Richard Proulx

L'enfant au piano

Méthode de piano progressive pour francophones et francophiles

DEUXIÈME ÉDITION

R. 𝄞 PROULX
r-g-proulx.com

REMERCIEMENTS

Je tiens à remercier le Seigneur Jésus pour son amour, sa parole et son secours ainsi que le Pasteur Franky Narcisse pour son appui, mes parents, Gérard Proulx et Ruth Lepage ainsi que mes frères et soeurs pour tout ce qu'ils ont fait pour moi, ma cousine Marthe Lepage pour son aide, le Frère Réjean qui m'a initié au chant choral à l'école primaire, M. Adrien Girard, mon professeur de musique et son fils M. Robert Girard qui a présenté ma candidature au au *Conservatoire de musique et d'art dramatique* de Québec, Monsieur François Bernier pour ses conseils juducieux pendant mes études et Messieurs Jacques Grand'maison et Gilbert Tarrab pour l'ouvrage *Le roc et la source* qui m'a grandement inspiré tout au long de ma carrière d'enseignant.

Plus spécifiquement pour cet ouvrage, j'exprime ma gratitude à Zoltàn Kodàly pour son oeuvre ainsi qu'au personnel de l'Institut qui porte son nom ainsi que pour l'attention et la formation exceptionnelle que j'y ai reçue, à Madame Jacquotte Ribière Raverlat, grande pionnière de l'éducation musicale kodalienne française et particulièrement pour avoir présenté la première morphologie mélodique de la chanson folklorique française, à Conrad Laforte pour ses ouvrages et tout particulièrement pour son *Catalogue de la chanson folklorique française,* à William Lemit et Constantin Brăiloiu pour leurs travaux respectifs en ethnomusicologie, à Jean-Jacques Nattiez, mon directeur de recherche, qui a présenté les critères nous permettant de parler de la musique comme language, à Louis Rose, Mélanie Gratton-Gingras et Mostafa Fadli pour leur aide en micro-informatique, à Pierre Bourret qui a révisé les textes, à François Dubé qui a révisé la musique et à mon épouse Angelina pour son soutien indéfectible.

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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 kodalienne*, 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 solmise 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 solmise la mélodie (transposée) en la jouant.
2° L'enfant solmise la 2e partie (transposée) en la jouant.
3° L'enfant solmise la mélodie (transposée) en jouant la 2e partie.
4° L'enfant solmise la 2e 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.

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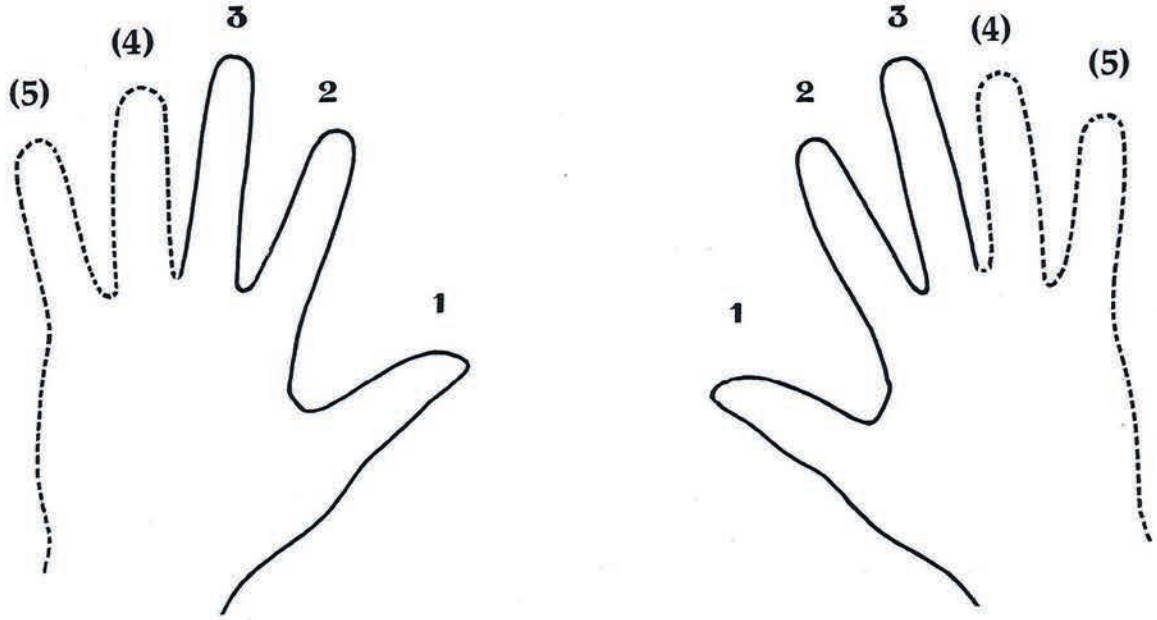
* Kodály, Zoltán, *The selected writings of Zoltán Kodály*, London, Boosey & Hawkes, 1974, 239 pages, musique.

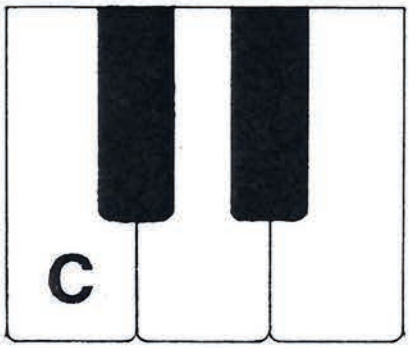
En ce qui concerne le phrasé, l'enfant recherche initialement l'égalité dans le « legato » en martelant sans raideur.

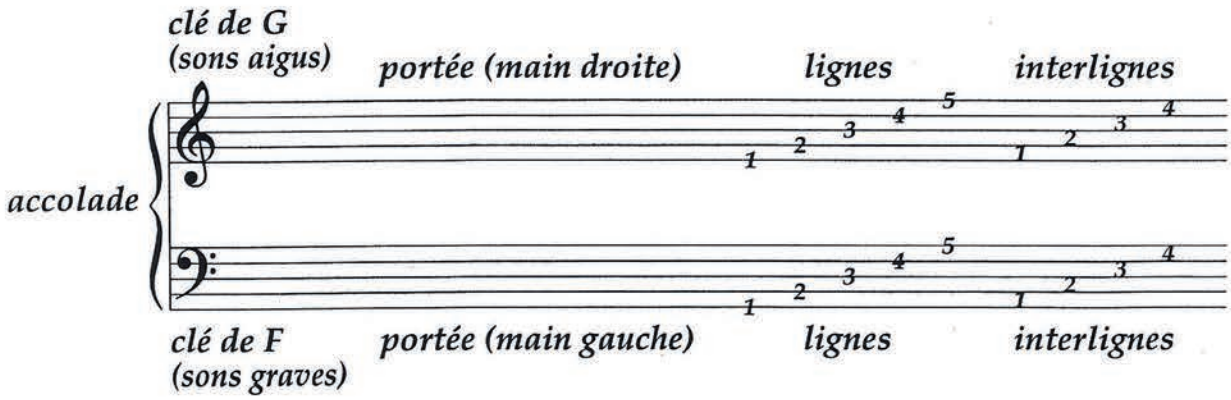
Ensuite, l'enfant exécute des passages « détachés » avec souplesse et légèreté articulant le poignet dans le vide avant d'exécuter la musique à la manière de l'enfant saluant de la main.

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.

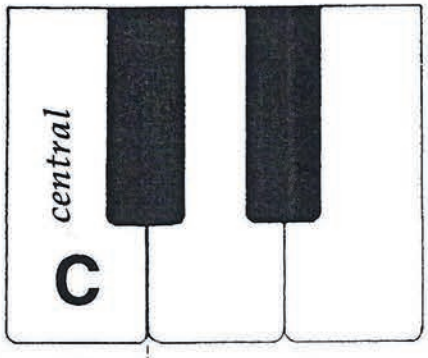
Richard Proulx

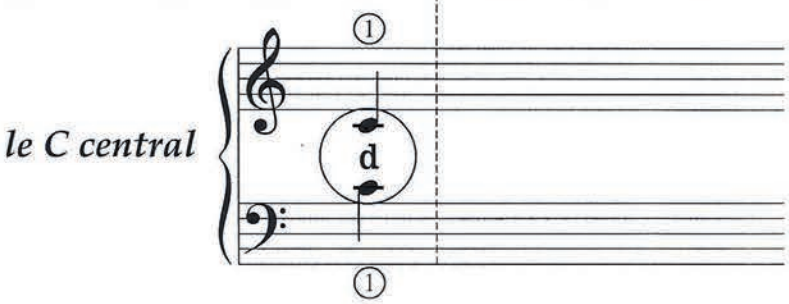


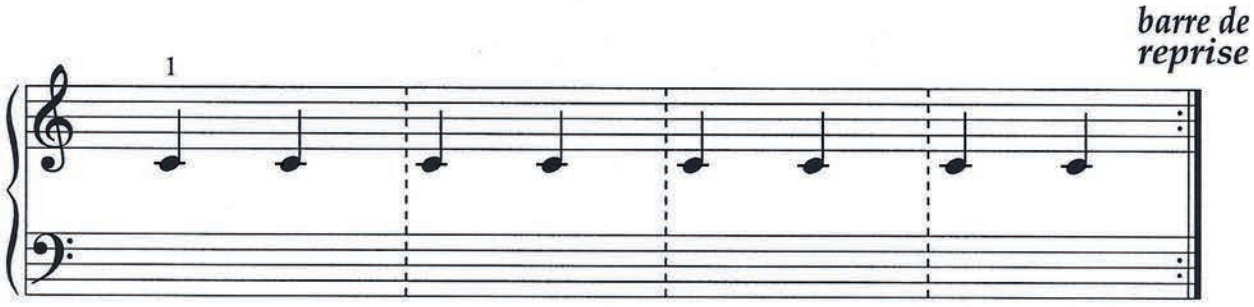


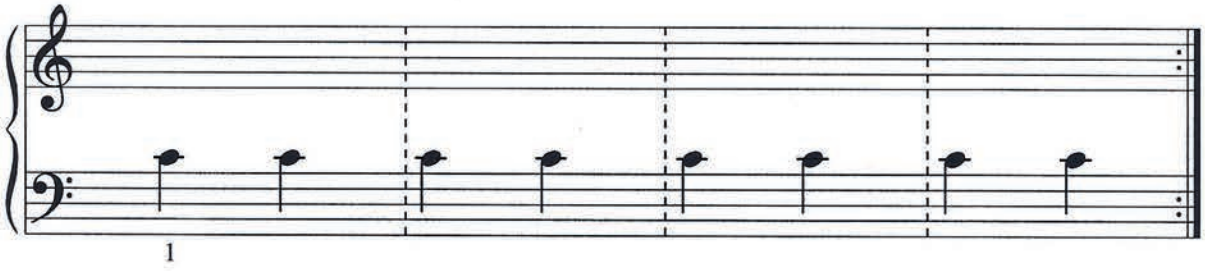


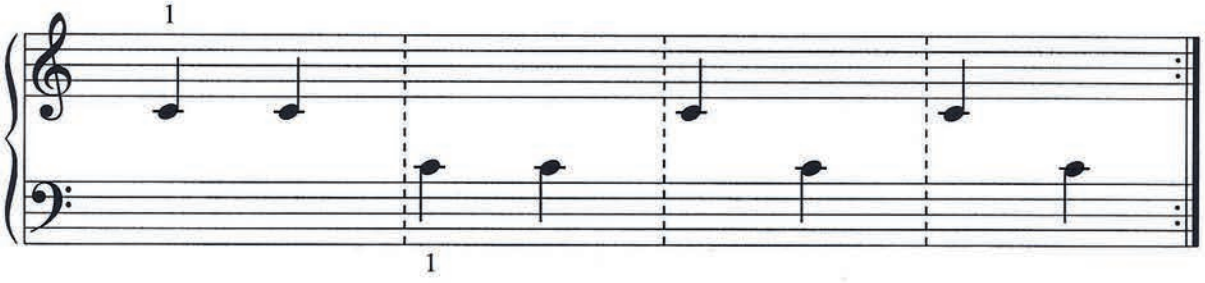
La portée comporte cinq (5) lignes et quatre (4) interlignes.


central
C

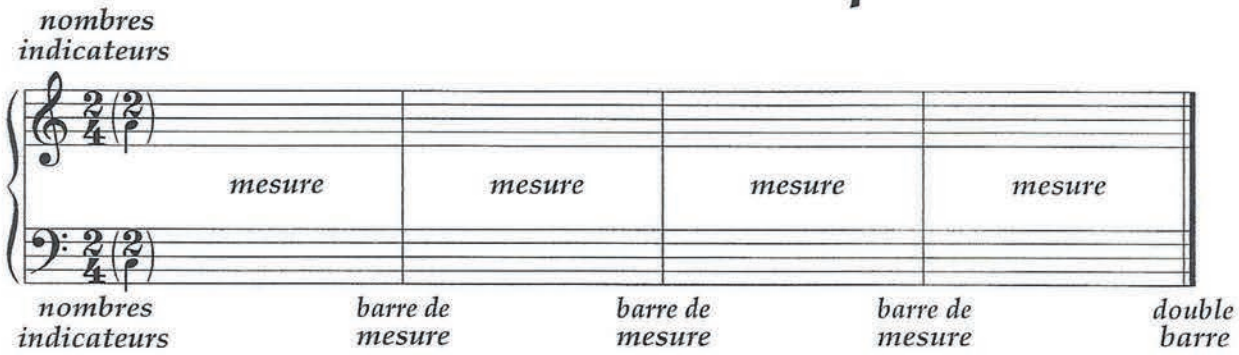

le C central
d


barre de reprise





La mesure à 2 temps



- La mesure est indiquée par les nombres indicateurs.

- Le nombre supérieur indique la quantité de temps que contient chaque mesure.

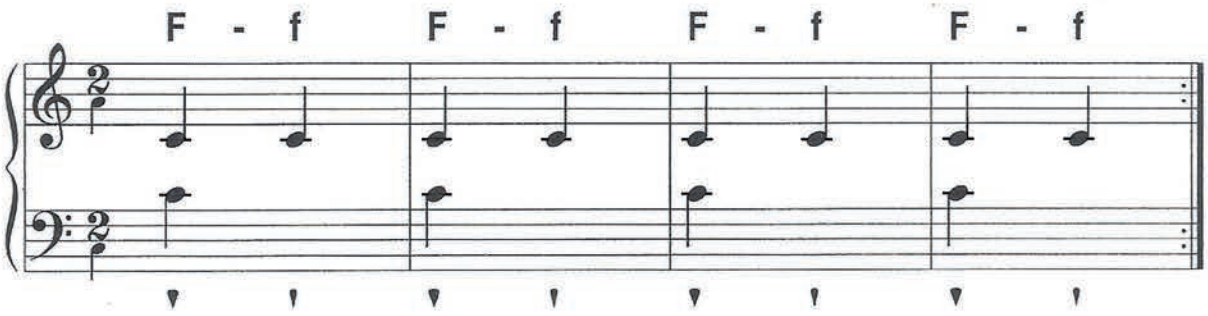
- Le nombre inférieur indique la valeur de note qui correspond à une pulsation (un temps) [𝅝 = 4 temps / 4 temps ÷ 4 = 1 temps = ♩ (la noire)].

- La mesure à deux temps comprend un temps fort et un temps faible; la barre de mesure indiquant (précédant) le temps fort.

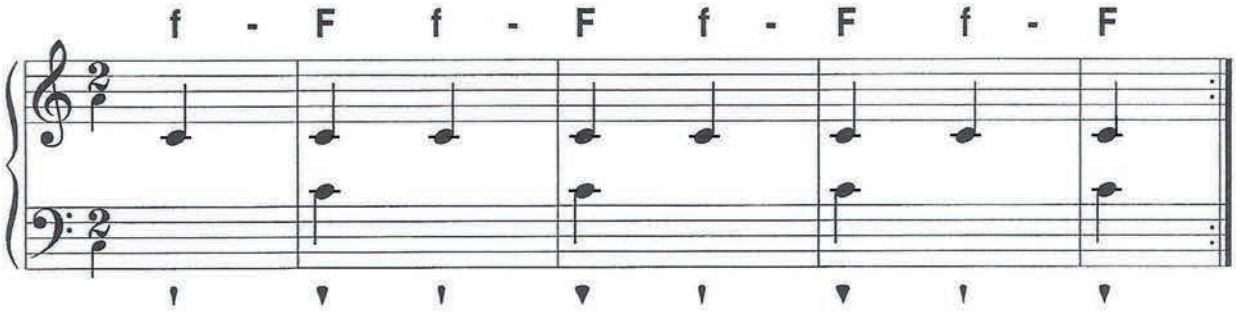
- Il faut savoir que l'accentuation métrique de la mélodie d'une chanson est déterminée par l'accent tonique du texte de la chanson.

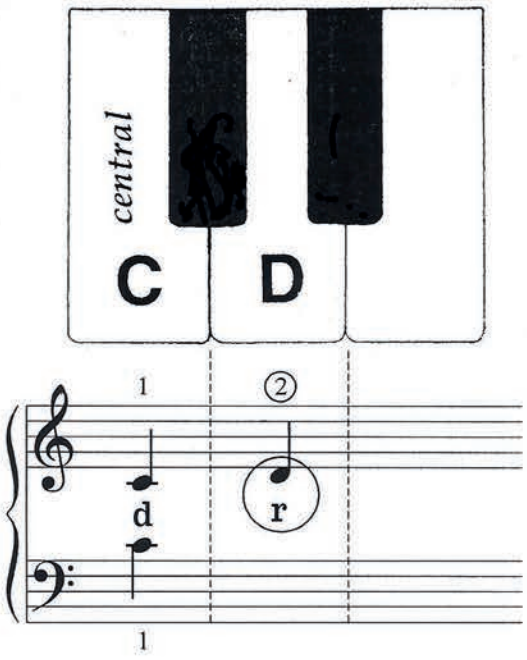
- Ici, la mélodie génère 2 (deux) formules d'accentuation métrique, c'est-à-dire la la formule «temps fort (F) / temps faible (f)» et la formule «temps faible (f) / temps fort (F).

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

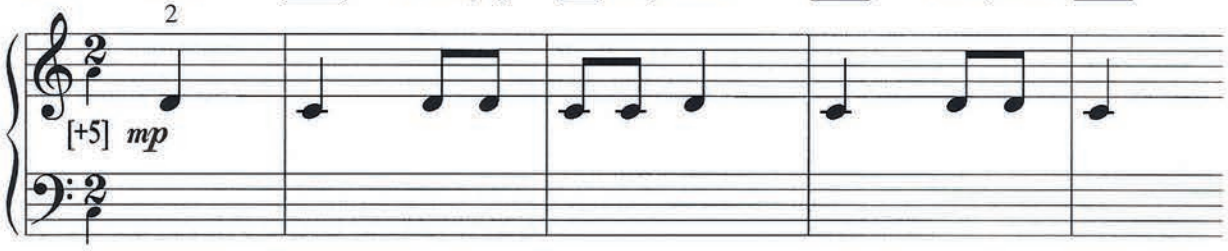


2. la formule (d'accentuation métrique) «temps faible / temps fort (F)

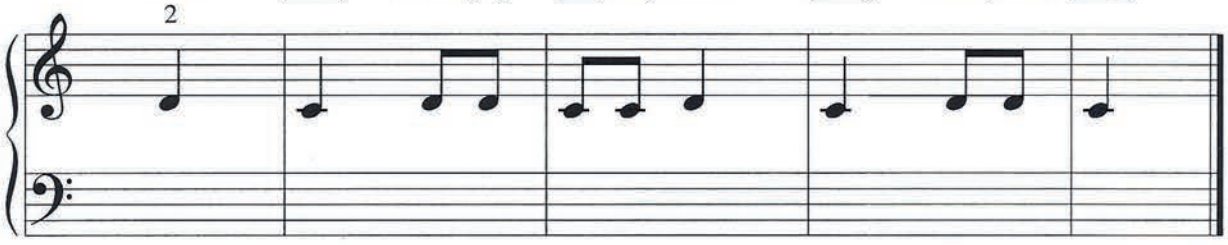




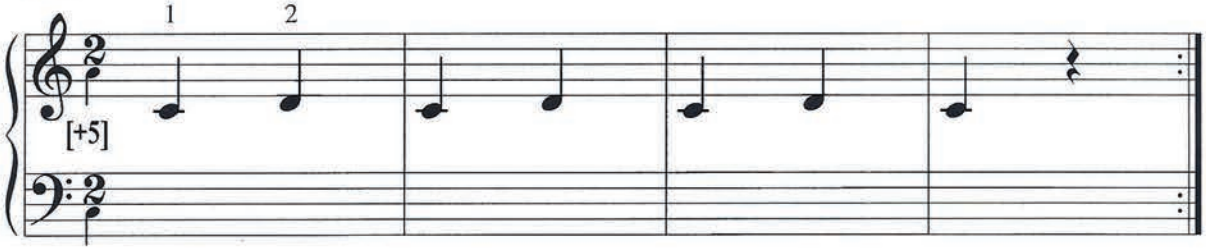
1. Som - meil, Viens, ap - pro-che; Som - meil, Viens, som - meil.

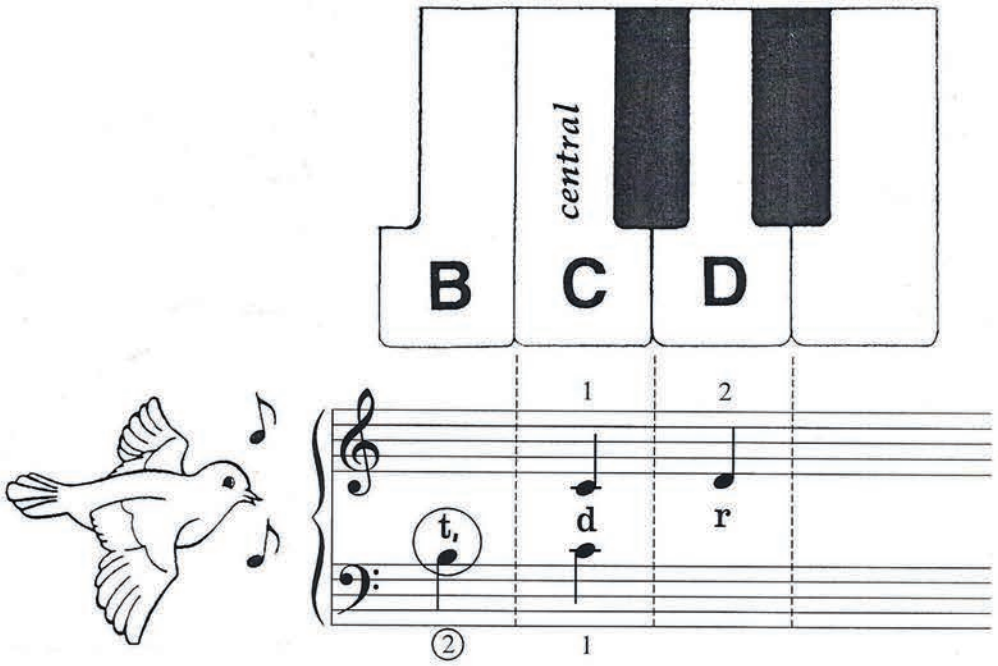


Som - meil, Viens, ap - pro-che; Som - meil, Viens, som - meil.

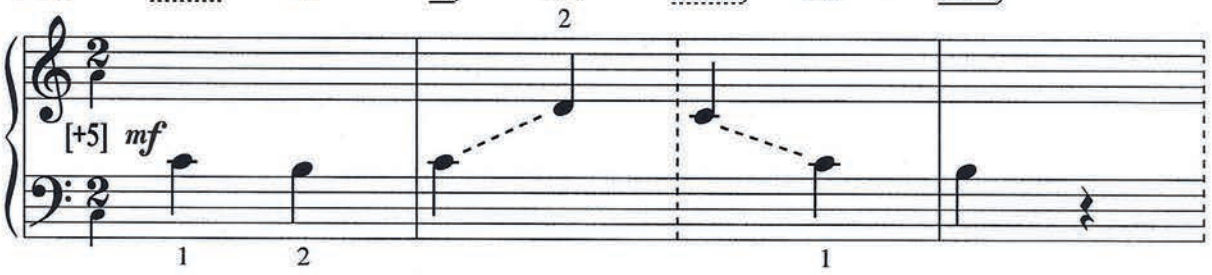


Lié

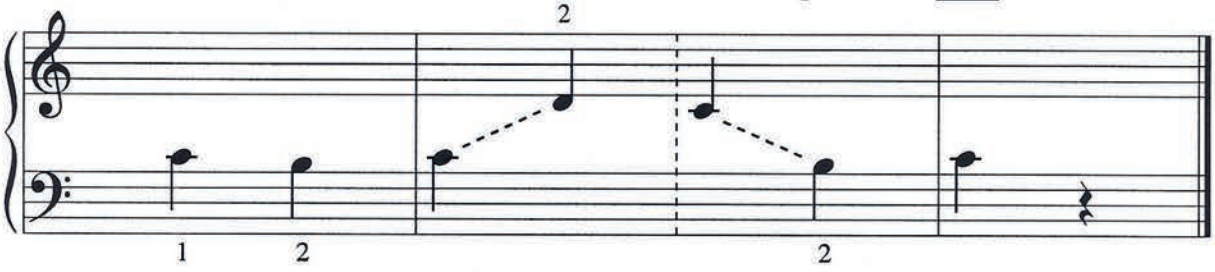




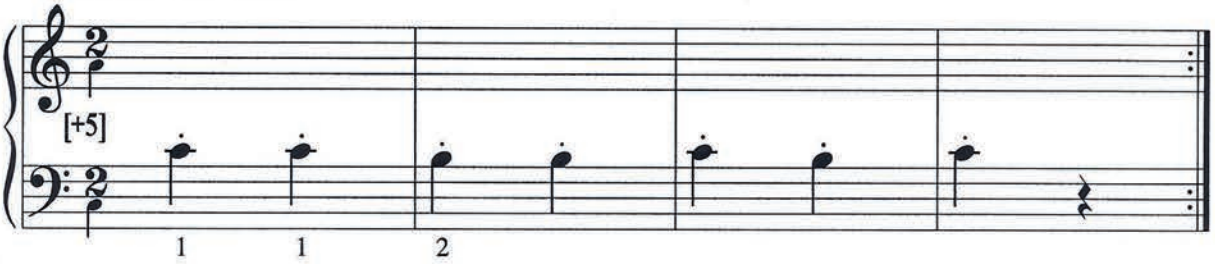
2. Chan - te - le, ton chant, l'oi - seau,



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



Détaché (poignet)



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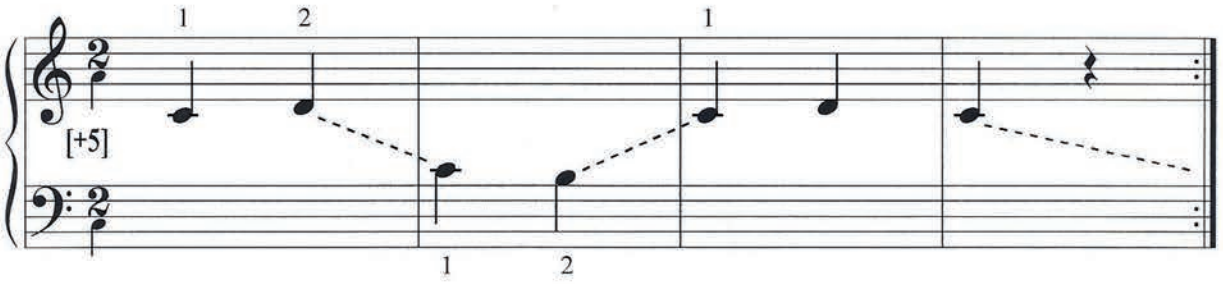

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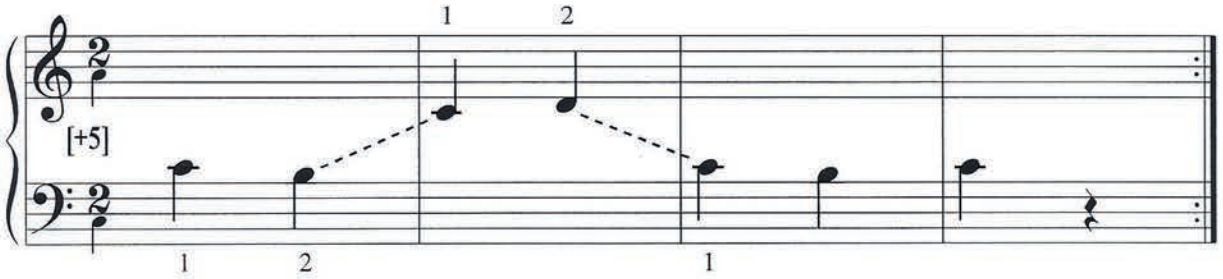
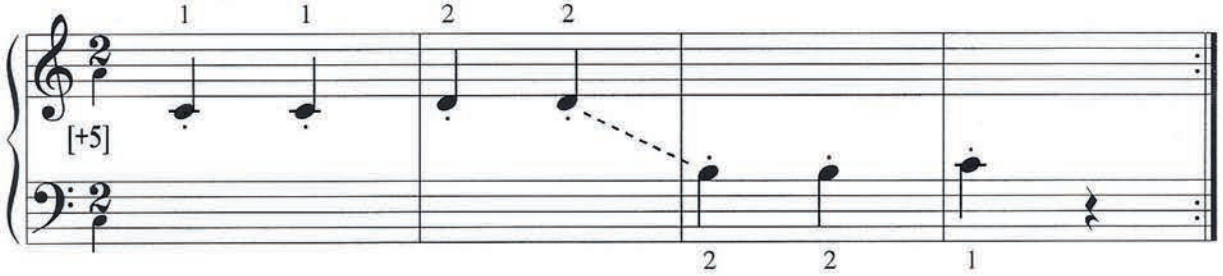
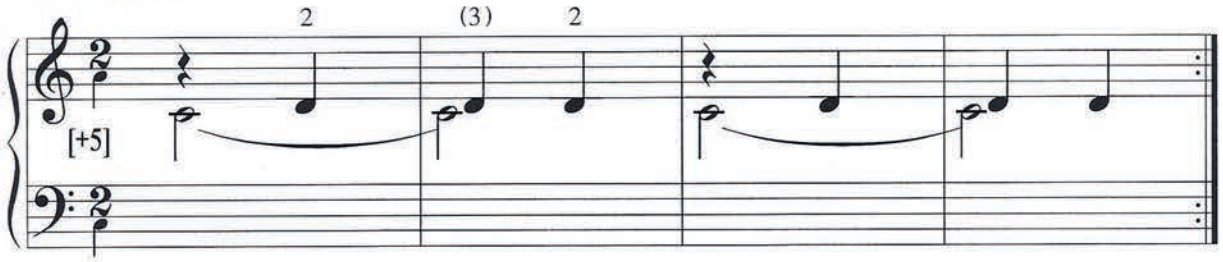


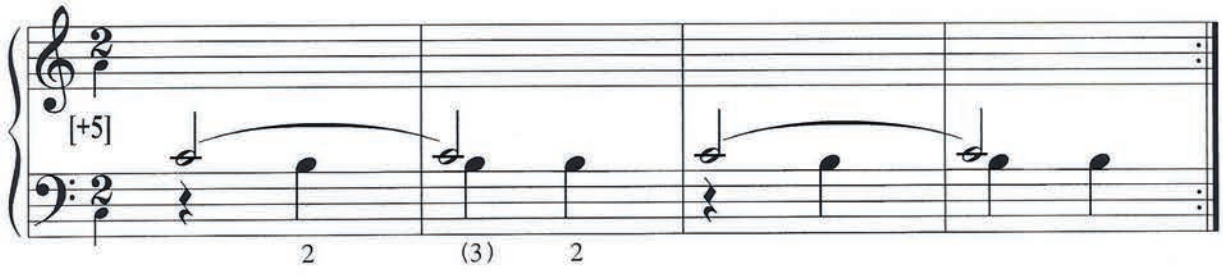
Détaché (poignet)

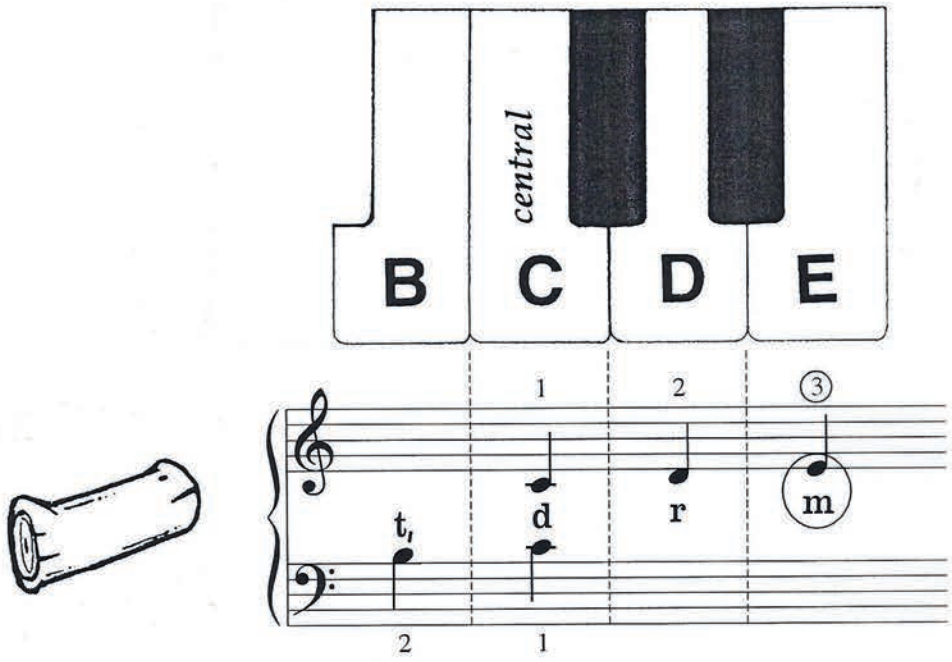


note tenue



note tenue





3.

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

1 2 3 (') (')

[+5] *mf*

1 2

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

1 2 3 (') (')

1 2

Lié et détaché (poignet)

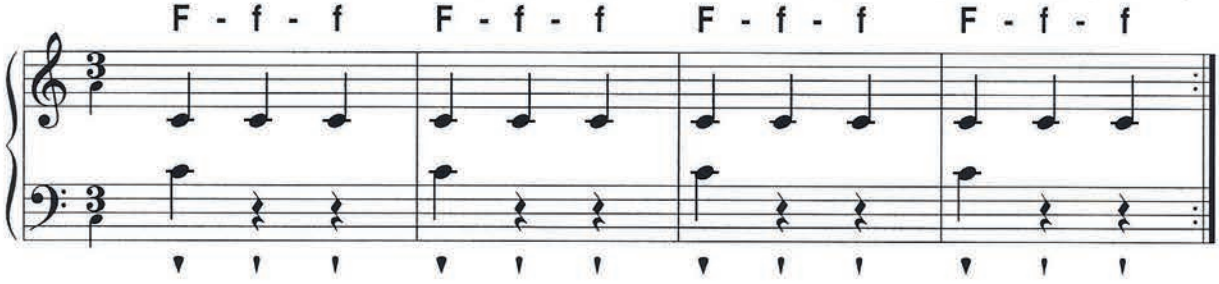
1 2 3

[+5]

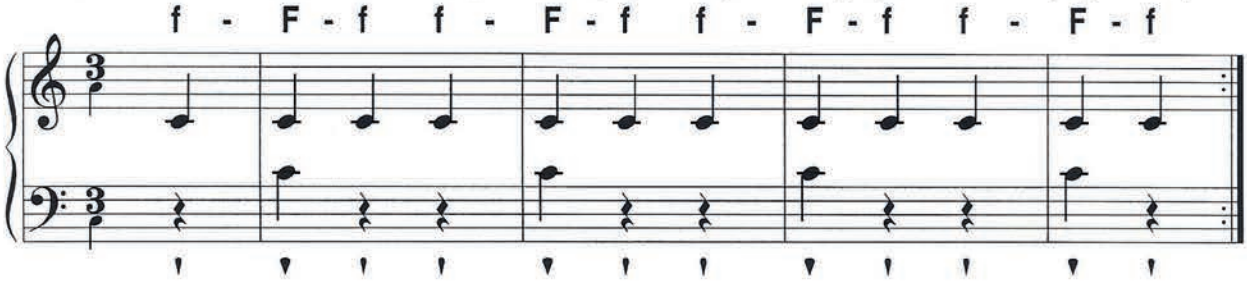
1 2

La mesure à 3 temps

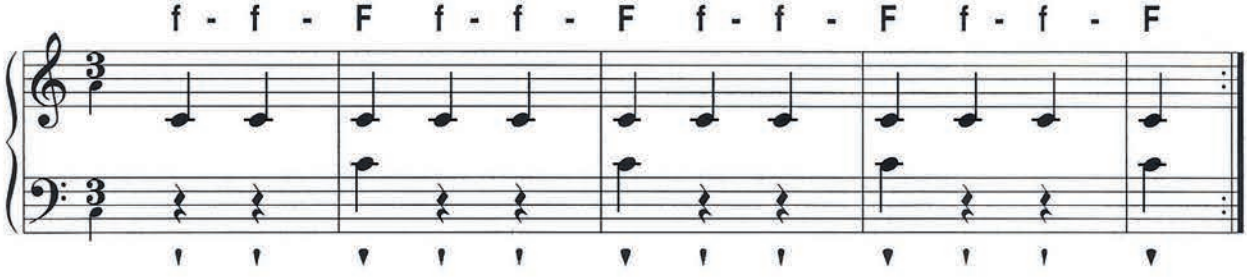
1. *la formule (d'accentuation métrique) «temps fort (F) / temps faible (f) / temps faible (f)»*



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



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



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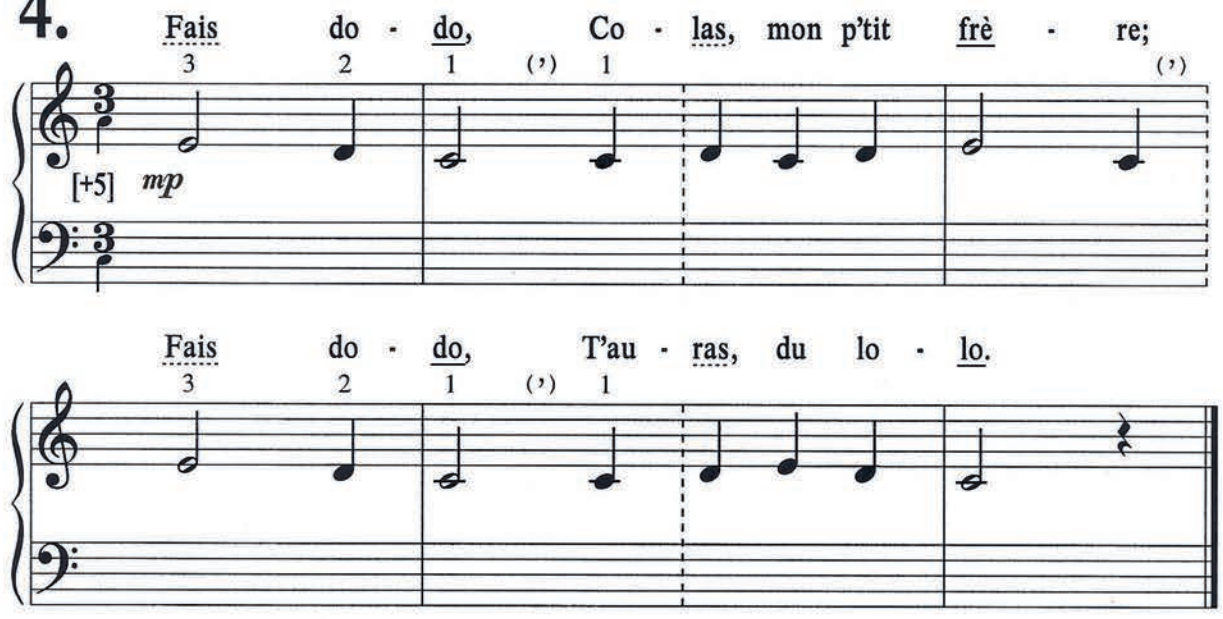
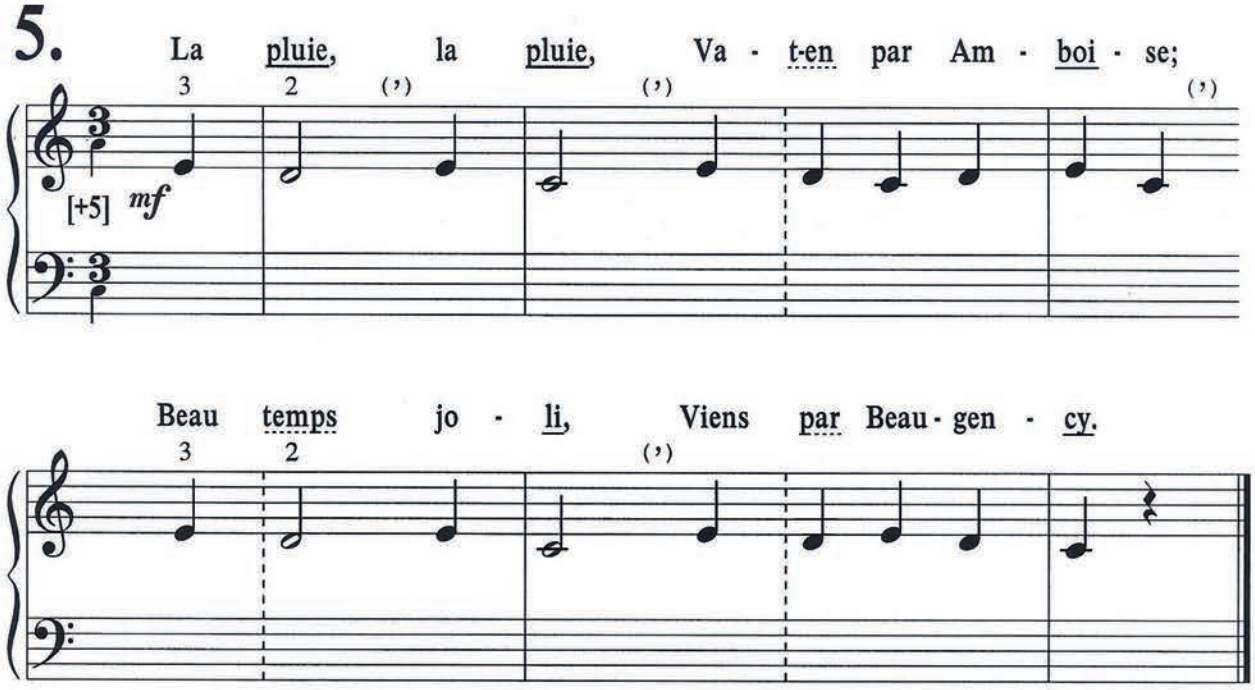
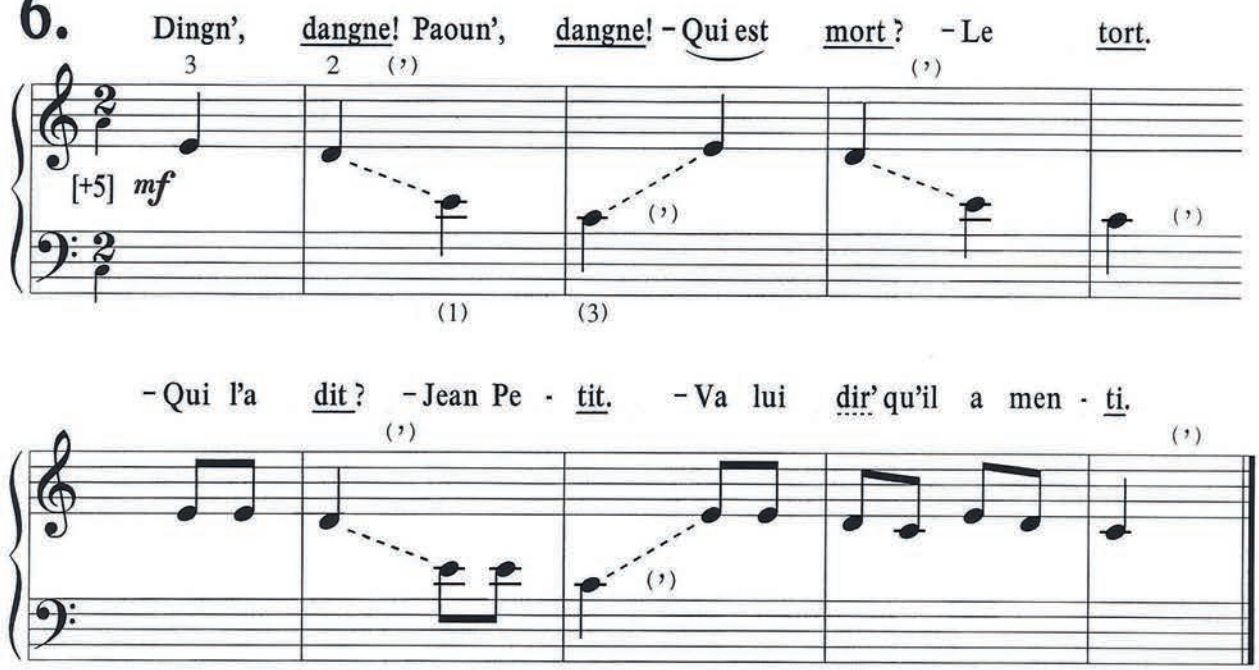
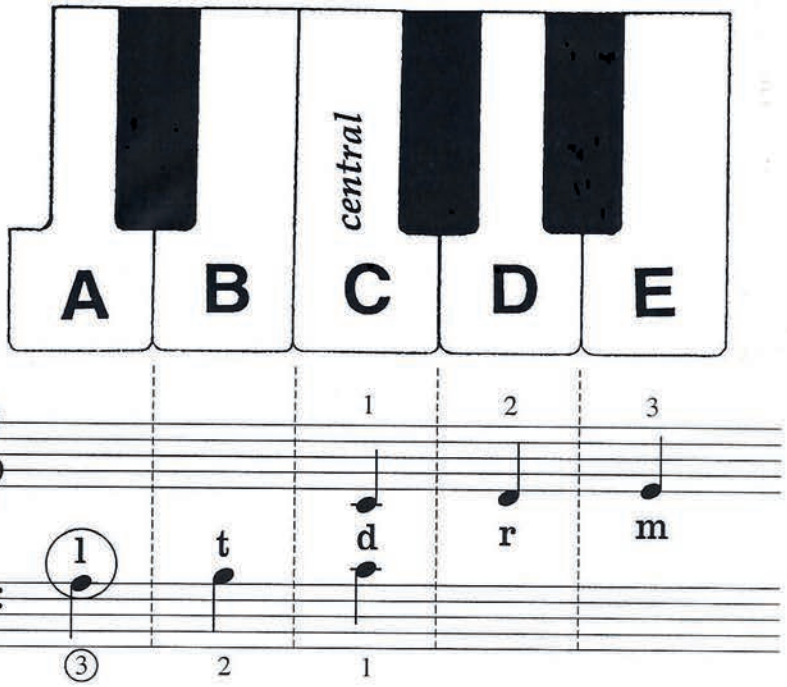


La pluie et le beau temps

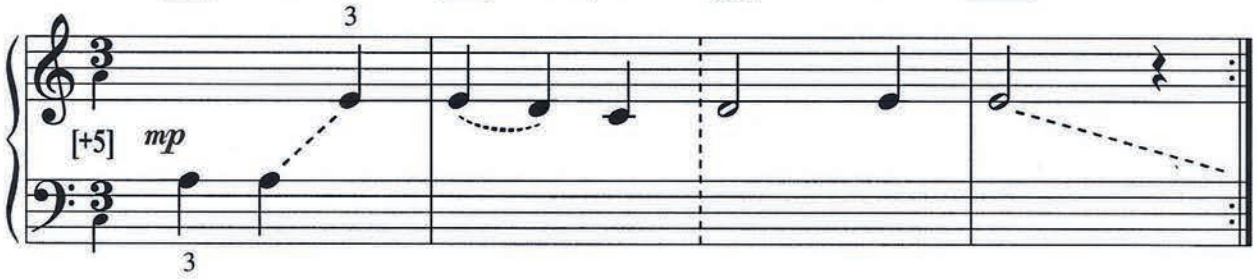


Dingn', dangne! Paoun', dangne!

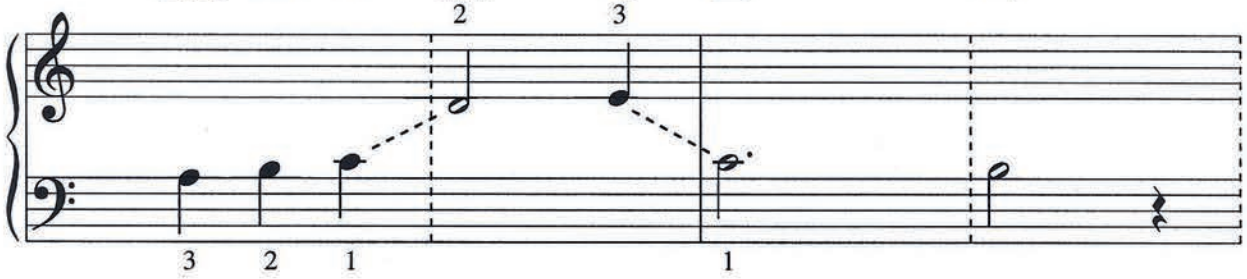




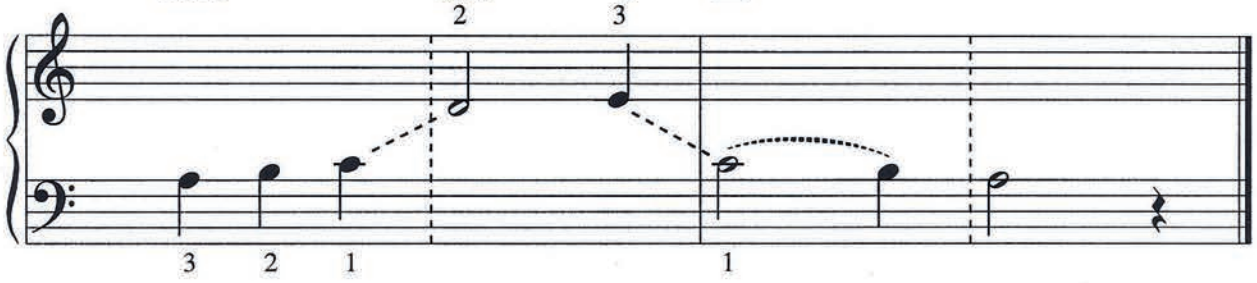
7. 1. Quand le bou - vier _____ vient du la - bour,
2. Son front est dur _____, son pas est lourd.



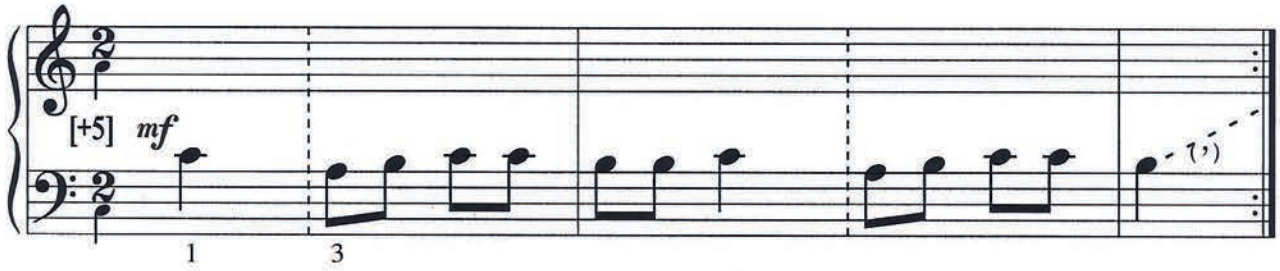
Plan - te son ai - guil - la - de,
Mais son re - gard ray - on - ne,



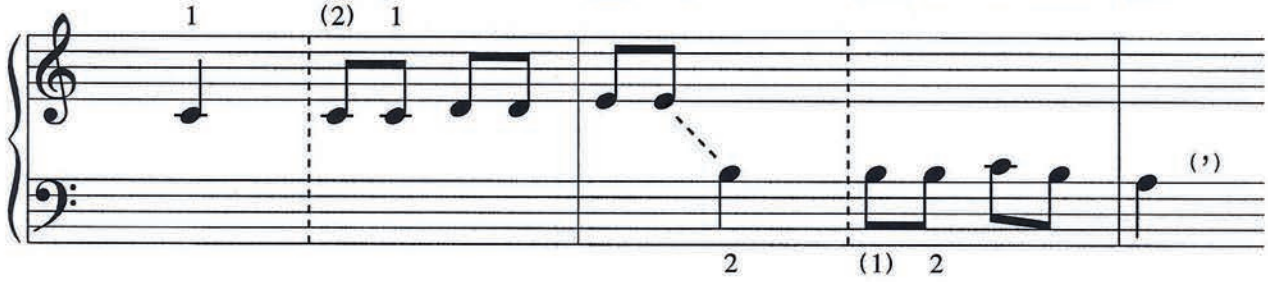
Plan - te son ai - guil - la - de,
Mais son re - gard ray - on - ne.



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.



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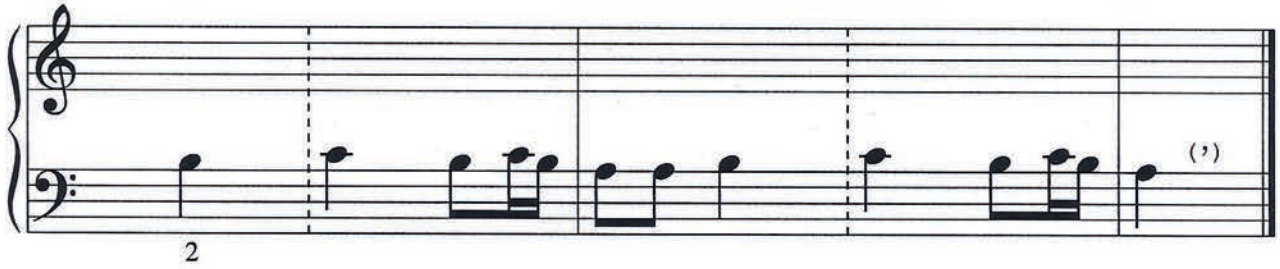

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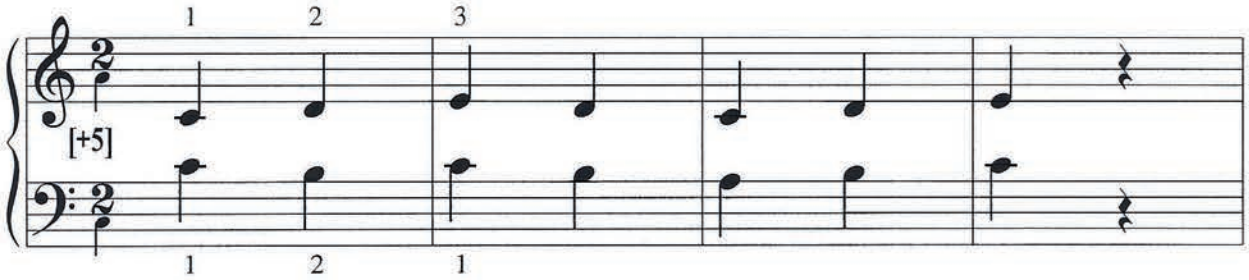
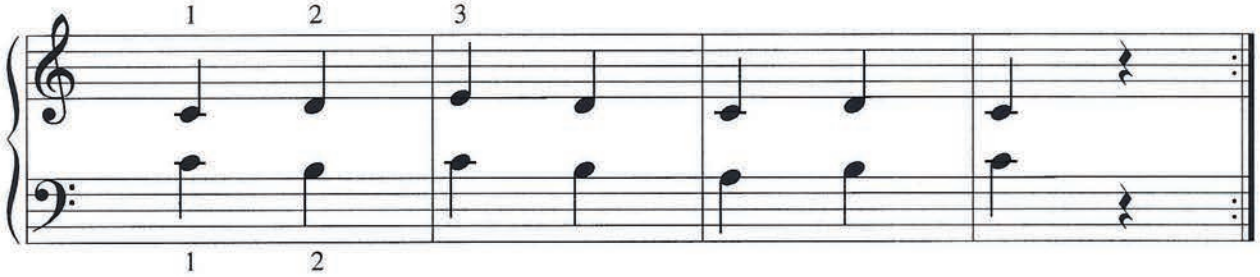
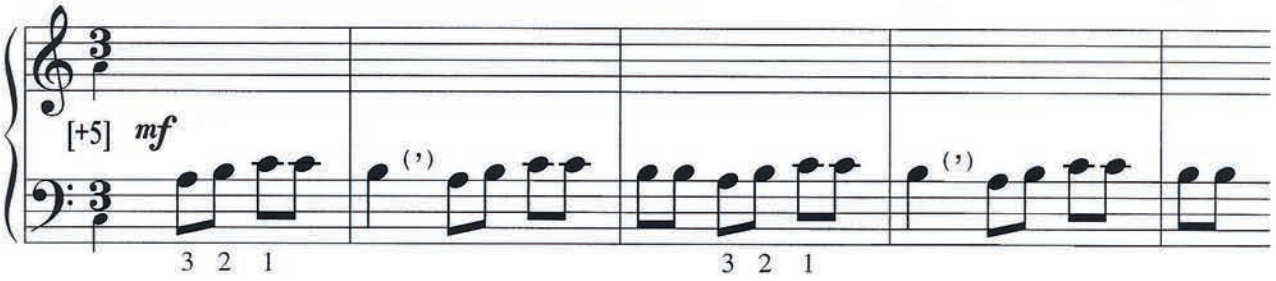


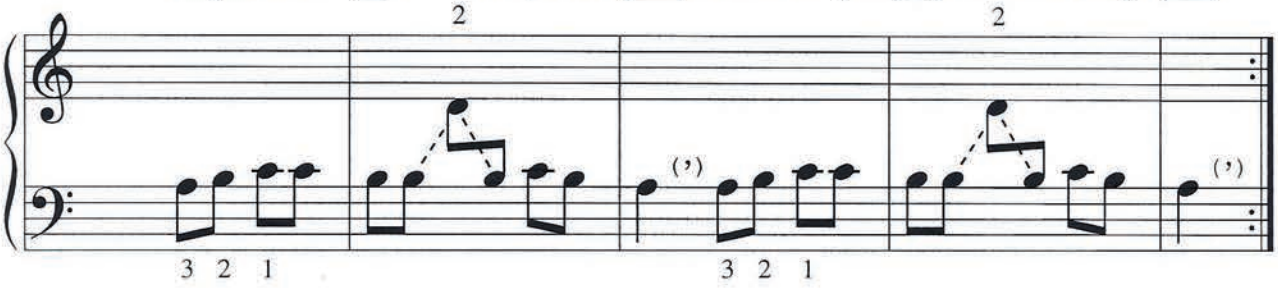


9.

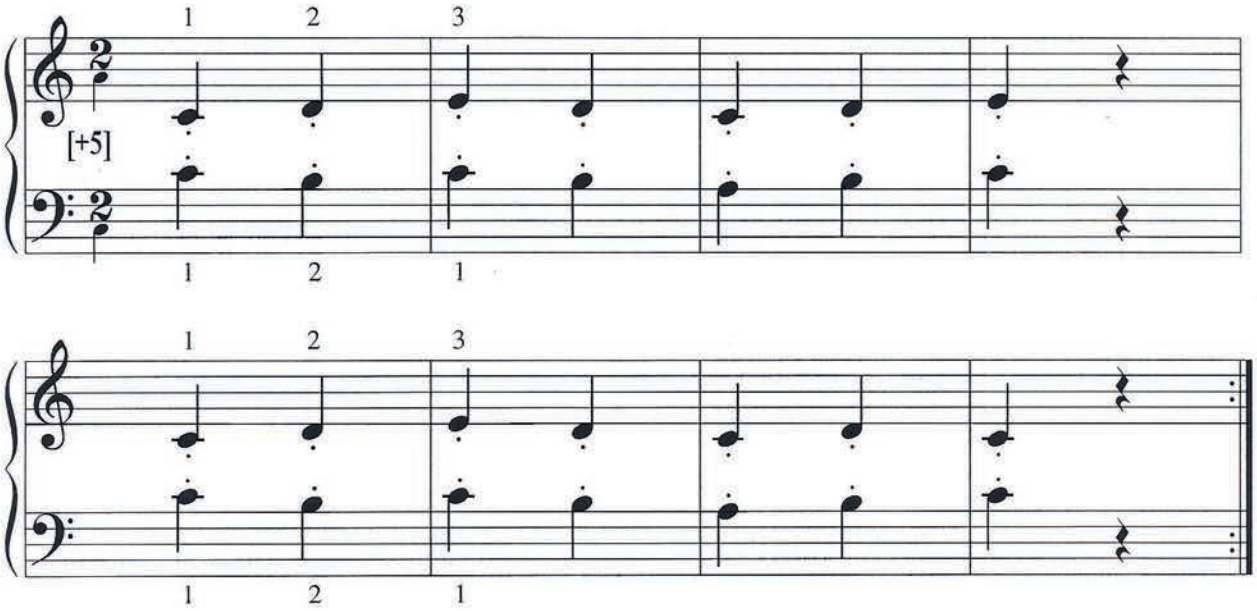
1. Mon pèr' m'a don-né neuf charr'tées d'a-voi-ne, Mon pèr' m'a don-né neuf charr'tées d'a - voi- ne,
2. Mon pèr' m'a don-né huit charr'tées d'a-voi-ne, Mon pèr' m'a don-né huit charr'tées d'a - voi- ne,



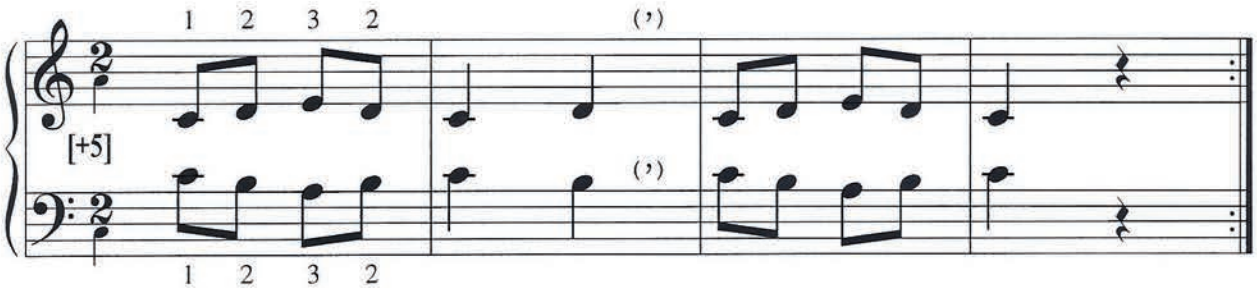
La pail-le do - ré - e et l'é - pi d'ar - gent. *Dan-sons lar-ge... lar-ge... Dansons lar-ge- ment.*
La pail-le do - ré - e et l'é - pi d'ar - gent. *Dan-sons lar-ge... lar-ge... Dansons lar-ge- ment.*



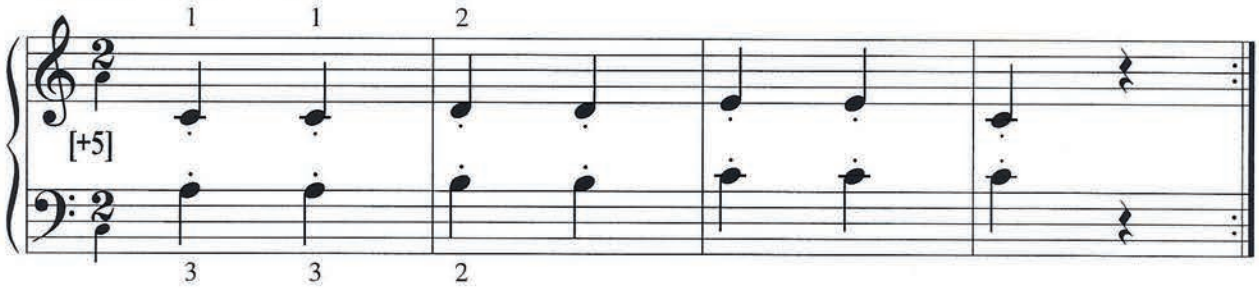
Détaché (poignet)



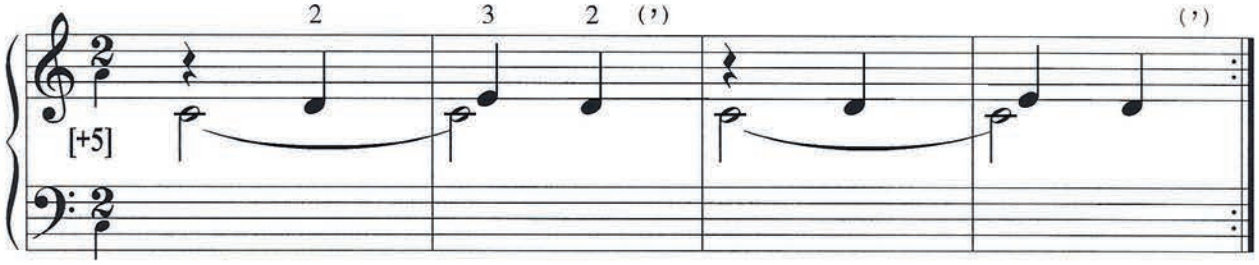
Lié et détaché



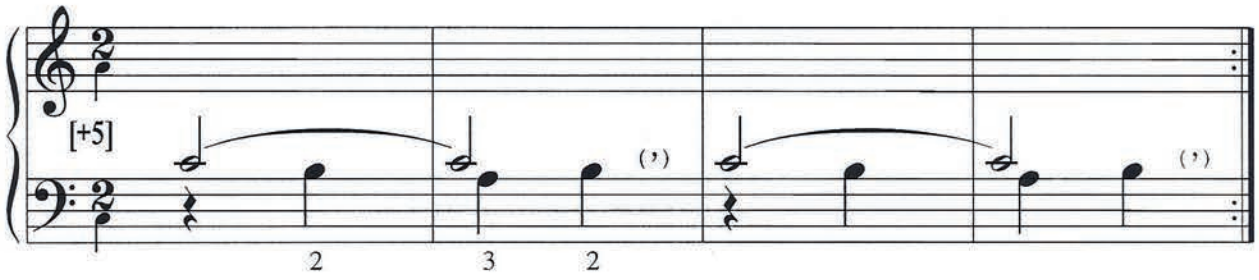
Détaché (poignet)



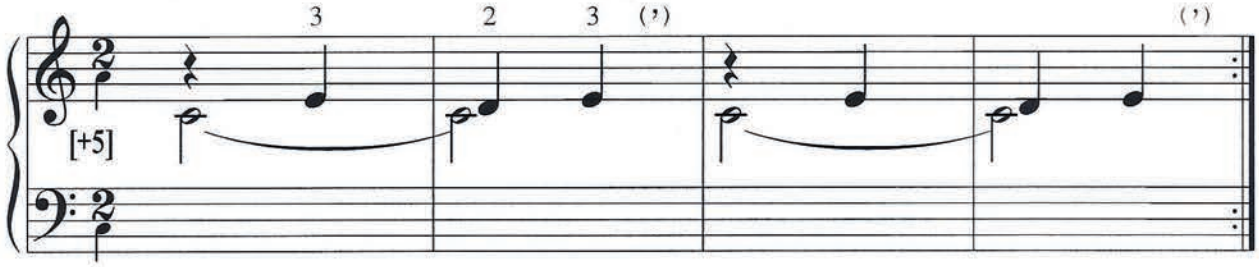
note tenue



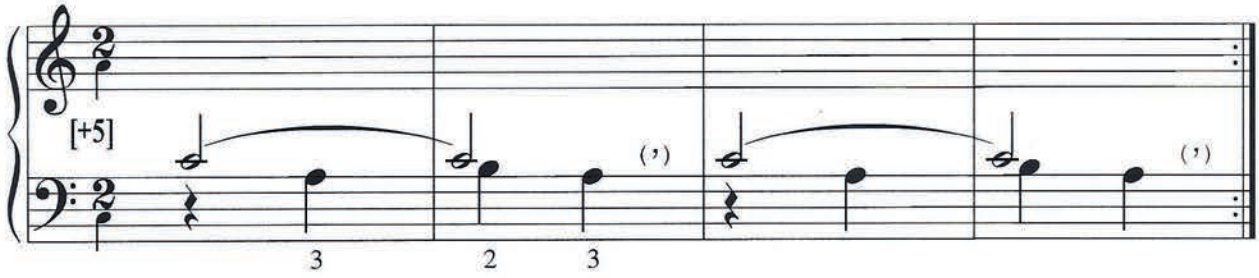
note tenue

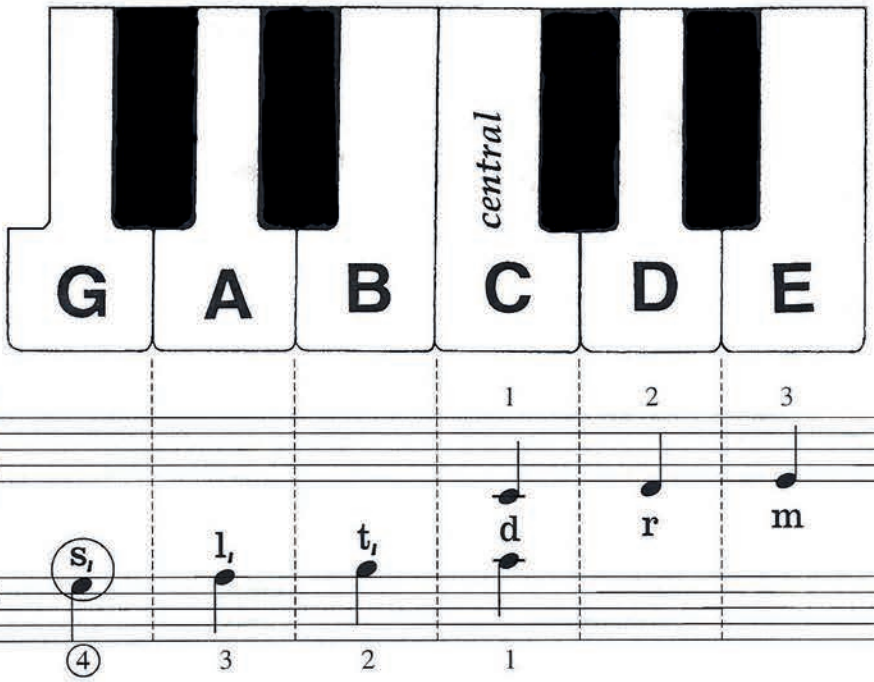


note tenue

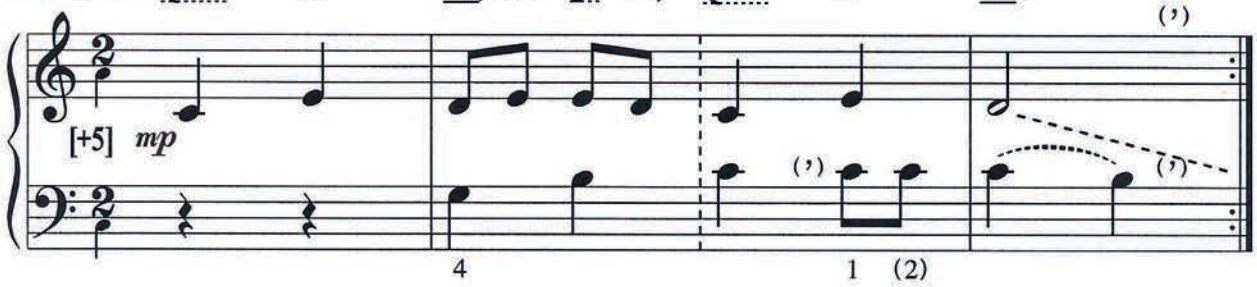


note tenue

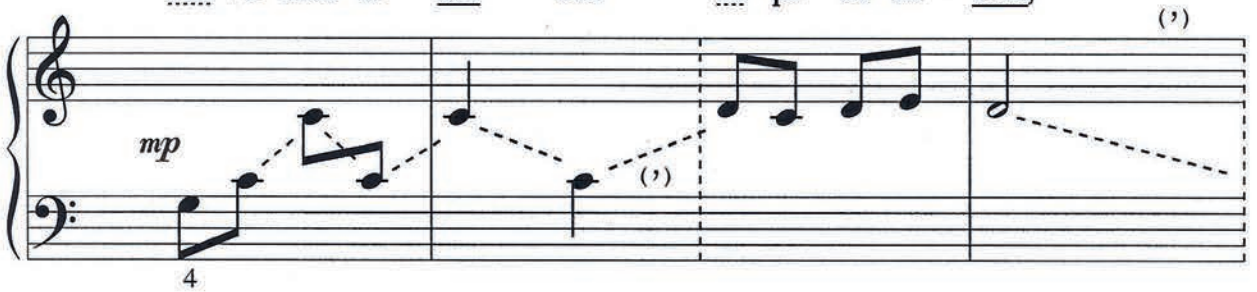




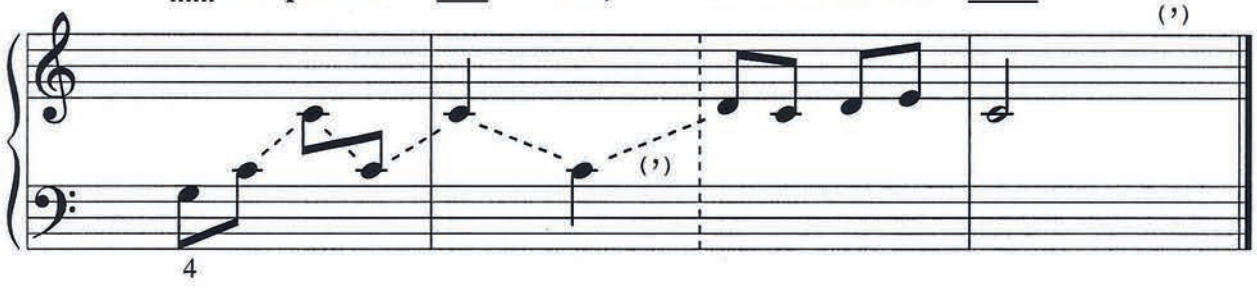
10. 1. – D'où - viens tu, ber - gè - re, D'où viens - tu ?
2. – Qu'as tu vu, ber - gè - re, Qu'as tu vu ?



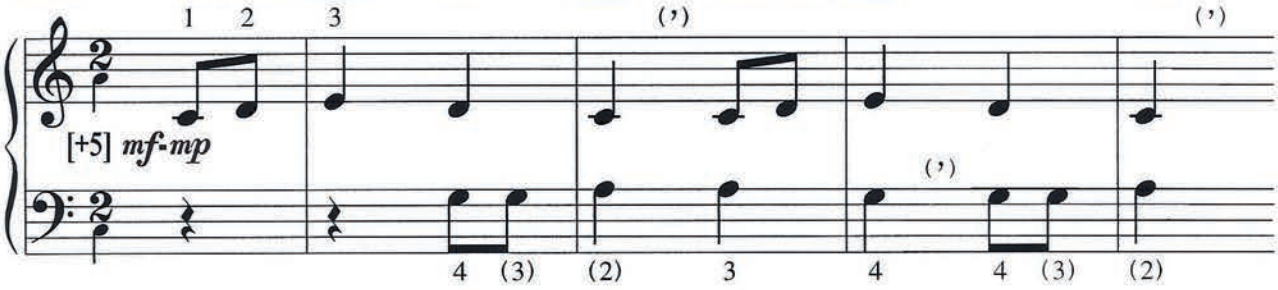
– Je viens de l'é - ta - ble, de m'y pro - me - ner.
– J'ai vu dans la crè - che un pe - tit en - fant,



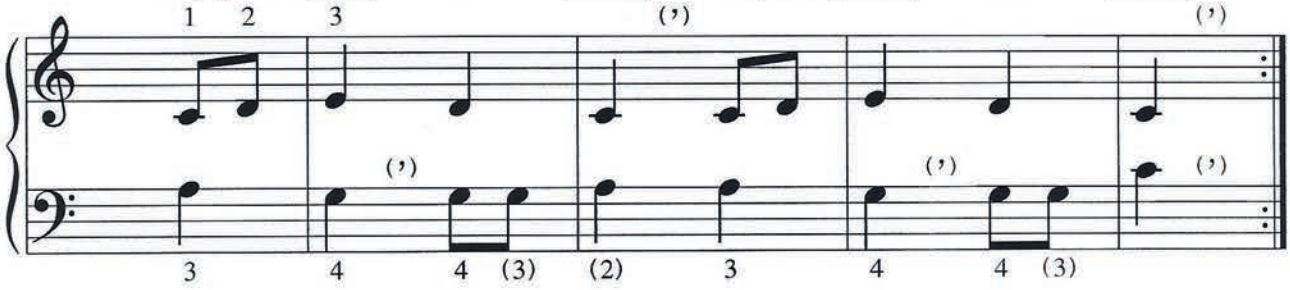
J'ai vu un mi - ra - cle qui vient d'ar - ri - ver.
Sur la pail - le fraî - che, dor-mant ten - dre - ment.

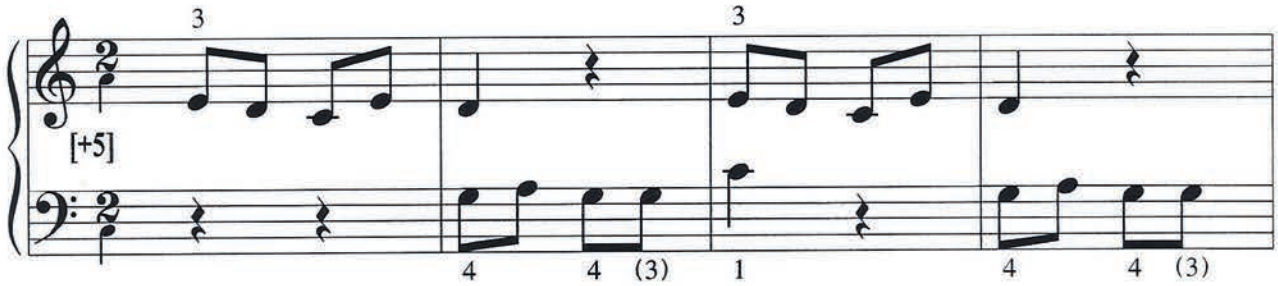


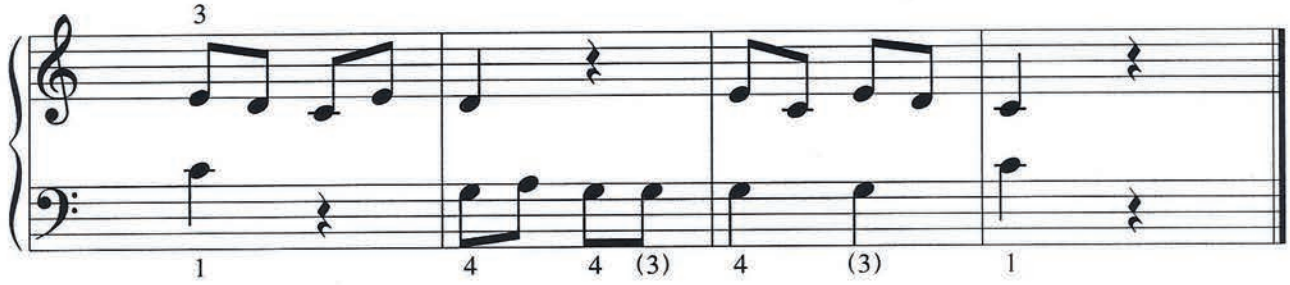
11. Un, deux, trois, De bois, Quatr', cinq, six, De buis,



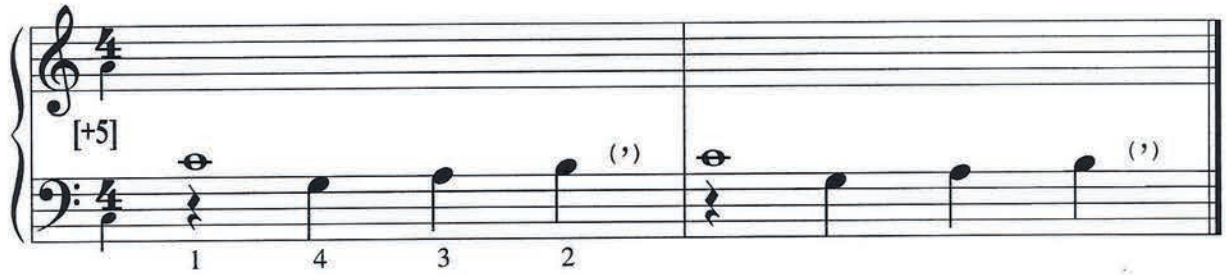
Sept, huit neuf, De boeuf, Dix, onze, douze, De bouze.





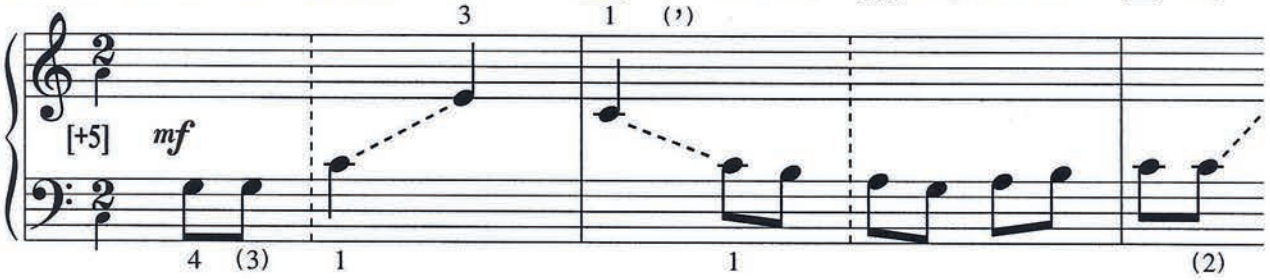


note tenue

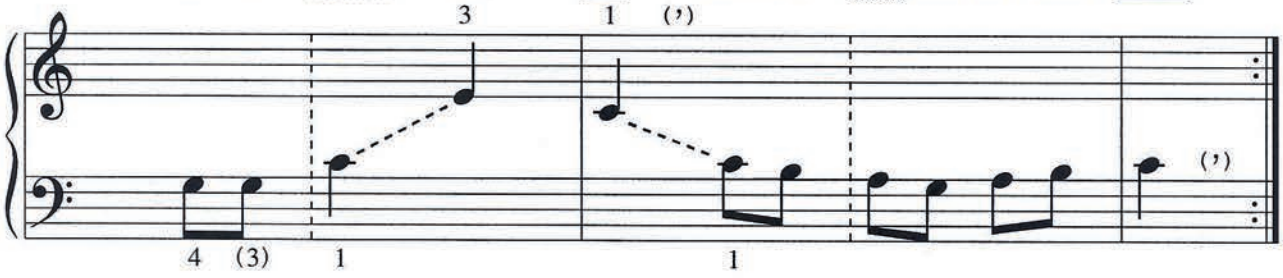


12.

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;

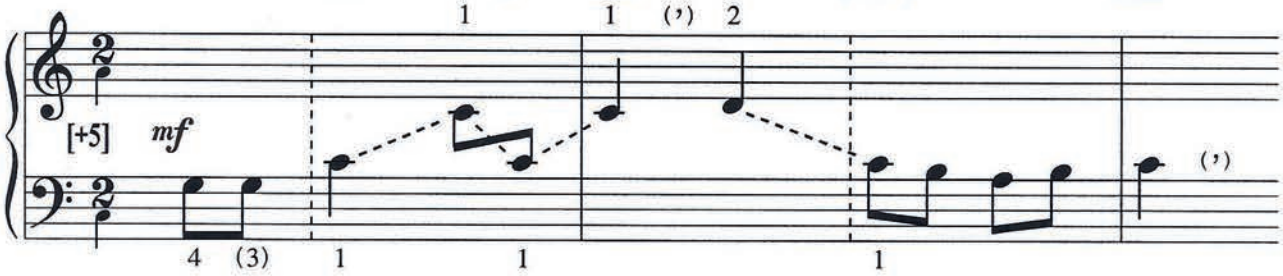


À la queue, leu, leu, Nous fe - rons bien nos dix lieues.
À la queue, leu, leu, Nous fe - rons bien nos neuf lieues.

