

Dédié aux jeunes élèves de M^{me} Cécile GENNARO

H. CHRÉTIEN



Six petits préludes récréatifs

pour le piano



1. PRÈS DU RUISSEAU
2. BÉBÉ S'ENDORT
3. PETIT NUAGE
4. PIERROT SAUTILLE
5. A L'ÉGLISE
6. PARLONS BAS

Prix net : 2 fr.



ROUART, LEROLLE & C^{ie}, Éditeurs

29, Rue d'Astorg, PARIS (8^e)

6 Petits Préludes Récréatifs

Hedwige CHRÉTIEN

A Georges BARTHÉLEMY

1. Près du Ruisseau

Andantino (66 = ♩.)

PIANO dolce

3 4 1

5 2 3 1 3 3 1 2 3 1 12 3 1 3 1 4

45

4 2 3 1 1 4 24

p

espressivo

A Jacqueline AUGIER

2. Bébé s'endort

Andantino (80 = ♩)

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a piano (*p*) dynamic. The bass clef accompaniment starts with a pianissimo (*pp*) dynamic. The right hand contains a series of eighth notes and quarter notes, with fingerings 1, 5, 4, and 3 indicated. The left hand provides a simple harmonic accompaniment with chords and single notes.

The second system continues the piece. The right hand melody includes a slur over a group of notes with fingerings 2, 1, 4, 3, and 2. The left hand accompaniment features a long note with a slur and a fingering of 3. The dynamics remain consistent with the first system.

The third system shows a change in dynamics to mezzo-forte (*mf*). The right hand melody has a slur with fingerings 5, 4, 3, 1, 5, and 2. The left hand accompaniment continues with chords and single notes, maintaining the harmonic support.

The fourth system concludes the piece with a *Rit.* (ritardando) marking. The right hand melody has a slur with fingerings 1, 4, and 3. The left hand accompaniment ends with a final chord marked *pp* (pianissimo). The system ends with a double bar line.

A Claude GUILLAUME

4. Pierrot sautille

Allegretto (100 = ♩)

The first system of music is in 2/4 time with a key signature of one sharp (F#). The right hand features a rhythmic pattern of eighth notes with slurs and accents, including a triplet of eighth notes. The left hand provides a simple accompaniment of quarter notes. The dynamic marking is *p* (piano).

Tempo .

The second system continues the piece. The right hand has a melodic line with slurs and accents. The left hand has a bass line with some chromatic movement. The dynamic marking is *mf* (mezzo-forte). There are some performance markings like *Red.* and *** in the left hand.

The third system shows the continuation of the melody and accompaniment. The right hand has a more active melodic line. The left hand has a steady accompaniment. There are some performance markings like *Red.* and *** in the left hand.

The fourth system features a melodic phrase in the right hand that ends with a *dim.* (diminuendo) marking. The left hand has a simple accompaniment. The dynamic marking is *p* (piano).

Rit.

The fifth system is the final system on the page. It features a melodic phrase in the right hand that ends with a *f* (forte) dynamic. The left hand has a simple accompaniment. The dynamic marking is *cresc.* (crescendo). There are some performance markings like *Red.* and *** in the left hand.

A Simone COLOMB

5. A l'Eglise

Andante (Recueilli) (63 = ♩)

First system of musical notation for 'A l'Eglise'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is marked 'Andante (Recueilli) (63 = ♩)'. The word 'dolce' is written below the first measure. The right hand has a triplet of eighth notes in the first measure, followed by a quarter note, a half note, and a quarter note. The left hand has a quarter note, a quarter note, a quarter note, and a quarter note. Fingering numbers (1-5) are indicated for both hands.

Second system of musical notation for 'A l'Eglise'. It continues the grand staff from the first system. The tempo is marked 'Tempo'. The word 'Rit.' (Ritardando) is written above the middle measure, with a hairpin indicating a deceleration. The word 'p' (piano) is written below the final measure, with a hairpin indicating a decrease in volume. The right hand has a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The left hand has a quarter note, a quarter note, a quarter note, and a quarter note. Fingering numbers are indicated.

Third system of musical notation for 'A l'Eglise'. It continues the grand staff. The word 'espressivo' is written above the first measure. The word 'Rall.' (Ritardando) is written above the final measure, with a hairpin indicating a deceleration. The word 'mf' (mezzo-forte) is written below the first measure of the second part of the system, with a hairpin indicating an increase in volume. The right hand has a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The left hand has a quarter note, a quarter note, a quarter note, and a quarter note. Fingering numbers are indicated.

A Marthe RONDELET

6. Parlons bas

Allegretto (76 = ♩.)

First system of musical notation for 'Parlons bas'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The tempo is marked 'Allegretto (76 = ♩.)'. The word 'dolce' is written below the first measure. The right hand has a triplet of eighth notes, followed by a quarter note, a quarter note, and a quarter note. The left hand has a quarter note, a quarter note, a quarter note, and a quarter note. Fingering numbers (1-5) are indicated.

mf **Rit.** **Tempo**

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

Ad. *♩* 2

Rit. **Tempo** *p*

2 3 1 3 2 4 5

3

cresc. *dim.*

3 1 3 5 4 2 1 1 3

3

Rit. **Espressivo** *p*

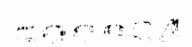
4 5 2 3 1 5

2 1 3 1 5

Un poco rit. *Ad.*

5 1 2 2 2 2 1

2 1 3 1 5 3 2 14 3



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