

C

GRANDE MÉTHODE
DE VIOLON

DÉDIÉE

à Monsieur J^h Clavel,

*Professeur Adjoint à l'École Royale de Musique
Artiste de l'Académie et Membre de la Société des grands Concerts*

Composée par

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ex Artiste du Théâtre Royal de l'Odéon.

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PRÉ DE L'ÉD.

OPÉRA : 19.



A Paris, chez M^{re} Joly, Éditeur de Musique.
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CHURCH OF THE HOLY TRINITY

OF THE CITY OF NEW YORK

MINISTERS OF THE GOSPEL

ALL SAINTS CHURCH

NEW YORK

1854

AVIS.

Sans entrer ici dans une analyse des Méthodes connues jusqu'à ce jour, et ne voulant pas porter un jugement qui pourrait paraître partial; nous dirons seulement qu'en offrant cette nouvelle Méthode au public, nous croyons avoir évité les défauts qui existent dans beaucoup d'autres, défauts qui consistent à être beaucoup trop étendus dans les premières leçons, ou dans le cas contraire qui en possèdent à peine et passent trop rapidement à des difficultés qui sont inexécutables pour les élèves.

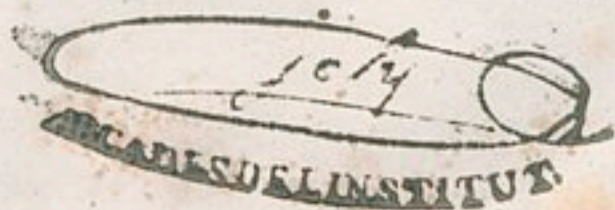
Nous croyons avoir atteint le but que nous nous proposons depuis longtemps de conduire l'Elève sans le fatiguer par des redites continuelles et inutiles des premiers élémens aux grandes difficultés par des leçons progressives et chantantes qui instruisent en amusant, et nous pouvons affirmer que sous ce rapport cette Méthode renferme tout ce qu'il est indispensable de connaître pour bien jouer du Violon.

DU VIOLON.

L'origine de cet instrument se perd dans la nuit des tems, on croit que Pythagore en a été l'inventeur, sa conformation n'était pas la même que celle d'aujourd'hui, il n'avait que trois cordes RÉ, LA, MI, et le manche était beaucoup plus large. en 1562 un Italien y ajouta la corde SOL et depuis cette époque sa perfection a été poussée au dernier degré.

Ce qui prouverait l'ancienneté de cet Instrument, c'est que le célèbre Raphaël représente S^{te} Cécile avec un Violon, et que dans les Sculptures Antiques que l'on voit à l'Eglise Cathédrale à Paris on y voit des Violons. on sait que cette église fut construite sous le règne de Childebert 1^{er}.

Les Violons les plus estimés sont ceux d'Amati et Stradivarius, ceux qu'on fabrique à Crémone sont très recherchés mais ceux que l'on confectionne à Paris aujourd'hui, peuvent rivaliser avec eux.



THE HISTORY OF THE UNITED STATES

THE HISTORY OF THE UNITED STATES
FROM THE FIRST SETTLEMENTS
TO THE PRESENT TIME

BY
JAMES OSGOOD

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2 ABREGE DES PRINCIPES DE MUSIQUE.

L'on écrit la Musique sur cinq lignes horizontales et paralleles qui forment ce qu'on appelle une portée, appelée ainsi parcequelles servent à porter les Clefs et les Notes, comme ces cinq lignes ne peuvent suffire à l'étendue de la voix et des Instrumens, l'on ajoute au dessus, et au dessous, des lignes que l'on nomme supplémentaire.

EXEMPLE.

PORTÉE	5 ^e	Lignes ajoutées au dessus.	—	—	—	Les Lignes de la Portée se comptent de la plus basse à la plus élevée.
	4 ^e		—	—	—	
	3 ^e		—	—	—	
	2 ^e		—	—	—	
	1 ^e		1 ^{er} Interligne.	—	—	
		Lignes ajoutées au dessous.	—	—	—	

L'on appelle la distance d'une ligne à l'autre espace ou interligne, la portée est donc composée de cinq lignes et de quatre espaces ou interlignes, la première ligne est celle d'en bas la seconde celle au dessus et ainsi de suite, l'on nomme aussi degrés les lignes et interlignes ainsi en comptant du dessous de la première ligne au dessus de la cinquième, la portée contient onze degrés qui servent pour écrire la Musique.

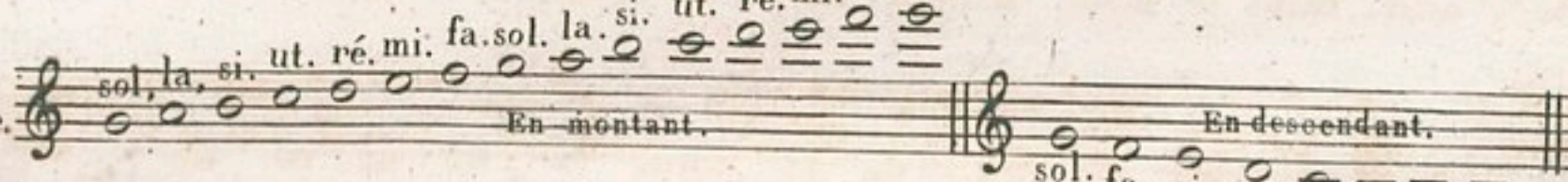
DES CLEFS,

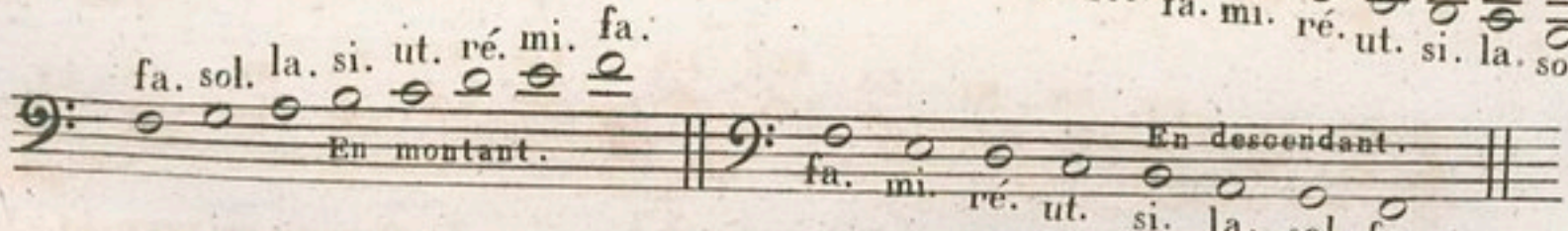
Il y a trois sortes de Clefs savoir clefs de SOL, clef de FA, et clef d'UT

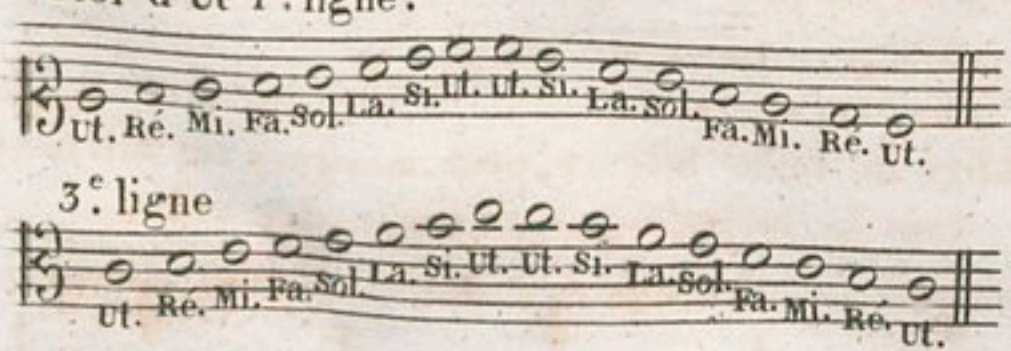
CLEF DE SOL  qui se pose sur la 2^e ligne CLEF D'UT  elle se pose sur la 1^{re}, 2^e, 3^e, et 4^e ligne CLEF DE FA  sur la 4^e ligne, pour le Violon on ne se sert que de la Clef de SOL sur la seconde ligne.

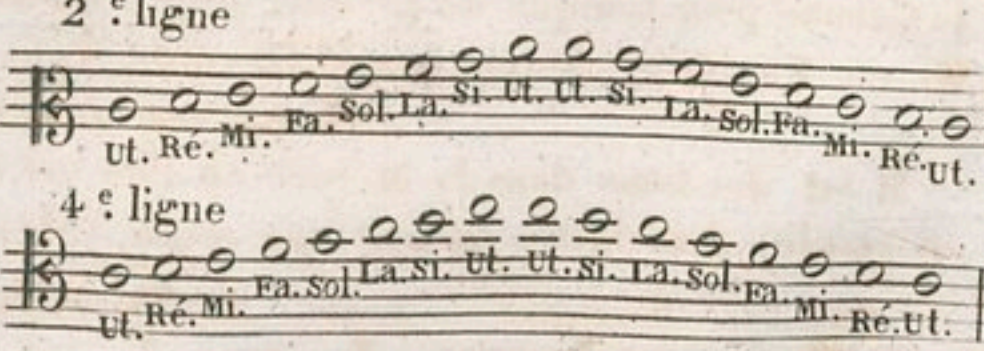
Il se suit de ses différentes positions que chaque Clef donne son nom à la Note qui occupe la même ligne qu'elle, ainsi en comptant de cette Note soit en montant ou en descendant on trouve le nom des autres.

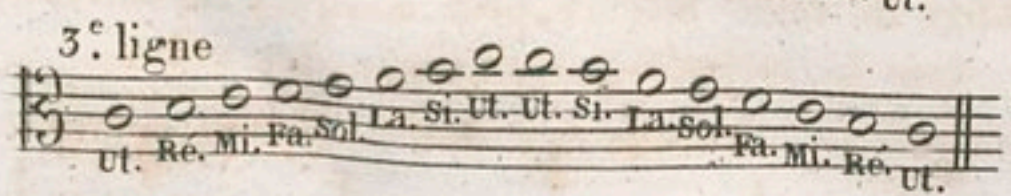
EXEMPLE.

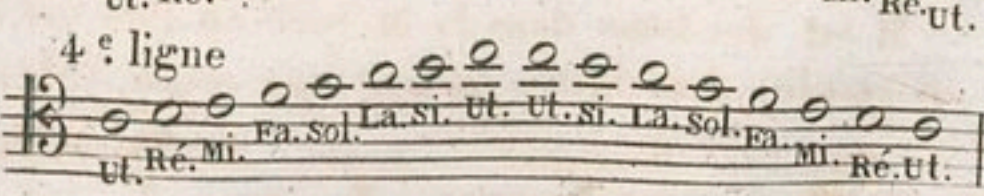
Clef de Sol, seconde ligne. 

Clef de Fa, 4^e ligne. 

Clef d'Ut 1^{re} ligne. 

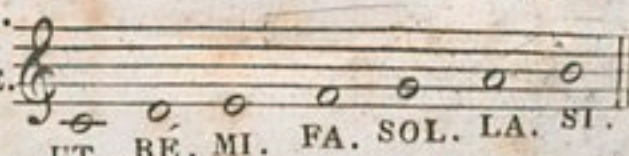
Clef d'Ut 2^e ligne. 

3^e ligne. 

4^e ligne. 

DES NOTES.

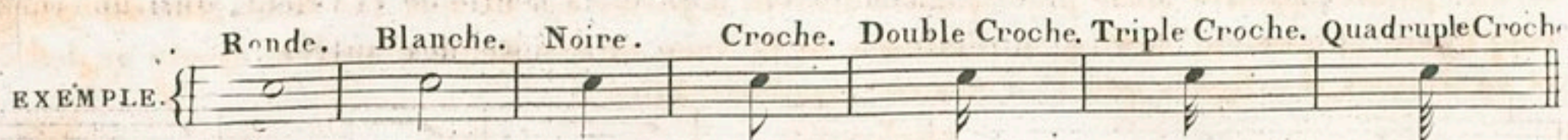
Pour exprimer toute idée en Musique, soit vocale, soit Instrumentale, on se sert de Notes, elles sont au nombre de sept, savoir, UT. RÉ. MI. FA. SOL. LA. SI.

EXEMPLE. 

DE LA VALEUR DES NOTES.

5

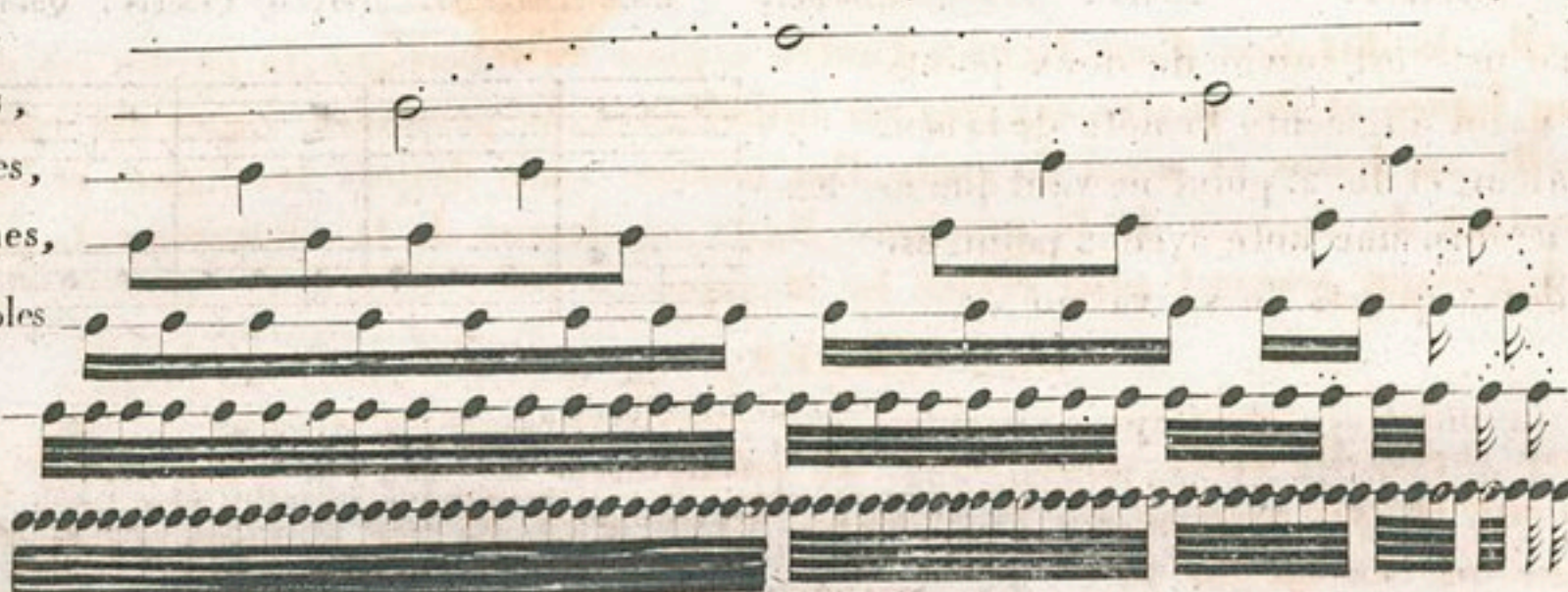
On appelle valeur, la durée ou le tems, que le son de chaque Note doit avoir dans la mesure, pour leur donner à chacune un tems déterminé on leur a donné différents noms, SAVOIR.



La Ronde comparativement aux autres notes, est celle qui dure le plus longtemps, la Blanche dure la moitié de la Ronde la Noire la moitié de la Blanche, et ainsi de suite des autres.

VALEUR DES NOTES COMPARE ENTRE ELLES.

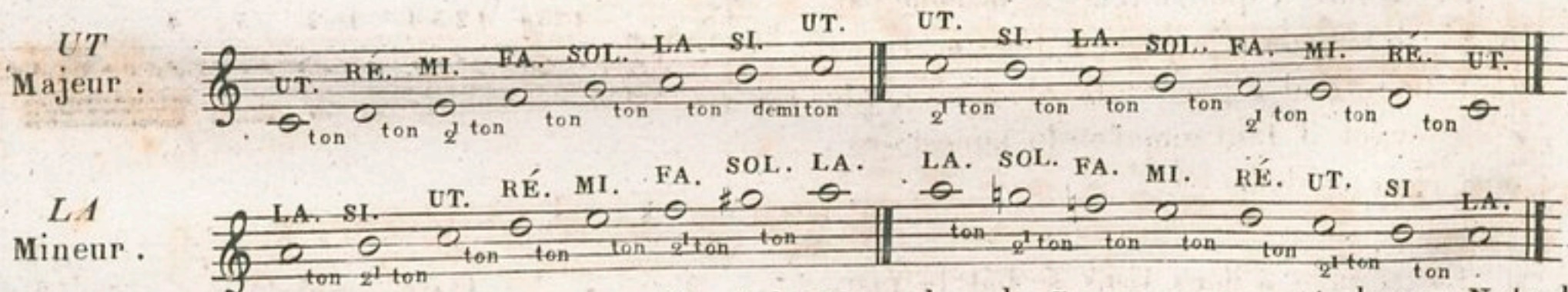
La Ronde
vaut
2 Blanches,
ou 4 Noires,
ou 8 Croches,
ou 16 Doubles
croches,
32 Triples
croches,
64 quad.
croches,



La Ronde vaut
2 Blanches.
1a Blanche vaut
2 Noires.
1a Noire vaut
2 Croches.
1a Croche vaut
2 Doub. Croc.
1a Double Cr. vaut
2 Triple croch.
1a Trip. Croc. vaut
2 Quadruples
Croches.

LA GAMME

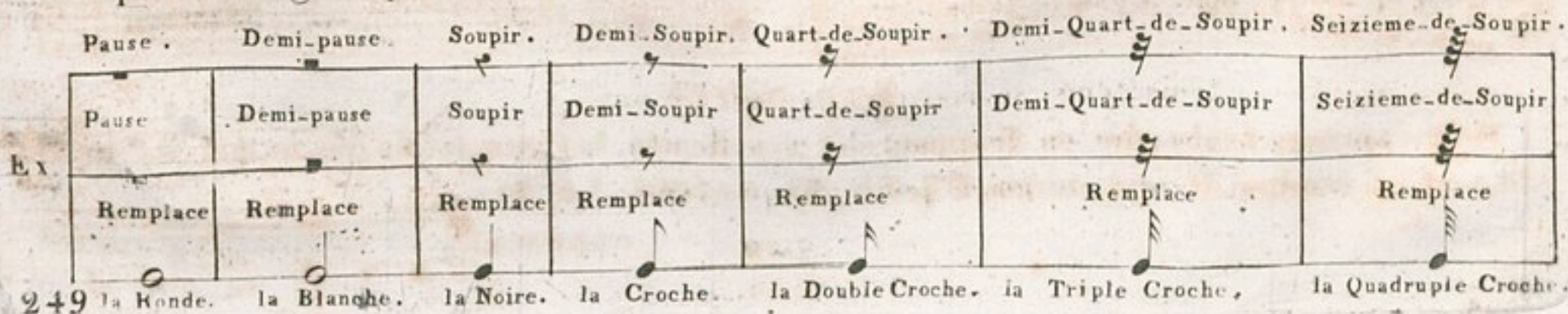
Après avoir nommé les Sept Notes UT, PÉ, MI, FA, SOL, LA, SI, on répète la première UT qui se nomme octave et qui forme la Gamme, la Gamme soit Majeure soit Mineure se compose de cinq tons et de deux demi-tons, dans le mode Majeur le demi ton se trouve du 3.^e au 4.^e degré et du 7.^e au 8.^e. Dans le mode Mineur du 2.^e au 3.^e degré et du 7.^e au 8.^e.



L'on peut faire autant de Gammes qu'il y a de Notes dans la Gamme en prenant chaque Note de la Gamme pour tonique ou premier degré du ton ainsi l'on peut exécuter des gammes en Ré en Mi en Fa &c. Selon les différents Tons. (Voyez le Tableau des Tons)

SIGNES INDiquANT LES SILENCES.

Il est des tems dans la Mesure ou l'on est obligé de faire Silence, pour marquer ces Silences on emploie des signes qui ont une même valeur dans la mesure que chacune des notes.



4

Pour réunir plusieurs pauses on emploie ces signes :

Ex. { Baton de 2 Pauses. De 3 Pauses. De 4 Pauses. De 11 Pauses.

Vaut 2 Mesures. Vaut 3 Mesures. Vaut 4 Mesures. Vaut 11 Mesures.

DU POINT.

Le Point placé après une note, augmente cette note de la moitié de sa valeur; ainsi une ronde qui vaut 2 blanches, étant pointée elle en vaut 3 ainsi de suite des autres.

EX

Une Ronde pointée	Blanche Pointée	Noire Pointée.	Croche Pointée	Double Croche Pointée	Triple Croc. Pointée
vaut 3	vaut 3	vaut 3	vaut 3	vaut 3	vaut 3

Blanches... Noires... Croches... Doubles Croches... Triples Croches... Quadruples Croches.

Quand une note est suivie de deux points le premier point augmente la note de la moitié de sa valeur, et le 2^e point ne vaut que la moitié du 1^{er} ainsi une note avec 2 points est augmentée des 3 quarts de sa valeur.

EX

Quand un point est placé après un signe de Silence il agit sur ce silence comme sur une note il l'augmente de moitié de sa durée.

EX

Pause Pointée.

vaut 3 de même. de même. de même. de même. de même.

Exemple: A musical staff showing a series of notes with a 'Pause Pointée' symbol (a vertical line with a dot) after each, illustrating that the pause is treated like a note and its duration is doubled.

LA MESURE.

La Mesure se bâte dans tout morceau de Musique soit vocale, ou Instrumentale; elle se marque par deux barres perpendiculaires nommées Barres de Mesures, Ex. pour faciliter la durée des Mesures on les divise en tems, que l'on bat avec la main ou avec le pied, il y a trois mesures primitives d'où sont tirées les autres, savoir la mesure à quatre tems la mesure à deux tems, et la mesure à trois tems.

La Mesure à quatre tems se marque par un C se bat ainsi le premier tems en frappant le second à gauche le 3^e à droite, et le 4^e en levant il faut une ronde pour la mesure ou sa valeur.

EX 1

La Mesure à deux tems se bâte le premier en frappant le 2^e en levant elle se marque par un 2 ou un C barré il faut une Blanche ou sa valeur.

EX.

Pour les Mesures à deux quatre il faut une noire pour chaque tems.

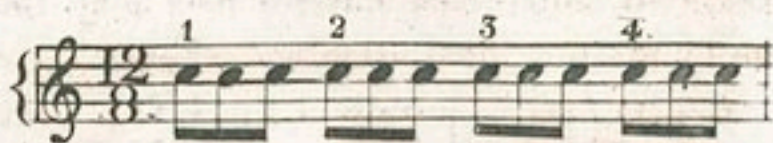
EX.

La Mesure à trois tems se marque par un 3 ou $\frac{3}{4}$ elle se bat le premier en frappant le 2^e à droite le 3^e en levant il faut une noire pour chaque tems.

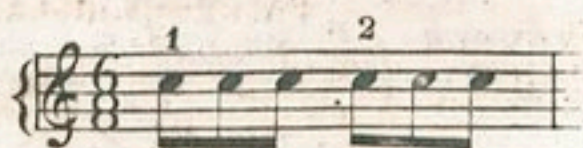
EX.

4 Les Mesures Composées sont, la mesure à douze huit, la mesure à six huit et la mesure à trois huit.

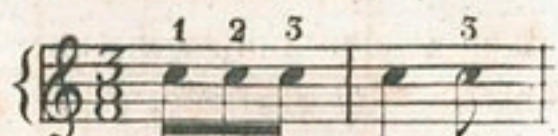
La Mesure à 12 se marque par un douze et un huit dessous, elle se bat comme la mesure à 4 tems, il faut trois croches pour chaque tems.



La Mesure à six huit se marque ainsi 6 elle se bat comme la mesure à deux tems il faut trois croches pour chaque tems.



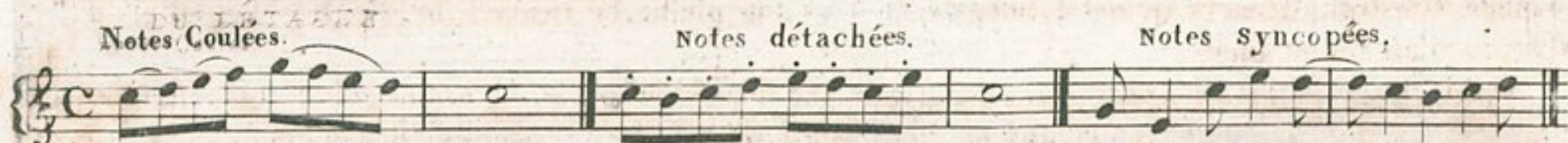
La Mesure à trois huit se marque ainsi 3 elle se bat comme la Mesure à 3 tems il faut une croche pour chaque tems.



Le Triolet est un groupe de trois notes qui doivent être faites pour la valeur de deux elles ne sont que passagères dans la mesure et se marquent par le chiffre 3.



DU COULÉ ET DU DÉTACHÉ.



Ce signe — indique qu'il faut couler les notes c'est-à-dire que sitôt une de nommée il faut passer de suite aux autres sur lesquelles il est posé.

Les points posés sur les notes servent à les faire détacher c'est-à-dire de les prononcer bien séparément.

Quand deux notes sur le même degré, sont couronnées par ce signe — elles sont syncopées il ne faut dire qu'une, mais il faut soutenir la durée des deux.

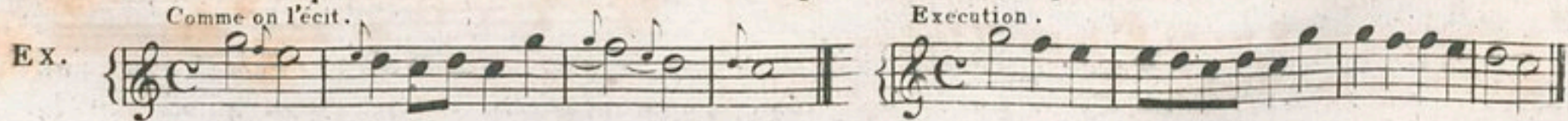
LA CADENCE OU TRILLE.

La Cadence qui se marque ainsi, *tr* ou *~* se forme en faisant un battement d'une note à l'autre, elle est d'un ton ou d'un demi ton, cela dépend de la note de dessus qui fait le battement, il faut la commencer très lentement et peu-à-peu par degrés insensibles a. menez la à la marche la plus rapide.



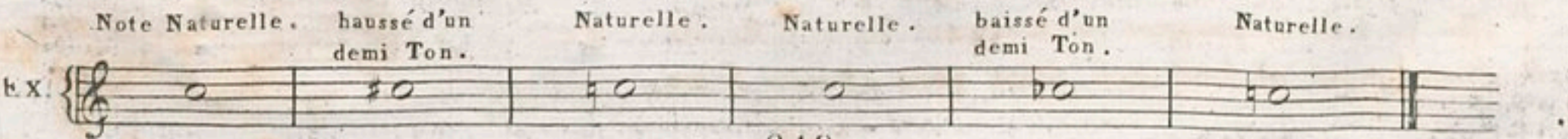
DES NOTES D'AGRÈMENS ET D'EXPRESSION.

Les petites notes que l'on pose entre les notes ordinaires, n'ont point de valeur dans la mesure, elles l'empruntent de la note sur laquelle elle est posée.



DES SIGNES ALTERATIFS.

Ces signes sont au nombre de trois, savoir, le Dieze, le Bémol, et le Bécarré. Ex. # Dièze il sert à hausser le son de la note d'un demi ton, le Bémol *b* sert à baisser le son de la note d'un demi ton le Bécarré *♮* sert à remettre la note dans son ton naturelle, ces signes se placent avant les notes.



6 Pour déterminer les différents tons de la Musique, on se sert encore des Dièzes, et des Bémols, alors ils se mettent au commencement de chaque morceau de musique, et les notes sur lesquelles ils sont posés, sont haussées ou baissées d'un demi ton, partout le morceau, s'il se rencontre un Bécarré il n'agit que pour la mesure ou il est placé à moins que les Bécarrés, remplacent à la Clef les Dièzes, ou Bémols.

Les Dièzes se posent à la clef de quinte en quinte en montant et de quarte en quarte en descendant les Bémols se posent de quarte en quarte en montant et de quinte en quinte en descendant.

EXEMPLE
Positions des Dièzes.

Il y a le double Dièze qui sert à hauser la note d'un ton et le Bémol qui sert à la baisser.

DU TON.

L'on nomme Ton, la distance d'une note à l'autre, comme de RÉ à MI tout morceau de musique est composé dans un Ton quelconque qui prend son nom de la Tonique, ainsi si la Tonique est UT le morceau est en UT, et ainsi de suite, pour déterminer une note principale du ton, on a assigné à chacune les noms suivans.

TON D'UT.

DU MODE. Le Mode est ce qui caractérise le ton Il y a deux modes le Majeur et le Mineur, la tierce Majeure caractérise le Mode Majeur la tierce Mineure Le Mode Mineur, la tierce Majeur est composée de deux ton pleins, la tierce Mineure d'un ton et demi

On distingue le ton d'un morceau de musique, par le nombre de Dièzes ou de Bémols dont la clef est armée, excepté le ton d'ut majeur et son relatif La mineur chaqueton majeur à son relatif mineur, c'est à dire qu'il est composé dans l'un des deux. Exemple.

Pour éviter en partie l'étude des tons ci-dessus, on saura règle générale, que dans les tons majeurs avec des # la tonique du ton est la note au dessus du dernier # posé à la clef, et celle du ton mineur, la note au dessous, avec des b dans les tons majeurs elle est 4 degrés plus bas que le dernier b celle du ton mineur 2 degrés plus haut

Pour s'avoir si un ton est majeur ou mineur on regardera si la note sensible du ton relatif mineur est altérée si elle l'est le ton est mineur, par exemple avec un b, on est en Fa majeur ou en Ré mineur, la note sensible Ré mineur est l'Ut, si l'Ut est # le ton est mineur.

DES DIFFÉRENS SIGNES ET TERMES USITÉS.

Les Reprises.



Finale

Da-capo ou D.C.

Le Renvoi

Le Point d'orgue

pour reprendre au commencement.

pour reprendre au signe.

suspension à volonté.

Le Piano ou P

Les 2 pp

l'F les 2 FF

Crescendo

Decrescendo

Largo

Larghetto

Cantabile

Andante

Andantino

Allegro

Allegretto

Grazioso

Affettuoso

Maestoso

Moderato

Vivace

Presto

Prestissimo

Très vite.

TENUE DU VIOLON.

(Voir la gravure pour connaître toutes les parties qui le composent.)

Il faut placer le Violon sur la clavicule, le maintenir avec le menton du côté gauche de la queue, le tenir un peu incliné vers la droite et soutenu horizontalement par la main gauche, de manière à ce que l'extrémité du manche se trouve devant le milieu de l'épaule.

TENUE DE L'ARCHET.

(Voyez la gravure pour connaître les parties qui le composent)

L'Archet doit être soutenu par tous les doigts; on aura soin de placer le côté et le bout du pouce un peu éloigné de la hausse et en face le doigt du milieu (Voyez la gravure tenue de l'archet) la baguette doit être posée sur le milieu de la seconde phalange de l'index, il faut éviter d'éloigner ce doigt des autres qui doivent être dans une position naturelle, c'est à dire qu'il ne faut les plier ni les tendre.

La baguette doit être tenue toujours parallèle au chevalet et un peu inclinée vers la touche; le crin de l'archet doit être posé audessus du rond des ouies ou *FF* du Violon, plus ou moins rapproché du chevalet selon le volume de son qu'on voudra obtenir.

TENUE DE LA MAIN et DU BRAS GAUCHE

On tiendra le manche du Violon entre la jointure inférieure du pouce et la troisième jointure de l'index, mais il ne faut pas trop le serrer pour faciliter la main à parcourir les différentes positions, et il faut avoir soin d'éloigner du manche la paume de la main pour que les doigts puissent tomber d'aplomb

7
sur les cordes (Voyez la gravure tenue de la main gauche.) les doigts ainsi placés font les notes FA, UT, SOL, RÉ, il serait bon de s'exercer sur cette position en tirant et poussant l'archet pour rompre les doigts et acquérir de la justesse, on ne fera cet exercice qu'en levant un doigt à la fois.) Il faut tenir le bras dans une position naturelle et que le coude soit verticalement sous le milieu du Violon.

TENUE DE LA MAIN et DU BRAS DROIT.

Il faut plier le poignet, arrondir un peu la main et la tenir plus haute que la baguette; on observera, en tirant l'archet du talon à la pointe de retirer un peu le poignet vers le menton, mais il faut éviter de forcer cette position que nous indiquons ici seulement pour aider au développement du bras avec grâce et facilité, alors le bras droit conservera toute sa souplesse. il faut éviter de ne point lever ni baisser le coude pour atteindre les cordes SOL et RÉ, l'avant bras et surtout le poignet doivent avoir la souplesse nécessaire pour atteindre les sons graves.

DE LA TENUE DU CORPS.

Pour bien jouer du Violon, il faut non seulement observer les principes précédents, mais il faut encore que la pose du corps et de la tête en soit comme le complément, une attitude noble et aisée favorise le développement des facultés de l'exécutant.

Il faut toujours tenir la tête droite et en face de son pupitre, ne pas trop avancer l'épaule gauche, le corps doit être d'aplomb et porter sur le côté gauche, il doit laisser le côté droit libre de tout mouvement, afin de laisser au bras qui tient l'archet toute la liberté possible.

Enfin on évitera de se tenir roide et guindé ou d'affecter un abandon manière qui ne serait que nuisible sans avoir aucune grâce.

Premiers Principes.

tenue de l'Archet.



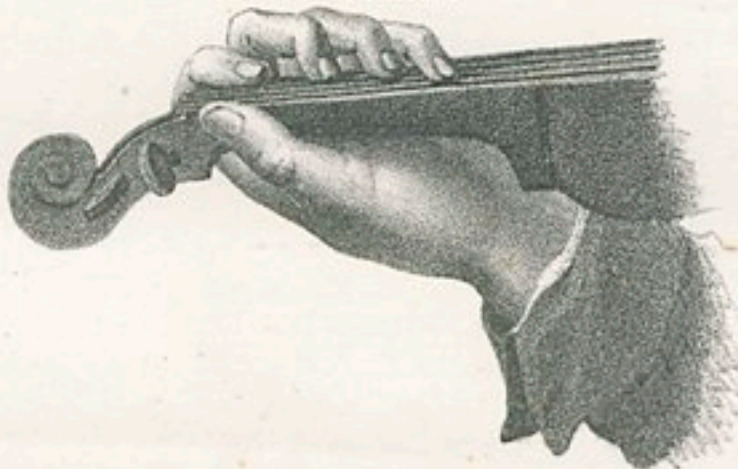
Noms des Parties de l'Archet.

- a. Fûle de l'archet.
- b. Baguette.
- c. Crin.
- d. Housse.
- e. Vis servant à tendre le crin.

Division de l'Archet.

- N.1. Pointe.
- 2. Milieu.
- 3. Talon.

tenue de la main gauche sur le manche.



Noms des Parties du Violon.

- N.1. Table d'harmonie.
- 2. Quers ou FF
- 3. Chevalet.
- 4. Queue.
- 5. Bouton.
- 6. Éclisses.
- 7. Manche.
- 8. Tasseau.
- 9. Touche.
- 10. Tille.
- 11. Chevilles.
- 12. Sol ou 4^e corde.
- 13. Ré ou 3^e corde.
- 14. La ou 2^e corde.
- 15. Mi ou Chanterelle.



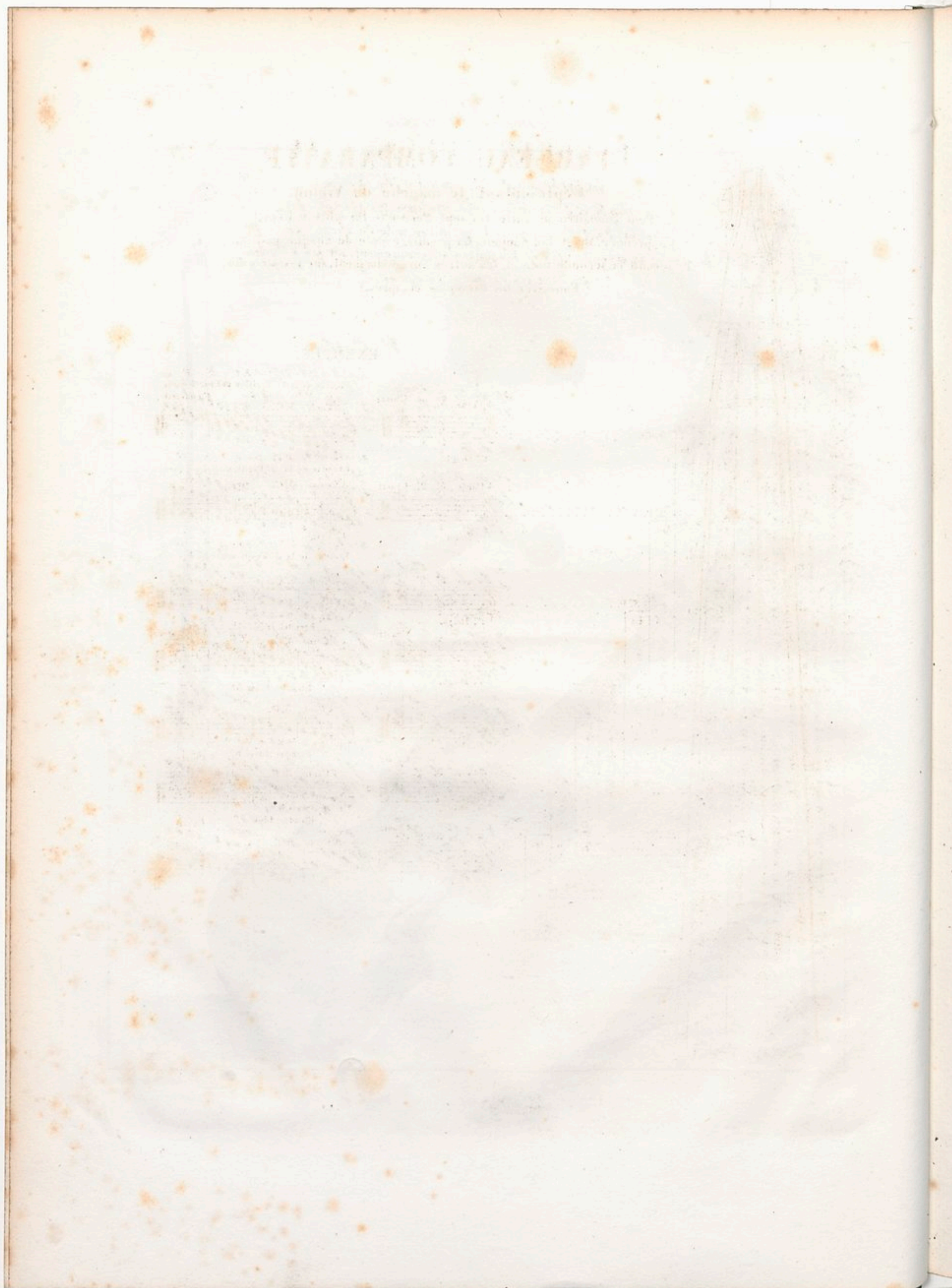


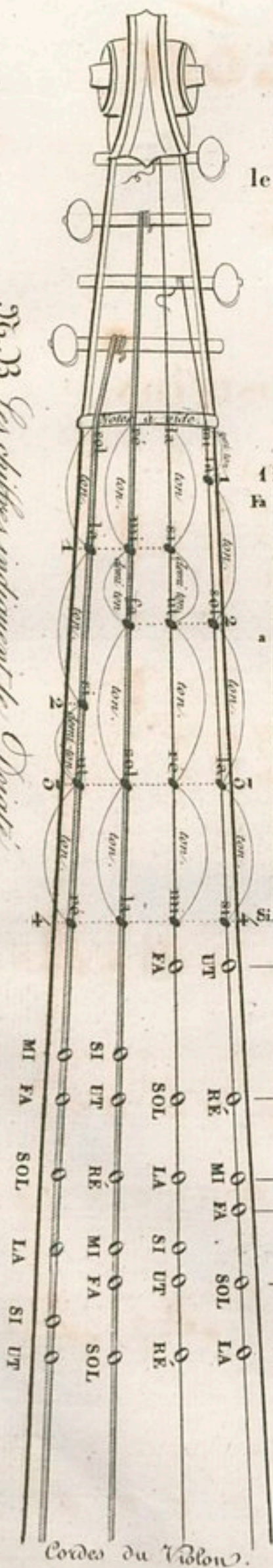
TABLEAU COMPARATIF

9

Représentant le manche du Violon

Pour connaître de suite les sept Positions les plus usitées,
Le premier doigt fait toujours la première note de chaque position,
le second la seconde note et les autres successivement, sur les 4 cordes.
(Consultez les exemples ci-après.)