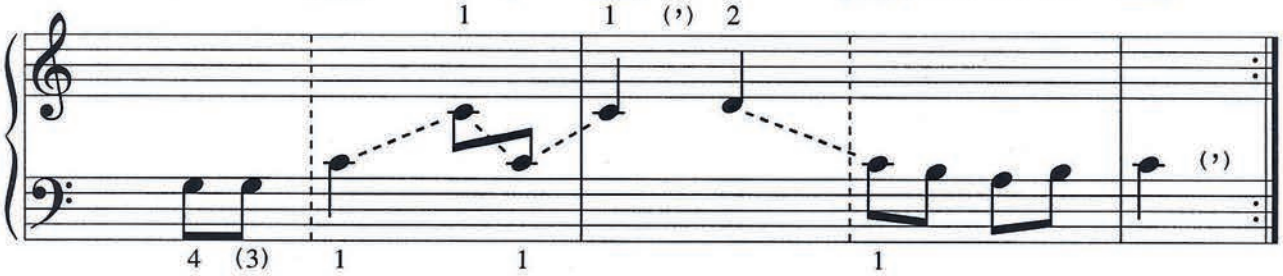


13.

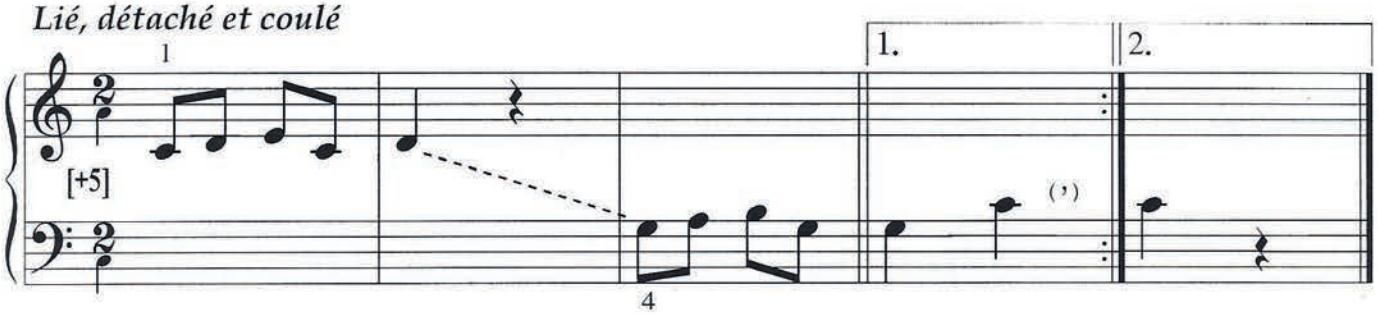
1. – Qu'y a - t-il dans cett' tour, *O - gier, O - gier, O - gier?*
2. – C'est la belle Mar-gue - rite, *O - gier, grand che-va - lier.*



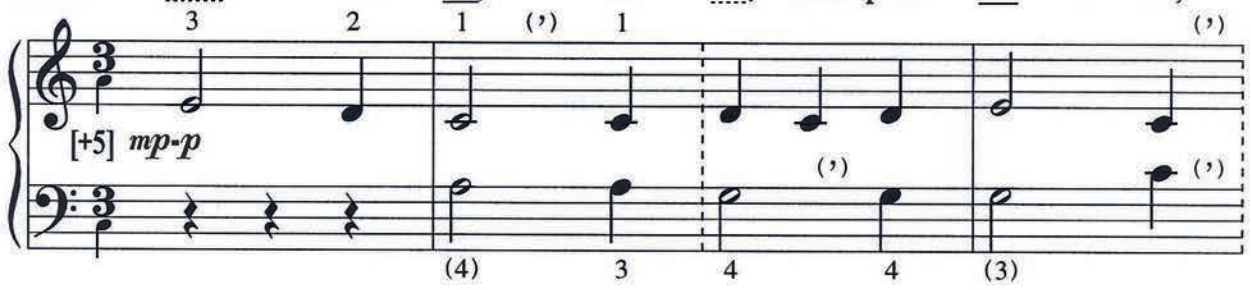
Qu'y a - t-il dans cett' tour, *O - gier, O - gier, O - gier?*
C'est la belle Mar-gue - rite, *O - gier, grand che-va - lier.*



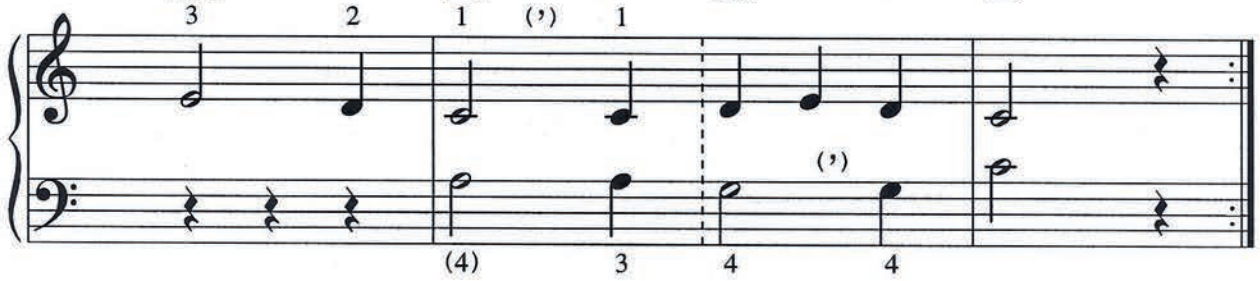
Lié, détaché et coulé



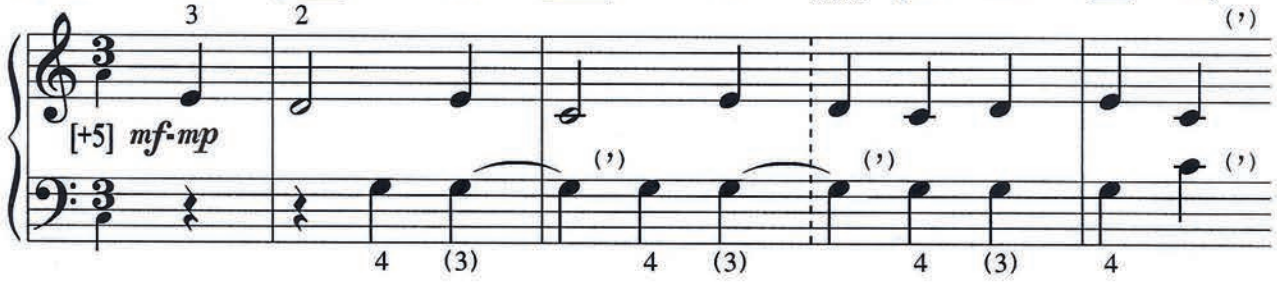
14. Fais do - do, Co - las, mon p'tit frè - re;



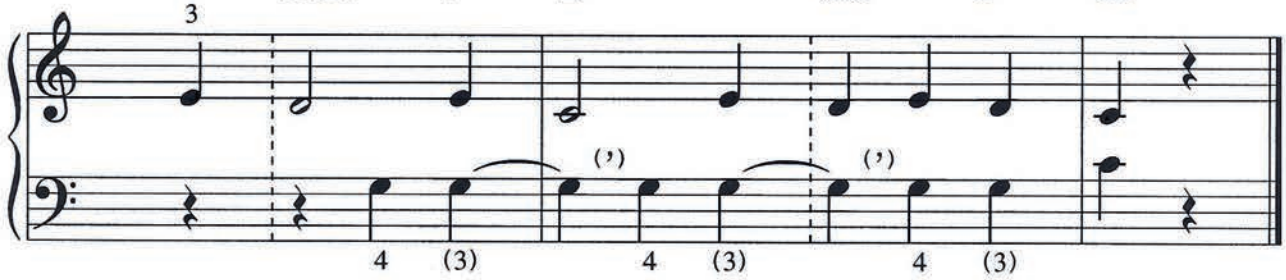
Fais do - do, T'au - ras, du lo - lo.



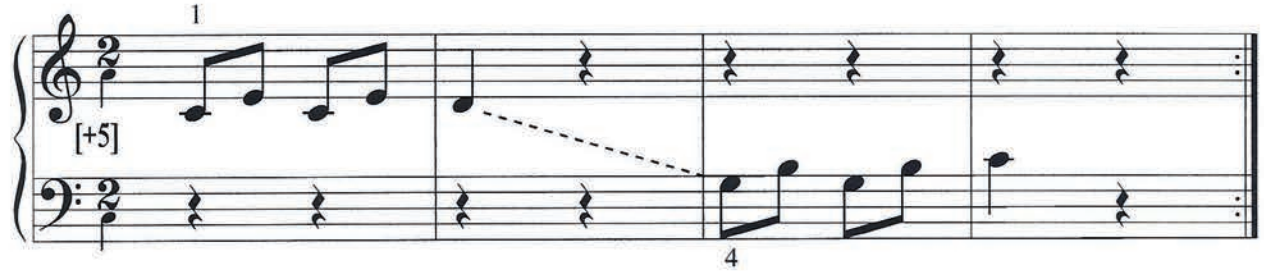
15. La pluie, la pluie, Va - t-en par Am - boi - se;



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

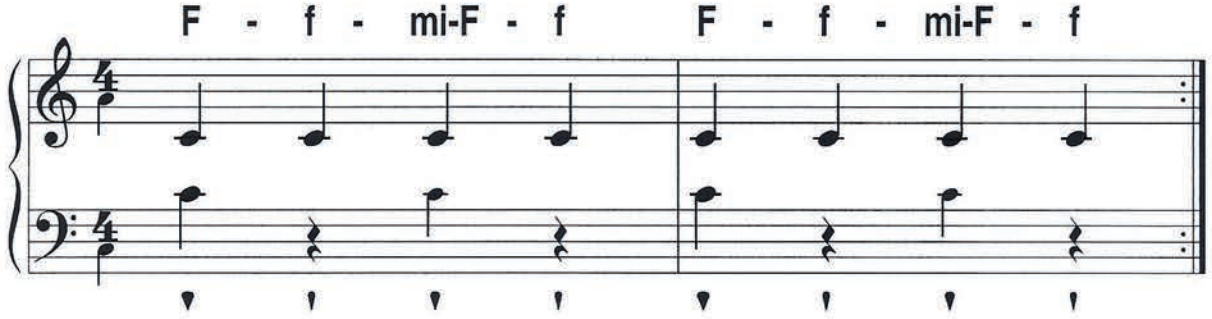


Lié, détaché et coulé

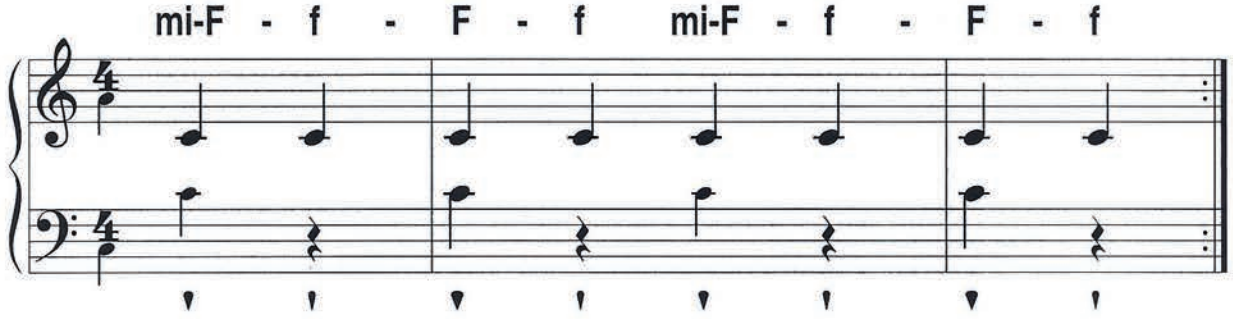


La mesure à 4 temps

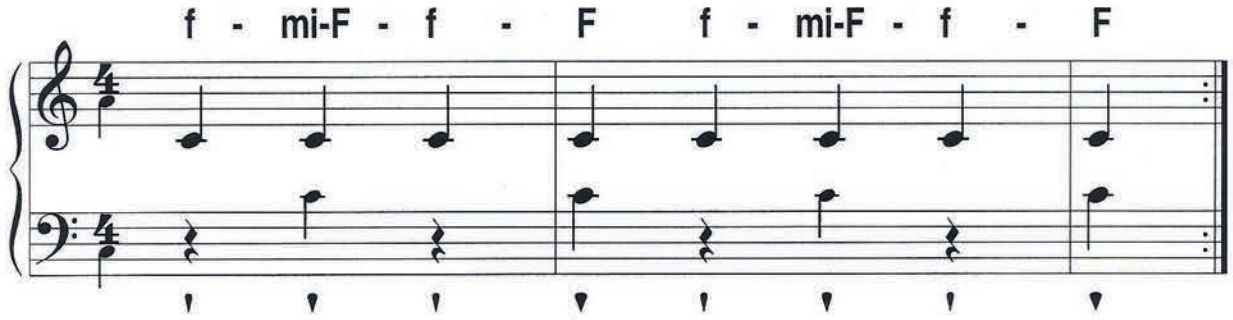
1. *la formule «temps fort (F) / temps faible (f) / temps demi-fort (mi-F) / temps faible (f)»*



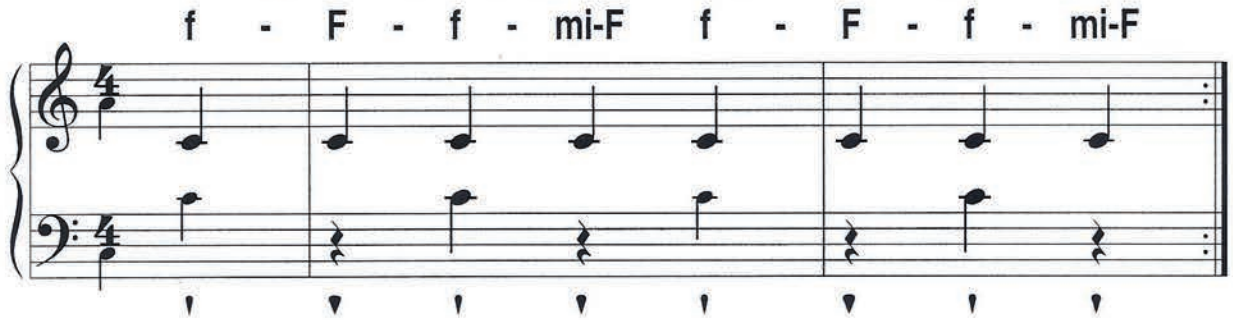
2. *la formule «temps demi-fort (mi-F) / temps faible (f) / temps fort (F) / temps faible (f)»*



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

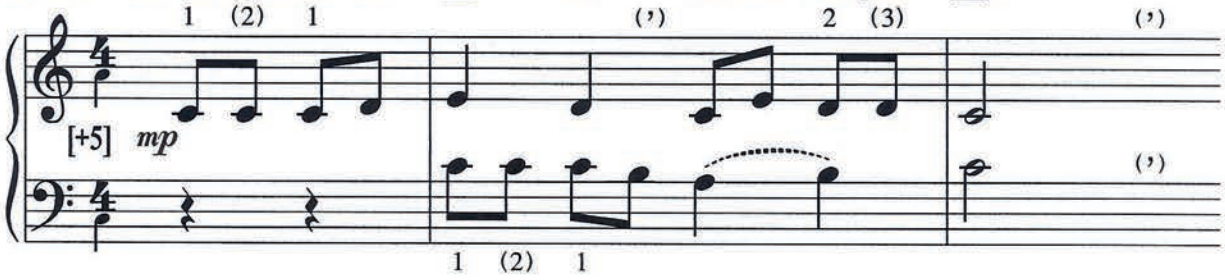


4. *la formule «temps faible / (f) temps fort (F) / temps faible (f) / temps demi-fort (mi-F)»*

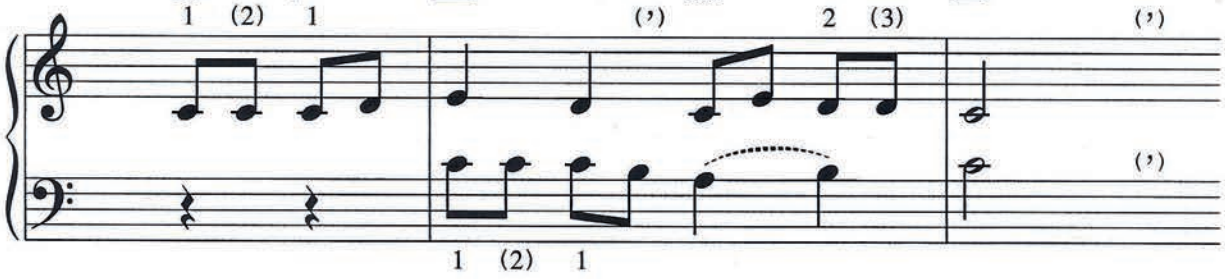


16.

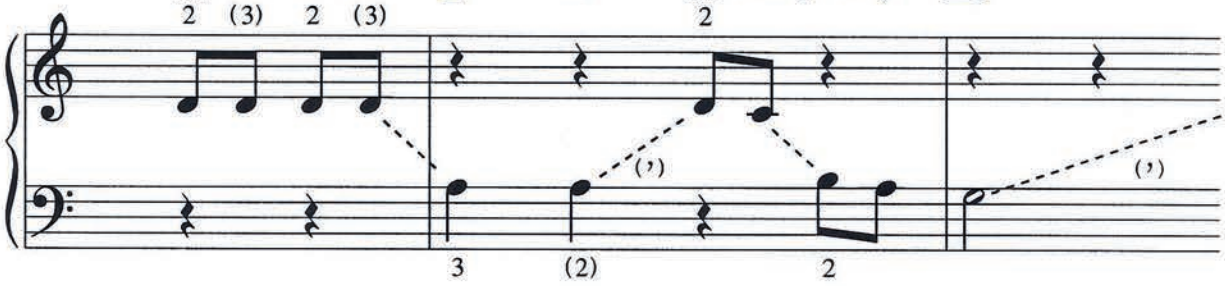
1. Au clair de la lu - ne, – Mon a - mi Pier - rot,
2. Au clair de la lu - ne, Pier-rot ré-pon - dit:



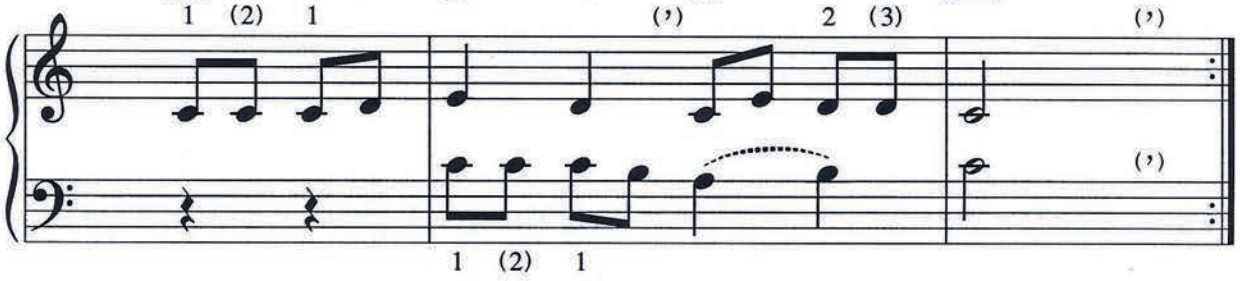
Prê - te - moi ta plu - me Pour é - crire un mot.
– Je n'ai pas de plu - me; Je suis dans mon lit.



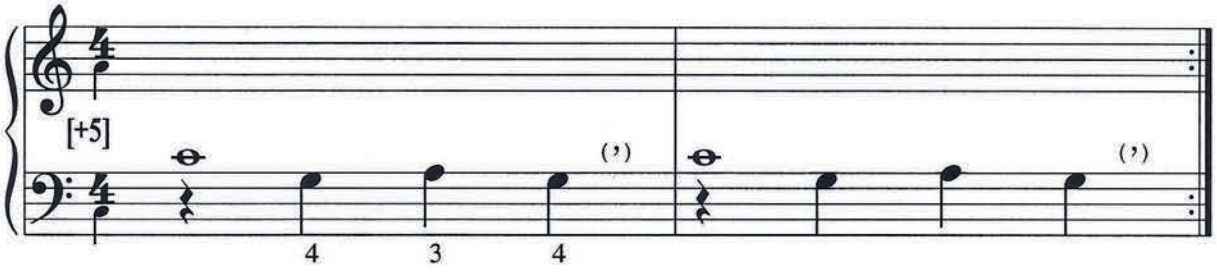
Ma chan-delle est mor - te Je n'ai plus de feu.
Va chez la voi - si - ne; Je crois qu'elle y est,



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

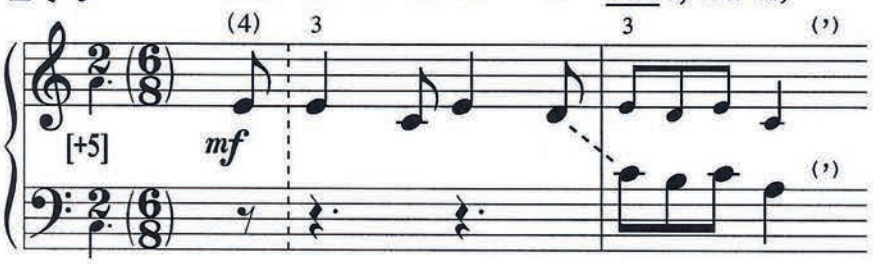


note tenue



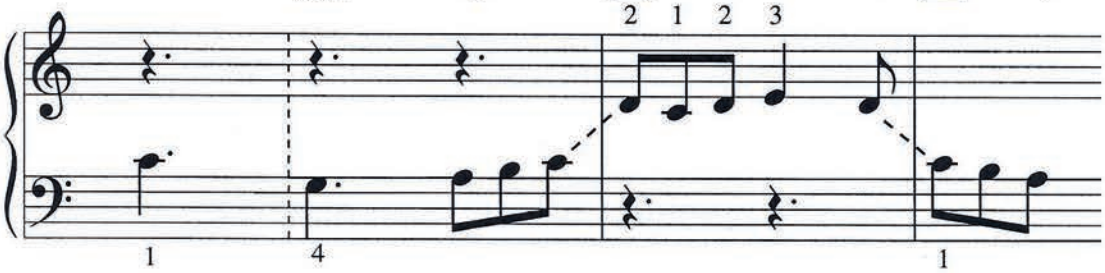
17.

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

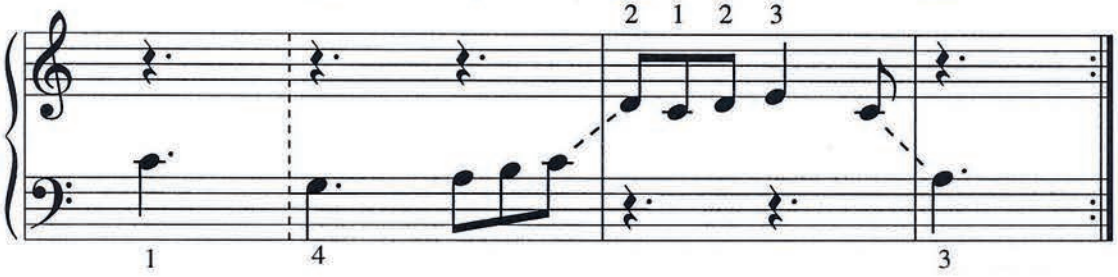


C'est la bel - le Fran - çoi - se,
Son a - mi va la voir - e,

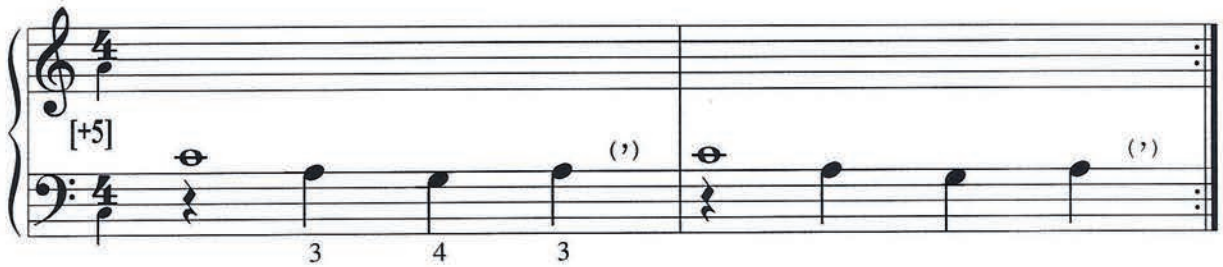
qui veut s'y ma - ri - er, *ma-lu-ron lu - ret - te,*
bien tard a-près sou - per, *ma-lu-ron lu - ret - te,*



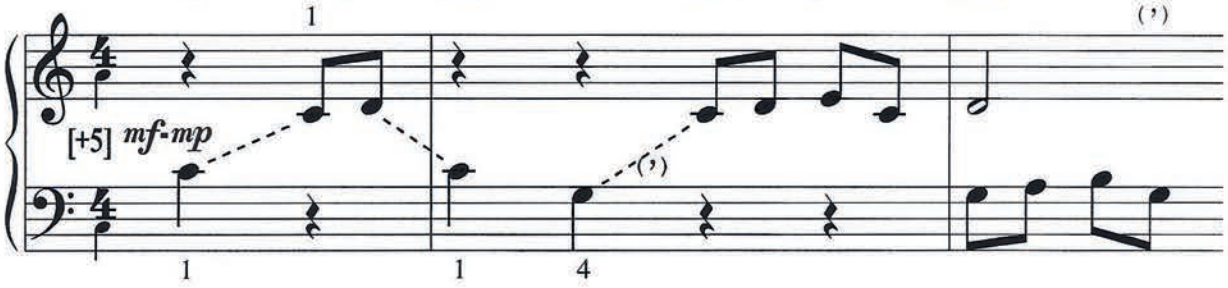
qui veut s'y ma - ri - er, *ma-lu-ron lu - ré.*
bien tard a-près sou - per, *ma-lu-ron lu - ré.*



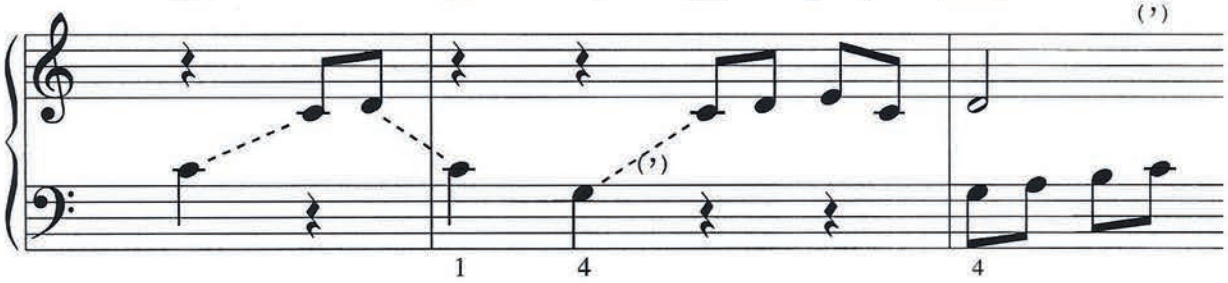
note tenue



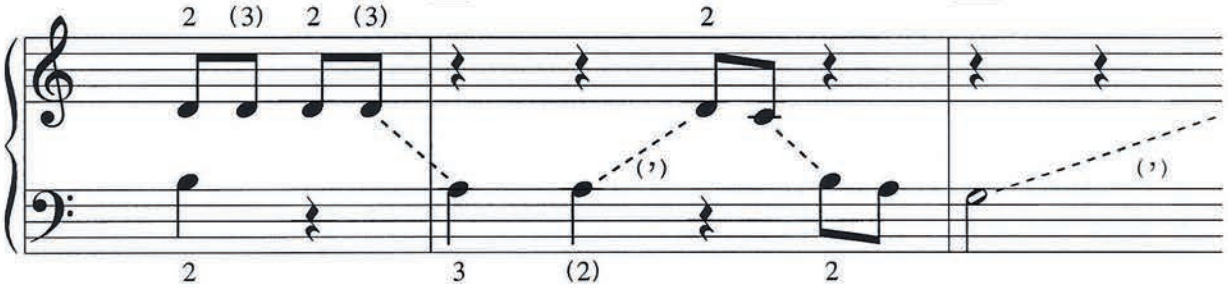
18. U - ne prin - ces - se qui se pa - van - nait,



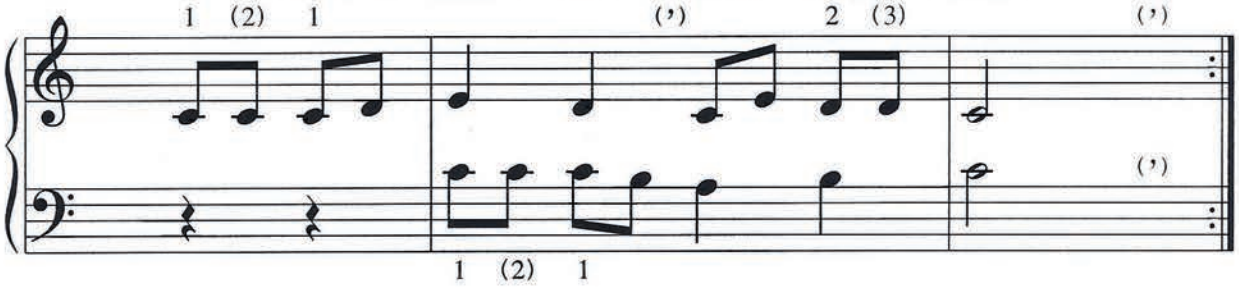
Ah! se dit el - le, *Ah! si je pou - vais*



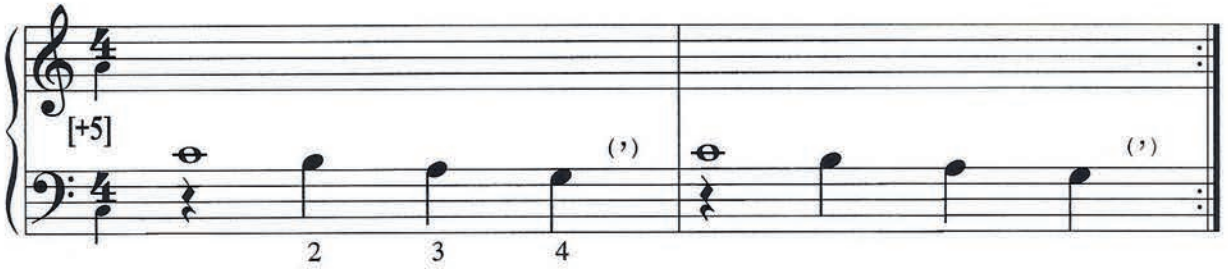
Trem-per ma fi - gu - re dans un bol de lait,

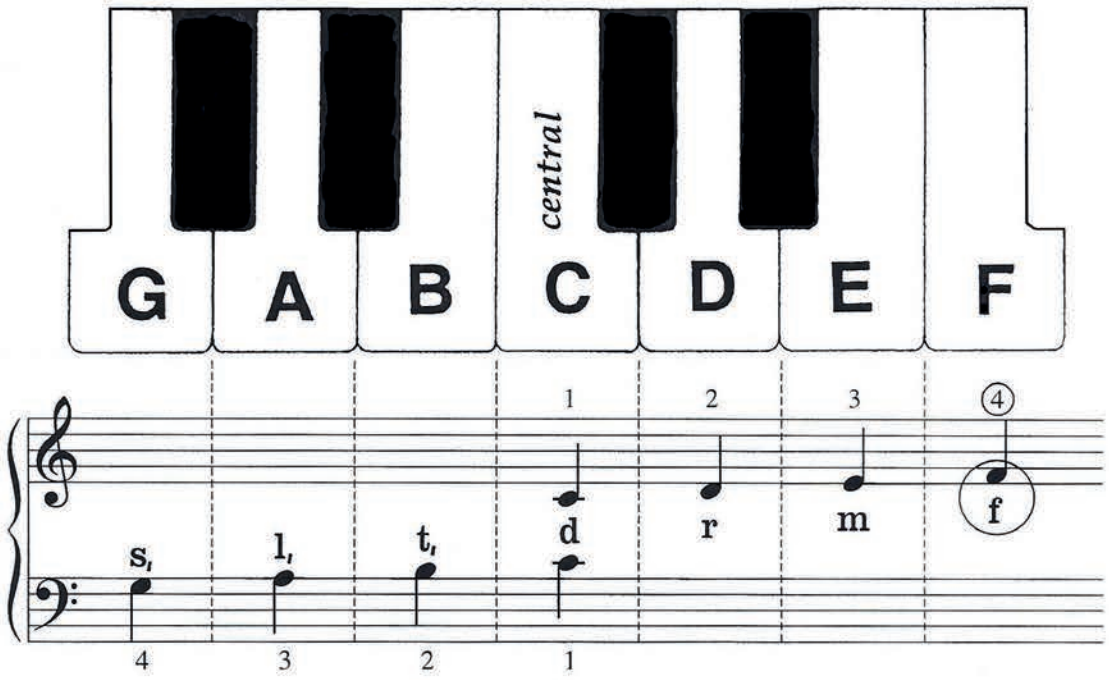


Je se - rais plus blan - che Que tous les fran - çais.

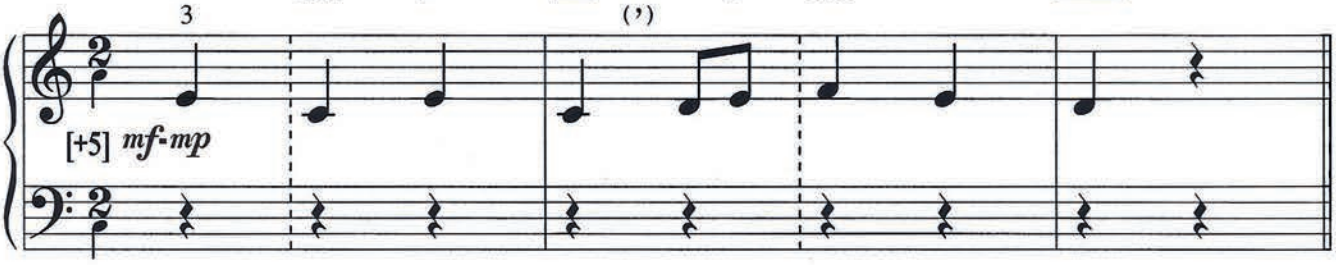


note tenue

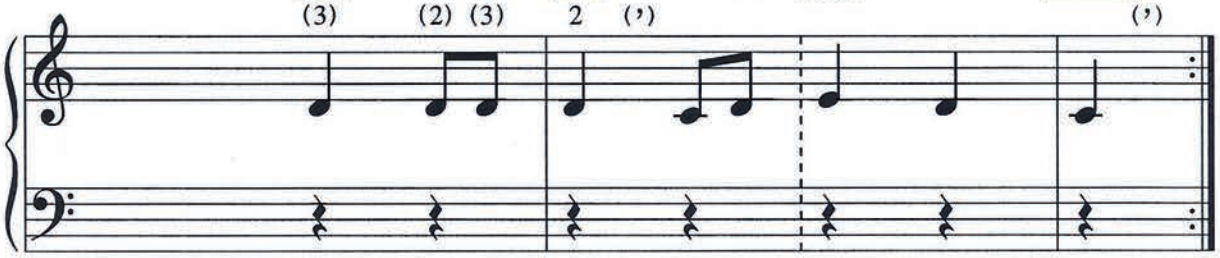




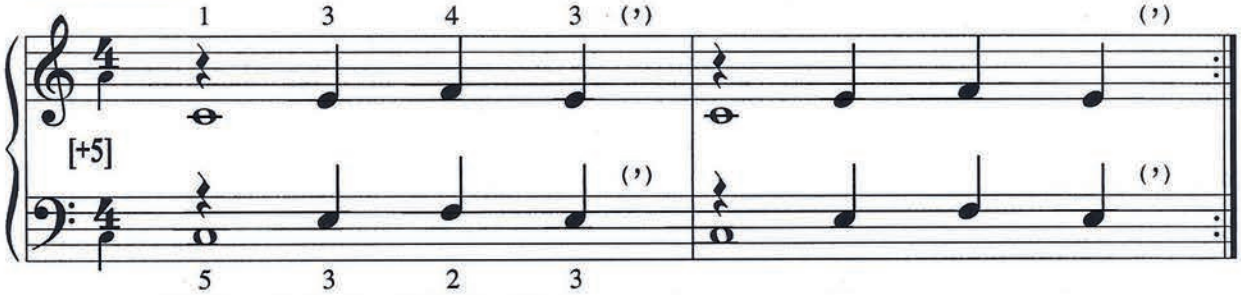
19. Lais - sez pas - ser Les pe - tits en - fants



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

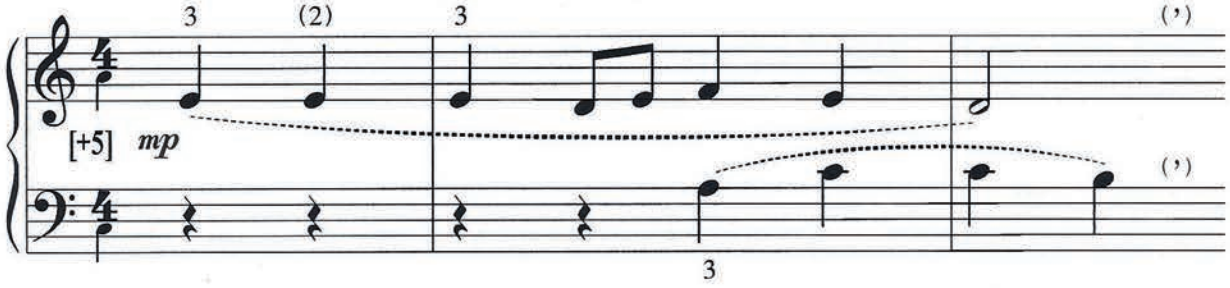


note tenue

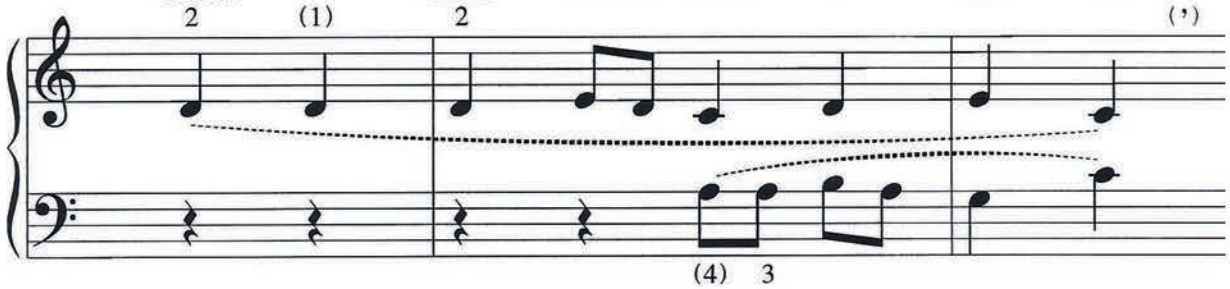


20.

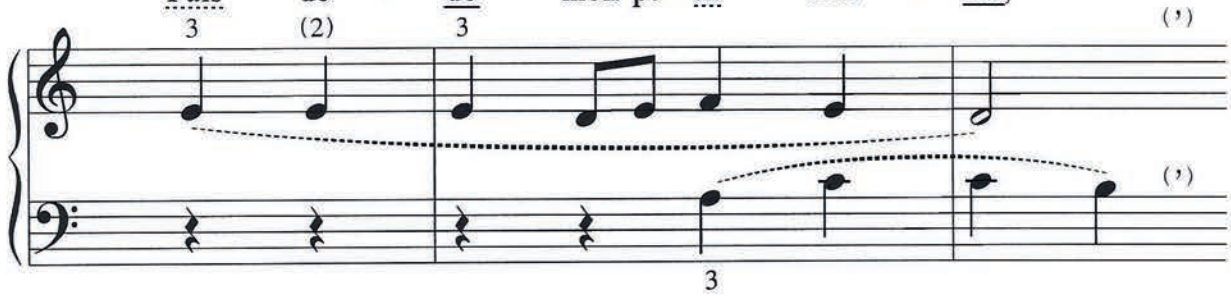
1. Fais do - do mon pe - tit Pier - rot;
2. Fais do - do mon pe - tit Pier - rot;



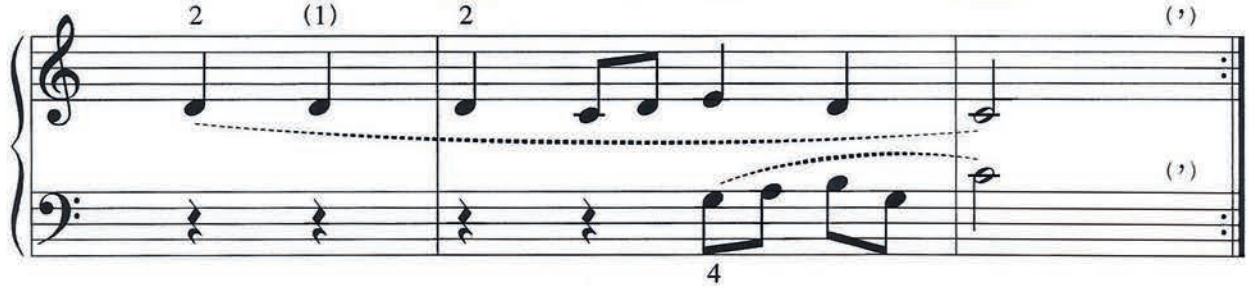
T'ap - pren - drai à fi - ler la lai - ne.
Nous i - rons cueil - lir des ce - ri - ses.



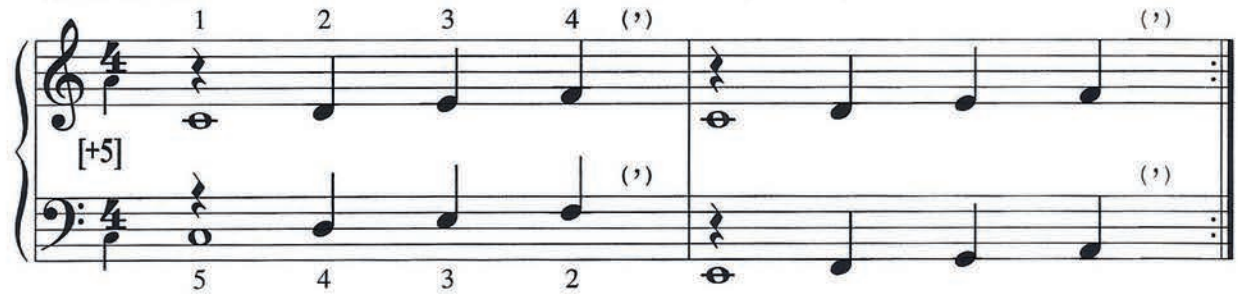
Fais do - do mon pe - tit Pier - rot;
Fais do - do mon pe - tit Pier - rot;



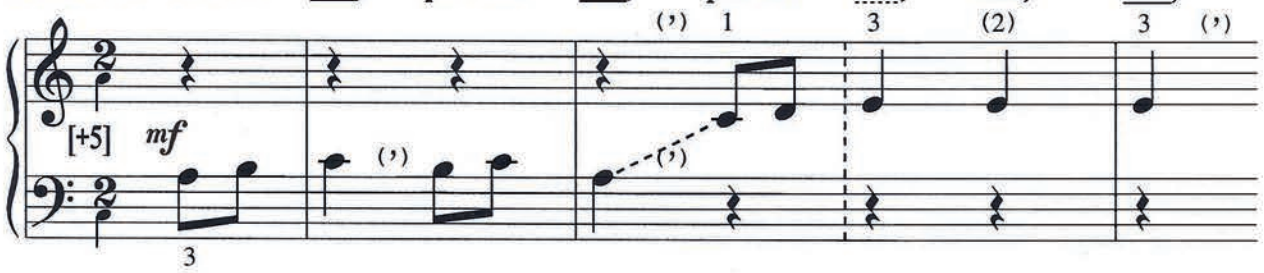
T'ap - pren - drai à fair' des sa - bots.
Nous i - rons cou - per des ro - seaux.



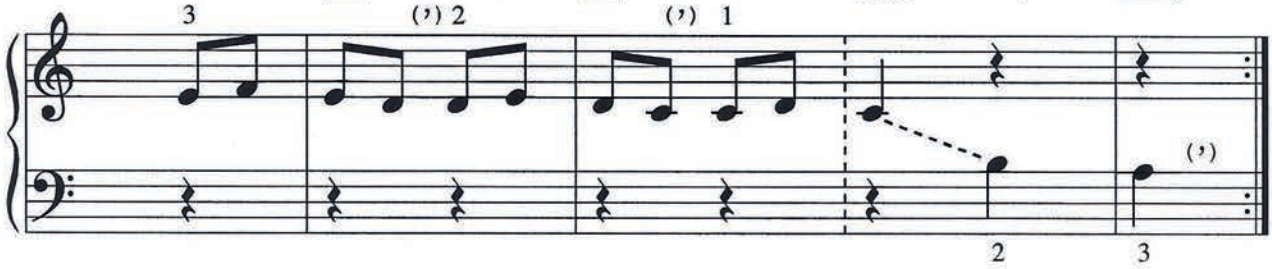
note tenue



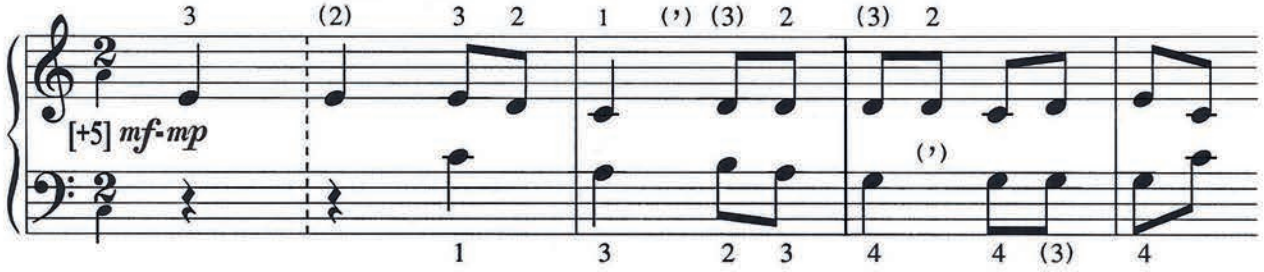
21. 1. Trois p'tits chats, trois p'tits chats, trois p'tits chats, chats, chats,
2. Pail-las-son, pail-las-son, pail-las-son, -son, -son,



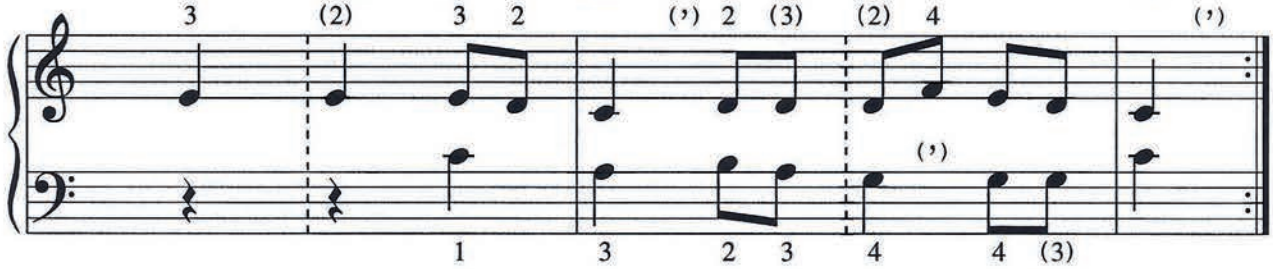
Cha-peau d'pail-le, cha-peau d'pail-le, cha-peau d'paill', paill', paille,
Som-nen-bu-le som-nen-bu-le som-nen-bul', -bul', -bule,



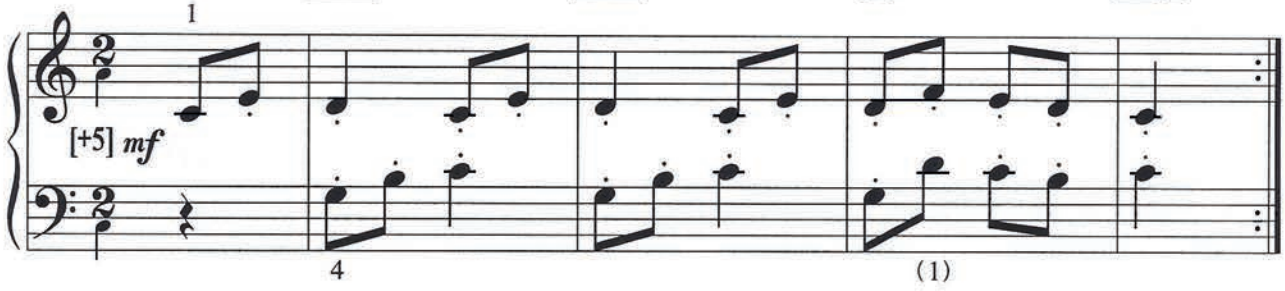
22. Pass', pass', pas-se-ra; La der-niè-re, la der-niè-re...



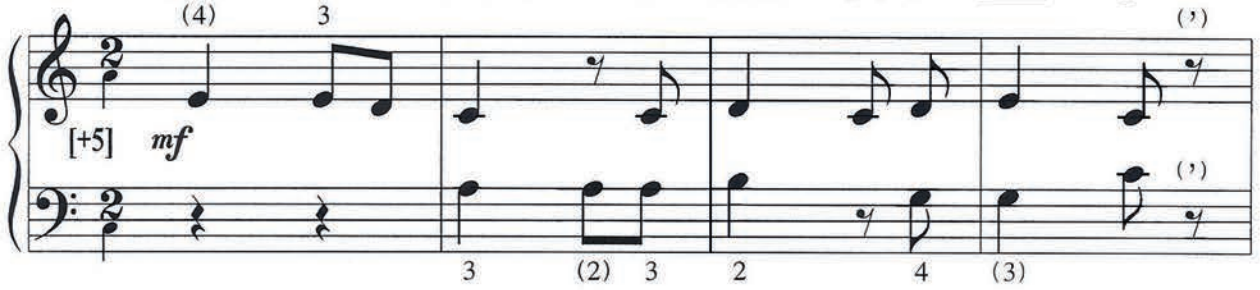
Pass', pass', pas-se-ra; La der-niè-re res-te-ra.



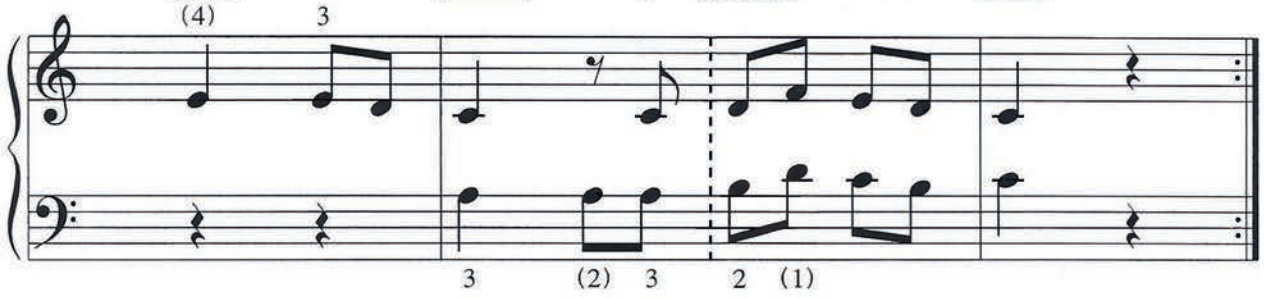
23. À Pa-ris, à Pa-ris Sur un pe-tit che-val gris.
À Tou-louse, à Tou-louse Sur un pe-tit che-val rouge.



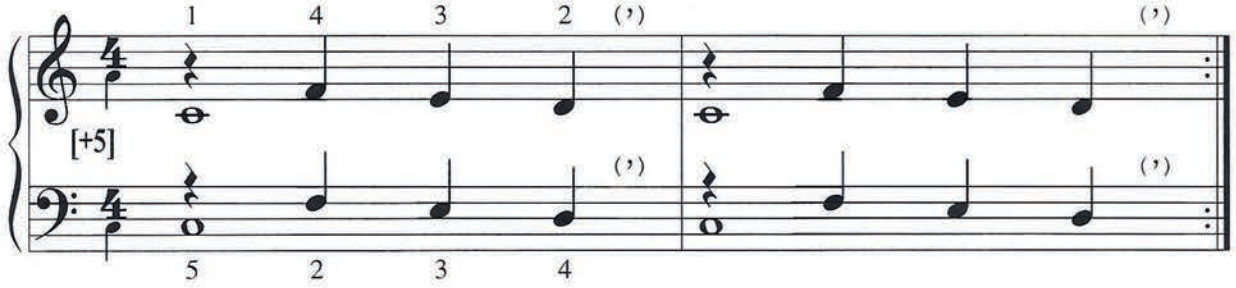
24. 1. Un é - lé - phant, Ça trom - pe, ça trom - pe...
2. Deux é - lé - phants, Ça trom - pe, ça trom - pe...



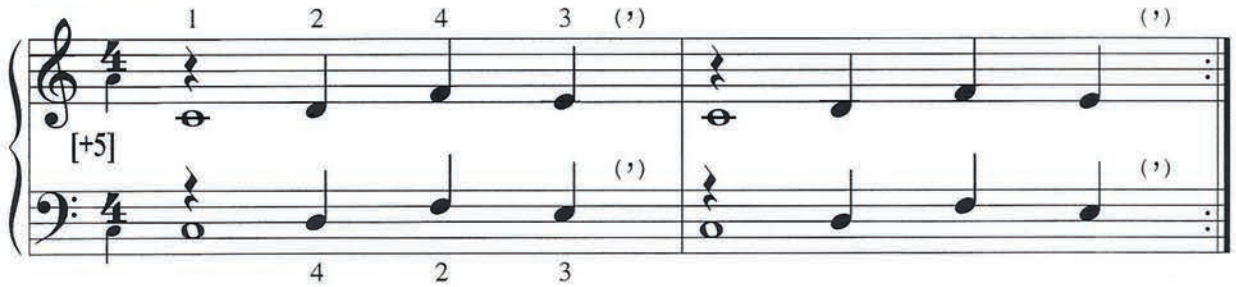
. Un é - lé - phant, Ça trompe é - nor- mé - ment.
Deux é - lé - phants, Ça trompe é - nor- mé - ment.



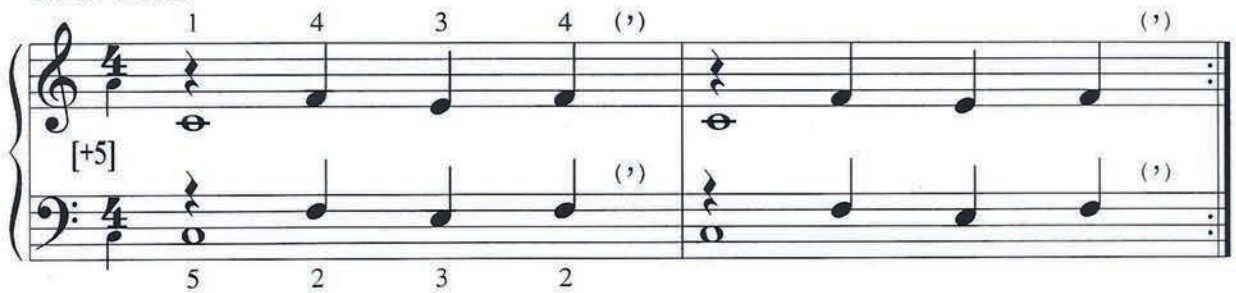
note tenue

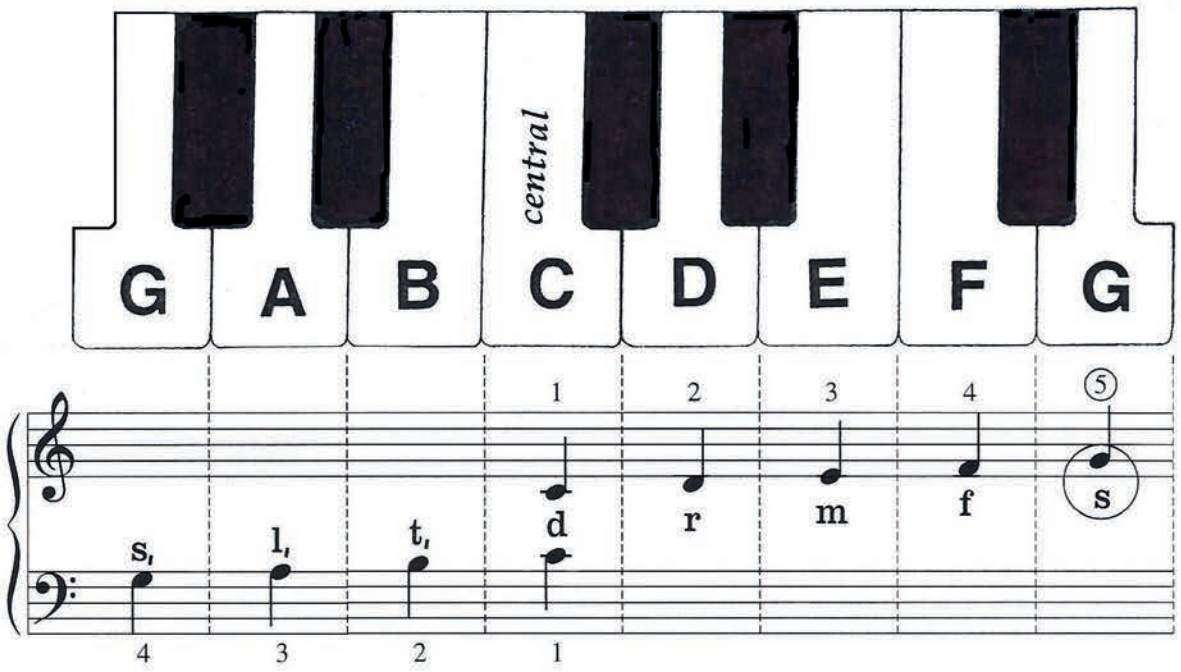


note tenue



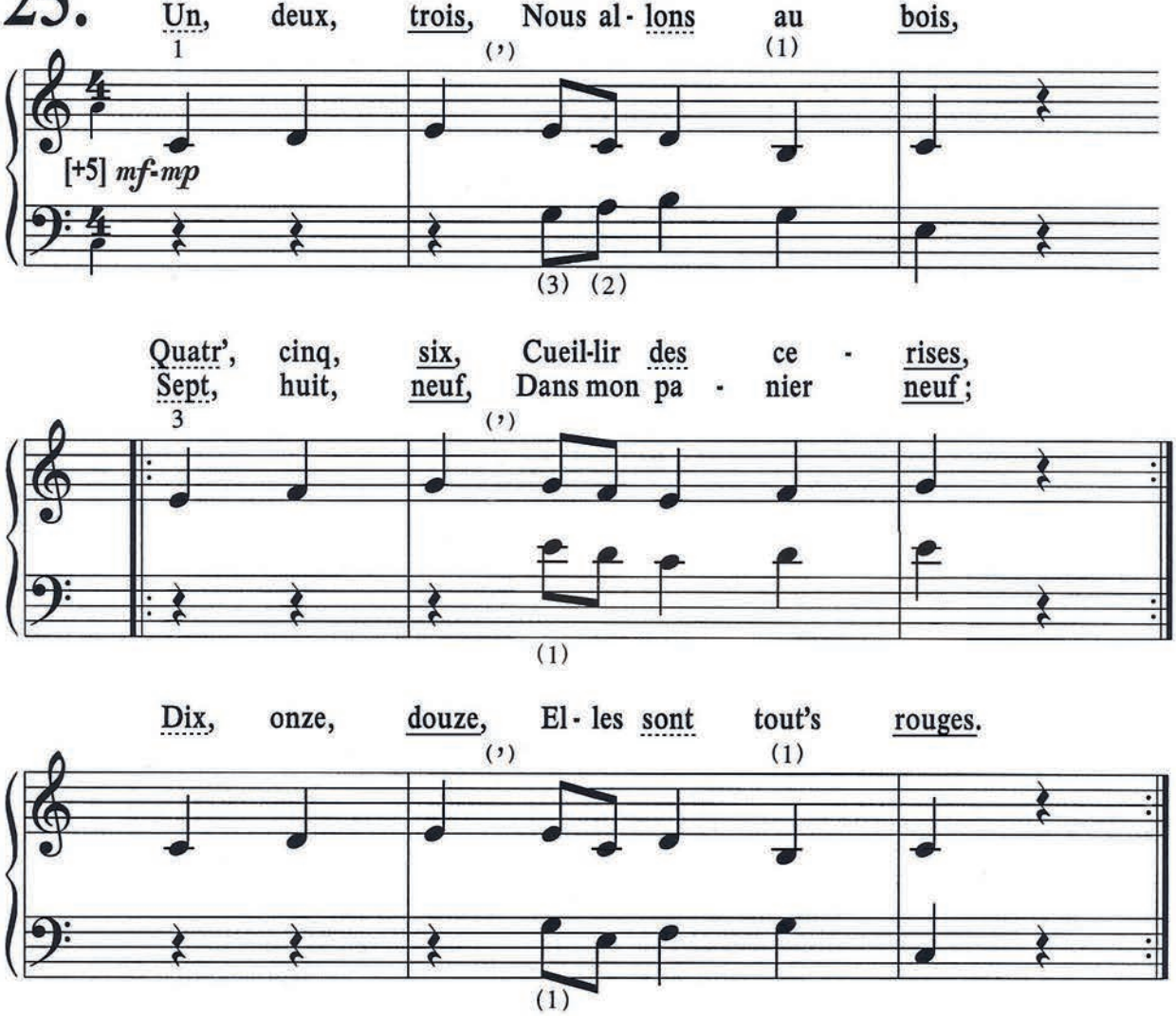
note tenue





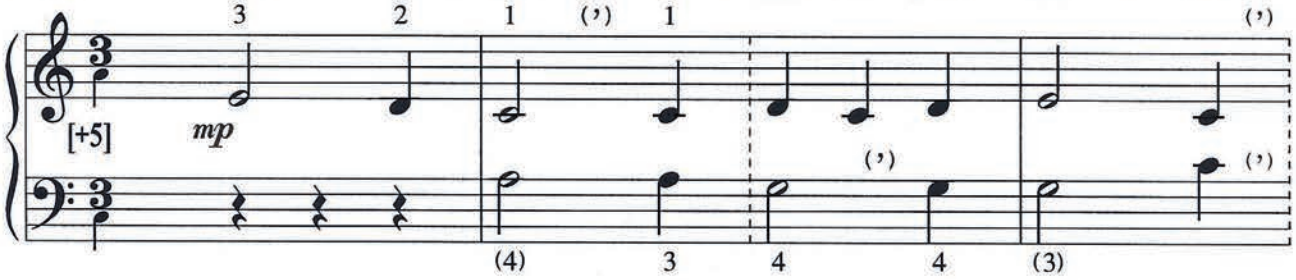
25.

Un, deux, trois, Nous al - lons au bois,
Quatr', cinq, six, Cueil-lir des ce - rises,
Sept, huit, neuf, Dans mon pa - nier neuf ;
Dix, onze, douze, El - les sont tout's rouges.

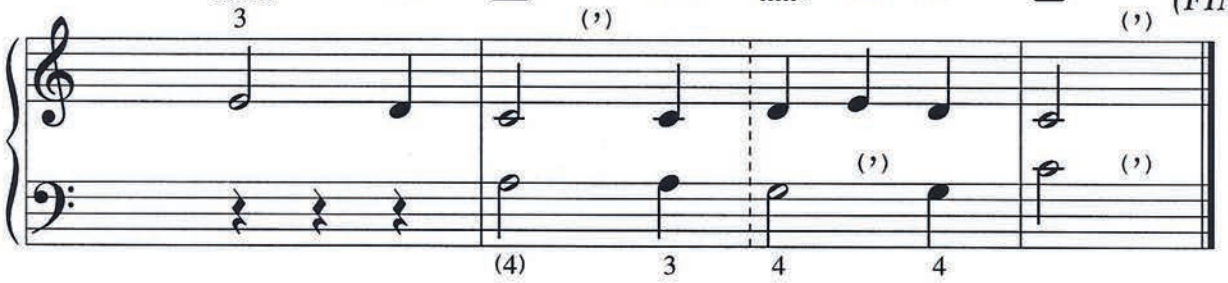


26.

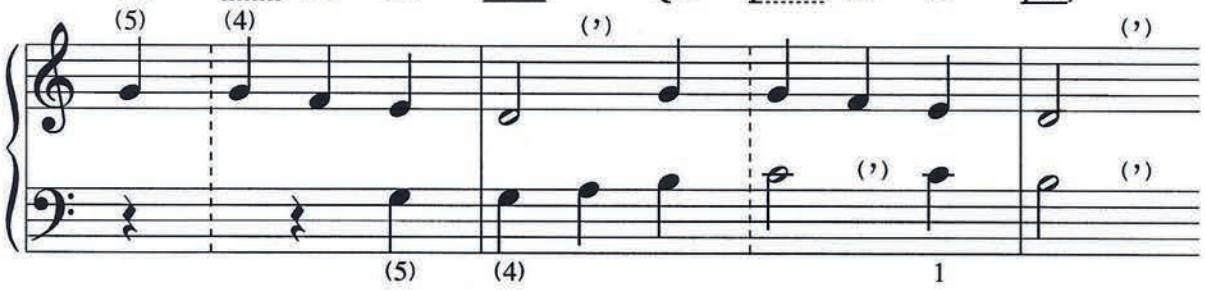
Fais do - do, Co - las, mon p'tit frè - re;



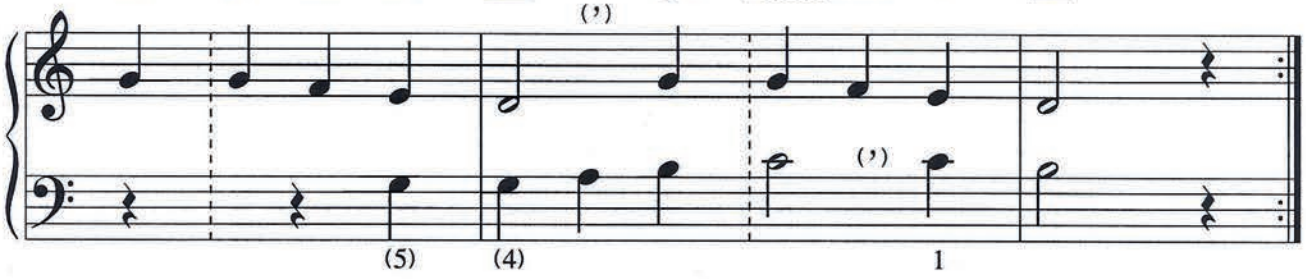
Fais do - do, T'au - ras, du lo - lo. *(FIN)*



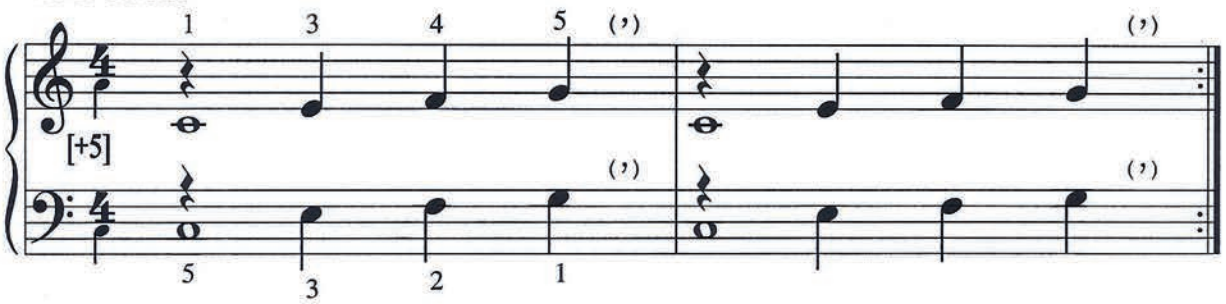
Ma - man est en haut Qui prend du re - pos;



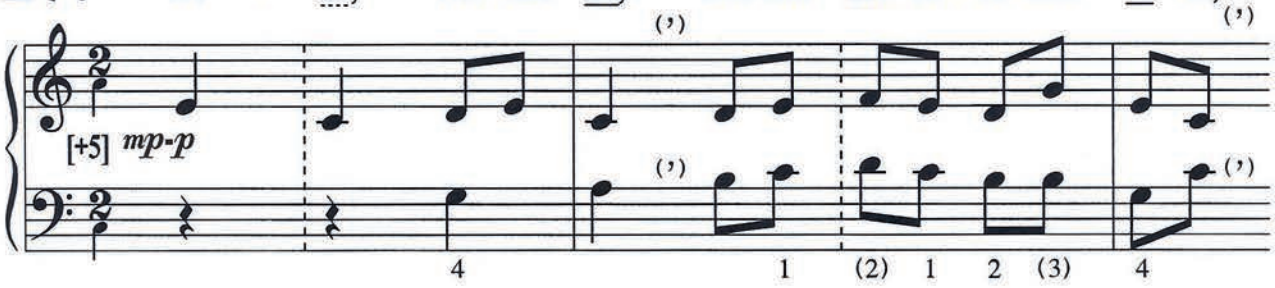
Pa - pa est en bas Qui prend son re - pas.



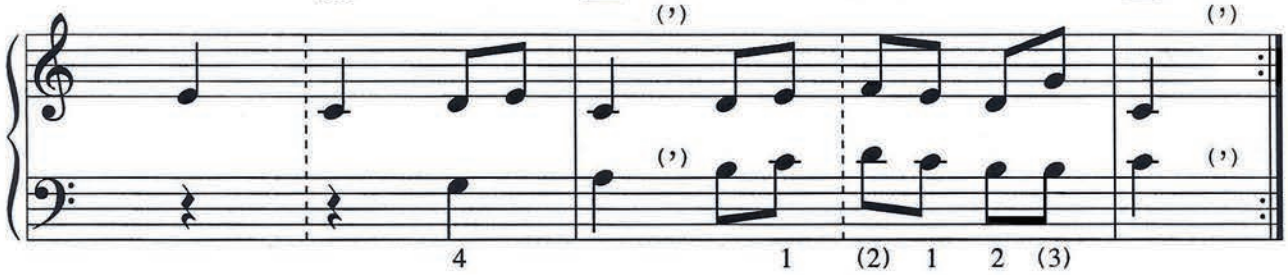
note tenue



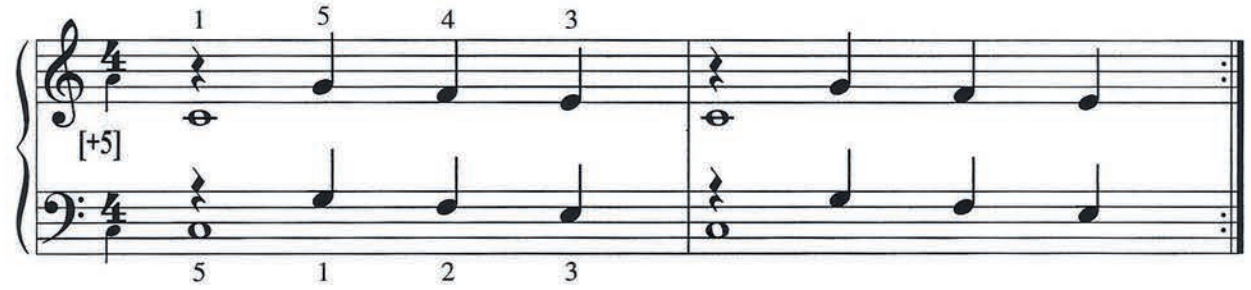
27. Do - do, l'en - fant do, L'en-fant dor - mi - ra bien vi - te;



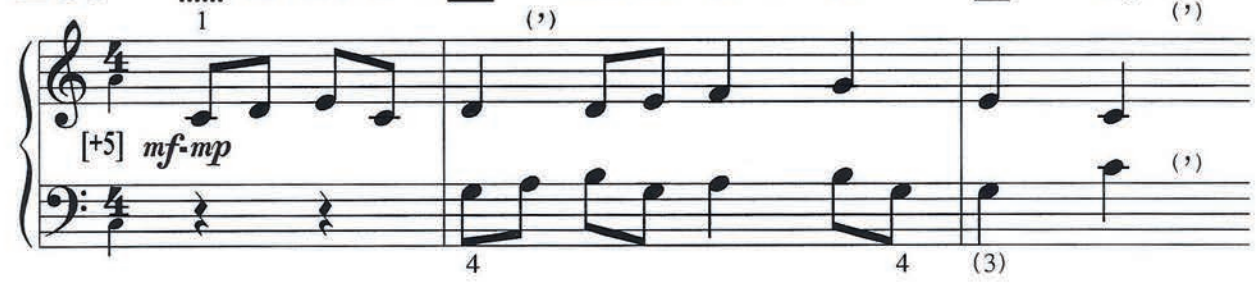
Do - do, l'en - fant do, L'en-fant dor - mi - ra bien - tôt.



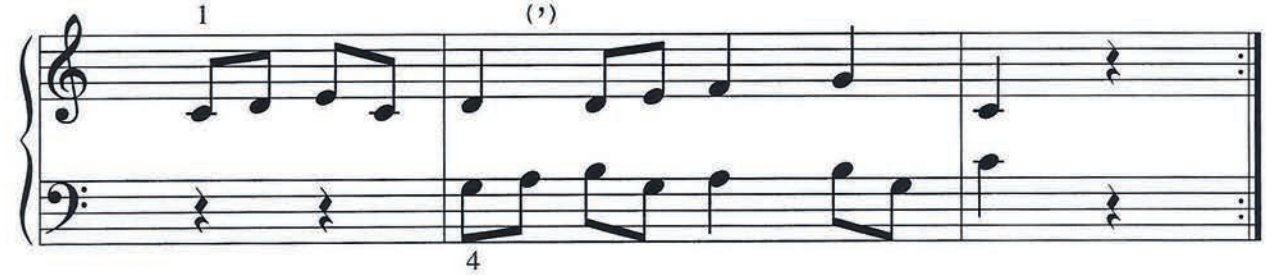
note tenue

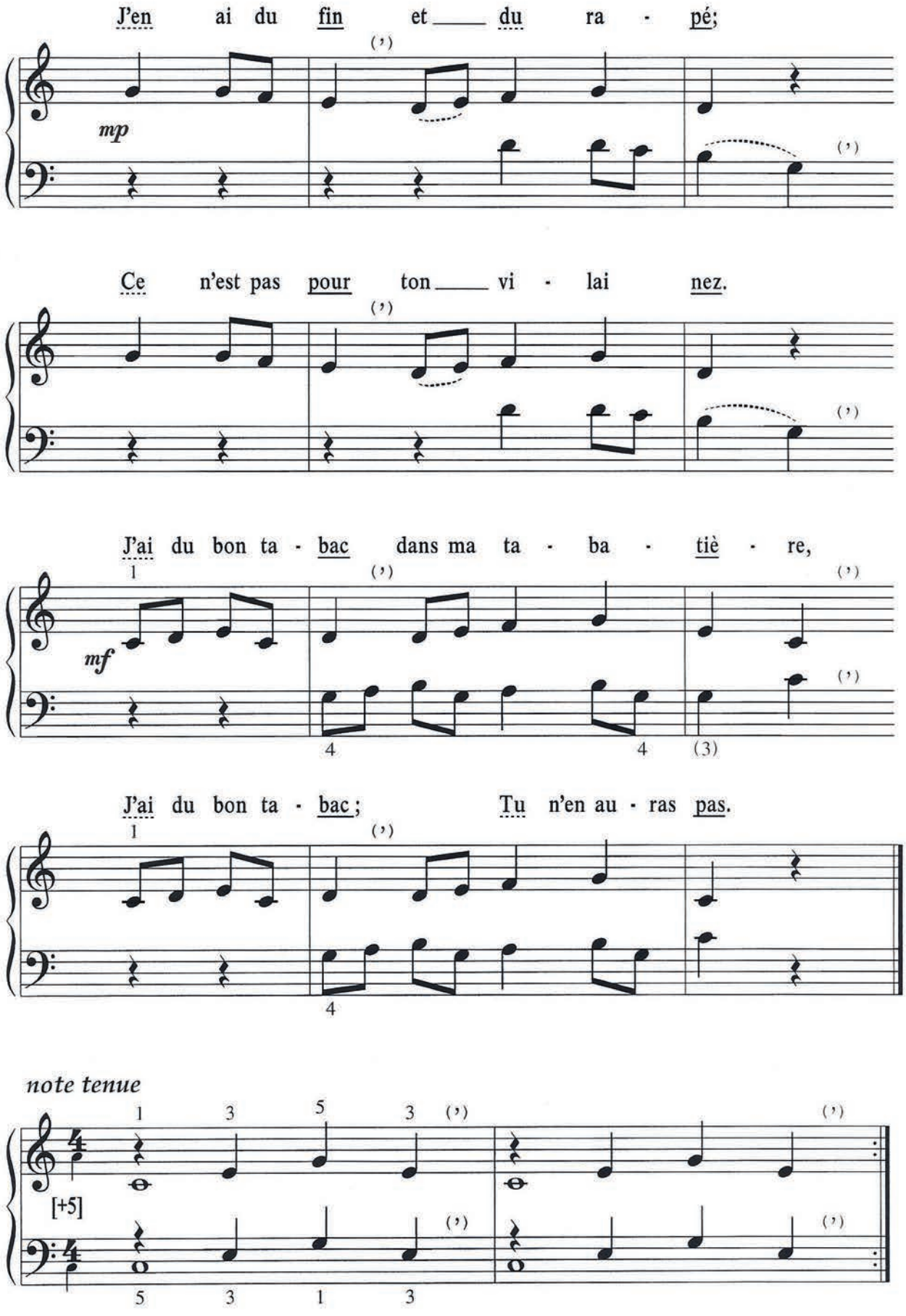


28. J'ai du bon ta - bac dans ma ta - ba - tiè - re,

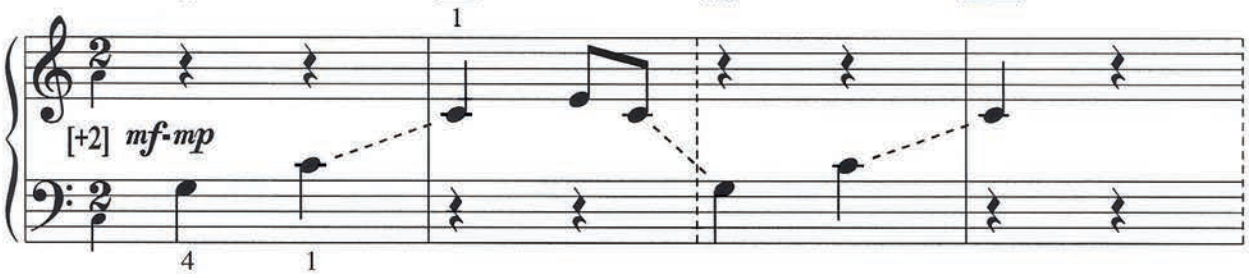


J'ai du bon ta - bac; Tu n'en au - ras pas.

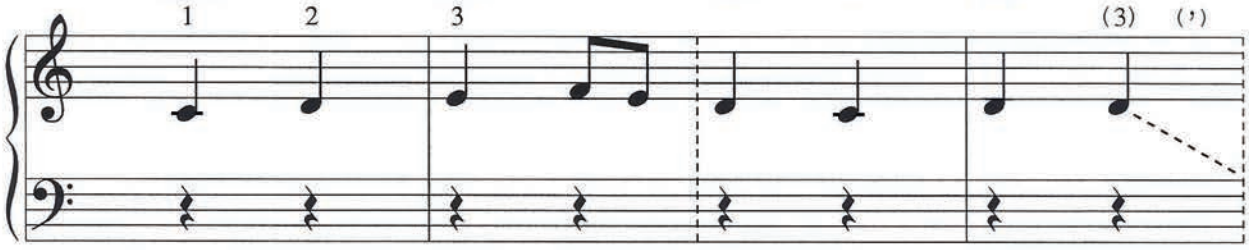



J'en ai du fin et du ra - pé;
mp
Ce n'est pas pour ton vi - lai nez.
J'ai du bon ta - bac dans ma ta - ba - tiè - re,
mf
J'ai du bon ta - bac; Tu n'en au - ras pas.
note tenue
[+5]

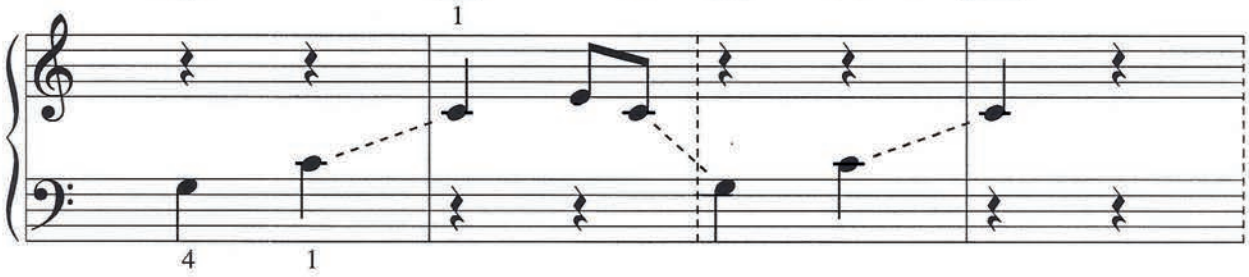
29. *Il est né, le di - vin en - fant :*



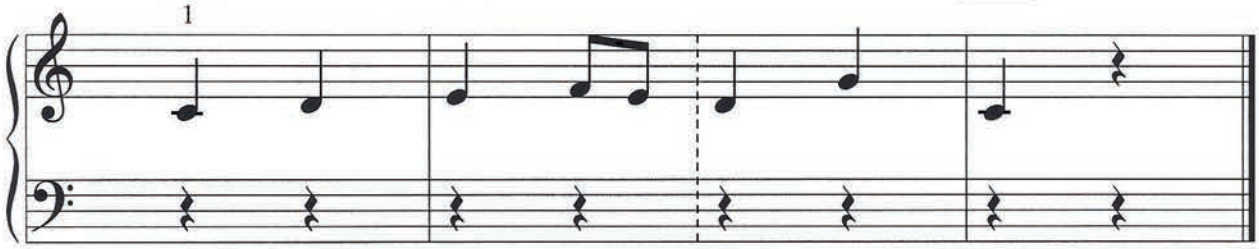
Joue haut - bois, rai- son - nez mu - set - tes.



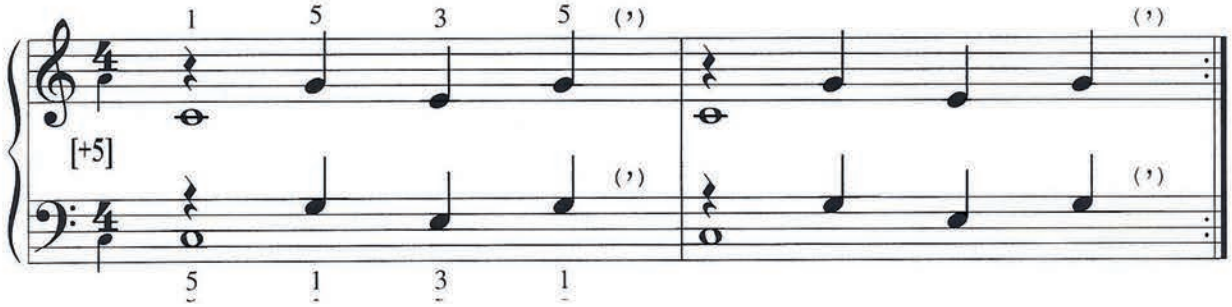
Il est né, le di - vin en - fant :



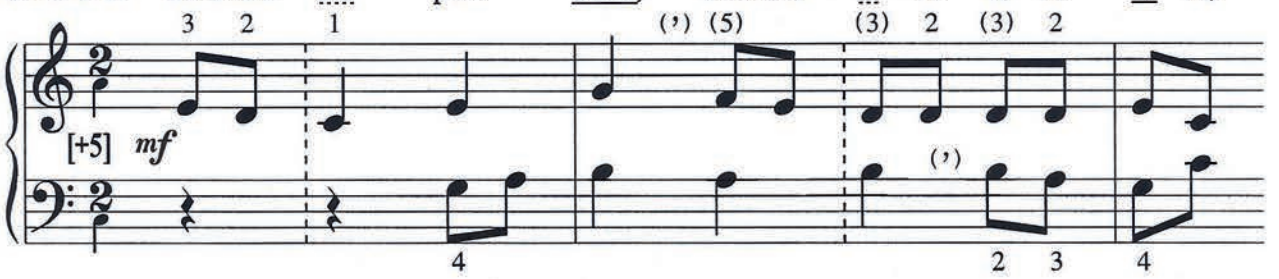
Chan - tons tous son a - vè - ne - ment.



