

EXERCICES

POUR

la Voix

avec un discours préliminaire,

PAR

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MILAN chez JEAN RICORDI. FLORENCE chez J. RICORDI et C^e

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ESSENTIALS OF LA JOLLA

Manual - Garcia

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ESERCIZJ PER LA VOCE

DEL SIGNOR

Manuel Garcia

DISCORSO PRELIMINARE

L'Arte del canto è sottomessa a varie regole e principj come tutte le Arti: perciò ho composto questi Esercizj coi quali progressivamente si potranno vincere le difficoltà che si oppongono al maneggio della voce. Non pretendo di spiegare tutto quello che praticar si deve perche la cosa andrebbe in lungo assai, e forse confonderebbe la testa degli studenti. L'unico mio scopo è stato quello d'istruire coi suddetti Esercizj gli allievi della mia Scuola di Canto, alle altre persone che vorranno servirsene potrà spiegare verbalmente il maestro i casi secondo si presenteranno. Nulla di meno darò regole generali che potranno servir di guida a tutti coloro che si destinano al canto

NOTA 1^a

Abbenchè tutti questi Esercizj si trovino nel tono di *do*, fa duopo che siano trasportati prima nel tono più basso al quale si potrà discendere colla voce, e poi che di mezzo in mezzo tono si salga sino alla nota più alta che la voce possa sopportare senza sforzo.

2^a

Tutti gli Esercizj debbono farsi con tutte le cinque vocali comineciando da l'a, e, i, badando però sempre a non pronunziarle mai staccate o saccadées, come dicono i Francesi, ossia non far mai sentire quel ha, he, hi, tanto dispiacevole e che è un difetto generale invece di a, e, i, che deve sentirsi sempre ben distinto.

EXERCICES POUR LA VOIX

P A R

Manuel Garcia

DISCOURS PRELIMINAIRE

L'Art de chanter, étant comme tous les autres Arts soumis à des règles et à des principes; j'ai composé ces Exercices, à l'aide desquels on pourra vaincre progressivement toutes les difficultés qui empêchent de bien ménager la voix. Je ne prétends pas expliquer tout ce qu'on peut pratiquer parceque le texte seroit trop long, et pourrait embarrasser les Elèves. Je n'ai eu d'autre but que celui d'instruire, par les susdits Exercices, les personnes qui fréquentent mon École de Chant; les autres qui voudront s'en servir se feront expliquer par leurs maîtres les choses qu'elles ne comprendront pas. De toute manière, les règles générales que je vais donner, seront utiles à tous ceux qui veulent apprendre à chanter.

NOTE 1^{re}

Bien que ces Exercices soient dans le ton d'*ut*, on doit les transposer d'abord dans le ton le plus bas ou l'on puisse descendre avec la voix, ensuite monter de demi-ton en demi-ton, jusqu'à la note la plus élevée où l'on puisse atteindre sans effort.

2^e

Tous les Exercices doivent se faire sur les cinq voyelles *a, e, i, o, u*, prenant bien garde de ne pas trop détacher ou saccader les notes comme on dit en France, et de ne jamais faire entendre ce *Ha, He, Hi, Ho, Hu*, qui choque tant les oreilles au lieu d'*a, e, i, o, u*, qu'on doit toujours prononcer distinctement.

3^a

Ho variato in molti modi le sole tre cadenze che si conoscono fino adesso nella Musica affine d'aprir un campo vastissimo e di secondare l'immaginazione degli studenti, i quali con questo mezzo potranno arrivare un giorno a cantar d'ispirazione; che è senza dubbio la più pregevole maniera (sebbene la più difficile) sopratutto quando è ben regolata. Collo stesso fine ho fatto i motivi variati.

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4<sup>a</sup>

La posizione del corpo dovrà essere dritta. Le braccia e le spalle portate in dietro: in questa guisa sgombrandosi il petto, la voce sortirà più chiara, più forte, e più facilmente; e la posizione del corpo sarà più elegante.

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5^a

Converrà non affrettarsi troppo quando s' incomincerà a cantare, anzi tutte le volte che si dovrà prender fiato si farà molto adagio senza far sentire la respirazione che presa con affanno è non solo noiosa per chi sente ma anche nociva per il cantante: agita il polmone, e impedisce di finir la frase incominciata.

