

NOUVELLE METHODE

de Violon

Contenant

*Les principes raisonnés de cet instrument dans lesquels sont Intercalés
Seize Leçons avec acc. d'un second Violon, Six Duo progressifs et
chantans à deux Violons, Six Etudes à Violon seul, et des Exercices pour
apprendre à manoeuvrer dans les deux Modes.*

Par **ALDAY** Pere

Prix 15^{fr}
à Lyon.

Chez Cartoux Editeur, Marchand de Musique, Rue S^t Côme N^o 4.

A PARIS

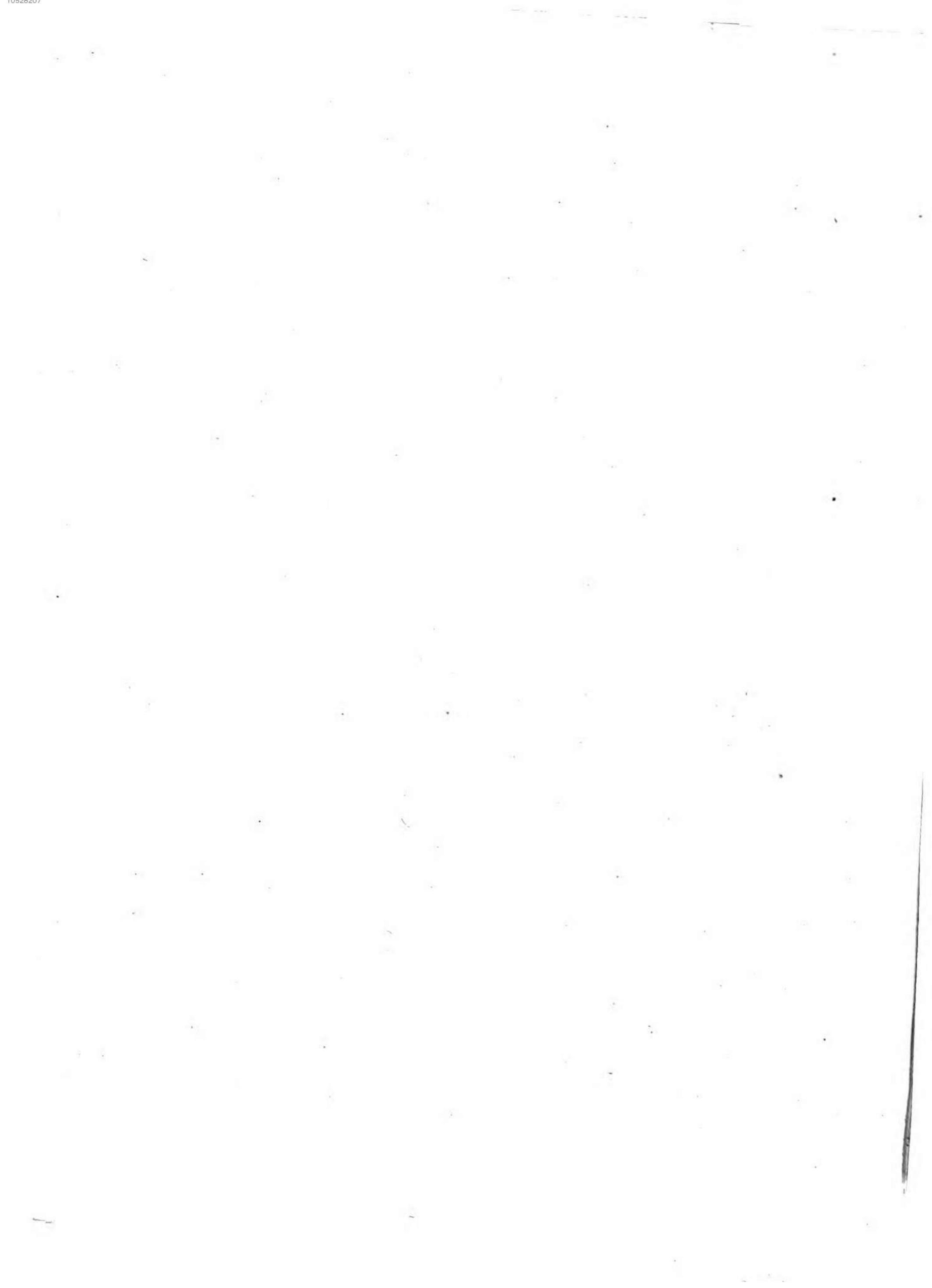
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Bayerische
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TENUE DU VIOLON ET DU BRAS GAUCHE.

ARTICLE PREMIER.

Le Violon se place sur la Clavicule, en appuyant très légèrement le menton sur la gauche de la queue, afin de ne pas assourdir le son de l'instrument. on doit tenir la tête très droite et le coude bien en dedans.

Le Violon se tient entre les jointures du Pouce et de l'index; il ne faut le serrer que très peu, pour l'empêcher de toucher à la partie de la main qui sépare le Pouce de l'index, en éloignant sans roideur la Paume de la main, afin que les doigts tombent d'aplomb sur les Cordes.

TENUE DE L'ARCHET.

ARTICLE SECOND.

L'Archet se tient avec tous les doigts, le Pouce placé près de la Hausse, la Baguette posée sur le milieu de la deuxième Phalange de l'Index, les autres Doigts suivront avec souplesse la même position, sans les éloigner les uns des autres.

MANIERE DE CONDUIRE L'ARCHET.

ARTICLE TROISIEME.

En mettant le Talon de l'archet sur la Corde, pour le tirer, on le tiendra à deux doigts du Chevalet, et on l'approchera plus ou moins, selon que l'on voudra tirer du son, la Baguette un peu inclinée du côté de la Touche, en n'élevant pas trop le Coude: quand même on jouerait sur la quatrième Corde, il doit suivre le mouvement de l'archet, c'est à dire le baisser à mesure que l'on vient sur les petites Cordes, sans trop l'approcher du Corps. l'archet doit être tiré droit et lentement, jusqu'à la pointe, en observant de ployer le poignet, lorsqu'on approche du Talon. Dans un son fort, il faut toujours plus appuyer la pointe que le talon de l'archet. (1)

(1) Je n'ai parlé de la tenue du Violon et de l'archet, que d'après JARNOWIK, sa pureté de son, son détaché large et brillant, la grace et la simplicité de son exécution lui ont acquis à juste titre la réputation d'un des plus Célèbres Violons de son temps.

Nota. On trouve à l'adresse de l'Editeur de cet ouvrage La GRAMMAIRE MUSICALE ou THÉORIE des PRINCIPES de MUSIQUE adoptée par le Conservatoire de Milan, et redigée par ASIOLI directeur de cette École. un Volume in 8.^{vo} avec douze Planches, Prix 2 francs 50 centimes. Cet ouvrage Classique peut servir d'introduction à toutes les Méthodes.

ACCORD DU VIOLON.

Le Violon s'accorde par Quintes: d'une corde à l'autre on trouve cinq Degrés.

EXEMPLE

1^{re} Corde ou Chanterelle
2^e Corde
3^e Corde
4^e Corde ou Bourdon

GAMME

4^e Corde ou Bourdon.
3^e Corde.
2^e Corde.
1^{re} Corde ou Chanterelle.

Les Chiffres marquent les Doigts, et les Zéros indiquent les notes qui se font à Vide, c'est à dire sans mettre de doigt sur la Corde.

Avant de jouer la Gamme, il faut apprendre à tirer et à pousser l'archet sur toutes les Cordes à vide. la lettre T marque le tiré et la lettre P le poussé.

EXEMPLE
Lent et Fort

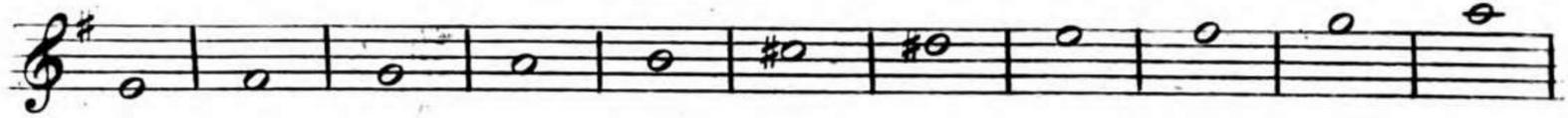
Lorsqu'on aura travaillé quelque tems cette leçon, on fera commencer l'élève par la premiere Gamme, toujours fort et lentement.