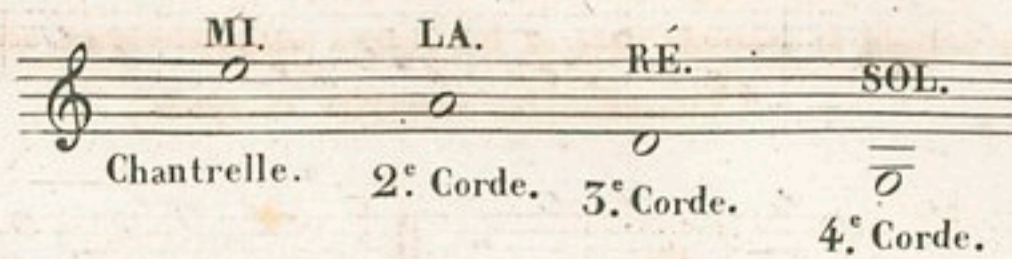
36.33. Les chiffres indiquent le Doigt.



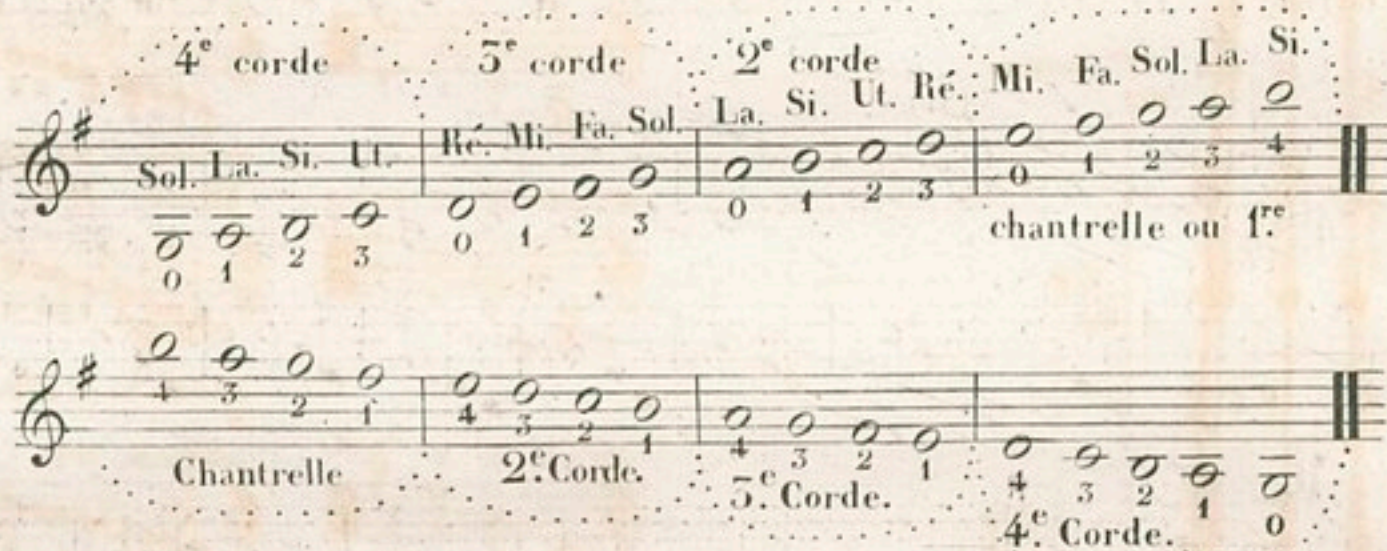
EXEMPLE.

4 ^e Corde 3 ^e 2 ^e Chant:	Etendue de la 1 ^{re} Position sur les 4 corde
1 ^{er} Doigt.	Chanterelle.
4 ^e Corde 3 ^e 2 ^e Chant:	Etendue de la 2 ^e Position sur les 4 corde.
1 ^{er} Doigt.	Chanterelle.
4 ^e Corde 3 ^e 2 ^e Chant:	Etendue de la 3 ^e Position sur les 4 corde.
1 ^{er} Doigt.	Chanterelle.
4 ^e Corde 3 ^e 2 ^e Chant:	Etendue Idem 4 ^e
1 ^{er} Doigt.	Chanterelle.
4 ^e Corde 3 ^e 2 ^e Chant:	Etendue Idem 5 ^e
1 ^{er} Doigt.	Chanterelle.
4 ^e Corde 3 ^e 2 ^e Chant:	Etendue Idem 6 ^e
1 ^{er} Doigt.	Chanterelle.
4 ^e Corde 3 ^e 2 ^e Chant:	Etendue Idem 7 ^e
1 ^{er} Doigt.	Chanterelle.

ACCORD DU VIOLON

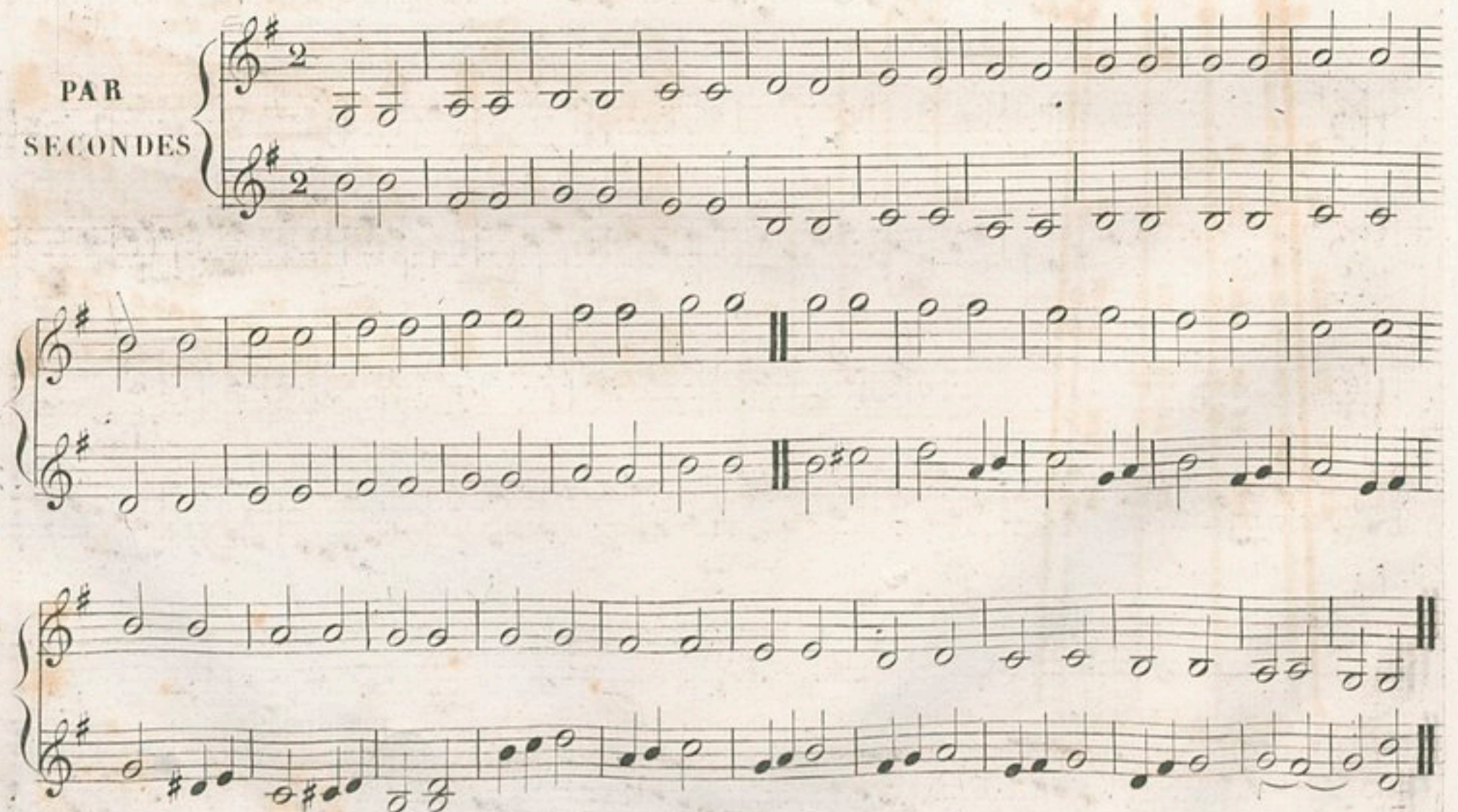


ETENDUE DU VIOLON A LA PREMIERE POSITION.



EXERCICES PAR DIVERS INTERVALLES

PAR
SECONDES



PAR
TIERCES

Tirez.

PAR
QUARTES

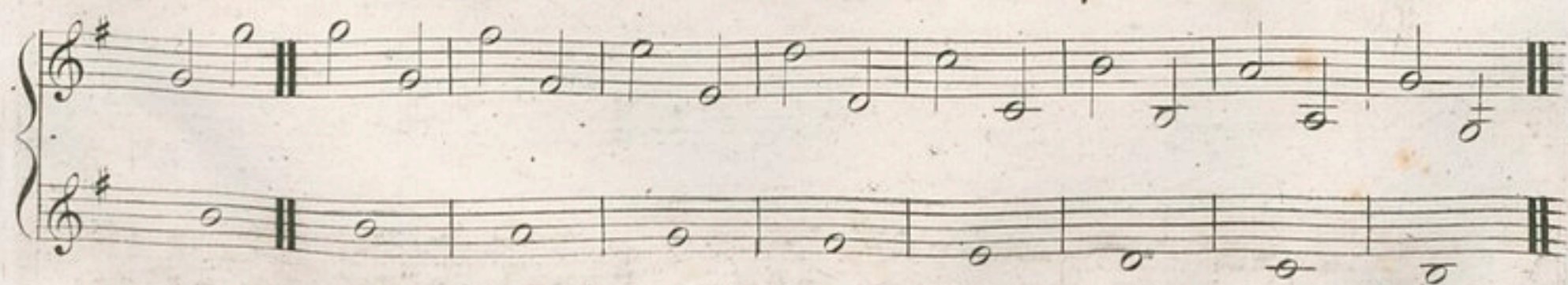
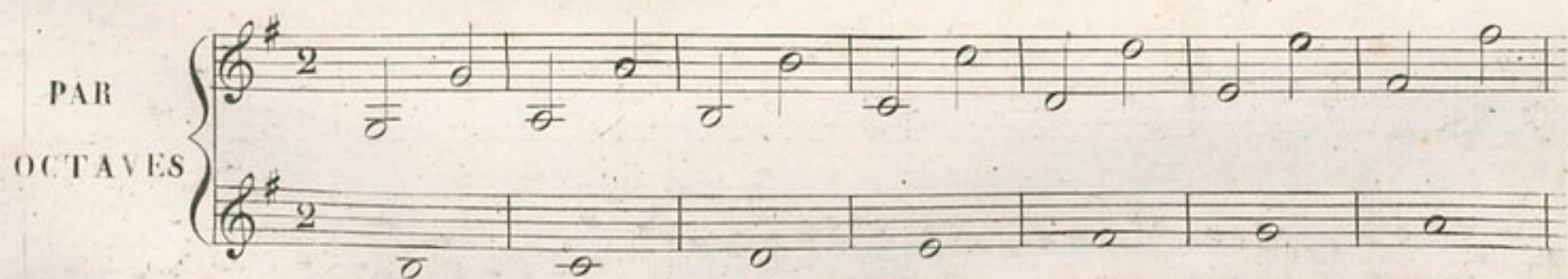
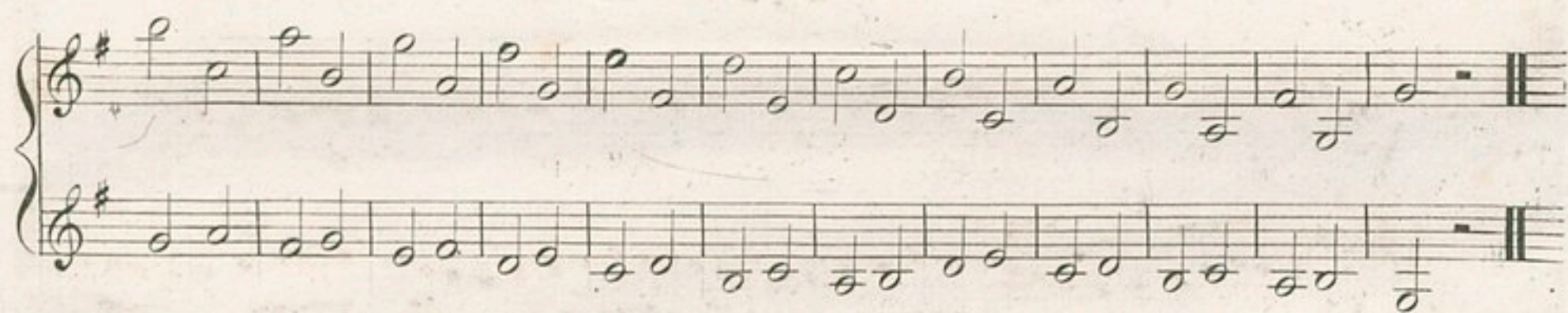
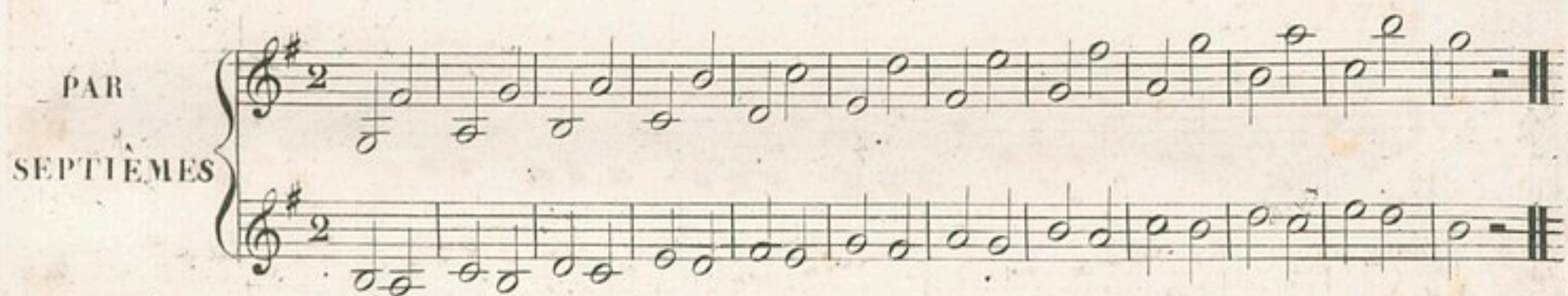
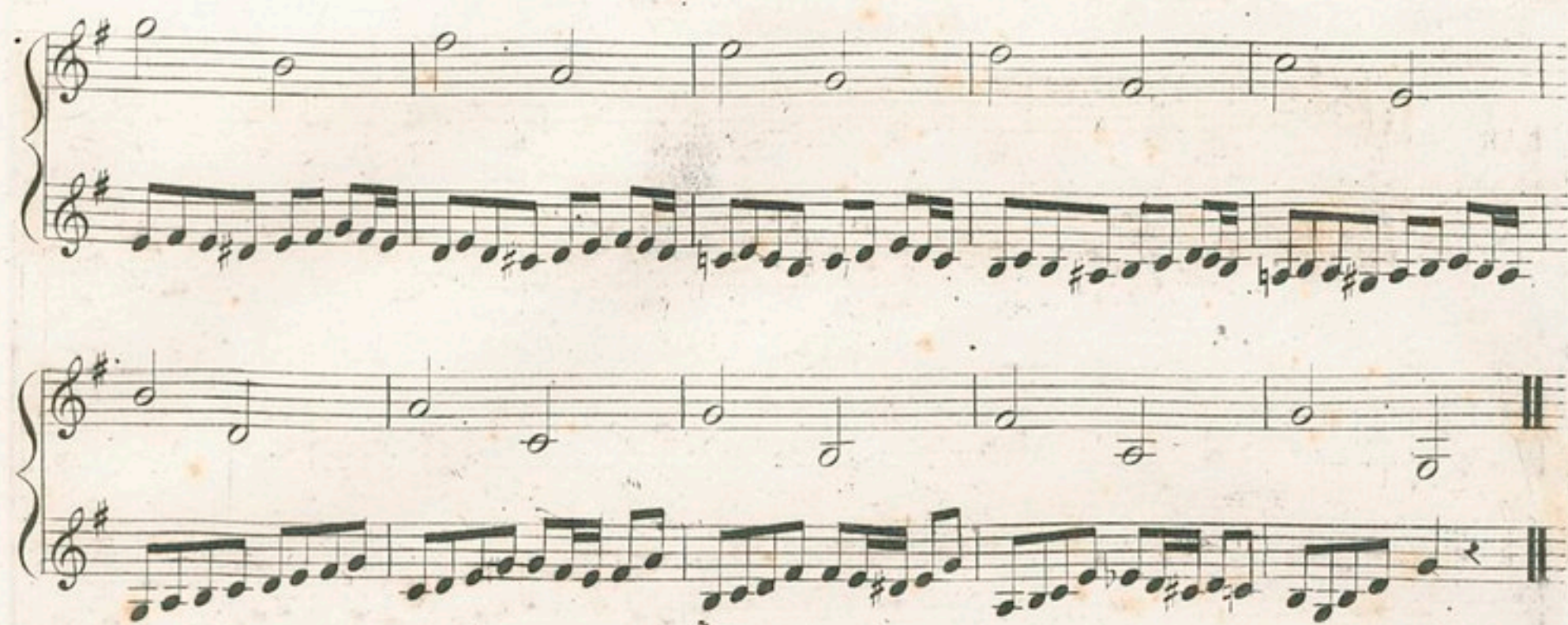
Tirez.

PAR
QUINTES

Two systems of musical notation for the section 'PAR QUINTES'. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains two measures. The second system contains two measures. The third system contains two measures, with the second measure ending in a double bar line. The notation includes various note values, rests, and accidentals.

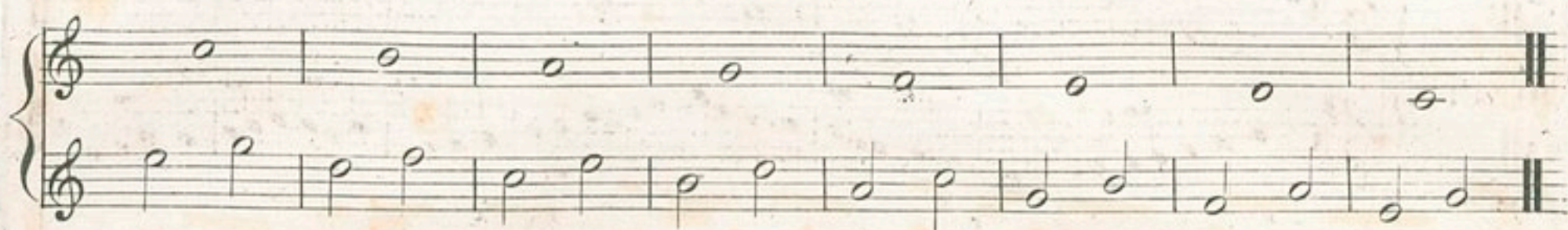
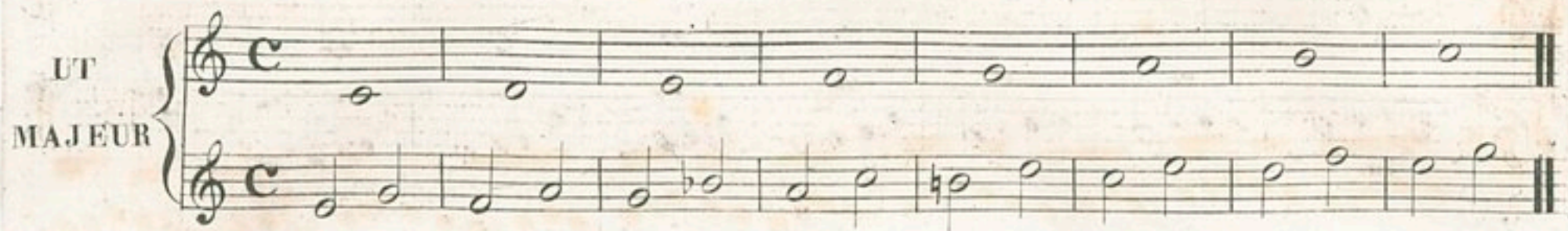
PAR
SIXTES

Two systems of musical notation for the section 'PAR SIXTES'. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains two measures. The second system contains two measures. The third system contains two measures, with the second measure ending in a double bar line. The notation includes various note values, rests, and accidentals.

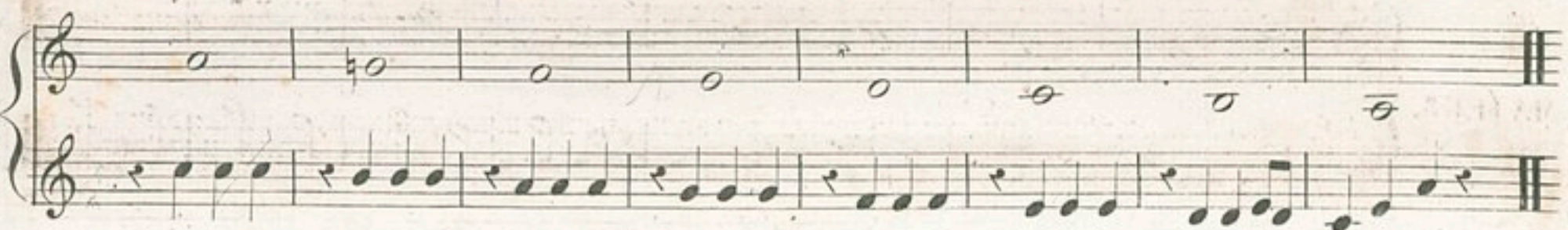
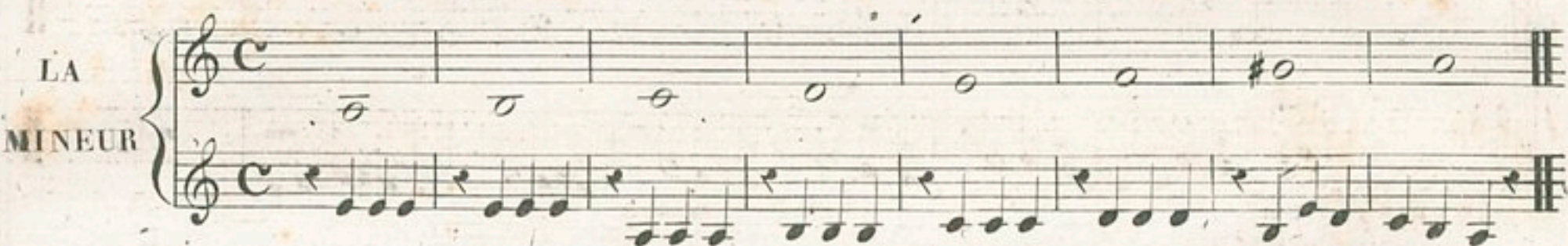


GAMMES avec des Dièzes dans les tons Majeurs et Mineurs
les plus usités

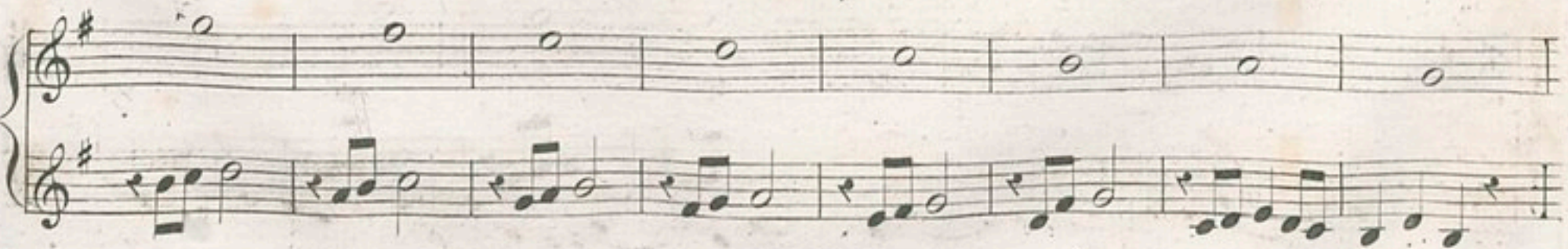
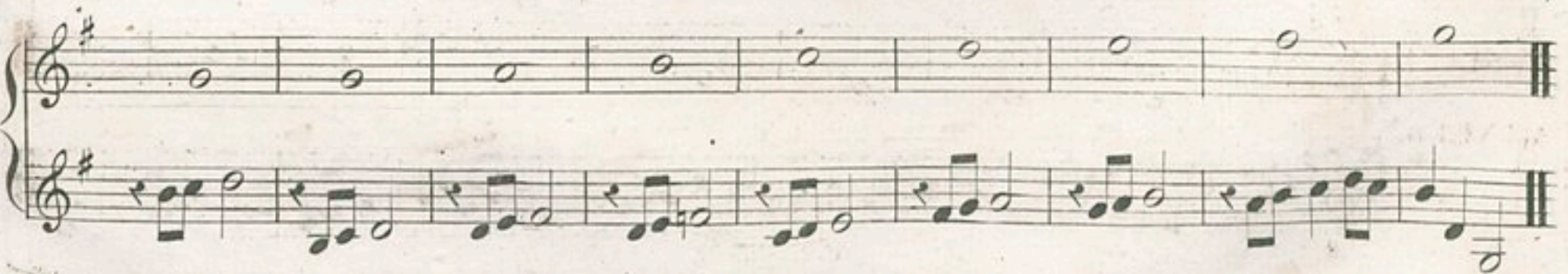
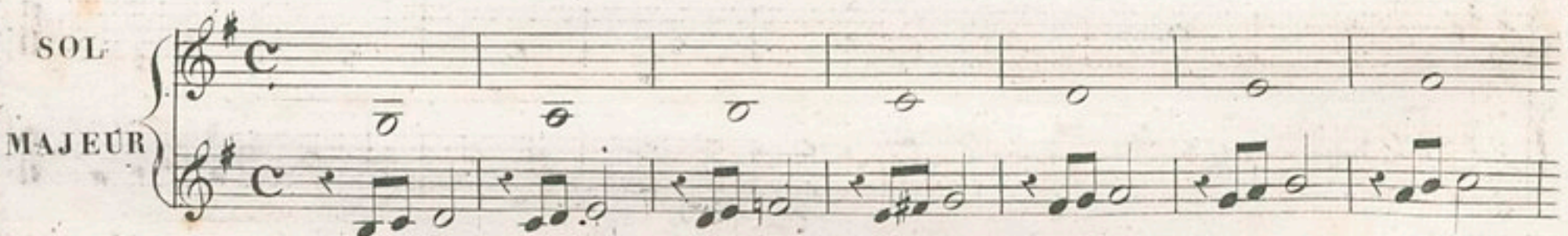
UT
MAJEUR

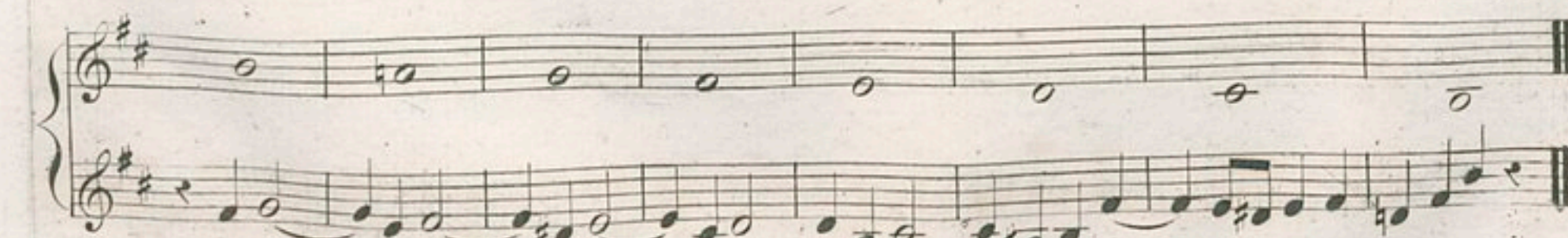
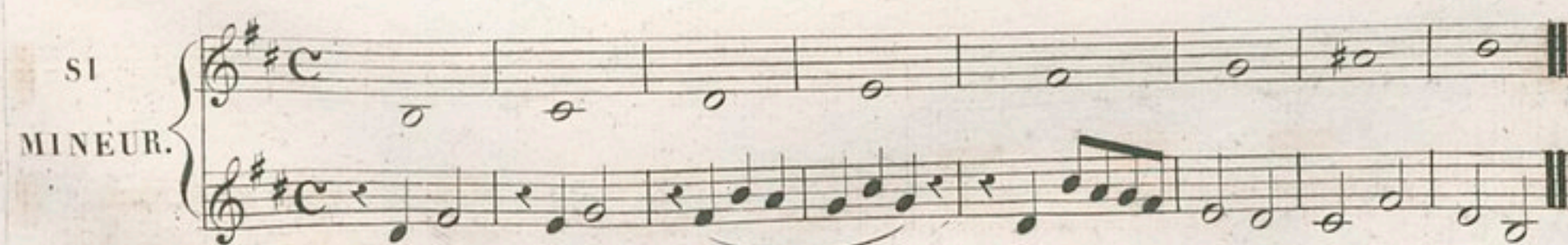
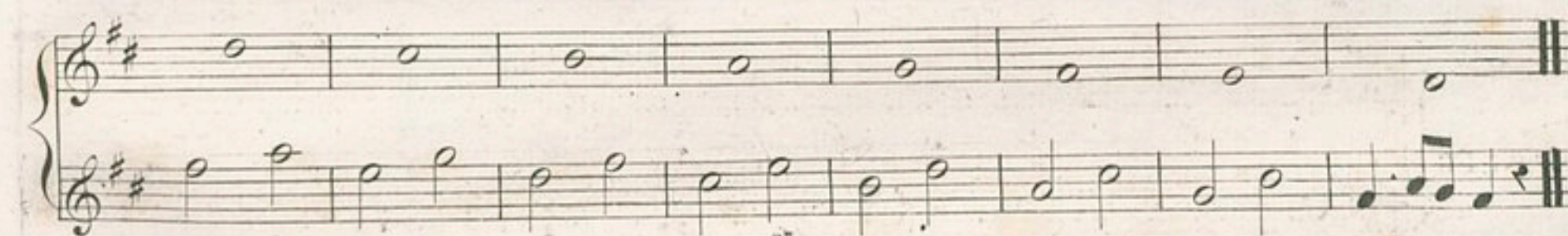
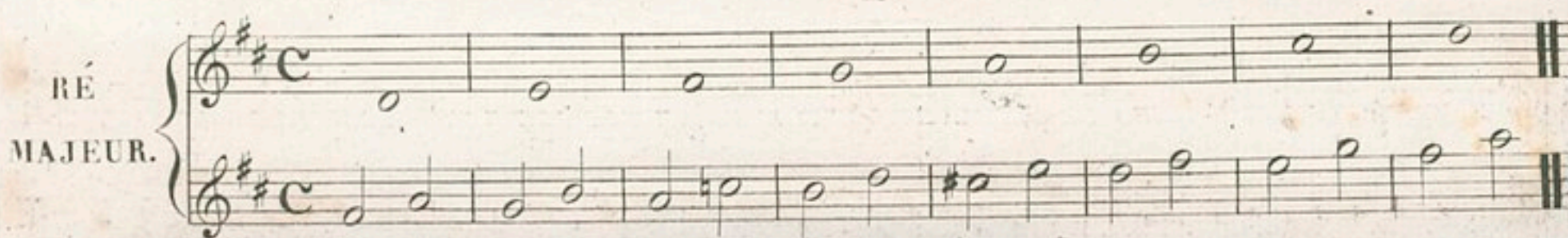
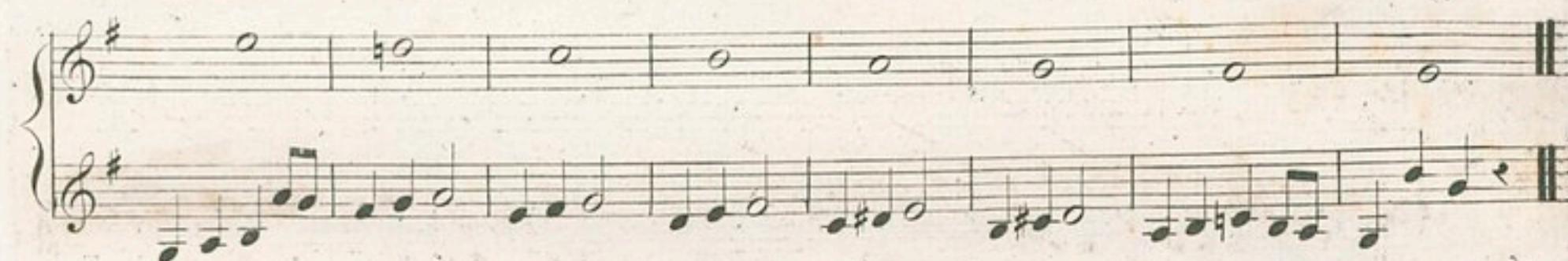
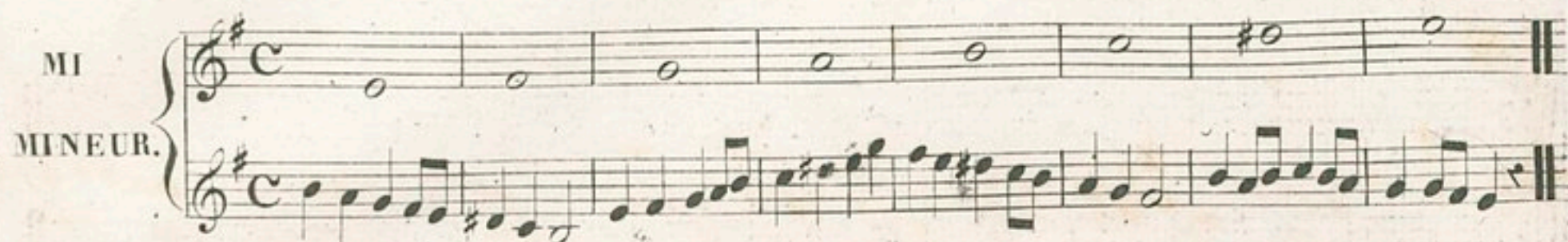
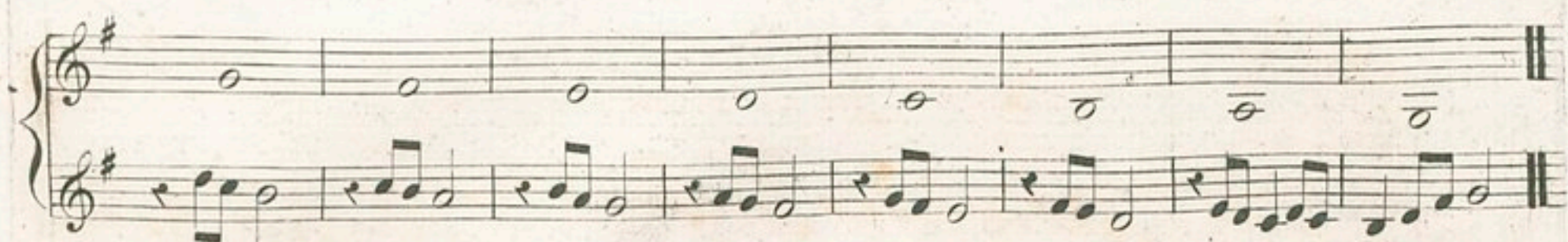


