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 solmisées 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**

référence: le premier chiffre renvoie au numéro du cahier *Studio Kodály*, le second au numéro de la chanson y figurant.

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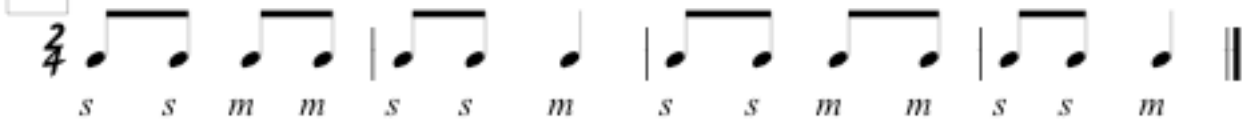
2



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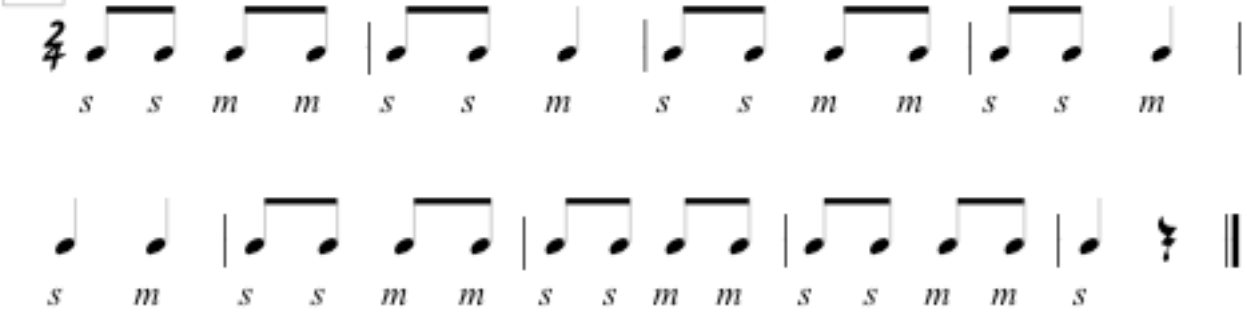

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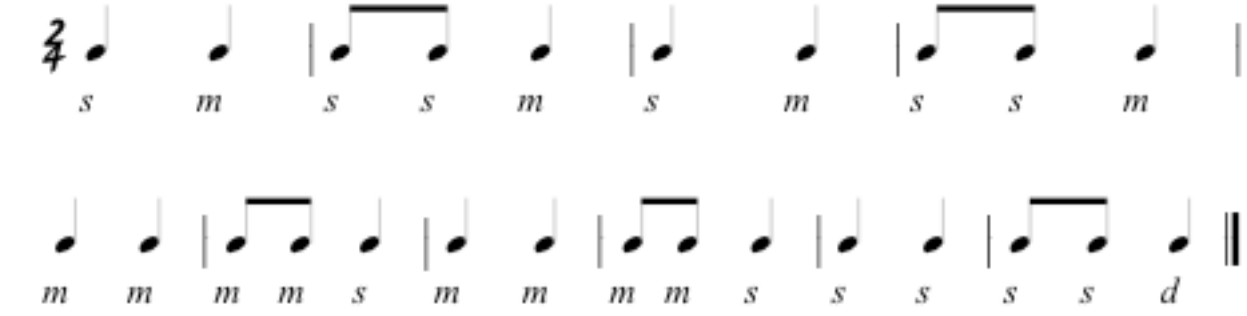
4 **s-m** / s-d



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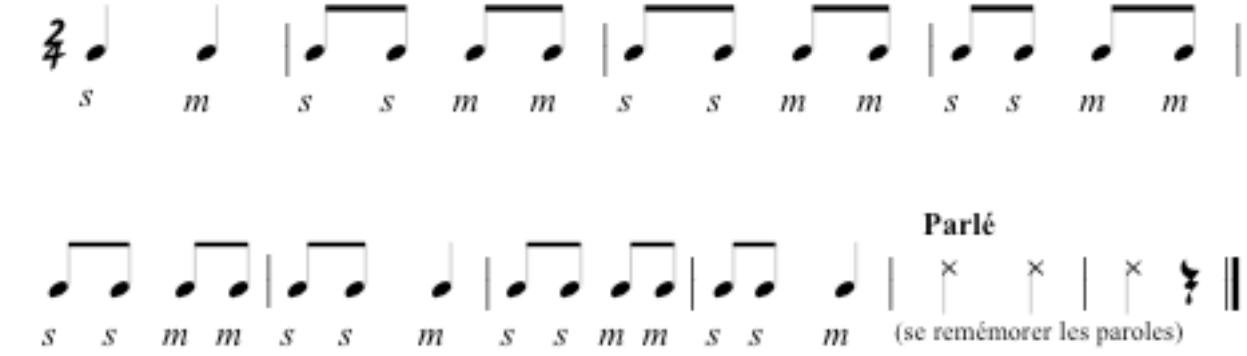

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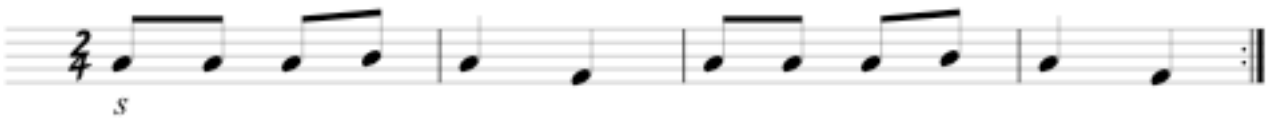
s-l-s-m



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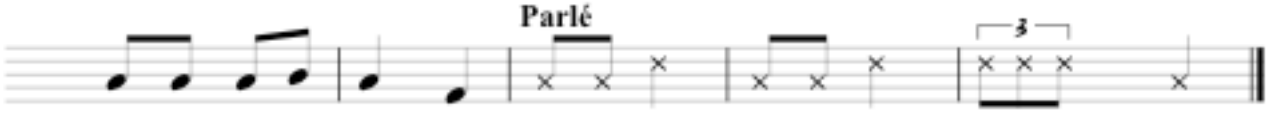

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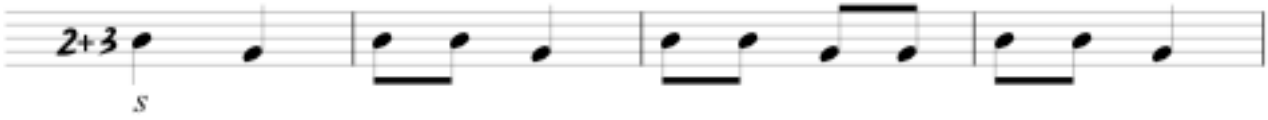

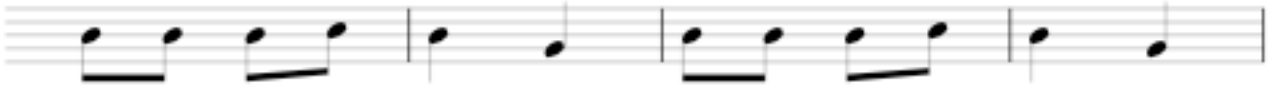

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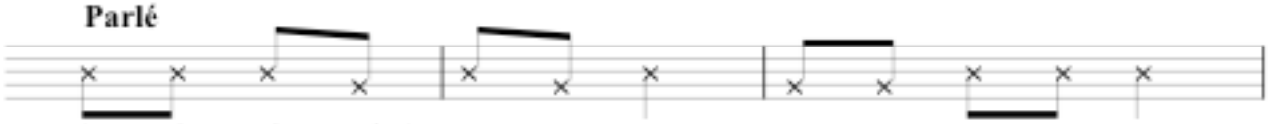

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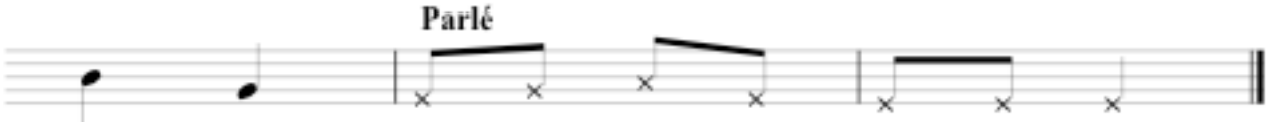

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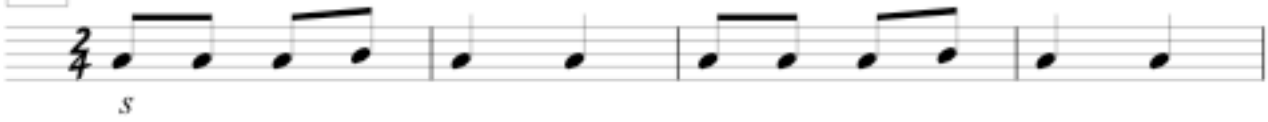

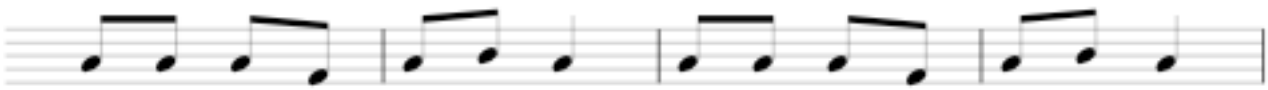

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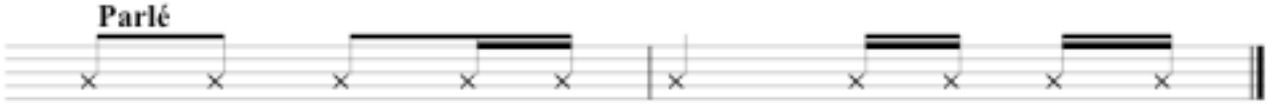

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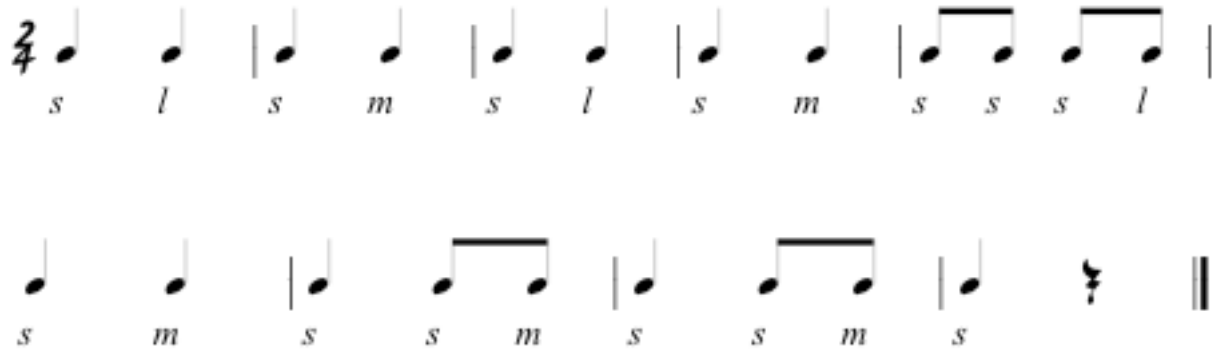

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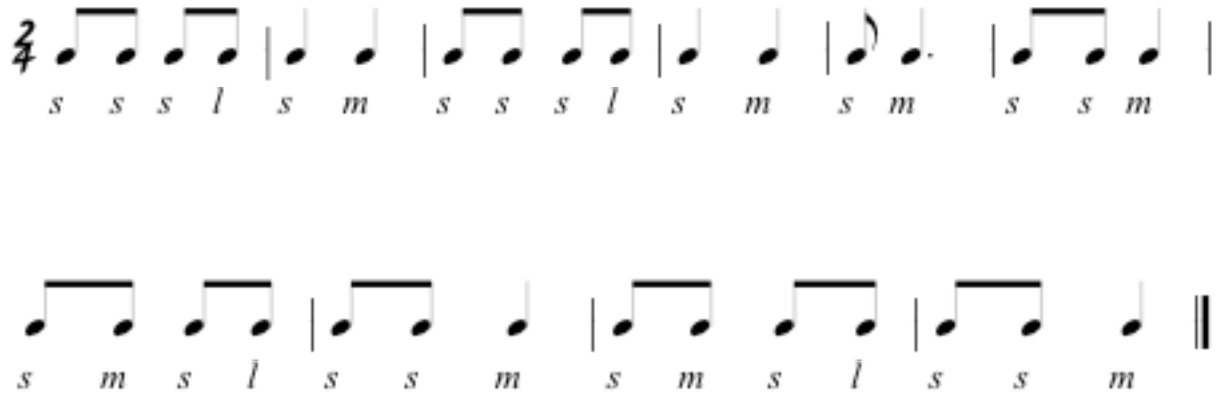

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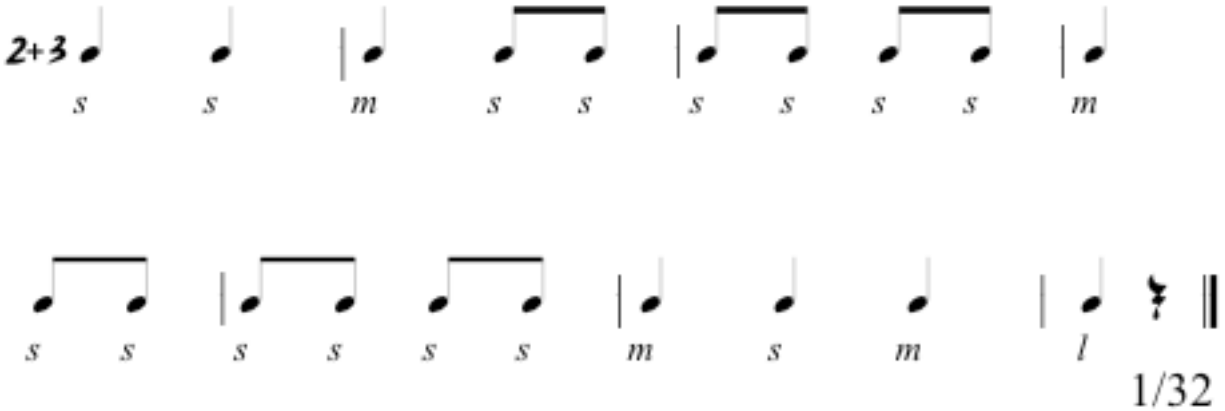
s-m / m-l



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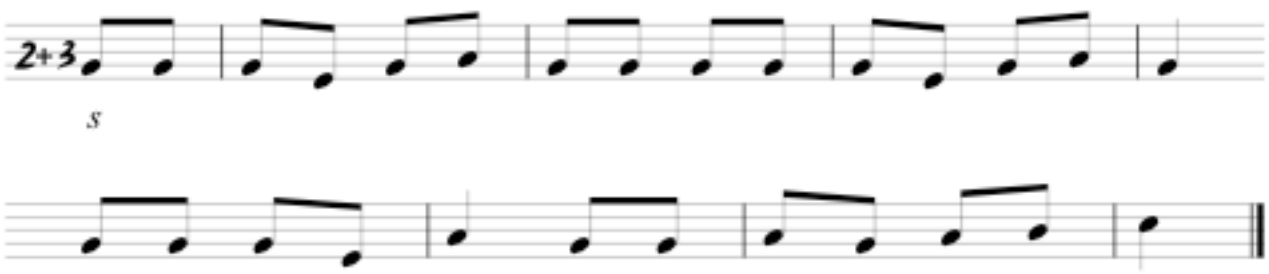

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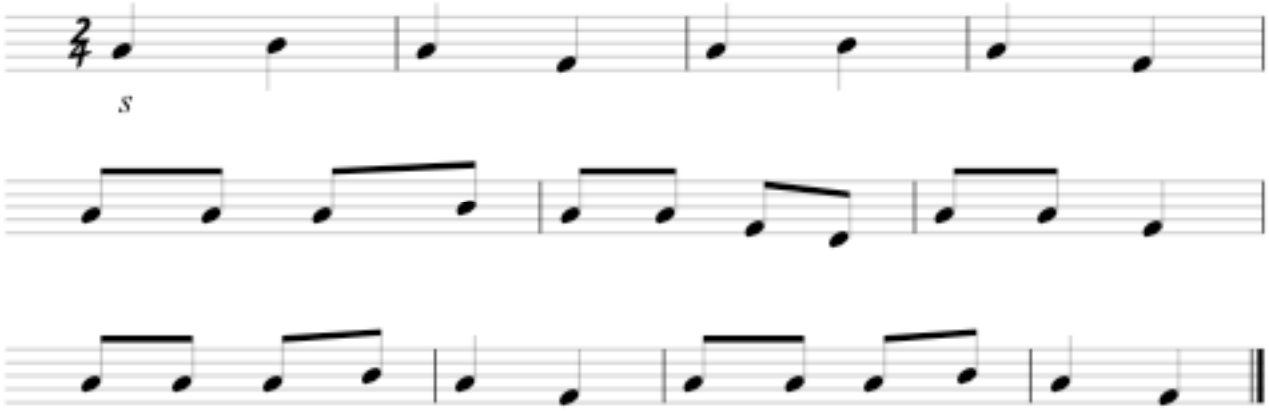

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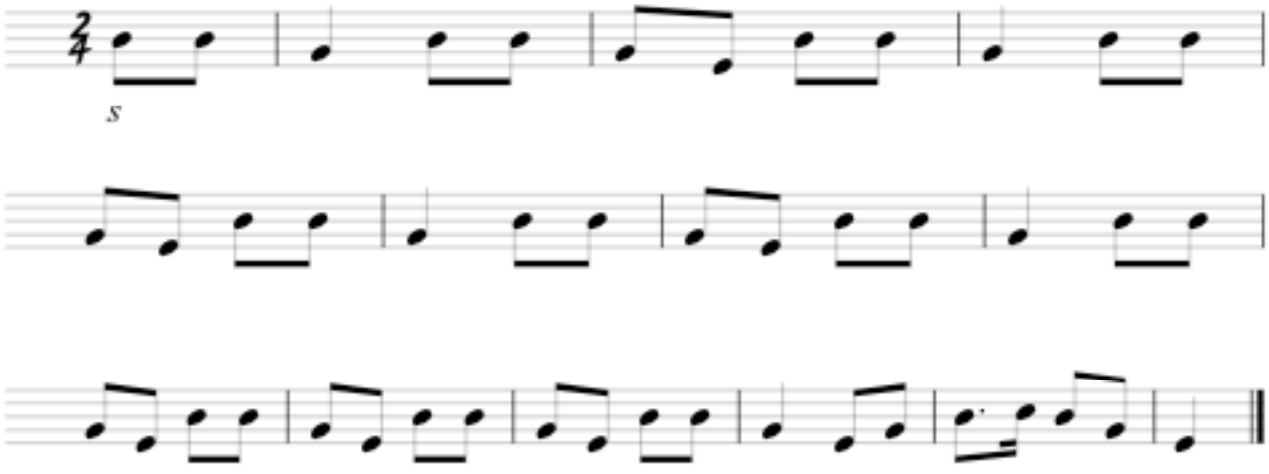

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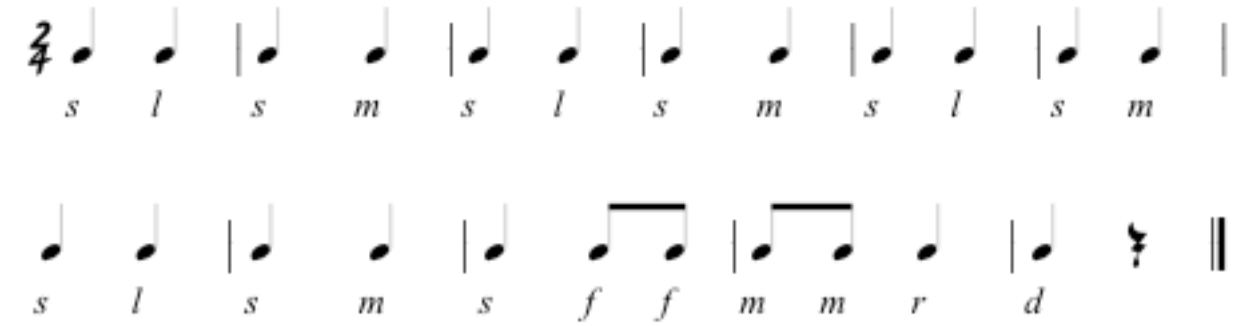
l-s-m /f-m-r-d



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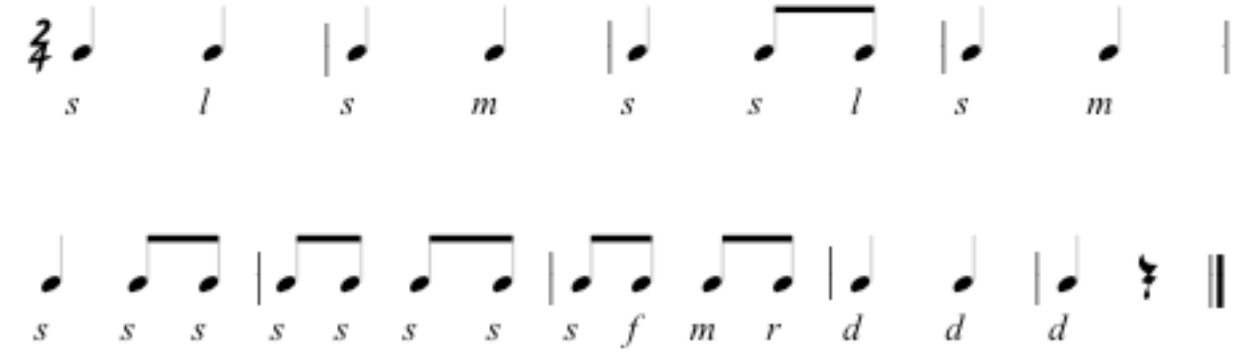

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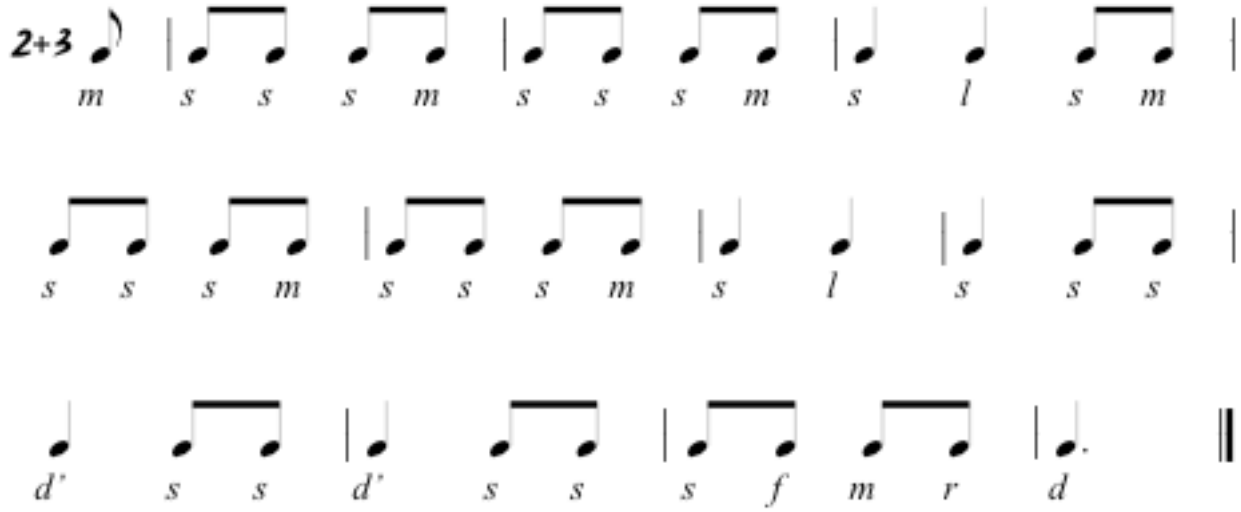

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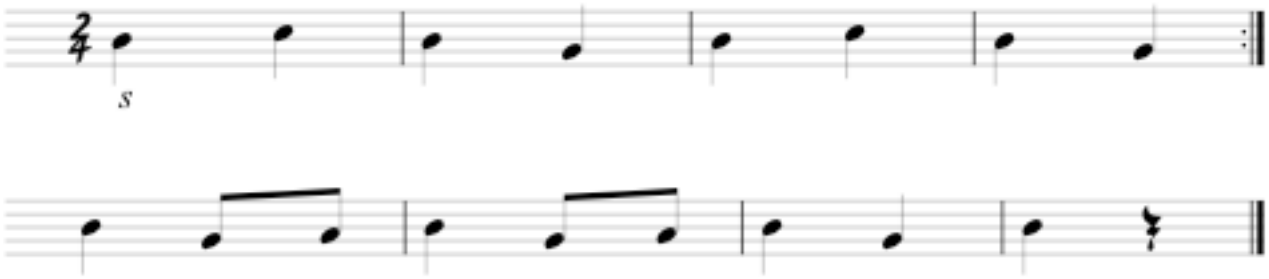

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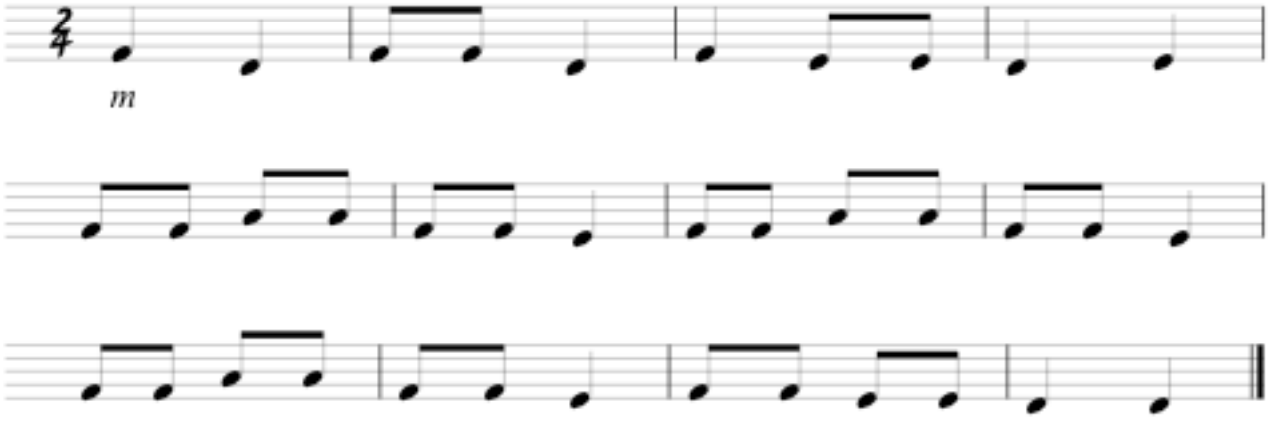

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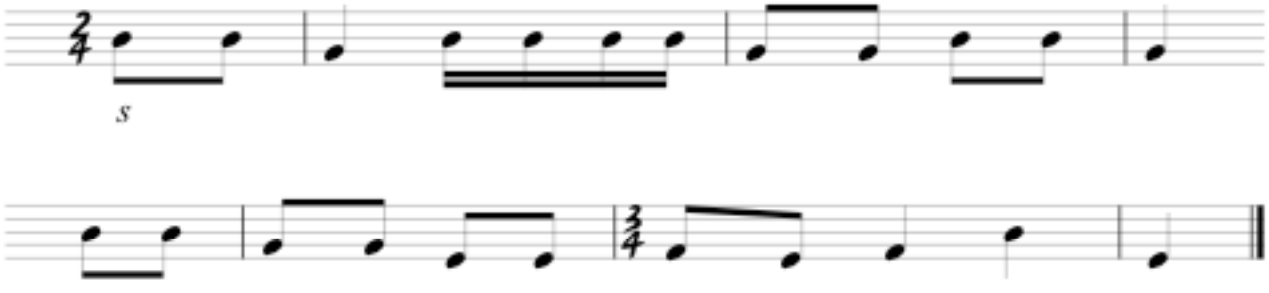
s-m / d-r-s-d



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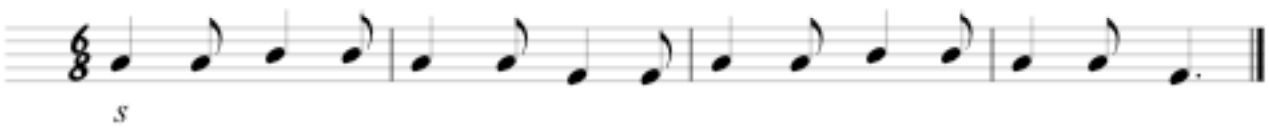

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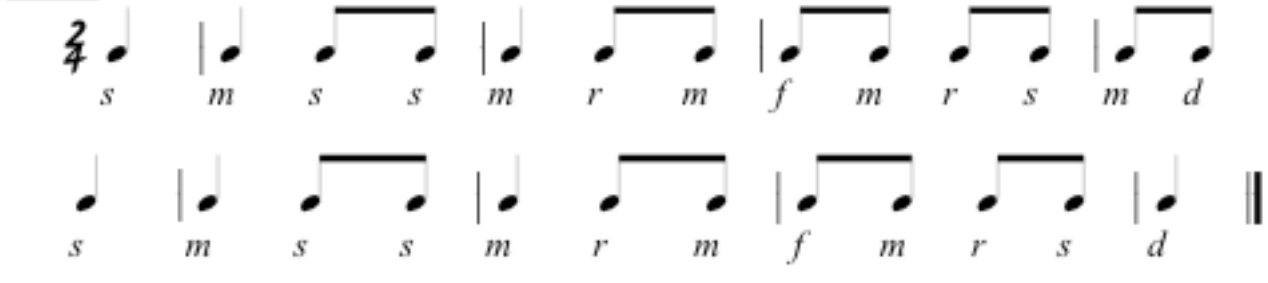
s-m / r-m-f / s-m-d



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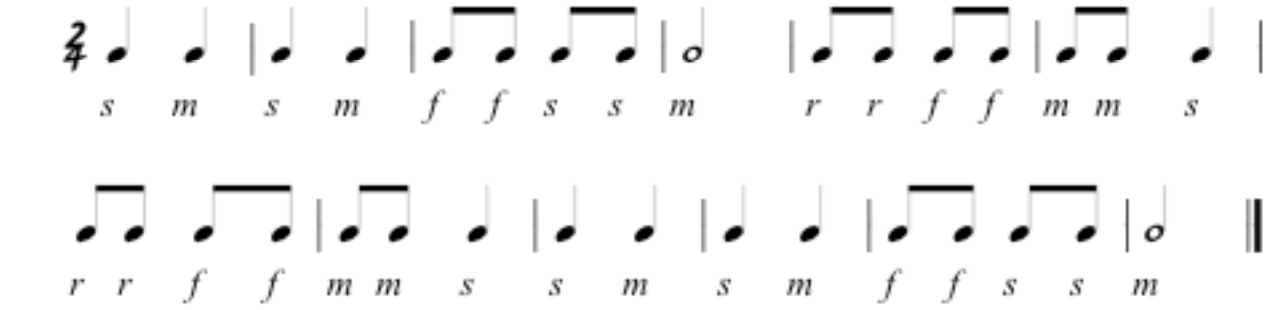
s-m / r-f



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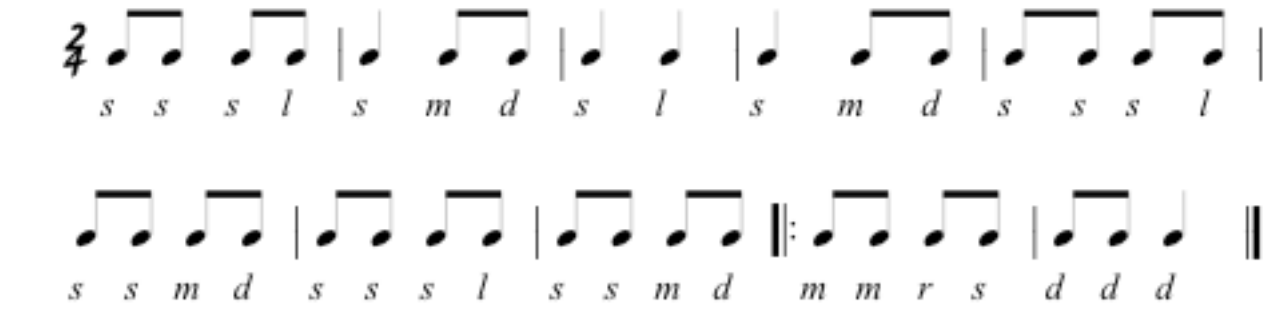
s-l-s-m-d / m-r-s-d



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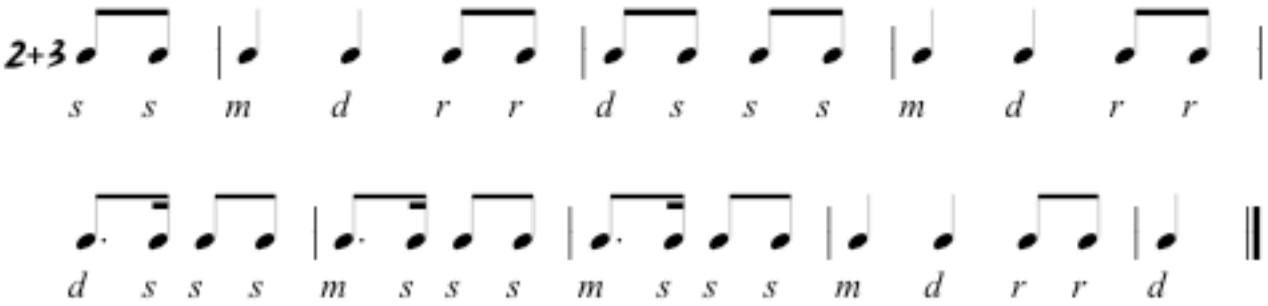
s-m / d-r-d



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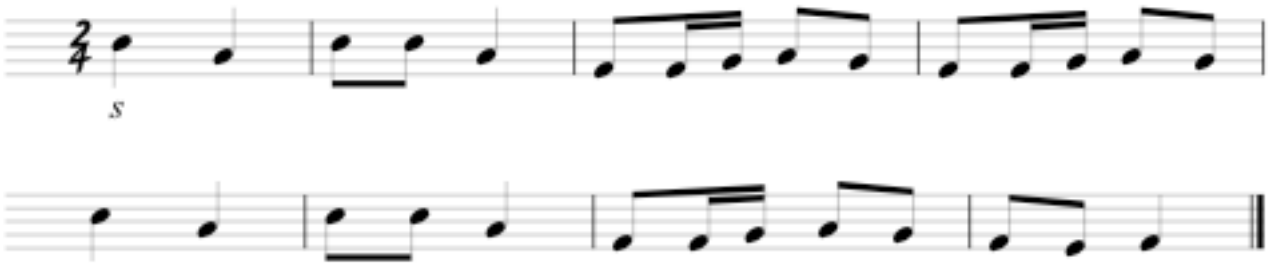
s-m / d-r-m



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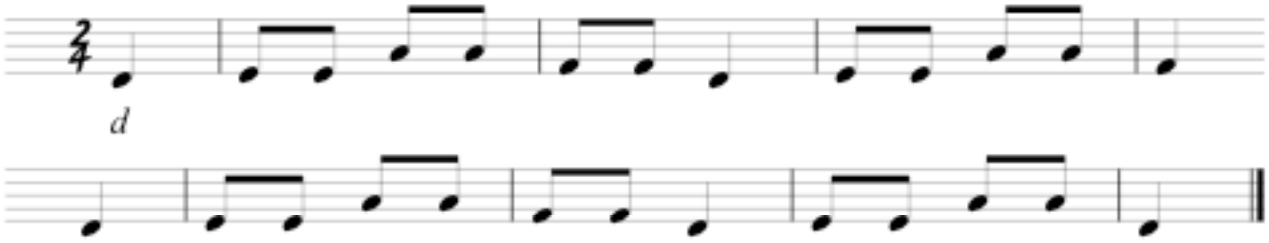

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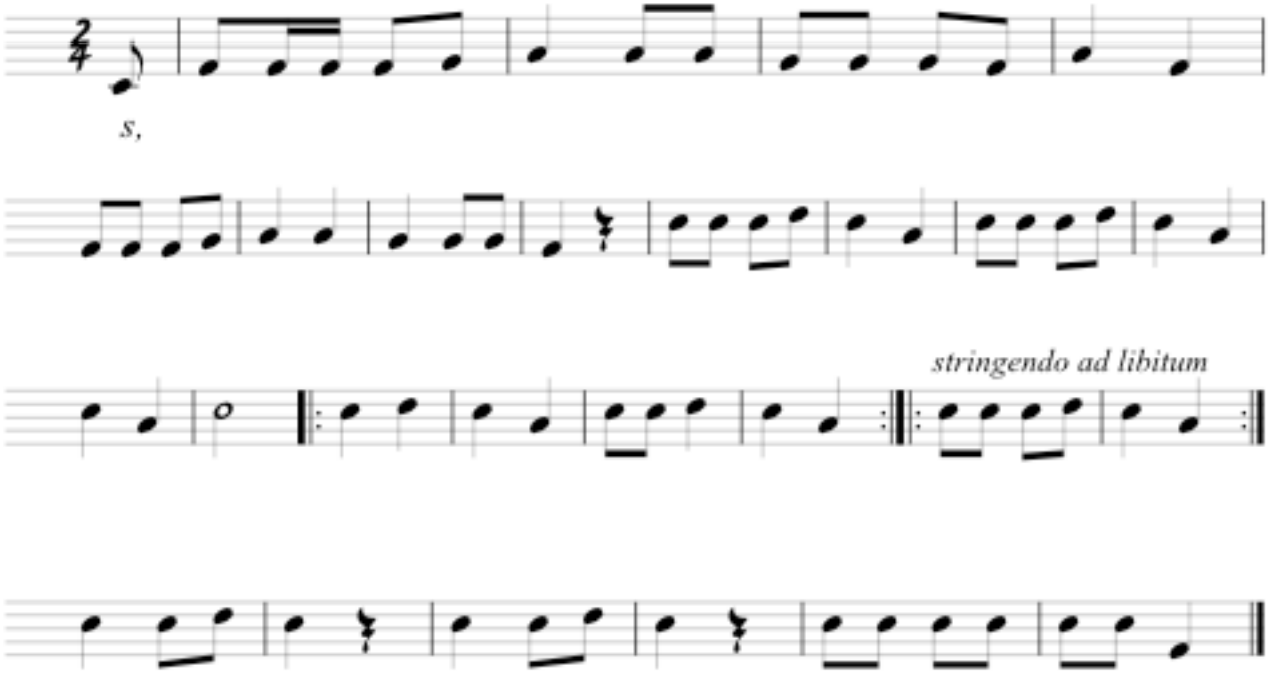
s,-d-r-m / s-l-s-m



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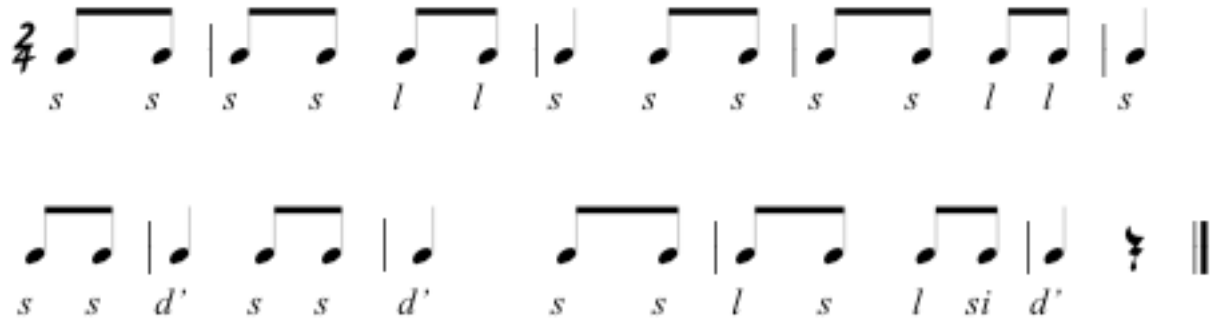

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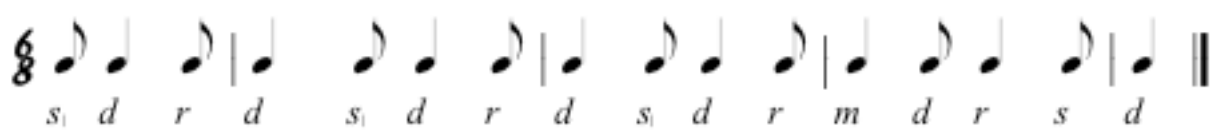

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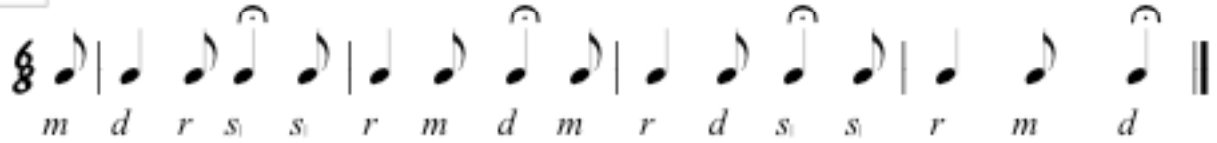

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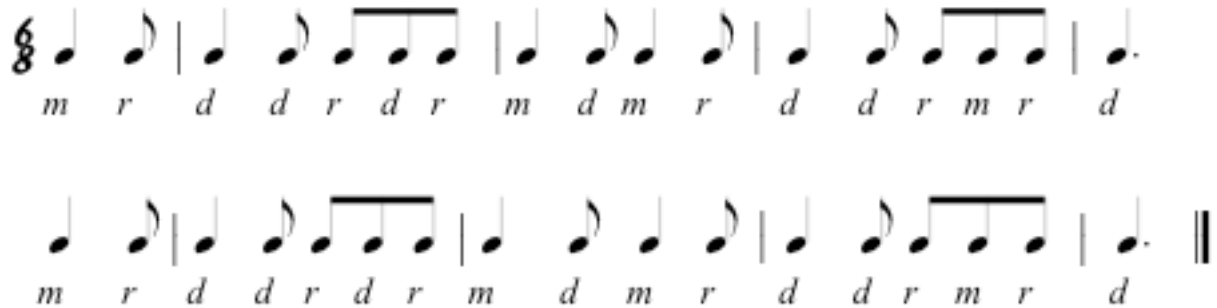

