy eux an ni ver sai re.
- Joy eux an ni ver saire.

Fingerings (above the lyrics):

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

Casatschok - Katioucha - Katyusha

Harmonica en C

Matveï Blanter (1903-1990)

= 105

Musical score for measures 1-4. The key signature is common time (indicated by a '2' over a '4'). The melody consists of eighth and sixteenth notes. Fingerings are indicated below the notes:

Measure	Fingering
1	-3''
2	-3
3	+4
4	-3''
5	+4
6	+4
7	+4
8	-3
9	-3''
10	-3
11	+2

Musical score for measures 5-8. The key signature is common time (indicated by a '2' over a '4'). The melody consists of eighth and sixteenth notes. Fingerings are indicated below the notes:

Measure	Fingering
5	-3
6	+4
7	-4
8	-3
9	-4
10	-4
11	+4
12	-3
13	-3''

Musical score for measures 9-12. The key signature changes to G major (indicated by a '3' over a '4'). The melody consists of eighth and sixteenth notes. Fingerings are indicated below the notes:

Measure	Fingering
9	+5
10	-6
11	+6
12	-6
13	+6
14	-5
15	-5
16	+5
17	-4
18	+5
19	-3''

Musical score for measures 13-16. The key signature changes to G major (indicated by a '3' over a '4'). The melody consists of eighth and sixteenth notes. Fingerings are indicated below the notes:

Measure	Fingering
13	-5
14	-4
15	+5
16	+4
17	-3
18	-2
19	+4
20	-3
21	-3
22	-3''

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.

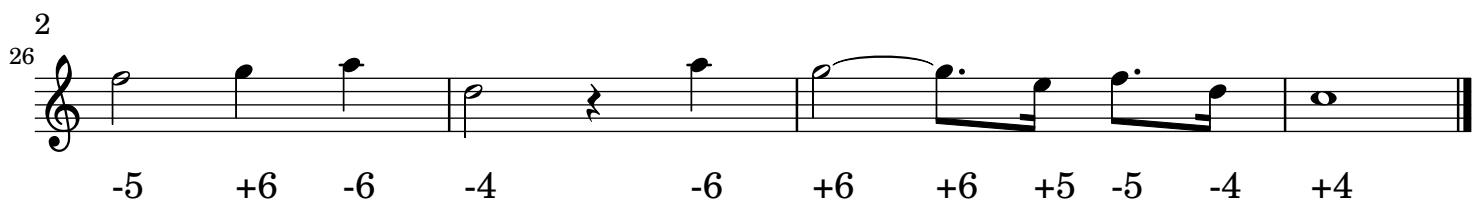
Measure 16: +40, +40, +40, +40, -5, +6, -4, +40, -4, +4, +4, +40, -4, +4

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 (1924-1994)

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

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

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

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

9 +2 -2' -2 +1o +2 -2' -2 +4 -3 +2 -2 -3

11 -3' -3' -3" -2 +2 -1 +2 +2 +5 -4 -3 -3" -2 +2

14 -3' -3" -3' -3" -3' -3" -3' -3" -2 +2 -1 +2 +2 +2

16 +2 +1o -2 +2 -1 +2 +2 +2

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

Le Bon, la Brute et le Truand

Ennio Morricone (1928-2020)

$\text{♩} = 110$

1

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

3

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

5

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

7

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

9

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

11

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

14

-4 -6 -5 +7 +7 +7 -6 +8 +7 +9 -10 +8 -9 +8 -8

Le lac des cygnes

Piotr Ilitch Tchaïkovsky (1840 - 1893)
Opus 20

♩ = 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 half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Below the notes are numerical values indicating fingerings or dynamics.

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

Musical score for Le lac des cygnes, page 1 (continued). The music continues with two staves. The first staff starts with a half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Below the notes are numerical values indicating fingerings or dynamics.

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 1 (continued). The music continues with two staves. The first staff starts with a half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Below the notes are numerical values indicating fingerings or dynamics.

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

Musical score for Le lac des cygnes, page 1 (continued). The music continues with two staves. The first staff starts with a half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Below the notes are numerical values indicating fingerings or dynamics.

