

Exercices et Études

Extraits de la Méthode

DE

C.1903

GALLAY

Revus et Arrangés pour le Cor à Pistons

PAR

F. BRÉMOND

Professeur au Conservatoire National de Paris

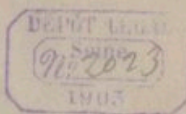
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19492.



Ch 2

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17, Rue Pigalle, PARIS. - BRUXELLES, 44, Rue de l'Hôpital

MUSIQUE DE COR ET CORNET A PISTONS

MÉTHODES

DAUPRAT	Méthode revue par BRÉMOND, professeur au Conservatoire	net 6 »
GALLAY	Méthode complète	8 35
—	24 Exercices dans tous les tons (op. 37)	3 »
—	12 Grandes études brillantes (op. 43)	3 35
—	12 Etudes (op. 57)	3 »
G. PARÈS	Méthode élémentaire du Cor à Pistons	1 50
—	Gammes et Exercices	1 50

CONCERTOS

DAUPRAT	1 ^{er} Concerto avec Acc ^d d'orchestre (op. 1)	4 »
—	2 ^e Concerto (op. 9)	4 »
—	3 ^e Concerto (op. 18)	4 »
—	4 ^e Concerto (op. 19)	4 »
—	5 ^e Concerto (op. 21)	4 »

DUOS POUR 2 COR

DAUPRAT	Duos avec Acc ^d d'orchestre (op. 12)	3 »
—	20 Duos en différents tons (op. 14)	4 »
GALLAY	12 Duos (op. 2)	2 50
—	12 Petits airs (op. 3)	2 50
—	12 Duos (op. 10)	2 50
—	3 Grands Duos (op. 38)	3 »
—	6 Duos brillants en 2 suites (op. 41) chacune	1 70

COR ET PIANO

BRÉMOND	1 ^{er} Solo	net 3 35
—	Claire de Lune, de THOMÉ	1 70
—	A la Nuit, de GOUNOD	1 70
—	Adagio de la Sonate Pathétique de BRETHOVEN	1 70
DAUPRAT	3 Solos (op. 11)	3 35
—	2 Solos (op. 12)	4 »
—	3 Solos (op. 16)	3 35
—	3 Solos (op. 17)	4 »
—	3 Solos (op. 20)	4 »
—	1 ^{er} Thème varié (op. 23)	2 50
—	2 ^e Thème varié (op. 24)	2 50
GALLAY	9 ^e , 10 ^e , 11 ^e , 12 ^e Solos, nouvelle édition augmentée du 13 ^e et 14 ^e solos, œuvres posthumes, pour Cor seul	4 »
—	9 ^e Solo avec Acc ^d de Piano (op. 39)	3 »
—	10 ^e Solo (op. 45)	3 »
—	11 ^e Solo (op. 52)	3 »
—	12 ^e Solo (op. 55)	3 »
RATEZ	Quatre Pièces	3 »

COR SEUL

GALLAY	Six Solos pour Cor en fa	net 4 »
—	20 Méthodes d'ADAM, BELLINI, ROSSINI, WEBER, en 2 suites (op. 33). Chaque	2 »
—	Récréation musicale sur des thèmes variés en 2 suites (op. 44). Chaque	2 »
—	18 Méthodes en 2 suites (op. 53). Chaque	2 »
—	2 Fantaisies mélodiques en 2 suites (op. 53) Chaque	2 »

COR A PISTONS

NIESSEL. 1	Airs favoris du Chalet	11	Airs favoris de Fausta
2	Maçon	12	Fille du Régiment
3	Etoile de Séville	13	Il Furioso
4	Les 4 Fils Aymon	14	La Parisina
5	Les Capulets	15	Les Matelots
6	Les Puritains	16	Stradella
7	La Sonnambule	17	Soirées Italiennes
8	Nozze di Lammermoor	18	Il Barbier
9	Anna Bolena	19	La Donna del Lago
10	L'Elisir d'Amore	20	La Cenerentola
	Chaque		net 1 70

