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Ah! Les Crocodiles

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

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

traî - nant la queue, la queue dans la pous - siè - re

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

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

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

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

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

Interval notation: -2, -2, -3, +5, -3<, -3, +3, -3, -3<, -3, +3, +3, +3, -3, +3, -4, +5, -2, -2, -3, +5, -3<, -3, +3, -3, -3<, -3, +3, +3, +3, -3, +3, -3, +3, +3, +3, -3, +3, -4, +5, -2, -3, -3, -3, -2, -3, -3, -3, -2, -3, -3, -3, -3<, +3, +2, +3, +3, +3, +2, +3, +3, +3, +5, -3<, -3, +3, -3, -2, +3, +3, +3, +3, +5, -3<, -3, +3, -2

Amazing Grace

John Newton

Trad. arr.

Hymn



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



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



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



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



⁺⁷now ⁻⁸am ⁻⁷found; ⁺⁷was ⁻⁸blind ⁻⁷but ⁻⁹now ⁻⁹I ⁻⁸see.



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

Au Clair de la Lune

Harmonica en C

Anonyme



+5 +5 +5 -5 +6 -5 +5 +6 -5 -5 +5
Au clair de la lune, mon ami Pierrot.



+5 +5 +5 -5 +6 -5 +5 +6 -5 -5 +5
Prête moi ta plume, pour écrire un mot.



-5 -5 -5 -5 -3 -3 -5 +5 -4 -3 +3
Ma chandelle est morte, je n'ai plus de feu.



+5 +5 +5 -5 +6 -5 +5 +6 -5 -5 +5
Ouvre moi ta porte, pour l'amour de Dieu.

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

♩ = 50

The image displays a musical score for the song "Auld Lang Syne" in 4/4 time, with a tempo of 50 beats per minute. The score is written for guitar and consists of eight systems, each containing a staff with a treble clef and a line of guitar tablature. The tablature uses numbers to indicate fret positions, with positive numbers for natural harmonics and negative numbers for natural notes. The melody is primarily composed of eighth and quarter notes, with some dotted notes and rests. The score concludes with a double bar line at the end of the eighth system.

System 1: +5, -6, -6, -6, -7, +7, -6, +7

System 2: -7, +7, -6, -6, -7, +9, -9

System 3: -9, +9, -7, -7, -6, +7, -6, +7

System 4: -7, +7, -6, -5, -5, +5, -6

System 5: -9, +9, -7, -7, -6, +7, -6, +7

System 6: -9, +9, -7, -7, +9, -9

System 7: -9, +9, -7, -7, -6, +7, -6, +7

System 8: -7, +7, -6, -5, -5, +5, -6

Aura Lee

Harmonica en C

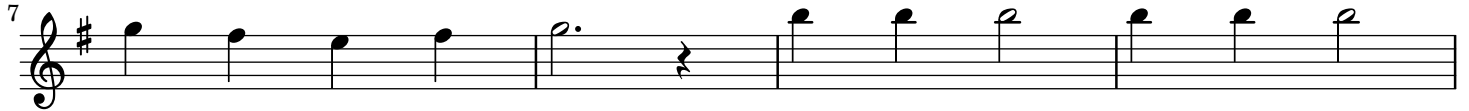
George R. Poulton



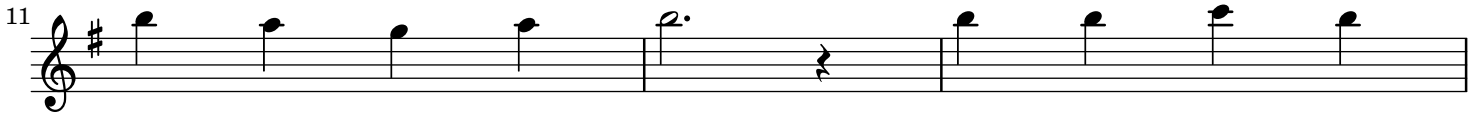
-5 +7 -6< +7 -7 +6 -7 +7 -6< +6 -6<
As the black - bird in the spring, 'neath the wil - low



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



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



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



-7 +6 -7 +7 +7 -6< -8 -7 +7
long with thee and swal - lows in the air.

First staff of music (measures 1-6). The staff is in 4/4 time. The notes and their fret numbers are:

Measure	Notes (Fret Numbers)	Annotations
1	Rest, Rest	
2	G4 (+6), F4 (-6)	
3	E4 (+7), whole note	<i>vib.</i>
4	D4 (-7), C4 (+7), B3 (+6)	
5	A3 (+5), whole note	<i>vib.</i>
6	Rest, Rest, G4 (+6), F4 (-6)	
7	E4 (+7), whole note	<i>vib.</i>

Second staff of music (measures 7-12). The staff is in 4/4 time. The notes and their fret numbers are:

Measure	Notes (Fret Numbers)	Annotations
7	Rest, D4 (-7), C4 (+7), B3 (+6)	
8	A3 (-5), whole note	<i>vib.</i>
9	Rest, Rest, G4 (+6), F4 (-6)	
10	E4 (+7), whole note	<i>vib.</i>
11	Rest, D4 (-7), C4 (+7), B3 (+6)	
12	A3 (+9), whole note	<i>vib.</i>

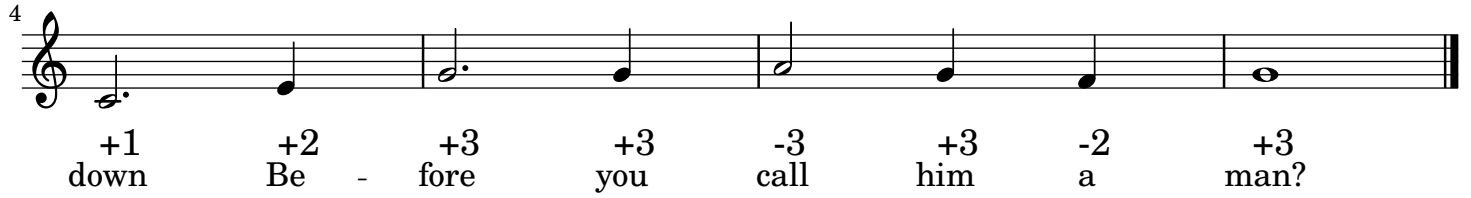
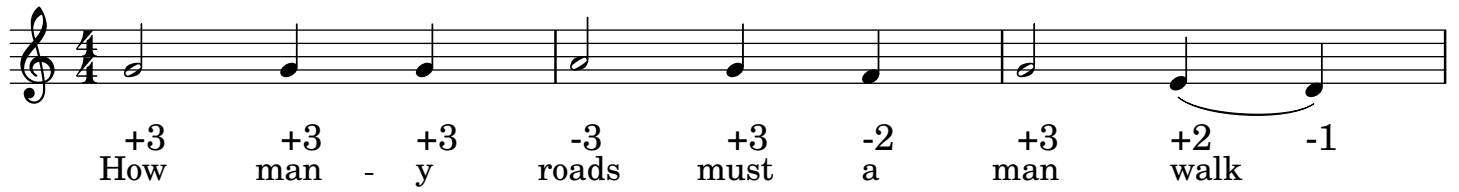
Third staff of music (measures 13-16). The staff is in 4/4 time. The notes and their fret numbers are:

Measure	Notes (Fret Numbers)	Annotations
13	Rest, Rest, G4 (+5), F4 (-5)	
14	E4 (+6), D4 (+7), C4 (+6)	<i>vib.</i>
15	B3 (-5), A3 (+5), G4 (-4)	<i>vib.</i>
16	F4 (+5), whole note	<i>vib.</i>

Blowin' In The Wind

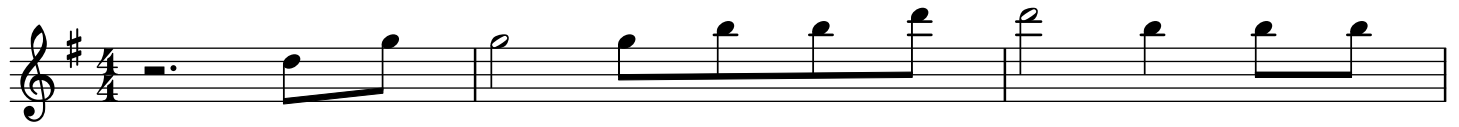
Harmonica en C

Bob Dylan



Chevaliers de la table ronde

♩ = 120



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



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

My Darling Clementine - La poursuite infernale



+3 +3 +3 -1 -4 -4 -4 +3 +3 -4 -5 -5 +5 -4 -3
In a ca-vern, by a can-yon, ex-ca-vat-ing for a mine,



-3 -4 +5 +5 -4 -3 -4 +3 +3 -4 -3 -1 -2< -3 +3
dwelt a min-er, for-ty nin-er, and his daugh-ter Cle-men-tine.



