LIBRARY UNIV. OF
NORTH CAROLINA

Cours Complet
D'HARMONIE
ET DE COMPOSITION,
d'Après
une Théorie neuve et Générale
de la Musique,

Basée sur des Principes incontestables, puisés dans la nature, d'accord avec tous les bons ouvrages-pratiques, anciens ou modernes, et mis, par leur clarté, à la portée de tout le monde;

DÉDIÉ

à M.r Auguste de Talleyrand,

Chambellan de S.M. l'Empereur et Roi,

PAR

JÉRÔME-JOSEPH DE MOMIGNY.

Prix 24.f

A PARIS,

Chez l'Auteur, en son Magasin de Musique, Boulevard Montmartre, N.o 20.

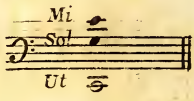
1806.

tous les Exemplaires sont signés de l'Auteur.

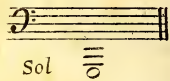
Chevreau Sculp.

PLANCHE PREMIÈRE.

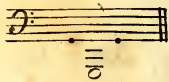
Fig. A. Exemple des trois Sons bien reconnus par *Rameau* pour être les seuls produits par la corde qui sonne l'UT le plus grave du Piano.



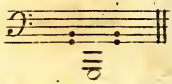
B. La Corde génératrice SOL, résonnant uniquement dans toute sa longueur.



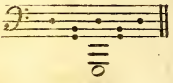
C. Résonnant dans toute sa longueur et dans ses deux moitiés séparément.



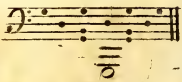
D. Résonnant dans toute sa longueur et séparém.t dans ses deux moitiés et dans ses quatre cinquièmes, réunis par deux.



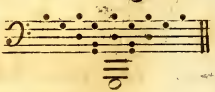
E. Résonnant dans toute sa longueur et séparém.t dans ses 2 moitiés, dans ses 4 cinquièmes réunis par deux, et dans chacun de ses trois tiers.



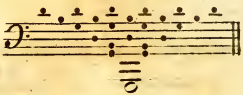
F. Résonnant comme ci-dessus et, de plus, dans ses quatre quarts séparém.t



G. Résonnant comme ci-dessus et, de plus, dans chacun de ses cinquièmes séparément.



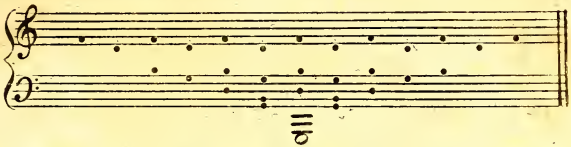
H. Résonnant comme ci-dessus et, en outre, dans chacun de ses sixièmes.



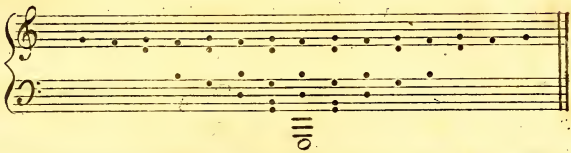
LIBRARY UNIV. OF
NORTH CAROLINA

Suite de la PLANCHE PREMIÈRE.

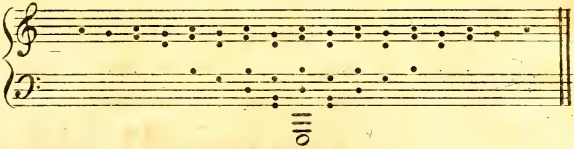
I. Résonnant comme ci-contre et, de plus, dans chacun de ses septièmes.



K. Résonnant comme ci-dessus et dans chacun des huitièmes, de la longueur.



L. Résonnant comme dans l'exemple K et, de plus, dans ses neuf neuvièmes, séparément.



M. Résonnant comme ci-dessus et dans ses dix dixièmes, séparément.

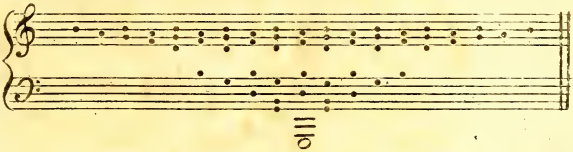
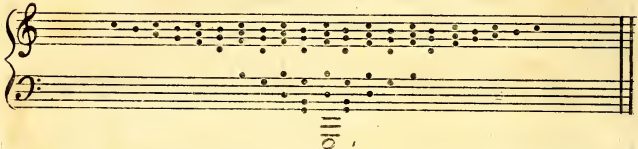


Fig. N.

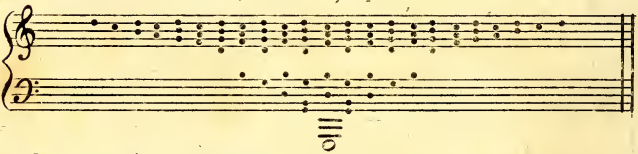
419343

781.3
M752c
v.3
music lib

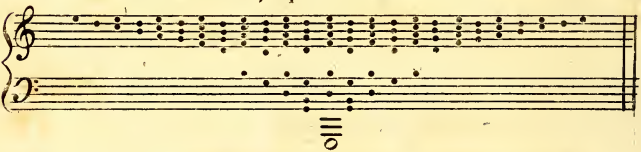
N. Résonnant comme ci-devant et dans ses onze onzièmes, séparément.



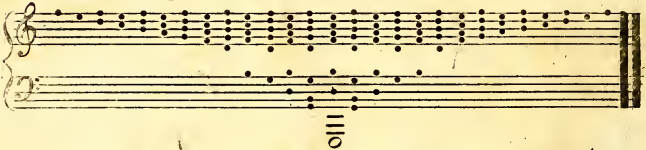
O. Résonnant comme ci-dessus et dans chacun de ses douze douzièmes, séparément.



P. Résonnant comme ci-dessus et dans chacun de ses treizièmes, séparément.



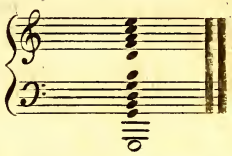
Q. Résonnant comme ci-dessus et dans chacun de ses quatorzièmes parties, séparément.



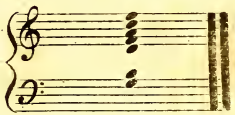
L'Exemple ci-dessus est le *VRAI TYPE* du *SYSTÈME* Musical dans le genre appellé Diatonique, parce qu'il procède

procède, principalement, par intervalles d'un ton chacun, comme Sol La, La Si, Ut Ré, Ré Mi : *Si Ut* et *Mi Fa* sont deux *Semi-tons*, mais ces deux *Semi-tons* sont eux-mêmes des intervalles Diatoniques.

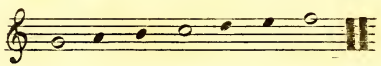
R. TYPE du SYSTÊME MUSICAL considéré selon l'Harmonie, et abstraction faite des Unissons.



S. Le même TYPE, abstraction faite des Octaves.



T. TYPE Musical, selon la Mélodie.



U. GAMME des Grecs avec la Basse Fondamentale de RAMEAU.

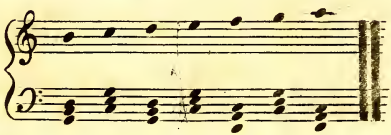
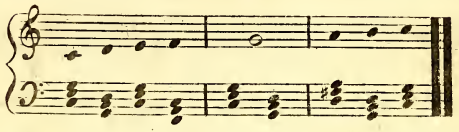
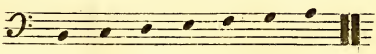


Fig. V.

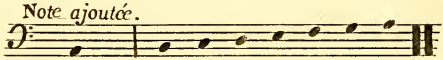
V. GAMME des Modernes
avec la Basse Fondamentale
de RAMEAU.



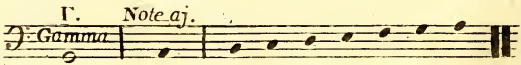
X. GAMME des Grecs



Y. Avec la note ajoutée,
appellée *PROSLAMBANOMÈNE*.



Z. GAMME de Gui,
avec la note sous ajoutée,
HYPOPROSLAMBANOMÈNE
qu'il a nommée *GAMMA* troisi-
ème lettre de l'Alphabet Grec Γ.



Fin de la Planche I.ere

Fig.A. Les deux Tétracordes des Grecs, Conjoints par la note MI, qui finit le premier Tétracorde et commence le second.

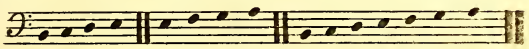


Fig.B. SÉRIE de Tétracordes, où l'on présente chaque Ton comme ne renfermant que quatre notes.

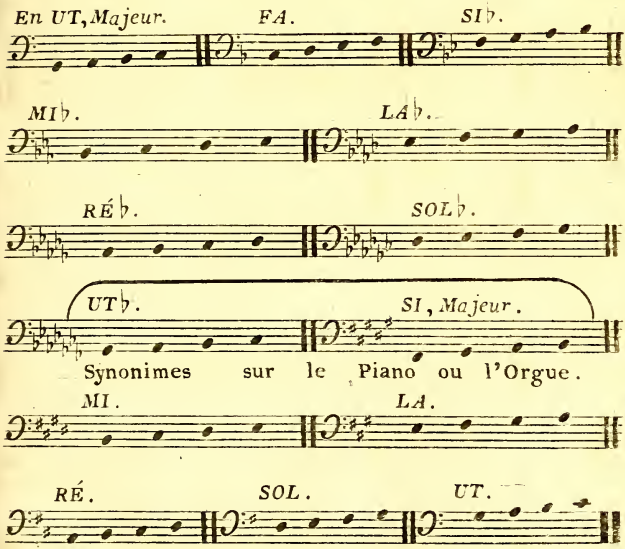


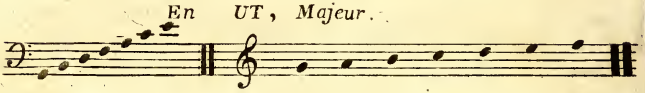
Fig.C.

Fig. C. GENRE DIATONIQUE

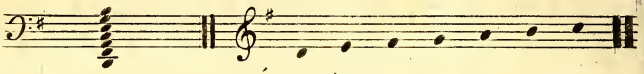
Considéré selon l'HARMONIE. | Considéré selon la MÉLODIE.

Dans tous les Tons et dans le Mode Majeur.

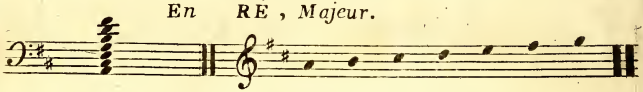
En UT, Majeur.



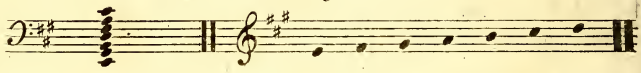
En SOL, Majeur.



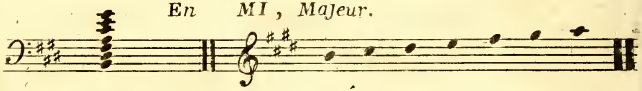
En RÉ, Majeur.



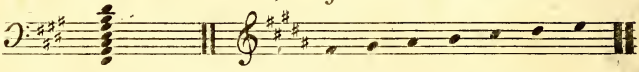
En LA, Majeur.



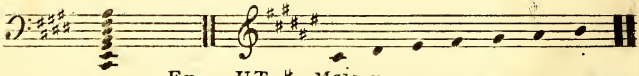
En MI, Majeur.



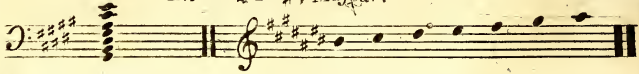
En SI, Majeur.



En FA ♯, Majeur.



En UT ♯, Majeur.



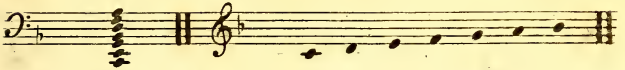
Ces sept Notes doivent être entendues, l'une après l'autre.

suite de la
Fig. C

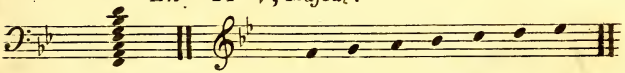
Considéré selon l'HARMONIE. — Considéré selon la MÉLODIE.

Dans tous les Tons et dans le Mode Majeur.

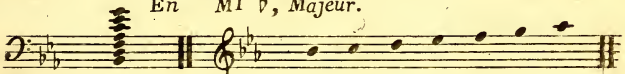
En FA, Majeur.



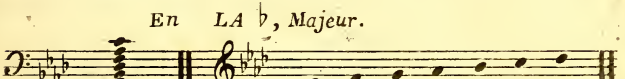
En SI ♭, Majeur.



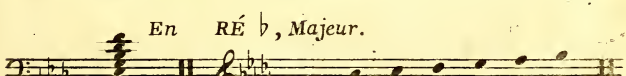
En MI ♭, Majeur.



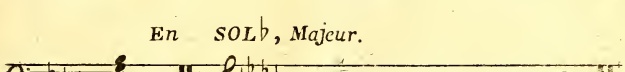
En LA ♭, Majeur.



En RÉ ♭, Majeur.



En SOL♭, Majeur.



En UT ♭, Majeur.

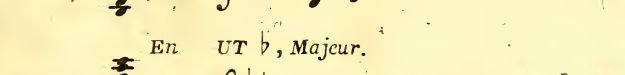
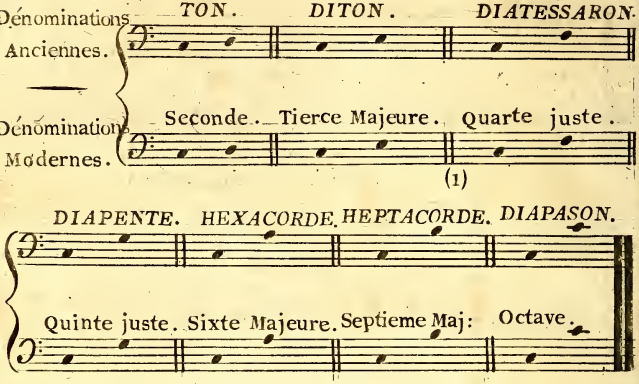


Fig. D

Fig. D. DÉNOMINATIONS des INTERVALLES.



(1) Quand on dit simplement la Quarte, ou la Quinte, c'est toujours de la Quarte ou de la Quinte juste que l'on parle.

Fig. E.

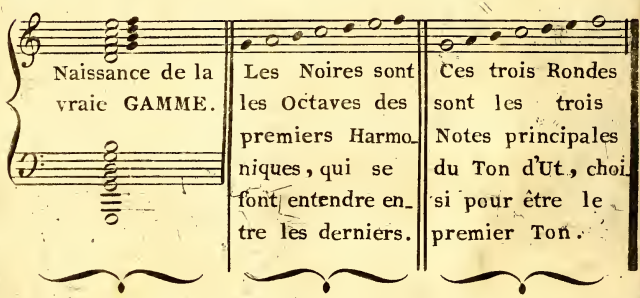


Fig. F.

Fig. F.

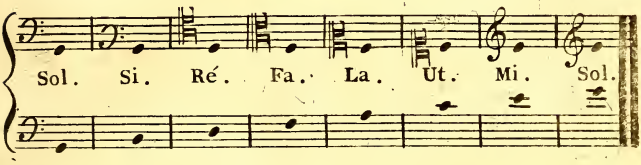
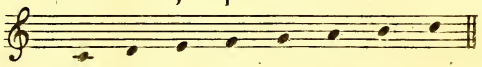


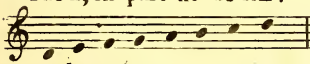
Fig. G.

GAMME d'UT, en partant d'UT.



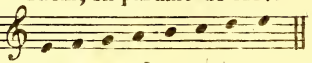
Mode Dorien des Grecs

Idem, en partant de RÉ.



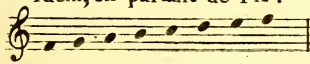
Phrygien

Idem, en partant de MI.



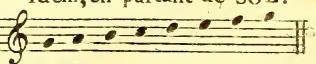
Lydien

Idem, en partant de FA.



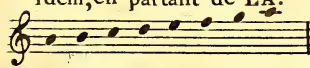
Myso-Lydien

Idem, en partant de SOL.



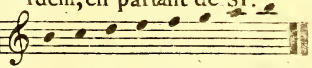
Æolien

Idem, en partant de LA.



Ionien

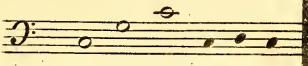
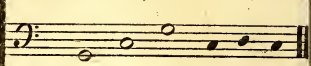
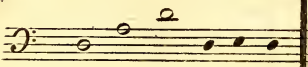
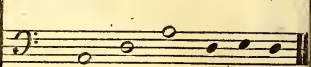
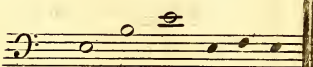
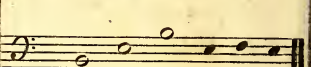
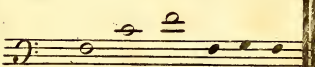
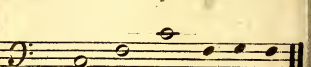
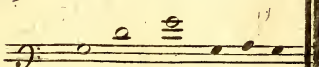
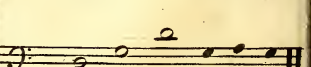
Idem, en partant de SI.



Hyper-Ionien

Fig. H.

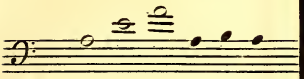
Fig. H.

MODES AUTHENTIQUES, ou Principaux.	MODES PLAGAUX, ou secondaires.
	
I. DORIEN.	I. HYPO-DORIEN. Sous — Dorien.
	
II. PHRYGIEN.	II. Sous-PHRYGIEN.
	
III. LYDIEN.	III. Sous-LYDIEN.
	
IV. MYSOLYDIEN.	IV. Sous-MYSOLYDIEN.
	
V. ÆOLIEN.	V. Sous-ÆOLIEN.

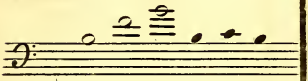
suite de la

Fig. H.

MODES AUTHENTIQUES, ou Principaux.



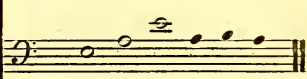
VI. IONIEN.



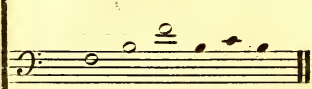
VII. HYPER-IONIEN Sur-Ionien.

Le Septième Mode Authentique n'était point usité à cause de la Fausse Quinte *Si Fa*.

MODES PLAGAUX, ou Secondaires.



VI. Sous-IONIEN.



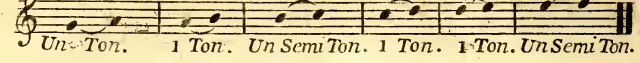
VII. Sous le Sur-IONIEN.

Le Septième Mode Plagaux n'était point usité à cause du Triton *Fa Si*.

Fin de la PLANCHE 2.e

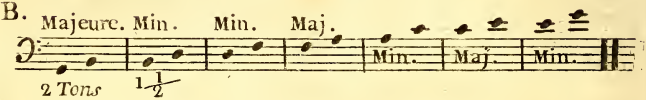
La MÉLODIE marche élémentairement par Secondes.

A.



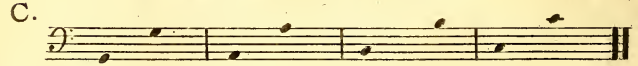
L'HARMONIE marche élémentairement par Tierces.

B.



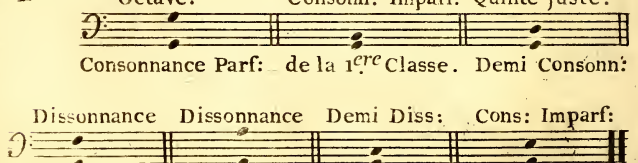
Les OCTAVES ne sont pas des Notes différentes, mais des Sons différens.

C.



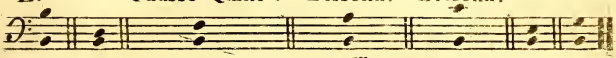
Les Sept Notes du TON d'UT Majeur comparées à Sol.

D.



Les Sept Notes du Ton d'UT Maj. comparées à Si.

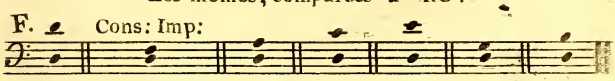
E. Fausse Quinte. Dissonn: Dissonn:



Disson: sensible. du 1.er deg: du 3.e deg:

Les mêmes, comparées à Ré.

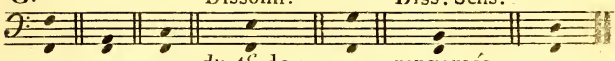
F. Cons: Imp:



2.e Classe.

Les mêmes, comparées à Fa.

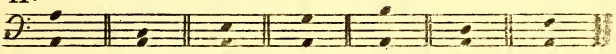
G. Dissonn: Diss: Sens:



du 4.e deg: renversée.

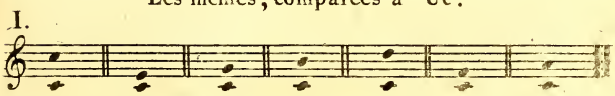
Les mêmes, comparées à La.

H.



Les mêmes, comparées à Ut.

I.



Les mêmes, comparées à Mi.

K.

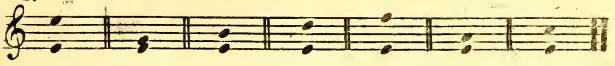
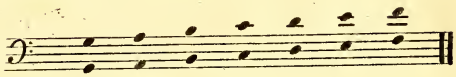


Fig. L.

Fig. L.

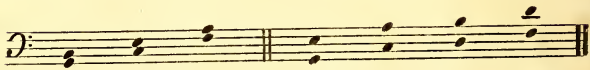
TABLEAU des CONSONNANCES dans le Genre Diatonique et dans le TON d'UT, Mode Majeur.

Consonnances Parfaites.



Octaves.

Consonnances Imparfaites de la 1.ere Classe.

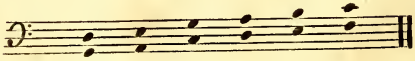


Tierces Majeures. *Sixtes Majeures.*

Consonnances Imparfaites de la 2.me Classe.

Tierces Mineures. *Sixtes Mineures.*

Demi - Consonnances.



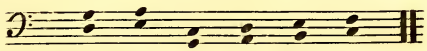
Quintes Justes.

Fig. M.

Fig. M.

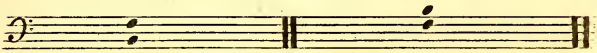
TABLEAU des DISSONNANCES.

Demi - Dissonnances .



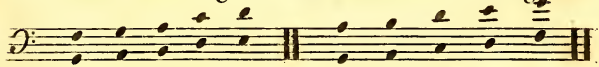
Quartes Justes.

Dissonnance Sensible. Dissonnance Sensible.



Renversée.

Dissonn: du 1.er degré. Dissonn: du 2.me degré.

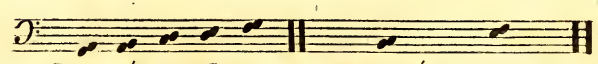


Septièmes Mineures *Neuvième Majeures*

Dissonn: du 3.e degré. Dissonn: du 4.e degré.

Neuvièmes Mineures. *Septièmes Majeures.*

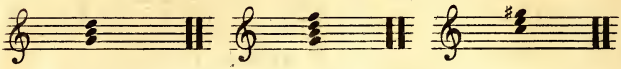
7.mes Min: et 9.mes Maj: 7.mes Maj: et 9.mes Min:



Renversées et en Contact. *Renversées et en Contact.*

Planchee 4e.

Fig. A. Fig. B. Fig. C.



Il y a dans chaque Ton sept Accords
dont chacun est composé de deux Tierces.

Fig. D.

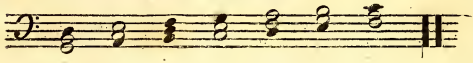


Fig. E. Accords Parfaits Majeurs.

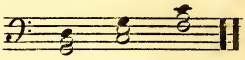
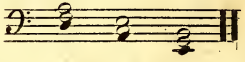
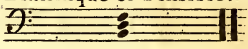


Fig. F. Accords Parfaits Mineurs.



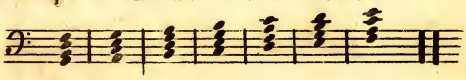
Diatonique et Sensible.

Fig. G. Accord Imparfait.



Il y a sept Accords de Septièmes
composés chacun de trois Tierces.

Fig. H.



Il y a pareillement sept Accords de
Neuvièmes, composés de 4 Tierces.

Fig. I.

Fin de la Planche 4e.

PLANCHE 5e.

Fig. A. Accords dans l'ordre Générateur et Fondamental.

Premiers renversems directs ou 2e face de chaque Accord de deux Tierces ci-dessus.

2mes renversemens directs ou 3e face de chaque Accord de deux Tierces.

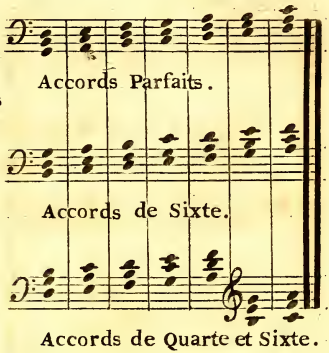


Fig. B.

1ere Face Directe.

2^e. Face Directe.

3^e. Face Directe.

4^e. Face Directe.

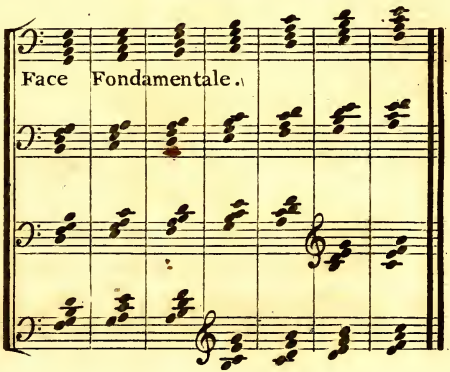


Fig. C.

Fig. D.

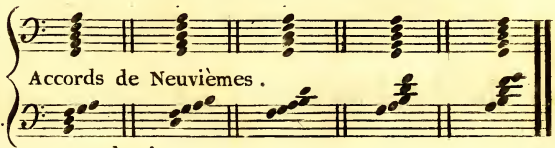
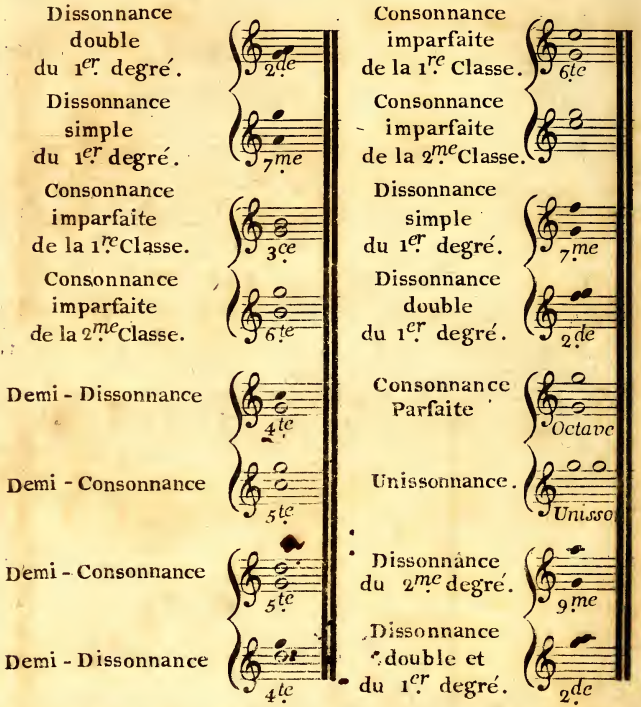


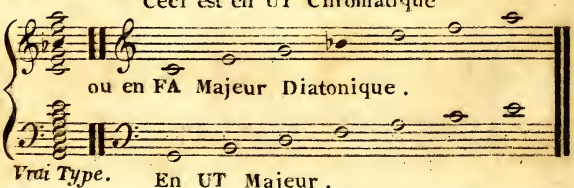
Fig. E.

Fig. E.

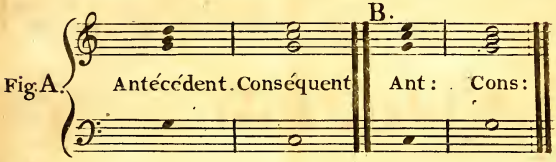


Type Musical établi sur une prétendue Tonique en UT.

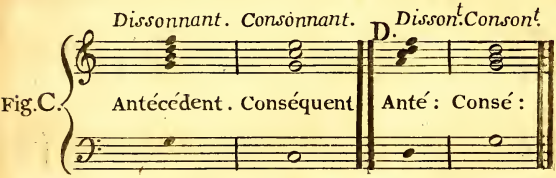
Fig. F.



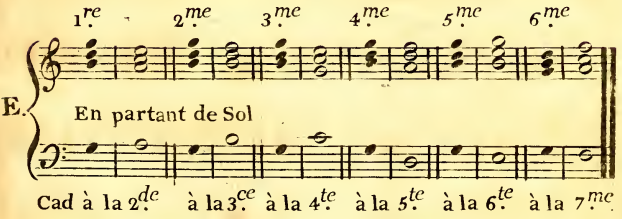
CADENCES ou Propositions Musicales formées de deux Accords Consonnans.



CADENCES ou Propositions Musicales formées par un Accord Dissonnant et un Accord Consonnant.



LES SEPT CADENCES en UT Majeur



Cad à la 2de à la 3ce à la 4te à la 5te à la 6te à la 7me

Fig: F.

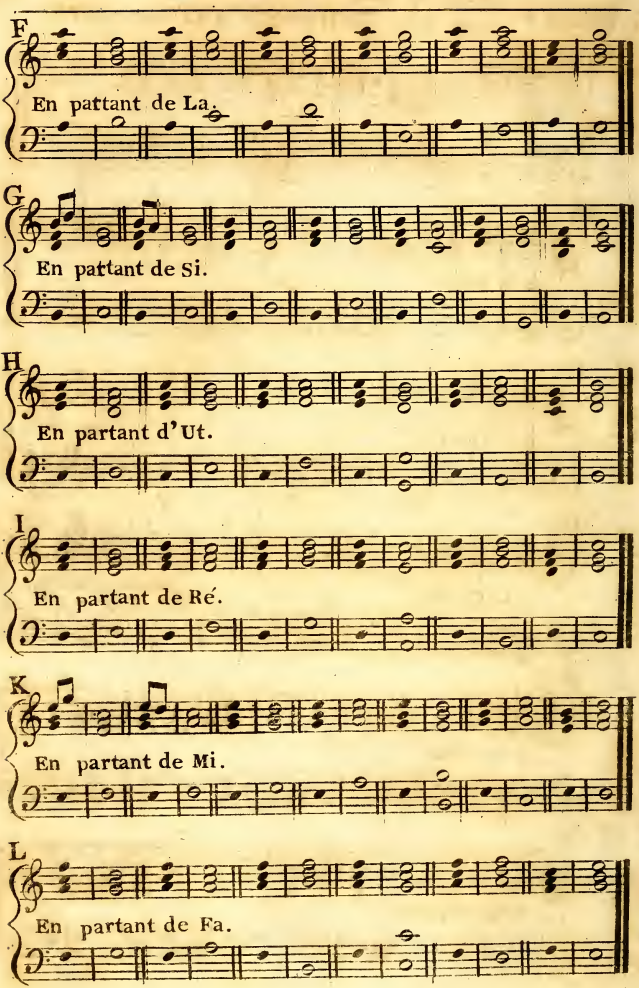
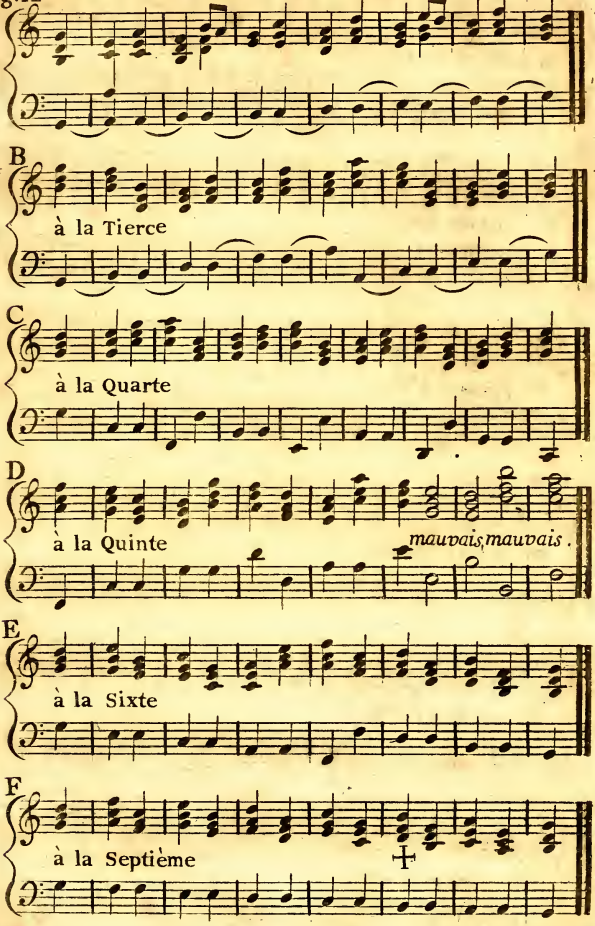

F
En pattant de La.
G
En pattant de Si.
H
En partant d'Ut.
I
En partant de Ré.
K
En partant de Mi.
L
En partant de Fa.

PLANCHE SEPTIÈME.

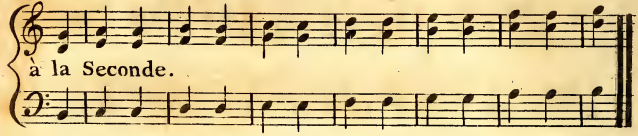
Planche 7. Les Sept CADENCES, à la Seconde.

Fig: A.

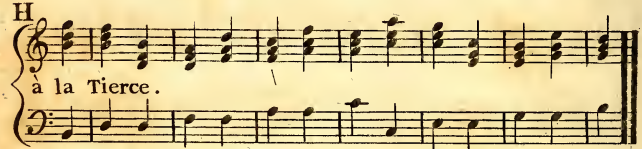


Les Sept CADENCES renversées.

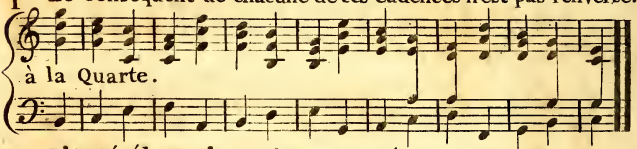
G



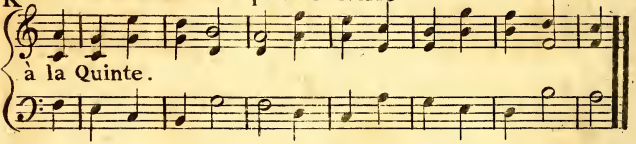
H



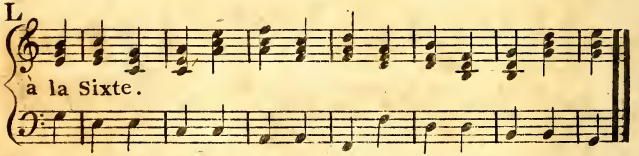
I Le Conséquent de chacune de ces Cadences n'est pas renversé.



K L'Antécédent n'est point renversé.



L



M

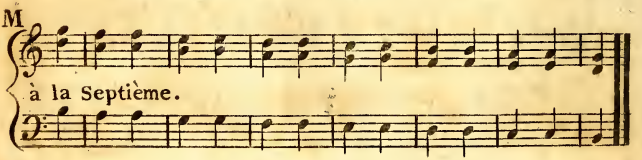


Planche 8.

Fig. A.

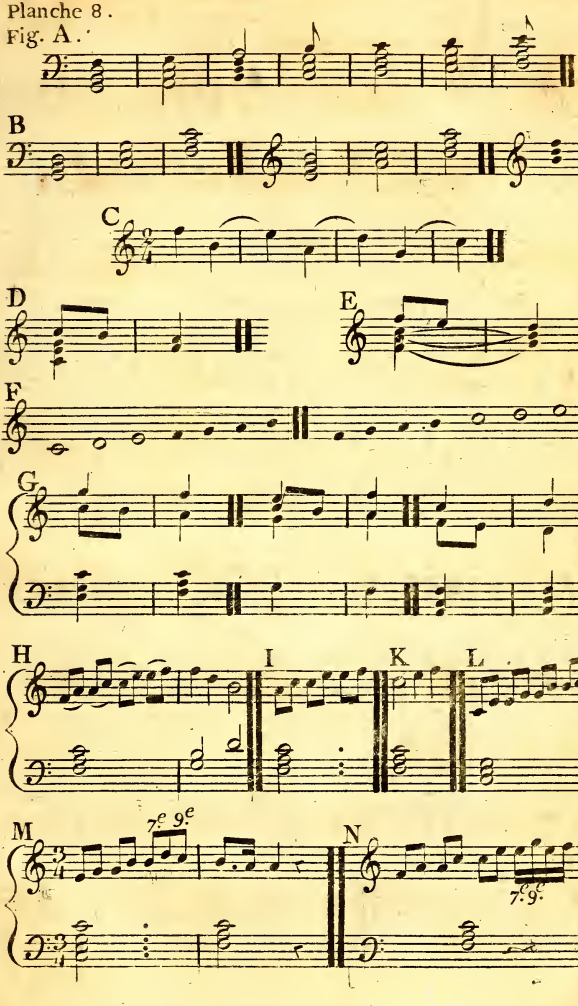
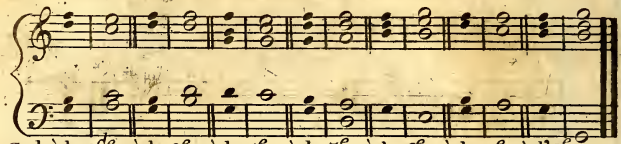


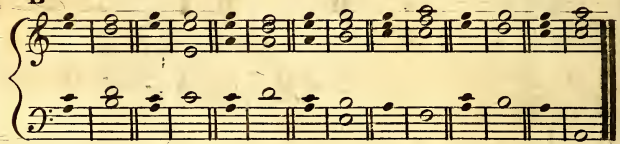
Planche 9. Fig. A. Les Sept CADENCES ayant la Septième de Dominante pour Antécédent.



Cad: à la 2.de à la 3.e à la 4.e à la 5.e à la 6.e à la 7.e à l'8.e

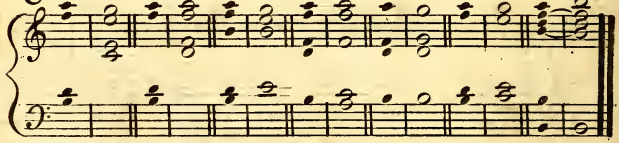
Les Sept CADENCES ayant l'Accord de Septième de la 6.e note pour Antécédent.

B



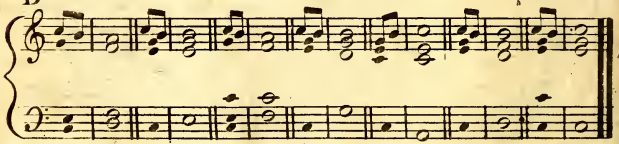
Cad: à la 2.e à la 3.e à la 4.e à la 5.e à la 6.e à la 7.e à l'8.e

C



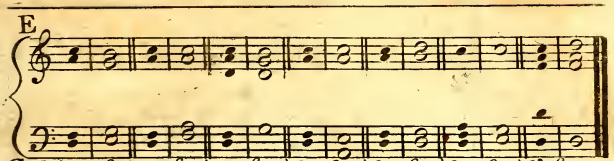
Cad: à la 2.e à la 3.e à la 4.e à la 5.e à la 6.e à la 7.e à l'8.e

D



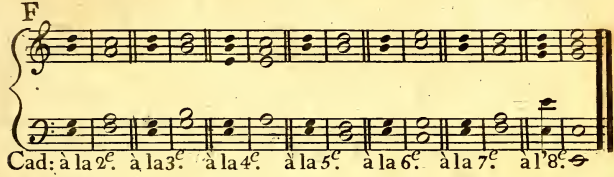
Cad: à la 2.e à la 3.e à la 4.e à la 5.e à la 6.e à la 7.e à l'8.e

E



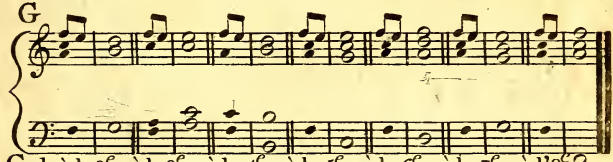
Cad: à la 2.e à la 3.e à la 4.e à la 5.e à la 6.e à la 7.e à l'8.e

F



Cad: à la 2.e à la 3.e à la 4.e à la 5.e à la 6.e à la 7.e à l'8.e

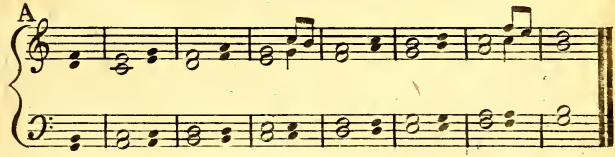
G



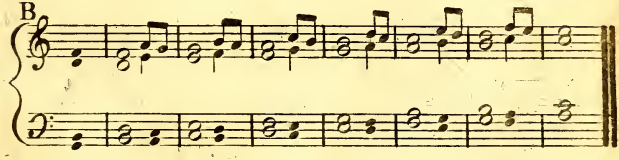
Cad: à la 2.e à la 3.e à la 4.e à la 5.e à la 6.e à la 7.e à l'8.e

PLANCHE DIXIÈME:

A



B



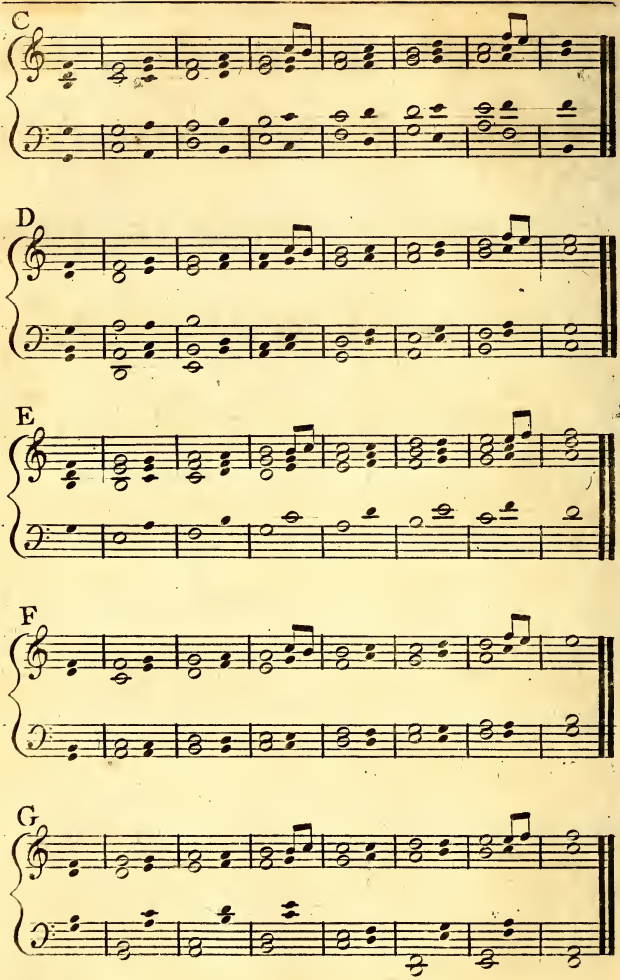
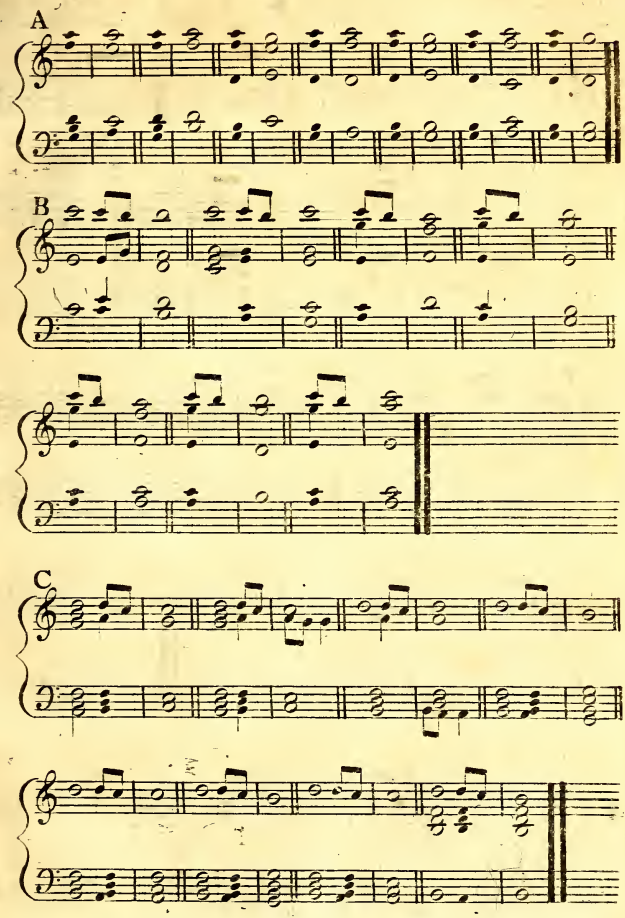
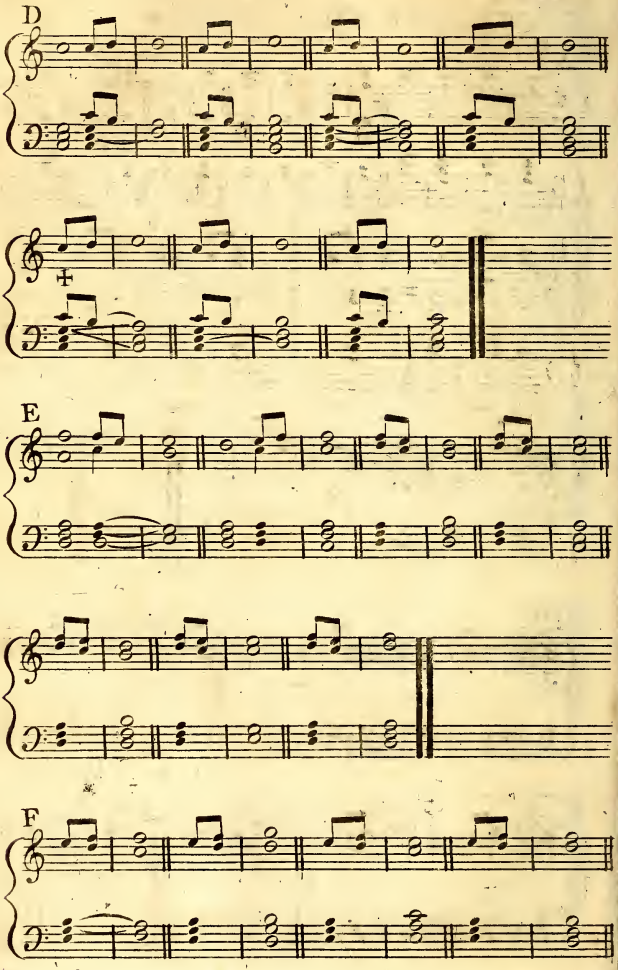

C
D
E
F
G

Planche 11.

Des ACCORDS de Neuvième.




D
E
F

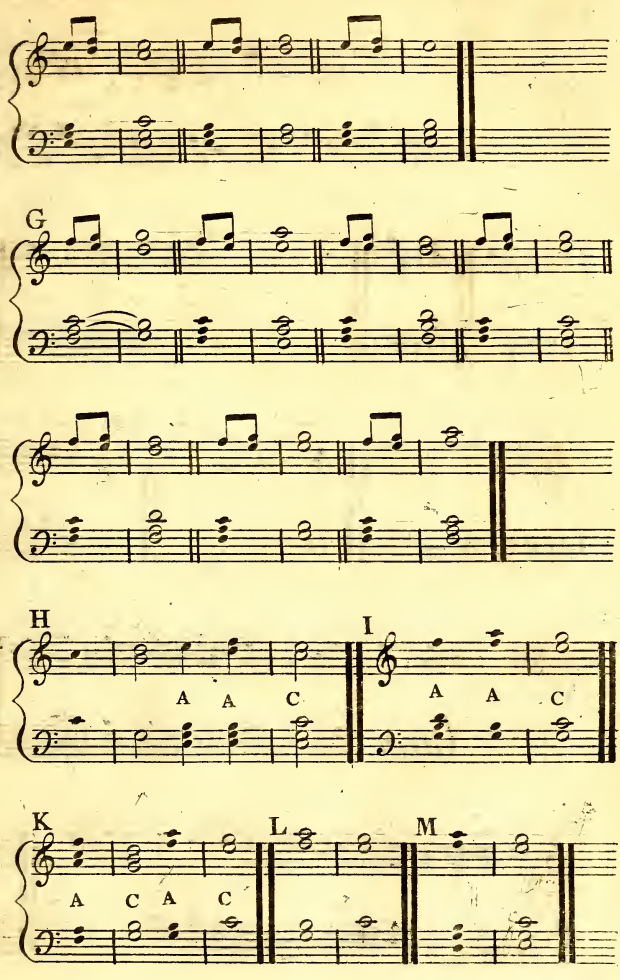
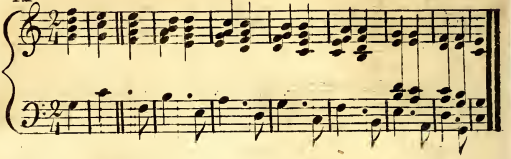

G
H
A A C
I
A A C
K
A C A C
L
M

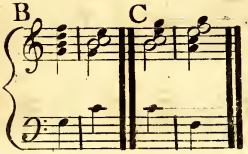
Planche 12.

A

CADENCES évitées.

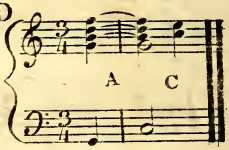


B C

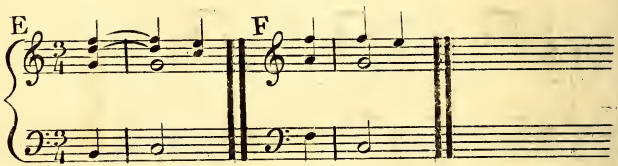


Cadences retardées.

D

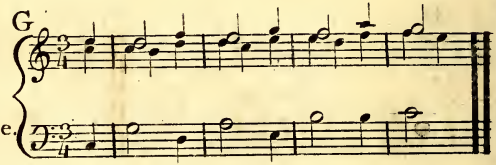


E F

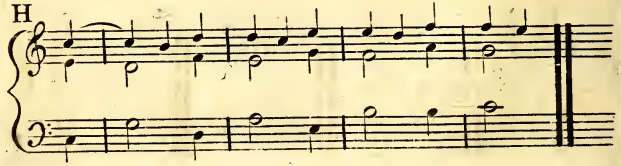


G

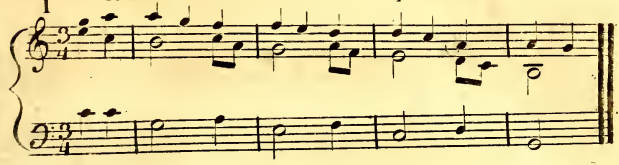
Cadences où la Tierce est suspendue.



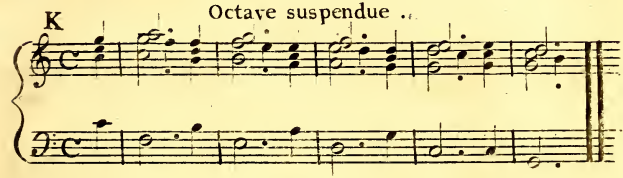
H



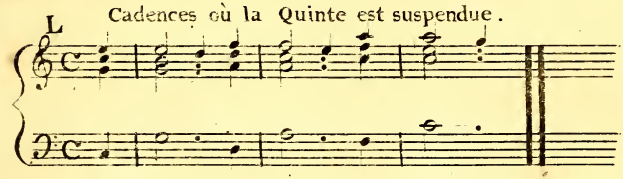
I Cadences où l'Octave est suspendue.



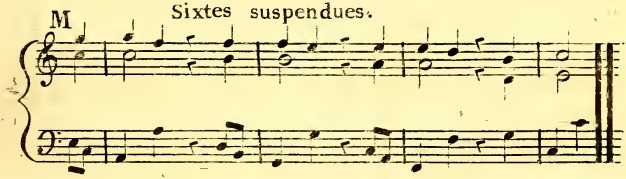
K Octave suspendue.



L Cadences où la Quinte est suspendue.



M Sixtes suspendues.



N

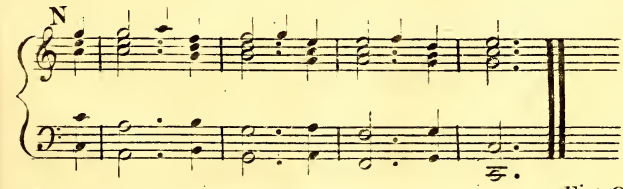


Fig. O.

O

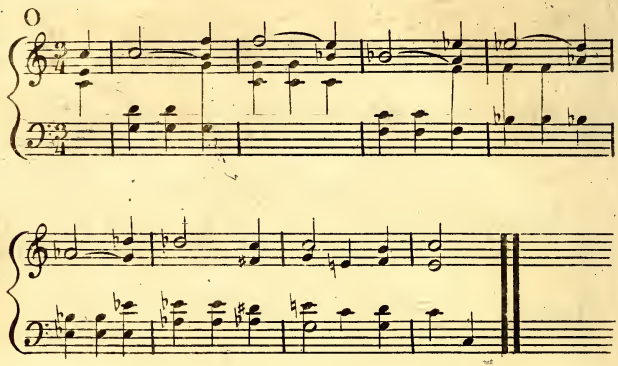
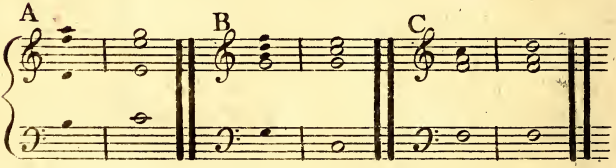
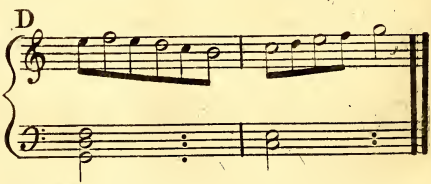


PLANCHE TREIZIÈME.

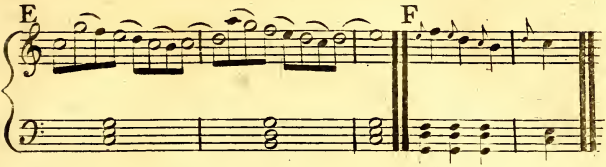
Cadences. HARMONIQUES.



Cadences MÉLODIQUES.



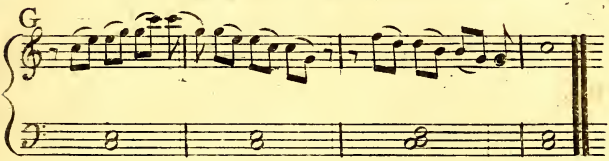
E



F

Cadences HARMONOMÉLODIQUES.

G



Cadences RHYTHMIQUES.

H

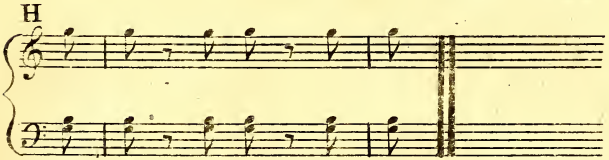
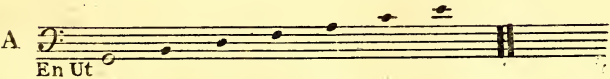


PLANCHE QUATORZIÈME.

Harmoniques écrits sans mesure.

A

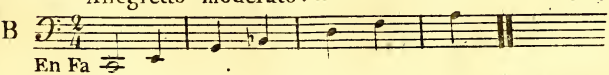


En Ut

Harmoniques écrits en mesure.

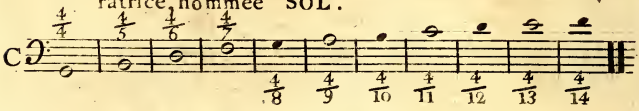
Allegretto moderato.

B

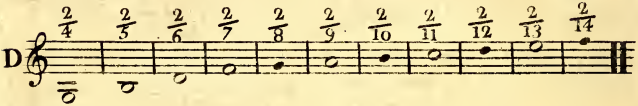


En Fa

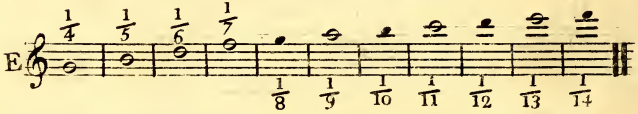
Du Genre primitif, Harmonique et Mélodique pris dans toute l'étendue d'une Corde génératrice, nommée SOL.

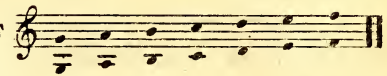


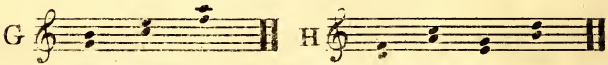
Du même Genre pris dans la moitié de l'étendue de la même Corde génératrice.



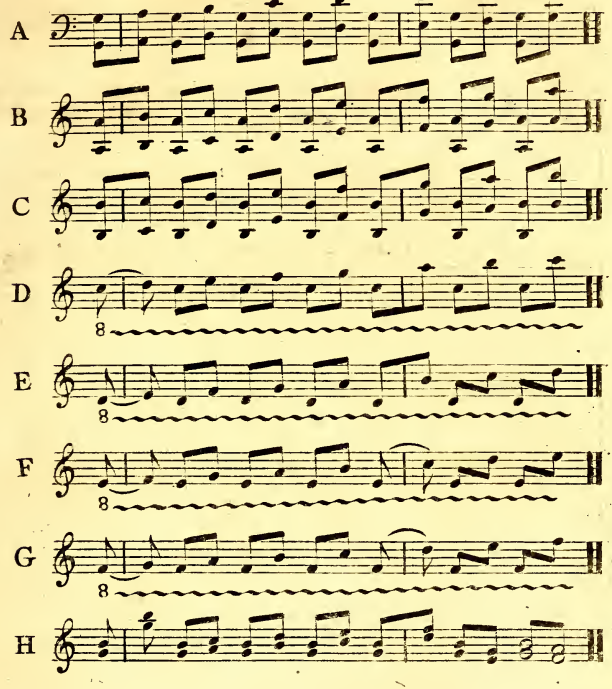
Le même pris dans le quart de l'étendue de la même Corde sonore.



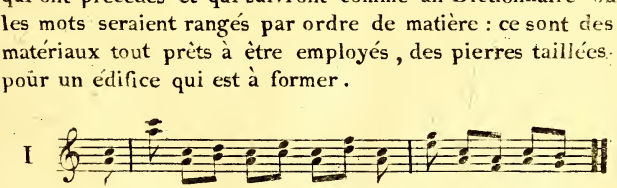




Planch 15.



N.B. Il faut considérer ces exemples et la plupart de ceux qui ont précédés et qui suivront comme un Dictionnaire où les mots seraient rangés par ordre de matière : ce sont des matériaux tout prêts à être employés, des pierres taillées pour un édifice qui est à former.



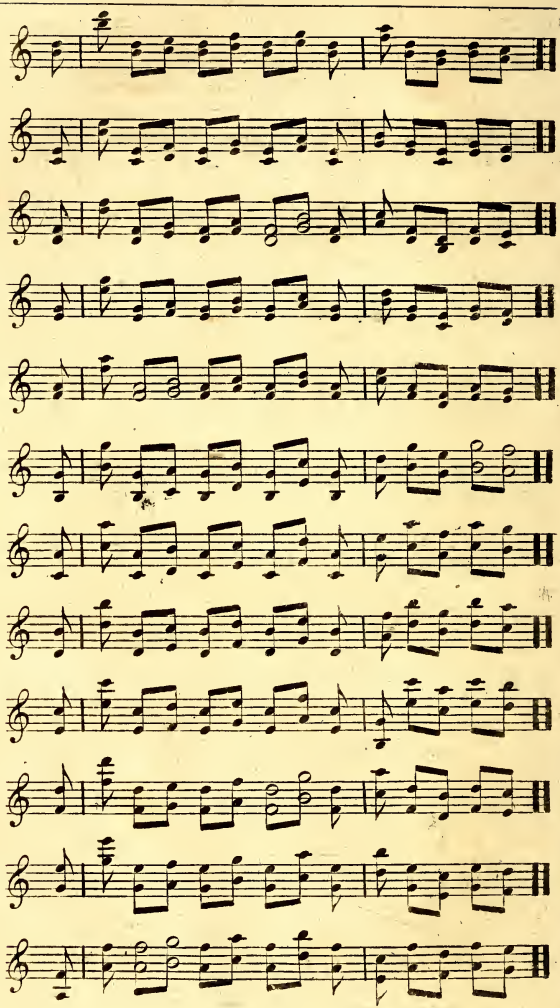
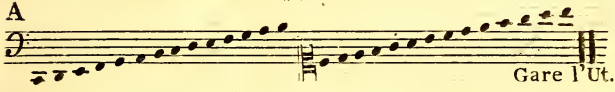

J
K
L
M
N
O
P
Q
R
S
T
U

Planche 16e.

Echelle représentant le Clavier à 4 Septenaires, au moyen de deux Clefs.

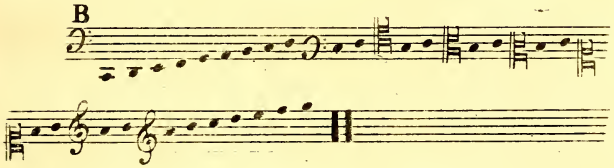
𝄢 sur la 4e. 𝄞 sur la première.

A



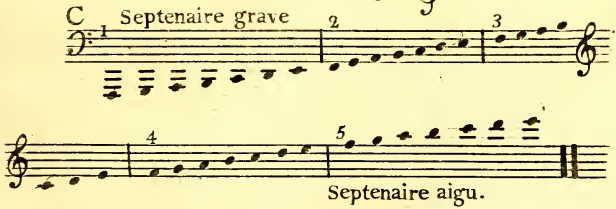
La même au moyen de toutes les Clefs.

B

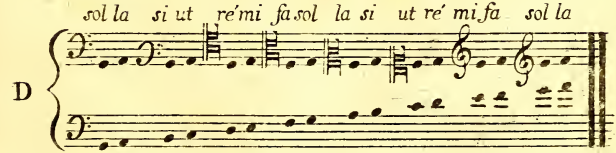


Echelle représentant le Clavier à 5 Septenaires sur deux Clefs 𝄢 𝄞.

C



D

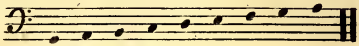


Équivalent écrit sur une seule Clef.

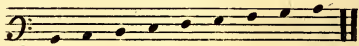
Etendue ordinaire des voix,
vrai diapason de chacune.

Figure E.

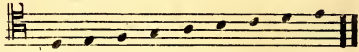
Basse de Basse.



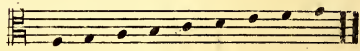
Dessus de Basse.



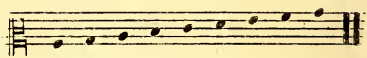
Basse de Taille.



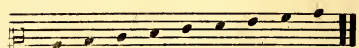
Dessus de Taille.



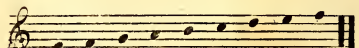
Basse de Bas-Dessus.



Dessus de Bas-Dessus.



Basse de Haut-Dessus.



Dessus de Haut-Dessus.

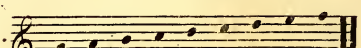
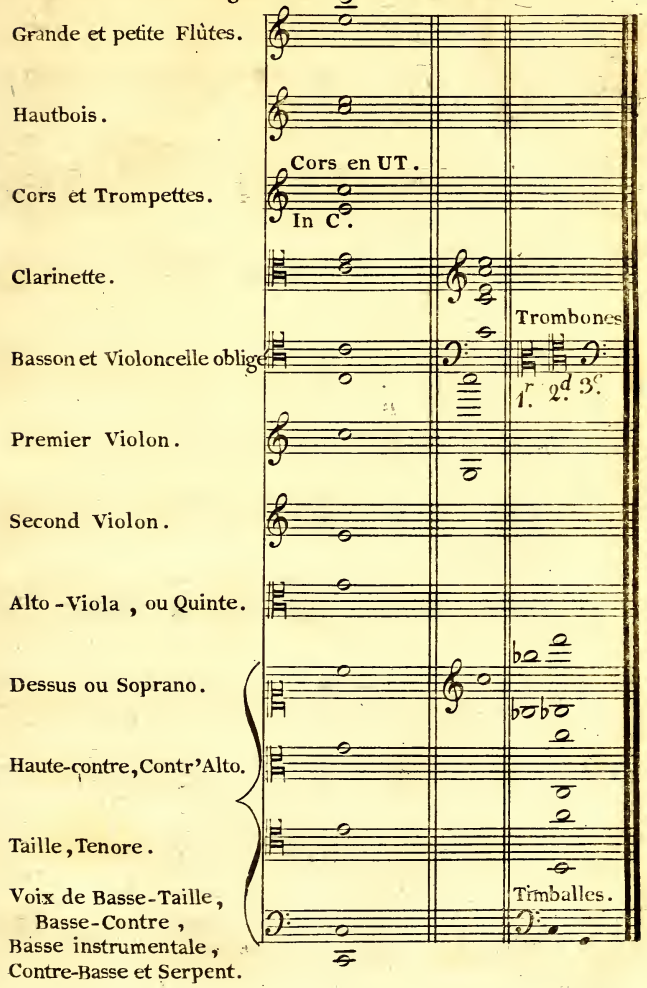
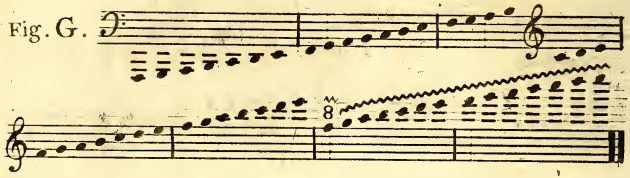


Figure F. PARTITION.

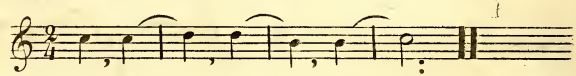


Clavier général moderne à sept Septenaires.

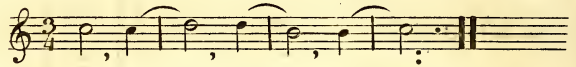
Fig. G.



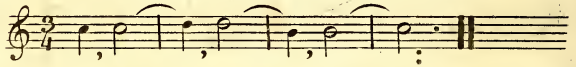
H.



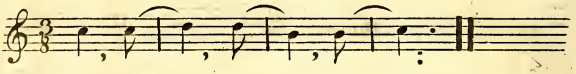
I.



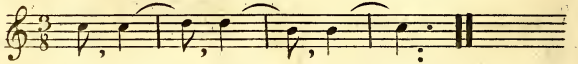
K.



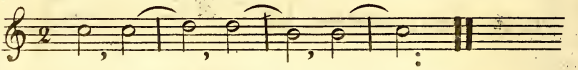
L.



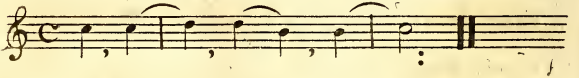
M.



N.



O.



P.

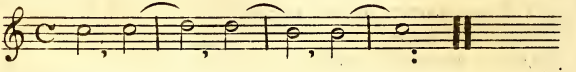


Figure Q.

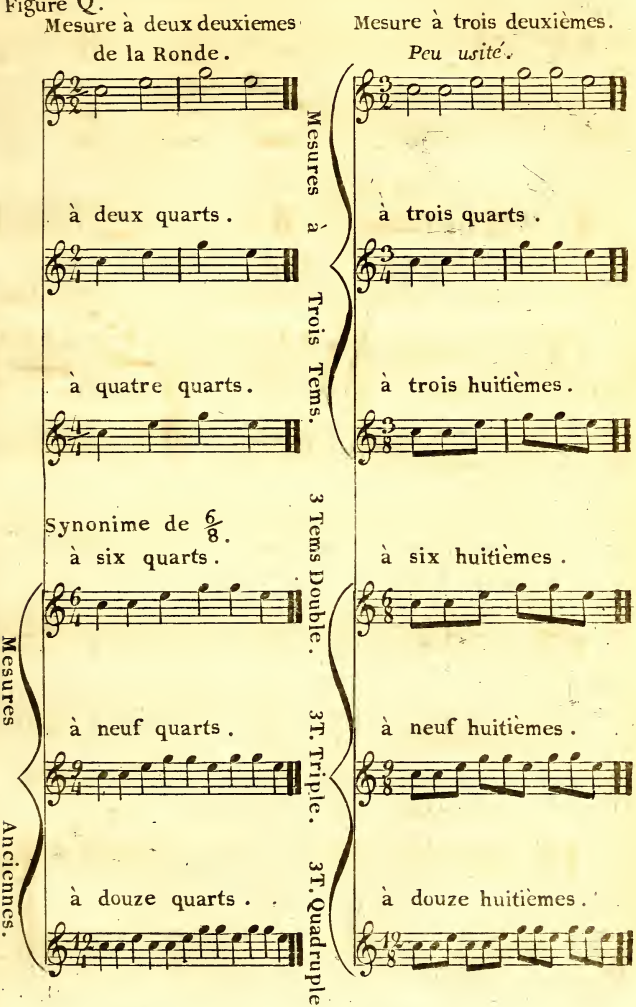
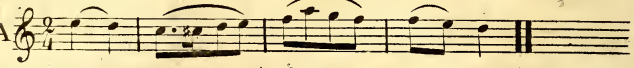

Mesure à deux deuxiemes de la Ronde.
Mesure à trois deuxièmes.
Peu usité.
Mesures à Trois Tems.
à deux quarts.
à trois quarts.
à quatre quarts.
à trois huitièmes.
Synonime de 6/8.
3 Tems Double.
à six quarts.
à six huitièmes.
Mesures Anciennes.
à neuf quarts.
3T. Triple.
à neuf huitièmes.
à douze quarts.
3T. Quadruple.
à douze huitièmes.

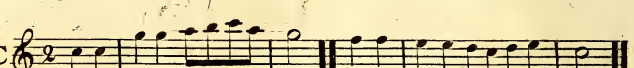
Planche 17.

A



B

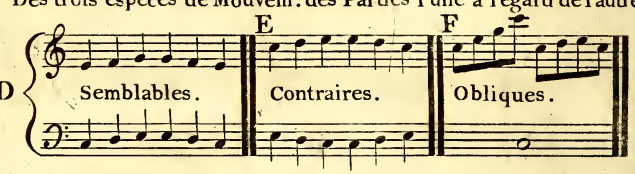
C



1.er *Hémistiche.* 2.d *Hémistiche.*

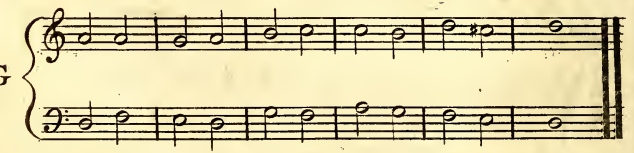
Des trois especes de Mouvem.s des Parties l'une à l'égard de l'autre.

D



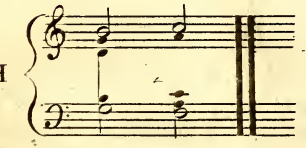
Première leçon du Gradus ad Parnassum de Joseph Fux.

G

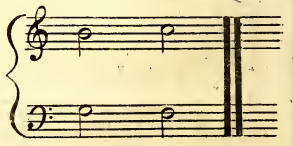


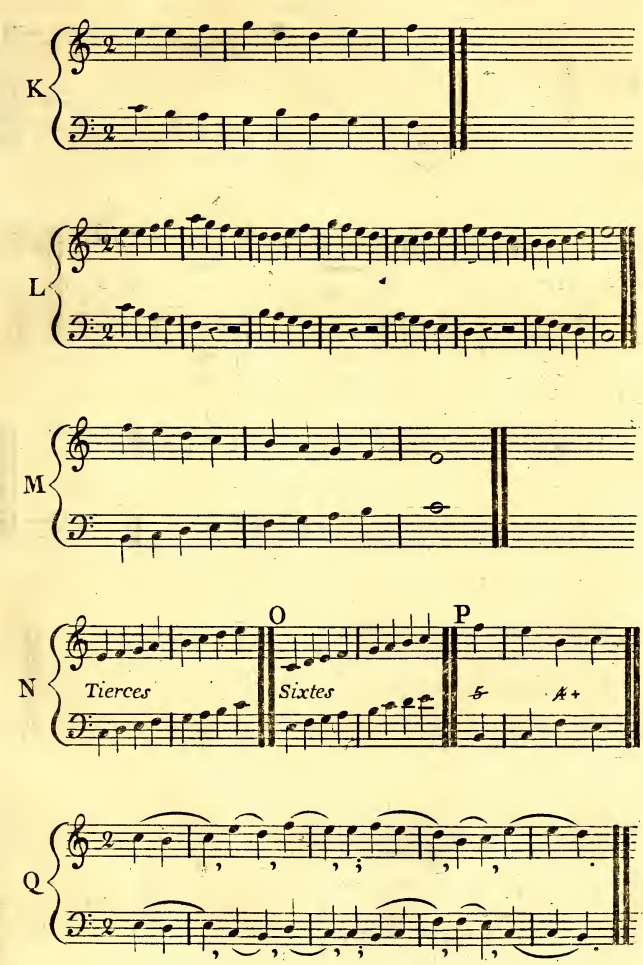
Détestable, même en Ut, mais en Ré !