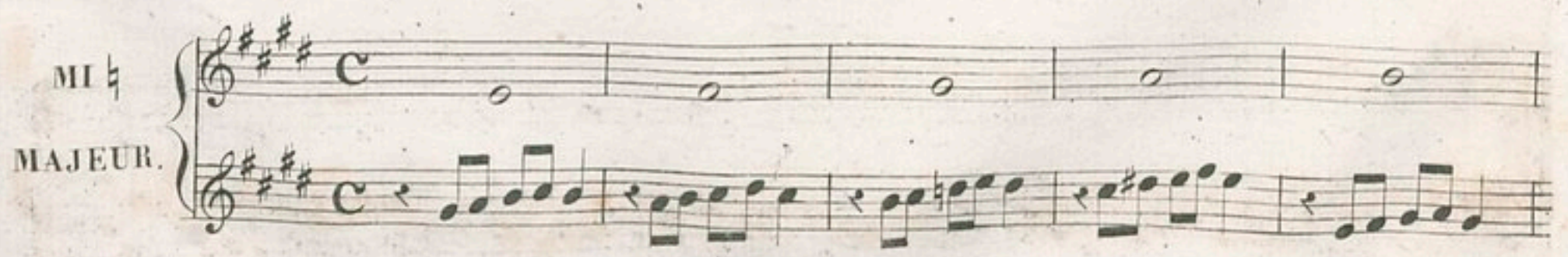
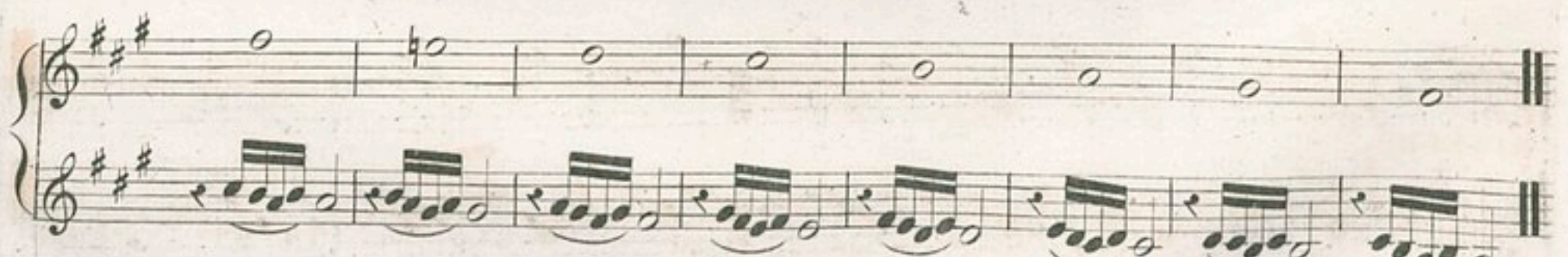
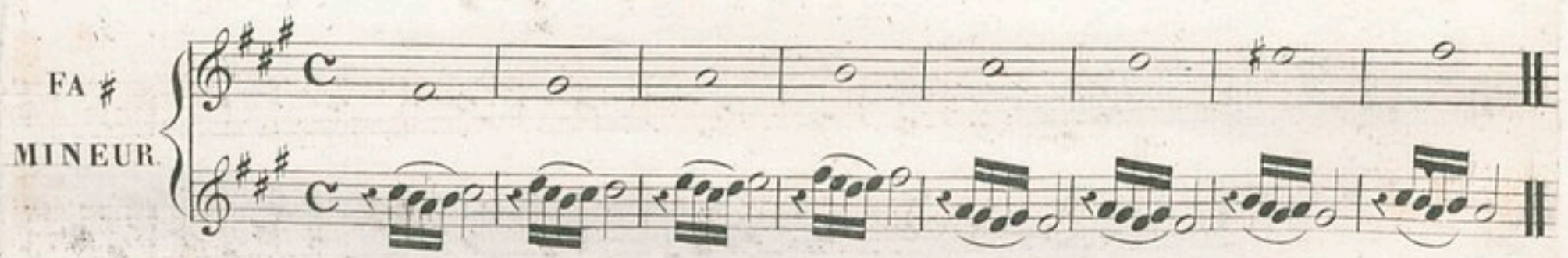
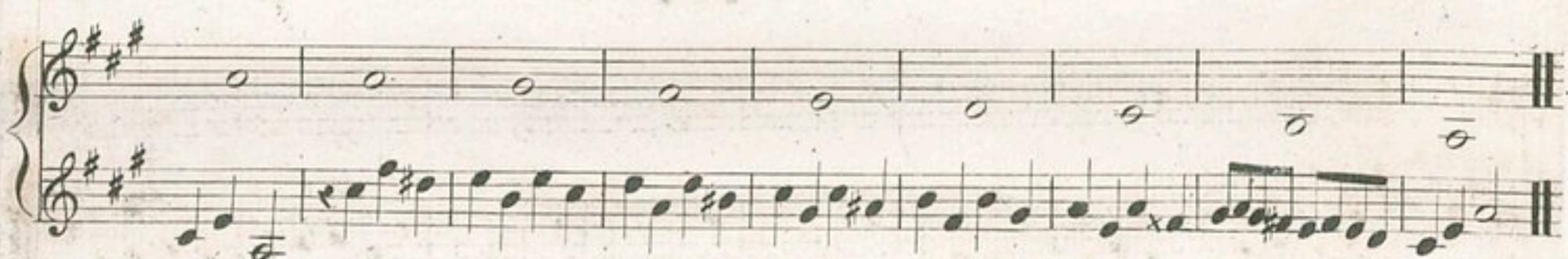
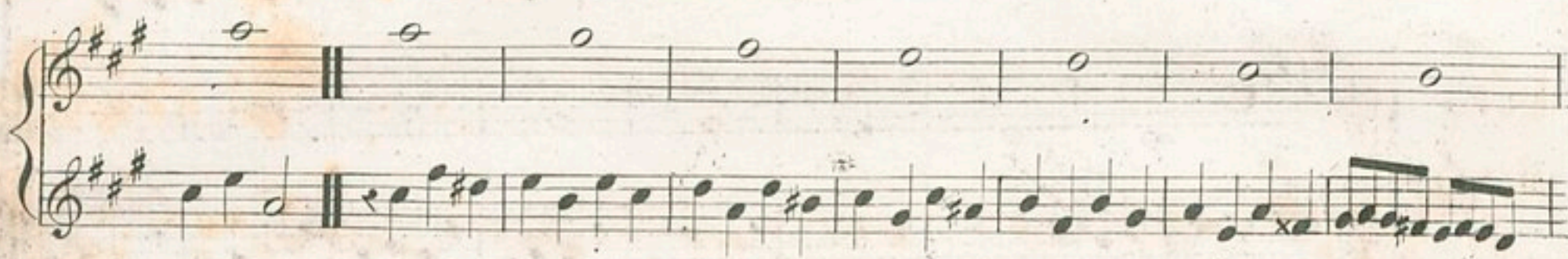
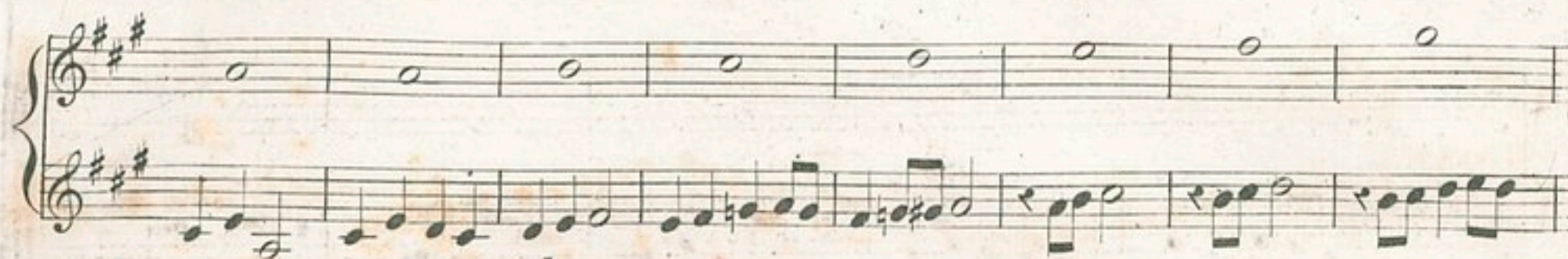
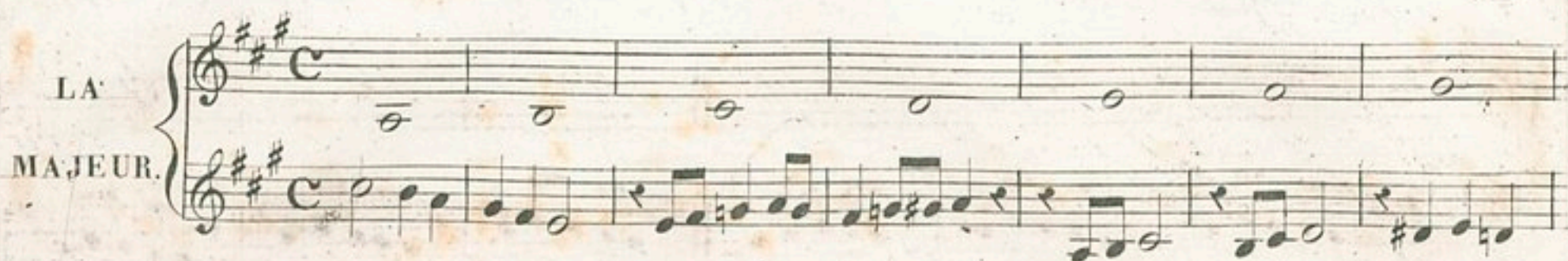
LA
MINEUR

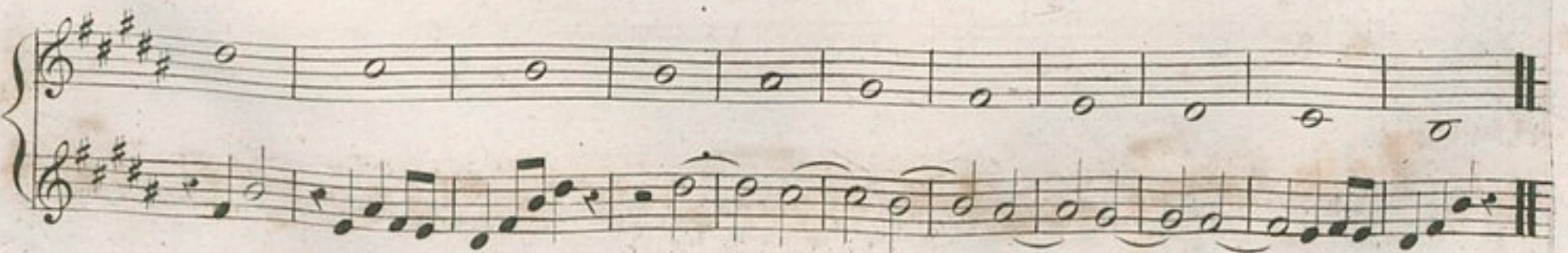
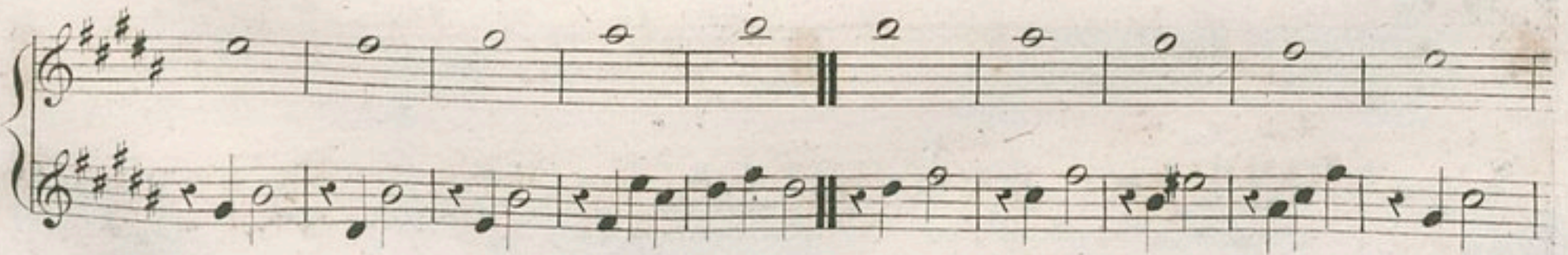
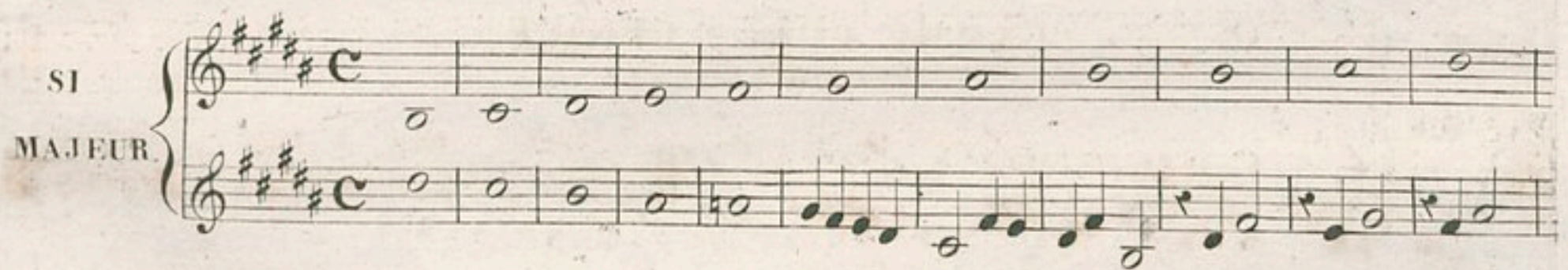
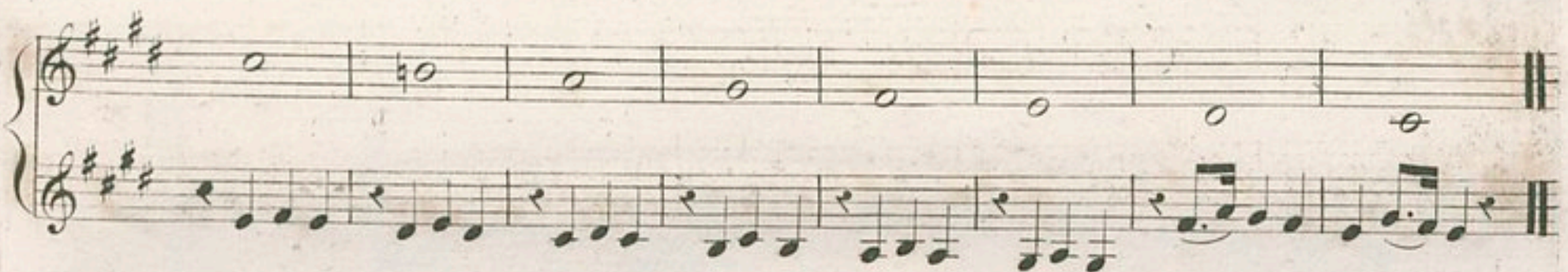
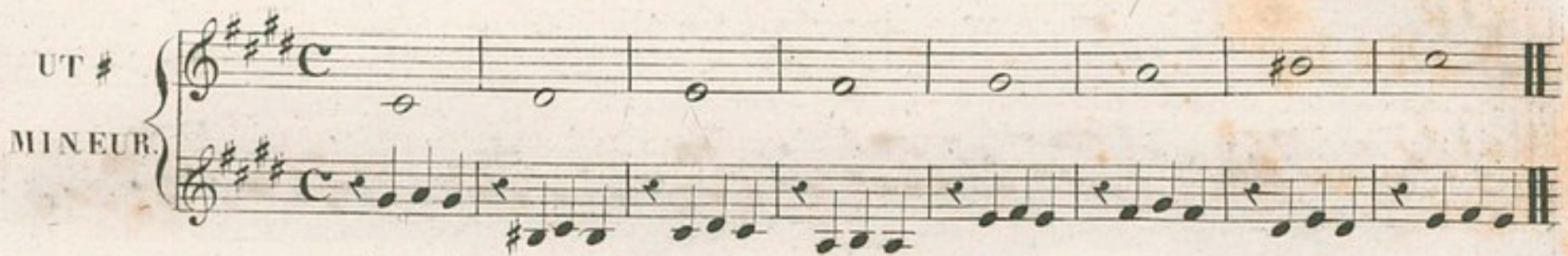
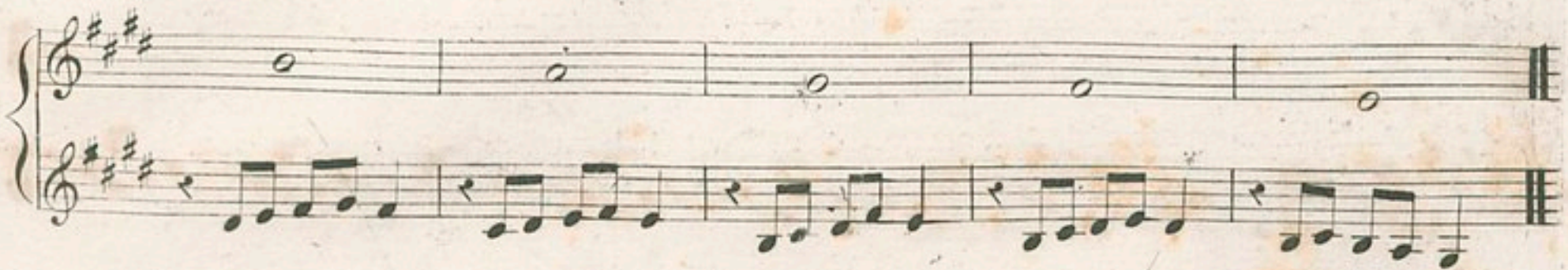
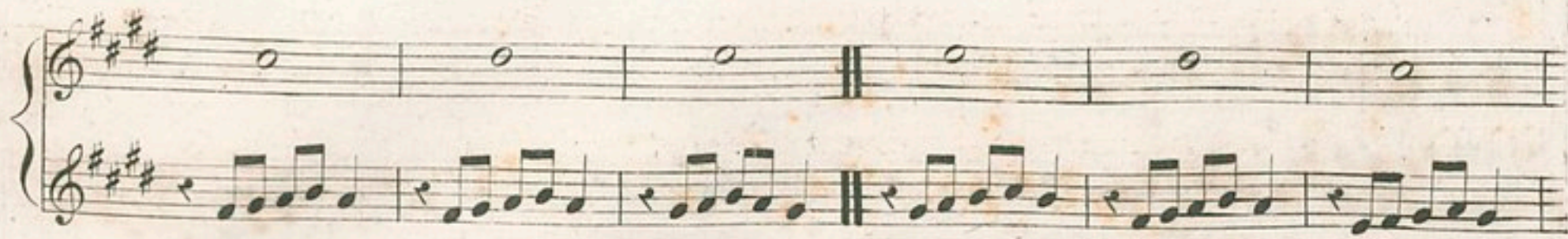


SOL
MAJEUR









SOL #
MINEUR.

GAMME CHROMATIQUE
AVEC DES DIEZES.

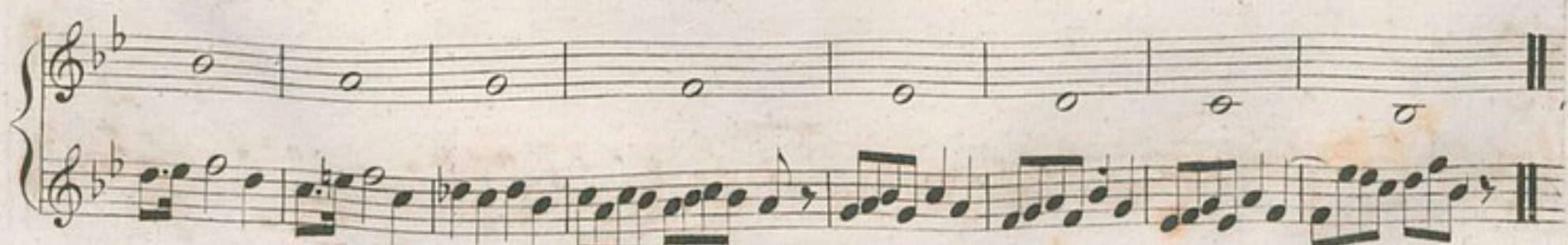
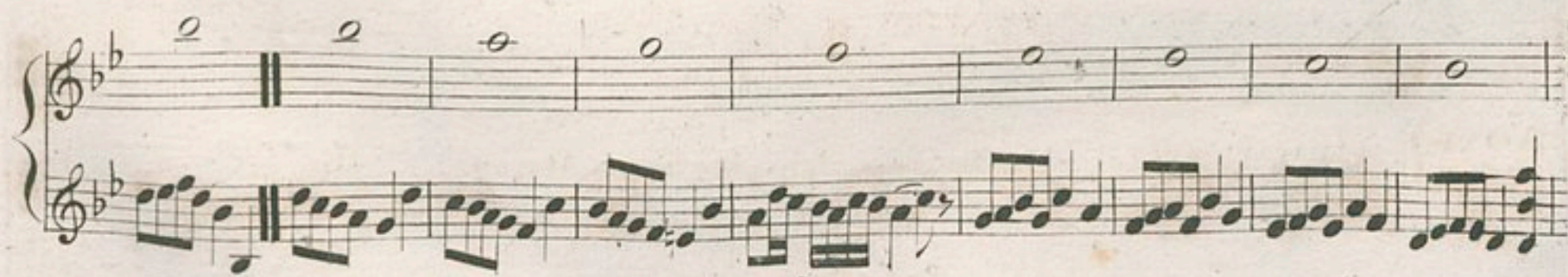
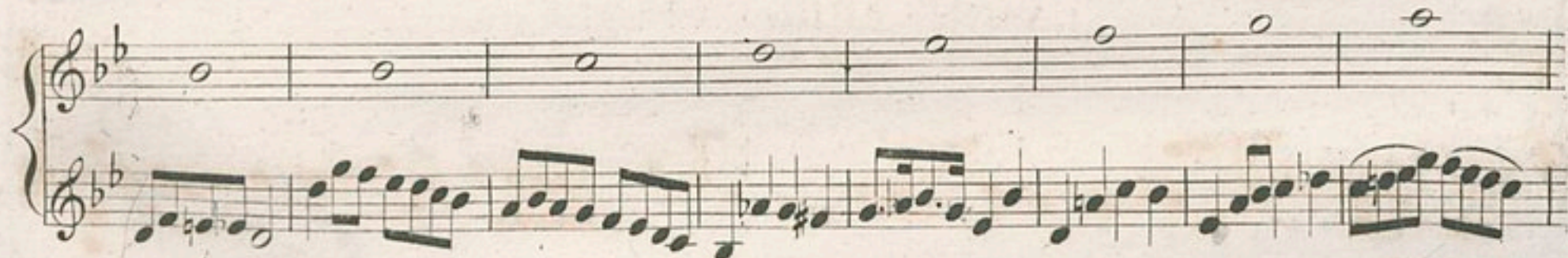
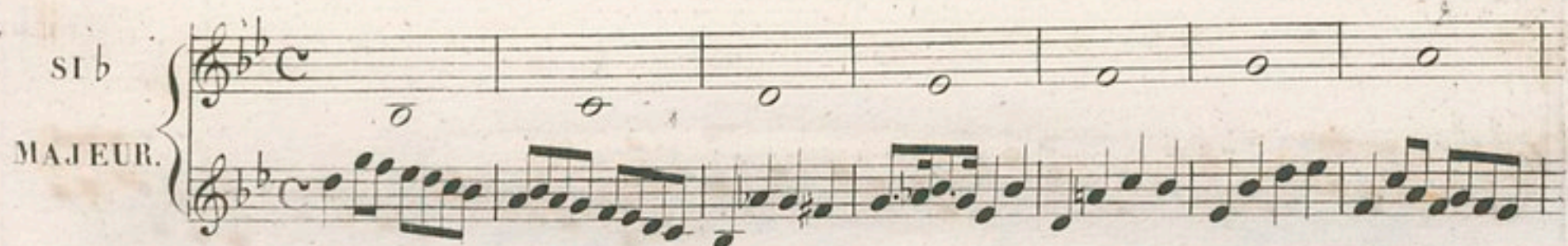
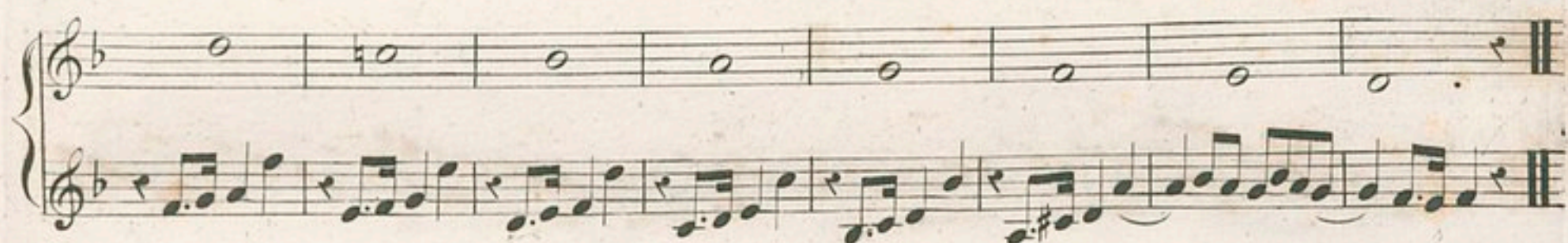
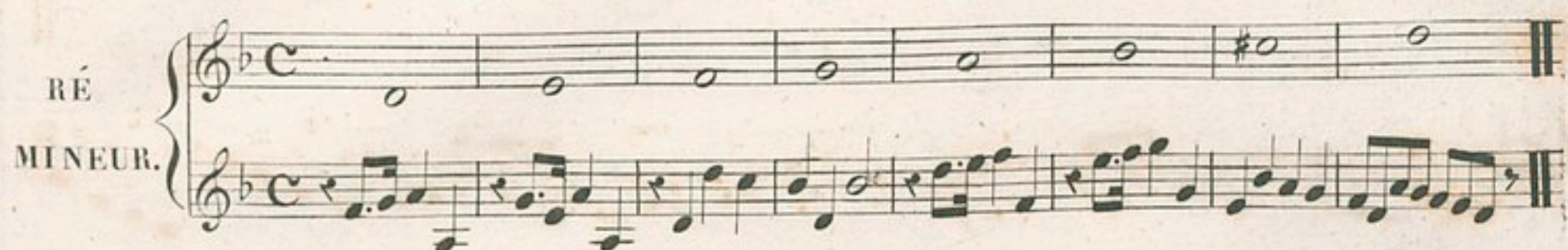
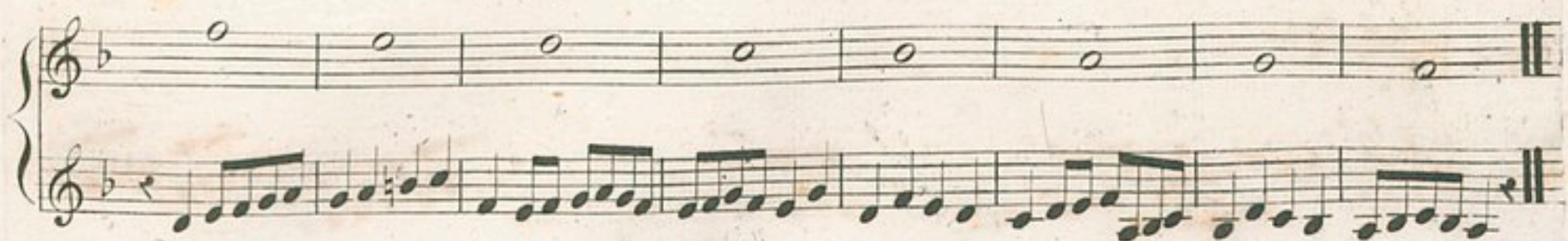
4.^e Corde. 5.^e Corde.

2.^e Corde.

Chantrelle.

GAMMES avec des Bemols dans les tons Majeurs et Mineurs
les plus usités

FA.
MAJEUR.



[illegible]

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and contains a series of whole notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in treble clef with a key signature of one flat and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-10

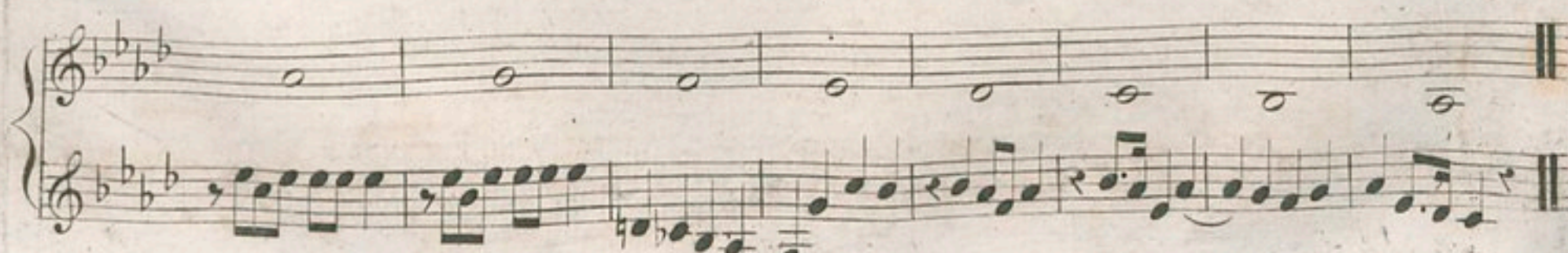
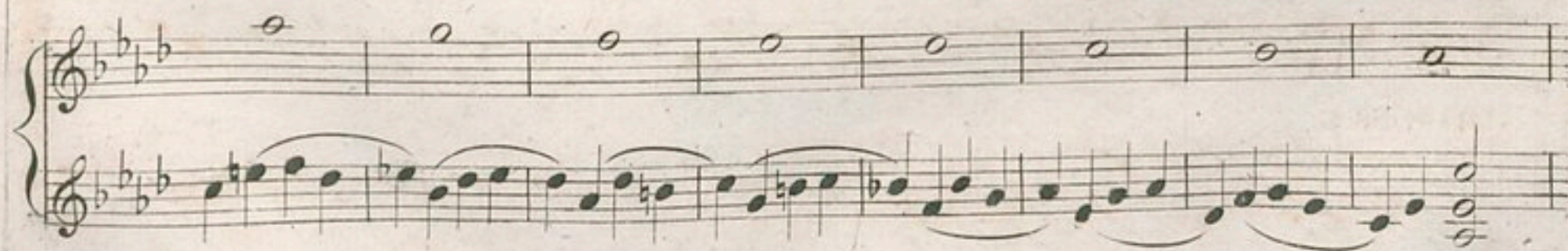
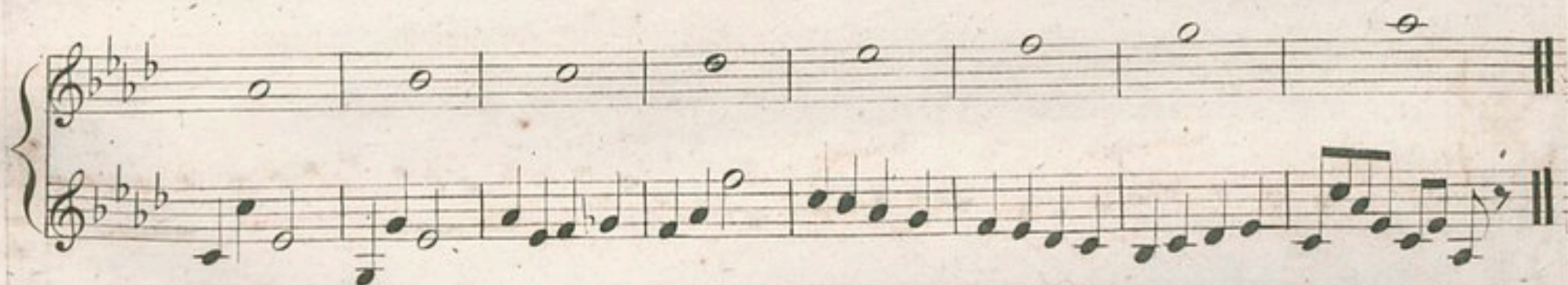
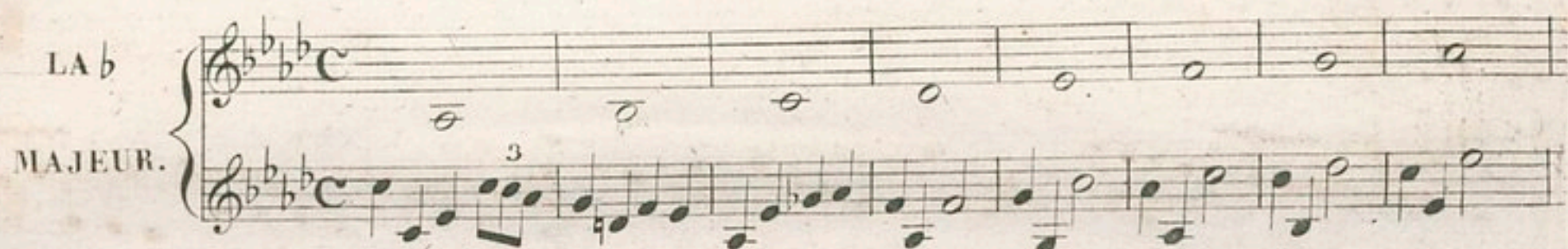
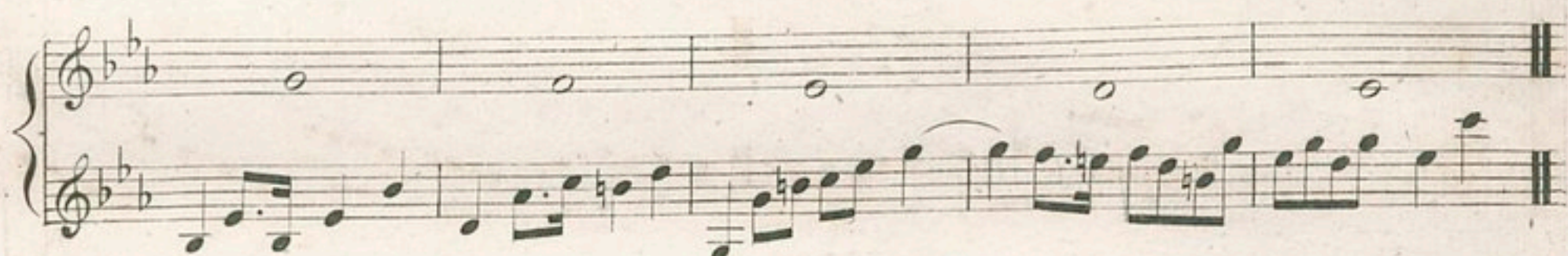
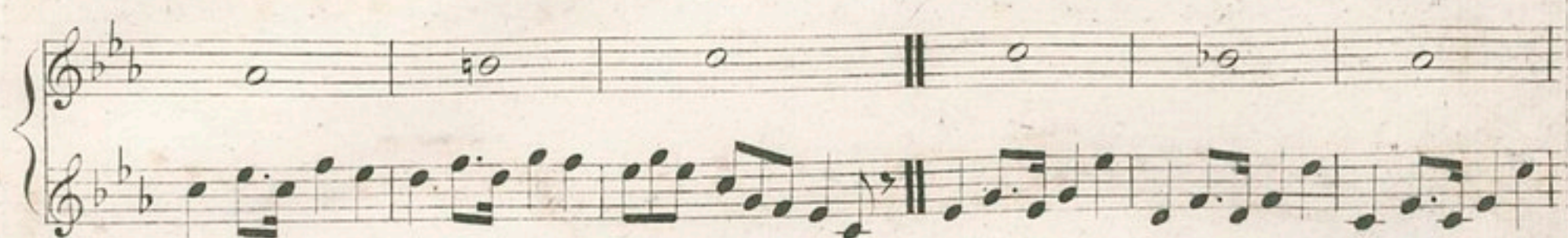
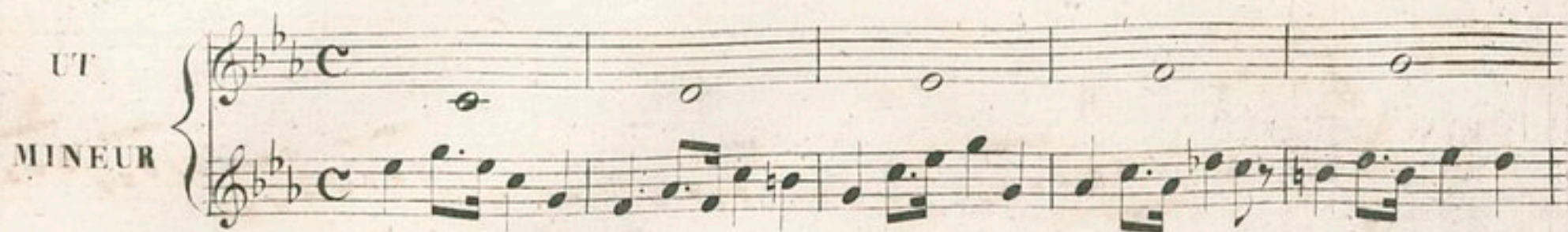
[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, both in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece consists of eight measures. The melody features a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment provides a steady rhythmic foundation with eighth and sixteenth notes. The handwriting is in dark ink on aged, slightly stained paper.

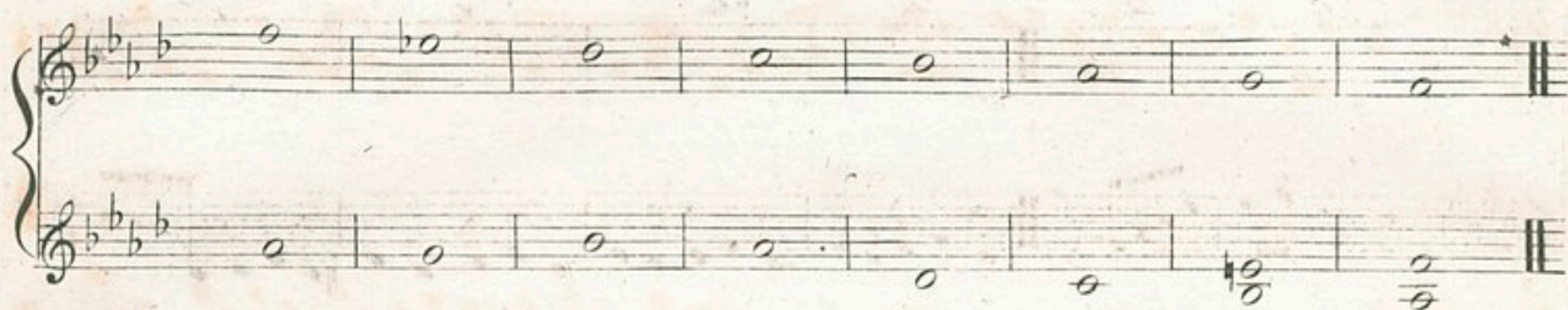
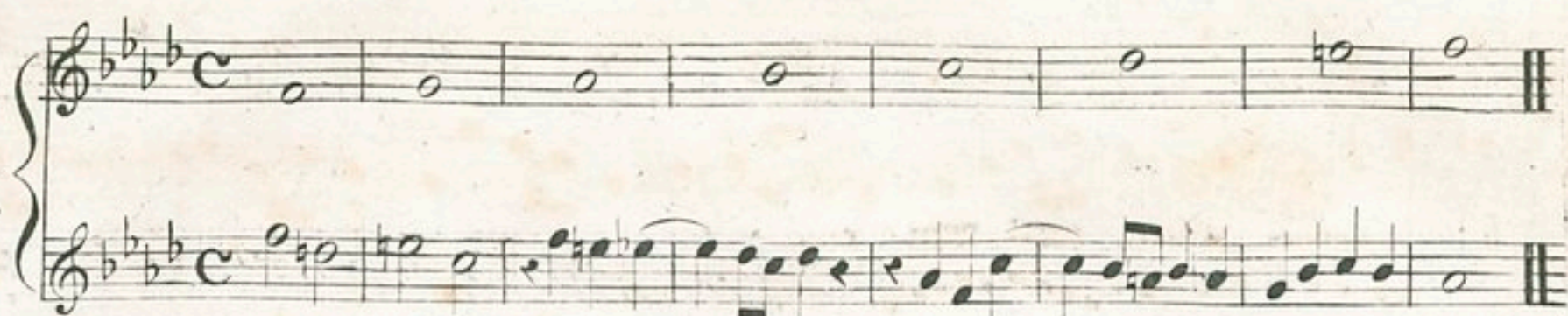
MI b
MAJEUR.

MI b
MAJEUR.

