

Index des partitions pour harmonica diatonique

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

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

Ah! Les Crocodiles

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

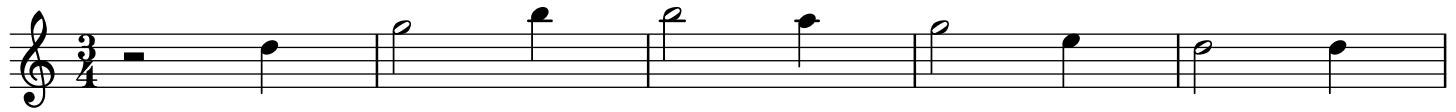
29
sur les bords du Nil ils sont par - tis n'en par - lons plus.

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

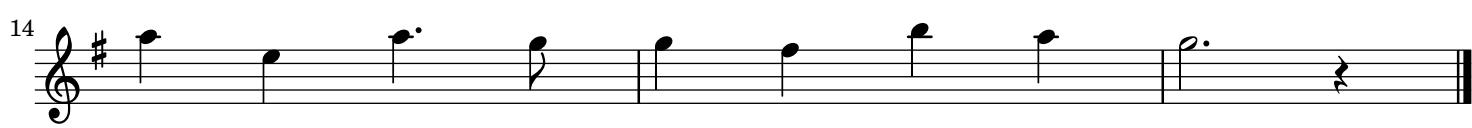
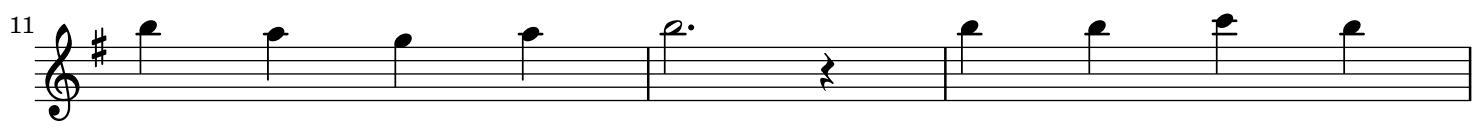
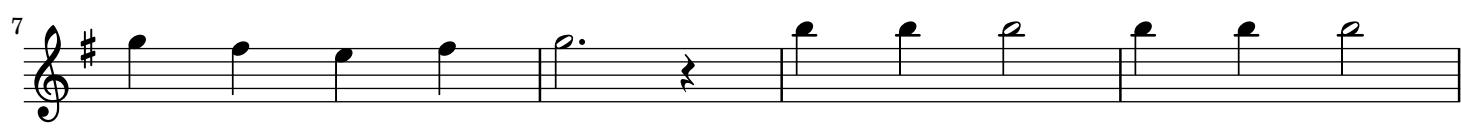
7
-8 +7 -6 -6 -5 +6 -5 +6

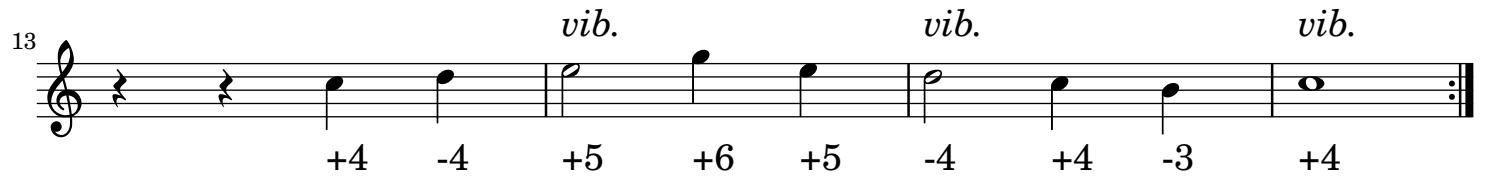
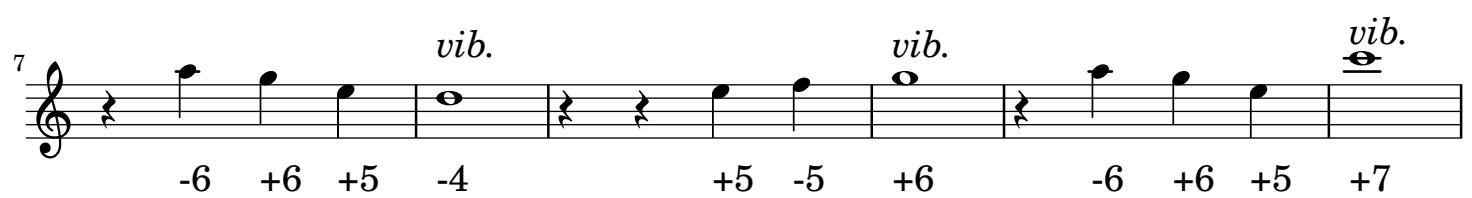
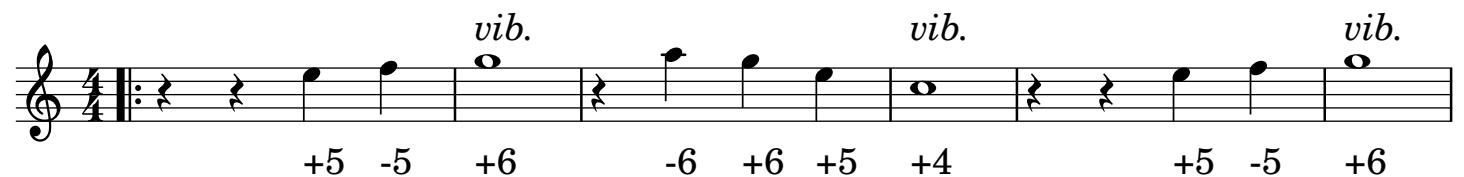
8
-6 +6 -5 -4 -4 +4 -5

