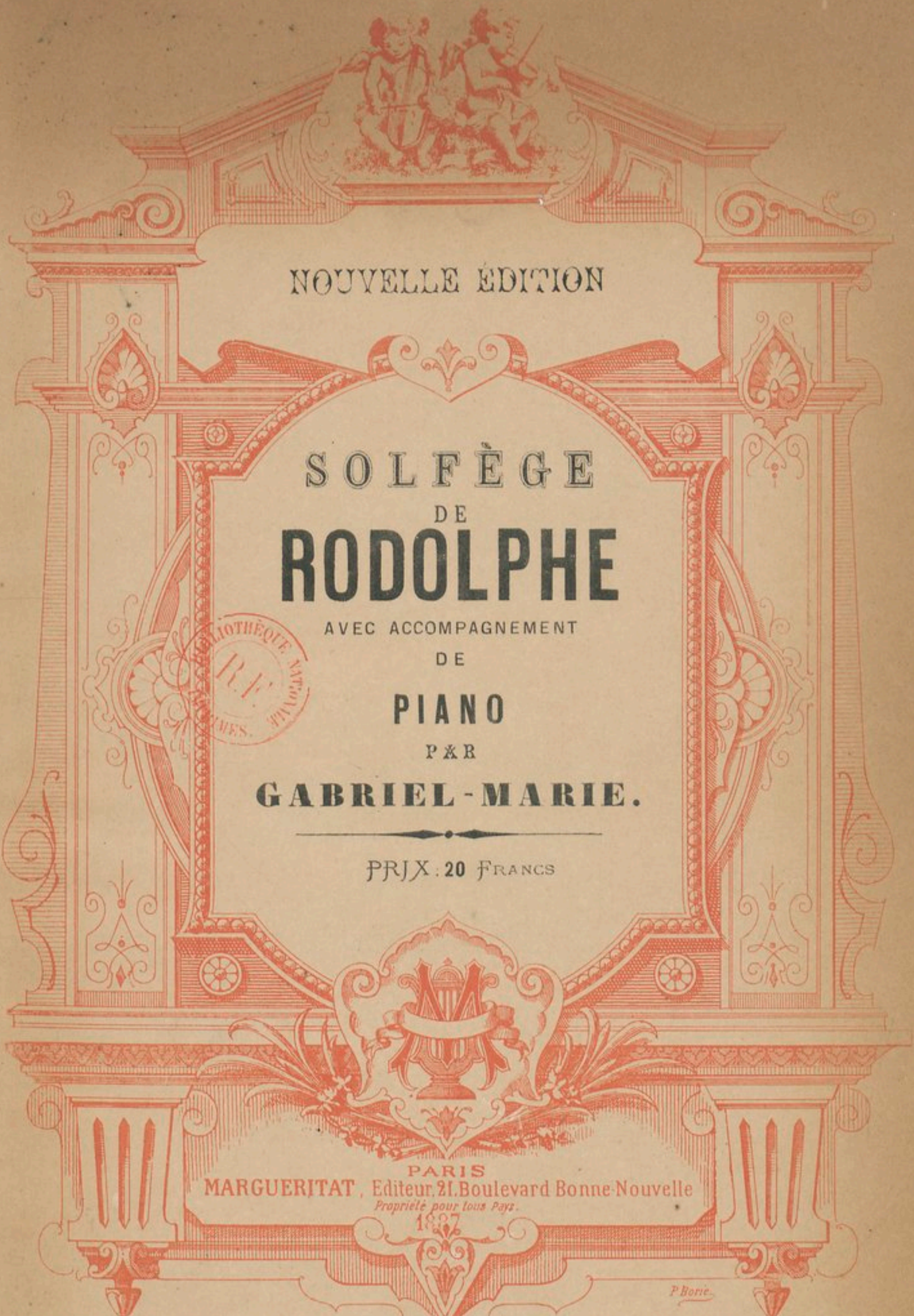




NOUVELLE EDITION

SOLFÈGE
DE
RODOLPHE

AVEC ACCOMPAGNEMENT
DE

PIANO

P & B

GABRIEL-MARIE.

PRIX: 20 FRANCS

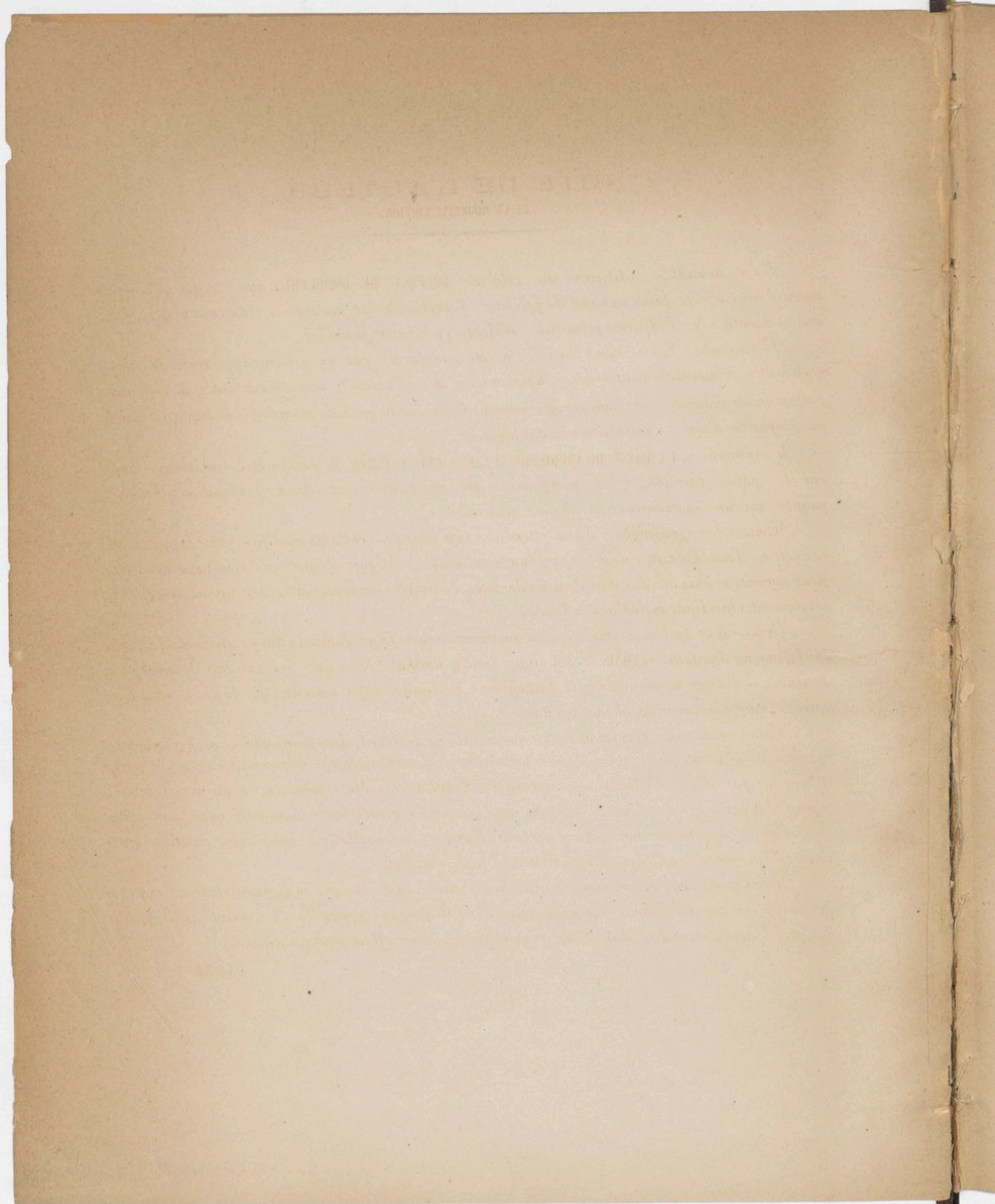
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1837

P. Borie.

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NOTE DE L'AUTEUR

DE LA NOUVELLE ÉDITION

La nouvelle édition du célèbre SOLFÈGE DE RODOLPHE, que nous publions aujourd'hui, a été faite en vue de faciliter l'emploi de cet ouvrage à tous ceux que les inconvénients de l'édition primitive avaient pu rebuter jusqu'ici.

L'ancienne basse non chiffrée a été remplacée par un accompagnement de piano, réalisant scrupuleusement les harmonies de l'auteur, et permettant à tous les professeurs pianistes de soutenir efficacement l'élève, sans que leur attention soit détournée par la préoccupation d'une réalisation instantanée.

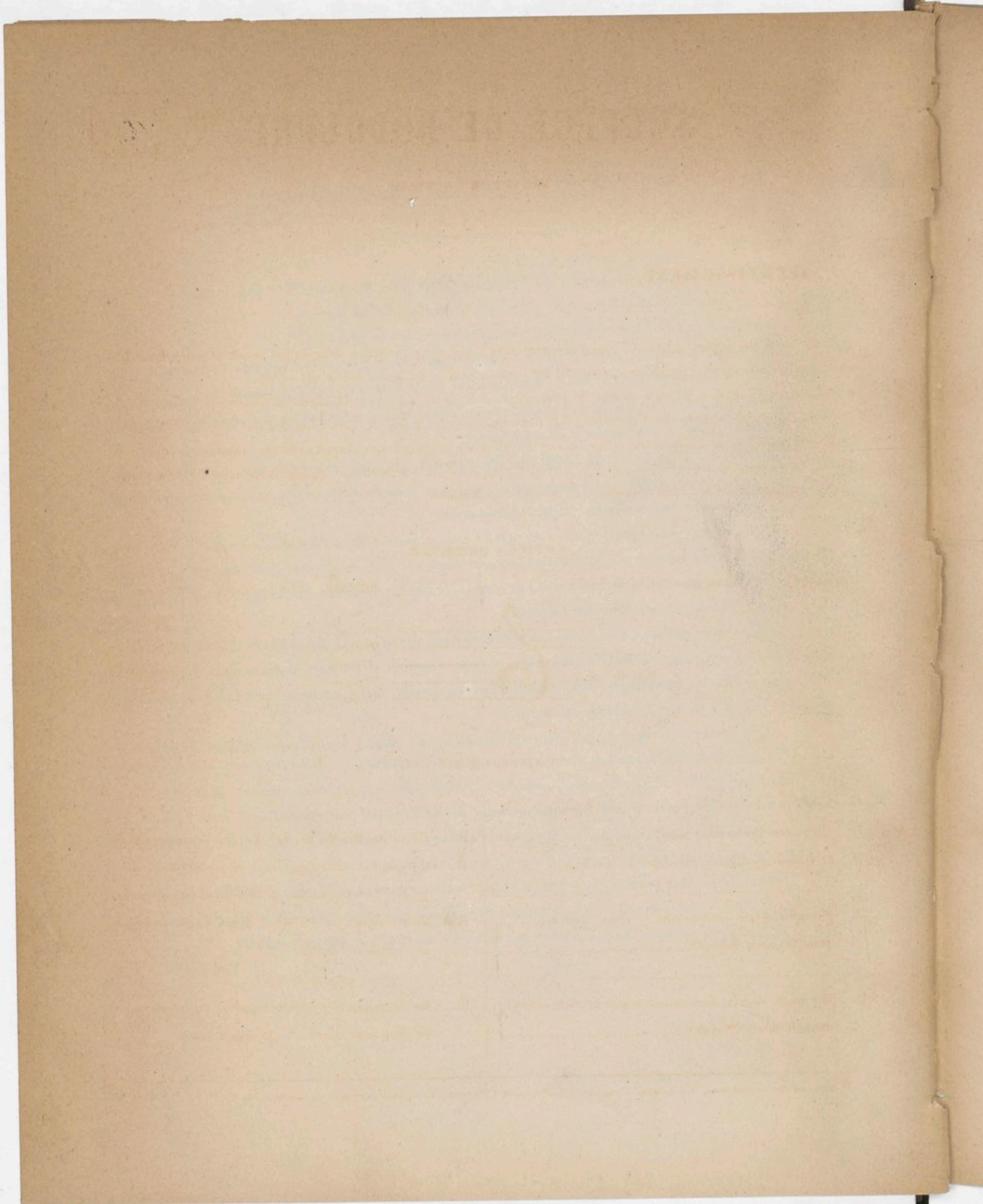
Néanmoins, LA BASSE DE RODOLPHE N'A PAS ÉTÉ ALTÉRÉE & pourra être suivie, comme par le passé, par ceux des professeurs qui se trouveraient dans l'obligation d'accompagner sur un instrument de basse quelconque.

Tous les passages d'une étendue trop grande ont été modifiés de façon à en permettre l'accès aux voix les plus restreintes. Pour obtenir ce résultat, nous ne nous sommes permis que des substitutions de notes, de simples variantes au texte original respectant sévèrement la ligne mélodique de l'auteur.

Grâce à ce système, nous avons pu conserver intacte la graduation des tonalités et faire que les leçons ne dépassent JAMAIS le SOL aigu, limite normale des voix ordinaires de soprano et de ténor. -- Encore avons-nous évité d'atteindre cette limite, aussi souvent que la chose nous a été possible sans dénaturer la phrase existante.

Nous avons aussi apporté quelques améliorations de détail, dont l'importance sera sûrement appréciée. -- C'est ainsi que, dans les leçons élémentaires, les temps à compter sont indiqués par des chiffres représentatifs; l'indication des mesures a été modernisée; enfin, dans les dernières leçons, nous avons ajouté les nuances que semblait comporter le sentiment musical exprimé par l'auteur, de sorte que ces leçons constitueront pour l'élève une excellente préparation à l'étude du style.

Nous avons donc accompli ce travail avec l'intime persuasion qu'il ne devra qu'aider à la vulgarisation de l'œuvre remarquable de Rodolphe, & nous le livrons à l'appréciation des professeurs & des élèves, dans l'espoir qu'il pourra leur offrir quelque intérêt.



SOLFÈGE DE RODOLPHE

NOUVELLE ÉDITION.

(Exemple 2. Page 2.)

AVERTISSEMENT,

Il sera nécessaire de faire apprendre aux élèves les cinq premiers articles des principes qui leur donneront les connaissances primitives, et qu'il est indispensable de savoir avant de solfier.

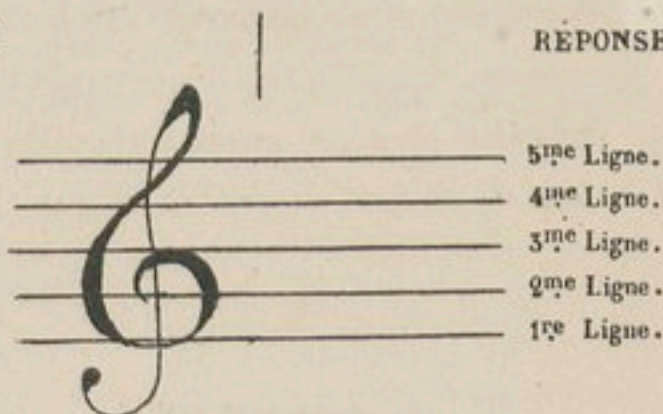
Le premier de ces articles donne la connaissance de la clef; et le second celle du nombre des notes, des tons, et demi-tons qui se trouvent entr'elles. Le troisième article traite de la valeur des notes; le quatrième de celle du point, et le cinquième de la valeur des silences. Quand aux autres articles, les maîtres pour ne point surcharger la mémoire des écoliers, auront l'attention de ne les leur faire apprendre qu'autant qu'ils seront assez avancés pour les bien concevoir, et ne rien confondre.

ARTICLE PREMIER.

DEMANDE. Où se pose la Clef de Sol?

RÉPONSE. Sur la Seconde ligne.

Clef de Sol.

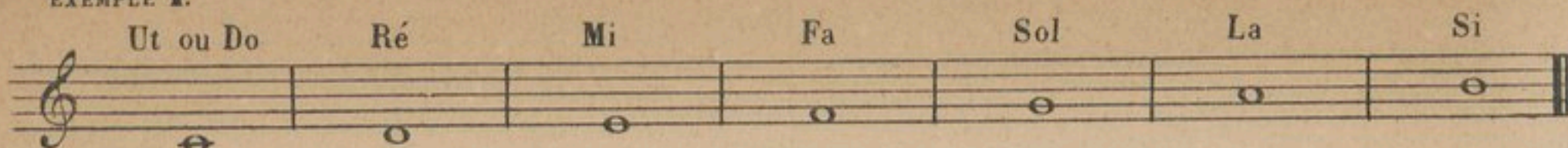


ARTICLE 2^{me}

- | | |
|--|--|
| D. Combien y a-t-il de Notes dans la Musique?..... | R. Sept. |
| D. * Comment les nomme t-on? | R. Ut ou Do, Ré, Mi, Fa, Sol, La, Si, (Exemple 1. Page 2.) |
| D. Combien ces Notes font-elles de tons?..... | R. Cinq tons et deux demi-tons Majeurs, lors qu'on y joint l'Octave qui est la répétition du premier son |
| | R. Du troisième au quatrième degré et du septième au huitième degré. |
| D. Sur quels degrés se trouvent le deux demi-tons. dans le mode Majeur?..... | (Exemple 2. Page 2.) |
| | R. Du deuxième au troisième degré et du septième au huitième degré. (Exemple 3. Page 2.) |
| D. Sur quels degrés se trouvent les deux demi-tons dans le mode Mineur?..... | |

* Dans les Écoles modernes, on a substitué la syllabe DO, à celle de UT comme étant plus sonore pour la vocalisation.

EXEMPLE 1.



EXEMPLE 2.



EXEMPLE 3.



Il y a deux sortes de degrés, le degré conjoint ou diatonique, et le degré disjoint.

Le degré conjoint est le plus petit de tous les intervalles, tel que celui de seconde; ainsi: Ut Ré, et Ré, Mi, sont des degrés conjoints, vu qu'il n'y a qu'un intervalle de seconde d'Ut à Ré, comme de Ré à Mi.

Marche diatonique, signifie la même chose que marche par degrés conjoints.

La gamme, soit en montant, soit en descendant, se nomme, Gamme diatonique, ou Gamme par degrés conjoints.

Le degré disjoint est celui qui embrasse un plus grand intervalle que celui de seconde; ainsi Ut Mi, Ut Fa, Ut Sol, Ut La, Ut Si, sont autant de degrés disjoints, vu que le plus petit de ces intervalles, excède l'intervalle de seconde.

ARTICLE 3.^{me}

DE LA VALEUR DES NOTES.

D. Combien la Ronde vaut-elle de Blanches?..
 D. Combien vaut-elle de Noires?.....
 D. Et de Croches?.....
 D. Et de Doubles Croches?.....
 D. Et de Triples Croches?.....

D. Combien la Blanche vaut-elle de Noires?.....
 D. Combien vaut-elle de Croches?.....
 D. Et de Doubles Croches?.....
 D. Et de Triples Croches?.....

R. Deux.....
 R. Quatre.....
 R. Huit.....
 R. Seize.....
 R. Trente-deux.....

R. Deux.....
 R. Quatre.....
 R. Huit.....
 R. Seize.....

Exemple.....1

Exemple.....2

D. Combien la noire vaut-elle de Croches.....
 D. Combien vaut elle de doubles Croches.....
 D. Et de triples Croches?.....

R. Deux.....
 R. Quatre.....
 R. Huit.....

D. Combien la Croche vaut-elle de.....
 doubles Croches?.....
 D. Et de triples Croches?.....

R. Deux.....
 R. Quatre.....

D. Combien la double Croche vaut-elle.....
 de triples Croches?.....

R. Deux.....

FIGURES DES NOTES

Exemple.....1.

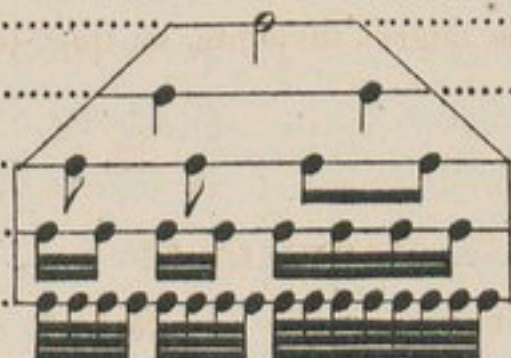
Valeur de la Ronde.....



Une Ronde.....
 vaut 2 Blanches.....
 ou 4 Noires.....
 ou 8 Croches.....
 ou 16 Doubles Croches.....
 ou 32 Triples Croches.....

Exemple.....2.

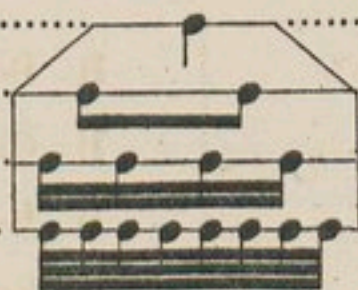
Valeur de la Blanche.....



Une Blanche.....
 vaut 2 Noires.....
 ou 4 Croches.....
 ou 8 Doubles Croches.....
 ou 16 Triples Croches.....

Exemple.....3.

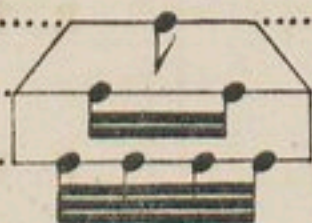
Valeur de la Noire.....



Une Noire.....
 vaut 2 Croche.....
 ou 4 Doubles Croches.....
 ou 8 Triples Croches.....

Exemple.....4.

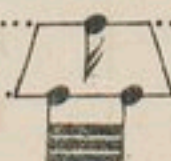
Valeur de la Croche.....



Une Croche.....
 vaut 2 Doubles Croches.....
 ou 4 Triples Croches.....

Exemple.....5.

Valeur de la Double Croche.....



Une Double Croche.....
 vaut 2 Triples Croches.....

ARTICLE 4^{me}

VALEUR D'UN POINT APRÈS LA NOTE.

- D. Que fait le point après une note quelconque?.....
 D. Combien vaut une Ronde avec un point?.....
 D. Combien vaut une Blanche avec un point?.....
 D. Combien vaut une Noire avec un point?.....
 D. Combien vaut une Croche avec un point?.....
 D. Combien vaut une double Croche avec un point?.....

R. Il augmente la Note de la moitié de sa valeur

R. Trois Blanches (Exemple 1)

R. Trois Noires..... (Exemple 2)

R. Trois Croches..... (Exemple 3)

R. Trois doubles Croches.... (Exemple 4)

R. Trois triples Croches..... (Exemple 5)

ARTICLE 5^{me}

DU NOM ET DE LA VALEUR DES SILENCES.

- D. Comment nomme-t-on un Silence d'une Mesure?....
 D. Comment nomme-t-on un Silence d'une demi Mesure?..
 D. Comment nomme-t-on un Silence d'une Noire?.....
 D. Comment nomme-t-on un Silence d'une Croche?.....
 D. Comment nomme-t-on un Silence d'une double Croche?..
 D. Comment nomme-t-on un Silence d'une triple Croche?.....
 D. Comment marque-t-on un repos de deux Mesures?.....
 D. Comment marque-t-on un repos de quatre Mesures?.....

R. Une Pause..... (Ex. 1.)

R. Une demi-pause..... (Ex. 2.)

R. Un Soupir..... (Ex. 3.)

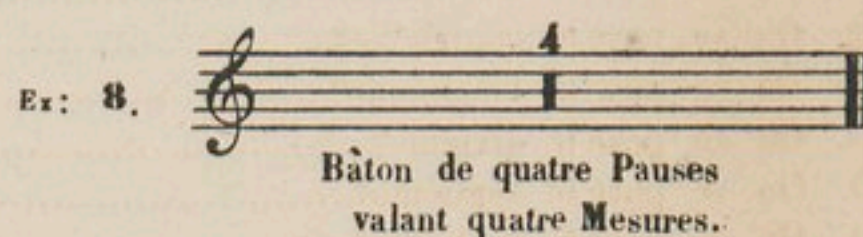
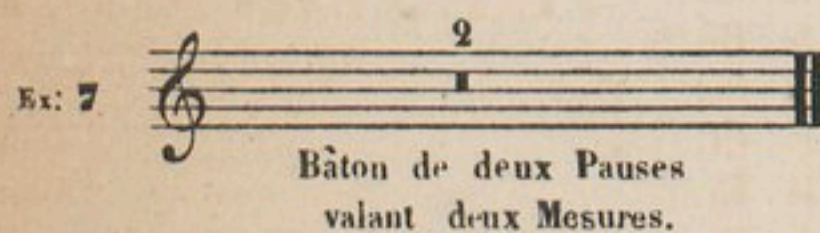
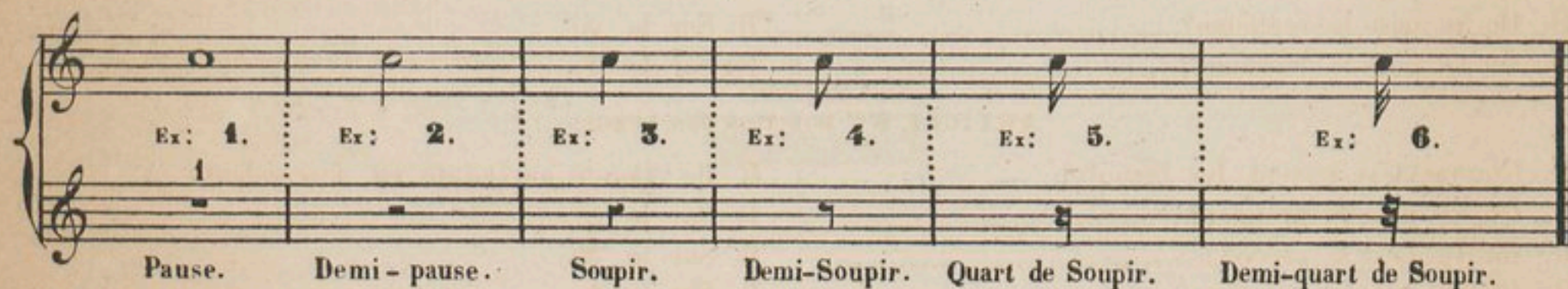
R. Un demi-Soupir..... (Ex. 4.)

R. Un quart de Soupir..... (Ex. 5.)

R. Un Demi-quart de Soupir. (Ex. 6.)

R. Par un seul signe que l'on nomme Bâton de deux Pauses (Ex. 7.)

R. Par un seul signe que l'on nomme Bâton de quatre Pauses (Ex. 8.)



ARTICLE 6^{me} DES SIGNES DES MESURES.

- D. Combien y a-t-il de mesure usitées?.....
- D. Comment se marque la mesure à Quatre-temps?.....
- D. Comment se marque la Mesure à Deux temps?.....
- D. Comment se marque la Mesure à Trois temps?.....

- R. Trois. La mesure à Quatre temps, la mesure à Deux-temps et la mesure à Trois-temps
- R. Par un **C**..... Ex. 1.
- R. Par le chiffre **2** (Ex. 2.) ou par le chiffre **2** avec un **4** dessous (Ex. 3.) ou par un **C** barré (Ex. 4.)
- R. Par le chiffre **3** (Ex. 5.) ou par le chiffre **3** avec un **4** dessous..... (Ex. 6.)

Exemple.....1. Exemple.....2. Exemple.....3. Exemple.....4. Exemple.....5. Exemple.....6.

Mesure à Quatre temps Mesure à Deux temps Mesure à Deux temps Mesure à Deux temps Mesure à Trois temps Mesure à Trois Quatre

ARTICLE 7^{me} DES SIGNES DES MESURES COMPOSÉES DÉRIVÉES DU 6^{me} ARTICLE.

- D. Combien y a-t-il de Mesures Composées?.....
- D. Comment se marque la Mesure à Douze huit?.....
- D. Comment se marque la Mesure à Six-huit?.....
- D. Comment se marque la Mesure à Trois-huit?.....

- R. Trois La Mesure à Douze huit la mesure à Six huit et la Mesure à Trois-huit.....
- R. Par le chiffre **12** avec un **8** dessous..... (Ex. 1.)
- R. Par le chiffre **6** avec un **8** dessous..... (Ex. 2.)
- R. Par le chiffre **3** avec un **8** dessous..... (Ex. 3.)

Exemple.....1. Exemple.....2. Exemple.....3.

Mesure à Douze Huit dérivée de la Mesure à Quatre-temps Mesure à Six-huit dérivée de la Mesure à Deux temps Mesure à Trois huit dérivée de la Mesure à Trois temps

ARTICLE 8^{me} POSITION DES DIÈSES.

- D. Comment se posent les Dièses?.....
- D. Ou se pose le premier?.....
- D. Ou se pose le second?.....
- D. Ou se pose le troisième?.....
- D. Ou se pose le quatrième?.....
- D. Ou se pose le cinquième?.....
- D. Ou se pose le sixième?.....
- D. Ou se pose le septième?.....
- D. Ou se pose le huitième?.....

- R. De Quinte en Quinte en montant
- R. Sur le Fa.
- R. Sur l' Ut.
- R. Sur le Sol.
- R. Sur le Ré.
- R. Sur le La.
- R. Sur le Mi.
- R. Sur le Si.
- R. Sur le Fa.

Ex. 1. Ex. 2. Ex. 3. Ex. 4. Ex. 5. Ex. 6. Ex. 7. Ex. 8.

double dièse

ARTICLE 9^{me} POSITION DES BÉMOLS.

- D. Comment se posent les Bémols?.....
- D. Ou se pose le premier?.....
- D. Ou se pose le second?.....
- D. Ou se pose le troisième?.....
- D. Ou se pose le quatrième?.....
- D. Ou se pose le cinquième?.....
- D. Ou se pose le sixième?.....
- D. Ou se pose le septième?.....
- D. Ou se pose le huitième?.....

- R. De Quinte en Quinte en descendant
- R. Sur le Si.
- R. Sur le Mi.
- R. Sur le La.
- R. Sur le Ré.
- R. Sur le Sol.
- R. Sur l' Ut.
- R. Sur le Fa.
- R. Sur le Si.

Ex. 1. Ex. 2. Ex. 3. Ex. 4. Ex. 5. Ex. 6. Ex. 7. Ex. 8.

double Bémol

* Une Quinte est l'espace de cinq degrés.

(a) Le huitième Dièse est double et se nomme Double Dièse.

(b) Le huitième Bémol est double et se nomme Double Bémol.

ARTICLE 10^{me}

FIGURE ET EFFET DU DIÈSE DU BÉMOL ET DU BÉCARRE.

- Le Dièse se marque ainsi.....
 Le Bémol se marque ainsi.....
 Le Bécarré se marque ainsi.....
- D. Dans quel Mode sont les notes naturelles.....
 D. Que fait le Dièse devant une note naturelle?.....
 D. Que fait le Bémol devant une note naturelle?.....
 D. Comment faut-il que la note soit pour pouvoir mettre {
 un Dièse ou un Bémol devant?.....
 D. Que fait le Bécarré devant une note?.....
 D. Comment faut-il que la note soit pour pouvoir mettre {
 un Bécarré devant?.....
- Dièse.....
 Bémol.....
 Bécarré.....
- R. Dans le ton d'Ut naturel.
 R. Il hausse la note d'un demi-ton mineur.
 R. Il baisse la note d'un demi-ton mineur.

 R. Il faut que la note soit naturelle.
 R. Il remet la note dans son ton naturel.

 R. Il faut que la note soit Diésée ou Bémolisée

Note Naturelle.	La même note haussée d'un demi-ton par le moyen du Dièse	La note Diésée baissée d'un demi-ton par le moyen du Bécarré.
Note Naturelle.	La même note Diésée	La même note remise dans son ton naturel.
Note Naturelle.	La même note baissée d'un demi-ton par le moyen du Bémol.	La note Bémolisée haussée d'un demi-ton par le moyen du Bécarré.
Note Naturelle.	La même note Bémolisée.	La même note remise dans son ton naturel.

ARTICLE 11^{me}

DE LA DISTINCTION DU MODE MAJEUR ET DU MODE MINEUR. *

- D. Combien y a-t'il de Modes.....
 D. Quel est le modèle des tons Majeurs.....
 D. Quel est le modèle des tons Mineurs.....
 D. Qu'entendez-vous par ton Naturel.....
 D. Ou connaît-on qu'un Mode est Majeur.....

 D. Où connaît-on qu'un Mode est Mineur.....

- R. Deux le mode Majeur et le Mode Mineur.
 R. C'est le ton d'Ut naturel.
 R. C'est le ton de La naturel.
 R. C'est lorsqu'il n'y a ni Dièses ni Bémols à la Clef.
 R. Quand il y a deux tons du premier au troisième degré.....(Ex: 1.)
 R. Quand il n'y a qu'un ton et-demi du premier au troisième degré.....(Ex: 2.)

MODE MAJEUR.

1^{er} Degré. 2^{me} Degré. 3^{me} Degré.

Ex. 1.

d'Ut à Ré un Ton de Ré à Mi un ton

MODE MINEUR.

1^{er} Degré. 2^{me} Degré. 3^{me} Degré.

Ex. 2.

de La à Si un Ton de Si à Ut un Ton

(Nota) Mode, signifie l'union des trois sons principaux qui forment entr'eux l'accord le plus parfait, et qui font la base et la constitution de toute Musique. Les trois sons principaux qui constituent le Mode sont, la Tonique ou premier degré la Tierce ou troisième degré et la Dominante ou cinquième degré. Le Mode a deux genres, ou plutôt, il y a deux genres de mode, le Majeur et le Mineur. C'est toujours la Tierce majeure qui caractérise le Mode majeur, et c'est toujours la Tierce mineure qui caractérise le Mode mineur (Voyez l'Article 11 ci-dessus)

ARTICLE 12^{me}

DU NOMBRE DE DIÈSES QU'IL FAUT A CHAQUE TON, AVEC SON TON RELATIF. *

- D. Dans quel ton est on lorsqu'il n'y a ni Dièses ni Bémols à la Clef?.....
- D. Dans quel ton est-on avec un Dièse à la Clef?
- D. Et avec deux Dièses?.....
- D. Et avec trois Dièses?.....
- D. Et avec quatre Dièses?.....
- D. Et avec cinq Dièses?.....
- D. Et avec six Dièses?.....
- D. Et avec sept Dièses?.....

- R. En Ut majeur ou en La mineur..... (Ex. 1.)
- R. En Sol majeur ou en Mi mineur..... (Ex. 2.)
- R. En Re majeur ou en Si mineur..... (Ex. 3.)
- R. En La majeur ou en Fa # mineur..... (Ex. 4.)
- R. En Mi majeur ou en Ut # mineur..... (Ex. 5.)
- R. En Si majeur ou en Sol # mineur..... (Ex. 6.)
- R. En Fa # majeur ou en Re # mineur..... (Ex. 7.)
- R. En Ut # majeur ou en La # mineur..... (Ex. 8.)

(Nota.) Les deux derniers tons sont rarement usités.

Ut Majeur.	Sol majeur.	Ré majeur.	La majeur.	Mi majeur.	Si majeur.	Fa # majeur.	Ut # majeur.
Ex:..... 1.	Ex:..... 2.	Ex:..... 3.	Ex:..... 4.	Ex:..... 5.	Ex:..... 6.	Ex:..... 7.	Ex:..... 8.
La mineur relatif de Ut majeur.	Mi mineur relatif de Sol majeur.	Si mineur relatif de Ré majeur.	Fa # mineur relatif de La majeur.	Ut # mineur relatif de Mi majeur.	Sol # mineur relatif de Si majeur.	Ré b mineur relatif de Fa majeur.	La # mineur relatif d'Ut # majeur.

ARTICLE 13^{me}

DU NOMBRE DE BÉMOLS QU'IL FAUT A CHAQUE TON, AVEC SON TON RELATIF.

- D. Dans quel ton est-on avec un Bémol à la Clef?...
- D. Et avec deux Bémols?.....
- D. Et avec trois Bémols?.....
- D. Et avec quatre Bémols?.....
- D. Et avec cinq Bémols?.....
- D. Et avec six Bémols?.....
- D. Et avec sept Bémols?.....

- R. En Fa majeur ou en Ré mineur..... (Ex. 1.)
- R. En Si b majeur ou en Sol mineur..... (Ex. 2.)
- R. En Mi b majeur ou en Ut mineur..... (Ex. 3.)
- R. En La b majeur ou en Fa mineur..... (Ex. 4.)
- R. En Ré b majeur ou en Si b mineur..... (Ex. 5.)
- R. En Sol b majeur ou en Mi b mineur..... (Ex. 6.)
- R. En Ut b majeur ou en La b mineur..... (Ex. 7.)

(Nota.) Les deux derniers tons sont rarement usités.

Fa majeur.	Si b majeur.	Mi b majeur.	La b majeur.	Ré b majeur.	Sol b majeur.	Ut b majeur.
Ex:..... 1.	Ex:..... 2.	Ex:..... 3.	Ex:..... 4.	Ex:..... 5.	Ex:..... 6.	Ex:..... 7.
Ré mineur relatif de Fa b majeur.	Sol mineur relatif de Si b majeur.	Ut mineur relatif de Mi b majeur.	Fa mineur relatif de La b majeur.	Si b mineur relatif de Re b majeur.	Mi b mineur relatif de Sol b majeur.	La b mineur relatif d'Ut b majeur.

* On appelle un ton, relatif d'un autre ton, lorsqu'il est désigné à la clef par la même quantité de Dièses ou de Bémols. Ainsi le ton de Mi est relatif de Sol majeur vu qu'ils sont tous deux désignés à la clef par le même signe. Il en est de même des autres tons.
(Voyez les exemples ci-dessus.)

ARTICLE 14^{me}

POUR CONNAÎTRE LA TONIQUE DANS LES MODES MAJEURS ET MINEURS AVEC DES DIÈSES.

- | | | |
|--|---|---|
| D. Dans les Modes Majeurs avec des Dièses où se pose la Tonique ?..... | { | R. Un degré audessus du dernier Dièse posé à la clef..... (Ex. 1.) |
| D. Dans les Modes Mineurs avec des Dièses où se pose la Tonique ?..... | | R. Un degré audessous du dernier Dièse posé à la clef..... (Ex. 2.) |

TABLEAU DE TOUS LES MODES MAJEURS AVEC DES DIÈSES

Ex. 1

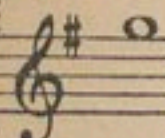
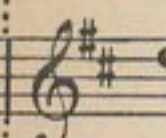
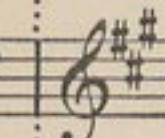
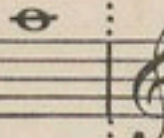
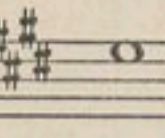
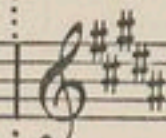
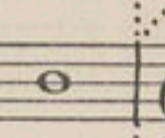
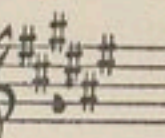
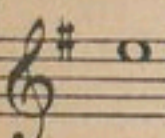
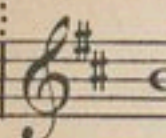
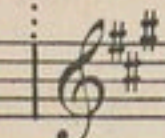
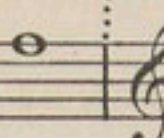
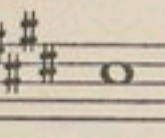
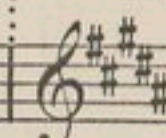
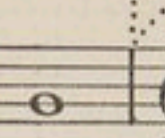
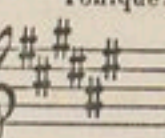
Tonique.	Tonique.	Tonique.	Tonique.	Tonique.	Tonique.	Tonique.	Peu usités.
							
Remarquez que chaque Tonique est toujours posée un degré audessus du dernier Dièse							

TABLEAU DE TOUS LES MODES MINEURS AVEC DES DIÈSES.

Ex. 2

Tonique.	Tonique.	Tonique.	Tonique.	Tonique.	Tonique.	Tonique.	Peu usités.
							
Remarquez que chaque Tonique est toujours posée un degré audessous du dernier Dièse							

ARTICLE 15^{me}

POUR CONNAÎTRE LA TONIQUE DANS LES MODES MAJEURS ET MINEURS AVEC DES BÉMOLS.

- | | | |
|--|---|--|
| D. Dans les Modes Majeurs avec des Bémols où se pose la Tonique ?..... | { | R. Quatre degrés audessous du dernier Bémol posé à la clef..... (Ex. 1.) |
| D. Dans les Modes Mineurs avec des Bémols où se pose la Tonique ?..... | | R. Six degrés au dessous du dernier Bémol posé à la clef..... (Ex. 2.) |

TABLEAU DE TOUS LES MODES MAJEURS AVEC DES BÉMOLS.

Ex. 1

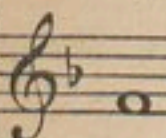
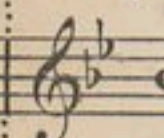
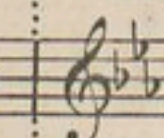
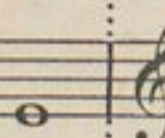
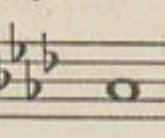
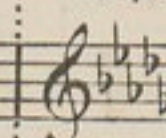
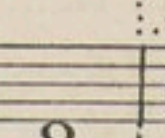
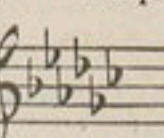
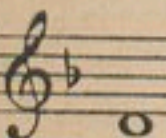
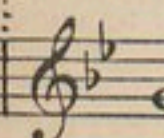
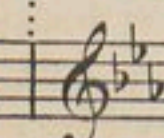
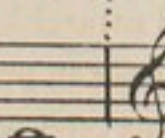
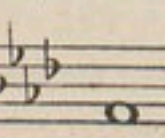
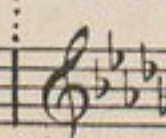
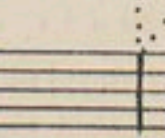
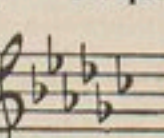
Tonique	Tonique	Tonique	Tonique	Tonique	Tonique	Tonique	Peu usités.
							
Remarquez que chaque Tonique est toujours posée quatre degrés audessous du dernier Bémol							

TABLEAU DE TOUS LES MODES MINEURS AVEC DES BÉMOLS.

Ex. 2

Tonique	Tonique	Tonique	Tonique	Tonique	Tonique	Tonique	Peu usités.
							
Remarquez que chaque Tonique est toujours posée six degrés audessous du dernier Bémol							

- D. Combien y a-t'il de notes dans la Gamme?..... R. Huit.
D. Combien les huit notes font-elles de degrés?..... R. Huit.

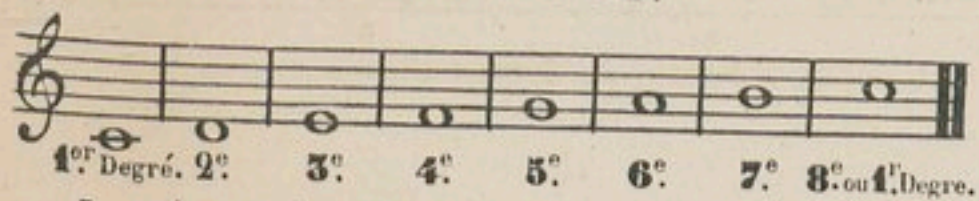
GAMME DU TON D'UT SERVANT DE RÈGLE POUR TOUS LES TONS.

- D. Quel est le premier degré d'un Mode quelconque?.. R. C'est toujours la Tonique
D. Quel est la Tonique ou premier degré du ton d'Ut?... R. C'est l'Ut.
D. Quel est le second..... R. C'est le Ré.
D. Quel est le troisième..... R. C'est le Mi.
D. Quel est le quatrième..... R. C'est le Fa.
D. Quel est le cinquième..... R. C'est le Sol.
D. Quel est le sixième..... R. C'est le La.
D. Quel est le septième..... R. C'est le Si.
D. Quel est le huitième..... R. C'est l'Ut.

SUITE DE L'ARTICLE 16^{me}.

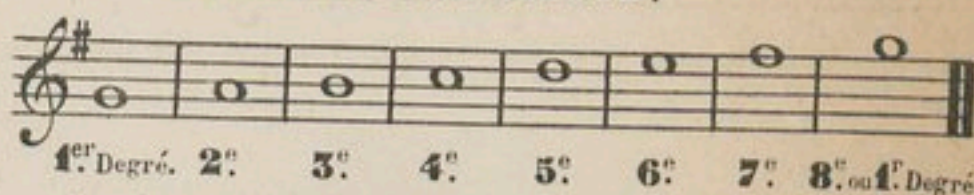
- D. Est-il nécessaire de nommer l'octave huitième degré?..... R. Il est indifférent de nommer l'octave huitième ou premier degré vu que l'octave n'est que la répétition du premier degré que l'on appelle Tonique.

GAMME DU TON D'UT.



Le même ordre subsiste dans toutes les Gammes comme dans les deux ci-dessus.

GAMME DU TON DE SOL.



ARTICLE 17^{me} DES DEUX GENRES DE DEMI-TONS ET LA MANIÈRE DE LES DISTINGUER.

- D. Combien y a-t'il de sortes de demi-tons?..... R. Deux. Le demi-ton Majeur et le demi-ton Mineur.
D. Comment connaît-on le demi-ton Majeur?..... R. C'est lorsque deux notes sont placées l'une sur la ligne et l'autre dans l'intervalle le plus prochain. (Ex. 1. 2. 3. 4.)
D. Comment connaît-on le demi-ton Mineur?..... R. C'est lorsque deux notes sont sur la même ligne ou sur le même intervalle par le moyen du Dièse ou du Bémol. (Ex. 5. 6. 7. 8.)



Le demi-ton majeur se fait par l'emploi de deux notes, soit en montant soit en descendant par degrés conjoints, comme de Si à Ut, de Ré à Mi bémol, de Fa dièse à Sol naturel ou de Si bémol à La naturel. Voyez les exemples ci-dessus (1. 2. 3 et 4.) Le demi-ton mineur s'opère, en faisant passer la même note successivement du naturel au dièse, du dièse au naturel, du bémol au naturel, ou du naturel au bémol. Voyez les Exemples ci-dessus 5. 6. 7 et 8.

Si je nomme demi-ton majeur l'intervalle de Si à Ut, de Ré à Mi b, de Fa# à Sol naturel etc. et demi-ton mineur l'intervalle d'Ut à Ut# de Ré# à Ré naturel de Si b à Si naturel etc, ce n'est que pour me conformer au principe établi et reçu depuis longtemps et afin d'être entendu de tout le monde. Je sais que l'on pourrait envisager ces deux intervalles d'une manière toute opposée, mais pour en donner la preuve il faudrait entrer dans un détail étranger à cet ouvrage.

ARTICLE 18^{me}

DISTANCES DES NOTES DANS L'ORDRE NATUREL.

- D. Comment nomme t'on deux notes sur le même degré, je suppose Ut et Ut?.....
- D. Comment nomme t'on la distance d'Ut à Ré?.....
- D. Et la distance d'Ut à Mi?.....
- D. Et d'Ut à Fa?.....
- D. Et d'Ut à Sol?.....
- D. Et d'Ut à La?.....
- D. Et d'Ut à Si?.....
- D. Et d'Ut à Ut?.....

- R. Unisson..... (Ex. 1.)
- R. Seconde..... (Ex. 2.)
- R. Tierce..... (Ex. 3.)
- R. Quarte..... (Ex. 4.)
- R. Quinte..... (Ex. 5.)
- R. Sixte..... (Ex. 6.)
- R. Septième..... (Ex. 7.)
- R. Octave..... (Ex. 8.)

Ex:.....1. Ex:.....2. Ex:.....3. Ex:.....4.

Ut à Ut, Unisson. Ut à Ré, Seconde. Ut à Mi, Tierce. Ut à Fa, Quarte.

Ex:.....5. Ex:.....6. Ex:.....7. Ex:.....8.

Ut à Sol, Quinte. Ut à La, Sixte. Ut à Si, Septième. Ut à Ut, Octave.

ARTICLE 19^{me}

RENVERSEMENT DES DISTANCES DANS L'ORDRE NATUREL.

- D. Que devient un Unisson renversé?.....
- D. Que devient une Seconde renversée?.....
- D. Et une Tierce renversée?.....
- D. Et une Quarte renversée?.....
- D. Et une Quinte renversée?.....
- D. Et une Sixte renversée?.....
- D. Et une Septième renversée?.....
- D. Et une Octave renversée?.....

- R. Octave..... (Ex. 1.)
- R. Septième..... (Ex. 2.)
- R. Sixte..... (Ex. 3.)
- R. Quinte..... (Ex. 4.)
- R. Quarte..... (Ex. 5.)
- R. Tierce..... (Ex. 6.)
- R. Seconde..... (Ex. 7.)
- R. Unisson..... (Ex. 8.)

Ex:.....1. Ex:.....2. Ex:.....3. Ex:.....4.

Unisson. Seconde. Tierce. Quarte.

Octave. Septième. Sixte. Quinte.

Ex:.....5. Ex:.....6. Ex:.....7. Ex:.....8.

Quinte. Sixte. Septième. Octave.

Quarte. Tierce. Seconde. Unisson.

ARTICLE 20^{ème}

POUR SAVOIR DE QUOI SONT COMPOSÉES TOUTES LES DISTANCES.

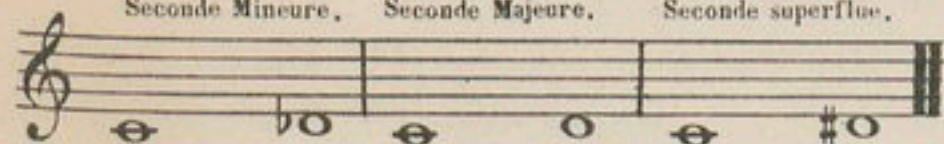
- D. De quoi est composée une Seconde Mineure?.....
 D. Et une Seconde Majeure?.....
 D. Et une Seconde Superflue?.....
 D. De quoi est composée une Tierce Diminuée?.....
 D. Et une Tierce Mineure?.....
 D. Et une Tierce Majeure?.....
 D. De quoi est composée une Quarte Diminuée?....
 D. Et une Quarte Juste?.....
 D. Et une Quarte Superflue?.....
 D. De quoi est composée une Quinte Diminuée?....
 D. Et une Quinte Juste?.....
 Et une Quinte Superflue?.....
 D. De quoi est composée une Sixte Mineure?.....
 D. Et une Sixte Majeure?.....
 D. Et une Sixte superflue?.....
 D. De quoi est composée une Septième Diminuée?..
 D. Et une Septième Mineure?.....
 D. Et une Septième Majeure?.....
 D. De quoi est composé l'Octave?.....

- R. D'un demi-ton..... (Ex. 1.)
 R. D'un ton..... (Ex. 2.)
 R. D'un ton et d'un demi-ton..... (Ex. 3.)
 R. De deux demi-tons..... (Ex. 4.)
 R. D'un ton et d'un demi-ton..... (Ex. 5.)
 R. De deux tons..... (Ex. 6.)
 R. D'un ton et deux demi-tons..... (Ex. 7.)
 R. De deux tons et d'un demi-ton..... (Ex. 8.)
 R. De trois tons..... (Ex. 9.)
 R. De deux tons et deux demi-tons..... (Ex. 10.)
 R. De trois tons et un demi-ton..... (Ex. 11.)
 R. De trois tons et deux demi-tons..... (Ex. 12.)
 R. De trois tons et deux demi-tons..... (Ex. 13.)
 R. De quatre tons et un demi-ton..... (Ex. 14.)
 R. De quatre tons et deux demi-tons.... (Ex. 15.)
 R. De trois tons et trois demi-tons..... (Ex. 16.)
 R. De quatre tons et deux demi-tons... (Ex. 17.)
 R. De cinq tons et d'un demi-ton..... (Ex. 18.)
 R. De cinq tons et deux demi-tons..... (Ex. 19.)

Cet intervalle ne s'altère point.

EXEMPLES.

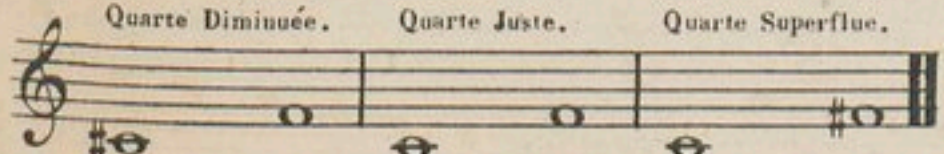
Ex:.....1. Ex:.....2. Ex:.....3.
 Seconde Mineure. Seconde Majeure. Seconde superflue.



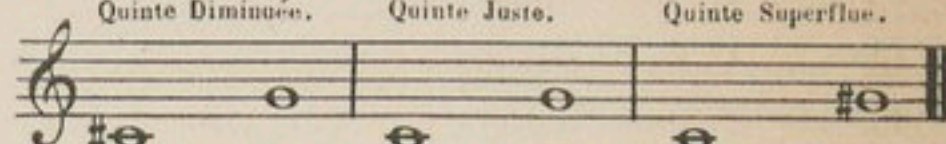
Ex:.....4. Ex:.....5. Ex:.....6.
 Tierce Diminuée. Tierce Mineure. Tierce Majeure.



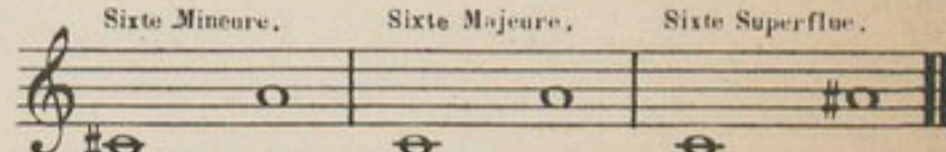
Ex:.....7. Ex:.....8. Ex:.....9.
 Quarte Diminuée. Quarte Juste. Quarte Superflue.



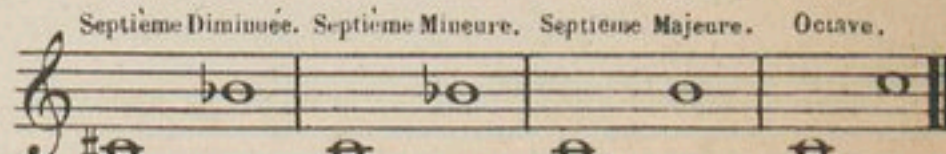
Ex:.....10. Ex:.....11. Ex:.....12.
 Quinte Diminuée. Quinte Juste. Quinte Superflue.



Ex:.....13. Ex:.....14. Ex:.....15.
 Sixte Mineure. Sixte Majeure. Sixte Superflue.



Ex:.....16. Ex:.....17. Ex:.....18. Ex:.....19.
 Septième Diminuée. Septième Mineure. Septième Majeure. Octave.



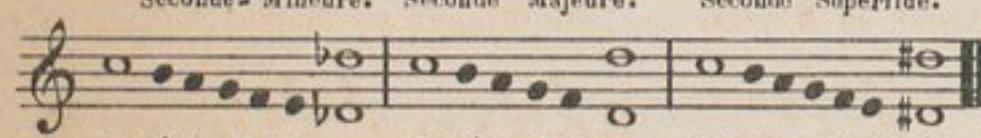
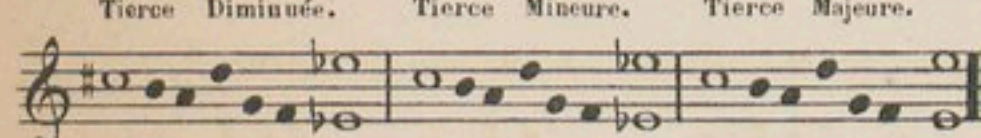
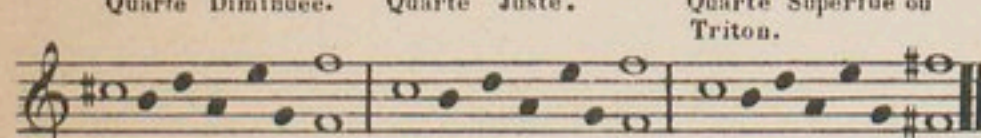
ARTICLE 21^{er}.

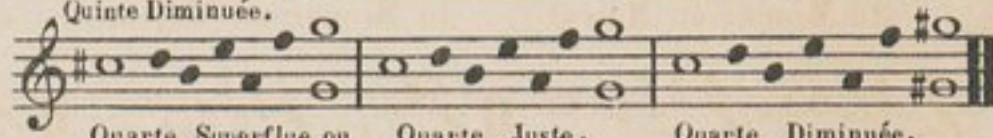
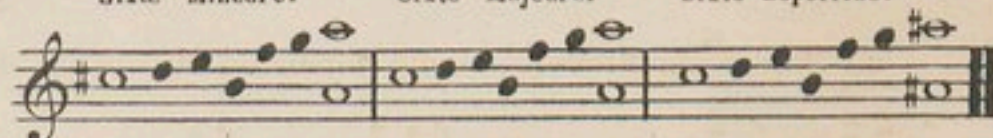
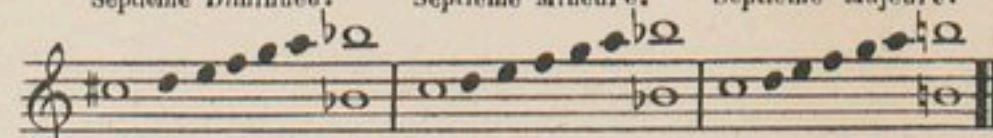
Pour savoir ce que deviennent toutes les distances renversées, du Mineur au Majeur, et du superflu au diminué

- D. Que devient une Seconde Mineure renversée?.....
 D. Que devient une Seconde Majeure renversée?.....
 D. Que devient une Seconde Superflue renversée?.....
 D. Que devient une Tierce Diminuée renversée?.....
 D. Que devient une Tierce Mineure renversée?.....
 D. Que devient une Tierce Majeure renversée?.....
 D. Que devient une Quarte Diminuée renversée?.....
 D. Que devient une Quarte renversée?.....
 D. Que devient une Quarte Superflue renversée?.....
 D. Que devient une Quinte Diminuée renversée?.....
 D. Que devient une Quinte renversée?.....
 D. Que devient une Quinte Superflue renversée?.....
 D. Que devient une Sixte Mineure renversée?.....
 D. Que devient une Sixte Majeure renversée?.....
 D. Que devient une Sixte Superflue renversée?.....
 D. Que devient une Septième Diminuée renversée?....
 D. Que devient une Septième Mineure renversée?.....
 D. Que devient une Septième Majeure renversée?.....

- R. Une Septième Majeure..... (Ex: 1.)
 R. Une Septième Mineure..... (Ex: 2.)
 R. Une Septième Diminuée..... (Ex: 3.)
 R. Une Sixte Superflue..... (Ex: 4.)
 R. Une Sixte Majeure..... (Ex: 5.)
 R. Une Sixte Mineure..... (Ex: 6.)
 R. Une Quinte Superflue..... (Ex: 7.)
 R. Une Quinte Juste..... (Ex: 8.)
 R. Une Quinte Diminuée..... (Ex: 9.)
 R. Une Quarte Superflue..... (Ex: 10.)
 R. Une Quarte Juste..... (Ex: 11.)
 R. Une Quarte Diminuée..... (Ex: 12.)
 R. Une Tierce Majeure..... (Ex: 13.)
 R. Une Tierce Mineure..... (Ex: 14.)
 R. Une Tierce Diminuée..... (Ex: 15.)
 R. Une Seconde Superflue..... (Ex: 16.)
 R. Une Seconde Majeure..... (Ex: 17.)
 R. Une Seconde Mineure..... (Ex: 18.)

EXEMPLES.

Ex:.....1. Ex:.....2. Ex:.....3.
 Seconde Mineure. Seconde Majeure. Seconde Superflue.

 Septième Majeure. Septième Mineure. Septième Diminuée.
 Ex:.....4. Ex:.....5. Ex:.....6.
 Tierce Diminuée. Tierce Mineure. Tierce Majeure.

 Sixte Superflue. Sixte Majeure. Sixte Mineure.
 Ex:.....7. Ex:.....8. Ex:.....9.
 Quarte Diminuée. Quarte Juste. Quarte Superflue ou Triton.

 Quinte Superflue. Quinte Juste. Fausse Quinte ou Quinte Diminuée.

Ex:.....10. Ex:.....11. Ex:.....12.
 Fausse Quinte ou Quinte Diminuée. Quinte Juste. Quinte Superflue.

 Quarte Superflue ou Triton. Quarte Juste. Quarte Diminuée.
 Ex:.....13. Ex:.....14. Ex:.....15.
 Sixte Mineure. Sixte Majeure. Sixte Superflue.

 Tierce Majeure. Tierce Mineure. Tierce Diminuée.
 Ex:.....16. Ex:.....17. Ex:.....18.
 Septième Diminuée. Septième Mineure. Septième Majeure.

 Seconde Superflue. Seconde Majeure. Seconde Mineure.

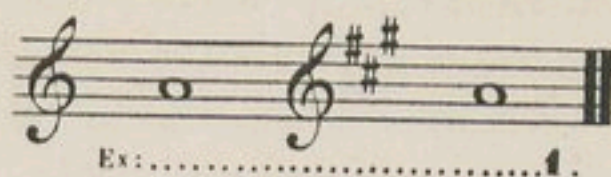
ARTICLE 22^{me}

Règle pour savoir ce qu'il faut faire pour passer d'un ton Mineur à son Majeur et d'un ton Majeur à son Mineur par le moyen de trois Dièses.

- | | |
|--|---|
| D. Dans quel mode est le ton de La naturel lorsqu'il n'y a ni Dièses ni Bémols à la Clef?..... | R. Dans le mode Mineur..... |
| D. Que faut-il faire pour passer de La Mineur à son Majeur?..... | R. Ajouter trois Dièses à la clef..... (Ex. 1.) |
| D. Que faut-il faire, (règle générale,) dans tous les tons Mineurs avec des Dièses pour les rendre Majeurs?..... | R. Toujours ajouter trois Dièses au nombre qui se trouve à la clef..... (Ex. 2. 3. 4. 5.) |
| D. Que faut-il faire dans tous les tons Majeurs avec des Dièses pour les rendre Mineurs?..... | R. Toujours retrancher trois Dièses à la clef (Ex. 6. 7. 8. 9.) |
| D. Comment retrancher trois Dièses de la clef dans le ton de Ré Majeur qui n'en a que deux?..... | R. Il faut retrancher les trois Dièses qui sont à la clef et substituer un Bémol en leur place..... (Ex. 10.) |
| D. Comment retrancher trois Dièses de la clef dans le ton de Sol Majeur qui n'en a qu'un?..... | R. Il faut retrancher le Dièse qui est à la clef et substituer deux Bémols en sa place..... (Ex. 11.) |

EXEMPLES.

du Mineur au Majeur.



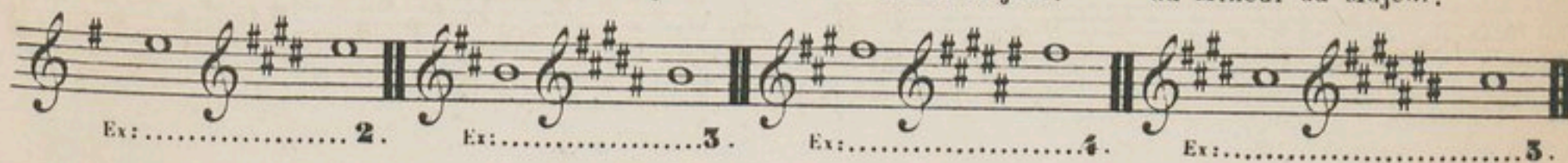
Ex:.....1.

du Mineur au Majeur.

du Mineur au Majeur.

du Mineur au Majeur.

du Mineur au Majeur.



Ex:.....2.

Ex:.....3.

Ex:.....4.

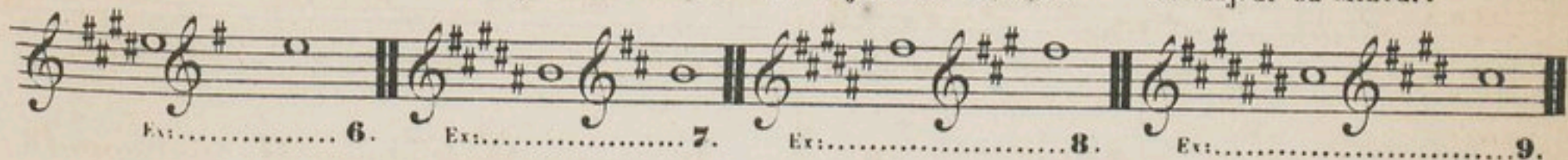
Ex:.....5.

du Majeur au Mineur.

du Majeur au Mineur.

du Majeur au Mineur.

du Majeur au Mineur.



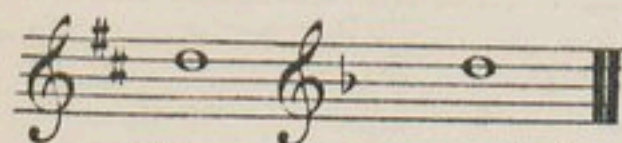
Ex:.....6.

Ex:.....7.

Ex:.....8.

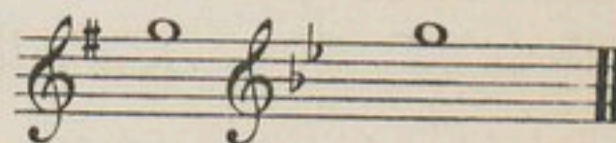
Ex:.....9.

du Majeur au Mineur.



Ex:.....10.

du Majeur au Mineur.



Ex:.....11.

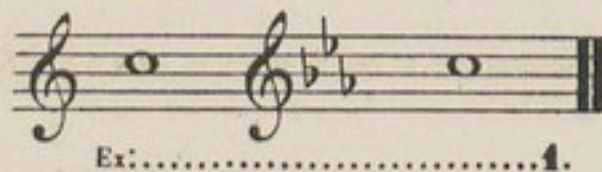
ARTICLE 23^{me}

Règle pour savoir ce qu'il faut faire pour passer d'un ton Majeur à son mineur, et d'un Mineur à son Majeur par le moyen de trois Bémols.

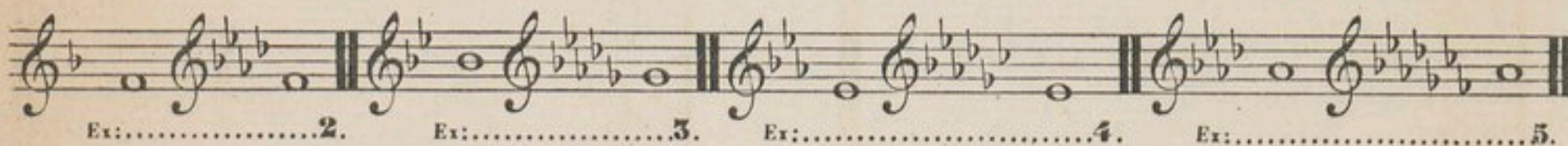
- | | |
|--|---|
| D. Dans quel mode est le ton d'Ut naturel?..... | R. Dans le mode Majeur. |
| D. Que faut-il faire pour passer du ton d'Ut Majeur à son Mineur?..... | R. Il faut ajouter trois Bémols à la clef... (Ex. 1.) |
| D. Que faut-il faire (règle générale) dans tous les tons Majeurs avec des Bémols pour les rendre Mineurs?..... | R. Il faut toujours ajouter trois Bémols au nombre qui se trouve à la clef..... (Ex. 2. 3. 4. 5.) |
| D. Que faut-il faire dans tous les tons Mineurs avec des Bémols pour les rendre Majeurs?..... | R. Il faut toujours retrancher trois Bémols au nombre qui se trouve à la clef..... (Ex. 6. 7. 8. 9.) |
| D. Comment retrancher de la clef trois Bémols dans le ton de Sol Mineur qui n'en a que deux?..... | R. Il faut retrancher les deux Bémols qui sont à la clef et substituer un Dièse en leur place.. (Ex. 10.) |
| D. Comment retrancher de la clef trois Bémols dans le ton de Ré Mineur qui n'en a qu'un?..... | R. Il faut retrancher le Bémol qui est à la clef et substituer deux Dièses en sa place.. (Ex. 11.) |

EXEMPLES.

du Majeur au Mineur.



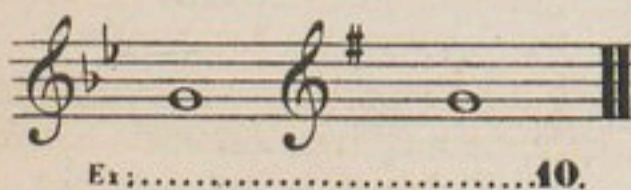
du Majeur au Mineur. du Majeur au Mineur.. du Majeur au Mineur. du Majeur au Mineur.



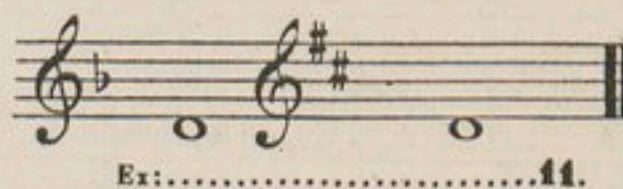
du Mineur au Majeur. du Mineur au Mineur. du Mineur au Majeur. du Mineur au Majeur.



du Mineur au Majeur.



du Majeur au Mineur.



ARTICLE 25.^{me} DES AGRÈMENS DU CHANT

Le Port de voix, que l'on nomme aussi note de goût, note d'agrément, ou petite note, est désigné par une note plus petite que les autres. La petite note ne se nomme point en solfiant, on la fait seulement sentir ou entendre en nommant la note avec laquelle elle est liée.

On verra dans les exemples suivants l'emploi de la petite note sur tous les intervalles praticables.

Employi de la petite note par intervalle diatonique.

Par intervalle de Tierce.

Par Quarte.

Par Quinte.

Par Sixte.

Par Septième diminuée.

Par Septième mineure.

Par Octave.

Par Dixième.

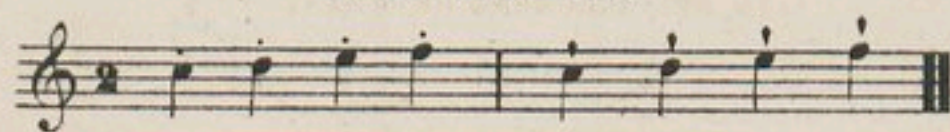
Résumé de tous les intervalles.

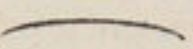
Agrément par retardement.

Agrément par anticipation.

Les Notes détachées sont quelquefois désignées par des petits points ou des petites barres que l'on met au dessus

NOTES DÉTACHÉES.

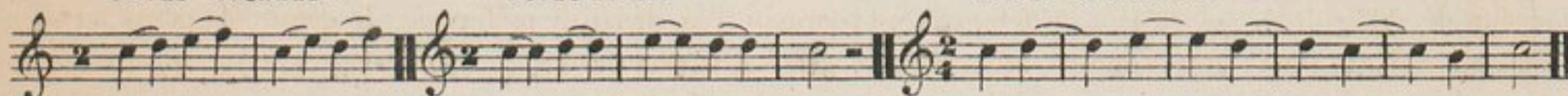


Les Notes coulées, ou liées, ou syncopées sont désignées par ce signe  (Voyez les exemples ci-après.

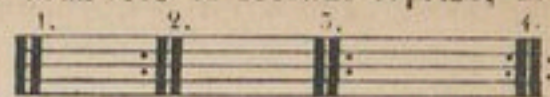
NOTES COULÉES.

NOTES LIÉES.

NOTES SYNCOPÉES.



Les quatre signes marqués ci-après, servent à séparer les reprises d'un morceau de musique. Le premier signe qui n'a pas de points, marque qu'il faut aller de suite; le second qui a des points à gauche, marque qu'il faut dire deux fois la première reprise, le troisième qui a des points à droite, marque qu'il faut dire deux fois la seconde reprise; le quatrième qui a des points des deux côtés, marque qu'il faut dire deux fois chaque reprise



Le Renvoi § sert à ramener de la fin d'un morceau de musique au commencement. On met toujours deux Renvois, le second ramène au premier. Ex:

Le Point d'orgue ∩ que l'on nomme aussi fermat ou point d'arrêt est un repos que l'on fait plus ou moins long. Pendant ce repos la partie récitante, (s'il y en a une,) a quelquefois le loisir de faire différents passages à sa volonté. Dans d'autres cas le Point d'orgue est un repos général (Ex:

LE GUIDON, est un signe qui se met ordinairement à la fin de chaque portée, et qui sert à indiquer la première note de la portée qui suit.

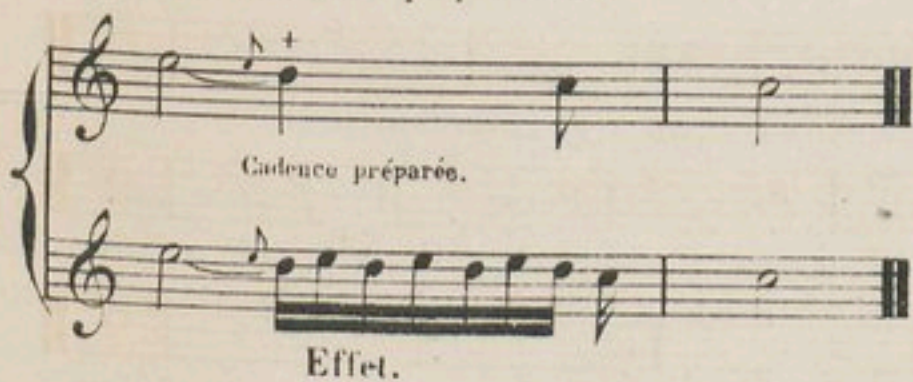
Le signe marqué ainsi sert à indiquer qu'il faut augmenter les sons

Le signe marqué ainsi sert à indiquer qu'il faut diminuer les sons

Et le signe marqué ainsi sert à indiquer qu'il faut augmenter le son jusqu'au milieu et ensuite le diminuer

La Cadence se fait par le moyen de deux notes que l'on fait entendre successivement: le battement de ces deux notes prend ordinairement son appui sur la pénultième note d'une phrase musicale.

Il y a deux sortes de Cadences; l'une est la Cadence pleine elle consiste à ne commencer le battement de voix qu'après en avoir appuyé la note supérieure; l'autre s'appelle Cadence brisée, et l'on y fait le battement de voix sans aucune préparation.



FIN DES AGÈMENS DE CHANT.

OBSERVATION.

Lorsque j'ai fait les leçons sur les Clefs d'Ut et sur la Clef de Fa, mon dessein n'a pas été de fatiguer inutilement les écoliers par une nouvelle étude, mais seulement de leur faciliter les moyens de les apprendre sans beaucoup de difficultés, et en peu de temps; c'est pourquoi j'ai choisi de préférence le genre des petits airs, comme moins ennuyeux, et non moins utile pour ce genre d'étude.

TERMES ITALIENS.	SIGNIFICATIONS.
LARGO	Largement. C'est le plus lent de tous les mouvements.
LARGHETTO	Un peu moins lent que Largo.
ADAGIO	Aller posément, et moins lent que Largo.
GRAVE ou <i>Gravement</i> ...	Lenteur dans le mouvement, et de plus une certaine gravité dans l'exécution.
AFFETTUOSO	Mouvement moyen entre l'Andante et l'Adagio et dans le caractère du chant une expression affectueuse et douce.
AMOROSO	Tendrement. C'est un mouvement lent et doux.
ANDANTE	Allant. Il caractérise un mouvement marqué sans être gai, et qui répond, à-peu-près, à celui que l'on désigne en Français par le mot Gracieusement.
ANDANTINO	Un peu moins de gaité dans ce mouvement que dans celui de l'Andante.
MODERATO	Modéré. C'est un mouvement moyen entre le lent et le gai il répond à l'Andante.
GRAZIOSO	Gracieusement.

TERMES ITALIENS.	SIGNIFICATIONS.
ALLEGRO	Gai.
ALLEGRETTO	Moins vite qu'Allegro.
VIVACE	Gai et animé.
PRESTO	Vite.
PRESTISSIMO	Très vite.
CANTABILE	Chanter aisément et sans se presser.
DOLCE	Doux.
PIANO	Doux. On le marque par un <i>P</i> .
PIANISSIMO	Très doux. On le marque par deux <i>pp</i> .
MEZZO FORTE	A demi-jeu.
MEZZO VOCE	A demi-voix.
FORTE	Fort. On le marque par une <i>f</i> .
FORTISSIMO	Très fort. On le marque par deux <i>ff</i> .
SOTTO VOCE	Chanter à demi voix, ou jouer à demi-jeu
RINFORZANDO	Enfler le son subitement. On le marque par cet abrégé: <i>Rinf</i> ou <i>rf</i> .
SOSTENUTO	Soutenir le son
SMORZANDO	Laisser mourir le son peu-à-peu
SOLO	Seul.

PROPOSITION D'UN NOUVEAU GENRE.

QUI SERVE A DISTINGUER SANS DIFFICULTÉ LE MODE MAJEUR D'AVEC LE MODE MINEUR.

Tous les Musiciens savent que, lorsqu'il n'y a ni Dièses ni Bémols à la clef, l'on est en Ut majeur, ou en La mineur, mais lequel des deux? c'est une difficulté à résoudre. Si un morceau de musique est en Ut majeur il peut commencer par Ut, ou Mi, ou Sol. Si le morceau est en La mineur, il peut commencer par La, ou Ut, ou Mi; mais si le morceau commence par Ut et Mi, ces deux notes appartiennent indistinctement au ton d'Ut et au ton de La; il faut avoir recours à l'enchaînement des premières phrases pour résoudre la question. Beaucoup d'écoliers regardent la dernière note du morceau pour en connaître le ton, ce moyen serait bon si toutes les parties finissaient par la tonique, mais le second violon finit souvent par la tierce, l'Alto finit tantôt par la tierce ou par la quinte; le premier violon même, finit quelquefois par la tonique, la tierce et la quinte en même temps. Il faudrait donc pour qu'il ne restât aucun doute sur le ton, avoir un signe général et certain, qui le désignerait d'une manière sensible et claire. Celui que je propose est de mettre en tête de chaque morceau de musique, (avant de poser la première clef,) le caractère accidentel, qui sert à distinguer la note sensible, dans les tons mineurs seulement.

Dans les tons majeurs par dièses, la note sensible est toujours le dernier dièse posé après la clef, et dans les tons mineurs par bémols, la note sensible est toujours une note naturelle, (*) au lieu que dans les tons mineurs par dièses la note sensible ne se fait voir ou entendre, qu'au moyen d'un dièse ou d'un double-dièse étranger que l'on emprunte, vu qu'il n'est pas posé après la clef. De même dans les tons mineurs par bémols, la note sensible ne se fait entendre ou voir, qu'au moyen d'un dièse ou d'un bémol que l'on emprunte, vu qu'il n'est pas posé à la clef. C'est ce signe que je propose de mettre devant la clef à la tête de tous les tons mineurs. (Voyez l'exemple général que j'en donne Page 35.)

Il résulte de ma proposition que mettant toujours en tête d'un morceau de musique le caractère ou signe accidentel qui détermine la note sensible soit devant la clef pour les tons mineurs ou après la clef pour les tons majeurs, il résulte dis-je, qu'un écolier même le moins avancé saura connaître du premier coup d'œil ce qu'il ne peut apprendre et concevoir que par une longue habitude.

(*) Excepté le cas où l'on voudrait mettre sept bémols à la clef chose inusitée.

ÉTENDUE DU CLAVIER

The diagram illustrates the range of the piano keyboard, divided into six octaves. Each octave is represented by a set of musical staves and a corresponding piano keyboard diagram. The notes are labeled with solfège names (Fa, Sol, La, Si, Ut, Ré, Mi, Fa) and their corresponding letter names (F, G, A, B, C, D, E, F).

Octave	Notes (Solfège)	Notes (Letter)
Première Octave	Fa, Sol, La, Si, Ut, Ré, Mi, Fa	F, G, A, B, C, D, E, F
Seconde Octave	Fa, Sol, La, Si, Ut, Ré, Mi, Fa	F, G, A, B, C, D, E, F
Troisième Octave	Fa, Sol, La, Si, Ut, Ré, Mi, Fa	F, G, A, B, C, D, E, F
Quatrième Octave	Fa, Sol, La, Si, Ut, Ré, Mi, Fa	F, G, A, B, C, D, E, F
Cinquième Octave	Fa, Sol, La, Si, Ut, Ré, Mi, Fa	F, G, A, B, C, D, E, F
Sixième Octave	Fa, Sol, La, Si, Ut, Ré, Mi, Fa	F, G, A, B, C, D, E, F

SOLFÈGE DE RODOLPHE

AVEC ACCOMPAGNEMENT DE PIANO

PAR
GABRIEL-MARIE.

Gamme par Rondes et le silence d'une mesure.

N^o 1.

UT ou DO DO RE MI FA SOL LA SI

DO DO SI LA SOL FA MI RE DO

Gamme par Blanches et le silence d'une demi-pause.

N^o 2.

DO RE MI FA SOL LA SI DO

Gamme par Noires et le silence d'un soupir.

N^o 3.

DO RE MI FA SOL LA SI DO

Gamme par Croches et le silence d'un demi-soupir.

N^o 4.

Gamme par Rondes, Blanches, Noires, alternativement.

N^o 5.

Gamme par Blanches, Noires et Croches, alternativement.

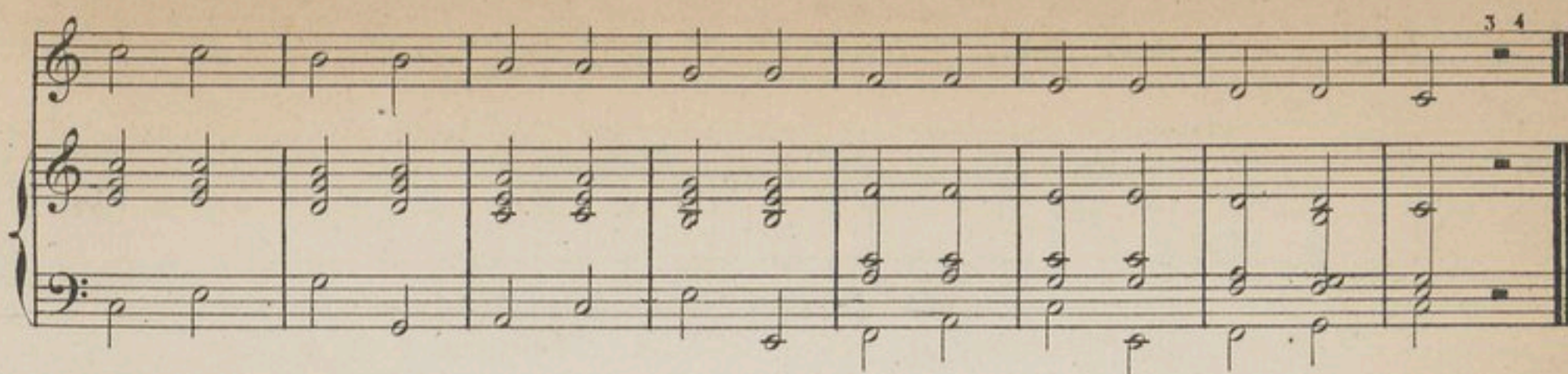
N^o 6.

Gamme pour apprendre à commencer en levant.

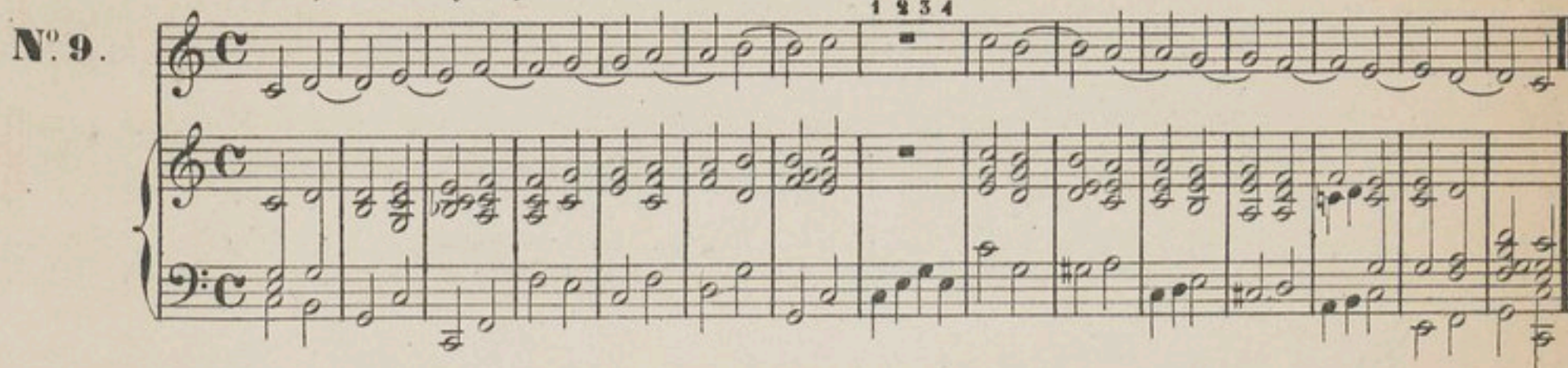
N^o 7.

Gamme avec deux Blanches sur le même degré.

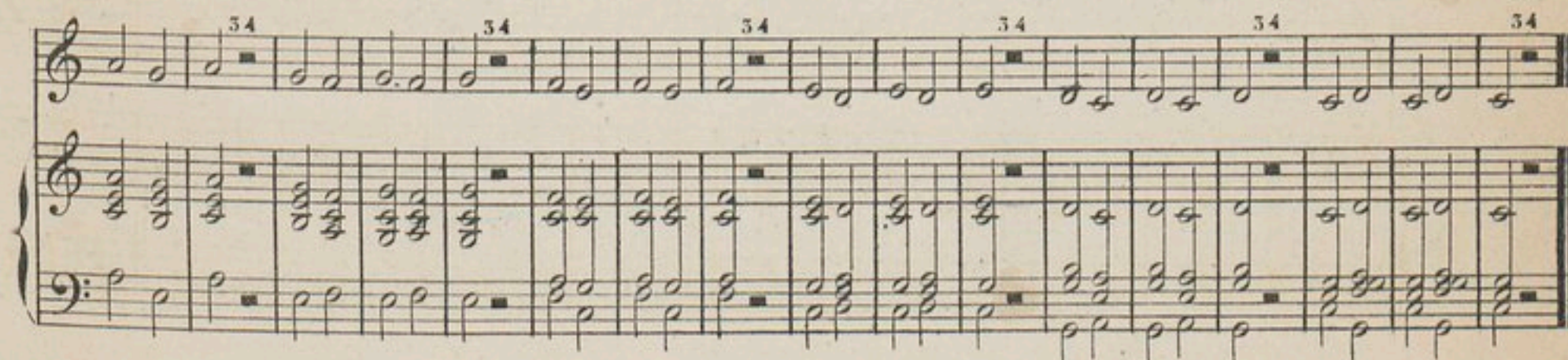
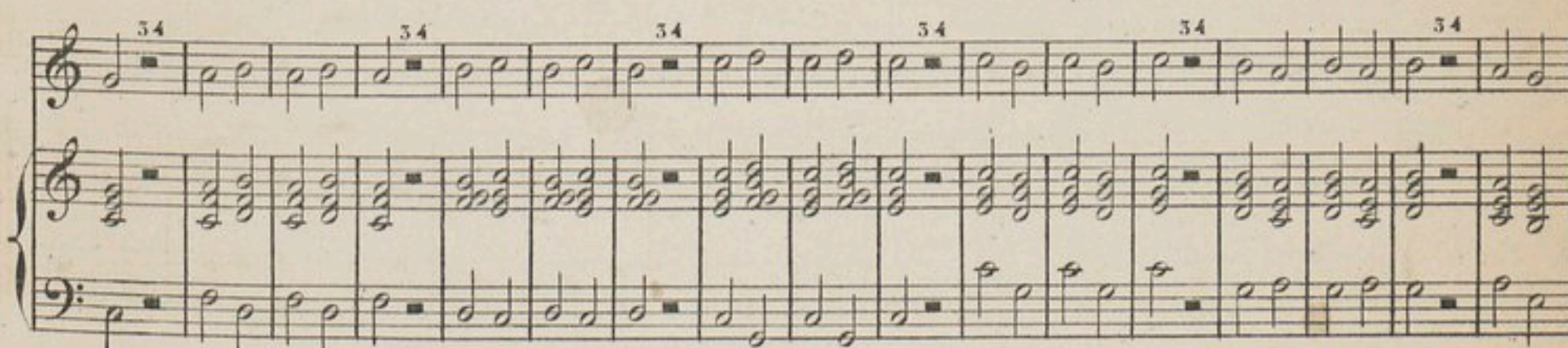
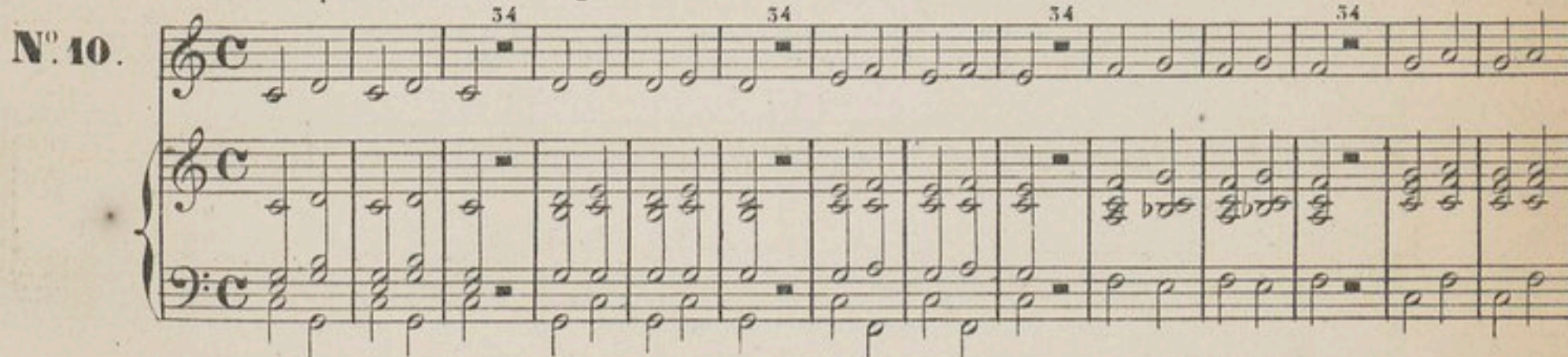
N^o 8.



Gamme par notes syncopées.



Gamme par intervalle de seconde.



Gamme par intervalle de tierce.

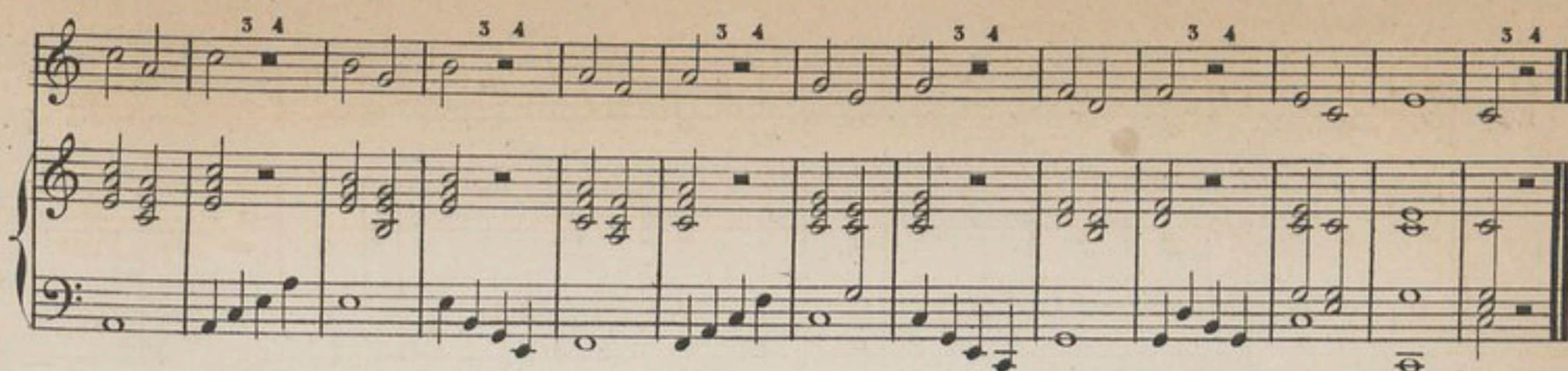
N^o 11.

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

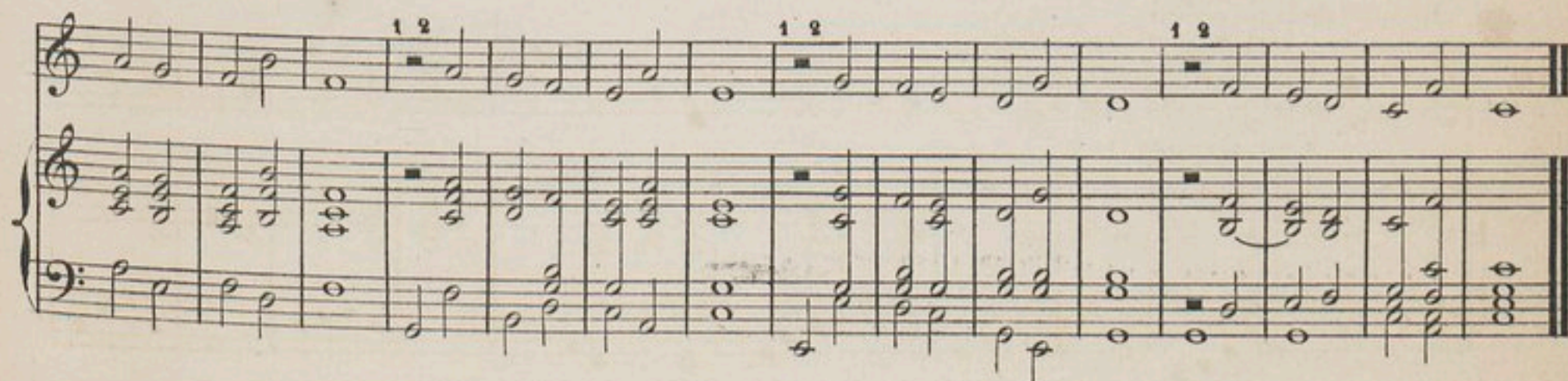
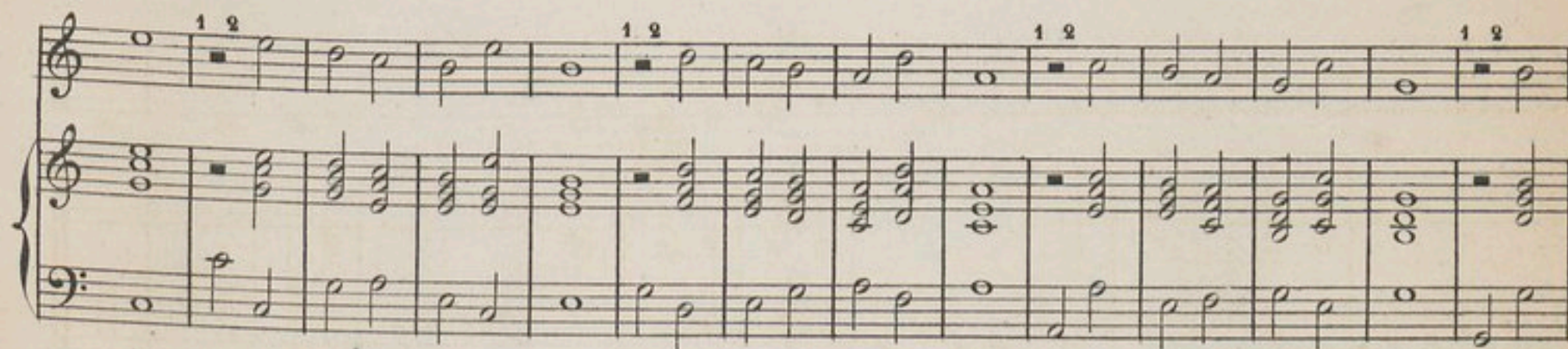
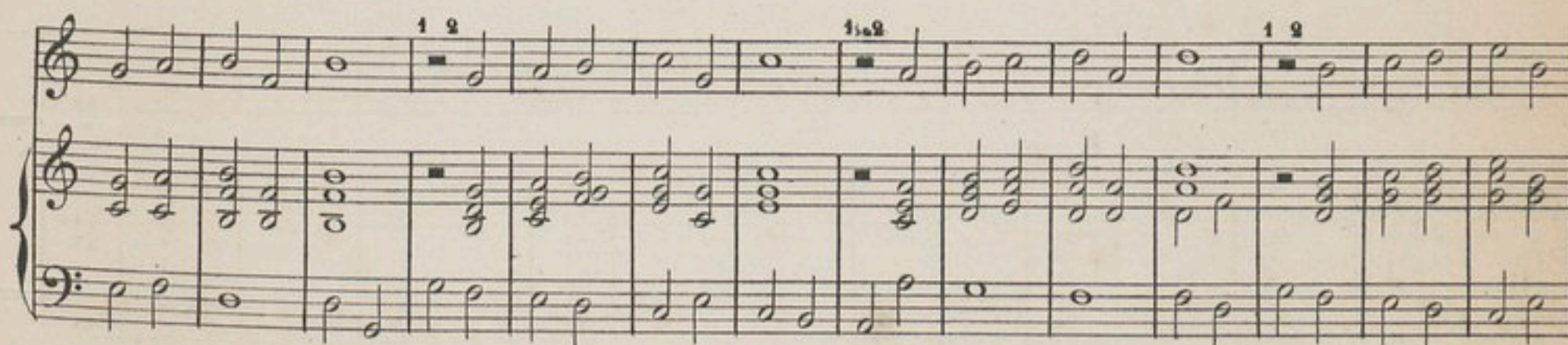
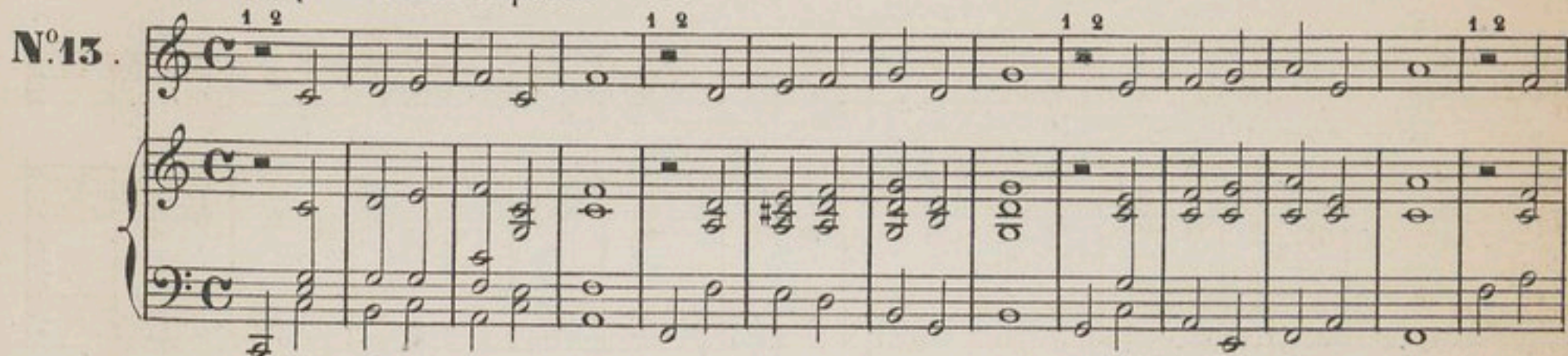
Résumé de la précédente.

N^o 12.

3 4 3 4 3 4 3 4 3 4 3 4



Gamme par intervalle de quarte .



Résumé de la précédente.

N^o 14.

3 4 3 4 3 4 3 4 3 4 3 4 3 4

Gamme par intervalle de quinte.

N^o 15.

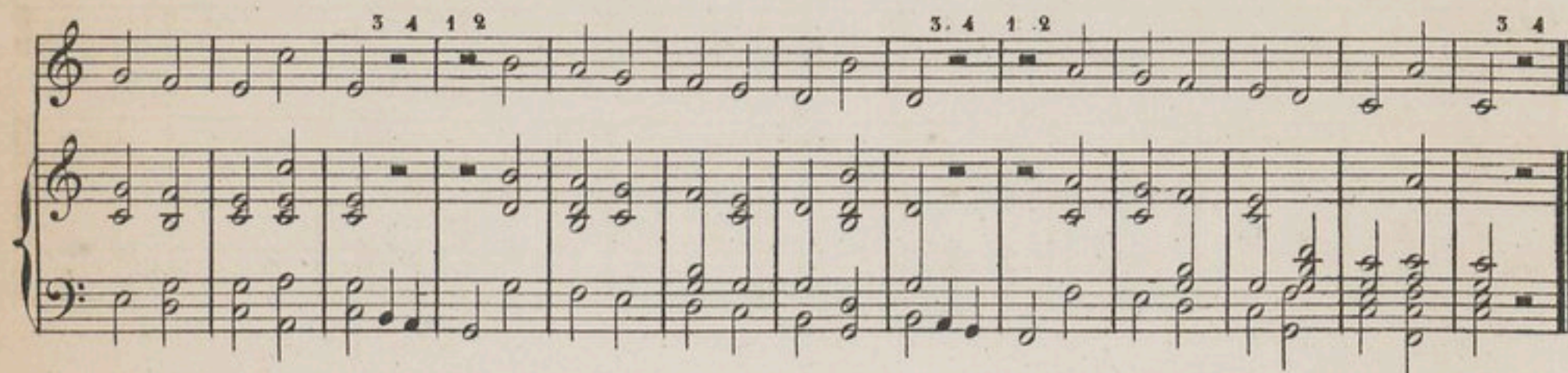
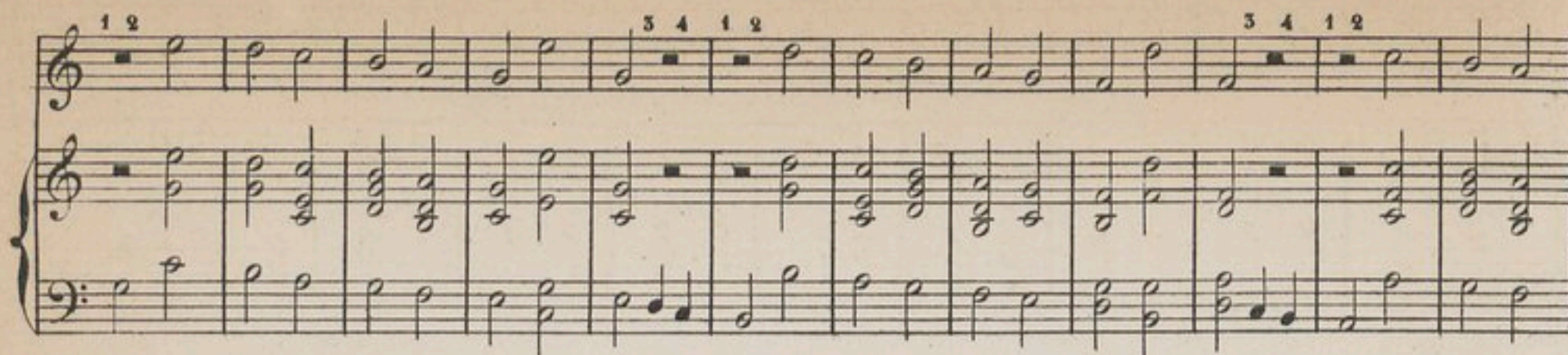
3 4 3 4 3 4 3 4 3 4 3 4 3 4

Résumé de la précédente.