GAMME Par TIERCE.

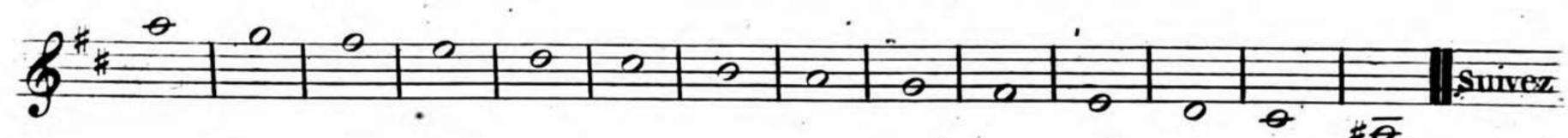
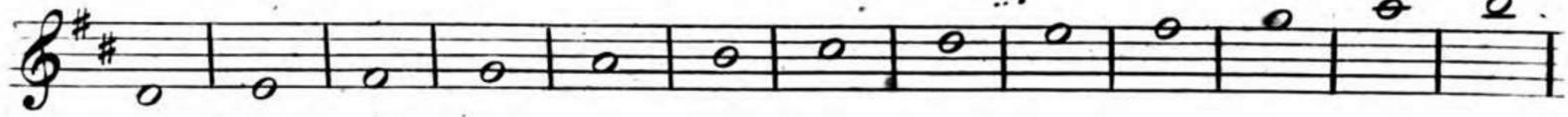
LENT

Paris chez les Citoyens
de la Musique
le 22 Mars 1792

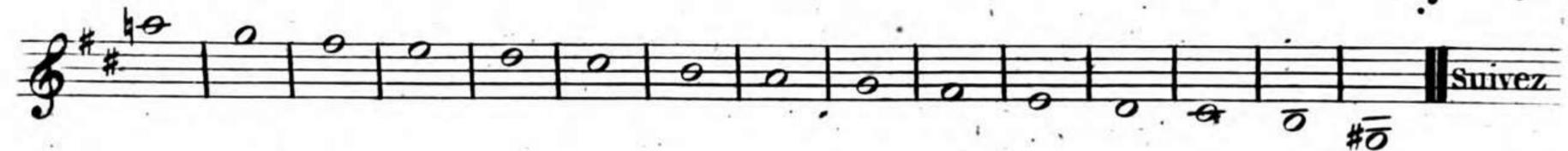
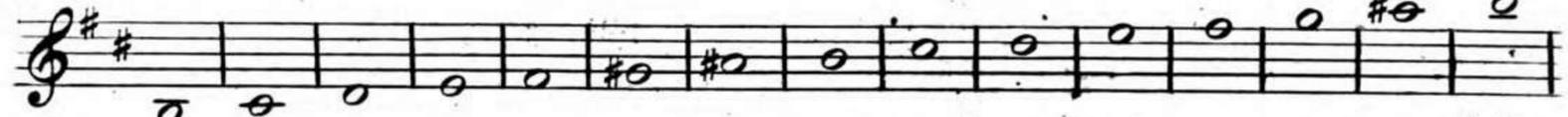
MI mineur



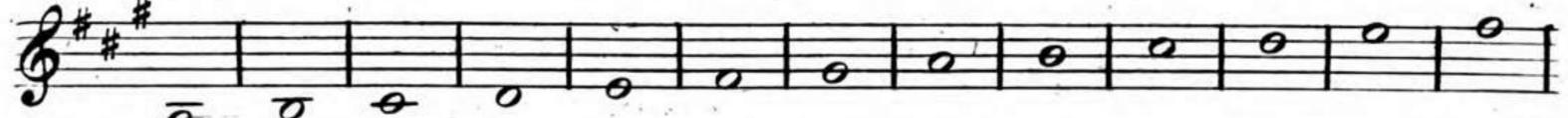
RE majeur



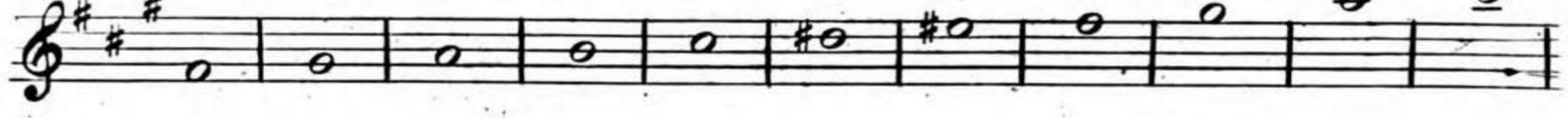
SI mineur



LA majeur



FA mineur



MI majeur



UT#mineur

Two staves of musical notation for the UT#mineur scale. The first staff shows the notes G, A, B, C, D, E, F#, G. The second staff shows the notes A, B, C, D, E, F#, G, A. The word "Suivez" is written at the end of the second staff.

SI majeur

Two staves of musical notation for the SI majeur scale. The first staff shows the notes G, A, B, C, D, E, F#, G. The second staff shows the notes A, B, C, D, E, F#, G, A. The word "Suivez" is written at the end of the second staff.

SOL#mineur

Two staves of musical notation for the SOL#mineur scale. The first staff shows the notes G, A, B, C, D, E, F#, G. The second staff shows the notes A, B, C, D, E, F#, G, A. The word "Suivez" is written at the end of the second staff.

FA#majeur

Two staves of musical notation for the FA#majeur scale. The first staff shows the notes G, A, B, C, D, E, F#, G. The second staff shows the notes A, B, C, D, E, F#, G, A. The word "Suivez" is written at the end of the second staff.

RE#mineur

Two staves of musical notation for the RE#mineur scale. The first staff shows the notes G, A, B, C, D, E, F#, G. The second staff shows the notes A, B, C, D, E, F#, G, A. The word "Suivez" is written at the end of the second staff.

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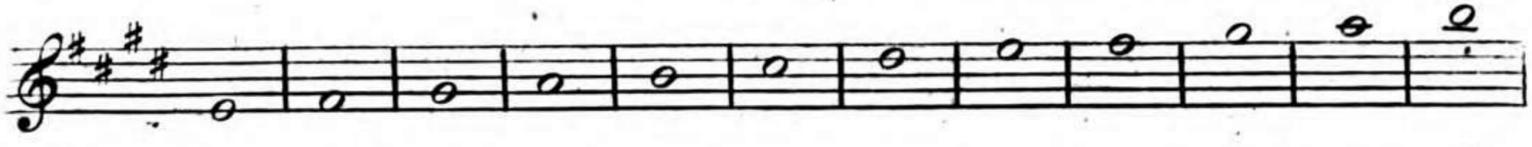
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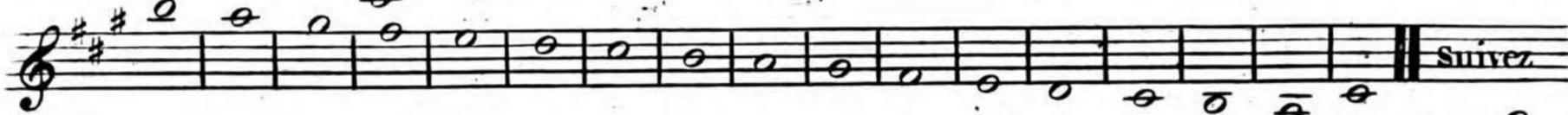
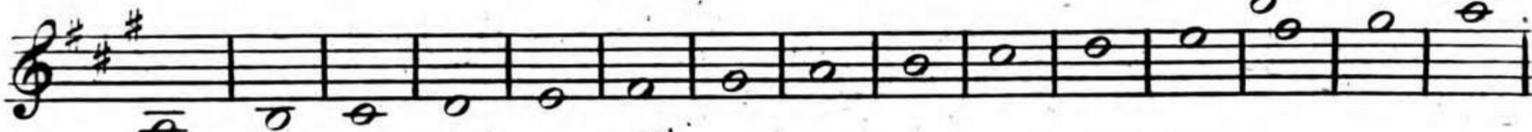
SI majeur

Two staves of musical notation for the SI majeur scale. The first staff shows the notes G, A, B, C, D, E, F#, G. The second staff shows the notes A, B, C, D, E, F#, G, A. The word "Suivez" is written at the end of the second staff.