Aura Lee

Harmonica en C

George R. Poulton (1828-1867)





Blowin' In The Wind

Harmonica en C

Bob Dylan (1941-)

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

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

Chevaliers de la table ronde

$\text{♩} = 120$



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



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

My Darling Clementine - La poursuite infernale

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

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

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

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

Dans la troupe

$\text{♩} = 96$

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

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

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

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

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

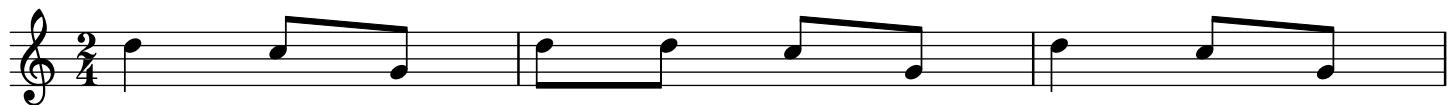
7
c'est de mettre un pied devant l'autre
Fingerings: +4, +4, -2, -2, +5, +5, +4

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

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.



-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 la.

Dirty old town

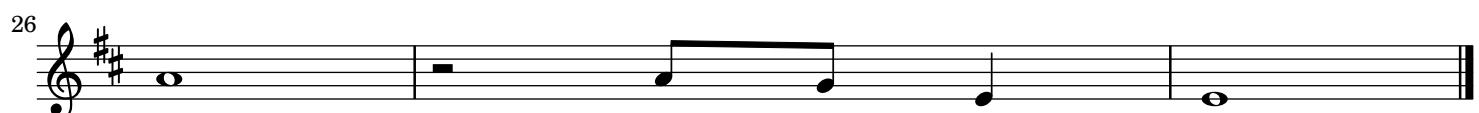
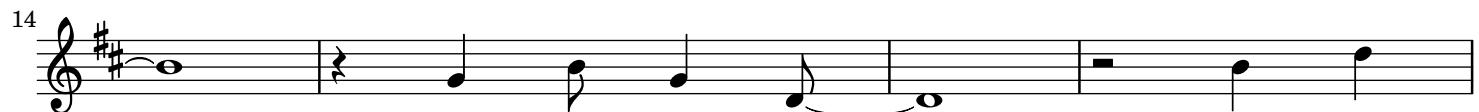
Harmonicas diatoniques en D et G, ou plus simplement Harmonica (1915-1989)

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
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!

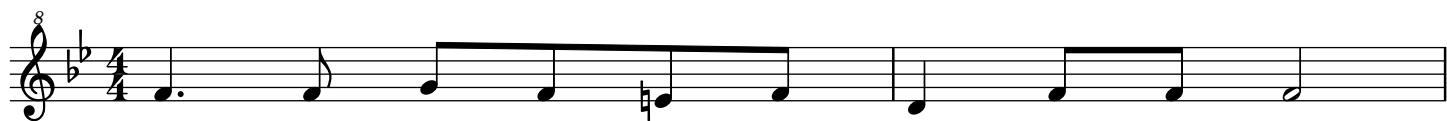
7
Ding, daing, dong! Ding, daing, dong!

