

# Index des partitions pour harmonica diatonique

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# Ah! Les Crocodiles

2

Un cro - co - dile s'en al - lant à la guer - re

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

9  
traî - nant la queue, la queue dans la pou - siè - re

13  
il s'en al - lait com - battre les é - lé - phants.

17  
Ah les cro - co, les cro - co, les cro - co - di - les

21  
sur les bords du Nil ils sont par - tis n'en par - lons plus

25  
Ah les cro - co, les cro - co, les cro - co - di - les

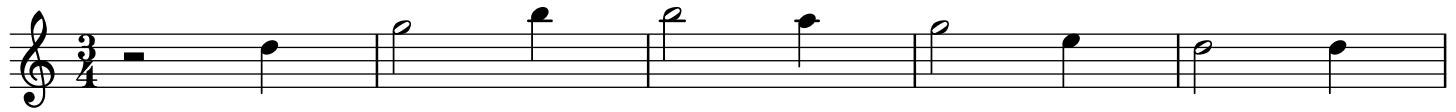
29  
sur les bords du Nil ils sont par - tis n'en par - lons plus.

# Amazing Grace

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

3

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

5

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

7

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

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

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

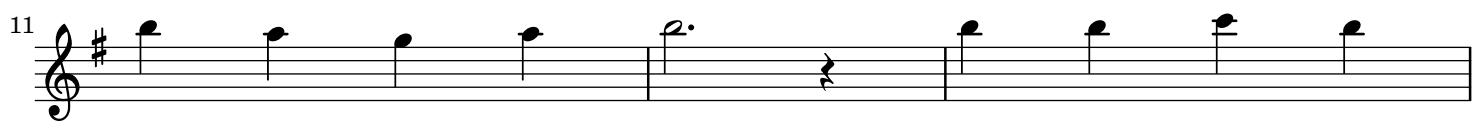
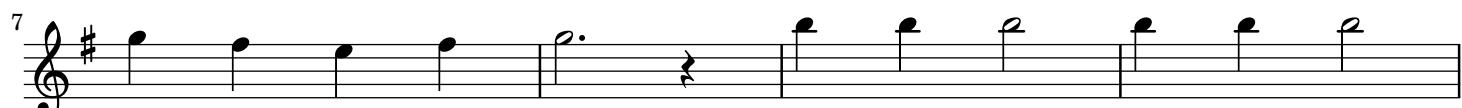
7  
-8 +7 -6 -6 -5 +6 -5 +6

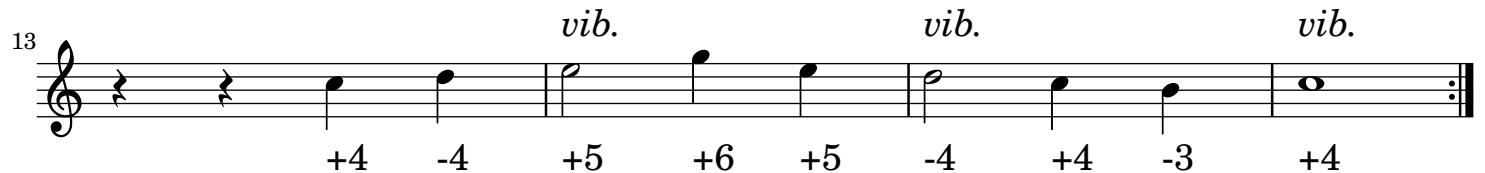
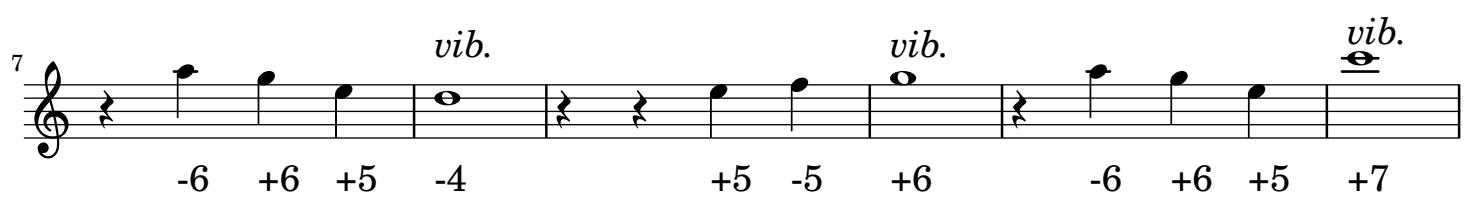
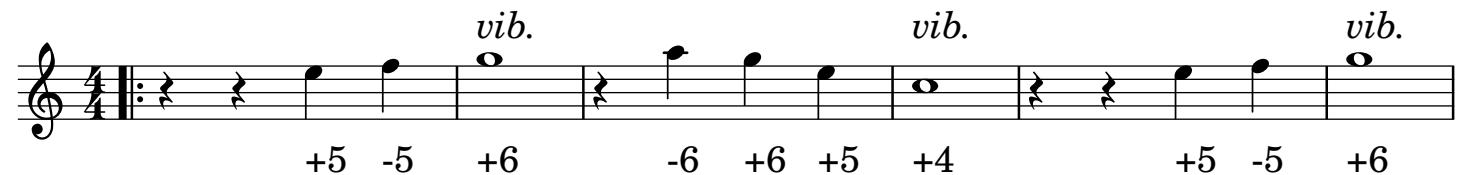
8  
-6 +6 -5 -4 -4 +4 -5

