

Richard Proulx

L'enfant au piano

*Méthode de piano progressive
pour francophones et francophiles*

DEUXIÈME ÉDITION

R.  PROULX

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REMERCIEMENTS

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Introduction

À mon avis, l'étude d'un instrument musical comme le piano doit être précédée ou aller de pair avec une formation de l'oreille méthodique et culturellement pertinente. C'est pourquoi, en accord avec les principes de la pédagogie kodaliennne*, nous engageons initialement l'enfant dans des activités de chant et de mouvement afin de le familiariser avec sa « langue maternelle musicale » et de développer systématiquement ses habiletés auditives (mémoire, audition intérieure, audition polyphonique, lecture, etc.).

Ce faisant, grâce à la fonction « Transposition » du piano digital, l'enfant lit le rythme (syllabes rythmiques) et solmisse la mélodie qu'il veut exécuter pour ensuite faire chanter le piano.

Pour bien se préparer à exécuter avec aisance une polyphonie grâce à la fonction "TRANSPOSITION" du piano digital, je recommande la démarche suivante :

- 1° L'enfant solmisse la mélodie (transposée) en la jouant.
- 2° L'enfant solmisse la 2^e partie (transposée) en la jouant.
- 3° L'enfant solmisse la mélodie (transposée) en jouant la 2^e partie.
- 4° L'enfant solmisse la 2^e partie (transposé) en jouant la mélodie.

Initiation au clavier

L'enfant apprend d'abord à repérer les notes C, D et E du clavier, c'est à dire les trois touches blanches séparées par deux touches noires. L'adulte veille à ce que l'enfant adopte une bonne posture et s'assoit à la bonne hauteur du clavier. La position horizontale de son avant bras doit être à la même hauteur que le clavier.

* Kodály, Zoltán, *The selected writings of Zoltán Kodály*, London, Boosey & Hawkes, 1974, 239 pages, musique.

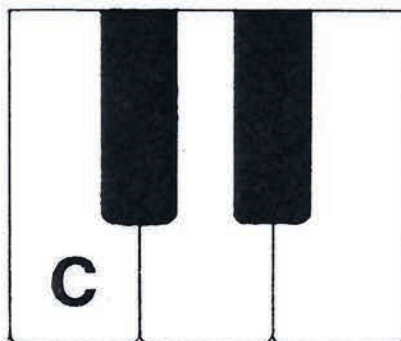
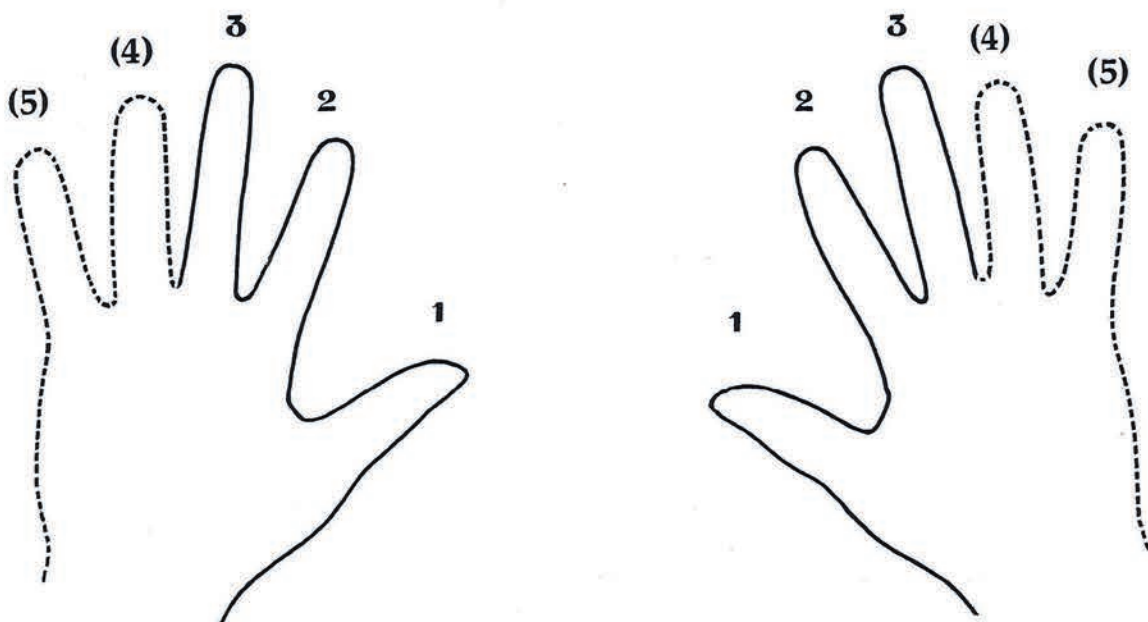
En ce qui concerne le phrasé, l'enfant recherche initialement l'égalité dans le « legato » en martelant sans raideur.

Ensuite, l'enfant exécute des passages « détachés » avec souplesse et légèreté articulant le poignet dans le vide avant d'exécuter la musique à la manière de l'enfant saluant de la main.

Enfin, l'enfant exécute des exercices avec une note tenue. Pour ce faire, l'enfant pose doucement la note tenue sans crispation en gardant le poignet souple et en laissant tomber les doigts agissants au milieu des touches.

A handwritten signature in cursive script, reading "Richard Proulx". The ink is dark and the signature is fluid, with the first and last letters of each word being capitalized and prominent.

Richard Proulx

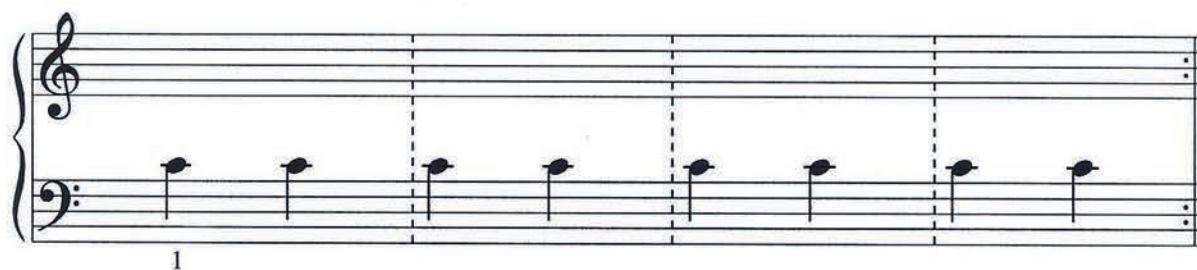
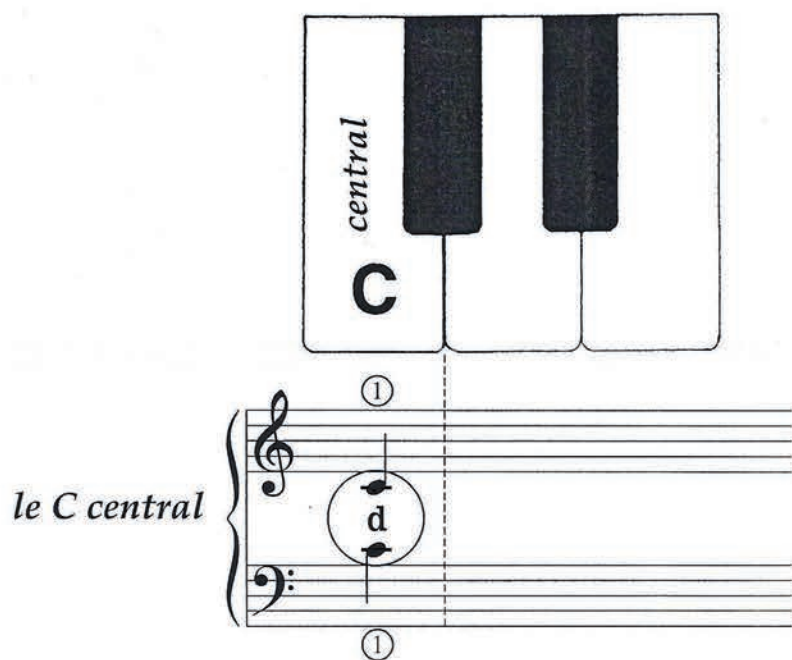


accolade

clé de G (sons aigus) *portée (main droite)* *lignes* *interlignes*

clé de F (sons graves) *portée (main gauche)* *lignes* *interlignes*

La portée comporte cinq (5) lignes et quatre (4) interlignes.



La mesure à 2 temps

nombre
indicateurs

nombre
indicateurs

barre de
mesure

double
barre

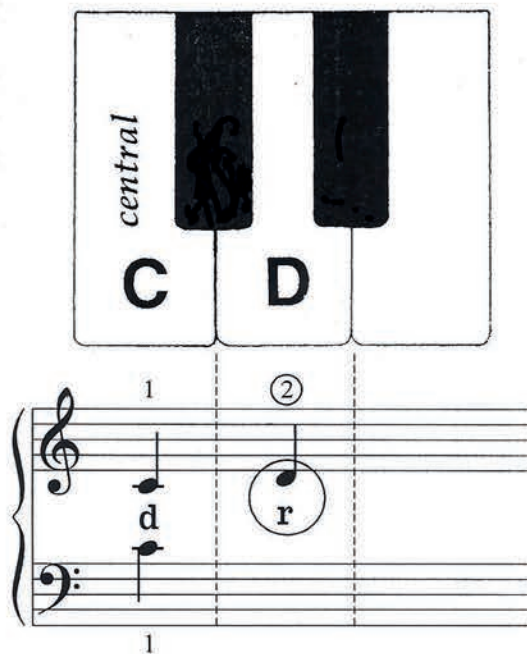
- La mesure est indiquée par les nombres indicateurs.
- Le nombre supérieur indique la quantité de temps que contient chaque mesure.
- Le nombre inférieur indique la valeur de note qui correspond à une pulsation (un temps) [$\text{c} = 4 \text{ temps} / 4 \text{ temps} \div 4 = 1 \text{ temps} = \text{la noire}$].
- La mesure à deux temps comprend un temps fort et un temps faible; la barre de mesure indiquant (précédant) le temps fort.
- Il faut savoir que l'accentuation métrique de la mélodie d'une chanson est déterminée par l'accent tonique du texte de la chanson.
- Ici, la mélodie génère 2 (deux) formules d'accentuation métrique, c'est-à-dire la formule «temps fort (F) / temps faible (f)» et la formule «temps faible (f) / temps fort (F)».

1. la formule (d'accentuation métrique) «temps fort (F) / temps faible (f)»

F - f F - f F - f F - f

2. la formule (d'accentuation métrique) «temps faible / temps fort (F)»

f - F f - F f - F f - F



1. Som - meil, Viens, ap - pro-che; Som - meil, Viens, som - meil.

2

[+5] *mp*

The first system of musical notation for the song 'L'Enfant au Piano'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is in the treble staff, starting on a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass staff is empty.

Som - meil, Viens, ap - pro-che; Som - meil, Viens, som - meil.

2

The second system of musical notation for the song 'L'Enfant au Piano'. It continues the melody from the first system, starting on a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass staff is empty.

Lié

1 2

[+5]

The third system of musical notation for the song 'L'Enfant au Piano'. It continues the melody from the second system, starting on a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass staff is empty.

Diagram showing piano keys B, C, and D. Key C is labeled "central". Below the keys is a musical staff with a treble clef and a bass clef. The treble clef has a note on C4 (middle C) with a circled "t" below it. The bass clef has a note on C3 (two ledger lines below) with a circled "t" below it. The staff is divided into three measures by dashed lines. The first measure has a note on C4 with a "1" above it and a "d" below it. The second measure has a note on D4 with a "2" above it and an "r" below it. The third measure is empty. Below the staff are the numbers 2, 1, and 1 respectively under the first, second, and third measures.

2. Chan - te - le, ton chant, l'oi - seau,

Musical notation for the first system of the song. It consists of a treble and bass staff. The treble staff has a note on C4 (middle C) with a circled "t" below it. The bass staff has a note on C3 (two ledger lines below) with a circled "t" below it. The staff is divided into three measures by dashed lines. The first measure has a note on C4 with a "1" above it and a "d" below it. The second measure has a note on D4 with a "2" above it and an "r" below it. The third measure is empty. Below the staff are the numbers 2, 1, and 1 respectively under the first, second, and third measures.

Car, pour moi, c'est le plus beau.

Musical notation for the second system of the song. It consists of a treble and bass staff. The treble staff has a note on C4 (middle C) with a circled "t" below it. The bass staff has a note on C3 (two ledger lines below) with a circled "t" below it. The staff is divided into three measures by dashed lines. The first measure has a note on C4 with a "1" above it and a "d" below it. The second measure has a note on D4 with a "2" above it and an "r" below it. The third measure is empty. Below the staff are the numbers 2, 1, and 1 respectively under the first, second, and third measures.

