

Richard Proulx

L'enfant au piano

*Méthode de piano progressive
pour francophones et francophiles*

DEUXIÈME ÉDITION

R.  PROULX
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REMERCIEMENTS

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Introduction

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

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

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

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

Initiation au clavier

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

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

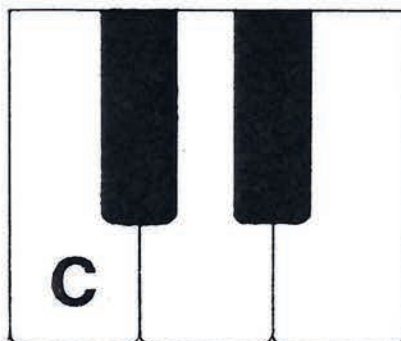
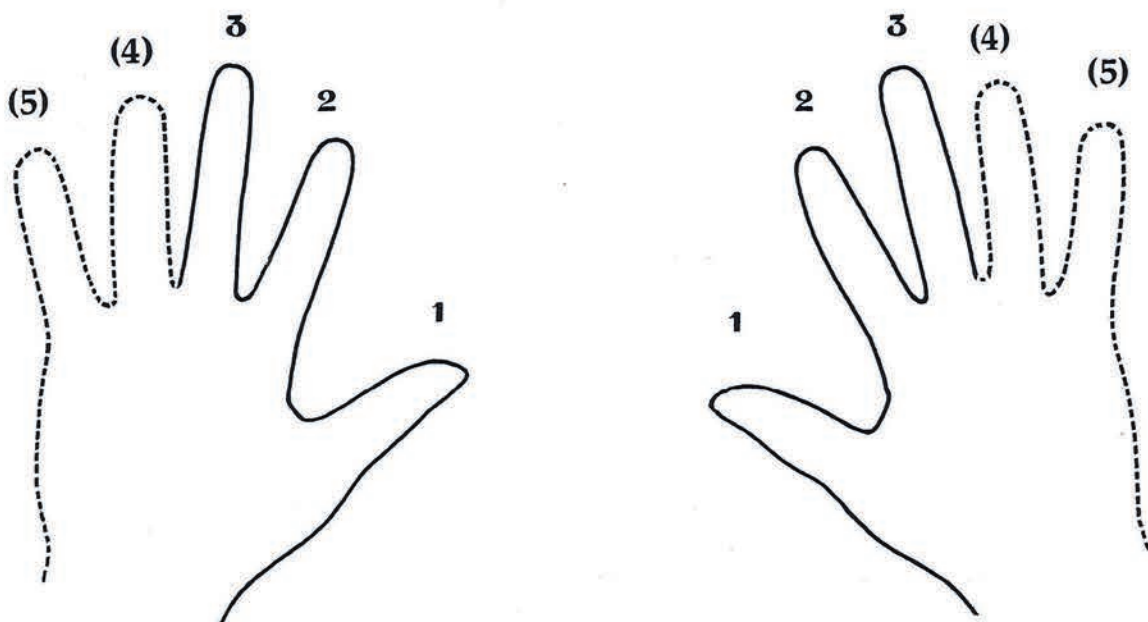
En ce qui concerne le phrasé, l'enfant recherche initialement l'égalité dans le « legato » en martelant sans raideur.

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

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

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

Richard Proulx

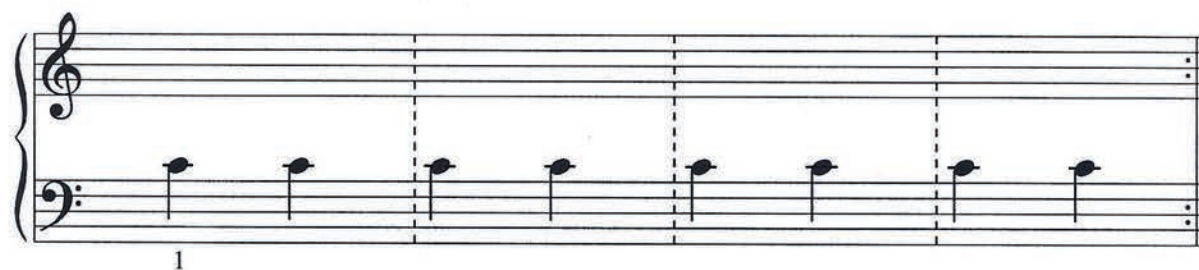
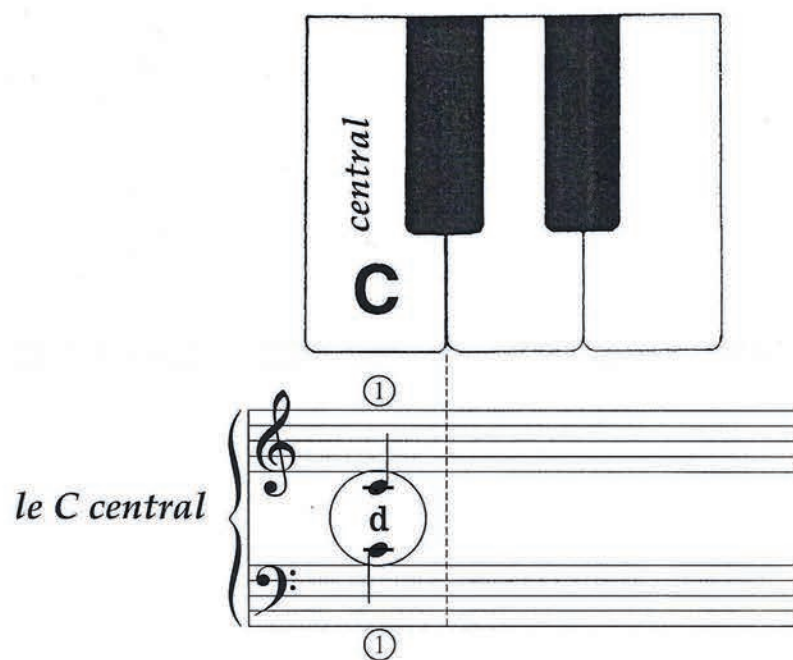


accolade

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

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

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



La mesure à 2 temps

nombre
indicateurs

mesure *mesure* *mesure* *mesure*

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

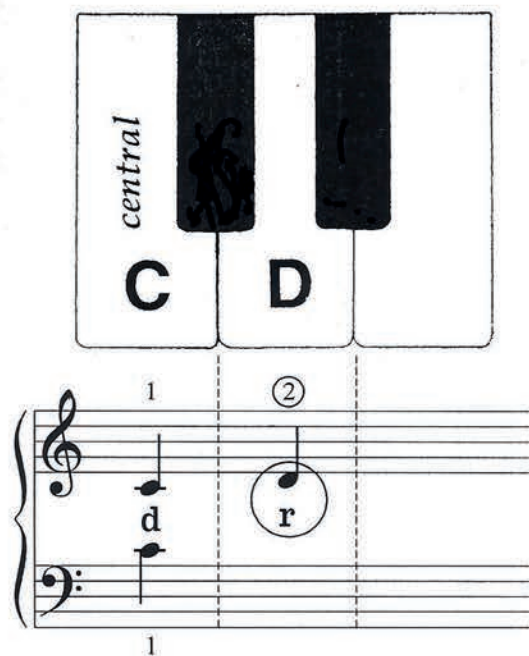
- La mesure est indiquée par les nombres indicateurs.
- Le nombre supérieur indique la quantité de temps que contient chaque mesure.
- Le nombre inférieur indique la valeur de note qui correspond à une pulsation (un temps) [$\circ = 4 \text{ temps} / 4 \text{ temps} \div 4 = 1 \text{ temps} = \text{la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

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

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

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

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



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

2

[+5] *mp*

The first system of musical notation for the song 'L'Enfant au Piano'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is in the treble staff, starting on a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The bass staff is empty.

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

2

The second system of musical notation for the song 'L'Enfant au Piano'. It continues the melody from the first system, starting on a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The bass staff is empty.

Lié

1 2

[+5]

The third system of musical notation for the song 'L'Enfant au Piano'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is in the treble staff, starting on a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The bass staff is empty.

Diagram illustrating the piano keyboard layout for the first exercise, showing keys B, C (labeled *central*), and D. Below the keyboard is a musical staff with a treble clef and a bass clef. The treble clef has a note on C4 (middle C) with a circled 't' below it. The bass clef has a note on C3 (two ledger lines below) with a circled '2' below it. To the left of the staff is a drawing of a bird singing. The staff is divided into measures by vertical dashed lines. The first measure contains the circled 't' and '2'. The second measure contains a note on C4 with a '1' below it. The third measure contains a note on C4 with a '2' below it. The fourth measure contains a note on C4 with a '1' below it.