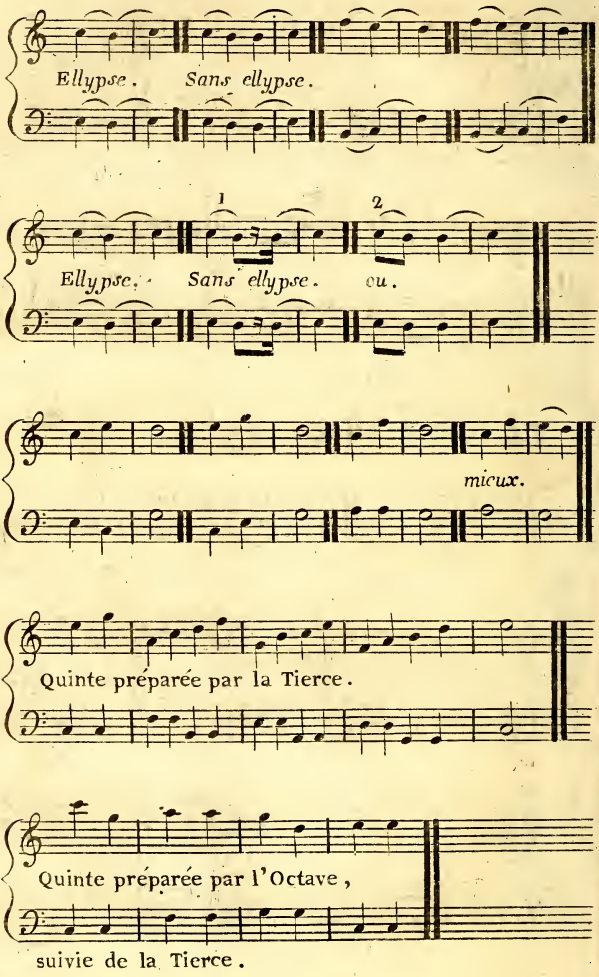
H



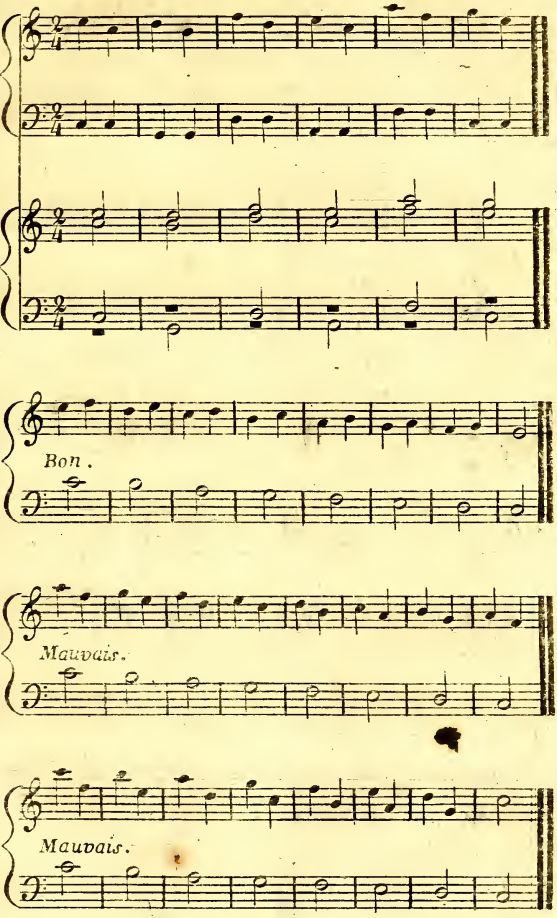
I

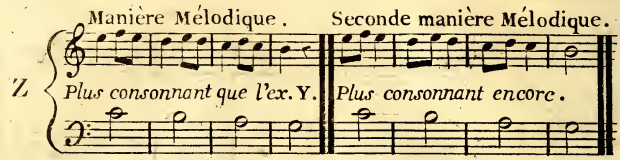



K
L
M
O
P
N
Tierces
Sixtes
Q


R
Ellypse. Sans ellypse.
S
1
2
Ellypse. Sans ellypse. ou.
T
mieux.
U
Quinte préparée par la Tierce.
V
Quinte préparée par l'Octave,
suivie de la Tierce.

Tierce précédant l'Octave, Quinte suivie de la Tierce.





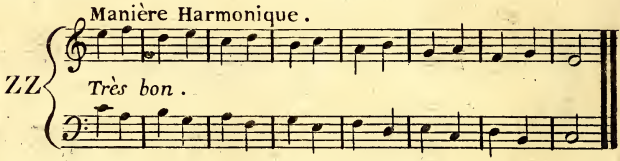


PLANCHE DIXHUITIÈME.

Intervalles harmoniques de la 1.ere espece.

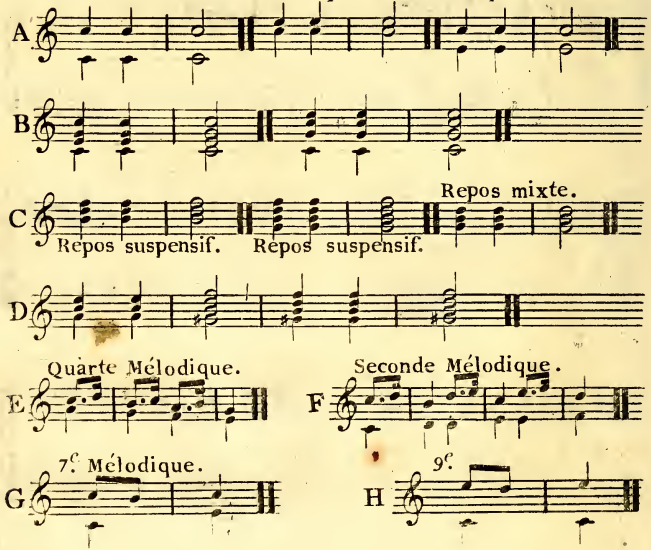
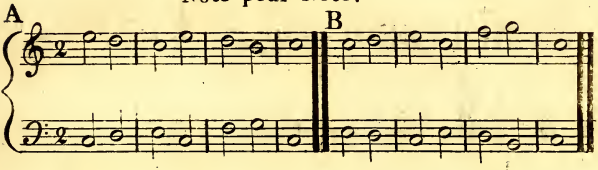
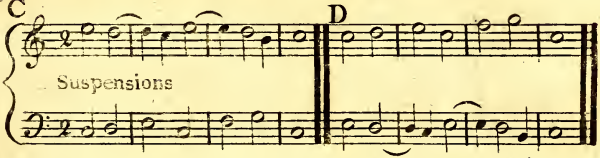


Planche 19.

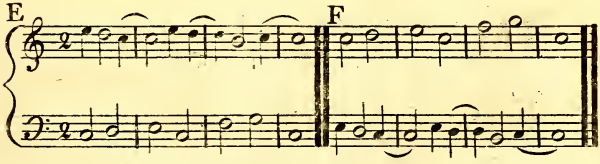
Contre-Point double
Note pour Note.



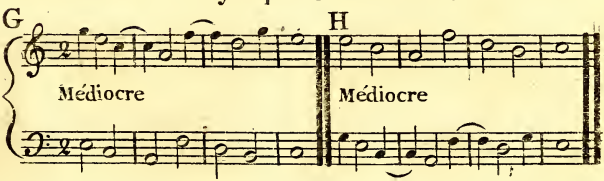
Contre-Point double
avec des Syncopes qui suspendent.



Syncopes qui Anticipent.



Syncopes Consonnantes.



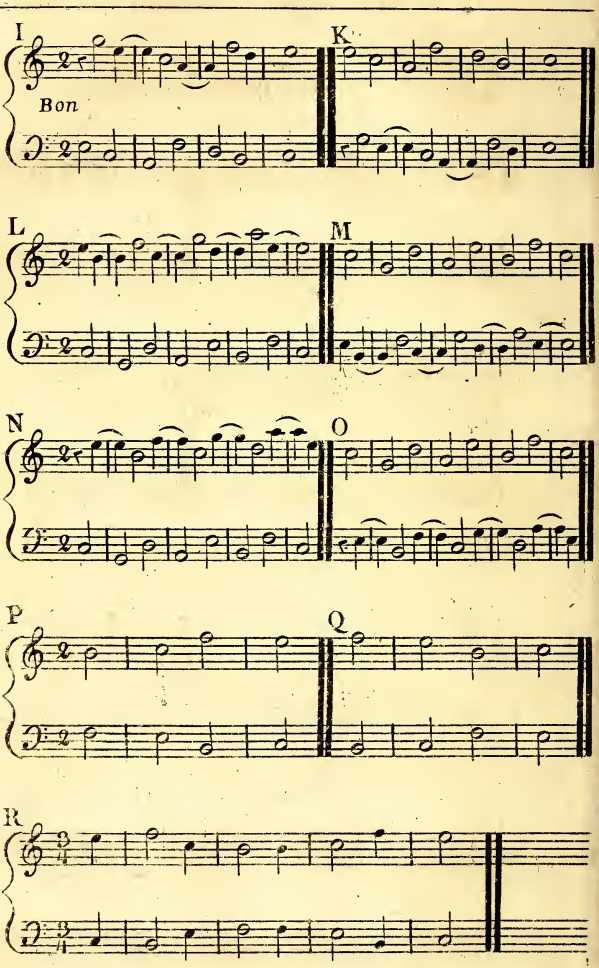
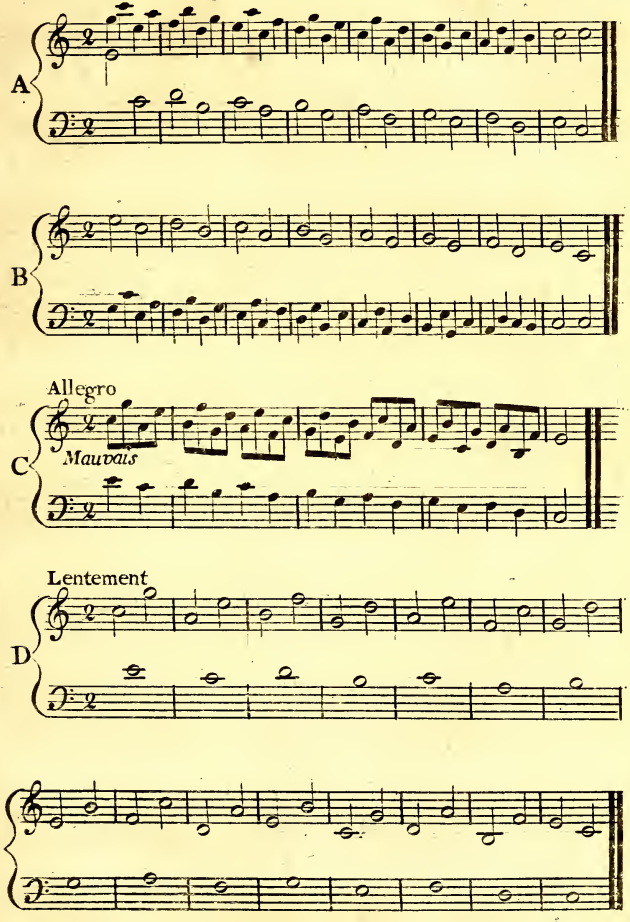
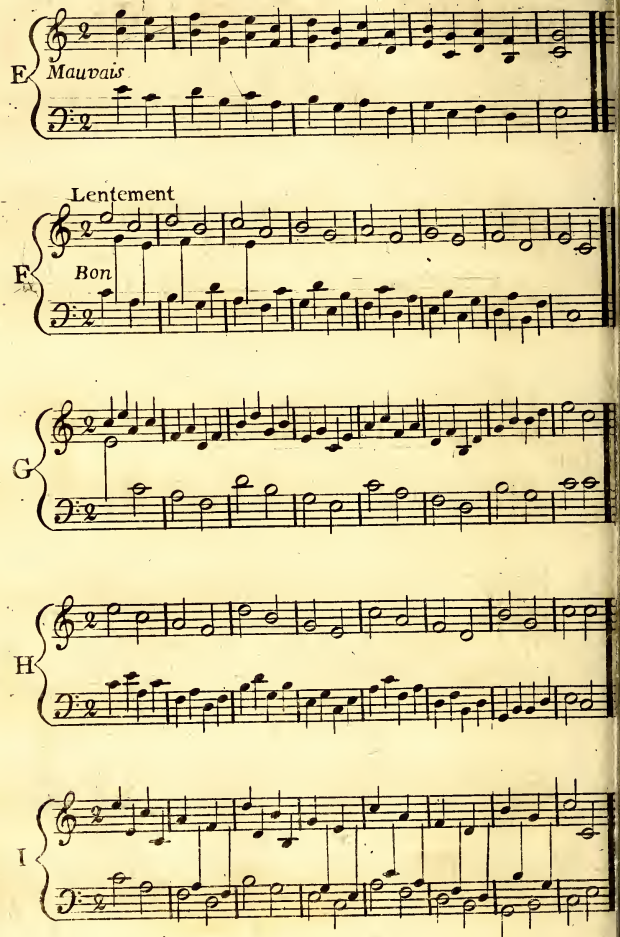
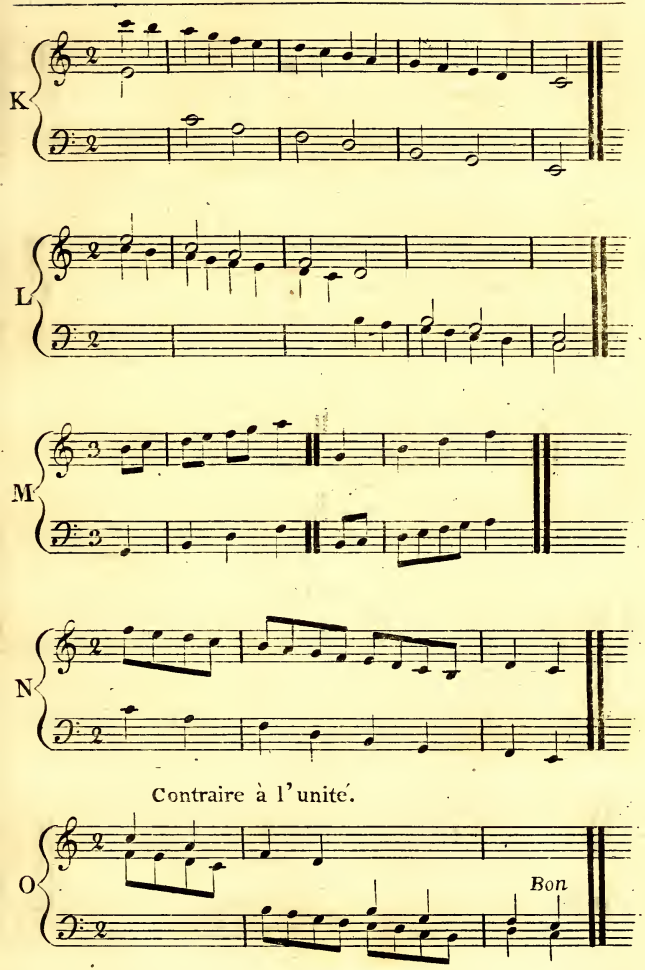

I
K
Bon
L
M
N
O
P
Q
R

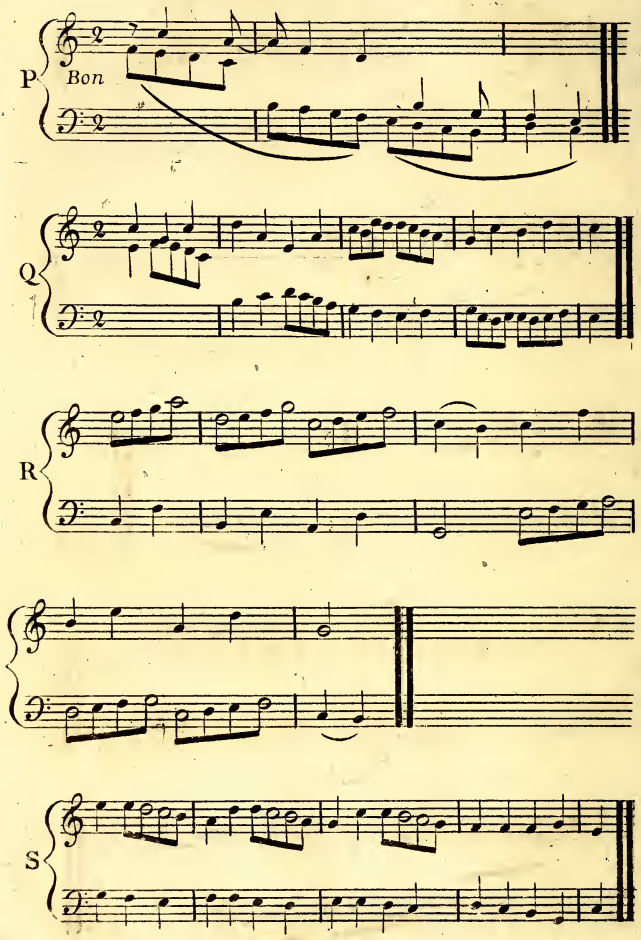
Planche 20.




E
Mauvais
Lentement
F
Bon
G
H
I


K
L
M
N
Contraire à l'unité.
O
Bon

Suite de la PLANCHE 20.



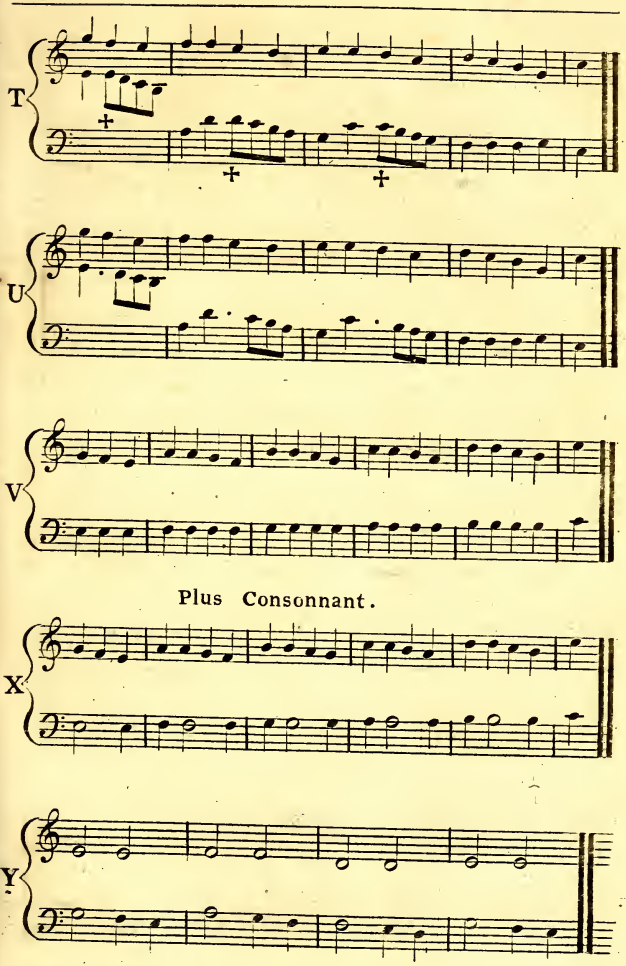
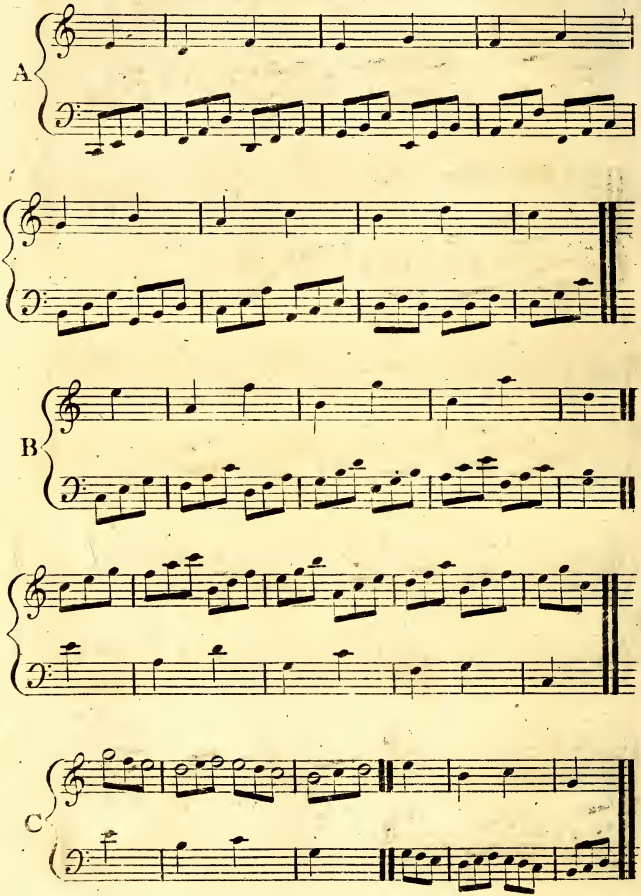
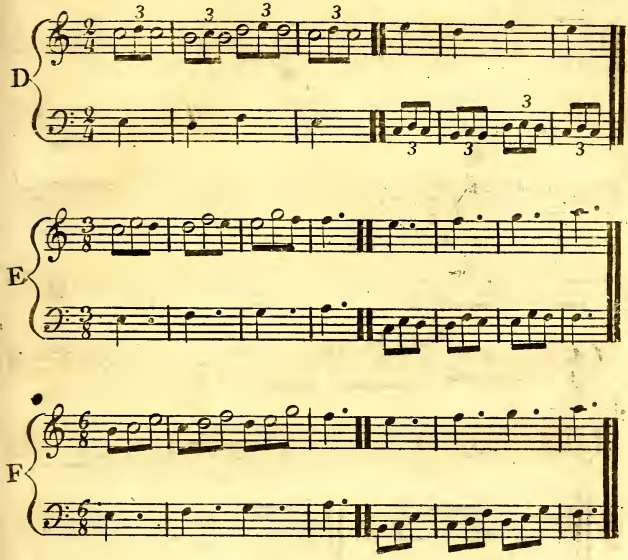

T
U
V
Plus Consonnant.
X
Y

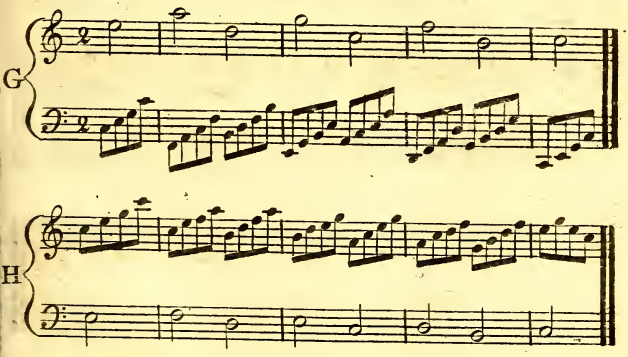
Planche 21.

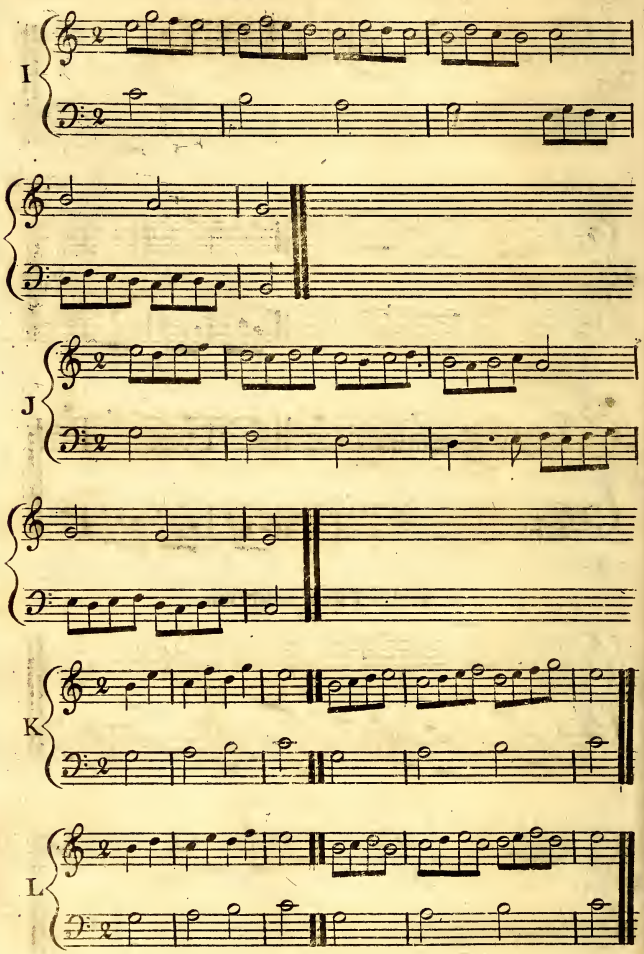
A trois Notes pour une.



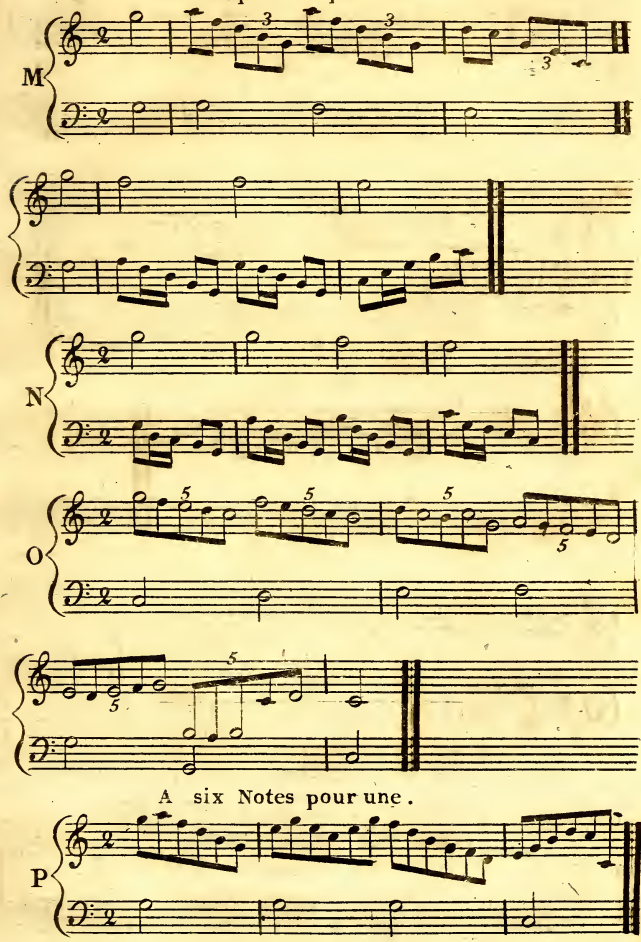


A quatre Notes pour une.

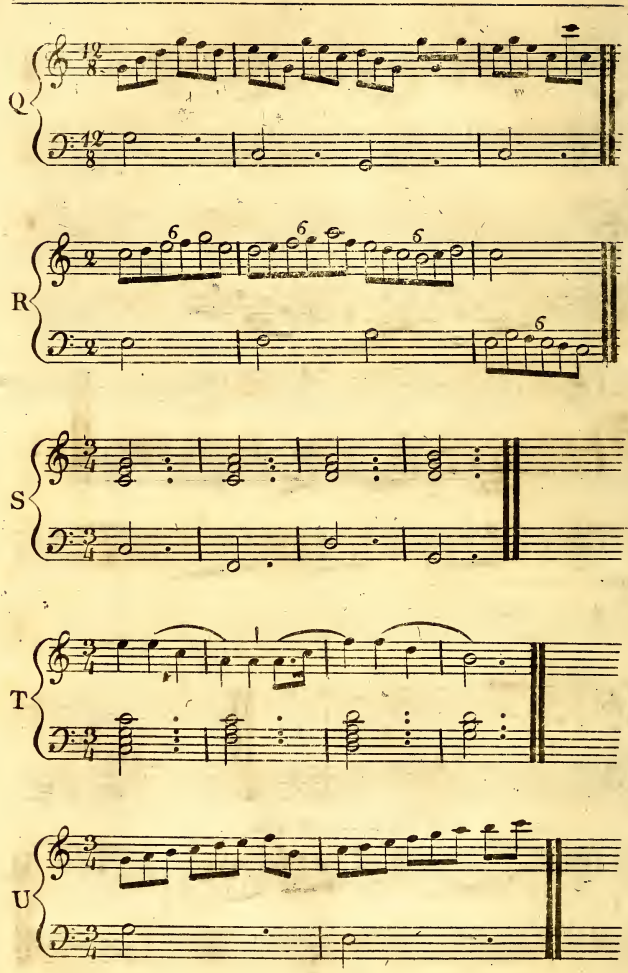



I
J
K
L

A cinq Notes pour une.



A six Notes pour une.


Q
R
S
T
U

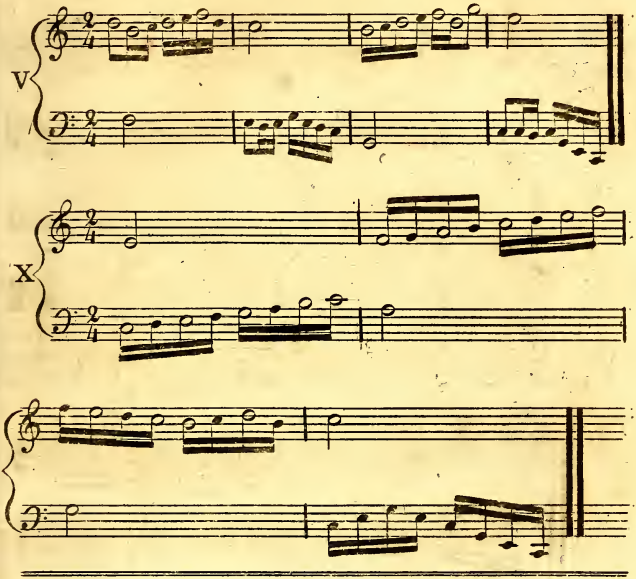
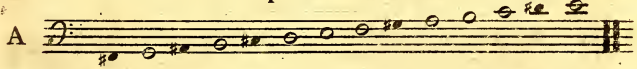
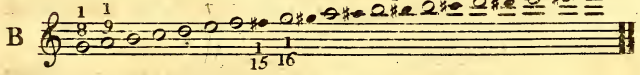


PLANCHE VINGTDEUXIÈME.

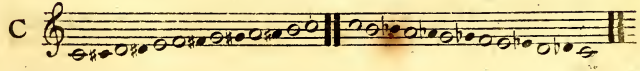
Gamme Chromatique selon l'Harmonie.



Gamme Chromatique donnée par le Corps sonnore à la suite de la Gamme Diatonique.

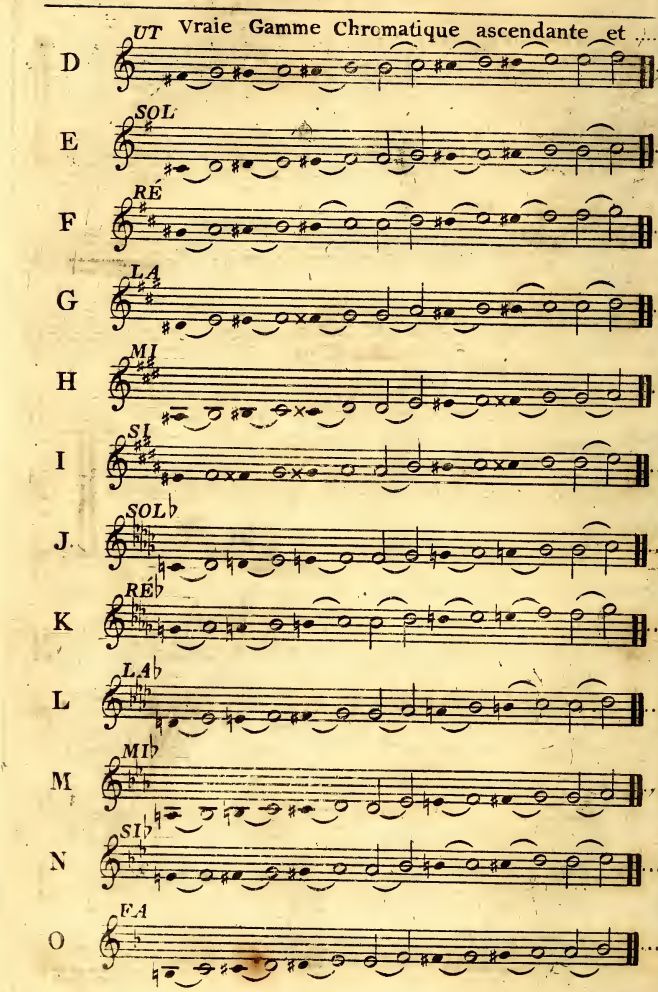


Gamme Chromatique vulgaire, en UT Majeur, en montant et en descendant.

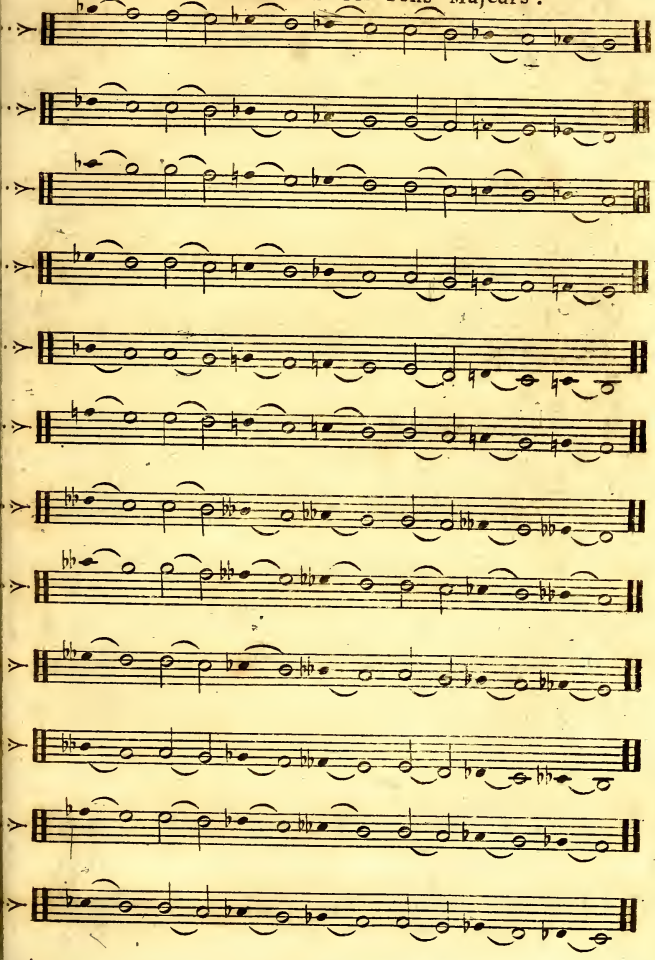


Suite de la PLANCHE 22.e

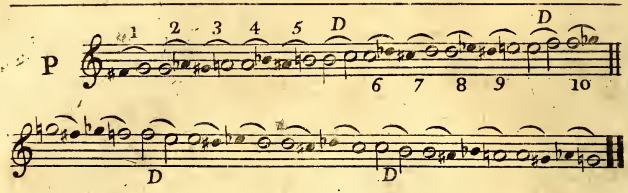
Vraie Gamme Chromatique ascendante et



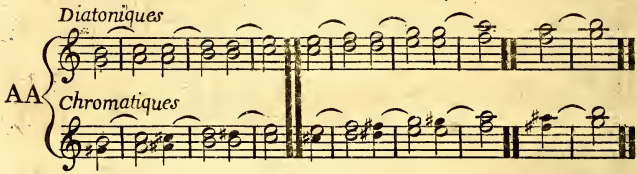
descendante dans tous les Tons Majeurs.

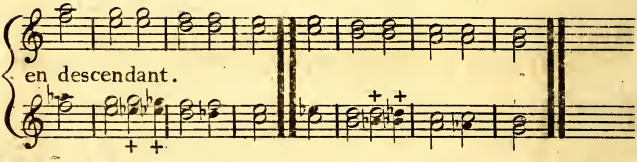


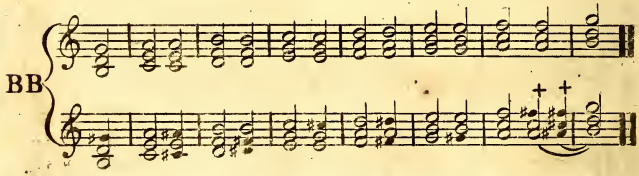
Suite de la PLANCHE 22.e

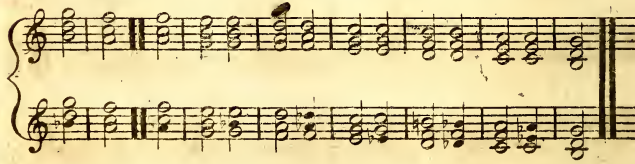


CADENCES à la Seconde, en montant.









CADENCES Chromatiques, à la Quarte.

CC

CADENCES Chromatiques, à la Quinte.

DD

EE

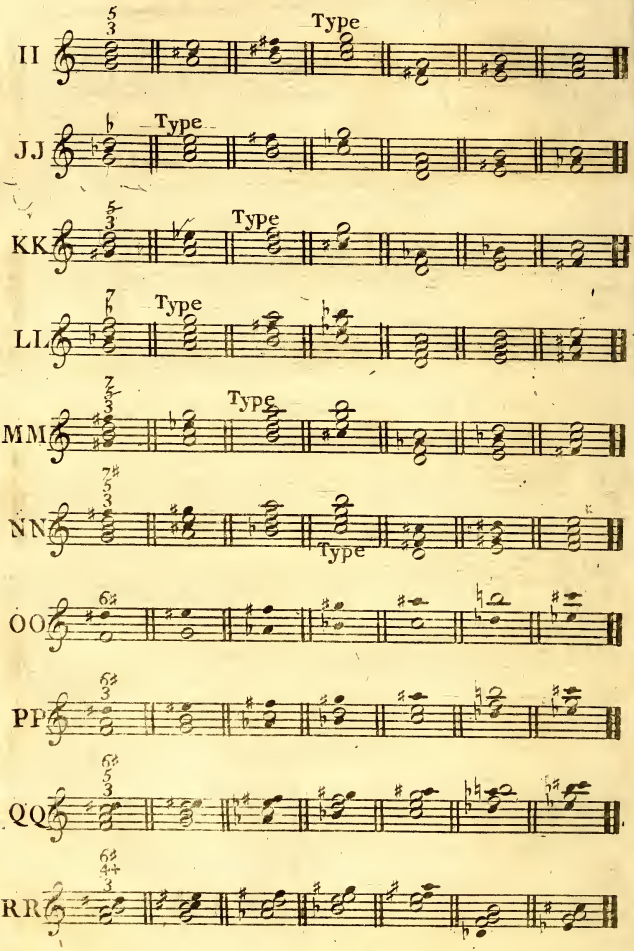
FF

GG

Type

HH

Suite de la PLANCHE 22e.



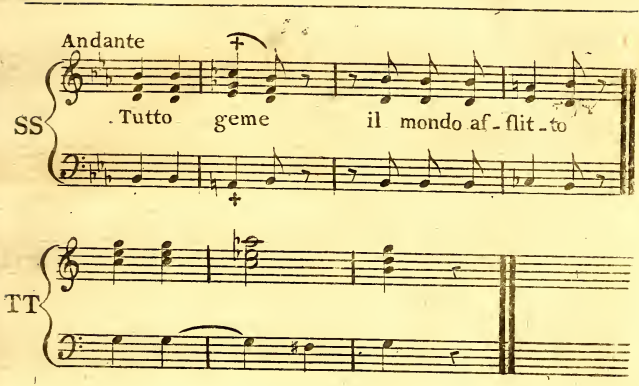
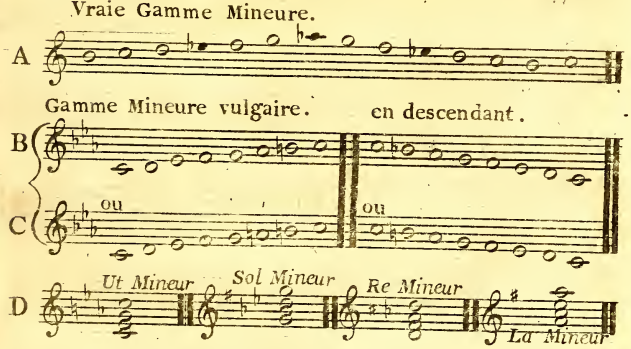
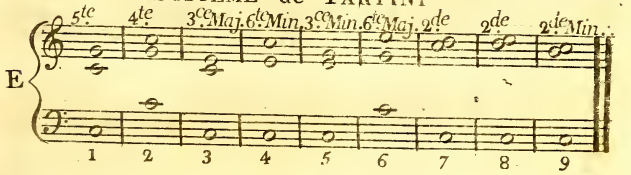


PLANCHE VINGT-TROISIÈME.



SYSTÈME de TARTINI



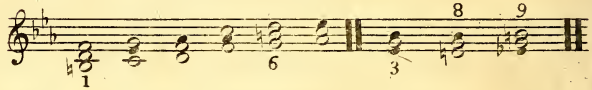
ACCORDS du Mode Mineur, *En UT*.

Accords composés d'une seule Tierce.

F

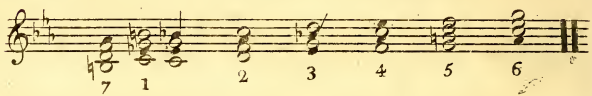
Accords composés fondamentalement de deux Tierces, nommés Parfaits ou Imparfaits.

G



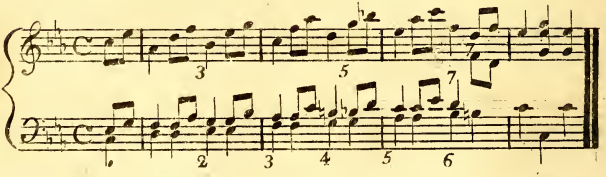
Accords de trois Tierces, ou de Septième.

H



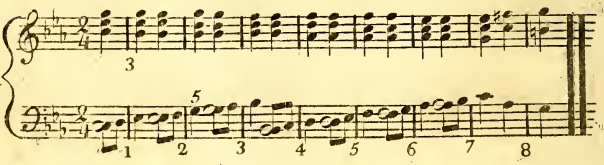
CADENCES à la Seconde.

I

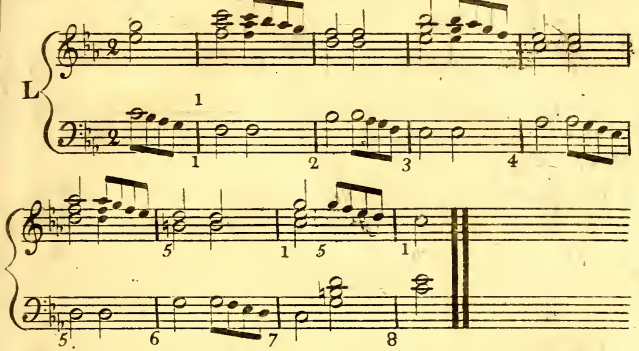


CADENCES à la Tierce.

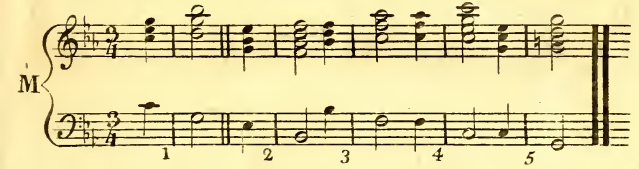
K



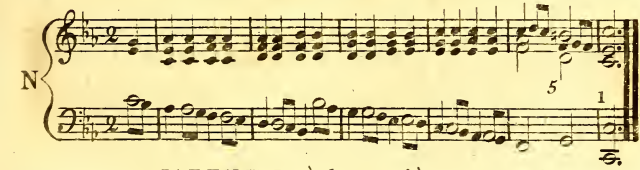
CADENCE PARFAITE et imitations d'icelle à la Quarte.



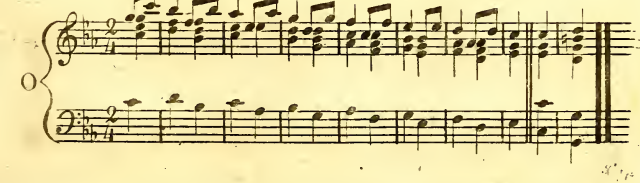
CADENCES à la Quinte.



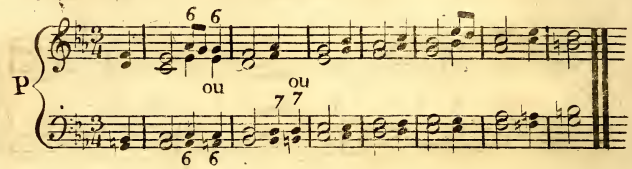
CADENCES à la Sixte.



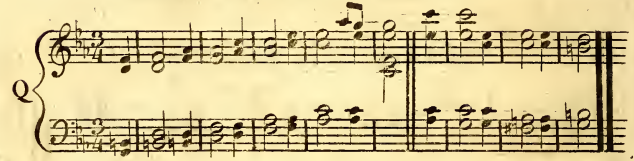
CADENCES à la Septième.



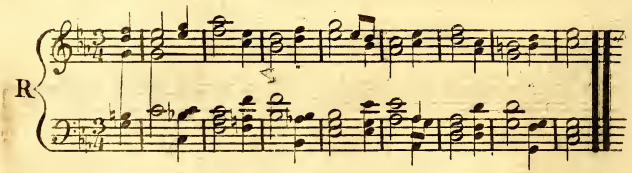
Les sept CADENCES, à la Seconde,
ayant pour antécédent un Accord de Septième.



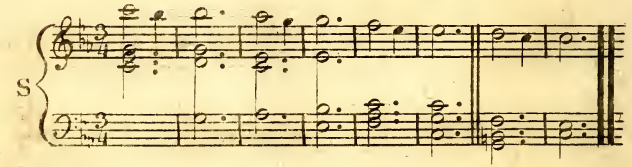
CADENCES à la Tierce.



CADENCES à la Quarte.

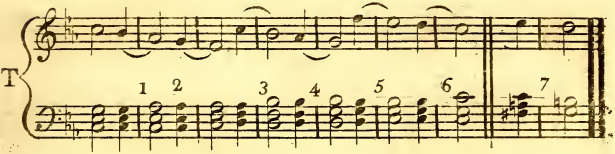


CADENCES à la Quinte.



CADENCES à la Sixte,

dont l'antécédent est un Accord de Septième.



CADENCES à la Septième.

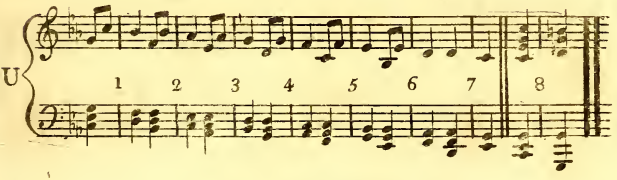


TABLE DES INTERVALLES

admissibles en Harmonie.

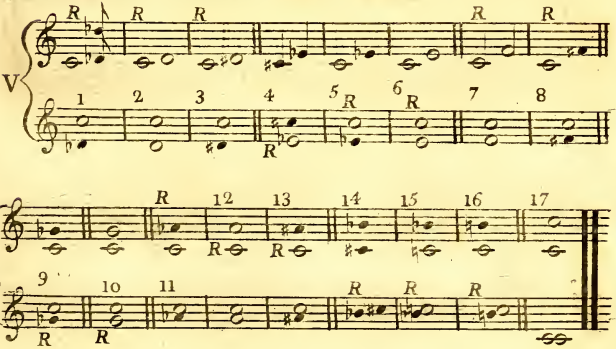
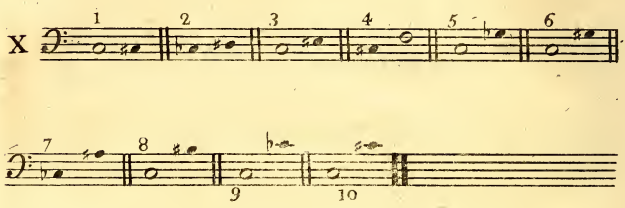
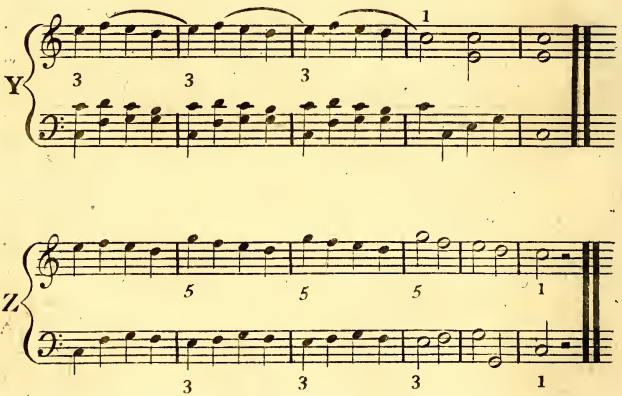


TABLE DES INTERVALLES

admissibles en Mélodie.





Gamme Mineure Chromatique complette.

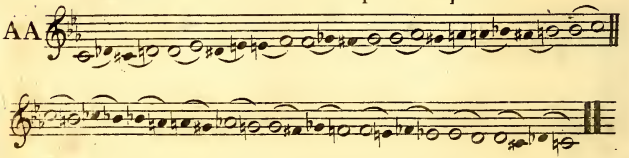
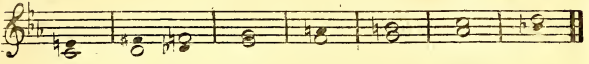
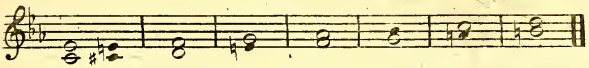


Planche 24. TABLEAU des ACCORDS Diatoniques, en Ut mineur, avec leurs modifications chromatiques.

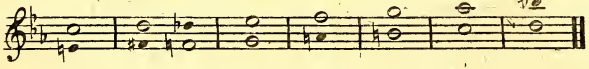
Tierces Majeures.

A 

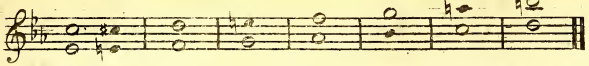
Tierces Mineures.

B 

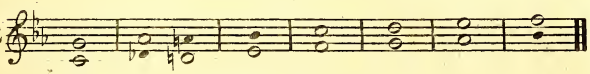
Sixtes Mineures.

C 

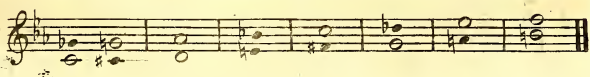
Sixtes Majeures.

D 

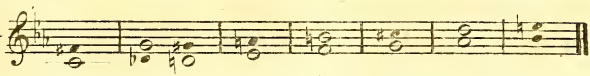
Quintes justes.

E 

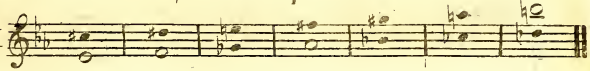
Fausses Quintes.

F 

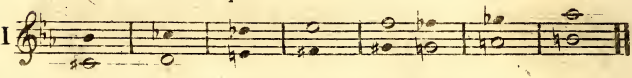
Tritons.

G 

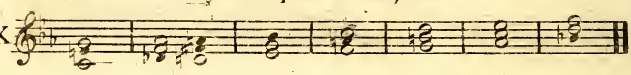
Sixtes superflues.

H 

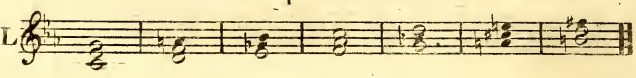
Septièmes diminuées.

I 

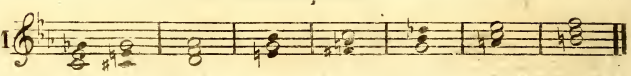
Accords parfaits Majeurs.

K 

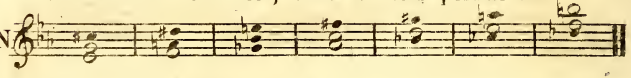
Accords parfaits Mineurs.

L 

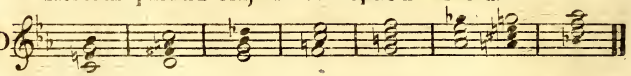
Accords imparfaits.

M 

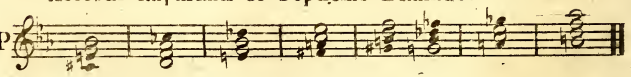
Accords de Tierce Majeure et Sixte superflue.

N 

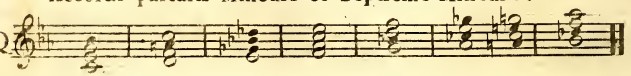
Accords parfaits Majeurs et Septième Mineure.

O 

Accords imparfaits et Septième Diminuée.

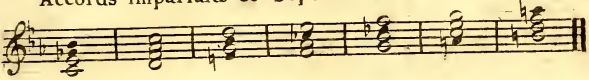
P 

Accords parfaits Mineurs et Septième Mineure.

Q 

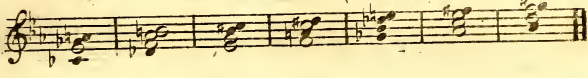
Accords imparfaits et Septième Mineure.

R



Accords parfaits Majeurs et Sixte superflue.

S



Accords de Triton et Sixte superflue.

T

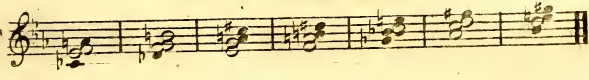


PLANCHE VINGT-CINQUIÈME.

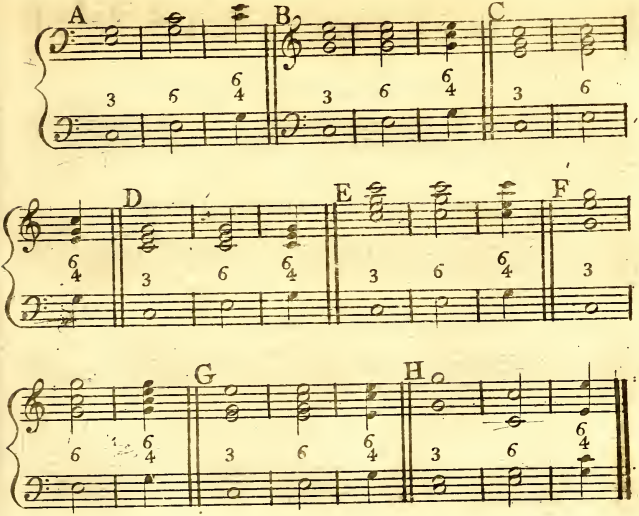
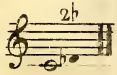
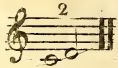


Fig: I.

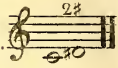
Une Seconde Mineure
est composée d'un demi Ton .....



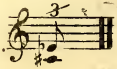
Une Seconde Majeure
est composée d'un Ton .....



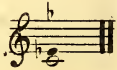
Une Seconde Superflue
est composée d'un Ton et demi .....



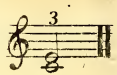
Une Tierce Diminuée
est composée de deux Semi-Tons .....



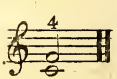
Une Tierce Mineure
est composée d'un Ton et demi .....



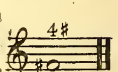
Une Tierce Majeure
est composée de deux Tons .....



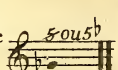
Une Quarte juste
est composée de deux Tons et demi .....



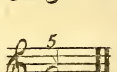
Un Triton ou Quarte Superflue
est composée de trois Tons .....



Une Fausse-Quinte ou Quinte Mineure
est composée de deux Tons et deux Semi-Tons ...

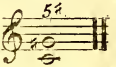


Une Quinte juste
est composée de trois Tons et demi .....

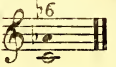


Suite de la Fig: I.

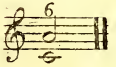
Une Quinte Superflue
est composée de quatre Tons.....



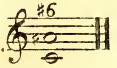
Une Sixte Mineure
est composée de trois Tons et deux Semi-Tons...



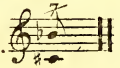
Une Sixte Majeure
est composée de quatre Tons et demi.....



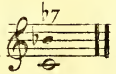
Une Sixte Superflue
est composée de cinq Tons.....



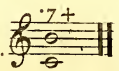
Une Septième Diminuée
est composée de trois Tons et trois Semi-Tons.....



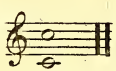
Une Septième Mineure
est composée de quatre Tons et deux Semi-Tons....



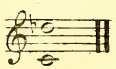
Une Septième Majeure
est composée de cinq Tons et demi.....



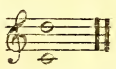
Une Octave
est composée de cinq Tons et deux Semi-Tons....



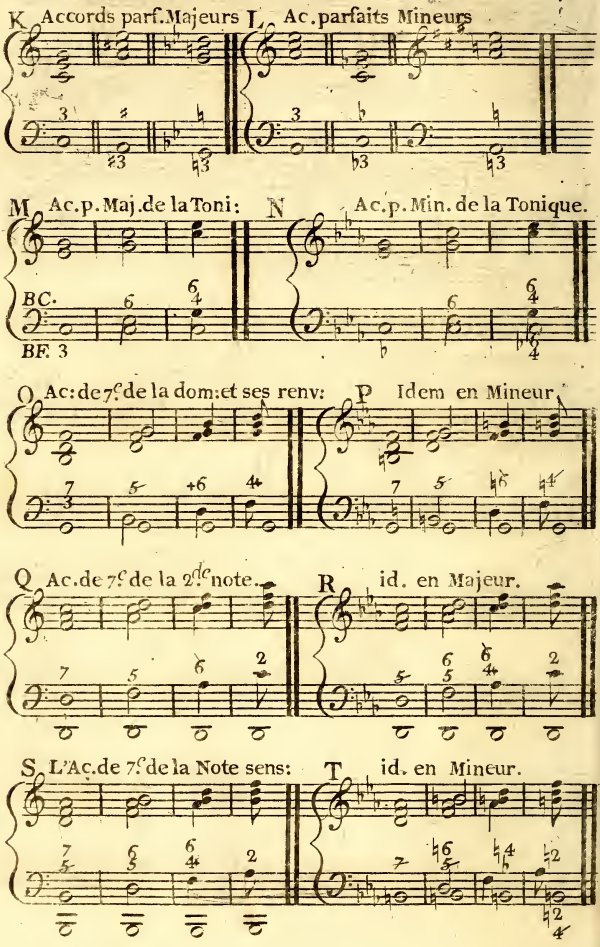
Une Neuvième Mineure
est composée de cinq Tons et trois Semi-Tons.....



Une Neuvième Majeure
est composée de six Tons et deux Semi-Tons.....

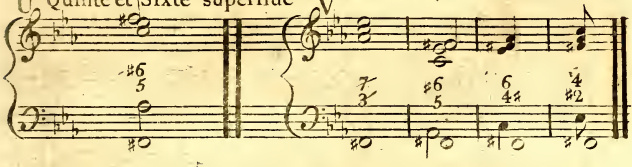


MANIÈRE DE CHIFFRER LES ACCORDS.



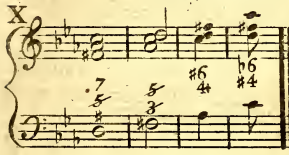
Suite de la PLANCHE 25.e

U Quinte et Sixte superflue

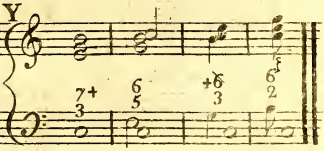


V

X

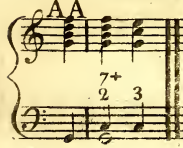


Y

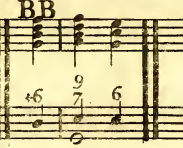


ACCORDS par SUPPOSITION, ou par Supperposition, ou Prolongement d'un Accord Antécédent sur une portion de la durée de son Conséquent.

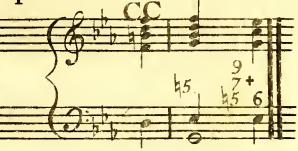
AA



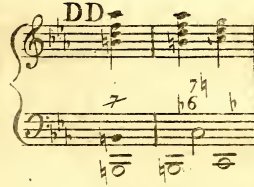
BB



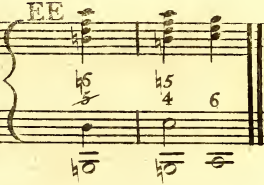
CC



DD



EE



Accord de Quarte et Quinte

FF

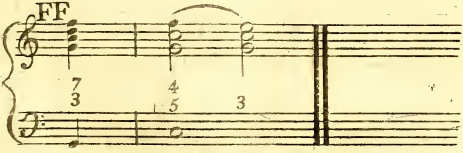
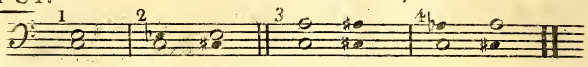


PLANCHE VINGT-SIXIÈME.

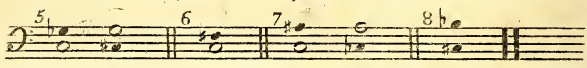
Planche 26. **TABLEAU de 40 Accords sur chaque Note.**

Accords consonnans composés de deux notes.

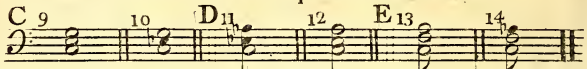
Sur UT.



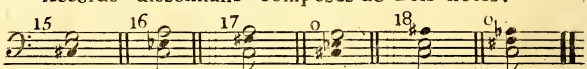
Accords dissonnans composés de deux notes.



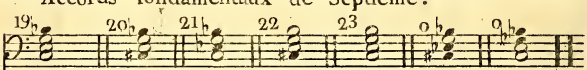
Accords consonnans composés de trois notes.



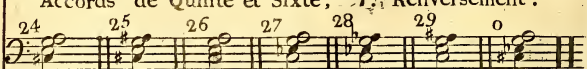
Accords dissonnans composés de trois notes.



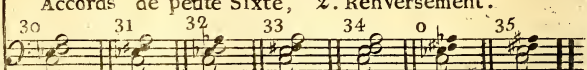
Accords fondamentaux de Septième.



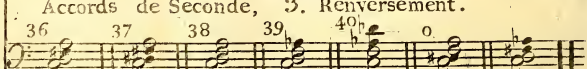
Accords de Quinte et Sixte, 1.er Renversement.



Accords de petite Sixte, 2.e Renversement.

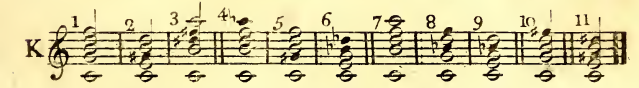


Accords de Seconde, 3.e Renversement.

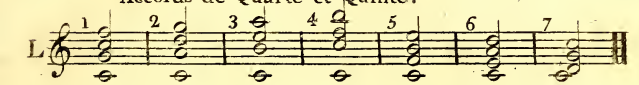


☞ Dans tous ces exemples le ♯ ou le ♭ ne sert que pour la note seule devant laquelle il est posé.

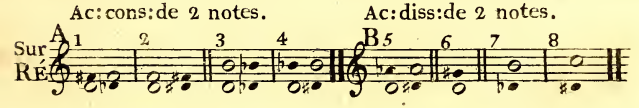
Accords par supposition.



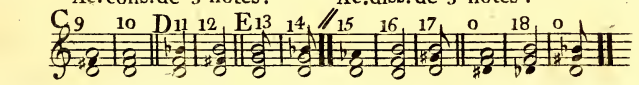
Accords de Quarte et Quinte.



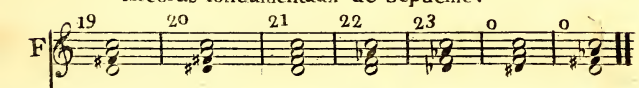
Ac:cons:de 2 notes. Ac:diss:de 2 notes.



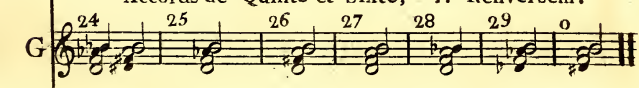
Ac:cons:de 3 notes. Ac:diss:de 3 notes.



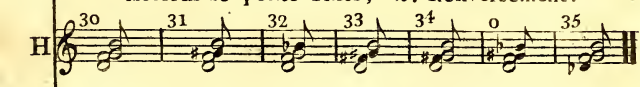
Accords fondamentaux de Septième.



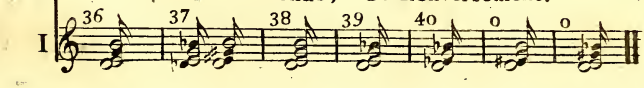
Accords de Quinte et Sixte, 1.er Renversemt.



Accords de petite Sixte, 2.e Renversement.

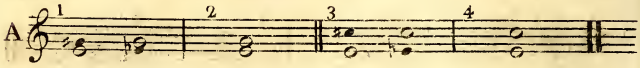


Accords de Seconde, 3.e Renversement.

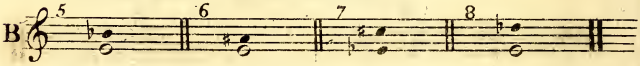


Accords consonnans composés de deux notes.

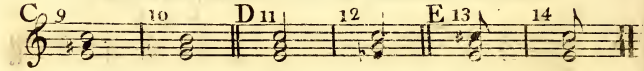
Sur MI.



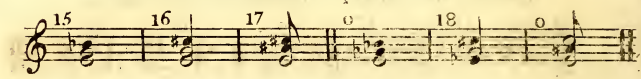
Accords dissonnans composés de deux notes.



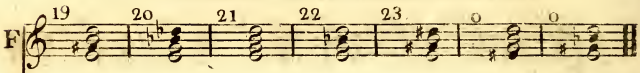
Accords consonnans composés de trois notes.



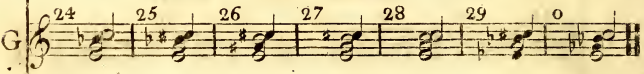
Accords dissonnans composés de trois notes.



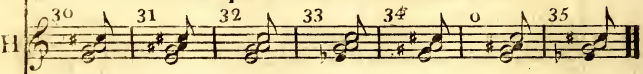
Accords fondamentaux de Septième.



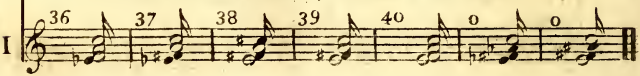
Accords de Quinte et Sixte, 1.er Renv.^t



Accords de petite Sixte, 2.^e Renversem.^t



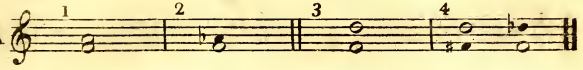
Accords de Seconde, 3.^e Renversement.



Accords consonnans composés de deux notes.

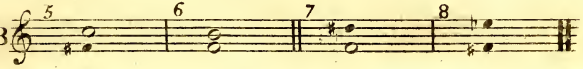
Sur FA.

A



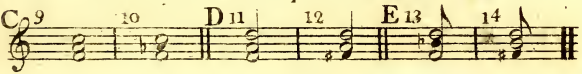
Accords dissonnans composés de deux notes.

B

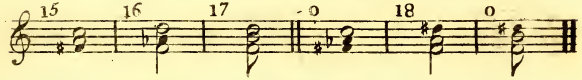


Accords consonnans composés de trois notes.

C

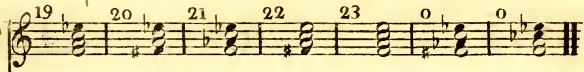


Accords dissonnans composés de trois notes.



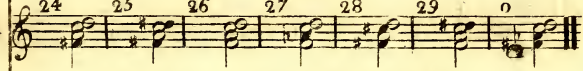
Accords fondamentaux de Septième.

F



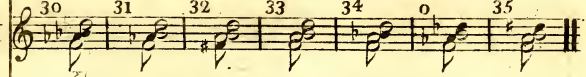
Accords de Quinte et Sixte, 1.er Renv.t

G



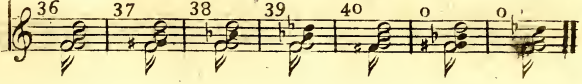
Accords de petite Sixte, 2.e Renversem.t

H



Accords de Seconde, 3.e Renversement.

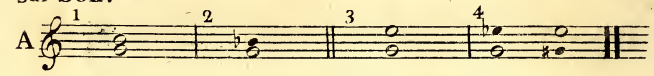
I



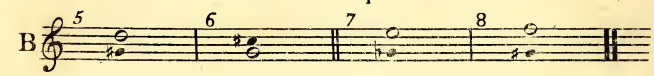
Suite de la PLANCHE 26e.

Accords consonnans composés de deux notes.

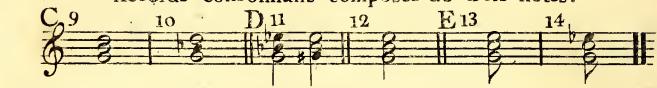
Sur SOL.



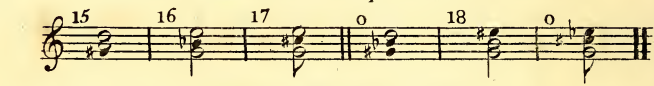
Accords dissonnans composés de deux notes.



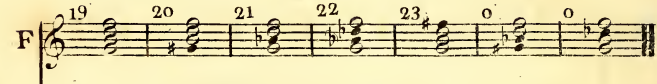
Accords consonnans composés de trois notes.



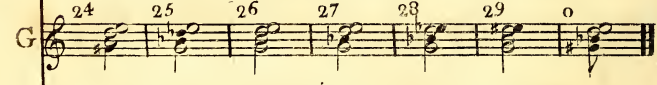
Accords dissonnans composés de trois notes.



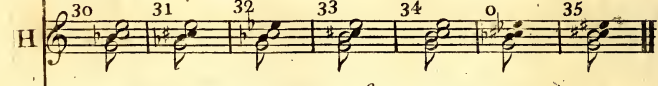
Accords fondamentaux de Septième.



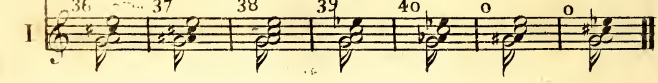
Accords de Quinte et Sixte, 1er Renversem^t.



Accords de petite Sixte, 2^e Renversement.



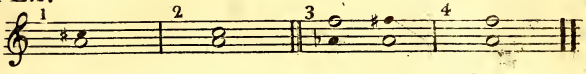
Accords de Seconde, 3^e Renversement.



Accords consonnans composés de deux notes.

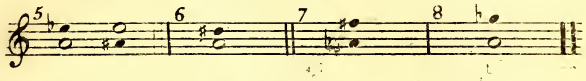
Sur LA.

A



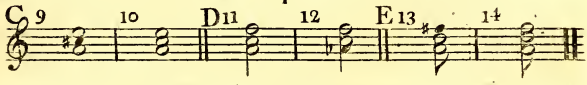
Accords dissonnans composés de deux notes.

B

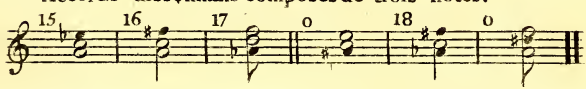


Accords consonnans composés de trois notes.

C

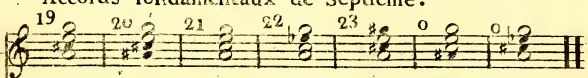


Accords dissonnans composés de trois notes.



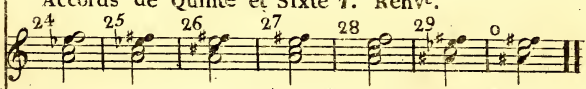
Accords fondamentaux de Septième.

F



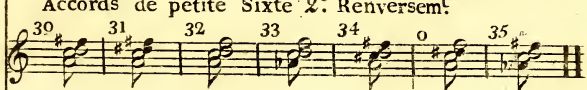
Accords de Quinte et Sixte 1.er Renv.t.

G



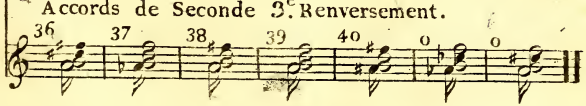
Accords de petite Sixte 2.e Renversem.t

H



Accords de Seconde 3.e Renversement.

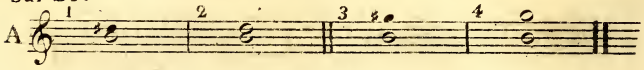
I



Accords consonnans composés de deux notes.

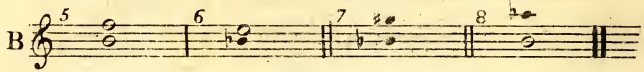
Sur SI.

A



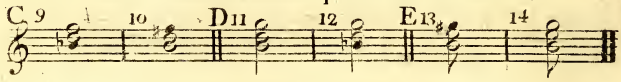
Accords dissonnans composés de deux notes.

B

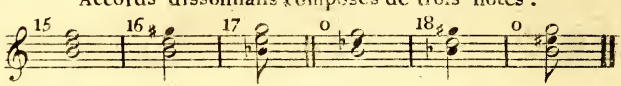


Accords consonnans composés de trois notes.

C

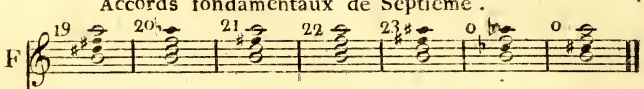


Accords dissonnans composés de trois notes.



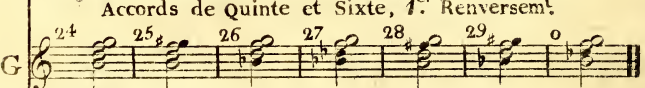
Accords fondamentaux de Septième.

F



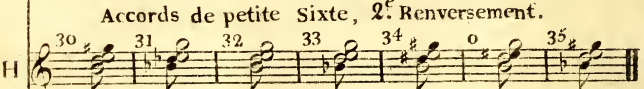
Accords de Quinte et Sixte, 1.er Renversem.t

G



Accords de petite Sixte, 2.e Renversement.

H



Accords de Seconde, 3.e Renversement.