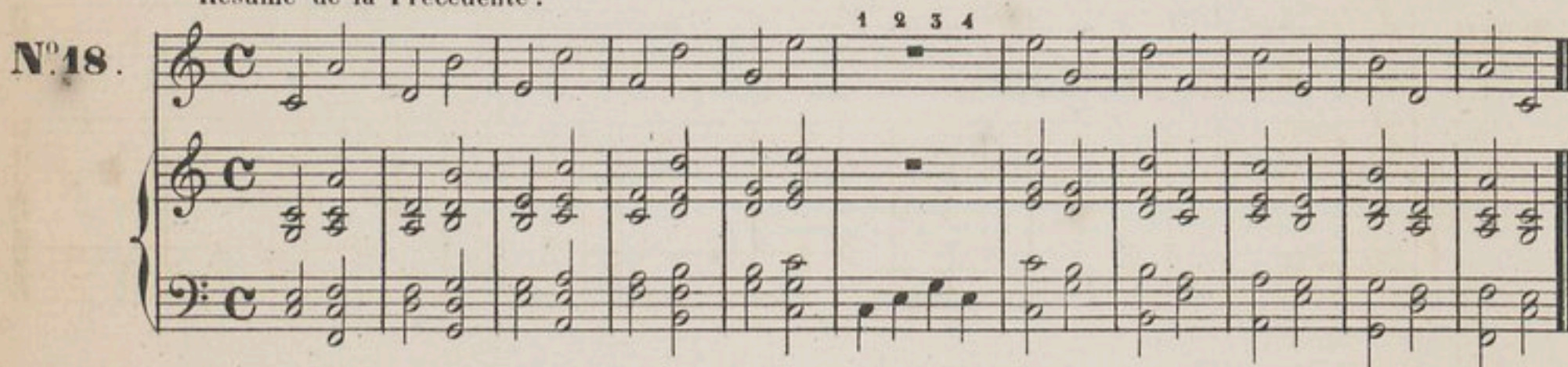
N^o 16.

Gamme par intervalle de sixte.

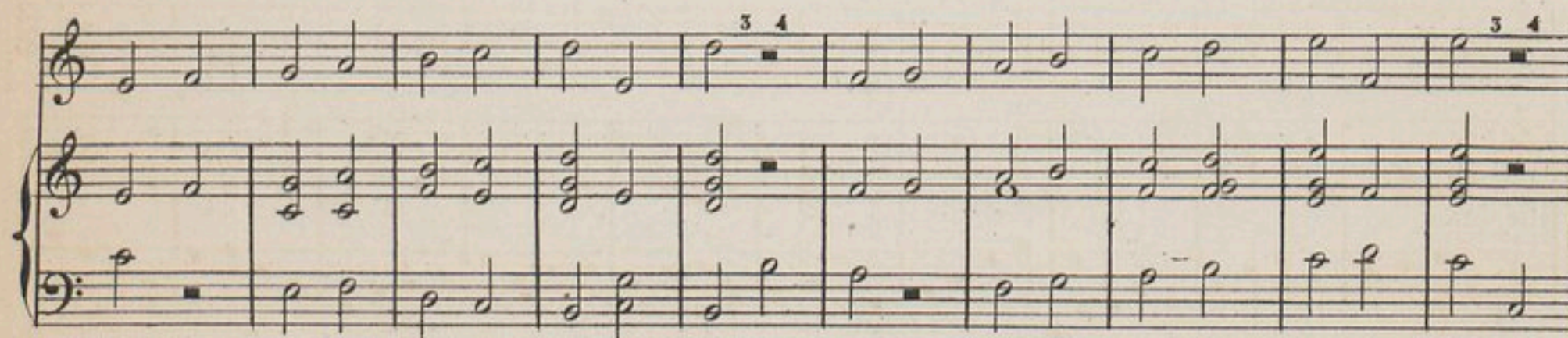
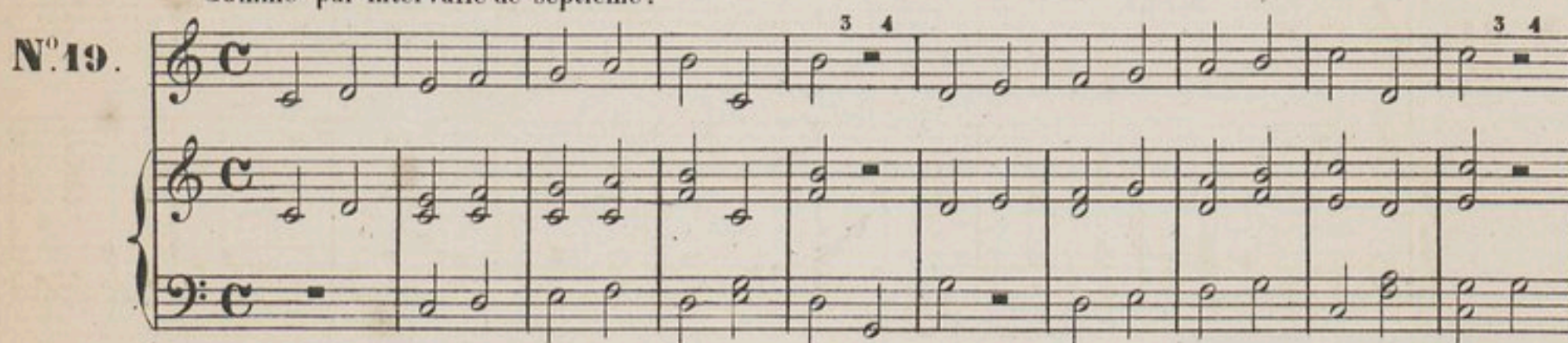
N^o 17.

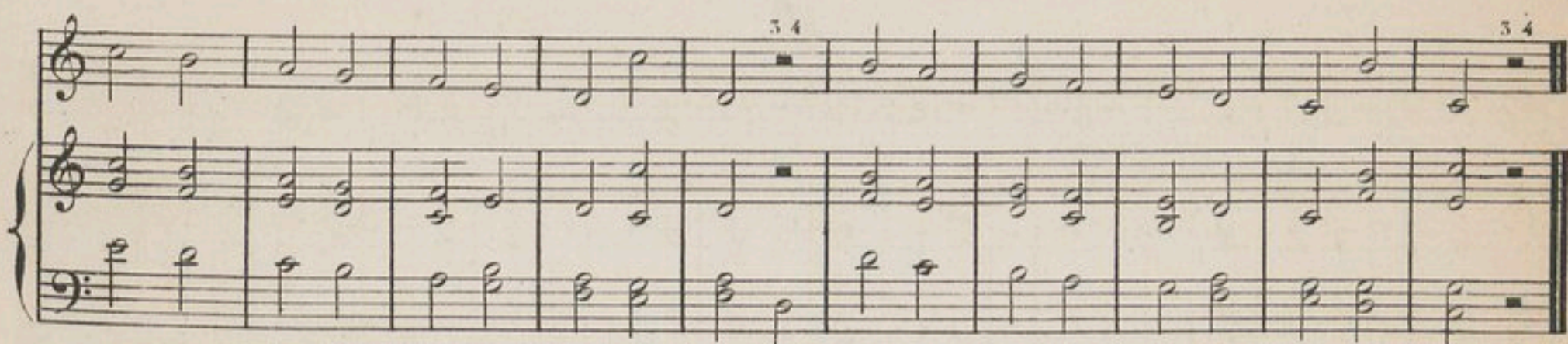
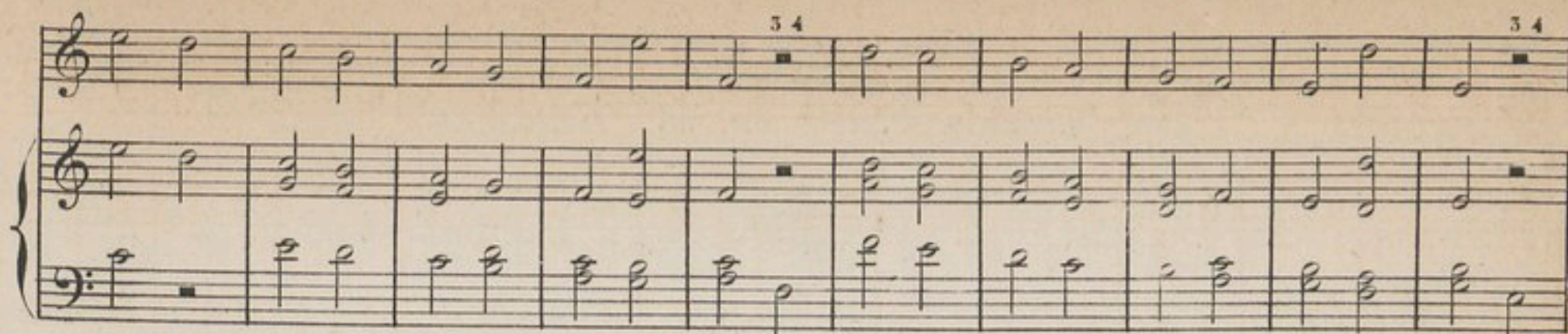


Résumé de la Précédente.

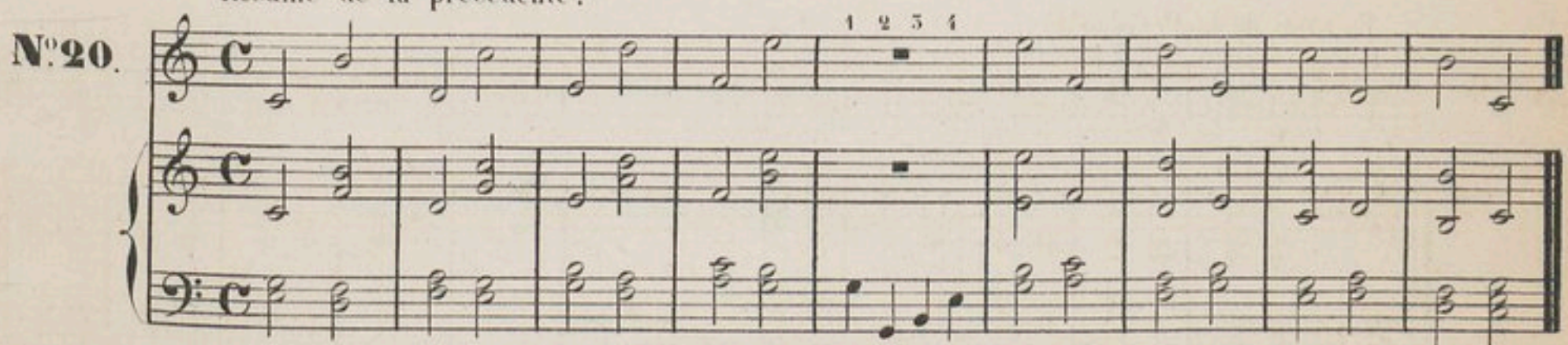


Gamme par intervalle de septième.

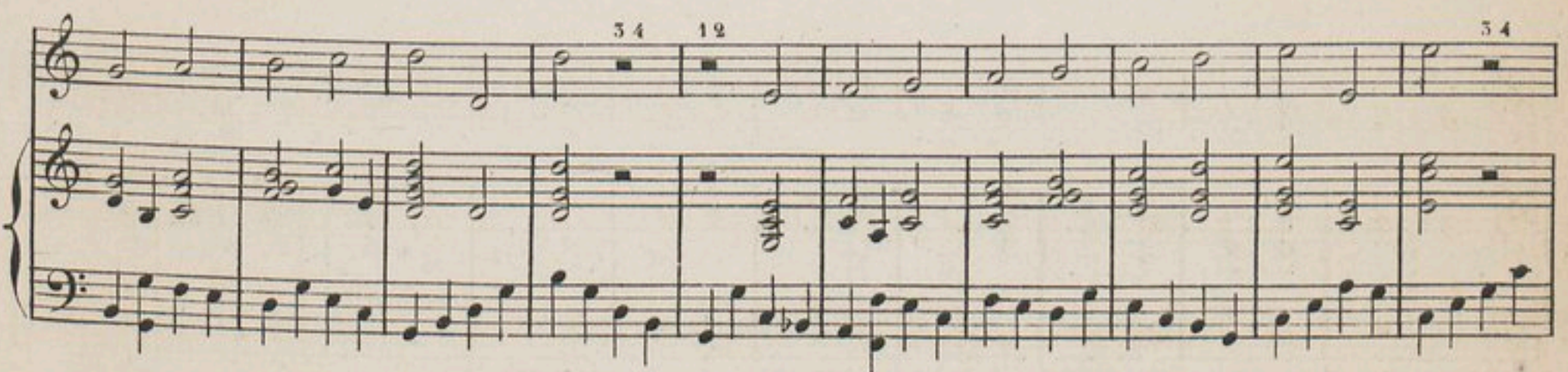
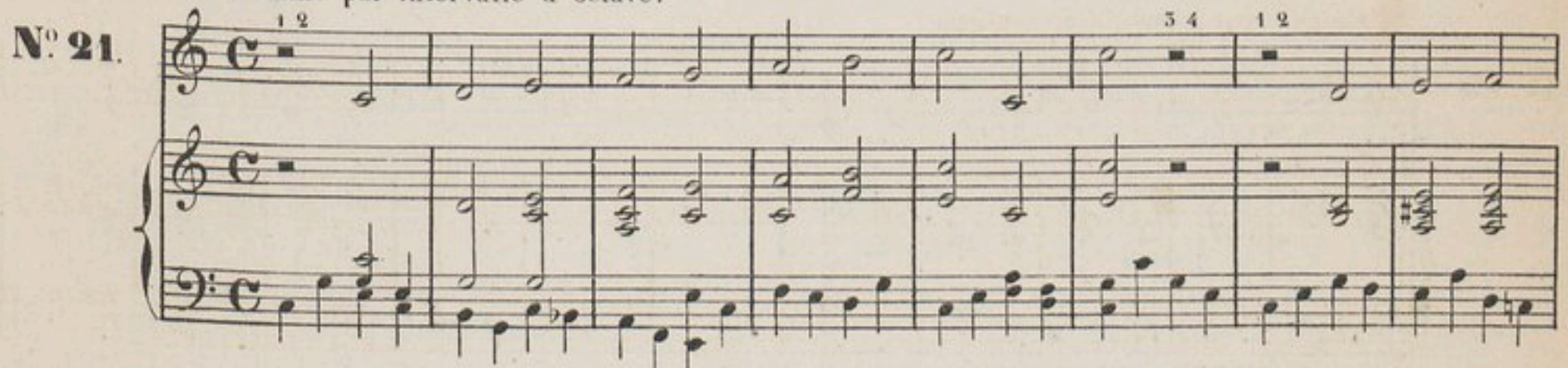




Résumé de la précédente.



Gamme par intervalle d'octave.



A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The key signature has one flat (B-flat), and the time signature is 3/4. The music is in common time, indicated by a 'C' time signature. The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The lyrics "The Rose Tree" are written below the voice staff. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score is written in a traditional musical notation style.

3 4 1 2 3 4

Résumé de la précédente.

N^o 22.

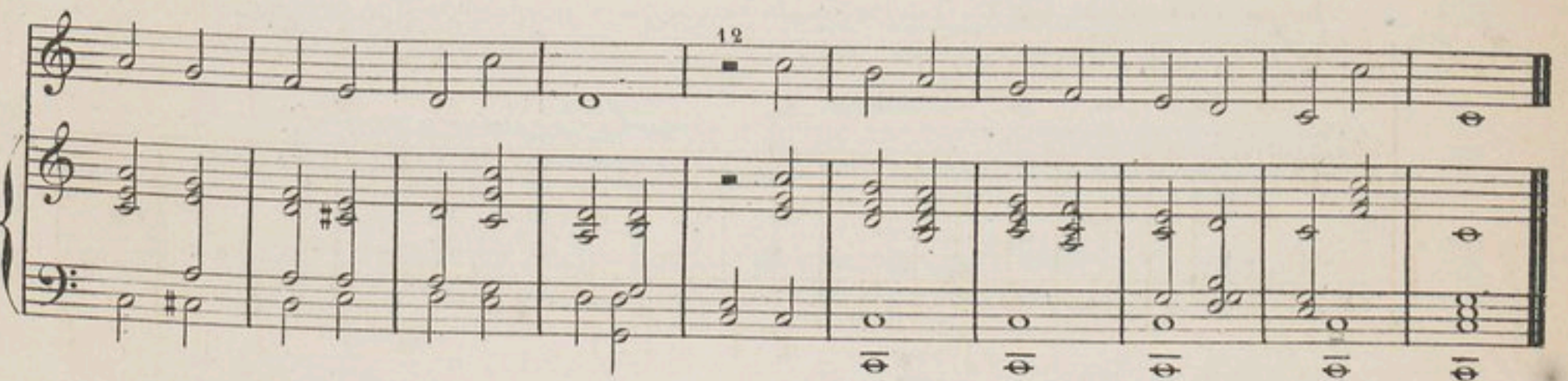
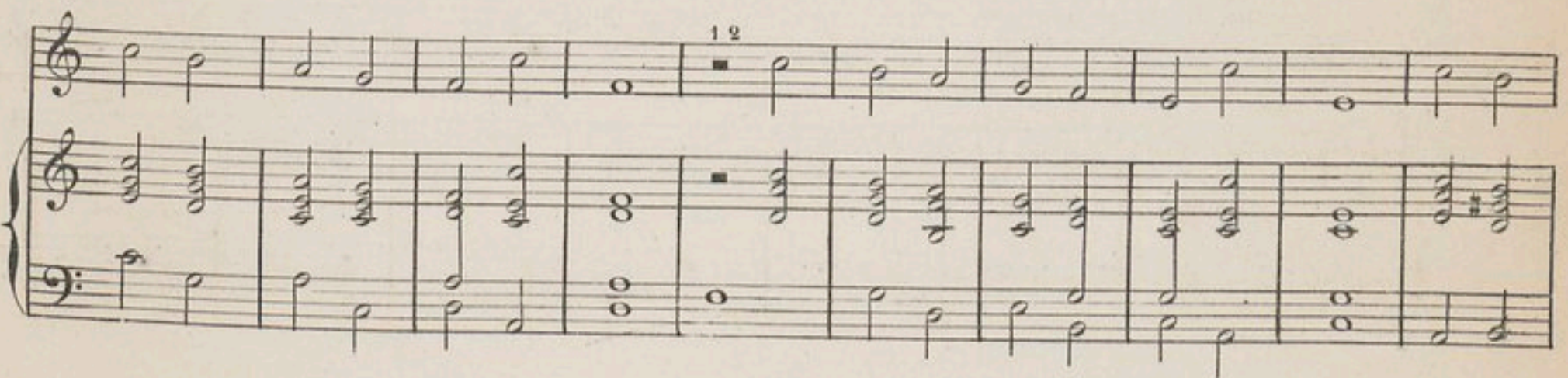
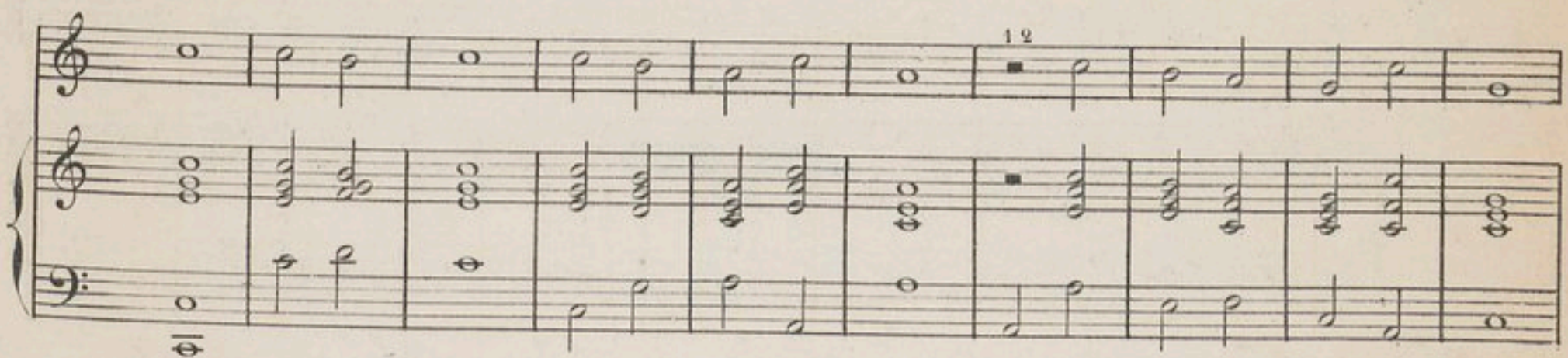
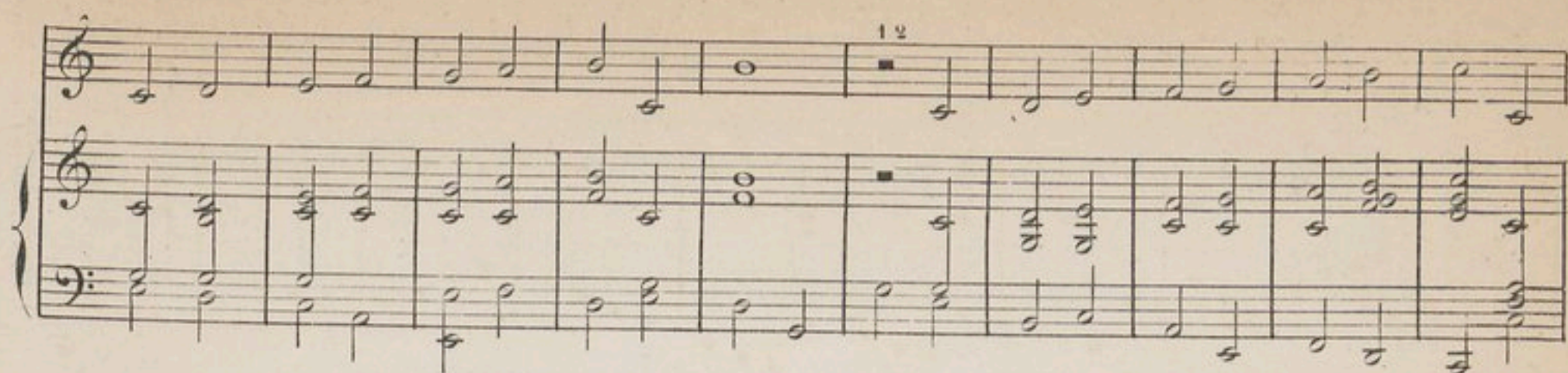
1 2 3 4

Leçon renfermant tout les intervalles.

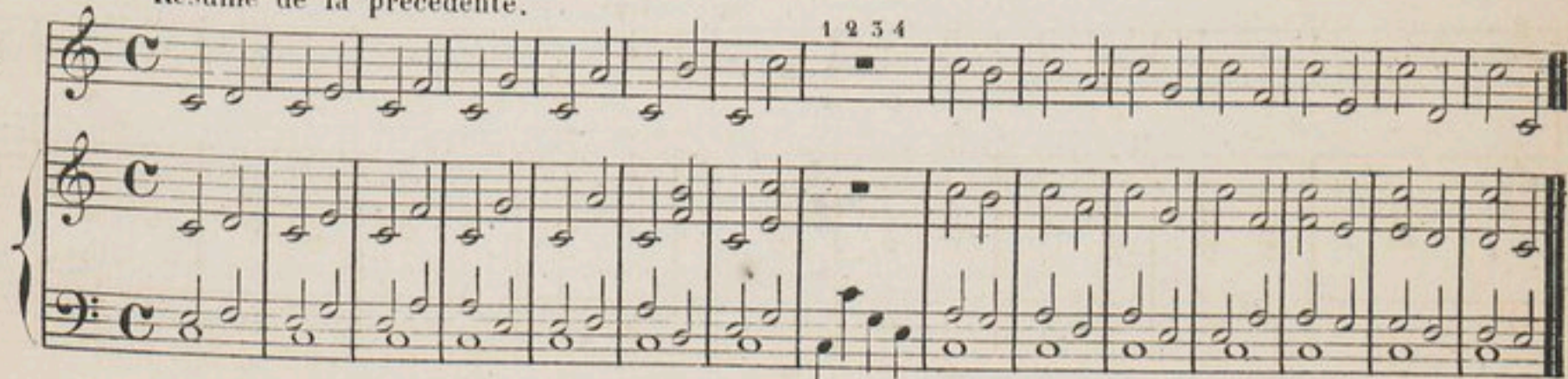
Nº 23.

1 2

A musical score for the song "The Rose Tree". The score is written on three staves: a single treble staff for the voice and a grand staff (treble and bass) for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The music is in common time, with a tempo marking of "1 2" above the first measure. The melody is simple and catchy, with a repeat sign at the end. The piano accompaniment consists of chords and single notes that support the melody.

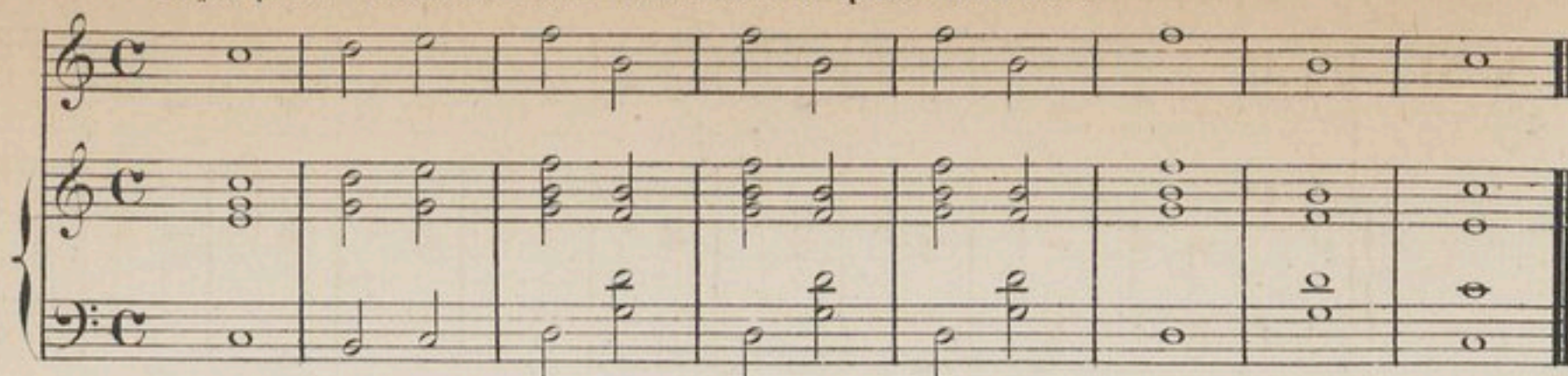


N^o 24. Résumé de la précédente.



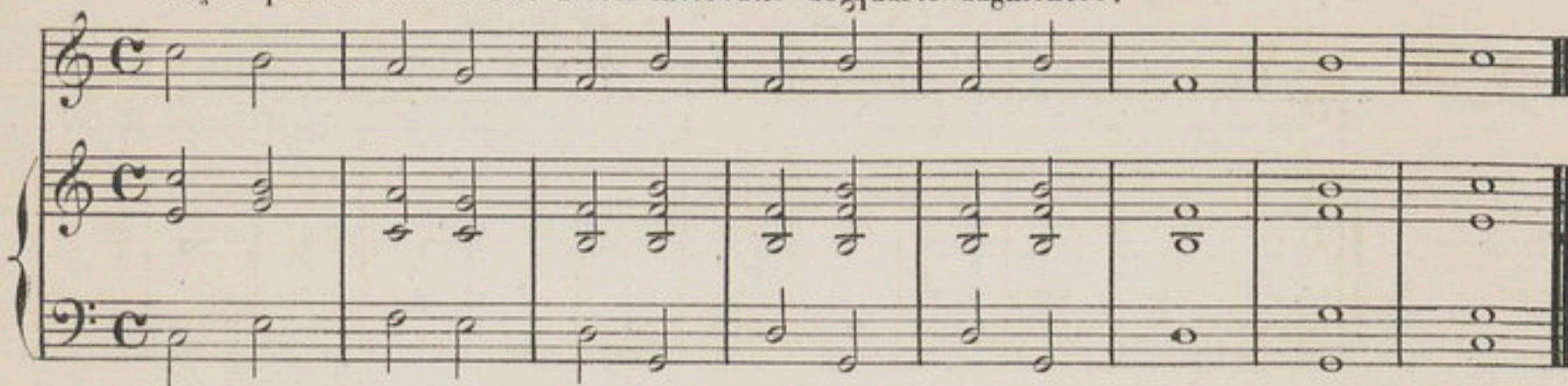
Leçon pour se familiariser avec l'intervalle de quinte diminuée.

N^o 25.



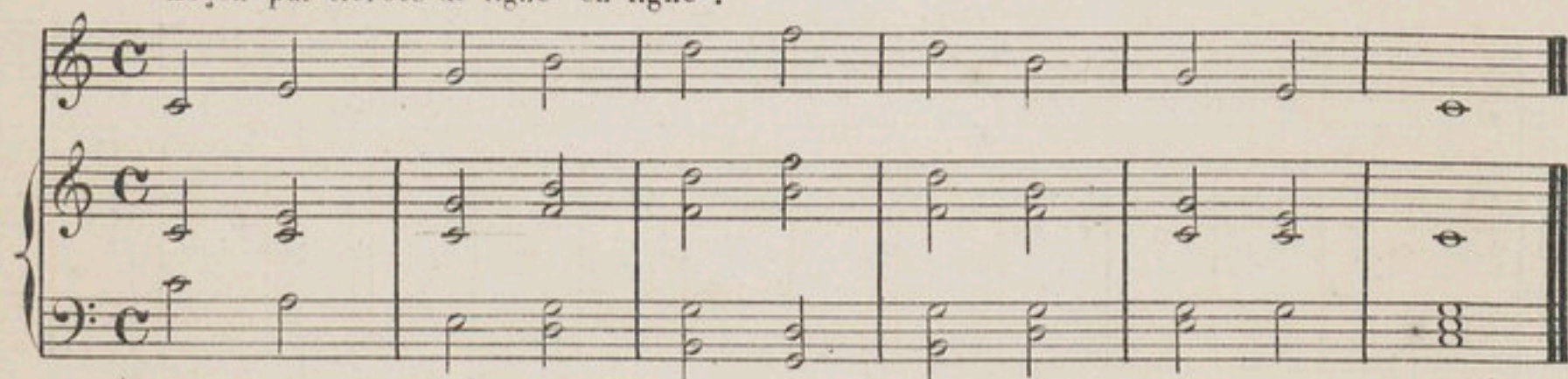
Leçon pour se familiariser avec l'intervalle de quarte augmentée.

N^o 26.



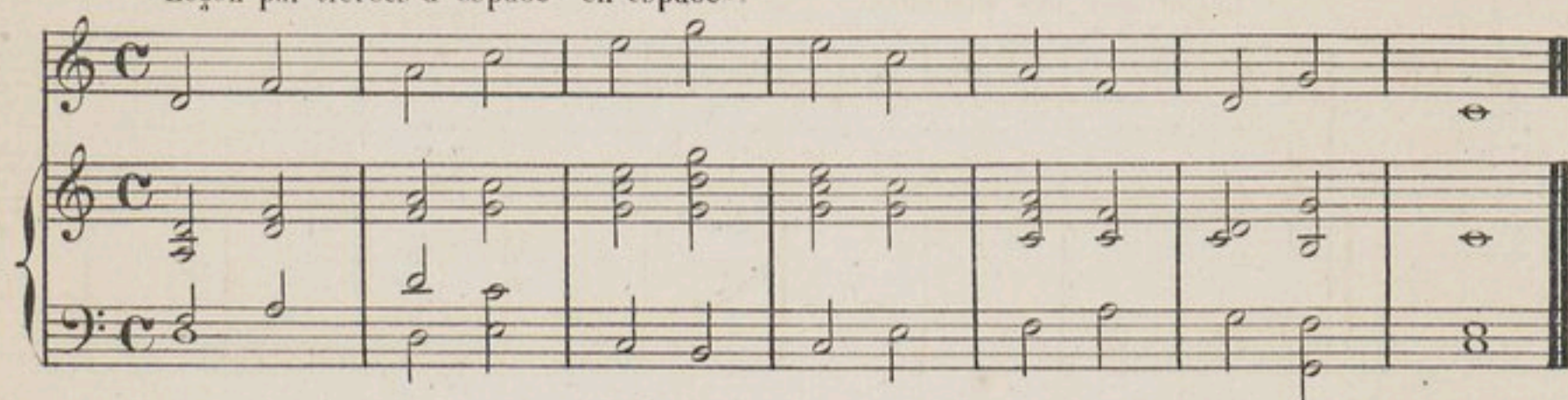
Leçon par tierces de ligne en ligne.

N^o 28.



Leçon par tierces d'espace en espace.

N^o 29.



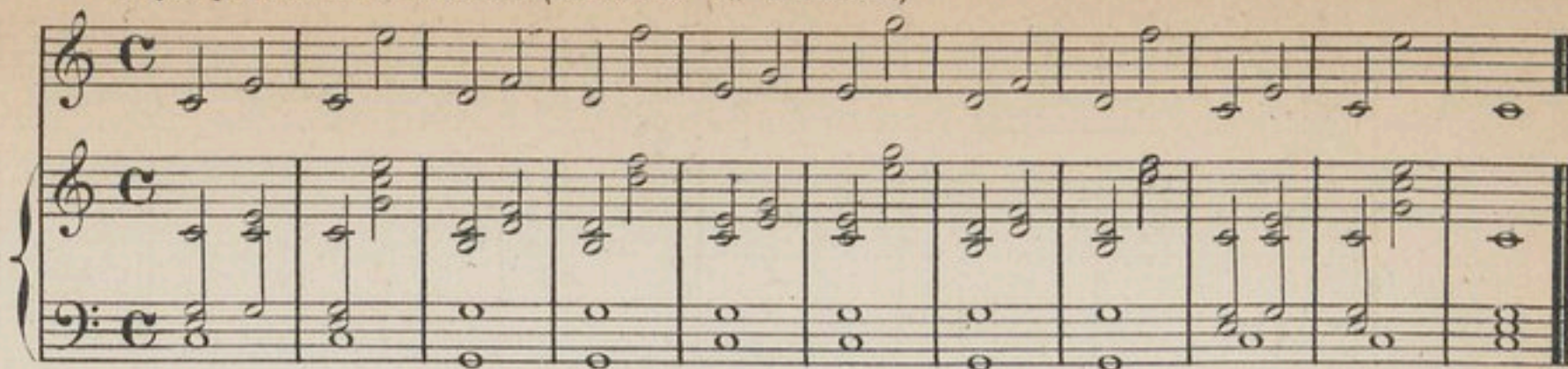
Leçon par tierces, octaves, et dixièmes.

N^o 30.



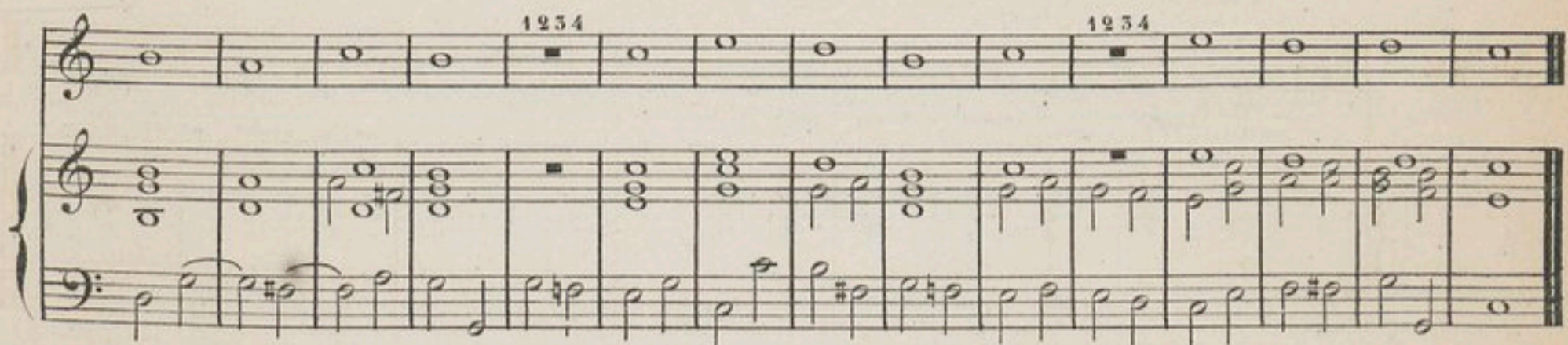
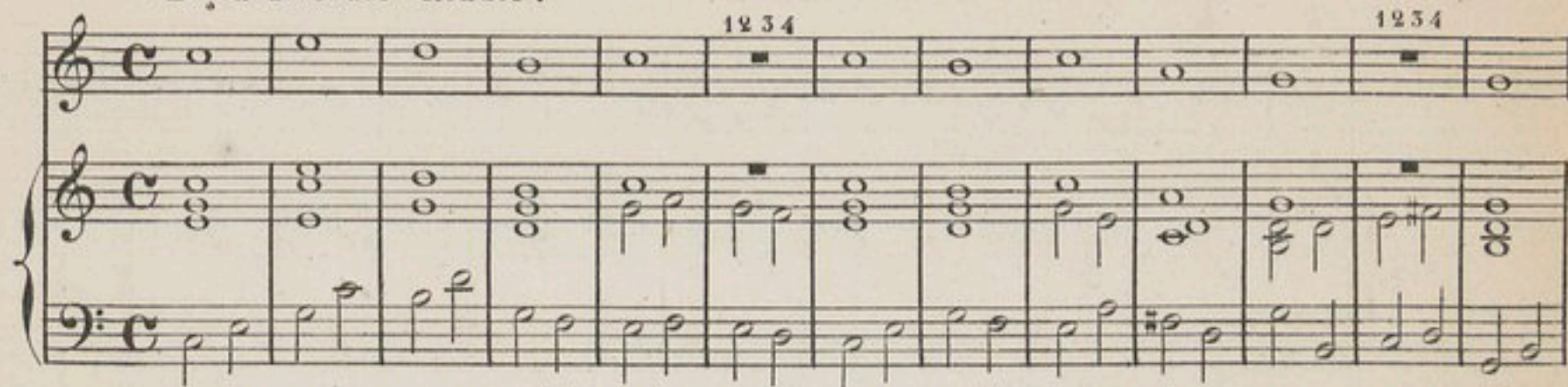
Leçon par tierces et dixièmes (ou octave de la tierce.)

N^o 31.



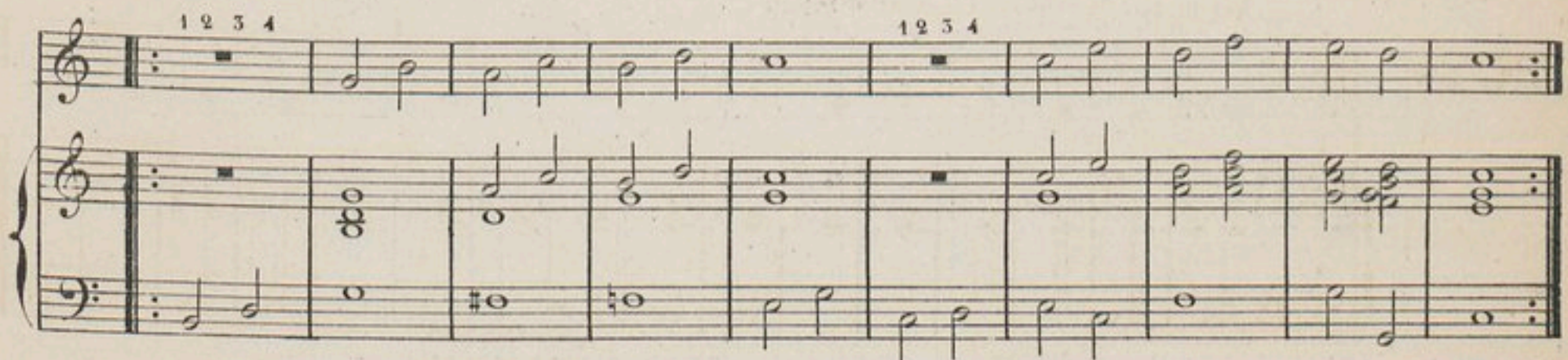
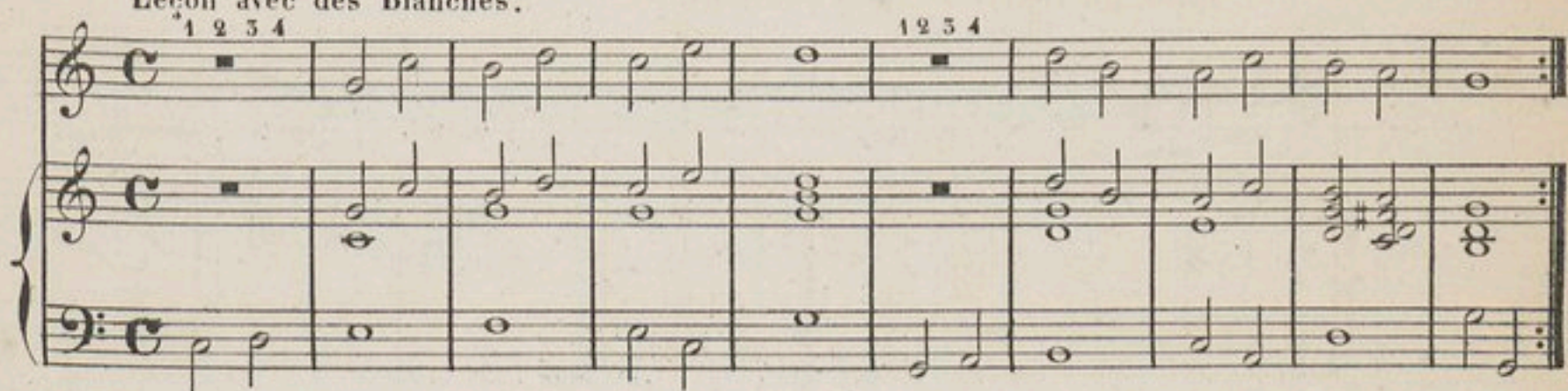
Leçon avec des Rondes.

N^o 32.



Leçon avec des Blanchés.

N^o 33.



Leçon avec des noires.

N^o 34.

1 2 3 4

1 2 3 4

Leçon avec des Croches.

N^o 35.

3 4

3 4 4 3 4 3 4

Rondes et Blanches.

N^o 36.

1 2 3 4 1 2 3 4

First system of music. Treble clef staff with a key signature of one sharp (F#). It contains two measures of music, each with a '1 2 3 4' sequence above it. The piano accompaniment is in the lower staves, featuring chords and single notes.

Second system of music. Treble clef staff with a key signature of one sharp (F#). It contains two measures of music, each with a '1 2 3 4' sequence above it. The piano accompaniment is in the lower staves, featuring chords and single notes.

Rondes et Noires.

N^o 37.

Third system of music, labeled 'N^o 37'. Treble clef staff with a common time signature (C). It contains two measures of music, each with a '1 2 3 4' sequence above it. The piano accompaniment is in the lower staves, featuring chords and single notes.

Fourth system of music. Treble clef staff with a key signature of one sharp (F#). It contains two measures of music, each with a '1 2 3 4' sequence above it. The piano accompaniment is in the lower staves, featuring chords and single notes.

Fifth system of music. Treble clef staff with a key signature of one sharp (F#). It contains two measures of music, each with a '1 2 3 4' sequence above it. The piano accompaniment is in the lower staves, featuring chords and single notes.

Rondes et Croches.

N^o 38.

The musical score for N° 38, titled "Rondes et Croches", is written for a single melodic line (treble clef) and a keyboard accompaniment (treble and bass clefs). The piece is in common time (C) and consists of five systems of staves. The first system is marked with "1 2 3 4" above the treble staff. The second system is marked with "1 2 3 4" above the treble staff. The third system is marked with "1 2 3 4" above the treble staff and "1 2 3 4" above the bass staff. The fourth system is marked with "1 2 3 4" above the treble staff. The fifth system is marked with "1 2 3 4" above the treble staff. The score includes various musical notations such as notes, rests, and fingerings.

N^o 39.

Rondes, Blanches, Noires et Croches.

N^o 40.

Leçon avec une blanche et quatre Croches .

N^o 41.

Leçon avec une longue et deux brèves .

N^o 42.

Réduction de la précédente leçon, en Noires et en Croches.

N^o 43.

Leçon avec deux brèves et une longue.

N^o 44.

Réduction de la leçon précédente.

N^o 45.

Leçon pour observer la valeur du point après une Blanche

FIN.

N^o 46.

Réduction de la précédente.

N^o 47.

N^o 48.

§ 3 4 FIN. 3 4

3 4 3 4 3 4 §

Réduction de la leçon précédente.

N^o 49.

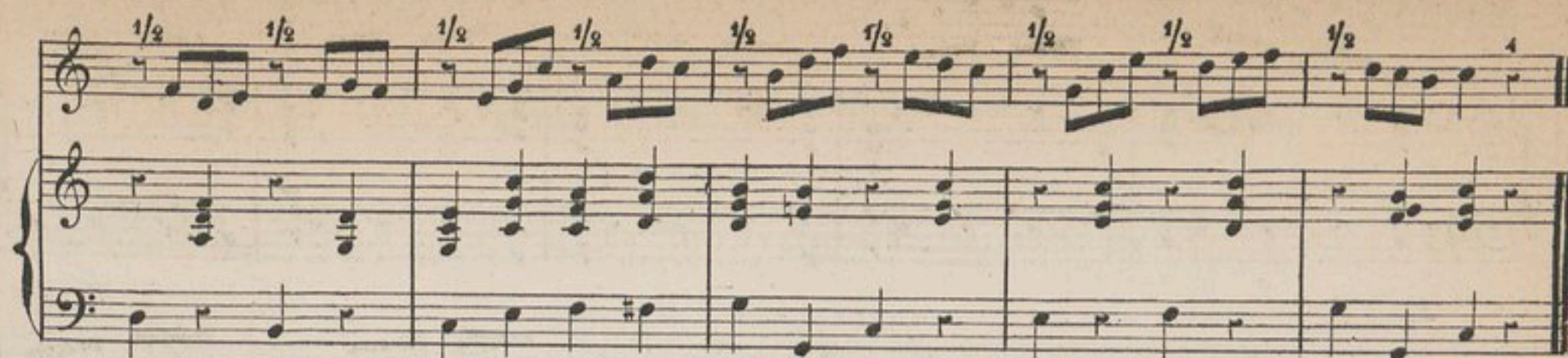
§ FIN.

§

Leçon pour observer le silence du premier temps de la mesure.

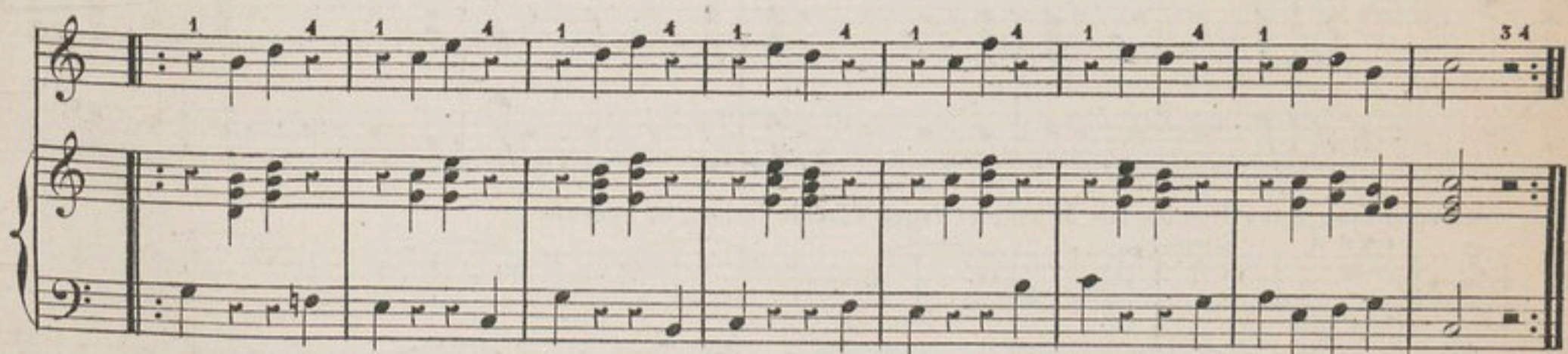
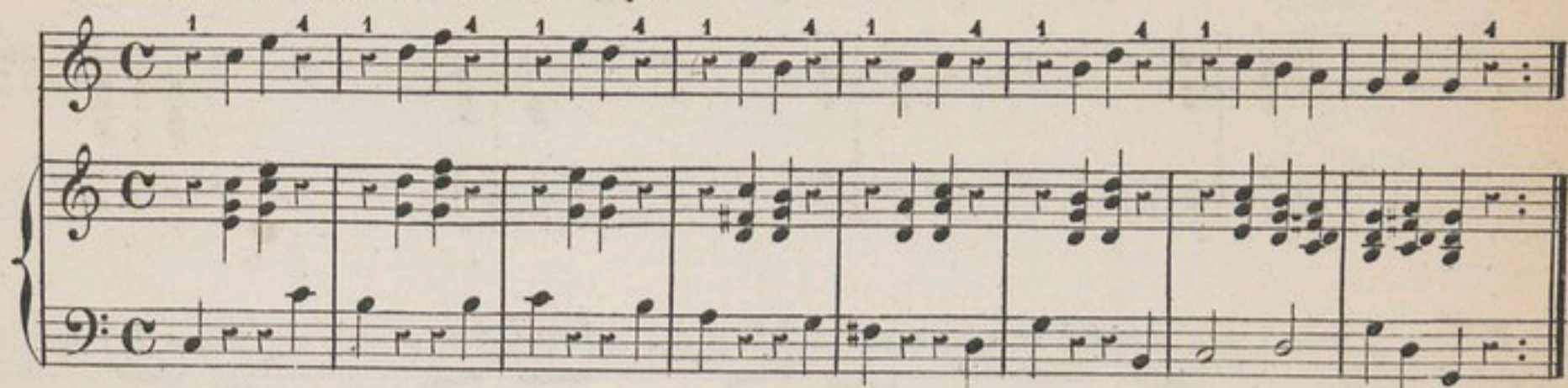
N^o 50.

1 1 1 1 1 1



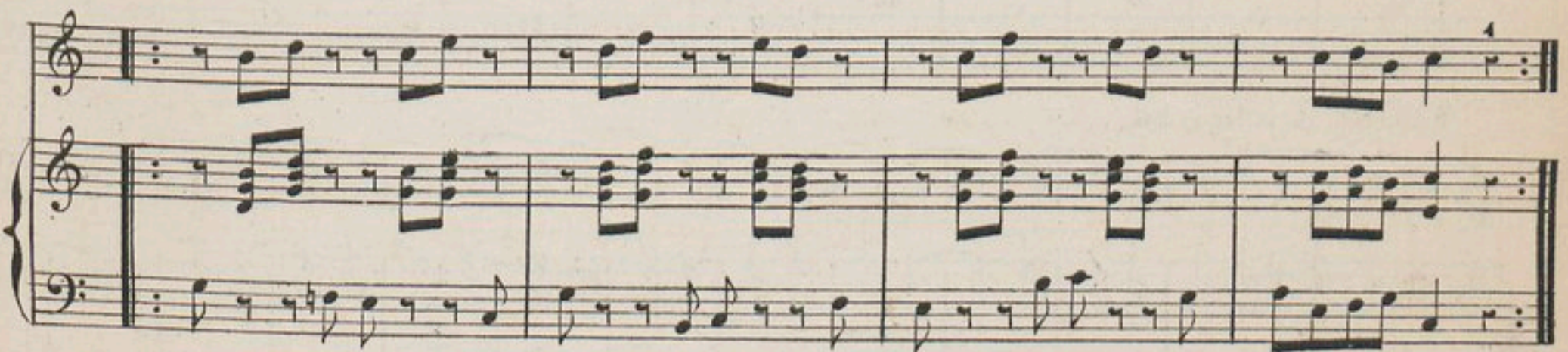
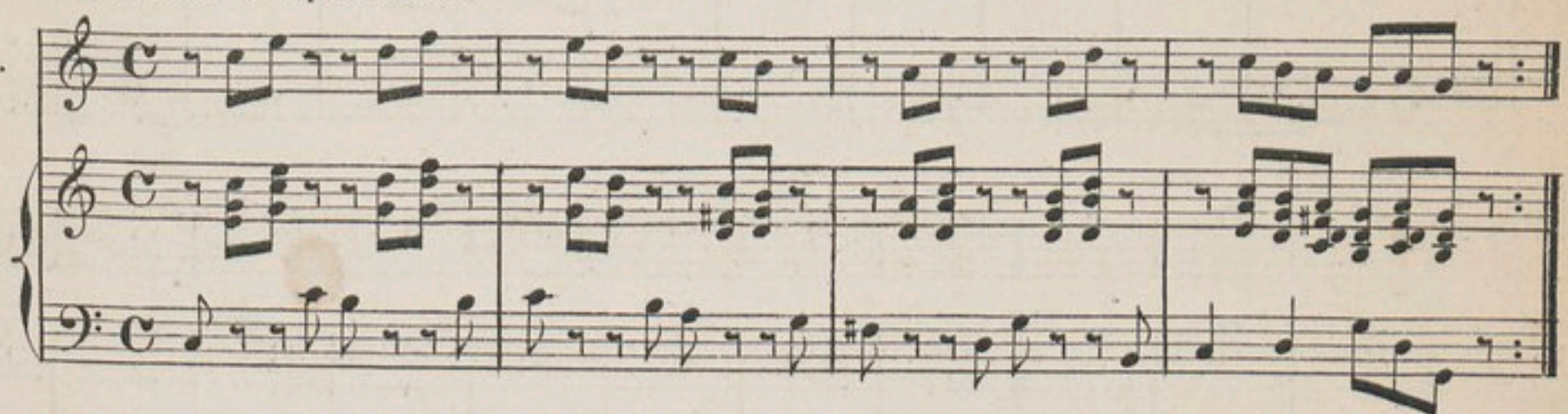
Leçon avec deux noires entre deux soupirs

N^o 53.



Réduction de la précédente.

N^o 54.



Leçon avec des croches et un silence, au commencement et à la fin de chaque mesure.

N^o 55.

Leçon avec deux Rondes sur le même degré faisant liaison et syncope.

N^o 56.

Réduction de la leçon 56.

N^o 57.

Réduction de la leçon 57.

N^o 58.

Réduction de la leçon 58.

N^o 59.

Résumé des quatre leçons précédentes.

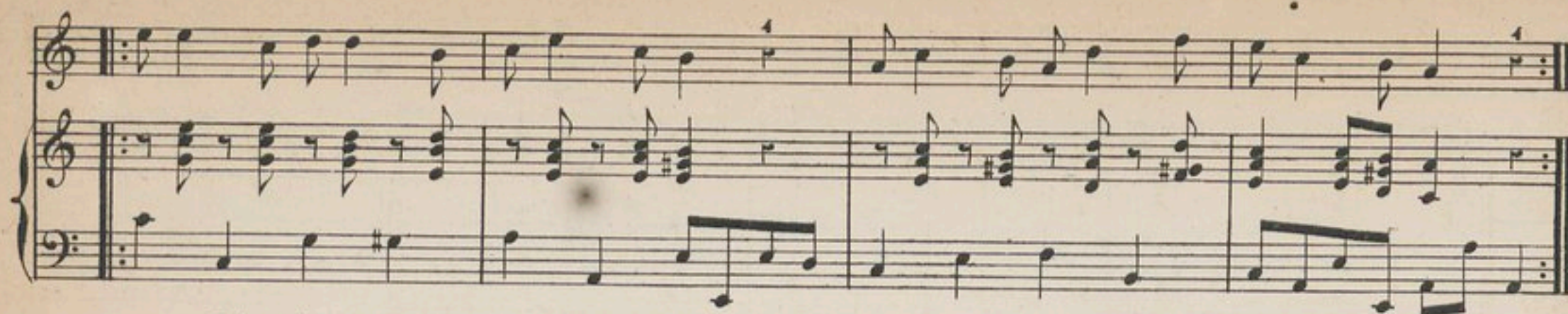
N^o 60.

Leçon avec une Blanche faisant syncope entre deux noires.

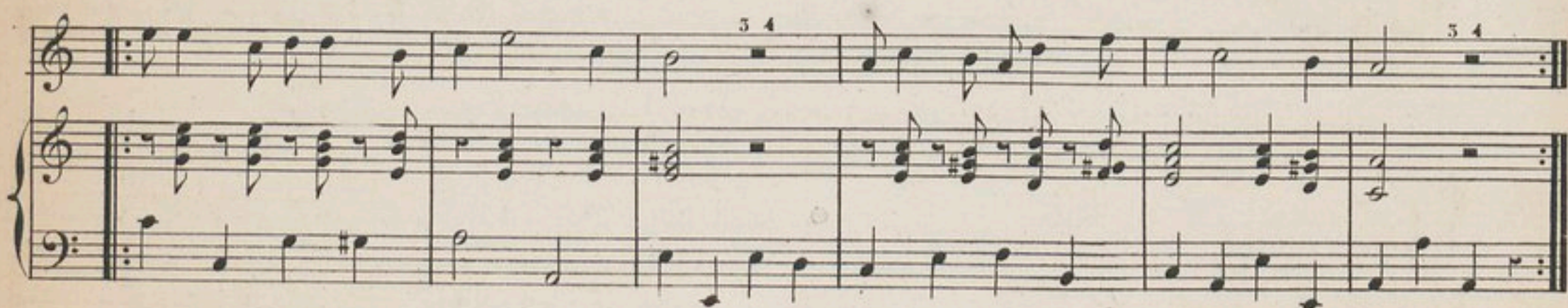
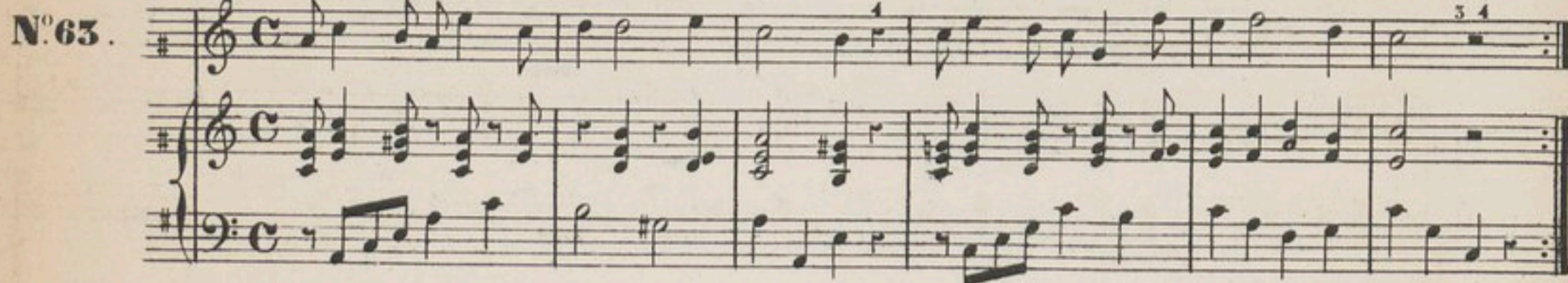
N^o 61.

Réduction de la leçon précédente.

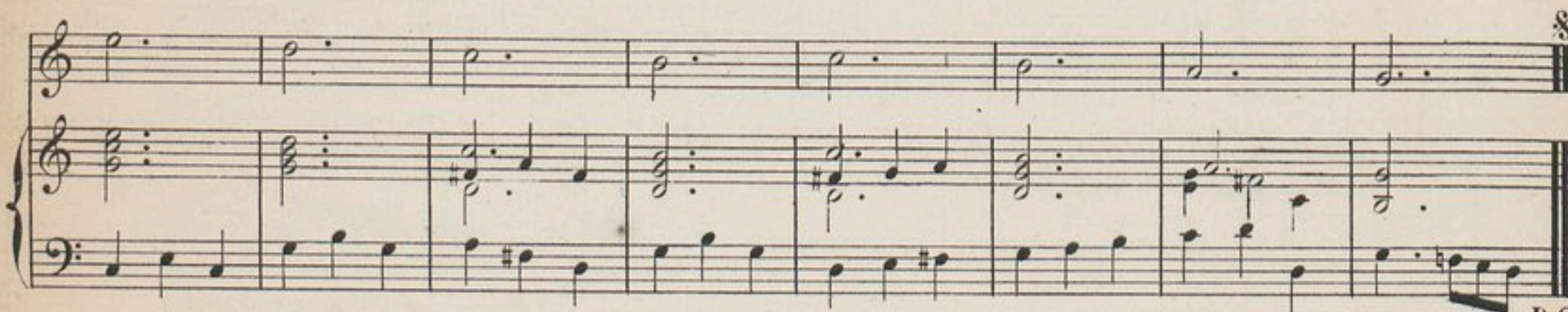
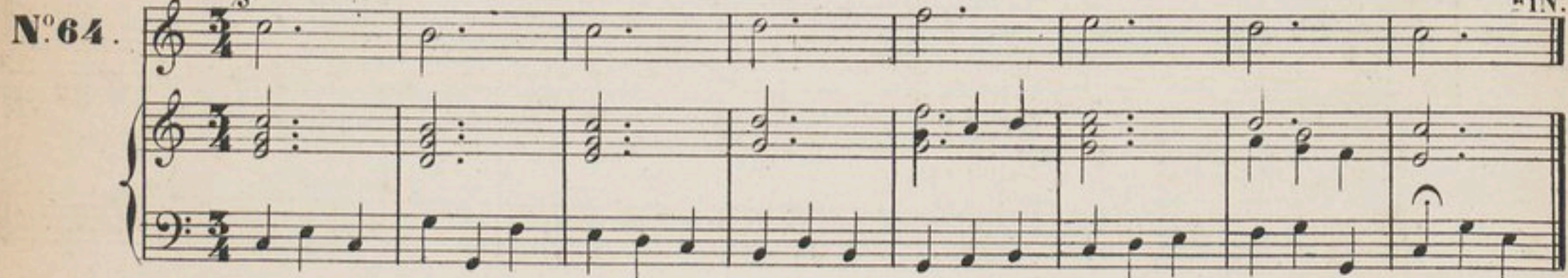
N^o 62.



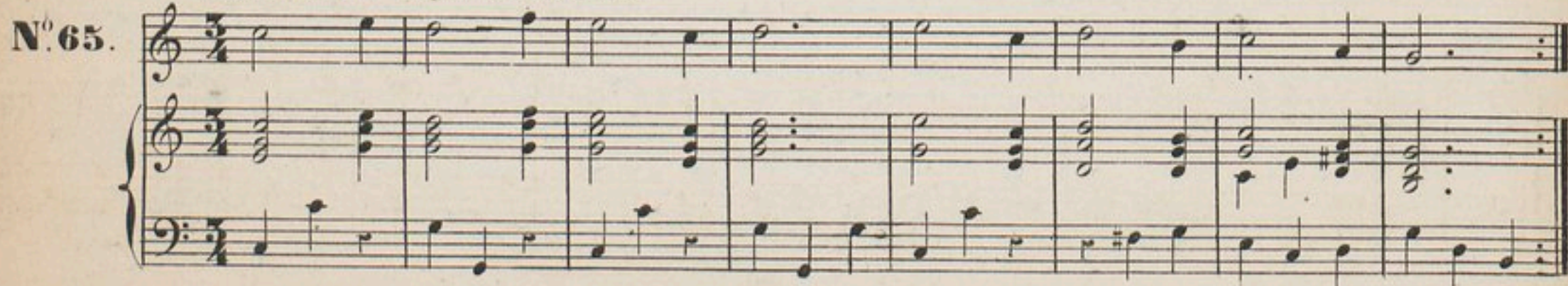
Résumé des deux leçons précédentes.

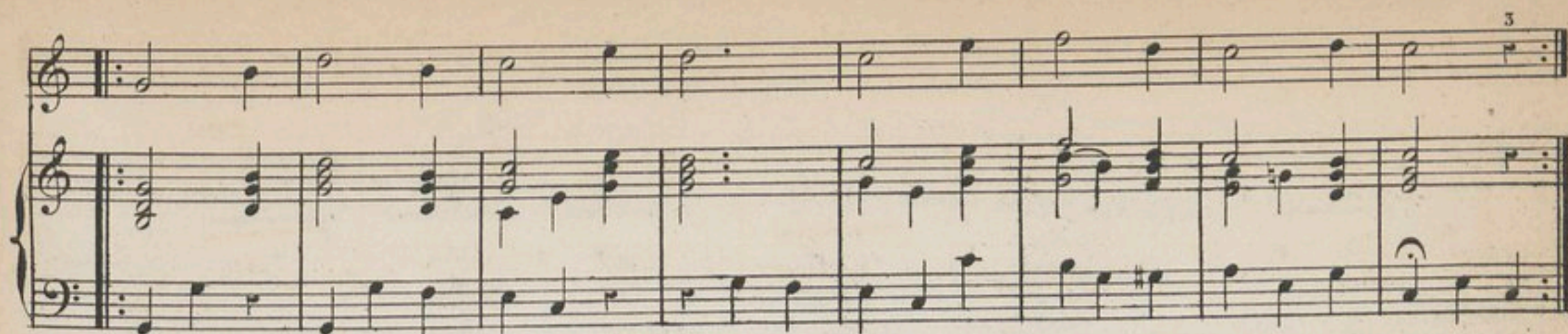


§ Leçon pour la mesure à trois temps avec une Blanche pointée.



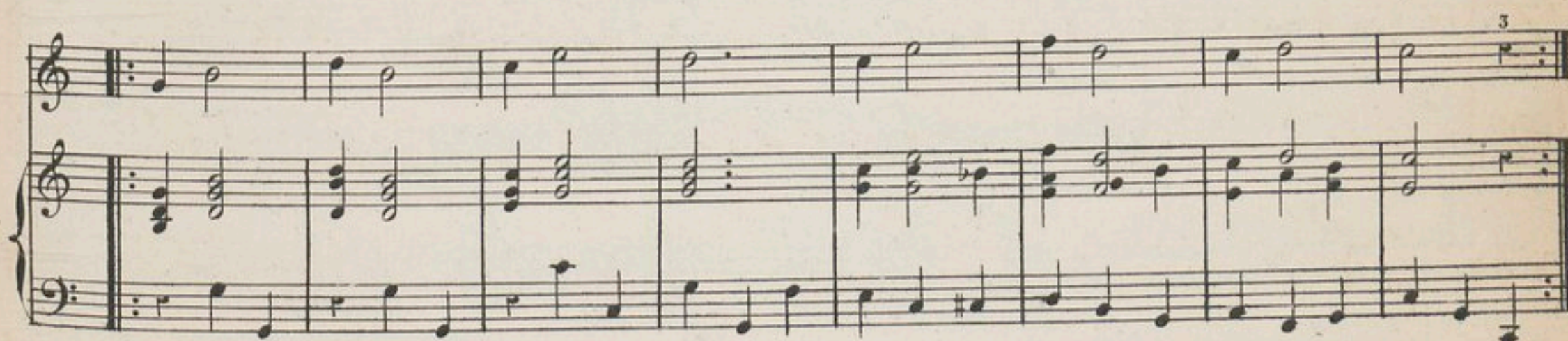
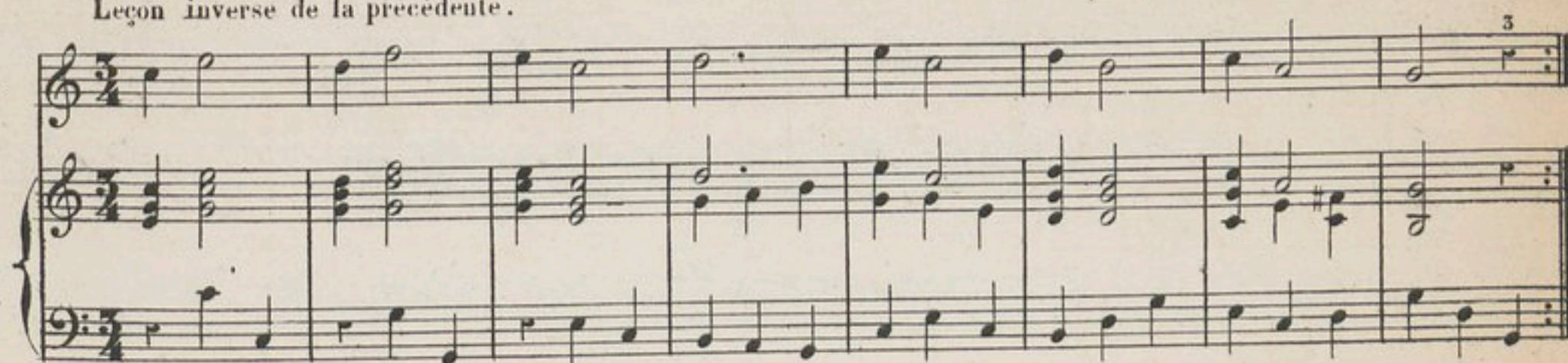
Leçon avec une longue et une brève.





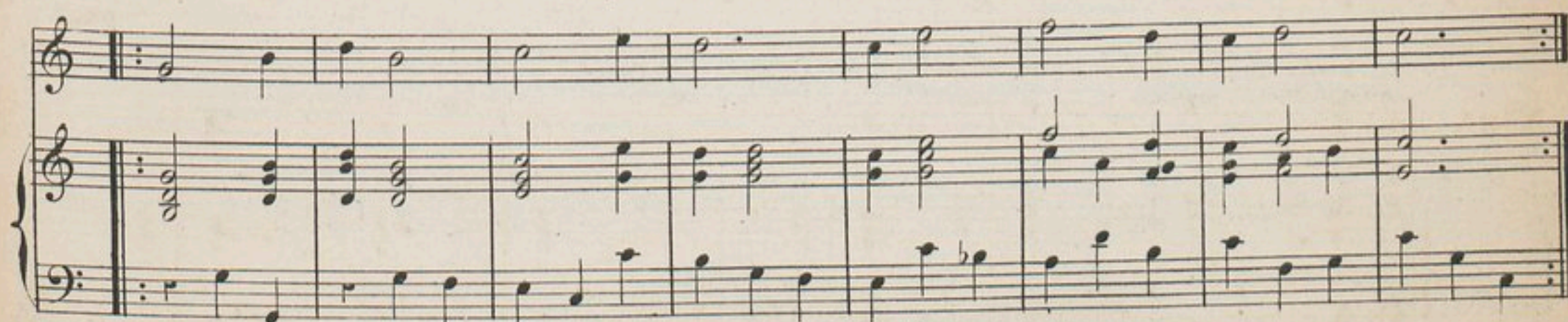
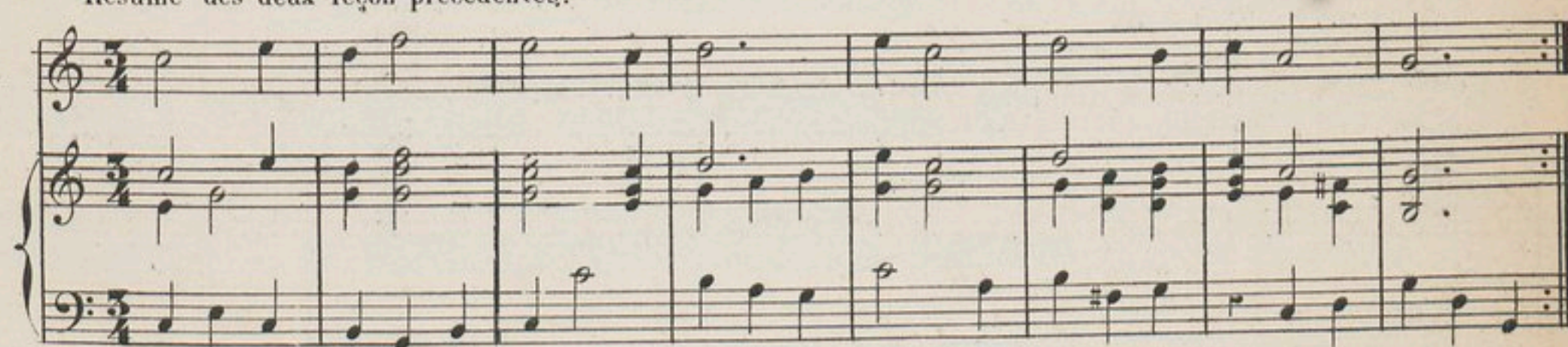
Leçon inverse de la précédente.

N^o 66.



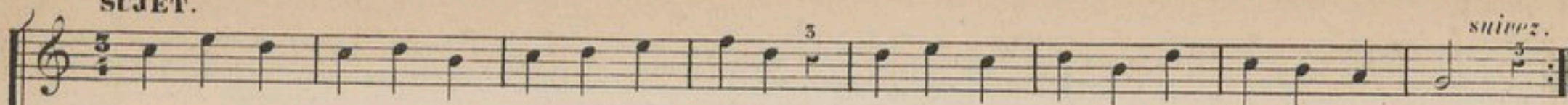
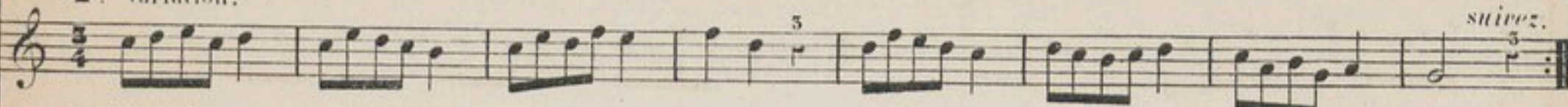
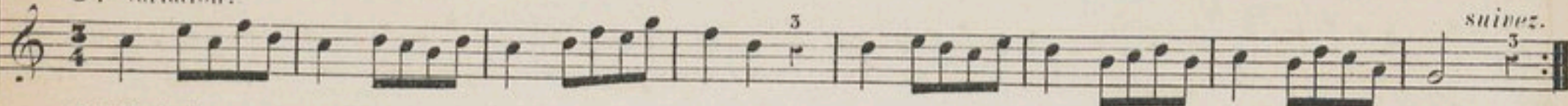
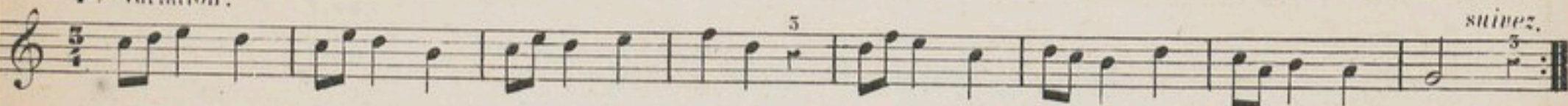
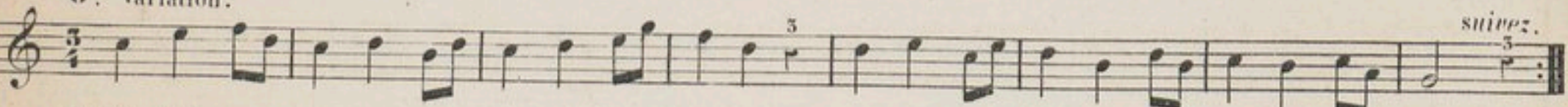
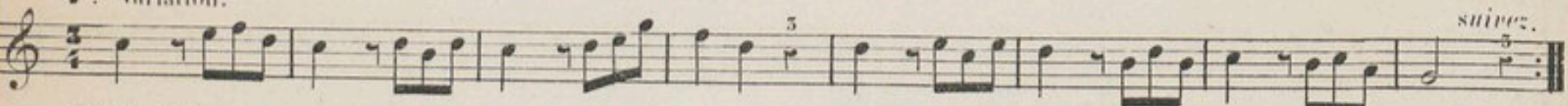
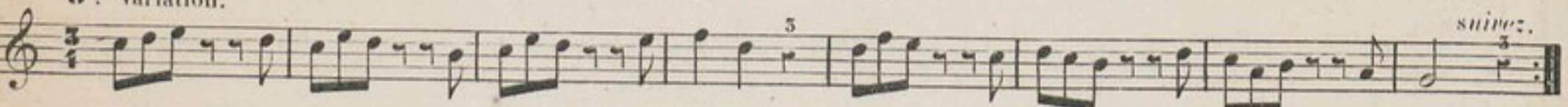
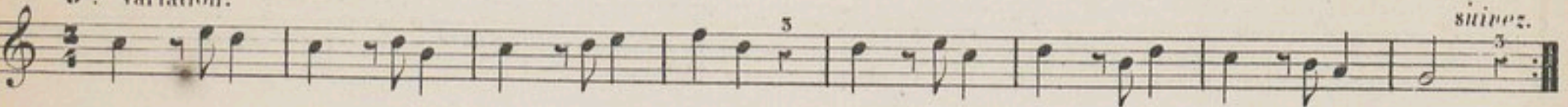
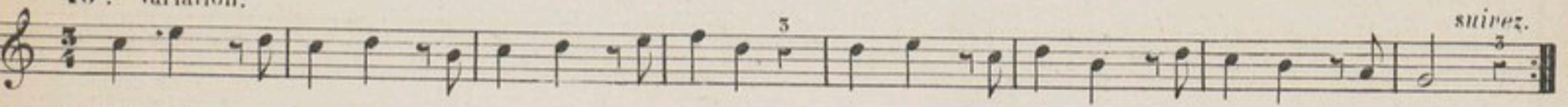
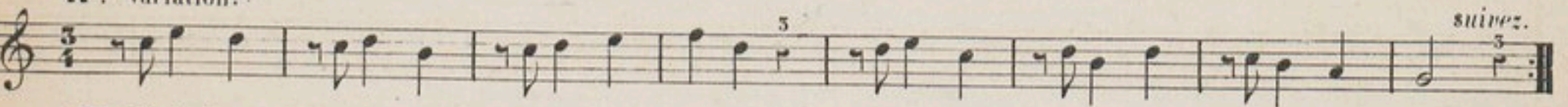
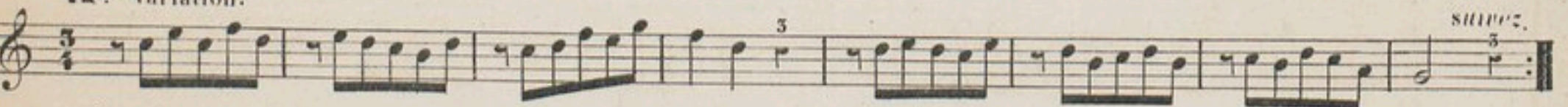
Résumé des deux leçon précédentes:

N^o 67.

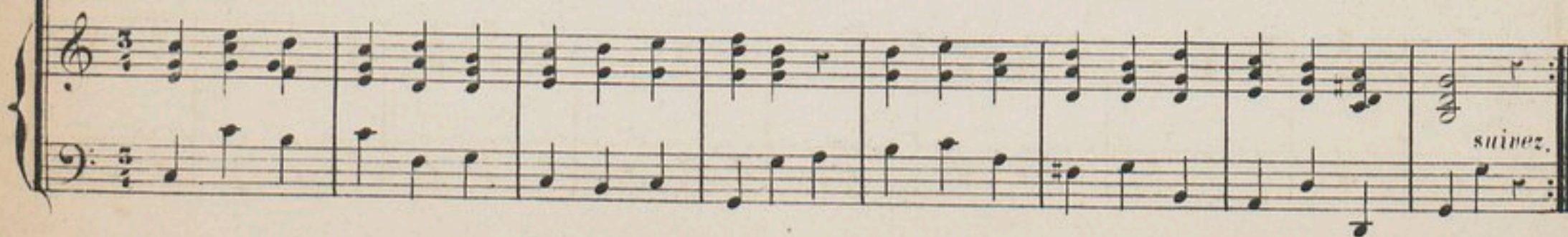


N^o 68 Douze variations, tirées du même chant, avec le résumé et la même Basse, servant pour toutes.

SUJET.

1^{re} Variation.2^{me} Variation.3^{me} Variation.4^{me} Variation.5^{me} Variation.6^{me} Variation.7^{me} Variation.8^{me} Variation.9^{me} Variation.10^{me} Variation.11^{me} Variation.12^{me} Variation.

Résumé.



suivez. 3 Fin.

1 suivre. 3 Fin.

2 suivre. 3 Fin.

3 suivre. 3 Fin.

4 suivre. 3 Fin.

5 suivre. 3 Fin.

6 suivre. 3 Fin.

7 suivre. 3 Fin.

8 suivre. 3 Fin.

9 suivre. 3 Fin.

10 suivre. 3 Fin.

11 suivre. 3 Fin.

12 suivre. 3 Fin.

suivez. Fin.

suivez.

Leçon pour apprendre à syncoper deux notes égales.

N^o 69.

First system of exercise N° 69. It consists of three staves: a single treble staff and a grand staff (treble and bass). The time signature is 3/4. The melody in the treble staff is a sequence of eighth notes, with a triplet of three eighth notes at the end. The grand staff accompaniment features chords in the treble and a single-note bass line.

Second system of exercise N° 69. It continues the melody and accompaniment from the first system, maintaining the 3/4 time signature and ending with a triplet of eighth notes in the treble staff.

Leçon pour apprendre à syncoper une longue et une brève.

N^o 70.

First system of exercise N° 70. It consists of three staves: a single treble staff and a grand staff. The time signature is 3/4. The melody in the treble staff features a syncopated rhythm with a long note followed by a short note. The grand staff accompaniment provides harmonic support with chords and a bass line.

Second system of exercise N° 70. It continues the syncopated melody and accompaniment from the first system.

Third system of exercise N° 70. It concludes the exercise with the same syncopated melody and accompaniment, ending with a triplet of eighth notes in the treble staff.

Résumé des deux leçons précédentes

N^o 71.

FIN DES LEÇONS PRÉLIMINAIRES.

N^o 72.

Gamme par demi-tons avec des dièzes.

Gamme par demi-tons avec des bémols.

Gamme résumée des deux précédente.

Quoiqu'il y ait une différence sensible, entre l'intervalle d'Ut naturel à Ut dièze et l'intervalle d'Ut naturel à Ré bémol, néanmoins l'on est convenu, pour la facilité de l'intonation, d'identifier par tempérament ces deux intervalles; en un mot n'en faire qu'un. De sorte qu'après avoir fait entendre Ut naturel, on peut en montant d'un demi-ton, dire Ut dièze ou Ré bémol indistinctement: c'est ce qu'on appelle une Enharmonie. Sur l'Orgue et le Piano la même touche fait Ut dièze et Ré bémol, Ré dièze et Mi bémol. &c.

(Voir la Tablature Page 19.)

Leçon pour les notes d'agrément.

EXÉCUTION.

N^o 73.

Three systems of piano accompaniment for exercise N° 73. Each system consists of a treble and bass staff. The first system includes a vocal line with a melodic exercise. The second and third systems continue the piano accompaniment with various chordal and melodic patterns.

EXÉCUTION.

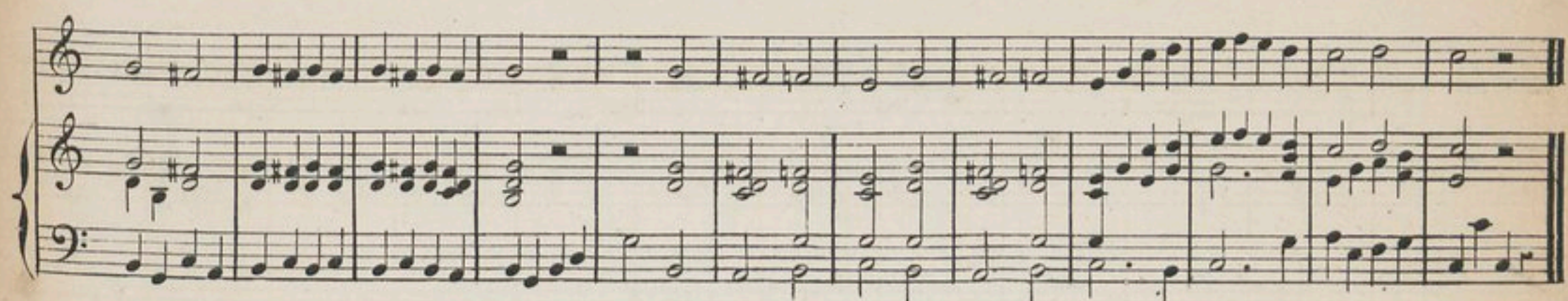
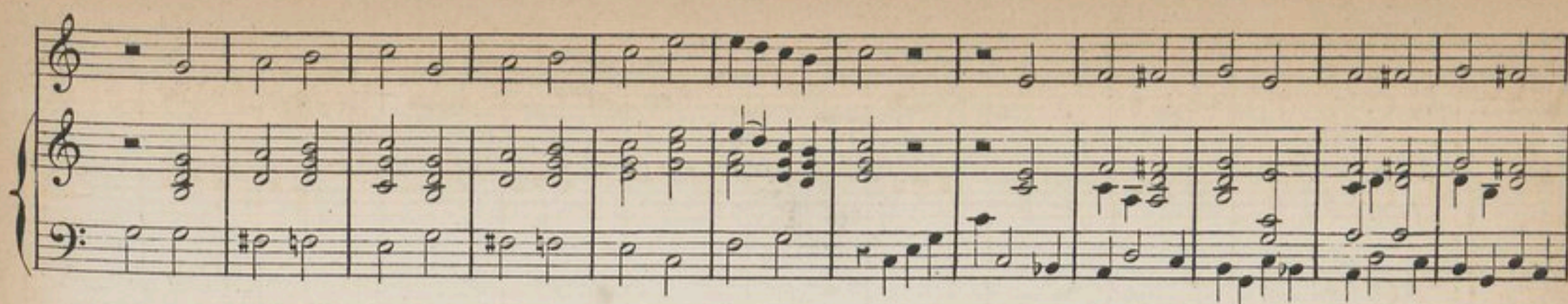
N^o 74.

Three systems of piano accompaniment for exercise N° 74. Each system consists of a treble and bass staff. The first system includes a vocal line with a melodic exercise. The second and third systems continue the piano accompaniment with various chordal and melodic patterns.

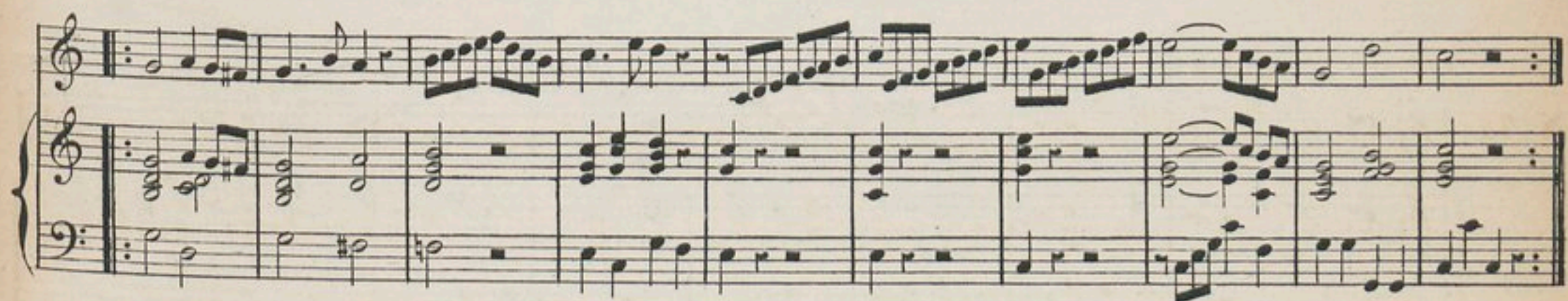
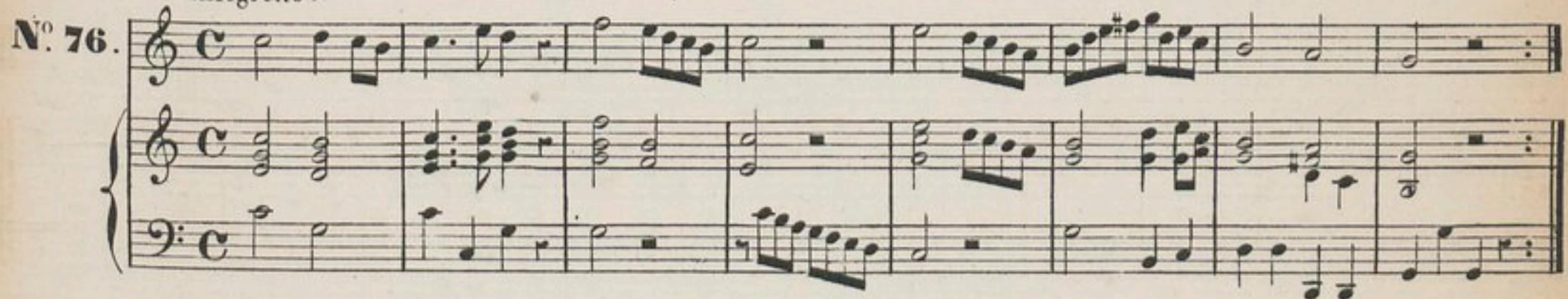
Leçon pour se familiariser avec le premier dièse et le premier bémol.

N^o 75.

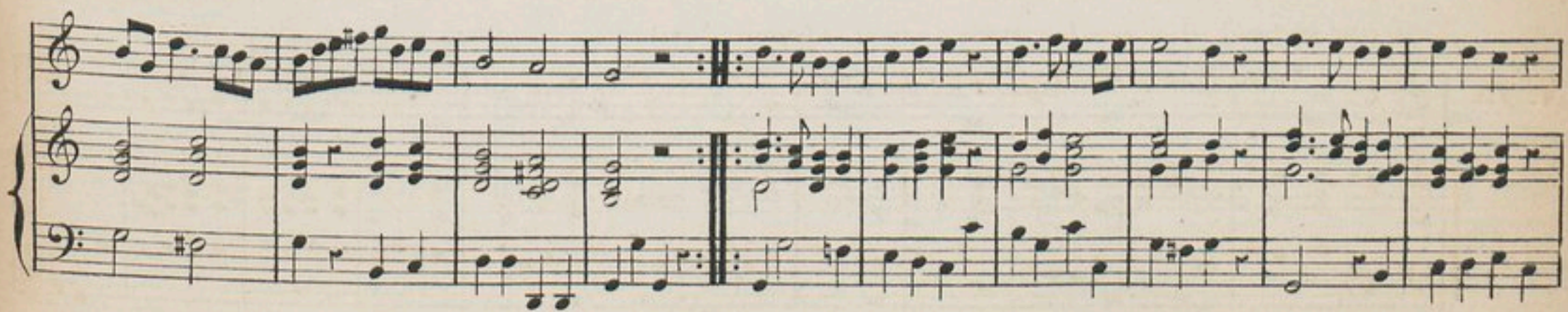
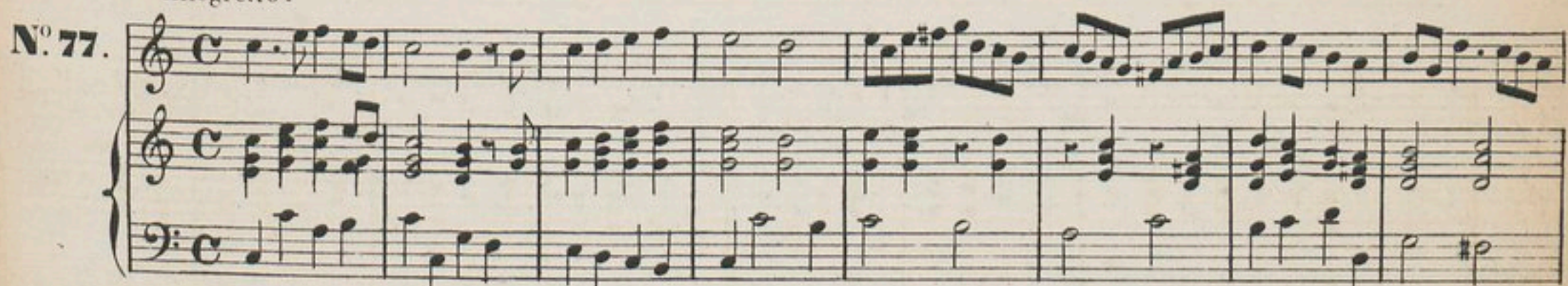
Two systems of piano accompaniment for exercise N° 75. Each system consists of a treble and bass staff. The first system includes a vocal line with a melodic exercise. The second system continues the piano accompaniment with various chordal and melodic patterns.



Allegretto.



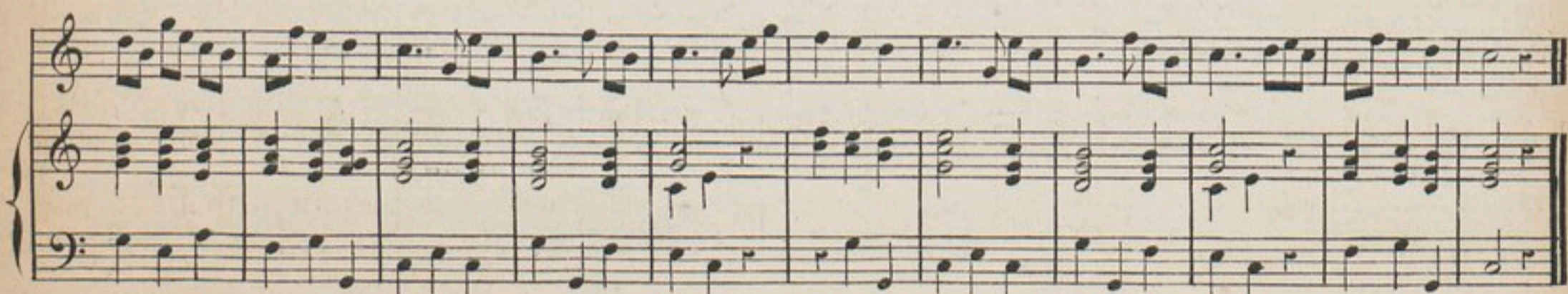
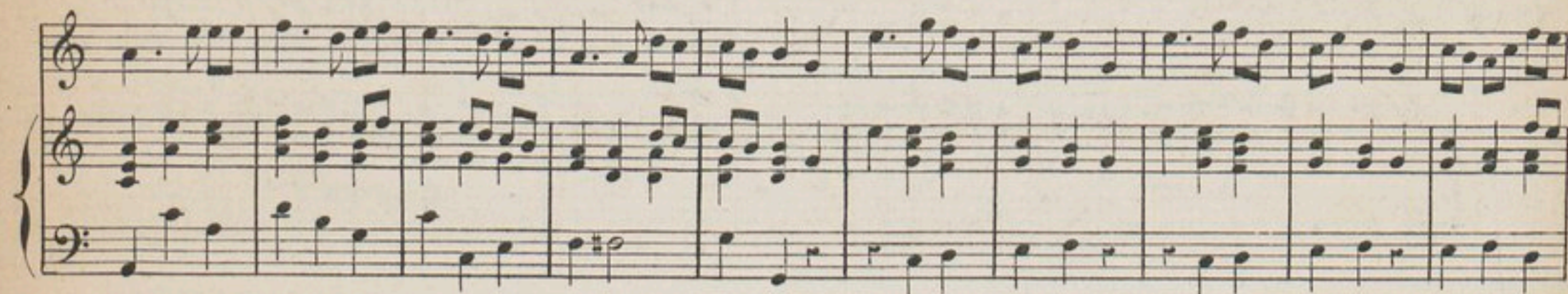
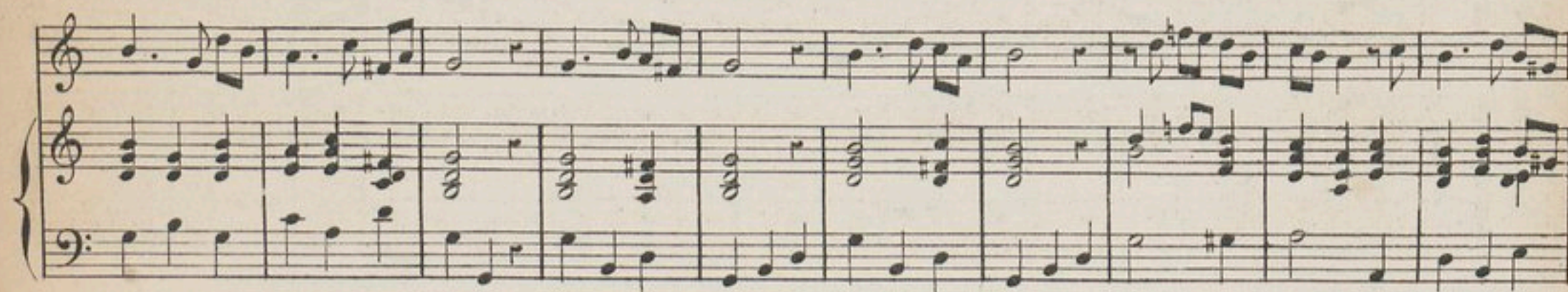
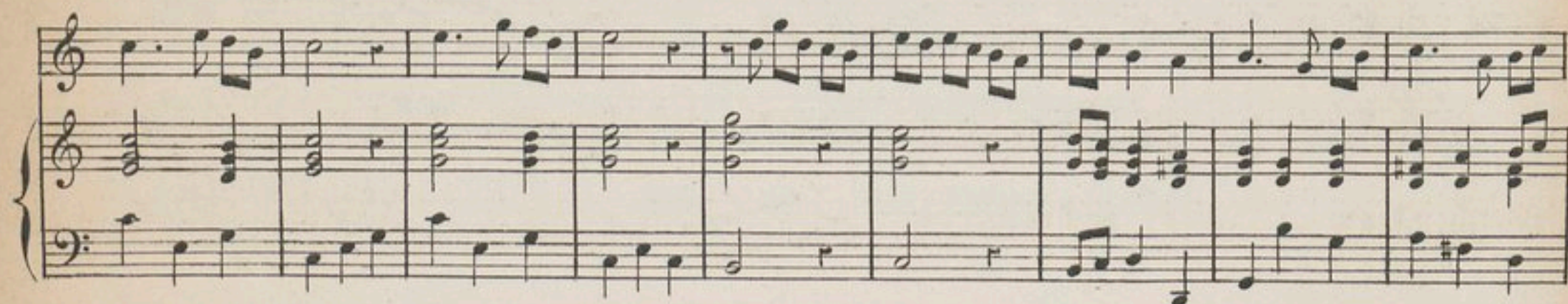
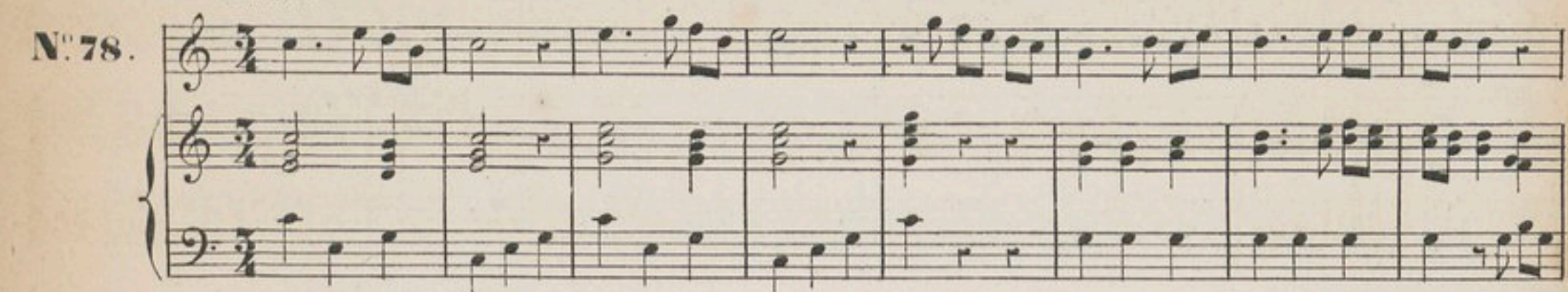
Allegretto.





Andante.

Nº 78.



Leçon pour se familiariser avec le Sol dièze accidentel.

N° 79.

Andantino.

N° 80.

Andantino.

N° 81.

Andantino.

N^o 82.

Three systems of musical notation for exercise N° 82. Each system consists of a single treble staff and a grand staff (treble and bass staves). The key signature has one sharp (F#) and the time signature is 3/4. The first system is 12 measures long. The second system is 12 measures long and includes repeat signs at the beginning and end. The third system is 12 measures long and also includes repeat signs at the beginning and end.

Leçon pour se familiariser avec les deux premiers dièzes.

N^o 83.

Two systems of musical notation for exercise N° 83. Each system consists of a single treble staff and a grand staff (treble and bass staves). The key signature has two sharps (F# and C#) and the time signature is common time (C). The first system is 12 measures long. The second system is 12 measures long and includes repeat signs at the beginning and end.

Andante.