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33 **m-r-d**

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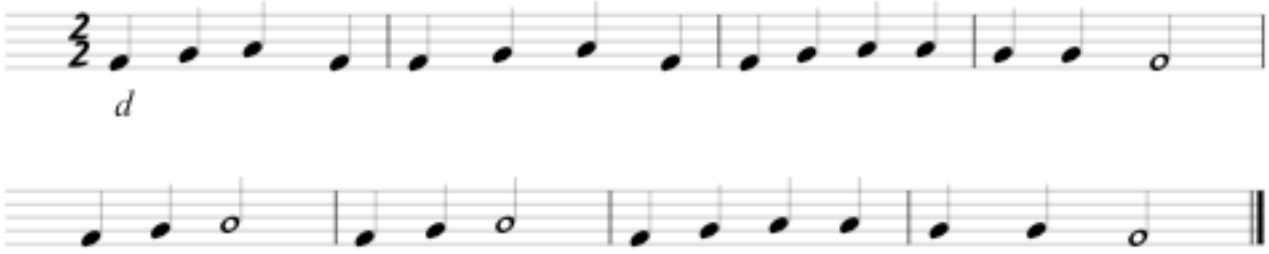
34

d-r-m



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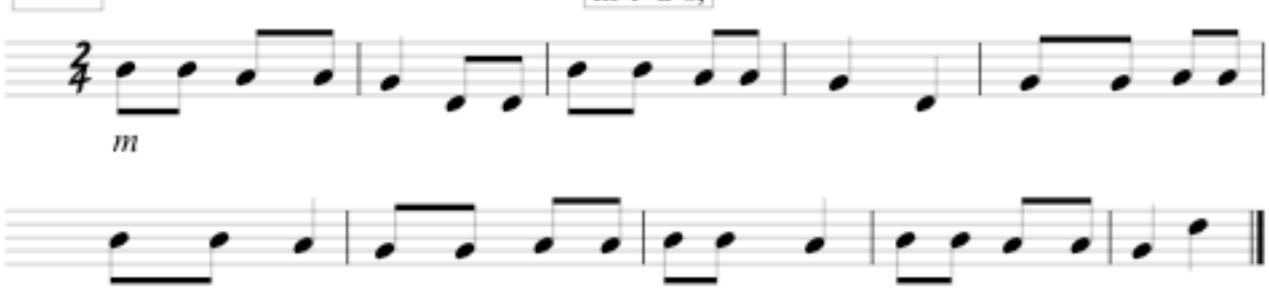

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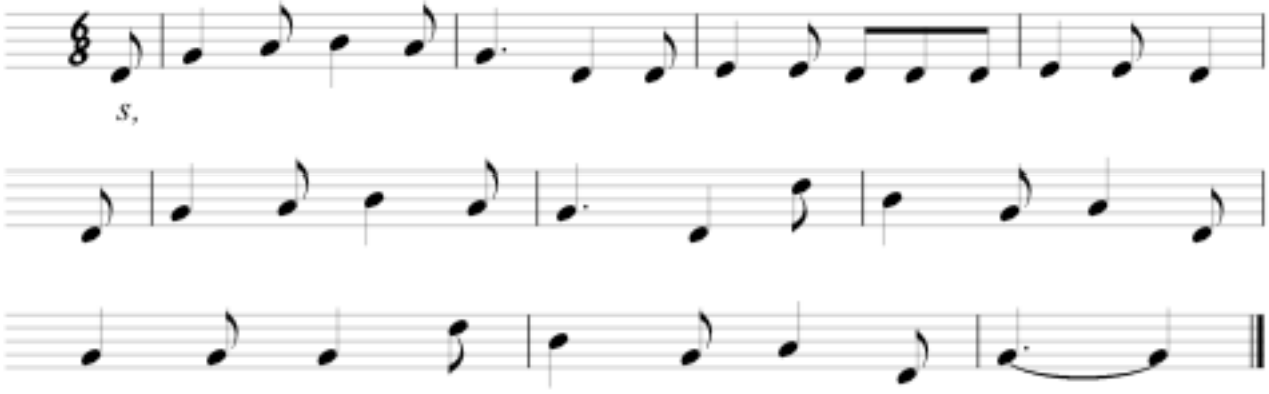

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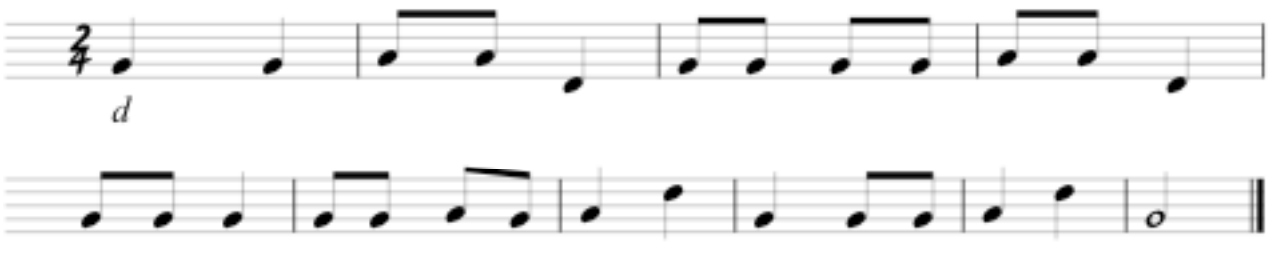

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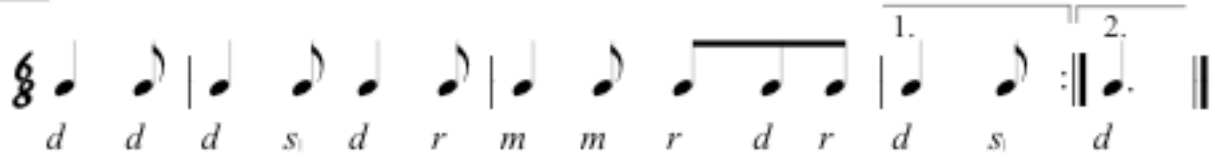

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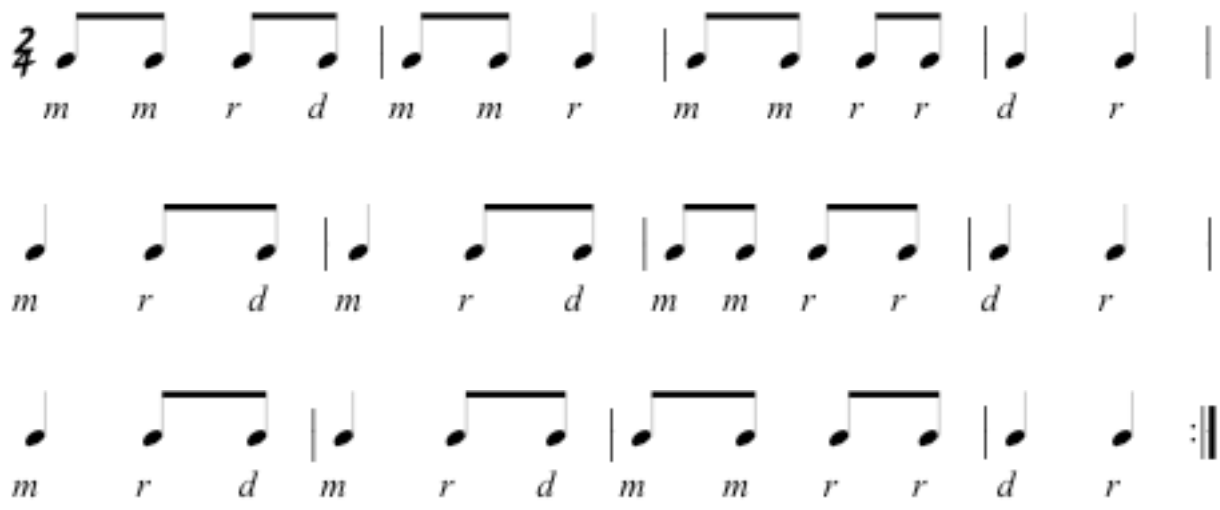
m-r-d



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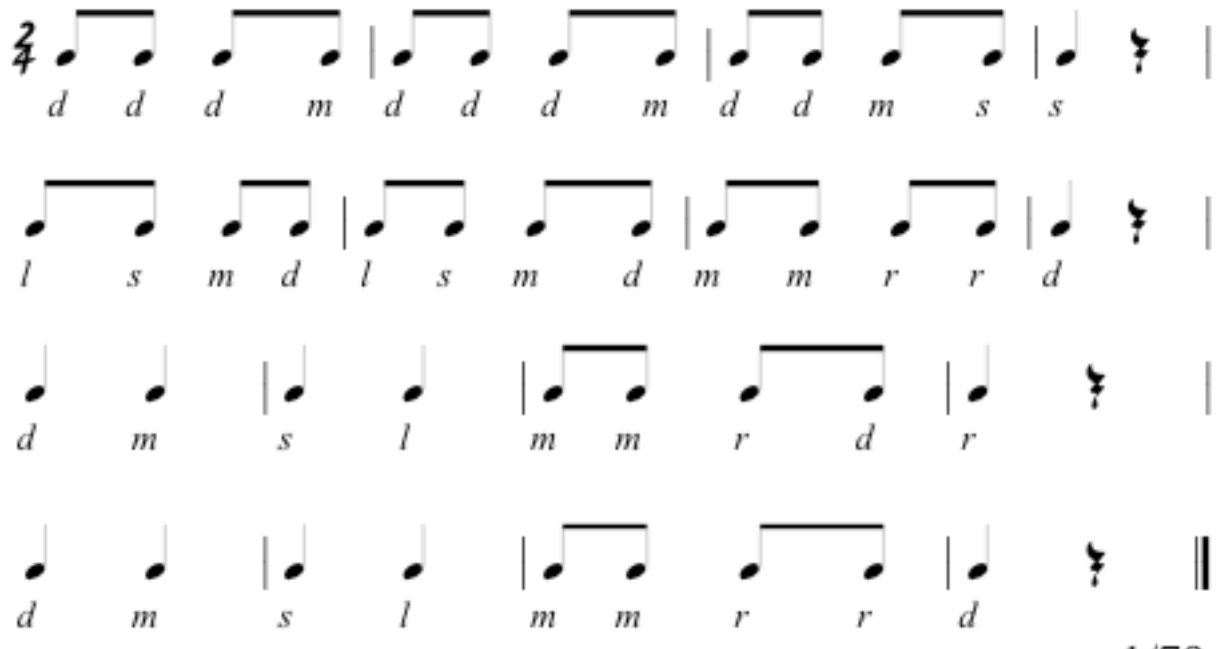

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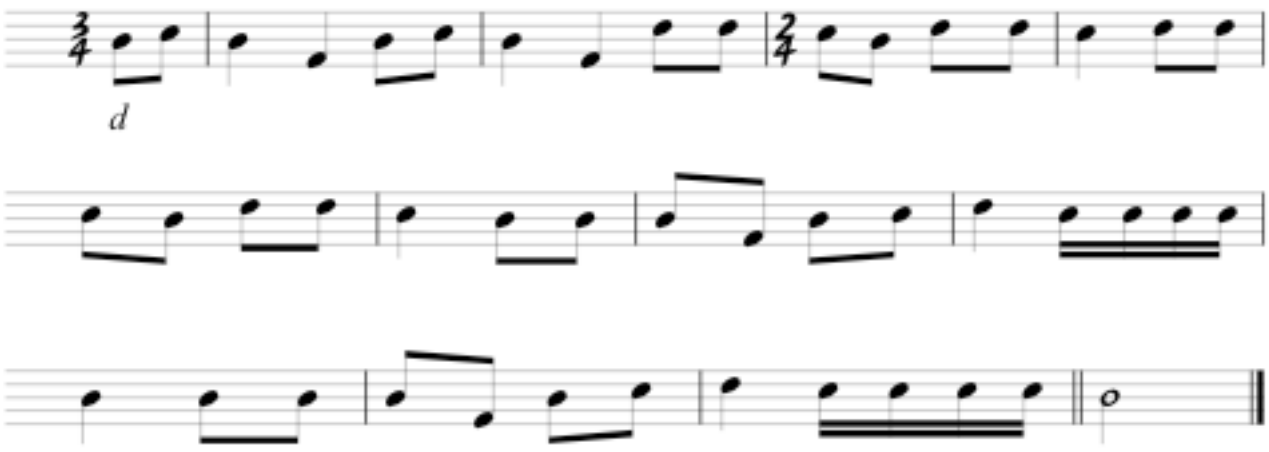

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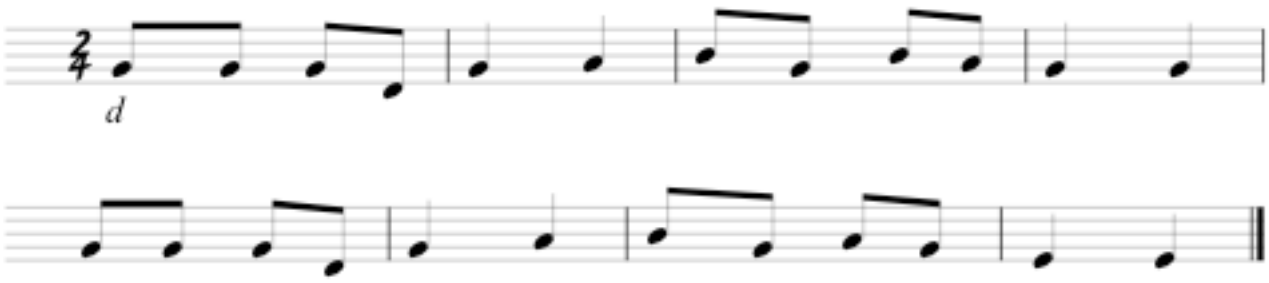
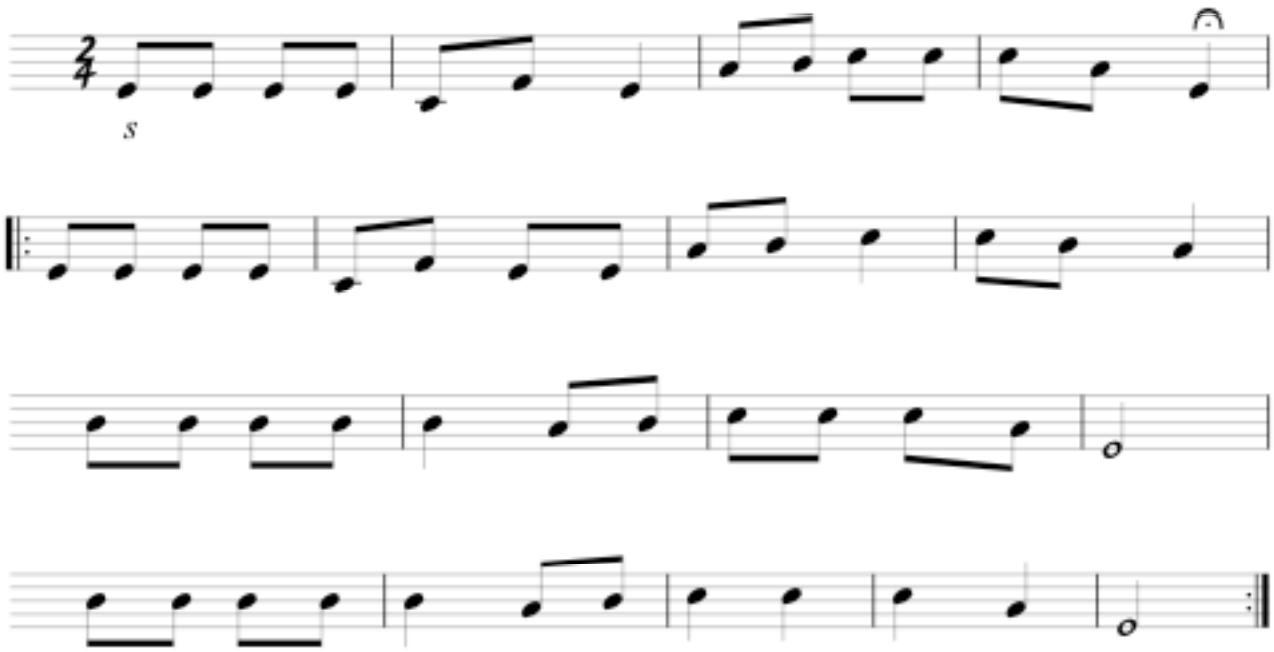


1/82

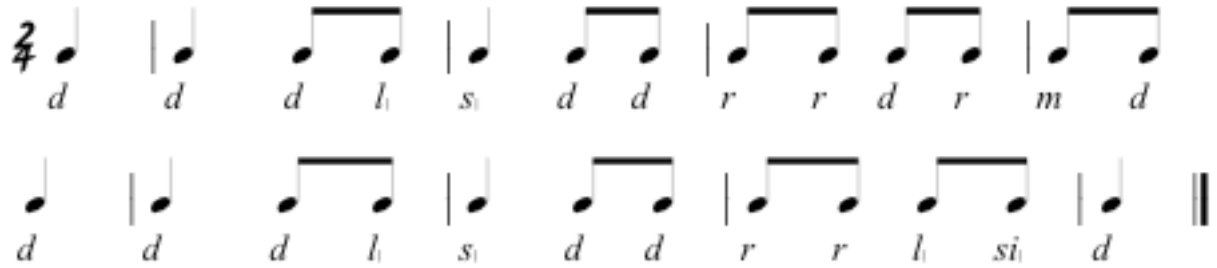
43 s-m-l-s / d'-r'-m'



1/83

44

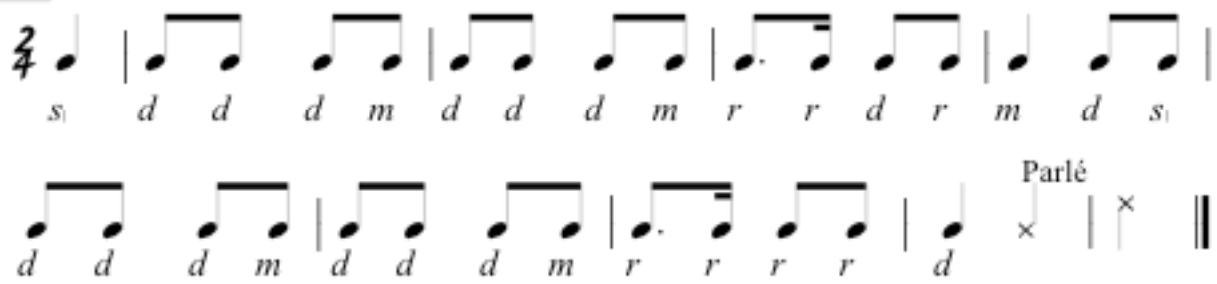
d-l,-s, / d-r-m / l,-si,-d



1/84

45

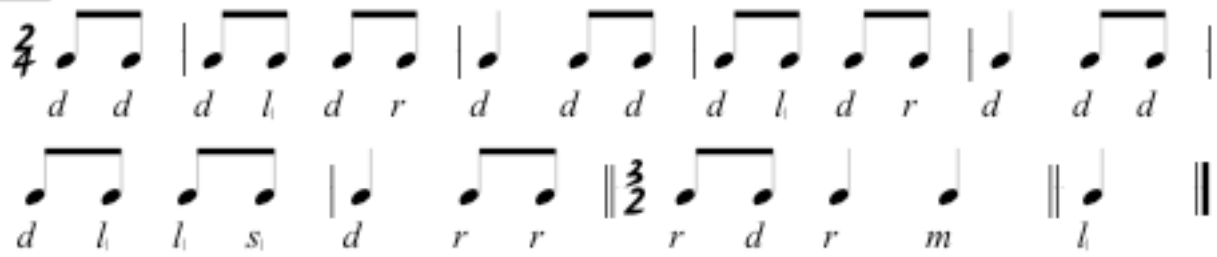
s,-d / m-r-d



1/85

46

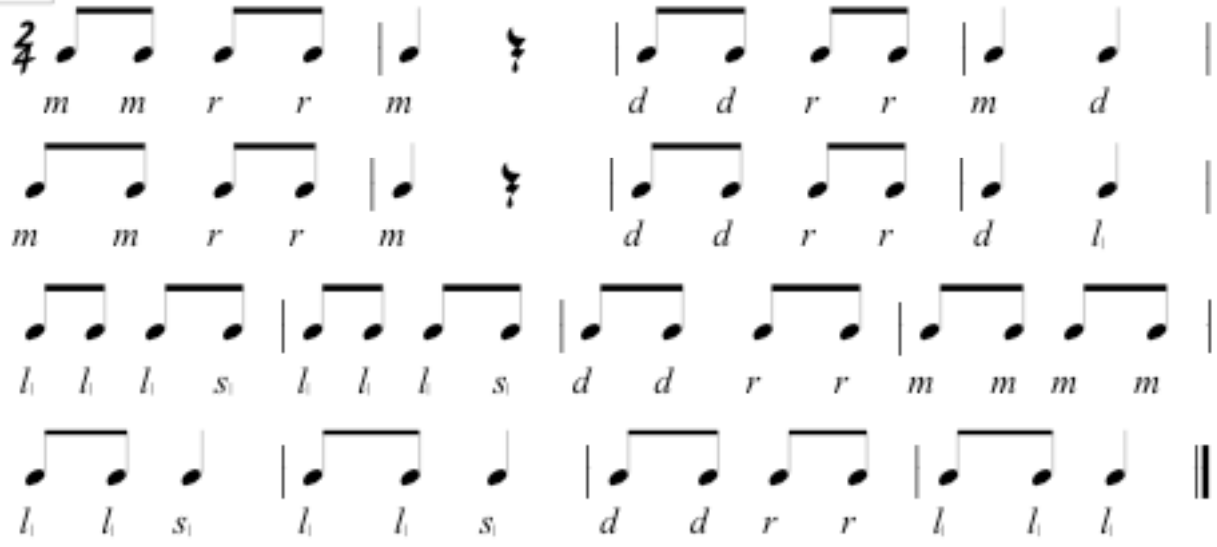
d-l,-d / d-r-m-l,



1/86

47

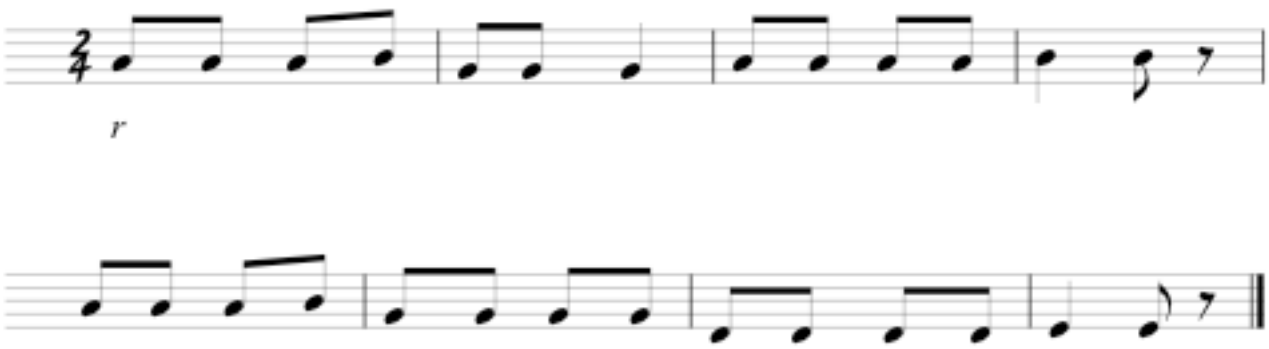
d-r-m / d-r-d-l,-s,



1/87

48

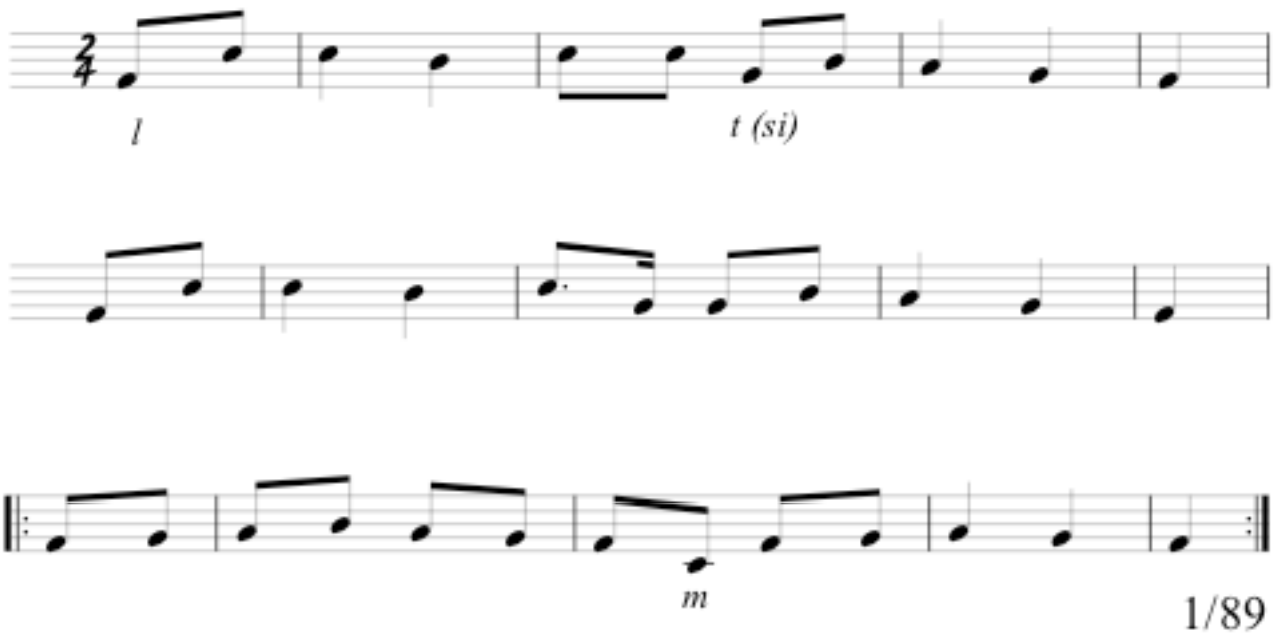
r-m-d / d-s,-l,



1/88

49

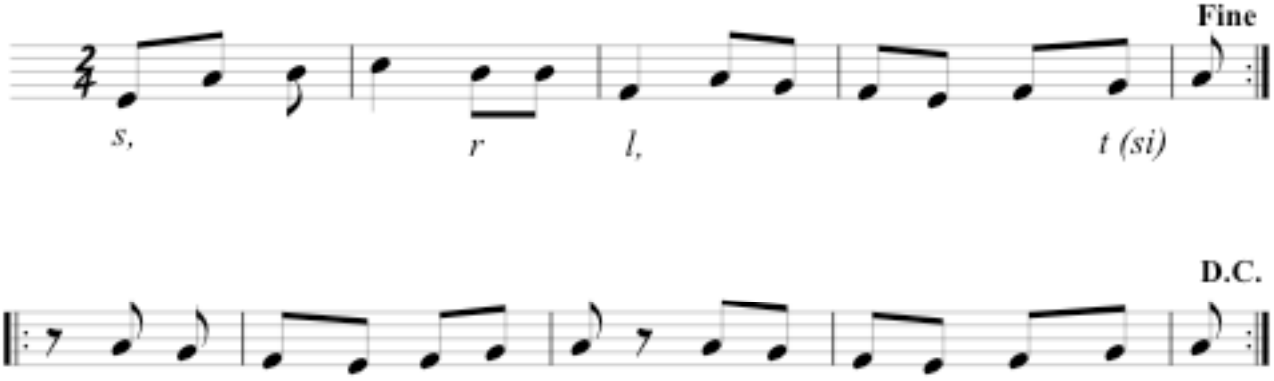
l-m' / si-r'-d'-si-l



1/89

50

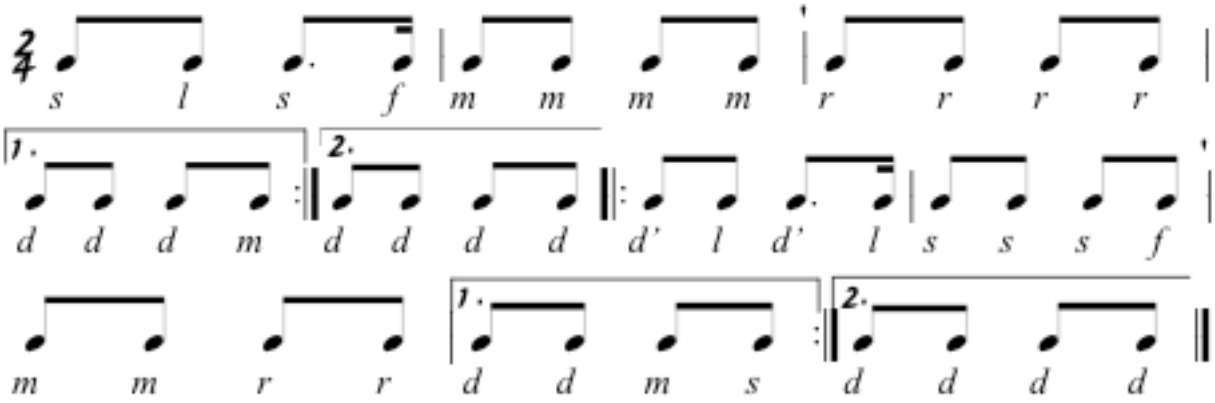
s,-d-r-m / r-l, / s,-l,-si,-d



1/90

51

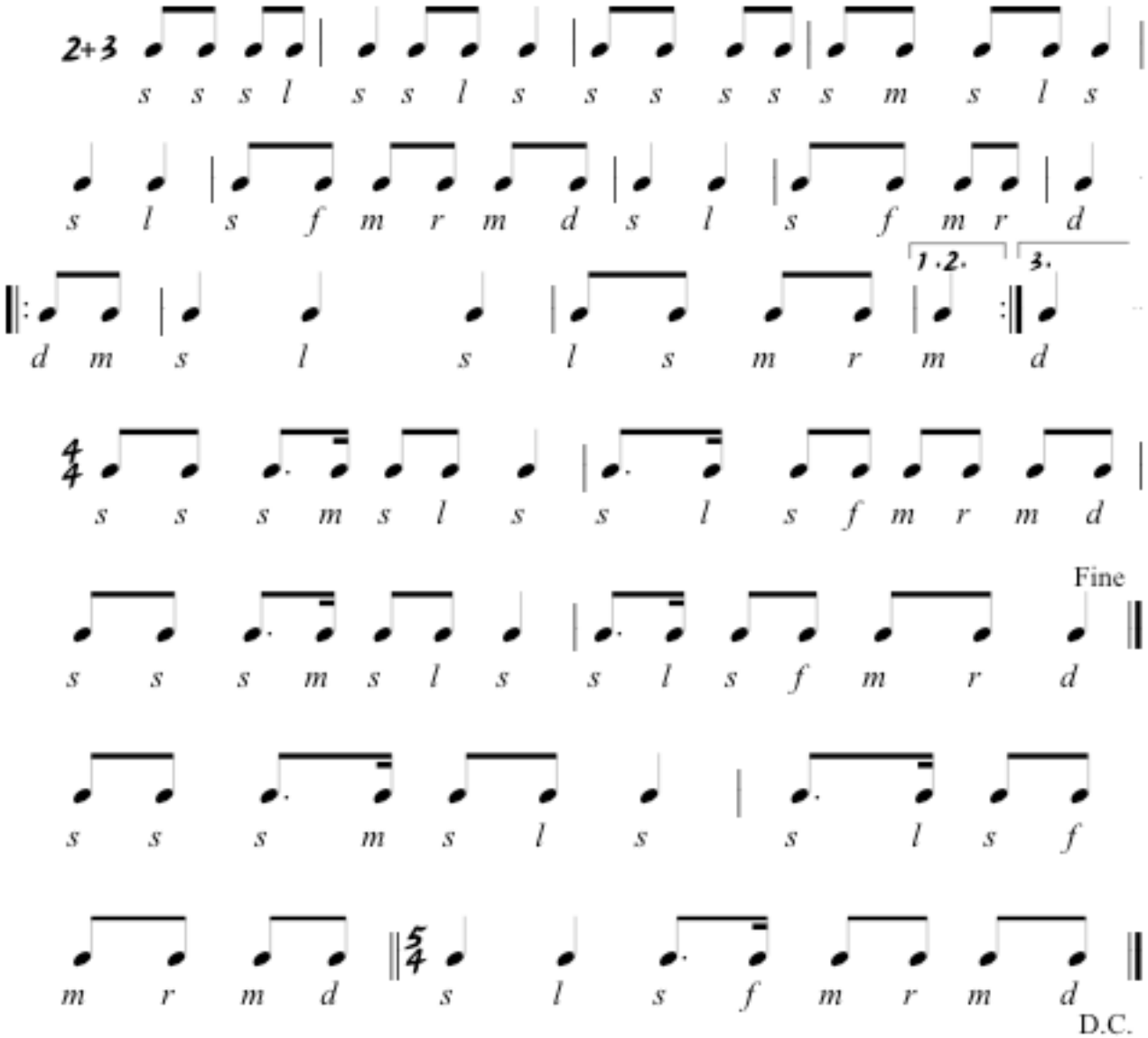
s-l-s-f-m-r-d / d'-l



1/92

52

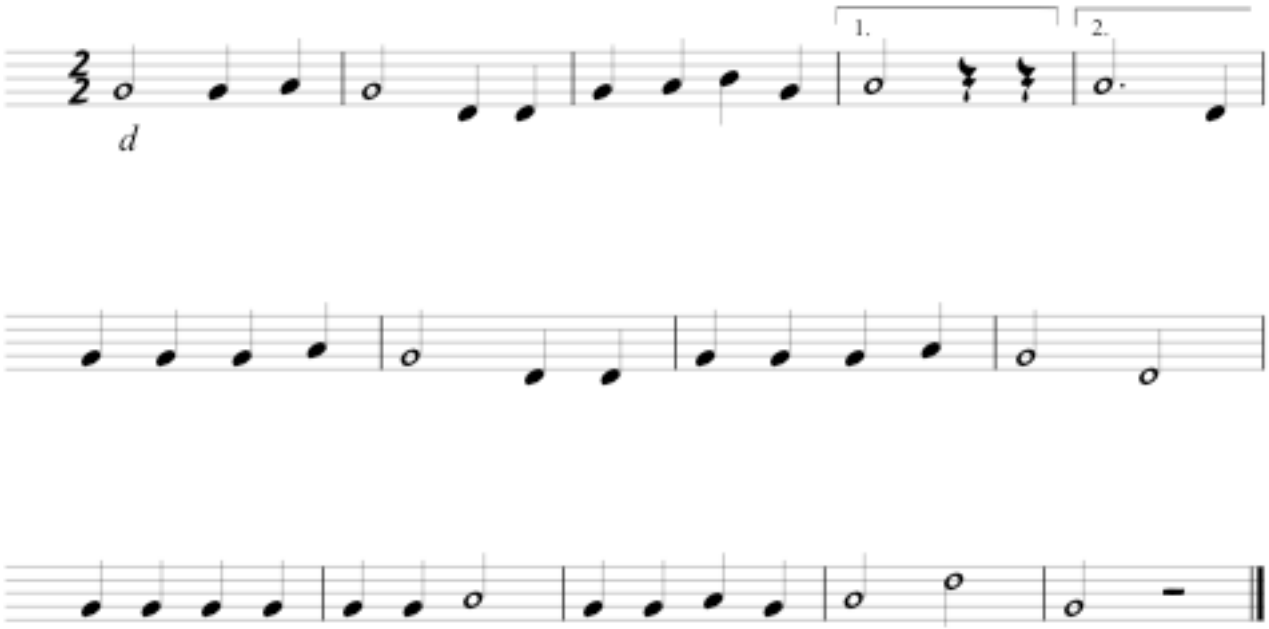
s-l-s-m / l-s-f-m-r-d



1/93

53

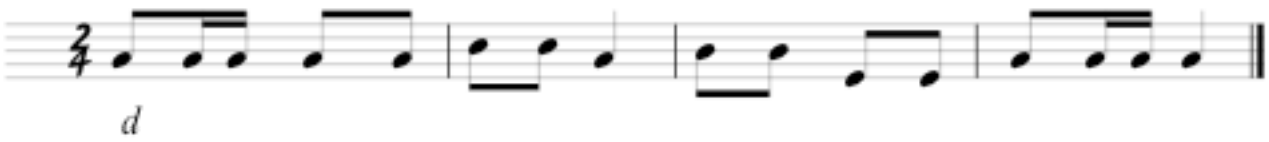
d-r-d-s, / d-r-m / r-s-d



1/94

54

m-d-r-s,-d



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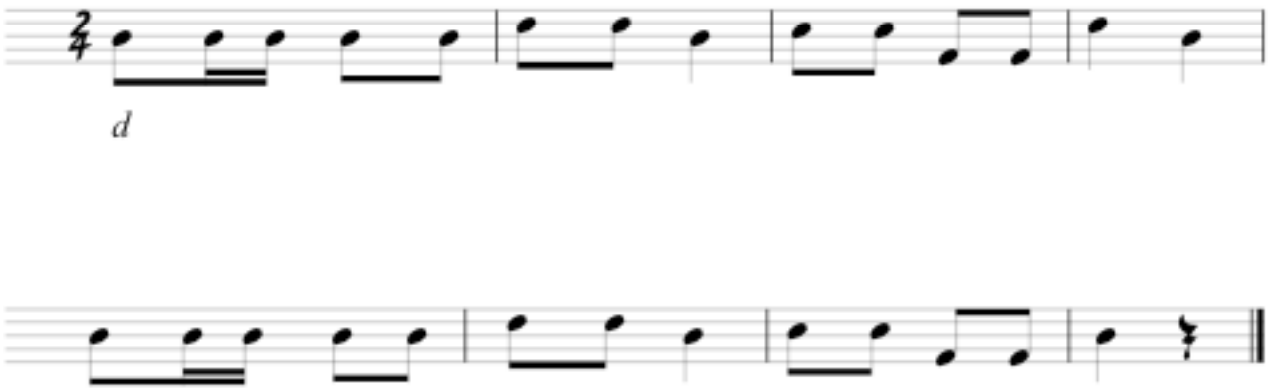
55