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

Musical notation for the first exercise. The staff is in 2/2 time. The treble clef has a note on C4 (middle C) with a circled 't' below it. The bass clef has a note on C3 (two ledger lines below) with a circled '2' below it. The staff is divided into measures by vertical dashed lines. The first measure contains the circled 't' and '2'. The second measure contains a note on C4 with a '1' below it. The third measure contains a note on C4 with a '2' below it. The fourth measure contains a note on C4 with a '1' below it.

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

Musical notation for the second exercise. The staff is in 2/2 time. The treble clef has a note on C4 (middle C) with a circled 't' below it. The bass clef has a note on C3 (two ledger lines below) with a circled '2' below it. The staff is divided into measures by vertical dashed lines. The first measure contains the circled 't' and '2'. The second measure contains a note on C4 with a '1' below it. The third measure contains a note on C4 with a '2' below it. The fourth measure contains a note on C4 with a '1' below it.

Détaché (poignet)

Musical notation for the third exercise. The staff is in 2/2 time. The treble clef has a note on C4 (middle C) with a circled 't' below it. The bass clef has a note on C3 (two ledger lines below) with a circled '2' below it. The staff is divided into measures by vertical dashed lines. The first measure contains the circled 't' and '2'. The second measure contains a note on C4 with a '1' below it. The third measure contains a note on C4 with a '2' below it. The fourth measure contains a note on C4 with a '1' below it.

Lié

Handwritten musical notation for the 'Lié' exercise. It consists of two staves, Treble and Bass, in 2/2 time. The Treble staff has a key signature of one sharp (F#) and a common time signature of 2/2. The Bass staff has a key signature of one sharp (F#) and a common time signature of 2/2. The notation includes a [5] in the Treble staff. The melody is played with a 'Lié' (legato) technique, indicated by dashed lines connecting notes. Fingering numbers 1 and 2 are shown above the notes. The exercise spans four measures.

Lié

Handwritten musical notation for the 'Lié' exercise. It consists of two staves, Treble and Bass, in 2/2 time. The Treble staff has a key signature of one sharp (F#) and a common time signature of 2/2. The Bass staff has a key signature of one sharp (F#) and a common time signature of 2/2. The notation includes a [5] in the Treble staff. The melody is played with a 'Lié' (legato) technique, indicated by dashed lines connecting notes. Fingering numbers 1 and 2 are shown above the notes. The exercise spans four measures.

Détaché (poignet)

Handwritten musical notation for the 'Détaché (poignet)' exercise. It consists of two staves, Treble and Bass, in 2/2 time. The Treble staff has a key signature of one sharp (F#) and a common time signature of 2/2. The Bass staff has a key signature of one sharp (F#) and a common time signature of 2/2. The notation includes a [5] in the Treble staff. The melody is played with a 'Détaché (poignet)' (detached wrist) technique, indicated by dotted notes. Fingering numbers 1 and 2 are shown above the notes. The exercise spans four measures.

note tenue

Handwritten musical notation for the 'note tenue' exercise. It consists of two staves, Treble and Bass, in 2/2 time. The Treble staff has a key signature of one sharp (F#) and a common time signature of 2/2. The Bass staff has a key signature of one sharp (F#) and a common time signature of 2/2. The notation includes a [5] in the Treble staff. The melody is played with a 'note tenue' (sustained note) technique, indicated by a slur over the notes. Fingering numbers 2, (3), and 2 are shown above the notes. The exercise spans four measures.

note tenue

Handwritten musical notation for the 'note tenue' exercise. It consists of two staves, Treble and Bass, in 2/2 time. The Treble staff has a key signature of one sharp (F#) and a common time signature of 2/2. The Bass staff has a key signature of one sharp (F#) and a common time signature of 2/2. The notation includes a [5] in the Treble staff. The melody is played with a 'note tenue' (sustained note) technique, indicated by a slur over the notes. Fingering numbers 2, (3), and 2 are shown above the notes. The exercise spans four measures.

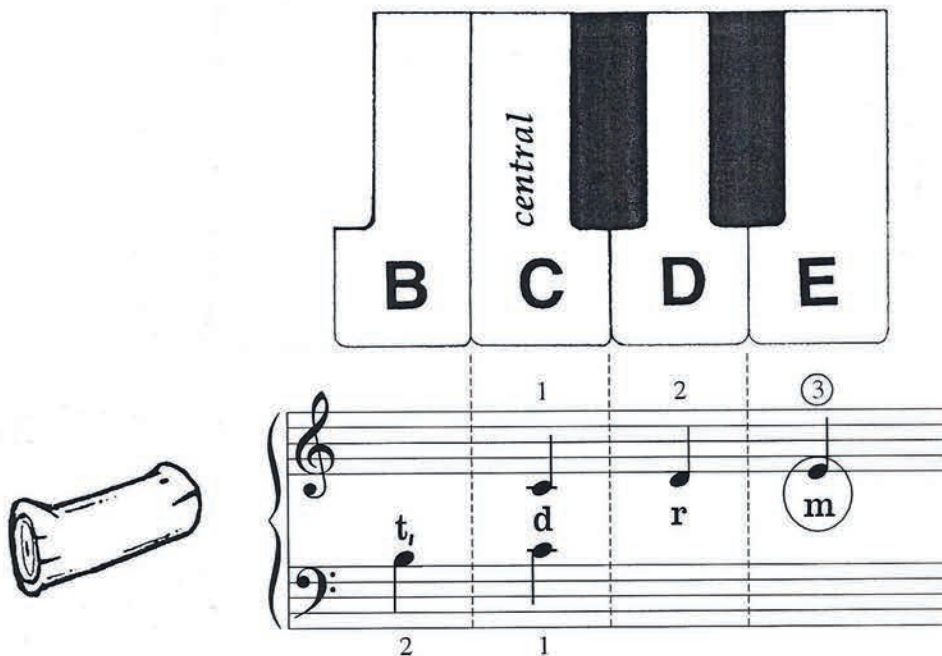
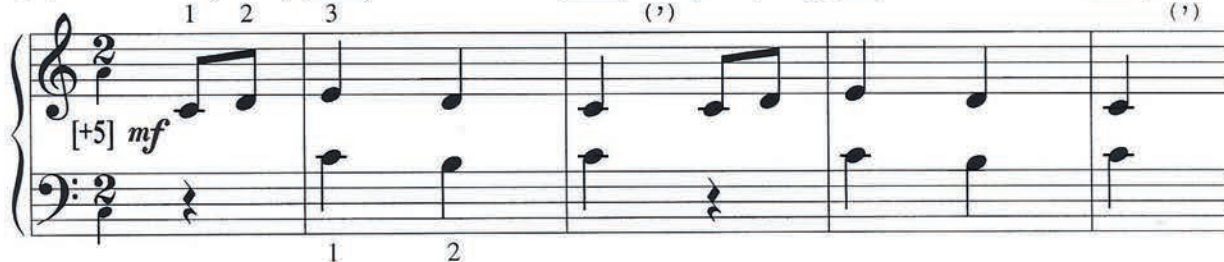


Diagram illustrating the central keys (B, C, D, E) and the corresponding notes (t, d, r, m) on a musical staff. The notes are played with fingerings 1, 2, and 3 respectively. A small illustration of a wooden barrel is shown to the left of the staff.

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

1 2 3 (') (')



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

1 2 3 (') (')



Lié et détaché (poignet)

1 2 3



La mesure à 3 temps

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

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

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

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

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

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

4.

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

3 2 1 (') 1 (')

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

3 2 1 (') 1

La pluie et le beau temps

5.

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

3 2 (') (')

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

3 2 (') (')

Dingn', dangne! Paoun', dangne!

6.

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

3 2 (') (')

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

(') (')

Diagram illustrating the fingerings for the notes A, B, C, D, and E on the piano keyboard. The keys are labeled A, B, C, D, and E. The central key (C) is labeled "central". Below the keys, a musical staff shows the corresponding notes and fingerings: A (1), B (2), C (1), D (2), and E (3). The staff also includes a circled 1 and a 3 below the first two notes, and a 1 below the third note.

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

Musical staff for the first system of the song. The staff is in 3/4 time and features a melody line with a dashed line indicating a slur. The bass line is marked with a circled 3 and a 3 below it. The tempo is marked *mp*.

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

Musical staff for the second system of the song. The staff is in 3/4 time and features a melody line with a dashed line indicating a slur. The bass line is marked with a circled 3 and a 3 below it. The tempo is marked *mp*.

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

Musical staff for the third system of the song. The staff is in 3/4 time and features a melody line with a dashed line indicating a slur. The bass line is marked with a circled 3 and a 3 below it. The tempo is marked *mp*.