CORNET A PISTONS

MÉTHODES, ÉTUDES

BARON	Méthode	net 2 »
BOUCHÉ	Méthode complète élémentaire	5 »
—	Méthode de GALLAY	—
DAUPRAT	330 Etudes en 2 livres. Chaque	3 »
DAUVERNÉ	Méthode Théorique et Pratique	7 »
GALLAY	12 Etudes brillantes	3 35
—	24 Exercices	3 »
—	6 Etudes caractéristiques	1 50
—	70 Exercices	2 50
GATTERMANN	Etudes (1 ^{er} livre)	6 »

NIESSEL	Méthode à 3 Pistons	net 5 »
NIESSEL & BOUCHÉ	Nouvelle petite Méthode	2 50
G. PARÈS	Méthode élémentaire	1 50
—	Gammes et Exercices	1 50

DUOS POUR 2 CORNETS

BOUCHÉ	Deux Duos faciles et brillants en 2 suites. Chacune	net 1 70
CORNETTE	Airs de La Fille du Régiment	2 50
—	— des Martyrs	2 50
—	— de Linda di Chamouni en 2 suites. Chacune	2 50
DAUVERNÉ	15 Duos faciles extraits de sa Méthode	1 70
FORESTIER	12 Duos en 2 suites, chacune	1 70
GALLAY	18 Duos faciles et progressifs pour cornet à pistons et cor en 4 suites. Chacune	2 »
—	12 Petits airs, 2 cornets	2 50
MESSEMER	14 Duos, 2 suites, chacune	2 »
NIESSEL	Ouverture du Chalet	1 70
—	— de La Gazza Ladra	1 70
—	— du Barbier	1 70
—	— de Tancredi	1 70
—	— du Jeune Henry	1 70
—	— du Maçon	1 70

Airs d'opéras pour 2 cornets

La Fille du Régiment	net 2 50	Nabucodonosor en 2 suites, chac.	net 2 50
Les Martyrs	2 50	Charles VI	3 »
Linda di Chamouni en 2 suites, chacune	2 50	Eclair	3 »
Le Chalet	2 50	La Juive	2 50
La Norma en 2 suites, chacune	2 50	Les Mousquetaires de la Reine	2 50
Les Puritains	2 50	La Reine de Chypre	2 50
La Sonnambule	2 50	Les Puritains	3 »
		Le Val d'Andorre	2 50

AIRS D'OPÉRAS POUR CORNET SEUL

Anna Bolena	net 1 70	La Fie aux Roses	net 2 50
Les Capulets	1 70	La Fille du Régiment	1 70
La Cenerentola	1 70	Guido et Ginevra	2 50
La Chantreuse voilée	2 »	La Juive	2 50
Le Chalet	2 50	Le Maçon	1 70
La Donna del Lago	1 70	Les Mousquetaires de la Reine	2 50
L'Eclair	2 50	Les Puritains	1 70
Elisire d'Amore	1 70	La Reine de Chypre	2 50
Ernani	2 50	La Reine Topaze	2 50
L'Etoile de Séville	1 70	Les 4 Fils Aymon	1 70
La Fanchonnette	2 »	La Sonnambule	1 70
		Le Val d'Andorre	net 2 50