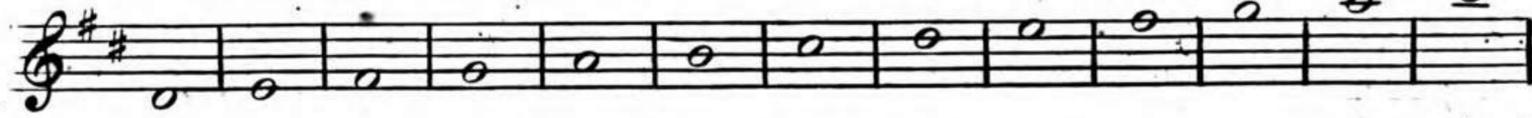
MI majeur



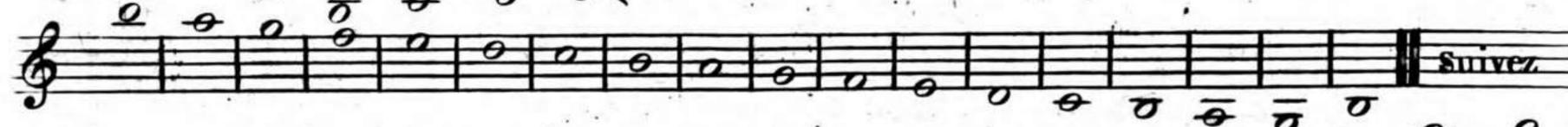
LA majeur



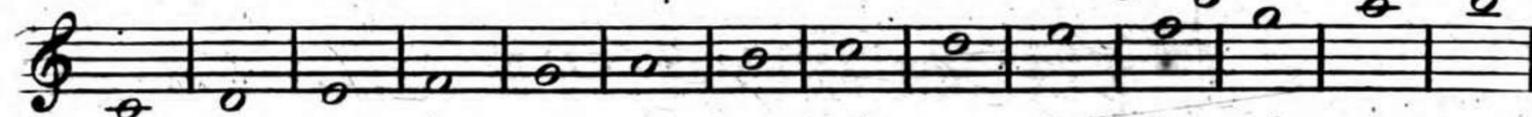
RE majeur



SOL majeur



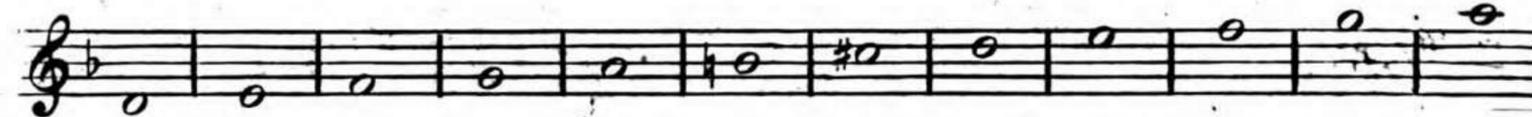
UT majeur



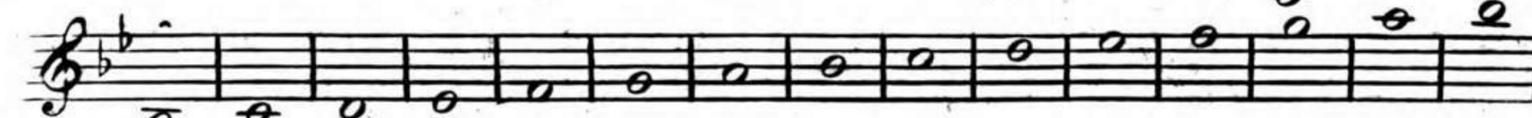
FA majeur



RE mineur



SI b majeur



Suivez

Suivez

Suivez

Suivez

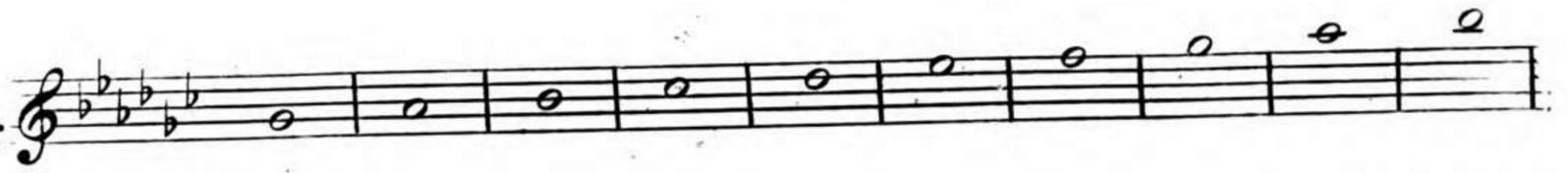
Suivez

Suivez

Suivez

Suivez

SOL^b majeur



A musical staff in treble clef with a key signature of two flats (Bb, Eb). It contains a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, E5, F5, G5, A5, Bb5, C6, D6, Eb6, E6, F6, G6, A6, Bb6, C7, D7, Eb7, E7, F7, G7, A7, Bb7, C8, D8, Eb8, E8, F8, G8, A8, Bb8, C9, D9, Eb9, E9, F9, G9, A9, Bb9, C10, D10, Eb10, E10, F10, G10, A10, Bb10, C11, D11, Eb11, E11, F11, G11, A11, Bb11, C12, D12, Eb12, E12, F12, G12, A12, Bb12, C13, D13, Eb13, E13, F13, G13, A13, Bb13, C14, D14, Eb14, E14, F14, G14, A14, Bb14, C15, D15, Eb15, E15, F15, G15, A15, Bb15, C16, D16, Eb16, E16, F16, G16, A16, Bb16, C17, D17, Eb17, E17, F17, G17, A17, Bb17, C18, D18, Eb18, E18, F18, G18, A18, Bb18, C19, D19, Eb19, E19, F19, G19, A19, Bb19, C20, D20, Eb20, E20, F20, G20, A20, Bb20, C21, D21, Eb21, E21, F21, G21, A21, Bb21, C22, D22, Eb22, E22, F22, G22, A22, Bb22, C23, D23, Eb23, E23, F23, G23, A23, Bb23, C24, D24, Eb24, E24, F24, G24, A24, Bb24, C25, D25, Eb25, E25, F25, G25, A25, Bb25, C26, D26, Eb26, E26, F26, G26, A26, Bb26, C27, D27, Eb27, E27, F27, G27, A27, Bb27, C28, D28, Eb28, E28, F28, 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Bb179, C180, D180, Eb180, E180, F180, G180, A180, Bb180, C181, D181, Eb181, E181, F181, G181, A181, Bb181, C182, D182, Eb182, E182, F182, G182, A182, Bb182, C183, D183, Eb183, E183, F183, G183, A183, Bb183, C184, D184, Eb184, E184, F184, G184, A184, Bb184, C185, D185, Eb185, E185, F185, G185, A185, Bb185, C186, D186, Eb186, E186, F186, G186, A186, Bb186, C187, D187, Eb187, E187, F187, G187, A187, Bb187, C188, D188, Eb188, E188, F188, G188, A188, Bb188, C189, D189, Eb189, E189, F189, G189, A189, Bb189, C190, D190, Eb190, E190, F190, G190, A190, Bb190, C191, D191, Eb191, E191, F191, G191, A191, Bb191, C192, D192, Eb192, E192, F192, G192, A192, Bb192, C193, D193, Eb193, E193, F193, G193, A193, Bb193, C194, D194, Eb194, E194, F194, G194, A194, Bb194, C195, D195, Eb195, E195, F195, G195, A195, Bb195, C196, D196, Eb196, E196, F196, G196, A196, Bb196, C197, D197, Eb197, E197, F197, G197, A197, Bb197, C198, D198, Eb198, E198, F198, G198, A198, Bb198, C199, D199, Eb199, E199, F199, G199, A199, Bb199, C200, D200, Eb200, E200, F200, G200, A200, Bb200, C201, D201, Eb201, E201, F201, G201, A201, Bb201, C202, D202, Eb202, E202, F202, G202, A202, Bb202, C203, D203, Eb203, E203, F203, G203, A203, Bb203, C204, D204, Eb204, E204, F204, G204, A204, Bb204, C205, D205, Eb205, E205, F205, G205, A205, Bb205, C206, D206, Eb206, E206, F206, G206, A206, Bb206, C207, D207, Eb207, E207, F207, G207, A207, Bb207, C208, D208, Eb208, E208, F208, G208, A208, Bb208, C209, D209, Eb209, E209, F209, G209, A209, Bb209, C210, D210, Eb210, E210, F210, G210, A210, Bb210, C211, D211, Eb211, E211, F211, G211, A211, Bb211, C212, D212, Eb212, E212, F212, G212, A212, Bb212, C213, D213, Eb213, E213, F213, G213, A213, Bb213, C214, D214, Eb214, E214, F214, G214, A214, Bb214, C215, D215, Eb215, E215, F215, G215, A215, Bb215, C216, D216, Eb216, E216, F216, G216, A216, Bb216, C217, D217, Eb217, E217, F217, G217, A217, Bb217, C218, D218, Eb218, E218, F218, G218, A218, Bb218, C219, D219, Eb219, E219, F219, G219, A219, Bb219, C220, D220, Eb220, E220, F220, G220, A220, Bb220, C221, D221, Eb221, E221, F221, G221, A221, Bb221, C222, D222, Eb222, E222, F222, G222, A222, Bb222, C223, D223, Eb223, E223, F223, G223, A223, Bb223, C224, D224, Eb224, E224, F224, G224, A224, Bb224, C225, D225, Eb225, E225, F225, G225, A225, Bb225, C226, D226, Eb226, E226, F226, G226, A226, Bb226, C227, D227, Eb227, E227, F227, G227, A227, Bb227, C228, D228, Eb228, E228, F228, G228, A228, Bb228, C229, D229, Eb229, E229, F229, G229, A229, Bb229, C230, D230, Eb230, E230, F230, G230, A230, Bb230, C231, D231, Eb231, E231, F231, G231, A231, Bb231, C232, D232, Eb232, E232, F232, G232, A232, Bb232, C233, D233, Eb233, E233, F233, G233, A233, Bb233, C234, D234, Eb234, E234, F234, G234, A234, Bb234, C235, D235, Eb235, E235, F235, G235, A235, Bb235, C236, D236, Eb236, E236, F236, G236, A236, Bb236, C237, D237, Eb237, E237, F237, G237, A237, Bb237, C238, D238, Eb238, E238, F238, G238, A238, Bb238, C239, D239, Eb239, E239, F239, G239, A239, Bb239, C240, D240, Eb240, E240, F240, G240, A240, Bb240, C241, D241, Eb241, E241, F241, G241, A241, Bb241, C242, D242, Eb242, E242, F242, G242, A242, Bb242, C243, D243, Eb243, E243, F243, G243, A243, Bb243, C244, D244, Eb244, E244, F244, G244, A244, Bb244, C245, D245, Eb245, E245, F245, G245, A245, Bb245, C246, D246, Eb246, E246, F246, G246, A246, Bb246, C247, D247, Eb247, E247, F247, G247, A247, Bb247, C248, D248, Eb248, E248, F248, G248, A248, Bb248, C249, D249, Eb249, E249, F249, G249, A249, Bb249, C250, D250, Eb250, E250, F250, G250, A250, Bb250, C251, D251, Eb251, E251, F251, G251, A251, Bb251, C252, D252, Eb252, E252, F252, G252, A252, Bb252, C253, D253, Eb253, E253, F253, G253, A253, Bb253, C254, D254, Eb254, E254, F254, G254, A254, Bb254, C255, D255, Eb255, E255, F255, G255, A255, Bb255, C256, D256, Eb256, E256, F256, G256, A256, Bb256, C257, D257, Eb257, E257, F257, G257, A257, Bb257, C258, D258, Eb258, E258, F258, G258, A258, Bb258, C259, D259, Eb259, E259, F259, G259, A259, Bb259, C260, D260, Eb260, E260, F260, G260, A260, Bb260, C261, D261, Eb261, E261, F261, G261, A261, Bb261, C262, D262, Eb262, E262, F262, G262, A262, Bb262, C263, D263, Eb263, E263, F263, G263, A263, Bb263, C264, D264, Eb264, E264, F264, G264, A264, Bb264, C265, D265, Eb265, E265, F265, G265, A265, Bb265, C266, D266, Eb266, E266, F266, G266, A266, Bb266, C267, D267, Eb267, E267, F267, G267, A267, Bb267, C268, D268, Eb268, E268, F268, G268, A268, Bb268, C269, D269, Eb269, E269, F269, G269, A269, Bb269, C270, D270, Eb270, E270, F270, G270, A270, Bb270, C271, D271, Eb271, E271, F271, G271, A271, Bb271, C272, D272, Eb272, E272, F272, G272, A272, Bb272, C273, D273, Eb273, E273, F273, G273, A273, Bb273, C274, D274, Eb274, E274, F274, G274, A274, Bb274, C275, D275, Eb275, E275, F275, G275, A275, Bb275, C276, D276, Eb276, E276, F276, G276, A276, Bb276, C277, D277, Eb277, E277, F277, G277, A277, Bb277, C278, D278, Eb278, E278, F278, G278, A278, Bb278, C279, D279, Eb279, E279, F279, G279, A279, Bb279, C280, D280, Eb280, E280, F280, G280, A280, Bb280, C281, D281, Eb281, E281, F281, G281, A281, Bb281, C282, D282, Eb282, E282, F282, G282, A282, Bb282, C283, D283, Eb283, E283, F283, G283, A283, Bb283, C284, D284, Eb284, E284, F284, G284, A284, Bb284, C285, D285, Eb285, E285, F285, G285, A285, Bb285, C286, D286, Eb286, E286, F286, G286, A286, Bb286, C287, D287, Eb287, E287, F287, G287, A287, Bb287, C288, D288, Eb288, E288, F288, G288, A288, Bb288, C289, D289, Eb289, E289, F289, G289, A289, Bb289, C290, D290, Eb290, E290, F290, G290, A290, Bb290, C291, D291, Eb291, E291, F291, G291, A291, Bb291, C292, D292, Eb292, E292, F292, G292, A292, Bb292, C293, D293, Eb293, E293, F293, G293, A293, Bb293, C294, D294, Eb294, E294, F294, G294, A294, Bb294, C295, D295, Eb295, E295, F295, G295, A295, Bb295, C296, D296, Eb296, E296, F296, G296, A296, Bb296, C297, D297, Eb297, E297, F297, G297, A297, Bb297, C298, D298, Eb298, E298, F298, G298, A298, Bb298, C299, D299, Eb299, E299, F299, G299, A299, Bb299, C300, D300, Eb300, E300, F300, G300, A300, Bb300, C301, D301, Eb301, E301, F301, G301, A301, Bb301, C302, D302, Eb302, E302, F302, G302, A302, Bb302, C303, D303, Eb303, E303, F303, G303, A303, Bb303, C304, D304, Eb304, E304, F304, G304, A304, Bb304, C305, D305, Eb305, E305, F305, G305, A305, Bb305, C306, D306, Eb306, E306, F306, G306, A306, Bb306, C307, D307, Eb307, E307, F307, G307, A307, Bb307, C308, D308, Eb308, E308, F308, G308, A308, Bb308, C309, D309, Eb309, E309, F309, G309, A309, Bb309, C310, D310, Eb310, E310, F310, G310, A310, Bb310, C311, D311, Eb311, E311, F311, G311, A311, Bb311, C312, D312, Eb312, E312, F312, G312, A312, Bb312, C313, D313, Eb313, E313, F313, G313, A313, Bb313, C314, D314, Eb314, E314, F314, G314, A314, Bb314, C315, D315, Eb315, E315, F315, G315, A315, Bb315, C316, D316, Eb316, E316, F316, G316, A316, Bb316, C317, D317, Eb317, E317, F317, G317, A317, Bb317, C318, D318, Eb318, E318, F318, G318, A318, Bb318, C319, D319, Eb319, E319, F319, G319, A319, Bb319, C320, D320, Eb320, E320, F320, G320, A320, Bb320, C321, D321, Eb321, E321, F321, G321, A321, Bb321, C322, D322, Eb322, E322, F322, G322, A322, Bb322,

si b mineur

Suivez

RE b majeur

Suivez

FA mineur

Suivez

LA b majeur

Suivez

UT mineur

Suivez

Mi b majeur

Suivez

SOL mineur

Suivez

Sib majeur

RE mineur

FA majeur

LA mineur

UT majeur

GAMMES SUR TOUTES LES POSITIONS.

Une fois que la main est placée à une des positions, il ne faut oter le premier doigt que pour le poser sur une autre, en observant de tenir la paume de la main et le coude en dedans du corps lors que l'on monte.