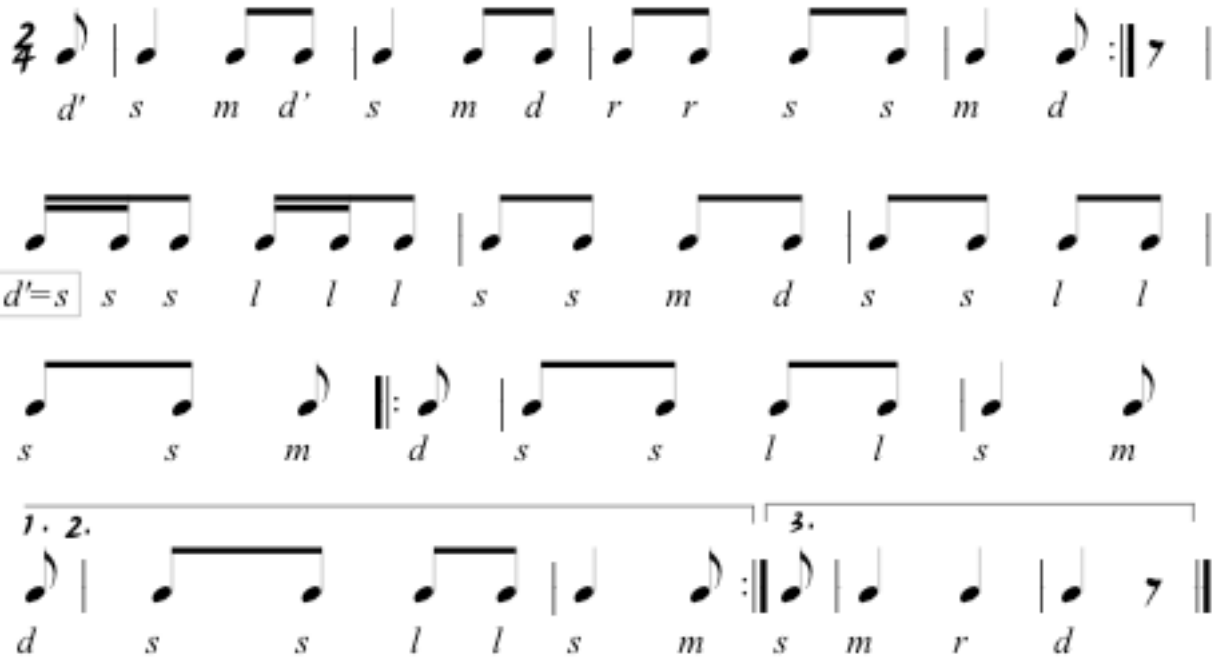
m-d-r-s,-d



1/96

56

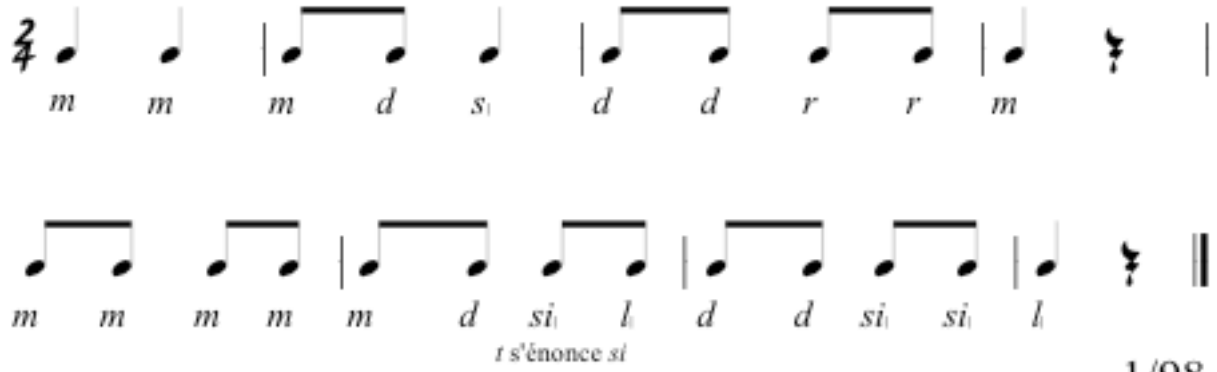
d'-s-m-r-d / **s-l-s-m-d**



1/97

57

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

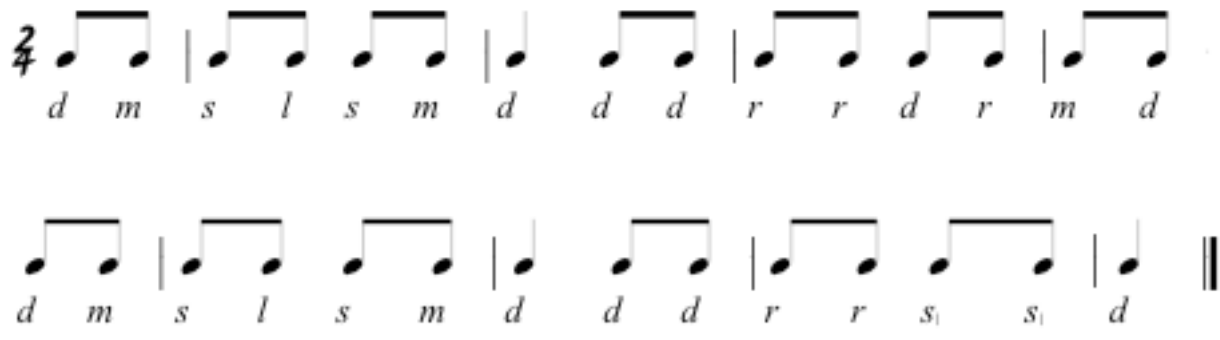


t s'énonce *si*

1/98

58

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



1/99

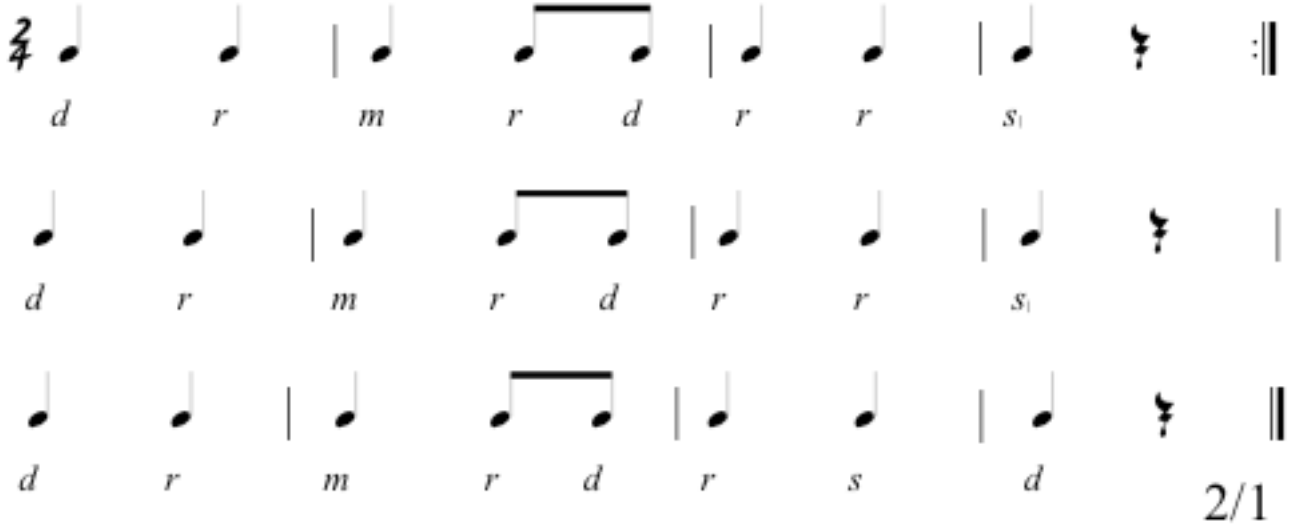
DEUXIÈME PARTIE

EXTRAITS DU CAHIER No 2

CHANSONS POUR UN JARDIN MUSICAL

59

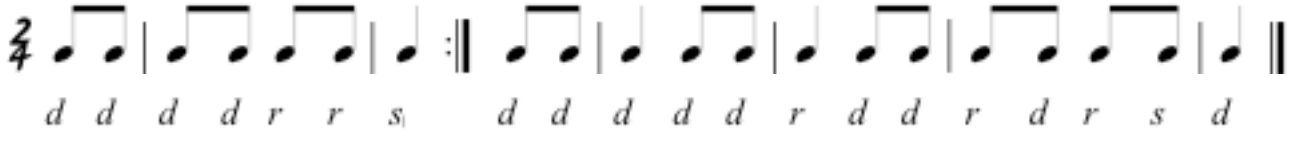
r-s,-d / r-s-d



2/1

60

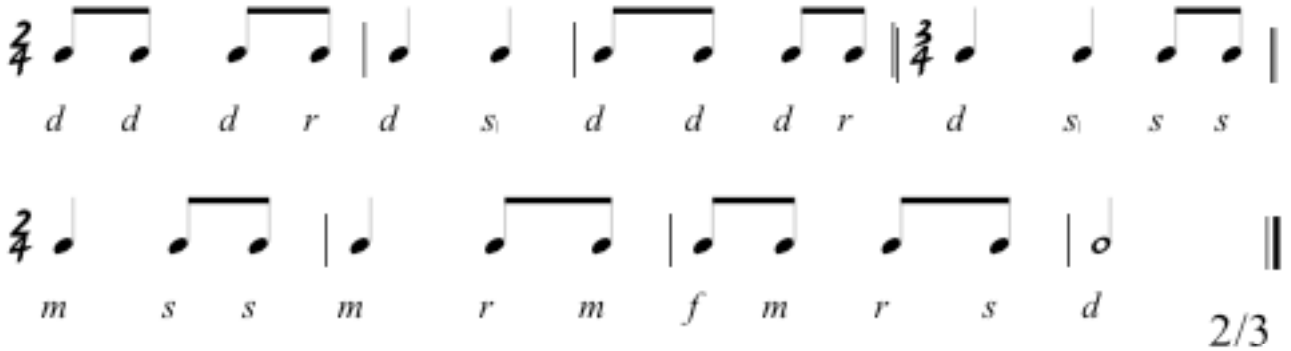
d-r-s,(s)-d



2/2

61

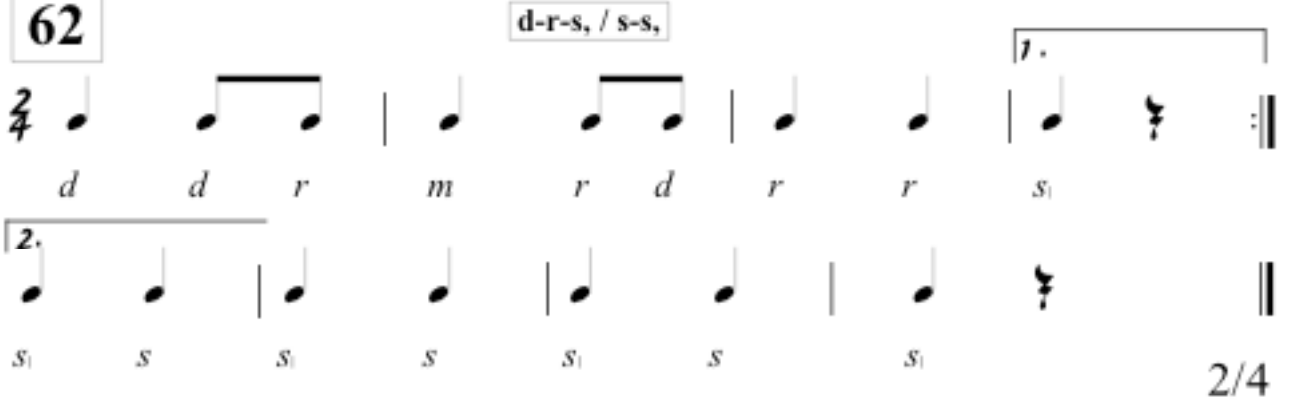
d-r-d-s, / r-m-f-m-r-s-d



2/3

62

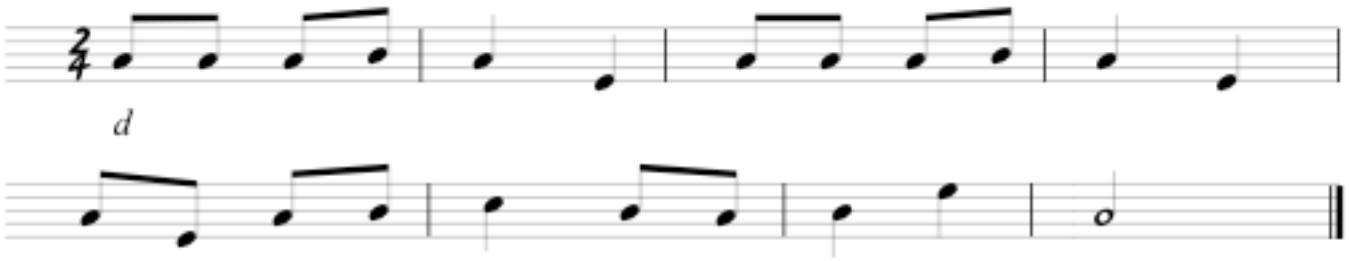
d-r-s, / s-s,



2/4

63

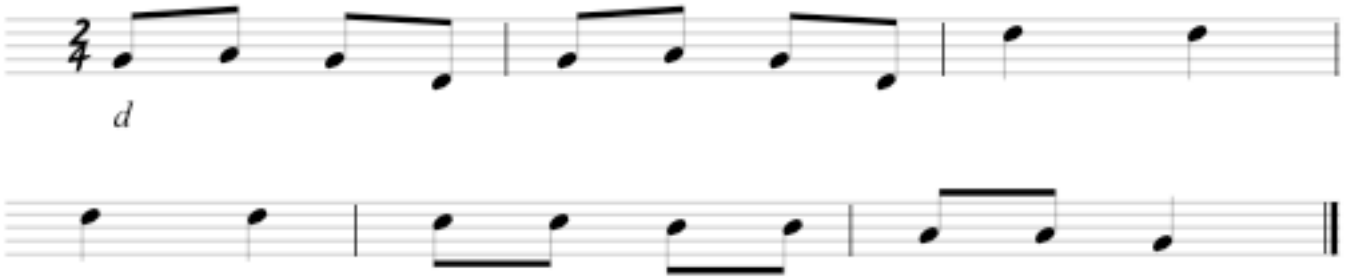
d-r-s, / d-r-s-d



2/5

64

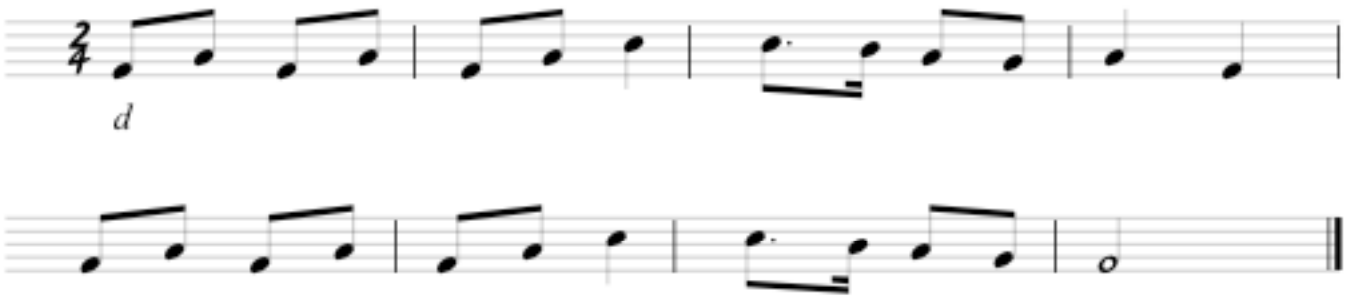
r-d-s, / s-f-m-r-d



2/6

65

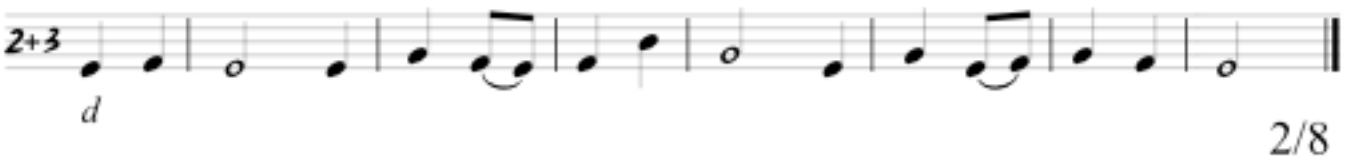
d-m-s / s-f-m-r-d



2/7

66

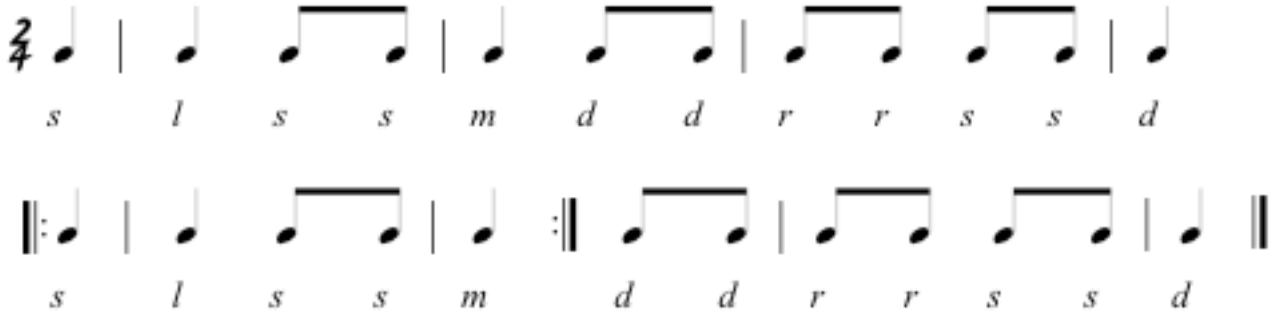
r-s-m



2/8

67

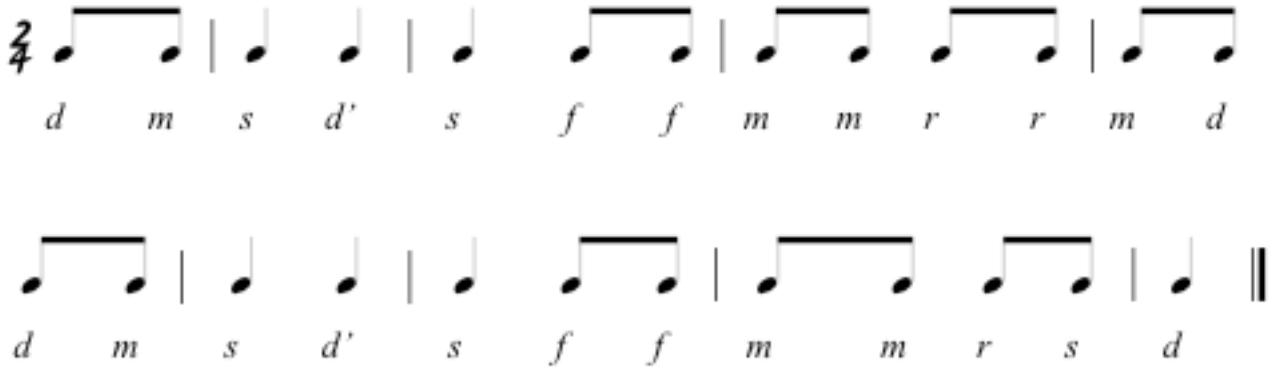
r-s-d



2/9

68

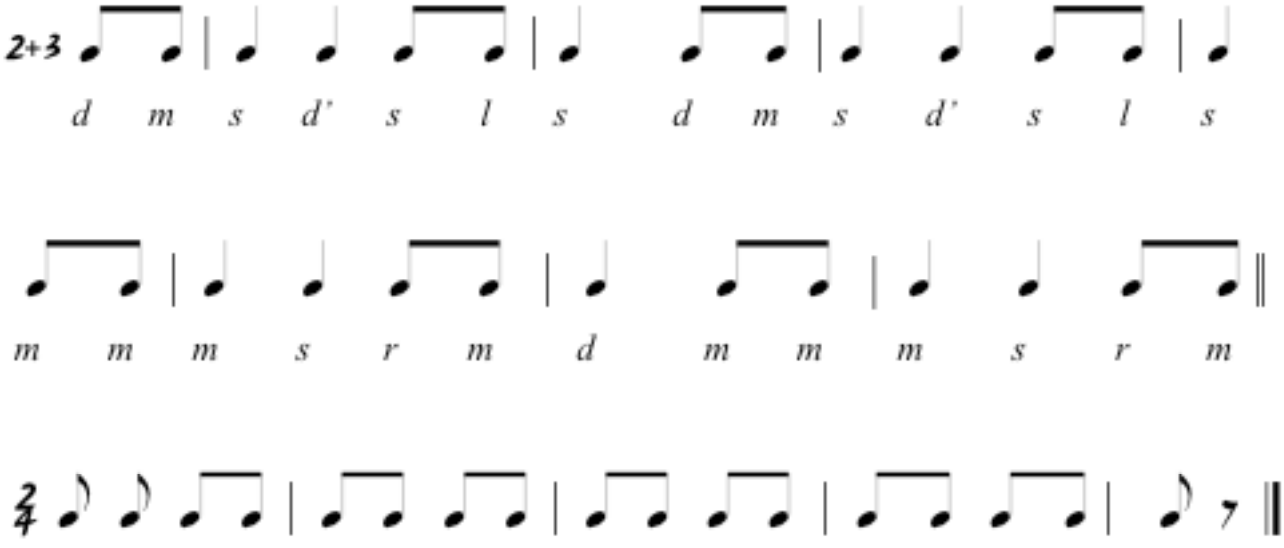
d-m-s-d' / r-s-d



2/10

69

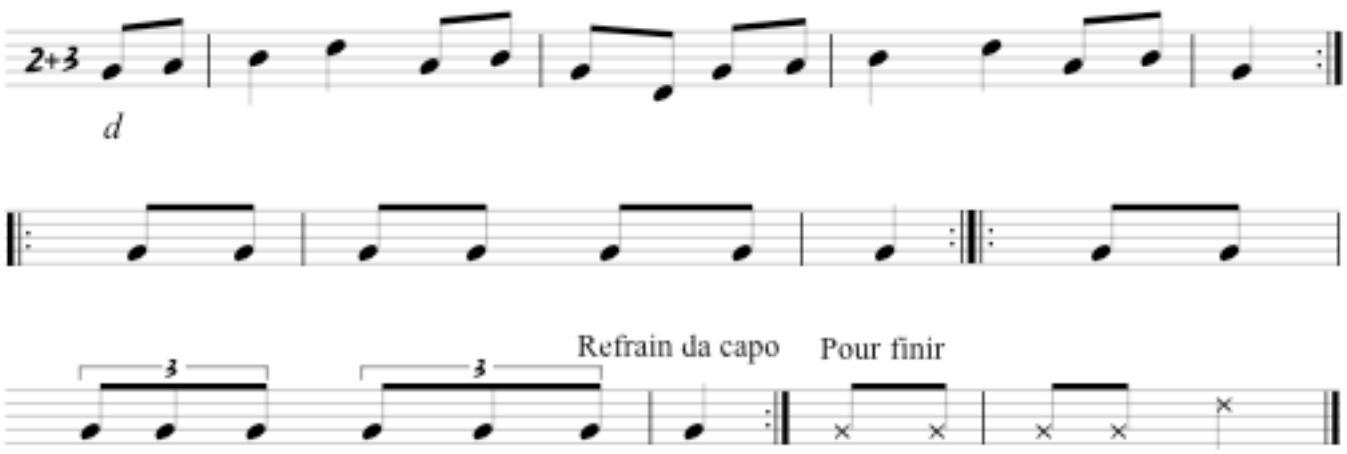
d-m-s-d'/ f-r-s



2/11

70

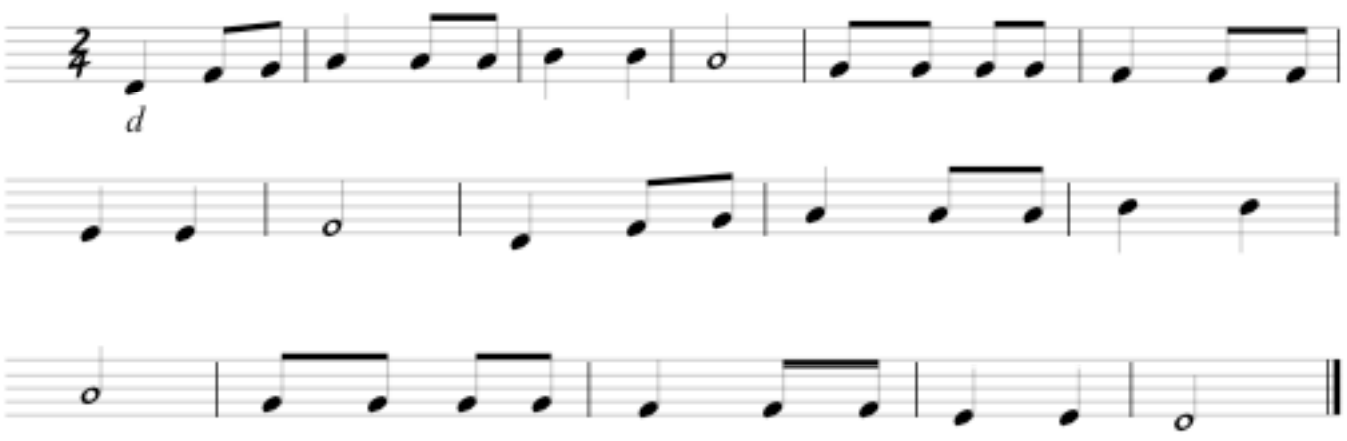
s-r-m-d



2/12

71

l-s-f-m-r-d



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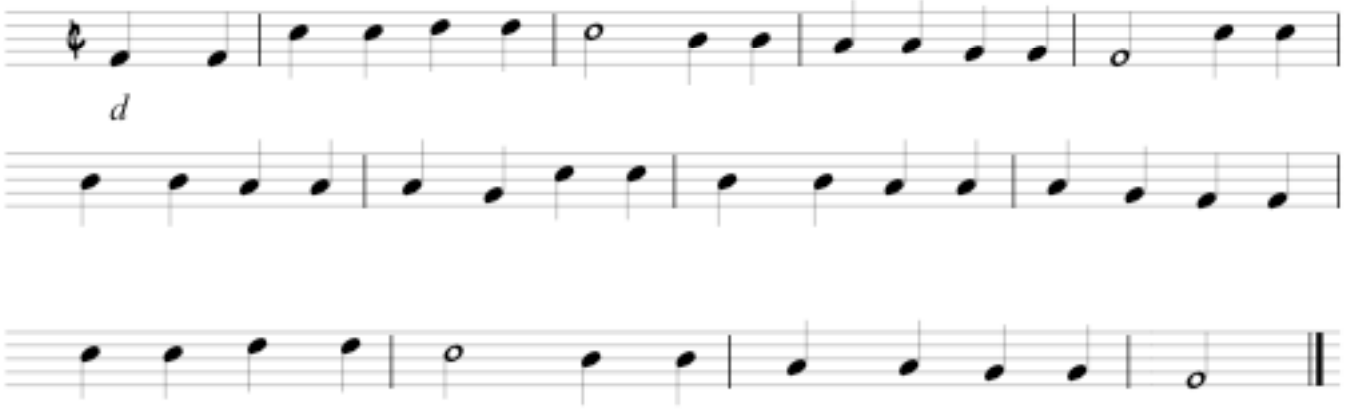
72

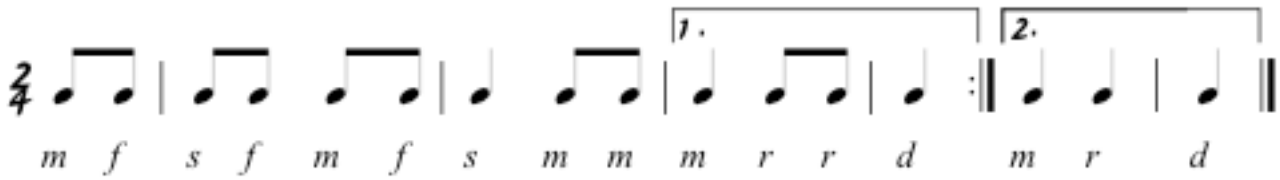
d-s-l-s / s-f-m-r-d



2/14

73

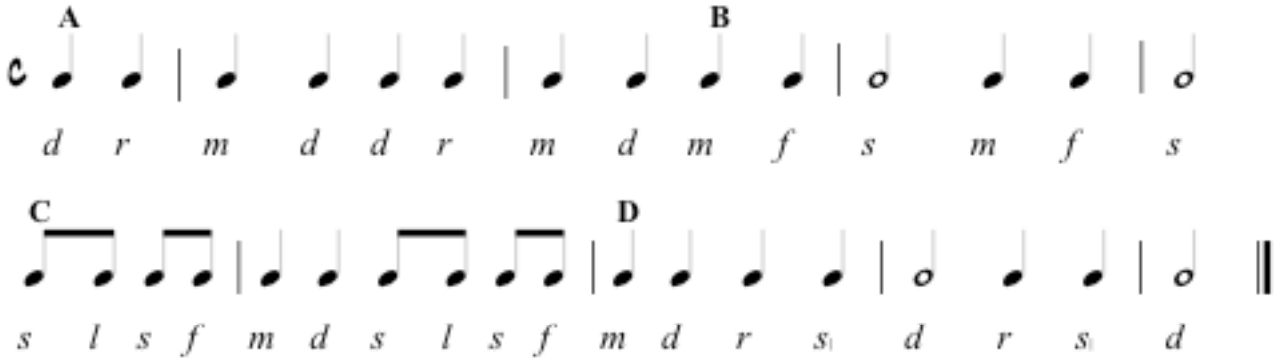
m-f-s



2/15

74

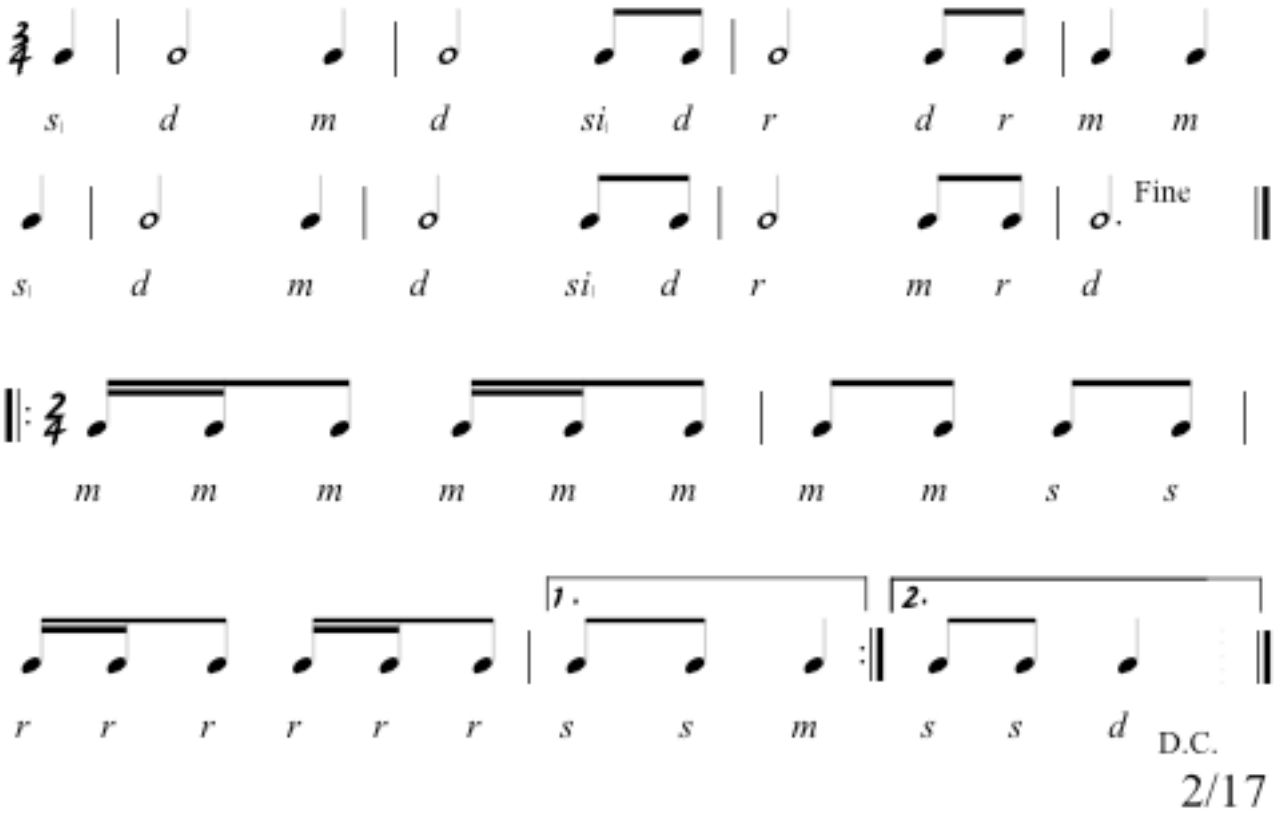
l-s-f-m-d / r-s,-d



2/16

75

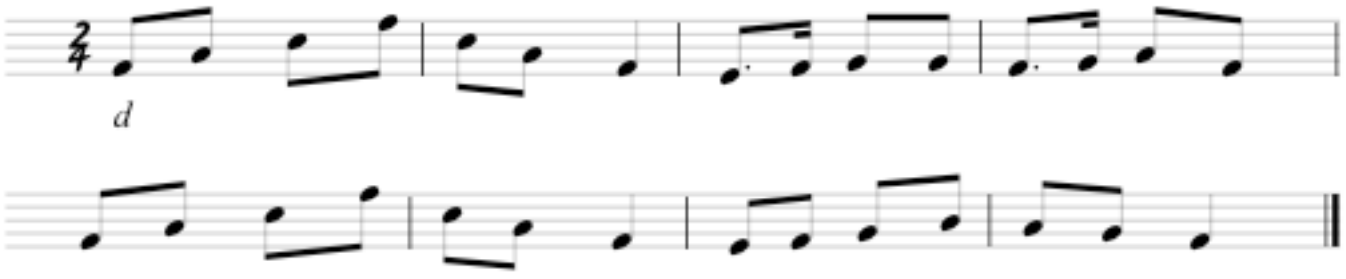
si,-d-r / r-s-m



2/17

76

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



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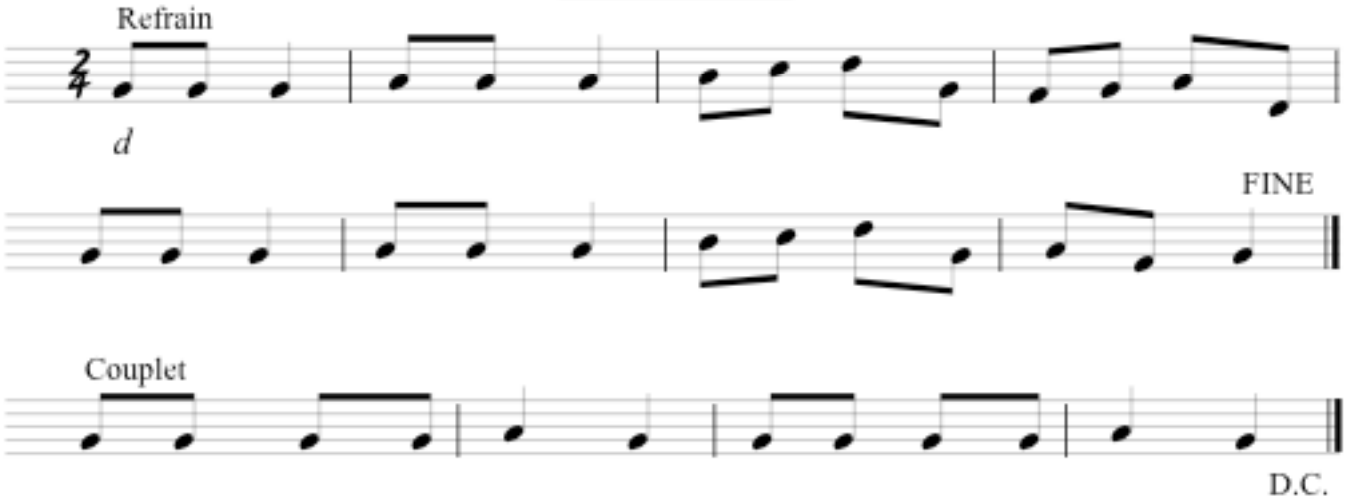
77

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



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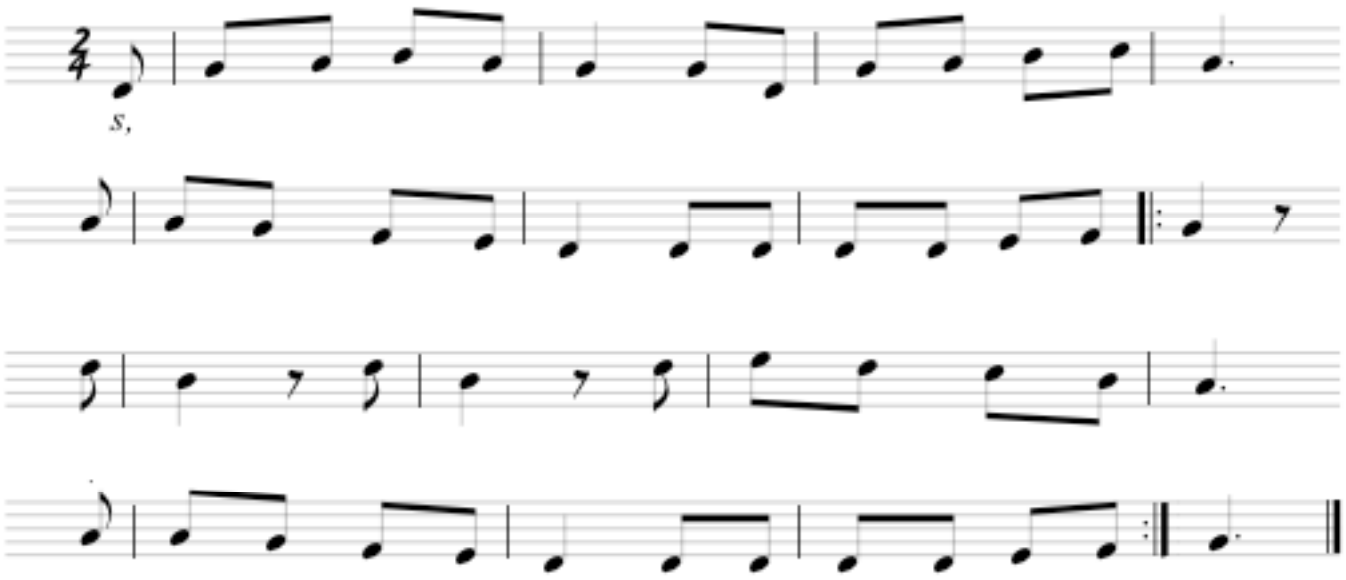
78

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



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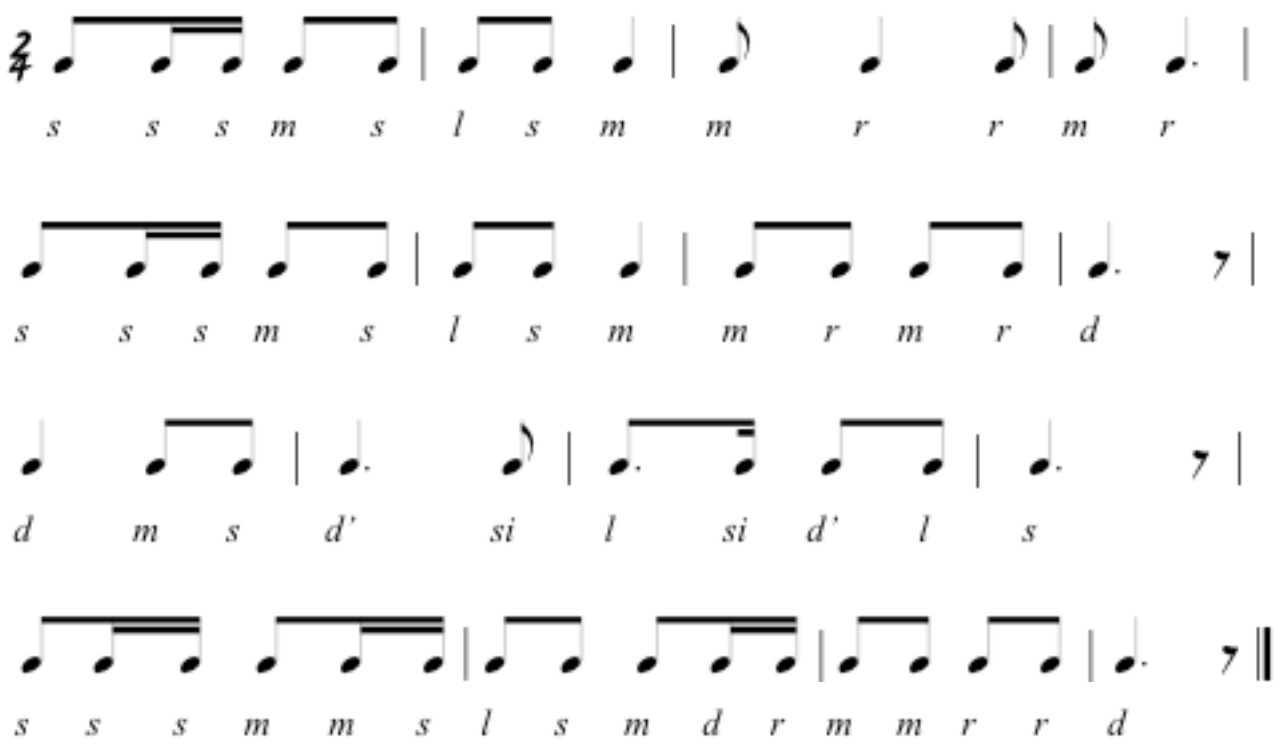
79

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



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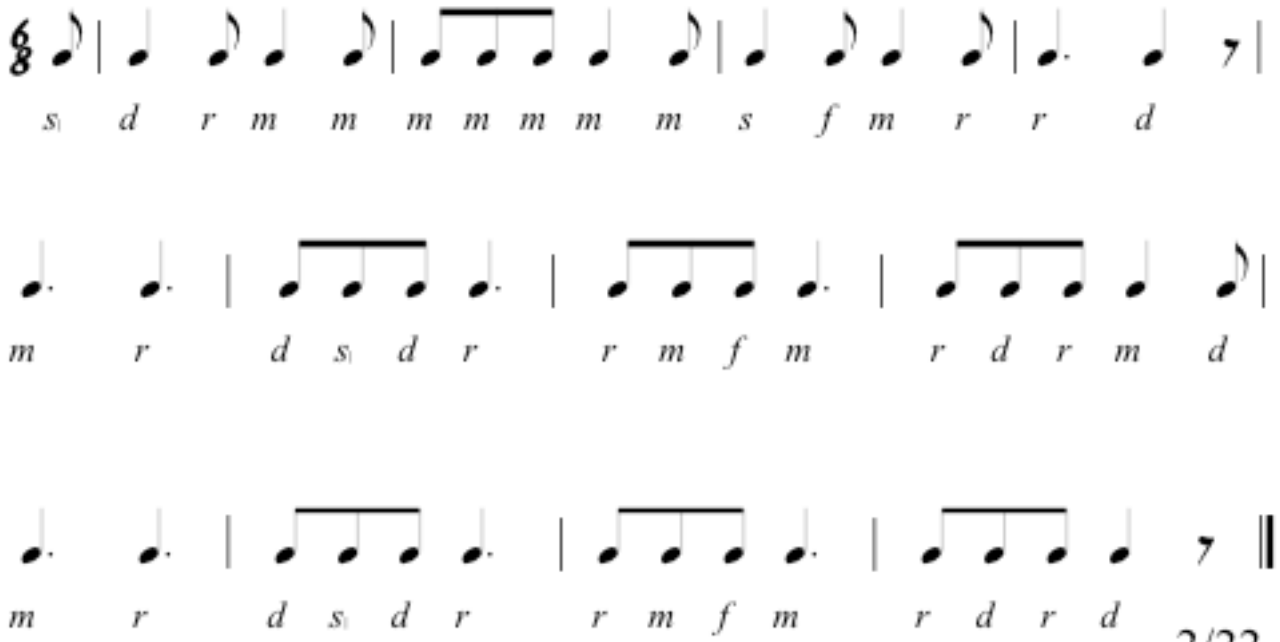
80

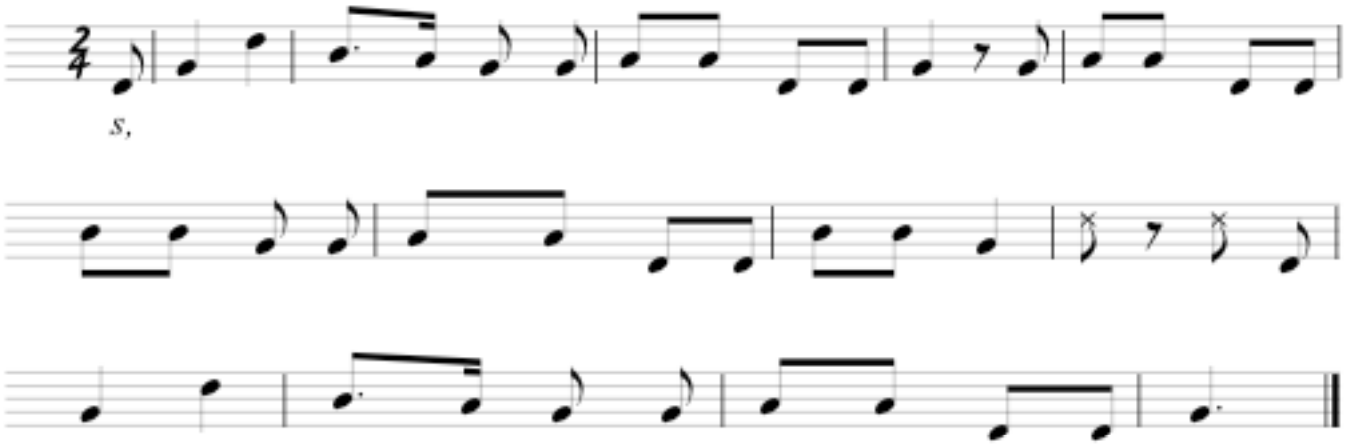
s,-d-r / r-m-f-m



2/22

81

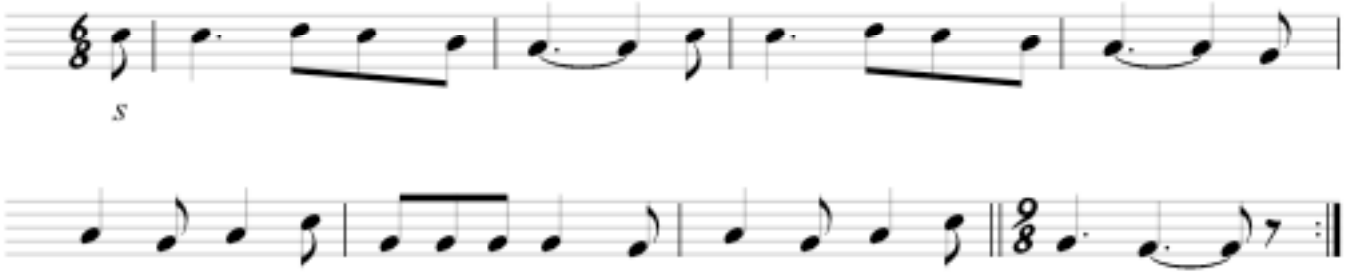
s,-d-s / m-s,-d / s,-m



2/23

82

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



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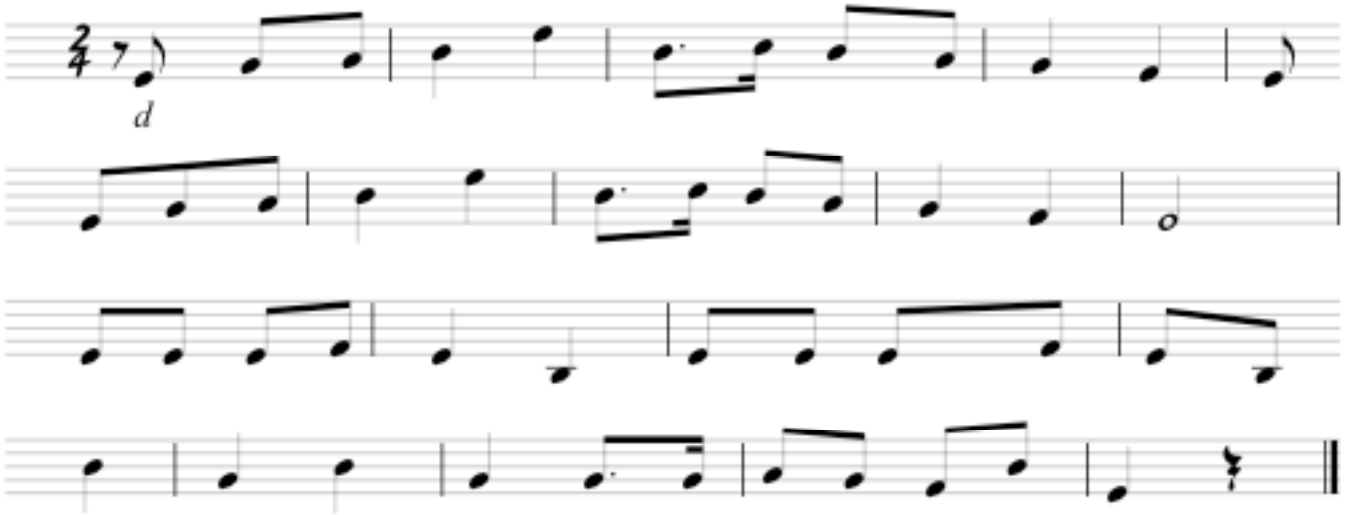
83