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6<sup>a</sup>

La gola, i denti e le labbra dovranno essere aperte sufficientemente acciocchè la voce non trovi nessun impedimento; facendo il contrario si altera il buon suono della voce che diviene gutturale e nasale, secondo la cattiva posizione dei labbri, gola, e denti, che è pur nociva alla buona e chiara pronuncia tanto necessaria per ben cantare, e che per disgrazia così pochi hanno.

~~~~~

Molti credono di non aver voce affatto, o di averne poca o cattiva. Quasi tutti questi sono nell'errore; poiche, in generale, dipende dalla buona o cattiva maniera di prendersi per farla sortire: e l'esperienza me l'ha fatto vedere in molti de' miei scolari che credevano di non aver voce affatto, o d'averla cattivissima e che si sono trovati col mio ajuto avere discrete o buone voci.

J'ai varié de plusieurs manières les trois seules cadences connues jusqu'à présent en Musique, afin d'ouvrir un vaste champ et d'aider l'imagination des élèves; par ce moyen, ils pourront parvenir un jour à chanter d'inspiration, ce qu'on peut appeler sans contredit la méthode la plus plausible, (bien qu'elle soit très difficile) surtout lorsqu'on ne dépasse pas les justes limites. Par la même raison, j'ai varié aussi les motifs.

4^e

Lorsqu'on chante, on doit se tenir bien droit; les bras et les épaules en arrière, afin que la poitrine bien dégagée laisse un libre cours à la voix qui sera plus claire, plus forte, et plus distincte; cette posture du corps est aussi plus noble et plus élégante.

5^e

Il ne faudra pas se presser lorsqu'on commencera à chanter, et même, lorsqu'on prendra haleine, on le fera très-lentement et de manière à ce qu'on ne s'en aperçoive par, parce que les efforts en pareil cas, aussi funestes au chanteur que désagréables pour ceux qui écoutent, agitent les poumons, et empêchent de bien terminer la phrase qu'on a commencée.

6^e

La gorge, les dents et les lèvres doivent être ouverts de façon que la voix puisse sortir facilement; si l'on s'y prend différemment, on nuit à la bonne qualité de la voix qui devient Gutturale, Nasale, à cause de la mauvaise position des lèvres, de la gorge et des dents; cela empêche aussi de prononcer bien clairement et distinctement, art si nécessaire à un bon chanteur, et qui malheureusement n'est pas commun.

Plusieurs personnes croient souvent n'avoir pas du tout de voix, ou bien d'en avoir un peu ou d'une mauvaise qualité; c'est une erreur, par ce qu'en général tout dépend de la bonne ou mauvaise manière de la faire sortir. J'ai prouvé à plusieurs de mes élèves qui se croyaient dans ce cas là qu'ils se trompaient; et par mes soins, j'ai su leur faire trouver la voix qu'ils ne pensoient pas avoir.

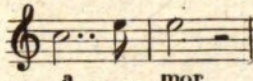
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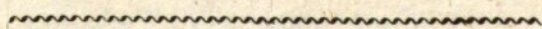
Dopo di aver preso fiato adagio come già si è detto s'incomincerà dolcemente a prender la nota e si rinforzerà gradualmente sino al più forte che si potrà: poi si diminuirà insensibilmente sino al *PIANISSIMO* senza riprender fiato.

Converrà badare nel rinforzare e diminuire di non crescere o calare il suono, poichè questo essendo nella natura della voce, si può crescere nel rinforzare e calare nel diminuire se non si usa molta attenzione

7.^a

Volendo cantare all'Italiana fa duopo di non portar mai la voce colla sillaba che si prende per Esemplio  perche è metodo antico Francese; ma bensì colla sil-

laba che si lascia Esemplio  come usano i cantanti Italiani.



I Numeri 2, 3, 4, servono filando e legando i suoni ad unire la voce di petto colle corde di mezzo e quelle di testa. Per unir questi tre registri bisogna passar molto adagio dall'uno all'altro e legando più tosto con esagerazione una nota all'altra.

Siccome chi volesse salire o discendere molti scalini d'un tratto, o pure discenderli d'un salto rischierebbe di farsi del male, così chi volesse far bene le scale o altri passaggi senza incominciare per una, due tre, quattro note, rischierebbe di non far mai bene nessuna frase d'agilità. Gli Esercizj N.º 5 sino al 14 faciliteranno l'esecuzione di quanto si è detto.

Pare a prima vista che il fare due note sia cosa facilissima, eppure non è così, e da queste due note dipende l'arrivare a far bene le tre, quattro, cinque note, sino all'Ottava o più.

Perciò bisogna usare grand'attenzione in quest'esercizio, poichè se non si fa con tutta la premura possibile calerà la nota più alta o crescerà la più bassa. Converrà esercitarsi sopra le due note dando la stessa forza e valore sì all'una chè all'altra, procurando che siano legate e chiare nello stesso tempo: questo non è facile da eseguire e non ci si arriva che a forza di studio.

Nell' Esercizio N. 6 bisognerà badare alla terza maggiore, poichè alla seconda battuta se non si sta attenti accade che la nota più alta cala e la più bassa cresce di quasi mezzo tono, e tante volte d'un mezzo tono intiero ed anche tutte due allo stesso tempo alterano l'intonazione.

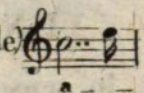
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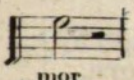
Après avoir pris haleine lentement comme nous avons dit, on commencera par attaquer la note *PLANO*, et l'on renforcera le son peu à peu, jusqu'au *FORTISSIMO* (très-fort) ensuite on commencera à diminuer insensiblement jusqu'au *PLANISSIMO* sans reprendre haleine.

Il faudra prendre garde en renforçant et en diminuant le son, de ne pas aller au-dessous du ton, la voix y incline naturellement, et l'on peut baisser, en diminuant, ou monter en renforçant, si l'on n'y fait pas la plus grande attention.

7.^a

Voulant chanter à l'Italienne, il est nécessaire de ne jamais porter la voix d'une note à l'autre avec la syllabe par laquelle on commence, Exemple  par ce que c'est

l'ancienne manière Française, mais au contraire avec la syllabe qu'on quitte, Exemple 