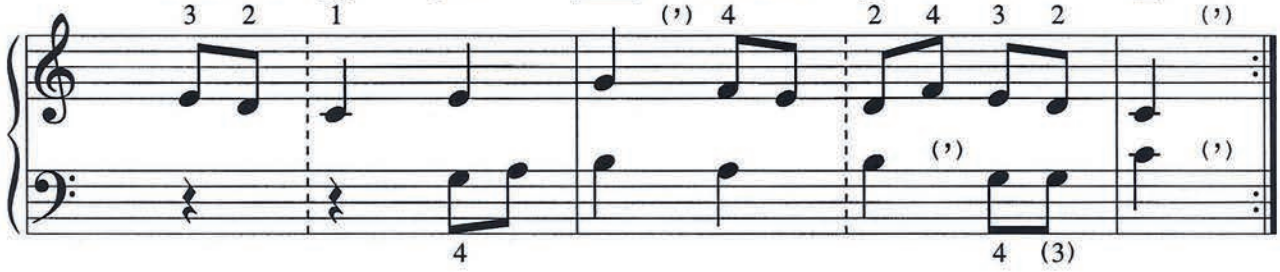
note tenue



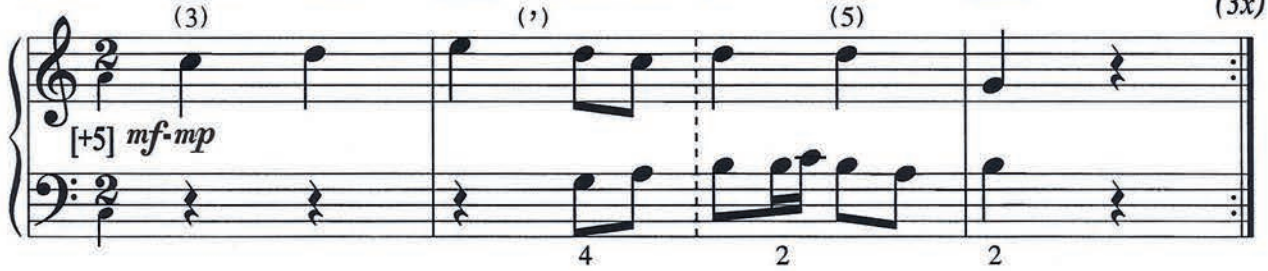
30. 1. – J'ai un beau, châ - teau, *Ma tan - ti - re li - re li - re,*
2. – Le nôtre est plus beau, *Ma tan - ti - re li - re li - re,*



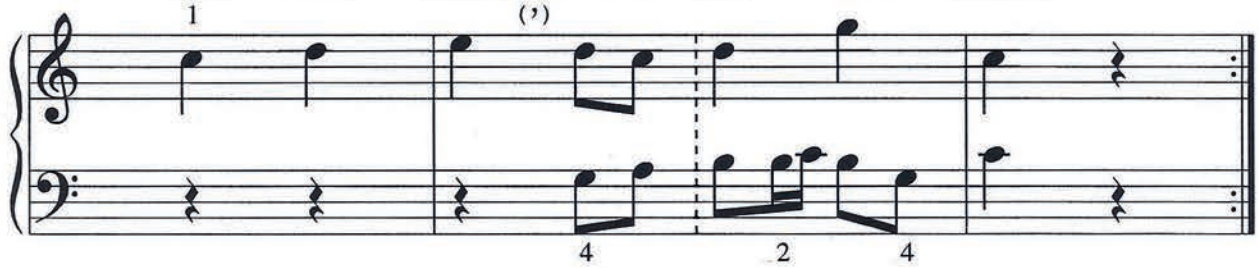
– J'ai un beau, châ - teau, *Ma tan - ti - re li - re lo.*
– Le nôtre est plus beau, *Ma tan - ti - re li - re lo.*



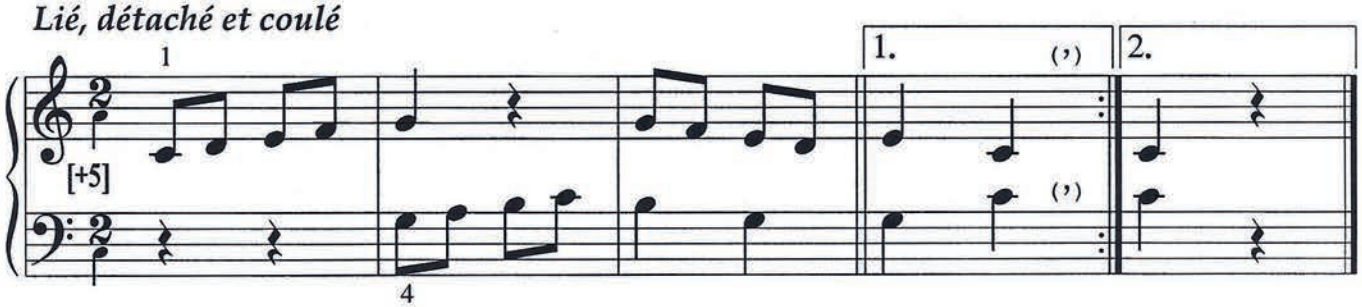
31. Un, deux, trois, Je m'en vais au bois,
Quatr', cinq, six, Cueil-lir des ce - rises,
Sept, huit, neuf, Dans mon pa - nier neuf; *(3x)*



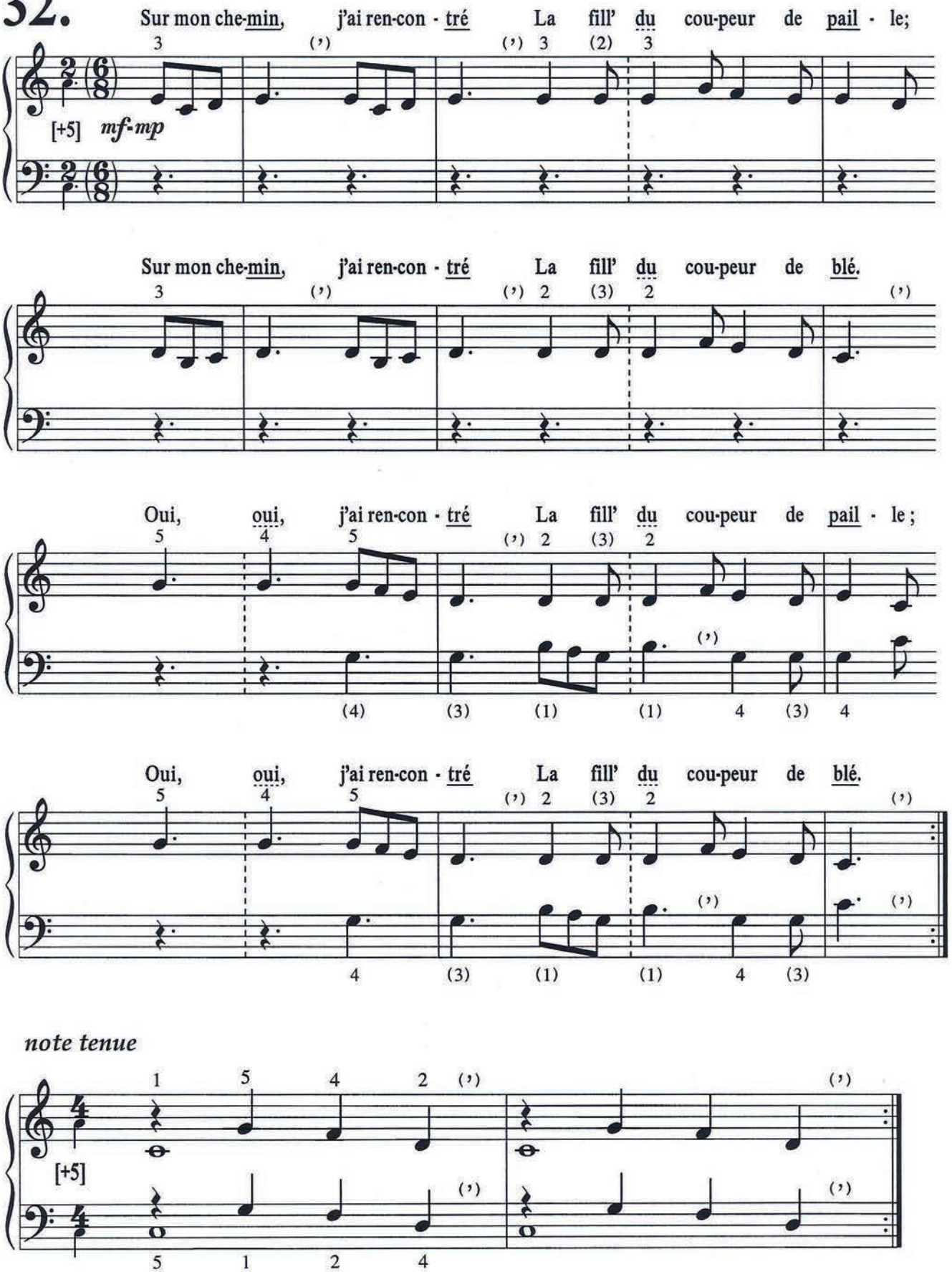
Dix, onze, douze, Ell's se - ront tout's rouges.



Lié, détaché et coulé

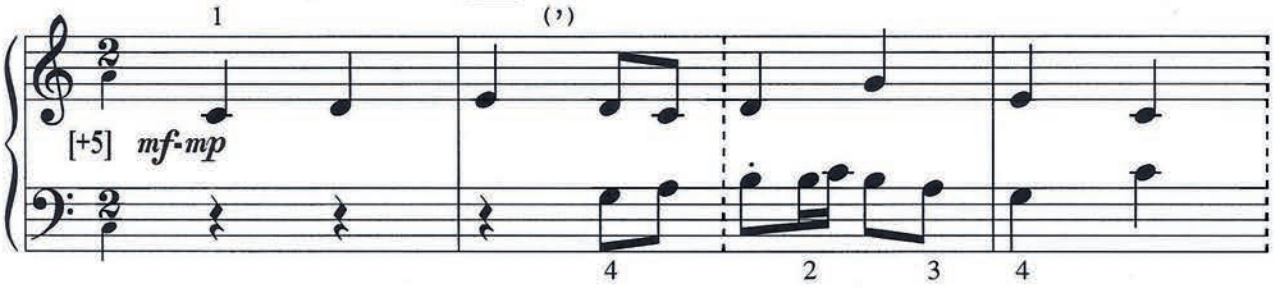


32.

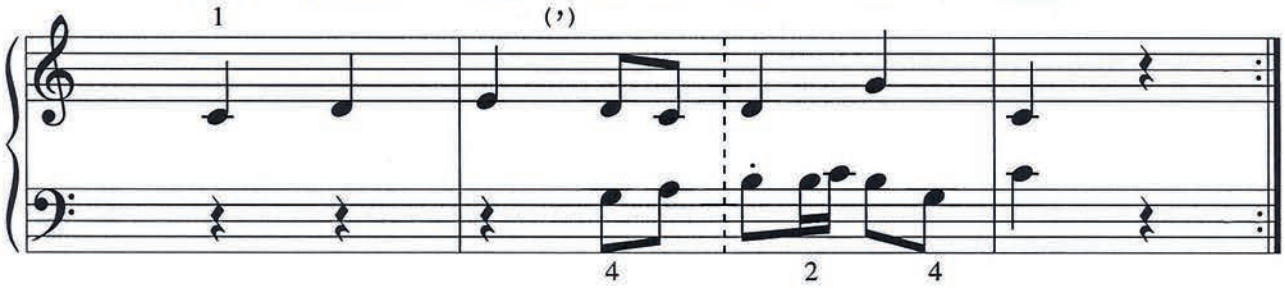


note tenue

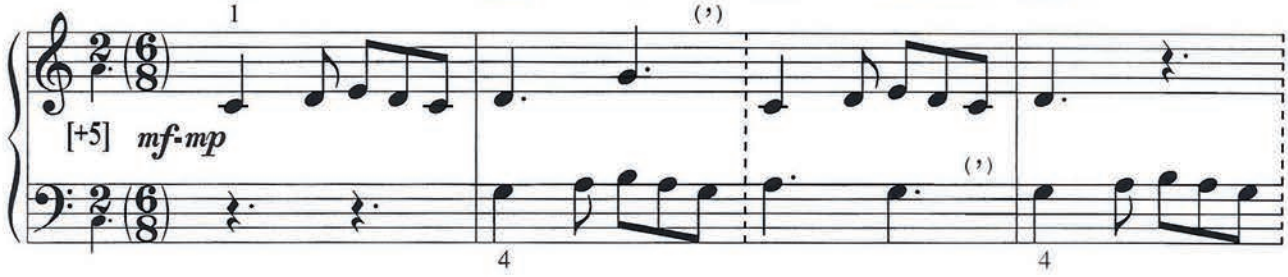
33. Bell' pomm' d'or, À la ré - vé - ren - ce,



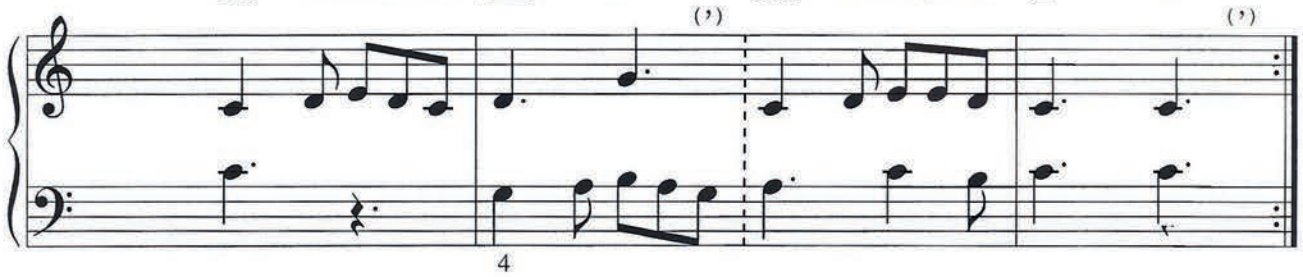
Bell' pomm' d'or, Tu se - ras de - hors.



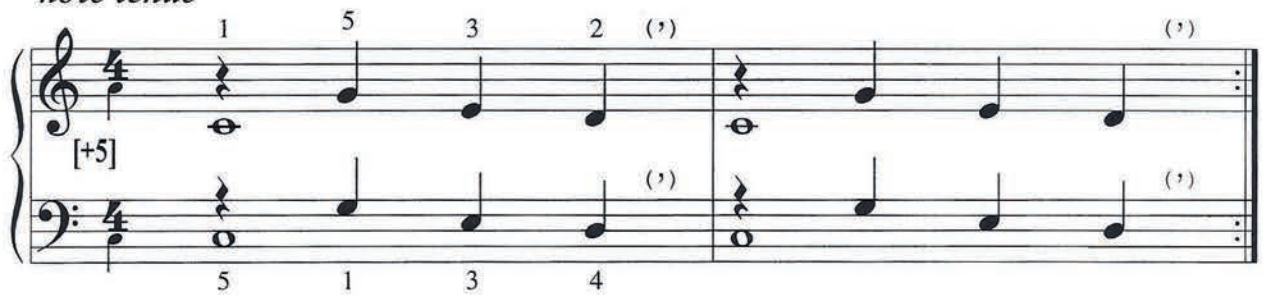
34. En - fi-lons les an - guil - les Sur le bois, sur le bois...



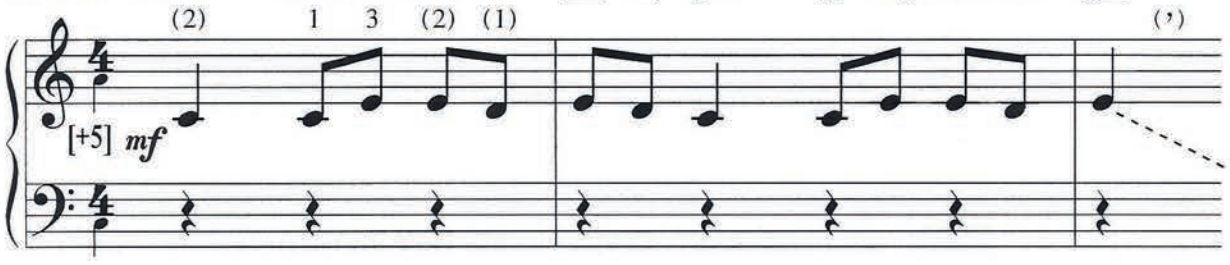
En - fi-lons les an - guil - les Sur le bois, à la fi - le.



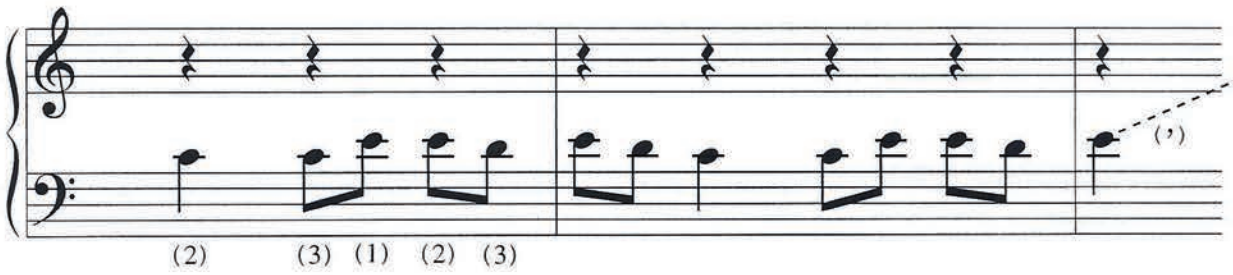
note tenue



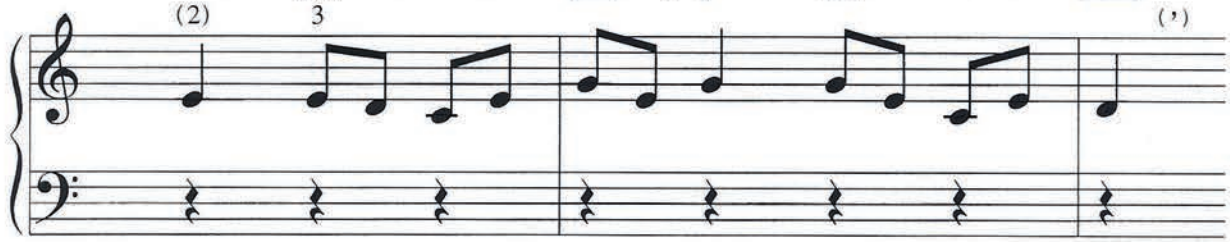
35. 1. À la clai - re fon - tai - ne, m'en al - lant pro - me - ner,
2. J'ai trou - vé l'eau si bel - le, que je m'y suis bai - gné.



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.

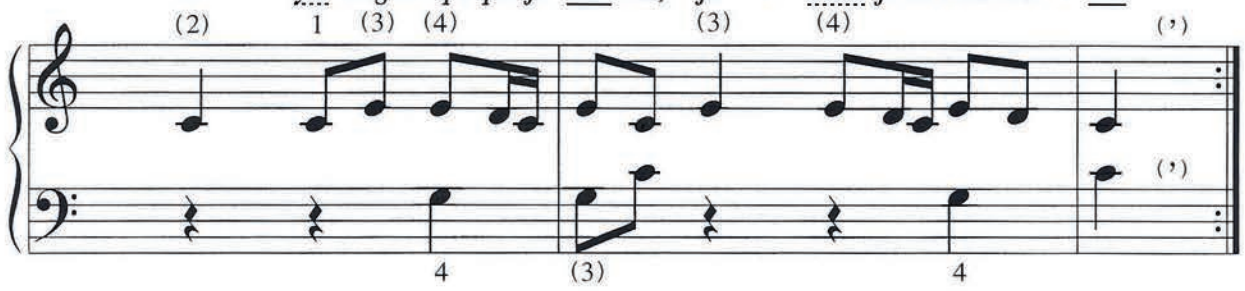


J'ai trou - vé l'eau si bel - le, que je m'y suis bai - gné.
Sous les feuil - les d'un chê - ne, je me suis fait sé - cher.

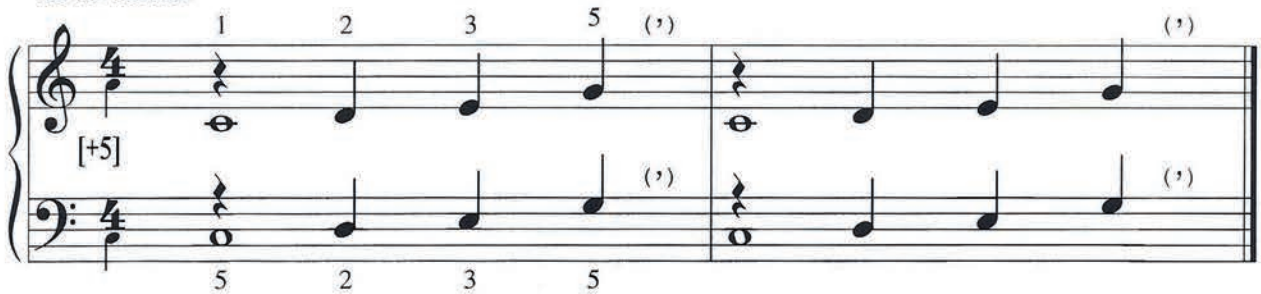


Refrain :

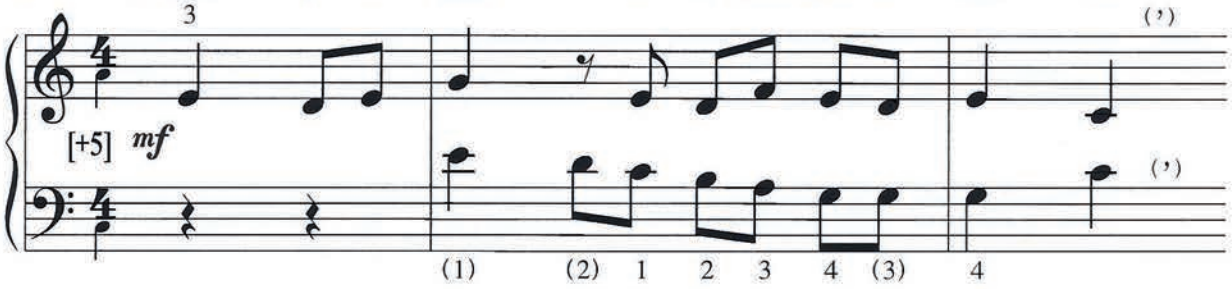
Il y a long-temps que je t'ai- me, ja - mais je ne t'ou-blie - rai.



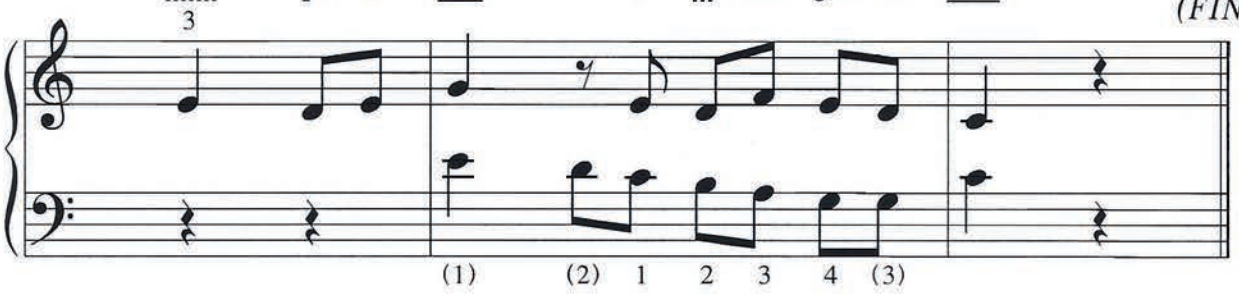
note tenue



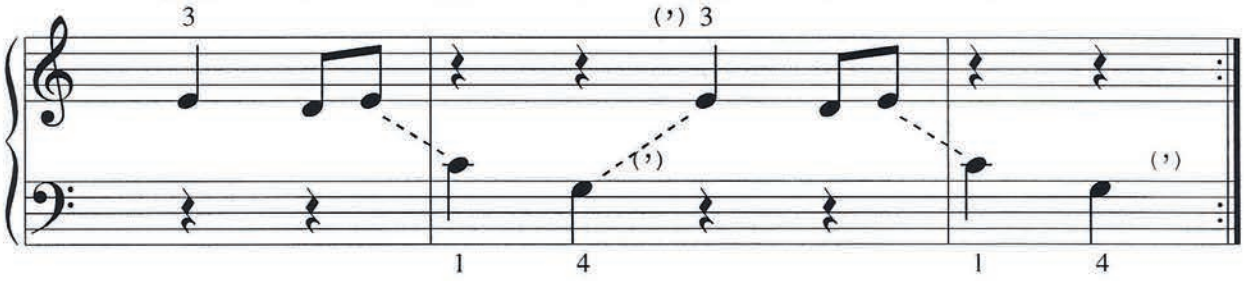
36. 1. Pied pe - ti - tou, a la Mar-gue-ri - det - te;



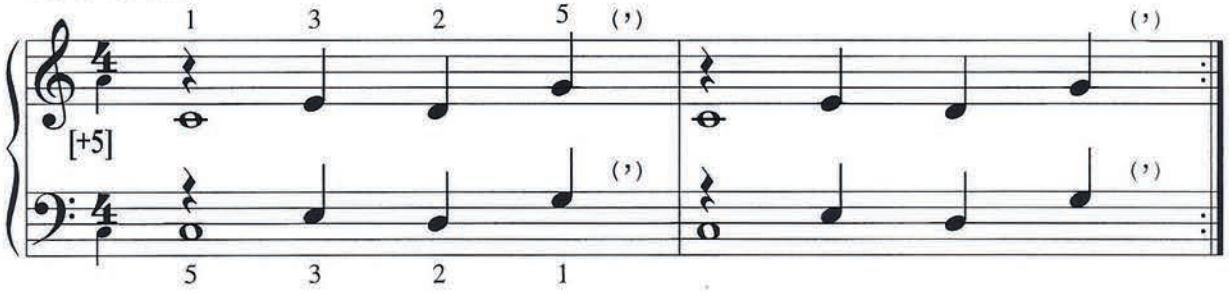
Pied pe - ti - tou a la Mar- gue - ri - dou. *(FIN)*



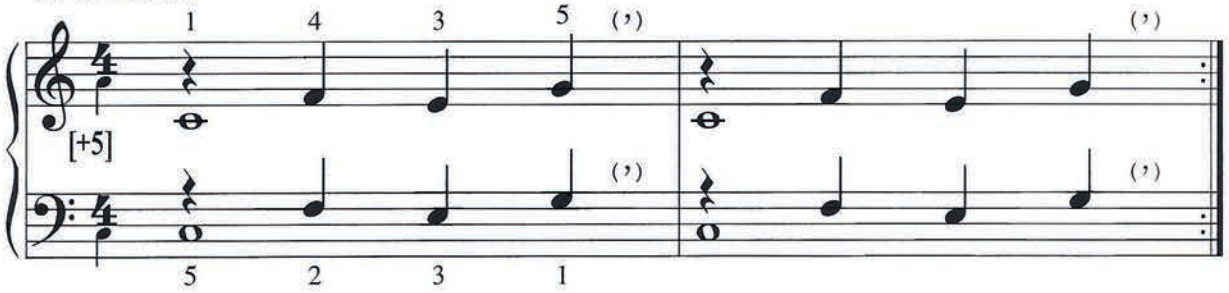
Che - veux de soi - e, Che - veux de soi - e,

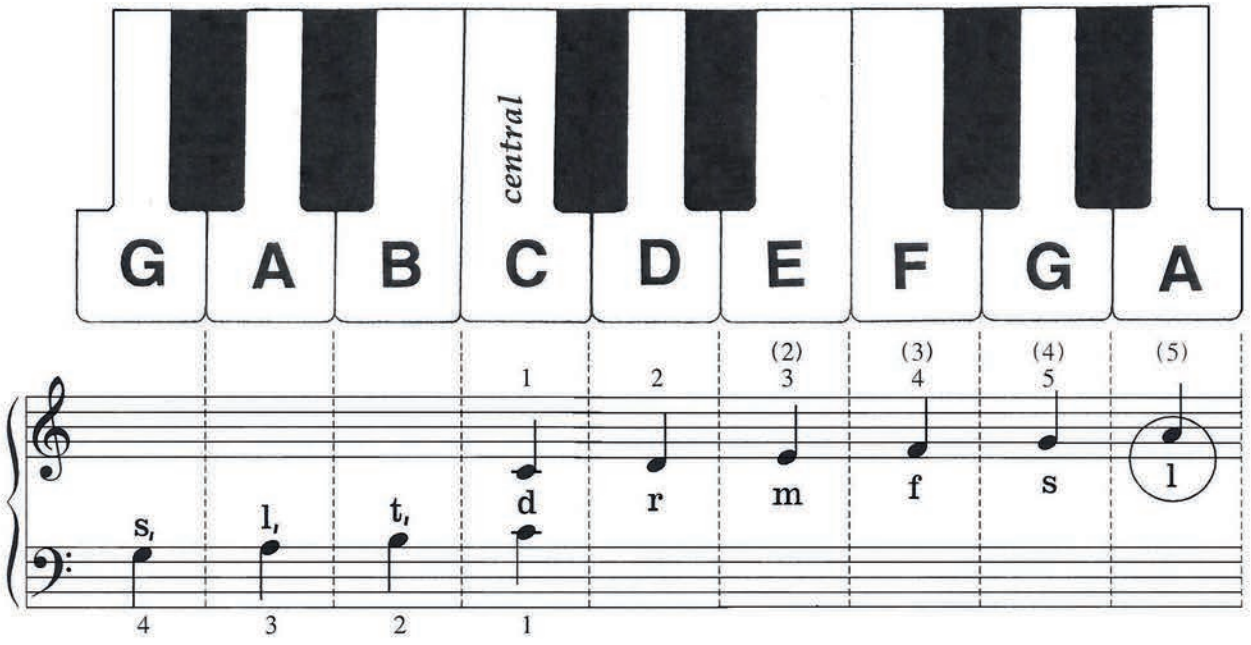


note tenue

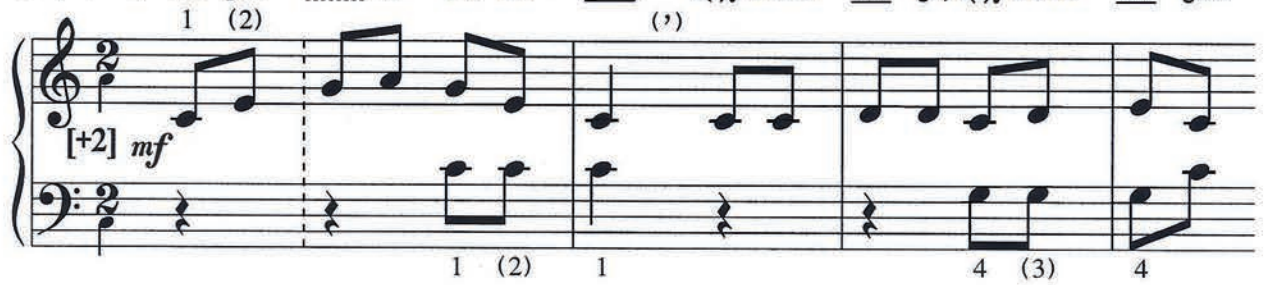


note tenue

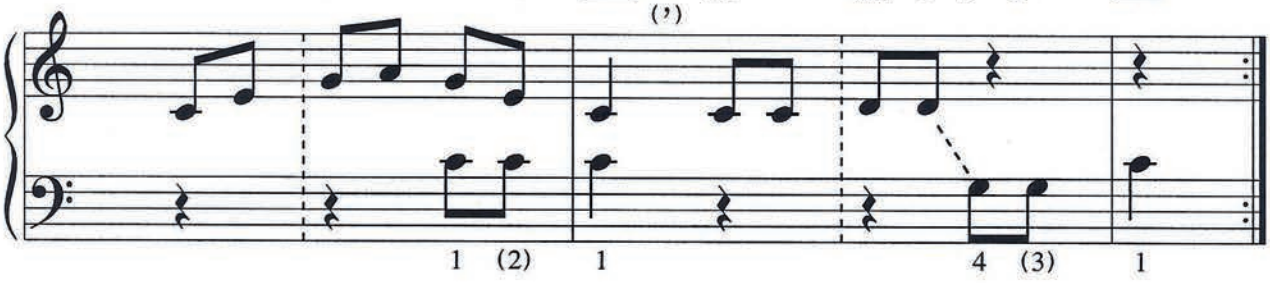




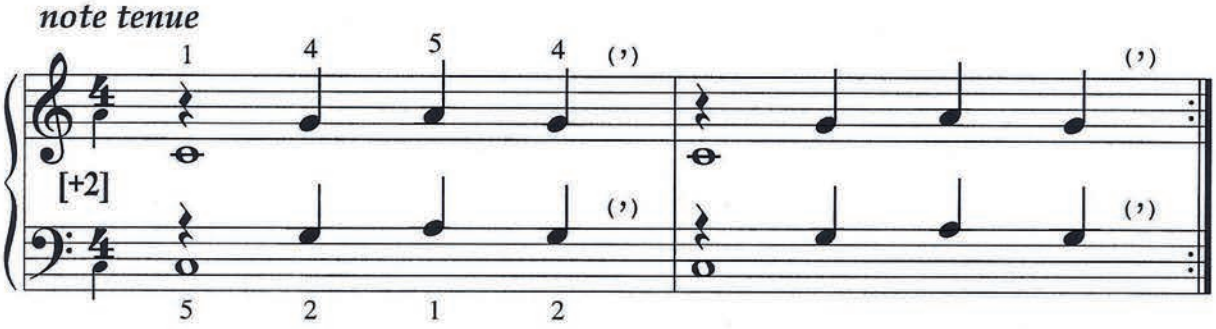
37. 1. En pas - sant les Py - ré - nées, I(l)y a d'l'a nei - ge, i(l)y a d'l'a nei - ge...
2. En pas - sant le Ca - ni - gou, I(l)y a d'l'a nei - ge, i(l)y a d'l'a nei - ge...

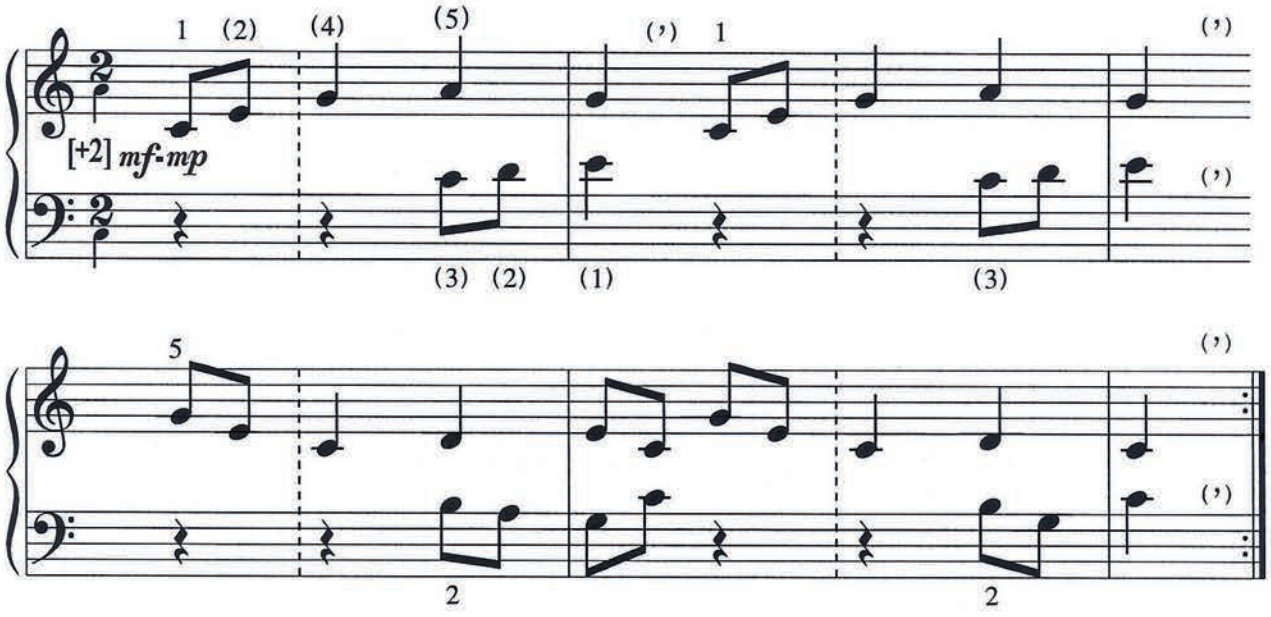


En pas - sant les Py - ré - nées, I(l)y a d'l'a nei - ge jus-qu'au nez.
En pas - sant le Ca - ni - gou, I(l)y a d'l'a nei - ge jus-qu'au cou.

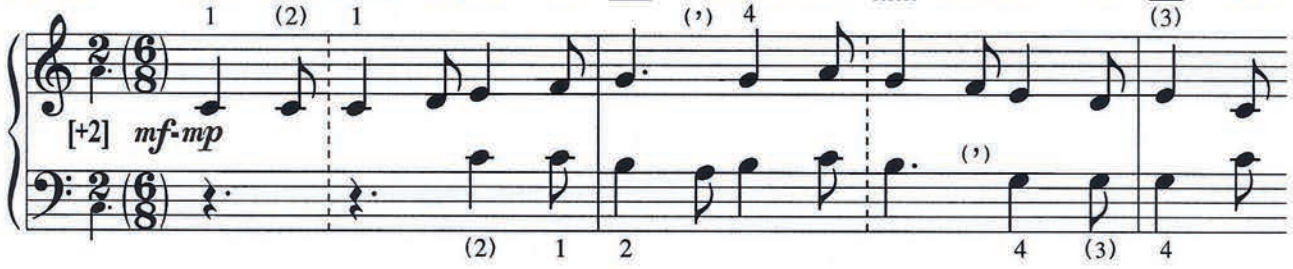


note tenue

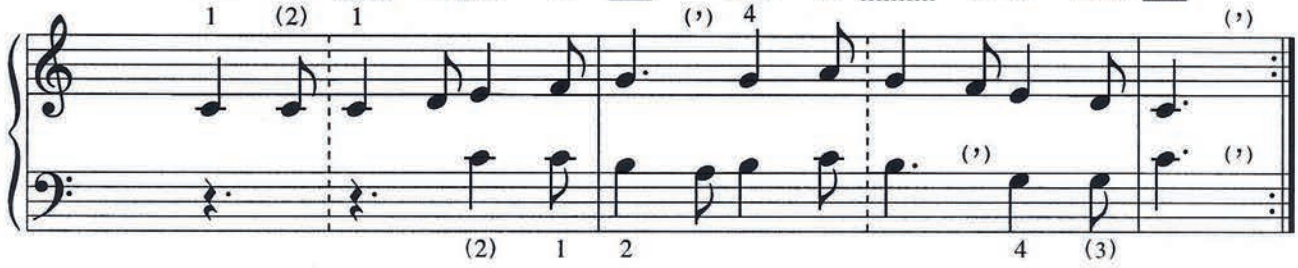




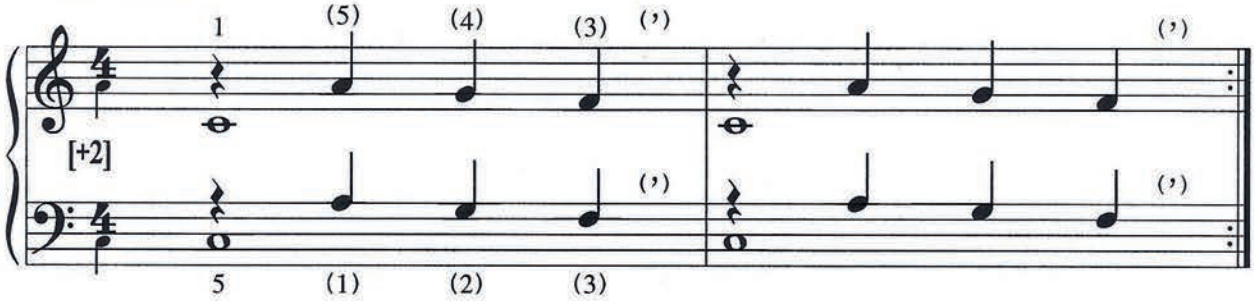
38. Don - nez - nous un peu de lait Pour tour - ner notre o - me - let - te;



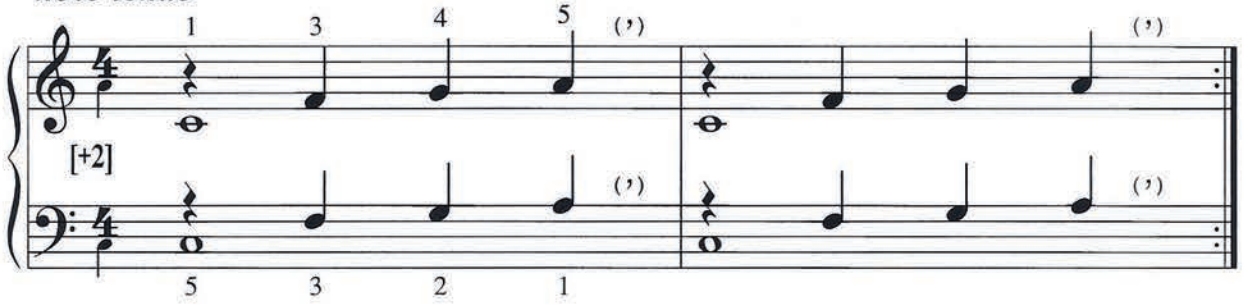
Don - nez - nous un peu de lait Pour la battre et la tour - ner.



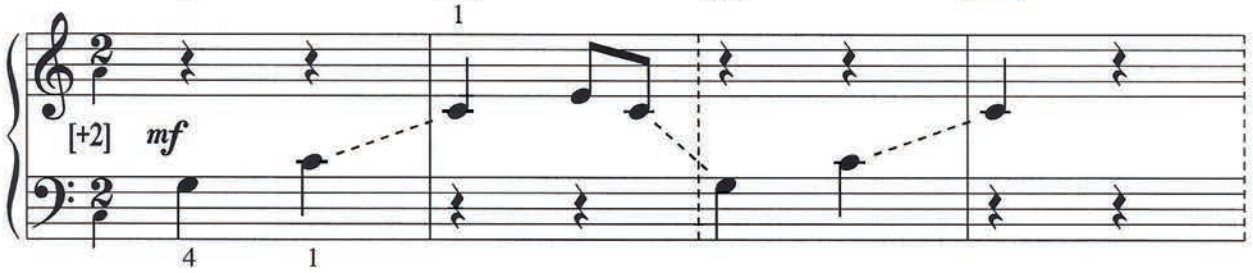
note tenue



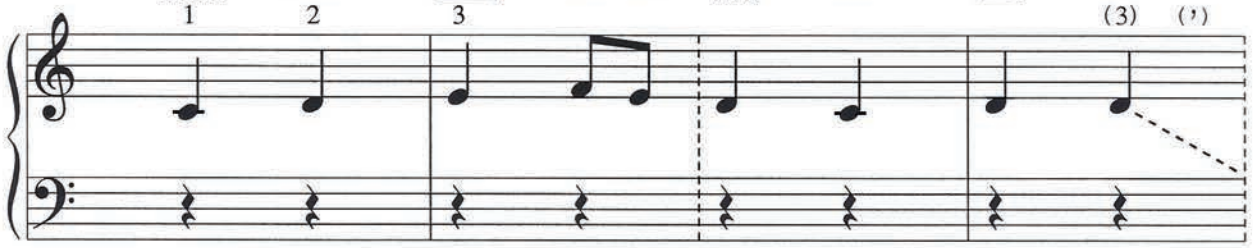
note tenue



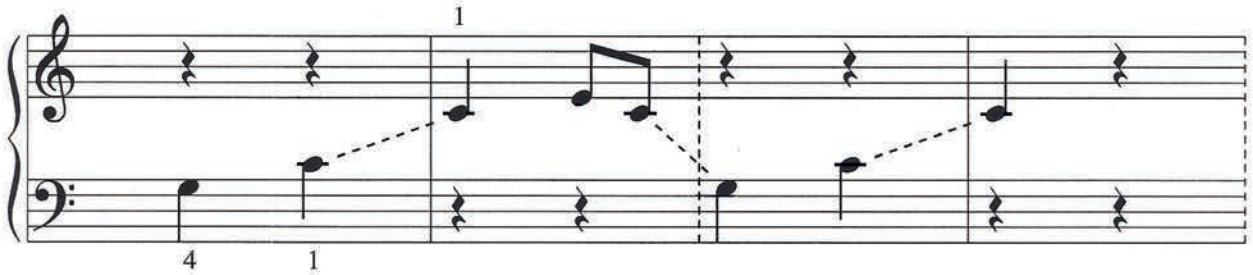
39. *Il est né, le di - vin en - fant :*



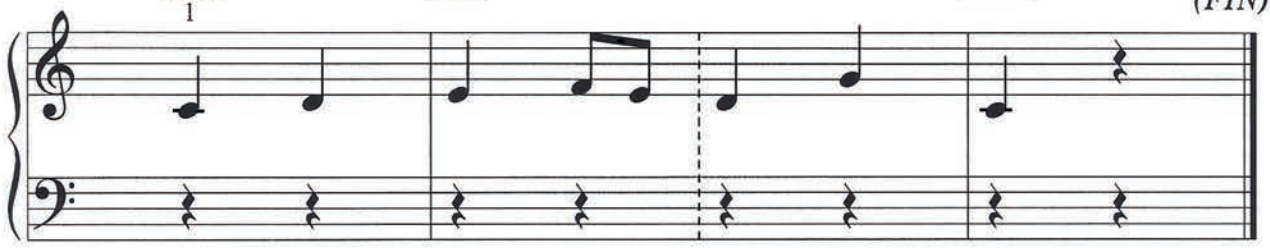
Joue haut - bois, rai- son - nez mu - set - tes.

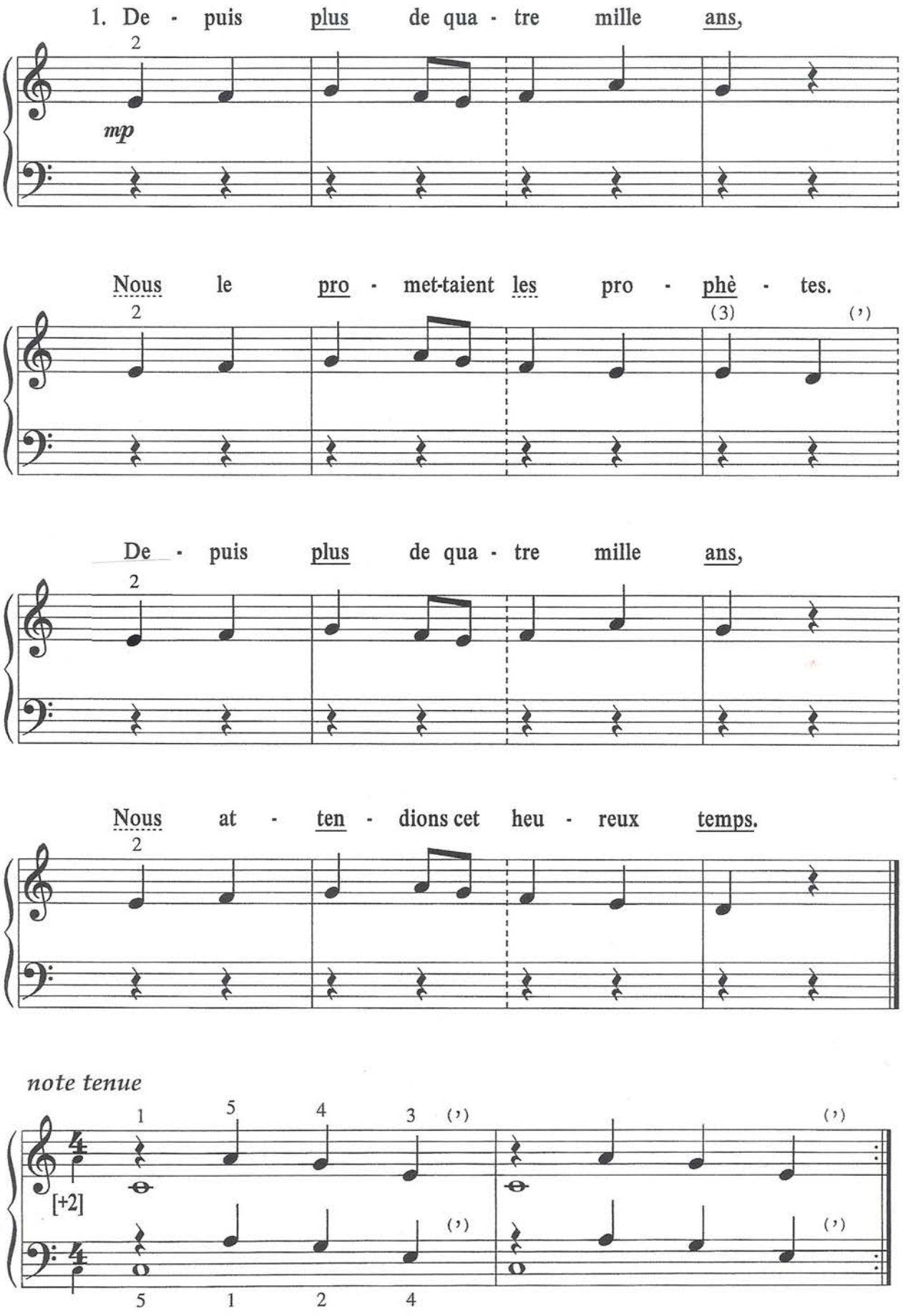


Il est né, le di - vin en - fant :

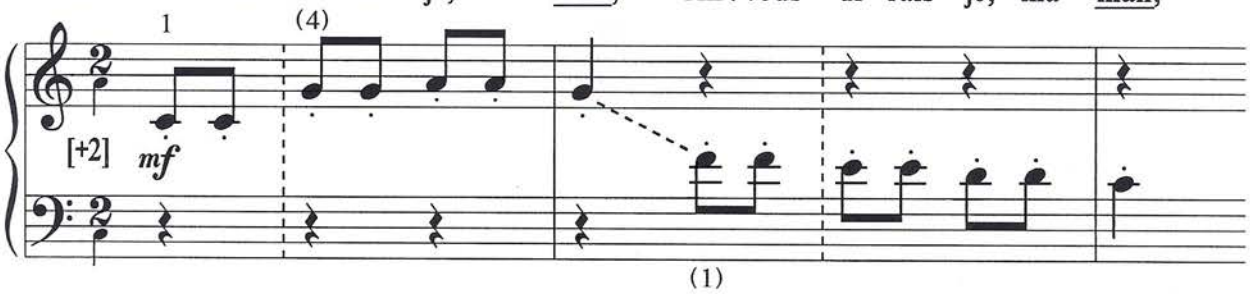


Chan - tons tous son a - vè - ne - ment. *(FIN)*

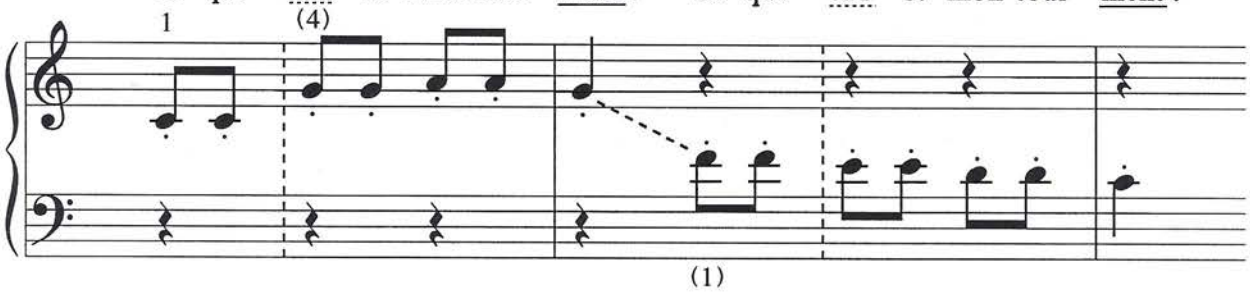



1. De - puis plus de qua - tre mille ans,
mp
Nous le pro - met-taient les pro - phè - tes.
De - puis plus de qua - tre mille ans,
Nous at - ten - dions cet heu - reux temps.
note tenue
[+2]

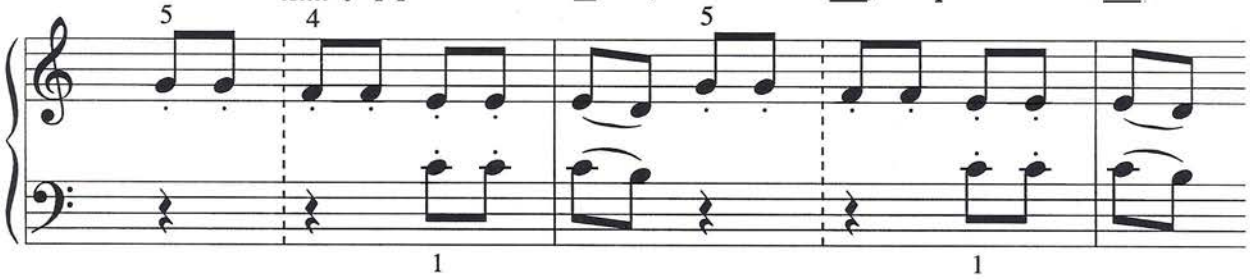
40. 1. Ah ! vous di - rais - je, ma - man, Ah ! vous di - rais - je, ma - man,
2. Ah ! vous di - rais - je, ma - man, Ah ! vous di - rais - je, ma - man,



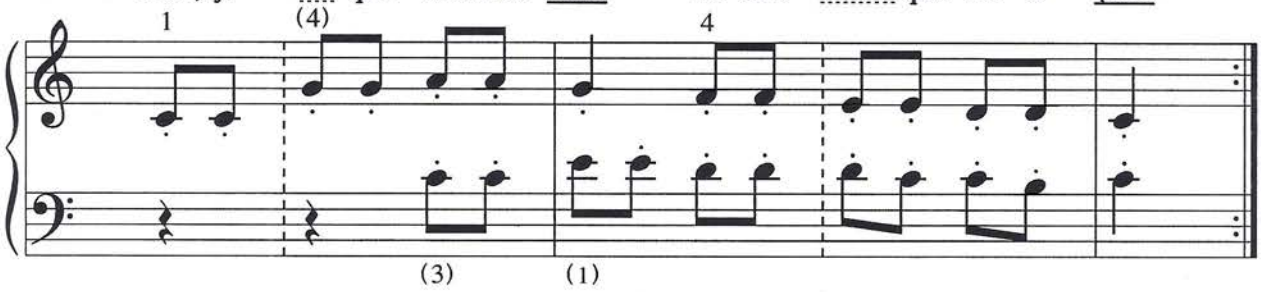
Ce qui cau - se mon tour - ment ? Ce qui cau - se mon tour - ment ?
Ce qui cau - se mon tour - ment ? Ce qui cau - se mon tour - ment ?



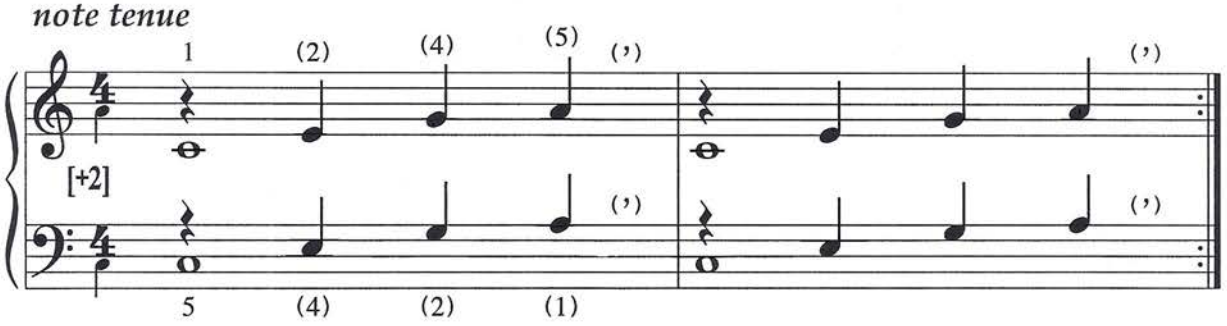
Pa - pa veut que je rai - son - ne Comme u - ne gran - de per - son - ne.
Il faut que j'ap-prenne à li - re, Ré - ci - ter, comp-ter é - cri - re.



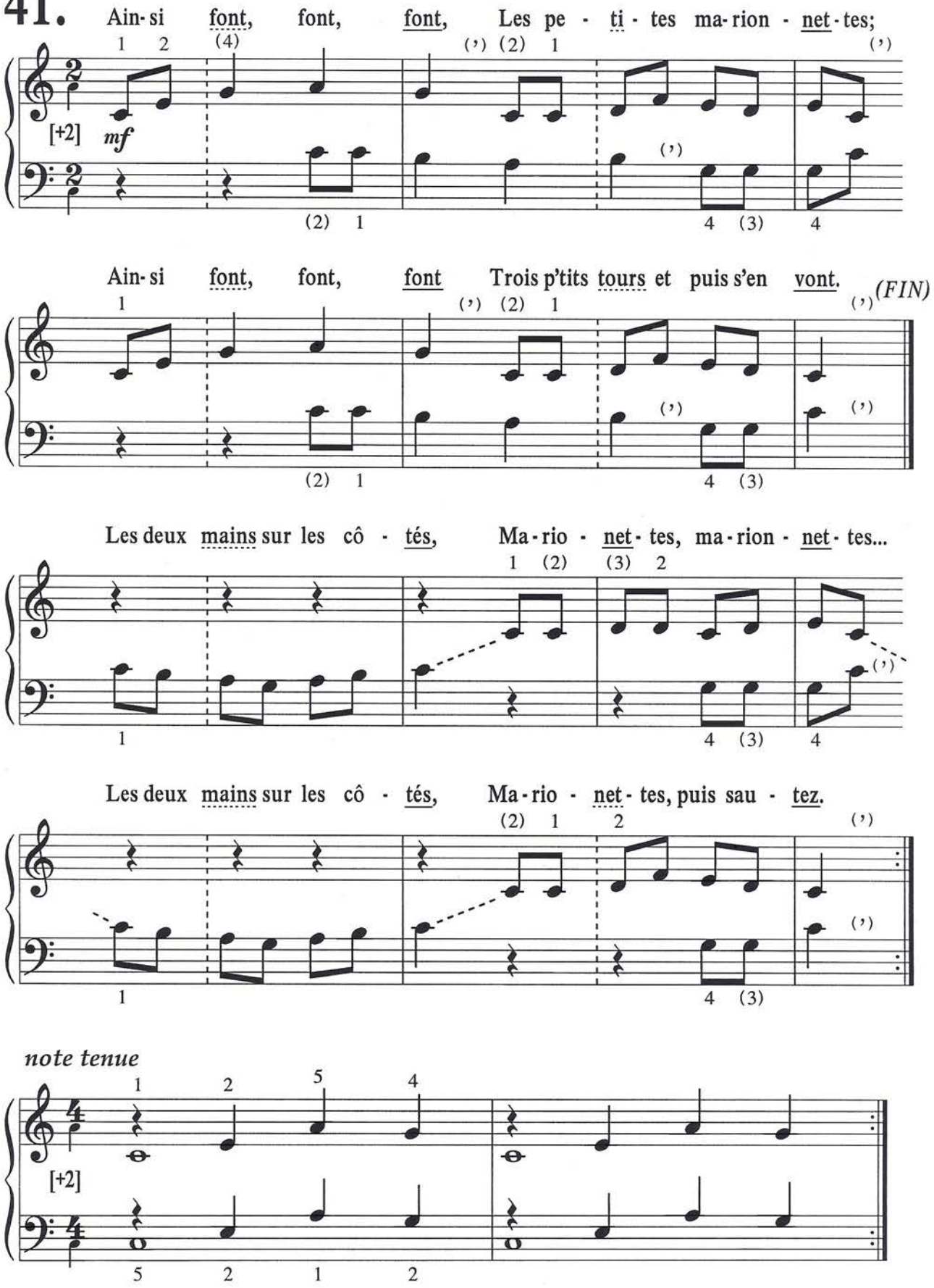
Moi, je dis que les bon - bons Va - lent mieux que la rai - son.
Moi, je dis que les chan - sons Va - lent mieux que les le - çons.

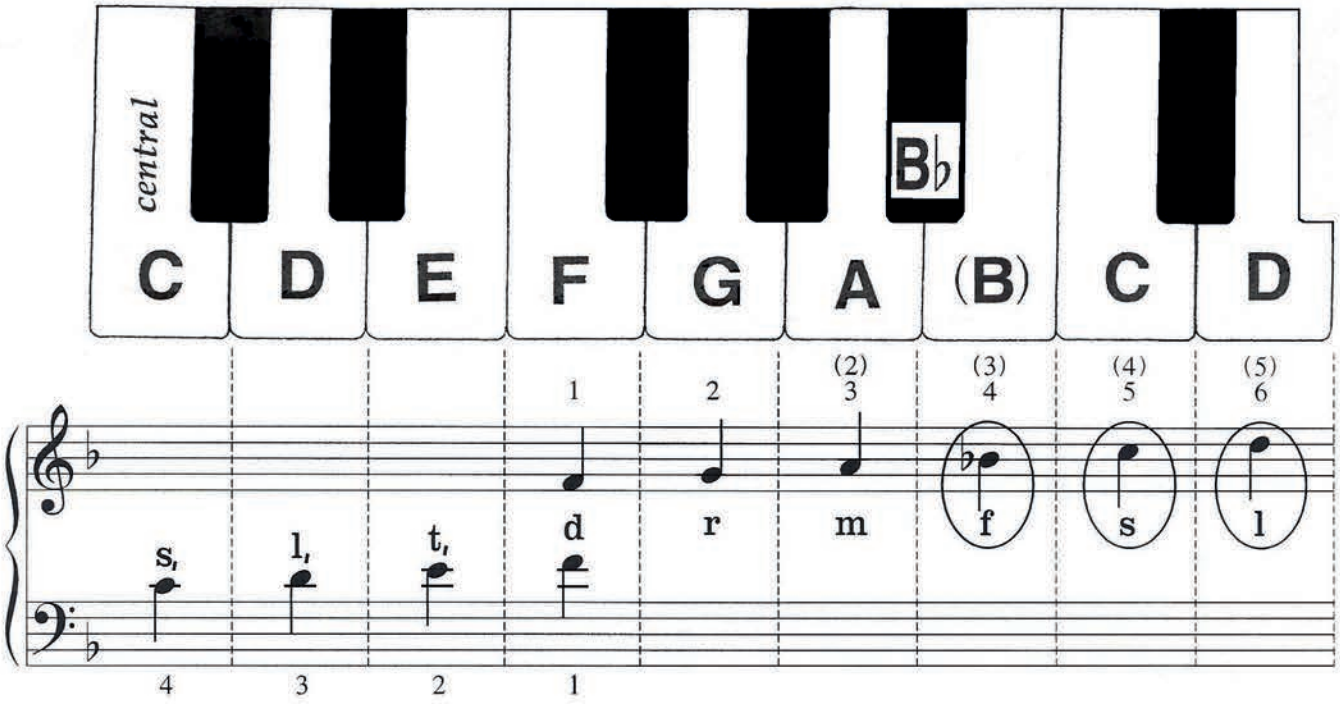


note tenue



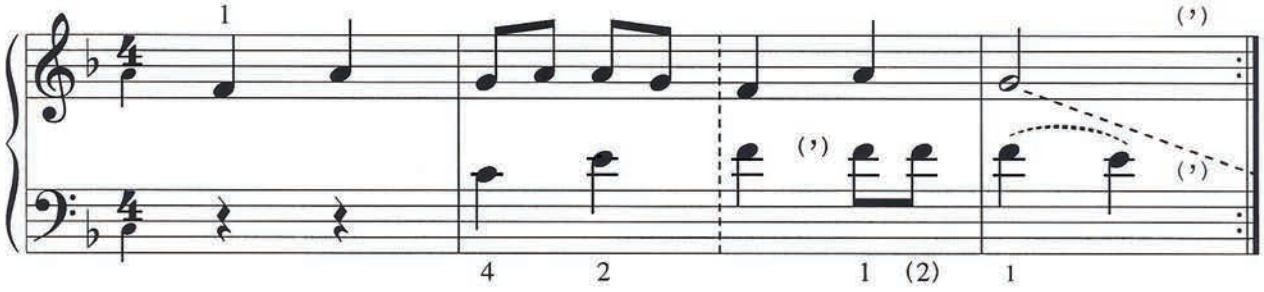
41.


Ain-si font, font, font, Les pe-ti-tes ma-rion-net-tes;
[+2]
mf
Ain-si font, font, font Trois p'tits tours et puis s'en vont.
(FIN)
Les deux mains sur les cô-tés, Ma-rio-net-tes, ma-rion-net-tes...
Les deux mains sur les cô-tés, Ma-rio-net-tes, puis sau-tez.
note tenue
[+2]

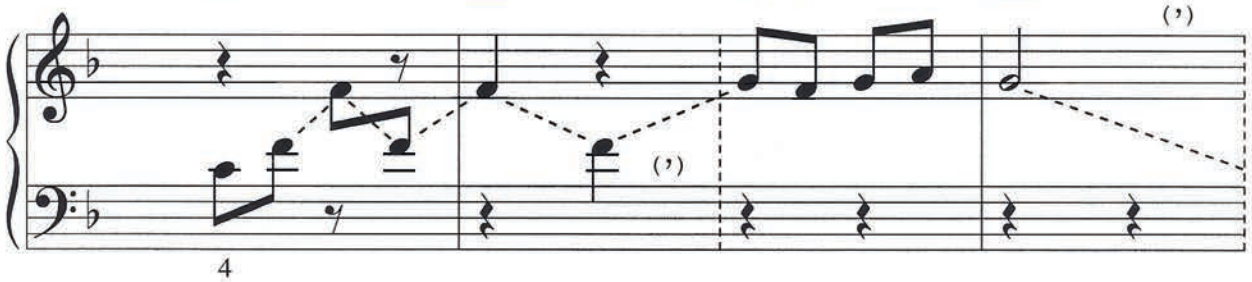


42.

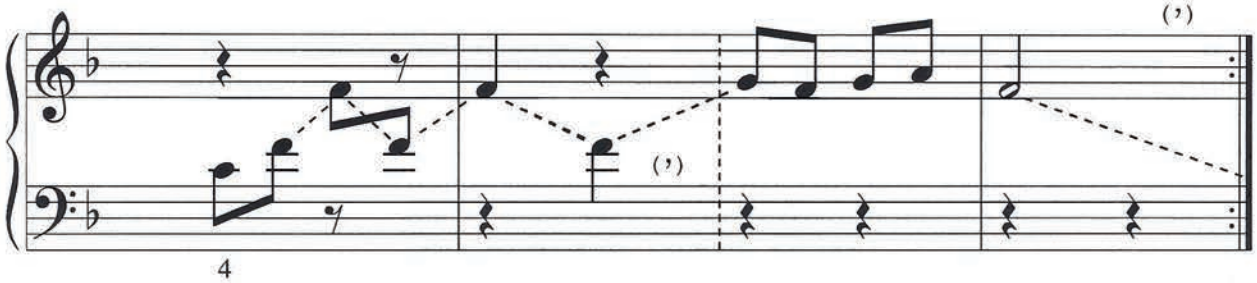
1. – D'où - viens tu, ber - gè - re, D'où viens - tu ?
2. – Qu'as - tu vu, ber - gè - re, Qu'as - tu vu ?

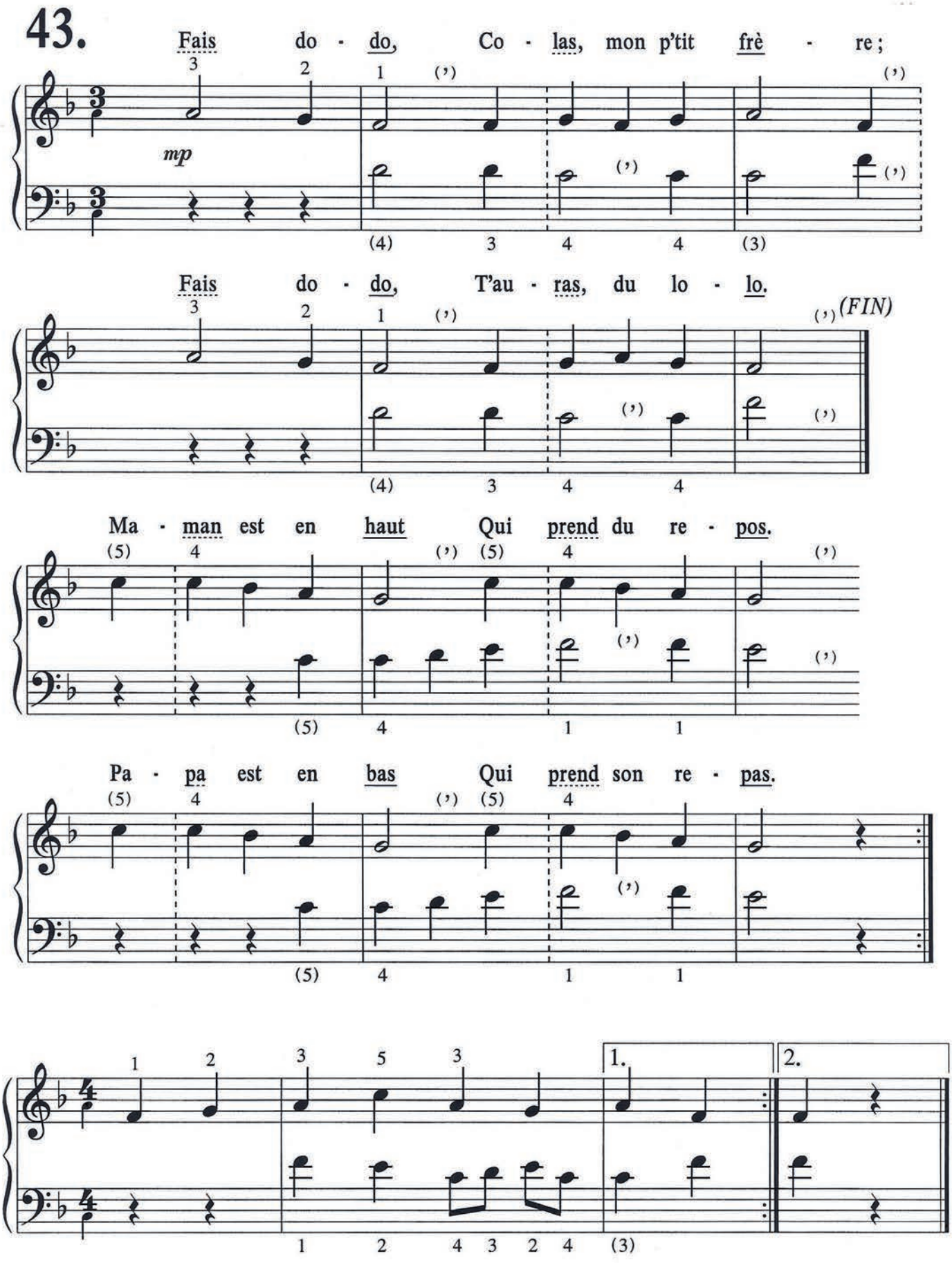


– Je viens de l'é - ta - ble, de m'y pro - me - ner.
– J'ai vu dans la crè - che un pe - tit en - fant,

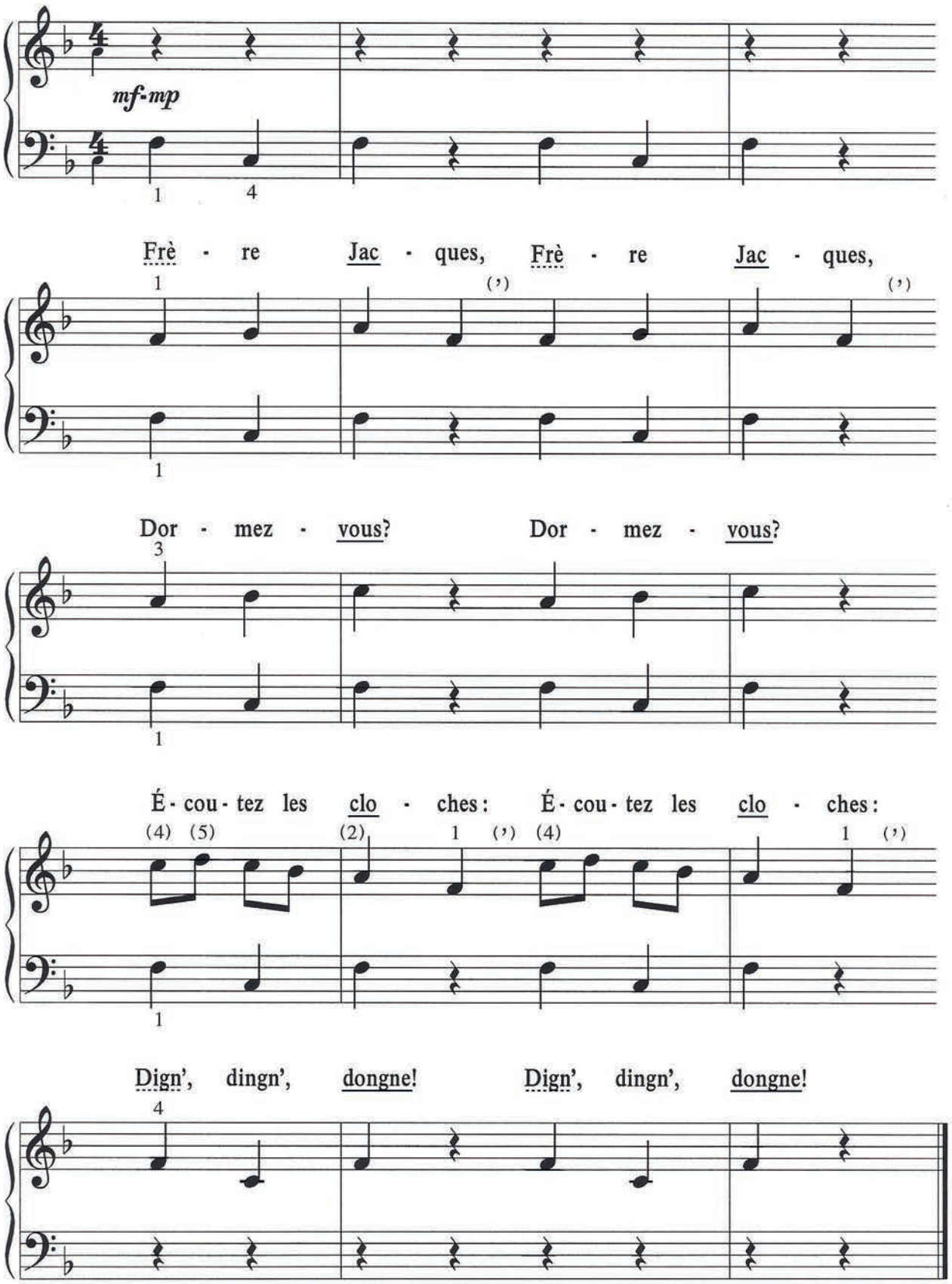


J'ai vu un mi - ra - cle qui vient d'ar - ri - ver.
Sur la pail - le fraî - che, dor - mant ten - dre - ment.

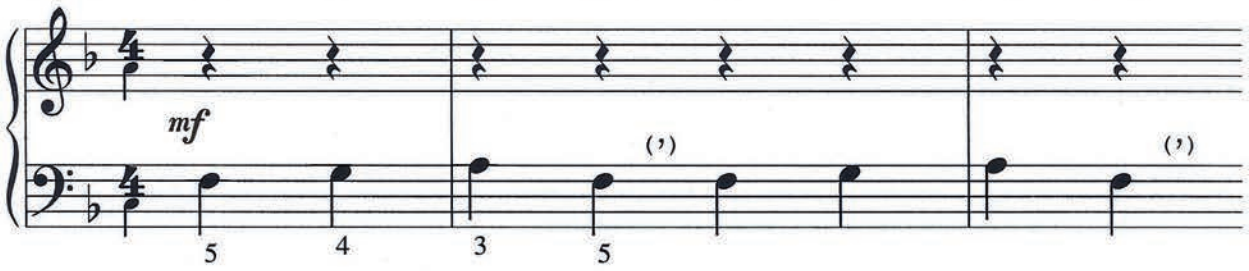



43.
Fais do - do, Co - las, mon p'tit frè - re ;
mp
Fais do - do, T'au - ras, du lo - lo.
(FIN)
Ma - man est en haut Qui prend du re - pos.
Pa - pa est en bas Qui prend son re - pas.
1.
2.

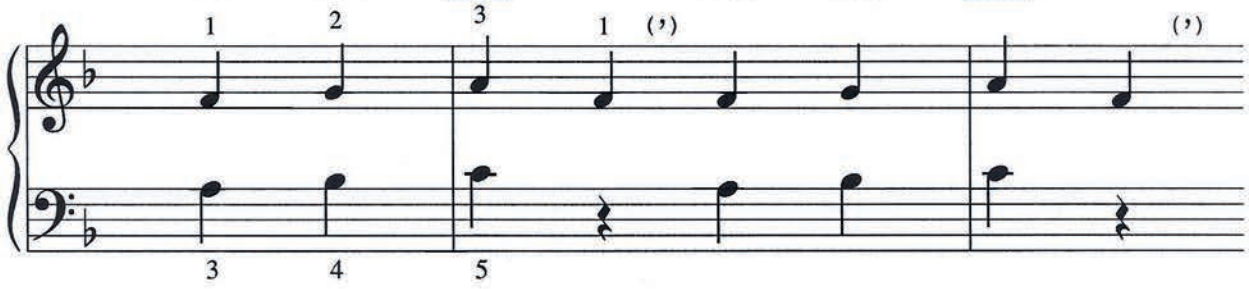
44.


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!

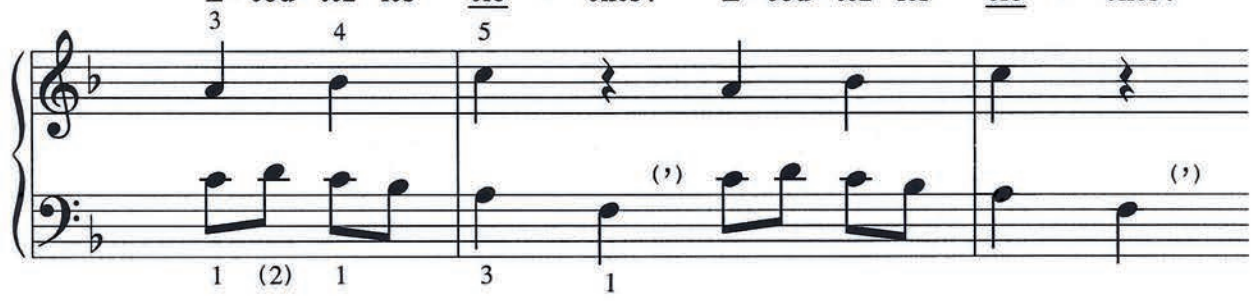
45. Frè - re Jac - ques, Frè - re Jac - ques,



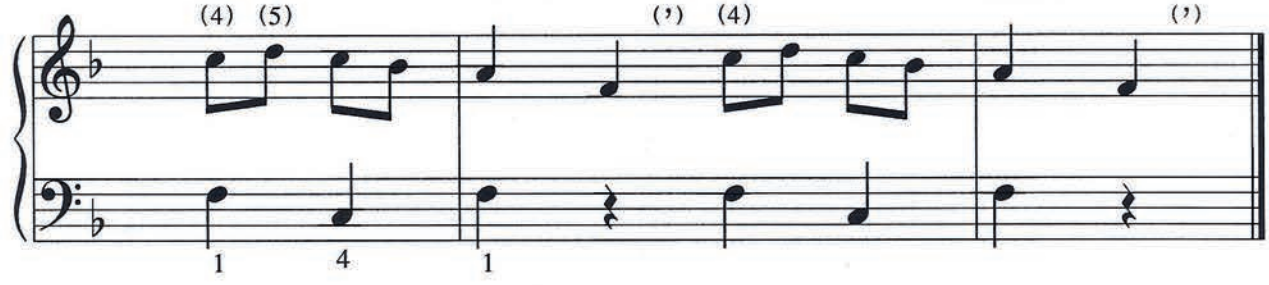
Dor - mez - vous? Dor - mez - vous?



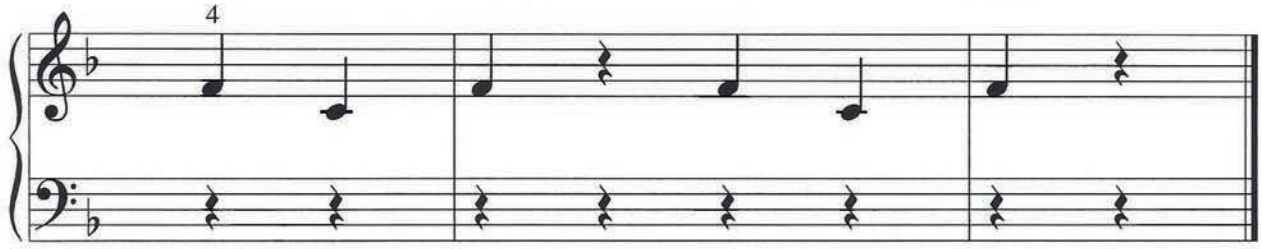
É - cou - tez les clo - ches: É - cou - tez les clo - ches:



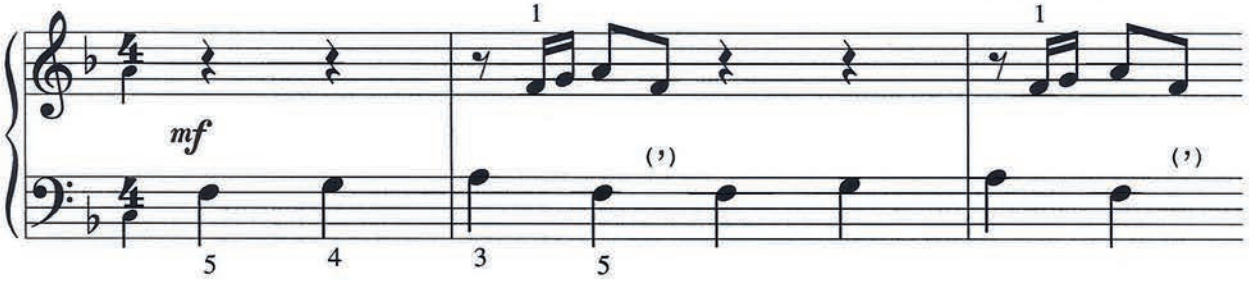
Dign', dingn', dongne! Dign', dingn', dongne!



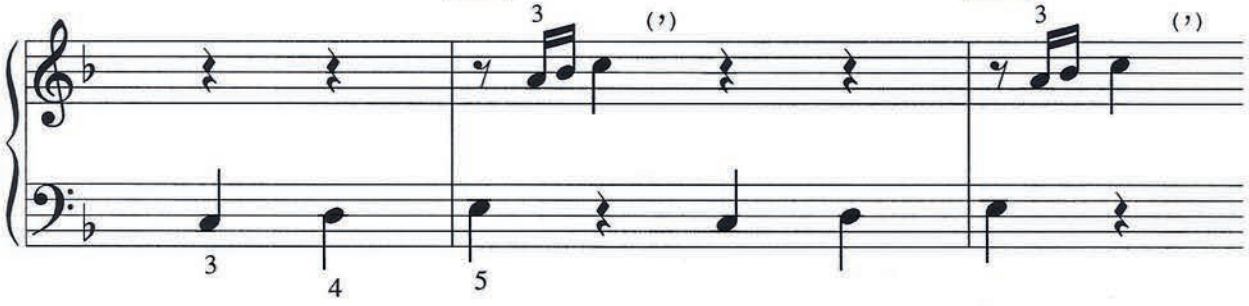
Dign', dingn', dongne! Dign', dingn', dongne!



