

Richard Proulx

L'enfant au piano

*Méthode de piano progressive
pour francophones et francophiles*

DEUXIÈME ÉDITION

R.  PROULX
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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 kodalyenne*, 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.

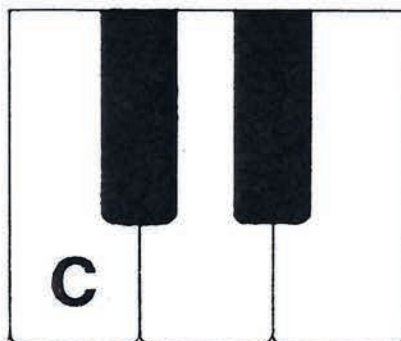
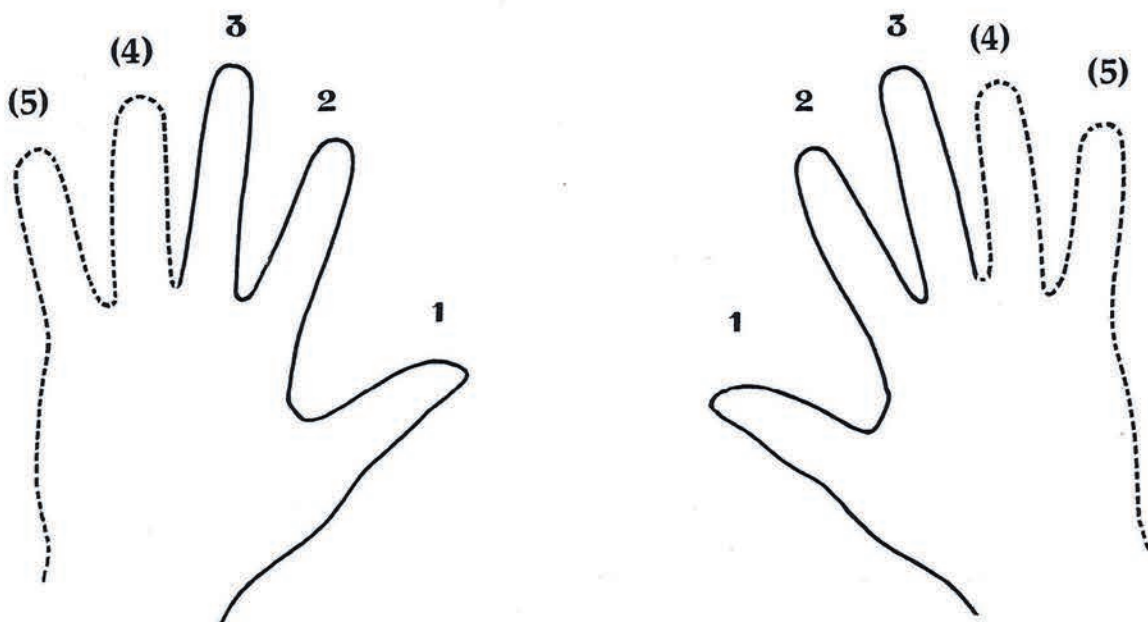
En ce qui concerne le phrasé, l'enfant recherche initialement l'égalité dans le « legato » en martelant sans raideur.

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 black ink, reading "Richard Proulx". The script is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Richard Proulx

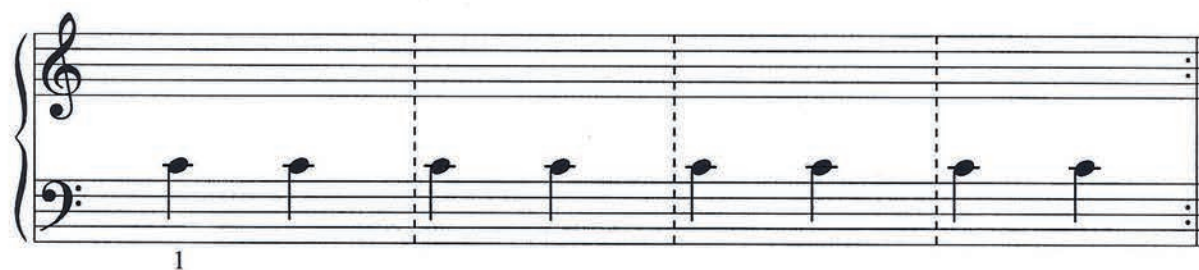
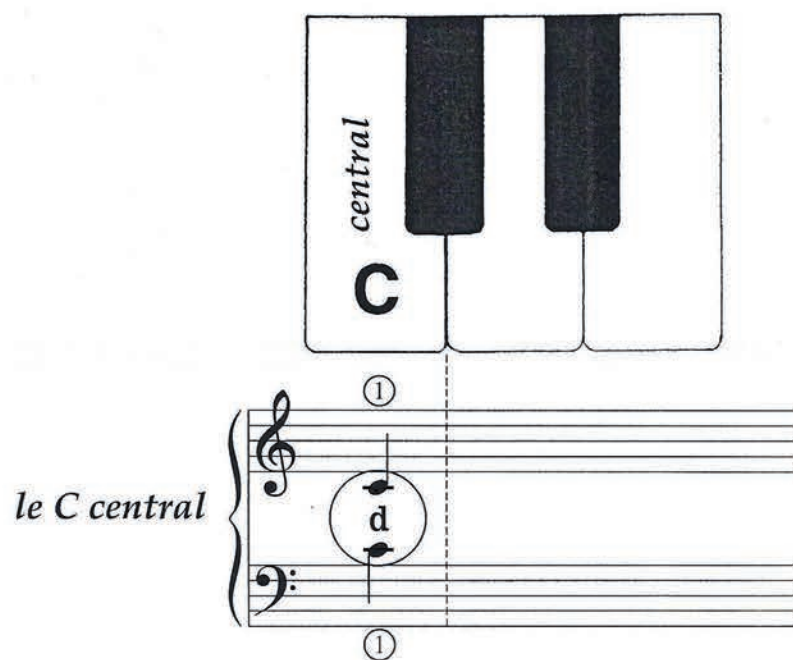


accolade

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

mesure *mesure* *mesure* *mesure*

nombre *barre de* *barre de* *barre de* *double*
indicateurs *mesure* *mesure* *mesure* *barre*