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 1 (continued). The music continues with two staves. The first staff starts with a half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Below the notes are numerical values indicating fingerings or dynamics.

1st 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 1 (continued). The music continues with two staves. The first staff starts with a half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Below the notes are numerical values indicating fingerings or dynamics.

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 1 (continued). The music continues with two staves. The first staff starts with a half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Below the notes are numerical values indicating fingerings or dynamics.

1st 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 1 (continued). The music continues with two staves. The first staff starts with a half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Below the notes are numerical values indicating fingerings or dynamics.

2nd Staff Fingerings:
+5 -3" -3 +4 -4 +5 +4 +5 +4 +5 -3" +4 -3" -2" +4 -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 common time (indicated by '8'). The key signature is not explicitly shown but includes several sharps and flats. The lyrics are written below each staff, corresponding to the musical phrases.

Staff 1 (Measures 1-4):
-9 +7 -9 +7 -9 -10 +10 +10 -9 +7 -9 +7 -9 -8 +7 +7
Dans ma basse-cour il y a Des poules, des din-dons, des oies;

Staff 2 (Measures 5-8):
-9 +7 -9 +7 -9 -10 +10 +10 +10 +10''-10 +7 -8 +8 -9 -9
Il y a mê-me des ca-nards Qui bar-bo-tent dans la mare !

Staff 3 (Measures 9-12):
-9 -9 -9 -10 +10 +10 -9 -9 -9 -8 +7 +7
Cot, cot, cot co-dec, Cot, cot, cot co-dec,

Staff 4 (Measures 13-16):
-9 -9 -9 -10 - +10 +10
cot, cot, cot co - dec,

Staff 5 (Measures 17-20):
+10 +10'' -10 +7 +7 -8 -8 +8 -9 -9
Rock and roll des gal-li-na-cés !

Little brown jug

Glenn Miller Orchestra (1940)

= 100

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

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

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

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

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

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

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

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

Man With The Harmonica

from Once Upon a Time in The West

Ennio Morricone (1928-2020)

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

Musical score for measures 1-3. The key signature is one sharp. Measure 1 starts with a half note at mp , followed by a quarter note at $+40$, another quarter note at $+5$, a half note at mp , a quarter note at $+5$, a quarter note at $+4$, a half note at $+40$, another half note at $+40$, and a quarter note at $+5$. Measure 2 begins with a half note at p , followed by a quarter note at $+40$, another quarter note at $+40$, a half note at $+40$, another half note at $+40$, a quarter note at $+5$, and a half note at $+40$. Measure 3 ends with a half note at $+40$.

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

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

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

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

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

Faster ($\text{♩} = 82$)
rit....

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

2
21

-6 -7 +5 +5

24

+5 +4 -6 -6 -4

27

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

30

accel...

A little Faster ($\text{♩} = 82$)

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

33

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

cresc. poco a poco cresc.

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

39

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

molto rall...

42

mp *dim.* *+4o*

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

Commentaires

Indications de nuances

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

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

ad lib.

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

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

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

Abréviations

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

cresc. = crescendo = augmenter le volume progressivement.

accel. = accelerando = accélérer progressivement le tempo.

rit. = ritardando = ralentir progressivement le tempo.

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

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

Mission Impossible

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

+4 -4

10

-3'' -3'' -2 -3'''

13

+4 -3'' +50 -5 +5

16

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

B

+4 -3'' -6' +4 -3'' +6 +4 -3'' +50

22 **To Coda**

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

2
24

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

C
28

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

31

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

33

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

D
36

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

38

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

41

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

44

D.S. al Coda

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

A musical score excerpt from page 47. It shows a series of notes on a staff with various dynamic markings below them. The markings are: -3'', -3'', -3', +4, -3, +6, -6, -6, and -6. The first two markings have a small capo-like symbol above them.