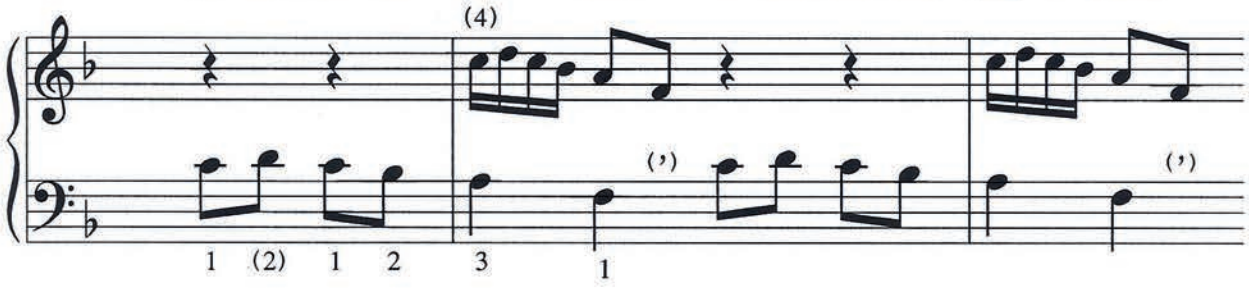
46. Frè - re Jac - ques, Frè - re Jac - ques,



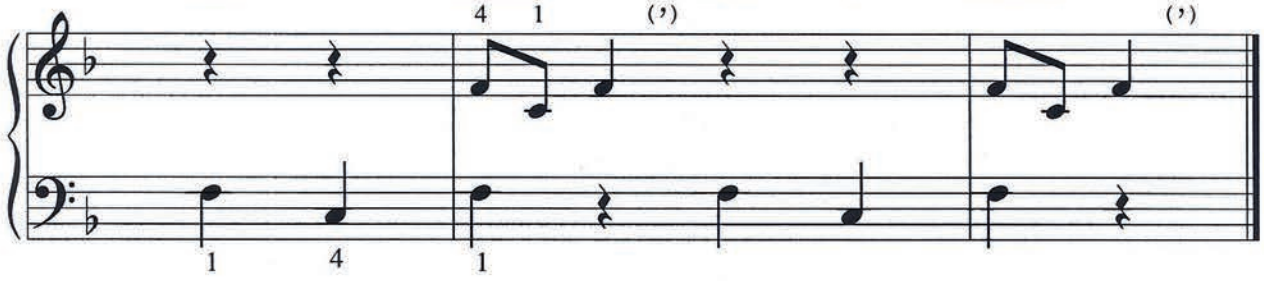
Dor - mez - vous? Dor - mez - vous?



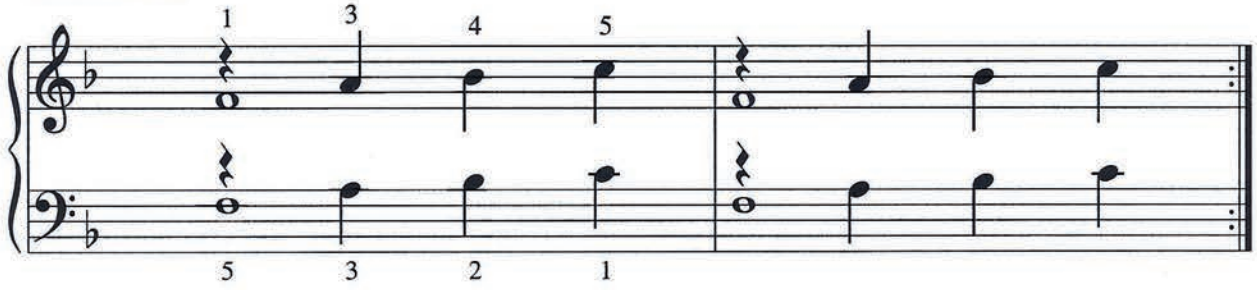
É - cou - tez les clo - ches: É - cou - tez les clo - ches:



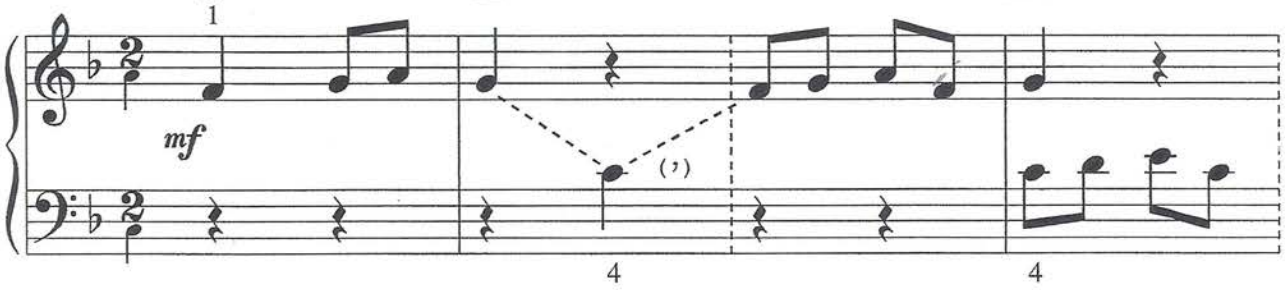
Dign', dingn', dongne! Dign', dingn', dongne!



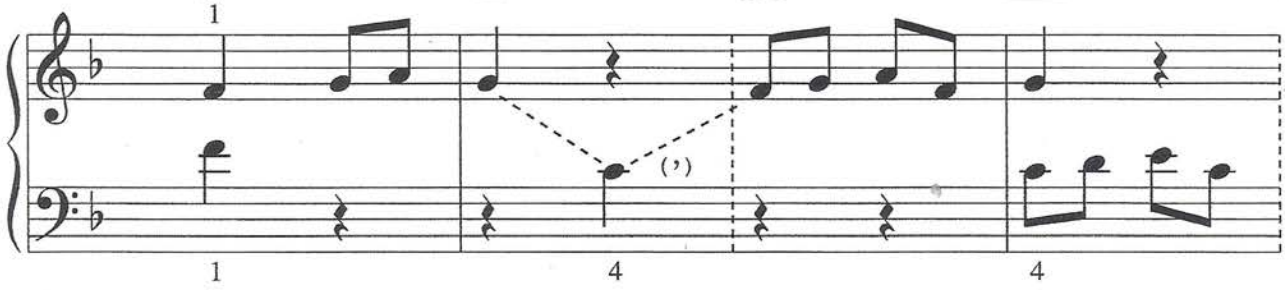
note tenue



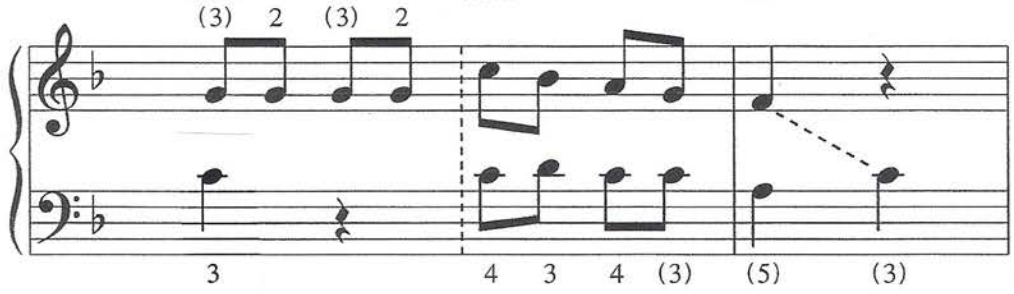
47. 1. Pau - vre ci - ga - le, le beau temps pas - sé,
2. À sa voi - si - ne, con - ta ses re - vers,



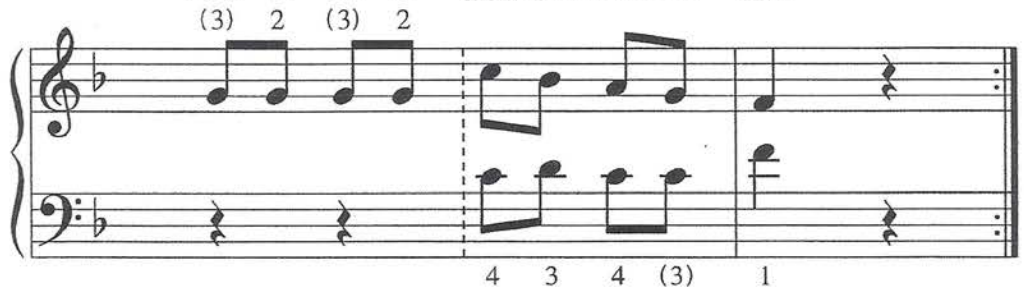
1. Pau - vre ci - ga - le, le beau temps pas - sé,
2. À sa voi - si - ne, con - ta ses re - vers,



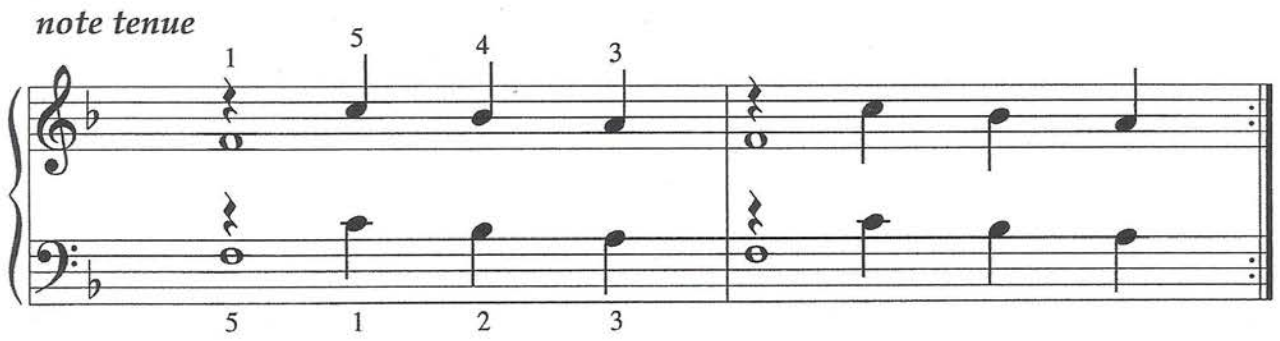
Le beau temps pas - sé, pau - vre ci - ga - le,
Con - ta ses re - vers à sa voi - si - ne,



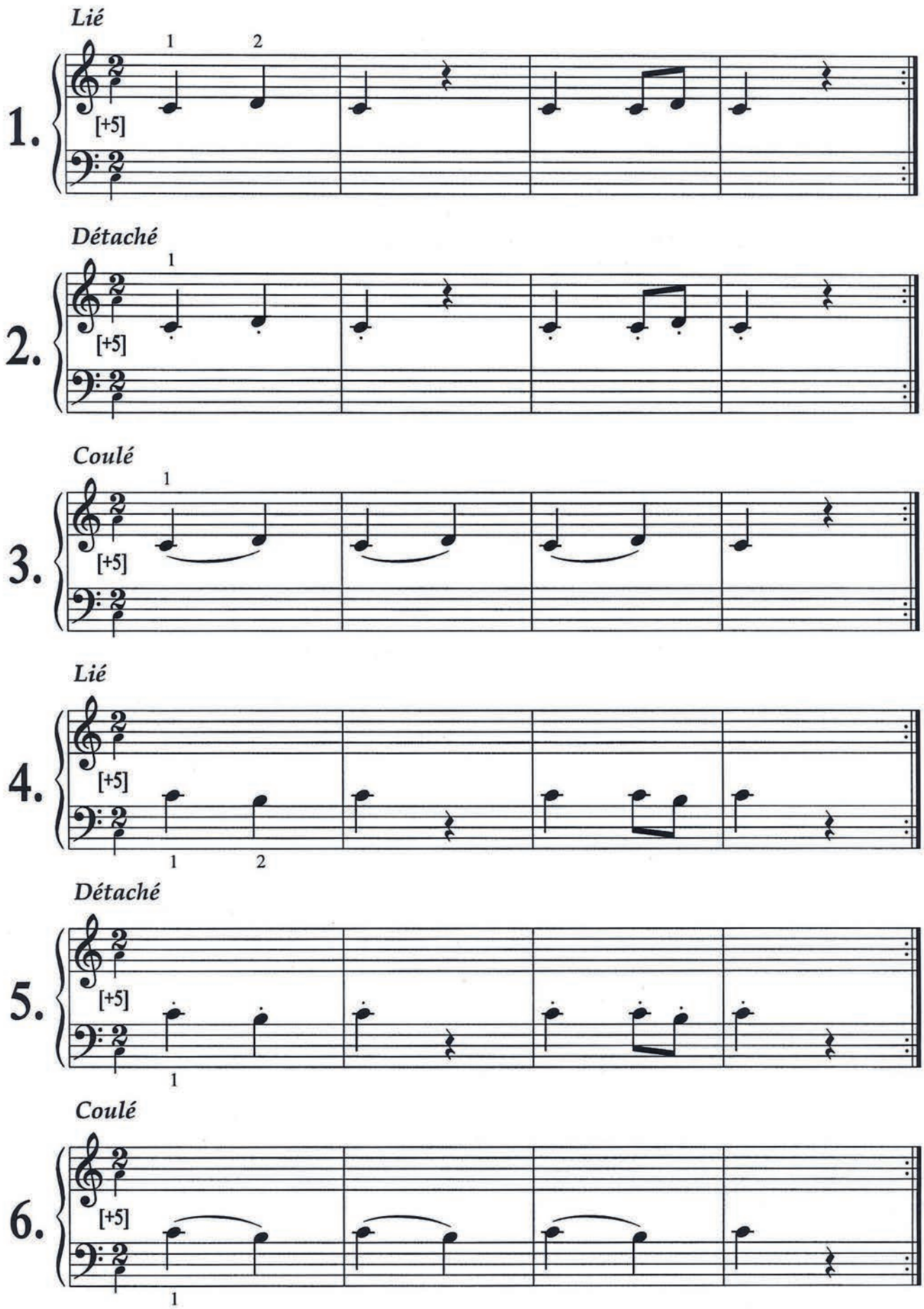
Le beau temps pas - sé, rien a - mas - sé.
Con - ta ses re - vers quand vint l'hi - ver.



note tenue



Exercices préparatoires pour pianiste débutant


Lié
1.
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Détaché
2.
[+5]
Coulé
3.
[+5]
Lié
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Détaché
5.
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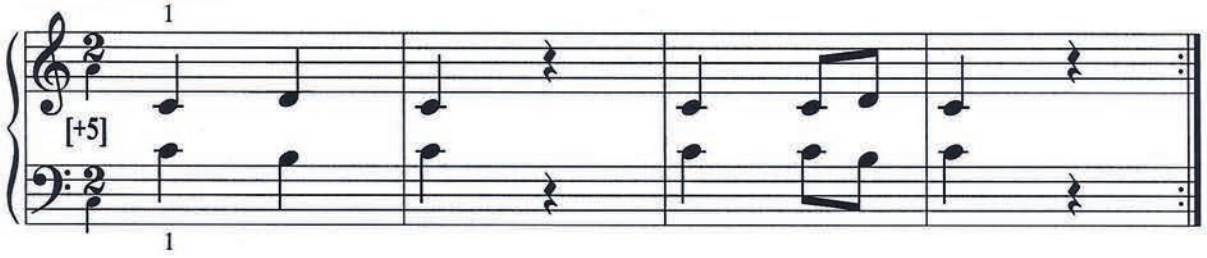
Coulé
6.
[+5]

Lié et détaché

7.



Lié et détaché

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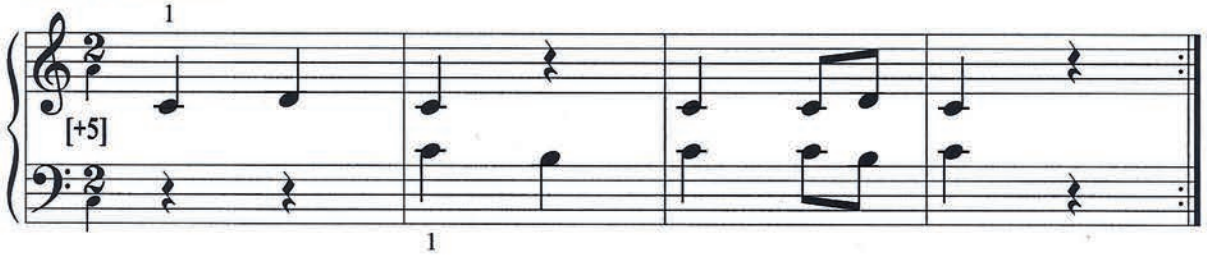

Lié et détaché

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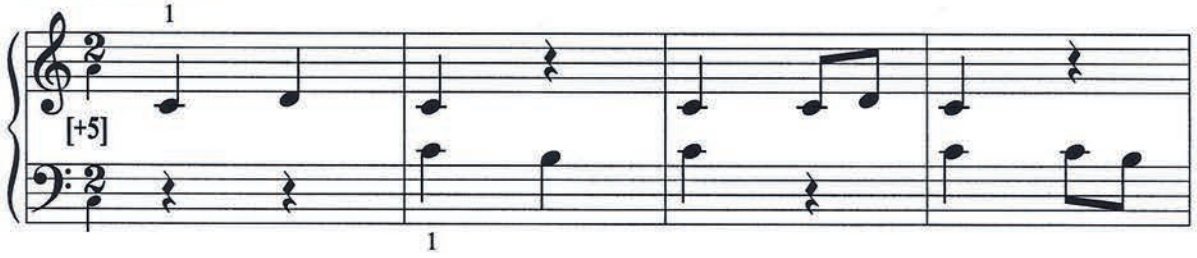

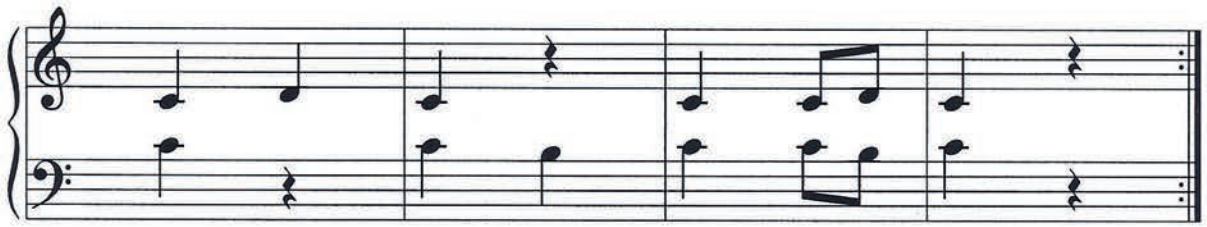

Coulé

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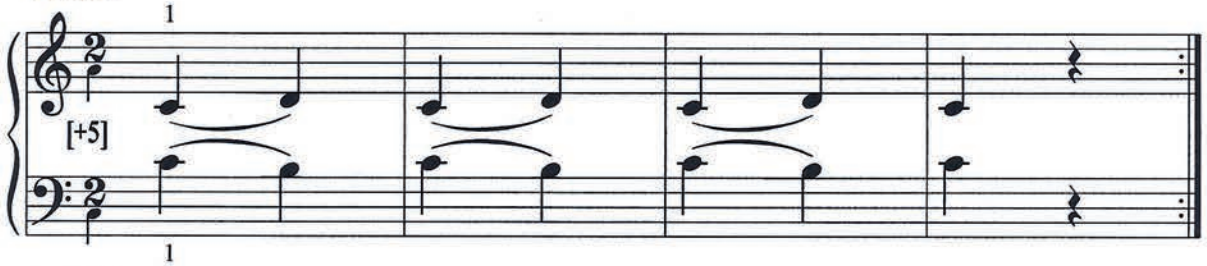

Coulé

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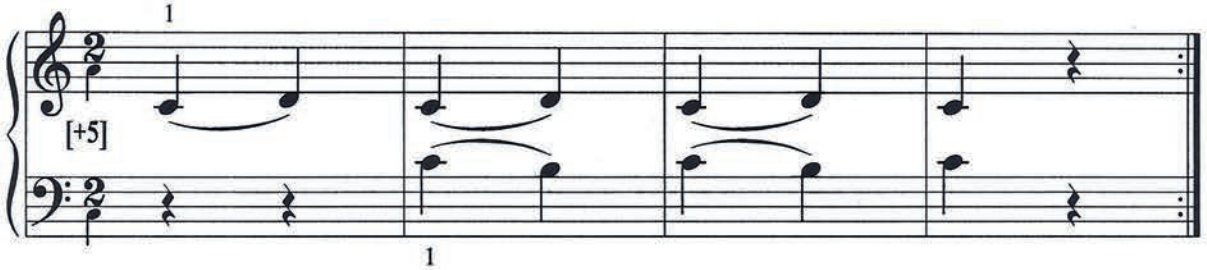
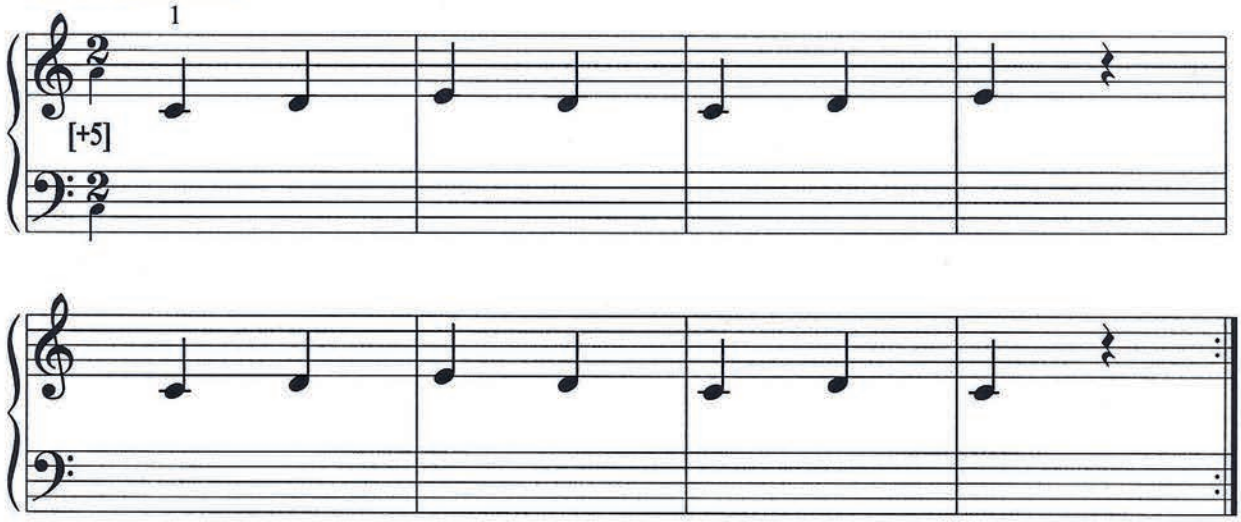


Lié et détaché

12.



Lié et détaché

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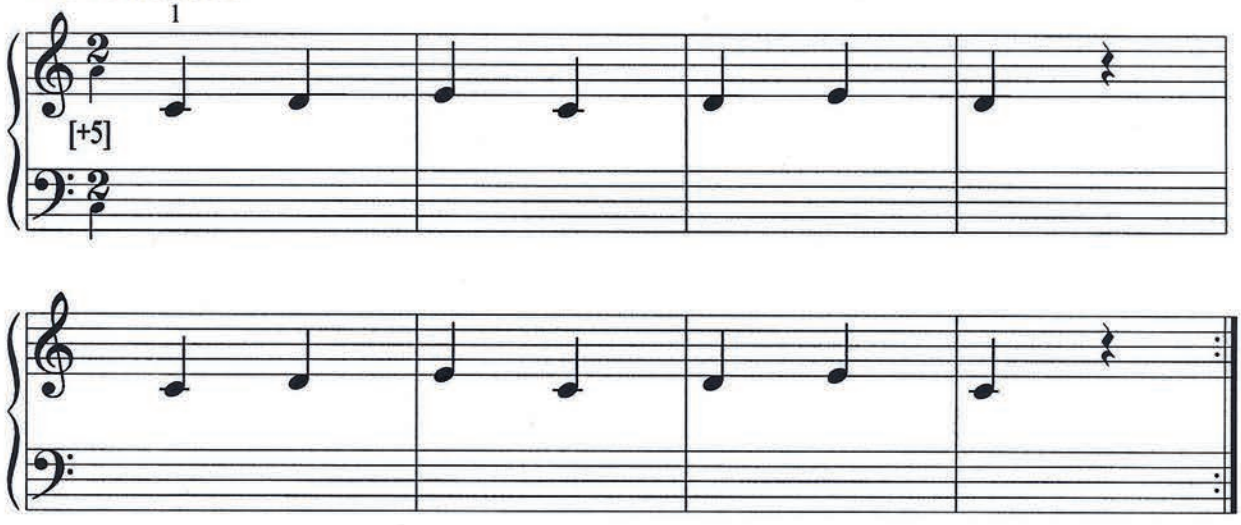

Coulé

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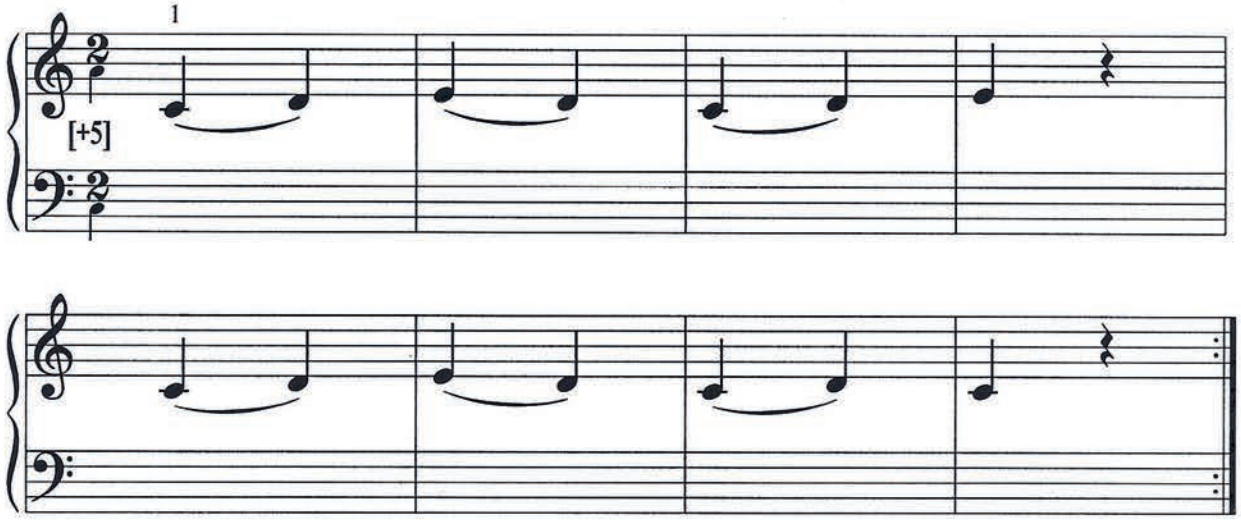
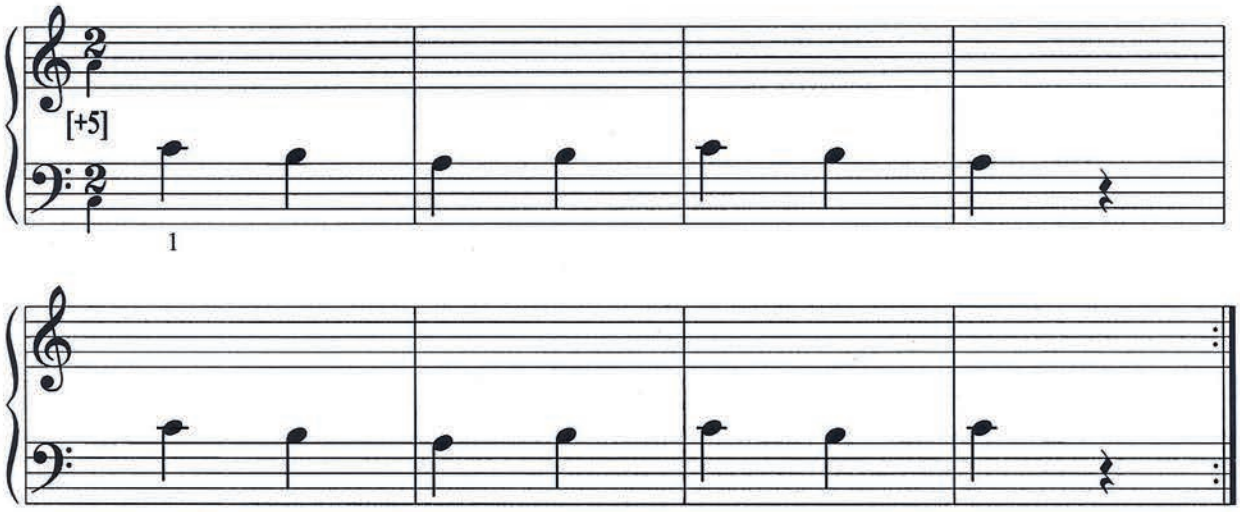


Lié et détaché

15.



Lié et détaché

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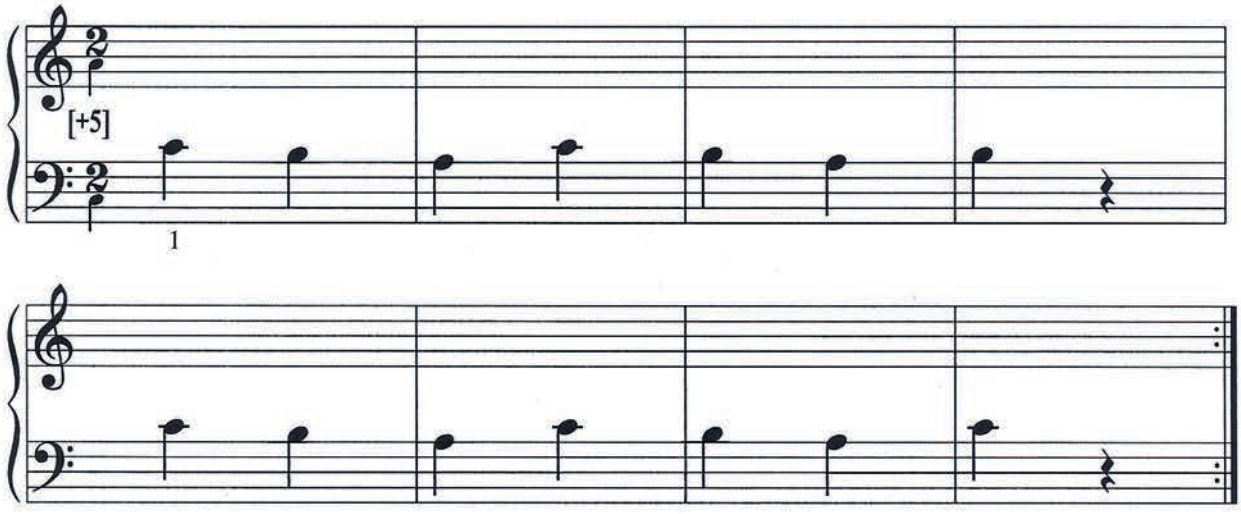

Coulé

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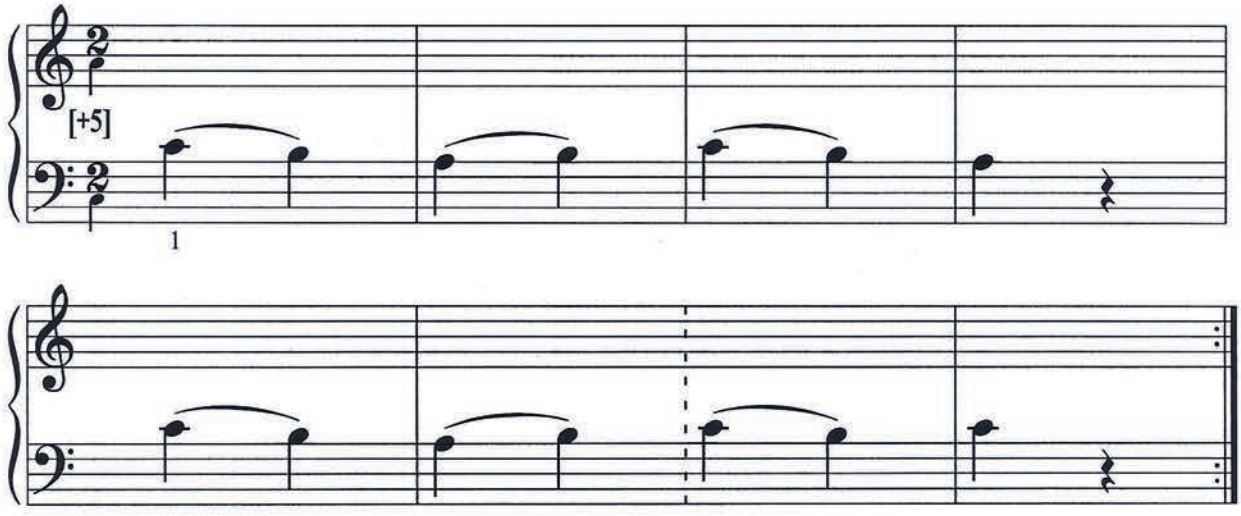

Lié et détaché

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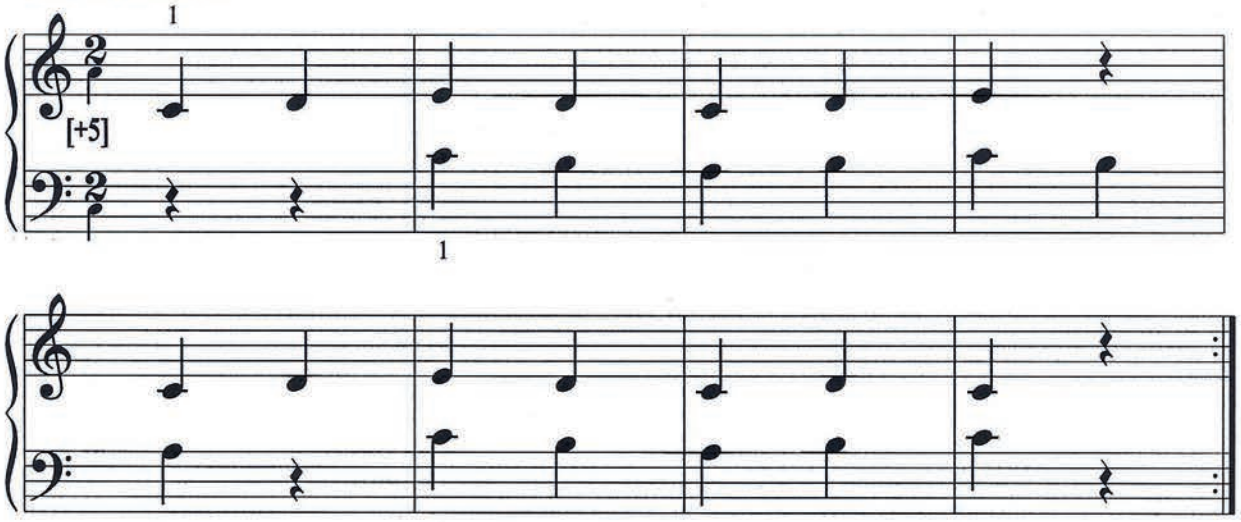

Lié et détaché

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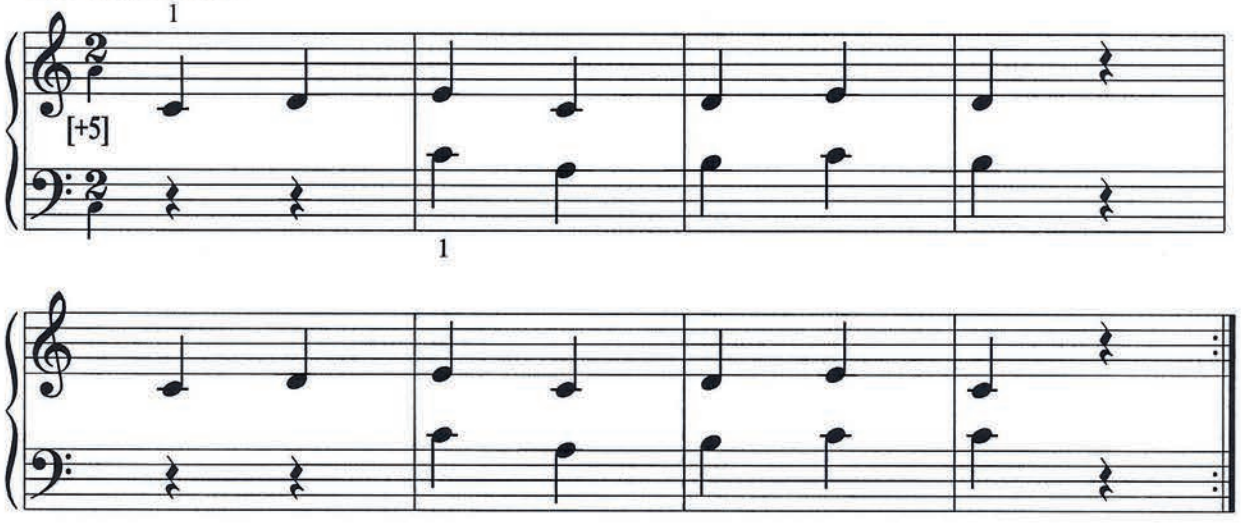

Coulé

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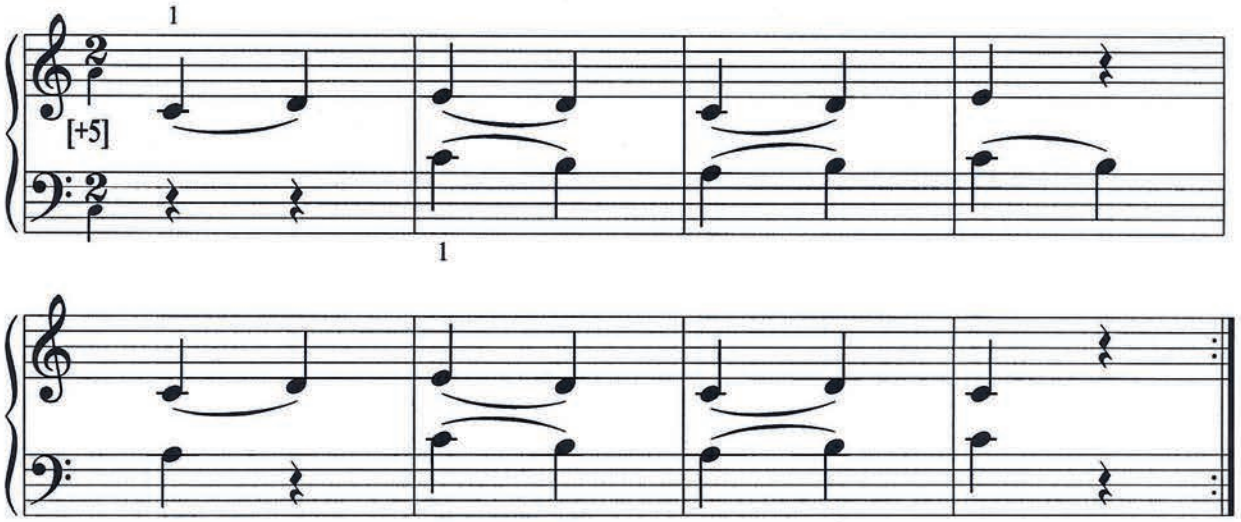
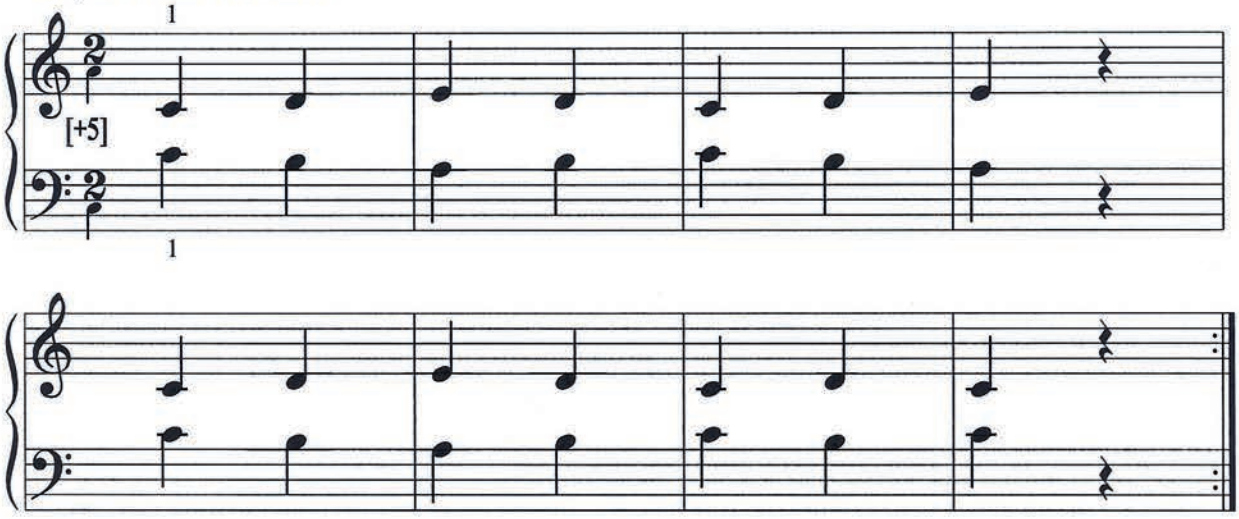


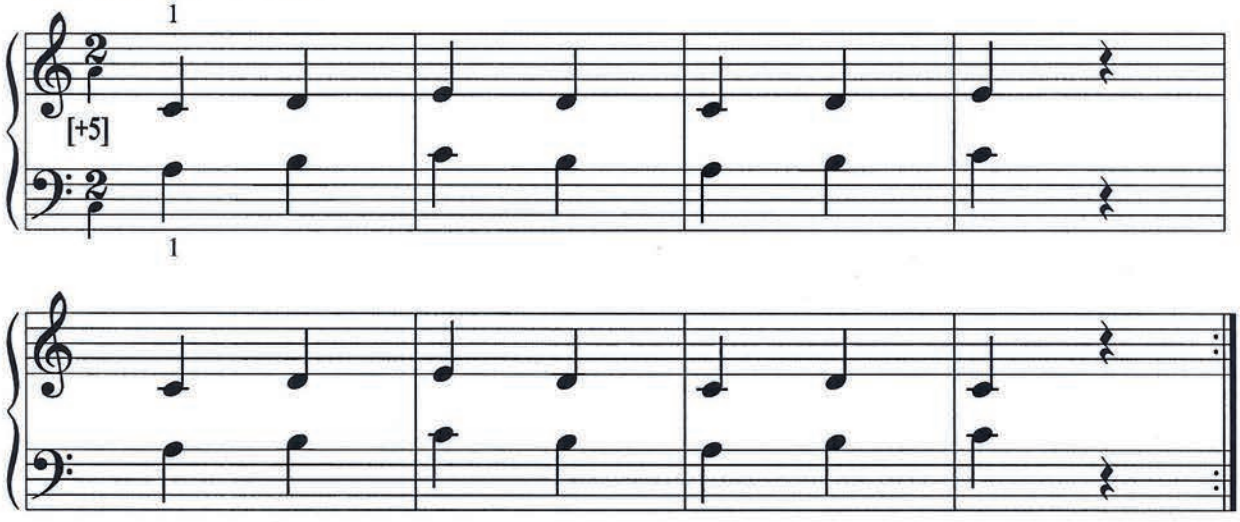
Lié, détaché et coulé

21.



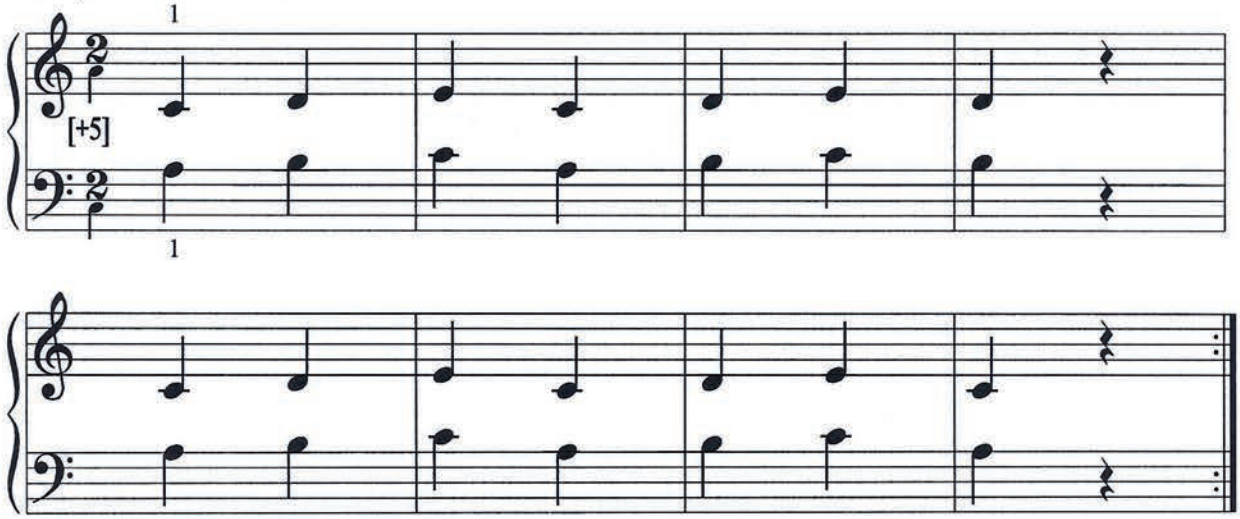
Lié, détaché et coulé

22.



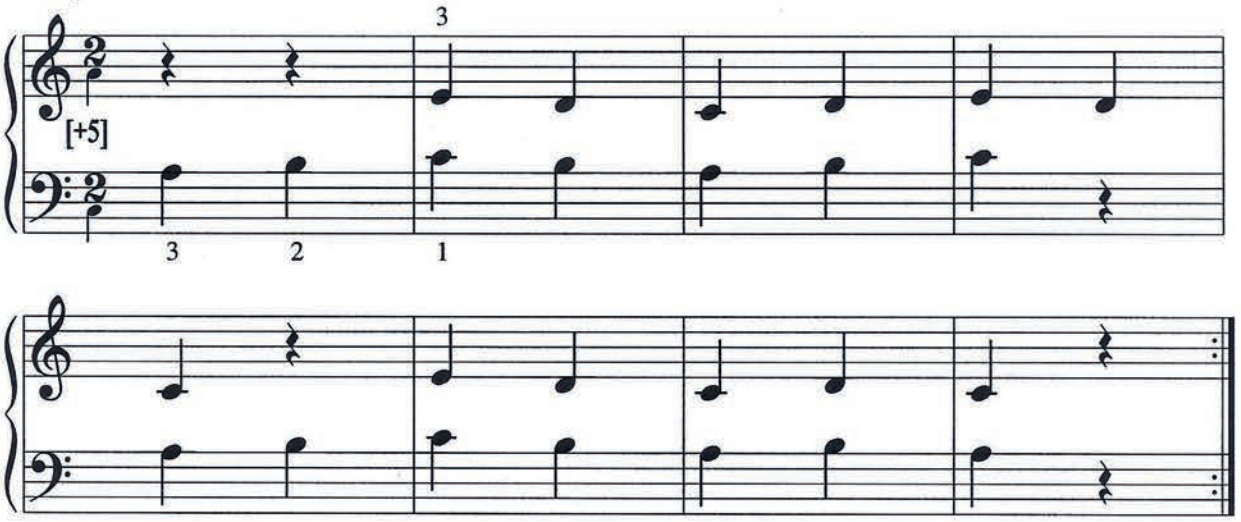
Lié, détaché et coulé

23.



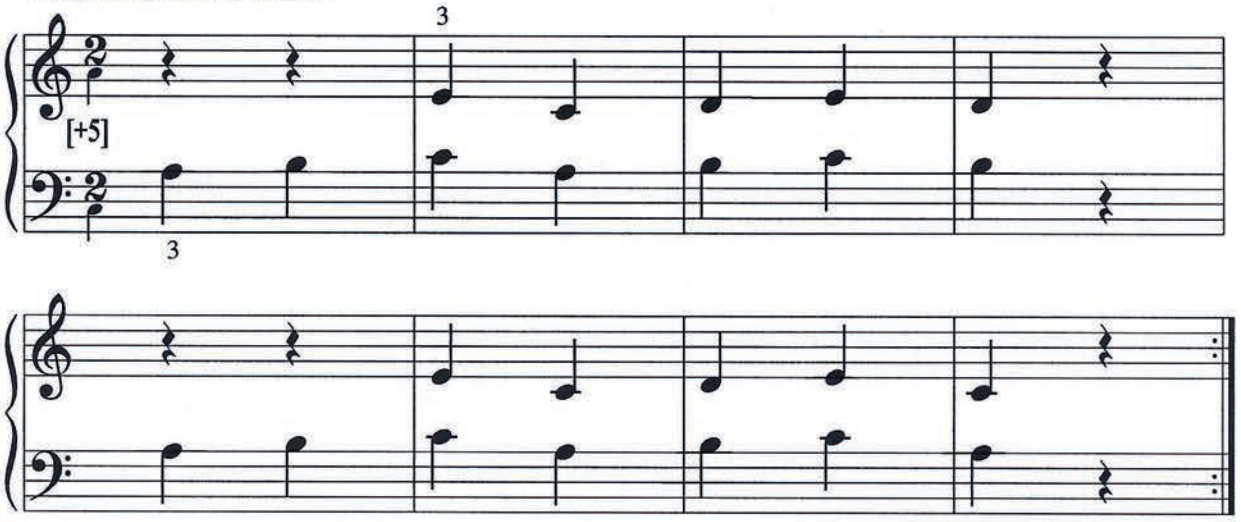
Lié, détaché et coulé

24.



Lié, détaché et coulé

25.



note tenue

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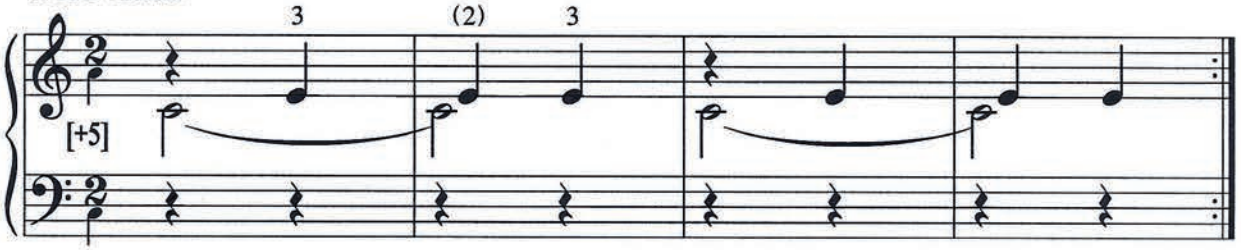

note tenue

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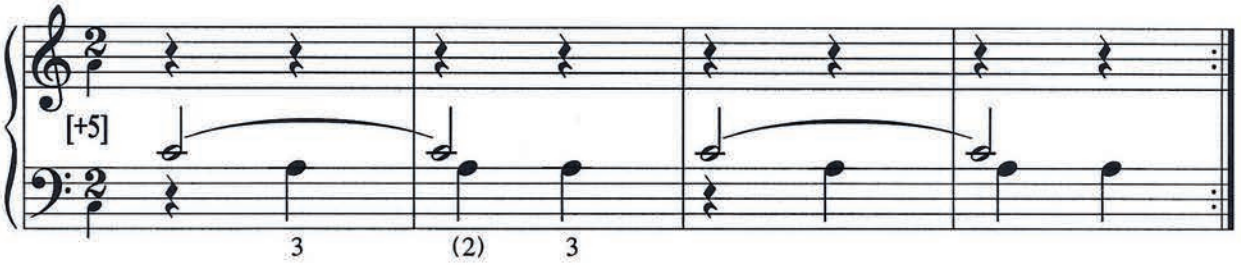

Détaché

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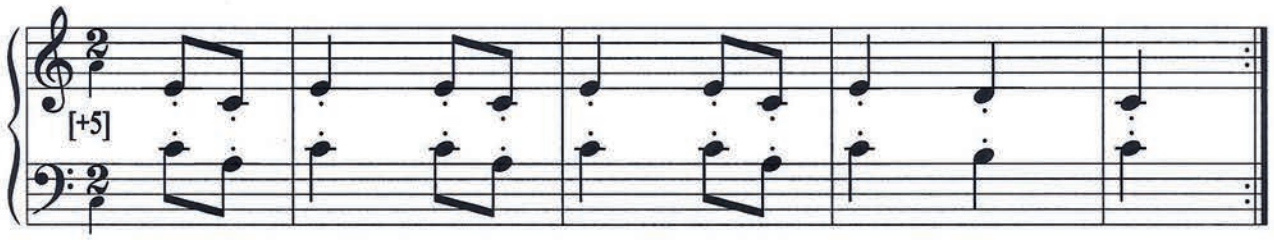

Détaché

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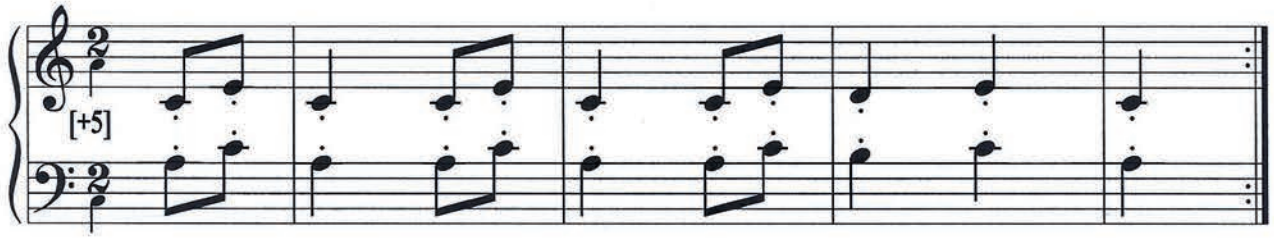

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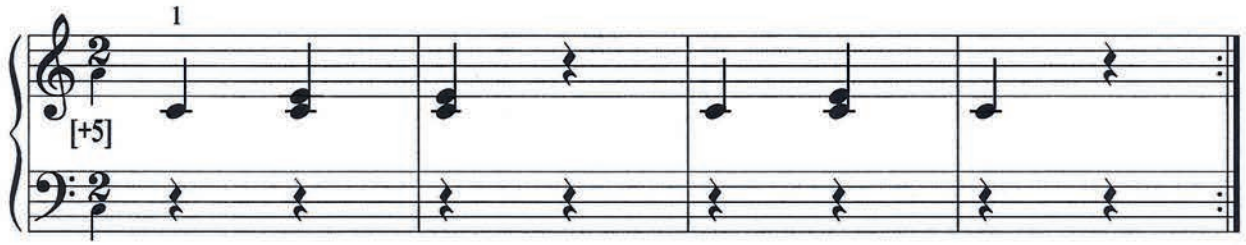

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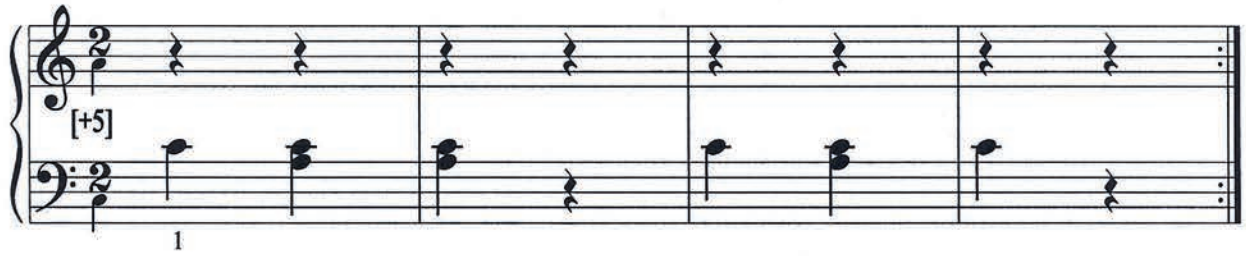

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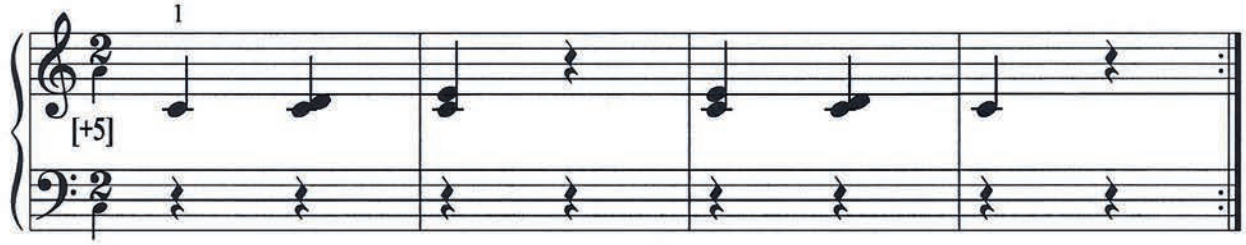

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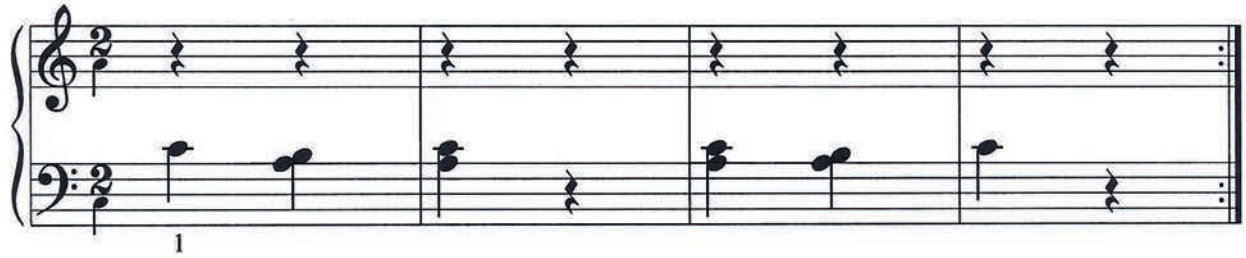
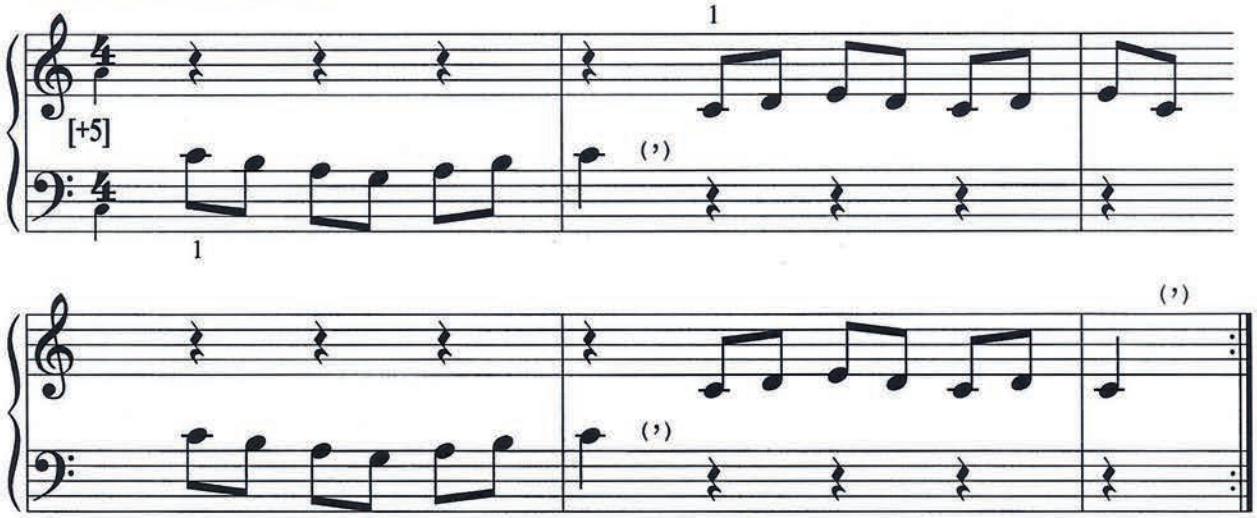


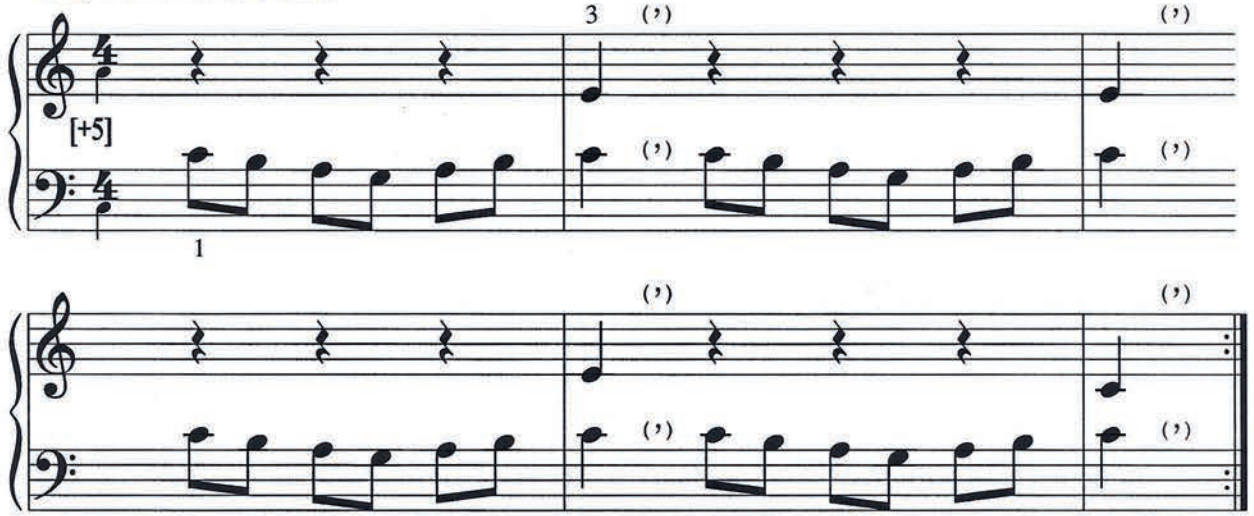
Lié, détaché et coulé

34.



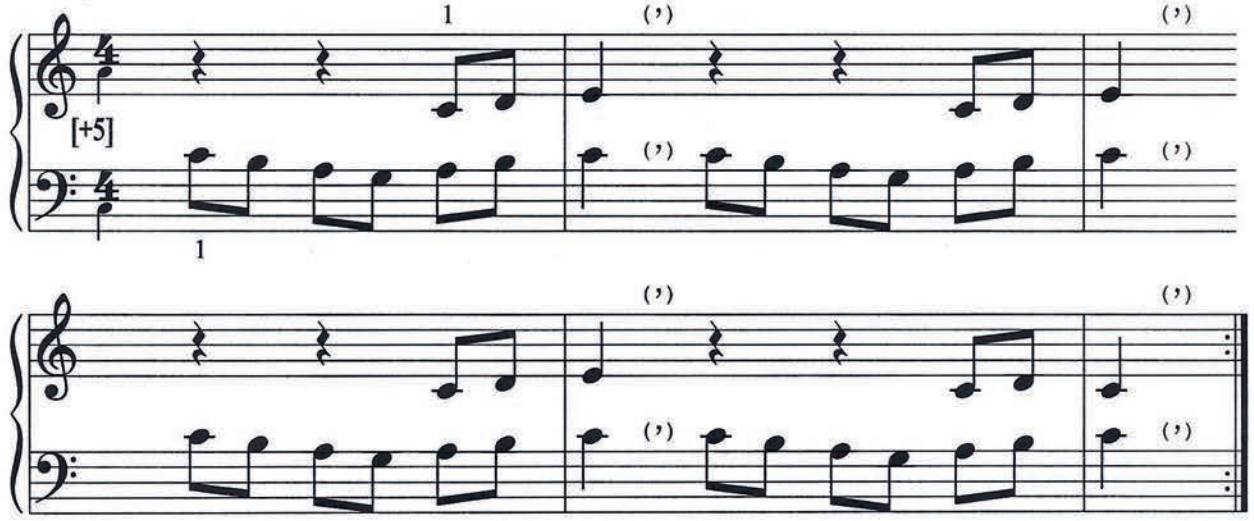
Lié, détaché et coulé

35.



Lié, détaché et coulé

36.



Lié et détaché

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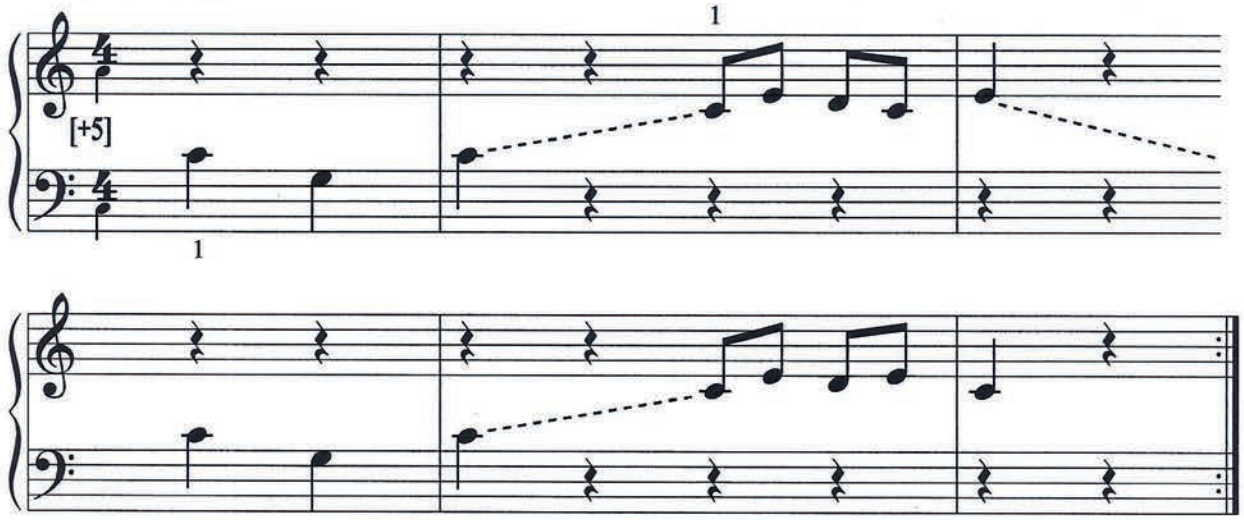

Lié et détaché

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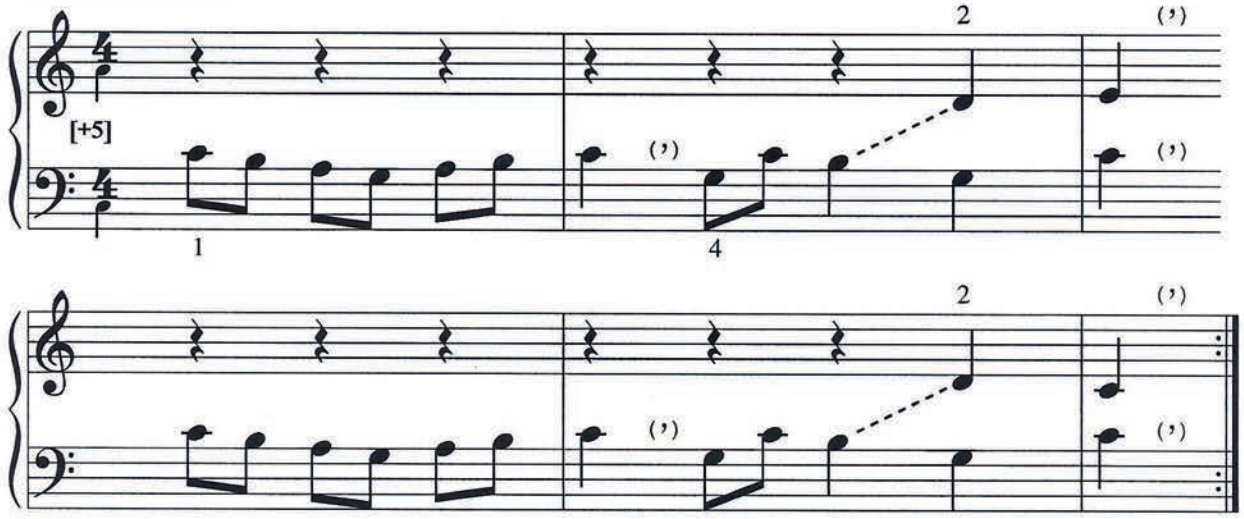
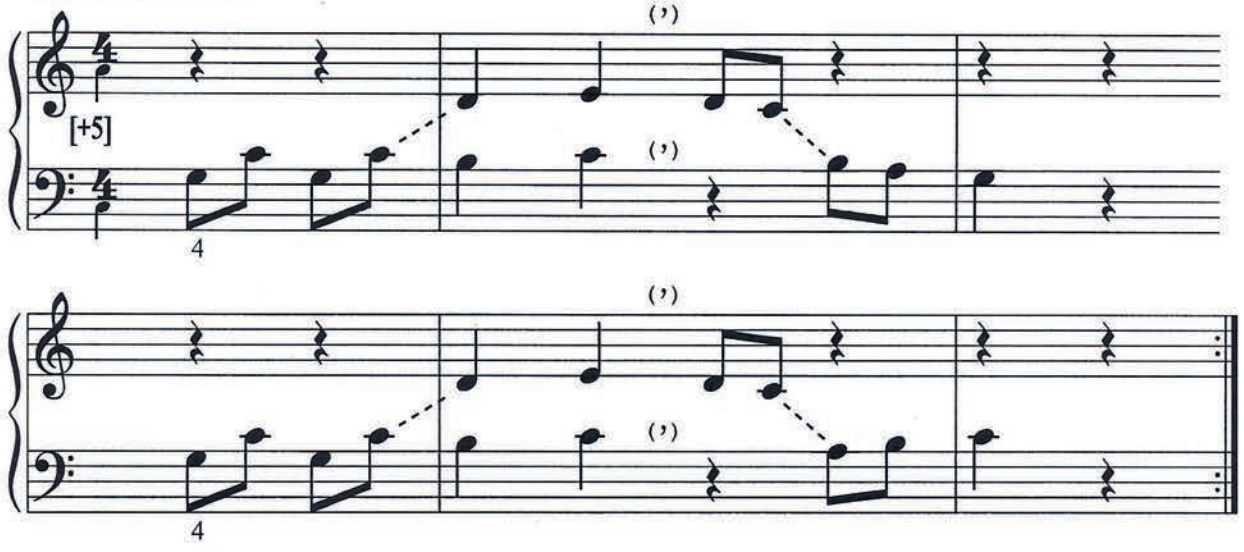


Lié et détaché

39.



Lié, détaché et coulé

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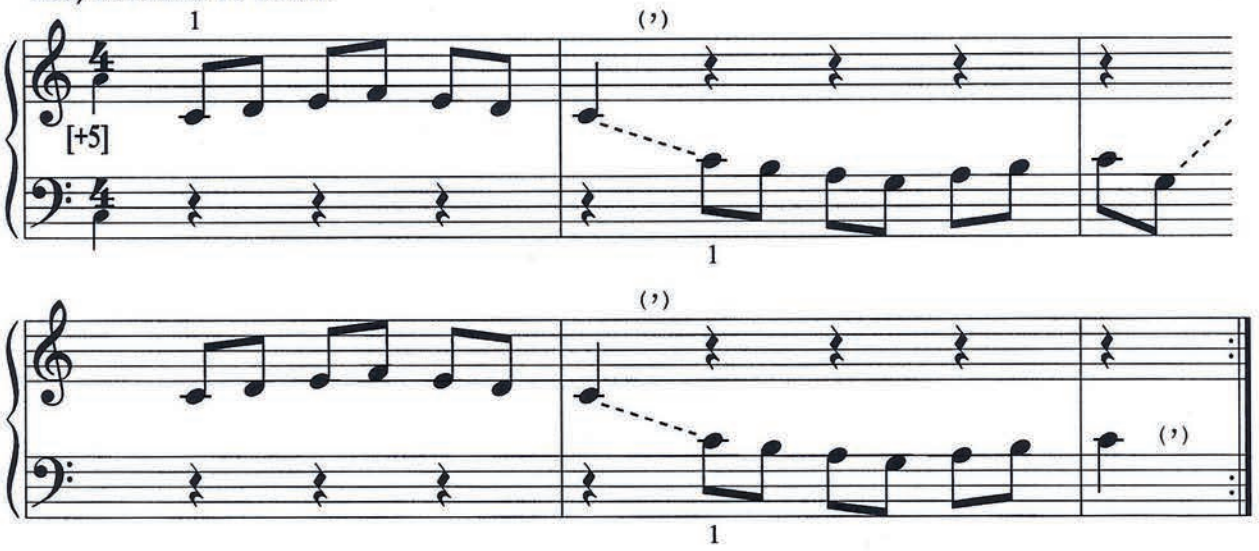
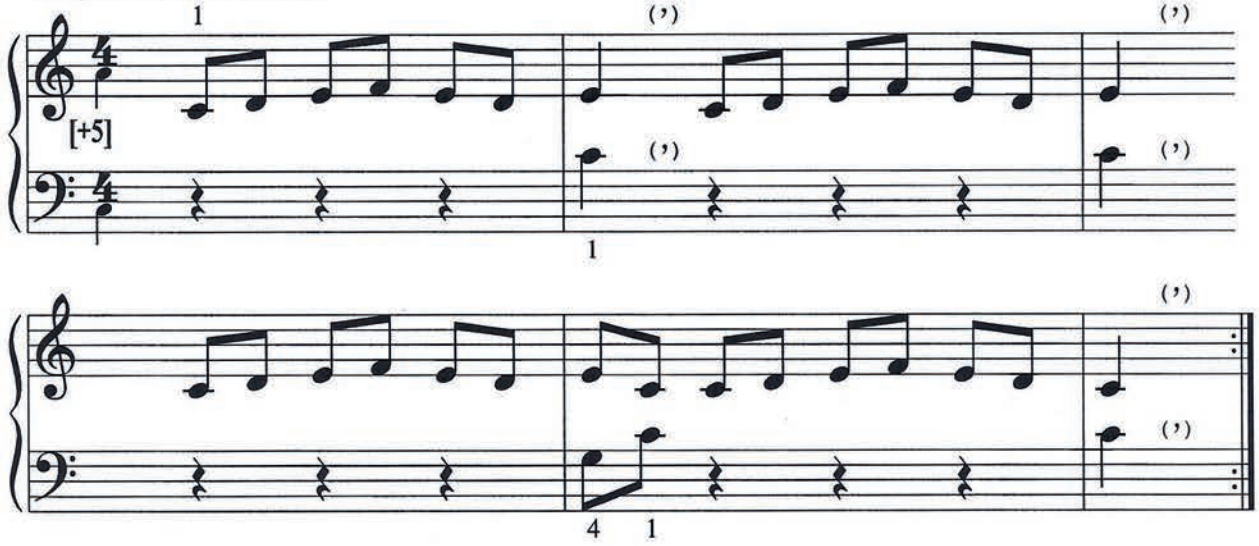


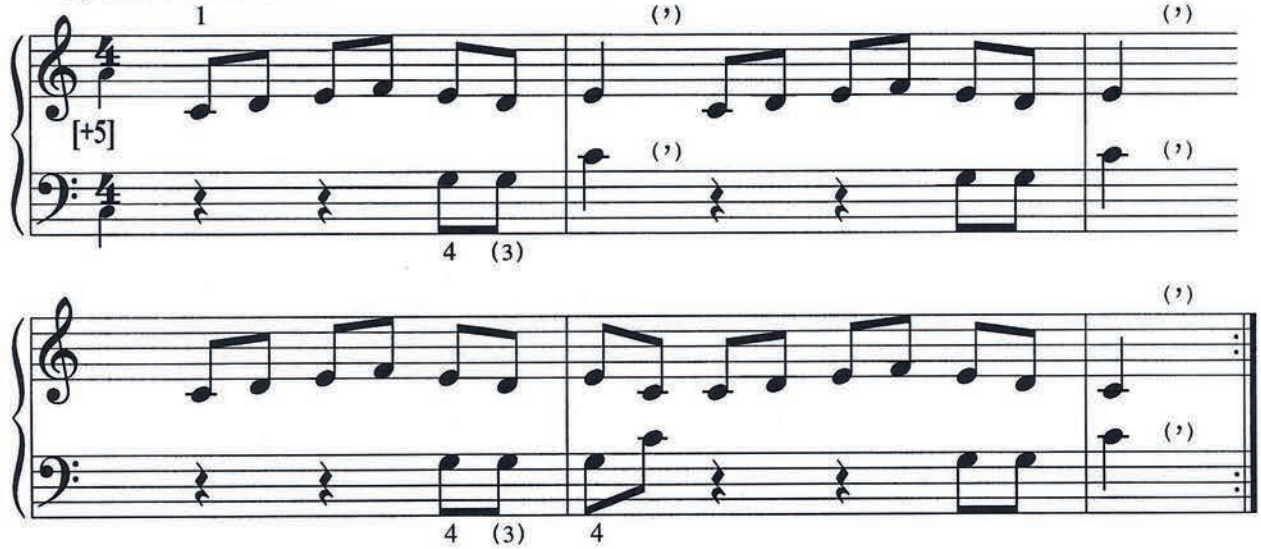
Lié, détaché et coulé

41.



Lié, détaché et coulé

42.