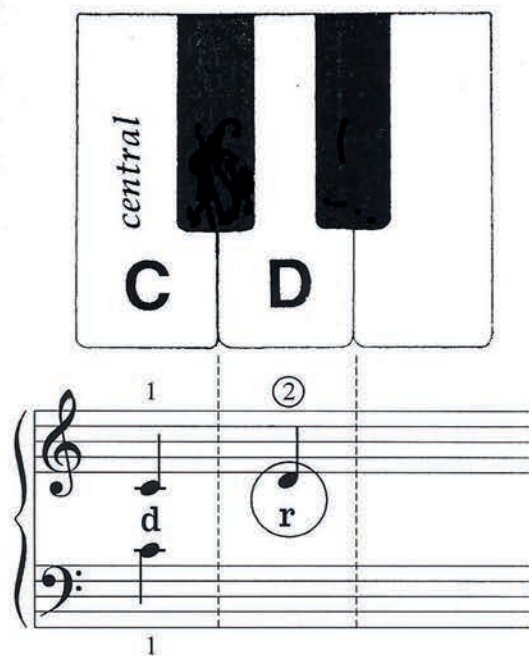
- La mesure est indiquée par les nombres indicateurs.
- Le nombre supérieur indique la quantité de temps que contient chaque mesure.
- Le nombre inférieur indique la valeur de note qui correspond à une pulsation (un temps) [$\circ = 4 \text{ temps} / 4 \text{ temps} \div 4 = 1 \text{ temps} = \text{la noire}$].
- 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 clef with a key signature of one flat (B-flat). The melody is in the treble clef, starting on a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, and a half note E4. The bass clef has a whole note G3. The tempo is marked 'mp' (moderato piano) and the fingerings are indicated as '[+5]' and '2'.

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, with a treble and bass clef and a key signature of one flat. The melody is in the treble clef, starting on a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, and a half note E4. The bass clef has a whole note G3. The tempo is marked 'mp' (moderato piano) and the fingerings are indicated as '[+5]' and '2'.

Lié

1 2

[+5]

The third system of musical notation for the song 'L'Enfant au Piano'. It features a treble and bass clef with a key signature of one flat. The melody is in the treble clef, starting on a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, and a half note E4. The bass clef has a whole note G3. The tempo is marked 'mp' (moderato piano) and the fingerings are indicated as '[+5]' and '2'.

Diagram illustrating the 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 the first line (F4) with a circled "t" below it. The bass clef has a note on the first line (F3) with a circled "2" below it. The staff is divided into three measures by dashed lines. The first measure has a note on the first line (F4) with a "1" above it and a "d" below it. The second measure has a note on the second line (G4) with a "2" above it and a "r" below it. The third measure has a note on the second line (G4) with a "1" above it.

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

Musical notation for the first system. It consists of a treble and bass staff. The treble staff has a note on the first line (F4) with a '+' sign above it. The bass staff has a note on the first line (F3) with a '+' sign above it. The staff is divided into four measures by dashed lines. The first measure has a note on the first line (F4) with a "1" below it. The second measure has a note on the second line (G4) with a "2" below it. The third measure has a note on the second line (G4) with a "1" below it. The fourth measure has a note on the first line (F4) with a "2" below it.

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

Musical notation for the second system. It consists of a treble and bass staff. The treble staff has a note on the first line (F4) with a '+' sign above it. The bass staff has a note on the first line (F3) with a '+' sign above it. The staff is divided into four measures by dashed lines. The first measure has a note on the first line (F4) with a "1" below it. The second measure has a note on the second line (G4) with a "2" below it. The third measure has a note on the second line (G4) with a "2" below it. The fourth measure has a note on the first line (F4) with a "2" below it.

Détaché (poignet)

Musical notation for the third system. It consists of a treble and bass staff. The treble staff has a note on the first line (F4) with a '+' sign above it. The bass staff has a note on the first line (F3) with a '+' sign above it. The staff is divided into four measures by dashed lines. The first measure has a note on the first line (F4) with a "1" below it. The second measure has a note on the second line (G4) with a "1" below it. The third measure has a note on the second line (G4) with a "2" below it. The fourth measure has a note on the first line (F4) with a "2" below it.

Lié

Handwritten musical notation for the 'Lié' exercise. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 2/4. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: G4 (finger 1), A4 (finger 2), B4 (finger 1), and C5 (finger 1). The bass staff provides accompaniment with quarter notes: G3 (finger 1), A3 (finger 2), B3 (finger 1), and C4 (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. The key signature has one sharp (F#). The time signature is 2/4. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: G4 (finger 1), A4 (finger 2), B4 (finger 1), and C5 (finger 1). The bass staff provides accompaniment with quarter notes: G3 (finger 1), A3 (finger 2), B3 (finger 1), and C4 (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. The key signature has one sharp (F#). The time signature is 2/4. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: G4 (finger 1), A4 (finger 1), B4 (finger 2), and C5 (finger 2). The bass staff provides accompaniment with quarter notes: G3 (finger 2), A3 (finger 2), B3 (finger 2), and C4 (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. The key signature has one sharp (F#). The time signature is 2/4. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: G4 (finger 2), A4 (finger 3), B4 (finger 2), and C5 (finger 2). The bass staff provides accompaniment with quarter notes: G3 (finger 2), A3 (finger 2), B3 (finger 2), and C4 (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. The key signature has one sharp (F#). The time signature is 2/4. The notation includes a [5] in the bass staff. The melody in the treble staff consists of quarter notes: G4 (finger 2), A4 (finger 3), B4 (finger 2), and C5 (finger 2). The bass staff provides accompaniment with quarter notes: G3 (finger 2), A3 (finger 2), B3 (finger 2), and C4 (finger 1). Dashed lines connect the notes in the treble staff, indicating a slurred or connected feel.