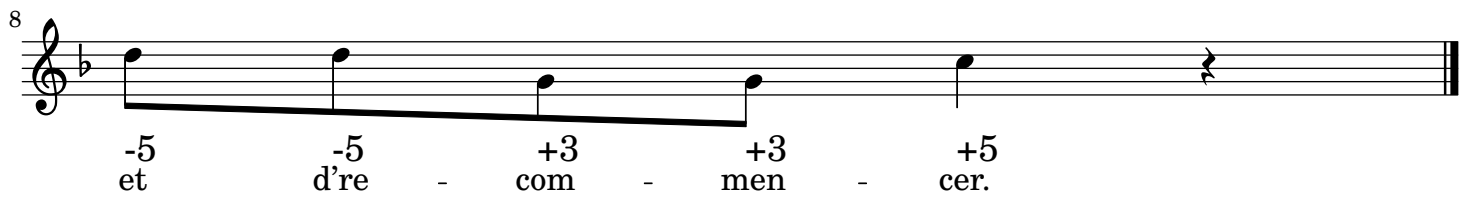
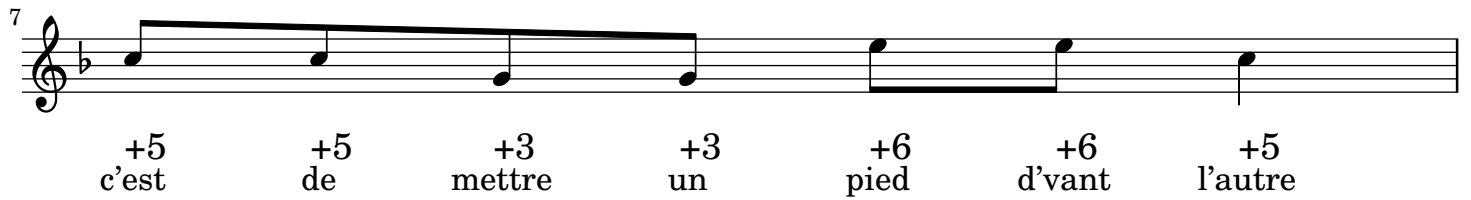
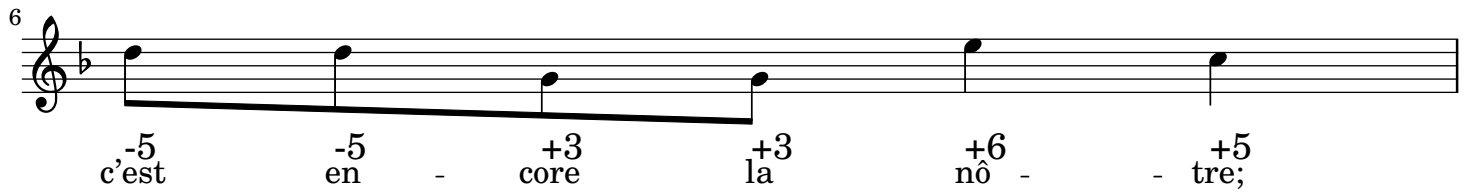
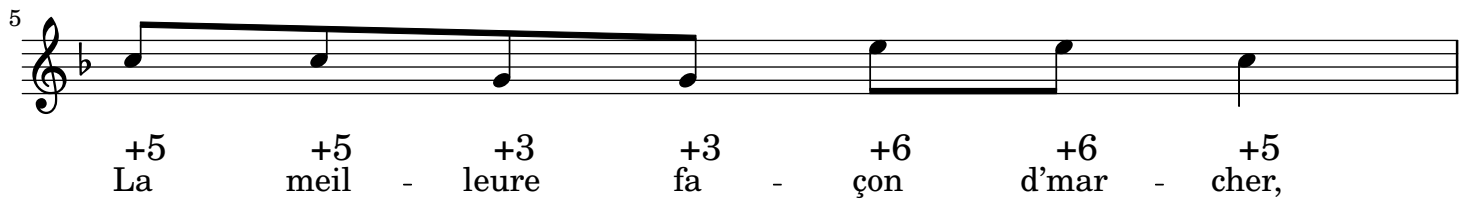
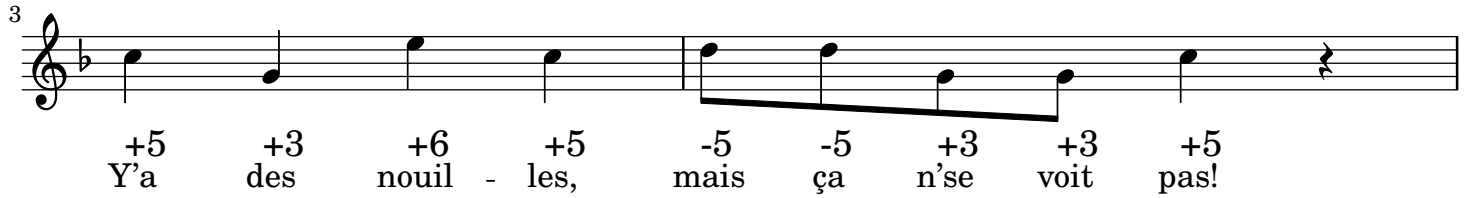
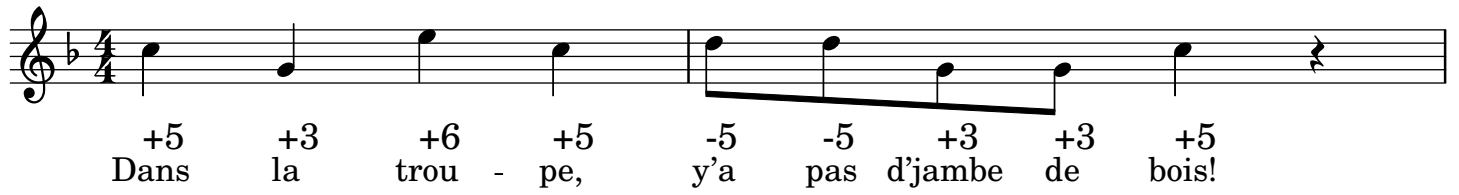
+3 +3 +3 -1 -4 -4 -4 +3 +3 -4 -5 -5 +5 -4 -3
Oh, my dar-ling, oh, my dar-ling, oh, my dar-ling, Cle-men-tine,



-3 -4 +5 +5 -4 -3 -4 +3 +3 -4 -3 -1 -2< -3 +3
you are lost and gone for-e-ver, dread-ful sor-ry Cle-men-tine.

Dans la troupe

♩ = 96



Deck the halls



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



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



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



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

Dirty old town

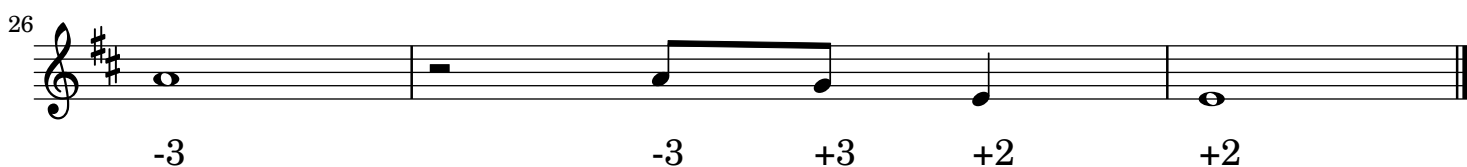
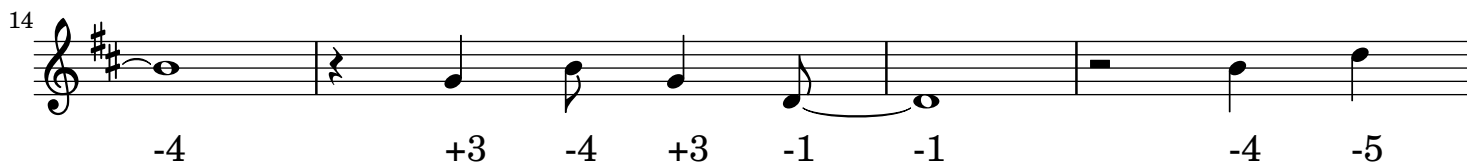
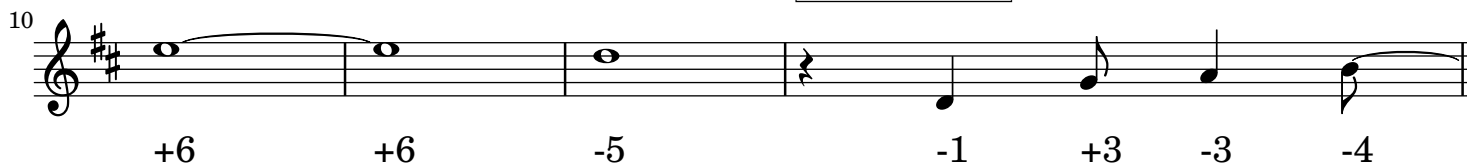
Harmonicas diatoniques en D et G, ou plus simplement chromatique

swing (♩ = 120)

Harmo en D



Harmo en G



Silent night - Douce nuit

Franz Xaver Gruber

1
+3 -3 +3 +2 +3 -3 +3 +2 -5 -5 -4
Dou - ce nuit, sain - te nuit! Dans les cieux,

7
+5 +5 +3 -3 -3 +5 -4 -3 +3 -3 +3
l'as - tre luit. Le mys - tère an - non - cé s'ac - com -

12
+2 -3 -3 +5 -4 -3 +3 -3 +3 +2 -5 -5
plit. Cet en - fant sur la paille en - dor - mi, c'est

18
-6 -5 -4 +5 +6 +5 +3 +2 +3 -2 -1 +1 +1
l'a - mour in - fi - ni! C'est l'a - mour in - fi - ni!