Détaché (poignet)

Musical notation for the third system of the song. It consists of a treble and bass staff. The treble staff has a note on C4 (middle C) with a circled "t" below it. The bass staff has a note on C3 (two ledger lines below) with a circled "t" below it. The staff is divided into three measures by dashed lines. The first measure has a note on C4 with a "1" above it and a "d" below it. The second measure has a note on D4 with a "2" above it and an "r" below it. The third measure is empty. Below the staff are the numbers 2, 1, and 1 respectively under the first, second, and third measures.

Lié

Handwritten musical notation for the 'Lié' exercise. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: C4 (finger 1), D4 (finger 2), E4 (finger 1), F#4 (finger 1), and G4 (finger 1). The bass staff provides accompaniment with quarter notes: C3 (finger 1), D3 (finger 2), E3 (finger 1), F#3 (finger 1), and G3 (finger 1). Dashed lines connect the notes in the treble staff, indicating a slurred or connected feel.

Lié

Handwritten musical notation for the 'Lié' exercise. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: C4 (finger 1), D4 (finger 2), E4 (finger 1), F#4 (finger 1), and G4 (finger 1). The bass staff provides accompaniment with quarter notes: C3 (finger 1), D3 (finger 2), E3 (finger 1), F#3 (finger 1), and G3 (finger 1). Dashed lines connect the notes in the treble staff, indicating a slurred or connected feel.

Détaché (poignet)

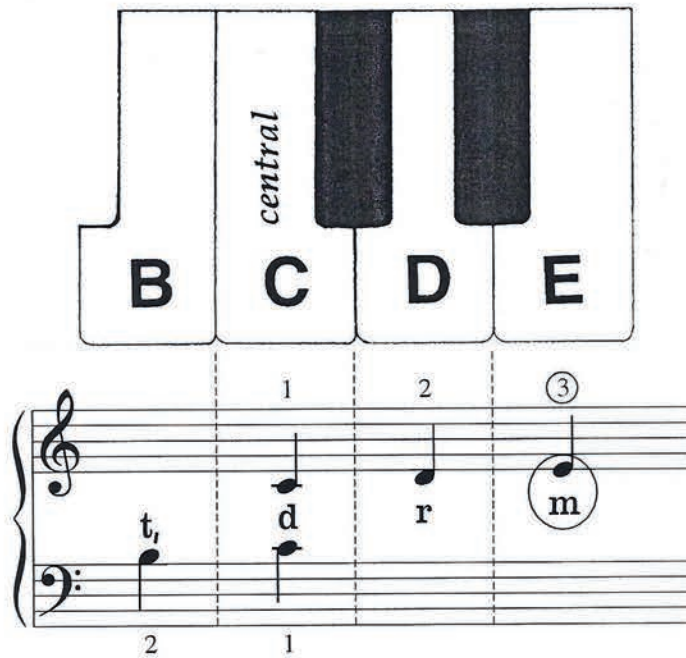
Handwritten musical notation for the 'Détaché (poignet)' exercise. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: C4 (finger 1), D4 (finger 1), E4 (finger 2), F#4 (finger 2), and G4 (finger 1). The bass staff provides accompaniment with quarter notes: C3 (finger 2), D3 (finger 2), E3 (finger 1), F#3 (finger 1), and G3 (finger 1). Dashed lines connect the notes in the treble staff, indicating a slurred or connected feel.

note tenue

Handwritten musical notation for the 'note tenue' exercise. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: C4 (finger 2), D4 (finger 3), E4 (finger 2), F#4 (finger 2), and G4 (finger 2). The bass staff provides accompaniment with quarter notes: C3 (finger 2), D3 (finger 2), E3 (finger 1), F#3 (finger 1), and G3 (finger 1). Dashed lines connect the notes in the treble staff, indicating a slurred or connected feel.

note tenue

Handwritten musical notation for the 'note tenue' exercise. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: C4 (finger 2), D4 (finger 3), E4 (finger 2), F#4 (finger 2), and G4 (finger 2). The bass staff provides accompaniment with quarter notes: C3 (finger 2), D3 (finger 2), E3 (finger 1), F#3 (finger 1), and G3 (finger 1). Dashed lines connect the notes in the treble staff, indicating a slurred or connected feel.



Sept, huit neuf, De boeuf, Dix, onze, douze, De bouze.



1 2 3 (,)

1 2

Lié et détaché (poignet)

The musical score is for a piece titled "Lié et détaché (poignet)". It is written for piano in 2/4 time. The key signature has one sharp (F#), indicated by a sharp sign and the letter 'F' on the treble clef. The score consists of four measures. The first measure contains a half note F#4 in the treble and a half note F#3 in the bass, with a bracket and the number 5 between them, indicating a fifth interval. The second measure contains a half note G#4 in the treble and a half note G#3 in the bass. The third measure contains a half note A5 in the treble and a half note A3 in the bass. The fourth measure contains a half note B5 in the treble and a half note B3 in the bass. Above the first three measures are the numbers 1, 2, and 3, respectively, indicating fingerings. Above the fourth measure are the numbers 1 and 2, indicating fingerings for the first and second halves of the measure. The piece ends with a double bar line and repeat dots.

La mesure à 3 temps

1. la formule (d'accentuation métrique) «temps fort (F) / temps faible (f) / temps faible (f)»

F - f - f F - f - f F - f - f F - f - f

2. la formule (d'accentuation métrique) «temps faible (f) / temps fort (F) / temps faible (f)»

f - F - f f - F - f f - F - f f - F - f

3. la formule (d'accentuation métrique) «temps faible (f) / temps faible (f) / temps fort (F)»

f - f - F f - f - F f - f - F f - f - F

4. Fais do - do, Co - las, mon p'tit frè - re; (')

 3 2 1 (') 1

Fais do - do, T'au - ras, du lo - lo.

 3 2 1 (') 1

La pluie et le beau temps

5.

La pluie, la pluie, Va - t-en par Am - boi - se;

3 2 (') (')

Beau temps jo - li, Viens par Beau - gen - cy.

3 2 (') (')

Dingn', dangne! Paoun', dangne!

6.

Dingn', dangne! Paoun', dangne! - Qui est mort? - Le tort.

3 2 (') (')

- Qui l'a dit? - Jean Pe - tit. - Va lui dir' qu'il a men - ti.

(') (')

Diagram of a piano keyboard showing keys A, B, C, D, E. Key C is labeled "central". Below the keyboard is a musical staff with notes and fingerings:

Key	Fingering	Hand
A	1	Left
B	t	Left
C	d	Left
D	r	Right
E	m	Right

7. 1. Quand le bou - vier — vient du la - bour,
 2. Son front est dur — , son pas est lourd.

Musical notation for the first system of the song, measures 1-4. The notation includes a treble and bass staff with notes and fingerings. The first measure has a treble staff note on G4 and a bass staff note on C3. The second measure has a treble staff note on A4 and a bass staff note on D3. The third measure has a treble staff note on B4 and a bass staff note on E3. The fourth measure has a treble staff note on C5 and a bass staff note on F3. The notation includes a treble and bass staff with notes and fingerings. The first measure has a treble staff note on G4 and a bass staff note on C3. The second measure has a treble staff note on A4 and a bass staff note on D3. The third measure has a treble staff note on B4 and a bass staff note on E3. The fourth measure has a treble staff note on C5 and a bass staff note on F3. The notation includes a treble and bass staff with notes and fingerings. The first measure has a treble staff note on G4 and a bass staff note on C3. The second measure has a treble staff note on A4 and a bass staff note on D3. The third measure has a treble staff note on B4 and a bass staff note on E3. The fourth measure has a treble staff note on C5 and a bass staff note on F3.

Plan - te son ai - guil - la - de,
Mais son re - gard ray - on - ne,

Musical notation for the second system of the song, measures 5-8. The notation includes a treble and bass staff with notes and fingerings. The fifth measure has a treble staff note on G4 and a bass staff note on C3. The sixth measure has a treble staff note on A4 and a bass staff note on D3. The seventh measure has a treble staff note on B4 and a bass staff note on E3. The eighth measure has a treble staff note on C5 and a bass staff note on F3. The notation includes a treble and bass staff with notes and fingerings. The fifth measure has a treble staff note on G4 and a bass staff note on C3. The sixth measure has a treble staff note on A4 and a bass staff note on D3. The seventh measure has a treble staff note on B4 and a bass staff note on E3. The eighth measure has a treble staff note on C5 and a bass staff note on F3.

Plan - te son ai - guil - la - de,
Mais son re - gard ray - on - ne.

Musical notation for the third system of the song, measures 9-12. The notation includes a treble and bass staff with notes and fingerings. The ninth measure has a treble staff note on G4 and a bass staff note on C3. The tenth measure has a treble staff note on A4 and a bass staff note on D3. The eleventh measure has a treble staff note on B4 and a bass staff note on E3. The twelfth measure has a treble staff note on C5 and a bass staff note on F3. The notation includes a treble and bass staff with notes and fingerings. The ninth measure has a treble staff note on G4 and a bass staff note on C3. The tenth measure has a treble staff note on A4 and a bass staff note on D3. The eleventh measure has a treble staff note on B4 and a bass staff note on E3. The twelfth measure has a treble staff note on C5 and a bass staff note on F3.

8. 1. Dans la pri-son de Nan-tes, il y a un pri-son - nier
 2. Que per-sonn' ne va voir - e sauf la fill' du jo - lier.

Que per-sonn' ne va voir - e sauf la fill' du jo - lier,
 Va lui por - ter à boi - re, à boire et à man - ger.

La la la lai - re la la la la,
 La la la lai - re la la la la.

Lié

9. 1. Mon pèr' m'a don-né neuf charr'tées d'a-voi-ne, Mon pèr' m'a don-né neuf charr'tées d'a-voi-ne,
 2. Mon pèr' m'a don-né huit charr'tées d'a-voi-ne, Mon pèr' m'a don-né huit charr'tées d'a-voi-ne,

La pail-le do - ré - e et l'é - pi d'ar - gent, Dan-sons lar-ge... lar-ge... Dansons lar-ge-ment.
 La pail-le do - ré - e et l'é - pi d'ar - gent, Dan-sons lar-ge... lar-ge... Dansons lar-ge-ment.

Détaché (poignet)

Lié et détaché

Détaché (poignet)

Hand position: [5] (5th finger).
Fingering: 1 1 2 (first three measures).
The exercise consists of four measures. The first three measures contain eighth notes in the right hand and quarter notes in the left hand. The fourth measure contains a half note in the right hand and a quarter note in the left hand. The key signature has one sharp (F#).

note tenue

Hand position: [5] (5th finger).
Fingering: 2 3 2 (') (first three measures).
The exercise consists of four measures. The first three measures contain a half note in the right hand and a quarter note in the left hand. The fourth measure contains a half note in the right hand and a quarter note in the left hand. The key signature has one sharp (F#).

note tenue

Hand position: [5] (5th finger).
Fingering: 2 3 2 (') (first three measures).
The exercise consists of four measures. The first three measures contain a half note in the right hand and a quarter note in the left hand. The fourth measure contains a half note in the right hand and a quarter note in the left hand. The key signature has one sharp (F#).

note tenue

Hand position: [5] (5th finger).
Fingering: 3 2 3 (') (first three measures).
The exercise consists of four measures. The first three measures contain a half note in the right hand and a quarter note in the left hand. The fourth measure contains a half note in the right hand and a quarter note in the left hand. The key signature has one sharp (F#).

note tenue

Hand position: [5] (5th finger).
Fingering: 3 2 3 (') (first three measures).
The exercise consists of four measures. The first three measures contain a half note in the right hand and a quarter note in the left hand. The fourth measure contains a half note in the right hand and a quarter note in the left hand. The key signature has one sharp (F#).

Diagram of a piano keyboard showing keys G, A, B, C, D, E. Key C is labeled "central". Below the keyboard is a musical staff with notes corresponding to these keys: G (circled with 's'), A (labeled 'l'), B (labeled 't'), C (labeled 'd'), D (labeled 'r'), and E (labeled 'm'). Fingerings are indicated below the staff: 4 for G, 3 for A, 2 for B, 1 for C, 1 for D, and 3 for E.

10. 1. - D'où - viens tu, ber - gè - re, D'où viens - tu ?
 2. - Qu'as tu vu, ber - gè - re, Qu'as tu vu ?

Musical notation for the first system of the song. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with a piano dynamic (mp) and a tempo marking of 100. The melody is in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff is marked with a circled 5 and a piano dynamic (mp). The first measure of the bass staff is marked with a circled 4. The system ends with a repeat sign and a fermata over the final note.

- Je viens de l'é - ta - ble, de m'y pro - me - ner.
 - J'ai vu dans la crè - che un pe - tit en - fant,

Musical notation for the second system of the song. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with a piano dynamic (mp). The melody is in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff is marked with a circled 5 and a piano dynamic (mp). The first measure of the bass staff is marked with a circled 4. The system ends with a repeat sign and a fermata over the final note.