Diagram illustrating the central keys (B, C, D, E) and the corresponding fingerings (1, 2, 3) for the notes t, d, r, and m on a musical staff.

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

1 2 3 (') (')

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

1 2 3 (') (')

Lié et détaché (poignet)

1 2 3

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 (') (')

(1) (3)

- 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 staff for the first system of the song, showing notes and fingerings:

Hand	Notes	Fingering
Left	A, B, C, D, E	3, 2, 1, 1, 3
Right	A, B, C, D, E	1, 2, 3, 2, 1

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

Musical staff for the second system of the song, showing notes and fingerings:

Hand	Notes	Fingering
Left	A, B, C, D, E	3, 2, 1, 1, 3
Right	A, B, C, D, E	1, 2, 3, 2, 1

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

Musical staff for the third system of the song, showing notes and fingerings:

Hand	Notes	Fingering
Left	A, B, C, D, E	3, 2, 1, 1, 3
Right	A, B, C, D, E	1, 2, 3, 2, 1

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.

[+5] *mf*

1 3

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.

1 (2) 1 2 (1) 2

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

2 (')

Lié

1 2 3

[+5]

1 2 1

1 2 3

1 2

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.
 2 2

Détaché (poignet)

Lié et détaché

Détaché (poignet)

Hand position: [5] (5th finger).
Fingering: 1 1 2
3 3 2
The exercise consists of four measures. The first measure has two eighth notes (F4 and G4) with fingerings 1 and 1. The second measure has two eighth notes (A4 and B4) with fingerings 1 and 2. The third measure has two eighth notes (C5 and B4) with fingerings 1 and 2. The fourth measure has a half note (A4) and a quarter rest, with a double bar line at the end.

note tenue

Hand position: [5] (5th finger).
Fingering: 2 3 2 (') (')
The exercise consists of four measures. The first measure has a half note (F4) with fingering 2. The second measure has a half note (G4) with fingering 3. The third measure has a half note (A4) with fingering 2. The fourth measure has a half note (B4) with fingering (').

note tenue

Hand position: [5] (5th finger).
Fingering: 2 3 2 (') (')
The exercise consists of four measures. The first measure has a half note (F4) with fingering 2. The second measure has a half note (G4) with fingering 3. The third measure has a half note (A4) with fingering 2. The fourth measure has a half note (B4) with fingering (').

note tenue

Hand position: [5] (5th finger).
Fingering: 3 2 3 (') (')
The exercise consists of four measures. The first measure has a half note (F4) with fingering 3. The second measure has a half note (G4) with fingering 2. The third measure has a half note (A4) with fingering 3. The fourth measure has a half note (B4) with fingering (').

note tenue

Hand position: [5] (5th finger).
Fingering: 3 2 3 (') (')
The exercise consists of four measures. The first measure has a half note (F4) with fingering 3. The second measure has a half note (G4) with fingering 2. The third measure has a half note (A4) with fingering 3. The fourth measure has a half note (B4) with fingering (').

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 a treble clef and a bass clef. The treble clef has notes G, A, B, C, D, E with fingerings 1, 2, 3, 1, 2, 3. The bass clef has notes G, A, B, C, D, E with fingerings 4, 3, 2, 1, 2, 3. A circled "S" is under the G in the bass clef.

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 score 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 sharp (F#) and a 2/4 time signature. The music is marked with a piano dynamic (*mp*) and a tempo marking of 100. The first 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 score 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 sharp (F#) and a 2/4 time signature. The music is marked with a piano dynamic (*mp*). The second 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 score 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 sharp (F#) and a 2/4 time signature. The music is marked with a piano dynamic (*mp*). The third system ends with a repeat sign and a fermata over the final note.

11. Un, deux, trois, De bois, Quatr', cinq, six, De buis, (')

[+5] *mf-mp*

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

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

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

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

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

[+5]

3 3

4 4 (3) 1 4 4 (3)

3

1 4 4 (3) 4 (3) 1

note tenue

[+5]

1 4 3 2 (') (')

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 - dît:
1 (2) 1 (') 2 (3)

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

[+5] *mp*

1 (2) 1 (')

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) (')

The musical score is written for piano on a grand staff. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of three measures. The first measure contains the lyrics 'Prê - te - moi ta' and '1 (2) 1'. The second measure contains 'plu - me' and '2 (3)'. The third measure contains 'Pour é - crire un' and 'mot.' and ends with a fermata. The lyrics for the second part of the score are '- Je n'ai pas de plu - me; Je suis dans mon lit.' and are aligned with the first two measures of the musical notation. The first part of the score is marked with a '1' and the second part with a '2'. The score is marked with a '1' and a '2' at the end of the first and second measures respectively. The score is marked with a '1' and a '2' at the end of the first and second measures respectively.

[illegible]

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) (')

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

note tenue

The first system of the musical score for 'The Little Boat' is shown. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass line is written in the bass clef, starting with a quarter note G2, followed by a quarter note A2, and then a half note B2. The first measure is marked with a bracket and the number 5, indicating a fifth interval. The second measure is marked with a bracket and the number 3, indicating a third interval. The third measure is marked with a bracket and the number 4, indicating a fourth interval. The system ends with a double bar line and repeat dots.

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 (')

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

(')

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

2 (3) 2 (3) 2

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

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

note tenue

[5] (') (')

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 fingerings 4, 3, 2, 1, 2, 3, 4 respectively. The "f" note 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 2/2 time signature and a key signature of one flat. The bass clef has a 2/2 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody notes are G, A, B, C, D, E, F. The accompaniment notes are G, A, B, C, D, E, F. The melody is marked with a 3 and a "+" sign. The accompaniment is marked with a 3 and a "+" sign.

Musical score for the second system of "Lais - sez pas - ser Les pe - tits en - fants". The treble clef has a 2/2 time signature and a key signature of one flat. The bass clef has a 2/2 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody notes are G, A, B, C, D, E, F. The accompaniment notes are G, A, B, C, D, E, F. The melody is marked with a 3 and a "+" sign. The accompaniment is marked with a 3 and a "+" sign.

