

ÉLODIE JOLETTE

L'âme au piano



PARTITIONS
POUR PIANO

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PRÉSENTATION

L'âme au piano regroupe une dizaine de pièces instrumentales composées entre 1998 et 2014, alors que j'avais particulièrement besoin de douceur, de calme et de beauté. La musique parlant d'elle-même, aucun mot ne s'est déposé sur ces compositions.

Le piano me fait du bien depuis l'enfance. Il est d'ailleurs très souvent mon confident de premier ordre! Remplies d'introspection, d'ombre et de lumière, les mélodies contenues dans ce recueil apaisent mon âme quand je les joue.

J'espère qu'elles auront aussi l'effet d'un baume sur votre esprit et que vous vivrez de beaux moments en leur compagnie chaque fois qu'elles jailliront sous vos doigts pour se glisser dans vos oreilles.

Merci de jouer ma musique.

Amusez-vous bien!



*Elodie
Jollette*

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1 LE DÉPART 2:22

Cette pièce a été composée en 2008 comme thème musical principal du court-métrage «Le départ», réalisé par Pierrick Campbell dans le cadre de ses études à l'INIS. C'était ma première expérience en création de musique de film.

J'ai adoré traduire en ambiances musicales les émotions que je ressentais en fonction des différentes scènes.

Jouez cette mélodie lentement,
doucement, avec mélancolie.

Le départ

Élodie Jolette

♩ = 64

p

The first system of the musical score is in 4/4 time with a tempo of 64 beats per minute. It features a treble and bass clef. The treble clef contains a melodic line with a piano (*p*) dynamic marking. The bass clef contains a rhythmic accompaniment of chords. The key signature has two flats.

4 *rit.* *a tempo*

The second system begins at measure 4. It includes a *rit.* (ritardando) marking followed by an *a tempo* marking. The musical notation continues with the same melodic and accompanimental lines as the first system.

8 *mp* *p*

The third system begins at measure 8. It features dynamic markings of *mp* (mezzo-piano) and *p* (piano) with hairpins indicating volume changes. The treble clef has a melodic line, and the bass clef has a chordal accompaniment.

12 *mf* *p* *mf*

The fourth system begins at measure 12. It features dynamic markings of *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte) with hairpins. The musical notation continues with the same melodic and accompanimental lines.

Le départ

16

Musical score for measures 16-19. The right hand has a melodic line with a long slur over measures 16-18. The left hand has a steady accompaniment of eighth notes.

20

Musical score for measures 20-22. The right hand continues the melodic line. The left hand accompaniment remains consistent.

23

Musical score for measures 23-26. A dynamic marking *f* appears in measure 24. The right hand has a more active melodic line.

27

Musical score for measures 27-30. Dynamic markings *mp* and *f* are present. The right hand has a melodic line with a slur.

31

Musical score for measures 31-34. A dynamic marking *p* is present. The right hand has a melodic line with a slur. The piece ends with a double bar line.

2 L'ENVOLÉE 3:12

Pour donner un titre à cette pièce, je me suis inspirée de la montée mélodique qui s'étale des mesures 7 à 10.

Imaginez des feuilles d'automne soufflées par le vent qui s'élèveraient toujours plus haut dans une bourrasque!

Cette musique est venue au monde sur la 38e avenue dans le quartier Rosemont à Montréal en 2014.

L'envolée

Élodie Jolette

♩ = 70

p

con Leo.

4

8

mf

11

p

mf

p

L'envolée

Poco più mosso

14

Musical score for measures 14-16. The piece is in G major (one sharp) and 4/4 time. Measure 14 starts with a mezzo-forte (*mf*) dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes. The key signature is G major.

17

Musical score for measures 17-19. The piece is in G major (one sharp) and 4/4 time. Measure 17 starts with a forte (*f*) dynamic. The right hand continues with eighth and quarter notes, and the left hand maintains a quarter-note bass line. The key signature is G major.

20

Musical score for measures 20-22. The piece is in G major (one sharp) and 4/4 time. Measure 20 is marked *rit.* (ritardando). The right hand has a more melodic line with some rests, and the left hand continues with quarter notes. The key signature is G major.

Tempo I

23

Musical score for measures 23-25. The piece is in G major (one sharp) and 4/4 time. Measure 23 starts with a piano (*p*) dynamic. The right hand has a melodic line with some rests, and the left hand plays a bass line of quarter notes. The key signature is G major.

26

Musical score for measures 26-28. The piece is in G major (one sharp) and 4/4 time. The right hand continues with a melodic line, and the left hand plays a bass line of quarter notes. The key signature is G major.

L'envolée

29

Musical score for measures 29-31. The piece is in G major (one sharp) and 4/4 time. Measure 29 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 30 continues the melodic line with some chromaticism. Measure 31 shows a change in the bass line.

32

ff

rit.

Musical score for measures 32-34. Measure 32 starts with a forte (*ff*) dynamic and features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 33 has a 2/4 time signature. Measure 34 has a 4/4 time signature and includes a *rit.* (ritardando) marking.

