

Cahier No 3 B

**CHANSONS CONNUES
DU RÉPERTOIRE DES CAHIERS
PRÉCÉDENTS No 1, 2 et 3**

présentées selon deux systèmes de notation
pour les débuts de la lecture en solmisation



FORMATION DE BASE DU MUSICIEN
DEGRÉS I et II

Édition Ed. Garo / Studio Kodály
NYON / GENÈVE
SUISSE

LISEZ-MOI

Apprendre à lire dans sa langue maternelle revient à rechercher dans les signifiants graphiques saisis par l'œil ce qui peut nous rappeler des mots connus de la langue parlée. À défaut, si le mot est inconnu, ce sont au moins des syllabes connues qui seront reconnues et identifiées. Le plus souvent l'œil n'a pas besoin de parcourir tout le mot pour le reconnaître. Dans la lecture courante, il se contentera d'indices.

Dans ce cahier de lecture qui ne contient que des chansons connues, nous proposons d'expérimenter une démarche toute semblable. Les deux types de notation dans lesquelles elles se présentent, l'une diastématique, sur les pages impaires, l'autre ramenée à une seule ligne sur les pages paires, ne font que rappeler, pour la conduite du chant, d'anciens réflexes, assimilés dans les *groupes préparatoires* lorsque ces chansons étaient solmisiées oralement.

Tout en avançant dans cette réminiscence, on découvre de nouvelles réalités musicales liées à l'écriture: les mesures ternaires, ou " alla breve ", ou mélangées (2+3), ou l'apparition progressive de double croches. L'esprit de l'élève y sera d'autant plus disponible que les chansons et leurs relations mélodiques ne sont, elles, pas nouvelles.

Parallèlement, on pratiquera les *333 exercices de lecture* de Kodály qui proposent des chansons nouvelles mais faciles, présentées de la même façon et se conformant à la même progression mélodique.

Mais, avant de commencer, il peut être bon de préciser comment s'énoncent, dans notre démarche, les abréviations courantes utilisées pour le nom des notes: *d* s'énonce do, *r* - ré, *m* - mi, *f* - fa, *s* - sol, *l* - la. Quant à *si*, il s'écrit toujours en toutes lettres. Les altérations accidentelles n'existent pas dans nos chansons. En fin de cahier quelques notes supplémentaires font leur apparition, comme *fi*, *sa* ou *sul*, Ce sont des notes dites *mobiles*. Celles-ci figureront en toutes lettres à l'endroit précis où elles interviendront.

Edouard Garo

Nyon, le 16 juin 2007.

1 s-m

s s m s m s s m s m

référence: le premier chiffre renvoie au numéro du cahier
Studio Kodály, le second au numéro de la chanson y figurant 1/4

2

s s m m s s m s s m m s s m

1/5

3

s s m m s s m s s m m s s m

s m s s m m s s m m s s m m s

1/7

4 s-m / s-d

s m s s m s m s s m

m m m m s m m m m s s s s s d

1/9

5 s-m

s m s s m m s s m m s s m m

Parlé

s s m m s s m s s m m s s m (se remémorer les paroles)

1/10

6**s-l-s-m**

s

Parlé
(se remémorer les paroles)

1/15

7

s

Parlé
(se remémorer les paroles)

Parlé
(se remémorer les paroles)

1/16

8

s

Parlé
(se remémorer les paroles)

1/17

15

l-s-m / f-m-r-d

s l s m s l s m s l s m

s l s m s f f m m r d

1/40

16

l-s-m / f-m-r-d

s l s m s s l s m

s s s s s s s f m r d d d

1/41

17

l-s-m / f-m-r-d

m s s s m s s s m s l s m

s s s m s s s m s l s s s

d' s s d' s s s f m r d

1/43

18

s-l-s-m-f-s

Exercise 18 consists of two staves of music in 2/4 time. The first staff begins with a dynamic marking *s* and contains four measures of quarter notes. The second staff continues with four measures, including some beamed eighth notes.

1/45

19

s-m-r-d

Exercise 19 consists of three staves of music in 2/4 time. The first staff begins with a dynamic marking *m* and contains four measures of quarter notes. The second and third staves continue the melody with various rhythmic patterns.

1/46

20

s-m / d-r-s-d

Exercise 20 consists of two staves of music in 2/4 time. The first staff begins with a dynamic marking *s* and contains four measures, including a triplet of eighth notes. The second staff continues with four measures, including a 3/4 time signature change.

1/47

21

s-l-s-m

Exercise 21 consists of one staff of music in 6/8 time. It begins with a dynamic marking *s* and contains four measures of eighth notes.