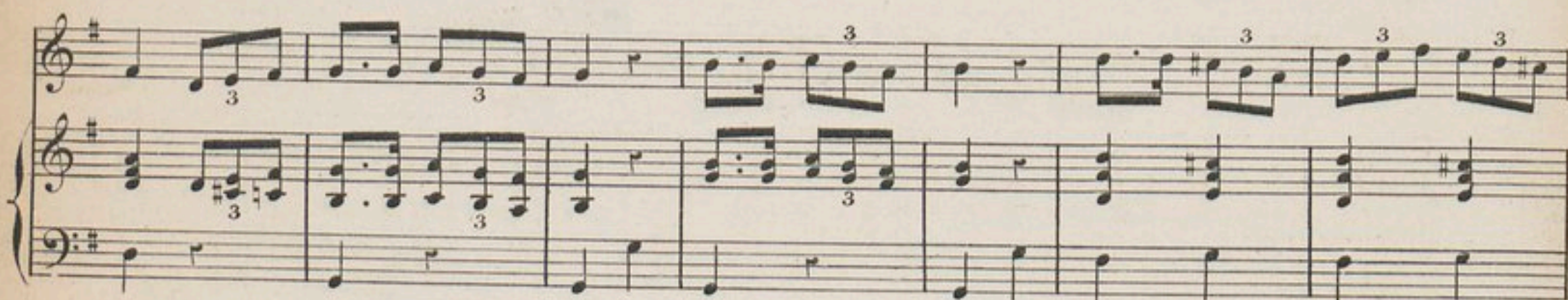
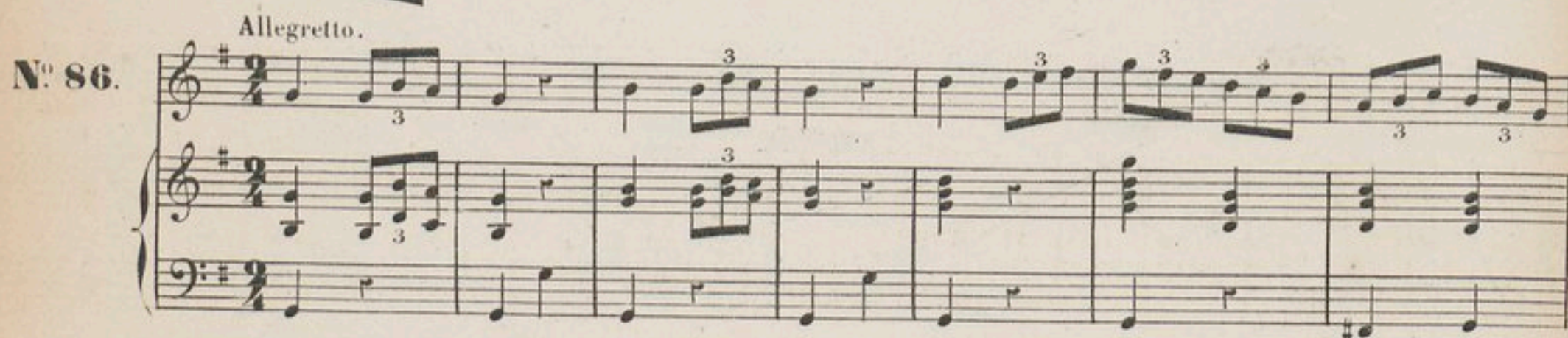
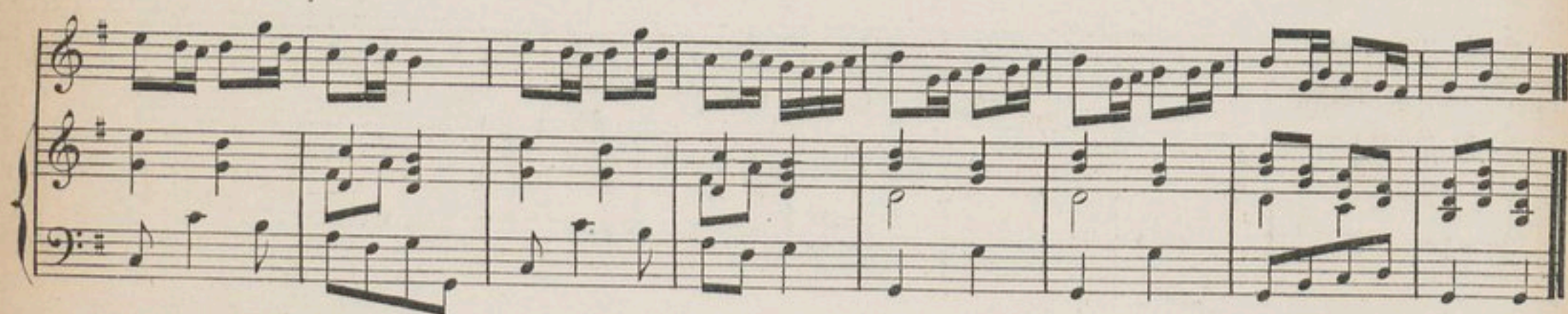
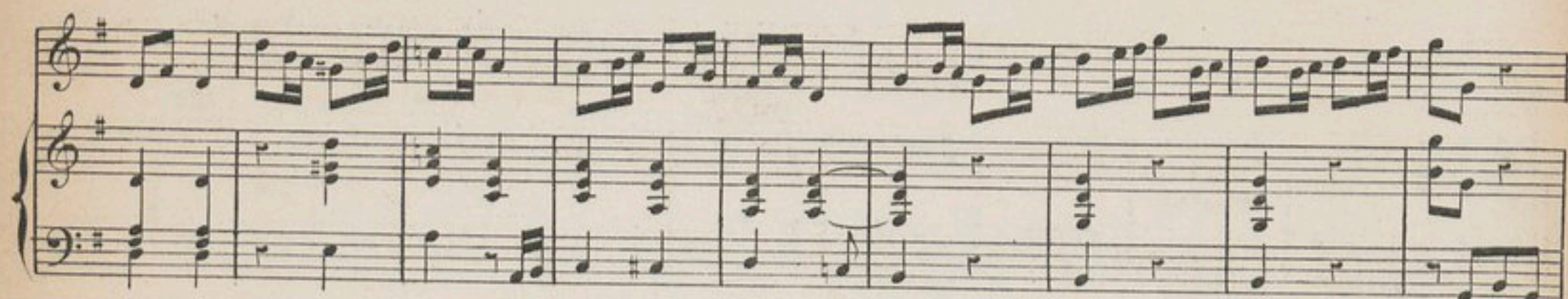
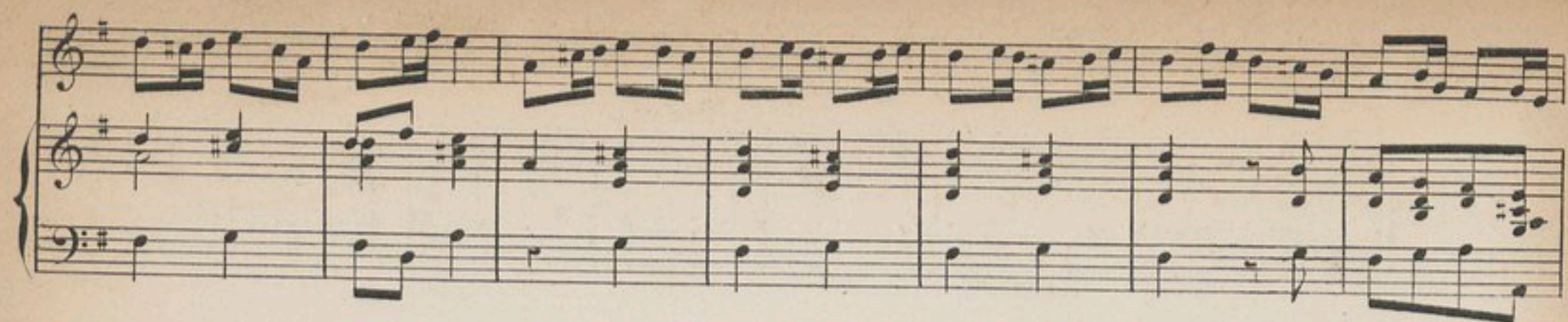
N^o 84.

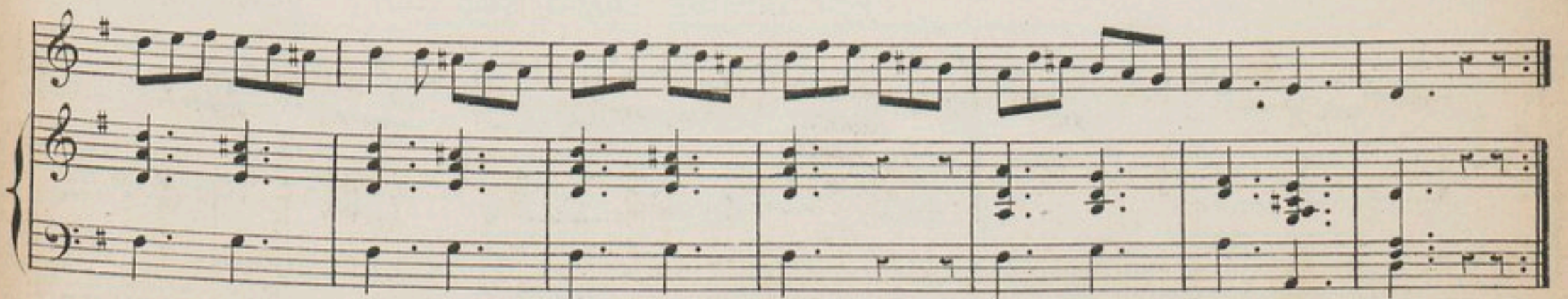
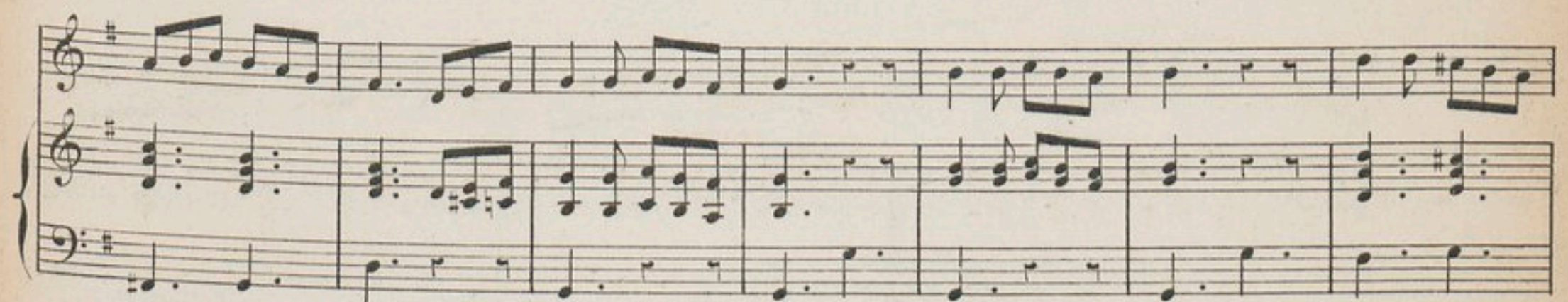
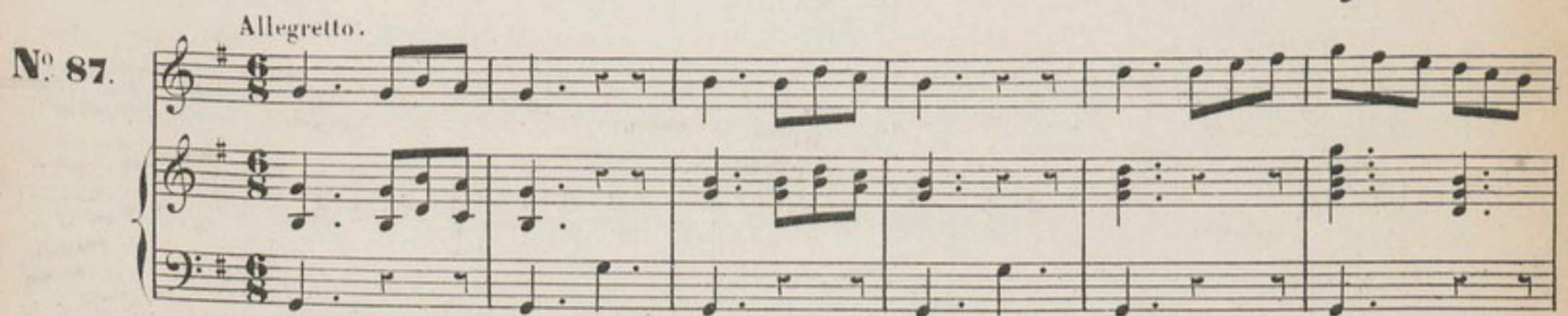
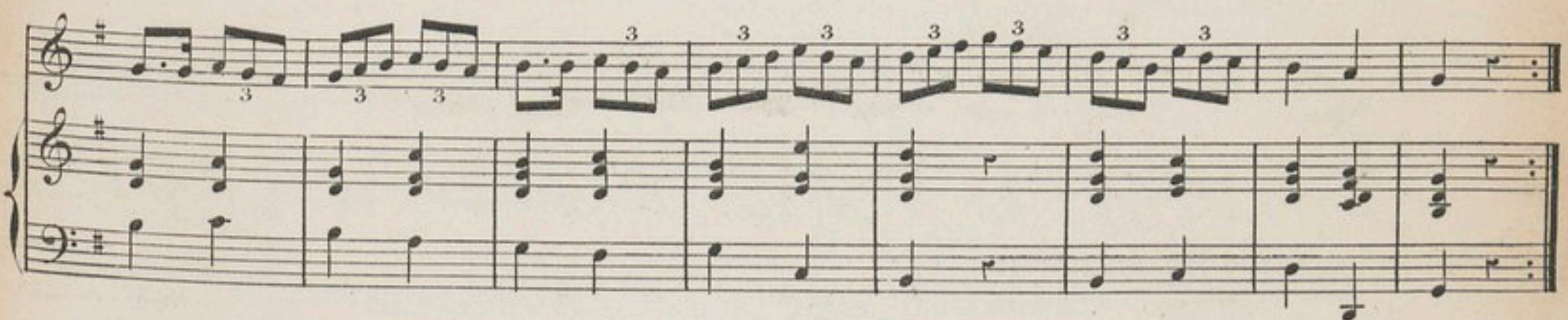
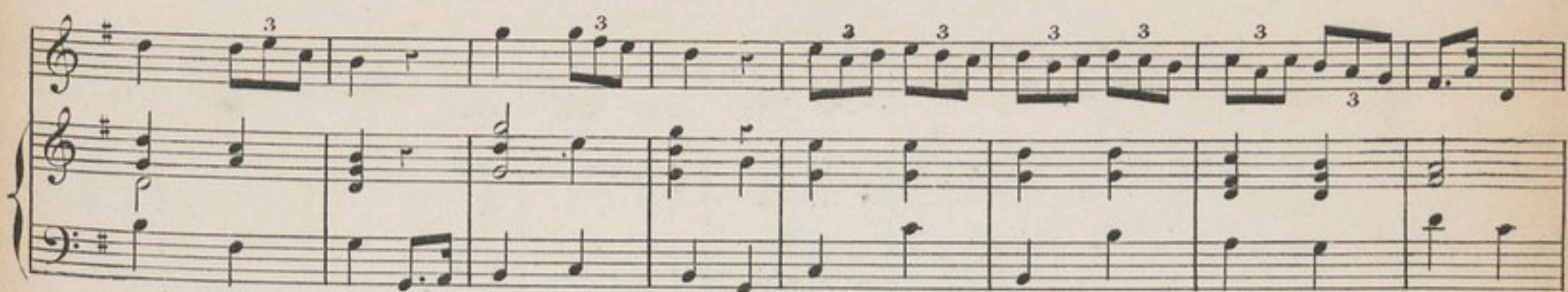
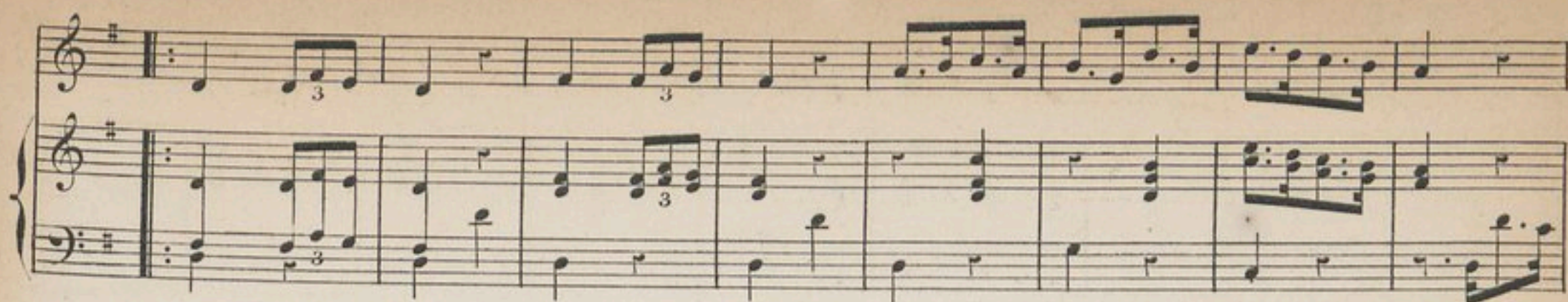
Handwritten musical score for N° 84, marked Andante. The piece is in 2/4 time and G major. It consists of five systems of music, each with a treble and bass staff joined by a brace. The melody in the treble staff features a mix of eighth and sixteenth notes, often beamed together. The bass staff provides harmonic support with chords and moving lines. The piece concludes with a final cadence in the fifth system.

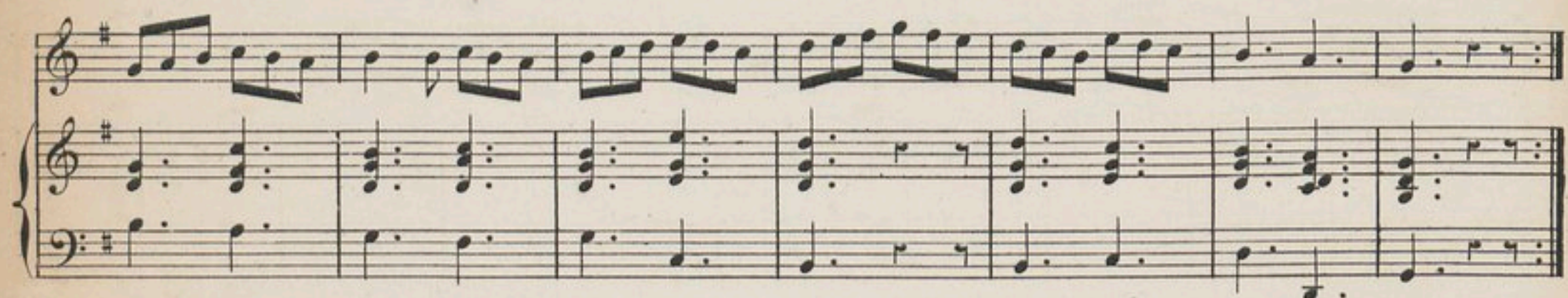
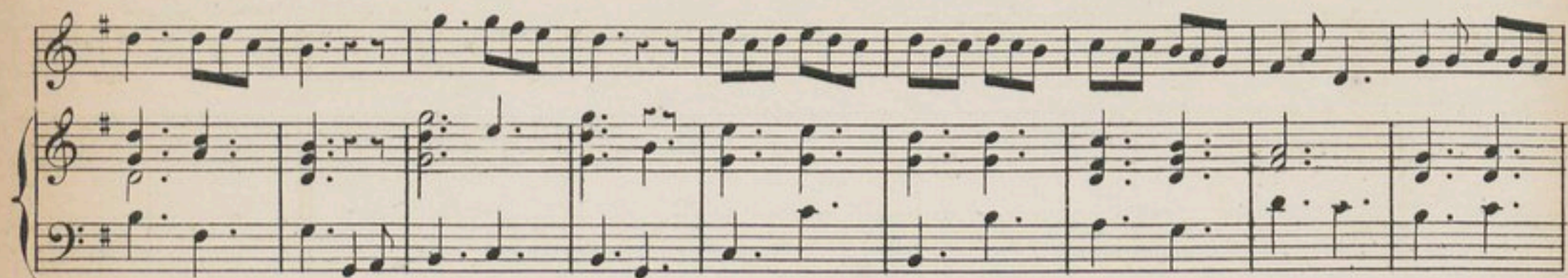
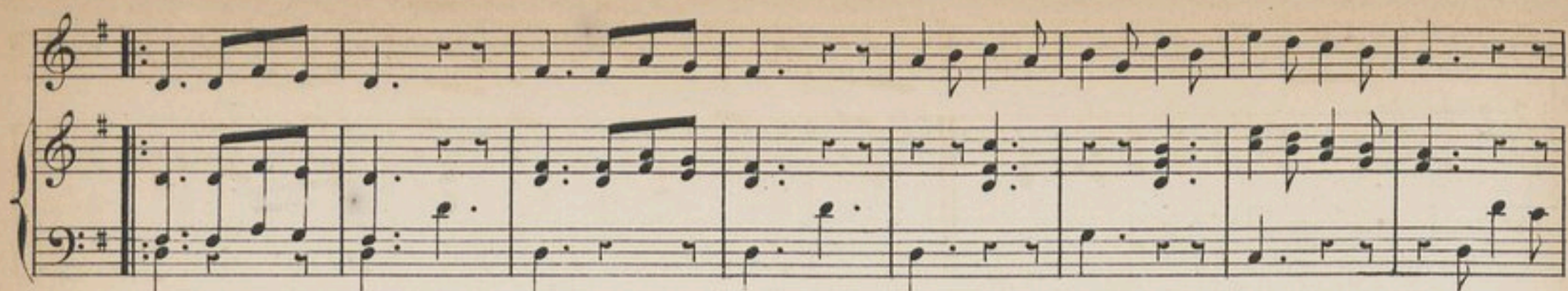
Moderato.

N^o 85.

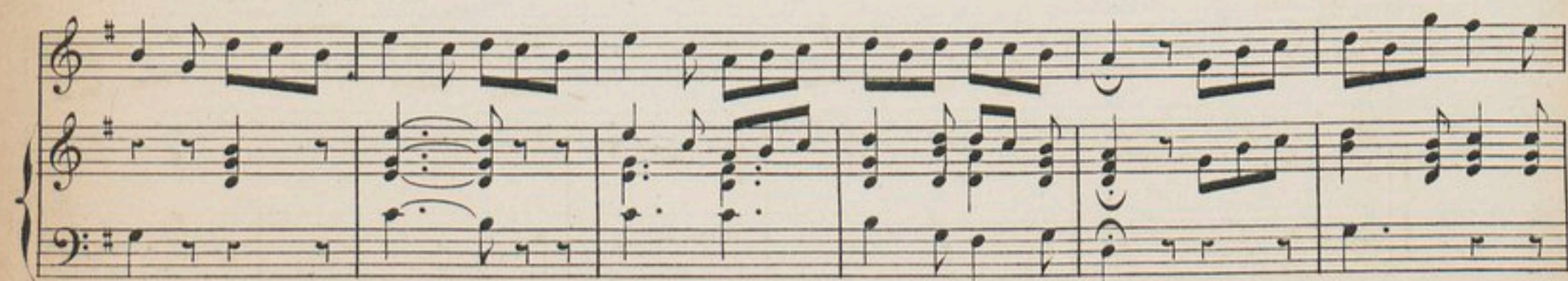
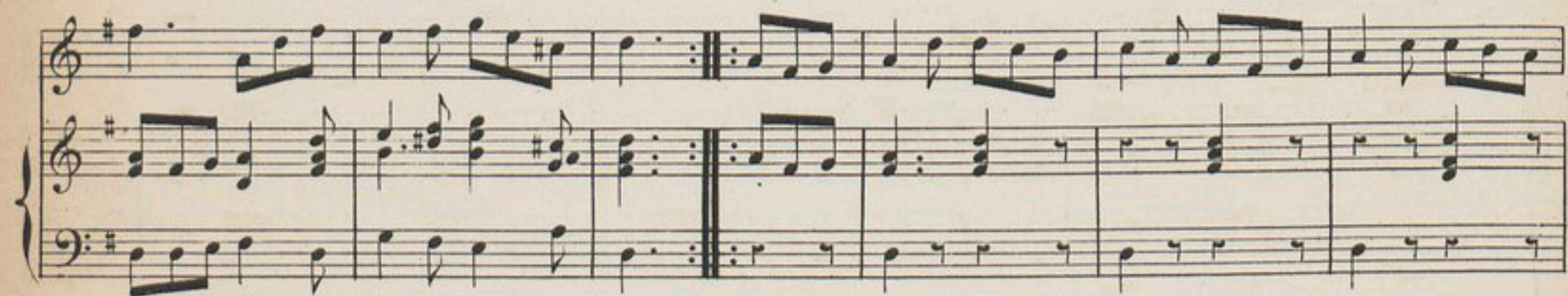
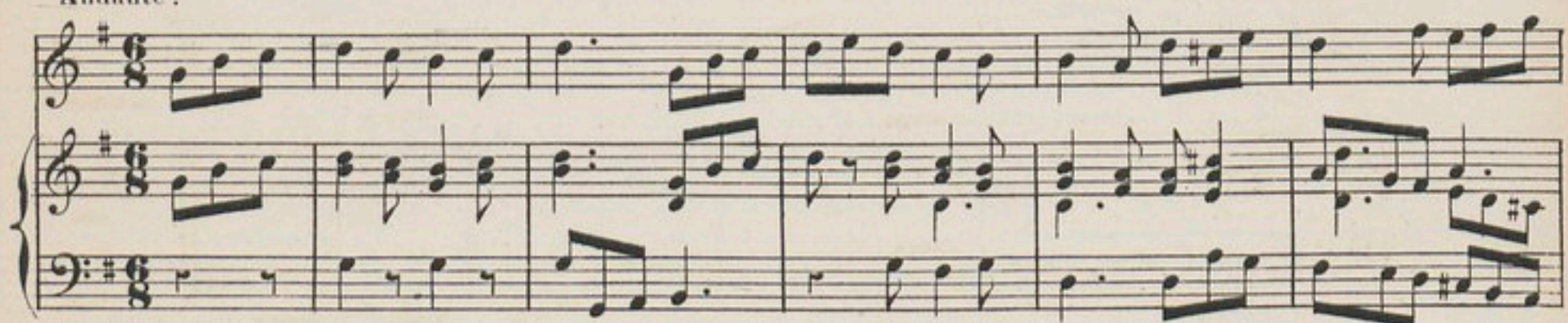
Handwritten musical score for N° 85, marked Moderato. The piece is in 2/4 time and G major. It consists of two systems of music, each with a treble and bass staff joined by a brace. The melody in the treble staff is more rhythmic, featuring many eighth notes. The bass staff continues with harmonic accompaniment. The piece ends with a final cadence in the second system.

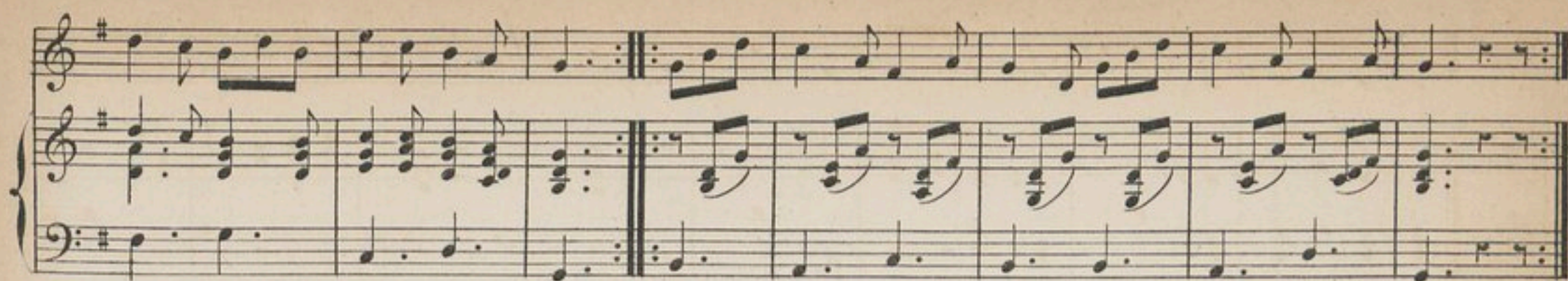




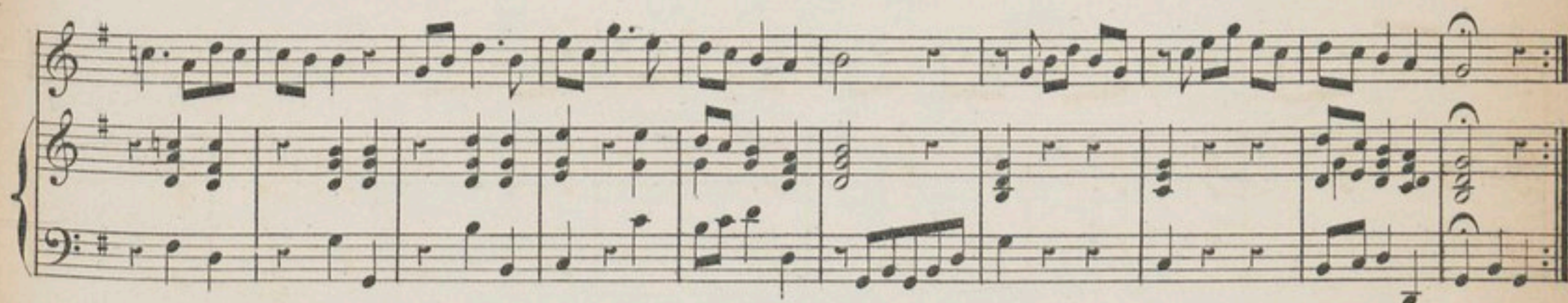
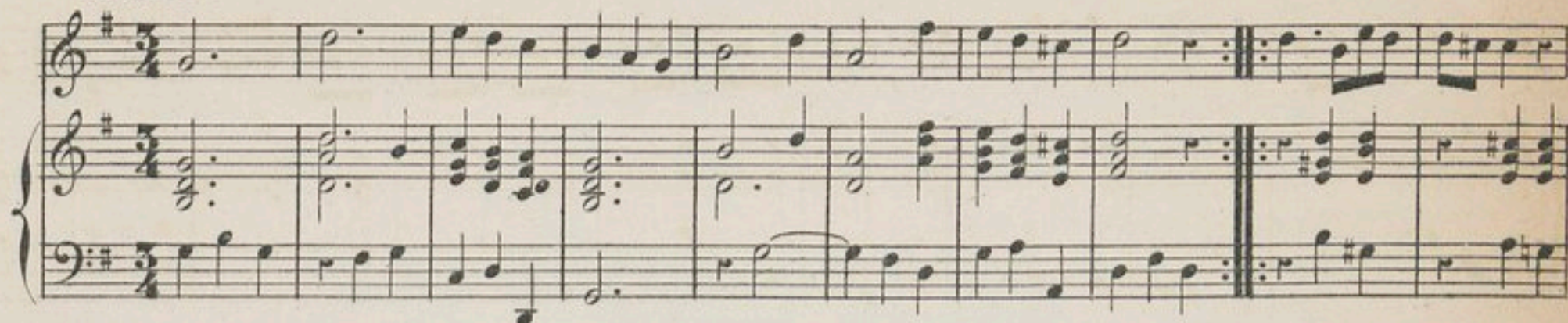
N^o. 88.

Andante.

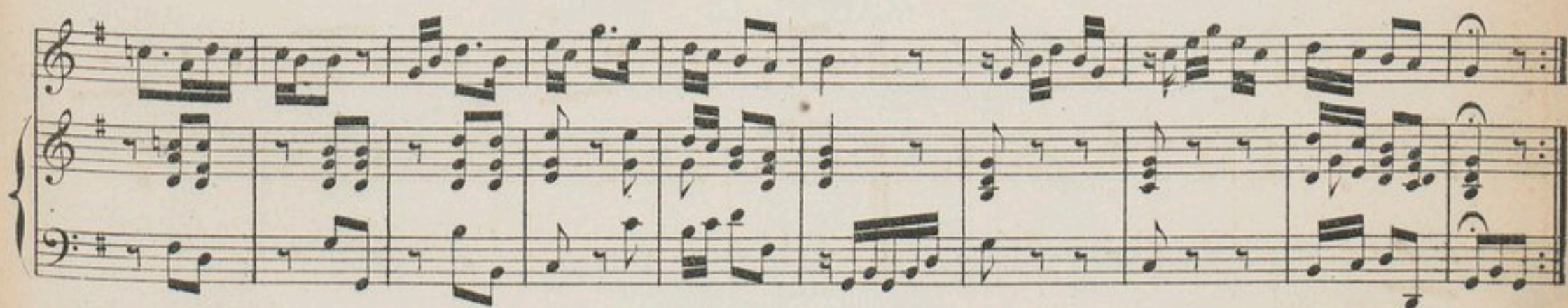
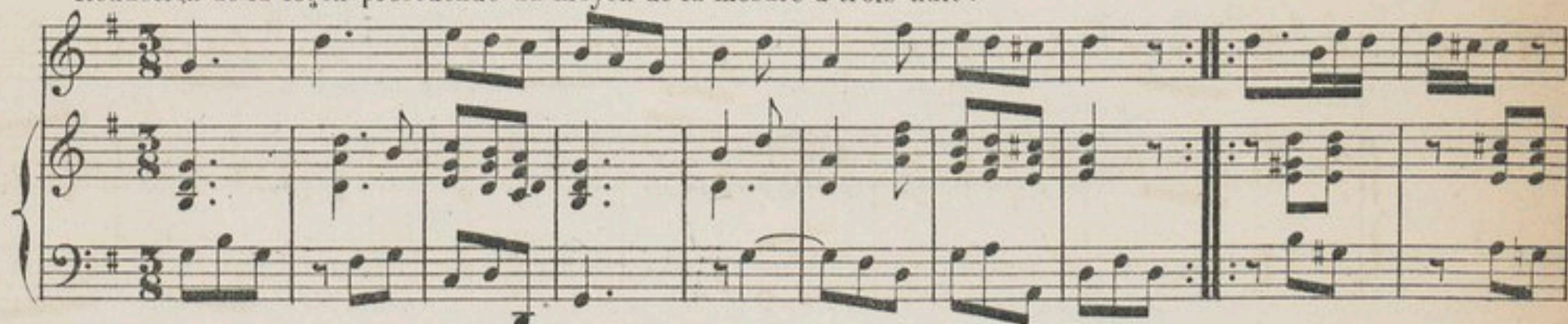




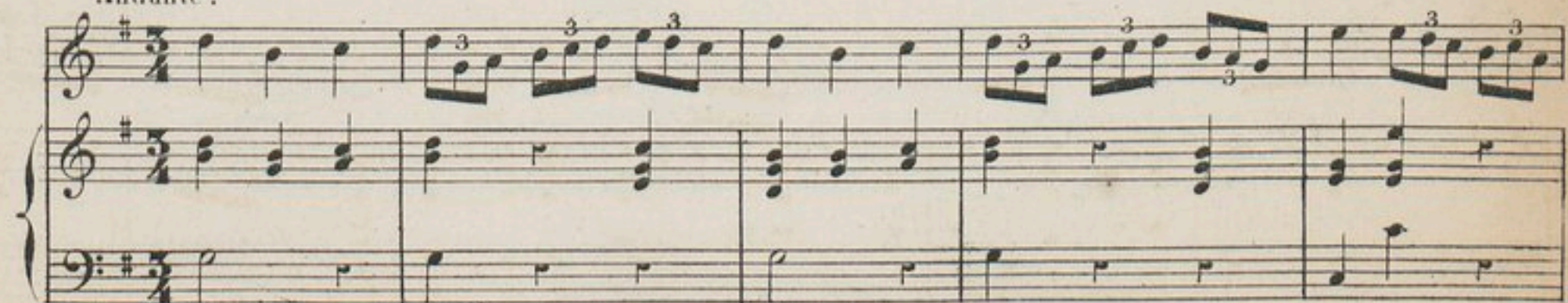
Andante.

N^o 89.

Réduction de la leçon précédente au moyen de la mesure à trois-huit.

N^o 90.

Andante.

N^o 91.

Two systems of musical notation for piano exercises. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The first system contains two measures of music, followed by a repeat sign. The second system contains two measures of music, followed by a repeat sign. The notation includes eighth and sixteenth notes, often beamed in groups of three, and rests.

Réduction de la leçon précédente au moyen de la mesure à trois-huit.

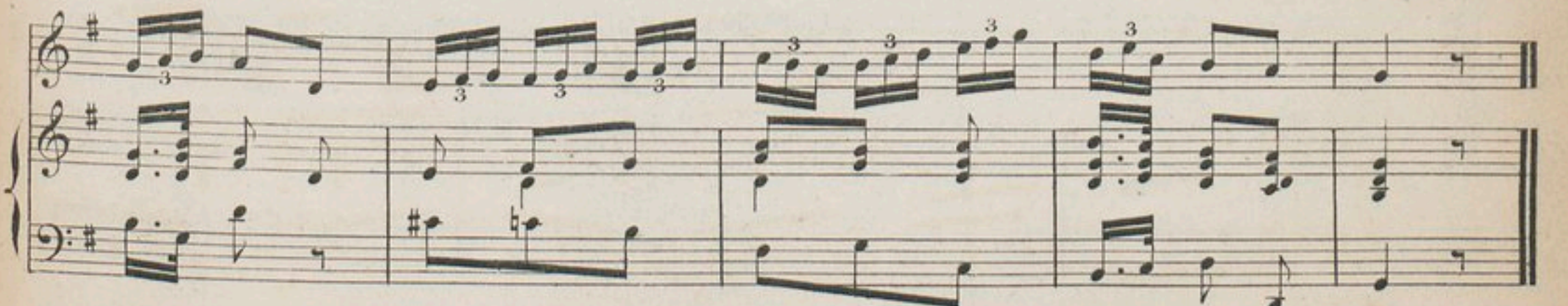
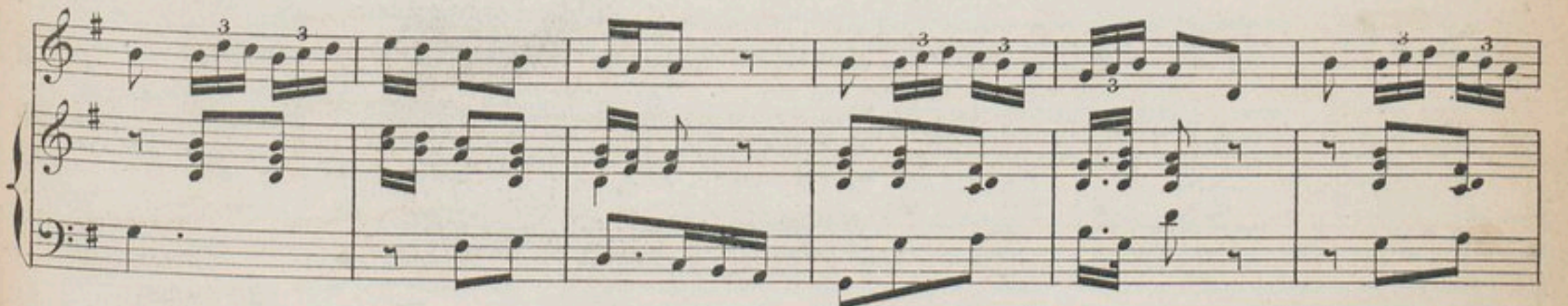
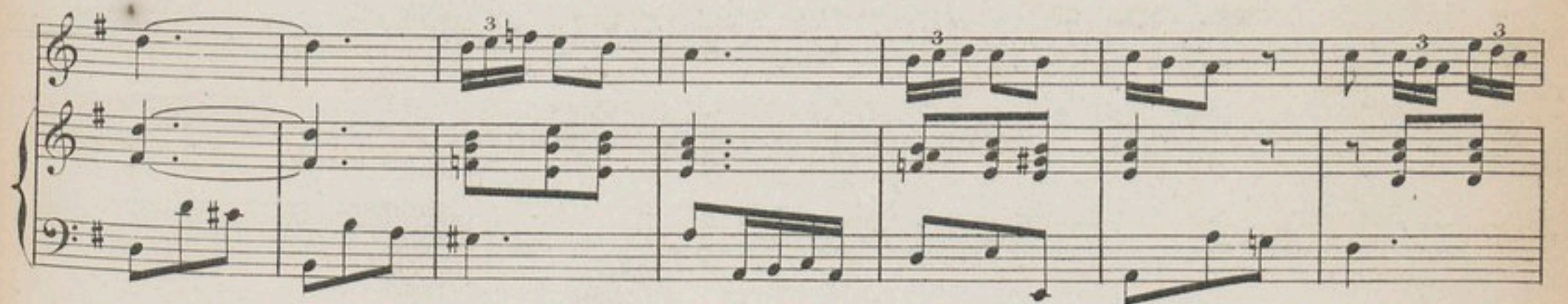
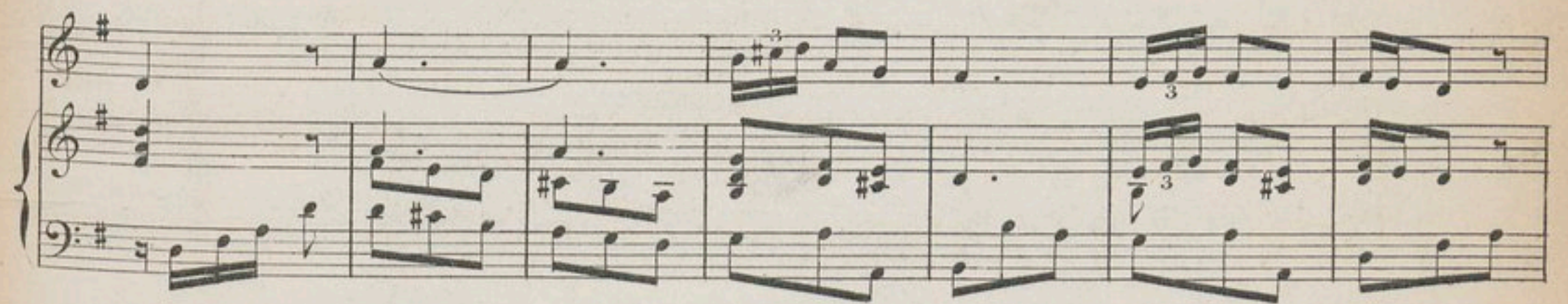
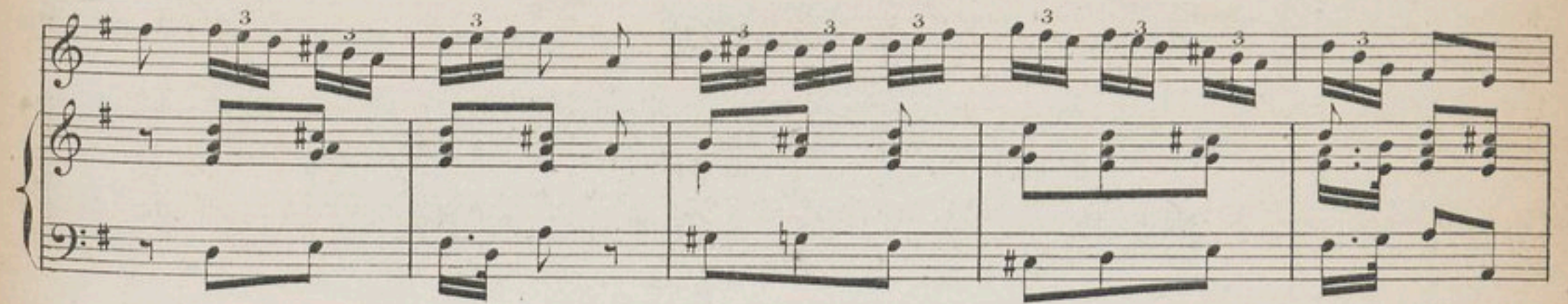
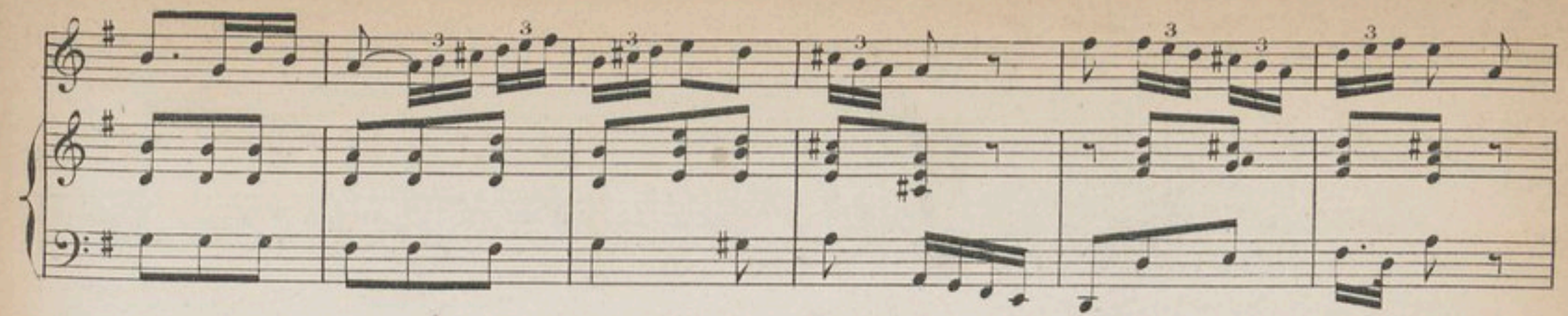
N^o 92.

Exercise N° 92, consisting of two systems of musical notation. Each system has a treble and bass staff. The key signature is one sharp (F#). The time signature is 3/8. The notation features eighth and sixteenth notes, frequently beamed in groups of three, and rests. The first system includes a repeat sign. The second system concludes with a final cadence.

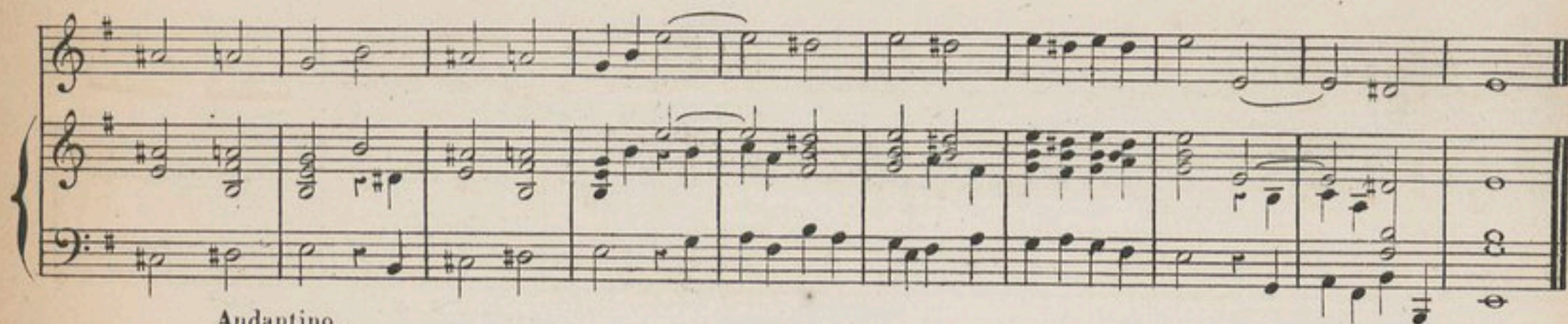
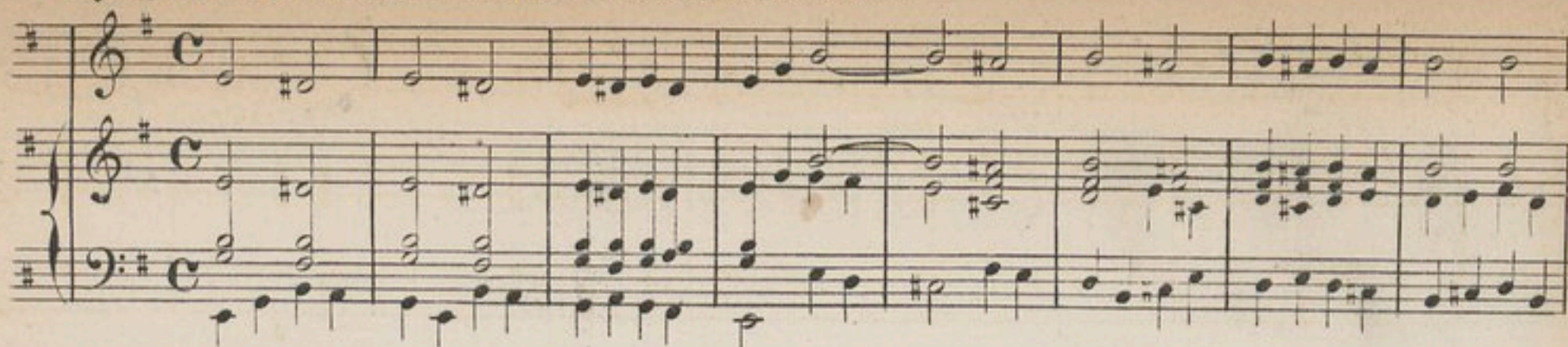
Grazioso.

N^o 93.

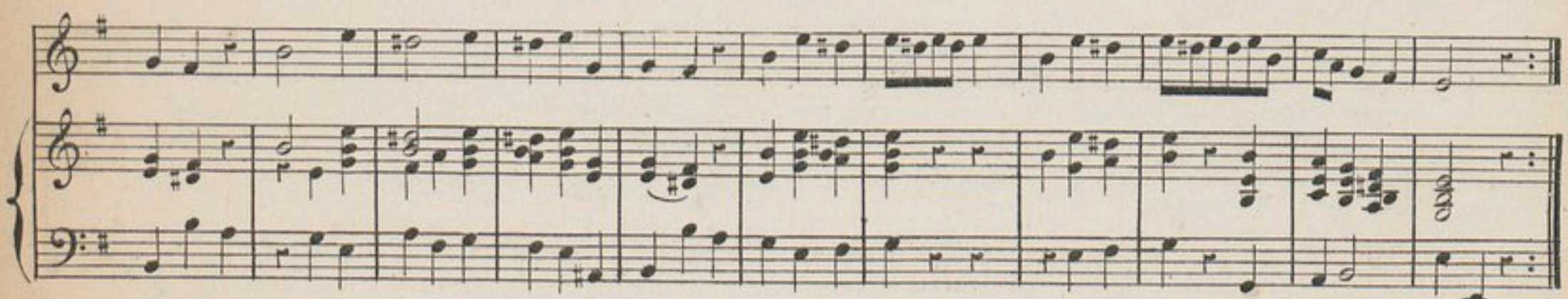
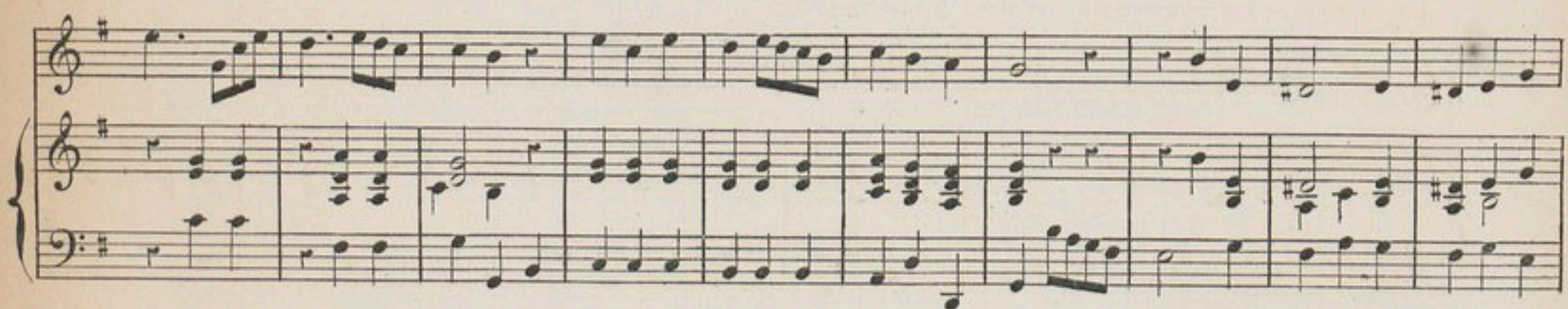
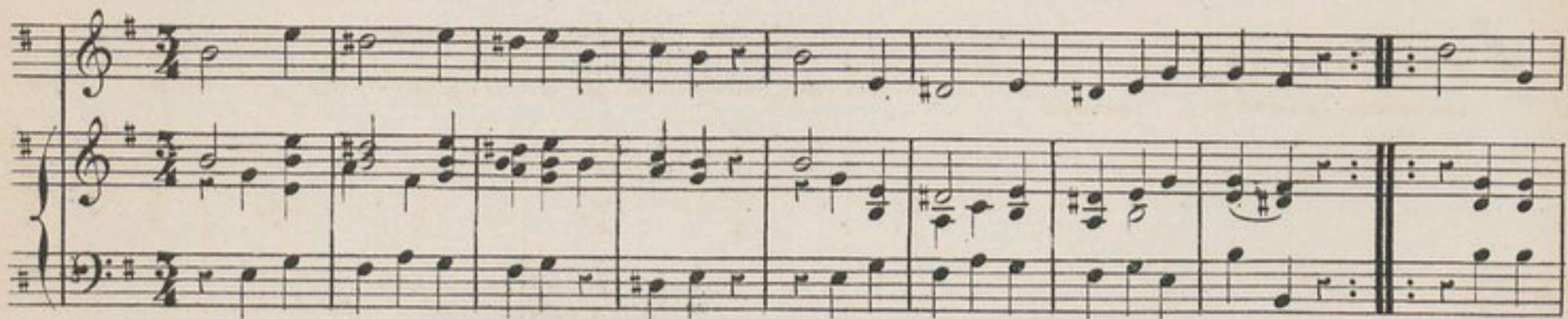
Exercise N° 93, consisting of one system of musical notation with a treble and bass staff. The key signature is one sharp (F#). The time signature is 3/8. The notation includes eighth and sixteenth notes, often beamed in groups of three, and rests. The exercise concludes with a final cadence.



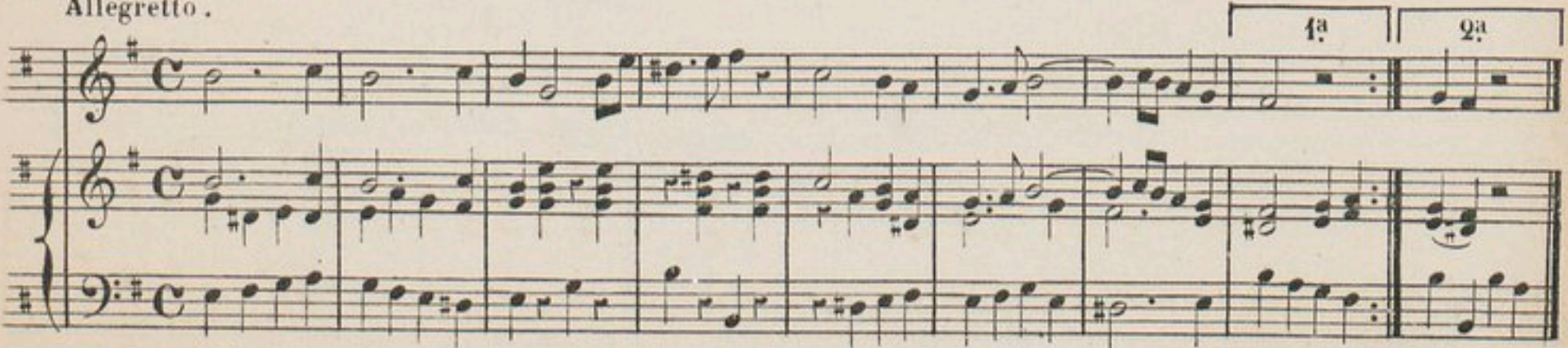
Leçon pour se familiariser avec le Ré et le La dièzes accidentels.

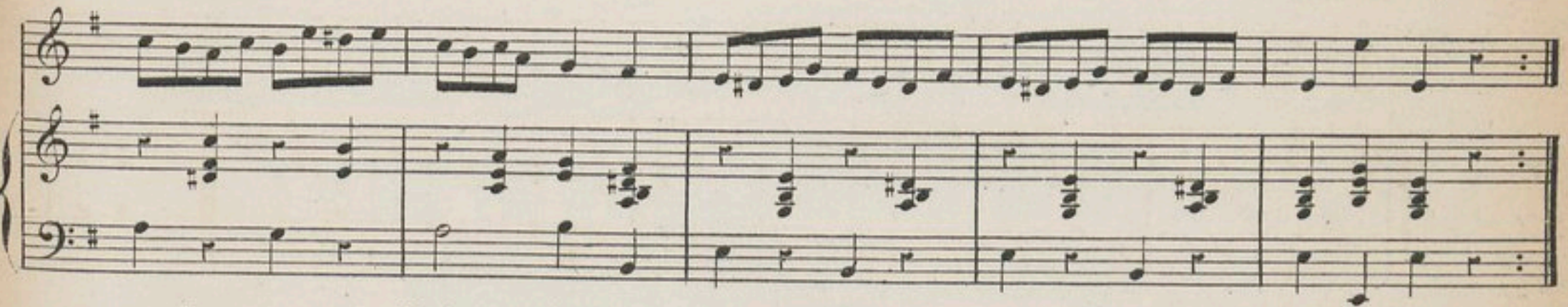
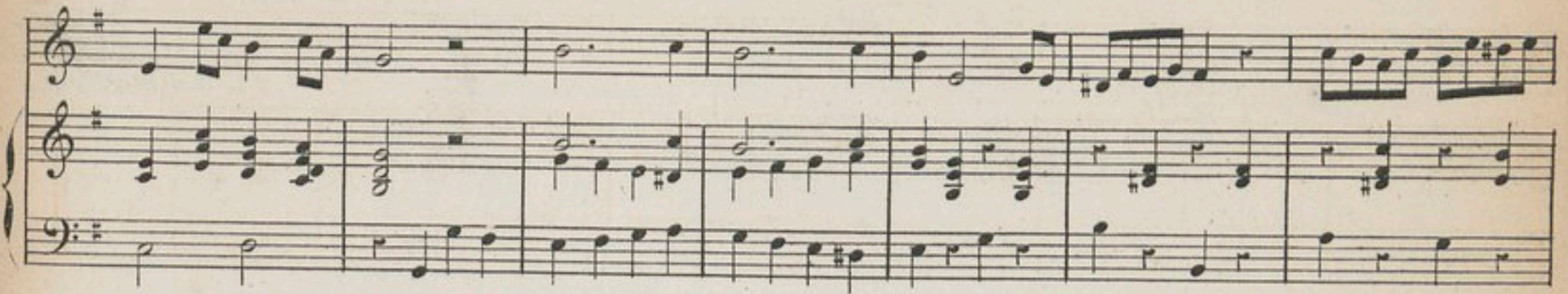
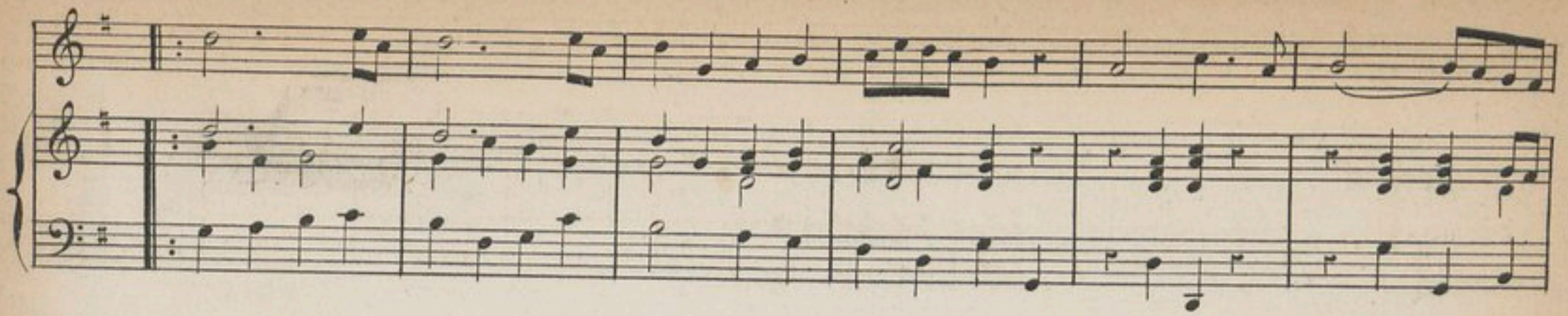
N^o 94.

Andantino.

N^o 95.

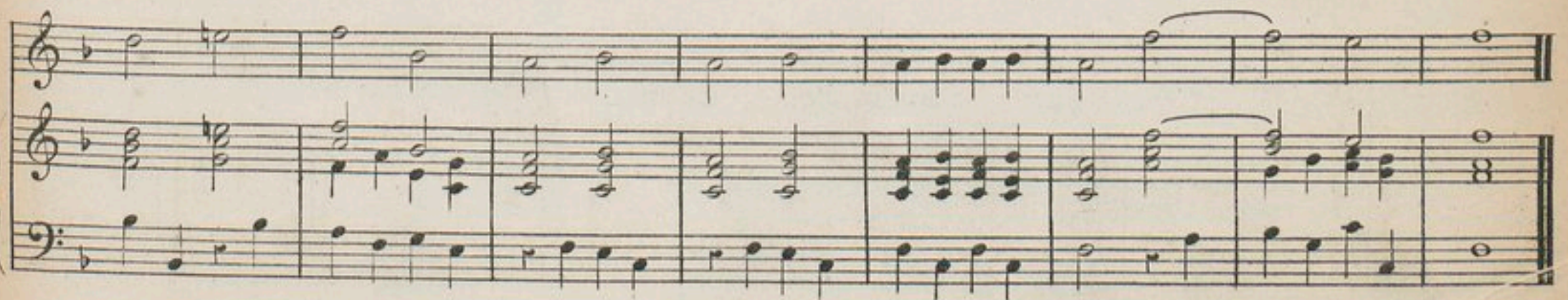
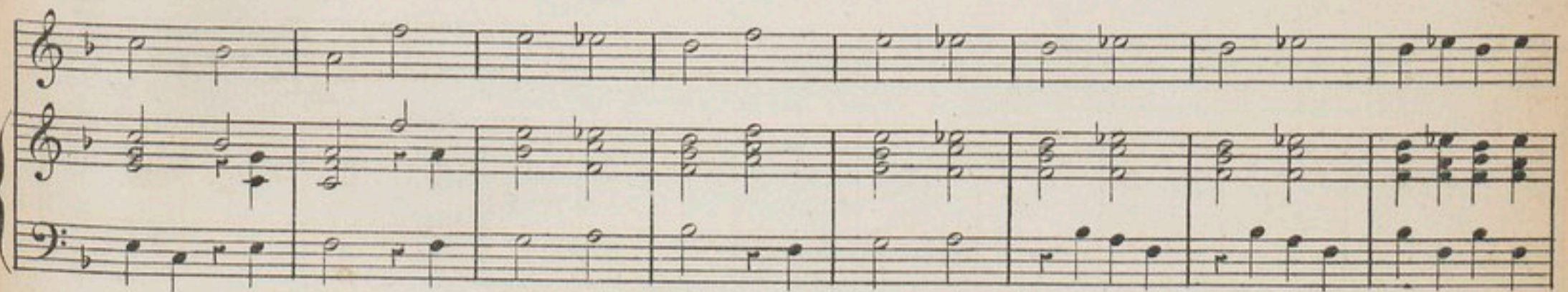
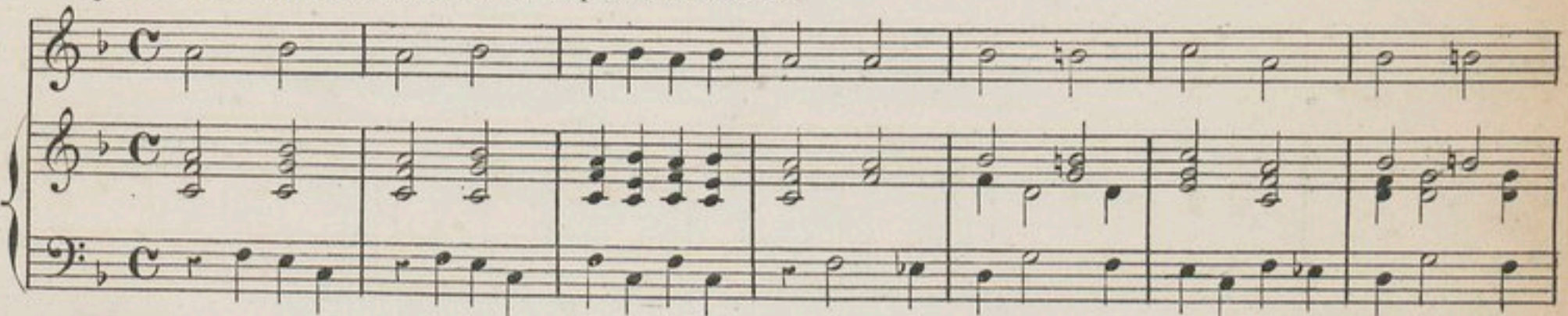
Allegretto.

N^o 96.



Leçon pour se familiariser avec les deux premiers bémols.

N^o 97.



Nº 98.

This musical score is for a piece titled "Nº 98" in the tempo "Andantino". It is written in 3/4 time and features a key signature of one flat (B-flat). The score is arranged in three systems, each with a grand staff (treble and bass clefs joined by a brace). The first system begins with a treble staff containing a melodic line with a long note and a bass staff with a simple accompaniment. The second system continues the melody with some triplet markings. The third system features more complex triplet patterns in the treble staff. The fourth system shows a continuation of the melodic and harmonic development. The fifth system is characterized by prominent triplet figures in the treble staff. The sixth system concludes the piece with a final melodic phrase and a double bar line.

Allegretto.

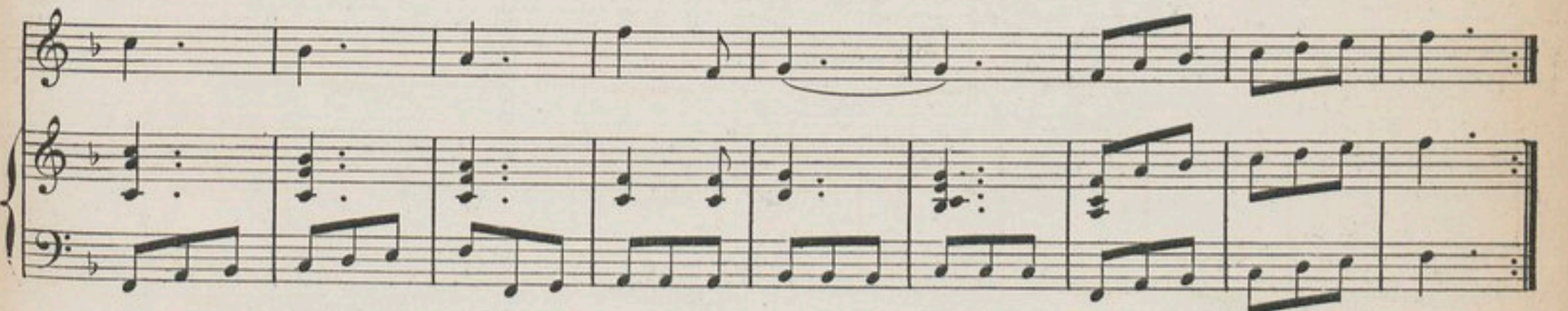
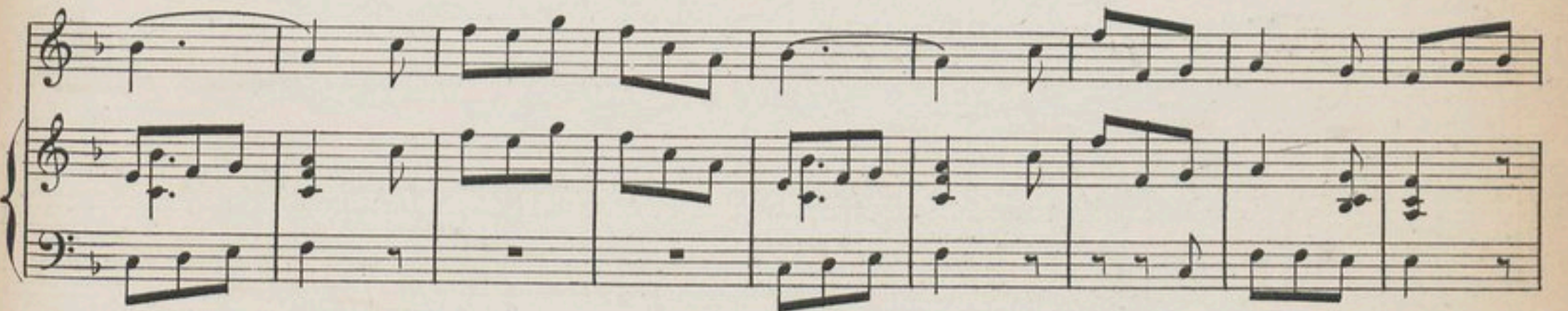
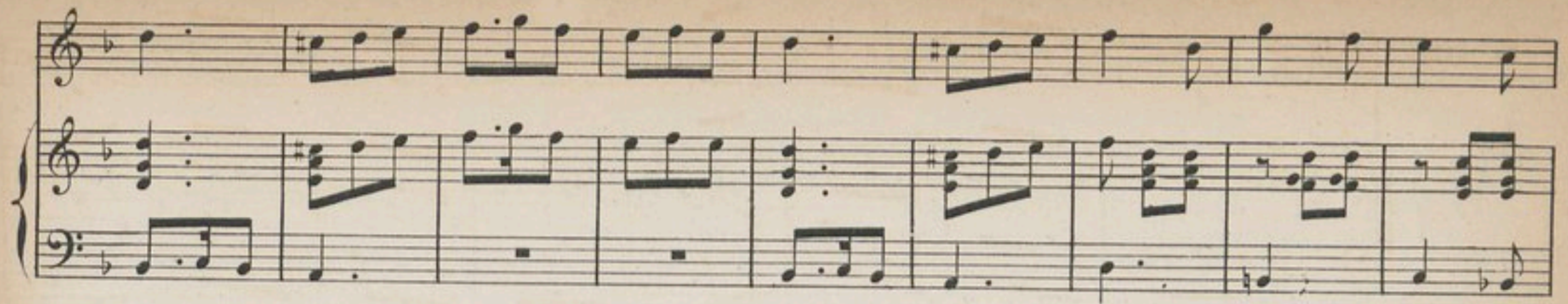
Nº 99.

Handwritten musical score for N° 99, Allegretto, in B-flat major, 2/4 time. The score consists of seven systems of three staves each (treble, piano, and bass). The melody is in the treble staff, and the piano accompaniment is in the grand staff. The piece ends with a double bar line.

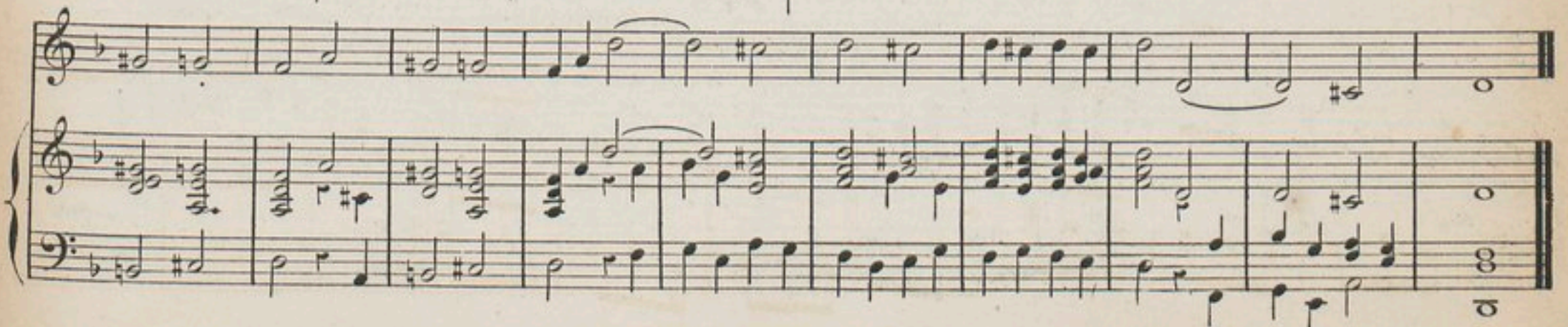
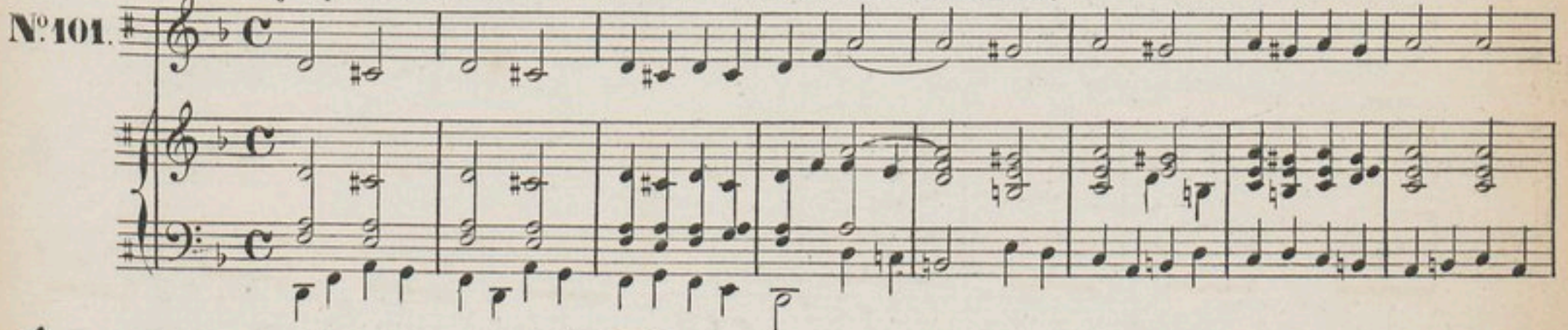
Allegro.

N^o 100.

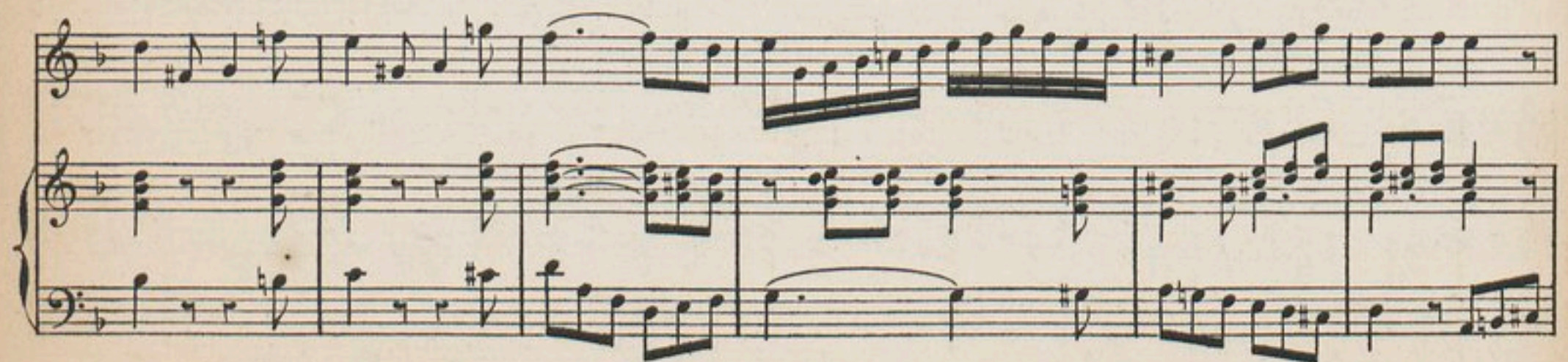
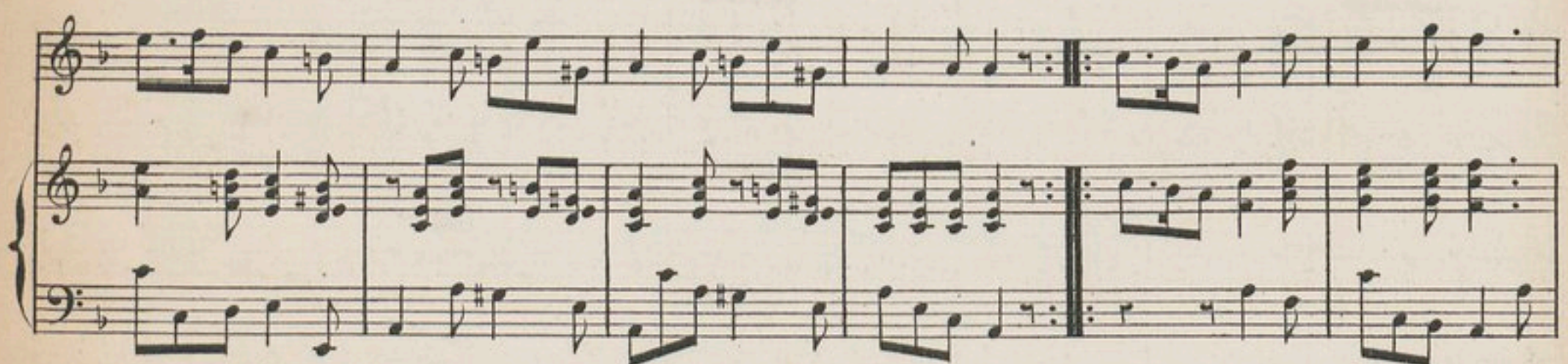
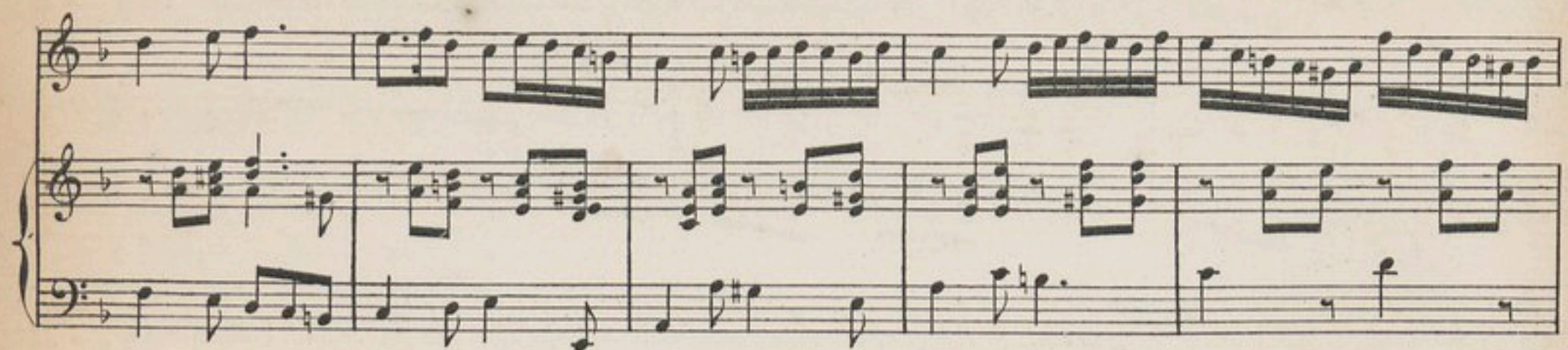
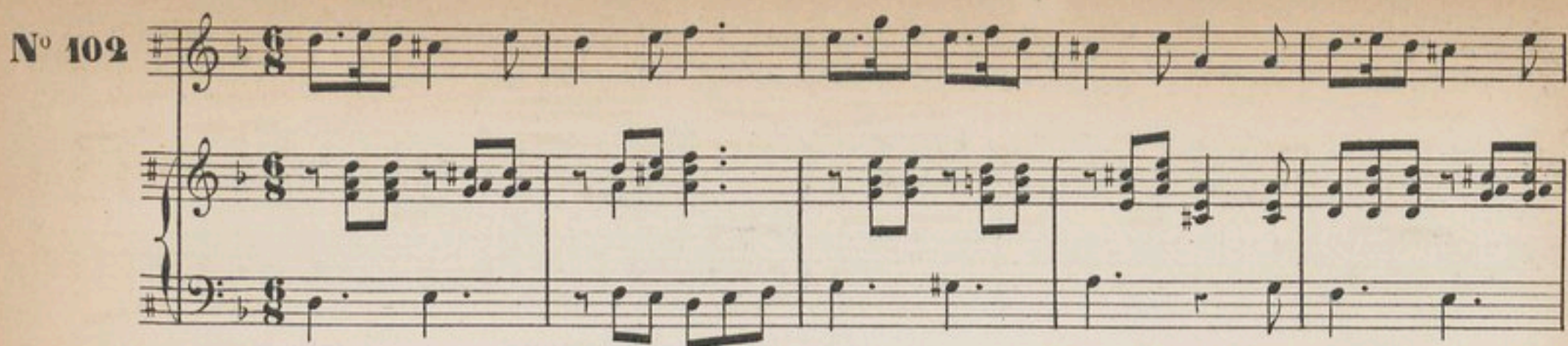
Handwritten musical score for N° 100, Allegro, in 3/8 time. The score is written on seven systems, each consisting of a single treble staff and a grand staff (treble and bass staves). The key signature is one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The piece concludes with a double bar line and repeat signs. The manuscript is on aged, slightly discolored paper.



Leçon pour se familiariser avec l'Ut et le Sol dièzes accidentels.



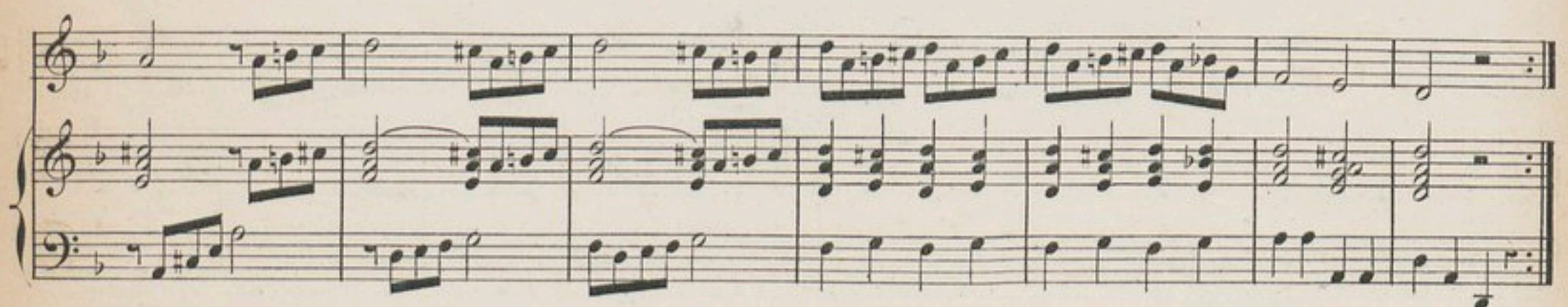
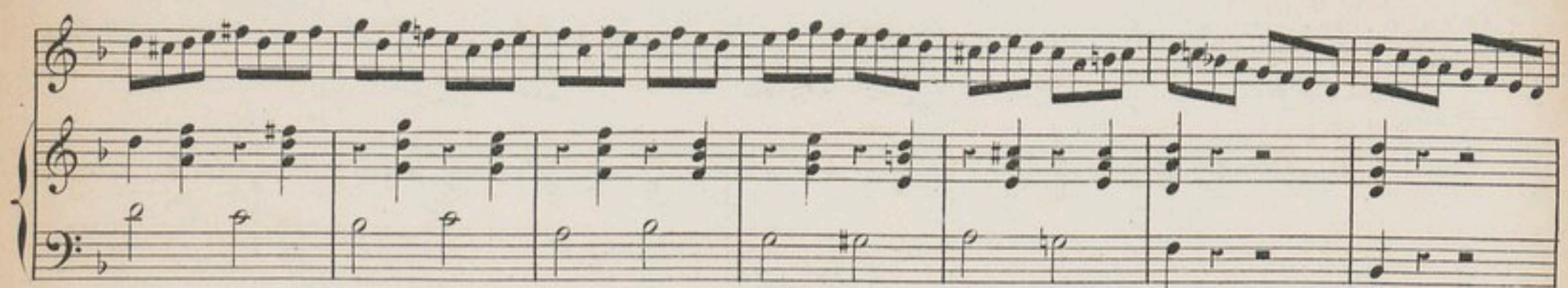
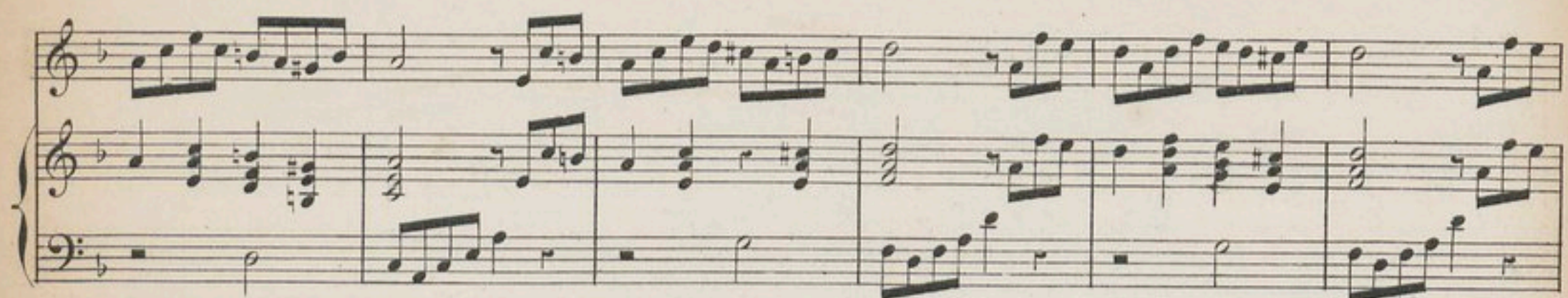
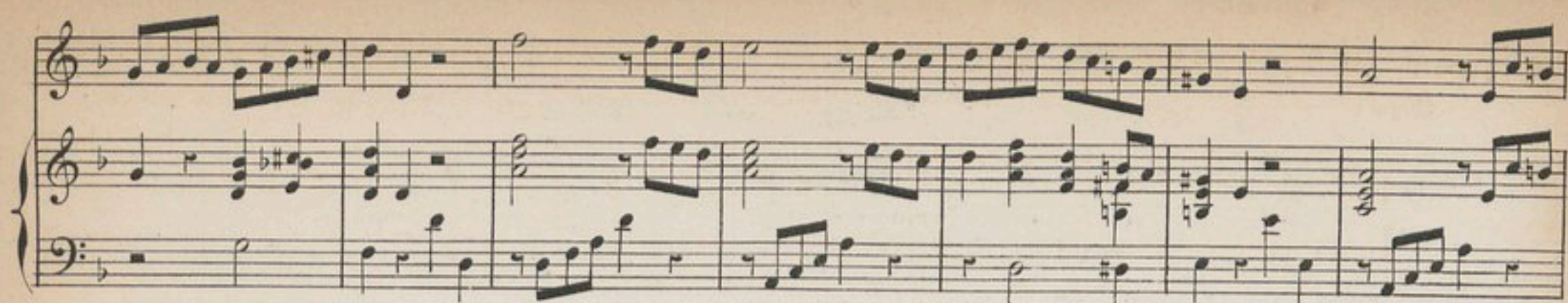
Nº 102



Handwritten musical score for two systems of three staves each. The notation is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The first system consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The second system also consists of three staves: a treble staff, a grand staff, and a bass staff. The music features various rhythmic values, including eighth and sixteenth notes, and rests.

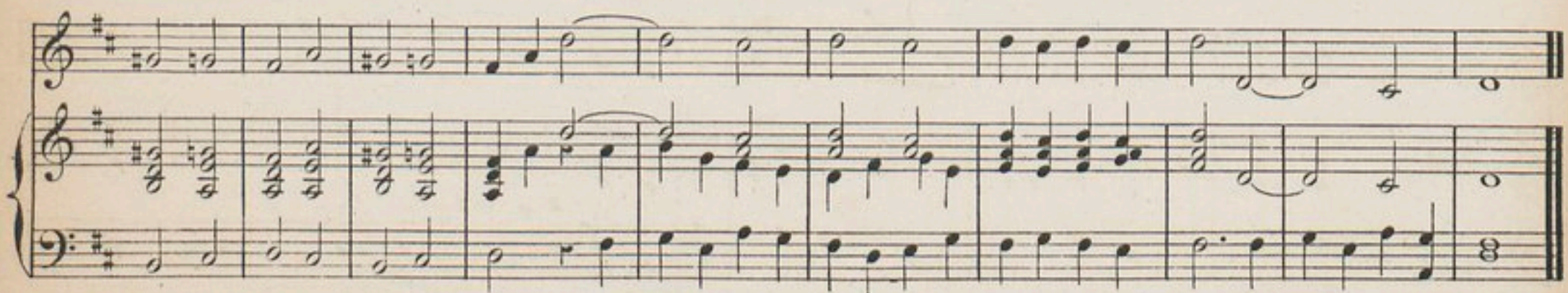
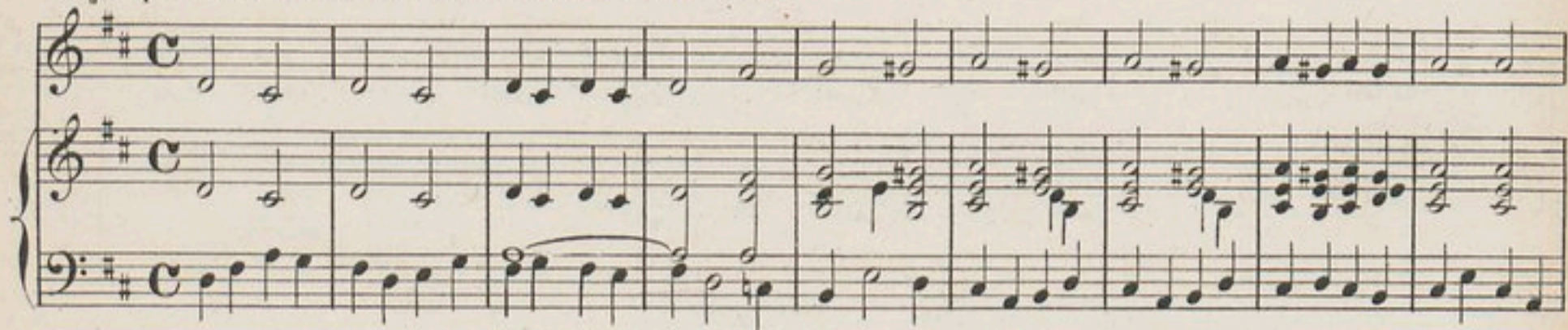
Nº 103.

Handwritten musical score for two systems of three staves each, labeled Nº 103. The notation is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The first system consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The second system also consists of three staves: a treble staff, a grand staff, and a bass staff. The music features various rhythmic values, including eighth and sixteenth notes, and rests.



Leçon pour se familiariser avec l'Ut et le Sol dièzes.

N^o 104.



Moderato.

Nº 105.

First system of N° 105: Treble clef with a whole note G4, followed by four measures of whole notes (A4, B4, C5, B4), and a final measure with a half note G4 and a half note F#4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of N° 105: Treble clef with a half note G4 and a half note F#4, followed by a half note E4 and a half note D4. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand.

Moderato.

Nº 106.

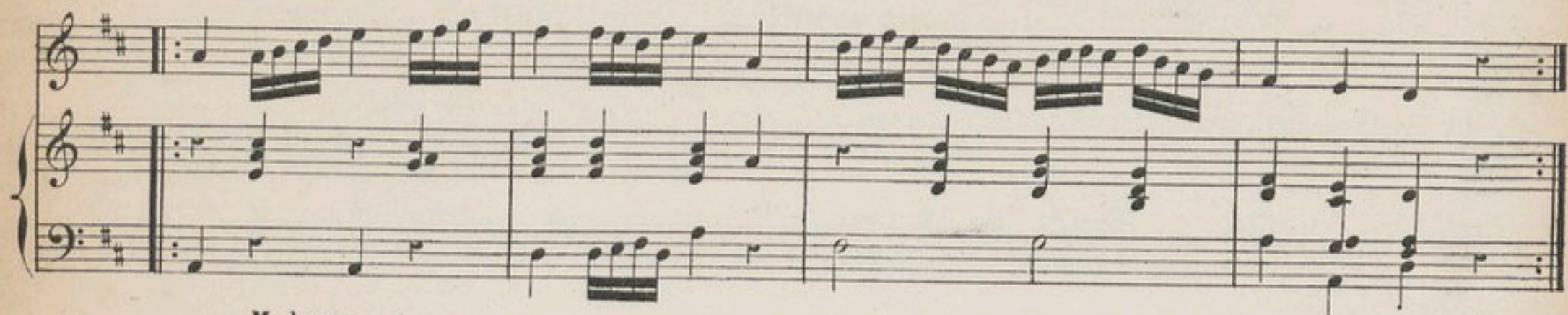
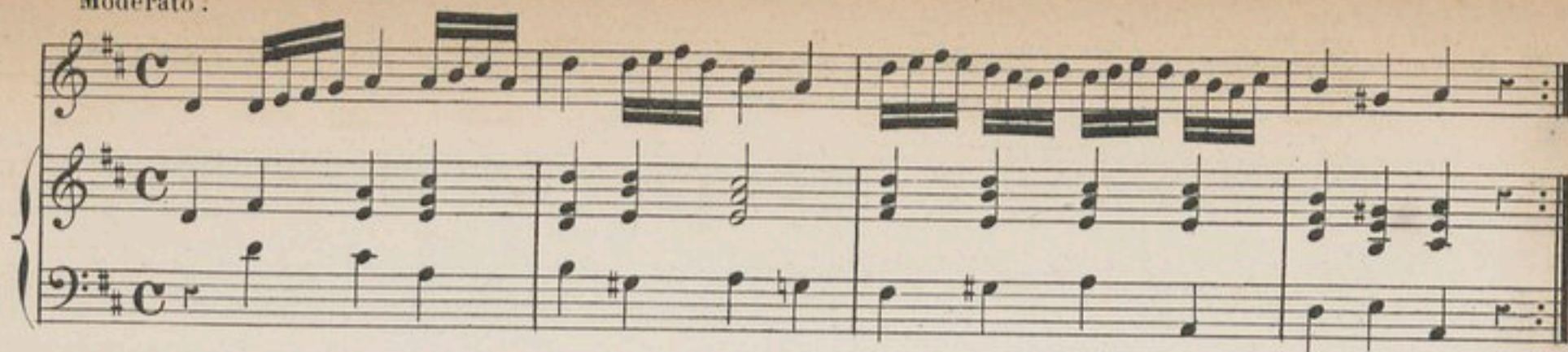
First system of N° 106: Treble clef with a half note G4 and a half note F#4, followed by a half note E4 and a half note D4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of N° 106: Treble clef with a half note G4 and a half note F#4, followed by a half note E4 and a half note D4. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand.

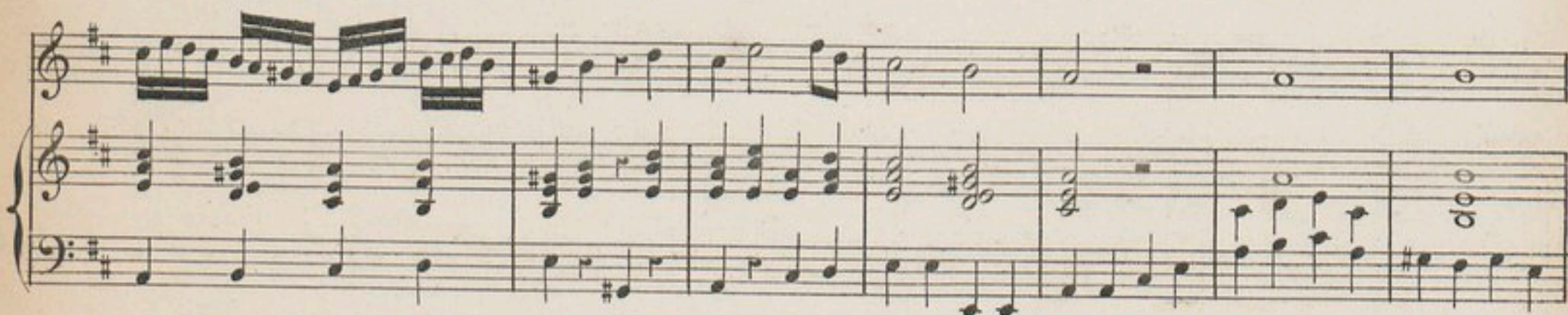
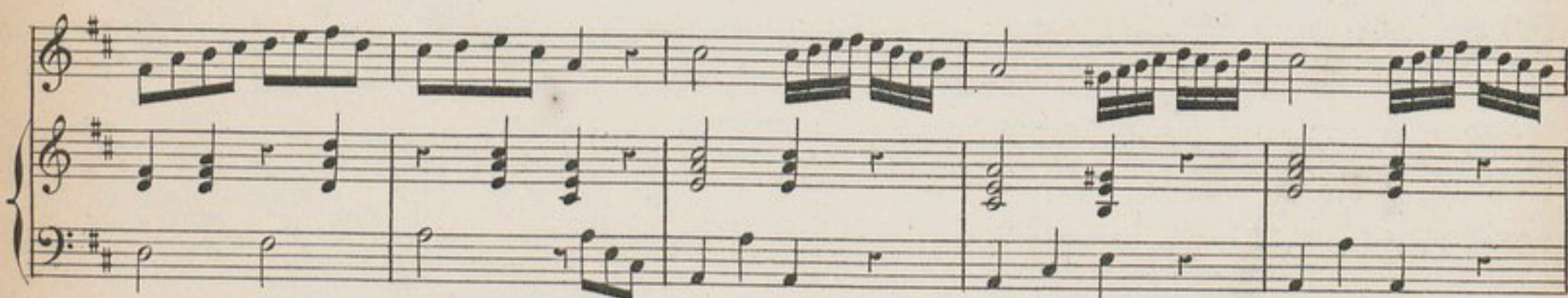
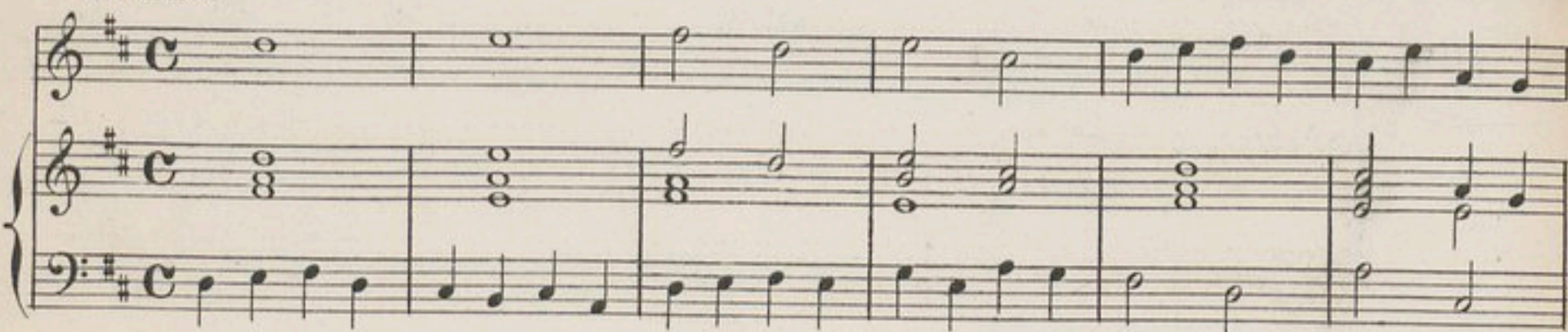
Third system of N° 106: Treble clef with a half note G4 and a half note F#4, followed by a half note E4 and a half note D4. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand.

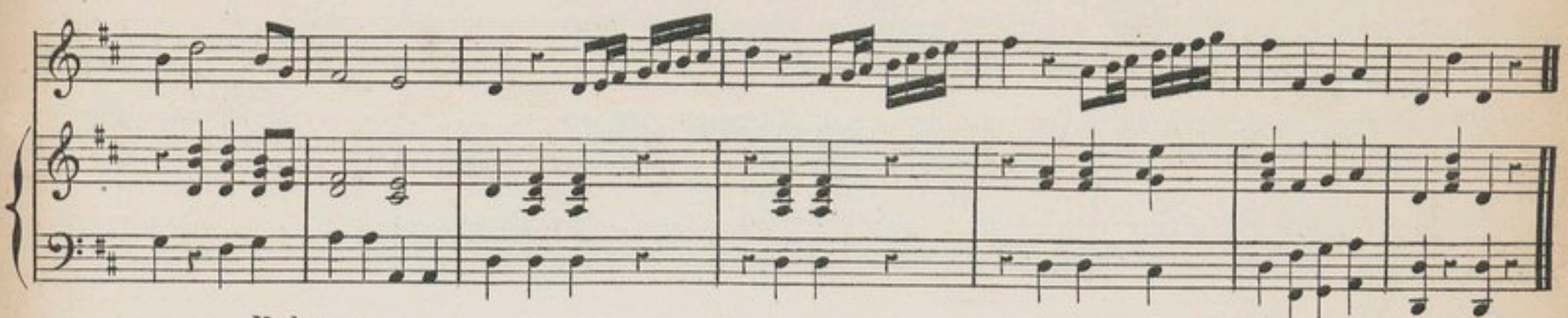
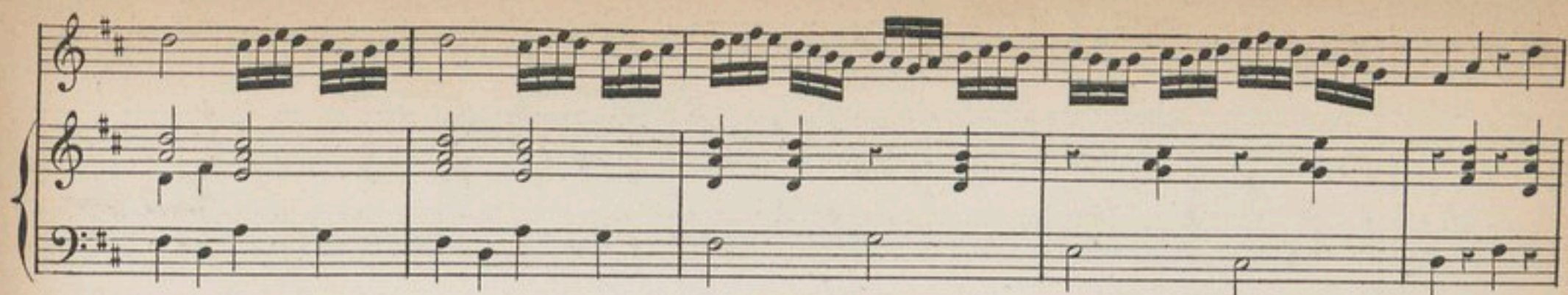
Fourth system of N° 106: Treble clef with a half note G4 and a half note F#4, followed by a half note E4 and a half note D4. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand.