I

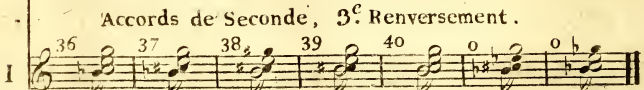
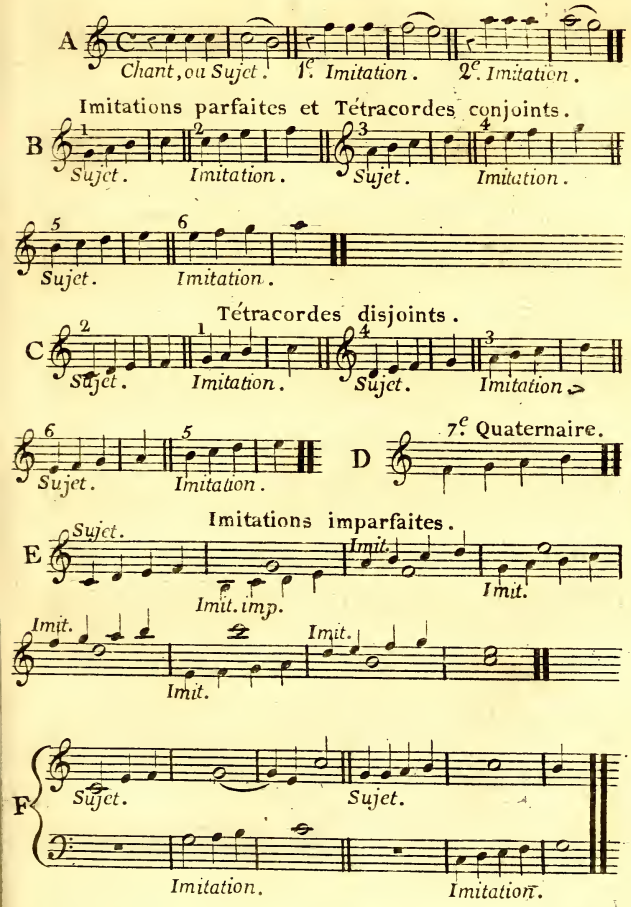
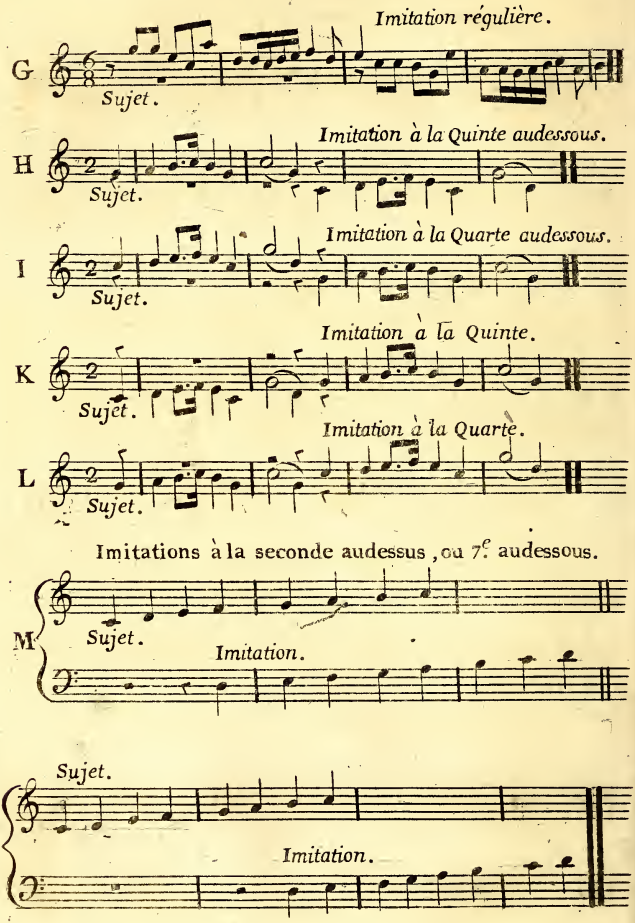
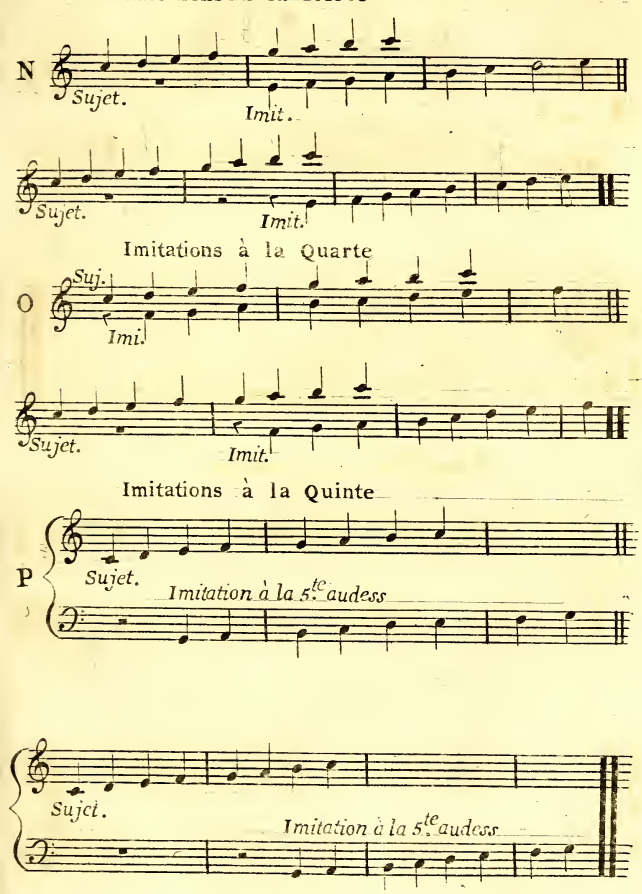


Planche 27.

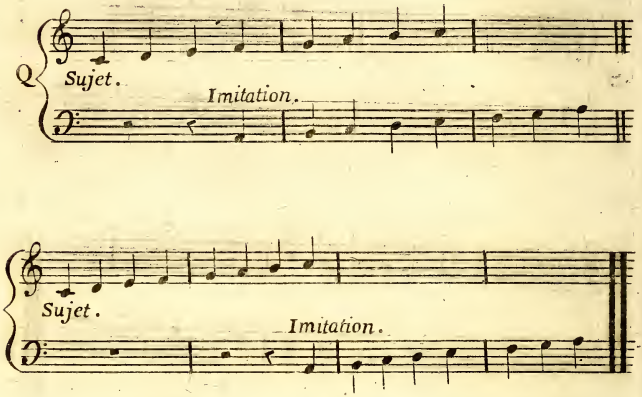
DES IMITATIONS.



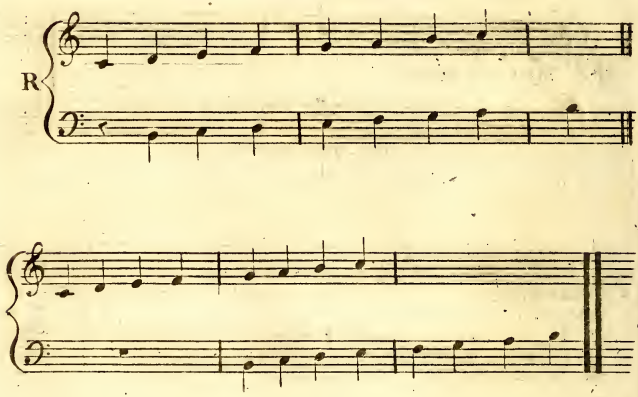

G
Imitation régulière.
Sujet.
H
Imitation à la Quinte audessous.
Sujet.
I
Imitation à la Quarte audessous.
Sujet.
K
Imitation à la Quinte.
Sujet.
L
Imitation à la Quarte.
Sujet.
Imitations à la seconde audessus, ou 7.e audessous.
M
Sujet.
Imitation.
Sujet.
Imitation.


Imitations à la Tierce
N
Sujet.
Imit.
Sujet.
Imit.
Imitations à la Quarte
O
Suj.
Imi.
Sujet.
Imit.
Imitations à la Quinte
P
Sujet.
Imitation à la 5.te audess
Sujet.
Imitation à la 5.te audess

Imitations à la Sixte.

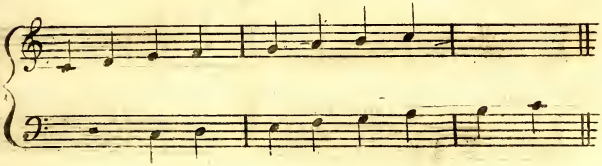


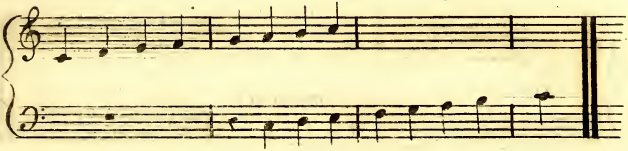
Imitations à la Septième.



Imitations à l'Octave.

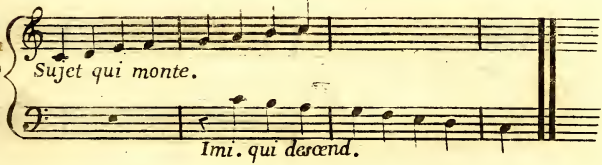
S



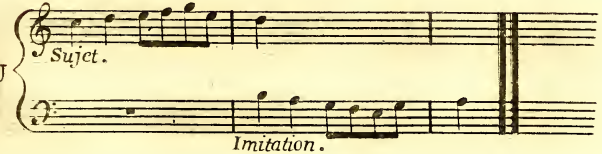


Imitations par mouvement opposé ou contraire.

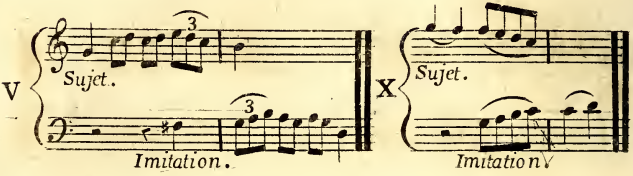
T



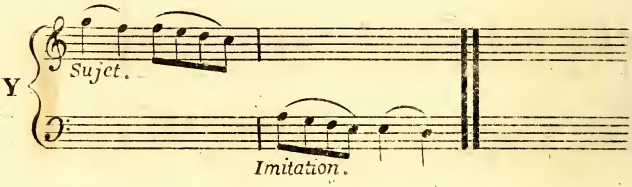
U



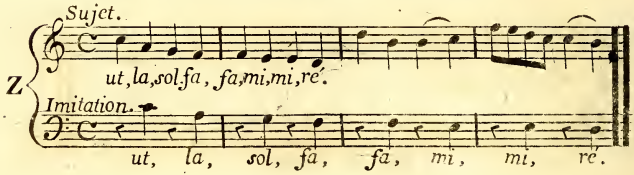
Imitations rétrograde.



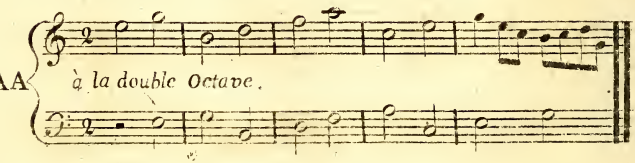
Imitation rétrograde et par mouvement contraire.



Imtation entrecoupée, ou interrompue.

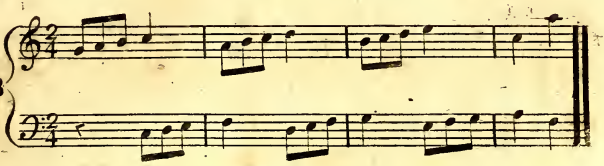


Imtations à contretems, ou à tems opposées.



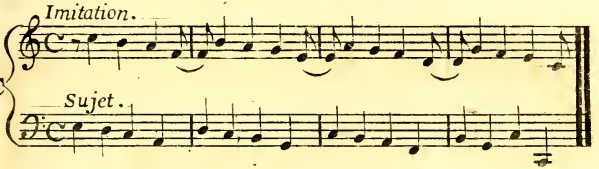
Imitation à la Quarte.

BB



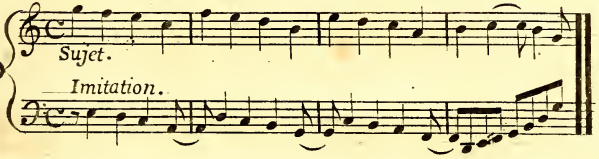
Imitation syncopée et à la Sixte.

CC



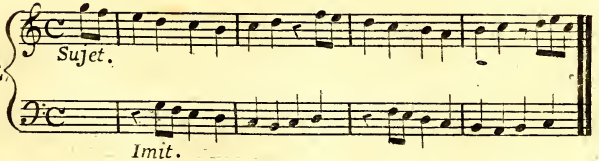
Imitation syncopée et à la Tierce.

DD

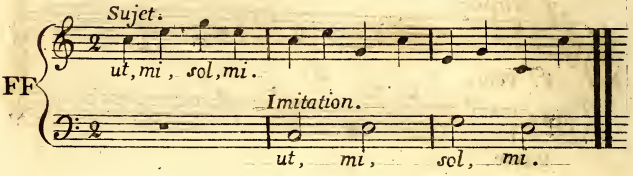


Imitation à la double Octave.

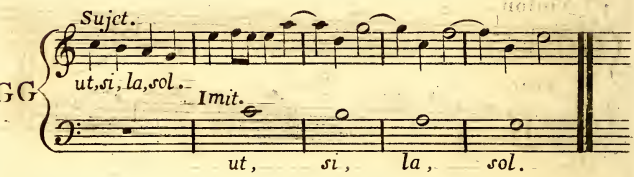
EE



IMITATION par augmentation
dans la durée des Notes.

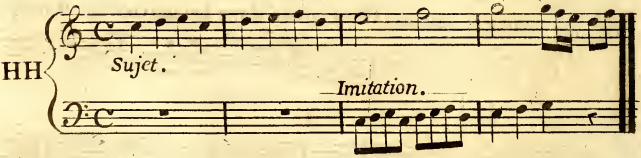


FF



GG

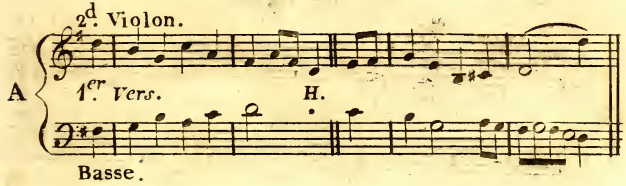
IMITATION par diminution
dans la durée des Notes.

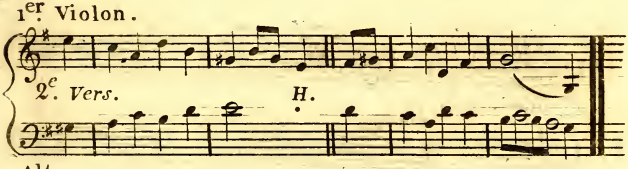


HH

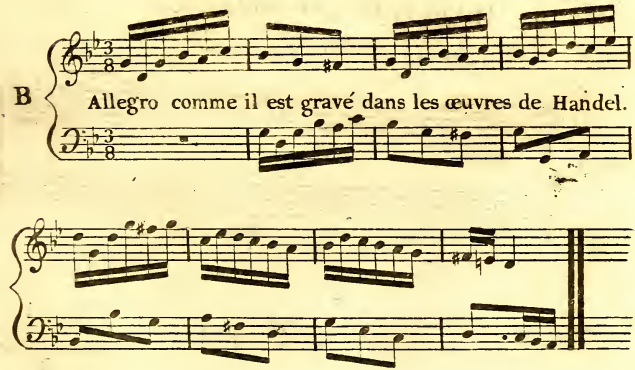
Planche 28.

HAYDN, QUATUOR.





HANDEL.



Allegro.

C

1er. Vers.

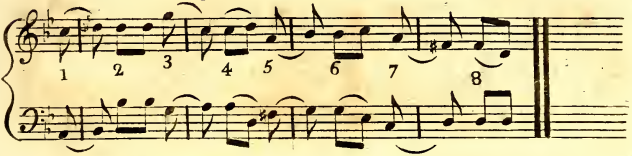
2e. Vers.

Le même Allegro simplifié.

D

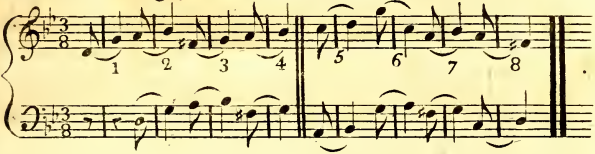
Le même écrit à deux tems et sans ellipses.

E

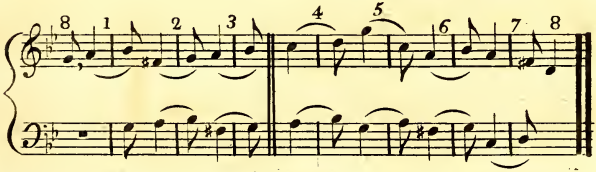


Le même Allegro écrit avec une seule cadence par mesure.

F

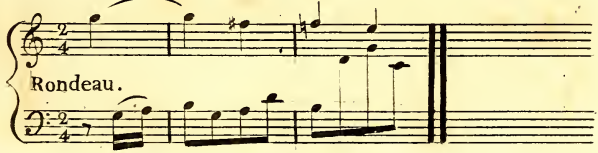


G

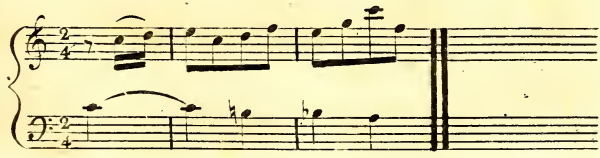


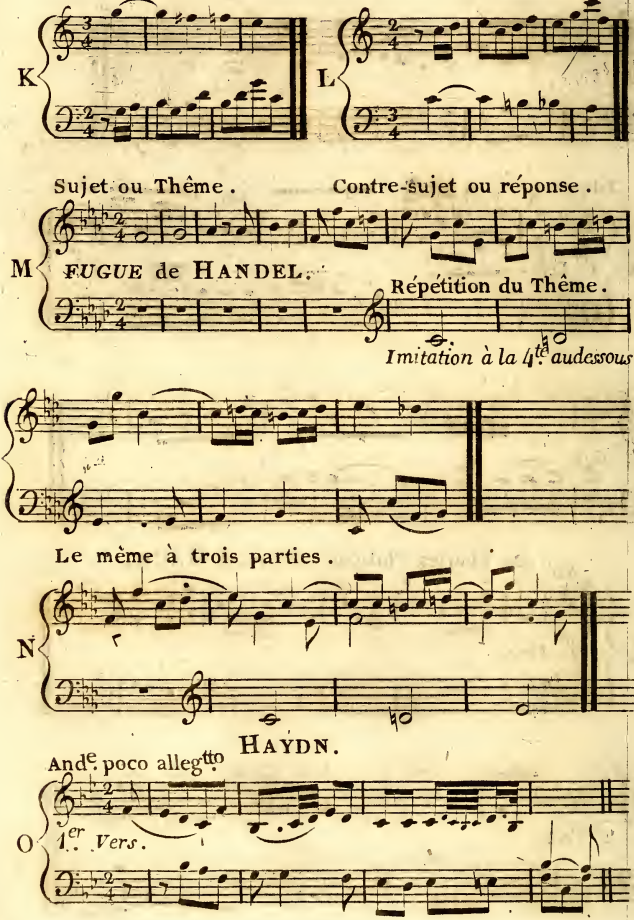
HAYDN.

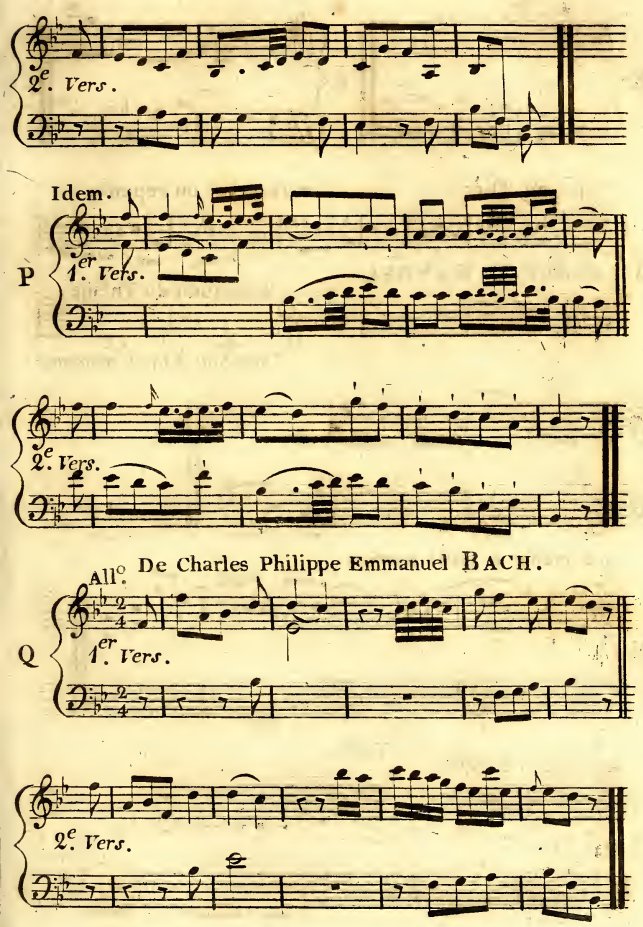
H



I




K
L
Sujet ou Thême.
Contre-sujet ou réponse.
M
FUGUE de HANDEL.
Répétition du Thême.
Imitation à la 4.te audessous
Le même à trois parties.
N
HAYDN.
Andte poco allegtto
O
1.er Vers.


2e. Vers.
Idem.
P
1er. Vers.
2e. Vers.
All.o De Charles Philippe Emmanuel BACH.
Q
1er. Vers.
2e. Vers.

HAYDN.

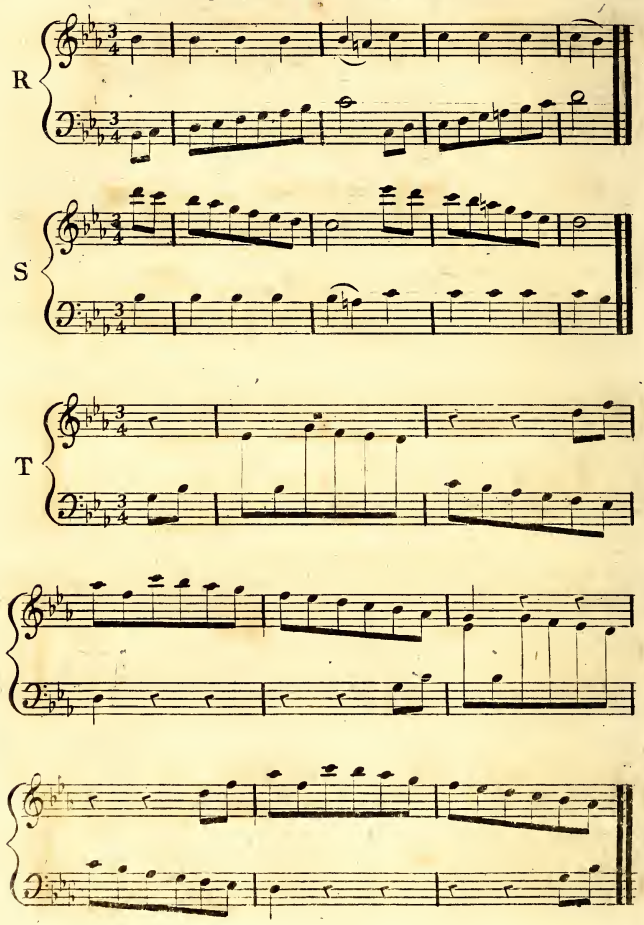
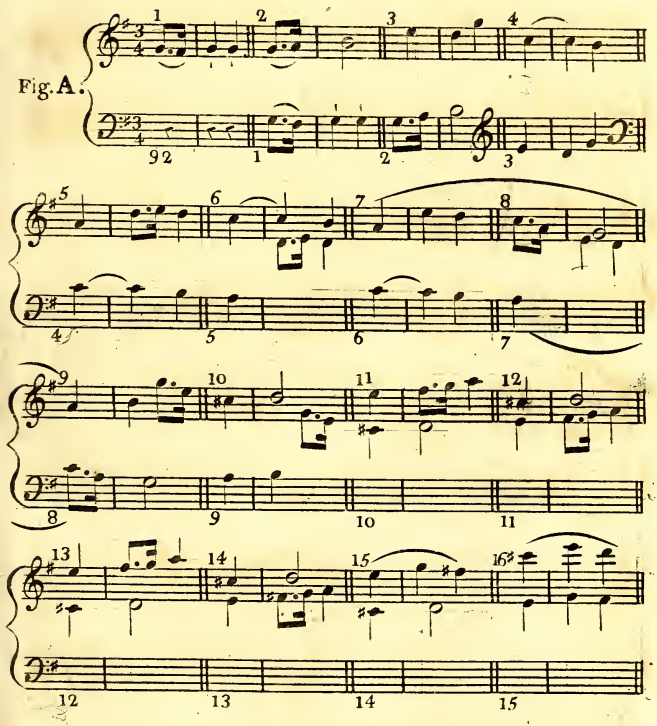


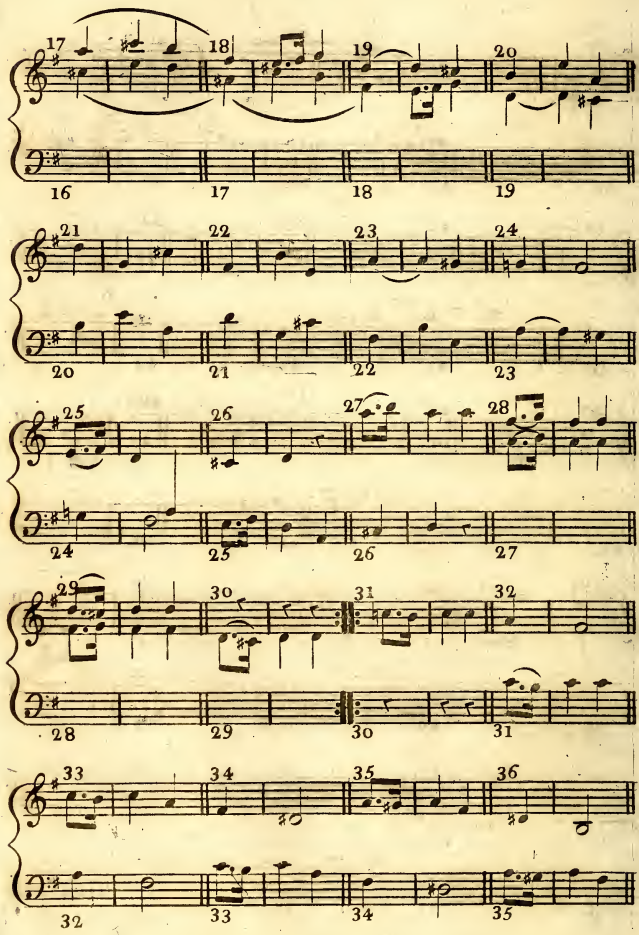
Planche 29.

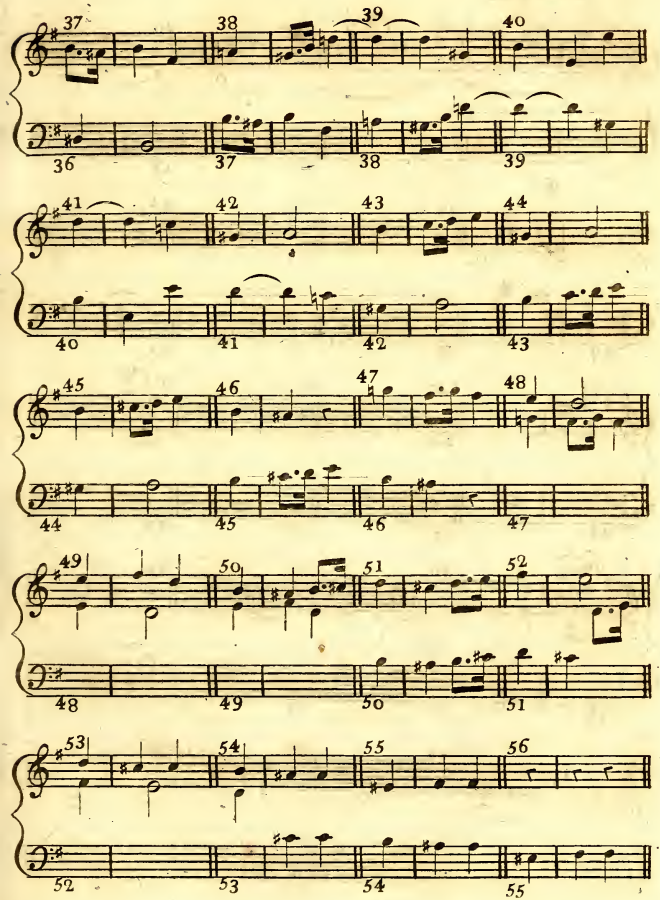
CANON PERPÉTUEL

Par mouvement semblable, et
a l'Octave audessous
Par *MUZIO CLEMENTI*.

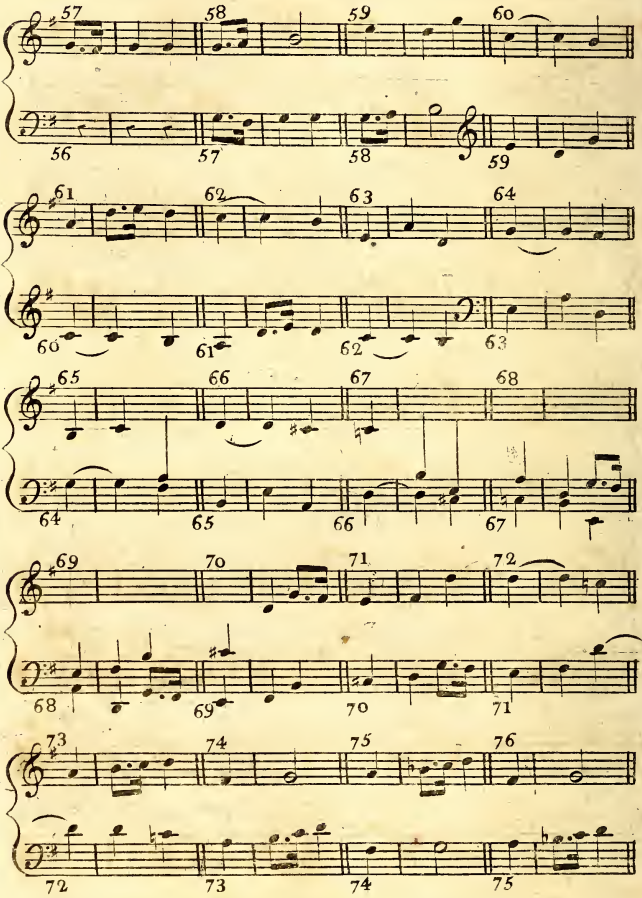
Fig. A.

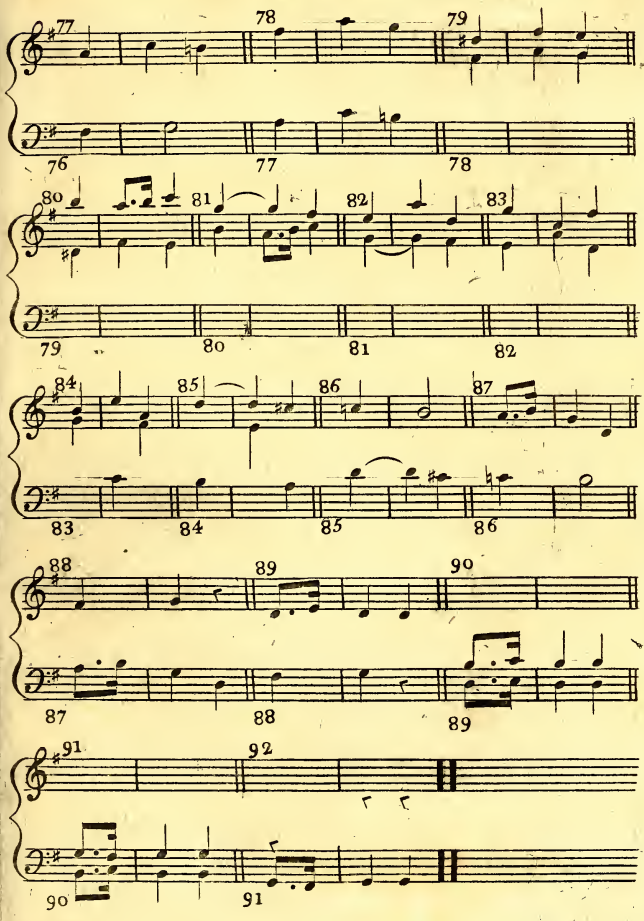



17 18 19 20
16 17 18 19
21 22 23 24
20 21 22 23
25 26 27 28
24 25 26 27
29 30 31 32
28 29 30 31
33 34 35 36
32 33 34 35


37 38 39 40
36 37 38 39
41 42 43 44
40 41 42 43
45 46 47 48
44 45 46 47
49 50 51 52
48 49 50 51
53 54 55 56
52 53 54 55

Suite du Chapitre et PLANCHE 29.



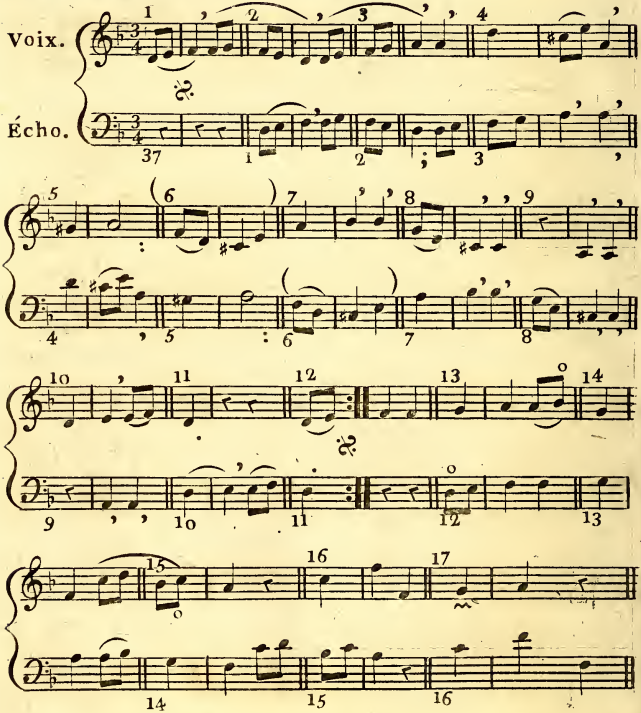

77
78
79
76
77
78
80
81
82
83
79
80
81
82
84
85
86
87
83
84
85
86
88
89
90
87
88
89
91
92
90
91

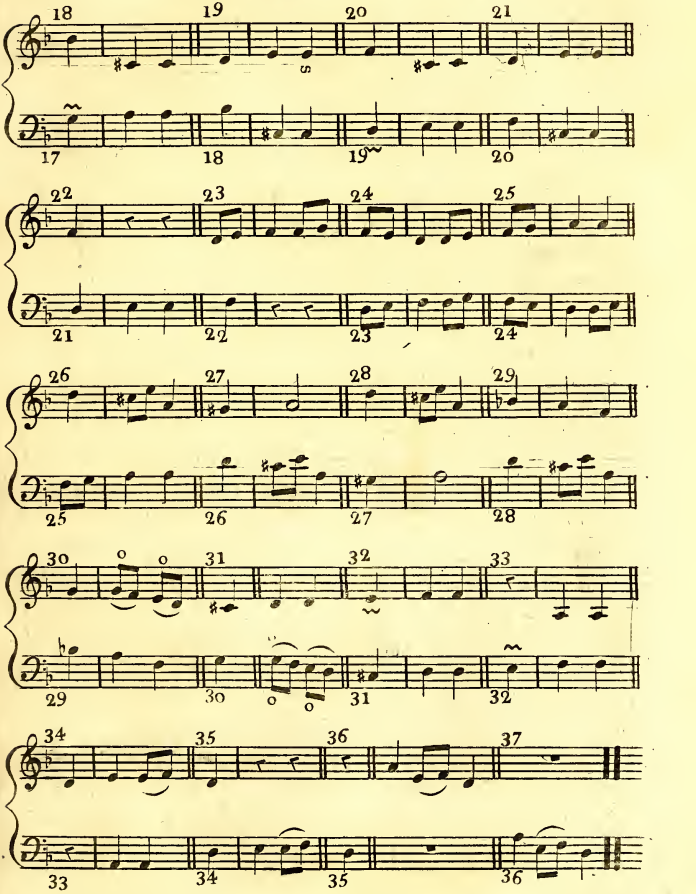
2e CANON PERPÉTUEL

à l'Octave et par mouvement semblable.

HAYDN.

Fig. B.




18 19 20 21
17 18 19 20
22 23 24 25
21 22 23 24
26 27 28 29
25 26 27 28
30 31 32 33
29 30 31 32
34 35 36 37
33 34 35 36

Suite du Chapitre et PLANCHE 29.

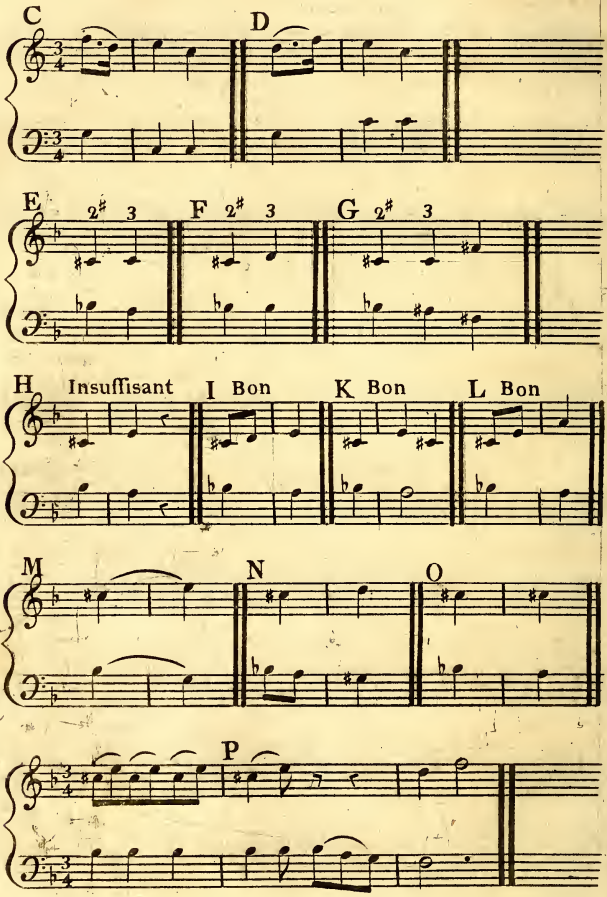


Planche 30.

QUATUOR DE MOZART.

(Fig. A.)

All.o Moderato.

1.r Violon.

sotto voce.

2.e Violon.

Alto-Viola

Basse.

Cadences Mélodiques.

1 2 3 — 4 5 — *Hémistiche*

Premier vers

Cadences Harmoniques

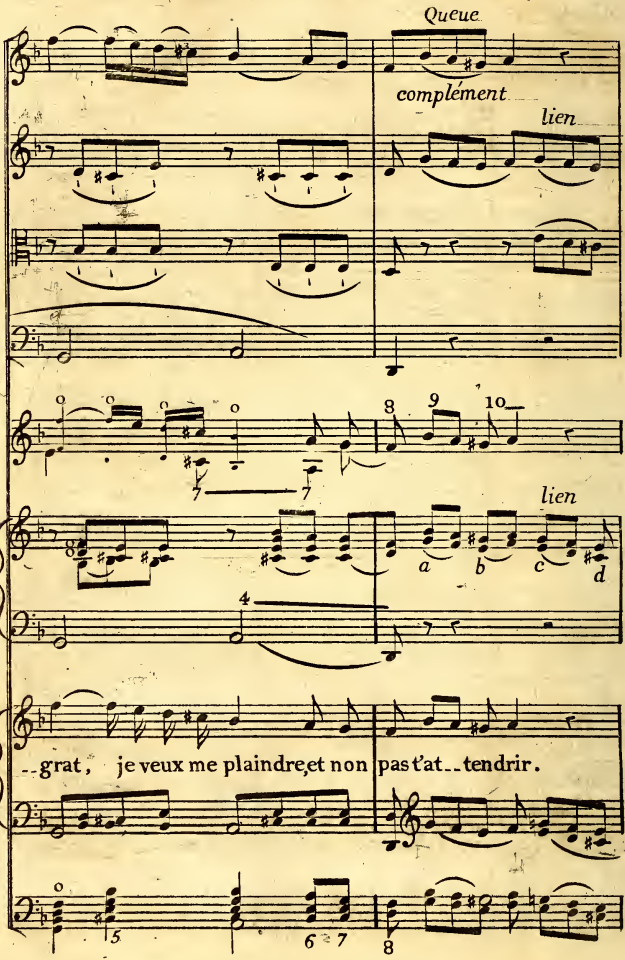
DIDON

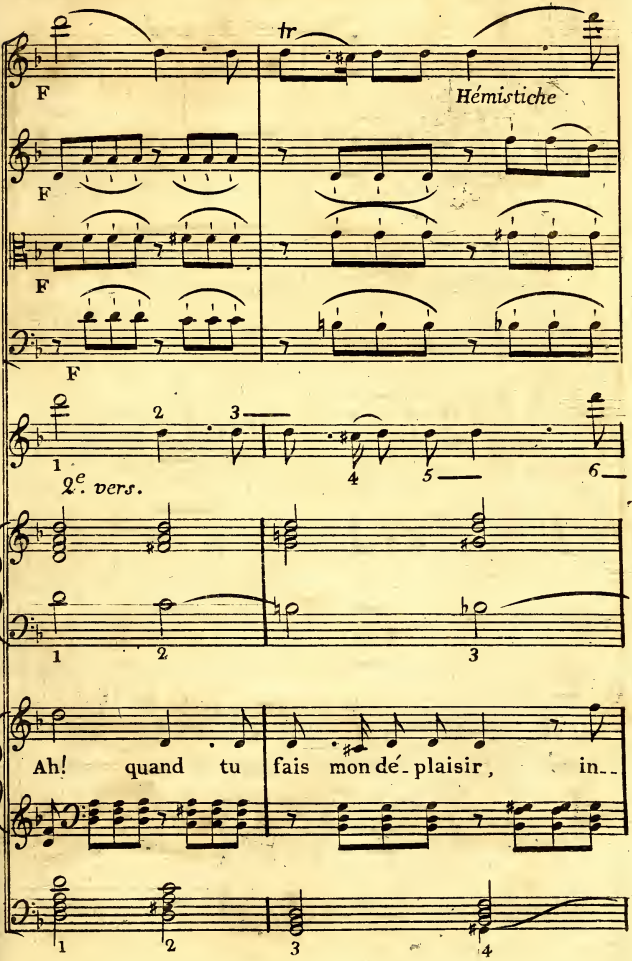
Chant et Accompagnemt de PIANO.

Ah! quand tu fais mon déplaisir, in-

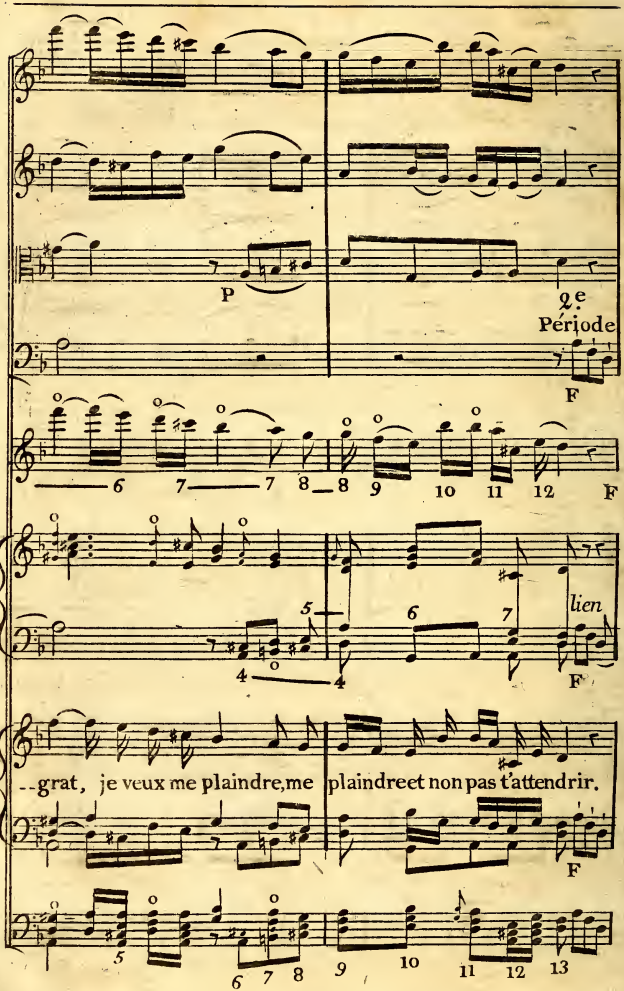
Basse Fond:

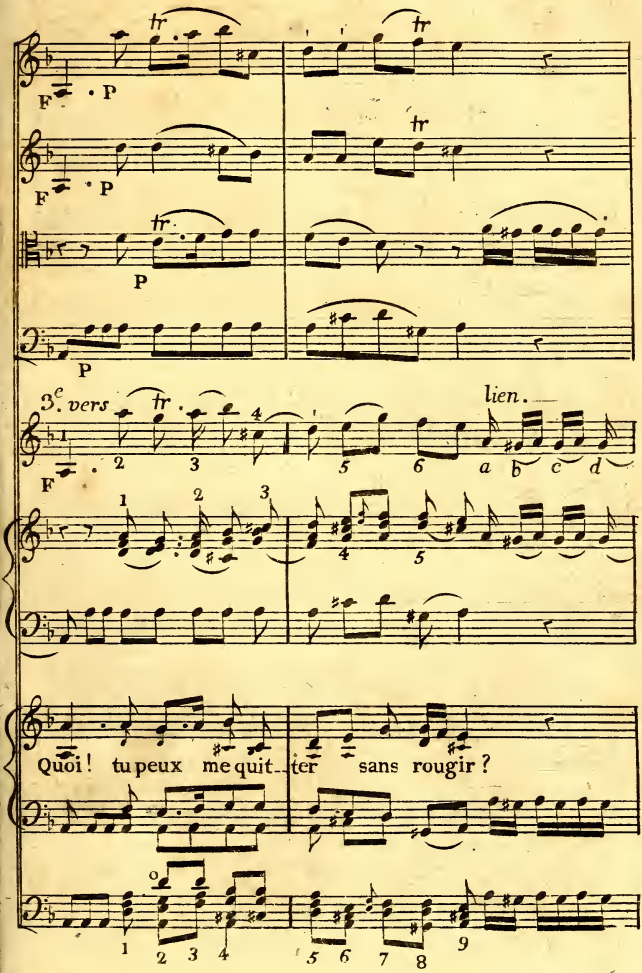
All.o Moderato.


Queue
complément
lien
lien
a
b
c
d
--grat, je veux me plaindre, et non pas t'at--tendrir.

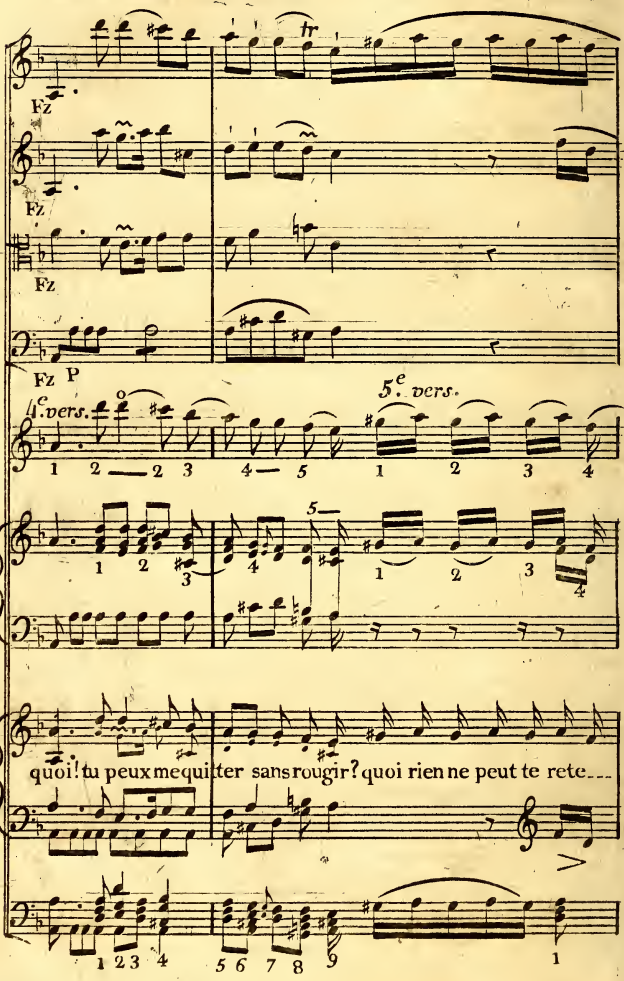

tr
F
Hémistiche
F
F
F
1
2
3
4
5
6
2e. vers.
1
2
3
Ah! quand tu fais mon dé-plaisir, in--
1
2
3
4

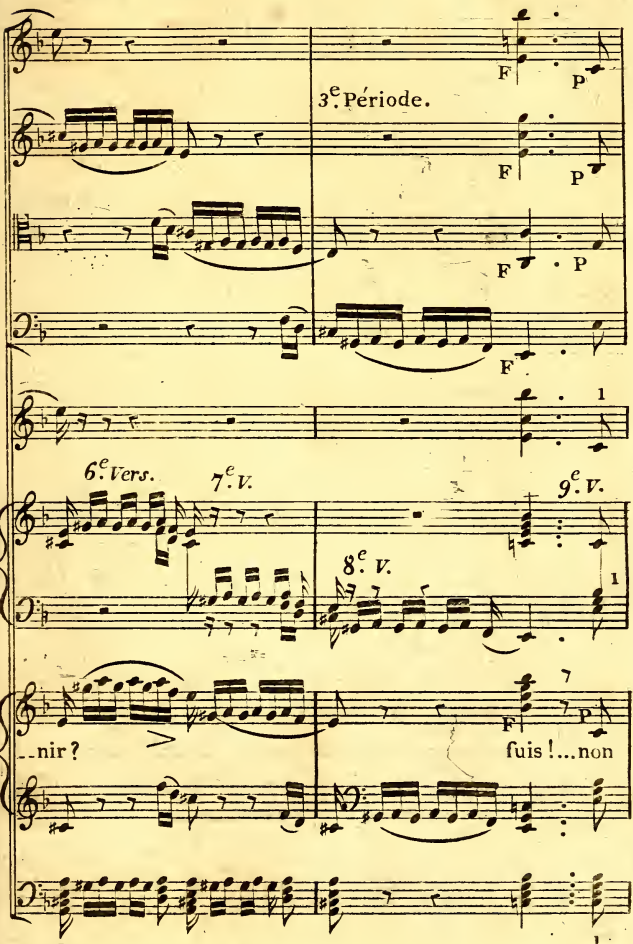
Suite du Chapitre et PLANCHE 30.

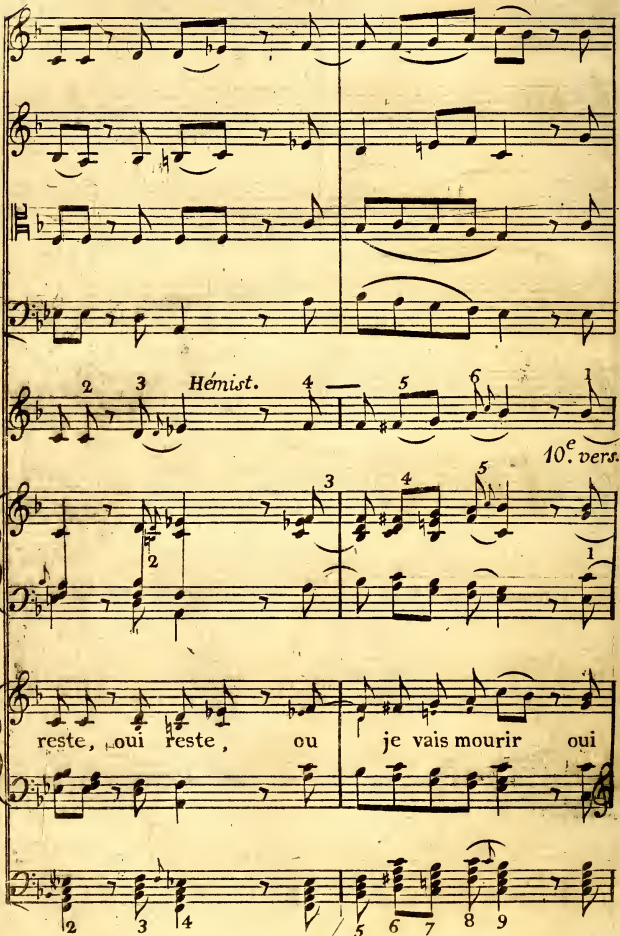


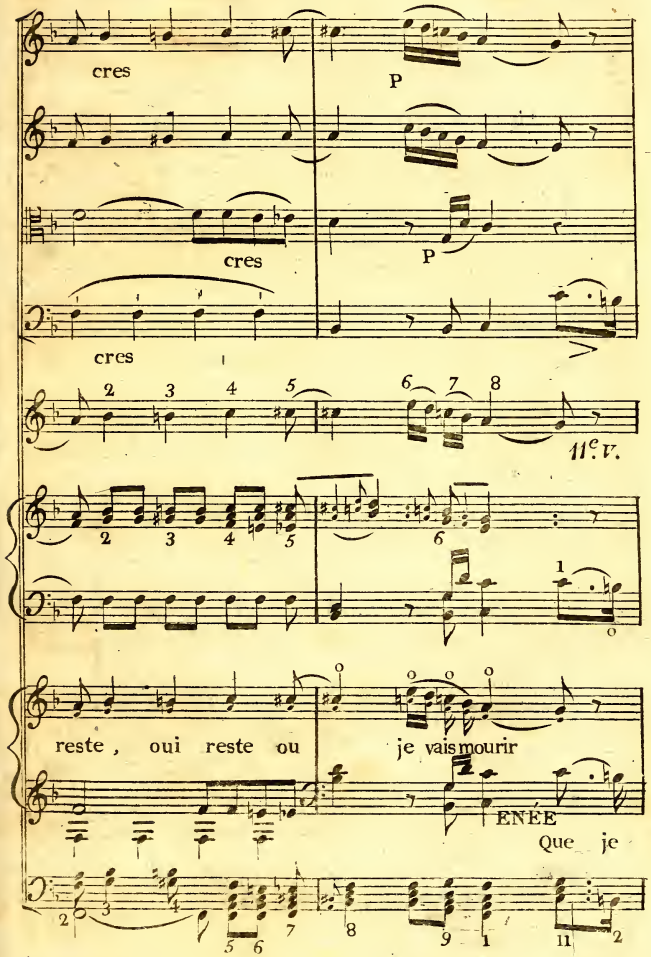

F
P
F
P
P
P
3e. vers
lien.
F
Quoi! tu peux me quit_ter sans rougir ?

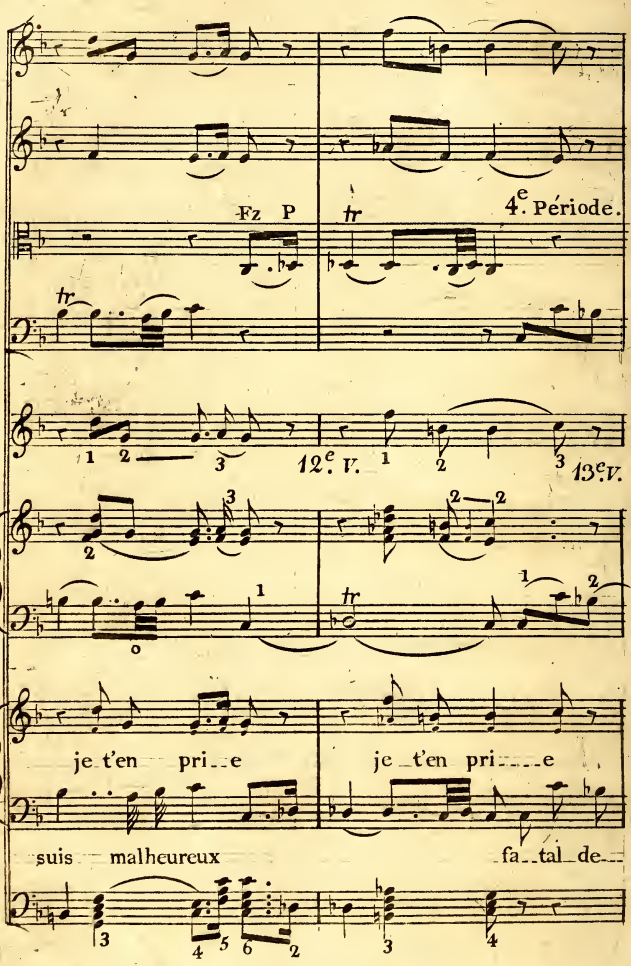
Suite du Chapitre et PLANCHE 30.

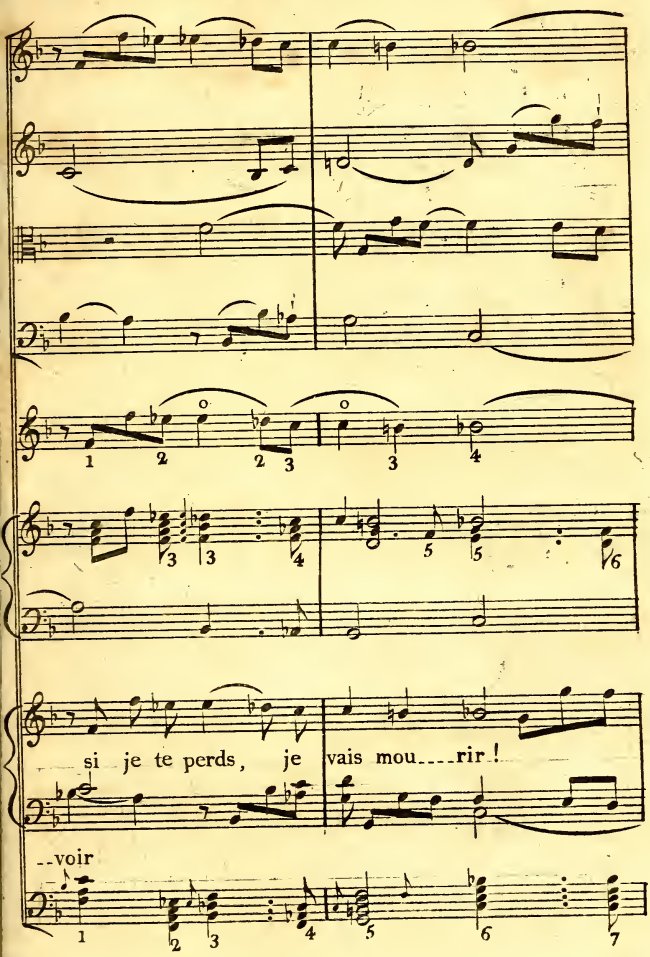


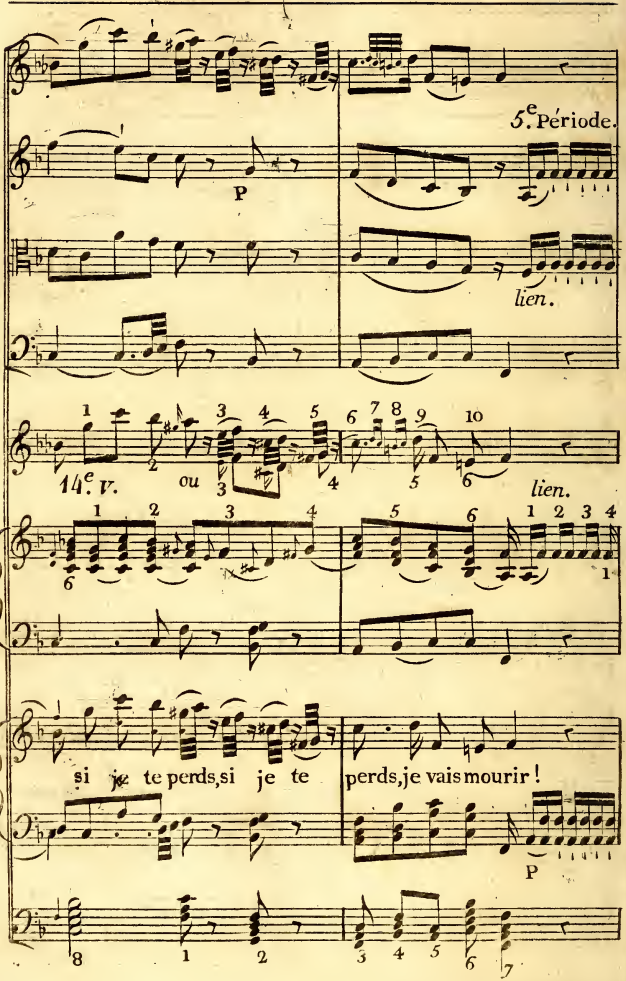

3.e Période.
F
P
6.e Vers.
7.e V.
8.e V.
9.e V.
--nir?
fuis !...non

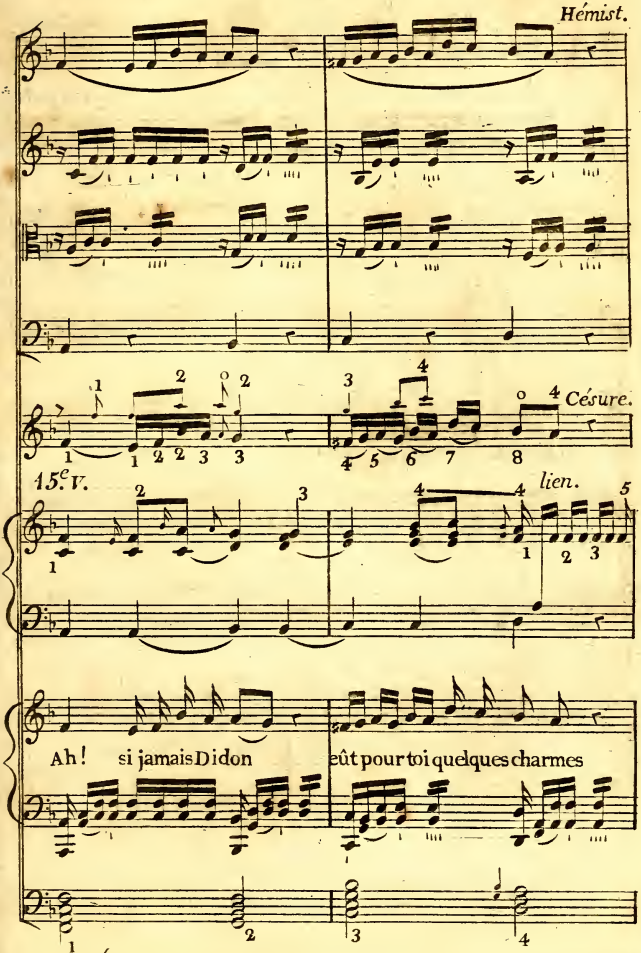

Hémist.
10.e vers.
reste, oui reste, ou je vais mourir oui

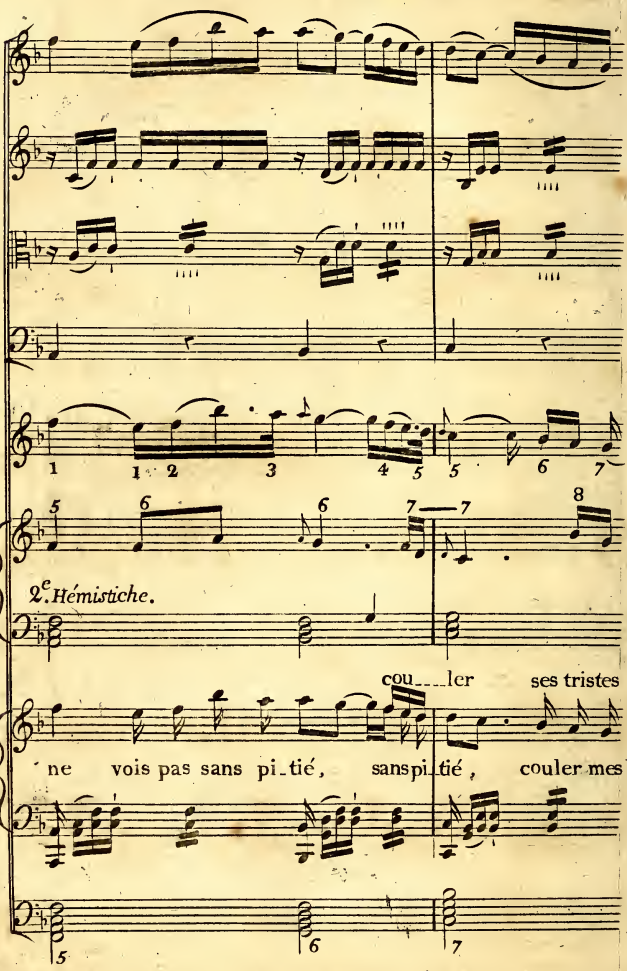

cres
P
cres
P
cres
11.e V.
reste, oui reste ou
je vais mourir
ENÉE
Que je

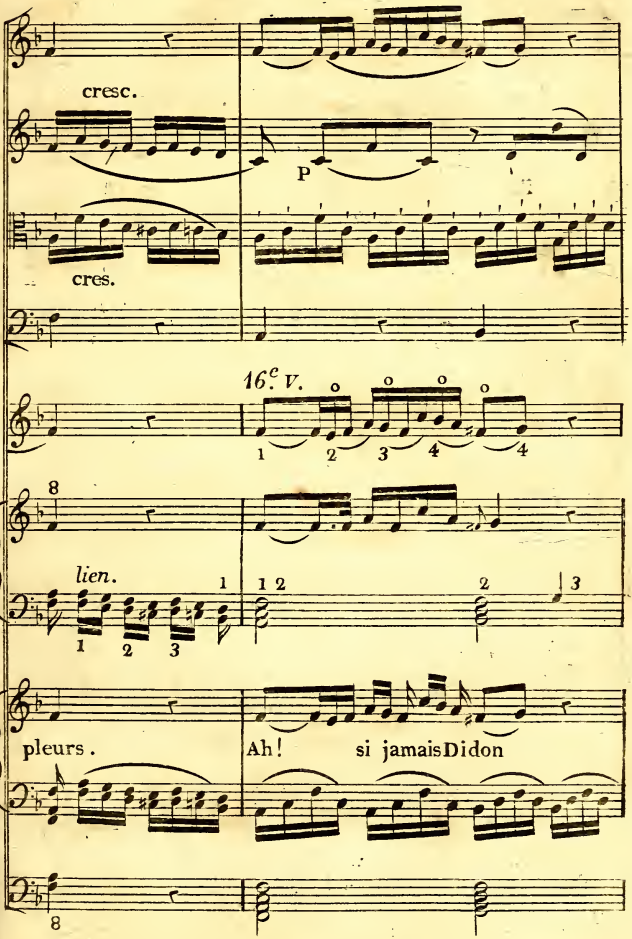

Fz P
tr
4e. Période.
12e. V.
13e. V.
je t'en pri_e
je t'en pri_e
suis malheureux
fa_tal de_

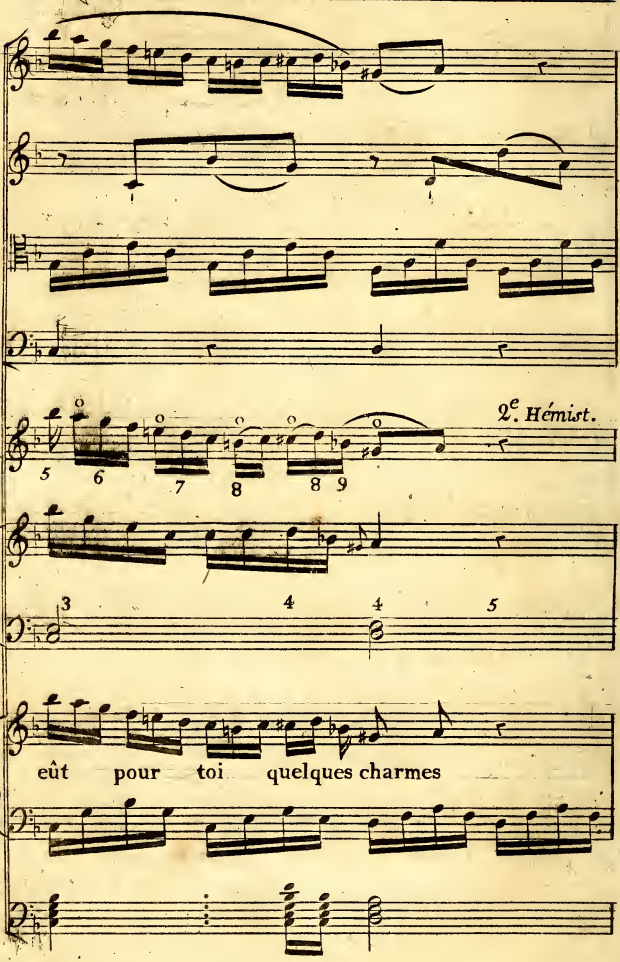

si je te perds, je vais mou---rir !
--voir


5.e Période.
P
lien.
14.e v.
ou
lien.
si je te perds, si je te perds, je vais mourir !
P

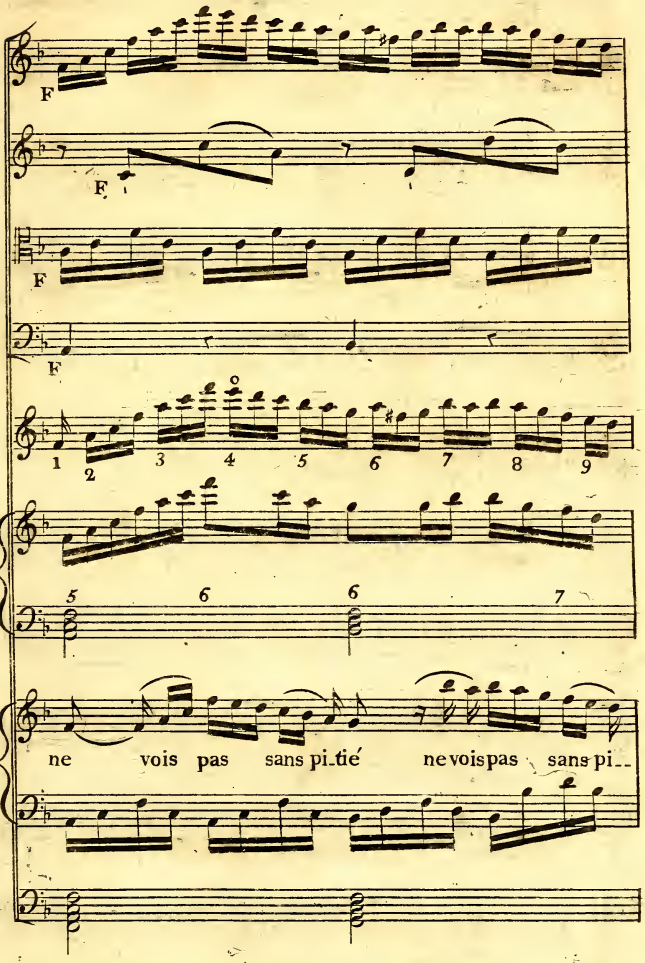

Hémist.
Césure.
15.e V.
lien.
Ah! si jamais Didon eût pour toi quelques charmes

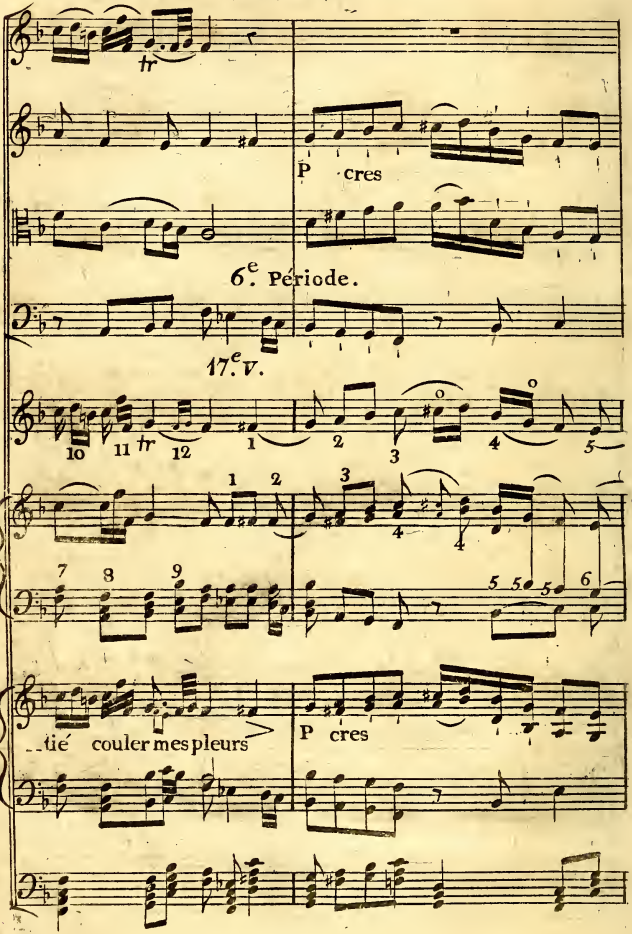

2.e Hémistiche.
cou___ler ses tristes
ne vois pas sans pi_tié, sans pi_tié, couler mes

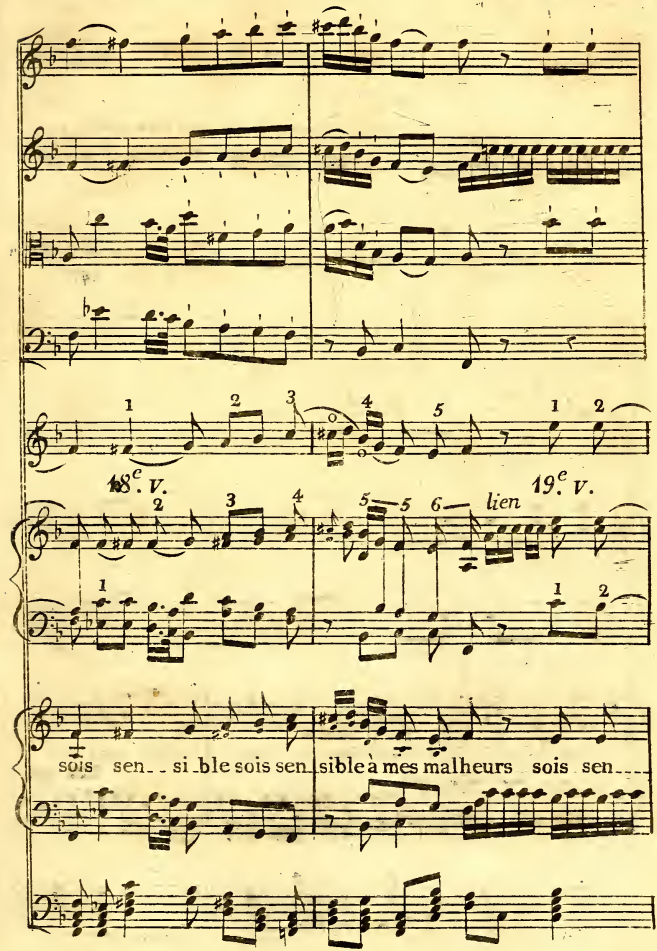

cresc.
p
cres.
16.e V.
8
lien.
pleurs.
Ah! si jamais Didon
8

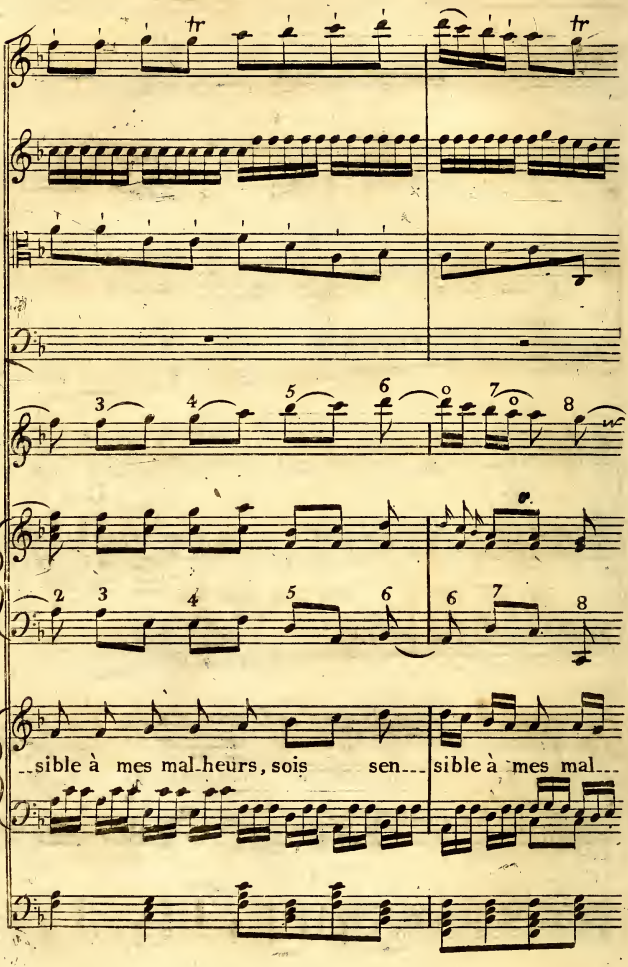

2e. Hémist.
5 6 7 8 8 9
3 4 4 5
eût pour toi quelques charmes

Suite du Chapitre et PLANCHE 30.