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



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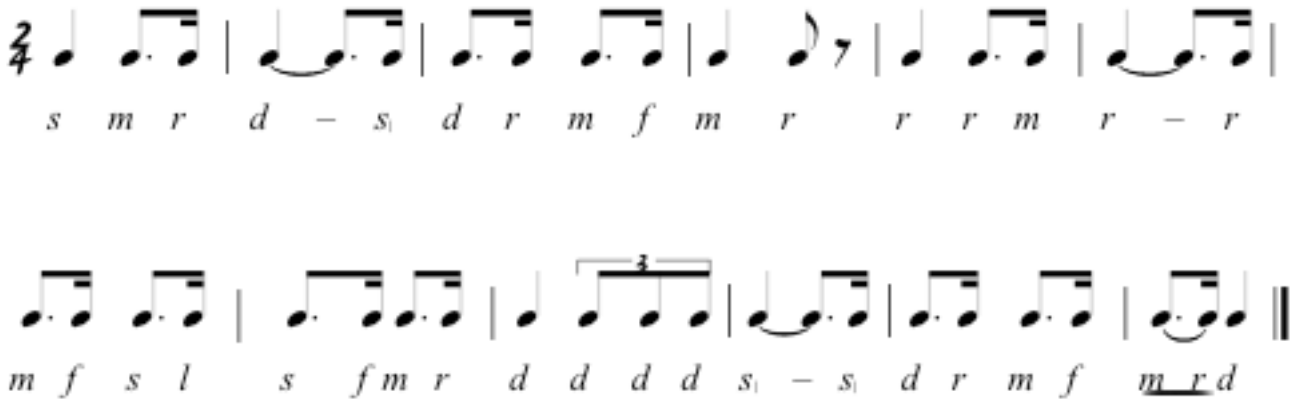
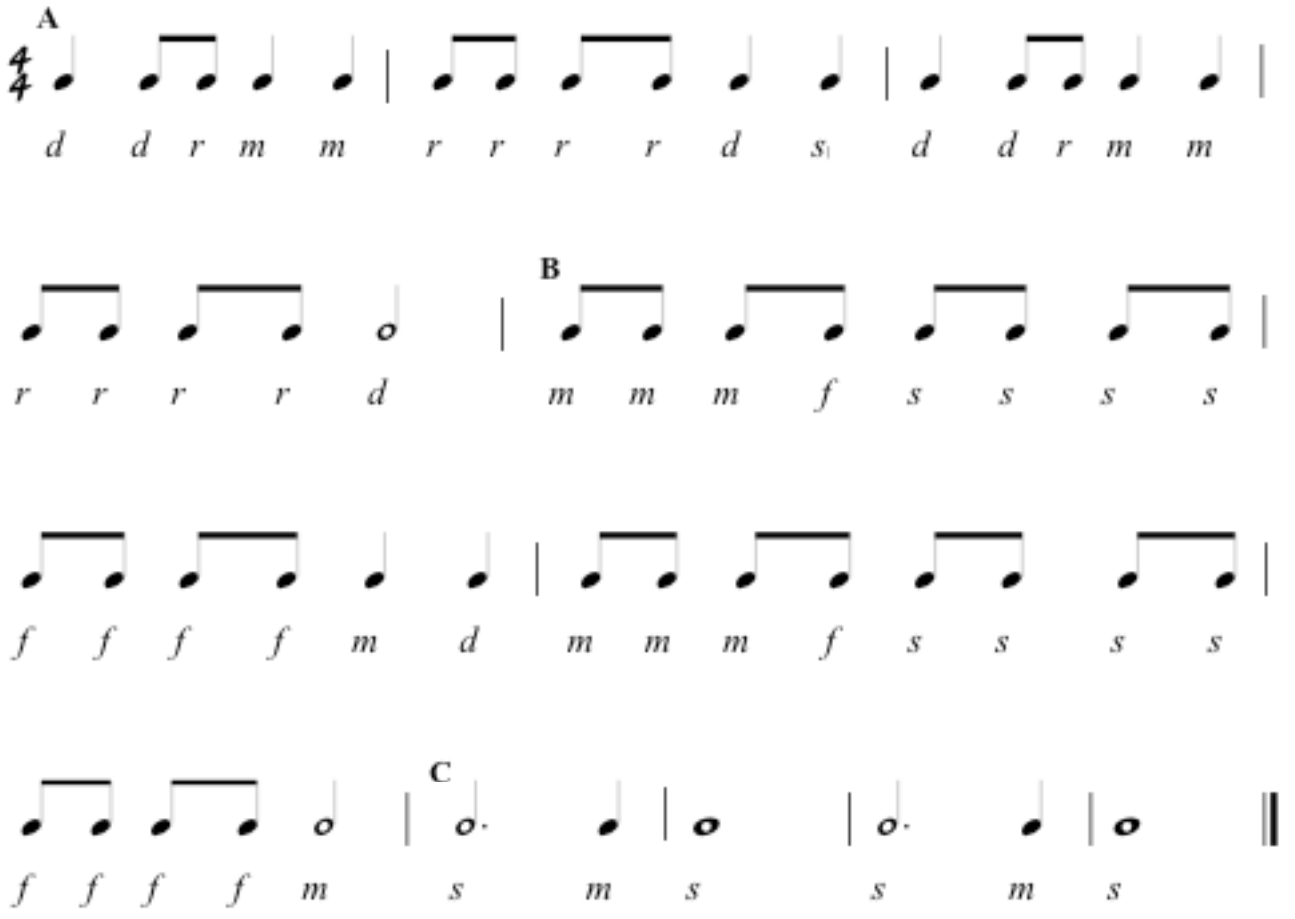
84

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



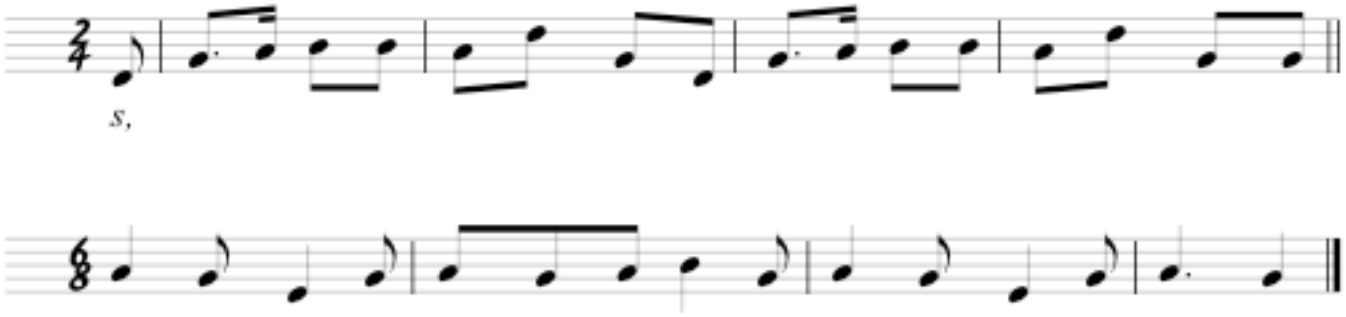
85

pentacorde intégral/ d-s,-d



86

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



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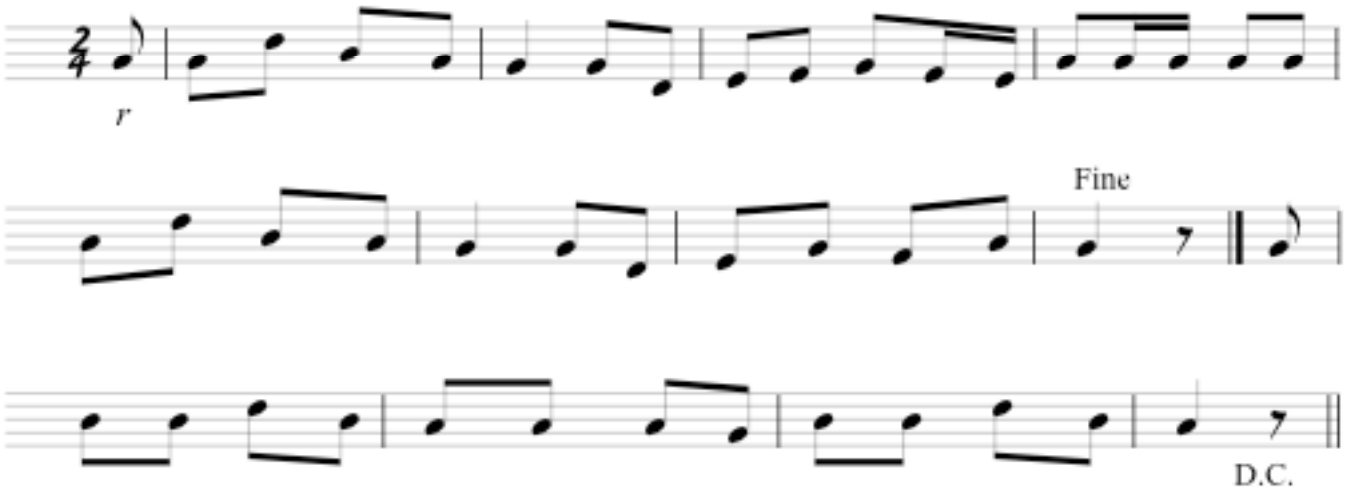
87

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



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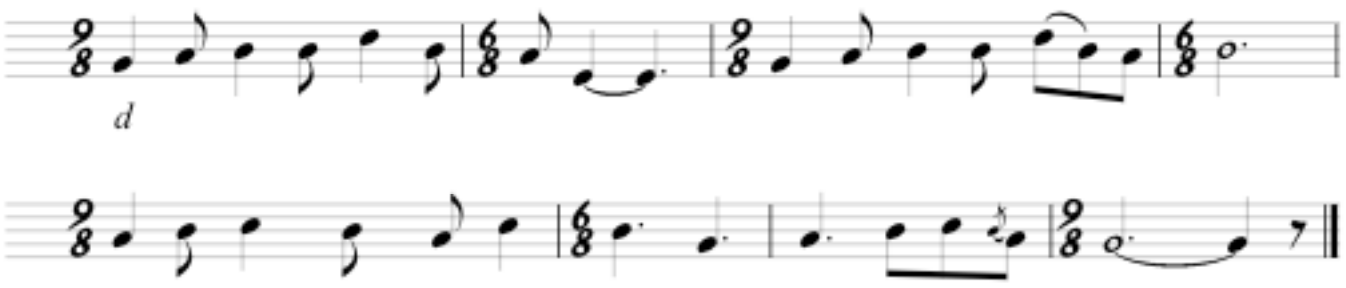
88

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



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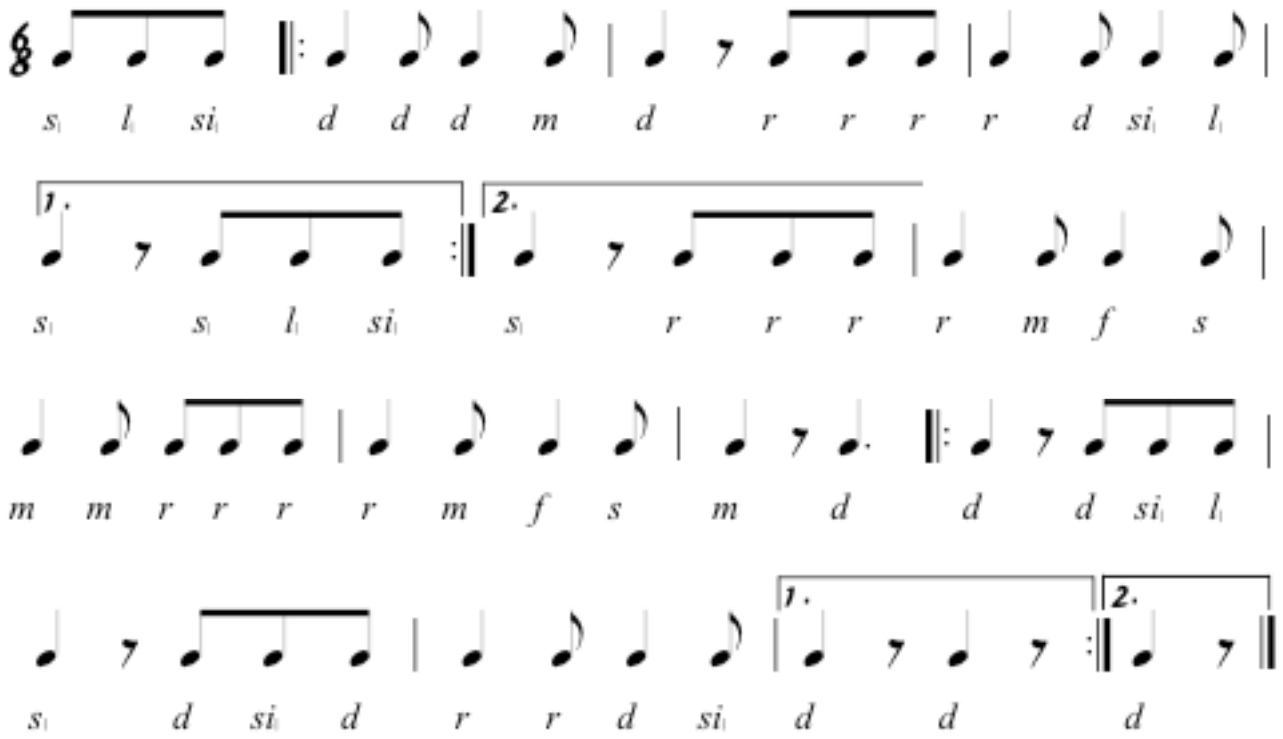
89

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



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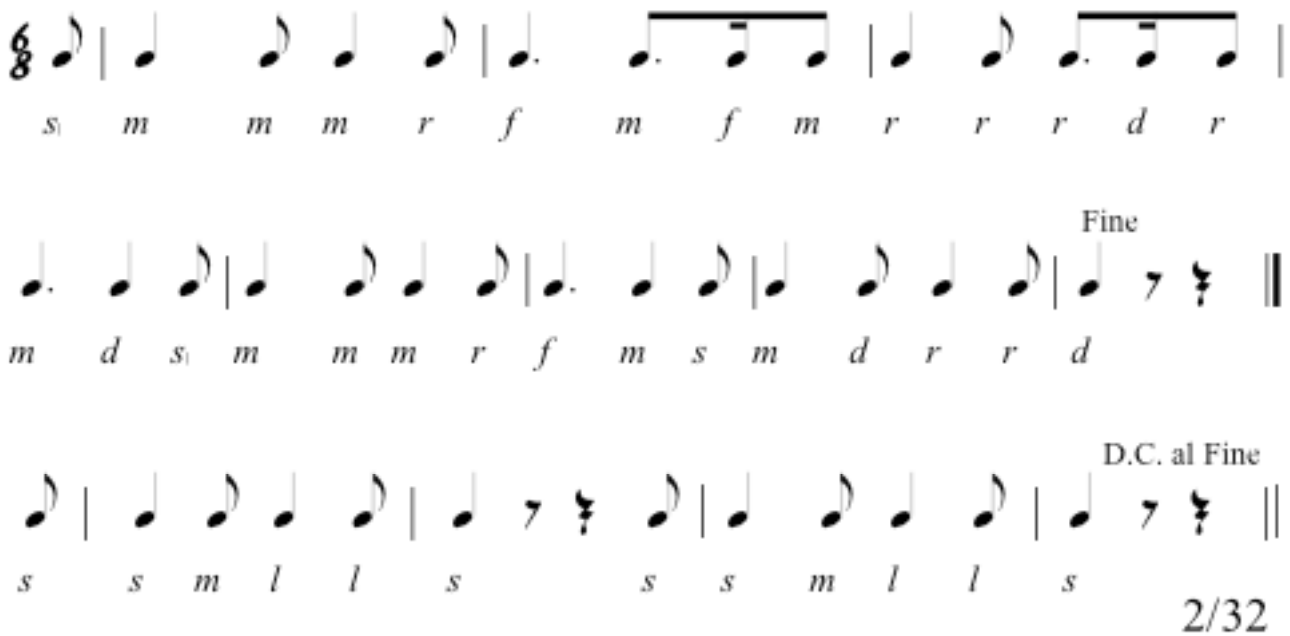
90

s,-m (début) / **r-f**



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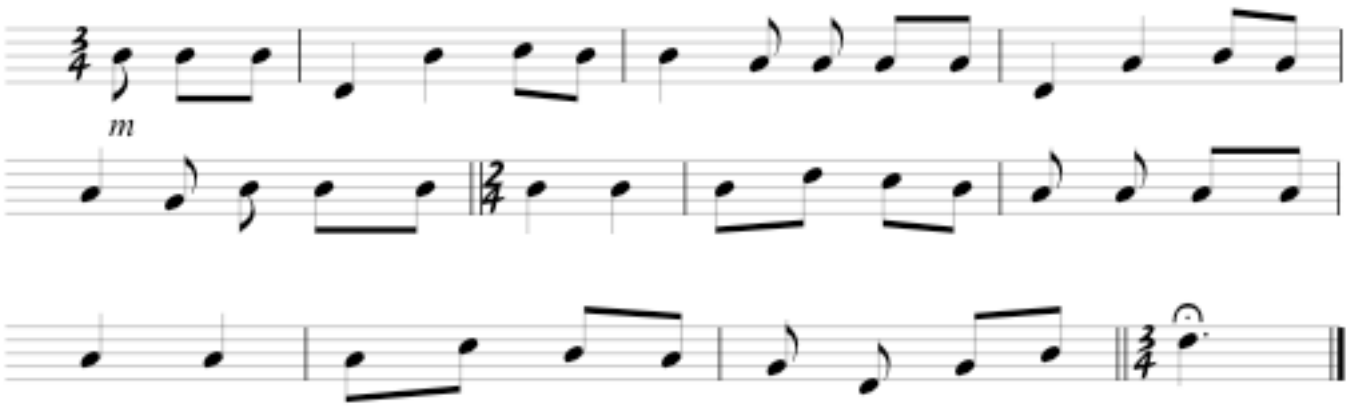
91

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



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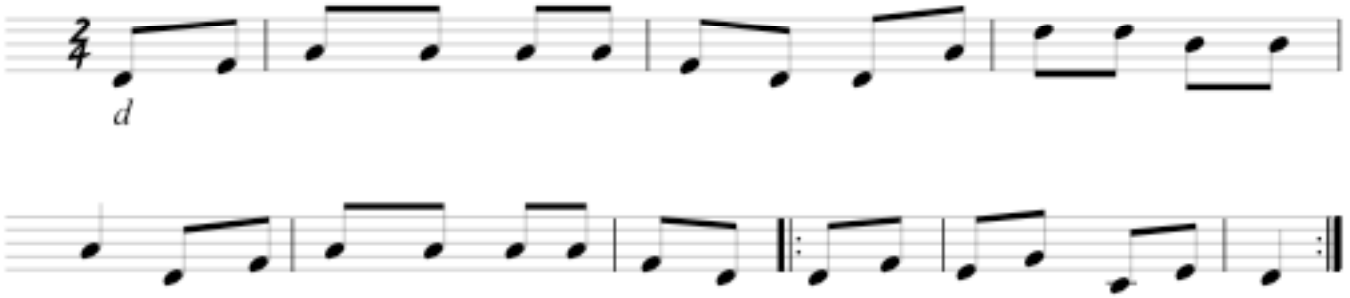
92