Moderato.

N^o 107.

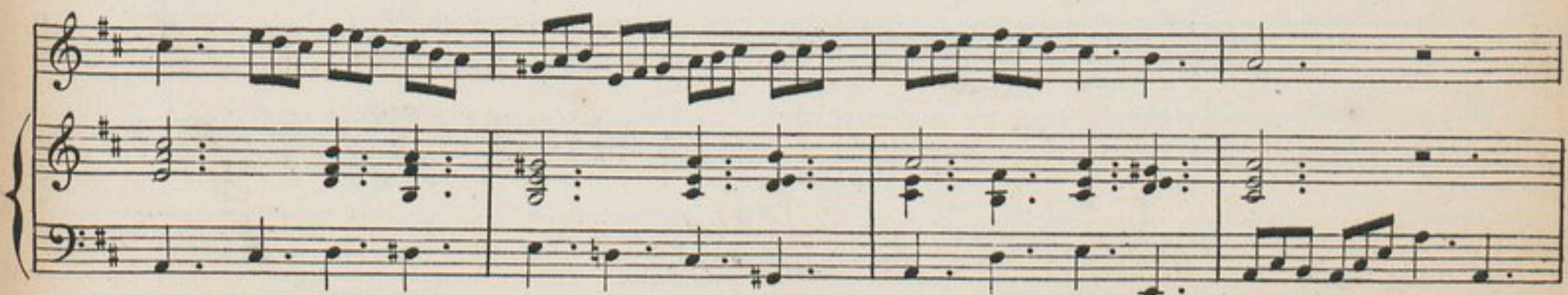
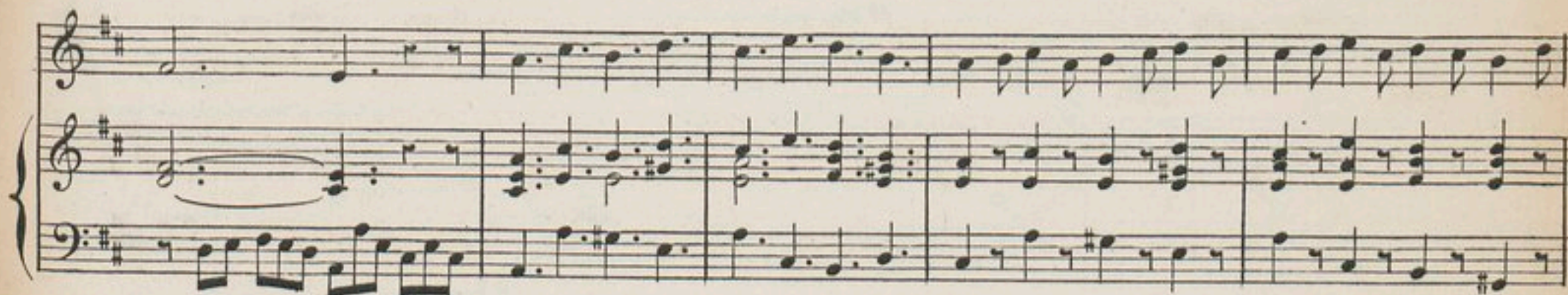
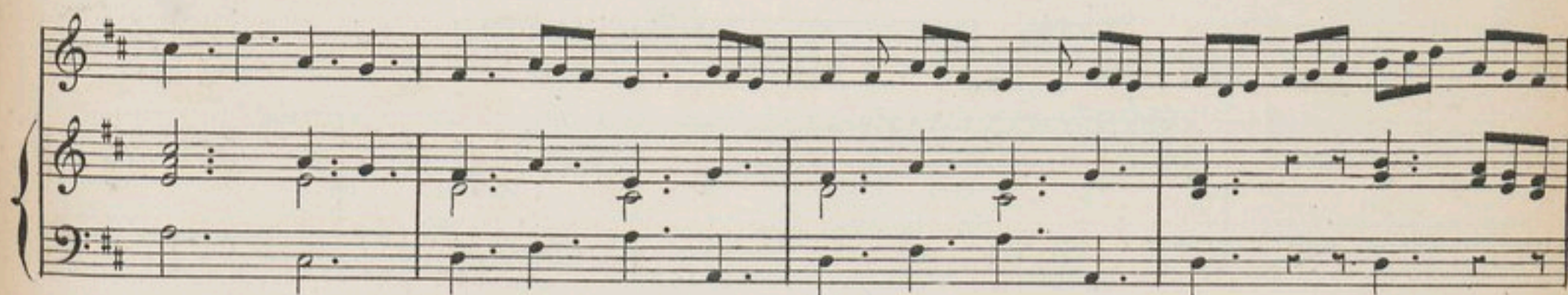
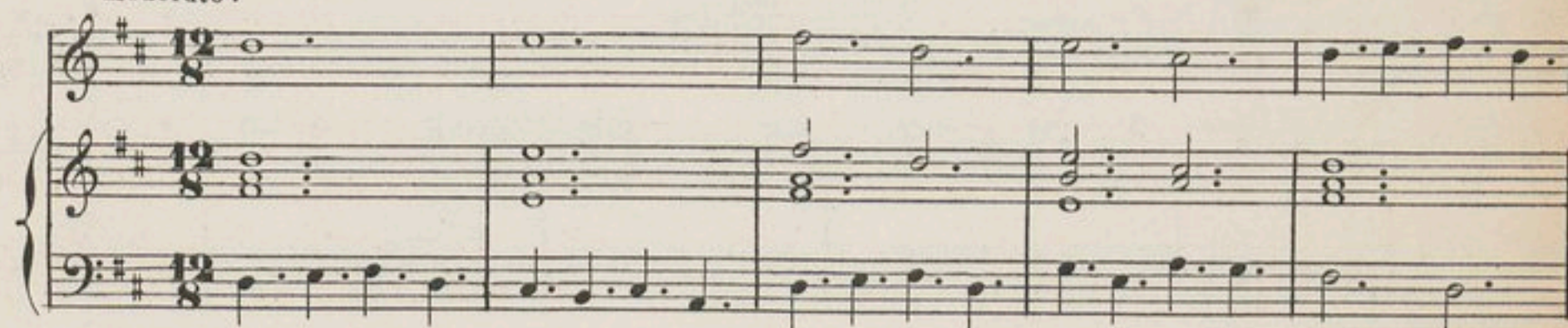
Moderato.

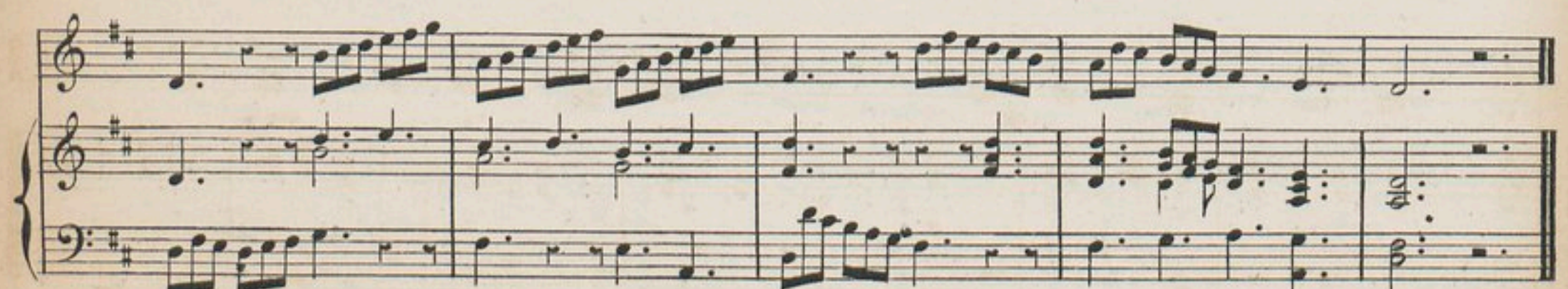
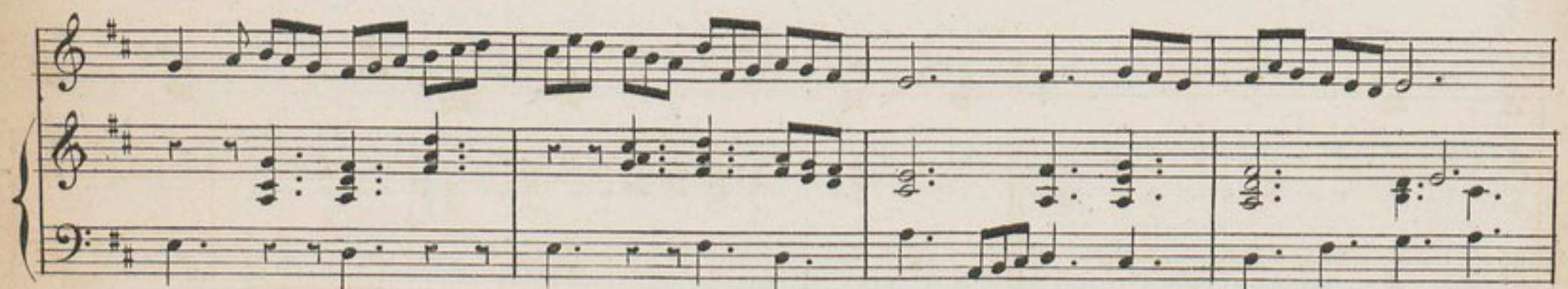
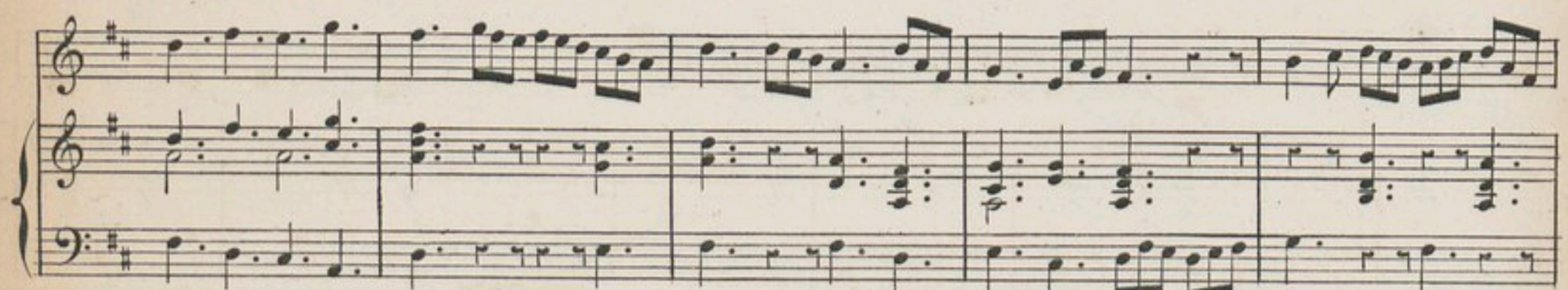
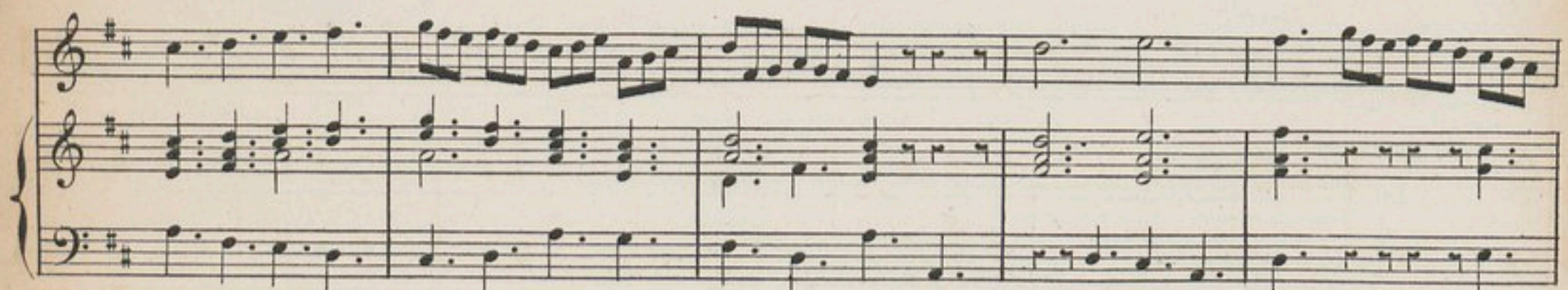
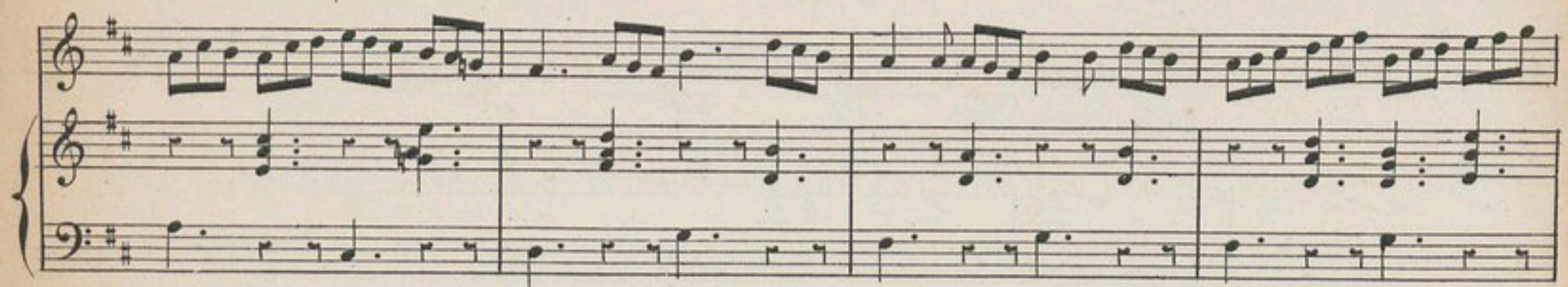
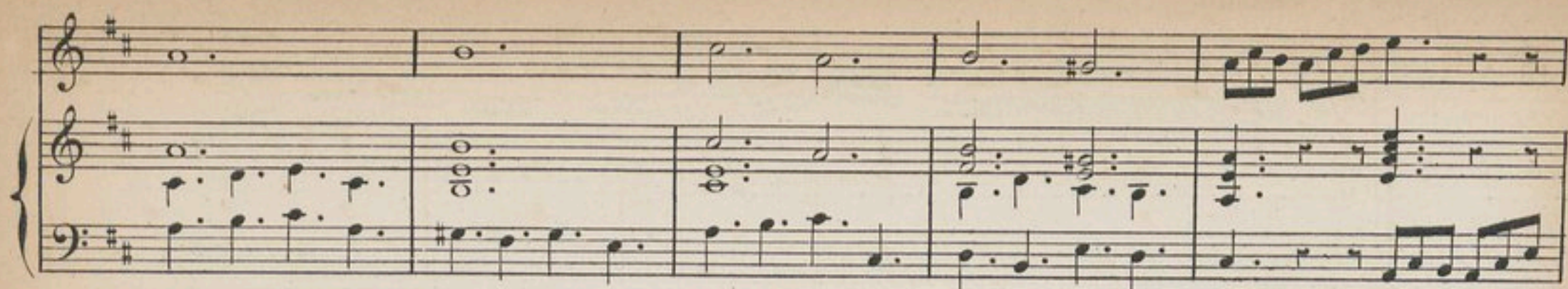
N^o 108.



Moderato.

Nº 109.





Andante.

Nº 110.

Handwritten musical score for No. 110, marked Andante. The piece is in G major (one sharp) and common time (C). It consists of three systems of staves. The first system has a treble staff with a melody of eighth and quarter notes, and a grand staff (treble and bass) with a harmonic accompaniment of chords and single notes. The second system includes repeat signs and continues the melodic and harmonic themes. The third system concludes the piece with a final cadence.

Andante.

Nº 111.

Handwritten musical score for No. 111, marked Andante. The piece is in G major (one sharp) and 2/4 time. It consists of three systems of staves. The first system has a treble staff with a melody of eighth and quarter notes, and a grand staff (treble and bass) with a harmonic accompaniment of chords and single notes. The second system includes repeat signs and continues the melodic and harmonic themes. The third system concludes the piece with a final cadence.

N^o 112.

Handwritten musical score for a march, numbered 112. The score is written in G major (one sharp) and common time (C). It consists of a melody line and a piano accompaniment. The melody is written on a single staff, while the piano accompaniment is written on two staves (treble and bass clef). The score is divided into six systems, each containing a melody line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The melody is composed of eighth and sixteenth notes, with some rests. The score ends with a double bar line and repeat dots.

Moderato.

Nº 113.

Two systems of musical notation for No. 113, Moderato. The first system consists of a single treble staff and a grand staff (treble and bass). The second system also consists of a single treble staff and a grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some triplet markings.

Andantino.

Nº 114.

Two systems of musical notation for No. 114, Andantino. The first system consists of a single treble staff and a grand staff. The second system also consists of a single treble staff and a grand staff. The key signature is one sharp (F#) and the time signature is 6/8. The music features a mix of eighth and sixteenth notes, with some triplet markings.

Andantino.

Nº 115.

Two systems of musical notation for No. 115, Andantino. The first system consists of a single treble staff and a grand staff. The second system also consists of a single treble staff and a grand staff. The key signature is one flat (Bb) and the time signature is 6/8. The music features a mix of eighth and sixteenth notes, with some triplet markings.

Two systems of piano exercises. Each system consists of a single treble staff and a grand staff (treble and bass). The first system has 8 measures, and the second system has 8 measures. The key signature is one sharp (F#) and the time signature is common time (C).

Leçon pour se familiariser avec le La et le Mi dièzes accidentels.

N° 116.

Exercise N° 116. It consists of a single treble staff and a grand staff (treble and bass). The key signature is two sharps (F# and C#) and the time signature is common time (C). The exercise is 16 measures long.

Continuation of exercise N° 116. It consists of a single treble staff and a grand staff (treble and bass). The key signature is two sharps (F# and C#) and the time signature is common time (C). The exercise continues for 16 measures.

Moderato.

N° 117.

Exercise N° 117. It consists of a single treble staff and a grand staff (treble and bass). The key signature is two sharps (F# and C#) and the time signature is common time (C). The exercise is 16 measures long.

Continuation of exercise N° 117. It consists of a single treble staff and a grand staff (treble and bass). The key signature is two sharps (F# and C#) and the time signature is common time (C). The exercise continues for 16 measures.

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bass staff begins with a bass clef, the same key signature, and a common time signature. It provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

Andantino.

Nº 118.

The second system of music, labeled 'Nº 118', is in 8/8 time. It features a treble staff with a melodic line and a bass staff with a piano accompaniment. The key signature remains one sharp (F#). The melody is composed of eighth and sixteenth notes, while the accompaniment uses chords and eighth notes. The system ends with a double bar line.

The third system of music continues the piece. It consists of a treble staff and a bass staff. The treble staff has a melodic line with some repeat signs. The bass staff provides a steady accompaniment. The system concludes with a double bar line.

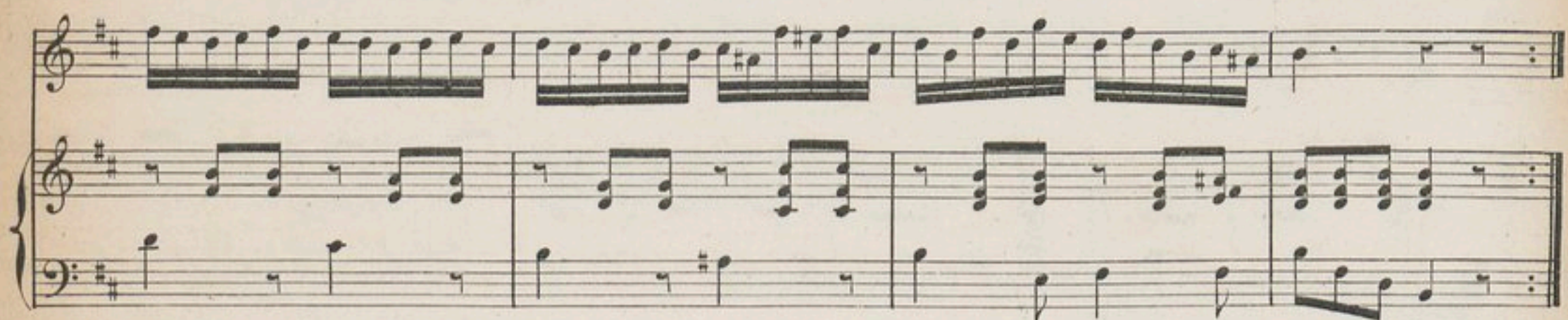
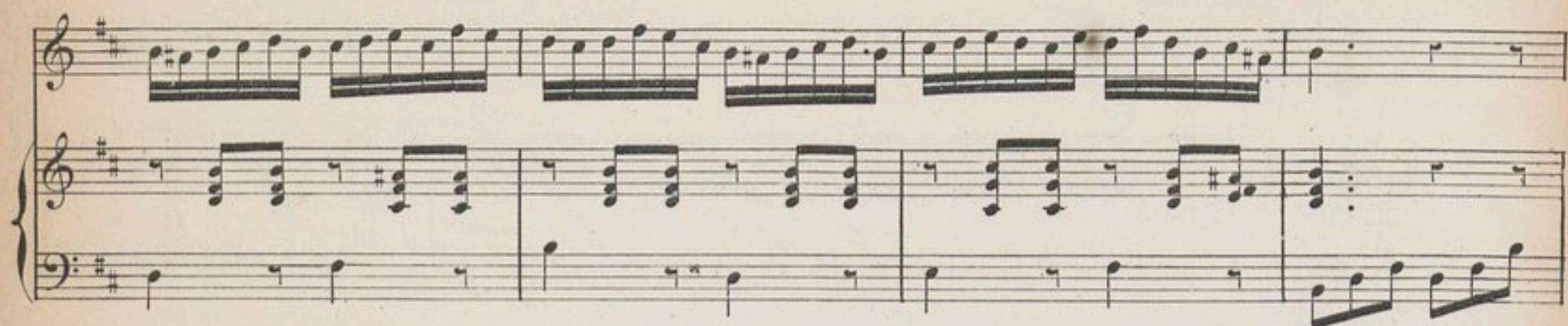
The fourth system of music continues the piece. It consists of a treble staff and a bass staff. The treble staff has a melodic line. The bass staff provides a steady accompaniment. The system concludes with a double bar line.

Variation.

Nº 119.

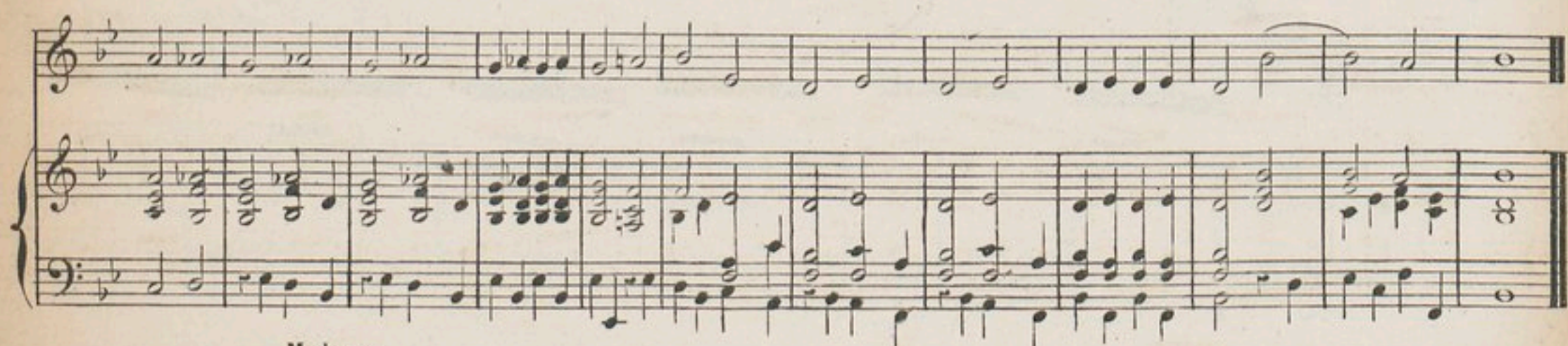
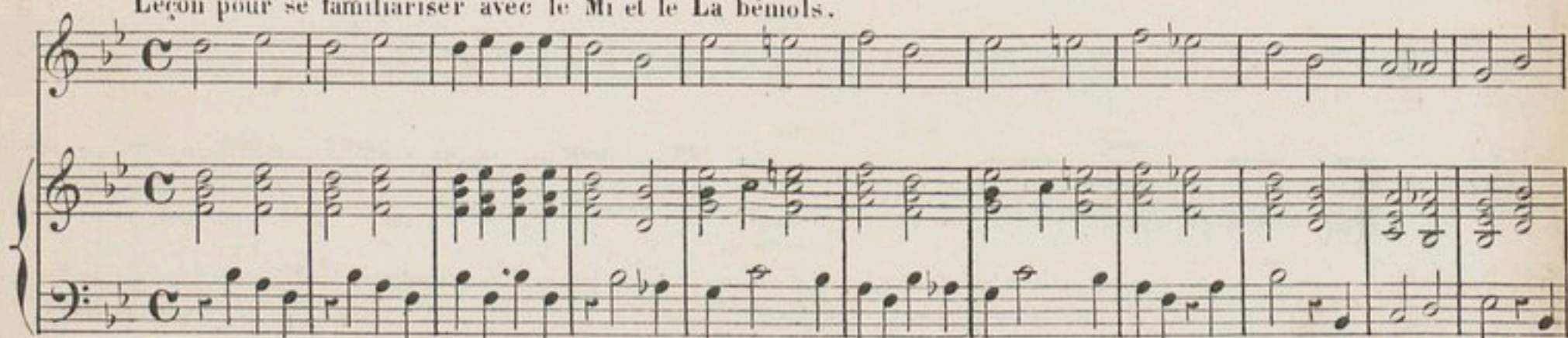
The fifth system of music, labeled 'Nº 119', is in 8/8 time and marked as a 'Variation'. It features a treble staff with a melodic line and a bass staff with a piano accompaniment. The key signature remains one sharp (F#). The melody is composed of eighth and sixteenth notes, while the accompaniment uses chords and eighth notes. The system ends with a double bar line.

The sixth system of music continues the variation. It consists of a treble staff and a bass staff. The treble staff has a melodic line with some repeat signs. The bass staff provides a steady accompaniment. The system concludes with a double bar line.



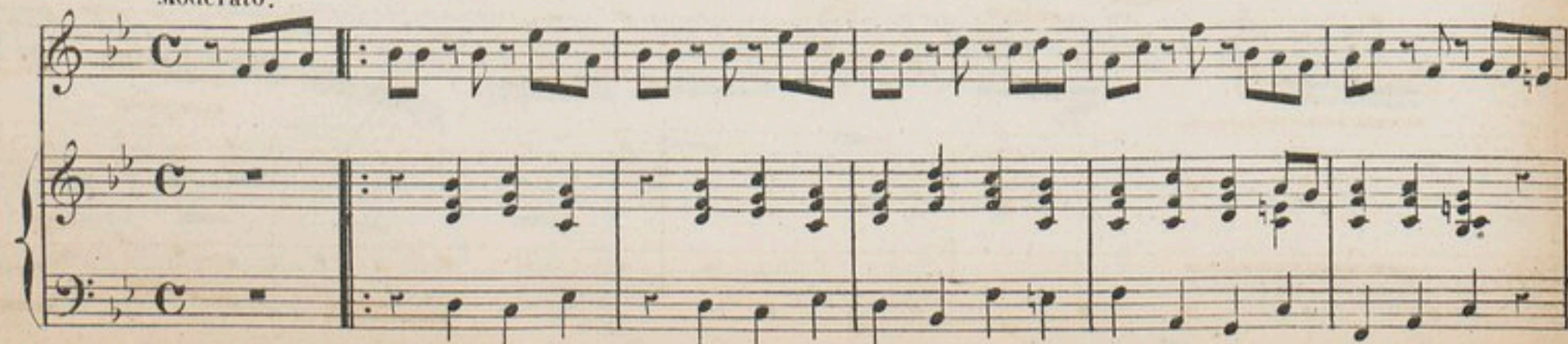
Leçon pour se familiariser avec le Mi et le La bémols.

N° 120.



Moderato.

N° 121.



First system of musical notation, measures 1-4. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first two measures are marked with a first ending bracket labeled '1^a', and the next two measures are marked with a second ending bracket labeled '2^a'. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

Second system of musical notation, measures 5-8. This system continues the piece with the same melodic and piano parts. Measures 5 and 6 are marked with a first ending bracket labeled '1^a', and measures 7 and 8 are marked with a second ending bracket labeled '2^a'. The piano accompaniment continues with chords and a consistent eighth-note bass line.

Nº 122. *Andantino.*

Third system of musical notation, measures 9-12. The tempo is marked 'Andantino.' and the time signature is 8/8. The system includes a single melodic line and a piano accompaniment. The piano part features a more active bass line with eighth-note patterns. Measure 10 contains a triplet of eighth notes in the melody, indicated by a '3' above the notes.

Fourth system of musical notation, measures 13-16. The melodic line continues with eighth-note patterns, and the piano accompaniment maintains its active eighth-note texture. The key signature remains two flats.

Fifth system of musical notation, measures 17-20. This system shows further development of the melodic and piano themes. Measure 18 features a triplet of eighth notes in the melody, marked with a '3'. The piano accompaniment continues with a steady eighth-note bass line.

Sixth system of musical notation, measures 21-24. The final system on the page, it concludes the piece with the same melodic and piano parts. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

The main musical score on page 124 consists of five systems, each containing three staves: a treble staff, a piano staff, and a bass staff. The music is written in a minor key, indicated by two flats in the key signature. The tempo and mood are marked as 'All^o Moderato'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as chords and arpeggios. The piano part is particularly active, with many chords and arpeggios. The bass part provides a steady accompaniment. The treble staff contains the main melody, which is often played in a more melodic and expressive style.

N^o 123.

The musical score for N^o 123 consists of three staves: a treble staff, a piano staff, and a bass staff. The tempo is marked as 'All^o Moderato'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as chords and arpeggios. The piano part is particularly active, with many chords and arpeggios. The bass part provides a steady accompaniment. The treble staff contains the main melody, which is often played in a more melodic and expressive style.

First system of musical notation. Treble clef, key signature of two flats (B-flat and E-flat). The melody features a half note, a quarter note, and a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

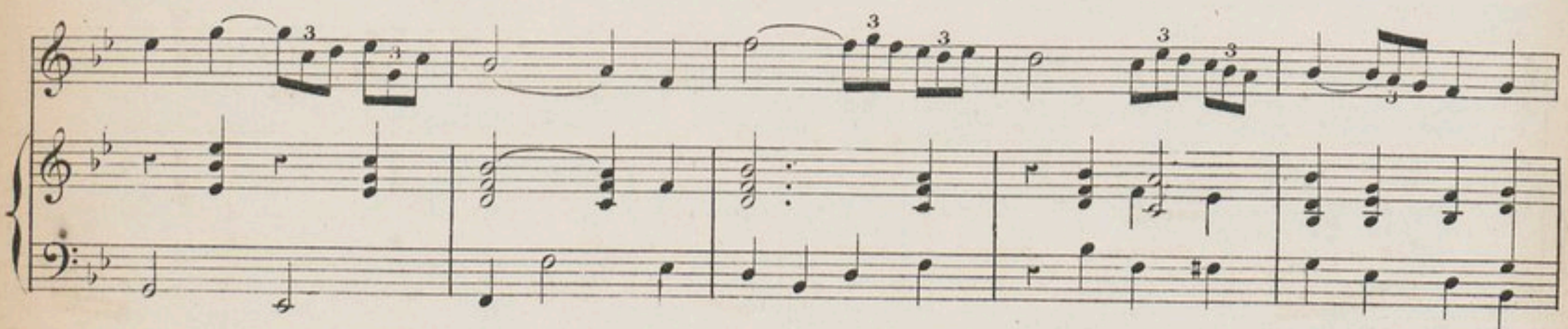
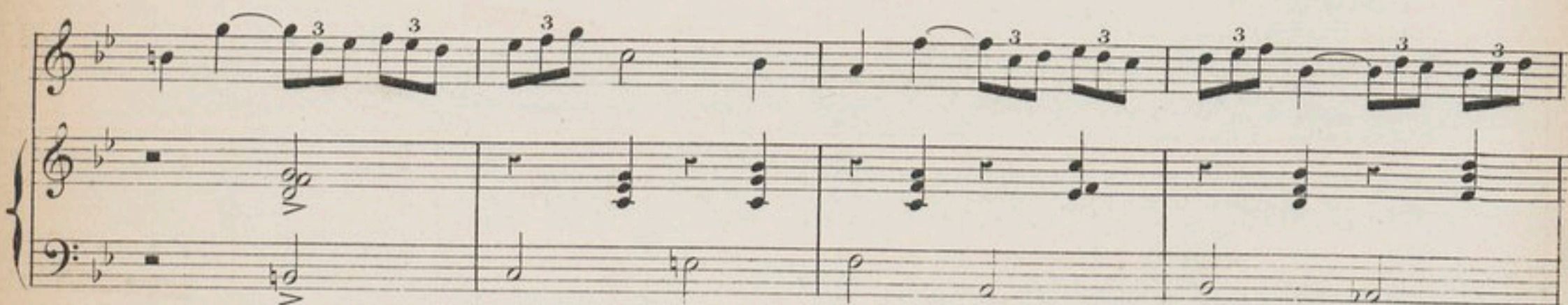
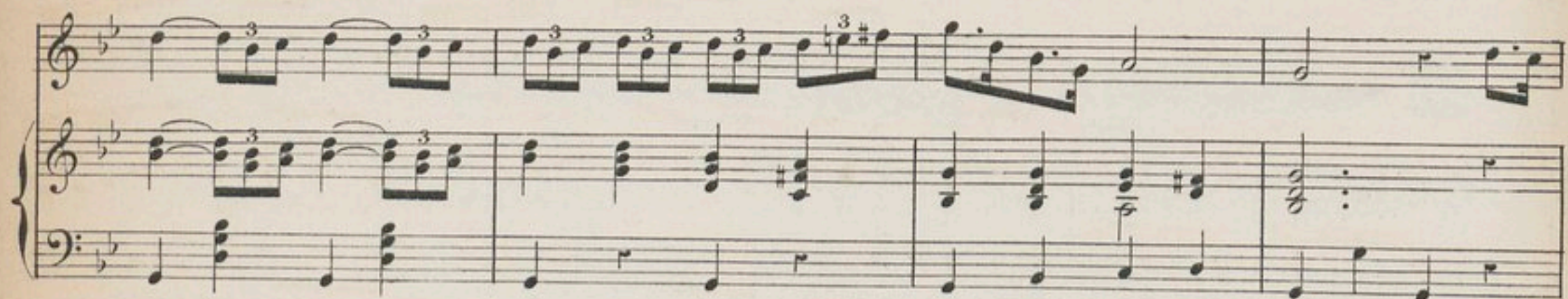
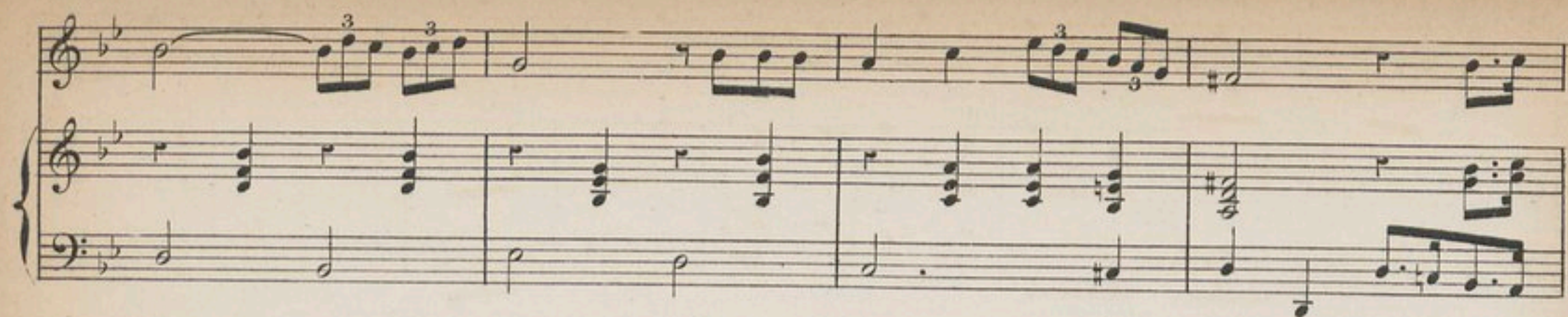
Second system of musical notation. The melody continues with a triplet of eighth notes and a quarter note. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

Third system of musical notation. The melody includes a triplet of eighth notes and a quarter note. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

Fourth system of musical notation. The melody features a triplet of eighth notes and a quarter note. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

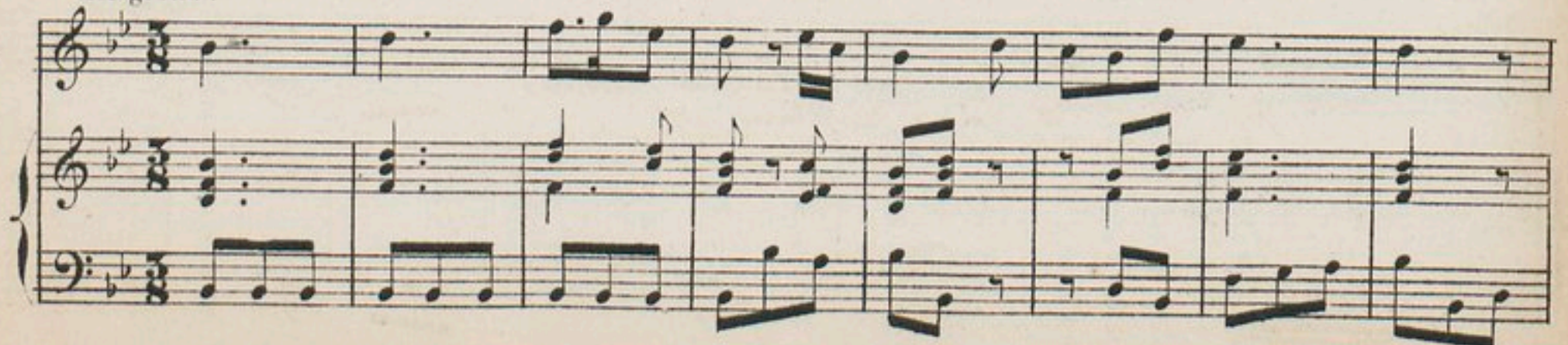
Fifth system of musical notation. The melody includes a triplet of eighth notes and a quarter note. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

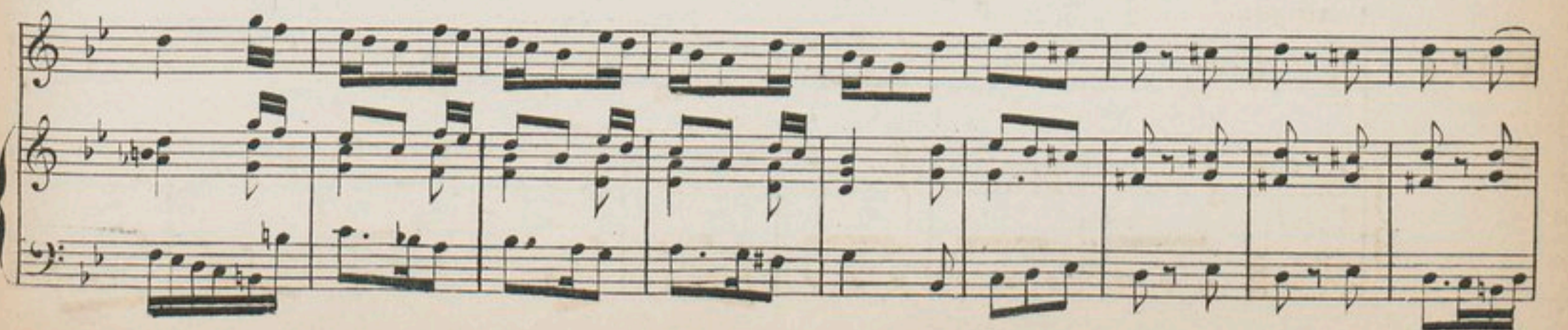
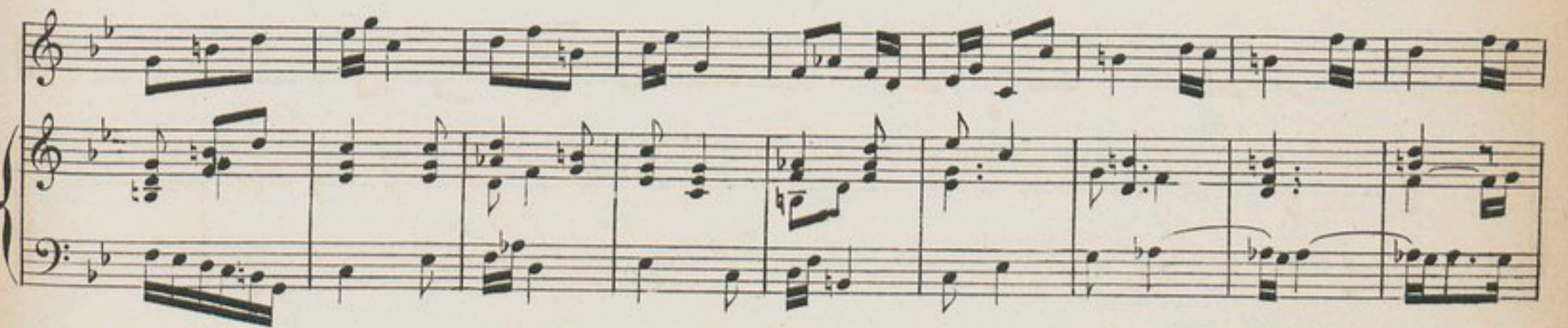
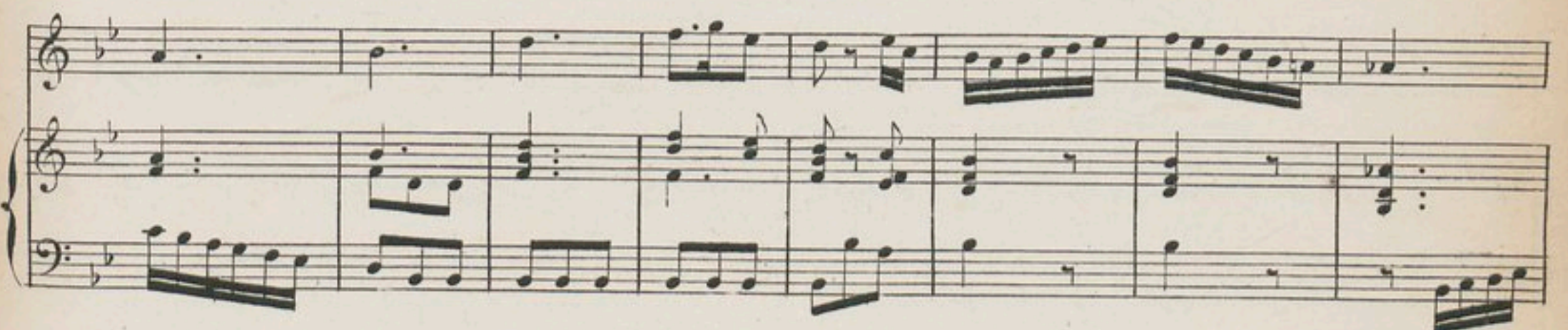
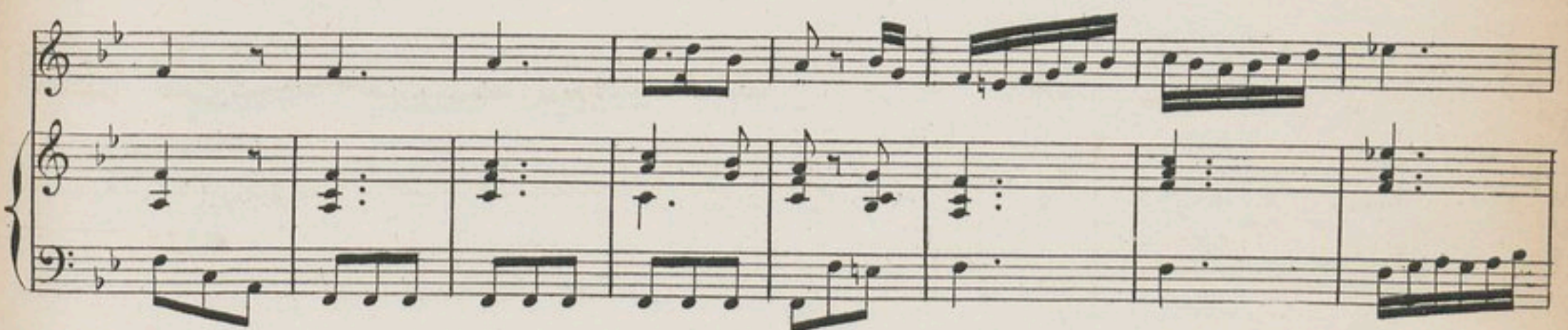
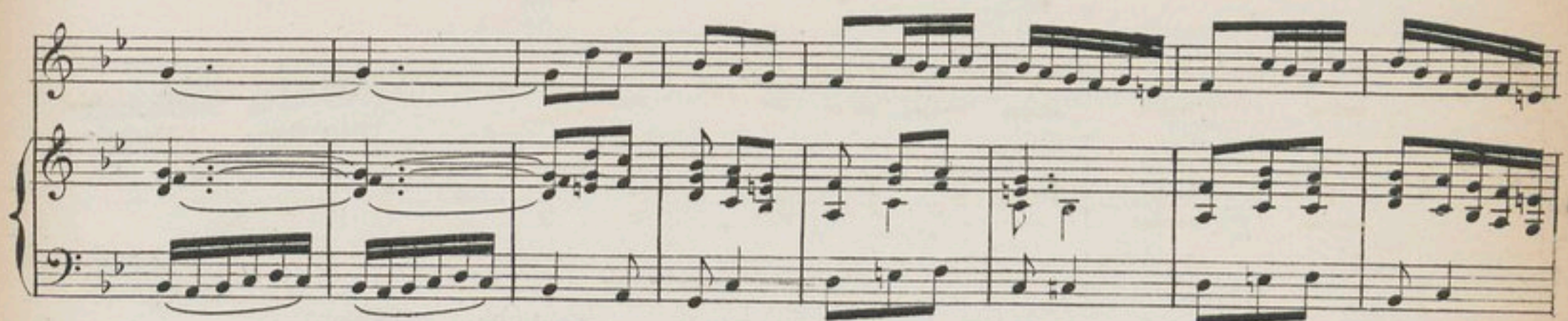
Sixth system of musical notation. The melody features a triplet of eighth notes and a quarter note. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.



Allegretto .

N^o 124 .





Three systems of musical notation for piano, each consisting of a treble and bass staff. The first system shows a melody in the treble and a bass line. The second system features a more complex texture with chords in the treble and a moving bass line. The third system continues the piece with similar textures and includes some rests in the treble staff.

Leçon pour se familiariser avec le Fa et l'Ut dièzes accidentels.

Nº 125.

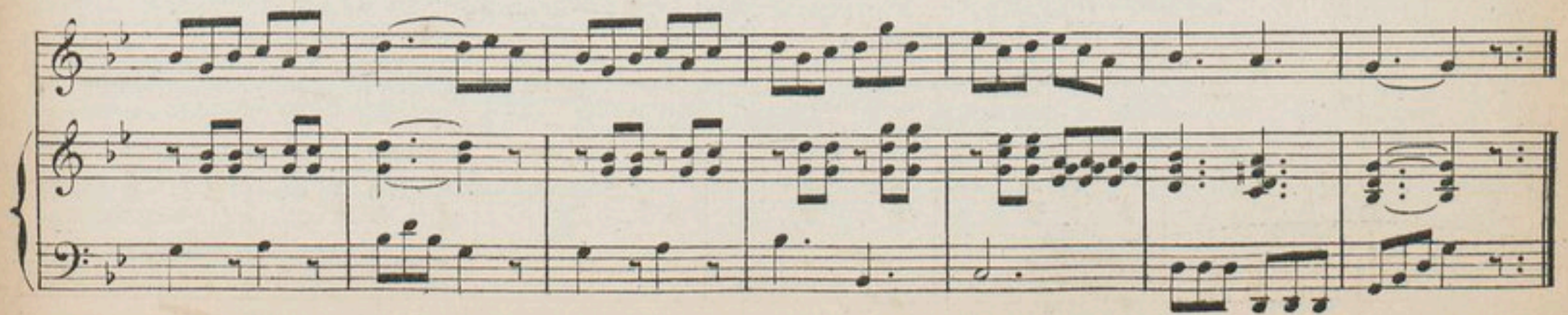
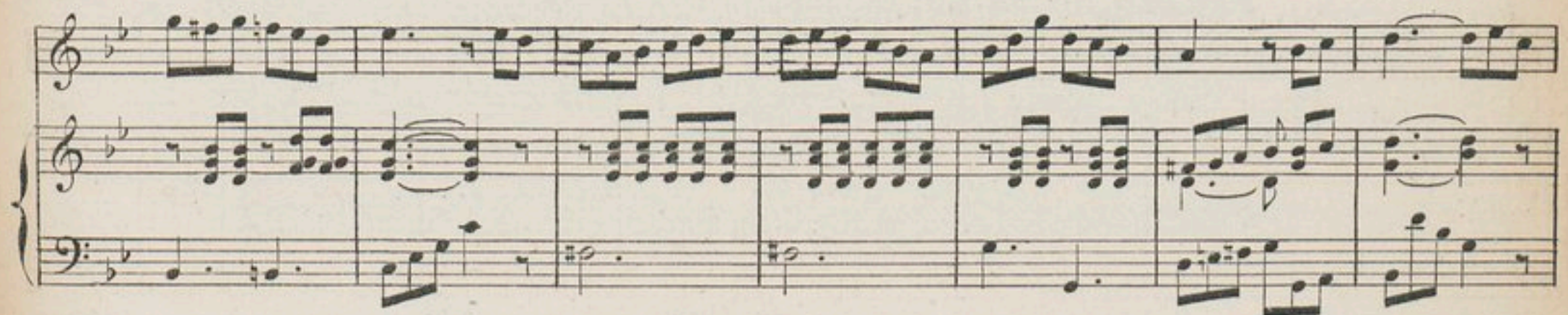
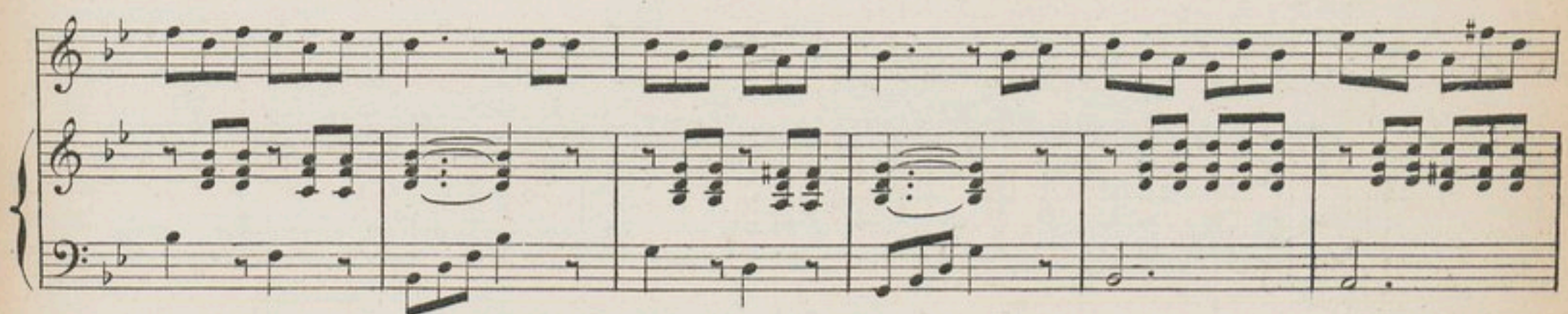
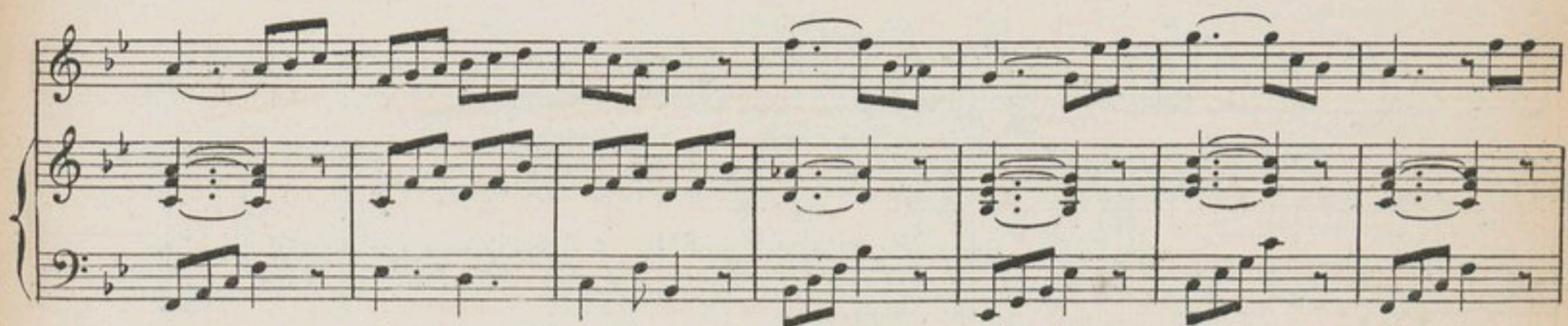
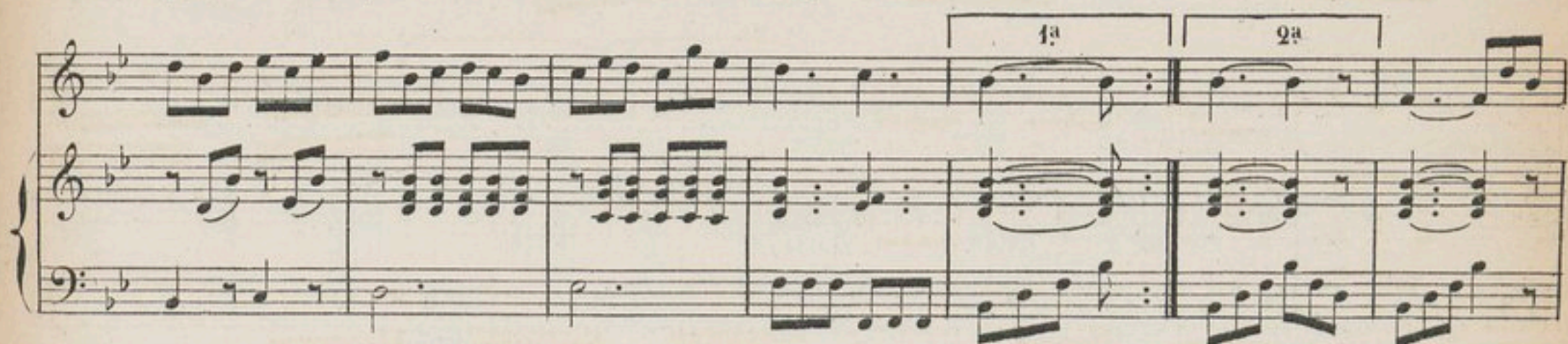
Musical notation for exercise Nº 125, consisting of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The exercise consists of a series of chords and single notes.

Continuation of musical notation for exercise Nº 125, consisting of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The exercise continues with a series of chords and single notes.

Allº Modº

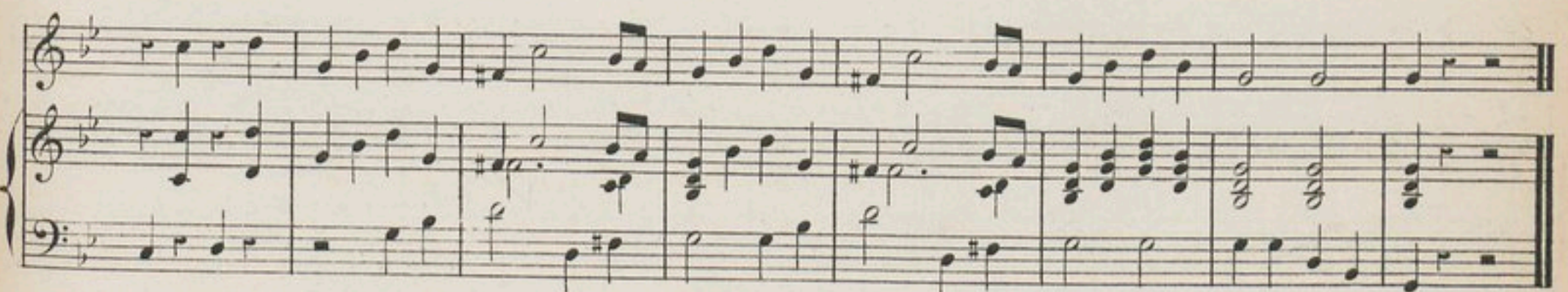
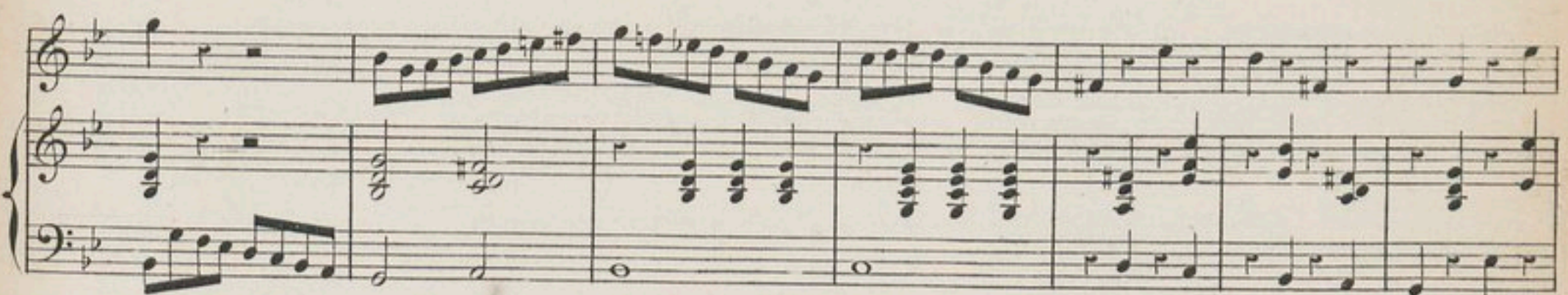
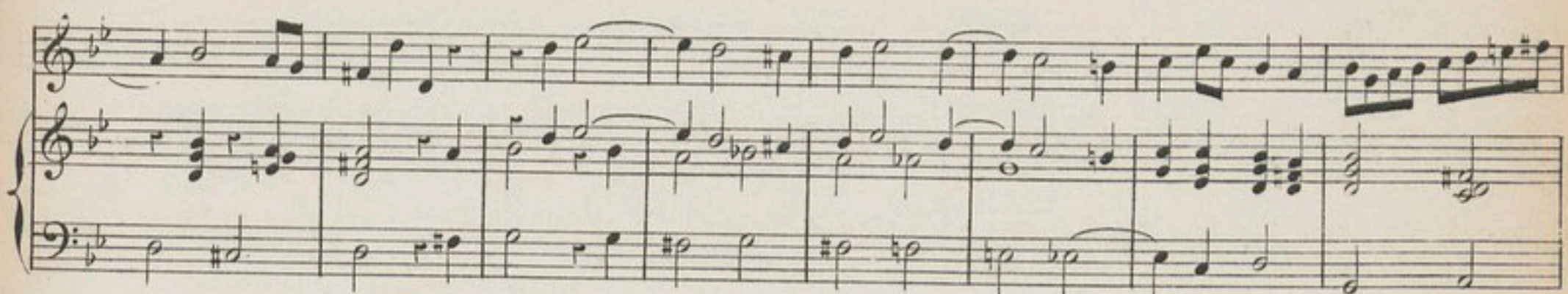
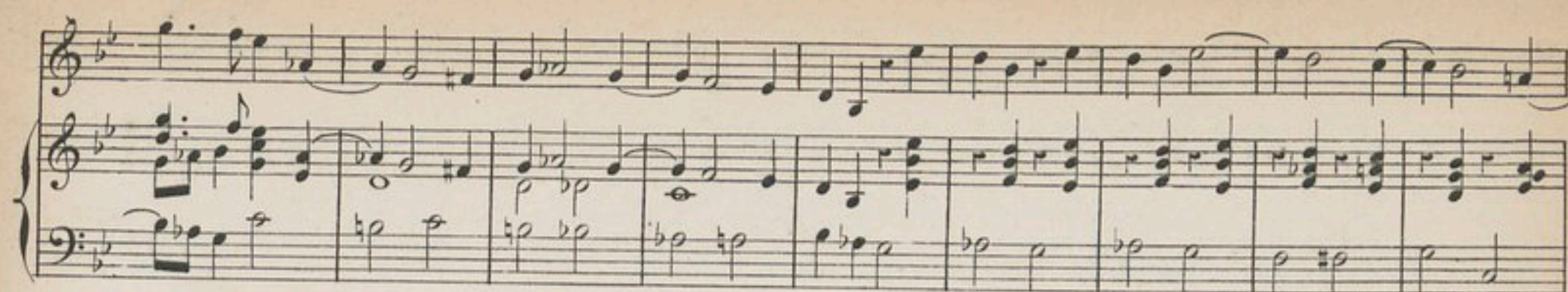
Nº 126.

Musical notation for exercise Nº 126, consisting of a treble and bass staff. The treble staff has a key signature of one flat and a 6/8 time signature. The bass staff has a key signature of one flat and a 6/8 time signature. The exercise consists of a series of chords and single notes.



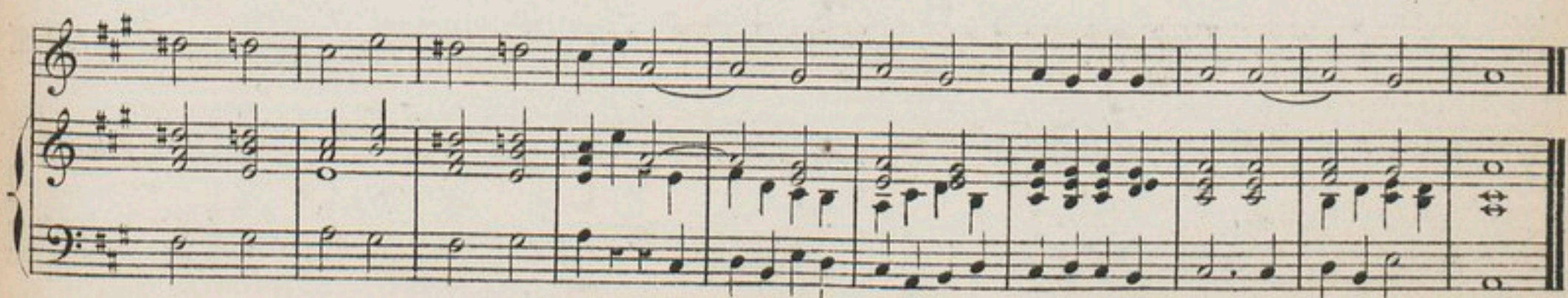
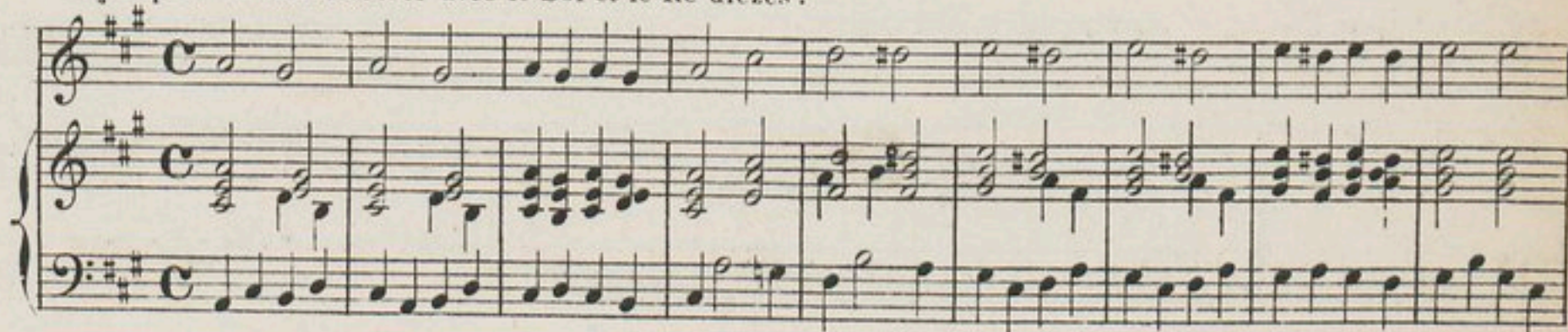
All^o Moderato.N^o 127.

This musical score is for a piece titled "N° 127" in the tempo "All^o Moderato". It is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of six systems of music. The first system has a treble staff with a key signature change from one flat to two flats (B-flat and E-flat) and a common time signature. The subsequent systems continue with the grand staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with standard musical symbols for notes, rests, and bar lines.



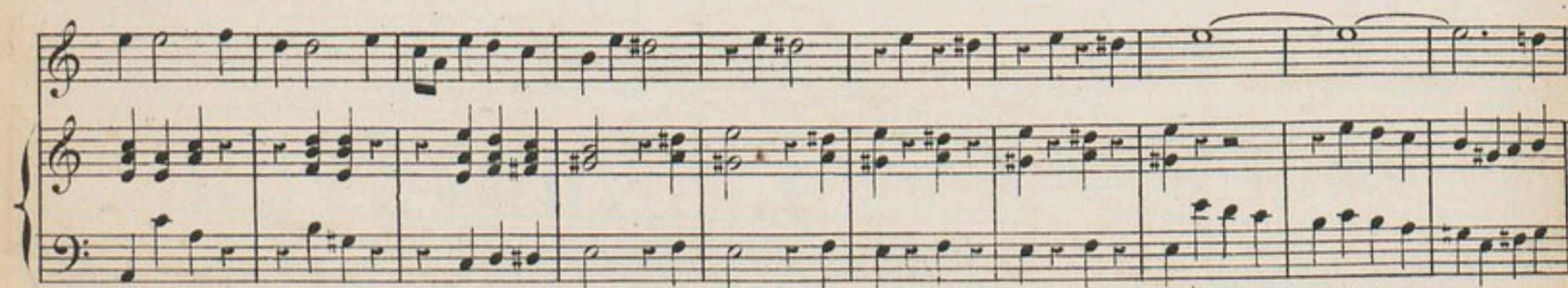
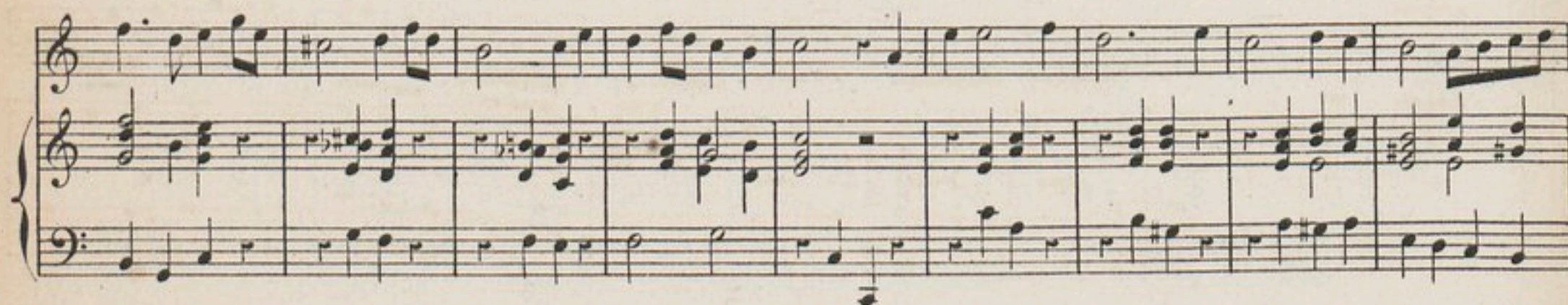
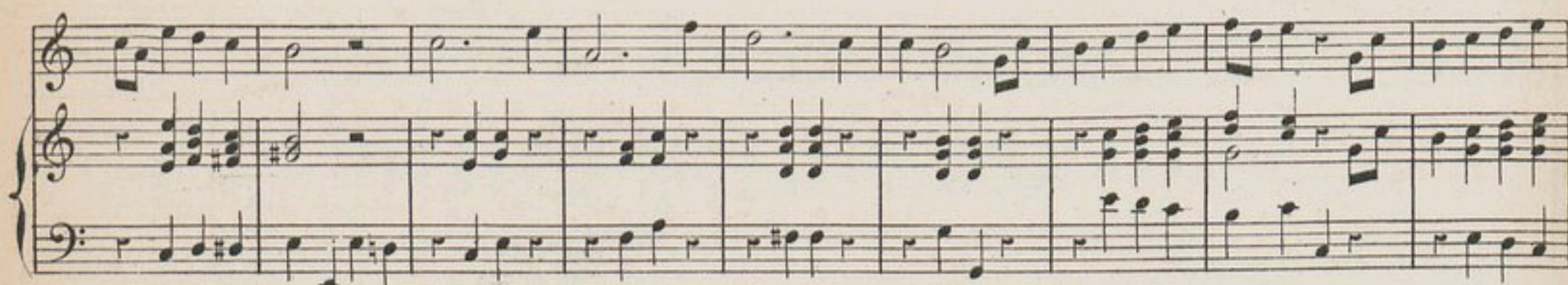
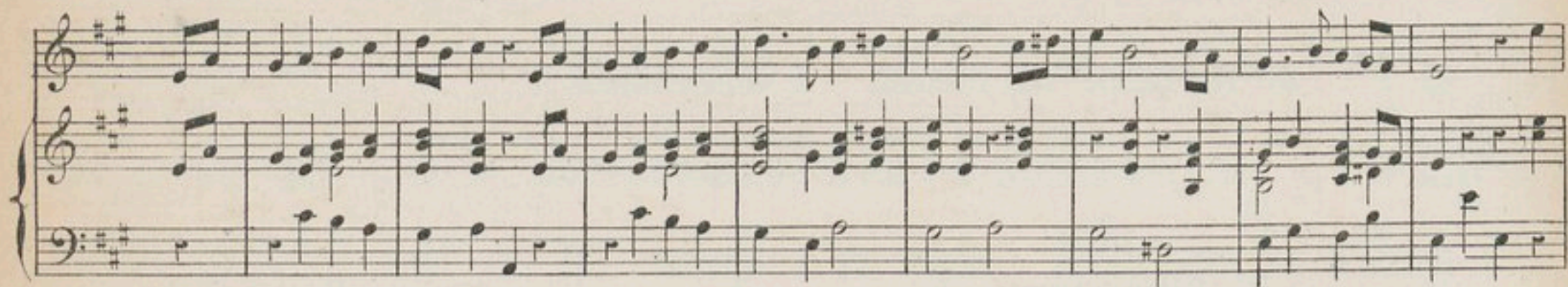
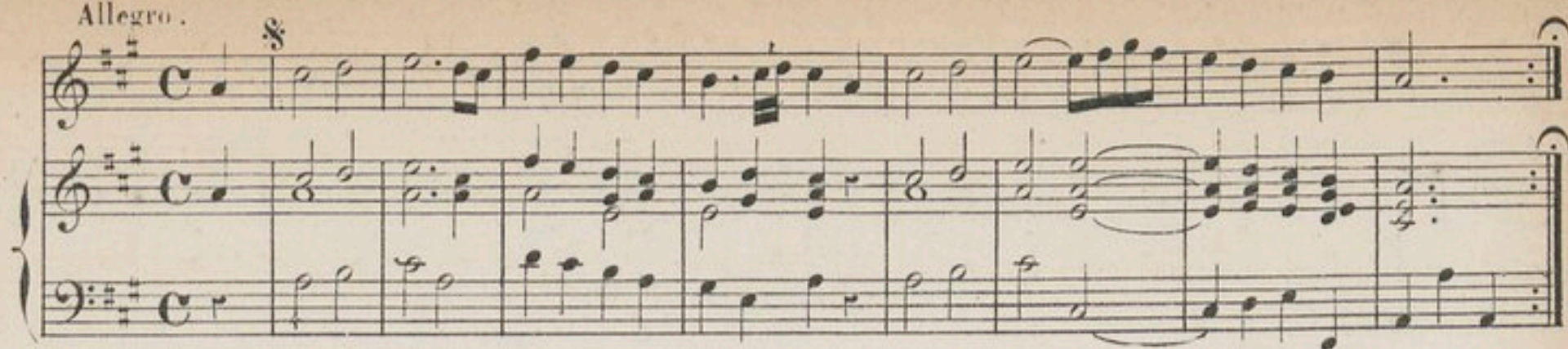
Leçon pour se familiariser avec le Sol et le Ré dièzes.

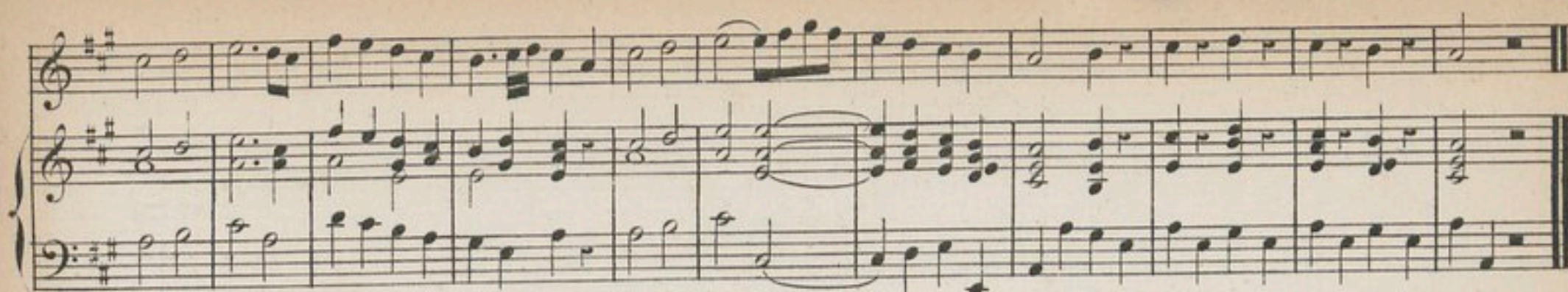
N^o 128.



N^o 129.

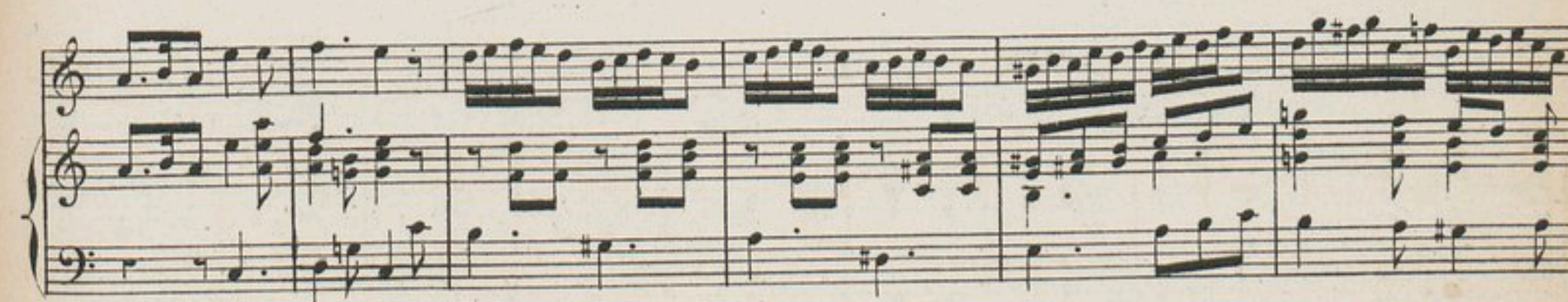
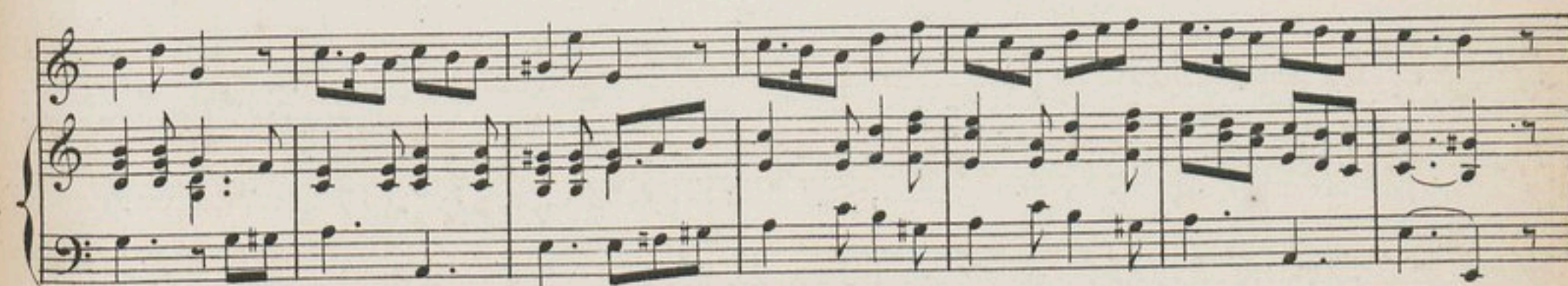
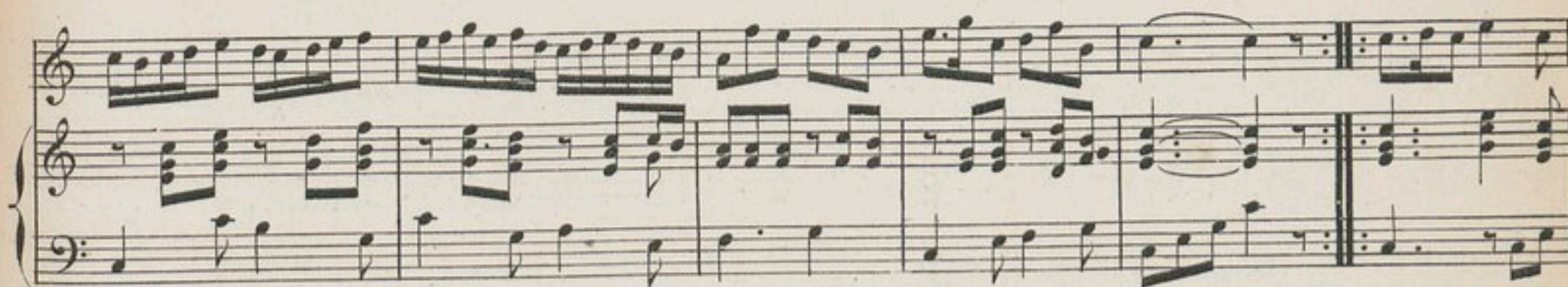
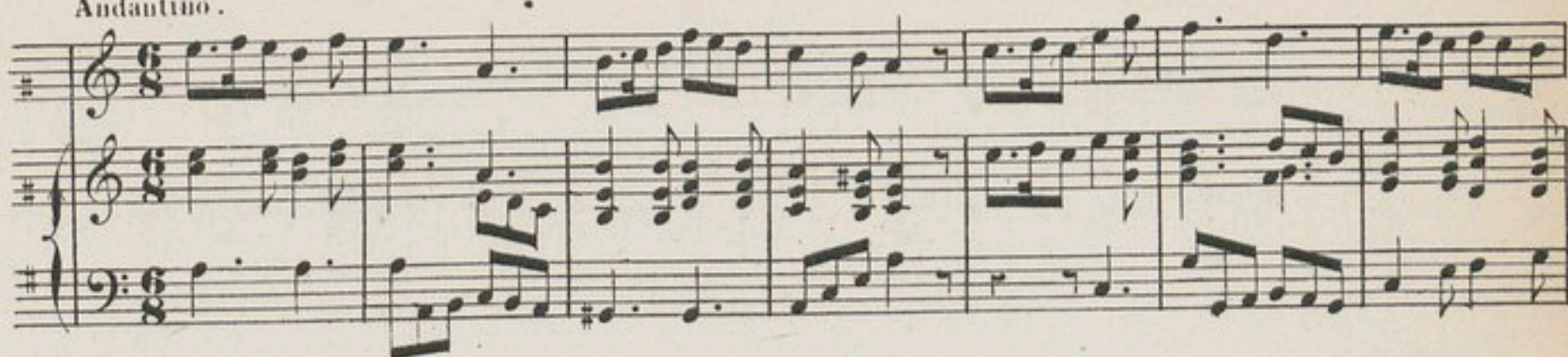
Allegro.





Andantino.

Nº 130.



Leçon pour se familiariser avec le Mi et le Si dièzes accidentels.

N^o 131.

Exercise N° 131 is in common time (C) and the key of D major (two sharps). It consists of two systems of three staves each. The first system shows the initial 16 measures, and the second system shows the final 16 measures. The melody is written in the treble clef, and the accompaniment is in the grand staff (treble and bass clefs). The piece concludes with a double bar line.

Adagio.

N^o 132.

Exercise N° 132 is in 3/4 time and the key of D major (two sharps). It consists of three systems of three staves each. The first system shows the initial 16 measures, and the subsequent two systems show the final 16 measures. The melody is written in the treble clef, and the accompaniment is in the grand staff (treble and bass clefs). The piece concludes with a double bar line.

Ench: le N^o suivant.

This system contains a musical score for a piece ending with a repeat sign. It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody in the treble staff includes eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

N^o 133. All^o Moderato.

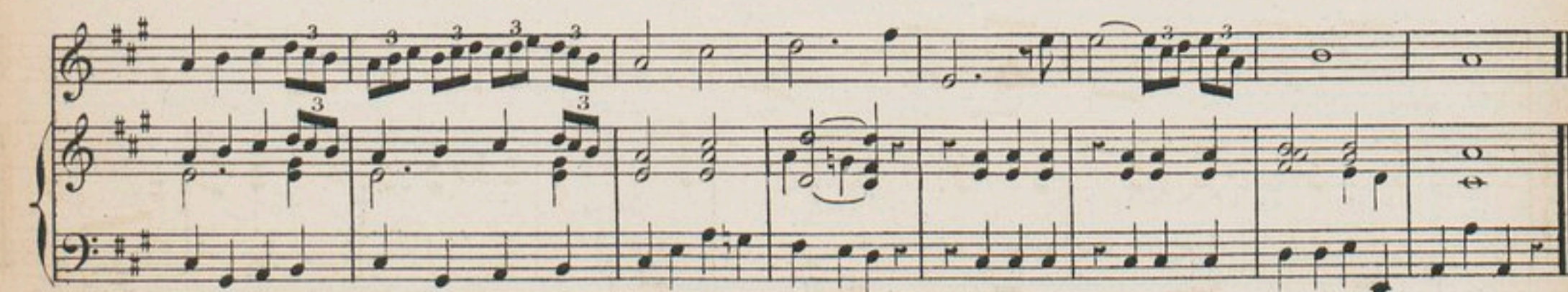
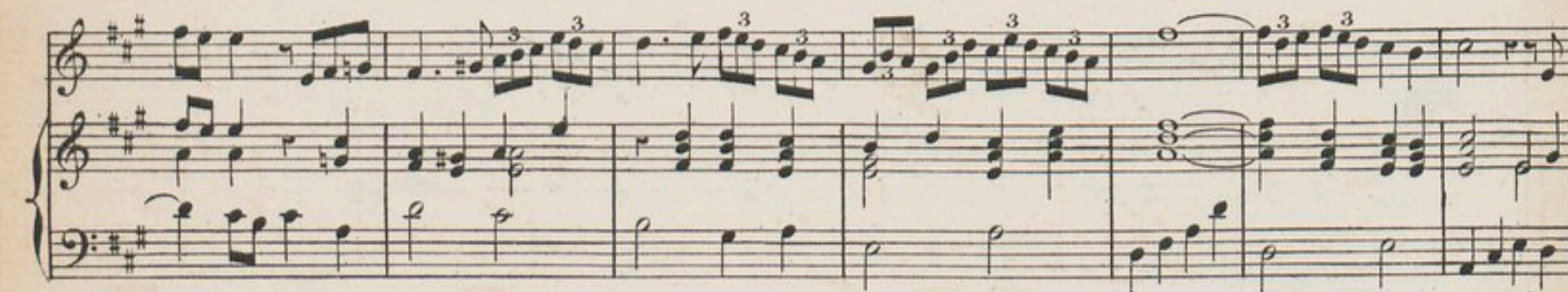
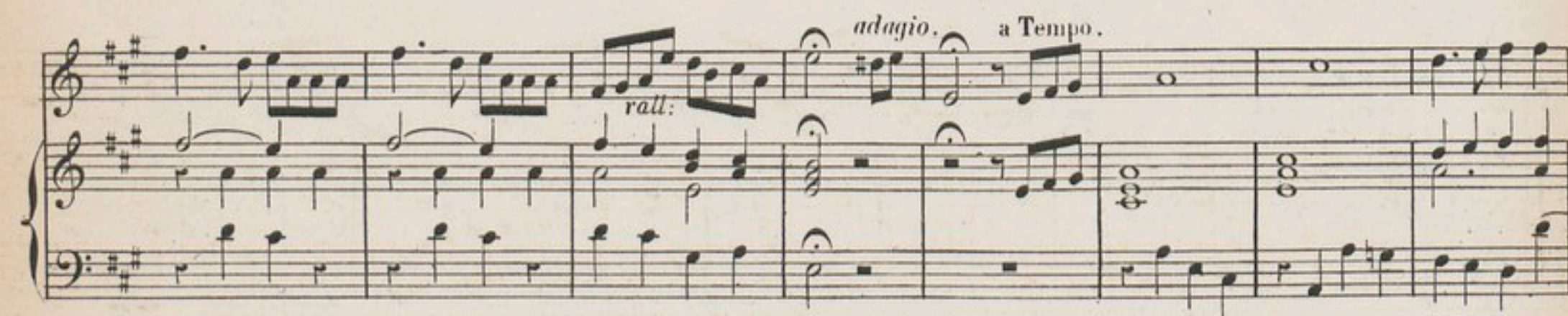
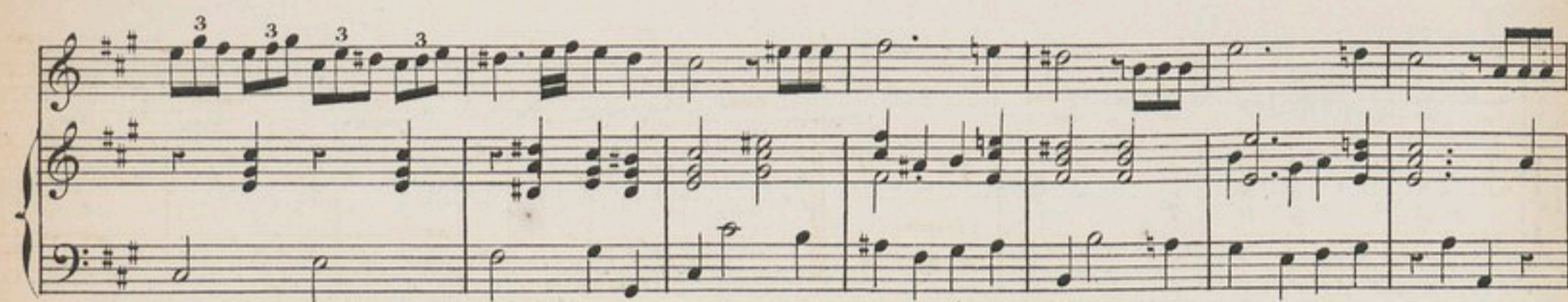
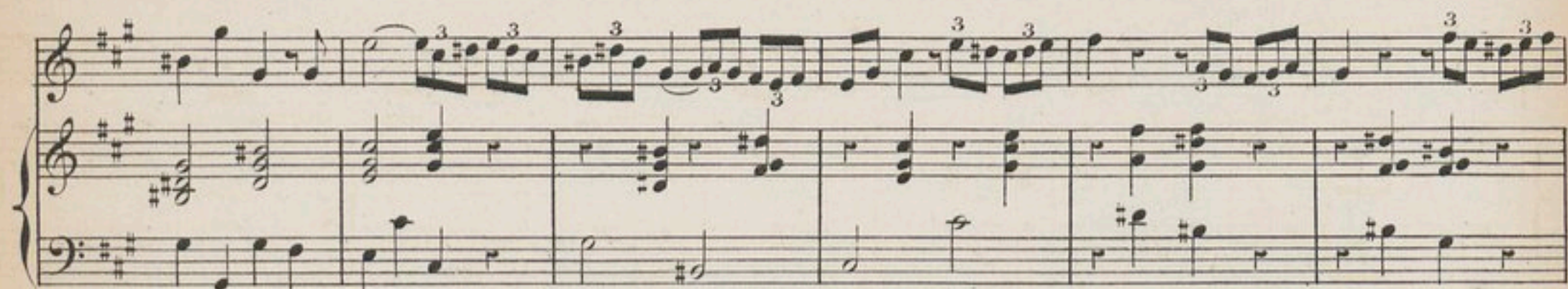
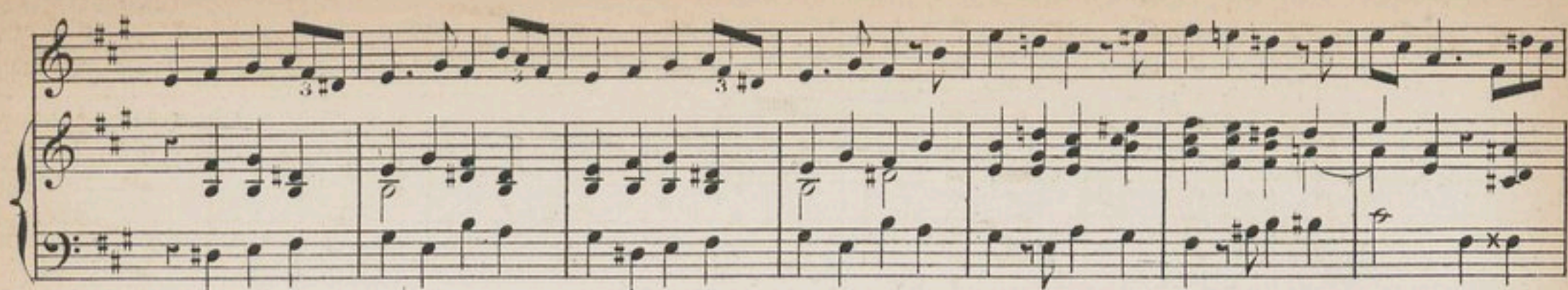
This system is the beginning of N° 133, marked 'All^o Moderato'. It consists of a treble and bass staff in a key of two sharps and common time (C). The treble staff starts with a whole note, followed by a series of eighth and sixteenth notes. The bass staff begins with a half note, followed by a series of quarter notes.

This system continues the musical score for N° 133. The treble staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff continues with a steady accompaniment of quarter notes.

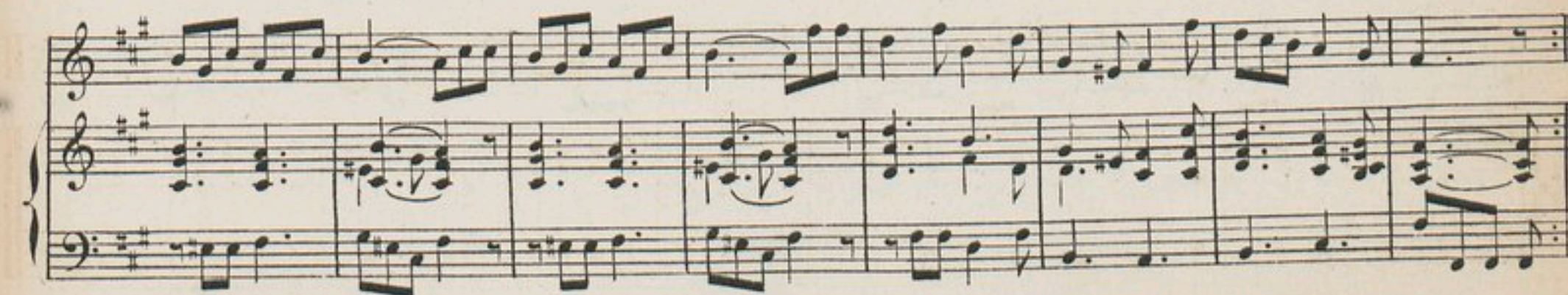
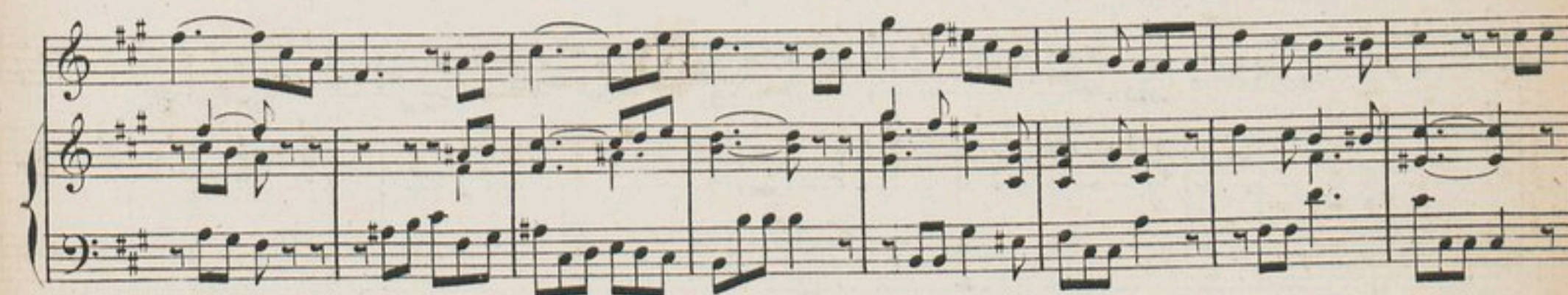
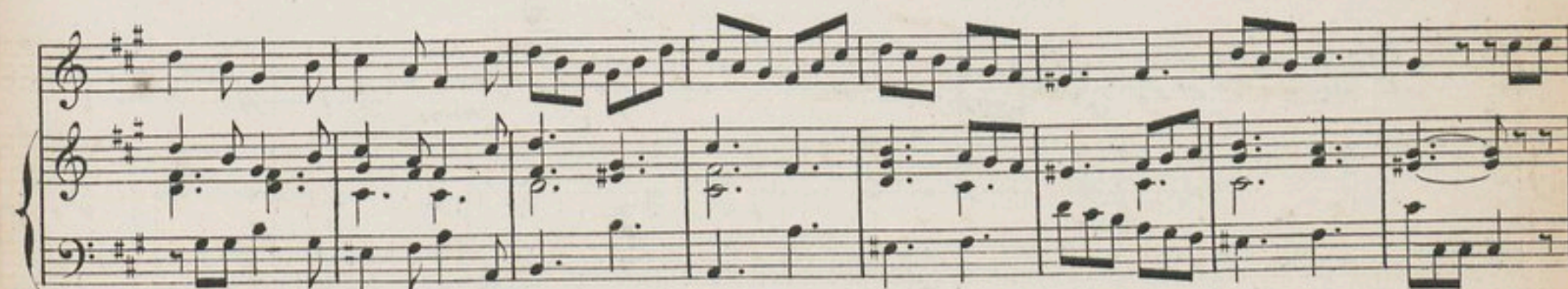
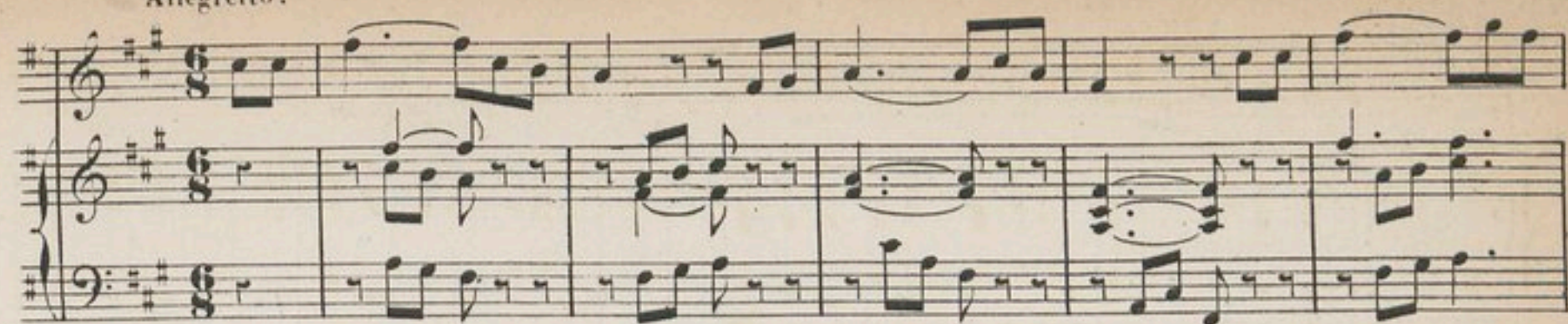
This system continues the musical score for N° 133. The treble staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff continues with a steady accompaniment of quarter notes.

This system continues the musical score for N° 133. The treble staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff continues with a steady accompaniment of quarter notes.

This system continues the musical score for N° 133. The treble staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff continues with a steady accompaniment of quarter notes.



Allegretto.

N^o 154.

N^o 135

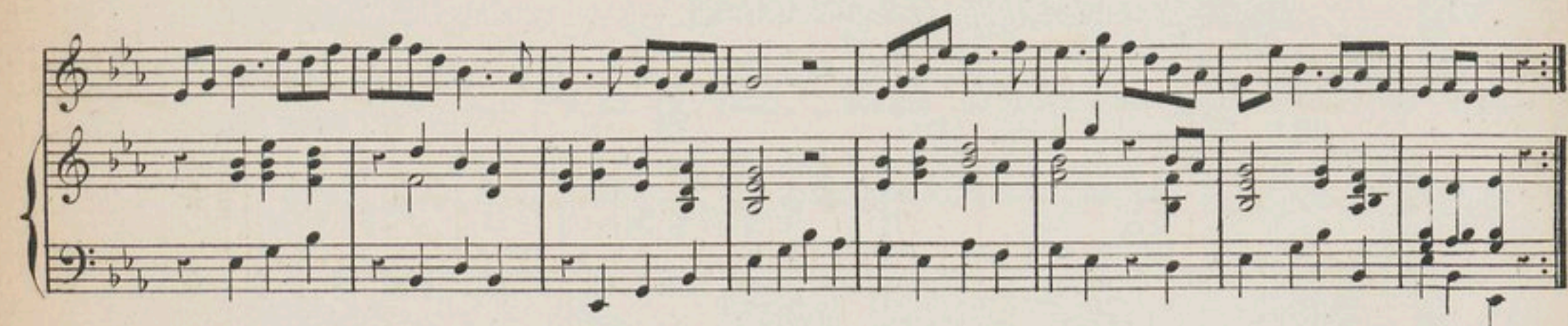
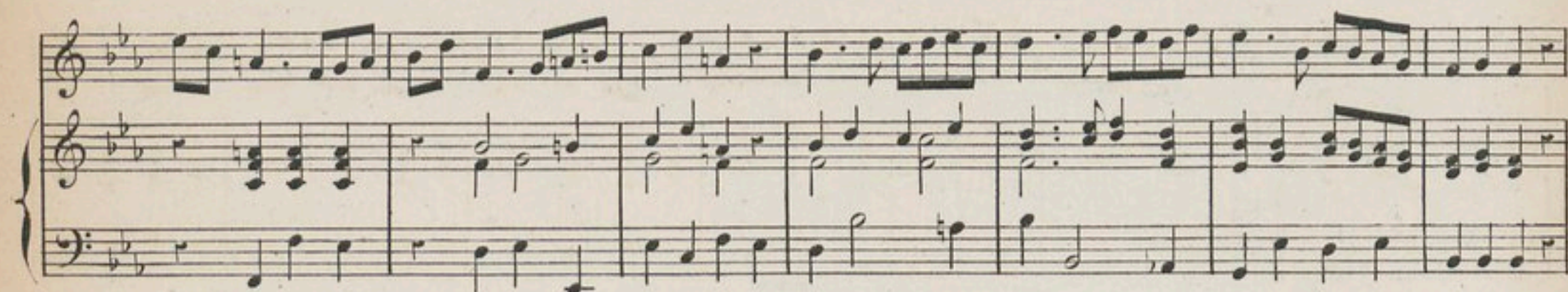
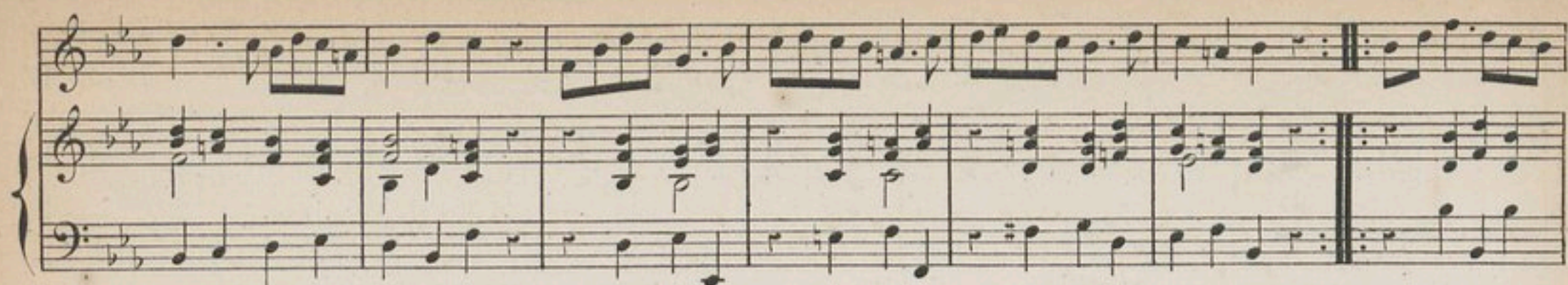
This musical score is for a piece titled "No. 135" in the tempo "Moderato." The key signature is D major (two sharps) and the time signature is common time (C). The score is written for a single melodic line and a piano accompaniment. The melodic line is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff with a treble and bass clef. The score consists of six systems of music. The first system begins with a treble clef and a common time signature. The melody starts with a quarter note D, followed by a quarter note E, and then a half note F. The piano accompaniment consists of a series of chords. The second system continues the melody with a quarter note G, followed by a quarter note A, and then a half note B. The piano accompaniment continues with chords. The third system continues the melody with a quarter note C, followed by a quarter note D, and then a half note E. The piano accompaniment continues with chords. The fourth system continues the melody with a quarter note F, followed by a quarter note G, and then a half note A. The piano accompaniment continues with chords. The fifth system continues the melody with a quarter note B, followed by a quarter note C, and then a half note D. The piano accompaniment continues with chords. The sixth system continues the melody with a quarter note E, followed by a quarter note F, and then a half note G. The piano accompaniment continues with chords. The score ends with a double bar line.