# 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'marcher,  
Fingerings: +4, +4, -2, -2, +5, +5, +4

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

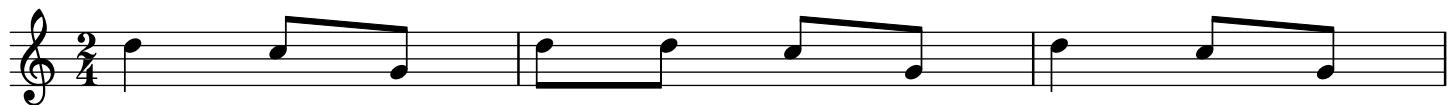
7  
c'est de mettre un pied devant l'autre  
Fingerings: +4, +4, -2, -2, +5, +5, +4

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

# Dansons la capucine

Traditionnel français

= 100



-4 +4 -2 -4 -4 +4 -2 -4 +4 -2  
Dans - sons la ca - pu - ci - ne. Y'a plus de



-4 -4 +4 -4 +4 -2 -4 -4 +4 -2  
pain chez nous, Y'en a chez la voi si - ne,



-4 +4 -2 -4 -4 +4 +7  
mais ce n'est pas pour nous. You !

# Deck the halls



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

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



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

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



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

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



-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

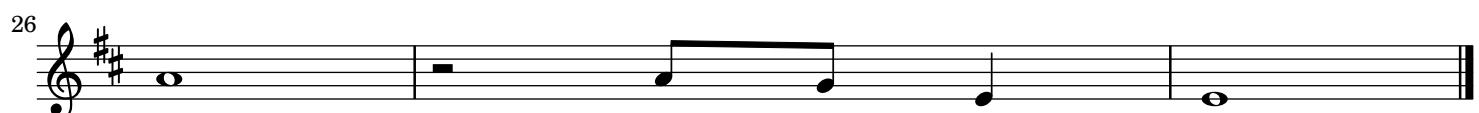
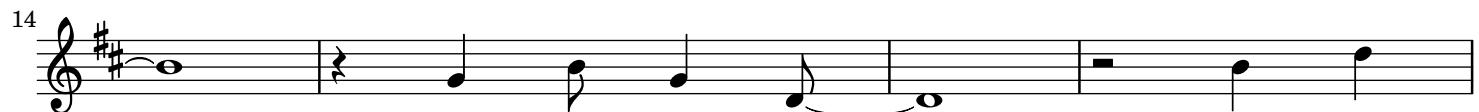
Harmonicas diatoniques en D et G, ou plus simplement Harmonica (1915-1989)

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 -  
l'a - mour in - fi - ni! C'est l'a - mour in - fi - ni!

12

18

**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. Frère Jacques, Frère Jacques,  
2. dor mez vous, dor mez vous?  
3. Son - nez les ma - ti - nes, son - nez les ma - ti - nes!  
4. Ding, daing, dong! Ding, daing, dong!

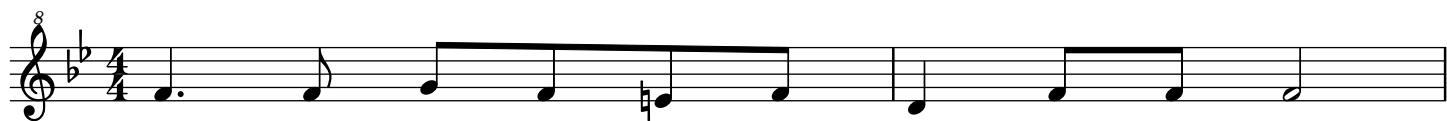
Fingerings:  
1. +4 -4 +5 +4 +4 -4 +5 +4  
2. +5 -5 +6 +5 -5 +6  
3. +6 -6 +6 -5 +5 +4 +6 -6 +6 -5 +5 +4  
4. +4 -2 +4 +4 -2 +4

# 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 over the hills and.... ev' - ry - where.....

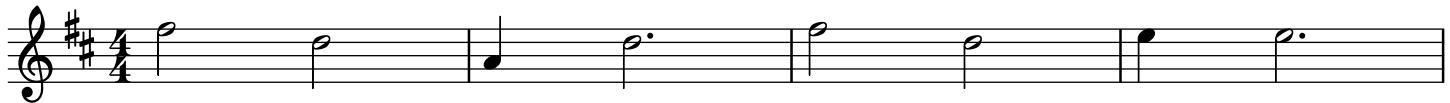
-3    -3    -3" -2    +2    -1    -2    +4    -3    -3    -3"    -3"    -2  
Go, tell it on the moun - tain that Je - sus Christ is born.

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

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

# Good night, ladies

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 harpsichord. The music is in common time, with a key signature of one flat. The notation includes various note heads (solid black, open, and with a stem), rests, and grace notes. Below each note is a number indicating a specific finger to be used for that pitch. The numbers range from -5 to +8. The music is divided into measures by vertical bar lines, and repeat signs with endings are present. The first staff starts with a solid black note followed by a double bar line. The second staff begins with a note on the third line. The third staff starts with a note on the fourth line. The fourth staff starts with a note on the fifth line. The fifth staff starts with a note on the sixth line. The sixth staff starts with a note on the seventh line. The seventh staff starts with a note on the eighth line. The eighth staff starts with a note on the ninth line. The ninth staff starts with a note on the tenth line. The tenth staff ends with a final note on the eleventh line.