J'ai vu un mi - ra - cle qui vient d'ar - ri - ver.
 Sur la pail - le fraî - che, dor-mant ten - dre - ment.

Musical notation for the third system of the song. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with a piano dynamic (mp). The melody is in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff is marked with a circled 5 and a piano dynamic (mp). The first measure of the bass staff is marked with a circled 4. The system ends with a repeat sign and a fermata over the final note.

11.

Un, deux, trois, De bois, Quatr', cinq, six, De buis,

1 2 3 (') (')

1 2 3 (')

[+5] *mf-mp*

(')

4 (3) (2) 3 4 4 (3) (2)

Sept, huit neuf, De boeuf, Dix, onze, douze, De bouze.
 1 2 3 (') (')

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score is divided into five measures by vertical bar lines. The first measure contains the notes G4, A4, and B4. The second measure contains G4, A4, and B4. The third measure contains G4, A4, and B4. The fourth measure contains G4, A4, and B4. The fifth measure contains G4, A4, and B4. The lyrics are 'The Rose Tree'.

3

1 4 4 (3) 4 (3) 1

note tenue

12. 1. À la queue, leu, leu, Marche, marche, ca - ma - ra - de;
 2. À la queue, leu, leu, Marche, marche, ca - ma - ra - de;

[+5] *mf*

4 (3) 1 1 (')

À la queue, leu, leu, Nous fe - rons bien nos dix lieues.
 À la queue, leu, leu, Nous fe - rons bien nos neuf lieues.

4 (3) 1 1 (')

13. 1. - Qu'y a - t-il dans cett' tour, O - gier, O - gier, O - gier?
 2. - C'est la belle Mar-gue - rite, O - gier, grand che-va - lier.

[+5] *mf*

4 (3) 1 1 1 (') 2

Qu'y a - t-il dans cett' tour, O - gier, O - gier, O - gier?
 C'est la belle Mar-gue - rite, O - gier, grand che-va - lier.

4 (3) 1 1 1 (') 2

Lié, détaché et coulé

[+5]

4 1. 2. (')

14. Fais do - do, Co - las, mon p'tit frè - re;

[+5] *mp-p*

Fais do - do, T'au - ras, du lo - lo.

15. La pluie, la pluie, Va - t-en par Am - boi - se;

[+5] *mf-mp*

Beau temps jo - li, Viens par Beau - gen - cy.

Lié, détaché et coulé

[+5]

La mesure à 4 temps

1. la formule «temps fort (F) / temps faible (f) / temps demi-fort (mi-F) / temps faible (f)»

F - f - mi-F - f F - f - mi-F - f

2. la formule «temps demi-fort (mi-F) / temps faible (f) / temps fort (F) / temps faible (f)»

mi-F - f - F - f mi-F - f - F - f

3. la formule «temps faible (f) / temps demi-fort (mi-F) / temps faible (f) / temps fort (F)»

f - mi-F - f - F f - mi-F - f - F

4. la formule «temps faible (f) / temps fort (F) / temps faible (f) / temps demi-fort (mi-F)»

f - F - f - mi-F f - F - f - mi-F

16. 1. Au clair de la lu - ne, - Mon a - mi Pier - rot,
 2. Au clair de la lu - ne, Pier-rot ré-pon - dit:

1 (2) 1 (') 2 (3) (')

Prê - te - moi ta plu - me Pour é - crire un mot.
 - Je n'ai pas de plu - me; Je suis dans mon lit.

1 (2) 1 (') 2 (3) (')

Ma chan-delle est mor - te Je n'ai plus de feu.
 Va chez la voi - si - ne; Je crois qu'elle y est,

2 (3) 2 (3) 2

Ou - vre - moi ta por - te Pour l'a-mour de Dieu.
 Car, dans la cui - si - ne, On bat le bri - quet.

1 (2) 1 (') 2 (3) (')

note tenue

[5] (') (')

17. C'est la bel-le Fran-çoi-se, lon la,
Son a - mi va la voir-e, lon la,
(4) 3 3 (')

C'est la bel-le Fran-çoi - se,
Son a - mi va la voir - e,
(4) 3 (')

qui veut s'y ma - ri - er, ma-lu-ron lu - ret - te,
bien tard a-près sou - per, ma-lu-ron lu - ret - te,
2 1 2 3

qui veut s'y ma - ri - er, ma-lu-ron lu - ré,
bien tard a-près sou - per, ma-lu-ron lu - ré.
2 1 2 3

note tenue

18.

U - ne prin - ces - se qui se pa - van - nait,

1 (')

[+5] *mf-mp*

1 1 4

Ah! se dit el - le, Ah! si je pou - vais

(')

1 4 4

Trem-per ma fi - gu - re dans un bol de lait,

2 (3) 2 (3) 2

2 3 (2) 2

Je se - rais plus blan - che Que tous les fran - çais.

1 (2) 1 (') 2 (3) (')

1 (2) 1

note tenue

[+5]

2 3 4

Diagram of a piano keyboard showing keys G, A, B, C, D, E, F. Fingerings 1-4 are indicated above the notes. A "central" label is above the C key. Below the keyboard, a musical staff shows the notes s, l, t, d, r, m, f with corresponding fingerings 4, 3, 2, 1, 2, 3, 4. The note "f" is circled.

19. Lais - sez pas - ser Les pe - tits en - fants

Musical score for the first system of "Lais - sez pas - ser Les pe - tits en - fants". The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef has a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody notes are G4, A4, B4, C5, D5, E5, F5. The accompaniment notes are G3, A3, B3, C4, D4, E4, F4. The melody is marked with a 3 and a "+" sign. The accompaniment is marked with a 3 and a "+" sign. The dynamics are *mf-mp*.

Musical score for the second system of "Lais - sez pas - ser Les pe - tits en - fants". The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef has a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody notes are G4, A4, B4, C5, D5, E5, F5. The accompaniment notes are G3, A3, B3, C4, D4, E4, F4. The melody is marked with a 3 and a "+" sign. The accompaniment is marked with a 3 and a "+" sign. The dynamics are *mf-mp*.

Musical score for the third system of "Lais - sez pas - ser Les pe - tits en - fants". The treble clef has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef has a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody notes are G4, A4, B4, C5, D5, E5, F5. The accompaniment notes are G3, A3, B3, C4, D4, E4, F4. The melody is marked with a 3 and a "+" sign. The accompaniment is marked with a 3 and a "+" sign. The dynamics are *mf-mp*.

20. 1. Fais do - do mon pe - tit Pier - rot;
 2. Fais do - do mon pe - tit Pier - rot;

[+5] *mp*

T'ap - pren - drai à fi - ler la lai - ne.
 Nous i - rons cueil - ir des ce - ri - ses.

Fais do - do mon pe - tit Pier - rot;
Fais do - do mon pe - tit Pier - rot;

T'ap - pren - drai à fair' des sa - bots.
 Nous i - rons cou - per des ro - seaux.

note tenue

[+5]

21. 1. Trois p'tits chats, trois p'tits chats, trois p'tits chats, chats, chats,
 2. Pail-las - son, pail-las - son, pail-las - son, -son, -son,
 (') 1 3 (2) 3 (')

Cha-peau d'pail-le, cha-peau d'pail-le, cha-peau d'paill', paill', paille,
 Som-nen - bu - le som-nen - bu - le som-nen - bul', -bul', -bule,
 3 (') 2 (') 1

22. Pass', pass', pas - se - ra; La der - niè - re, la der - niè - re...
 3 (2) 3 2 1 (') (3) 2 (3) 2

Pass', pass', pas - se - ra; La der - niè - re res - te - ra.
 3 (2) 3 2 (') 2 (3) (2) 4 (')

23. À Pa - ris, à Pa - ris Sur un pe - tit che - val gris.
 À Tou - louse, à Tou - louse Sur un pe - tit che - val rouge.
 1

24. 1. Un é - lé - phant, Ça trom - pe, ça trom - pe...
 2. Deux é - lé - phants, Ça trom - pe, ça trom - pe...
 (4) 3 (1)

[+5] *mf*

3 (2) 3 2 4 (3)

1. Un é - lé - phant, Ça trompe é - nor - mé - ment.
 Deux é - lé - phants, Ça trompe é - nor - mé - ment.
 (4) 3

3 (2) 3 2 (1)

note tenue

1 4 3 2 (1) (1)

5 2 3 4

note tenue

1 2 4 3 (1) (1)

4 2 3

note tenue

1 4 3 4 (1) (1)

5 2 3 2

Diagram of a piano keyboard showing the G-A-B-C-D-E-F-G scale. The C key is labeled "central". Below the keyboard is a musical staff with notes corresponding to the scale: G (s), A (l), B (t), C (d), D (r), E (m), F (f), G (s). The notes are numbered 1 through 5 above the staff. The bass clef has notes s, l, t, d, r, m, f, s below the staff, numbered 4, 3, 2, 1, (3), (2), (1), (1) respectively.

25. Un, deux, trois, Nous al-lons au bois,

[5] *mf-mp*

Quatr', cinq, six, Cueil-lir des ce - rises,
Sept, huit, neuf, Dans mon pa - nier neuf;

[5] *mf-mp*

Dix, onze, douze, El - les sont tout's rouges.

[5] *mf-mp*

26.

Fais do - do, Co - las, mon p'tit frè - re;

3 2 1 (') 1 (') (')

Fais do - do, T'au - ras, du lo - lo. (FIN)

3 (') (') (') (')

Ma - man est en haut Qui prend du re - pos;

(5) (4) (') (')

Pa - pa est en bas Qui prend son re - pas.

(') (') (')

note tenue

1 3 4 5 (') (')

27. Do - do, l'en-fant do, L'en-fant dor-mi - ra bien vi - te; (')

[+5] *mp-p*

Do - do, l'en-fant do, L'en-fant dor-mi - ra bien - tôt. (')

note tenue

[+5]

28. J'ai du bon ta - bac dans ma ta - ba - tiè - re, (')

[+5] *mf-mp*

J'ai du bon ta - bac; (') Tu n'en au - ras pas.

J'en ai du fin et du ra - pé;

5 (') mp 1

Ce n'est pas pour ton vi - lai nez.

5 (') 1

J'ai du bon ta - bac dans ma ta - ba - tiè - re,

1 (') mf 4 4 (3)

J'ai du bon ta - bac; Tu n'en au - ras pas.

1 (') 4

note tenue

1 3 5 3 (') (') (+5) 5 3 1 3 (') (')

29. *Il* est *né*, le di - vin en - fant :

[+2] *mf-mp*

Joue haut - *bois*, rai-son - nez mu - *set* - tes. (3) (')

Il est *né*, le di - vin en - fant :

Chan - tons *tous* son a - vè - ne - *ment*.

note tenue

[+5]

30. 1. - J'ai un beau, châ - teau, Ma tan - ti - re li - re li - re,
 2. - Le nôtre est plus beau, Ma tan - ti - re li - re li - re,

[+5] *mf*

- J'ai un beau, châ - teau, Ma tan - ti - re li - re lo.
 - Le nôtre est plus beau, Ma tan - ti - re li - re lo.

[+5] *mf*

31. Un, deux, trois, Je m'en vais au bois,
 Quatr', cinq, six, Cueil-lir des ce - rises,
 Sept, huit, neuf, Dans mon pa - nier neuf; (3x)

[+5] *mf-mp*

Dix, onze, douze, Ell's se - ront tout's rouges.

[+5] *mf-mp*

Lié, détaché et coulé

[+5]

32.

Sur mon che-min, j'ai ren-con - tré La fill' du cou-peur de pail - le;

[+5] *mf-mp*

First system of musical notation for '32.'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 2/8. The melody is in the treble clef, starting with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass line is mostly whole notes. There are fingerings: 3 for the first G4, and (') for the first A4 and B4. There are also (') 3 and (2) 3 above the second system of notes.

Sur mon che-min, j'ai ren-con - tré La fill' du cou-peur de blé.

Second system of musical notation. The melody continues from the first system. Fingerings: 3 for the first G4, (') for the first A4 and B4, (') 2 for the second A4, (3) 2 for the second B4. There is a (') at the end of the system.

Oui, oui, j'ai ren-con - tré La fill' du cou-peur de pail - le;

Third system of musical notation. The melody starts with a quarter note G4 (fingering 5), followed by a quarter note A4 (fingering 4), then a quarter note B4 (fingering 5). The bass line has some eighth notes. Fingerings: (4) (3) (1) (1) 4 (3) 4.

Oui, oui, j'ai ren-con - tré La fill' du cou-peur de blé.

