

Manha do Carnaval (La chanson d'Orphée)

Luis Bonfá

Doigtés & arrangement : T.P. Challulau

Chanter généreusement la M.D. Mais à la M.G les basses seront sonores pour souligner la pulsation, et le rythme estompé mais bien en place...

Samba ♩ = 66

The score is divided into several systems, each with a treble and bass clef staff. Fingerings are indicated by numbers 1-5. Dynamics range from *mf* to *ff*. Performance markings include *acc.*, *rit.*, and *rall. molto*. The piece ends with a first ending (1.) and a second ending (2.) leading to a final chord.

Durée : 2'52" ca.
(avec reprise).

1959

(J. Brel 1929-1978)

Doigtés & arrangement : Tristan-Patrice Challulau

Java rubato ♩=80

fp rit. molto

a tempo

Ne me quit-te pas

mf

Fine

p sub.

allargando

5 Reprise al Fine

a tempo

Ne me quitte

The score is written for piano and voice. It begins with a tempo marking of 'Java rubato' and a quarter note equal to 80 beats. The piano part starts with a forte piano (*fp*) dynamic and a 'rit. molto' instruction. The vocal line enters with the lyrics 'Ne me quit-te pas' and a mezzo-forte (*mf*) dynamic. The score includes numerous fingerings for both hands, such as '1 1 4 1 5' and '3 2 1'. There are also dynamic markings like '*mf*' and '*p sub.*'. The piece concludes with a 'Fine' marking and a '5 Reprise al Fine' section, which is marked '*a tempo*' and '*allargando*'. The final vocal line is 'Ne me quitte'.

Si Râ accuse

H. Salvador (1917-2008)
Doigtés & arrangement : Tristan-Patrice Challulau

A la crounèr' ♩ = 88

INTRO (ad lib.)

The musical score is written for piano and consists of six systems of music. The first system begins with an 'INTRO (ad lib.)' section. The tempo is marked 'A la crounèr' ♩ = 88'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mp', 'dolce', and 'f sub.'. The piece concludes with an 'ad lib.' section and a '(Tpo.)' marking. The score is heavily annotated with fingerings and articulation marks.

Garota de Ipanema (1963)

A. C. Jobim (1927-1994)

Doigtés & arrangement : Tristan-Patrice Challulau

Bossa ♩ = 132

Forme : A.A-B. A.A-B- A.A-Coda

The score is written for piano in 6/8 time, with a tempo of 132 BPM. It consists of several systems of music. The first system is marked with a circled 'A' and contains the main melody and bass line. The second system is divided into two parts: '1ère fois' and '2ème fois', with a repeat sign between them. The third system is marked with a circled 'B' and contains a more complex melodic line with many triplets and slurs. The fourth system continues this complex line. The fifth system concludes the main piece. The final system is labeled 'CODA' and includes a circled '2' and a note 'reprise de A jusqu'à Φ poi CODA'. The score is filled with detailed fingerings (numbers 1-5) and dynamics (accents, slurs).

Durée : ca 2' 30"
(avec reprises)

El condor pasa

D.A. Robles (1871-1942) Zarzuela créée à Lima en 1913

Doigtés & arrangement : Tristan-Patrice Challulau

Tempo de los Andes ♩ = 72

1 3 1 3 1 3 5 4 2

più intenso

rit. *a tempo*

rit.

La Mer

C. TRENET (1913-2001)

Doigtés & arrangement : Tristan-Patrice Challulau

Da
Capo

Gai ♩ = 66

X2 ou 3 rall.

mf

ff

pp

CODA

rit.

Da Capo sans reprise puis coda.

Durée : 3' ca.
avec reprises

Le temps des cerises

A. Renard (1825-1872)

Doigtés & arrangement : Tristan-Patrice Challulau

Andantino ♩ = 168

Refrain instrumental [non legato]

The first system of the score shows the instrumental refrain. It begins with a treble clef and a bass clef, both in 3/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The first measure is marked *mf* and contains a single eighth note G4. The subsequent measures consist of eighth-note chords and single notes, with fingerings indicated by numbers 1-5. The second system continues the refrain with similar patterns, including a first ending bracketed with a double bar line and a second ending that leads back to the beginning.

Couplets chantés [legato]

The second system of the score is for the vocal couplets, marked *Fine*. It features a treble clef and a bass clef. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains three flats. The score includes various fingerings and articulations such as slurs and ties. The piano part consists of sustained chords and moving lines. The final system ends with a double bar line and a fermata.

Alterner refrain/couplet & finir avec le refrain.

5 Strangers in the night, two lone-ly peo-ple, we were 5 strangers in the night, up to the mo-ment when we

p *f*

said our first hel-lo, little did we know love was just a glance away, a warm em-bra-cing dance a-way and

mp *rall.*

do

4 ev-er since that night we've been to-ge-th-er, 3 lov-ers at first sight, in love for-ev-er,

p *f*

p et reprise f

it turned out so right, for stran-gers in the night.

p *f*

rall. *pp*

Angie

(1973)

Cette chanson parle d'une rupture amoureuse. Mais comme Keith Richards l'a écrit lors d'une cure de désintoxication (*héroïne*) le double sens sur la *douleur* est évident.