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

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

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

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

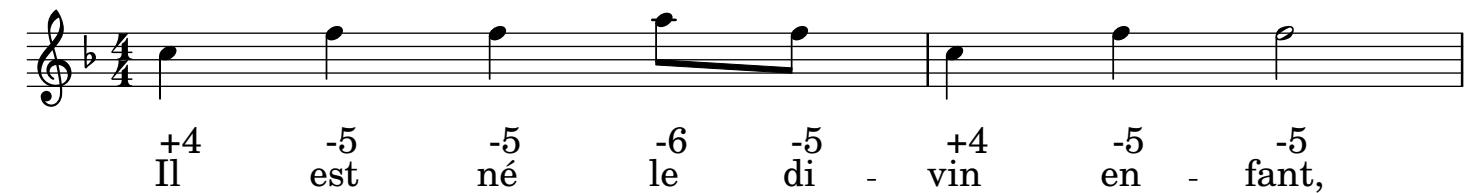
22 -5 -4 -5 -5 -4 -5 -5 -5 -5 +7 -8 +7 -6 -6 +6 -6 +6

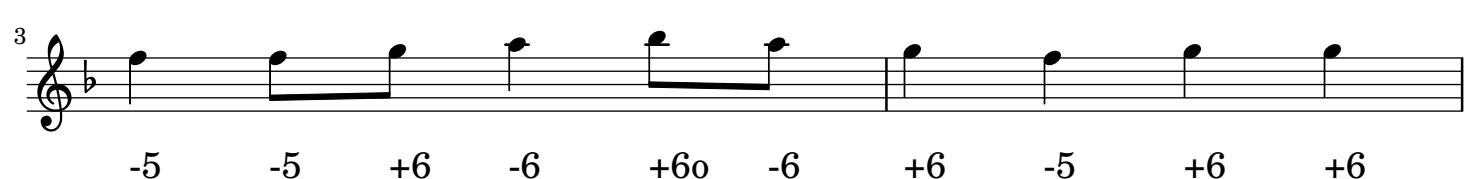
27 +6 +8 +8 -8 +7 +7 -5 +7 -6 +6 -5 -5 -4 -5 -5 -5 -4 -5 -5

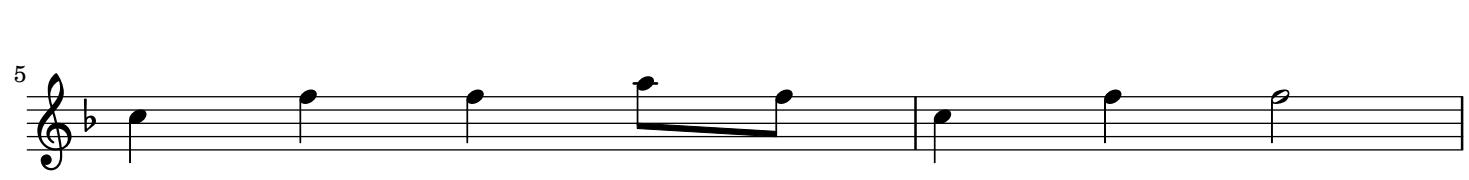
32 -5 -5 -5 -6 -6 +6 +6 -5 -5 -4 -4 +4 +4 -5 -5 -5 -5 -5 -5

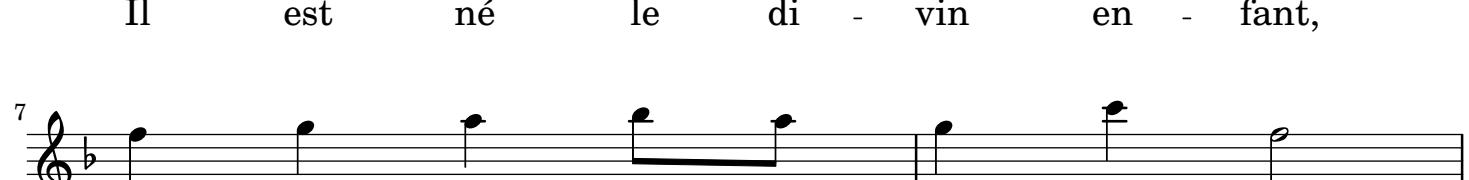
# Il est né le divin enfant

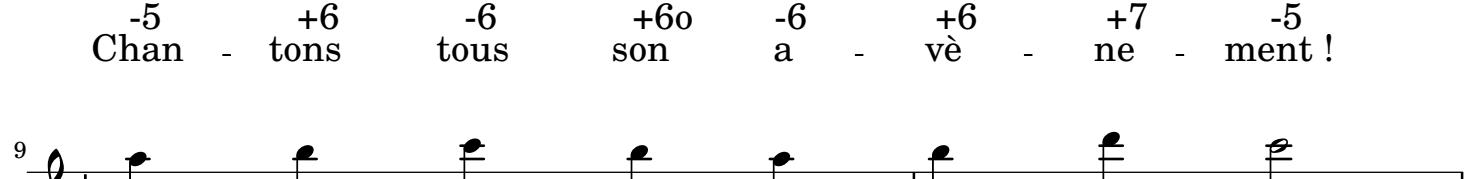
$\text{♩} = 116$

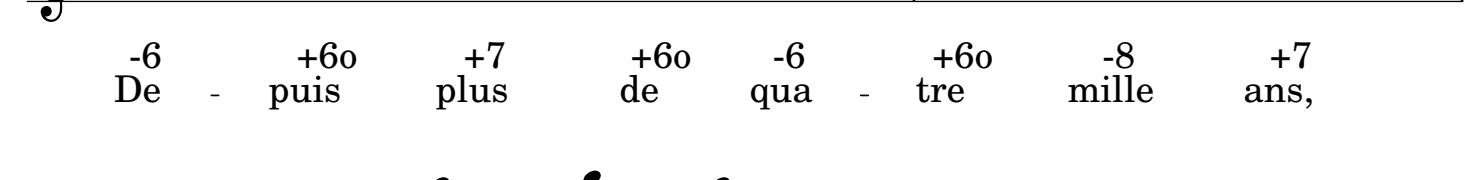
1  

 Il <sup>+4</sup> est <sup>-5</sup> né <sup>-5</sup> le <sup>-6</sup> di - <sup>+4</sup> vin <sup>-5</sup> en - <sup>-5</sup> fant,