1/52

22

s-m / r-m-f / s-m-d

s | *m* | *s* *s* | *m* | *r* *m* | *f* *m* | *r* *s* | *m* *d*

s | *m* | *s* *s* | *m* | *r* *m* | *f* *m* | *r* *s* | *d* ||

1/53

23

s-m / r-f

s *m* | *s* *m* | *f* *f* | *s* *s* | *m* | *r* *r* | *f* *f* | *m* *m* | *s*

r *r* | *f* *f* | *m* *m* | *s* *s* | *m* *s* | *m* | *f* *f* | *s* *s* | *m*

1/54

24

s-l-s-m-d / m-r-s-d

s *s* | *s* *l* | *s* *m* | *d* | *s* *l* | *s* | *m* | *d* | *s* *s* | *s* *l*

s *s* | *m* *d* | *s* *s* | *s* *l* | *s* *s* | *m* *d* ||: *m* *m* | *r* *s* | *d* *d* | *d*

1/55

25

s-m / d-r-d

s *s* | *m* | *d* | *r* *r* | *d* *s* | *s* *s* | *m* | *d* | *r* *r*

d *s* | *s* *s* | *m* *s* | *s* *s* | *m* *s* | *s* *s* | *m* | *d* | *r* *r* | *d*

1/58

26**s-m / d-r-m**

Exercise 26, measures 1-4. The first staff begins with a dynamic marking *s* and a 2/4 time signature. The melody consists of quarter notes and eighth notes.

1/59

27**d-r-s-m / s-d**

Exercise 27, measures 1-4. The first staff begins with a dynamic marking *d* and a 2/4 time signature. The melody consists of quarter notes and eighth notes.

1/63

28**s,-d-r-m / s-l-s-m**

Exercise 28, measures 1-8. The first staff begins with a dynamic marking *s,* and a 2/4 time signature. The melody consists of quarter notes and eighth notes. The third staff includes the instruction *stringendo ad libitum*.

1/66

29

s-l-s / s-l-si-d



1/67

30

s,-d-r-m / d-r-s-d



1/68

31

m-d-r-s,



1/69

32

m-r-d



1/70

33

m-r-d



1/71

38

d-s,-d-r-m



1/77

39

m-r-d



1/78

40

d-m-s / l-s-m-r-d



1/79

41

[d-r-d-s, / m-r-d-s,]

Exercise 41 consists of three staves of music. The first staff begins with a 3/4 time signature and a dynamic marking *d*. It contains three measures of eighth-note patterns. The second and third staves continue the pattern, with the third staff ending with a double bar line and a whole note.

1/80

42

[s,-d-r-m / r-d-l,]

Exercise 42 consists of two staves of music. The first staff begins with a 2/4 time signature and a dynamic marking *d*. It contains two measures of eighth-note patterns. The second staff continues the pattern and ends with a double bar line.

1/82

43

[s-m-l-s / d'-r'-m']

Exercise 43 consists of four staves of music. The first staff begins with a 2/4 time signature and a dynamic marking *s*. It contains four measures of eighth-note patterns, with the final note of the fourth measure marked with a fermata. The second, third, and fourth staves continue the pattern, with the fourth staff ending with a double bar line.

1/83

44

d-l,-s, / d-r-m / l,-si,-d

$\frac{2}{4}$ *d* | *d* | *d* *l* | *s* | *d* *d* | *r* *r* *d* *r* | *m* *d* |
d | *d* | *d* *l* | *s* | *d* *d* | *r* *r* *l* *si* | *d* ||

1/84

45

s,-d / m-r-d

$\frac{2}{4}$ *s* | *d* *d* | *d* *m* | *d* *d* | *d* *m* | *r* *r* *d* *r* | *m* *d* *s* |
d *d* | *d* *m* | *d* *d* | *d* *m* | *r* *r* *r* *r* | *d* ^{Parlé} × | × ||

1/85

46

d-l,-d / d-r-m-l,

$\frac{2}{4}$ *d* *d* | *d* *l* | *d* *r* | *d* *d* *d* | *d* *l* | *d* *r* | *d* *d* *d* |
d *l* | *l* *s* | *d* | *r* *r* || $\frac{3}{2}$ *r* *d* | *r* *m* || *l* ||

1/86

47

d-r-m / d-r-d-l,-s,

$\frac{2}{4}$ *m* *m* | *r* *r* | *m* | *d* *d* | *r* *r* | *m* *d* |
m *m* | *r* *r* | *m* | *d* *d* | *r* *r* | *d* *l* |
l *l* *l* *s* | *l* *l* *l* *s* | *d* *d* | *r* *r* | *m* *m* *m* *m* |
l *l* *s* | *l* *l* *s* | *d* *d* | *r* *r* | *l* *l* *l* |

1/87

48

r-m-d / d-s,-l,

First system of musical notation for exercise 48, consisting of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *r*. The melody consists of eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns.

1/88

49

l-m' / si-r'-d'-si-l

First system of musical notation for exercise 49, consisting of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *l*. The melody features eighth notes and quarter notes. The second staff continues the melody.

t (si)

Second system of musical notation for exercise 49, consisting of two staves. The first staff begins with a repeat sign and a dynamic marking of *m*. The melody continues with eighth notes and quarter notes. The second staff concludes the exercise with a repeat sign.

1/89

50

s,-d-r-m / r-l, / s,-l,-si,-d

First system of musical notation for exercise 50, consisting of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *s*. The melody includes eighth notes and quarter notes. The second staff continues the melody with dynamic markings *r*, *l*, and *t (si)*.