D'après les **Rolling Stones**

Transcription & doigtés : T.P. Challulau

Slow and pulsed ♩ = 56

mp
senza *ped.*

Pour "crier" pianistiquement ce chant :
doigts très fermes

oh An- gie

oh An- gie

oh An- gie

oh

sfz

An- gie

oh

express.
f

express.

p
f

non legato

3ème fois to CODA $\text{meno } f$

5 1 5 2 1 5 1 2 1 2 1 2 1 2 5 2 1 1

sf *più dolce (instrumental)*

5 2 3 2 5 3 2 3 2 3 2 3 5 2 3

do

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

p dolce *mf* *f* *p*

non legato

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

meno f

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

sf *rall molto*

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

Hasta siempre

Carlos Puebla

Doigtés & variations : T.P. Challulau

(Tiempo de Son) $\text{♩} = 52$

Ossia : autre version du final de la Danse Russe (page 64).

mf

A - pren - di - mos a que - rer - te, des - de la his - tó - rica al - tu - ra

Don - de el sol de tu bra - vu - ra le pu - so cer - co a la muer - te

A - qui se que - da la cla - ra la en - tra - ña - ble trans - pa - ren - ci - a de

tu que - ri - da pre - sen - cia, Co - man - dan - te Che Gue - va - ra.

[2da volta gammas sur 2 octaves, partir du do3]

(5) loco

8^{va}

Tu a-mor re - vo - lu - cio - na - rio Te con - du - ce a nueva em - pre - sa

8^{va}

Don de es - pe - ran la fir - me - za de tu bra - zo li - ber - ta - rio

A - qui se que - da la cla - ra la en - tra - ña - ble trans - pa - ren - ci - a de

tu que - ri - da pre - sen - cia, Co - man - dan - te Che Gue - va ra.

8^{va}

loco

Durée : 2' max.
3'30" avec reprise

L'internationale

Pierre Degeyter (1888)

(Doigtés & autres : T.P. Challulau)

Marche ♩ = 100 *M.D. legato en imitant le chant (surtout ne pas confondre les . de la M.D avec ceux de la M.G.)*

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

M.G. non legato souvent en imitant les percussions (surtout dans les triolets)

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

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

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

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

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

Durée : 1'40" ca.

Unfaithfull

Rihanna
(Doigtés : 中パメラ Pamela Chû)

1ère fois

2ème fois

1ère fois

2ème fois

Petite fleur (Sidney BECHET)
(Transcription : 中 パメラ Pamela Chû)
Musique du film "Pour la peau d'un flic"

Tranquille (♩ = 66)

p M.D plutôt liée

M.G non legato

mf

mp

mp

f

Rall.

A Tpo

mp

f

f

mf

Croisez la M.G.

pp *Ad lib. : jouer seulement les grosses notes* (♩ à la reprise)

Rit.

ppp

trem.

sfz

Chanson Française (P.I. Tchaikovsky 1840/1893)

(Doigtés : 中 パメラ Pamela Chû)

Vif ♩=108/116

The musical score is presented in four systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as slurs and accents are used throughout. The tempo is marked 'Vif' with a metronome marking of 108/116. The key signature is one flat (B-flat).

System 1: Treble staff starts with a quarter note G4, followed by eighth notes A4, B4, A4, G4. Bass staff has a half note chord of Bb3 and F3. Fingerings: Treble (1, 2 3 4 1, 2, 2, 1 3, 2, 2, 1 3, 2 1 3, 2), Bass (3/5, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1/3, 5).

System 2: Treble staff continues with quarter notes G4, A4, B4, A4, G4. Bass staff has a half note chord of Bb3 and F3. Fingerings: Treble (2, 1, 2 3 4 1, 2, 2, 1 3, 2, 2, 1 3, 2 1 3, 2, 1, 2), Bass (2/3, 5, 3/5, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1/3, 5, 2/3).

System 3: Treble staff continues with quarter notes G4, A4, B4, A4, G4. Bass staff has a half note chord of Bb3 and F3. Fingerings: Treble (1, 3, 2, 2, 1, 5, 2, 3, 3 2 1, 3, 2 1, 3, 2), Bass (5, 2, 1, 1, 5, 1, 2, 1, 5, 2, 1, 3/5, 2, 1, 1/2, 4, 1, 3, 1, 5).

System 4: Treble staff continues with quarter notes G4, A4, B4, A4, G4. Bass staff has a half note chord of Bb3 and F3. Fingerings: Treble (2 3 4 1, 2, 2, 1 3, 2, 2, 1 3, 2 1 4, 5, 1, 4, 4), Bass (3/5, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1/5, 2/4, 1/5).