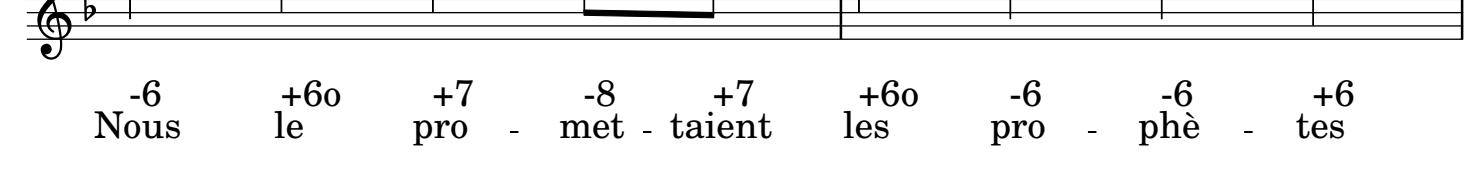
3  

 Jou <sup>-5</sup> - ez <sup>+6</sup> haut - <sup>-6</sup> bois, <sup>+60</sup> ré - <sup>-6</sup> son - <sup>+6</sup> nez <sup>-5</sup> mu - <sup>+6</sup> set - <sup>+6</sup> tes!

5  

 Il <sup>+4</sup> est <sup>-5</sup> né <sup>-5</sup> le <sup>-6</sup> di - <sup>+4</sup> vin <sup>-5</sup> en - <sup>-5</sup> fant,

7  

 Chan <sup>-5</sup> - tons <sup>+6</sup> tous <sup>+60</sup> son <sup>-6</sup> a - <sup>+6</sup> vè - <sup>+7</sup> ne - <sup>-5</sup> ment!

9  

 De <sup>-6</sup> - puis <sup>+60</sup> plus <sup>+7</sup> de <sup>+60</sup> qua - <sup>+60</sup> tre <sup>-8</sup> mille <sup>+7</sup> ans,

11  

 Nous <sup>-6</sup> le <sup>+60</sup> pro <sup>+7</sup> - <sup>-8</sup> met - <sup>+7</sup> taient <sup>+60</sup> les <sup>-6</sup> pro - <sup>-6</sup> phè - <sup>+6</sup> tes

13  

 De <sup>-6</sup> - puis <sup>+60</sup> plus <sup>+7</sup> de <sup>+60</sup> qua - <sup>+60</sup> tre <sup>-8</sup> mille <sup>+7</sup> ans,

15  

 Nous <sup>-6</sup> at <sup>+60</sup> - ten <sup>+7</sup> - dions <sup>-8</sup> cet <sup>+7</sup> heu <sup>+60</sup> - reux <sup>-6</sup> 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 containing lyrics and note values. The lyrics are in French, and the note values are indicated by numbers above the notes, such as +6, -6, -7, etc.

1. J'ai du bon tabac dans ma tière - re.  
2. J'ai du bon tabac tu n'en au ras pas. J'en ai du  
3. fin et du bien râpé. Mais ce n'est pas pour ton  
4. vi - lain nez. J'ai du bon tabac dans ma tière - ba -  
5. tière - re. J'ai du bon tabac tu n'en au ras 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

The sheet music consists of ten staves of musical notation for a single melody. Each staff begins with a treble clef and a 'G' time signature. The melody is primarily composed of eighth and sixteenth notes. The lyrics are written below each staff, aligned with the notes. Fingerings are indicated above the notes in various positions. The first staff includes fingerings +6, +6, -6, +6, +7, and -7. The second staff includes fingerings +6, +6, -6, +6, -8, and +7. The third staff includes fingerings +6, +6, +9, +8, +7, -7, and -6. The fourth staff includes fingerings -9, -9, +8, +7, -8, and +7. The fifth staff includes fingerings +6, +6, -6, +6, +7, and -7. The sixth staff includes fingerings +6, +6, -6, +6, -8, and +7. The seventh staff includes fingerings +6, +6, +9, +8, +7, -7, and -6. The eighth staff includes fingerings -9, -9, +8, +7, -8, and +7. The ninth staff includes fingerings +6, +6, -6, +6, +7, and -7. The tenth staff includes fingerings -9, -9, +8, +7, -8, and +7.

Joy +6 - eux +6 - an -6 ni +6 - ver +7 - saire. -7  
 Joy +6 - eux +6 - an -6 ni +6 - ver -8 - saire. +7  
 Joy +6 - eux +9 an +8 ni +8 - ver +7 - sai -7 - re.  
 Joy -9 - eux +8 an +7 ni +7 - ver -8 - saire. +7  
 Joy +6 - eux -6 an +6 ni +6 - ver +7 - saire. -7  
 Joy +6 - eux -6 an +6 ni +6 - ver -8 - saire. +7  
 Joy +6 - eux +9 an +8 ni +8 - ver +7 - sai -7 - re.  
 Joy -9 - eux +8 an +7 ni +7 - ver -8 - saire. +7  
 Joy +6 - eux -6 an +6 ni +6 - ver +7 - saire. -7  
 Joy -9 - eux +8 an +7 ni +7 - ver -8 - saire. +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 numerical values below them. The notes are grouped by vertical bar lines.