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

[+5] *mf*

1 3

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

1 (2) 1 2 (1) 2

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

2

Lié

1 2 3

[+5]

1 2 1

1 2 3

1 2

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

[+5] *mf*

3 2 1 3 2 1

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

2 2

3 2 1 3 2 1

Détaché (poignet)

[+5]

1 2 3 1

1 2 3 1

Lié et détaché

[+5]

1 2 3 2 (') (')

1 2 3 2

Détaché (poignet)

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

note tenue

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

note tenue

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

note tenue

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

note tenue

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

Diagram of a piano keyboard showing keys G, A, B, C, D, E. Key C is labeled "central". Below the keyboard is a musical staff with a treble clef and a bass clef. The treble clef has notes G, A, B, C, D, E with fingerings 1, 2, 3. The bass clef has notes G, A, B, C, D, E with fingerings 4, 3, 2, 1. A circled "S" is under the G in the bass clef.

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

Musical score for the first system of the song. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The music is marked with a piano dynamic (*mp*) and a tempo marking of 100. The first system ends with a repeat sign and a fermata over the final note.

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

Musical score for the second system of the song. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The music is marked with a piano dynamic (*mp*). The second system ends with a repeat sign and a fermata over the final note.

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

Musical score for the third system of the song. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The music is marked with a piano dynamic (*mp*). The third system ends with a repeat sign and a fermata over the final note.

11.

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

1 2 3 (') (')

1 2 3 (')

[+5] *mf-mp*

(')

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

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

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece is in 3/4 time, as indicated by the '3' and '4' markings below the staff. The key signature is one flat (B-flat), and the tempo is marked 'Allegretto'. The score consists of five measures. The first measure contains a treble clef, a key signature of one flat, and a tempo marking. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F2, and a quarter note E2. The second measure continues the melody with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The bass line has a quarter note D2, followed by a quarter note C2, and a quarter note B1. The third measure shows the melody with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The bass line has a quarter note A1, followed by a quarter note G1, and a quarter note F1. The fourth measure continues the melody with a quarter note D5, followed by a quarter note C5, and a quarter note B4. The bass line has a quarter note E2, followed by a quarter note D2, and a quarter note C2. The fifth measure concludes the piece with a quarter note A4, followed by a quarter note G4, and a quarter note F4. The bass line has a quarter note B1, followed by a quarter note A1, and a quarter note G1. The score is marked with fingerings (1, 2, 3) and breath marks (') throughout.

3

1 4 4 (3) 4 (3) 1

note tenue

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

[+5] *mf*

4 (3) 1 1 (')

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

4 (3) 1 1 (')

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

[+5] *mf*

4 (3) 1 1 (') 2

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

4 (3) 1 1 (') 2

Lié, détaché et coulé

[+5]

4 (3) 1 1 (') 2

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

3 2 1 (') 1 (')

[+5] *mp-p*

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

3 2 1 (') 1

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

3 2 (') (') (')

[+5] *mf-mp*

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

3 (') (')

Lié, détaché et coulé

1

[+5]

La mesure à 4 temps

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

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

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

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

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

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

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

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

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

[+5] *mp*

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

Ma chan-delle est mor - te Je n'ai plus de feu.
 Va chez la voi - si - ne; Je crois qu'elle y est,
 2 (3) 2 (3) 2

Ou - vre - moi ta por - te Pour l'a-mour de Dieu.
 Car, dans la cui - si - ne, On bat le bri - quet.
 1 (2) 1 (') 2 (3) (')

note tenue

[+5]

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

(4) 3 3 (')

[+5] *mf*

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

(4) 3 (')

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

2 1 2 3

1 4 1

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

2 1 2 3

1 4 3

note tenue

[+5] (') (')

3 4 3

18.

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

1 (')

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

(')

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

2 (3) 2 (3) 2

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

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

note tenue

[5] (') (')

Diagram of a piano keyboard showing keys G, A, B, C, D, E, F. Fingerings 1-4 are indicated above the notes. A circled 'f' is shown on the F key.

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

Musical notation for the first system of "Lais - sez pas - ser Les pe - tits en - fants". It features a treble and bass staff with a 2/2 time signature. The melody is in the treble staff, and the bass staff has a simple accompaniment. Dynamics include [5] and *mf-mp*.

Musical notation for the second system of "Lais - sez pas - ser Les pe - tits en - fants". It continues the melody and accompaniment from the first system.

Musical notation for the third system of "Lais - sez pas - ser Les pe - tits en - fants". It includes a *note tenue* instruction and continues the melody and accompaniment.

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

[+5] *mp*

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

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

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

note tenue

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

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

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

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

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

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

[+5] *mf*

3 (2) 3 2 4 (3)

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

3 (2) 3 2 (1)

note tenue

1 4 3 2 (') (')

[+5]

5 2 3 4

note tenue

1 2 4 3 (') (')

[+5]

4 2 3

note tenue

1 4 3 4 (') (')

[+5]

5 2 3 2

Diagram of a piano keyboard showing the G-A-B-C-D-E-F-G scale. The C key is labeled "central". Below the keyboard is a musical staff with a treble clef and a bass clef. The treble clef has notes for d, r, m, f, and s (circled with a 5). The bass clef has notes for s, l, t, d, and s. Fingerings are indicated by numbers 1-5 above the notes.

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

Musical notation for the first system of exercise 25. It features a treble and bass staff in 4/4 time. The treble staff has a melody starting on G4, moving up to D5. The bass staff has a simple accompaniment. The lyrics are "Un, deux, trois, Nous al-lons au bois,". Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes.

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

Musical notation for the second system of exercise 25. It features a treble and bass staff in 4/4 time. The treble staff has a melody starting on G4, moving up to D5. The bass staff has a simple accompaniment. The lyrics are "Quatr', cinq, six, Cueil-lir des ce - rises, Sept, huit, neuf, Dans mon pa - nier neuf;". Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes.

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

Musical notation for the third system of exercise 25. It features a treble and bass staff in 4/4 time. The treble staff has a melody starting on G4, moving up to D5. The bass staff has a simple accompaniment. The lyrics are "Dix, onze, douze, El - les sont tout's rouges.". Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes.

26.

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

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

[+5] *mp*

(4) 3 4 4 (3)

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

3 (') (') (')

(4) 3 4 4

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

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

(5) (4) 1

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

(') (')

(5) (4) 1

note tenue

1 3 4 5 (') (')

[+5]

5 3 2 1 (') (')

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

[+5] *mp-p*

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

note tenue

[+5]

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

[+5] *mf-mp*

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

J'en ai du fin et du ra - pé;

5 (') mp 1

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

5 (') 1

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

1 (') mf 4 4 (3)

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

1 (') 4

note tenue

1 3 5 3 (') (') [5] (') (') 5 3 1 3

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

[+2] *mf-mp*

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

Il est né, le di - vin en - fant :

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

note tenue

[+5]

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

[+5] *mf*

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

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

[+5] *mf-mp*

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

Lié, détaché et coulé

[+5]

32.

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

[+5] *mf-mp*

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

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

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

note tenue

[+5]

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

1 (')

[+5] *mf-mp*

4 2 3 4

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

1 (')

4 2 4

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

1 (')

[+5] *mf-mp*

4 4

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

(') (')

4

note tenue

1 5 3 2 (') (')

[+5]

5 1 3 4

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

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

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

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

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

(2) 3 (')

Refrain :

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

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

note tenue

1 2 3 5 (') (')

[+5]

5 2 3 5 (') (')

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

[+5] *mf*

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

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

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

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

1 4 1 4

note tenue

1 3 2 5 (') (')

5 3 2 1 (') (')

note tenue

1 4 3 5 (') (')

5 2 3 1 (') (')

central

G A B C D E F G A

s, l, t, d, r, m, f, s, 1

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

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...

[2] *mf*

1 (2) 1 4 (3) 4

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.

1 (2) 1 4 (3) 1

note tenue

[2]

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

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

[+2] *mf-mp*

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

5 (')

2 2

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

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

[+2] *mf-mp*

(2) 1 2 4 (3) 4

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

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

(2) 1 2 4 (3)

note tenue

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

[+2]

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

note tenue

1 3 4 5 (')

[+2]

5 3 2 1

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

[+2] *mf*

4 1

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

1 2 3 (3) (')

Il est né, le di - vin en - fant :

4 1

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

1

(FIN)

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

mp

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

(3) (')

De - puis plus de qua - tre mille ans,

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

note tenue

1 5 4 3 (')

(+2)

(')

5 1 2 4

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

(1)

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

(1)

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

1

1

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

(3)

(1)

note tenue

41.

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

[+2] *mf*

(2) 1 4 (3) 4

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

(2) 1 4 (3)

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

1 4 (3) 4

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

1 4 (3)

note tenue

1 2 5 4

[+2]

5 2 1 2

central

C D E F G A (B) C D

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

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

4 3 2 1

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

1

(')

4 2 1 (2) 1

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

(')

4

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

(')

4

43.

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

mp

(4) 3 4 4 (3)

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

(4) 3 4 4

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

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

(5) 4 1 1

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

(5) 4 (') (5) 4

(5) 4 1 1

1 2 3 5 3 1. 2.