2^e Position
UT majeur

Lentement

UT mineur
2^e Position

Two staves of musical notation for the 2nd position of the minor scale starting on C. The first staff shows the ascending scale with a '2. doigt' annotation above the second note (D). The second staff shows the descending scale. The key signature has two flats (Bb and Eb).

RE majeur
3^e Position

Two staves of musical notation for the 3rd position of the major scale starting on D. The first staff shows the ascending scale with a '2. doigt' annotation above the second note (E). The second staff shows the descending scale. The key signature has two sharps (F# and C#).

RE mineur
3^e Position

Two staves of musical notation for the 3rd position of the minor scale starting on D. The first staff shows the ascending scale with a '2. doigt' annotation above the second note (E). The second staff shows the descending scale. The key signature has one flat (Bb).

MI majeur
4^e Position

Two staves of musical notation for the 4th position of the major scale starting on E. The first staff shows the ascending scale with a '2. doigt' annotation above the second note (F). The second staff shows the descending scale. The key signature has three sharps (F#, C#, G#).

MI mineur
4^e Position

Two staves of musical notation for the 4th position of the minor scale starting on E. The first staff shows the ascending scale with a '2. doigt' annotation above the second note (F). The second staff shows the descending scale. The key signature has one sharp (F#).

FA# majeur
5^e Position

Two staves of musical notation for the 5th position of the major scale starting on F#. The first staff shows the ascending scale with a '2. doigt' annotation above the second note (G). The second staff shows the descending scale. The key signature has four sharps (F#, C#, G#, D#).

FA# mineur
5^e Position

Two staves of musical notation for the 5th position of the minor scale starting on F#. The first staff shows the ascending scale with a '2. doigt' annotation above the second note (G). The second staff shows the descending scale. The key signature has three sharps (F#, C#, G#).

SOL majeur
6^e Position

On peut monter aux mêmes positions de différentes manières, selon le passage que l'on joue.
La Seconde Position doit toujours se prendre de volée.

EXEMPLE

On monte à la troisième Position de trois manières, du Premier doigt, du Second ou du Troisième.

EXEMPLE

Par le 1^e doigt

Par le 1^e doigt

Par le 3^e doigt

La quatrième Position se prend aussi de volée.

EXEMPLE

On monte à toutes les Positions par le 1^e ou le 2^e ou le 3^e doigt, j'en donnerai l'exemple plus loin.

J'aurais pu augmenter le nombre des gammes contenues dans cette Méthode, mais j'ai pensé qu'elles suffisaient pour la conduite de l'archet, et la connaissance du Manche.

Jusqu'à ce que l'on soit sûr de la conduite de l'archet, il est à propos de commencer en tirant, les commencemens de chaque phrase, principalement dans les passages rapides, pour ne pas détacher à rebours d'archet; si on se trouvait en poussant, on liera les deux dernières notes de la mesure qui précèdent le trait, ou bien les deux premières qui le commencent.

Allegro

EXEMPLES

faites le coup d'archet comme il est indiqué.

Pour rendre l'étude du Violon plus agréable, j'ai cru devoir mêler parmi les Gammes des Leçons chantantes et Progressives avec accompagnement d'un Second Violon.

I^{re} LEÇON

1^o Violon

2^o Violon

Andante

Tirez et Poussez fort en employant tout l'archet

Reprenez l'archet

Fin Mineur

Reprenez l'archet

D.C. Allez au commencement Jusqu'au mot Fin.

D.C.

SYNCOPE

Il faut appuyer l'archet au milieu de la note syncopée par un coup de poignet en appuyant le premier doigt sur la Baguette. on peut le faire avec peu d'archet ou dans toute sa longueur.

EXEMPLES

Autre Maniere de Syncoper

Tirez

2^e Leçon

Andante Moderato

3^e Leçon

Andante Poco

f

Des Différens Coups d'Archet; divisés en trois Parties.

I.^{re} PARTIE.

Allongez un peu l'archet et presque du milieu.

f
 F
 f
 F
 f
 F
 f
 F

il faut commencer en poussant et détacher tout avec peu d'archet et de la pointe.

Commencez en tirant et employez un peu plus d'archet qu'au précédent.

il ne faut faire apprendre à l'élève qu'un coup d'archet à la fois, aller ensuite aux leçons suivantes, et revenir aux autres alternativement.

4^{me} Leçon

Moderato

Fin

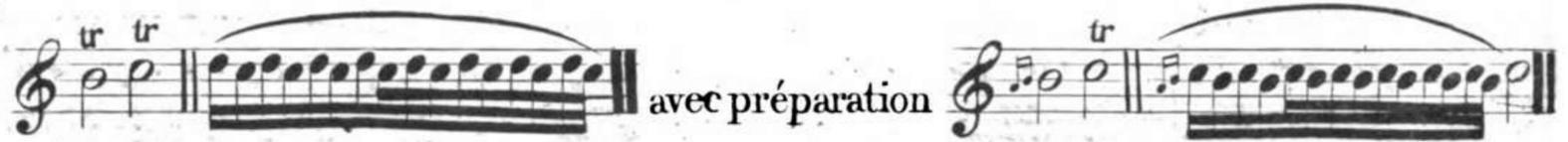
5^m. Leçon

Moderato

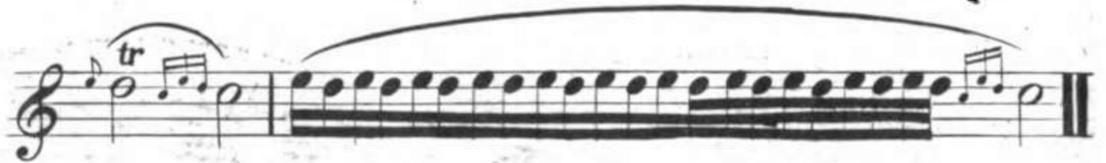
Alongez l'archet et fort

Du TRILL appelé CADENCE

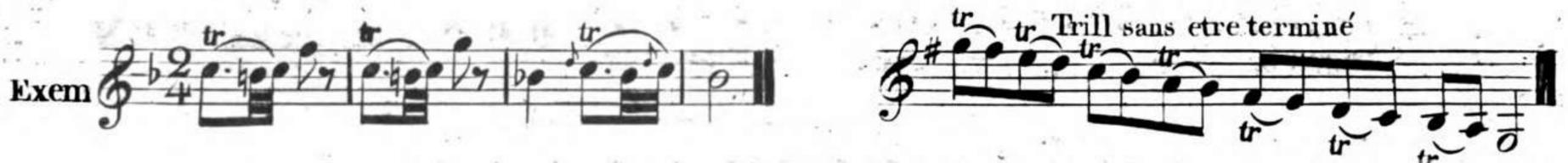
Le Trill se fait par un battement alternatif de la note sur la quelle il est posé avec la note au dessus .il y a plusieurs manieres de le terminer: pour bien l'apprendre, il faut commencer lentement, en élevant le doigt également, afin de lui donner plus de brillant, et presser à mesure qu'on veut le terminer.



Maniere de le terminer

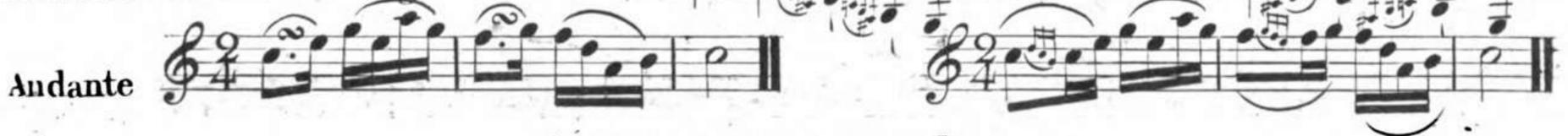


Le Trill s'emploie dans les phrases de chant et dans les traits. dans ce dernier cas on ne le termine pas.



Autre maniere

Ces trois petites notes d'agrément sont très usitées.



PETITES NOTES ou PORT de VOIX.

La Petite Note vaut la moitié de la valeur de celle dont elle est suivie, et cette valeur est prise sur cette même note.



Differens Exercices Pour les Doigts

N^o 1.

N^o 2.

N^o 3.

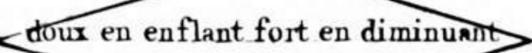
N^o 4.

Ce Double Trill se fait comme le simple en mettant beaucoup d'égalité et de force dans le mouvement des doigts qui forment le battement.