Musical score for the third system of "Lais - sez pas - ser Les pe - tits en - fants". The treble clef has a 4/4 time signature and a key signature of one flat. The bass clef has a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody notes are G, A, B, C, D, E, F. The accompaniment notes are G, A, B, C, D, E, F. The melody is marked with a 3 and a "+" sign. The accompaniment is marked with a 3 and a "+" sign.

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 2 3

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 (') (')

[+5]

5 2 3 4

note tenue

1 2 4 3 (') (')

[+5]

4 2 3

note tenue

1 4 3 4 (') (')

[+5]

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 a treble clef and a bass clef. The treble clef has notes for d, r, m, f, and s (circled with a 5). The bass clef has notes for s, l, t, d, and s. Fingerings are indicated by numbers 1-5 above the notes.

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

[5] *mf-mp*

(3) (2)

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

(1)

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

(1)

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; (')

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

note tenue

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

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

J'en ai du fin et — du ra - pé;

mp

Ce n'est pas pour ton — vi - lai nez.

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

mf

1 (') (')

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.*
1 2 3 (3) (')

Il est né, le di - vin en - fant :
1

Chan - tons tous son a - vè - ne - ment.
1

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 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: G3, F3, E3, D3, C3, B2. There are fingerings: 3 for the first G4, and accents (') for the first C5 and the first G4 of the second measure. There is a measure rest in the second measure of the bass line.

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. The bass line continues with whole notes: B2, A2, G2, F2, E2, D2. There are fingerings: 3 for the first G4, and accents (') for the first C5 and the first G4 of the second measure. There is a measure rest in the second measure of the bass line.

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, followed by eighth notes A4-B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass line starts with a quarter note G3, followed by eighth notes A3-B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. There are fingerings: 5 for the first G4, 4 for the first A4, and accents (') for the first C5 and the first G4 of the second measure. There is a measure rest in the second measure of the bass line.

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

Fourth system of musical notation. The melody continues from the third system. The bass line continues with whole notes: B2, A2, G2, F2, E2, D2. There are fingerings: 5 for the first G4, 4 for the first A4, and accents (') for the first C5 and the first G4 of the second measure. There is a measure rest in the second measure of the bass line.

note tenue

Fifth system of musical notation. It consists of a grand staff with a treble and bass clef. The time signature is 4/4. 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: G3, F3, E3, D3, C3, B2. There are fingerings: 1 for the first G4, 5 for the first A4, 4 for the first B4, 2 for the first C5, and accents (') for the first G4 of the second measure and the first G4 of the third measure. There is a measure rest in the second measure of the bass line.

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

[+5] *mf-mp*

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

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

[+5] *mf-mp*

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

note tenue

[+5]

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 notes G, A, B, C, D, E, F, G, A. The left hand has a bass line with notes G, A, B, C, D, E, F, G, A. Fingerings are indicated: 1 (2) for G, (2) for A, 1 for B, 1 for C, 4 (3) for D, 4 for E, 4 for F, 4 for G, and 4 for A. 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 shows a piano accompaniment in 2/4 time. The right hand has a melody with notes G, A, B, C, D, E, F, G, A. The left hand has a bass line with notes G, A, B, C, D, E, F, G, A. Fingerings are indicated: 1 (2) for G, 1 for A, 4 (3) for B, 1 for C, and 1 for D. 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 notes G, A, B, C, D, E, F, G, A. The left hand has a bass line with notes G, A, B, C, D, E, F, G, A. Fingerings are indicated: 1 for G, 4 for A, 5 for B, 4 for C, (') for D, (') for E, (') for F, (') for G, and (') for A. 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 :

4 1

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

1 (FIN)

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

2

mp

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

2 (3) (')

De - puis plus de qua - tre mille ans,

2

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

2

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 (4)

(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)

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.

5 4 5

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.

1 (4) 4

(3)

(1)

note tenue

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

[+2]

5 (4) (2) (1)

41.

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

[+2] *mf*

(2) 1 4 (3) 4

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

(2) 1 4 (3)

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

1 4 (3) 4

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

1 4 (3)

note tenue

1 2 5 4

[+2]

5 2 1 2

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 ?

4 2 1 (2) 1

- 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,

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,

1 (') (')

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

3 1

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

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

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

4

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 :
(4)

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

note tenue

50 L'ENFANT AU PIANO

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,

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

note tenue

Exercices préparatoires pour pianiste débutant

1. *Lié*

2. *Détaché*

3. *Coulé*

4. *Lié*

5. *Détaché*

6. *Coulé*

Lié et détaché

7.

1

[+5]

1

Lié et détaché

8.

1

[+5]

1

Lié et détaché

9.

1

[+5]

1

1

[+5]

Coulé

10.

1

[+5]

1

Coulé

11.

1

[+5]

1

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, A2, B2, C3, D3, E3, F#3, and G3. 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, A2, B2, C3, D3, E3, F#3, and G3. 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, A2, B2, C3, D3, E3, F#3, and G3. 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 follows the same structure as exercise 21, with 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 follows the same structure as exercises 21 and 22, with 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

24.

Exercise 24 consists of four measures in 2/4 time. The right hand (treble clef) starts with two rests, followed by a triplet of eighth notes (G4, A4, B4) in measure 2, and continues with a descending eighth-note scale (A4, G4, F4, E4, D4) in measures 3 and 4. The left hand (bass clef) plays a triplet of eighth notes (F3, E3, D3) in measure 1, followed by a descending eighth-note scale (C3, B2, A2, G2, F2) in measures 2, 3, and 4. A fingering of 3, 2, 1 is indicated for the first three notes of the left hand in measure 1. A bracket with a +5 indicates a fifth-finger extension for the first note of the right hand in measure 1.

Lié, détaché et coulé

25.