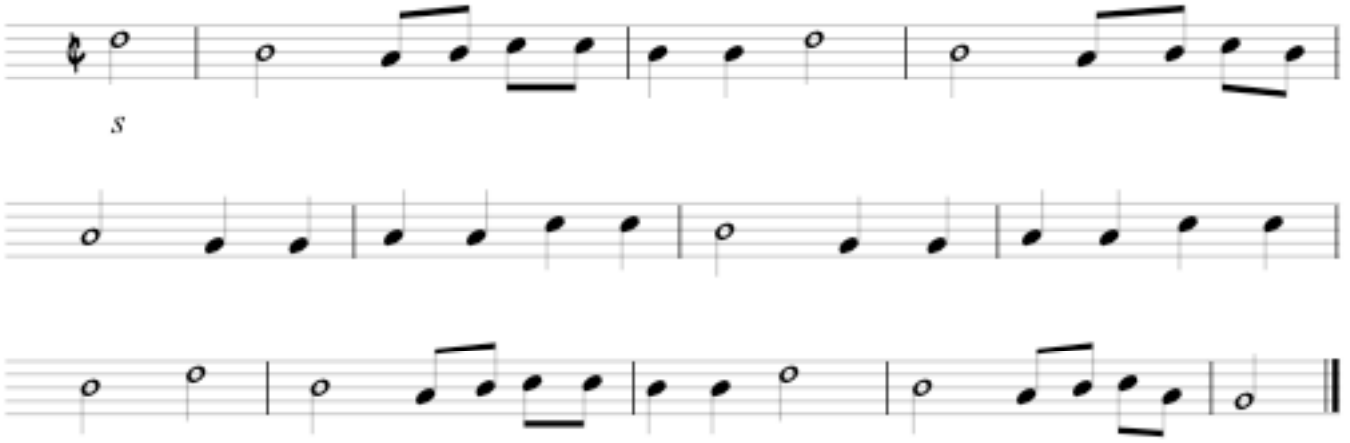
d-s-d' / d-m-r-f-si,-r-d



2/34

93

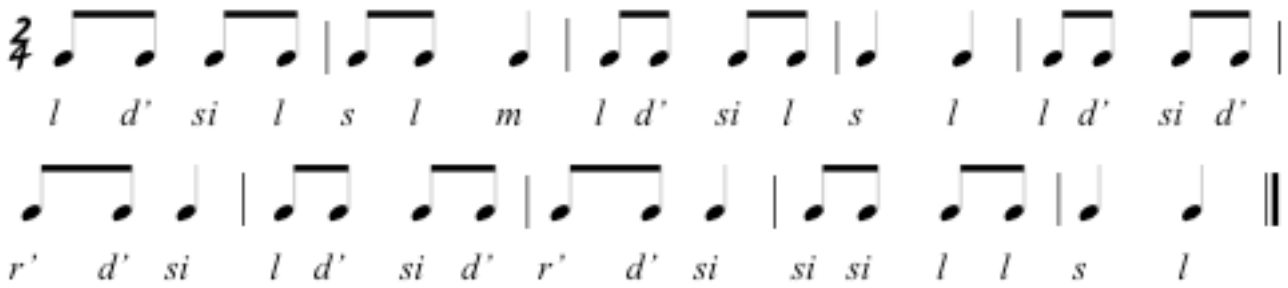
s-m / d-r-f-m / f-r-d



2/35

94

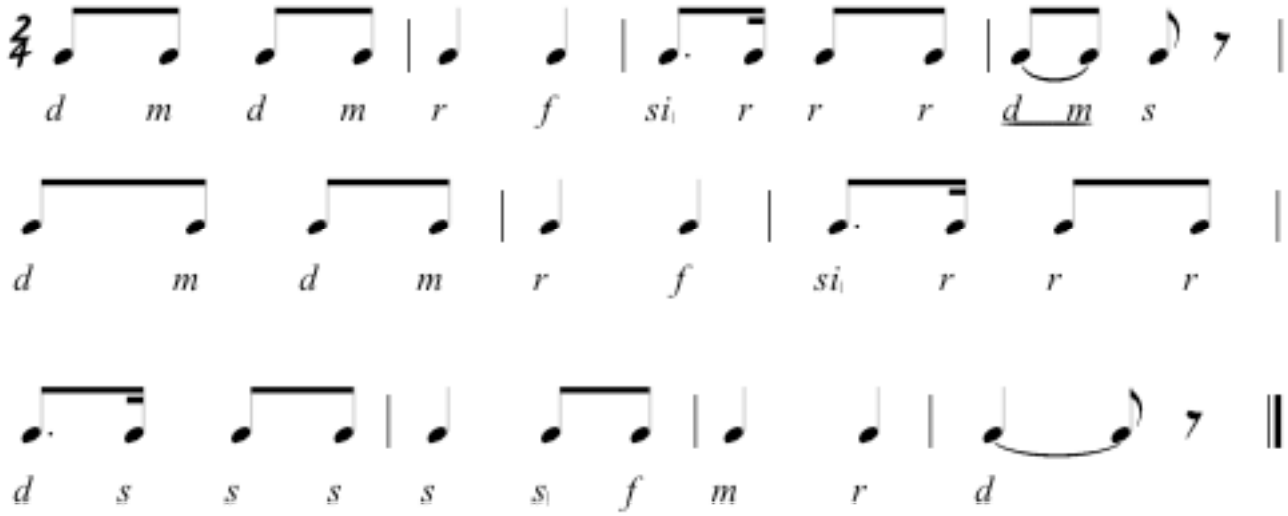
l-d'-si-l-s-l-m / si-l-s-l



2/36

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

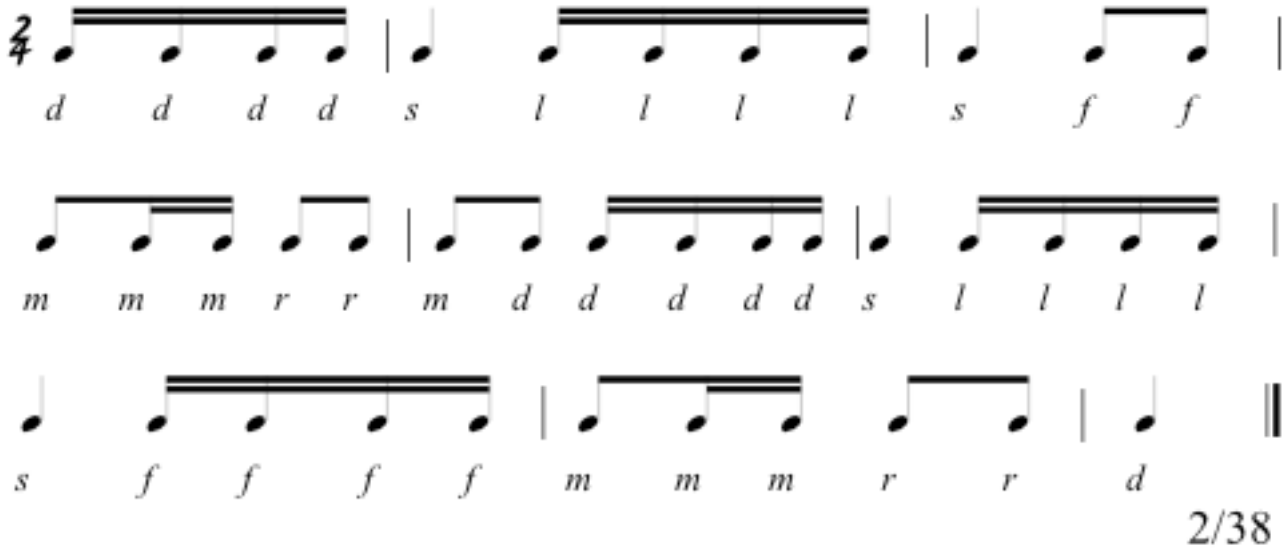
95



2/37

96

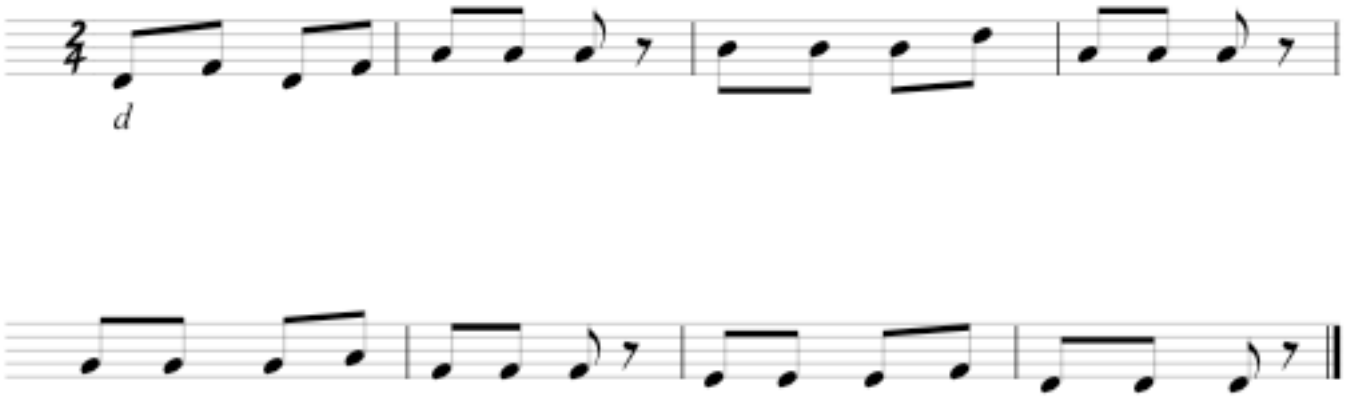
d-s / l-s-f-m-r-m-d



2/38

97

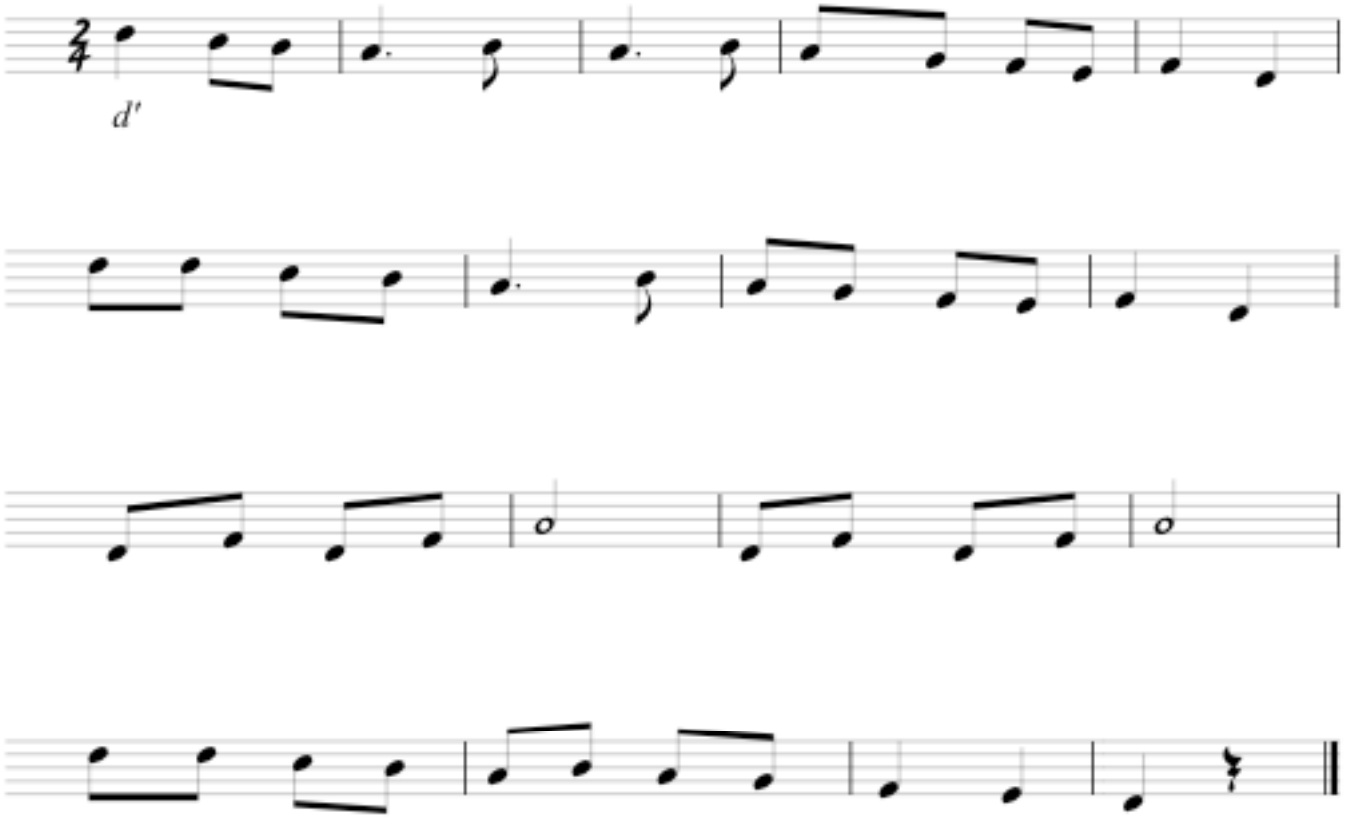
l-d'-s / f-s-m / r-m-d



2/39

98

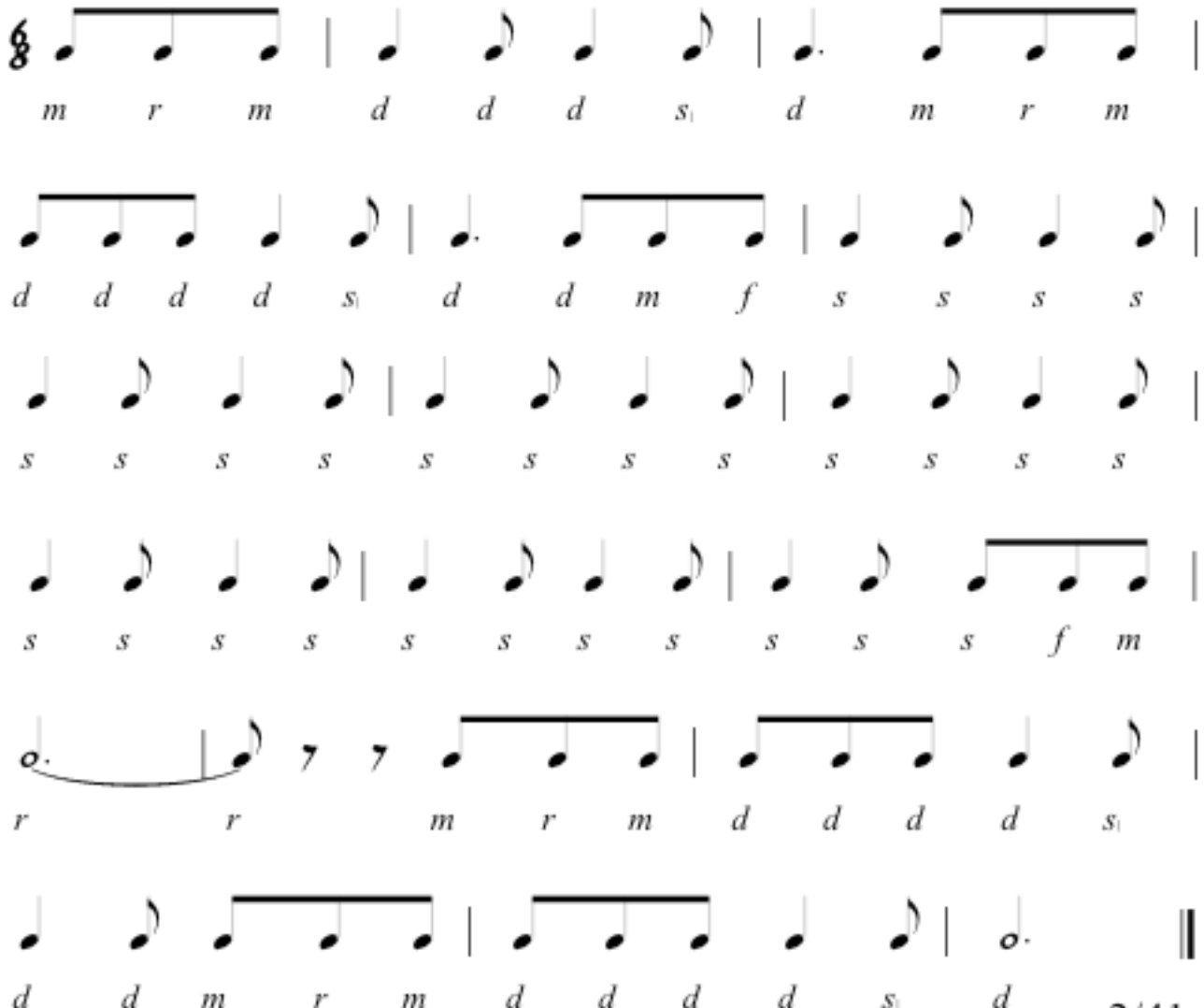
heptatonisme intégral descendant



2/40

99

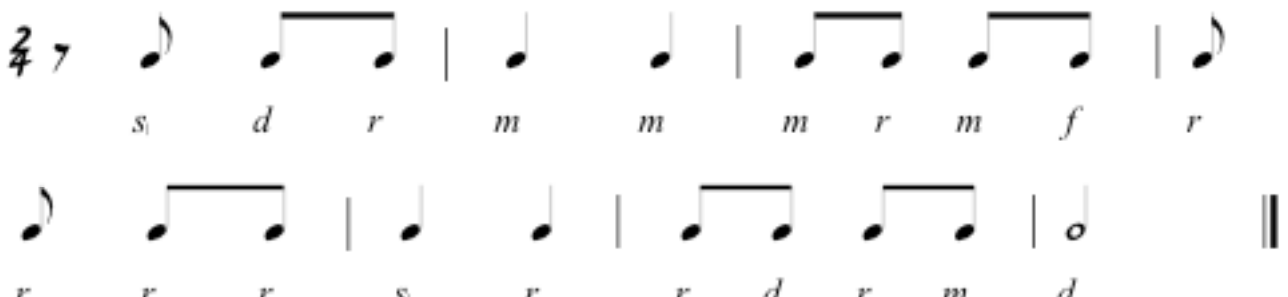
m-r-m-d / d-m-f-s



2/41

100

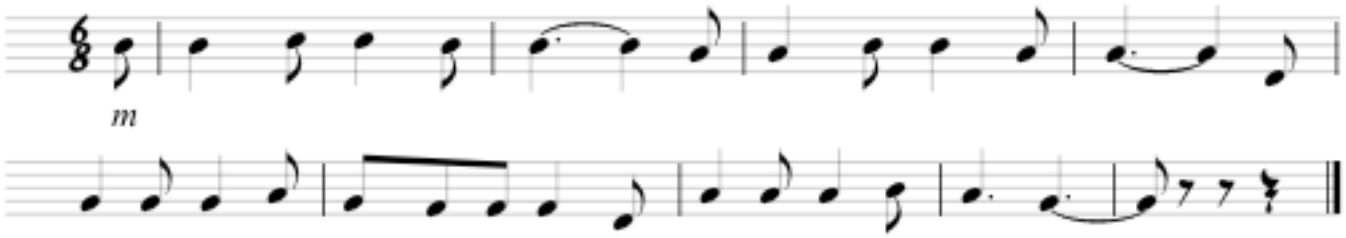
m-r-m-f-r / r-s,-r-d



2/42

101

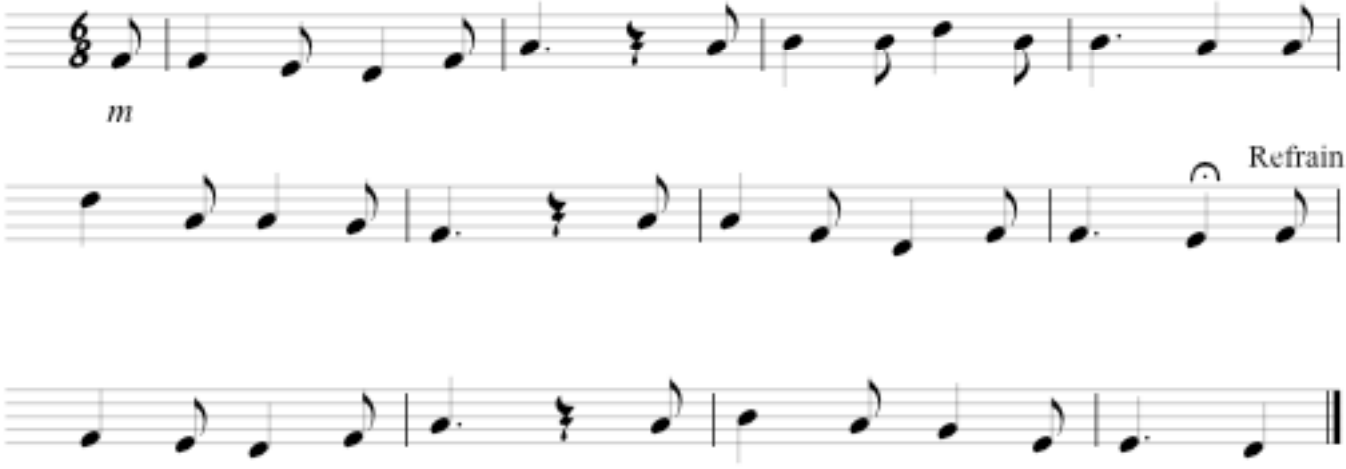
m-t-m / r-m-r / s,-r



2/43

102

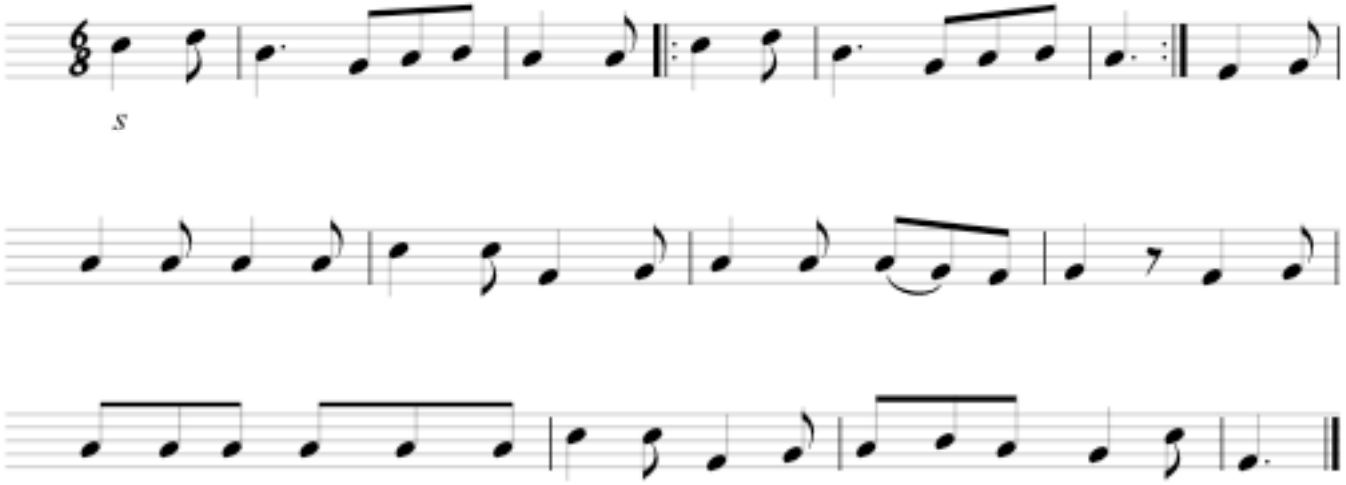
s-l-d'-l-s / s-l-s-f-r-d



2/44

103

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



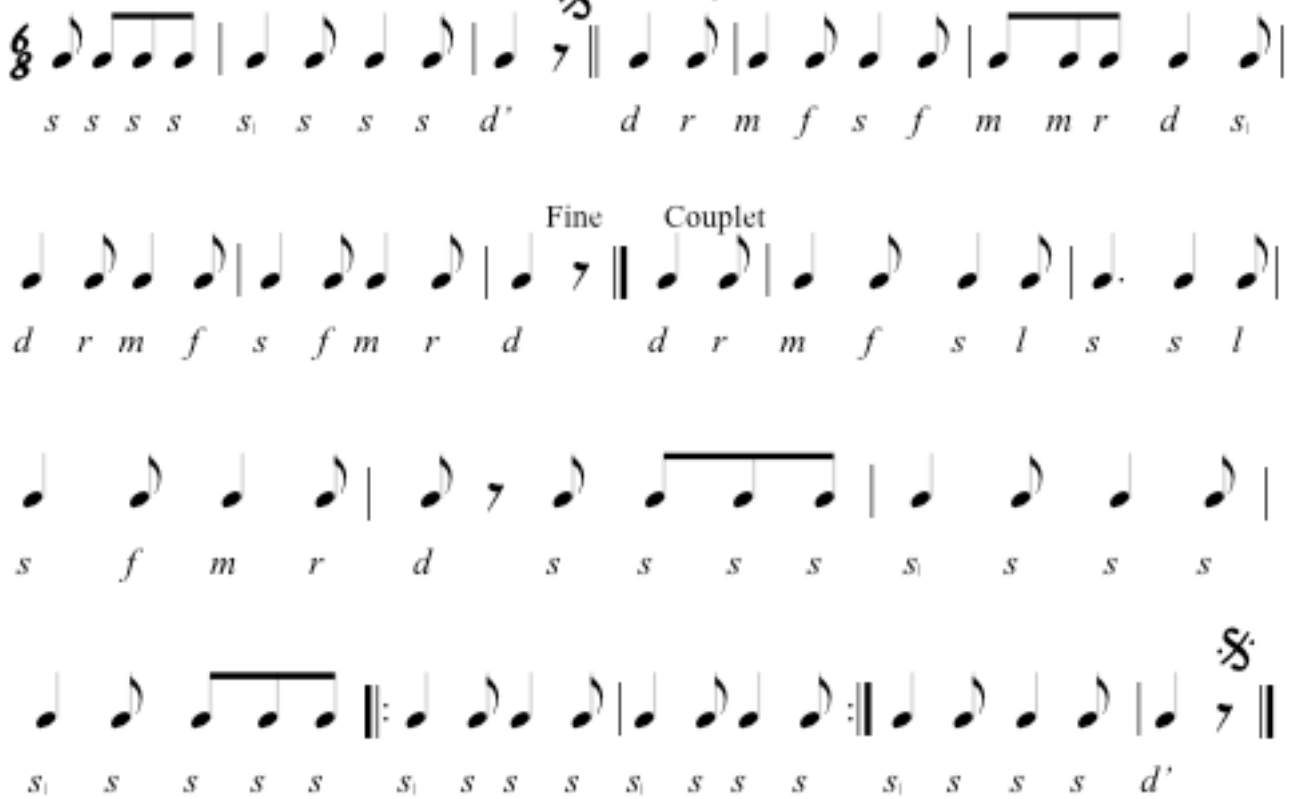
2/45

104

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

Solo, pour commencer

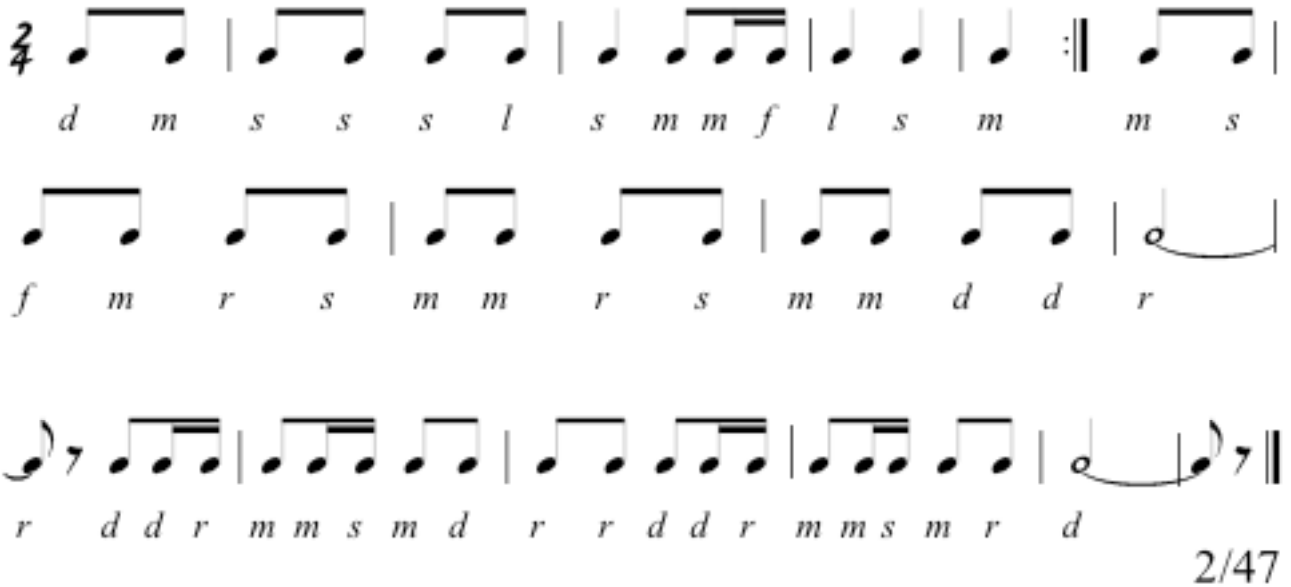
Refrain,Tous



2/46

105

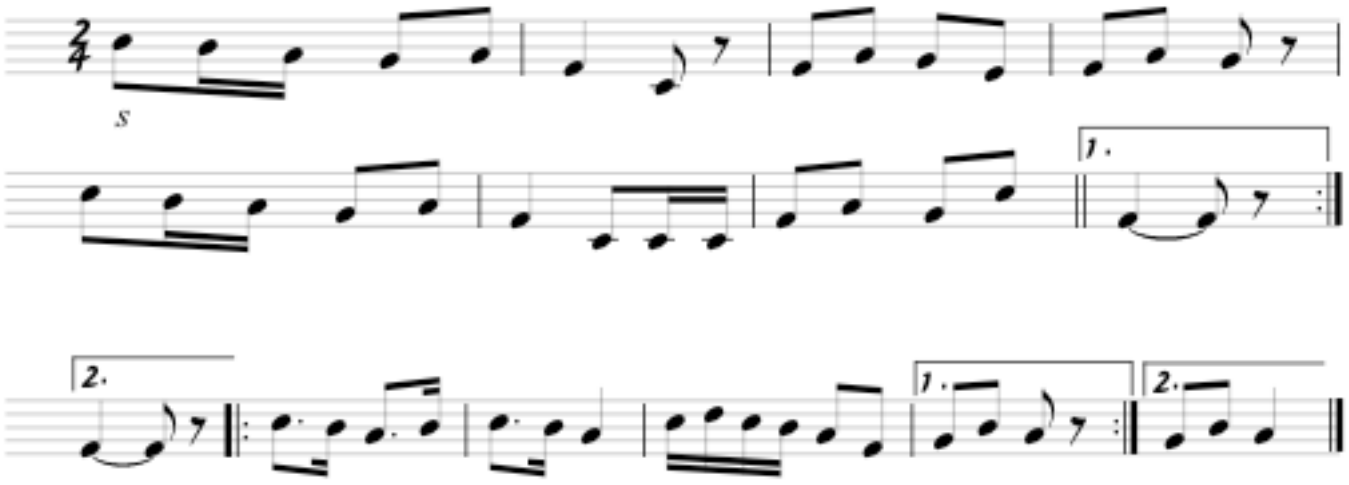
d-m-s-l / m-f-l-s-m / r-s-m



2/47

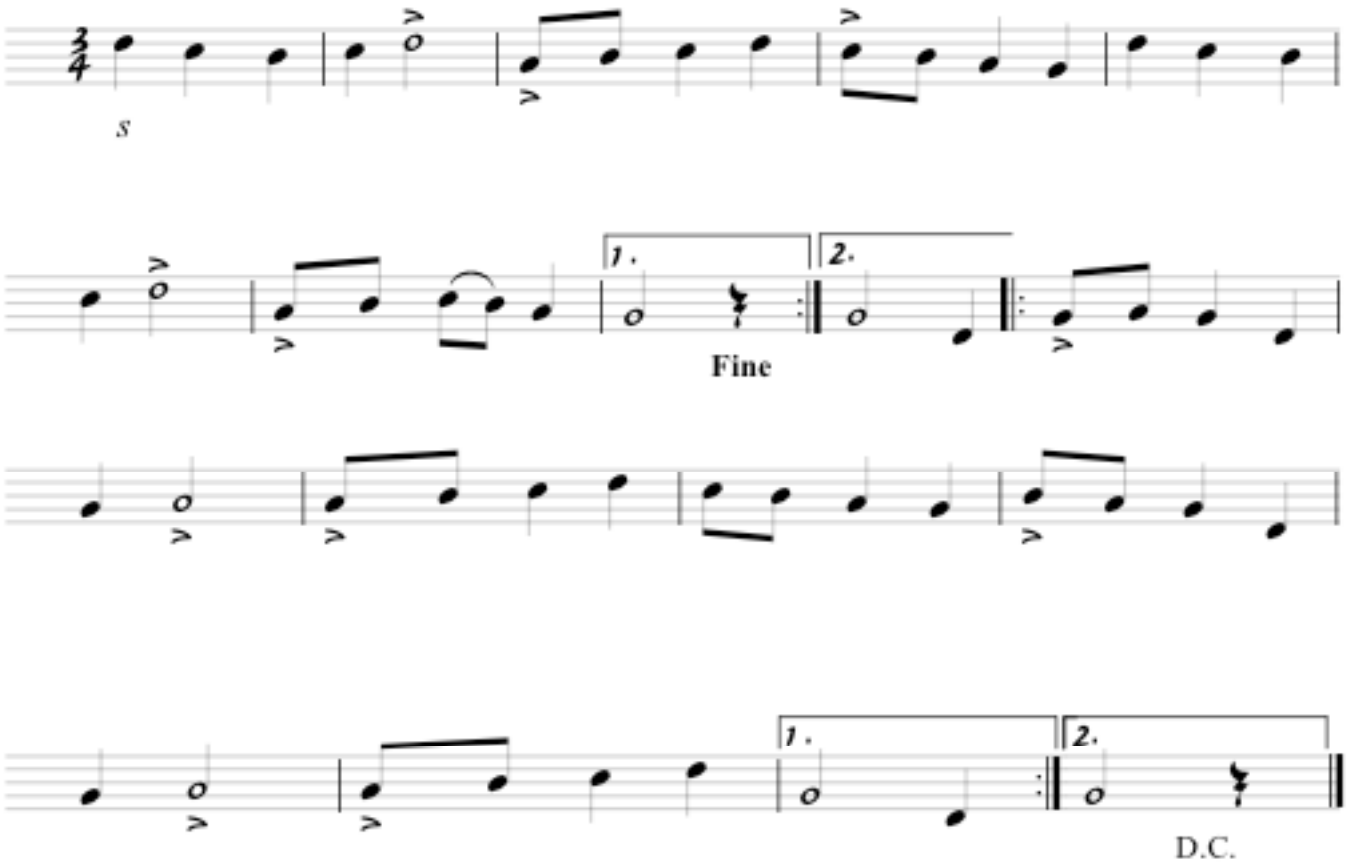
106

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

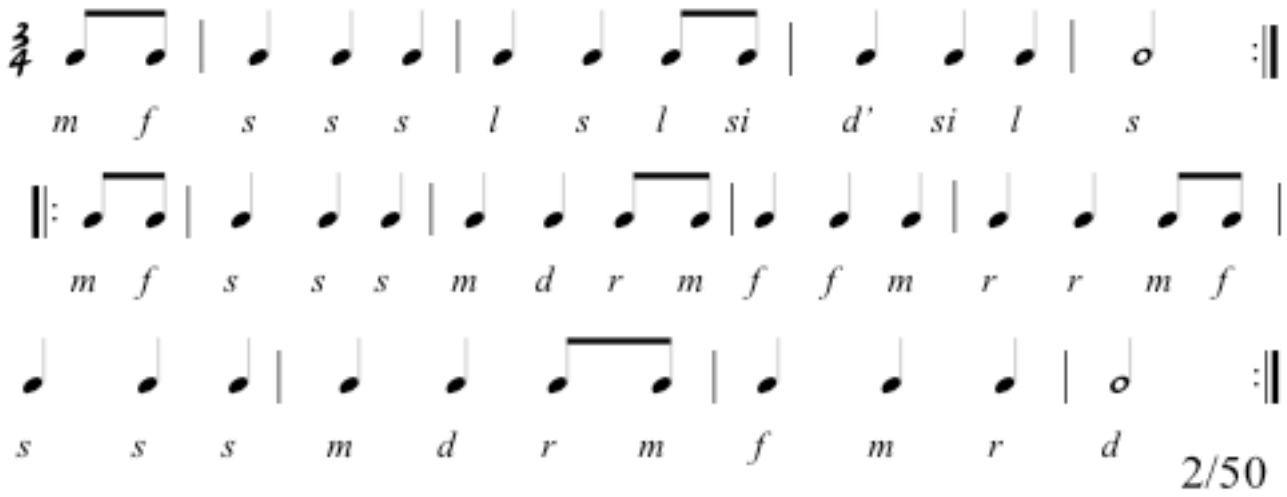


107

s-r-m-f-s



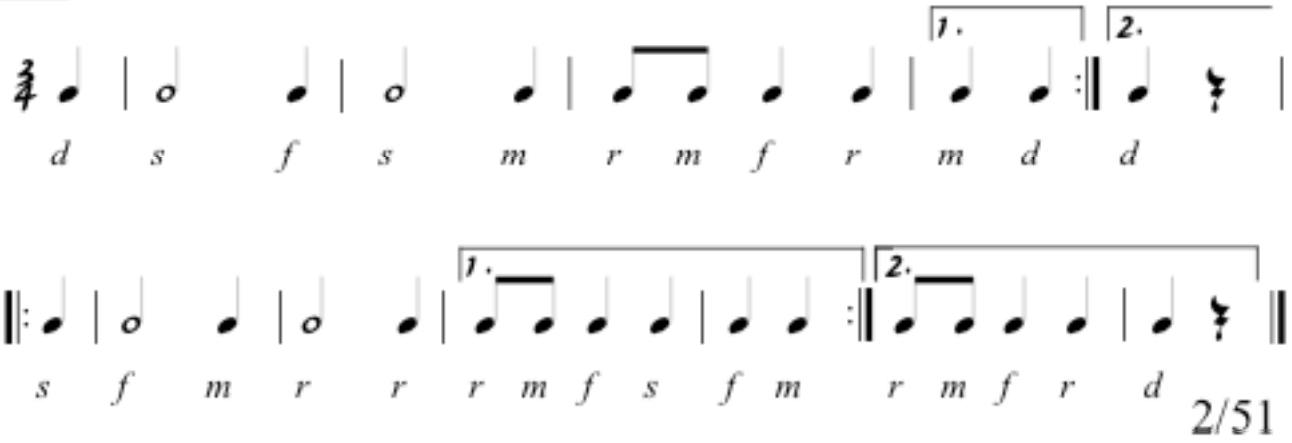
108



2/50

109

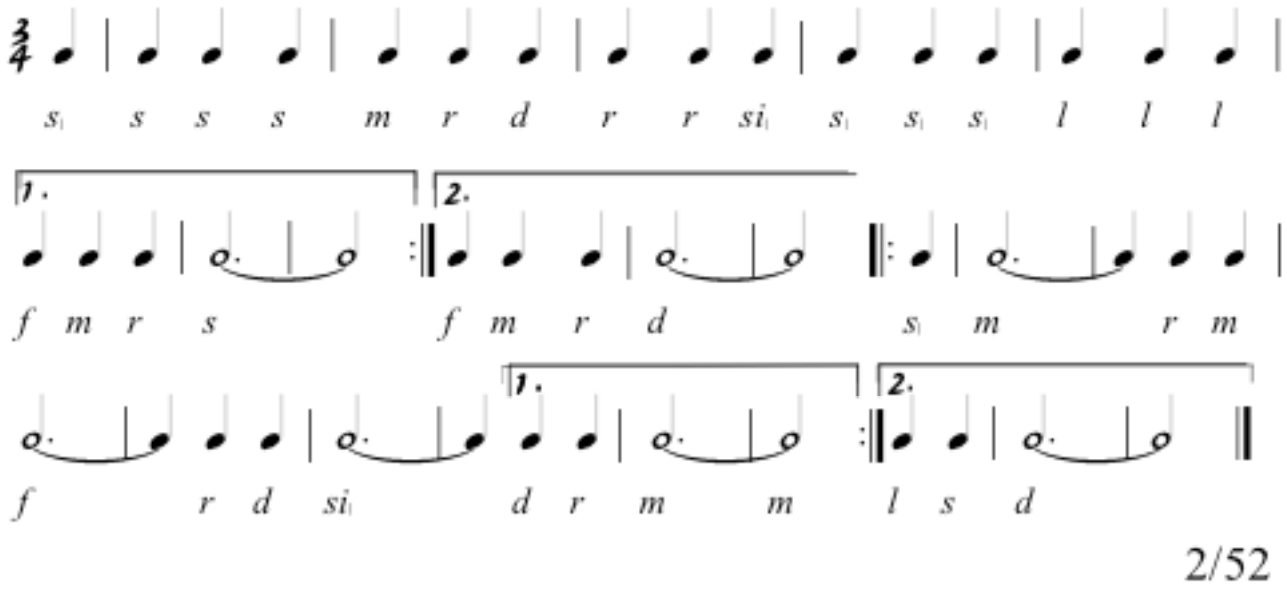
d-s / r-m-f-r-d



2/51

110

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



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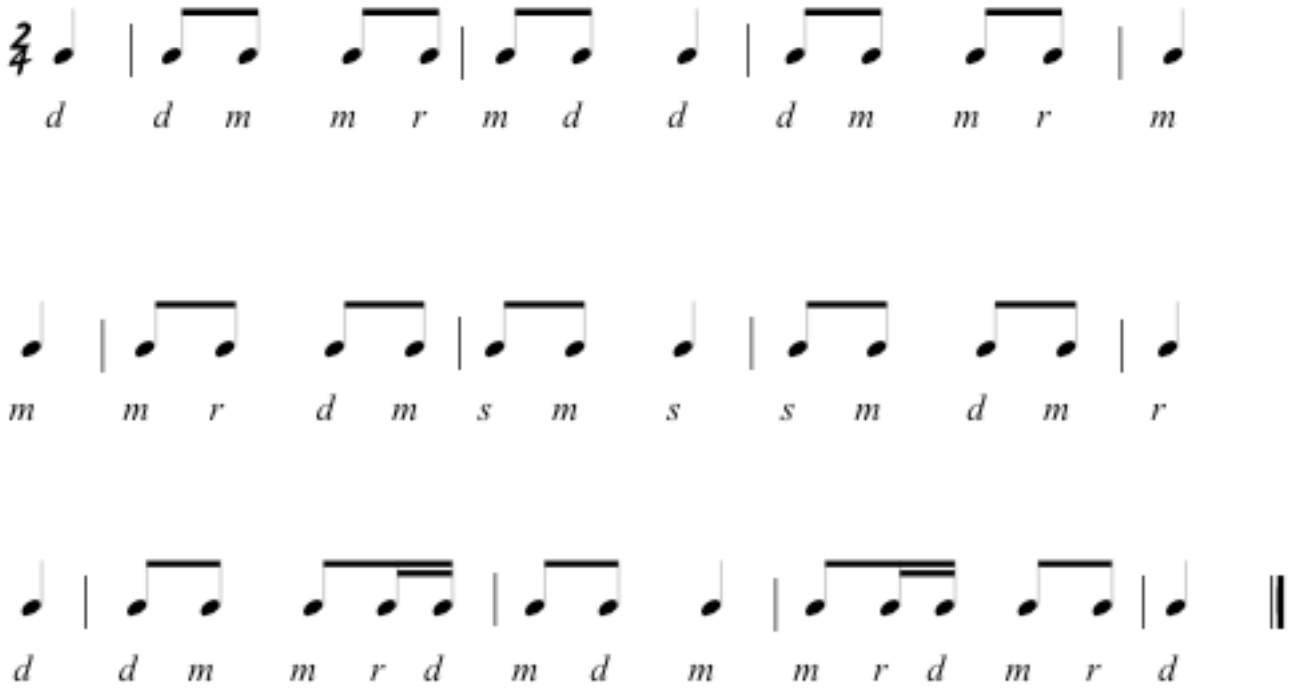
TROISIÈME PARTIE