Lent

Ce premier Signe  indique qu'il faut commencer fort en diminuant le son

Le Second  commencer piano et finir fort

Le Troisième  doux en enflant fort en diminuant

6^e Leçon

Lent

f > tirez >

p

crec *p* *f*

Leçon pour habituer l'élève à faire franchir l'archet à une Corde.
lentement d'abord, du tiers de l'archet et sec sans trop allonger.

7^e Leçon

f

reprenez l'archet. reprenez

f

This musical score is written for piano and consists of eight systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system features a melody in the upper staff and a rhythmic accompaniment in the lower staff, with a forte (f) dynamic marking. The second system includes a first ending (1^e fois) in the upper staff and a piano (p) dynamic marking. The third system features a second ending (2^e fois) in the upper staff and a piano (p) dynamic marking. The fourth system includes a first ending (1^e fois) in the upper staff and a forte (f) dynamic marking. The fifth system includes a first ending (1^e fois) in the upper staff and a forte (f) dynamic marking. The sixth system includes a piano (p) dynamic marking and a forte (f) dynamic marking. The seventh system includes a piano (p) dynamic marking and a forte (f) dynamic marking. The eighth system includes a piano (p) dynamic marking and a forte (f) dynamic marking.

Seconde Partie des Differens Coups D'archet.

Cet exercice se fait de deux manieres

Gamme sur les différentes Manieres de monter à toutes les Positions.

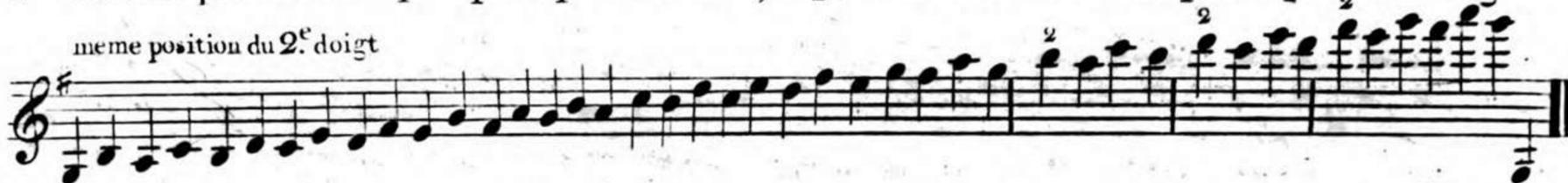
Le dernier sol de la Chanterelle se fait avec le quatrieme doigt par extension; c'est à dire, en allongeant le doigt, pour ne pas changer de position pour une seule note.

me me position du 1^{er} doigt



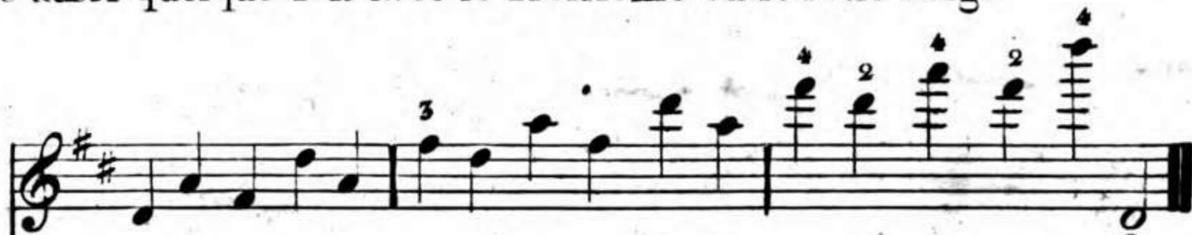
On voit par cet exemple qu'on peut monter jusqu'au bout de la touche par le premier doigt.

me me position du 2^e doigt



On monte aussi quelque fois avec le Troisieme ou le Petit doigt

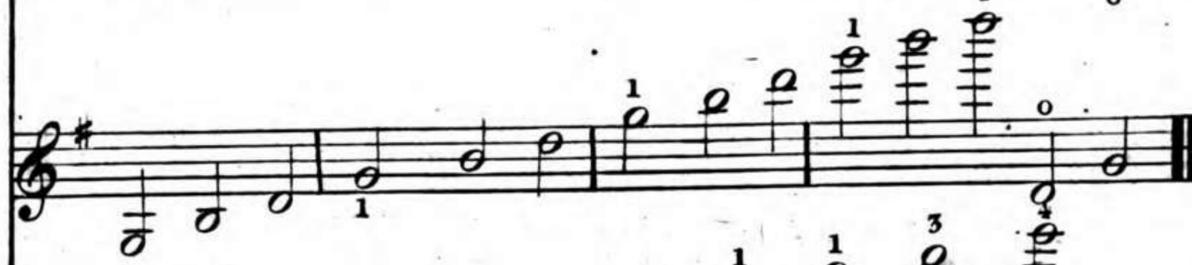
Exemple



ou bien



du 1^{er} doigt



me me maniere



Idem



Idem



Idem



On verra plus loin que pour descendre on emploie toujours le premier ou le second doigt.

9^e Leçon

Poco Allegro

Musical score for the 9th lesson, titled "Poco Allegro". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of two staves joined by a brace. The first staff begins with a forte dynamic marking (*f*). The piece concludes with a double bar line and the word "fin". The score is divided into several systems, each with two staves. The final system includes the instruction "D.C." (Da Capo) at the end of both staves.

10^e Leçon

Andante espressivo

Musical score for the 10th lesson, titled "Andante espressivo". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of two staves joined by a brace. The first staff begins with a piano dynamic marking (*p*). The piece features several slurs and dynamic markings, including *1^o*, *1^o*, and *p*. The score is divided into two systems, each with two staves. The final system includes the instruction "D.C." (Da Capo) at the end of both staves.

p *p*

> un peu plus animé

p peu d'archet.

p *p*

mineur

au majeur

Exercice pour l'Archet.

détaché au tiers de l'archet en appuyant sans trop allonger.

Lent

Exercice pour apprendre à faire les fausses Quintes,
que l'on trouve souvent dans les tons mineurs.

1^{er} Exemple. 

2^{es} Exemple. 

II^{es} Leçon. *Andante*
pp 

fin 







D.C.

D.C.

Allegro Moderato, ma Risoluto.

12^e Leçon.

f

p

pp

f

f

First system of musical notation, consisting of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The bottom staff begins with a bass clef and a dynamic marking of *f*. Both staves contain a series of eighth and sixteenth notes.

Second system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. The music continues with eighth and sixteenth notes.

Third system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. The music continues with eighth and sixteenth notes.

Fourth system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. A dynamic marking of *p* is present in the middle of the system.

Fifth system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. Fingerings are indicated with numbers 1, 2, and 3 above notes in the top staff.

Sixth system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. The system concludes with a double bar line.

Des Differens Coups d'Archet 3^e Partie.

Animé

The 'Animé' section consists of six staves of musical notation. The first three staves are in G major (one sharp) and feature rhythmic exercises with eighth and sixteenth notes, often grouped in pairs or fours. The last three staves are in B-flat major (two flats) and feature similar rhythmic exercises, including some with slurs and accents. The tempo is marked 'Animé'.

Allegro

du milieu
de l'archet

The 'Allegro du milieu de l'archet' section consists of a single staff of musical notation in G major (one sharp). It features a rhythmic exercise with eighth and sixteenth notes, including slurs and accents. The tempo is marked 'Allegro'.

Idem

The 'Idem' section consists of two staves of musical notation in G major (one sharp). Both staves feature rhythmic exercises with eighth and sixteenth notes, including slurs and accents. The tempo is 'Allegro'.

du milieu
de l'archet.

The 'du milieu de l'archet' section consists of a single staff of musical notation in G major (one sharp). It features a rhythmic exercise with eighth and sixteenth notes, including slurs and accents. The tempo is 'Allegro'.

Du STACCATO ou MARTELÉ

Pour faire ce coup d'archet, il faut tirer les trois premières notes et pousser les autres, en commençant de la pointe, donner un coup de poignet à chaque note et employer fort peu d'archet. pour apprendre à le bien faire, il faut le travailler lentement.



il faut faire le passage suivant du tiers de l'archet, en roidissant un peu l'avant bras, afin que l'archet puisse bondir.