Exercise 25 consists of four measures in 2/4 time. The right hand (treble clef) starts with two rests, followed by a triplet of eighth notes (G4, A4, B4) in measure 2, and continues with a descending eighth-note scale (A4, G4, F4, E4, D4) in measures 3 and 4. The left hand (bass clef) plays a triplet of eighth notes (F3, E3, D3) in measure 1, followed by a descending eighth-note scale (C3, B2, A2, G2, F2) in measures 2, 3, and 4. A fingering of 3 is indicated for the first note of the left hand in measure 1. A bracket with a +5 indicates a fifth-finger extension for the first note of the right hand in measure 1.

note tenue

26.

Exercise 26 consists of four measures in 2/4 time. The right hand (treble clef) starts with a half note (F4) in measure 1, which is tied to the next measure. In measure 2, it plays a triplet of eighth notes (G4, A4, B4), followed by a half note (A4) in measure 3, and a half note (G4) in measure 4. The left hand (bass clef) plays a half note (F3) in measure 1, followed by a half note (E3) in measure 2, a half note (D3) in measure 3, and a half note (C3) in measure 4. A bracket with a +5 indicates a fifth-finger extension for the first note of the right hand in measure 1. Fingering of 3, (2), 3 is indicated for the triplet in measure 2.

note tenue

27.

Exercise 27 consists of four measures in 2/4 time. The right hand (treble clef) starts with a half note (F4) in measure 1, which is tied to the next measure. In measure 2, it plays a half note (E4), followed by a half note (D4) in measure 3, and a half note (C4) in measure 4. The left hand (bass clef) plays a half note (F3) in measure 1, followed by a half note (E3) in measure 2, a half note (D3) in measure 3, and a half note (C3) in measure 4. A bracket with a +5 indicates a fifth-finger extension for the first note of the right hand in measure 1. Fingering of 3, (2), 3 is indicated for the triplet in measure 2.

Détaché

28.

[5]

Détaché

29.

[5]

30.

[5]

31.

[5]

32.

[5]

33.

[5]

Lié, détaché et coulé

34.

Exercise 34 consists of two systems of piano accompaniment in 4/4 time. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The right hand (treble clef) has a whole rest in the first measure and a half note in the second measure, with a finger number '1' above it. The left hand (bass clef) has a half note in the first measure and a whole note in the second measure, with a finger number '1' below it. The notation includes a '+5' bracket in the first measure of the right hand and a '()' symbol in the second measure of the right hand.

Lié, détaché et coulé

35.

Exercise 35 consists of two systems of piano accompaniment in 4/4 time. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The right hand (treble clef) has a whole rest in the first measure and a half note in the second measure, with a finger number '3' above it. The left hand (bass clef) has a half note in the first measure and a whole note in the second measure, with a finger number '1' below it. The notation includes a '+5' bracket in the first measure of the right hand and a '()' symbol in the second measure of the right hand.

Lié, détaché et coulé

36.

Exercise 36 consists of two systems of piano accompaniment in 4/4 time. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The right hand (treble clef) has a whole rest in the first measure and a half note in the second measure, with a finger number '1' above it. The left hand (bass clef) has a half note in the first measure and a whole note in the second measure, with a finger number '1' below it. The notation includes a '+5' bracket in the first measure of the right hand and a '()' symbol in the second measure of the right hand.

Lié et détaché

37.

Exercise 37 consists of two systems of two staves each. The first system shows measures 1-4. The key signature has one sharp (F#) and the time signature is 4/4. The first staff has a treble clef and a [5] in the first measure. The second staff has a bass clef. In measure 1, the first staff has a whole rest and the second staff has a quarter note G2. In measure 2, both staves have whole rests. In measure 3, the first staff has a quarter note A2, B2, C3, and D3, with a dashed line connecting the first and last notes. The second staff has a quarter note G2. In measure 4, the first staff has a quarter note C3 and a whole rest, with a dashed line connecting the note to the end of the staff. The second staff has a quarter note G2. The second system shows measures 5-8. The first staff has whole rests in measures 5 and 6, and a quarter note C3 in measure 7. The second staff has a quarter note G2 in measure 5, and whole rests in measures 6, 7, and 8. The exercise is marked with a '1' above the first measure of the first system.

Lié et détaché

38.

Exercise 38 consists of two systems of two staves each. The first system shows measures 1-4. The key signature has one sharp (F#) and the time signature is 4/4. The first staff has a treble clef and a [5] in the first measure. The second staff has a bass clef. In measure 1, the first staff has a whole rest and the second staff has a quarter note G2. In measure 2, both staves have whole rests. In measure 3, the first staff has a quarter note A2, B2, C3, and D3, with a dashed line connecting the first and last notes. The second staff has a quarter note G2. In measure 4, the first staff has a quarter note C3 and a whole rest, with a dashed line connecting the note to the end of the staff. The second staff has a quarter note G2. The second system shows measures 5-8. The first staff has whole rests in measures 5 and 6, and a quarter note C3 in measure 7. The second staff has a quarter note G2 in measure 5, and whole rests in measures 6, 7, and 8. The exercise is marked with a '1' above the first measure of the first system and a '2' above the first measure of the second system.

Lié et détaché

39.

Exercise 39 consists of two systems of two staves each. The first system shows measures 1-4. The key signature has one sharp (F#) and the time signature is 4/4. The first staff has a treble clef and a [5] in the first measure. The second staff has a bass clef. In measure 1, the first staff has a whole rest and the second staff has a quarter note G2. In measure 2, both staves have whole rests. In measure 3, the first staff has a quarter note A2, B2, C3, and D3, with a dashed line connecting the first and last notes. The second staff has a quarter note G2. In measure 4, the first staff has a quarter note C3 and a whole rest, with a dashed line connecting the note to the end of the staff. The second staff has a quarter note G2. The second system shows measures 5-8. The first staff has whole rests in measures 5 and 6, and a quarter note C3 in measure 7. The second staff has a quarter note G2 in measure 5, and whole rests in measures 6, 7, and 8. The exercise is marked with a '4' above the first measure of the first system and a '2' above the first measure of the second system.