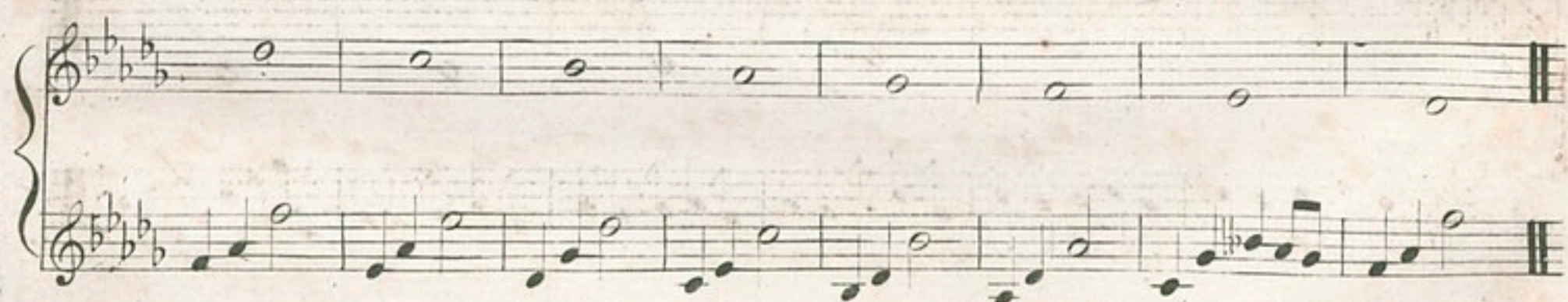
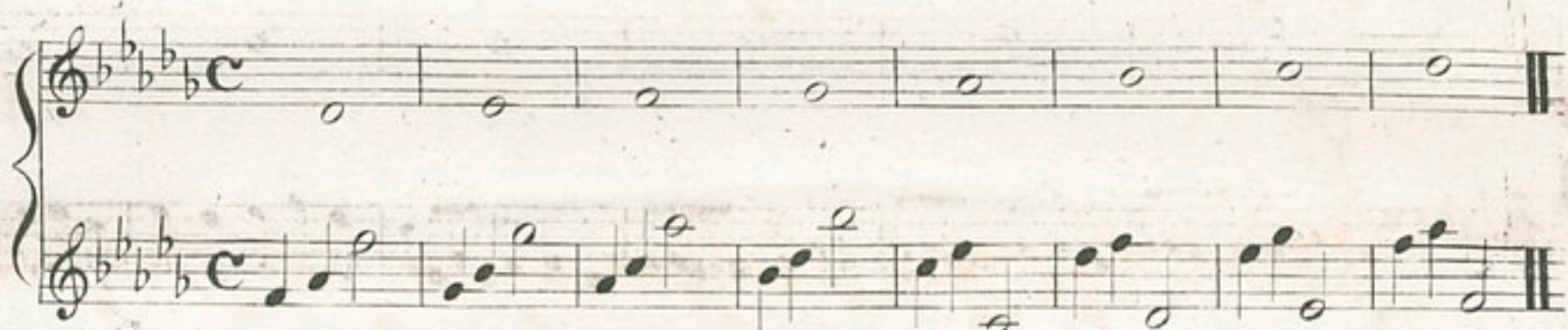
A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The top staff contains a melody of half notes, while the bottom staff contains a bass line with eighth and sixteenth notes, including some beamed pairs. The music concludes with a double bar line on each staff.



FA
MINEUR.



RÉ b
MAJEUR.



SI b
MINEUR.



GAMME CHROMATIQUE
AVEC DES BÉMOLS.

4^e Corde. 3^e Corde.

2^e Corde.

Chantrelle.

1^{re} LEÇONAvec des
Rondes.

First system: Treble staff has four measures of whole notes (C4, D4, E4, F4). Bass staff has eight measures of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5).

Second system: Treble staff has four measures of whole notes (G4, A4, B4, C5). Bass staff has eight measures of eighth notes (D5, E5, F5, G5, A5, B5, C6, B5).

Third system: Treble staff has four measures of whole notes (A5, B5, C6, B5). Bass staff has eight measures of eighth notes (A5, G5, F5, E5, D5, C5, B4, A4).

Fourth system: Treble staff has four measures of whole notes (G4, F4, E4, D4). Bass staff has eight measures of eighth notes (G4, F4, E4, D4, C4, B3, A3, G3).

2^e LEÇONAvec des
Blanches.

First system: Treble staff has four measures of half notes (C4, D4, E4, F4). Bass staff has eight measures of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5).

Second system: Treble staff has four measures of half notes (G4, A4, B4, C5). Bass staff has eight measures of eighth notes (D5, E5, F5, G5, A5, B5, C6, B5).

Third system: Treble staff has four measures of half notes (A5, B5, C6, B5). Bass staff has eight measures of eighth notes (A5, G5, F5, E5, D5, C5, B4, A4).

Fourth system: Treble staff has four measures of half notes (G4, F4, E4, D4). Bass staff has eight measures of eighth notes (G4, F4, E4, D4, C4, B3, A3, G3).

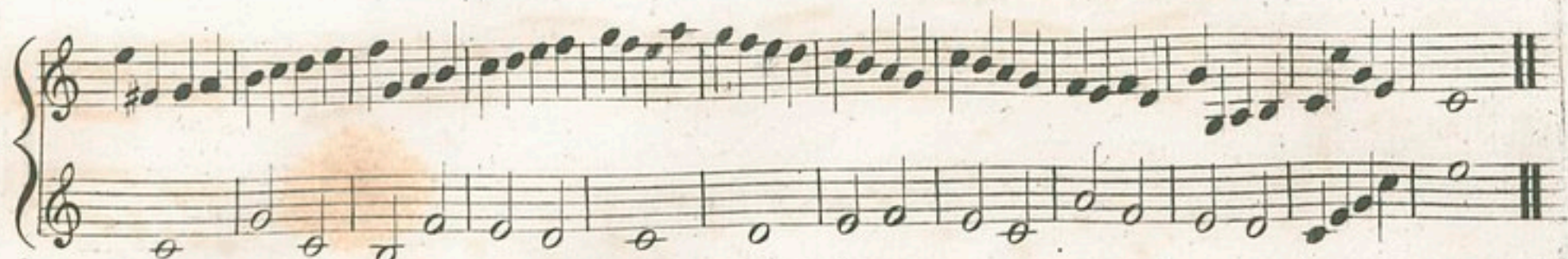
3^e LEÇONAvec des
Noires.

First system: Treble staff has four measures of quarter notes (C4, D4, E4, F4). Bass staff has eight measures of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5).

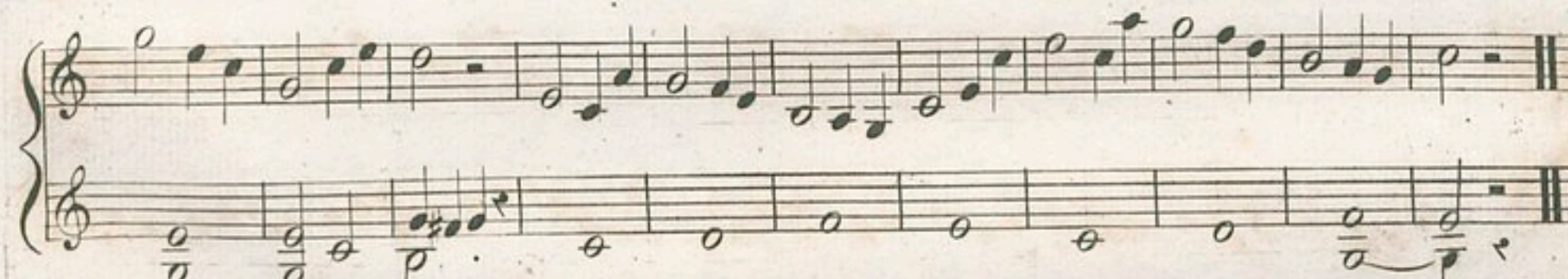
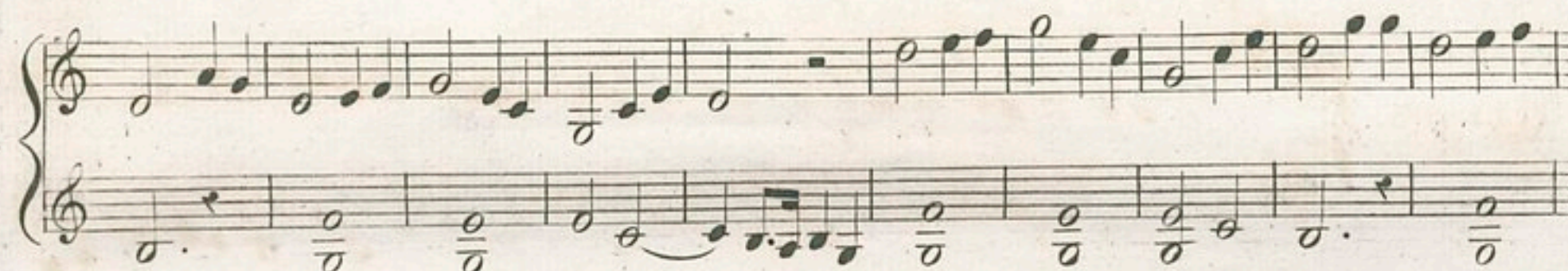
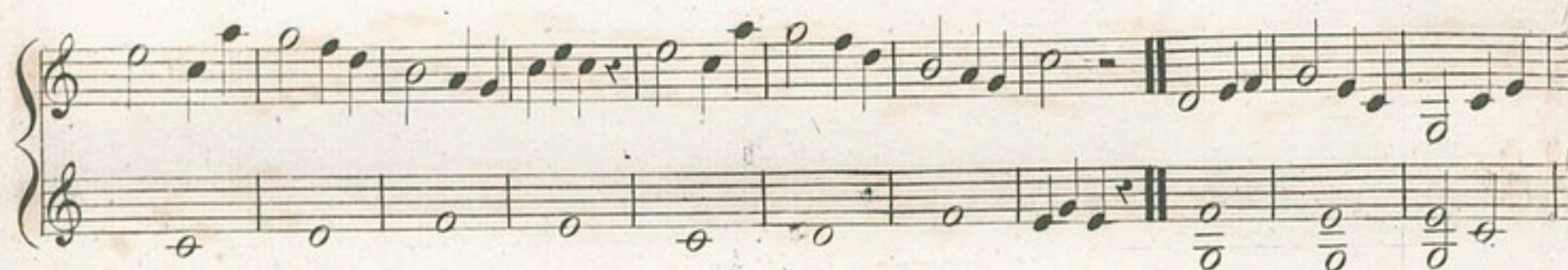
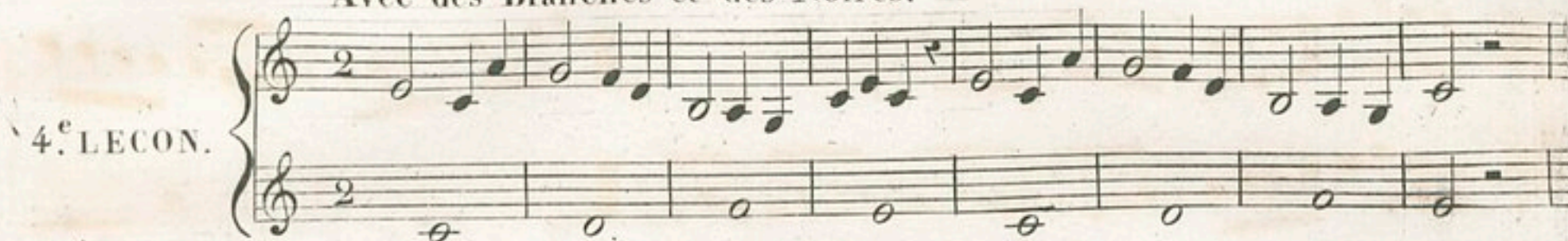
Second system: Treble staff has four measures of quarter notes (G4, A4, B4, C5). Bass staff has eight measures of eighth notes (D5, E5, F5, G5, A5, B5, C6, B5).

Third system: Treble staff has four measures of quarter notes (A5, B5, C6, B5). Bass staff has eight measures of eighth notes (A5, G5, F5, E5, D5, C5, B4, A4).

Fourth system: Treble staff has four measures of quarter notes (G4, F4, E4, D4). Bass staff has eight measures of eighth notes (G4, F4, E4, D4, C4, B3, A3, G3).



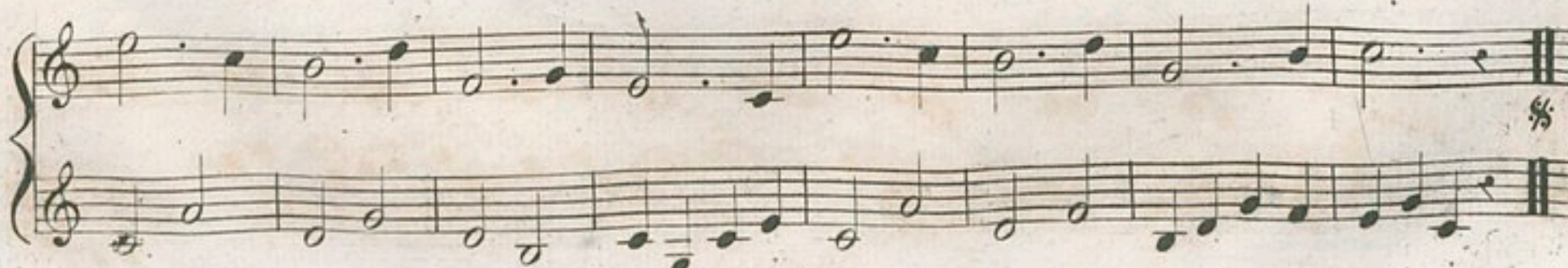
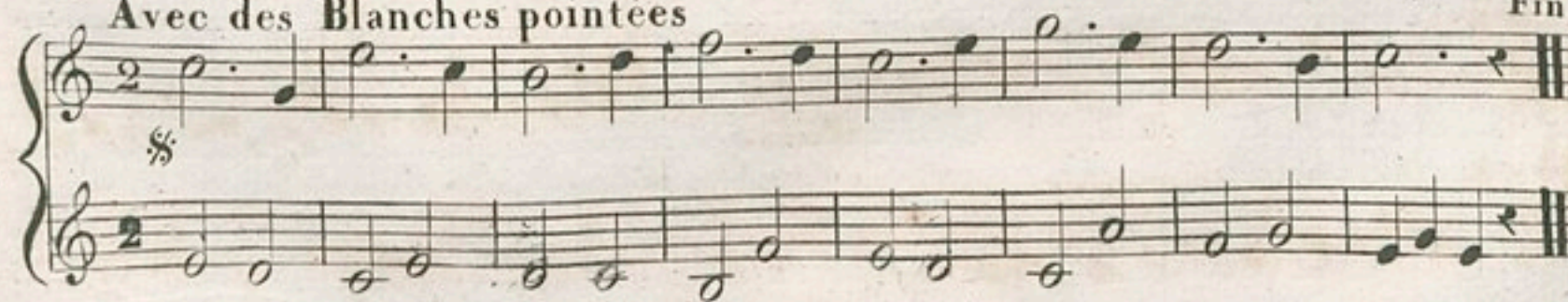
Avec des Blanches et des Noires.



Avec des Blanches pointées

Fin.

5. LECON.



Avec des Crochets.

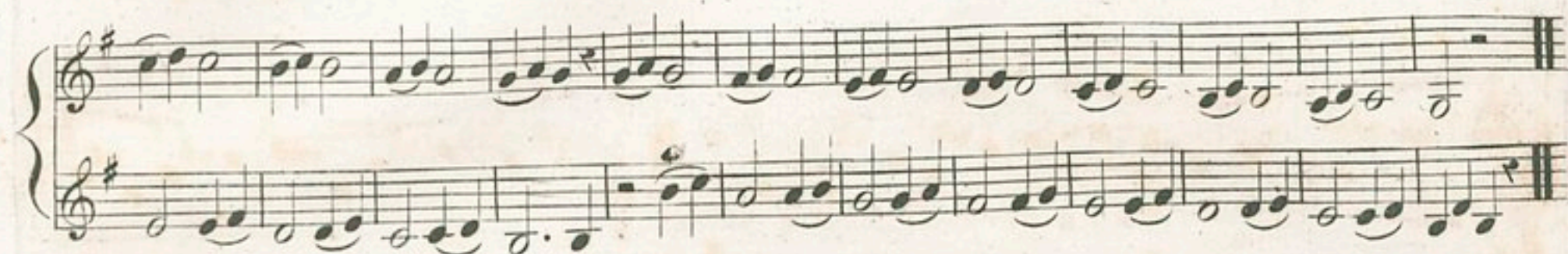
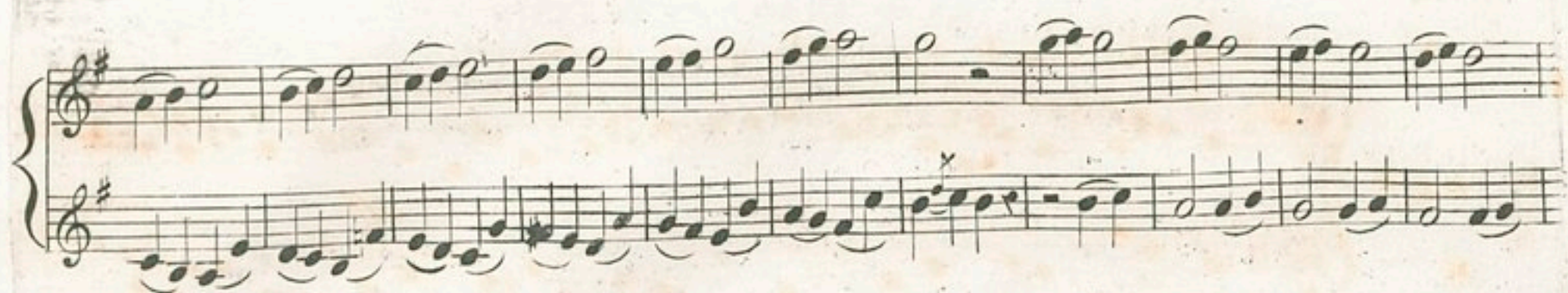
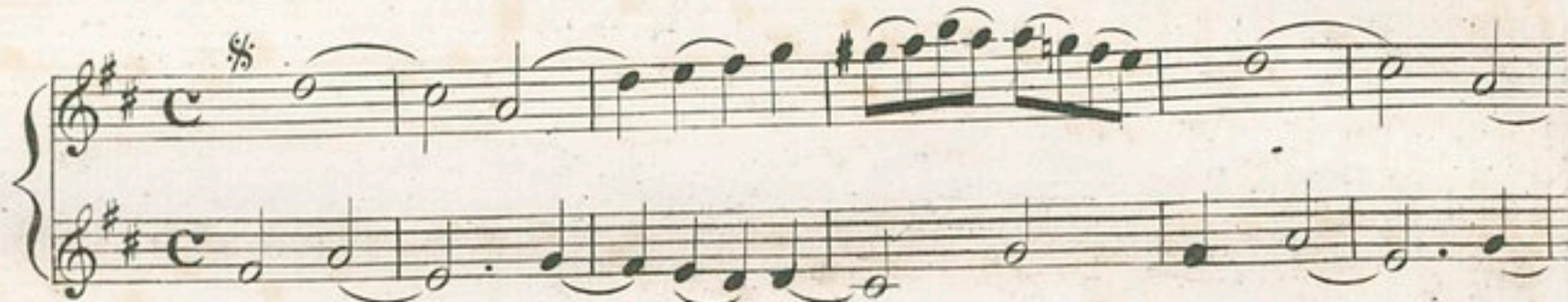
6^e LEÇON.

Pour lier deux notes d'un coup d'archet.

7^e LEÇON.

Tirez.

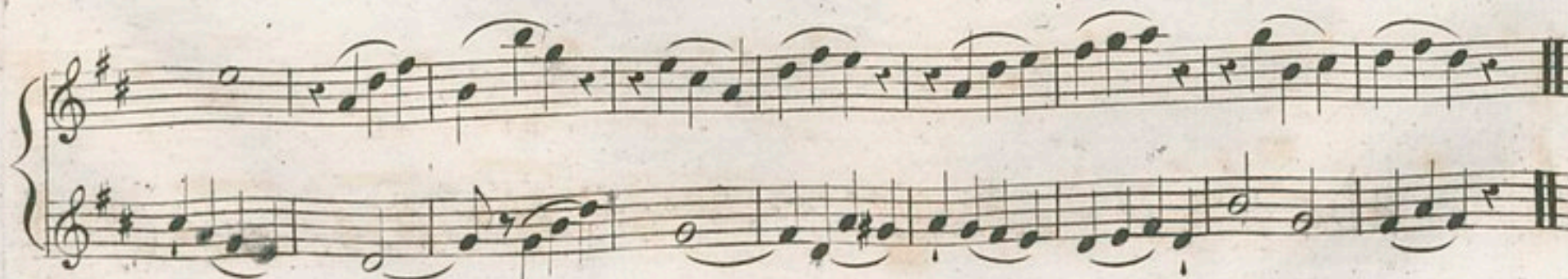
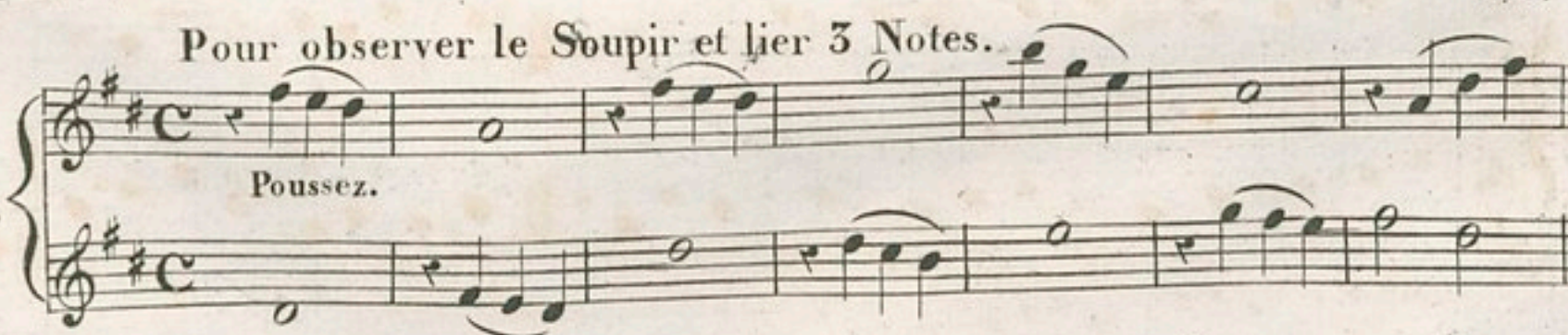
8^e LEÇON.

9^e LEÇON.

Pour observer le Soupir et lier 3 Notes.

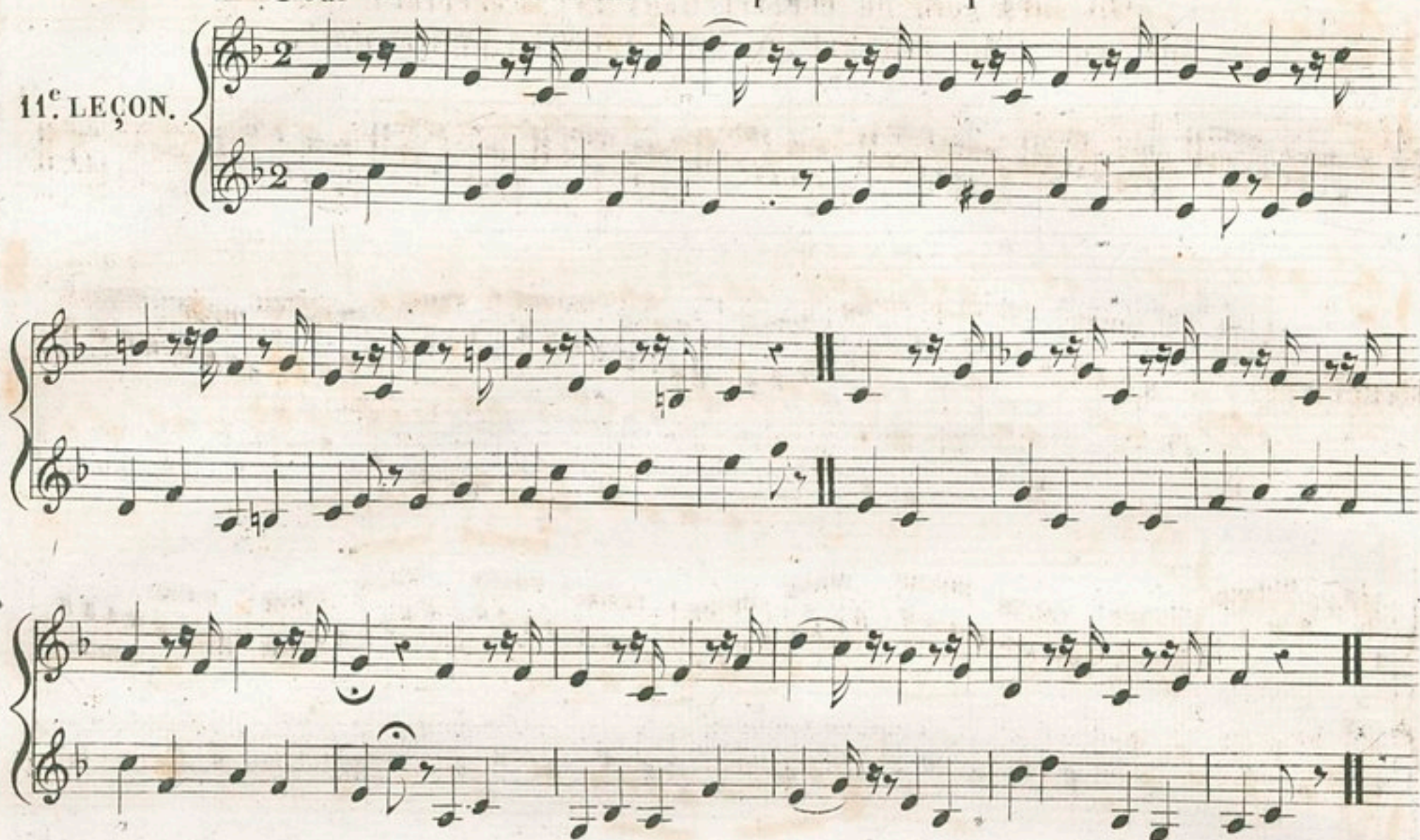
10^e LEÇON.

Poussez.



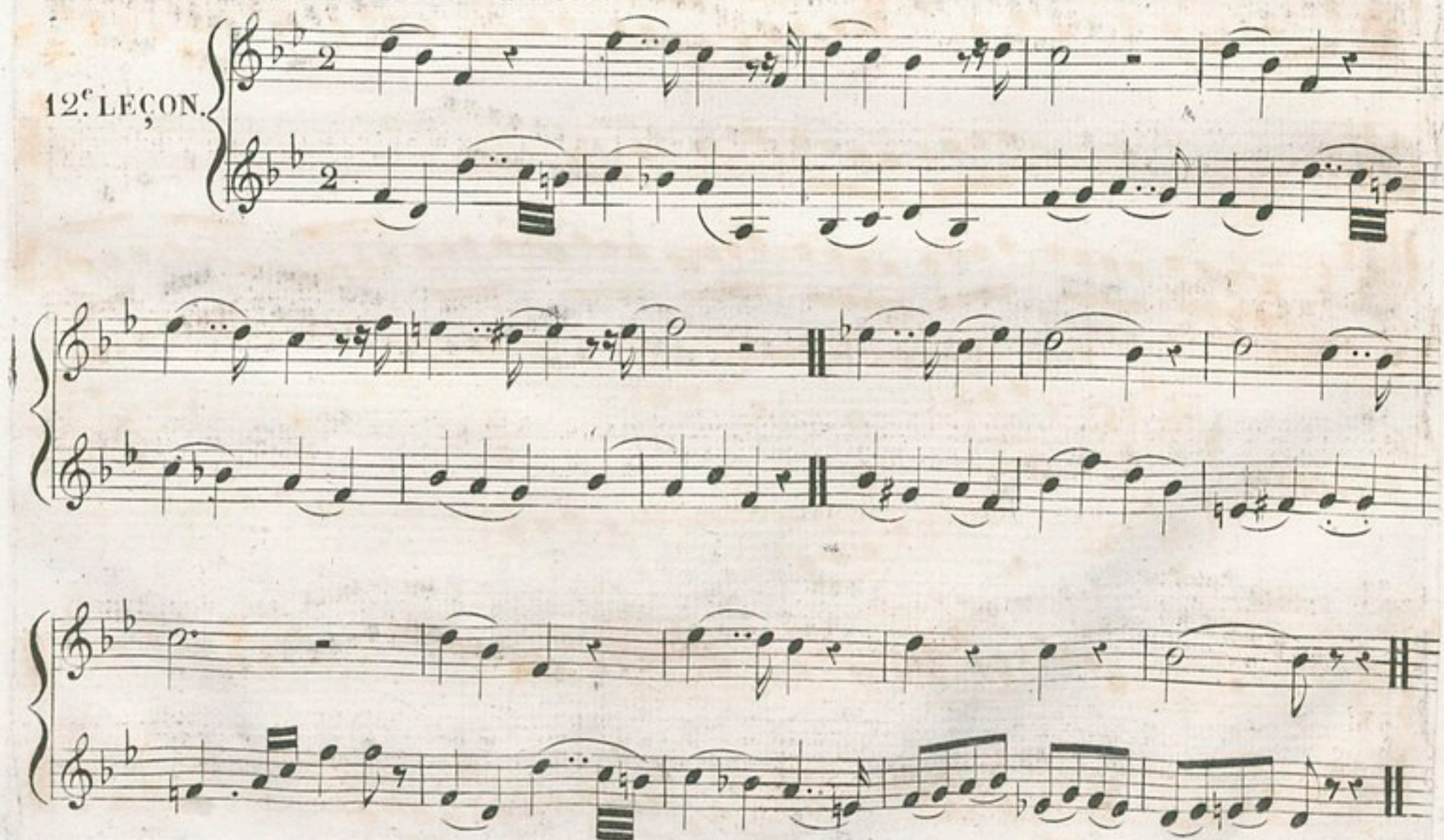
Pour observer le demi et le quart de Soupir.

11^e LEÇON.



Pour le Point du Point

12^e LEÇON.

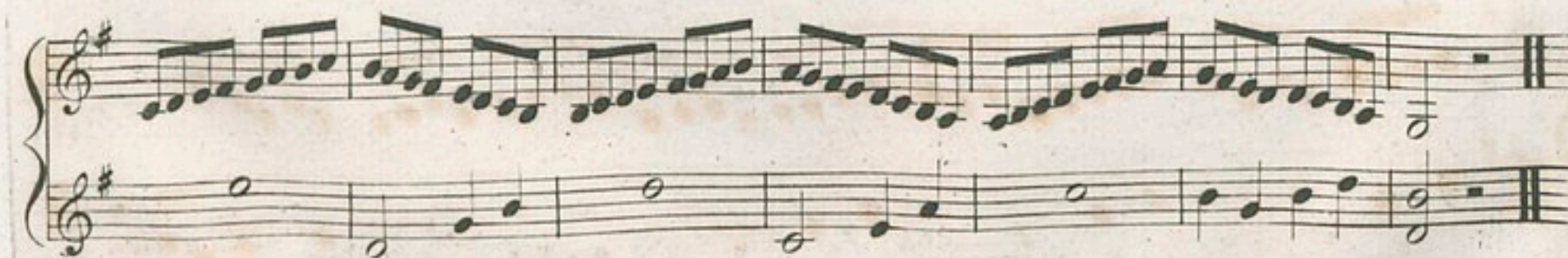
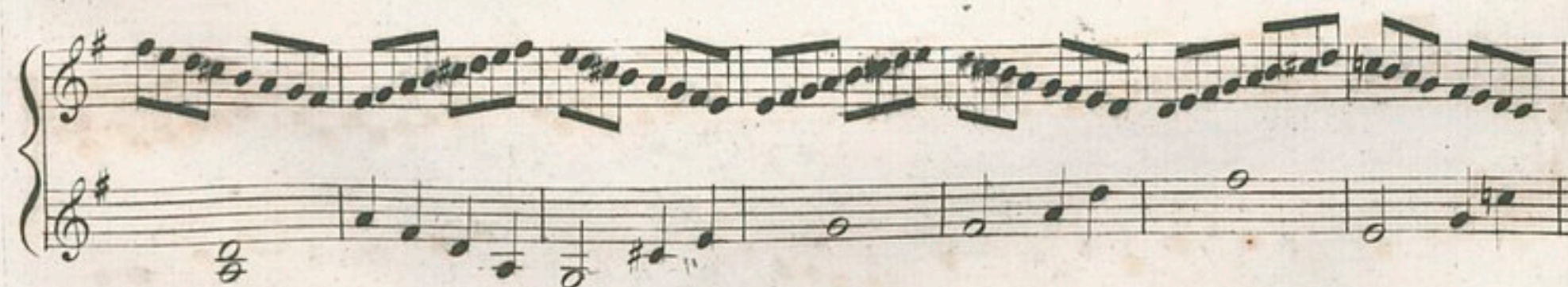
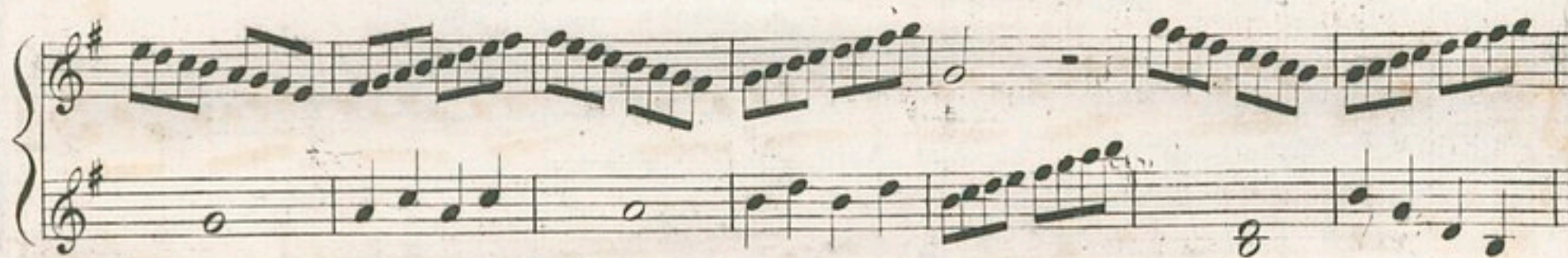
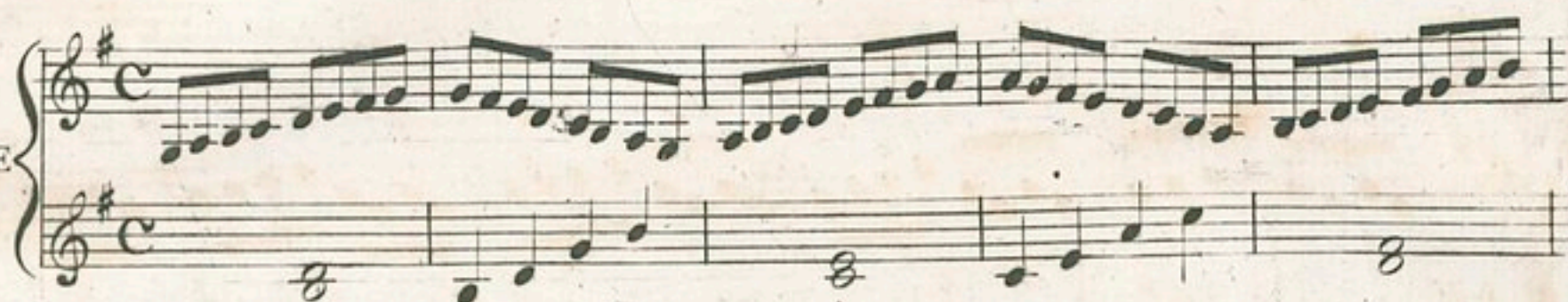


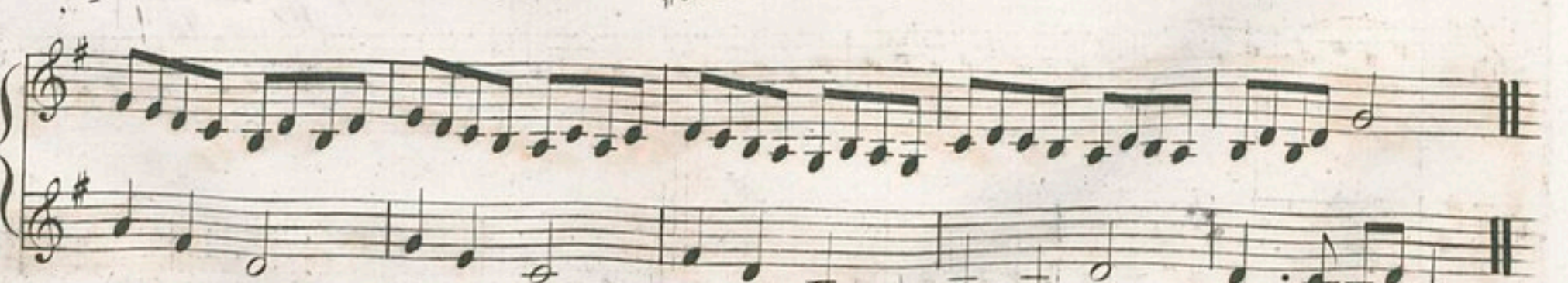
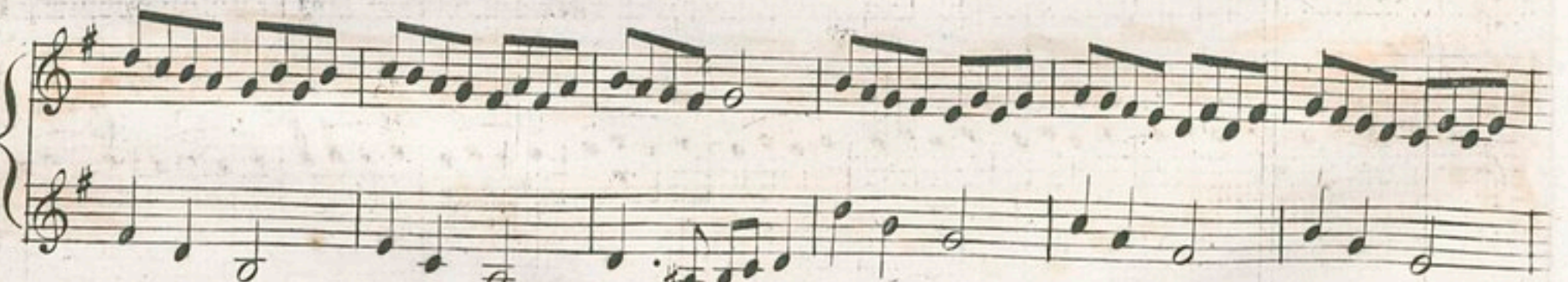
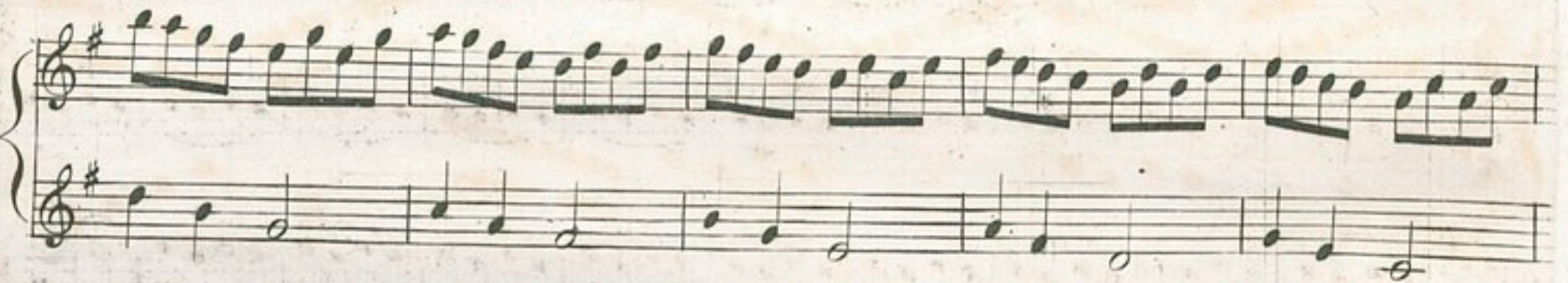
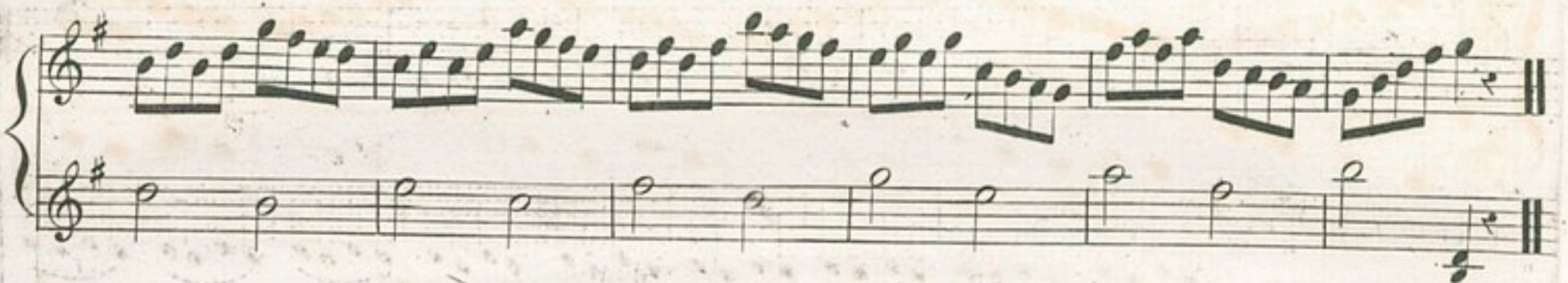
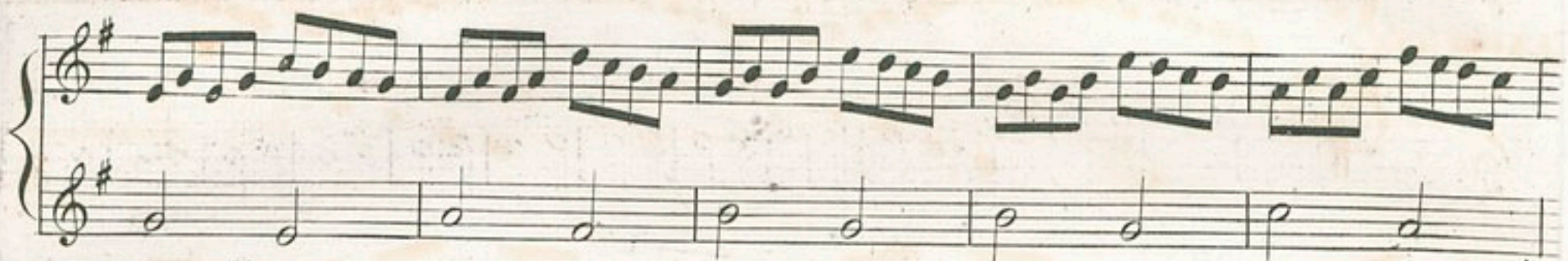
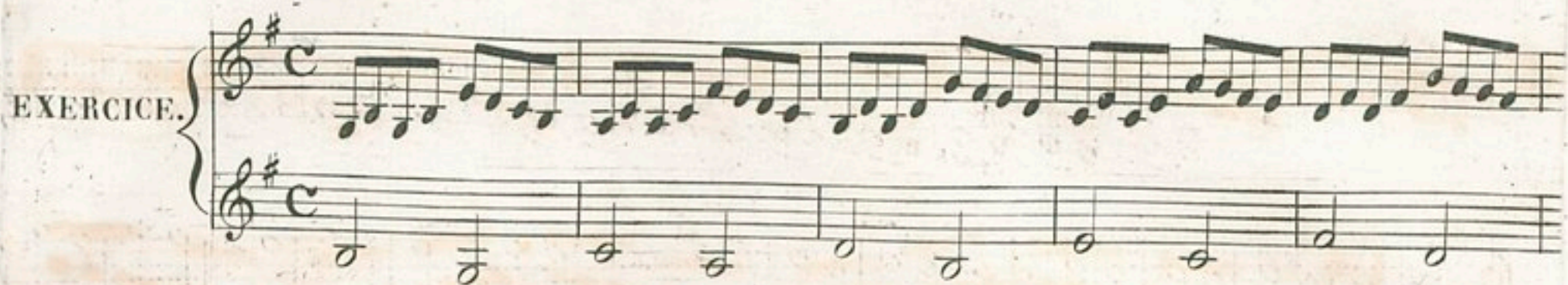
DIFFÉRENS COUPS D'ARCHET

On aura soin de répéter dans ces Exercices les
différens coups d'archet qui sont notés en petites notes.