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

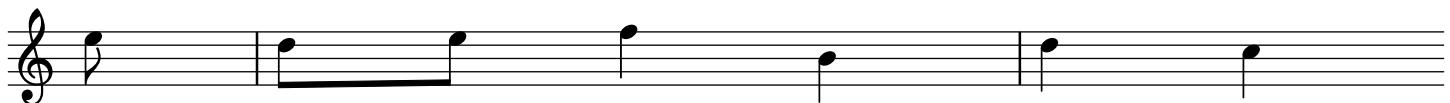
O Tannenbaum

Ernst Anschütz (1780 - 1861)

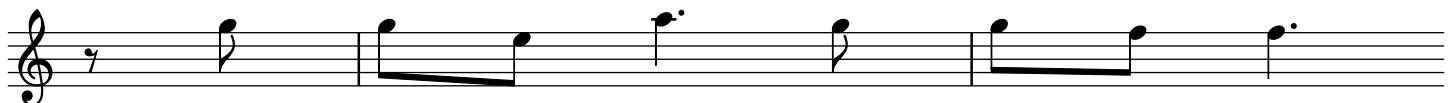
$\text{♩} = 80$



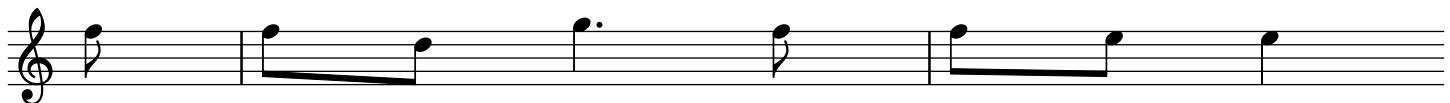
Mon beau sa - pin,



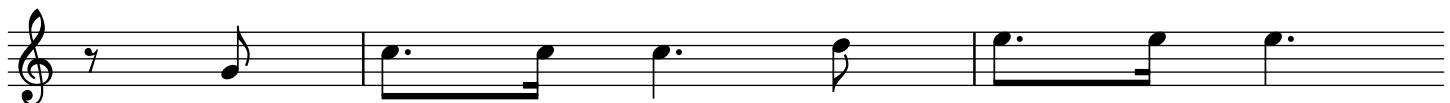
que j'ai - me ta ver du re!



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



sont dé pouil lés de leurs at traits



Mon beau sa - pin, roi des fo - rêts,



tu gar des ta pa ru re.

Oh! Susanna

Stephen Foster

= 150

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

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

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

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

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

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

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

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

2

39

rall.

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

Old MacDonald had a farm

Anonyme (XVIII siècle)

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

Staff 1 (Measures 1-4):
Old -6 Mac -6 +5 Do -5 nald +50 had +50 a +50 farm, -70 E -70 I -7 E -7 I -7 O! +5 And
Fingerings: -6, -6, +5, +5, +50, +50, +5, -70, -70, -7, -7, -7, -7, -6, +5, +5

Staff 2 (Measures 5-8):
on -6 his -6 farm +5 he +50 had +50 some +5 chicks, -70 E -70 I -7 E -7 I -7 O! With +5 a
Fingerings: -6, -6, +5, +50, +50, +5, -70, -70, -7, -7, -7, -7, -6, +5, +5

Staff 3 (Measures 9-12):
chick -6 chick -6 here -6 and +5 a +5 chick -6 chick -6 there.
Fingerings: -6, -6, -6, -6, -6, -6, -6, -6, -6, -6, -6, -6

Staff 4 (Measures 11-14):
Here -6 a -6 chick, -6 there -6 a -6 chick, -6 ev -6 ry -6 where -6 a -6 chick -6 chick -6
Fingerings: -6, -6, -6, -6, -6, -6, -6, -6, -6, -6, -6, -6, -6, -6, -6, -6

Staff 5 (Measures 13-16):
Old -6 Mac -6 +5 Do -5 nald +50 had +50 a +50 farm, -70 E -70 I -7 E -7 I -7 O!
Fingerings: -6, -6, +5, +5, +50, +50, +5, -70, -70, -7, -7, -7, -7, -6

Petit Papa Noël

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



-4 +6 +6 +6 -6 +6 +6 -6 -7 -7 -7 +7
Pe - tit pa - pa No - él, Quand tu des - cen - dras du