40. *Lié, détaché et coulé*

41. *Lié, détaché et coulé*

42. *Lié, détaché et coulé*

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 has a finger number '1' above the treble staff and a fingering '[+5]' in the bass staff. The second measure of the first system has a fingering '(?)' above the treble staff and another '(?)' below the bass staff. The second system also contains measures 3 and 4, with a fingering '(?)' above the treble staff and another '(?)' below the bass staff in measure 4. The piece concludes with a double bar line.

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 has a finger number '5' above the treble staff and a fingering '[+5]' in the bass staff. The second measure of the first system has a fingering '(?)' above the treble staff and another '(?)' below the bass staff. The second system also contains measures 3 and 4, with a fingering '(?)' above the treble staff and another '(?)' below the bass staff in measure 4. The piece concludes with a double bar line.

6.

Exercise 6 consists of two systems of two staves each. The first system is in 4/4 time and contains measures 1 through 2. The first measure of the first system has a finger number '1' above the treble staff and a fingering '[+5]' in the bass staff. The second measure of the first system has a fingering '(?)' above the treble staff and another '(?)' below the bass staff. The second system also contains measures 3 and 4, with a fingering '(?)' above the treble staff and another '(?)' below the bass staff in measure 4. The piece concludes with a double bar line.

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

5 3 1

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

P. 1

P. 2

5 3 1

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)

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

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

P. 1

P. 2

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. 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,

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 lai - re 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, Marche, marche, ca - ma - ra - de;
2. À la queue leu leu, Marche, marche, 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. Fingerings for P. 1: 3 for 'La', 2 for 'pluie', 4 for 'la', 4 for 'pluie', 4 for 'Va', 4 for 't-en', 4 for 'par', 4 for 'Am', 4 for 'boi', 4 for 'se'. Fingerings for P. 2: 5 2 1 for 'La', 5 3 1 for 'pluie', 5 3 1 for 'la', 5 3 1 for 'pluie', 5 3 1 for 'Va', 5 3 1 for 't-en', 5 3 1 for 'par', 5 3 1 for 'Am', 5 3 1 for 'boi', 5 3 1 for 'se'. The score includes various musical notations such as notes, rests, and slurs.

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*

1 (2) 1 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

1 (2) 1 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 two-piano (P. 1 and P. 2) arrangement of the French folk song 'Laissez Passer'. The tempo is 'Modéré' and 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 are indicated by numbers 1-5 above or below notes. Dynamics include *mf-mp* for the first piano part and *mp-p* for the second. The score includes lyrics in French and a copyright notice at the bottom.

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

(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 (') (') 2 5 1 (') (') (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 (labeled 'mf') and a harmonic accompaniment in the treble clef. P. 2 (Piano 2) is in treble and bass clef, 2/4 time. It provides a harmonic accompaniment with chords in the treble clef and single notes in the bass clef. Fingerings are indicated with numbers 1-5. A first ending bracket is shown for P. 1.

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 harmonic accompaniment. The first ending bracket from the previous system concludes here. Fingerings are indicated with numbers 1-5.

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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

1 4 (1) (2) (3)

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*

(5) (4) 1 2

3 1

P. 2 *pp*

1

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

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

P. 1

(5) (4)

3 1

P. 2

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

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 2 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

5 1

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

P. 1

P. 2

1 (') 4

4 2 5 3 2 1 5

1

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 1 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

Detailed description: This block contains the first system of the musical score. It features two staves, P. 1 and P. 2, in 4/4 time. P. 1 is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf-mp*. P. 2 is in bass clef with a dynamic marking of *mp-p*. The lyrics are written above the staves, with syllables aligned with the notes. Fingerings and articulation marks (accents) are indicated below the notes. The system ends with a repeat sign.

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

Detailed description: This block contains the second system of the musical score. It continues with staves P. 1 and P. 2. The lyrics are 'Tu se - ras de - hors.' The musical notation follows the same format as the first system, with fingerings and articulation marks. The system concludes with a double bar line and repeat dots.

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

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

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

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...

(,) 1 (2) (3) 2

P. 1

mf

1 (2) 1 4 (3) 4

P. 2

mp

4 2 3 1 4 2

5 1 5

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.

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

P. 1

1 (2) 1 4 (3) 1

P. 2

4 2 3 1

5 1

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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;

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

P. 1 *mf-mp*

(2) 1 2 4 (3) 4

P. 2 *mp-p*

4 2 3 1 4 1 2

5 1

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

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

P. 1

(2) 1 2 4 (3)

P. 2

4 2 3 1 2 (')

5 1

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)

(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) (')

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

41. AINSI FONT, FONT, FONT

[+2]

Modéré

Folklore français
Arr. : R. G. Proulx

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

P. 1 *mf*

P. 2 *mp*

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

P. 1

P. 2

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

(2) 1 4 (3) 4

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

5 3 1 5 2 1 4 2 (FIN)

5 3 1 5 2 1 4 2 (')

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

1 (2) (3) 2

P.1

1 4 (3) 4

P.2

mp

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) 2 (')

P.1

1 4 (3)