Fourth system of musical notation. The melody continues. Fingerings: 5 for the first G4, 4 for the first A4, 5 for the first B4, (') 2 for the second A4, (3) 2 for the second B4. There is a (') at the end of the system.

note tenue

Section titled 'note tenue'. It consists of a grand staff with a treble and bass clef. The key signature has one flat. The time signature is 4/4. The melody is in the treble clef, starting with a whole note G4 (fingering 1), followed by a whole note A4 (fingering 5), a whole note B4 (fingering 4), and a whole note C5 (fingering 2). The bass line has whole notes. There are fingerings: 5 1 2 4 for the bass line. There are also (') and (') above the second system of notes.

33. Bell' pomm' d'or, À la ré - vé - ren - ce,

1 (')

[+5] *mf-mp*

4 2 3 4

Bell' pomm' d'or, Tu se - ras de - hors.

1 (')

4 2 4

34. En - fi-lons les an - guil - les Sur le bois, sur le bois...

1 (')

[+5] *mf-mp*

4 4

En - fi-lons les an - guil - les Sur le bois, à la fi - le.

(') (')

4

note tenue

1 5 3 2 (') (')

[+5]

5 1 3 4 (') (')

35. 1. À la clai - re fon - tai - ne, m'en al - lant pro - me - ner,
 2. J'ai trou - vé l'eau si bel - le, que je m'y suis bai - gné.

(2) 1 3 (2) (1) (')

À la clai - re fon - tai - ne, m'en al - lant pro - me - ner,
 J'ai trou - vé l'eau si bel - le, que je m'y suis bai - gné.

(2) (3) (1) (2) (3)

J'ai trou - vé l'eau si bel - le, que je m'y suis bai - gné.
 Sous les feuil - les d'un chô - ne, je me suis fait sé - cher.

(2) 3 (')

Refrain :

Il ya long-temps que je t'ai - me, ja - mais je ne t'ou - blie - rai.

(2) 1 (3) (4) (3) (4) (')

note tenue

1 2 3 5 (') (')

[+5]

5 2 3 5 (') (')

36. 1. Pied pe - ti - tou, a la Mar - gue - ri - det - te; (')

[+5] *mf*

(1) (2) 1 2 3 4 (3) 4

Pied pe - ti - tou a la Mar - gue - ri - dou. (FIN)

(1) (2) 1 2 3 4 (3)

Che - veux de soi - e, Che - veux de soi - e, (') 3

1 4 1 4

note tenue

[+5]

5 3 2 1

note tenue

[+5]

5 2 3 1

Diagram of a piano keyboard showing the G-A-B-C-D-E-F-G-A scale. The central C is labeled "central". Below the keyboard is a musical staff with notes corresponding to the scale: G (s), A (l), B (t), C (d), D (r), E (m), F (f), G (s), A (1). Fingerings are indicated: 4 for G, 3 for A, 2 for B, 1 for C, 2 for D, (2) 3 for E, (3) 4 for F, (4) 5 for G, and (5) 1 for A. The A note is circled.

37. 1. En pas - sant les Py - ré - nées, I(l)y a d'l'a nei - ge, i(l)y a d'l'a nei - ge...
 2. En pas - sant le Ca - ni - gou, I(l)y a d'l'a nei - ge, i(l)y a d'l'a nei - ge...

Musical notation for the first system of exercise 37. It shows a piano accompaniment in 2/4 time. The right hand has a melody with eighth notes, and the left hand has a bass line with eighth notes. Fingerings are indicated: 1 (2) for the first measure, (') for the second, 1 for the third, 4 (3) for the fourth, and 4 for the fifth. The first measure has a [+2] mf marking.

En pas - sant les Py - ré - nées, I(l)y a d'l'a nei - ge jus-qu'au nez.
 En pas - sant le Ca - ni - gou, I(l)y a d'l'a nei - ge jus-qu'au cou.

Musical notation for the second system of exercise 37. It continues the piano accompaniment from the first system. Fingerings are indicated: 1 (2) for the first measure, 1 for the second, 4 (3) for the third, and 1 for the fourth. The first measure has a (') marking.

note tenue

Musical notation for the third system of exercise 37. It shows a piano accompaniment in 4/4 time. The right hand has a melody with quarter notes, and the left hand has a bass line with quarter notes. Fingerings are indicated: 1 for the first measure, 4 for the second, 5 for the third, 4 (') for the fourth, (') for the fifth, (') for the sixth, and (') for the seventh. The first measure has a [+2] marking.

1 (2) (4) (5) (') 1 (')

[+2] *mf-mp*

(3) (2) (1) (3)

5 (')

2 2

38. Don - nez - nous un peu de lait Pour tour - ner notre o - me - let - te ;

1 (2) 1 (') 4 (3)

[+2] *mf-mp*

(2) 1 2 4 (3) 4

Don - nez - nous un peu de lait Pour la battre et la tour - ner.

1 (2) 1 (') 4 (')

(2) 1 2 4 (3)

note tenue

1 (5) (4) (3) (') (')

[+2]

5 (1) (2) (3) (')

note tenue

1 3 4 5 (') (')

[+2]

5 3 2 1

39. *Il est né, le di - vin en - fant :*

[+2] *mf*

4 1

Joue haut - bois, rai-son - nez mu - set - tes.

1 2 3 (3) (')

Il est né, le di - vin en - fant :

1

4 1

Chan - tons tous son a - vè - ne - ment. (FIN)

1

1. De - puis plus de qua - tre mille ans,

mp

Nous le pro - met-taient les pro - phè - tes.

(3) (')

De - puis plus de qua - tre mille ans,

Nous at - ten - dions cet heu - reux temps.

note tenue

1 5 4 3 (')

(+2)

(')

5 1 2 4

40. 1. Ah ! vous di - rais - je, ma - man, Ah ! vous di - rais - je, ma - man,
 2. Ah ! vous di - rais - je, ma - man, Ah ! vous di - rais - je, ma - man,

(1)

Ce qui cau - se mon tour - ment? Ce qui cau - se mon tour - ment?
 Ce qui cau - se mon tour - ment? Ce qui cau - se mon tour - ment?

(1)

Pa - pa veut que je rai - son - ne Comme u - ne gran - de per - son - ne.
 Il faut que j'ap - prenne à li - re, Ré - ci - ter, comp - ter é - cri - re.

1

1

Moi, je dis que les bon - bons Va - lent mieux que la rai - son.
 Moi, je dis que les chan - sons Va - lent mieux que les le - çons.

(3)

(1)

note tenue

5

(4)

(2)

(1)

41.

Ain-si font, font, font, Les pe - ti - tes ma-rion - net-tes; (') (2) 1 (')

Ain-si font, font, font Trois p'tits tours et puis s'en vont. (') (2) 1 (') (FIN)

Les deux mains sur les cô - tés, Ma-rio - net-tes, ma-rion - net-tes... 1 (2) (3) 2

Les deux mains sur les cô - tés, Ma-rio - net-tes, puis sau - tez. (2) 1 2 (')

note tenue

central

C D E F G A (B) C D

1 2 (2) 3 (3) 4 (4) 5 (5) 6

s, l, t, d r m f s l

4 3 2 1

42. 1. - D'où - viens tu, ber - gè - re, D'où viens - tu ?
2. - Qu'as - tu vu, ber - gè - re, Qu'as - tu vu ?

1

(')

4 2 1 (2) 1

- Je viens de l'é - ta - ble, de m'y pro - me - ner.
- J'ai vu dans la crê - che un pe - tit en - fant,

(')

4

J'ai vu un mi - ra - cle qui vient d'ar - ri - ver.
Sur la pail - le fraî - che, dor-mant ten-dre - ment.

(')

4

43.

Fais do - do, Co - las, mon p'tit frè - re ;

mp

(4) 3 4 4 (3)

Fais do - do, T'au - ras, du lo - lo. (FIN)

(4) 3 4 4

Ma - man est en haut Qui prend du re - pos.

(5) 4 (') (5) 4 (')

(5) 4 1 1

Pa - pa est en bas Qui prend son re - pas.

(5) 4 (') (5) 4

(5) 4 1 1

1 2 3 5 3 1. 2.

1 2 4 3 2 4 (3)

44.

mf-mp

Frè - re Jac - ques, Frè - re Jac - ques,

Dor - mez - vous? Dor - mez - vous?

É - cou - tez les clo - ches: É - cou - tez les clo - ches:

Dign', dingn', dongne! Dign', dingn', dongne!

45.

Frè - re Jac - ques, Frè - re Jac - ques,

Dor - mez - vous?

Dor - mez - vous?

É - cou - tez les clo - ches: É - cou - tez les clo - ches:

Dign', dingn', dongne!

Dign', dingn', dongne!

Dign', dingn', dongne!

Dign', dingn', dongne!

Frè - re Jac - ques, Frè - re Jac - ques,

Dor - mez - vous? Dor - mez - vous?

É - cou - tez les clo - ches : É - cou - tez les clo - ches :

Dign', dingn', dongne! Dign', dingn', dongne!

note tenue

47. 1. Pau - vre ci - ga - le, le beau temps pas - sé,
 2. À sa voi - si - ne, con - ta ses re - vers,

mf

1. Pau - vre ci - ga - le, le beau temps pas - sé,
 2. À sa voi - si - ne, con - ta ses re - vers,

Le beau temps pas - sé, pau - vre ci - ga - le,
 Con - ta ses re - vers à sa voi - si - ne,

(3) 2 (3) 2

Le beau temps pas - sé, rien a - mas - sé.
 Con - ta ses re - vers quand vint l'hi - ver.

(3) 2 (3) 2

note tenue

1 5 4 3

Exercices préparatoires pour pianiste débutant

1. *Lié*

2. *Détaché*

3. *Coulé*

4. *Lié*

5. *Détaché*

6. *Coulé*

Lié et détaché

7.

1

[+5]

Lié et détaché

8.

1

[+5]

Lié et détaché

9.

1

[+5]

1

Coulé

10.

1

[+5]

Coulé

11.

1

[+5]

12. *Lié et détaché*

1

13. *Lié et détaché*

1

14. *Coulé*

1

Lié et détaché

15.

Exercise 15 is in 3/4 time. The first system consists of a grand staff with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a common time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a common time signature of 3/4. The exercise is marked with a fingering of 1 on the first note of the bass staff. The melody in the bass staff consists of a sequence of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The treble staff is empty. The second system is a repeat of the first system, ending with a double bar line and repeat dots.

Lié et détaché

16.

Exercise 16 is in 3/4 time. The first system consists of a grand staff with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a common time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a common time signature of 3/4. The exercise is marked with a fingering of 1 on the first note of the bass staff. The melody in the bass staff consists of a sequence of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The treble staff is empty. The second system is a repeat of the first system, ending with a double bar line and repeat dots.

Coulé

17.

Exercise 17 is in 3/4 time. The first system consists of a grand staff with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a common time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a common time signature of 3/4. The exercise is marked with a fingering of 1 on the first note of the bass staff. The melody in the bass staff consists of a sequence of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The treble staff is empty. The second system is a repeat of the first system, ending with a double bar line and repeat dots.

18. *Lié et détaché*

1

19. *Lié et détaché*

1

20. *Coulé*

1

Lié, détaché et coulé

21.

Exercise 21 consists of two systems of four measures each. The first system is marked with a '1' above the first measure and a '[+5]' below the first measure of the treble staff. The melody in the treble staff consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes: C3, F2, C3, F2, C3, F2, C3, and F2. The second system continues the same pattern for measures 5-8.

Lié, détaché et coulé

22.

Exercise 22 consists of two systems of four measures each. The first system is marked with a '1' above the first measure and a '[+5]' below the first measure of the treble staff. The melody in the treble staff consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes: C3, F2, C3, F2, C3, F2, C3, and F2. The second system continues the same pattern for measures 5-8.

Lié, détaché et coulé

23.

Exercise 23 consists of two systems of four measures each. The first system is marked with a '1' above the first measure and a '[+5]' below the first measure of the treble staff. The melody in the treble staff consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes: C3, F2, C3, F2, C3, F2, C3, and F2. The second system continues the same pattern for measures 5-8.

24. *Lié, détaché et coulé*

3

[+5]

3 2 1

25. *Lié, détaché et coulé*

3

[+5]

26. *note tenue*

3 (2) 3

[+5]

27. *note tenue*

3 (2) 3

[+5]

Détaché

28.

Exercise 28 is in 2/2 time. The right hand plays a sequence of eighth-note pairs: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The left hand plays a sequence of eighth-note pairs: F3-G3, G3-A3, A3-B3, B3-C4, C4-B3, B3-A3, A3-G3. A +5 interval is indicated in the right hand.

Détaché

29.

Exercise 29 is in 2/2 time. The right hand plays a sequence of eighth-note pairs: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The left hand plays a sequence of eighth-note pairs: F3-G3, G3-A3, A3-B3, B3-C4, C4-B3, B3-A3, A3-G3. A +5 interval is indicated in the right hand.

30.

Exercise 30 is in 2/2 time. The right hand plays a sequence of eighth-note pairs: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The left hand plays a sequence of eighth-note pairs: F3-G3, G3-A3, A3-B3, B3-C4, C4-B3, B3-A3, A3-G3. A +5 interval is indicated in the right hand.