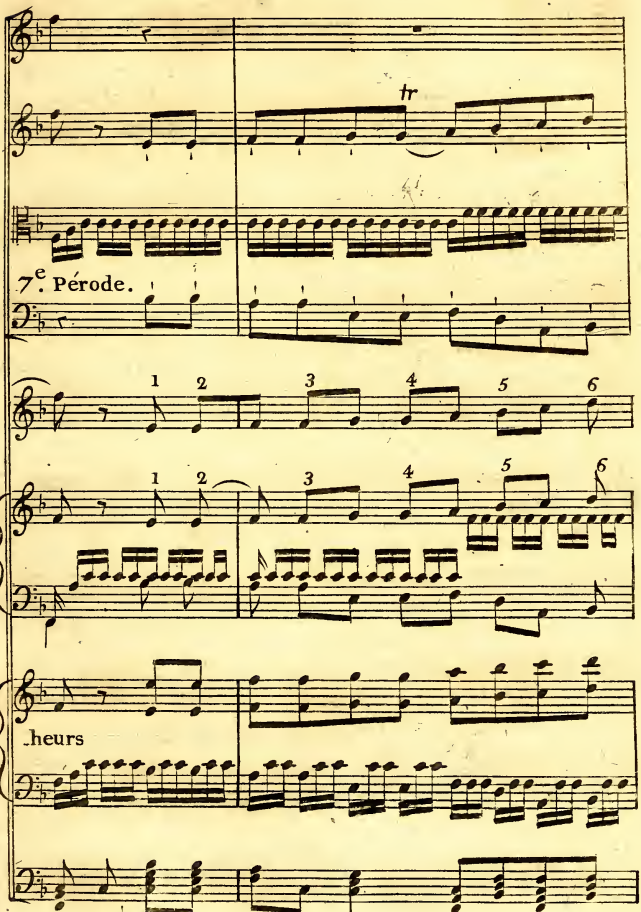


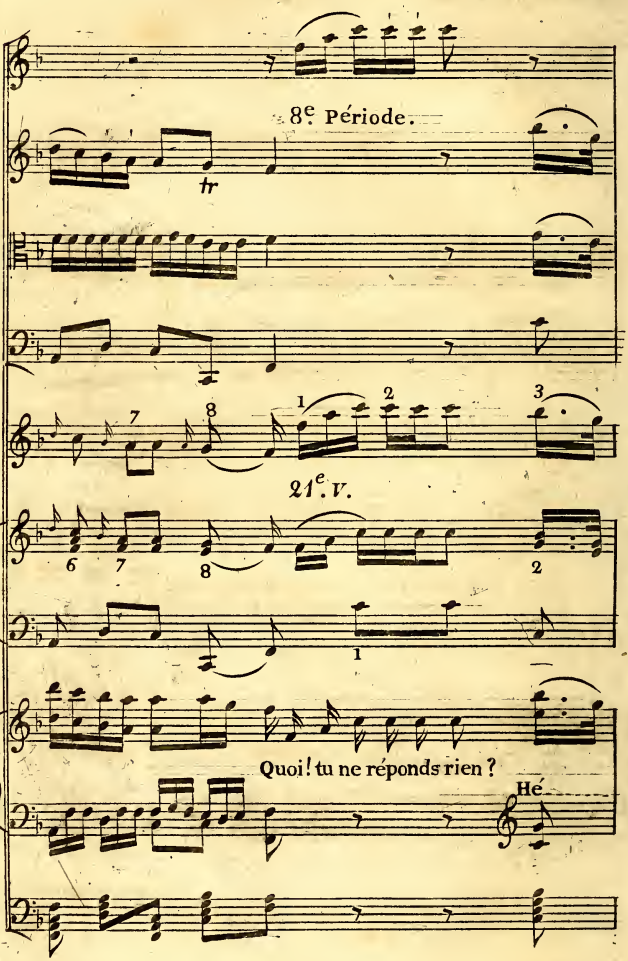

tr
P cres
6e. Période.
17e. V.
10 11 tr 12 1 2 3 4 5
1 2 3 4 4
7 8 9 5 5 5 6
tié couler mes pleurs
P cres

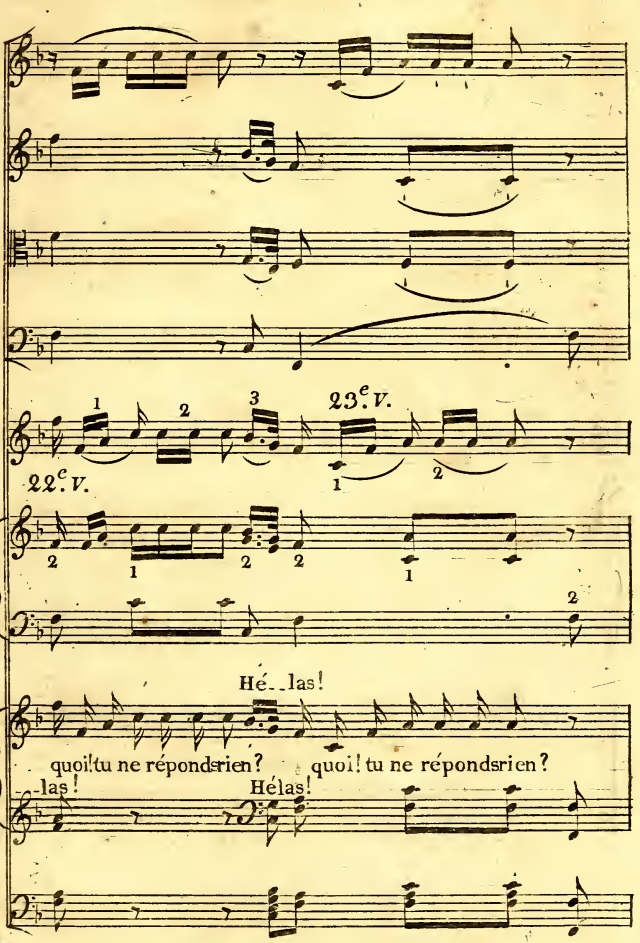

18.e V.
19.e V.
lien
sois sen_ si_ble sois sen_sible à mes malheurs sois sen_


tr
tr
3
4
5
6
7
8
2
3
4
5
6
6
7
8
--sible à mes mal-heurs, sois sen--- sible à mes mal---

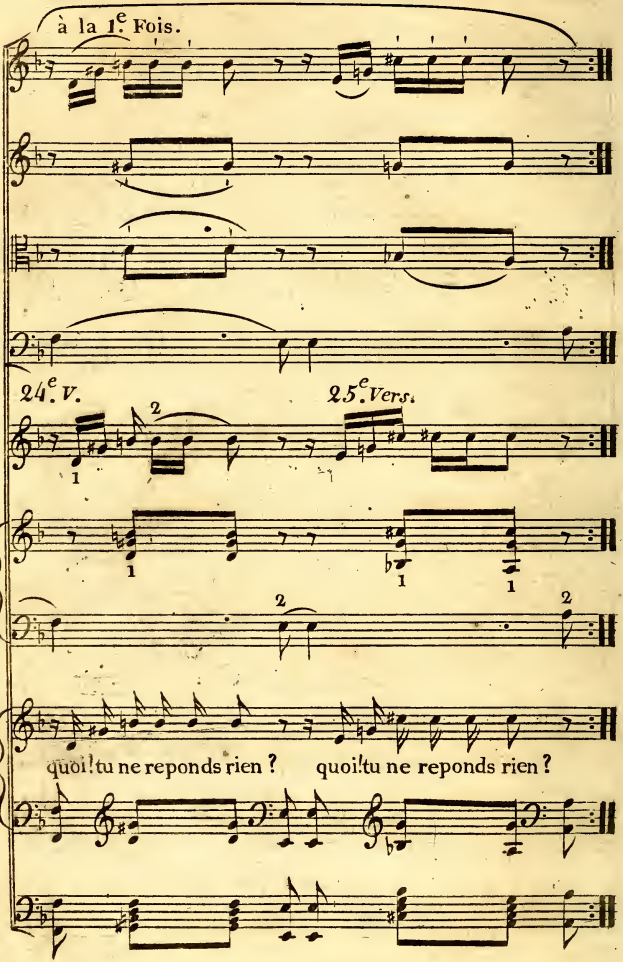
Suite du Chapitre et PLANCHE 30.




8e Période.
tr
1
2
3
7
8
21e V.
6
7
8
2
1
Quoi! tu ne réponds rien ?
Hé


23.e V.
22.e V.
Hé..las!
quoi! tu ne répondsrien?
quoi! tu ne répondsrien?
las!
Hélas!

Suite du Chapitre et PLANCHE 30.



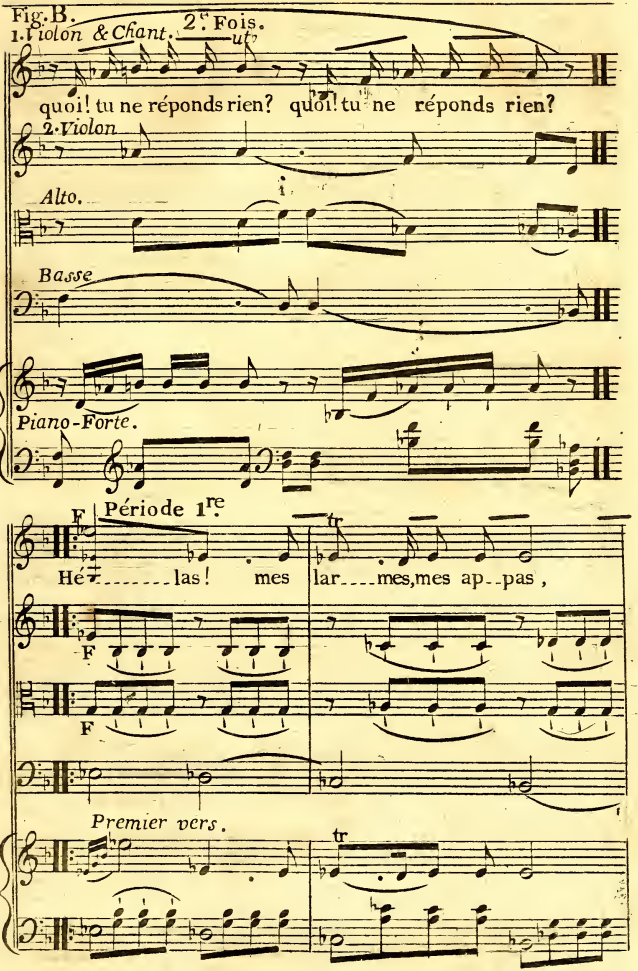
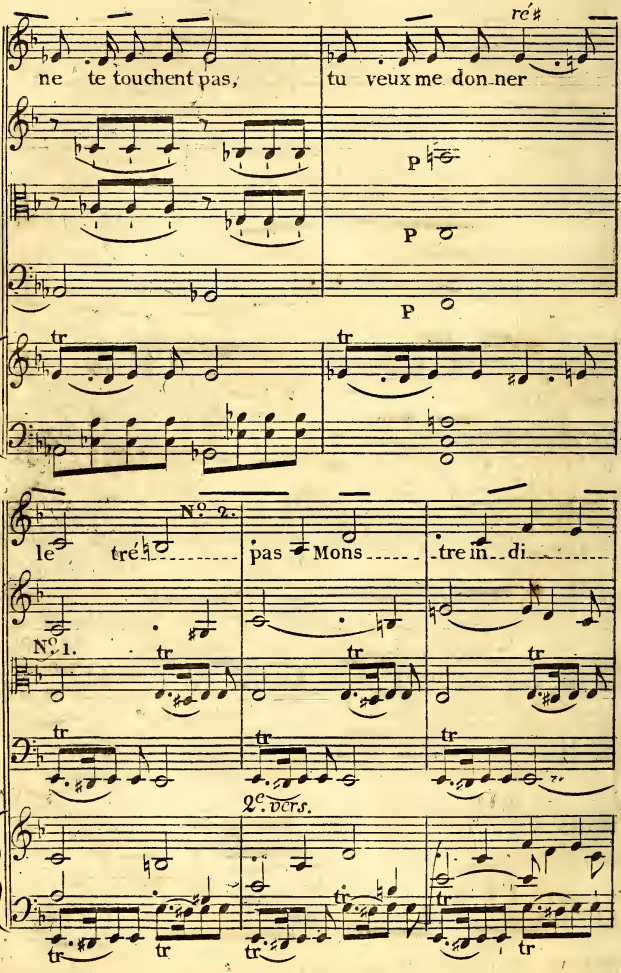
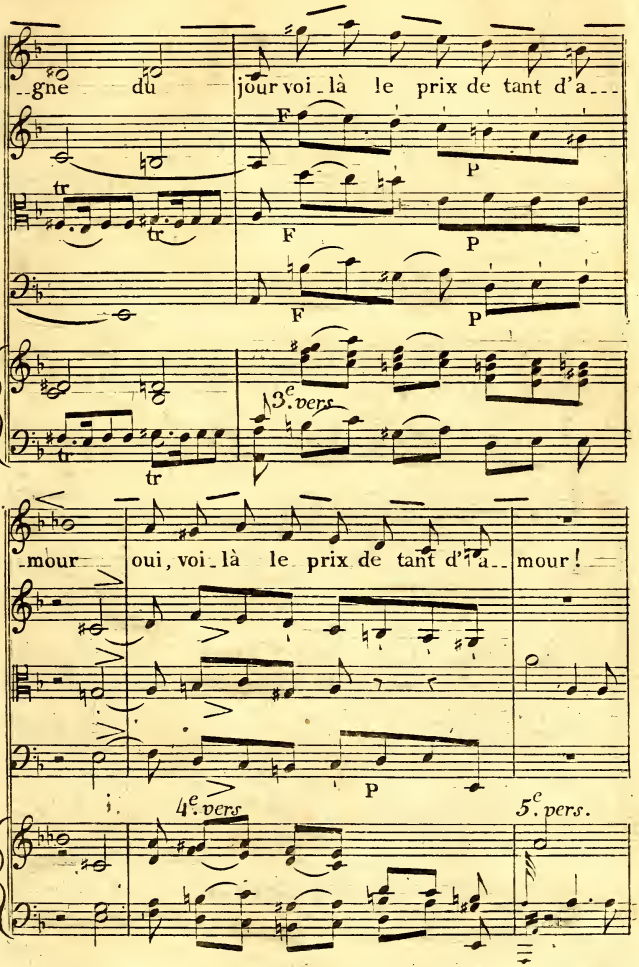
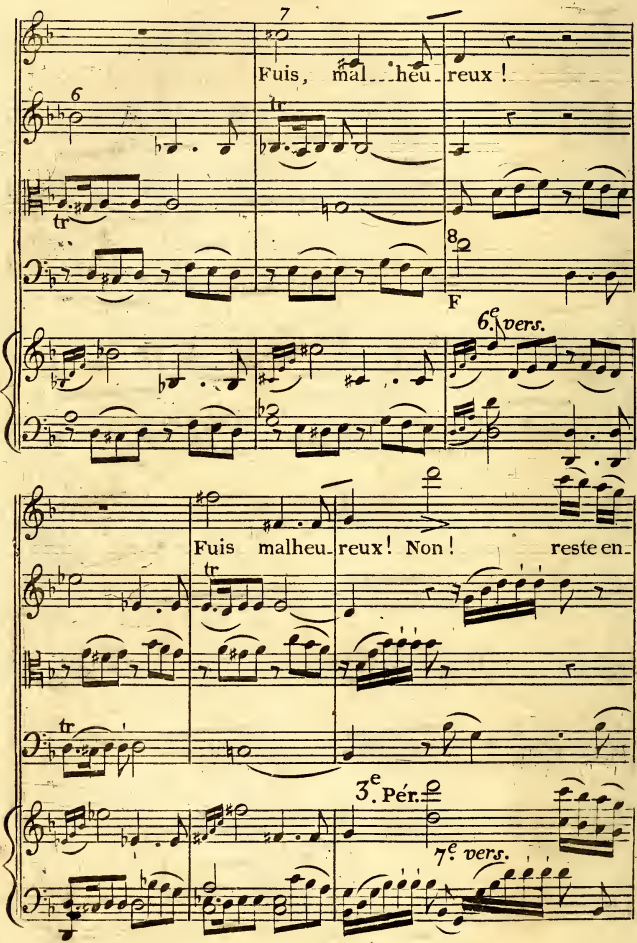
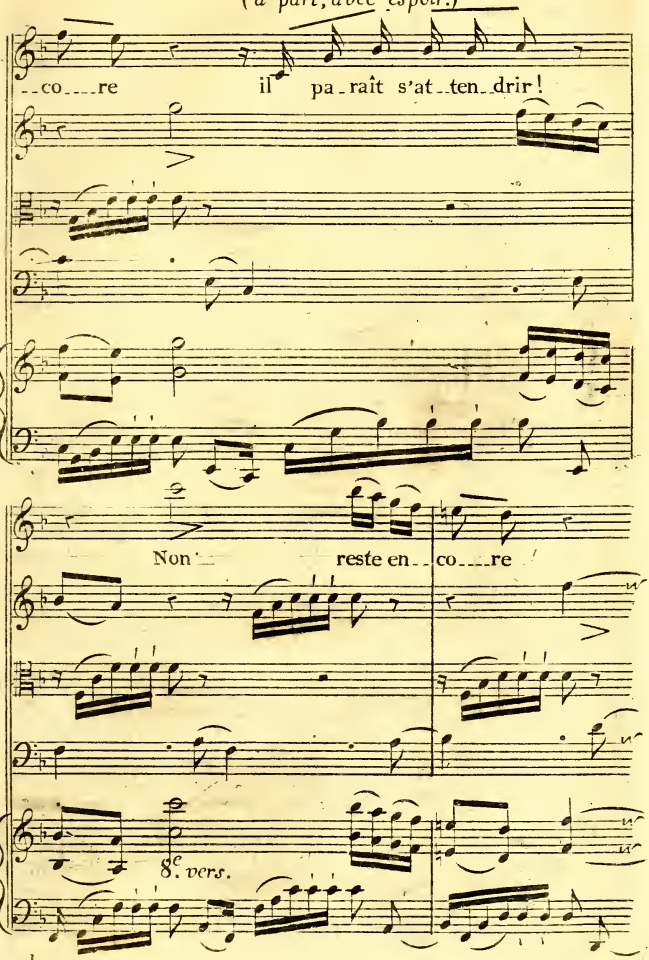


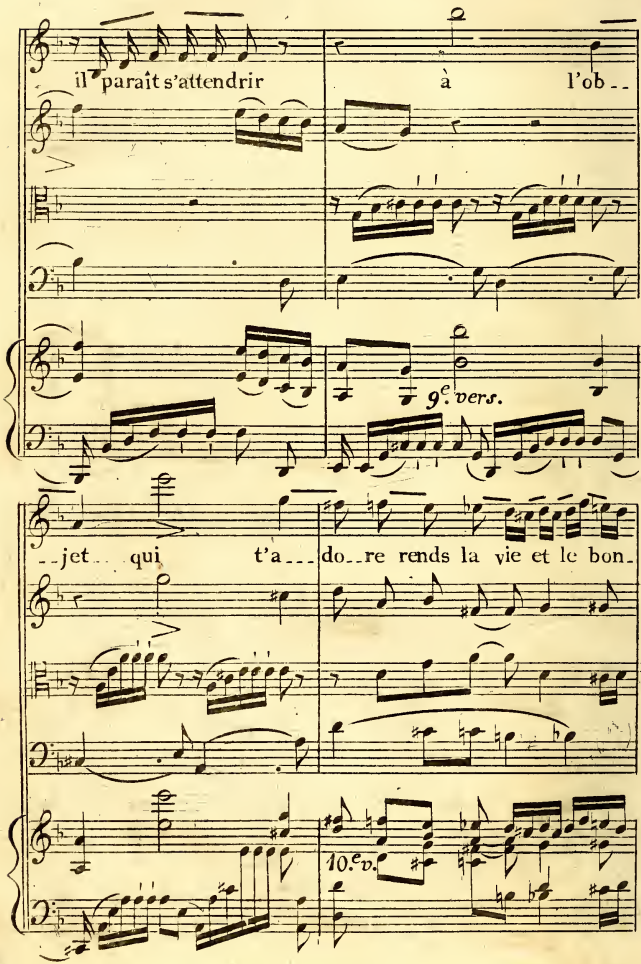
Fig. B.
1. Violon & Chant.
2.e Fois.
ut
quoi! tu ne réponds rien? quoi! tu ne réponds rien?
2. Violon
Alto.
Basse
Piano-Forte.
F
Période 1re.
tr
Hé - las! mes lar - mes, mes ap - pas,
F
F
Premier vers.
tr


ré♯
ne te touchent pas,
tu veux me don ner
P
P
P
tr
tr
le tré
N°. 2.
pas Mons tre in di
N°. 1.
tr
tr
tr
tr
tr
tr
2e. vers.
tr
tr
tr
tr
tr

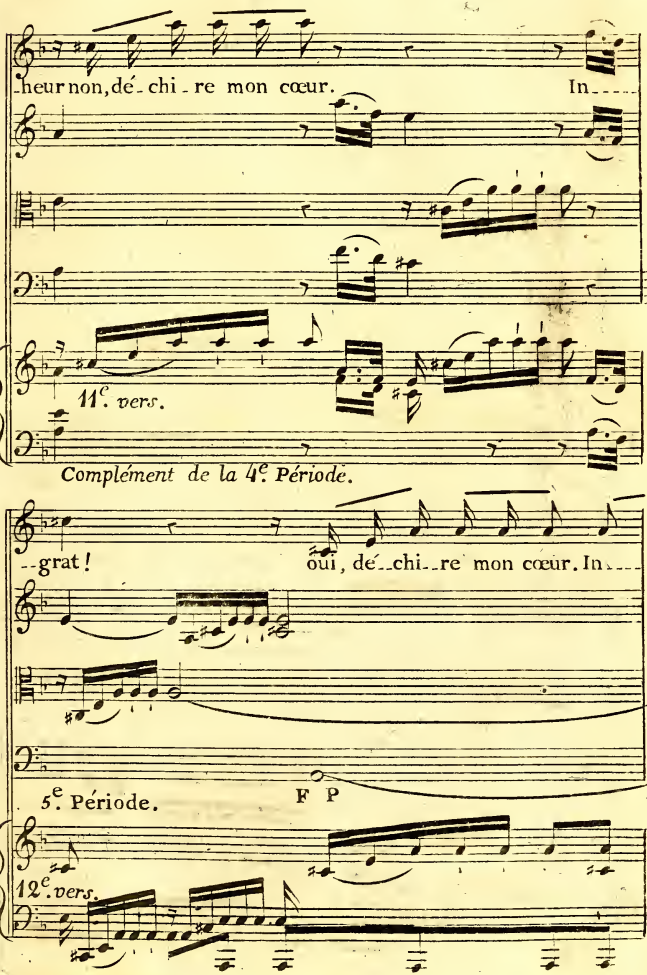

--gne du jour voi-là le prix de tant d'a---
F
P
tr
F
P
F
P
3.e vers
tr
tr
-mour oui, voi-là le prix de tant d'a-- mour!
P
4.e vers
5.e pers.

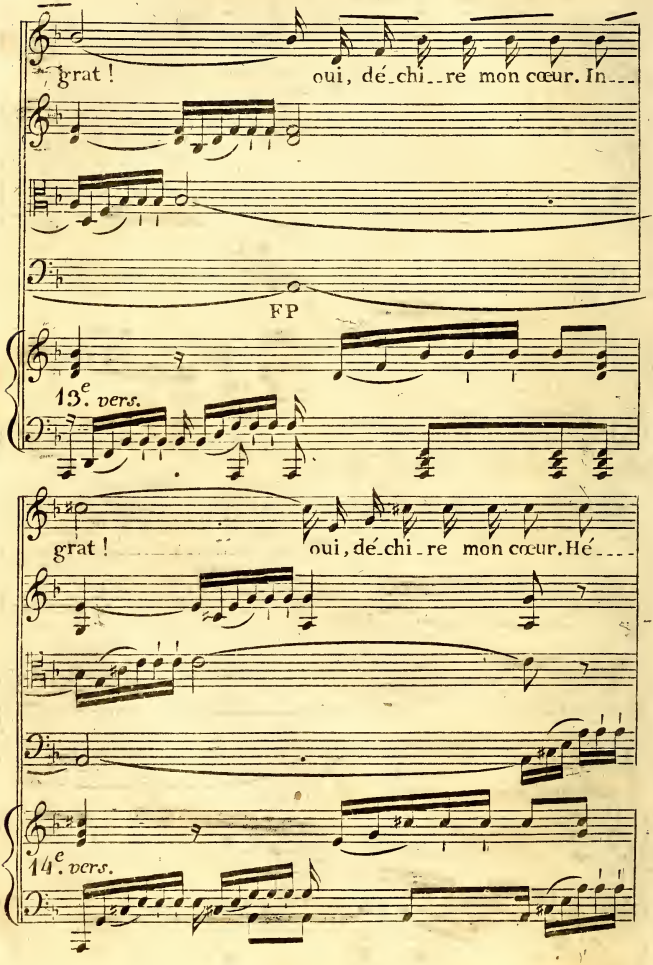

Fuis, mal...heu-reux !
F
6.e vers.
Fuis malheu-reux! Non! reste en-
3.e Pér.
7.e vers.

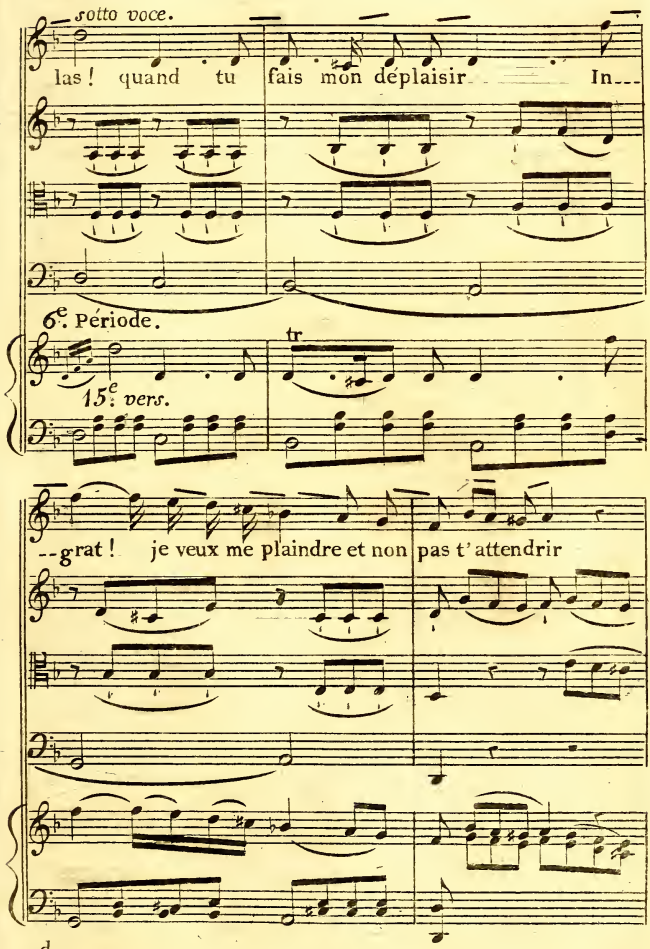

(à part, avec espoir.)
--co---re il pa-raît s'at-ten-drir!
Non reste en--co---re
8e vers.


il paraît s'attendrir à l'ob--
9.e vers.
--jet qui t'a--do--re rends la vie et le bon-
10.e v.

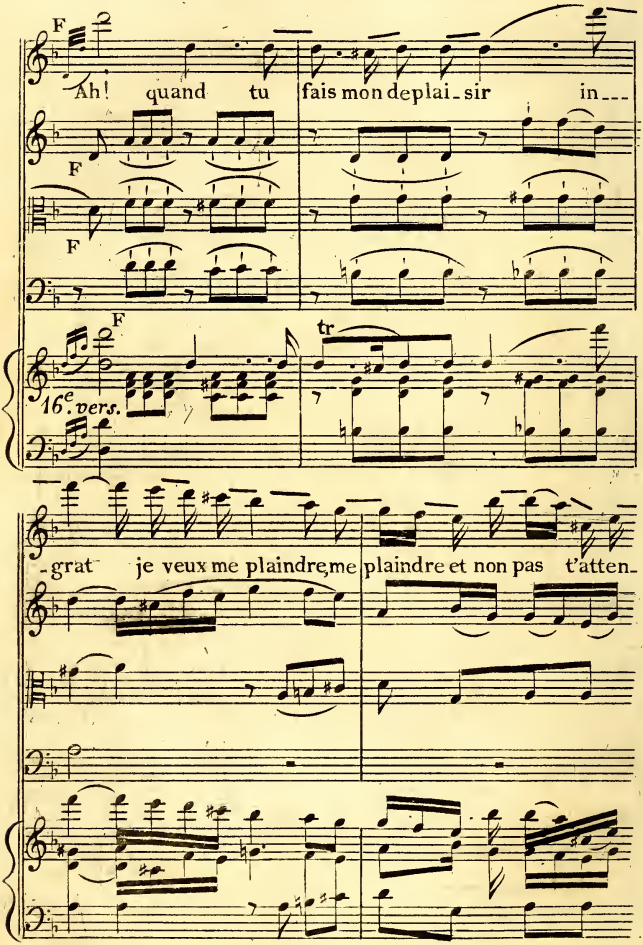
Suite du Chapitre et PLANCHE 30.



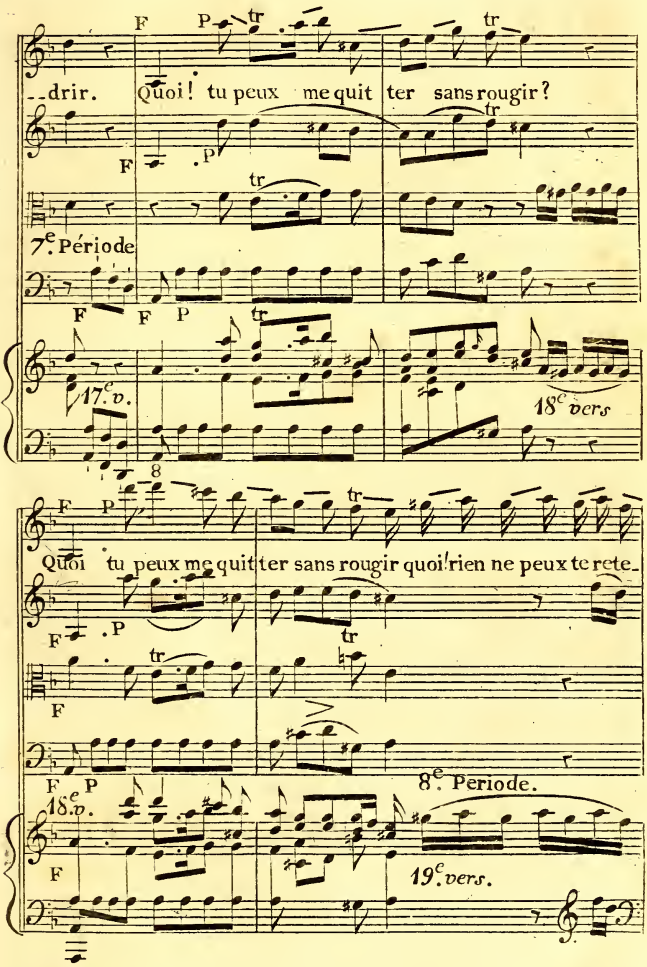

grat ! oui, dé-chi-re mon cœur. In---
FP
13.e vers.
grat ! oui, dé-chi-re mon cœur. Hé---
14.e vers.

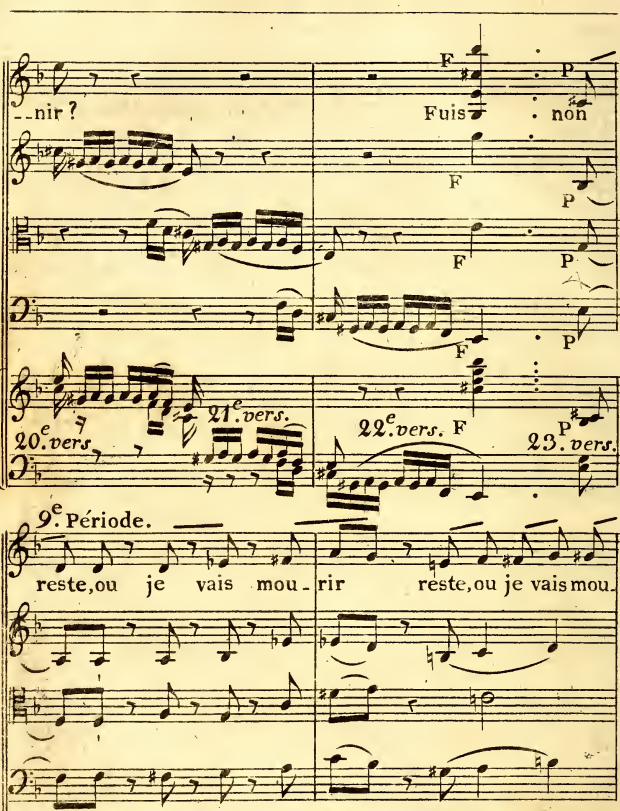

sotto voce.
las! quand tu fais mon déplaisir In---
6e. Période.
15e. vers.
tr
--grat! je veux me plaindre et non pas t'attendrir

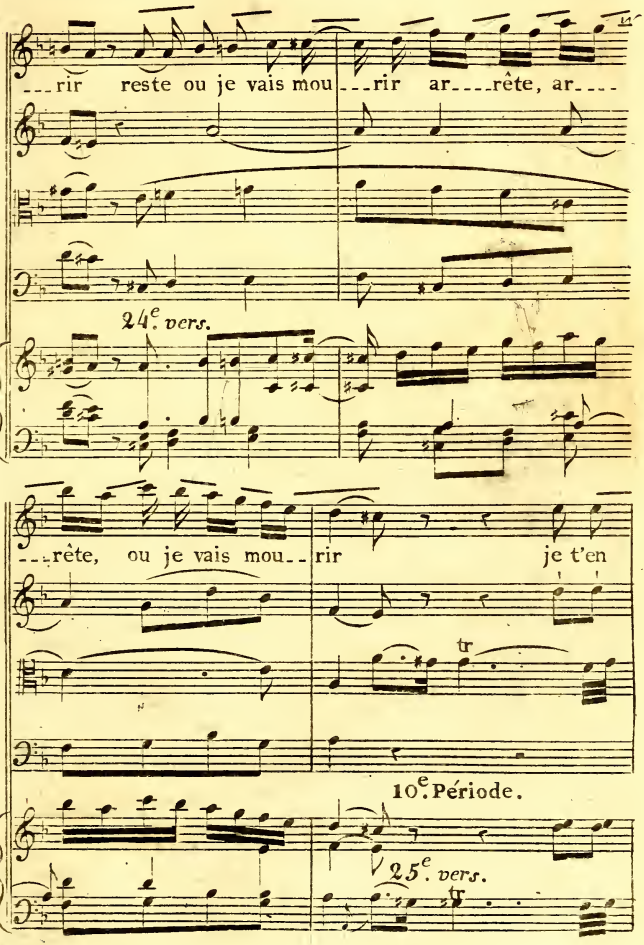
Suite du Chapitre et PLANCHE 30

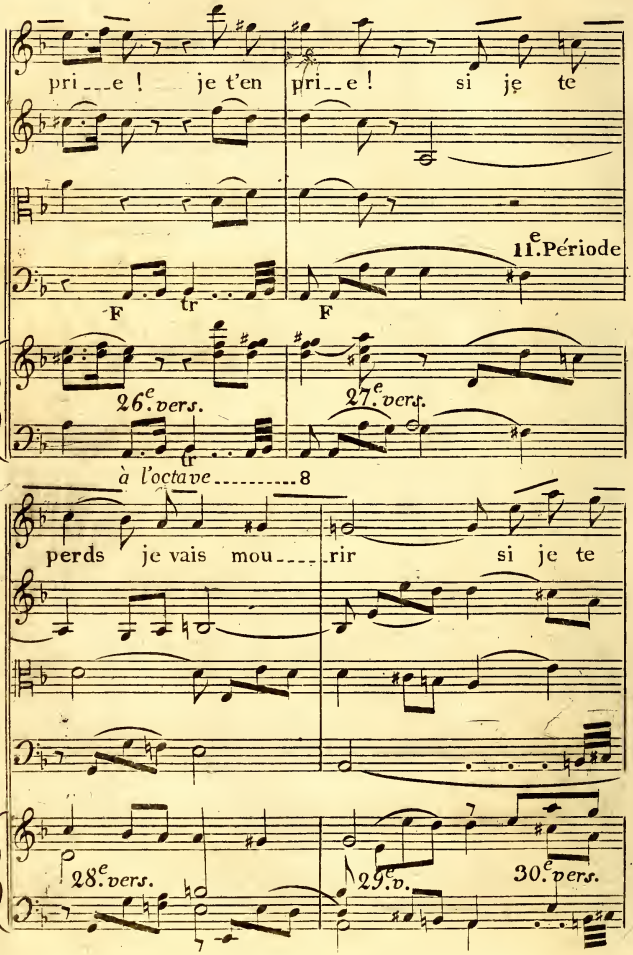


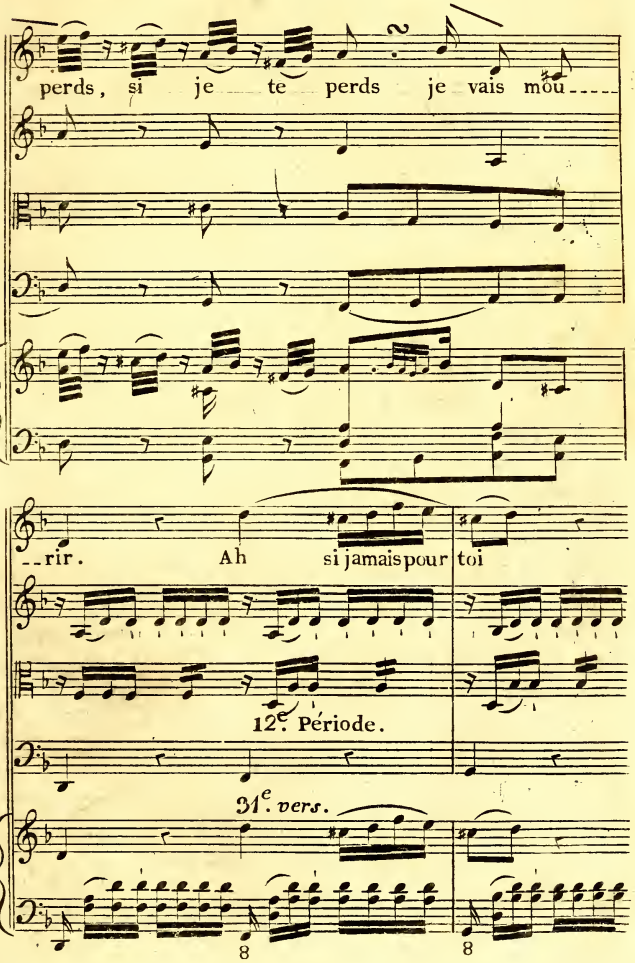
Suite du Chapitre et PLANCHE 30

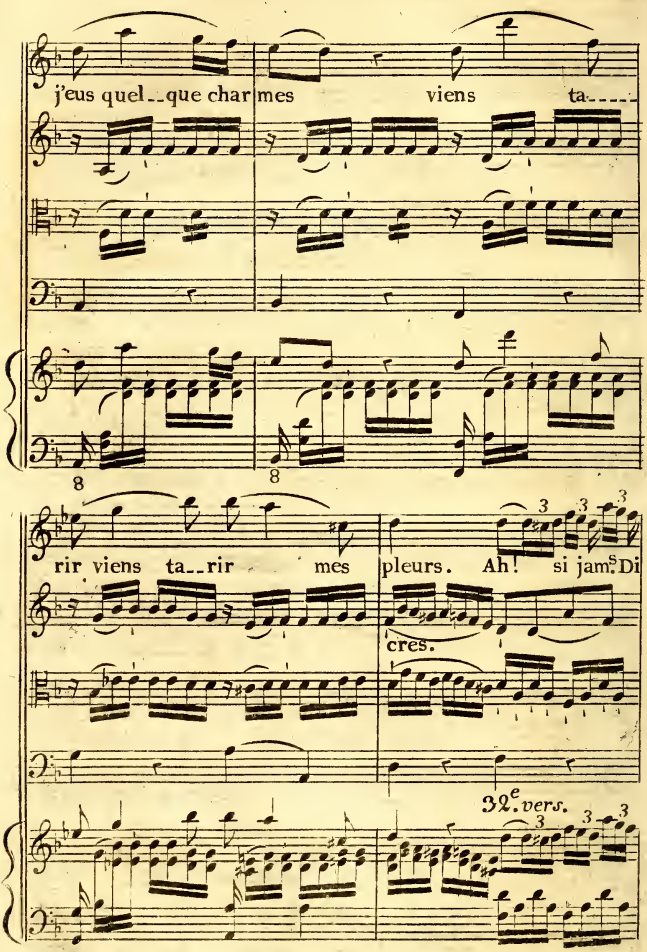


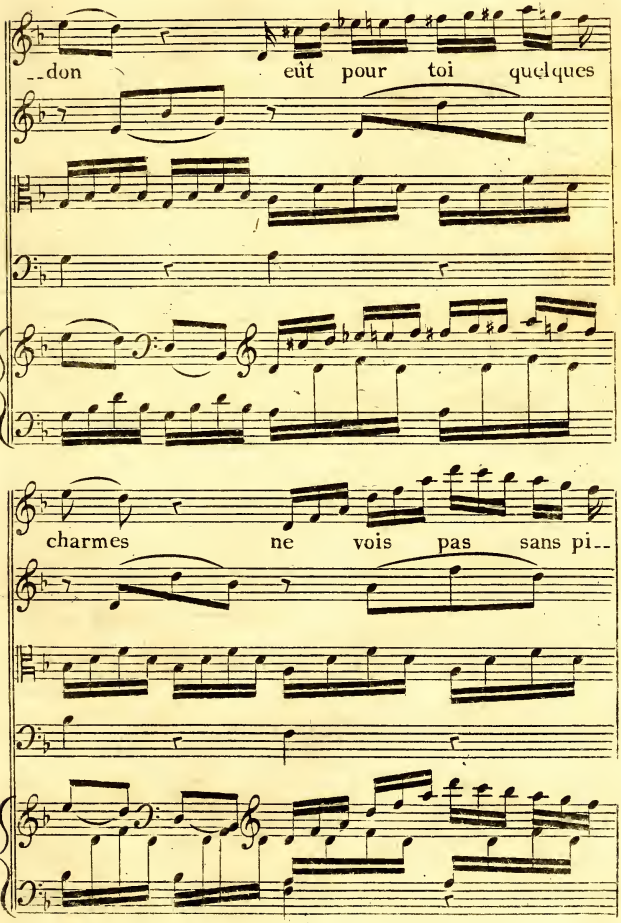

nir ?
Fuis
non
F
P
20.e vers.
21.e vers.
22.e vers.
23.e vers.
9.e Période.
reste, ou je vais mou - rir
reste, ou je vais mou.

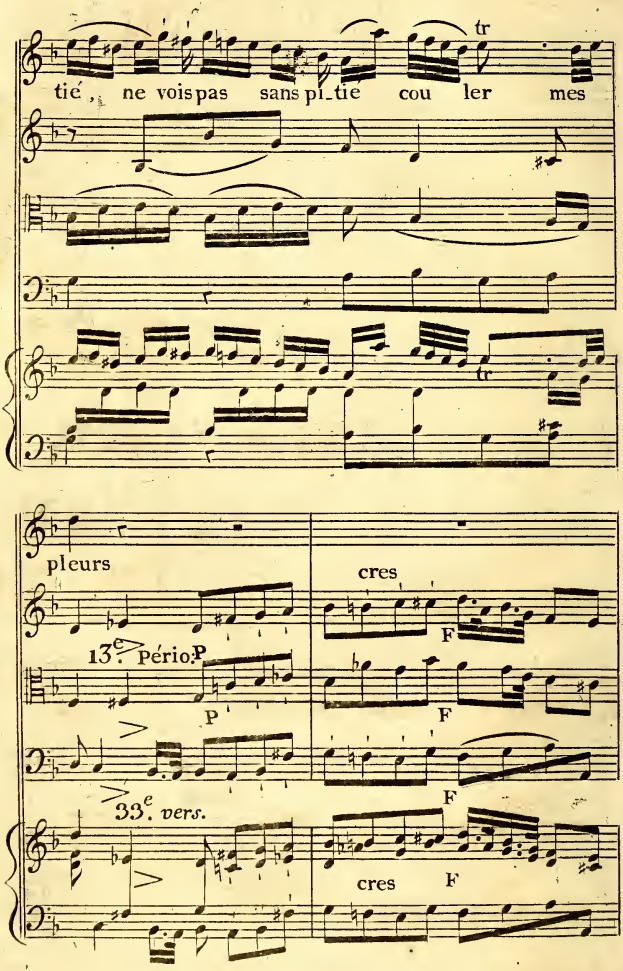

---rir reste ou je vais mou---rir ar----rête, ar----
24e. vers.
---rête, ou je vais mou--rir je t'en
tr
10e. Période.
25e. vers.
tr

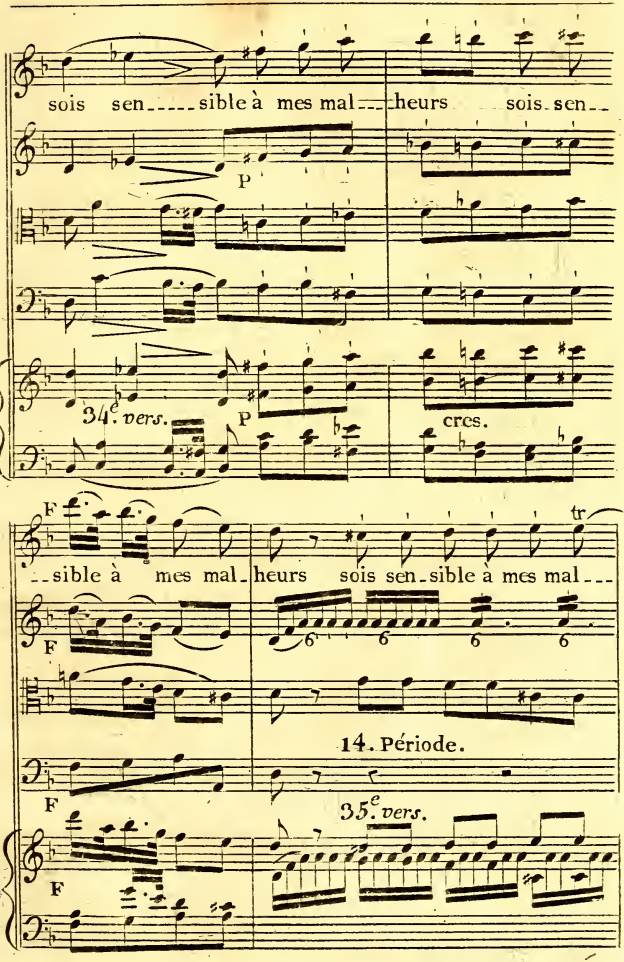

pri___e ! je t'en pri__e ! si je te
11.e Période
F tr F
26.e vers.
27.e vers.
tr
à l'octave 8
perds je vais mou____rir si je te
28.e vers.
29.e v.
30.e vers.

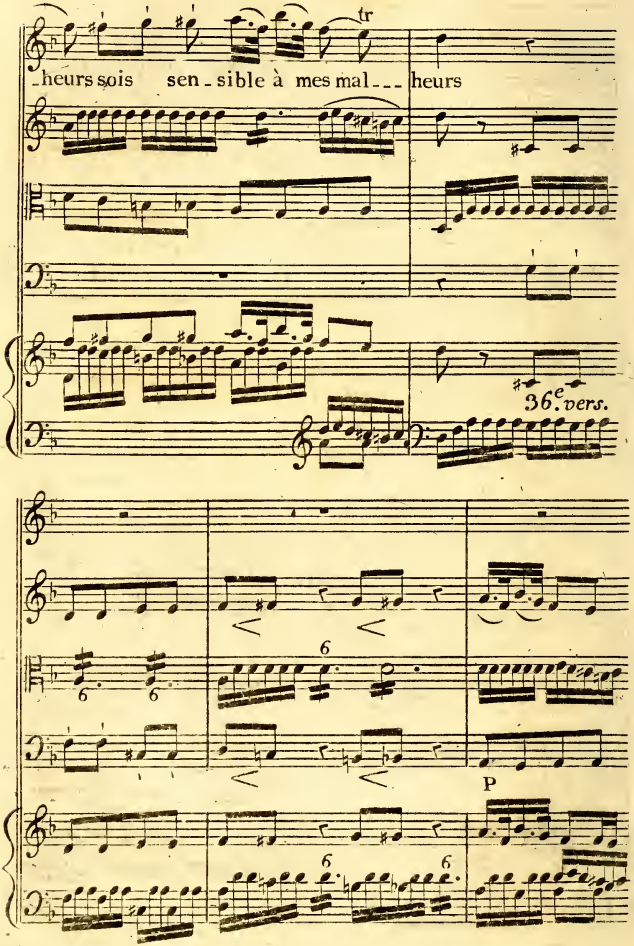

perds, si je te perds je vais mou---
--rir. Ah si jamais pour toi
12e. Période.
31e. vers.
8
8

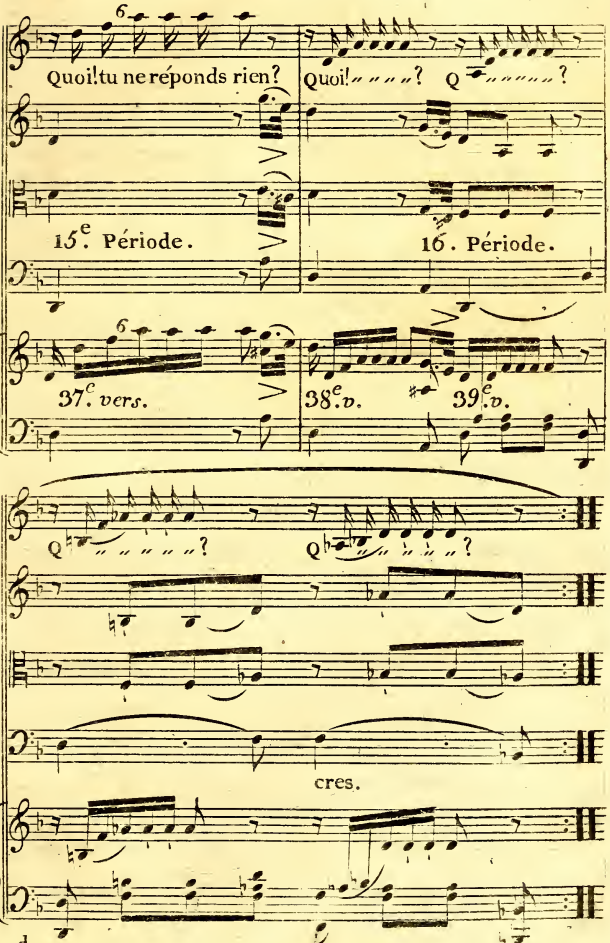

j'eus quel--que char mes viens ta----
rir viens ta--rir mes pleurs. Ah! si jam[s] Di
cres.
32e vers.

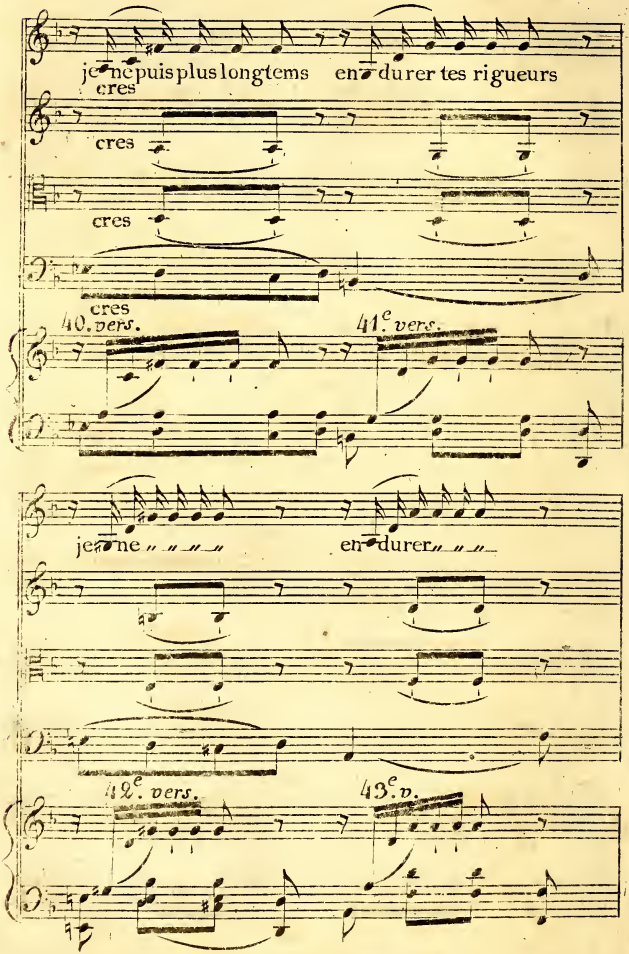

--don eût pour toi quelques
charmes ne vois pas sans pi--

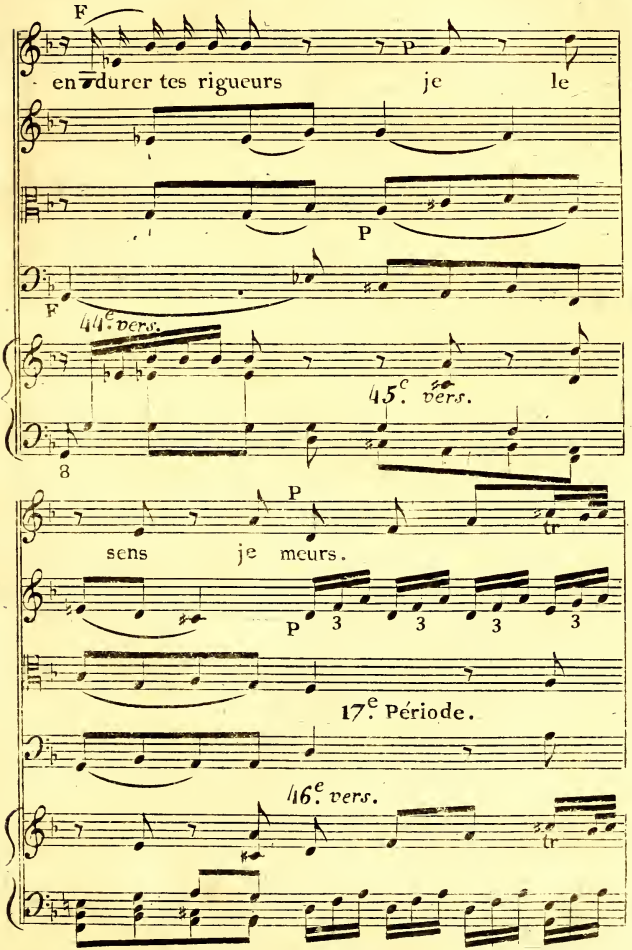

tr
tié, ne vois pas sans pi_tie cou ler mes
tr
pleurs
cres
F
13.e Périod.
P
P
F
F
33.e vers.
cres
F


sois sen_____sible à mes mal___heurs sois sen__
P
34.e vers.
P
cres.
F
tr
__sible à mes mal_heurs sois sen_sible à mes mal___
F
6 6 6 6
14. Période.
F
35.e vers.
F

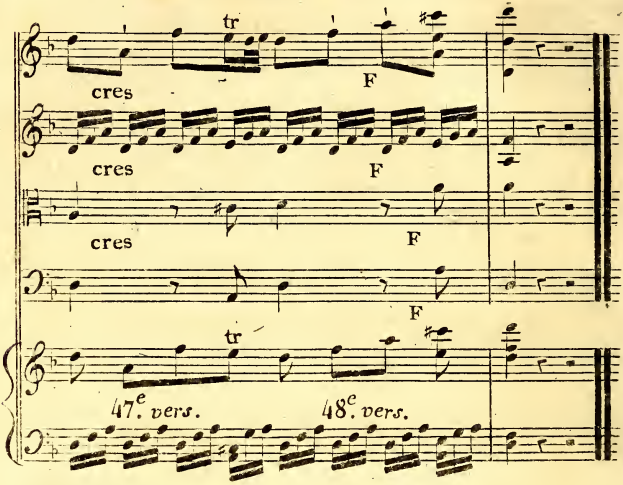

tr
heurs sois sen - sible à mes mal - - - heurs
36.e vers.
6
6
6
P
6
6


Quoi! tu ne réponds rien?
Quoi!
15.e Période.
16. Période.
37.e vers.
38.e v.
39.e v.
cres.


je ne puis plus longtems en durer tes rigueurs
cres
cres
cres
cres
40. vers.
41.e vers.
je ne
en durer
42.e vers.
43.e v.


F
endurer tes rigueurs
P
je
le
P
F
44.e vers.
45.e vers.
8
P
tr
sens
je meurs.
P
3
3
3
3
17.e Période.
46.e vers.
tr

Suite du Chapitre et PLANCHE 30.



RÈGLE DE L'OCTAVE.

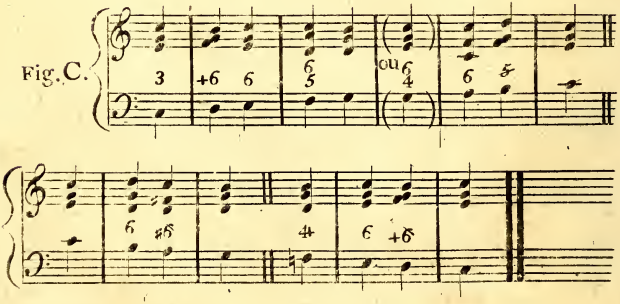
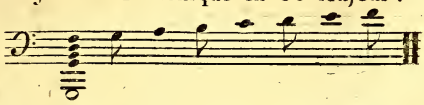


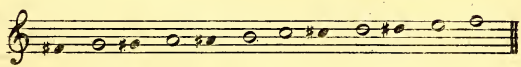
Planche 31.

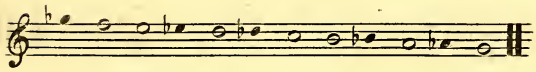
SYSTÊME Musical de la nature, produit par la Dominante du Ton.

Système Diatonique en Ut Majeur.

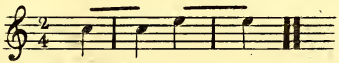
A 

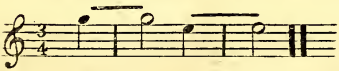
Système Chromatique en Ut Majeur.

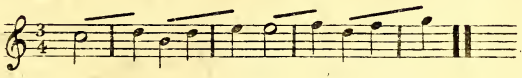


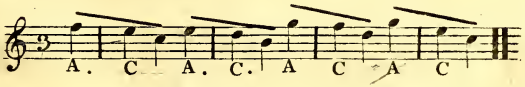


PROPOSITIONS

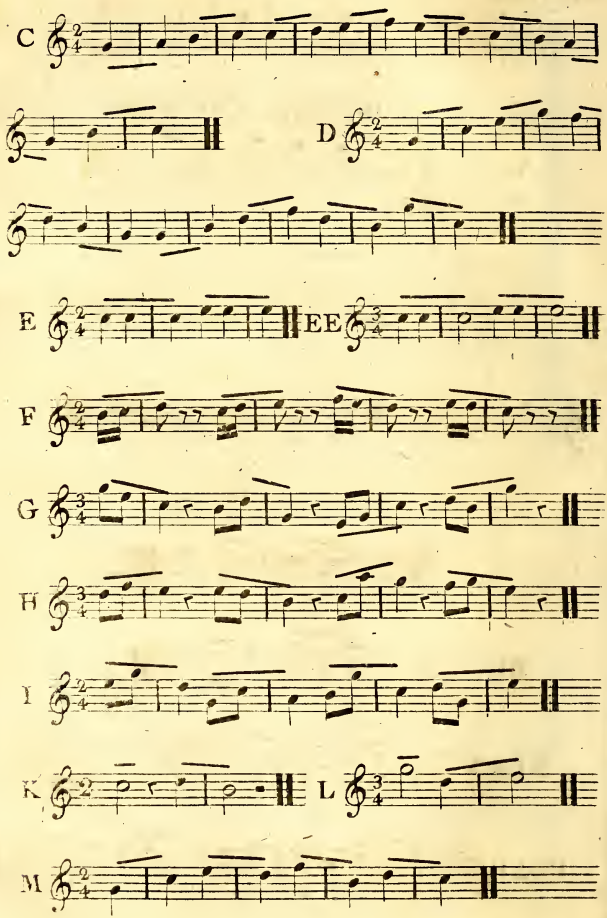
B 

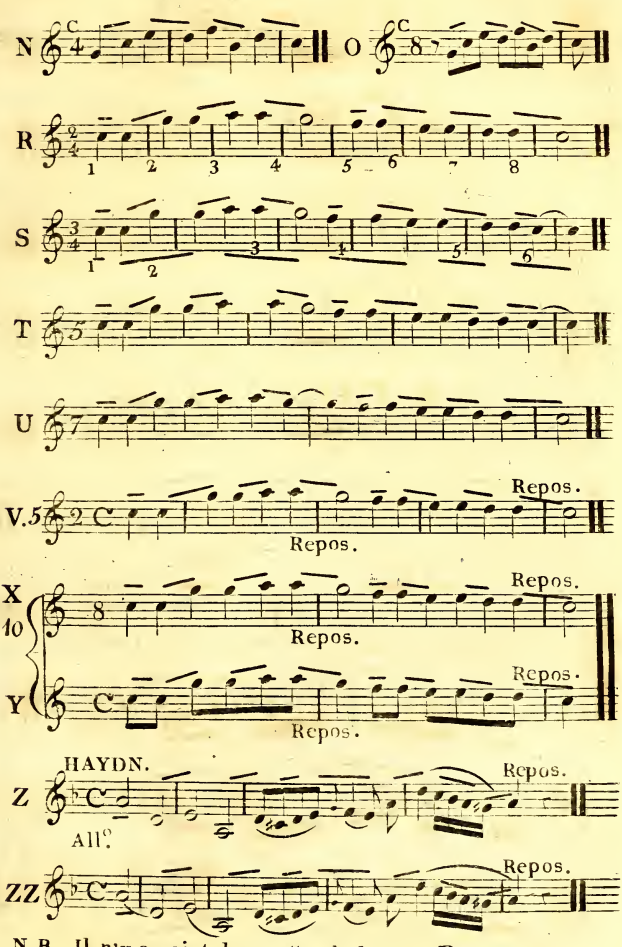
BB 

BBB 

BBBB 

Suite du Chapitre et PLANCHE 31.

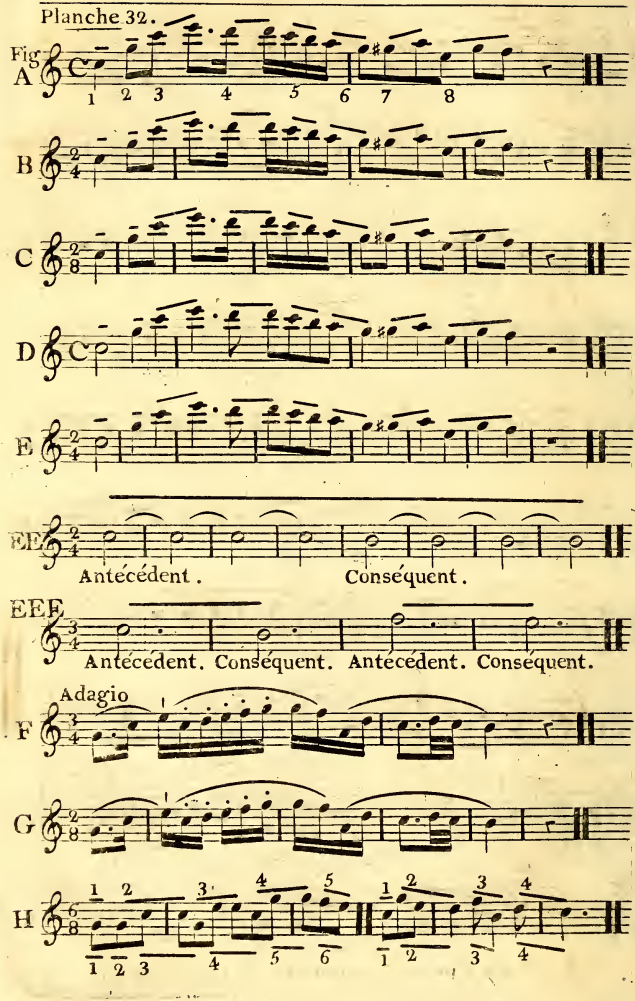


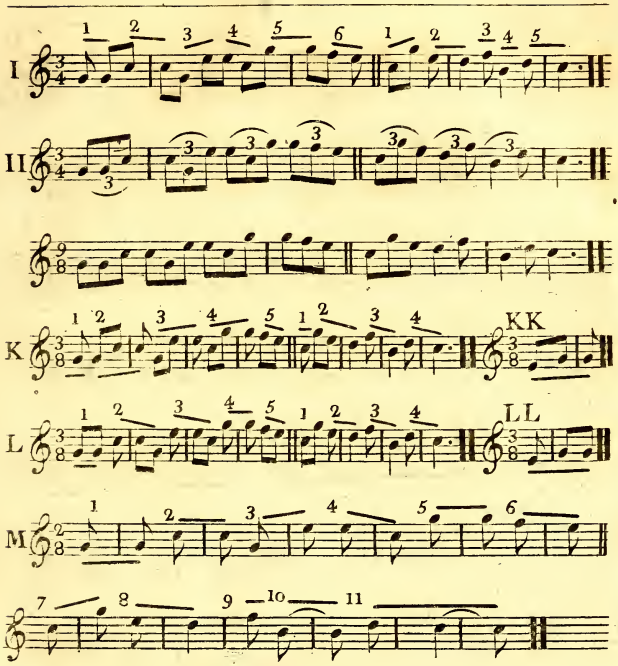


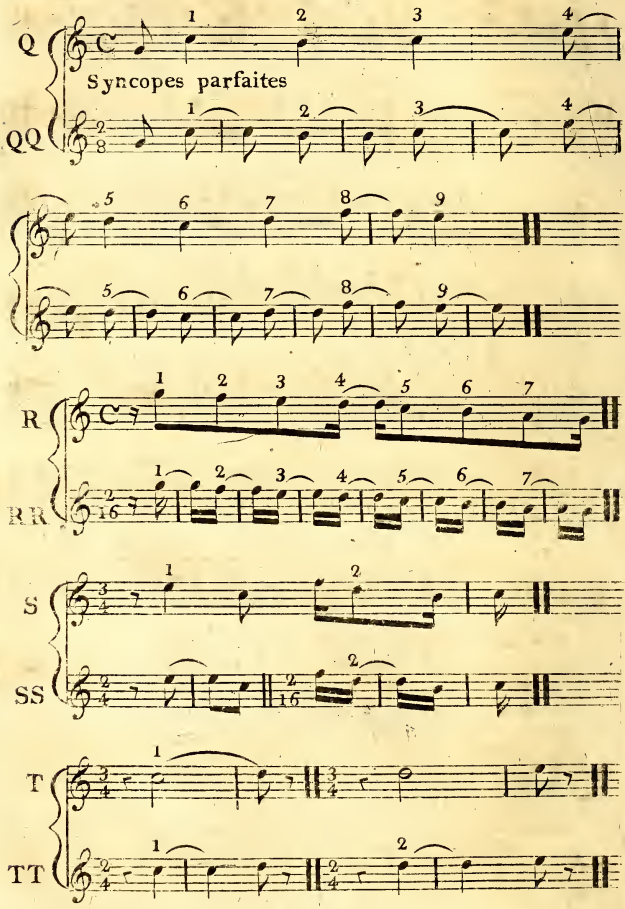
N.B. Il n'y a point dans cette Pl. de fig. P & Q.

Chapitre et Planche 32.

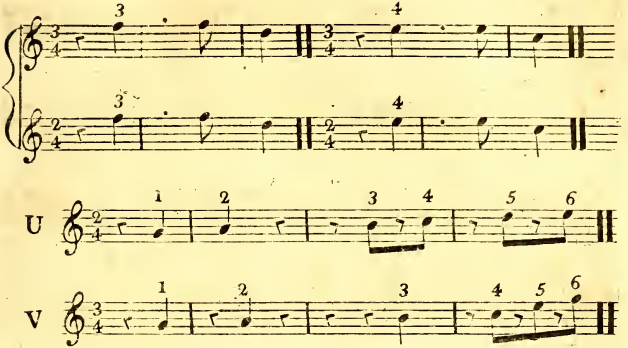
Planche 32.