Leçon pour se familiariser avec le La et le Ré bémols.

N° 136.

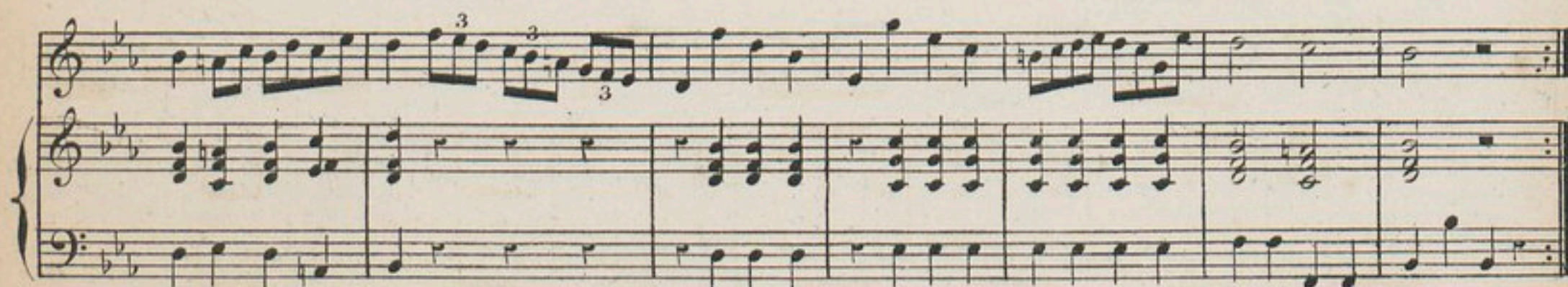
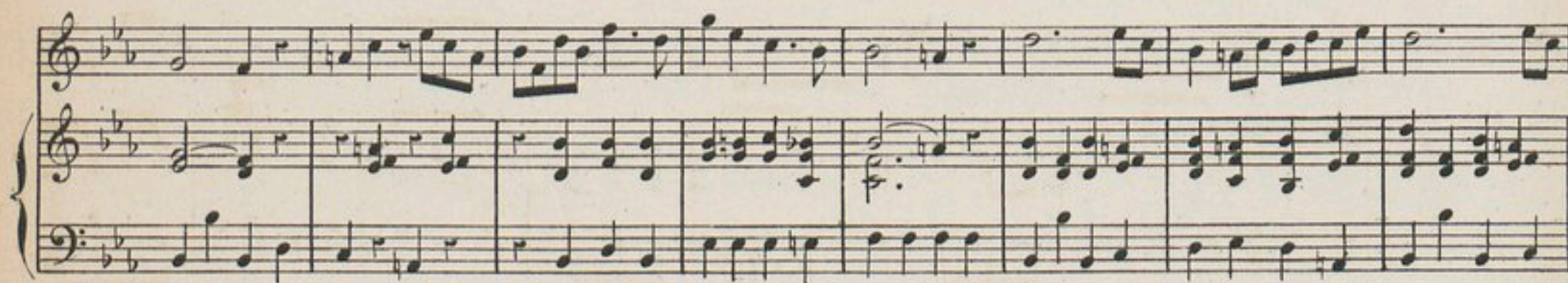
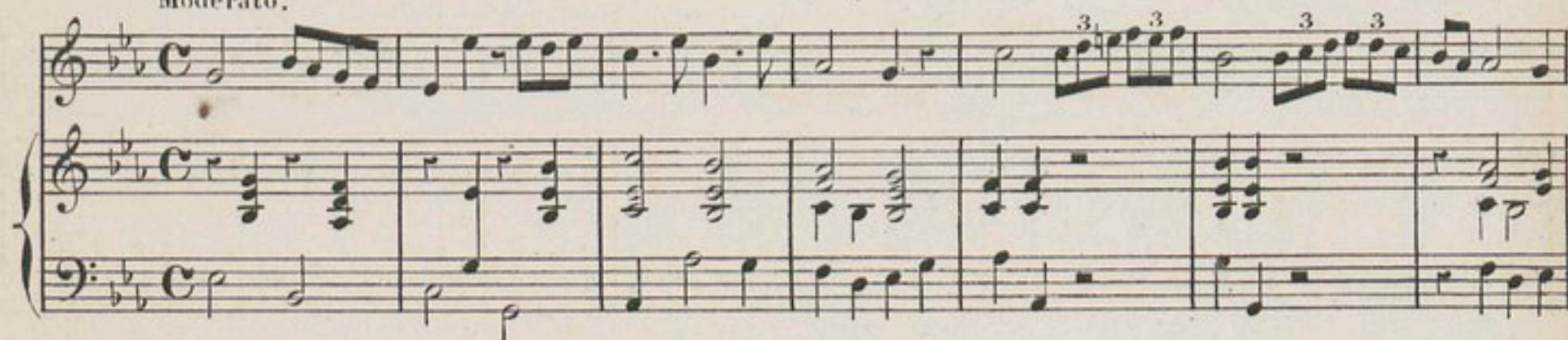
All^o Moderato.

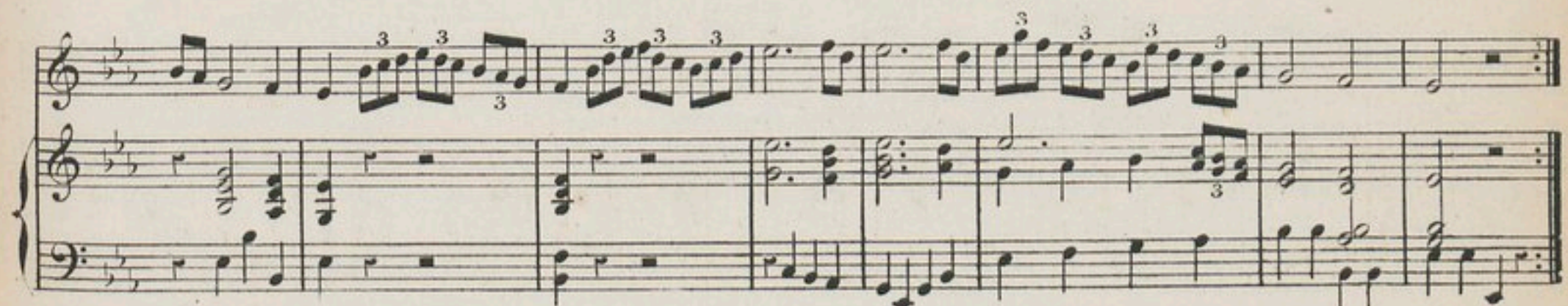
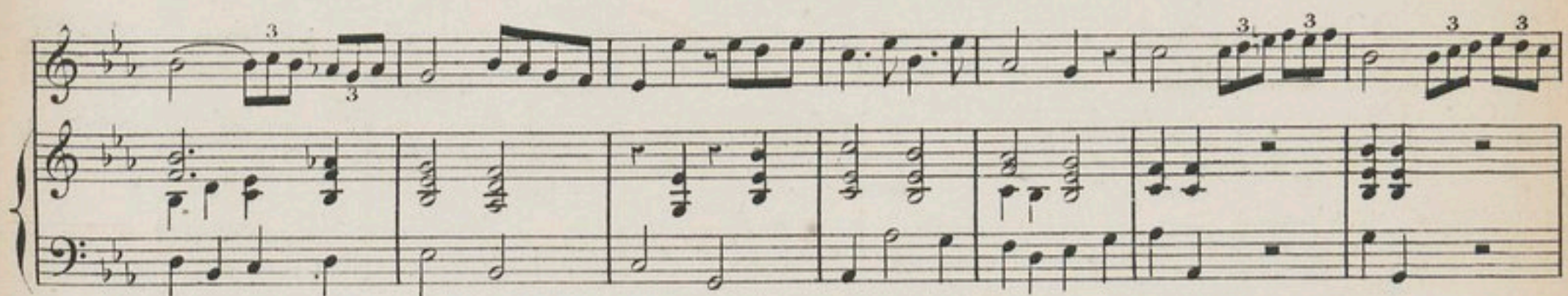
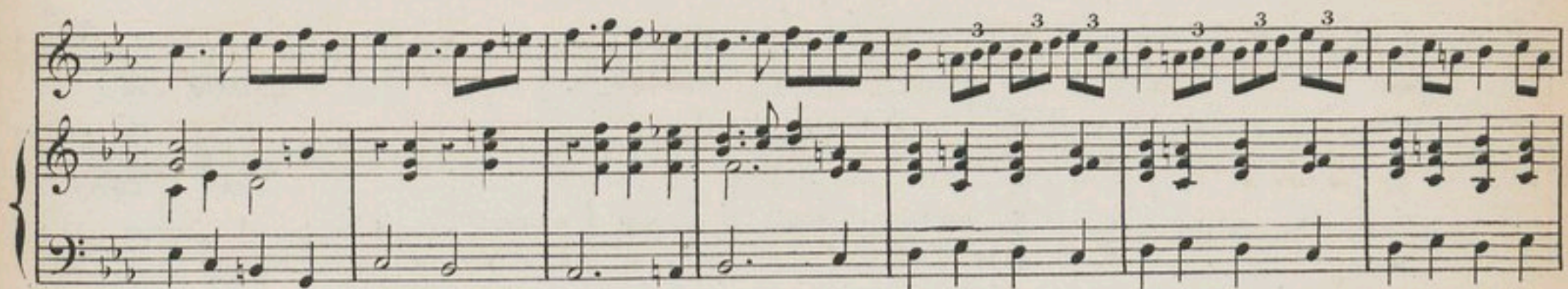
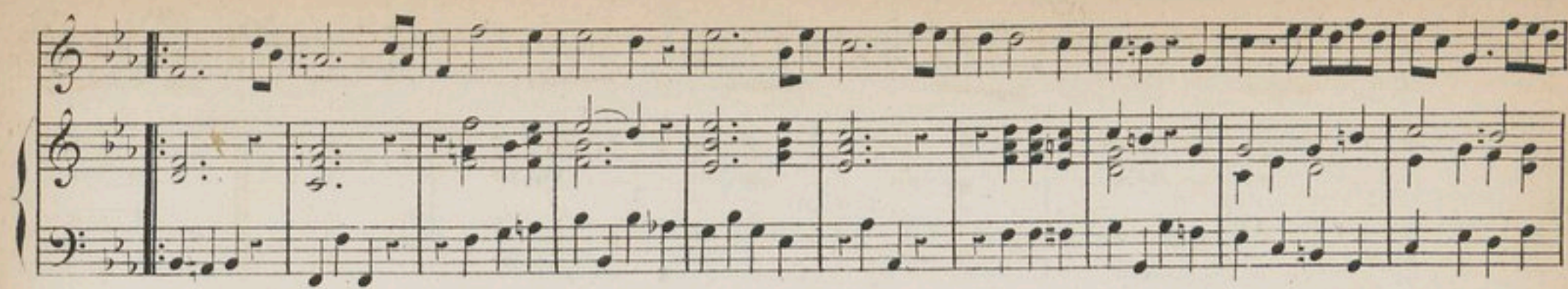
N° 137.



Moderato.

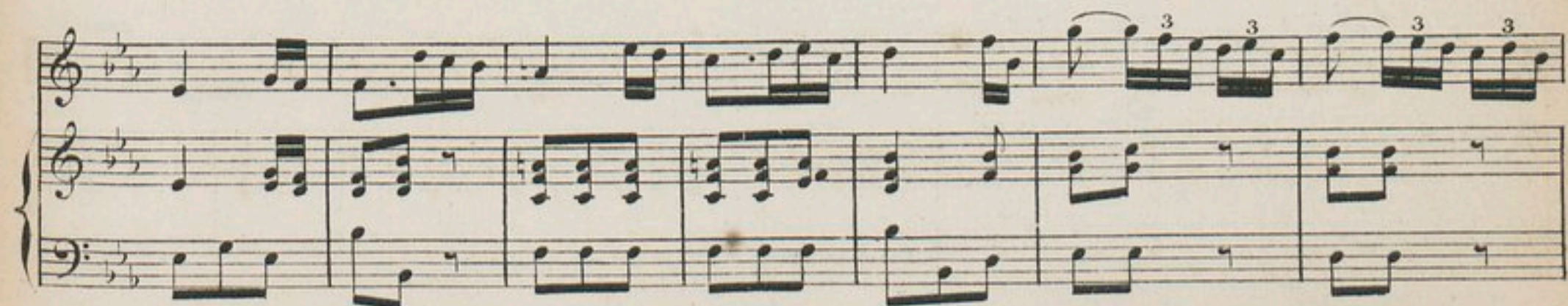
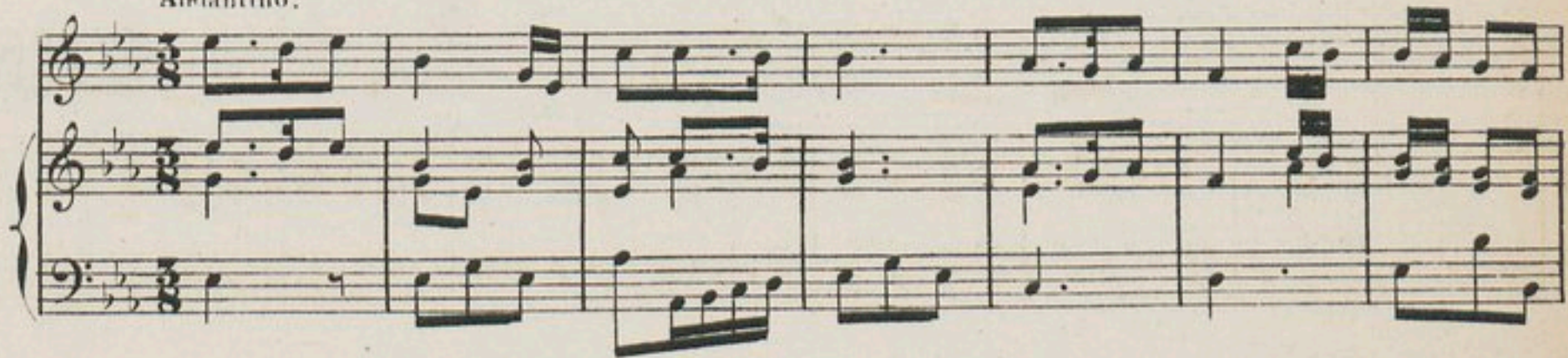
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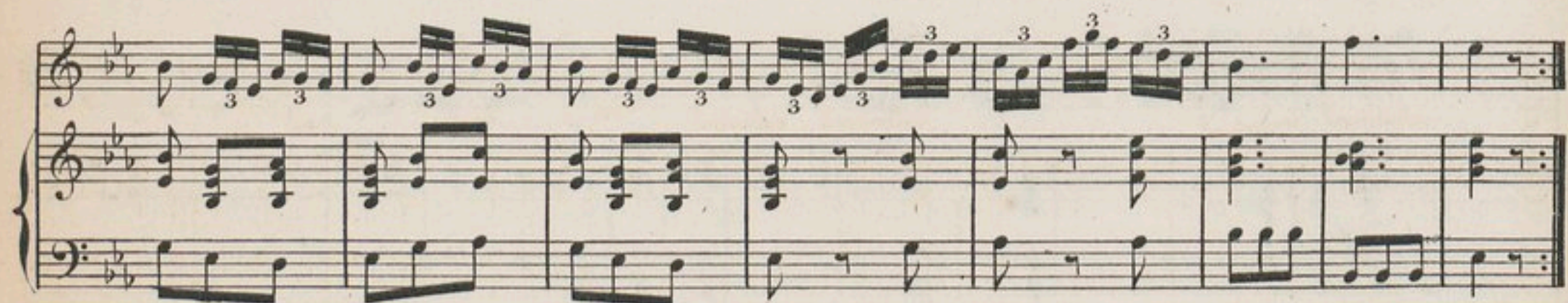
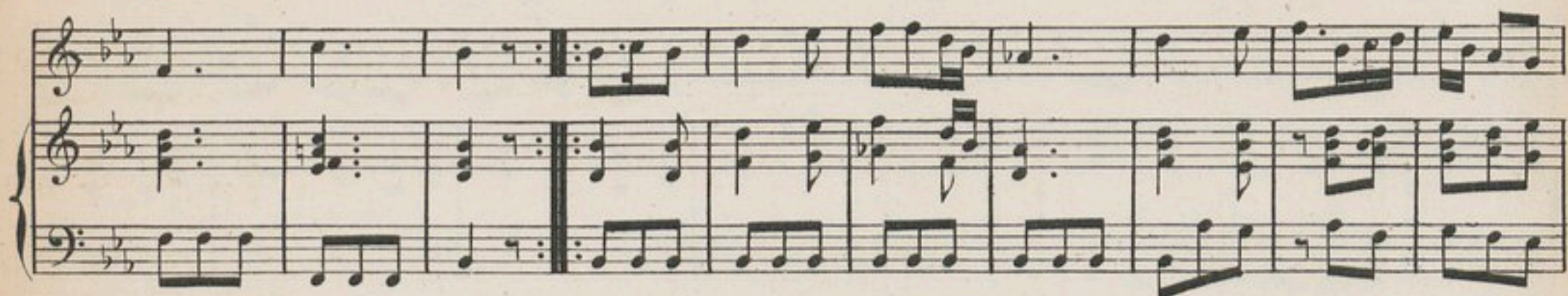




Andantino.

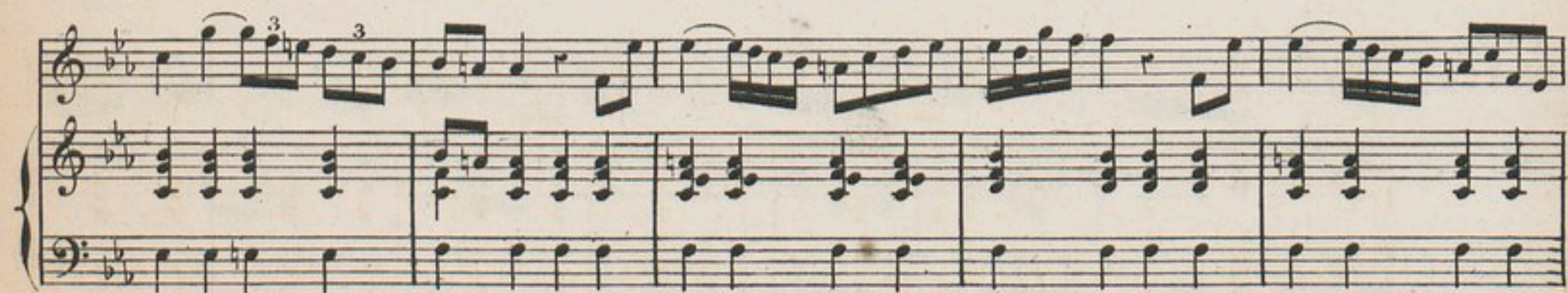
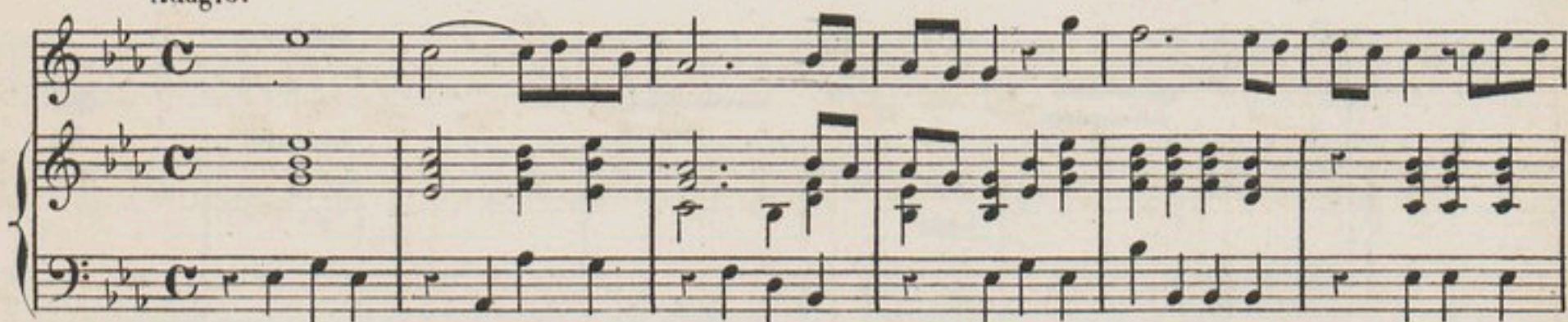
Nº 139.

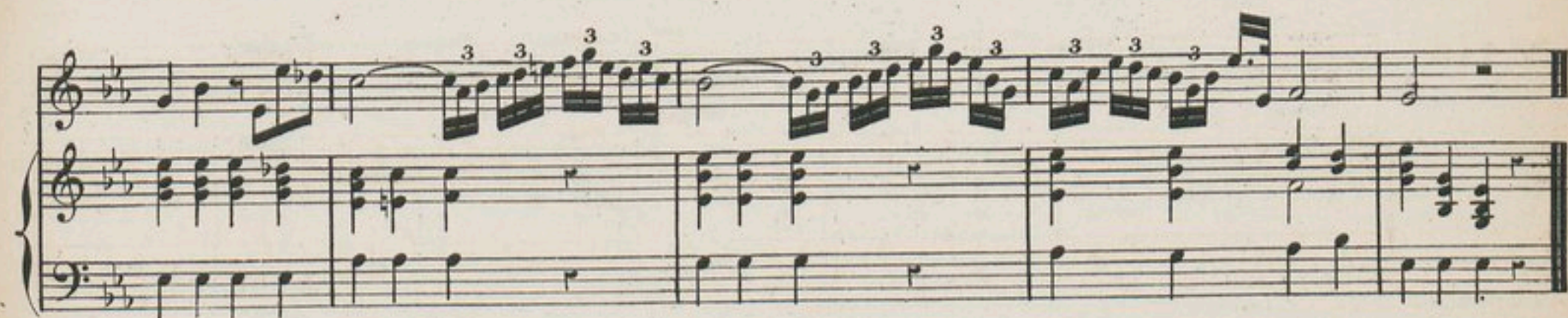
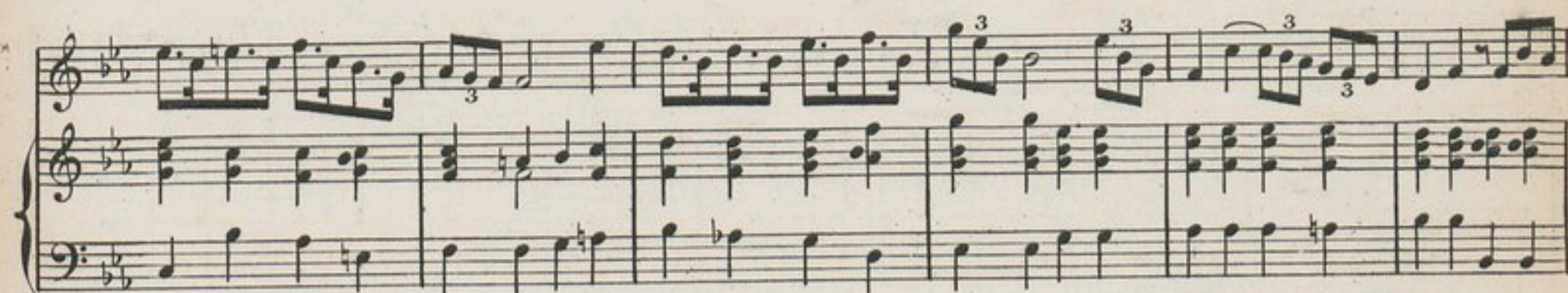
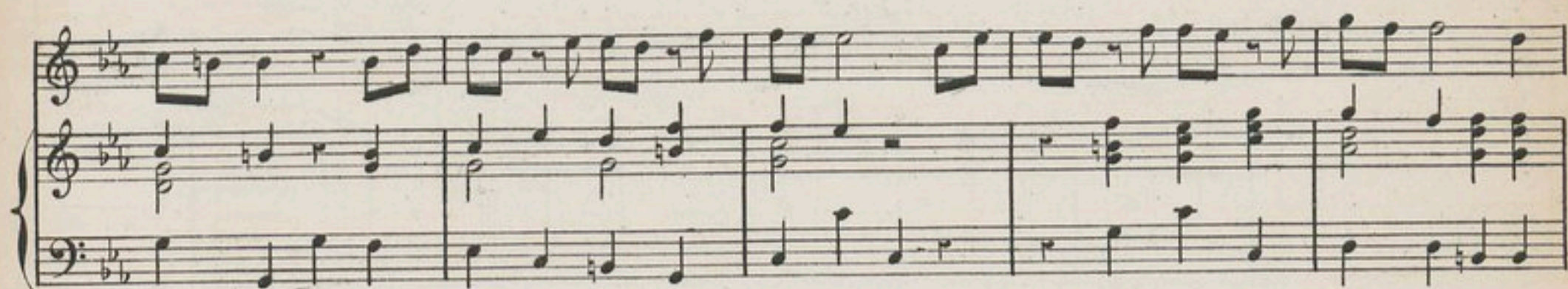
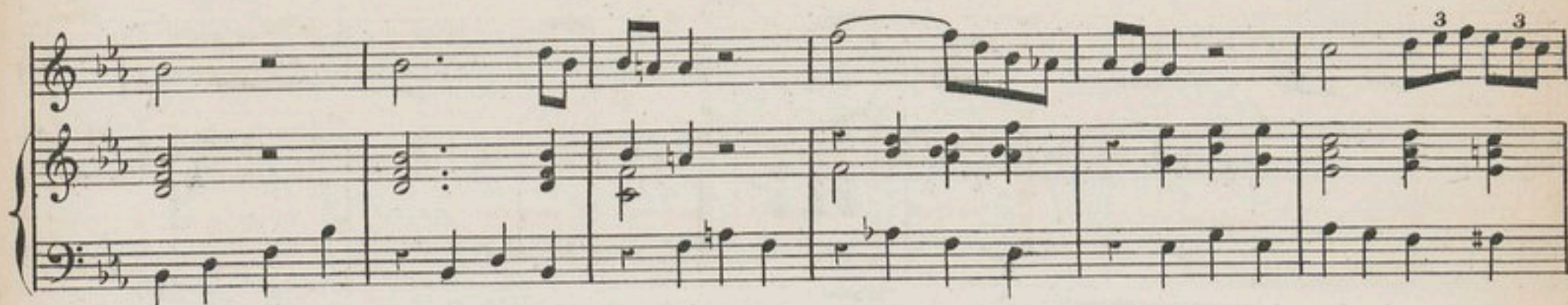
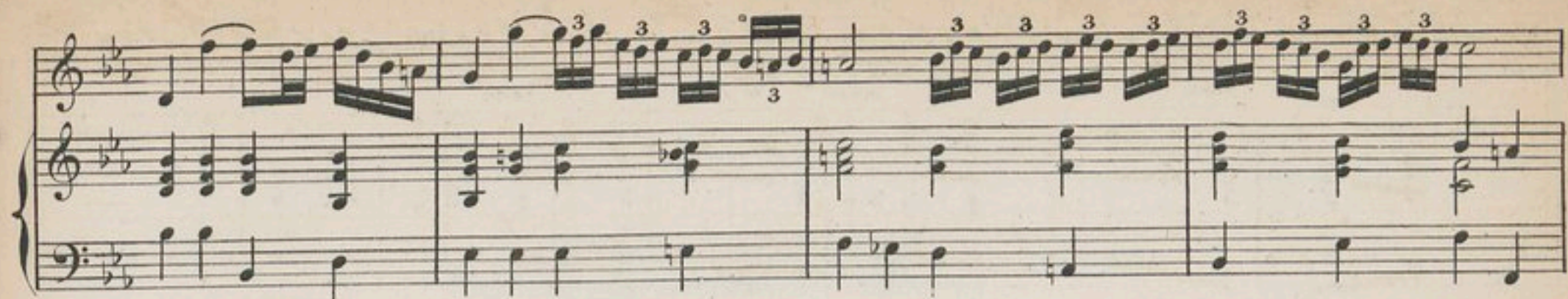




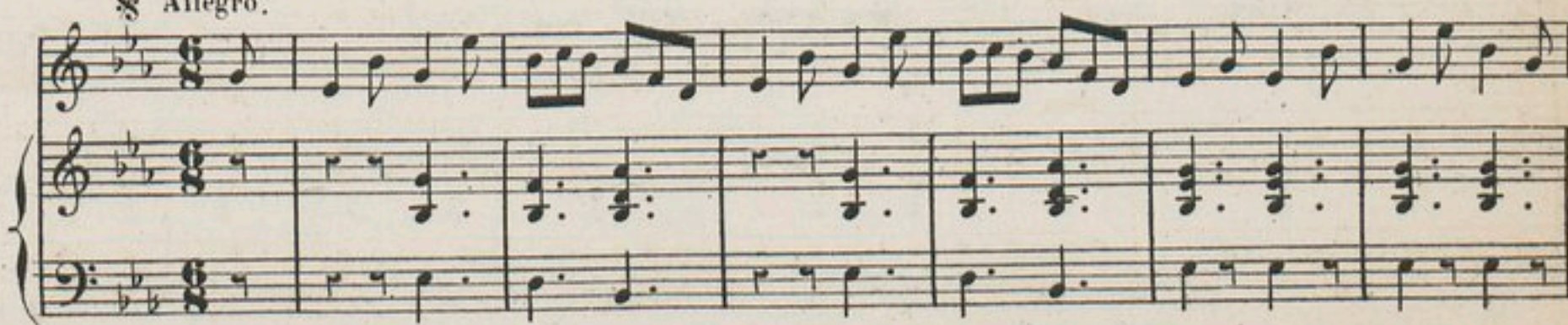
Adagio.

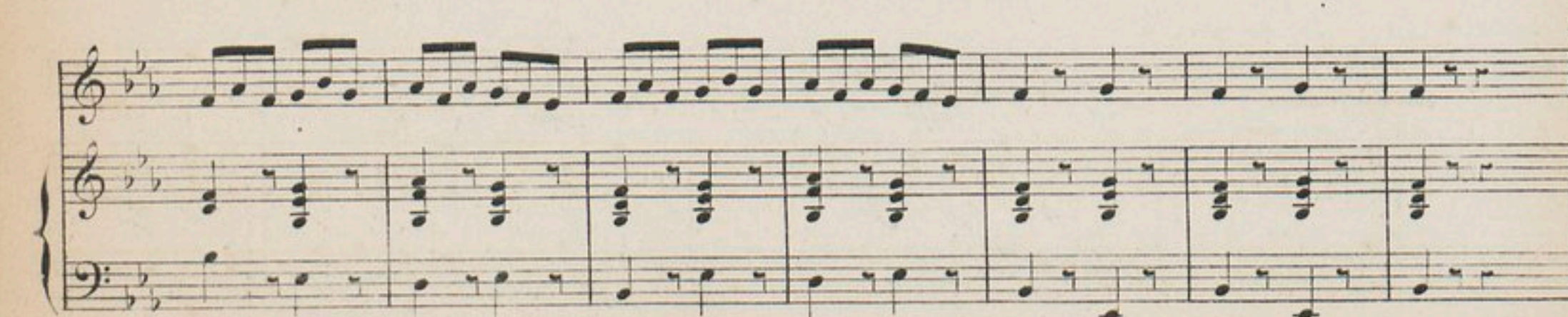
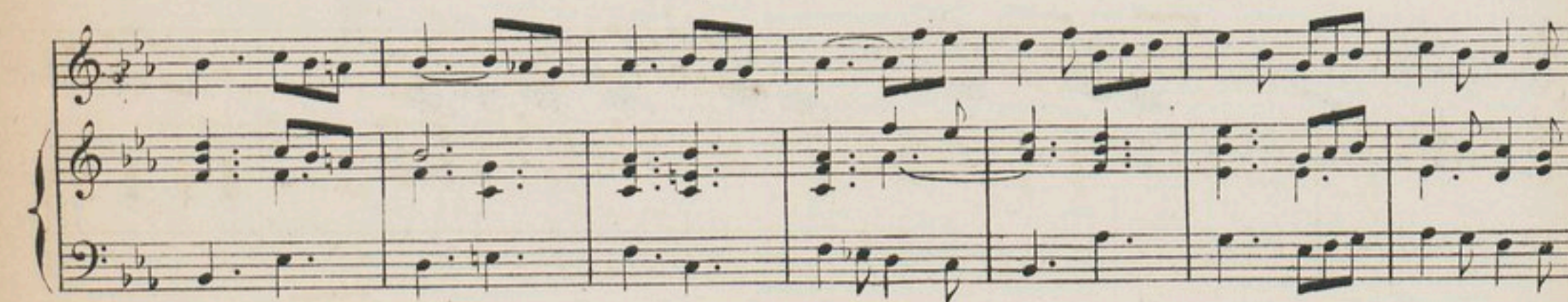
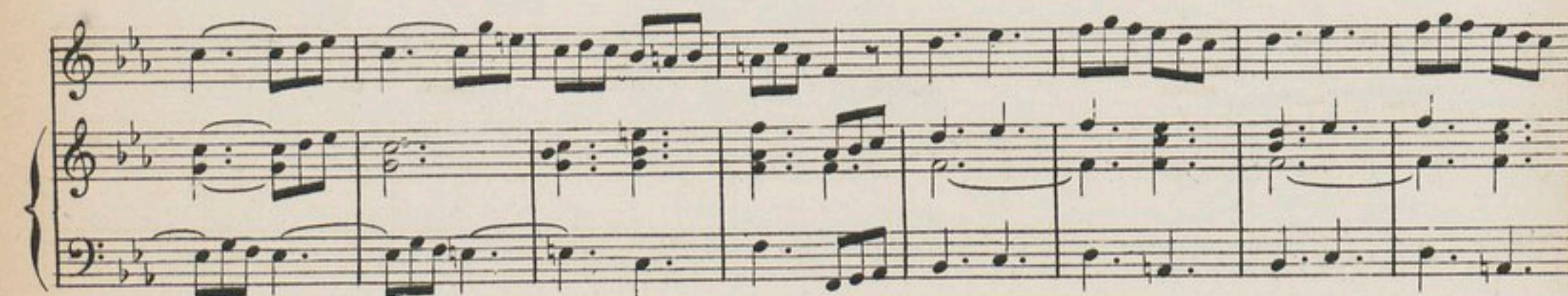
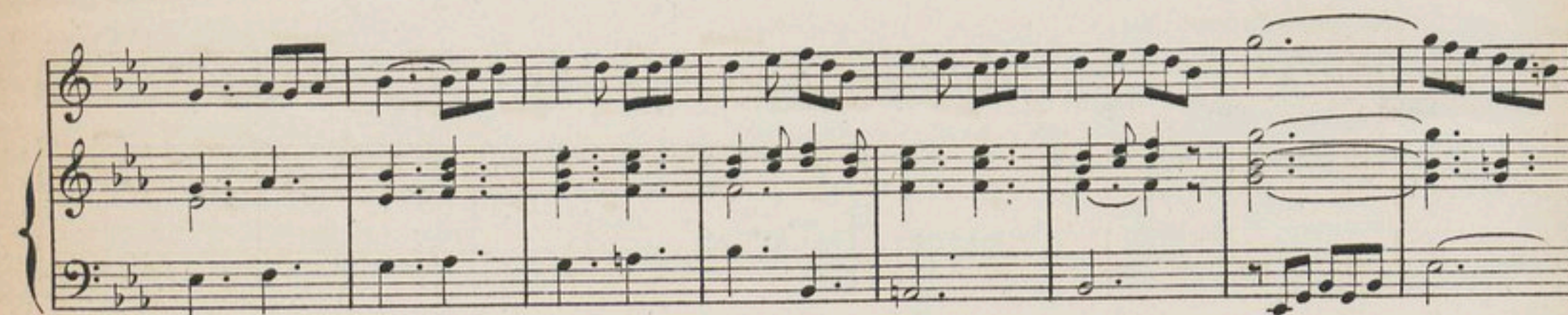
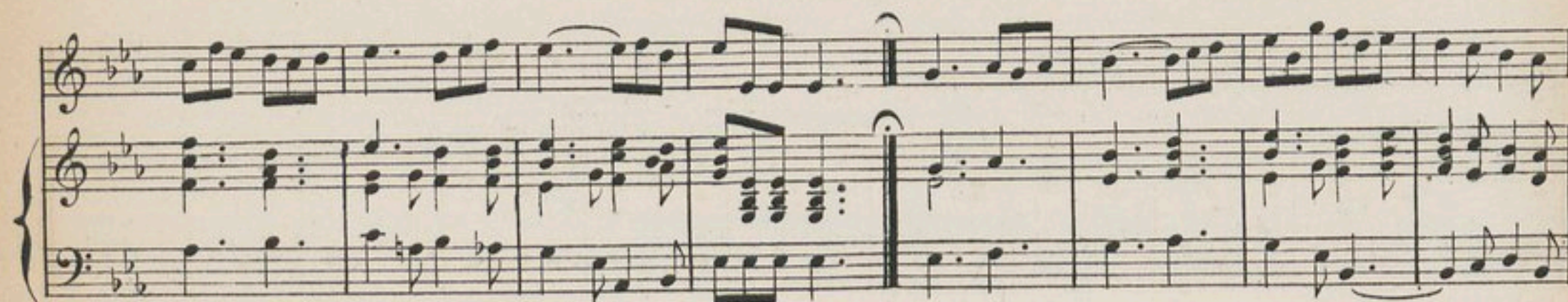
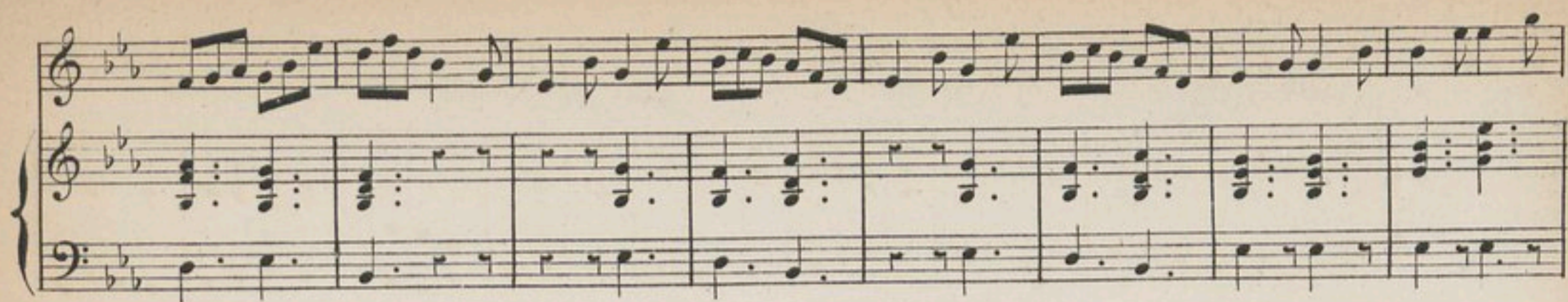
Nº 140.



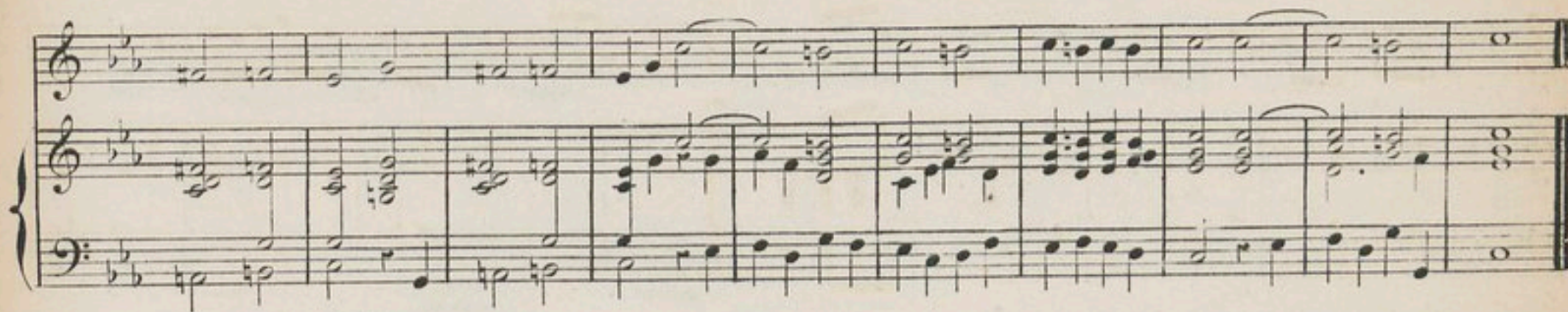
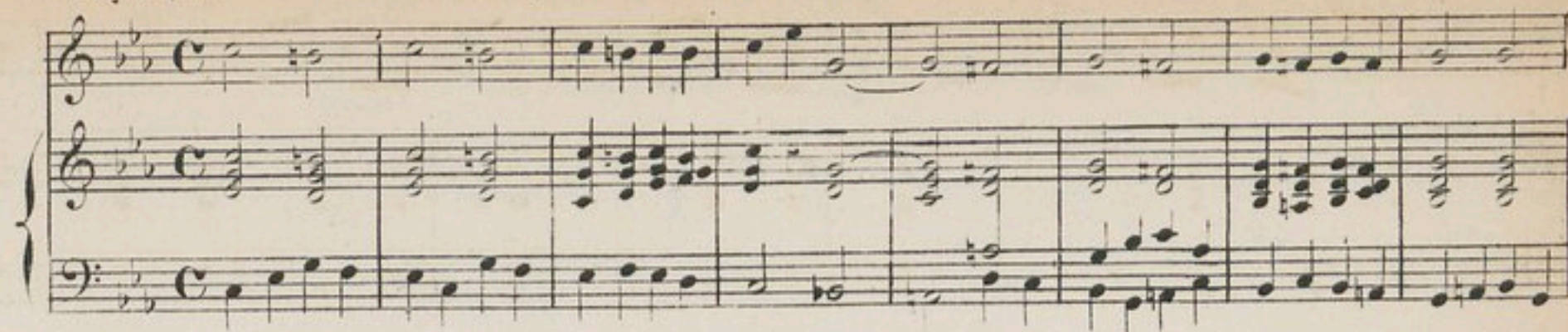
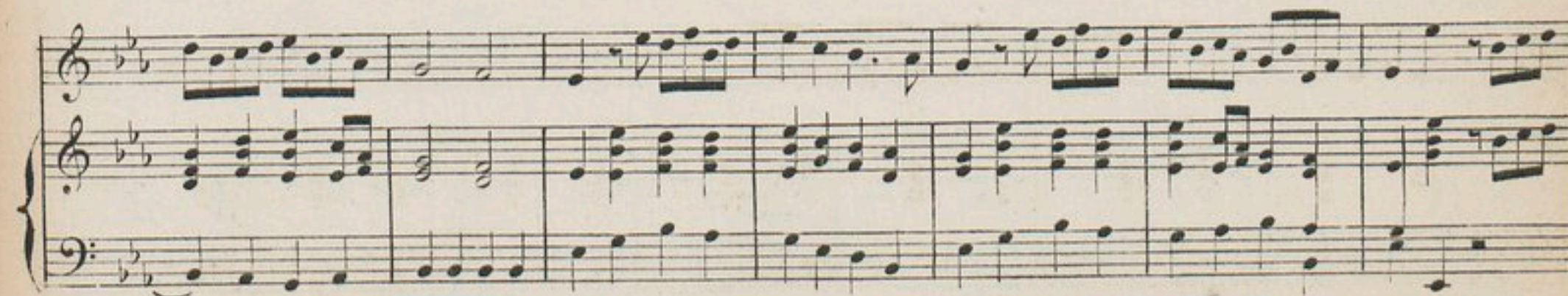
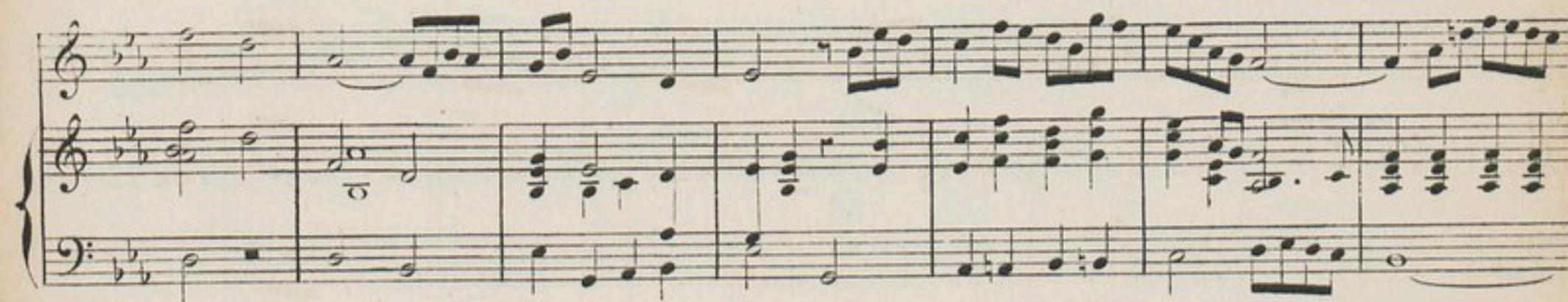
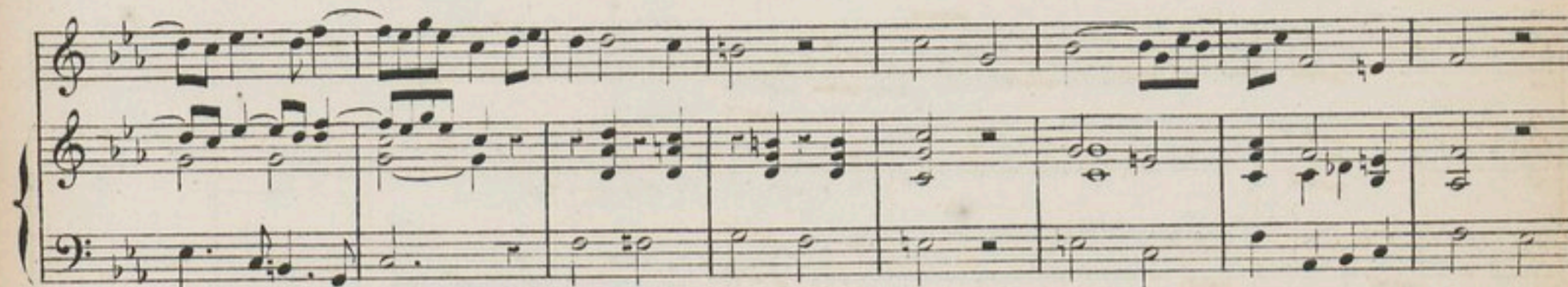
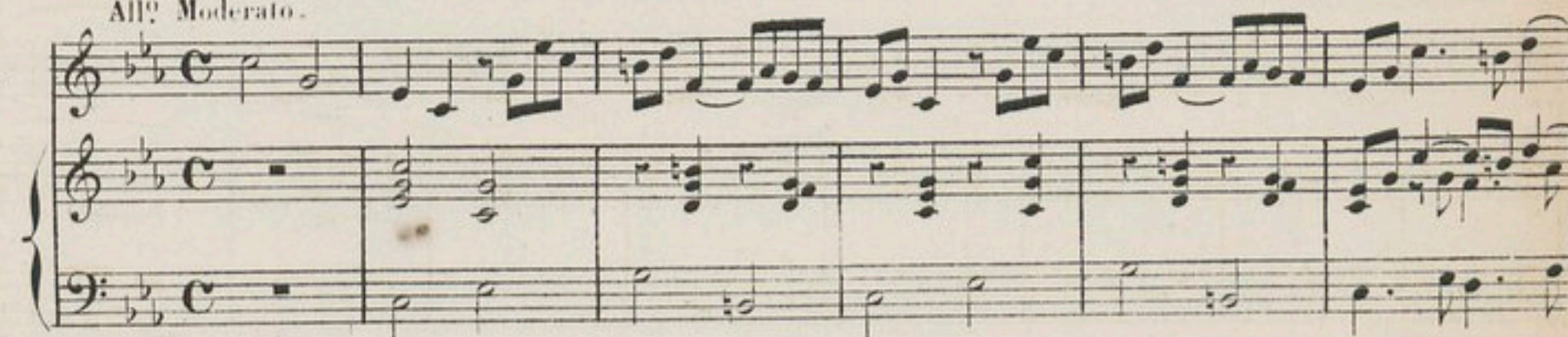


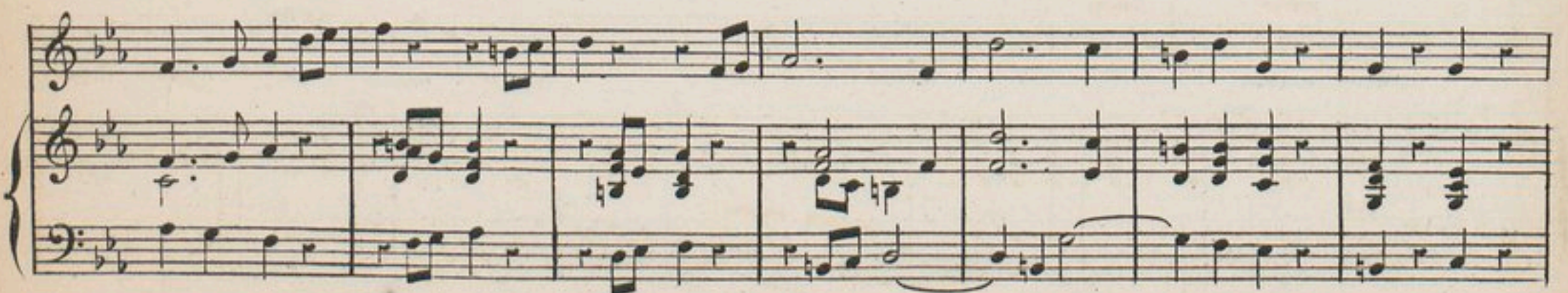
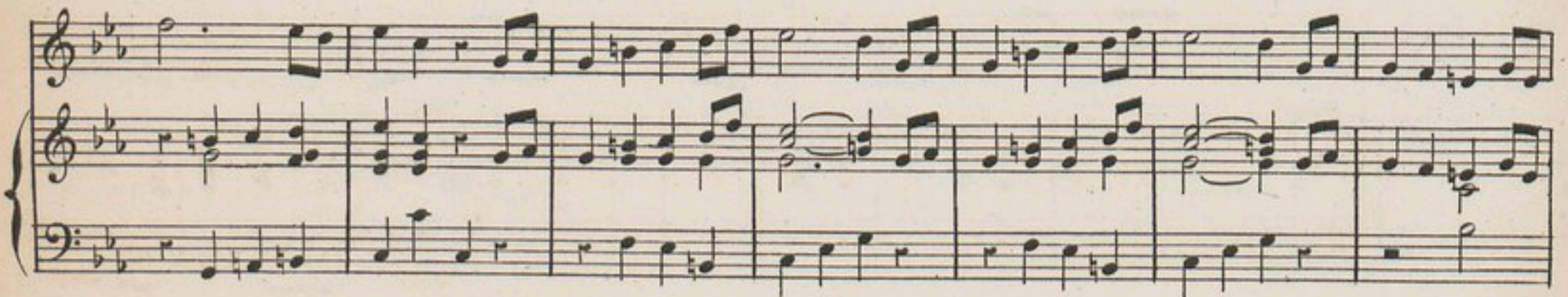
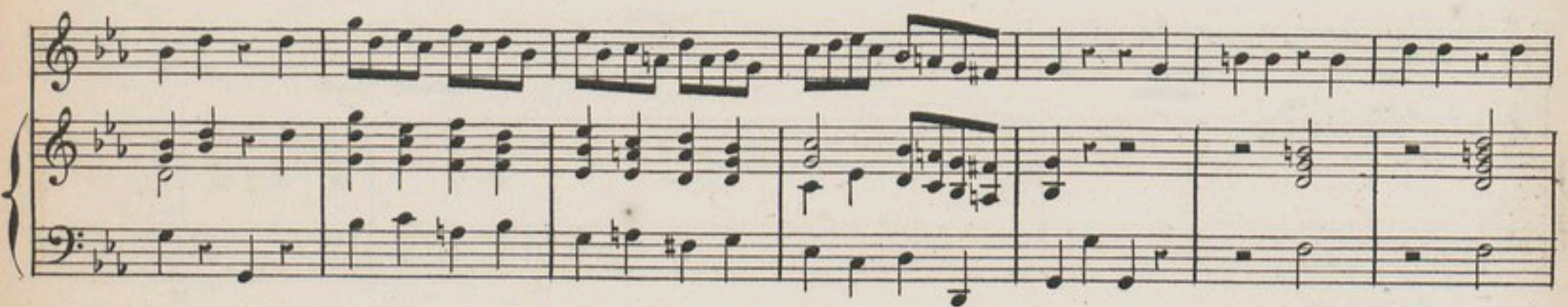
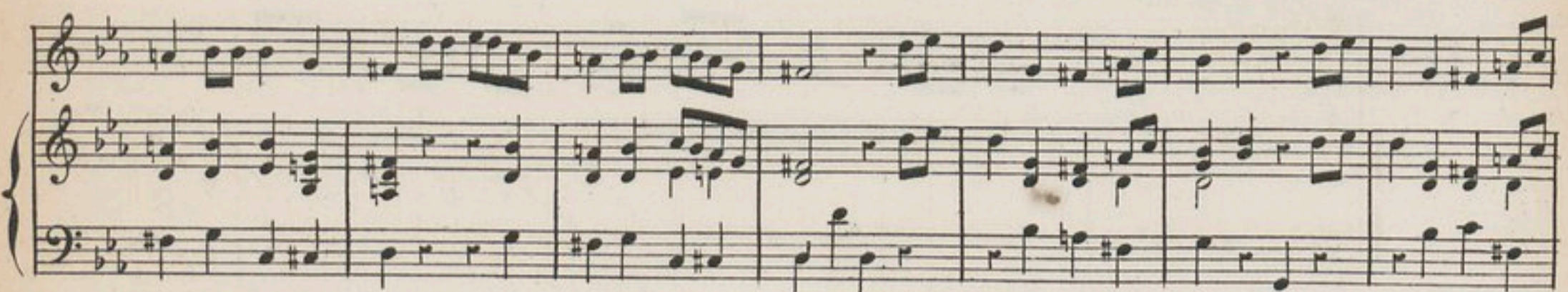
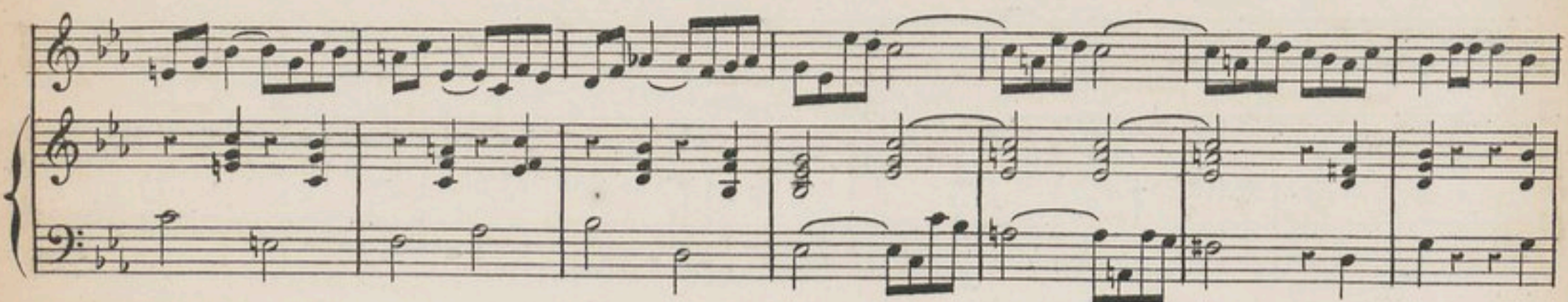
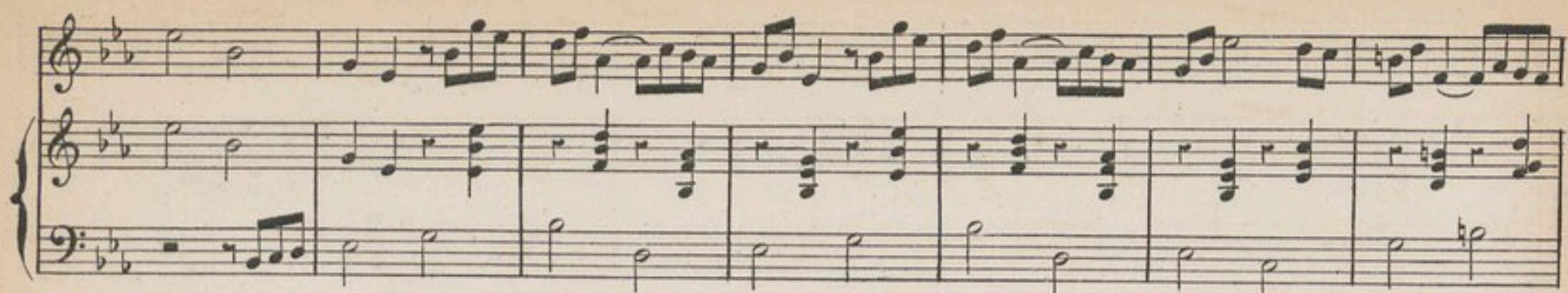
Nº 141. *Allegro.*





Leçon pour se familiariser avec le premier bémol accidentel.

N^o 142.N^o 143.All^o Moderato.

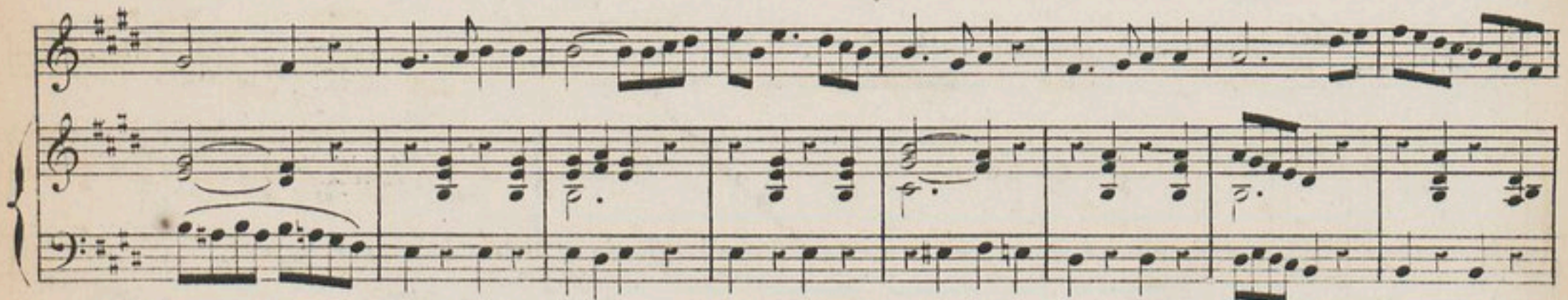
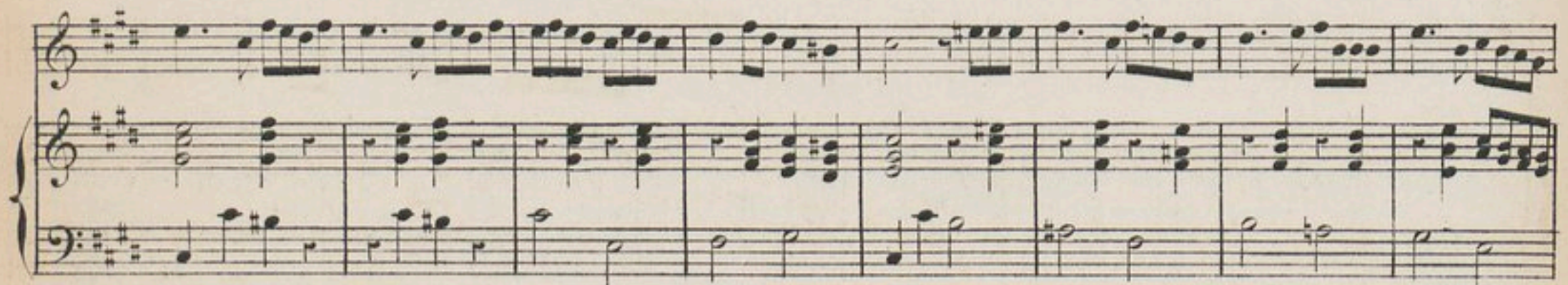
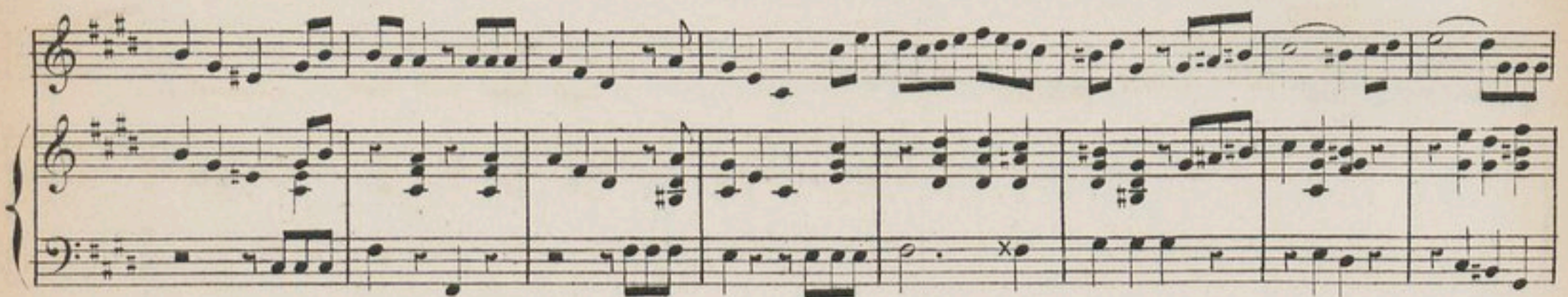
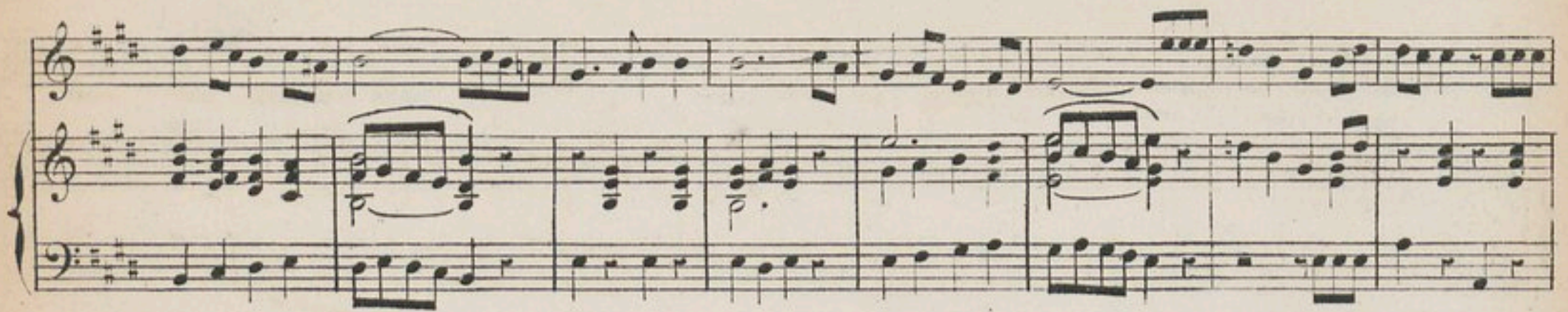
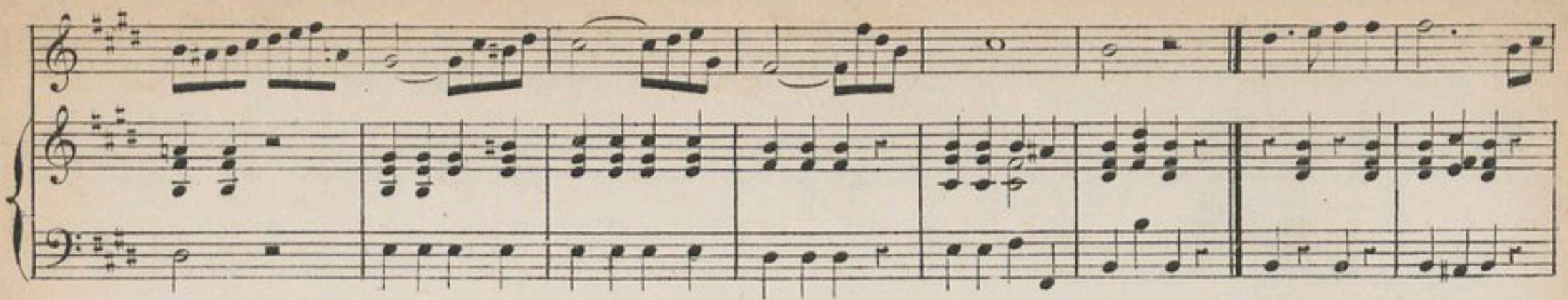


Leçon pour se familiariser avec le Ré et le La dièzes .

N^o 144 .

Moderato .

N^o 145 .



N^o 146.

Adagio.

N^o 146.

3 6 6 3 6 3

Andante.

N^o 147.

This musical score is for a piece titled "N° 147" in the tempo "Andante." It is written in 2/4 time and the key of A major, indicated by three sharps (F#, C#, G#) in the key signature. The score is arranged for a single melodic line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The piece consists of six systems of music. The first system begins with a piano (p) dynamic marking. The melody features a mix of eighth and sixteenth notes, often beamed together in groups. The piano accompaniment provides a harmonic foundation with chords and moving bass lines. The piece concludes with a final cadence in the sixth system.

Two systems of musical notation for piano. Each system consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system contains 8 measures, and the second system contains 8 measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

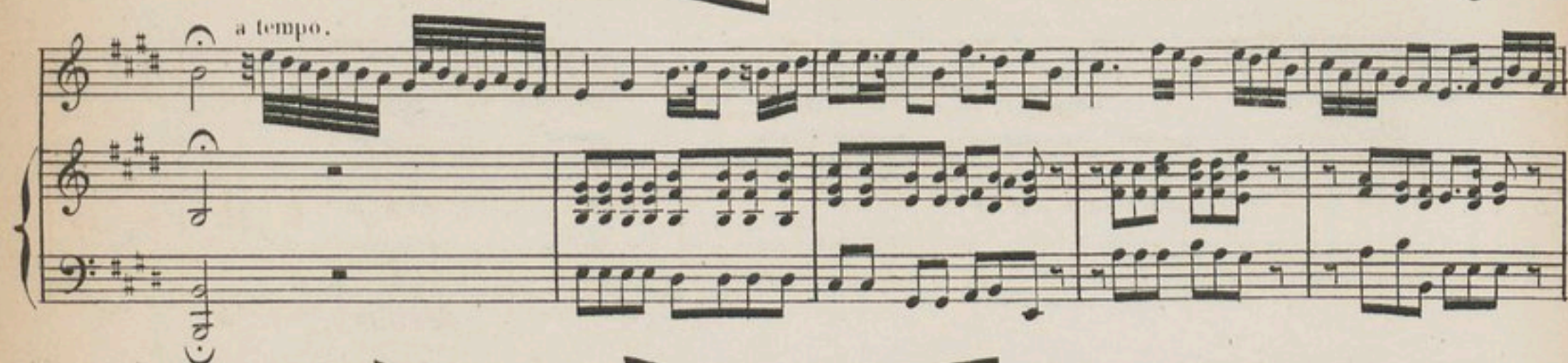
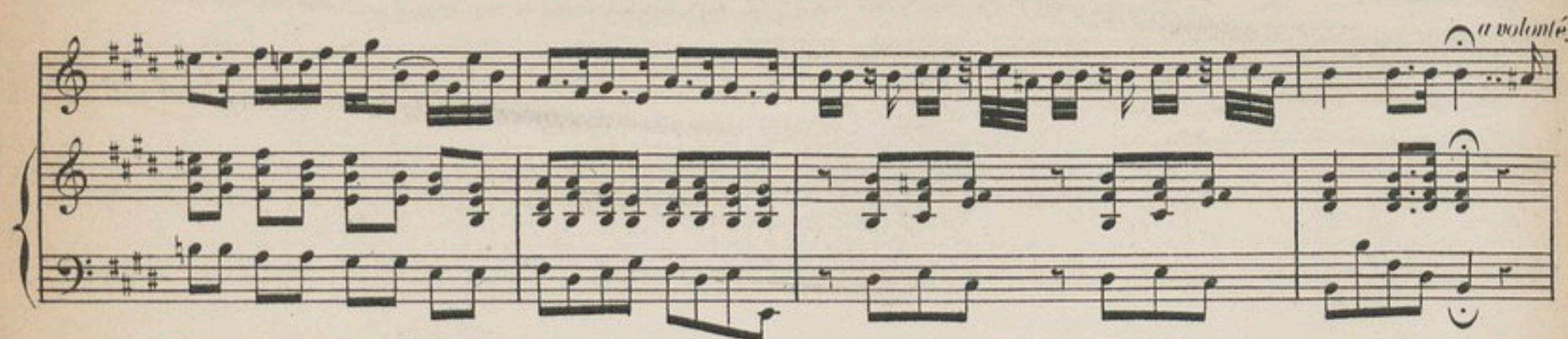
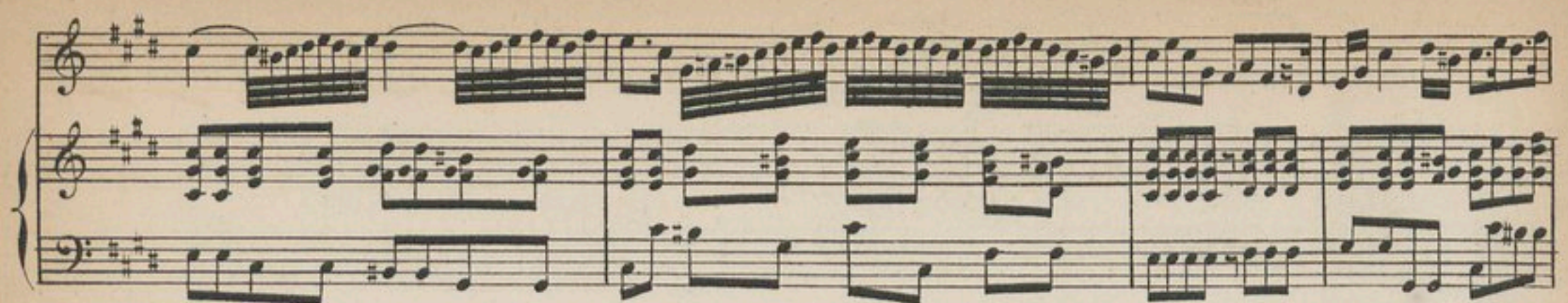
Nº 148. *Andantino.*

First system of musical notation for piano, marked "Andantino". It consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation for piano. It consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

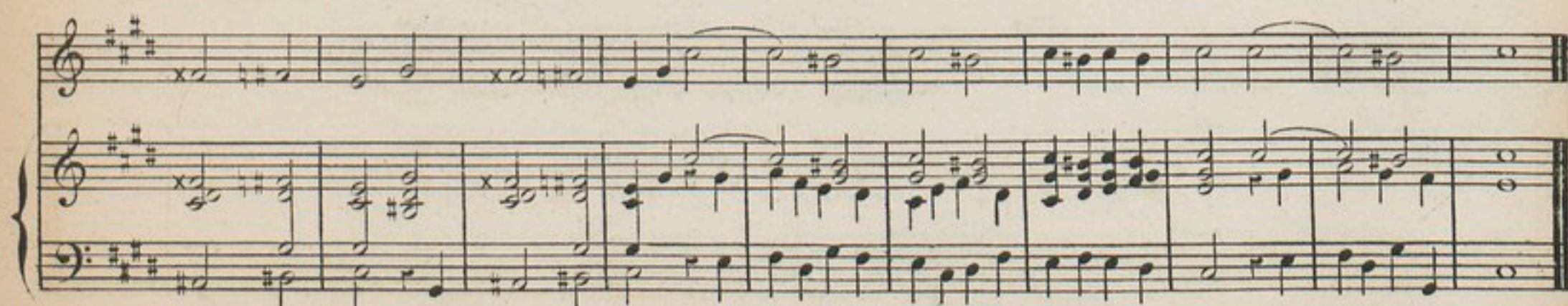
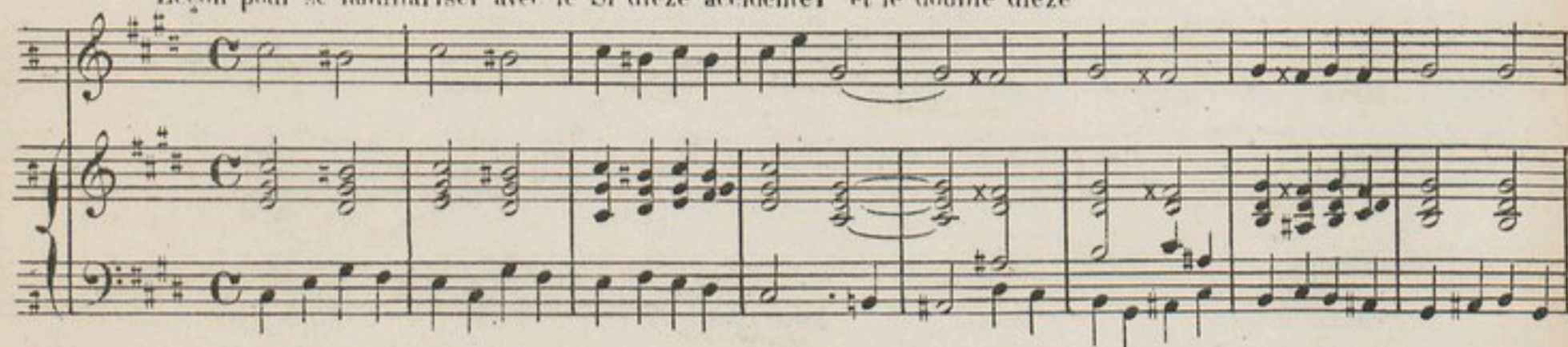
Third system of musical notation for piano. It consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Fourth system of musical notation for piano. It consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



Leçon pour se familiariser avec le Si dièze accidentel et le double dièze

N° 149.



Andante.

N^o 150.

This musical score, titled "N° 150" and marked "Andante", is written in A major (three sharps) and 3/4 time. It consists of six systems of three staves each. The first staff of each system is for the treble clef, the second for the piano (grand staff), and the third for the bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and several triplet markings (indicated by a '3' over the notes). The piece concludes with a double bar line at the end of the sixth system.

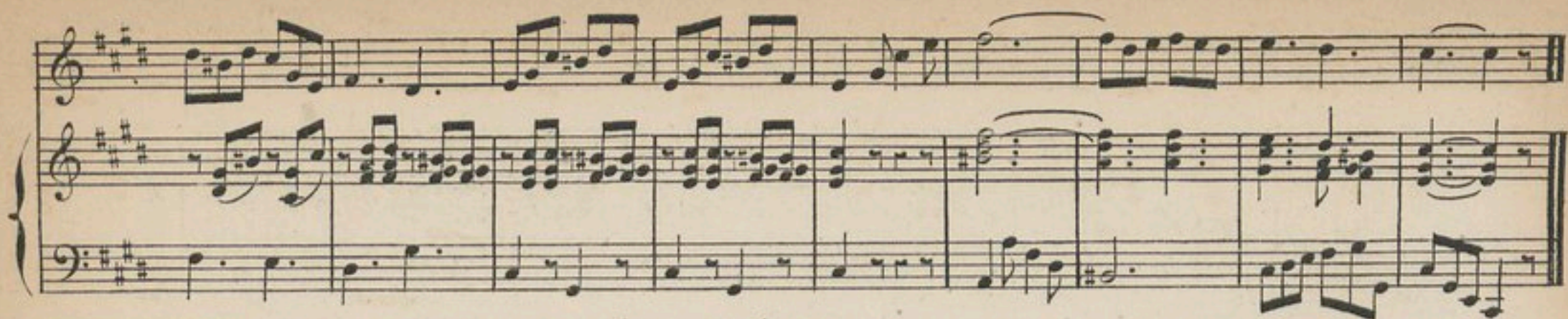
N^o 151.

This page contains a handwritten musical score for a piece titled "N° 151. All^o Risoluto." The score is written on six systems of three staves each. The top staff of each system is in treble clef, and the bottom two staves are in bass clef, with a brace on the left. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The notation is in a cursive, handwritten style. The first system begins with a treble clef, a key signature of three sharps, and a common time signature. The music consists of a melody in the upper staff and a bass line in the lower staves. The second system continues the melody and bass line. The third system features a repeat sign (double bar line with two dots) in the middle of the upper staff. The fourth system continues the piece. The fifth system also includes a repeat sign in the middle of the upper staff. The sixth system concludes the piece with a final double bar line. The paper is aged and shows some wear, with small holes visible along the right edge.

Allegretto.

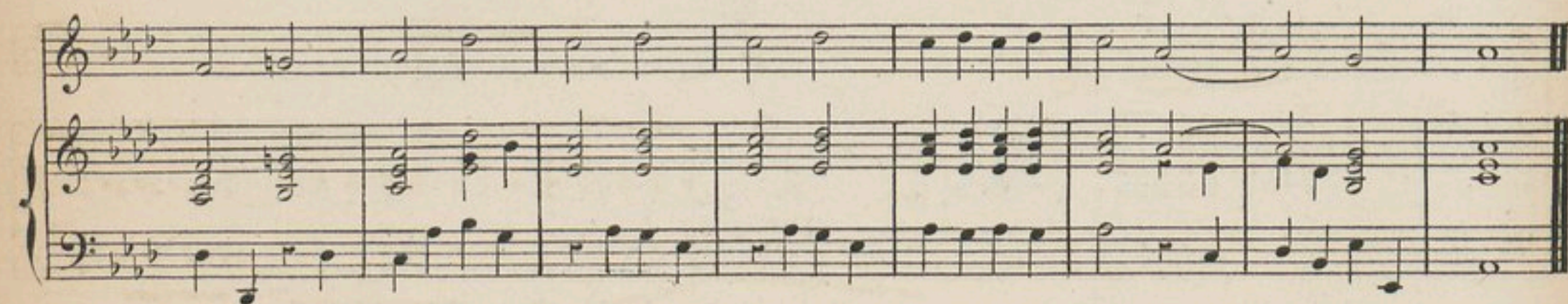
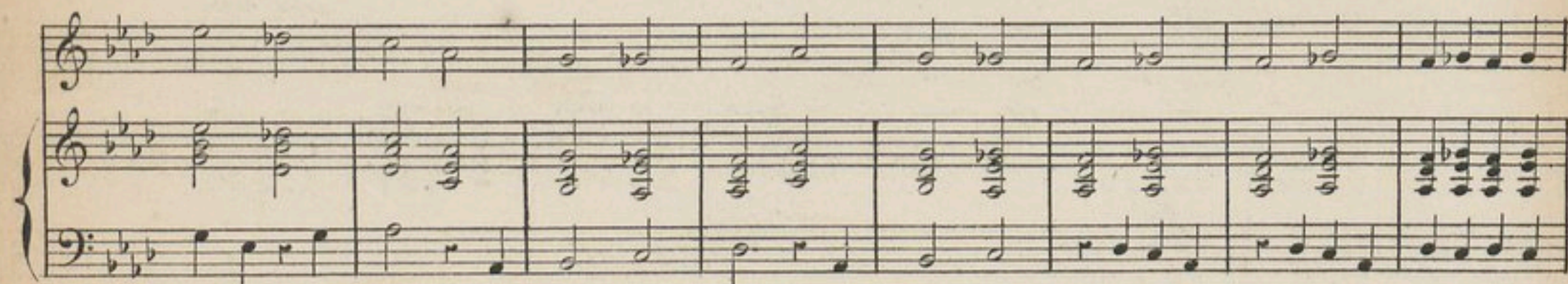
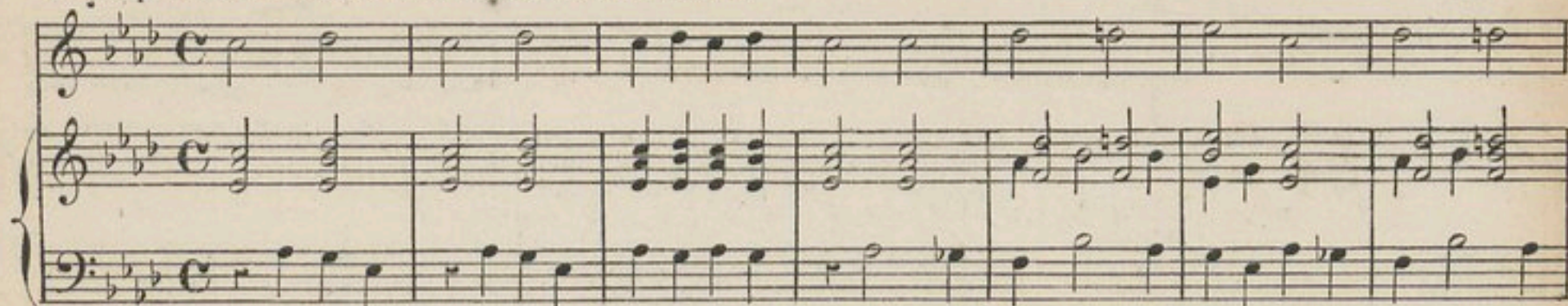
N^o 152.

This musical score is for a piece titled "N° 152" in the tempo "Allegretto." The key signature is A major (three sharps: F#, C#, G#) and the time signature is 6/8. The score is written for a single melodic line and a piano accompaniment. The piano part features a consistent eighth-note accompaniment in the right hand and a more varied bass line in the left hand, often using chords and single notes. The melodic line consists of several phrases, some with slurs and ties, and ends with a final cadence. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, slurs, and ties.



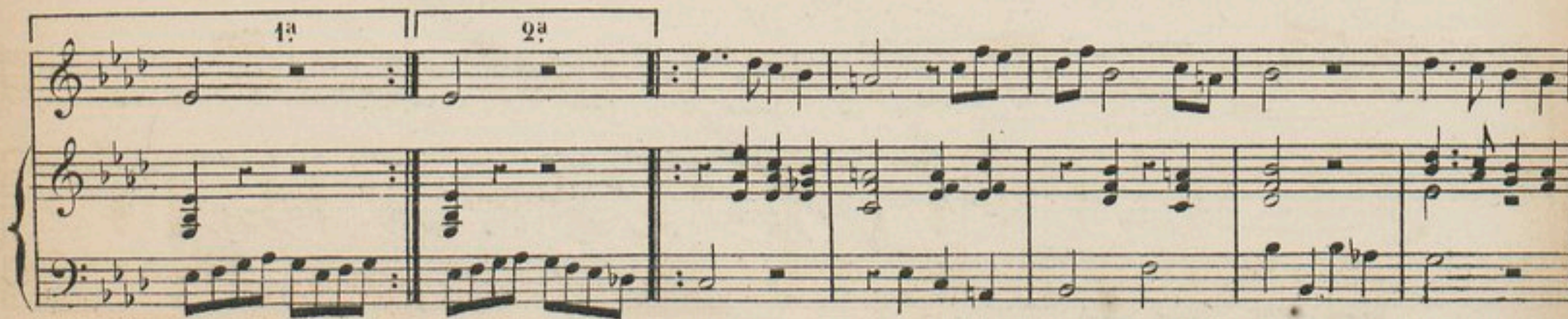
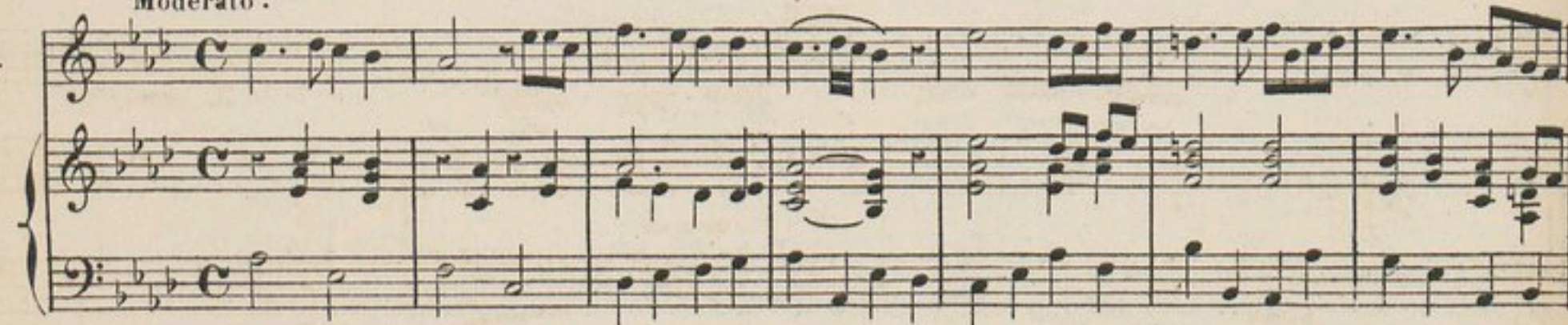
Leçon pour se familiariser avec le Ré et le Sol bémols !

N° 153.



Moderato.

N° 154.



The first system of the musical score consists of two systems of staves. The first system has a treble staff with a melodic line and a grand staff (treble and bass) with a harmonic accompaniment. The second system continues the same parts, ending with a repeat sign and first/second endings marked '1a' and '2a'.

*Andante.***N° 155.**

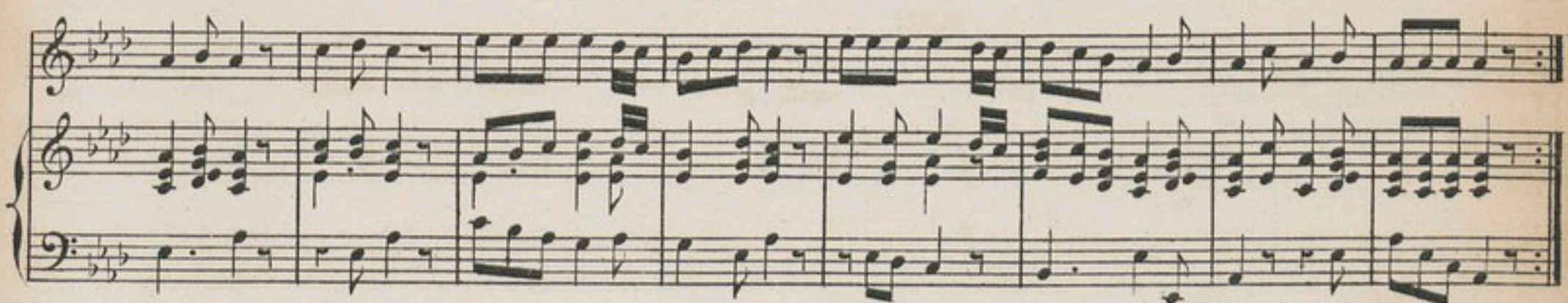
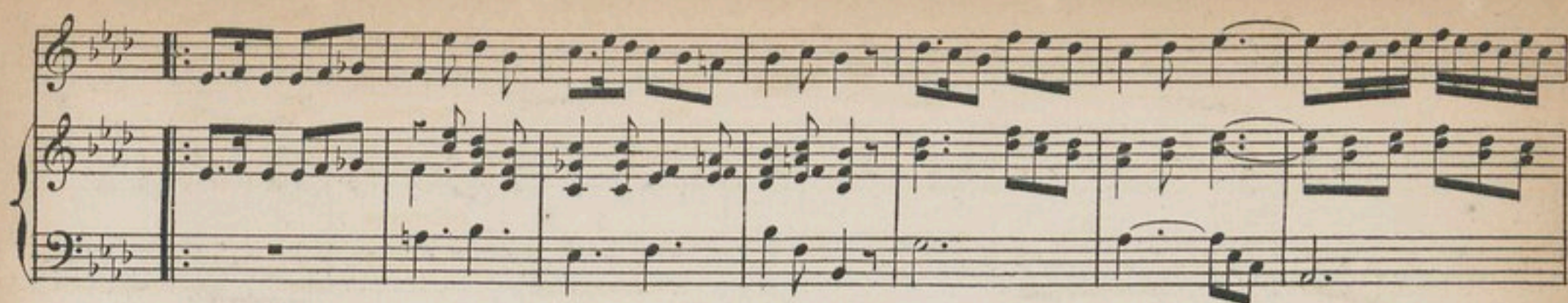
The second system of the musical score, labeled 'N° 155', also consists of two systems of staves. It features a treble staff with a melodic line and a grand staff with a harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines, with a repeat sign and first/second endings at the end of the system.



Three systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The first system shows a melody in the treble and a bass line in the bass. The second system features a more complex texture with multiple voices in both staves. The third system continues the piece with similar melodic and harmonic development.

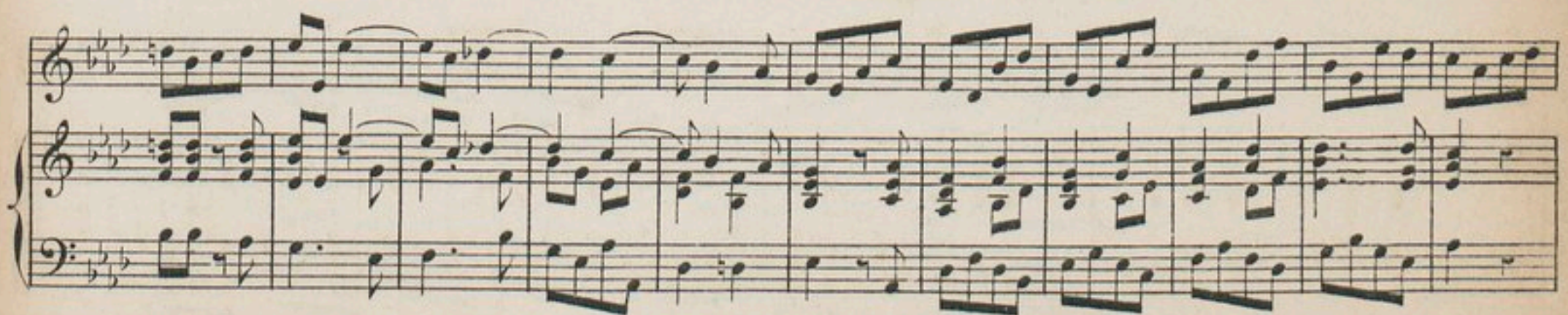
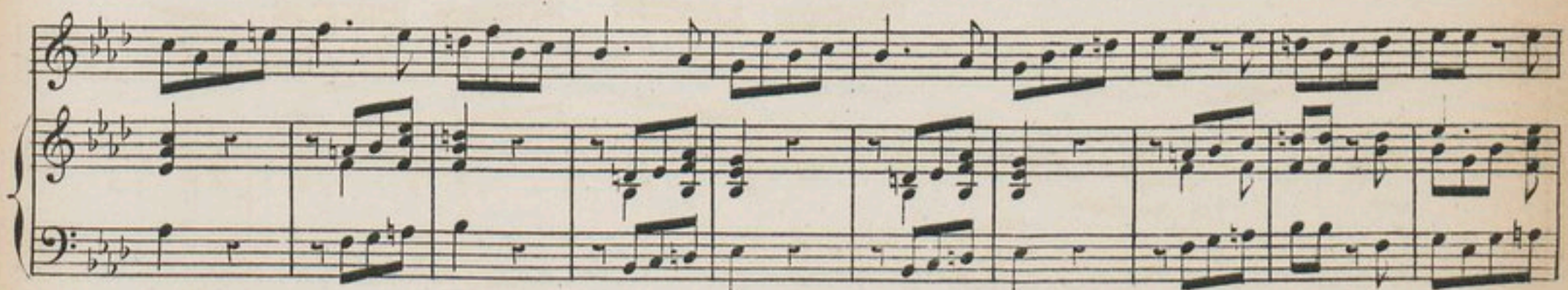
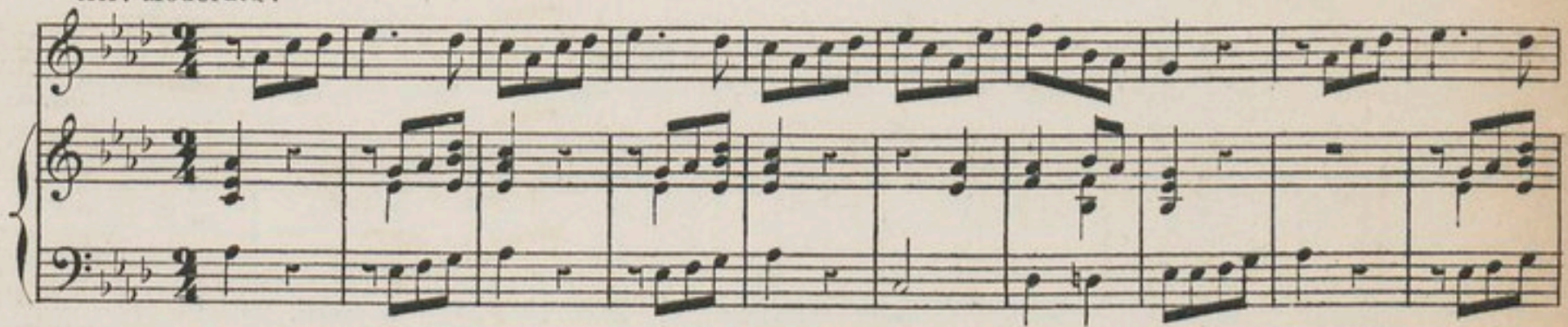
Nº 156.*Andantino.*

Three systems of musical notation for piano, labeled Nº 156. The tempo is marked *Andantino*. The first system shows a melody in the treble and a bass line in the bass. The second system features a more complex texture with multiple voices in both staves. The third system continues the piece with similar melodic and harmonic development.



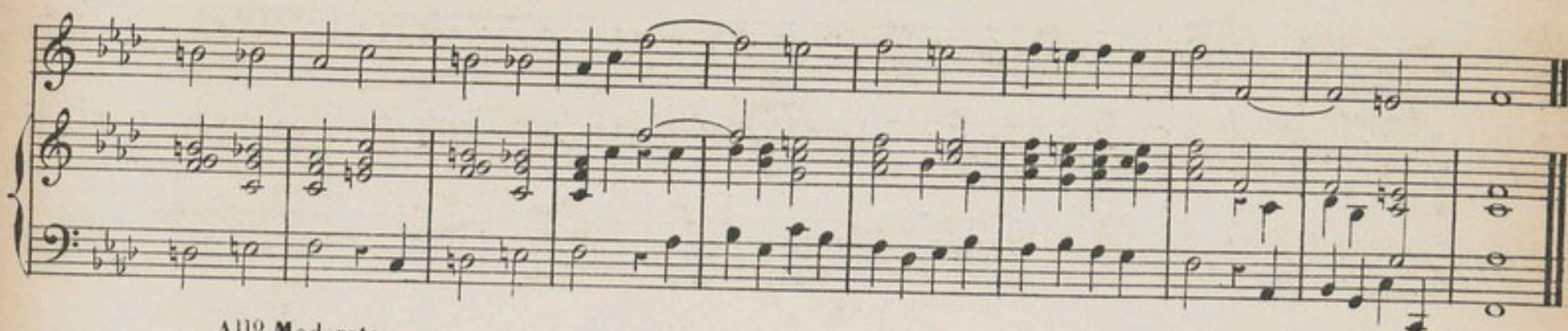
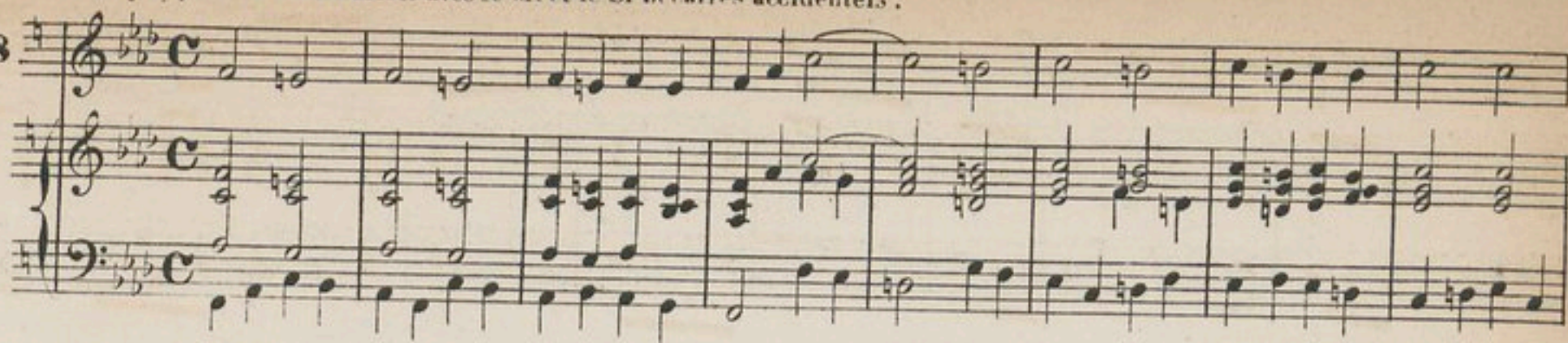
All^o. Moderato.

N^o. 157.



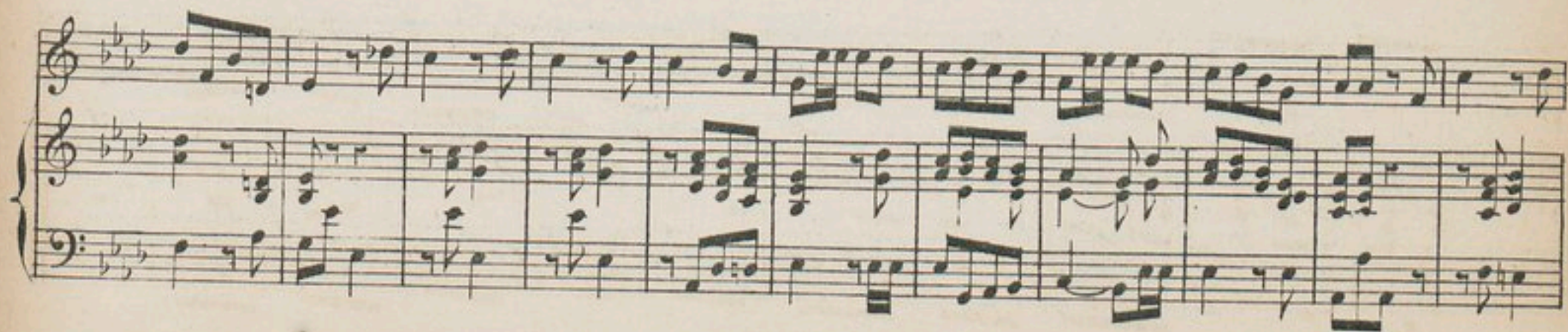
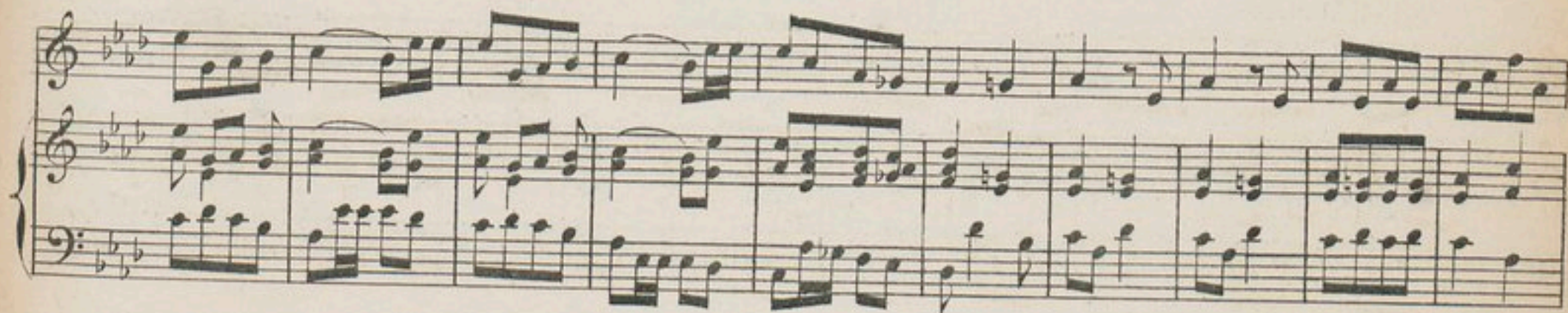
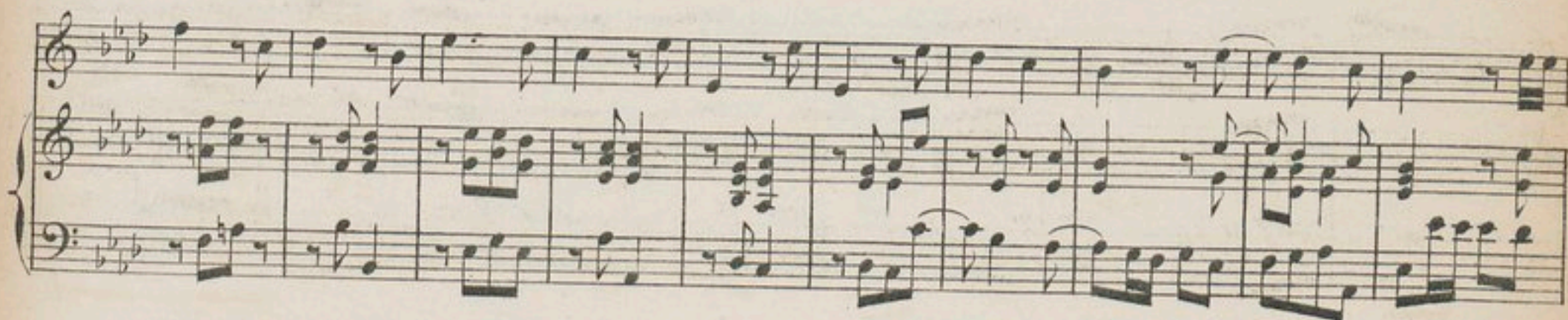
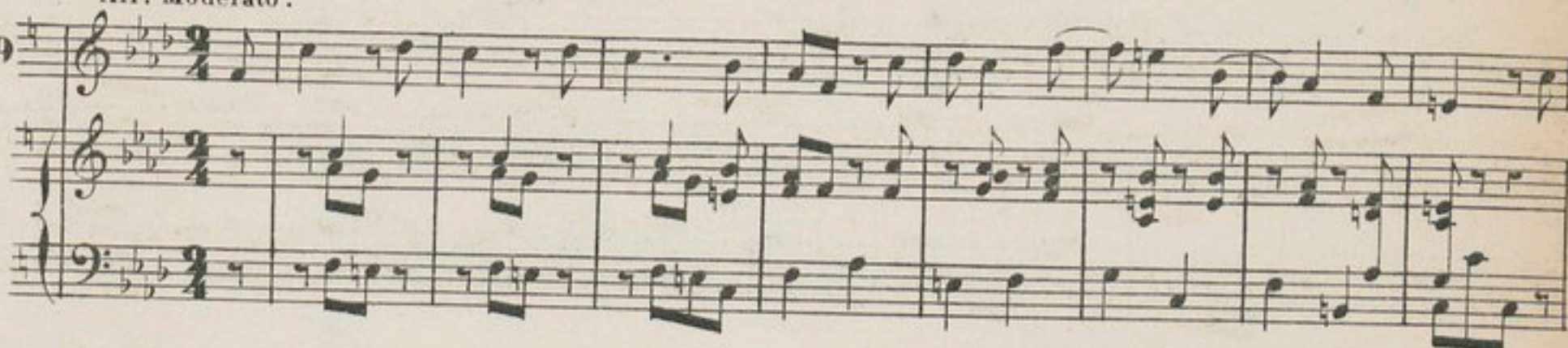
This page contains a handwritten musical score, likely for a piano or organ. It consists of six systems, each with three staves. The notation is in a historical style, featuring a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature (C). The music is written in a fluid, cursive hand. The first system shows a melodic line in the upper staff, with harmonic support in the middle and lower staves. The second system continues this pattern, with more complex rhythmic figures in the upper staff. The third system features a more active lower staff. The fourth system shows a return to a more melodic upper staff. The fifth system has a more active middle staff. The sixth system concludes the page with a final melodic phrase in the upper staff and a sustained harmonic base in the lower staves. The paper is aged and shows some wear along the right edge.