 comme font les chanteurs Italiens.

Les Numéros 2, 3, 4, indiquent la manière d'unir la voix de poitrine avec le *MEDIUM* et la voix de tête. Lorsqu'on file où que l'on lie les sons, si l'on veut bien assortir ces trois registres, il faut passer bien lentement de l'un à l'autre, et lier d'une manière très-marquée une note à l'autre.

Si quelqu'un voulait monter ou descendre plusieurs marches à la fois, ou les franchir d'un seul pas, il risquerait de se faire beaucoup de mal, de même celui qui voudrait bien faire les Gammes ou d'autres traits sans commencer par deux, trois, quatre notes risquerait de ne jamais bien exécuter les roulades. Les exercices depuis le Numéro 5 jusqu'au Numéro 14, faciliteront la pratique de ce que nous venons d'indiquer.

Il semble, au premier abord qu'il soit très-aisé de bien chanter deux notes, cependant cela n'est pas; car lorsqu'on sait bien faire deux notes on peut en faire de même 3, 4, 5, jusqu'à l'Octave et plus encore.

Il est nécessaire d'être très attentif à cet exercice, parceque si l'on n'y met pas beaucoup d'art, la note la plus élevée baissera, et la plus basse sera au-dessus du ton. Il faudra s'exercer sur les deux notes, donnant la même force et valeur tant à l'une qu'à l'autre et tâchant de les bien lier, et de les faire entendre très distinctement. Tout cela n'est pas d'une exécution facile, et l'on n'y parvient qu'à force d'étude.

Dans l'Exercice N. 6, on doit faire attention à la 3. majeure, parceque n'y prenant pas garde, il arrive à la seconde mesure que la note la plus élevée baisse, et la plus basse monte presque d'un demi-ton, et plusieurs fois d'un demi-ton tout entier, et toutes les deux altèrent quelquefois l'intonation.

Nello studio N° 7. si darà lo stesso valore a tutte le note, poi che se non ci si bada accaderà che il *DO, RE, MI, FA*, sarà fatto più adagio che il *FA, MI, RE, DO*, atteso che le note ascendenti sono in generale più disposte ad andare adagio che le discendenti: lo stesso succede negli altri numeri appresso.

I Numeri 8, 9 e 10, vanno dalla Tonica alla Quinta, dalla Tonica alla 6.^a, e alla 7.^a alle intonazioni delle quali si farà grand'attenzione, e particolarmente a quella di 7.^{ma} che rare volte, dopo replicato il passo, si fa giusta; e quasi sempre accade di far terza minore in vece di maggiore e così nei Numeri 12, 13, 14.

I Numeri 15 e 18 si studieranno portando la nota bassa coll'alta, legata e con rapidità passando per tutte le distanze intermedie.

I Numeri 16, 17, 19 si studieranno nella stessa maniera che i numeri precedenti, ma però in senso opposto, cioè discendendo.

I Numeri 20 e 24 si studieranno per farli perfettamente uguali e nella forza e nel valore.

Dal 27 sino al 49, e dal 56 sino al 63 si studieranno prima dando lo stesso valore e forza a tutte le note, perchè siano perfettamente uguali e chiare, poi con un'inflessione, cioè con poco più di forza alla prima nota d'ogni frase, Poi alla seconda nota solamente, poi alla 3.^a. Ed in appresso cambiando le inflessioni e variandole in tutte le maniere possibili.

Lo stesso dovrà praticarsi negli studj di tutte le cadenze e variazioni. Non è precisamente il far delle note ma la maniera di farle che costituisce il bravo cantante, e lo fa distinguere dal mediocre.

Il Trillo non sarà mai fatto destramente se non è preparato, vale a dire come è scritto nel N° 88 di questi Esercizj, cioè principiando piano e adagio a far le due note uguali, poi gradatamente rinforzando ed incalzando il movimento sino al prestissimo.

Il Mordente composto d'una nota preceduta di tre appoggiature, si deve fare sforzando la prima delle tre con violenza, di modo che sorta e si distingua di più della nota che lo precede e di quella che gli succede.

Chiunque si dedica al canto, e farà tutti questi studj coll'esattezza e l'attenzione dovuta può diventar bravo cantante senza bisogno di nessun altro studio pur ch'è sia dotato di buon orecchio, di buona voce, d'intelligenza e d'una grandissima dose di pazienza.

Dans l'Exercice N° 7, on donnera la même valeur à toutes les notes, parceque au défaut d'attention l'*UT*, le *RE*, le *MI*, ed le *FA* se feront plus lentement que le *FA*, le *MI*, le *RE*, ed l'*UT* vu que les notes ascendantes sont en général plus disposées à marcher lentement que les descendantes. La même chose doit avoir lieu dans les Numeros suivants.

Les Numéros 8, 9 et 10 vont de la Tonique à la Quinte, de la Tonique à la Sixte et à la Septième qui rarement se trouve juste après la repliche du trait, et l'on fait presque toujours la Tierce mineure au lieu de la majeure. L'on fera de même dans les Numéros 12, 13, et 14.

On s'exercera sur les Numéros 15 et 18 en portant la note basse sur la plus *ÉLEVÉE*, et passant rapidement par toutes les distances intermédiaires.

On étudiera les Numeros 16, 17 et 19 comme les Numéros précédents, mais dans le sens opposé, c'est à dire en descendant.

On étudiera le Numéros 20 et 24 pour pouvoir les exécuter d'une manière très-égale, tant pour la force que la valeur.

Du Numéro 27 jusques au Numéro 49, et du 56 jusqu'an 63 on donnera d'abord la même valeur et la même force à toutes notes, afin de le rendre très-égales et très distinctes, ensuite par des inflexions on donnera un peu plus de force à la première note de chaque phrase, puis seulement à la seconde note, ensuite à la 3. Après on changera encore les inflexions, en les variant de toute les manières possibles.

On agira de même dans les études de toutes les cadences et variations. Ce n'est pas la simple exécution des notes, mais l'art de les bien nuancer qui constitue le bon chanteur, et le met au dessus d'un artiste médiocre.

Jamais on ne fera bien le Trille (Cadence) si l'on ne le prépare pas d'après la méthode indiquée dans le Numéro 88 de ces Exercices, c'est-à-dire en commençant à faire *PIANO* et lentement le deux notes égales, pressant ensuite par degrés le mouvement jusqu'au *PRESTISSIMO* (très-vite) et appuyant très-fortement.