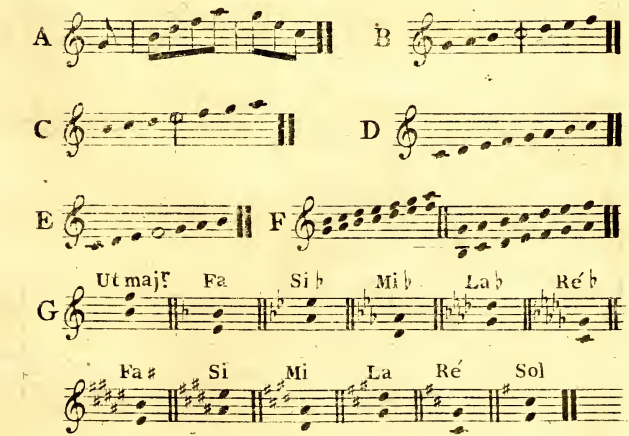

I
II
K
KK
L
LL
M
N
Mesure à deux tems égaux.
O
Mesure à deux tems inégaux. Le 1.r moitié plus court que le 2.d
P
Mesure à deux tems inégaux. Le 1.r moitié plus long que le 2.d

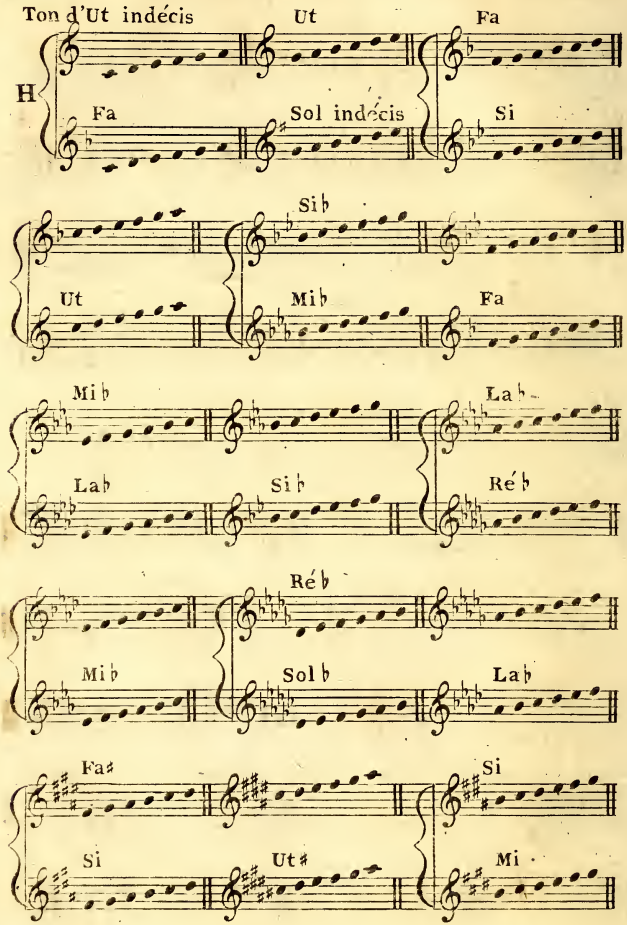

Q
QQ
Syncopes parfaites
R
RR
S
SS
T
TT

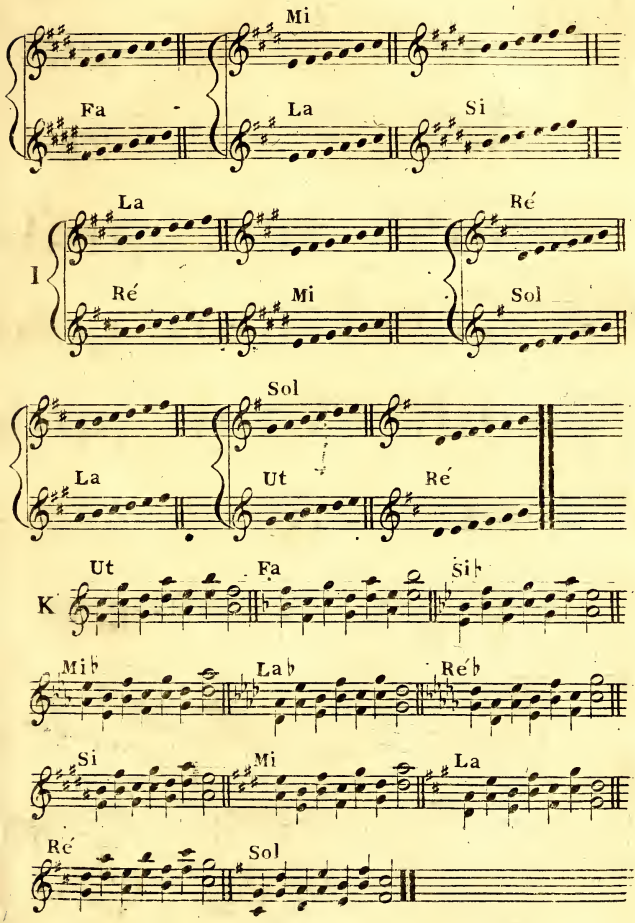
Suite du Chapitre et PLANCHE 32.

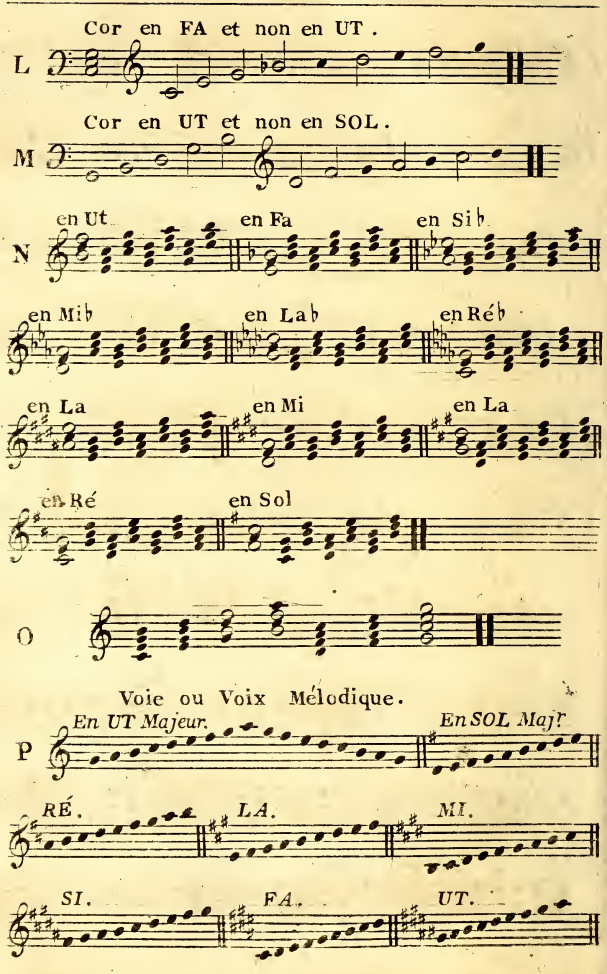


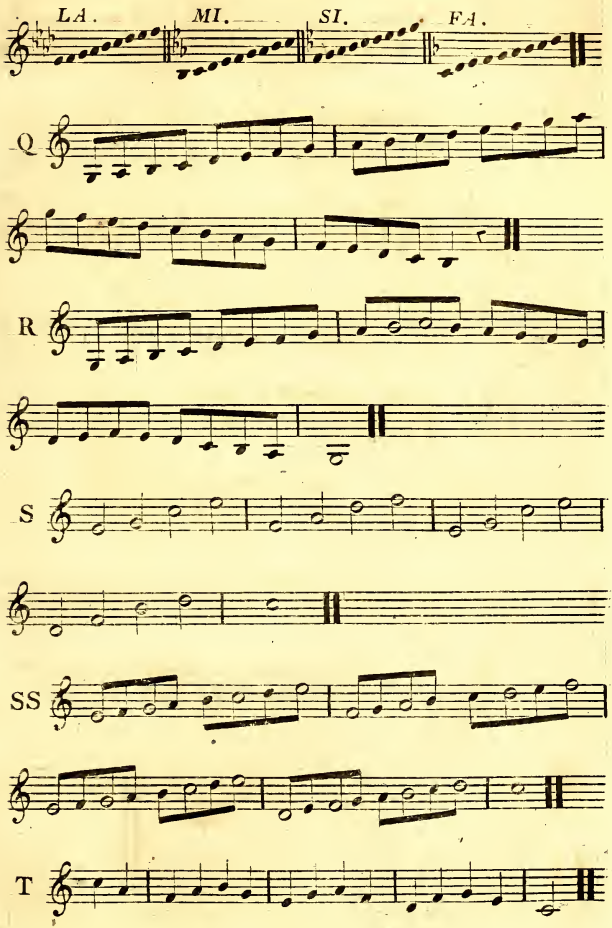
CHAPITRE ET PLANCHE 33.

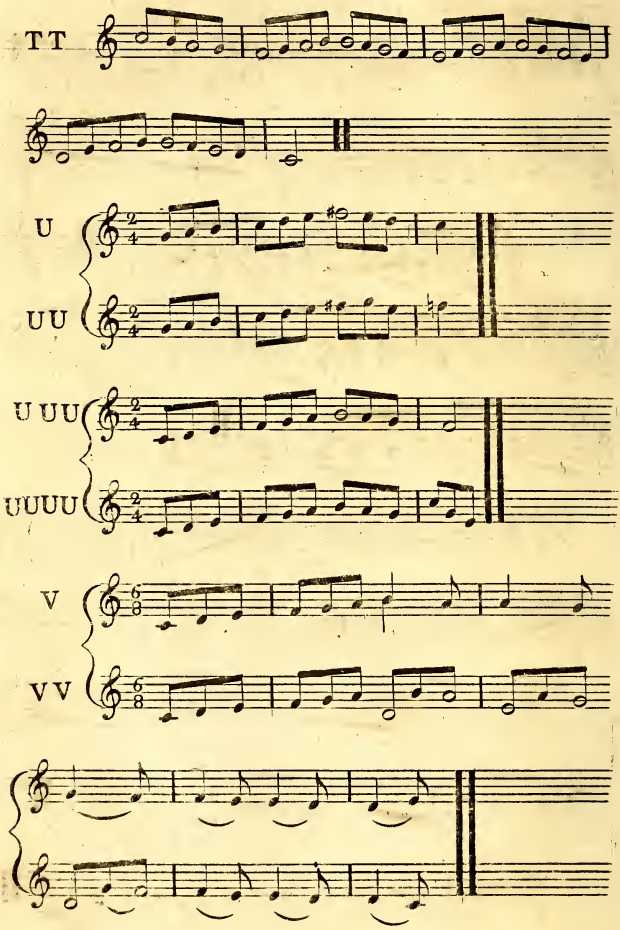


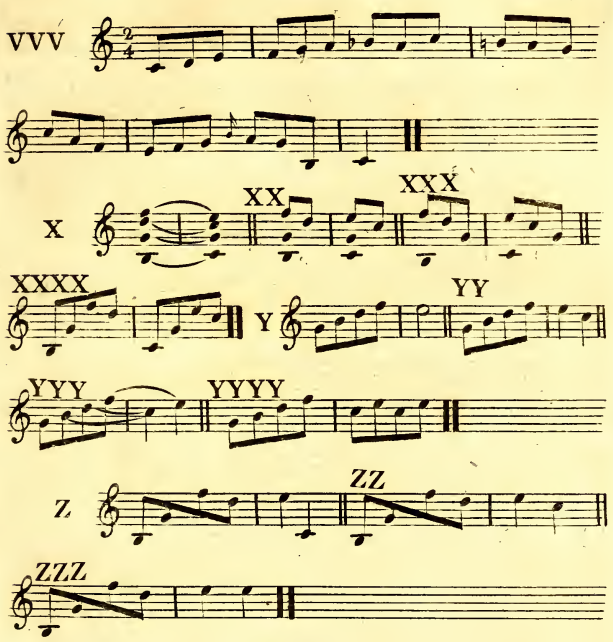

Ton d'Ut indécis
Ut
Fa
H
Fa
Sol indécis
Si
Si♭
Ut
Mi♭
Fa
Mi♭
La♭
La♭
Si♭
Ré♭
Ré♭
Mi♭
Sol♭
La♭
Fa♯
Si
Si
Ut♯
Mi


Mi
Fa
La
Si
I
La
Ré
Ré
Mi
Sol
Sol
La
Ut
Ré
K
Ut
Fa
Si♭
Mi♭
La♭
Ré♭
Si
Mi
La
Ré
Sol


Cor en FA et non en UT.
L
Cor en UT et non en SOL.
M
en Ut
en Fa
en Si b
N
en Mi b
en La b
en Ré b
en La
en Mi
en La
en Ré
en Sol
O
Voie ou Voix Mélodique.
En UT Majeur.
En SOL Majr
P
RÉ.
LA.
MI.
SI.
FA.
UT.

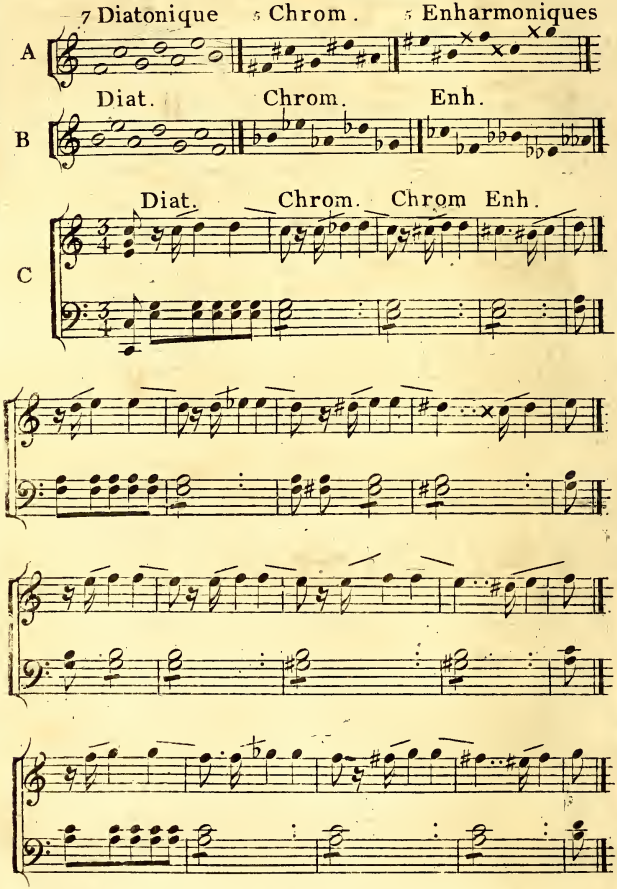

LA.
MI.
SI.
FA.
Q
R
S
SS
T

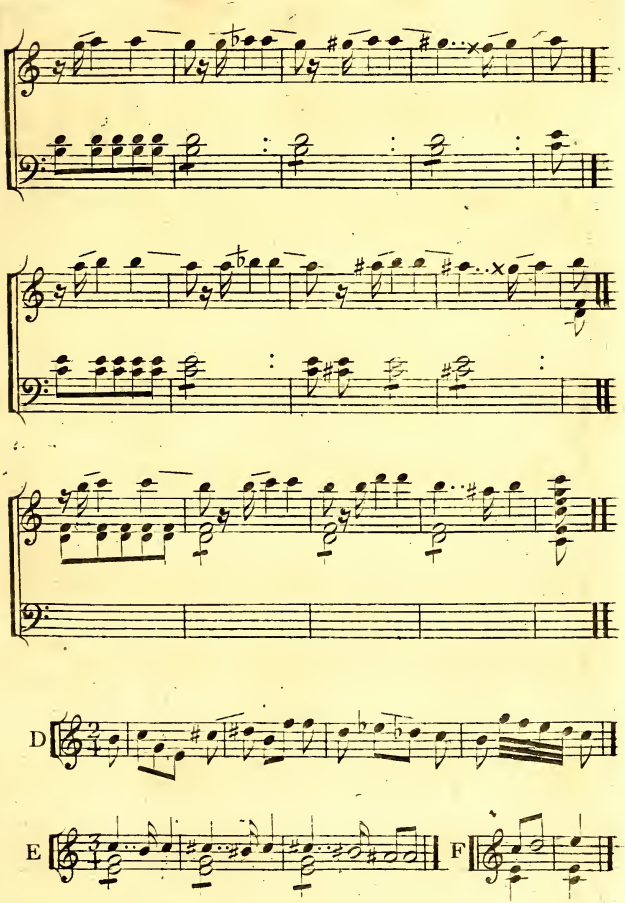

TT
U
UU
U UU
UUUU
V
VV


VVV
X
XX
XXX
XXXX
Y
YY
YYY
YYYY
Z
ZZ
ZZZ

Chapitre et PLANCHE 34

Grand Systême Musical




D
E
F

Suite de la PLANCHE 34

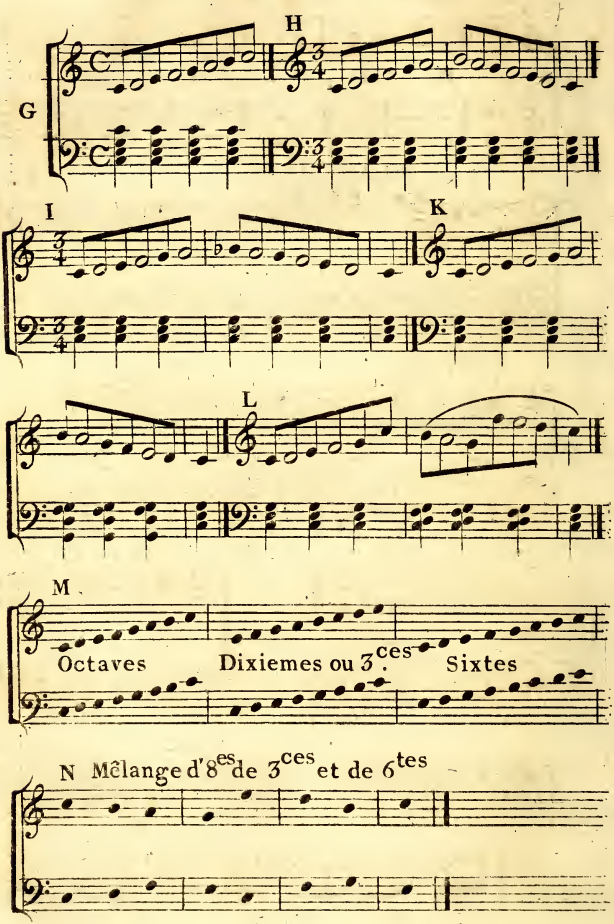


PLANCHE 35

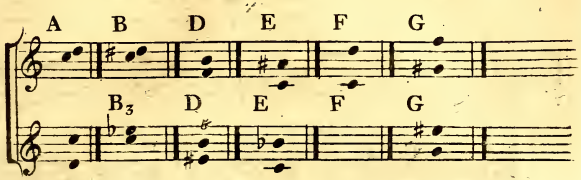
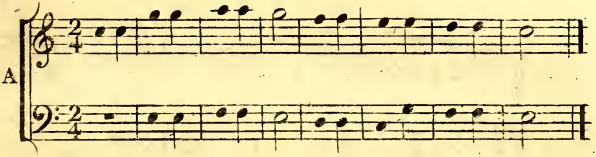
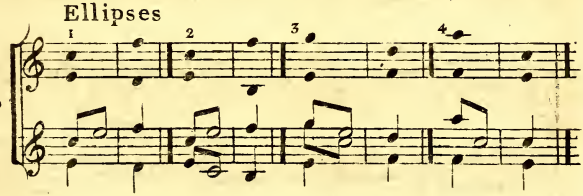
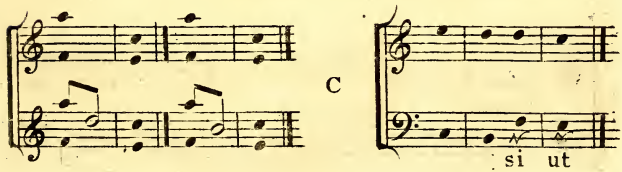
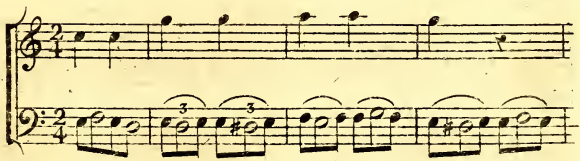


PLANCHE 36

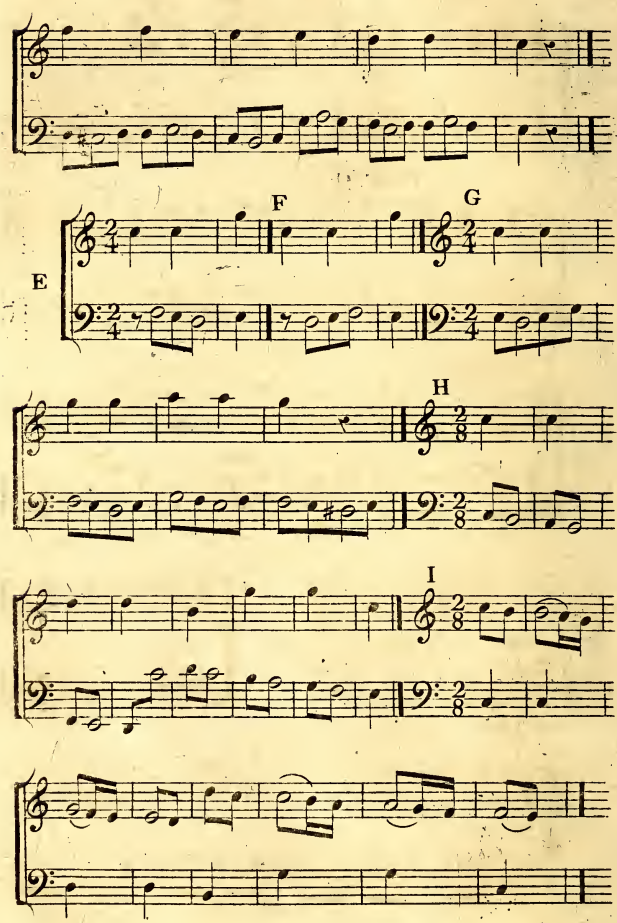




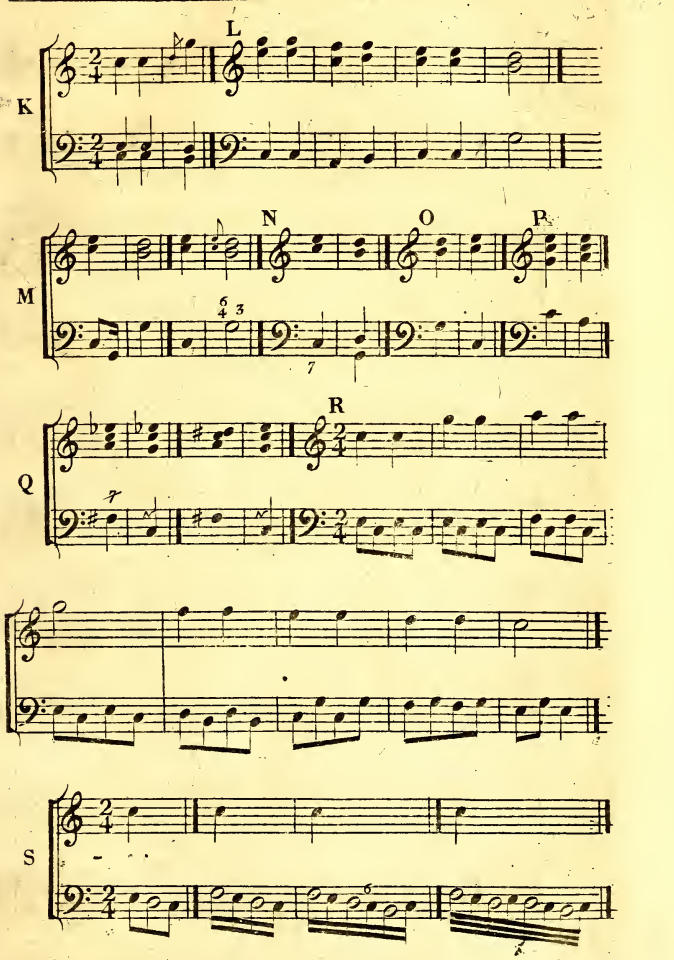




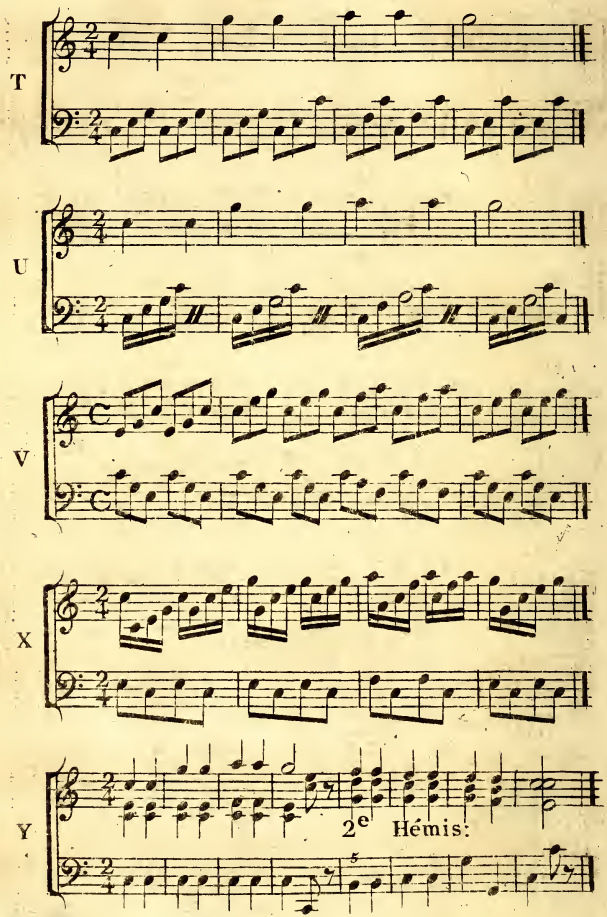
Suite de la PLANCHE 34



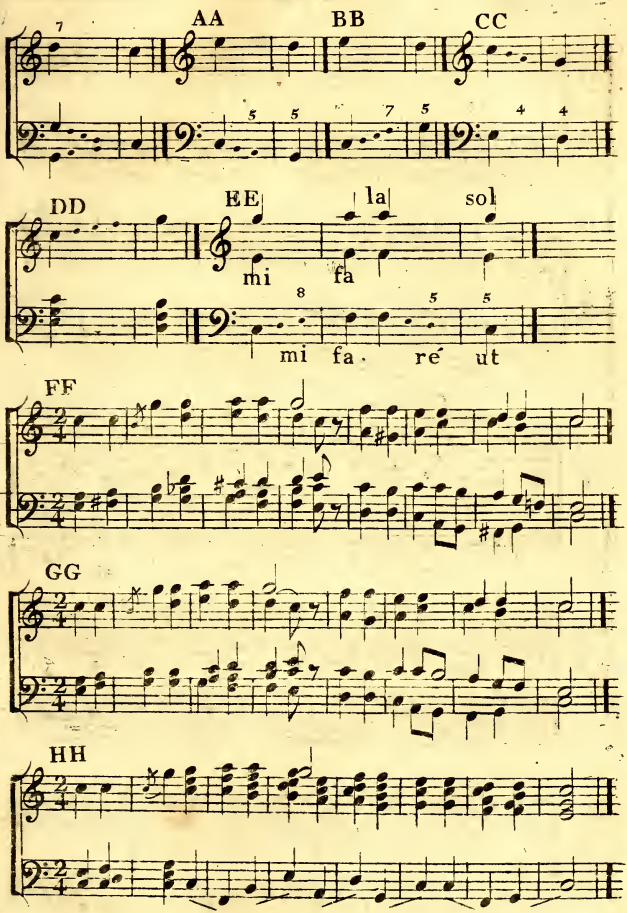
Suite de la PLANCHE



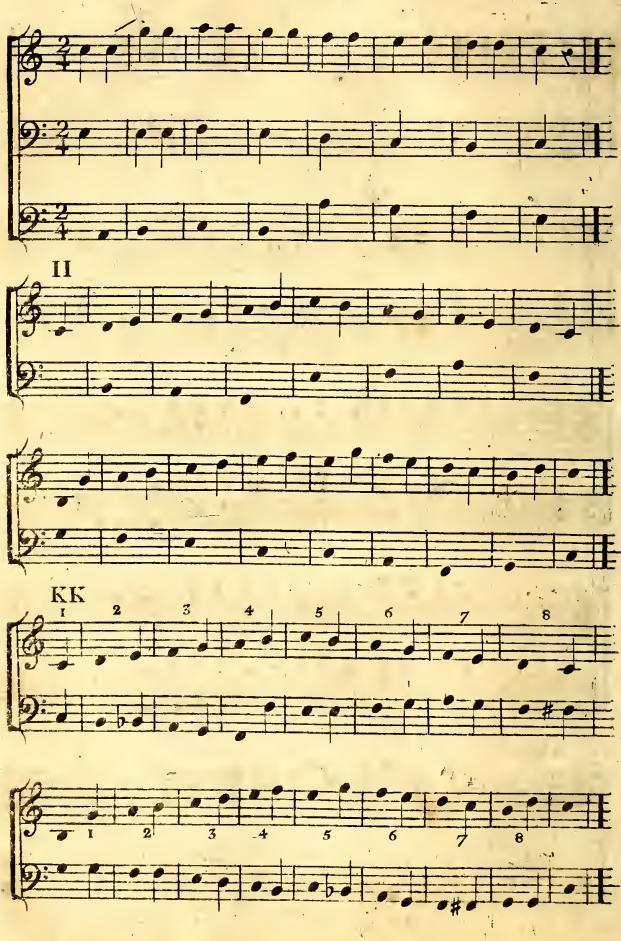
Suite de la PLANCHE 36



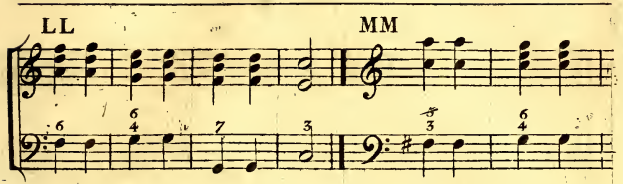
Suite de la PLANCHE 37



Suite de la PLANCHE 36



Suite de la PLANCHE *36*



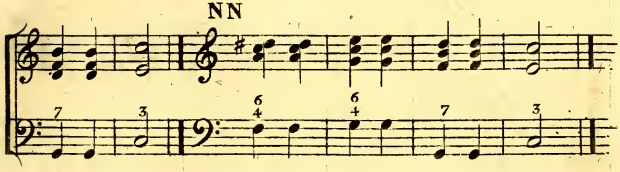
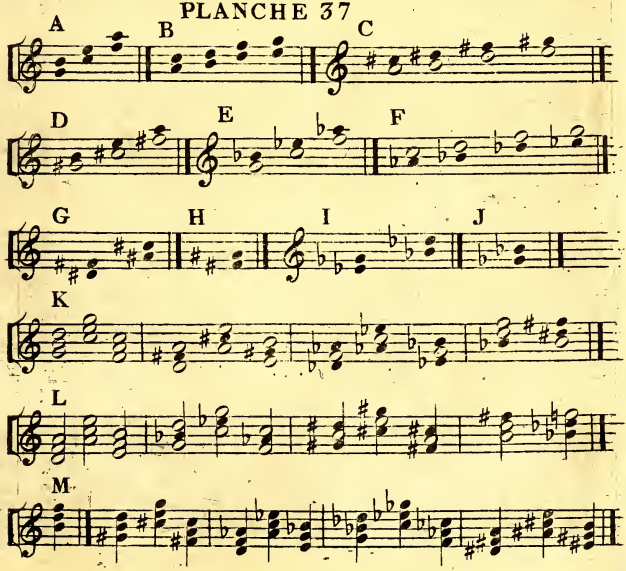
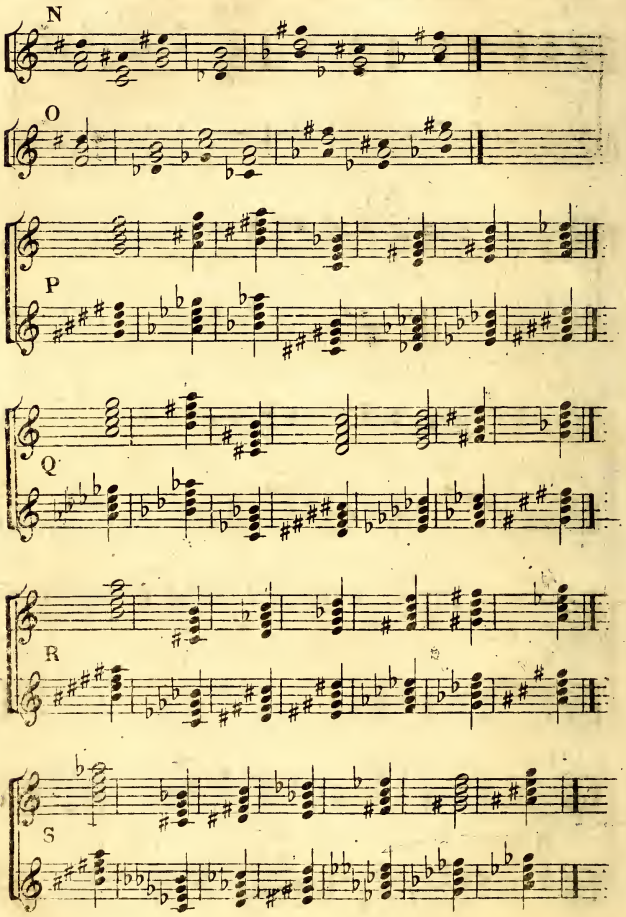


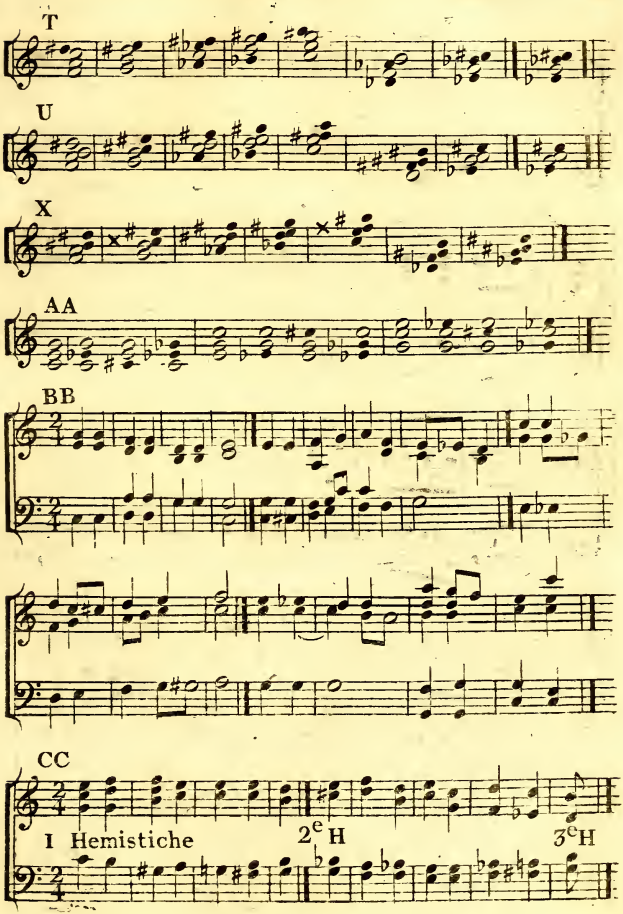
PLANCHE *37*



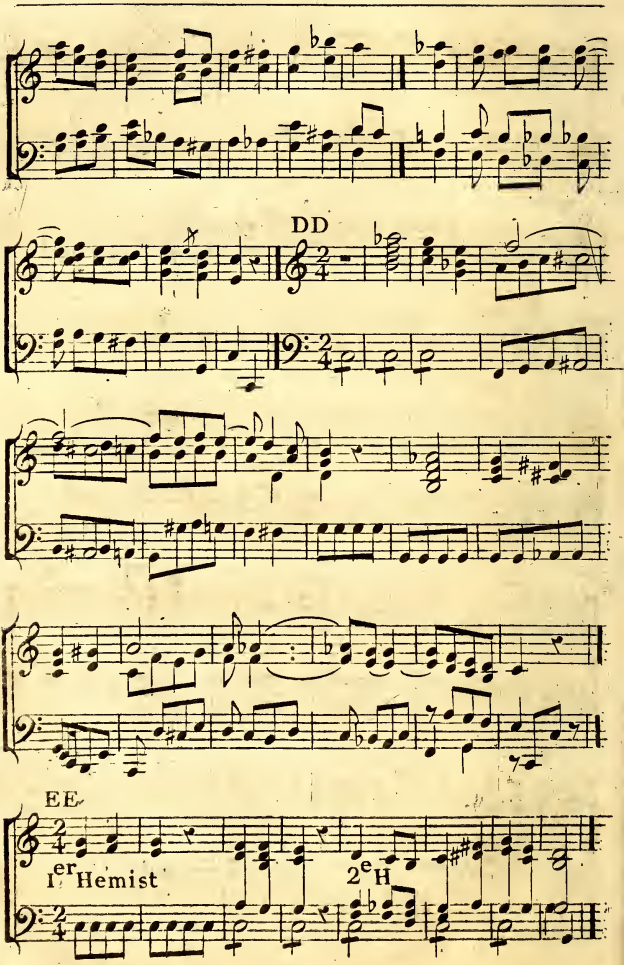
Suite de la PLANCHE 37



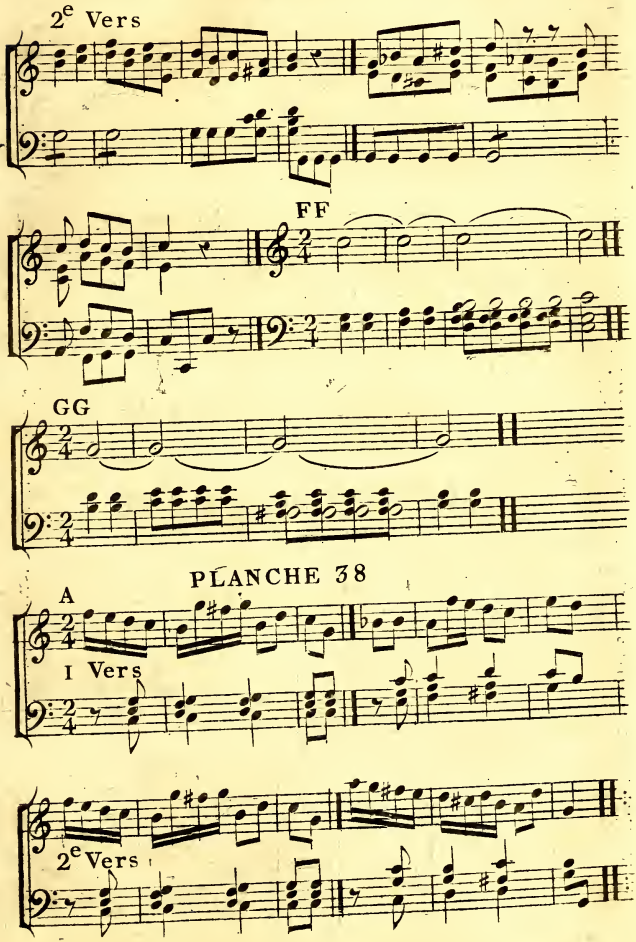
Suite de la **PLANCHE 37**



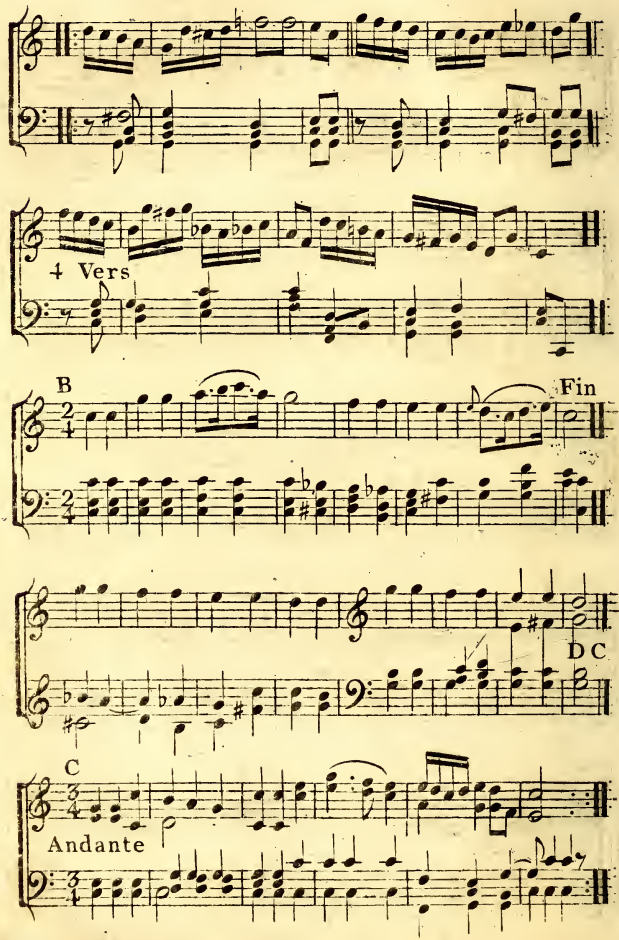
Suite de la PLANCHE 37



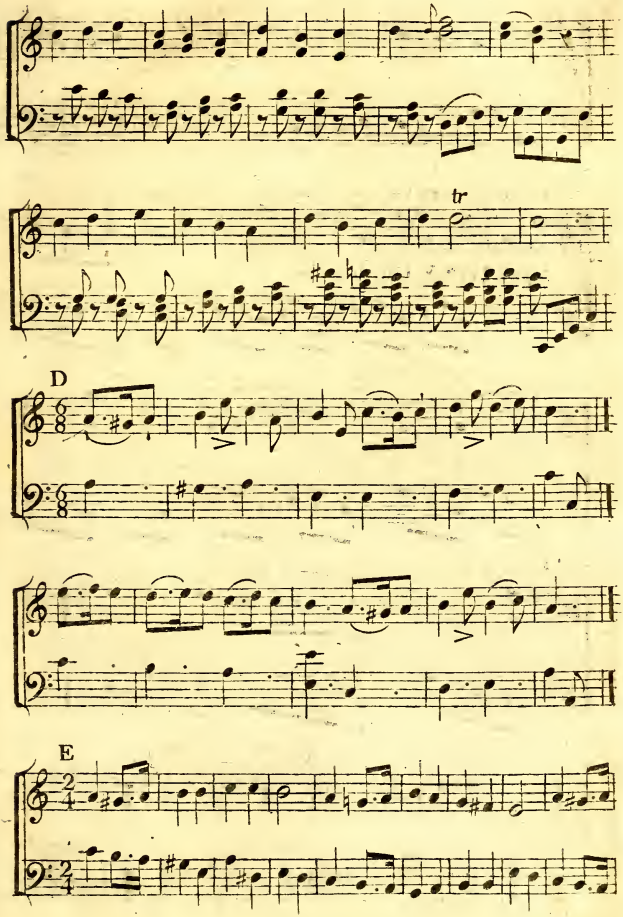
Suite de la PLANCHE 37



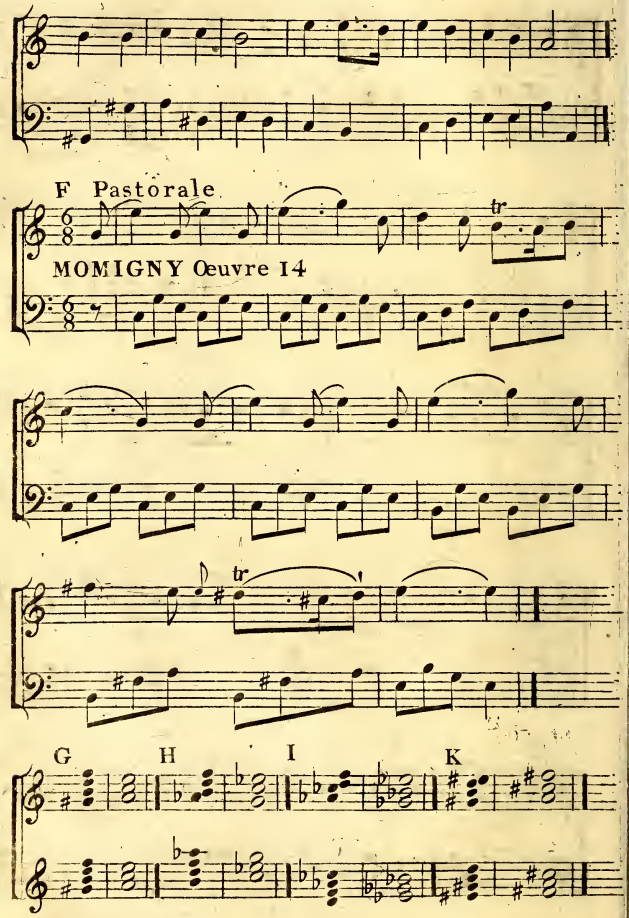
Suite de la PLANCHE 38



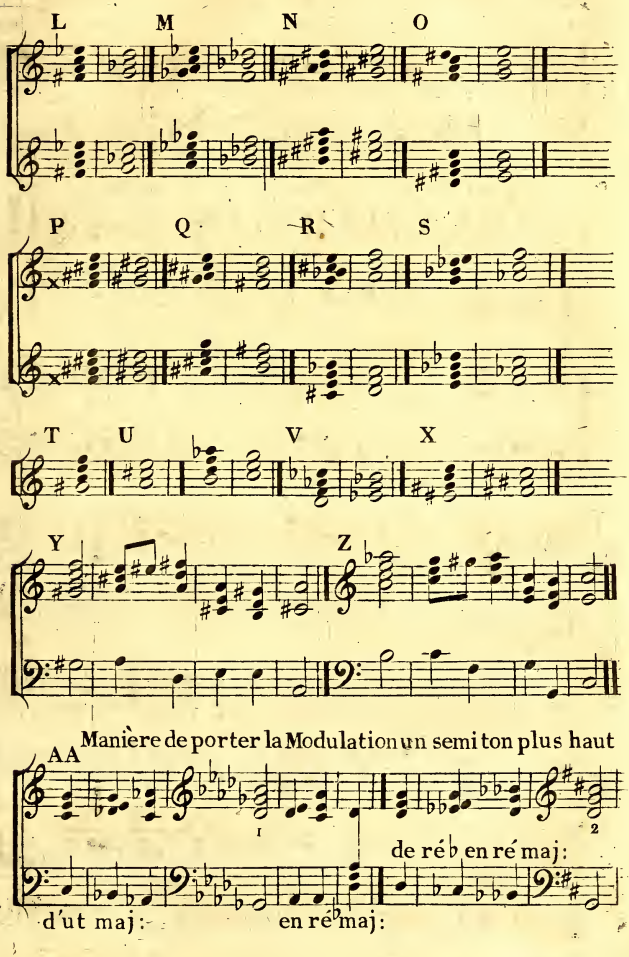
Suite de la PLANCHE 38



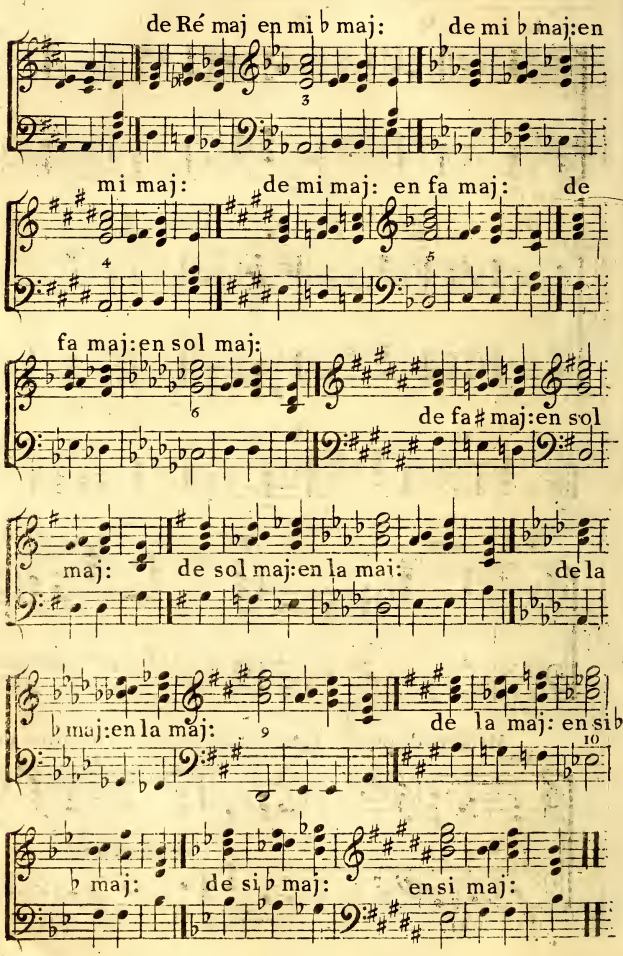
Suite de la PLANCHE 38



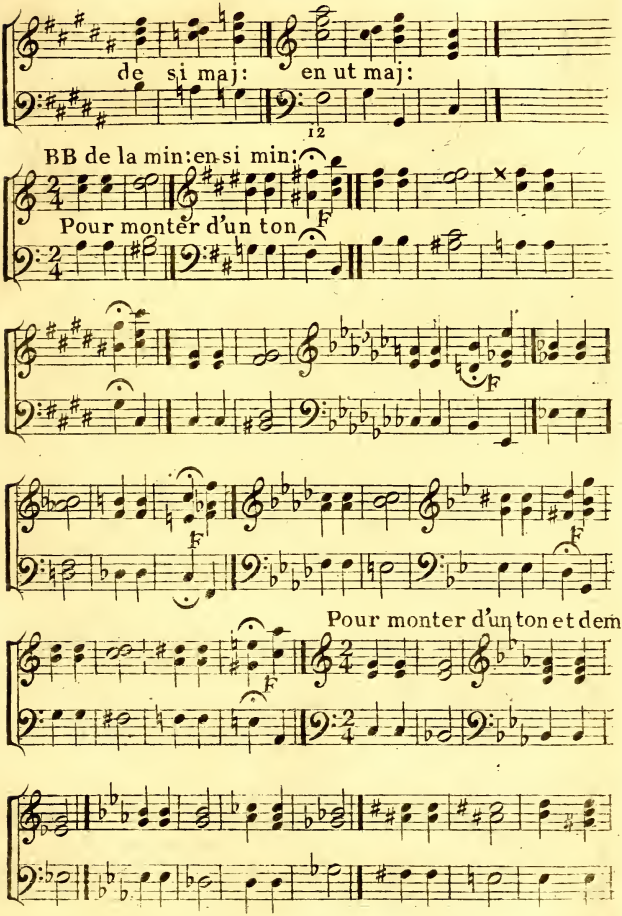
Suite de la PLANCHE 38



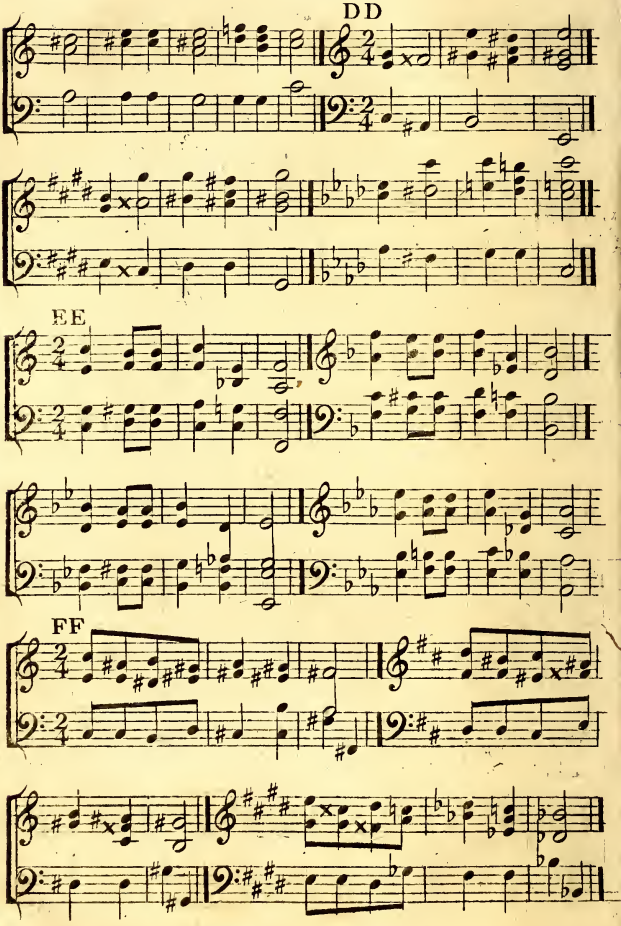
Suite de la PLANCHE 38



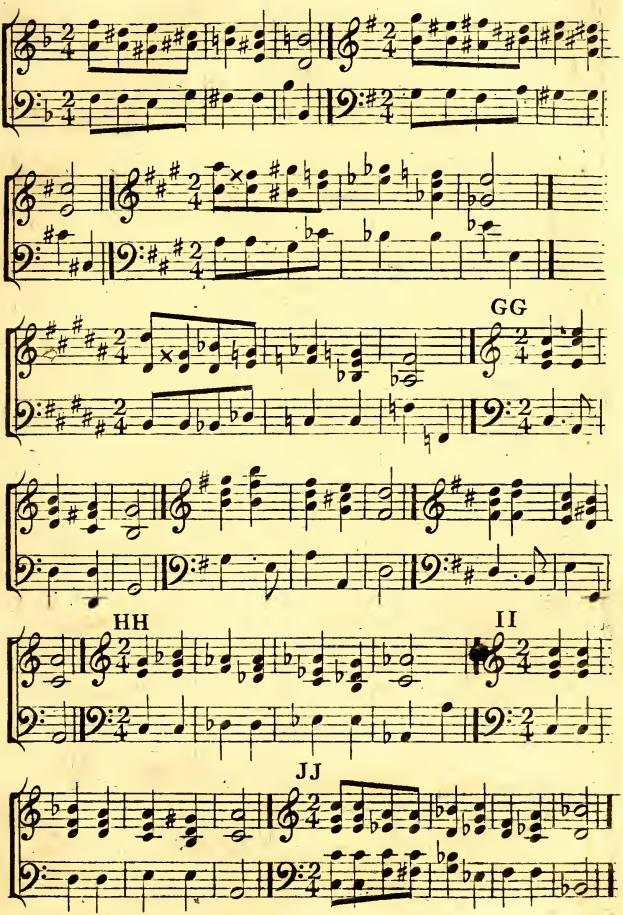
Suite de la PLANCHE 38



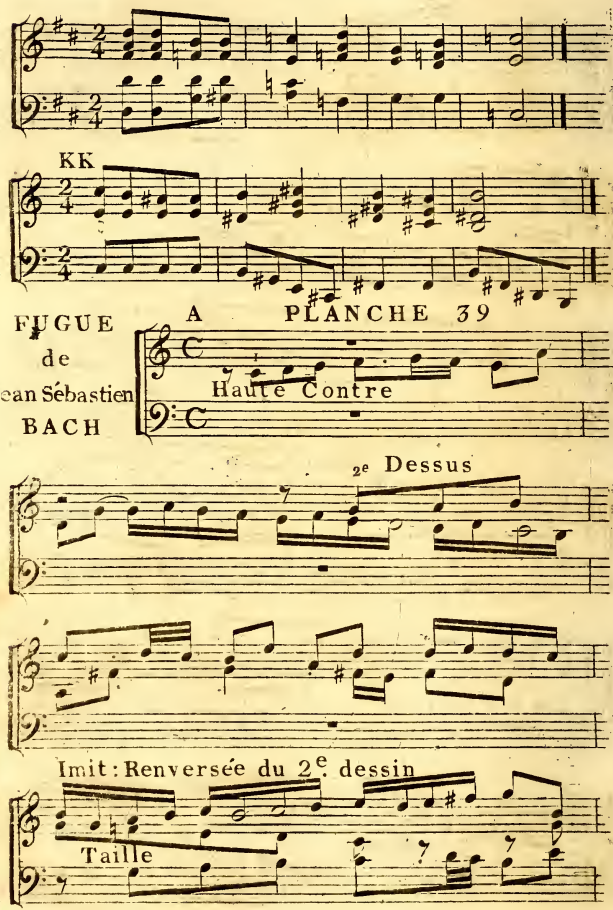
Suite de la PLANCHE 38



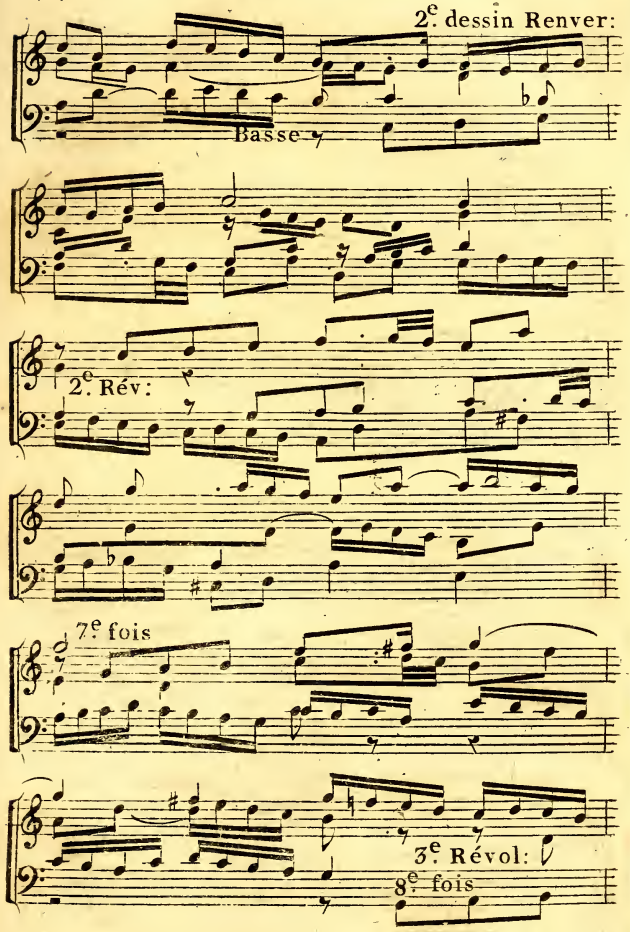
Suite de la PLANCHE 38



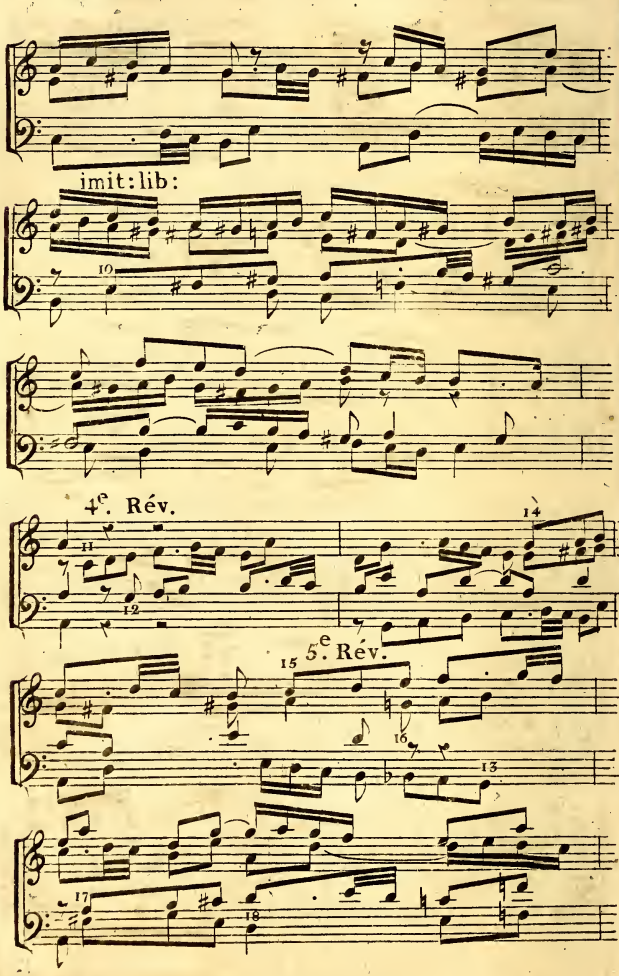
Suite de la PLANCHE 38



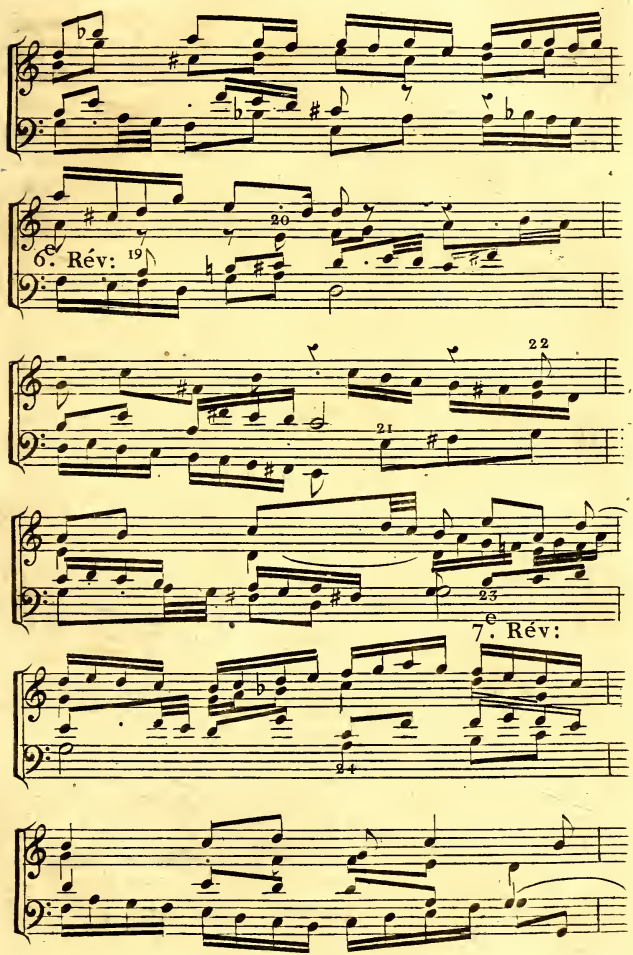
Suite de la PLANCHE 39



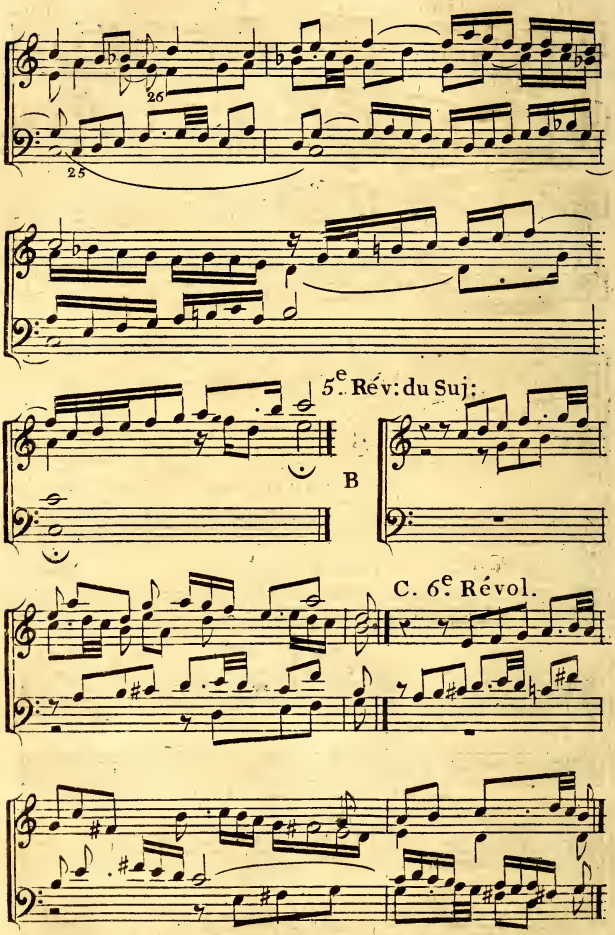
Suite de la PLANCHE 39



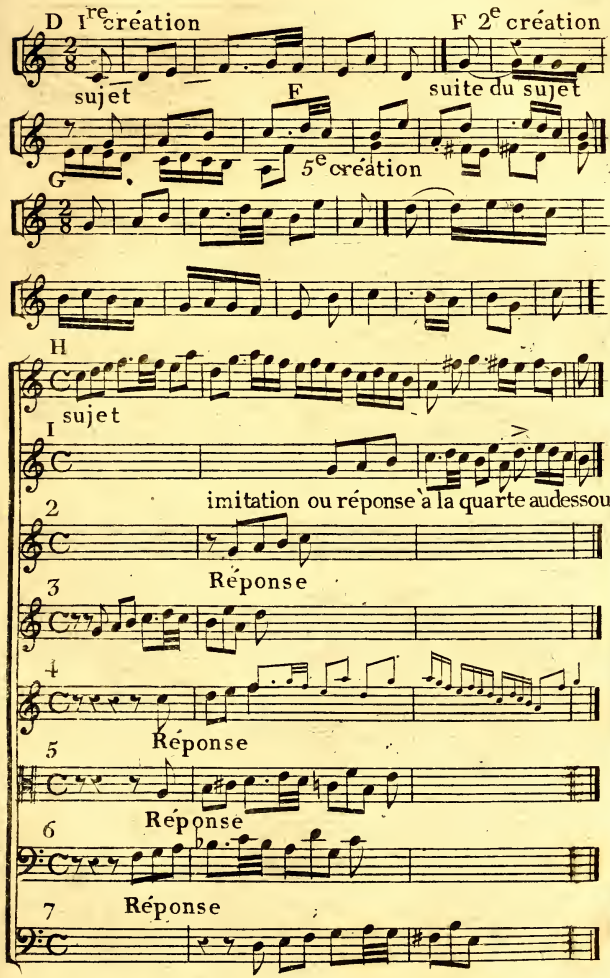
Suite de la PLANCHE 39



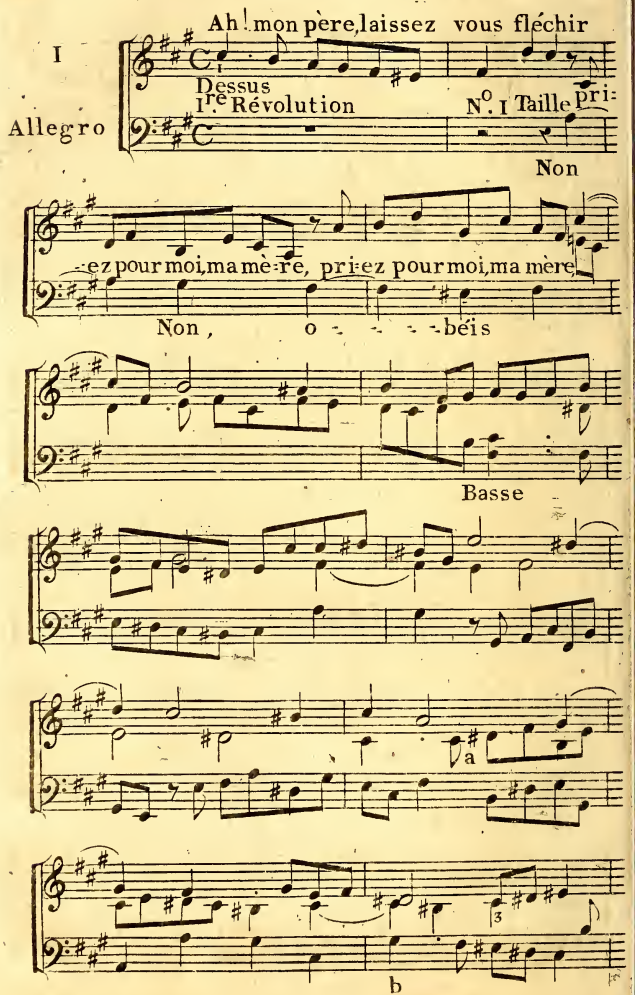
Suite de la PLANCHE 39



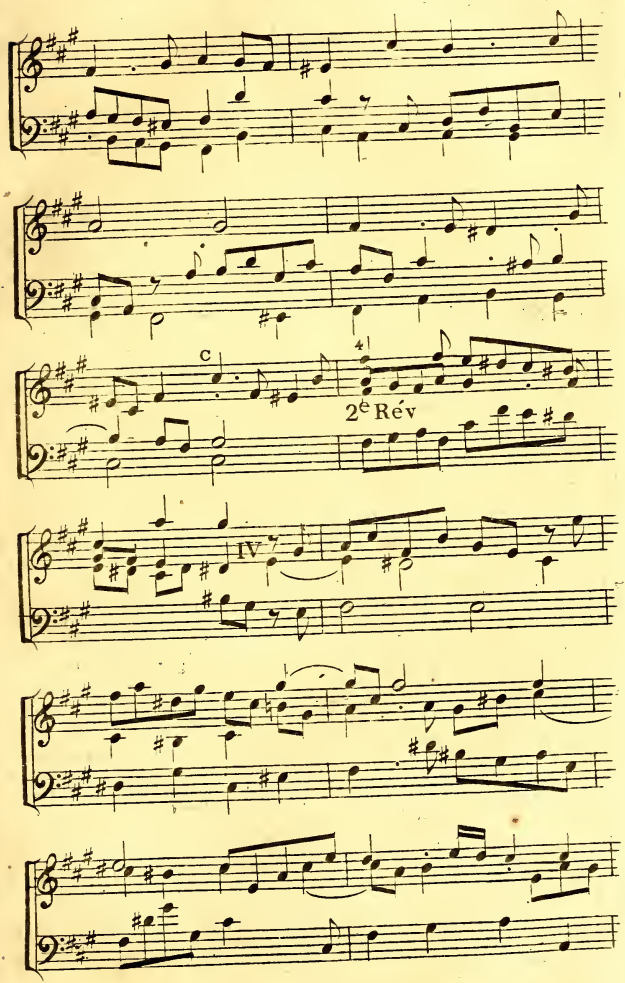
Suite de la PLANCHE 39



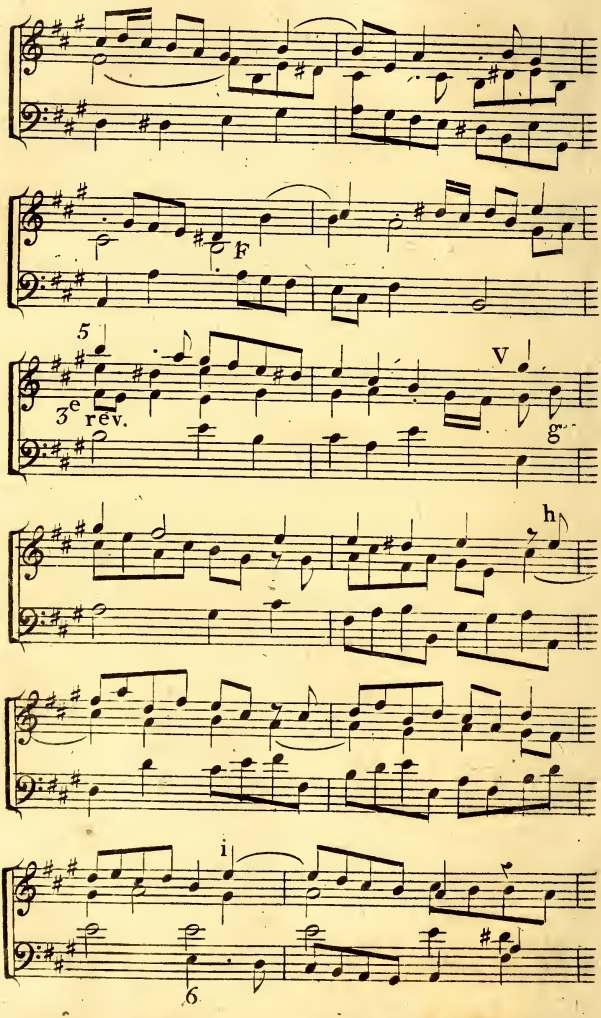
Suite de la PLANCHE 39



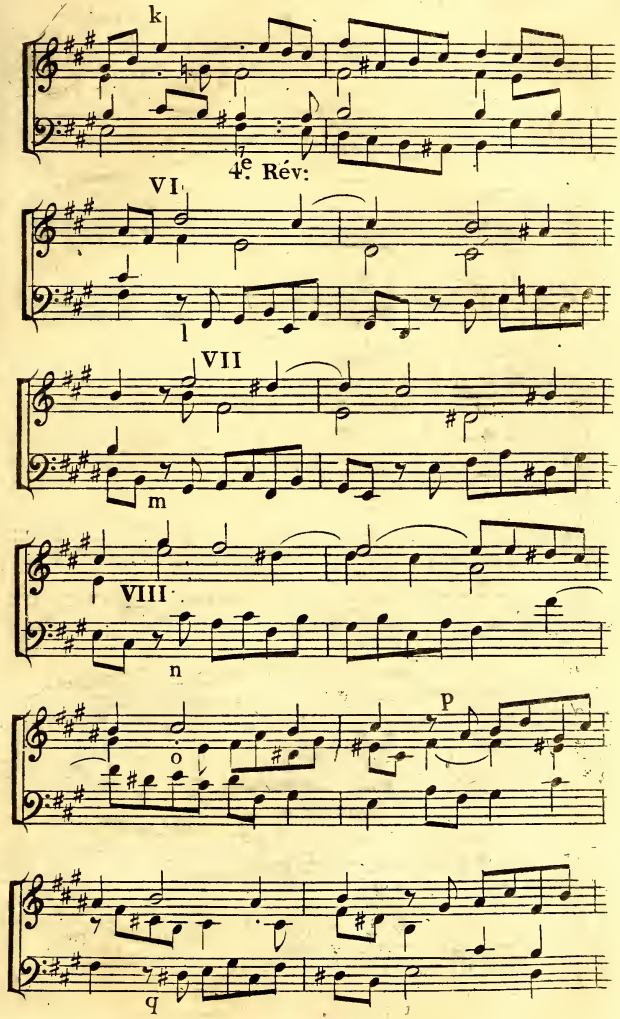
Suite de la PLANCHE 39



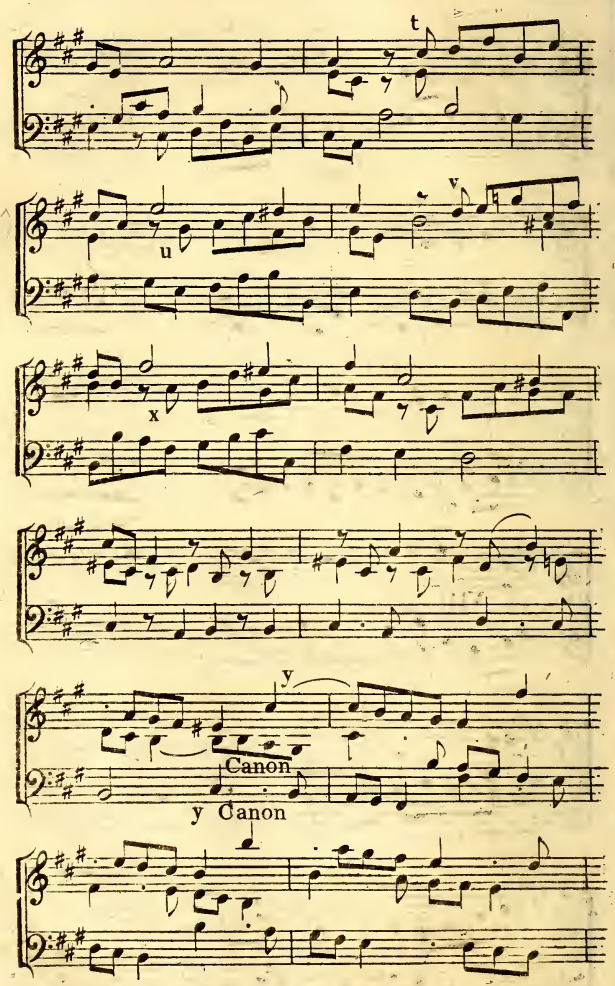
Suite de la PLANCHE 39



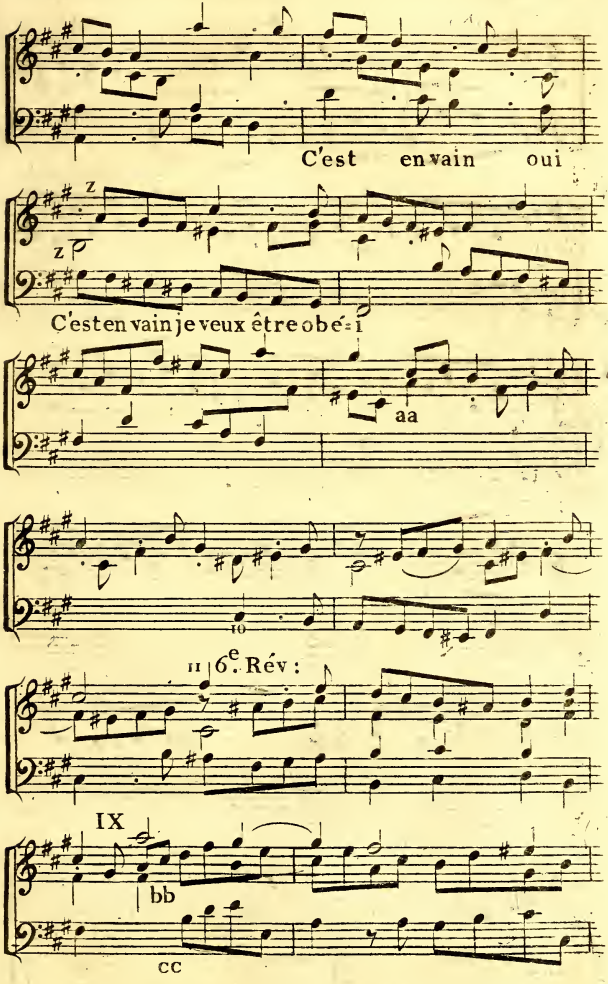
Suite de la PLANCHE 39



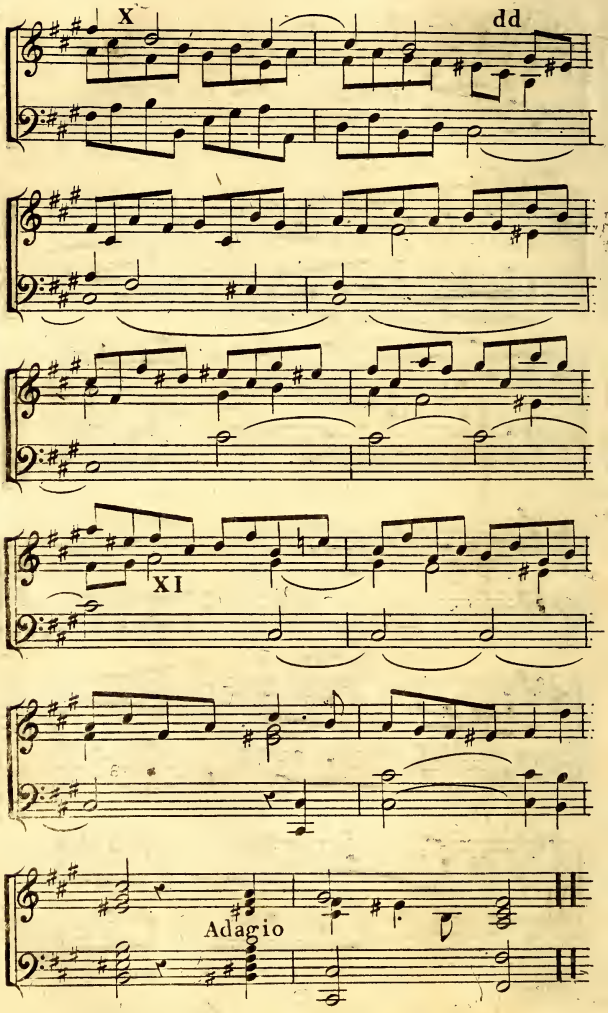
Suite de la PLANCHE 39



Suite de la PLANCHE 39



Suite de la PLANCHE 39



Suite de la PLANCHE 39

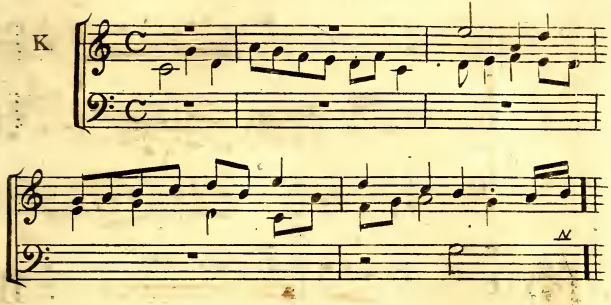
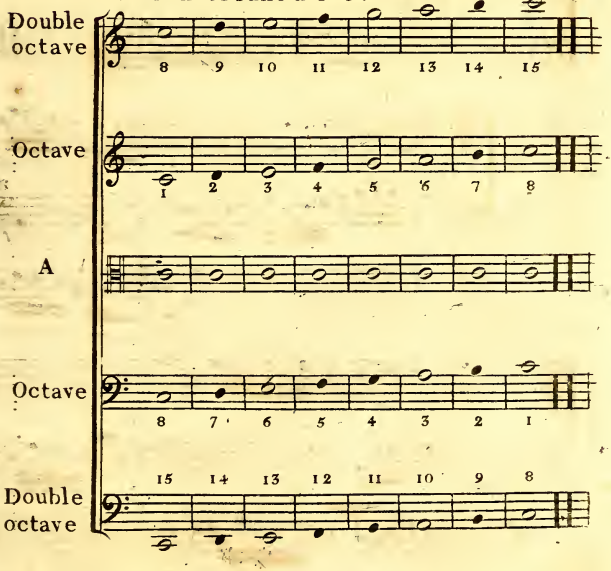
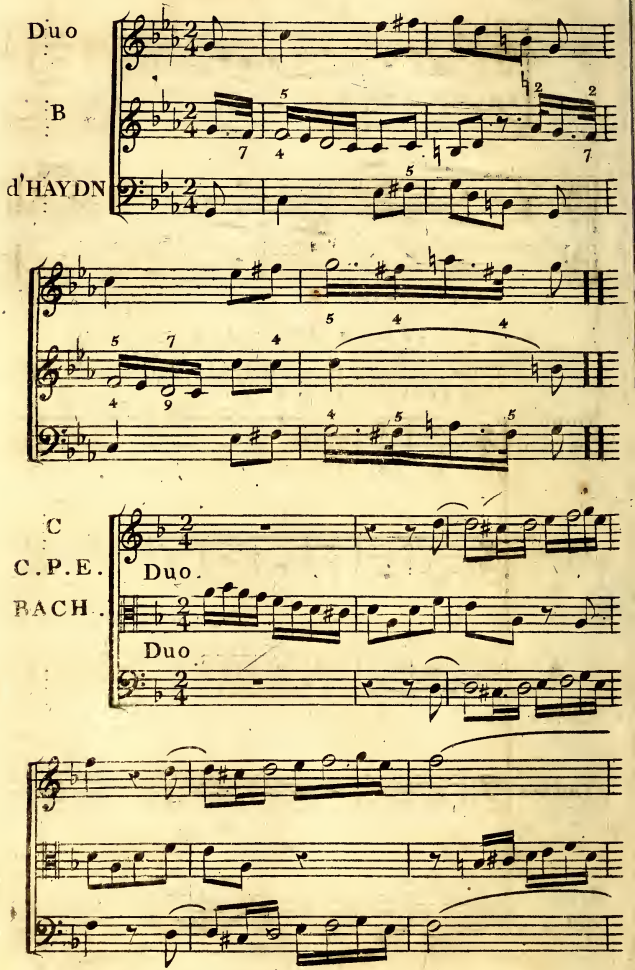