FANTAISIES POUR CORNET ET PIANO

ALBICI	Les Mousquetaires de la Reine	net 2 »
ARBAN	1 ^{re} Fantaisie sur Nabucodonosor p ^r cornet en la	2 50
—	2 ^e — — — — —	3 35
—	Fantaisie sur Ernani	3 »
—	— sur le Requiem	3 »
BOUCHÉ	Air varié avec orchestre (op. 4)	3 »
BERR	Grand Solo avec Acc ^d d'Orchestre	3 35
—	Deux Airs variés. Chacun	2 50
—	Trois morceaux de Salon. Chacun	2 »
—	Grand morceau de concert	2 50
GALLAY	Fantaisie (op. 4)	2 50
—	9 ^e Solo	2 50
—	10 ^e Solo pour cornet à 2 pistons	2 50
—	Fantaisie sur Blésario	3 »
—	— L'Elisir d'Amore	3 »
—	— un thème de DONIZETTI	3 »
—	Les Harmonies du Soir, 3 mélodies de PROCH	
—	N ^o 1 Aux Étoiles net 1 70	N ^o 3 La Nostalgie net 1 70
—	N ^o 2 La Batelière du Rhin net 1 70	
—	6 Méthodes de SCHUBERT :	
—	N ^o 1 Ave Maria et Barcarolle net 2 »	N ^o 3 Chanson du Chasseur et
—	N ^o 2 La Truite et La Plainte net 2 »	Marguerite net 2 »
—	—	
—	Les Echos, 3 fantaisies :	
—	N ^o 1 Le Cor des Alpes net 2 »	N ^o 3 Je pense à toi net 2 »
—	N ^o 2 Combat de Cœur net 2 »	
—	—	
—	Trois Caprices :	
—	N ^o 1 Le Cor de Panzeron net 2 »	
—	N ^o 2 Le Zéphire de Mercadante net 2 »	
—	N ^o 3 Te dire adieu, de DONIZETTI net 2 »	
GUICHARD	Chant National de Charles VI (op. 5)	2 50
SCHULTZ	Guido et Ginevra (op. 48)	2 50
—	Le Guitarero (op. 102)	2 50
—	La Reine de Chypre (op. 124)	2 50

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1917 FEBRUARY 15

REPORT OF THE

COMMISSIONERS

OF THE

LAND OFFICE

IN RESPONSE TO A RESOLUTION PASSED BY THE HOUSE OF REPRESENTATIVES ON FEBRUARY 15, 1917, CONCERNING THE LANDS BELONGING TO THE STATE OF TEXAS.

CONTENTS

CHAPTER I

GENERAL STATEMENT OF THE LANDS BELONGING TO THE STATE OF TEXAS, AND THE RESULTS OF THE SURVEYS MADE BY THE COMMISSIONERS OF THE LAND OFFICE.

EXERCICES ET ÉTUDES

DE LA

MÉTHODE DE GALLAY

REVUS ET ARRANGÉS

pour le

COR À PISTONS

par

F. BRÉMOND

Professeur au Conservatoire National

A l'époque où GALLAY écrivit sa Méthode, le **Cor à pistons** quoique connu, n'était que très peu employé dans l'orchestre; il l'a donc composée exclusivement pour le **Cor simple**. De plus, en exceptant les gammes très restreintes en différents tons, les Exercices que contient sa Méthode, étant presque toujours écrits dans la gamme d'Ut, les tonalités l'auraient obligé à écrire trop de **sous bouchés** et l'œuvre pour **Cor simple** s'en serait ressentie.

Le but que je me suis proposé est donc, non pas de **modifier** l'œuvre du Maître, mais bien plutôt de la **compléter** tout en m'inspirant de l'esprit dans lequel elle a été conçue, en ajoutant aux **Exercices sur les gammes** l'octave basse qui leur manquait, et aux **accords brisés** ainsi qu'aux **Exercices** qui les suivent, les **modulations** et les **Coda** dans le grave.

EXERCICES SUR LES GAMMES

De tous les exercices qui nécessitent constamment le concours de la langue et de la main, ou des pistons tout à la fois, l'étude des gammes est sans contredit celui auquel on a le plus besoin de se livrer journellement; sans cela point de franchise, point de netteté, de brillant et de justesse dans l'exécution.

Persuadé qu'aucun autre genre de travail ne peut y suppléer, on trouvera après la série des exercices dans la gamme d'ut qui suivent, tous différents de structure et de caractère, une série de gammes en différents tons, ainsi qu'une série d'exercices sur des gammes chromatiques.