1 2 4 3 2 4 (3)

44.

mf-mp

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

1 (') (')

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

3 1

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

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

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

4

45.

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

Dor - mez - vous?

Dor - mez - vous?

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

Dign', dingn', dongne!

Dign', dingn', dongne!

Dign', dingn', dongne!

Dign', dingn', dongne!

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,

mf

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

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

(3) 2 (3) 2

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

(3) 2 (3) 2

note tenue

1 5 4 3

5 1 2 3

Exercices préparatoires pour pianiste débutant

1. *Lié*

2. *Détaché*

3. *Coulé*

4. *Lié*

5. *Détaché*

6. *Coulé*

Lié et détaché

7.

1

Lié et détaché

8.

1

Lié et détaché

9.

1

1

Coulé

10.

1

Coulé

11.

1

12. *Lié et détaché*

1

13. *Lié et détaché*

1

14. *Coulé*

1

Lié et détaché

15.

Exercise 15 is in 3/4 time. The first system consists of a grand staff with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a common time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a common time signature of 3/4. The exercise is marked 'Lié et détaché'. The first measure of the bass staff is marked with a '1' below the first note. The exercise consists of four measures. The first three measures each contain a half note in the bass staff and a whole note in the treble staff. The fourth measure contains a half note in the bass staff and a whole note in the treble staff. The exercise ends with a double bar line.

Lié et détaché

16.

Exercise 16 is in 3/4 time. The first system consists of a grand staff with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a common time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a common time signature of 3/4. The exercise is marked 'Lié et détaché'. The first measure of the bass staff is marked with a '1' below the first note. The exercise consists of four measures. The first three measures each contain a half note in the bass staff and a whole note in the treble staff. The fourth measure contains a half note in the bass staff and a whole note in the treble staff. The exercise ends with a double bar line.

Coulé

17.

Exercise 17 is in 3/4 time. The first system consists of a grand staff with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a common time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a common time signature of 3/4. The exercise is marked 'Coulé'. The first measure of the bass staff is marked with a '1' below the first note. The exercise consists of four measures. The first three measures each contain a half note in the bass staff and a whole note in the treble staff. The fourth measure contains a half note in the bass staff and a whole note in the treble staff. The exercise ends with a double bar line.

18. *Lié et détaché*

1

19. *Lié et détaché*

1

20. *Coulé*

1

Lié, détaché et coulé

21.

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

Lié, détaché et coulé

22.

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

Lié, détaché et coulé

23.

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

Lié, détaché et coulé

24.

Exercise 24 consists of four measures in 2/4 time. The right hand (treble clef) starts with a whole rest, followed by a triplet of eighth notes (G4, A4, B4) in measures 2, 3, and 4. The left hand (bass clef) plays a descending eighth-note triplet (F3, E3, D3) in measure 1, followed by a whole note (D3) in measure 2, and eighth-note pairs (D3-E3, E3-F3, F3-G3) in measures 3 and 4. A fingering of 3 is indicated for the first note of the triplet in measure 1. A bracket with a +5 indicates a fifth interval between the first notes of the right and left hands in measure 1.

Lié, détaché et coulé

25.

Exercise 25 consists of four measures in 2/4 time. The right hand (treble clef) starts with a whole rest, followed by a triplet of eighth notes (G4, A4, B4) in measures 2, 3, and 4. The left hand (bass clef) plays a descending eighth-note triplet (F3, E3, D3) in measure 1, followed by a whole note (D3) in measure 2, and eighth-note pairs (D3-E3, E3-F3, F3-G3) in measures 3 and 4. A fingering of 3 is indicated for the first note of the triplet in measure 1. A bracket with a +5 indicates a fifth interval between the first notes of the right and left hands in measure 1.

note tenue

26.

Exercise 26 consists of four measures in 2/4 time. The right hand (treble clef) plays a half note (G4) in measure 1, which is tied to a half note (A4) in measure 2. In measure 3, it plays a half note (B4) tied to a half note (C5) in measure 4. The left hand (bass clef) plays a whole note (D3) in measure 1, followed by eighth-note pairs (D3-E3, E3-F3, F3-G3) in measures 2, 3, and 4. A fingering of 3 is indicated for the first note of the triplet in measure 1. A bracket with a +5 indicates a fifth interval between the first notes of the right and left hands in measure 1.

note tenue

27.

Exercise 27 consists of four measures in 2/4 time. The right hand (treble clef) plays a half note (G4) in measure 1, which is tied to a half note (A4) in measure 2. In measure 3, it plays a half note (B4) tied to a half note (C5) in measure 4. The left hand (bass clef) plays a whole note (D3) in measure 1, followed by eighth-note pairs (D3-E3, E3-F3, F3-G3) in measures 2, 3, and 4. A fingering of 3 is indicated for the first note of the triplet in measure 1. A bracket with a +5 indicates a fifth interval between the first notes of the right and left hands in measure 1.

Détaché

28.

[5]

Détaché

29.

[5]

30.

[5]

31.

[5]

32.

[5]

33.

[5]

Lié, détaché et coulé

34.

Exercise 34 consists of two systems of piano accompaniment in 4/4 time. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The right hand (treble clef) has a whole rest in measures 1 and 2, and a half note G4 in measure 3, followed by a whole note G4 in measure 4. The left hand (bass clef) plays a steady eighth-note pattern: G2, A2, B2, C3 in measures 1 and 2, and G2, A2, B2, C3 in measures 3 and 4. A fingering '1' is indicated above the first measure of the right hand and below the first measure of the left hand. A bracketed '+5' is shown in the first measure of the right hand. A breath mark (') is placed above the first measure of the right hand in the second system. The exercise concludes with a double bar line in measure 4.

Lié, détaché et coulé

35.

Exercise 35 consists of two systems of piano accompaniment in 4/4 time. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The right hand (treble clef) has a whole rest in measures 1 and 2, and a half note G4 in measure 3, followed by a whole note G4 in measure 4. The left hand (bass clef) plays a steady eighth-note pattern: G2, A2, B2, C3 in measures 1 and 2, and G2, A2, B2, C3 in measures 3 and 4. A fingering '1' is indicated below the first measure of the left hand. A bracketed '+5' is shown in the first measure of the right hand. A breath mark (') is placed above the first measure of the right hand in the second system. The exercise concludes with a double bar line in measure 4.

Lié, détaché et coulé

36.

Exercise 36 consists of two systems of piano accompaniment in 4/4 time. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The right hand (treble clef) has a whole rest in measures 1 and 2, and a half note G4 in measure 3, followed by a whole note G4 in measure 4. The left hand (bass clef) plays a steady eighth-note pattern: G2, A2, B2, C3 in measures 1 and 2, and G2, A2, B2, C3 in measures 3 and 4. A fingering '1' is indicated below the first measure of the left hand. A bracketed '+5' is shown in the first measure of the right hand. A breath mark (') is placed above the first measure of the right hand in the second system. The exercise concludes with a double bar line in measure 4.

Lié et détaché

37.

Exercise 37 consists of two systems of two staves each. The first system shows measures 1-4. The right-hand staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. It contains a whole rest in measure 1, followed by a dotted half note in measure 2, and a quarter note in measure 3. The left-hand staff (bass clef) has a key signature of one sharp (F#) and a time signature of 4/4. It contains a whole rest in measure 1, followed by a dotted half note in measure 2, and a quarter note in measure 3. A bracket labeled "[+5]" is placed above the first measure of the left-hand staff. A finger number "1" is written below the first measure of the left-hand staff. A dashed line connects the dotted half note in measure 2 of the right-hand staff to the dotted half note in measure 2 of the left-hand staff. The second system shows measures 5-8. The right-hand staff has a whole rest in measure 5, followed by a dotted half note in measure 6, and a quarter note in measure 7. The left-hand staff has a whole rest in measure 5, followed by a dotted half note in measure 6, and a quarter note in measure 7. A dashed line connects the dotted half note in measure 6 of the right-hand staff to the dotted half note in measure 6 of the left-hand staff. The exercise ends with a double bar line in measure 8.

Lié et détaché

38.

Exercise 38 consists of two systems of two staves each. The first system shows measures 1-4. The right-hand staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. It contains a whole rest in measure 1, followed by a dotted half note in measure 2, and a quarter note in measure 3. The left-hand staff (bass clef) has a key signature of one sharp (F#) and a time signature of 4/4. It contains a whole rest in measure 1, followed by a dotted half note in measure 2, and a quarter note in measure 3. A bracket labeled "[+5]" is placed above the first measure of the left-hand staff. A finger number "1" is written below the first measure of the left-hand staff. A dashed line connects the dotted half note in measure 2 of the right-hand staff to the dotted half note in measure 2 of the left-hand staff. The second system shows measures 5-8. The right-hand staff has a whole rest in measure 5, followed by a dotted half note in measure 6, and a quarter note in measure 7. The left-hand staff has a whole rest in measure 5, followed by a dotted half note in measure 6, and a quarter note in measure 7. A dashed line connects the dotted half note in measure 6 of the right-hand staff to the dotted half note in measure 6 of the left-hand staff. The exercise ends with a double bar line in measure 8.