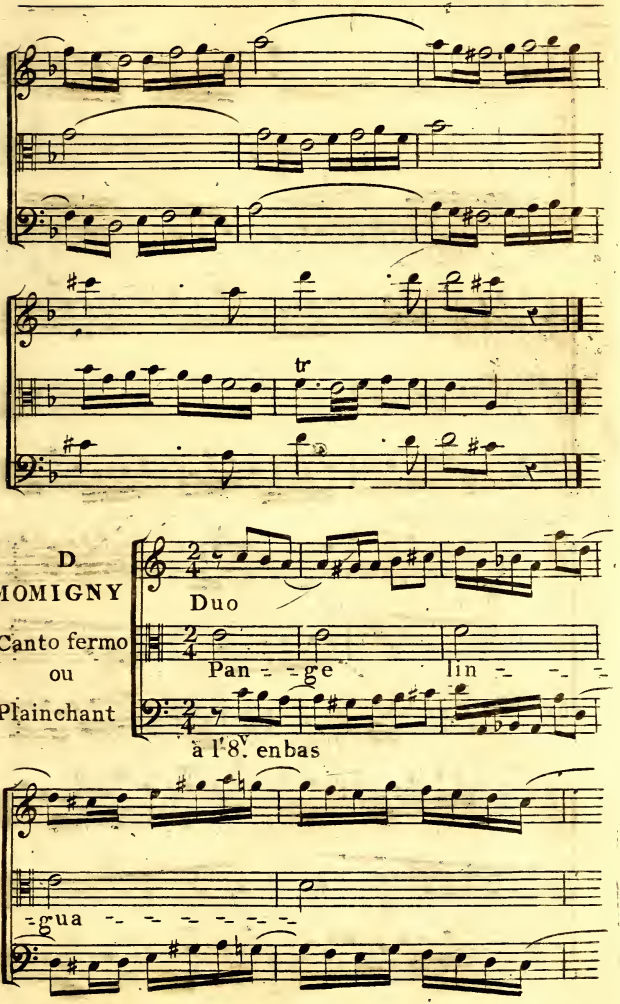
PLANCHE 40

Tableau de ce que devient un intervalle en se renversant à l'8ve

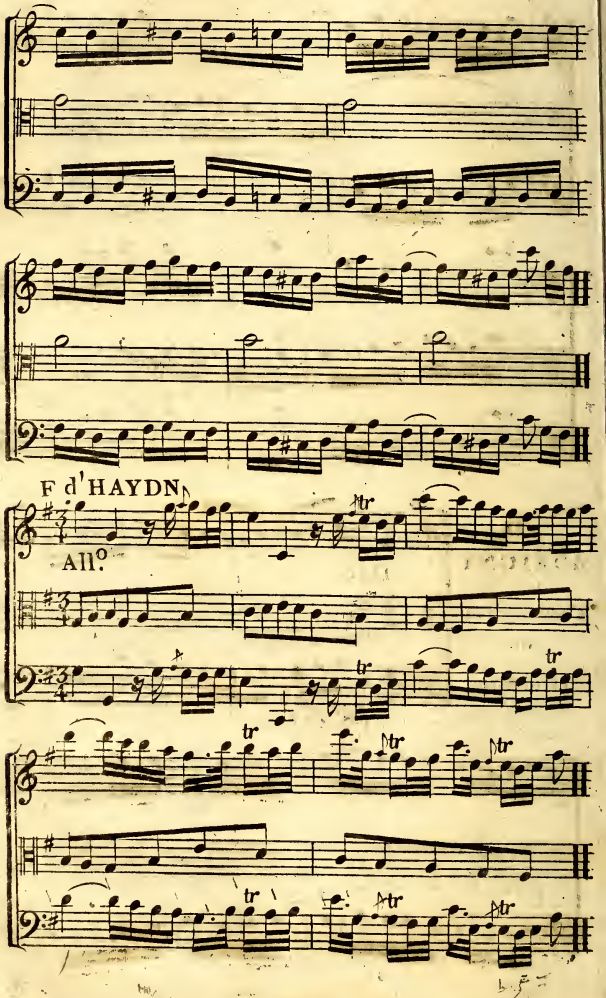


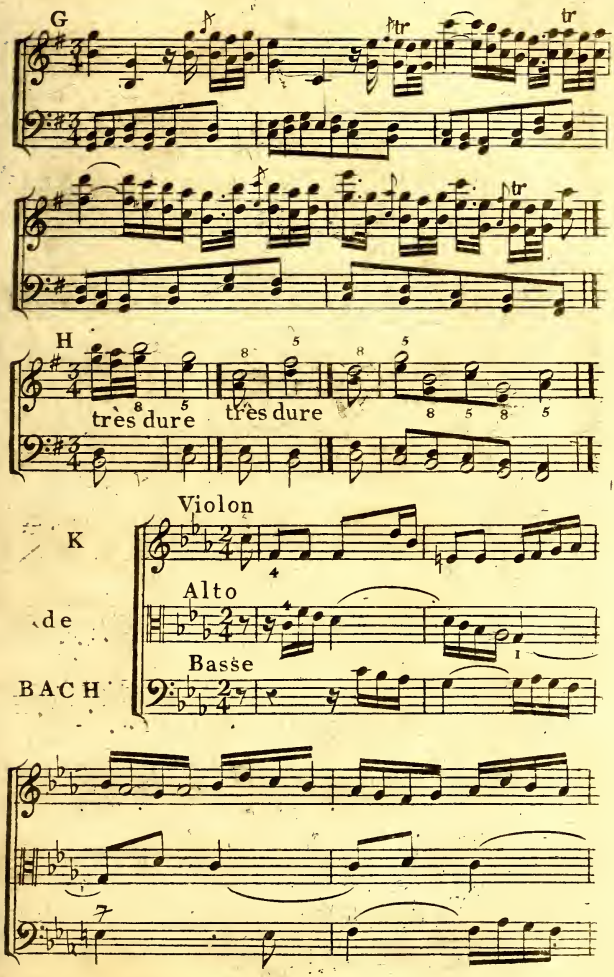
Suite de la PLANCHE 40



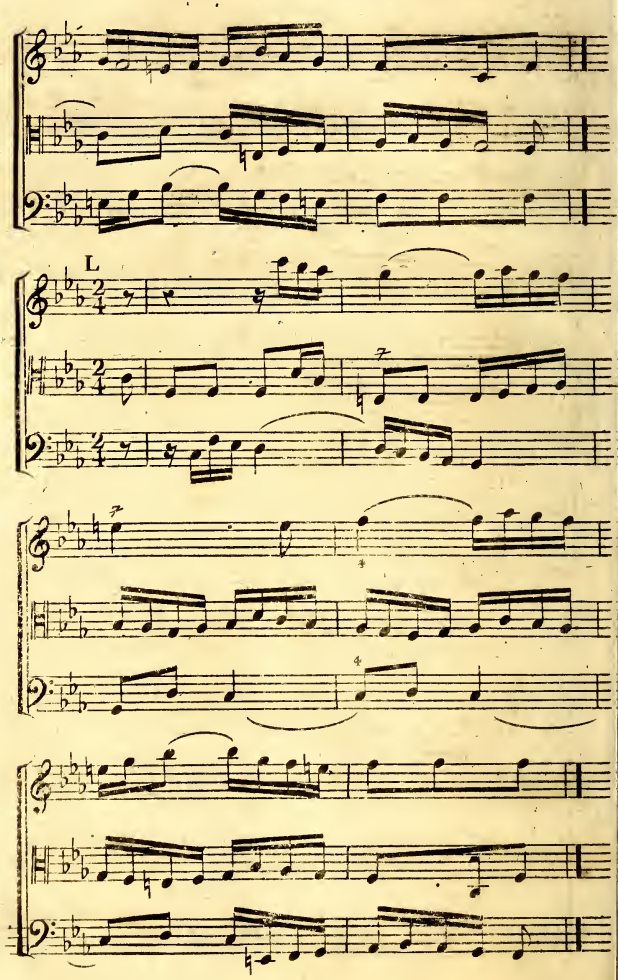

tr
D
MOMIGNY
Canto fermo
ou
Plainchant
Duo
Pan - - ge lin - - -
à l'8.ve enbas
- gua - - - - - - -

Suite de la PLANCHE 40

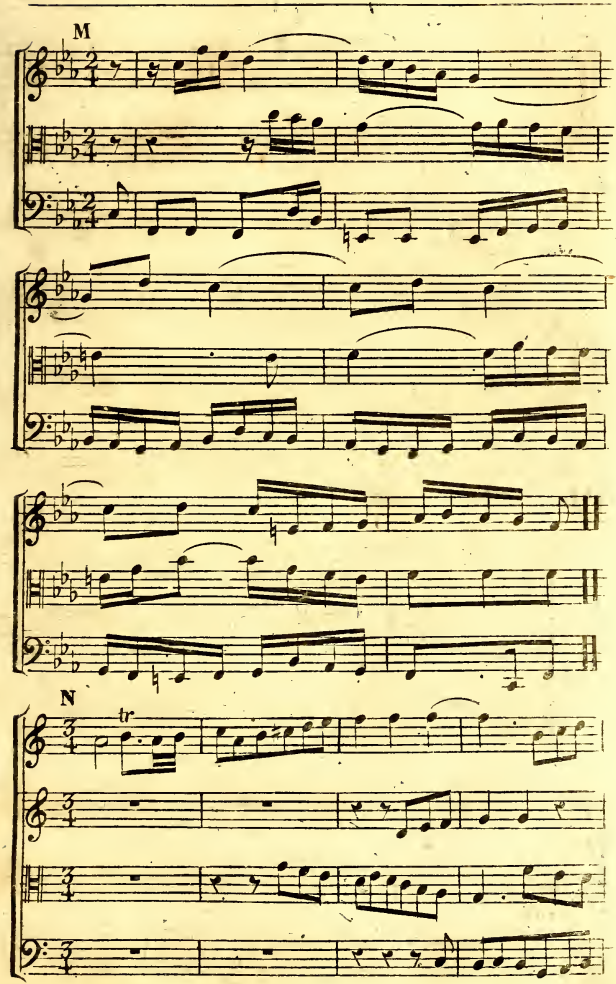



G
tr
tr
tr
H
très dure
très dure
Violon
K
Alto
de
Basse
BACH

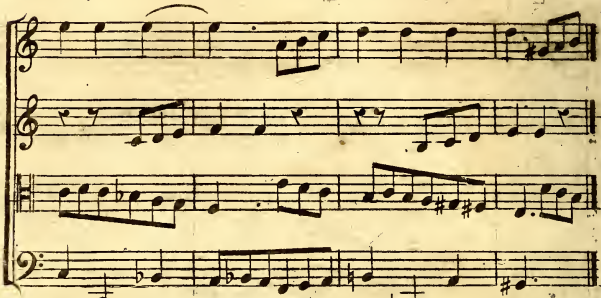
Suite de la PLANCHE 40



Suite de la PLANCHE 40



Suite de la PLANCHE 40



A PLANCHE 41

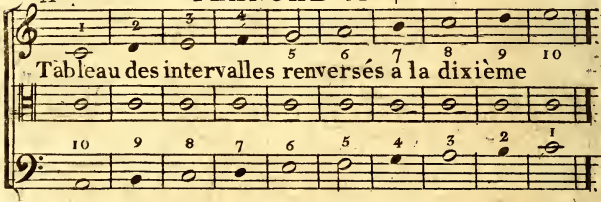
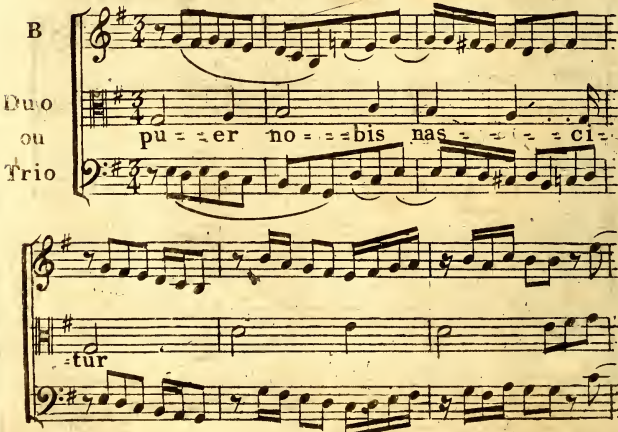


Tableau des intervalles renversés à la dixième

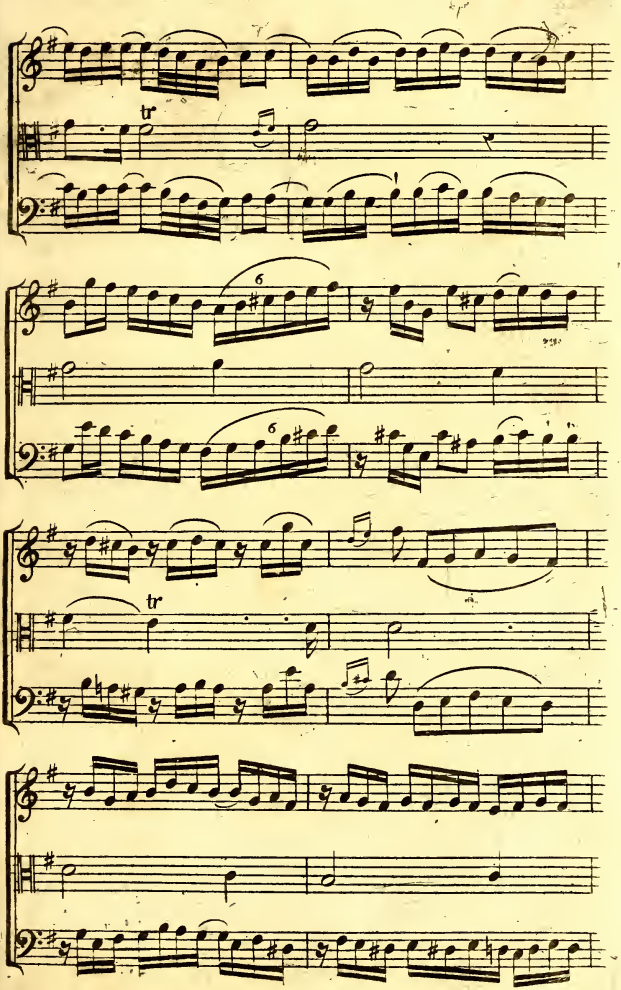
de MOMIGNY

B

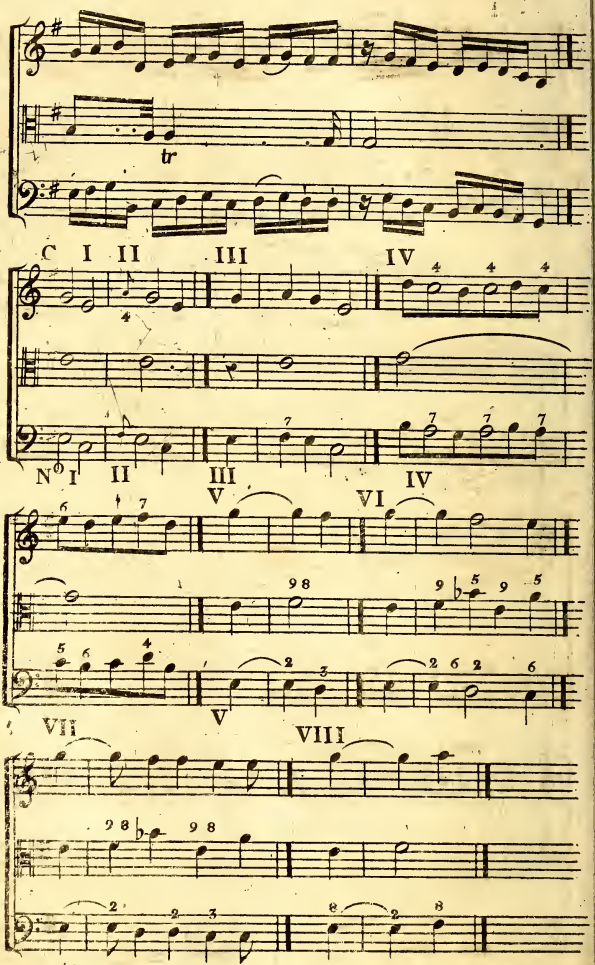
Duo ou Trio



Suite de la PLANCHE 41



Suite de la PLANCHE 41



Suite de la PLANCHE 41

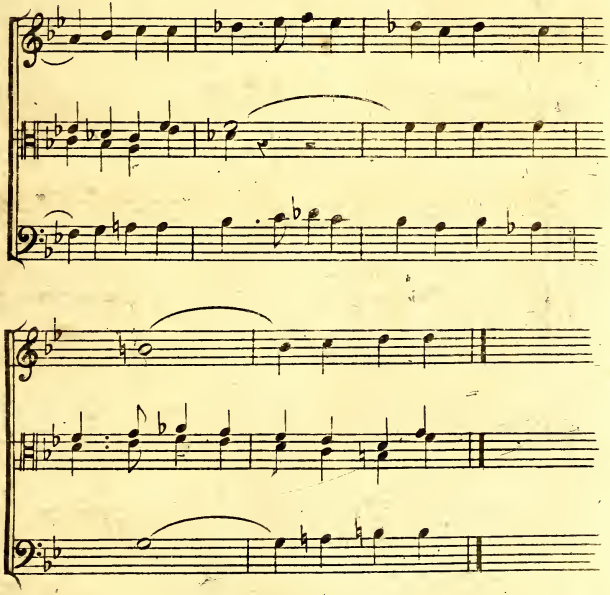
D

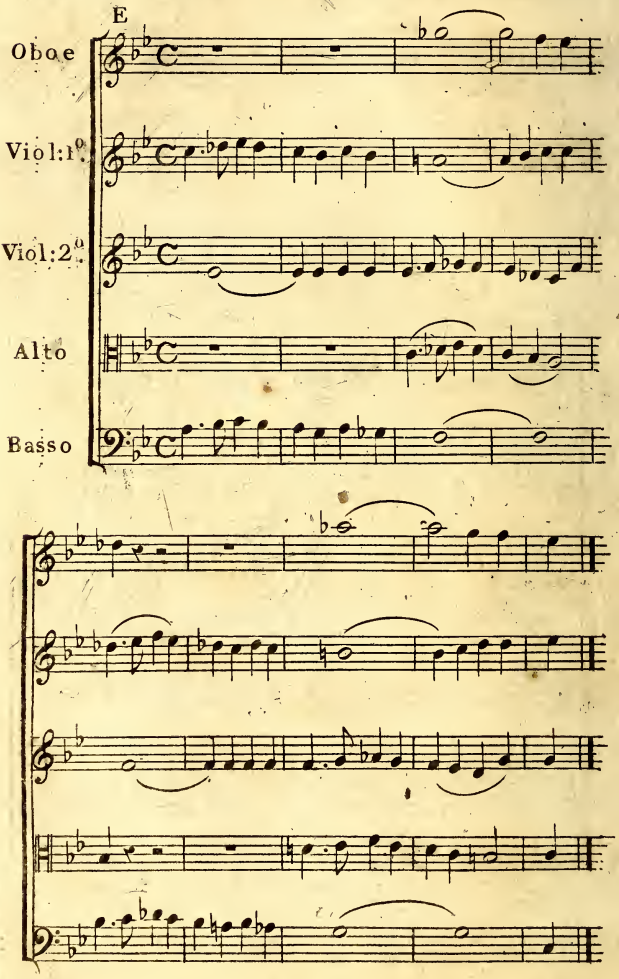
HAYDN

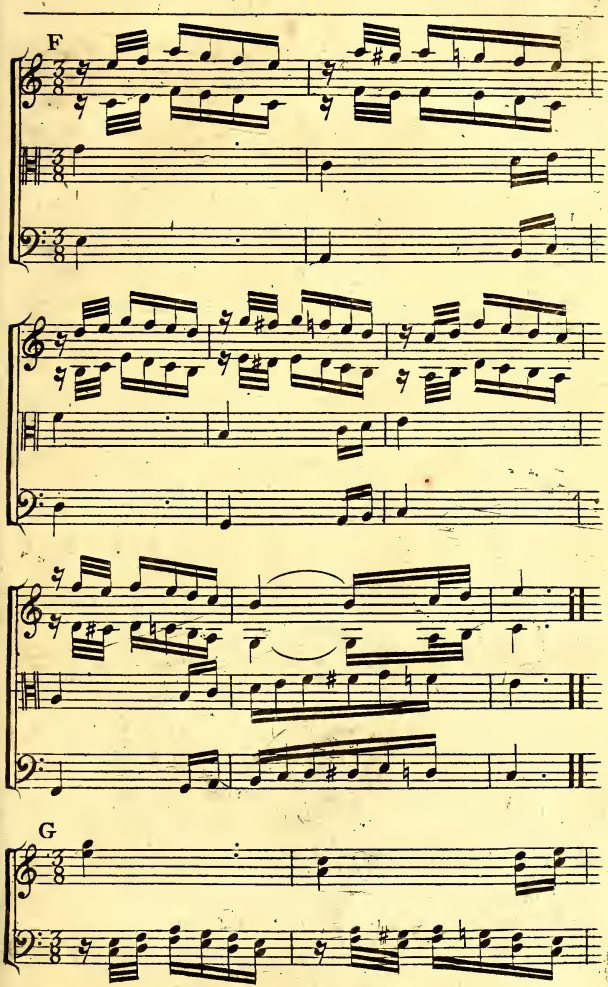
Simph :

en

si b Maj :




E
Oboe
Viol:1°
Viol:2°
Alto
Basso


F
G

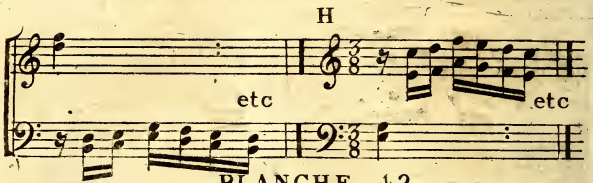
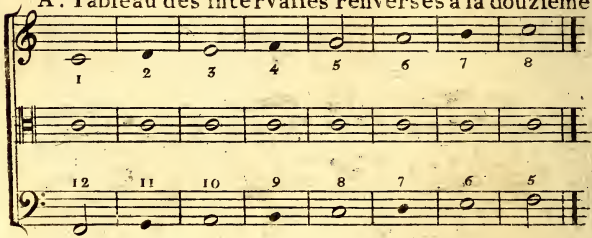
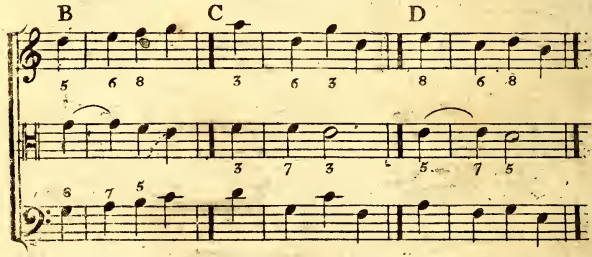
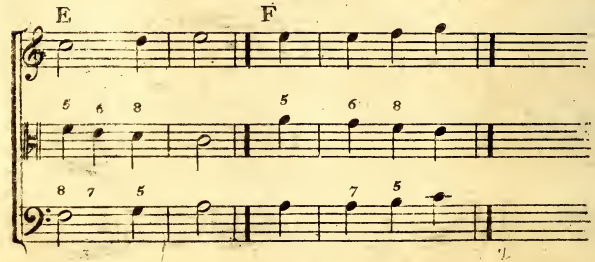


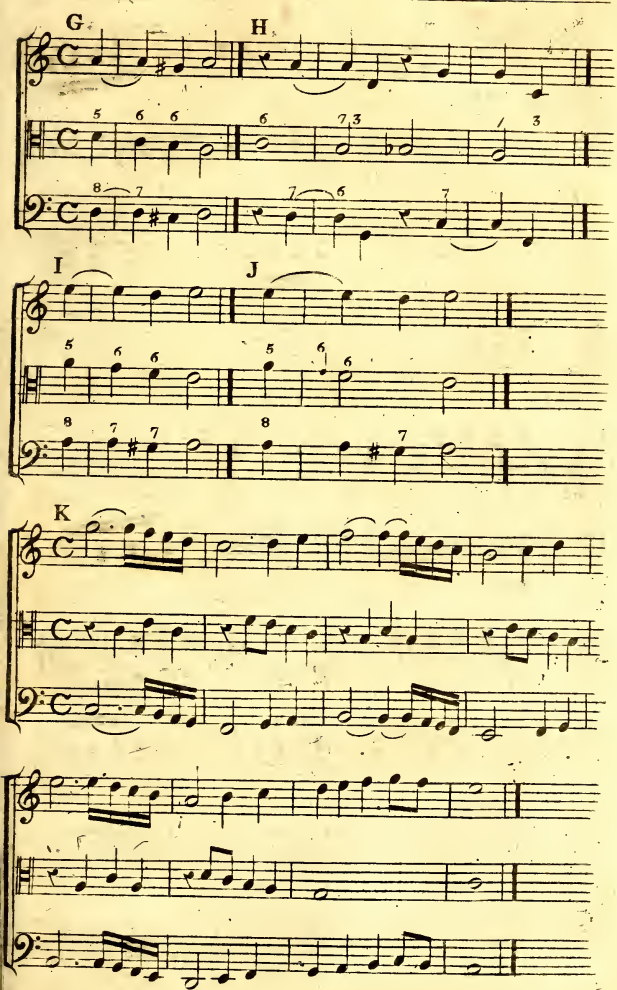
PLANCHE 42

A. Tableau des intervalles renversés à la douzième

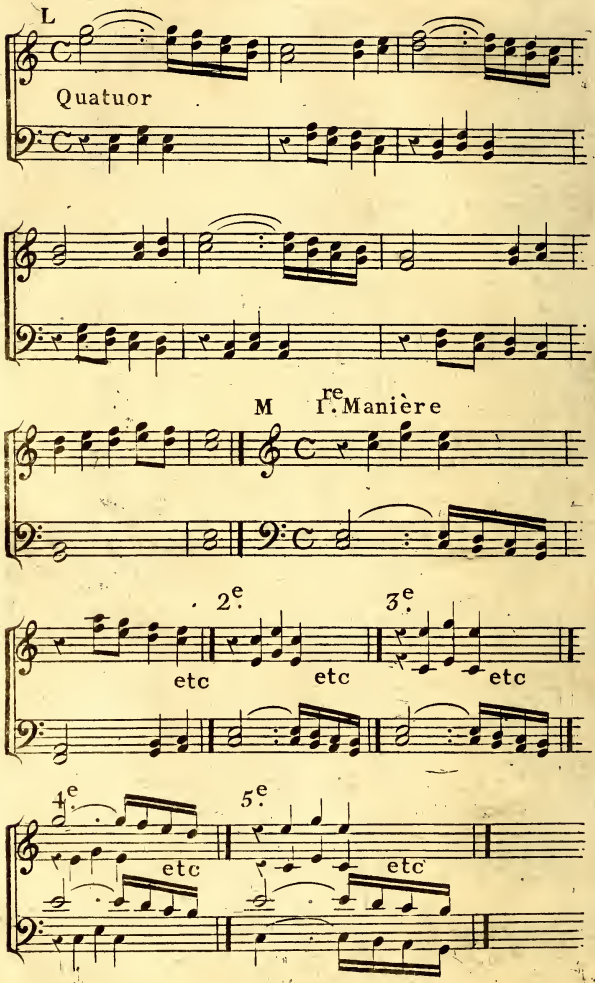







G
H
I
J
K

Suite de la PLANCHE 42



Suite de la PLANCHE 43

N. HAYDN

contre point simple à la 12e.

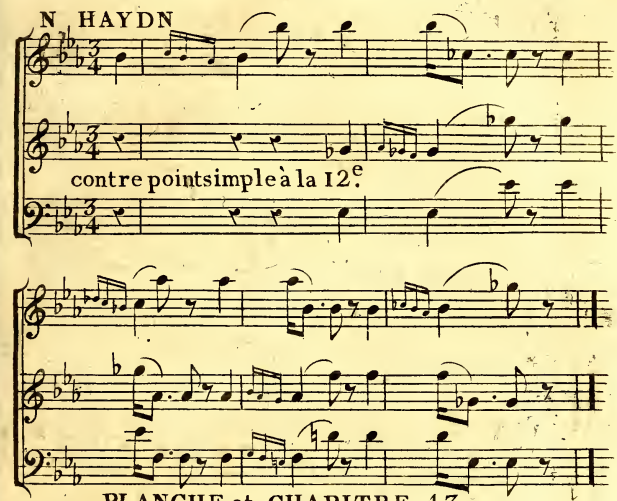
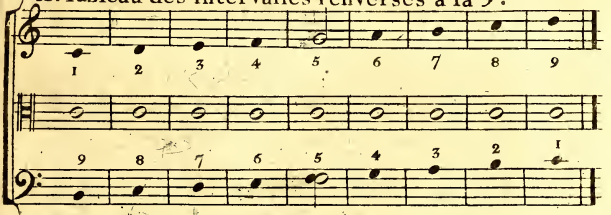
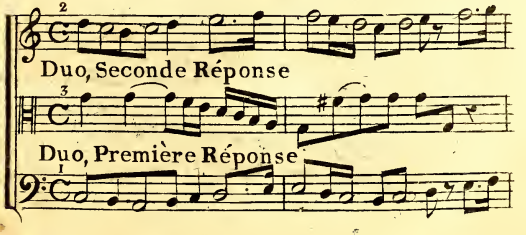


PLANCHE et CHAPITRE 43

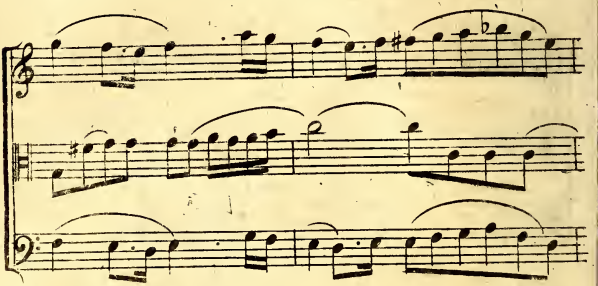
A. Tableau des intervalles renversés à la 9e.

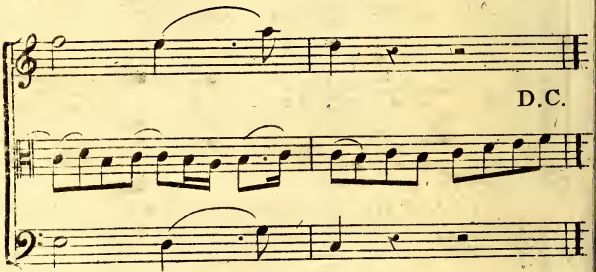


B. Marche MIGNY

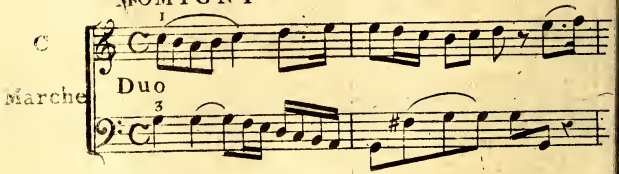


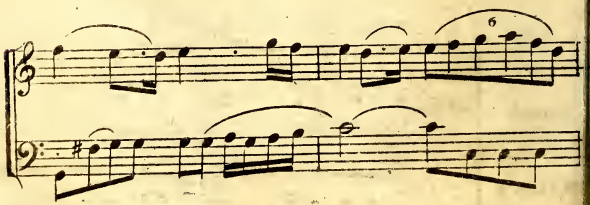
Suite de la PLANCHE 43



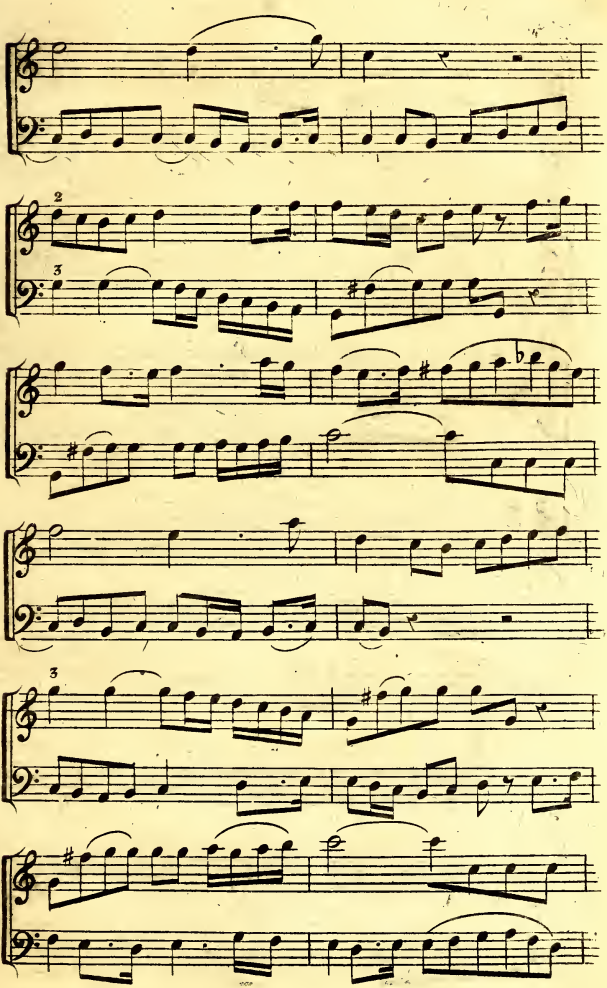


MOMIGNY





Suite de la PLANCHE 43



Suite de la PLANCHE 43

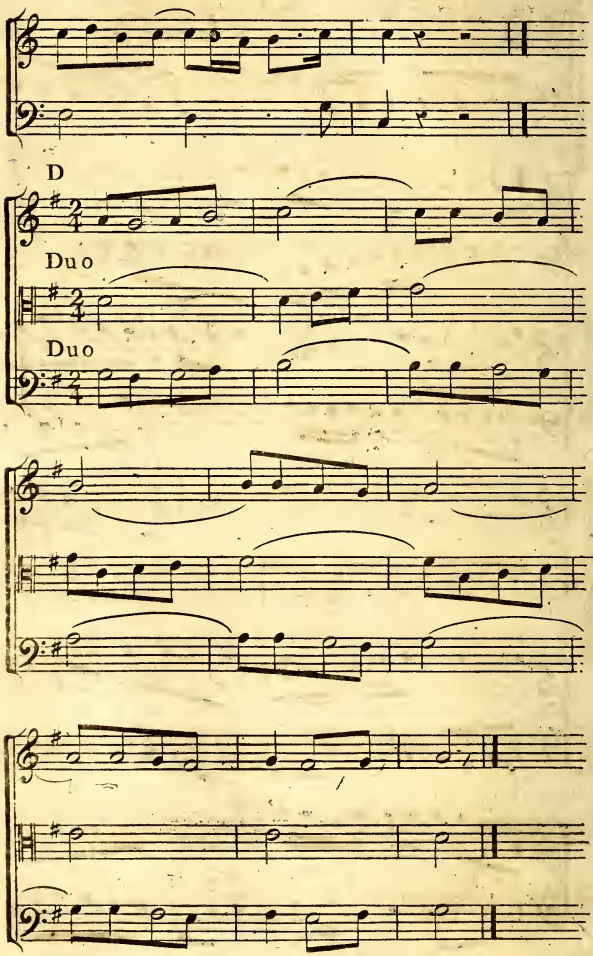
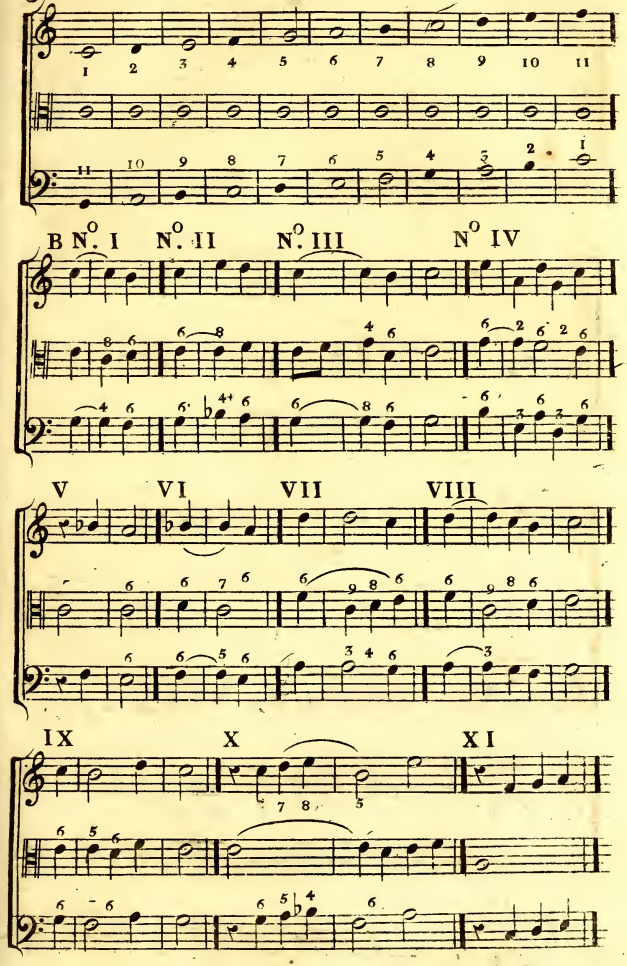
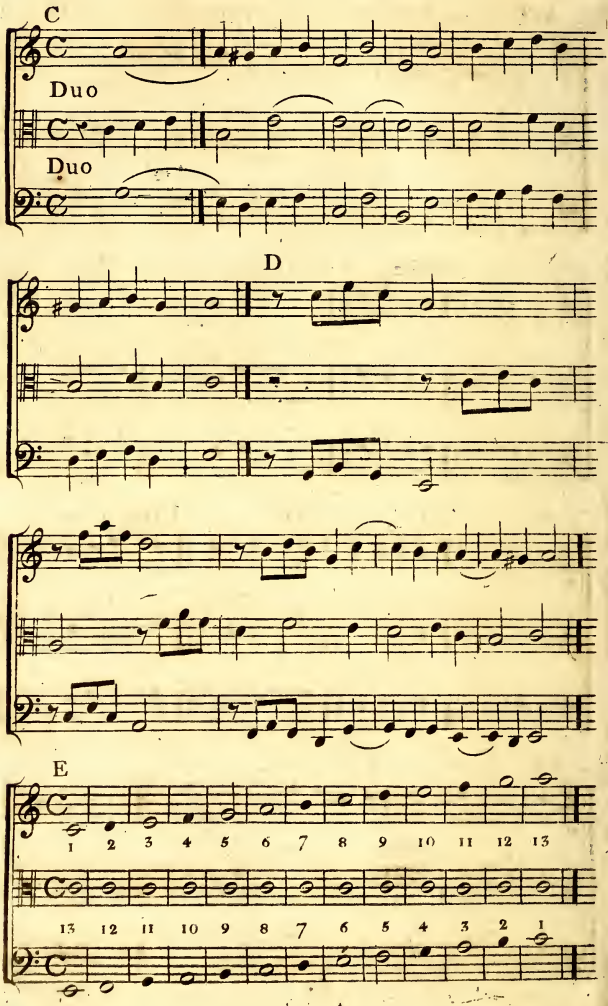


PLANCHE 44

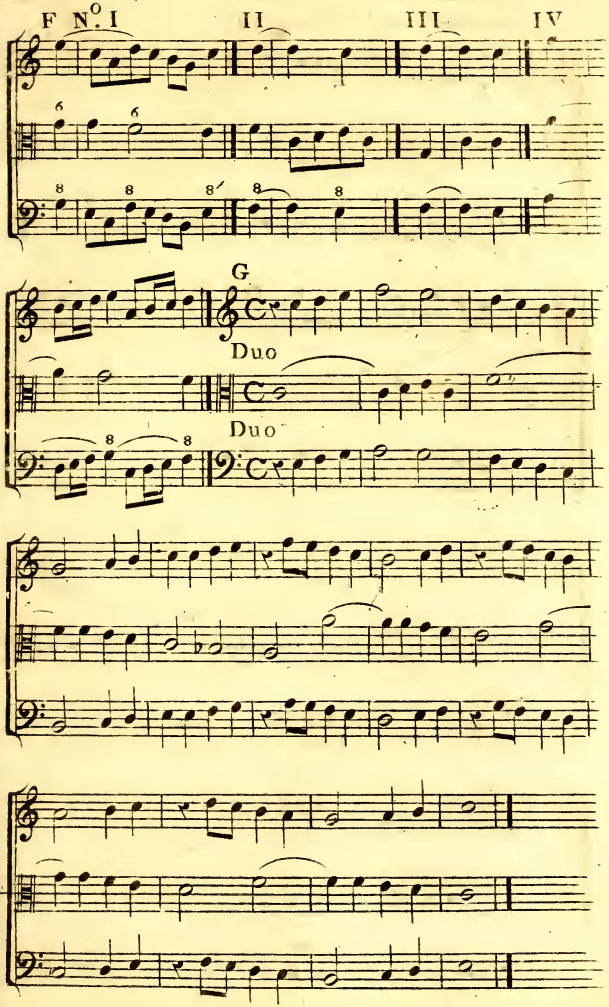
Fig. A. Tableau des intervalles renversés à la IIe.



Suite de la PLANCHE 44



Suite de la PLANCHE 44



Suite de la PLANCHE 44

H Tableau des intervalles renversés à la 14e.

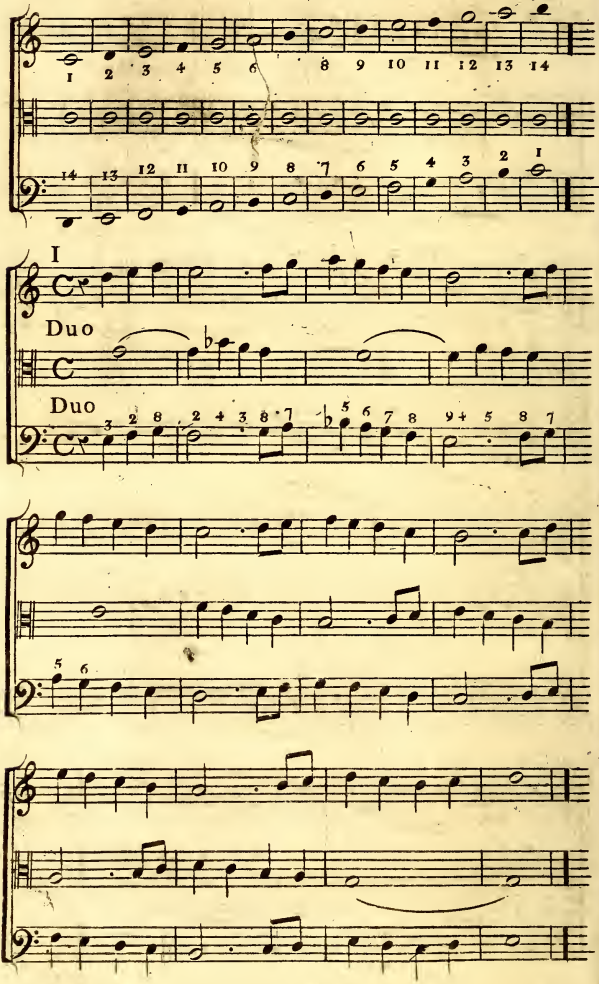
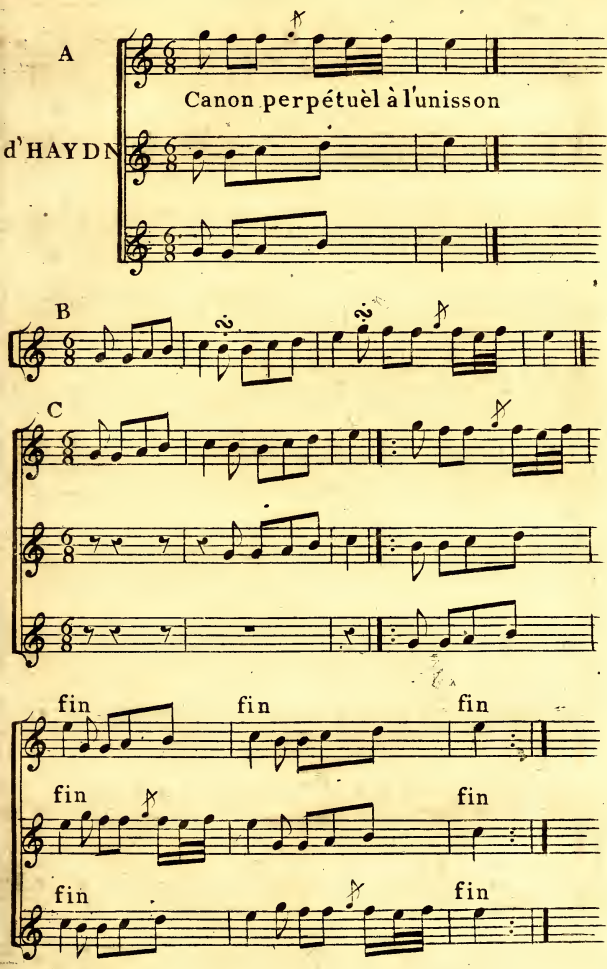
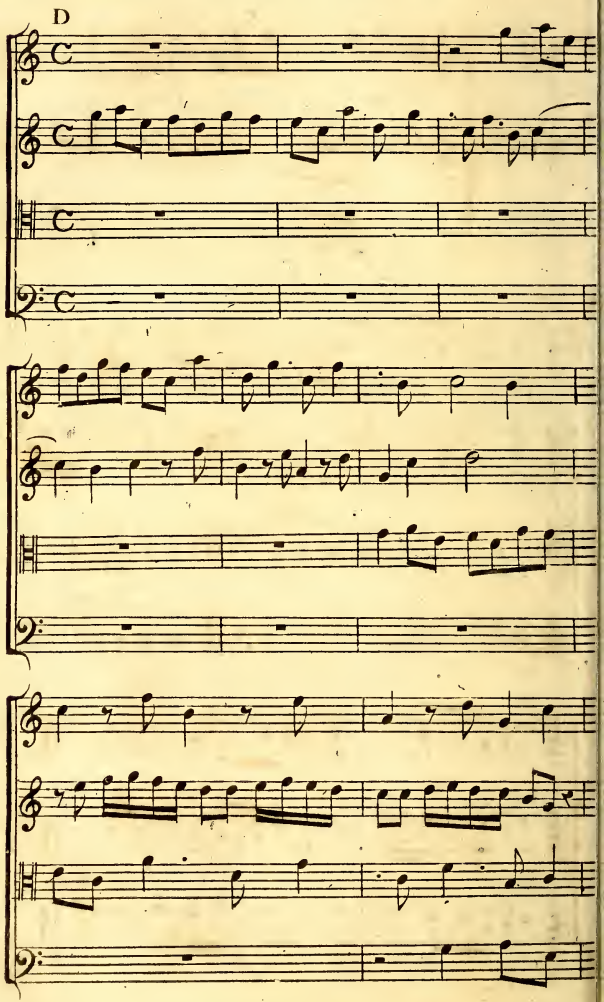