CADENCE sur deux Cordes

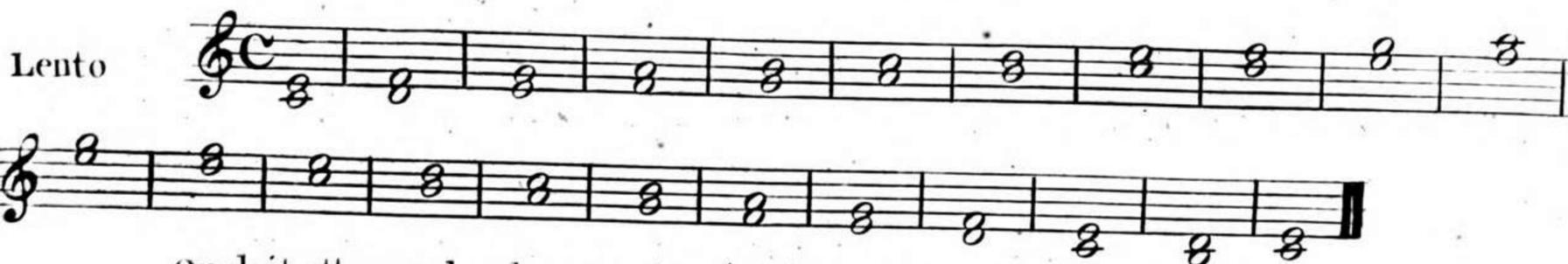
Quoique cette Cadence ne soit pas usitée, on la travaille vu sa difficulté, il faut que le poignet soit souple et fasse peu de mouvement, en jouant de la pointe de l'archet jusqu'au milieu.



il faut commencer le passage suivant en poussant sans roideur et du milieu de l'archet.



GAMME en DOUBLE CORDE



On doit attaquer les deux cordes également, et avec la même force.

Andante Espressivo con variazioni

15^e Leçon

Fin

1^e Variation

à rebours d'archet et de la pointe.

Fin

Poussez

2^e Variation

Fin

D.C.

D.C.

14^e Leçon

Adagio

Fin Mineur

D.C.

15^e Leçon

Allegretto

Fin

D.C.

ADAGIO avec des agréments

The image shows a musical score for three variations of an Adagio piece. The first variation (1^{re} Var.) features a melody with trills and slurs. The second variation (2^e Var.) includes triplets and slurs. The third variation (3^e Var.) is more technically demanding, with many slurs and trills. The score is written in a single system with three staves.

. Leçon sur la maniere de monter et de descendre

The image shows a musical score for a lesson on ascending and descending scales. The tempo is marked 'Très Lent'. The score is written in a single system with six staves. The first staff shows the ascending scale, and the subsequent staves show the descending scale with various fingerings and ornaments. The key signature is one flat (B-flat).

Leçon en Double-Corde

16^e Leçon.

Andante

Leçon en Double-Corde Compliquée, pour apprendre à ne lever qu'un doigt.

Lent

PRÉLUDE



Moderato

DUO I



First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and dynamic markings 'f' and 'p'. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and dynamic markings 'f'. The lower staff continues the rhythmic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and dynamic markings 'f'. The lower staff continues the rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and dynamic markings 'f'. The lower staff continues the rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs, dynamic markings 'f', and fingerings '1' and '2'. The lower staff continues the rhythmic accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and dynamic markings 'f'. The lower staff continues the rhythmic accompaniment.

RONDO

Allegretto

The musical score is written for a piano and consists of six systems of two staves each. The first system is marked *p* and includes a trill. The second system has a repeat sign. The third system features a complex melodic line with slurs and accents. The fourth system includes trills and is marked *p*. The fifth system has a forte *f* dynamic and includes fingerings (1, 3, 4) and a trill. The sixth system concludes with a forte *f* dynamic and a repeat sign.

PRÉLUDE

Allegro Moderato

DUO 2^e

This page of musical notation, numbered 42, contains several systems of staves. The notation is written in a key signature of one flat (B-flat) and a time signature of 7/8. The piece features a variety of musical textures and dynamics. The first system includes a piano (p) dynamic and a forte (f) dynamic. The second system features a fortissimo (ff) dynamic and a trill (tr) marking. The third system includes a fortissimo (ff) dynamic and a piano (p) dynamic. The fourth system features a piano (p) dynamic and a piano (p) dynamic. The fifth system includes a piano (p) dynamic and a piano (p) dynamic. The sixth system features a piano (p) dynamic and a piano (p) dynamic. The seventh system includes a piano (p) dynamic and a piano (p) dynamic. The eighth system features a piano (p) dynamic and a piano (p) dynamic. The ninth system includes a piano (p) dynamic and a piano (p) dynamic. The tenth system features a piano (p) dynamic and a piano (p) dynamic. The piece concludes with a double bar line and a repeat sign.

Fin

SICILIANO

Sempre Piano

Musical score for the Siciliano section. It consists of two systems of staves. The first system has two staves (piano and grand) with a treble clef, a key signature of one flat, and a 6/8 time signature. The tempo is marked 'Siciliano' and the dynamics are 'Sempre Piano'. The second system also has two staves, with the piano part featuring a triplet of eighth notes and a dynamic marking of 'pp'. Both systems end with a double bar line and a repeat sign.

Poco Allegro

RONDO

p

p

Musical score for the Rondo section. It consists of two systems of staves. The first system has two staves (piano and grand) with a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is marked 'Poco Allegro' and the dynamics are 'p'. The second system also has two staves, with the piano part featuring a dynamic marking of 'p'. The section concludes with a 'Fin' marking and a double bar line. The grand staff part ends with a dynamic marking of 'p' and a 'D.C.' (Da Capo) instruction.

PRELUDE

Allegro Moderato

DUO 3^e

repoussez

Allegro poco piano.

RONDO

peu d'archet.



PRÉLUDE

Duo 4^e.

This musical score is for a piano prelude, titled "PRÉLUDE" and "Duo 4^e". It is written for two pianos, with each instrument having a grand staff consisting of a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems, each containing two grand staves. The first system includes a short introduction with a melodic line in the treble clef and a supporting bass line. The second system features a more complex texture with multiple voices in both hands, including arpeggiated figures and melodic lines. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The piece concludes with a final cadence in the right hand.

The first system of the musical score consists of three staves. The top two staves are for the violin, and the bottom staff is for the piano. The piano part features a series of chords, many of which are marked with a '6' above them, indicating a sixteenth-note figure. The tempo is marked 'ANDANTE' and the mood is 'Espressivo'. The key signature has one sharp (F#).

ANDANTE
Espressivo

The second system continues the musical score. It includes a 'Fin' marking above the piano part. The tempo and mood remain 'ANDANTE' and 'Espressivo'. The piano part includes a 'pp' (pianissimo) dynamic marking. The key signature remains one sharp.

The third system of the score shows a change in the piano part's dynamics, with 'pp' and 'p' markings. The tempo and mood are still 'ANDANTE' and 'Espressivo'. The key signature remains one sharp.

The fourth system concludes the piece. It features 'D.C.' (Da Capo) markings at the end of the piano part. The tempo and mood are 'ANDANTE' and 'Espressivo'. The key signature changes to two flats (Bb and Eb) in the final measures.

POLONAISE

The musical score is written for two staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The piece is titled "POLONAISE".

The score consists of several systems of two staves each, connected by a brace on the left. The notation includes:

- Staff 1 (Top):** Features a melodic line with eighth-note patterns and slurs. Dynamics include *p* and *>*.
- Staff 2 (Bottom):** Features a bass line with eighth-note patterns and slurs. Dynamics include *p*.
- Staff 3:** Continues the melodic and bass lines. Includes a trill (*tr*) and a forte (*f*) dynamic.
- Staff 4:** Similar to the previous system, with melodic and bass lines.
- Staff 5:** Melodic line with accents (*>*) and piano (*p*) dynamics. Bass line includes a piano (*p*) dynamic.
- Staff 6:** Melodic line with accents (*>*) and piano (*p*) dynamics. Bass line includes a piano (*p*) dynamic.
- Staff 7:** Melodic line with accents (*>*) and piano (*p*) dynamics. Bass line includes a piano (*p*) dynamic.
- Staff 8:** Melodic line with accents (*>*) and piano (*p*) dynamics. Bass line includes a piano (*p*) dynamic.

First system of musical notation, consisting of two staves. The upper staff features a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. It contains a complex melodic line with many sixteenth notes and slurs. The lower staff also has a treble clef and a key signature of one sharp, with a dynamic marking of *p*. It provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a trill (*tr*) and a dynamic marking of *f*. The lower staff continues the accompaniment, featuring a dynamic marking of *p* and some rests.