Le Mordant, composé d'une note, précédée de trois notes d'agrément doit se faire en appuyant avec force la première des trois notes de façon qu'on l'entende davantage que celle qui la précède, et que celle qui lui succède.

Tous ceux qui voulant cultiver l'art de chanter s'occuperont de ces Exercices avec beaucoup d'exactitude et d'attention, pourront devenir de bons chanteurs, sans aucun autre secours, pourvu toutefois qu'ils soient doués d'intelligence, d'une bonne oreille, et surtout d'une grande dose de patience.

N^o 1.

First system of musical notation for N° 1, measures 1-4. The system consists of a grand staff with a treble and bass clef. Each measure contains a diamond-shaped fingering symbol above the treble staff and a corresponding fingering symbol below the bass staff. The fingering numbers are: Measure 1: Treble (a), Bass (5 6); Measure 2: Treble (a), Bass (5 6); Measure 3: Treble (a), Bass (5 6); Measure 4: Treble (a), Bass (5 6).

Second system of musical notation for N° 1, measures 5-6. The system consists of a grand staff with a treble and bass clef. Each measure contains a diamond-shaped fingering symbol above the treble staff and a corresponding fingering symbol below the bass staff. The fingering numbers are: Measure 5: Treble (a), Bass (5 6); Measure 6: Treble (a), Bass (5 6).

Third system of musical notation for N° 1, measures 7-8. The system consists of a grand staff with a treble and bass clef. Each measure contains a diamond-shaped fingering symbol above the treble staff and a corresponding fingering symbol below the bass staff. The fingering numbers are: Measure 7: Treble (a), Bass (5 6); Measure 8: Treble (a), Bass (5 6).

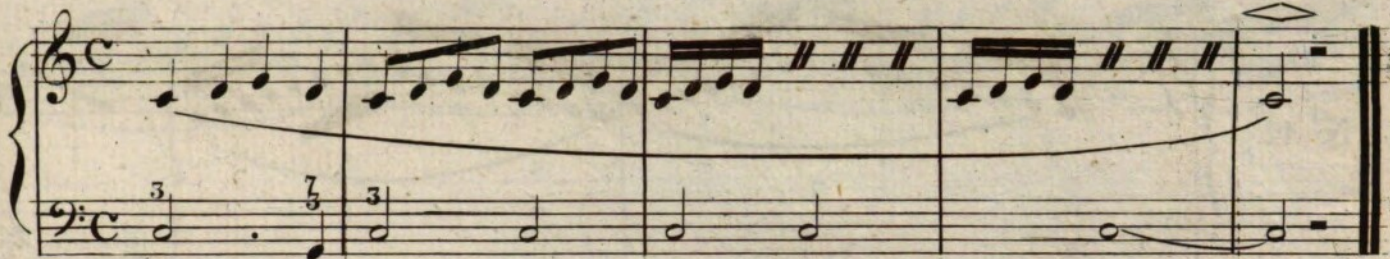
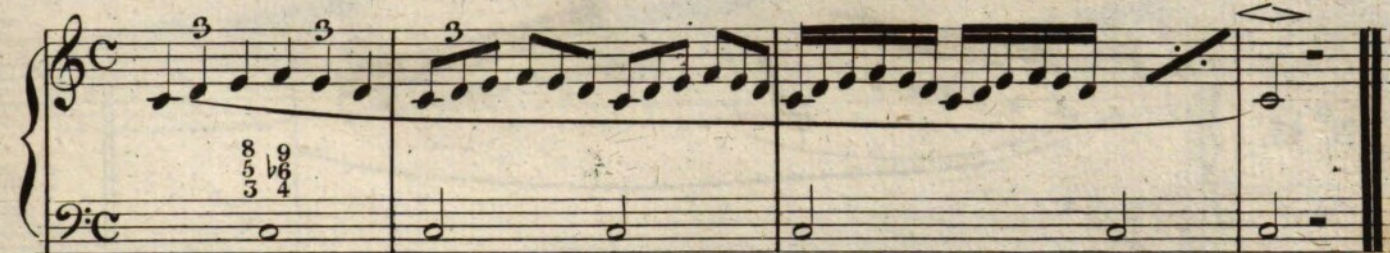
N^o 2.

First system of musical notation for N° 2, measures 1-4. The system consists of a grand staff with a treble and bass clef. Each measure contains a diamond-shaped fingering symbol above the treble staff and a corresponding fingering symbol below the bass staff. The fingering numbers are: Measure 1: Treble (5), Bass (3); Measure 2: Treble (7), Bass (3); Measure 3: Treble (7), Bass (3); Measure 4: Treble (3), Bass (3).

Second system of musical notation for N° 2, measures 5-8. The system consists of a grand staff with a treble and bass clef. Each measure contains a diamond-shaped fingering symbol above the treble staff and a corresponding fingering symbol below the bass staff. The fingering numbers are: Measure 5: Treble (5), Bass (3); Measure 6: Treble (5), Bass (3); Measure 7: Treble (5), Bass (3); Measure 8: Treble (5), Bass (3).

Third system of musical notation for N° 2, measures 9-12. The system consists of a grand staff with a treble and bass clef. Each measure contains a diamond-shaped fingering symbol above the treble staff and a corresponding fingering symbol below the bass staff. The fingering numbers are: Measure 9: Treble (7), Bass (3); Measure 10: Treble (b7), Bass (3); Measure 11: Treble (3), Bass (3); Measure 12: Treble (3), Bass (3).

N^o 3.N^o 4.

N^o 5.N^o 6.N^o 7.N^o 8.N^o 9.N^o 10.

N^o 11.

Simile.

N^o 12.

Simile.

N^o 13.

Simile.

N^o 14.

Simile.

N^o 15.

N^o 16.N^o 17.N^o 18.

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N^o 19.

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N^o 21.

N^o 22.



N^o 21.
Bis.

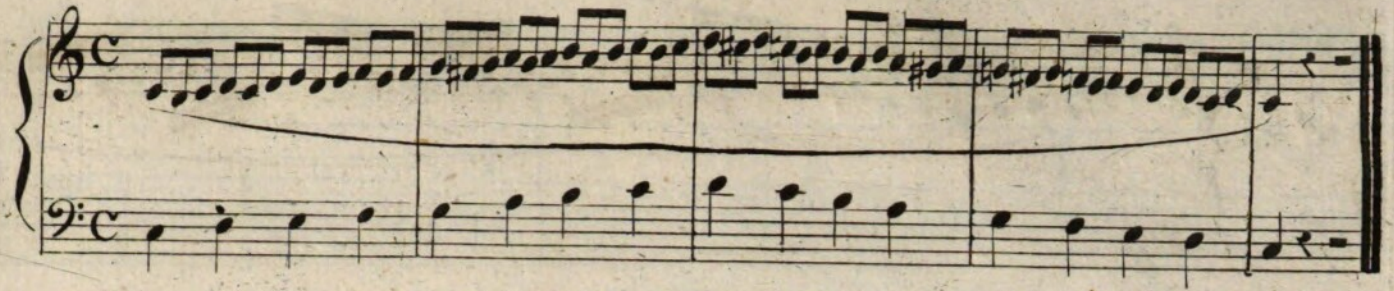
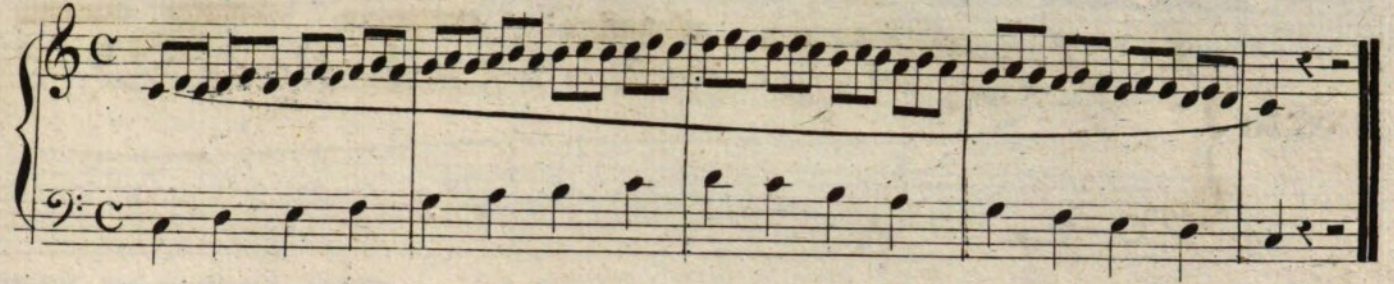
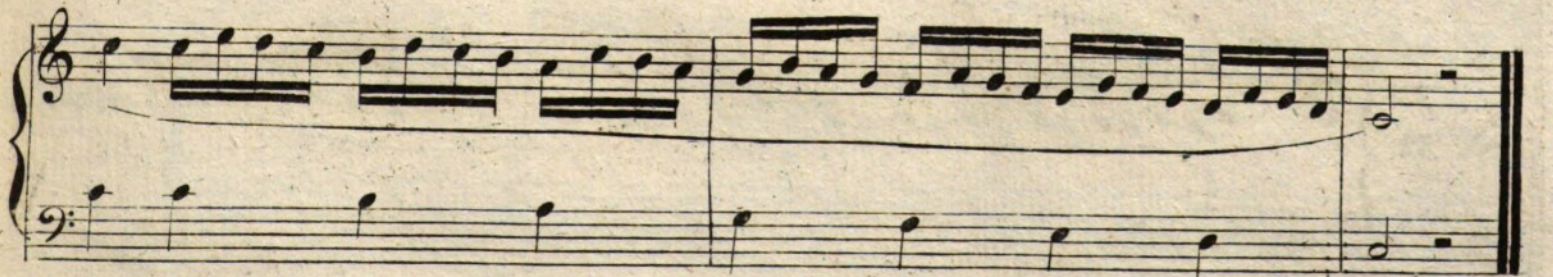


N^o 23.

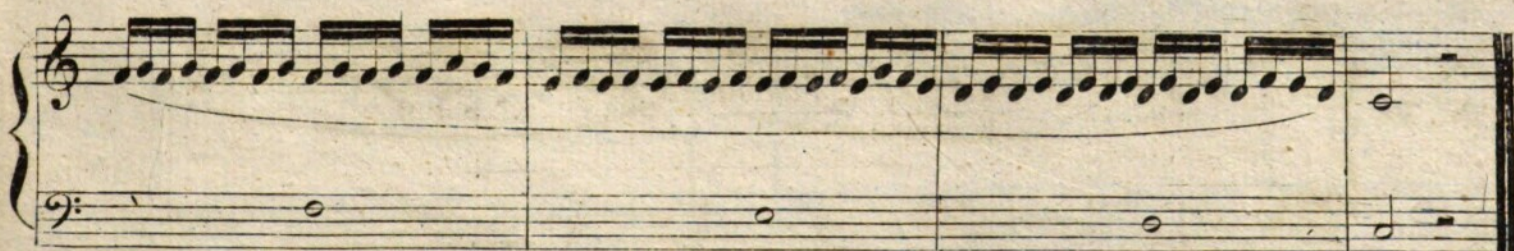


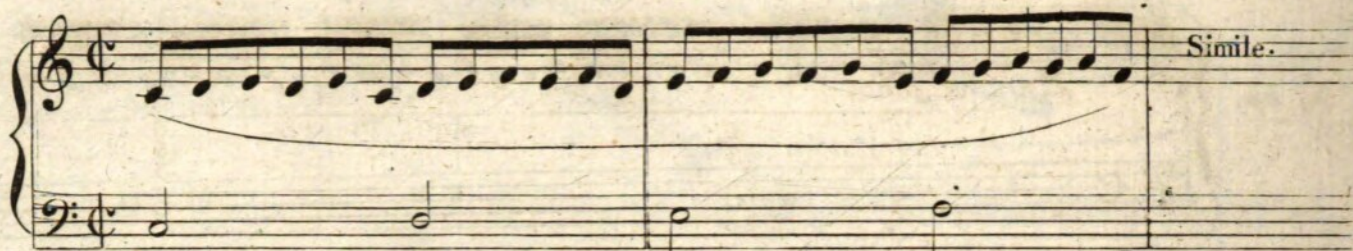
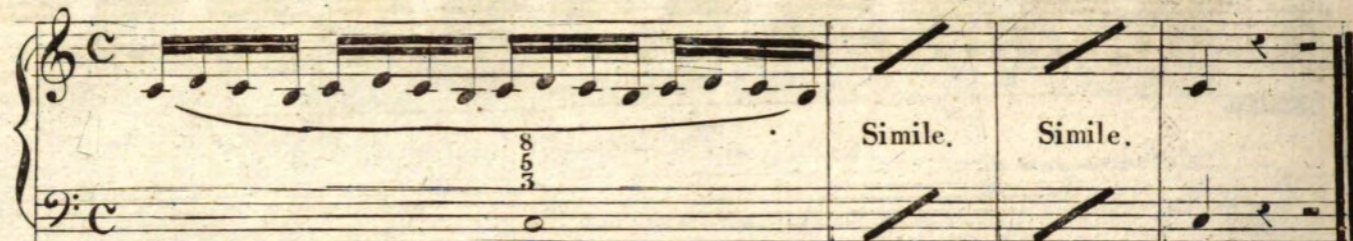
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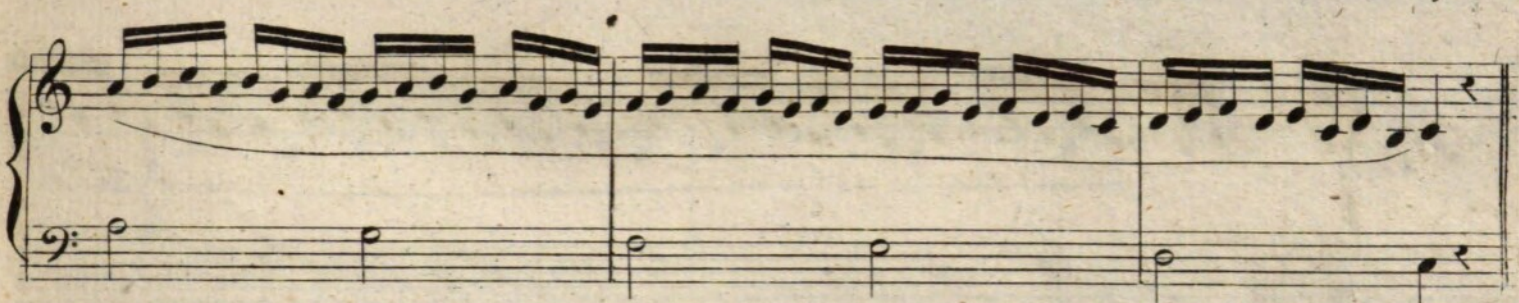
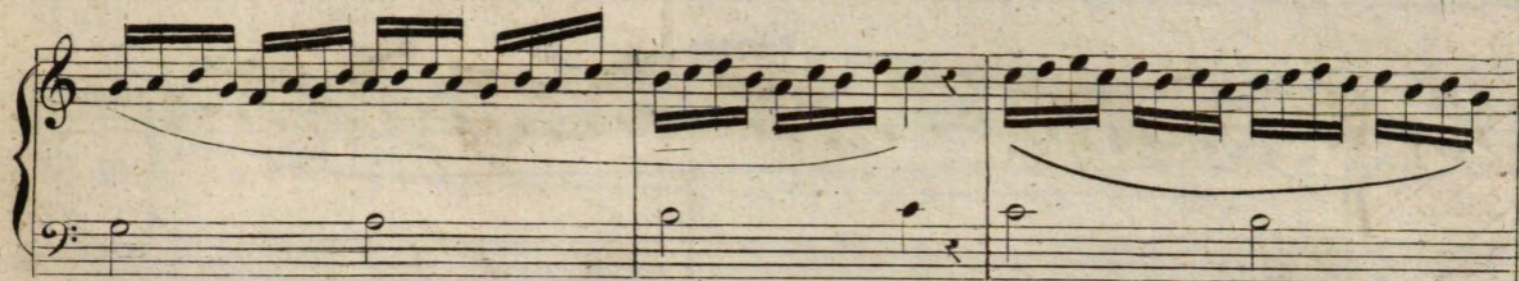
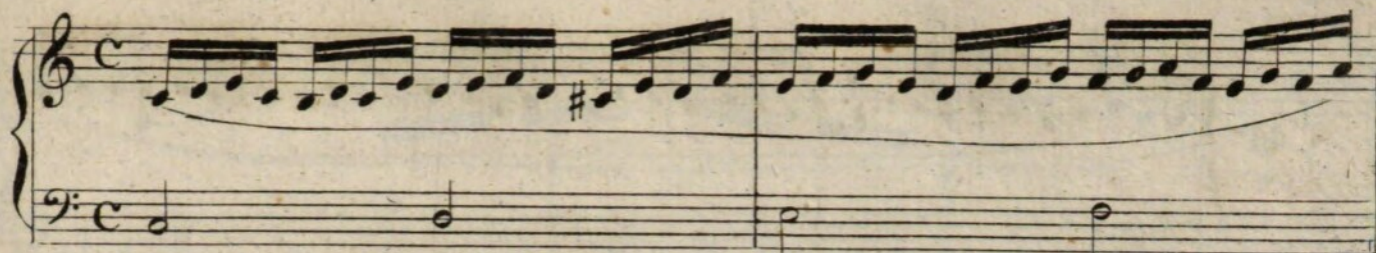
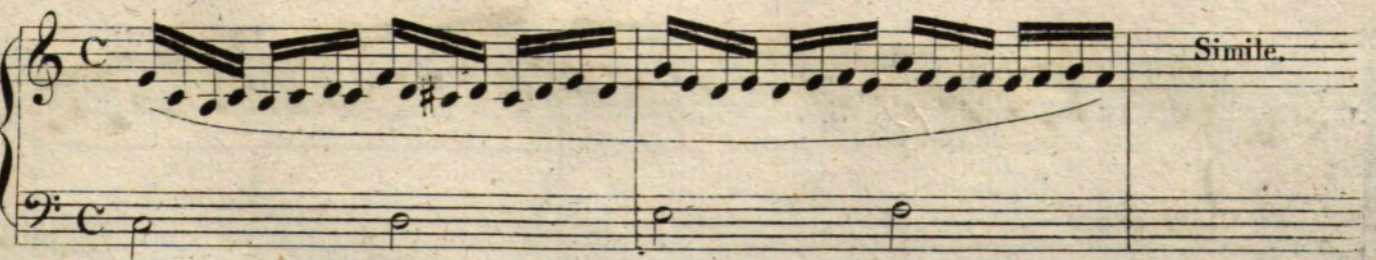


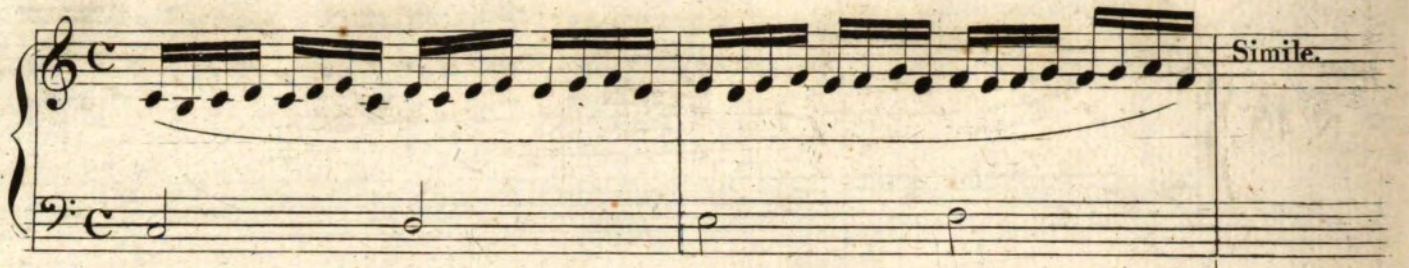
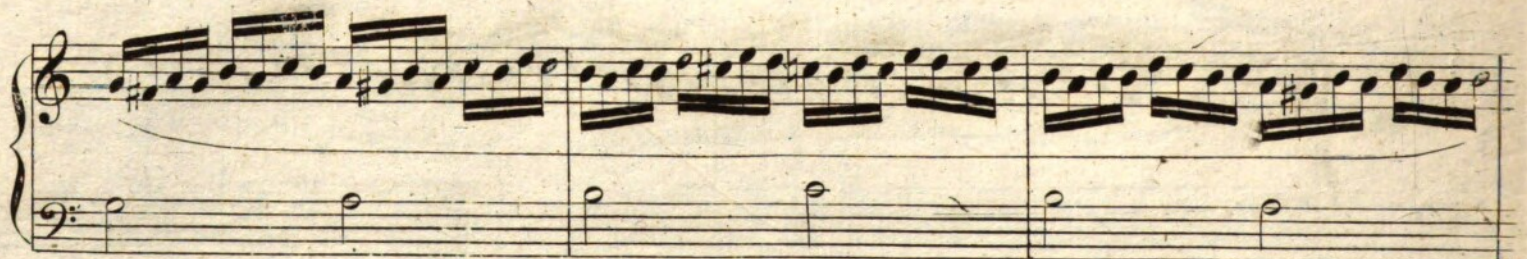
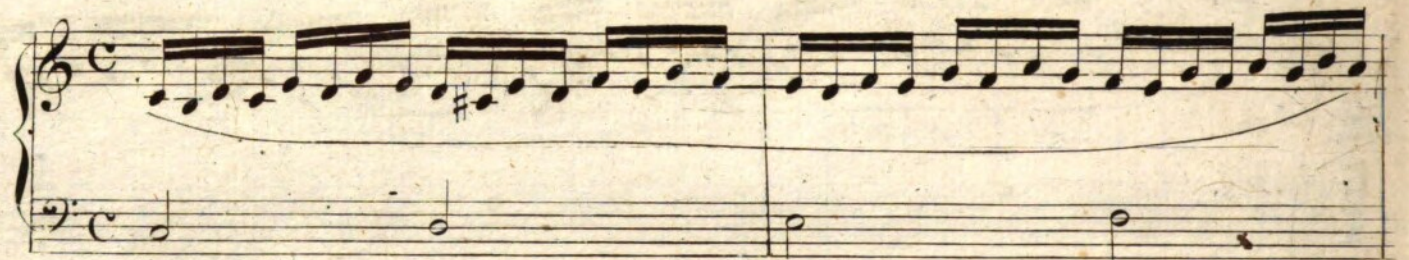
N^o 25.N^o 26.N^o 27.N^o 28.

N^o 29.N^o 30.N^o 31.N^o 32.

N^o 33.N^o 34.

N^o 35.N^o 36.N^o 37.N^o 38.N^o 39.N^o 40.

N^o 41.N^o 42.N^o 43.N^o 44.

N^o 45.N^o 46.N^o 47.N^o 48.

N^o 49.

Handwritten musical score for N° 49, measures 1-3. The piece is in common time (C). The right hand features a continuous eighth-note melody. The left hand provides harmonic support with chords: a C major triad (C-E-G) in measure 1, and a C major triad with a 7th (C-E-G-B) in measure 2. Measure 3 contains a whole rest in the left hand.

N^o 50.

Handwritten musical score for N° 50, measures 1-3. The piece is in common time (C). The right hand features a continuous eighth-note melody. The left hand provides harmonic support with chords: a C major triad (C-E-G) in measure 1, and a C major triad with a 7th (C-E-G-B) in measure 2. Measure 3 contains a whole rest in the left hand.

N^o 51.

Handwritten musical score for N° 51, measures 1-3. The piece is in common time (C). The right hand features a continuous eighth-note melody. The left hand provides harmonic support with chords: a C major triad (C-E-G) in measure 1, and a C major triad with a 7th (C-E-G-B) in measure 2. Measure 3 contains a whole rest in the left hand.

Handwritten musical score, measures 4-7. The right hand continues the eighth-note melody. The left hand provides harmonic support with chords: a C major triad (C-E-G) in measure 4, and a C major triad with a 7th (C-E-G-B) in measures 5, 6, and 7.

Handwritten musical score, measures 8-11. The right hand continues the eighth-note melody. The left hand provides harmonic support with chords: a C major triad (C-E-G) in measure 8, and a C major triad with a 7th (C-E-G-B) in measures 9, 10, and 11.

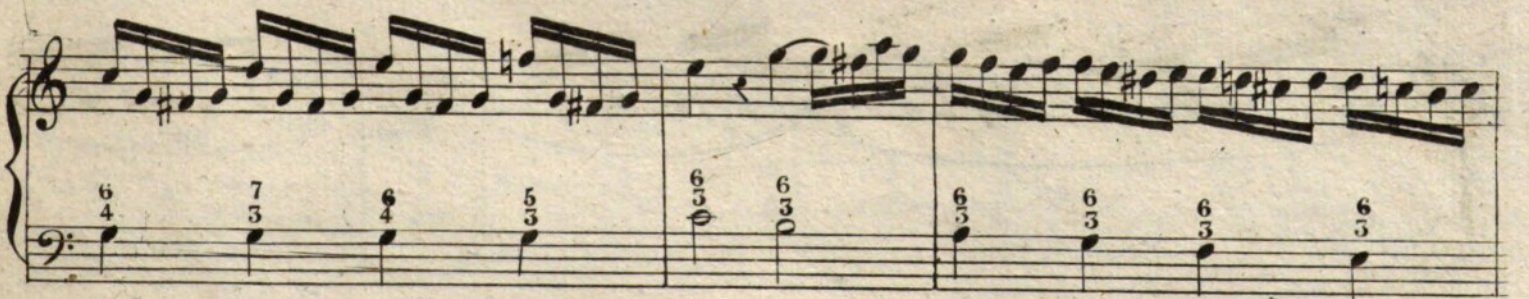
Handwritten musical score, measures 12-15. The right hand continues the eighth-note melody. The left hand provides harmonic support with chords: a C major triad (C-E-G) in measure 12, and a C major triad with a 7th (C-E-G-B) in measures 13, 14, and 15.