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

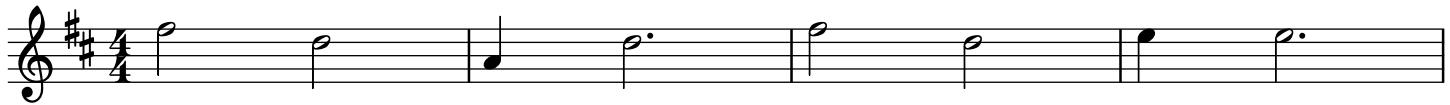
-3 -3 -3" -2 +2 -1 -2 +4 -3 -3 -3" -3" -2
Go, tell it on the moun - tain that Je - sus Christ is born.

-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)



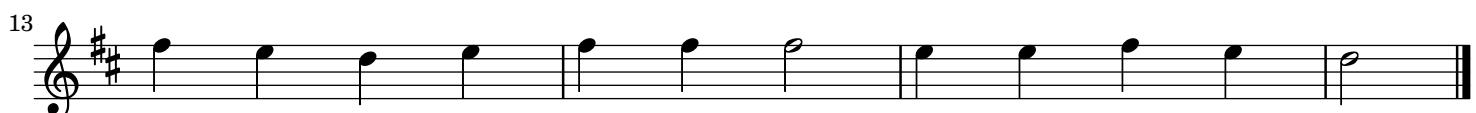
Good night, la - dies!



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



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



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

Greensleeves

$\text{♩.} = 67$

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

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

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

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

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

16
+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)

$\text{♩} = 126$

3

Fingerings for the melodic line:

- Staff 1: -5, +7, -6, +6, -5, -5, -5, -4, -5, -5
- Staff 2: -5, -4, -5, -5, -5, -5, +7, -8, +7, -6, -6, +6, -6, +6, +6, +5, -4, +4
- Staff 3: +4, -5, +7, -6, +6, -5, -5, -4, -5, -5, -5, -4, -5, -5, -5, -5, -5, -6
- Staff 4: -6, +6, +6, -5, -5, -4, -4, +4, +4, -5, -5, -5, -5, -5, -5, +7, -6, +6, -5
- Staff 5: -5, -4, -5, -5, -5, -4, -5, -5, -5, -5, -5, +7, -8, +7, -6, -6, +6, -6, +6
- Staff 6: +6, +8, +8, -8, +7, +7, -5, +7, -6, +6, -5, -5, -4, -5, -5, -5, -4, -5, -5

Il court, il court, le furet



+7 -9 +9 -10 +9 -8 +9 -9 +8 +7 -8 +8 -9 +7 -9 +9
Il court, il court, le furet, Le fu - ret, du bois, Mes-dames, Il court, il



-10 +9 +9 -8 +9 -9 +8 +7 -8 +8 -9 -9 -9 -8 +7 -8 +8 -9 -9 +8
court, le fu - ret, Le fu - ret, du bois, jo - li, il est pas - sé par i - ci, Il re -



-8 +7 -8 +8 -9 -9 +8 -8 +7 -8 +8 -9 -9 +8 -8 +7 -8 +8 -9
pas - se - ra par là, Il est pas - sé par i - ci, Il re - pas - se - ra par là.

Il est né le divin enfant

$\text{♩} = 116$

1

 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 -7 ma +7 - ta +7 - ba -7 tière -7 re.

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

3. fin -7 et -6 du -7 bien +7 râ -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 -7 ma +7 - ba -7

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

The sheet music consists of ten staves of music, each with a treble clef and a 3/4 time signature. The notes are represented by various symbols: solid black dots, open circles, vertical dashes, and horizontal dashes. The lyrics are written below each staff, with some words having numerical superscripts indicating specific note heads or rhythms. The lyrics are:

Joy +6 - eux +6 - an -6 ni +6 - ver +7 - saire. -7
 Joy +6 - eux +6 - an -6 ni +6 - ver -8 - saire. +7
 Joy +6 - eux +6 - an +9 ni +8 - ver +7 - saire. -7 re.
 Joy -9 - eux -9 ni +7 - ver -8 - saire. +7
 Joy +6 - eux -6 ni +6 - ver +7 - saire. -7
 Joy +6 - eux -6 ni +6 - ver -8 - saire. +7
 Joy +6 - eux +9 ni +8 - ver +7 - saire. -7 re.
 Joy -9 - eux -9 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 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
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 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
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 +5 ba -6' yah, -7 my -7 Lord, -70 kum -70 ba -7 yah!". The note heads are slanted to the right.