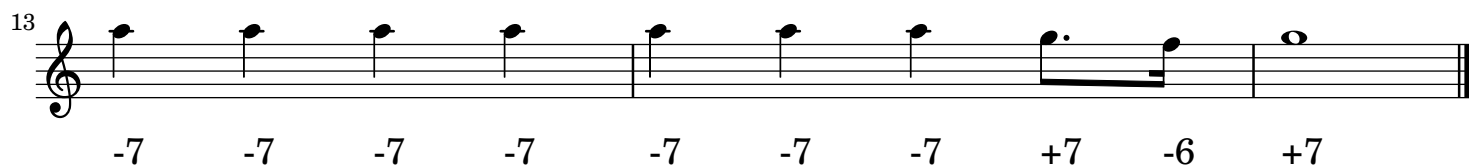
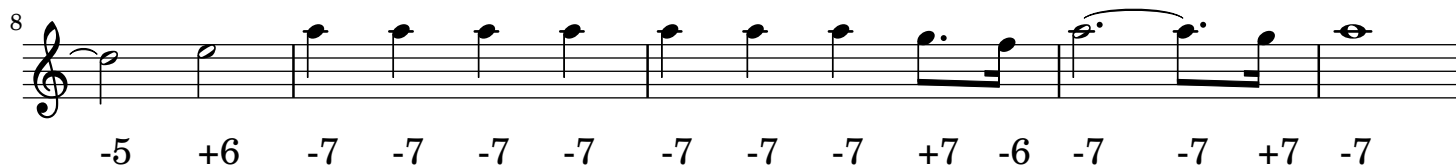
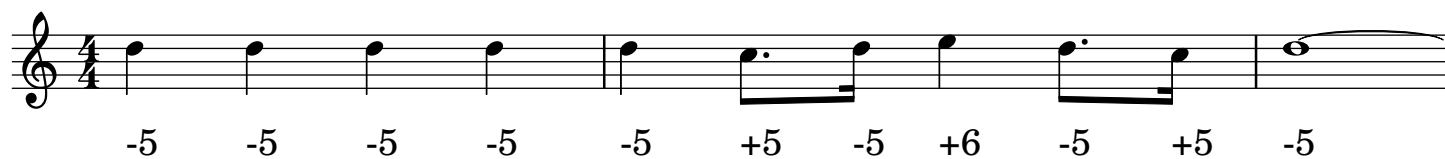
Farewell To Cheyenne

from Once Upon a Time in The West

Harmonica diatonique en C

Ennio Morricone (1928-2020)

♩ = 100



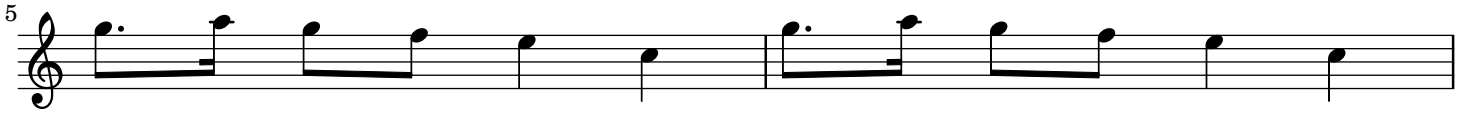
Frère Jacques



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



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



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



+5 +3 +5 +5 +3 +5
Ding, daing, dong ! Ding, daing, dong !

Head, shoulders, Knees and toes

Harmonica en C

Gilbert DeBenedetti

♩ = 90

8

-6 Head and shoul - ders, knees and toes, knees and toes.

3

-6 Head and shoul - ders, knees and toes, knees and to - es a - nd

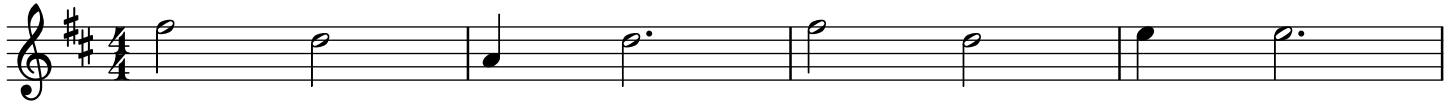
5

-3< eyes and ears and mou - th a - nd nose.

7

-7 Head and should - ers knees and toes, knees and toes.

Good night, ladies



-6< -5 -3 -5 -6< -5 +6 +6
Good night, la - dies! Good night, la - dies!



-6< -5 +7 +7 +7 -6< -6< -6< +6 +6 -5
Good night, la - dies, we're go - ing to leave you now.



-6< +6 -5 +6 -6< -6< -6< +6 +6 +6 -6< -7 -7
Mer - ri - ly we roll a - long, roll a - long, roll a - long,



-6< +6 -5 +6 -6< -6< -6< +6 +6 -6< +6 -5
mer - ri - ly we roll a - long, o'er the dark blue sea.

Greensleeves

$\text{♩} = 67$

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

4



+5 off dis - cour - teous-ly. For I have loved you well and long, De -

7

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

light - ing in your com - pa - ny. Greensleeves was all my joy Green -

10

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

sleeves was my de - light, Greensleeves was my heart of gold, And who

13

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

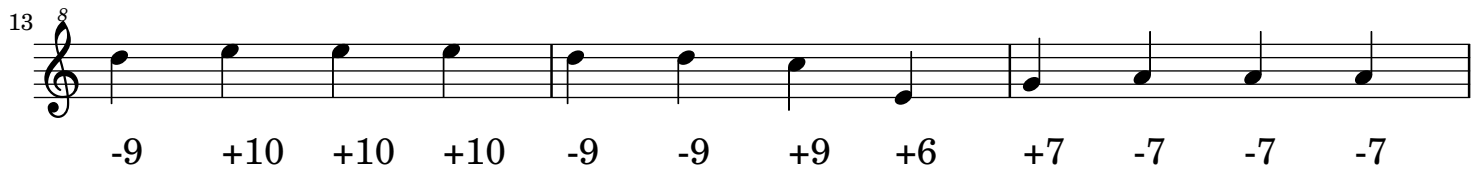
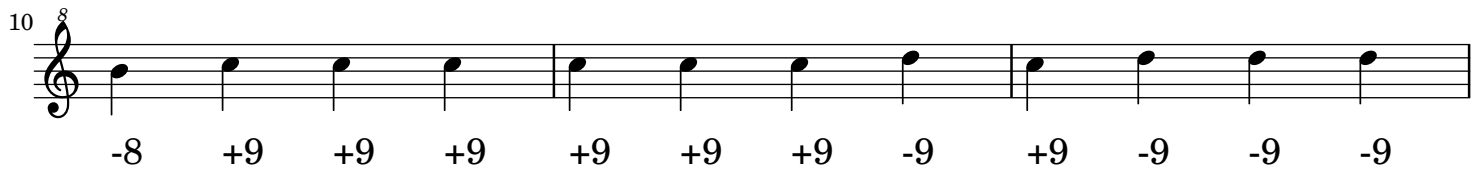
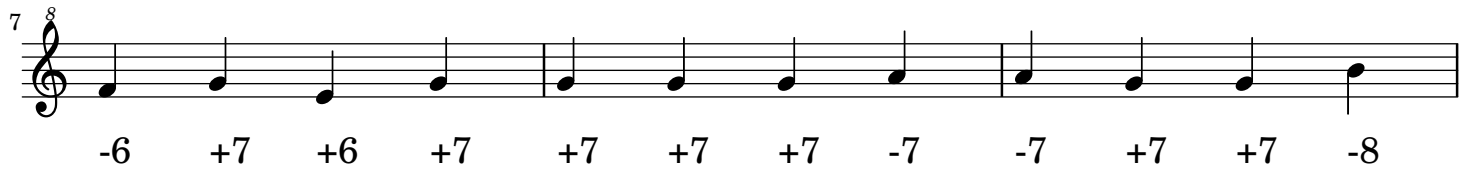
16

heart, Oh, why did you so enrapture me?