Notes and values from left to right:

- 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 numerical values below them. The notes are grouped by vertical bar lines.

Notes and values from left to right:

- 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 numerical values below them. The notes are grouped by vertical bar lines.

Notes and values from left to right:

- +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 numerical values below them. The notes are grouped by vertical bar lines.

Notes and values from left to right:

- +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 numerical values below them. The notes are grouped by vertical bar lines.

Notes and values from left to right:

- +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 numerical values below them. The notes are grouped by vertical bar lines.

Notes and values from left to right:

- +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 numerical values below them. The notes are grouped by vertical bar lines.

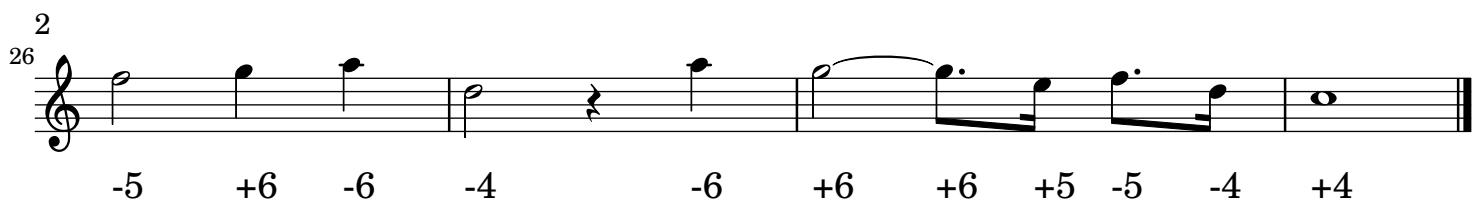
Notes and values from left to right:

- +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 numerical values below them. The notes are grouped by vertical bar lines.

Notes and values from left to right:

- +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    +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

Continuation of the musical score for Le lac des cygnes, page 1. 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

Continuation of the musical score for Le lac des cygnes, page 1. 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" -3 +4 -4 +5 -5

Continuation of the musical score for Le lac des cygnes, page 1. 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"

Continuation of the musical score for Le lac des cygnes, page 1. 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

Continuation of the musical score for Le lac des cygnes, page 1. 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

Continuation of the musical score for Le lac des cygnes, page 1. 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

Continuation of the musical score for Le lac des cygnes, page 1. 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 '4') with a treble clef. The lyrics are written below each staff, aligned with the corresponding musical notes. The lyrics are:

8  
-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;

5  
-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 !

9  
-9 -9 -9 -10 +10+10 -9 -9 -9 -8 +7 +7  
Cot, cot, cot co - dec, Cot, cot, cot co - dec,

13  
-9 -9 -9 -10 - +10 +10  
cot, cot, cot co - dec,

15  
+10 +10" -10 +7 +7 -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

$f$        $mf$

+4 -3" +2      +4 -3" +10      +4 -3" -1

8

$mf$

+4 -4      -3"      -3"      +4 -4

10

A

-3"      -3"      -2      -3"       $f$       +4 -3" -6'      +4 -3" +6

13

+4 -3" +50      -5 +5       $f$       -5 -4 -3"

16

-5 -4 -3'''      -5 -4 -2      -5 +6

19

B

$f$       +4 -3" -6'      +4 -3" +6      +4 -3" +50

22

To Coda

-5 +5      +5      -5 +6      +5       $f$       +5 -5 +6

2  
24

+5

**2**

*mp*

-3" -3" +4 -4'

C  
28

**f**

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

31

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

33

-4 -4 +5 -4 -3" -4' -4' -4 -4' -4 +4 -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 starting at measure 47. It shows a series of notes with dynamic markings below them: -3'', -3'', -3', +4, -3, +6, -6, -6, and -6. The notes are primarily eighth notes and sixteenth notes, with some rests. The score is in common time with a treble clef.

## 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

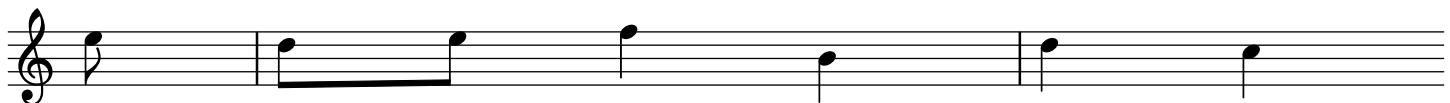
O Tannenbaum

Ernst Anschütz (1780 - 1861)