Poco più mosso

35

p

mp

Musical score for measures 35-37. Measure 35 starts with a piano (*p*) dynamic. Measure 36 has a mezzo-piano (*mp*) dynamic. The piece is in G major and 4/4 time. The treble clef has a melodic line of eighth notes, and the bass clef has a steady eighth-note accompaniment.

38

f

Musical score for measures 38-40. Measure 38 starts with a forte (*f*) dynamic. The piece is in G major and 4/4 time. The treble clef has a melodic line of eighth notes, and the bass clef has a steady eighth-note accompaniment.

41

rit.

Musical score for measures 41-43. Measure 41 starts with a *rit.* (ritardando) marking. The piece is in G major and 4/4 time. The treble clef has a melodic line of eighth notes, and the bass clef has a steady eighth-note accompaniment. Measure 43 ends with a 2/4 time signature.

L'envolée

Tempo I

44

44

p *sfz*

Measures 44-47: Treble clef, key signature of two sharps (F# and C#). Measure 44: 2/4 time, chords G#4 and C#5. Measure 45: 4/4 time, chords G#4, C#5, and F#5. Measure 46: 2/4 time, chords G#4 and C#5. Measure 47: 4/4 time, chord G#4.

48

48

Measures 48-50: Treble clef, key signature of two sharps. Measure 48: 4/4 time, chords G#4, C#5, and F#5. Measure 49: 2/4 time, chords G#4 and C#5. Measure 50: 4/4 time, chords G#4, C#5, and F#5.

51

51

mf

Measures 51-53: Treble clef, key signature of two sharps. Measure 51: 4/4 time, chords G#4, C#5, and F#5. Measure 52: 2/4 time, chords G#4 and C#5. Measure 53: 4/4 time, chords G#4, C#5, and F#5.

54

54

f *p*

Measures 54-56: Treble clef, key signature of two sharps. Measure 54: 4/4 time, chords G#4, C#5, and F#5. Measure 55: 2/4 time, chords G#4 and C#5. Measure 56: 4/4 time, chords G#4, C#5, and F#5.

57

57

f *mp* *rit.*

Measures 57-60: Treble clef, key signature of two sharps. Measure 57: 4/4 time, chords G#4, C#5, and F#5. Measure 58: 4/4 time, chords G#4, C#5, and F#5. Measure 59: 4/4 time, chords G#4, C#5, and F#5. Measure 60: 4/4 time, chords G#4, C#5, and F#5.

Ped.

8va---



3 MASCARADE 3:17

Cette pièce fait partie de mes plus anciennes compositions. Je la jouais déjà quand j'étais en secondaire 5 au Témiscamingue, de 1998 à 1999. L'adolescence fût une période de ma vie assez prolifique, musicalement parlant. Étant donné que j'avais beaucoup de temps à moi, très souvent, je l'occupais à créer. Cette composition est devenue la préférée de ma cousine Edith — au point où celle-ci m'avait suggéré à la blague de l'intituler «Für Edith», comme «Für Elise» de Beethoven. Finalement, j'ai choisi «Mascarade» comme titre, mais... je ne me souviens absolument pas pourquoi!

Mascarade

Élodie Jolette

The musical score for "Mascarade" is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 63. The score is divided into four systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 1-2):** Starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with chords and moving lines.
- System 2 (Measures 3-5):** Measure 3 begins with a mezzo-forte (*mf*) dynamic. The right hand has a more active, rhythmic pattern. Measure 4 returns to a piano (*p*) dynamic.
- System 3 (Measures 6-9):** Measure 6 starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic phrase, and measure 7 returns to piano (*p*). Measure 8 includes a triplet of eighth notes in the right hand.
- System 4 (Measures 10-13):** Measure 10 begins with a mezzo-forte (*mf*) dynamic. The right hand features a complex texture with triplets and sixteenth-note runs.

Mascarade

13

poco cresc. *subito p*

Musical score for measures 13-15. The piece is in 3/4 time. Measure 13 starts with a treble clef and a key signature of one flat (B-flat). The bass line features a dotted quarter note followed by an eighth note. Measure 14 continues with similar rhythmic patterns. Measure 15 shows a key change to two sharps (D major) and a dynamic shift to *subito p*.

16

Musical score for measures 16-18. The key signature changes to two sharps (D major). The treble clef part features a continuous eighth-note melody. The bass line consists of chords and a few moving notes.

19

f *mp*

Musical score for measures 19-21. Measure 19 begins with a forte (*f*) dynamic. The treble clef part has a melodic line with eighth notes. Measure 20 shows a dynamic change to mezzo-piano (*mp*). Measure 21 continues with the same melodic pattern.

22

f

Musical score for measures 22-24. Measure 22 starts with a forte (*f*) dynamic. The treble clef part features a melodic line with eighth notes and triplets. Measure 23 contains several triplet markings. Measure 24 shows a key change to one flat (B-flat) and a melodic flourish.