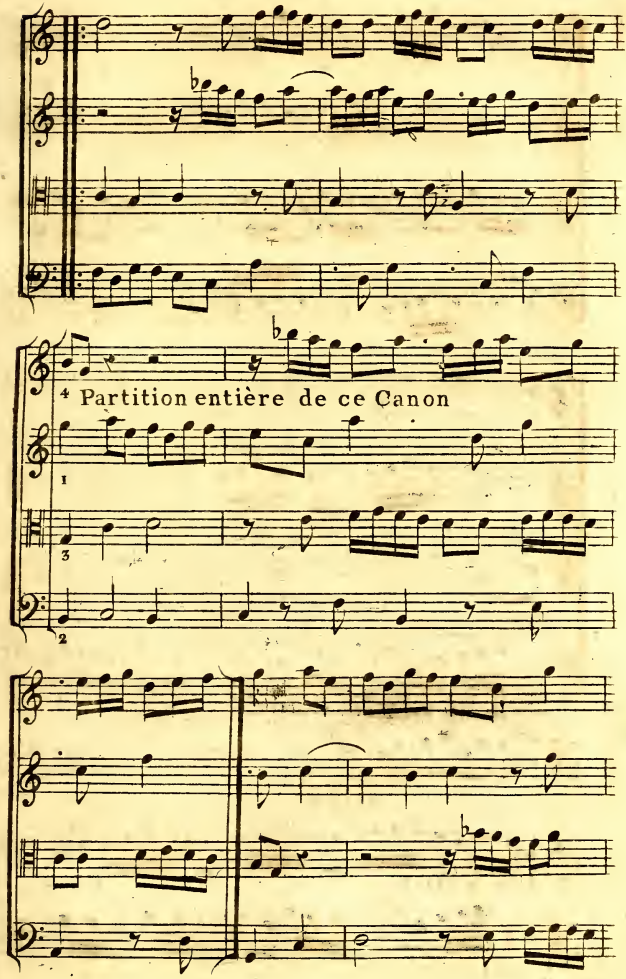
PLANCHE 45


A
Canon perpétuèl à l'unisson
d'HAYDN
B
C
fin
fin
fin
fin
fin
fin

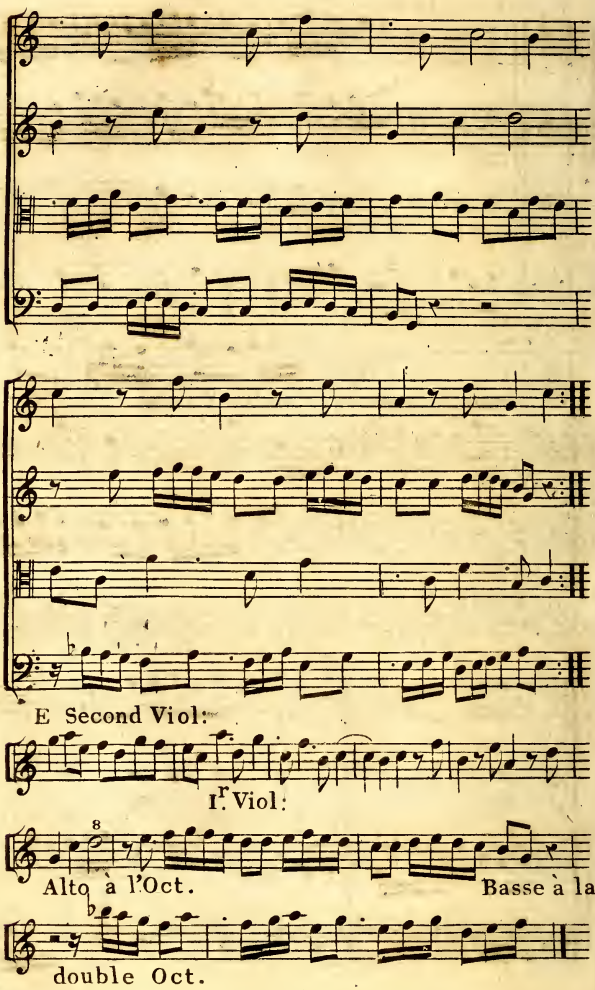
Suite de la PLANCHE 45



Suite de la PLANCHE 45

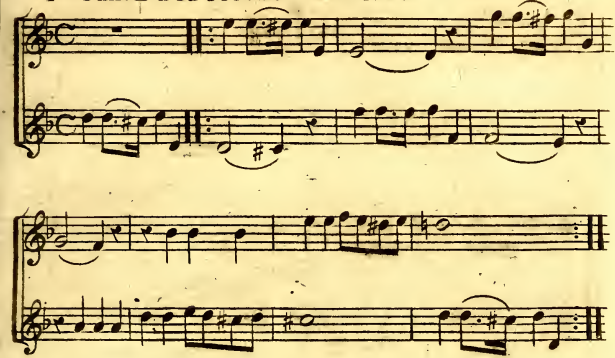


Suite de la PLANCHE 45

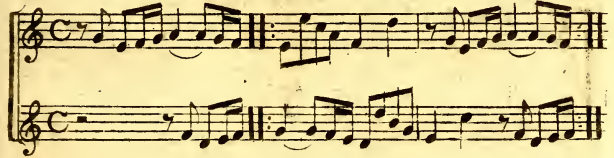


Suite de la PLANCHE 45

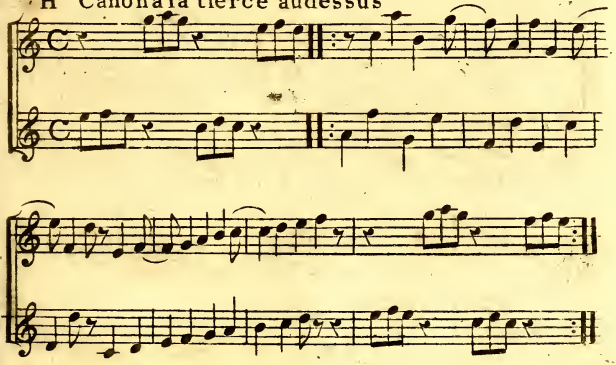
F Canon à la seconde audessus



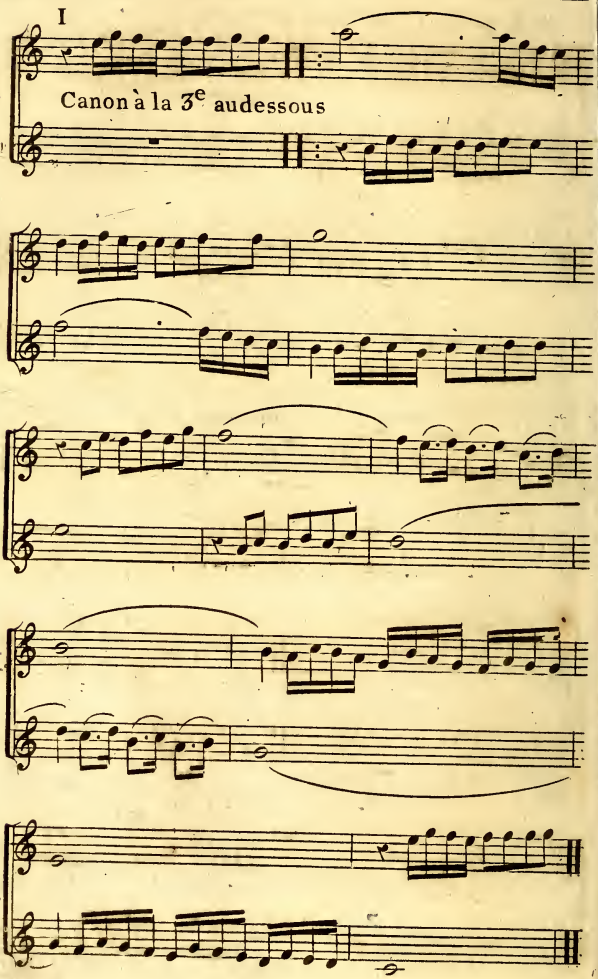
G Canon à la seconde audessous



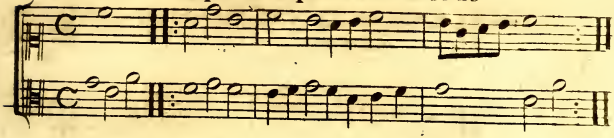
H Canon à la tierce audessus



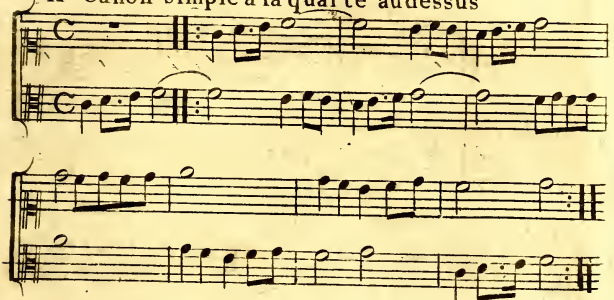
Suite de la PLANCHE 45



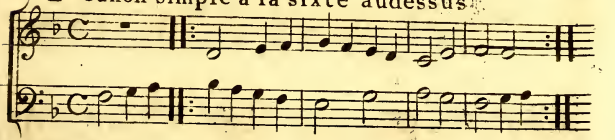
J Canon simple à la quarte audessus



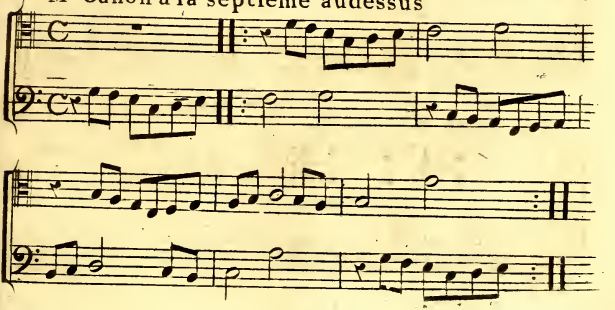
K Canon simple à la quarte audessus



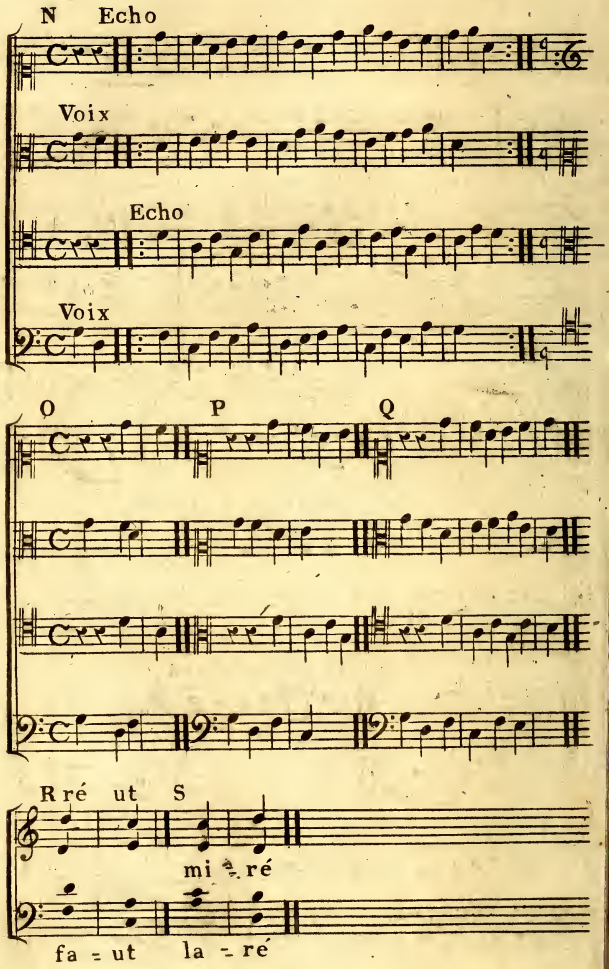
L Canon simple à la sixte audessus



M Canon à la septième audessus



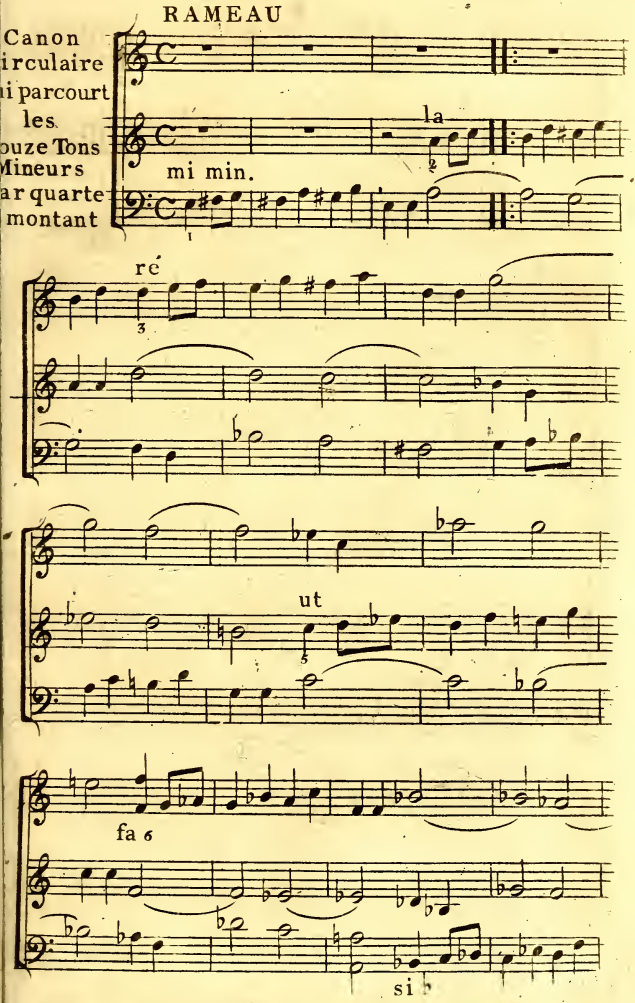
Suite de la PLANCHE 45



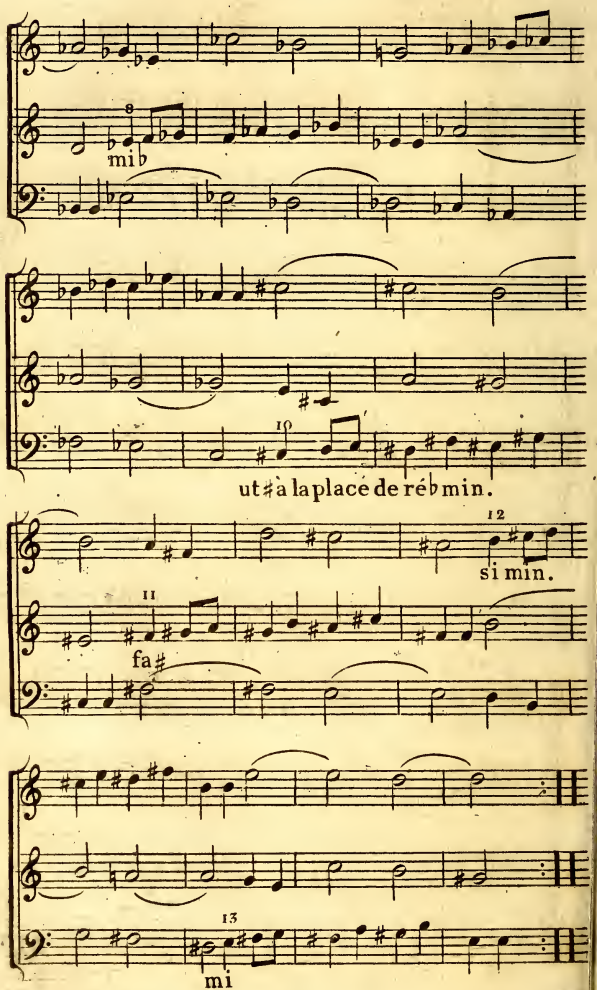
Suite de la PLANCHE 45

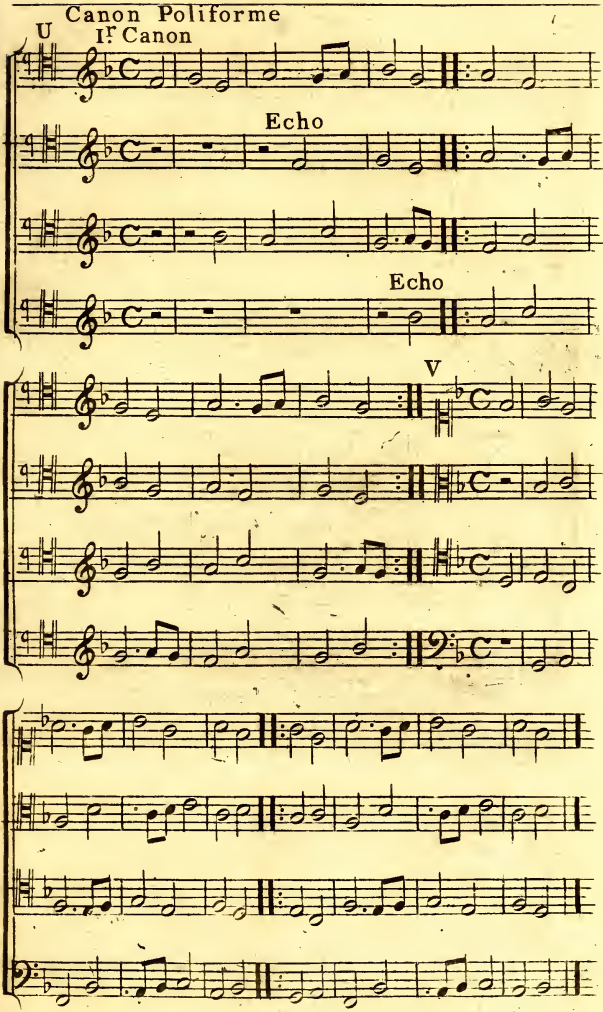
RAMEAU

Canon
irculaire
ui parcourt
les
ouze Tons
Mineurs
ar quarte
montant



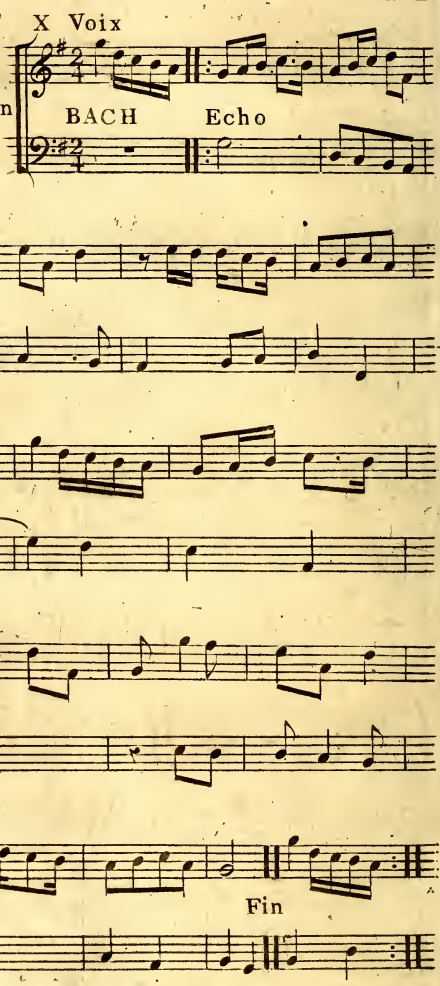
Suite de la PLANCHE 45



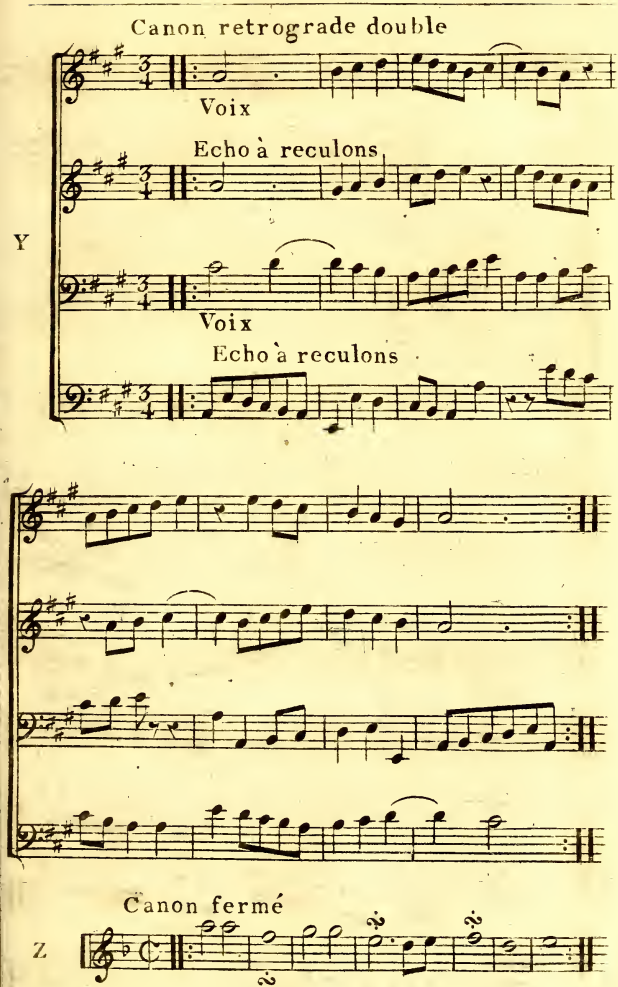

Canon Poliforme
U
Ier Canon
Echo
Echo
V

Suite de la PLANCHE 45

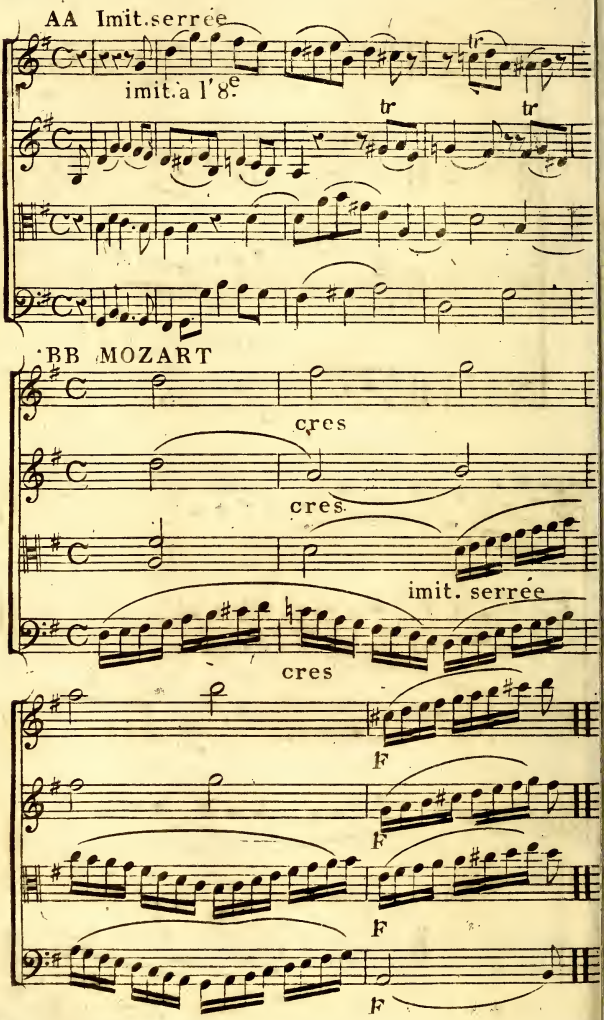
Canon
Par Augmentation
de valeur

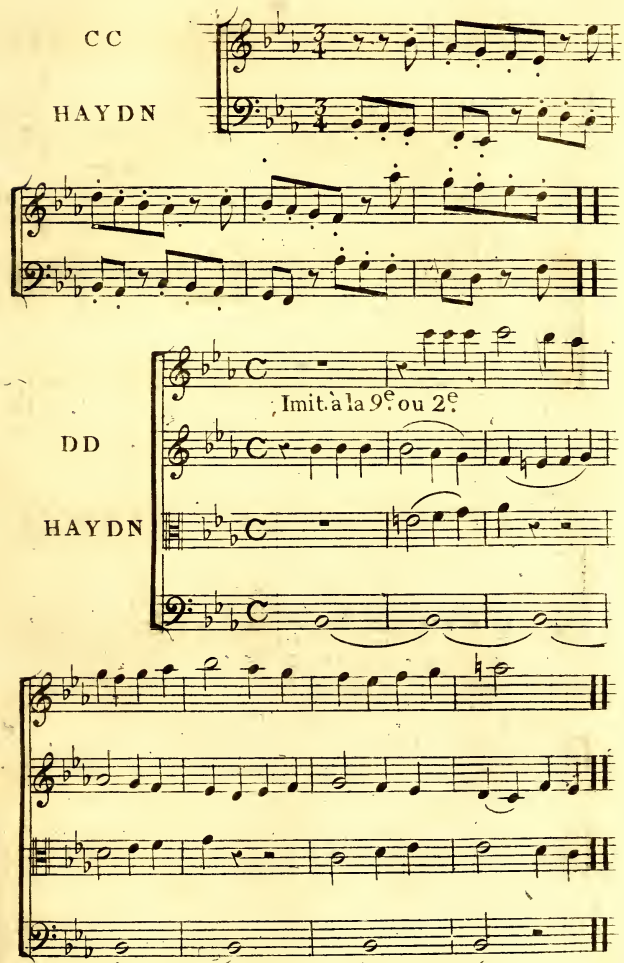


Suite de la PLANCHE 45



Suite de la PLANCHE 45




CC
HAYDN
Imit. à la 9e ou 2e.
DD
HAYDN

Suite de la PLANCHE 45

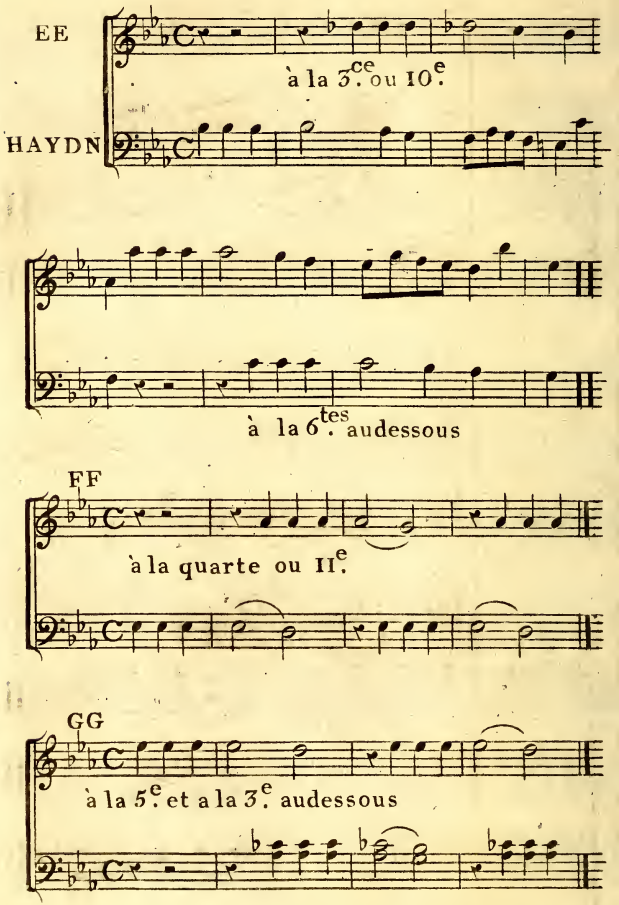
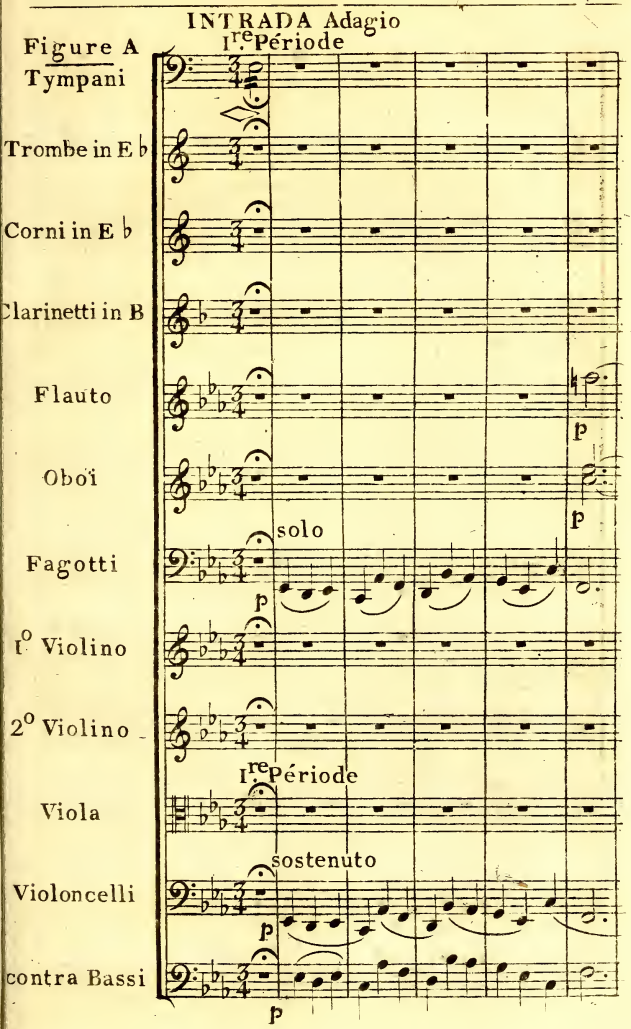
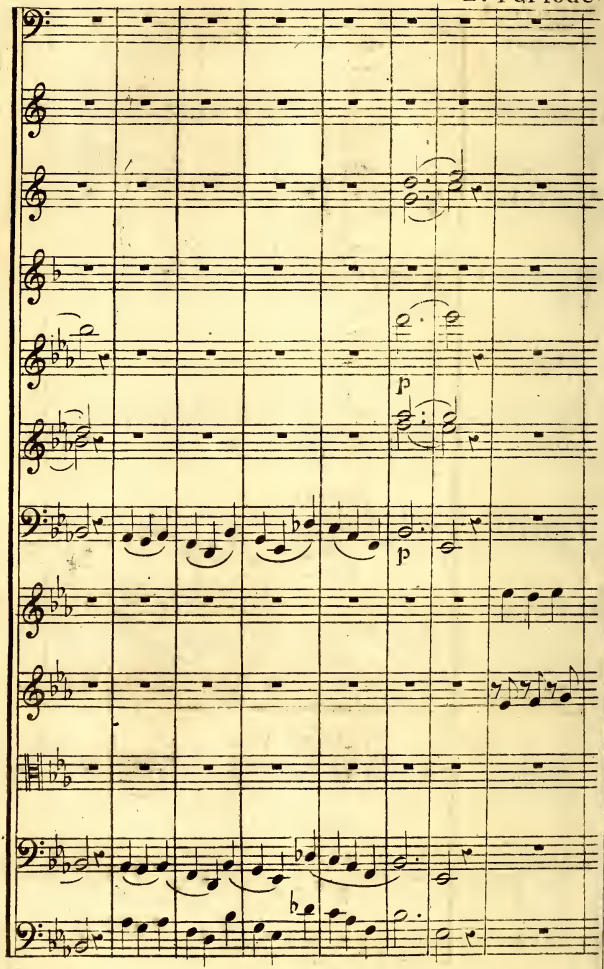


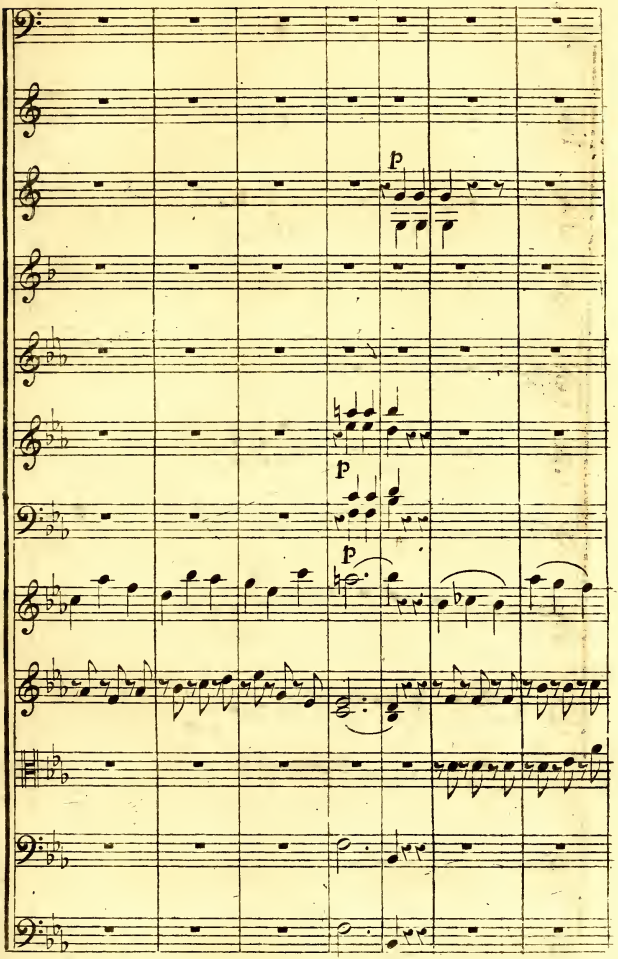
PLANCHE 46


INTRADA Adagio
Figure A
Tympani
Ire Période
Trombe in E ♭
Corni in E ♭
Clarinetti in B
Flauto
Oboï
Fagotti
solo
I° Violino
2° Violino
Ire Période
Viola
sostenuto
Violoncelli
contra Bassi
p