-7 -6 +6 +6 +6 +50 +5 -4 -4 -4 +6 +6 +6 +50 +6
ciel, Av - ec des jou - ets par mil - liers, N'ou - blie pas mon pe - tit sou -



-6 -4 +6 +6 +6 -6 +6 +6 -6 -7 -7 -7 +7 -7 -6
lier. Mais av - ant de par - tir, Il fau - dra bien te cou - vrir, De -



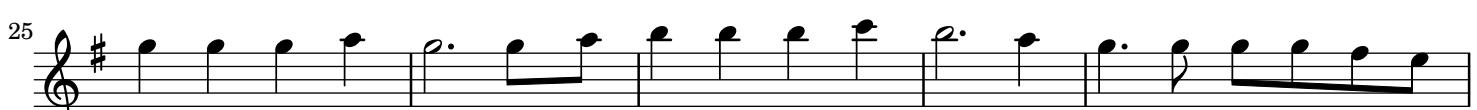
+6 +6 +6 +6 +50 +5 -4 -4 -4 +6 +6 +6 +6 +6 +50 +6 +6
hors tu dois a - voir si froid, C'est un peu à cau - se de moi.



+5 +5 +5 +5 +5 +50 +6 +5 +5 -4 +6 +6 +6 +6 +6 +50 +6 -6
Il me tar - de tant que le jour se lè - ve, Pour voir ce que tu m'as appor - té,



+60 +60 +60 +60 -6 +60 +7 -6 +6 -5 +60 +60 +60 +7 +7 +7 -8 -4
Tous les beaux joujoux que je vois en rê - ve, Et que je t'ai comman - dés.



+6 +6 +6 -6 +6 +6 -6 -7 -7 -7 +7 -7 -6 +6 +6 +6 +6 +50 +5
tit pa - pa No - él, Quand tu des - cen - dras du ciel, Av - ec des jou - ets par mil -



-4 -4 -4 +6 +6 +6 -6 -6 +6 -4 +5 +6 -6 +7 -7 -8
liers, N'ou - blie pas mon pe - tit sou - lier.

Pe - tit pa - pa No - él!

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

Sheet music for 'Pomme de reinette' in 2/4 time, treble clef, and a key signature of one flat. The music consists of three staves, each ending with a double bar line and repeat dots.

Staff 1:

- Measure 1: -9 (Pomme)
- Measure 2: -9 (de)
- Measure 3: -9 (rei)
- Measure 4: -9 (- nette)
- Measure 5: +7 (et)
- Measure 6: -9 (pomme)
- Measure 7: -10 (d'a)
- Measure 8: +10 (pi,)

Staff 2:

- Measure 1: +7 (D'a)
- Measure 2: +10 (pi,)
- Measure 3: +7 (d'a)
- Measure 4: +10 (pi)
- Measure 5: -10 (rou)
- Measure 6: -9 (ge.)
- Measure 7: -9 (Pomme)
- Measure 8: -9 (de)
- Measure 9: -9 (rei)
- Measure 10: -9 (nette)
- Measure 11: +7 (et)

Staff 3:

- Measure 1: -9 (pomme)
- Measure 2: -10 (d'a)
- Measure 3: +10 (pi,)
- Measure 4: +7 (D'a)
- Measure 5: +10 (pi)
- Measure 6: +7 (d'a)
- Measure 7: +10 (pi)
- Measure 8: -9 (gris.)

Sarabande

Georg Friedrich Haendel (1685 - 1759)
HWV 437

$\text{♩} = 70$

Musical score for measures 1-3. The key signature is one flat. Measure 1: Notes at height A, G, F, E. Measure 2: Notes at height A, G, F, E. Measure 3: Notes at height A, G, F, E. Measure 4: Notes at height A, G, F, E.

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

Musical score for measures 7-11. The key signature changes to no sharps or flats. Measure 7: Notes at height A, G, F, E. Measure 8: Notes at height A, G, F, E. Measure 9: Notes at height A, G, F, E. Measure 10: Notes at height A, G, F, E. Measure 11: Notes at height A, G, F, E.