N^o 52.

Handwritten musical score for N° 52, featuring six systems of treble and bass staves. The notation includes notes, rests, and figured bass (numbers 1-7, sharps, and flats). The piece is in common time (C). The first system is marked with a treble clef and a common time signature. The second system is marked with a treble clef and a common time signature. The third system is marked with a treble clef and a common time signature. The fourth system is marked with a treble clef and a common time signature. The fifth system is marked with a treble clef and a common time signature. The sixth system is marked with a treble clef and a common time signature. The piece concludes with a double bar line.

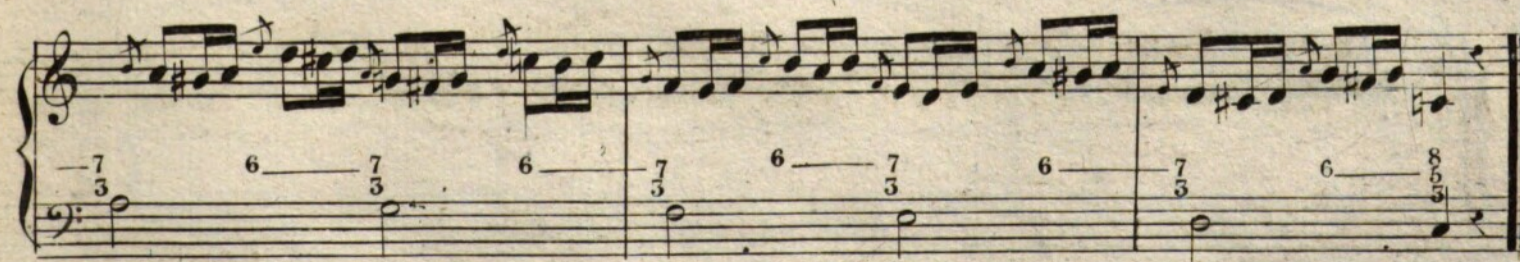
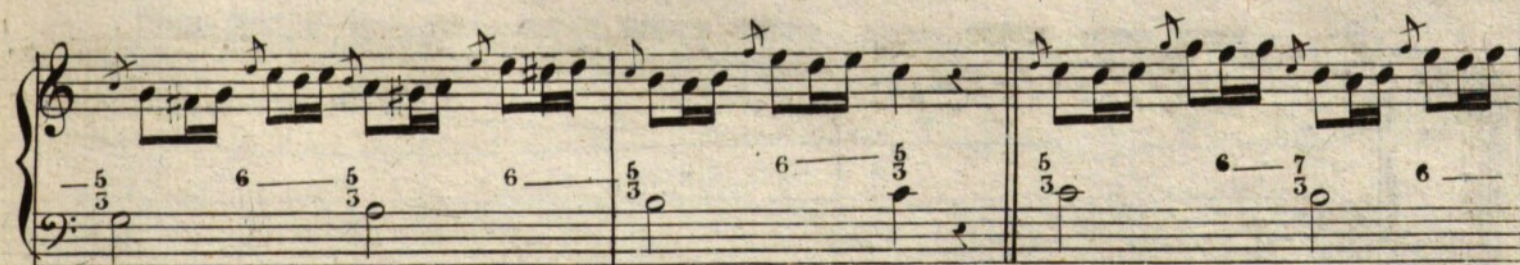
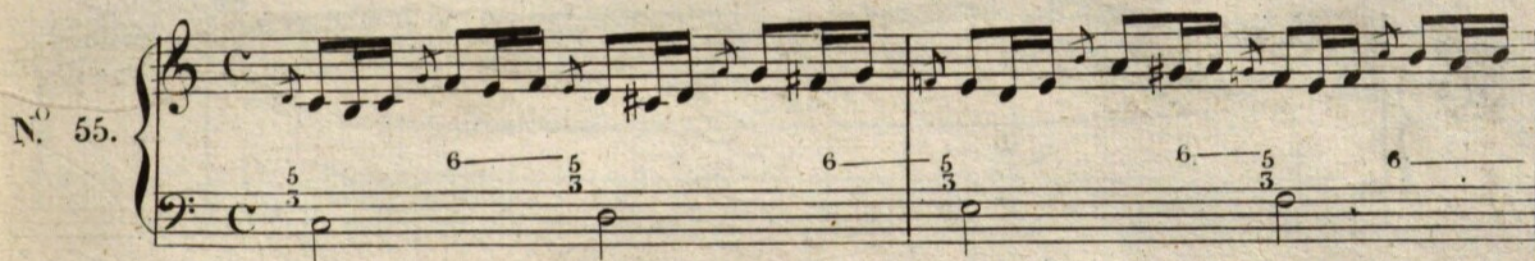
N^o 53.

SUITE.



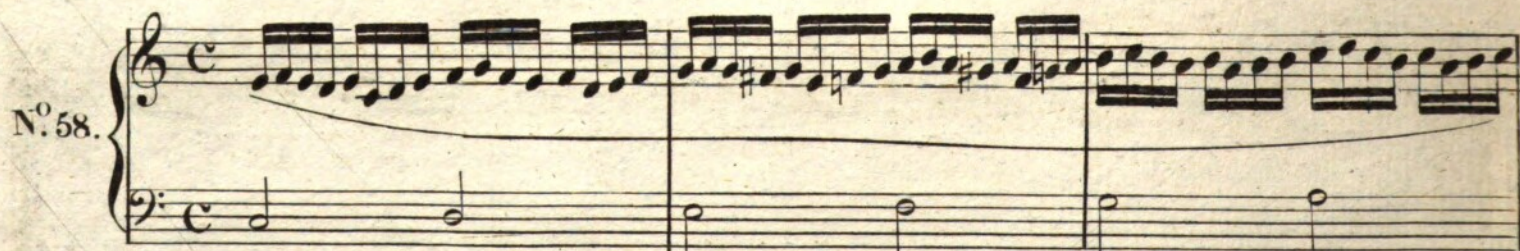
N^o 54.

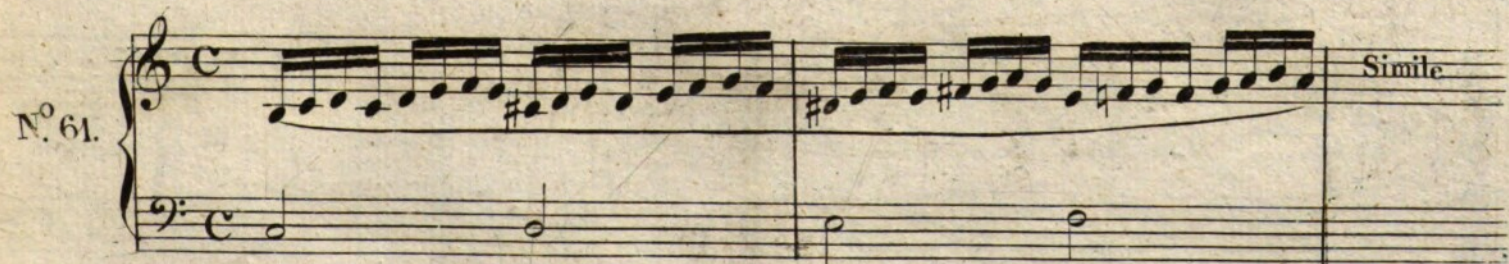
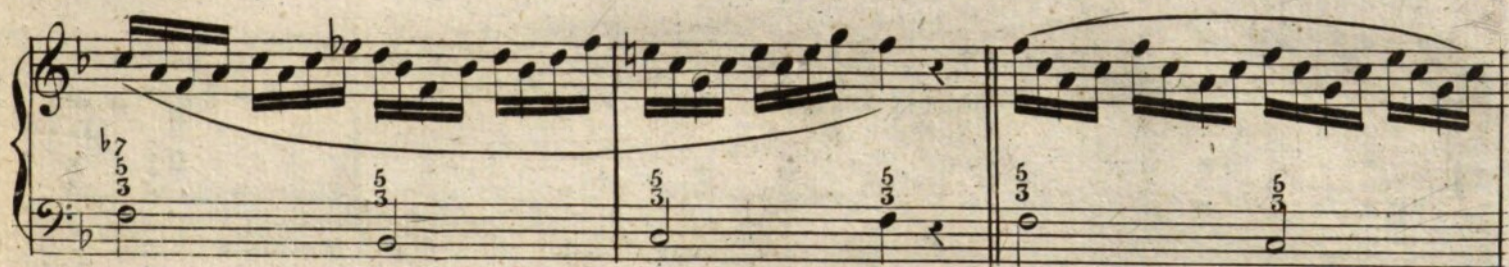
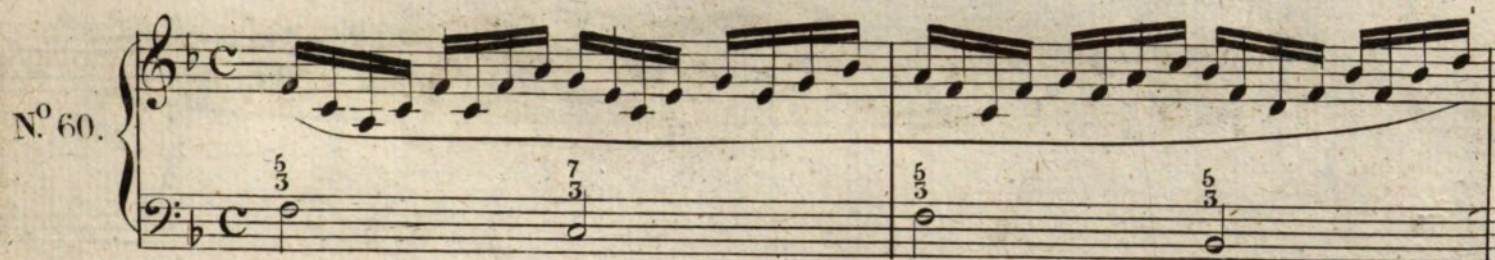
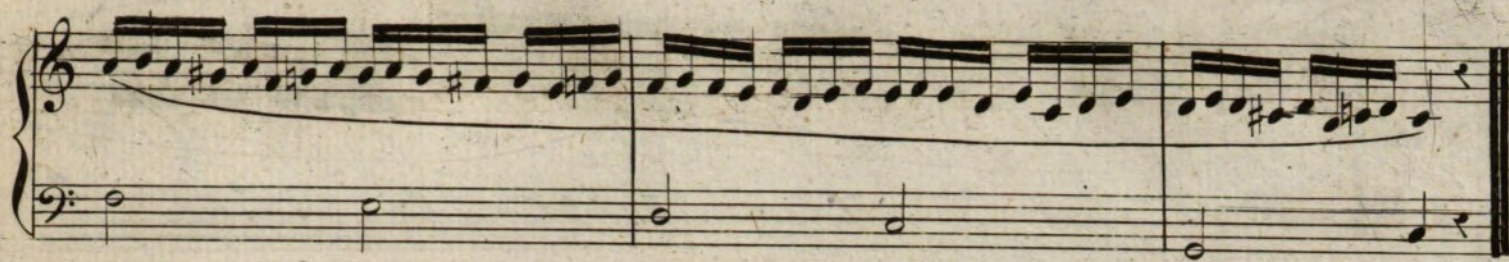
The musical score for N° 54 consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and a bass staff. The time signature is common time (C). The first system shows a treble staff with a melodic line and a bass staff with a single note. The subsequent systems show more complex accompaniment with multiple notes in the bass staff, often with fingerings indicated by numbers 3, 4, 5, 6, 7. The notation includes various musical symbols such as slurs, ties, and accidentals (sharps and flats).

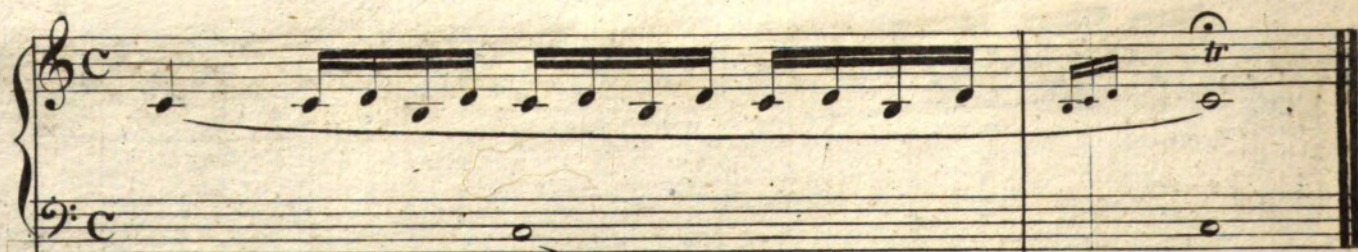


N^o 56.N^o 57.

Simile

N^o 58.



N^o 62.N^o 63.N^o 64.N^o 65.N^o 66.

N^o 67.N^o 68.N^o 69.N^o 70.N^o 71.N^o 72.

N^o 73.N^o 74.N^o 75.N^o 76.

A piacere.

N.º 77. *Suo.....ni la trom.....ba.*

N.º 78. *Suo.....ni la trom.....ba.*

N.º 79. *Suo.....ni la trom.....ba.*

N.º 80. *Suo.....ni la trom.....ba.*

N.º 81. *Suo.....ni la trom.....ba.*

N.º 82. *Suo.....ni la trom.....ba.*

N.º 83. *Suo.....ni la trom.....ba.*

N.º 84. *Suo.....ni la trom.....ba.*

N.º 85. *Suo.....ni la trom.....ba.*

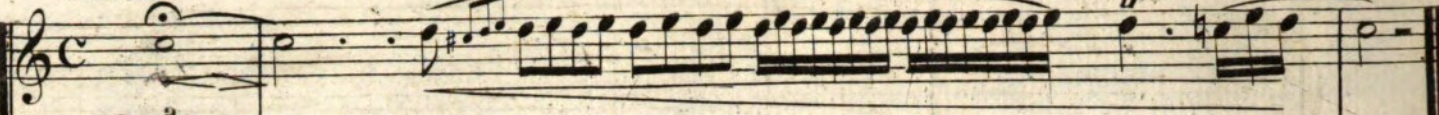
N.º 86. *Suo.....ni la trom.....ba.*

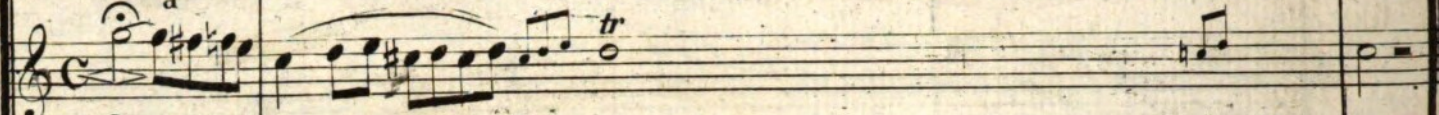
N.º 87. *Suo.....ni la trom.....ba.*

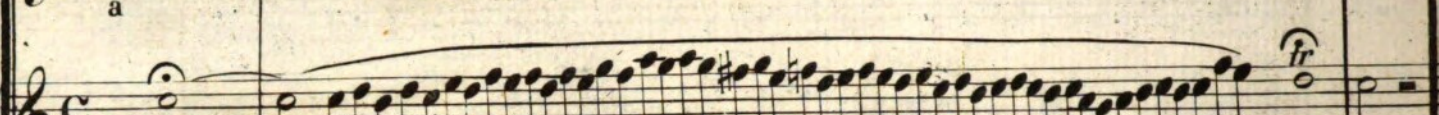
42

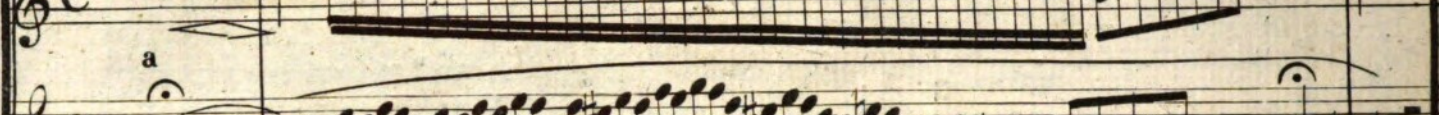
A piacere.
Cadenza.

Trillo preparato.

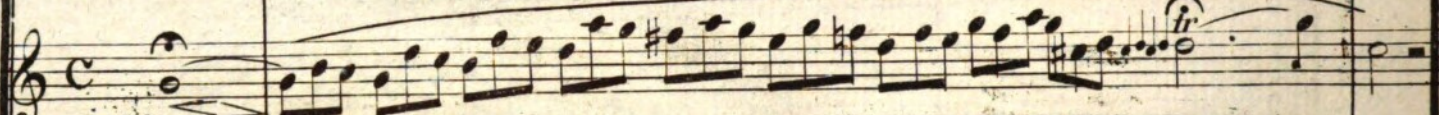
N^o 88. 

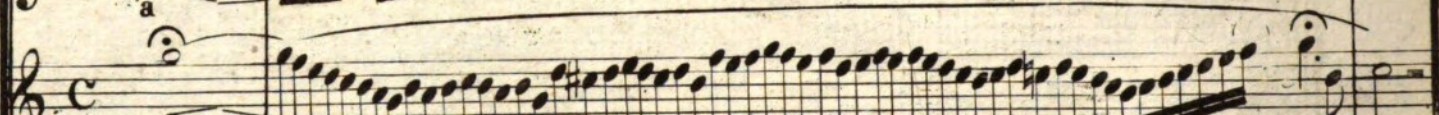
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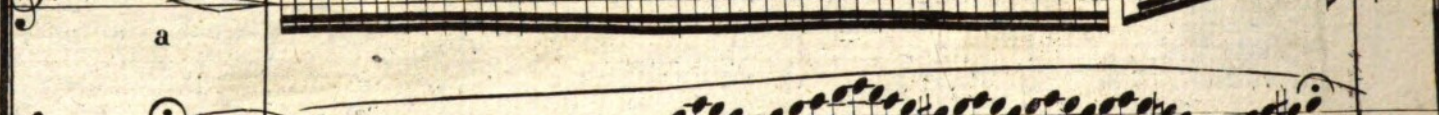
N^o 90. 

N^o 91. 

N^o 92. 

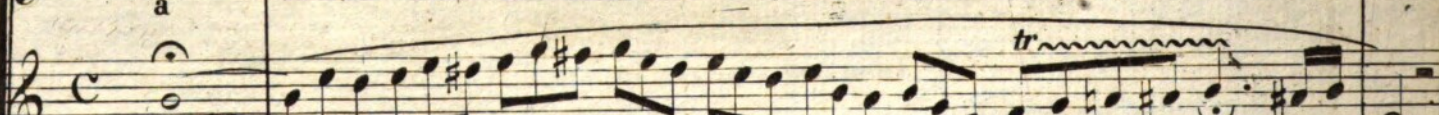
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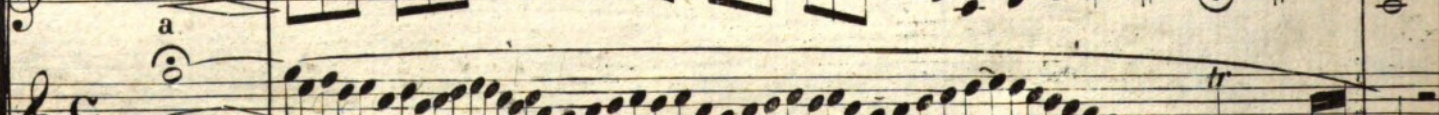
N^o 94. 

N^o 95. 

N^o 96. 

N^o 97. 

N^o 98. 

N^o 99. 



A piacere. Cadenza.

N.º 100.



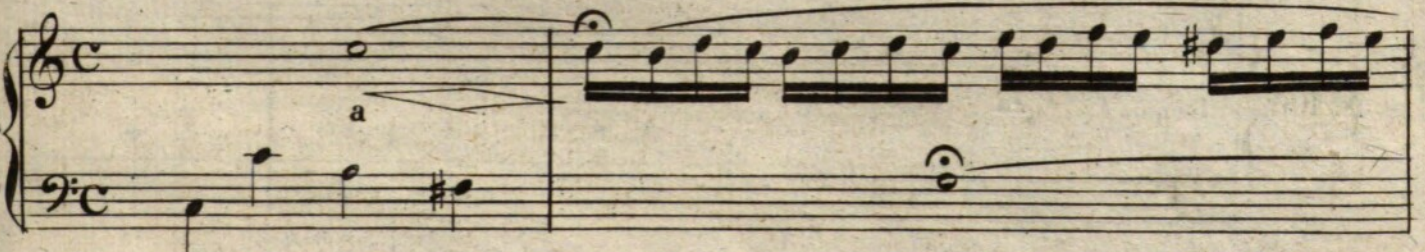
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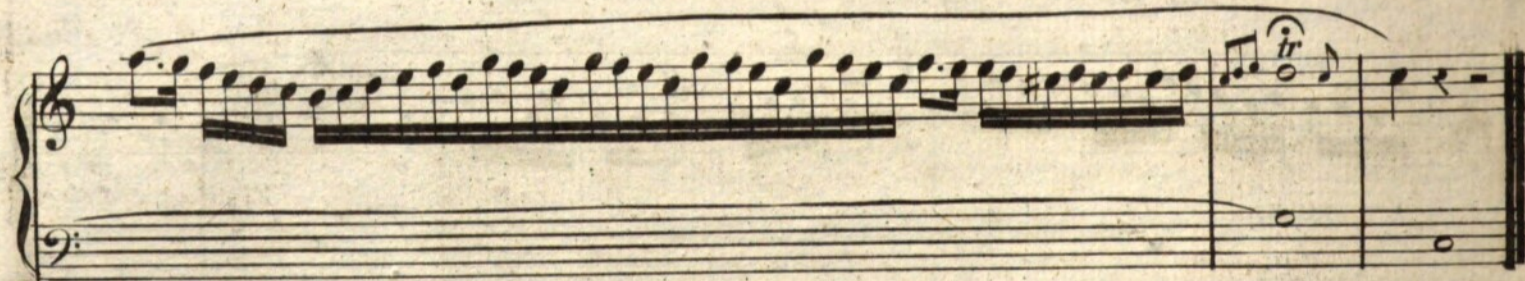


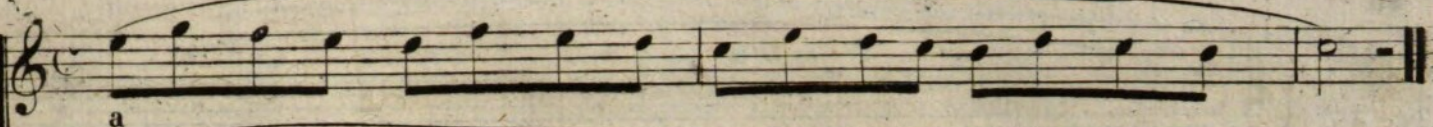
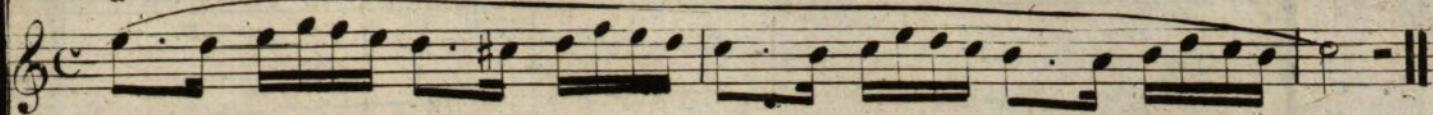
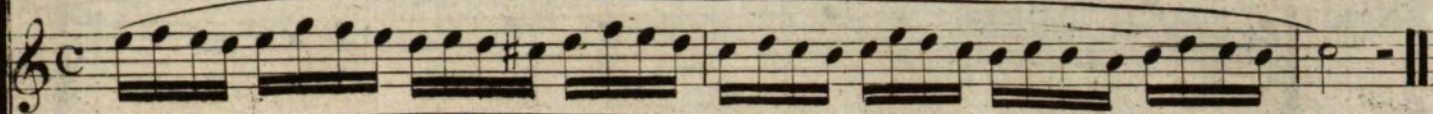
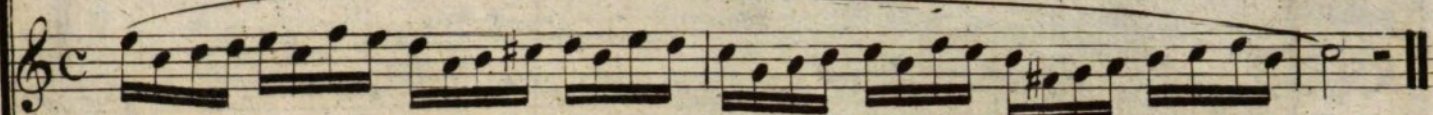
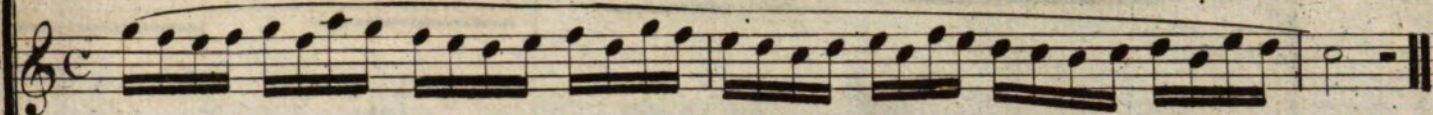
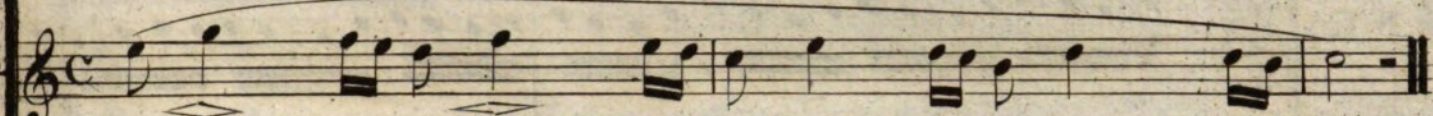
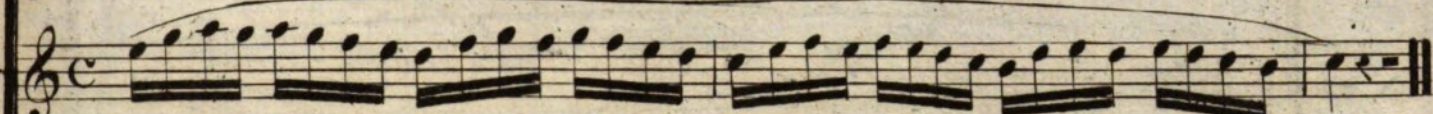
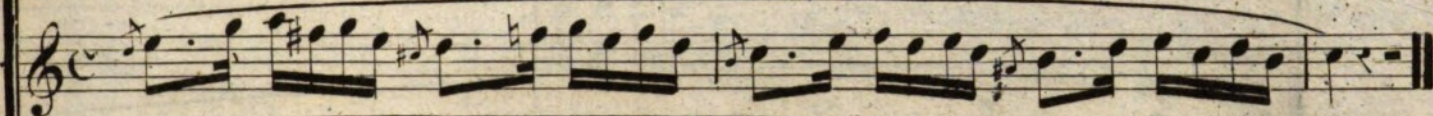
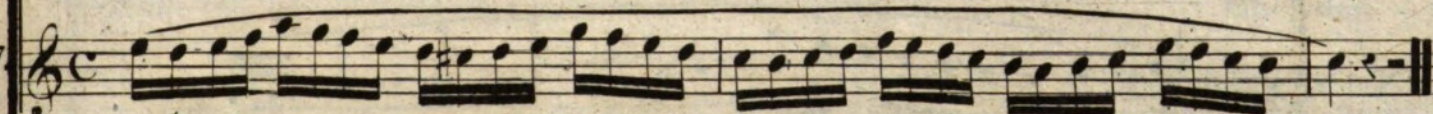
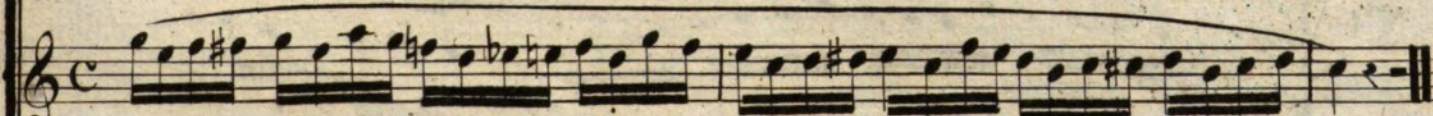
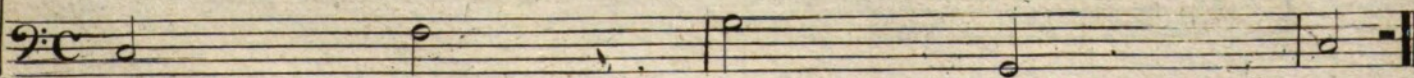
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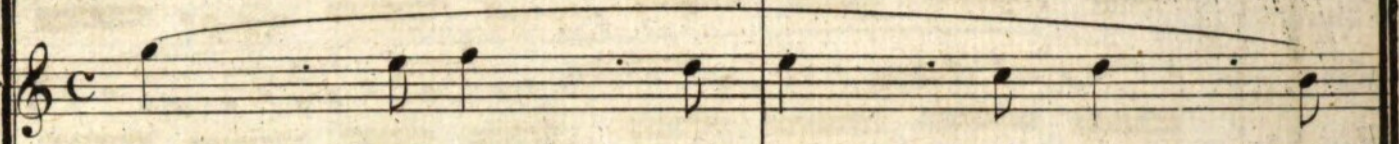
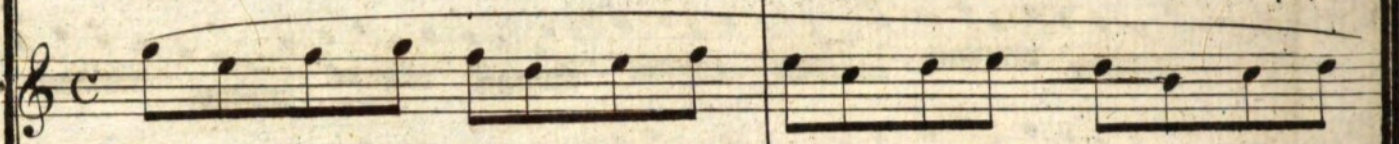
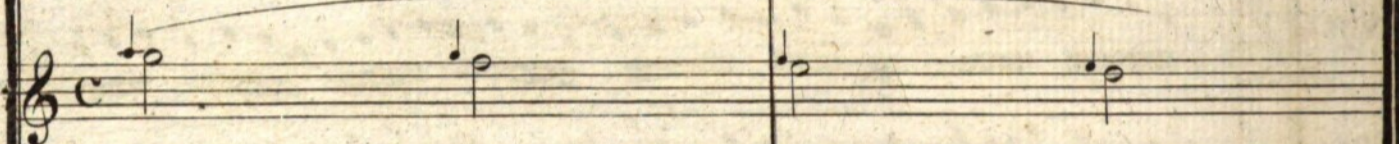
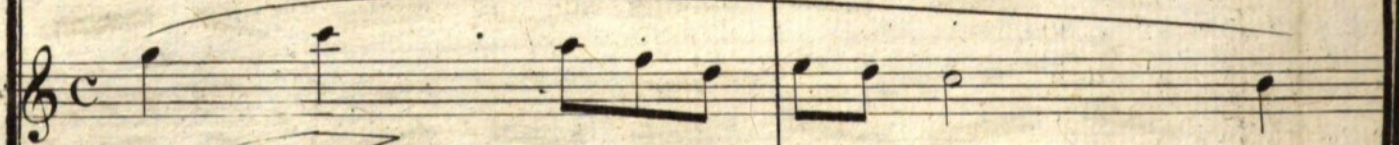
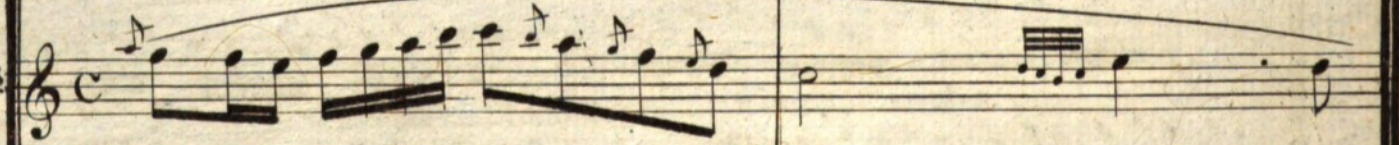
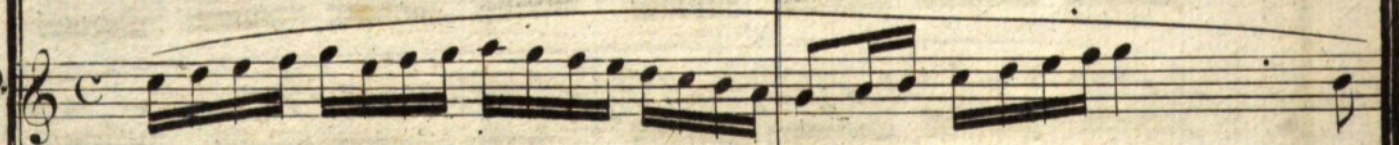
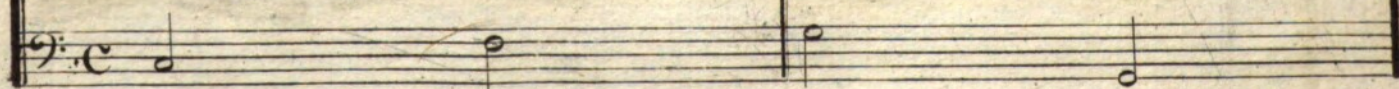
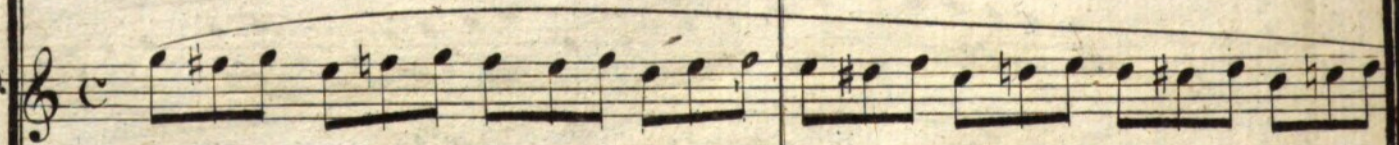


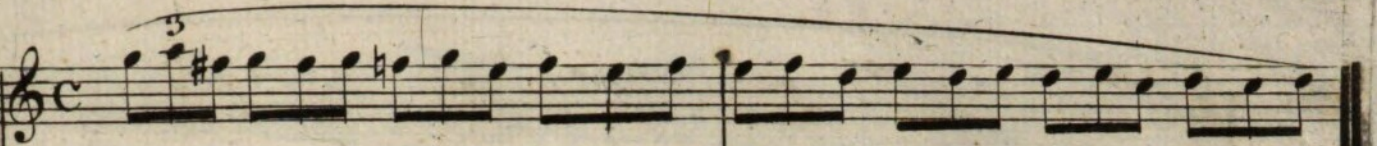
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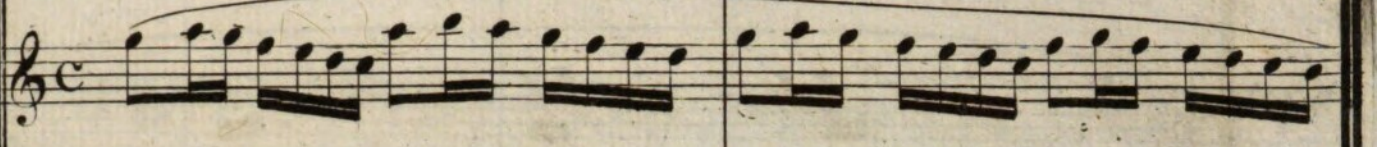


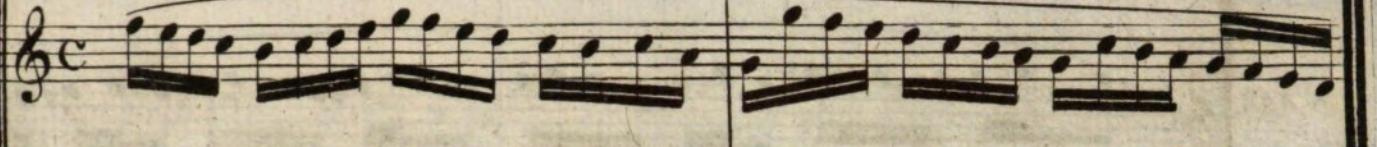
N^o 104.N^o 105.N^o 106.N^o 107.

N^o 108.N^o 109.N^o 110.N^o 111.N^o 112.N^o 113.N^o 114.N^o 115.N^o 116.N^o 117.N^o 118.N^o 119.N^o 120.N^o 121.

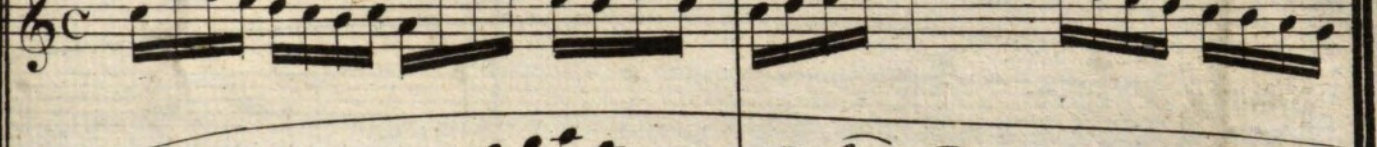
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N^o 131. 

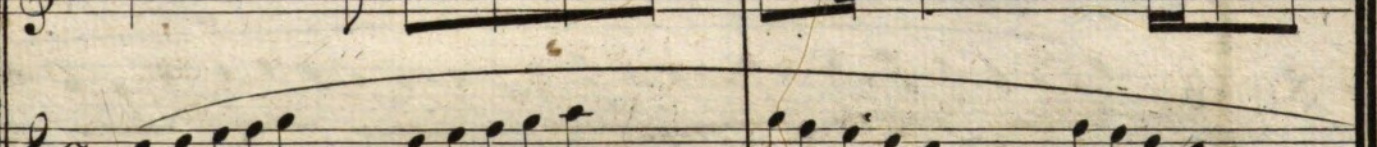
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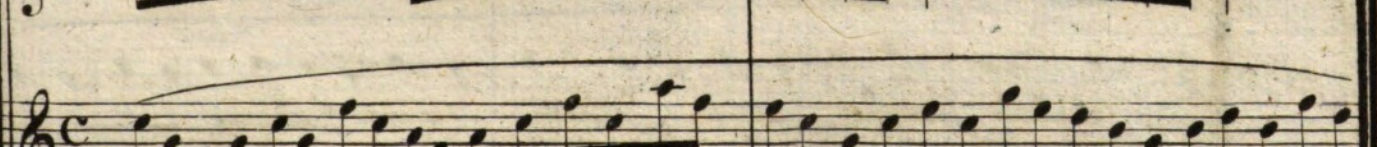
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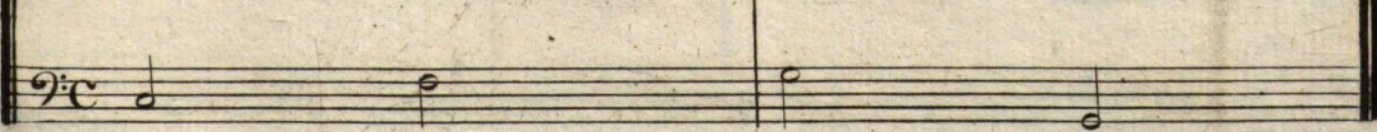
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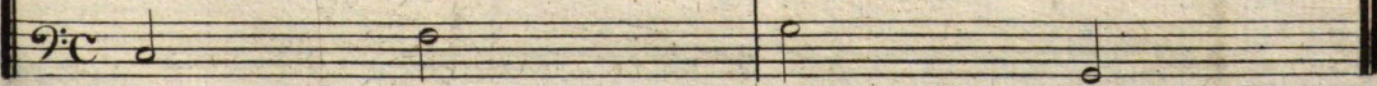
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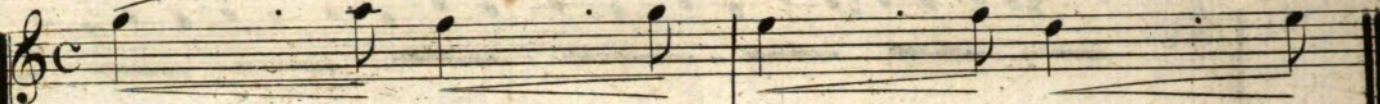
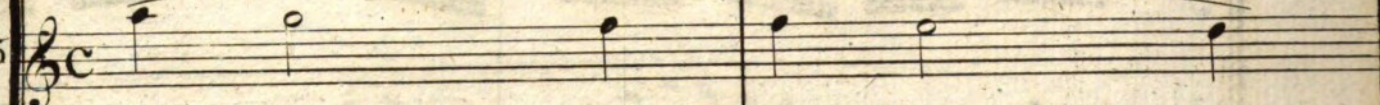
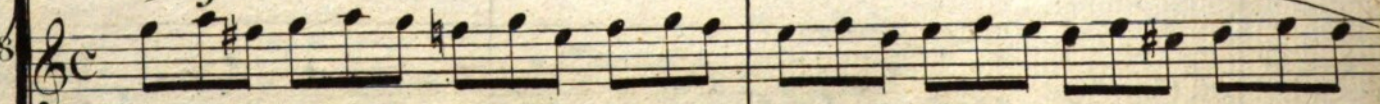
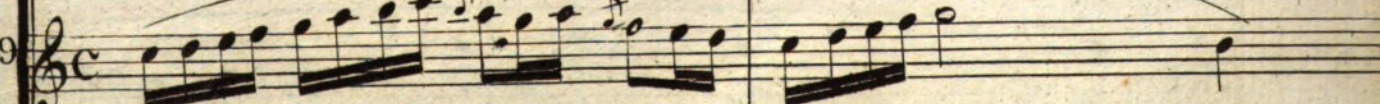
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N^o 138. 

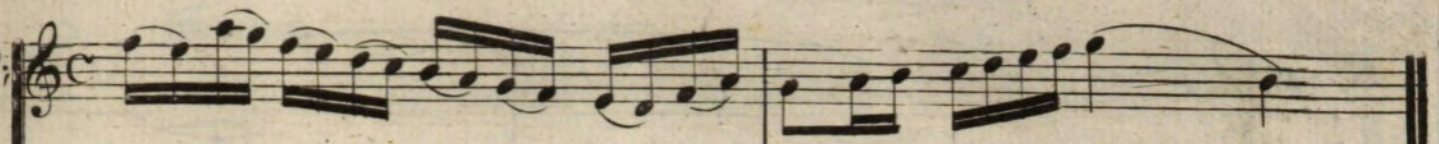
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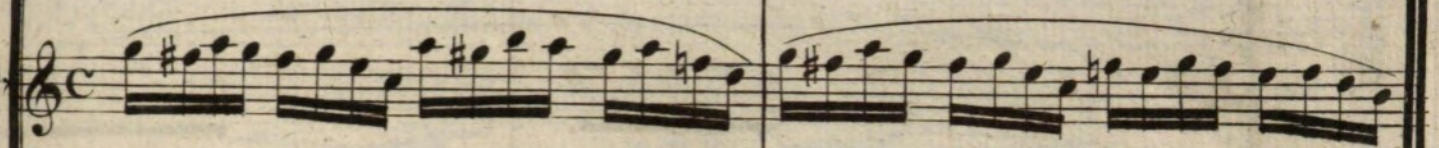
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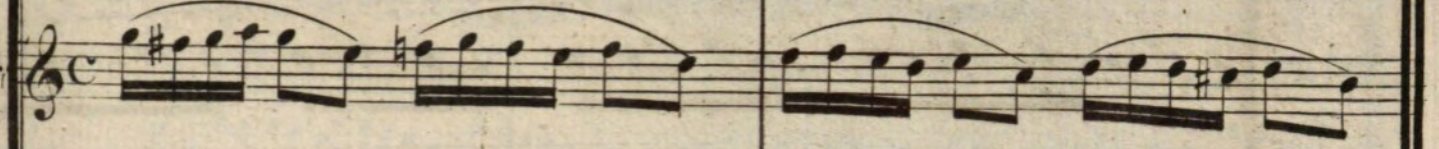


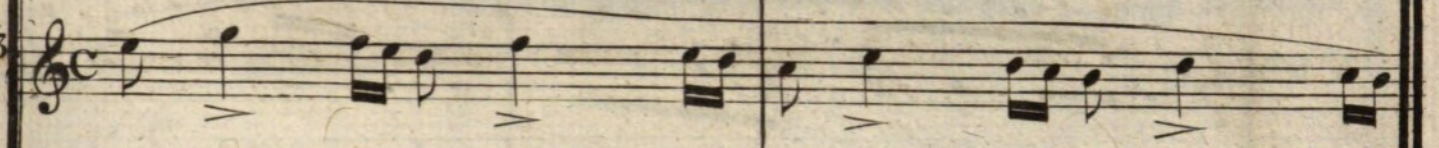
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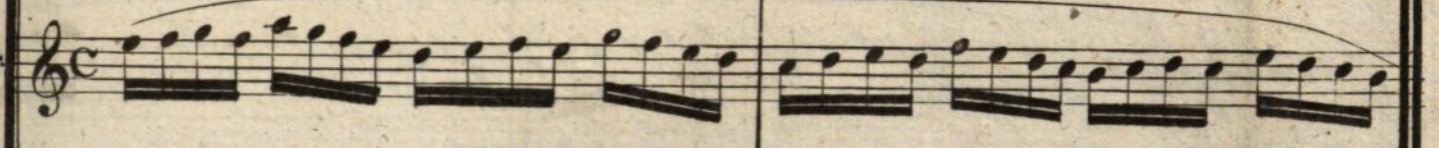
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N^o 150. 

N^o 151. 

N^o 152. 

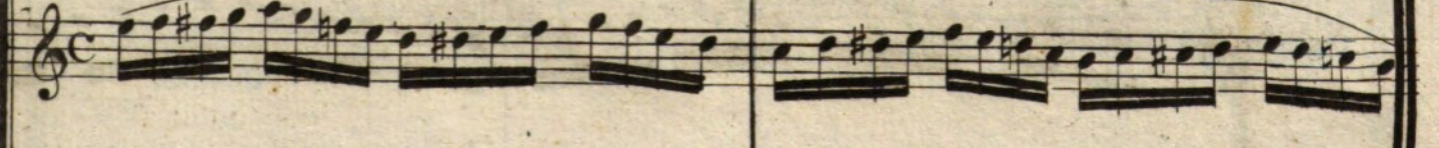
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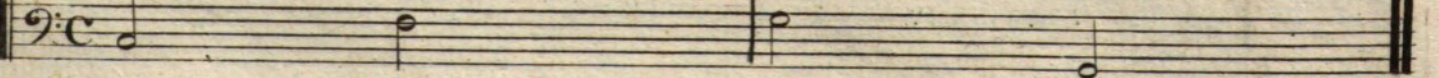
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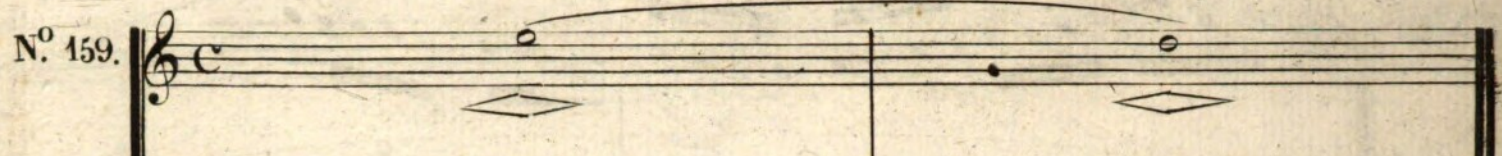
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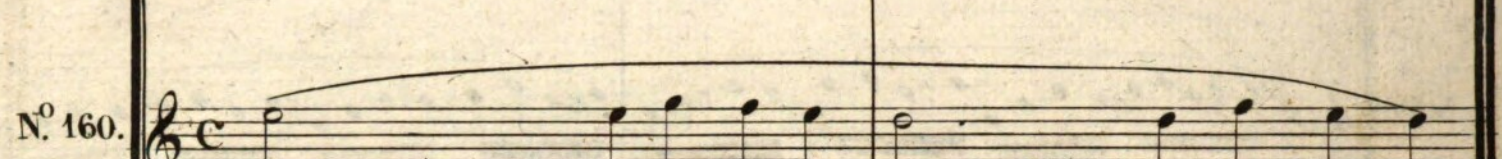
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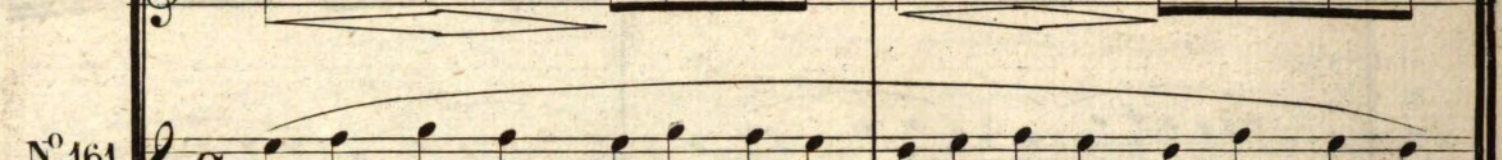
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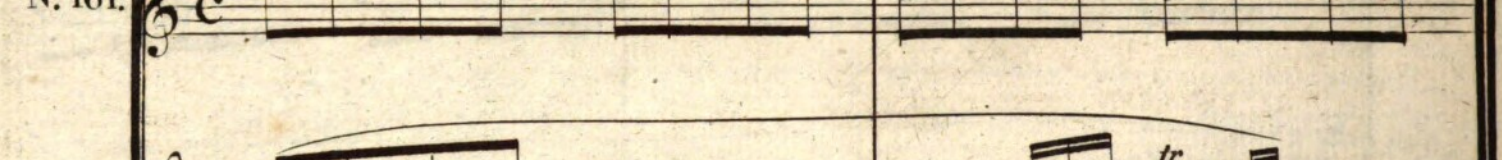