+5 Kum -6' ba -7 yah, -7 my -7 Lord, -70 kum -70 ba -7 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. The melody consists of eighth and sixteenth notes. The lyrics are: "Kum +5 ba -7 yah, -7 my -7 Lord, -6 kum -6 ba +50 yah!". The note heads are slanted to the right.

+5 Kum -6' ba -7 yah, -7 my -7 Lord, -6 kum -6 ba +50 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. The melody consists of eighth and sixteenth notes. The lyrics are: "Kum +5 ba -7 yah, -7 my -7 Lord, -70 kum -70 ba -7 yah!". The note heads are slanted to the right.

+5 Kum -6' ba -7 yah, -7 my -7 Lord, -70 kum -70 ba -7 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. The melody consists of eighth and sixteenth notes. The lyrics are: "Oh, -6 Lord,..... +5 kum +50 ba +5 yah!". The note heads are slanted to the right. There is a fermata over the note in the first measure.

-6 Oh, -6' Lord,..... +5 kum +50 ba +5 yah!

La Marseillaise

Claude Joseph Rouget de Lisle (1760 - 1836)

$\text{♩} = 100$

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

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

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

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

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

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

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

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

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

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

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

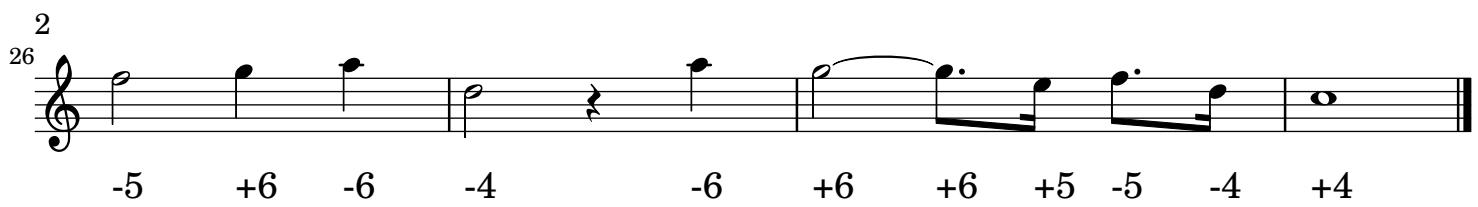
Notes and their corresponding pitch values:
+40, +40, +40, +40, -5, +6, -4, +40, -4, +4, +4, +40, -4, +4

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

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

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

Notes and their corresponding pitch values:
+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

Opus 20

♪ = 84

1

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

4

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

7

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

0

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

3

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

6

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

9

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

2

+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 the '4' at the beginning of each staff). The key signature is one sharp (F#). The lyrics are written below the notes, with some words preceded by note values such as -9, +7, -10, etc.

Staff 1 (Measures 1-4):
-9 +7 -9 +7 -9 -10 +10 +10
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 15-18):
+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

Key signature: F major (no sharps or flats)

Time signature: Common time (indicated by '4')

Notes: The melody consists of eighth notes and sixteenth-note pairs. The lyrics are placed below the notes.

4 8

-6 -7 -7o -4' +5 +5 +5 -4 +5o +5o -6' -6' +5o -6' -7 -6 -6
call our own. She loves gin and I love rum, and we have such lots of fun.

Key signature: F major (no sharps or flats)

Time signature: Common time (indicated by '4')

Notes: The melody continues with eighth notes and sixteenth-note pairs. The lyrics are placed below the notes.

9 8

-4' +5 +5 -4 +5o +5o -6' -6' -6' +5o -6' -6 -7 -7o
Ha - ha - ha, you and me, lit - tle brown jug, don't I love thee.

Key signature: F major (no sharps or flats)

Time signature: Common time (indicated by '4')

Notes: The melody continues with eighth notes and sixteenth-note pairs. The lyrics are placed below the notes.

13 8

-4' +5 +5 -4 +5o +5o -6' -6' -6' +5o -6' -7 -6 -6
Ha - ha - ha, you and me, lit - tle brown jug, don't I love thee.