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Exercise 24 is written in 3/4 time. It consists of four staves. The first staff contains a sequence of eighth notes. The second staff contains a sequence of eighth notes with stems pointing up. The third and fourth staves contain a sequence of eighth notes with stems pointing down. The exercise concludes with a double bar line and a fermata.

ARTICULATIONS DU N° 24

Three variations of eighth notes are shown, labeled (1), (2), and (3). Each variation is on a single staff in 3/4 time. Variation (1) shows eighth notes with a wedge-shaped accent mark under the stem. Variation (2) shows eighth notes with a wedge-shaped accent mark under the stem and a slur over the notes. Variation (3) shows eighth notes with a wedge-shaped accent mark under the stem and a slur over the notes, with a fermata over the final note.

25

Exercise 25 is written in 2/4 time. It consists of four staves. The first staff contains a sequence of eighth notes. The second staff contains a sequence of eighth notes with stems pointing up. The third and fourth staves contain a sequence of eighth notes with stems pointing down. The exercise concludes with a double bar line and a fermata.

ARTICULATIONS DU N° 25

Three variations of eighth notes are shown, labeled (1), (2), and (3). Each variation is on a single staff in 2/4 time. Variation (1) shows eighth notes with a wedge-shaped accent mark under the stem. Variation (2) shows eighth notes with a wedge-shaped accent mark under the stem and a slur over the notes. Variation (3) shows eighth notes with a wedge-shaped accent mark under the stem and a slur over the notes, with a fermata over the final note.

26

Exercise 26 is written in 2/4 time. It consists of four staves. The first staff contains a sequence of eighth notes. The second staff contains a sequence of eighth notes with stems pointing up. The third and fourth staves contain a sequence of eighth notes with stems pointing down. The exercise concludes with a double bar line and a fermata.

ARTICULATIONS DU N° 26

(1) (2) (3)

27

ARTICULATIONS DU N° 27

(1) (2) (3)

28

29

Musical score for system 29, measures 1-8. It consists of seven staves of music in 3/8 time. The first staff has a treble clef and a key signature of one flat. The music features a rhythmic pattern of eighth and sixteenth notes. The seventh staff ends with a fermata and a 'Vcl.' marking.

30

Musical score for system 30, measures 1-8. It consists of six staves of music in 3/8 time. The first staff has a treble clef and a key signature of one flat. The music continues with the rhythmic pattern from the previous system. The sixth staff ends with a fermata and a 'Vcl.' marking.

31

Musical score for system 31, measures 1-6. It consists of six staves of music in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. The piece concludes with a double bar line and a fermata over the final notes.

32

Musical score for system 32, measures 1-6. It consists of six staves of music in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. The piece concludes with a double bar line and a fermata over the final notes.

33

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42

This page of a musical score contains ten staves of music. The first three staves at the top are in treble clef and contain complex rhythmic patterns with many beamed notes. The fourth staff begins with the number '43' and a common time signature 'C'. The remaining seven staves continue with similar complex rhythmic patterns, including many beamed notes and rests. The music is written in a single system across the page.

44

45

19492. H.

This page contains two systems of musical notation, labeled 44 and 45. Each system consists of six staves of music. The notation is complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, often beamed together in groups. The music is written in treble clef with a common time signature (C). The first system (44) begins with a treble clef and a common time signature. The second system (45) also begins with a treble clef and a common time signature. The notation includes many slurs, ties, and dynamic markings. The page number 14 is located at the top left. The number 19492. H. is located at the bottom center.

46

47

48

Musical score for measures 48-49. The score consists of eight staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is a complex, fast-moving piece with many sixteenth and thirty-second notes, often beamed together. There are various accidentals (sharps, flats, naturals) throughout. The piece concludes with a double bar line and a final chord.