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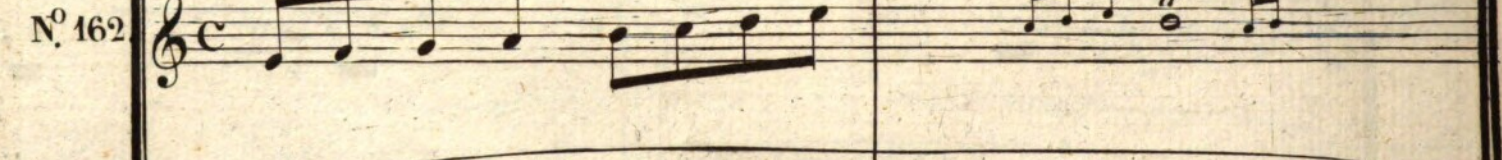


N^o 159. 

N^o 160. 

N^o 161. 

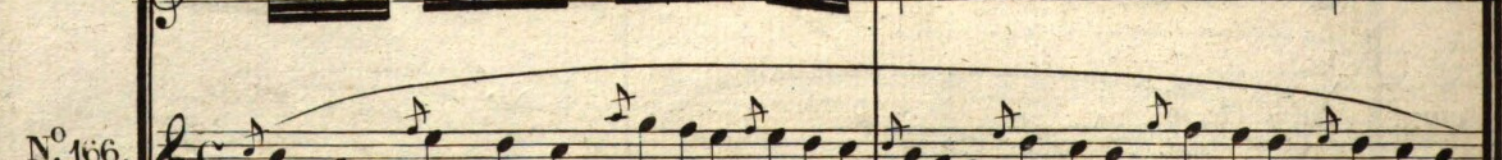
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N^o 163. 

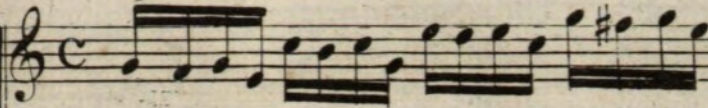
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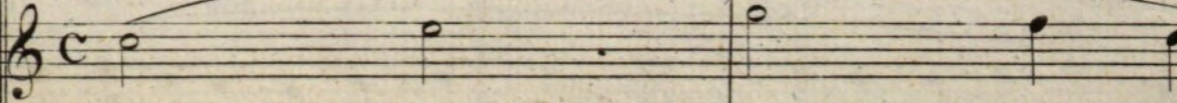
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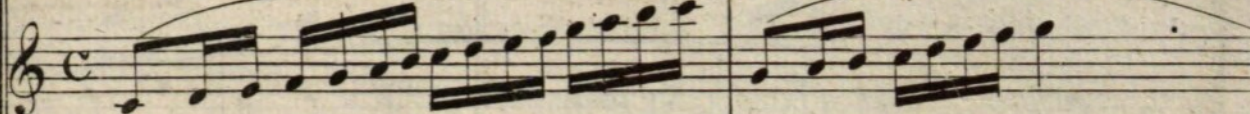
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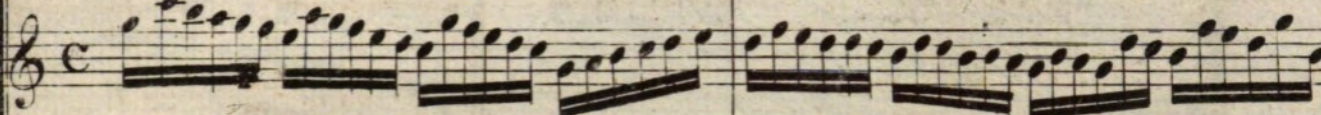
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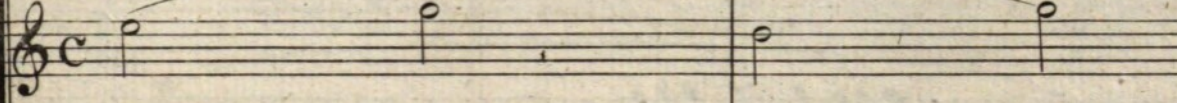


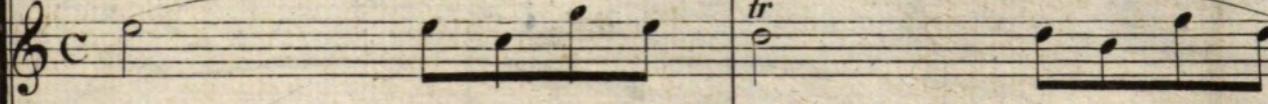
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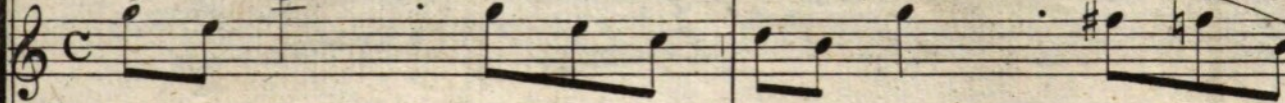
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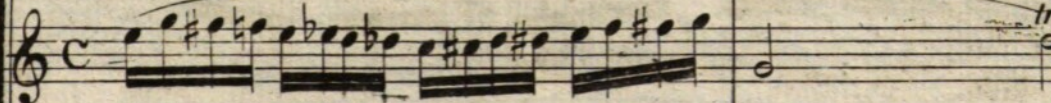
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N^o 171. 

N^o 172. 

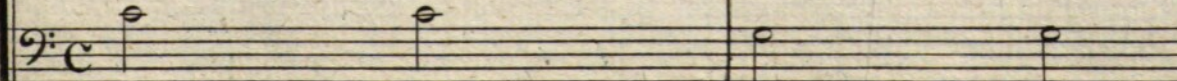
N^o 173. 

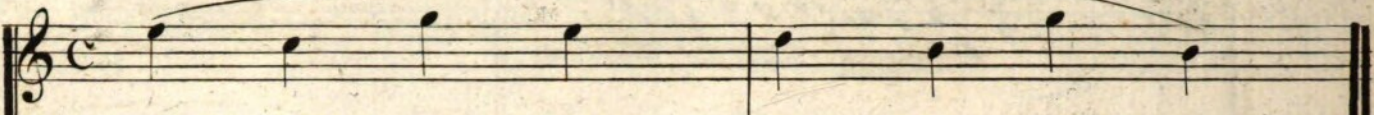
N^o 174. 

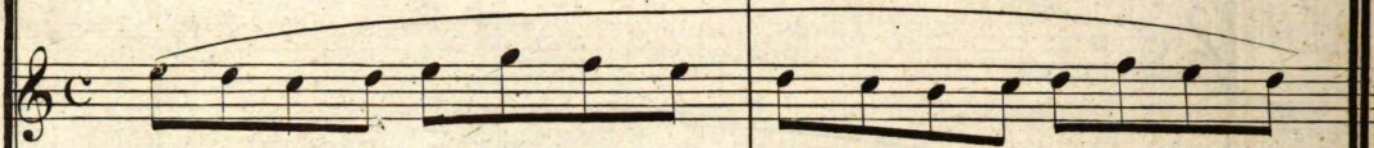
N^o 175. 

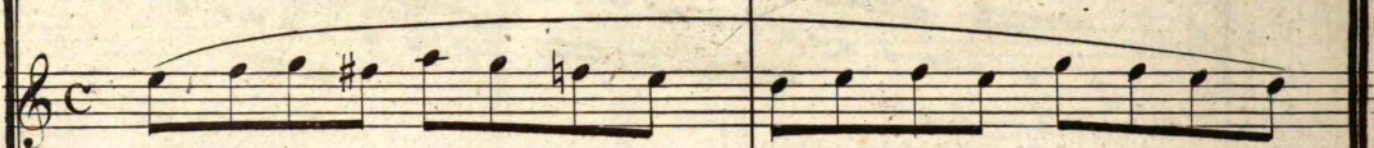
N^o 176. 

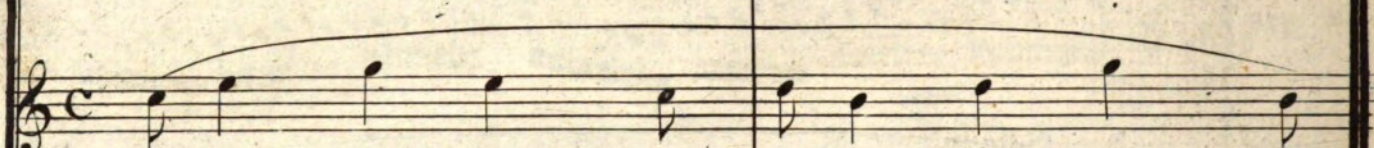
N^o 177. 

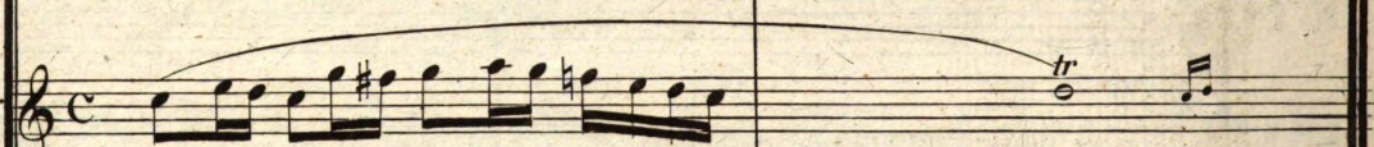


N^o 178. 

N^o 179. 

N^o 180. 

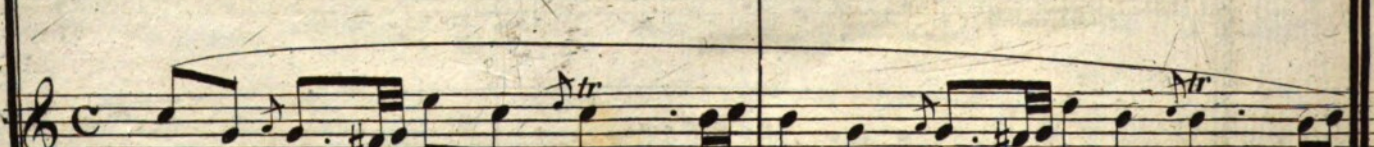
N^o 181. 

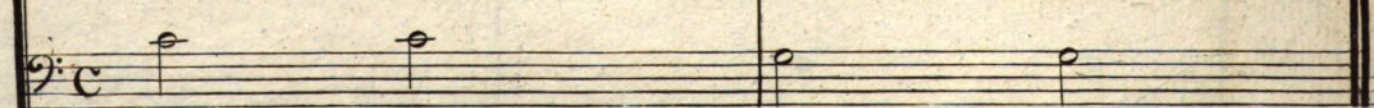
N^o 182. 

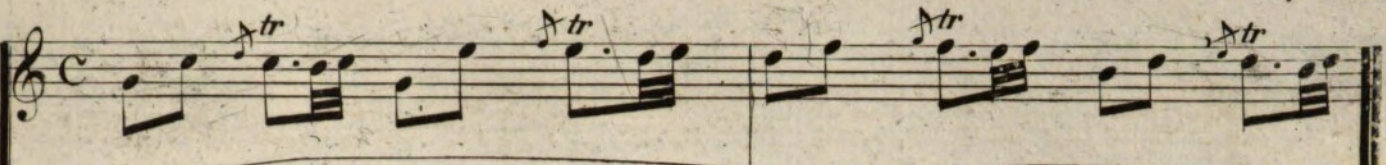
N^o 183. 

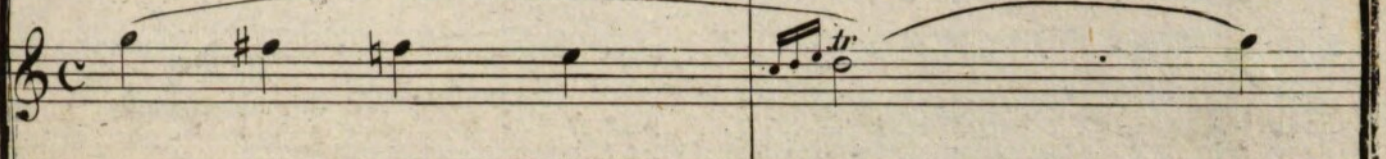
N^o 184. 

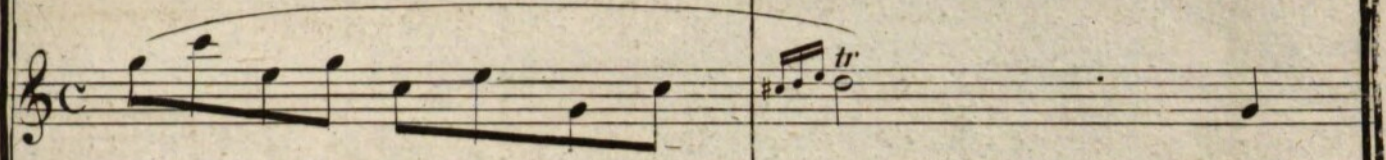
N^o 185. 

N^o 186. 

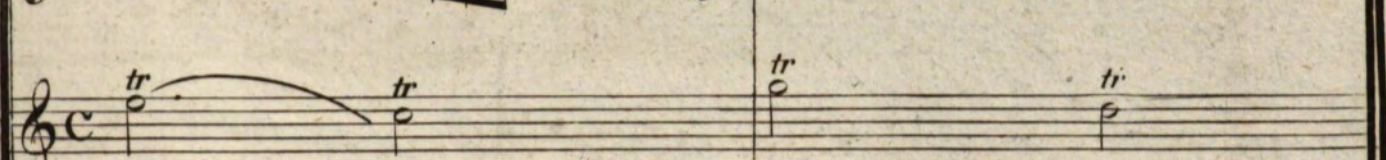


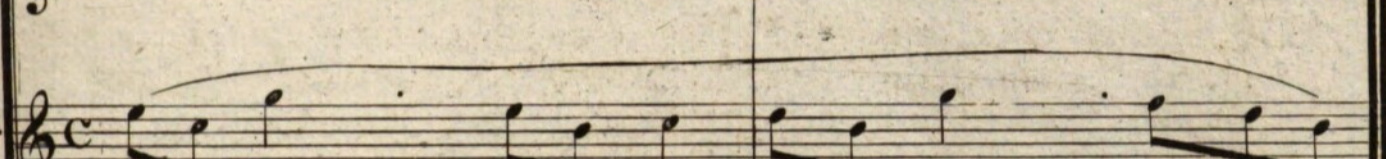
N^o 187. 

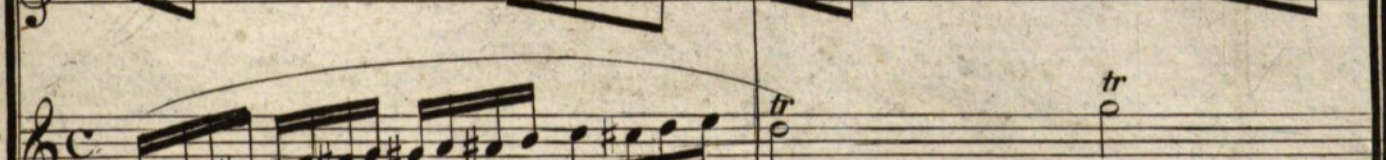
N^o 188. 

N^o 189. 

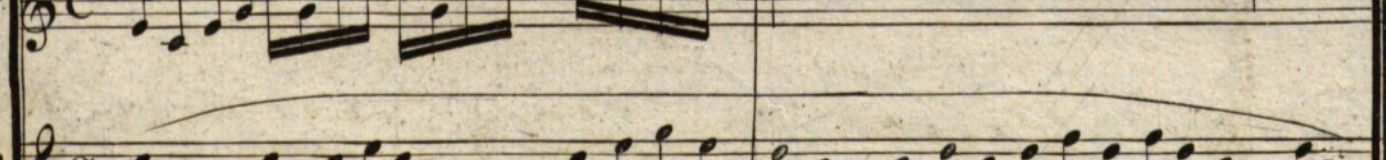
N^o 190. 

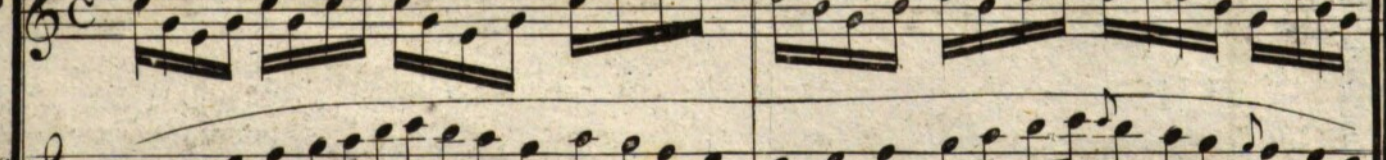
N^o 191. 

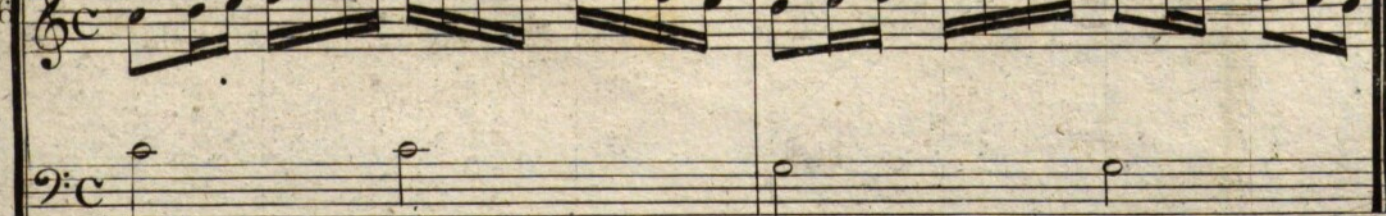
N^o 192. 

N^o 193. 

N^o 194. 

N^o 195. 

N^o 196. 



N^o 206

N^o 207

N^o 208

N^o 209

N^o 210

N^o 211

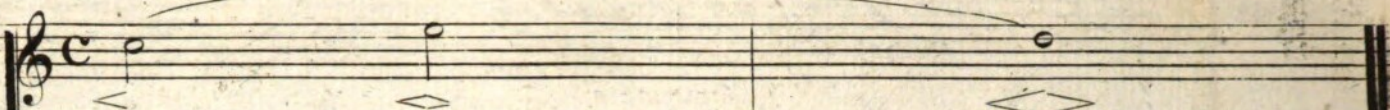
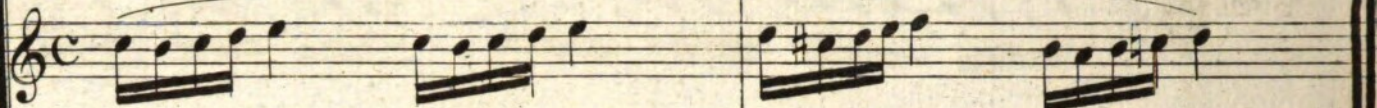
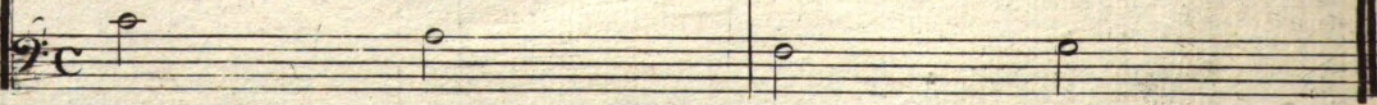
N^o 212

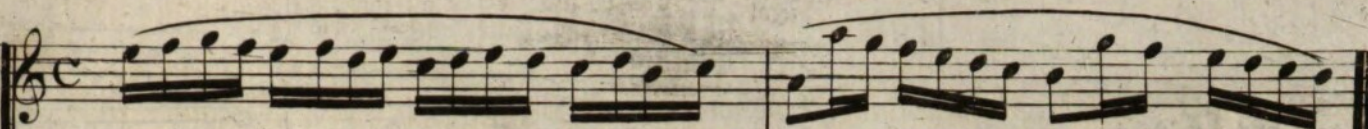
N^o 213

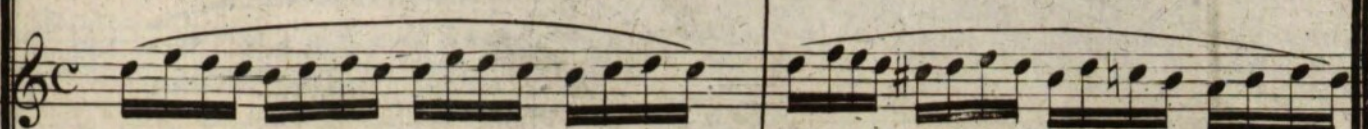
N^o 214

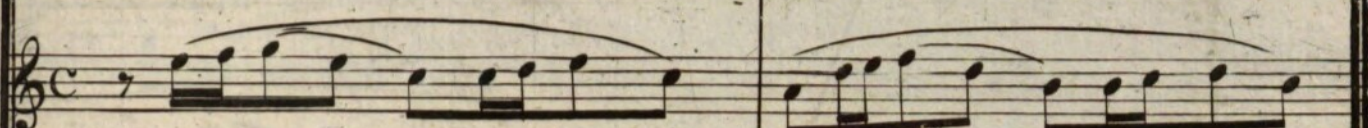
N^o 215

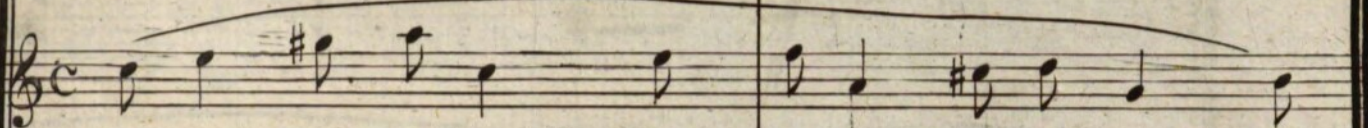
H 9068 L

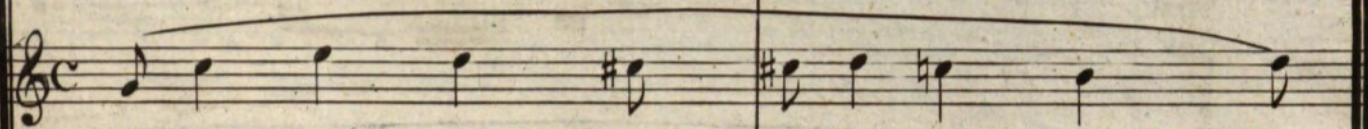
N^o 216.N^o 217.N^o 218.N^o 219.N^o 220.N^o 221.N^o 222.N^o 223.N^o 224.

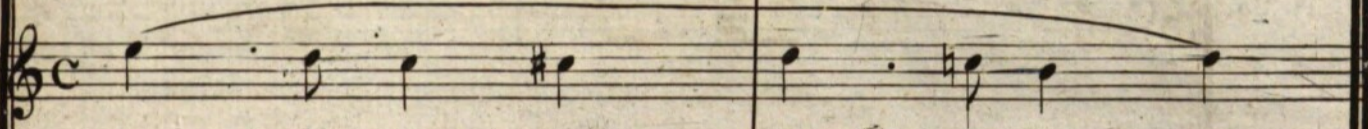
N^o 225. 

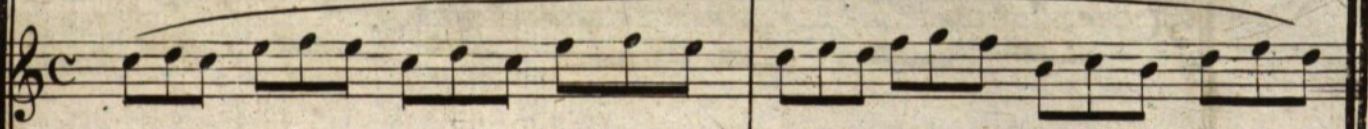
N^o 226. 

N^o 227. 

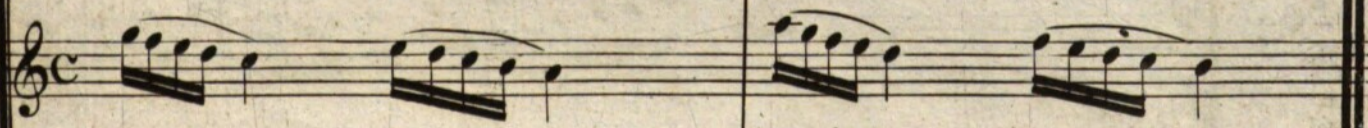
N^o 228. 

N^o 229. 

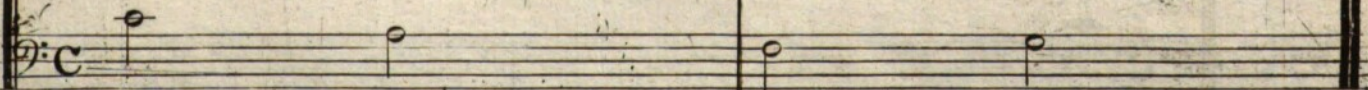
N^o 230. 

N^o 231. 

N^o 232. 

N^o 233. 

N^o 234. 



N^o 235

N^o 236

N^o 237

N^o 238

N^o 239

N^o 240

N^o 241

N^o 242

N^o 243

II 9068 A

N^o 244

N^o 245

N^o 246

N^o 247

N^o 248

N^o 249

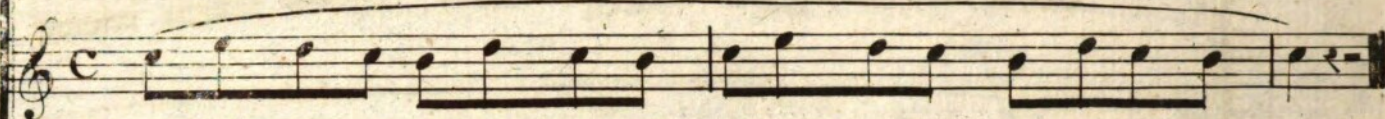
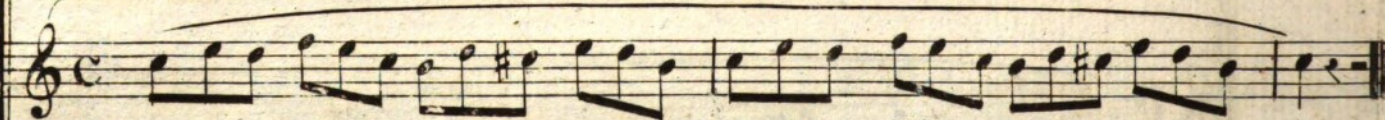
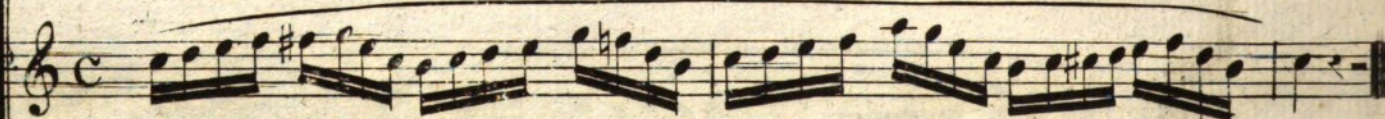
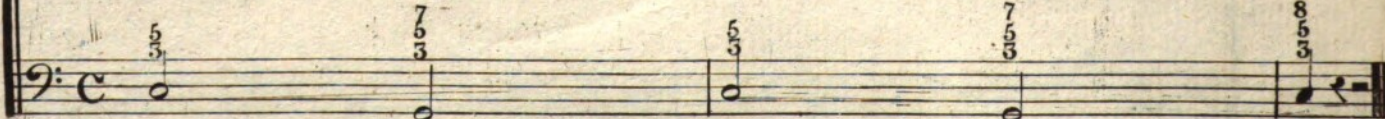
N^o 250

N^o 251

N^o 252

N^o 253

II 9068 A

N^o 254.N^o 255.N^o 256.N^o 257.N^o 258.N^o 259.N^o 260.N^o 261.N^o 262.

N^o 263

N^o 264

N^o 265

N^o 266

N^o 267

N^o 268

N^o 269

N^o 270

N^o 271

t 9068 a

Tema variato.

Nº 272. *R*

Nº 273. 1.^a var:

Nº 274. 2.^a

Nº 275. 3.^a

Nº 276. 4.^a

Nº 277. 5.^a

Nº 278. 6.^a

Nº 279. 7.^a

Nº 280. 8.^a

5 3 0

4 6 #5

#2 4 6

5 3

6

Handwritten musical score on page 57, featuring ten staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The score is divided into two systems of five staves each. The first system includes a diamond-shaped graphic element. The second system includes a diamond-shaped graphic element. The bottom staff is a bass line with figured bass notation.

suivez.

Figured Bass notation (bottom staff):

Staff	Figured Bass
1	6 5 3
2	5 3
3	6 5
4	4 6
5	3# 2 4#

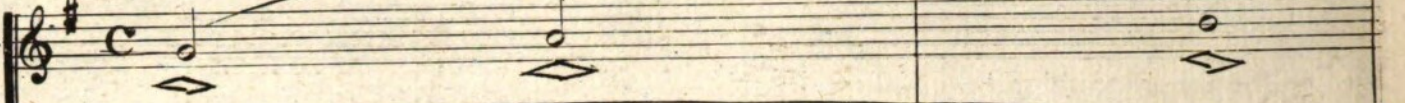
Handwritten musical score on page 58, featuring ten staves of music. The notation includes various note values, accidentals, and dynamic markings. The first staff has a diamond-shaped ornament above the first measure. The second staff has a diamond-shaped ornament above the first measure. The third staff has a diamond-shaped ornament above the first measure. The fourth staff has a diamond-shaped ornament above the first measure. The fifth staff has a diamond-shaped ornament above the first measure. The sixth staff has a diamond-shaped ornament above the first measure. The seventh staff has a diamond-shaped ornament above the first measure. The eighth staff has a diamond-shaped ornament above the first measure. The ninth staff has a diamond-shaped ornament above the first measure. The tenth staff has a diamond-shaped ornament above the first measure. The music is written in a system of ten staves, with a key signature of one flat and a time signature of 2/4. The notation includes various note values, accidentals, and dynamic markings. The first staff has a diamond-shaped ornament above the first measure. The second staff has a diamond-shaped ornament above the first measure. The third staff has a diamond-shaped ornament above the first measure. The fourth staff has a diamond-shaped ornament above the first measure. The fifth staff has a diamond-shaped ornament above the first measure. The sixth staff has a diamond-shaped ornament above the first measure. The seventh staff has a diamond-shaped ornament above the first measure. The eighth staff has a diamond-shaped ornament above the first measure. The ninth staff has a diamond-shaped ornament above the first measure. The tenth staff has a diamond-shaped ornament above the first measure.

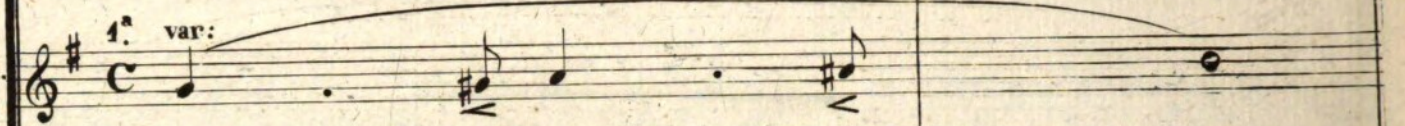