Halleluja

Harmonica en C

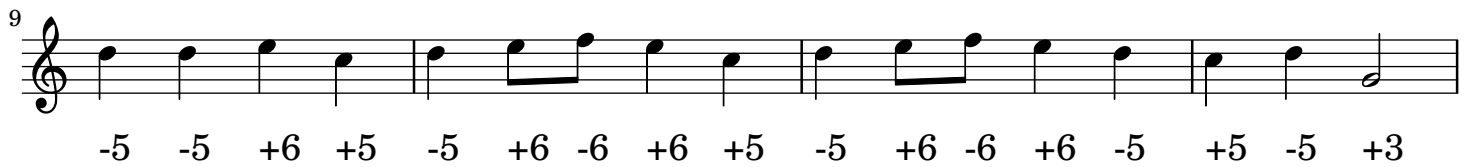
Leonard Cohen, 1984



Hymne à la joie

L. W. Beethoven

♩ = 80



I wish I knew how it would feel to be free

Nina Simone

♩ = 126

3

7

12

17

22

27

32

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

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

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

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

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

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

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

Il est né le divin enfant

♩ = 116



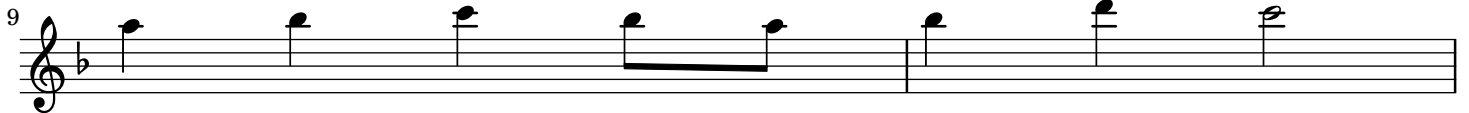
+5 -6 -6 -7 -6 +5 -6 -6 -6 -6 +7 -7 -7< -7 +7 -6 +7 +7
Il est né le di - vin en - fant, Jou - ez hautbois, ré - son - nez mu - set - tes !



+5 -6 -6 -7 -6 +5 -6 -6
Il est né le di - vin en - fant,



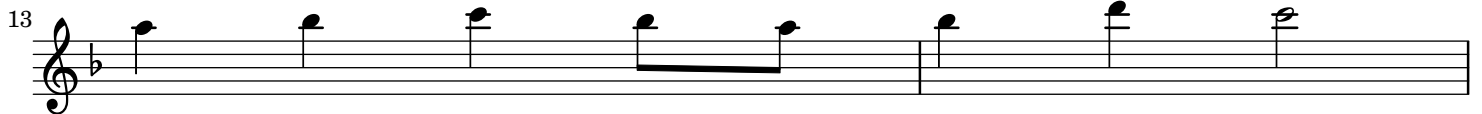
-6 +7 -7 -7< -7 +7 +9 -6
Chan - tons tous son a - vè - ne - ment !



-7 -7< +9 -7< -7 -7< -9 +9
De - puis plus de qua - tre mille ans,



-7 -7< +9 -9 +9 -7< -7 -7 +7
Nous le pro - met - taient les pro - phè - tes



-7 -7< +9 -7< -7 -7< -9 +9
De - puis plus de qua - tre mille ans,



-7 -7< +9 -9 +9 -7< -7 +7
Nous at - ten - dions cet heu - reux temps.

J'ai du bon tabac

Gabriel-Charles de Latteignant (Abbé)

♩ = 120



+3 -3 -4 +3 -3 -3 -4 +5 +5 -4 -4
J'ai du bon ta - bac dans ma ta - ba - tière - re.



+3 -3 -4 +3 -3 -3 -4 +5 -5 +3 -5 -5 +5
J'ai du bon ta - bac, tu n'en au ras pas. J'en ai du



-4 -3 -4 +5 -5 -3 -5 -5 +5 -4 -3 -4
fin et du bien râ - pé. Mais ce n'est pas pour ton



+5 -5 -3 +3 -3 -4 +3 -3 -3 -4 +5 +5
vi - lain nez. J'ai du bon ta - bac dans ma ta - ba -



-4 -4 +3 -3 -4 +3 -3 -3 -4 +5 -5 +3
tière - re. J'ai du bon ta - bac, tu n'en au ras pas.

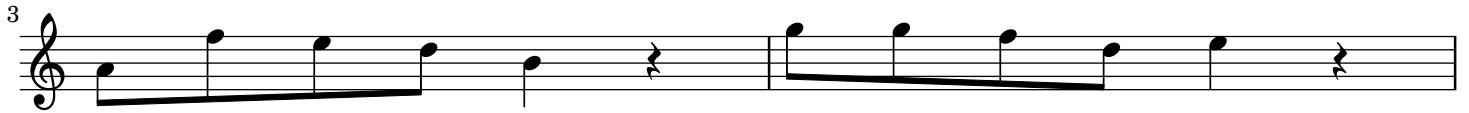
Jingle Bells - Vive le vent

James Lord Pierpont

Moderately (♩ = 110)



+3 +6 -5 +5 +3 +3 +3 +3 +6 -5 +5 -3
Dash - ing through the snow In a one - horse o - pen sleigh,



-3 -6 +6 -5 -4 +7 +7 -6 -5 +6
O'er the fields we go, Laugh - ing all the way.



+3 +6 -5 +5 +3 +3 +6 -5 +5 -3 -3
Bells on bob - tail ring Mak - ing spir - its bright What



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



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



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



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

2

15



A musical notation snippet on a single staff. It begins with a treble clef. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter with a dot), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The first measure contains the first five notes, and the second measure contains the last five notes. The piece ends with a double bar line. Below the staff, there are 14 fret numbers: -6, -6, -6, -6, -6, +6, +6, +6, +6, +7, +7, -6, -5, +5. These numbers are aligned with the notes above them: the first five -6s are under the first five notes, the next four +6s are under the next four notes, the +7s are under the next two notes, and the final -6, -5, and +5 are under the last three notes.

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

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

Joyeux anniversaire

Interval notation for the melody:

Staff 1: Joy⁺³ - eux⁺³ an⁻³ - ni⁺³ - ver⁺⁵ - saire.⁻⁴

Staff 2: Joy⁺³ - eux⁺³ an⁻³ - ni⁺³ - ver⁻⁵ - saire.⁺⁵

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

Staff 4: Joy⁻⁶ - eux⁻⁶ an⁺⁶ - ni⁺⁵ - ver⁻⁵ - saire.⁺⁵

Staff 5: Joy⁺⁶ - eux⁺⁶ an⁻⁶ - ni⁺⁶ - ver⁺⁷ - saire.⁻⁷

Staff 6: Joy⁺⁶ - eux⁺⁶ an⁻⁶ - ni⁺⁶ - ver⁻⁸ - saire.⁺⁷

Staff 7: Joy⁺⁶ - eux⁺⁶ an⁺⁹ - ni⁺⁸ - ver⁺⁷ - sai⁻⁷ - re.⁻⁶

Staff 8: Joy⁻⁹ - eux⁻⁹ an⁺⁸ - ni⁺⁷ - ver⁻⁸ - saire.⁺⁷

Casatschok - Katioucha - Katyusha

Harmonica en C

Matvei Blanter

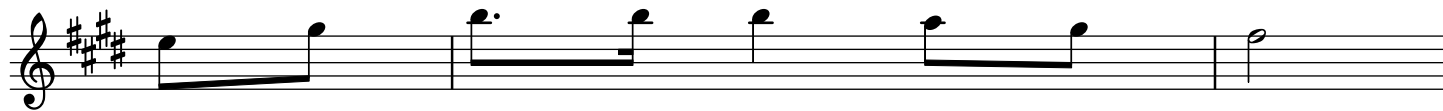
♩ = 105



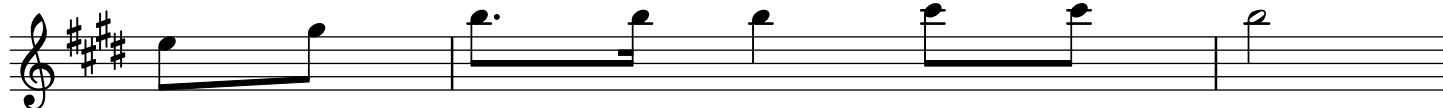
Kum ba yah



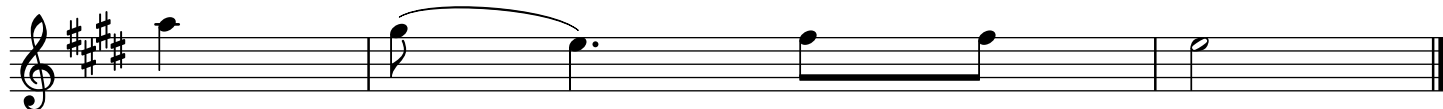
+6 +7< -8 -8 -8 +9< +9< -8
Kum ba yah, my Lord, kum ba yah!