EXTRAITS DU CAHIER No 3

CHANSONS POUR UNE INITIATION MUSICALE

111

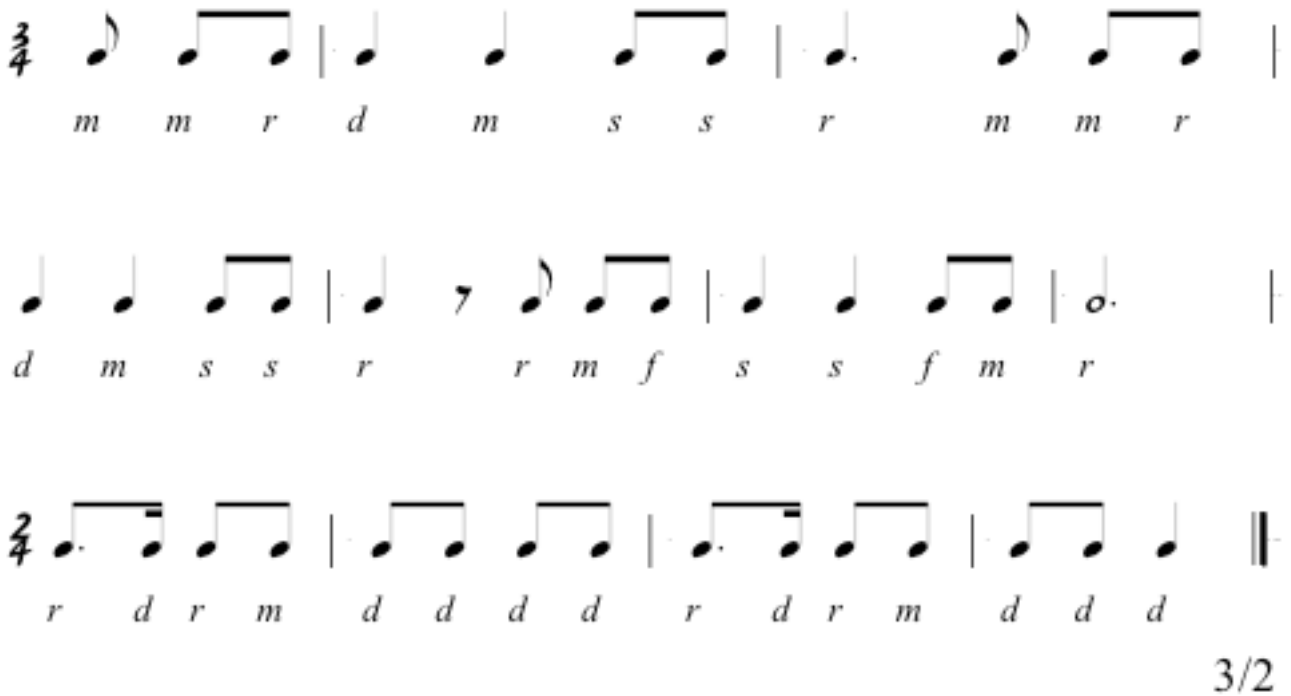
s-m-d-m-r



3/1

112

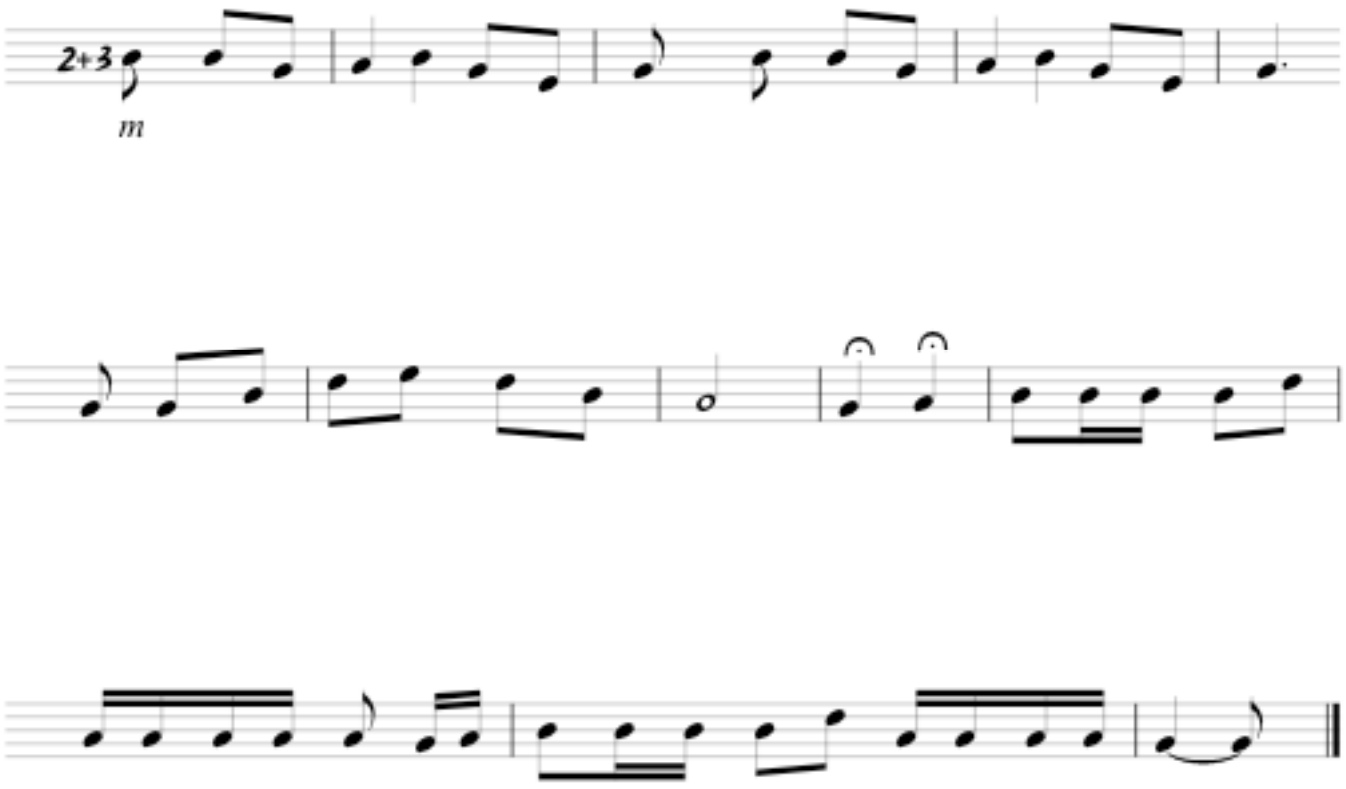
d-m-s-r / r-m-f-s



3/2

113

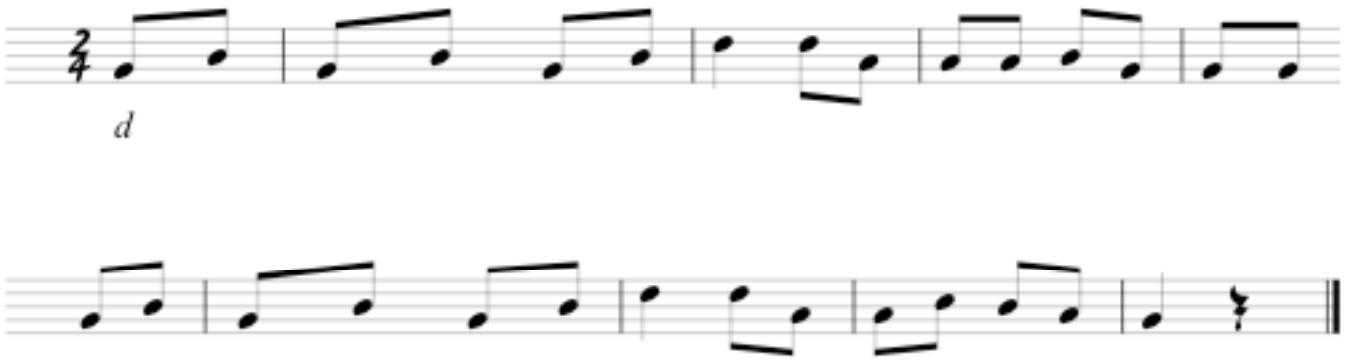
m-d-l,-d



3/3

114

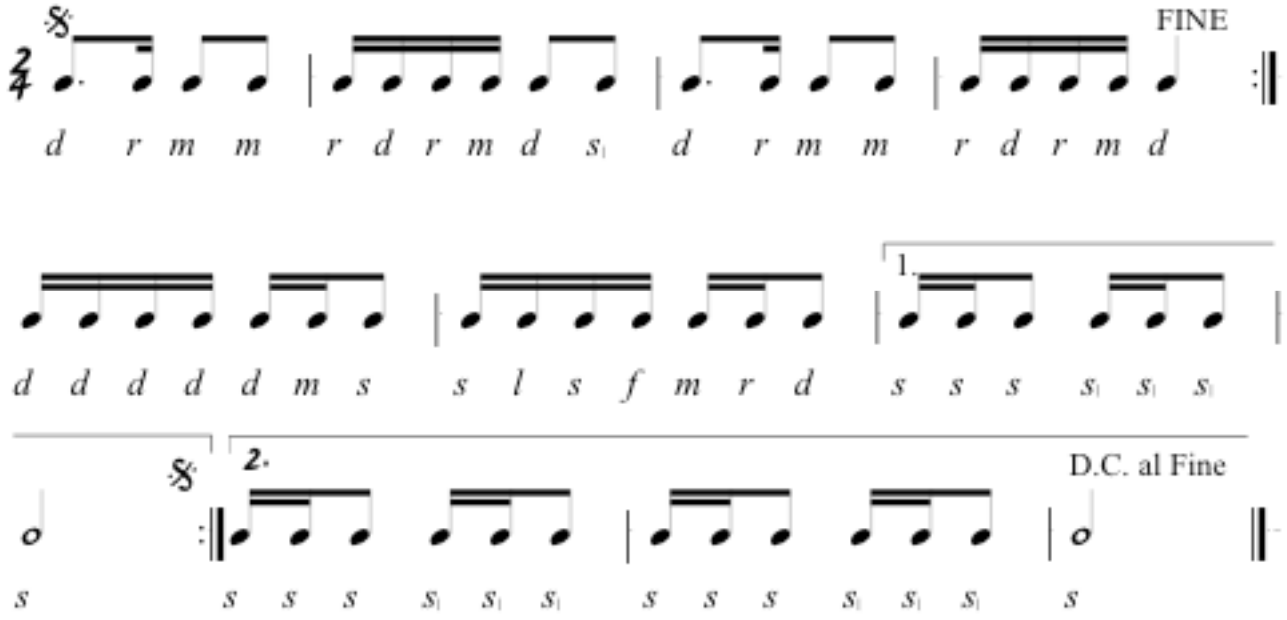
d-m-s / s-r-f-m-r-d



3/4

115

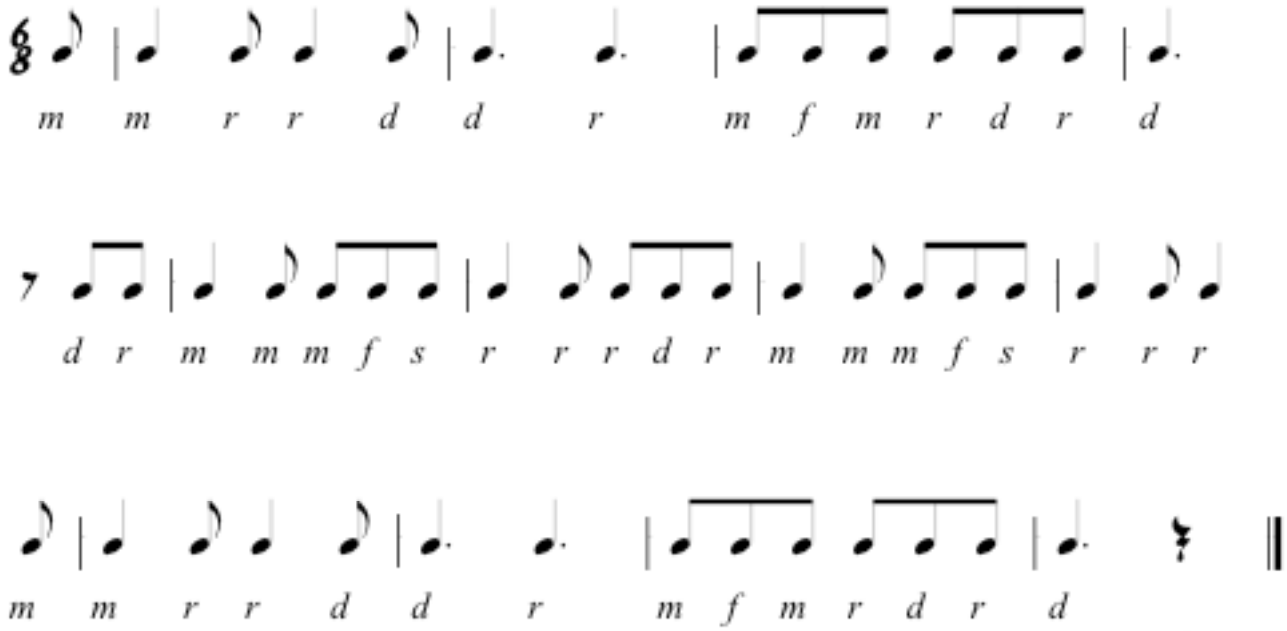
d-r-m / d-m-s-l / s-s,



3/5

116

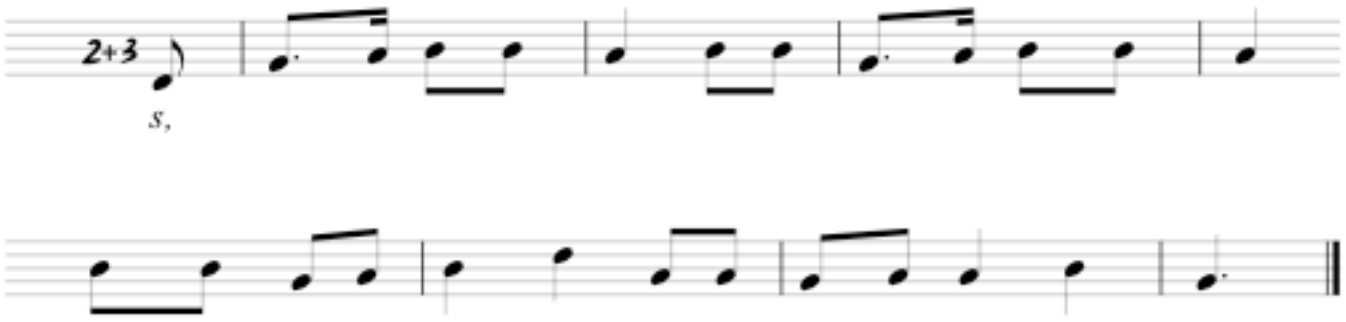
m-r-d / s-r



3/6

117

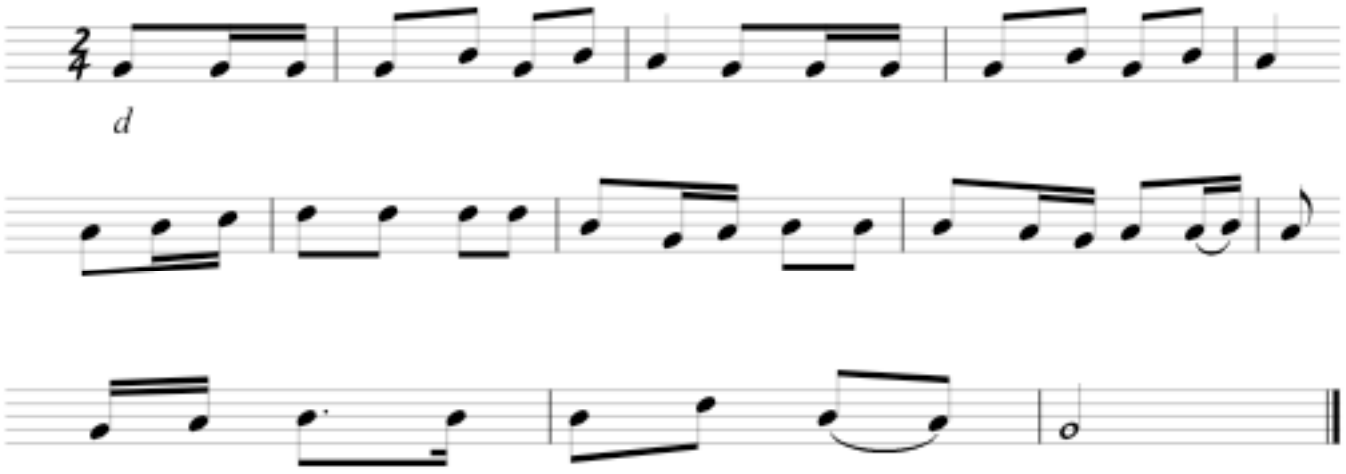
s,-d-r-m / s-r



3/7

118

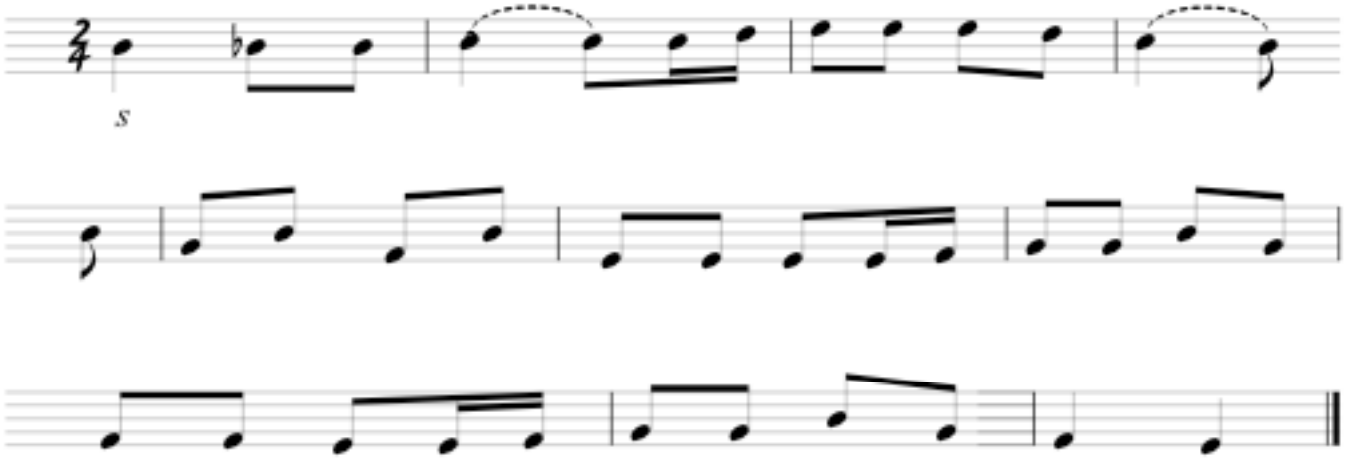
d-m-r / r-m-f-s-m



3/8

119

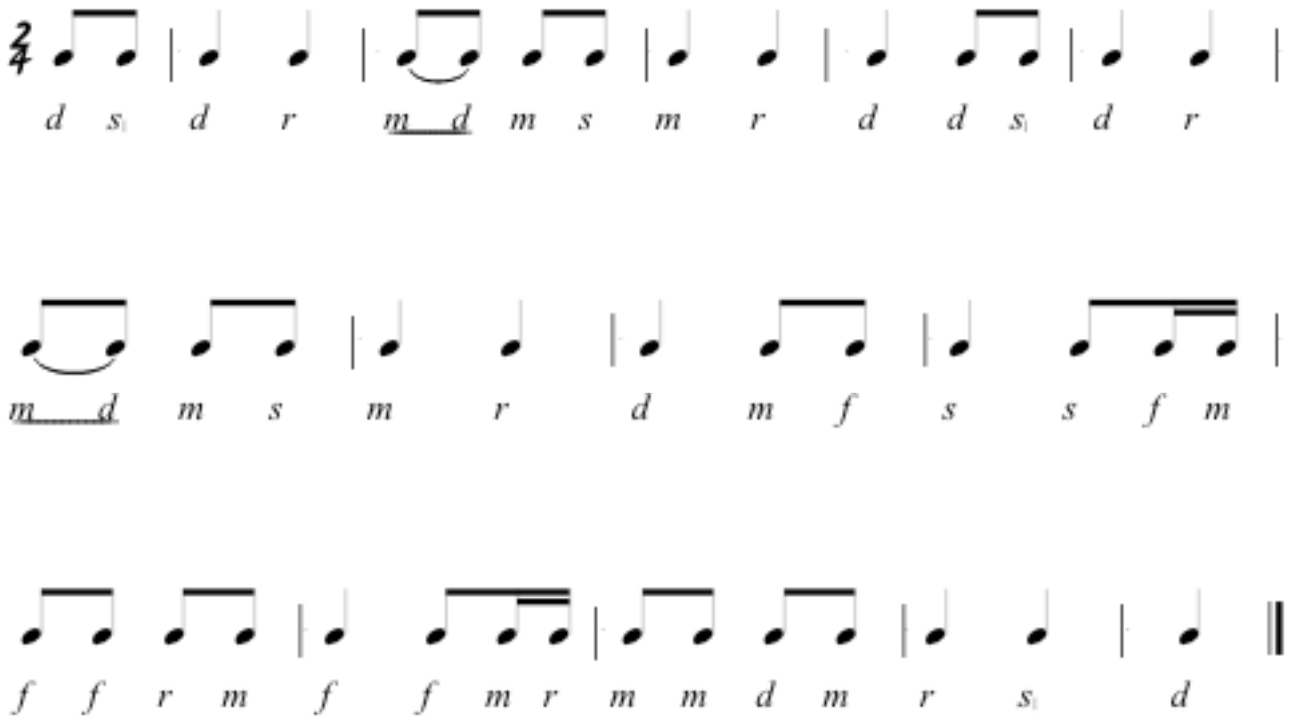
s-l-si-d' / s-r



3/9

120

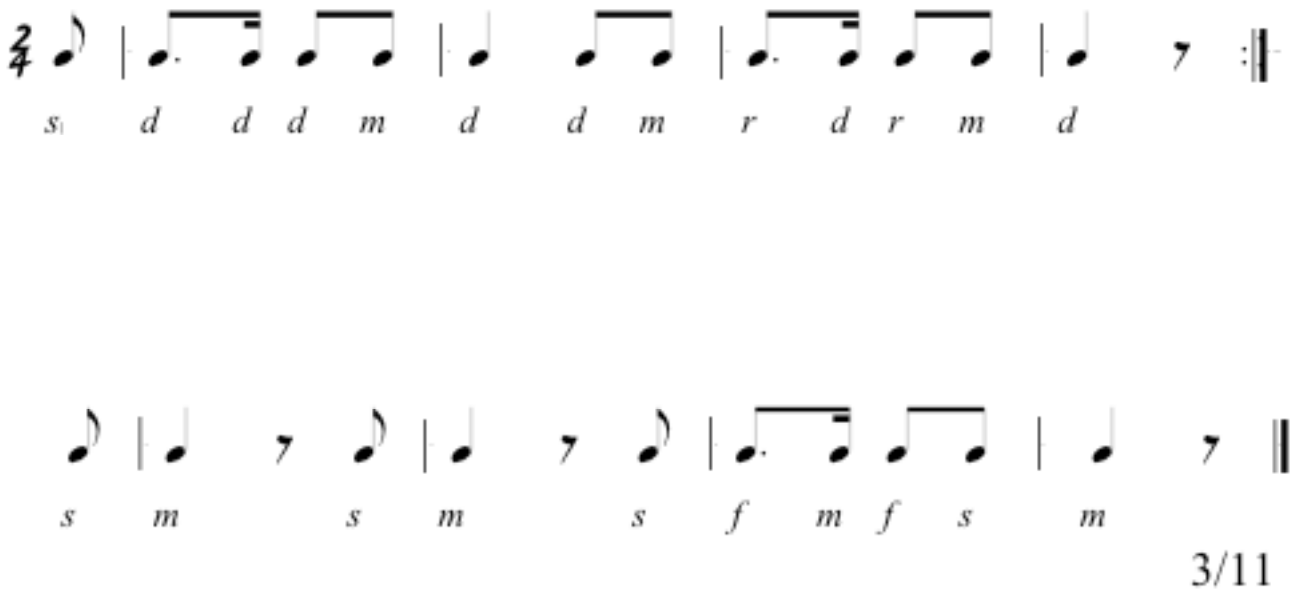
d-s,-d / s-f-m-f / f-m-r-m



3/10

121

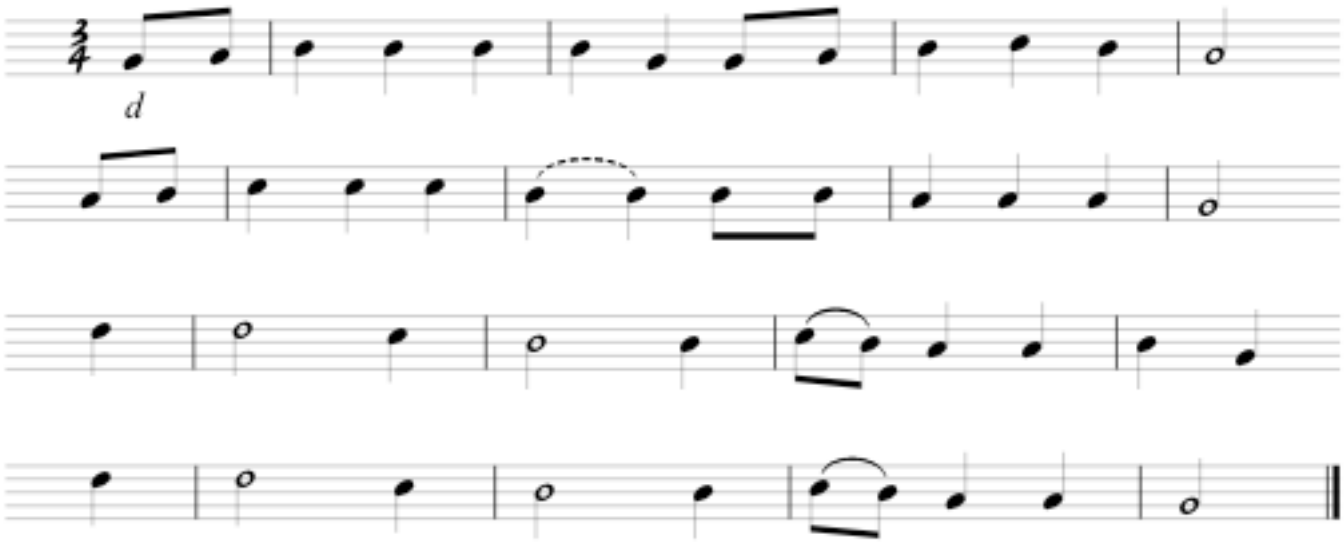
s,-d-m / s-f



3/11

122

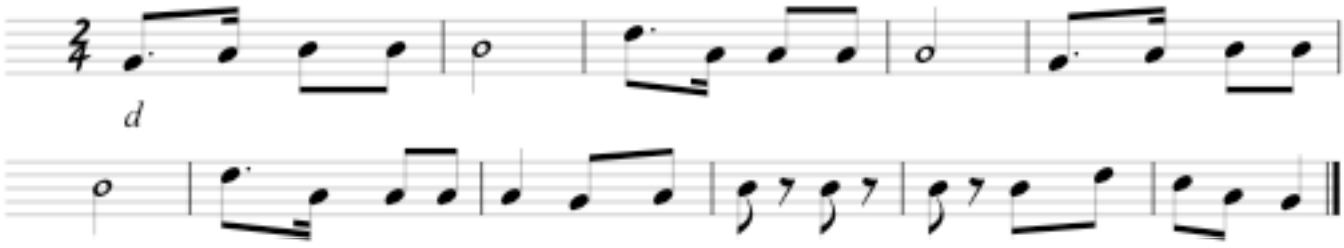
d-r-m / r-m-f



3/12

123

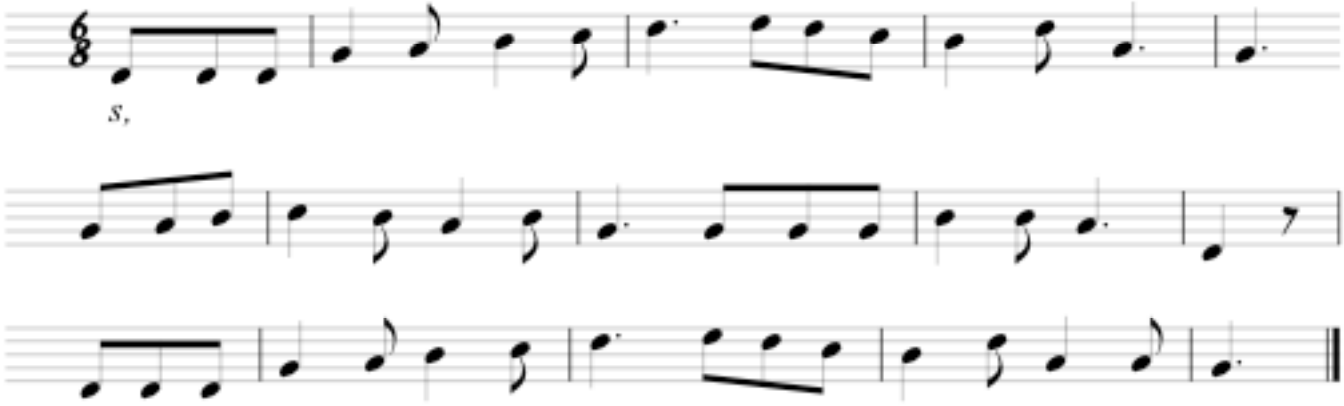
m-s-f-r-d / s-r



3/13

124

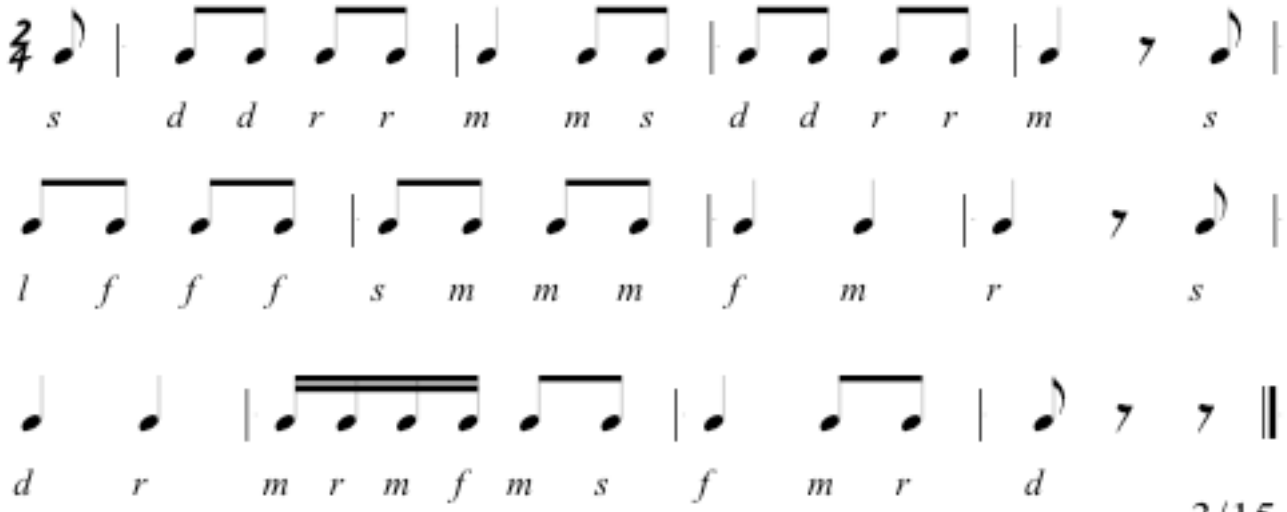
d-r-m-f / m-s-r-d



3/14

125

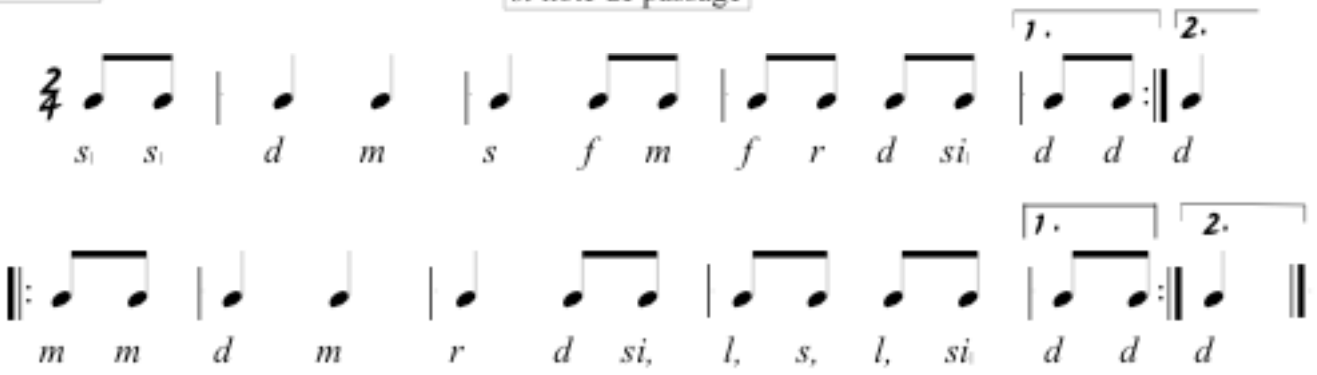
l-f / m-r-m-f-m-s-f



3/15

126

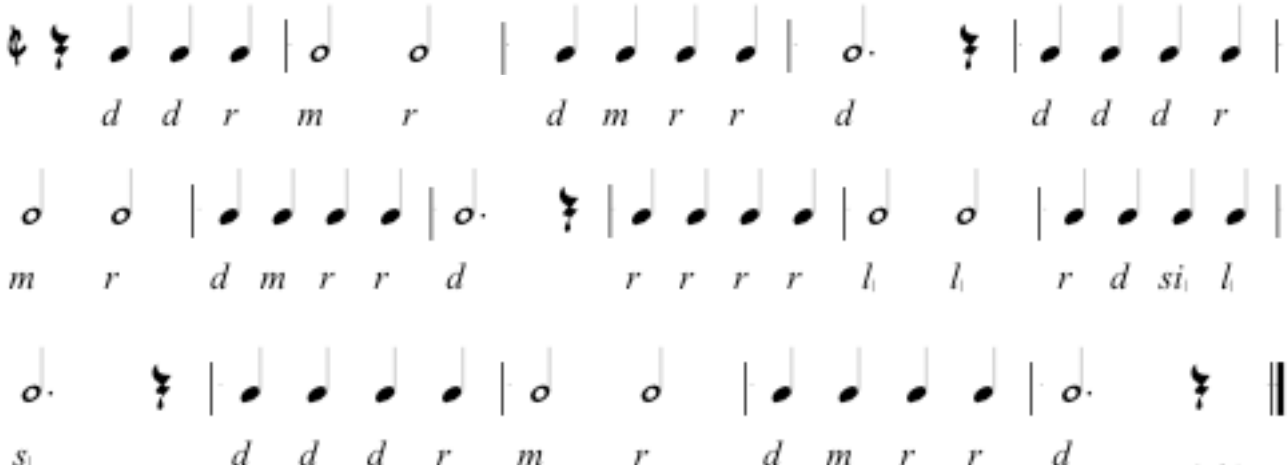
s-f-m-f-r-d-si,-d
si note de passage



3/16

127

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

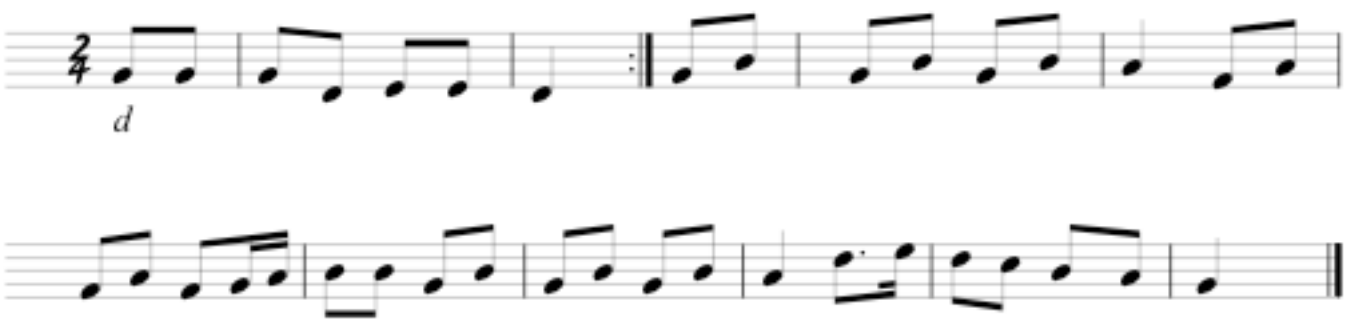


3/17

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

128

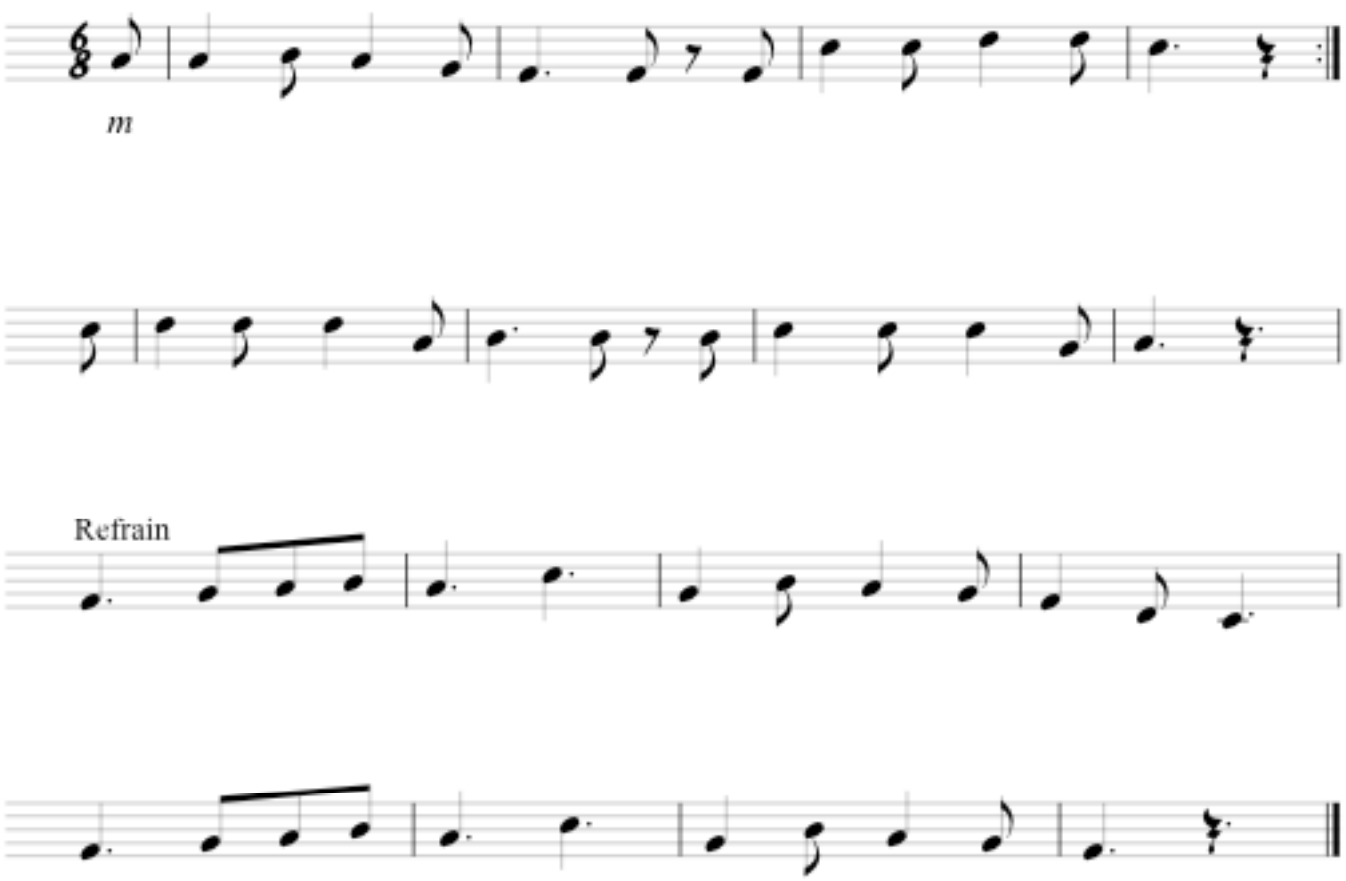
d-s,-l,-s, / si,-r
temps fort sur *si*



3/18

129

l-m / s-r / r-f



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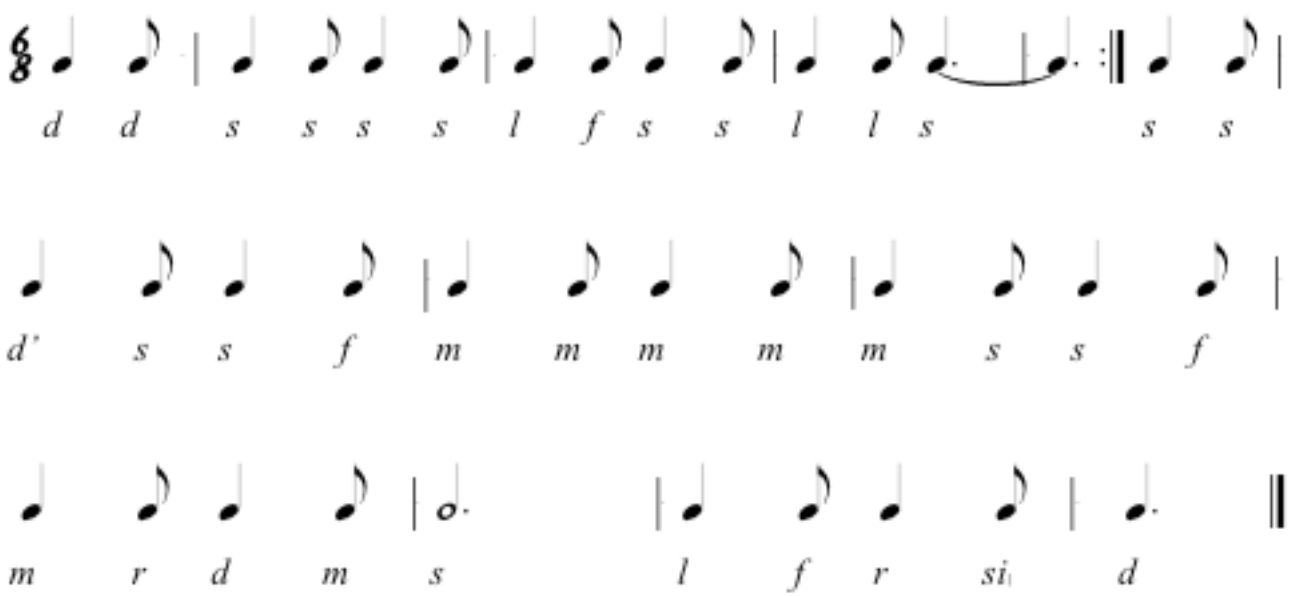
130

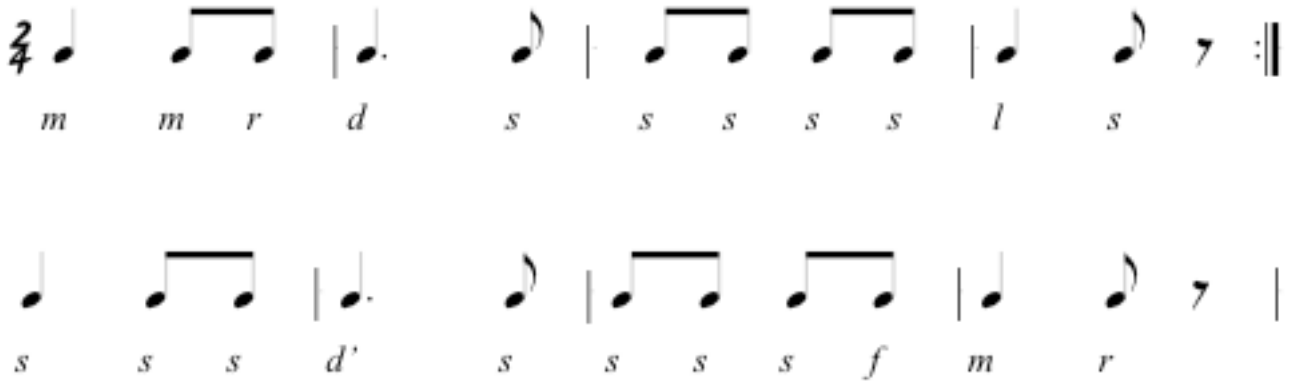
s-l-f-s / l-f-r-si,-d



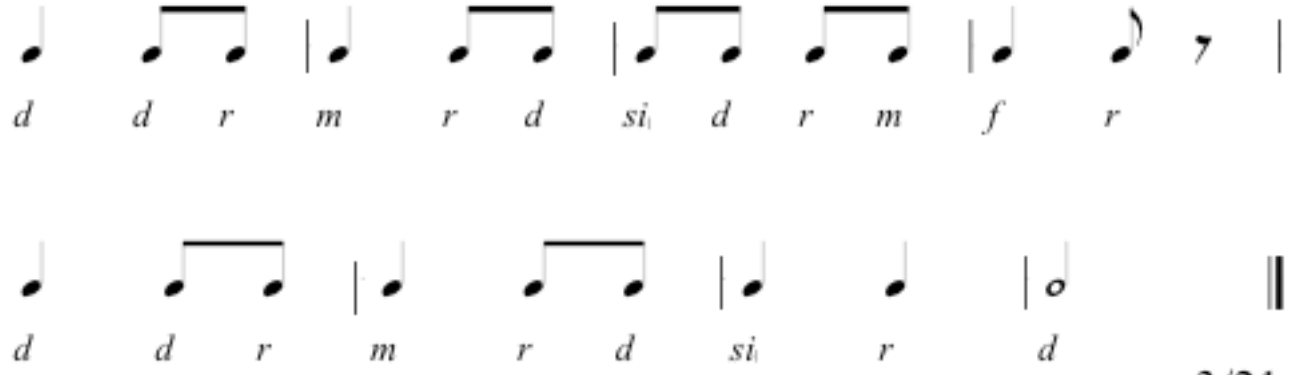
3/20

131

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



Refrain



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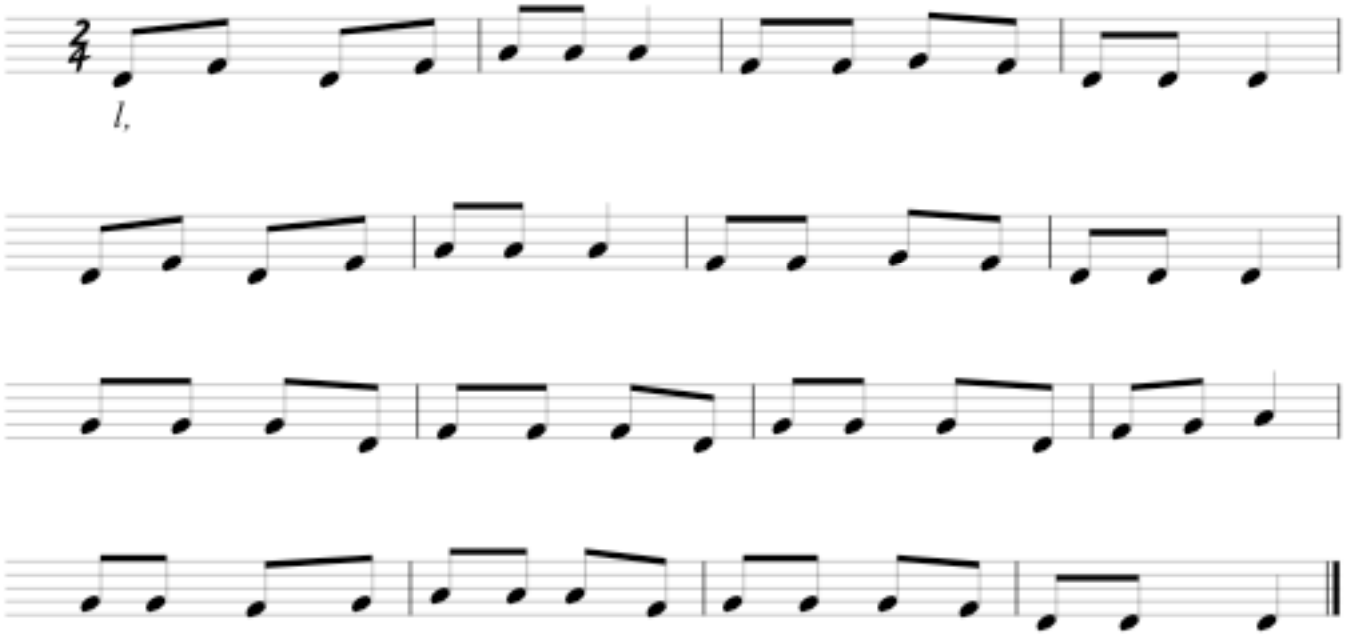
La découverte d'un mode appelé *mineur* où le centre de gravité n'est plus *DO mais LA*

132

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

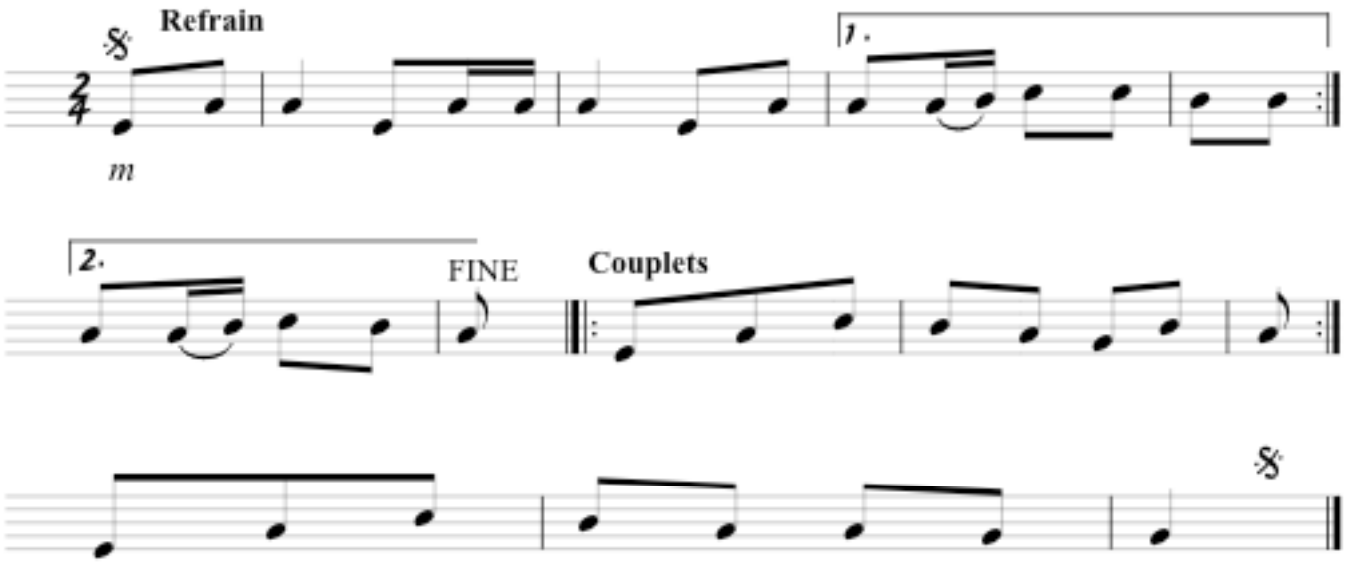
Kodály



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

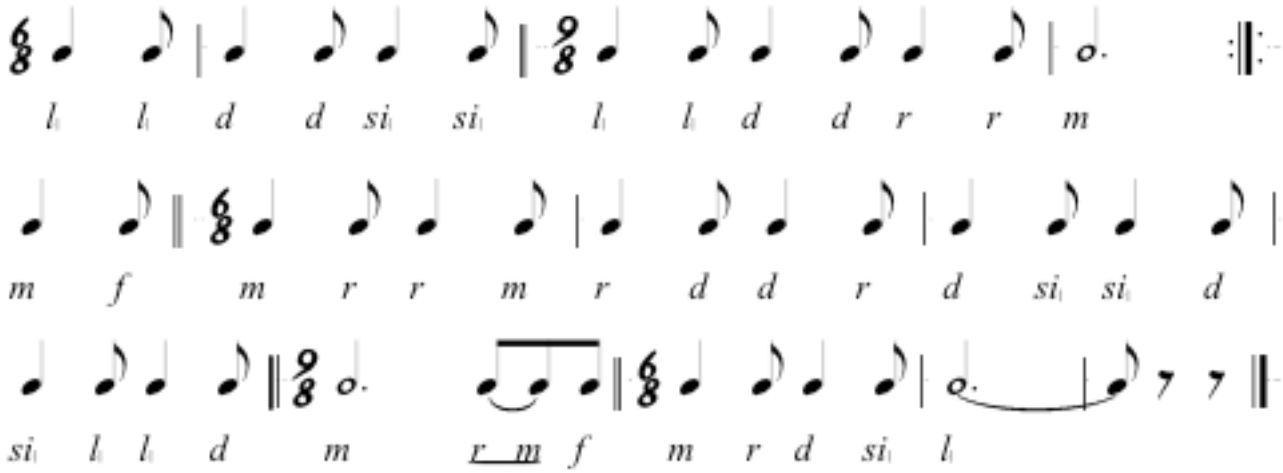
133

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



134

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



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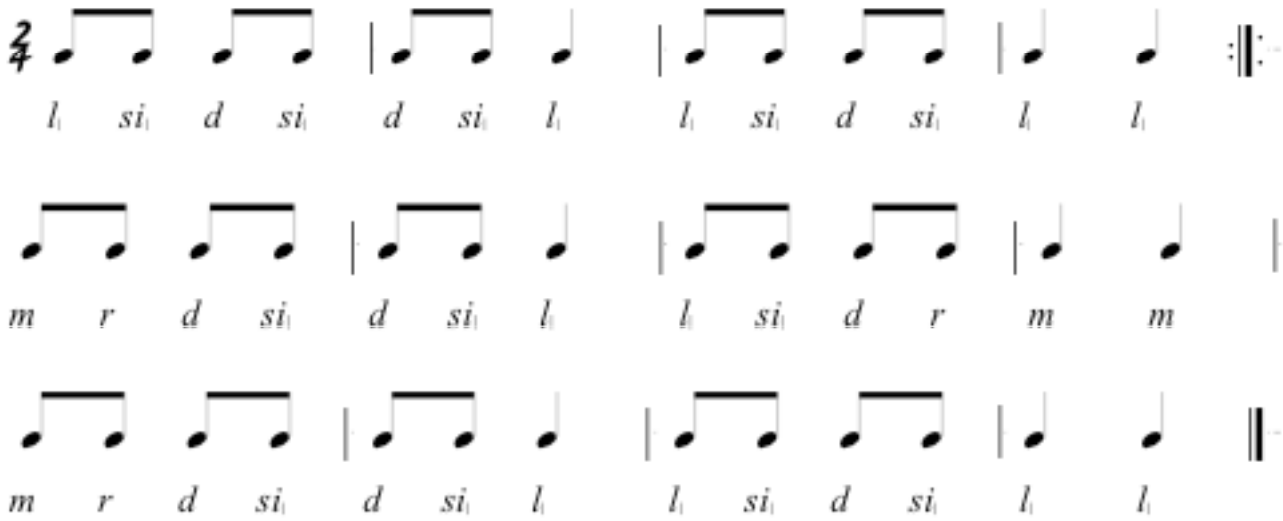
135

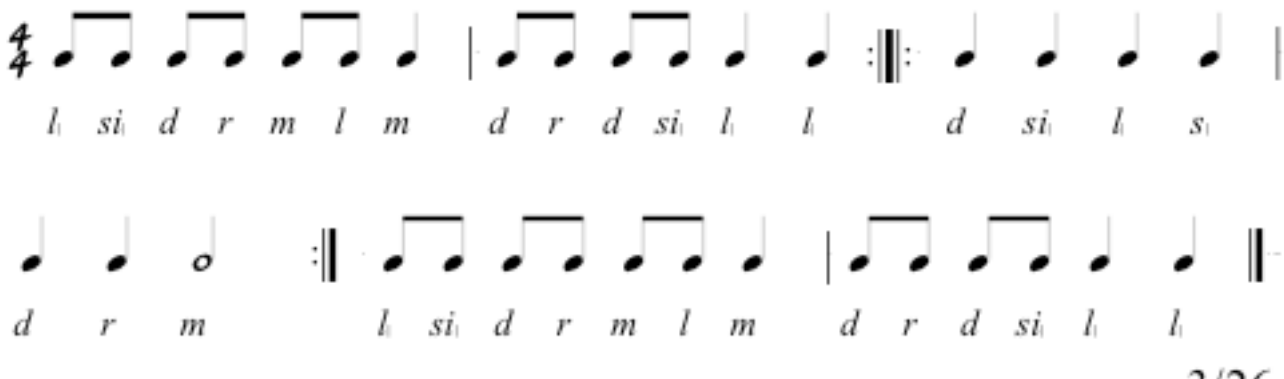
l,-m-r-d-si,-l,



3/25

136

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



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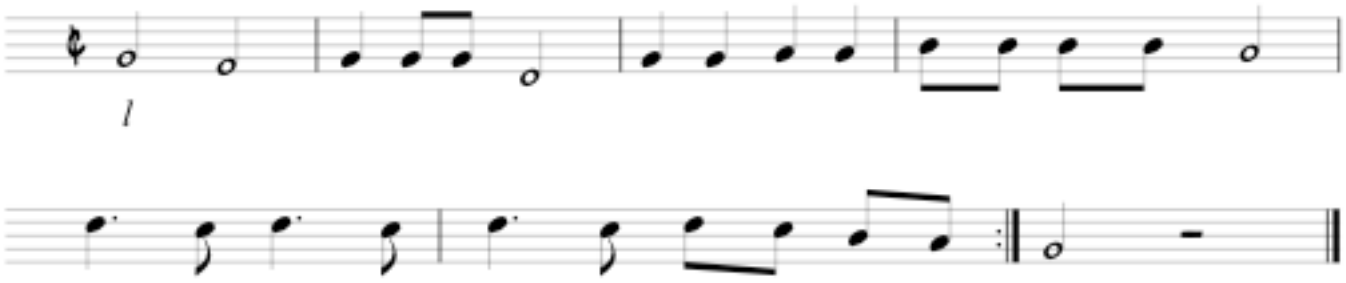
137

l-s-l-m



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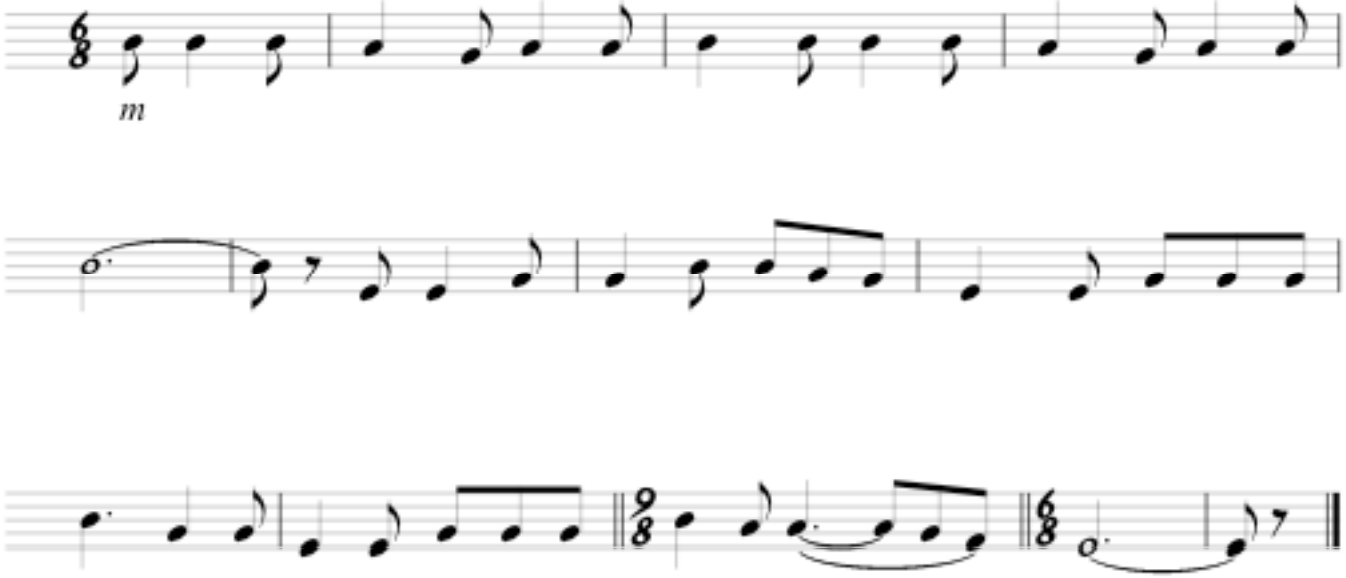
138

m-r-d-l,



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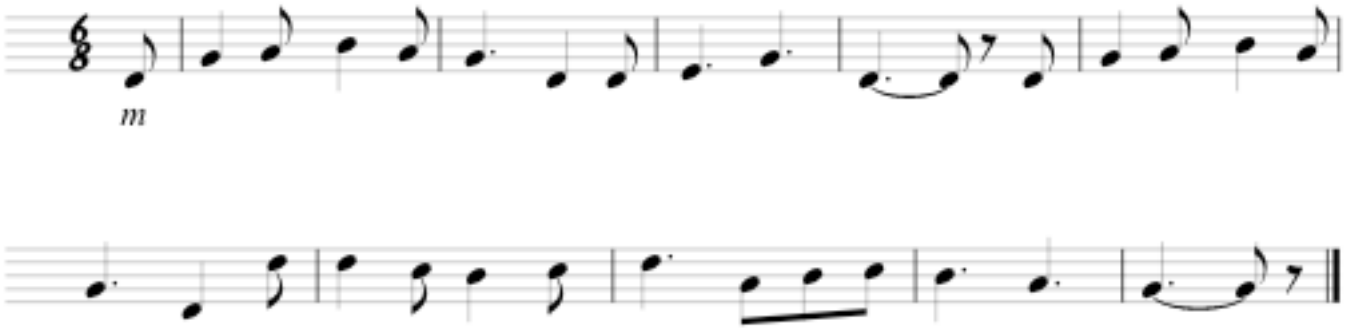
139