25

p

Musical score for measures 25-27. Measure 25 begins with a piano (*p*) dynamic. The treble clef part has a melodic line with eighth notes and a triplet. Measure 26 continues with the same melodic pattern. Measure 27 features a key change to two flats (B-flat major) and a melodic flourish.

Mascarade

29

mf *f*

32

rit. **Più mosso** (♩ = 96)

p

35

f

8^{va}

38

(8^{va})

41

(8^{va})

Mascarade

44

Musical score for measures 44-46. The piece is in B-flat major and 4/4 time. Measure 44 features a bass line with eighth-note patterns and a treble line with a similar pattern. Measure 45 has a 2/4 time signature change. Measure 46 has a 4/4 time signature change. A dashed line labeled (8va) is below the bass line.

47

rit. **Tempo primo**

p

Musical score for measures 47-49. Measure 47 is marked *rit.* and *p*. Measure 48 is marked **Tempo primo** and *p*. Measure 49 continues the tempo. A dashed line labeled (8va) is below the bass line.

50

f *mp*

Musical score for measures 50-51. Measure 50 is marked *f*. Measure 51 is marked *mp*. The treble clef is used for both staves.

52

f *mp*

Musical score for measures 52-53. Measure 52 is marked *f*. Measure 53 is marked *mp*. The treble clef is used for both staves.

54

mf *rit.* *p*

Musical score for measures 54-55. Measure 54 is marked *mf*. Measure 55 is marked *rit.* and *p*. The treble clef is used for both staves.

4 LA MÉDIÉVALE 2:52

J'ai composé cet air en 2003 après avoir emménagé sur la rue Maguire dans le quartier Mile End à Montréal. «Le fabuleux destin d'Amélie Poulain» venait de nous faire découvrir la merveilleuse musique de Yann Tiersen.

L'univers musical de ce film a grandement influencé cette composition.

Au départ, la première version était jouée par plusieurs instruments.

Mon amoureux, Christian Gaudet, avait notamment créé un arrangement de basse mélodieux, qu'il jouait dans le «refrain». Quand j'ai arrangé la pièce en 2015 afin qu'elle puisse figurer sur «L'âme au piano», j'ai décidé de conserver l'idée de Christian dans la partition finale pour piano. C'est donc lui qui est à l'origine de la mélodie très chantante jouée par la main droite aux mesures 13 à 20! Alors rendons à Christian ce qui appartient à Christian, et merci à toi, Christian!

À jouer avec douceur, joie et légèreté.

La médiévale

Élodie Jolette

♩ = 55

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a whole rest in each of the five measures. The lower staff is in bass clef and contains a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362,

La médiévale

22

Musical score for measures 22-26. The piece is in 3/4 time. The right hand features a melodic line with dotted rhythms and eighth-note patterns. The left hand provides a harmonic accompaniment with chords and moving bass lines.

27

Musical score for measures 27-31. The right hand continues with a melodic line, showing some sixteenth-note passages. The left hand has a steady accompaniment. Dynamic markings *f* and *mp* are present.

32

Musical score for measures 32-36. The right hand has a more active melodic line with sixteenth-note runs. The left hand accompaniment remains consistent.

37

Musical score for measures 37-41. The right hand features a complex melodic line with many sixteenth notes. The left hand accompaniment is simpler, with some rests.

42

Musical score for measures 42-46. The right hand has a melodic line with some sixteenth-note passages. The left hand accompaniment includes a series of eighth notes with accents (>) in measures 44-45. Dynamic markings *f* and *mp* are present.

La médiévale

47

Musical score for measures 47-52. The piece is in a medieval style. Measure 47 features a long, sustained chord in the right hand and a rhythmic pattern in the left hand. The right hand then plays a series of eighth notes, while the left hand continues with a steady eighth-note accompaniment.

53

Musical score for measures 53-57. The right hand continues with eighth-note patterns, and the left hand provides a consistent accompaniment. The texture is dense with many chords.

58

Musical score for measures 58-62. The right hand has a more active eighth-note line, and the left hand continues with chords. The overall feel is busy and rhythmic.

63

Musical score for measures 63-67. The right hand has a melodic line with eighth notes. The left hand continues with chords. The piece begins to accelerate and increase in volume.

accel.
cresc.

68

Musical score for measures 68-72. The right hand has a melodic line with eighth notes. The left hand continues with chords. The piece ends with a strong, accented chord.

8va *rit.*
f

5 NOVEMBRE 3:08

Une autre qui figure parmi mes premières compositions!
Quand j'étais adolescente, j'écoutais énormément Tori Amos.
Son univers musical me faisait vibrer. Ça me rejoignait littéralement!
C'est d'ailleurs en jouant plusieurs de ses chansons à l'oreille qu'est né
mon propre désir d'écrire des paroles et de composer de la musique.
Sans aucun doute, elle est l'artiste féminine qui a le plus influencé
ma vie et ma démarche artistique. Cette composition, en particulier,
s'inspire grandement des longues introductions pianistiques de Tori.
Comme je trouvais que les notes jouées ici au départ ressemblaient
à de la pluie qui tombe doucement, puis que la musique semblait
ensuite se transformer en rafales insistantes à la manière d'une
tempête qui s'abat, j'ai décidé d'appeler cette pièce «Novembre».