Fine

Second system of musical notation for exercise 50, consisting of two staves. The first staff begins with a repeat sign and a dynamic marking of *s*. The melody continues with eighth notes and quarter notes. The second staff concludes the exercise with a repeat sign and a dynamic marking of *s*.

D.C.

1/90

51

s-l-s-f-m-r-d / d'-l

2/4 *s l s f m m m m r r r r*
d d d m *d d d d* *d' l d' l s s s f*
m m r r *d d m s* *d d d d*

1/92

52

s-l-s-m / l-s-f-m-r-d

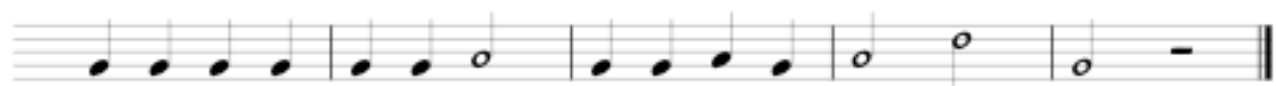
2+3 *s s s l s s l s s s s s m s l s*
s l s f m r m d s l s f m r d
d m s l s l s m r m d
s s s m s l s s l s f m r m d
s s s m s l s s l s f m r d Fine
s s s m s l s s l s f
m r m d 5/4 *s l s f m r m d*

D.C.

1/93

53

d-r-d-s, / d-r-m / r-s-d



1/94

54

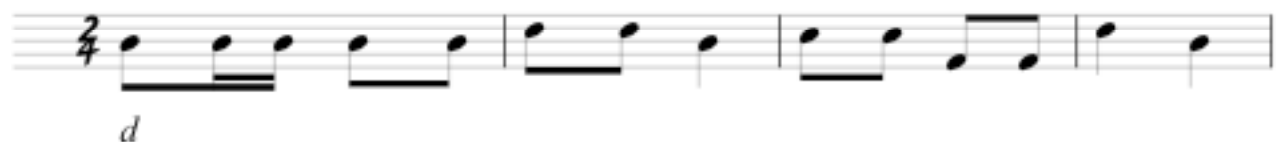
m-d-r-s,-d



1/95

55

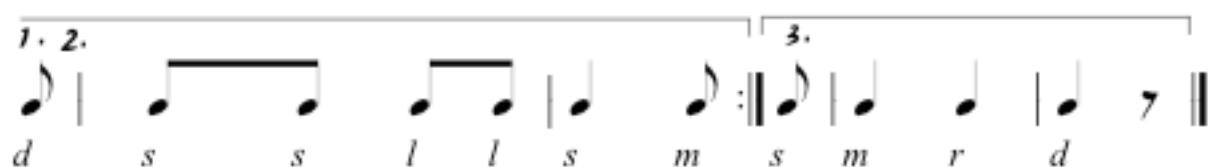
m-d-r-s,-d



1/96

56

d'-s-m-r-d / s-l-s-m-d



1/97

57

m-d-s' / m-d-si,-l,



1/98

58

l-s-m-d / r-s,-d



1/99



DEUXIÈME PARTIE

EXTRAITS DU
CAHIER No 2

***CHANSONS
POUR UN JARDIN
MUSICAL***



63**d-r-s / d-r-s-d**

2/5

64**r-d-s / s-f-m-r-d**

2/6

65**d-m-s / s-f-m-r-d**

2/7

66**r-s-m**

2/8

67**r-s-d**

s l s s m d d r r s s d

s l s s m d d r r s s d

2/9

68**d-m-s-d' / r-s-d**

d m s d' s f f m m r r m d

d m s d' s f f m m r s d

2/10

69**d-m-s-d' / f-r-s**

d m s d' s l s d m s d' s l s

m m m s r m d m m m s r m

d m m m f f r r s m m m f f s s d

2/11

70

s-r-m-d

Musical notation for exercise 70. It consists of three staves. The first staff is in 2+3 time, marked with a dynamic *d*. The second staff contains two measures of music. The third staff features two triplets, followed by the instruction "Refrain da capo" and "Pour finir" with three 'x' marks indicating muted notes.

2/12

71

l-s-f-m-r-d

Musical notation for exercise 71. It consists of three staves. The first staff is in 2/4 time, marked with a dynamic *d*. The second and third staves contain musical notation for the exercise.

2/13

72

d-s-l-s / s-f-m-r-d

Musical notation for exercise 72. It consists of three staves. The first staff is in common time, marked with a dynamic *d*. The second and third staves contain musical notation for the exercise.

2/14

73

m-f-s

m f s f m f s m m m r r d m r d

2/15

74

l-s-f-m-d / r-s,-d

d r m d d r m d m f s m f s

s l s f m d s l s f m d r s d r s d

2/16

75

si,-d-r / r-s-m

s₁ d m d si d r d r m m

s₁ d m d si d r m r d

m m m m m m m m s s

r r r r r r s s m s s d

Fine

D.C.

2/17

76

si,-d-r / r-f-m-r-d

d

2/18

77

si,-d-r-s, / r-si,-d

Refrain

d

FINE

Couplet

D.C.