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

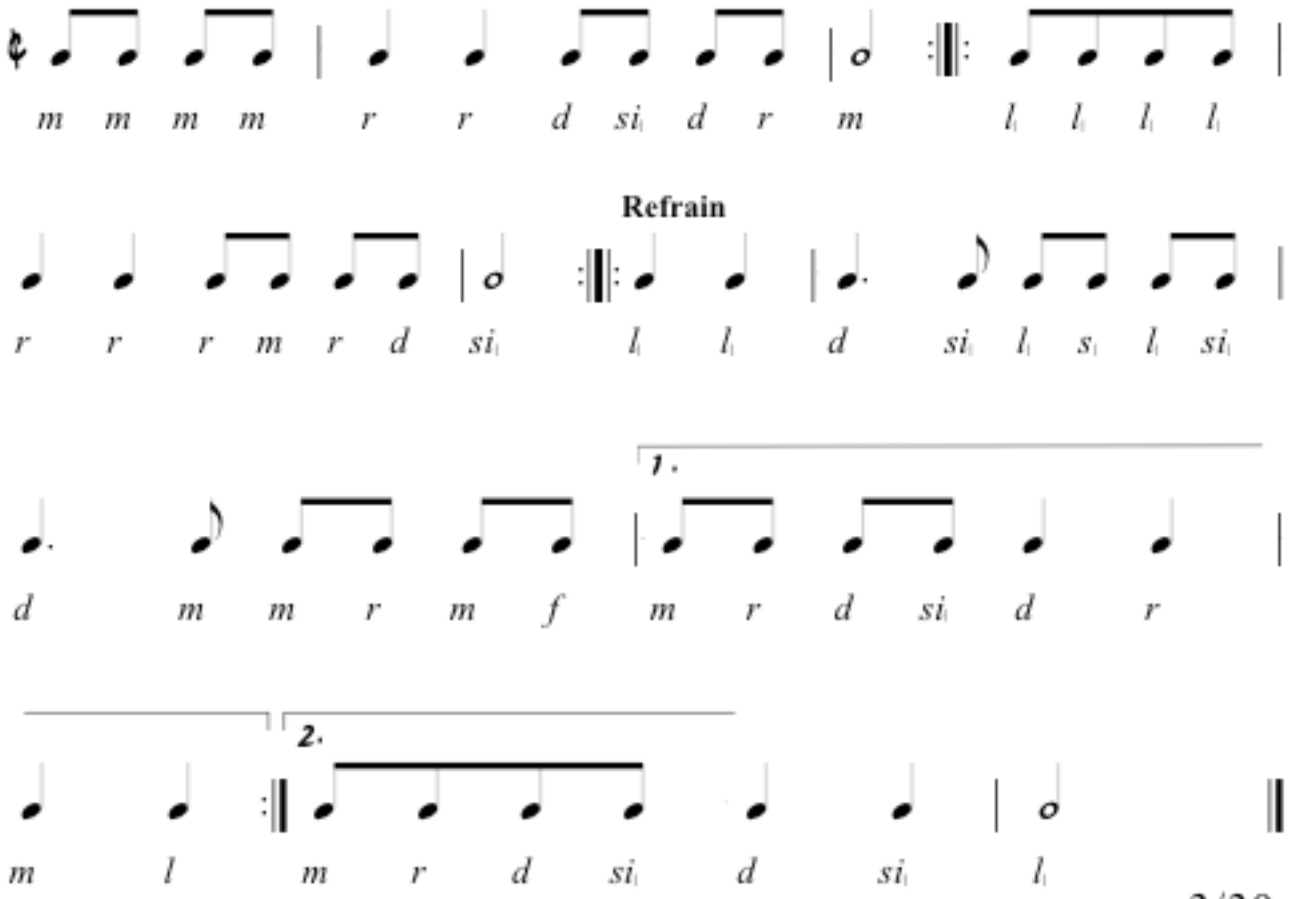


3/29

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

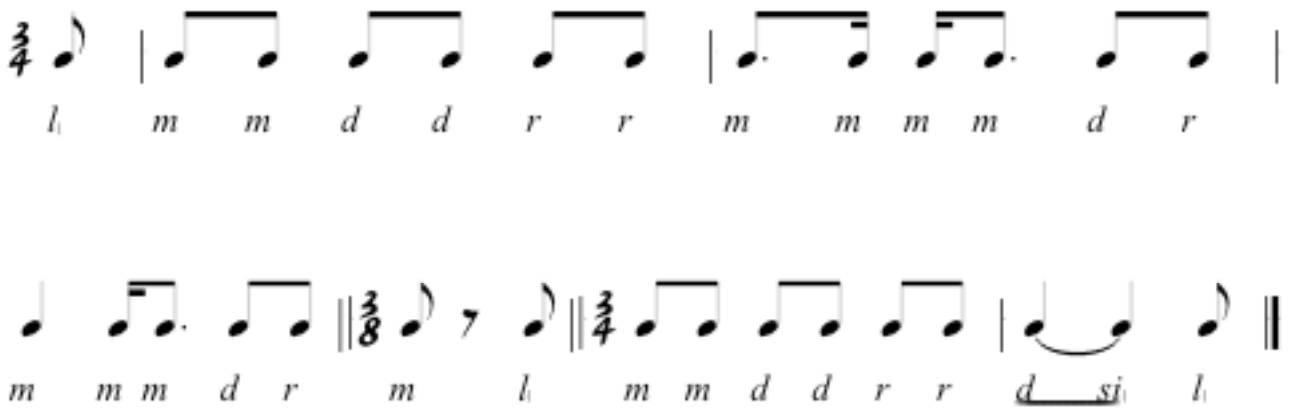
140

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



141

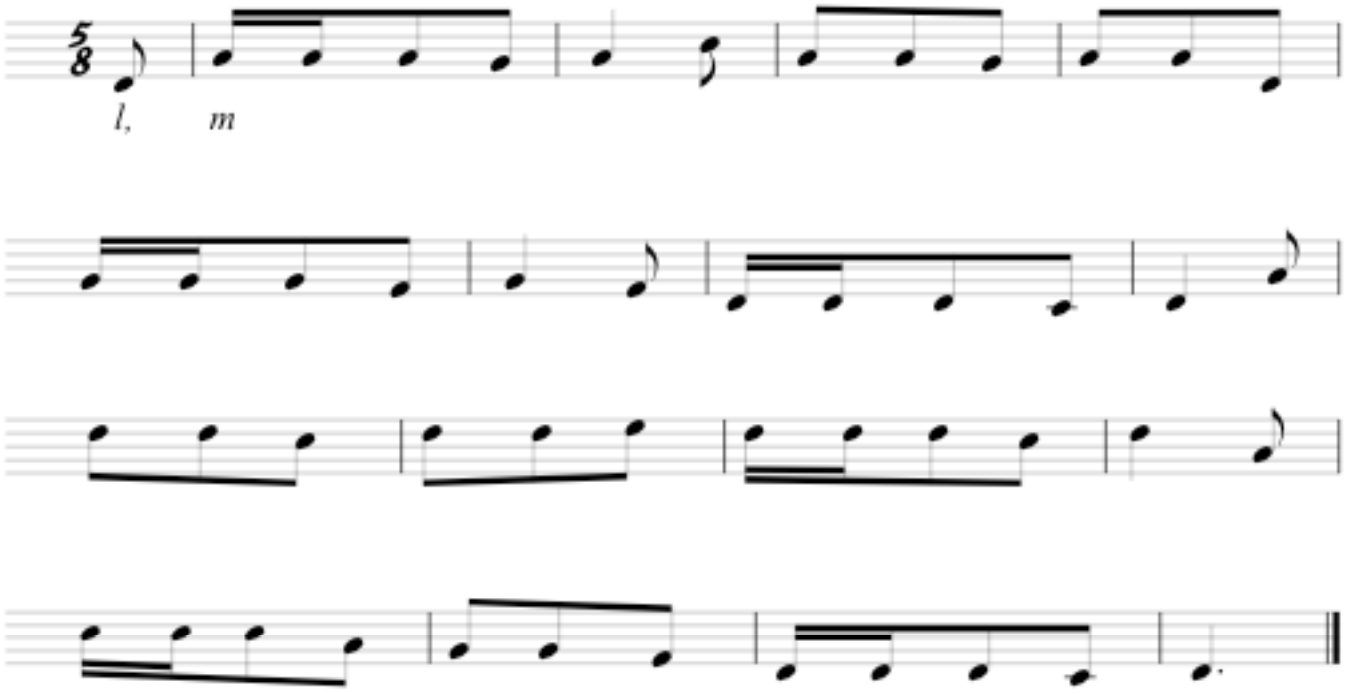
l,-m-d-r-m



142

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

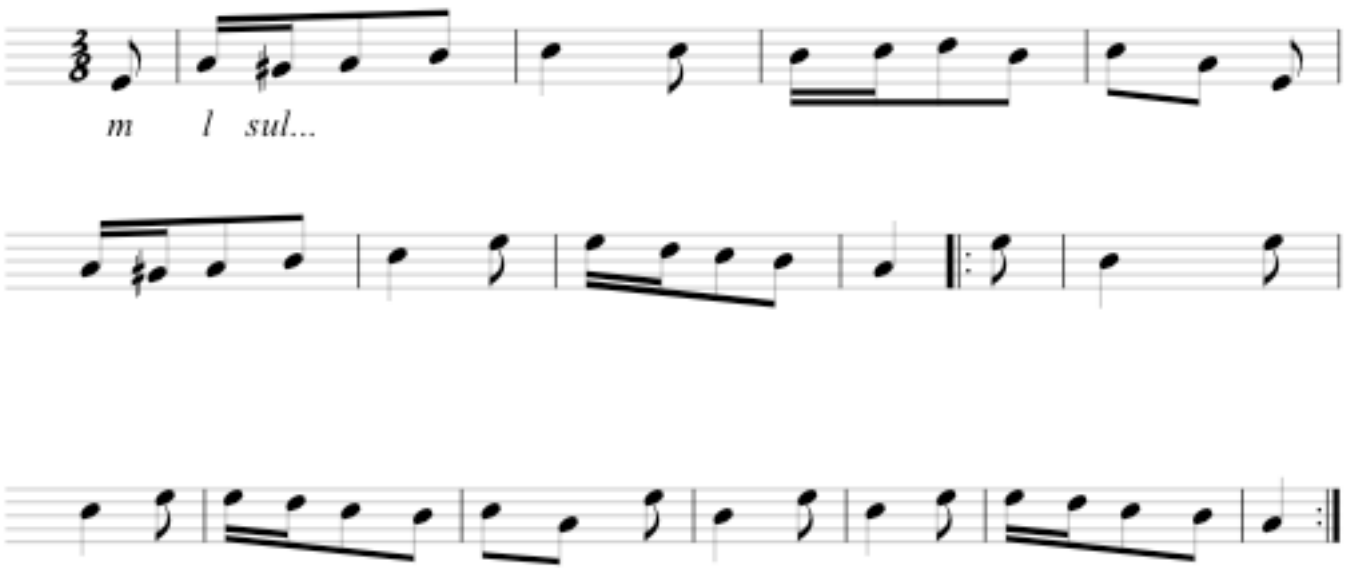
Francine Cockenpot



3/32

143

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



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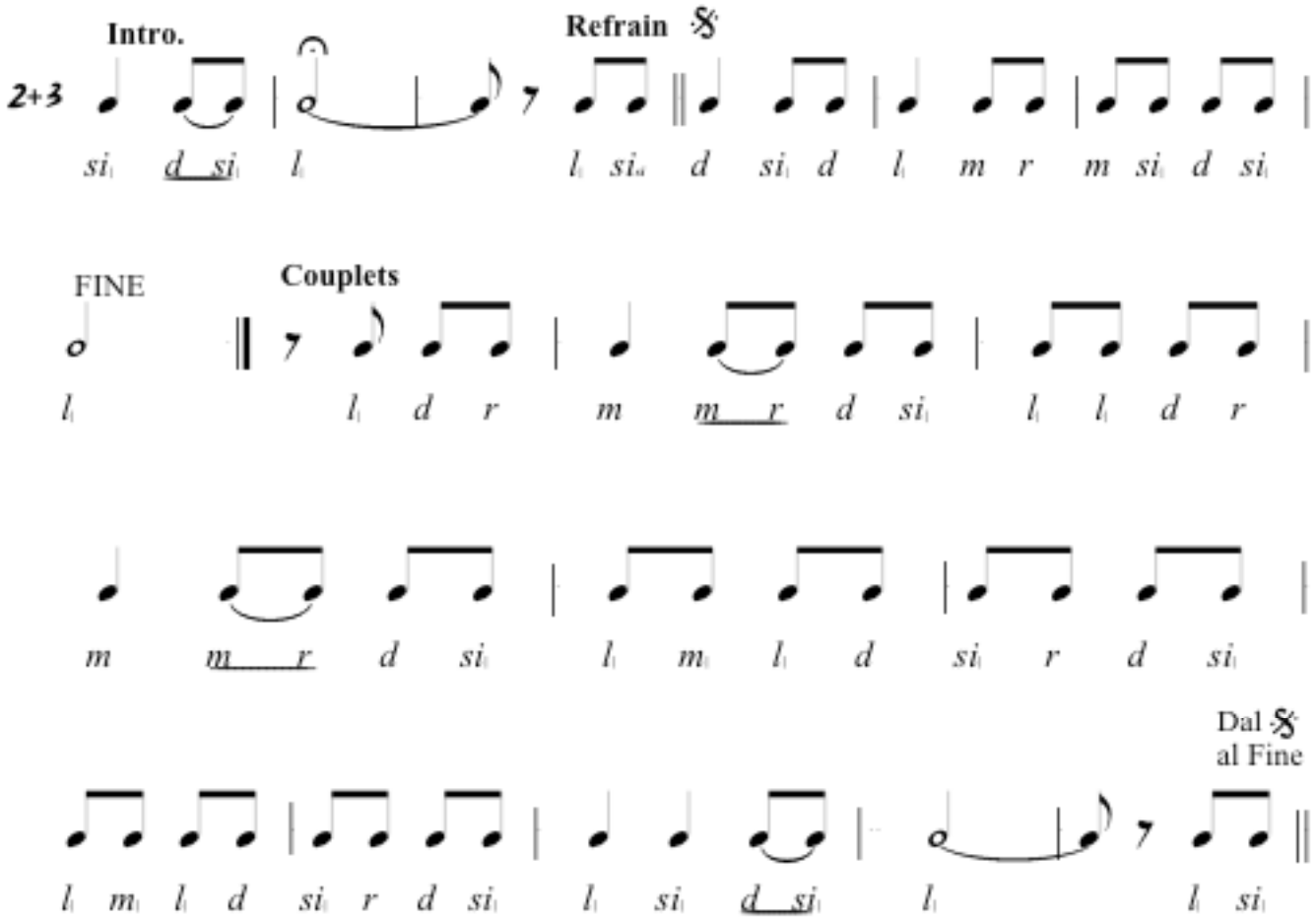
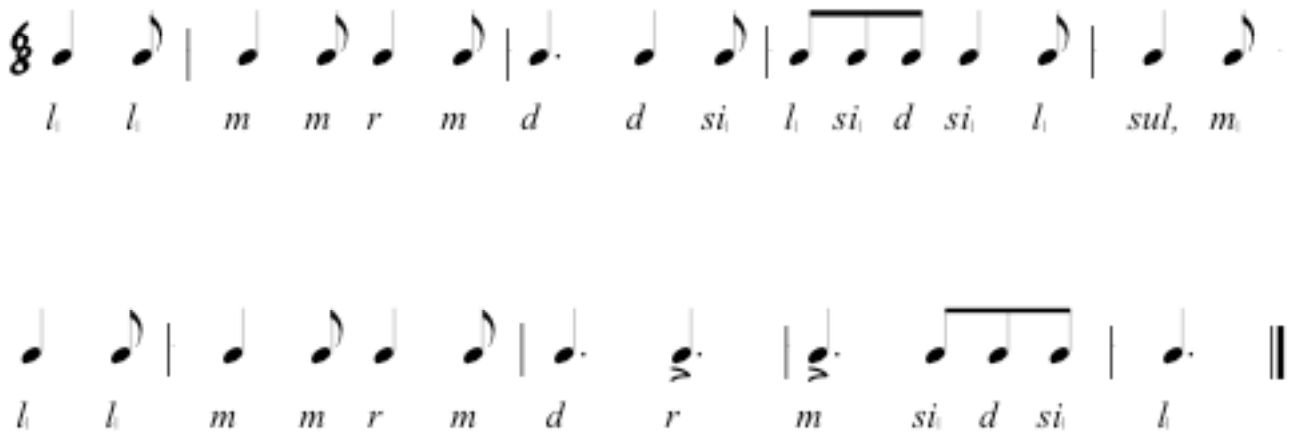
144

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



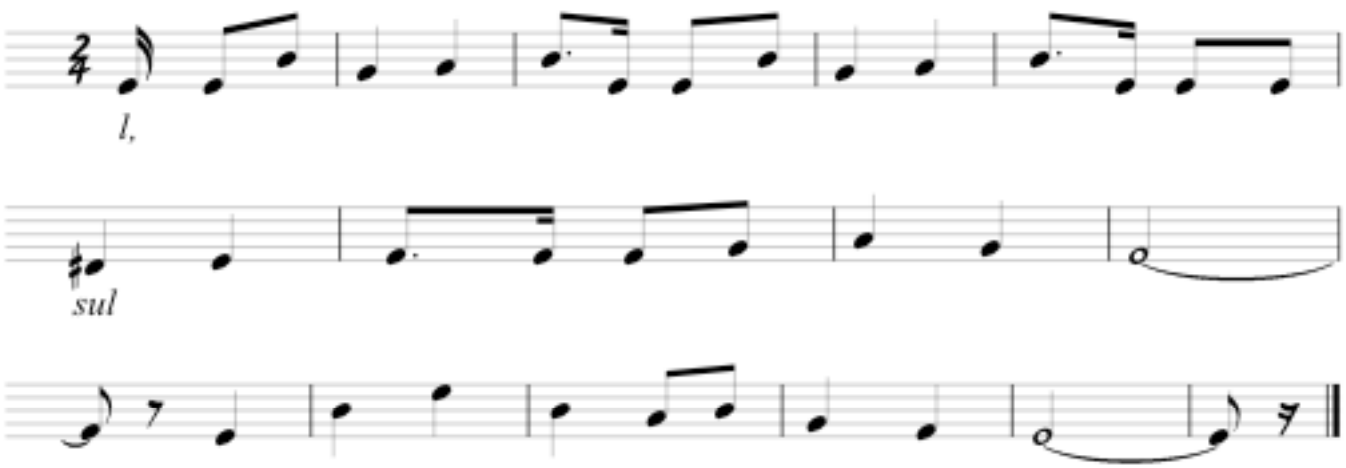
145

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



146

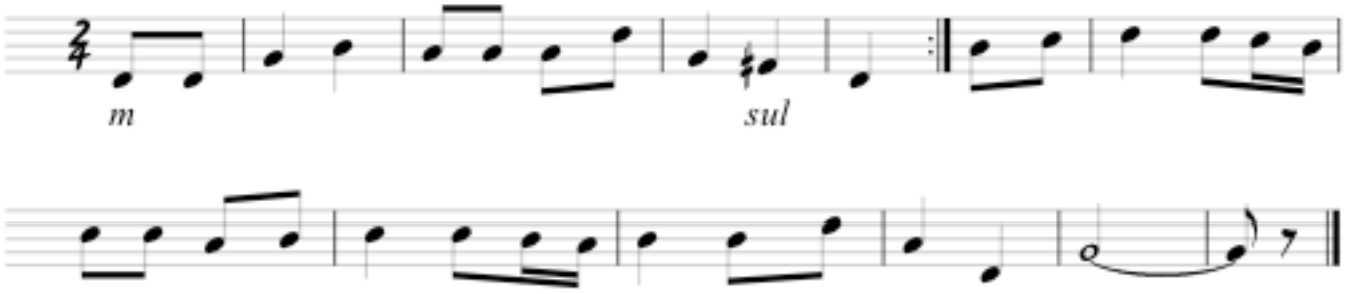
l,-m-l / l-sul-l-si



3/36

147

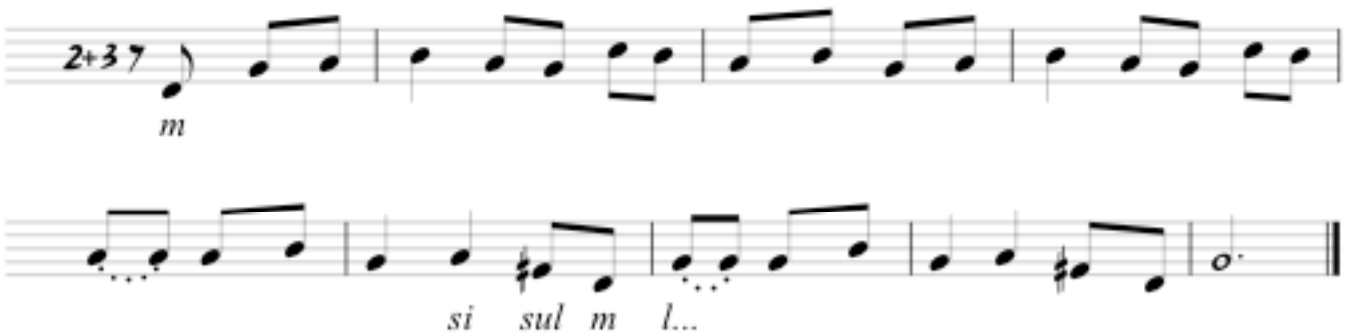
d'-si-m'-l-sul-m / d'-m'-si-m-l



3/37

148

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



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149

m-l-m-r-si, / l-s-l
heptatonisme descendant intégral
LA mineur

Refrain

Couplet

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

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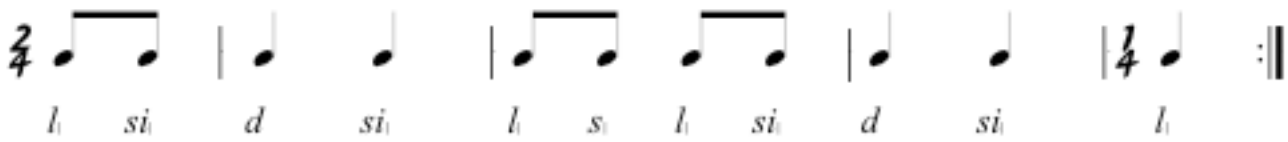
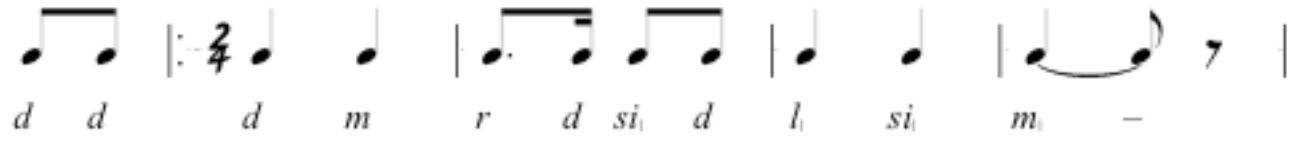
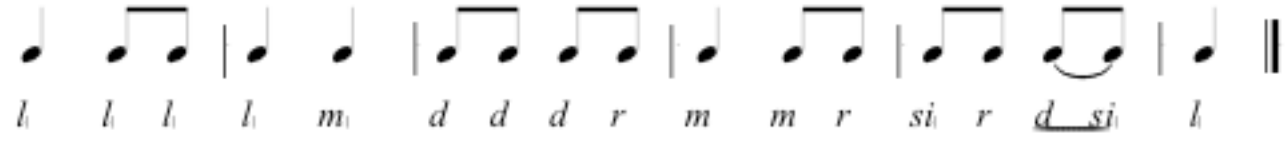
150

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



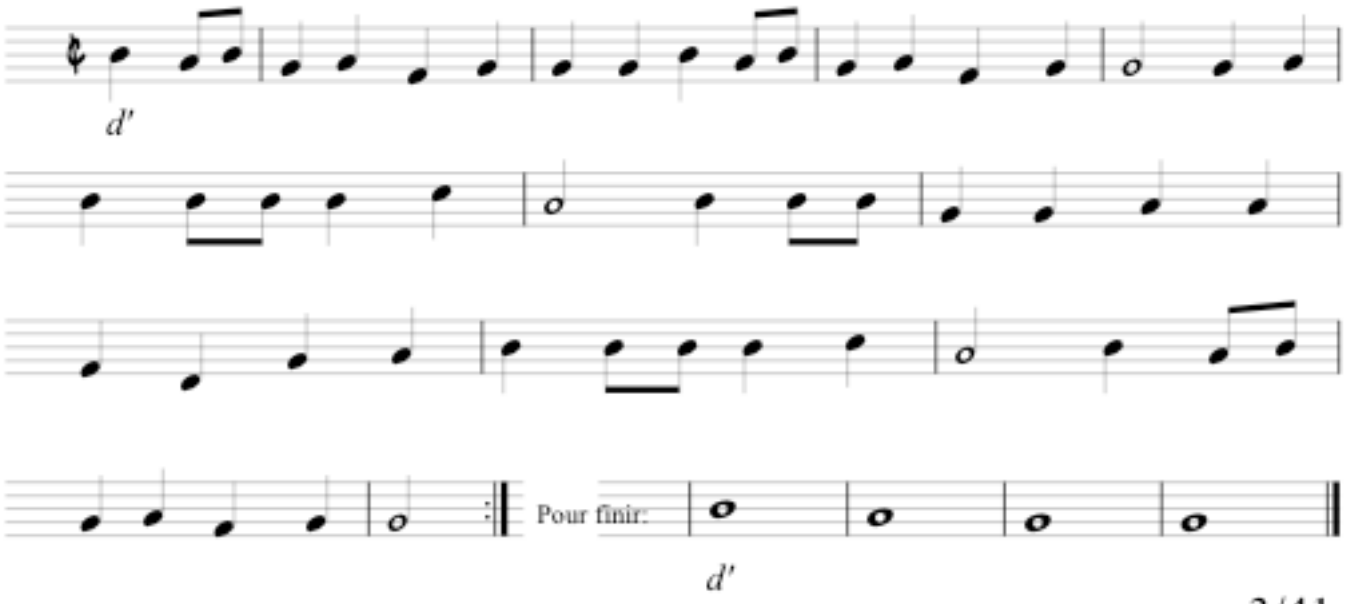




3/40

151

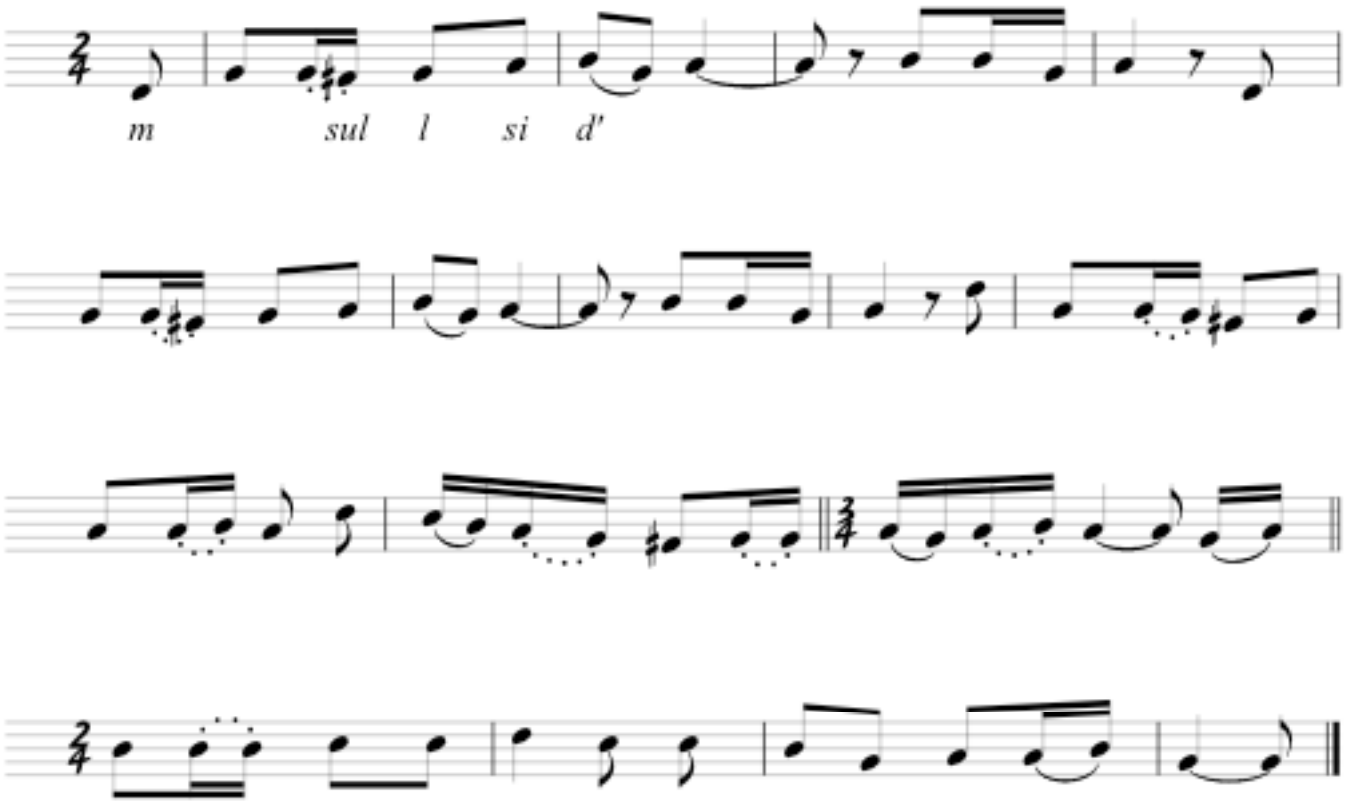
d'-si-l-s-l / r'-si



3/41

152

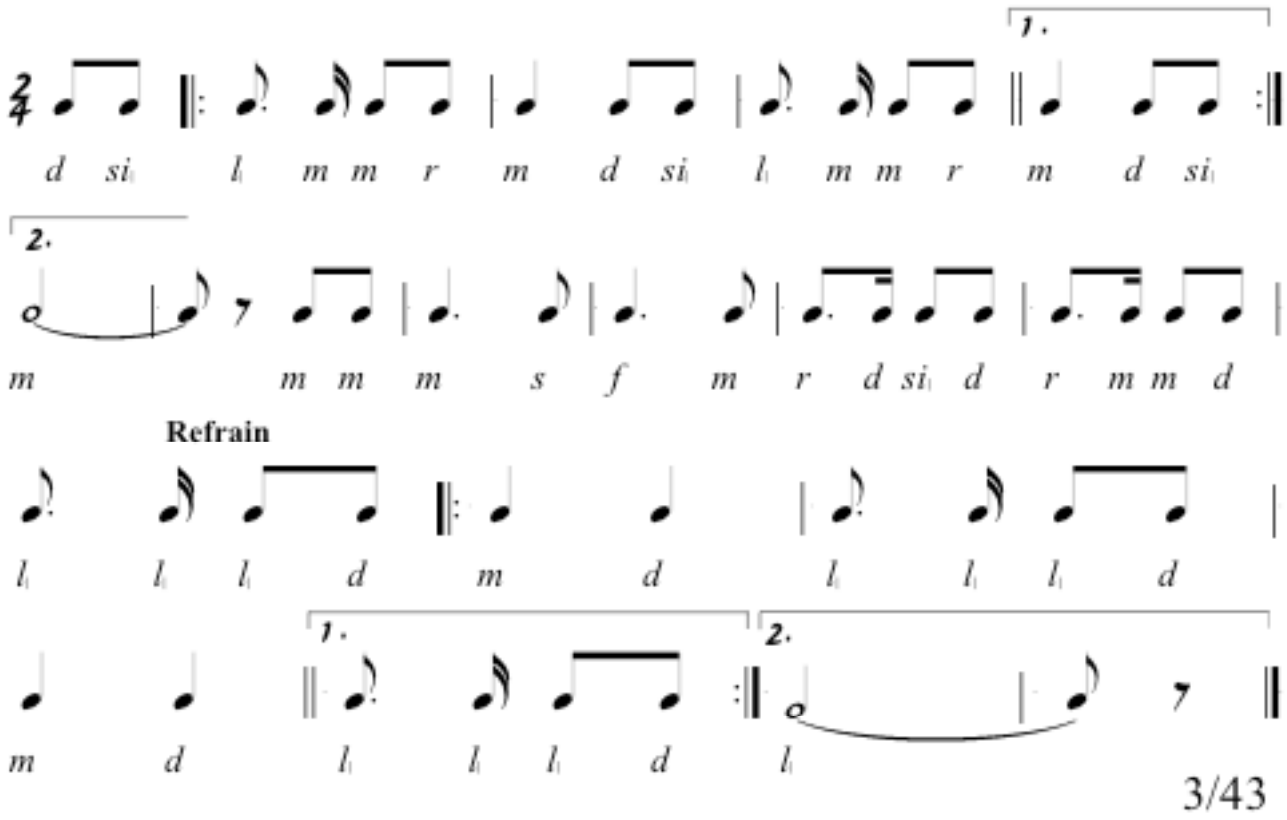
l-sul-l-si-d' / m'-si



3/42

153

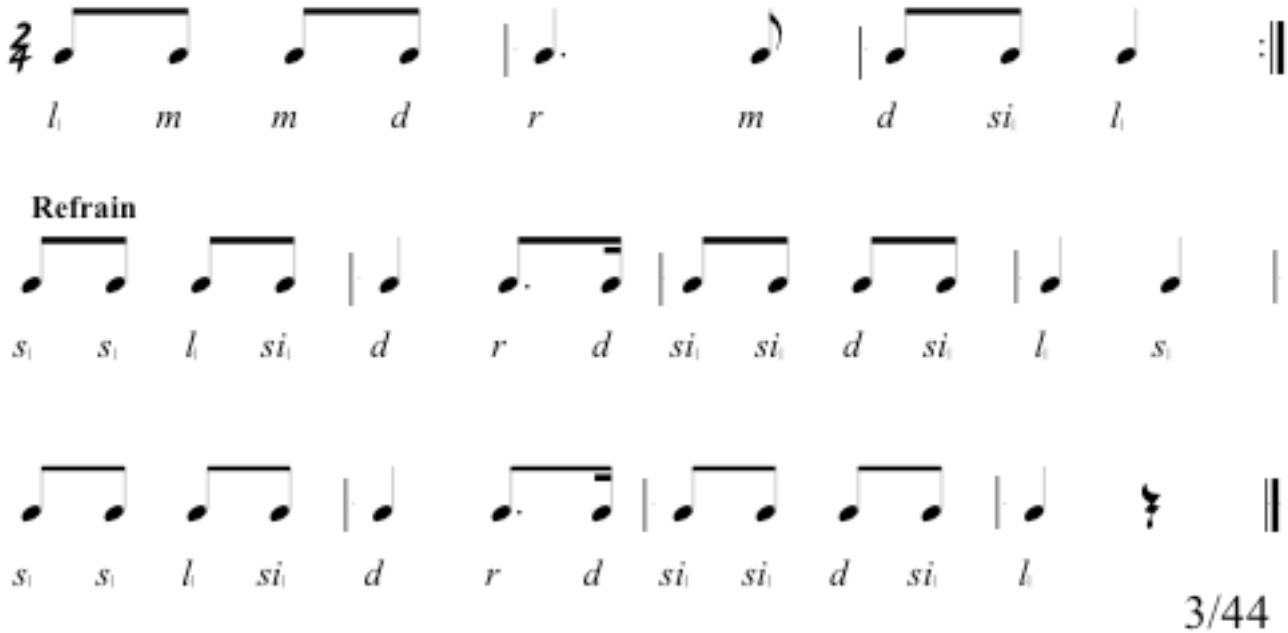
d-si,-l,-m / m-s-f-m-r-d-si,



3/43

154

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



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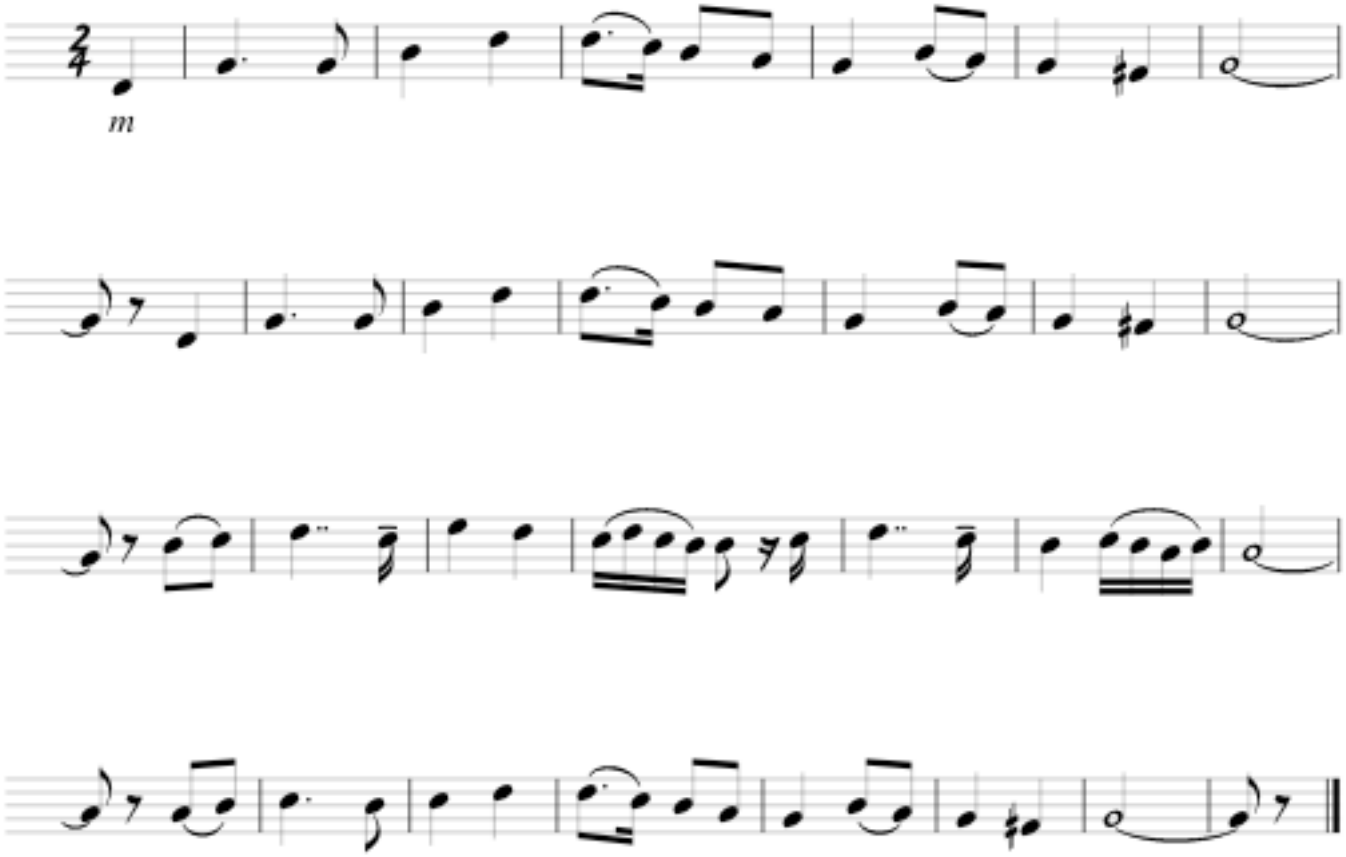
155