Lié et détaché

39.

Exercise 39 consists of two systems of two staves each. The first system shows measures 1-4. The right-hand staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. It contains a whole rest in measure 1, followed by a dotted half note in measure 2, and a quarter note in measure 3. The left-hand staff (bass clef) has a key signature of one sharp (F#) and a time signature of 4/4. It contains a whole rest in measure 1, followed by a dotted half note in measure 2, and a quarter note in measure 3. A bracket labeled "[+5]" is placed above the first measure of the left-hand staff. A finger number "4" is written below the first measure of the left-hand staff. A dashed line connects the dotted half note in measure 2 of the right-hand staff to the dotted half note in measure 2 of the left-hand staff. The second system shows measures 5-8. The right-hand staff has a whole rest in measure 5, followed by a dotted half note in measure 6, and a quarter note in measure 7. The left-hand staff has a whole rest in measure 5, followed by a dotted half note in measure 6, and a quarter note in measure 7. A dashed line connects the dotted half note in measure 6 of the right-hand staff to the dotted half note in measure 6 of the left-hand staff. The exercise ends with a double bar line in measure 8.

40. *Lié, détaché et coulé*

Measures 1-3. Treble clef: [5], 1. Bass clef: 1. Accents (') on measures 2 and 3.

41. *Lié, détaché et coulé*

Measures 1-3. Treble clef: [5], 1. Bass clef: 1. Accents (') on measures 2 and 3.

42. *Lié, détaché et coulé*

Measures 1-3. Treble clef: [5], 1. Bass clef: 4 (3). Accents (') on measures 2 and 3.

Lié et détaché

43.

1

[+5]

1

Lié et détaché

44.

1

[+5]

4

4

Lié et détaché

45.

3

[+5]

4

4

(3)

1

3

(1)

(2)

4

(3)

1

EXERCICES DE BASE À L'OCTAVE

1.

1
[+5]
5

(')
(')

2.

1
[+5]
5

(')
(')

3.

1
[+5]
5

4.

4.

Exercise 4 consists of two systems of two staves each. The first system contains measures 1 through 4. The key signature has one sharp (F#) and the time signature is 4/4. Measure 1 is marked with a '1' above the treble staff and a '[+5]' below the bass staff. Measures 2 and 3 contain notes with an accent mark (') above them. Measure 4 ends with a double bar line. The second system contains measures 5 through 8, with measure 5 marked with a '5' below the bass staff. Measures 6 and 7 also contain notes with an accent mark (') above them. Measure 8 ends with a double bar line.

5.

Exercise 5 consists of two systems of two staves each. The first system contains measures 1 through 4. The key signature has two sharps (F# and C#) and the time signature is 2/4. Measure 1 is marked with a '5' above the treble staff and a '[+5]' below the bass staff. Measures 2 and 3 contain notes with an accent mark (') above them. Measure 4 ends with a double bar line. The second system contains measures 5 through 8, with measure 5 marked with a '1' below the bass staff. Measures 6 and 7 also contain notes with an accent mark (') above them. Measure 8 ends with a double bar line.

6.

Exercise 6 consists of two systems of two staves each. The first system contains measures 1 through 4. The key signature has one sharp (F#) and the time signature is 4/4. Measure 1 is marked with a '1' above the treble staff and a '[+5]' below the bass staff. Measures 2 and 3 contain notes with an accent mark (') above them. Measure 4 ends with a double bar line. The second system contains measures 5 through 8, with measure 5 marked with a '5' below the bass staff. Measures 6 and 7 also contain notes with an accent mark (') above them. Measure 8 ends with a double bar line.

7.

8.

9.

10.

1
[+5]
5

(')
(')

11.

1
[+5]
5

(')
(')

12.

1
[+5]
5

(')
(')

Accompagnements

1. SOMMEIL, VIENS

Folklore français
Arr : R. G. Proulx

1. SOMMEIL, VIENS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

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

2

(')

P. 1

mp

P. 2

p-pp

5

3

1

(')

(')

5

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

2

(')

P. 1

P. 2

5

3

1

(')

(')

5

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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

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

P. 1 *mf*

P. 2 *mp*

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

P. 1

P. 2

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3. UN, DEUX, TROIS, DE BOIS

[+5]

Modéré

Folklore français

P1

P2

mp

5 3 4 2 3 1

1 5

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

1 2 3 (,) (,)

mf-mp

1 2 1

5 3

mp-p

1

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

1 (') (')

P1

1 2 1

5 3

P2

1

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4. FAIS DODO, COLAS

Folklore français
Arr. : R. G. Proulx

4. FAIS DODO, COLAS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

P. 1

mp-p

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

3 2 1 (') 1 (')

P. 2

p-pp

(4) 3 4 4 (3)

P. 1

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

3 2 1 (') 1

P. 2

(4) 3 4 4

5. LA PLUIE ET LE BEAU TEMPS

Folklore français
Arr. : R. G. Proulx

5. LA PLUIE ET LE BEAU TEMPS

[+5]

Folklore français

Arr. : R. G. Proulx

Lent

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

P.1 *mf-mp*

P.2 *mp-p*

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

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

P.1

P.2

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

6. DINGNE, DANGNE !

Folklore français
Arr. : R. G. Proulx

6. DINGNE, DANGNE !

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

3 2 (') (') (')

P. 1 *mf*

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

P. 2 *mp-p*

4 2 1 5 2 1 1 5

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

(') (') (')

P. 1

(2) (1) (3)

P. 2

4 2 1 5 2 1

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7. QUAND LE BOUVIER VIENT DU LABOUR

[+5]

Lent

Folklore français
Arr. : R. G. Proulx

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

P. 1

mp

P. 2

p

P. 1

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

P. 2

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

P. 1

P. 2

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

P. 1

P. 2

8. DANS LA PRISON DE NANTES

[+5]

Folklore français

Arr. : R. G. Proulx

Lent

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

P. 1

mf

1

5 3 1

5 2 1

P. 2

mp

P. 1

1

P. 2

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

(2) 1 (2) (3) 2

P.1

(2) 1 (2)

P.2

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

1 2 5 4 1 5

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

La la la la lai - re la

P.1

2

P.2

5 2 1 4 2 1

5 1

9. MON PÈRE M'A DONNÉ

Folklore français
Arr. : R. G. Proulx

9. MON PÈRE M'A DONNÉ

[+5]

Folklore français

Arr. : R. G. Proulx

Lent

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

P. 1

mf-mp

3 2 1

3 2 1

P. 2

mp-p

5
2
1

1

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

2

2

P. 1

3 2 1

3 2 1

(')

P. 2

5
4
1

5
3
1

5
4
1

(')

(')

1

5

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10. D'OÙ VIENS-TU, BERGÈRE ?

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

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

P. 1

mp

P. 2

p

1 4 1 (2) 1

1 2 4 2 5 1 (')

1 3 5 1 (2)

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

P. 1

P. 2

1 4 1 (2)

1 2 4 2 5 1 (')

1 3 5 1 (2)

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

P. 1

P. 2

4

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

3 4 5 4 (3)

(')

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

P. 1

P. 2

4

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

3 4 5 4 3

(')

11. UN, DEUX, TROIS, DE BOIS

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

P1

P2

mp

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

3 4 5 1 (2) 1 5

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

1 2 3 (') (')

mf-mp

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

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

3 3

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

1 (') (') (')

P1

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

5 3 4 3 4 3
1 1 1 2 1

P2

3 1 (2) 1 5

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12. À LA QUEUE LEU LEU

Folklore français
Arr. : R. G. Proulx

12. À LA QUEUE LEU LEU

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

P. 1

mf

4 (3) 1 1 (')

P. 2

mp

4 2 1 5 2 1

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

P. 1

4 (3) 1 1 (')

P. 2

4 2 1 5 2 1

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13. OÙ EST MARGUERITE ?