EXERCICE





EXERCICES POUR ACQUÉRIR DE L'ÉGALITÉ DANS LES DOIGTS

Ces exercices peuvent servir d'Etude pour la Cadence.

1^{er}
EXERCICE.



The first exercise is written on four staves in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2. The notation consists of eighth and sixteenth notes, mostly beamed in pairs. The exercise concludes with a double bar line and a final half note on the fourth line of the fourth staff.

2^e
EXERCICE.



The second exercise is written on six staves in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2. The notation consists of eighth and sixteenth notes, mostly beamed in pairs. The exercise concludes with a double bar line and a final half note on the fourth line of the sixth staff.

5^e
EXERCICE.4^e
EXERCICE.

5^e.

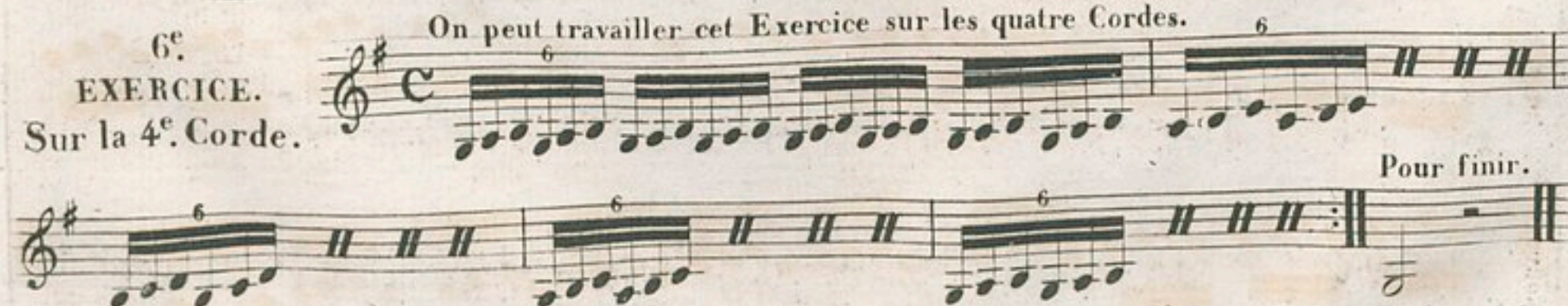
EXERCICE.

6^e.

EXERCICE.

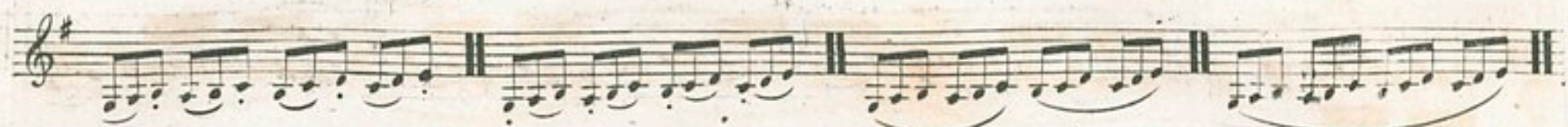
Sur la 4^e. Corde.

On peut travailler cet Exercice sur les quatre Cordes.

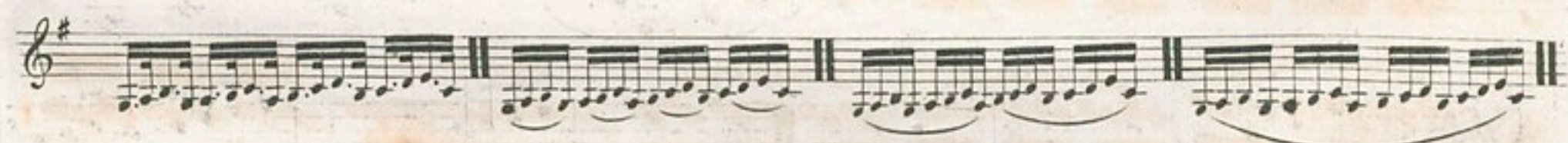
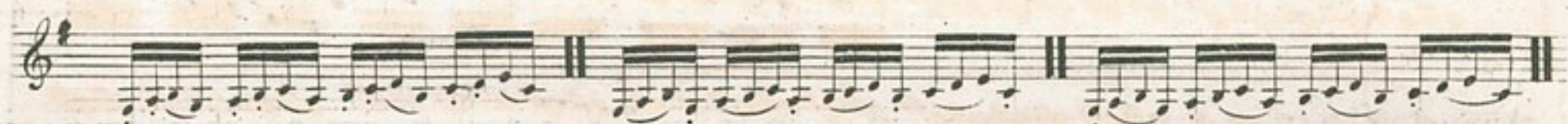
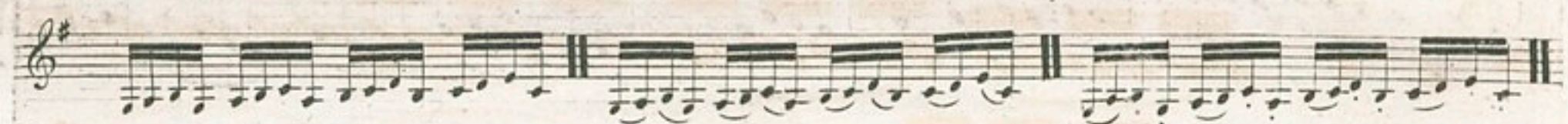


Pour finir.

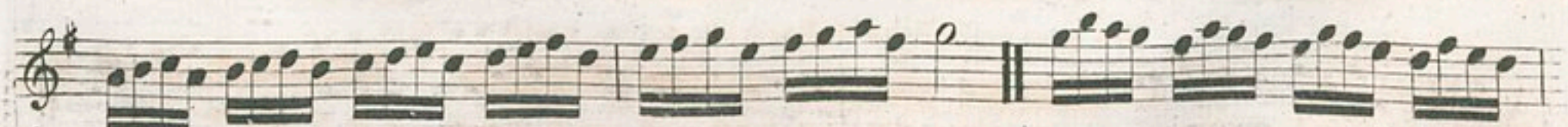
DIFFÉRENS COUPS D'ARCHET SUR LE MÊME EXERCICE.

EXERCICE.
en Triolets.

DIFFÉRENS COUPS D'ARCHET SUR LE MÊME EXERCICE.



EXERCICE.



VINGT LEÇONS FACILES ET CHANTANTES

55

Dans les tons Majeurs et Mineurs les plus usités.

1^{re}
LEÇON
Andante

En ut majeur

Fin.

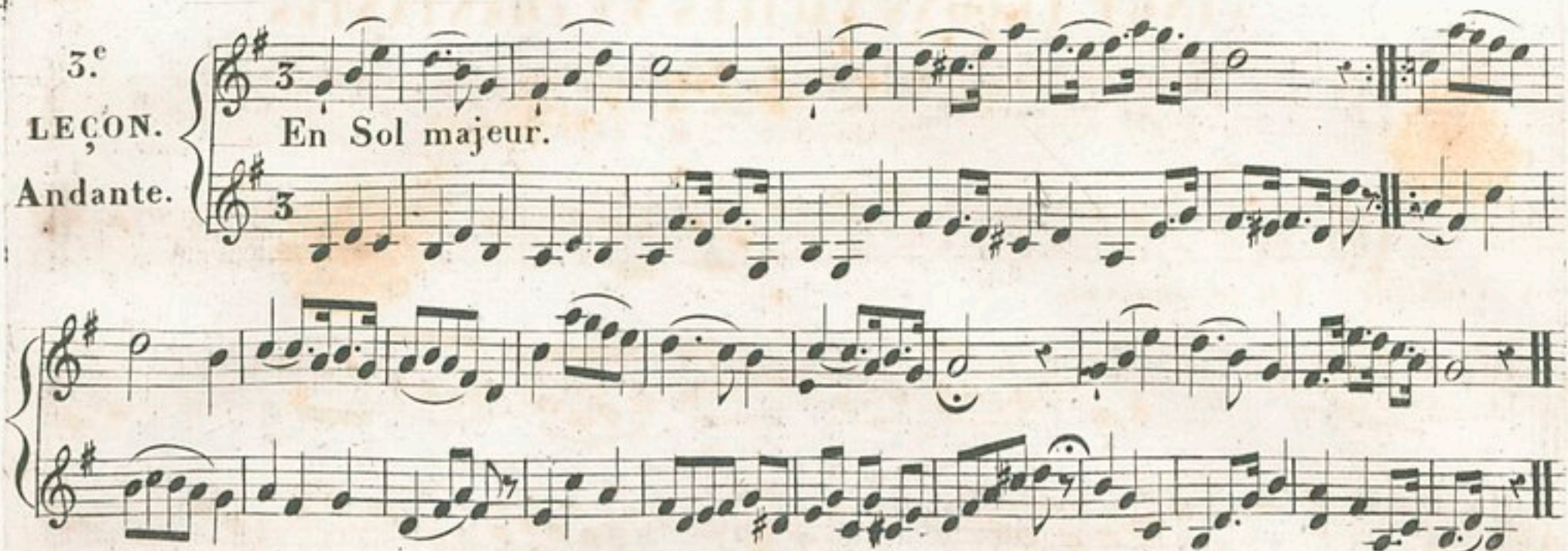
D.C.

2^e
LEÇON
Andante

En la mineur

3.
LEÇON.
Andante.

En Sol majeur.



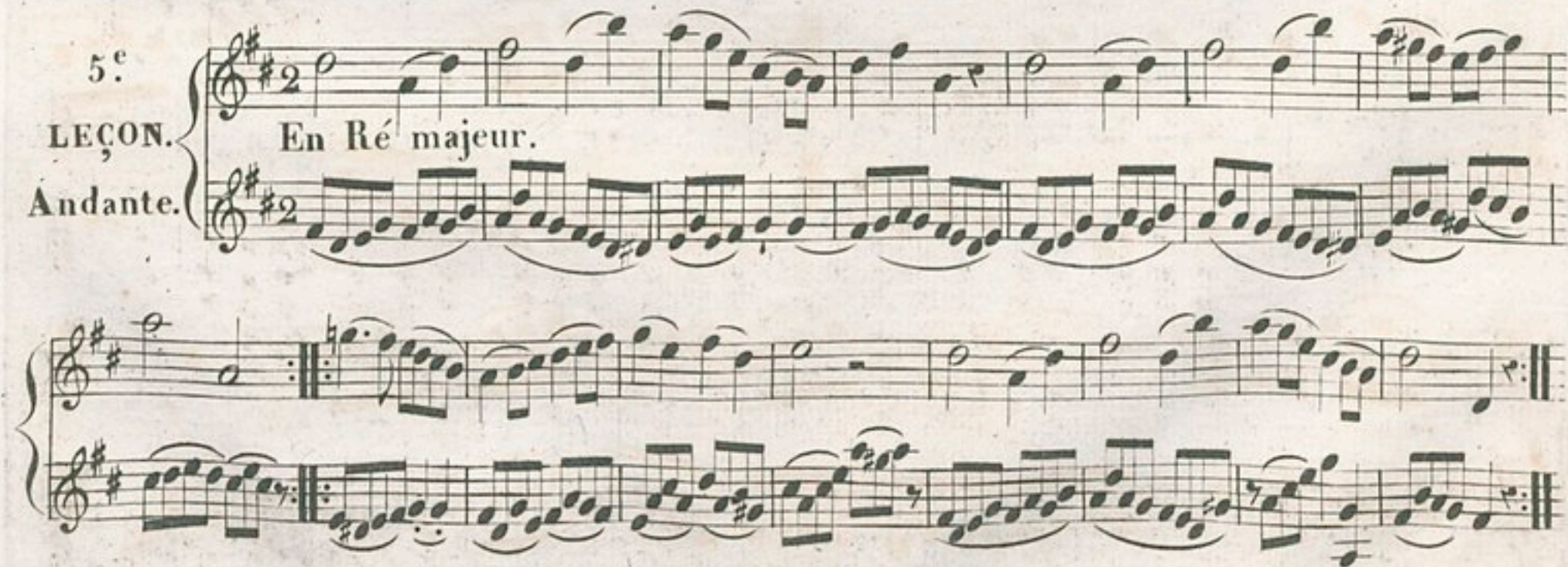
4.
LEÇON.
Andante

En Mi mineur.



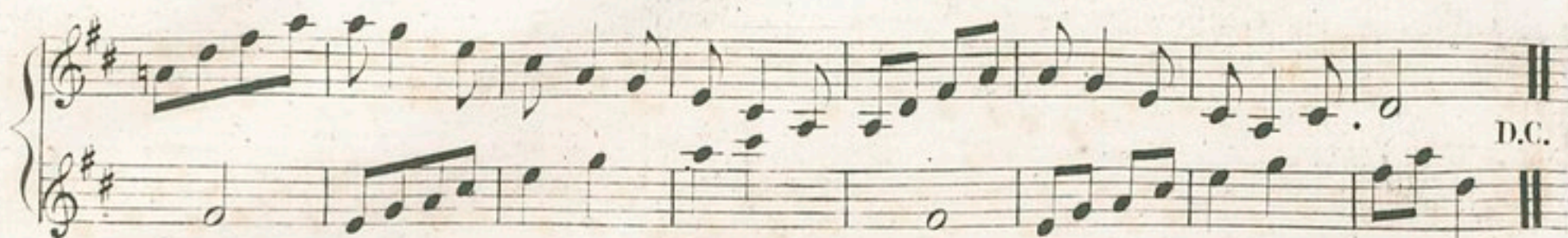
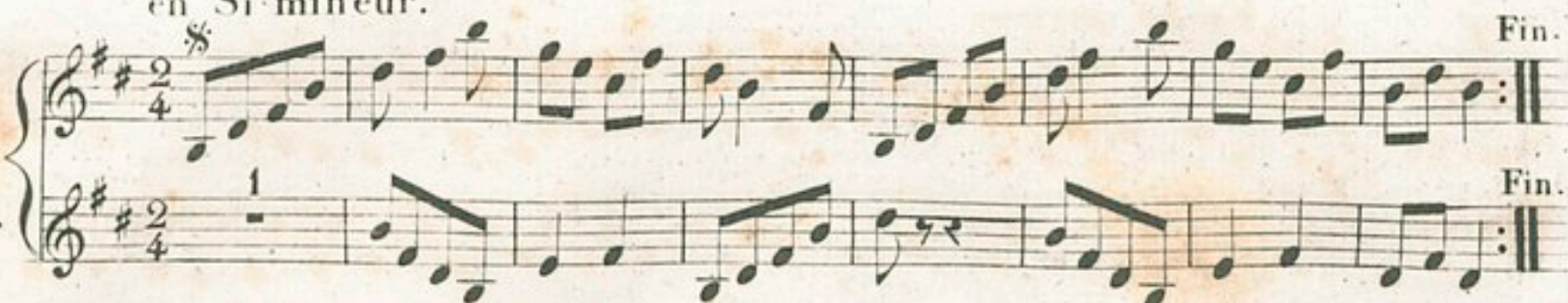
5.
LEÇON.
Andante.

En Ré majeur.



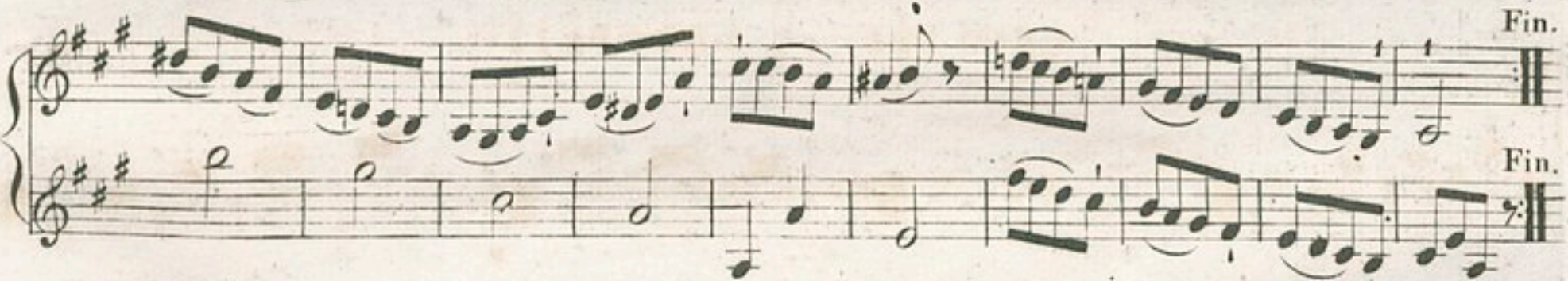
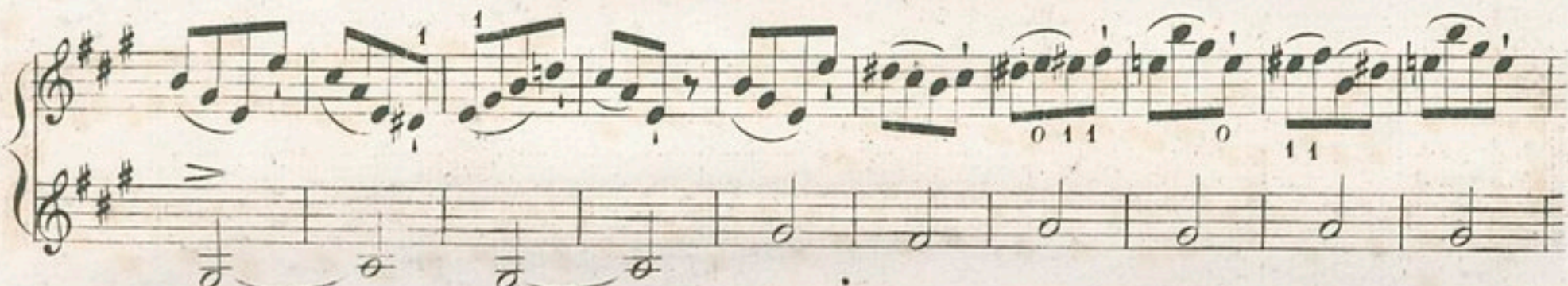
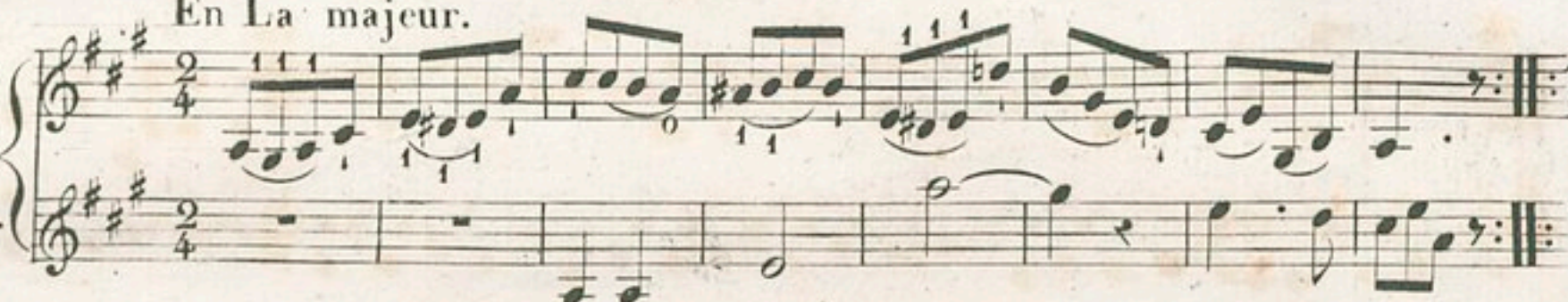
en Si-mineur.

6^e
LEÇON.
Allegro.



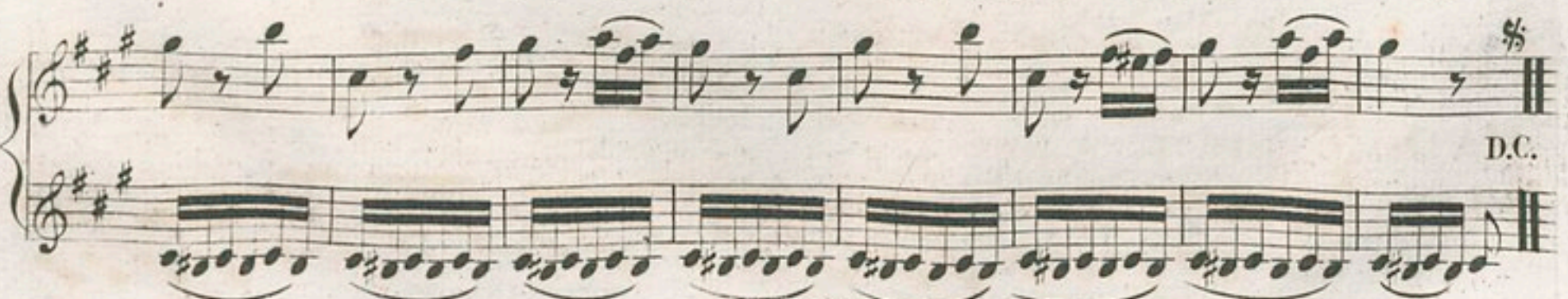
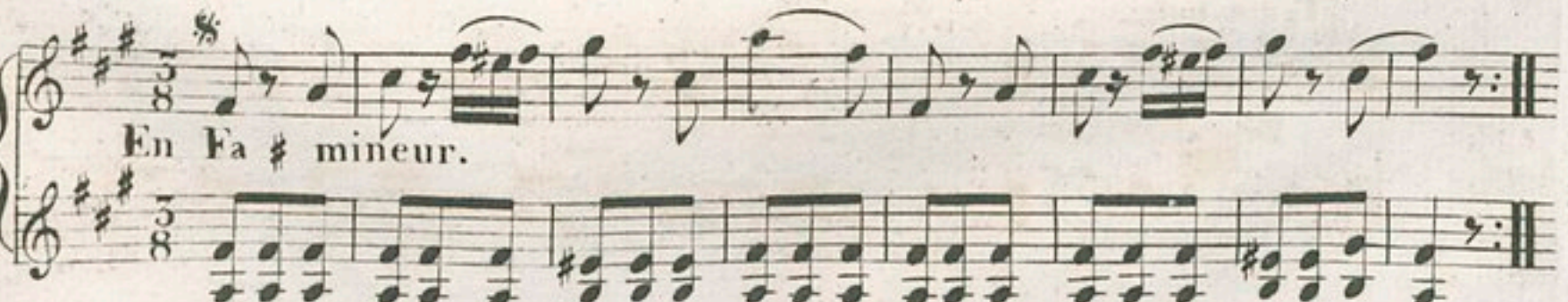
En La-majeur.

7^e
LEÇON.
Moderato.



En Fa#-mineur.

8^e
LEÇON.
Allegretto.



38

9^e

LEÇON.

Marche

Moderato.

En Ut majeur.

GROUPPE ou GRUPPETTO.

Indication.

Indication.

Execution.

Execution.

10^e

LEÇON.

Andante.

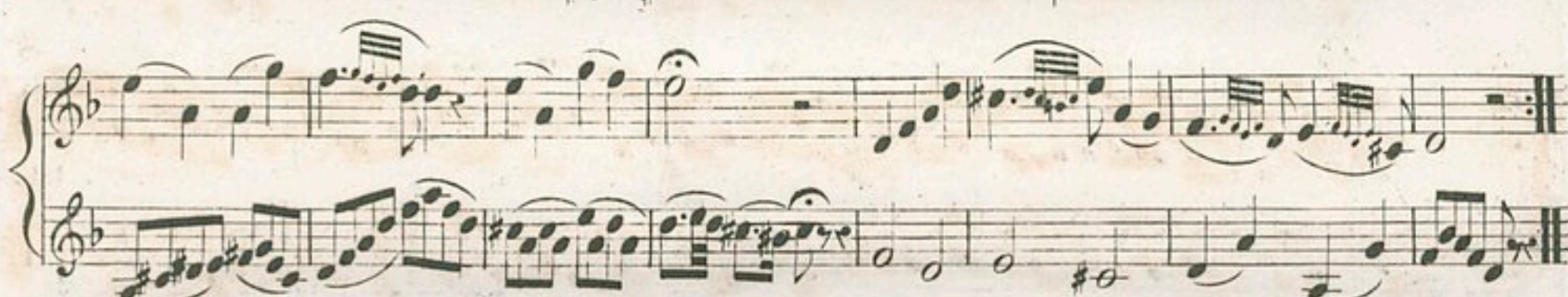
En Fa majeur.

(528)



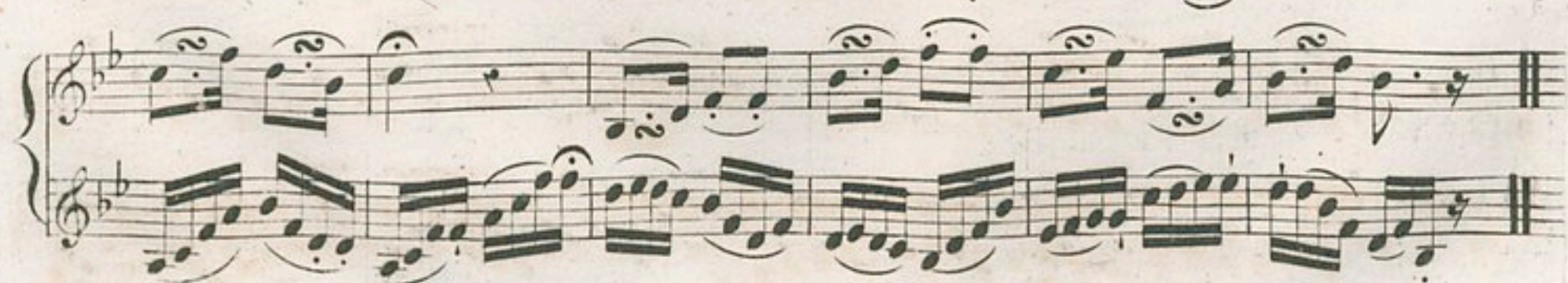
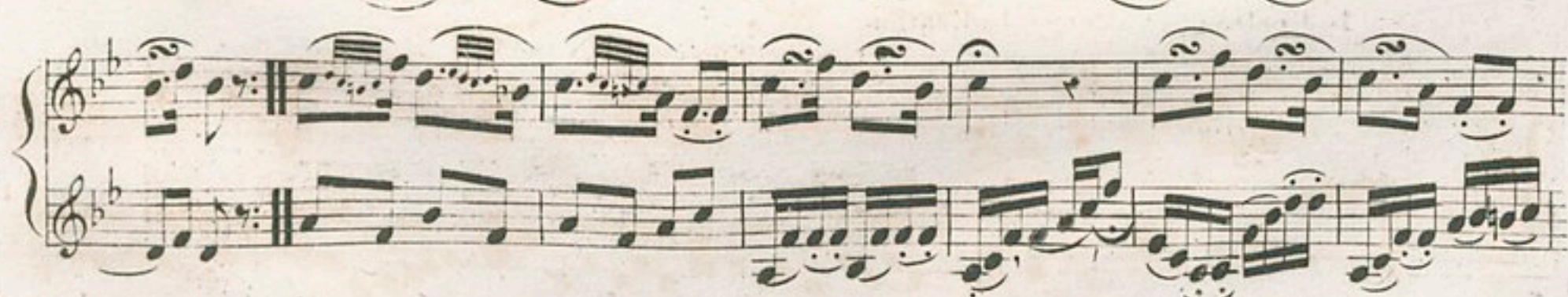
11^e
LEÇON.
Moderato.

En Ré Mineur.



12^e
LEÇON.
Andante.

En Si b majeur.



En Sol majeur.

13.
LEÇON
Allegro.

Fin.

En Sol mineur.

même
LEÇON

Fin.

14.
LEÇON
Romance.

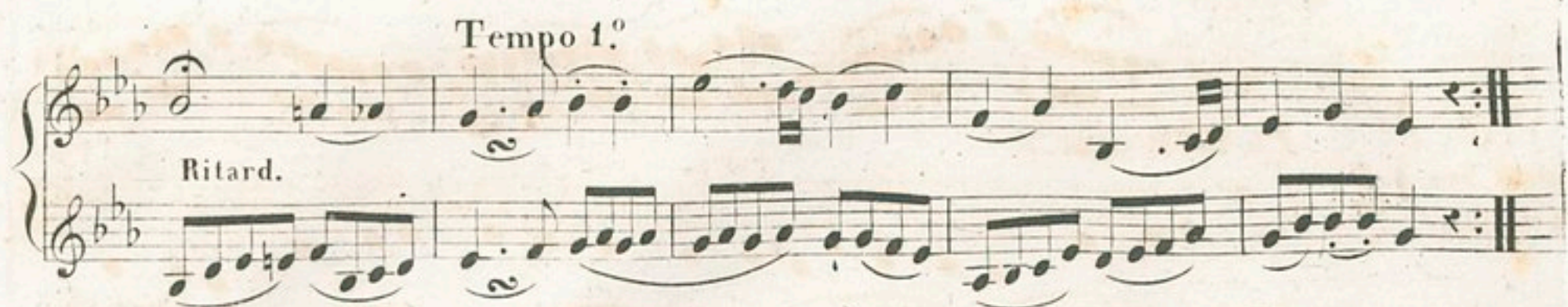
En Mi b Majeur.

1. fois. 2. fois.

(328)

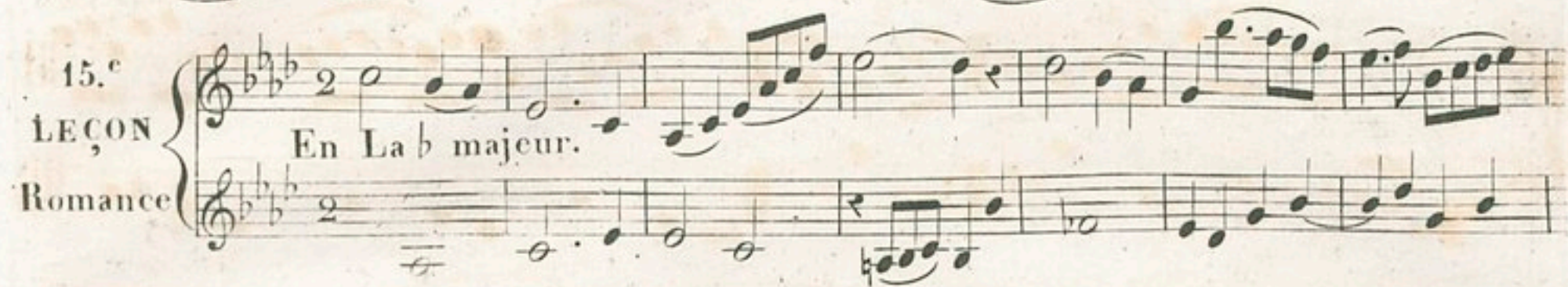
Tempo 1.^o

Ritard.



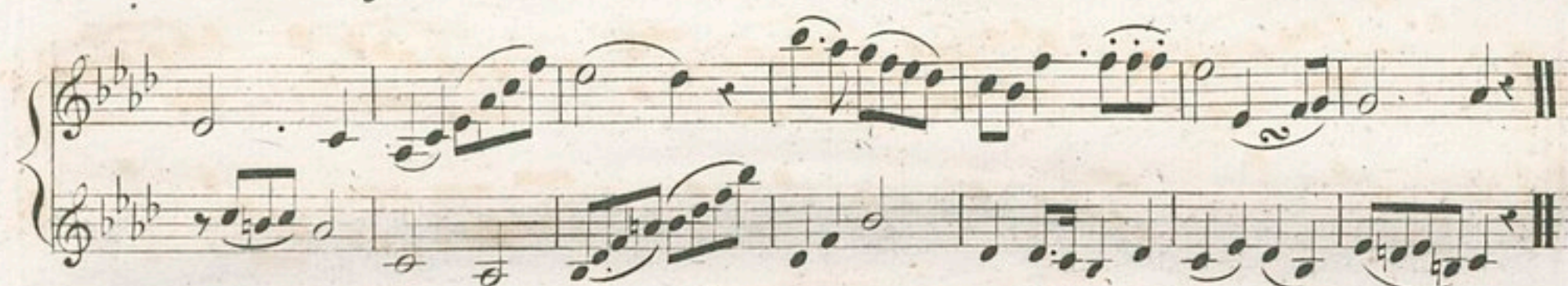
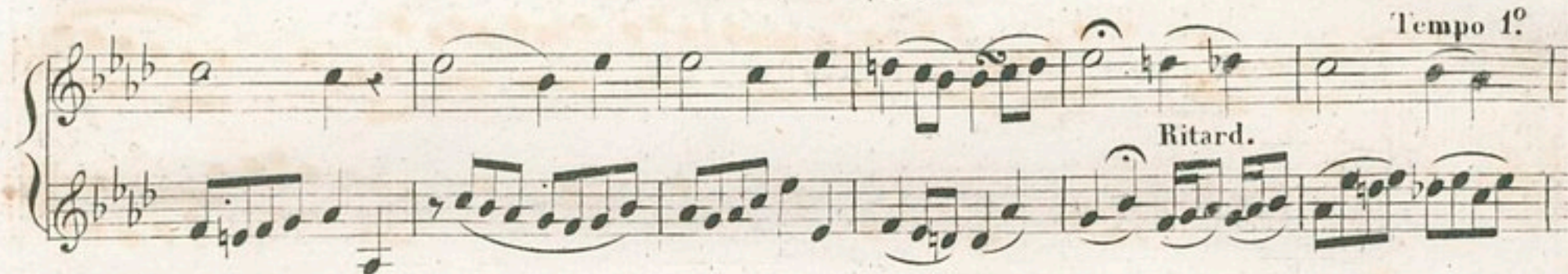
15.^e
LEÇON
Romance

En La^b majeur.