7
-4 -4 +5 -4' -4' -2'' -2'' -2 +2 +2
8
-3'' -3'' -3' -2 -2 -3'' -3' -3' +4
9
-3'' -3'' -3' -2 -2 -3'' -3' -3' +4
10
-3'' -3'' -3' -2 -2 -3'' -3' -3' +4
11
-3'' -3'' -3' -2 -2 -3'' -3' -3' +4

Musical score for measure 14. The key signature changes to one sharp. Measure 14: Notes at height A, G, F, E, D, C, B, A, G, F, E.

14
-3'' -3'' -4 -4' -4 +5 -5 +5 -4 -4 -2''

Campton Races

Harmonica en C

Stephen Foster (1826-1864)

Moderately fast ($\text{♩} = 110$)

The musical score consists of six staves of music for Harmonica en C, arranged in two columns. The first column contains measures 1 through 12, and the second column contains measures 13 through 22. Each measure includes lyrics with fingerings (e.g., +6, -6) above the notes. The music is in common time (indicated by '2'). The lyrics are as follows:

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

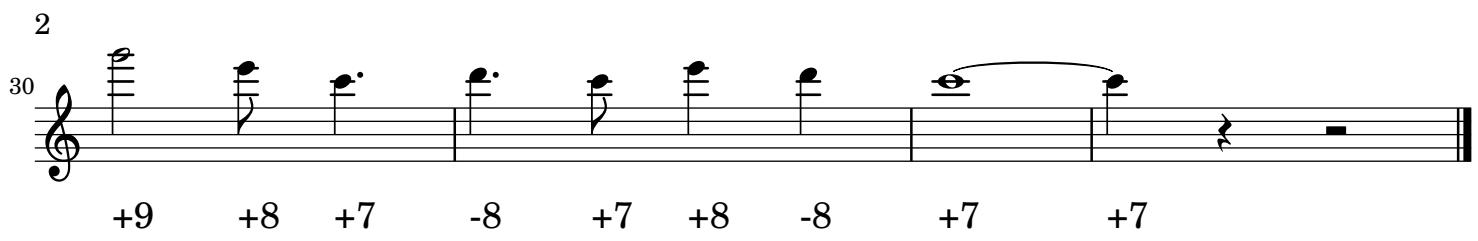
17. day! Going to run all night!
Going to run all day! I'll —

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

Hard Times

Stephen Foster (1826-1864)

Sheet music for 'Hard Times' on a treble clef staff. The music consists of eight staves of notes, with each note having a numerical value below it. The values are: Staff 1: +7, -8, +8, +8, -8, +8, +9, +9, +8; Staff 2: -8, +7, +7, -8, +7, +8, +10, -10, +9, +8, +7; Staff 3: -8, +7, +8, -8, +7, +7, +7, -8, +8, +8, -8; Staff 4: +8, +9, +9, +8, -8, +7, +7, -8, +7, +8, +10, -10; Staff 5: +9, +8, +7, -8, +7, +8, -8, +7, +7, +8, -9; Staff 6: +9, +9, +9, -9, +9, -10, +9, +10, -10, +9; Staff 7: +8, -8, +7, -8, +7, -8, +8, -8, +7, -8, +8, -8; Staff 8: +8, +9, +9, +8, -8, +7, +7, -8, +7, +8, +10, -10.



Sur le pont d'avignon

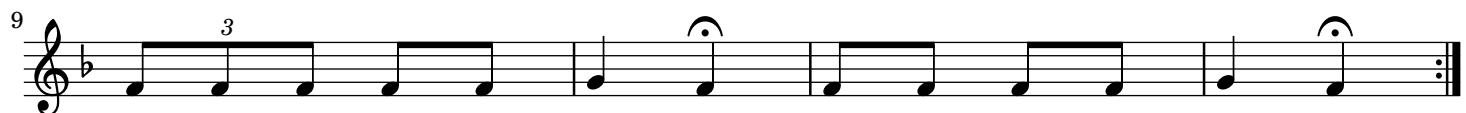
 = 80



-2" -2" -2" -2 -2 -2 -3" -3' +4 -2" +2 -2" -2 +1
Sur le pont d'A - vi - gnon,



-3" -3' +4 -2" -2 +2 -2"
on y dan - se



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

5 -3' year, +4 +4 +4 -3'' +4 -3' -2 +2 +1 -3'' -2
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''
ne - ver, no more, will I play the wild