31.

Exercise 31 is in 2/2 time. The right hand plays a sequence of eighth-note pairs: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The left hand plays a sequence of eighth-note pairs: F3-G3, G3-A3, A3-B3, B3-C4, C4-B3, B3-A3, A3-G3. A +5 interval is indicated in the right hand.

32.

Exercise 32 is in 2/2 time. The right hand plays a sequence of eighth-note pairs: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The left hand plays a sequence of eighth-note pairs: F3-G3, G3-A3, A3-B3, B3-C4, C4-B3, B3-A3, A3-G3. A +5 interval is indicated in the right hand.

33.

Exercise 33 is in 2/2 time. The right hand plays a sequence of eighth-note pairs: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The left hand plays a sequence of eighth-note pairs: F3-G3, G3-A3, A3-B3, B3-C4, C4-B3, B3-A3, A3-G3. A +5 interval is indicated in the right hand.

Lié, détaché et coulé

34.

Exercise 34 consists of two systems of piano accompaniment in 4/4 time. The first system contains measures 1, 2, and 3. The right hand (treble clef) has a whole rest in measure 1, followed by eighth notes in measures 2 and 3. The left hand (bass clef) has a whole rest in measure 1, followed by eighth notes in measures 2 and 3. A fingering '1' is indicated above the first eighth note in measure 2 of both hands. A bracketed '+5' is shown below the first eighth note in measure 1 of the left hand. Measure 3 ends with a repeat sign. The second system contains measures 4, 5, and 6. The right hand has a whole rest in measure 4, followed by eighth notes in measures 5 and 6. The left hand has a whole rest in measure 4, followed by eighth notes in measures 5 and 6. A fingering '1' is indicated above the first eighth note in measure 5 of both hands. A bracketed '+5' is shown below the first eighth note in measure 4 of the left hand. Measure 6 ends with a repeat sign.

Lié, détaché et coulé

35.

Exercise 35 consists of two systems of piano accompaniment in 4/4 time. The first system contains measures 1, 2, and 3. The right hand (treble clef) has a whole rest in measure 1, followed by quarter notes in measures 2 and 3. The left hand (bass clef) has a whole rest in measure 1, followed by quarter notes in measures 2 and 3. A fingering '1' is indicated above the first quarter note in measure 2 of both hands. A bracketed '+5' is shown below the first quarter note in measure 1 of the left hand. Measure 3 ends with a repeat sign. The second system contains measures 4, 5, and 6. The right hand has a whole rest in measure 4, followed by quarter notes in measures 5 and 6. The left hand has a whole rest in measure 4, followed by quarter notes in measures 5 and 6. A fingering '1' is indicated above the first quarter note in measure 5 of both hands. A bracketed '+5' is shown below the first quarter note in measure 4 of the left hand. Measure 6 ends with a repeat sign.

Lié, détaché et coulé

36.

Exercise 36 consists of two systems of piano accompaniment in 4/4 time. The first system contains measures 1, 2, and 3. The right hand (treble clef) has a whole rest in measure 1, followed by eighth notes in measures 2 and 3. The left hand (bass clef) has a whole rest in measure 1, followed by eighth notes in measures 2 and 3. A fingering '1' is indicated above the first eighth note in measure 2 of both hands. A bracketed '+5' is shown below the first eighth note in measure 1 of the left hand. Measure 3 ends with a repeat sign. The second system contains measures 4, 5, and 6. The right hand has a whole rest in measure 4, followed by eighth notes in measures 5 and 6. The left hand has a whole rest in measure 4, followed by eighth notes in measures 5 and 6. A fingering '1' is indicated above the first eighth note in measure 5 of both hands. A bracketed '+5' is shown below the first eighth note in measure 4 of the left hand. Measure 6 ends with a repeat sign.

Lié et détaché

37.

Exercise 37 consists of two systems of two staves each. The first system is marked with a treble clef, a bass clef, and a 4/4 time signature. The key signature has one sharp (F#). The first measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '1' and a harmonic bracket '[+5]'. The second measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '1'. The third measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '1'. The fourth measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '1'. The second system is identical to the first system.

Lié et détaché

38.

Exercise 38 consists of two systems of two staves each. The first system is marked with a treble clef, a bass clef, and a 4/4 time signature. The key signature has one sharp (F#). The first measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '1' and a harmonic bracket '[+5]'. The second measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '1'. The third measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '1'. The fourth measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '1'. The second system is identical to the first system.

Lié et détaché

39.

Exercise 39 consists of two systems of two staves each. The first system is marked with a treble clef, a bass clef, and a 4/4 time signature. The key signature has one sharp (F#). The first measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '4' and a harmonic bracket '[+5]'. The second measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '4'. The third measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '4'. The fourth measure of the first system contains a treble staff with a whole rest and a bass staff with a whole note F#2, marked with a fingering '4'. The second system is identical to the first system.

40. *Lié, détaché et coulé*

1 ()

[5]

1 ()

41. *Lié, détaché et coulé*

1 () ()

[5]

1 ()

4 1

42. *Lié, détaché et coulé*

1 () ()

[5]

4 (3)

4 (3) 4

Lié et détaché

43.

1

[5]

1

Lié et détaché

44.

1

[5]

4

4

Lié et détaché

45.

3

[5]

4

4

(3)

1

3

(1)

(2)

4

(3)

1

EXERCICES DE BASE À L'OCTAVE

1.

1
[+5]
5

(')
(')

2.

1
[+5]
5

(')
(')

3.

1
[+5]
5

4.

4.

Exercise 4 consists of two systems of two staves each. The first system is in 4/4 time and contains measures 1 through 4. The first measure of the first system is marked with a '1' above the treble staff and a '[+5]' below the bass staff. The second measure of the first system has a '(?)' above the treble staff and a '(?)' below the bass staff. The third measure of the first system has a '(?)' above the treble staff and a '(?)' below the bass staff. The fourth measure of the first system has a '(?)' above the treble staff and a '(?)' below the bass staff. The second system contains measures 5 through 8. The first measure of the second system has a '(?)' above the treble staff and a '(?)' below the bass staff. The second measure of the second system has a '(?)' above the treble staff and a '(?)' below the bass staff. The third measure of the second system has a '(?)' above the treble staff and a '(?)' below the bass staff. The fourth measure of the second system has a '(?)' above the treble staff and a '(?)' below the bass staff.

5.

Exercise 5 consists of two systems of two staves each. The first system is in 2/2 time and contains measures 1 through 4. The first measure of the first system is marked with a '5' above the treble staff and a '[+5]' below the bass staff. The second measure of the first system has a '1' below the bass staff. The third measure of the first system has a dashed line between the two staves. The fourth measure of the first system has a dashed line between the two staves. The second system contains measures 5 through 8. The first measure of the second system has a dashed line between the two staves. The second measure of the second system has a dashed line between the two staves. The third measure of the second system has a dashed line between the two staves. The fourth measure of the second system has a dashed line between the two staves.

6.

Exercise 6 consists of two systems of two staves each. The first system is in 4/4 time and contains measures 1 through 4. The first measure of the first system is marked with a '1' above the treble staff and a '[+5]' below the bass staff. The second measure of the first system has a '5' below the bass staff. The third measure of the first system has a '5' below the bass staff. The fourth measure of the first system has a '5' below the bass staff. The second system contains measures 5 through 8. The first measure of the second system has a '5' below the bass staff. The second measure of the second system has a '5' below the bass staff. The third measure of the second system has a '5' below the bass staff. The fourth measure of the second system has a '5' below the bass staff.

7.

8.

9.

10.

1
[+5]
5

(')
(')

11.

1
[+5]
5

(')
(')

12.

1
[+5]
5

(')
(')

Accompagnements

1. SOMMEIL, VIENS

Folklore français
Arr : R. G. Proulx

1. SOMMEIL, VIENS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

Som - meil, Viens, ap - pro-che; Som - meil, Viens, som - meil. (')

P. 1

mp

P. 2

p-pp

Som - meil, Viens, ap - pro-che; Som - meil, Viens, som - meil. (')

P. 1

P. 2

5

2. CHANTE-LE, TON CHANT, L'OISEAU

Paroles et mélodie : R. G. Proulx

Arrangement : R. G. Proulx

2. CHANTE-LE, TON CHANT, L'OISEAU

[+5]

Paroles et mélodie : R. G. Proulx

Arrangement : R. G. Proulx

Lent Chan - te - le, ton chant, l'oi - seau,

P. 1 *mf*

P. 2 *mp*

Car, pour moi, c'est le plus beau.

P. 1

P. 2

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3. UN, DEUX, TROIS, DE BOIS

[+5]

Modéré

Folklore français

P1

P2

mp

5 3 4 2 3 1

1 5

Un, deux, trois, De bois, Quatr', cinq, six, De buis,

1 2 3 (') (')

mf-mp

1 2 1

P1

P2

mp-p

5 3

1

Sept, huit neuf, De boeuf, Dix, onze, douze, De bouze.

P1

P2

1 2 1 5 3 1

(') (') (')

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4. FAIS DODO, COLAS

Folklore français
Arr. : R. G. Proulx

4. FAIS DODO, COLAS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

P. 1

mp-p

Fais do - do, Co - las, mon p'tit frè - re;

3 2 1 (') 1 (')

P. 2

p-pp

(4) 3 4 4 (3)

P. 1

Fais do - do, T'au - ras, du lo - lo.

3 2 1 (') 1

P. 2

(4) 3 4 4

5. LA PLUIE ET LE BEAU TEMPS

Folklore français
Arr. : R. G. Proulx

5. LA PLUIE ET LE BEAU TEMPS

[+5]

Folklore français

Arr. : R. G. Proulx

Lent

La pluie, la pluie, Va - t-en par Am - boi - se; (')

P.1 *mf-mp*

P.2 *mp-p*

4 (3) 4 (3) 4 (3) 4

Beau temps jo - li, Viens par Beau - gen - cy.

P.1

P.2

4 (3) 4 (3) 4 (3)

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6. DINGNE, DANGNE !

Folklore français
Arr. : R. G. Proulx

6. DINGNE, DANGNE !

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

Dingn', dangne! Paoun', dangne! - Qui est mort? - Le tort.

3 2 (') (') (')

P. 1 *mf*

(1) (3) (1) (3)

P. 2 *mp-p*

4 2 1 5 2 1 1 5

- Qui l'a dit? - Jean Pe - tit. - Va lui dir' qu'il a men - ti.

(') (') (')

P. 1

(2) (1) (3)

P. 2

4 2 1 5 2 1 1 5

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7. QUAND LE BOUVIER VIENT DU LABOUR

[+5]

Lent

Folklore français
Arr. : R. G. Proulx

1. Quand le bou - vier ——— vient du la - bour,
2. Son front est dur ———, son pas est lourd.

P. 1

mp

P. 2

p

P. 1

Quand le bou - vier ——— vient du la - bour,
Son front est dur ———, son pas est lourd.

P. 2

Plan - te son ai - guil - la - de,
 Mais son re - gard ray - on - ne,

P. 1

P. 2

Fingerings for P. 1: 3 2 1, 1, 2 3 1. Fingerings for P. 2: 5, 2, 1.

Plan - te son ai - guil - la - de,
 Mais son re - gard ray - on - ne,

P. 1

P. 2

Fingerings for P. 1: 3 2 1, 1, 3 2 1. Fingerings for P. 2: 5, 2, 1.

8. DANS LA PRISON DE NANTES

[+5]

Folklore français

Arr. : R. G. Proulx

Lent

1. Dans la pri-son de Nan-tes, il ya un pri-son - nier
2. Que per-sonn' ne va voir - e sauf la fill' du jo - lier,

P. 1

mf

1

5 3 1

5 2 1

P. 2

mp

P. 1

1

P. 2

Que per-sonn' ne va voir - e sauf la fill' du jo - lier,
 Va lui por - ter à boi - re, à boi - re, à man - ger

(2) 1 (2) (3) 2

P.1

(2) 1 (2)

P.2

3 1 4 2 5 3 4 1 2 3 1 (')

1 2 5 4 1 5

La la la la lai - re la la la la la
 La la la la lai - re la la la la la

P.1

2

P.2

5 2 1 4 2 1

5 1

9. MON PÈRE M'A DONNÉ

Folklore français
Arr. : R. G. Proulx

9. MON PÈRE M'A DONNÉ

[+5]

Folklore français

Arr. : R. G. Proulx

Lent

1. Mon pèr' m'a don-né neuf charr'tées d'a-voi-ne, Mon pèr' m'a don-né neuf charr'tées d'a-voi-ne,
2. Mon pèr' m'a don-né huit charr'tées d'a-voi-ne, Mon pèr' m'a don-né huit charr'tées d'a-voi-ne,

P. 1

mf-mp

3 2 1

3 2 1

P. 2

mp-p

5
2
1

1

La pail-le do - ré - e et l'é - pi d'ar - gent. Dan-sons lar-ge... lar-ge... Dansons lar-ge-ment.
La pail-le do - ré - e et l'é - pi d'ar - gent. Dan-sons lar-ge... lar-ge... Dansons lar-ge-ment.