Key signature: F major (no sharps or flats)

Time signature: Common time (indicated by '4')

Notes: The melody continues with eighth notes and sixteenth-note pairs. The lyrics are placed below the notes.

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 +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 +4 -3

31

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

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

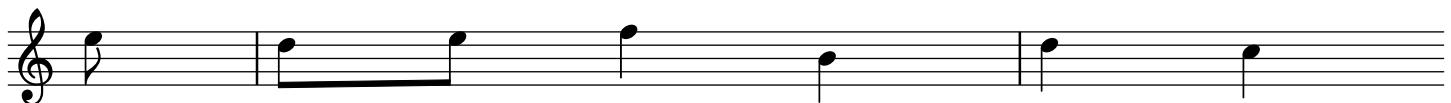
O Tannenbaum

Ernst Anschütz (1780 - 1861)

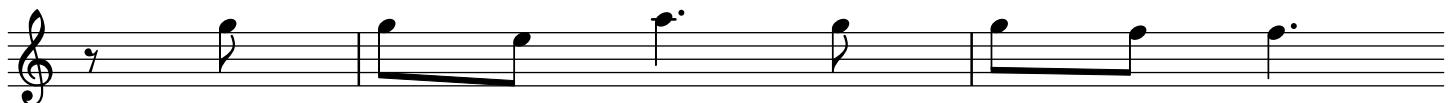
$\text{♩} = 80$



Mon beau sa - pin,



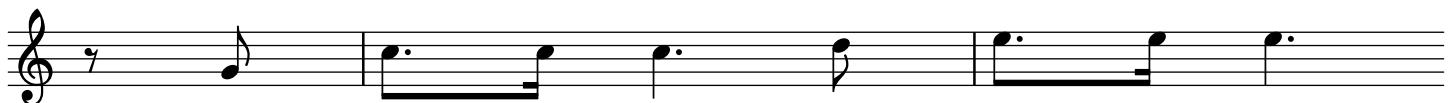
que j'ai - me ta ver du re!



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)

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 -



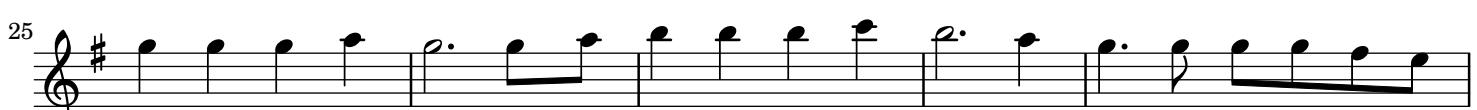
+6 +6 +6 +6 +50 +5 -4 -4 -4 +6 +6 +6 +6 +6 +50 +6 +6
hors tu dois a - voir si froid, C'est un peu à cau - se de moi.



+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 ($\text{♩} = 110$)

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)

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 the fret position for each note. The music is divided into measures by vertical bar lines. Measure numbers are provided at the beginning of several staves: 1, 4, 7, 11, 14, 18, 23, and 27.

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

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

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

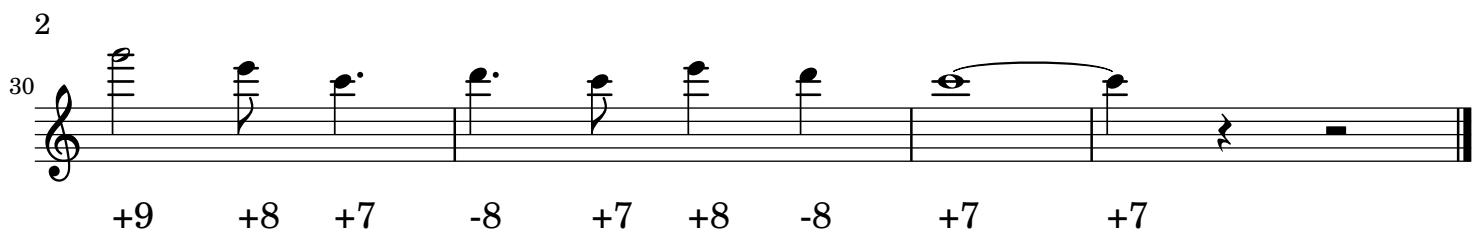
11 +8 +9 +9 +8 -8 +7 +7 -8 +7 +8 +10 -10