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

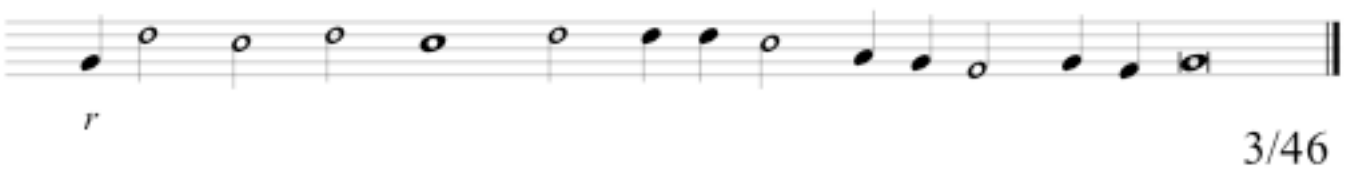


3/45

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

156

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



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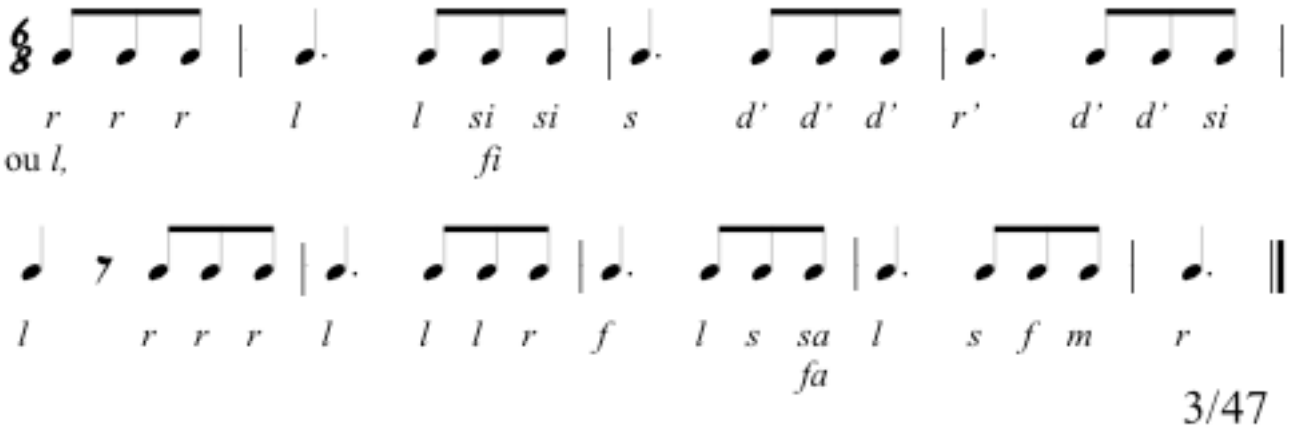
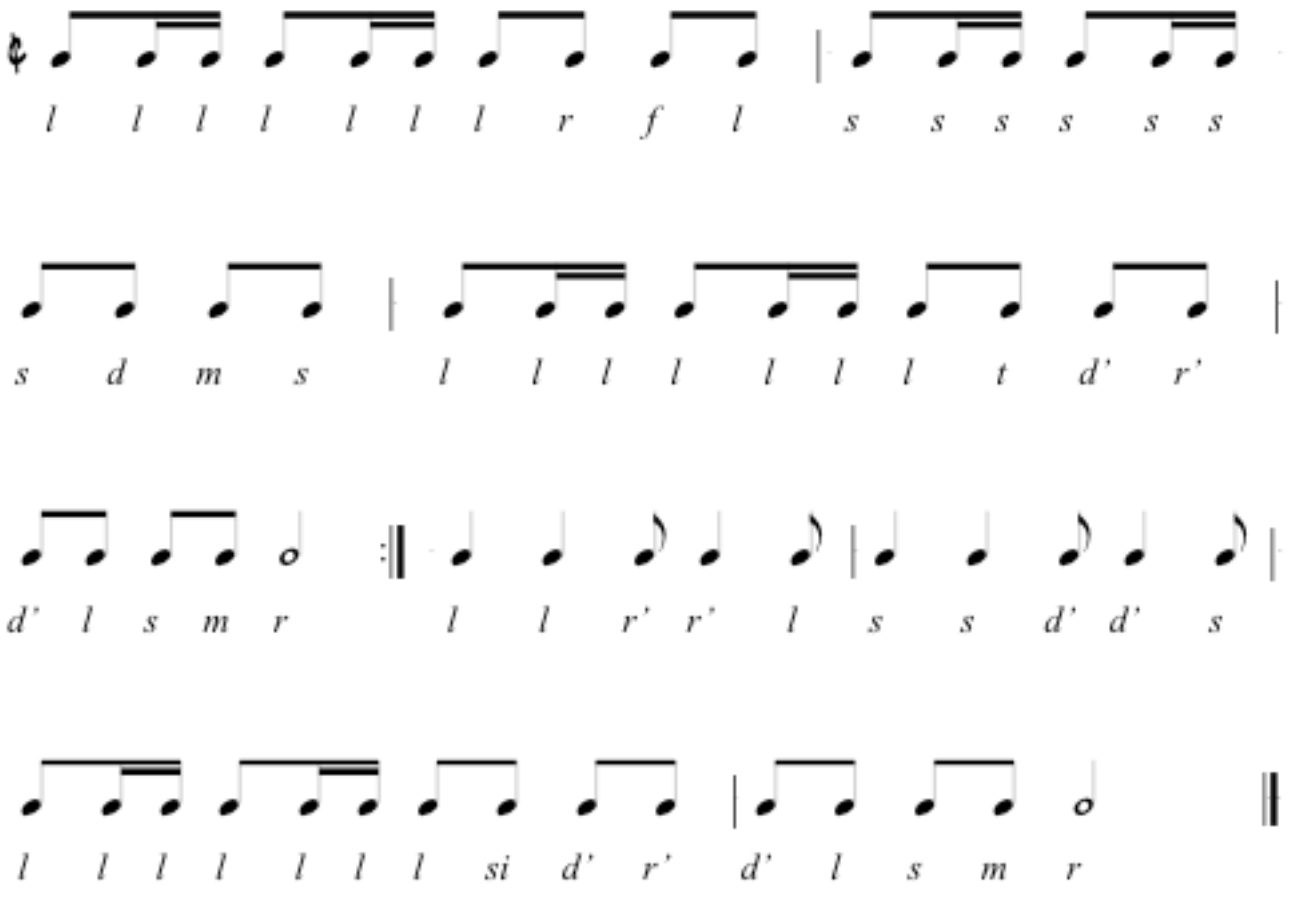
157

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.*

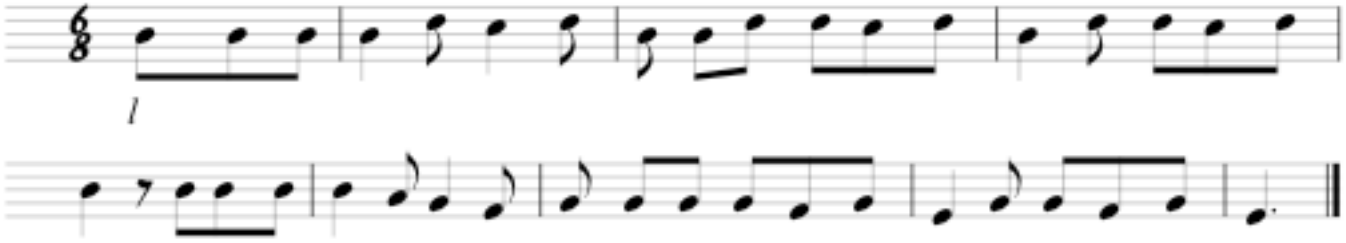


158

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



159



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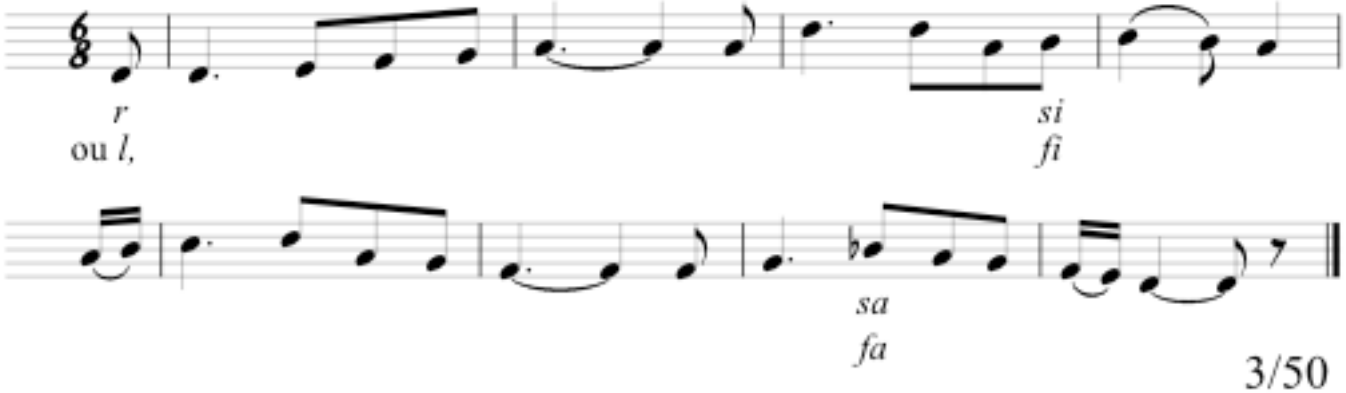
160

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.*



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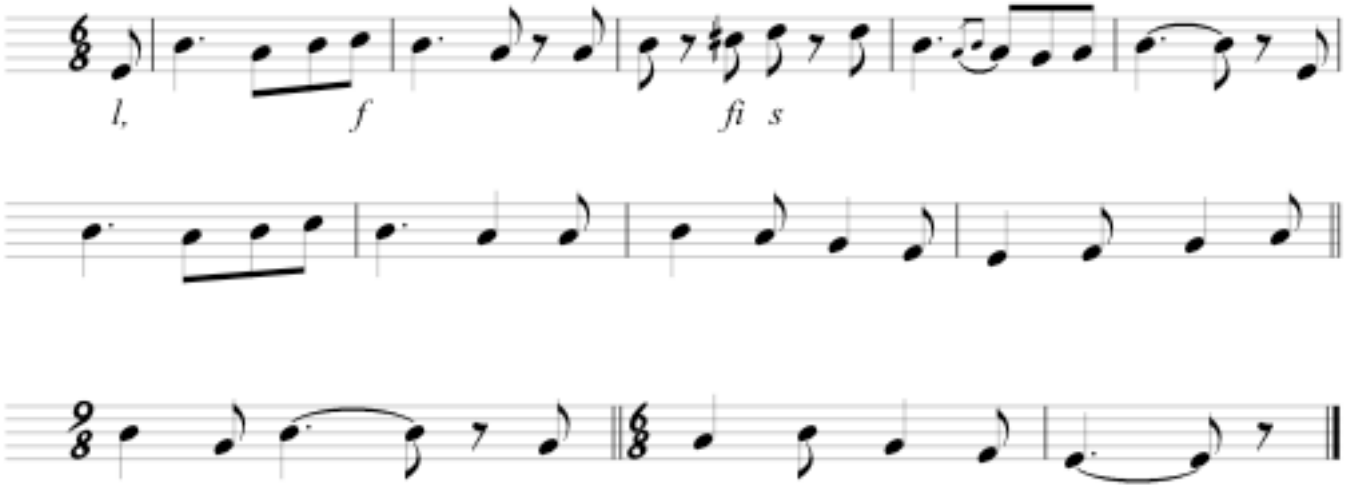
161

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



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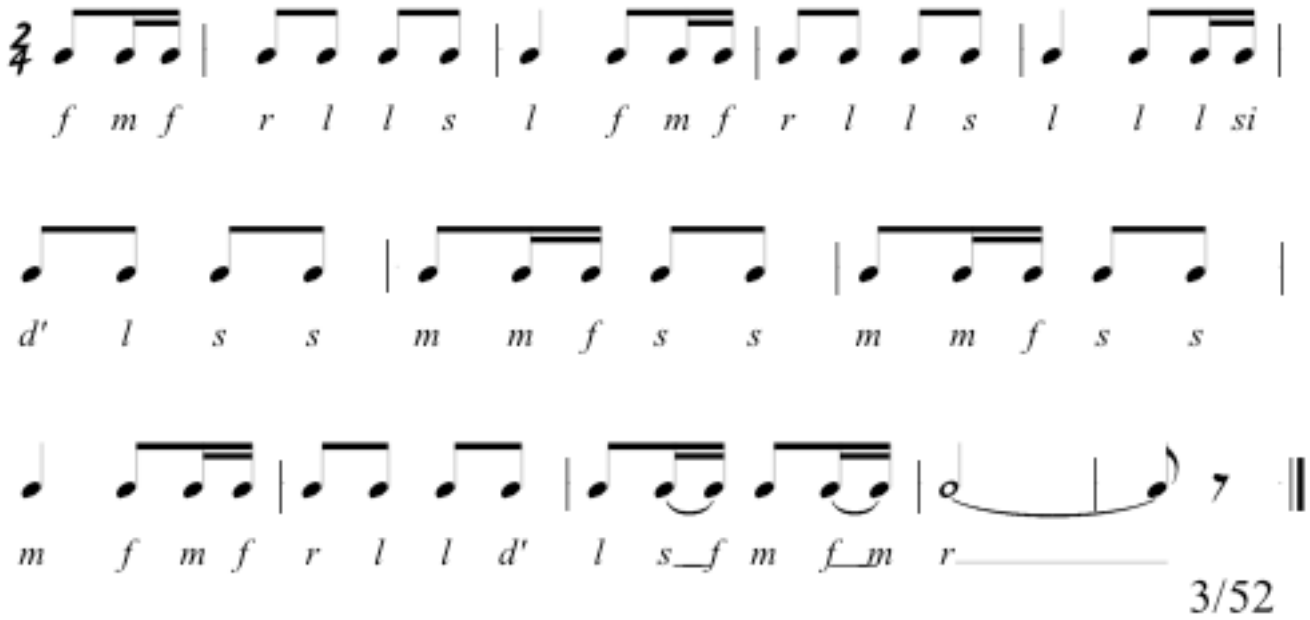
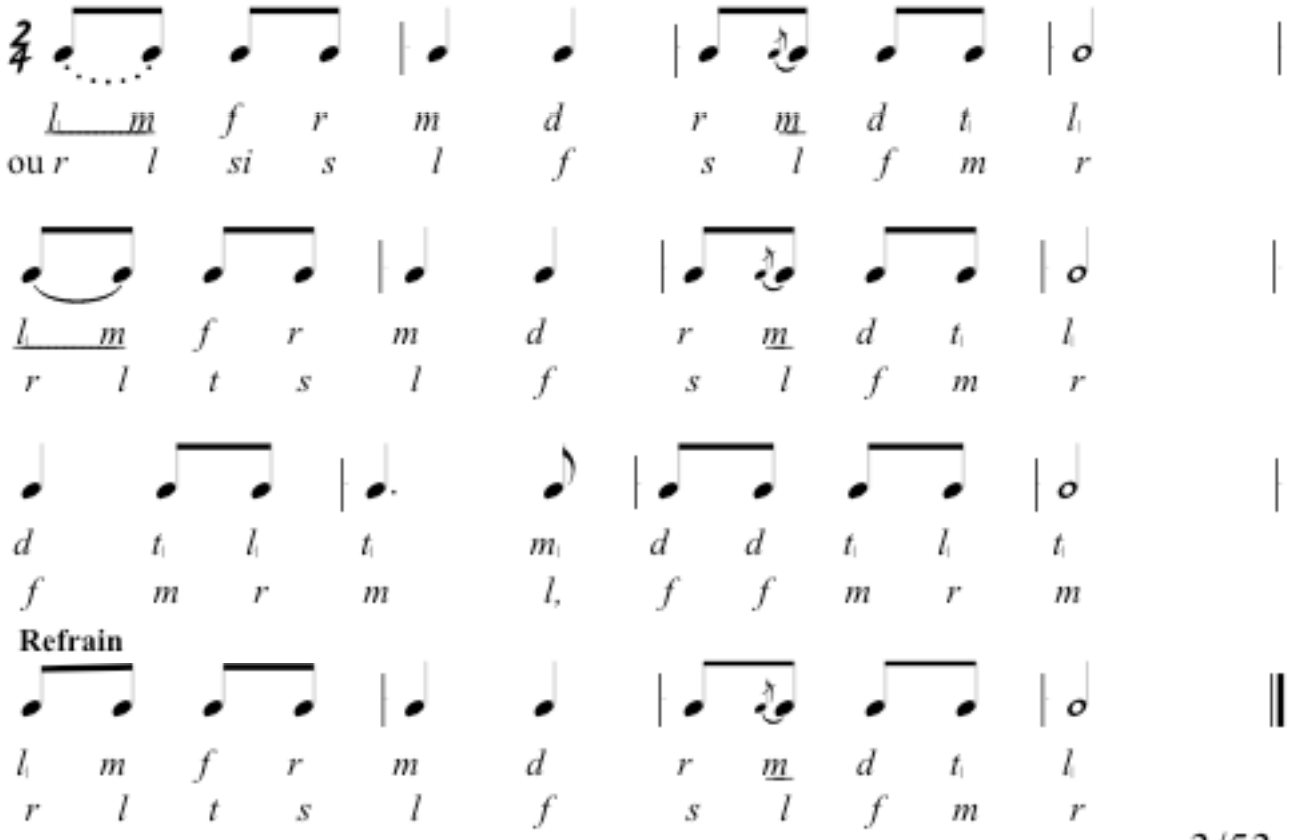
162

r-l-s-l / l-si-d'-l
mode de *ré*



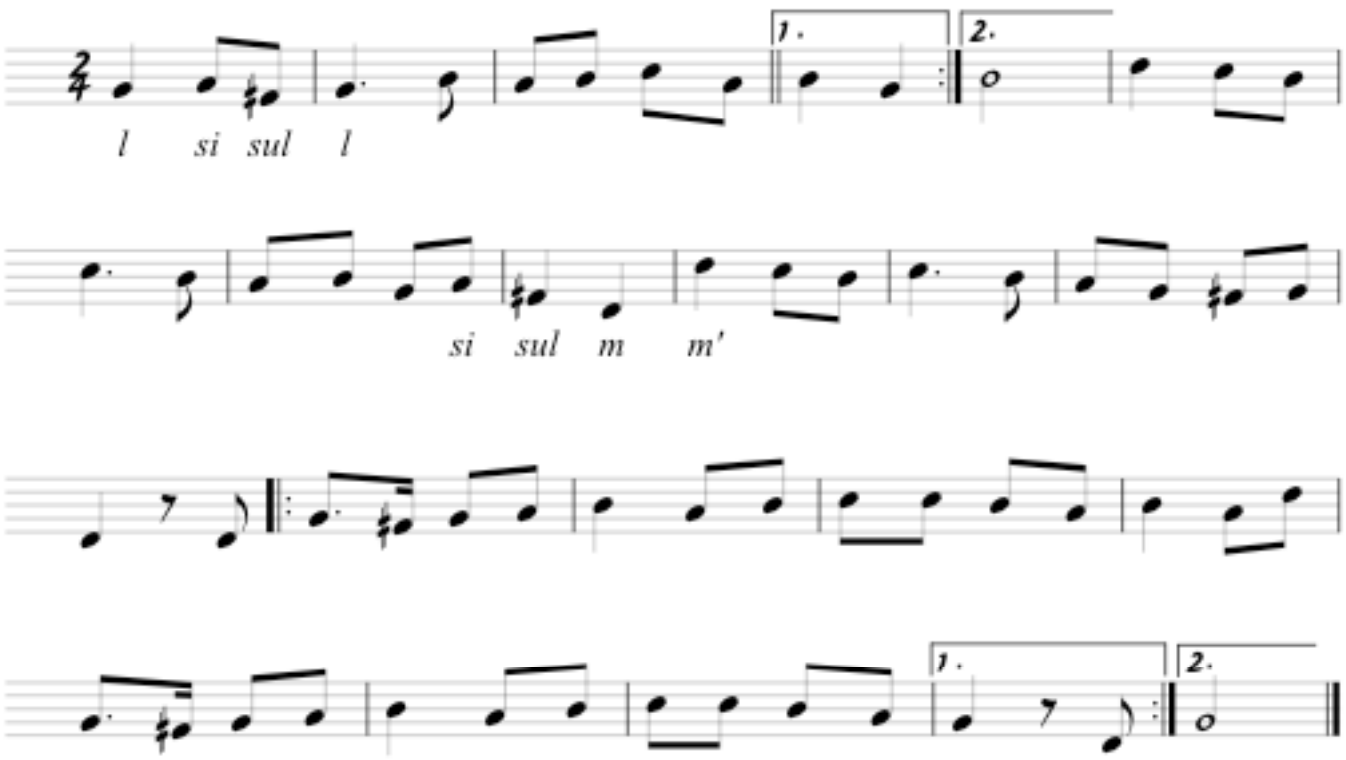
163

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



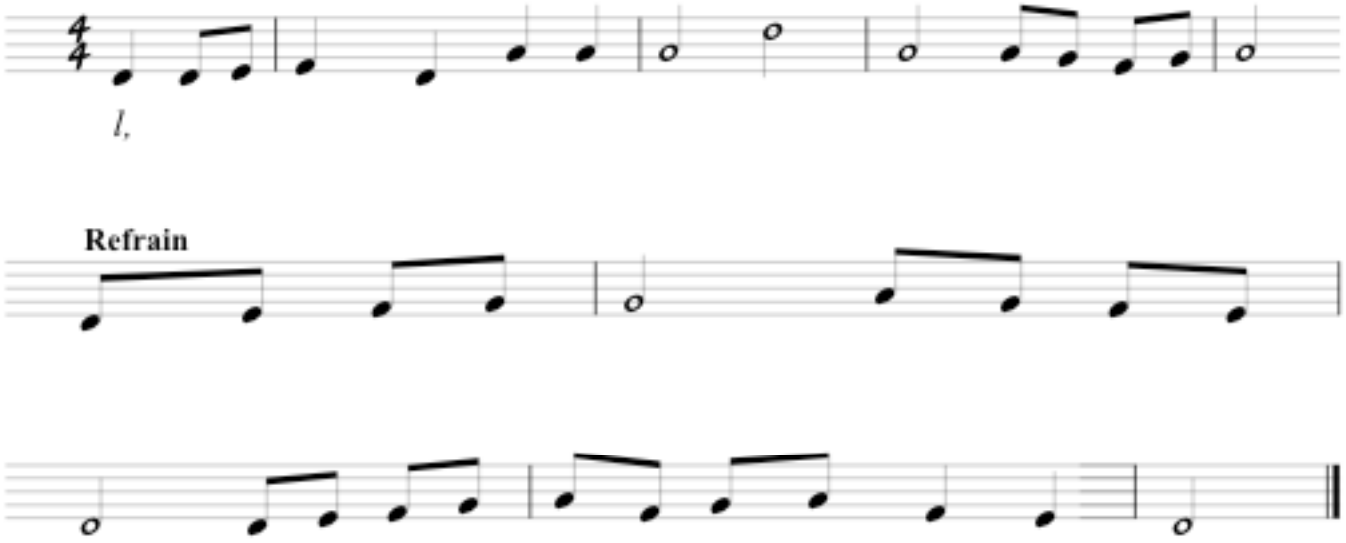
164

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



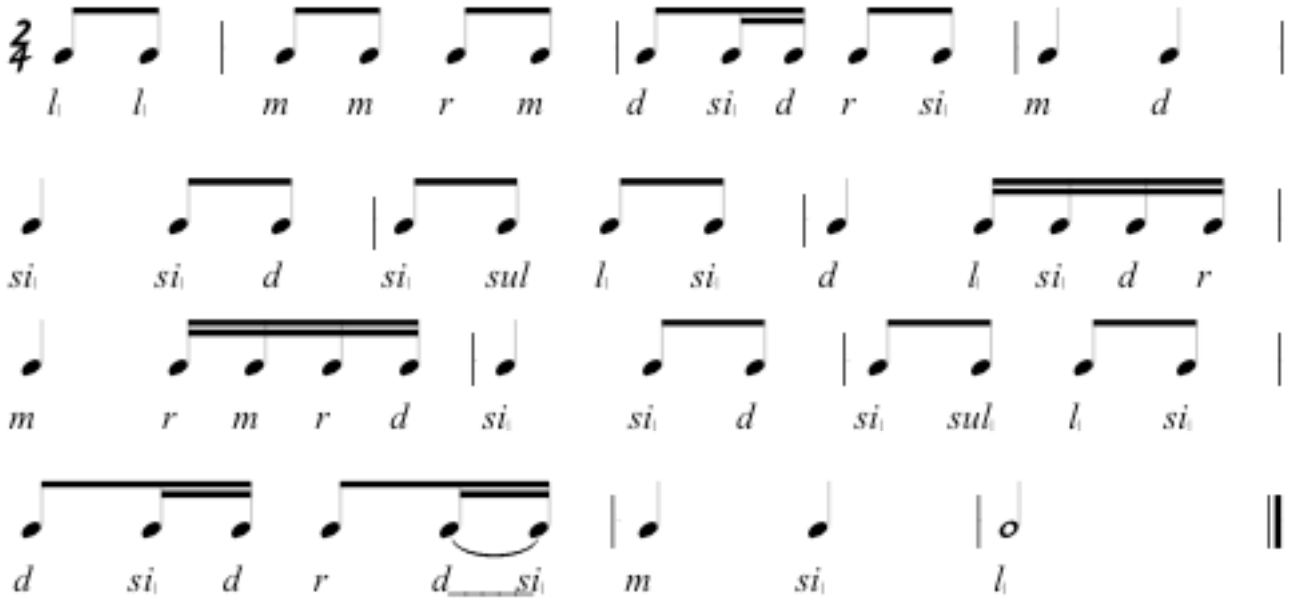
165

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



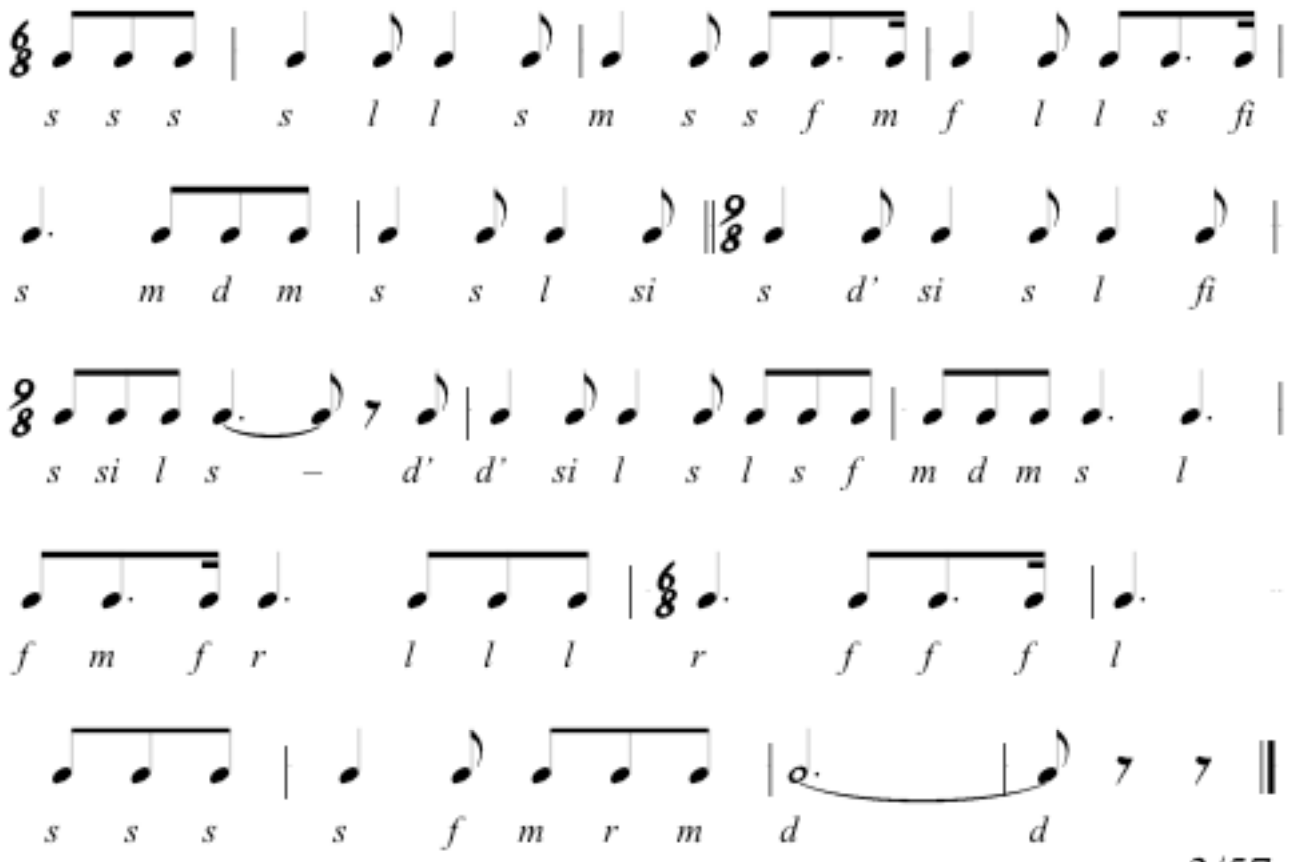
166

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



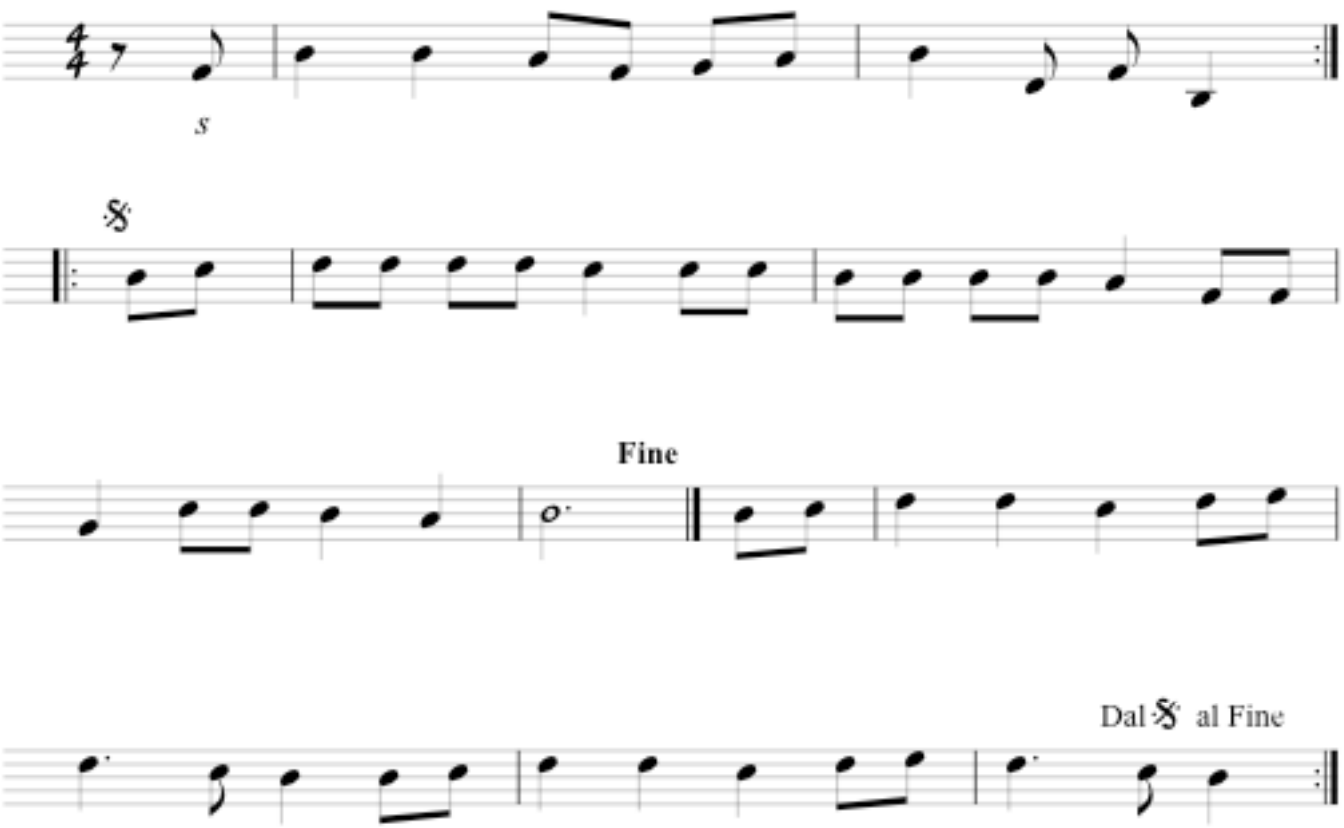
167

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



168

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



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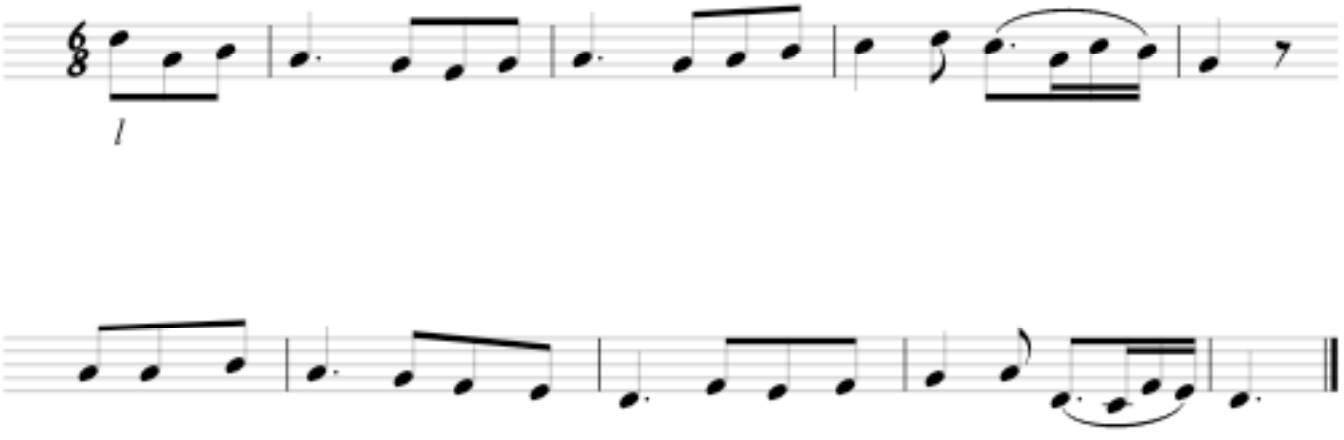
169

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



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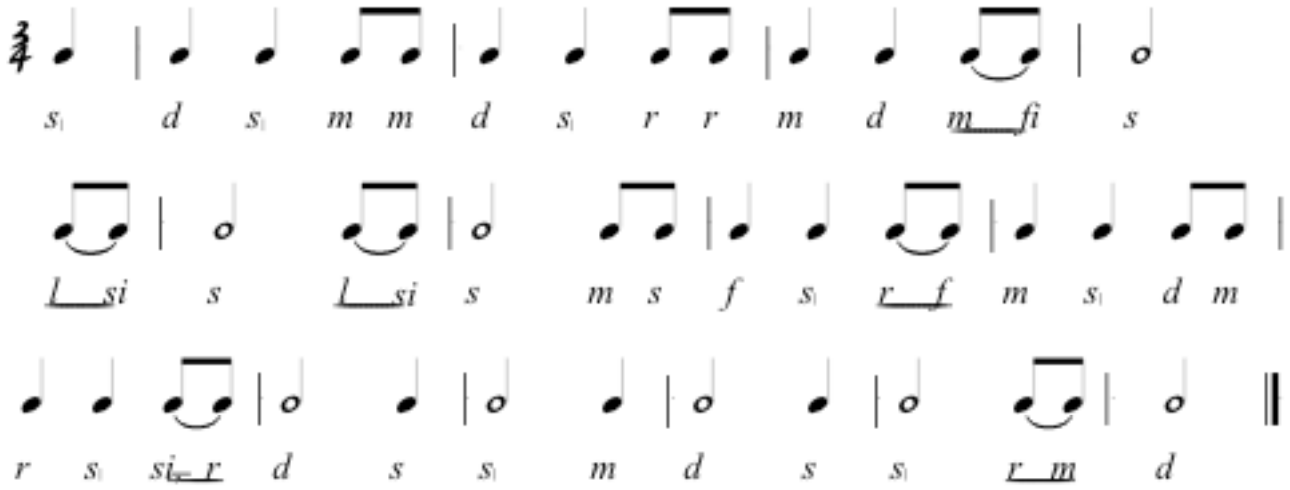
170

fa mobile: tantôt *fi*, tantôt *fa*
grands intervalles



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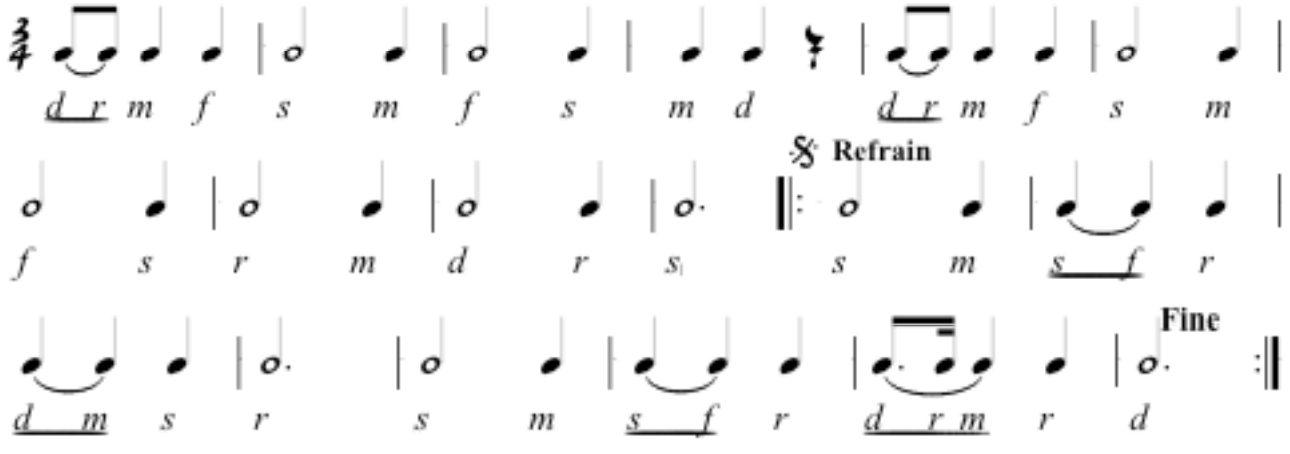
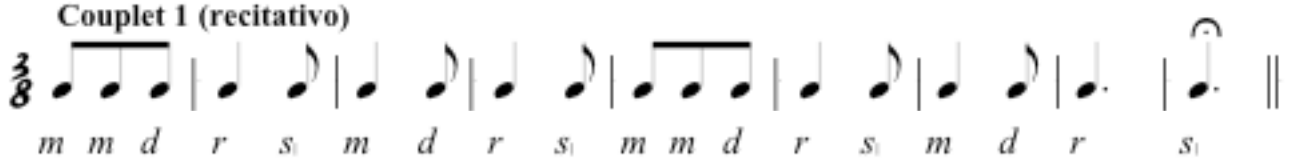
171

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

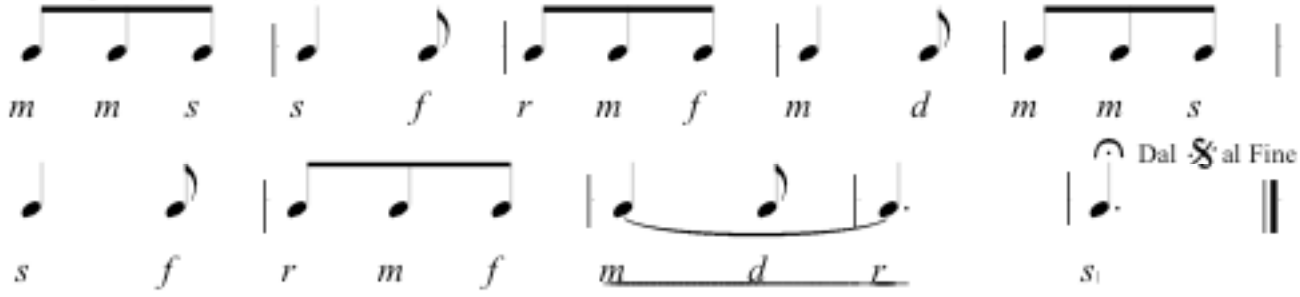
Intro.



Couplet 1 (recitativo)



Couplet 2 (recitativo)



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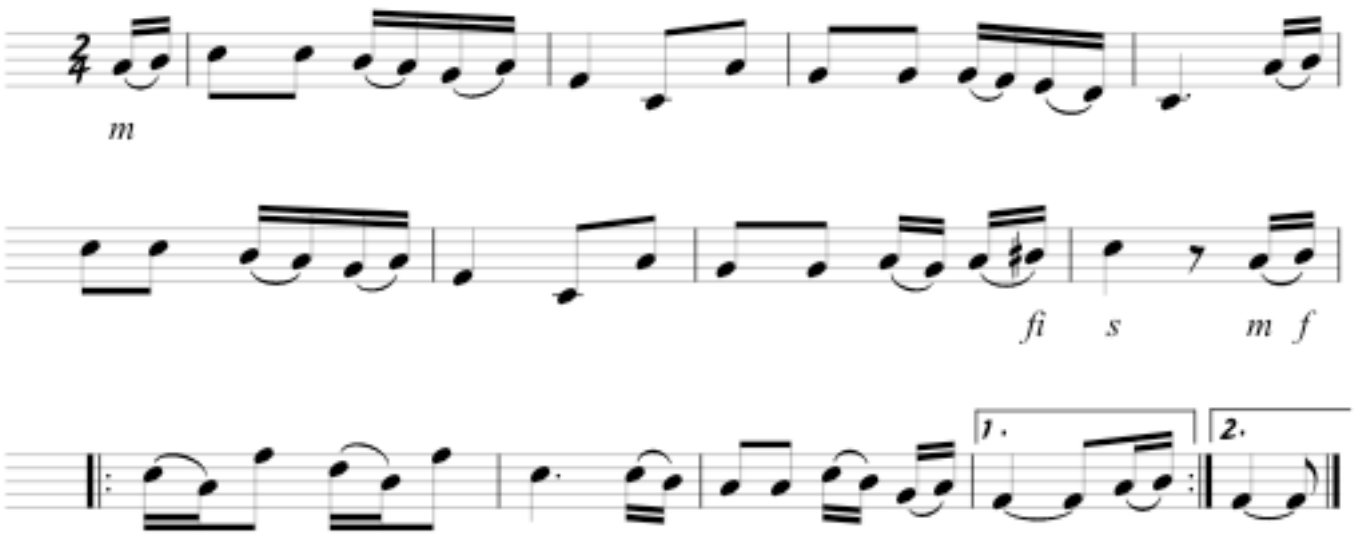
172

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



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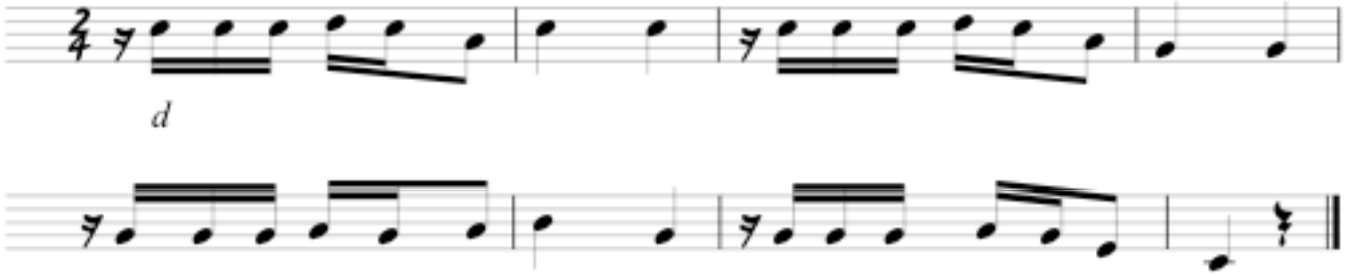
173

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



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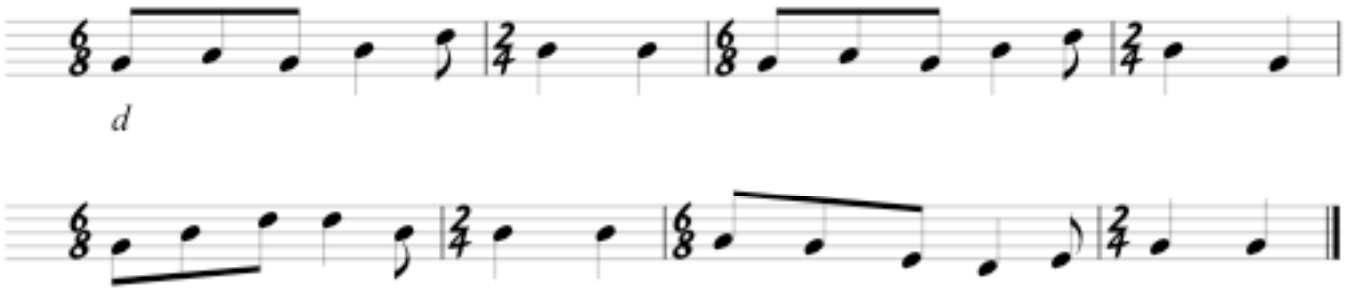
Pentatonique
particularités rythmiques



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