P.2

mp

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

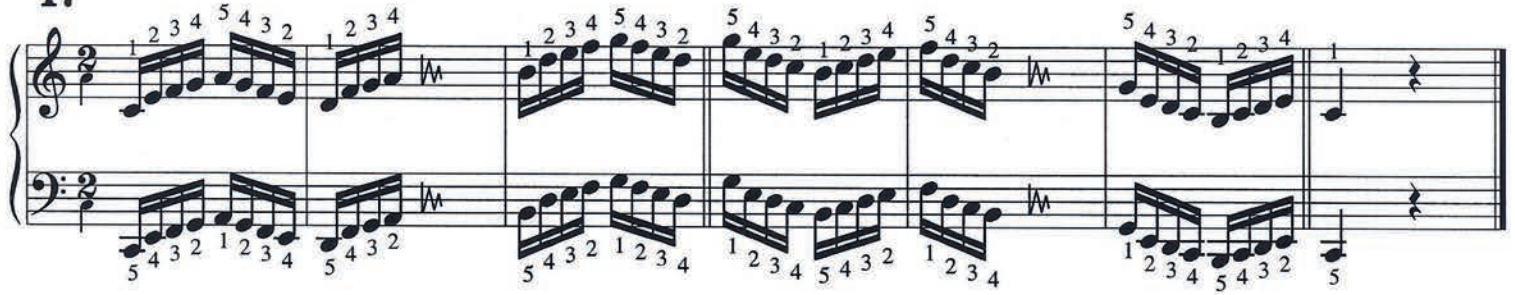
2 5

HANONS SYMÉTRIQUES

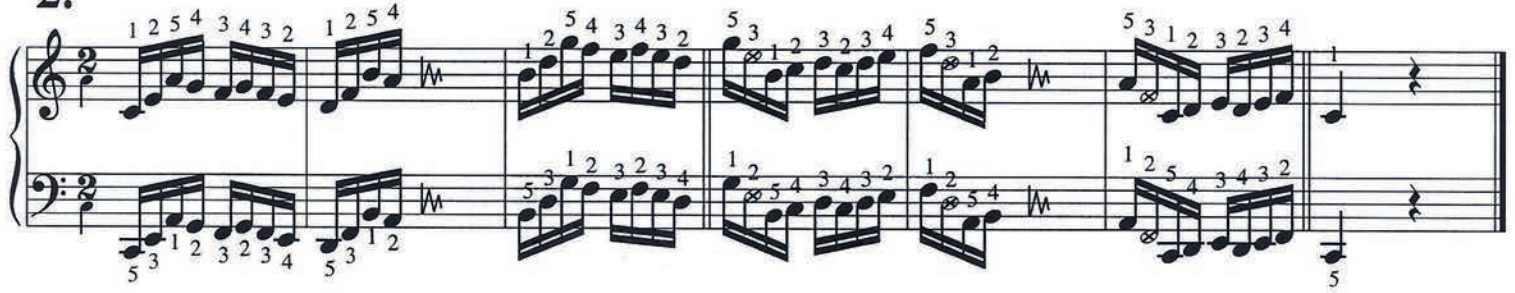
HANON

10 exercices préparatoires symétriques

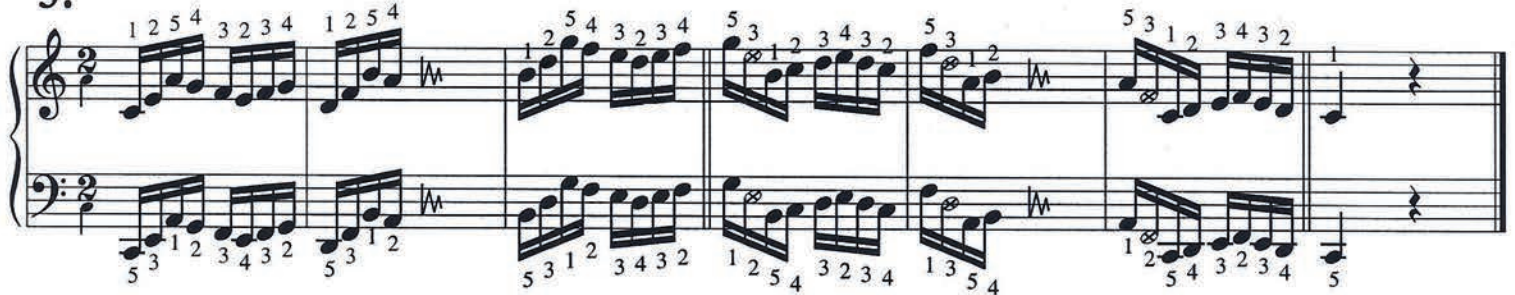
1.



2.



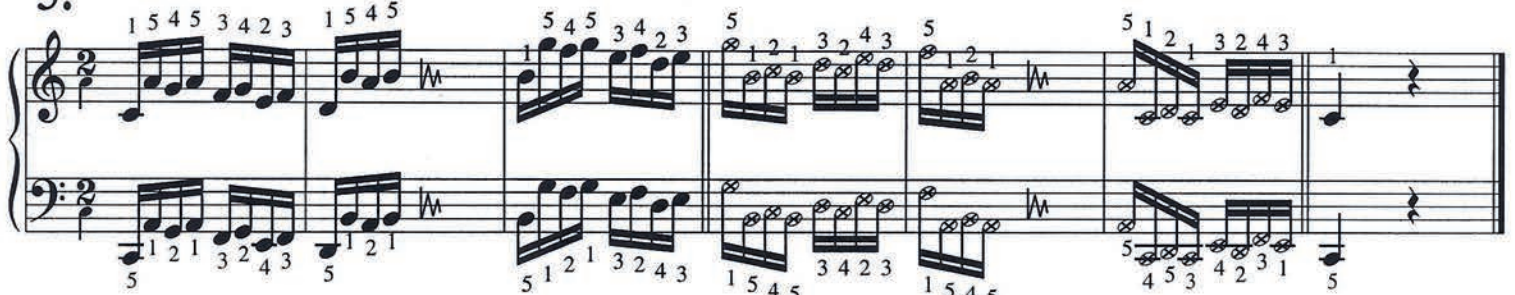
3.



4.



5.



2.

6.

Exercise 6 consists of two staves. The treble staff begins with a series of eighth notes: 1 5 4 5, 3 5 2 5, 1 5 4 5, followed by a repeat sign. The bass staff mirrors this pattern with 5 1 2 1, 3 1 4 1, 5 1 2 1, followed by a repeat sign. The exercise continues with more complex patterns involving slurs and fingerings, ending with a final note on the treble staff.

7.

Exercise 7 consists of two staves. The treble staff begins with a series of eighth notes: 1 3 2 4, 3 5 4 3, 1 3 2 4, followed by a repeat sign. The bass staff mirrors this pattern with 5 3 4 2, 3 1 3 4, 5 3 4 2, followed by a repeat sign. The exercise continues with more complex patterns involving slurs and fingerings, ending with a final note on the treble staff.