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

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

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

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



Sur le pont d'avignon

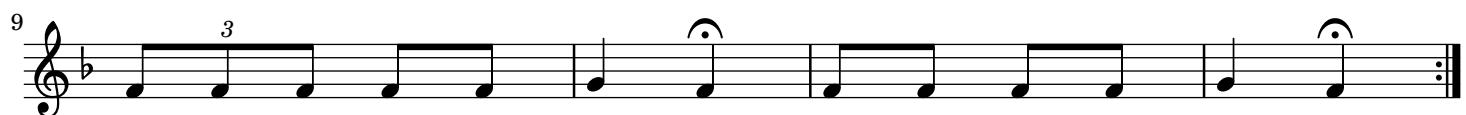
= 80



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



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



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

The wild rover

The Dubliners

1 -
 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.

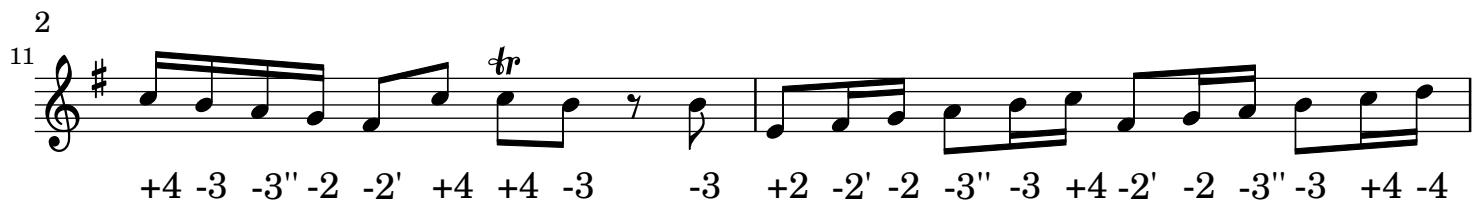
Musical score for measure 5 in 4/4 time, key of F major (one sharp). Fingerings: -2', -2', -1, -1', -1, -3'', -3'', -1, -1', -1.

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.

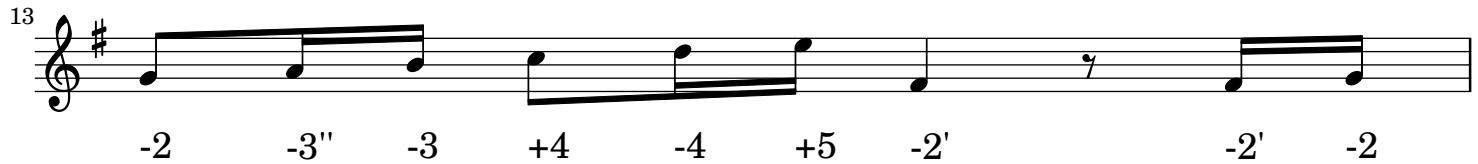
2

11



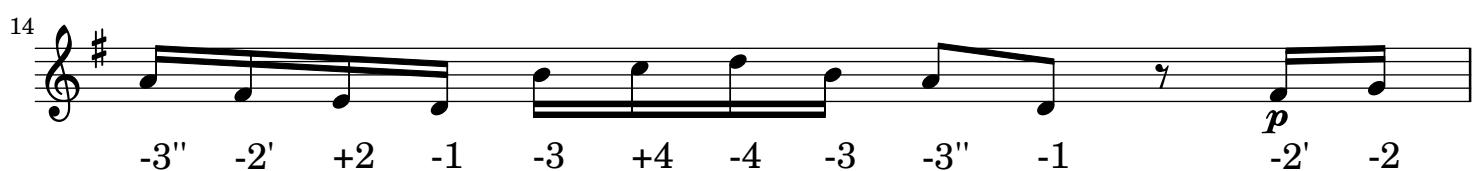
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A trill is indicated over the last two notes of the first measure. Below the staff, a series of numbers provides performance instructions: +4 -3 -3'' -2 -2' +4 +4 -3 -3 +2 -2'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