Lié et détaché

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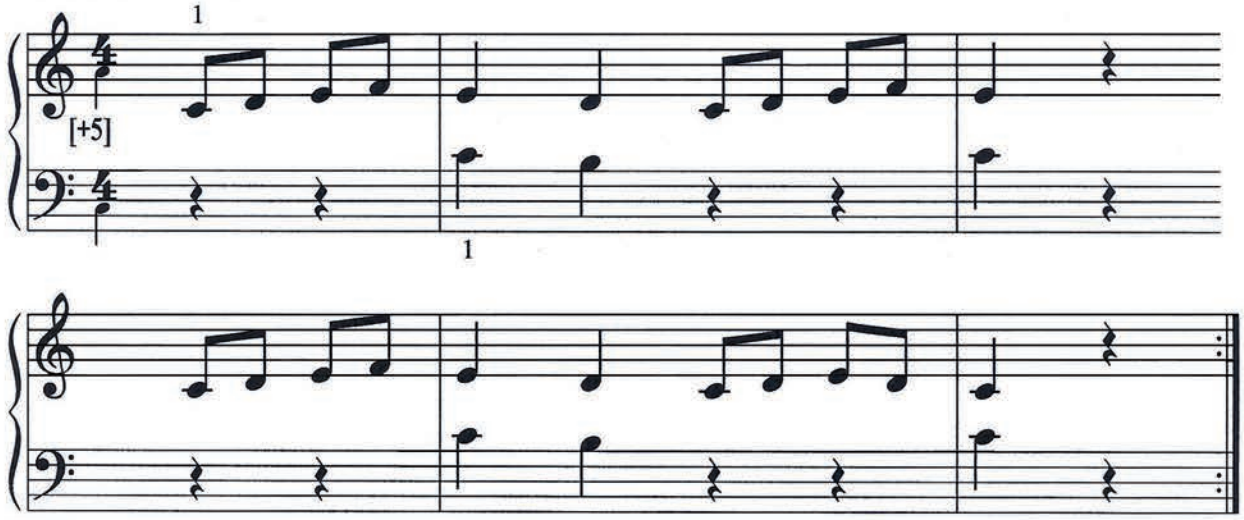

Lié et détaché

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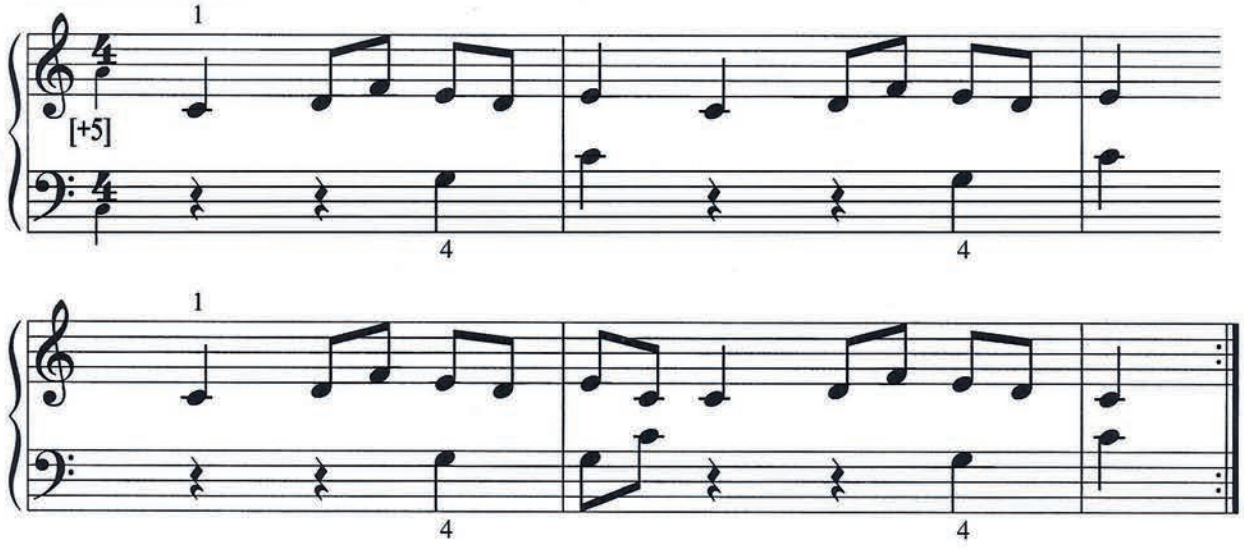

Lié et détaché

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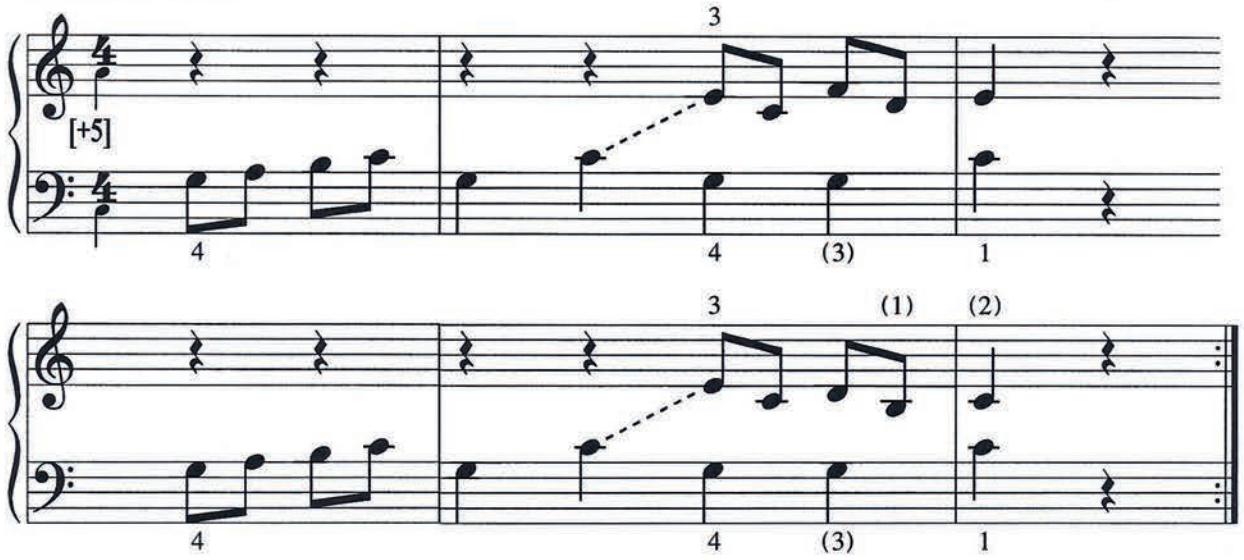
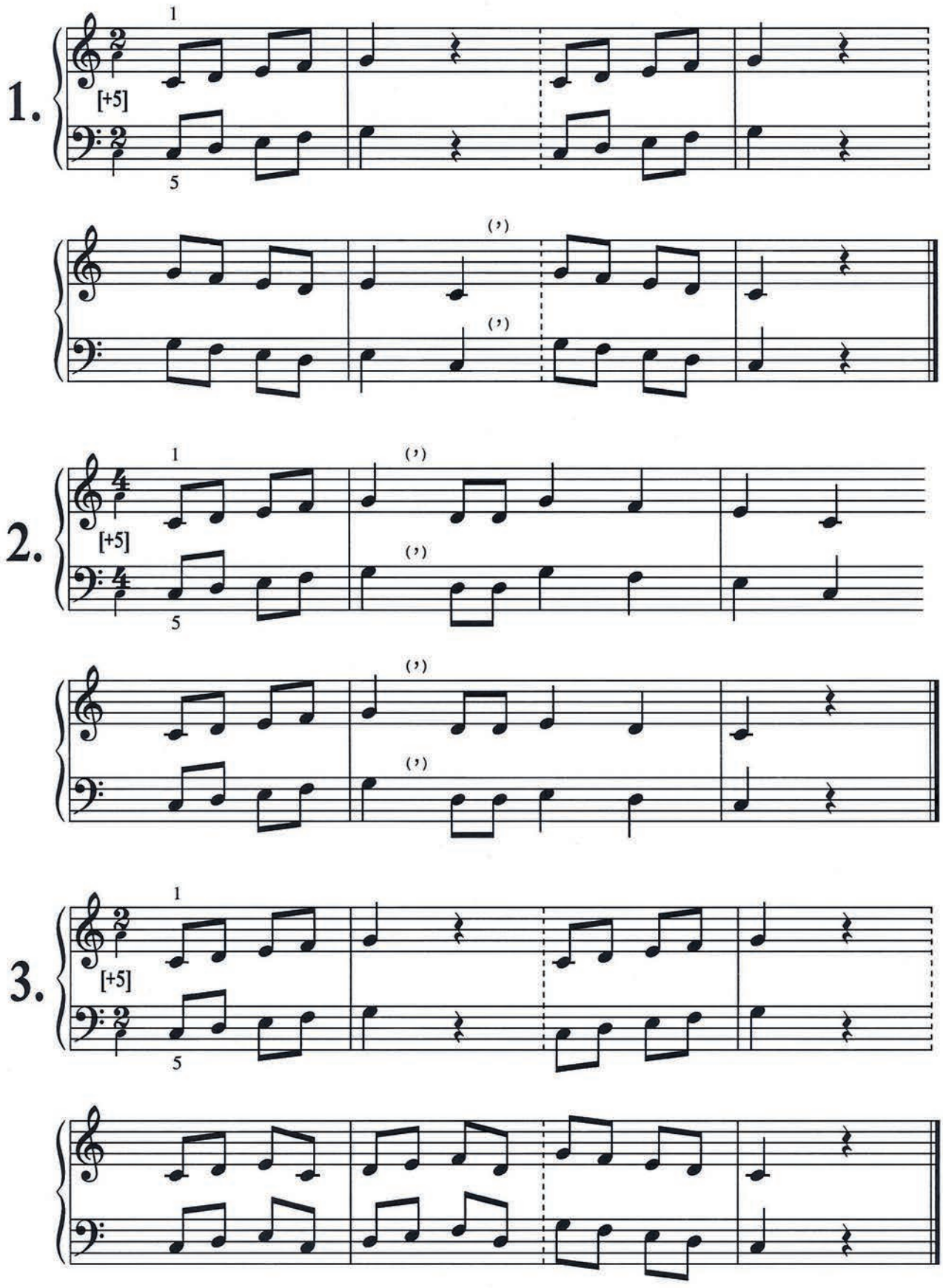


EXERCICES DE BASE À L'OCTAVE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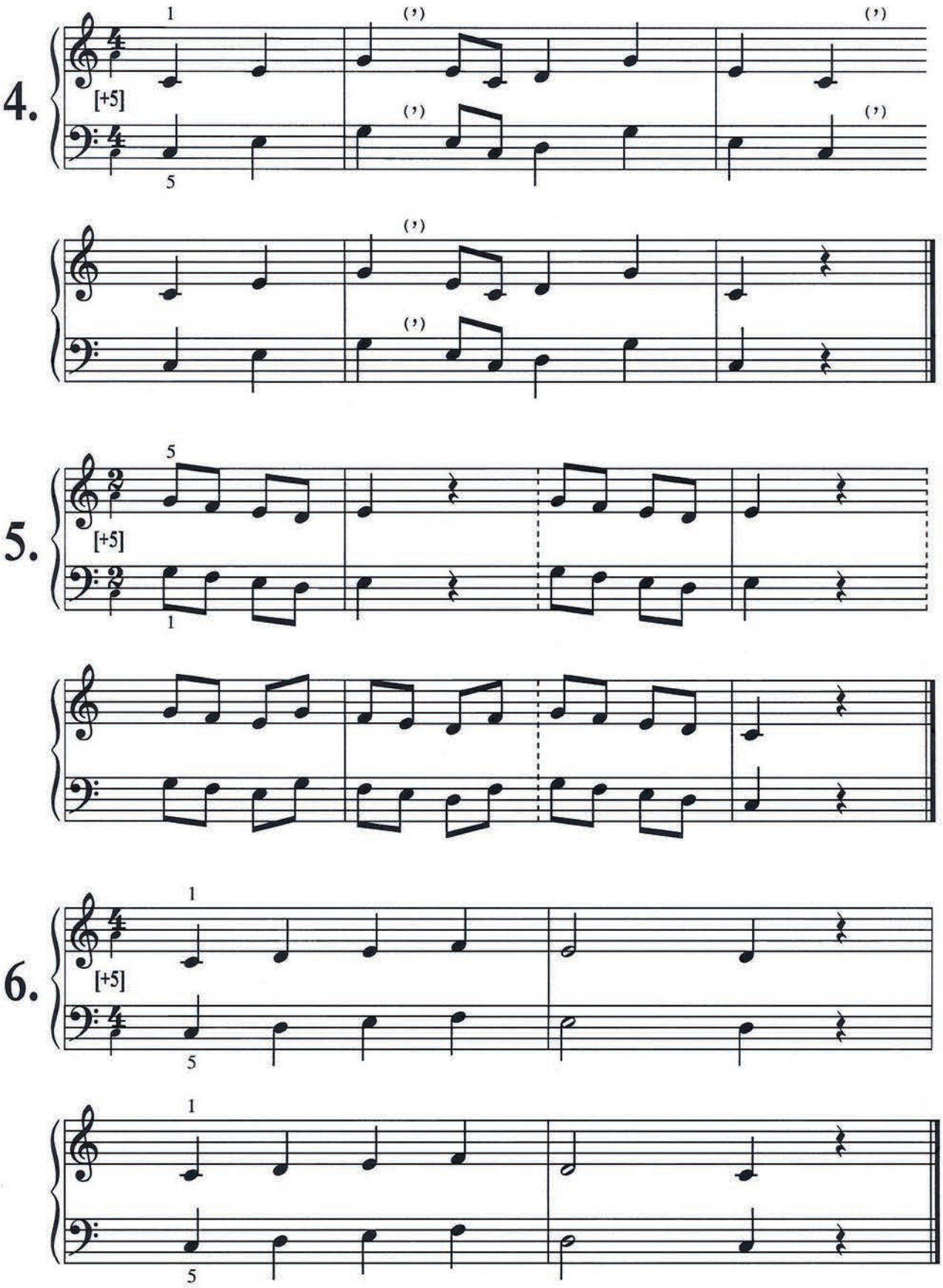

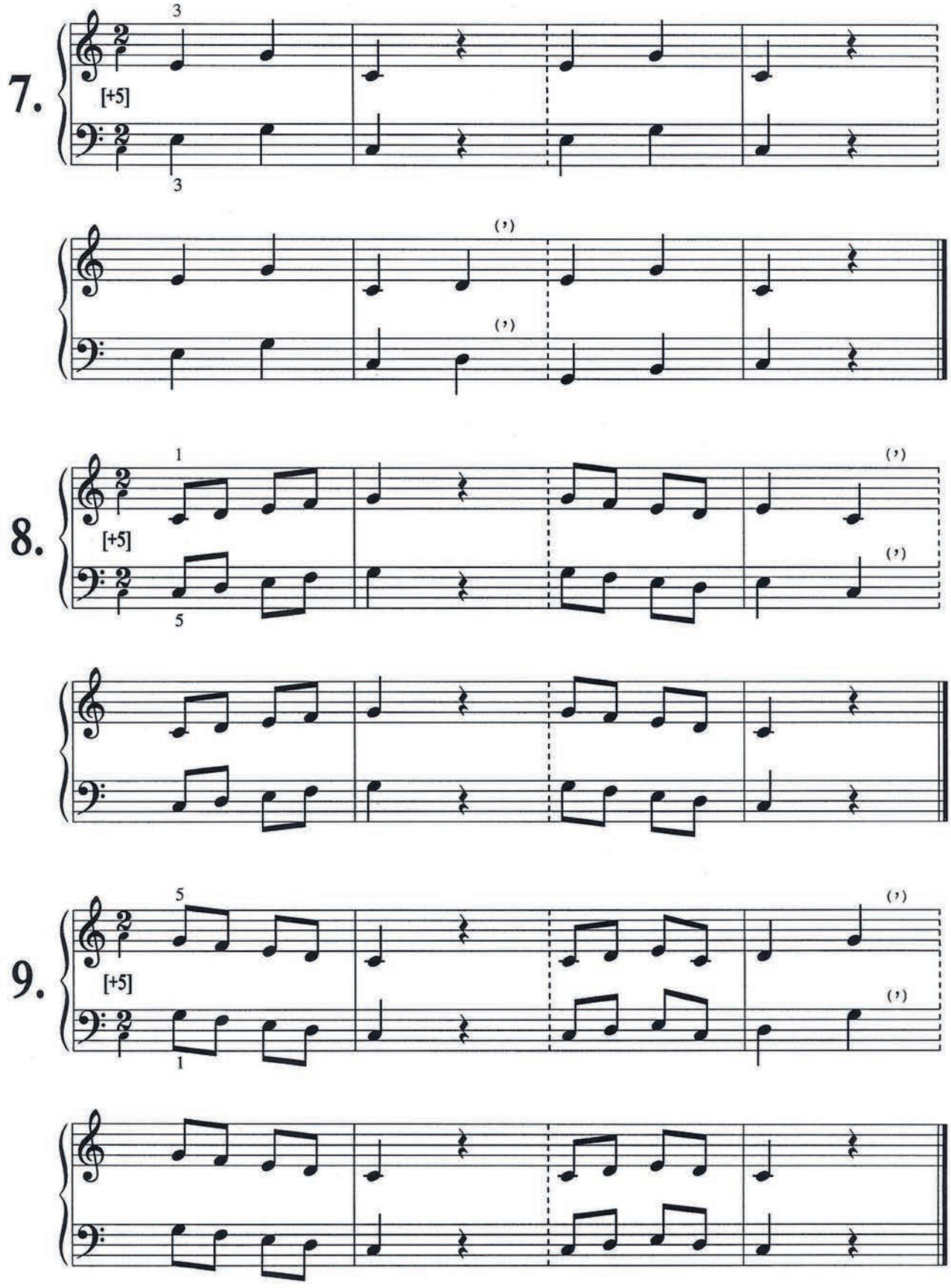
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8.
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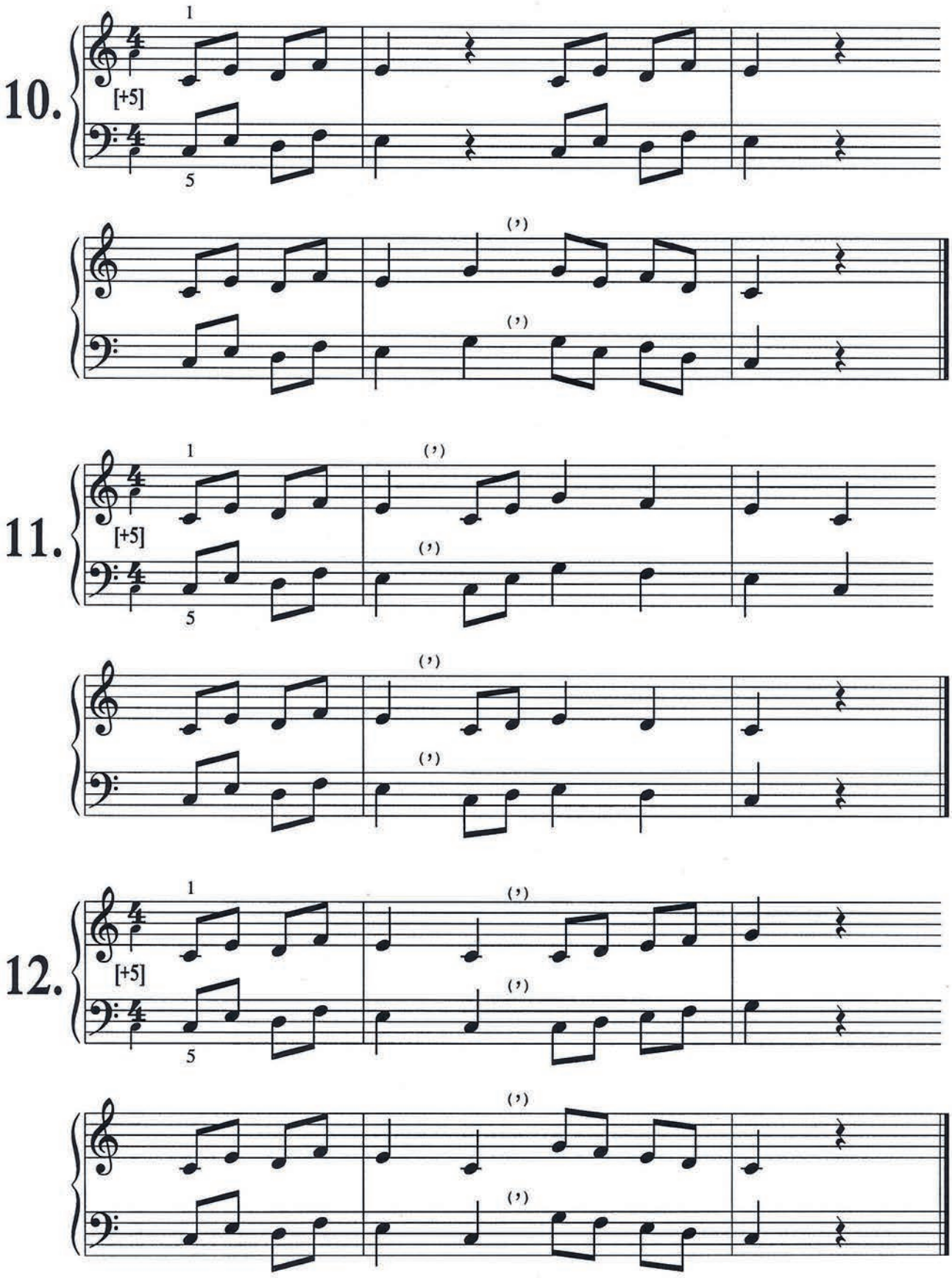
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12.
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[+5]
5
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(,)

Accompagnements

1. SOMMEIL, VIENS

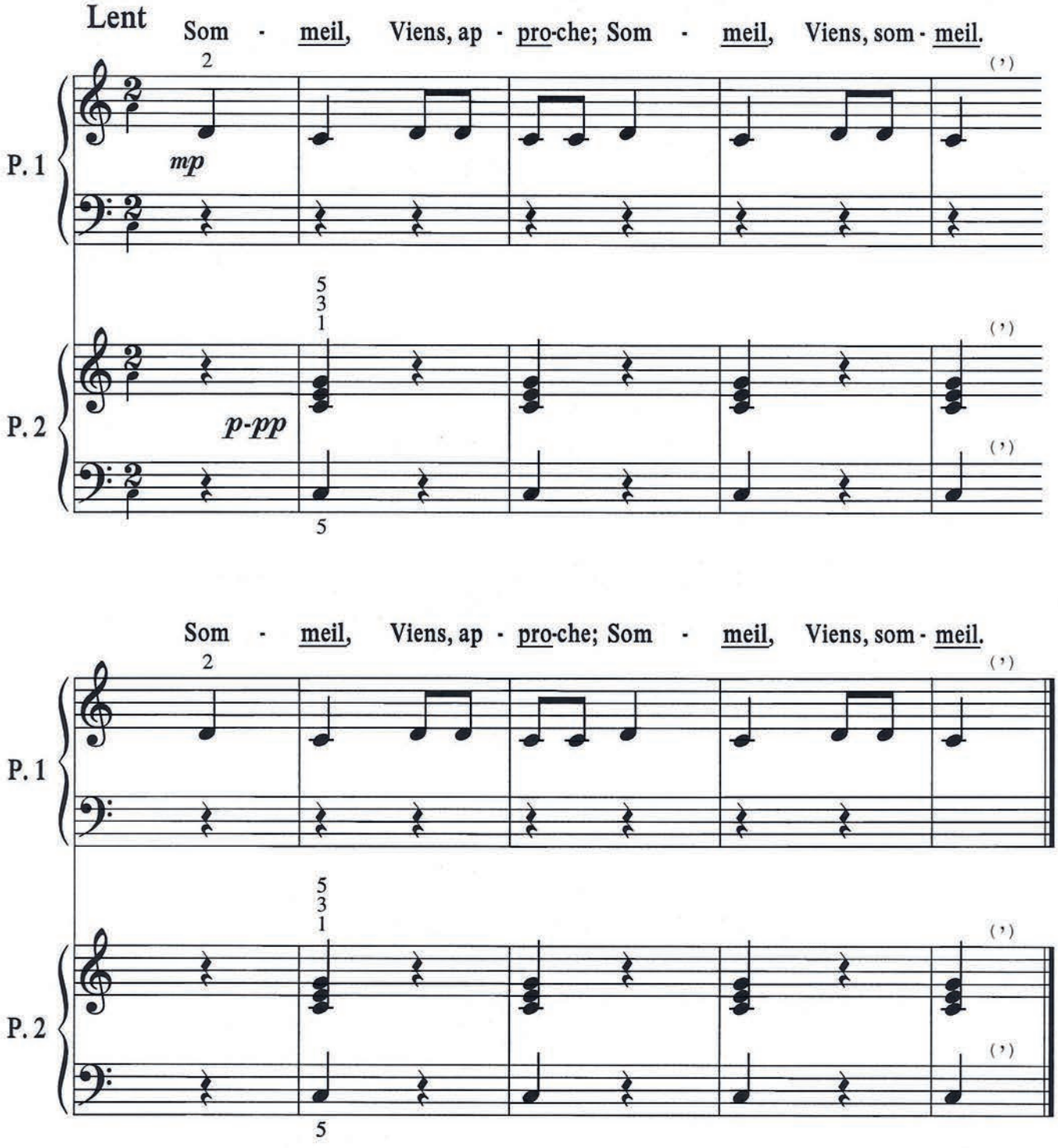
Folklore français

Arr : R. G. Proulx

1. SOMMEIL, VIENS

[+5]

Folklore français
Arr. : R. G. Proulx



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

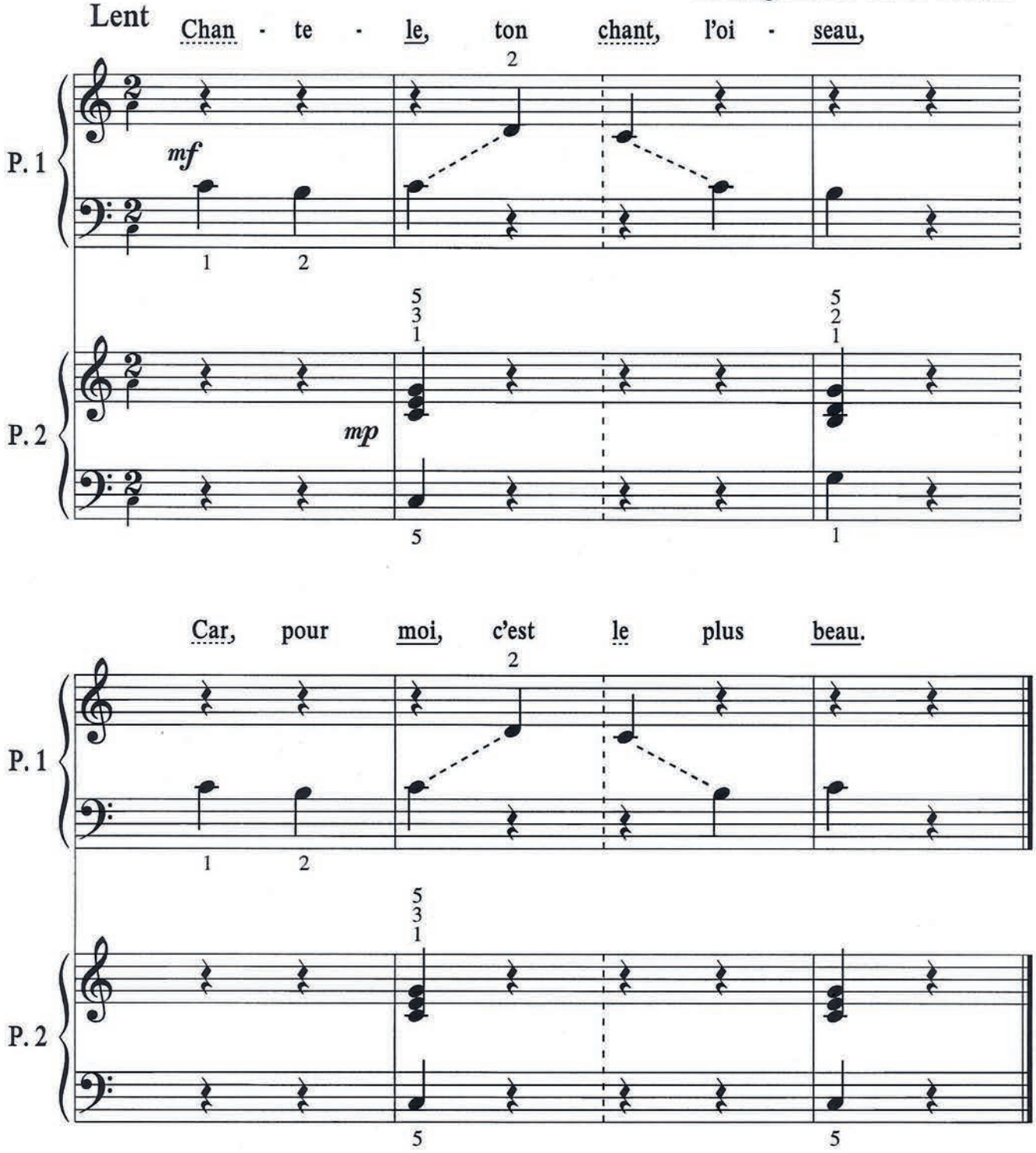
Paroles et mélodie : R. G. Proulx

Arrangement : R. G. Proulx

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

[+5]

Paroles et mélodie : R. G. Proulx
Arrangement : R. G. Proulx



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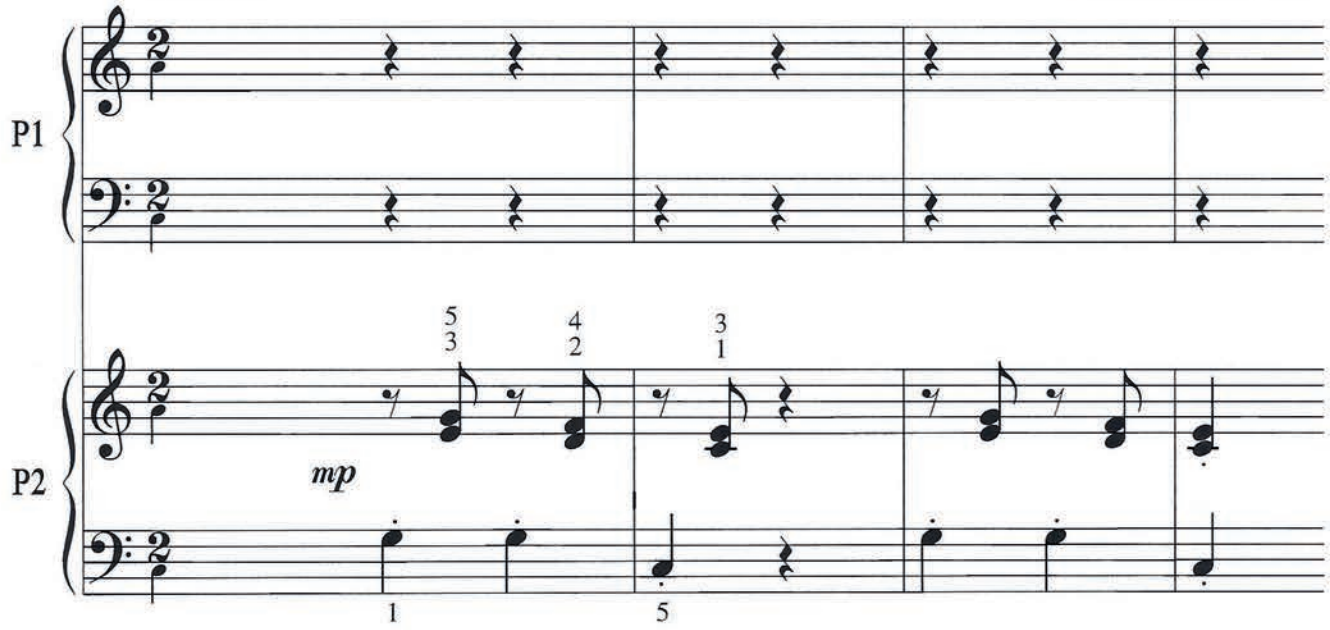
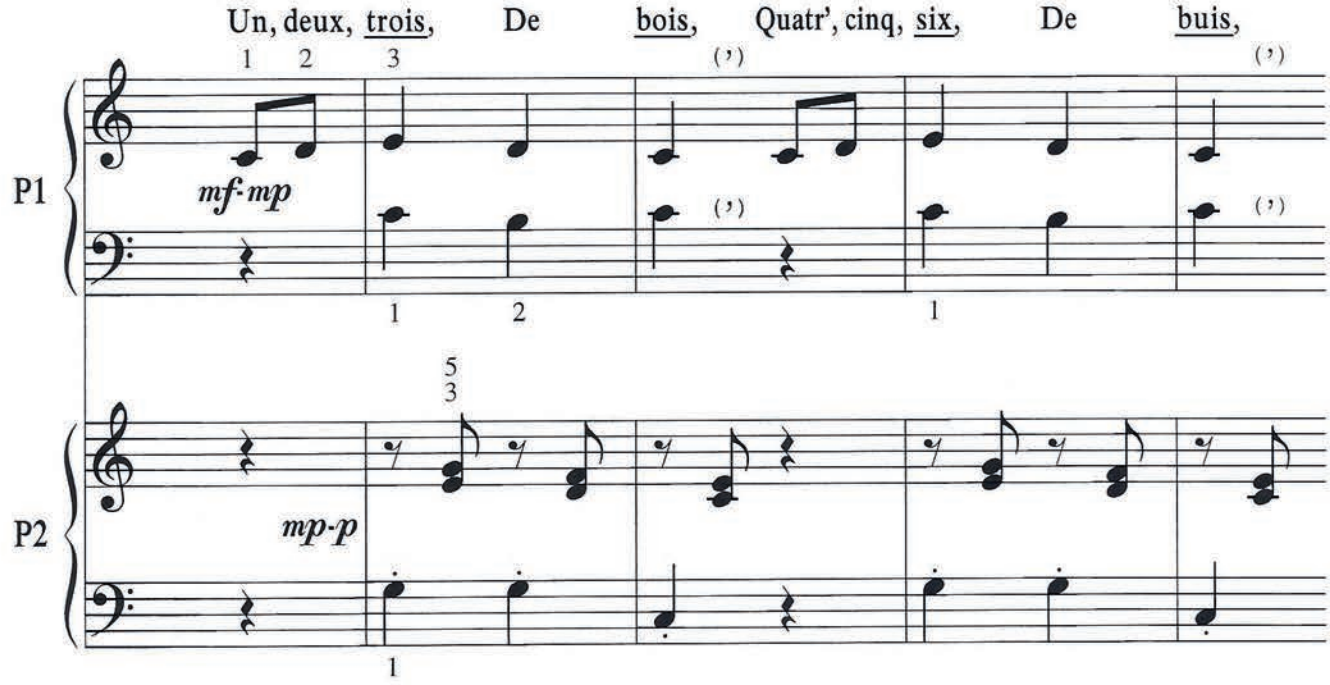
3. UN, DEUX, TROIS, DE BOIS

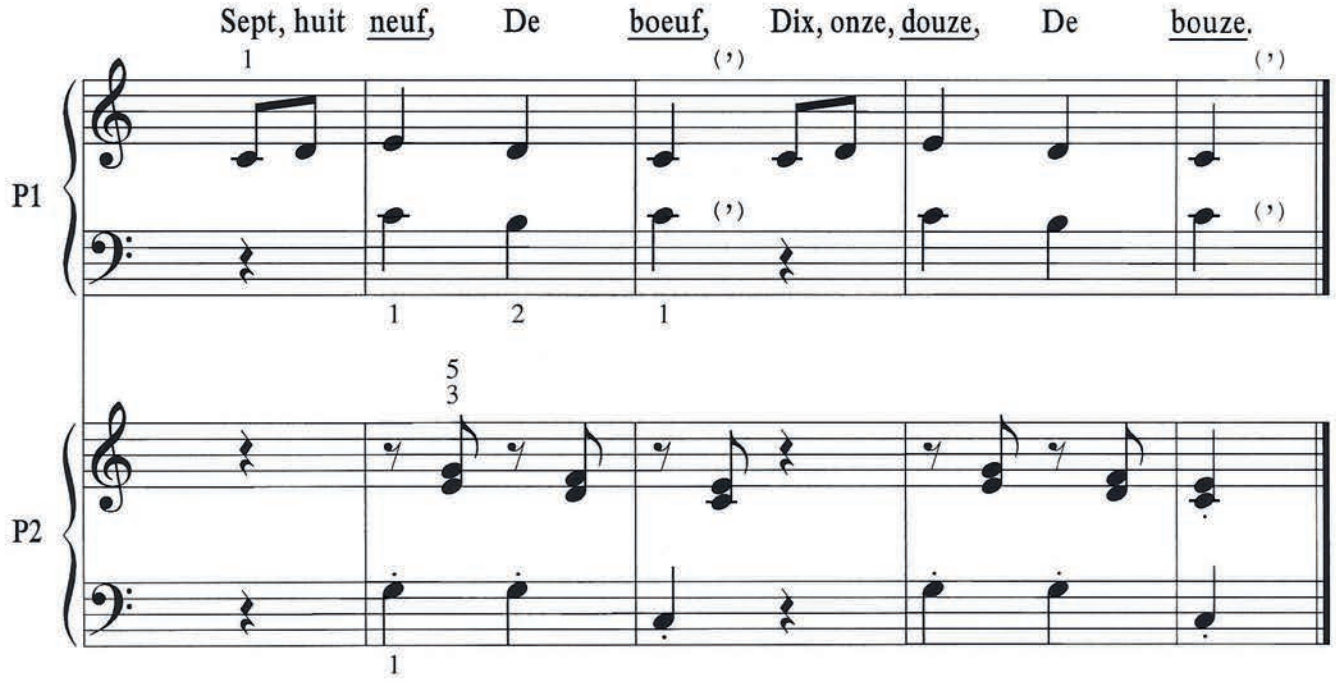
[+5]

Modéré

Folklore français







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4. FAIS DODO, COLAS

Folklore français

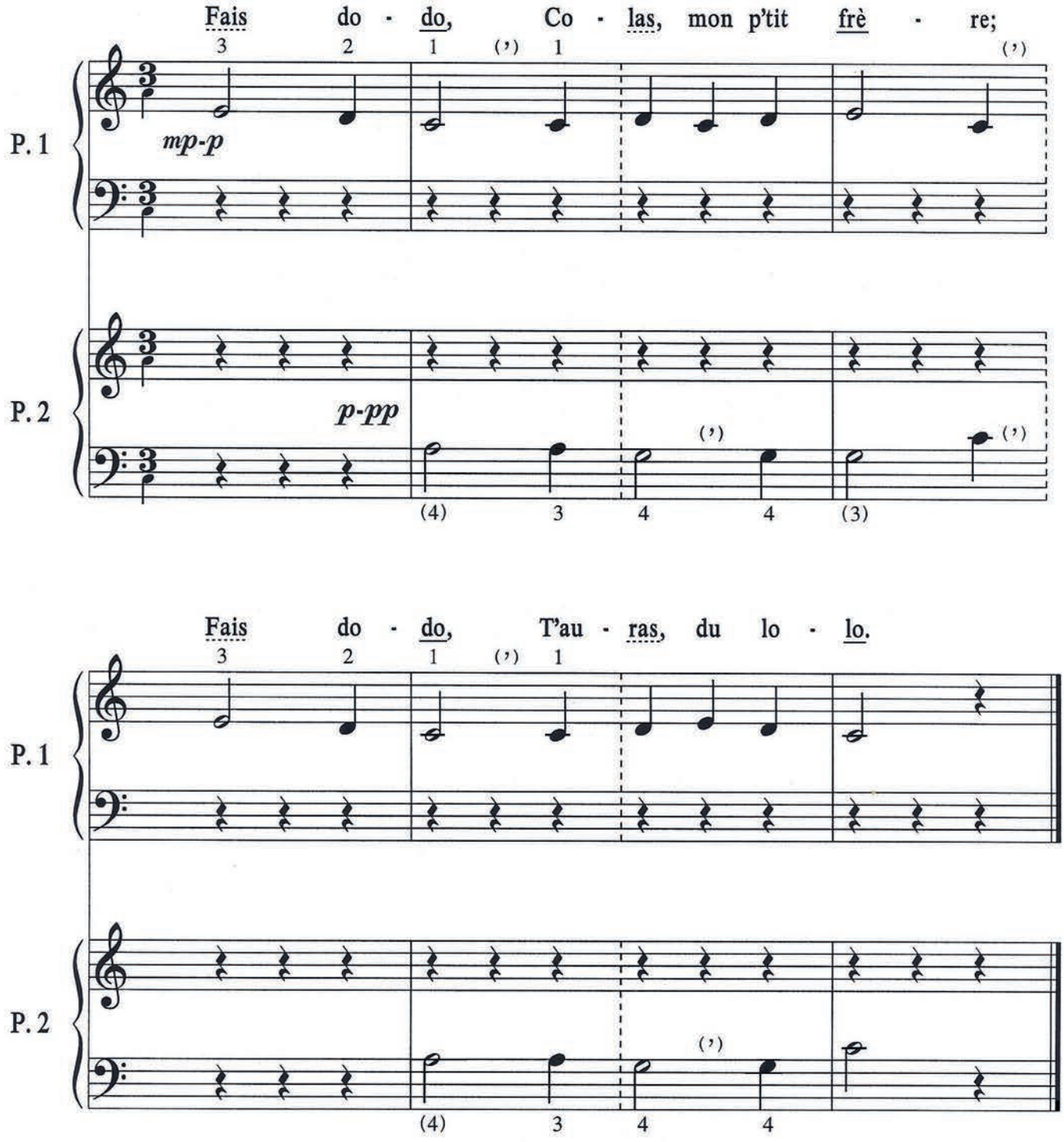
Arr. : R. G. Proulx

4. FAIS DODO, COLAS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent



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5. LA PLUIE ET LE BEAU TEMPS

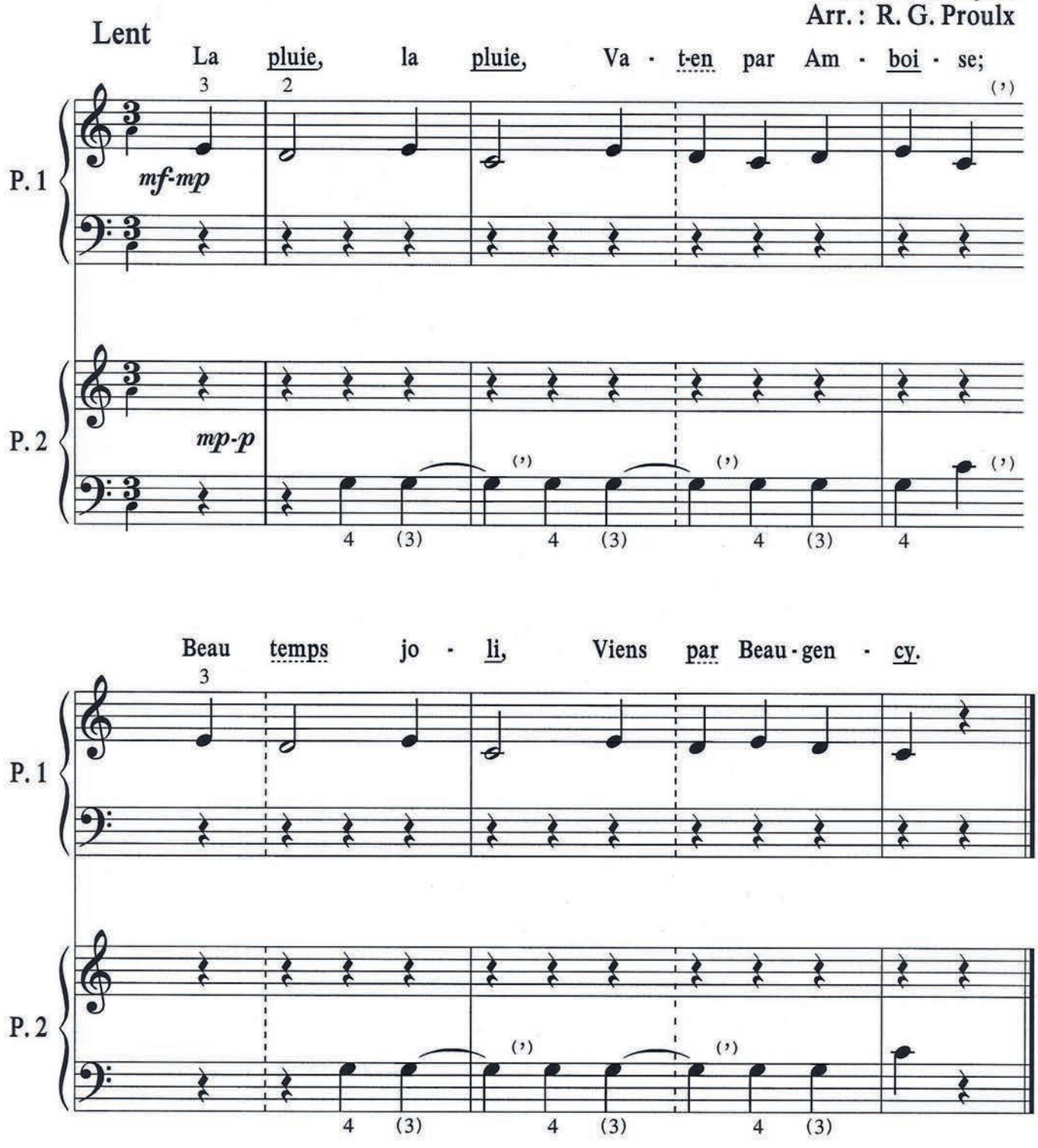
Folklore français

Arr. : R. G. Proulx

5. LA PLUIE ET LE BEAU TEMPS

[+5]

Folklore français
Arr. : R. G. Proulx



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6. DINGNE, DANGNE !

Folklore français

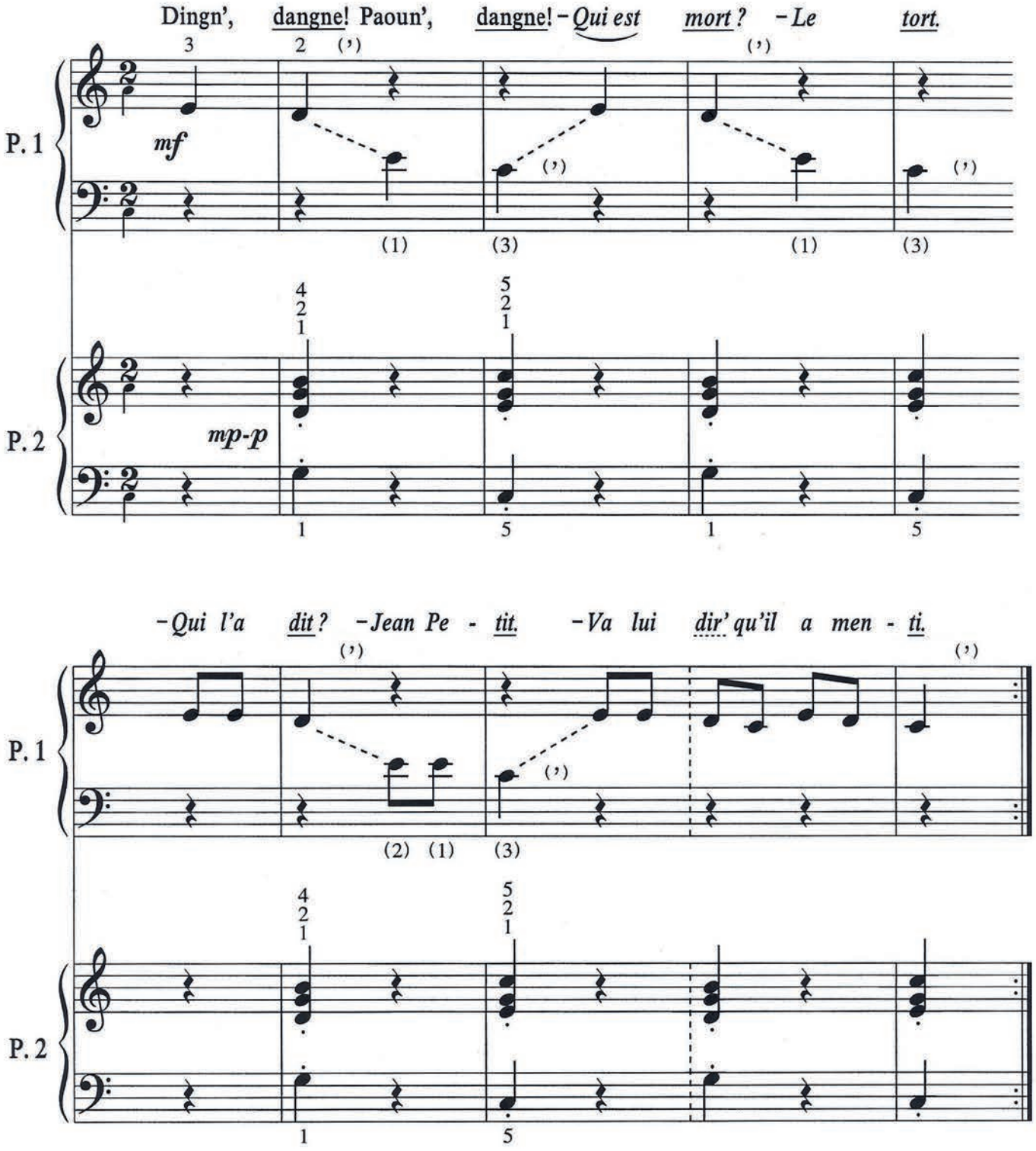
Arr. : R. G. Proulx

6. DINGNE, DANGNE !

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré



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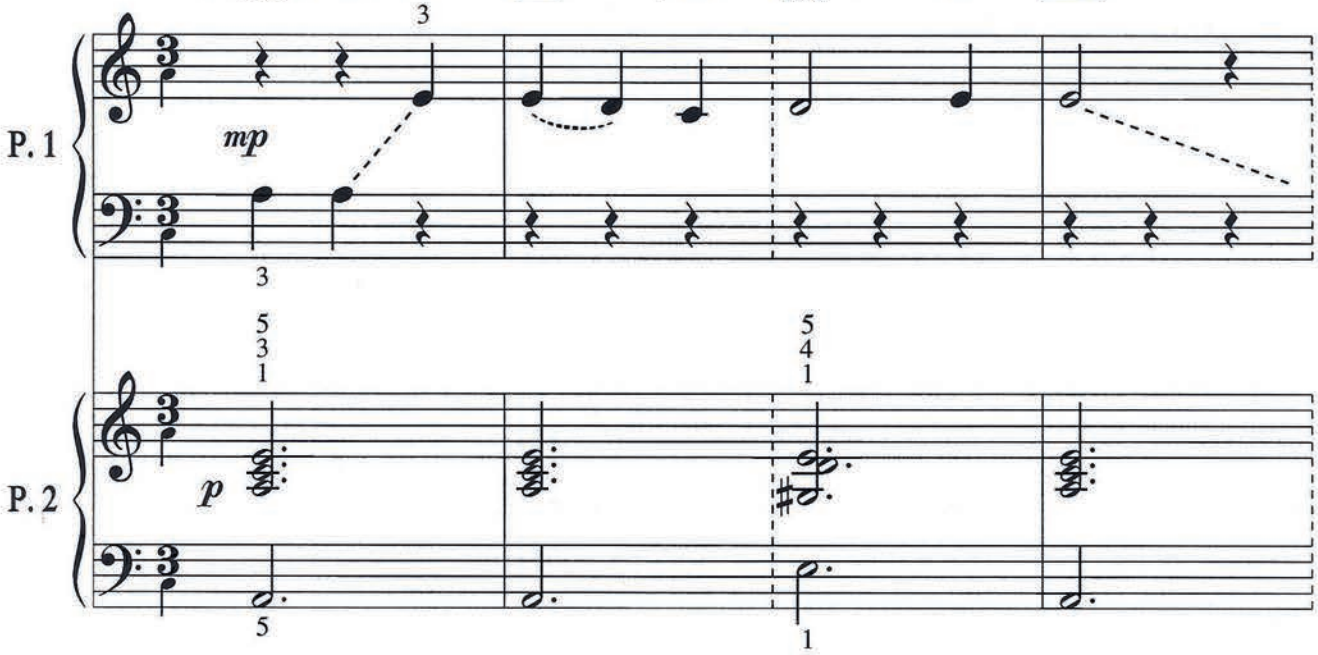
7. QUAND LE BOUVIER VIENT DU LABOUR

[+5]

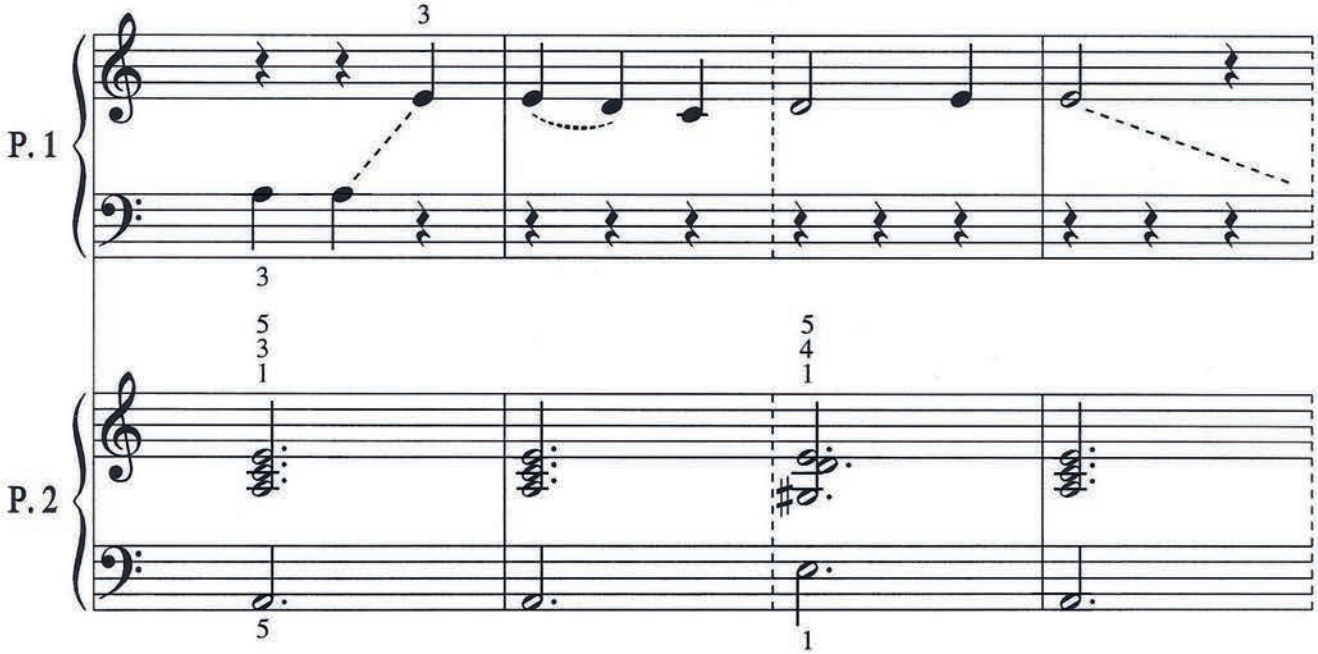
Folklore français
Arr. : R. G. Proulx

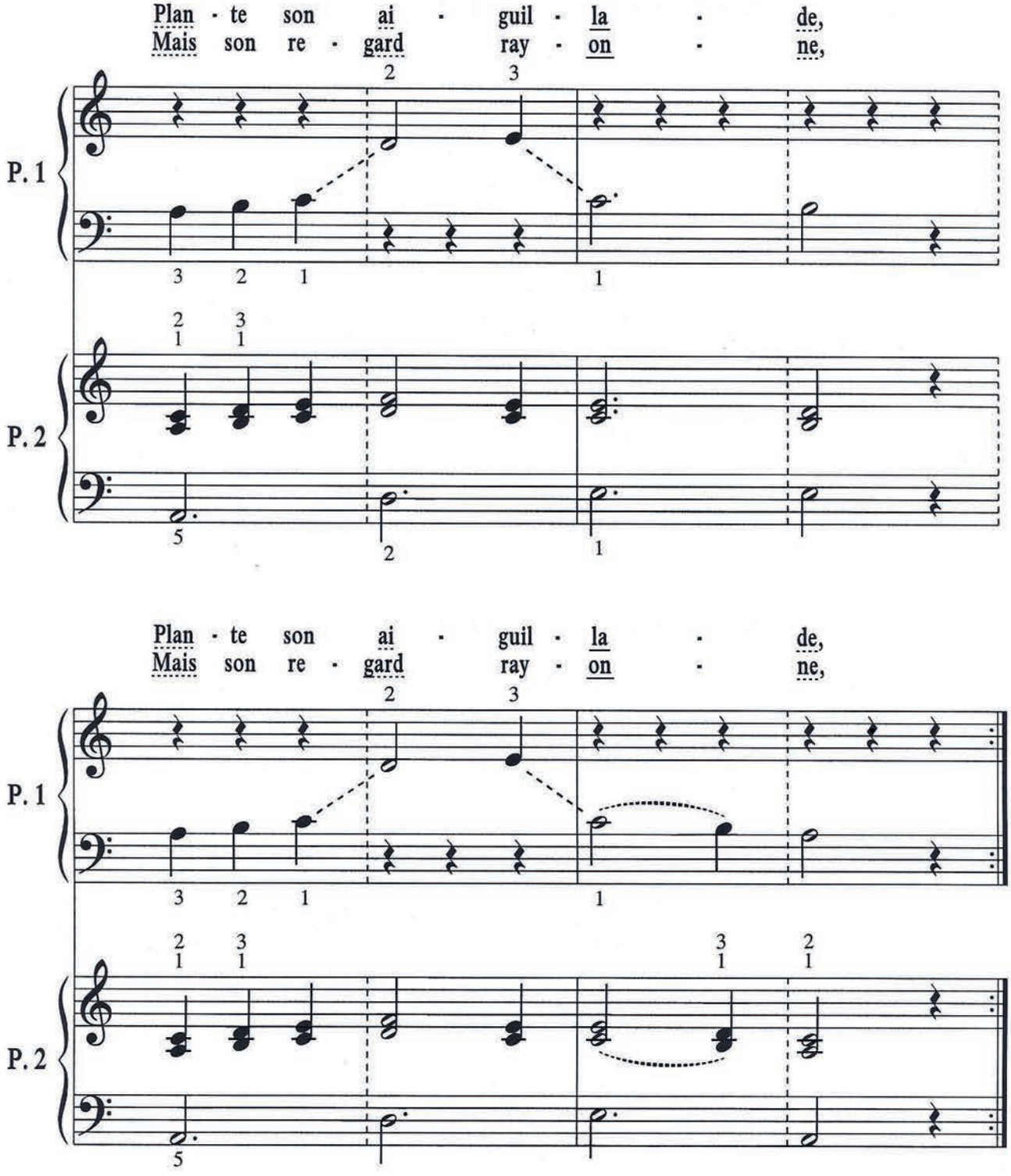
Lent

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



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




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

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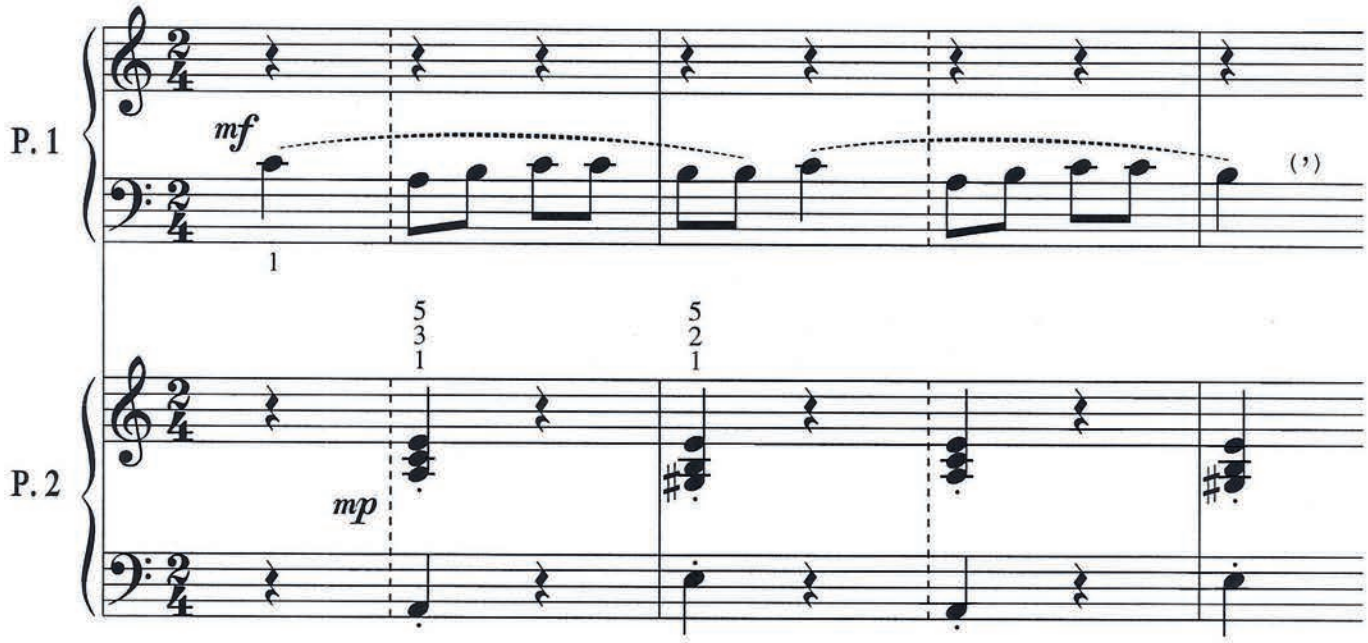
8. DANS LA PRISON DE NANTES

[+5]

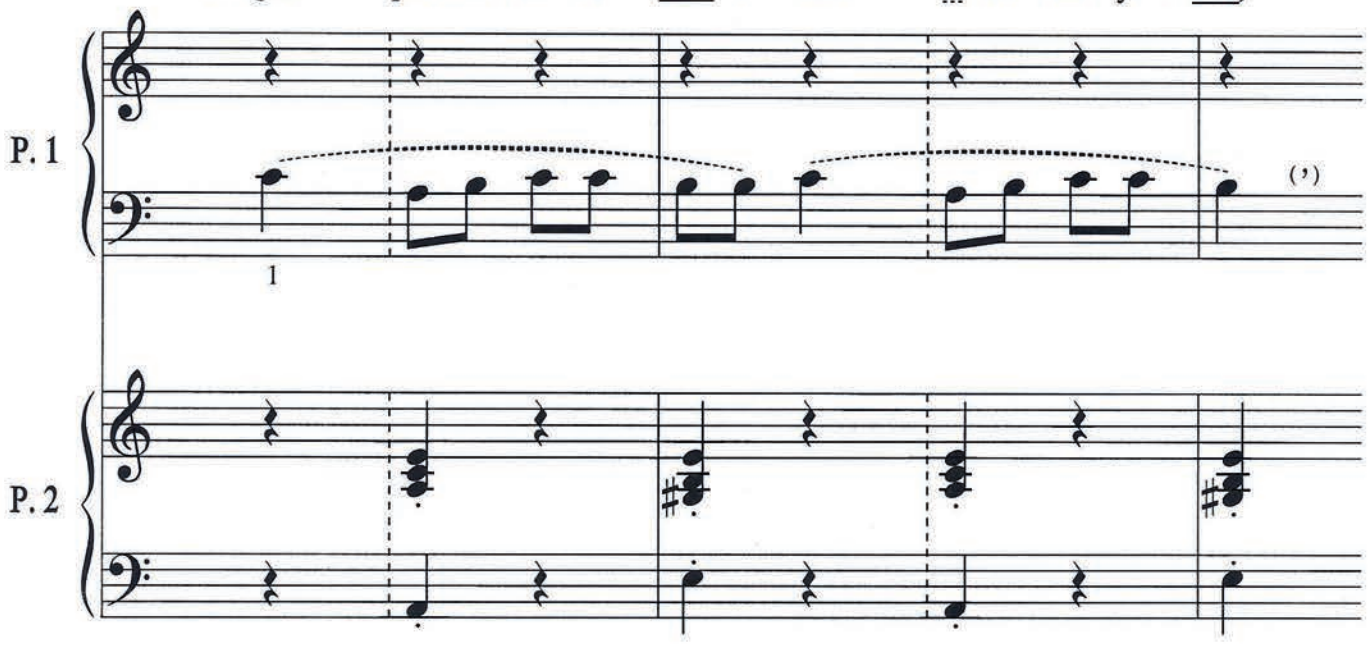
Folklore français
Arr. : R. G. Proulx

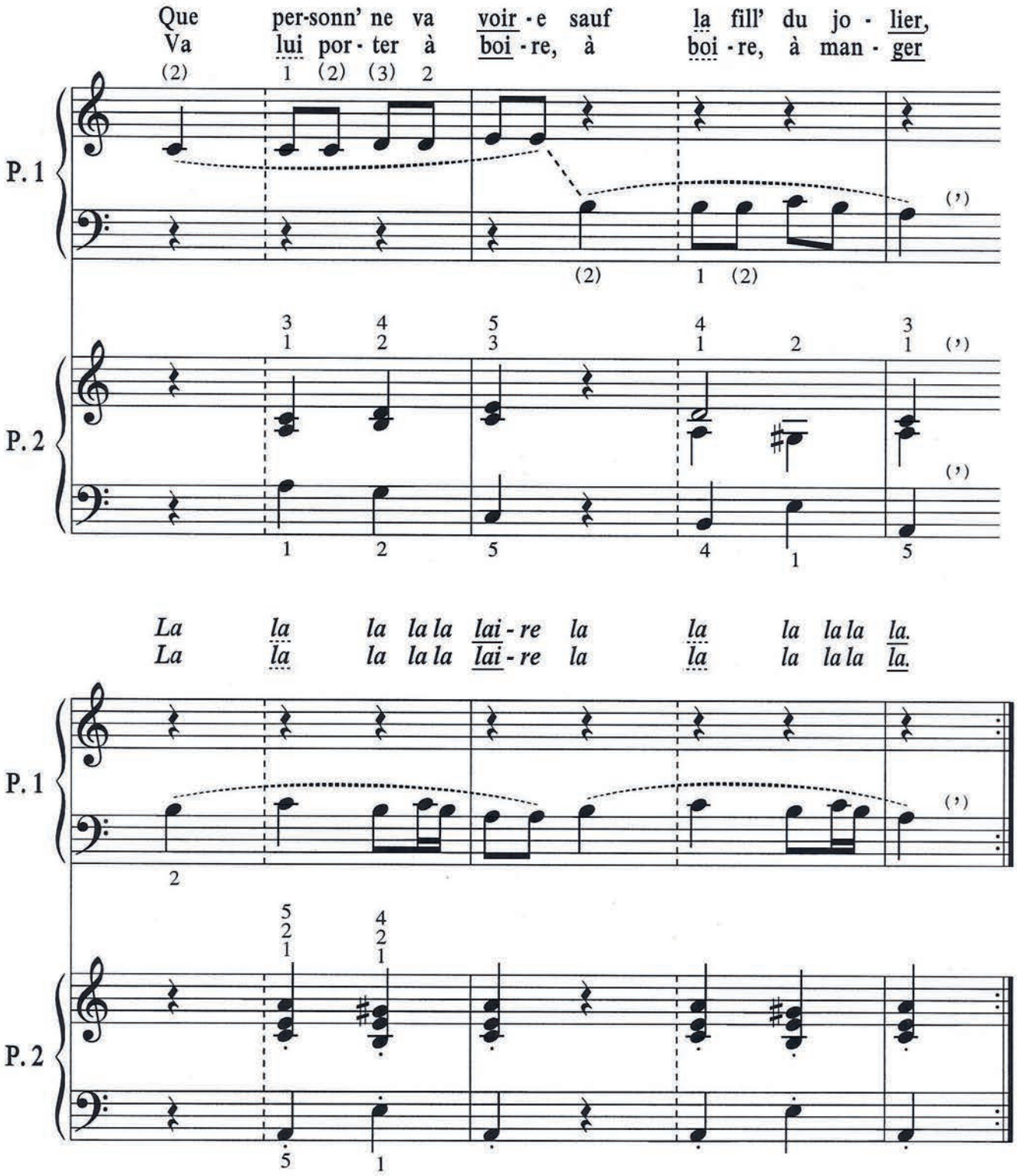
Lent

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,



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,




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
P. 1
P. 2
La la la la la lai - re la la la la la.
La la la la la lai - re la la la la la.
P. 1
P. 2

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9. MON PÈRE M'A DONNÉ

Folklore français

Arr. : R. G. Proulx

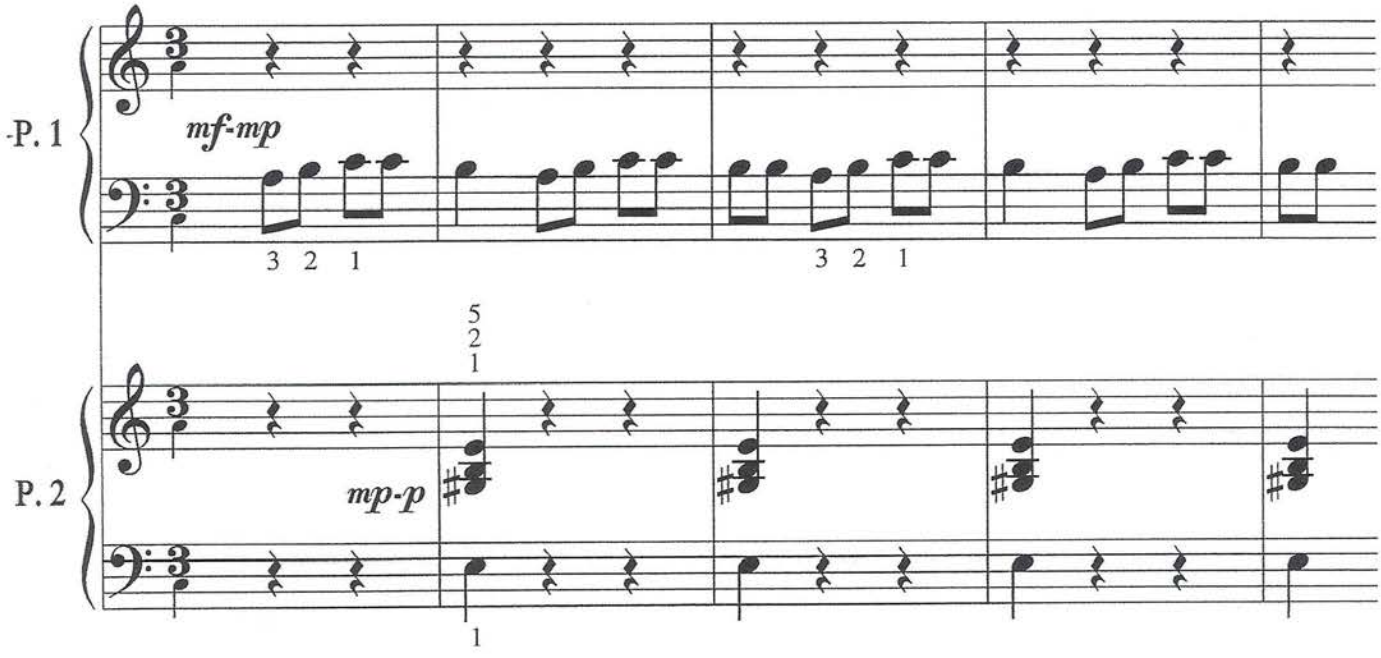
9. MON PÈRE M'A DONNÉ

[+5]

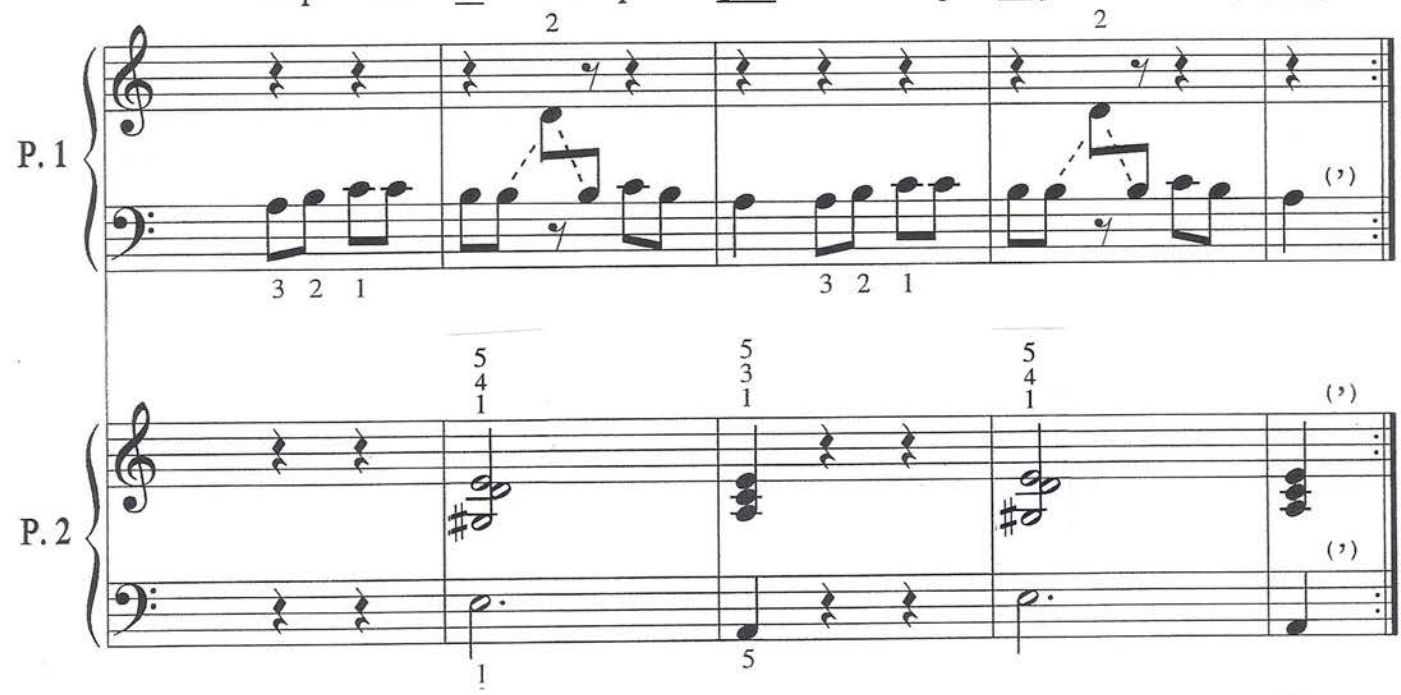
Folklore français
Arr. : R. G. Proulx

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,



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.*



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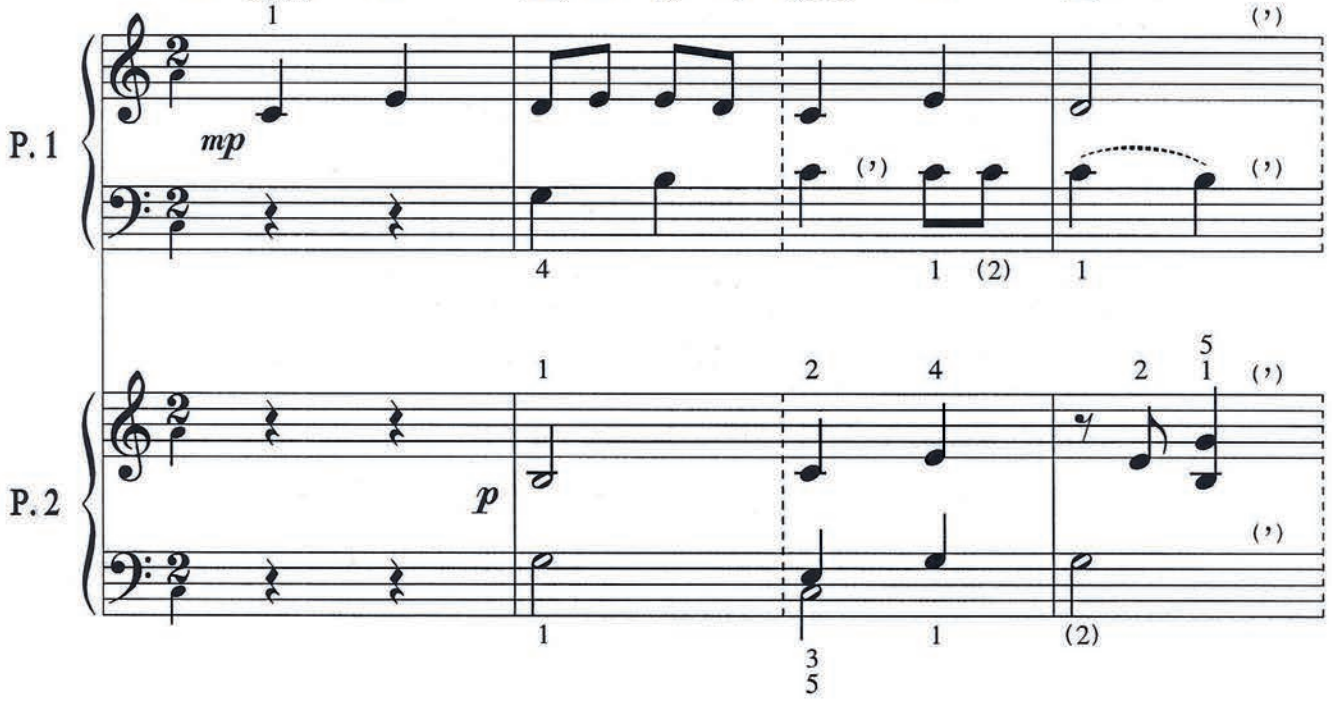
10. D'OÙ VIENS-TU, BERGÈRE ?

[+5]

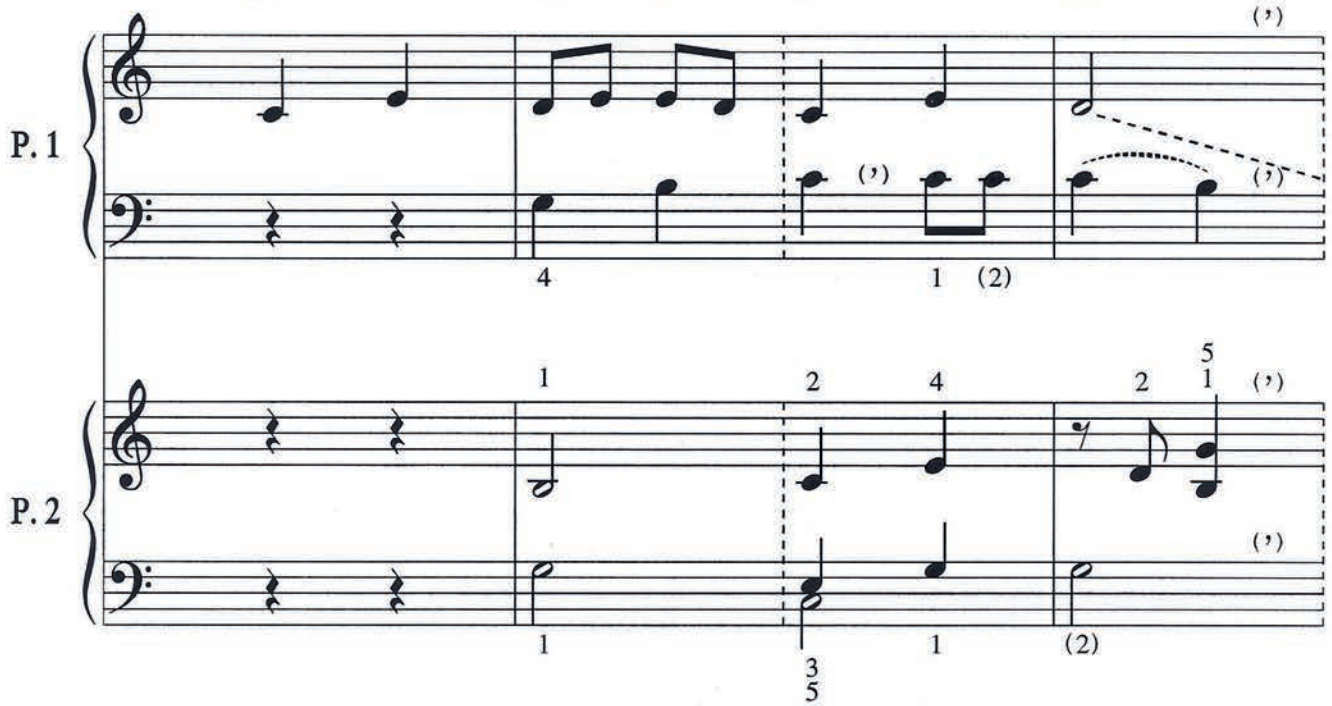
Folklore français
Arr. : R. G. Proulx

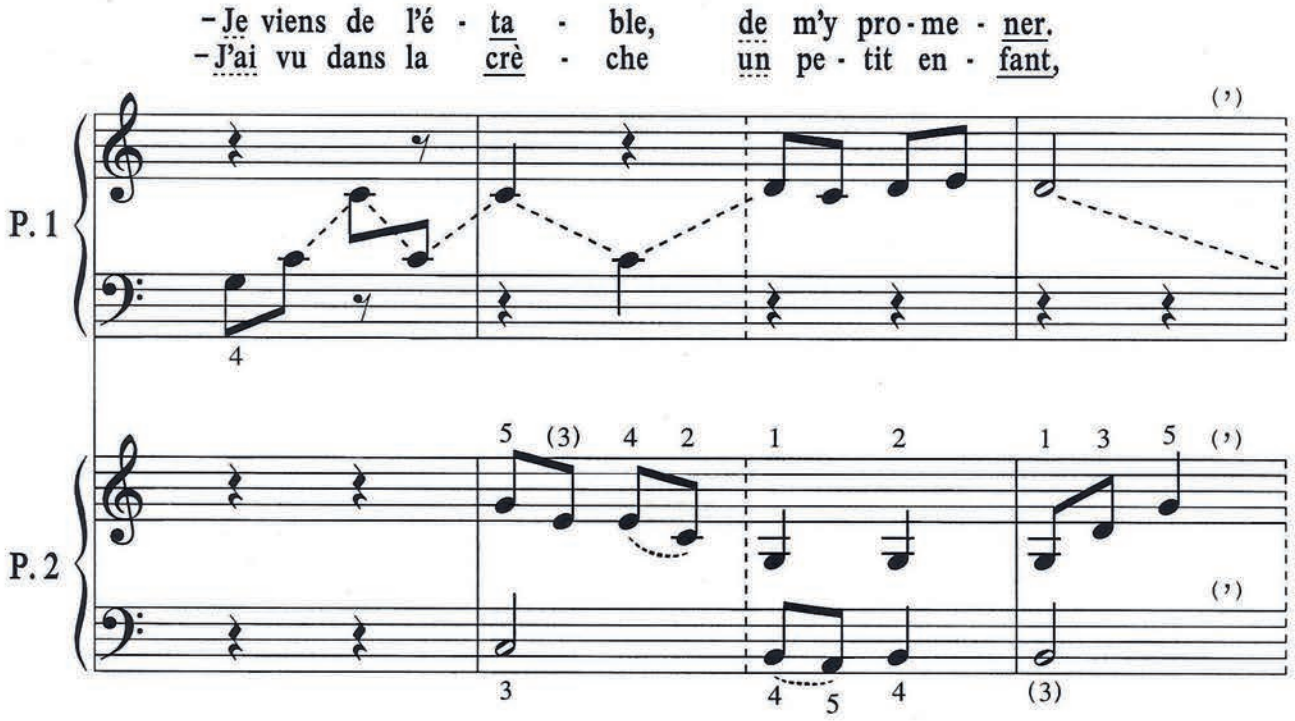
Lent

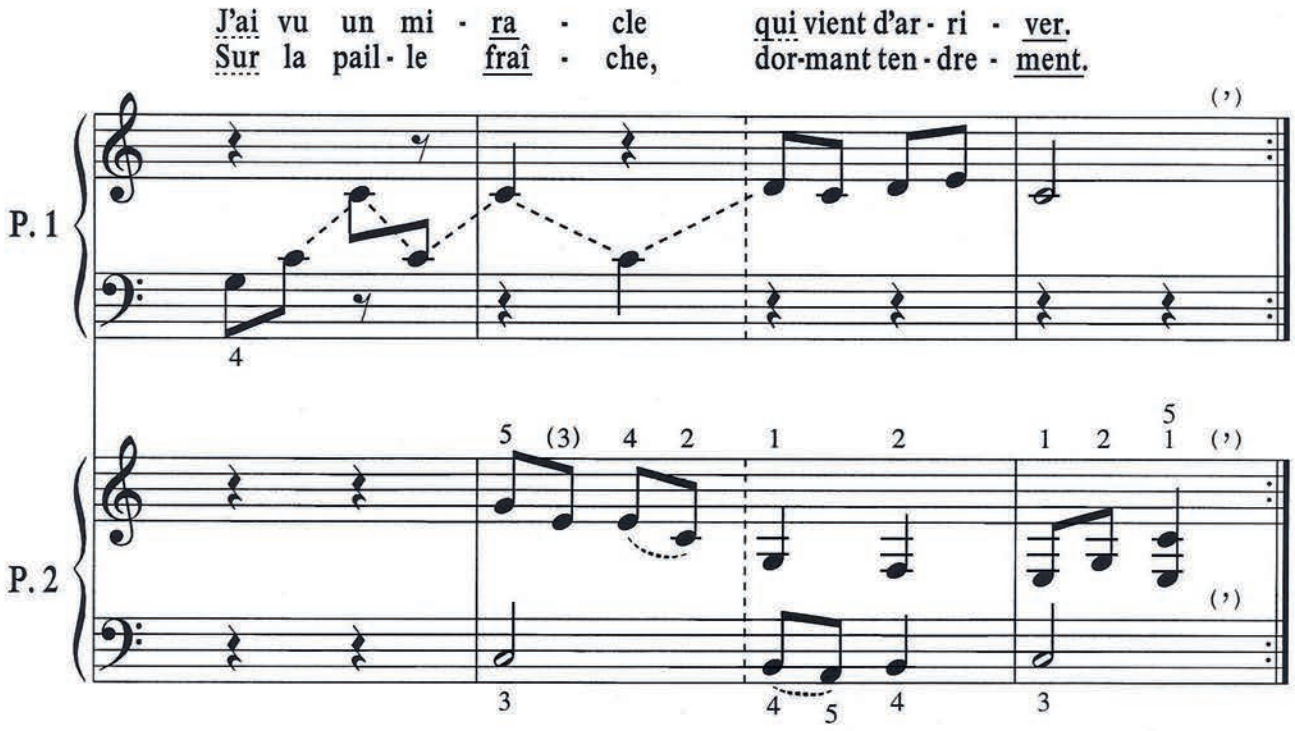
1. – D'où viens - tu, ber - gè - re, D'où viens - tu ?
2. – Qu'as tu vu, ber - gè - re, Qu'as tu vu ?