Novembre

Élodie Jolette

♩ = 120

First system of the musical score. The treble clef staff contains a continuous eighth-note melody in 4/4 time. The bass clef staff is mostly empty, with a few notes in the first measure. The dynamic marking *pp* is placed in the first measure. The system ends with a fermata and an asterisk.

Second system of the musical score. The treble clef staff continues the eighth-note melody. The bass clef staff has a few notes in the first measure. The dynamic marking *pp* is present. The system ends with a fermata and an asterisk.

Third system of the musical score. The treble clef staff continues the eighth-note melody. The bass clef staff has a few notes in the first measure. The dynamic marking *pp* is present. The system ends with a fermata and an asterisk.

Fourth system of the musical score. The treble clef staff continues the eighth-note melody. The bass clef staff has a few notes in the first measure. The dynamic marking *mp* is present. The system ends with a fermata and an asterisk.

Novembre

15

And. *

19

Più mosso ♩ = 120

con And.

22

26

mp

30

mf

Novembre

34

p *f*

38

42

46

Tempo I

mp *p*

Ped. *

50

Più mosso

mp

con Ped.

Novembre

54

Musical score for measures 54-57. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a continuous eighth-note pattern. The left hand has a bass line with eighth notes and rests, often starting with a grace note.

58

ff

Musical score for measures 58-61. The right hand continues with eighth notes. The left hand features a steady eighth-note bass line. A dynamic marking of *ff* (fortissimo) is present in the first measure.

62

mp

Musical score for measures 62-65. The right hand continues with eighth notes. The left hand features a steady eighth-note bass line. A dynamic marking of *mp* (mezzo-piano) is present in the first measure. A long slur is present in the right hand at the end of the system.

66

p *f*

Musical score for measures 66-69. The right hand has a more complex rhythmic pattern with sixteenth notes and rests. The left hand has a bass line with quarter notes. Dynamic markings of *p* (piano) and *f* (forte) are present.

70

Musical score for measures 70-73. The right hand continues with a complex rhythmic pattern. The left hand has a bass line with quarter notes. A grace note is present in the first measure of the right hand.

Novembre

74

74

78

rit. **Tempo I**

mp

Ped.

78

82

p

Più mosso

Gua

* *Ped.*

82

86

* *Ped.*

86

90

rit.

* *Ped.*

90

6 TON MORCEAU 4:09

Quand je demeurais à Lorrainville, au Témiscamingue, je jouais souvent du piano pendant que ma mère préparait le souper. Affairée à son comptoir, elle chantonnait et cuisinait, tout en m'écoutant. Elle adorait découvrir les nouvelles mélodies que je commençais à inventer — en particulier celle-ci! Elle prenait plaisir à chanter des vocalises sur cette musique. Or, puisque la pièce n'avait pas encore de titre, ma mère y faisait référence en disant «Joue-moi donc mon morceau!» lorsqu'elle souhaitait l'entendre. Et c'est comme ça que ce nom est arrivé! Chaque fois que je parlais de cette composition à ma mère, je la désignais par «ton morceau». Finalement, le titre lui est resté. À jouer avec émotion et expressivité.

Ton morceau

Élodie Jolette

♩ = 78

p

The first system of the musical score is in 4/4 time. It begins with a tempo marking of a quarter note equal to 78 beats per minute. The music is marked *p* (piano). The right hand starts with a half note, followed by eighth and sixteenth notes, and a dotted quarter note. The left hand plays a steady eighth-note accompaniment.

5

The second system continues the piece, starting at measure 5. The right hand features a melodic line with eighth and sixteenth notes, and a dotted quarter note. The left hand continues with eighth-note accompaniment.

9

The third system starts at measure 9. The right hand has a melodic line with eighth notes and a dotted quarter note. The left hand continues with eighth-note accompaniment.

13

mp

The fourth system starts at measure 13. The right hand has a melodic line with eighth notes and a dotted quarter note. The left hand continues with eighth-note accompaniment. The system ends with a *mp* (mezzo-piano) dynamic marking and a fermata over the final chord.

Ton morceau

17

Musical score for measures 17-20. The piece is in 3/4 time. Measure 17 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics increase to mezzo-piano (*mp*) in measure 18 and mezzo-forte (*mf*) in measure 19.

21

Musical score for measures 21-24. The right hand continues with a melodic line, showing some chromatic movement. The left hand accompaniment remains consistent. A piano (*p*) dynamic marking is present in measure 22.

25

Musical score for measures 25-28. The right hand has a more active melodic line with eighth notes. The left hand accompaniment continues. A mezzo-piano (*mp*) dynamic marking is present in measure 26.