13



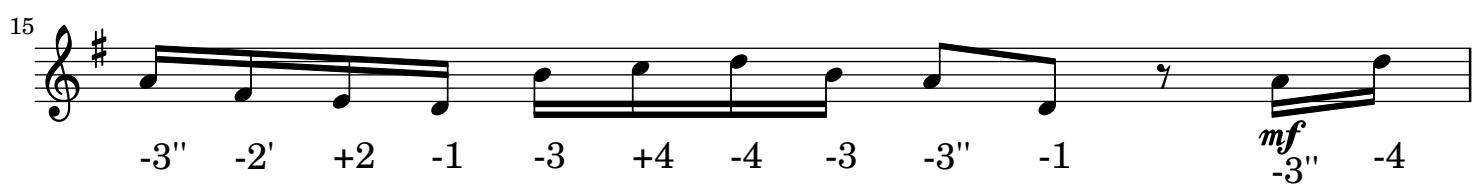
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. Below the staff, performance instructions are given: -2 -3'' -3 +4 -4 +5 -2' -2' -2.

14



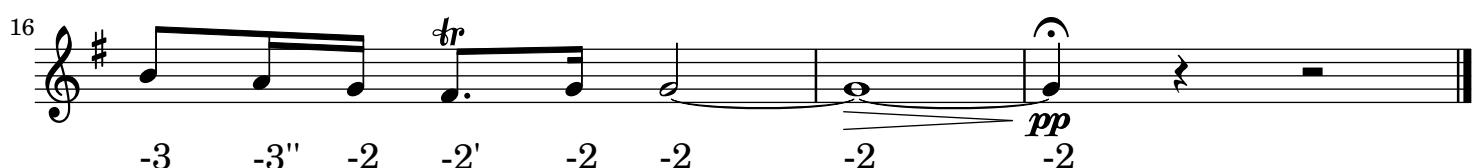
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. A dynamic marking *p* is placed above the final note. Below the staff, performance instructions are given: -3'' -2' +2 -1 -3 +4 -4 -3 -3'' -1 -2' -2.

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.

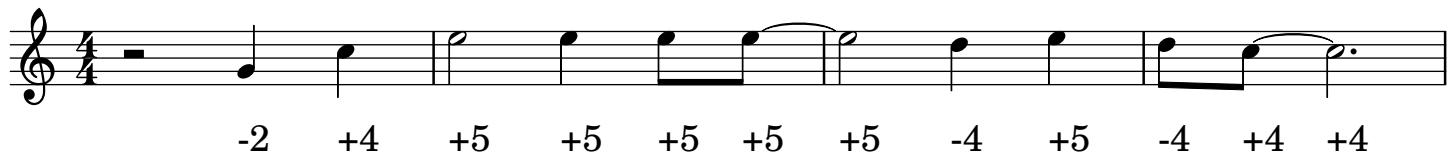
16



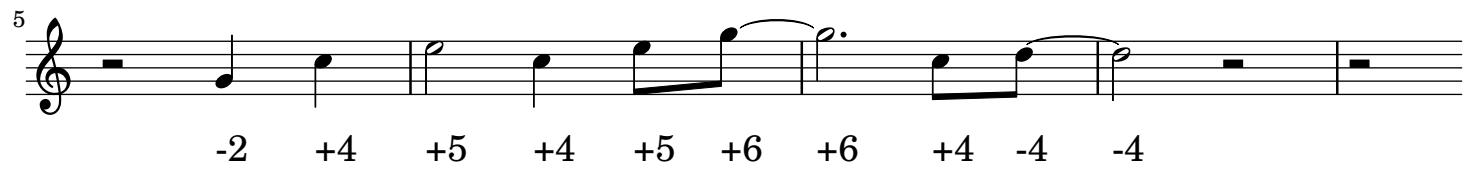
A musical score for a single melodic line. The key signature is one sharp. The melody consists of eighth and sixteenth notes. The dynamic marking *pp* is placed above the final note. Below the staff, performance instructions are given: -3 -3'' -2 -2' -2 -2 -2 -2.