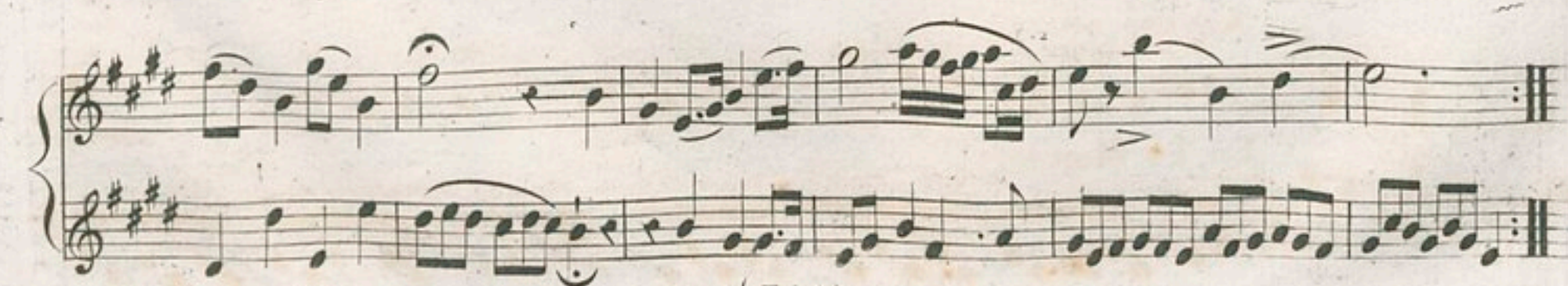
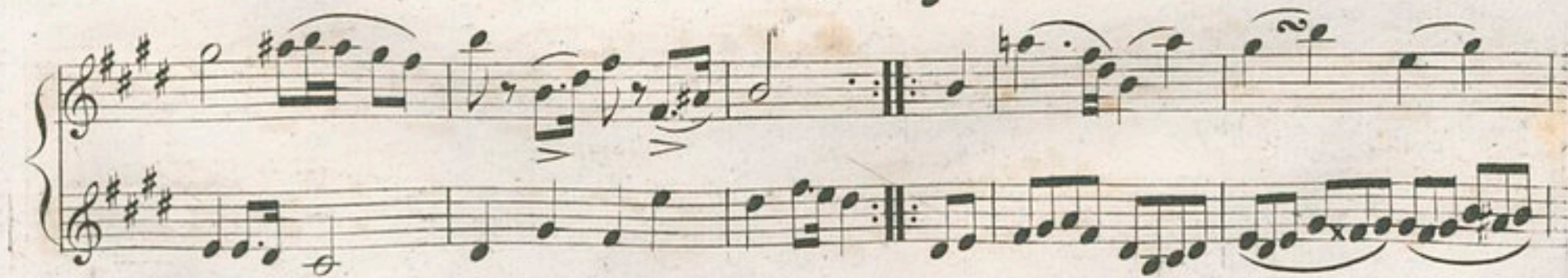
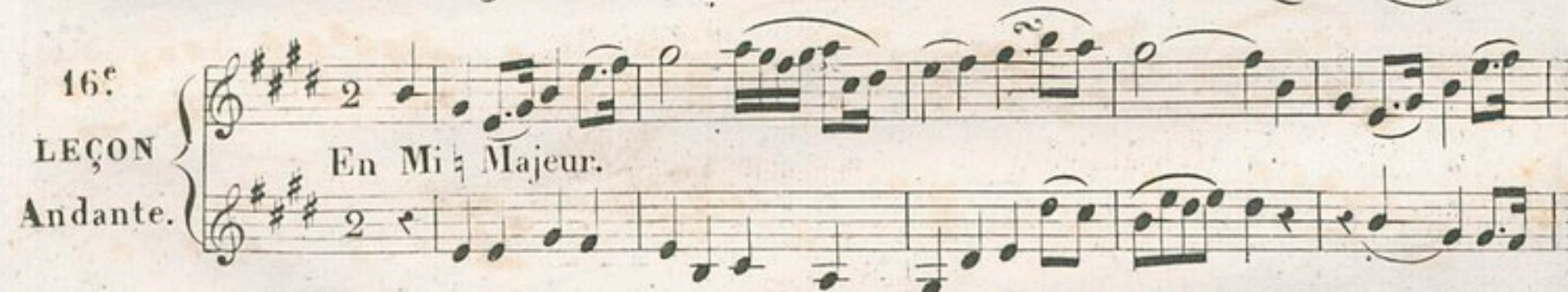
Tempo 1.^o

Ritard.



16.^e
LEÇON
Andante.

En Mi[♯] Majeur.



Moderato.

17.
LEÇON
pour les
Triolets.

En Ré Mineur.

17.
LEÇON
pour les
Triolets.

En Ré Mineur.

Fin. Majeur.

D.C. Sansa replica

Allegro vivace.

18.
LEÇON
Menuet.

En La Majeur.

18.
LEÇON
Menuet.

En La Majeur.

Handwritten musical score on page 43, featuring multiple systems of treble and bass staves. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3). The key signature is D major (two sharps). The score concludes with the word "TRIO." and "Ré Majeur." (D Major) written above the staves. The page number "43" is visible in the top right corner.

Fin

TRIO.

Fin

Ré Majeur.

(328)

19^e
LEÇON.
Allegretto.

En La Mineur.

Majeur.

Mineur.

Fin.

Fin.

This musical score is for Lesson 19, titled 'En La Mineur'. It is written for piano and consists of seven systems of two staves each. The tempo is marked 'Allegretto'. The key signature is one flat (B-flat major / D minor). The first system includes the tempo and key signature markings. The second system begins with a double bar line and a repeat sign. The third system continues the piece. The fourth system includes a key signature change to two sharps (F# major / D# minor), marked 'Majeur.'. The fifth system continues in this key. The sixth system includes another key signature change to one sharp (F# major / D minor), marked 'Mineur.'. The seventh system concludes the piece with a double bar line and the word 'Fin.' on both staves.

TRILLE ou CADENCE

On commence le Trille lentement, il ne faut augmenter de vitesse, que lorsqu'on aura bien pris l'habitude de faire retomber le doigt à la même place.

Il y a deux sortes de trilles, Celui d'un ton et celui d'un demi-ton.

EXEMPLE
trille d'un
TON.

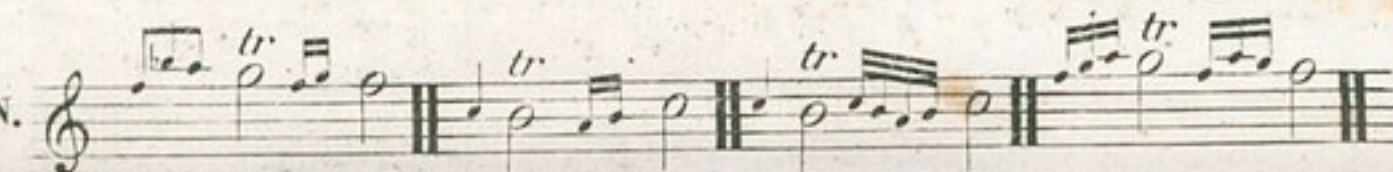


EXEMPLE.

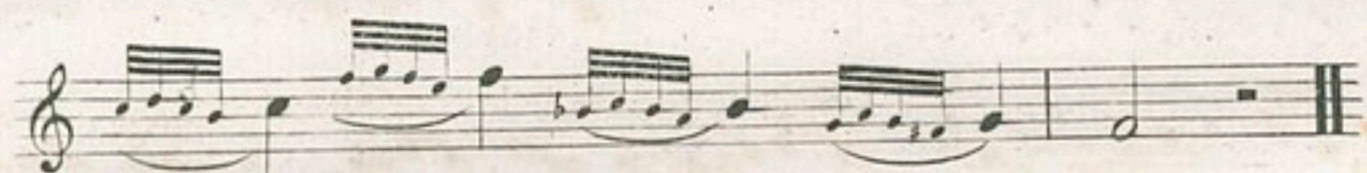
Trille d'un demi-ton



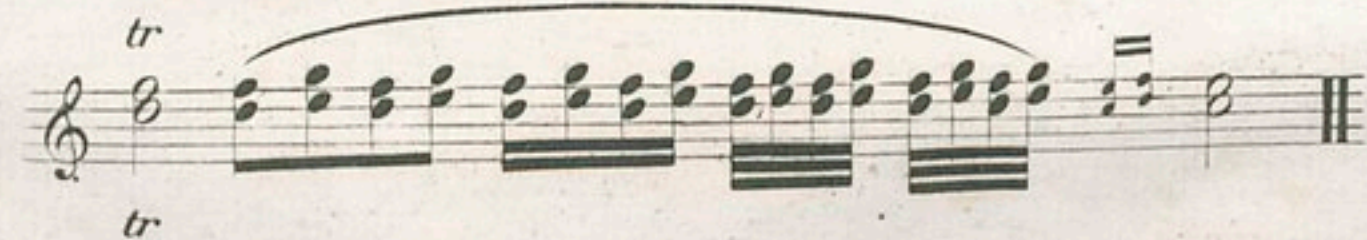
PRÉPARATION.



AUTRE
TRILLE.



DOUBLE
TRILLE.



Indication.



Exécution.



Moderato.

20^e
LEÇON
Pour les
trilles ou
Cadences.

En Sol majeur.

The musical score is written for piano in G major (one sharp) and common time (C). It consists of six systems of two staves each. The first system includes the tempo 'Moderato.' and the key signature 'En Sol majeur.' The piece is titled '20^e LEÇON Pour les trilles ou Cadences.' The notation includes various trills (marked 'tr'), triplets (marked '3'), and slurs. The first system shows a trill in the right hand and a triplet in the left hand. The second system features a complex trill in the right hand and a triplet in the left hand. The third system continues with trills and triplets. The fourth system shows a trill in the right hand and a triplet in the left hand. The fifth system features a trill in the right hand and a triplet in the left hand. The sixth system concludes with a trill in the right hand and a triplet in the left hand.

This page contains six systems of handwritten musical notation. Each system consists of a piano (piano) staff and a violin (violin) staff. The music is written in G major (one sharp) and 2/4 time. The notation is highly ornate, featuring numerous trills (tr), triplets (3), and sixteenth-note runs. The piano parts often provide a harmonic and rhythmic foundation with chords and moving lines, while the violin parts feature more melodic and technically demanding passages with frequent trills and rapid sixteenth-note figures. The systems are arranged vertically, with each system occupying a full page width. The handwriting is clear and consistent throughout the score.

DIFFÉRENS COUPS D'ARCHET SUR LA MÊME ÉTUDE.

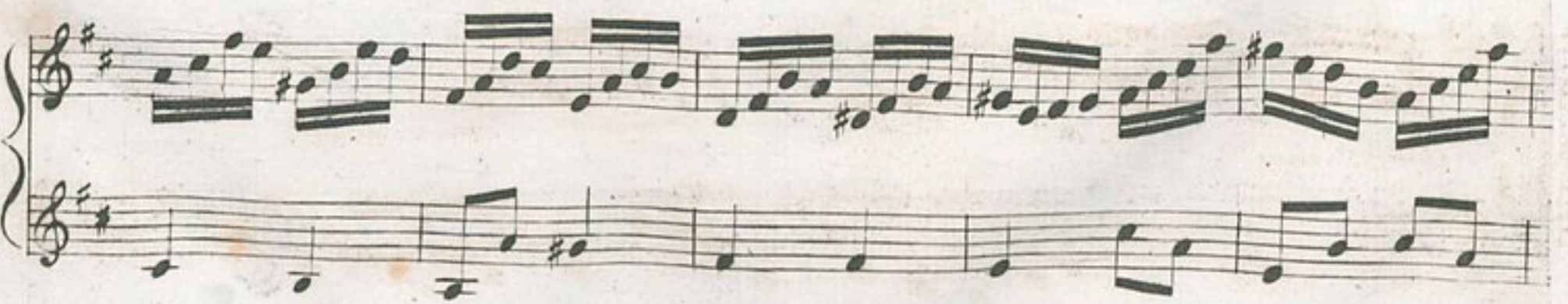
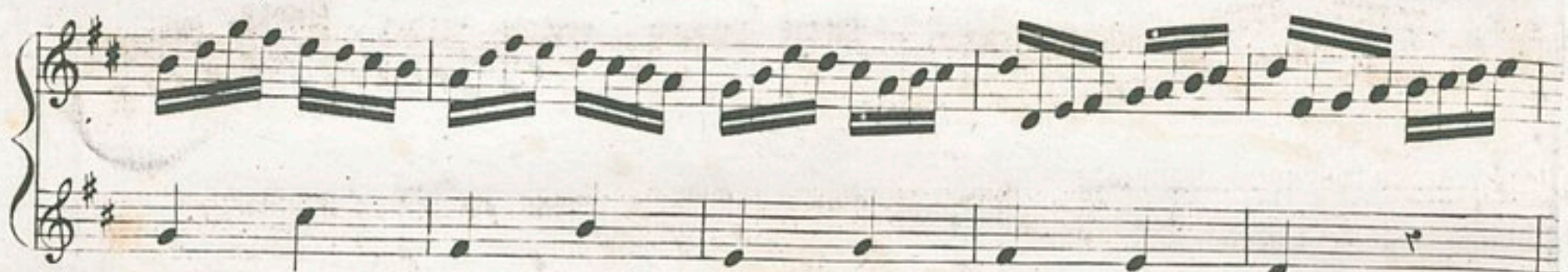
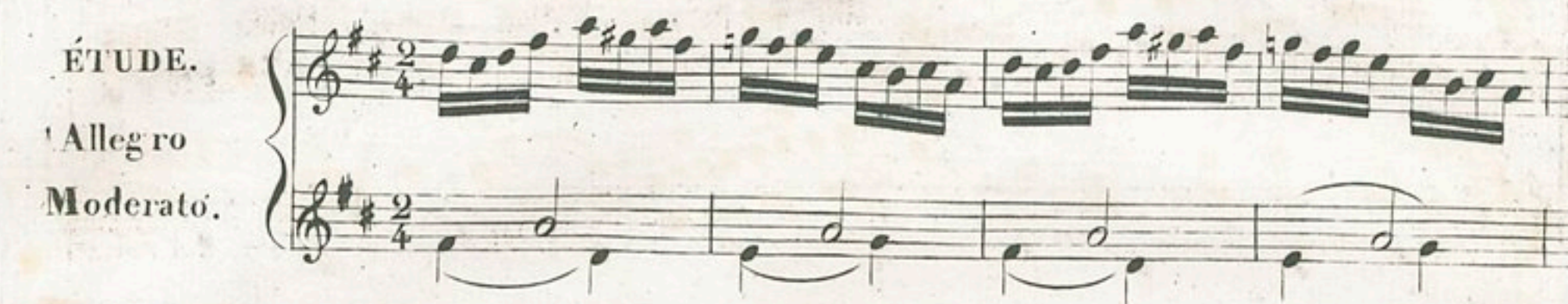
Martelé.

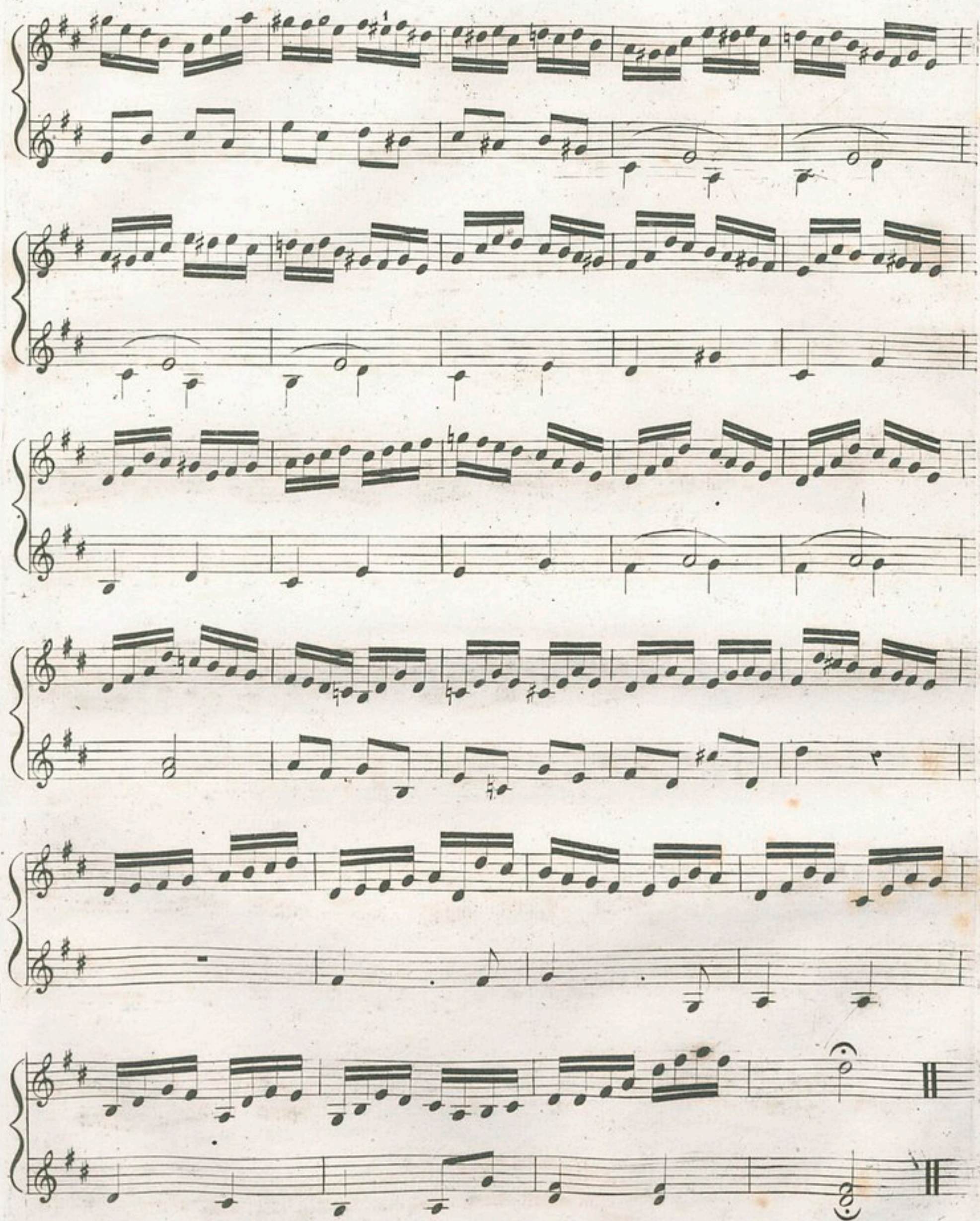


ÉTUDE.

Allegro

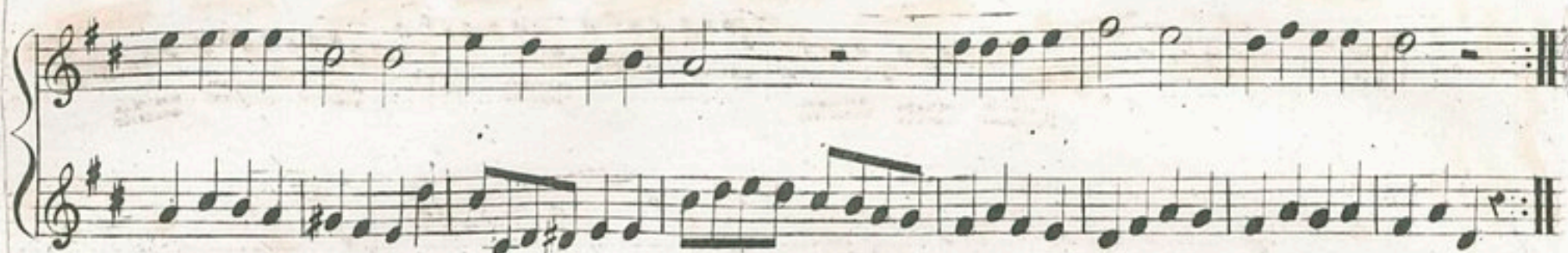
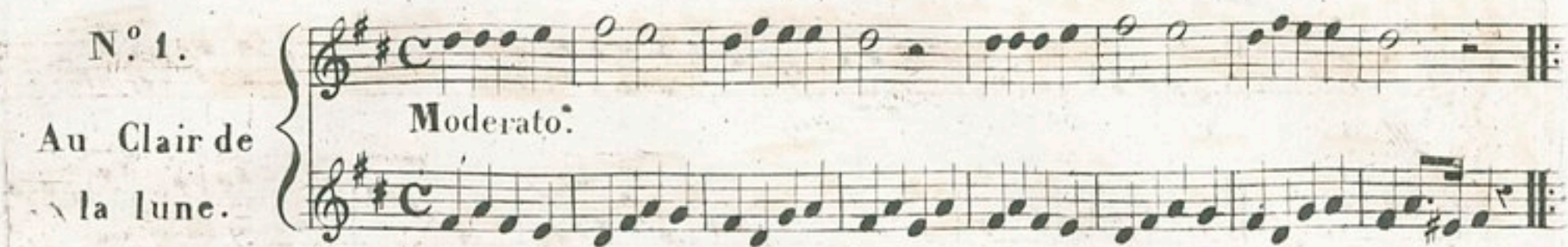
Moderato.



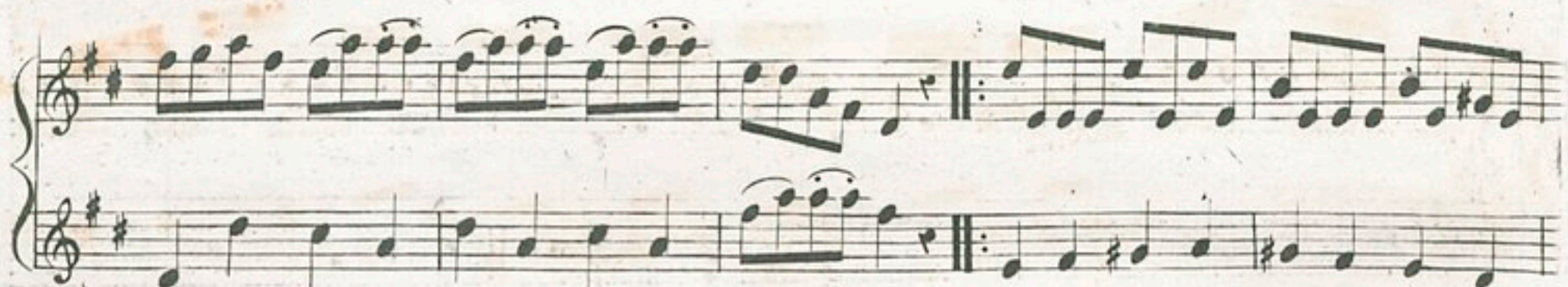
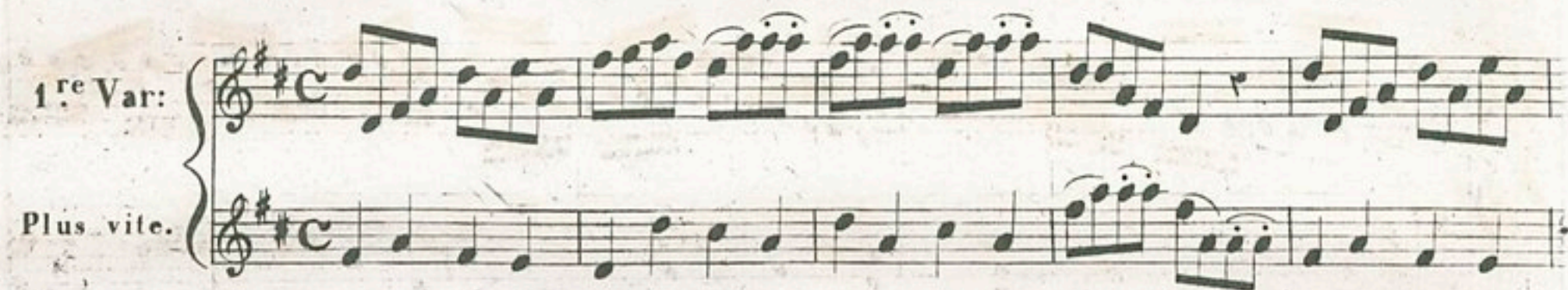
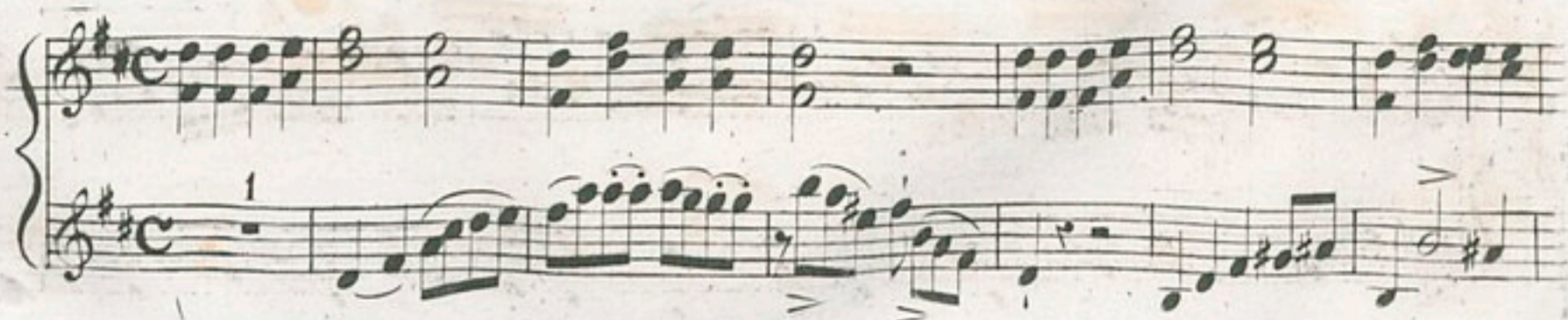


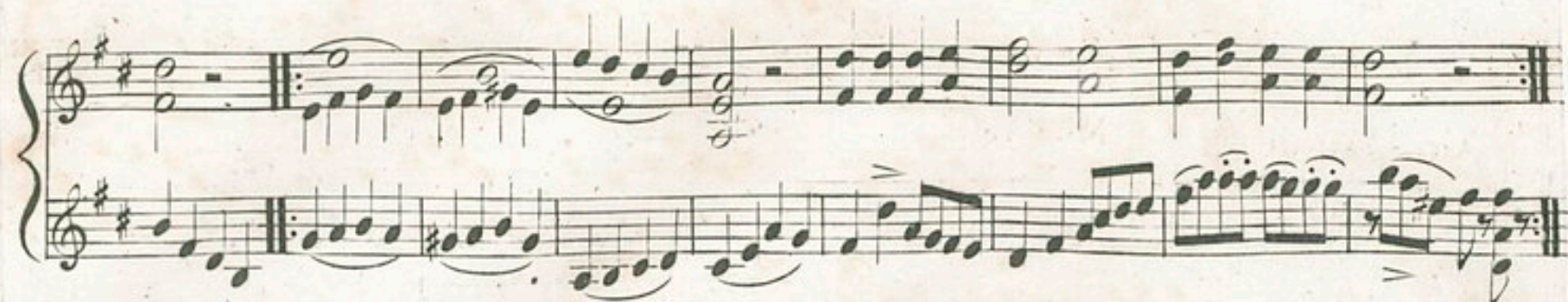
N^o 1.Au Clair de
la lune.

Moderato.

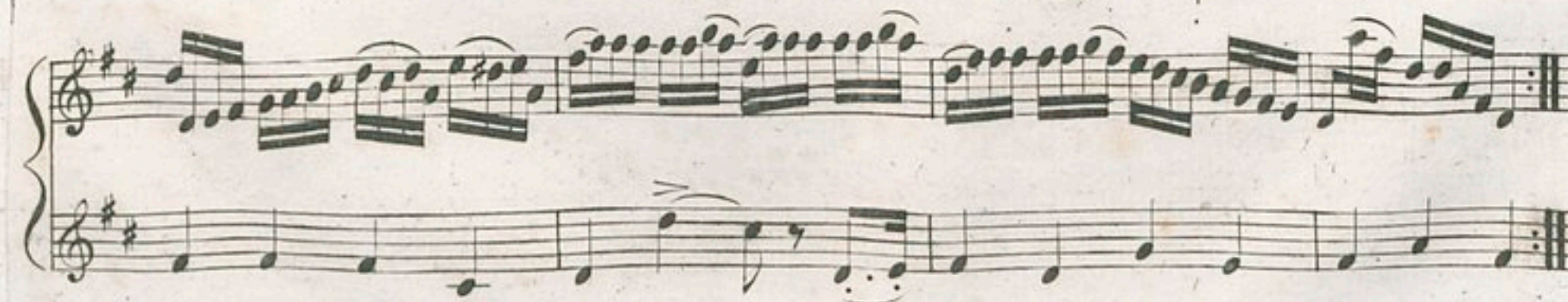
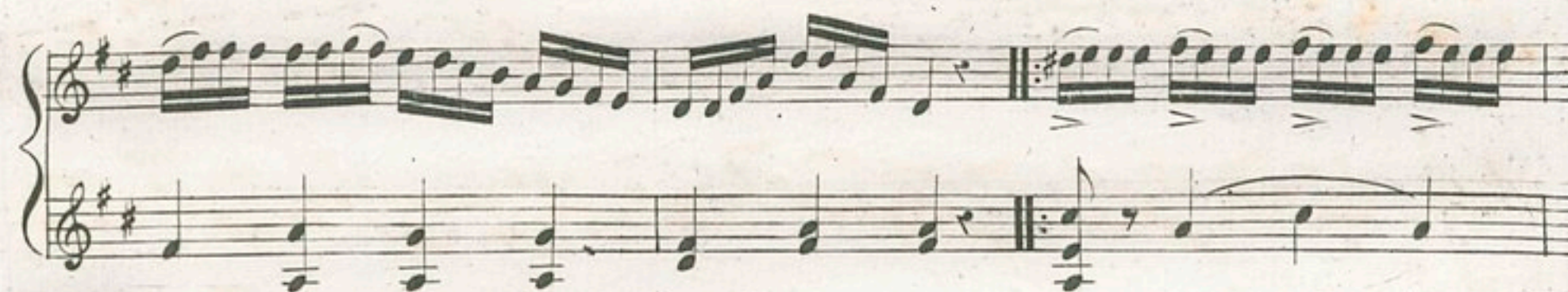
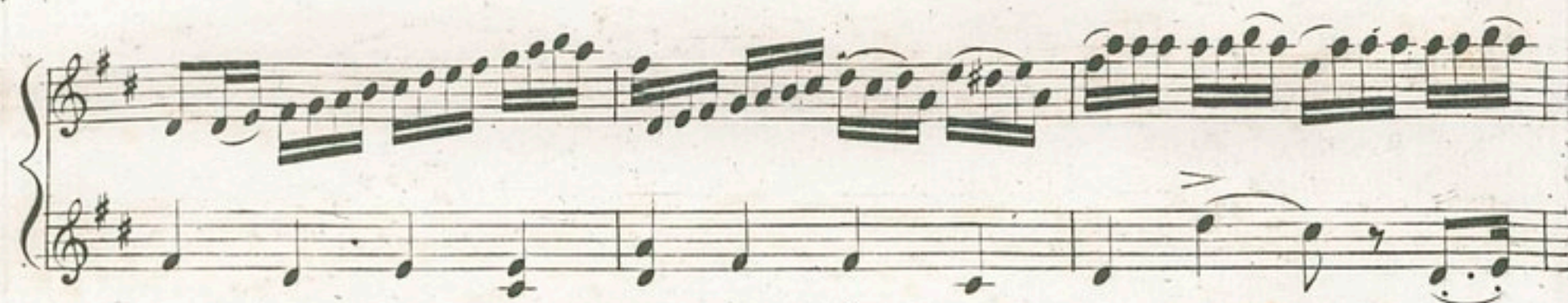
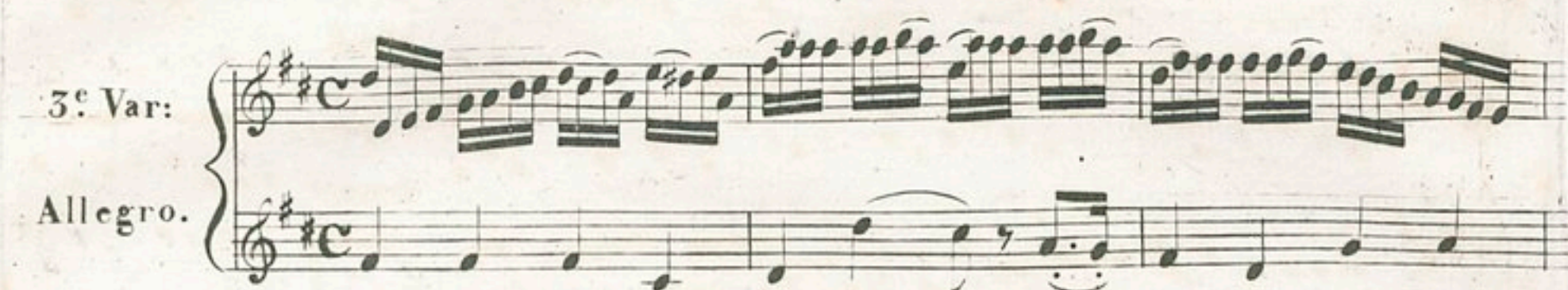
1^{re} Var:

Plus vite.

2^e Var:

3^e Var:

Allegro.



N.º 2.

Le départ
du Grenadier.

Two systems of piano music in G major (one sharp) and common time. The first system consists of two staves. The second system also consists of two staves. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

1^{re} Variation.

Plus vite.

Three systems of piano music in G major (one sharp) and common time. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The music is more rhythmic and faster than the first piece, featuring many eighth and sixteenth notes, and several triplets marked with a '3'.

Mineur.

55

2^e Variation.

poco
Andante.

The 2nd variation consists of two systems of piano accompaniment. The first system has two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The second system continues the piece, ending with a double bar line. The tempo is marked 'poco Andante'.

5^e Variation.

Allegro.

The 5th variation consists of two systems of piano accompaniment. The first system has two staves, with the right hand playing a rapid melody of sixteenth and thirty-second notes and the left hand providing a harmonic accompaniment. The second system continues the piece, ending with a double bar line. The tempo is marked 'Allegro'.

Allegretto.

N^o 3.

AIR

Des mystères d'Isis

The first section of the piece, marked 'Allegretto', consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). The first system contains two measures, and the second system contains two measures, ending with a double bar line.

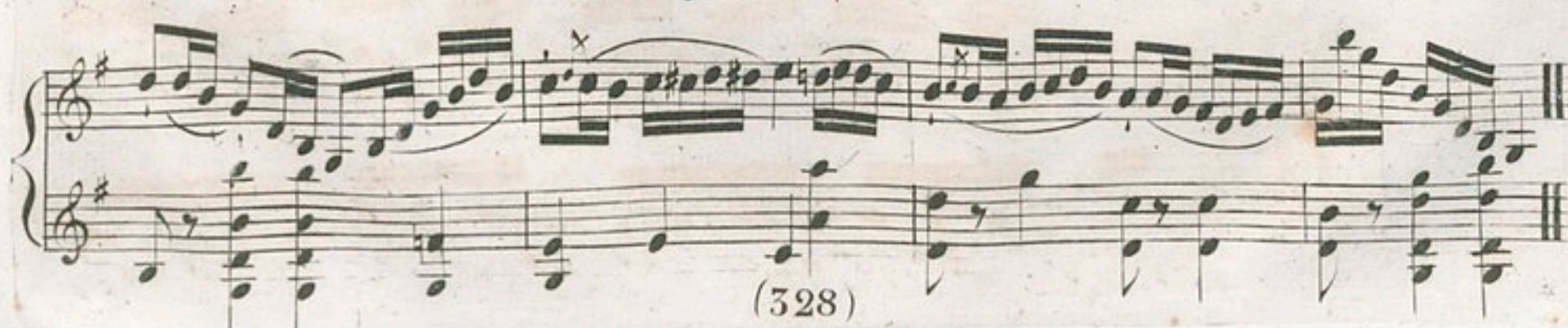
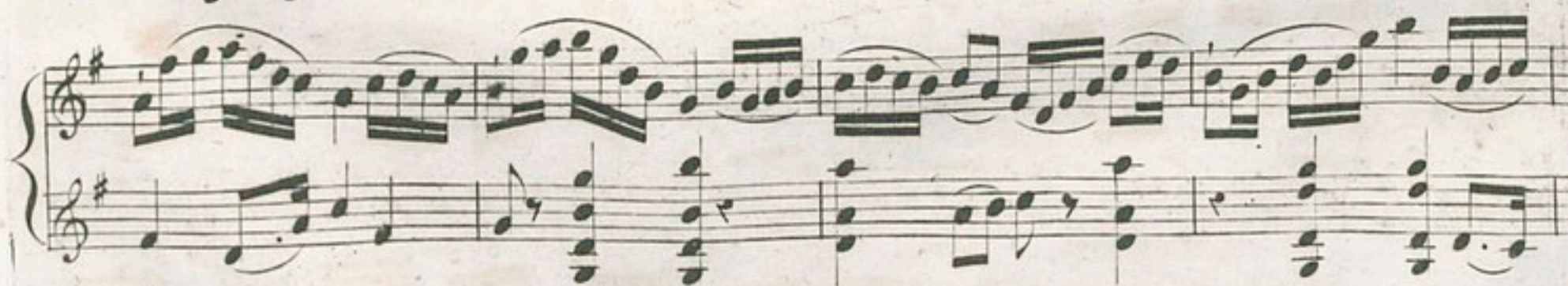
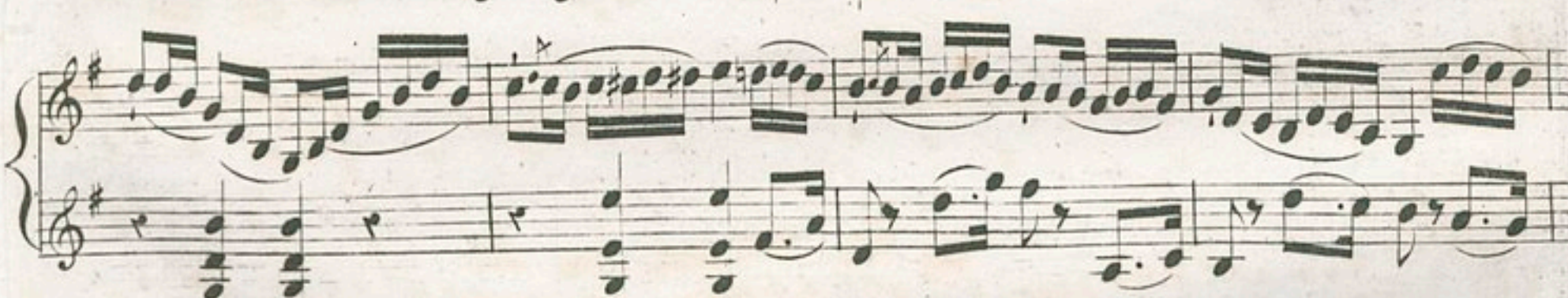
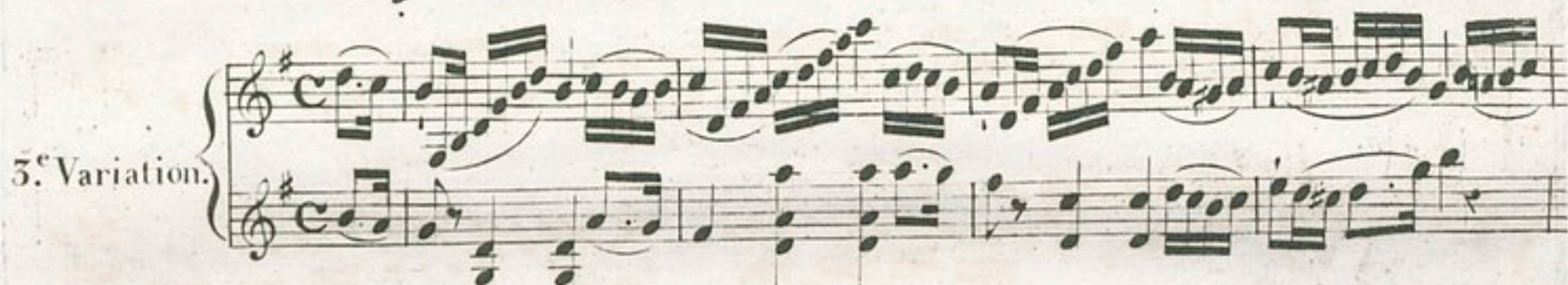
1^{re} Variation.