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

Tom Dooley

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

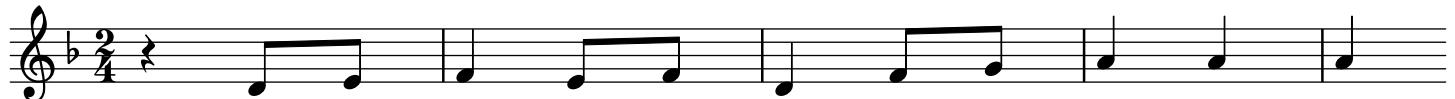
1 Hang down your head, Tom Doo - ley,.....

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

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

13 Poor boy, you're bound to die.

Trois petits chats



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



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



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



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

Un éléphant qui se balançait

A musical score for a solo voice, likely a soprano, featuring four staves of music in G clef and common time. The score includes lyrics in French with corresponding vocal ranges indicated by numbers below each word.

Staff 1 (Measures 1-4):

Word	Vocal Range
Un	-9
é	-9
-	-9
lé	-8
-	-8
phant	-8
qui	-8
se	-8
ba	+9
-	+9
lan	-
-	+7
çait	+7
Sur	+7
u	-8
-	-8
ne	+8

Staff 2 (Measures 5-8):

Word	Vocal Range
toi	-9
-	-9
le,	-9
toi	+8
-	-8
toile...	-8
toi	+9
-	+9
le	-10
d'a	+9
-	-9
rai	+8
-	+8
gnée;	+7
C'	-8
-	-8
tait	+8

Staff 3 (Measures 9-12):

Word	Vocal Range
un	-9
-	-9
jeu	-8
telle	+9
-	+9
ment	-10
a	+9
-	-9
mu	-
-	+8
sant	+8
Qu'il	+7
-	-8
alla	-8
-	+8
cher	-

Staff 4 (Measures 13-16):

Word	Vocal Range
cher	-9
un	-9
deu	-8
-	-8
xième	-8
é	-10
-	-10
lé	-10
-	-9
phant!	-9
-	-9

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.

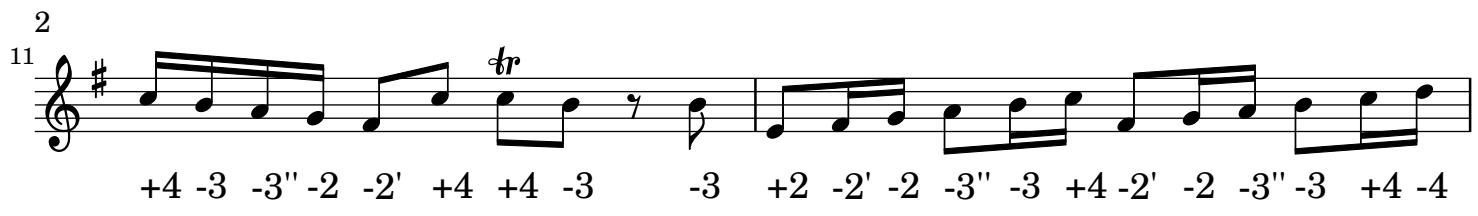
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2', -2, -1, -1', -1, -3'', -3'', -1, -1', -1.

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.