Western JuJu

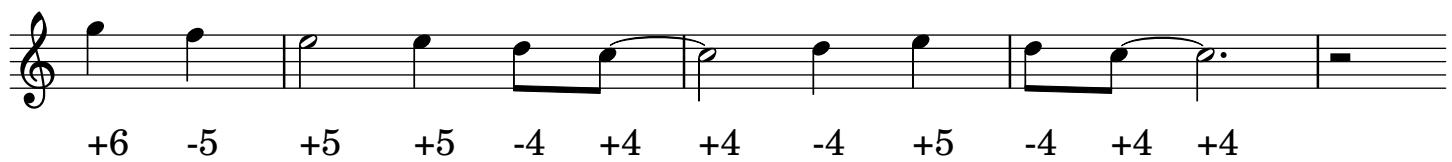
$\text{♩} = 120$



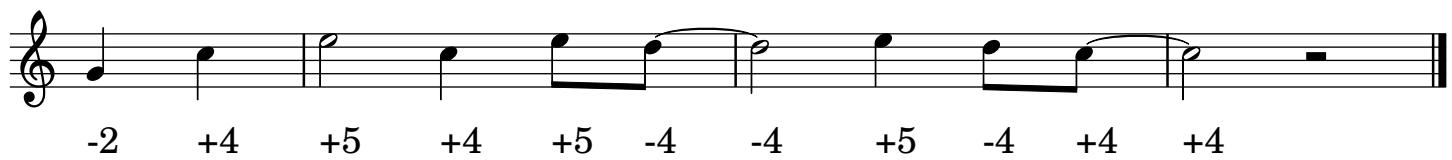
Musical staff 1 in 4/4 time, treble clef. Notes are: rest, quarter note, eighth note, eighth note, quarter note, eighth note. Below the staff are numerical values: -2, +4, +5, +5, +5, +5, +5, +5, -4, +5, -4, +4, +4.



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.

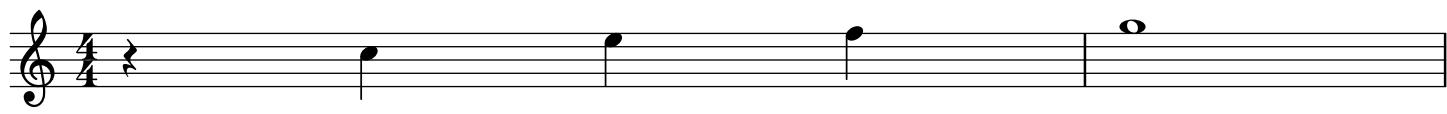
What shall we do with the drunken sailor

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 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:

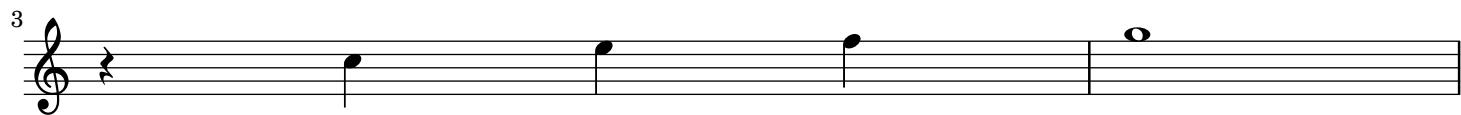
1. What +6 shall +6 we +6 do +6 with +6 the +6 drun - ken +4 sai +40 - lor,
2. what -5 shall -5 we -5 do -5 with -5 the -5 drun - ken -3' -4 sai - lor,
3. what +6 shall +6 we +6 do +6 with +6 the +6 drun - ken +60 - lor
4. ear +60 - ly -5 in -4 the +4 mor - ning,
5. Hoo +6 - ray +6 and +6 up +4 she +40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

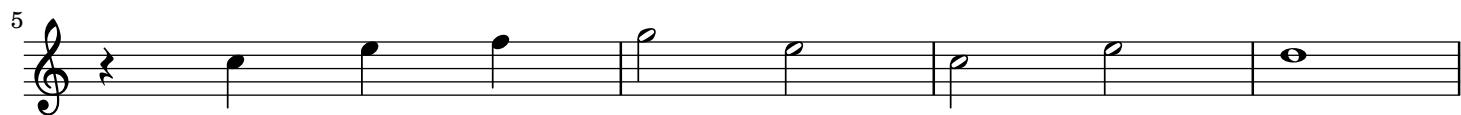
$\text{♩} = 144$



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



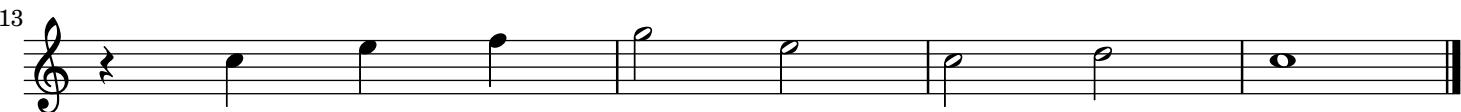
+4 +5 -5 +6
Oh, when the saints



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



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



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