29

Musical score for measures 29-32. The right hand features a melodic line with some rests. The left hand accompaniment continues. A mezzo-forte (*mf*) dynamic marking is present in measure 30.

33

Musical score for measures 33-36. The right hand has a melodic line with eighth notes. The left hand accompaniment continues. Dynamics are piano (*p*) in measure 33 and forte (*f*) in measure 35.

Ton morceau

37

Musical score for measures 37-41. The piece is in 3/4 time. Measure 37 features a piano introduction with a *p* dynamic. Measure 38 begins with a forte (*f*) dynamic. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

42

Musical score for measures 42-45. The right hand continues the melodic line with some grace notes. Measure 44 features a piano (*p*) dynamic marking. The left hand accompaniment remains consistent with the previous section.

46

Musical score for measures 46-49. The right hand melody becomes more active with sixteenth-note passages. The left hand accompaniment continues with a steady rhythmic pattern.

50

Musical score for measures 50-53. Measure 50 features a mezzo-forte (*mf*) dynamic marking. The right hand melody is characterized by a series of sixteenth-note runs. The left hand accompaniment consists of chords and single notes.

54

Musical score for measures 54-57. Measure 54 features a fortissimo (*ff*) dynamic marking. The right hand melody returns to a more melodic style with eighth notes. The left hand accompaniment continues with chords and single notes.

Ton morceau

58

Musical score for measures 58-61. The piece is in G major and 3/4 time. Measure 58 features a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3). Measure 59 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 60 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 61 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3).

62

Musical score for measures 62-65. The piece is in G major and 3/4 time. Measure 62 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 63 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 64 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 65 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). The dynamic marking *mp* is present in measure 62.

66

Musical score for measures 66-69. The piece is in G major and 3/4 time. Measure 66 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 67 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 68 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 69 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). The dynamic marking *mf* is present in measure 66.

70

Musical score for measures 70-73. The piece is in G major and 3/4 time. Measure 70 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 71 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 72 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 73 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3).

74

Musical score for measures 74-77. The piece is in G major and 3/4 time. Measure 74 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 75 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 76 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). Measure 77 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (G2, B2, D3). The dynamic marking *p* is present in measure 74. The dynamic marking *8va* is present in measure 77. The piece ends with a double bar line and a fermata over the final chord.

Red.

*

7 59, RUE DE 2:22 L'ÉGLISE NORD

Cette adresse, c'est celle de la maison où j'ai habité pendant douze ans à Lorrainville au Témiscamingue. Chaque fois que je la joue, des souvenirs précieux me reviennent tout de suite en tête. Je me revois encore, assise devant le beau vieux piano droit, la jouer, la rejouer... et puis la jouer encore!

C'est l'été, toutes les fenêtres sont ouvertes; secrètement, j'espère que quelqu'un m'écoute, et que cette personne apprécie ce qu'elle entend.

Si la jeune femme que j'étais alors pouvait savoir ce que celle qu'elle va devenir rédige pour vous en ce moment, je crois que son cœur se gonflerait soudainement de joie — mais cette musique, qu'elle a créée à la fois solennelle et nostalgique, ne serait probablement plus la même!

59, rue de l'Église Nord

Élodie Jolette

♩ = 90

The first system of music is in 4/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The right hand features a melody with a half note followed by eighth notes, while the left hand provides a steady eighth-note accompaniment. The system concludes with the instruction *con fad.*

The second system starts at measure 4. The right hand continues the melodic line with eighth-note patterns, and the left hand maintains its accompaniment. The system ends with a series of chords in the right hand.

The third system begins at measure 8. The right hand has a brief rest before re-entering with eighth notes. The left hand continues with eighth notes. A mezzo-piano (*mp*) dynamic marking is placed above the right hand. The system ends with a long note in the right hand.

The fourth system starts at measure 12. The right hand features a more active melodic line with eighth notes and chords. The left hand continues with eighth-note accompaniment. The system concludes with a final chord in the right hand.

59, rue de l'Église Nord

16

mf

19

Più mosso (♩ = 110)

p

23

mp

27

mf *f*

31

p

59, rue de l'Église Nord

rit.

35

Musical score for measures 35-38. Measure 35 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a dotted quarter note on G4, followed by eighth notes. The bass line consists of chords. Measure 36 continues the melody with a quarter note on A4. Measure 37 has a half note on B4. Measure 38 ends with a whole note on C5. A 'rit.' marking is above measure 38.

Tempo primo

39

Musical score for measures 39-42. Measure 39 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a half note on G4. The bass line consists of chords. Measure 40 continues the melody with a quarter note on A4. Measure 41 has a half note on B4. Measure 42 ends with a whole note on C5. A 'mp' marking is below measure 40.

43

Musical score for measures 43-46. Measure 43 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note on G4. The bass line consists of chords. Measure 44 continues the melody with a quarter note on A4. Measure 45 has a half note on B4. Measure 46 ends with a whole note on C5. A 'mf' marking is below measure 44.