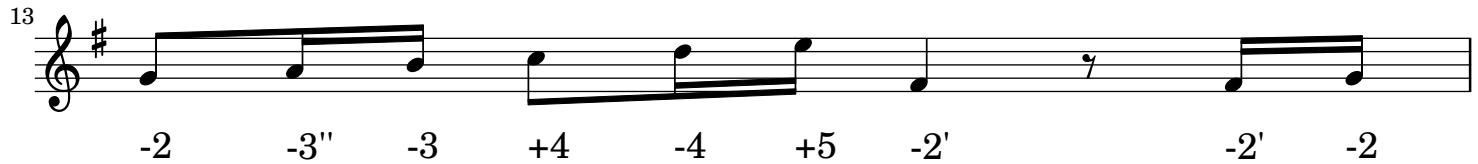
2

11



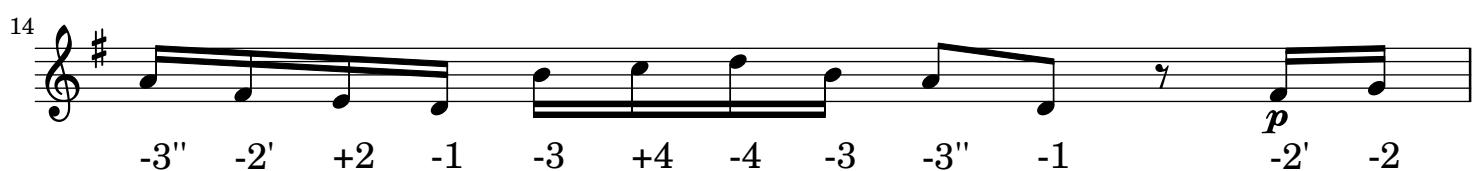
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A trill is indicated over the last two notes of the first measure. Below the staff, a series of numbers provides performance instructions: +4 -3 -3'' -2 -2' +4 +4 -3 -3 +2 -2'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

13



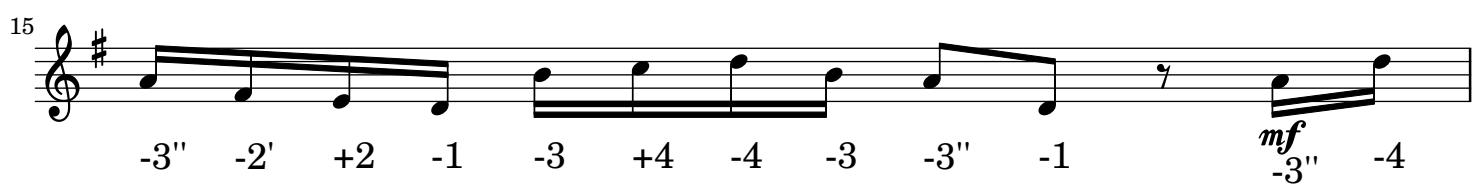
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. Below the staff, performance instructions are given: -2 -3'' -3 +4 -4 +5 -2' -2' -2.

14



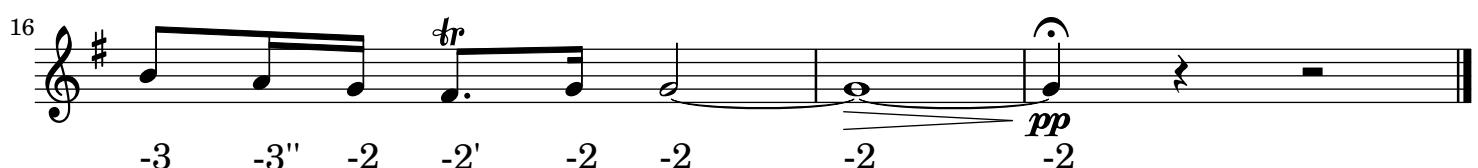
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A dynamic marking *p* is placed above the final note. Below the staff, performance instructions are given: -3'' -2' +2 -1 -3 +4 -4 -3 -3'' -1 -2' -2.

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.