Handwritten musical score on ten staves, numbered 59. The score is written in treble and bass clefs. It features various musical notations including notes, rests, and accidentals. The first staff has a diamond-shaped annotation above it. The second staff has a "R" and "suivez" written next to it. The third staff has a diamond-shaped annotation above it. The fourth staff has a diamond-shaped annotation above it. The fifth staff has a diamond-shaped annotation above it. The sixth staff has a diamond-shaped annotation above it. The seventh staff has a diamond-shaped annotation above it. The eighth staff has a diamond-shaped annotation above it. The ninth staff has a diamond-shaped annotation above it. The tenth staff has a diamond-shaped annotation above it. The score is divided into two systems by a vertical line. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The notation is dense, with many notes and accidentals. The paper is aged and yellowed.

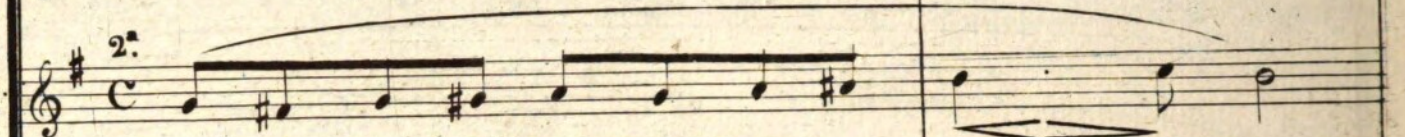
Handwritten musical score on page 60, featuring ten staves of music. The first nine staves are in treble clef, and the tenth is in bass clef. The notation includes various notes, rests, and accidentals, with some staves showing complex rhythmic patterns and slurs. The page is numbered 60 in the top left corner.

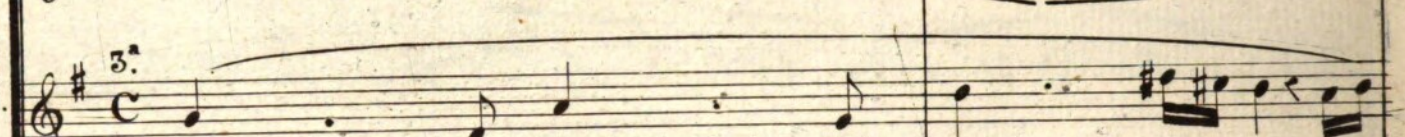
A handwritten musical score on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#), with a 'R' above the first measure. The notation includes various note values, rests, and slurs across two measures. The subsequent staves continue the melodic and harmonic development, featuring more complex rhythmic patterns and slurs. The final staff is a bass clef line, mostly containing rests. The manuscript is on aged, slightly discolored paper.

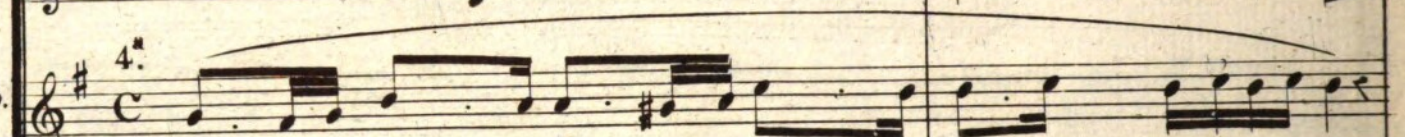
Tema variato.

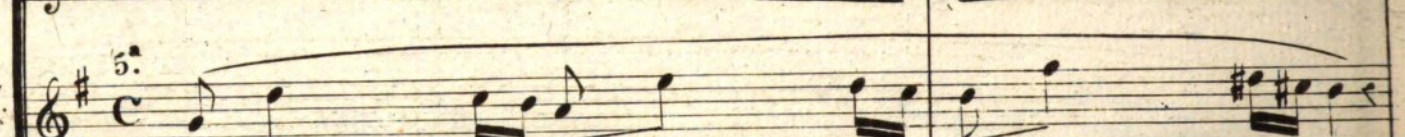
Nº 182. 

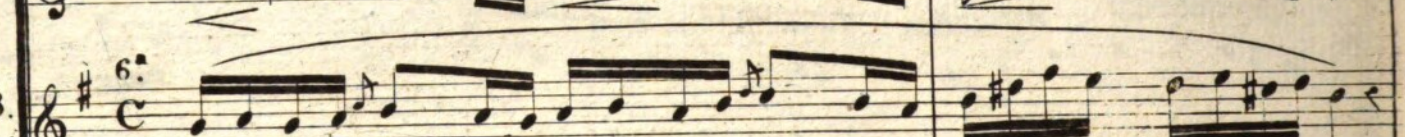
Nº 183. 1.^a var: 

Nº 184. 2.^a 

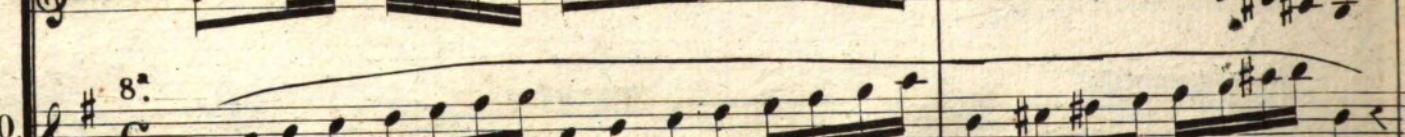
Nº 185. 3.^a 

Nº 186. 4.^a 

Nº 187. 5.^a 

Nº 188. 6.^a 

Nº 189. 7.^a 

Nº 190. 8.^a 

Nº 191. 9.^a 

Nº 192. 40.^a 

Nº 193. 41.^a 



Handwritten musical score on page 63, featuring 12 staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The word "suivez" is written in the first measure of the second staff. The bottom staff has a bass clef and a key signature of one sharp.

Handwritten musical score on page 64, featuring 12 staves of music in G major. The score is divided into two systems of six staves each. The notation includes various note values, rests, and dynamic markings. The bottom staff is a bass line with figured bass notation.

A handwritten musical score on 12 staves, organized into two systems of six staves each. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first system (staves 1-6) contains measures 1 through 6. The second system (staves 7-12) contains measures 7 through 12. The notation is dense, with many beamed notes and slurs. The paper is aged and shows some staining.

Tema variato.

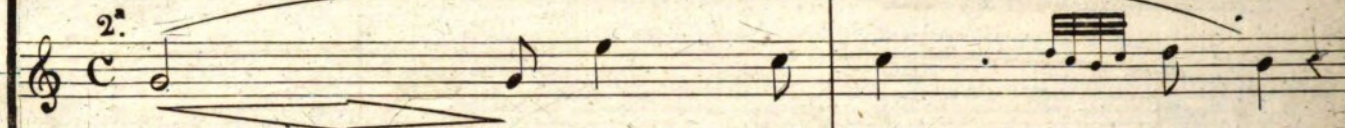
Nº 294.



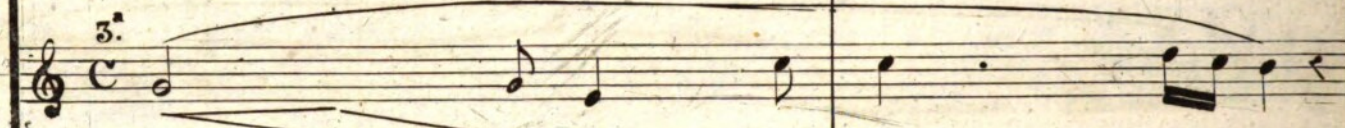
Nº 295.



Nº 296.



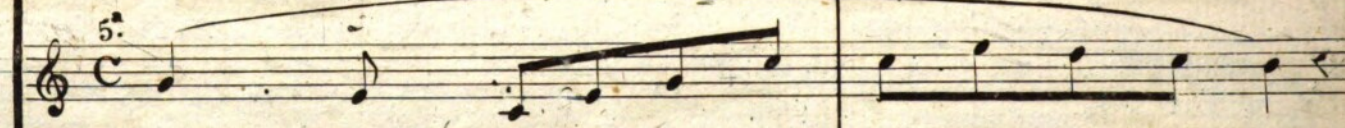
Nº 297.



Nº 298.



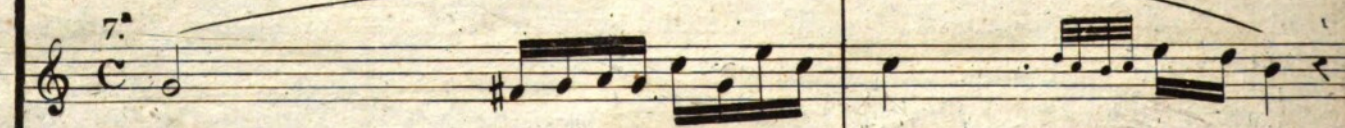
Nº 299.



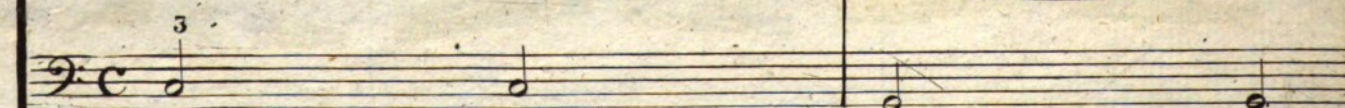
Nº 300.



Nº 301.



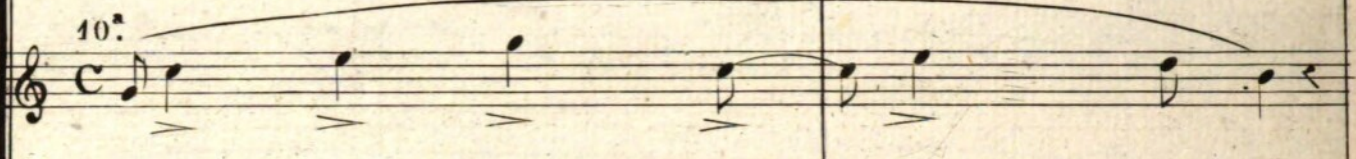
Nº 302.

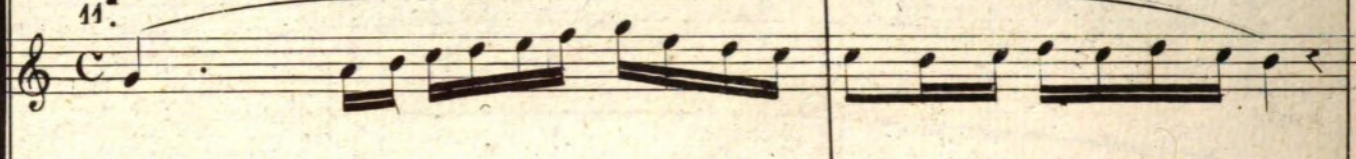


Handwritten musical score on page 67, featuring ten staves of music in common time (C). The score includes various musical notations such as notes, rests, slurs, and trills. The bottom staff is a bass line with fingerings 6, 5, 4 2, and 3.

9.^a var:

N^o.303. 

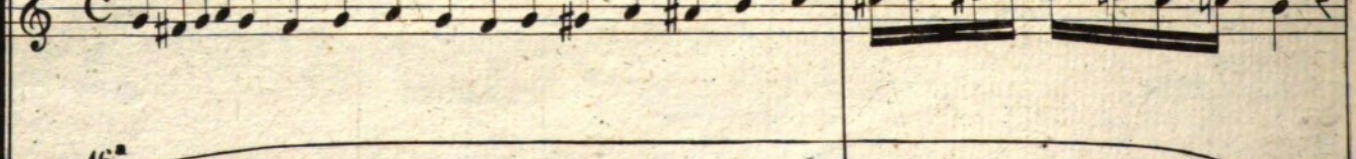
N^o.304. 

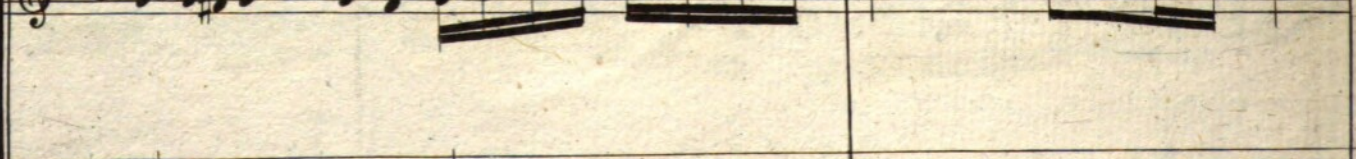
N^o.305. 

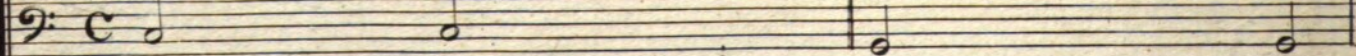
N^o.306. 

N^o.307. 

N^o.308. 

N^o.309. 

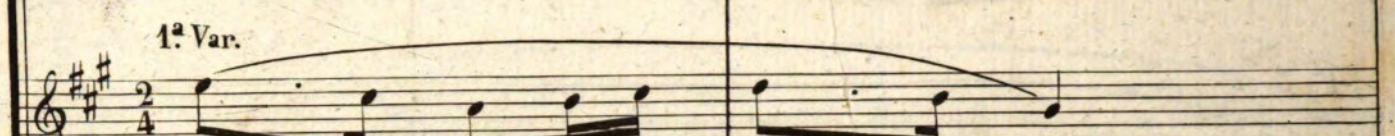
N^o.310. 

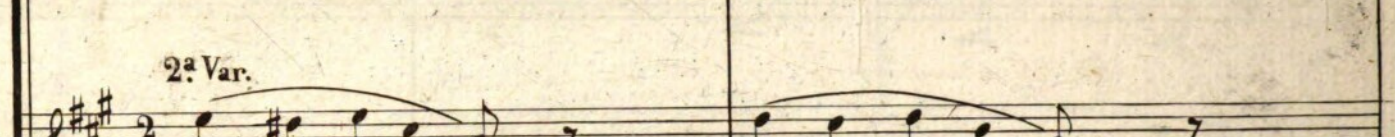


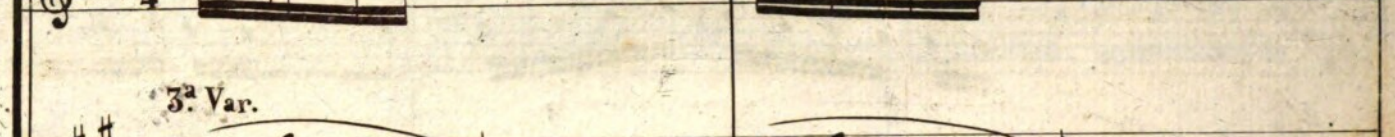
Handwritten musical score on page 69, featuring nine staves of music. The notation is in C major (one sharp, F#) and 2/4 time. The score is divided into two measures by a vertical bar line. The first measure contains complex melodic lines with many beamed sixteenth and thirty-second notes, while the second measure contains simpler melodic lines. The bottom staff is a bass line with a few notes. The manuscript shows signs of age with some staining and ink bleed-through.

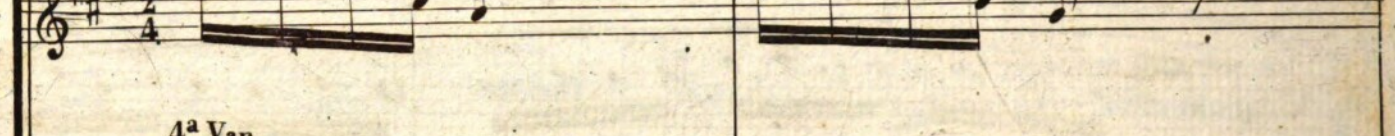
Tema variato

N.º 311. 

N.º 312. ^{1ª Var.} 

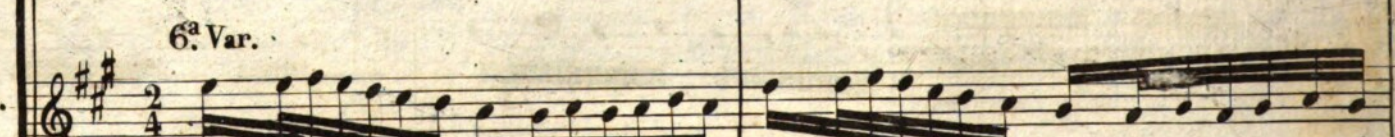
N.º 313. ^{2ª Var.} 

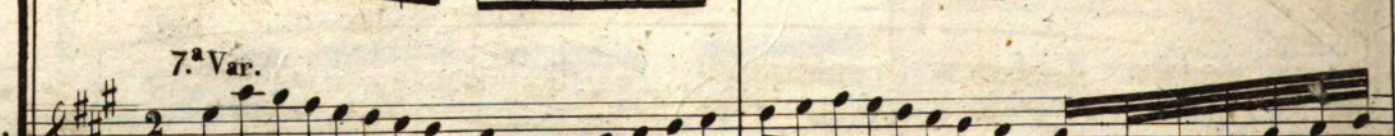
N.º 314. ^{3ª Var.} 

N.º 315. ^{4ª Var.} 

N.º 316. ^{5ª Var.} 

N.º 317. ^{6ª Var.} 

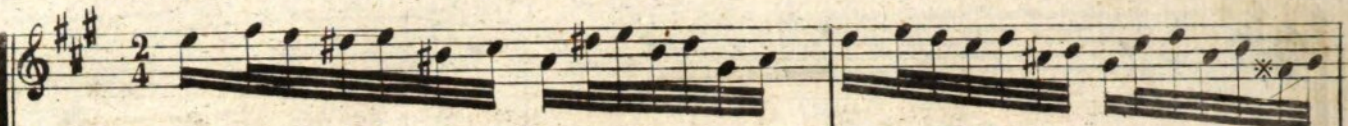
N.º 318. ^{7ª Var.} 

N.º 319. ^{8ª Var.} 

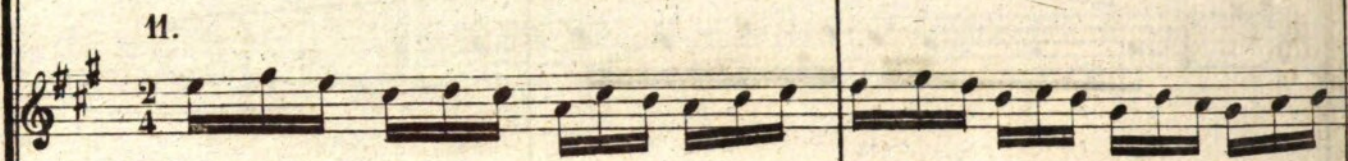


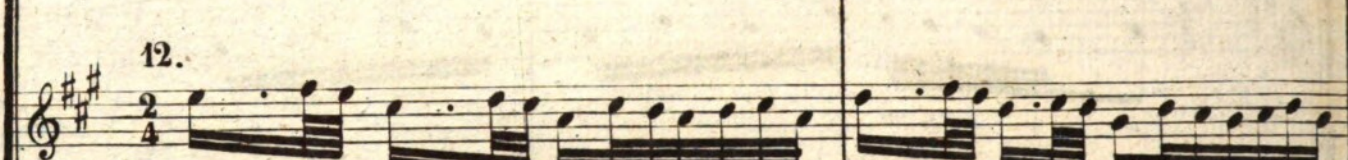
Handwritten musical score on page 74, featuring ten staves of music in G major (one sharp) and 2/4 time. The score is divided into two systems of five staves each. The first system includes a bass line at the bottom with figured bass notation (5 3, 6 5, 5 3). The notation includes various note values, rests, and slurs.

9. Var.

N.320. 

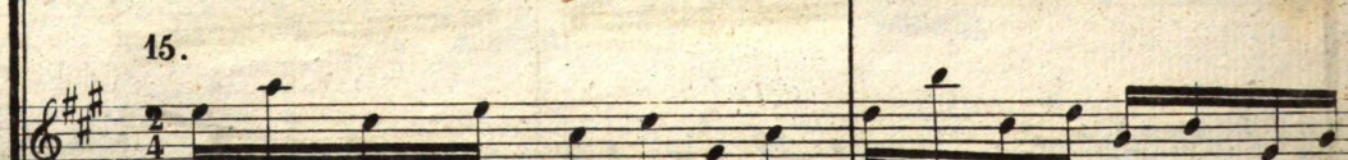
N.321. 

N.322. 

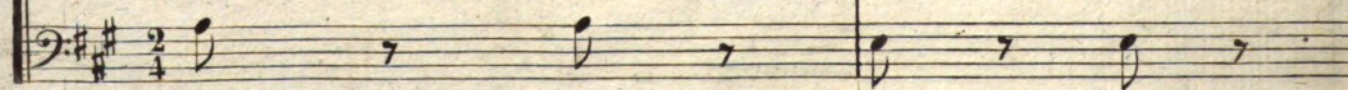
N.323. 

N.324. 

N.325. 

N.326. 

N.327. 

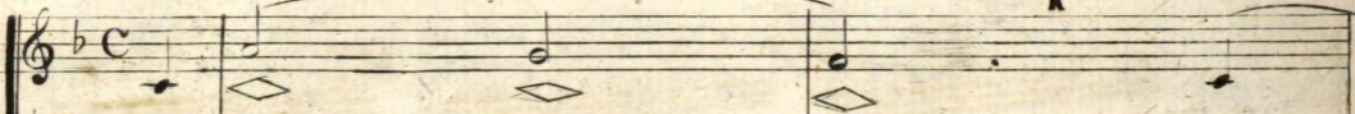


Handwritten musical score on page 73, featuring nine staves of music. The notation is in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music consists of various melodic lines, some with slurs, and rests. The paper is aged and shows some staining.

Tema variato.

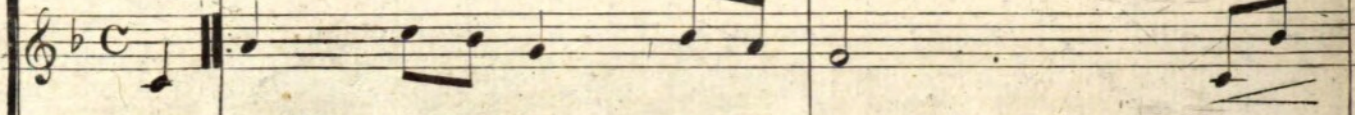
R

N.328.

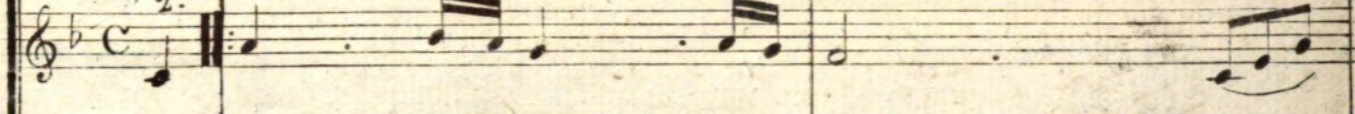


1. var.

N.329.

2.^a

N.330.

3.^a

N.331.

4.^a

N.332.

5.^a

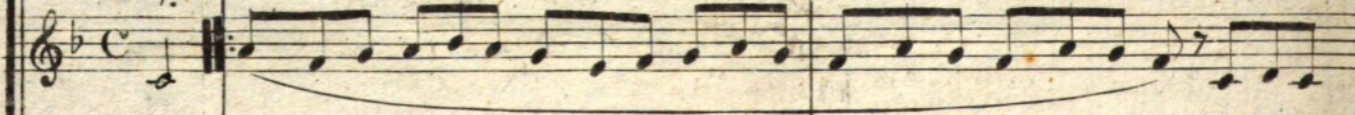
N.333.

6.^a

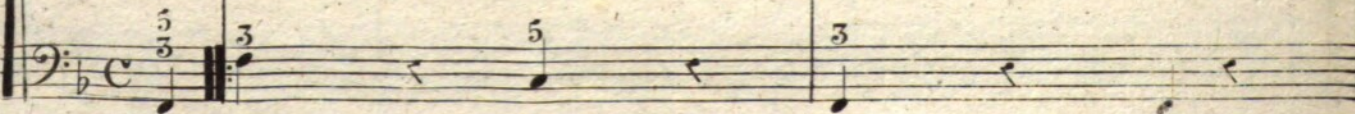
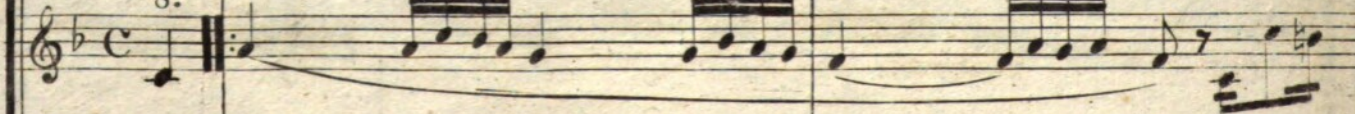
N.334.

7.^a

N.335.

8.^a

N.336.