P. 1

3 2 1

3 2 1

(')

P. 2

5
4
1

5
3
1

5
4
1

(')

(')

1

5

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10. D'OÙ VIENS-TU, BERGÈRE ?

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

1. - D'où viens - tu, ber - gè - re, D'où viens - tu ?
2. - Qu'as tu vu, ber - gè - re, Qu'as tu vu ?

P. 1

mp

P. 2

p

1 4 1 (2) 1

1 2 4 2 5 1 (')

1 3 5 1 (2)

- D'où viens - tu, ber - gè - re, D'où viens - tu ?
- Qu'as tu vu, ber - gè - re, Qu'as tu vu ?

P. 1

P. 2

1 4 1 (2)

1 2 4 2 5 1 (')

1 3 5 1 (2)

- Je viens de l'é - ta - ble, de m'y pro - me - ner.
 - J'ai vu dans la crè - che un pe - tit en - fant,

P. 1

P. 2

4

5 (3) 4 2 1 2 1 3 5 (')

3 4 5 4 (3)

(')

J'ai vu un mi - ra - cle qui vient d'ar - ri - ver.
 Sur la pail - le fraî - che, dor - mant ten - dre - ment.

P. 1

P. 2

4

5 (3) 4 2 1 2 1 2 5 1 (')

3 4 5 4 3

(')

11. UN, DEUX, TROIS, DE BOIS

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

P1

P2

mp

5 3 1 4 2 1 3 1 4 2 3 1 2

3 4 5 1 (2) 1 5

Un, deux, trois, De bois, Quatr', cinq, six, De buis,

1 2 3 (') (')

mf-mp

4 (3) (2) 3 4 (3) (2)

5 3 1 4 2 1 3 1 5 3 1 4 2 1 4 2

mp-p

3 3

Sept, huit neuf, De boeuf, Dix, onze, douze, De bouze.

1 (') (') (')

P1

4 (3) (2) 3 4 (3)

5 3 4 3 4 3
1 1 1 2 1

P2

3 1 (2) 1 5

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12. À LA QUEUE LEU LEU

Folklore français
Arr. : R. G. Proulx

12. À LA QUEUE LEU LEU

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

1. À la queue leu leu, Mar- che, mar- che, ca- ma - ra - de;
2. À la queue leu leu, Mar- che, mar- che, ca- ma - ra - de;

P. 1

mf

4 (3) 1 1 (')

P. 2

mp

4 2 1 5 2 1

À la queue leu leu, Nous fe - rons bien nos dix lieues.
À la queue leu leu, Nous fe - rons bien nos neuf lieues.

P. 1

4 (3) 1 1 (')

P. 2

4 2 1 5 2 1

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13. OÙ EST MARGUERITE ?

Folklore français
Arr. : R. G. Proulx

13. OÙ EST MARGUERITE ?

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

1. - Qu'y a - t-il dans cett' tour, O - gier, O - gier, O - gier?
2. - C'est la belle Mar-gue - rite, O - gier, grand che-va - lier.

P. 1

mf

4 (3) 1 1 (') 2

4 2 1 5 2 1

P. 2

mp

Qu'y a - t-il dans cett' tour, O - gier, O - gier, O - gier?
C'est la belle Mar-gue - rite, O - gier, grand che-va - lier.

1 1 (') 2

4 (3) 1 1 (') 2

4 2 1 5 2 1

P. 1

P. 2

mp

14. FAIS DODO, COLAS

Folklore français
Arr. : R. G. Proulx

14. FAIS DODO, COLAS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

Fais do - do, Co - las, mon p'tit frè - re ;

3 2 1 (') 1 (') (')

P. 1 *mp-p*

P. 2 *p-pp*

(4) 3 4 4 (3)

3 1 4 1 5 3 1

3 2 1

Fais do - do, T'au - ras, du lo - lo.

3 (') (') (')

P. 1

P. 2

(4) 3 4 4

3 1 5 2 1 5 2 1

3 2 1

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15. LA PLUIE ET LE BEAU TEMPS

Folklore français
Arr. : R. G. Proulx

15. LA PLUIE ET LE BEAU TEMPS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

La pluie, la pluie, Va - t-en par Am - boi - se ;

P. 1 *mf-mp*

P. 2 *mp-p*

Beau temps jo - li, Viens par Beau - gen - cy.

P. 1

P. 2

The musical score is for two parts, P. 1 and P. 2, in 3/4 time. The tempo is 'Lent'. The key signature has one flat (B-flat). The score is divided into two systems. The first system covers the lyrics 'La pluie, la pluie, Va - t-en par Am - boi - se ;'. The second system covers 'Beau temps jo - li, Viens par Beau - gen - cy.' Fingerings are indicated by numbers 1-5. Breath marks (') are placed above certain notes. P. 1 has a dynamic of *mf-mp* and P. 2 has a dynamic of *mp-p*. The score ends with repeat signs.

16. AU CLAIR DE LA LUNE

[+5]

Lent

Folklore français
Arr. : R. G. Proulx

1. Au clair de la lu - ne, - Mon a - mi Pier - rot,
2. Au clair de la lu - ne, Pier-rot ré-pon - dit:
1 (2) 1 (') 2 (3) (')

P. 1

mp

P. 2

p

5 2 (1) 2

5 1 2 (')

(')

Pré - te - moi ta plu - me Pour é - crire un mot.
- Je n'ai pas de plu - me; Je suis dans mon lit.
1 (2) 1 (') 2 (3) (')

P. 1

P. 2

5 2 (1) 2

5 1 2 (')

(')

qui veut s'y ma - ri - er, ma-lu-ron lu - ret - te,
 bien tard a-près sou - per, ma-lu-ron lu - ret - te,

P.1

P.2

qui veut s'y ma - ri - er, ma-lu-ron lu - ré.
 bien tard a-près sou - per, ma-lu-ron lu - ré.

P.1

P.2

17. C'EST LA BELLE FRANÇOISE

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

C'est la bel-le Fran-çoi-se, lon la,
Son a - mi va la voir-e, lon la, (')

(4) 3 3 (')

P. 1 *mf*

P. 2 *mp*

5 2 1 4 2 1

1 1 5

C'est la bel-le Fran-çoi - se,
Son a - mi va la voir - e, (')

(4) 3 (')

P. 1

P. 2

5 2 1 4 2 1

5 1

qui veut s'y ma - ri - er, ma-lu-ron lu - ret - te,
 bien tard a-près sou - per, ma-lu-ron lu - ret - te,

P.1

P.2

qui veut s'y ma - ri - er, ma-lu-ron lu - ré.
 bien tard a-près sou - per, ma-lu-ron lu - ré.

P.1

P.2

18. UNE PRINCESSE

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

U - ne prin - ces - se qui se pa - van - nait,

P. 1

mf-mp

P. 2

mp-p

Ah! se dit el - le, ah! si je pou - vais

P. 1

P. 2

Trem-per ma fi - gu - dans un bol de lait,

2 (3) 2 (3) 2

P.1

P.2

2 3 (2) 2

4 (3) 4 1

Je se - rais plus blan - che que tous les fran - çais.

1 (2) 1 (') 2 (3)

P.1

P.2

1 (2) 1

3 5 1 (2) 1

5 1

19. LAISSEZ PASSER

Folklore français
Arr. : R. G. Proulx

19. LAISSEZ PASSER

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

Lais - sez pas - ser Les pe - tits en - fants

P. 1 *mf-mp*

P. 2 *mp-p*

Qui s'en vont voir leur ma - man au champ.

P. 1

P. 2

The musical score is for a piano accompaniment of the French folk song 'Laissez Passer'. It is arranged for two pianos (P. 1 and P. 2) in 2/4 time. The tempo is marked 'Modéré'. The key signature has one sharp (F#). The score is divided into two systems. The first system covers the first two lines of the song, and the second system covers the next two lines. Fingerings and dynamics are indicated throughout. The lyrics are in French and are underlined in the original image.

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20. FAIS DODO, MON PETIT PIERROT

[+5]

Lent

Folklore français
Arr. : R. G. Proulx

1. Fais do - do mon pe - tit Pier - rot;
2. Fais do - do mon pe - tit Pier - rot;

P. 1 *mp*

P. 2 *p*

(3) (2) 3 (') (') (') (') (') (')

(4) (5) (4) (3) (4) 1

T'ap - pren - drai à fi - ler la lai - ne.
Nous i - rons cueil - lir des ce - ri - ses.

P. 1

P. 2

(2) (3) 2 (') (') (') (') (') (')

(4) 3 (') (') (') (') (') (')

(5) (1) (2) (1) (2) 5

Fais do - do mon pe - tit Pier - rot;
 Fais do - do mon pe - tit Pier - rot;

P. 1

P. 2

T'ap - pren - drai à fair' des sa - bots.
 Nous i - rons cou - per des ro - seaux.

P. 1

P. 2

21. TROIS PETITS CHATS

Folklore français
Arr. : R. G. Proulx

21. TROIS PETITS CHATS

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

1. Trois p'tits chats, trois p'tits chats, trois p'tits chats, chats, chats,
2. Pail-las - son, pail-las - son, pail-las - son, son, son,
1 (2) (')

P. 1

mf

3

5
3
1

P. 2

mp

5

3

Detailed description: This block contains the first system of the musical score. P. 1 (Piano 1) is in treble and bass clef, 2/4 time. It starts with a melody in the bass clef (3 notes) and a supporting line in the treble clef. P. 2 (Piano 2) is also in treble and bass clef, 2/4 time. It features a melody in the treble clef (5 notes) and a supporting line in the bass clef. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *mp*. There are repeat signs and first/second endings marked with (').

Cha-peau d'pail-le, cha-peau d'pail-le, cha-peau d'paill', paill', paille,
Som-nen - bu - le som-nen - bu - le som-nen - bul', -bul', -bule,
3 (') 2 (') 1

P. 1

2

4
2
1

5
3
1

P. 2

5

2

1

Detailed description: This block contains the second system of the musical score. P. 1 (Piano 1) continues the melody from the first system. P. 2 (Piano 2) continues the supporting line. The system concludes with a double bar line and repeat signs. Fingerings and dynamics are consistent with the first system.

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22. PASSE, PASSE, PASSERA

Folklore français
Arr. : R. G. Proulx

22. PASSE, PASSE, PASSERA

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

Pass', pass', pas - se - ra; La der - niè - re, la der - niè - re...

3 (2) 3 2 (') (3) 2 (3) 2

P.1 *mf-mp*

P.2 *mp-p*

1 3 2 4 4 (3) 4

4 2 1 5 3 1 4 2 1 5 3 1

5 2 1 5

Pass', pass', pas - se - ra; La der - niè - re res - te - ra.

3 (2) 3 2 (') 2 (3) 2 4 (')

P.1

P.2

1 3 2 4 4 (3)

4 2 1 5 3 1 4 2 1 3 (')

5 2 1 5

23. À PARIS, À PARIS

Folklore français
Arr. : R. G. Proulx

23. À PARIS, À PARIS

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

1. À Pa - ris, à Pa - ris Sur un pe - tit che - val gris.

P. 1 *mf-mp*

P. 2 *mp-p*

1 4 (1) (2) (3)

3 1 2

1 5

2. À Tou - louse, à Tou - louse Sur un pe - tit che - val rouge.

P. 1

P. 2

3 1 2

1 5

24. UN ÉLÉPHANT

Folklore français
Arr. : R. G. Proulx

24. UN ÉLÉPHANT

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

1. Un é - lé - phant, Ça trom - pe, ça trom - pe...
2. Deux é - lé - phants, Ça trom - pe, ça trom - pe...
(4) 3

P. 1 *mf*

P. 2 *mp*

(2) (1) 5

Un é - lé - phant, Ça trompe é - nor - mé - ment.
Deux é - lé - phants, Ça trompe é - nor - mé - ment.
(4) 3

P. 1 *mf*

P. 2

(2) (1) 5

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25. UN, DEUX, TROIS

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

Un, deux, trois, Nous al - lons au bois,

1 (') (1)

P. 1 *mf-mp*

(3)

P. 2 *mp-p*

4 2

(5)

Quatr', cinq, six, Cueil-lir des ce - rises,

3 (') (1)

P. 1

(1)

P. 2

5 3 3 1

(1) (2)

Sept, huit, neuf, Dans mon pa - nier neuf;

P.1

(1)

P.2

(1) (2)

Dix, onze, douze, El - les sont tout's rouges.