49

Musical score for measures 50-55. The score consists of six staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The music starts with a piano (*p*) dynamic and features several triplet markings (*3*) over groups of notes. The lyrics "e cre scen do" are written below the first staff. The music continues with intricate rhythmic patterns and concludes with a double bar line.

p *e* *cre* *scen* *do*

GAMMES EN DIFFÉRENTS TONS

DO MAJEUR



LA MINEUR



SOL MAJEUR



MI MINEUR



FA MAJEUR



RÉ MINEUR



SI \flat MAJEUR 


SOL MINEUR 


RÉ MAJEUR 


SI MINEUR 


MIB MAJEUR 


UT MINEUR 


EXERCICES SUR LE CHROMATIQUE

Les exercices chromatiques doivent être étudiés d'abord dans un mouvement modéré, puis accéléré de plus en plus, à mesure que l'on parviendra à les faire avec facilité.

Le même exercice répété plusieurs fois de suite, en pressant peu à peu le mouvement, contribuera aussi beaucoup à perfectionner le jeu de la main et des pistons.

Les articulations affectées à ces exercices sont le piqué et le coulé. On se sert ordinairement du premier dans les mouvements vifs et du second dans les adagio. Souvent tous les deux se trouvent dans le même trait, c'est le caractère des chants qui en détermine l'emploi.

Le signe > placé sous les notes, indique celles sur lesquelles on doit appuyer davantage.

The image displays 18 numbered musical exercises for chromatic study, arranged in two columns. Each exercise is written on two staves of music. The first staff of each exercise shows a complex chromatic pattern with various articulations and accents (>) placed under specific notes. The second staff shows a simplified version of the exercise. The exercises are numbered 1 through 18. Exercises 1-2 are in C major, 3-4 in G major, 5-6 in D major, 7-8 in A major, 9-10 in E major, 11-12 in B major, 13-14 in F# major, 15-16 in C# major, and 17-18 in G# major.

Les gammes chromatiques employées à la fin d'un trait sont d'un bel effet, surtout lorsqu'elles ont pour terminaison un ou plusieurs trilles.

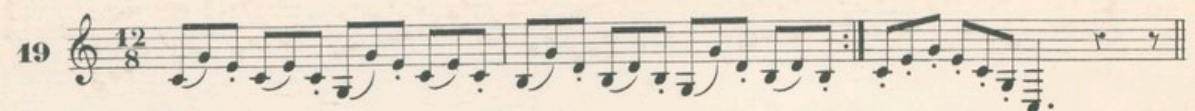
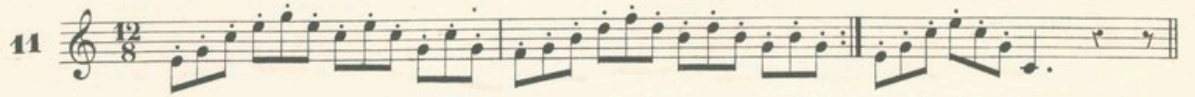
The image displays eight musical exercises, numbered 1 through 8, arranged in two columns. Each exercise is written on a single staff in treble clef. Exercises 1, 2, 3, 4, 6, and 8 are in common time (C). Exercises 5 and 7 are in 3/4 time. Exercises 1, 2, 3, 4, 6, and 8 feature chromatic scales that conclude with one or more trills, indicated by the 'tr' symbol above the notes. Exercise 4 includes triplets (marked with a '3') in its initial section. Exercise 6 features a series of triplets throughout its scale. Exercise 7 consists of a continuous eighth-note chromatic scale. The exercises are designed to illustrate the effect of chromatic scales ending with trills.