Folklore français
Arr. : R. G. Proulx

13. OÙ EST MARGUERITE ?

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

P. 1

mf

4 (3) 1 1 (') 2

4 2 1 5 2 1

P. 2

mp

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

1 1 (') 2

4 (3) 1 1 (') 2

4 2 1 5 2 1

P. 1

P. 2

mp

14. FAIS DODO, COLAS

Folklore français
Arr. : R. G. Proulx

14. FAIS DODO, COLAS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

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

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

P. 1 *mp-p*

P. 2 *p-pp*

(4) 3 4 4 (3)

3 1 4 1 5 3 1

3 2 1

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

3 (') (') (')

P. 1

P. 2

(4) 3 4 4

3 1 5 2 1 5 2 1

3 2 1

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15. LA PLUIE ET LE BEAU TEMPS

Folklore français
Arr. : R. G. Proulx

15. LA PLUIE ET LE BEAU TEMPS

[+5]

Folklore français
Arr. : R. G. Proulx

Lent

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

P. 1 *mf-mp*

P. 2 *mp-p*

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

P. 1

P. 2

The musical score is for two parts, P. 1 and P. 2, in 3/4 time. The tempo is 'Lent'. The key signature has one flat (B-flat). The score is divided into two systems. The first system covers the lyrics 'La pluie, la pluie, Va - t-en par Am - boi - se ;'. The second system covers 'Beau temps jo - li, Viens par Beau - gen - cy.' Fingerings are indicated by numbers 1-5. Fingerings for P. 1: 3 for 'La', 2 for 'pluie', 4 for 'la', 4 for 'pluie', 4 for 'Va', 4 for 't-en', 4 for 'par', 4 for 'Am', 4 for 'boi', 4 for 'se'. Fingerings for P. 2: 5 2 1 for 'La', 5 3 1 for 'pluie', 3 1 for 'Beau', 5 3 for 'gen', 5 3 for 'cy'. Dynamics: *mf-mp* for P. 1, *mp-p* for P. 2. There are slurs and ties throughout the piece.

16. AU CLAIR DE LA LUNE

[+5]

Lent

Folklore français
Arr. : R. G. Proulx

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

P. 1

mp

P. 2

p

5 2 (1) 2

5 1 2 (')

(')

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

P. 1

P. 2

5 2 (1) 2

5 1 2 (')

(')

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

P.1

P.2

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

P.1

P.2

17. C'EST LA BELLE FRANÇOISE

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

(4) 3 3 (')

P. 1 *mf*

P. 2 *mp*

5 2 1 4 2 1

1 1 5

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

(4) 3 (')

P. 1

P. 2

5 2 1 4 2 1

5 1

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

P.1

P.2

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

P.1

P.2

18. UNE PRINCESSE

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

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

P. 1

mf-mp

1

4

P. 2

mp-p

1 2 5 1

5

1 2 5 1

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

P. 1

1

4

P. 2

1 2 5 1

5

1 2 5 1

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

2 (3) 2 (3) 2

P.1

P.2

2 3 (2) 2

4 (3) 4 1

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

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

P.1

P.2

1 (2) 1

3 5 1 (2) 1

5 1

19. LAISSEZ PASSER

Folklore français
Arr. : R. G. Proulx

19. LAISSEZ PASSER

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

P. 1 *mf-mp*

P. 2 *mp-p*

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

P. 1

P. 2

The musical score is written for two piano parts, P.1 and P.2, in 2/4 time. The key signature has one sharp (F#). The tempo is marked 'Modéré'. The first system of music corresponds to the lyrics 'Lais - sez pas - ser Les pe - tits en - fants'. P.1 starts with a treble clef and a key signature of one sharp, with a dynamic of *mf-mp*. P.2 starts with a bass clef and a key signature of one sharp, with a dynamic of *mp-p*. The second system of music corresponds to the lyrics 'Qui s'en vont voir leur ma - man au champ.'. P.1 continues with a treble clef and a key signature of one sharp. P.2 continues with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and fingerings (e.g., 3, 1, 4, 2, 5, 3, 2, 1, (')). The lyrics are written above the staves, with some words underlined.

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20. FAIS DODO, MON PETIT PIERROT

[+5]

Lent

Folklore français
Arr. : R. G. Proulx

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

P. 1 *mp*

P. 2 *p*

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

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

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

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

P. 1

P. 2

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

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

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

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

P. 1

P. 2

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

P. 1

P. 2

21. TROIS PETITS CHATS

Folklore français
Arr. : R. G. Proulx

21. TROIS PETITS CHATS

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

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

P. 1

mf

3

5
3
1

P. 2

mp

5

3

Detailed description: This block contains the first system of the musical score. P. 1 (Piano 1) is in treble and bass clef, 2/4 time. It starts with a melody in the bass clef (P. 1) and a supporting bass line in the treble clef (P. 2). The melody for P. 1 includes a triplet of eighth notes (3) and a dotted quarter note ('). The bass line for P. 2 includes a triplet of eighth notes (3) and a dotted quarter note ('). The score is marked with a mezzo-forte (mf) dynamic for P. 1 and mezzo-piano (mp) for P. 2. Fingering numbers 3, 5, 3, and 1 are indicated for P. 1, and 5 and 3 are indicated for P. 2.

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

P. 1

2

4
2
1

5
3
1

P. 2

5

2

1

Detailed description: This block contains the second system of the musical score. P. 1 (Piano 1) continues the melody from the first system, featuring a triplet of eighth notes (3) and a dotted quarter note ('). The bass line for P. 2 continues the supporting bass line, featuring a triplet of eighth notes (3) and a dotted quarter note ('). The score is marked with a mezzo-forte (mf) dynamic for P. 1 and mezzo-piano (mp) for P. 2. Fingering numbers 2, 4, 2, and 1 are indicated for P. 1, and 5, 2, and 1 are indicated for P. 2.

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22. PASSE, PASSE, PASSERA

Folklore français
Arr. : R. G. Proulx

22. PASSE, PASSE, PASSERA

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

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

P.1 *mf-mp*

P.2 *mp-p*

1 3 2 4 4 (3) 4

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

5 2 1 5

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

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

P.1

P.2

1 3 2 4 4 (3)

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

5 2 1 5

23. À PARIS, À PARIS

Folklore français
Arr. : R. G. Proulx

23. À PARIS, À PARIS

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

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

P. 1 *mf-mp*

P. 2 *mp-p*

1 4 (1) (2) (3)

3 1 2

1 5

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

P. 1

P. 2

1 (1) (2) (3)

3 1 2

1 5

24. UN ÉLÉPHANT

Folklore français
Arr. : R. G. Proulx

24. UN ÉLÉPHANT

[+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

P. 1 *mf*

P. 2 *mp*

(2) (1) 5

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

P. 1 *mf*

P. 2

(2) (1) 5

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25. UN, DEUX, TROIS

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

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

1 (') (1)

P. 1 *mf-mp*

(3)

P. 2 *mp-p*

4 2

(5)

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

3 (') (1)

P. 1

(1)

P. 2

5 3 3 1

(1) (2)

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

P.1

(1)

P.2

(1) (2)

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

P.1

(1) (3)

P.2

5

26. FAIS DODO, COLAS

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Lent

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

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

P. 1 *mp-p*

P. 2 *p-pp*

(4) 3 4 4 (3)

3 1 4 1 5 3 1

3 2 1

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

3 (') (') (')

P. 1

P. 2

(4) 3 4 4 (FIN)

3 1 5 2 1 5 2 1 (FIN)

3 2 1

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

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

P. 1 *p*

P. 2 *pp*

3 1

1 2

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

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

P. 1

P. 2

3 1

27. DODO, L'ENFANT DO

Folklore français
Arr. : R. G. Proulx

27. DODO L'ENFANT DO

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Lent

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

P. 1 *mp-p*

P. 2 *p-pp*

4 1 (2) 1 2 1 (3)

4 2 5 3 4 1 2

5 (1) 1 5

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

P. 1

P. 2

4 1 (2) 1 2 3

4 2 5 (1) 1 5

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28. J'AI DU BON TABAC

[+2] [+5]

Modéré

Paroles : Abbé G.-Ch. Lattaignant

Arrangement : R. G. Proulx

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

P. 1 *mf*

P. 2 *mp*

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

P. 1

P. 2 *mp*

1 5

The musical score is for a piano piece in 4/4 time, marked 'Modéré'. It consists of two systems of piano parts, P. 1 and P. 2. The first system covers the first line of lyrics: '1. J'ai du bon ta - bac dans ma ta - ba - tiè - re, ('')'. P. 1 starts with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *mf*. P. 2 starts with a bass clef and a key signature of one sharp (F#), with a dynamic marking of *mp*. The second system covers the second line of lyrics: 'J'ai du bon ta - bac; Tu n'en au - ras pas. (FIN)'. P. 1 continues with the same treble clef and key signature. P. 2 continues with the same bass clef and key signature. The score includes fingerings (1, 4, 1, 5) and articulation marks (accents) above the notes. The piece ends with a double bar line and the word '(FIN)'.