47

Musical score for measures 47-50. Measure 47 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note on G4. The bass line consists of chords. Measure 48 continues the melody with a quarter note on A4. Measure 49 has a half note on B4. Measure 50 ends with a whole note on C5. A 'mp' marking is below measure 48.

51

Musical score for measures 51-54. Measure 51 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note on G4. The bass line consists of chords. Measure 52 continues the melody with a quarter note on A4. Measure 53 has a half note on B4. Measure 54 ends with a whole note on C5. A 'rit.' marking is above measure 53, and a 'p' marking is below measure 54.

8 MYRIADE 3:29

À l'été 1999, j'ai quitté le Témiscamingue avec mes parents pour poursuivre mes études en Outaouais. C'est dans un logement de la rue Saint-Étienne, à Hull, que j'ai finalisé la composition d'une nouvelle pièce dont j'avais débuté la création à Lorrainville.

Je souhaitais avec celle-ci relever le défi de créer une musique qui obligerait ma main gauche à répéter inlassablement les mêmes notes, dans une myriade de répétitions hypnotisantes. Avec la main droite, je voulais bâtir doucement une ambiance qui gagnerait graduellement en intensité pour terminer avec une finale grandiose, intense et puissante.

J'ai tellement joué cette pièce! Et encore aujourd'hui, j'adore la jouer. Depuis le début, je l'entends avec un orchestre complet dans ma tête.

Je rêve qu'elle soit un jour interprétée en version orchestrale! «Myriade» demeure l'une des compositions préférées de ma mère.

Elle dit que, chaque fois qu'elle l'écoute, cette musique lui donne l'impression d'avoir des ailes. C'est d'ailleurs la raison pour laquelle elle souhaite que cette composition soit jouée à ses funérailles: elle s' imagine très bien, sur «Myriade», prendre son dernier envol.

Myriade

Élodie Jolette

$\text{♩} = 100$

p

6

12 *Poco più mosso*

18

Myriade

accel.

24

p.

Allegro (♩ = 130)

30

p. *mf*

36

mp *mf* *p*

42

p. *p.*

Myriade

48

Musical score for measures 48-53. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The right hand plays a steady eighth-note melody, while the left hand plays a similar eighth-note accompaniment. The notation is clean and consistent throughout this system.

54

Musical score for measures 54-59. The right hand melody continues with eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed above the right hand staff in measure 58, with a hairpin indicating a slight increase in volume. There are some 'x' marks above notes in measures 55 and 57, possibly indicating fingerings or specific articulation.

60

Musical score for measures 60-65. The right hand melody continues. A dynamic marking of *mp* (mezzo-piano) is placed above the right hand staff in measure 61, with a hairpin indicating a slight decrease in volume. There are 'x' marks above notes in measures 60, 62, 63, and 64.

66

Musical score for measures 66-71. The right hand melody continues. Dynamic markings of *mf* and *mp* are present above the right hand staff in measures 67 and 69 respectively, with hairpins indicating volume changes. The notation remains consistent with the previous systems.

Myriade

72

Musical score for measures 72-77. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melody of eighth notes, often beamed in pairs, while the left hand plays a steady eighth-note accompaniment. The notation includes various chordal textures and melodic lines.

78

Musical score for measures 78-83. The right hand continues with eighth-note patterns. Dynamic markings include *mf* (measures 80-81) and *p* (measures 82-83). The left hand maintains its eighth-note accompaniment.

84

Musical score for measures 84-89. Dynamic markings include *mf* (measures 84-85), *p* (measures 86-87), and *f* (measures 88-89). The right hand shows some melodic variation, including a half-note rest in measure 89. The left hand accompaniment remains consistent.

90

Musical score for measures 90-95. The right hand features a melodic line with some grace notes and slurs. The left hand continues with the eighth-note accompaniment. The key signature and time signature remain unchanged.

Myriade

96 *rit.* **Meno mosso** (♩ = 100)

L.V. *p*

101

106 *cresc. e accel.*

111

Myriade

Allegro (♩ = 130)

115

ff

119

rit.

Poco più mosso

123

p

8^{va}

127

accel.

rit.

f

p

9 AIE CONFIANCE 3:11

En 2013, après une exposition solo d'une quinzaine de tableaux personnalisés, j'ai vécu une période de grand doute artistique. J'étais plongée dans une profonde crise existentielle. Je me demandais ce que j'allais faire de ma vie! Cette composition semble avoir émergé pour me fournir une partie de la réponse. Au départ, les premières notes y résonnent comme des points d'interrogation, puis la musique prend du mouvement, de l'aisance, jusqu'à devenir insistante, comme pour s'écrier : «Hey! Lâche-pas! Continue simplement d'aller de l'avant. Tout va finir par se mettre en place, ça finit toujours par s'arranger... Aie confiance!» Quelques mois plus tard, je commençais à enregistrer «L'âme au piano» et j'avais décidé que je guiderais dorénavant ma vie vers cette mission: faire du beau pour faire du bien.