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




-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


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

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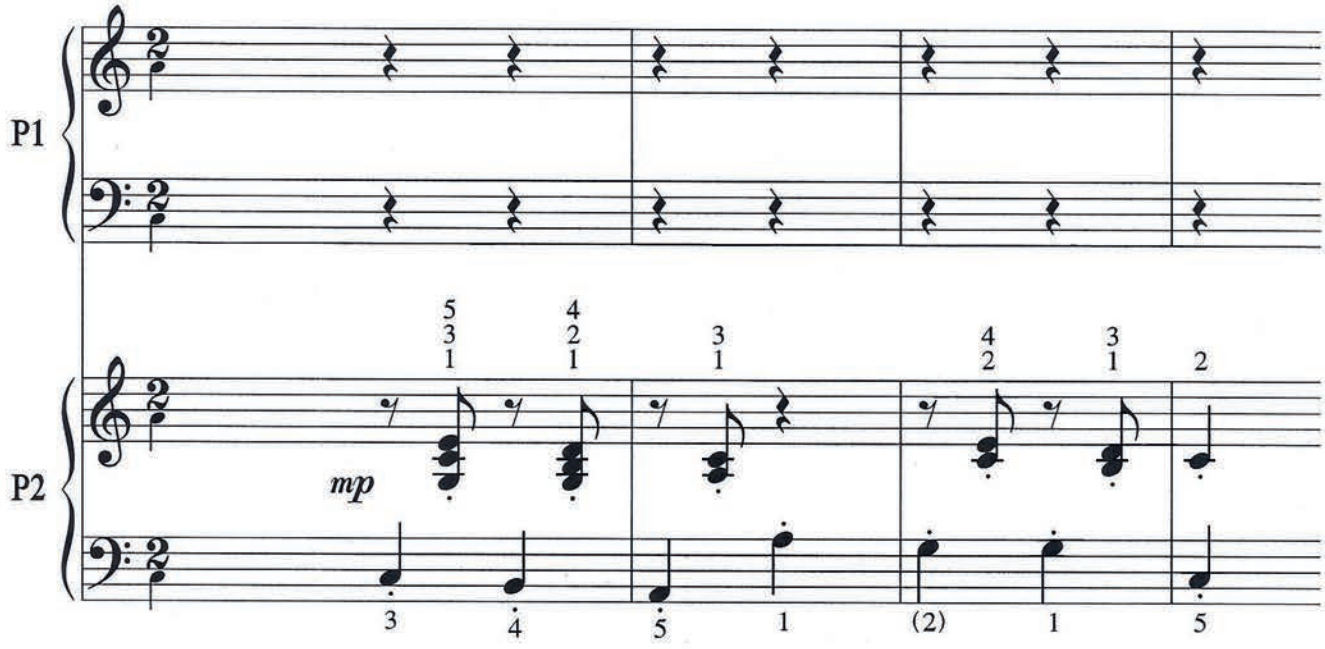
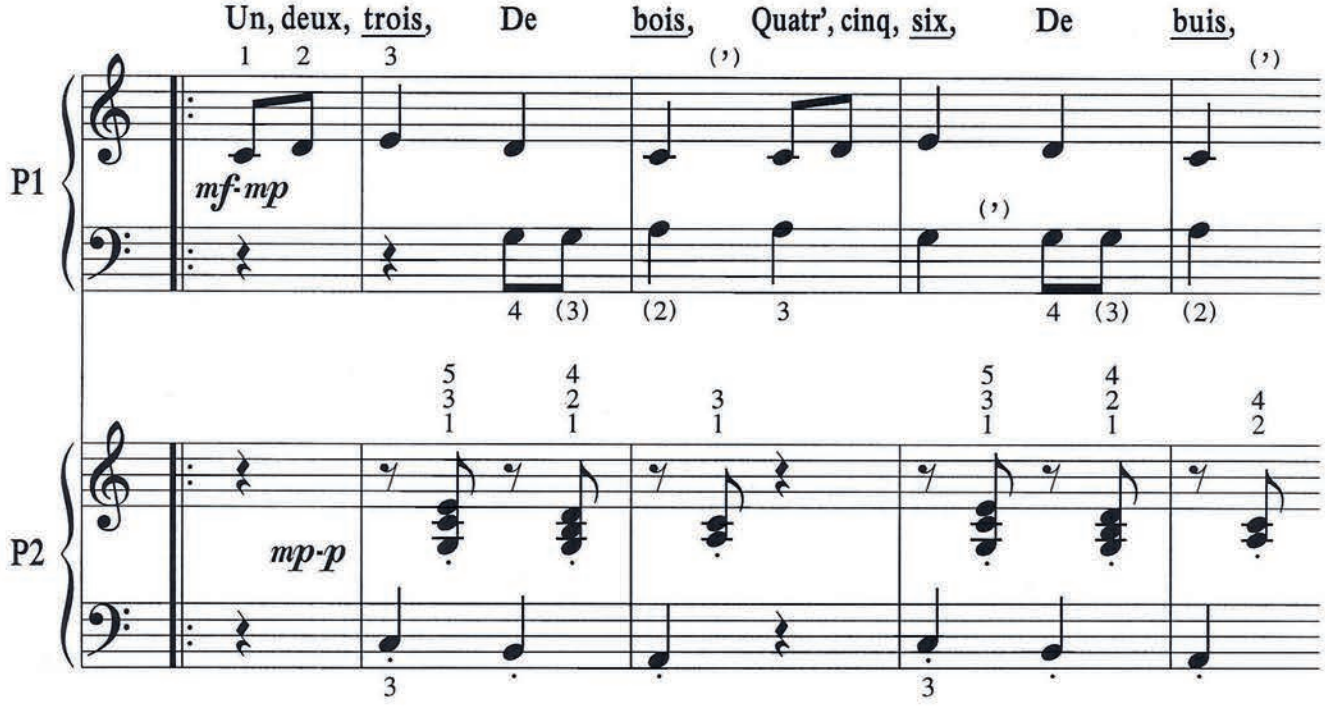
11. UN, DEUX, TROIS, DE BOIS

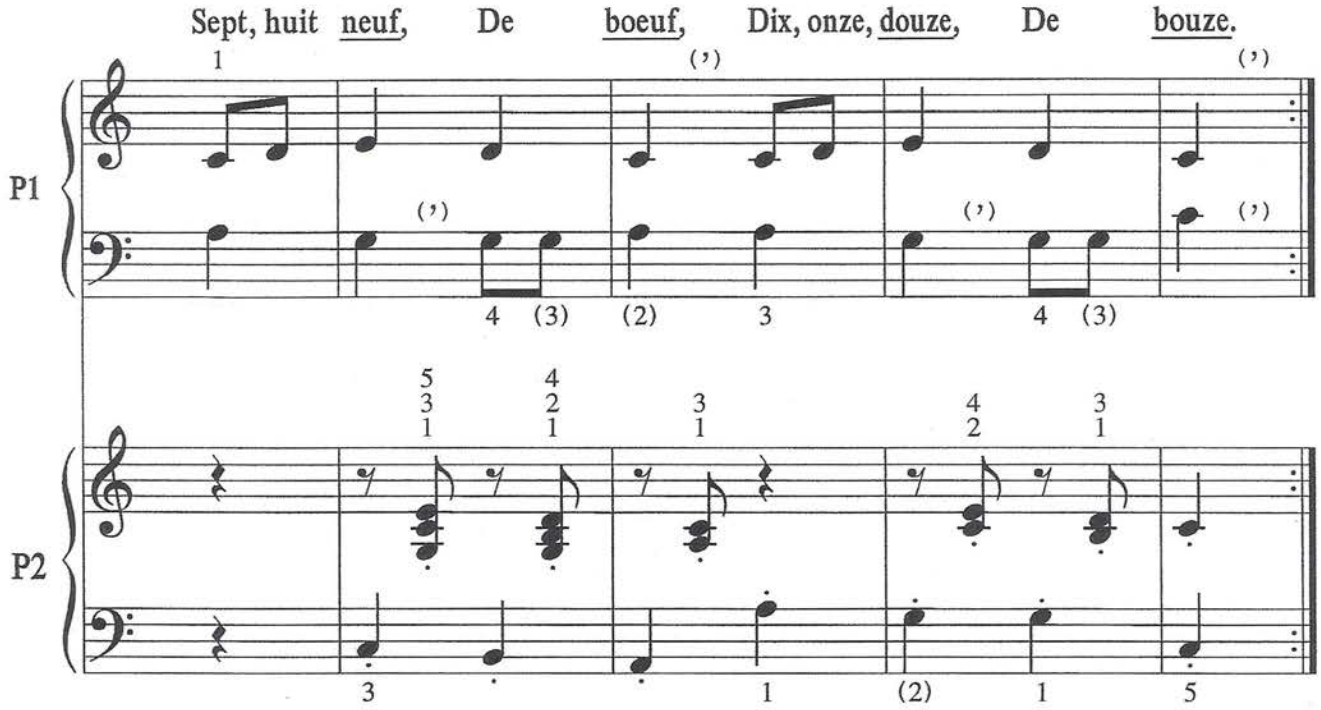
[+5]

Modéré

Folklore français
Arr. : R. G. Proulx







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12. À LA QUEUE LEU LEU

Folklore français

Arr. : R. G. Proulx

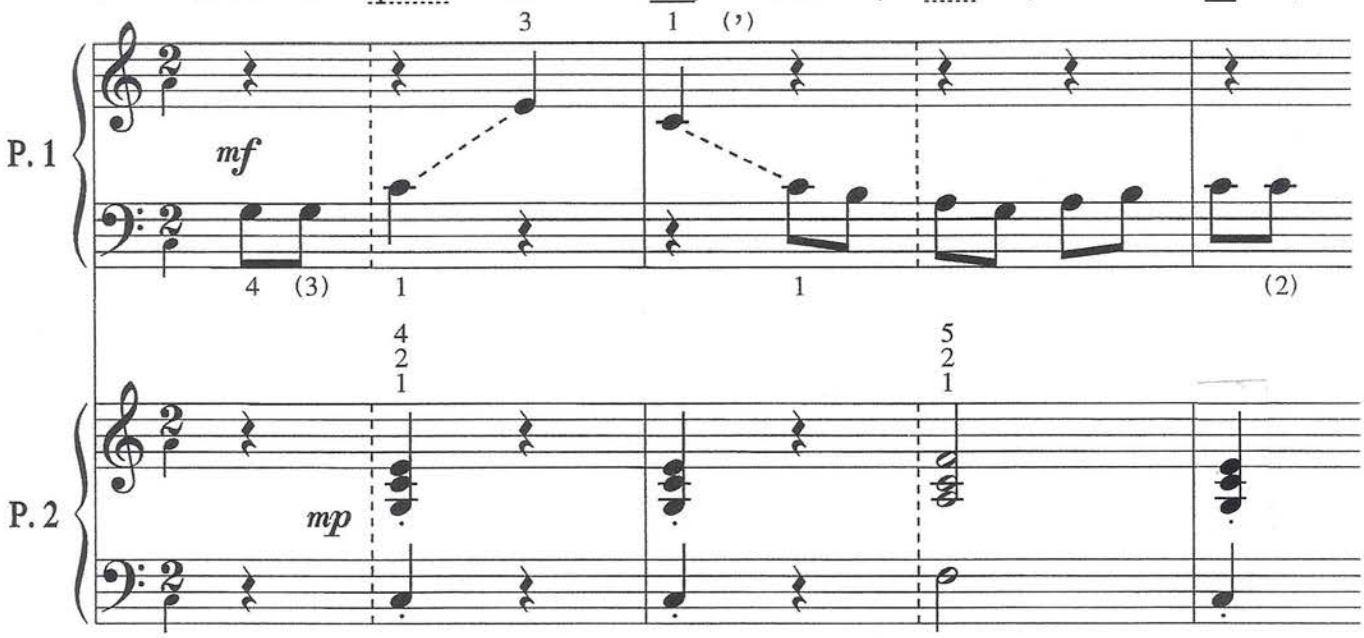
12. À LA QUEUE LEU LEU

[+5]

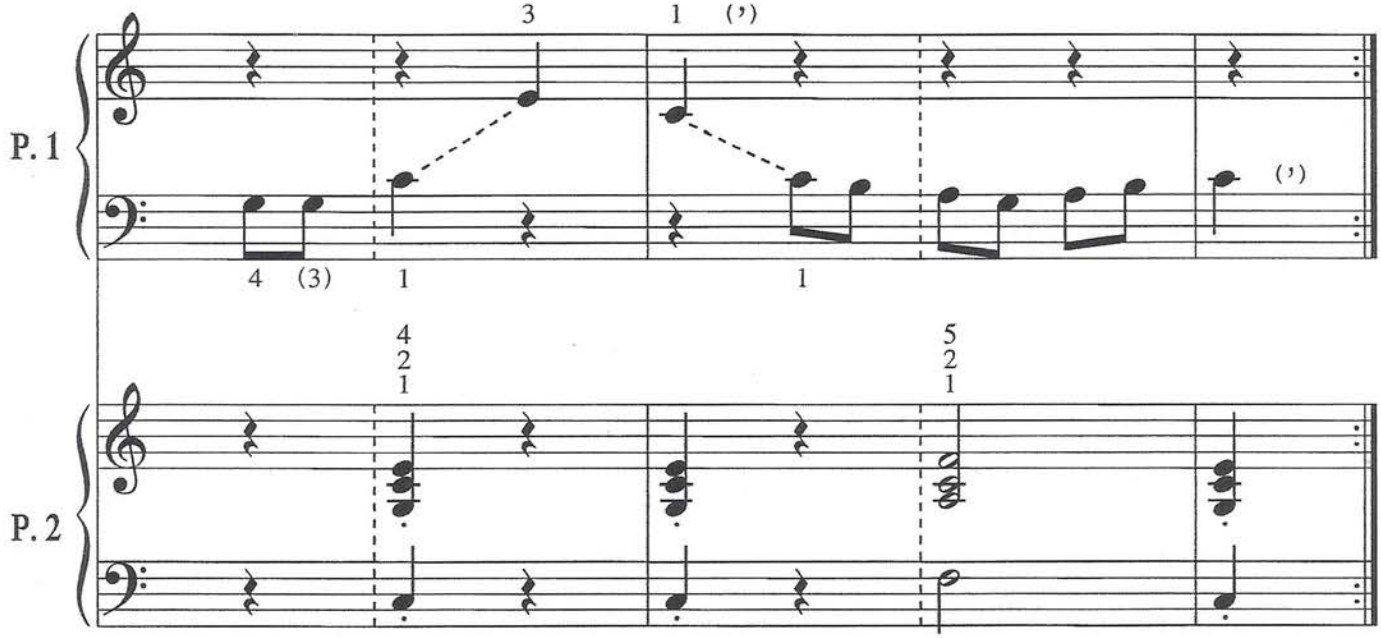
Folklore français
Arr.: R. G. Proulx

Modéré

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;



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



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13. OÙ EST MARGUERITE ?

Folklore français

Arr. : R. G. Proulx

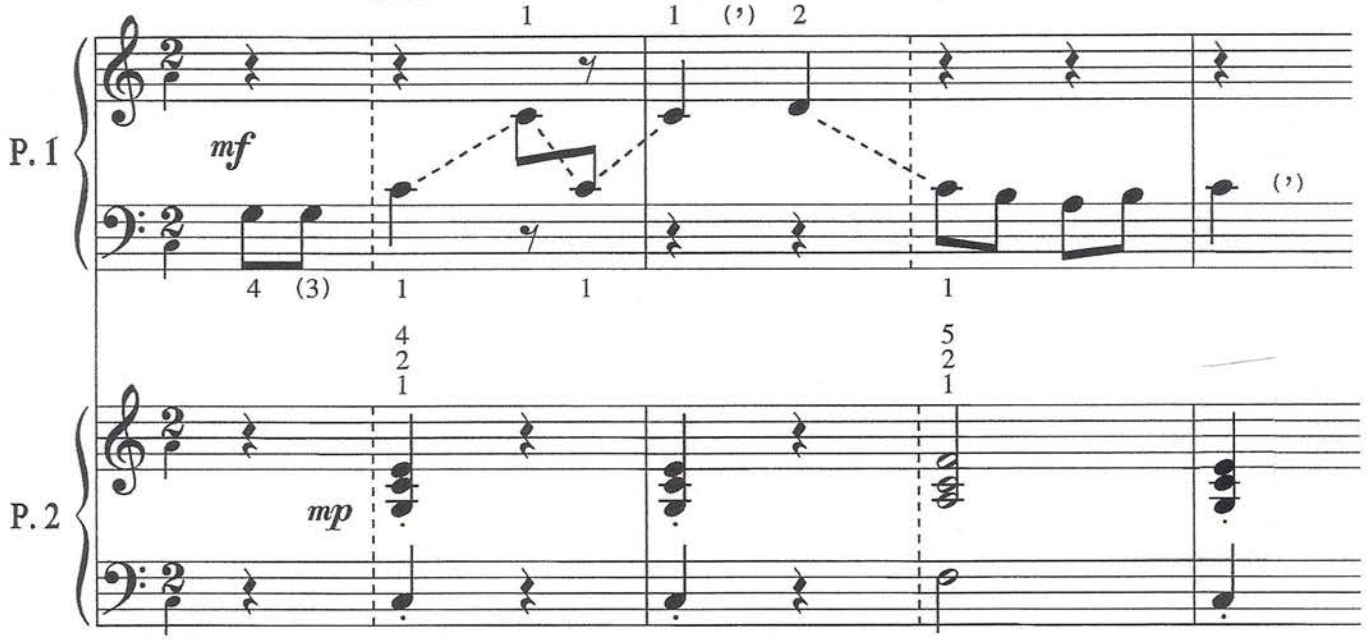
13. OÙ EST MARGUERITE ?

[+5]

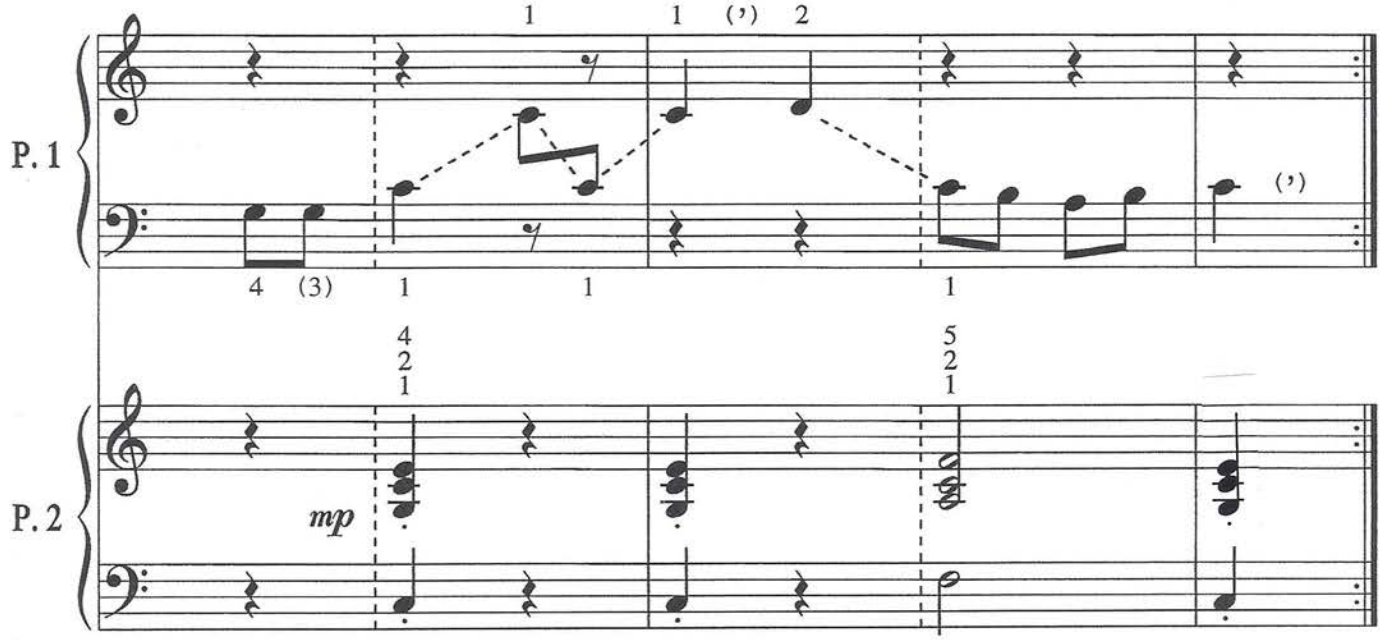
Folklore français
Arr. : R. G. Proulx

Modéré

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.*



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.



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14. FAIS DODO, COLAS

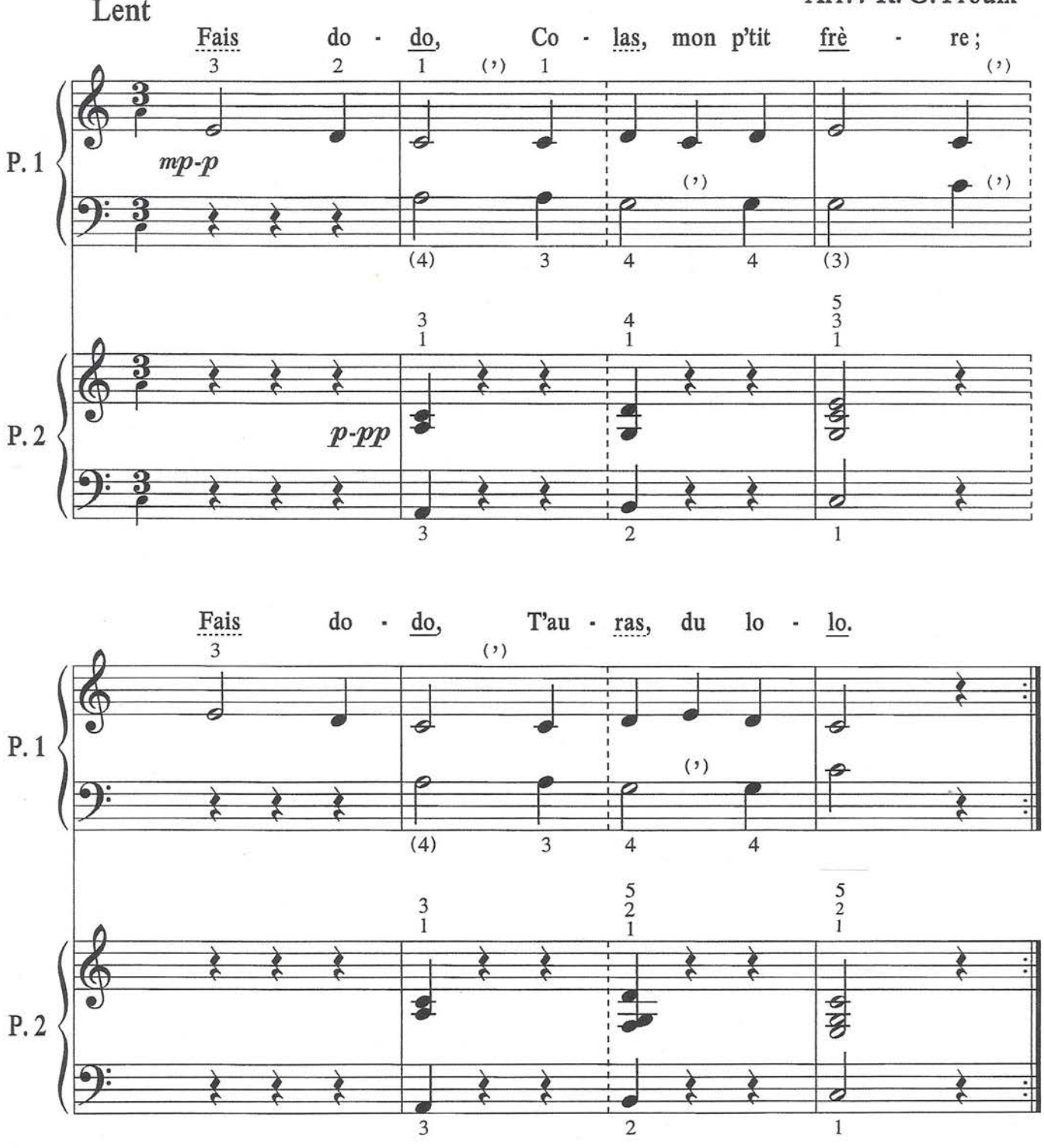
Folklore français

Arr. : R. G. Proulx

14. FAIS DODO, COLAS

[+5]

Folklore français
Arr. : R. G. Proulx



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15. LA PLUIE ET LE BEAU TEMPS

Folklore français

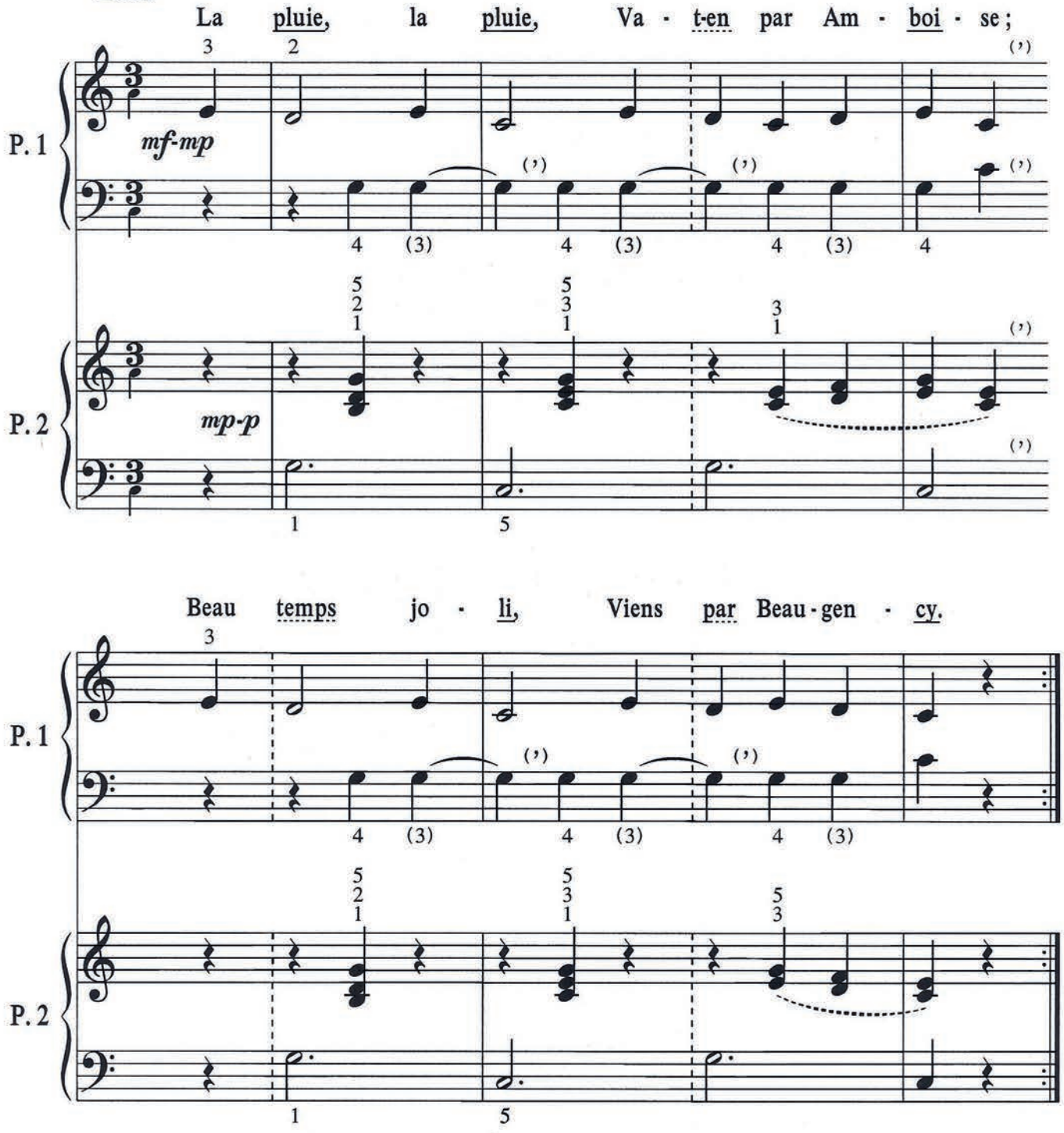
Arr. : R. G. Proulx

15. LA PLUIE ET LE BEAU TEMPS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent



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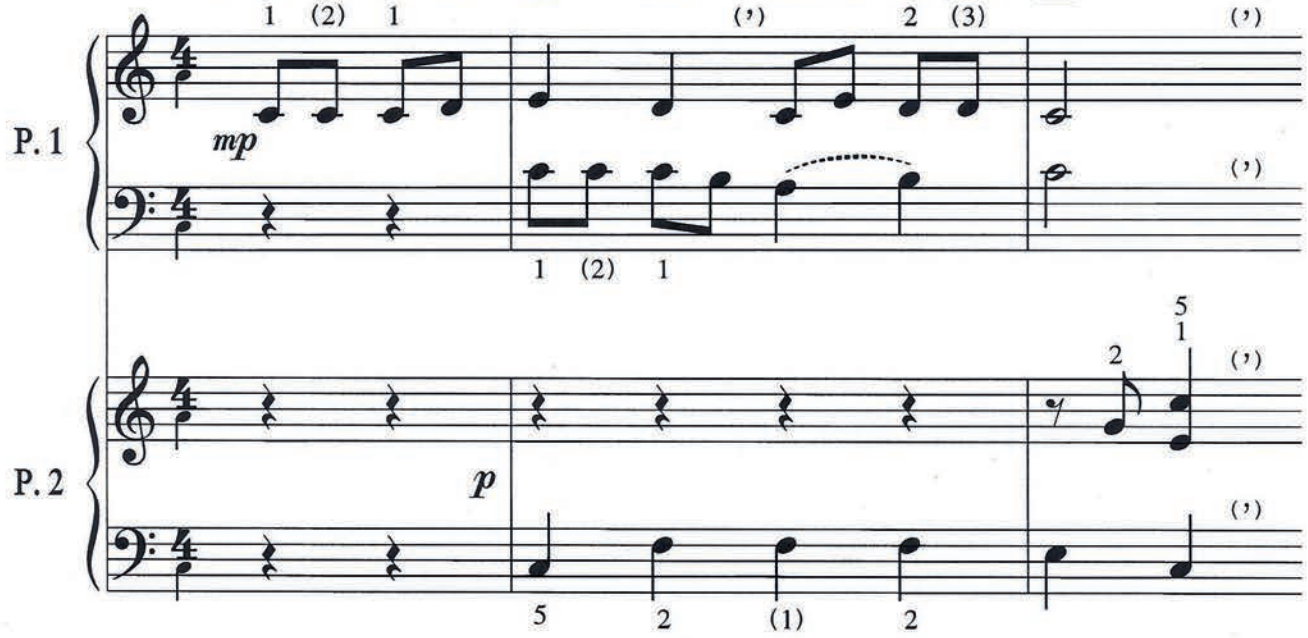
16. AU CLAIR DE LA LUNE

[+5]

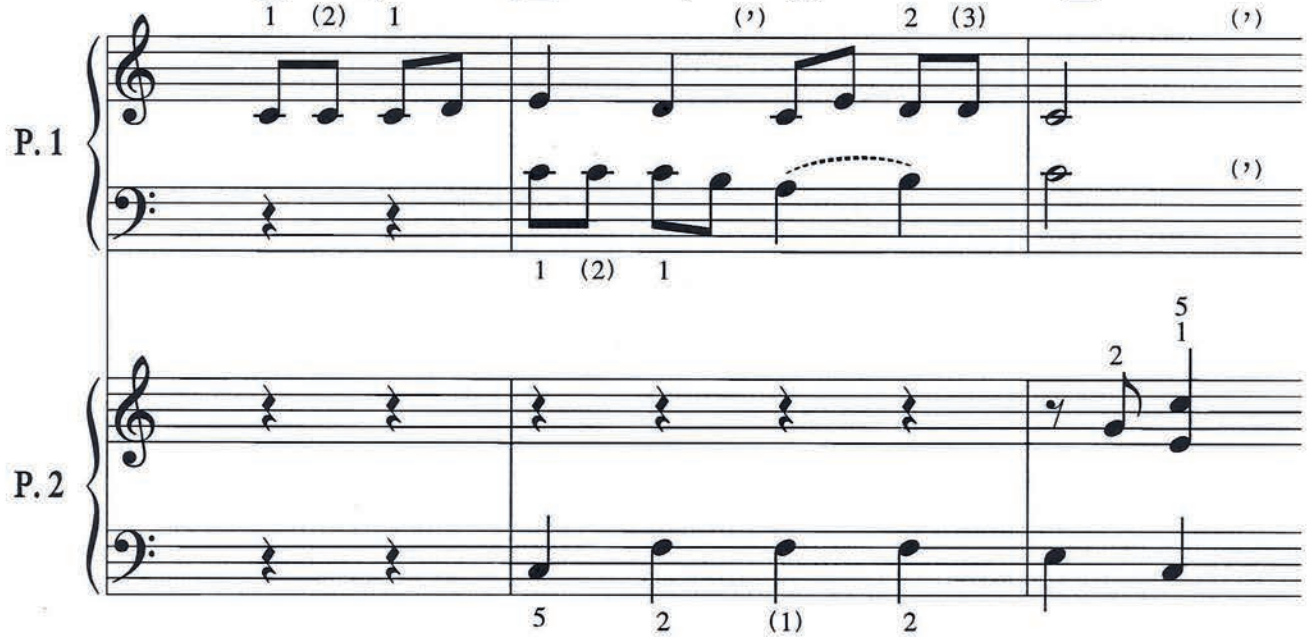
Folklore français
Arr. : R. G. Proulx

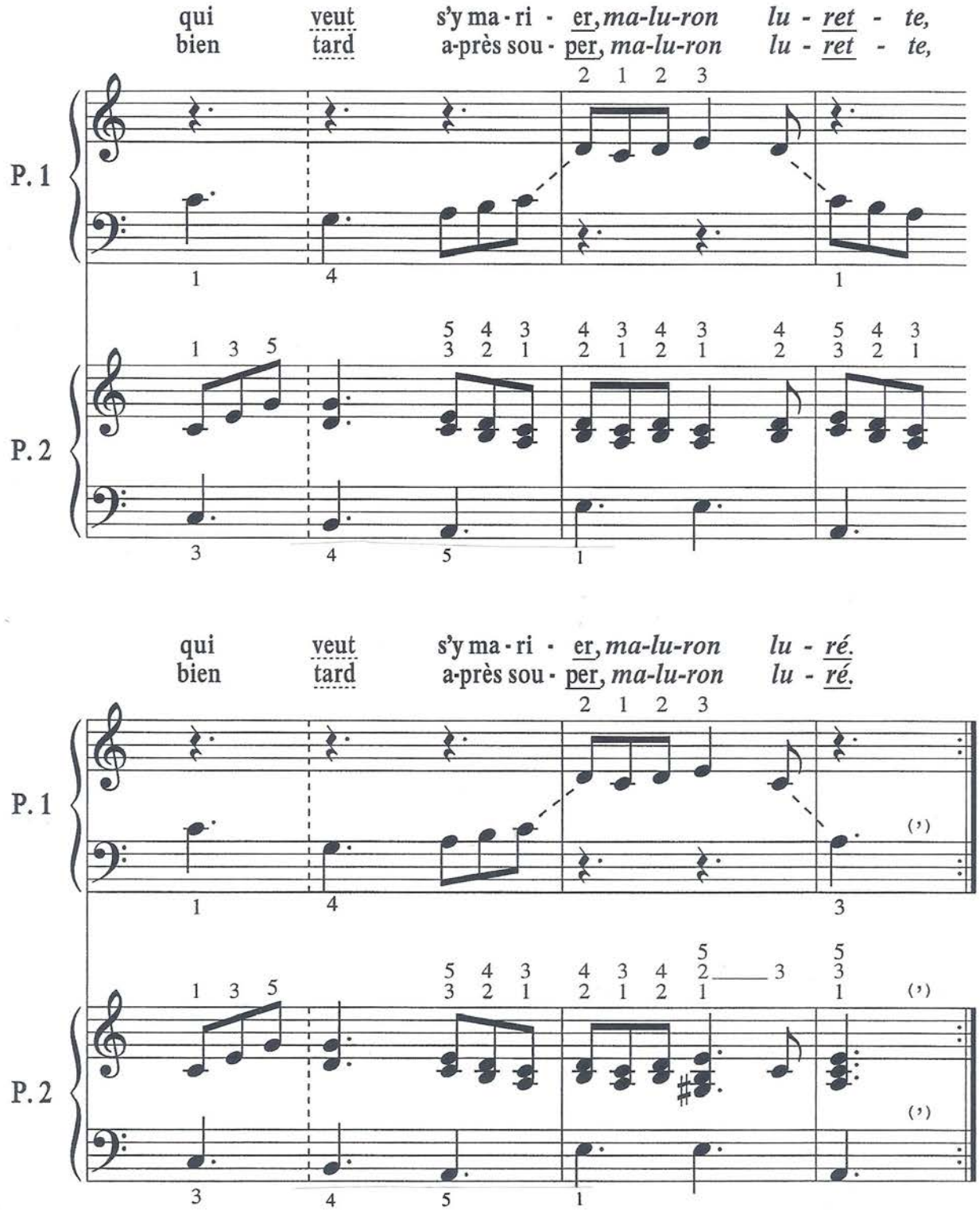
Lent

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



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





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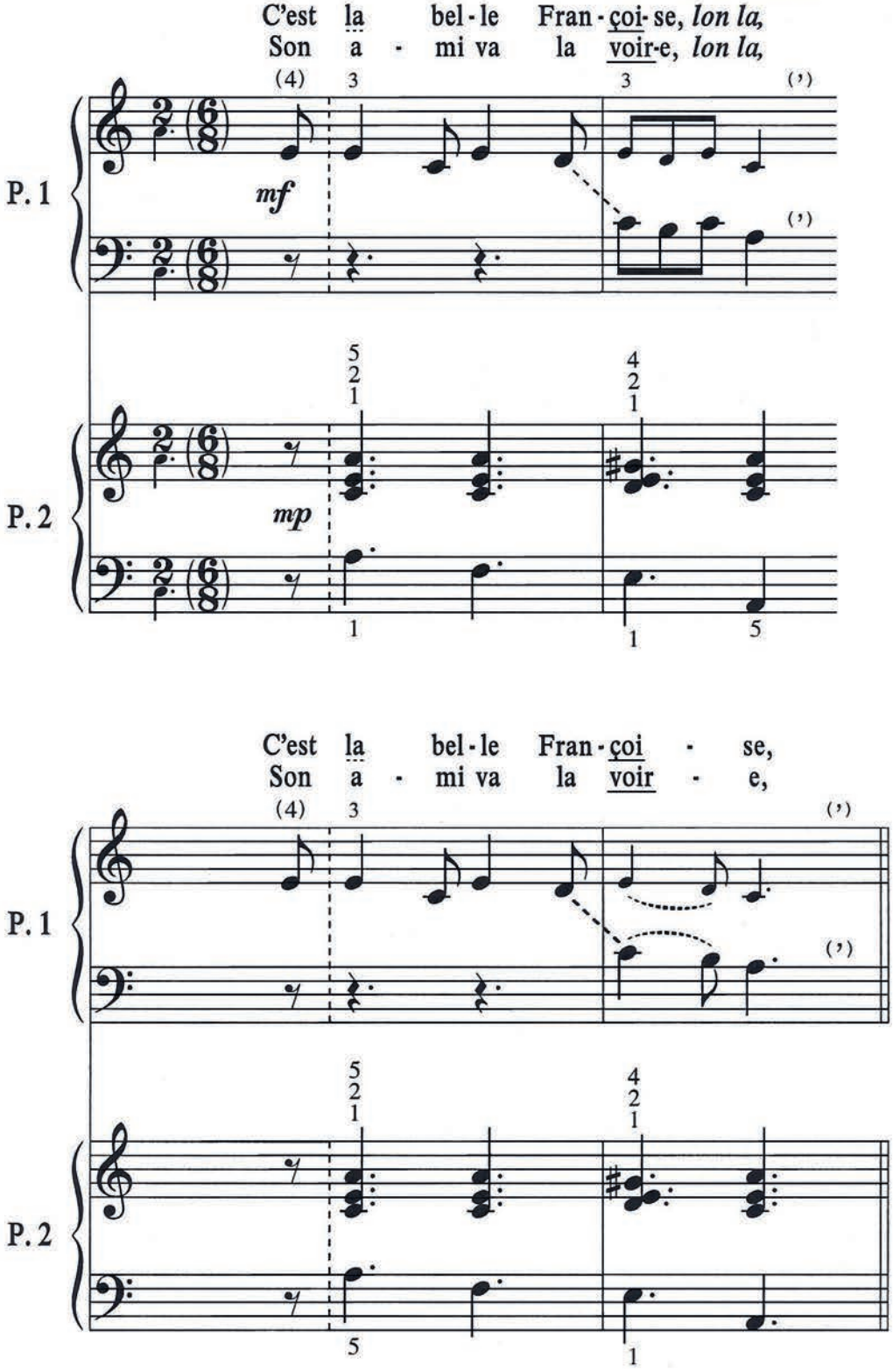
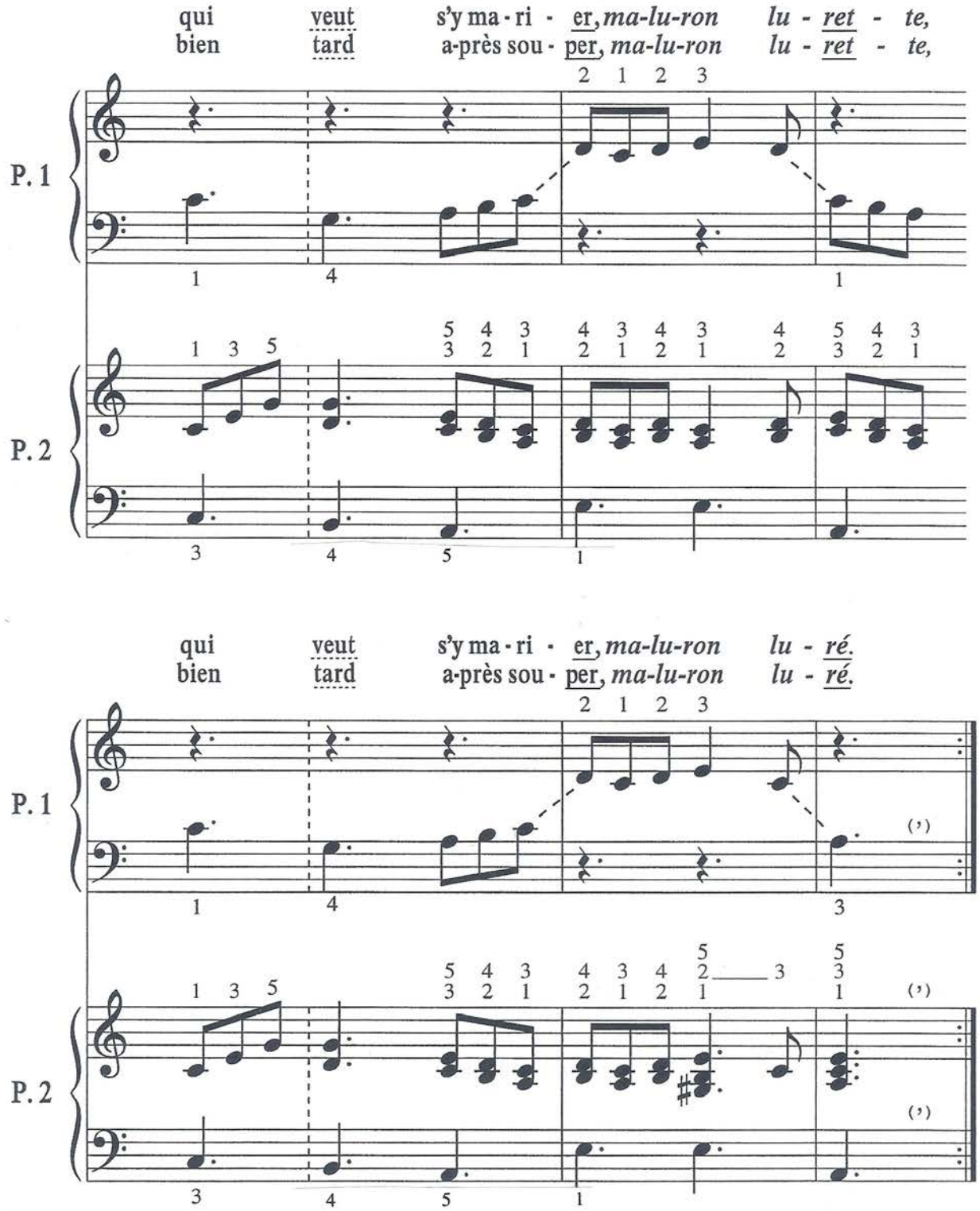
17. C'EST LA BELLE FRANÇOISE

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré





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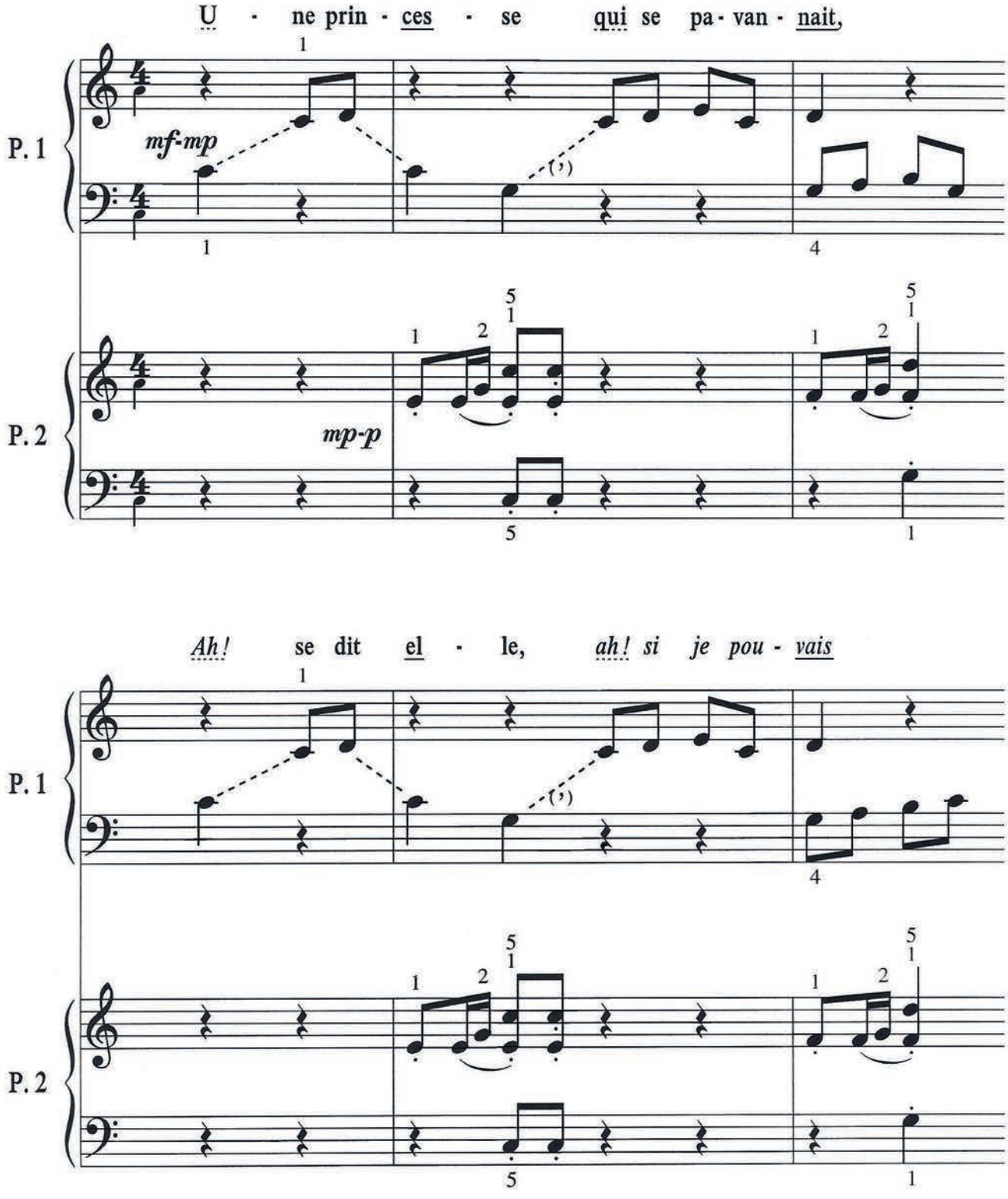
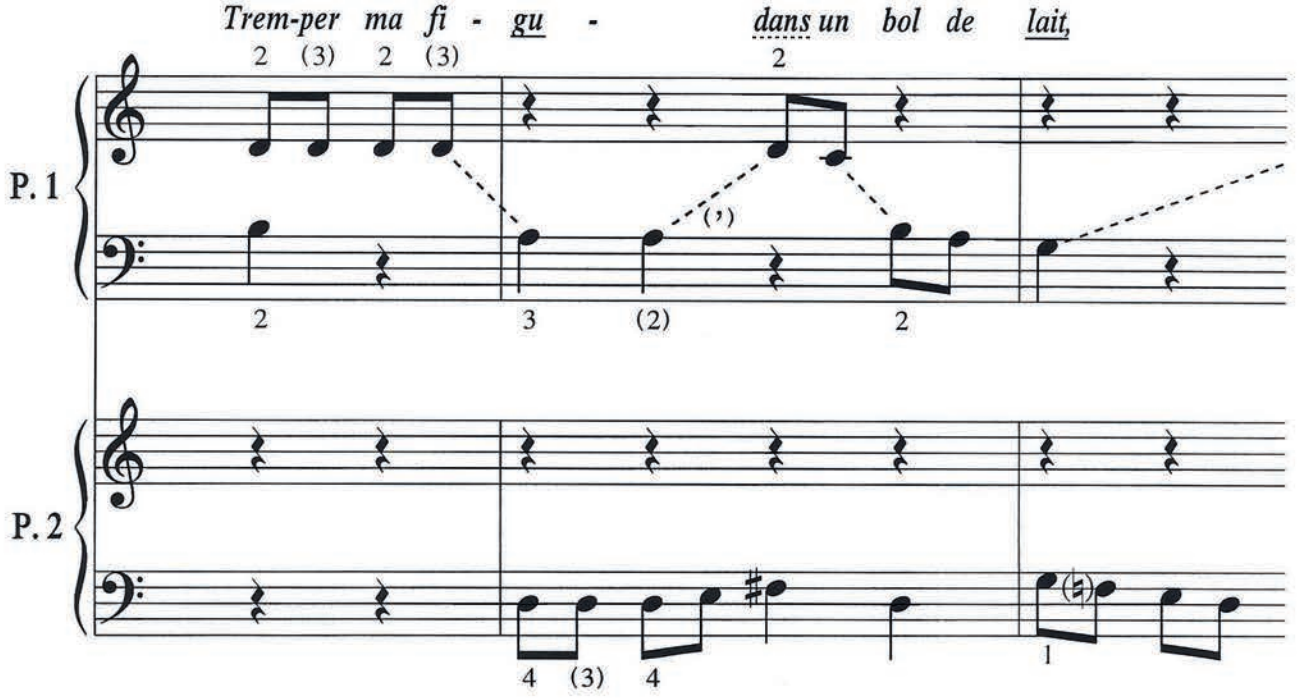
18. UNE PRINCESSE

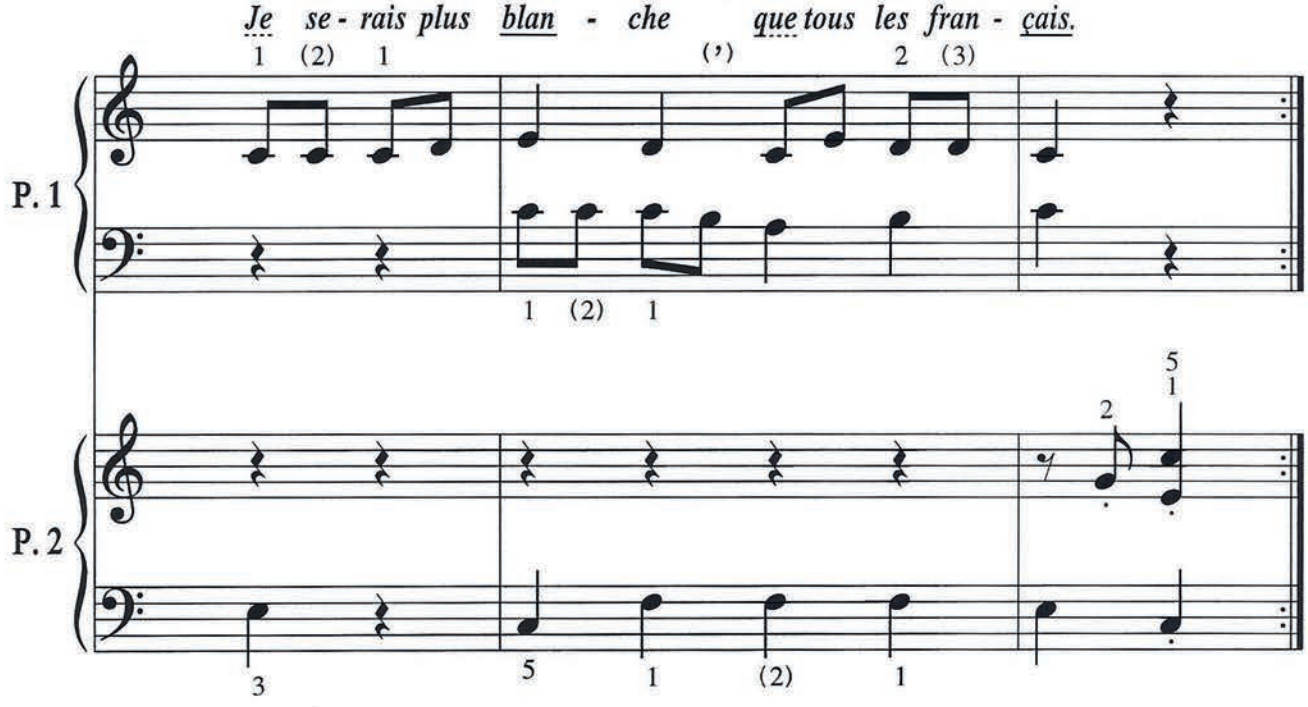
[+5]

Folklore français
Arr. : R. G. Proulx

Modéré




Trem-per ma fi - gu - dans un bol de lait,
P. 1
P. 2


Je se - rais plus blan - che que tous les fran - çais.
P. 1
P. 2

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19. LAISSEZ PASSER

Folklore français

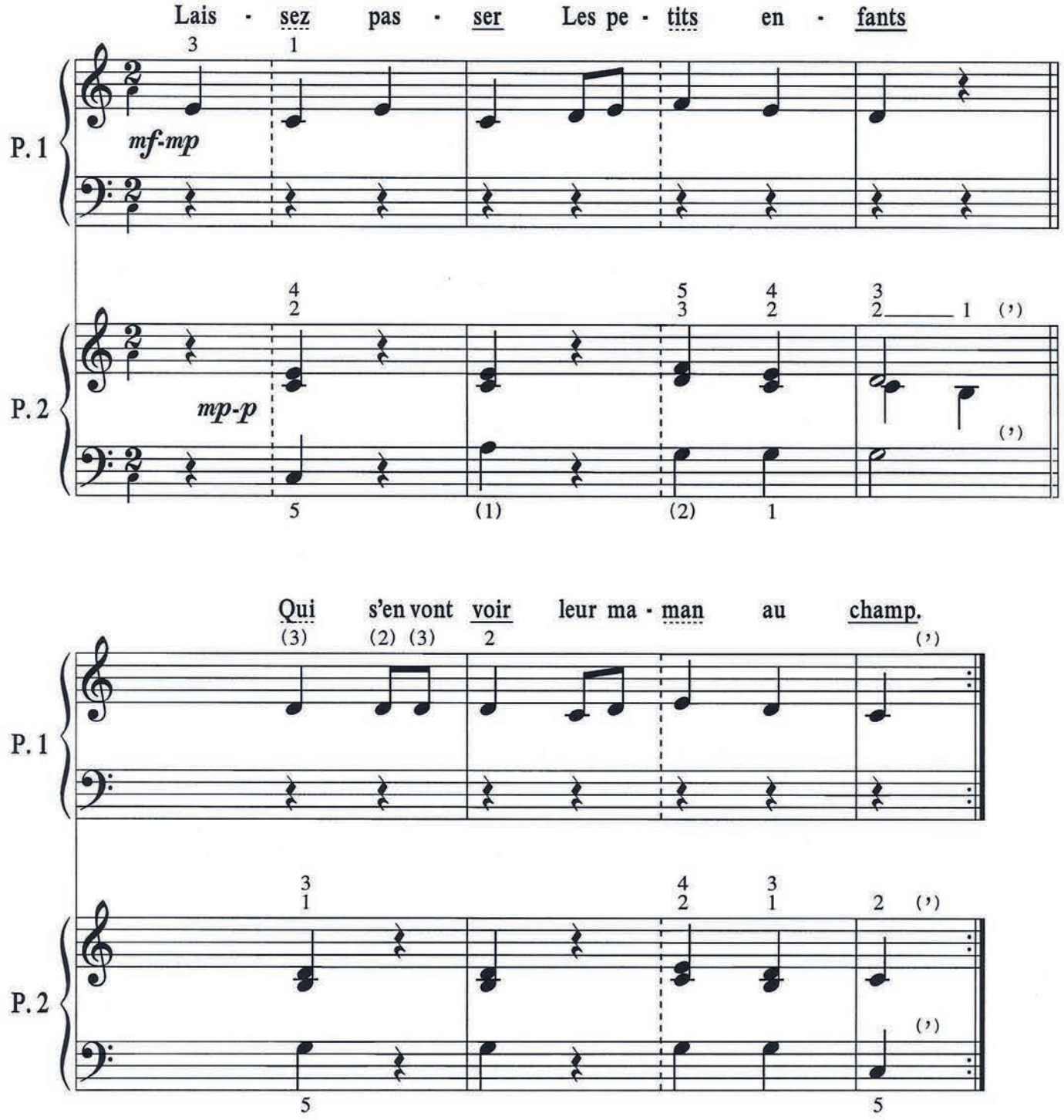
Arr. : R. G. Proulx

19. LAISSEZ PASSER

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré



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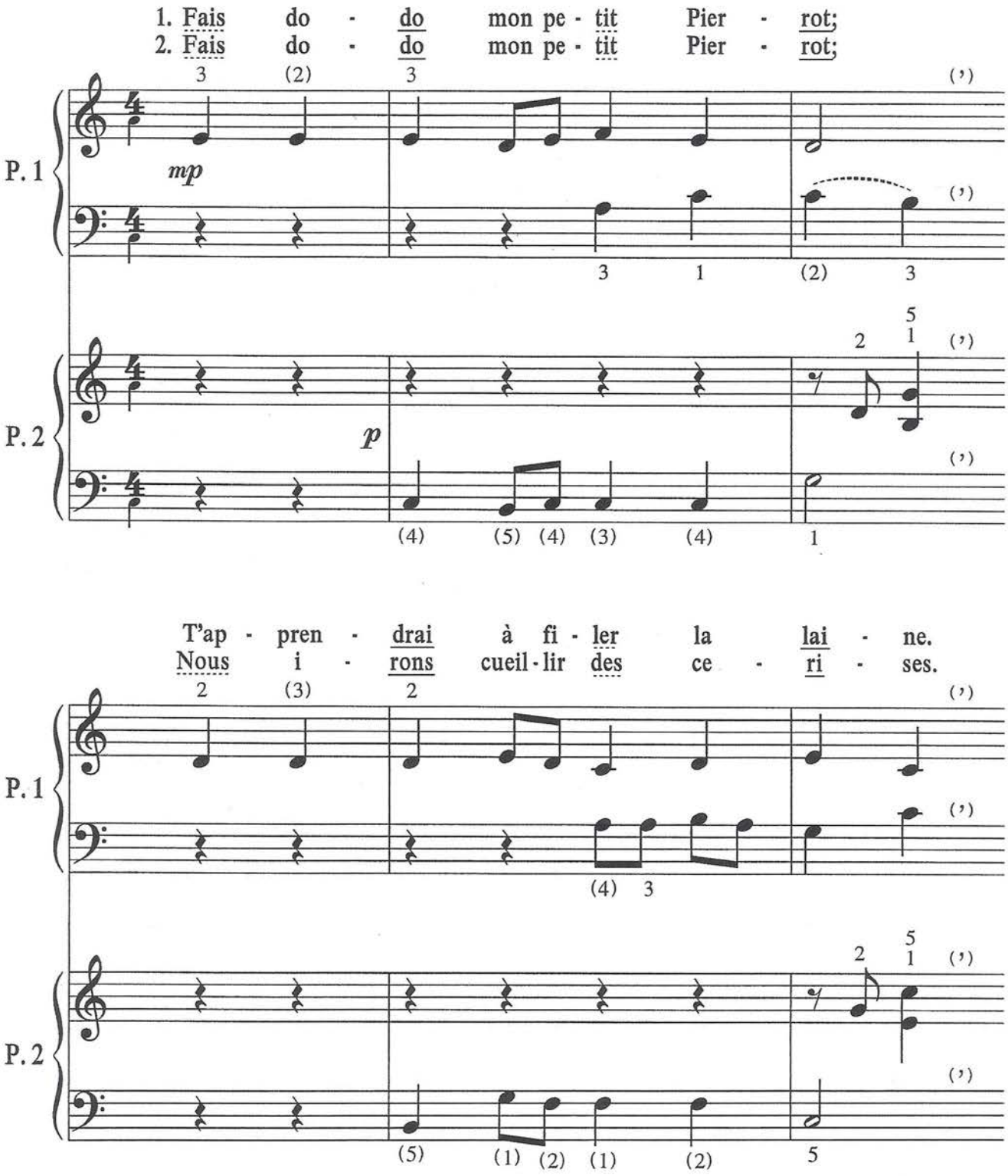
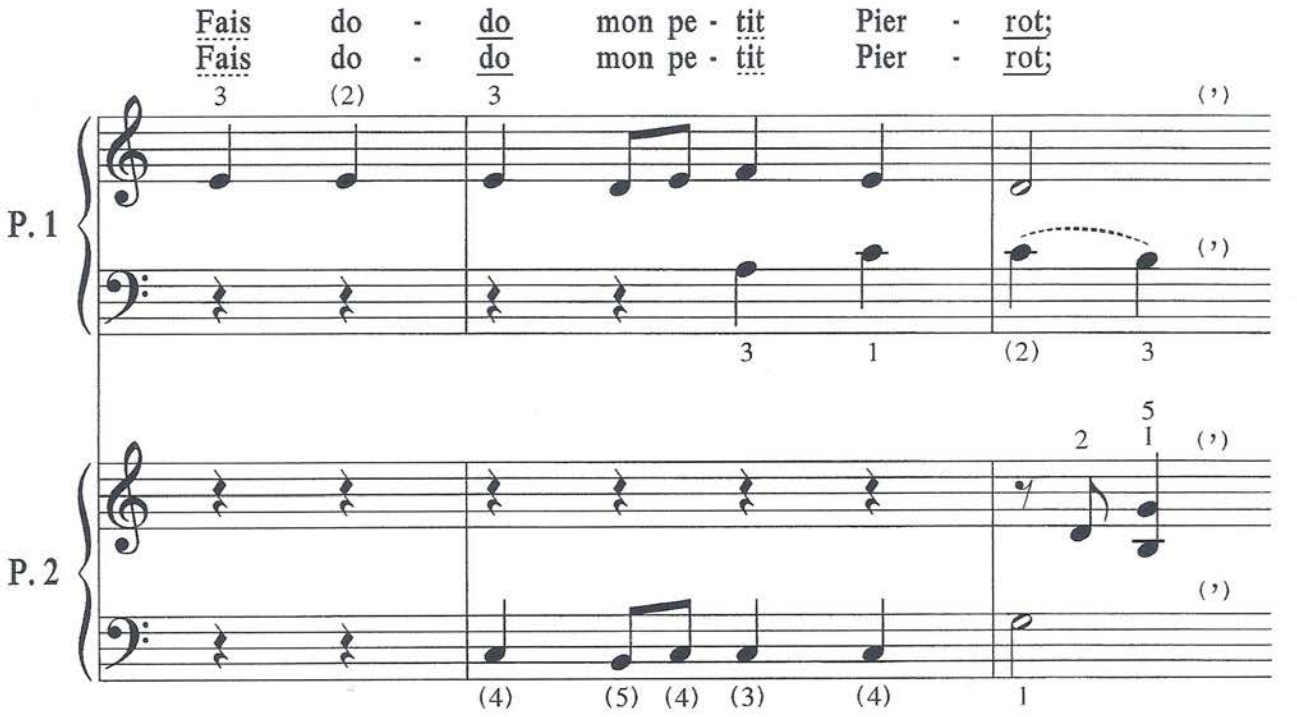
20. FAIS DODO, MON PETIT PIERROT

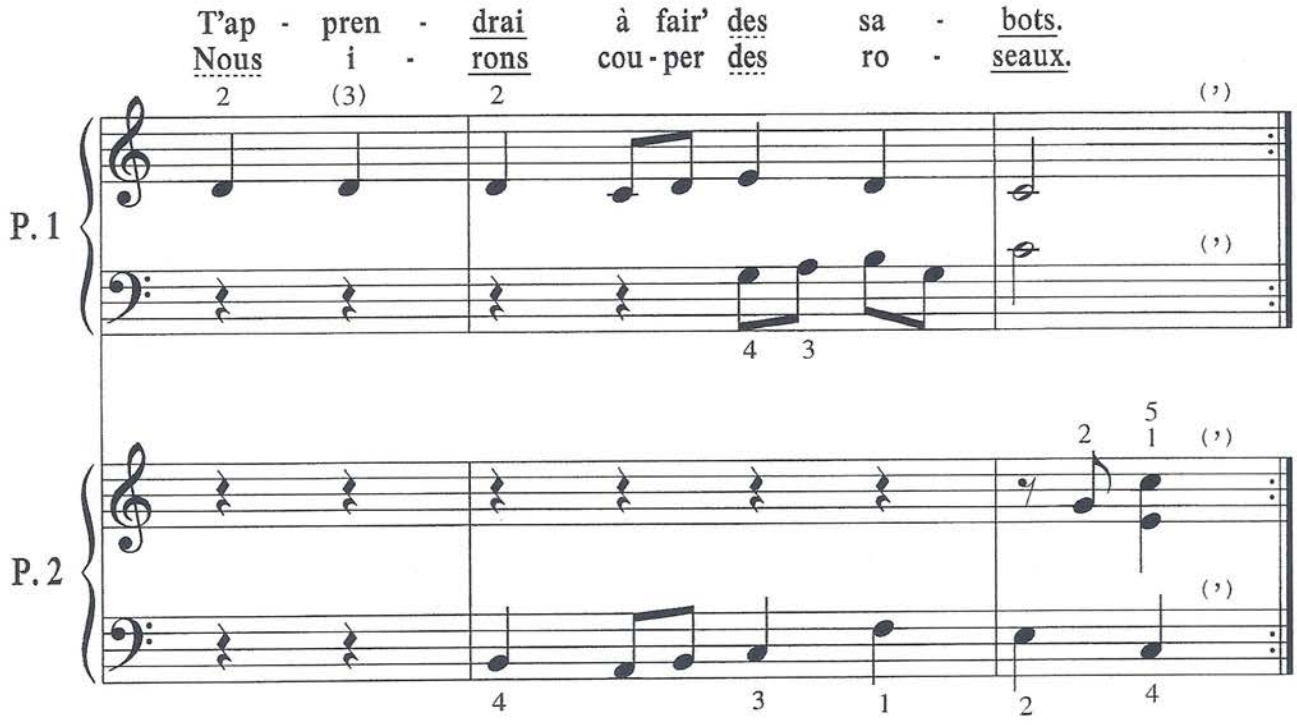
[+5]

Folklore français
Arr. : R. G. Proulx

Lent




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

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21. TROIS PETITS CHATS

Folklore français

Arr. : R. G. Proulx

21. TROIS PETITS CHATS

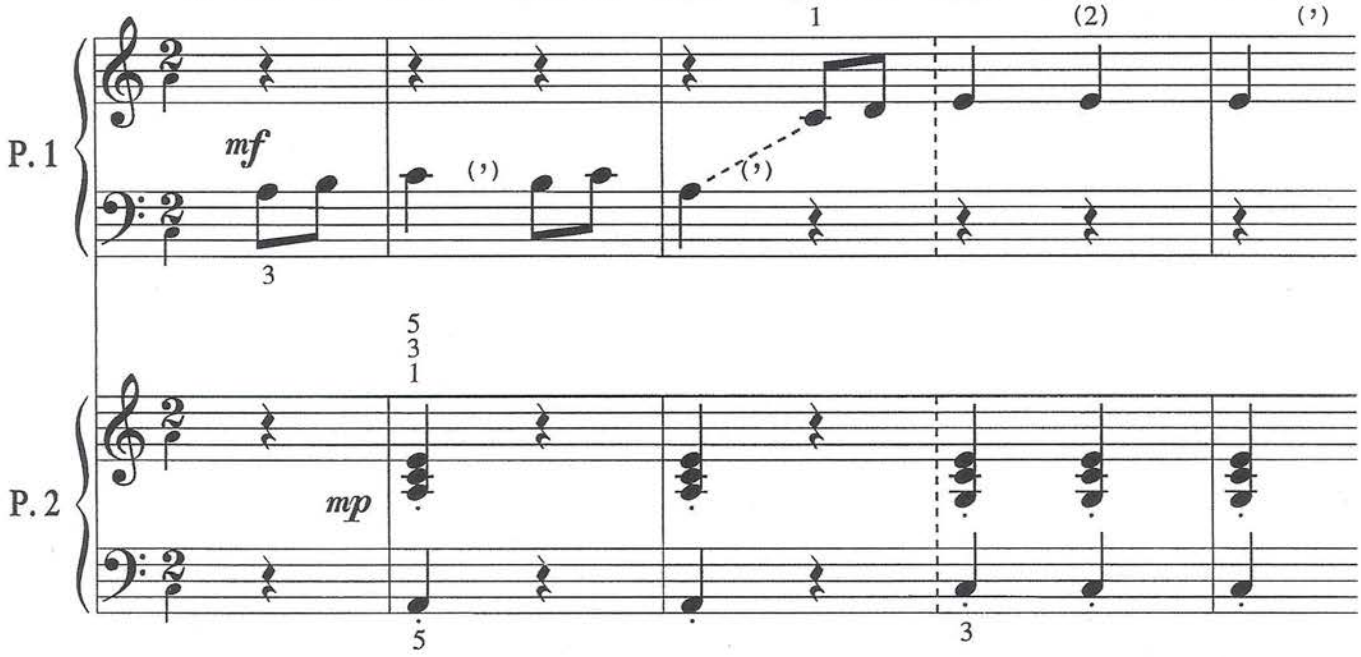
[+5]

Folklore français

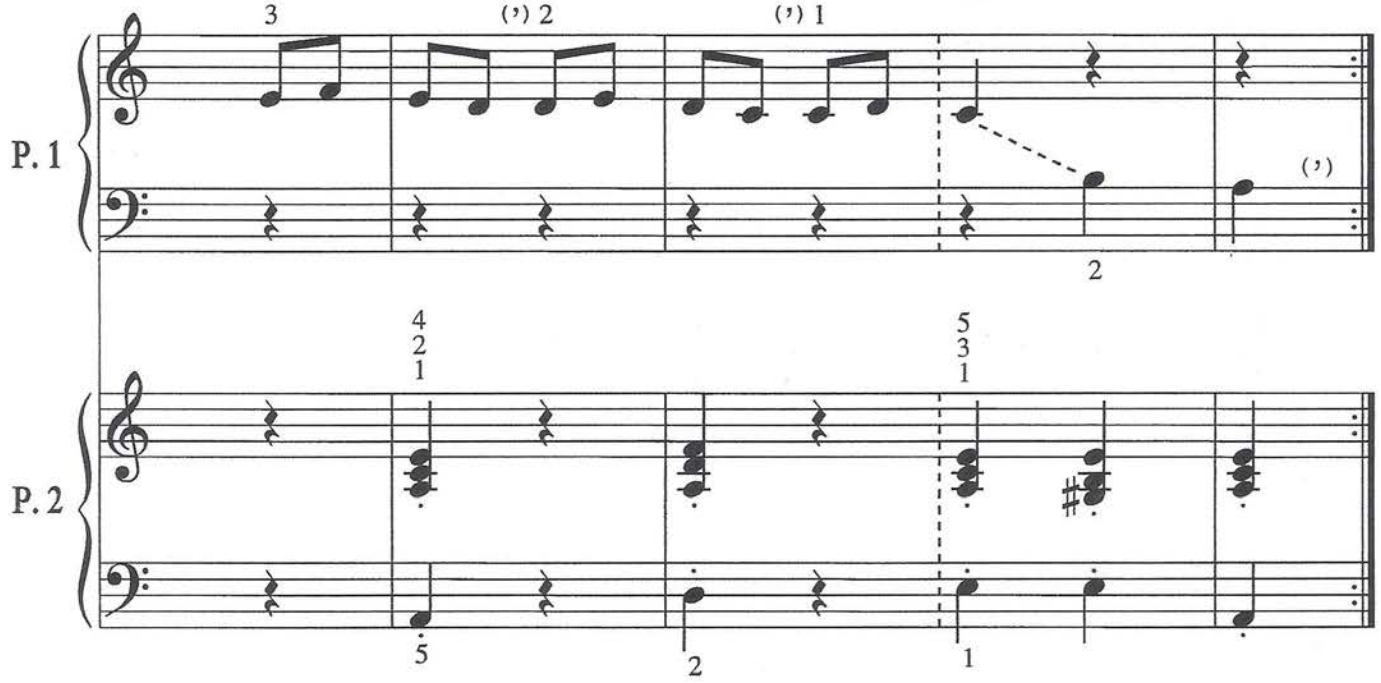
Arr. : R. G. Proulx

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,



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,



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22. PASSE, PASSE, PASSERA

Folklore français

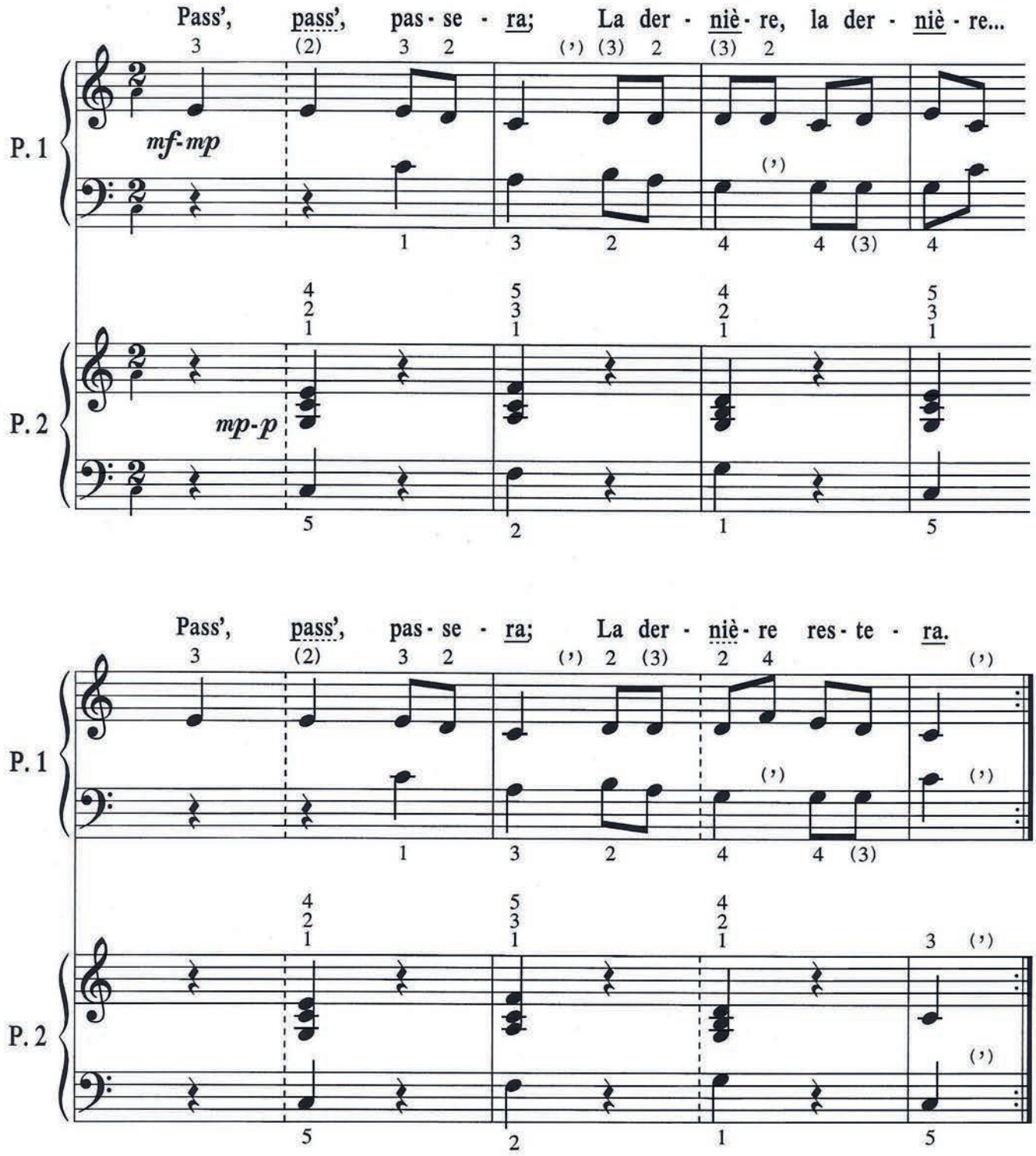
Arr. : R. G. Proulx

22. PASSE, PASSE, PASSERA

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré



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23. À PARIS, À PARIS

Folklore français

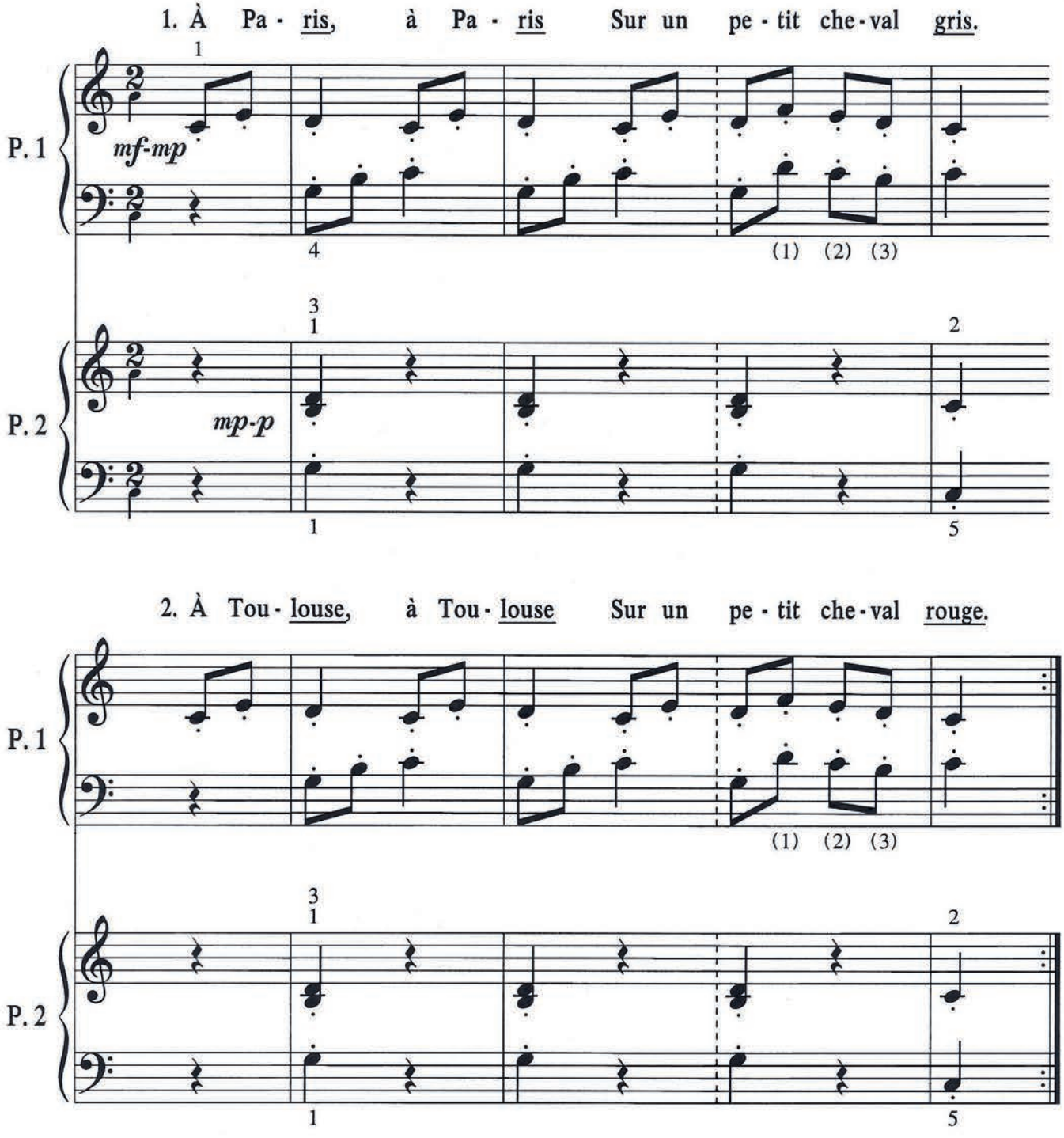
Arr. : R. G. Proulx

23. À PARIS, À PARIS

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré



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24. UN ÉLÉPHANT

Folklore français

Arr. : R. G. Proulx

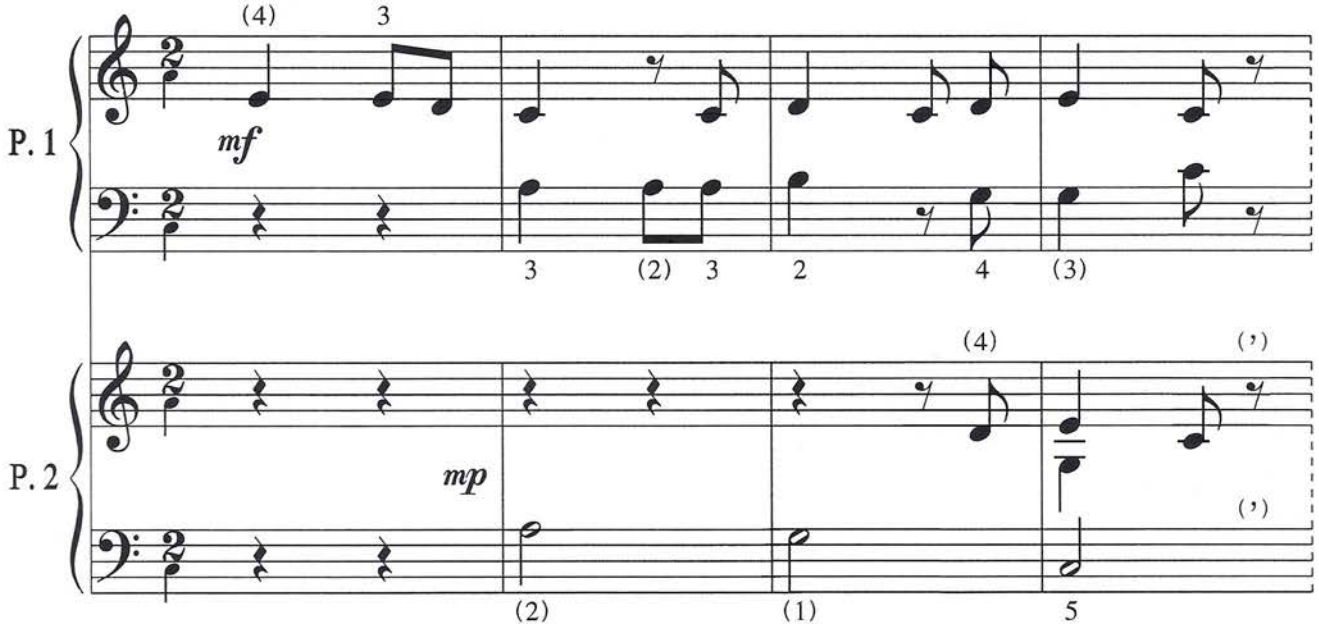
24. UN ÉLÉPHANT

[+5]

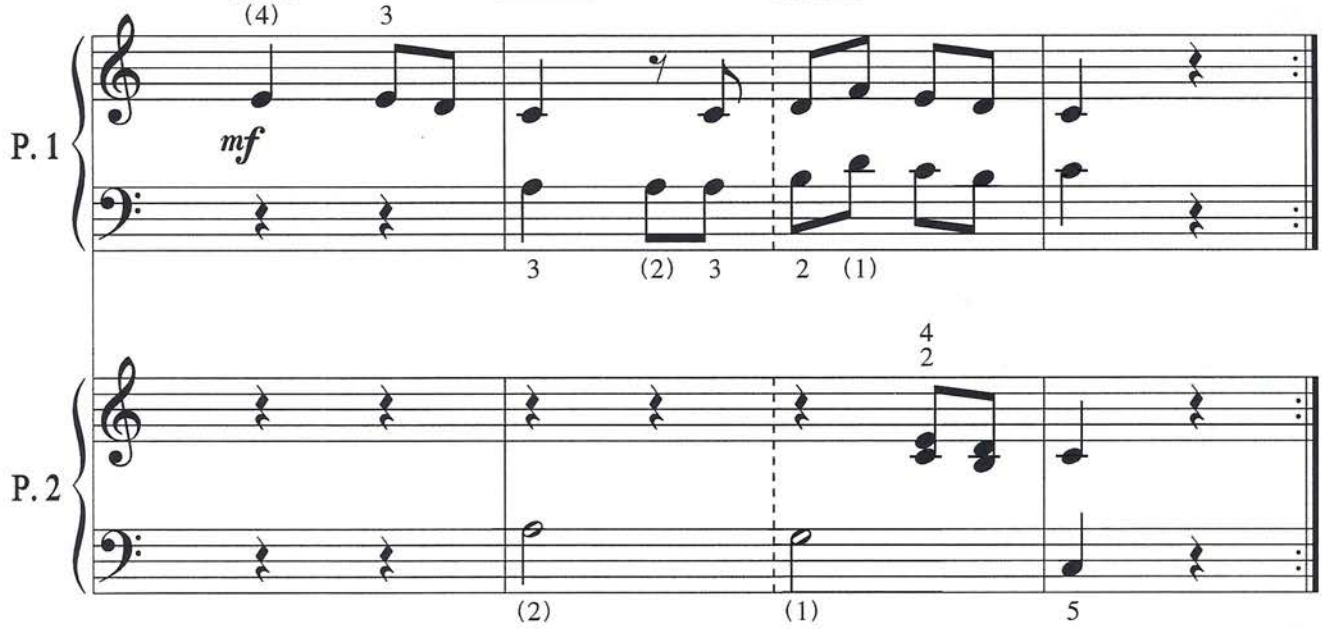
Folklore français
Arr. : R. G. Proulx

Modéré

1. Un é - lé - phant, Ça trom - pe, ça trom - pe...
2. Deux é - lé - phants, Ça trom - pe, ça trom - pe...



Un é - lé - phant, Ça trompe é - nor- mé - ment.
Deux é - lé - phants, Ça trompe é - nor- mé - ment.