8.

Exercise 8 consists of two staves. The treble staff begins with a series of eighth notes: 1 2 4 5, 3 4 2 3, 1 2 4 5, followed by a repeat sign. The bass staff mirrors this pattern with 5 4 2 1, 3 2 4 3, 5 4 2 1, followed by a repeat sign. The exercise continues with more complex patterns involving slurs and fingerings, ending with a final note on the treble staff.

9.

Exercise 9 consists of two staves. The treble staff begins with a series of eighth notes: 1 2 3 2, 4 3 5 4, 1 2 3 2, followed by a repeat sign. The bass staff mirrors this pattern with 5 4 3 4, 2 3 1 2, 5 4 3 4, followed by a repeat sign. The exercise continues with more complex patterns involving slurs and fingerings, ending with a final note on the treble staff.

10.

Exercise 10 consists of two staves. The treble staff begins with a series of eighth notes: 1 5 4 3, 2 3 2 3, 1 5 4 3, followed by a repeat sign. The bass staff mirrors this pattern with 5 1 2 3, 4 3 4 3, 5 1 2 3, followed by a repeat sign. The exercise continues with more complex patterns involving slurs and fingerings, ending with a final note on the treble staff.

GAMMES ET PROGRESSIONS D'ACCORDS

C majeur et A mineur

The image displays six systems of piano exercises, each consisting of a grand staff (treble and bass clefs) in 4/4 time. The exercises are organized into two groups: C major and A minor.

- System 1:** C major scale, ascending and descending, with fingerings 1-4 and 5-2.
- System 2:** C major arpeggio, ascending and descending, with fingerings 1-4 and 5-2.
- System 3:** A minor scale, ascending and descending, with fingerings 1-4 and 5-2.
- System 4:** A minor arpeggio, ascending and descending, with fingerings 1-4 and 5-2.
- System 5:** C major scale, ascending and descending, with fingerings 1-4 and 5-2.
- System 6:** A minor scale, ascending and descending, with fingerings 1-4 and 5-2.

Each system includes a repeat sign and a double bar line at the end of the exercise.

F majeur et D mineur

The page contains six systems of piano exercises, each consisting of a treble and bass staff joined by a brace. The exercises are organized into three pairs, each with a repeat sign (double bar line with two dots) in the middle. Fingerings are indicated by numbers 1-5 above the notes.

- System 1:** Treble staff has a sequence of quarter notes: 1 2 3 4 | 5 4 3 2. Bass staff has a sequence of quarter notes: 1 2 3 4 | 5 4 3 2.
- System 2:** Treble staff has eighth notes: 1 2 3 4 | 1 2 3 4 | 3 2 1 4 | 3 2. Bass staff has eighth notes: 1 2 3 1 | 2 3 4 5 | 4 3 2 1 | 3 2.
- System 3:** Treble staff has quarter notes: 1 2 3 4 | 5 4 3 2. Bass staff has quarter notes: 1 2 3 4 | 5 4 3 2.
- System 4:** Treble staff has eighth notes: 1 2 3 1 | 2 3 4 5 | 4 3 2 1 | 3 2. Bass staff has eighth notes: 1 2 3 1 | 2 3 4 5 | 4 3 2 1 | 3 2.
- System 5:** Treble staff has quarter notes: 1 2 3 4 | 5 4 3 2. Bass staff has quarter notes: 1 2 3 4 | 5 4 3 2.
- System 6:** Treble staff has eighth notes: 1 2 3 1 | 2 3 4 5 | 4 3 2 1 | 3 2. Bass staff has eighth notes: 1 2 3 1 | 2 3 4 5 | 4 3 2 1 | 3 2.

G majeur et E mineur

The image displays six systems of piano exercises, each consisting of a treble and bass staff in G major (one sharp) and 4/4 time. The exercises are as follows:

- System 1:** Scale runs. Treble: 1 2 3 4 5 4 3 2; Bass: 1 2 3 4 5 4 3 2. Arpeggios: Treble: 1 2 3 4 5 4 3 2; Bass: 5 4 3 2 1 2 3 4.
- System 2:** Scale runs with slurs. Treble: 1 2 3 1 2 3 4 5 4 3 2 1 3 2; Bass: 1 2 3 1 2 3 4 5 4 3 2 1 3 2. Arpeggios: Treble: 1 2 3 1 2 3 4 5 4 3 2 1 3 2; Bass: 5 4 3 2 1 3 2 1 2 3 4.
- System 3:** Scale runs. Treble: 1 2 3 4 5 4 3 2; Bass: 1 2 3 4 5 4 3 2. Arpeggios: Treble: 1 2 3 4 5 4 3 2; Bass: 5 4 3 2 1 2 3 4.
- System 4:** Scale runs with slurs. Treble: 1 2 3 1 2 3 4 5 4 3 2 1 3 2; Bass: 1 2 3 1 2 3 4 5 4 3 2 1 3 2. Arpeggios: Treble: 1 2 3 1 2 3 4 5 4 3 2 1 3 2; Bass: 5 4 3 2 1 3 2 1 2 3 4.
- System 5:** Scale runs. Treble: 1 2 3 4 5 4 3 2; Bass: 1 2 3 4 5 4 3 2. Arpeggios: Treble: 1 2 3 4 5 4 3 2; Bass: 5 4 3 2 1 2 3 4.
- System 6:** Scale runs with slurs. Treble: 1 2 3 1 2 3 4 5 4 3 2 1 3 2; Bass: 1 2 3 1 2 3 4 5 4 3 2 1 3 2. Arpeggios: Treble: 1 2 3 1 2 3 4 5 4 3 2 1 3 2; Bass: 5 4 3 2 1 3 2 1 2 3 4.

D majeur et B mineur

This page contains the piano accompaniment for the song "The Rose Tree". The music is written for piano in G major (one sharp) and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece is divided into two main sections by a double bar line, each with a repeat sign. The key signature is G major (one sharp) and the time signature is 4/4.

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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