2/19

78

f-r / r-d-si,-l,-s,

s,

2/20

79

l-s-m-r-d / d'-si-l-s

s s s m s l s m m r r m r
s s s m s l s m m r m r d
d m s d' si l si d' l s
s s s m m s l s m d r m m r r d

2/21

80

s,-d-r / r-m-f-m

s, d r m m m m m m s f m r r d
m r d s, d r r m f m r d r m d
m r d s, d r r m f m r d r d

2/22

81

s,-d-s / m-s,-d / s,-m

Musical notation for exercise 81, consisting of three staves in 2/4 time. The first staff starts with a dynamic marking 's,'. The notation includes eighth and quarter notes with various articulations and rests.

2/23

82

s-l-s-f-m / s-r-d

Musical notation for exercise 82, consisting of two staves in 6/8 time. The first staff starts with a dynamic marking 's'. The notation includes eighth and quarter notes with various articulations and rests.

2/24

83

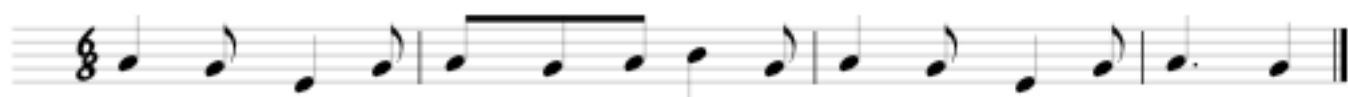
d-m-f-s-d' / s-m-f-m-r-s-d

Musical notation for exercise 83, consisting of four staves in 2/4 time. The first staff starts with a dynamic marking 'd'. The notation includes eighth and quarter notes with various articulations and rests.

2/25

86

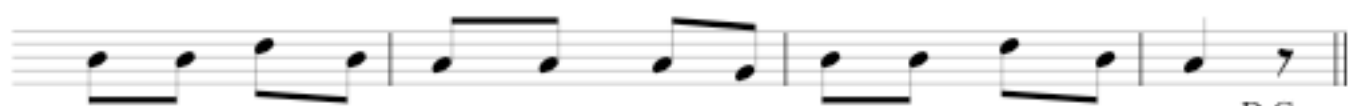
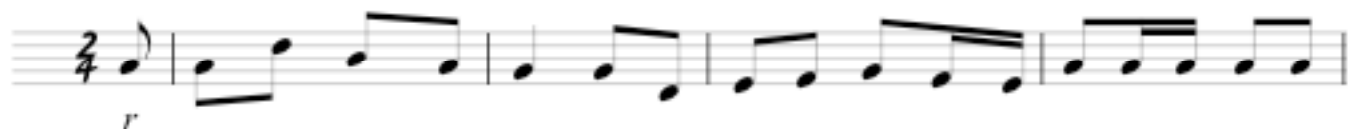
r-s-d / r-d-l,-d-r



2/28

87

r-s-m-r-d / l,-r-s-m



D.C.

2/29

88

s-m-r-l / r-f-m-d



2/30

89

s,-l,-si,-d / r-m-f-s-m / d-si,-d

s_i l_i si_i d d d m d r r r r d si_i l_i
s_i s_i l_i si_i s_i r r r r m f s
m m r r r r m f s m d d d si_i l_i
s_i d si_i d r r d si_i d d d

2/31

90

s,-m (début) / r-f

s_i m m m r f m f m r r r d r
m d s_i m m m r f m s m d r r d
s s m l l s s s m l l s

Fine

D.C. al Fine

2/32

91

m-s, / r-s, / r-f-m-r-d



Musical notation for exercise 91, consisting of three staves. The first staff is in 3/4 time and begins with a mezzo-forte (*m*) dynamic. The second staff changes to 2/4 time. The third staff concludes with a 3/4 time signature and a fermata over the final note. The exercise number 2/33 is printed at the bottom right.

92

d-s-d' / d-m-r-f-si,-r-d



Musical notation for exercise 92, consisting of two staves in 2/4 time. The first staff begins with a dynamic marking of *d*. The second staff includes a repeat sign. The exercise number 2/34 is printed at the bottom right.

93

s-m / d-r-f-m / f-r-d



Musical notation for exercise 93, consisting of three staves in common time. The first staff begins with a dynamic marking of *s*. The exercise number 2/35 is printed at the bottom right.

94

l-d'-si-l-s-l-m / si-l-s-l

2/4

l d' si l s l m l d' si l s l l d' si d'

r' d' si l d' si d' r' d' si si si l l s l

2/36

95

d-m-r-f / si,-r-d / s,-f-m-r-d

2/4

d m d m r f si, r r r d m s

d m d m r f si, r r r

d s s s s s, f m r d

2/37

96

d-s / l-s-f-m-r-m-d

2/4

d d d d s l l l l s f f

m m m r r m d d d d d s l l l l

s f f f f m m m r r d

2/38

99

m-r-m-d / d-m-f-s

m r m d d d s d m r m
d d d d s d d m f s s s s
s s s s s s s s s s s s
s s s s s s s s s s s f m
r r m r m d d d d s
d d m r m d d d d s d

2/41

100

m-r-m-f-r / r-s,-r-d

s d r m m m r m f r
r r r s r r d r m d

2/42

101

m-l-m / r-m-r / s,-r

Exercise 101 consists of two staves of music in 8/8 time. The first staff begins with a mezzo-forte (*m*) dynamic marking. The melody starts on a quarter note, followed by eighth notes, and includes a slur over two eighth notes in the third measure. The second staff continues the melody with eighth notes and ends with a quarter rest.