Aie confiance

Élodie Jolette

♩. = 45

Musical notation for measures 1-4. The piece is in 3/4 time with a tempo of quarter note = 45. The key signature has two flats (B-flat and E-flat). The first system consists of four measures. The right hand starts with a piano (*p*) dynamic, playing a series of chords and moving lines. The left hand plays a steady eighth-note accompaniment.

Musical notation for measures 5-8. The right hand features dynamic markings: *mp* (measures 5-6), *p* (measure 7), *mp* (measure 8), and *p* (measure 9). The left hand continues with its eighth-note accompaniment.

Musical notation for measures 9-12. The right hand plays a series of chords, some with moving lines. The left hand continues with its eighth-note accompaniment.

Musical notation for measures 13-16. The right hand plays a series of chords, some with moving lines. The left hand continues with its eighth-note accompaniment. The piece concludes with a final chord in the right hand.

Aie confiance

17

Musical score for measures 17-20. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

21

mp *insistendo*

Musical score for measures 21-24. The right hand continues with eighth notes, and the left hand features a more complex bass line with some accidentals. The dynamic marking *mp* *insistendo* is present.

25

Musical score for measures 25-28. The right hand continues with eighth notes, and the left hand continues with a complex bass line. The piece ends with a final chord in the right hand.

29

p

Musical score for measures 29-32. The right hand plays chords and eighth notes, while the left hand plays a steady eighth-note pattern. The dynamic marking *p* is present.

Aie confiance

33

mf p mf p mp p

Musical score for measures 33-36. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes. Dynamic markings are placed above the treble staff: *mf* (measures 33-34), *p* (measure 35), *mf* (measure 36), *p* (measure 37), *mp* (measure 38), and *p* (measure 39). The piece concludes with a double bar line and repeat signs.

37

mp

Musical score for measures 37-40. The piece continues in the same 3/4 time and key signature. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes. A dynamic marking of *mp* is placed above the treble staff in measure 37. The piece concludes with a double bar line and repeat signs.

41

Musical score for measures 41-44. The piece continues in the same 3/4 time and key signature. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes. The piece concludes with a double bar line and repeat signs.

45

mf

Musical score for measures 45-48. The piece continues in the same 3/4 time and key signature. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes. A dynamic marking of *mf* is placed above the treble staff in measure 48. The piece concludes with a double bar line and repeat signs.

Aie confiance

49

mp *insistendo*

Musical score for measures 49-52. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a continuous eighth-note pattern, while the left hand provides harmonic support with chords and single notes. The dynamic is marked *mp* *insistendo*.

53

Musical score for measures 53-56. The right hand continues with eighth-note patterns, and the left hand uses chords and single notes. The dynamic remains *mp*.

57

< mf > *mp* *< mf >* *mp* *< mf* *mp*

Musical score for measures 57-60. The right hand features chords and eighth notes, while the left hand has a steady eighth-note accompaniment. Dynamic markings include *< mf >*, *mp*, and *< mf*.

61

rit.

< mf > *mp* *< mf >* *mf* *> p*

Musical score for measures 61-64. The right hand has chords and eighth notes, and the left hand has eighth-note accompaniment. Dynamic markings include *< mf >*, *mp*, *< mf >*, *mf*, and *> p*. The piece concludes with a *rit.* (ritardando) marking.

10 BERCEUSE POUR LA PREMIÈRE NEIGE 2:31

Un soir d'automne, tandis que les premiers flocons tombaient doucement, je me suis assise à mon piano, j'ai démarré l'enregistreur, puis j'ai improvisé cette musique en regardant, une fois de temps en temps, par la fenêtre... Je n'ai presque rien modifié du premier jet qui est sorti! J'ai à peine précisé quelques passages, car j'aimais la structure un peu bancal de l'ensemble. Sincèrement, je ne sais pas comment j'ai réussi à capter la longue descente musicale de la finale sans m'accrocher une seule fois dans une fausse note. Ça m'arrive pourtant toujours, en improvisation! Et je sais que c'est normal; c'est justement le signe que je ne réfléchis pas trop, que je laisse les doigts chercher, et que je lâche prise sur le résultat, ce qui génère un maximum d'idées. Régulièrement, mes erreurs deviennent des pistes intéressantes à explorer! Mais cette fois-ci, les notes sont tout de suite tombées à la bonne place, tout comme les flocons dehors se déposaient eux-mêmes, en silence, et pour de bon.

Berceuse pour la première neige

Élodie Jolette

♩ = 62

The first system of the score is in 4/4 time and B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is placed above the first measure of the left hand.

con *And.*

The second system continues the piece, starting at measure 5. The melodic and harmonic patterns from the first system are repeated.

The third system begins at measure 9 and features a change in time signature to 2/4. The right hand has a more active melodic line with sixteenth notes, while the left hand continues with a steady accompaniment.

The fourth system starts at measure 13 and includes a change in time signature to 4/4. It features dynamic markings of *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano) across the measures.