A handwritten musical score on ten staves. The notation is in treble and bass clefs, with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into two measures by a vertical line. The first measure contains various musical notations, including whole notes, half notes, quarter notes, eighth notes, and sixteenth notes, often grouped with slurs. The second measure continues the notation, featuring more complex rhythmic patterns and slurs. A small instruction "suivez" is written above the first staff in the second measure. The paper is aged and shows some staining.

A handwritten musical score on ten staves, organized into two systems of five staves each. The notation is in treble and bass clefs, with a key signature of one flat (B-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, trills (tr), and ornaments (R). The first system (staves 1-5) features a melody in the upper staves and a bass line in the lower staves. The second system (staves 6-10) continues the melody and bass line, with the bass line featuring a 4/2 time signature change and a 3/4 time signature change. The notation is written in ink on aged, slightly stained paper.

Handwritten musical score on page 77, featuring nine staves of music in G major (one sharp) and common time. The score includes various musical notations such as treble and bass clefs, notes, rests, and ornaments. The right side of the page contains eight variations labeled "alla 1ª var." through "alla 8ª var.", each preceded by a diamond symbol. The final staff ends with the word "Fine". The bottom staff is a bass line with fingerings 4, 3, and 5 indicated above the notes.

All^o giusto.N^o 337.

Handwritten musical score for N. 337, All. giusto. The score is written for piano (p) and features a variety of musical notations including treble and bass staves, clefs, time signatures, and various musical symbols such as trills (tr), ornaments (R), and fingerings (6, 5, 4, 3, 2, 1). The piece is in common time (C) and includes several measures with complex rhythmic patterns and ornaments. The notation is in a historical style, with some notes and ornaments written in a shorthand manner. The score is divided into systems, with each system containing two staves. The piece concludes with a final cadence.

Handwritten musical score for piano, page 79. The score consists of seven systems of two staves each (treble and bass clef). The music is in B-flat major (two flats) and 3/4 time. It features complex piano textures with rapid sixteenth-note passages, trills, and various ornaments (marked 'R'). Fingering numbers (1-7) are indicated throughout. Dynamics include 'tr' (trill) and 'f' (forte). The piece concludes with a final cadence in the last system.

Handwritten musical score for piano, page 80. The score consists of seven systems of grand staves (treble and bass clef). The music is in B-flat major and 3/4 time. It features complex piano textures with rapid sixteenth-note passages, trills, and various ornaments. Fingerings are indicated by numbers 1-5, and breath marks (R) are present throughout. The manuscript shows signs of age, including ink bleed-through and some staining.

Handwritten musical score for piano, page 84. The score consists of seven systems of two staves each (treble and bass clef). The music is in G major (one sharp) and 3/4 time. It features various musical notations including eighth and sixteenth notes, rests, trills (tr), and dynamic markings like 'f' and 'R' (ritardando). The piece concludes with a double bar line at the end of the seventh system.

N.º 338.

This musical score is for a piece titled "N.º 338" in the tempo "Andte moderato". It is written for piano in G major (one sharp) and common time (C). The score consists of seven systems of two staves each. The right hand (treble clef) features a variety of melodic and harmonic textures, including eighth-note patterns, sixteenth-note runs, and chords. The left hand (bass clef) provides a steady accompaniment with eighth and sixteenth notes, often including fingerings such as 7, 4, 2, 5, 3, 6, and 4. Rehearsal marks, indicated by the letter "R" above a measure, are placed at the beginning of the first, third, fifth, sixth, and seventh systems. The piece concludes with a trill (tr) in the right hand and a final chord marked with a sharp sign (#3) in the left hand.

Handwritten musical score for piano, page 83. The score consists of seven systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The music features complex, rapid passages in the right hand, often marked with 'R' for 'Ritardando' or 'Ritardando' (Ritardando). The left hand provides a steady accompaniment. The final system ends with a double bar line.

Largo.

Piano Forte.

N.º 339.

Canto.

Allegretto.

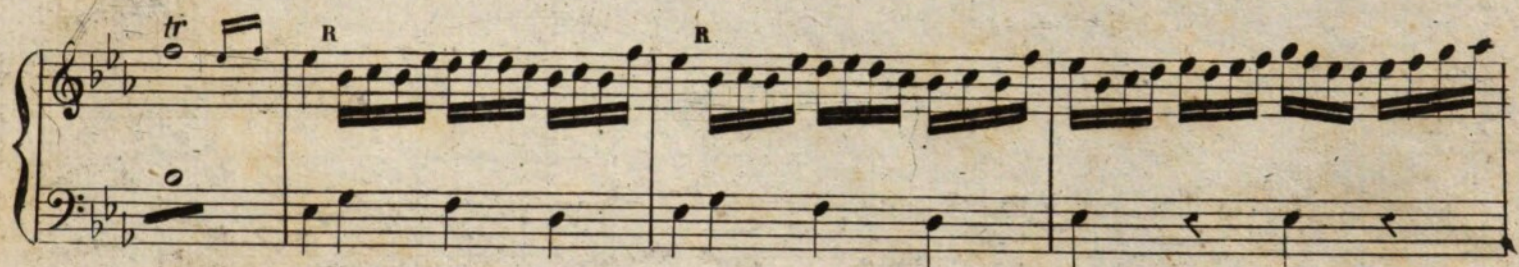
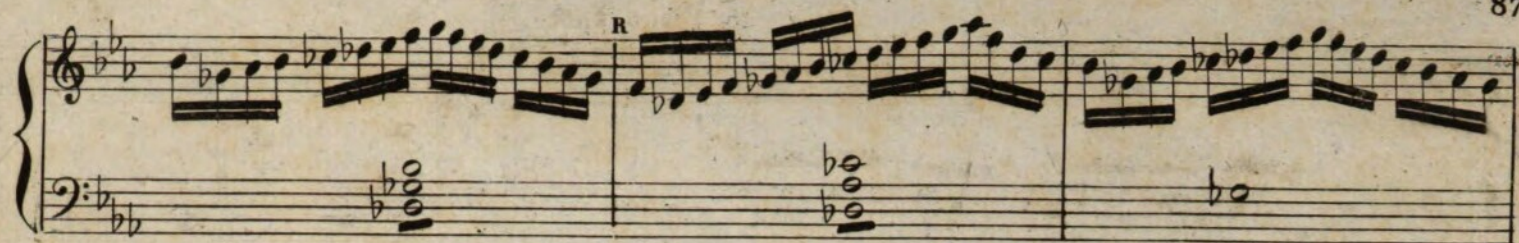
Handwritten musical score on page 85, featuring seven systems of grand staves with treble and bass clefs. The music is in B-flat major and 3/4 time. It includes various musical notations such as rests (R), trills (tr), and fingerings (6, 4, 3). The right hand often plays chords or single notes, while the left hand plays flowing sixteenth-note patterns.

Piano Forte.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of two flats (B-flat and E-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment is a continuous eighth-note pattern. The score is written in ink on aged paper.

A musical score for a piano piece titled "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass staff provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the bass staff.

Handwritten musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is written on two staves, treble and bass clef, in G major (one sharp) and 2/4 time. The right hand (treble clef) features a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a simple accompaniment with single notes and chords. The piece is marked "Allegretto" and includes a repeat sign at the end.



Fine