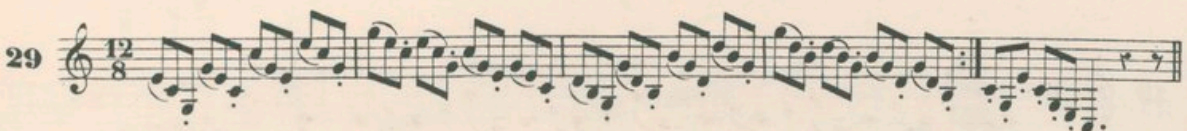
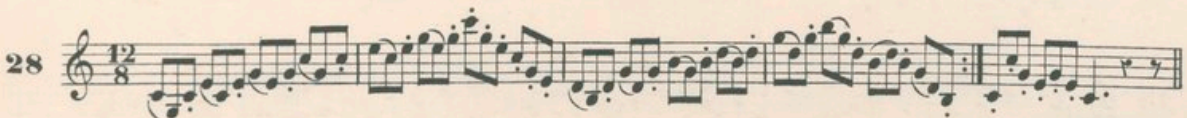
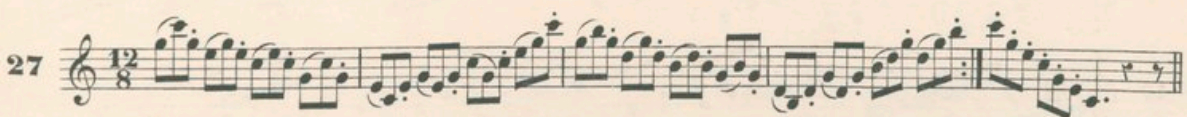
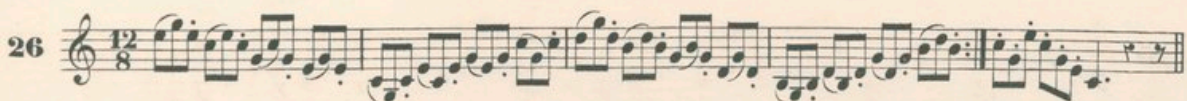
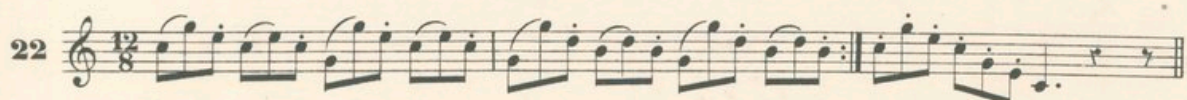
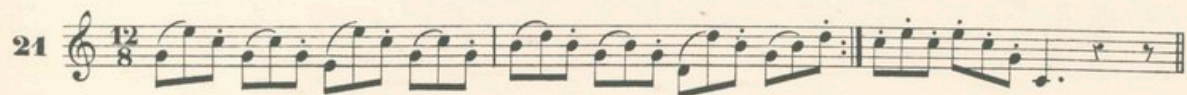
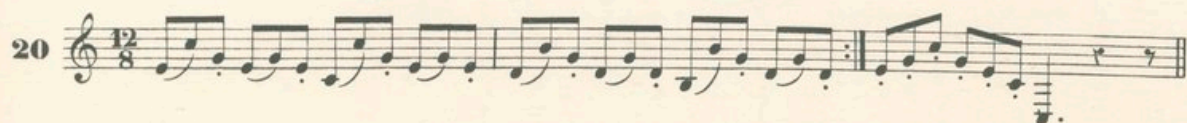
ACCORDS BRISÉS

Après avoir parcouru toute l'échelle des gammes, bien des difficultés se trouveront aplanies, le jeu de la main et des pistons sera plus facile, le coup de langue plus rapide et plus prompt; mais les gammes auront présenté à l'élève, toutes à peu près, la même physionomie de régularité, en ce que, soit en montant, soit en descendant, elles procèdent par degrés conjoints, et n'offrent aucune distance à franchir. Il aura donc à s'exercer sur des études moins uniformes et de nature à l'habituer à passer d'un ton grave à un ton aigu et réciproquement.

Il sera loisible à l'exécutant de varier à sa fantaisie l'articulation de ces accords brisés, mais ce ne sera que lorsqu'il les aura travaillés en s'en tenant scrupuleusement à l'articulation écrite.

The musical score consists of nine staves, numbered 1 through 9. Each staff begins with a treble clef and a 12/8 time signature. The music is written in a single melodic line on each staff, featuring a sequence of chords that are broken (brisés) across the measures. The chords progress through the scale, with some staves showing more complex rhythmic patterns. Each staff concludes with a double bar line and a final cadence. The notation includes various note values, rests, and articulation marks.