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25. UN, DEUX, TROIS

[+5]

Folklore français
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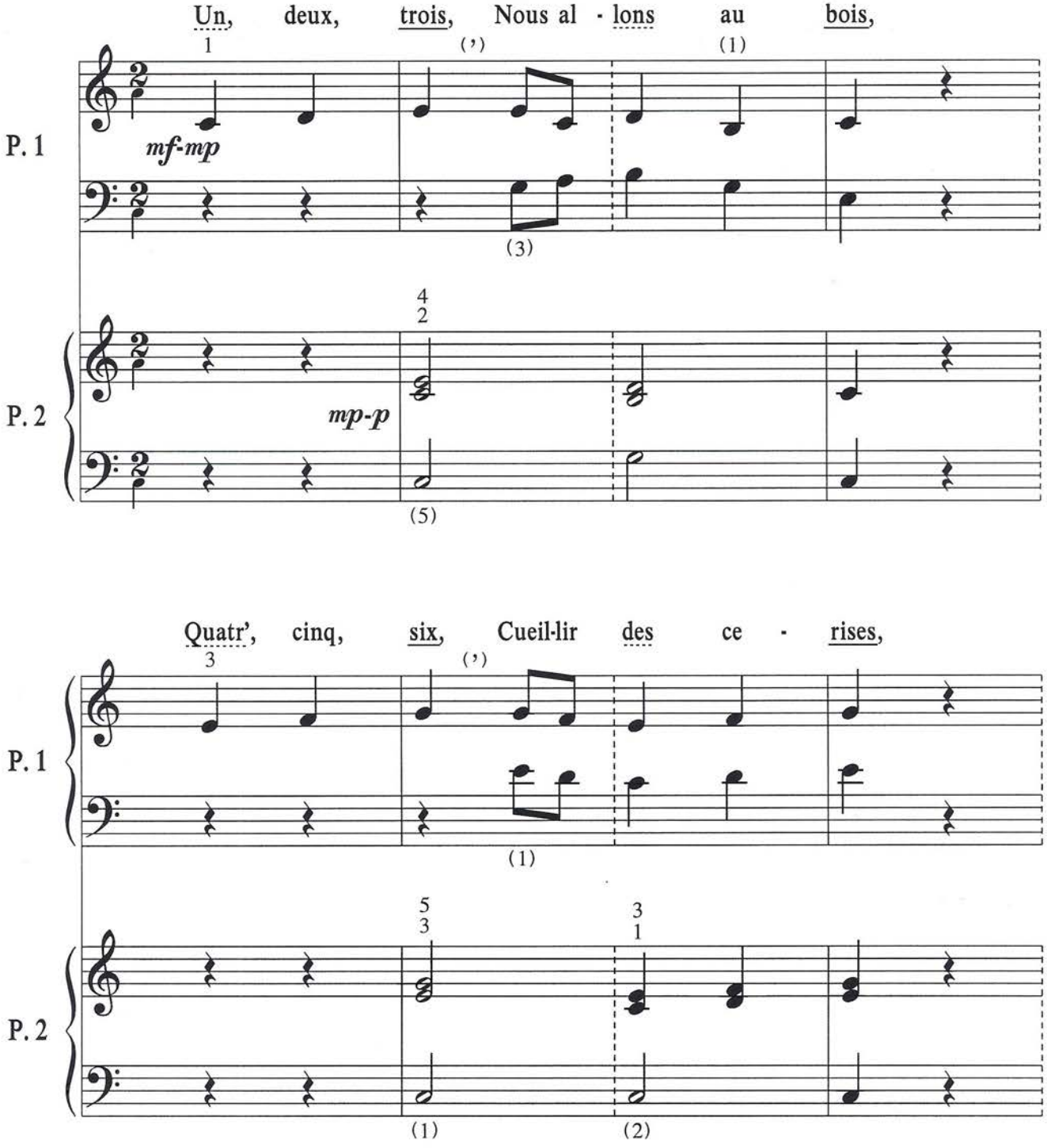
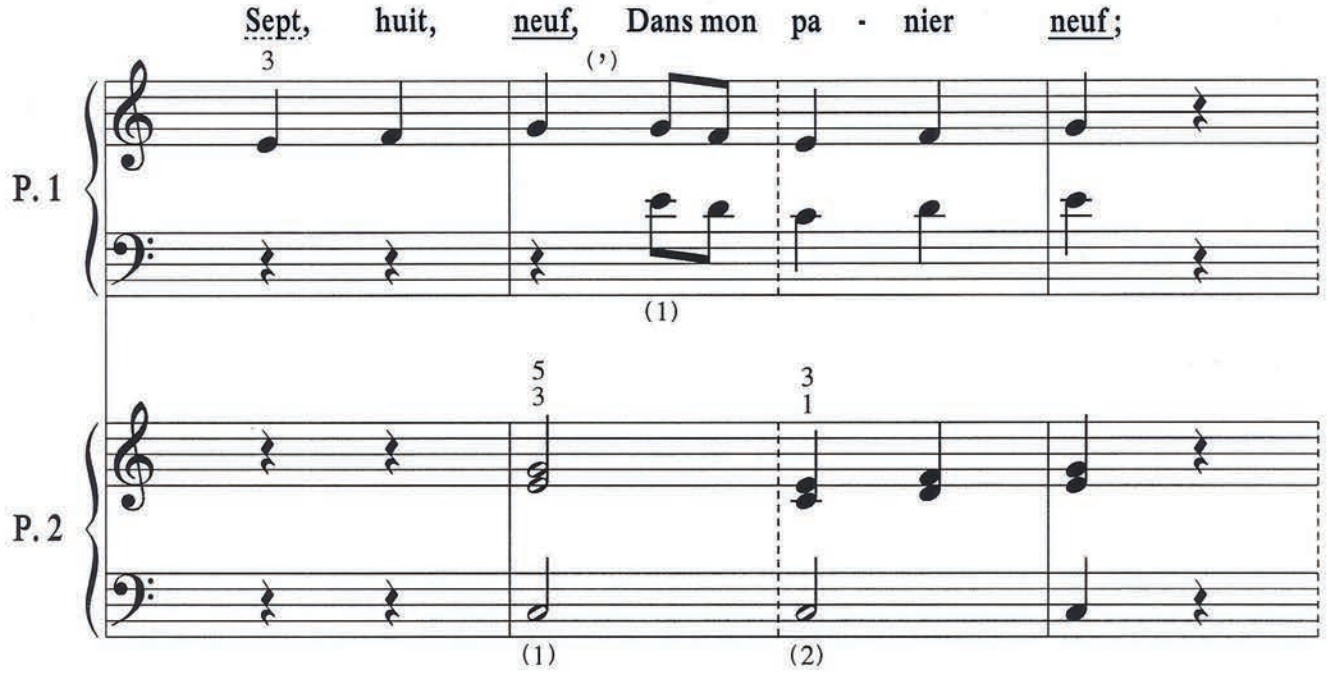
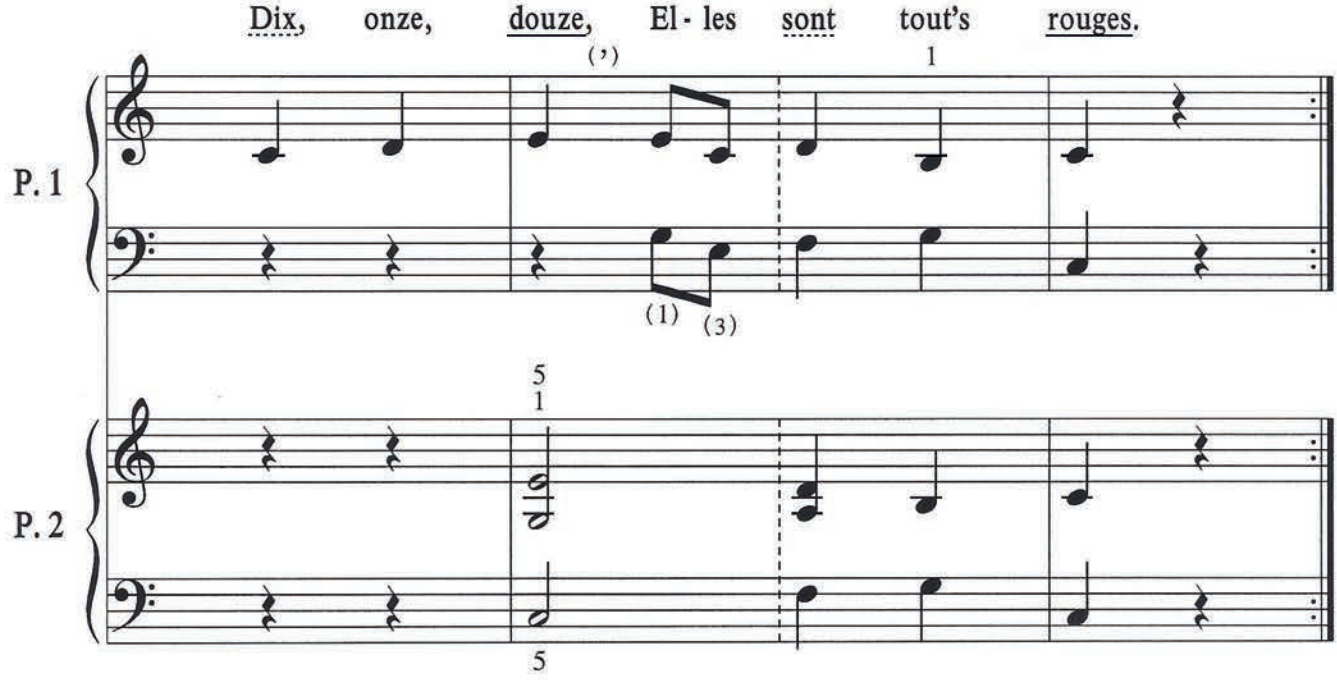
Modéré




Sept, huit, neuf, Dans mon pa - nier neuf;
P. 1
P. 2


Dix, onze, douze, El - les sont tout's rouges.
P. 1
P. 2

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26. FAIS DODO, COLAS

[+2] [+5]

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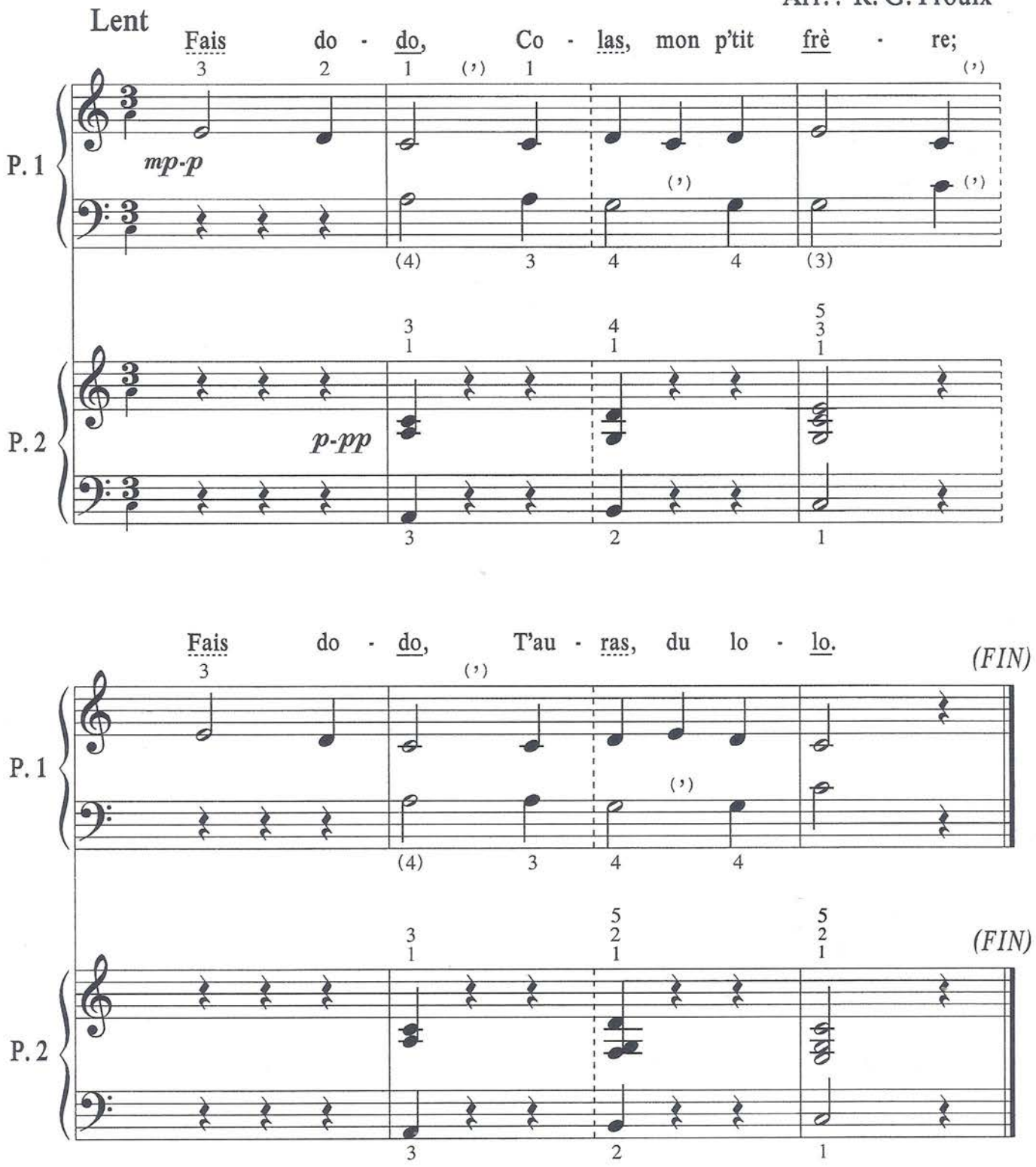

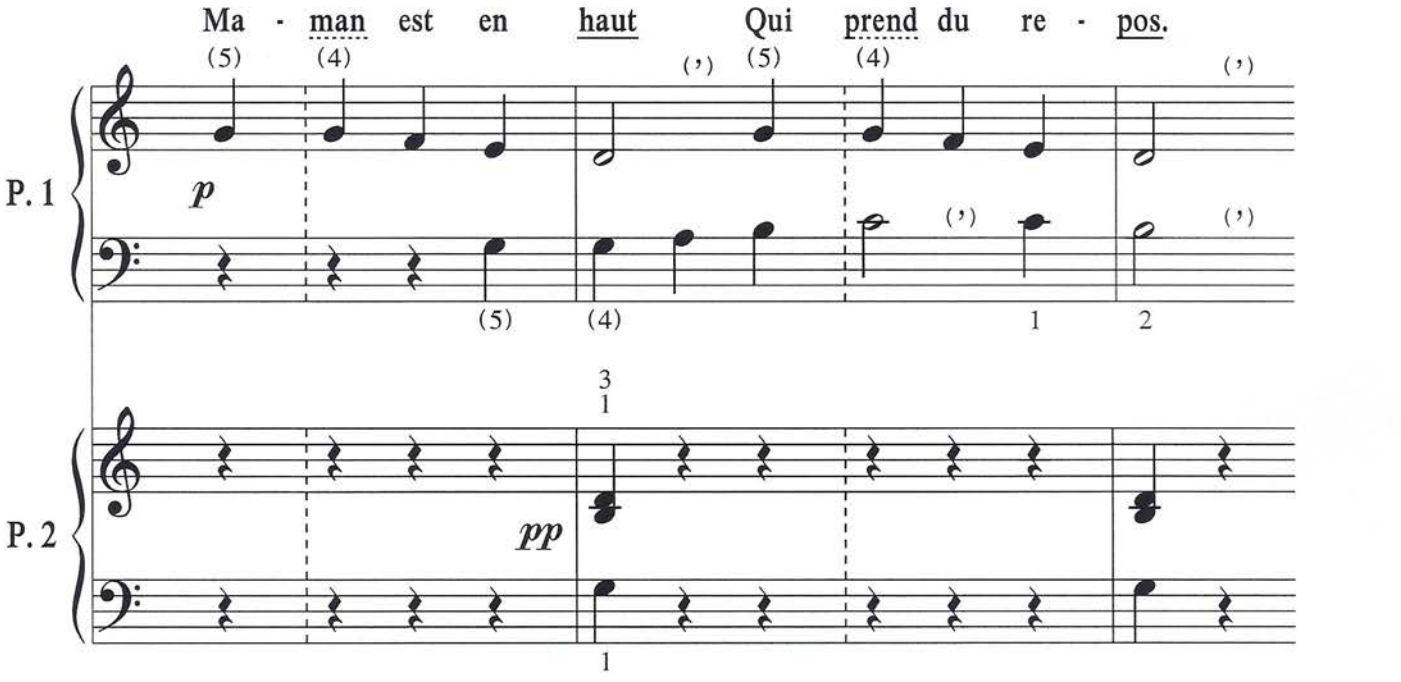

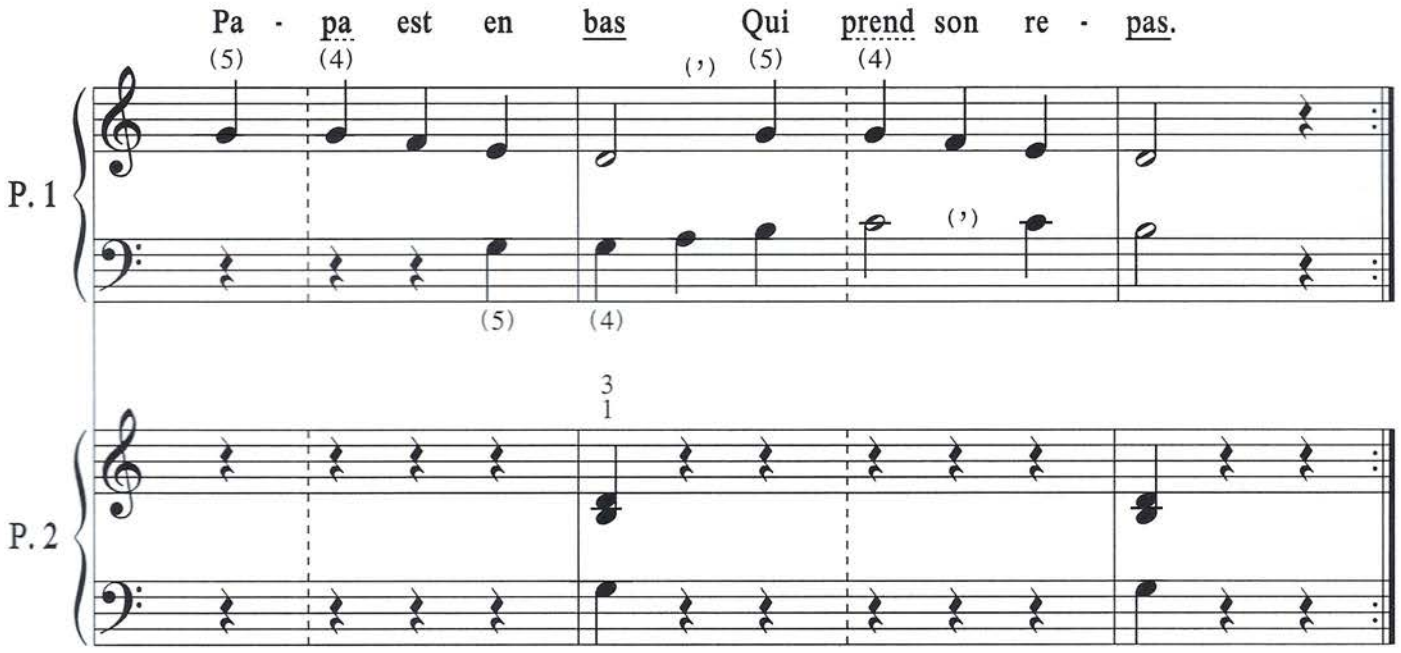

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27. DODO, L'ENFANT DO

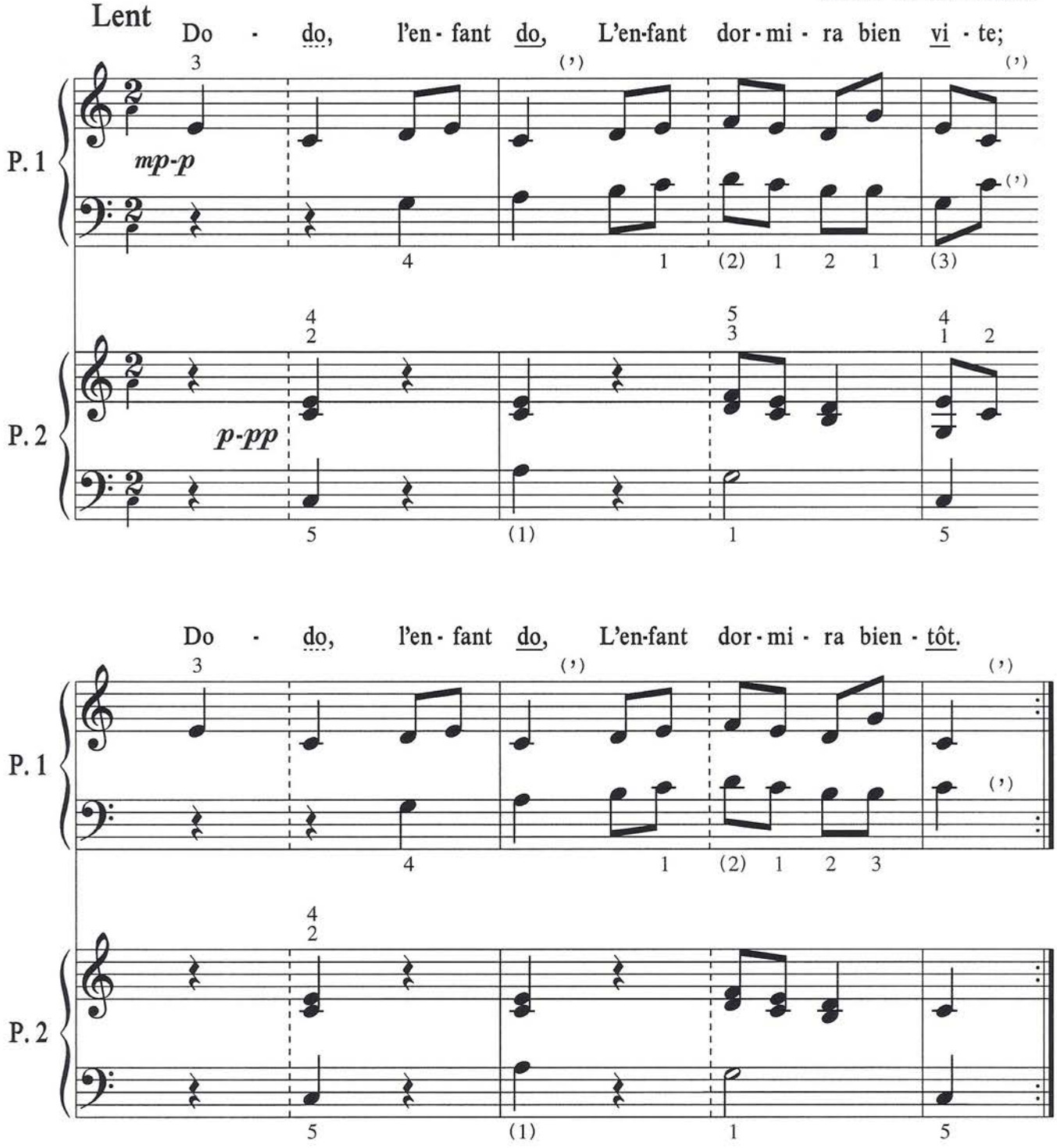
Folklore français

Arr. : R. G. Proulx

27. DODO L'ENFANT DO

[+2] [+5]

Folklore français
Arr.: R. G. Proulx



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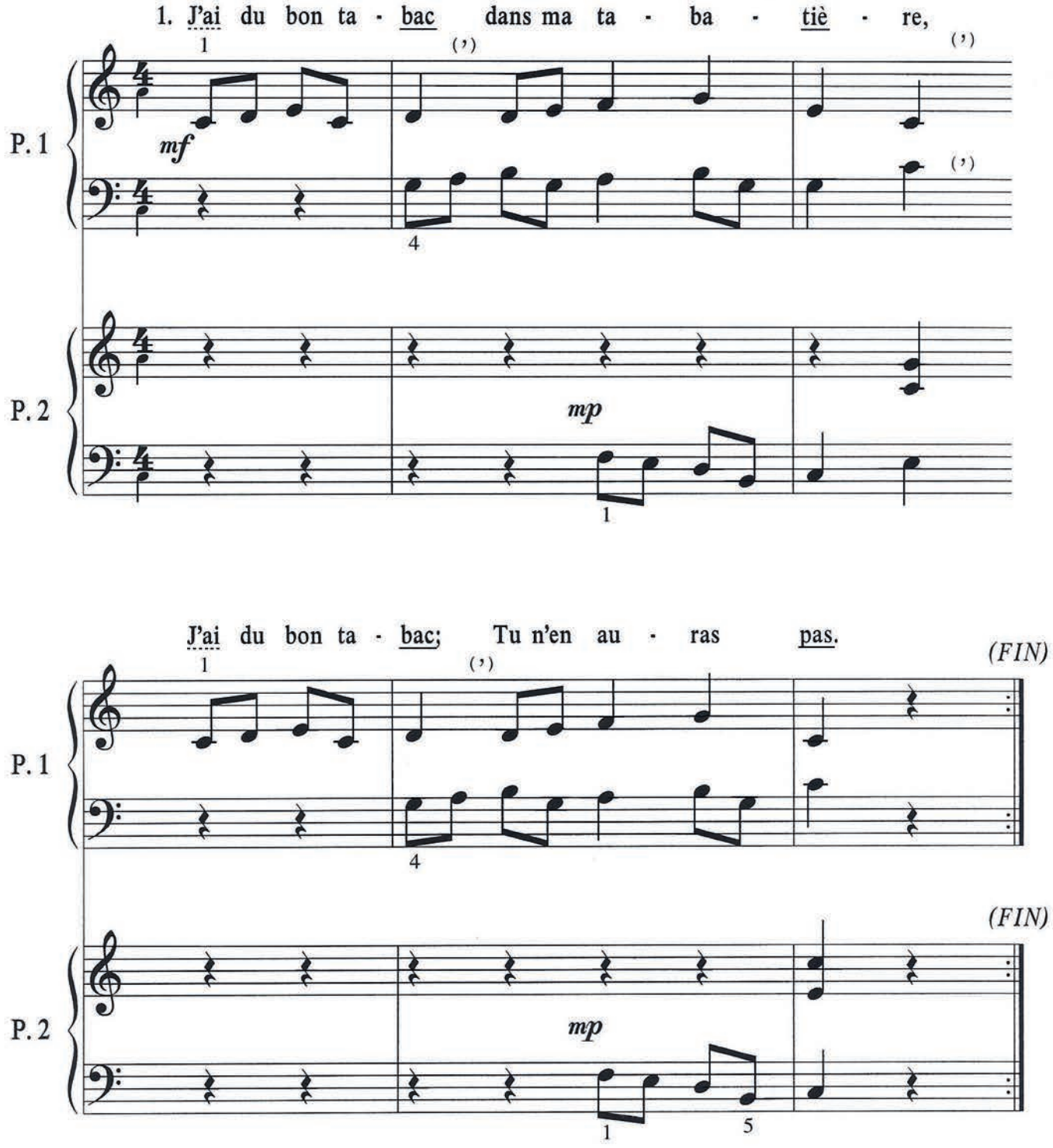
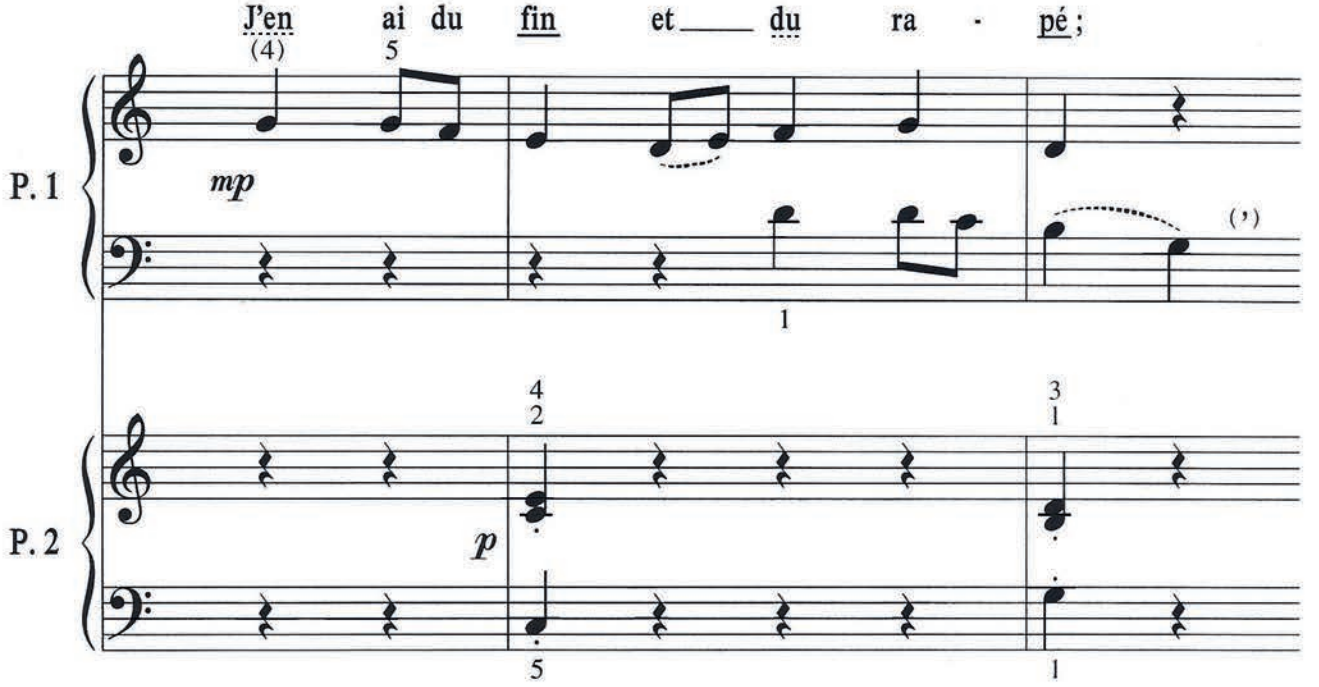
28. J'AI DU BON TABAC

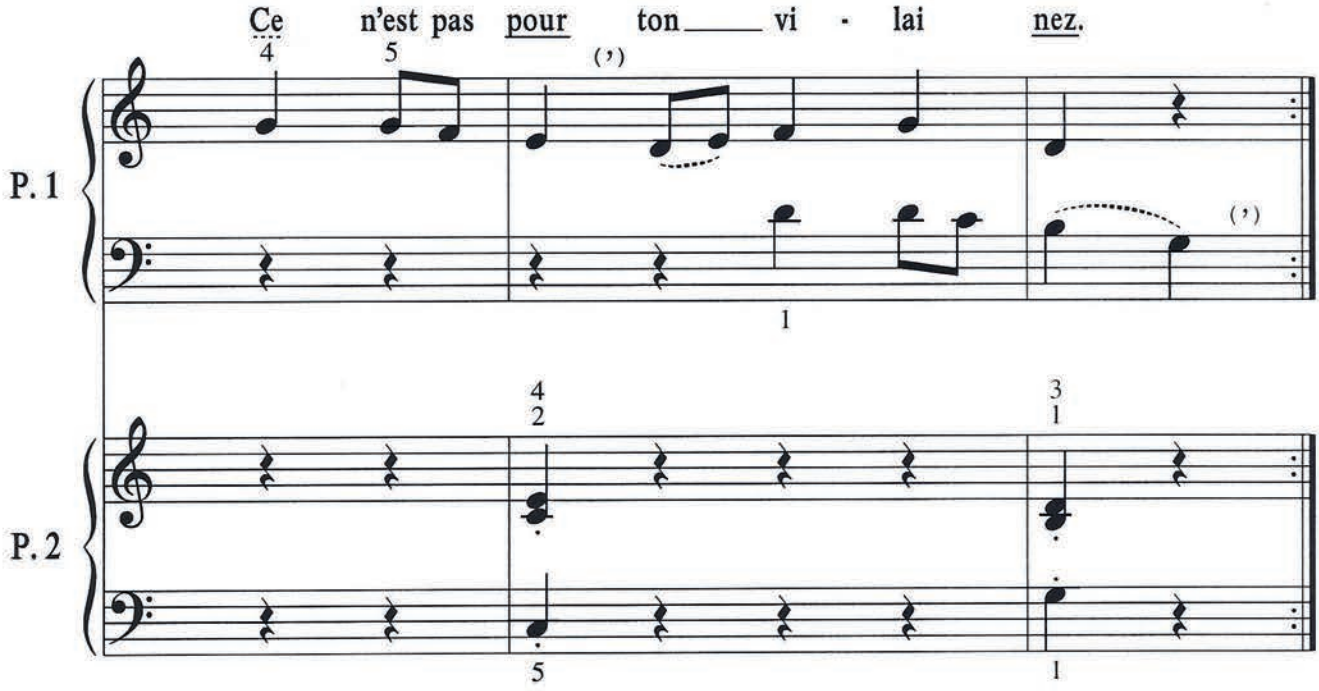
[+2] [+5]

Paroles : Abbé G.-Ch. Lattaignant
Arrangement : R. G. Proulx

Modéré




J'en ai du fin et du ra - pé ;
P. 1
P. 2
mp
p


Ce n'est pas pour ton vi - lai nez.
P. 1
P. 2

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29. IL EST NÉ, LE DIVIN ENFANT

[+2] [+5]

Folklore français
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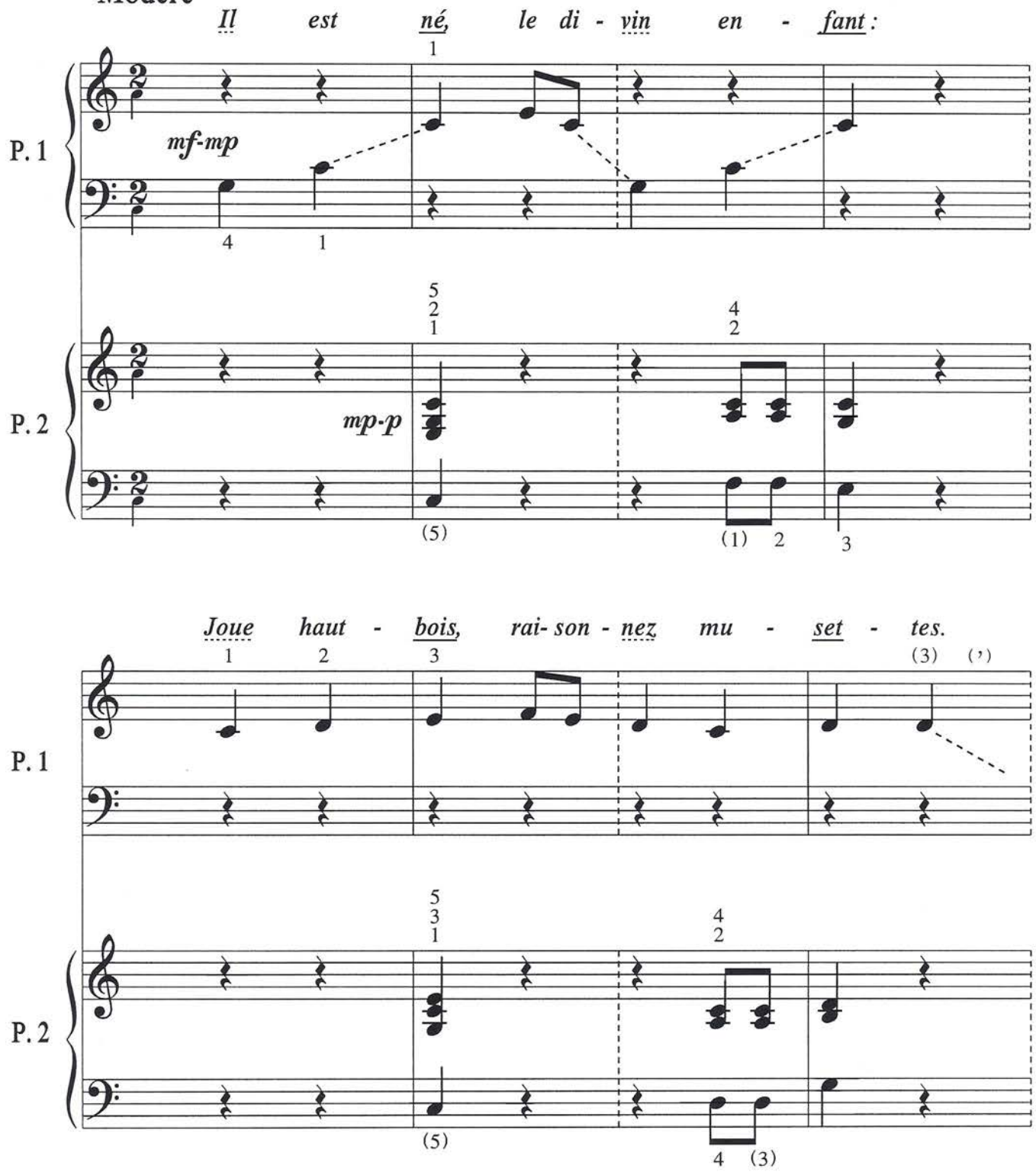
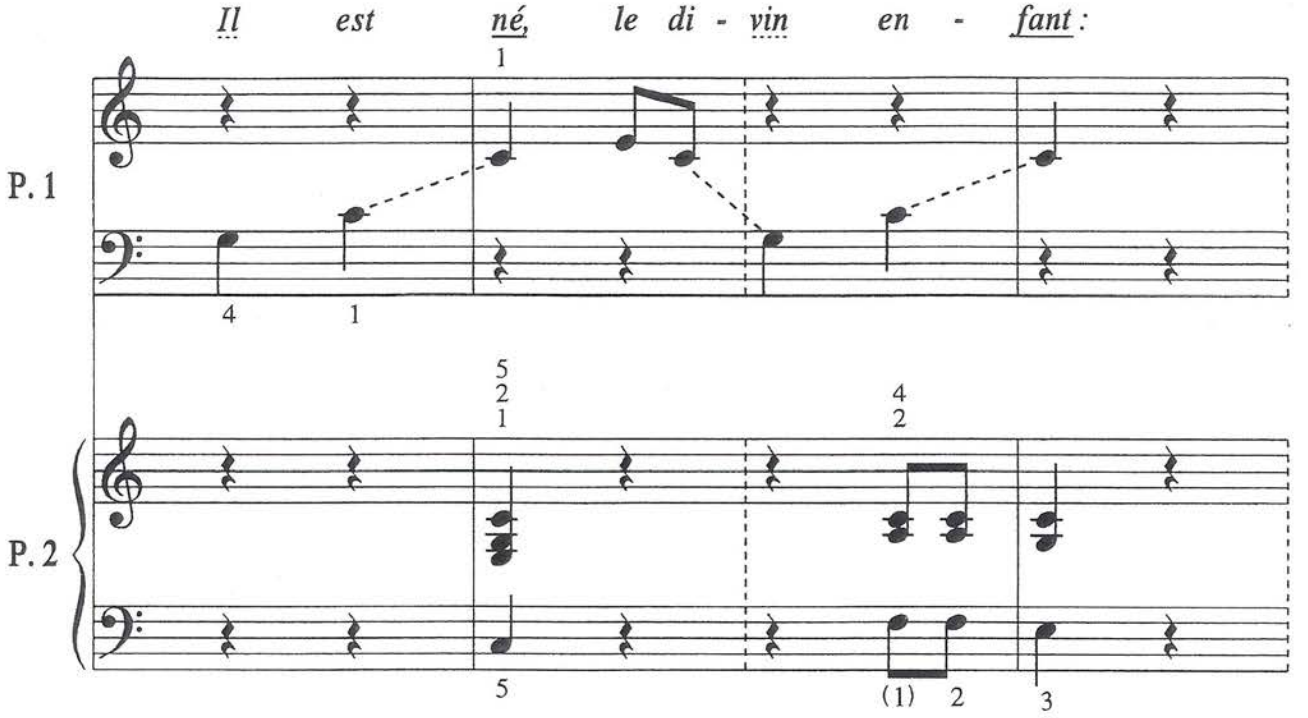
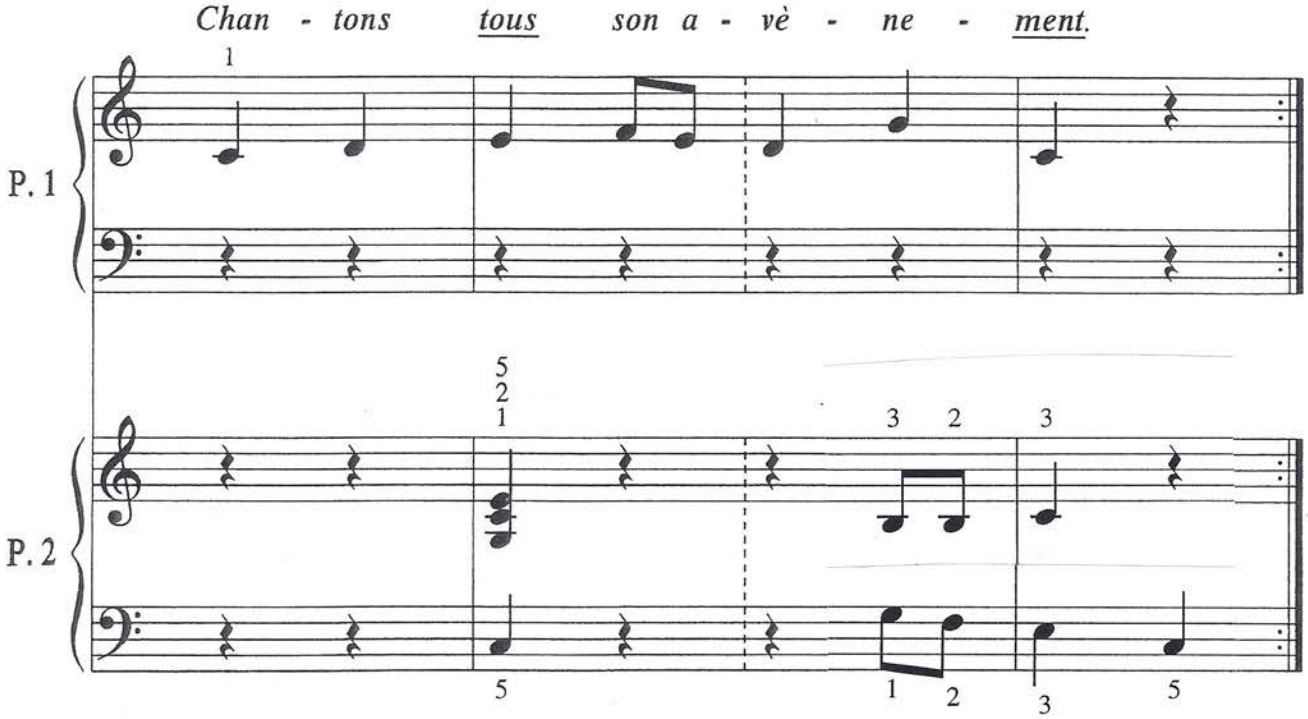
Modéré







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30. J'AI UN BEAU CHÂTEAU

Folklore français

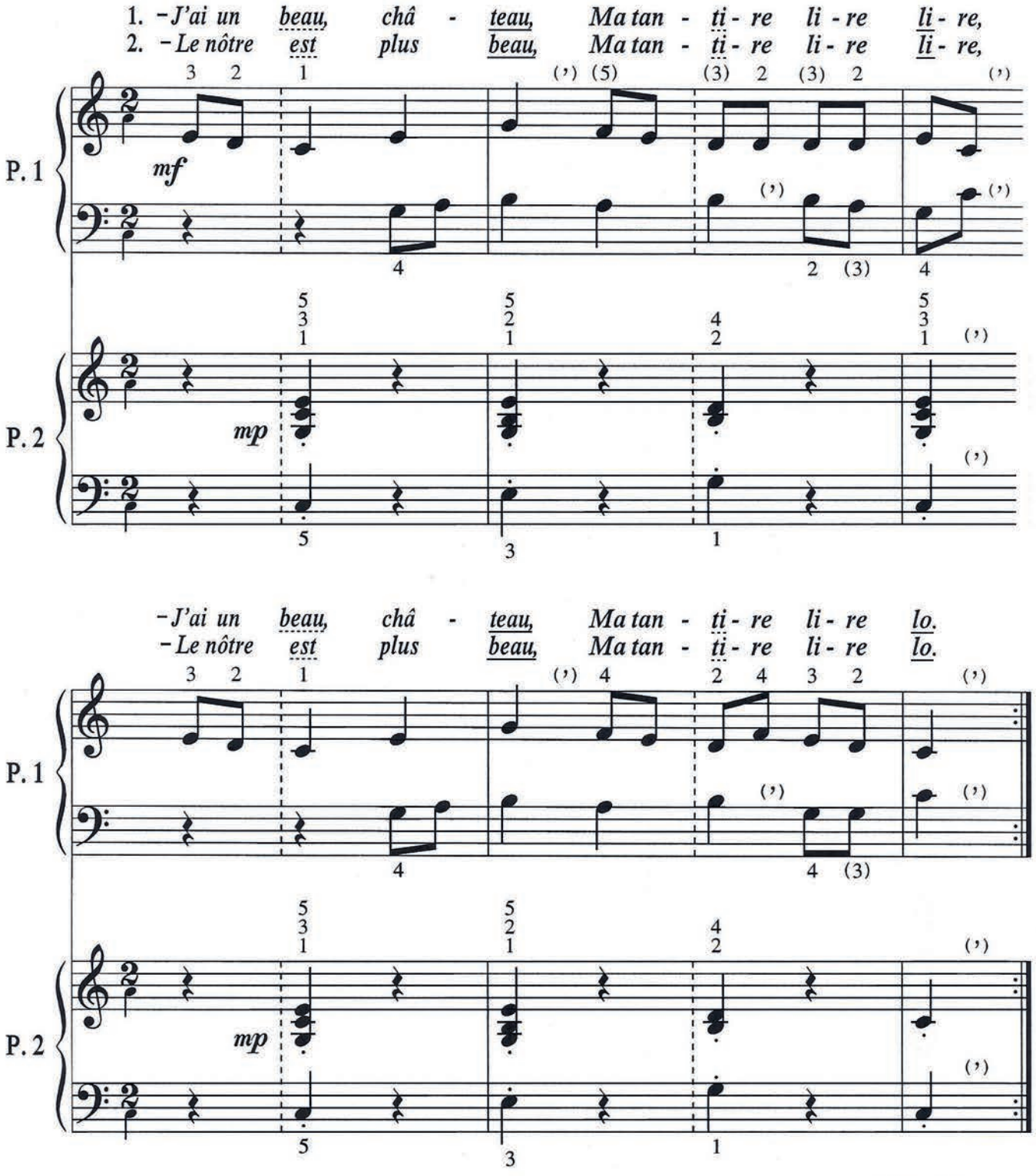
Arr. : R. G. Proulx

30. J'AI UN BEAU CHÂTEAU

[+2] [+5]

Folklore français
Arr.: R. G. Proulx

Modéré



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

[+2] [+5]

Folklore français
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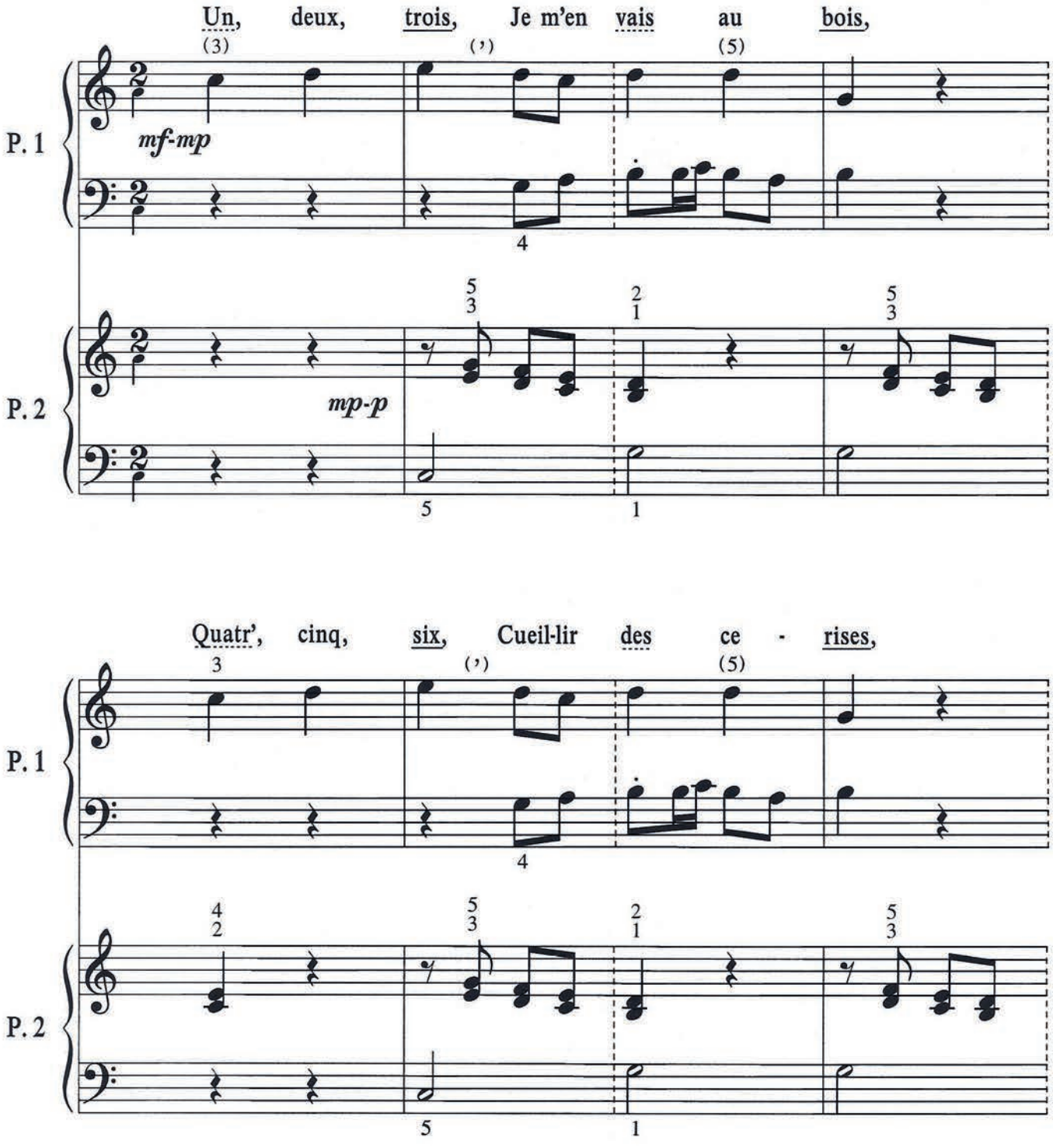
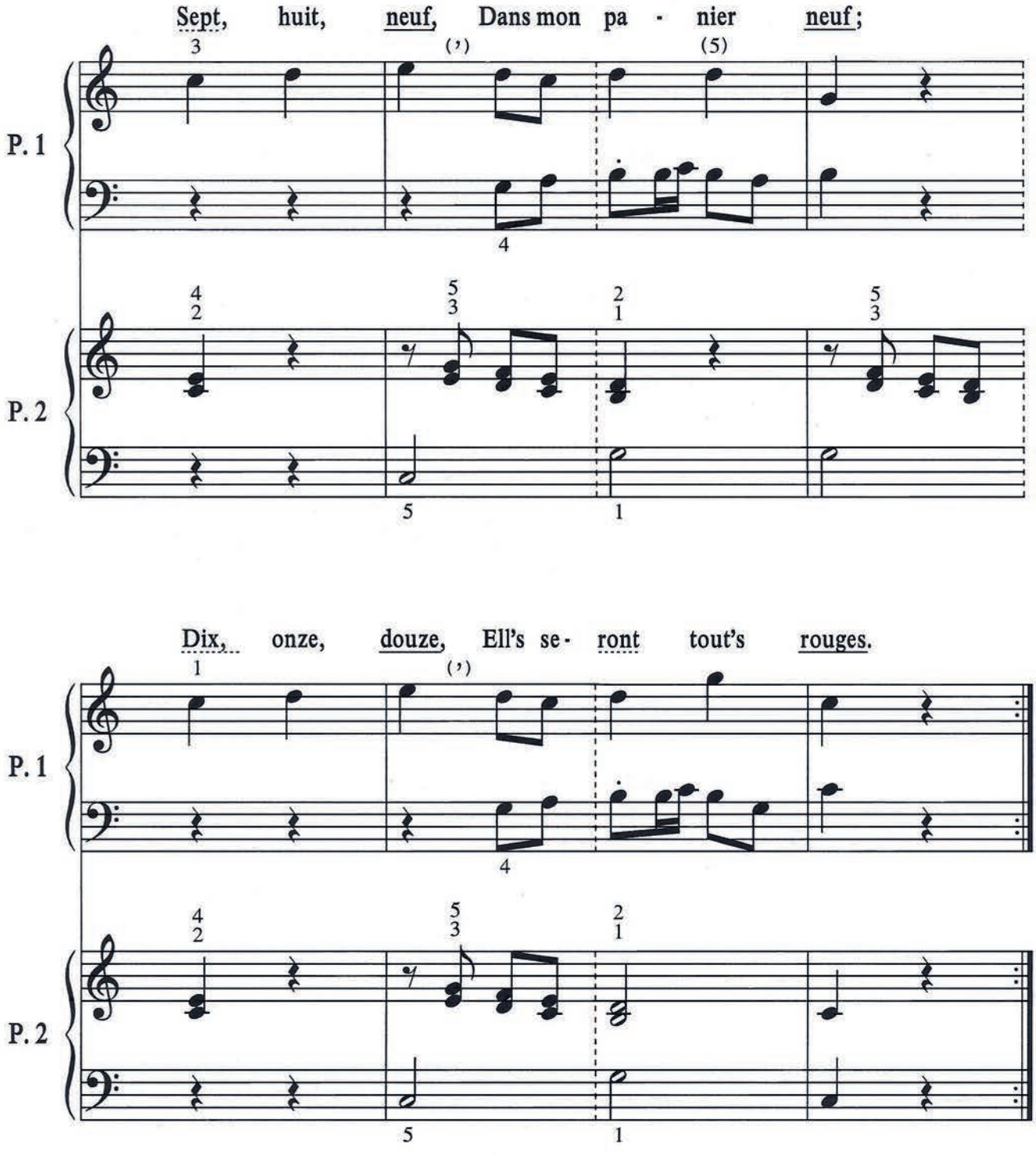
Modéré





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32. SUR MON CHEMIN, J'AI RENCONTRÉ

[+2] [+5]

Folklore français
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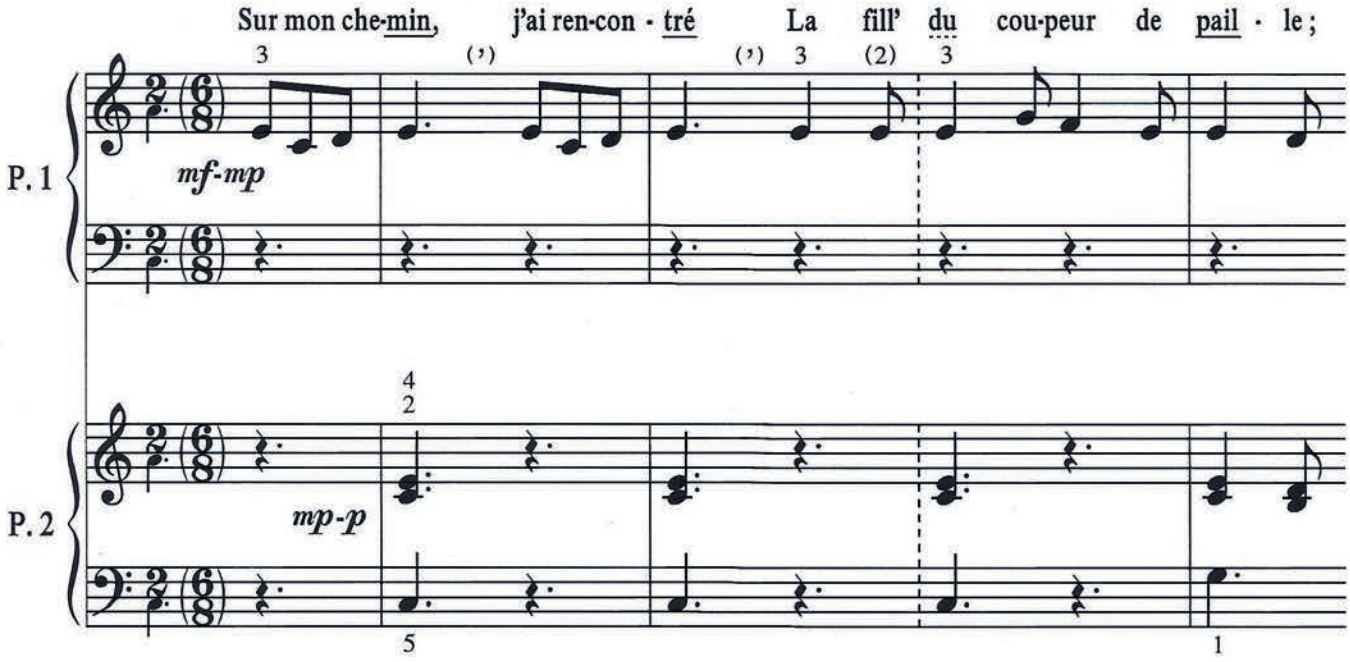
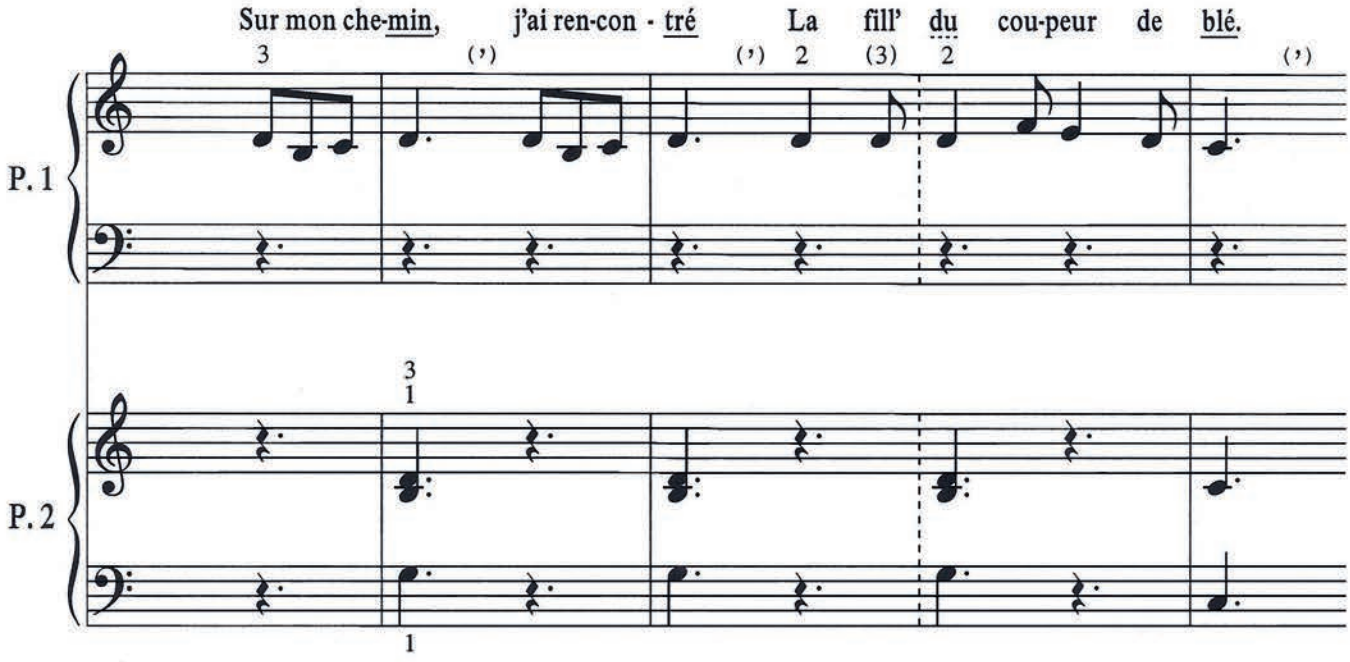
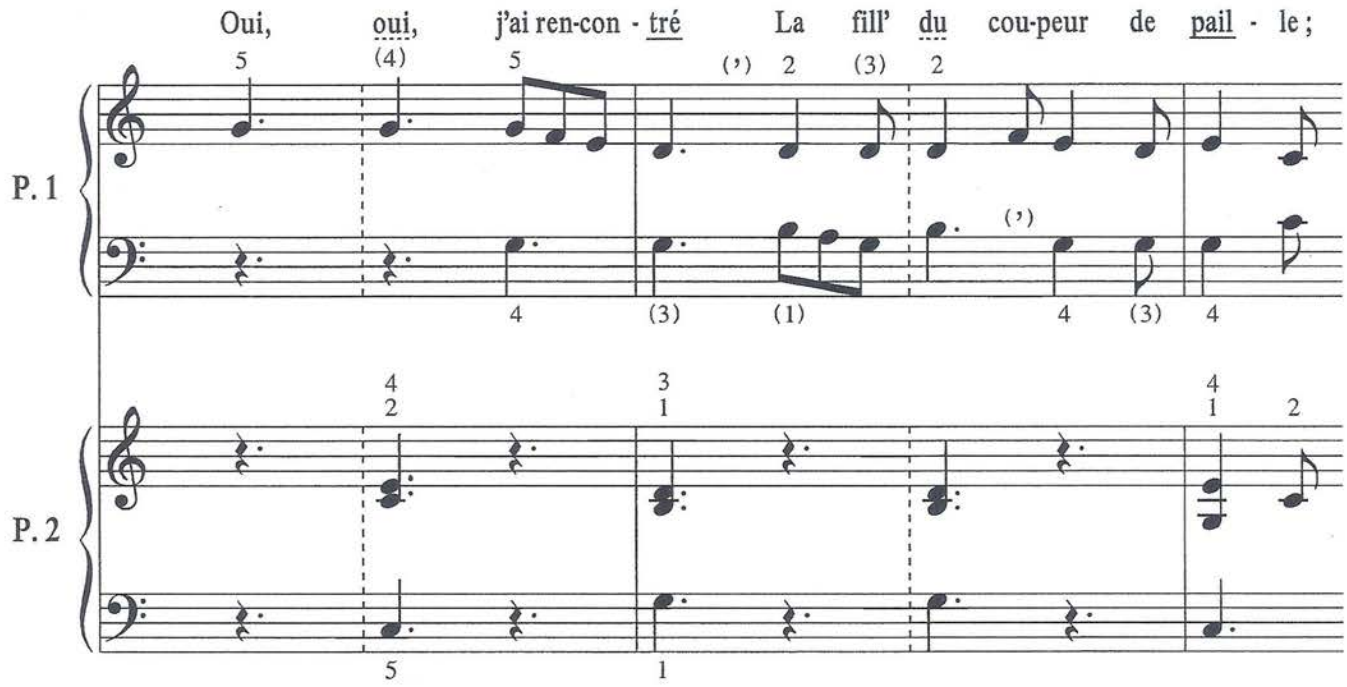
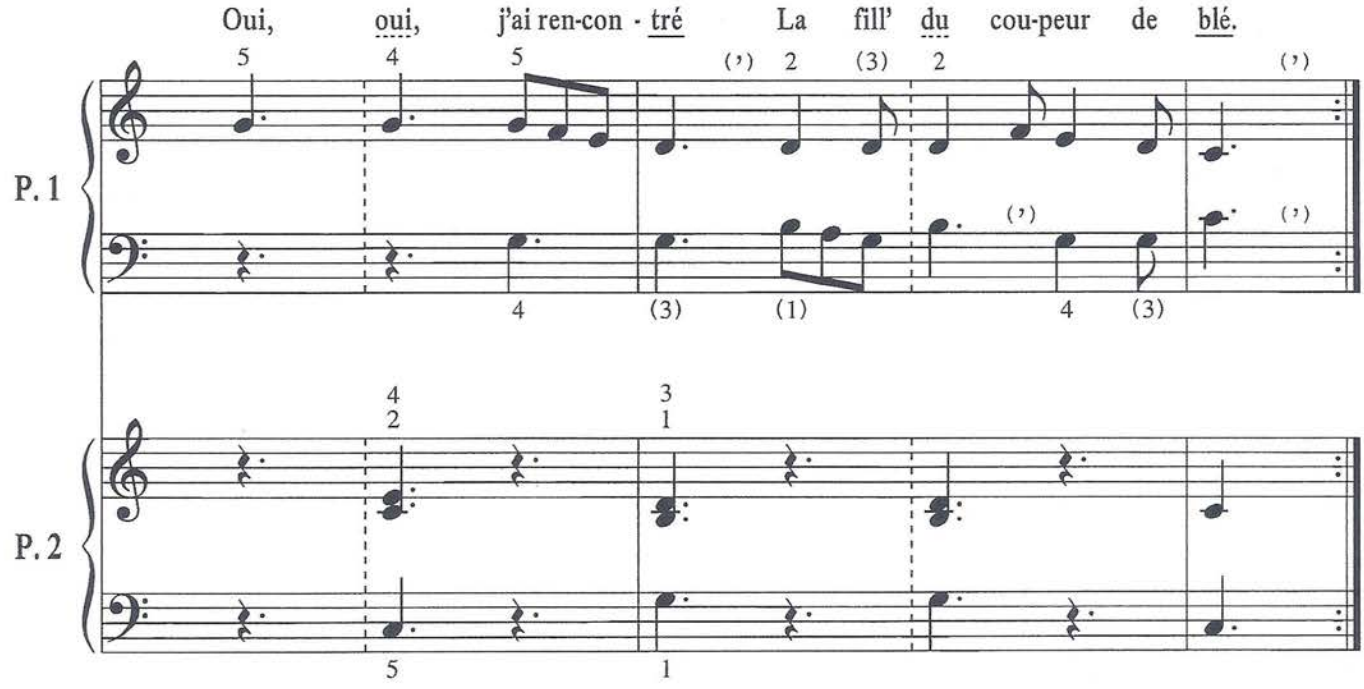
Modéré









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33. BELLE POMME D'OR

Folklore français

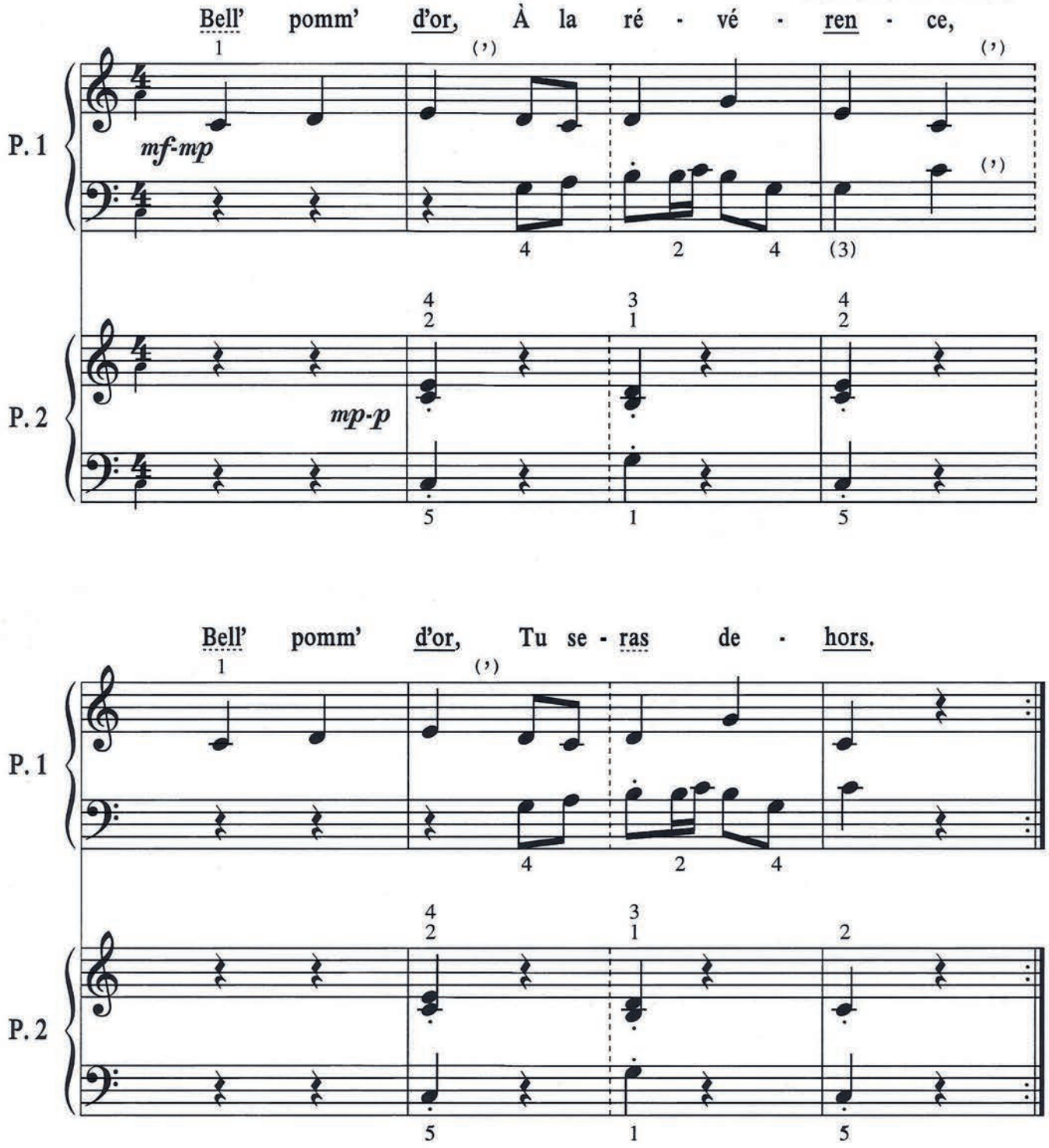
Arr. : R. G. Proulx

33. BELLE POMME D'OR

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Modéré



34. ENFILONS LES ANGUILLES

Folklore français

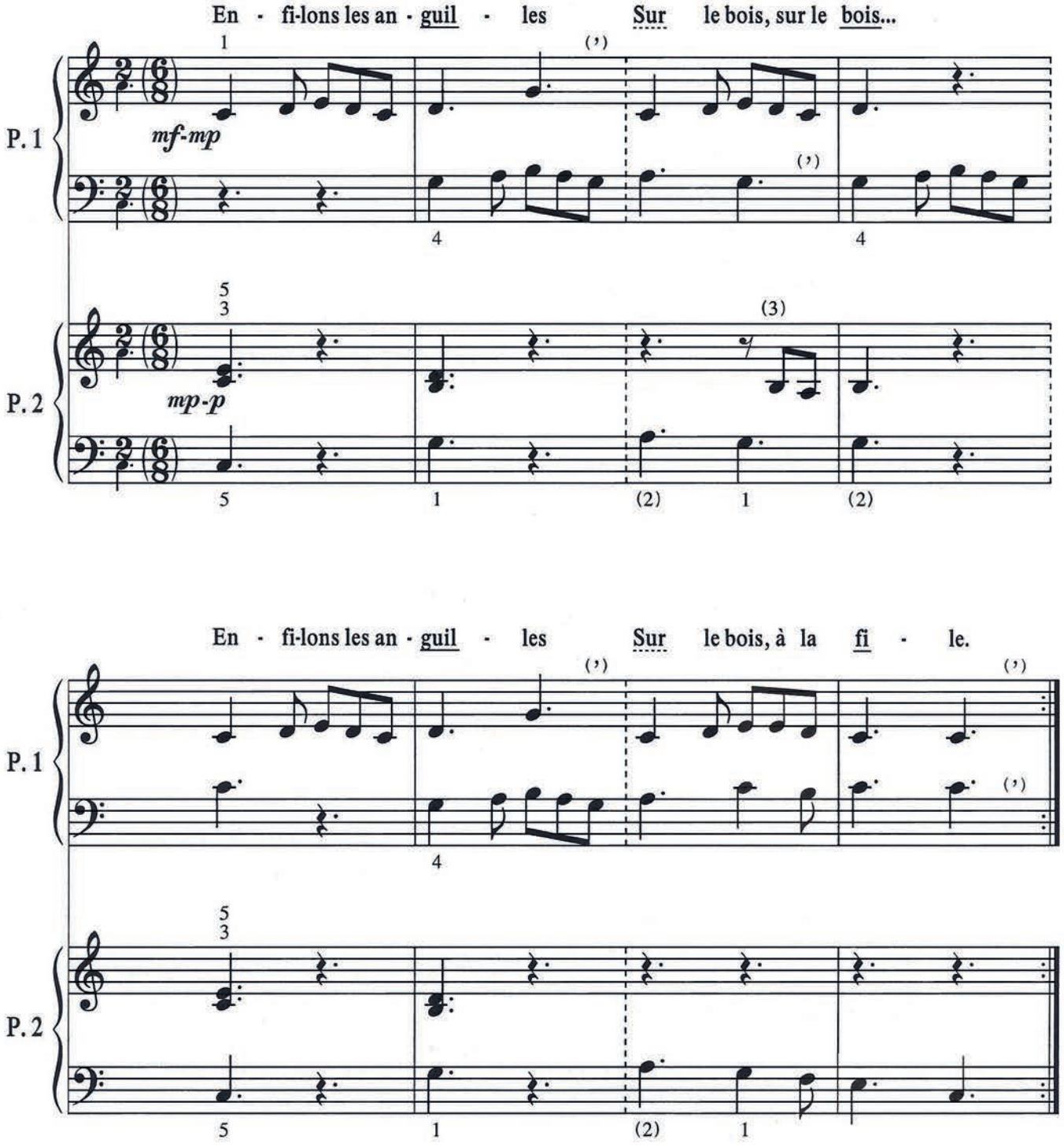
Arr. : R. G. Proulx

34. ENFILONS LES ANGUILLES

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Modéré



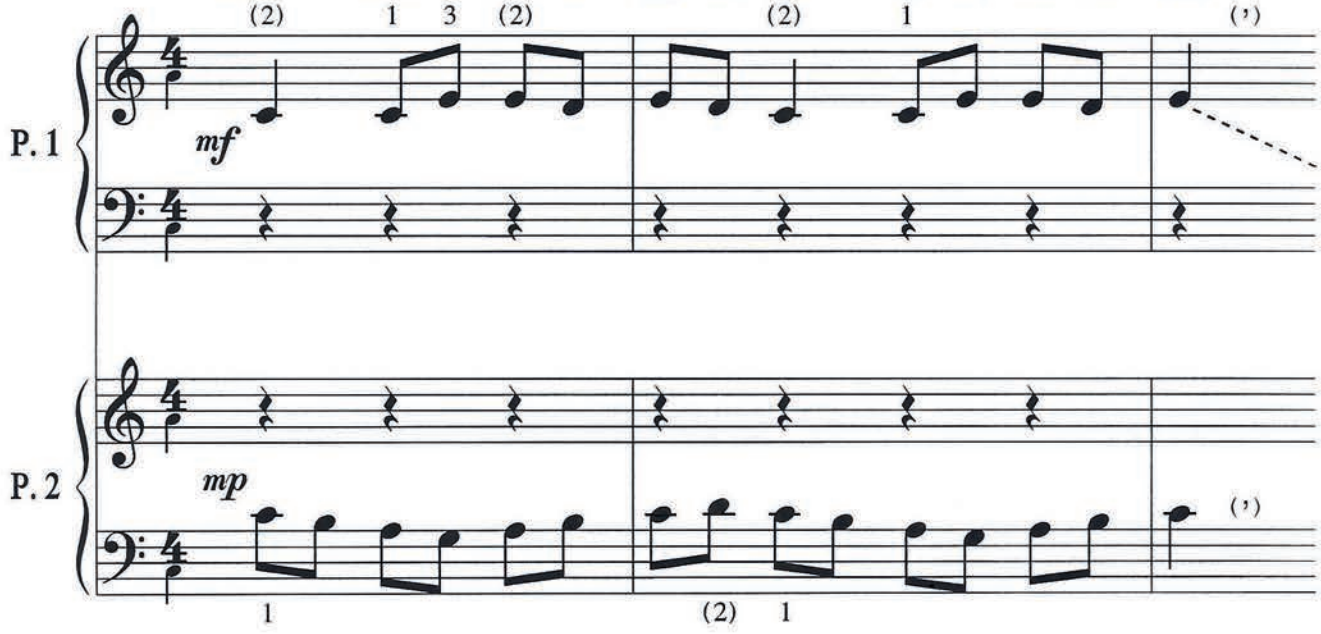
35. À LA CLAIRE FONTAINE

[+2] [+5]

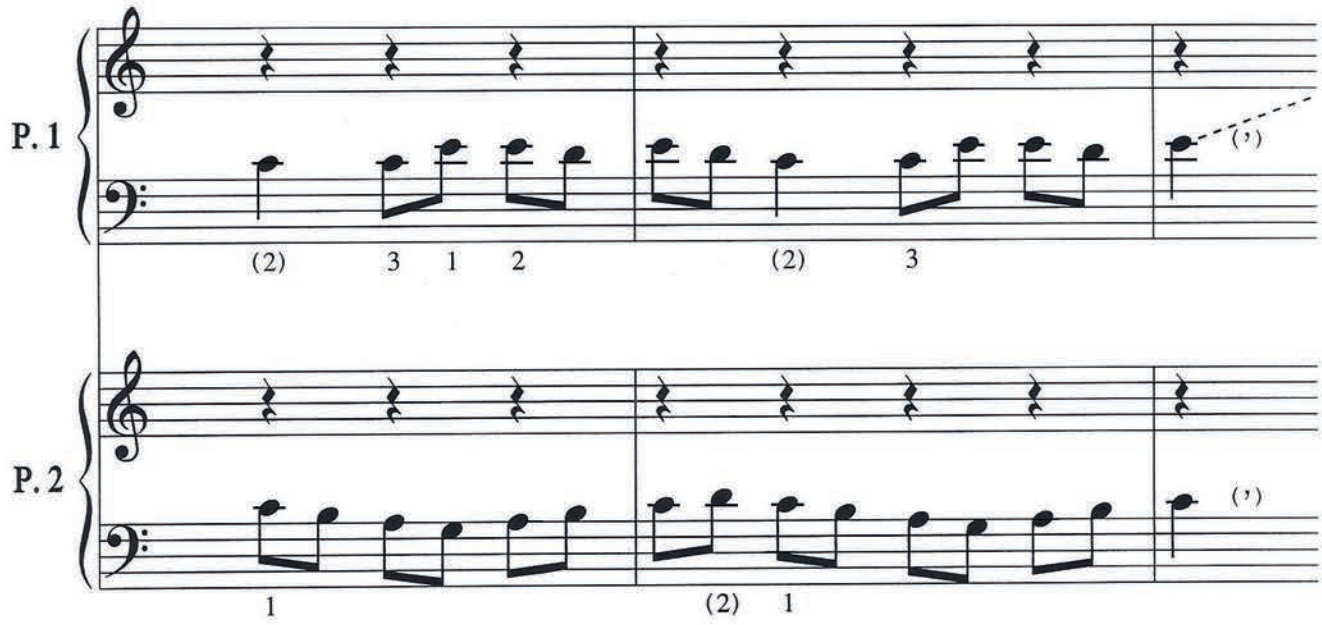
Folklore français
Arr. : R. G. Proulx

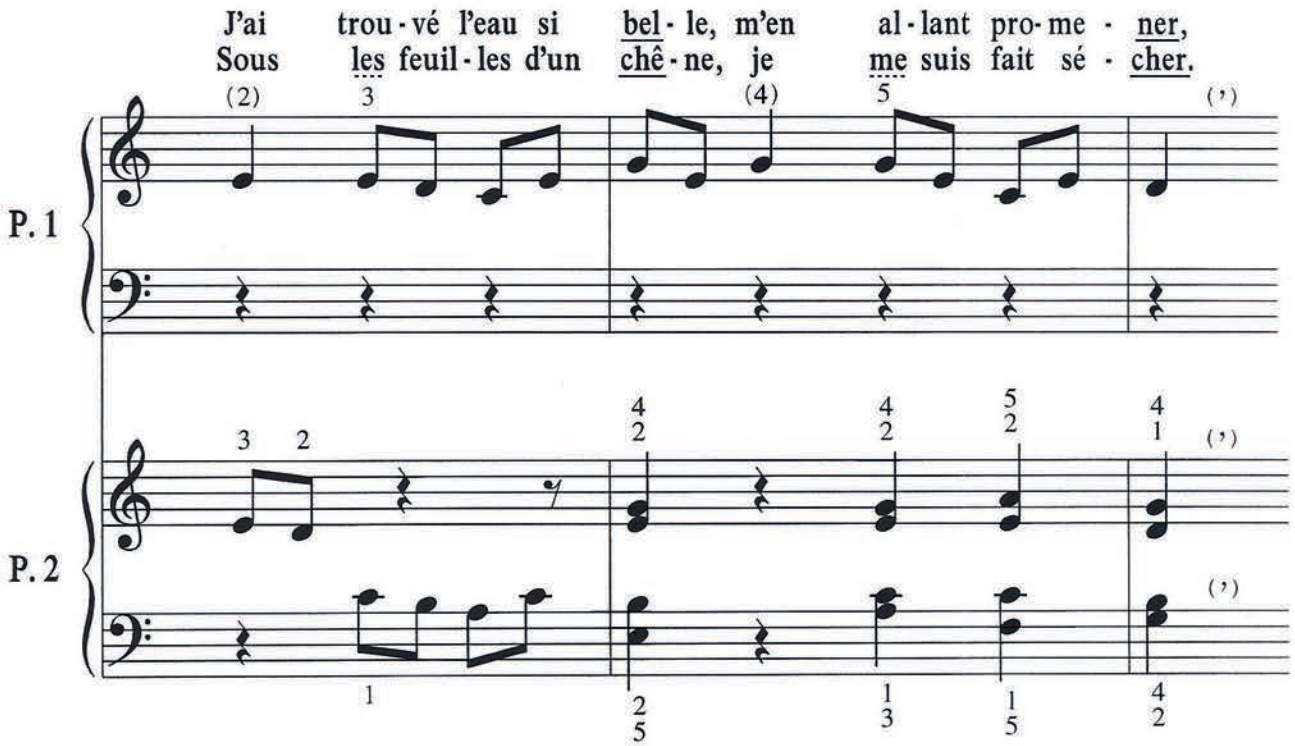
Modéré

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.

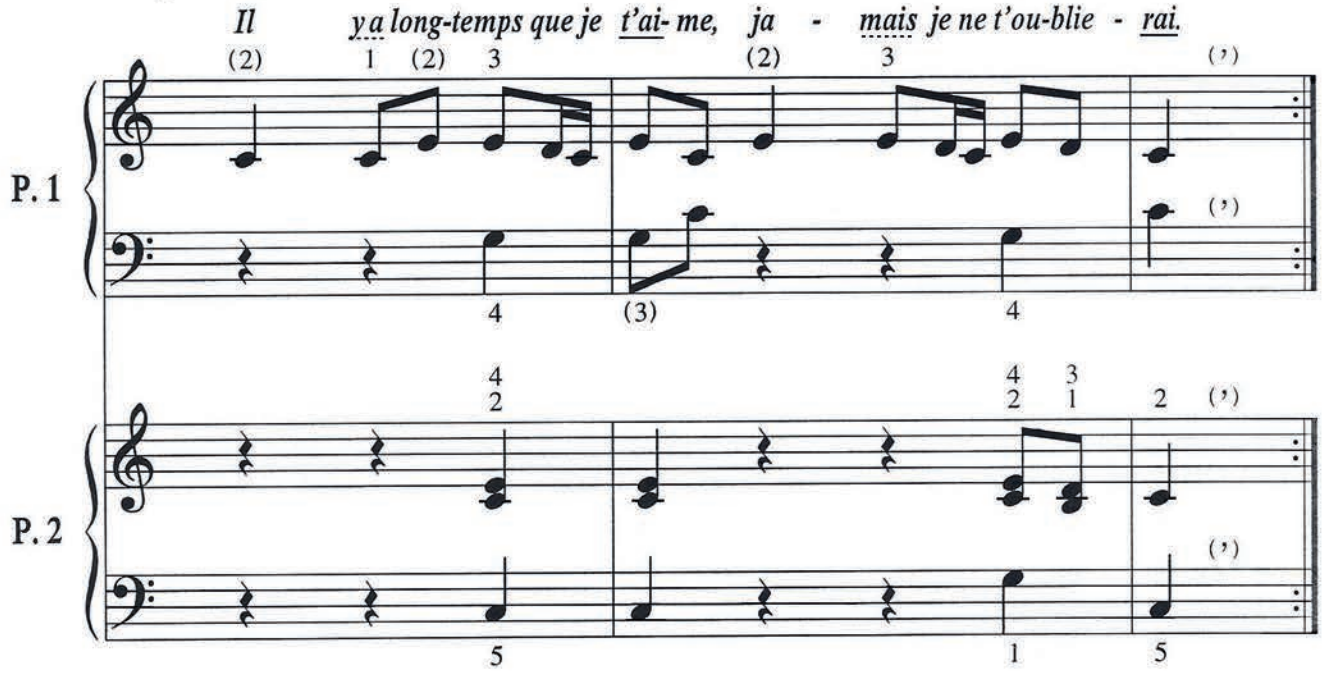


À la clai - re fon - tai - ne, m'en al - lant pro - me - ner,
J'ai trou - vé l'eau si bel - le, que je m'y suis bai - gné.