Berceuse pour la première neige

17

mf *f*

21

p

25

29

mp *p*

Red. jusqu'à la fin

33

p

11 L'ARAIGNÉE 1:50 SOUS LE PIANO

Après qu'une petite araignée se soit cachée sous mon piano à Lorrainville lors d'un bel après-midi en 1998, j'ai écrit une chanson un peu comique à son sujet. Je l'ai d'ailleurs enregistrée cinq ans plus tard sur l'album (un peu trop) artisanal «Ras-le-rebord» de Trizocel. Elle faisait partie de notre répertoire, en spectacle. J'ai toujours aimé la mélodie joyeuse de cette chanson, c'est pourquoi j'ai décidé d'en faire une version instrumentale en 2015, alors que je travaillais à enregistrer «L'âme au piano». Cependant, quand est venu le temps d'écouter l'ensemble des pièces pour trouver l'ordre idéal de l'album, cette composition ne semblait pas vouloir prendre sa place parmi les autres. Elle détonnait solidement avec le reste! Comme l'araignée noire sur le plancher blanc, qui courait jadis sous le piano cacher «son staccato de pattes — de longues lignes fines et noires semblant danser le tango». Voilà pourquoi cette mélodie est finalement devenue la piste cachée de l'album! Une onzième pièce, et non la moindre, car il y a beaucoup de joie là-dedans! Je trouve qu'elle termine l'album en beauté, avec légèreté et gaieté. J'espère que vous aurez du plaisir à la jouer, et n'oubliez pas, surtout, d'avoir une pensée pour l'araignée... sans elle, cette musique ne serait jamais née!

L'araignée sous le piano

Élodie Jolette

$\text{♩} = 130$ ($\text{♪} = \text{♪}^3$)

mp

6

11

16

L'araignée sous le piano

20

mf

Musical score for measures 20-24. The piece is in 3/4 time with a key signature of one sharp (F#). The music is marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

25

Musical score for measures 25-29. The notation continues from the previous system, maintaining the 3/4 time signature and key signature. The melodic and accompaniment parts are clearly defined.

30

mp

Musical score for measures 30-34. The music is marked *mp*. A triplet of eighth notes is indicated with a '3' above the notes in measure 33. The accompaniment in the left hand consists of chords and single notes.

35

Musical score for measures 35-39. A triplet of eighth notes is indicated with a '3' above the notes in measure 36. The key signature changes to one flat (F) in measure 38, indicated by a flat sign before the key signature symbol. The piece concludes with a final chord in measure 39.

40

Musical score for measures 40-44. The key signature changes to one flat (F) in measure 40, indicated by a flat sign before the key signature symbol. The piece concludes with a final chord in measure 44. The time signature changes to 4/4 in measure 44.

REMERCIEMENTS

La vie est un mystère miraculeux qui me fascinera toujours. Vous savez, c'est grâce à une myriade de synchronicités que vous tenez aujourd'hui ce cahier de partitions entre vos mains. Lors d'une croisière sur le fleuve Saint-Laurent en direction de Québec, les boucles d'oreilles en forme de clé de sol que je portais ont attiré l'attention de ma voisine de table, Martine Désourdy. Professeure de piano, elle m'a demandé si je jouais aussi de la musique... De fil en aiguille, elle a ainsi découvert mon album «L'âme au piano», qu'elle a adoré, puis elle souhaité se procurer les partitions des pièces pour pouvoir en enseigner quelques unes à ses élèves. Ça faisait déjà longtemps de mon côté que je rêvais que mes compositions soient écrites, mais puisque je compose à l'oreille et que je n'ai pas étudié la musique, je n'avais pas les compétences pour pouvoir les transcrire. C'est finalement à la Grande Bibliothèque, en parlant de ce projet et du fait que je cherchais quelqu'un depuis longtemps pour écrire mes partitions, que ma collègue Lydia Laberge m'a parlé de Francis St-Germain, lui-même compositeur, qui travaillait aussi à la bibliothèque. Je l'ai contacté tout de suite... et il a accepté! Quelle chance! Merci la vie! C'est donc grâce à la précieuse collaboration de Francis et de Martine que tout a enfin pu se concrétiser. Mes pièces «Mascarade» et «Le départ» ont d'ailleurs été jouées en juin dernier par deux jeunes pianistes au concert annuel des élèves de Martine, à l'école de musique Vincent-d'Indy. C'est un honneur et un grand bonheur pour moi que ma musique puisse maintenant être interprétée par d'autres personnes. Merci à vous deux, Martine et Francis!

Vous avez permis à mon rêve d'adolescence de devenir une belle réalité. Mille mercis aussi à Stéphane Joly, sans qui l'album «L'âme au piano» n'aurait pu exister sous sa forme actuelle. Enfin, je tiens à remercier, du fond du cœur, tous ceux et celles qui enrichissent et embellissent mon existence; vous n'avez pas idée à quel point vous contribuez, chaque jour, à me faire devenir celle que je suis.
MERCY ET...
BONNE VIE!



Élodie Jollette
26 octobre 2019
Montréal, Québec

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