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



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



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

La Marseillaise

Claude Joseph Rouget de Lisle (1760 - 1836)

♩ = 100

4/4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

3 3 3 5 5 5 5 7 6 5 5 6 5

4

3 6 5 4 5 5 5 6 6 6 6 6 6

7

6 5 5 6 6 6 6 7 6 6 7 7

10

7 6 5 7 6 5 3 3 3 4 5 6 5 4

13

5 3< 3 5 5 5 4 5 5 5 5 5 5

16

5< 5< 5< 5< 6 7 5 5< 5 5 5 5 5< 5 5

19

5 4 7 7 7 6 5 5 7

22

7 7 6 5 5 3 5 5 5 6

2
26

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

La panthère rose

Henry Mancini

Moderately slow swing (♩ = 110)

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of eight staves of music, each with a measure number at the beginning. Fingerings (1-4) and fret numbers (1-6) are indicated below the notes. The score includes various musical notations such as slurs, ties, and triplets.

Staff 1 (Measures 1-2):
Measure 1: F#4 (1), G#4 (2), A4 (3), B4 (4), C5 (5), D5 (6), E5 (7), F#5 (8), G#5 (9), A5 (10), B5 (11), C6 (12).
Measure 2: D5 (1), E5 (2), F#5 (3), G#5 (4), A5 (5), B5 (6), C6 (7), D6 (8), E6 (9), F#6 (10), G#6 (11), A6 (12).

Staff 2 (Measures 3-4):
Measure 3: B5 (1), A5 (2), G#5 (3), F#5 (4), E5 (5), D5 (6), C5 (7), B4 (8), A4 (9), G#4 (10), F#4 (11), E4 (12).
Measure 4: D4 (1), C4 (2), B3 (3), A3 (4), G3 (5), F3 (6), E3 (7), D3 (8), C3 (9), B2 (10), A2 (11), G2 (12).

Staff 3 (Measures 5-6):
Measure 5: F#4 (1), G#4 (2), A4 (3), B4 (4), C5 (5), D5 (6), E5 (7), F#5 (8), G#5 (9), A5 (10), B5 (11), C6 (12).
Measure 6: D5 (1), E5 (2), F#5 (3), G#5 (4), A5 (5), B5 (6), C6 (7), D6 (8), E6 (9), F#6 (10), G#6 (11), A6 (12).

Staff 4 (Measures 7-8):
Measure 7: B5 (1), A5 (2), G#5 (3), F#5 (4), E5 (5), D5 (6), C5 (7), B4 (8), A4 (9), G#4 (10), F#4 (11), E4 (12).
Measure 8: D4 (1), C4 (2), B3 (3), A3 (4), G3 (5), F3 (6), E3 (7), D3 (8), C3 (9), B2 (10), A2 (11), G2 (12).

Staff 5 (Measures 9-10):
Measure 9: F#4 (1), G#4 (2), A4 (3), B4 (4), C5 (5), D5 (6), E5 (7), F#5 (8), G#5 (9), A5 (10), B5 (11), C6 (12).
Measure 10: D5 (1), E5 (2), F#5 (3), G#5 (4), A5 (5), B5 (6), C6 (7), D6 (8), E6 (9), F#6 (10), G#6 (11), A6 (12).

Staff 6 (Measures 11-12):
Measure 11: B5 (1), A5 (2), G#5 (3), F#5 (4), E5 (5), D5 (6), C5 (7), B4 (8), A4 (9), G#4 (10), F#4 (11), E4 (12).
Measure 12: D4 (1), C4 (2), B3 (3), A3 (4), G3 (5), F3 (6), E3 (7), D3 (8), C3 (9), B2 (10), A2 (11), G2 (12).

Staff 7 (Measures 13-14):
Measure 13: F#4 (1), G#4 (2), A4 (3), B4 (4), C5 (5), D5 (6), E5 (7), F#5 (8), G#5 (9), A5 (10), B5 (11), C6 (12).
Measure 14: D5 (1), E5 (2), F#5 (3), G#5 (4), A5 (5), B5 (6), C6 (7), D6 (8), E6 (9), F#6 (10), G#6 (11), A6 (12).

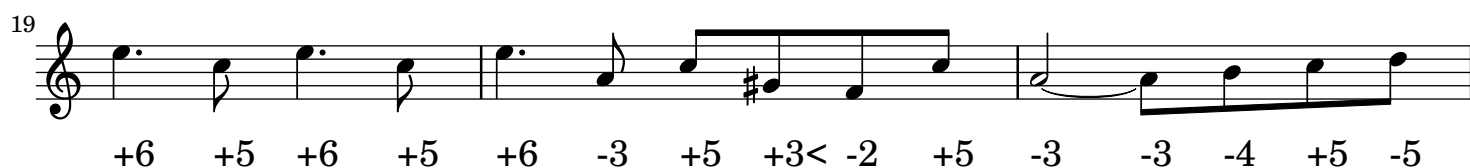
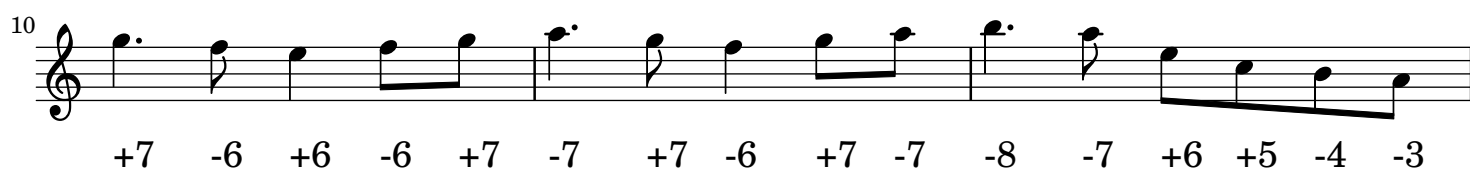
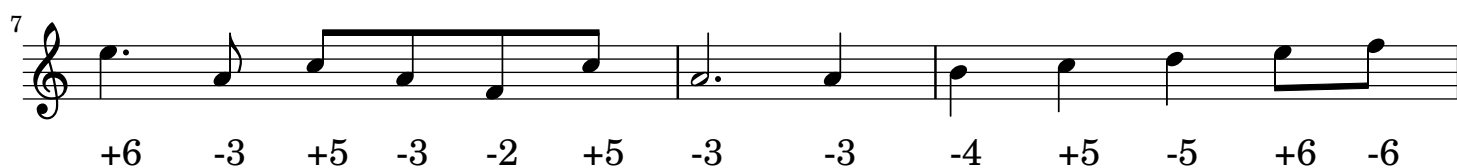
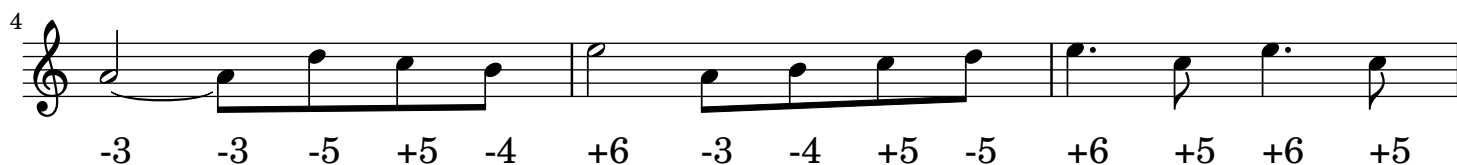
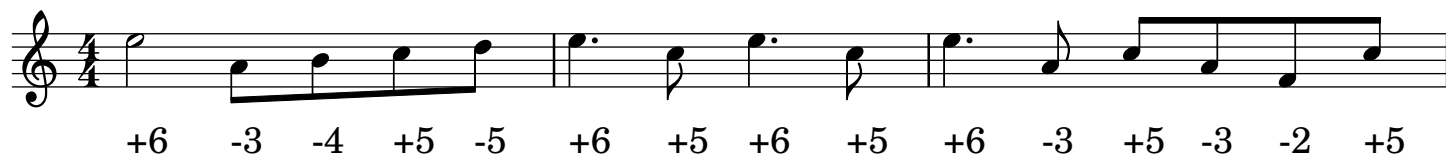
Staff 8 (Measures 15-16):
Measure 15: B5 (1), A5 (2), G#5 (3), F#5 (4), E5 (5), D5 (6), C5 (7), B4 (8), A4 (9), G#4 (10), F#4 (11), E4 (12).
Measure 16: D4 (1), C4 (2), B3 (3), A3 (4), G3 (5), F3 (6), E3 (7), D3 (8), C3 (9), B2 (10), A2 (11), G2 (12).

Staff 9 (Measures 17-18):
Measure 17: F#4 (1), G#4 (2), A4 (3), B4 (4), C5 (5), D5 (6), E5 (7), F#5 (8), G#5 (9), A5 (10), B5 (11), C6 (12).
Measure 18: D5 (1), E5 (2), F#5 (3), G#5 (4), A5 (5), B5 (6), C6 (7), D6 (8), E6 (9), F#6 (10), G#6 (11), A6 (12).