J'en ai du fin et du ra - pé ;

P. 1 *mp*

P. 2 *p*

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

P. 1

P. 2

29. IL EST NÉ, LE DIVIN ENFANT

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Modéré

Il est né, le di - vin en - fant :

P. 1 *mf-mp*

P. 2 *mp-p*

4 1 5 2 1 4 2

(5) (1) 2 3

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

P. 1

P. 2

1 2 3 (3) (')

5 3 1 4 2

(5) 4 (3)

Il est né, le di - vin en - fant :

P. 1

P. 2

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

P. 1

P. 2

30. J'AI UN BEAU CHÂTEAU

Folklore français
Arr. : R. G. Proulx

[+2] [+5]

Arr.: R. G. Proulx

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

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

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

P. 1

4 4 (3)

5 3 1 5 2 1 4 2 (')

mp

P. 2

5 3 1 (')

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

[+2] [+5]

Folklore français
Arr. : R. G. Proulx

Modéré

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

(3) (') (5)

P. 1 *mf-mp*

P. 2 *mp-p*

4 5 3 2 1 5 3

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

3 (') (5)

P. 1

P. 2

4 2 5 3 2 1 5 3

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

P. 1

P. 2

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

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

P. 1

P. 2

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

32. SUR MON CHEMIN, J'AI RENCONTRÉ

[+2] [+5]

Folklore français
Arr.: R. G. Proulx

Modéré

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

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

P. 1 *mf-mp*

P. 2 *mp-p*

4 2 5 1

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

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

P. 1

P. 2

3 1 1

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

P. 1

P. 2

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

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

4 2 3 1 4 2

5 1

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

P. 1

P. 2

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

4 (3) (1) 4 (3)

4 2 3 1

5 1

33. BELLE POMME D'OR

Folklore français
Arr. : R. G. Proulx

33. BELLE POMME D'OR

[+2] [+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

1 (') (')

P. 1 *mf-mp*

4 2 4 (3)

P. 2 *mp-p*

4 2 3 1 4 2

5 1 5

Detailed description: This block contains the first system of the musical score. It features two staves, P. 1 and P. 2, in 4/4 time. P. 1 is in treble clef with a key signature of one sharp (F#) and a dynamic of mf-mp. P. 2 is in bass clef with a dynamic of mp-p. The lyrics are 'Bell' pomm' d'or, À la ré - vé - ren - ce,' with accents over 'Bell', 'pomm', and 'd'or'. Fingerings are indicated by numbers 1, 4, 2, 4, (3) for P. 1 and 4, 2, 3, 1, 4, 2 for P. 2. The system ends with a repeat sign.

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

1 (') (')

P. 1

4 2 4

P. 2

4 2 3 1 2

5 1 5

Detailed description: This block contains the second system of the musical score. It continues with staves P. 1 and P. 2. The lyrics are 'Bell' pomm' d'or, Tu se - ras de - hors.' with accents over 'Bell', 'pomm', and 'd'or'. Fingerings are indicated by numbers 4, 2, 4 for P. 1 and 4, 2, 3, 1, 2 for P. 2. The system ends with a repeat sign.

34. ENFILONS LES ANGUILES

Folklore français
Arr. : R. G. Proulx

34. ENFILONS LES ANGUILLES

[+2] [+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

P. 1

mf-mp

P. 2

mp-p

5 3 (3)

5 1 (2) 1 (2)

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

P. 1

P. 2

5 3

5 1 (2) 1

35. À LA CLAIRE FONTAINE

[+2] [+5]

Folklore français

Arr. : R. G. Proulx

Modéré

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

P. 1

mf

P. 2

mp

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

P. 1

P. 2

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

(2) 3 (4) 5 (')

P. 1

P. 2

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

1 2 5 1 3 1 5 4 2

Refrain :

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

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

P. 1

P. 2

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

5 1 5

36. PIED PETITOU

[+2] [+5]

Modéré

Folklore français
Arr. : R. G. Proulx

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

P. 1 *mf*

P. 2 *mp*

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

4 2 3 1 4 2

5 1

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

P. 1

P. 2

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

4 2 3 1 2 (FIN)

5 1

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

P. 1

P. 2

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37. EN PASSANT LES PYRÉNÉES

Folklore français
Arr. : R. G. Proulx

37. EN PASSANT LES PYRÉNÉES

[+2]

Folklore français

Arr. : R. G. Proulx

Modéré

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

P. 1 *mf*

P. 2 *mp*

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

1 (2) 1 4 (3) 4

4 2 3 1 4 1 2

5 1 5

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

P. 1

P. 2

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

1 (2) 1 4 (3) 1

4 2 3 1

5 1

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38. DONNEZ-NOUS UN PEU DE LAIT

Folklore français
Arr. : R. G. Proulx

38. DONNEZ-NOUS UN PEU DE LAIT

[+2]

Folklore français
Arr. : R. G. Proulx

Modéré

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

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

P. 1 *mf-mp*

(2) 1 2 4 (3) 4

P. 2 *mp-p*

4 2 3 1 4 1 2

5 1

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

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

P. 1

(2) 1 2 4 (3)

P. 2

4 2 3 1 2 (')

5 1

39. IL EST NÉ, LE DIVIN ENFANT

[+2]

Folklore français
Arr. : R. G. Proulx

Modéré

Il est né, le di - vin en - fant :

P. 1

mf

4 1

P. 2

mp-p

5 2 1 4 2

(5) (1) 2 3

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

P. 1

1 2 3 (3) (')

P. 2

5 3 1 4 2

(5) 4 (3)

Il est né, le di - vin en - fant :

P. 1

P. 2

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

P. 1

P. 2

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

(2)

P. 1 *mp*

P. 2

1

5 2

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

(2) (3) 2 (')

P. 1

P. 2

1 (2) (1)

5 (3) 2 1

De - puis plus de qua - tre mille ans,

(2)

P. 1 *mp*

P. 2

1 *p*

5 2

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

2

P. 1

P. 2

(2)

5 (3) 2 1

40. AH! VOUS DIRAIS-JE MAMAN

[+5]

Folklore français
Arr. : R. G. Proulx

Modéré

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

P. 1

mf

(4)

(1)

P. 2

mp

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

5 2 3 2 1

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

1 (4)

(1)

P. 1

P. 2

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

5 2 3 2 1

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

P. 1

P. 2

(1)

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

P. 1

P. 2

(3) (1)

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

41. AINSI FONT, FONT, FONT

[+2]

Folklore français
Arr. : R. G. Proulx

Modéré

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

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

P.1 *mf*

(2) 1 4 (3) 4

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

P.2 *mp*

5 3 1 3 1 1 (')

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

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

P.1

(2) 1 4 (3)

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

P.2 *mp*

5 3 1 3 1 1 (')

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

1 (2) (3) 2

P.1

P.2

mp

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

2 5

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

1 (2) (3) (')