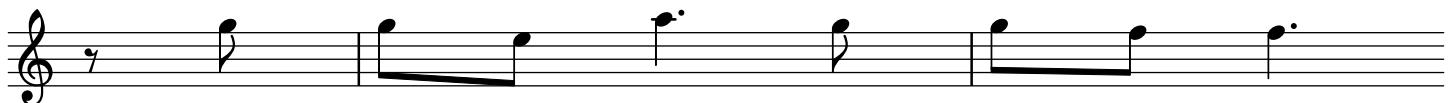
$\text{♩} = 80$



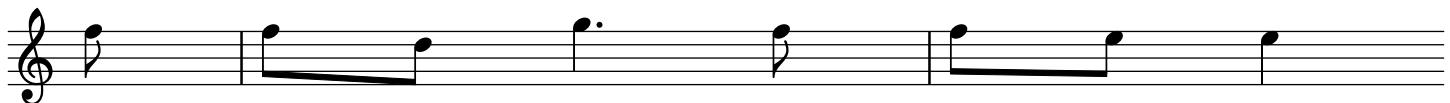
Mon beau sa - pin,



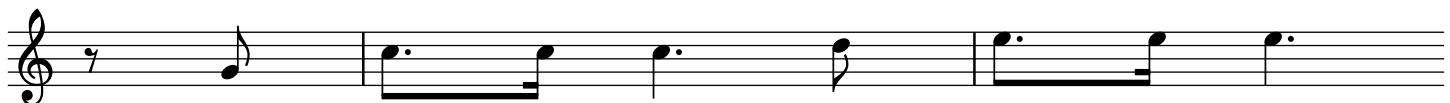
que j'ai - me ta ver du re!



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 +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 +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)

8

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

5

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

9

chick - chick here and a chick - chick there.

11

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

13

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

# 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 -



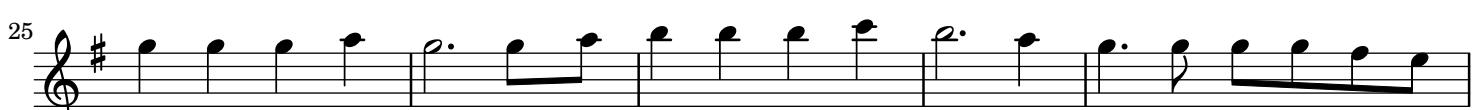
+6 +6 +6 +6 +50 +5 -4 -4 -4 +6 +6 +6 +6 +6 +50 +6 +6  
hors tu dois a - voir si froid, C'est un peu à cau - se de moi.



+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 is divided into three staves, each ending with a double bar line.

**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. Measures 14-15: Notes at height A, G, F, E. Measures 16-17: Notes at height A, G, F, E. Measures 18-19: Notes at height A, G, F, E. Measures 20-21: Notes at height A, G, F, E.

14  
-3'' -3'' -4 -4' -4 +5 -5 +5 -4 -4 -2''  
15  
-3'' -3'' -4 -4' -4 +5 -5 +5 -4 -4 -2''  
16  
-3'' -3'' -4 -4' -4 +5 -5 +5 -4 -4 -2''  
17  
-3'' -3'' -4 -4' -4 +5 -5 +5 -4 -4 -2''  
18  
-3'' -3'' -4 -4' -4 +5 -5 +5 -4 -4 -2''  
19  
-3'' -3'' -4 -4' -4 +5 -5 +5 -4 -4 -2''  
20  
-3'' -3'' -4 -4' -4 +5 -5 +5 -4 -4 -2''  
21  
-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 +6 Camp-town +6 la - dies +6 sing +6 this +5 song,  
+5 Doo - dah!



+5 -4 doo - dah! The +6 Camp-town +6 race-track's +5 +6 five -6 +6 +5 miles long,  
Oh! +5 -4 doo - dah



+4 day! +6 I come down there +6 +5 +6 +6 -6 +6 +5 +5 Doo - dah!



+5 -4 doo - dah! I +6 +6 +5 +6 +6 -6 -6 +6 +6 +5 -4 +5 -4 Oh! doo - dah



+4 day! +4 +4 +5 +6 +7 Going to run all night! -6 -6 +7 -6 +6 +5 I'll -



+6 +6 +5 +5 +6 +6 -6 +6 +5 -4 +5 -5 +5 -4 -4 +4 bet my mon - ey on the bob - tail nag, Some - bod - y bet on the bay.

# Hard Times

Stephen Foster (1826-1864)

The sheet music consists of eight staves of musical notation for a six-string guitar. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. Below each staff is a horizontal line representing the guitar's six strings. Tablature numbers are placed directly beneath the strings to indicate fingerings. Measure numbers are provided at the start of each staff.

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

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

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

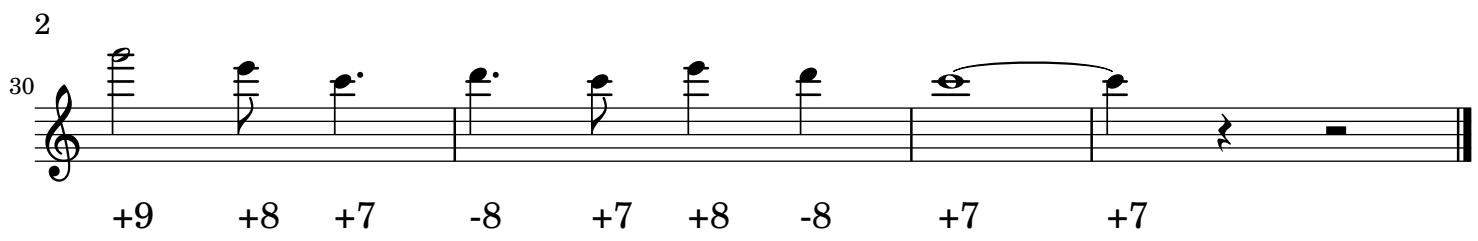
11 +8 +9 +9 +8 -8 +7 +7 -8 +7 +8 +10 -10