Le lac des cygnes

Piotr Ilitch Tchaïkovsky (1840 - 1893)

♩ = 84

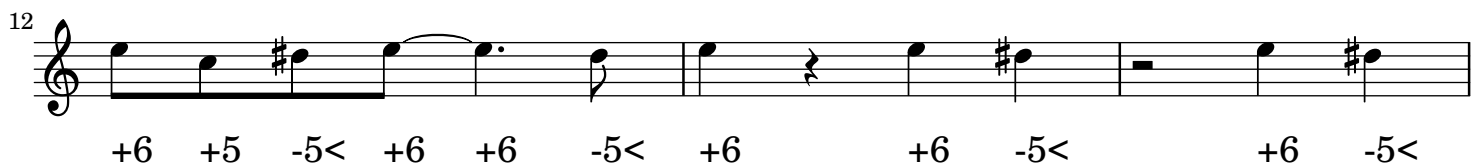
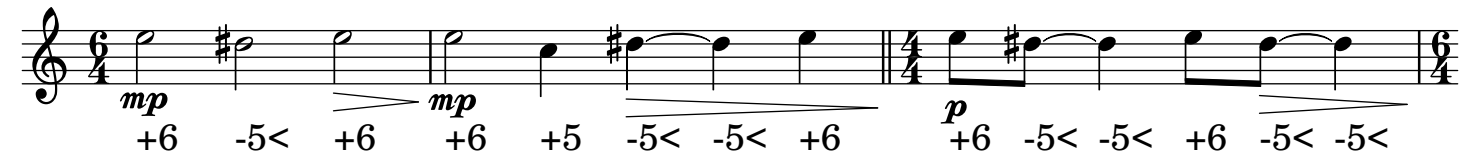


Man With The Harmonica

from Once Upon a Time in The West

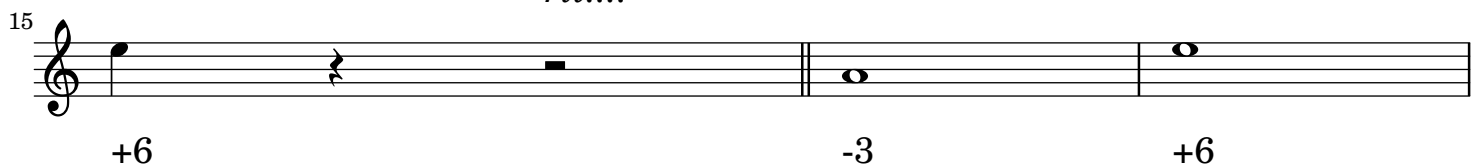
Ennio Morricone (1928-2020)

Lento (♩ = 58)
ad lib. misterioso



Faster (♩ = 82)

rit....



2
21

-7 -8 +6 +6

24

+6 +5 -7 -7 -5

27

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

30

accel... **A little Faster** (♩ = 82)

-8 *mp* +6 -5< +6 *mf* -3 +6

33

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

36

cresc. poco a poco *cresc.*

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

39

-8 +6 +6 -7 -7 *f* -10 +10 -9 +9

42

molto rall...

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

Commentaires

Indications de nuances

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

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

ad lib.

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

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

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

Abréviations

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

cresc. = crescendo = augmenter le volume progressivement.

accel. = accelerando = accélérer progressivement le tempo.

rit. = ritardando = ralentir progressivement le tempo.

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

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

Mission Impossible

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

Allegro molto (♩ = 170)

The musical score is written for a single-line instrument, likely a harmonica, in 5/4 time. It consists of 22 measures, divided into several systems. The tempo is marked 'Allegro molto' with a quarter note equal to 170 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-4. Harmonica techniques are indicated by numbers like +5, -3, +2, etc., often with an angle bracket (<) indicating a breath or attack. The score is divided into sections by repeat signs and section markers A and B. The final section is labeled 'To Coda'.

4

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

8

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

10

A -3 -3 +3 +3< *f* +5 -3 +7< +5 -3 +7

13

+5 -3 -6< -6 +6 *f* -6 -5 -3

16

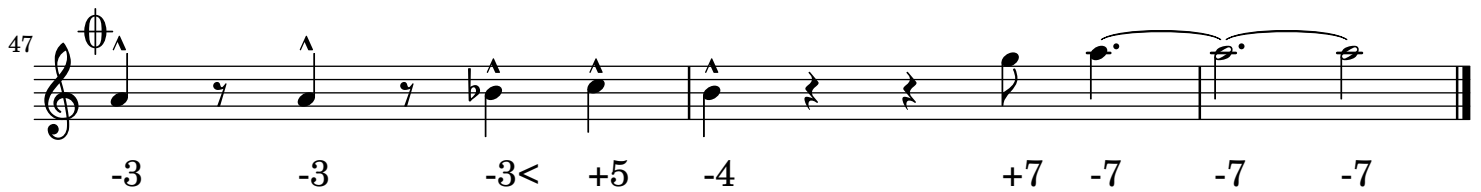
-6 -5 +3< -6 -5 +3 -6 +7

19

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

22

To Coda -6 +6 +6 -6 +7 *f* +6 +6 -6 +7



Commentaires

Indications de nuances

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

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

À propos du marcato (^)

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

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

Tu joues normal... jusqu'à lire : D.S. al Coda (= 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

Mon beau sa - pin, roi des fo - rêts, que

4

j'ai - me ta ver - du - re! Quand par l'hi - ver bois

7

et gué - rets sont dé - pouil - lés de leurs at - traits Mon

10

beau sa - pin, roi des fo - rêts, tu gar - des ta pa - ru - re.

Oh! Susanna

Stephen Foster

$\text{♩} = 150$

5

Musical notation for the first staff of the exercise, showing a sequence of notes with fingerings: -5, +5, -5, +6, +7, +7, -7, +7, +6, +5, -5, +6, +7, -5, +7, +5, +5.

10

15

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

20

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

24

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

29

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

34

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

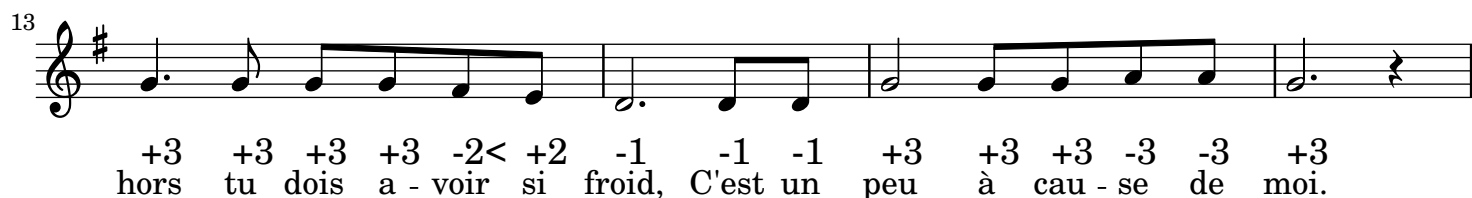
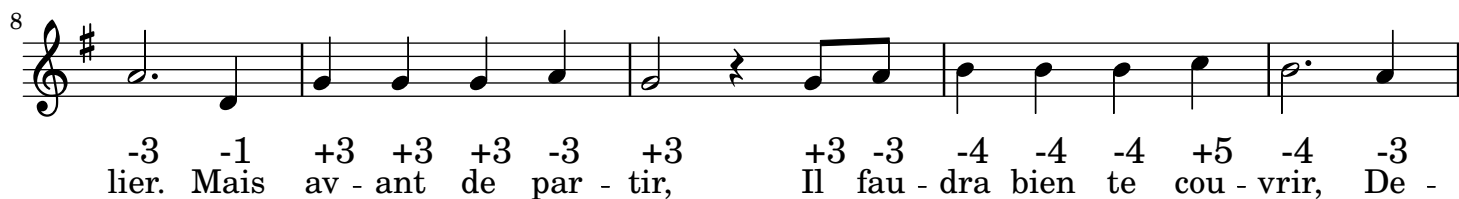
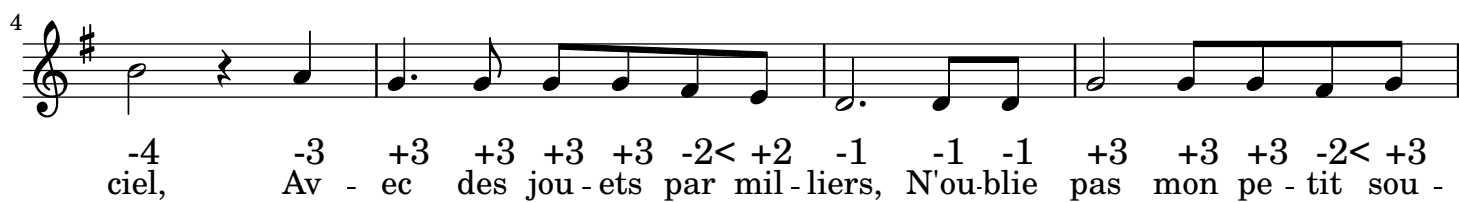
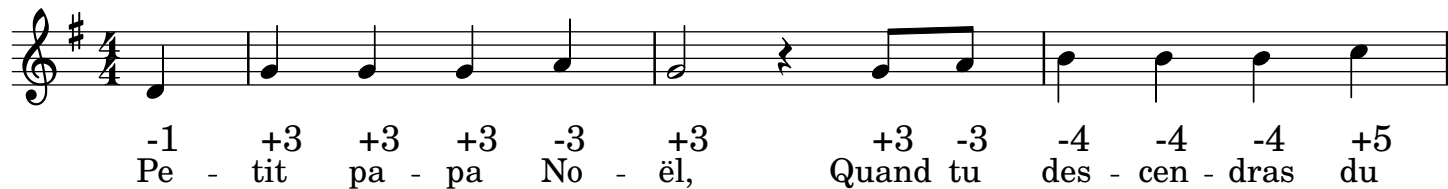
2

39

rall.