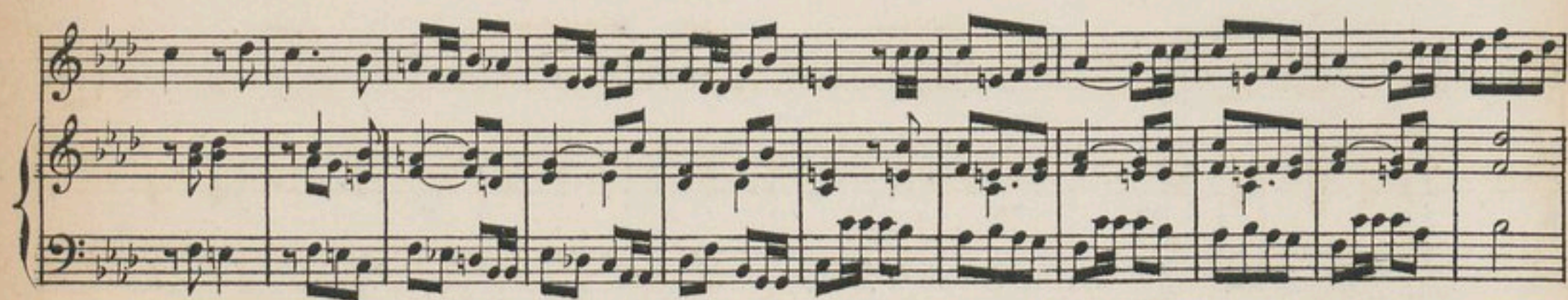
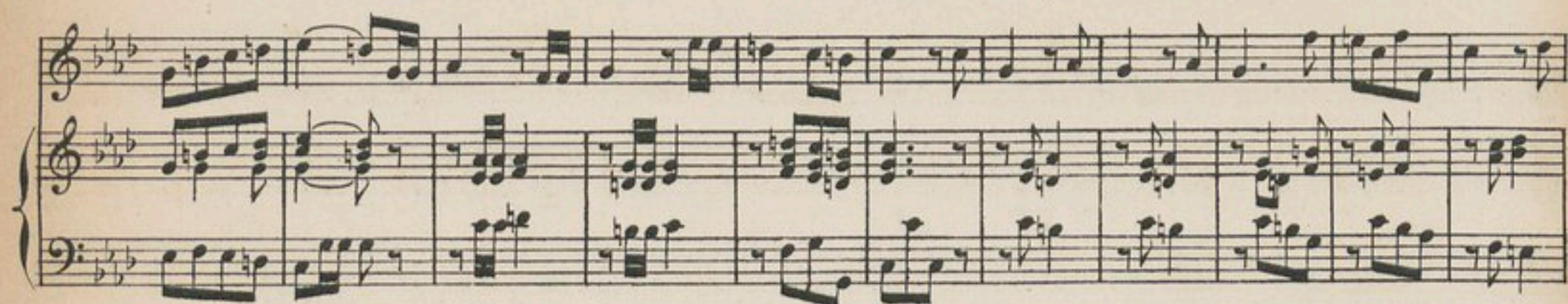
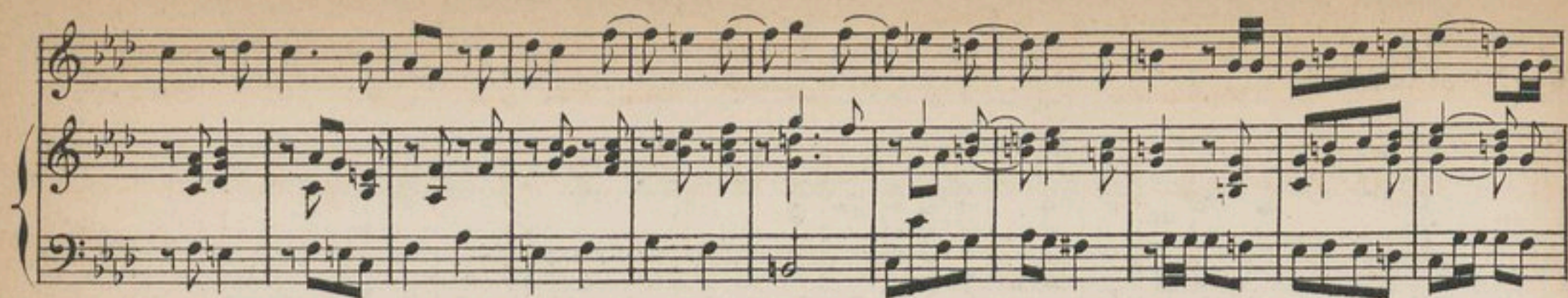
Nº 158



Allº Moderato.

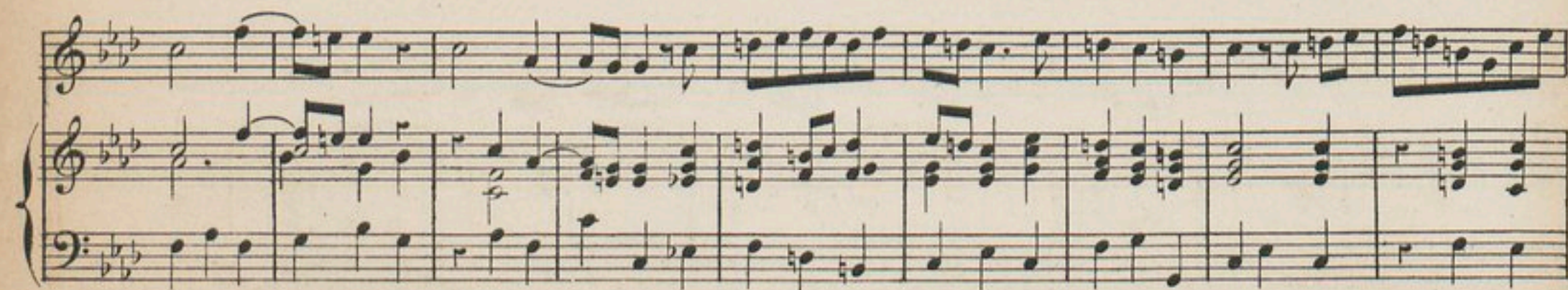
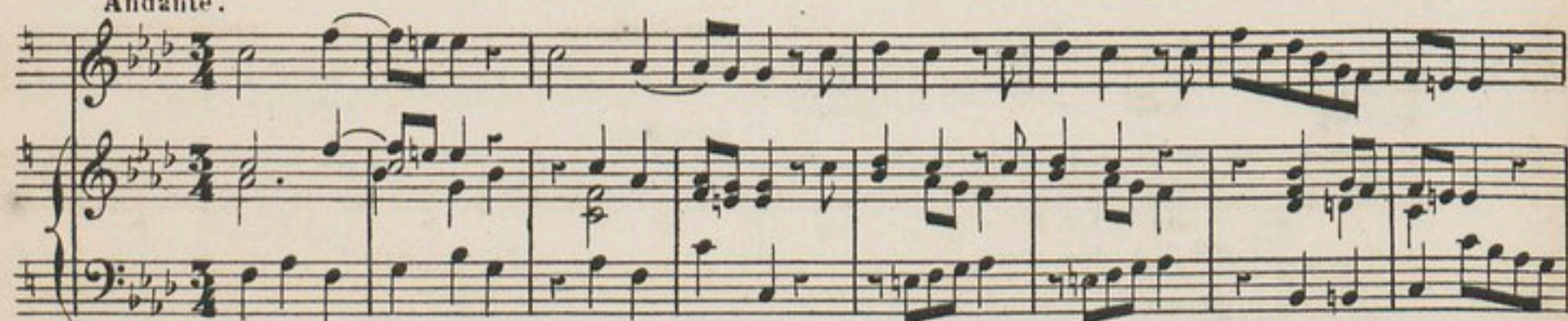
Nº 159

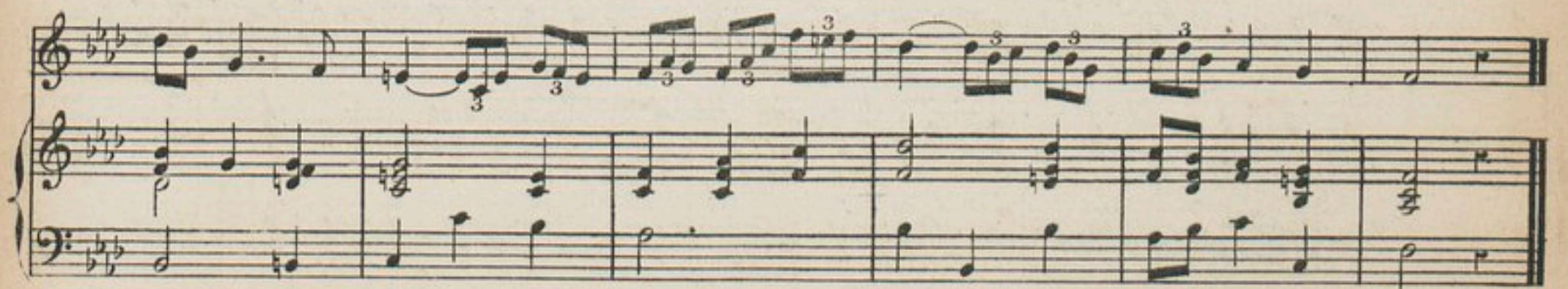
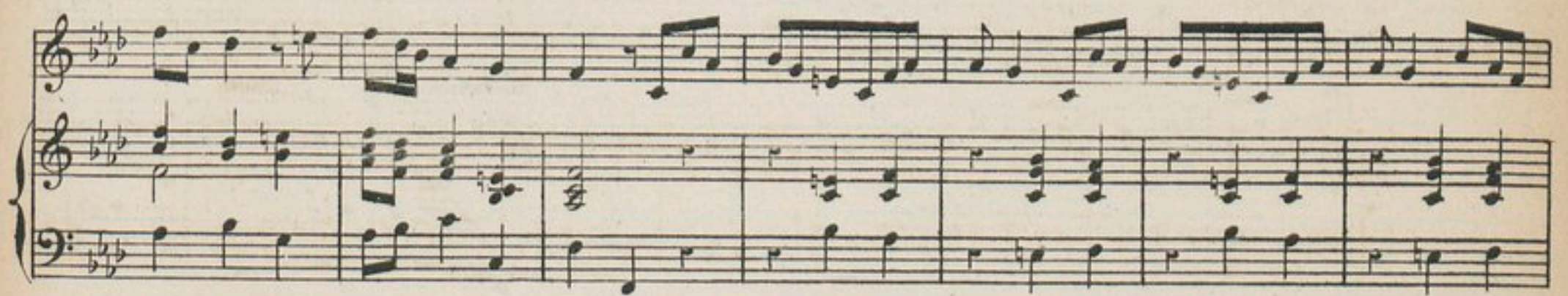
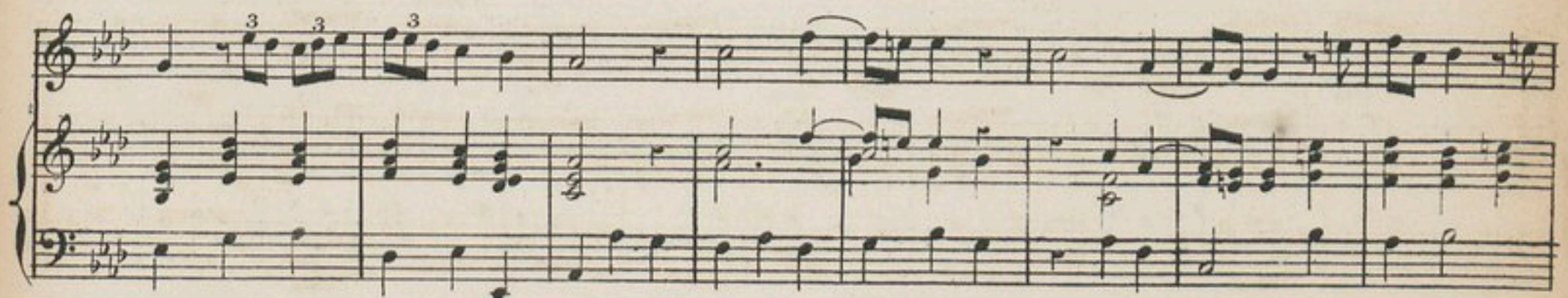
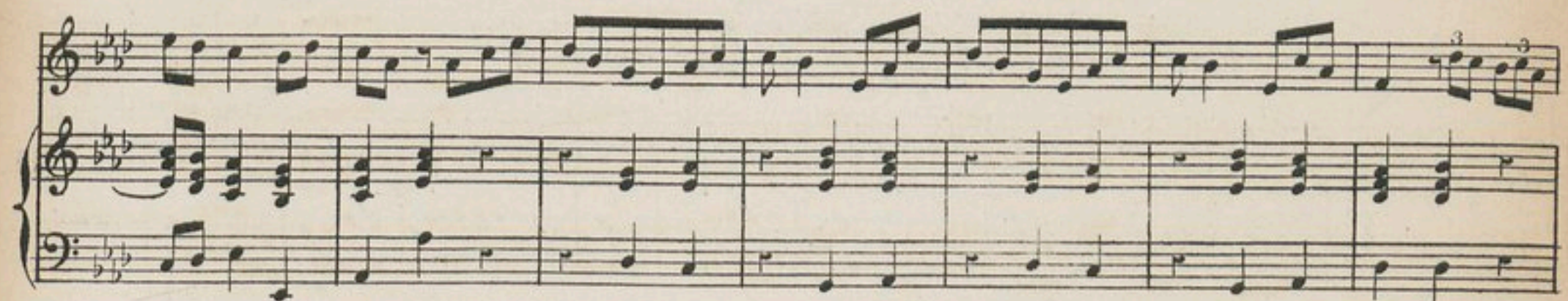
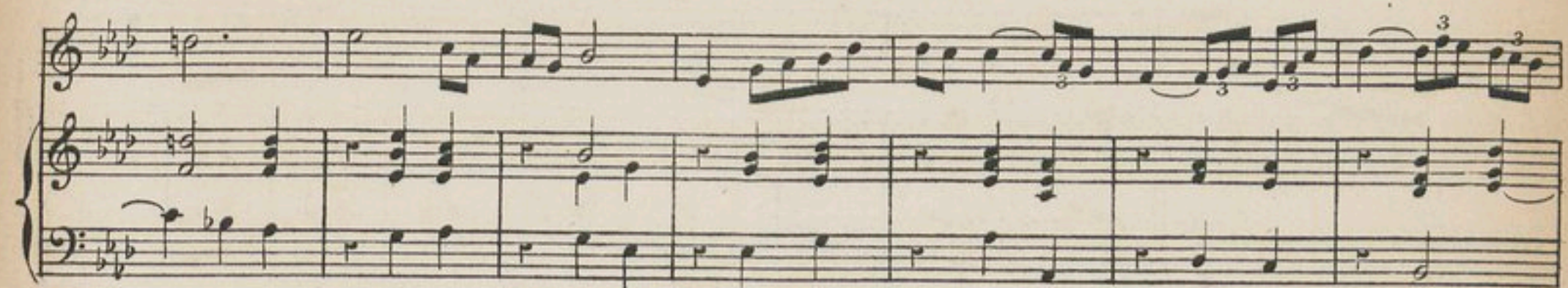
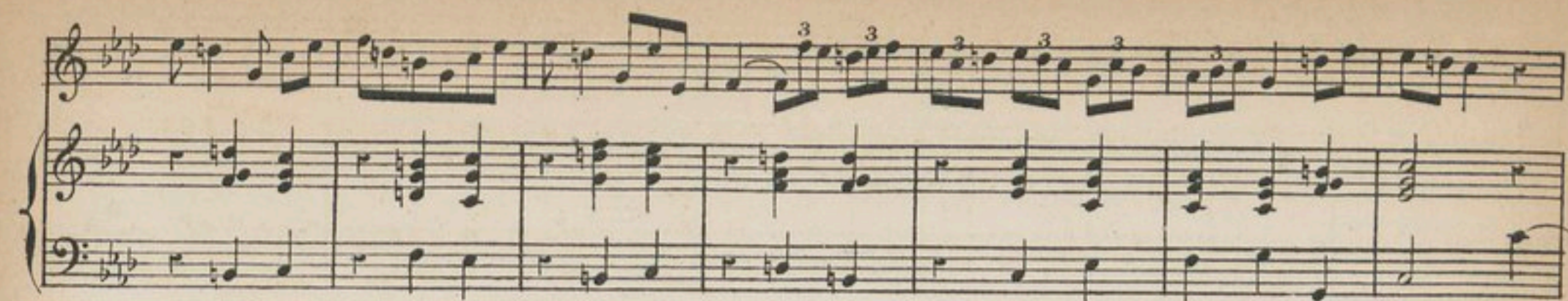




Andante.

Nº 160.





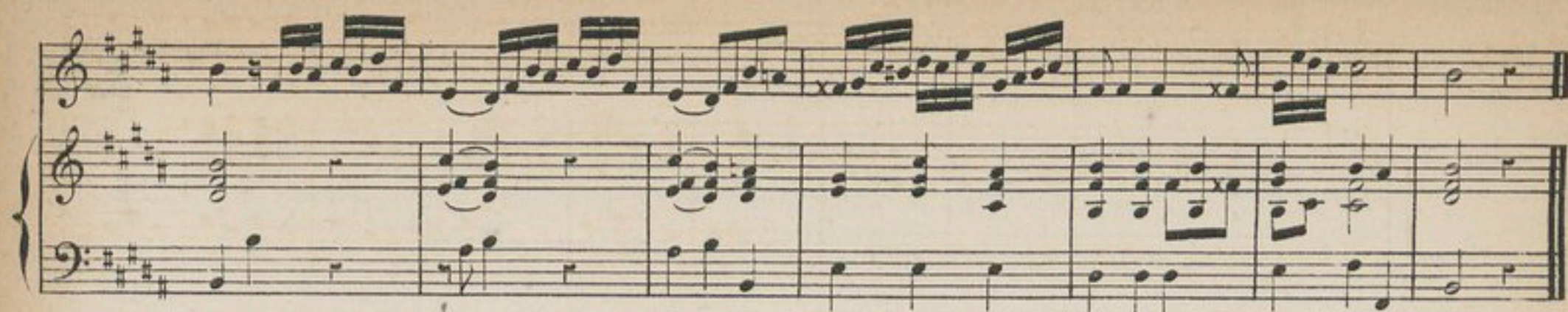
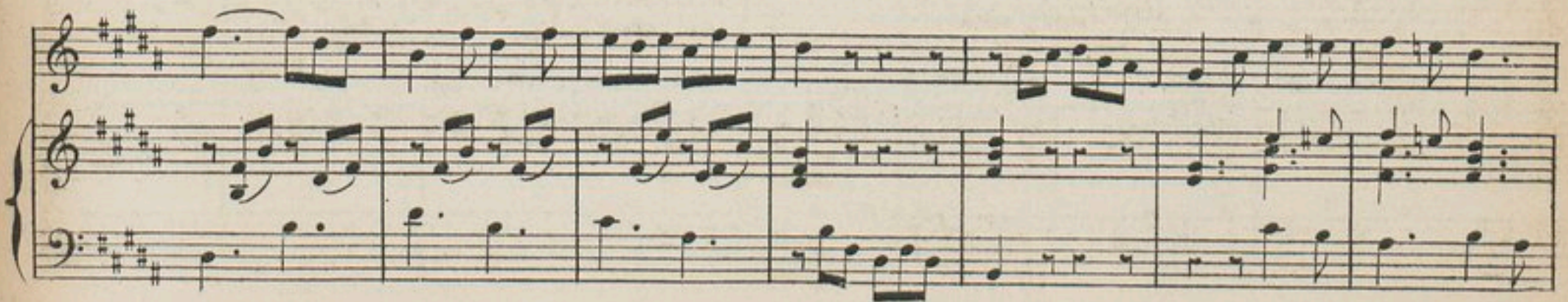
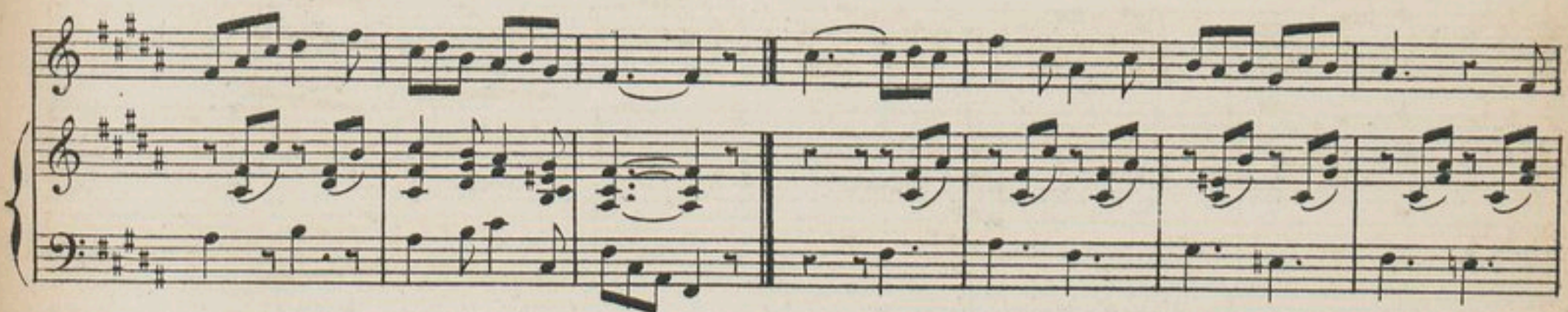
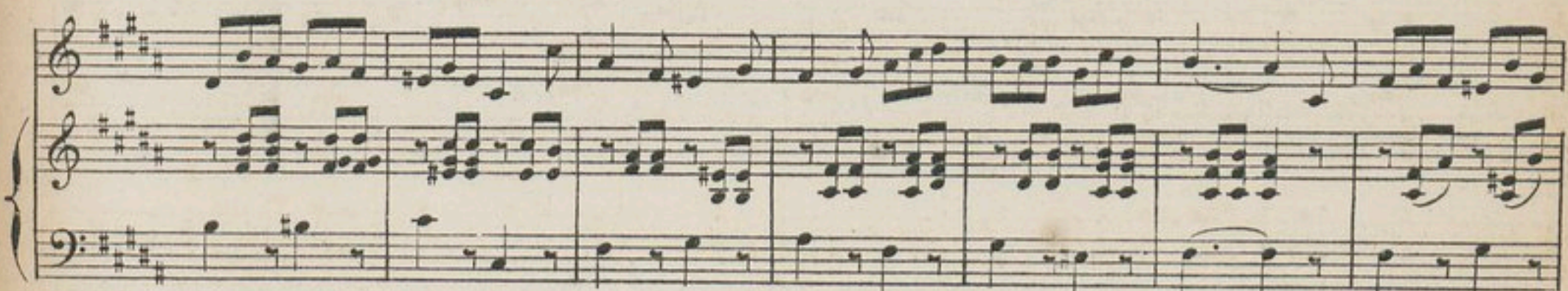
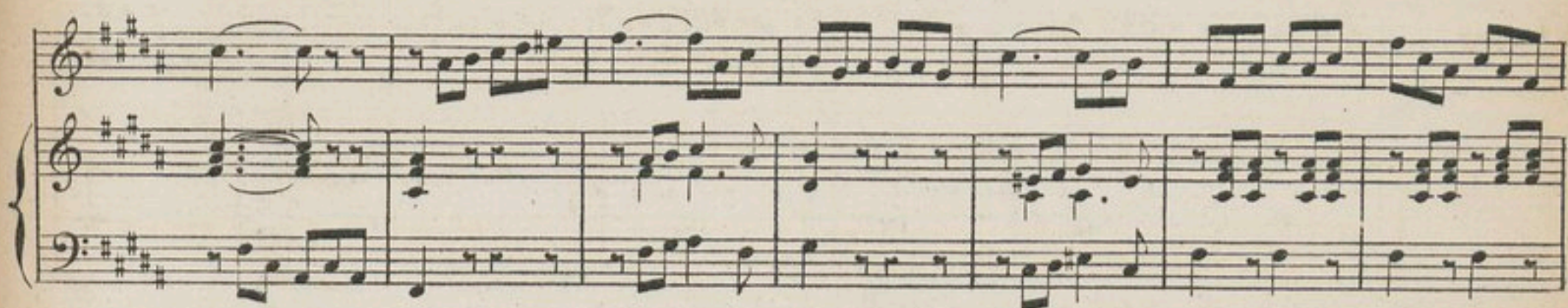
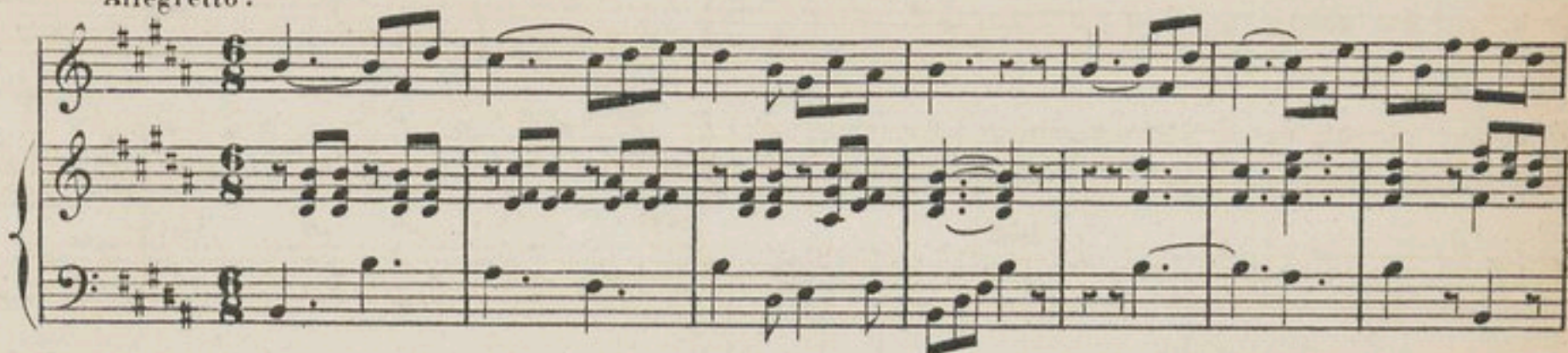
N^o 161.

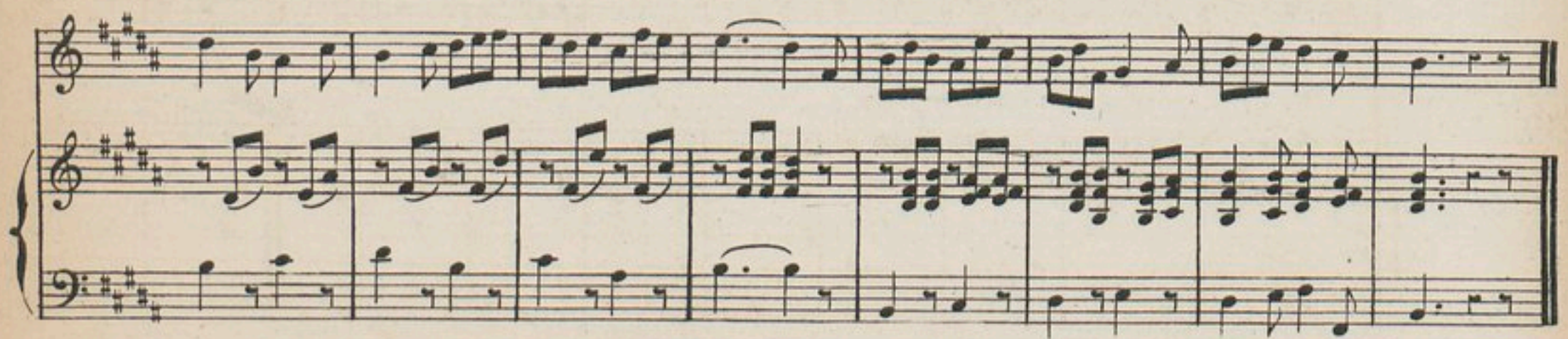
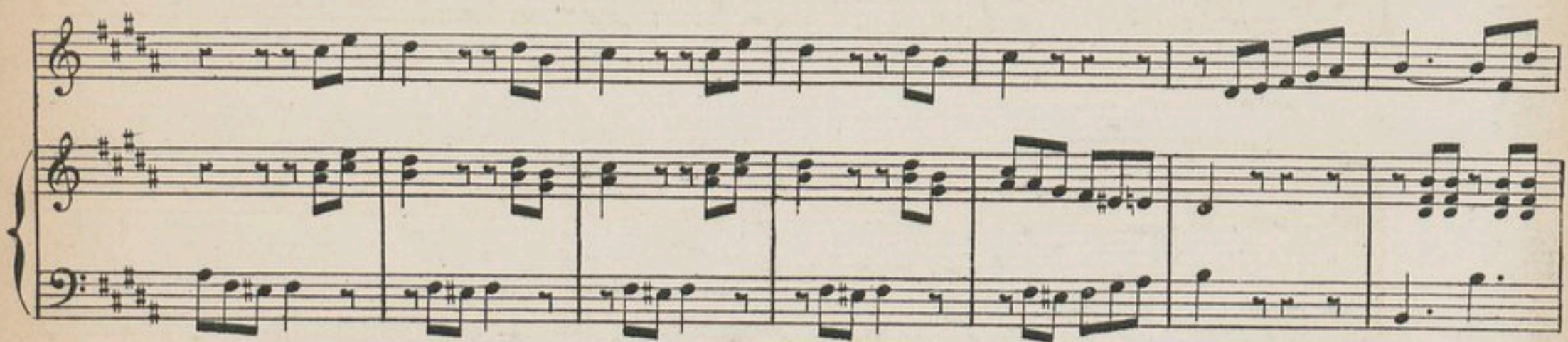
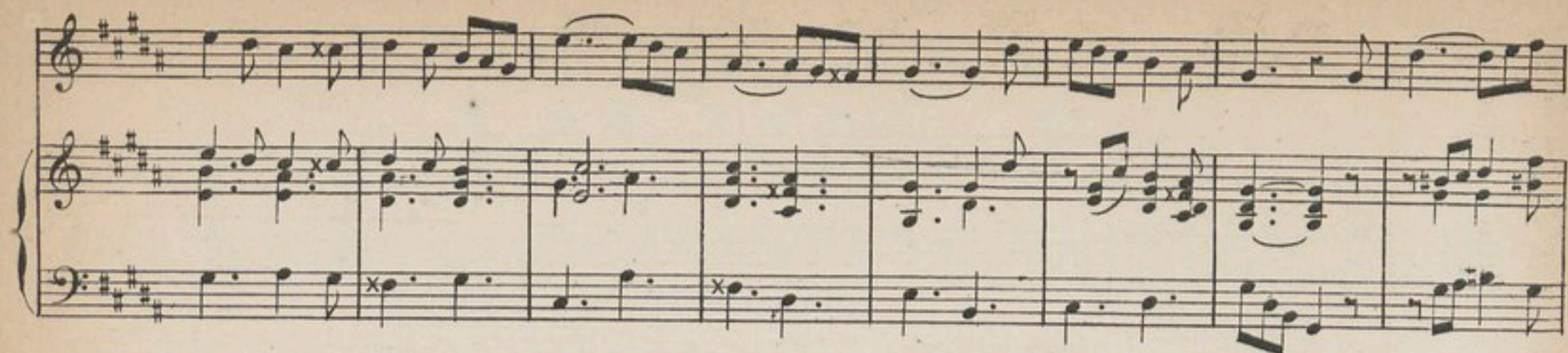
Exercise N° 161 is written in C major (one sharp) and common time (C). It consists of two systems. The first system has a single staff with a treble clef and a grand staff system with treble and bass clefs. The second system also has a single staff with a treble clef and a grand staff system with treble and bass clefs. The music is a simple exercise for familiarization with the notes La and Mi dièzes.

Affettuoso.

N^o 162.

Exercise N° 162 is written in C major (one sharp) and 3/4 time. It consists of two systems. The first system has a single staff with a treble clef and a grand staff system with treble and bass clefs. The second system also has a single staff with a treble clef and a grand staff system with treble and bass clefs. The music is a simple exercise for familiarization with the notes La and Mi dièzes, marked Affettuoso.

*Allegretto.***N.º 163.**



Moderato.

*suivez.*N^o 164.

Four staves of music for N° 164, Moderato. The first four staves are single-line staves in treble clef, each ending with the instruction *suivez.* The fifth staff is a grand staff (treble and bass clef) with a brace on the left. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music consists of eighth and sixteenth notes, with some rests and ties.

Andante.

*suivez.*N^o 165.

Five staves of music for N° 165, Andante. The first four staves are single-line staves in treble clef, each ending with the instruction *suivez.* The fifth staff is a grand staff (treble and bass clef) with a brace on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music consists of eighth and sixteenth notes, with some rests and ties.

The first system of the musical score consists of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The key signature is three sharps (F#, C#, G#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The first staff begins with a double bar line. The system concludes with a double bar line and repeat dots.

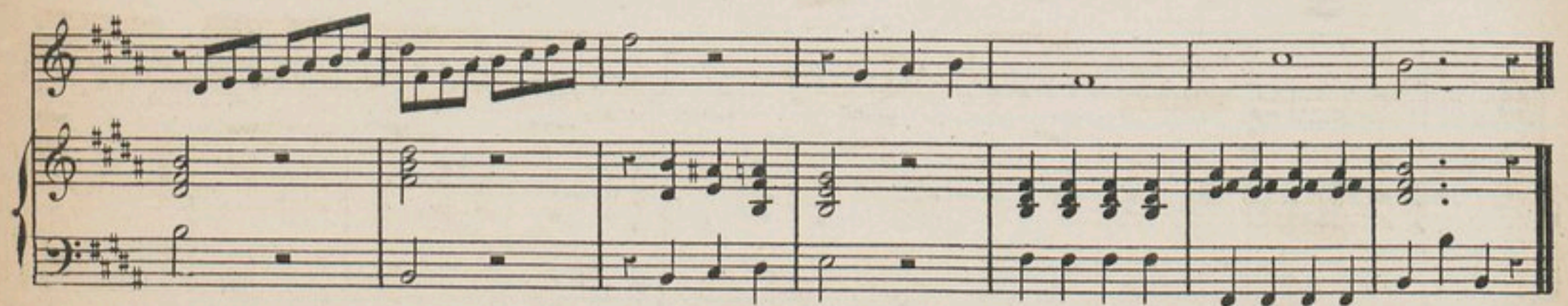
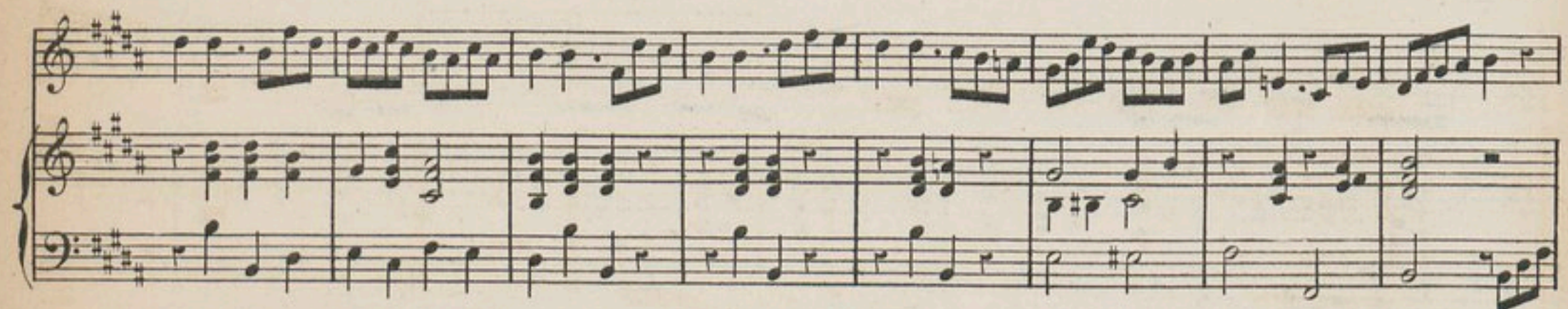
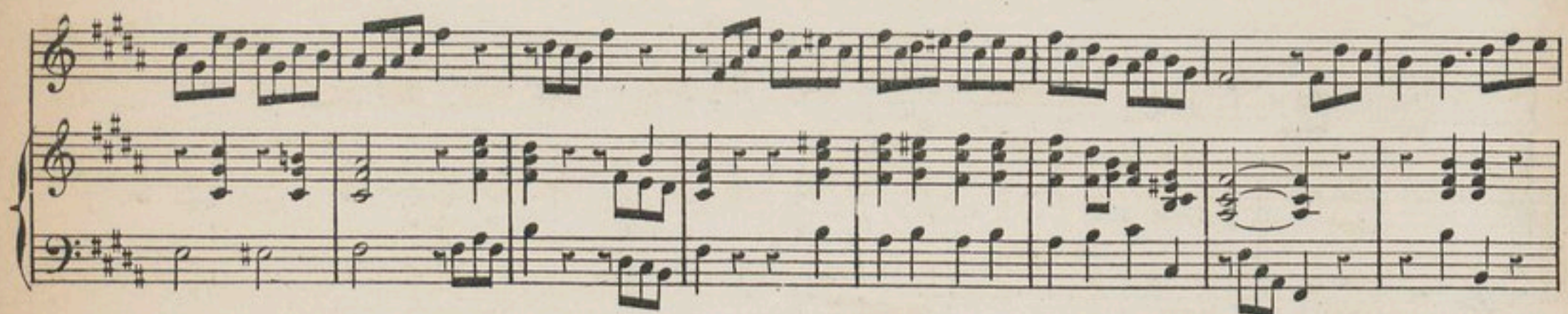
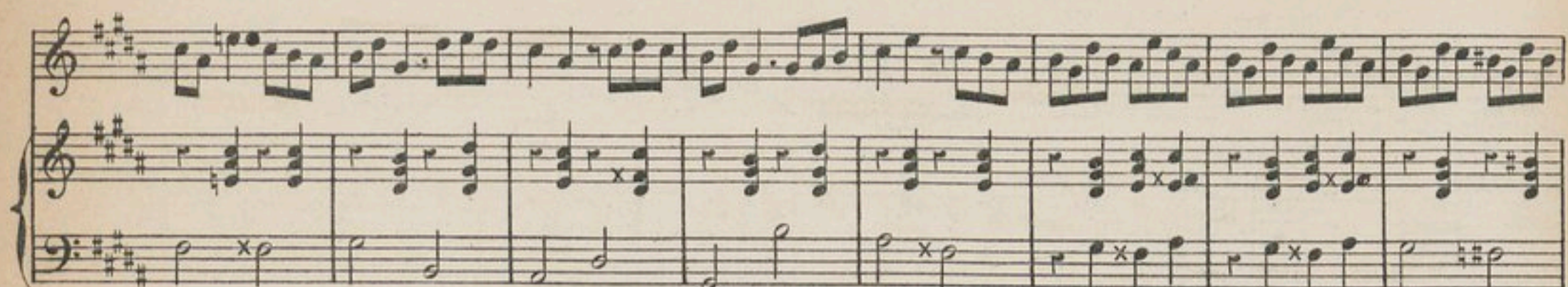
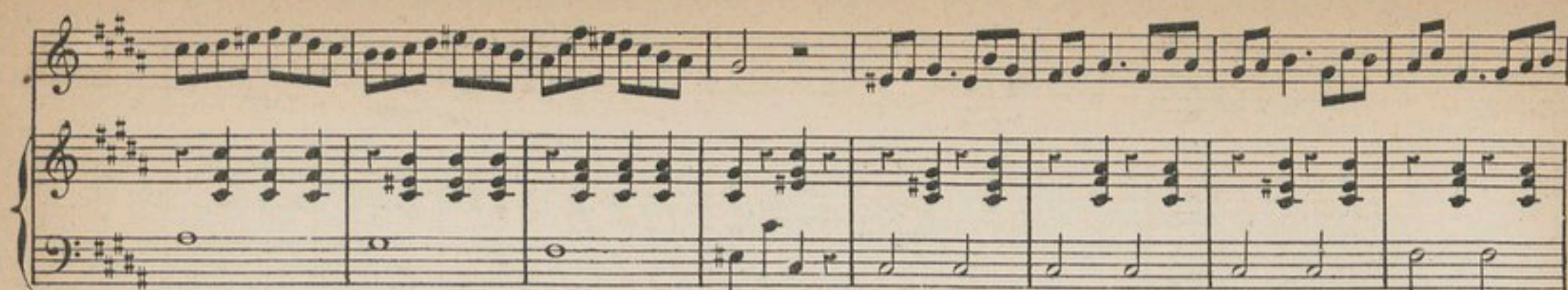
The second system of the musical score consists of six staves, continuing from the first system. Each staff begins with the instruction "Suivez." written above the first staff of the system. The notation continues with various note values and rests, maintaining the three-sharp key signature. The system concludes with a double bar line and repeat dots.

Affettuoso.

N^o 166.

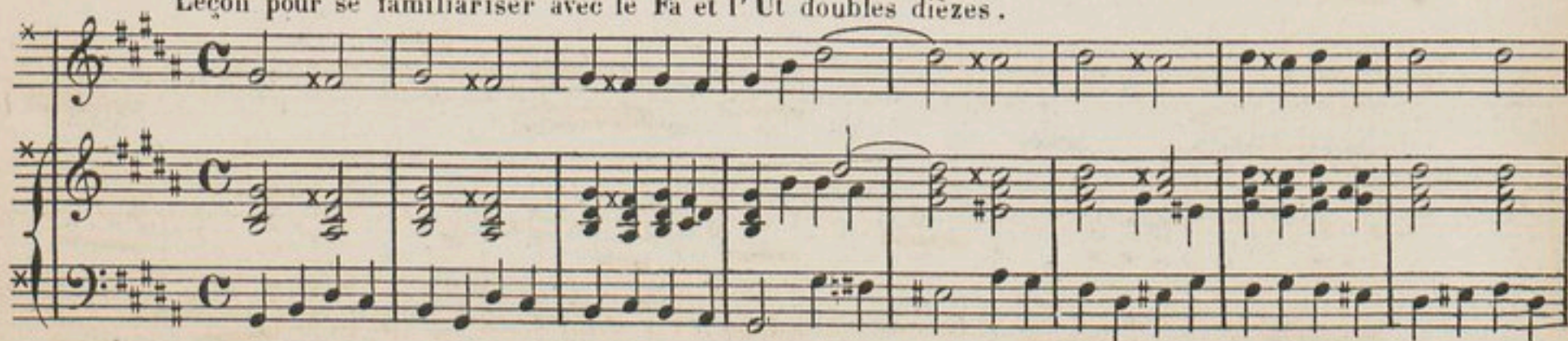
The musical score for N° 166, Affettuoso, is written for piano. It consists of a melody in the right hand and accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is common time (C). The piece includes several triplet markings and a section marked 'Lento. a tempo.'.

The score is divided into four systems, each with a right-hand melody and a left-hand accompaniment. The first system begins with a treble clef and a key signature of one sharp. The melody features a triplet of eighth notes. The second system continues the melody with more triplet markings. The third system includes a section marked 'Lento. a tempo.' with a change in the left-hand accompaniment. The fourth system concludes the piece with a final cadence.



Leçon pour se familiariser avec le Fa et l'Ut doubles dièzes.

N^o 167.



First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music includes various note values and rests, with some notes marked with an 'x'.

Andante.

Nº 168

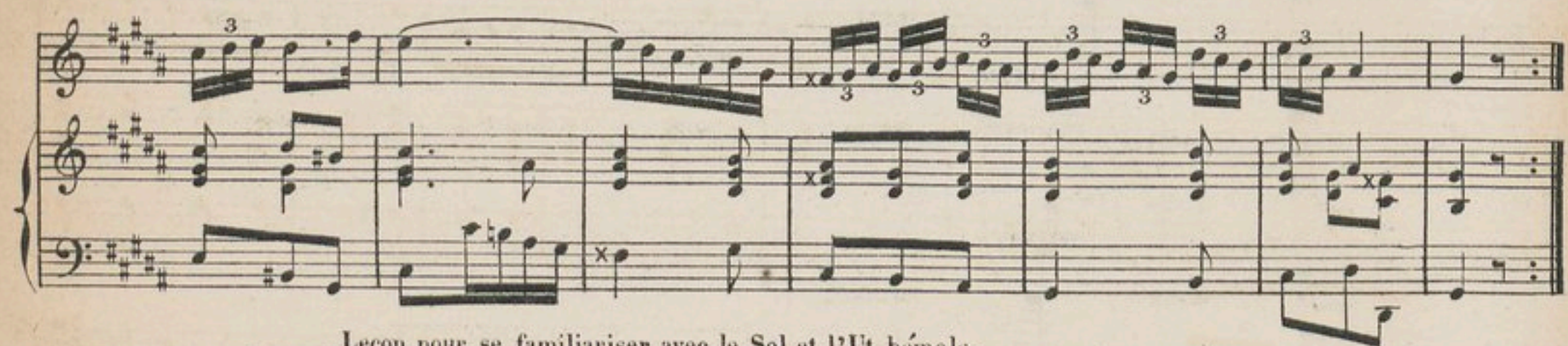
Second system of musical notation, starting with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music includes various note values and rests, with some notes marked with an 'x'.

Third system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music includes various note values and rests, with some notes marked with an 'x'.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music includes various note values and rests, with some notes marked with an 'x'.

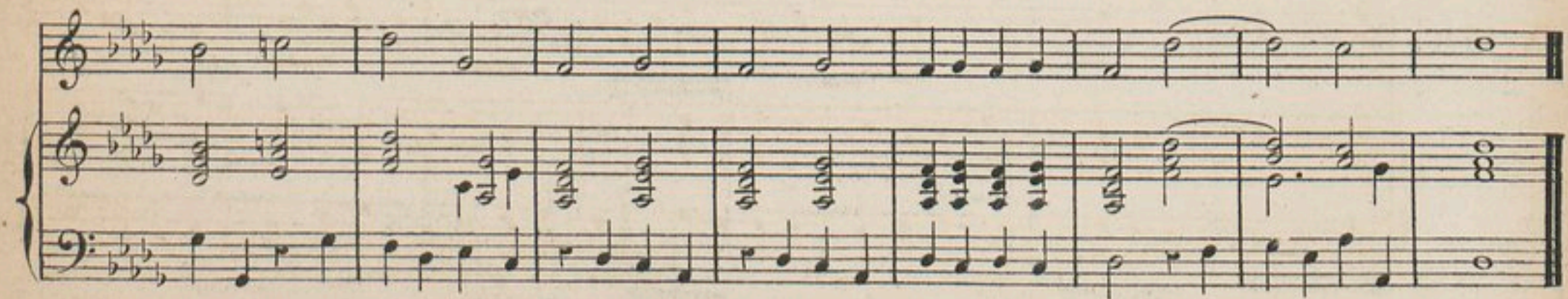
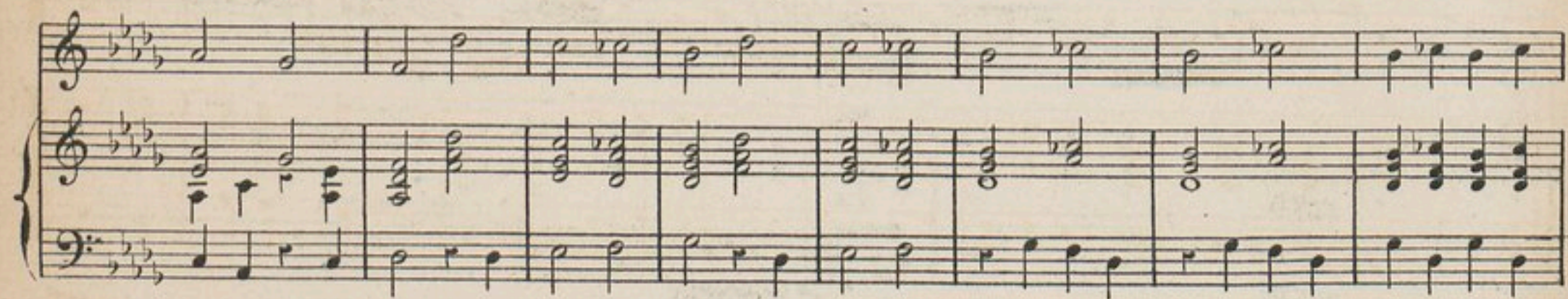
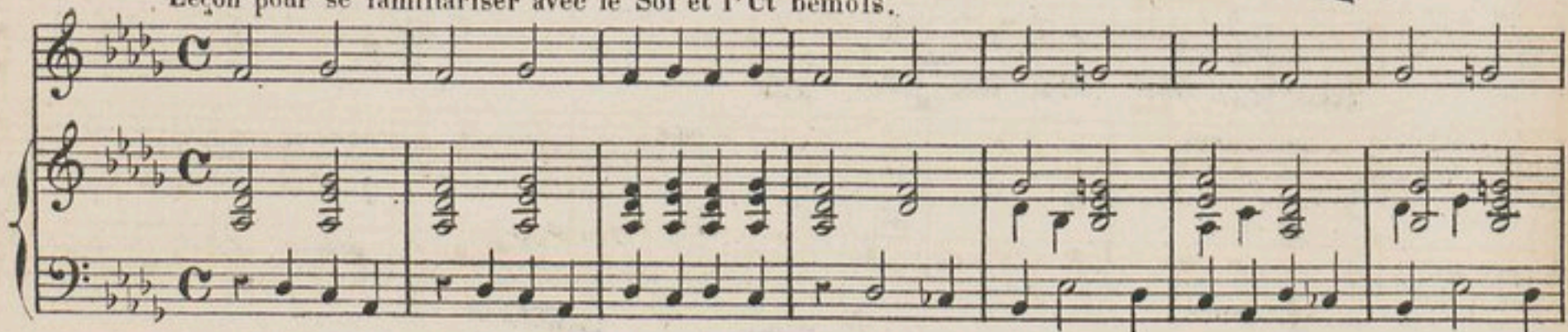
Fifth system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music includes various note values and rests, with some notes marked with an 'x'.

Sixth system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music includes various note values and rests, with some notes marked with an 'x'.

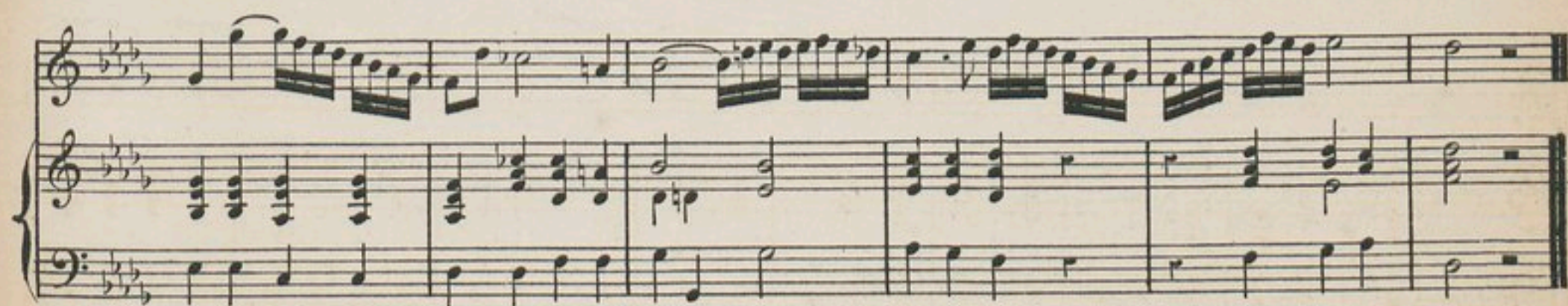
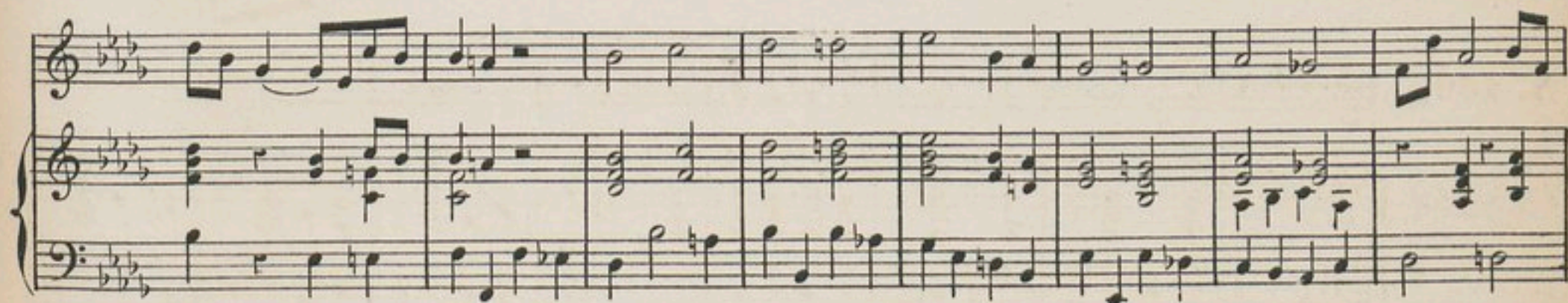
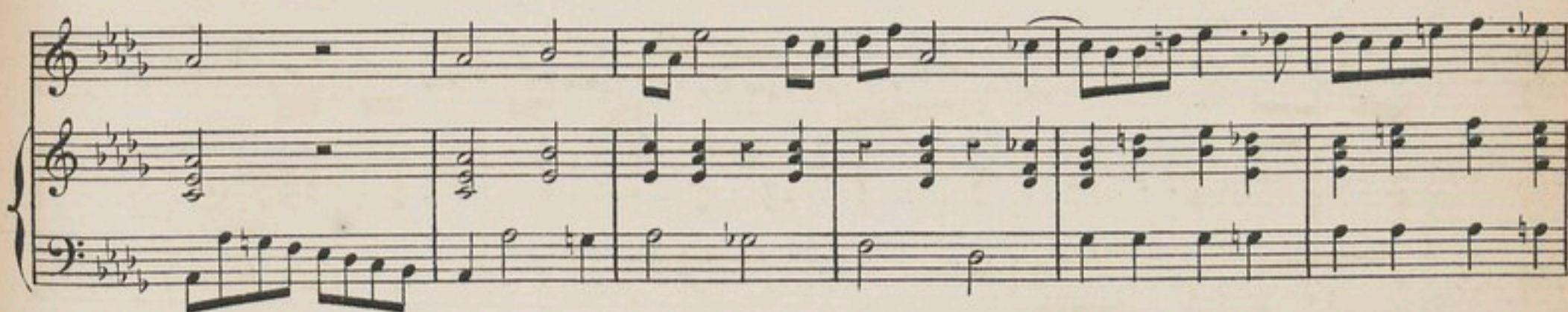
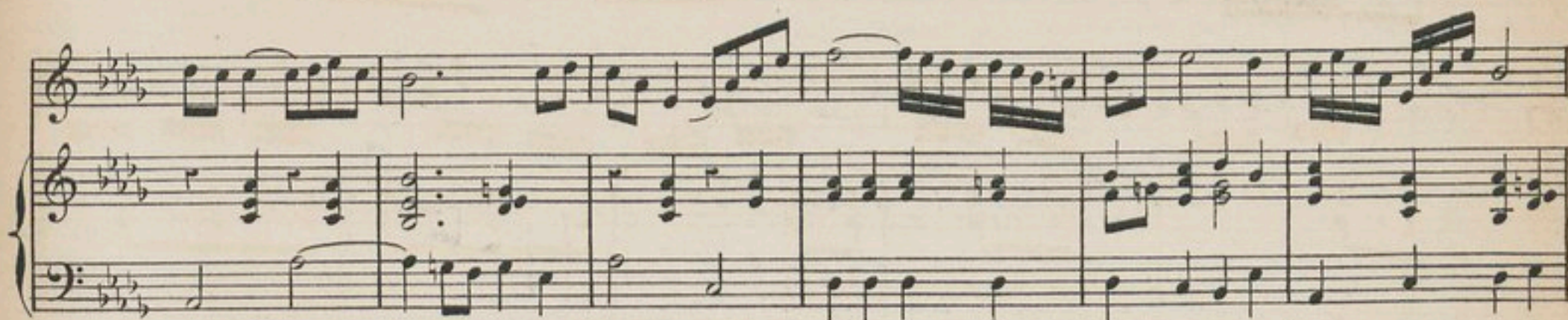
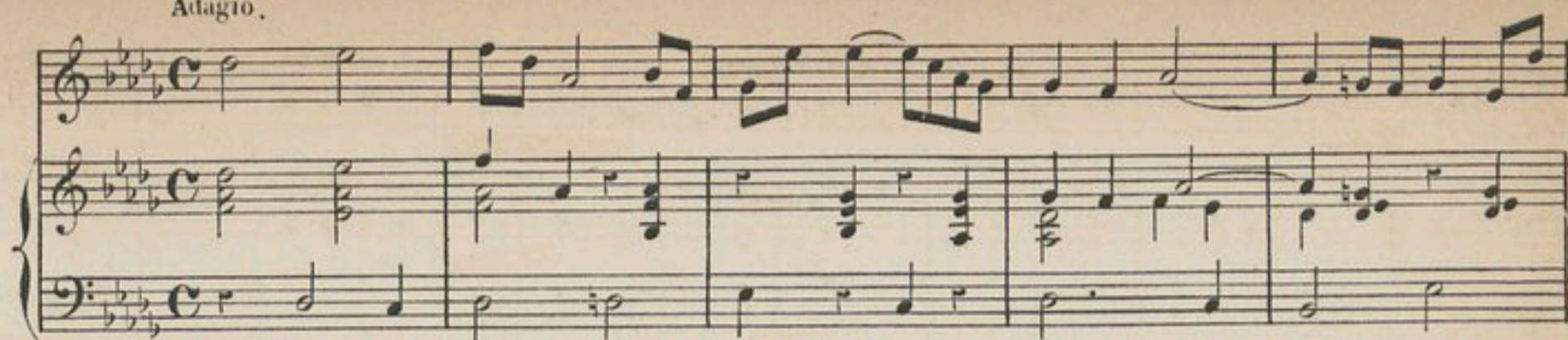
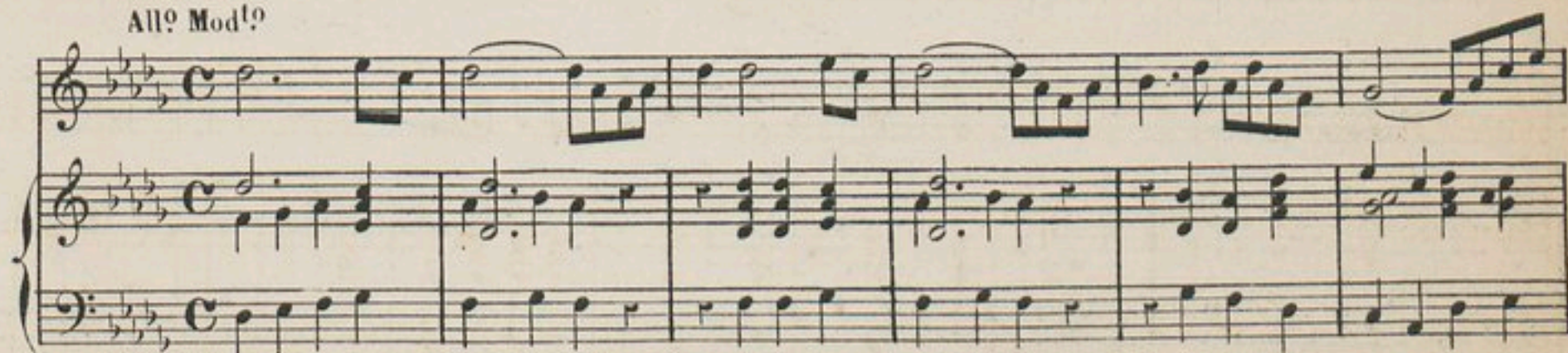


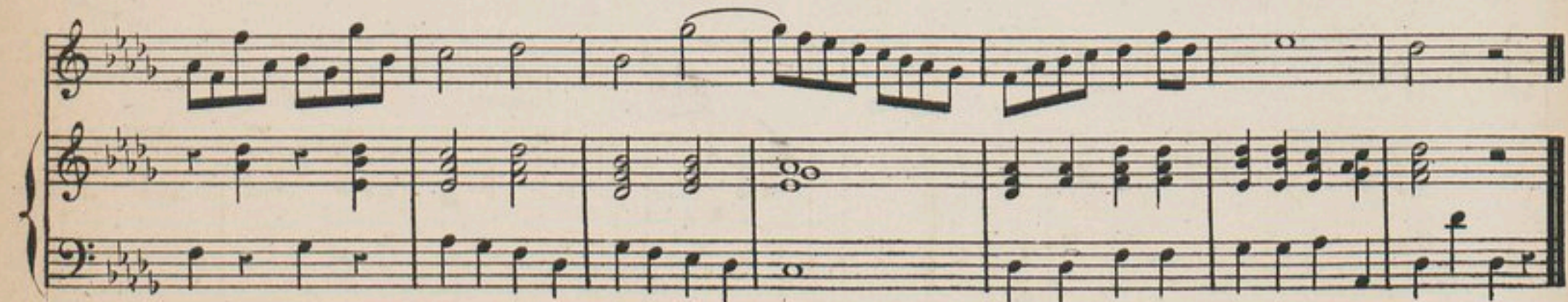
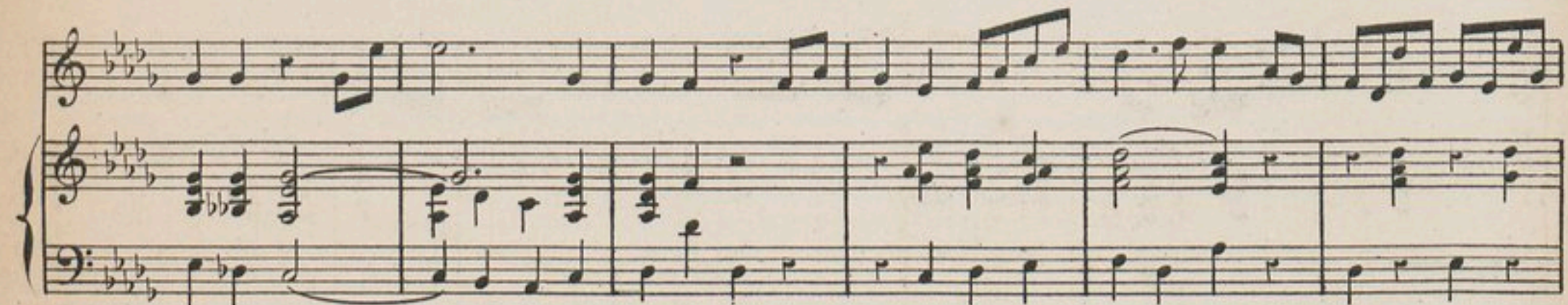
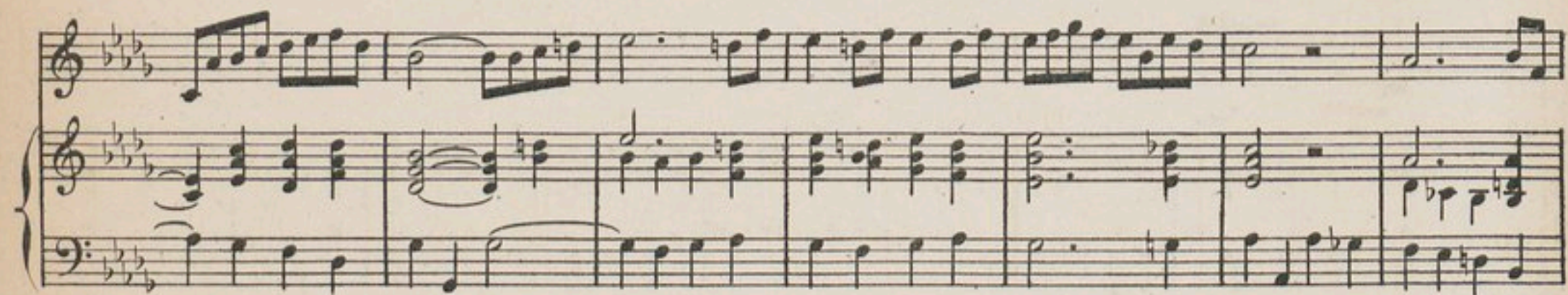
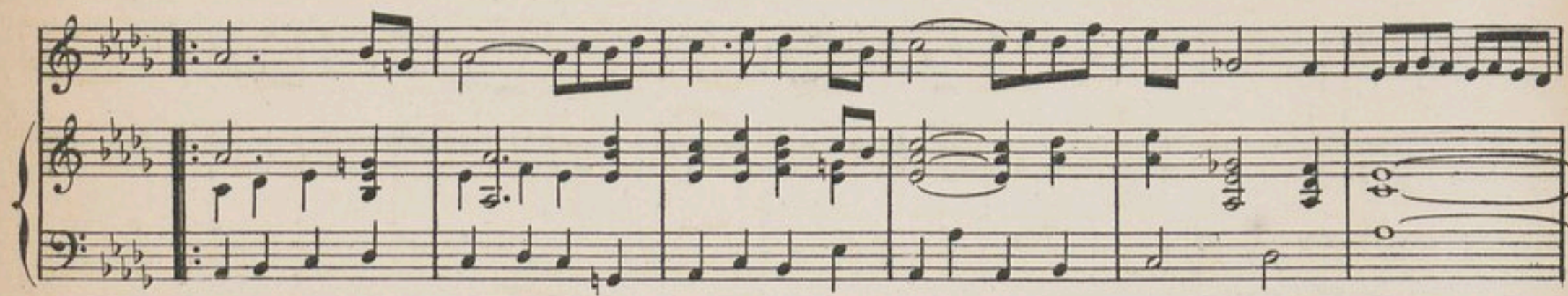
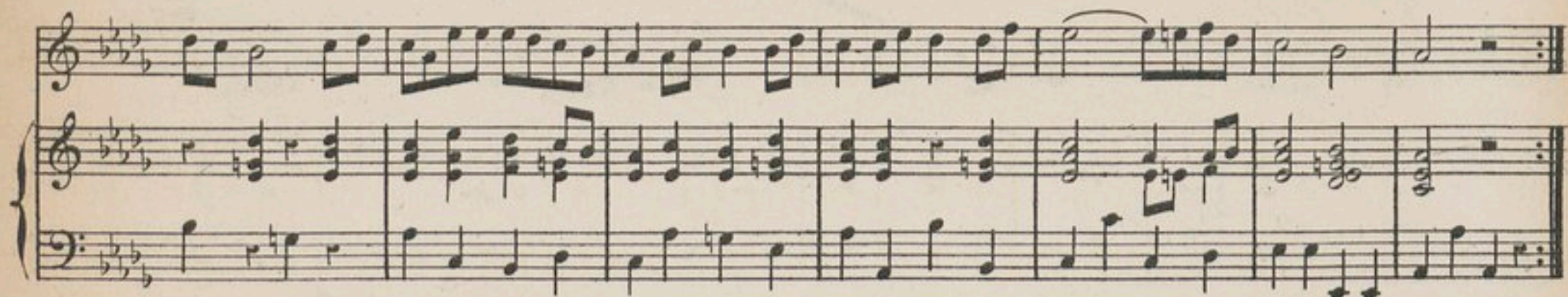
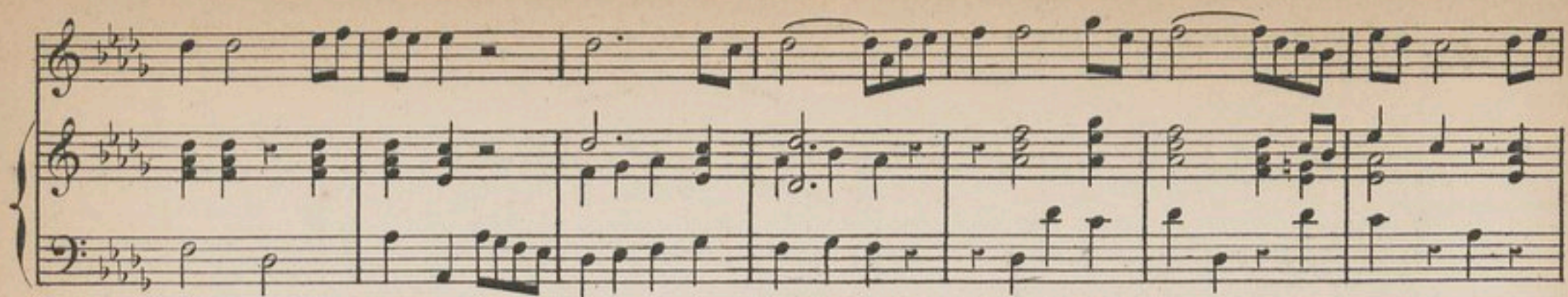
Leçon pour se familiariser avec le Sol et l'Ut bémols.

N^o 169.



Adagio.

N^o 170.All^o Mod^{to}N^o 171.



Leçon pour se familiariser avec le La et le Mi bécarrés accidentels.

N^o 172.

Exercise No. 172 is written in C major (one sharp) and common time. It consists of two systems, each with three staves. The first staff of each system contains the melody, while the second and third staves provide harmonic accompaniment. The piece concludes with a final double bar line.

N^o 173.

Andantino. §

Exercise No. 173 is written in G major (two sharps) and 3/8 time. It is marked 'Andantino'. The piece consists of two systems, each with three staves. The first staff of each system contains the melody, while the second and third staves provide harmonic accompaniment. The first system ends with a 'Fin.' marking and a double bar line. The second system continues the piece and also concludes with a final double bar line.

Fin.

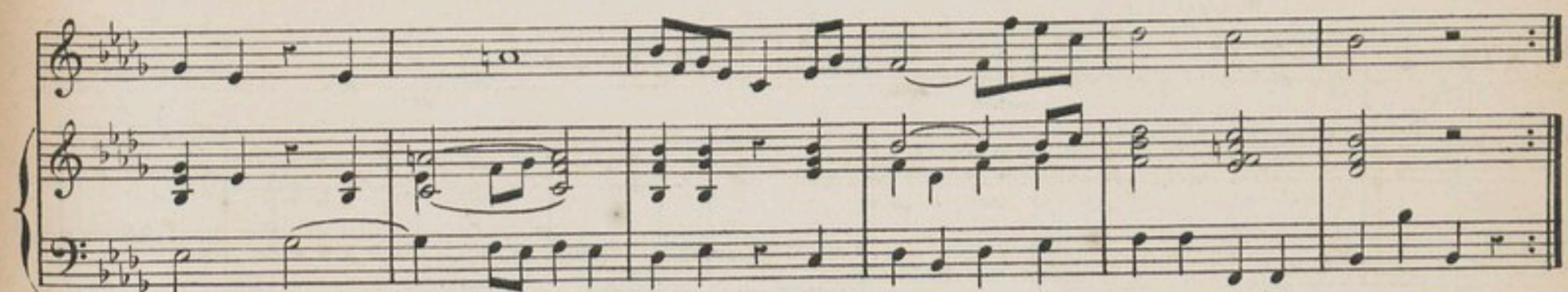
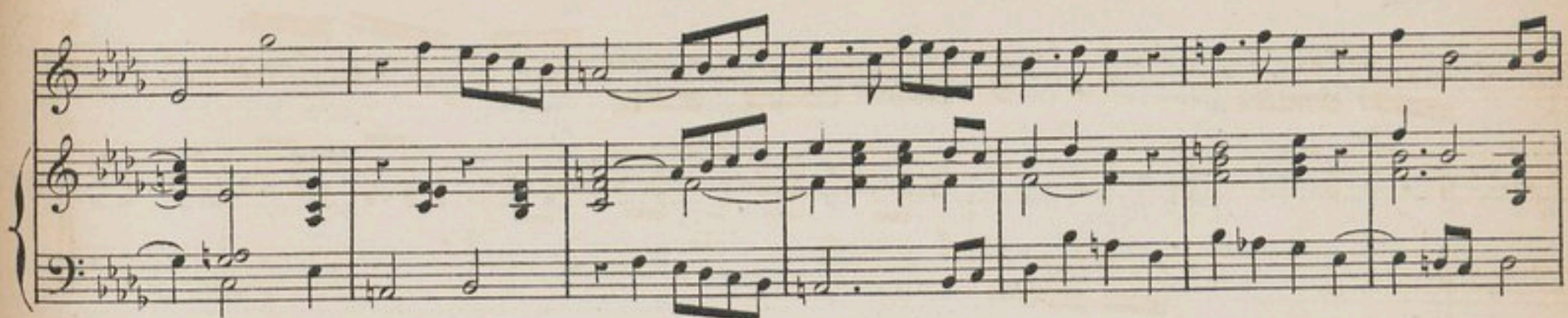
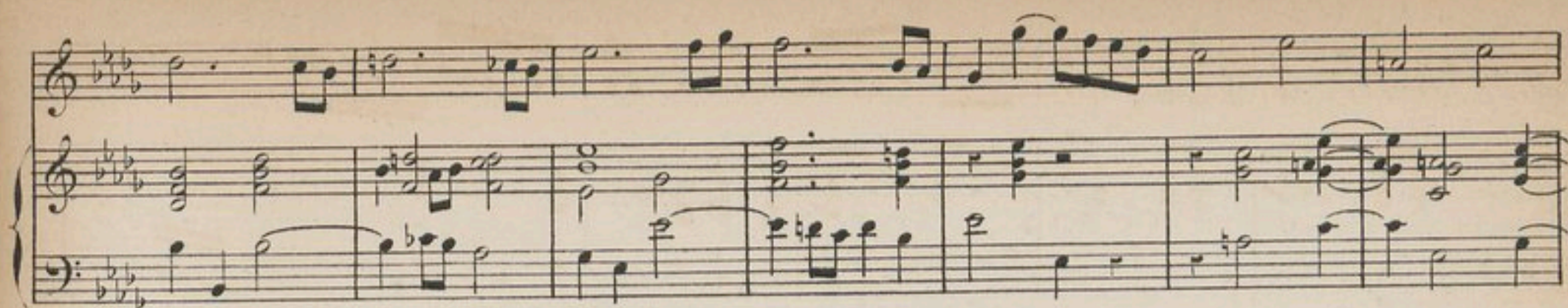
Majeur. §

Two systems of musical notation for a piano piece. Each system consists of a single treble staff and a grand staff (treble and bass). The first system has 8 measures, and the second system has 8 measures. The key signature has two flats (B-flat and E-flat). The first system ends with a repeat sign, and the second system ends with a double bar line and repeat dots.

Moderato.

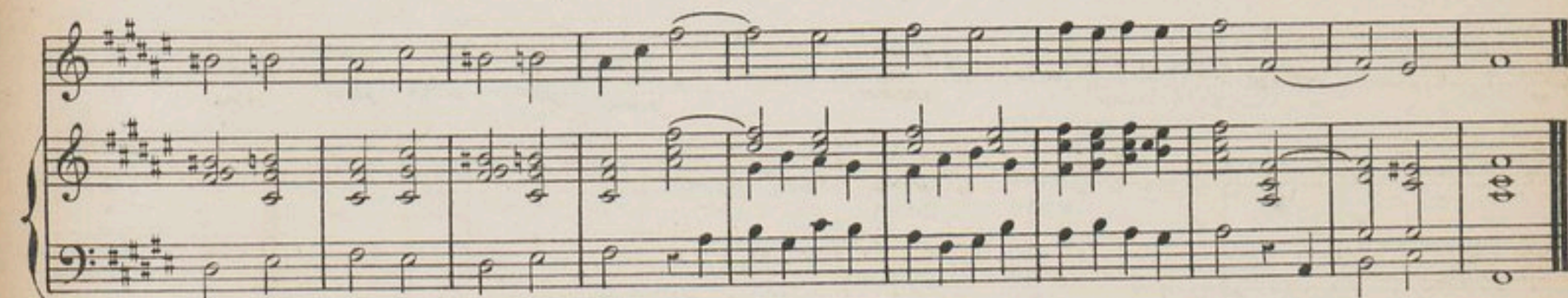
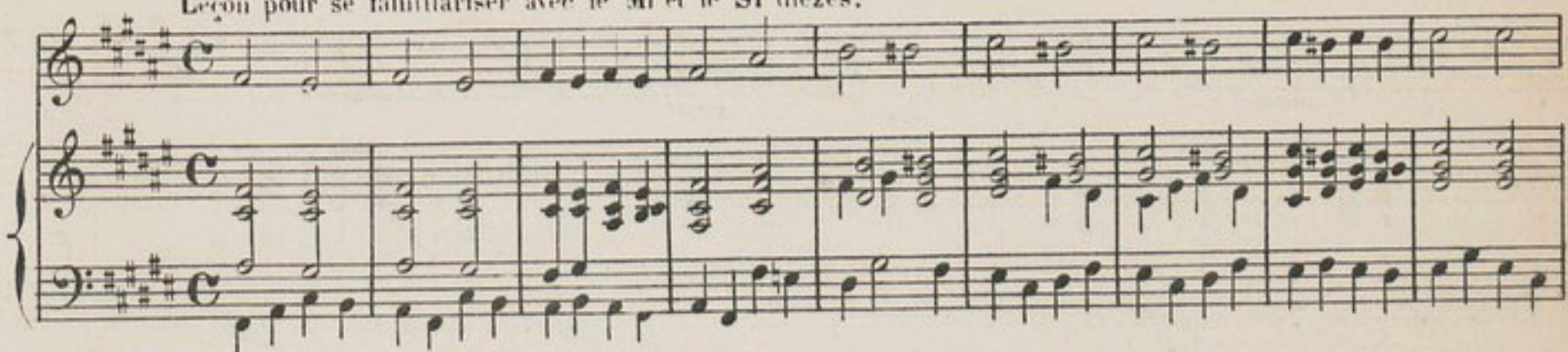
N^o 174.

Three systems of musical notation for a piano piece, labeled "Nº 174. Moderato.". Each system consists of a single treble staff and a grand staff (treble and bass). The first system has 8 measures, the second system has 8 measures, and the third system has 8 measures. The key signature has two flats (B-flat and E-flat). The first system ends with a repeat sign, and the second and third systems end with double bar lines and repeat dots.



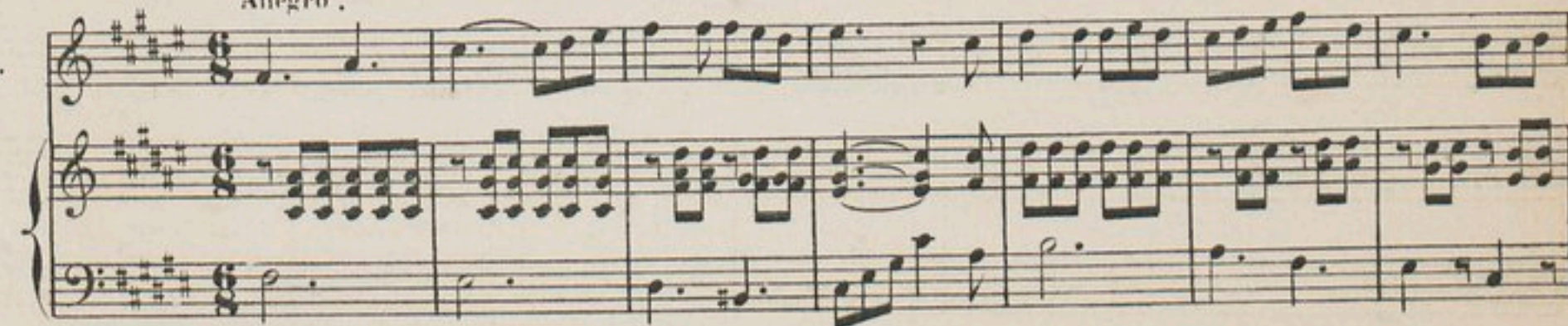
Leçon pour se familiariser avec le Mi et le Si dièzes.

N^o 175.

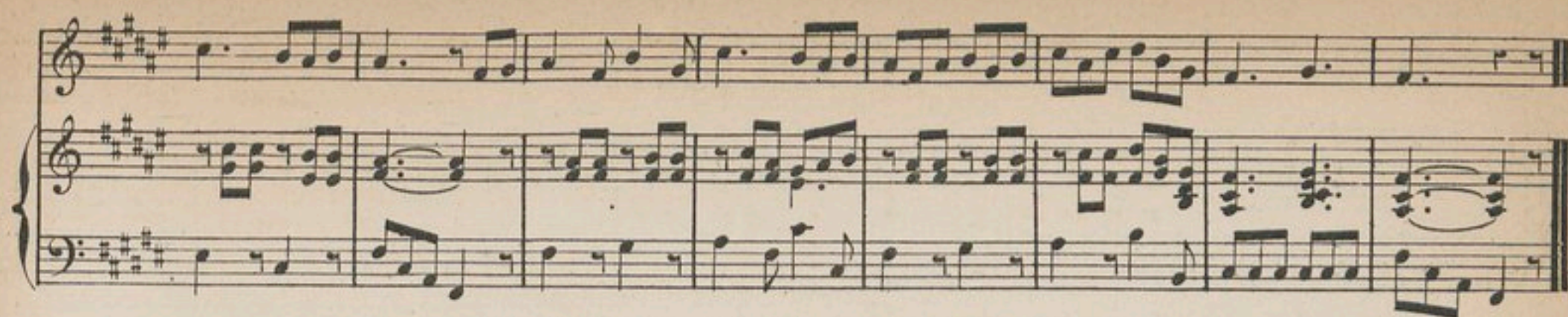


Allegro.

N^o 176.

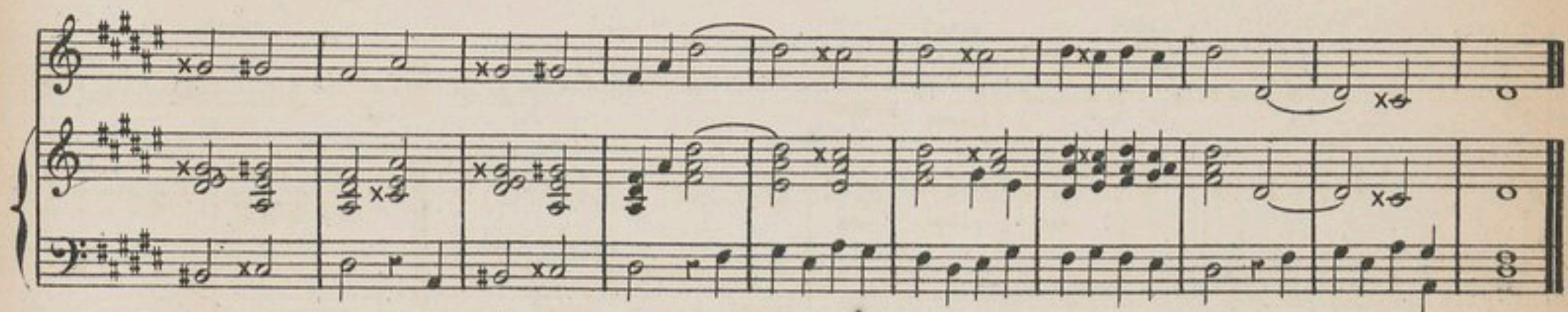
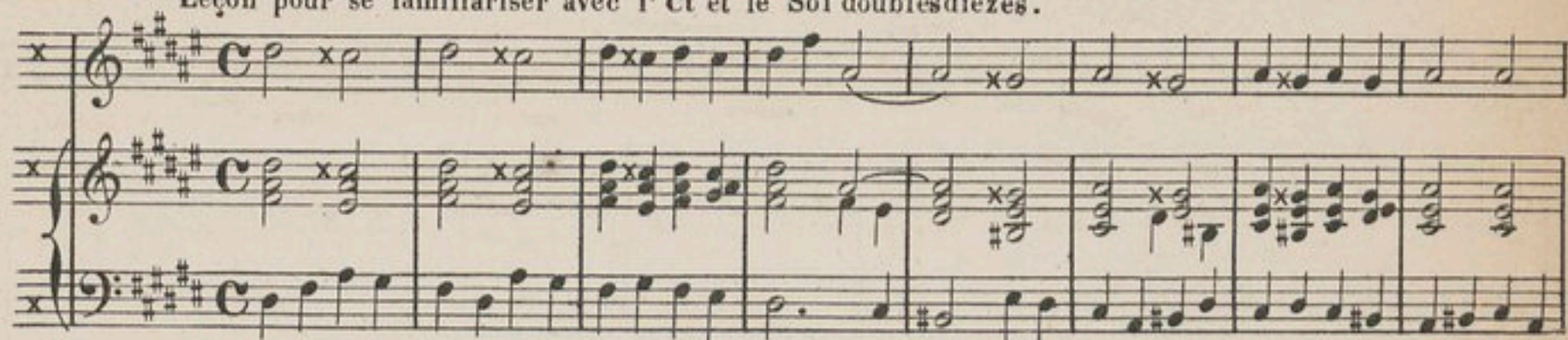


This page contains six systems of handwritten musical notation. Each system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The music is written in a key with four sharps (F#, C#, G#, D#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first system shows a melodic line in the treble and a more active bass line. The second system features a more complex texture with many beamed notes in the treble. The third system includes a repeat sign in the middle of the treble staff. The fourth system continues the melodic development. The fifth system shows a more active bass line with many beamed notes. The sixth system concludes with a final cadence in the treble and a sustained bass line.



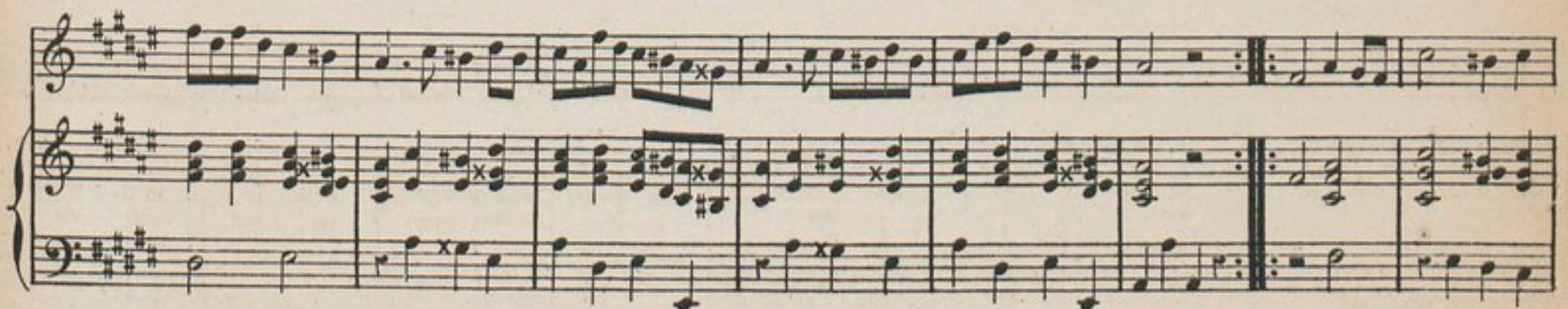
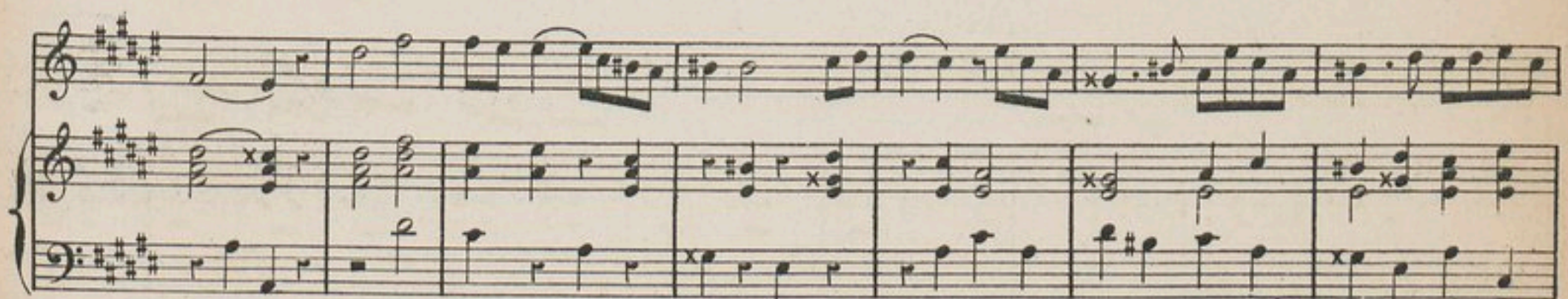
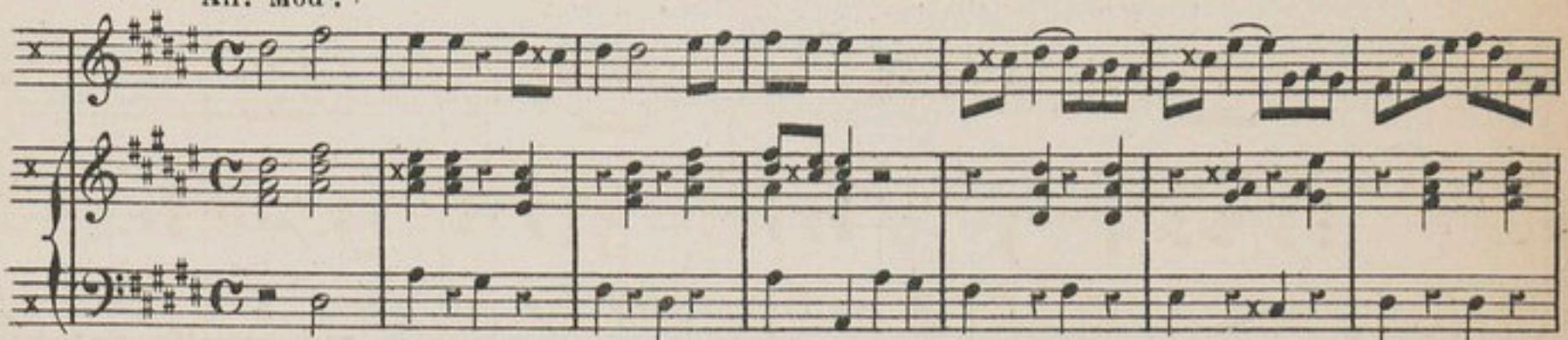
Leçon pour se familiariser avec l'Ut et le Sol doubles dièzes.

N^o 177.



All^o Mod^{to}.

N^o 178



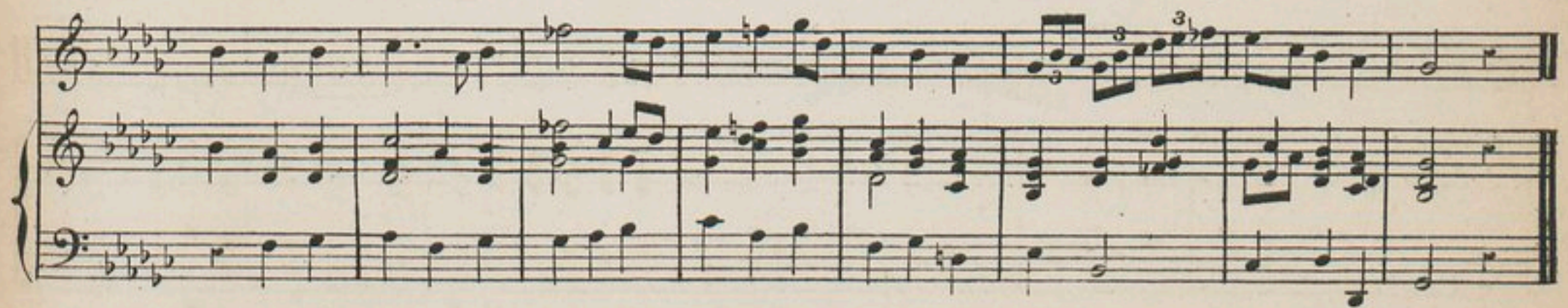
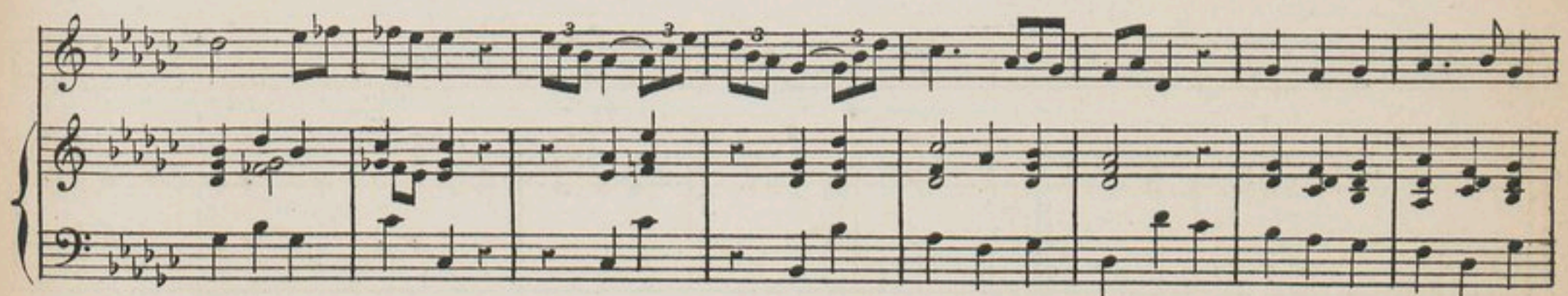
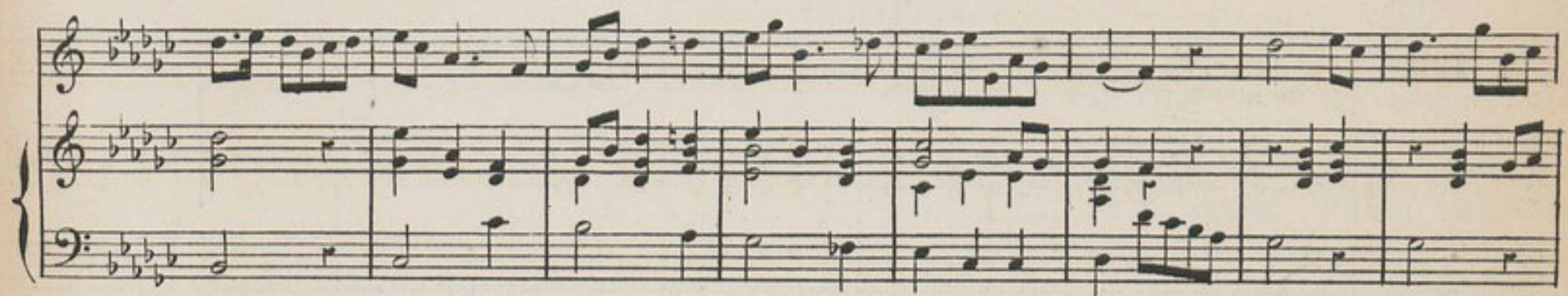
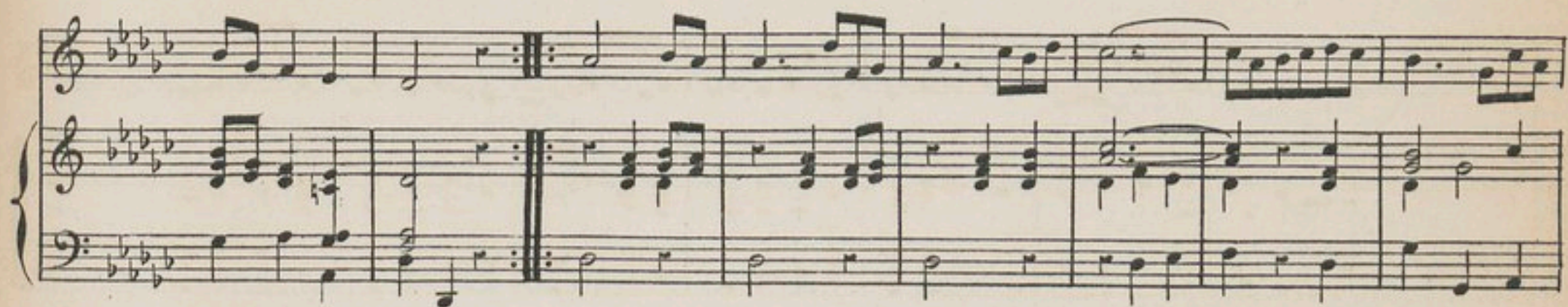
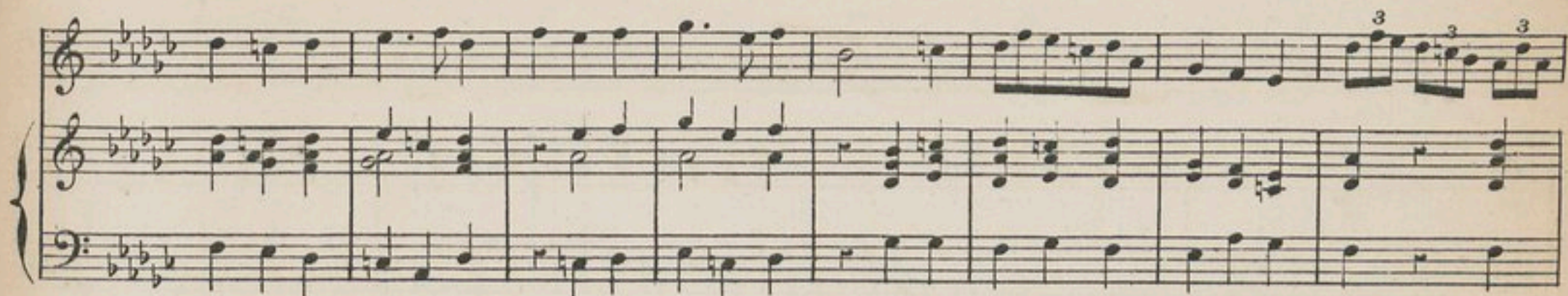
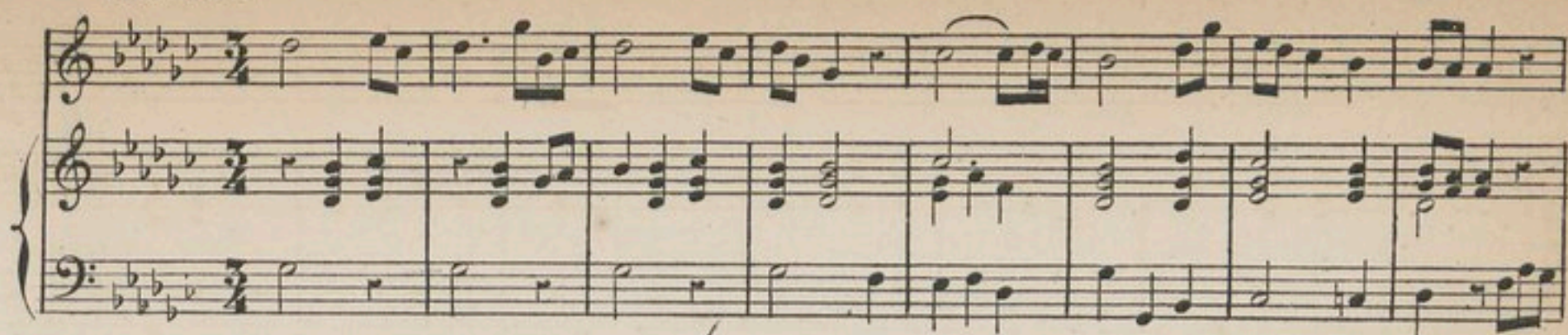
Three systems of musical notation for piano, each consisting of a treble and bass staff. The key signature is three sharps (F#, C#, G#). The first system has 8 measures. The second system has 8 measures. The third system has 8 measures. The notation includes various note values, rests, and dynamic markings like 'x'.