P.1

(1) (3)

P.2

5

26. FAIS DODO, COLAS

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Lent

Fais do - do, Co - las, mon p'tit frè - re;

3 2 1 (') 1 (') (')

P. 1 *mp-p*

P. 2 *p-pp*

(4) 3 4 4 (3)

3 1 4 1 5 3 1

3 2 1

Fais do - do, T'au - ras, du lo - lo. (FIN)

3 (') (') (')

P. 1

P. 2

(4) 3 4 4 (FIN)

3 1 5 2 1 5 2 1 (FIN)

3 2 1

Ma - man est en haut Qui prend du re - pos.

(5) (4) (') (5) (4) (')

P. 1 *p*

P. 2 *pp*

3 1

1 2

Pa - pa est en bas Qui prend son re - pas.

(5) (4) (') (5) (4)

P. 1

P. 2

3 1

27. DODO, L'ENFANT DO

Folklore français
Arr. : R. G. Proulx

27. DODO L'ENFANT DO

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Lent Do - do, l'en - fant do, L'en-fant dor - mi - ra bien vi - te;

P. 1 *mp-p*

P. 2 *p-pp*

4 1 (2) 1 2 1 (3)

4 2 5 3 4 1 2

5 (1) 1 5

Do - do, l'en - fant do, L'en-fant dor - mi - ra bien - tôt.

P. 1

P. 2

4 1 (2) 1 2 3

4 2 5 (1) 1 5

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28. J'AI DU BON TABAC

[+2] [+5]

Modéré

Paroles : Abbé G.-Ch. Lattaignant

Arrangement : R. G. Proulx

1. J'ai du bon ta - bac dans ma ta - ba - tiè - re, (')

P. 1 *mf*

P. 2 *mp*

J'ai du bon ta - bac; Tu n'en au - ras pas. (FIN)

P. 1

P. 2 *mp*

1 5

The musical score is for a piano piece in 4/4 time, marked 'Modéré'. It features two parts, P. 1 and P. 2. P. 1 is in treble clef and P. 2 is in bass clef. The key signature has one sharp (F#). The score is divided into two systems. The first system contains the first line of the song, '1. J'ai du bon ta - bac dans ma ta - ba - tiè - re, ('), with a first ending bracket over the first measure. P. 1 starts with a mezzo-forte (mf) dynamic. P. 2 starts with a mezzo-piano (mp) dynamic. The second system contains the second line of the song, 'J'ai du bon ta - bac; Tu n'en au - ras pas. (FIN)', with a first ending bracket over the first measure. P. 1 and P. 2 both end with a double bar line and repeat dots. The score includes fingerings (1, 4, 1, 5) and breath marks (').

J'en ai du fin et du ra - pé ;

P. 1 *mp*

P. 2 *p*

Ce n'est pas pour ton vi - lai nez.

P. 1

P. 2

29. IL EST NÉ, LE DIVIN ENFANT

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Modéré

Il est né, le di - vin en - fant :

P. 1 *mf-mp*

P. 2 *mp-p*

Joue haut - bois, rai-son - nez mu - set - tes.

P. 1

P. 2

(5) (1) 2 3

(5) 4 (3)

Il est né, le di - vin en - fant :

P. 1

P. 2

Chan - tons tous son a - vè - ne - ment.

P. 1

P. 2

30. J'AI UN BEAU CHÂTEAU

Folklore français
Arr. : R. G. Proulx

[+2] [+5]

Arr.: R. G. Proulx

1. - J'ai un beau, châ - teau, Ma tan - ti - re li - re li - re,
2. - Le nôtre est plus beau, Ma tan - ti - re li - re li - re,
3 2 1 (') (5) (3) 2 (3) 2 (')

- J'ai un beau, châ - teau, Ma tan - ti - re li - re lo.
- Le nôtre est plus beau, Ma tan - ti - re li - re lo.

3 2 1 (') 4 2 4 3 2 (')

P. 1

4 4 (3)

5 3 1 5 2 1 4 2 (')

P. 2

mp 5 3 1

31. UN, DEUX, TROIS, JE M'EN VAIS AU BOIS

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Modéré

Un, deux, trois, Je m'en vais au bois,

(3) (') (5)

P. 1 *mf-mp*

P. 2 *mp-p*

4 5 3 2 1 5 3

Quatr', cinq, six, Cueil-lir des ce - rises,

3 (') (5)

P. 1

P. 2

4 5 3 2 1 5 3

Sept, huit, neuf, Dans mon pa - nier neuf;

P. 1

P. 2

3 (') (5) 4 4 2 5 3 2 1 5 3

Dix, onze, douze, Ell's se - ront tout's rouges.

P. 1

P. 2

1 (') 4 4 2 5 3 2 1 5

32. SUR MON CHEMIN, J'AI RENCONTRÉ

[+2] [+5]

Folklore français
Arr.: R. G. Proulx

Modéré

Sur mon che-min, j'ai ren-con - tré La fill' du cou-peur de pail - le ;

3 (') (') 3 (2) 3

P. 1 *mf-mp*

P. 2 *mp-p*

4 2 5 1

Sur mon che-min, j'ai ren-con - tré La fill' du cou-peur de blé.

3 (') (') 2 (3) 2 (')

P. 1

P. 2

3 1 1

Oui, oui, j'ai ren-con - tré La fill' du cou-peur de pail - le ;

P. 1

P. 2

5 (4) 5 (') 2 (3) 2

4 (3) (1) 4 (3) 4

4 2 3 1 4 2

5 1

Oui, oui, j'ai ren-con - tré La fill' du cou-peur de blé.

P. 1

P. 2

5 4 5 (') 2 (3) 2 (')

4 (3) (1) 4 (3)

4 2 3 1

5 1

33. BELLE POMME D'OR

Folklore français
Arr. : R. G. Proulx

33. BELLE POMME D'OR

[+2] [+5]

Modéré

Folklore français
Arr. : R. G. Proulx

Bell' pomm' d'or, À la ré - vé - ren - ce,

1 (') (')

P. 1 *mf-mp*

4 2 4 (3)

P. 2 *mp-p*

4 2 3 1 4 2

5 1 5

Bell' pomm' d'or, Tu se - ras de - hors.

1 (') (')

P. 1

4 2 4

P. 2

4 2 3 1 2

5 1 5

34. ENFILONS LES ANGUILES

Folklore français
Arr. : R. G. Proulx

34. ENFILONS LES ANGUILLES

[+2] [+5]

Modéré

Folklore français
Arr. : R. G. Proulx

En - fi-lons les an - guil - les Sur le bois, sur le bois...

P. 1

mf-mp

P. 2

mp-p

1 (')

4

4

5 3 (3)

5 1 (2) 1 (2)

En - fi-lons les an - guil - les Sur le bois, à la fi - le.

P. 1

P. 2

1 (')

4

5 3

5 1 (2) 1

35. À LA CLAIRE FONTAINE

[+2] [+5]

Folklore français

Arr. : R. G. Proulx

Modéré

1. À la clai - re fon - tai - ne, m'en al - lant pro - me - ner,
2. J'ai trou - vé l'eau si bel - le, que je m'y suis bai - gné.

P. 1

mf

P. 2

mp

À la clai - re fon - tai - ne, m'en al - lant pro - me - ner,
J'ai trou - vé l'eau si bel - le, que je m'y suis bai - gné.

P. 1

P. 2

J'ai trou - vé l'eau si bel - le, m'en al - lant pro - me - ner,
 Sous les feuil - les d'un chô - ne, je me suis fait sé - cher.

(2) 3 (4) 5 (')

P. 1

P. 2

3 2 4 2 4 2 5 2 4 1 (')

1 2 5 1 3 1 5 4 2

Refrain :

Il y a long-temps que je t'ai - me, ja - mais je ne t'ou - blie - rai.

(2) 1 (2) 3 (2) 3 (')

P. 1

P. 2

4 (3) 4 4 2 3 1 2 (')

5 1 5

36. PIED PETITOU

[+2] [+5]

Modéré

Folklore français
Arr. : R. G. Proulx

1. Pied pe - ti - tou, a la Mar-gue-ri - det - te; (')

P. 1 *mf*

P. 2 *mp*

(1) (2) 1 2 3 4 (3) 4

4 2 3 1 4 2

5 1

Pied pe - ti - tou a la Mar-gue-ri - dou. (FIN)

P. 1

P. 2

(1) (2) 1 2 3 4 (3)

4 2 3 1 2 (FIN)

5 1

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Che - veux de soi - e, Che - veux de soi - e,

P. 1

P. 2

3 3

1 4 1 4

4 2 4 2

5 5

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37. EN PASSANT LES PYRÉNÉES

Folklore français
Arr. : R. G. Proulx

37. EN PASSANT LES PYRÉNÉES

[+2]

Folklore français

Arr. : R. G. Proulx

Modéré

1. En pas - sant les Py - ré - nées, Ya d'l'a nei - ge, ya d'l'a nei - ge...
2. En pas - sant le Ca - ni - gou, Ya d'l'a nei - ge, ya d'l'a nei - ge...

P. 1 *mf*

P. 2 *mp*

En pas - sant les Py - ré - nées, Ya d'l'a nei - ge jus-qu'au nez.
En pas - sant le Ca - ni - gou, Ya d'l'a nei - ge jus-qu'au cou.

P. 1

P. 2

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38. DONNEZ-NOUS UN PEU DE LAIT

Folklore français
Arr. : R. G. Proulx

38. DONNEZ-NOUS UN PEU DE LAIT

[+2]

Folklore français
Arr. : R. G. Proulx

Modéré

Don - nez-nous un peu de lait Pour tour-ner notre o - me - let - te;

P. 1 *mf-mp*

P. 2 *mp-p*

Don - nez-nous un peu de lait Pour la battre et la tour-ner.

P. 1

P. 2

The musical score is for a two-part piano accompaniment. It is in 2/8 time and consists of two systems. The first system covers the lyrics 'Don - nez-nous un peu de lait Pour tour-ner notre o - me - let - te;'. The second system covers 'Don - nez-nous un peu de lait Pour la battre et la tour-ner.'. Each system has two staves: P. 1 (treble clef) and P. 2 (bass clef). Fingerings are indicated by numbers 1-5. Some notes have accents (') or breath marks ('). Dynamics include *mf-mp* and *mp-p*. The score ends with repeat signs in both parts.

39. IL EST NÉ, LE DIVIN ENFANT

[+2]

Folklore français
Arr. : R. G. Proulx

Modéré

Il est né, le di - vin en - fant :

P. 1

mf

4 1

P. 2

mp-p

5 2 1 4 2

(5) (1) 2 3

Joue haut - bois, rai - son - nez mu - set - tes.

P. 1

1 2 3 (3) (')

P. 2

5 3 1 4 2

(5) 4 (3)

Il est né, le di - vin en - fant :

P. 1

P. 2

Chan - tons tous son a - vè - ne - ment. (FIN)

P. 1

P. 2

1. De - puis plus de qua - tre mille ans,

(2)

P. 1 *mp*

P. 2

1

5 2

Nous le pro - met-taient les pro - phè - tes.

(2) (3) 2 (')

P. 1

P. 2

1 (2) (1)

5 (3) 2 1

De - puis plus de qua - tre mille ans,

(2)

P. 1 *mp*

P. 2

1 *p*

5 2

Nous at - ten - dions cet heu - reux temps.

2

P. 1

P. 2

(2)

5 (3) 2 1

40. AH! VOUS DIRAIS-JE MAMAN

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

1. Ah! vous di - rais - je, ma - man, Ah! vous di - rais - je, ma - man
2. Ah! vous di - rais - je, ma - man, Ah! vous di - rais - je, ma - man

P. 1

mf

(4)

(1)

P. 2

mp

4 2 1 5 3 1 4 1 3 2 3 2 1 3 2 1 2 (')

5 2 3 2 1

Ce qui cau - se mon tour - ment, Ce qui cau - se mon tour - ment:
Ce qui cau - se mon tour - ment, Ce qui cau - se mon tour - ment:

1 (4)

(1)

P. 1

P. 2

4 2 1 5 3 1 4 1 3 2 3 2 1 3 2 1 2 (')

5 2 3 2 1

Pa - pa veut que je rai - son - ne Comme u - ne gran - de per - son - ne.
 Il faut que j'apprenne à li - re, Ré - ci - ter, comp - ter é - cri - re.

P. 1

P. 2

(1)

Moi, je dis que les bon - bons Va - lent mieux que la rai - son.
 Moi, je dis que les chan - sons Va - lent mieux que les le - çons.

P. 1

P. 2

(3) (1)

(5) (2) (3) (2) (1) (1) (2) (')

41. AINSI FONT, FONT, FONT

[+2]

Folklore français
Arr. : R. G. Proulx

Modéré

Ain-si font, font, font, Les pe-ti-tes ma-rion-net-tes;

1 2 (4) (') (2) 1

P.1 *mf*

(2) 1 4 (3) 4

5 3 1 5 2 1 4 2 5 3 1 (')

P.2 *mp*

5 3 1 3 1 1 (')

Ain-si font, font, font Trois p'tits tours et puis s'en vont. (FIN)

1 2 (4) (') (2) 1 (')

P.1

(2) 1 4 (3)

5 3 1 5 2 1 4 2 (FIN) (')

P.2 *mp*

5 3 1 3 1 1 (')

Les deux mains sur les cô - tés, Ma - rio - net - tes, ma - rion - net - tes...