Suite de la PLANCHE 46

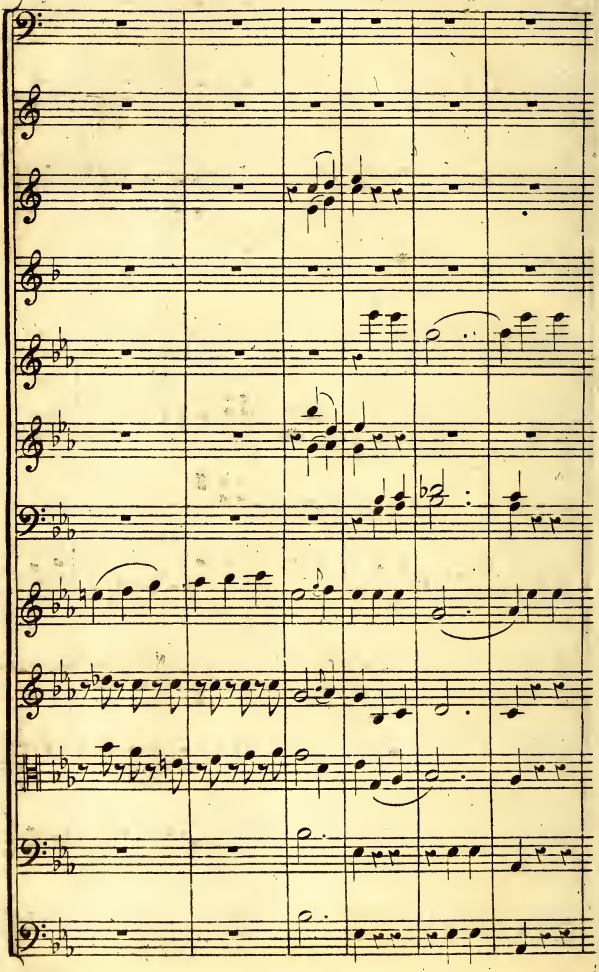
2e. Période

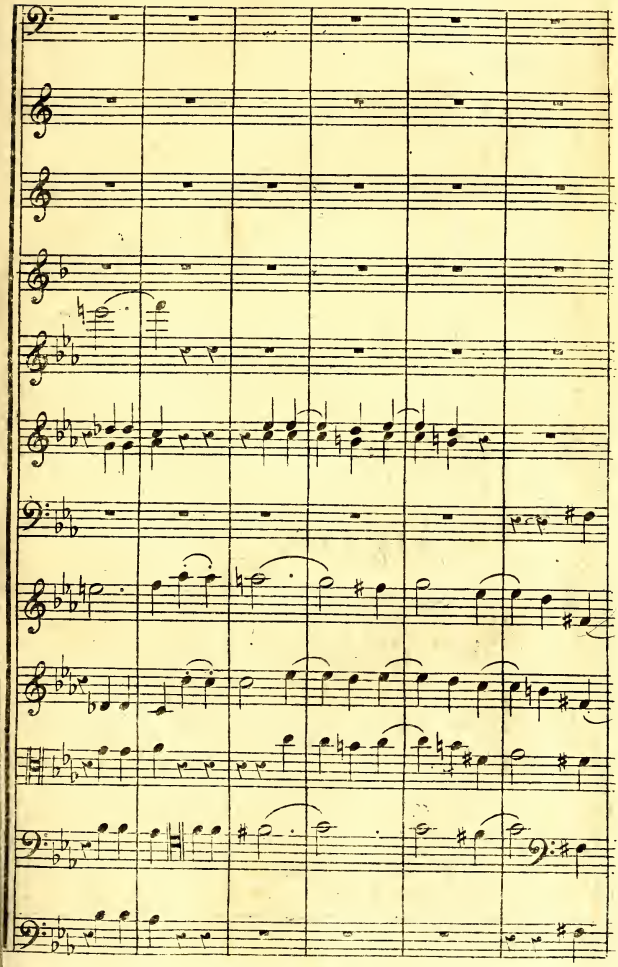



p
p
p

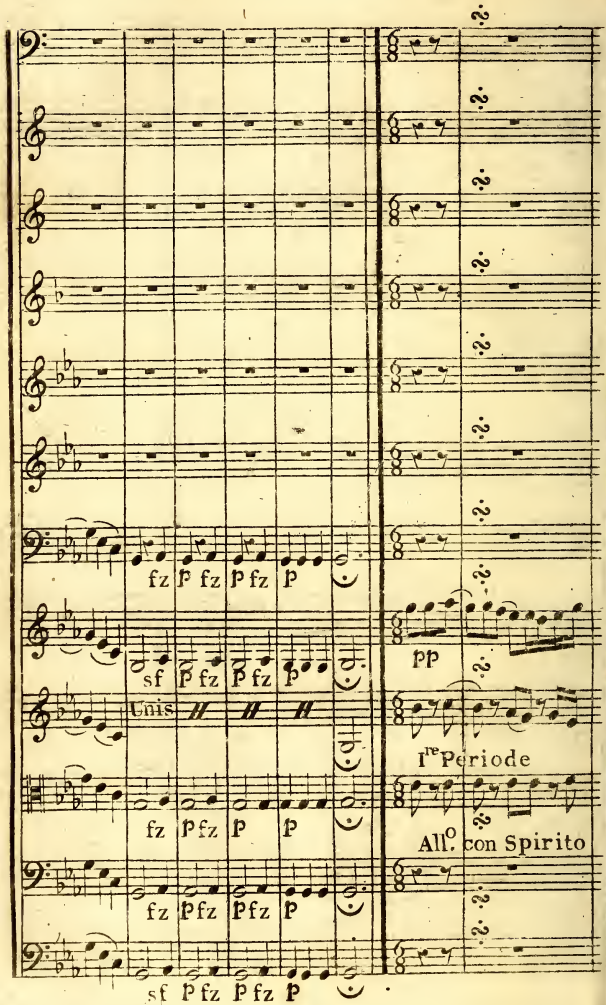
Suite de la PLANCHE 46

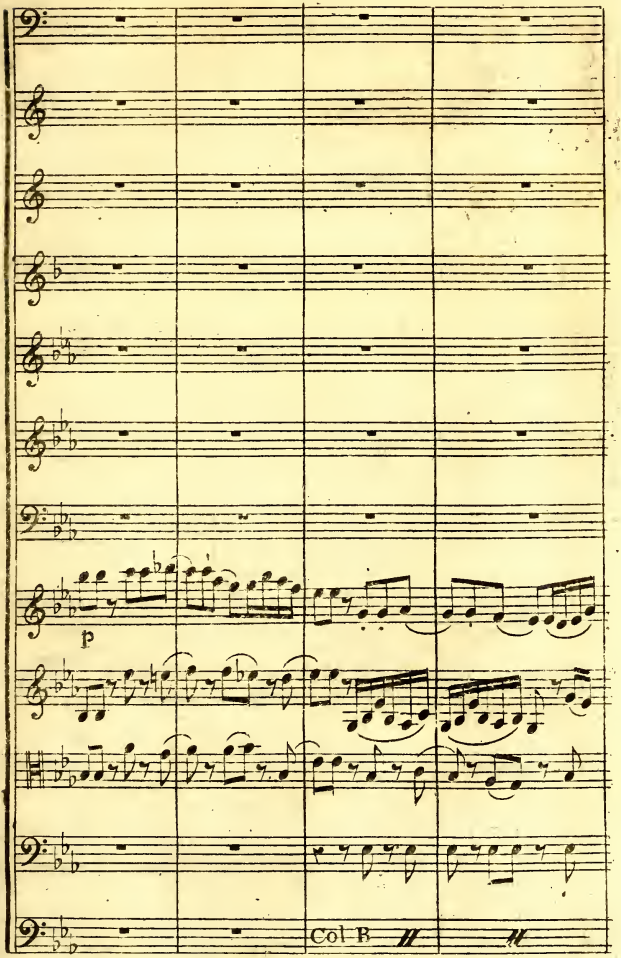
3e Période



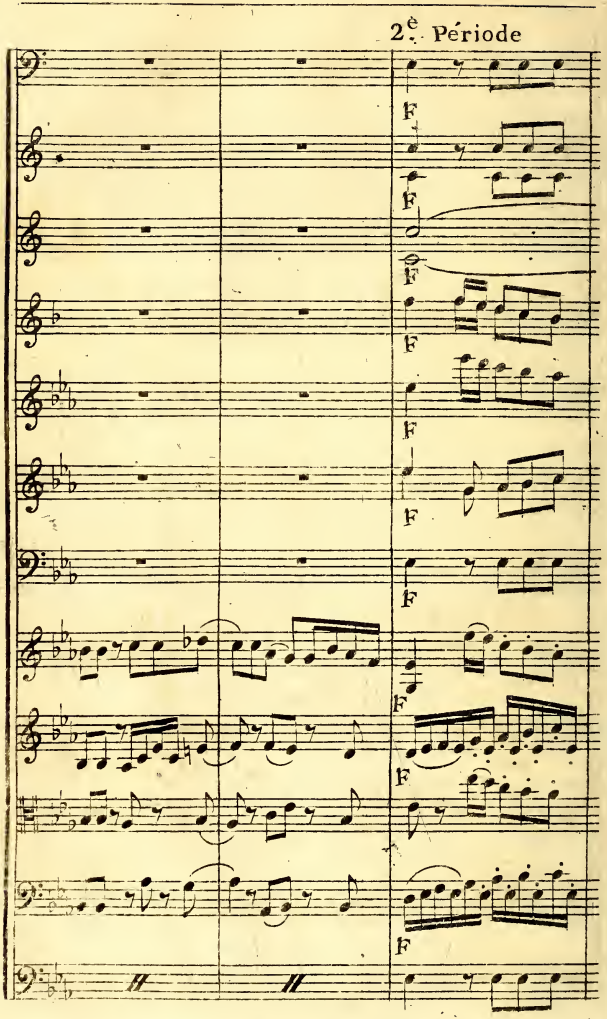


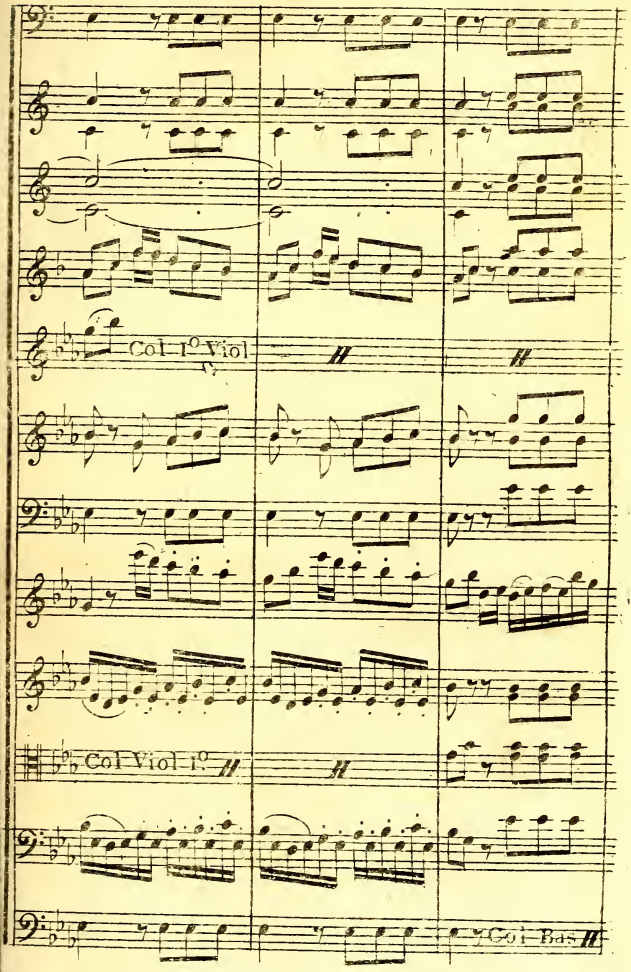
Suite de la PLANCHE 46



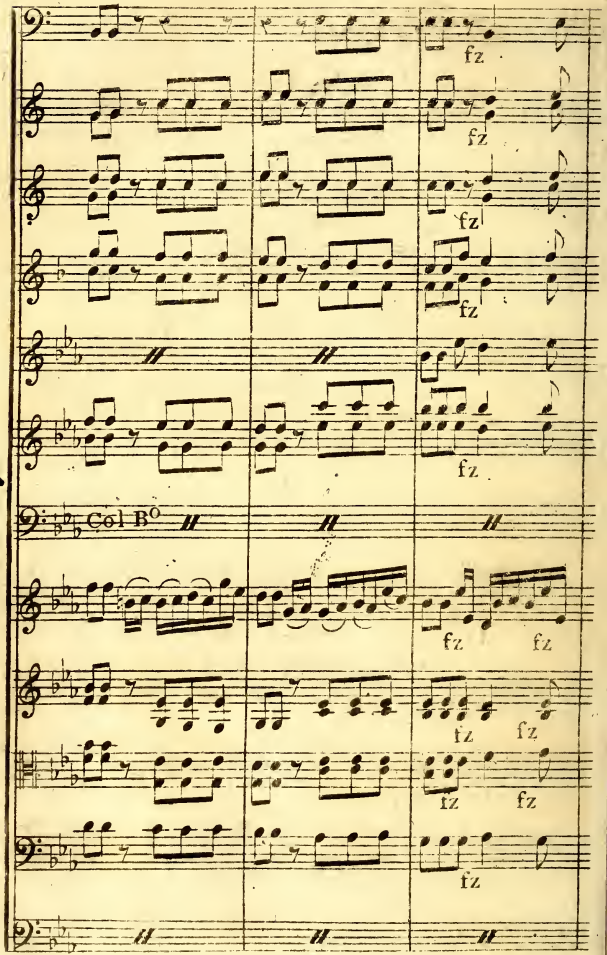

p
Col B

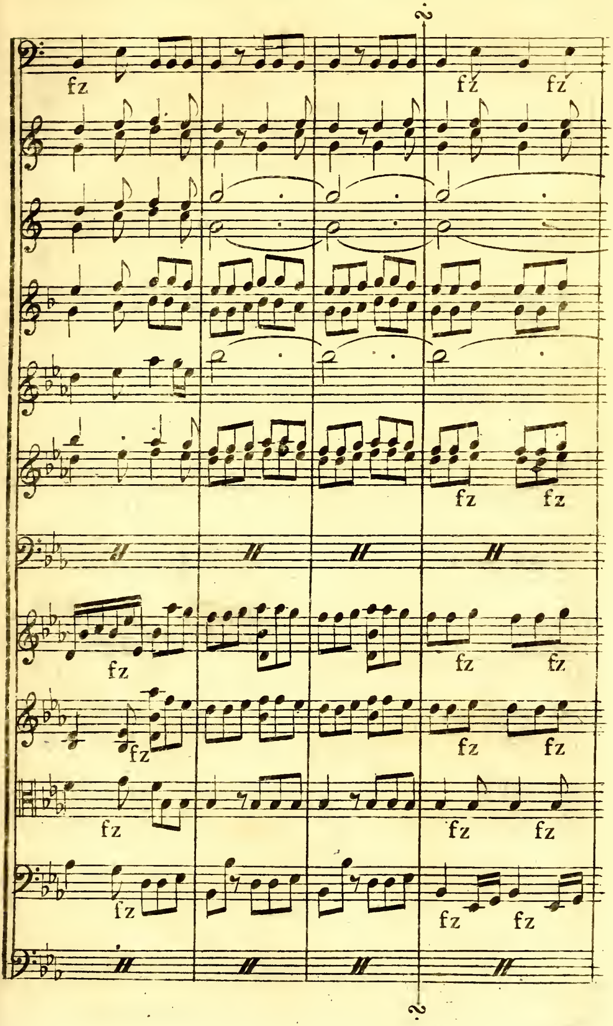
Suite de la PLANCHE 46



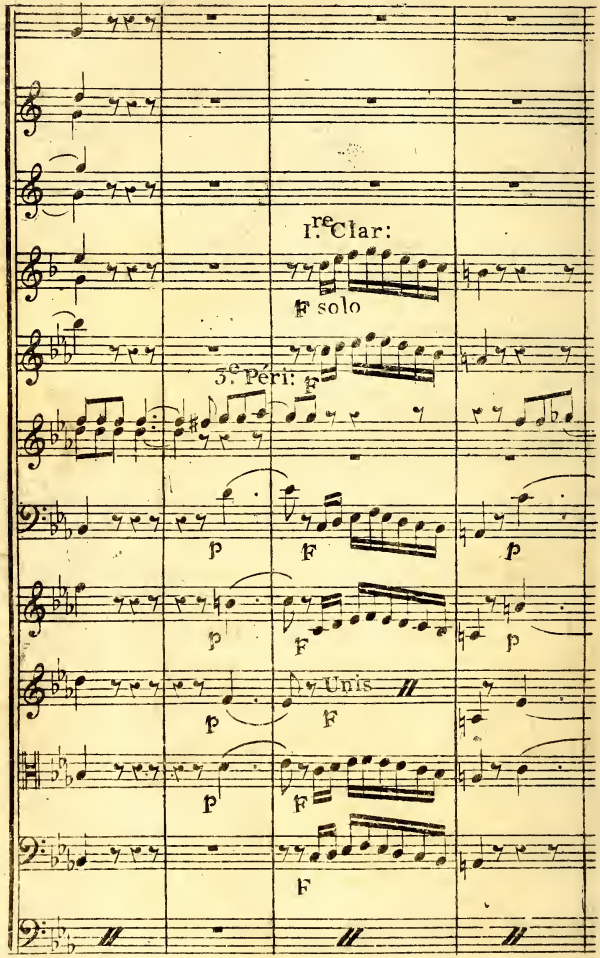

Col 1° Viol
Col Viol 1°
Col Bas

Suite de la PLANCHE 46

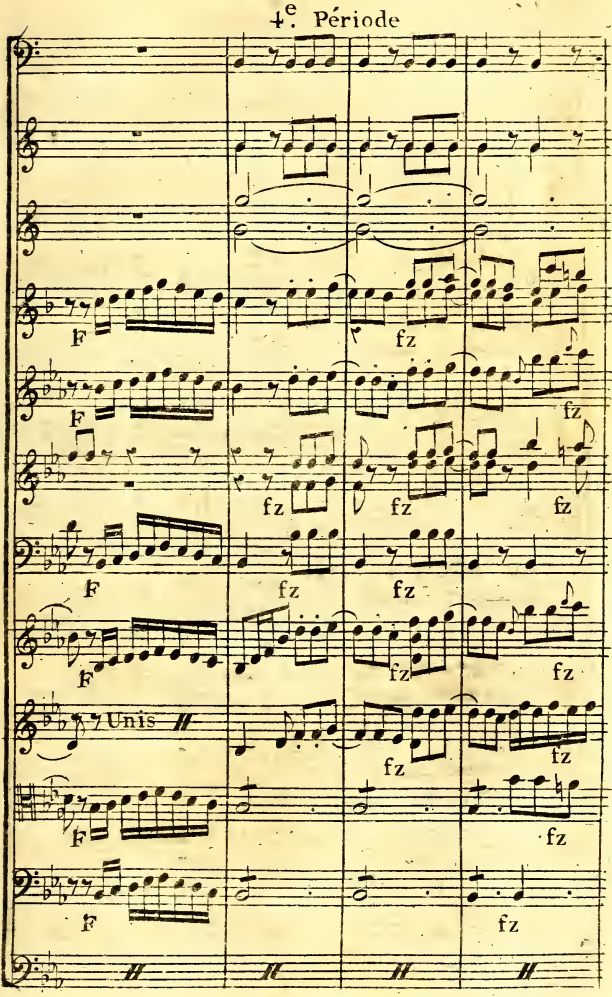



fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz

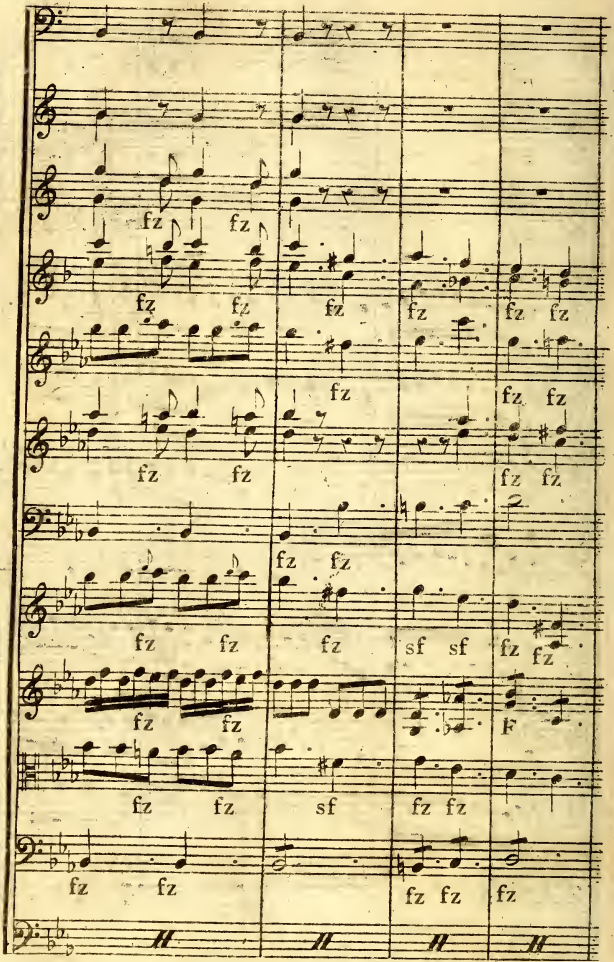
Suite de la PLANCHE 46



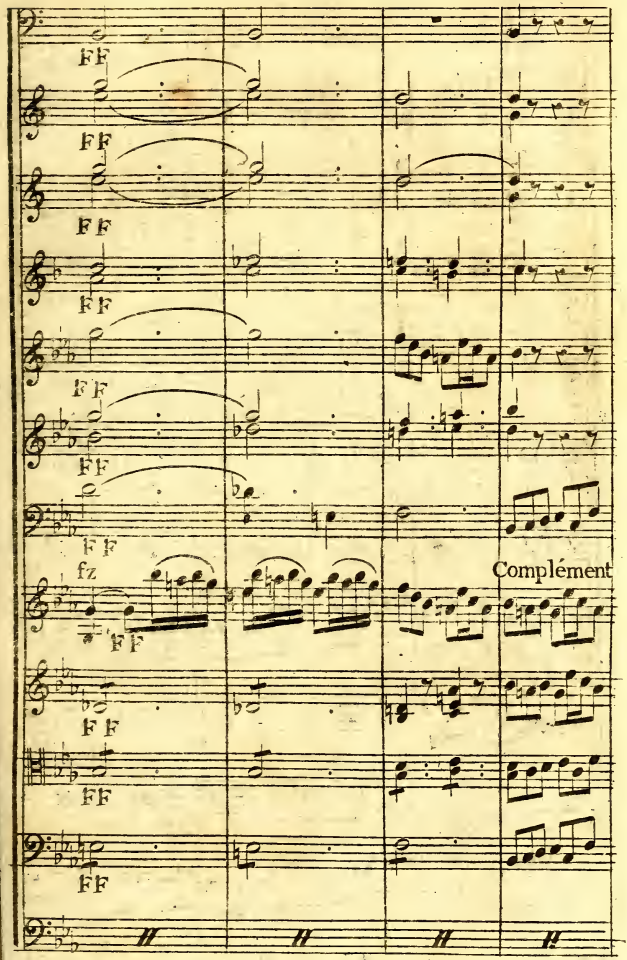
Suite de la PLANCHE 46



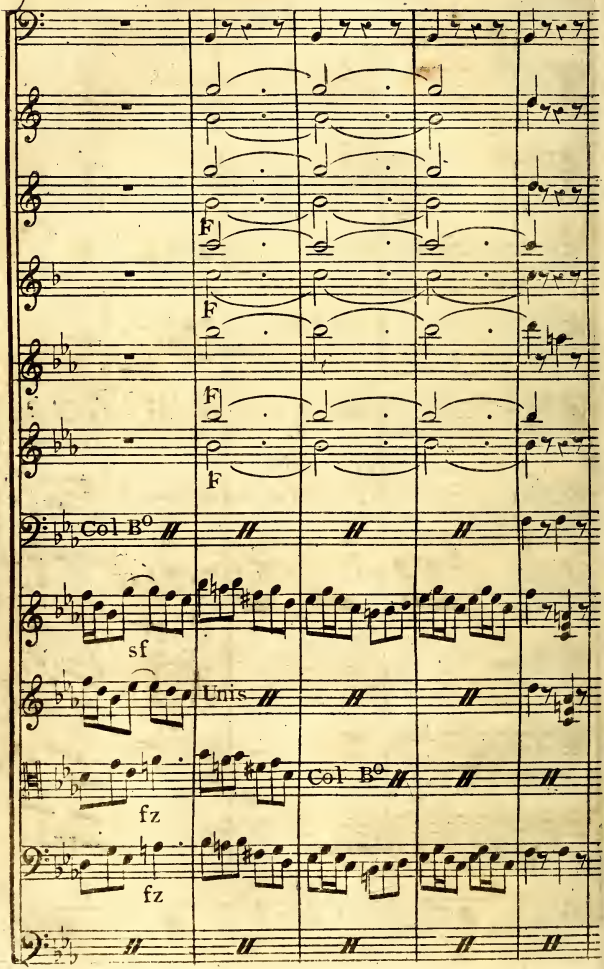
Suite de la PLANCHE 46



Suite de la PLANCHE 46

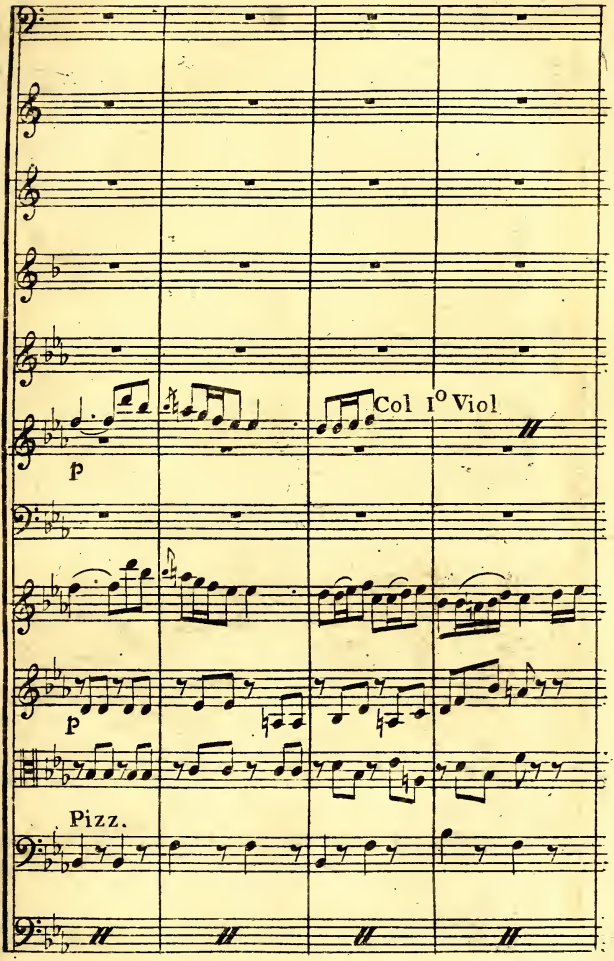


Suite de la PLANCHE 46

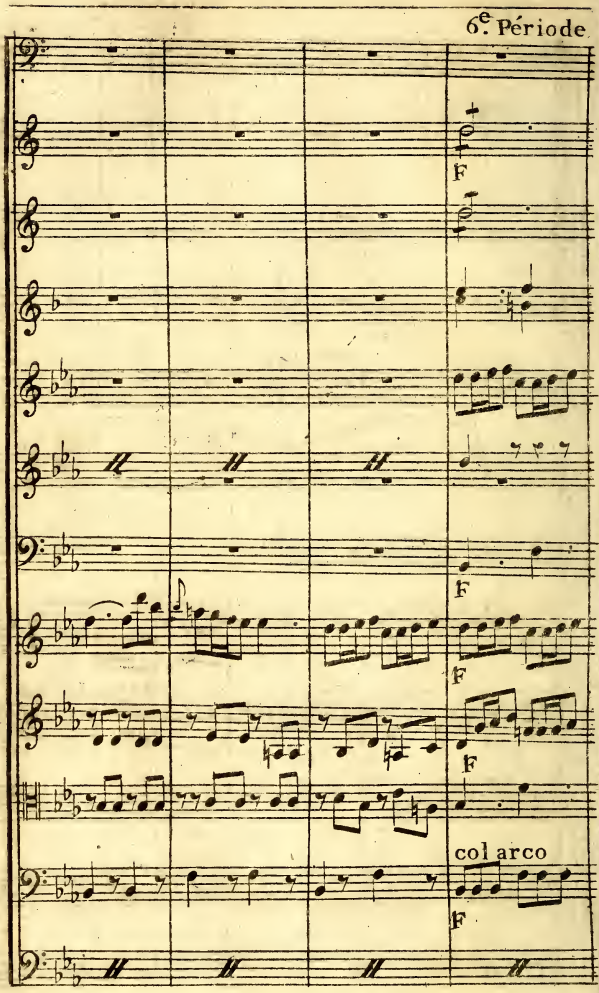


Suite de la PLANCHE 46

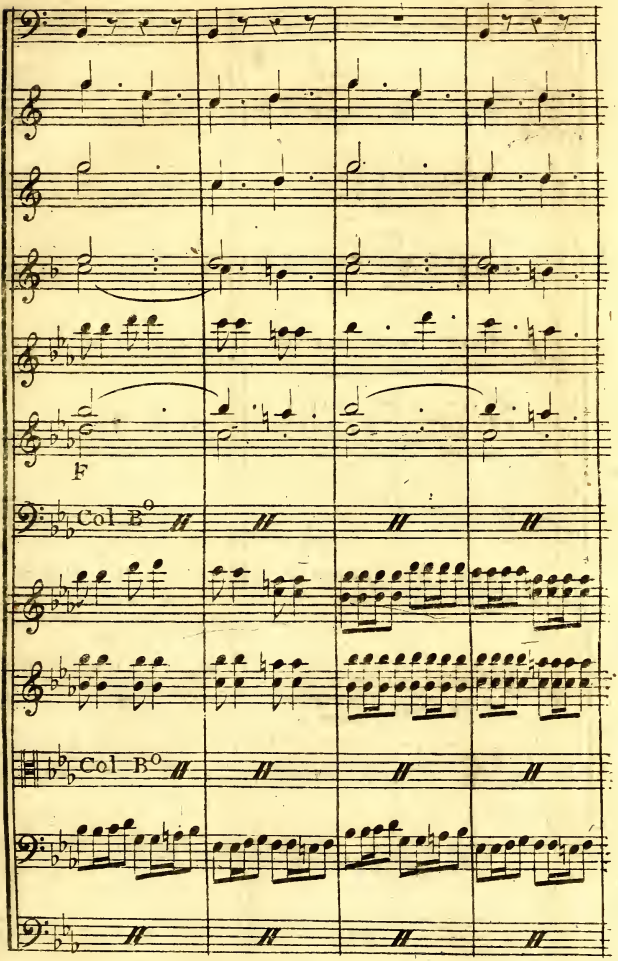
5.e Période



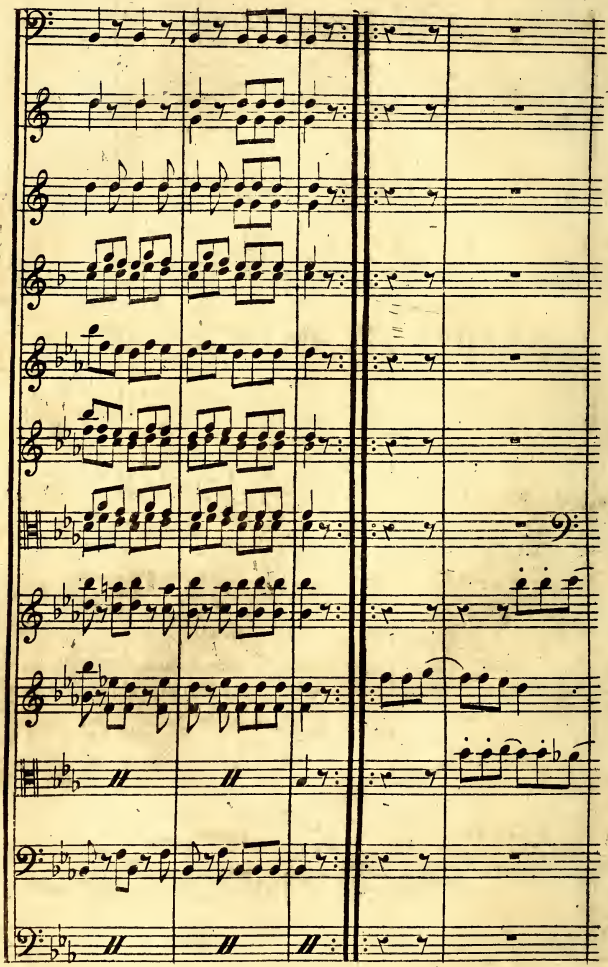
Suite de la PLANCHE 46



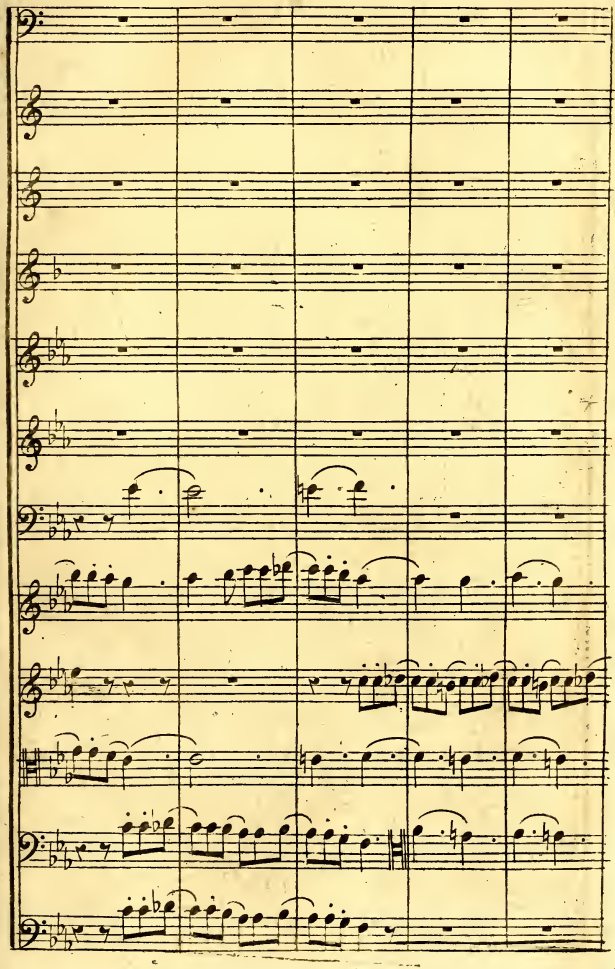
Suite de la PLANCHE 46



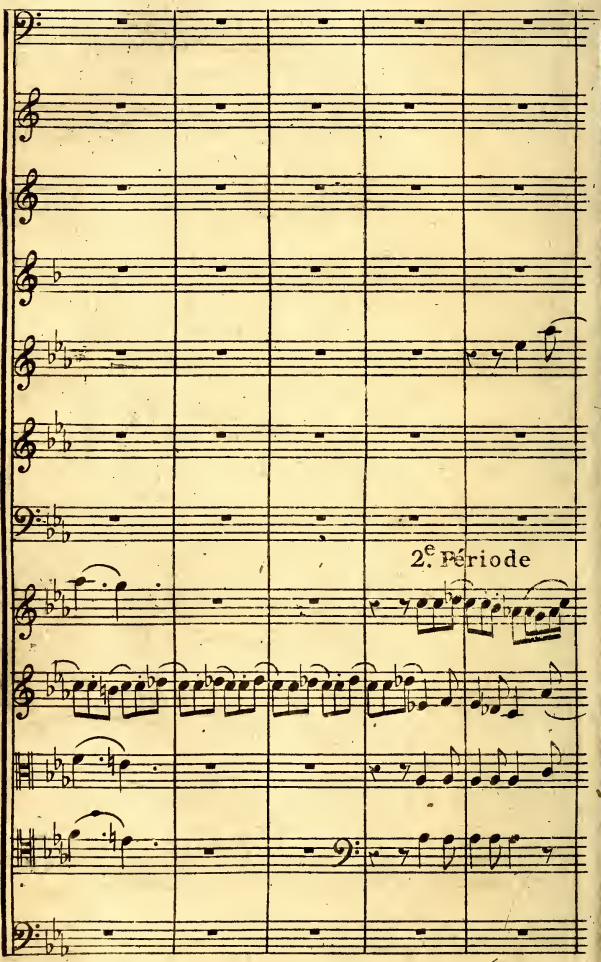
Suite de la PLANCHE 46

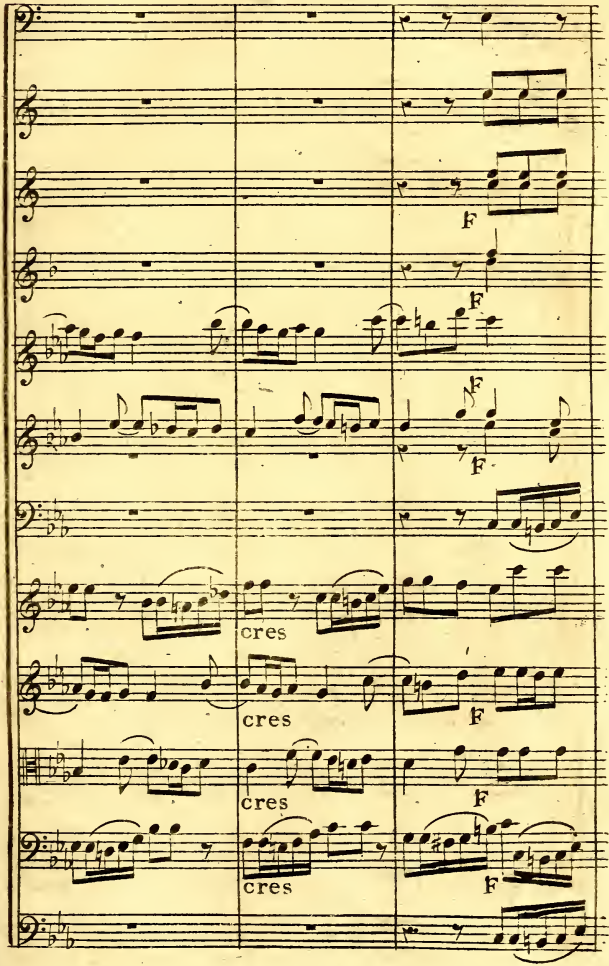


Suite de la PLANCHE 46

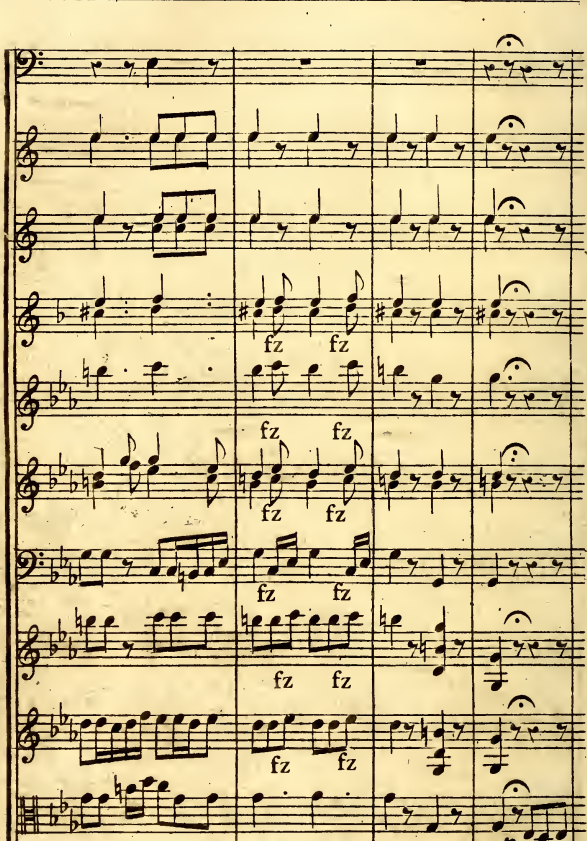


Suite de la PLANCHE 46

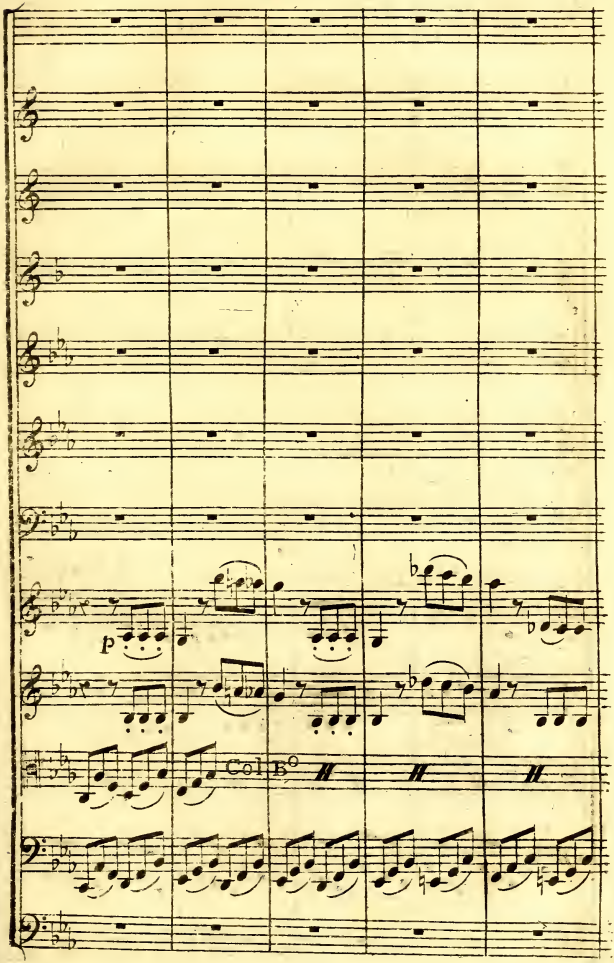



F
F
F
F
cres
cres
F
cres
F
cres
F

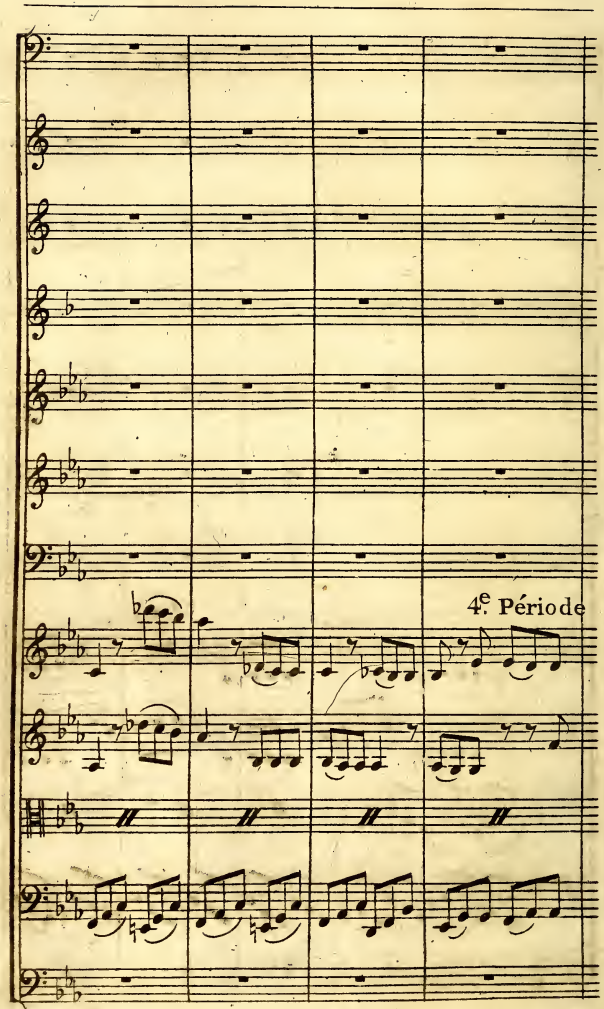
Suite de la PLANCHE 46



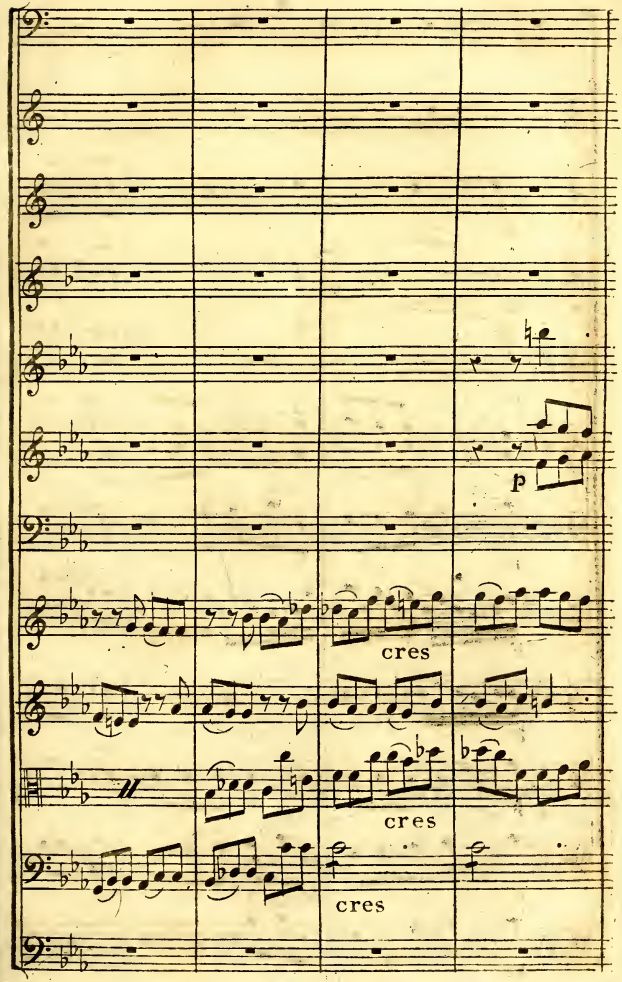
Suite de la PLANCHE 46



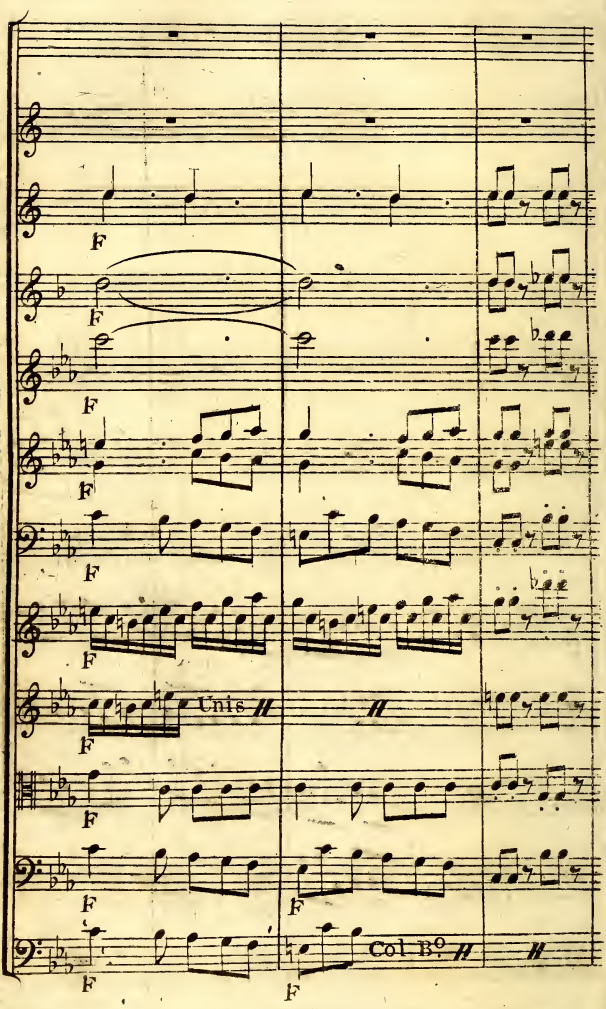
Suite de la PLANCHE 46

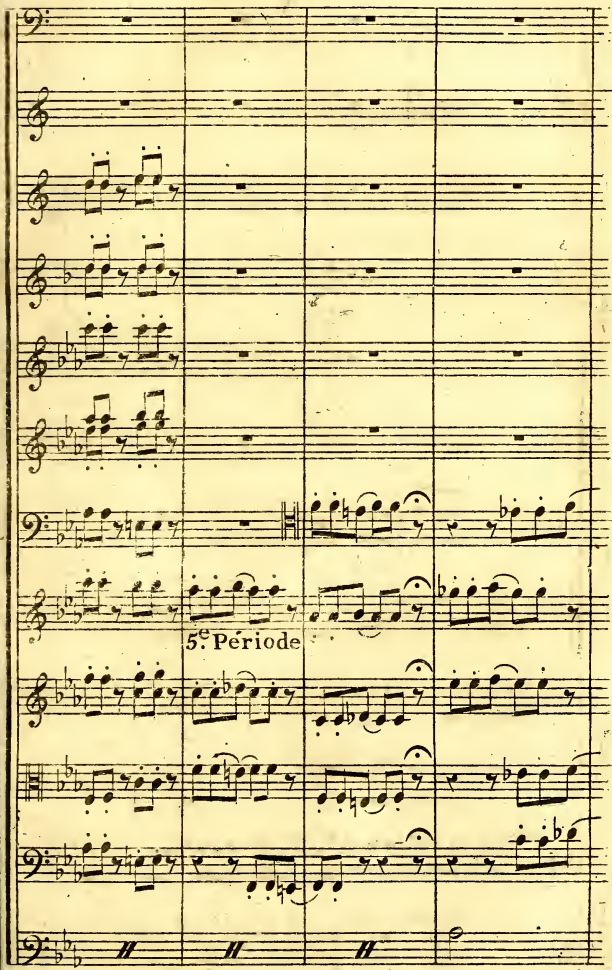


Suite de la PLANCHE 46

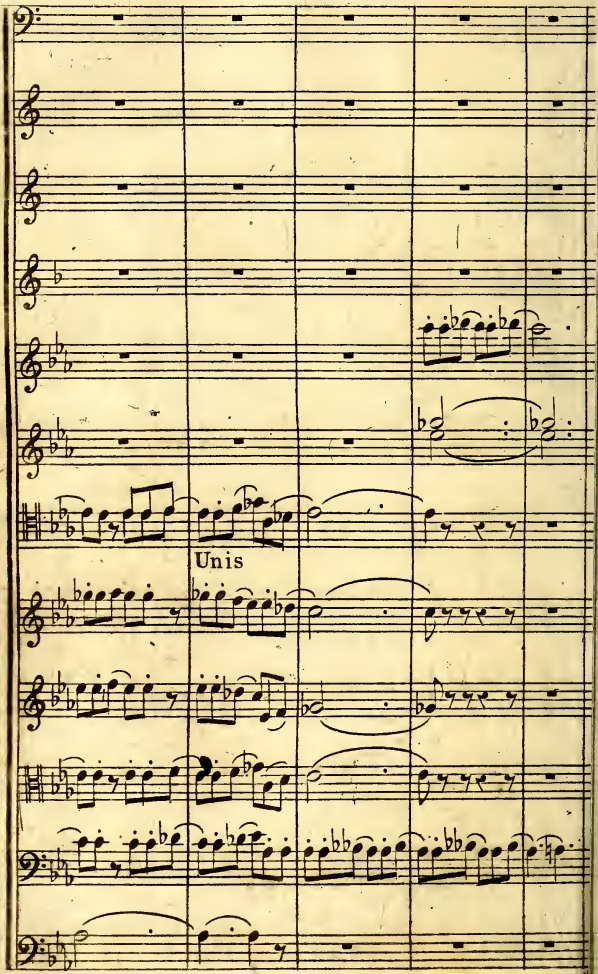


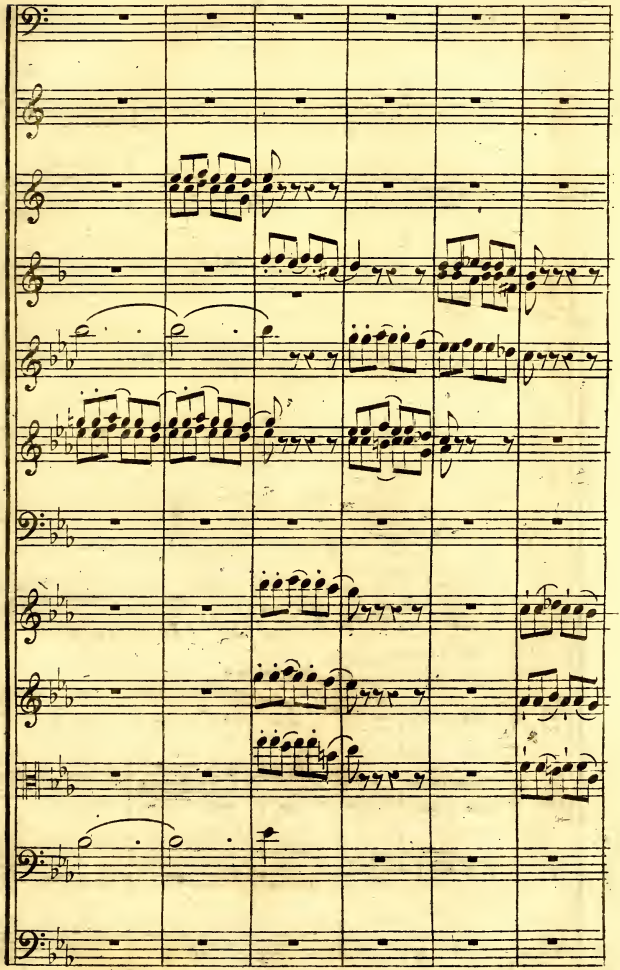
Suite de la PLANCHE 46



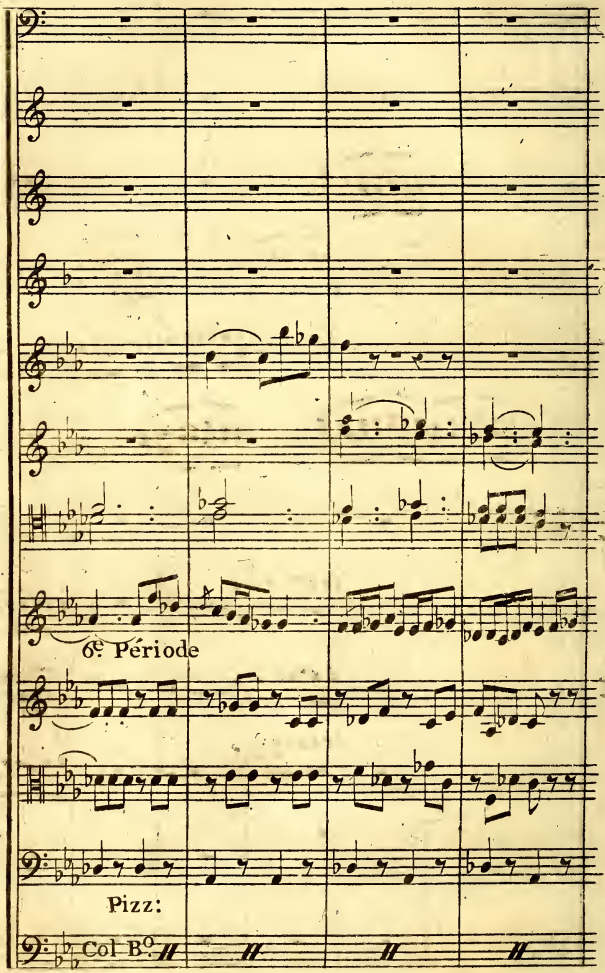

5e Période

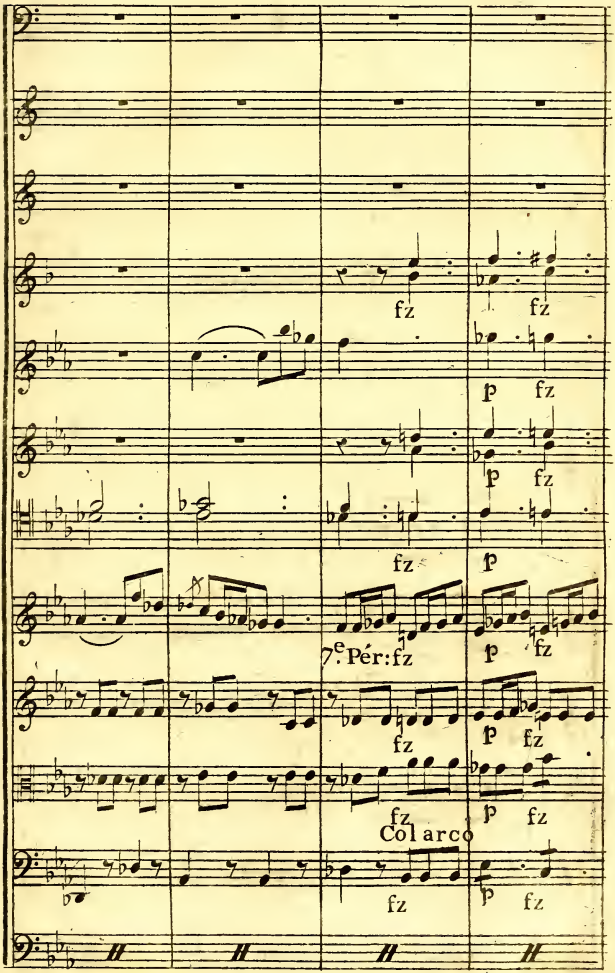
Suite de la PLANCHE 46



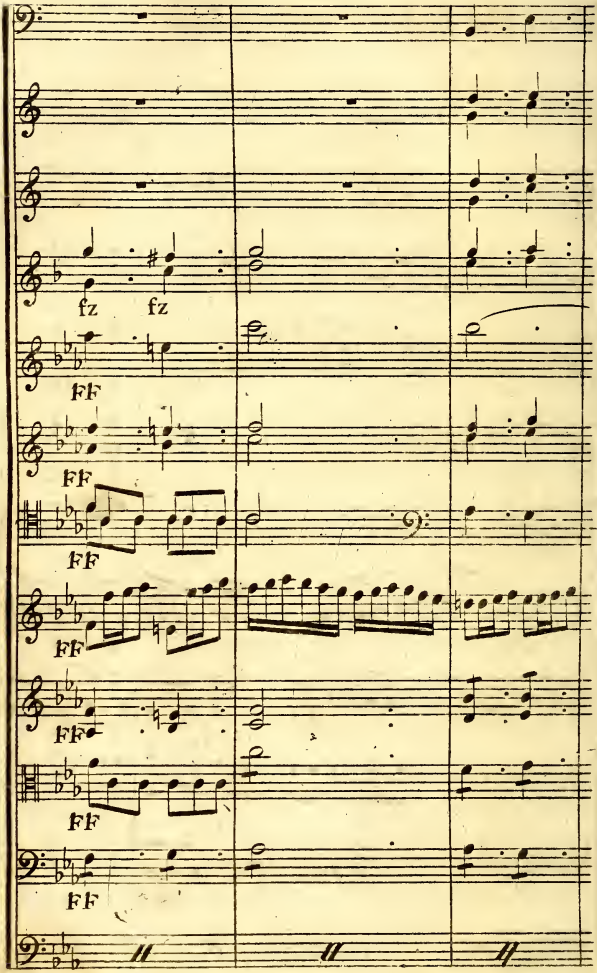


Suite de la PLANCHE 46

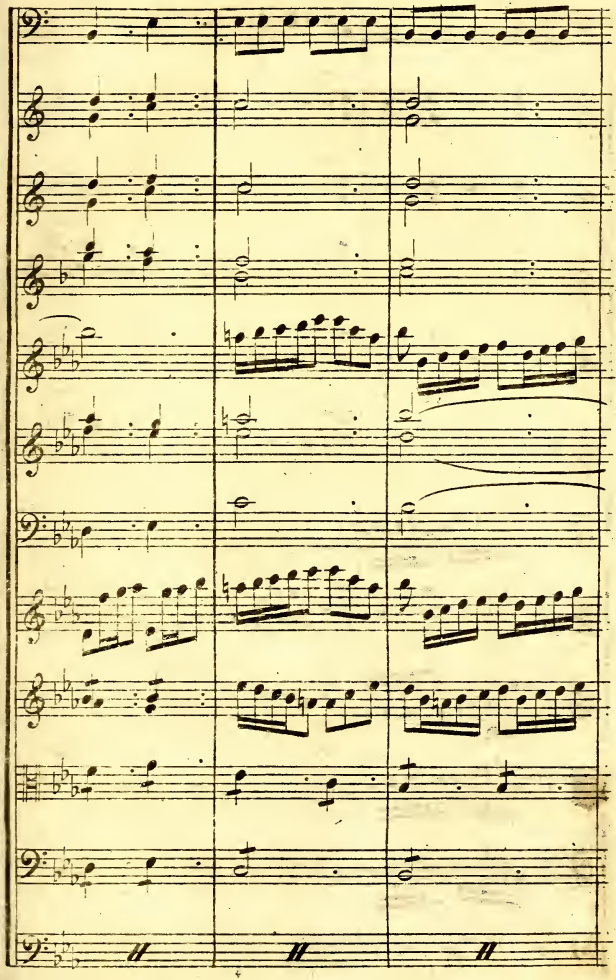



fz
fz
p
fz
p
fz
fz
p
7.e Pér: fz
p
fz
fz
p
fz
fz
p
fz
Col arco
fz
p
fz

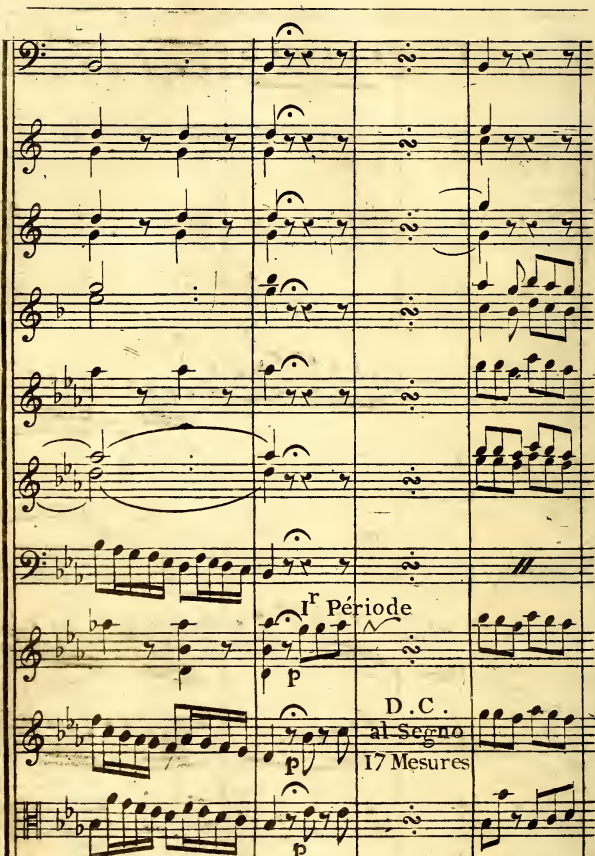
Suite de la PLANCHE 46



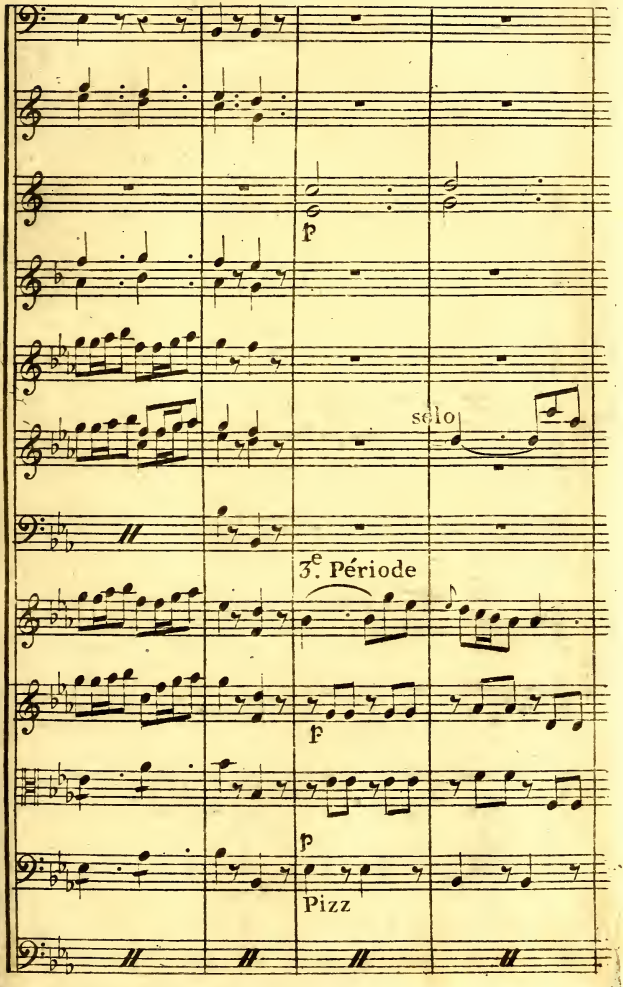
Suite de la PLANCHE 46



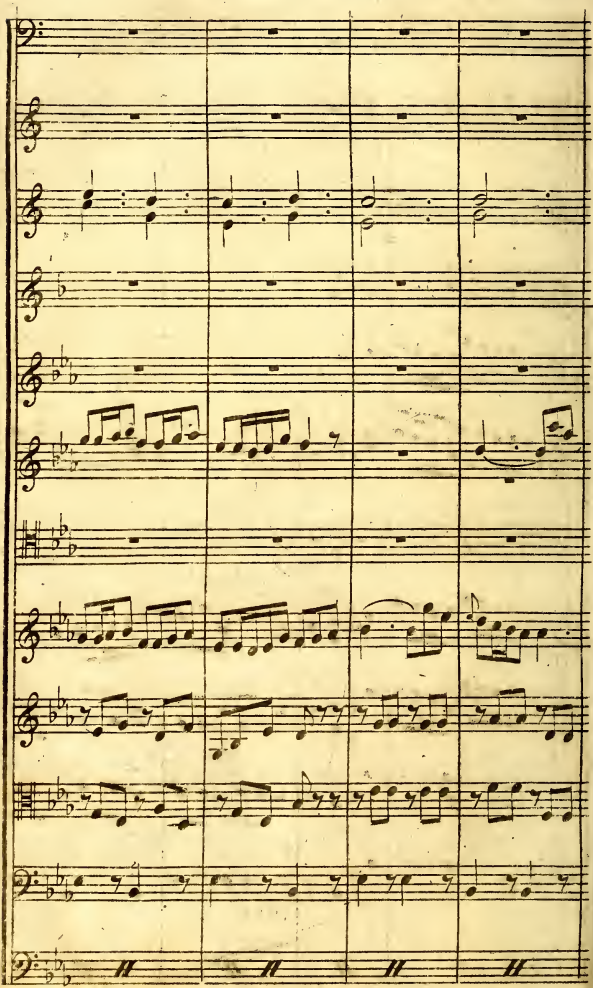
Suite de la PLANCHE 46



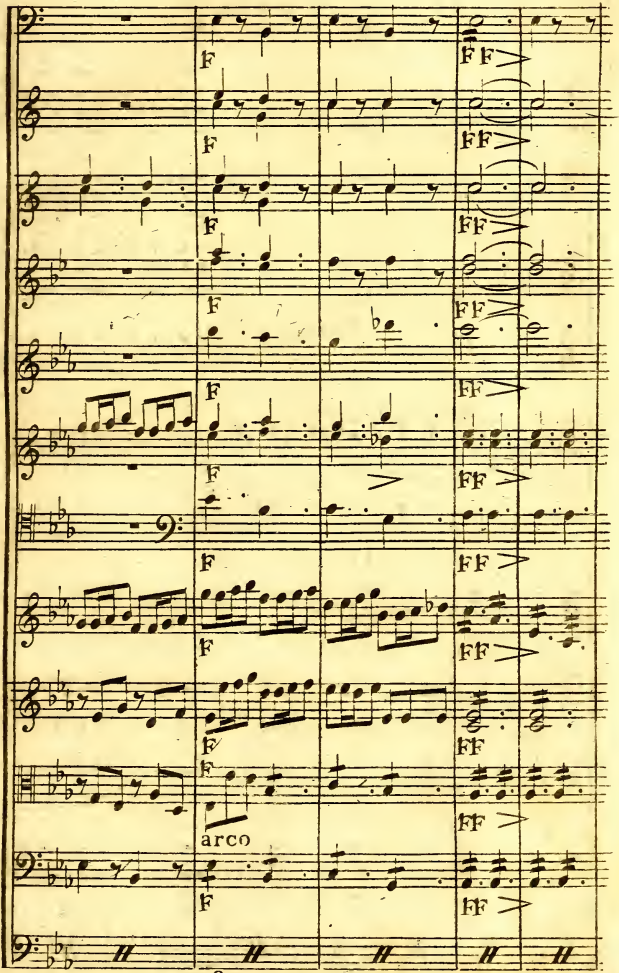
Suite de la PLANCHE 46



Suite de la PLANCHE 46

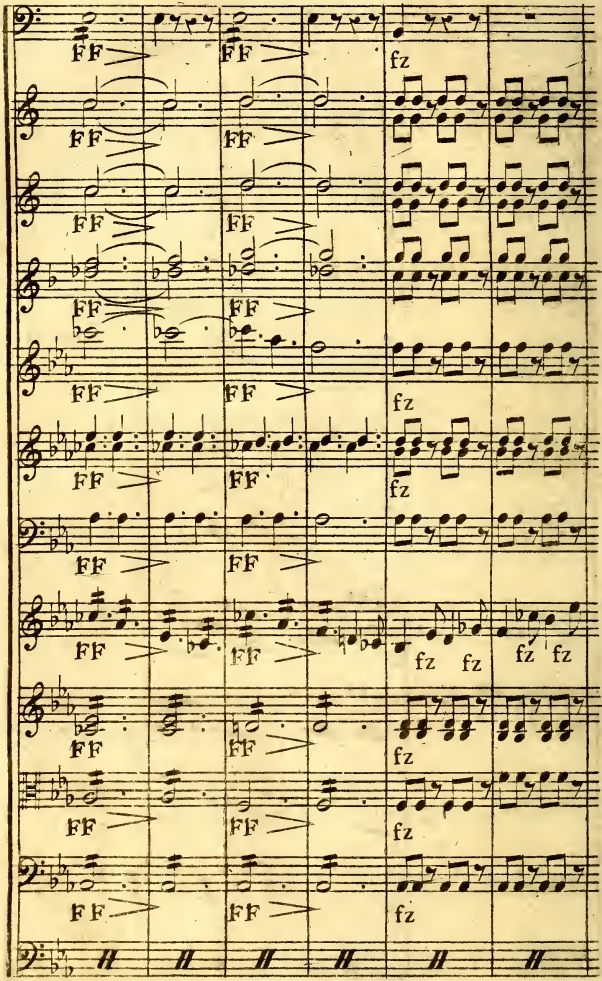


Suite de la PLANCHE 46



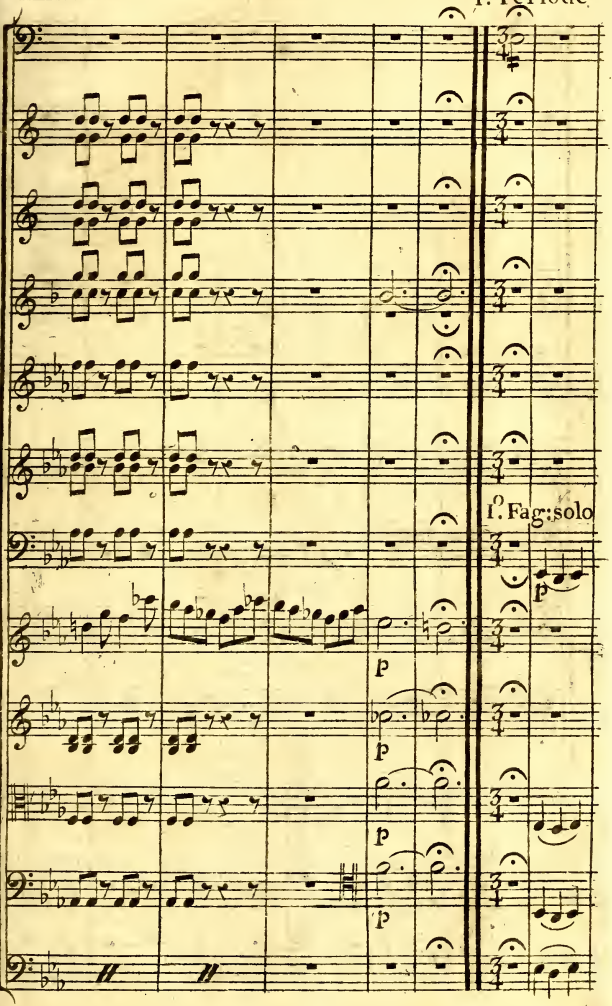
4.e Période

Suite de la PLANCHE 46

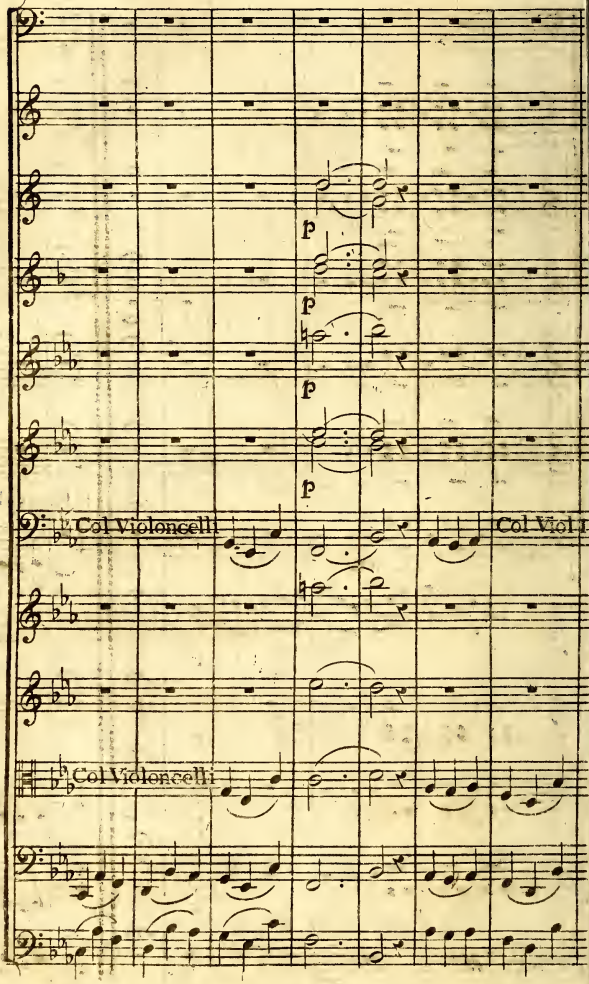


Suite de la PLANCHE 46

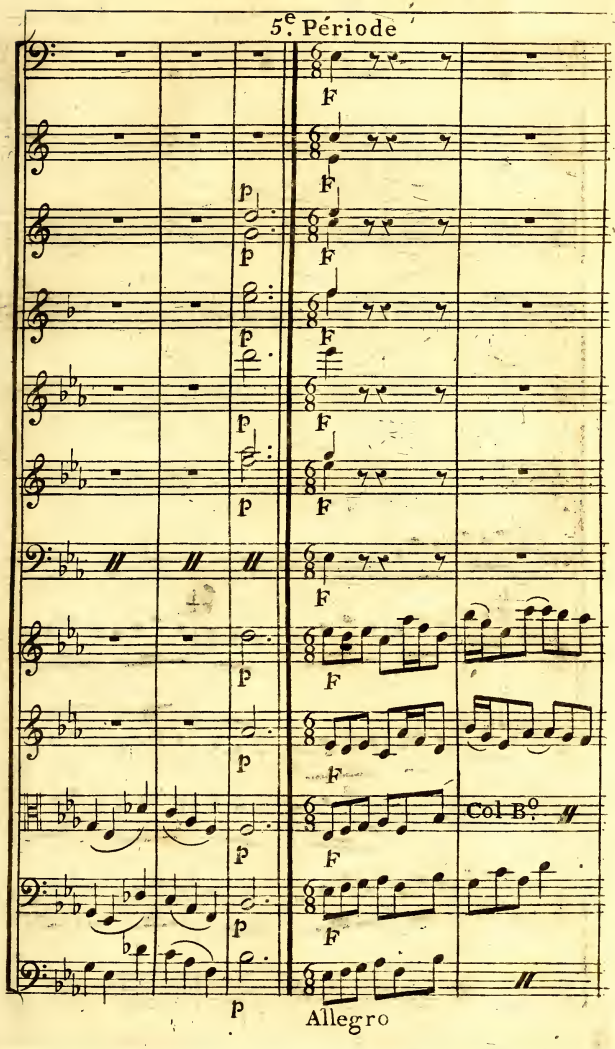
I.re Période



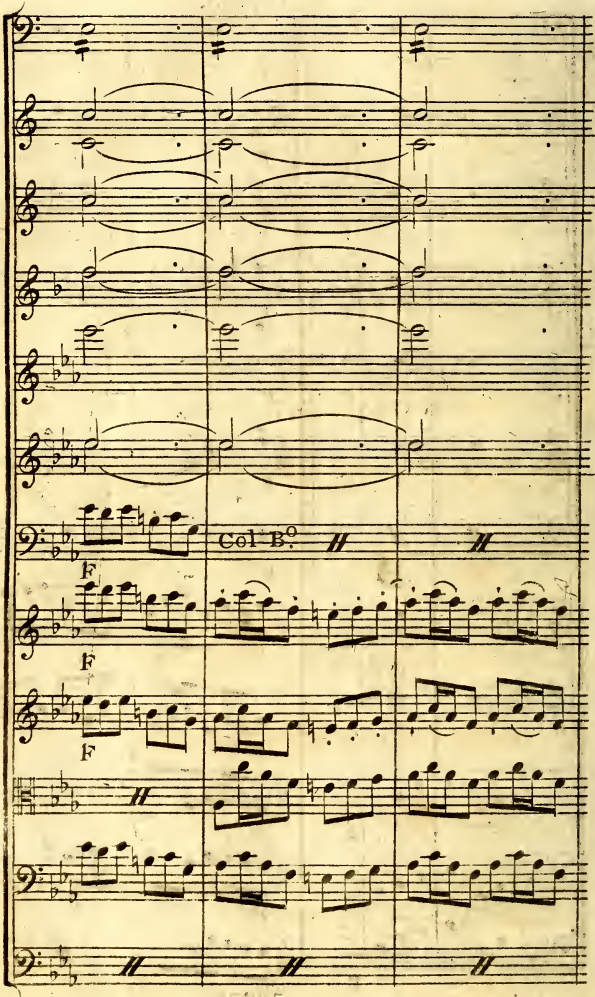
Suite de la PLANCHE 46



Suite de la PLANCHE 46

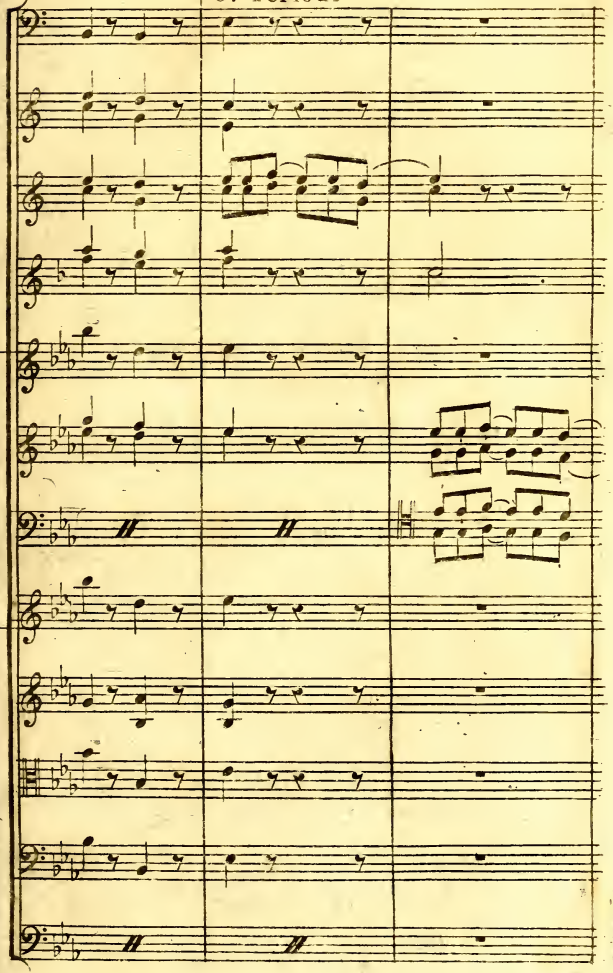


Suite de la PLANCHE 46

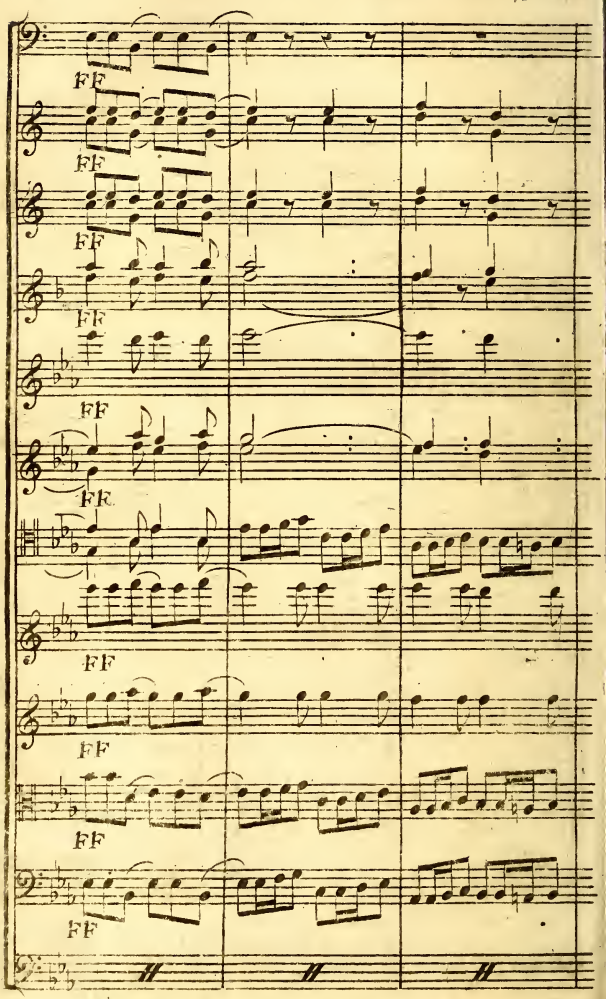


Suite de la PLANCHE 46

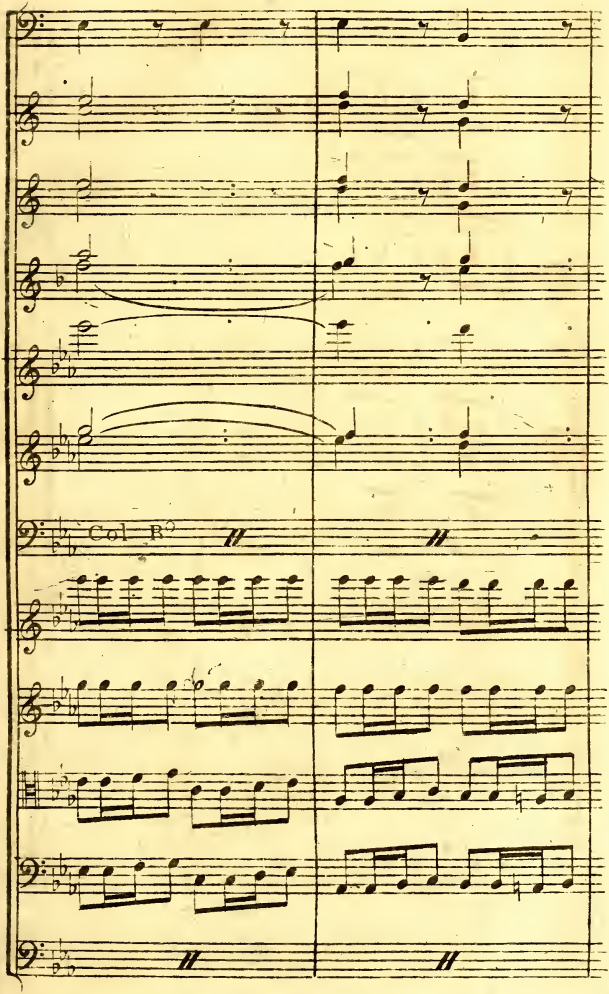
6e Période



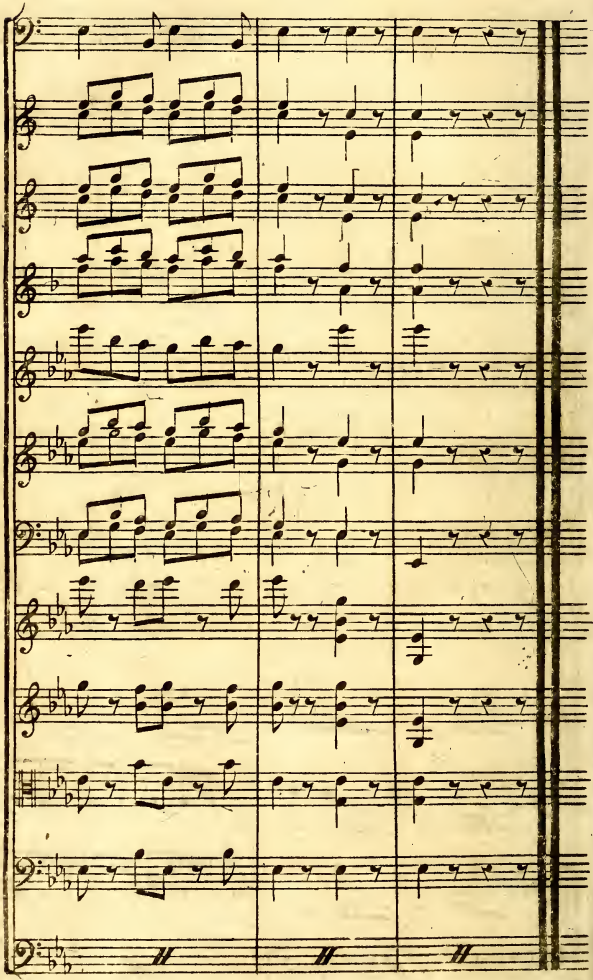
Suite de la PLANCHE 46

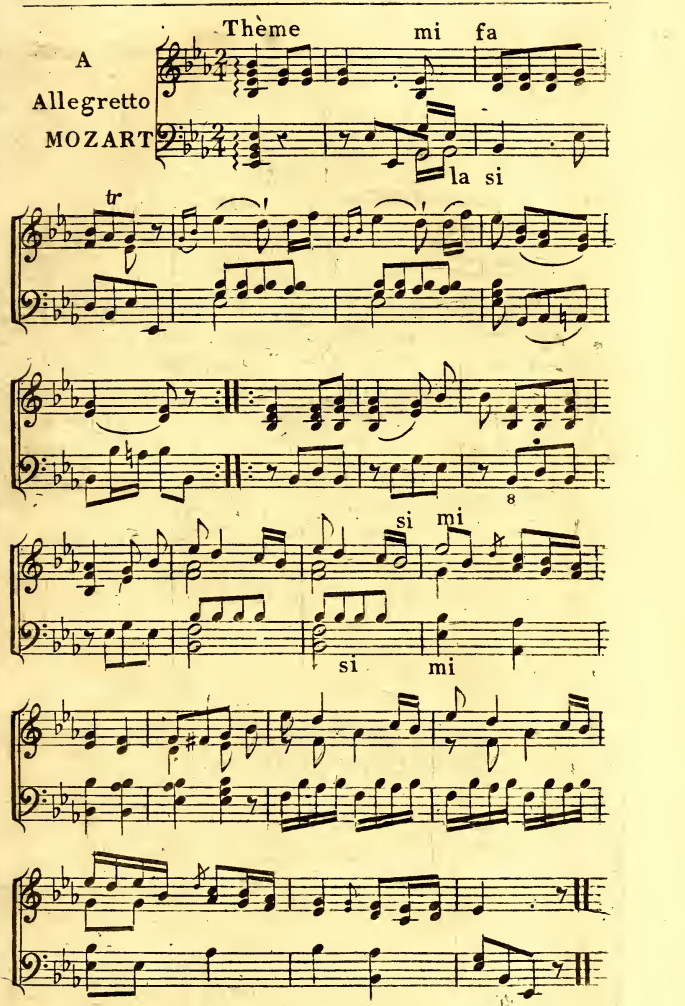


Suite de la PLANCHE 46

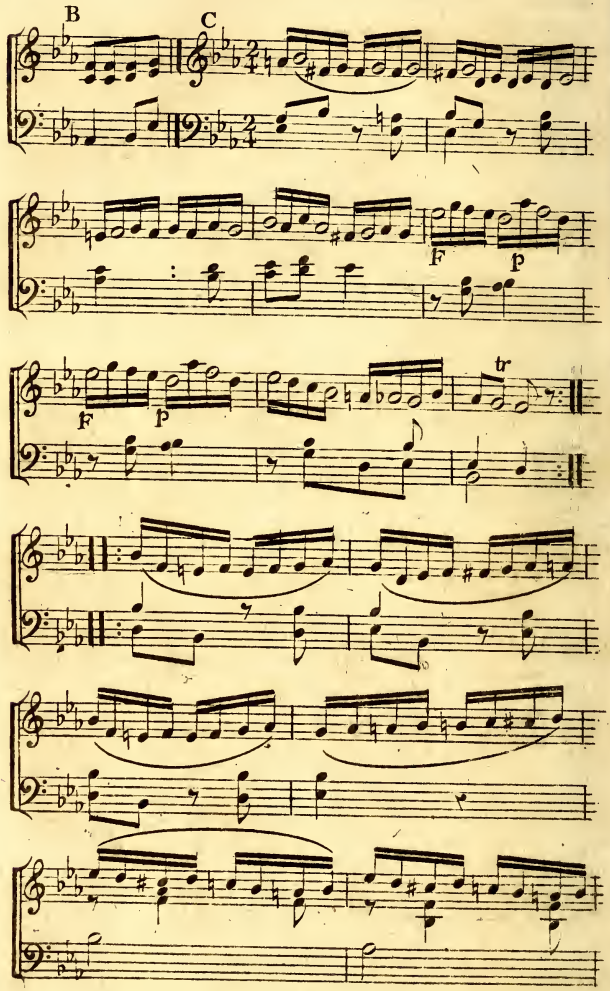


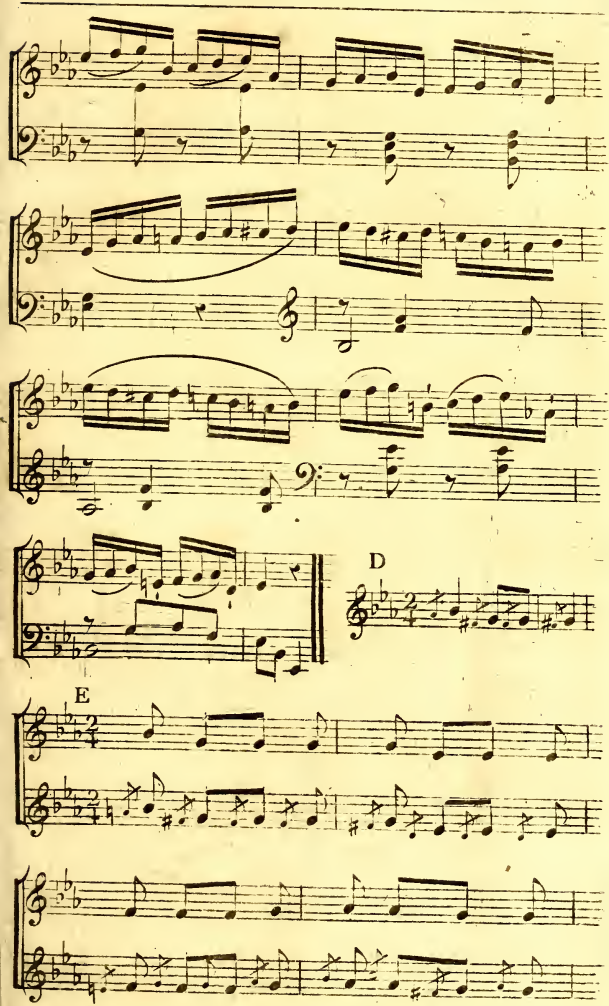
Suite de la PLANCHE 46



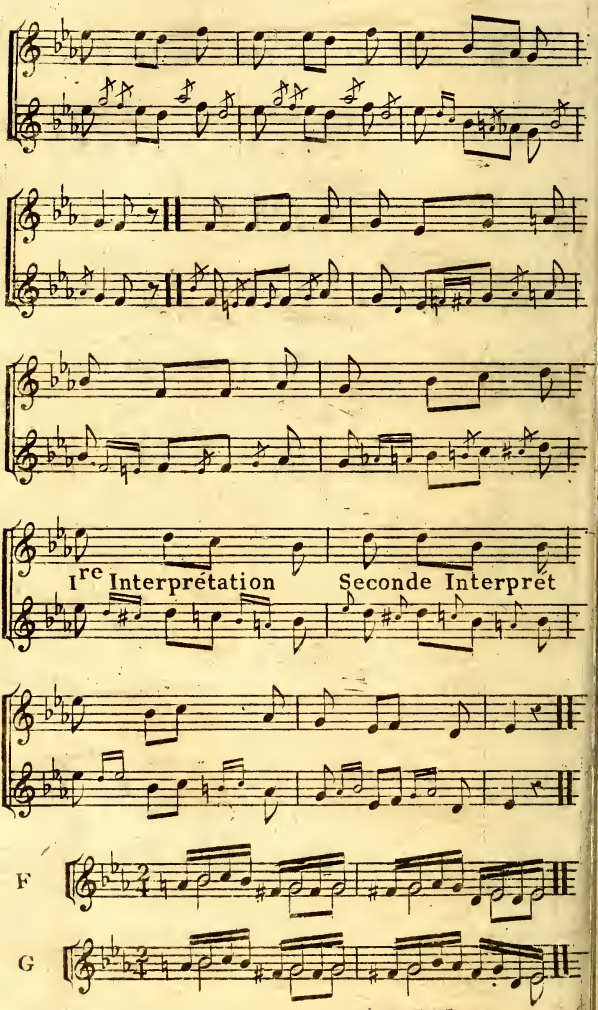

Thème
mi fa
A
Allegretto
MOZART
la si
tr
si mi
si mi

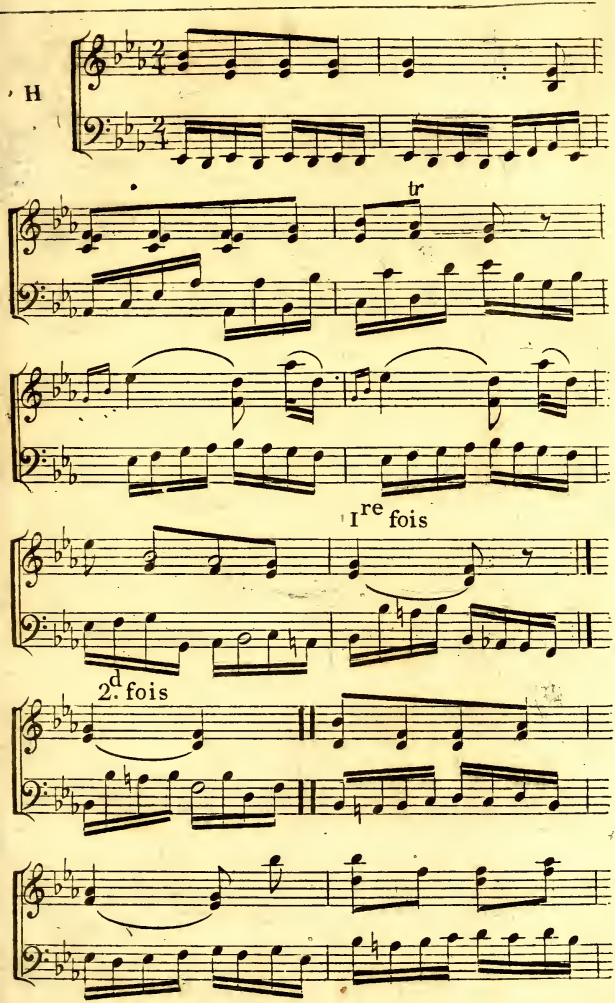
Suite de la PLANCHE 47



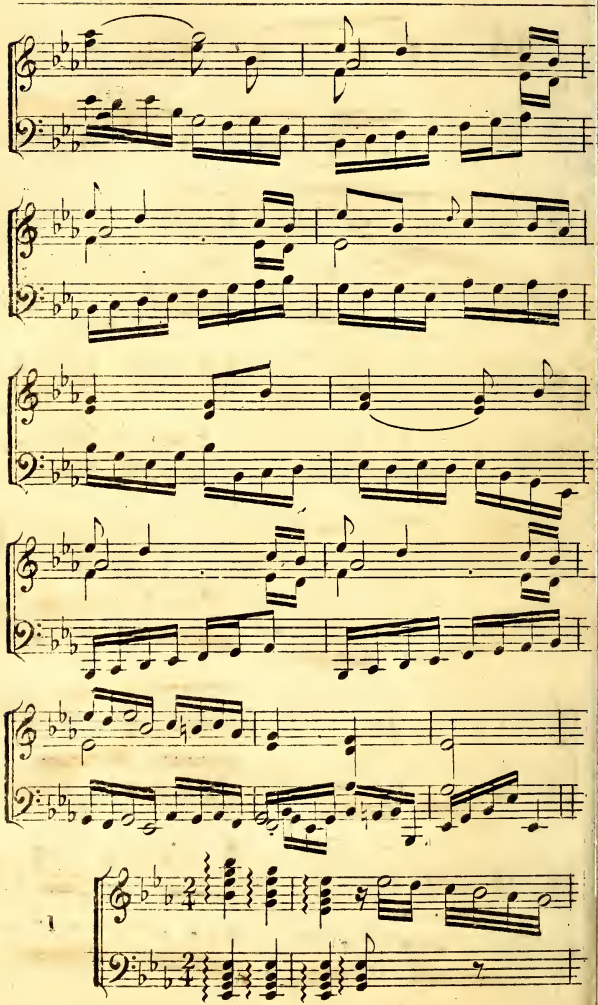

D
E

Suite de la PLANCHE 47

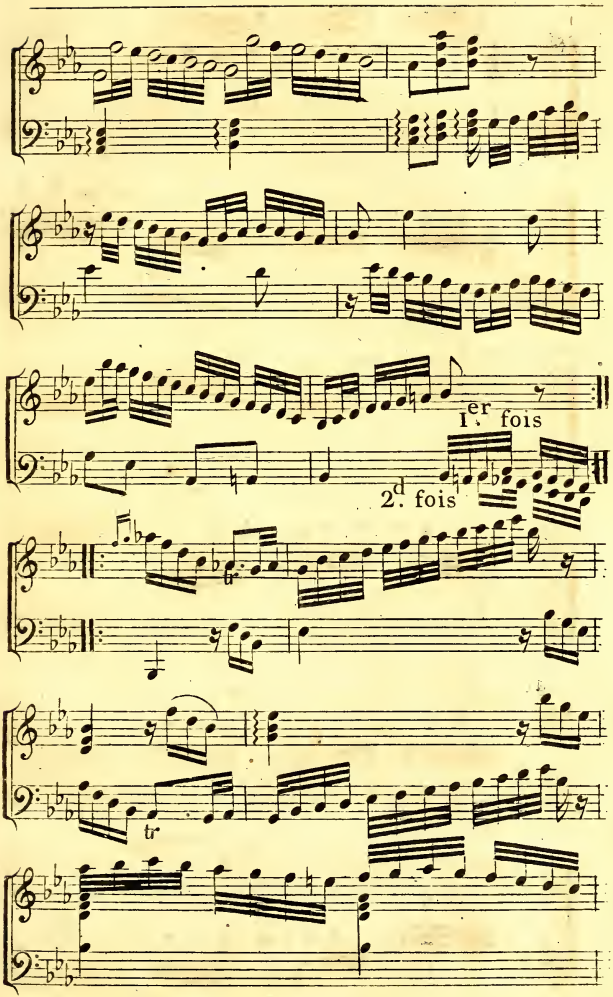



H
tr
1re fois
2d. fois

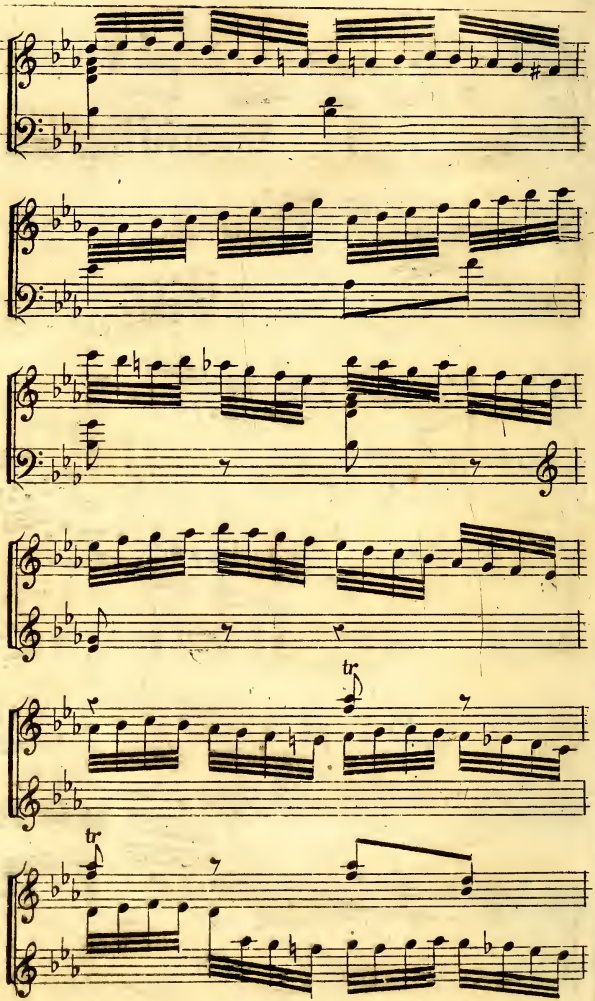
Suite de la PLANCHE 47

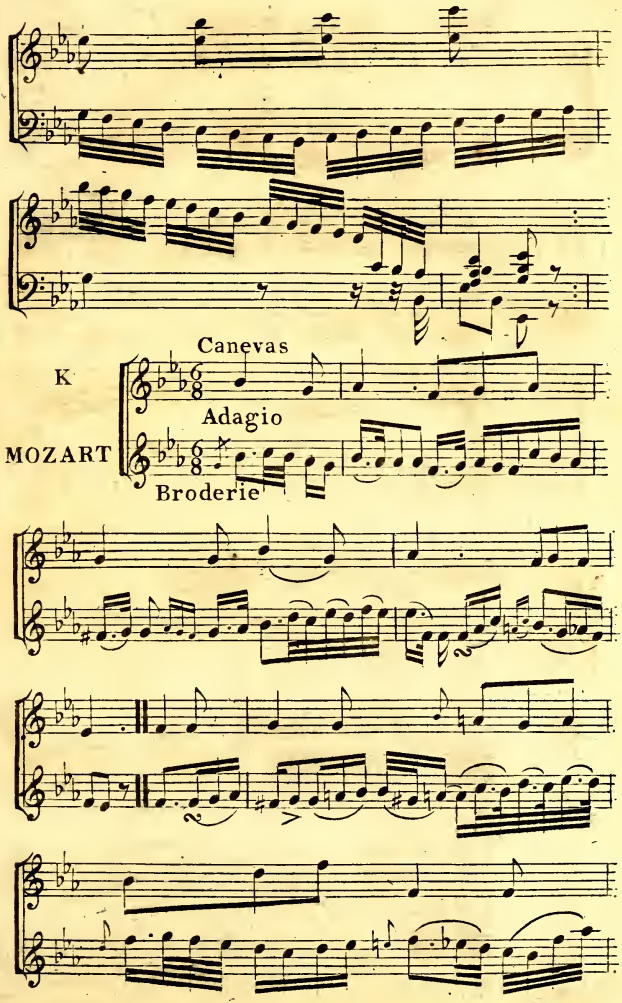


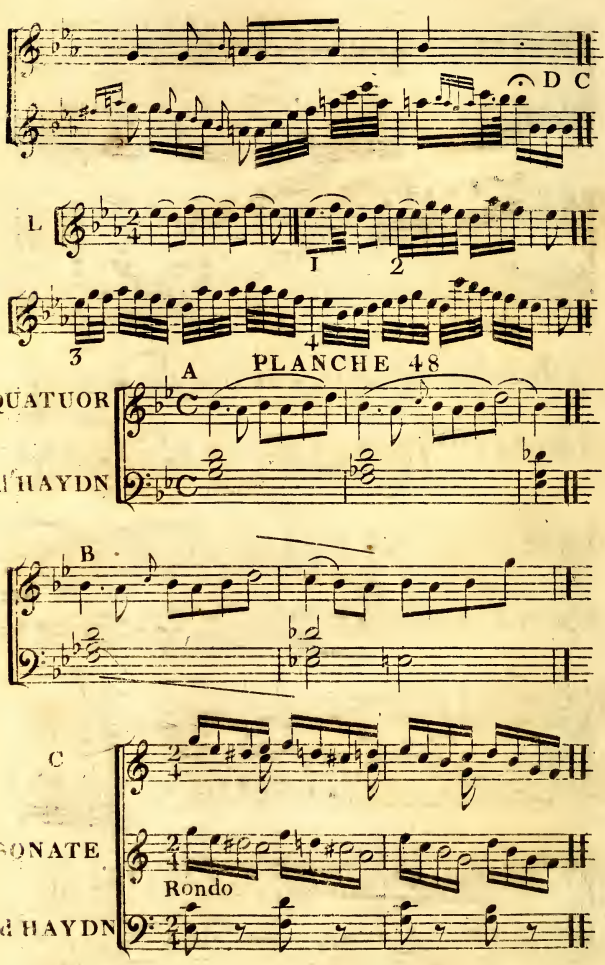
Suite de la PLANCHE 47

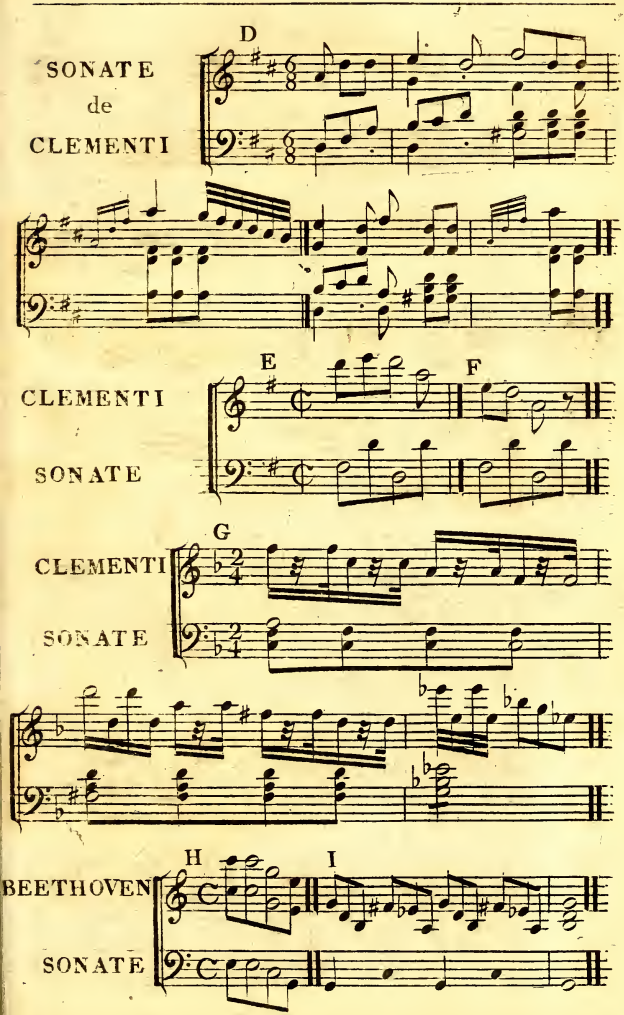


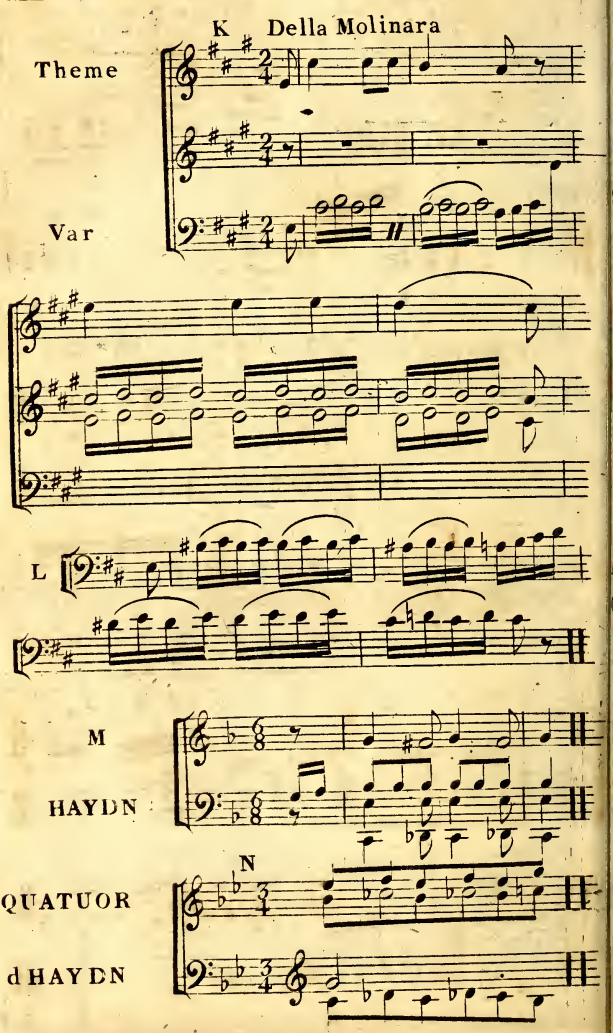
Suite de la PLANCHE 47

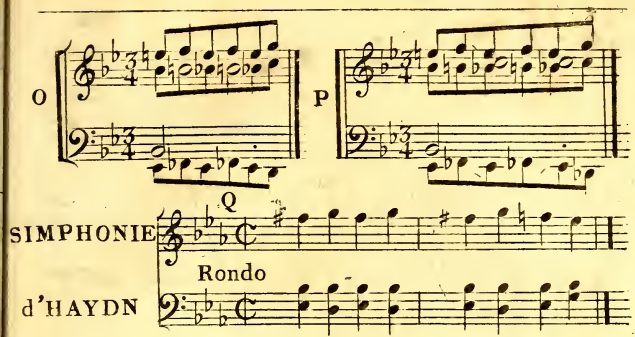



Canevas
K
Adagio
MOZART
Broderie


D C
L
1
2
3
4
A
PLANCHE 48
QUATUOR
d'HAYDN
B
C
SONATE
Rondo
d'HAYDN


D
SONATE
de
CLEMENTI
E
F
CLEMENTI
SONATE
G
CLEMENTI
SONATE
H
I
BEETHOVEN
SONATE


K Della Molinara
Theme
Var
L
M
HAYDN
N
QUATUOR
d HAYDN


O
P
Q
SIMPHONIE
Rondo
d'HAYDN

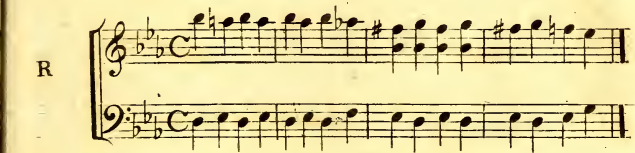
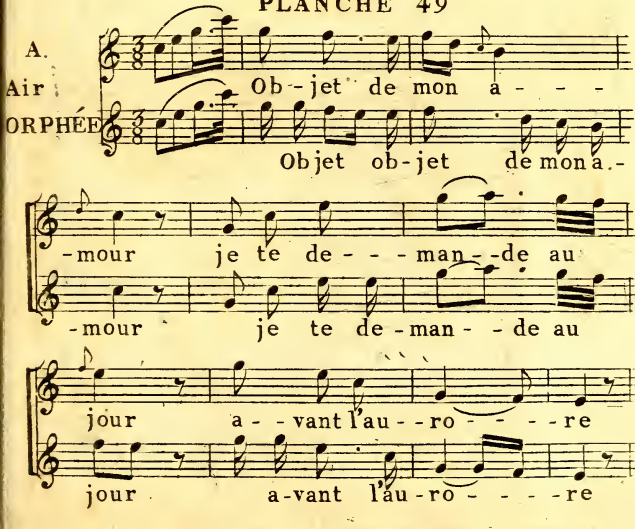
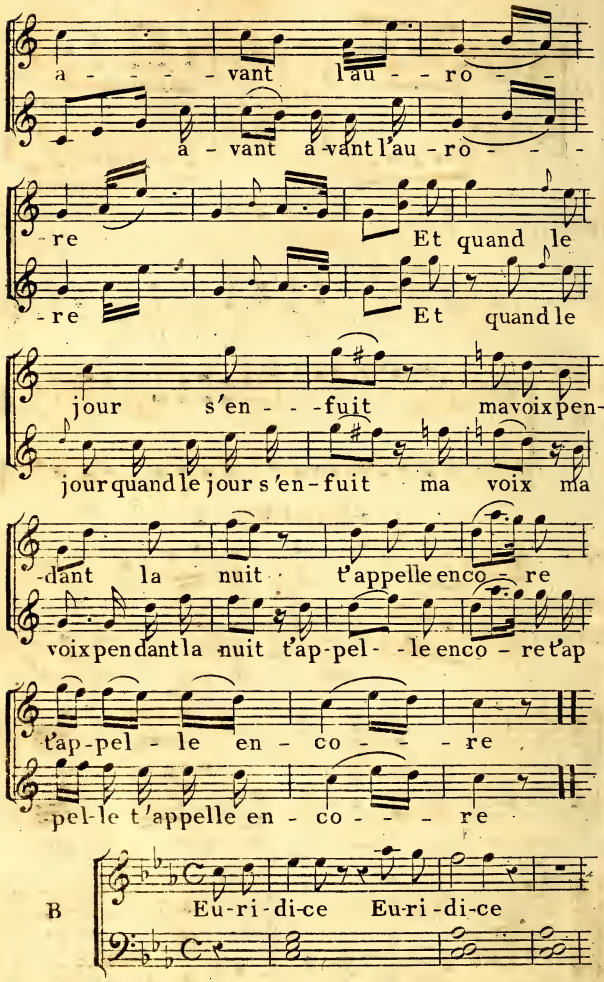
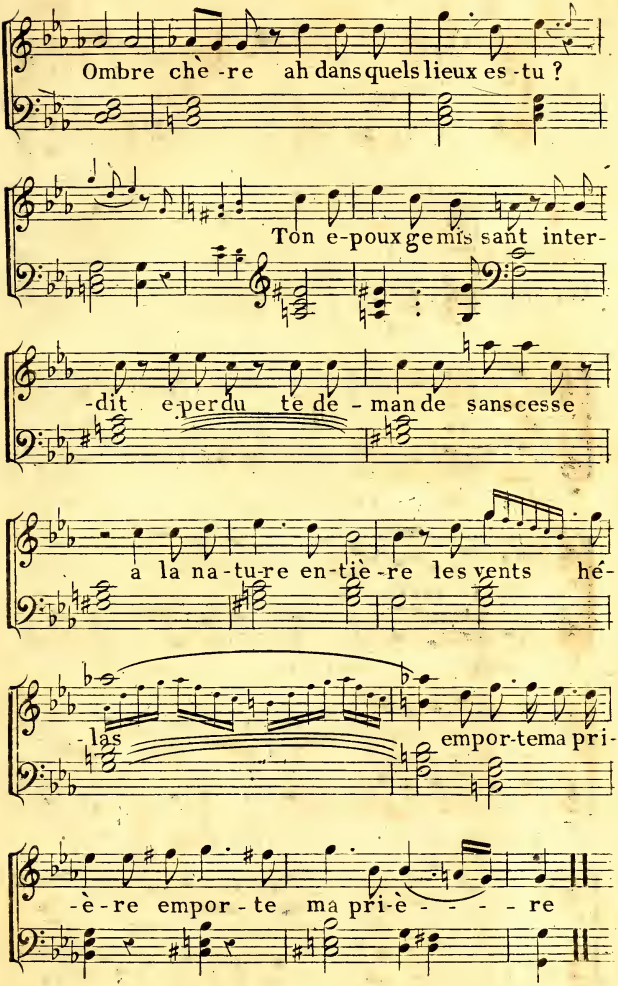
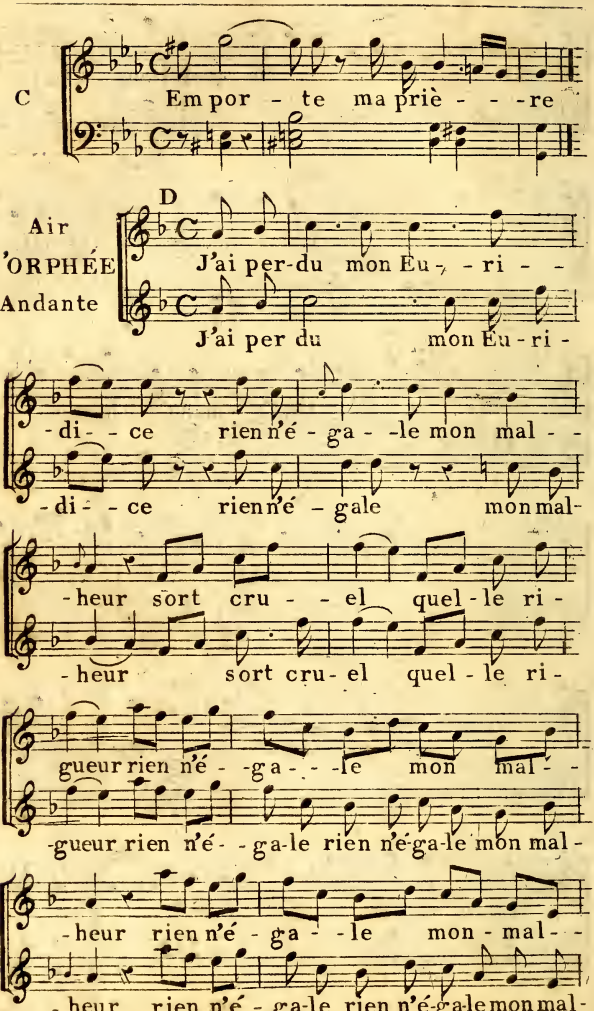

R

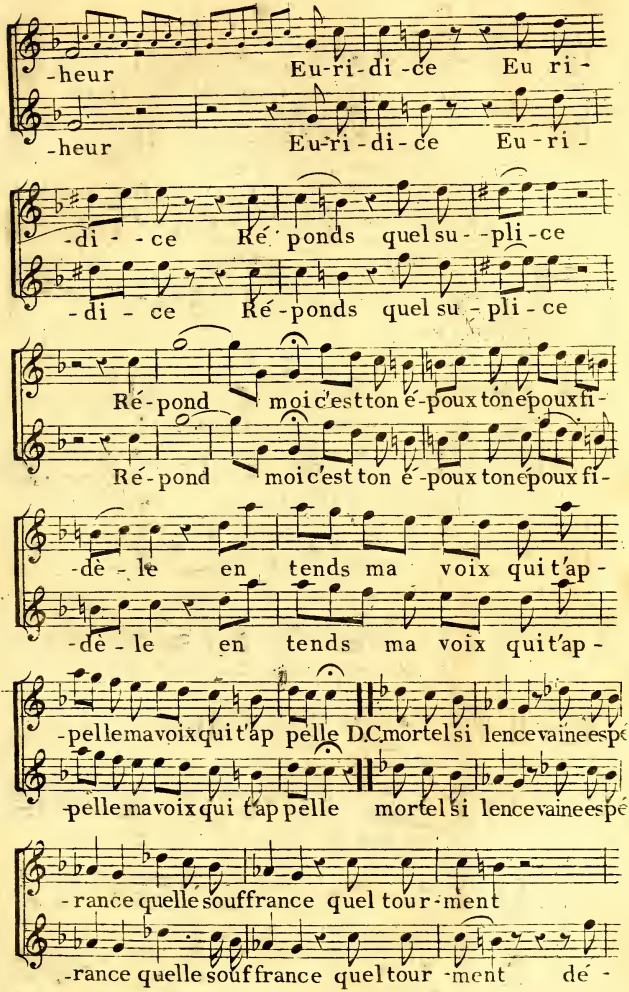
PLANCHE 49


A.
Air
ORPHÉE
Ob - jet de mon a - - -
Objet ob - jet de mon a.-
-mour je te de - - - man - - de au
-mour je te de - man - - de au
jour a - - vant l'au - - ro - - - - re
jour a-vant l'au - ro - - - - re

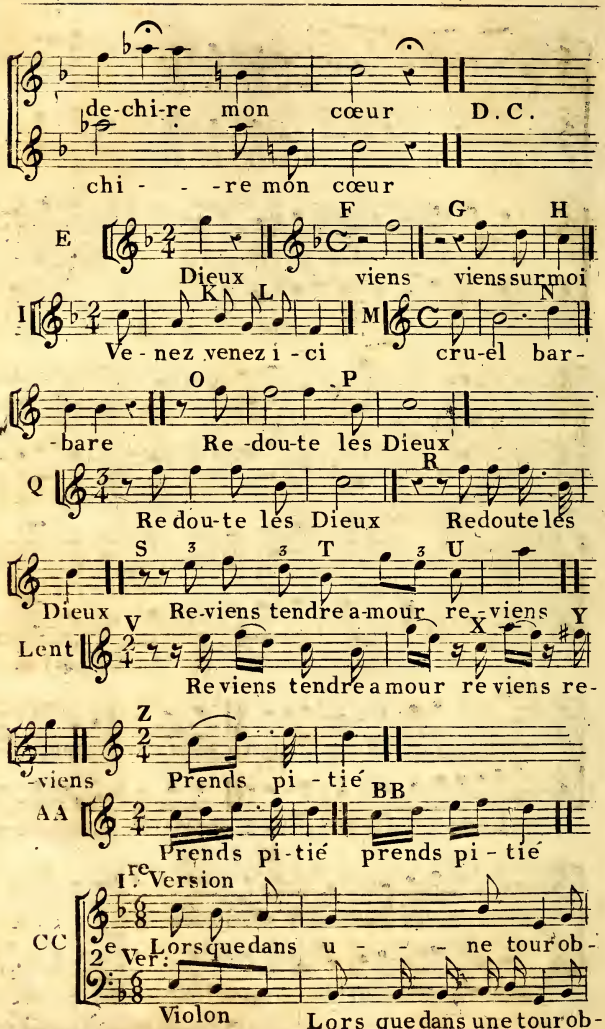

a - - - - vant l'au - - ro - -
a - vant a-vant l'au - ro - - -
- re Et quand le
- re Et quand le
jour s'en - - - fuit ma voix pen-
jour quand le jour s'en - fuit ma voix ma
-dant la nuit t'appelle enco - re
voix pendant la nuit t'ap-pel - - le enco - re t'ap
t'ap-pel - le en - co - - - - re
-pel-le t'appelle en - co - - - - re
B
Eu-ri-di-ce Eu-ri-di-ce

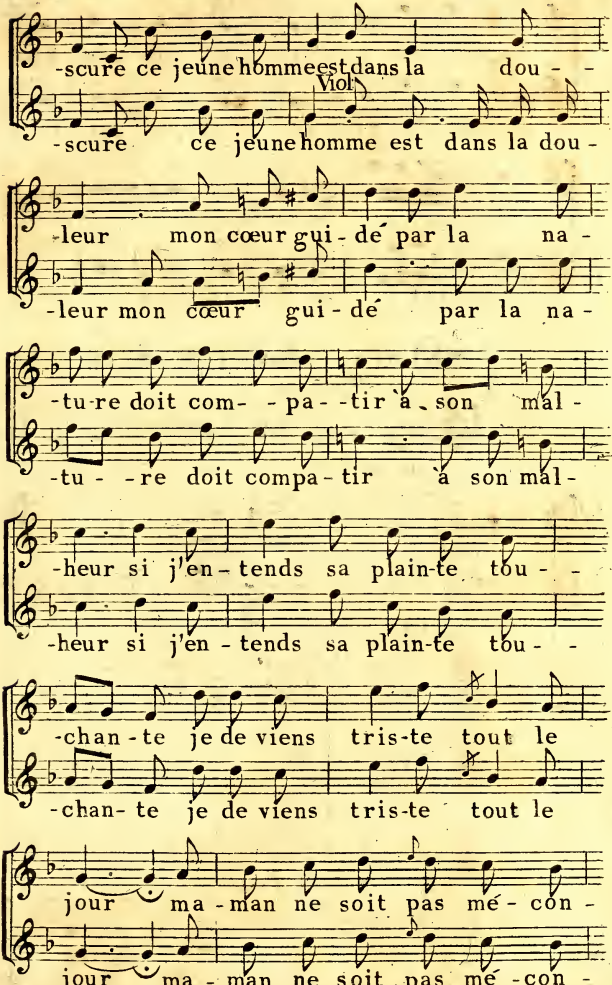

Ombre chè-re ah dans quels lieux es-tu ?
Ton e-poux ge mis sant inter-
-dit e perdu te de-man de sans cesse
a la na-tu-re en-tiè-re les vents hé-
-las empor-te ma pri-
-è-re empor-te ma pri-è- - - - re


C
Em por - te ma prière
D
Air d'ORPHÉE Andante
J'ai per-du mon Eu - ri - -
J'ai per du mon Eu - ri -
-di - - ce rien n'é - ga - -le mon mal - -
-di - - ce rien n'é - gale mon mal-
-heur sort cru - - el quel - le ri -
-heur sort cru - el quel - le ri -
-gueur rien n'é - -ga - - -le mon mal - -
-gueur rien n'é - - ga-le rien n'é-ga-le mon mal -
-heur rien n'é - ga - - le mon - mal - -
-heur rien n'é - ga-le rien n'é-ga-le mon mal-

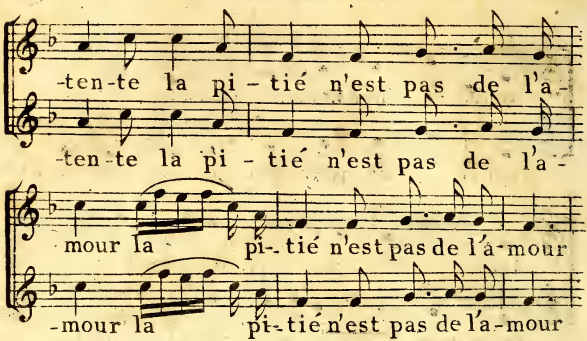

-heur Eu-ri-di-ce Eu ri-
-heur Eu-ri-di-ce Eu-ri-
-di - - ce Ré ponds quel su - - pli-ce
-di - ce Ré-ponds quel su - pli - ce
Ré-pond moi c'est ton é-poux ton épouxfi-
Ré-pond moi c'est ton é-poux ton épouxfi-
-dè - le en tends ma voix qui t'ap-
-dè - le en tends ma voix qui t'ap-
-pellemavoixquit'ap pelle D.C.mortelsi lencevaineespé
-pellemavoixqui t'ap pelle mortelsi lencevaineespé
-rance quelle souffrance quel tour-ment
-rance quelle souffrance quel tour -ment dé -

Suite de la PLANCHE 49

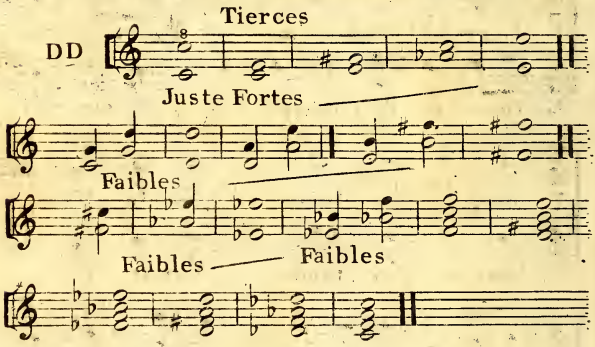



-scure ce jeune homme est dans la dou - -
Viol
-scure ce jeune homme est dans la dou -
-leur mon cœur gui - dé par la na -
-leur mon cœur gui - dé par la na -
-tu-re doit com- - pa- -tir à son mal -
-tu - -re doit compa - tir à son mal -
-heur si j'en - tends sa plain-te tou - -
-heur si j'en - tends sa plain-te tou - -
-chan - te je de viens tris-te tout le
-chan- te je de viens tris-te tout le
jour ma - man ne soit pas mé - con -
jour ma - man ne soit pas mé - con -

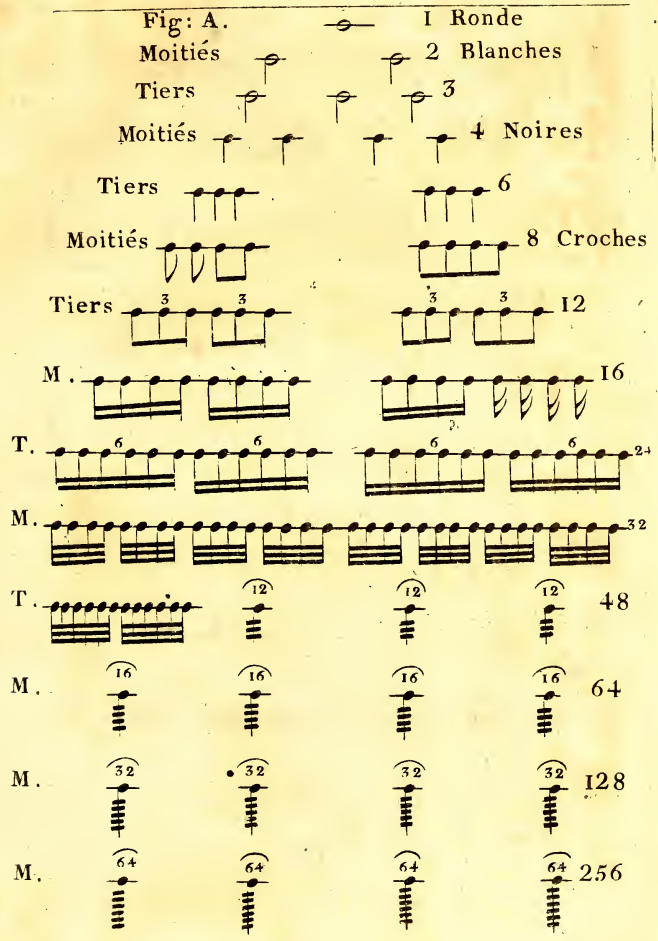
Suite de la PLANCHE 49



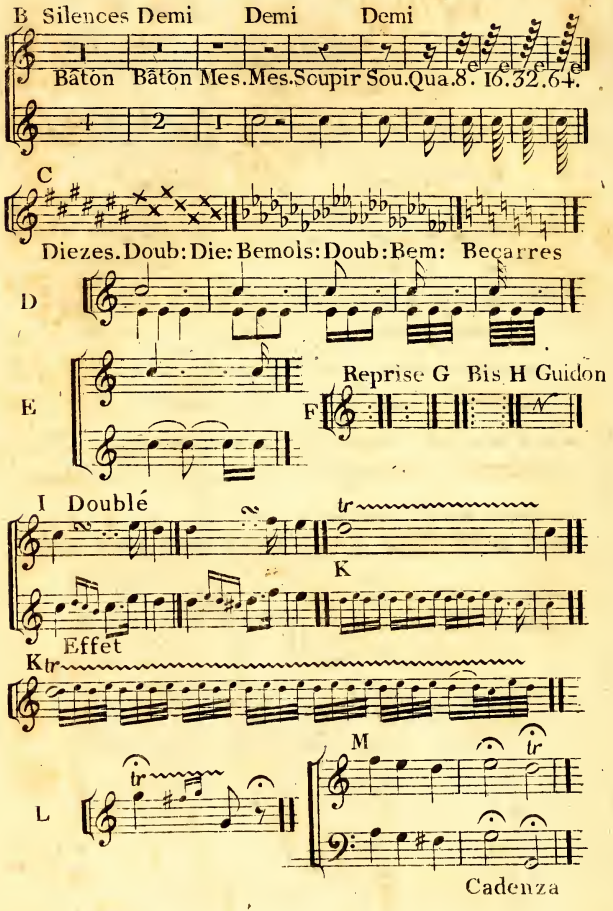
MÉTHODE Pour l'Accord du Piano



Notes de différentes espèces



Voyez les Mesures PLANCHE 16, Fig: Q



D.C. al Segno 𝄋

Fin.