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

Petit Papa Noël



Commentaires

Anacrouse

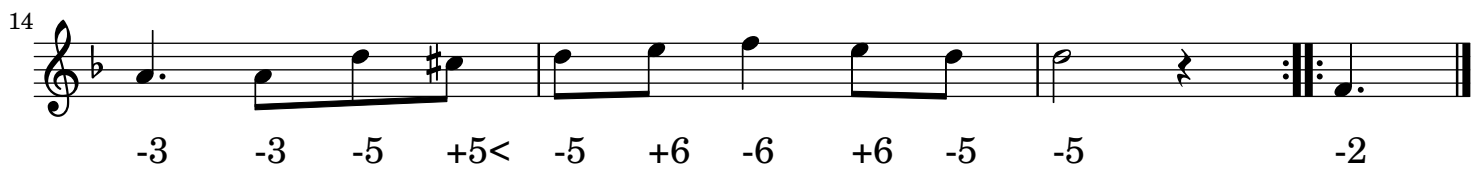
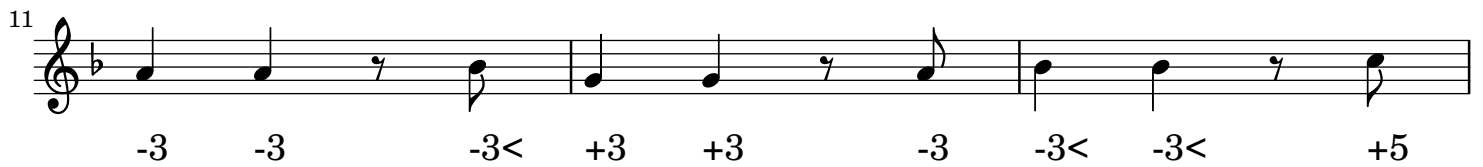
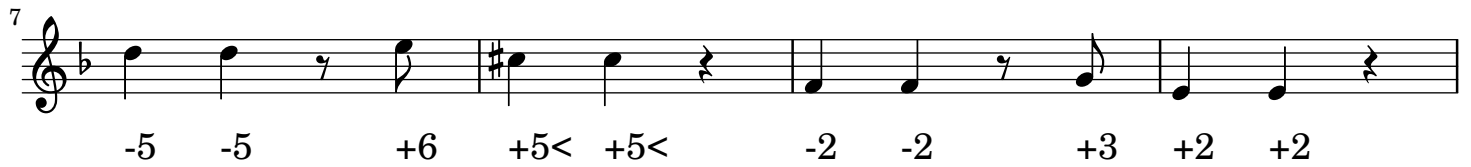
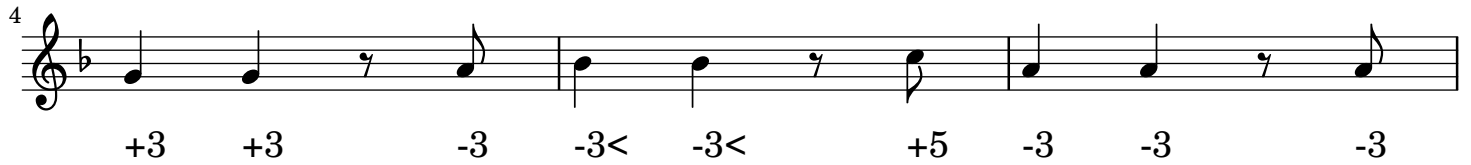
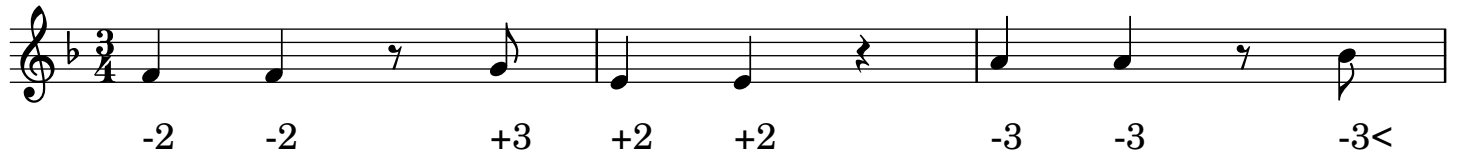
L'anacrouse est une note (ou un groupe de notes) qui précède le premier temps fort de la première mesure. Dans *Petit Papa Noël*, la syllabe “Pe–” arrive avant le premier temps fort, et la syllabe “–tit” tombe sur le temps 1.

L'anacrouse (musicologie) ou la note levée, c'est la ou les notes qui arrivent avant le premier temps fort d'un morceau.

Sarabande

Georg Friedrich Haendel
HWV 437

♩ = 70



Campton Races

Harmonica en C

Stephen Foster

Moderately fast (♩ = 110)



+7 +7 +7 +6 +7 -7 +7 +6 +6 -5
The Camp-town la - dies sing this song, Doo - dah!



+6 -5 +7 +7 +7 +6 +7 -7 +7 +6 -5 +6 -5
doo - dah! The Camp-town race-track's five miles long, Oh! doo - dah



+5 +7 +7 +7 +6 +7 +7 -7 +7 +6 +6 -5
day! I come down there with my hat caved in, Doo - dah!



+6 -5 +7 +7 +7 +6 +7 +7 -7 -7 +7 +7 +6 -5 +6 -5
doo - dah! I go back home with a pock-et full of tin, Oh! doo - dah



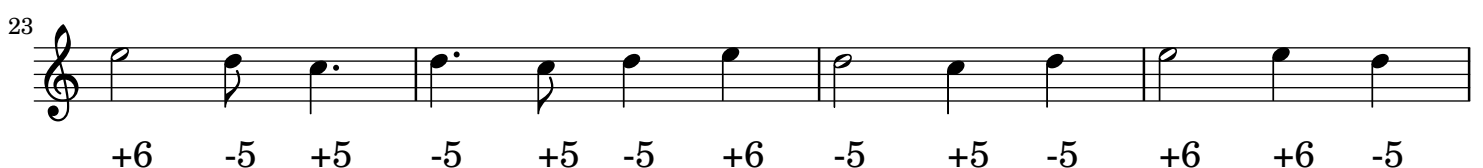
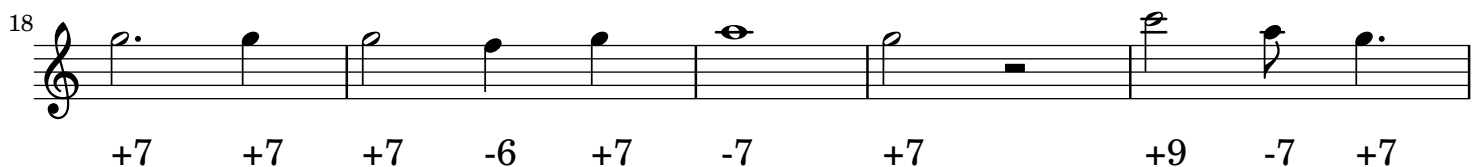
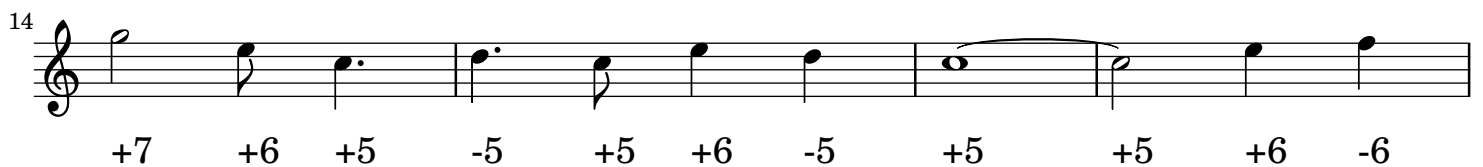
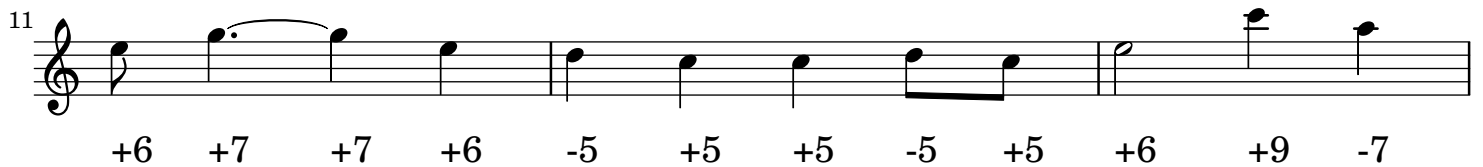
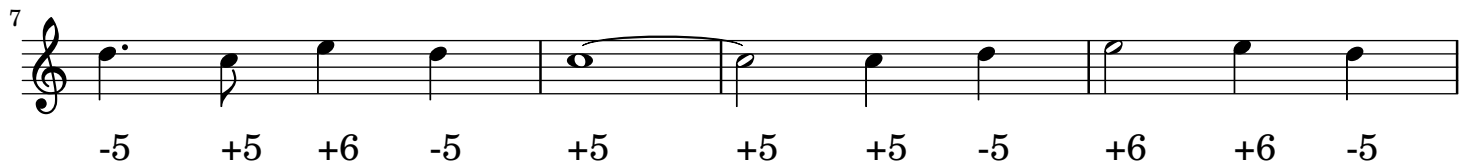
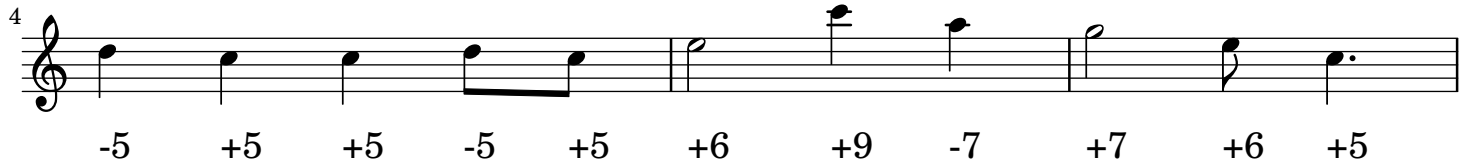
+5 +5 +5 +6 +7 +9 -7 -7 +9 -7 +7 +6 -6
day! Going to run all night! Going to run all day! I'll _