102

s-l-d'-l-s / s-l-s-f-r-d

2/43

Exercise 102 consists of two staves of music in 8/8 time. The first staff begins with a mezzo-forte (*m*) dynamic marking. The melody starts on a quarter note, followed by eighth notes, and includes a quarter rest in the third measure. The second staff continues the melody with eighth notes and ends with a quarter note marked as a 'Refrain'.

Exercise 102 continues with two more staves of music in 8/8 time. The first staff continues the melody with eighth notes and a quarter rest. The second staff continues with eighth notes and ends with a quarter note.

2/44

103

s-l-f-r-m / f-m-r-s-d

Exercise 103 consists of two staves of music in 8/8 time. The first staff begins with a sforzando (*s*) dynamic marking. The melody starts on a quarter note, followed by eighth notes, and includes a repeat sign in the third measure. The second staff continues the melody with eighth notes and ends with a quarter note.

Exercise 103 continues with two more staves of music in 8/8 time. The first staff continues the melody with eighth notes and a quarter note. The second staff continues with eighth notes and ends with a quarter note.

2/45

104

s-s,-s-d' / d-r-m-f-s-l-s

Solo, pour commencer

Refrain, Tous

s s s s s s s s s d'

d r m f s f m m r d s

d r m f s f m r d

d r m f s l s s l

s f m r d s s s s s s s s s

s s s s s s s s s s s s s s d'

2/46

105

d-m-s-l / m-f-l-s-m / r-s-m

d m s s s l s m m f l s m m s

f m r s m m r s m m d d r

r d d r m m s m d r r d d r m m s m r d

2/47

106

d-m-r-si' d / s-l-s-f-m-d

2/48

107

s-r-m-f-s

D.C.

2/49

108

m f s s s l s l si d' si l s

m f s s s m d r m f f m r r m f

s s s m d r m f m r d

2/50

109

d-s / r-m-f-r-d

d s f s m r m f r m d d

s f m r r r m f s f m r m f r d

2/51

110

s,-s-m-r-d / s,-l-f-m-r-s / f-r-d-si,-d

s_i s s s m r d r r si_i s_i s_i s_i l l l

f m r s f m r d s_i m r m

f r d si_i d r m m l s d

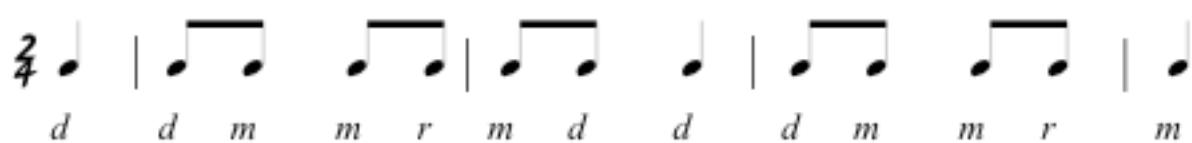


TROISIÈME PARTIE

EXTRAITS DU
CAHIER No 3

***CHANSONS
POUR UNE INITIATION
MUSICALE***



111**s-m-d-m-r**

3/1

112**d-m-s-r / r-m-f-s**

3/2

115

d-r-m / d-m-s-l / s-s,

$\frac{2}{4}$ S d r m m r d r m d s_1 d r m m r d r m d FINE

d d d d d m s s l s f m r d s s s s_1 s_1 s_1

S s s s s_1 s_1 s_1 s s s s_1 s_1 s_1 s D.C. al Fine

3/5

116

m-r-d / s-r

$\frac{6}{8}$ m m r r d d r m f m r d r d

7 d r m m m f s r r r d r m m m f s r r r

m m r r d d r m f m r d r d

3/6

117

s,-d-r-m / s-r

2+3
s,

Musical notation for exercise 117, measures 1-4. The first staff begins with a 2+3 time signature and a dynamic marking of *s,*. The melody consists of eighth and quarter notes.

3/7

118

d-m-r / r-m-f-s-m

d

Musical notation for exercise 118, measures 1-4. The first staff begins with a 2/4 time signature and a dynamic marking of *d*. The melody consists of eighth and quarter notes.

3/8

119

s-l-si-d' / s-r

s

Musical notation for exercise 119, measures 1-4. The first staff begins with a 2/4 time signature and a dynamic marking of *s*. The melody includes slurs and a fermata over the final note of the first measure.