Leçon pour se familiariser avec l'Ut et le Fa bémols.

N^o 179.

Musical notation for exercise N° 179, consisting of three systems. Each system has a treble and bass staff. The key signature is three flats (Bb, Eb, Ab). The first system has 8 measures. The second system has 8 measures. The third system has 8 measures. The notation includes various note values and rests.

Nº 180.



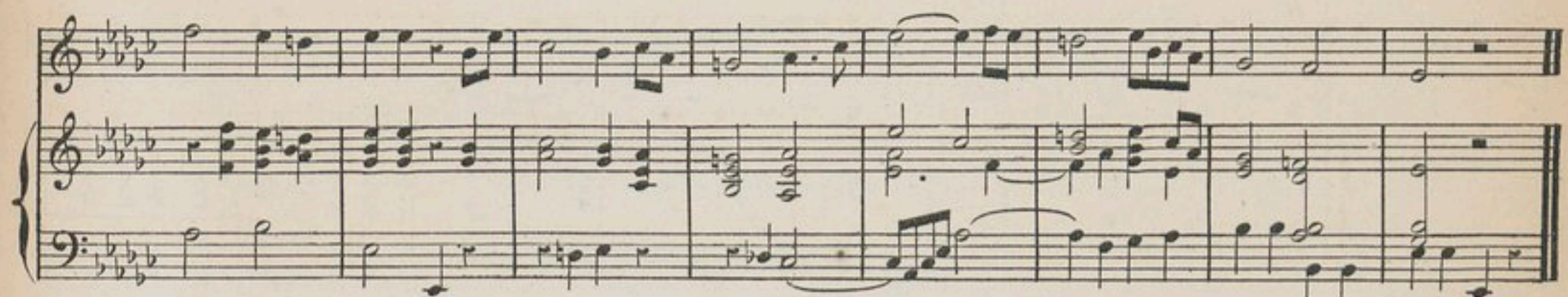
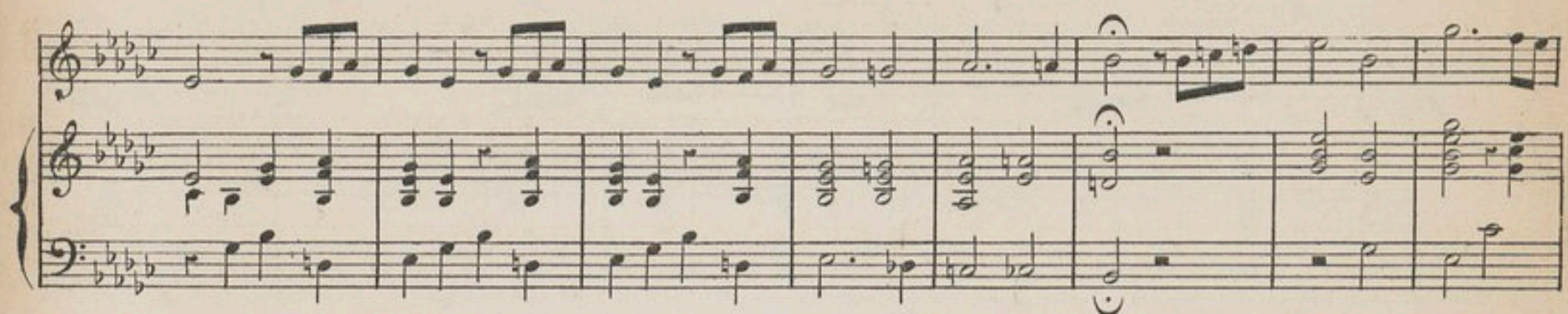
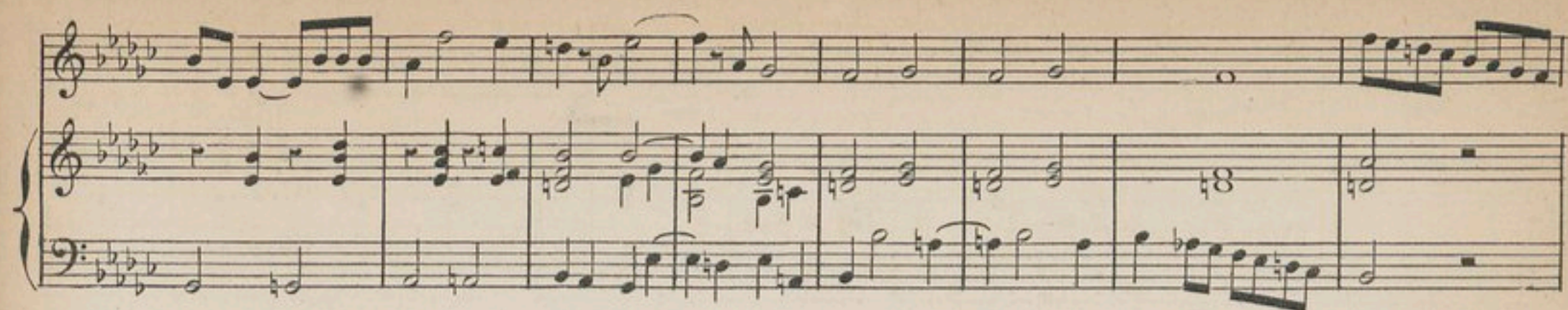
N^o 181.

Exercise N° 181 is written in C major, 2/4 time. The treble staff contains a single melodic line. The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a steady eighth-note bass line. The exercise concludes with a double bar line.

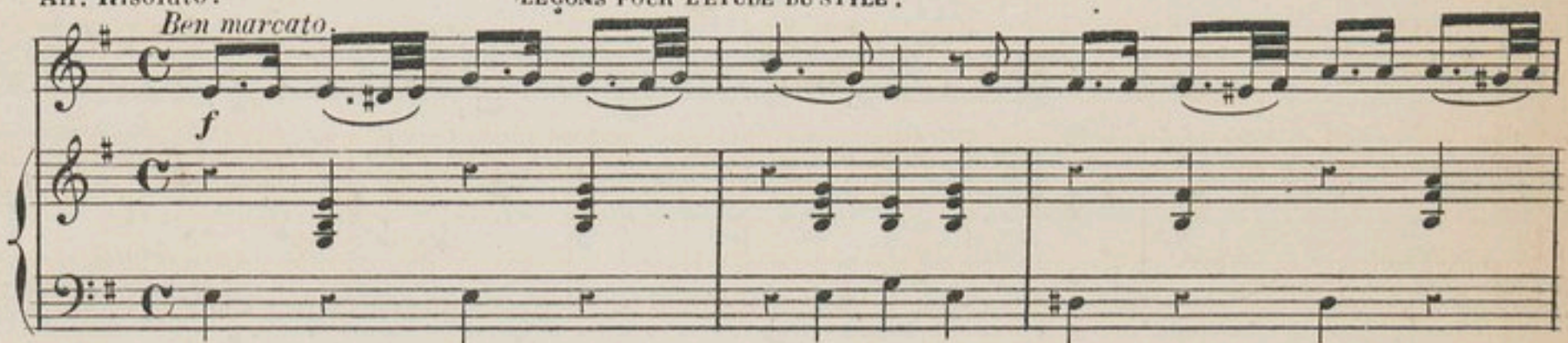
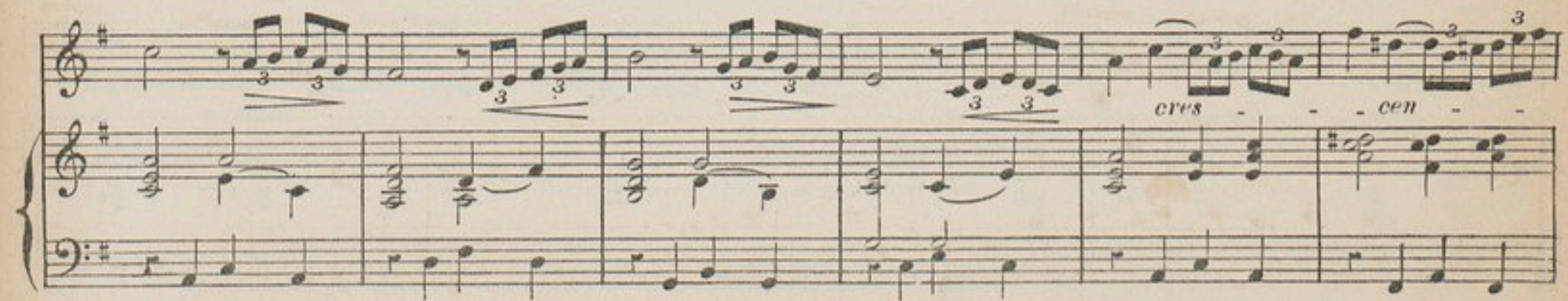
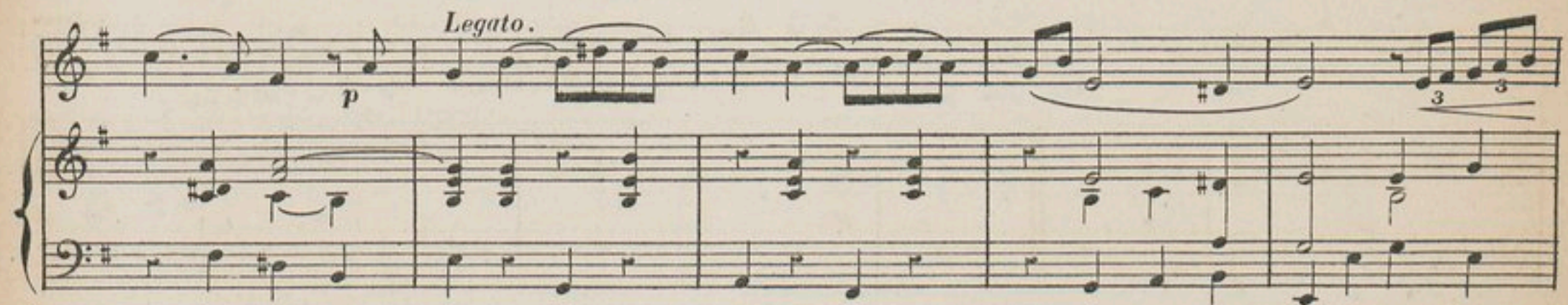
Moderato.

N^o 182.

Exercise N° 182 is written in C major, 2/4 time. The treble staff contains a single melodic line. The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a steady eighth-note bass line. The exercise includes a repeat sign in the middle and concludes with a double bar line.

All^o Risoluto.

LEÇONS POUR L'ÉTUDE DU STYLE.

N^o 183.*Ben marcato.**Legato.**p*

Ben marcato.

First system of musical notation. The treble clef staff begins with a vocal line starting on a note labeled "do". The piano accompaniment is in the right and left hands. Dynamics include *f* (forte) and *do* (soprano).

Second system of musical notation. The treble clef staff features a piano line starting with a *p* (piano) dynamic. The piano accompaniment continues in the right and left hands.

Third system of musical notation. The treble clef staff contains several triplet markings (3) and a *f* (forte) dynamic. The piano accompaniment features dense chordal textures.

Fourth system of musical notation. The treble clef staff includes triplet markings (3) and a *mf* (mezzo-forte) dynamic. The piano accompaniment continues with sustained chords.

Fifth system of musical notation. The treble clef staff features multiple triplet markings (3) and a *p* (piano) dynamic. The piano accompaniment provides harmonic support.

Sixth system of musical notation. The treble clef staff includes triplet markings (3) and dynamic markings *cres* (crescendo) and *cen* (crescendo). The piano accompaniment continues with sustained chords.

do

f

All^o Moderato.N^o 184.

f

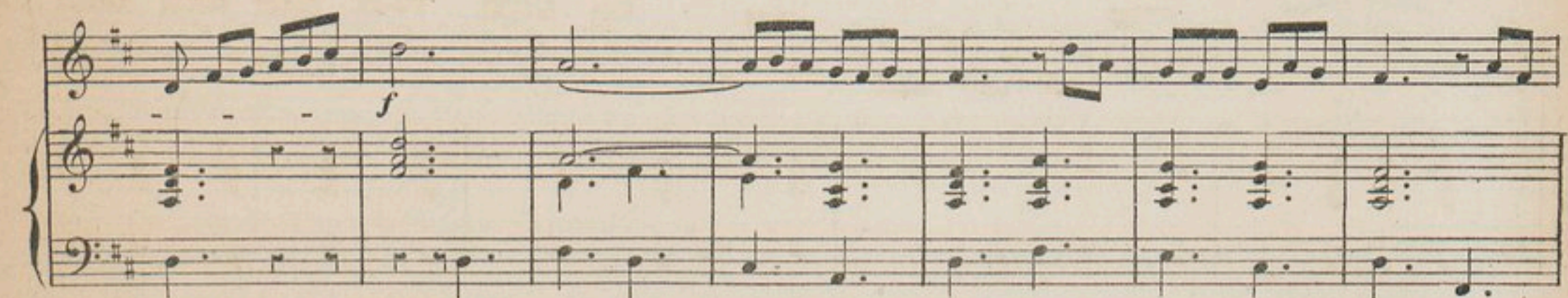
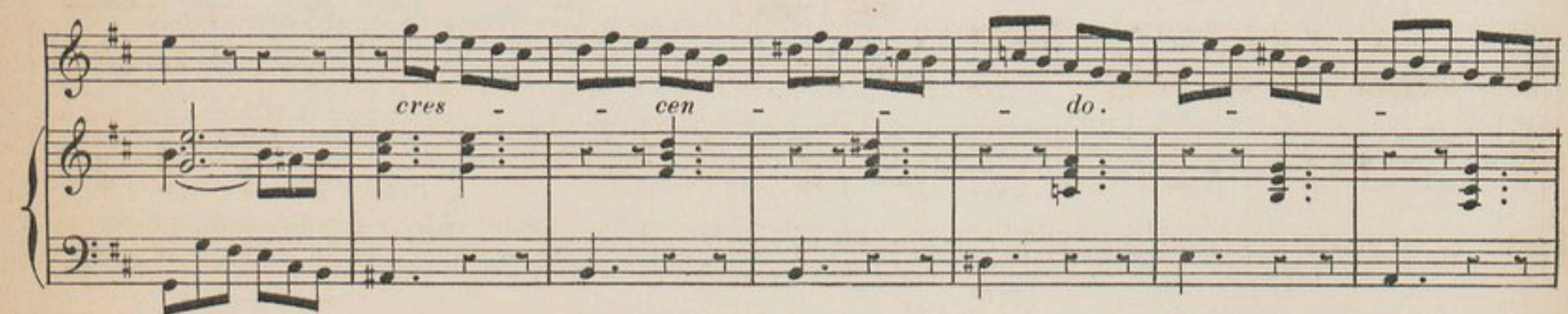
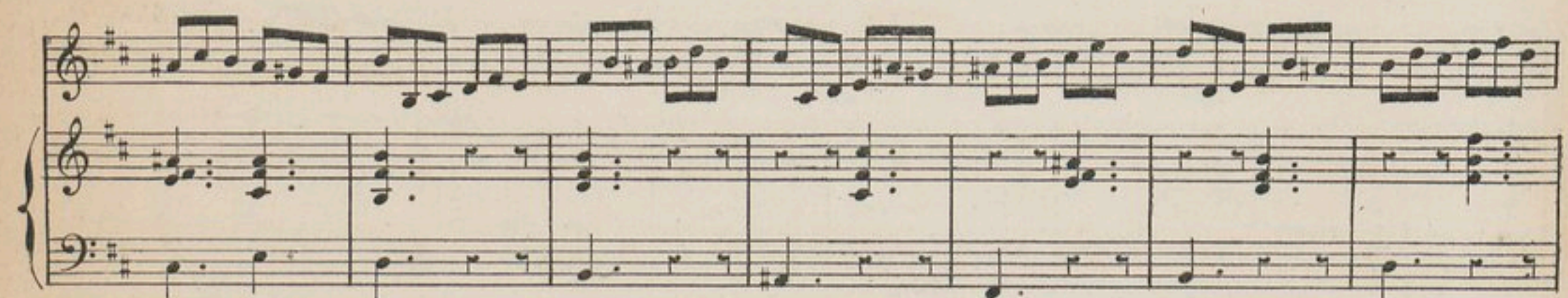
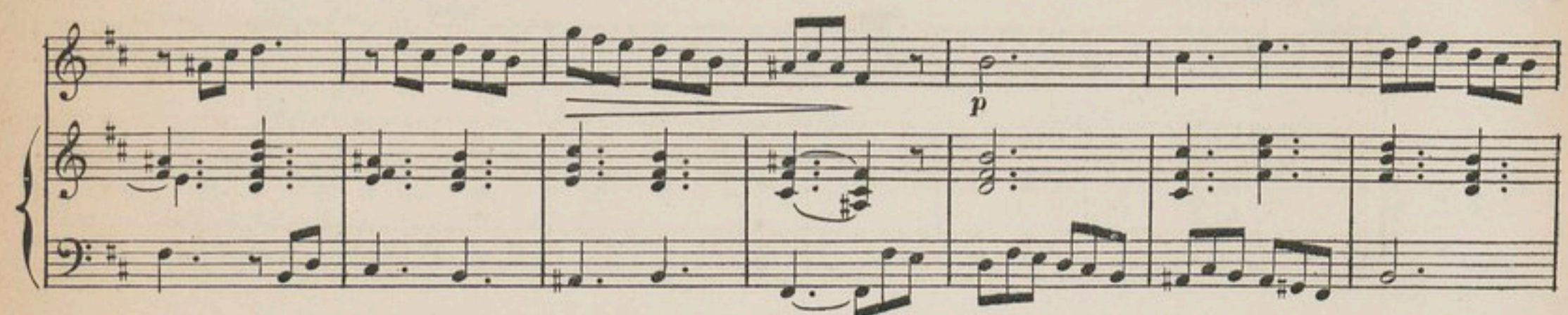
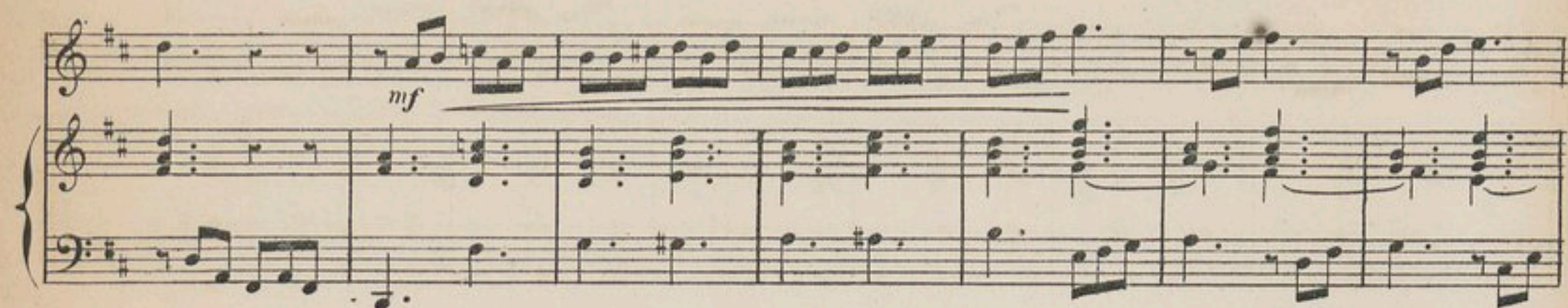
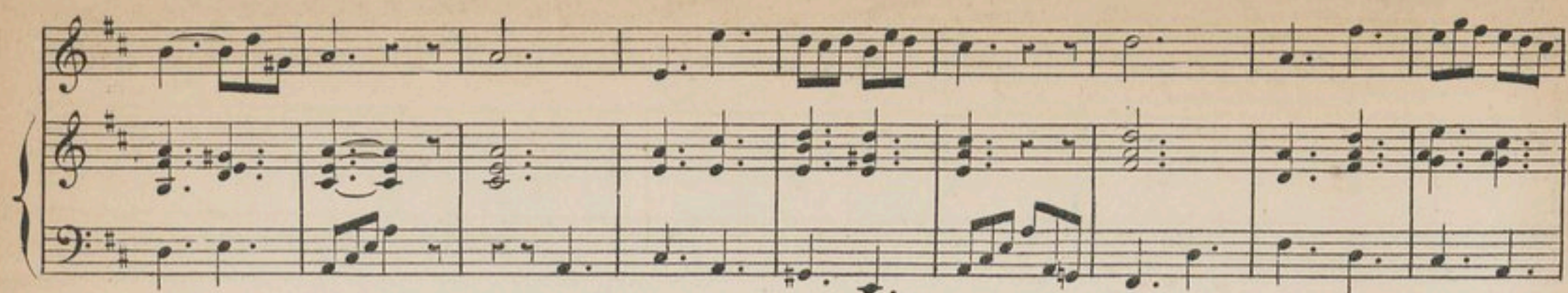
mf

cres

cen

do

f



mf *cres* *cen* *do*

This system contains two systems of music. The first system is for piano and voice. The piano part consists of a treble and bass staff with chords and moving lines. The voice part is a single melodic line with lyrics 'mf', 'cres', 'cen', and 'do' under specific notes. The second system continues the piano accompaniment for measures 10-14, ending with a double bar line.

Moderato.

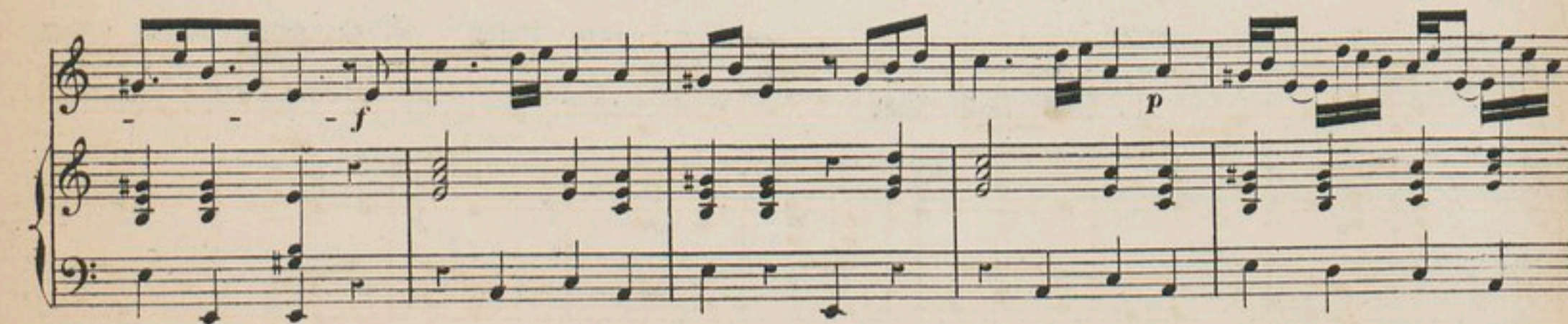
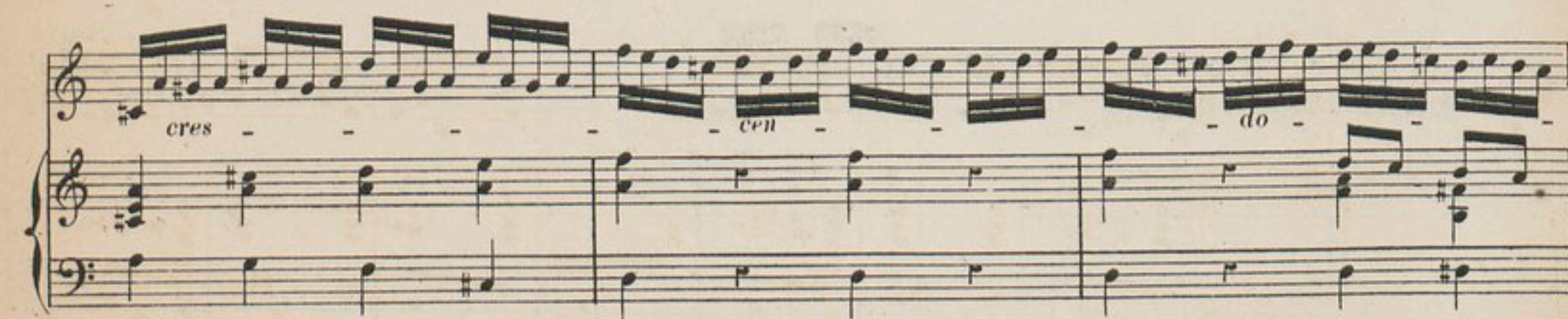
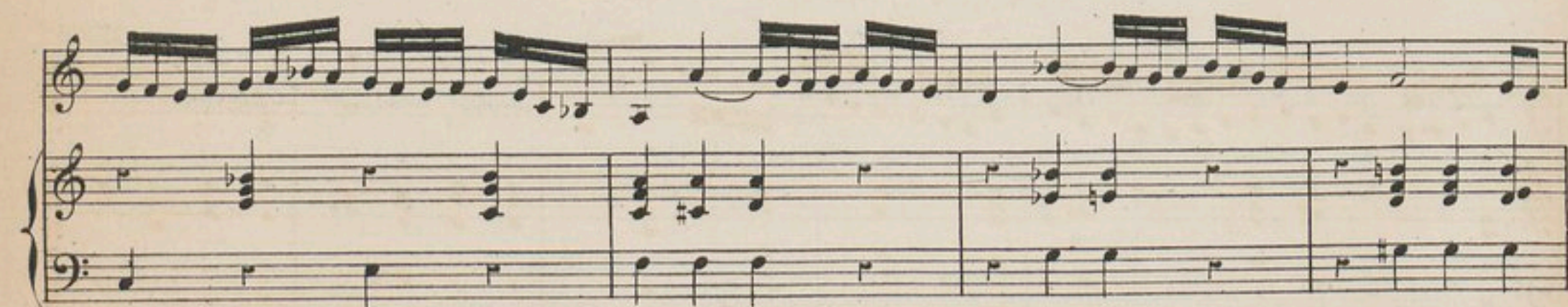
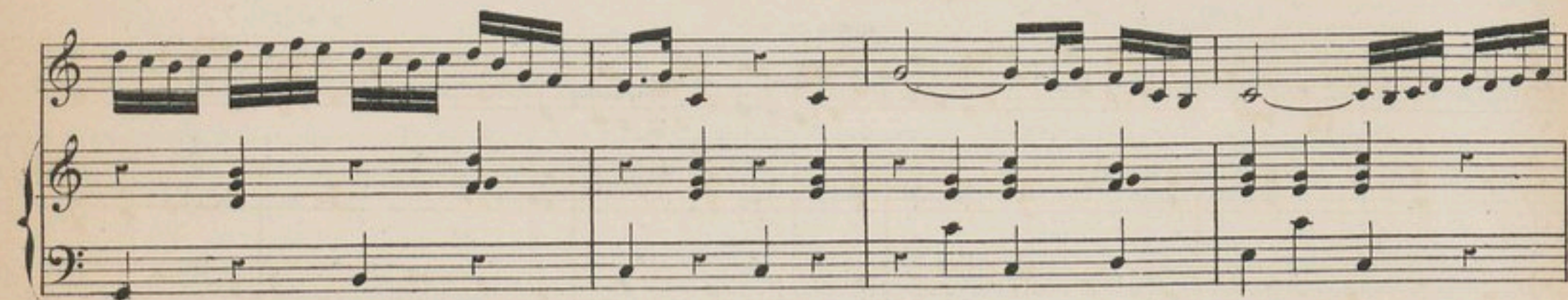
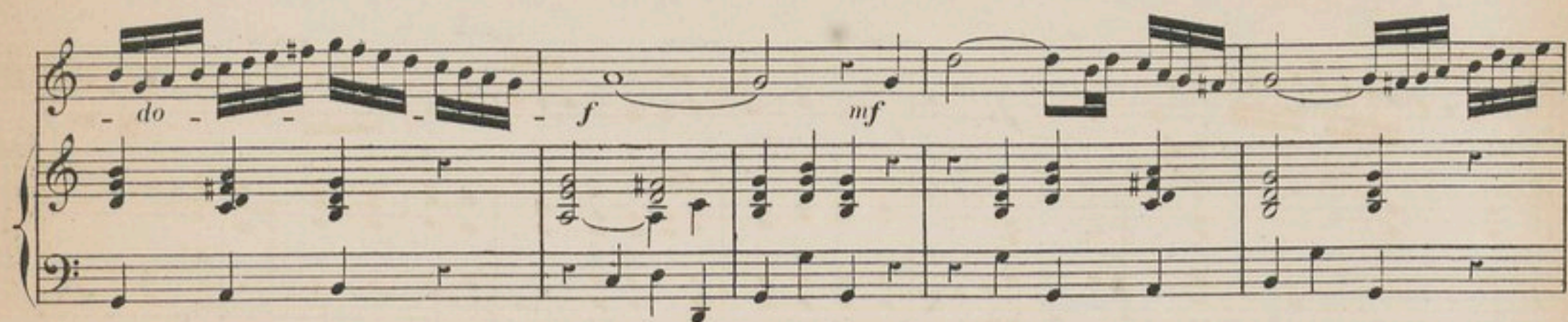
N^o 185.

This system is for piano only, measures 15-18. It begins with a treble staff and a grand staff (treble and bass). The tempo is marked 'Moderato.' and the piece is numbered 'N^o 185.'. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

This system continues the piano accompaniment for measures 19-22. It features a consistent eighth-note bass line and harmonic support in the treble.

This system continues the piano accompaniment for measures 23-26. The texture remains consistent with the previous systems, featuring a steady bass line and chords.

This system continues the piano accompaniment for measures 27-30. The piece concludes with a final chord in the treble and a sustained bass line.



First system of a musical score. The upper staff features a complex melodic line with many sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with chords and single notes. The word "cres" is written above the upper staff, and "ven" is written below it.

Second system of the musical score. The upper staff continues the melodic line, with a "do" syllable written below it. The lower staff continues the accompaniment. A dynamic marking "f" (forte) is present in the upper staff.

Third system of the musical score. The upper staff continues the melodic line. The lower staff continues the accompaniment.

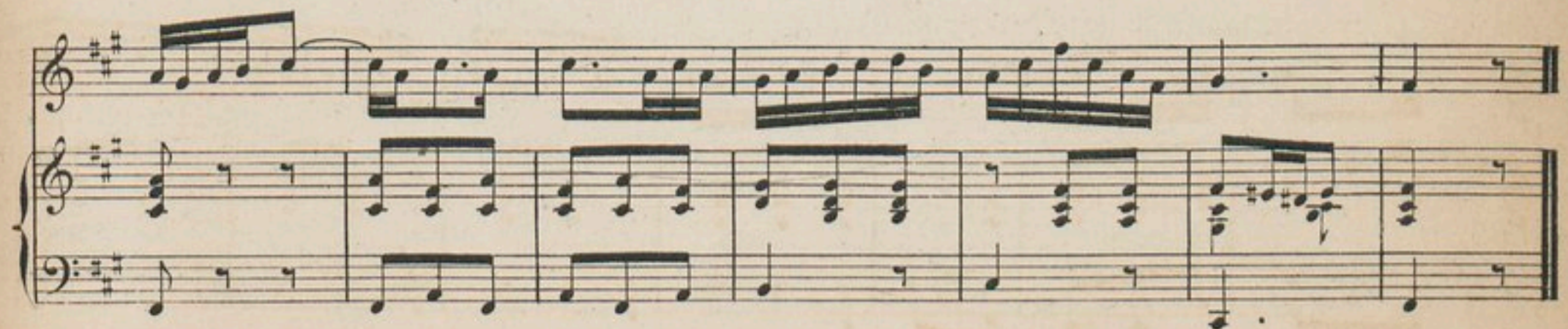
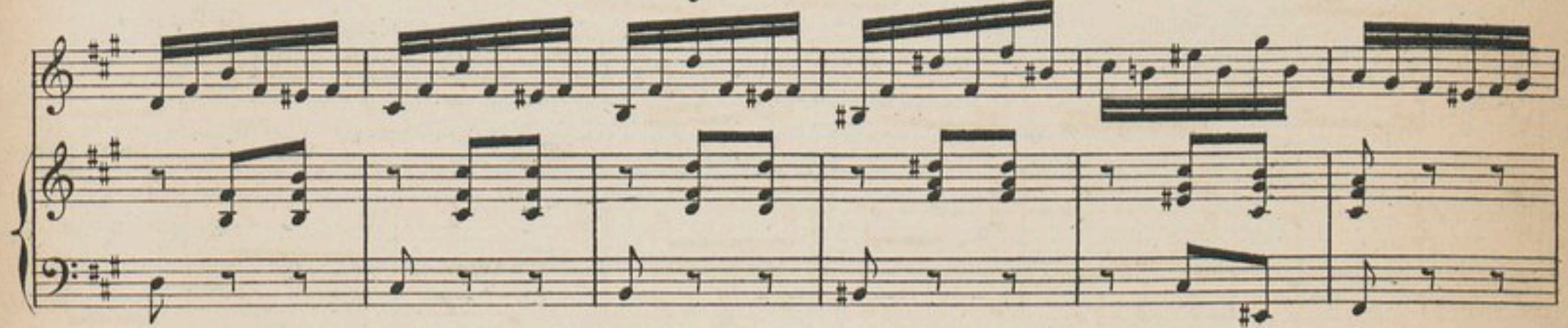
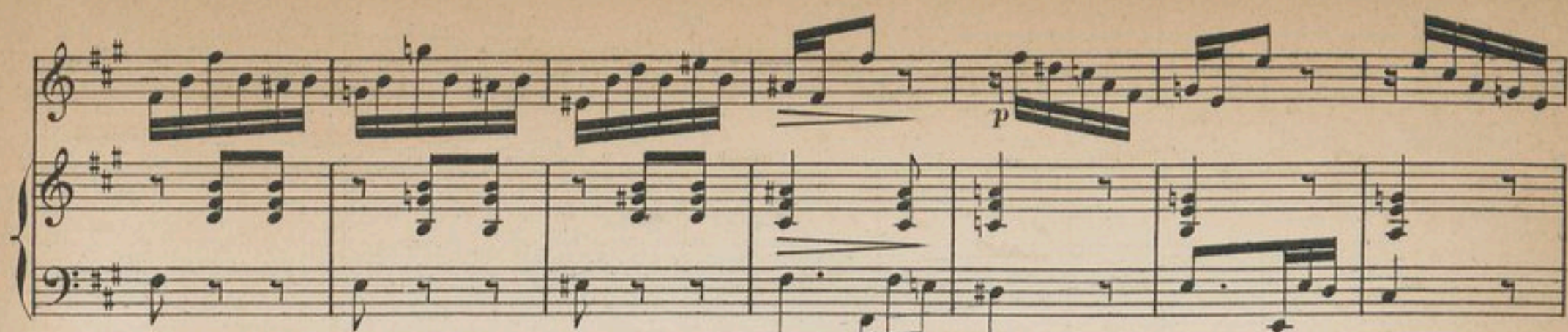
Fourth system of the musical score. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Nº 186. All^o Moderato.

Fifth system of the musical score, labeled "Nº 186." and "All^o Moderato." The upper staff begins with a dynamic marking "p" (piano). The lower staff continues the accompaniment.

Sixth system of the musical score. The upper staff continues the melodic line. The lower staff continues the accompaniment.

musical score for piano and voice, page 130. The score is in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system has a single treble staff with a melody. The second system has a grand staff (treble and bass) with piano accompaniment. The third system has a single treble staff with a melody and the lyrics "cres - cen - do" below it. The fourth system has a grand staff with piano accompaniment and the dynamic marking "p" (piano). The fifth system has a single treble staff with a melody and the lyrics "cres - cen - do" below it. The sixth system has a grand staff with piano accompaniment and the dynamic marking "f" (forte).



N^o 187 .

The musical score for N° 187, All^o Moderato, is written in 3/4 time and B-flat major. It consists of six systems of piano and vocal staves. The piano part is in the left hand, and the vocal part is in the right hand. The score includes various dynamics and articulations.

System 1: The piano part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The vocal part starts with a forte (*f*) dynamic.

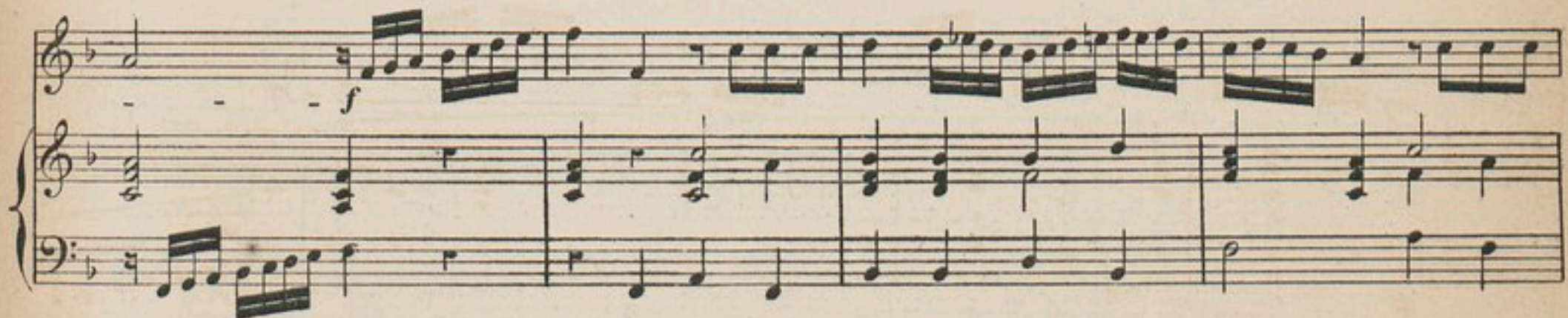
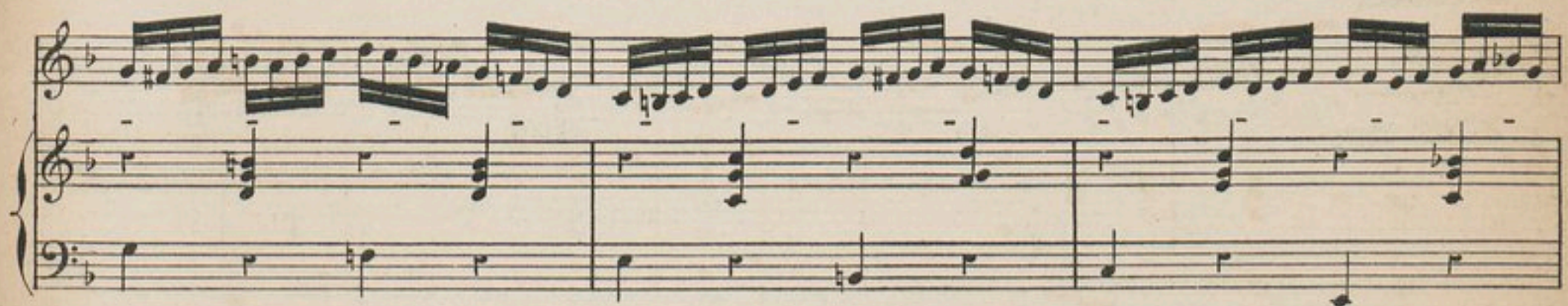
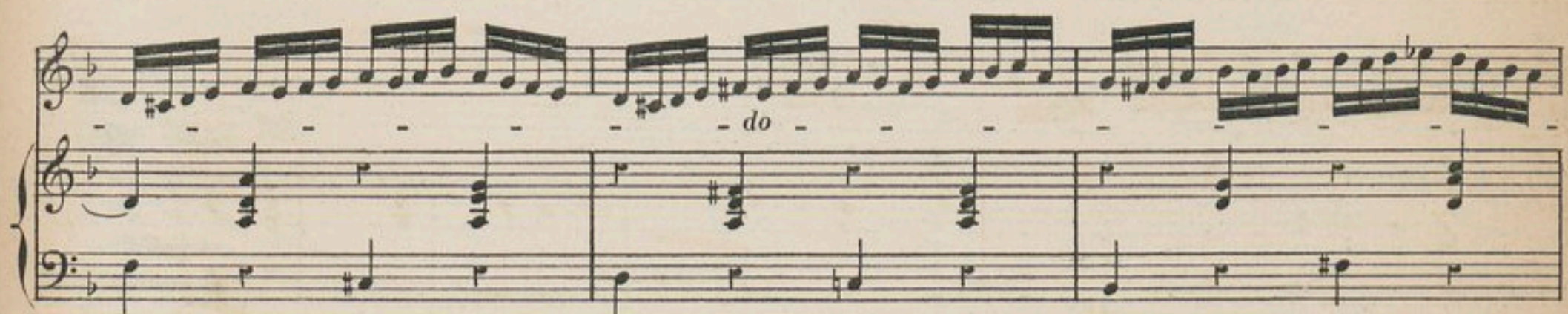
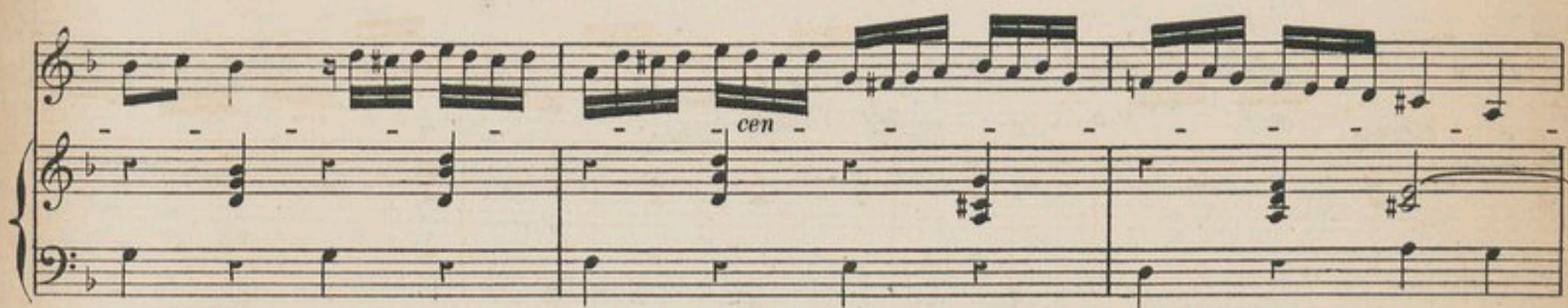
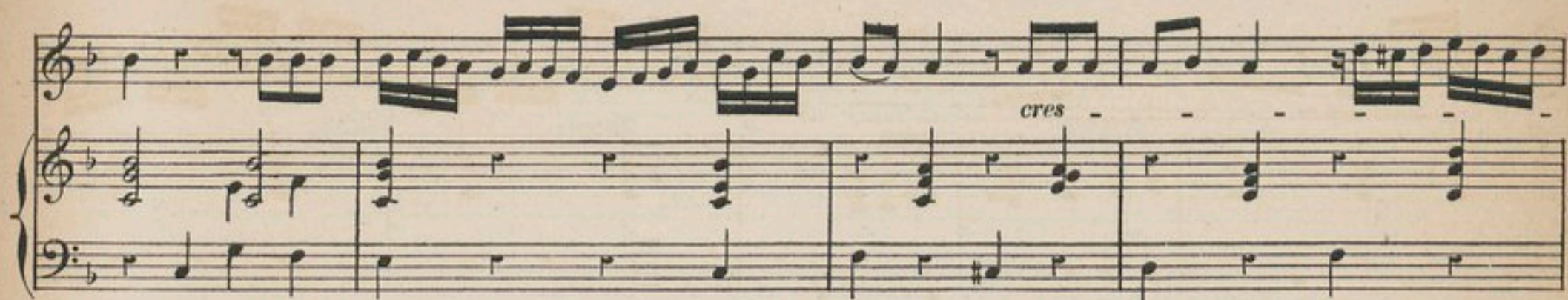
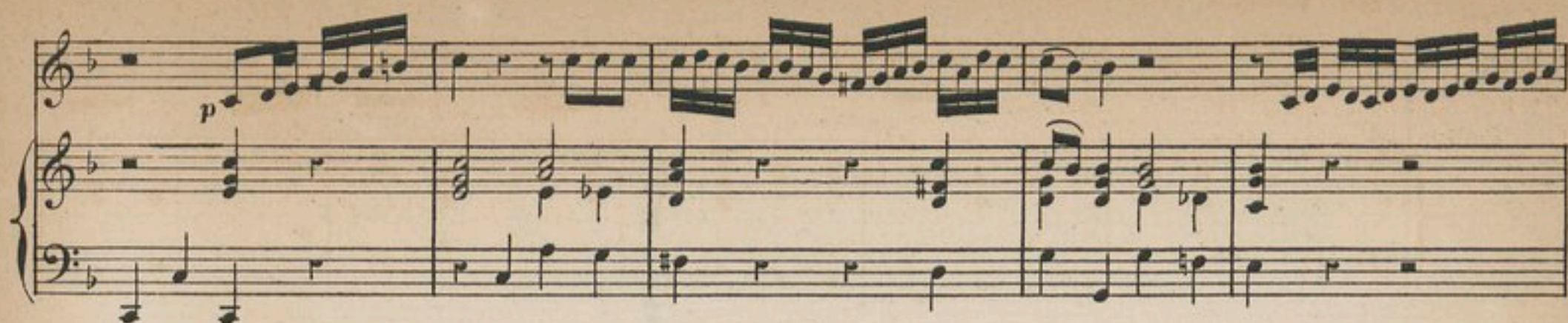
System 2: The piano part continues with a forte (*f*) dynamic. The vocal part features a forte (*f*) dynamic.

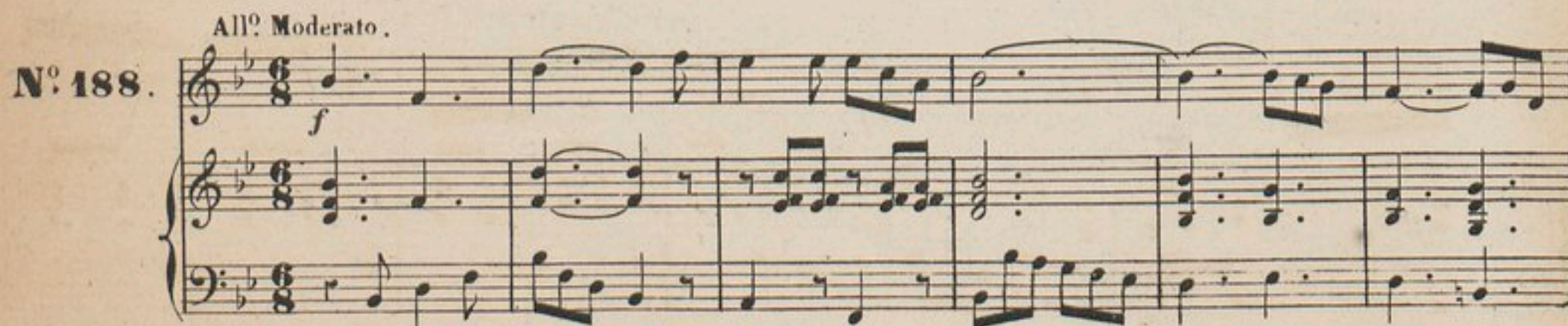
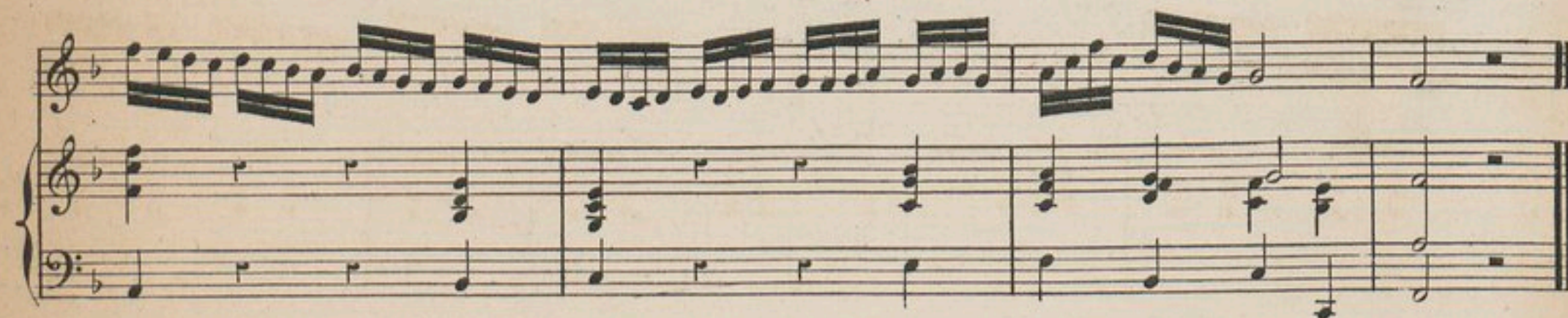
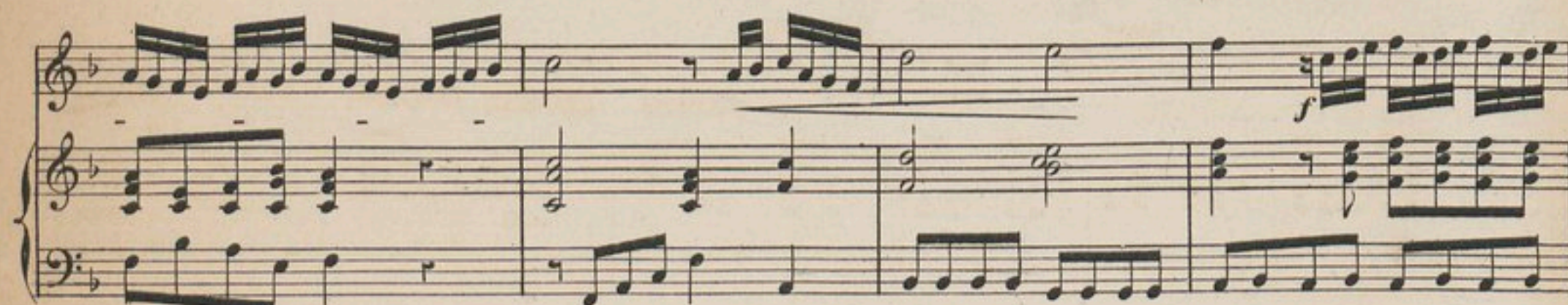
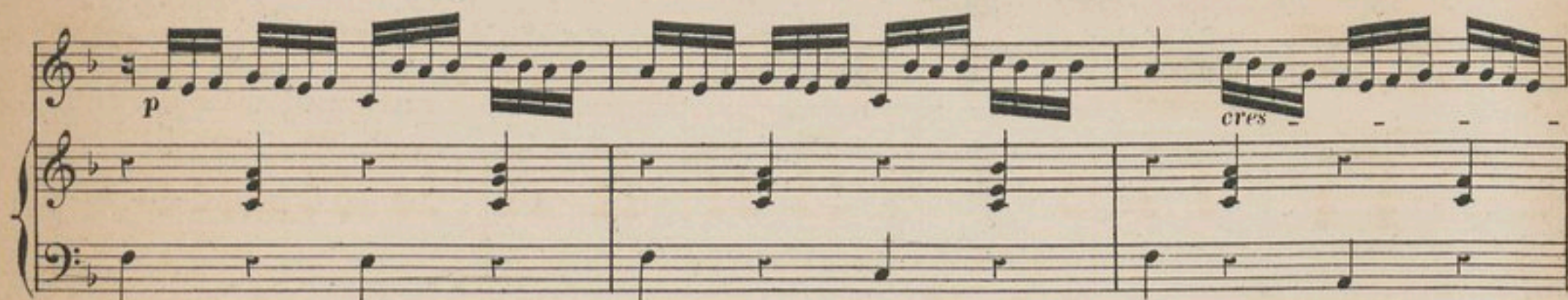
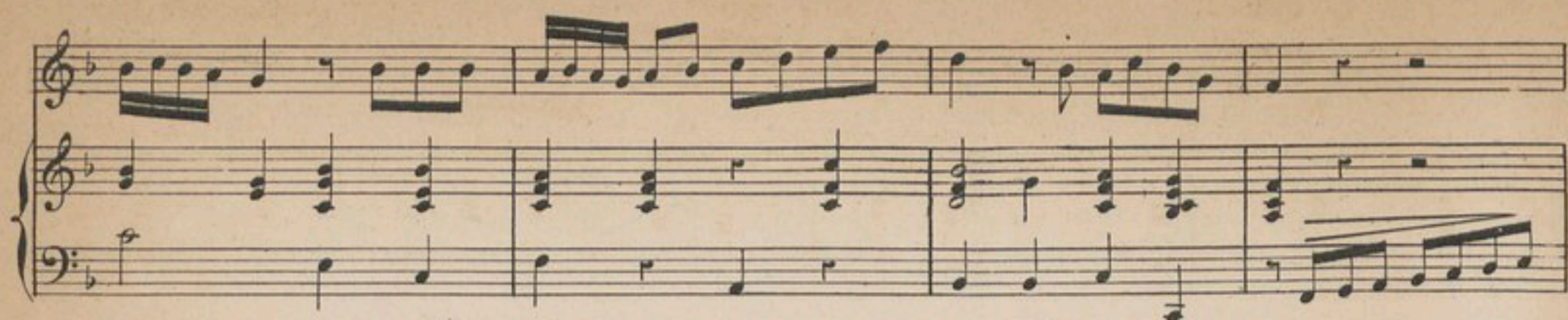
System 3: The piano part includes a mezzo-forte (*mf*) dynamic and a crescendo (*cres*) marking. The vocal part features a mezzo-forte (*mf*) dynamic and a crescendo (*cres*) marking.

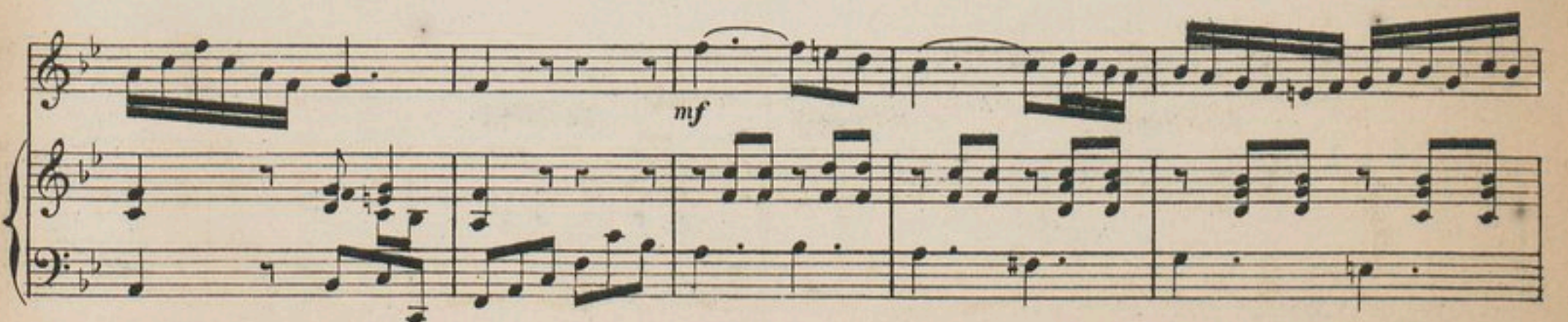
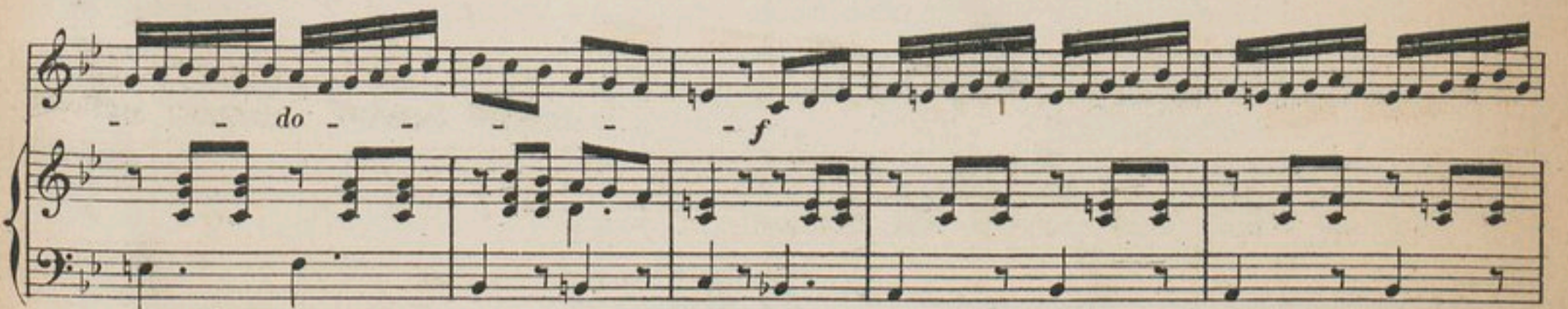
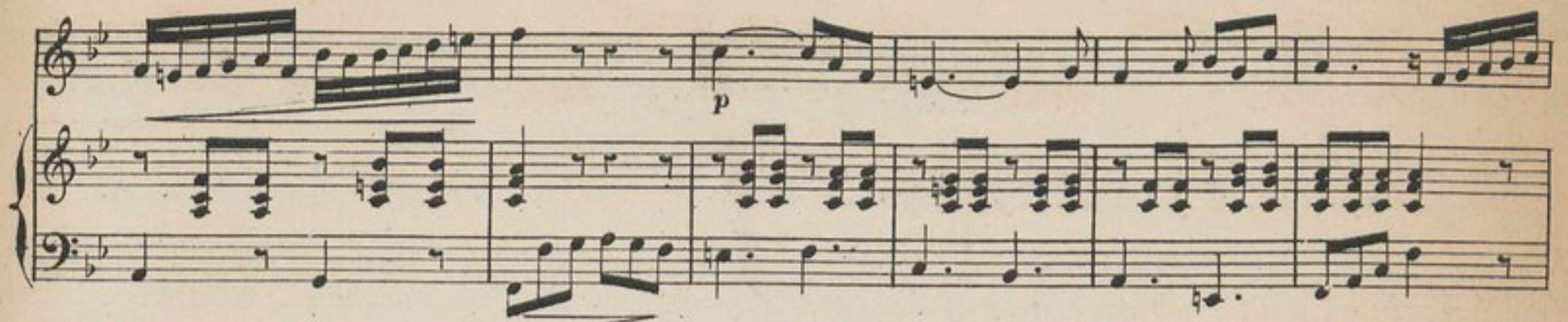
System 4: The piano part includes a piano (*p*) dynamic. The vocal part features a piano (*p*) dynamic.

System 5: The piano part includes a mezzo-forte (*mf*) dynamic. The vocal part features a mezzo-forte (*mf*) dynamic.

System 6: The piano part includes a mezzo-forte (*mf*) dynamic. The vocal part features a mezzo-forte (*mf*) dynamic.







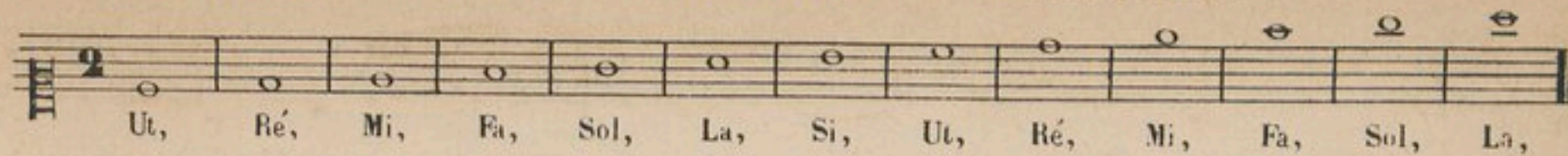
This page contains six systems of musical notation, each consisting of a treble staff and a bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the piece, including *f* (forte), *p* (piano), *mf* (mezzo-forte), *cres* (crescendo), and *cen* (crescendo). Articulation marks like *do* and *mf* are also visible. The piece concludes with a double bar line at the end of the sixth system.

ÉCHELLE DIATONIQUE

137

POUR APPRENDRE À CONNAÎTRE LES NOTES DE LA CLEF D'UT SUR LA PREMIÈRE LIGNE.

N° 189.



ÉCHELLE DISJOINTE.

pour distinguer facilement les notes sur les lignes.

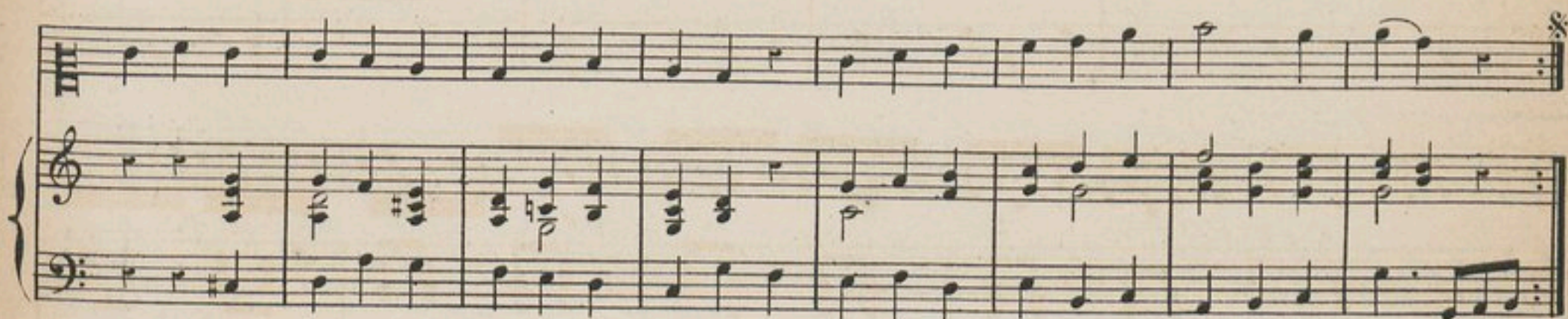
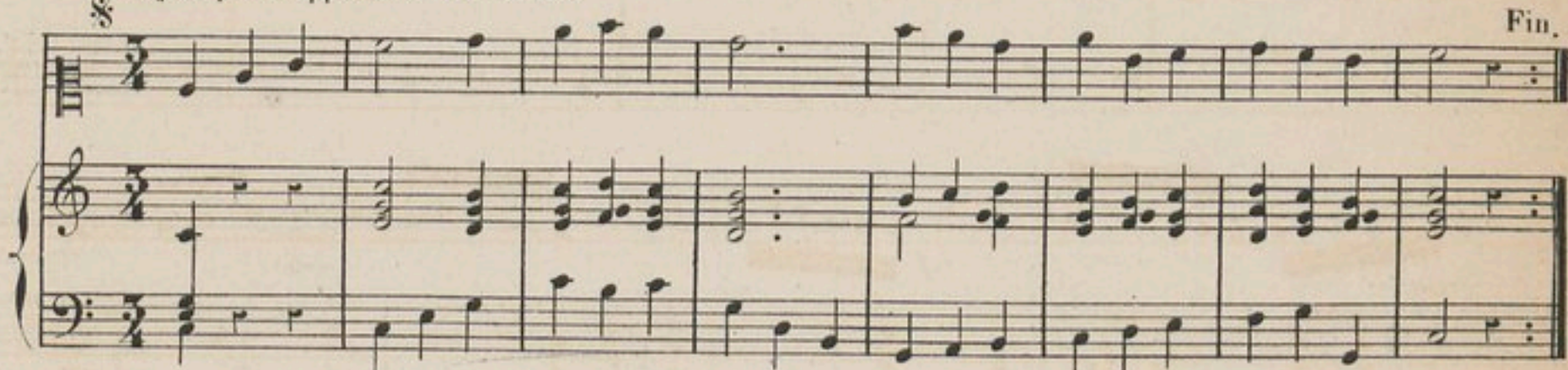
ÉCHELLE DISJOINTE.

pour distinguer facilement les notes sur les espaces.



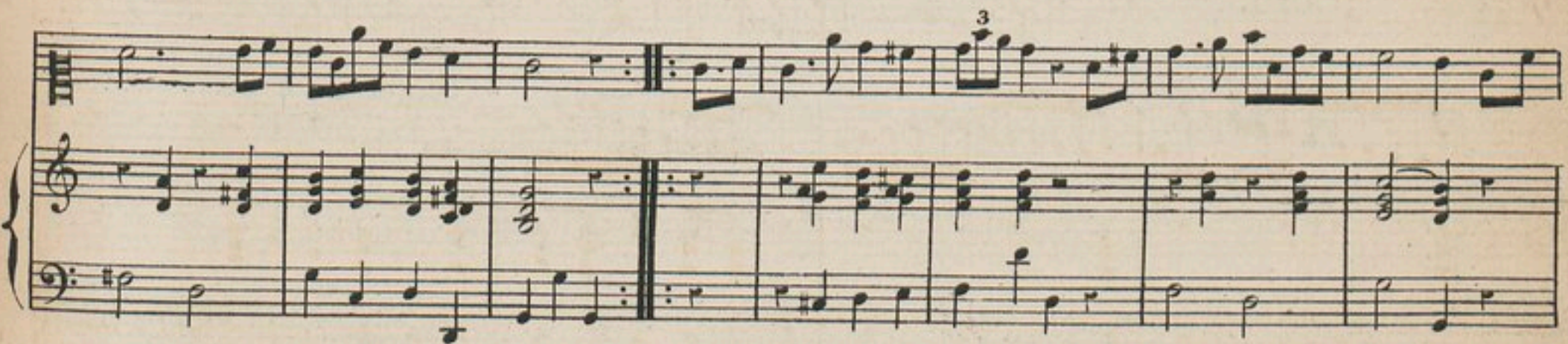
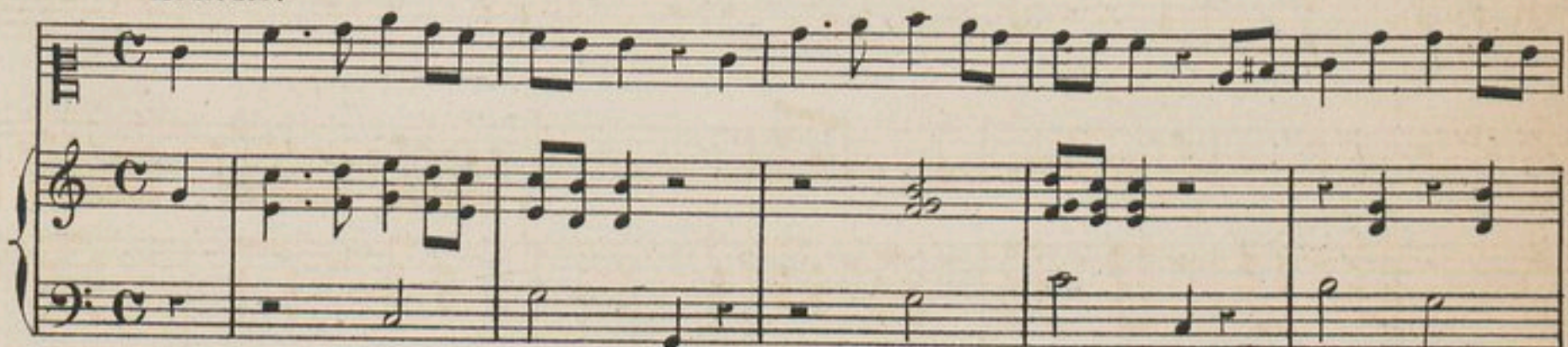
Leçon pour apprendre les notes.

N° 190.



Moderato.

N° 191.



The first system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a piano accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

*Audante.***N° 192.**

The second system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a piano accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

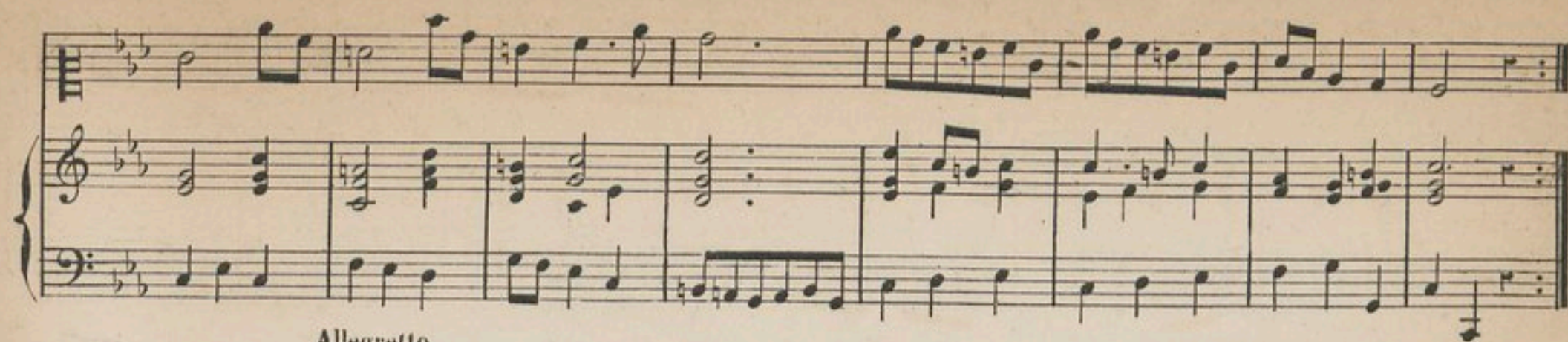
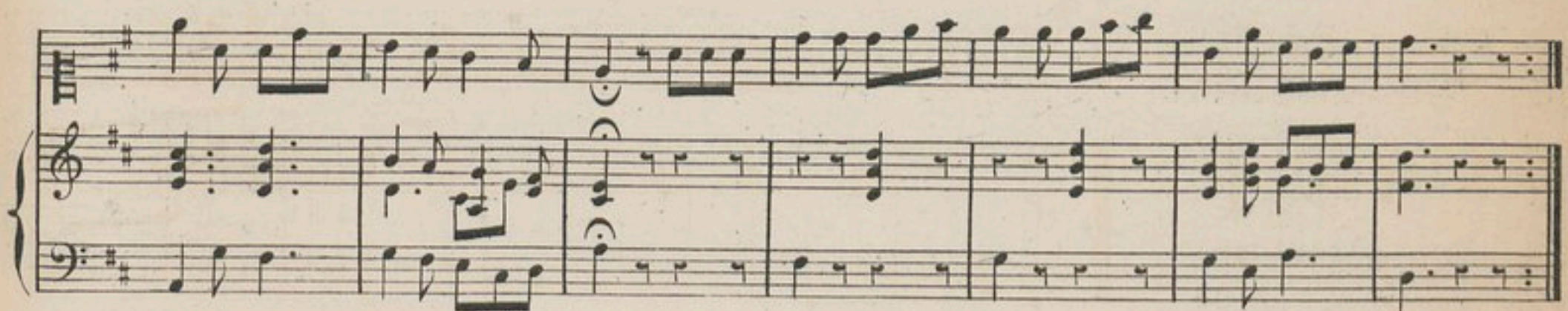
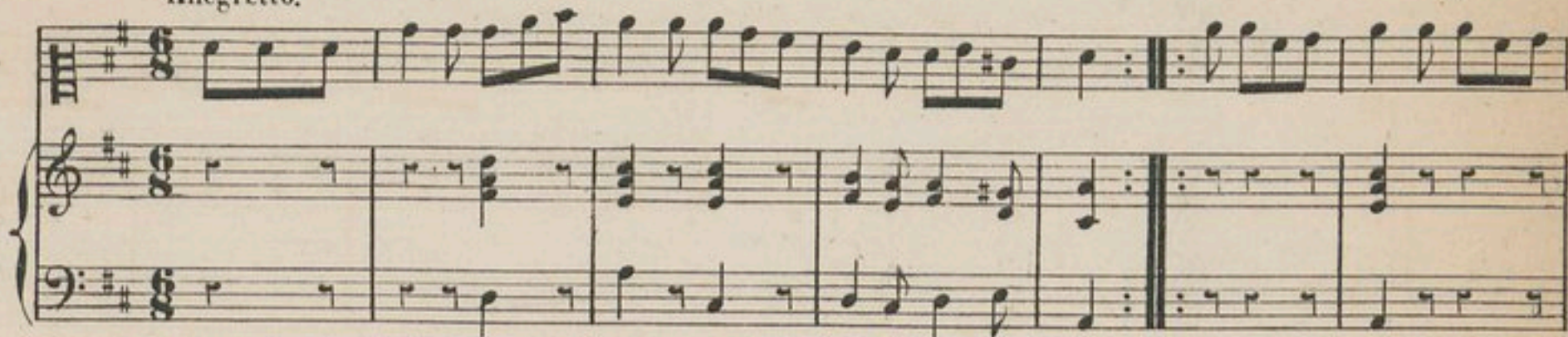
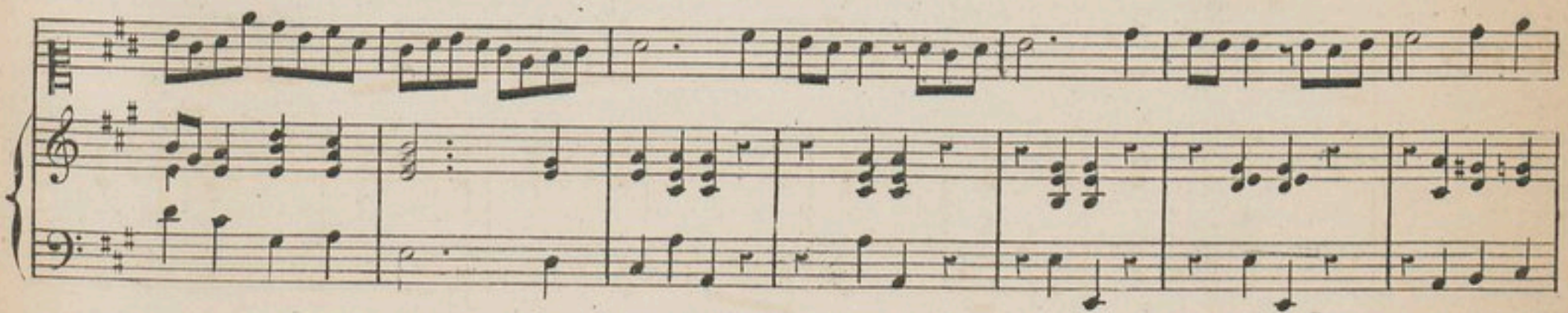
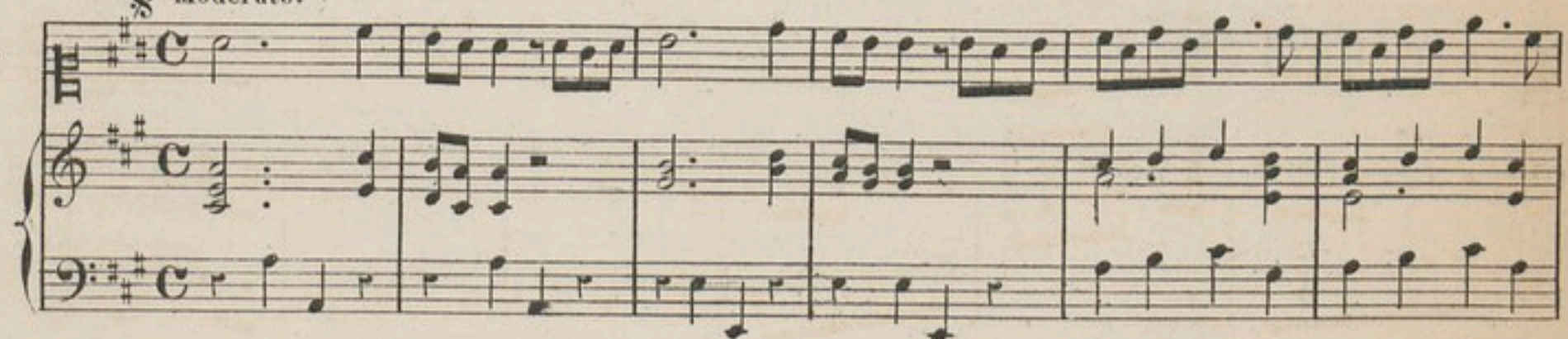
The third system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a piano accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

The fourth system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a piano accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

*Mineur.***N° 193.**

The fifth system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two flats (Bb, Eb). It contains a melody of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of two flats (Bb, Eb). It contains a piano accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

The sixth system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two flats (Bb, Eb). It contains a melody of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of two flats (Bb, Eb). It contains a piano accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

*Allegretto.***Nº 194.** *Moderato.***Nº 195.****Fin.**

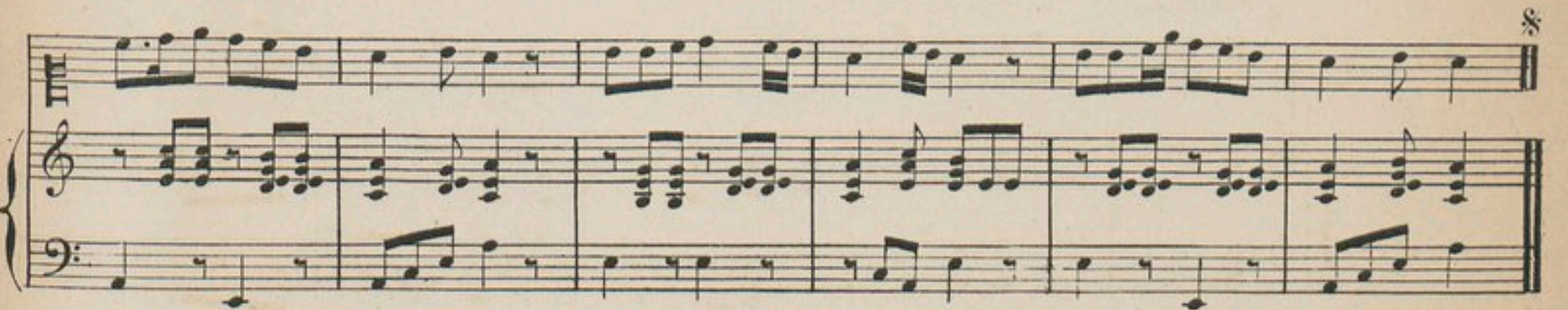
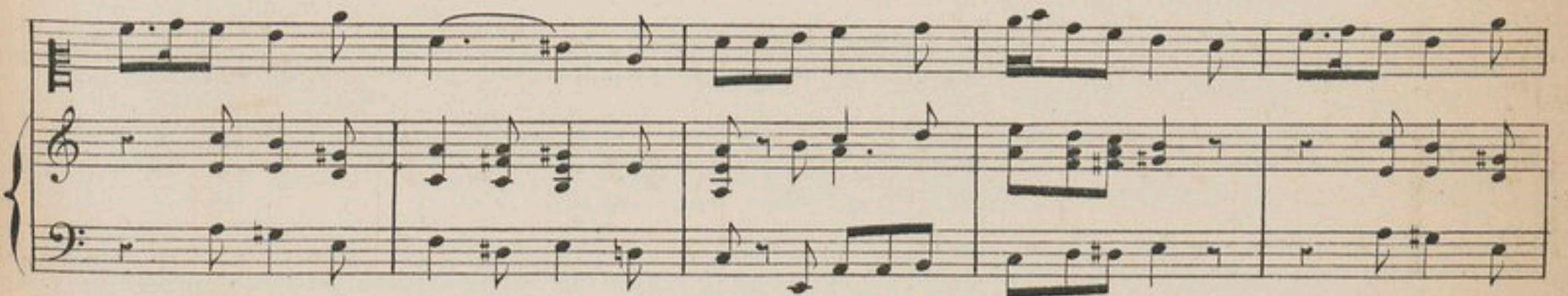
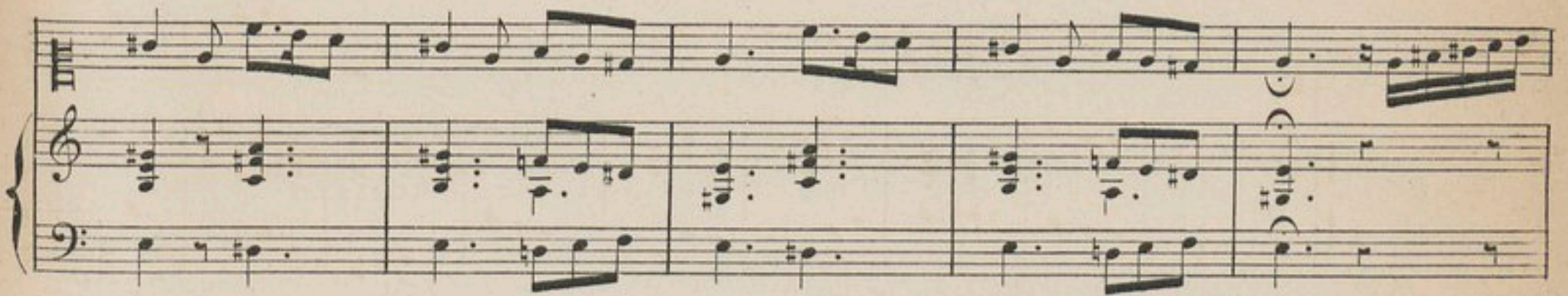
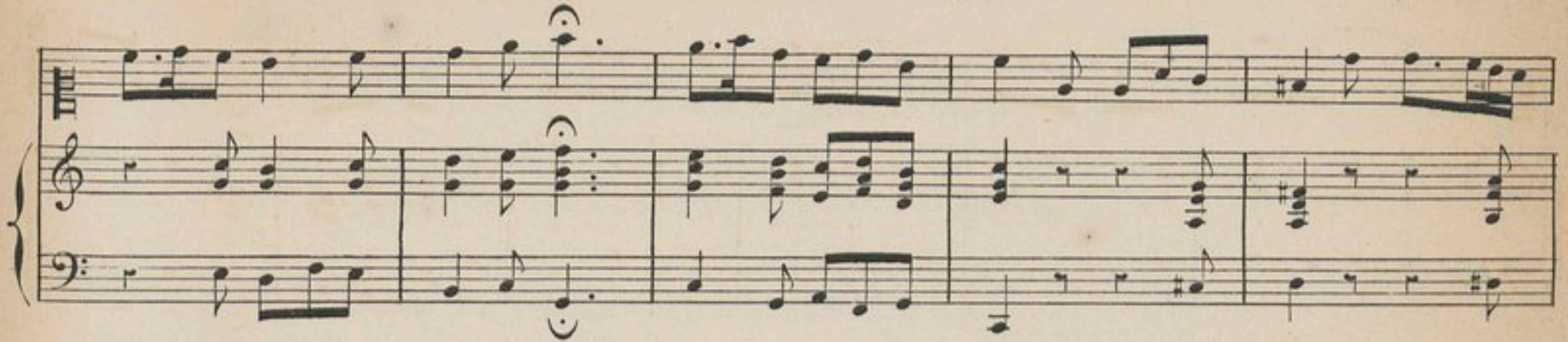
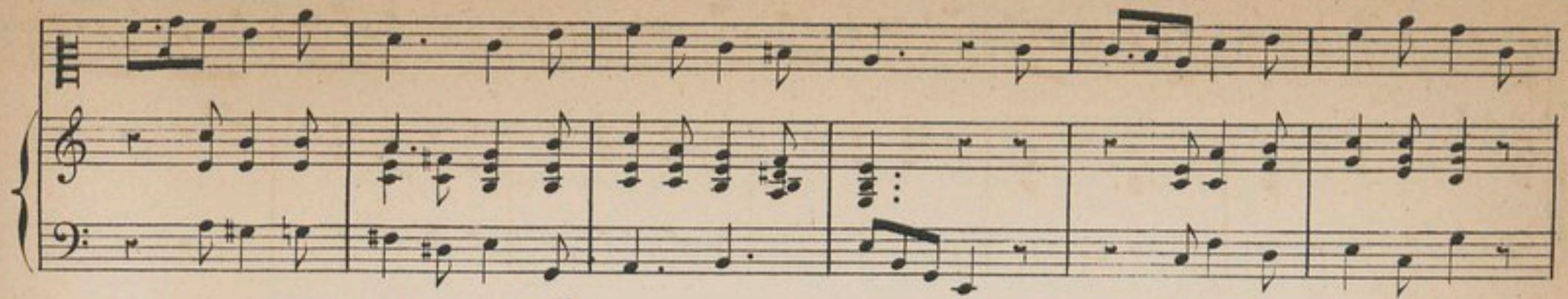
Two systems of piano music. Each system consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system has six measures, and the second system has six measures, ending with a repeat sign.

*Affettuoso.***N^o 196.**

Two systems of piano music. The first system is for N° 196, consisting of a single melodic line on a treble clef staff and a piano accompaniment on grand staves. The key signature is one flat (Bb) and the time signature is common time (C). The second system continues the piece with similar notation. Both systems have six measures each.

*Amoroso.***N^o 197.**

Single system of piano music for N° 197. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staves. The key signature is one sharp (F#) and the time signature is 6/8. The system contains four measures.



Allegretto.

N^o 198.

First system: Treble clef, key signature of one sharp (F#), common time (C). The melody consists of eighth and sixteenth notes.

Second system: Treble and bass clefs, key signature of one sharp (F#), common time (C). The accompaniment features chords and single notes.

Third system: Treble and bass clefs, key signature of one sharp (F#), common time (C). The piece concludes with a double bar line and a repeat sign.

FIN.

First system: Treble clef, key signature of one sharp (F#), common time (C). The melody continues with eighth and sixteenth notes.

Second system: Treble and bass clefs, key signature of one sharp (F#), common time (C). The accompaniment continues with chords and single notes.

Third system: Treble and bass clefs, key signature of one sharp (F#), common time (C). The piece concludes with a double bar line and a repeat sign.

First system: Treble clef, key signature of one sharp (F#), common time (C). The melody continues with eighth and sixteenth notes.

Second system: Treble and bass clefs, key signature of one sharp (F#), common time (C). The accompaniment continues with chords and single notes.

Third system: Treble and bass clefs, key signature of one sharp (F#), common time (C). The piece concludes with a double bar line and a repeat sign.

Mineur.

N^o 199.

First system: Treble clef, key signature of two sharps (F# and C#), common time (C). The melody consists of eighth and sixteenth notes.

Second system: Treble and bass clefs, key signature of two sharps (F# and C#), common time (C). The accompaniment features chords and single notes.

Third system: Treble and bass clefs, key signature of two sharps (F# and C#), common time (C). The piece concludes with a double bar line and a repeat sign.

FIN.

First system: Treble clef, key signature of two sharps (F# and C#), common time (C). The melody continues with eighth and sixteenth notes.

Second system: Treble and bass clefs, key signature of two sharps (F# and C#), common time (C). The accompaniment continues with chords and single notes.

Third system: Treble and bass clefs, key signature of two sharps (F# and C#), common time (C). The piece concludes with a double bar line and a repeat sign.

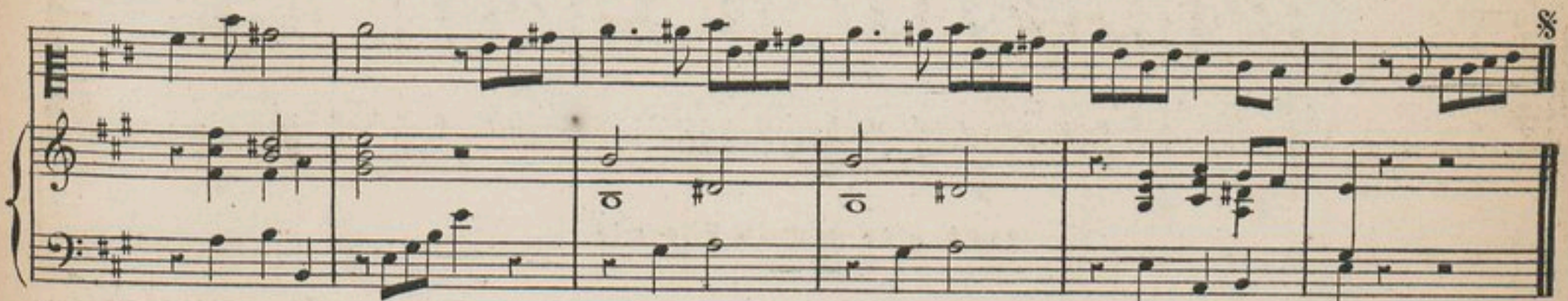
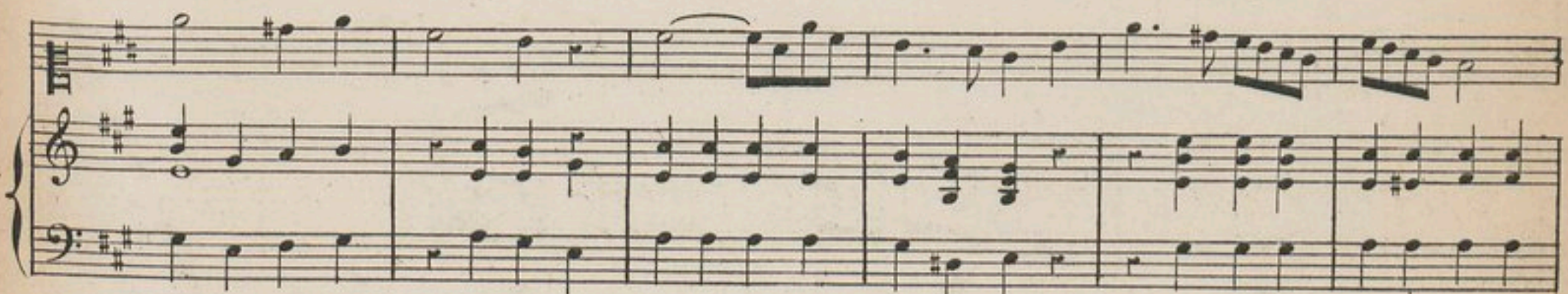
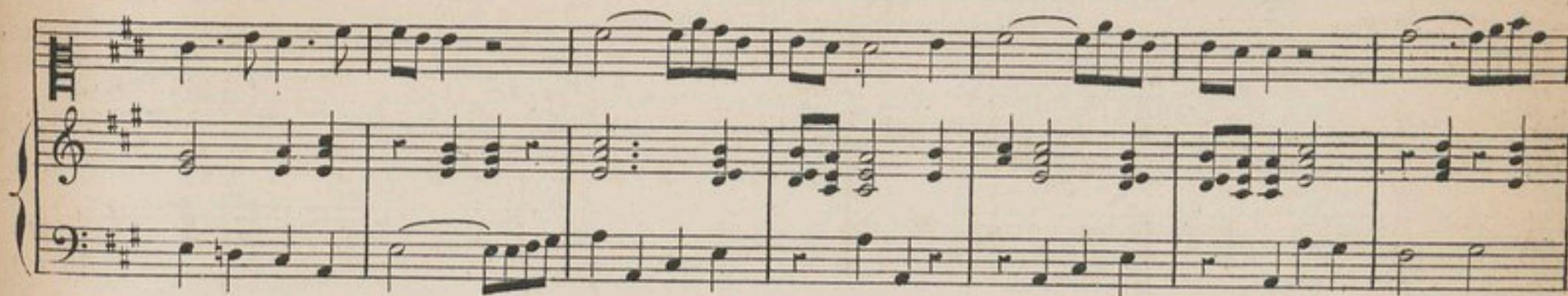
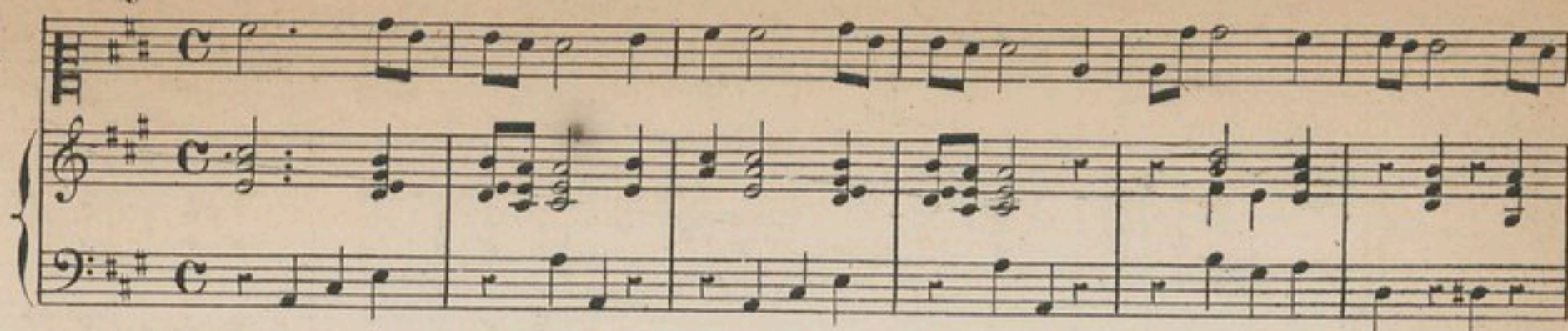
First system: Treble clef, key signature of two sharps (F# and C#), common time (C). The melody continues with eighth and sixteenth notes.

Second system: Treble and bass clefs, key signature of two sharps (F# and C#), common time (C). The accompaniment continues with chords and single notes.

Third system: Treble and bass clefs, key signature of two sharps (F# and C#), common time (C). The piece concludes with a double bar line and a repeat sign.

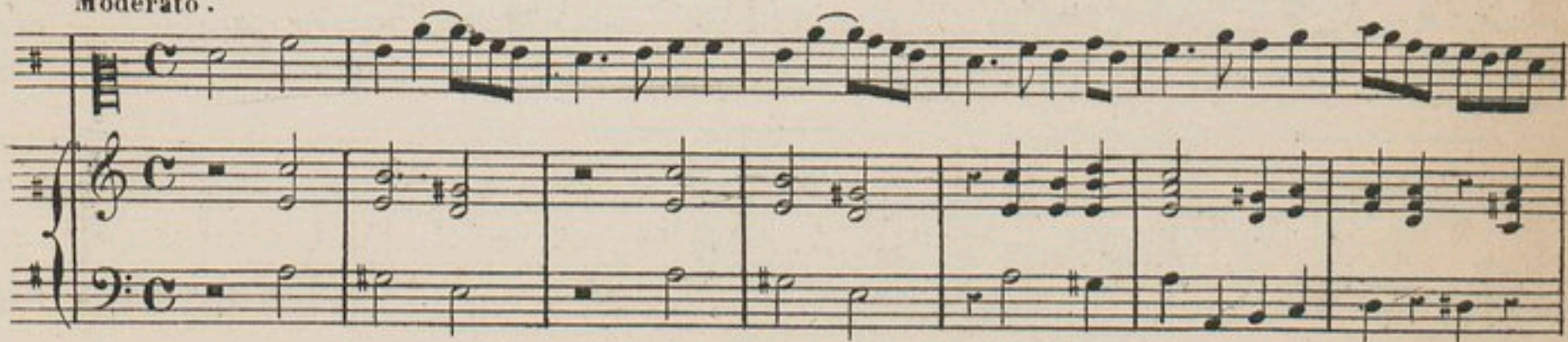
♩ Allegretto.

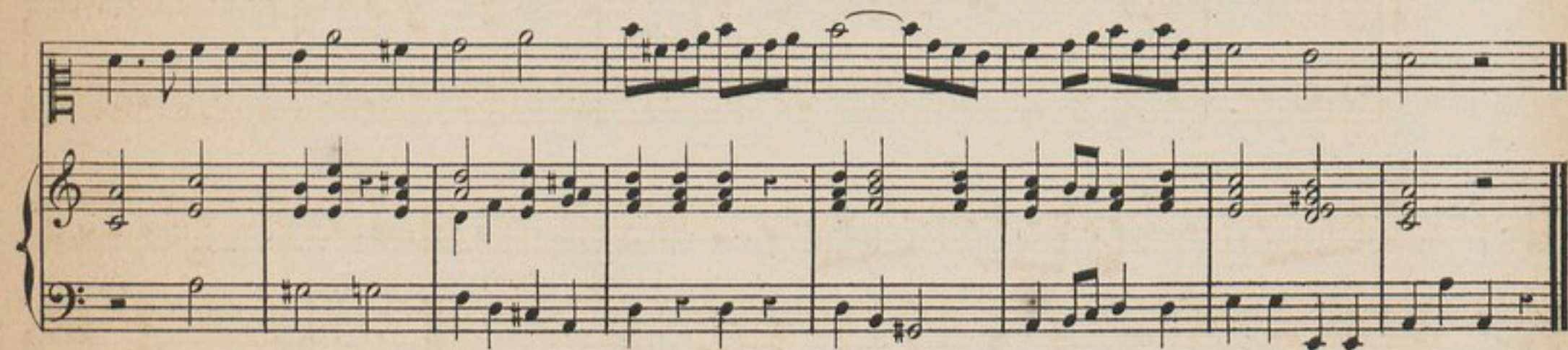
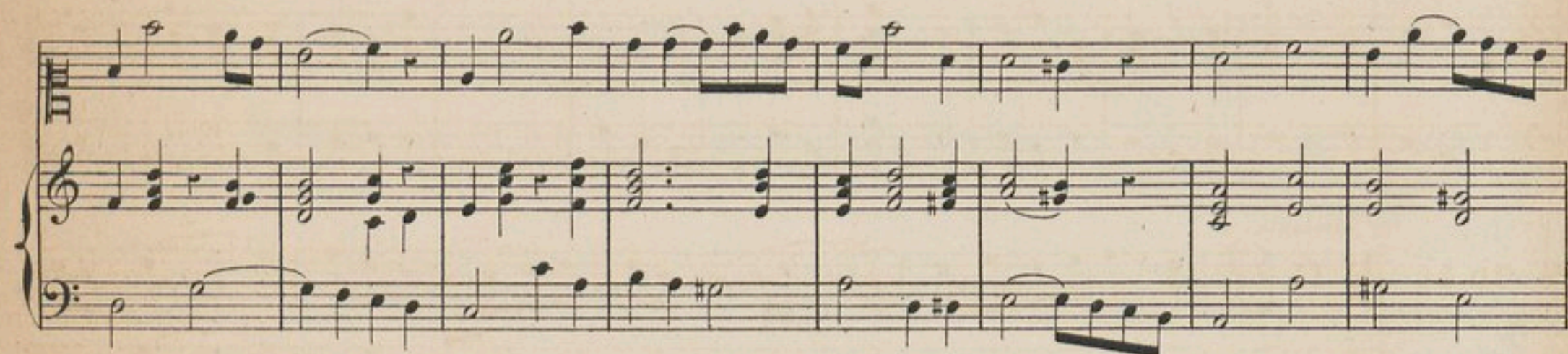
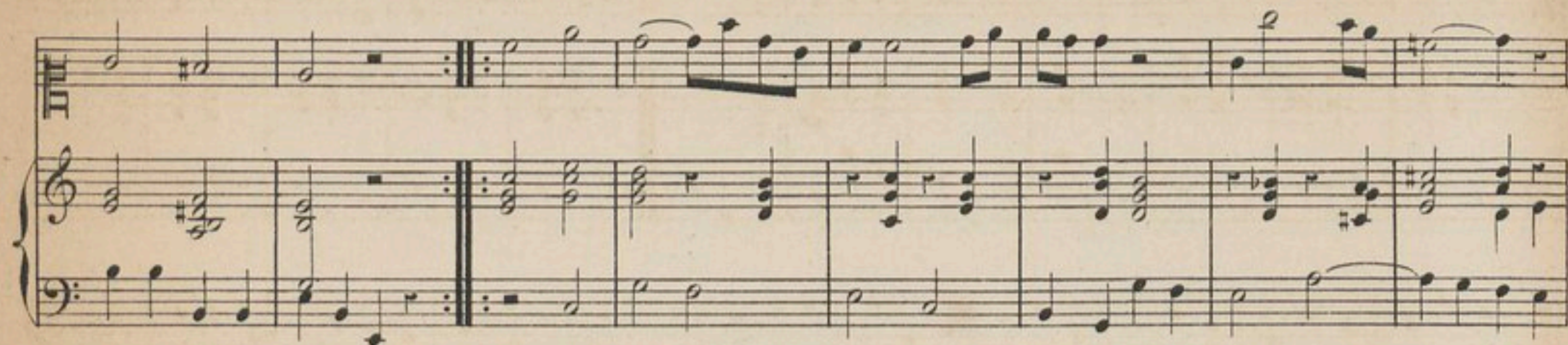
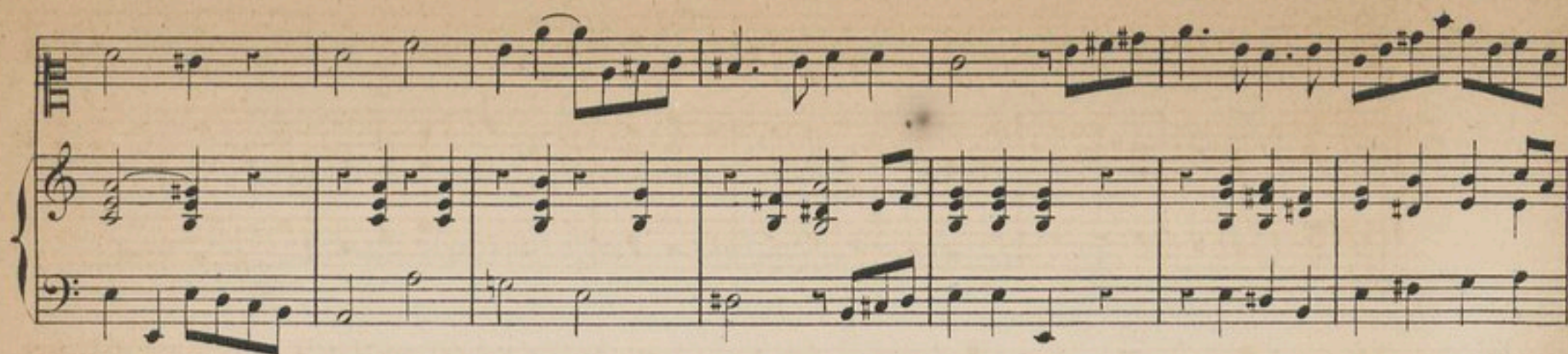
Nº 200.