+7 +7 +6 +6 +7 +7 -7 +7 +6 -5 +6 -6 +6 -5 -5 +5
bet my mon-ey on the bob - tail nag, Some-bod - y bet on the bay.

Hard Times

Stephen Foster



2
30

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains the following notes and rests: a half note F#4, an eighth note E4, a dotted quarter note D4, a dotted half note C4, an eighth note B3, a quarter note A3, a quarter note G3, a half note F#3, an eighth note E3, a quarter note D3, and a whole note C3. A slur covers the notes from F#3 to E3. The staff ends with a double bar line. Below the staff, fret numbers are written: +7, +6, +5, -5, +5, +6, -5, +5, +5.

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

Sur le pont d'avignon

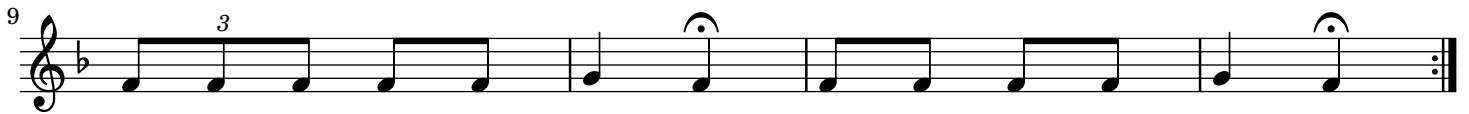
♩ = 80



Sur le pont d'A - vi - gnon, on y dan - se, on y dan - se,



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



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

The wild rover

The Dubliners

5

10

15

19

25

30

-2 -2 +3 -2 -1 +1 -3 -3 +3 -3
I've been a wild ro - ver for ma - ny's the

-3< +5 +5 +5 -3 +5 -3< +3 +2 +1 -3 +3
year, and I spent all my mon - ey on whis - key and

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

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

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

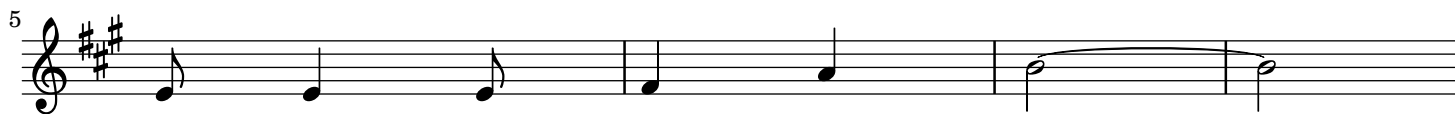
-3 +3 -3 -3< -3 -3< +5 -3 -2
ne - ver, no more, will I play the wild

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

Tom Dooley



+2 +2 +2 -2< -3 +5< +5< +5<
Hang down your head, Tom Doo - ley,.....



+2 +2 +2 -2< -3 -4 -4
Hang down your head and cry,.....



+2 +2 +2 -2< -3 -4 -4 -4
Hang down your head, Tom Doo - ley,.....



-4 -4 +5< -3 -2< -3
Poor boy, you're bound to die.

Trois petits chats

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

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

10

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



-3 -3< -3 +3 +3 -3 +3 -2 -2 +3 -2 +2 -1
Som-nam - bu - le, som-nam - bu - le, som-nam - bu-le, bu-le, bu-le...

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 (♩ = 50)

1 *mf* +3 -5 +5 -4 -3 +3 -3 -1 -1

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

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

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

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

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

8 *tr* +2 -1 -1 -1 -3 +3 -2< +2 -1 +2 -3 -3 +3 -2< +2 -1 +1< +3 +3 -2< -1 *tr*

2
11

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

13

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

14

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

15

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

16

-4 -3 +3 -2< +3 +3 +3 +3

Western JuJu

$\text{♩} = 120$

Staff 1: Musical notation in 4/4 time. The notes and intervals are: quarter rest, quarter note (interval +3), quarter note (interval +5), quarter note (interval +6), quarter note (interval +6), eighth note (interval +6), eighth note (interval +6), quarter note (interval +6), quarter note (interval -5), quarter note (interval +6), eighth note (interval -5), eighth note (interval +5), quarter note (interval +5).

5

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

[illegible]

What shall we do with the drunken sailor



+7 +7 +7 +7 +7 +7 +7 +5 -5< +7
What shall we do with the drun - ken sai - lor,



-6 -6 -6 -6 -6 -6 -6 -3< -5 -6
what shall we do with the drun - ken sai - lor,



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



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



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



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



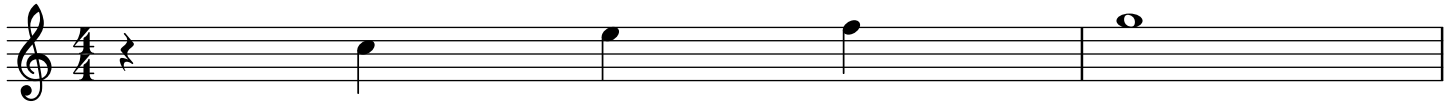
+7 +7 +7 +7 -7 -7< +9
hoo - ray and up she ri - ses



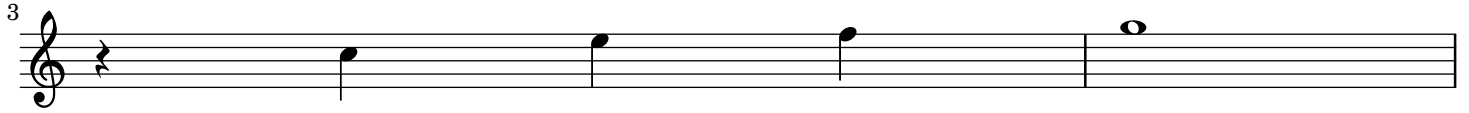
-7< +7 -6 -5 +5 +5
ear - ly in the mor - ning.

When the Saints go marching in

♩ = 144



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



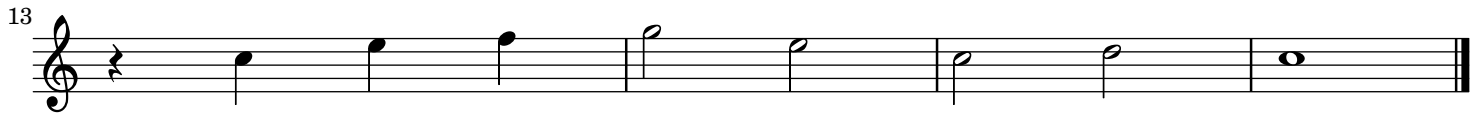
+5 +6 -6 +7
Oh, when the saints



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



+6 +6 -5 +5 +5 +6 +7 +7 -6
Now, when the saints go mar - ching in Yes,



+5 +6 -6 +7 +6 +5 -5 +5
I want to be in that num - ber