3/9

120**d-s,-d / s-f-m-f / f-m-r-m**

3/10

121**s,-d-m / s-f**

3/11

122**d-r-m / r-m-f**

Musical score for exercise 122 in 3/4 time. The score consists of four staves. The first staff begins with a dynamic marking *d*. The melody in the first staff is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The second staff continues: quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The third and fourth staves provide harmonic accompaniment with various note values and rests.

3/12

123**m-s-f-r-d / s-r**

Musical score for exercise 123 in 2/4 time. The score consists of two staves. The first staff begins with a dynamic marking *d*. The melody in the first staff is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The second staff continues: quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The second staff includes eighth notes and rests.

3/13

124**d-r-m-f / m-s-r-d**

Musical score for exercise 124 in 6/8 time. The score consists of three staves. The first staff begins with a dynamic marking *s*. The melody in the first staff is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The second and third staves provide harmonic accompaniment with various note values and rests.

3/14

125

l-f / m-r-m-f-m-s-f

s d d r r m m s d d r r m s
 l f f f s m m m f m r s
 d r m r m f m s f m r d

3/15

126

s-f-m-f-r-d-si,-d
si note de passage

s₁ s₁ d m s f m f r d si, d d d
 m m d m r d si, l, s, l, si, d d d

3/16

127

r-l, / r-d-si,-l,-s,

d d r m r d m r r d d d d r
 m r d m r r d r r r r l, l, r d si, l
 s₁ d d d r m r d m r r d

3/17

Relire au préalable le No 50 de ce cahier (3B).

La découverte d'un mode appelé *mineur*
où le centre de gravité n'est plus *DO* mais *LA*

132

l-d-m / r-l, / r-d-l,

Kodály

Relire au préalable les Nos 44, 46, 49 et 94 de ce cahier (3B).

3/22

133

m-l / d'-si-l-s-si-l

3/23

134

l,-d-si,-l, / r-m-f-m-r-d-si,-l,

l l d d si si l l d d r r m

m f m r r m r d d r d si si d

si l l d m r m f m r d si l

3/24

135

l,-m-r-d-si,-l,

l si d si d si l l si d si l l

m r d si d si l l si d r m m

m r d si d si l l si d si l l

3/25

136

l,-si,-d-r-m-l-m

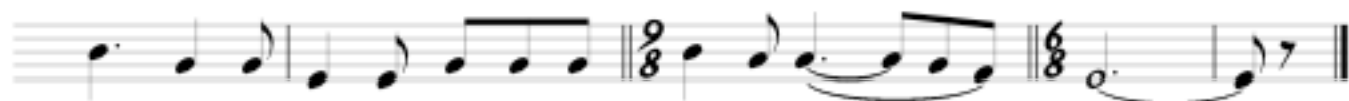
l si d r m l m d r d si l l d si l si

d r m l si d r m l m d r d si l l

3/26

137**l-s-l-m***l*

3/27

138**m-r-d-l,***m*

3/28

139**m-l-si-d' / m-f-l-m / m'-si-d'-r'-d'-si-l***m*

Relire au préalable le No 36 de ce cahier (3B).

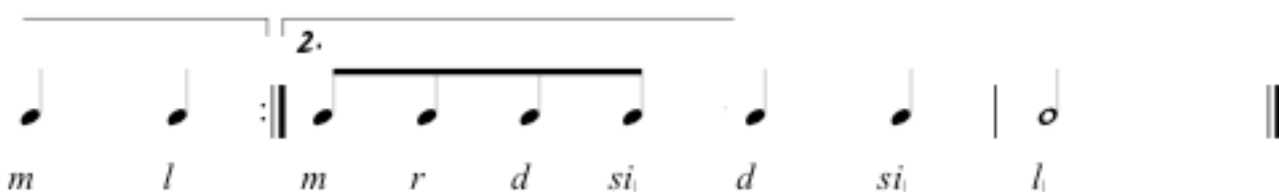
3/29

140

l-r'-m'-r'-d'-si



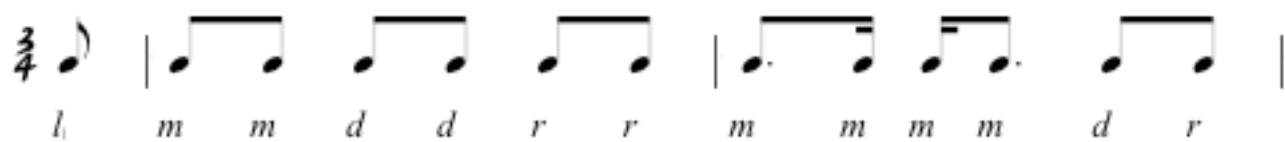
Refrain



3/30

141

l,-m-d-r-m



3/31

142

r-d-l,-s,-l, / m-l-s-l-si-l

Francine Cockenpot

Musical score for exercise 142, 5/8 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 5/8 time signature. The first note is a quarter note with the dynamic marking *l*, followed by a half note with the dynamic marking *m*. The rest of the piece consists of eighth and quarter notes, some beamed together. The piece ends with a double bar line.