1 (2) (3) 2

P.1

P.2

mp

1 4 2 1 5 2 1 3 1 (')

2 5

Les deux mains sur les cô - tés, Ma - rio - net - tes, puis sau - tez.

1 (2) (3) (')

P.1

P.2

mp

1 4 2 1 5 2 1 3 1 (')

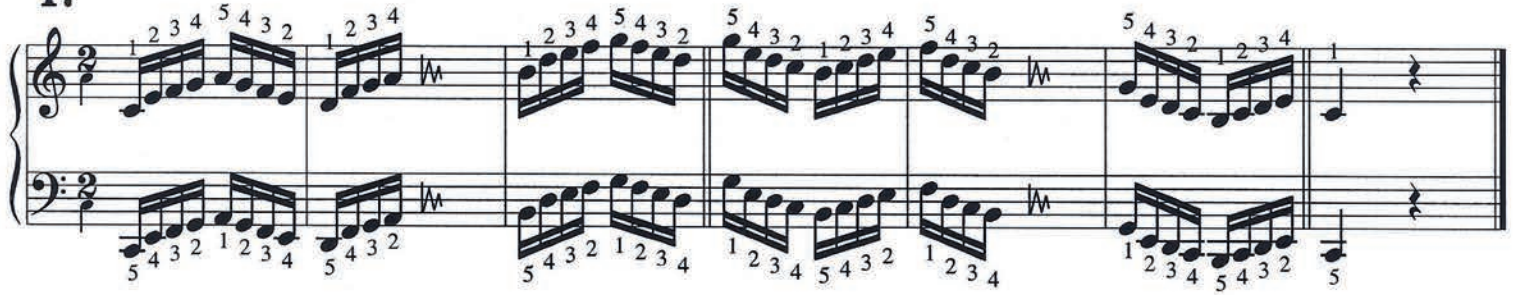
2 5

HANONS SYMÉTRIQUES

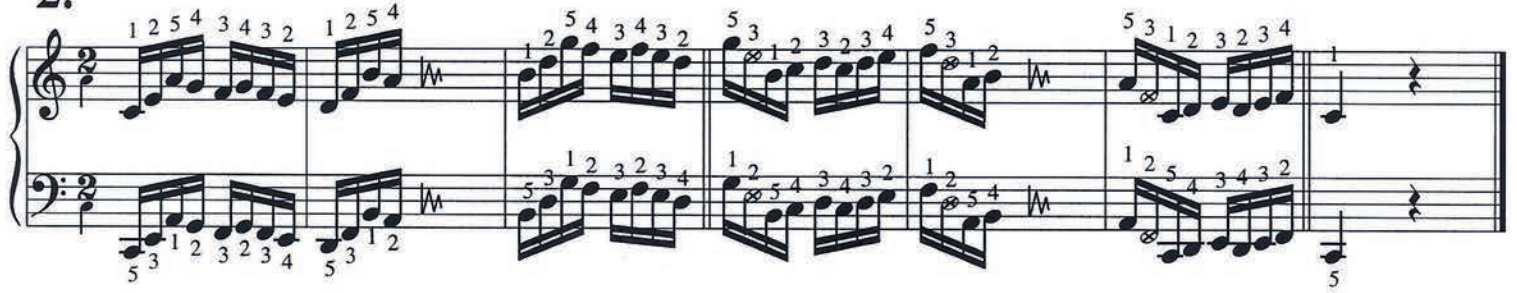
HANON

10 exercices préparatoires symétriques

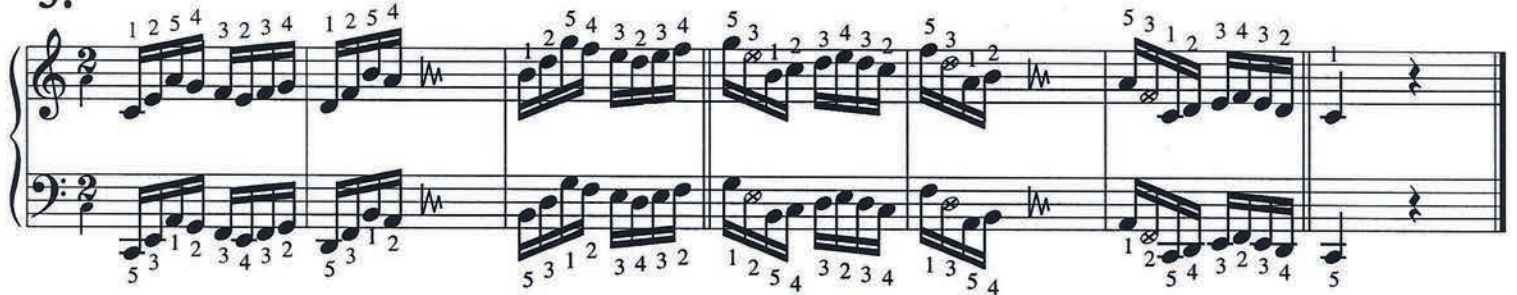
1.



2.



3.



4.



5.



2.

6.

Exercise 6 consists of six measures. The treble staff begins with a C4 quarter note, followed by eighth-note pairs (D4-E4, F4-G4, A4-B4, C5-B4, A4-G4, F4-E4, D4-C4). The bass staff begins with a C3 quarter note, followed by eighth-note pairs (D3-E3, F3-G3, A3-B3, C4-B3, A3-G3, F3-E3, D3-C3). Fingerings are indicated by numbers 1-5. Slurs are used to group eighth-note pairs. The exercise concludes with a whole rest in both staves.

7.

Exercise 7 consists of six measures. The treble staff begins with a C4 quarter note, followed by eighth-note pairs (D4-E4, F4-G4, A4-B4, C5-B4, A4-G4, F4-E4, D4-C4). The bass staff begins with a C3 quarter note, followed by eighth-note pairs (D3-E3, F3-G3, A3-B3, C4-B3, A3-G3, F3-E3, D3-C3). Fingerings are indicated by numbers 1-5. Slurs are used to group eighth-note pairs. The exercise concludes with a whole rest in both staves.

8.

Exercise 8 consists of six measures. The treble staff begins with a C4 quarter note, followed by eighth-note pairs (D4-E4, F4-G4, A4-B4, C5-B4, A4-G4, F4-E4, D4-C4). The bass staff begins with a C3 quarter note, followed by eighth-note pairs (D3-E3, F3-G3, A3-B3, C4-B3, A3-G3, F3-E3, D3-C3). Fingerings are indicated by numbers 1-5. Slurs are used to group eighth-note pairs. The exercise concludes with a whole rest in both staves.

9.

Exercise 9 consists of six measures. The treble staff begins with a C4 quarter note, followed by eighth-note pairs (D4-E4, F4-G4, A4-B4, C5-B4, A4-G4, F4-E4, D4-C4). The bass staff begins with a C3 quarter note, followed by eighth-note pairs (D3-E3, F3-G3, A3-B3, C4-B3, A3-G3, F3-E3, D3-C3). Fingerings are indicated by numbers 1-5. Slurs are used to group eighth-note pairs. The exercise concludes with a whole rest in both staves.

10.

Exercise 10 consists of six measures. The treble staff begins with a C4 quarter note, followed by eighth-note pairs (D4-E4, F4-G4, A4-B4, C5-B4, A4-G4, F4-E4, D4-C4). The bass staff begins with a C3 quarter note, followed by eighth-note pairs (D3-E3, F3-G3, A3-B3, C4-B3, A3-G3, F3-E3, D3-C3). Fingerings are indicated by numbers 1-5. Slurs are used to group eighth-note pairs. The exercise concludes with a whole rest in both staves.

GAMMES ET PROGRESSIONS D'ACCORDS

C majeur et A mineur

The image displays six systems of musical notation, each consisting of a grand staff (treble and bass clefs) in 4/4 time. The first five systems are for the C major scale, and the sixth system is for the A minor scale. Each system includes a scale run, an arpeggiated run, and a return. Fingerings are indicated by numbers 1-5 above the notes. The first five systems are for the C major scale, and the sixth system is for the A minor scale. The notation includes repeat signs and double bar lines to indicate the structure of the exercises.

System 1: C major scale, ascending and descending, with repeat signs. Fingerings: 1 2 3 4 5 4 3 2.

System 2: C major scale, ascending and descending, with repeat signs. Fingerings: 1 2 3 1 2 3 4 5 4 3 2 1 3 2.

System 3: C major scale, ascending and descending, with repeat signs. Fingerings: 1 2 3 4 5 4 3 2.

System 4: C major scale, ascending and descending, with repeat signs. Fingerings: 1 2 3 1 2 3 4 5 4 3 2 1 3 2.

System 5: C major scale, ascending and descending, with repeat signs. Fingerings: 1 2 3 4 5 4 3 2.

System 6: A minor scale, ascending and descending, with repeat signs. Fingerings: 1 2 3 4 5 4 3 2.

F majeur et D mineur

The image displays six systems of piano exercises, each consisting of a treble and bass staff. The exercises are organized into three pairs, each corresponding to a specific key signature: F major (one flat) and D minor (two flats). Each system includes fingerings (1-5) for every note and repeat signs at the end of each exercise.

- System 1:** Treble staff has a sequence of quarter notes (F, G, A, B, A, G, F). Bass staff has a sequence of quarter notes (F, G, A, B, A, G, F).
- System 2:** Treble staff has eighth-note patterns (F-G-A-B-A-G-F and F-G-A-B-A-G-F). Bass staff has eighth-note patterns (F-G-A-B-A-G-F and F-G-A-B-A-G-F).
- System 3:** Treble staff has a sequence of quarter notes (F, G, A, B, A, G, F). Bass staff has a sequence of quarter notes (F, G, A, B, A, G, F).
- System 4:** Treble staff has eighth-note patterns (F-G-A-B-A-G-F and F-G-A-B-A-G-F). Bass staff has eighth-note patterns (F-G-A-B-A-G-F and F-G-A-B-A-G-F).
- System 5:** Treble staff has a sequence of quarter notes (F, G, A, B, A, G, F). Bass staff has a sequence of quarter notes (F, G, A, B, A, G, F).
- System 6:** Treble staff has eighth-note patterns (F-G-A-B-A-G-F and F-G-A-B-A-G-F). Bass staff has eighth-note patterns (F-G-A-B-A-G-F and F-G-A-B-A-G-F).

G majeur et E mineur

The image displays six systems of piano exercises, each consisting of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The exercises are organized into two groups of three systems each, separated by a double bar line. The first group focuses on G major (G-D-A-E), and the second group focuses on E minor (E-F#-G-A-B). Each system contains two measures of a scale or arpeggio, followed by a repeat sign and another two measures. Fingerings are indicated by numbers 1-5 above the notes. The exercises include:

- System 1: Simple quarter-note scales and arpeggios.
- System 2: Eighth-note scales and arpeggios.
- System 3: Quarter-note scales and arpeggios with a different fingering pattern.
- System 4: Eighth-note scales and arpeggios.
- System 5: Quarter-note scales and arpeggios with a different fingering pattern.
- System 6: Eighth-note scales and arpeggios.

D majeur et B mineur

The page contains six systems of musical exercises for the piano, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. Each system includes fingerings (1-5) and repeat signs (double bar lines with dots).

- System 1:** Treble staff has a sequence of quarter notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. Bass staff has a sequence of quarter notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.
- System 2:** Treble staff has eighth notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. Bass staff has eighth notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.
- System 3:** Treble staff has quarter notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. Bass staff has quarter notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.
- System 4:** Treble staff has eighth notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. Bass staff has eighth notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.
- System 5:** Treble staff has quarter notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. Bass staff has quarter notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.
- System 6:** Treble staff has eighth notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. Bass staff has eighth notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.

I · V · I
C · G · C

I · V7 · I
C · G7 · C

I · IV · I
C · F · C

I-I/V-V-I
C-C/G-G-C

I-I/V-V7-I
C-C/G-G7-C

I-IV-V-I
C-F-G-C

i - v - i
Am-Em-Am

(i - V - i)
(Am-E-Am)

i - v7 - i
Am-Em7-Am

(i - V7 - i)
(Am-E7-Am)

i - iv - i
Am-Dm-Am

i-i/V-v-i
Am-Am/E-Em-Am

(i-i/V-V-i)
(Am-Am/E-E-Am)

i-i/V-v7-i
Am-Am/E-Em7-Am

(i-i/V-V7-i)
(Am-Am/E-E7-Am)

i-iv-v-i
Am-Dm-Em-Am

(i-iv-V-i)
(Am-Dm-E-Am)

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