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

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

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

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



# Sur le pont d'avignon

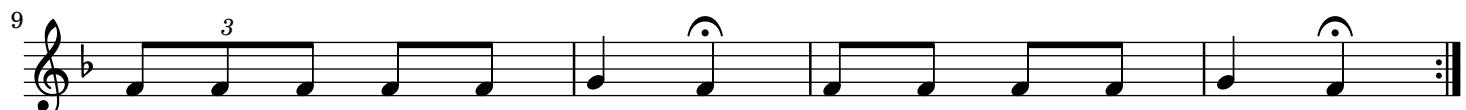
 = 80



-2" -2" -2" -2 -2 -2 -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):**

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

**Staff 2 (Measures 5-8):**

-9	-9	-9	+8	-8	+9	+9	-10	+9	-9	+8	+7	-8	-8	+8				
toi	-	le,	toi	-	le,	toi	-	le	d'a	-	rai	-	gnée;	C'	-	é	-	tait

**Staff 3 (Measures 9-12):**

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

**Staff 4 (Measures 13-16):**

-9	-9	-8	-8	-10	-10	-10	-9	-9
cher	un	deu	-	xième	é	-	phant!	-

# 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.

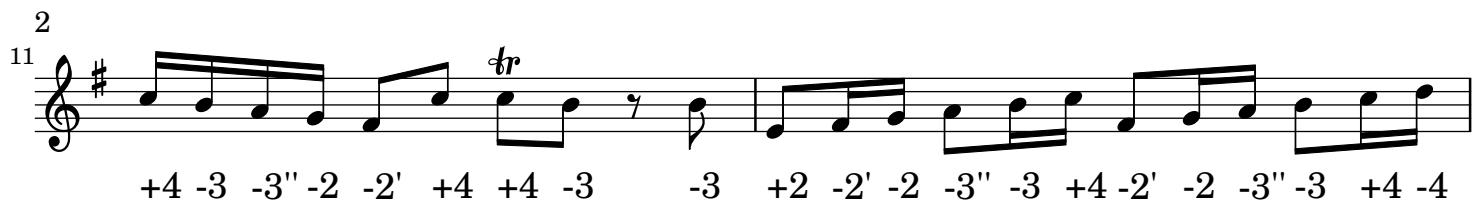
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2', -2, -1, -1', -1, -3'', -3'', -1, -1', -1.

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.

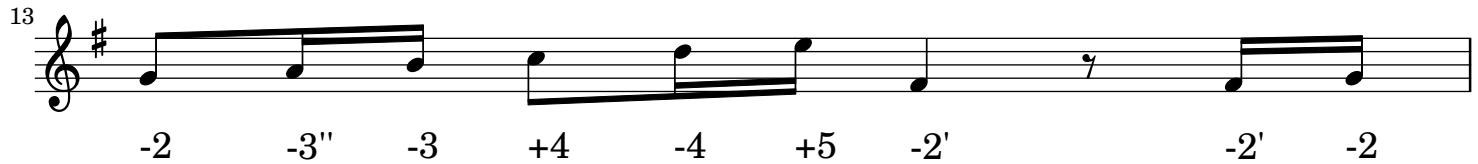
2

11



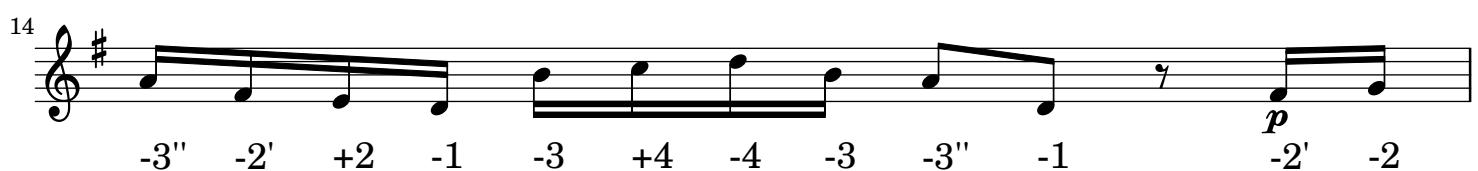
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A trill is indicated over the last two notes of the first measure. Below the staff, a series of numbers provides performance instructions: +4 -3 -3'' -2 -2' +4 +4 -3 -3 +2 -2'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

13



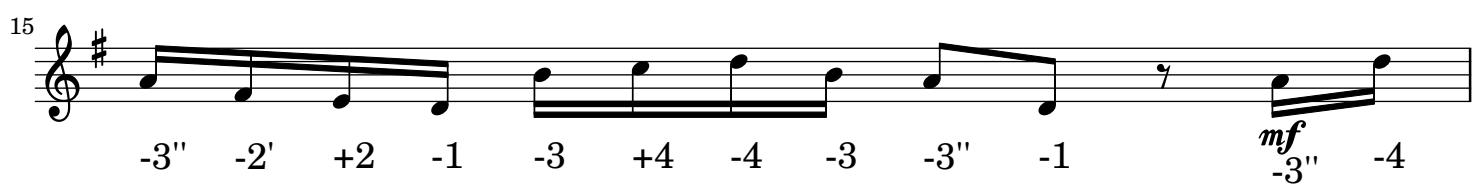
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. Below the staff, performance instructions are given: -2 -3'' -3 +4 -4 +5 -2' -2' -2.