Popcorns

Emilio Roseti (1868-1912)
 (Doigtés : 中パメラ Pamela Chû)

Vivo (♩ = 112)

The musical score for "Popcorns" is written for piano and treble clef. It consists of several systems of music with various fingerings and repeat signs. The tempo is marked "Vivo" with a quarter note equal to 112 beats per minute. The score includes the following elements:

- System 1:** Treble clef with notes and fingerings (3, 2, 3, 1, 2, 4, 1, 1, 2). Bass clef with a whole rest and a circled 5 below.
- System 2:** Treble clef with notes and fingerings (3, 3, 3, 2). Bass clef with notes and circled 5s below. A first ending bracket labeled "1ère fois" spans the final two measures.
- System 3:** Treble clef with notes and fingerings (3, 2, 3, 4, 5, 3, 2, 3, 1, 2, 4, 1, 3, 2). Bass clef with notes and circled 5s below. A second ending bracket labeled "2ème fois" spans the first four measures.
- System 4:** Treble clef with notes and fingerings (1, 2, 3). Bass clef with notes and circled 5s below.
- System 5:** Treble clef with notes and fingerings (3, 3, 2, 1, 3, 4, 2, 1). Bass clef with notes and circled 5s below. A first ending bracket labeled "1ère fois" spans the first four measures, and a second ending bracket labeled "2ème fois" spans the last four measures.
- System 6:** Treble clef with notes and fingerings (3, 2, 1, 4, 3). Bass clef with notes and fingerings (5, 1, 2) below.

Desafinado

C. Jobim

Doigtés & arrangement : 中 パメラ Pamela Chû

Poco allegro $\text{♩} = 126$

[M.G hyper stacc. : $\text{♩} = \text{♪}.$]

M.G sempre hyper stacc.

1ère fois

2ème fois

5 M.G sempre hyper stacc.

trem.

tutto ten.

tutto ten.

ca. 2'40'' avec reprise

Belle qui tiens ma vie

(Thoinot Arbeau 1520/1595)

(Orchésographie, 1588)

(Doigtés : 中パメラ Pamela Chû)

Peu vif (♩=112)

Bel - le qui tiens ma vi - e cap - ti - ve dans tes yeux qui m'as l'â - me ra - vi - e d'un sou - ris gra - ci - eux

Viens tôt me se - cou - rir ou me fau - dra mou - rir viens tôt me se - cou - rir ou me fau - dra mou - rir

Tes beau - tés et ta grâ - ce et tes di - vins pro - pos ont é - chauff - fé la gla - ce qui me ge - lait les os,

et ont rem - pli mon coeur d'une a - mou - reu - se ar - deur et ont rem - pli mon coeur d'une a - mou - reu - se ar - deur

Mon â - me vou - lait ê - tre li - bre de pas - si - on, mais l'a - mour s'est fait maî - tre de mes af - fec - ti - ons

et a mis sous sa loi: et mon coeur et ma foi et a mis sous sa loi: et mon coeur et ma foi.

Senden Başka

Anonyme (Turquie)

Doigtés & arrangement : 中パメラ Pamela Chû

Poco allegro ♩ = 126

Ossia : M.D. en octaves à la reprise

f *sempre staccato*

Fine * *p* *sub.* *cresc.*

* Pour finir ajouter une mesure avec la (en blanche)

f

Reprise poi
Da Capo
al fine

Prélude opus 28 n°4

On remarquera la fine descente chromatique -généralement- des trois voix de la M.G.
Chopin invente ce procédé qui sera copié par bien d'autres... (Le chromatisme de Bach -par exemple- est de toute autre nature.
On le retrouve dans les Mazurka op 17#4, valse op 69#1 ... etc.
Il est très important d'arriver à maîtriser cette pensée musicale et de la ressentir physiquement : et ce, tant au niveau auditif que digital !

F. Chopin
4/3/1810 - 17/10/1849
(T.P. Challulau)

Lento (♩ = 40)

mp

pp

Continuez à marquer seulement le(s) doigt(s) qui change(nt).

rit. *mp* a tempo *p*

Marquer seulement le(s) doigt(s) qui change(nt).

f *a tempo* *p*

stretto

pp

smorz.

Durée :
env. 1'30''

Andantino

Aram Khachaturian

Doigtés & autres : T.P. Challulau

Il a inspiré Serge Gainsbourg pour *Charlotte for ever*

Andantino ♩ = 80

The musical score is written for piano and bass. It begins with a tempo marking of 'Andantino' and a quarter note equal to 80 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into several systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (p), mezzo-forte (mf), and forte (f). Articulation includes crescendos, decrescendos, and a 'rall.' (ritardando) section. The score concludes with a 'p' dynamic and a 'rall.' marking.

A. Khachaturian le joue (film) en l'15 env. avec beaucoup de rubato...

La javanaise

Serge Gainsbourg (1928-1991)
Doigtés & transcription : T.P. Challulau

1ère fois : mélodie seule
2ème fois : mélodie toute doublée en octave
3&4ème fois tout en octaves + les accords en petites notes.

Modéré ♩=100

A la 4ème fois aller à la CODA. ⊕

Petite mélodie seulement la 3° fois Répéter 4 fois

⊕ Coda

Molto rit. e dim.

Rall.

Ado.