Refrain :



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36. PIED PETITOU

[+2] [+5]

Modéré

Folklore français
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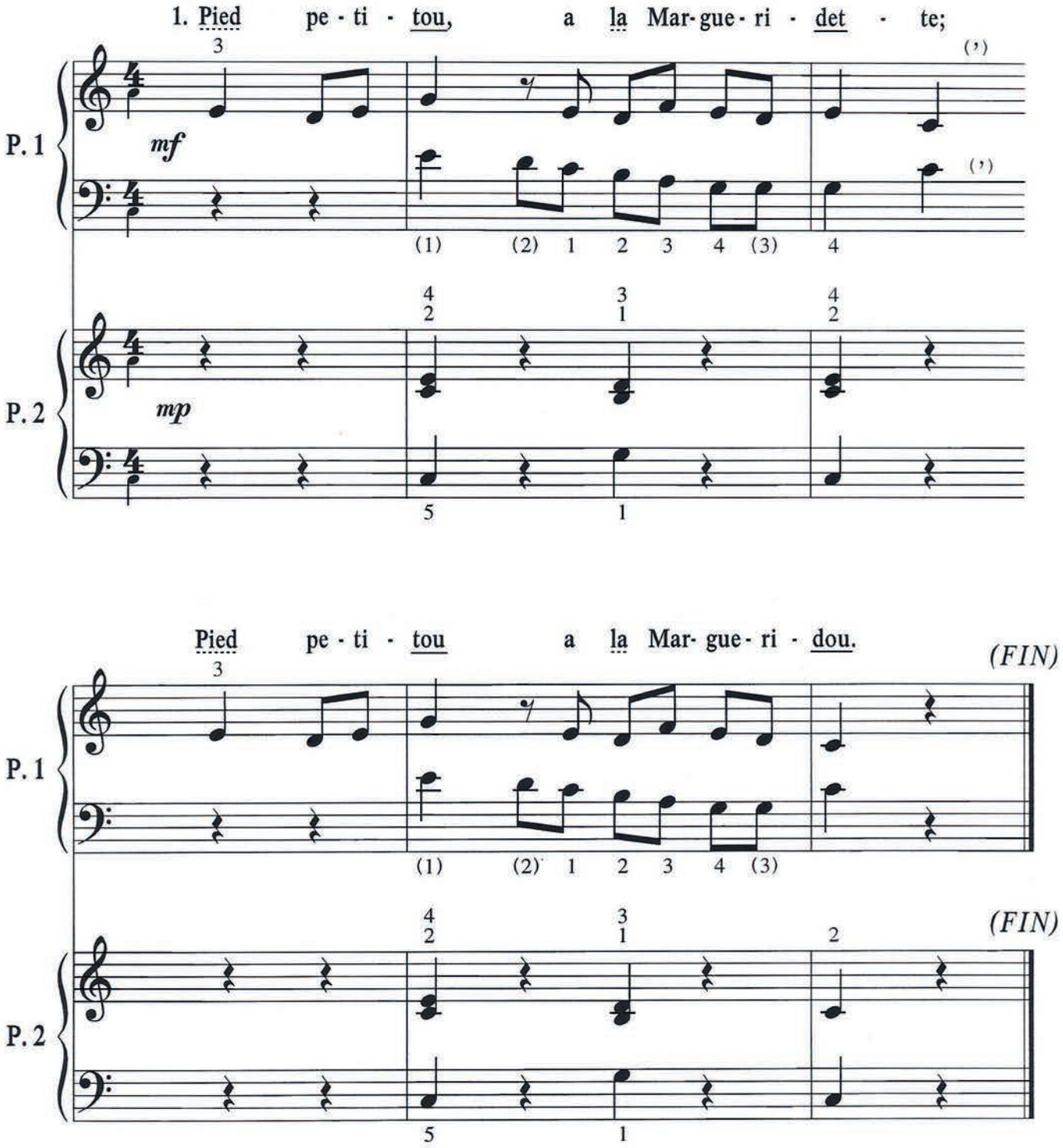

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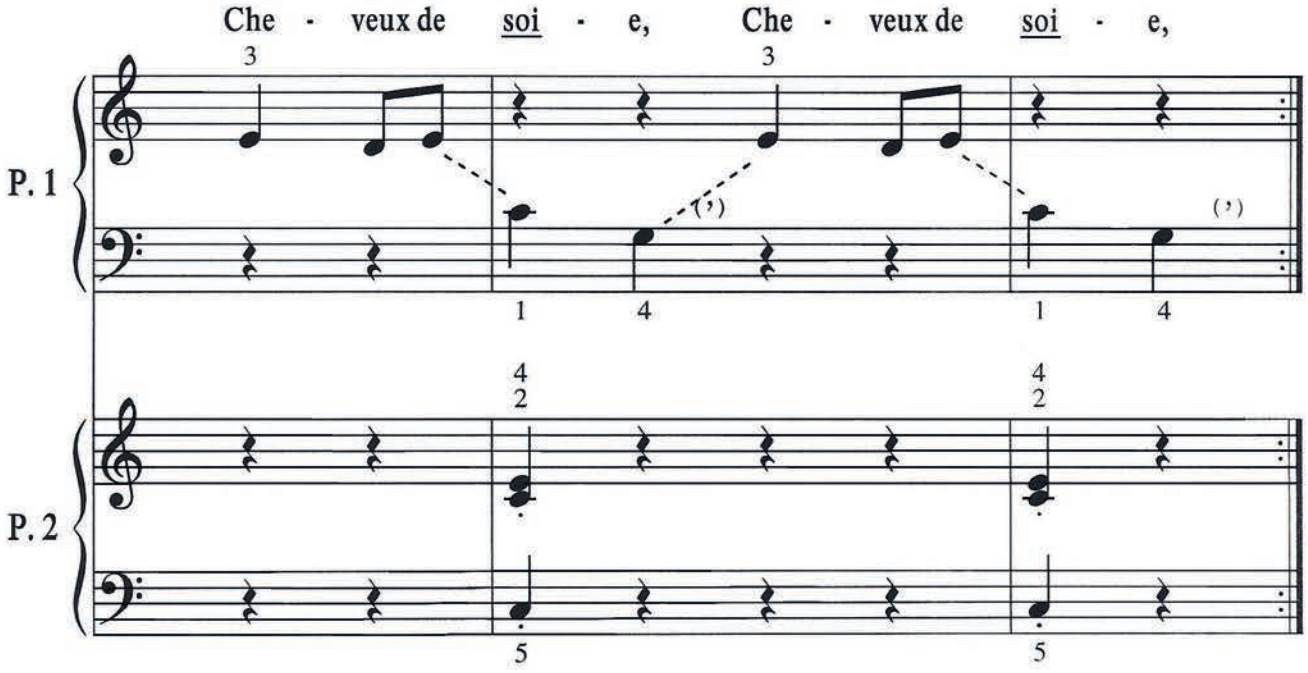

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37. EN PASSANT LES PYRÉNÉES

Folklore français

Arr. : R. G. Proulx

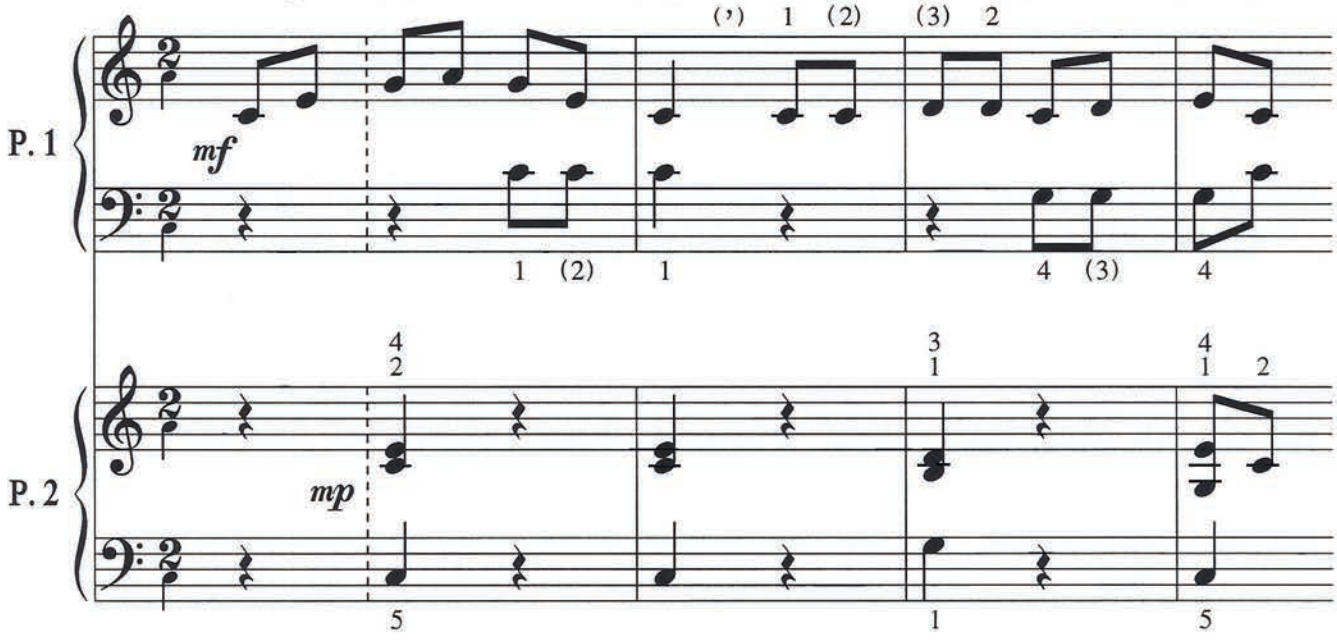
37. EN PASSANT LES PYRÉNÉES

[+2]

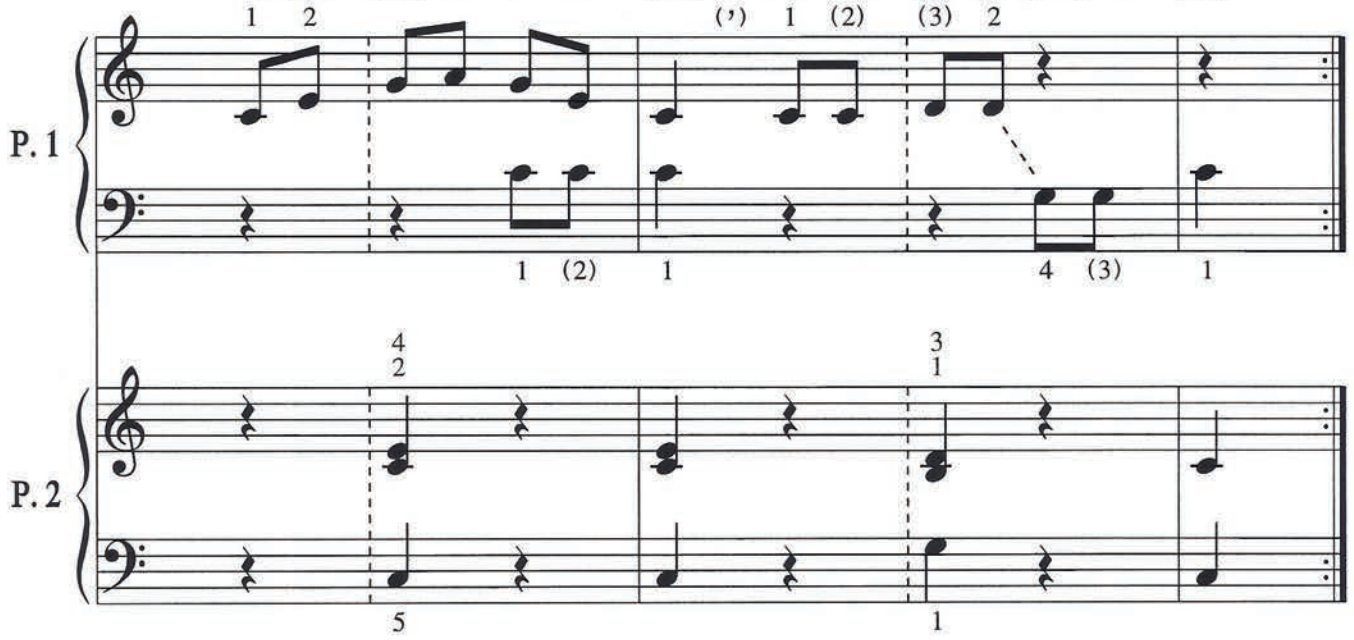
Folklore français
Arr. : R. G. Proulx

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...



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.



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38. DONNEZ-NOUS UN PEU DE LAIT

Folklore français

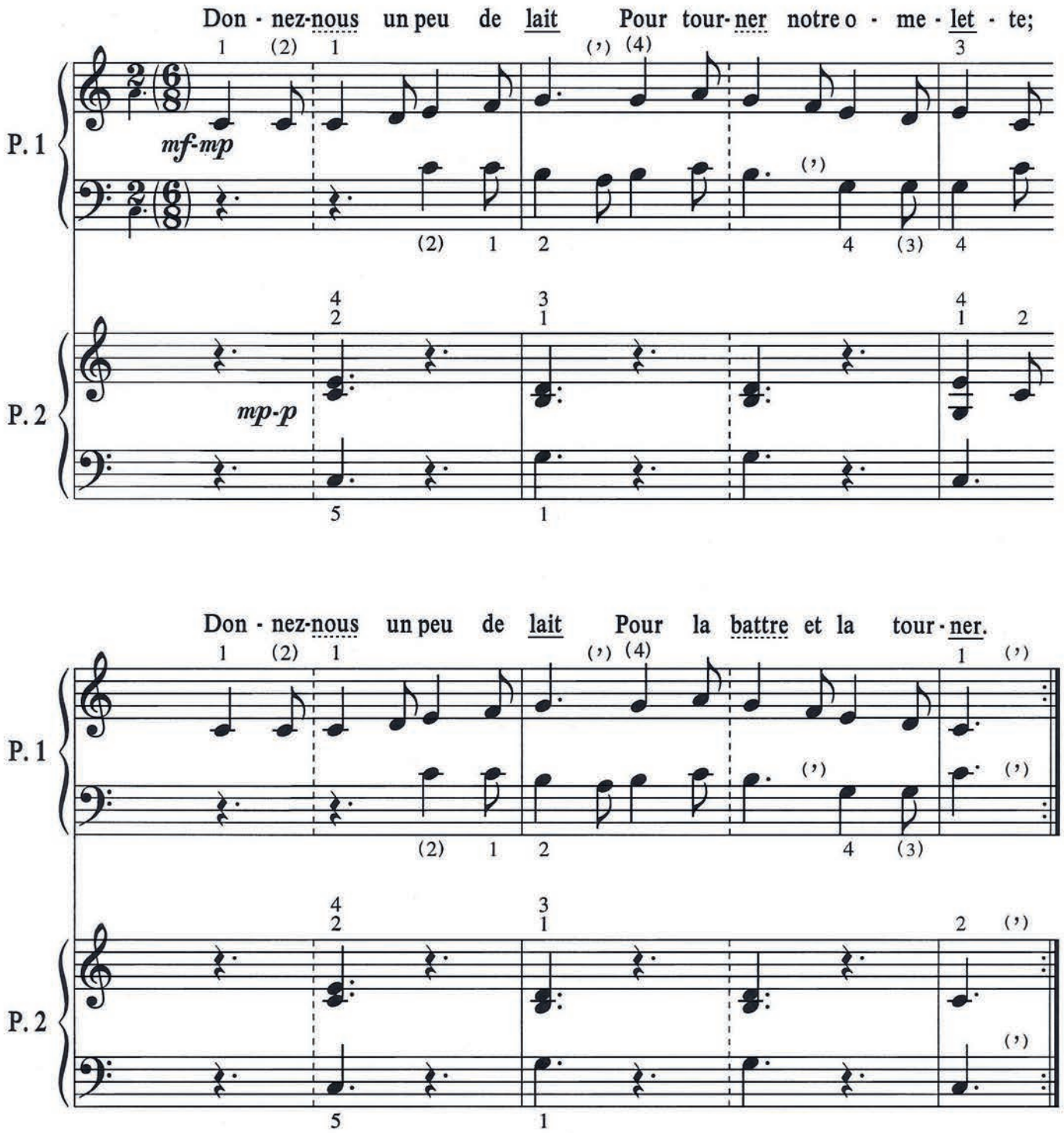
Arr. : R. G. Proulx

38. DONNEZ-NOUS UN PEU DE LAIT

[+2]

Folklore français
Arr. : R. G. Proulx

Modéré

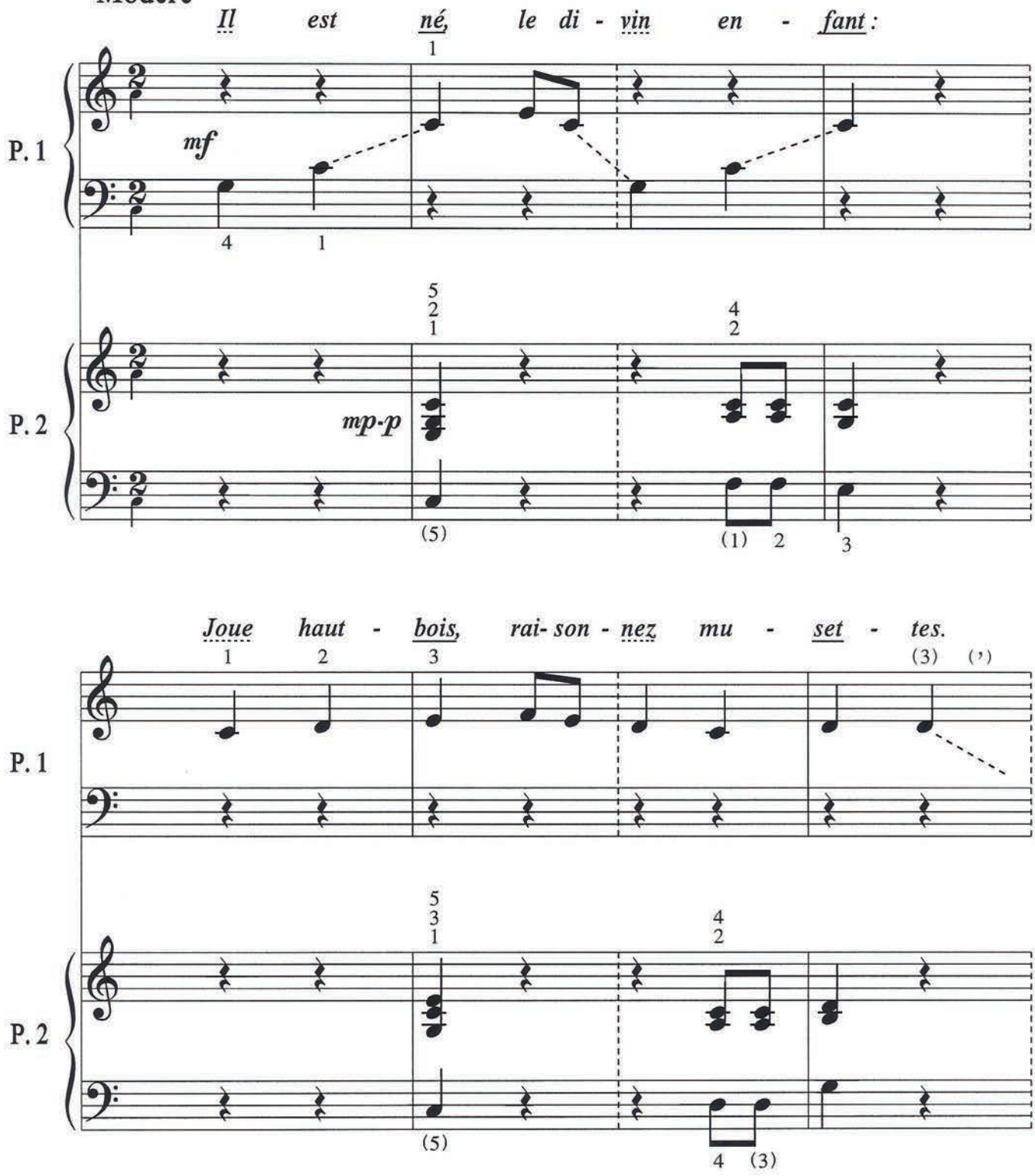


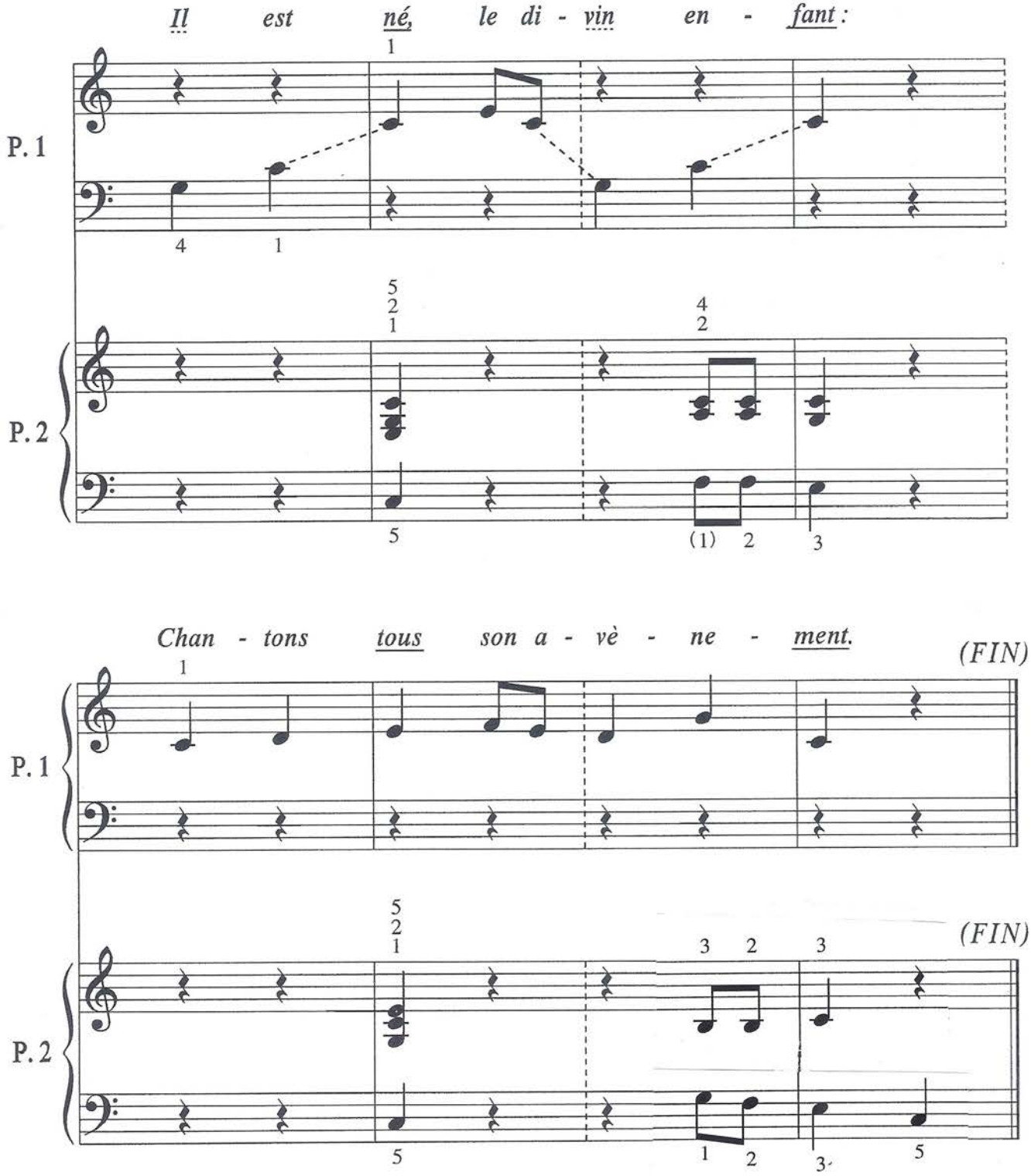
39. IL EST NÉ, LE DIVIN ENFANT

[+2]

Folklore français
Arr. : R. G. Proulx

Modéré




Il est né, le di - vin en - fant :
P. 1
P. 2
Chan - tons tous son a - vè - ne - ment.
(FIN)
(FIN)

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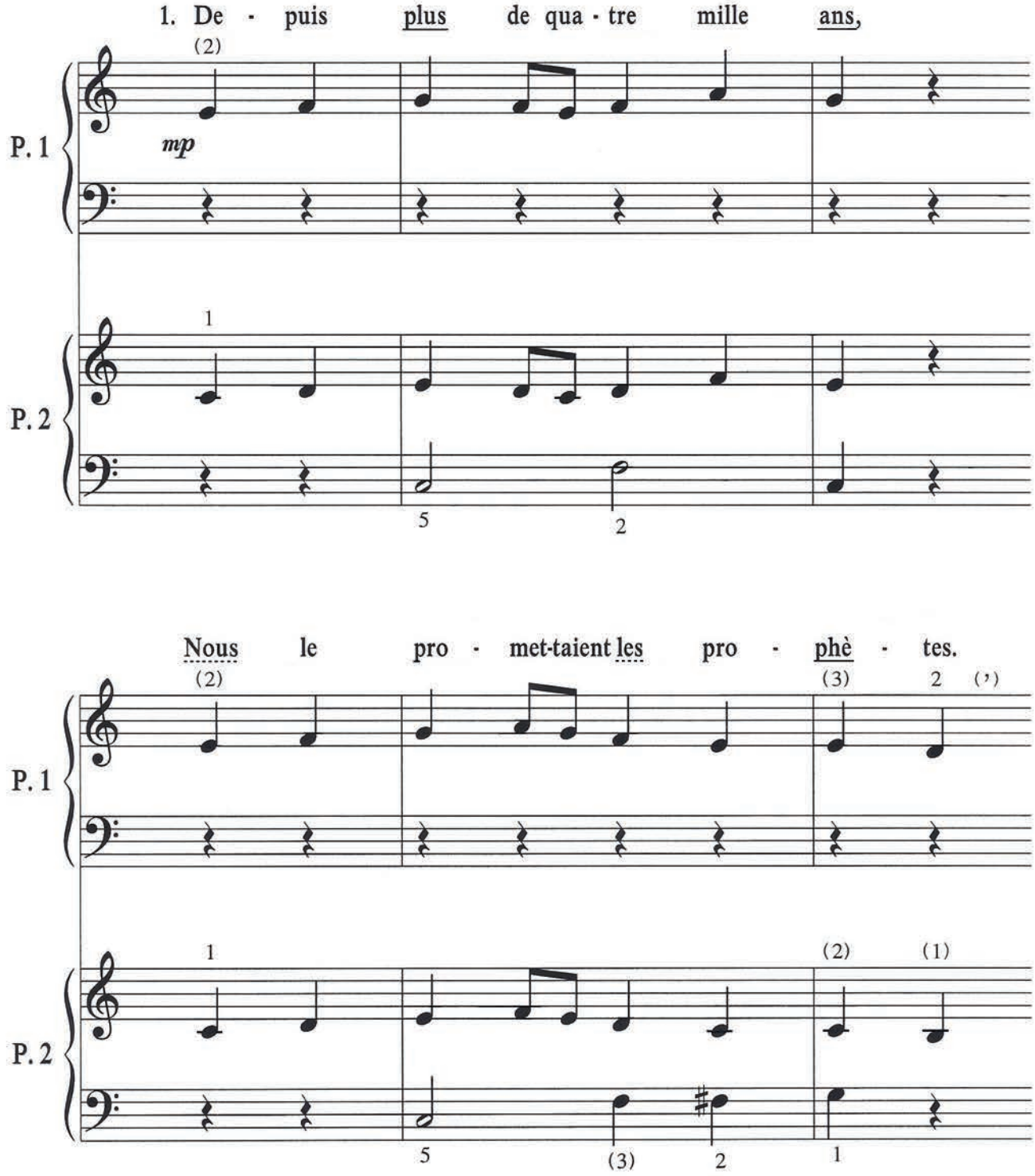
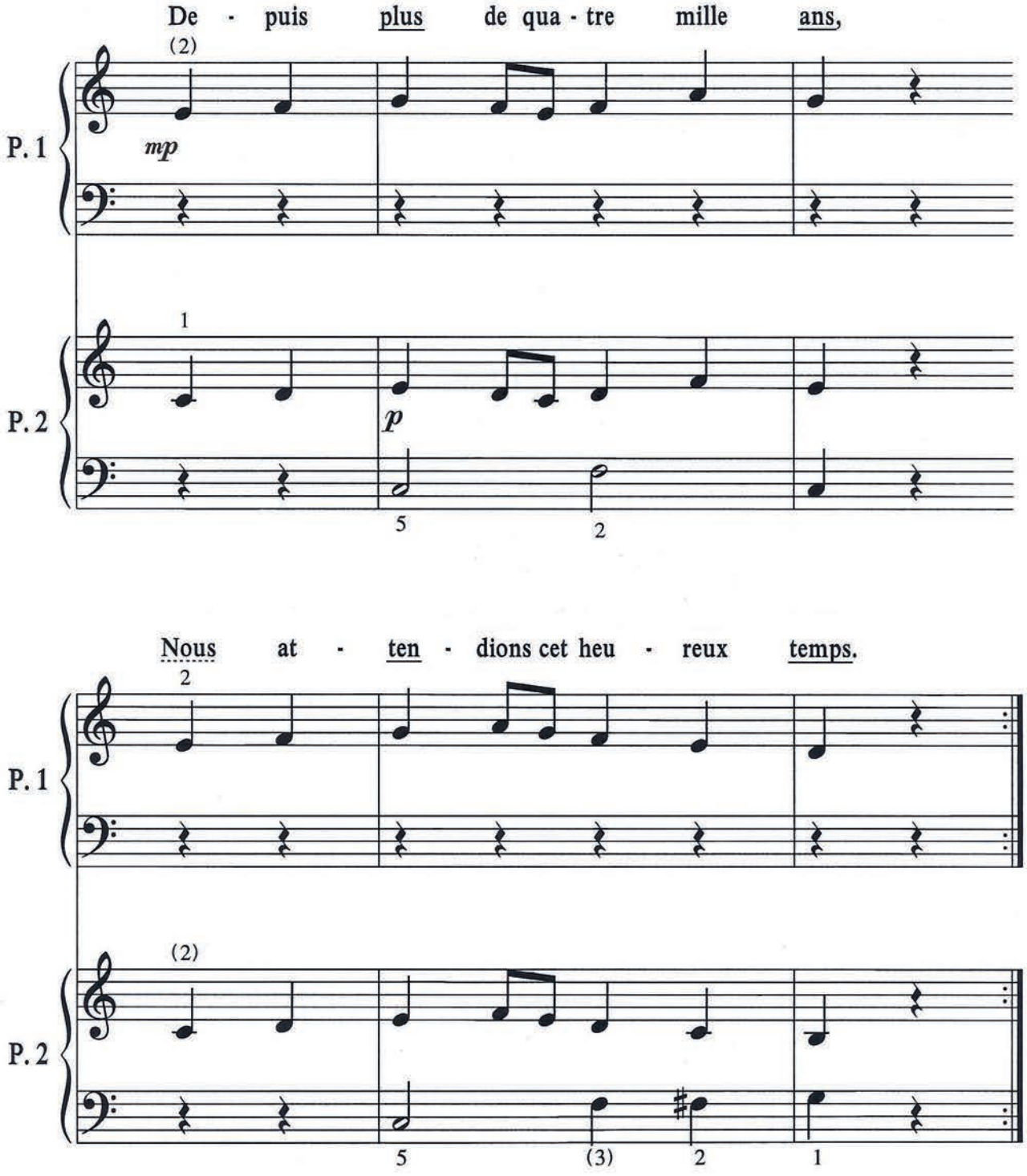
3.


1. De - puis plus de qua - tre mille ans,
P. 1
P. 2
mp
Nous le pro - met-taient les pro - phè - tes.



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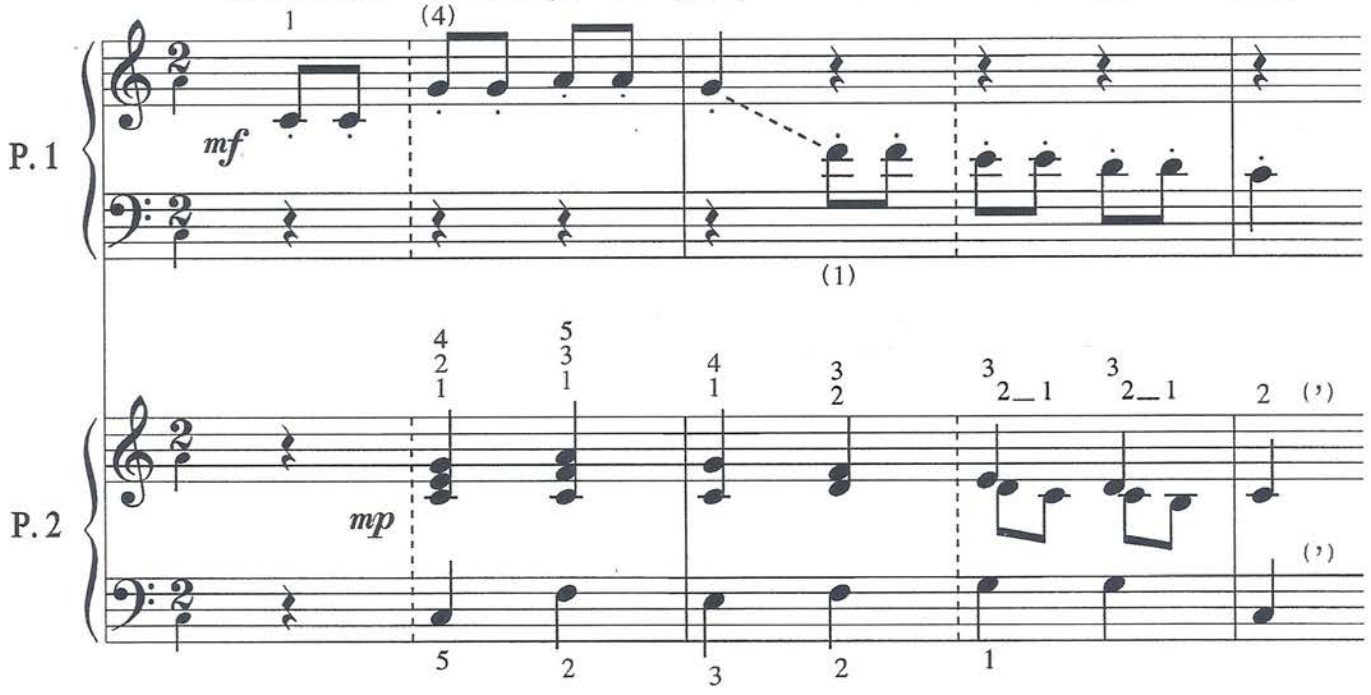
40. AH! VOUS DIRAIS-JE MAMAN

[+5]

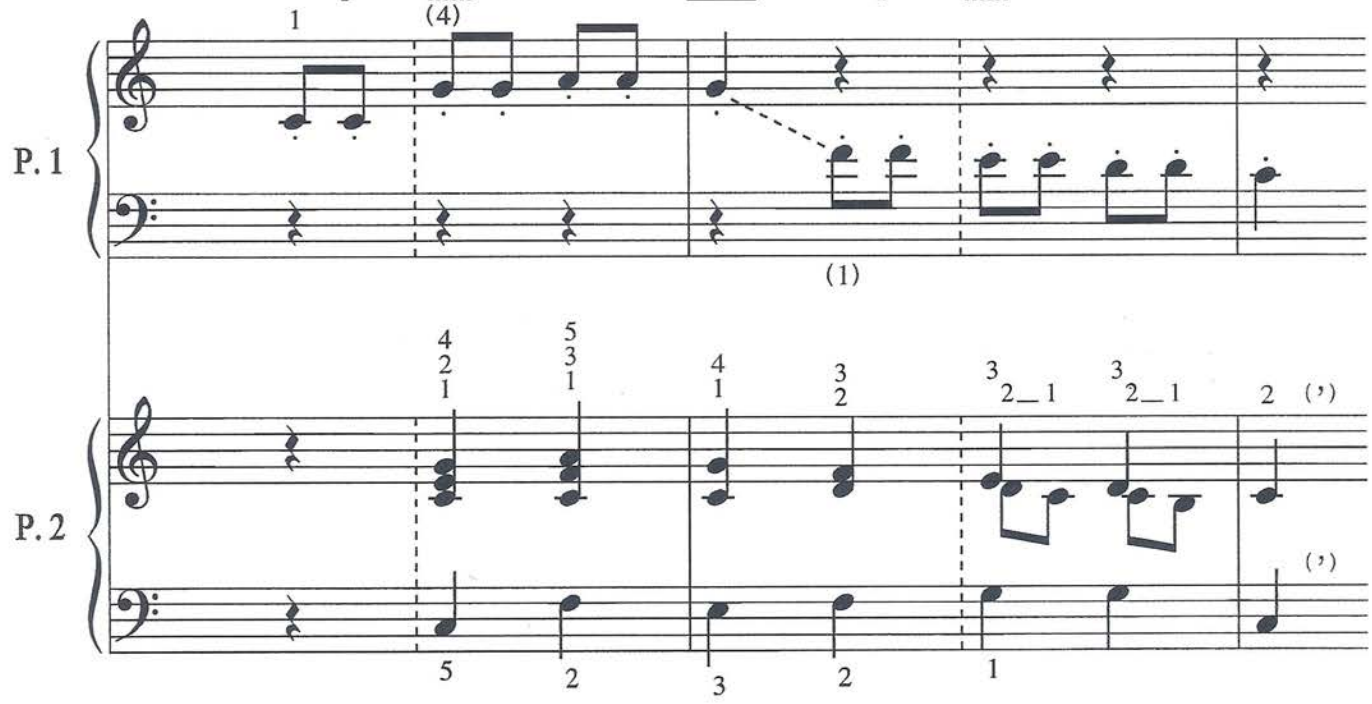
Folklore français
Arr.: R. G. Proulx

Modéré

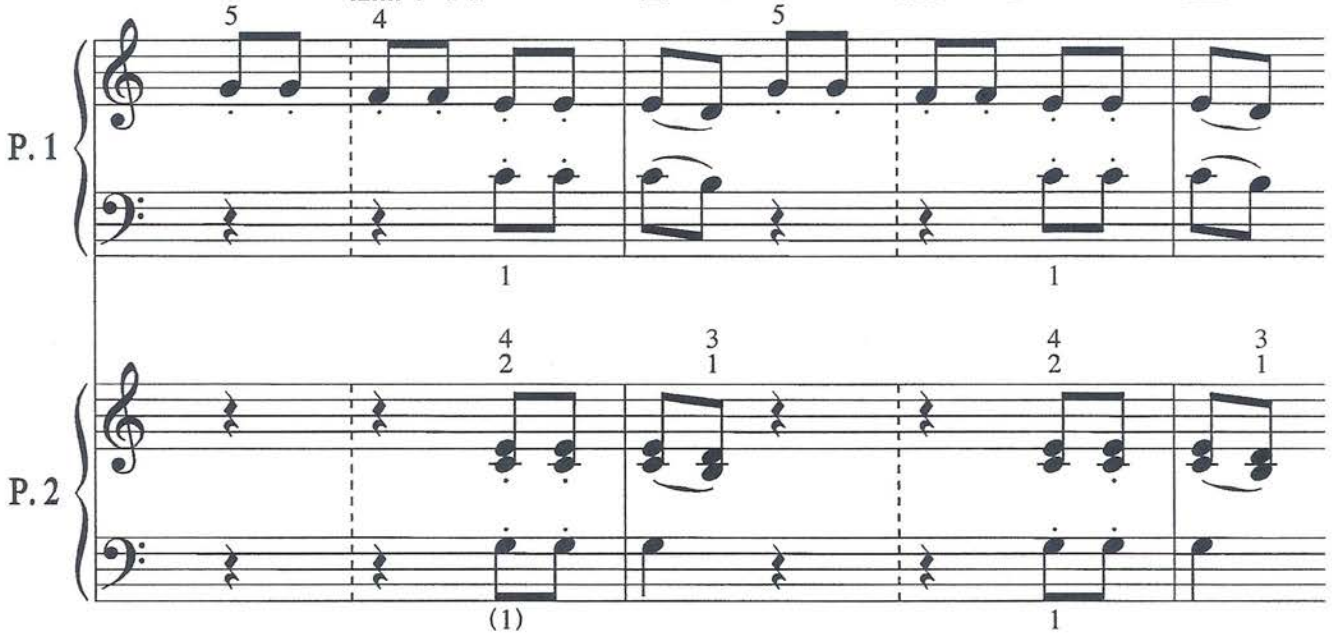
1. Ah! vous di-rais-je, ma-man, Ah! vous di-rais-je, ma-man
2. Ah! vous di-rais-je, ma-man, Ah! vous di-rais-je, ma-man



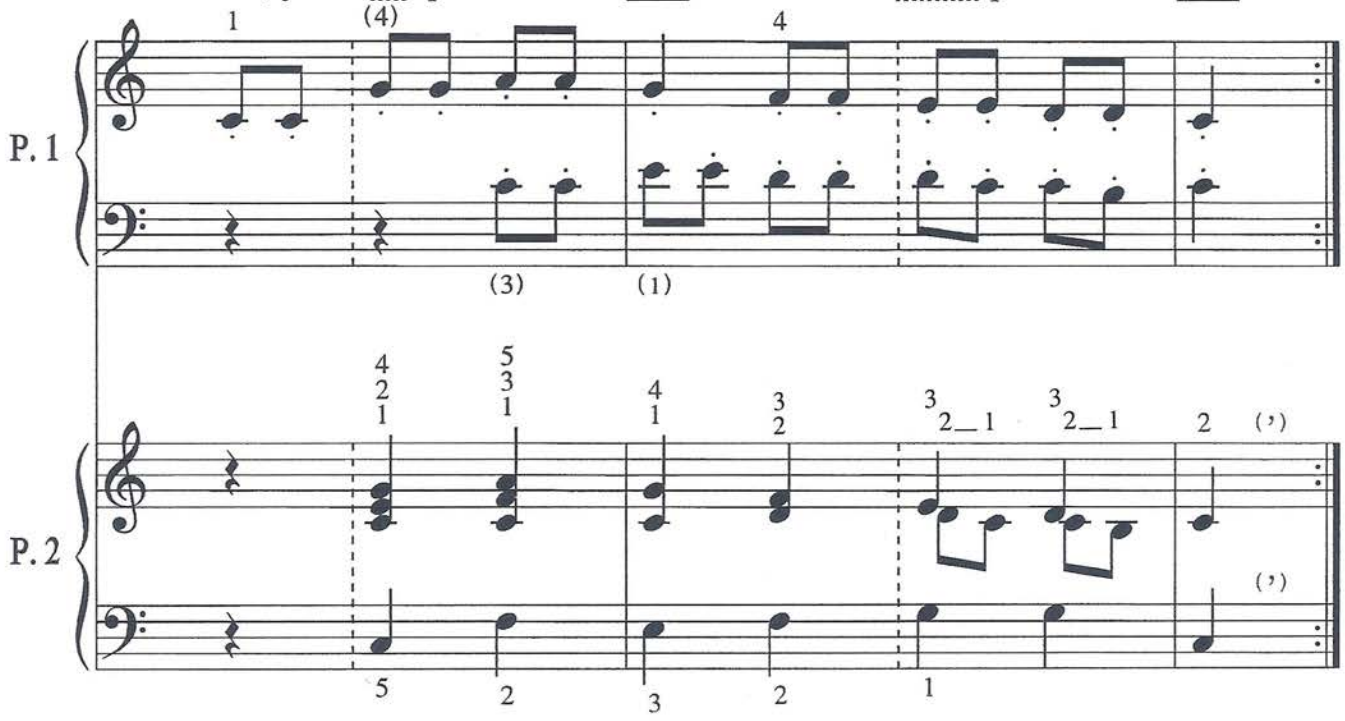
Ce qui cau-se mon tour-ment, Ce qui cau-se mon tour-ment:
Ce qui cau-se mon tour-ment, Ce qui cau-se mon tour-ment:



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.



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.



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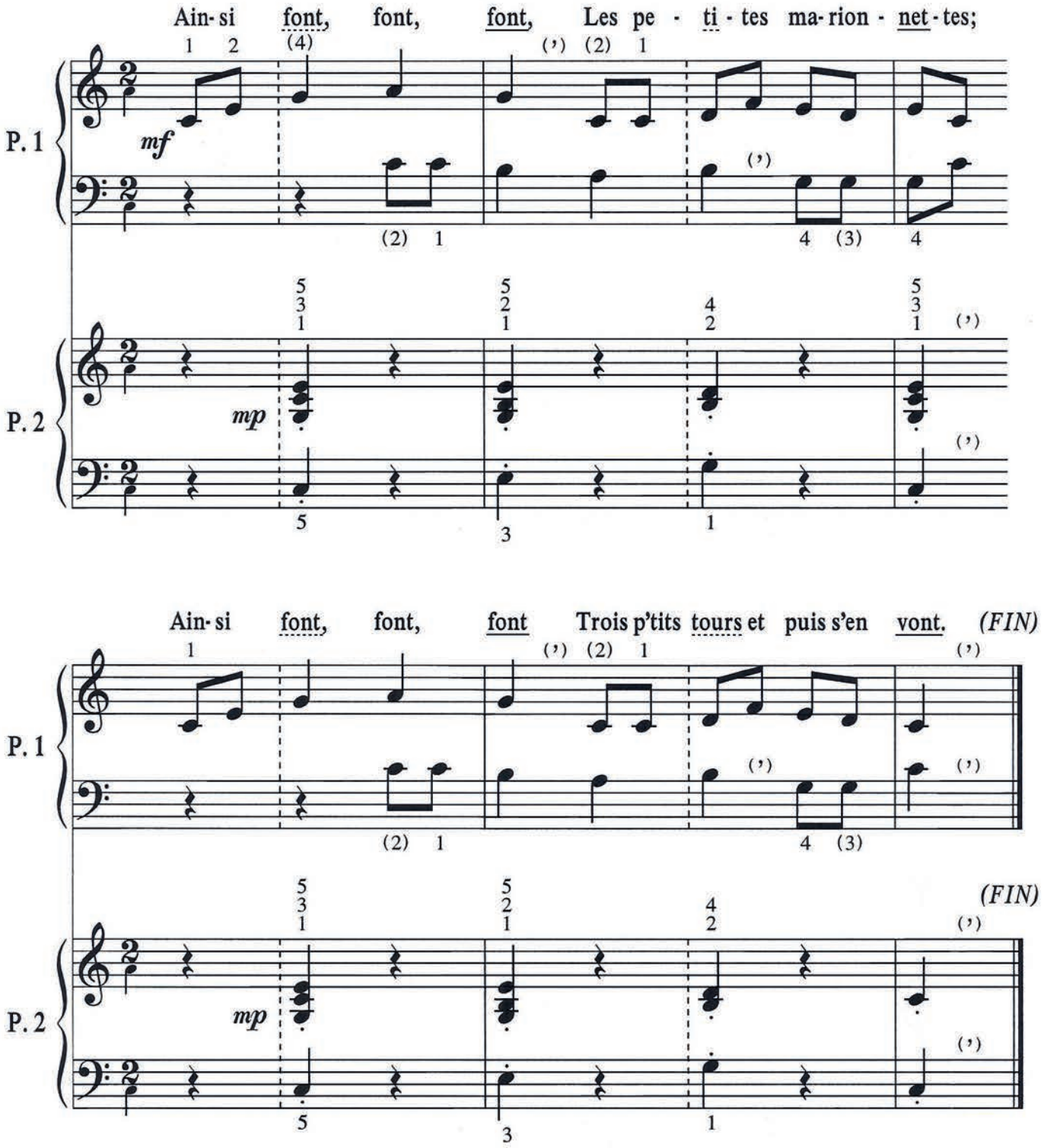
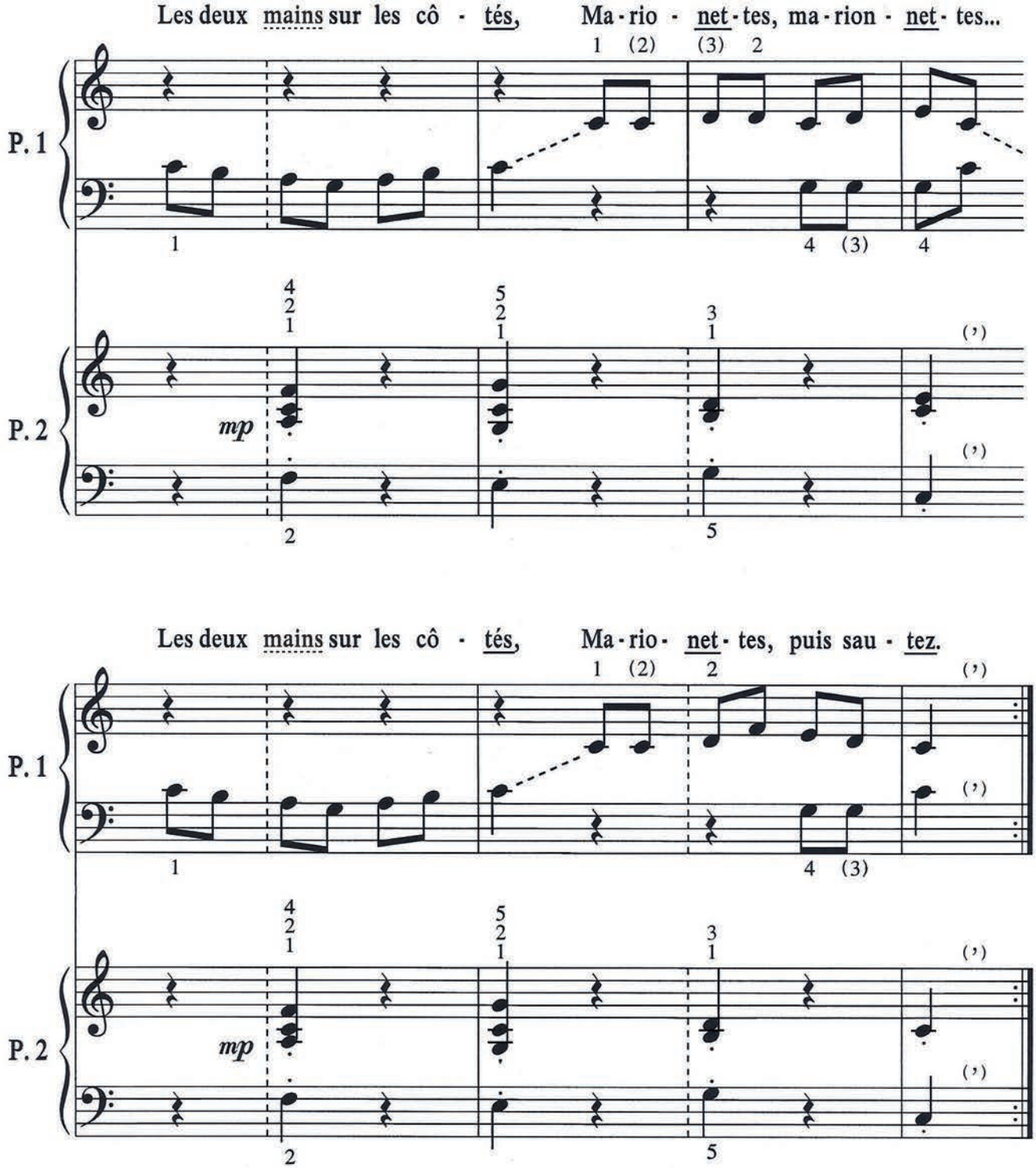
41. AINSI FONT, FONT, FONT

[+2]

Folklore français
Arr. : R. G. Proulx

Modéré





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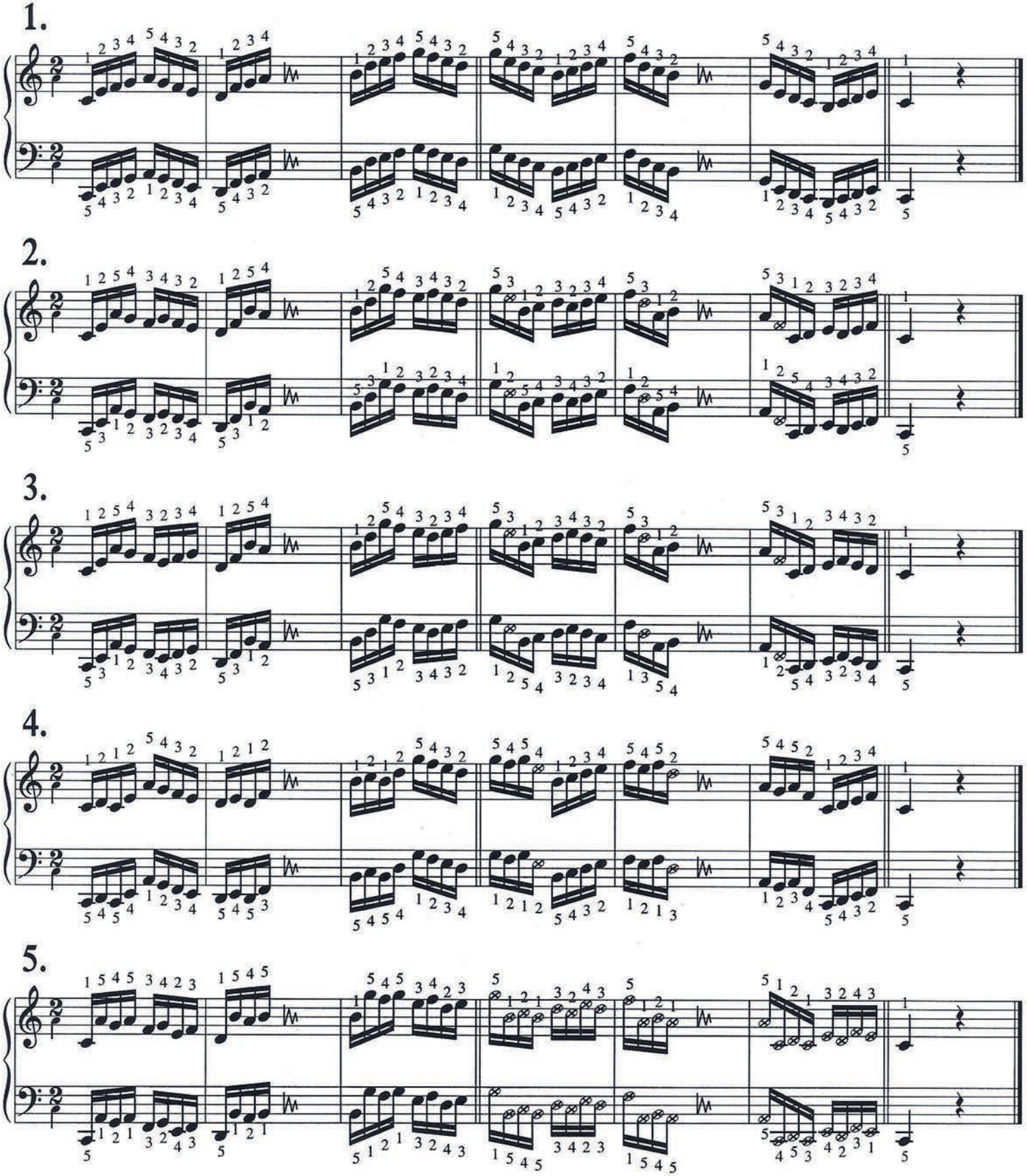
HANONS SYMÉTRIQUES

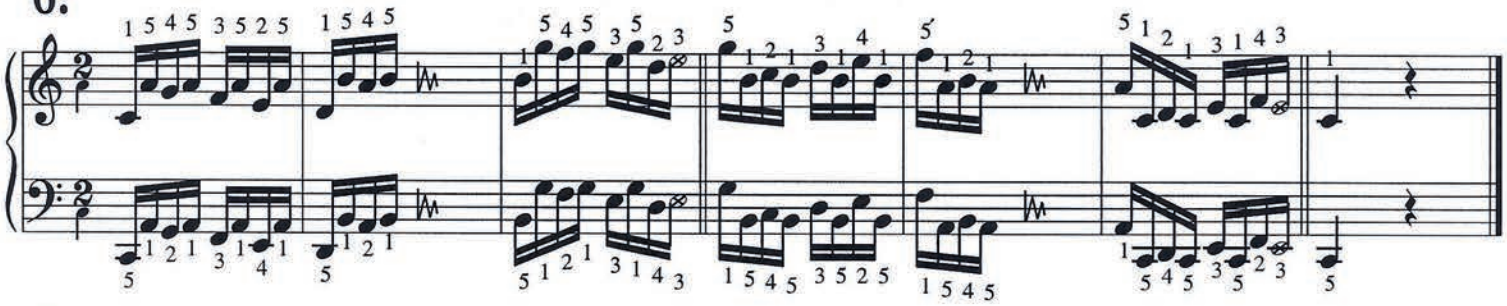
HANON

10 exercices préparatoires symétriques



2.

6.



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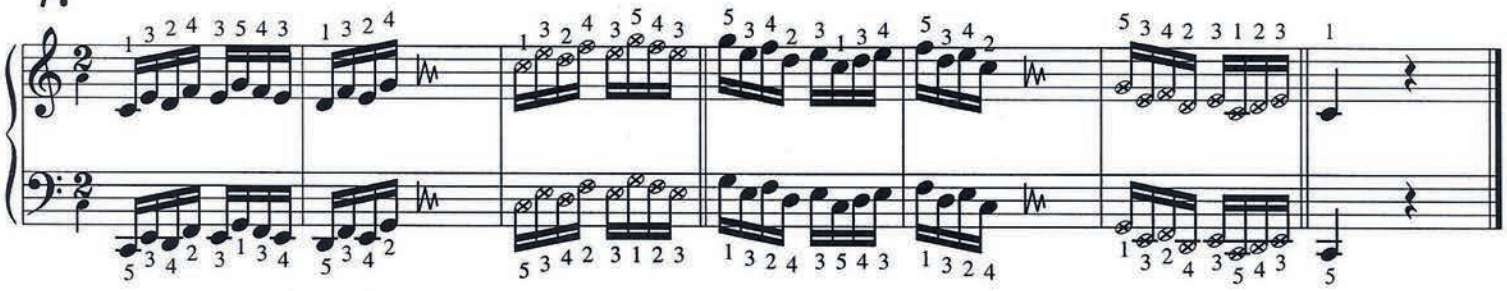

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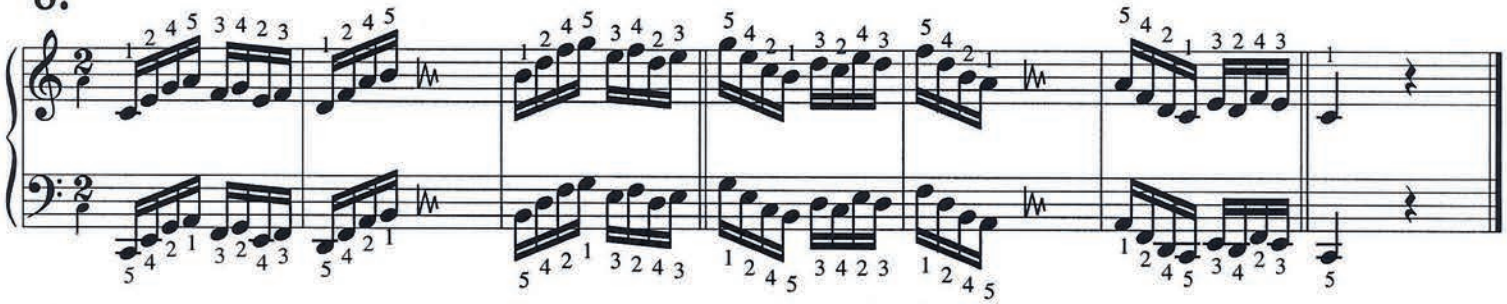

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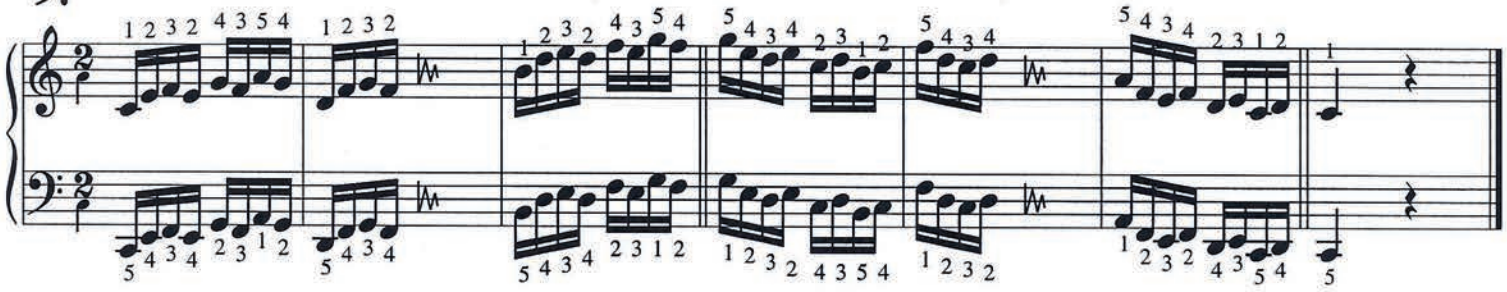

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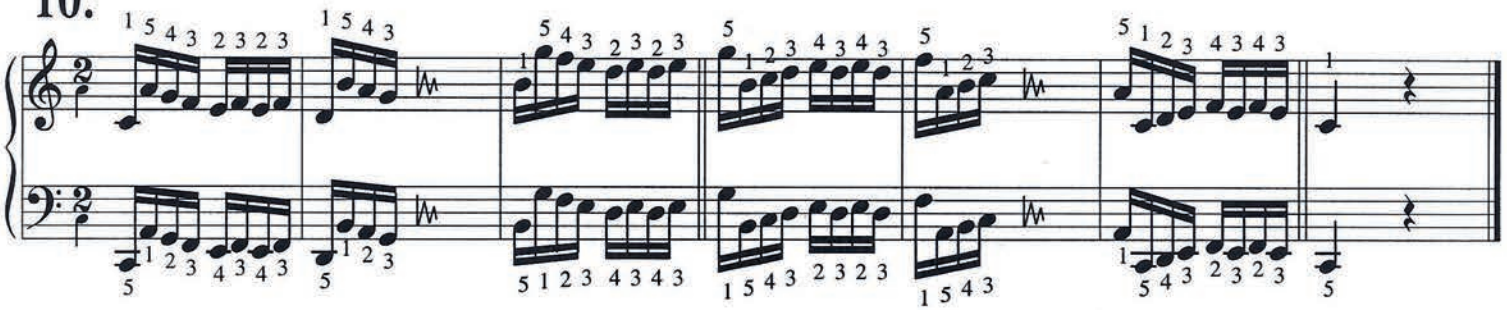
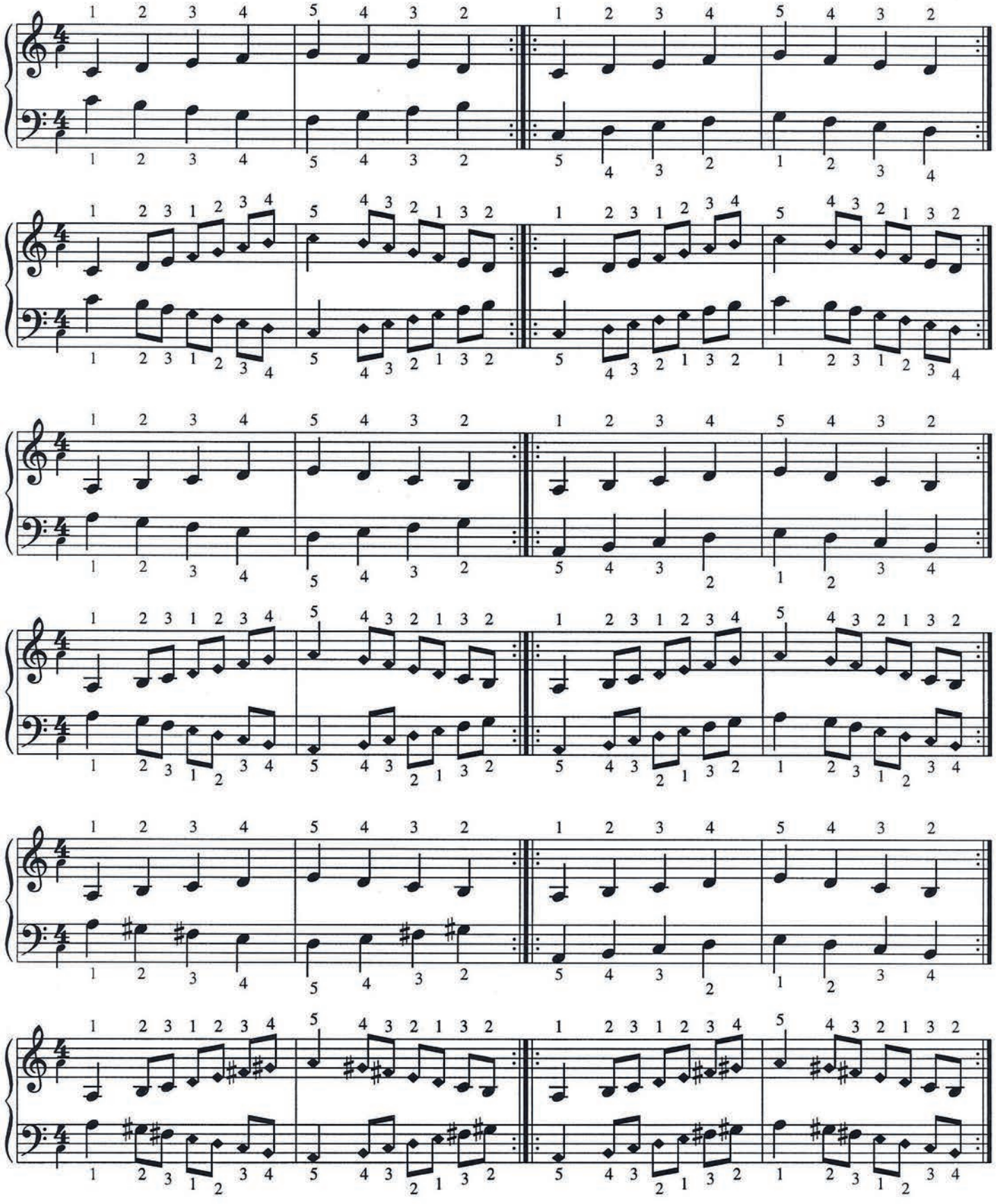
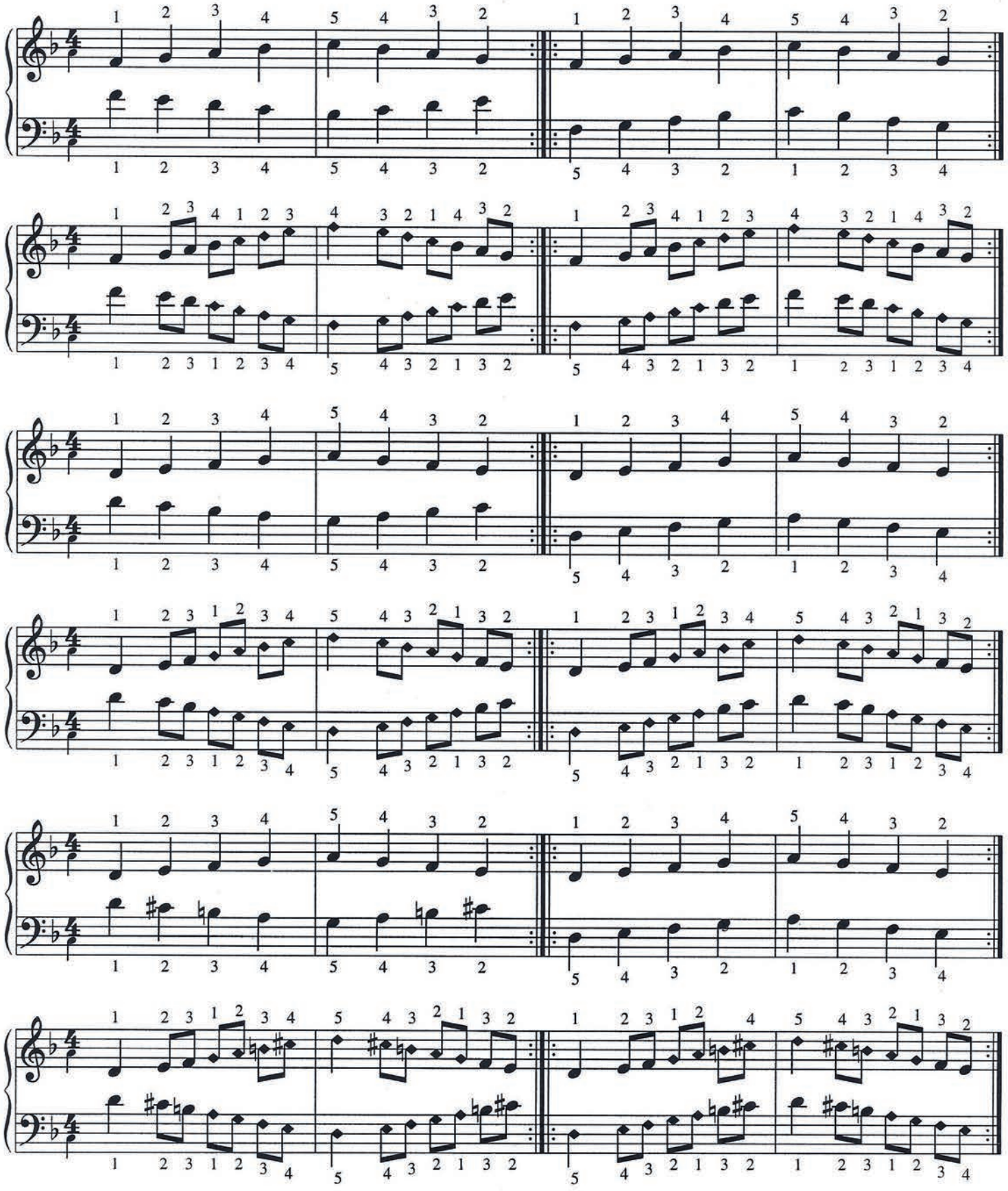


GAMMES ET PROGRESSIONS D'ACCORDS

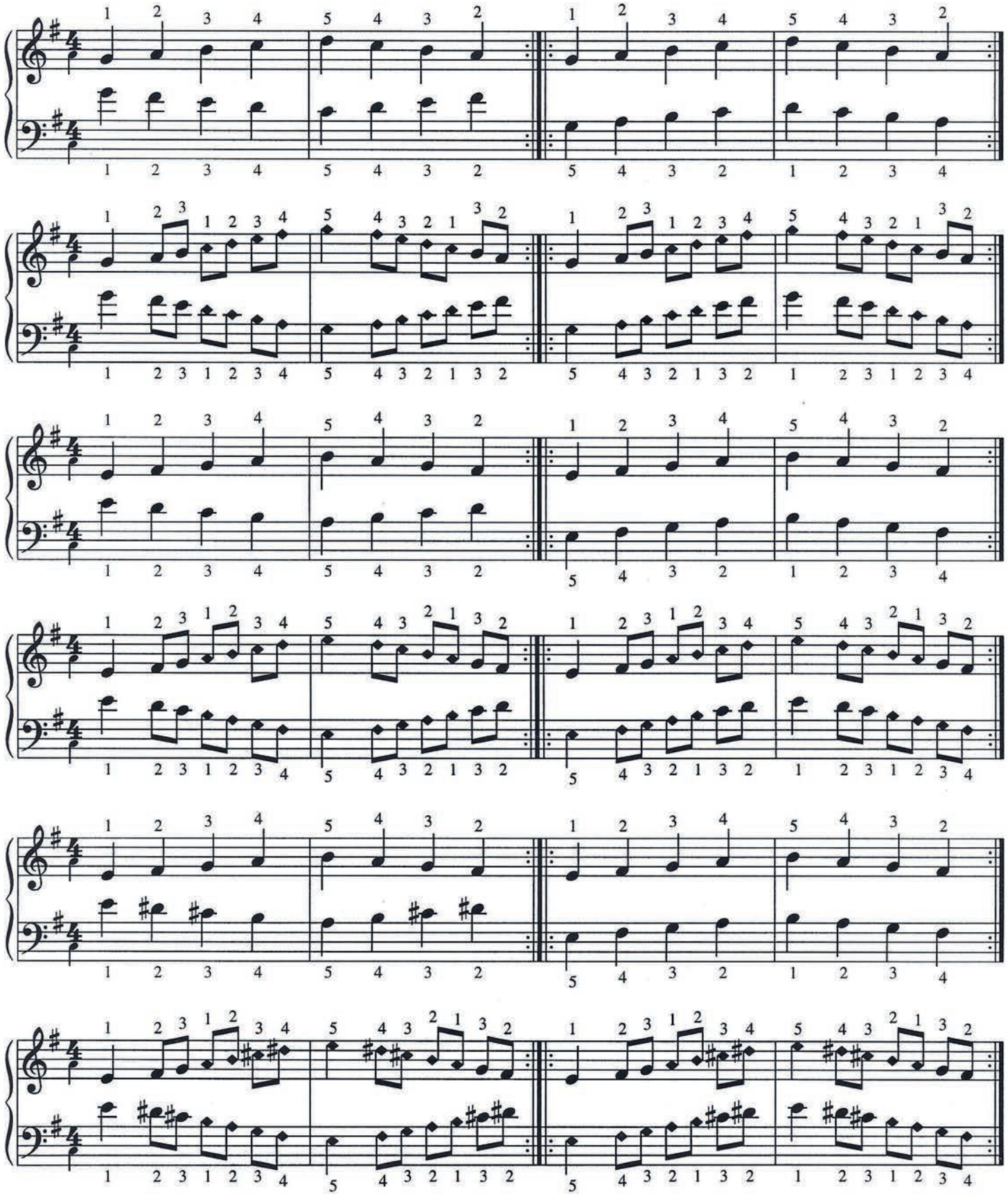
C majeur et A mineur



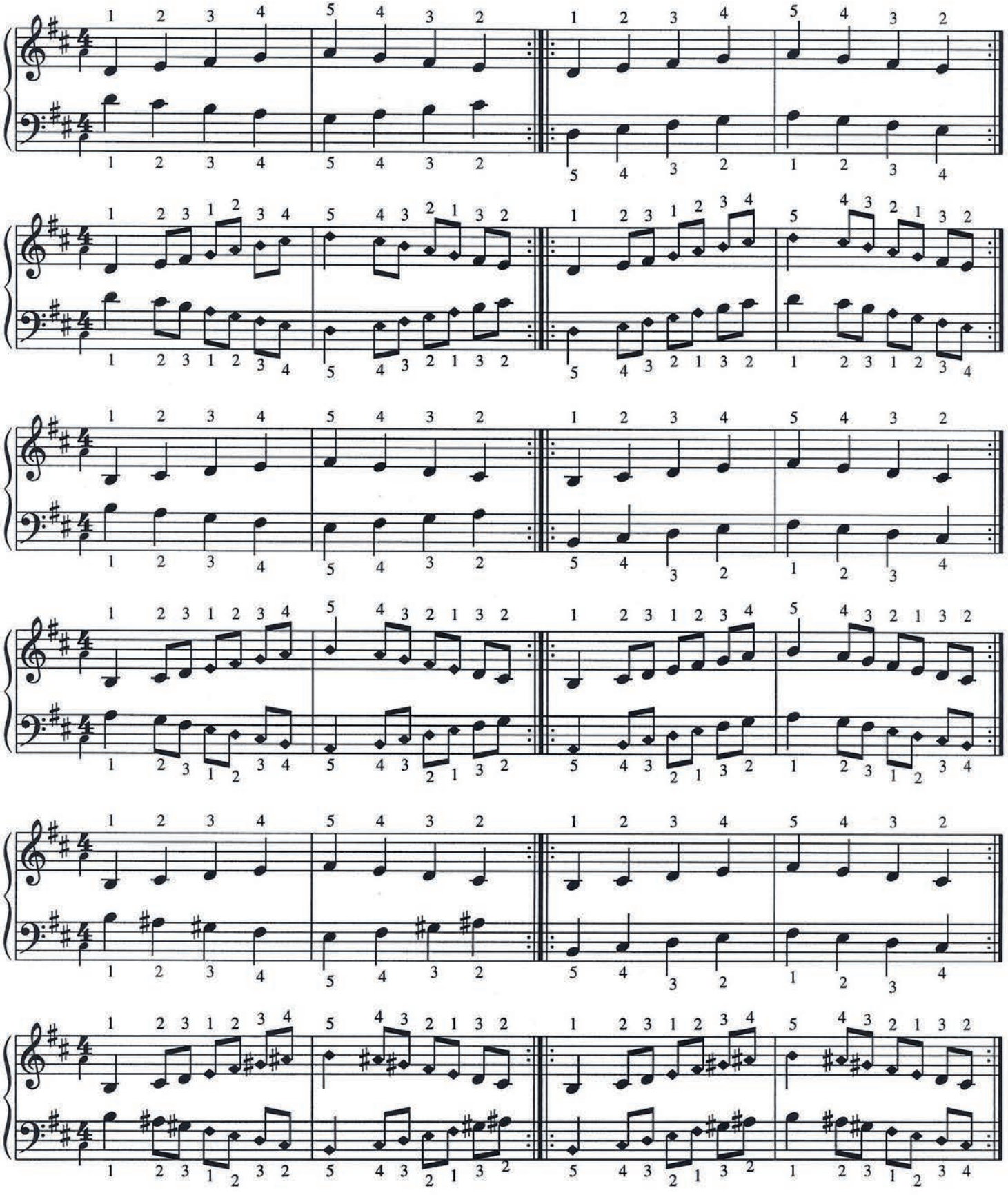
F majeur et D mineur

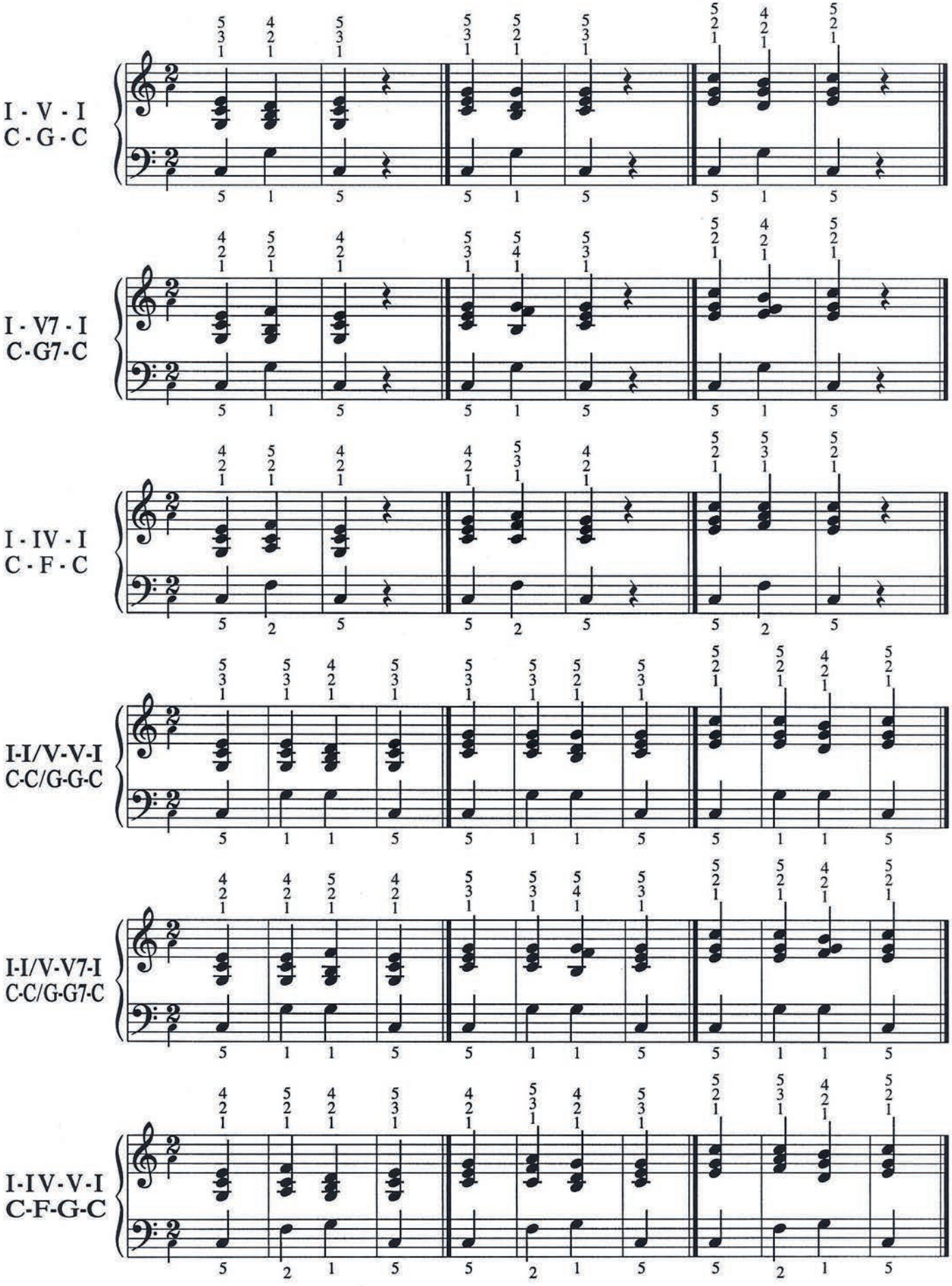


G majeur et E mineur



D majeur et B mineur




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

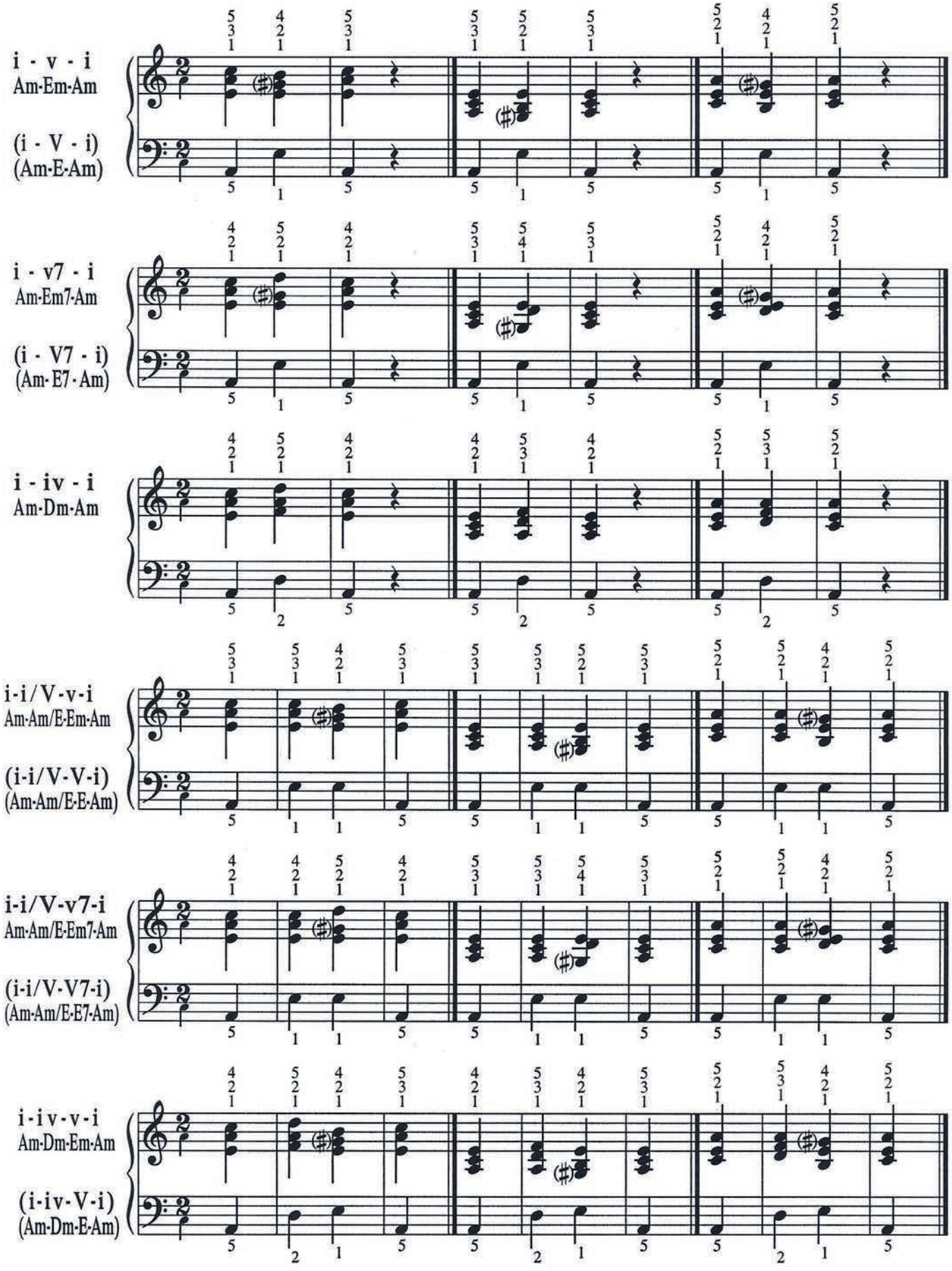

i - v - i
Am-Em-Am
(i - V - i)
(Am-E-Am)
i - v7 - i
Am-Em7-Am
(i - V7 - i)
(Am- E7 - Am)
i - iv - i
Am-Dm-Am
i-i/V-v-i
Am-Am/E-Em-Am
(i-i/V-V-i)
(Am-Am/E-E-Am)
i-i/V-v7-i
Am-Am/E-Em7-Am
(i-i/V-V7-i)
(Am-Am/E-E7-Am)
i-iv-v-i
Am-Dm-Em-Am
(i-iv-V-i)
(Am-Dm-E-Am)

TABLE DES MATIÈRES

Introduction 3

Méthode progressive 5

Exercices préparatoires 53

Exercices de base à l'octave 67

Accompagnements 73

Hanons symétriques 161

Gammes et progressions d'accords 165

Table des matières 173

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