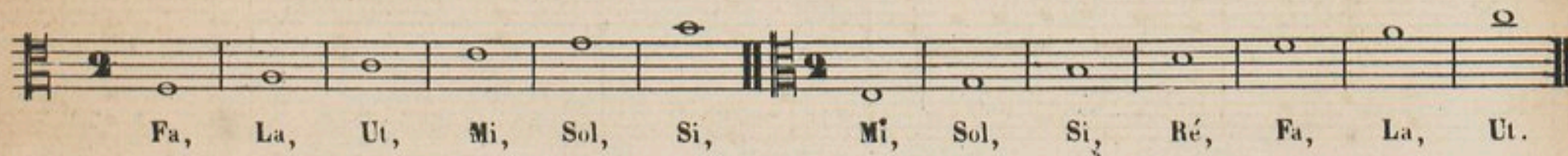
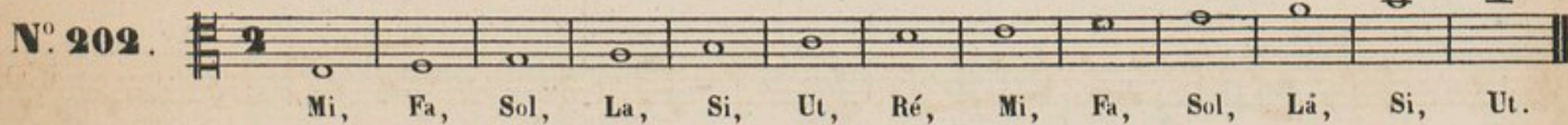
Moderato.

Nº 201.



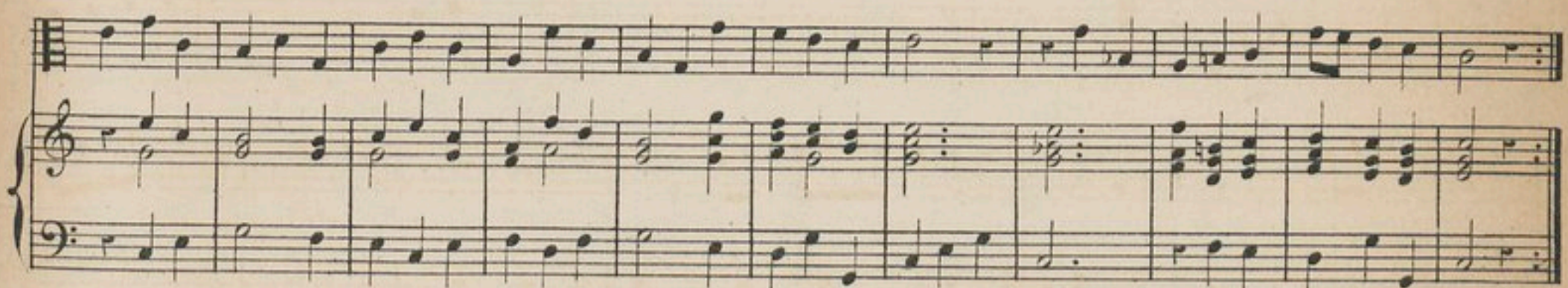
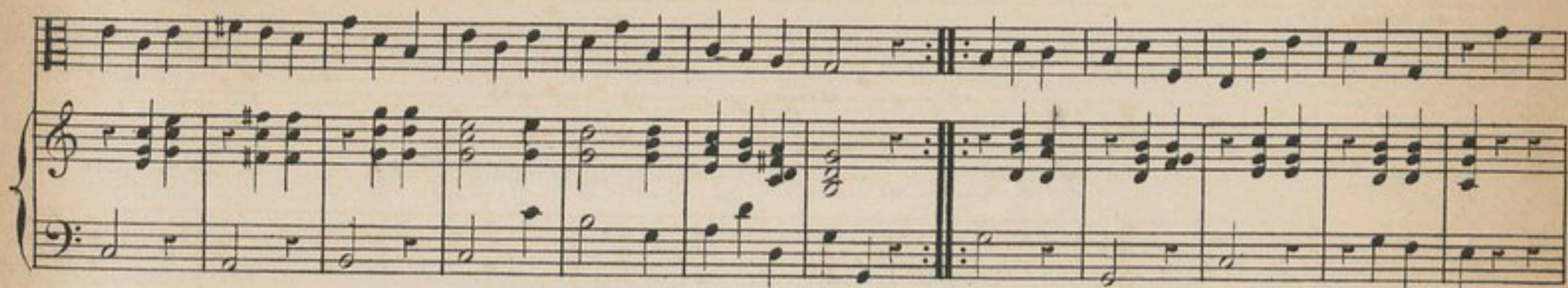
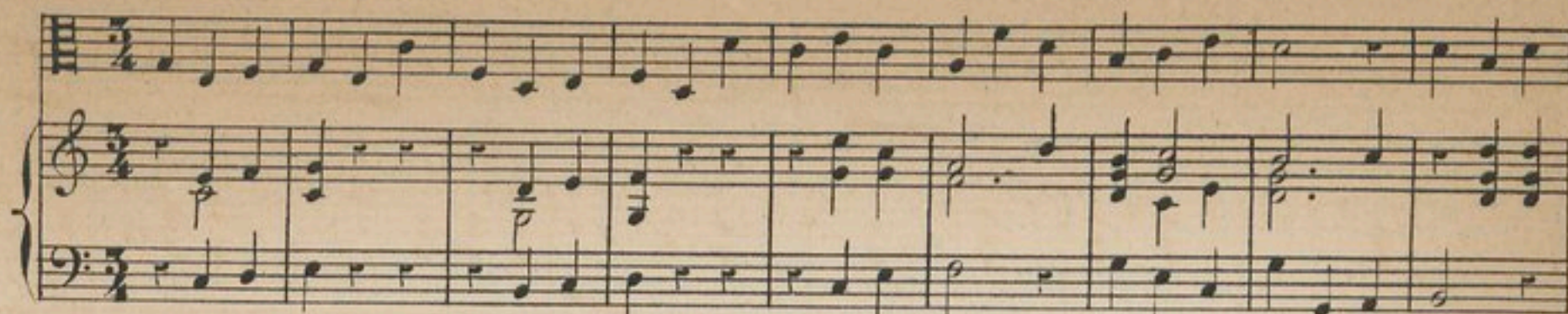


CLEF D'UT SUR LA 3^{me} LIGNE.



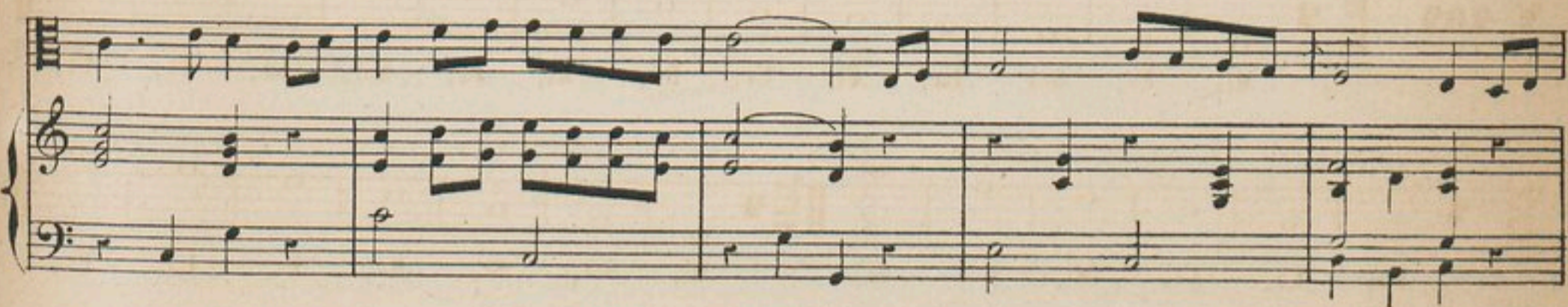
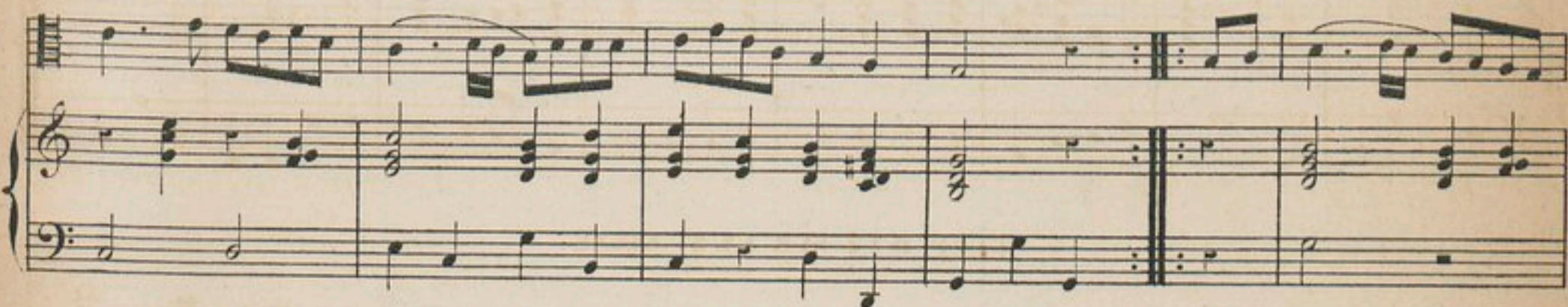
Leçon pour apprendre à nommer les notes.

N^o 203.



Andante.

N^o 204.



First system of musical notation, featuring a single melodic line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C).

*Andantino.***Nº 205.**

Second system of musical notation, starting with "Nº 205." and "Andantino." The notation continues with a single melodic line and piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C).

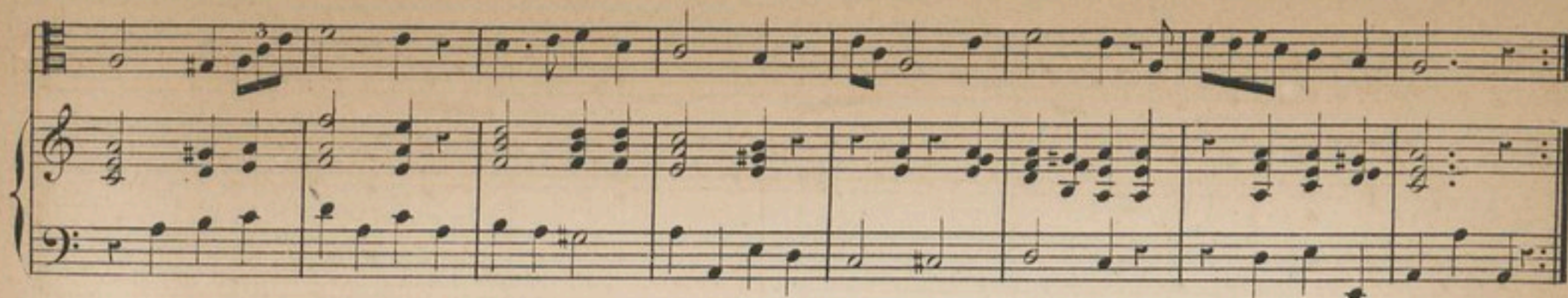
Third system of musical notation, continuing the piece. It features a single melodic line and piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C).

Fourth system of musical notation, continuing the piece. It features a single melodic line and piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C).

*Andantino.***Nº 206.**

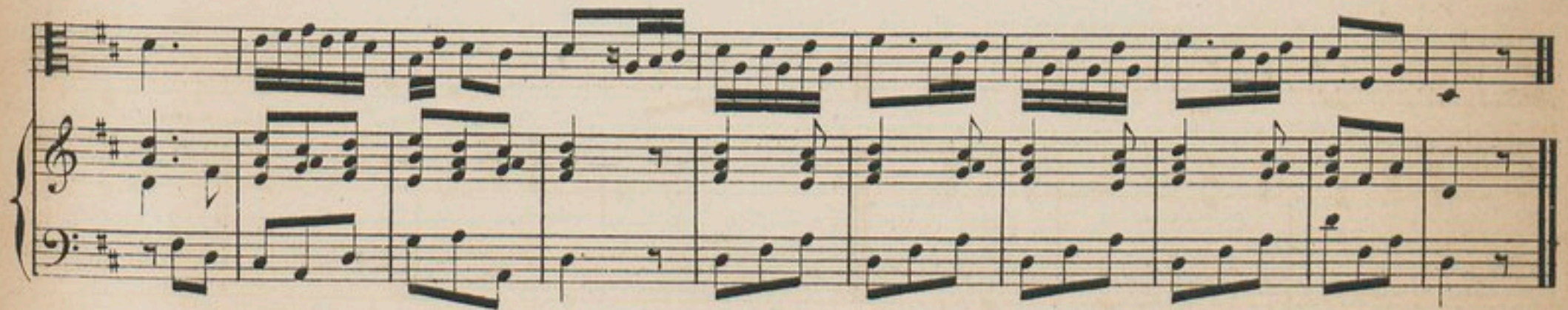
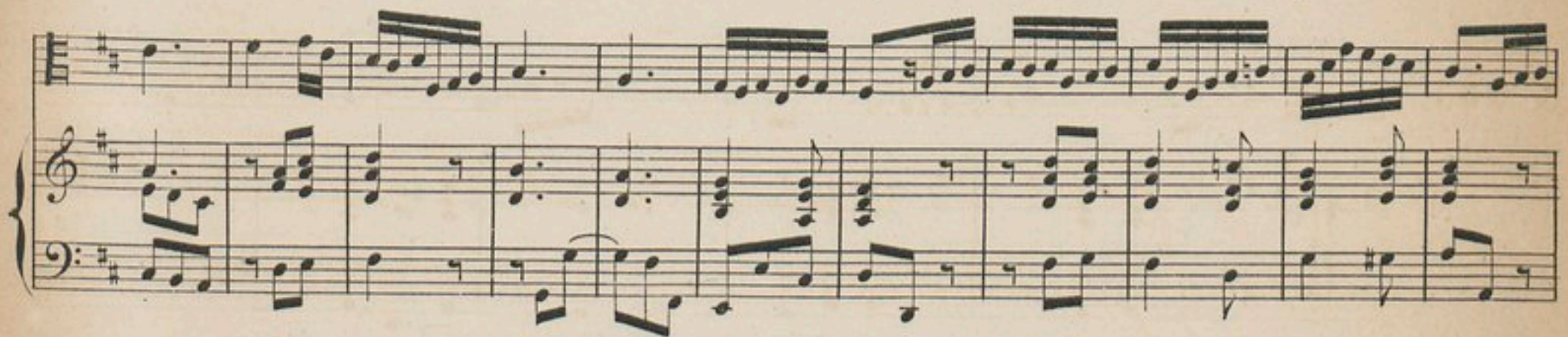
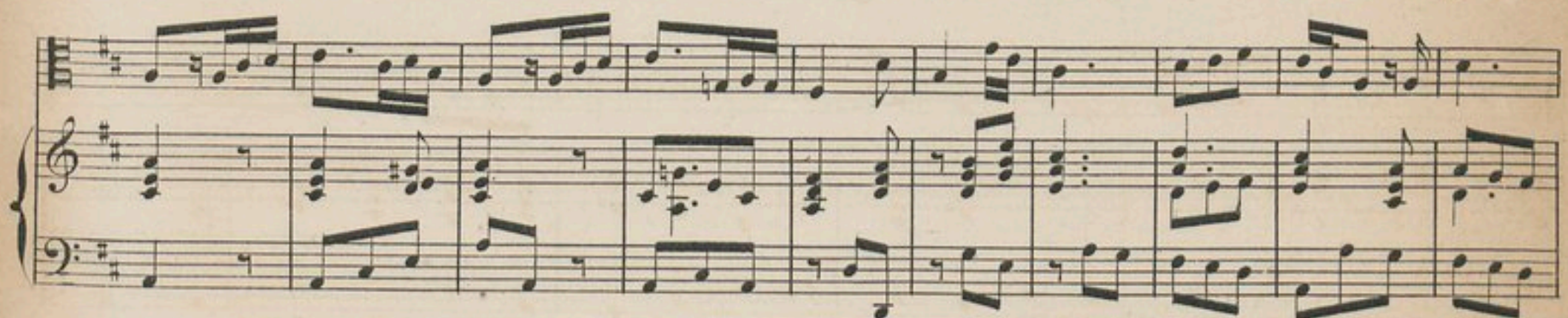
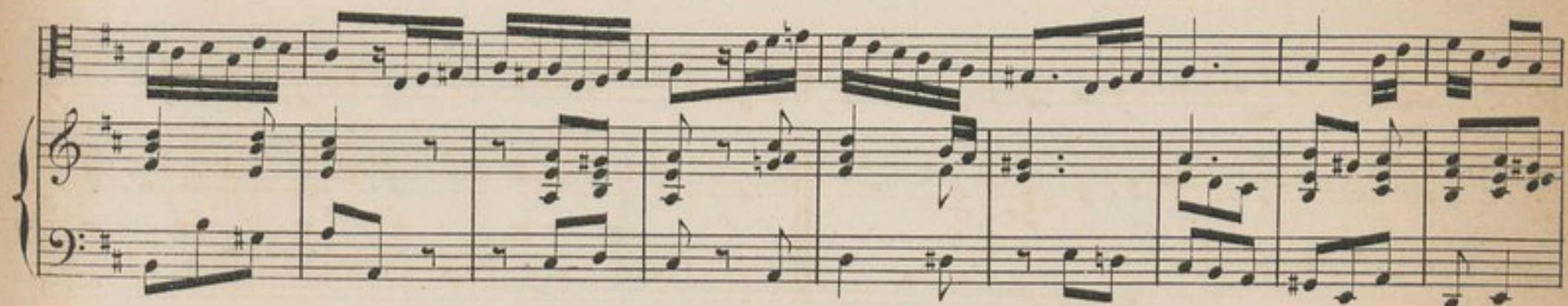
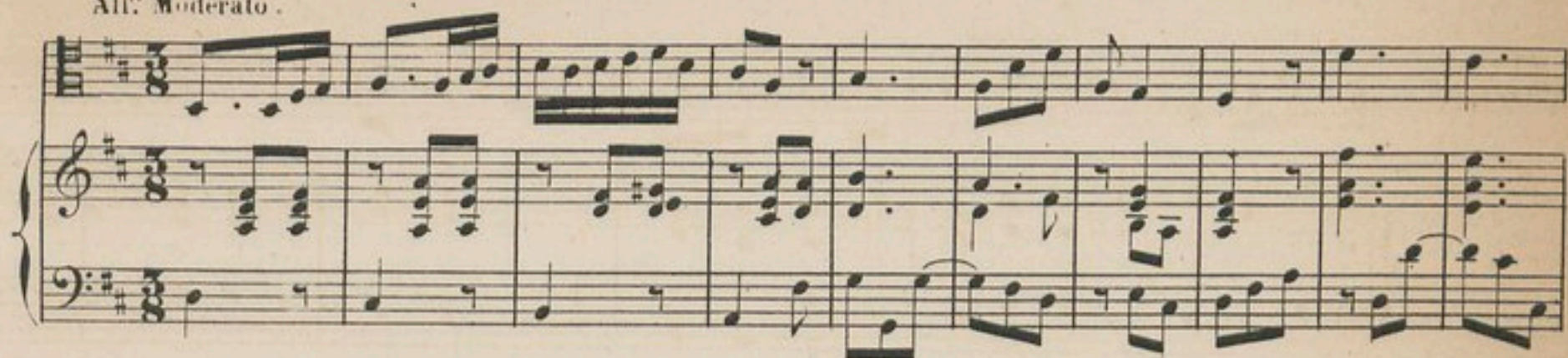
Fifth system of musical notation, starting with "Nº 206." and "Andantino." The notation continues with a single melodic line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Sixth system of musical notation, continuing the piece. It features a single melodic line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).



All^o Moderato.

N^o 207.

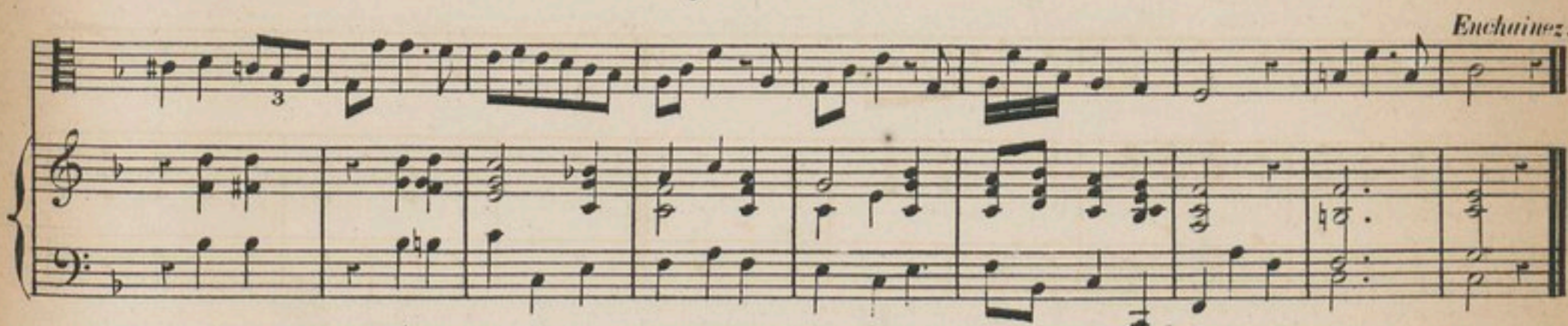
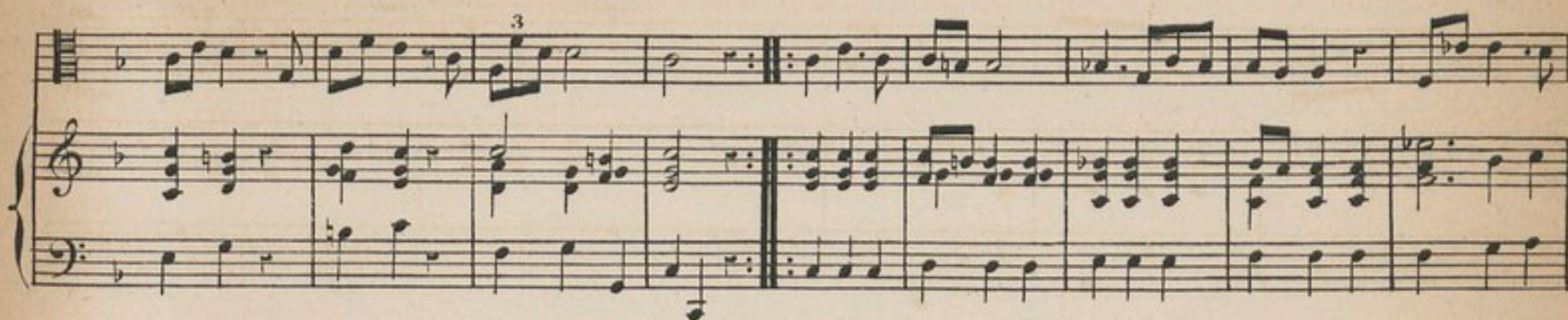
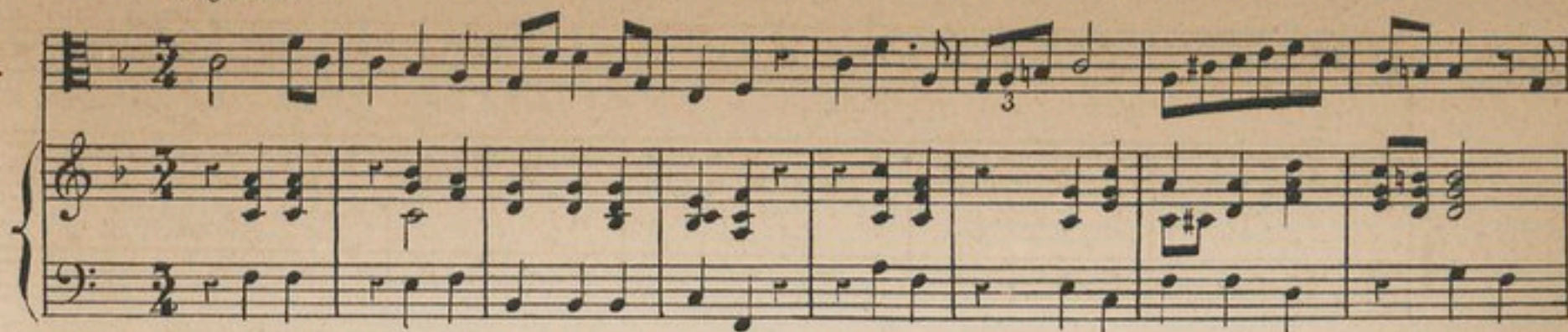
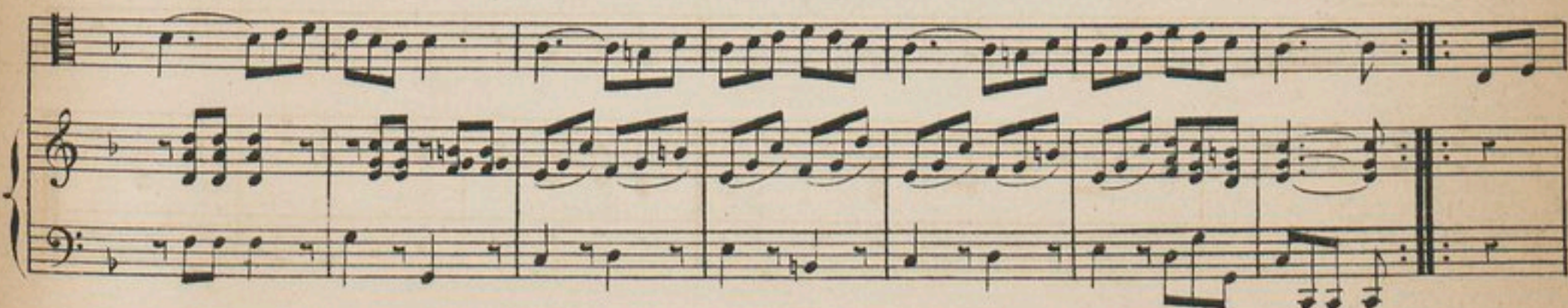
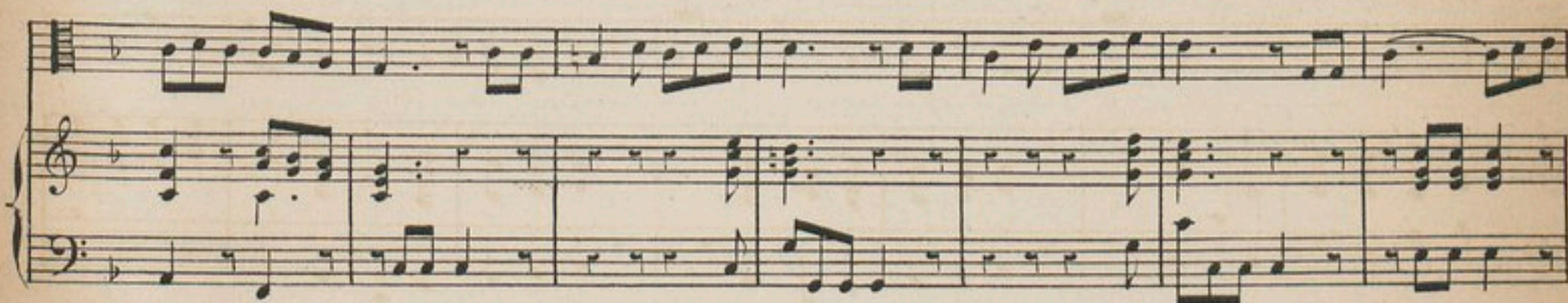
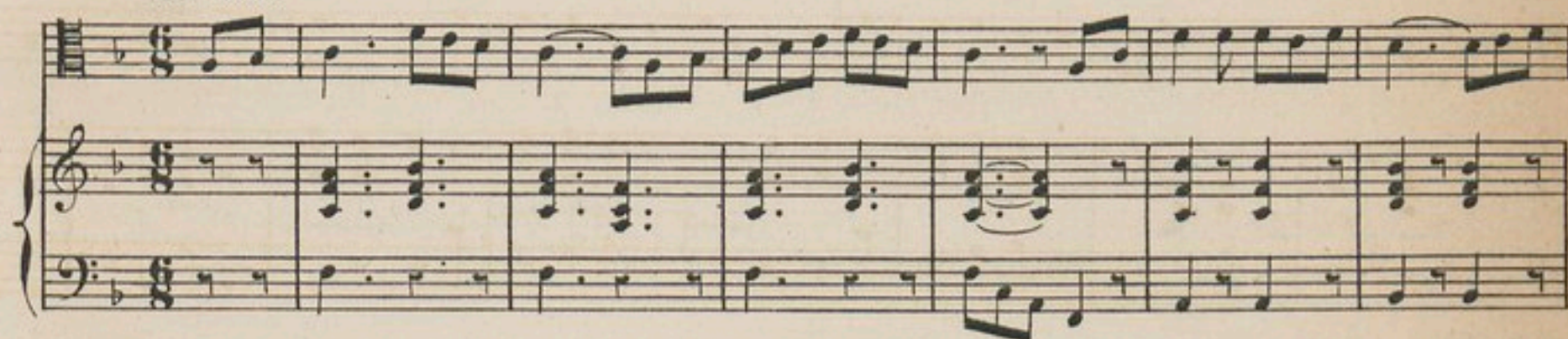


Andante.

N^o 208.

The musical score for N° 208, Andante, is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score consists of six systems of music. The first system shows the beginning of the piece. The second and third systems continue the melody and accompaniment. The fourth system features a repeat sign. The fifth system continues the piece. The sixth system concludes with a first and second ending bracketed over the final measures.

Larghetto.

N^o 209.All^o Mod^{to}N^o 210.

Four systems of musical notation for piano and voice. Each system consists of a vocal line and a piano accompaniment. The piano part is written in treble and bass staves. The key signature has one flat (B-flat). The time signature is 2/4. The music is in a common style with many chords and melodic lines.

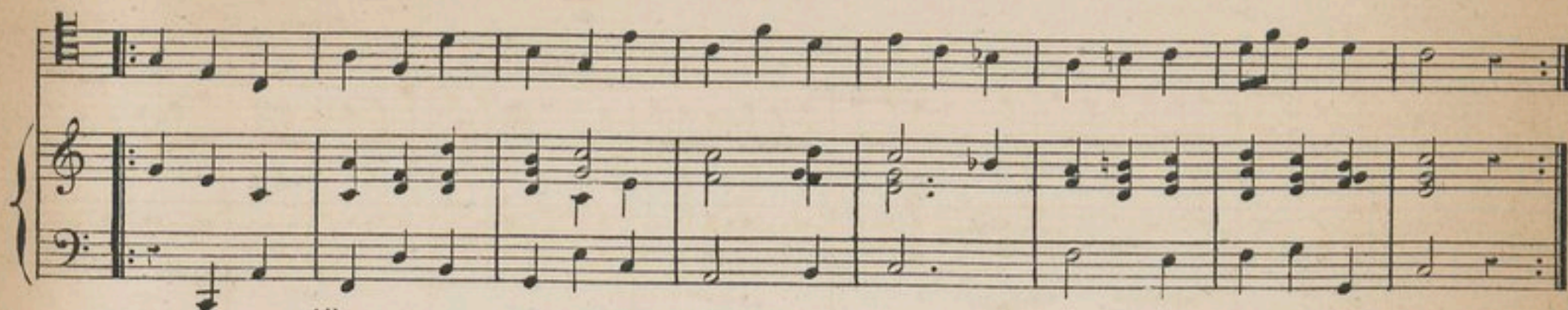
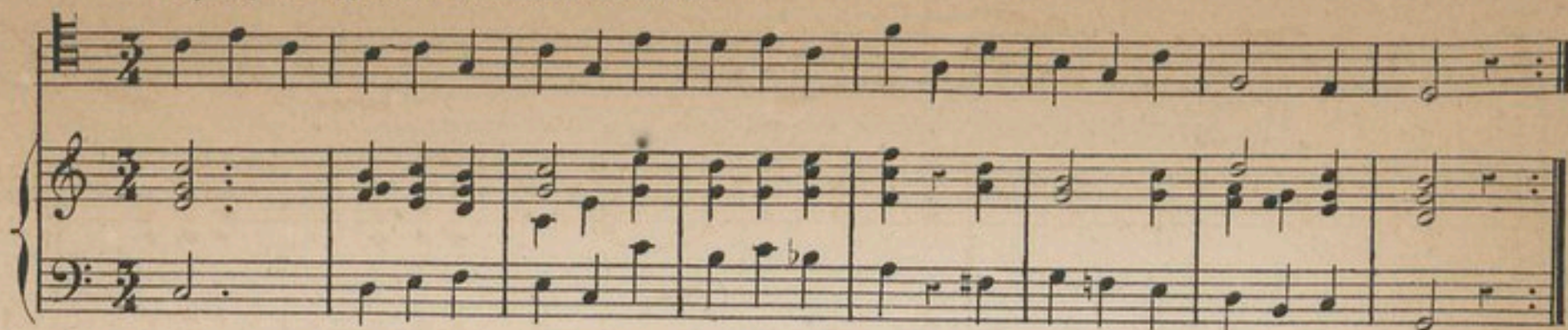
CLEF D'UT SUR LA 4^{me} LIGNE.

N^o 211.

Ut, Ré, Mi, Fa, Sol, La, Si, Ut, Ré, Mi, Fa, Sol,

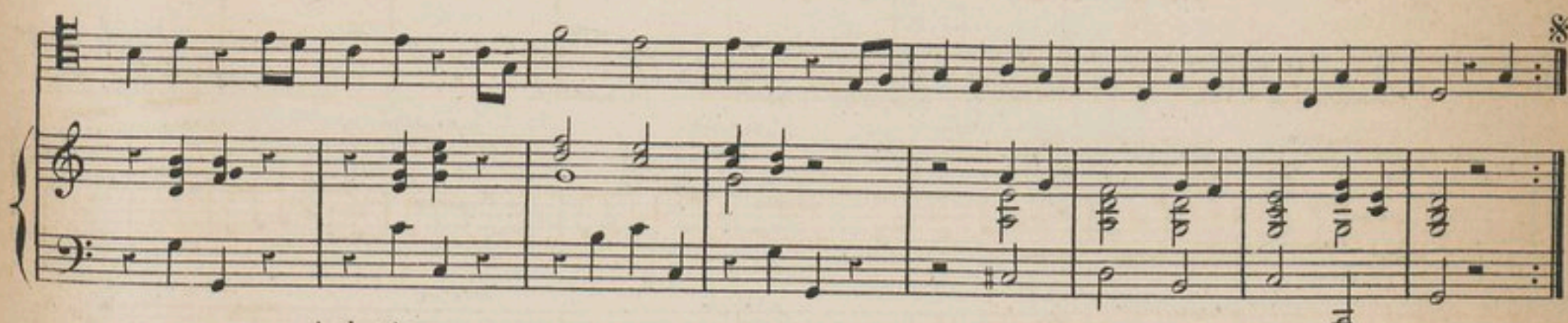
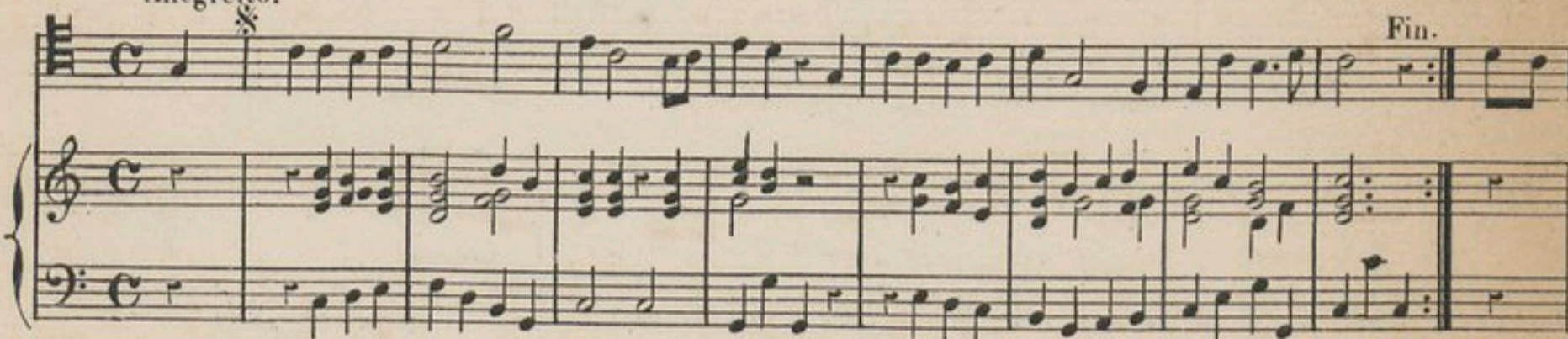
Ré, Fa, La, Ut, Mi, Sol, Ut, Mi, Sol, Si, Ré, Fa,

N^o 212.



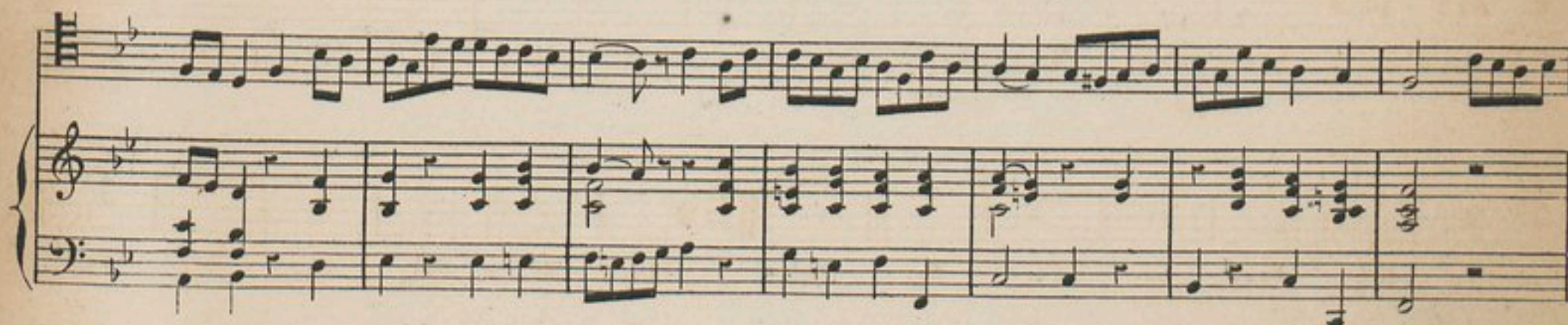
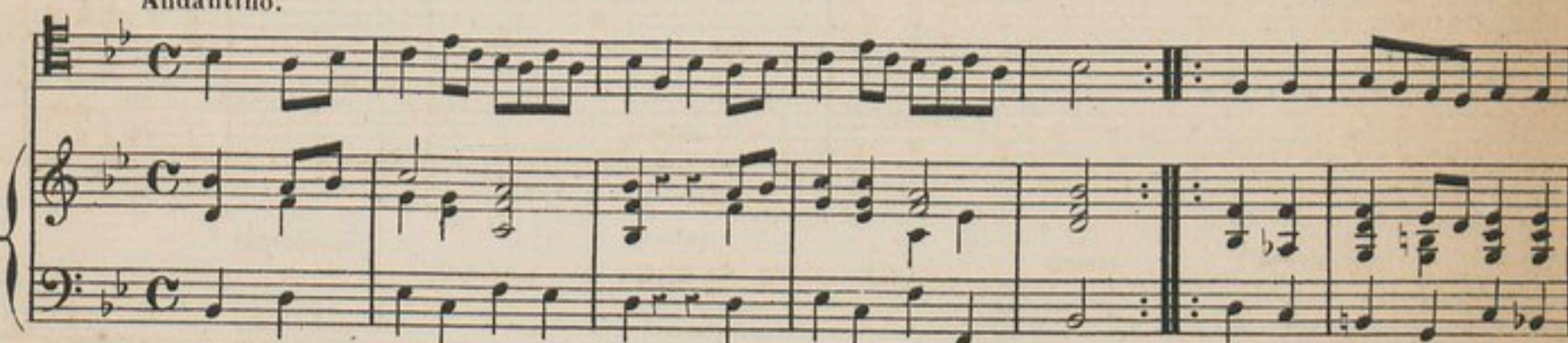
Allegretto.

N^o 213.



Andantino.

N^o 214.

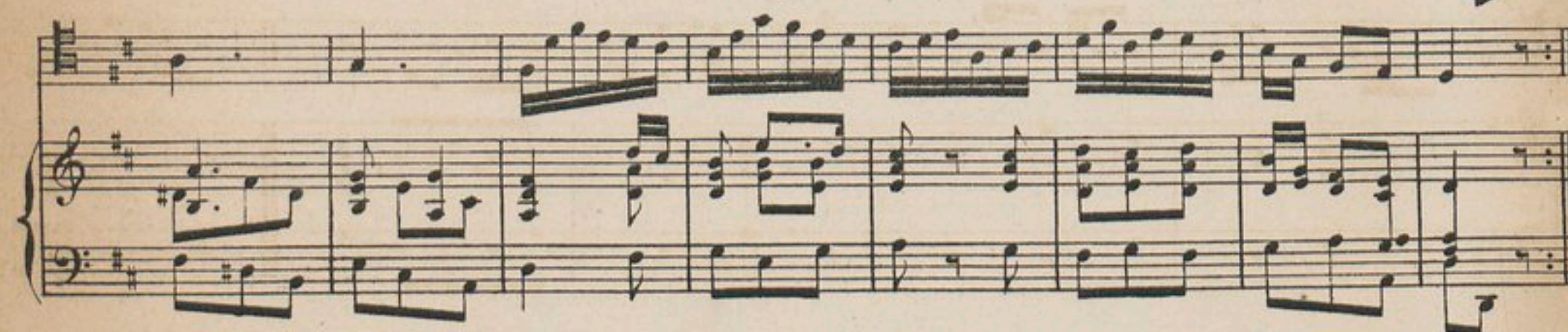
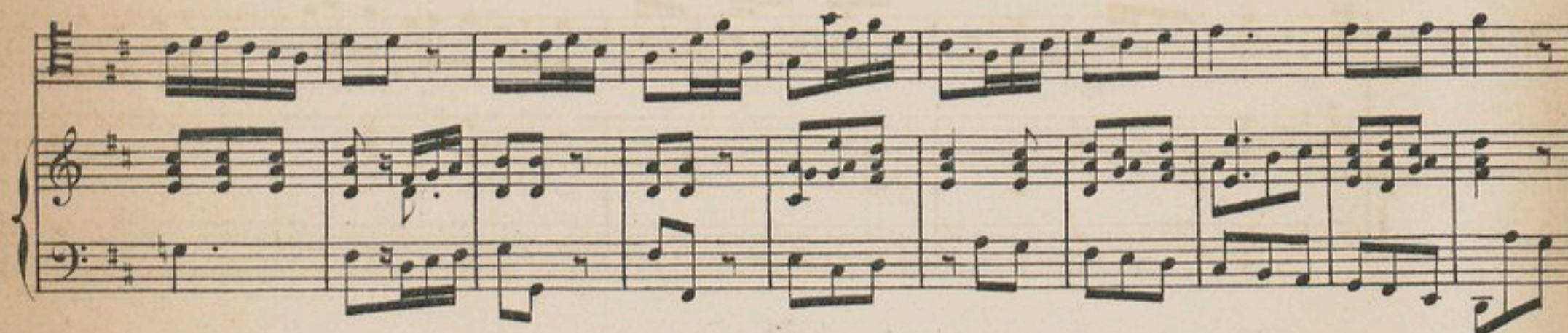
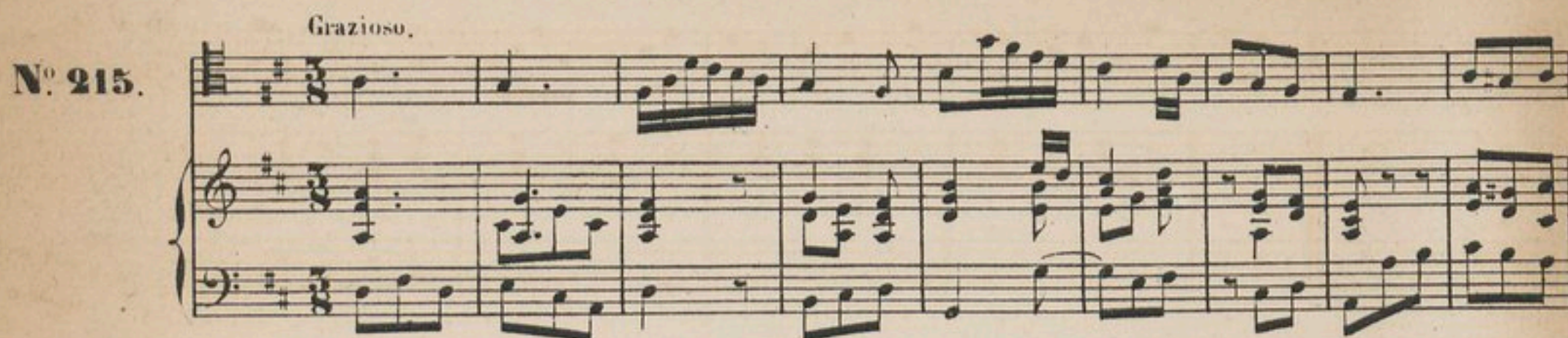


rall^o a tempo.



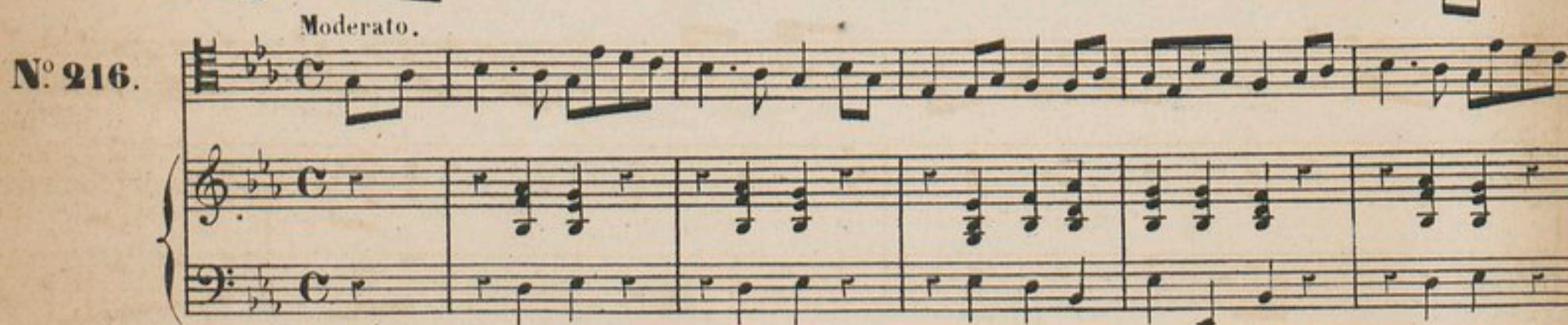
Grazioso.

Nº 215.



Moderato.

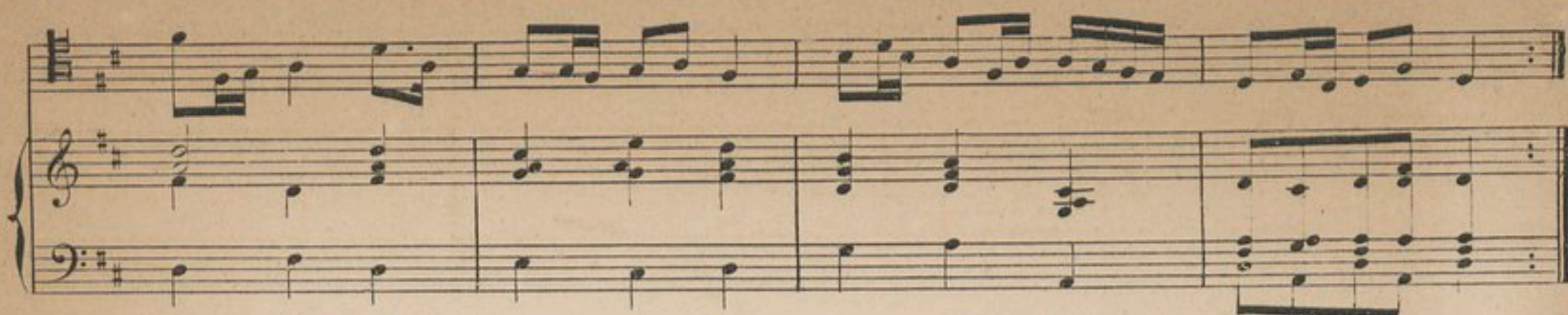
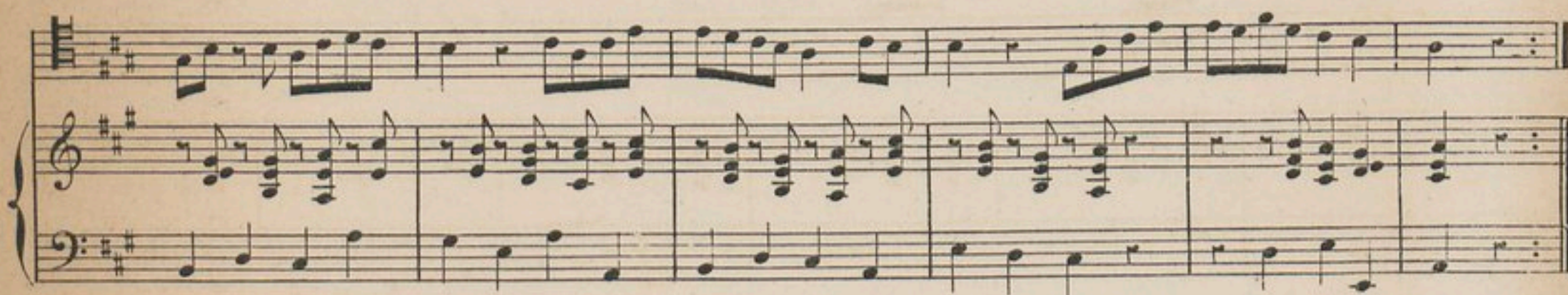
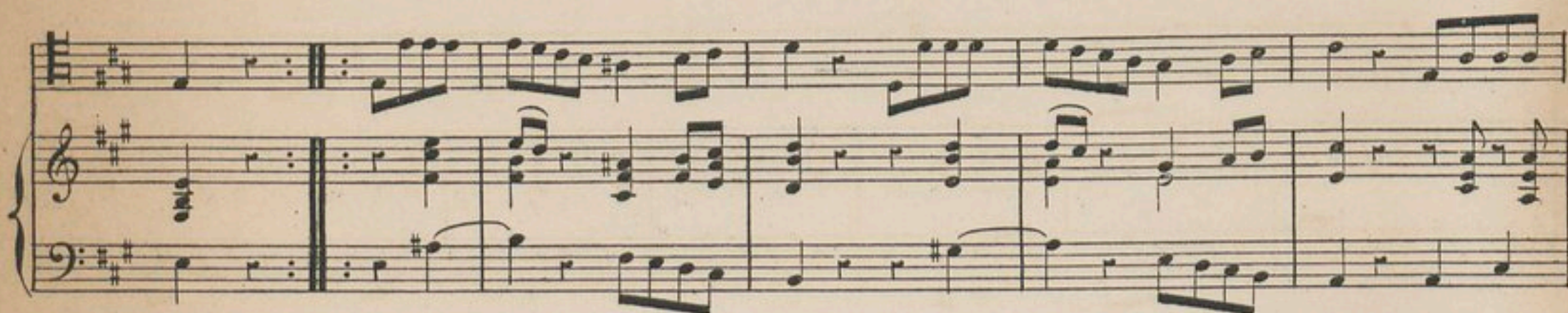
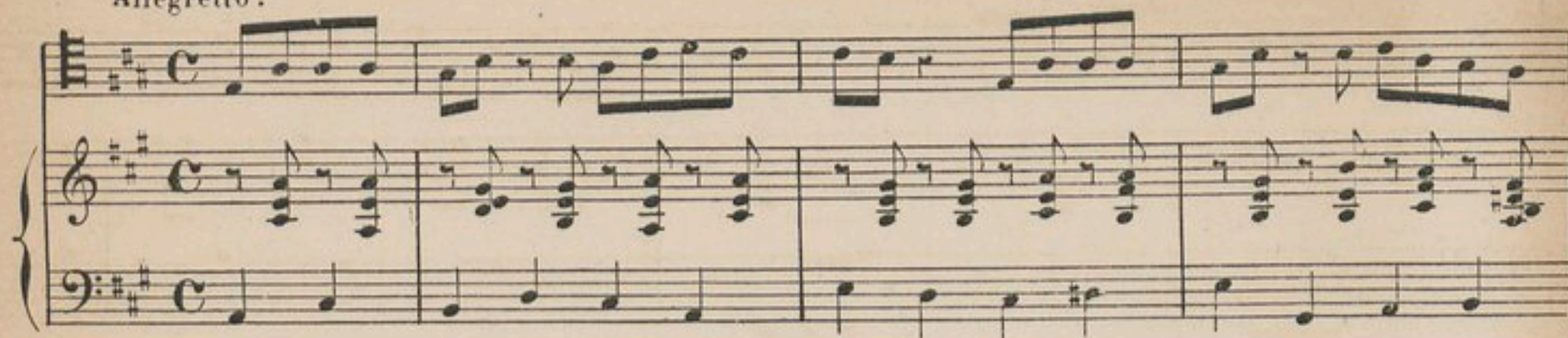
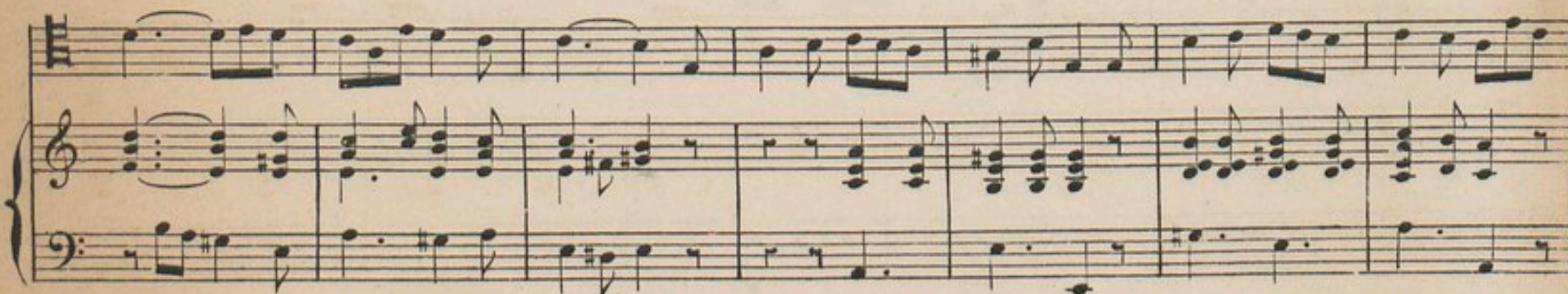
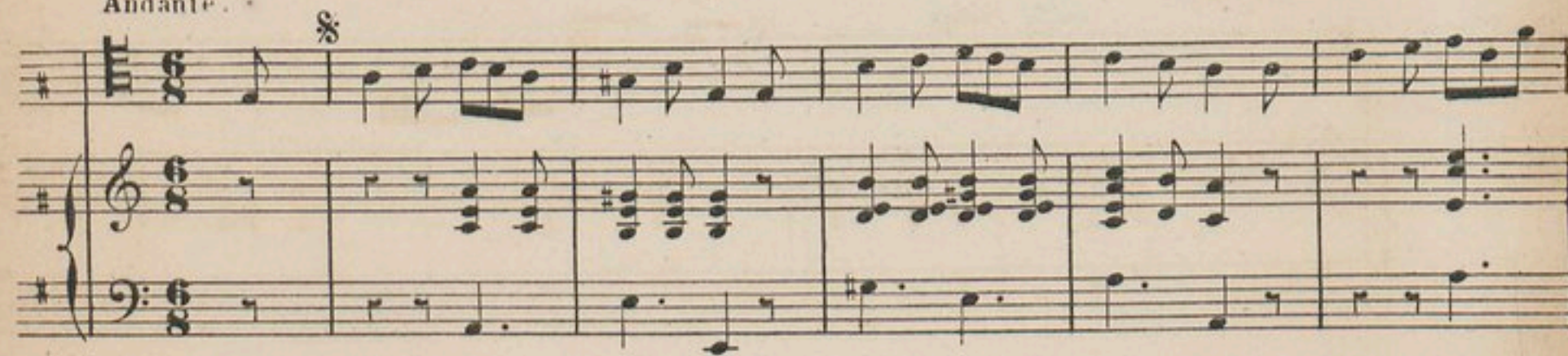
Nº 216.



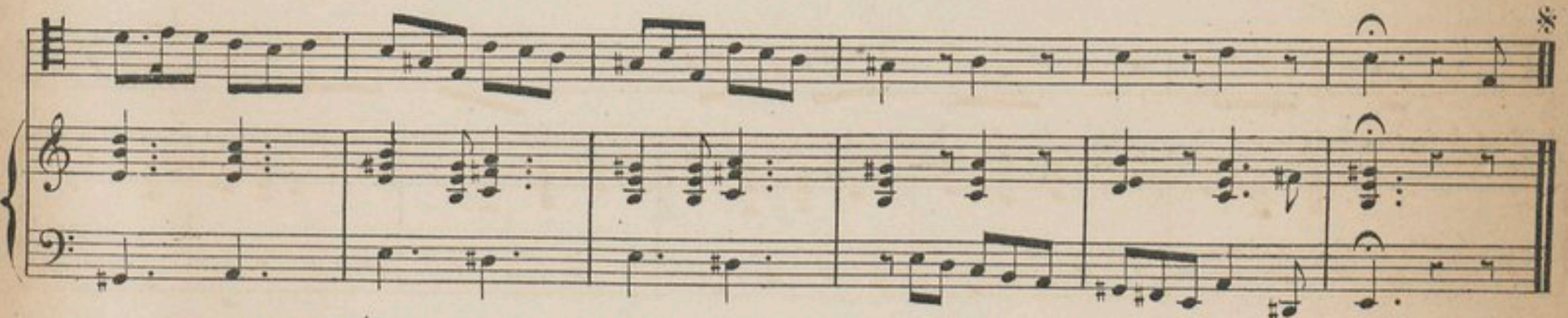
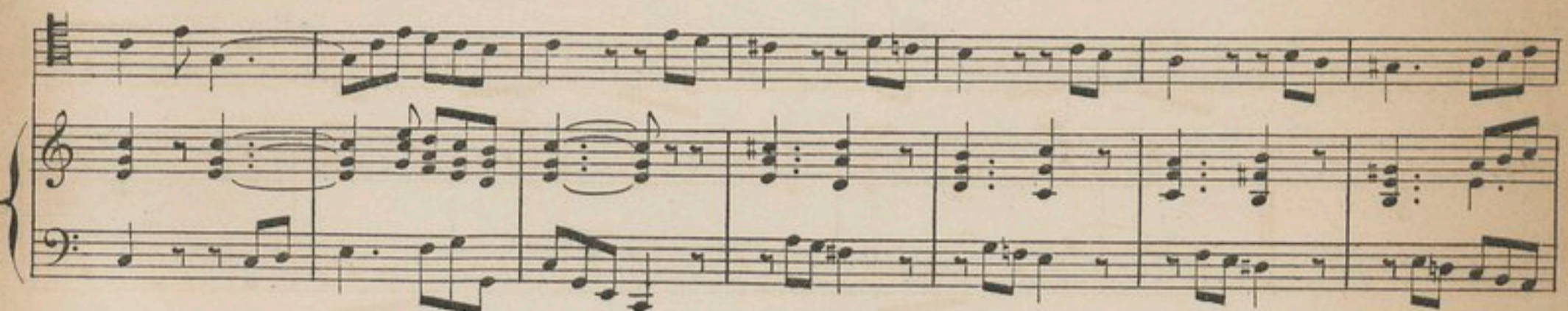
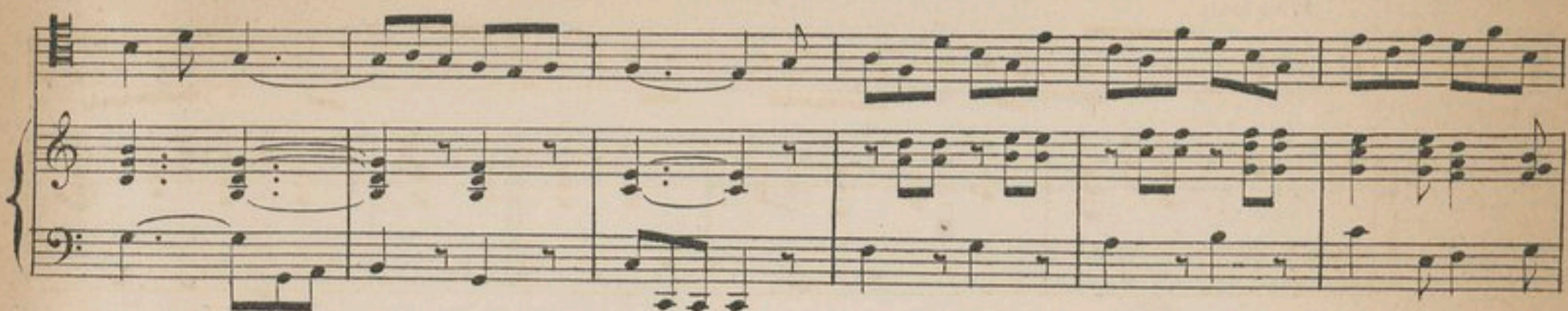
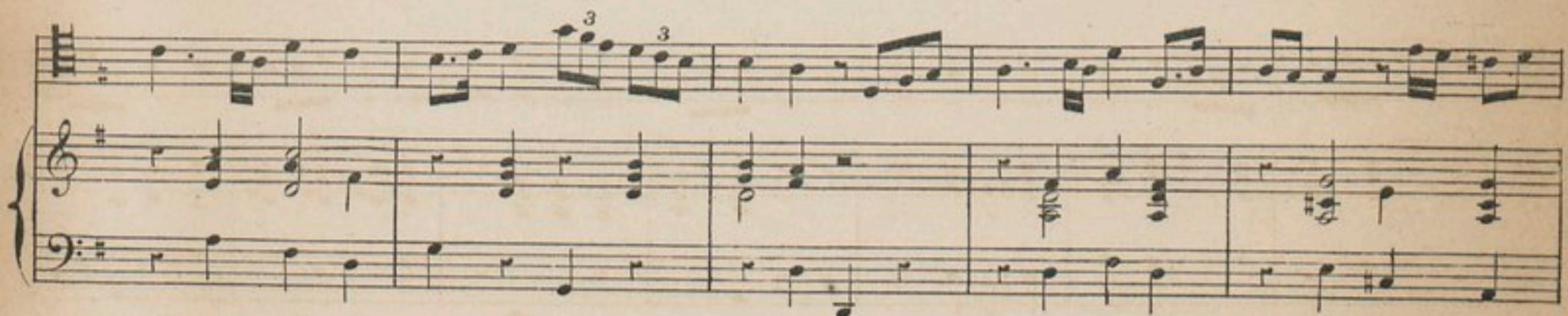
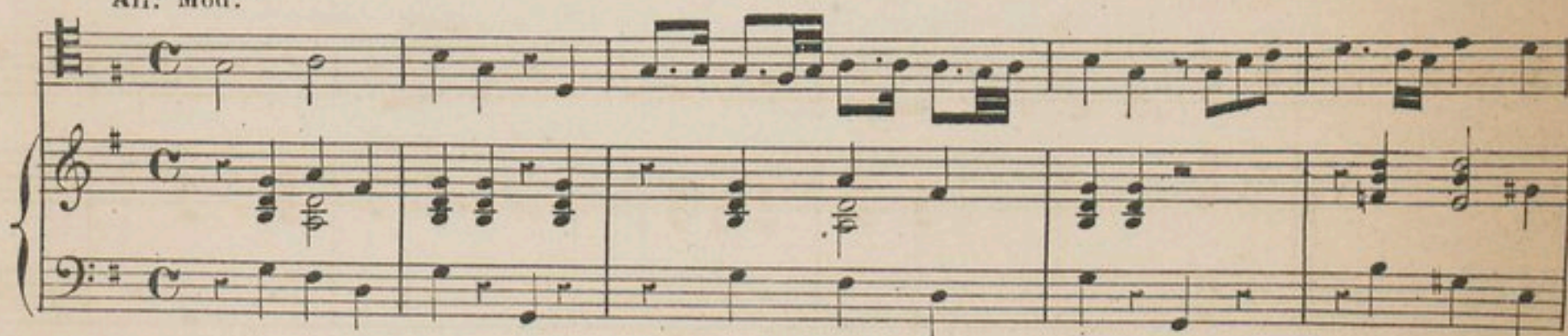
The first three systems of music are in B-flat major (two flats) and 3/4 time. Each system consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The first system features a melody with eighth and sixteenth notes. The second system includes repeat signs in both the melody and piano parts. The third system concludes with a double bar line and repeat dots in the piano part.

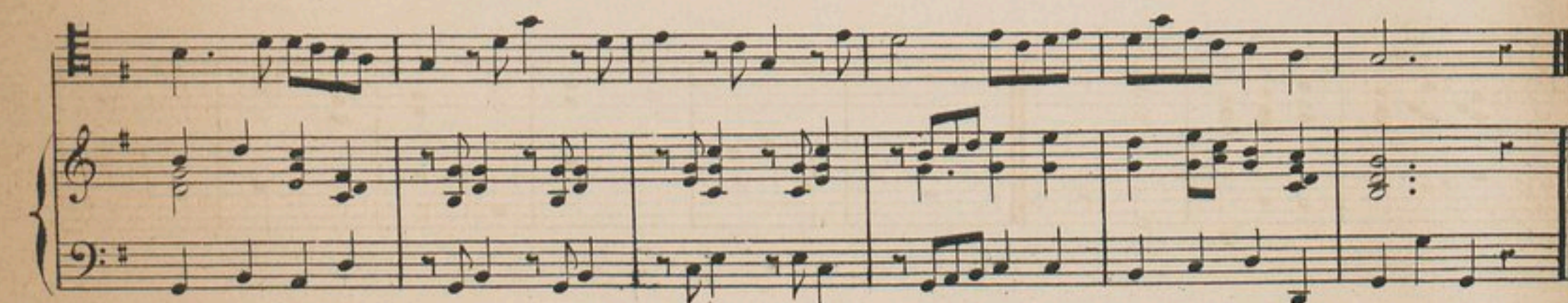
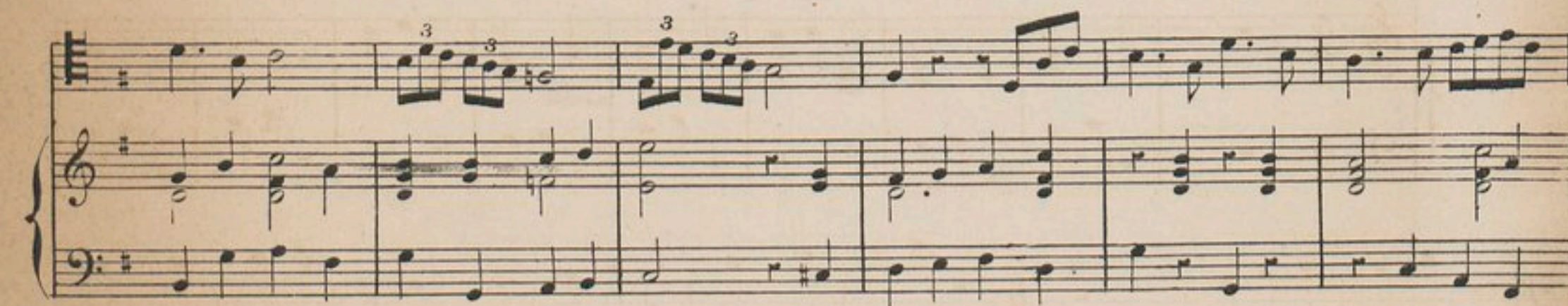
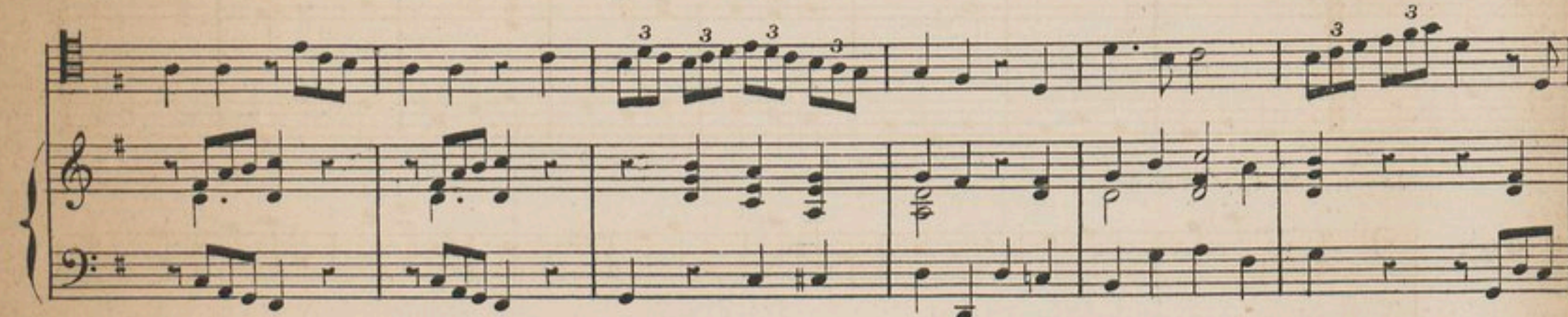
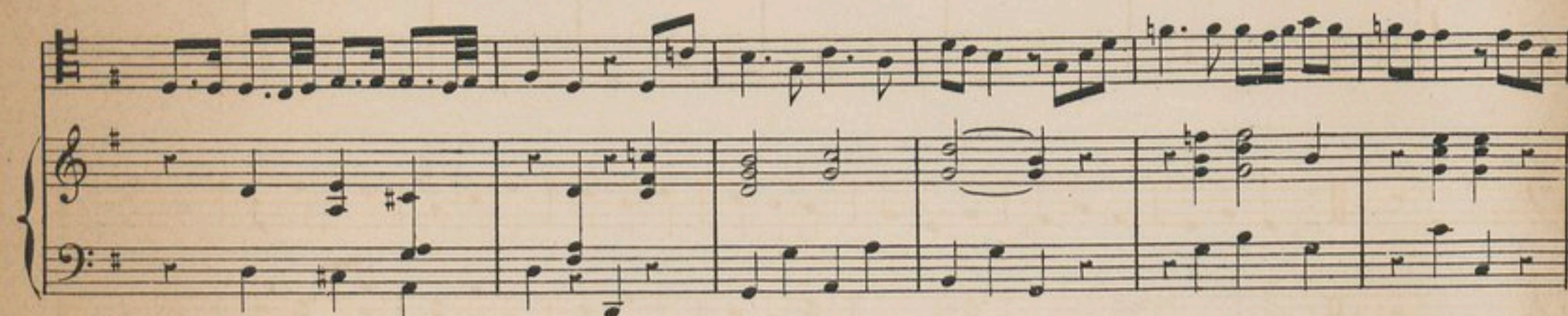
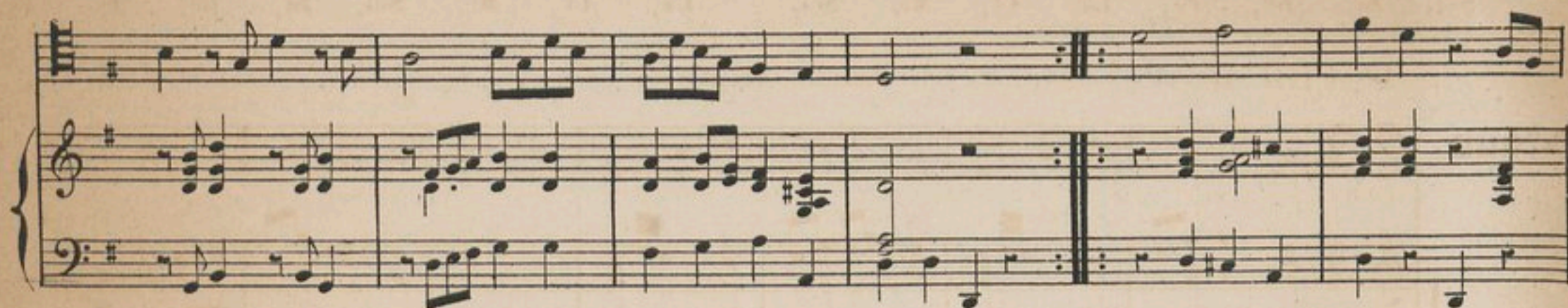
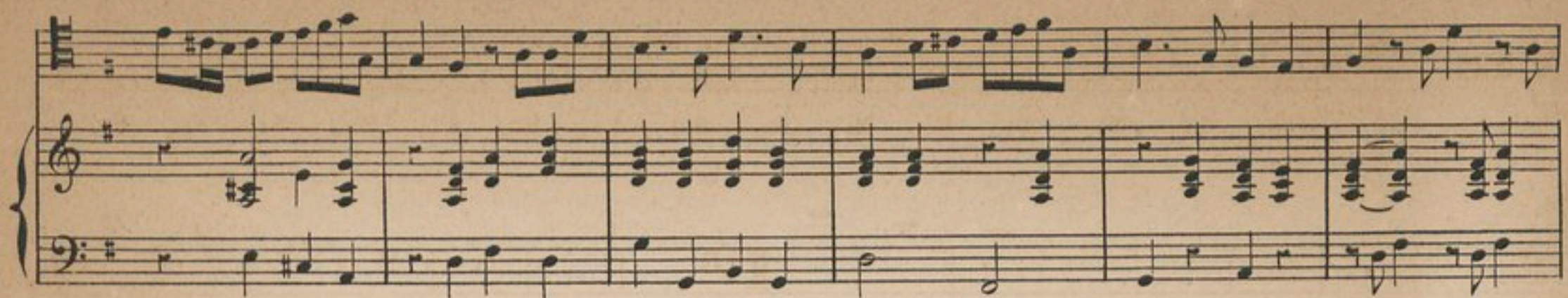
*Andante.***Nº 217.**

The piece, numbered 217, is in E major (one sharp) and 3/4 time, marked *Andante*. It consists of three systems of music, each with a single melodic line on a treble clef staff and a piano accompaniment on grand staves. The first system begins with a treble clef and a key signature of one sharp. The piano accompaniment features chords and moving lines in both hands. The second system includes repeat signs in both the melody and piano parts. The third system concludes with a double bar line and repeat dots in the piano part.

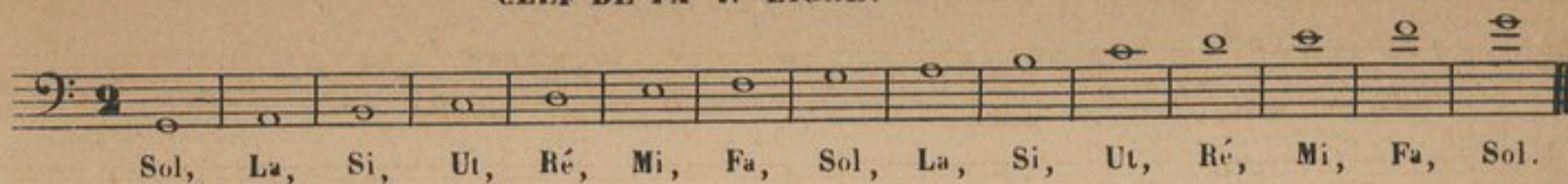
*Allegretto.***Nº 218.***Andante.***Nº 219.**

FIN.

All^o Mod^{to}N^o 220.

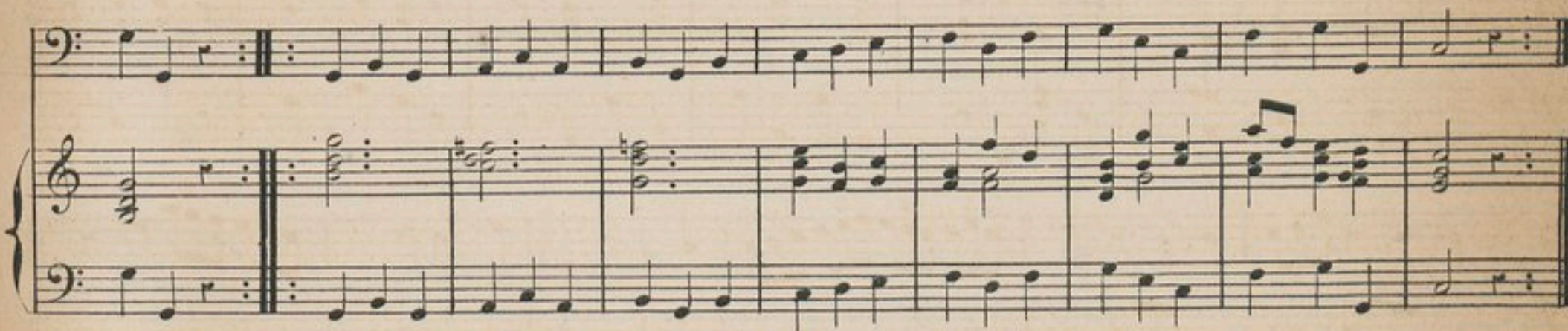
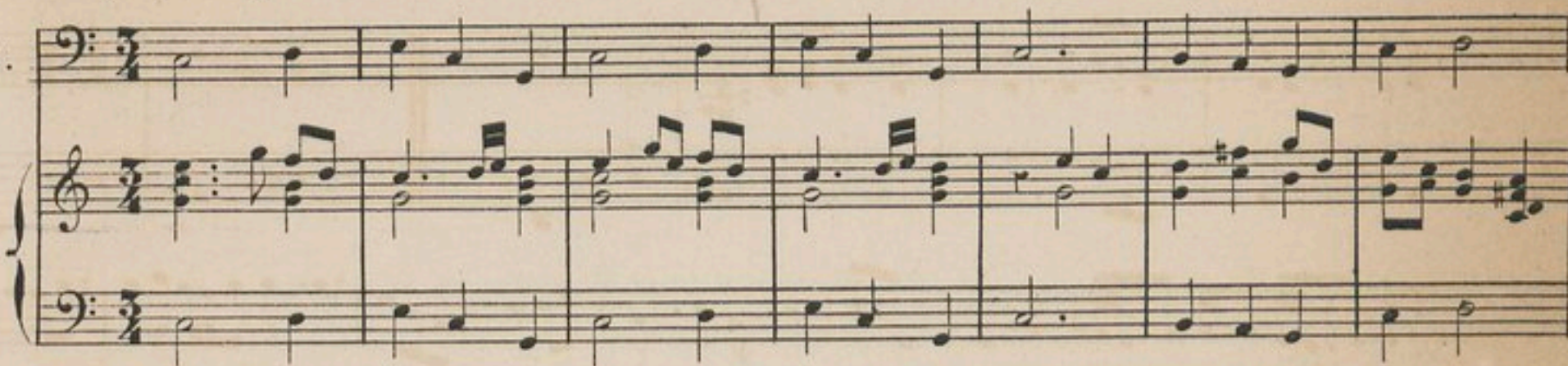


N^o 221.



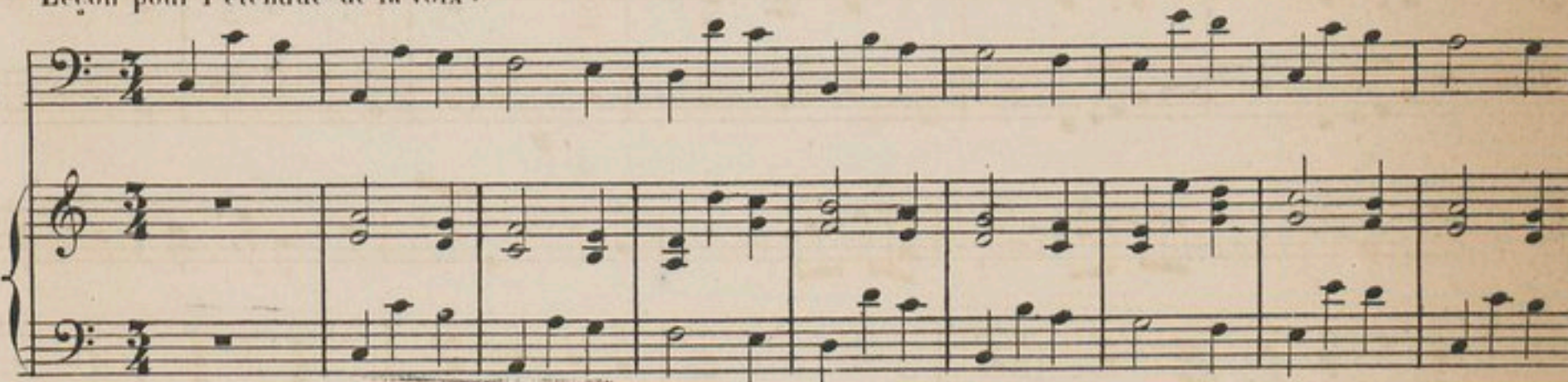
Leçon pour apprendre à nommer les notes dans les sons graves.

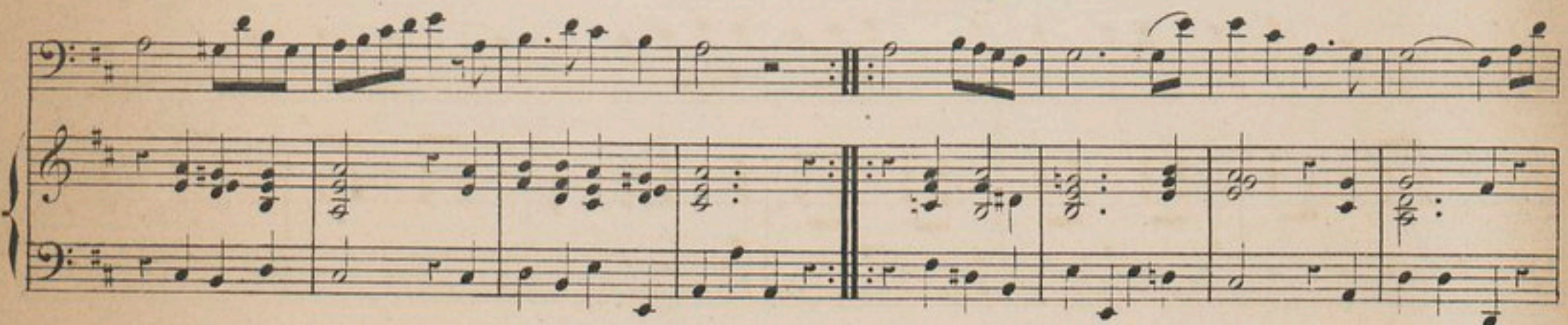
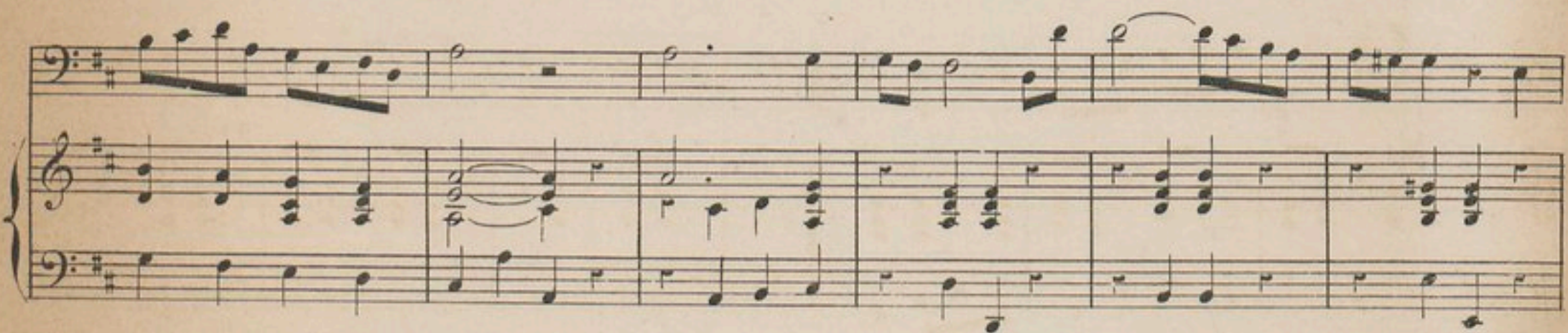
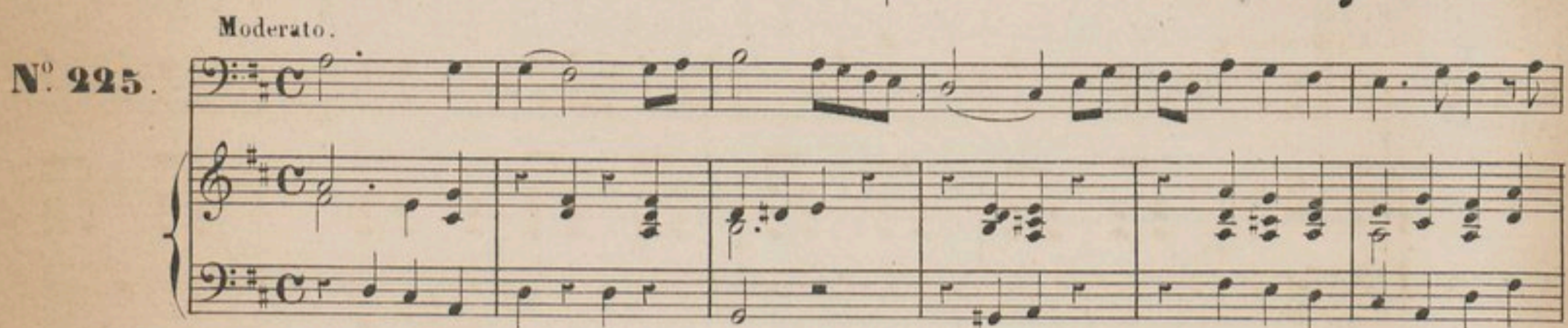
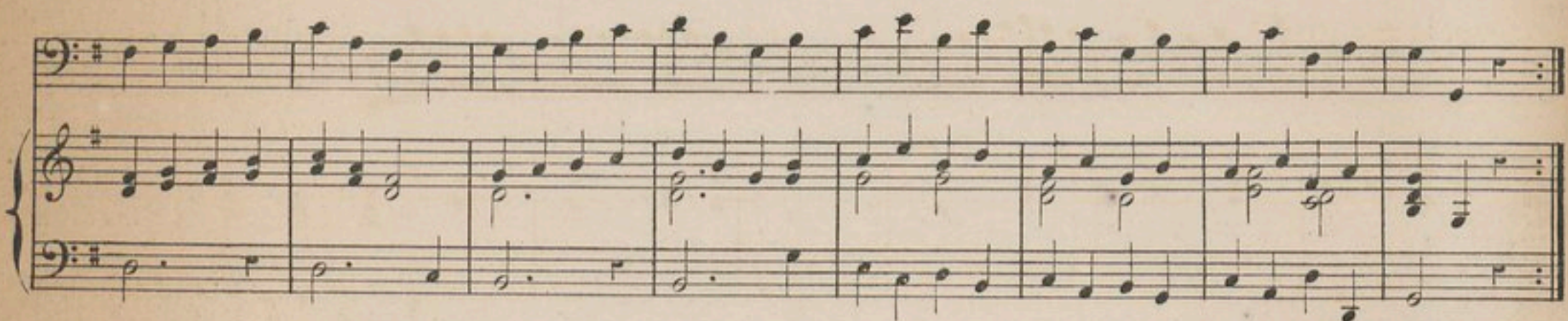
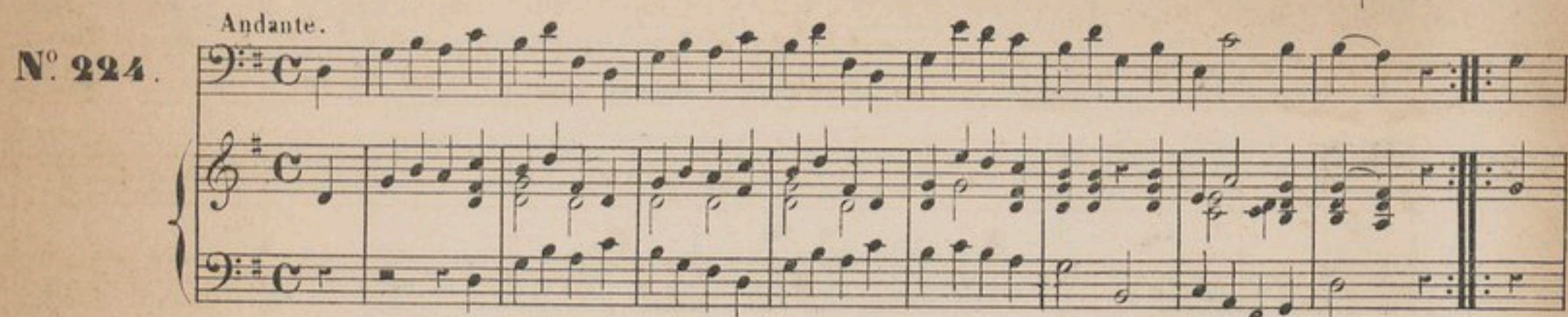
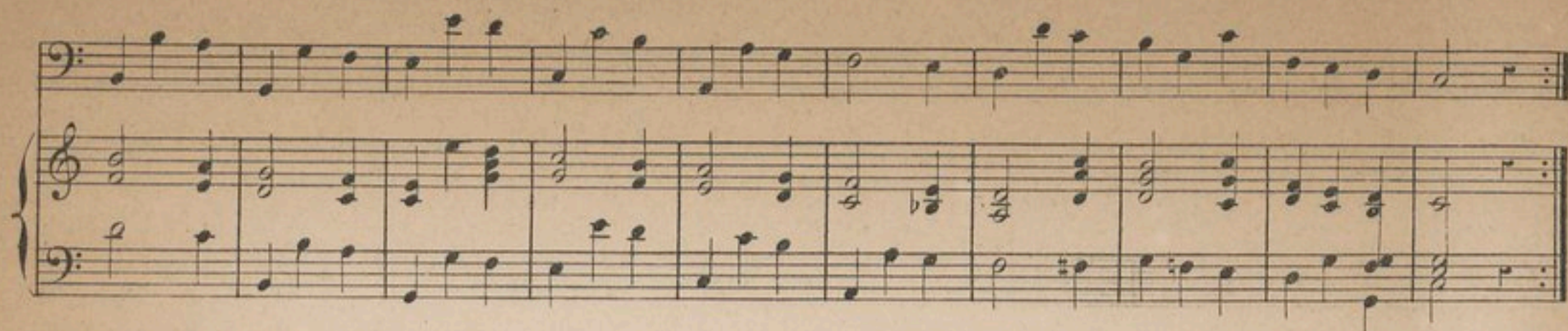
N^o 222.



Leçon pour l'étendue de la voix.

N^o 223.





Handwritten musical score for three systems of piano music. Each system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below it. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The first system has 6 measures, the second has 6 measures, and the third has 8 measures, ending with a double bar line.

N^o 226.

Allegretto. &

Handwritten musical score for three systems of piano music, starting with the label "N^o 226. Allegretto. &". Each system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below it. The music is written in a key with one flat (Bb) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The first system has 6 measures, the second has 6 measures, and the third has 6 measures, ending with a double bar line.



Nº 227. Allegretto.

The second system, marked 'Allegretto', consists of three staves. The top staff is a single melodic line in the bass clef, starting with a C-clef and a key signature of two sharps (F# and C#). The bottom two staves form a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

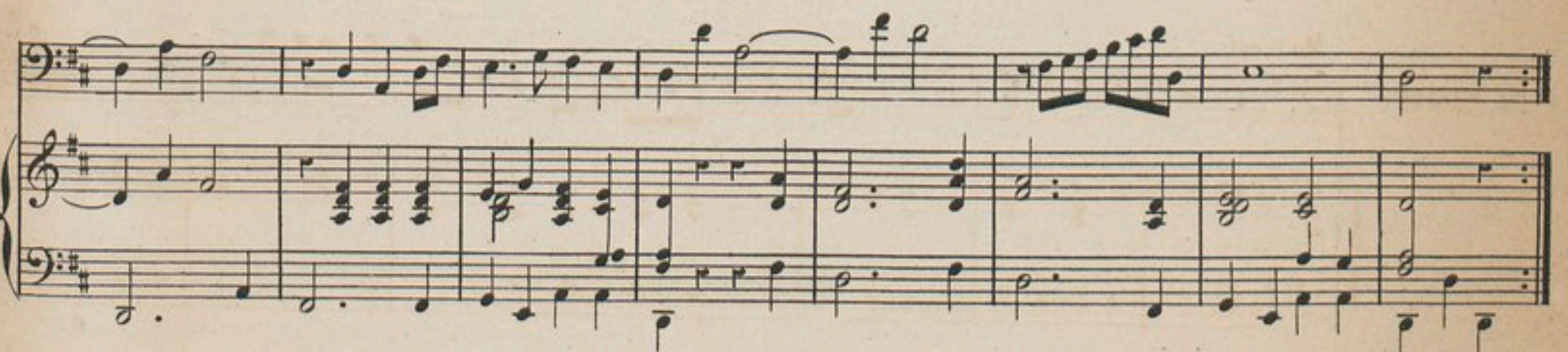
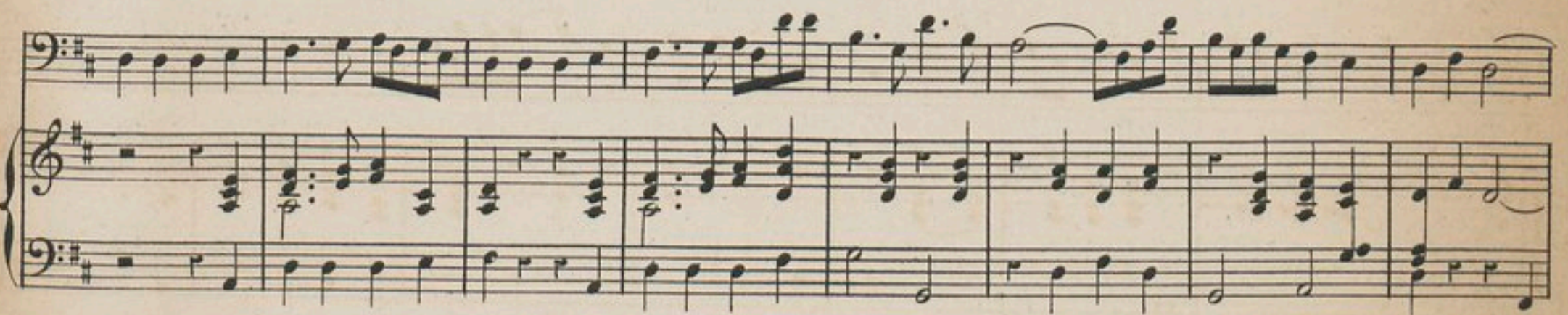
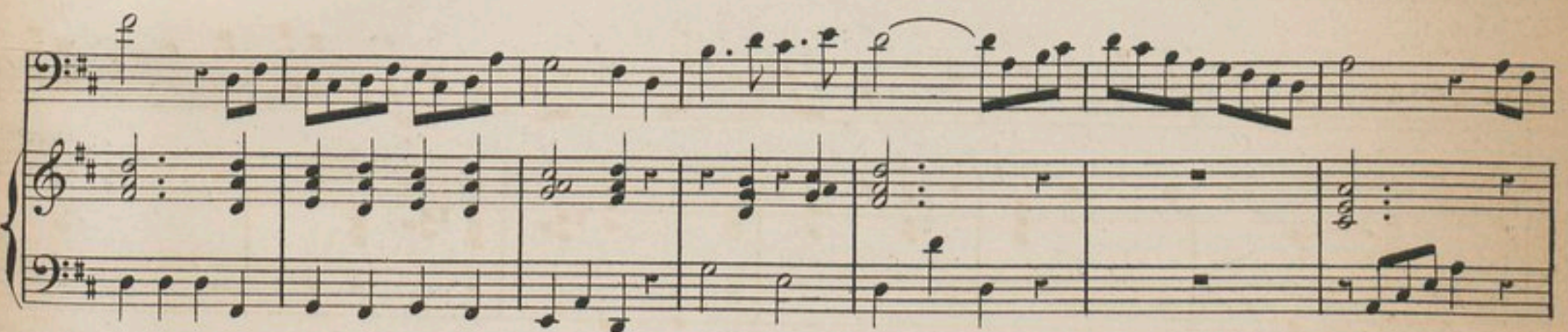
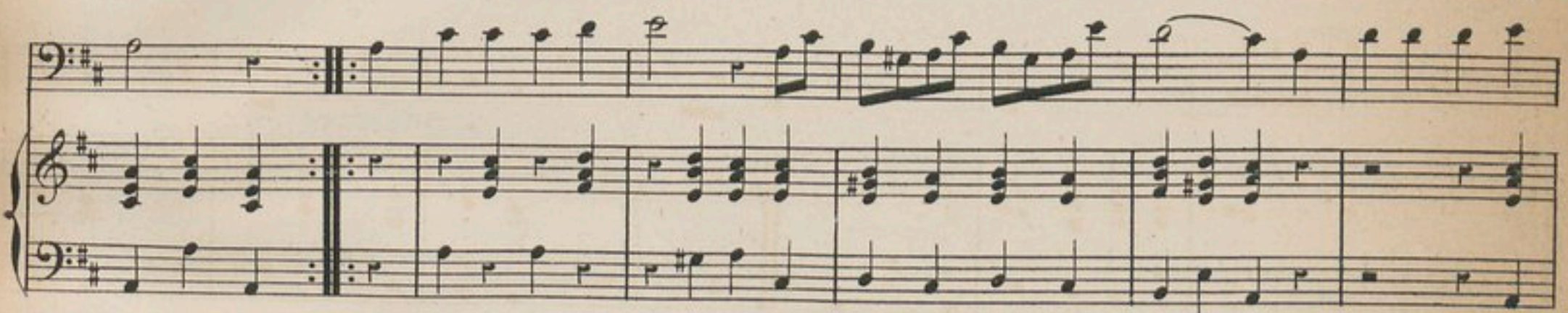
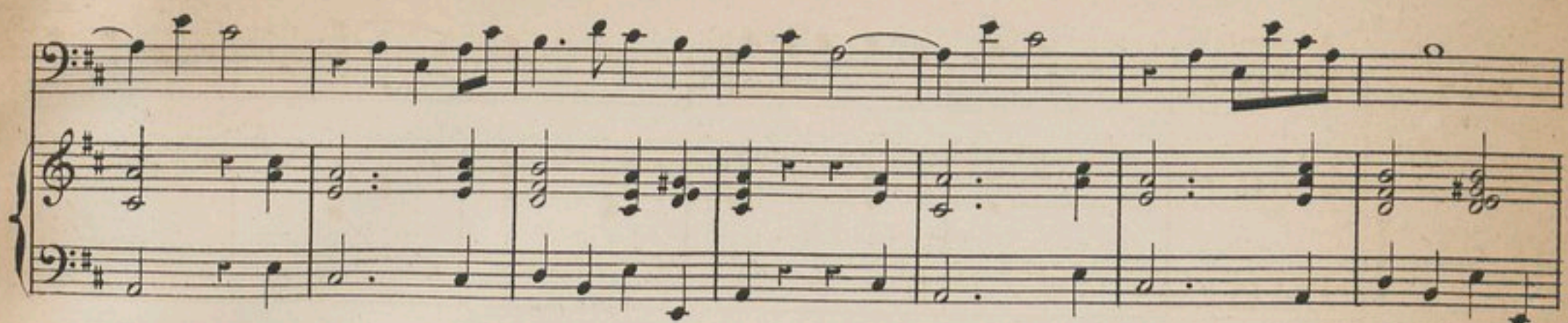
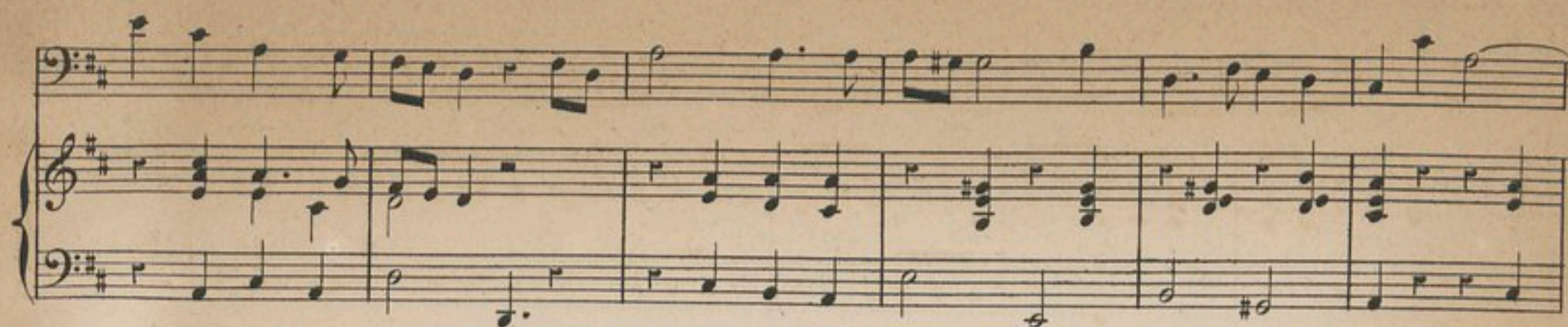
The third system continues the piece with three staves. The top staff is a single melodic line in the bass clef, featuring a series of eighth and sixteenth notes with some slurs. The bottom two staves form a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

The fourth system continues the piece with three staves. The top staff is a single melodic line in the bass clef, featuring a series of eighth and sixteenth notes with some slurs. The bottom two staves form a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

The fifth system continues the piece with three staves. The top staff is a single melodic line in the bass clef, featuring a series of eighth and sixteenth notes with some slurs. The bottom two staves form a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Nº 228. Moderato.

The sixth system, marked 'Moderato', consists of three staves. The top staff is a single melodic line in the bass clef, starting with a C-clef and a key signature of two sharps (F# and C#). The bottom two staves form a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.



All^o Moderato.N^o 229.

FIN.