Moderato.

The first variation, marked 'Moderato', consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). The first system contains two measures, and the second system contains two measures, ending with a double bar line.

2^e Variation.

The second variation consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). The first system contains two measures, and the second system contains two measures, ending with a double bar line.



N.º 4.

O pescator.

Moderato.

Allegro.

1.^{re} Variation.

Moderato.

2.^e Variation.



N.º 5.
Sul margine
d'un rio

Andante.

Handwritten musical score for piano, measures 13-24. The tempo is marked 'Andante.' and the time signature is 2/4. The melody in the right hand is more spacious and lyrical than in the previous section, with longer note values and more frequent rests. The left hand continues with a steady accompaniment. The piece ends with a double bar line at the end of measure 24.



Allegro.

1^{re}
Variation.

Musical score for the first variation, marked "Allegro." The score is in 2/4 time and features a treble and bass staff. The melody is characterized by rapid sixteenth-note passages and triplets. The bass line provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line.

2^e Var:Allegro
con fuoco.

Musical score for the second variation, marked "Allegro con fuoco." The score is in 2/4 time and features a treble and bass staff. The melody is characterized by rapid sixteenth-note passages and triplets. The bass line provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line.



N^o 6.
AIR
HONGROIS.

Andante.



Segue.

1^{re} Var.
Martelé.

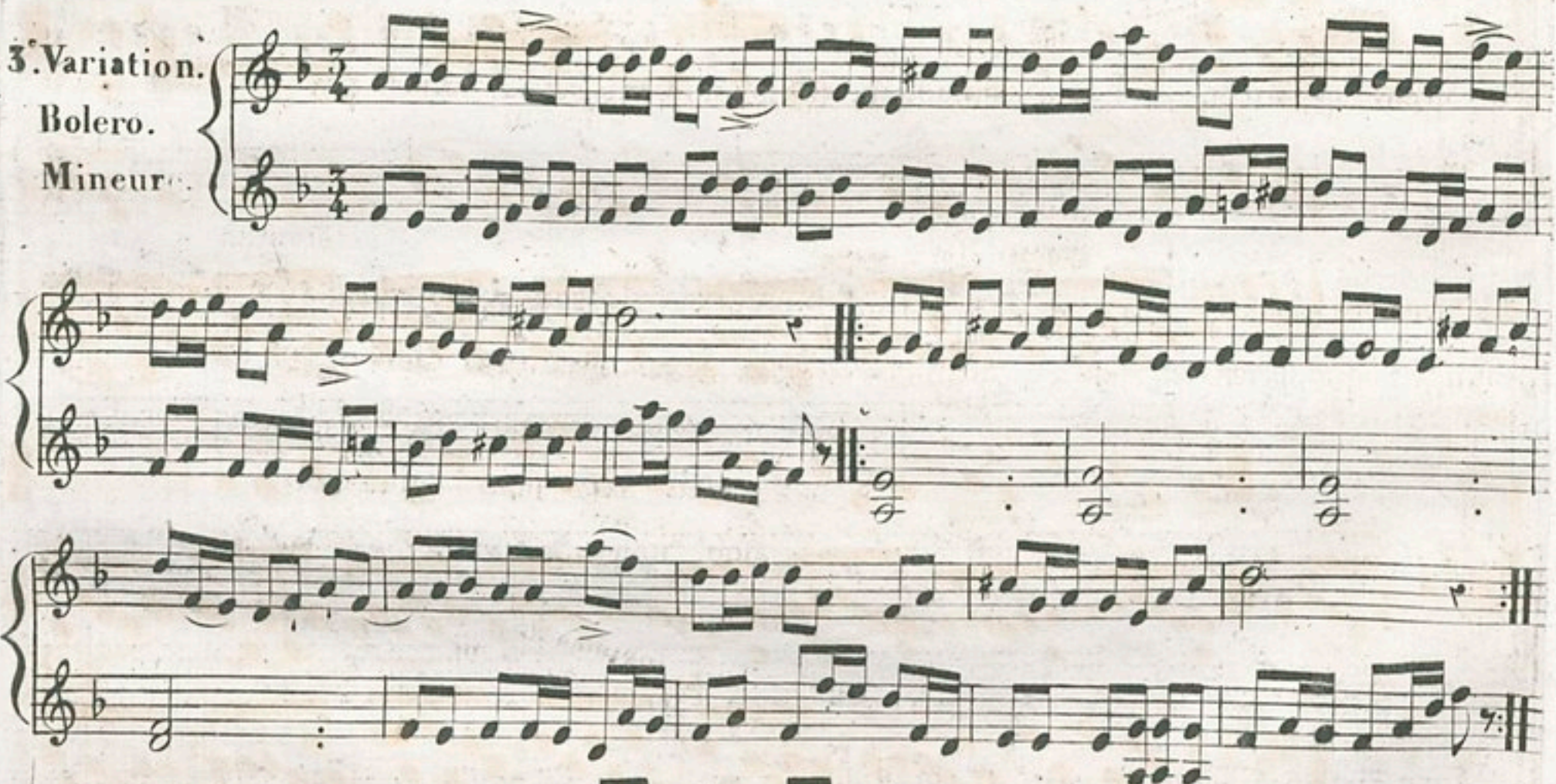


segue

2^e Variation.3^e Variation.

Bolero.

Mineur.

4^e Variation.

Handwritten musical score for five systems of piano music. Each system consists of a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first four systems end with double bar lines and repeat signs.

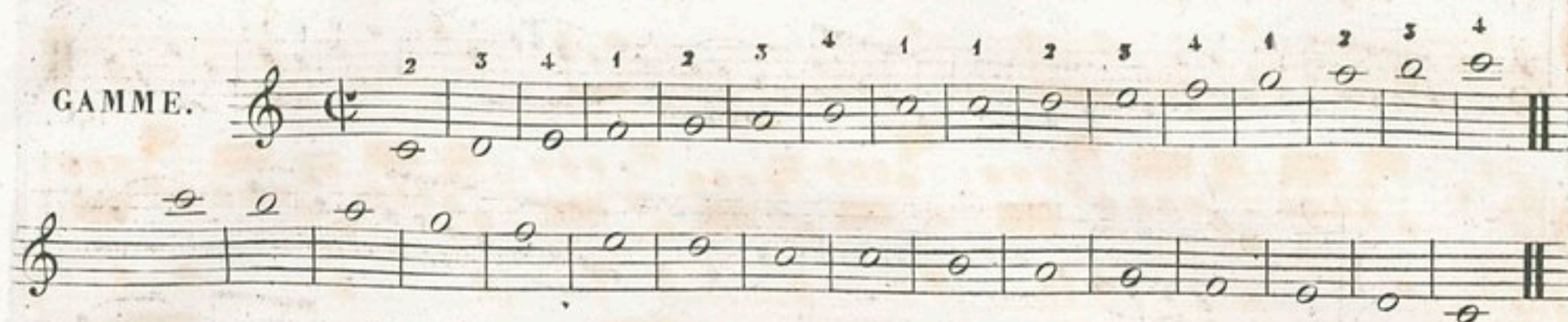
5^a Varia:
Arpeggio.

The 5th variation is marked with a 3/4 time signature. The first staff contains a complex melodic line with many sixteenth notes. The second staff contains a bass line with some rests. The arpeggio section follows, with the first staff showing a series of chords and the second staff showing a single note per measure.

Handwritten musical score for three systems of piano music. Each system consists of a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first two systems end with double bar lines and repeat signs.

SECONDE POSITION.

GAMME.



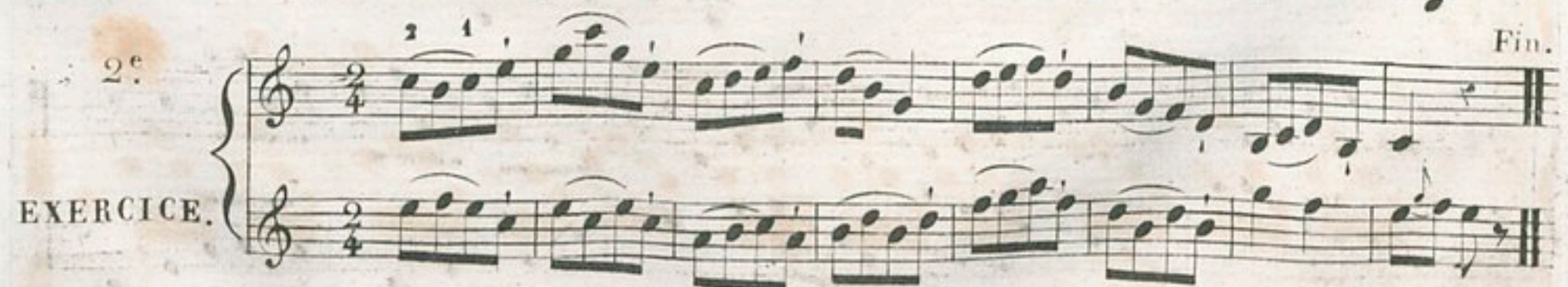
ETUDE.

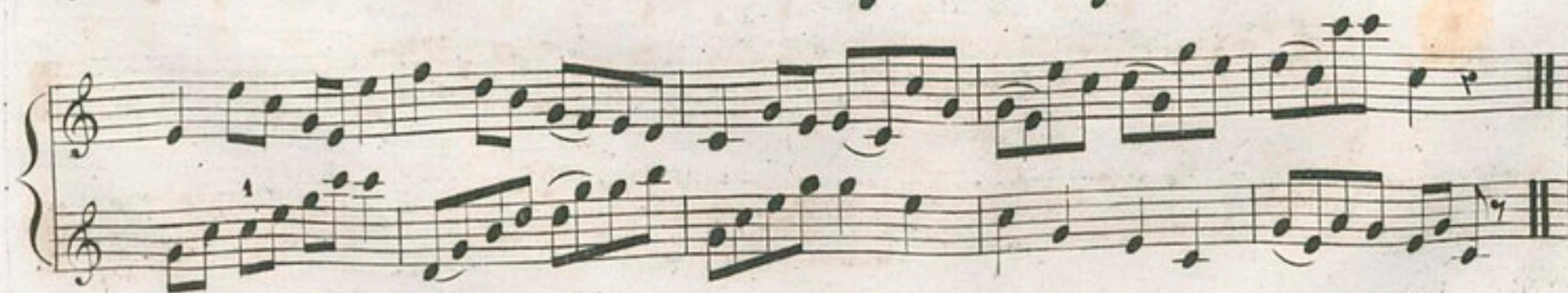
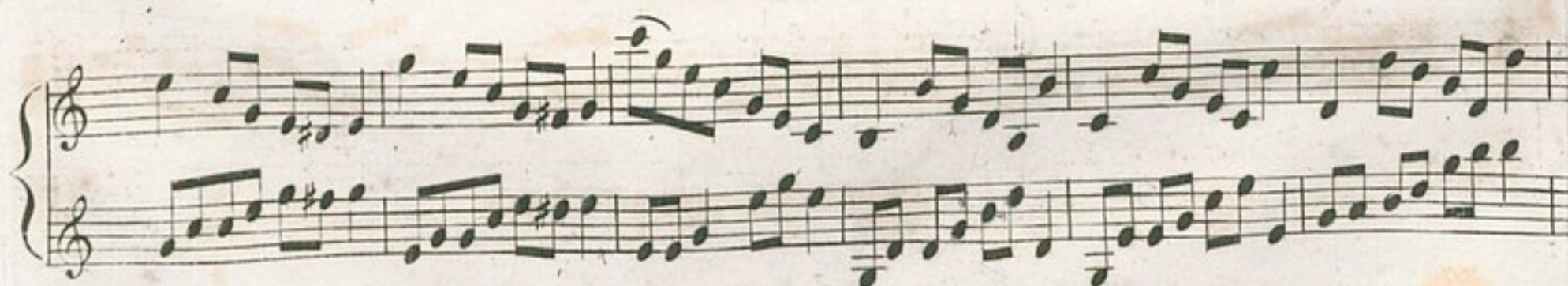
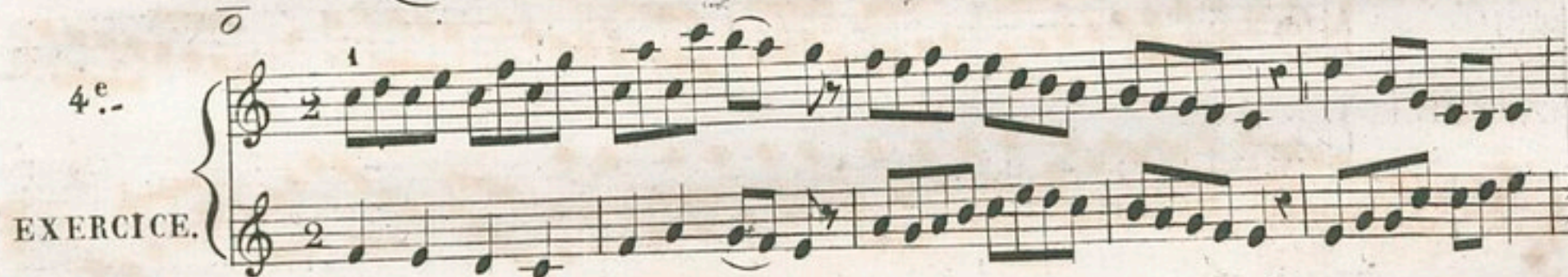
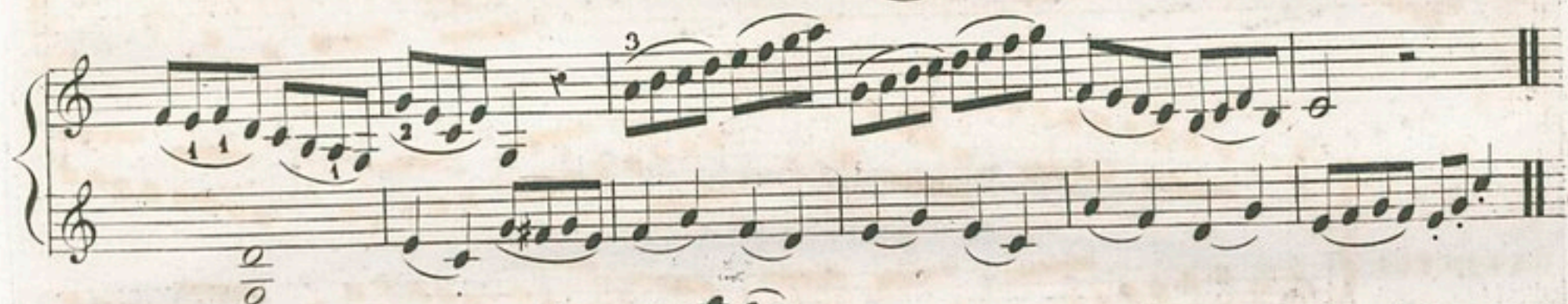
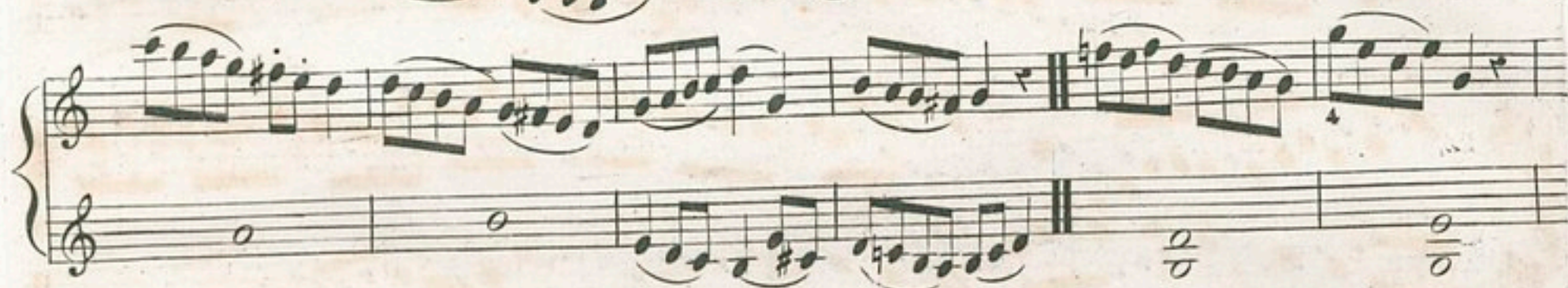


1^{er}
EXERCICE.

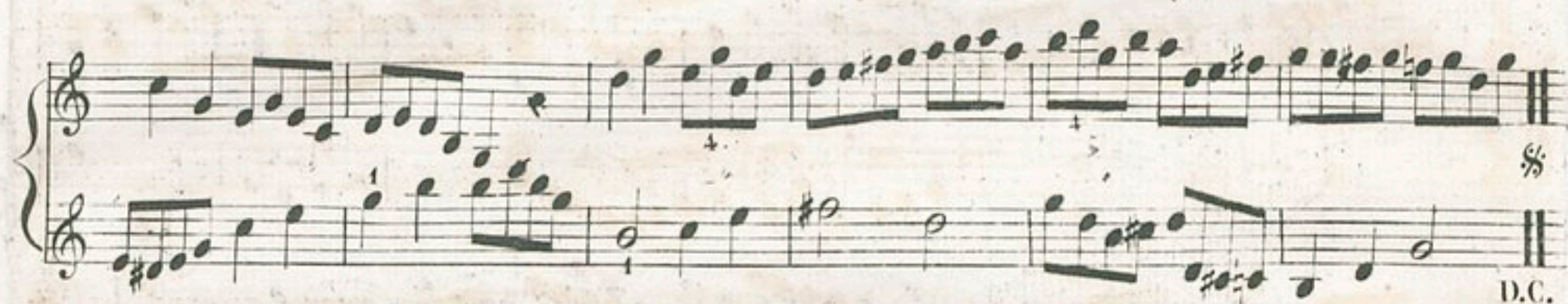
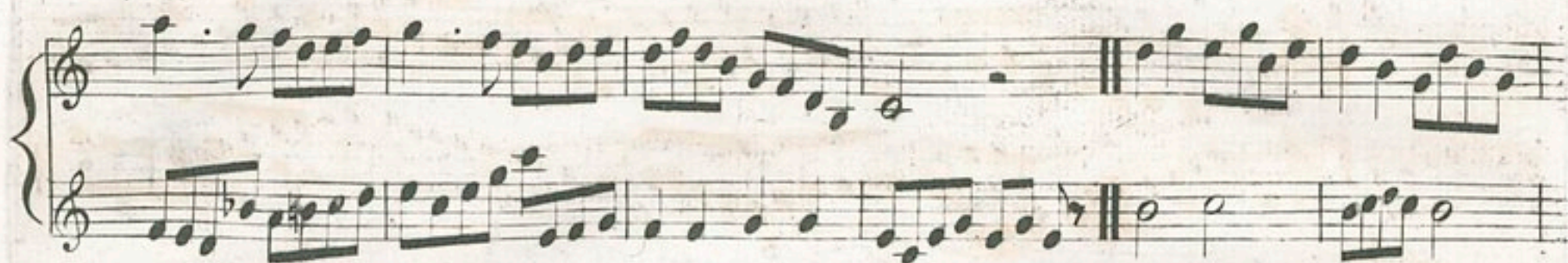
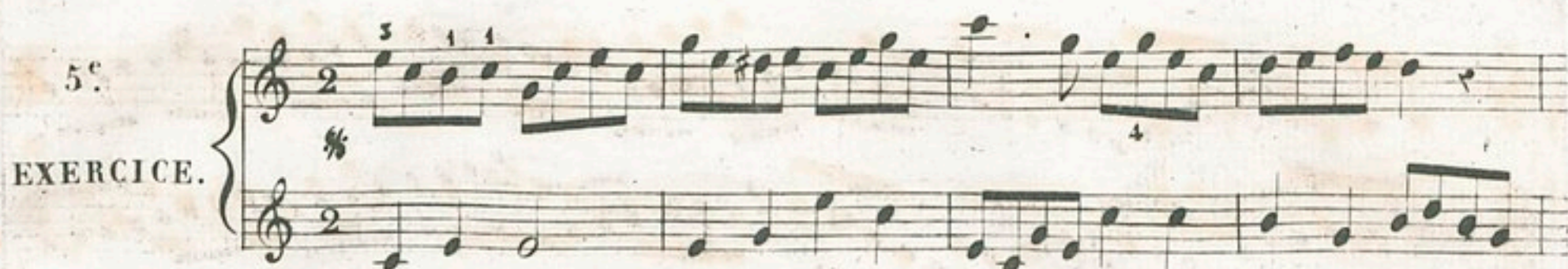


2^e
EXERCICE.

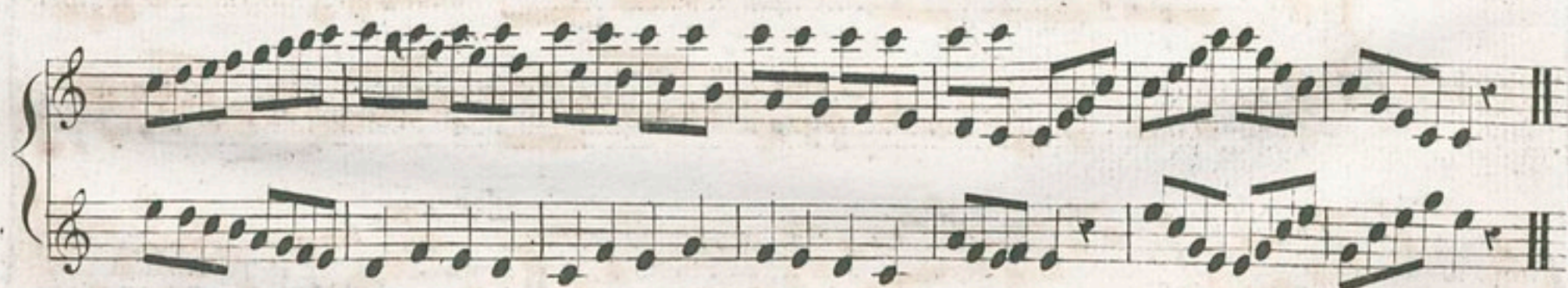




5^e.
EXERCICE.

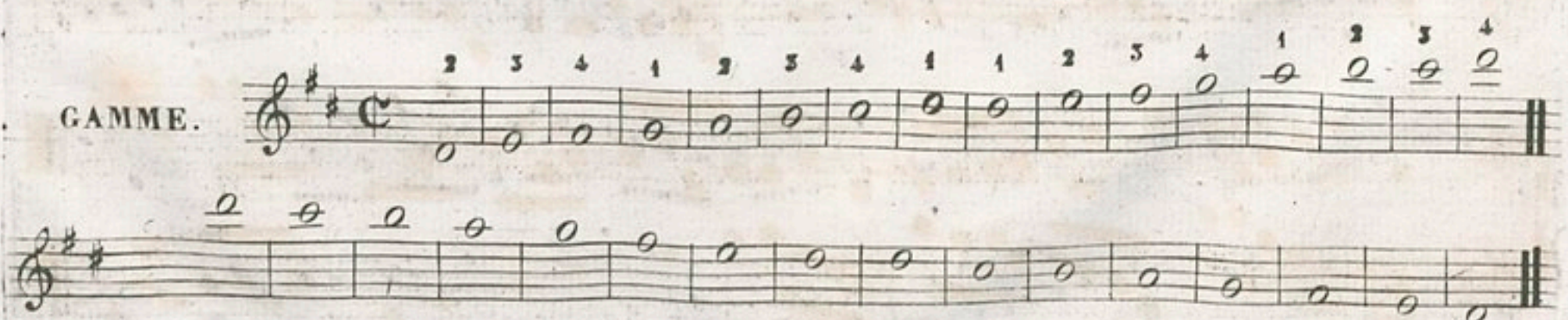


6^e.
EXERCICE.

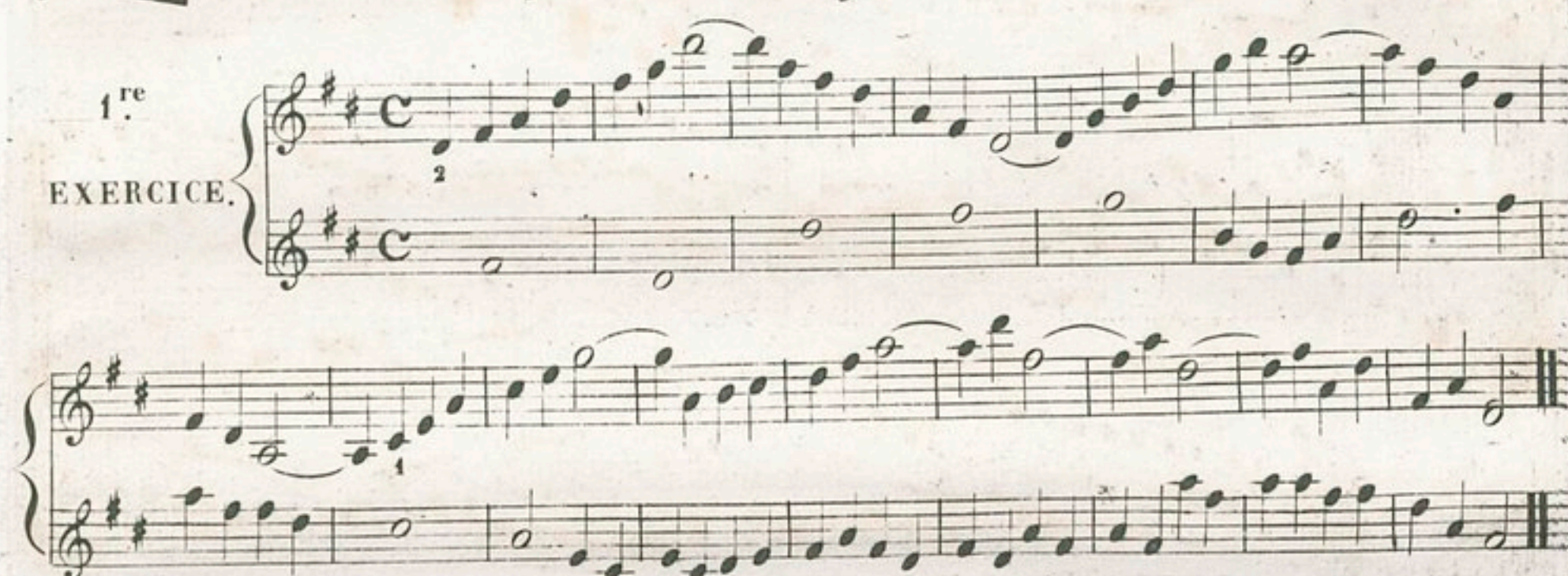
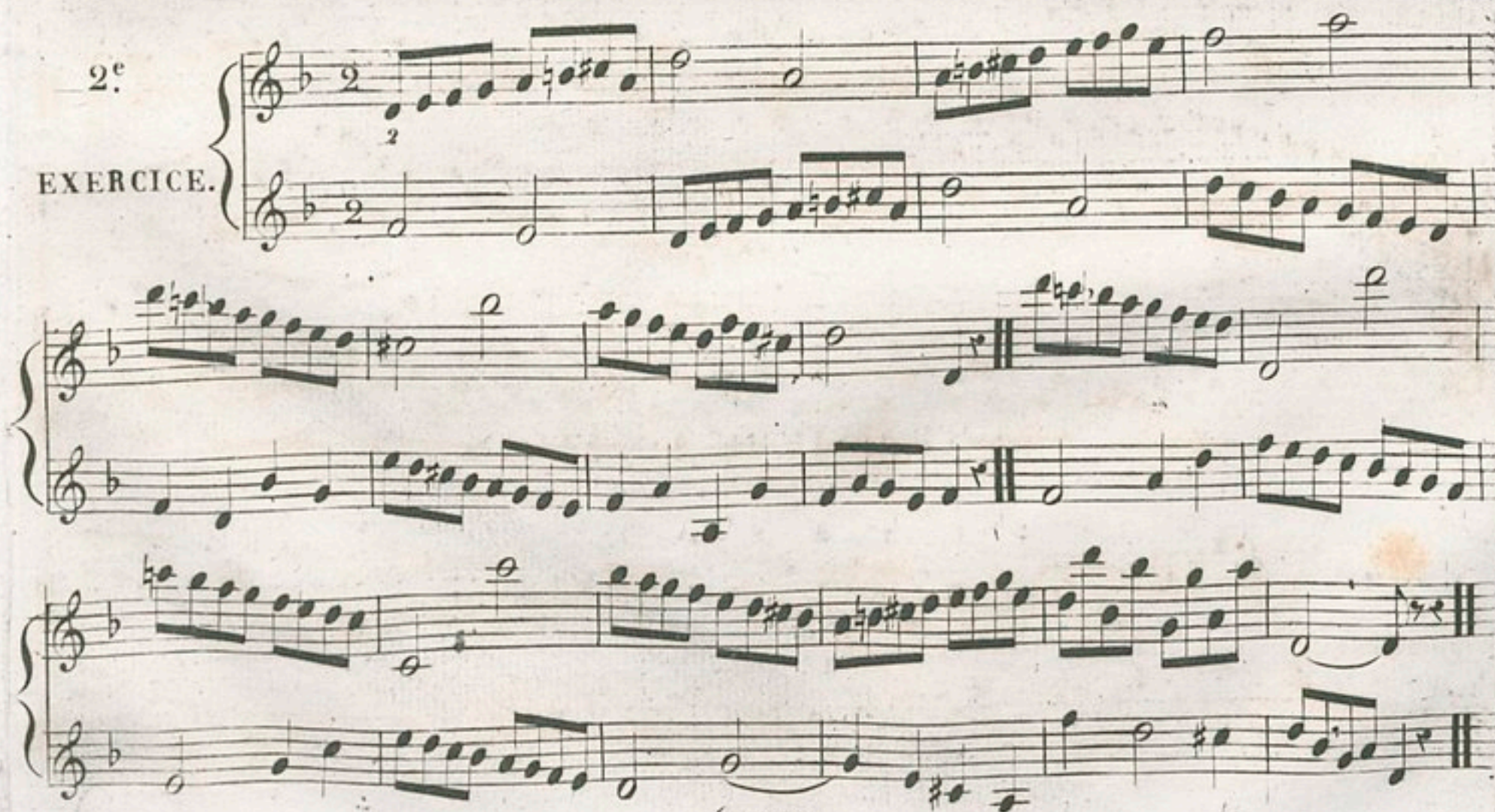


TROISIÈME POSITION.

GAMME.



ÉTUDE.

1^{re}
EXERCICE.2^e
EXERCICE.

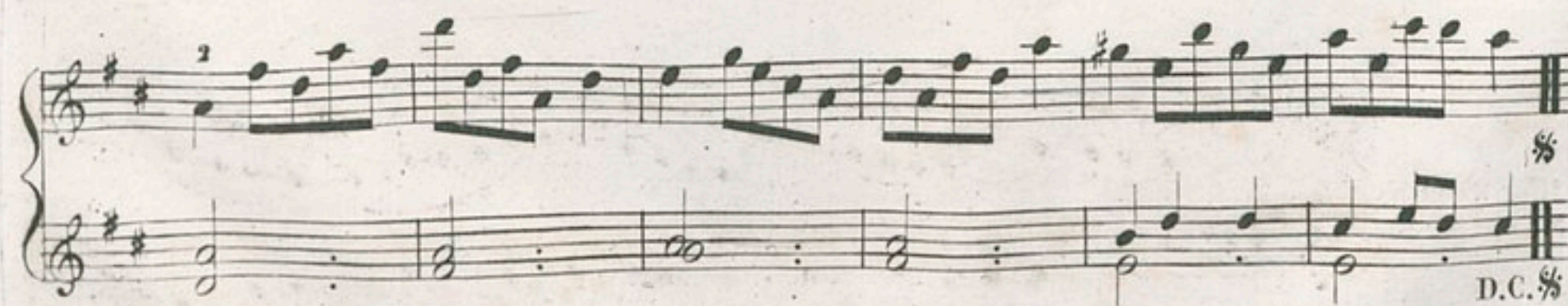
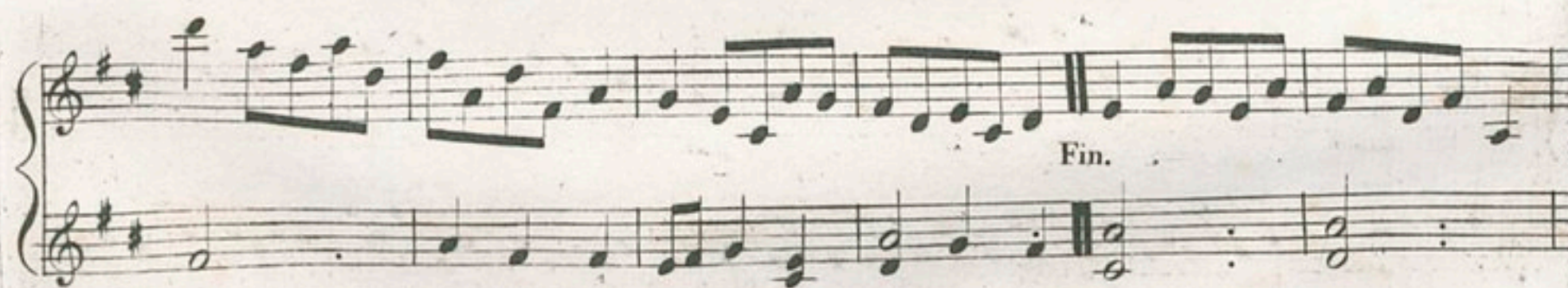
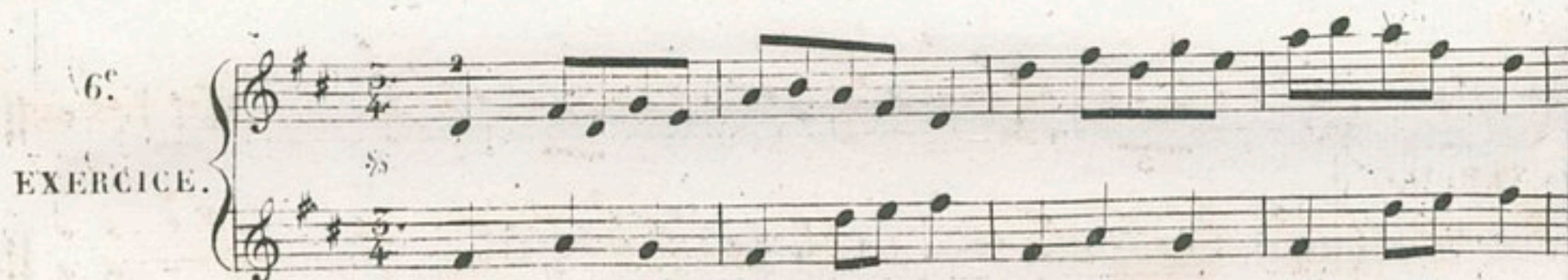
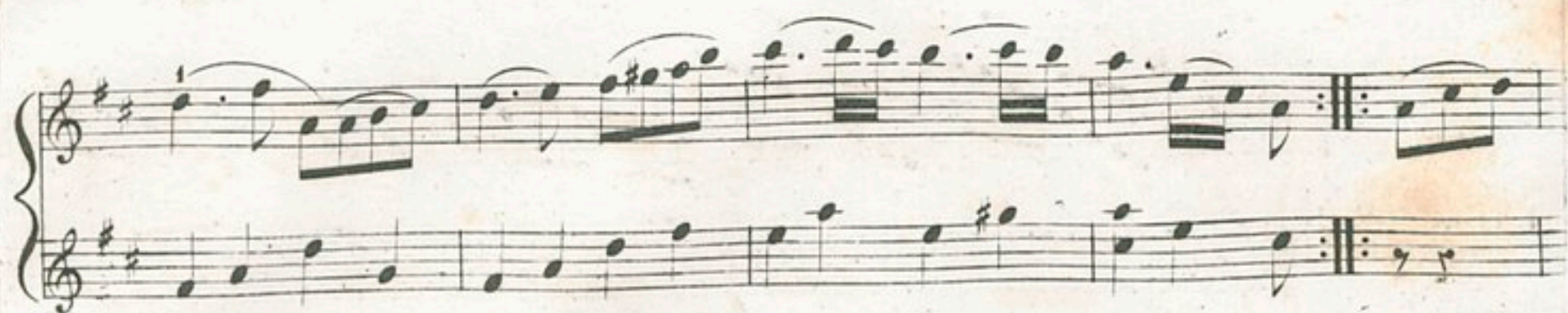
3^e
EXERCICE.

Fin.
D.C.

4^e
EXERCICE.

Fin.
D.C.

5^e
EXERCICE.



Tous les accords en poussant.

ETUDE

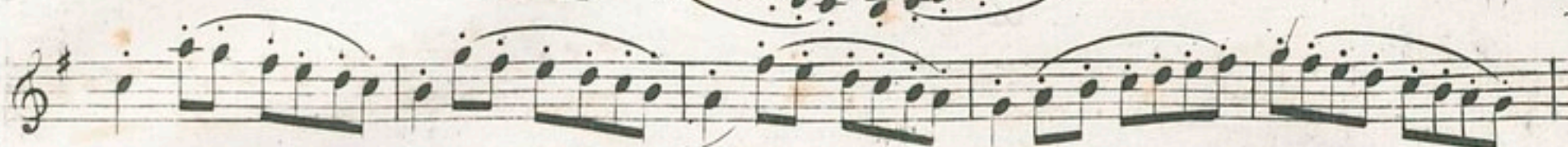
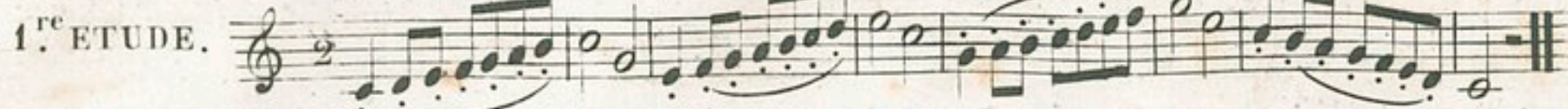
Pour les Accords

The musical score is written for guitar and is titled "Tous les accords en poussant." It is an étude for chords, specifically for the left hand. The key signature is G major (one sharp) and the time signature is 2/4. The piece is divided into six systems, each consisting of a right-hand staff and a left-hand staff. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. The piece ends with a double bar line and the word "Fin.".