P.1

P.2

mp

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

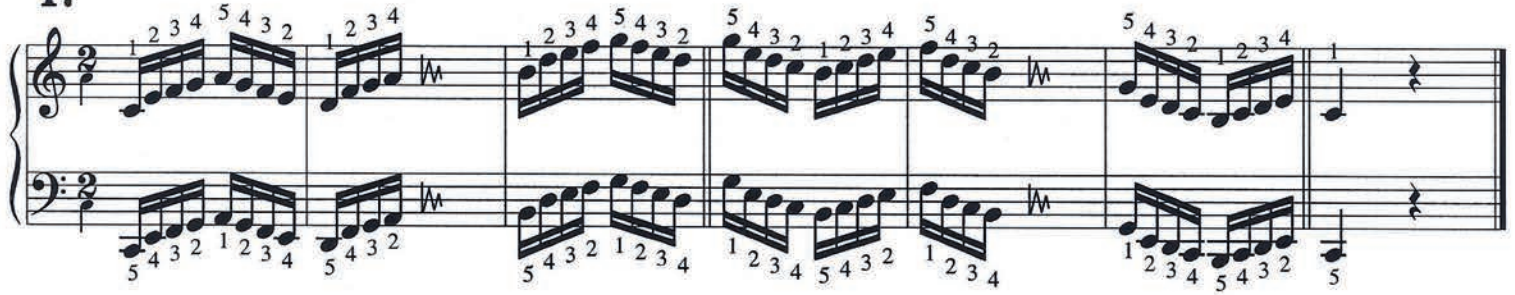
2 5

HANONS SYMÉTRIQUES

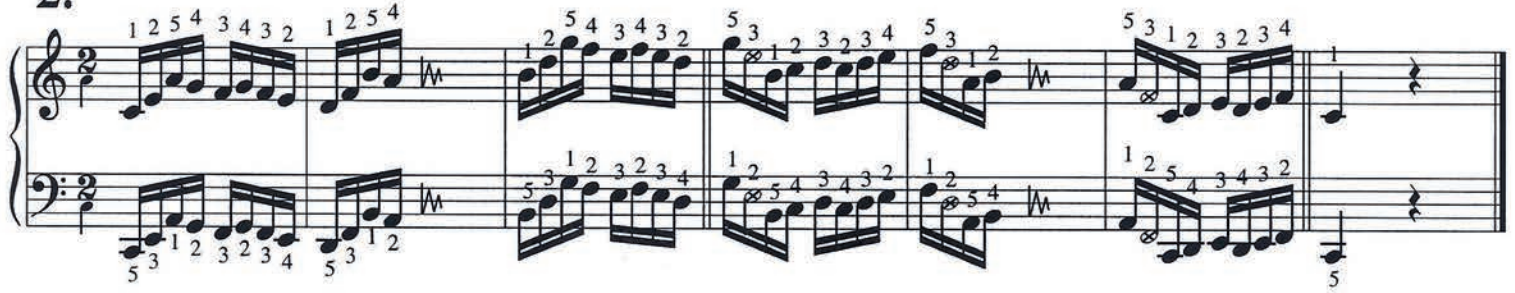
HANON

10 exercices préparatoires symétriques

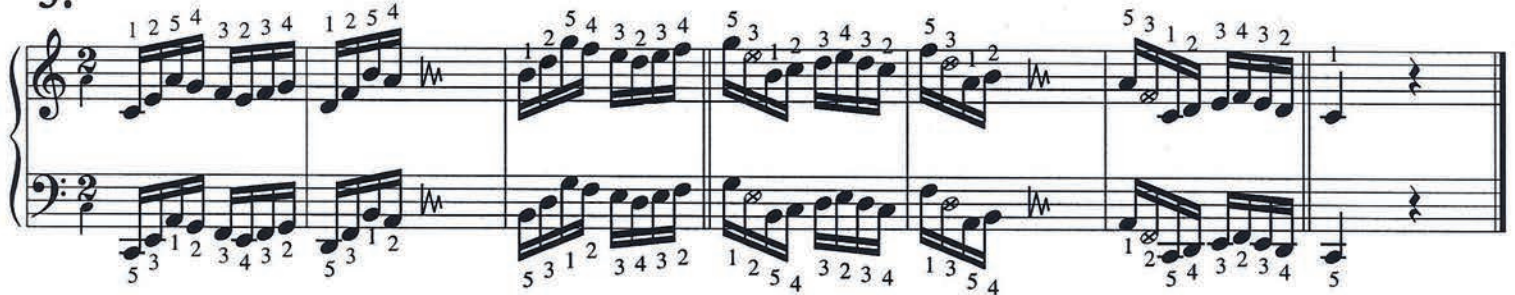
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2.



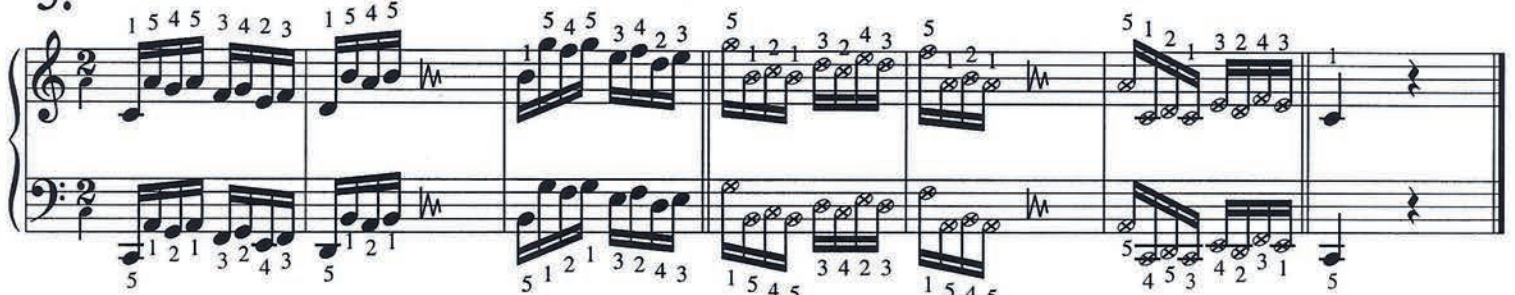
3.



4.



5.



2.

6.

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

7.

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

8.

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

9.

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

10.

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

GAMMES ET PROGRESSIONS D'ACCORDS

C majeur et A mineur

The image displays six systems of musical notation, each consisting of a grand staff (treble and bass clefs) in 4/4 time. The first five systems are for the C major scale, and the sixth system is for the A minor scale. Each system includes a scale run, an arpeggiated pattern, and a return. Fingerings are indicated by numbers 1-5 above the notes. The first five systems are for C major, and the sixth system is for A minor, which uses natural notes for the scale but includes sharps for the F# and C# in the arpeggiated patterns.

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

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

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

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

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

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

F majeur et D mineur

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

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

G majeur et E mineur

The image displays six systems of piano exercises, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. Each system includes fingerings (1-5) and repeat signs.

- System 1:** Treble staff shows a G major scale (G4-A4-B4-C5) and an E minor scale (E4-D4-C4-B3-A3-G3). Bass staff shows a G major arpeggio (G2-B2-D3) and an E minor arpeggio (E3-G3-B3). Fingerings: 1-2-3-4, 5-4-3-2 for both scales; 1-2-3-4, 5-4-3-2 for both arpeggios.
- System 2:** Treble staff shows a G major scale (G4-A4-B4-C5) and an E minor scale (E4-D4-C4-B3-A3-G3). Bass staff shows a G major arpeggio (G2-B2-D3) and an E minor arpeggio (E3-G3-B3). Fingerings: 1-2-3-4, 5-4-3-2 for both scales; 1-2-3-4, 5-4-3-2 for both arpeggios.
- System 3:** Treble staff shows a G major scale (G4-A4-B4-C5) and an E minor scale (E4-D4-C4-B3-A3-G3). Bass staff shows a G major arpeggio (G2-B2-D3) and an E minor arpeggio (E3-G3-B3). Fingerings: 1-2-3-4, 5-4-3-2 for both scales; 1-2-3-4, 5-4-3-2 for both arpeggios.
- System 4:** Treble staff shows a G major scale (G4-A4-B4-C5) and an E minor scale (E4-D4-C4-B3-A3-G3). Bass staff shows a G major arpeggio (G2-B2-D3) and an E minor arpeggio (E3-G3-B3). Fingerings: 1-2-3-4, 5-4-3-2 for both scales; 1-2-3-4, 5-4-3-2 for both arpeggios.
- System 5:** Treble staff shows a G major scale (G4-A4-B4-C5) and an E minor scale (E4-D4-C4-B3-A3-G3). Bass staff shows a G major arpeggio (G2-B2-D3) and an E minor arpeggio (E3-G3-B3). Fingerings: 1-2-3-4, 5-4-3-2 for both scales; 1-2-3-4, 5-4-3-2 for both arpeggios.
- System 6:** Treble staff shows a G major scale (G4-A4-B4-C5) and an E minor scale (E4-D4-C4-B3-A3-G3). Bass staff shows a G major arpeggio (G2-B2-D3) and an E minor arpeggio (E3-G3-B3). Fingerings: 1-2-3-4, 5-4-3-2 for both scales; 1-2-3-4, 5-4-3-2 for both arpeggios.

D majeur et B mineur

The image displays six systems of piano exercises, each consisting of a grand staff (treble and bass clefs) in 4/4 time. The exercises are for the D major and B minor scales. Each system includes fingerings (1-5) and repeat signs. The exercises progress from simple whole-note scales to more complex patterns involving eighth and sixteenth notes, and include chromatic runs in the bass clef.

System 1: Simple whole-note scales. Treble clef: D4-E4-F#4-G4-A4-B4-C#5-D5. Bass clef: D3-C#2-B1-A1-G1-F#1-E1. Fingerings: 1-2-3-4-5 for ascending, 4-3-2-1 for descending.

System 2: Eighth-note scales. Treble clef: D4-E4-F#4-G4-A4-B4-C#5-D5. Bass clef: D3-C#2-B1-A1-G1-F#1-E1. Fingerings: 1-2-3-1-2-3-4-5 for ascending, 4-3-2-1-3-2 for descending.

System 3: Simple whole-note scales. Treble clef: D4-E4-F#4-G4-A4-B4-C#5-D5. Bass clef: D3-C#2-B1-A1-G1-F#1-E1. Fingerings: 1-2-3-4-5 for ascending, 4-3-2-1 for descending.

System 4: Eighth-note scales. Treble clef: D4-E4-F#4-G4-A4-B4-C#5-D5. Bass clef: D3-C#2-B1-A1-G1-F#1-E1. Fingerings: 1-2-3-1-2-3-4-5 for ascending, 4-3-2-1-3-2 for descending.

System 5: Simple whole-note scales. Treble clef: D4-E4-F#4-G4-A4-B4-C#5-D5. Bass clef: D3-C#2-B1-A1-G1-F#1-E1. Fingerings: 1-2-3-4-5 for ascending, 4-3-2-1 for descending.

System 6: Eighth-note scales. Treble clef: D4-E4-F#4-G4-A4-B4-C#5-D5. Bass clef: D3-C#2-B1-A1-G1-F#1-E1. Fingerings: 1-2-3-1-2-3-4-5 for ascending, 4-3-2-1-3-2 for descending.

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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