3/32

143

m-l-sul-l / m'-si-m'-d'

Musical score for exercise 143, 3/8 time signature. The score consists of three staves of music. The first staff begins with a treble clef and a 3/8 time signature. The first note is a quarter note with the dynamic marking *m*, followed by a quarter note with the dynamic marking *l* and a dotted quarter note with the dynamic marking *sul...*. The rest of the piece consists of eighth and quarter notes, some beamed together. The piece ends with a double bar line.

3/33

144

l,-d-si,-r-d-si,-l,

Intro. **Refrain** S

2+3 *si, d-si, l, l, si, d, si, d, l, m, r, m, si, d, si*

FINE **Couplets**

l, l, d, r, m, m-r, d, si, l, l, d, r

m, m-r, d, si, l, m, l, d, si, r, d, si

l, m, l, d, si, r, d, si, l, si, d-si, l, l, si

Dal S
al Fine

3/34

145

d'-si-l-sul-m / m'-si-d-si-l

l, l, m, m, r, m, d, d, si, l, si, d, si, l, sul, m

l, l, m, m, r, m, d, r, m, si, d, si, l

3/35

146**l,-m-l / l-sul-l-si**

Musical score for exercise 146, featuring three staves of music in 2/4 time. The first staff starts with a dynamic marking *l*. The second staff starts with *sul*. The third staff ends with a fermata and a 7-measure rest.

3/36

147**d'-si-m'-l-sul-m / d'-m'-si-m-l**

Musical score for exercise 147, featuring two staves of music in 2/4 time. The first staff starts with a dynamic marking *m* and includes a *sul* marking. The second staff ends with a fermata and a 7-measure rest.

3/37

148**l-r'-d'-si / l-si-sul-m-l**

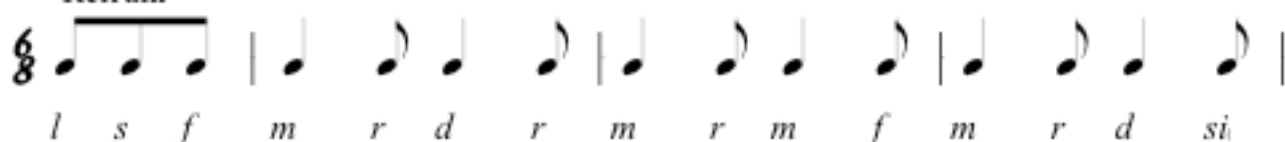
Musical score for exercise 148, featuring two staves of music in 2+3/7 time. The first staff starts with a dynamic marking *m*. The second staff includes dynamic markings *si*, *sul*, *m*, and *l...*

3/38

149

m-i-m-r-si, / 1-5-1
 heptatonisme descendant intégral
LA mineur

Refrain

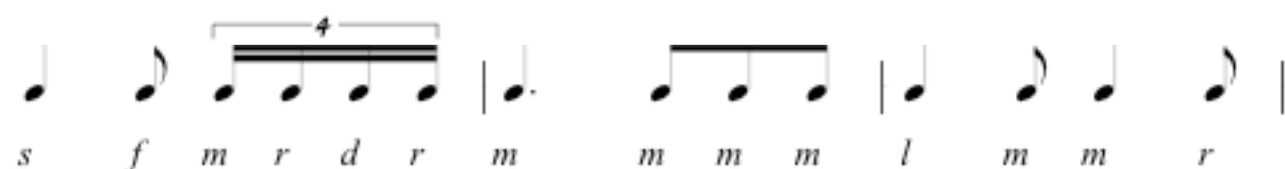


l s f m r d r m r m f m r d si

Couplet



l d d d r r r r d m m m



s f m r d r m m m m l m m r



si d r m m l l s l

Relire au préalable le No 98 de ce cahier (3B).

3/39

150

m,-d / m-r-si,-r-d-si,-l,



l si d si l s l si d si l



d d d m r d si d l si m -



l l l l m d d d r m m r si r d si l

3/40

153

d-si,-l,-m / m-s-f-m-r-d-si,

d si l m m r m d si l m m r m d si

m m m m s f m r d si d r m m d

Refrain

l l l d m d l l l d

m d l l l d l

3/43

154

l,-m-d-r / s,-l,-si,-d-r-d-si,-l,

l m m d r m d si l

Refrain

s₁ s₁ l si₁ d r d si₁ si₁ d si₁ l s₁

s₁ s₁ l si₁ d r d si₁ si₁ d si₁ l

3/44

155

l-sul-l / r'-f'-m'-r'-d

m

3/45

Autre mode *mineur*
avec un centre de gravité sur *RE*

156

r-l / s-m-r-d-r
pentatonique

r

3/46

157

r-l-si-s / l-s-sa-l-s-l-m-r

avec *si* mobile: tantôt *si*, tantôt *sa*.Si l'on choisit de solmiser à partir de *l*, - mode de *la* -
on aura tantôt *fi*, tantôt *fa*.

r r r l l si si s d' d' d' r' d' d' si
 ou l, fi
 l r r r l l l r f l s sa l s f m r
 fa

3/47

158

l-r-f-l / s-d-m-s-l

l l l l l l l r f l s s s s s s s
 s d m s l l l l l l l t d' r'
 d' l s m r l l r' r' l s s d' d' s
 l l l l l l l si d' r' d' l s m r

3/48

159

[Musical notation]



3/49

160

l-si-d'-r'-l-s-f / f-s-sa-l-s-f-m-r
 _avec *si* mobile: tantôt *si*, tantôt *sa*.
 En mode de *la*, on aura tantôt *fi*, tantôt *fa*.