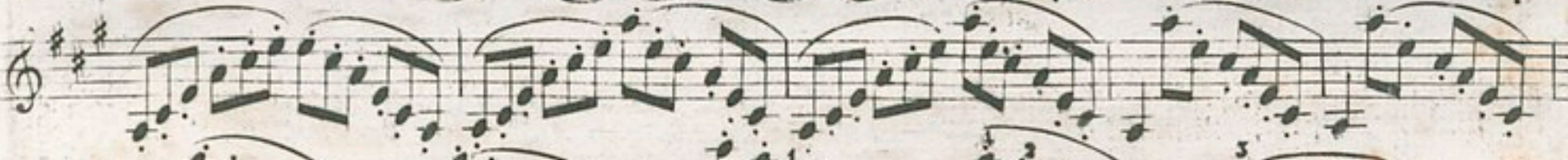
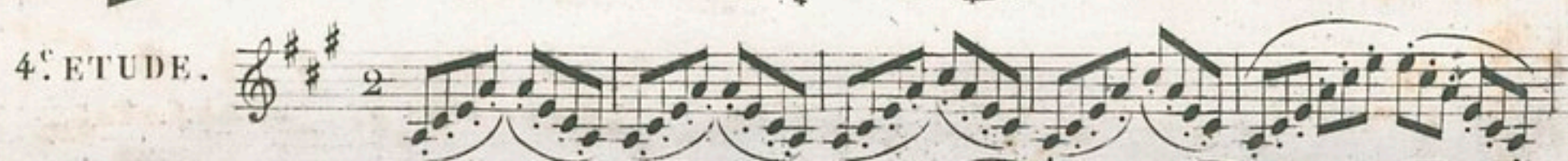
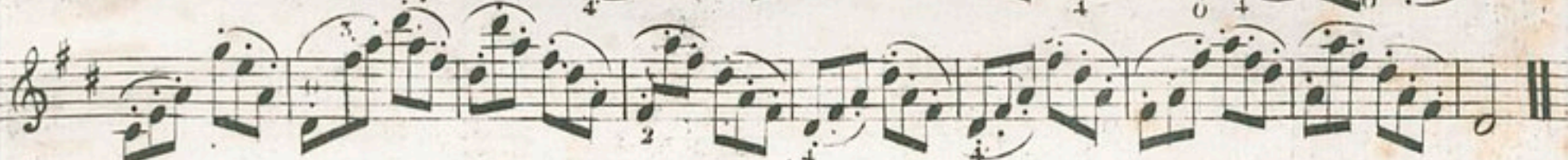
SIX ÉTUDES POUR LE STACCATO.

69

Le Staccato se fait de la pointe de l'archet sans quitter la corde, il faut employer le moins d'archet possible et bien marquer avec fermeté la première et la dernière note.



En tirant et en poussant



Staccato double.



TROIS DUOS CONCERTANS FACILES ET PROGRESSIFS

A la première deuxième et troisième position.

er

DUO.

Moderato.

1.^{re} POSITION.

1^{er}
DUO.
1^{ere} POSITION.

Moderato.

Ritard.

Tempo 1^o

The image shows a page of musical notation for a Duo in G major, 1st position. The score is written for two staves, Treble and Bass clef. The tempo is marked 'Moderato.' and the key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There is a section marked 'Ritard.' (Ritardando) and another marked 'Tempo 1^o' (Tempo 1). The score is divided into measures by vertical bar lines, and there are repeat signs in some sections. The overall style is that of a classical music manuscript.

Handwritten musical score on page 71, featuring piano and forte dynamics and various musical notations. The score is written in treble and bass staves, with a key signature of one sharp (F#). The music includes complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *p* (piano). The notation includes slurs, ties, and various accidentals. The piece concludes with a double bar line and a final chord.

RONDO.

Allegretto.

Handwritten musical score for a Rondo in G major, 2/4 time, marked Allegretto. The score consists of eight systems of two staves each. The first system includes a repeat sign and a key signature change to G major. The piece concludes with a double bar line and a key signature change to F# minor, indicated by the text "D.C. Mineur."

This page contains eight systems of handwritten musical notation. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature for all systems is one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music appears to be a single melodic line with a continuous bass accompaniment. The paper is aged and shows some staining.

Moderato.

2^e. DUO.2^e. Position.

Handwritten musical score for a 2nd Duo in 2nd Position, Moderato. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and slurs. The first system includes fingerings (1, 2, 3, 4) and a dynamic marking 'p'. The second system includes a '2' above the first staff. The third system includes trills marked 'tr'. The fourth system includes a '2' above the first staff. The fifth system includes a '2' above the first staff. The score is written in a clear, legible hand.

This page of handwritten musical notation, numbered 75 in the top right corner, contains ten systems of music. Each system consists of a treble staff and a bass staff, often with a grand staff bracket. The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Key features include:

- Triplets:** Indicated by a '3' over a group of notes in the first system of both staves.
- Trills:** Marked with 'tr' in the third and fourth systems.
- Dynamic Markings:** 'Tirez.' appears in the sixth system, and 'Espress:' appears in the tenth system.
- Rehearsal Marks:** Double bar lines with repeat dots are used to divide the music into sections.
- Complex Rhythms:** The notation includes many sixteenth and thirty-second notes, often beamed together.

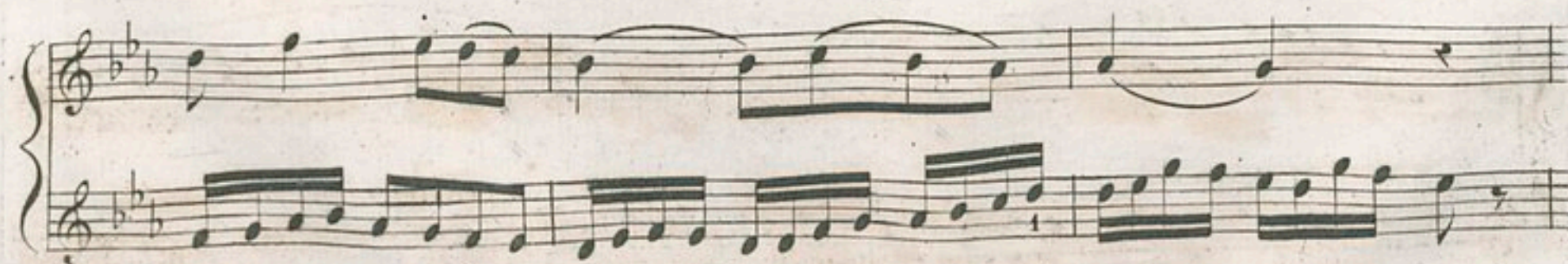
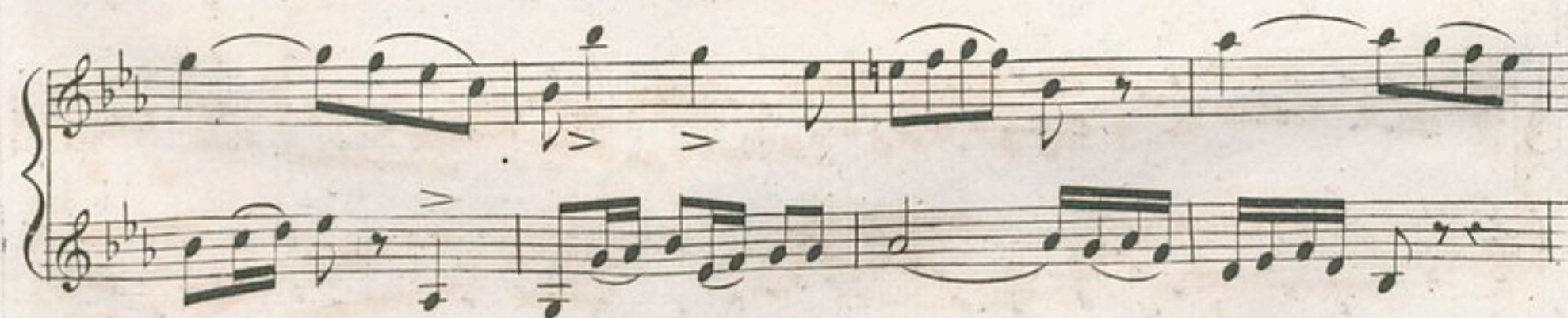
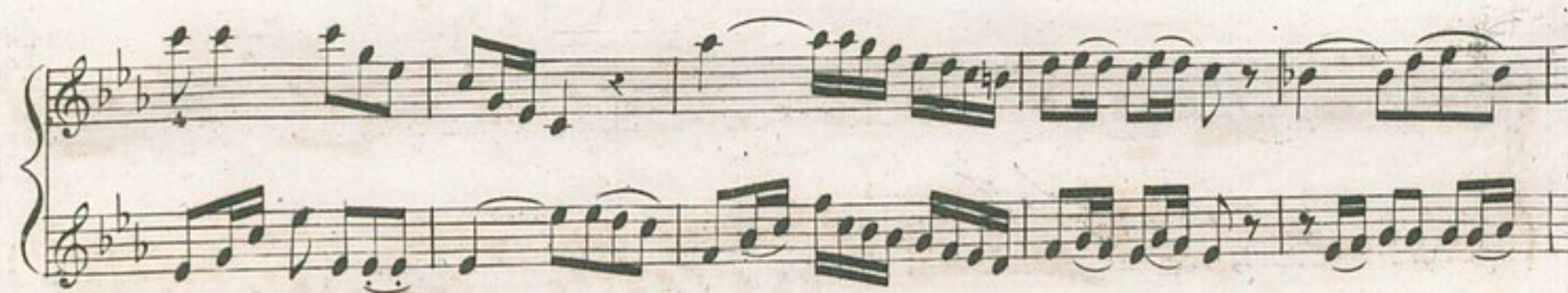
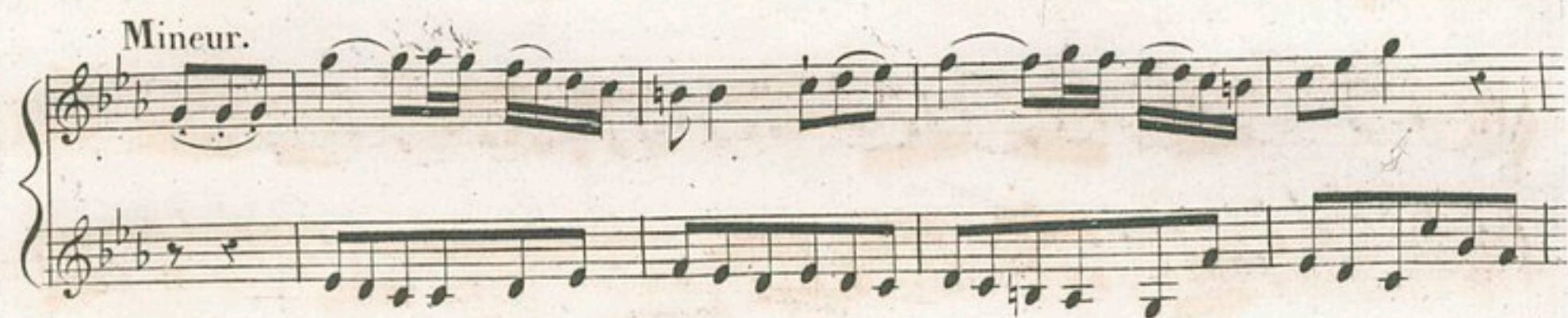
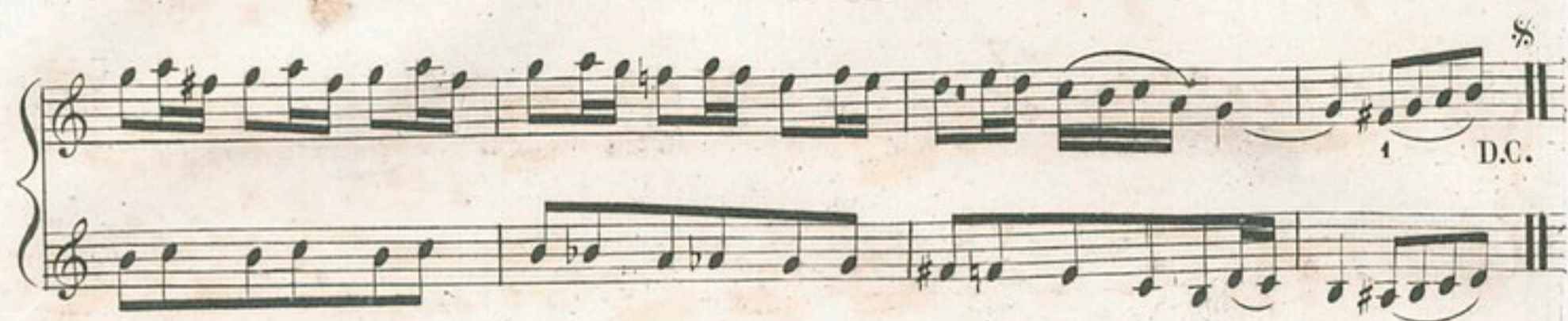
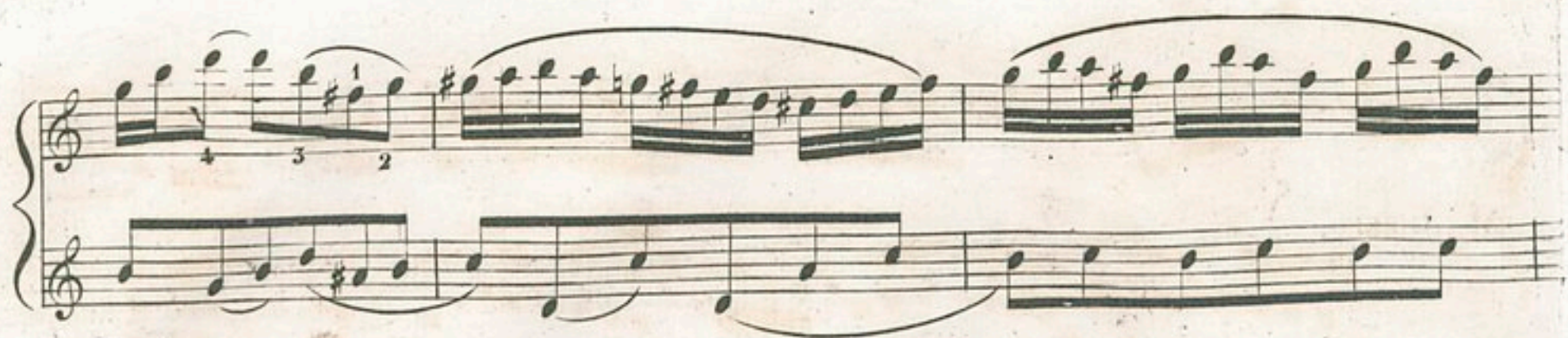
Handwritten musical score on aged paper, featuring ten systems of music. Each system consists of two staves, likely representing a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., *1*, *0*). The paper shows signs of age, including foxing and staining. The page number (528) is visible at the bottom center.

(528)

Handwritten musical score on page 77, featuring eight systems of grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (p). The piece concludes with a double bar line and the number (328) at the bottom center.

Polonaise.

Moderato.



This page contains eight systems of musical notation, each consisting of a piano (p) staff and a violin (v) staff. The music is written in a single system, with the piano part on the left and the violin part on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piano part is marked with a 'p' (piano) dynamic, and the violin part is marked with a 'v' (violin) dynamic. The music is written in a single system, with the piano part on the left and the violin part on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piano part is marked with a 'p' (piano) dynamic, and the violin part is marked with a 'v' (violin) dynamic. The music is written in a single system, with the piano part on the left and the violin part on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piano part is marked with a 'p' (piano) dynamic, and the violin part is marked with a 'v' (violin) dynamic.

Handwritten musical score on page 81, featuring six systems of piano accompaniment. The music is written in G major, indicated by the key signature of one sharp (F#) and the label "Majeur." above the third system. The notation includes treble and bass staves joined by a brace, with various musical symbols such as notes, rests, and accidentals. The first system shows a melodic line in the right hand and a rhythmic accompaniment in the left. The second system continues this pattern with more complex rhythmic figures. The third system, marked "Majeur.", introduces a new melodic theme. The fourth system features a prominent triplet in the right hand. The fifth and sixth systems conclude the piece with sustained melodic and harmonic lines. The manuscript is written in dark ink on aged, slightly discolored paper.

Risoluto.

3^e DUO.5^e Position.

A musical score for a 3rd Duo, 5th Position, in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Rioluto.' (Ritardando). The score consists of eight systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of two sharps. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' and a fermata over a half note in the fifth system. The notation includes many accidentals (sharps and naturals) and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a final cadence in the eighth system.

Handwritten musical score on page 85, featuring eight systems of piano and violin staves. The music is written in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, trills (tr), triplets (3), and dynamic markings like *tr* and *o*. The piano part is on the left of each system, and the violin part is on the right. The score concludes with a double bar line and a repeat sign. The page number 85 is located in the top right corner.

This page contains ten systems of handwritten musical notation, likely for piano accompaniment. Each system consists of a grand staff with a treble and bass clef, joined by a brace. The key signature is G major, indicated by one sharp (F#). The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system includes a first ending bracket labeled '1'. The second system includes a second ending bracket labeled '2'. The notation is written in a clear, legible hand, typical of 18th or 19th-century manuscript notation.

Handwritten musical score on page 85, featuring eight systems of grand staves (treble and bass clefs). The music is written in a key signature of one sharp (F#). The notation includes various notes, rests, and trills (marked 'tr'). The score is organized into four pairs of systems, each pair consisting of a treble staff and a bass staff. The first system shows a melodic line in the treble and a complex, fast-moving bass line. The second system continues this pattern with more intricate bass line figures. The third system introduces trills in the bass line. The fourth system features a trill in the treble line. The fifth system shows a trill in the bass line. The sixth system features a trill in the treble line. The seventh system shows a trill in the bass line. The eighth system features a trill in the treble line.

Handwritten musical score for piano, measures 1-12. The music is in G major (one sharp) and 2/4 time. It consists of six systems, each with a grand staff (treble and bass clef). The notation includes various rhythmic values, slurs, and trills. The first system (measures 1-2) features a trill in the right hand of measure 2. The second system (measures 3-4) continues the melodic and harmonic development. The third system (measures 5-6) shows a more active right hand with sixteenth-note patterns. The fourth system (measures 7-8) includes a trill in the right hand of measure 8. The fifth system (measures 9-10) features a trill in the right hand of measure 10. The sixth system (measures 11-12) concludes the section with a final cadence in measure 12.

RONDO

Allegretto

Moderato.

Handwritten musical score for piano, measures 13-16. The music is in G major (one sharp) and 2/4 time. It consists of two systems, each with a grand staff (treble and bass clef). The notation includes various rhythmic values, slurs, and trills. The first system (measures 13-14) features a trill in the right hand of measure 14. The second system (measures 15-16) continues the melodic and harmonic development. The first system (measures 13-14) features a trill in the right hand of measure 14. The second system (measures 15-16) continues the melodic and harmonic development.

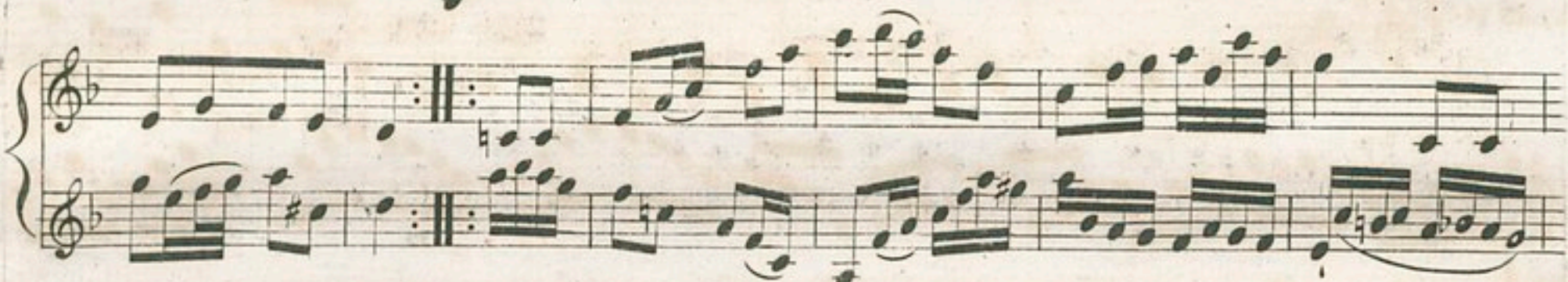
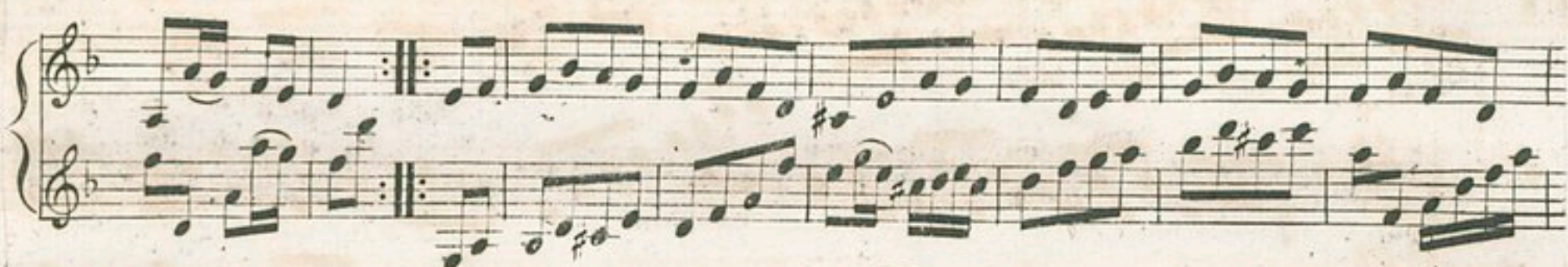
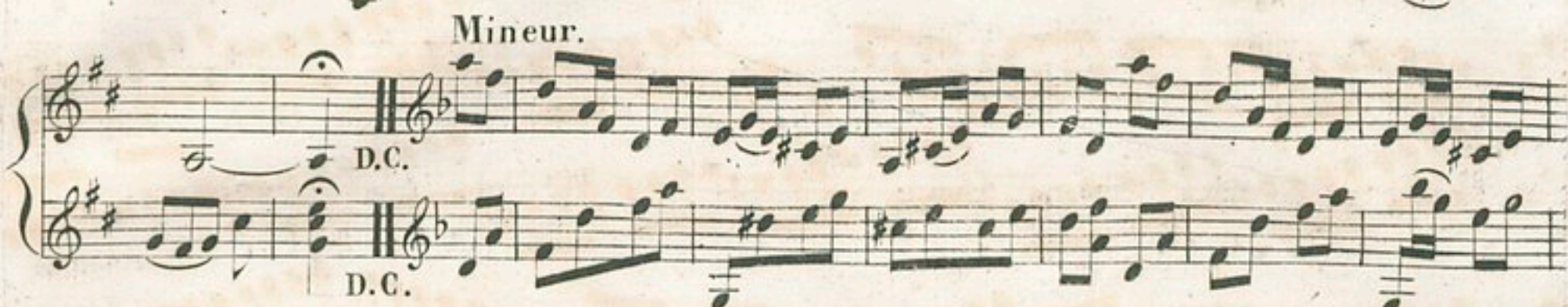
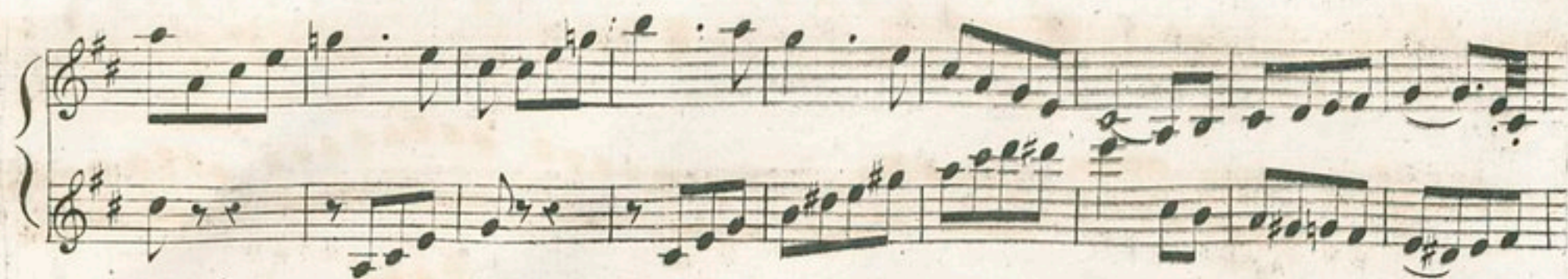
Handwritten musical score on page 87, featuring two staves with treble and bass clefs, key signature of one sharp (F#), and various musical notations including notes, rests, and dynamic markings.

The score consists of eight systems of two staves each. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and the marking "D.C." (Da Capo) on the right side of the final system.

This page contains a handwritten musical score for a single melodic instrument, likely a violin or flute, written in G major (one sharp). The score is organized into eight systems, each consisting of a single staff. The notation is dense and includes various musical elements:

- System 1:** Features a series of eighth and sixteenth notes, with a repeat sign and first/second endings marked "1°" and "2°".
- System 2:** Continues the melodic line with similar rhythmic patterns.
- System 3:** Includes a forte dynamic marking (*fz*) and a crescendo hairpin.
- System 4:** Shows a continuation of the melodic development.
- System 5:** Features a forte dynamic marking (*fz*) and a crescendo hairpin.
- System 6:** Includes a forte dynamic marking (*fz*) and a crescendo hairpin.
- System 7:** Features a forte dynamic marking (*fz*) and a crescendo hairpin.
- System 8:** Includes a forte dynamic marking (*fz*) and a crescendo hairpin.

The notation includes numerous accidentals (sharps and naturals), slurs, and articulation marks (accents and staccato marks). The handwriting is clear and professional, typical of a composer's fair copy.



QUATRIÈME POSITION.

GAMME

Handwritten musical score for a scale exercise. The title "GAMME" is written on the left. The music is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The scale consists of 14 notes: D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. Fingerings are indicated by numbers 1-4 above or below the notes. The piece ends with a double bar line.

ETUDE.

Handwritten musical score for a four-staff piece in D major, 2/4 time. The score is written on aged, yellowed paper. It features a variety of musical notations including eighth and sixteenth notes, rests, and fingerings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2. The piece concludes with a double bar line and repeat dots.

1.
EXERCICE

Handwritten musical score for a piece titled "EXERCICE". The score is written on three systems of two staves each, using a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system is labeled "1." and "EXERCICE". The music features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.

De la 1^{re} a la 4^{me} Position et de la 4^{me} a la 1^{re}

2^{me}

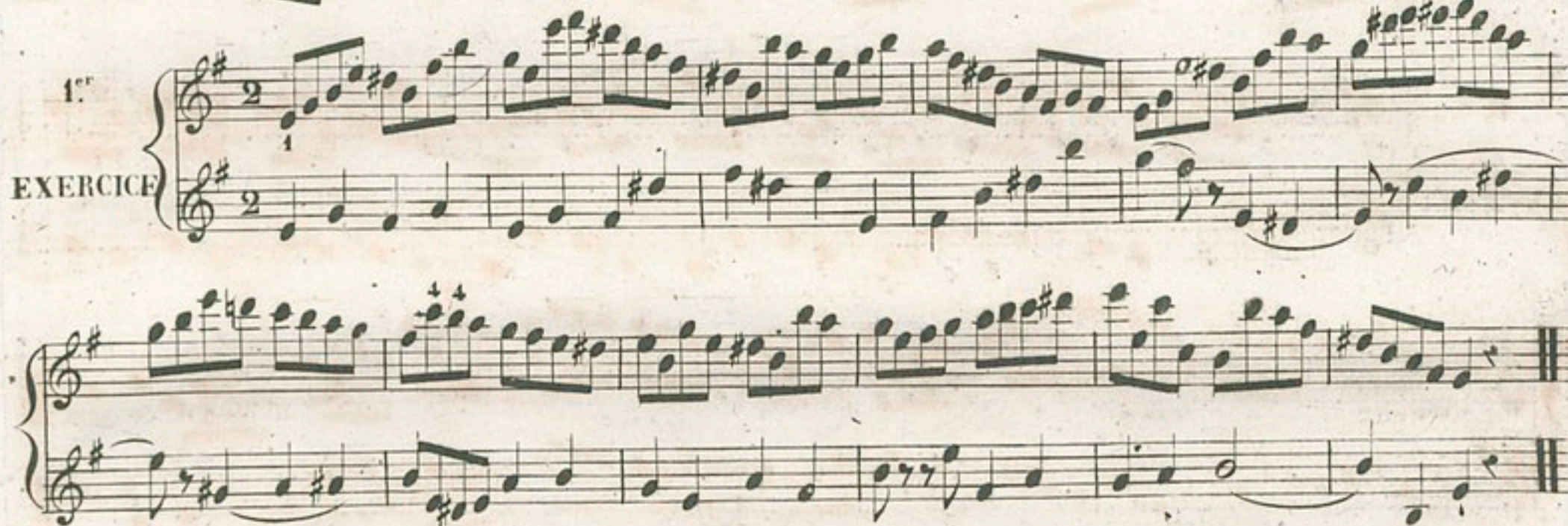
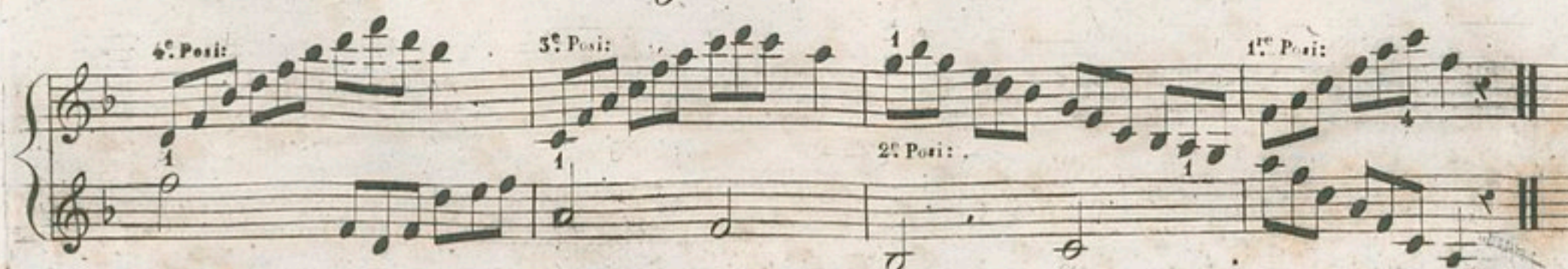
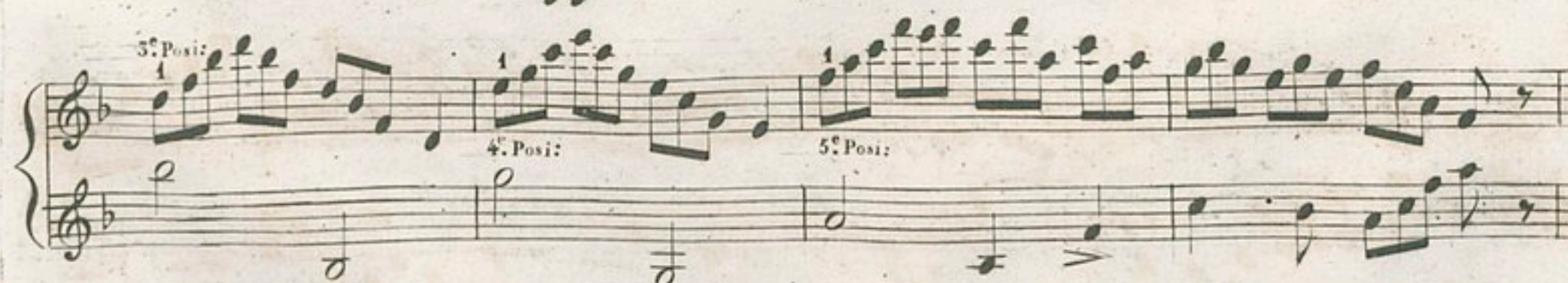
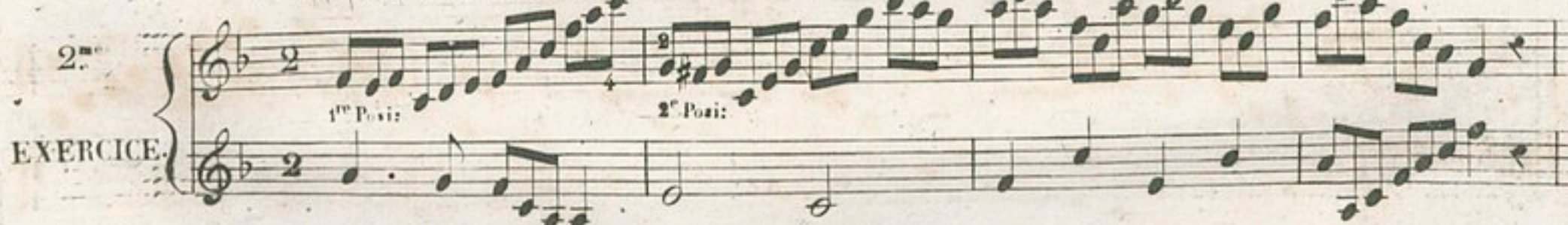
EXERCICE

The image shows a page from a musical manuscript. At the top, there is a title in French: "De la 1^{re} a la 4^{me} Position et de la 4^{me} a la 1^{re}". Below the title, the number "2^{me}" is written. The word "EXERCICE" is printed in large, bold letters. The musical notation is arranged in two systems. The first system has a piano part on the left, consisting of a treble and bass staff, and a violin part on the right, consisting of a single staff. The piano part is written in D major (two sharps) and 2/4 time. The violin part is also in D major and 2/4 time. The second system continues the piano part with two staves. The music consists of eighth and sixteenth note patterns, with some rests and dynamic markings like "f" and "p".

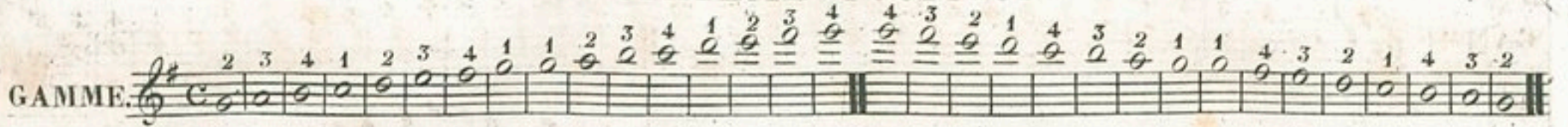
De la 1^{re} a la 4^{me} Position et de la 4^{me} a la 1^{re}.

CINQUIEME POSITION.

91

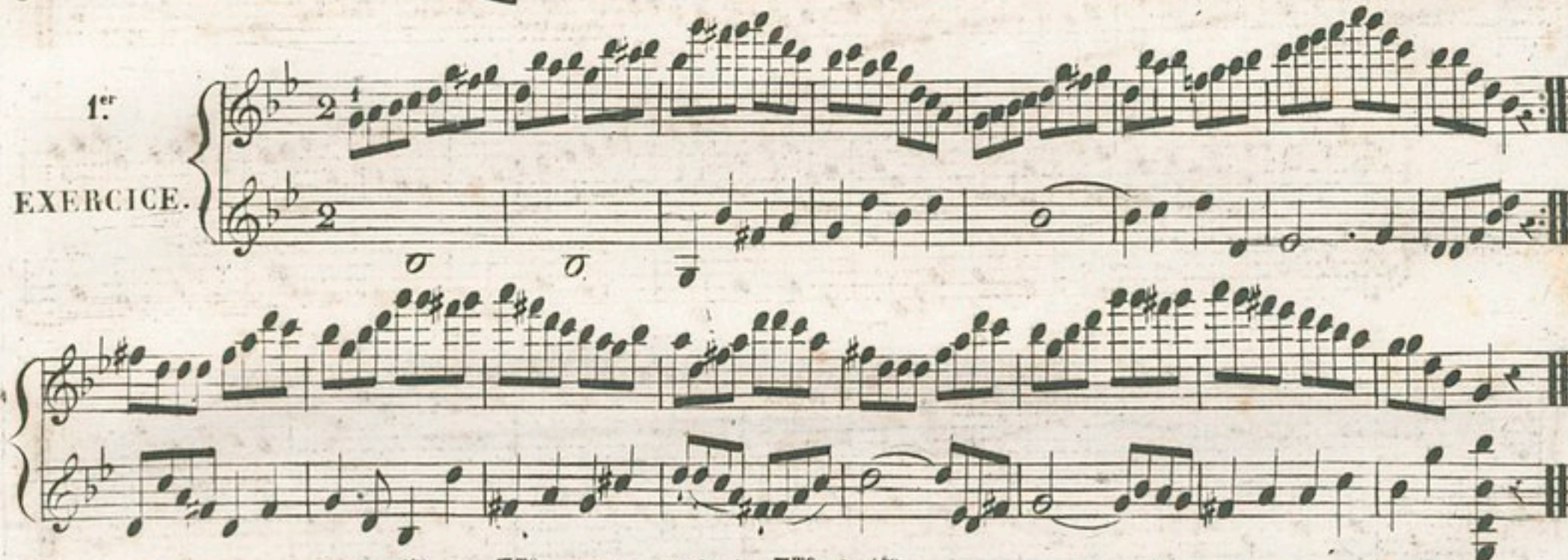
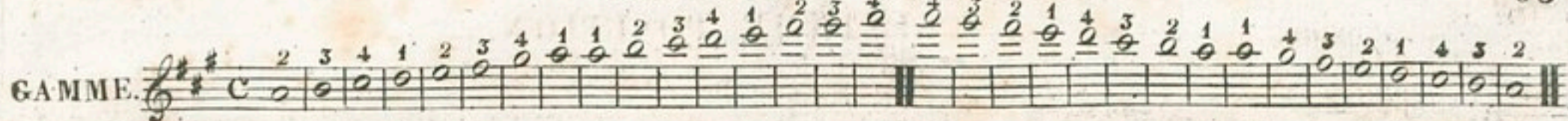
De la 1^{re} a la 5^{me} Position et de la 5^{me} a la 1^{re}

SIXIÈME POSITION.



SEPTIEME POSITION.

93



De la 1^{re} a la 7^{me} Position et de la 7^{me} a la 1^{re}



(328.) FIN.

(Voyez mes Etudes, Oeuv. 12.)