Third system of musical notation, consisting of two staves. The upper staff is dominated by a dense, fast-moving melodic line with a dynamic marking of *f*. The lower staff continues the accompaniment with a dynamic marking of *p*.

Fourth system of musical notation, consisting of two staves. The upper staff continues the intricate melodic pattern with a dynamic marking of *f*. The lower staff provides a steady accompaniment with a dynamic marking of *p*.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *f*. The lower staff continues the accompaniment with a dynamic marking of *p*.

Sixth system of musical notation, consisting of two staves. The upper staff concludes the melodic line with a dynamic marking of *f*. The lower staff concludes the accompaniment with a dynamic marking of *p*. The system ends with a double bar line.

PRÉLUDE

DUO 5^e

Moderato

molto Piano

The musical score is written for two voices and piano accompaniment. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato' and the dynamics are 'molto Piano'. The score consists of several systems of staves. The first system shows the vocal parts with various ornaments and slurs. The piano accompaniment follows with complex textures, including chords, arpeggios, and trills. Dynamics such as 'F' (forte), 'P' (piano), and 'pp' (pianissimo) are indicated throughout. The piece concludes with a double bar line and a final cadence.

Handwritten musical score for piano, page 55. The score consists of 12 systems of two staves each. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include 'espressivo', 'pp', 'p', 'tr', 'f', and 'cres'. The key signature has two sharps (F# and C#).

Poco Andante

THEME Varié

I^{re} Variation

Plus animé

D.C.

D.C.

2^{me} Variation

p

D.C.

f *f* *p*

f *f* *p*

p

D.C.

D.C.

PRÉLUDE

Largo con espressione

DUO 6^e

mezzo *f*

sur la 4^e Corde

Allegro

This page of musical notation, page 57, contains several systems of staves. The notation includes treble and bass clefs, notes, rests, and various musical ornaments and dynamics. Key features include:

- Trills (tr):** Indicated by 'tr' above notes in the first system and the bottom of the seventh system.
- Dynamic Markings:** 'p' (piano) and 'f' (forte) are used throughout, such as in the third system.
- Ornamentation:** Flats (b) and naturals (♮) are used to modify notes, particularly in the second system.
- Figured Bass:** Numbers 2, 3, and 4 are placed below notes in the sixth system, likely indicating figured bass or fingering.
- Triads:** Triplet markings (3) are present in the eighth system.
- Staff Groupings:** Brackets on the left side group the staves into pairs, suggesting a grand staff or similar arrangement.

First system of musical notation, consisting of two staves. The key signature has two flats (B-flat and E-flat). The music features a melodic line with trills (tr) and a bass line with chords. A fermata is placed over the final note of the first staff.

Second system of musical notation, consisting of two staves. The music continues with a melodic line and a bass line. A fermata is present over the first note of the upper staff.

Third system of musical notation, consisting of two staves. The music continues with a melodic line and a bass line. The bass line features several chords with fingerings indicated by numbers 2, 3, and 0.

Fourth system of musical notation, consisting of two staves. The music continues with a melodic line and a bass line. A trill (tr) is marked over the final note of the upper staff.

Fifth system of musical notation, consisting of two staves. The music continues with a melodic line and a bass line. Multiple trills (tr) are marked over various notes in both staves.

Sixth system of musical notation, consisting of two staves. The music continues with a melodic line and a bass line. Trills (tr) are marked over notes in the upper staff.

First system of musical notation. The upper staff features a melodic line with a *p* dynamic marking at the beginning and a *pp* marking later. The lower staff provides a rhythmic accompaniment with a *pp* dynamic marking.

Second system of musical notation. The upper staff continues the melodic line with a *p* dynamic marking. The lower staff continues the accompaniment with a *p* dynamic marking.

Third system of musical notation. The upper staff features a more complex melodic line with a *f* dynamic marking and includes fingerings 2, 3, and 2. The lower staff continues the accompaniment with a *f* dynamic marking.

Fourth system of musical notation. The upper staff features a melodic line with a *p* dynamic marking and includes fingerings 3, 4, 2, and 4. The lower staff continues the accompaniment with a *p* dynamic marking.

Fifth system of musical notation. The upper staff features a melodic line with a *ff* dynamic marking and includes fingerings 2 and 2. The lower staff continues the accompaniment with a *f* dynamic marking.

Sixth system of musical notation. The upper staff features a melodic line with a *ff* dynamic marking. The lower staff continues the accompaniment with a *f* dynamic marking.

SIX ETUDES à VIOLON seul

N° I.
Lento

du milieu de l'archet un peu allongé et sec.

N° 2.
Moderato



Il faut tirer l'archet d'un bout à l'autre avec force et rapidité,
et le retirer séchement aux deux extrémités.

N^o 3.
Moderato

N°4
Allegro

Poussez

ff

This musical score for No. 4, Allegro, consists of ten staves of music. The key signature has one flat (B-flat) and the time signature is common time (C). The music is characterized by rapid sixteenth-note passages and frequent trills, indicated by 'tr' markings. The first staff includes the instruction 'Poussez' and a fortissimo dynamic marking '*ff*'. The piece concludes with a final whole note chord on the tenth staff.

fort et alongez l'archet.

N°5
Moderato

This musical score for No. 5, Moderato, consists of three staves of music. The key signature has one flat (B-flat) and the time signature is common time (C). The music features sustained notes with a '4' above a measure, indicating a four-measure rest. The tempo is marked 'Moderato'.

The first section consists of five staves of music. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a series of eighth notes, followed by a half note. The second staff continues with eighth notes and a half note. The third and fourth staves feature sixteenth-note passages with slurs. The fifth staff concludes with a half note and a fermata.

N°6.
Adagio

The second section begins with a single staff in treble clef, marked 'Adagio'. It features a series of quarter notes and half notes, with some notes marked with accents (>).

The second staff of the second section continues the melodic line with quarter and eighth notes, including a triplet of eighth notes.

The third staff of the second section features a series of eighth notes with slurs, leading to a half note.

liez bien également

The fourth staff of the second section contains a series of eighth notes with slurs and trills (tr) over the final notes.

The fifth staff of the second section continues with eighth notes and slurs, ending with a half note.

The sixth staff of the second section features a series of eighth notes with slurs and trills (tr) over the final notes.

The seventh staff of the second section continues with eighth notes and slurs, ending with a half note.

64 Maniere simple et facile de moduler dans tous les tons, sans savoir les principes de l'Harmonie. il suffit de connaitre l'Accord de la Septieme Dominante qu'on emploie pour passer d'un Ton majeur à un autre Ton majeur, ainsi que l'Accord de la Septieme Diminuée pour passer d'un Ton mineur à un autre Ton mineur.

Emploi de la 7^{me} Dominante.

Ton d'UT naturel

7^{me} Dominante.

FA majeur.

7^{me} Dominante.

Sib maj.

7^{me} Dominante.

Mib majeur

7^e Diminuée.

Sib maj.

7^e Domin. FA maj.

7^e Dominante. UT naturel.

Cet exemple au quel l'auteur s'est borné, lui a paru suffisant, pour faire connaitre la marche générale des modulations.

On verra par ce second exemple, qu'on revient au ton primitif par la 7^{me} Dominante ou la 7^{me} Diminuée.

Emploi de la Septieme Diminuée dans les tons mineurs.

7^e Dimin.

LA mineur

RE mineur

SOL mineur

UT mineur

7^e Dimin.

7^e Diminuée.

7^e Dimin.

Pour revenir au ton primitif, on emploie de même la Septieme Diminuée.

7^e Dimin.

SOL mineur

RE mineur

7^e Dimin.

LA mineur

6

6

6

Emploi de la Septieme Dominante dans les Tons majeurs avec Diezes.

7^e Dominante

UT naturel

7^e Domin.

SOL majeur

7^e Domina.

RE majeur

même maniere,
pour retourner au
ton primitif.

7^e Dominante.

LA majeur

RE majeur

7^e Dominante.

7^e Dominante.

SOL majeur

UT naturel

Emploi de la Septieme Diminuée dans les Tons mineurs avec Diezes.

7^e Diminuée.

LA mineur

MI mineur

7^e Diminuée.

SI mineur

7^e Diminuée.

FA# mineur

6

6

6

6

7^e Diminuée.

SI mineur

6

6

6

7^e Diminuée.

MI mineur

LA mineur

(Nota). Toutes ces Leçons peuvent s'exécuter sans interruption, jusqu'à la fin.