3/50

161

l,-m-f-m / m-fi-s-m
 mode de *la*
 avec *fa* mobile: tantôt *fa*, tantôt *fi*.



3/51

162

r-l-s-l / l-si-d'-l
mode de ré

2/4

f m f r l l s l f m f r l l s l l l si

d' l s s m m f s s m m f s s

m f m f r l l d' l s f m f m r

3/52

163

l-m'-f'-r'-m'
ou en mode de ré: r-l-si-s-l

2/4

l m f r m d r m d t l
ou r l si s l f s l f m r

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

d t l t m l d d t l t t
f m r m l f f m r m

Refrain

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

3/53

164

l-si-sul-l / l-si-sul-m-m'

Musical score for exercise 164 in 2/4 time. The score consists of four staves. The first staff contains the notes for 'l si sul l' with a first ending bracket over the final two notes and a second ending bracket over the final note. The second staff contains the notes for 'si sul m m'' with a first ending bracket over the final two notes and a second ending bracket over the final note. The third staff contains a repeat sign followed by a melodic line. The fourth staff contains a melodic line with first and second endings. The key signature has one sharp (F#).

3/54

165

l,-si,-d-l,-m-l-m

Musical score for exercise 165 in 4/4 time. The first staff contains the notes for 'l,'. Below the first staff is the word 'Refrain'. The second staff contains a melodic line for the refrain. The third staff contains a melodic line. The key signature has one sharp (F#).

3/55

166

l-m'-r'-m'-d / si-d'-si-sul-l -si-d' / m'-si-l

l l m m r m d si d r si m d
 si si d si sul l si d l si d r
 m r m r d si si d si sul l si
 d si d r d si m si l

3/56

167

s-l-s-m / l-s-fi-s-m-d-m-s
présence d'un *fa* mobile: tantôt *fa*, tantôt *fi*.

s s s s l l s m s s f m f l l s fi
 s m d m s s l si s d' si s l fi
 s si l s - d' d' si l s l s f m d m s l
 f m f r l l l r f f f l
 s s s s f m r m d d

3/57

168

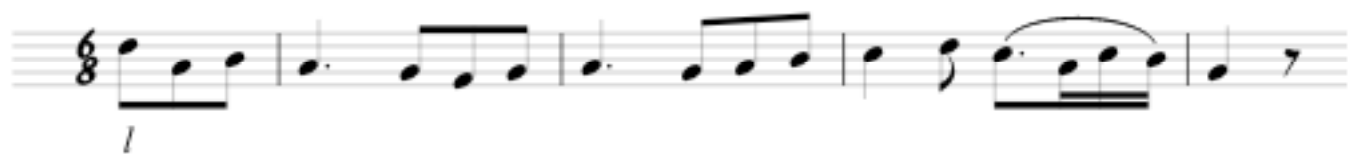
d'-m-s-d / d'-r'-m'
grand ambitus



3/58

169

l-m-f-m / s-l-s-m-s-f-r
mode de la



3/59

170

fa mobile: tantôt fi, tantôt fa
grands intervalles

s₁ d s₁ m m d s₁ r r m d m fi s
L si s L si s m s f s₁ r f m s₁ d m
r s₁ si r d s s₁ m d s s₁ r m d

3/60

171

s-m-s-f-r-d / d-m-s-r

Intro.

d r m f s m f s m d d r m f s m
f s r m d r s₁ s m s f r
d m s r s m s f r d r m r d

Refrain

Fine

Couplet 1 (recitativo)

m m d r s₁ m d r s₁ m m d r s₁ m d r s₁

Couplet 2 (recitativo)

m m s s f r m f m d m m s
s f r m f m d r s₁

Dal Fine al Fine

3/61

172

s,-m-r-d-si,-l,-s, / m-r-m-fi-s / s-m-d'-l-f-d'
 mode majeur avec *fa* mobile

Musical score for exercise 172, featuring a melody in 2/4 time. The score consists of three staves. The first staff begins with a dynamic marking *m*. The second staff includes dynamic markings *fi*, *s*, *m*, and *f*. The third staff contains a repeat sign with first and second endings.

3/62

173

d'-l-d' / s-l-si
 nouvelles réalités rythmiques

Musical score for exercise 173, featuring a melody in 2/4 time. The score consists of two staves. The first staff begins with a dynamic marking *d*. The second staff continues the melody with various rhythmic patterns.

3/63

174

Pentatonique
 particularités rythmiques

Musical score for exercise 174, featuring a pentatonic melody. The score consists of two staves. The first staff begins with a dynamic marking *d*. The time signature alternates between 6/8 and 2/4 throughout the piece.

3/64