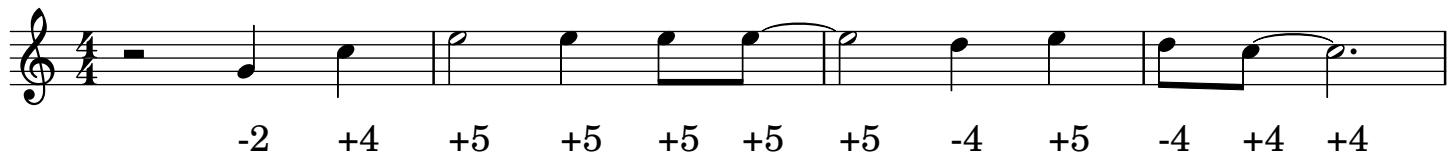
16



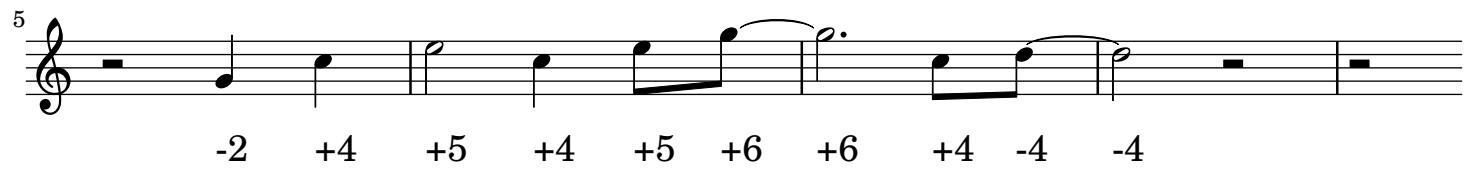
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. The dynamic marking *pp* is placed above the final note. Below the staff, performance instructions are given: -3 -3'' -2 -2' -2 -2 -2 -2.

Western JuJu

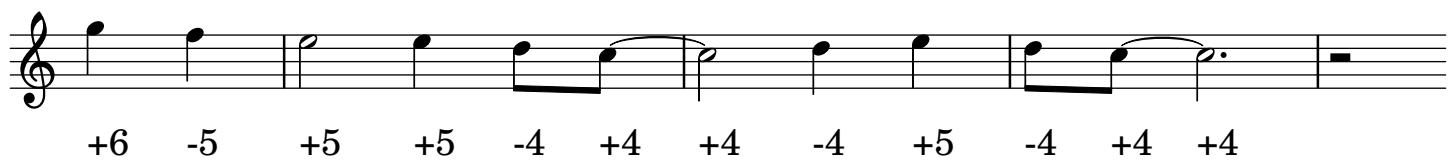
$\text{♩} = 120$



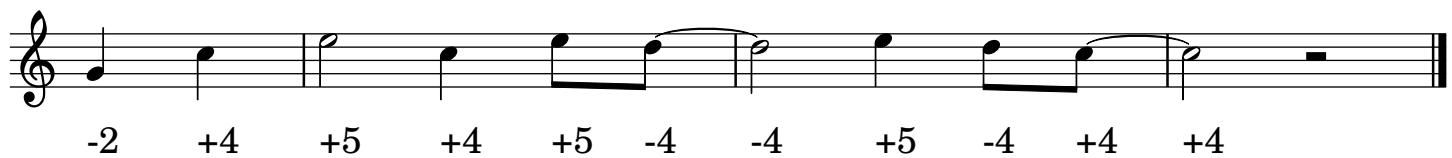
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, quarter note, eighth note, eighth note, quarter note, eighth note. Below the staff are numerical values: -2, +4, +5, +5, +5, +5, +5, +5, -4, +5, -4, +4, +4.



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

$\text{♩} = 144$

The musical score consists of five staves of music in common time (indicated by the '4' in the top left corner of each staff). The key signature is one sharp (F#). The vocal line is a soprano C-clef. The lyrics are placed below the notes, with some words preceded by a number indicating a specific pitch or rhythm pattern.

1. Staff (Measures 1-2):
Oh, ⁺⁴ when ⁺⁵ the ⁻⁵ saints
2. Staff (Measures 3-4):
Oh, ⁺⁴ when ⁺⁵ the ⁻⁵ saints
3. Staff (Measures 5-6):
Oh, ⁺⁴ when ⁺⁵ the ⁻⁵ ⁺⁶ saints Go ⁺⁵ mar - ⁺⁴ ⁺⁵ ching ⁻⁴ in
4. Staff (Measures 7-8):
Now, ⁺⁵ when ⁺⁵ the ⁻⁴ ⁺⁴ saints go ⁺⁴ mar - ⁺⁵ ⁺⁶ ching ⁺⁶ in ⁻⁵ Yes,
5. Staff (Measures 9-10):
I ⁺⁴ want ⁺⁵ to ⁻⁵ be ⁺⁶ in ⁺⁵ that ⁺⁴ num - ⁻⁴ ber