14



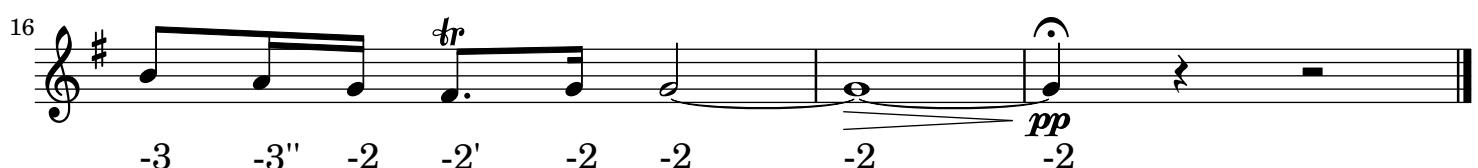
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A dynamic marking *p* is placed above the final note. Below the staff, performance instructions are given: -3'' -2' +2 -1 -3 +4 -4 -3 -3'' -1 -2' -2.

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.

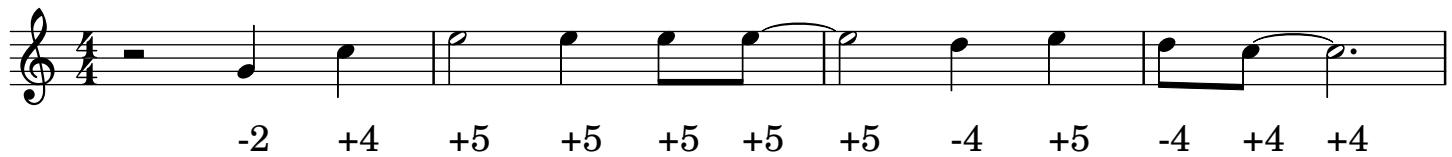
16



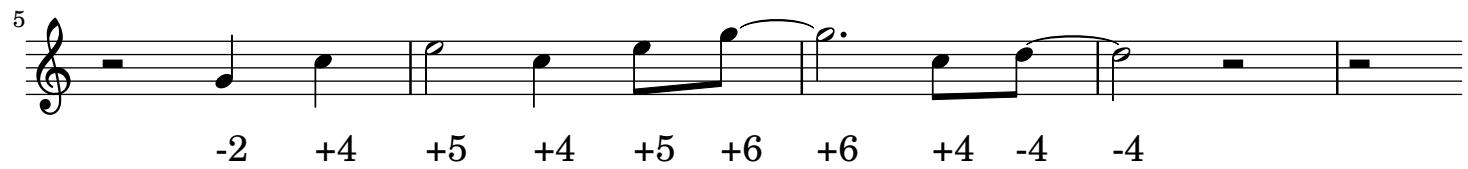
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. The dynamic marking *pp* is placed above the final note. Below the staff, performance instructions are given: -3 -3'' -2 -2' -2 -2 -2 -2.

# Western JuJu

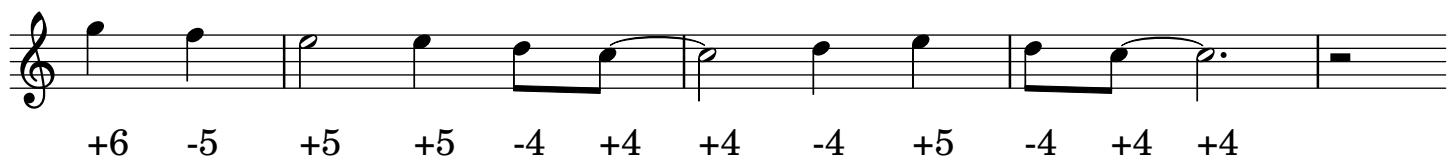
$\text{♩} = 120$



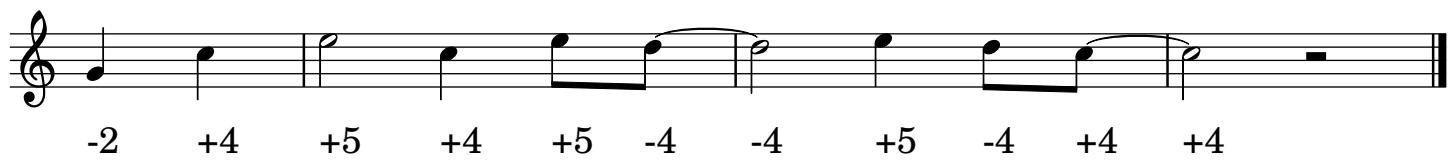
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, quarter note, eighth note, eighth note, quarter note, eighth note. Below the staff are numerical values: -2, +4, +5, +5, +5, +5, +5, +5, -4, +5, -4, +4, +4.



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 15 measures. The lyrics are written below each measure, aligned with the notes. Note values are indicated above some of the notes.

The lyrics and note values are as follows:

- Measure 1: What +6 shall +6 we +6 do +6 with +6 the +6 drun - +4 ken +40 sai - +6 lor,
- Measure 3: what -5 shall -5 we -5 do -5 with -5 the -5 drun - -3' ken -4 sai - -5 lor,
- Measure 5: what +6 shall +6 we +6 do +6 with +6 the +6 drun - -6 ken +60 sai - +7 lor
- Measure 7: ear +60 - ly +6 in -5 the -4 mor +4 - ning,
- Measure 9: Hoo +6 - ray +6 and +6 up +4 she +40 ri - +6 ses,
- Measure 11: hoo -5 ray -5 and -5 up -5 she -3' ri -4 - ses,
- Measure 13: hoo +6 - ray +6 and +6 up +6 she -6 ri +60 - ses +7
- Measure 15: ear +60 - ly +6 in -5 the -4 mor +4 - ning.

## **When the Saints go marching in**

$\text{♩} = 144$

1

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

3

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

5

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

9

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

3

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