Musical score for measures 30 through 37. The score is written in treble clef. Measures 30-35 are in 3/4 time, while measures 36-37 are in common time (C). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties used throughout. Dynamic markings such as *mf* and *f* are present. The score ends with a double bar line and repeat dots at the end of measure 37.



Musical score for measures 48 through 57. The score is written in treble clef with a 6/8 time signature. Each measure is numbered on the left. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *v* (piano) and *mf* (mezzo-forte). The music features a consistent rhythmic pattern of eighth notes, often beamed in pairs or groups of four. Measure 48 begins with a treble clef and a 6/8 time signature. The score concludes with a double bar line and repeat dots at the end of measure 57.



69

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Musical score for 11 staves, numbered 80 through 90. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. Each staff contains a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and repeat signs. The staves are arranged vertically, with the number of the staff indicated at the beginning of each line.

91 

92 

93 

94 

95 

96 

97 


98 


99 


100 


101 





113 


114 


115 


116 


117 


118 



119 



120 


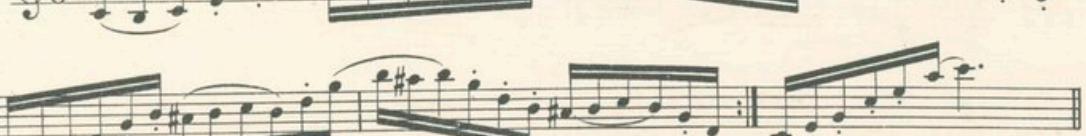
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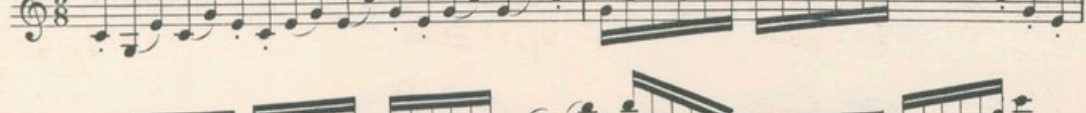

124  

125  

126  

127  

128  

129  

130  Musical notation for measures 130 and 131. Measure 130 is in 12/8 time. The notation consists of two staves with complex rhythmic patterns, including many beamed eighth and sixteenth notes.

131  Musical notation for measures 132 and 133. Measure 132 is in common time (C). The notation consists of two staves with rhythmic patterns, including many beamed eighth and sixteenth notes.

132  Musical notation for measures 134 and 135. Measure 134 is in 6/8 time. The notation consists of two staves with rhythmic patterns, including many beamed eighth and sixteenth notes.

133  Musical notation for measures 136 and 137. Measure 136 is in common time (C). The notation consists of two staves with rhythmic patterns, including many beamed eighth and sixteenth notes.

134  Musical notation for measures 138 and 139. Measure 138 is in common time (C). The notation consists of two staves with rhythmic patterns, including many beamed eighth and sixteenth notes.

135  Musical notation for measures 140 and 141. Measure 140 is in common time (C). The notation consists of two staves with rhythmic patterns, including many beamed eighth and sixteenth notes.

ACCORDS BRISÉS
plus développés que les précédents

1



2





3




4



5 

6 

7 

8 

This musical score is written for guitar and consists of 11 numbered systems, each containing three staves. The notation is as follows:

- System 1:** Treble clef, key signature of one sharp (F#), 2/4 time signature. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes.
- System 2:** Treble clef, key signature of one sharp (F#), 2/4 time signature. Continues the rhythmic pattern from System 1.
- System 3:** Treble clef, key signature of one sharp (F#), 3/4 time signature. The tempo and meter change here.
- System 4:** Treble clef, key signature of one sharp (F#), 3/4 time signature. Continues the 3/4 section.
- System 5:** Treble clef, key signature of one sharp (F#), 3/4 time signature. Continues the 3/4 section.
- System 6:** Treble clef, key signature of one sharp (F#), 3/8 time signature. The tempo and meter change again.
- System 7:** Treble clef, key signature of one sharp (F#), 3/8 time signature. Continues the 3/8 section.
- System 8:** Treble clef, key signature of one sharp (F#), 3/8 time signature. Continues the 3/8 section.
- System 9:** Treble clef, key signature of one sharp (F#), 3/8 time signature. Continues the 3/8 section.
- System 10:** Treble clef, key signature of one sharp (F#), 3/8 time signature. Continues the 3/8 section.
- System 11:** Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. The key signature and meter change for the final system.

12

13

forte e marcato

f *p*

14

15

f *p* *f*
p *f* *p* *f*
f *p* *f*
p *f*
f

e cre - scen - do
e di - mi - nuen - do

16

17

18

Musical score for system 18, measures 1-5. It consists of five staves of music in 7/8 time, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

19

Musical score for system 19, measures 1-3. It consists of three staves of music in common time, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

20

Musical score for system 20, measures 1-3. It consists of three staves of music in 3/8 time, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

EXERCICES
sur les articulations

1

ARTICULATIONS DES N^{os} 1 et 2

(1) (2) (3) (4) (5) (6)

2

3

4

5

6

7

8

9

10

Musical score for exercise 10, measures 1-4. It consists of three staves in 3/8 time. The first two staves are treble clef, and the third is bass clef. The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals.

11

Musical score for exercise 11, measures 1-4. It consists of two staves in common time (C). Both staves are treble clef. The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals.

12

Musical score for exercise 12, measures 1-4. It consists of two staves in 3/4 time. Both staves are treble clef. The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals and slurs.

13

Musical score for exercise 13, measures 1-4. It consists of four staves in 3/4 time. The first two staves are treble clef, and the last two are bass clef. The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals and slurs.

14

Musical score for exercise 14, bass clef, 3/4 time signature. It consists of four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The subsequent three staves have a bass clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals and slurs.

15

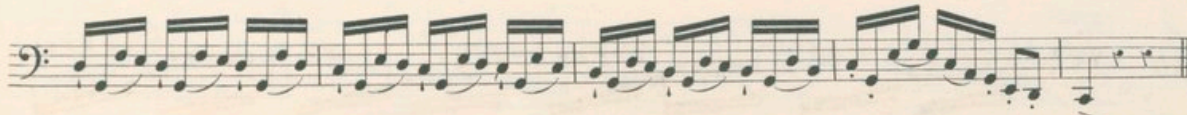
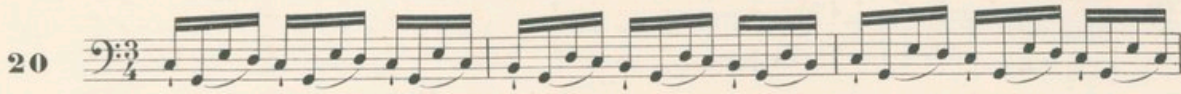
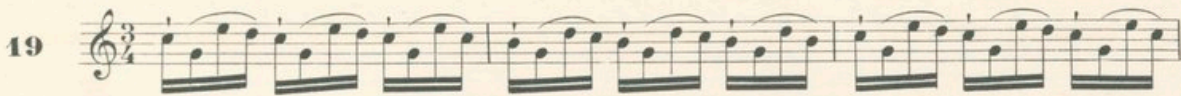
Musical score for exercise 15, treble clef, 2/4 time signature. It consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals and slurs.

16

Musical score for exercise 16, treble clef, 3/4 time signature. It consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals and slurs.

17

Musical score for exercise 17, treble clef, 6/8 time signature. It consists of one staff of music. The staff has a treble clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals and slurs.



21

22

23

24



29

Musical score for system 29, measures 1-4. It consists of three staves in 6/8 time. The top staff is in treble clef, and the bottom two are in bass clef. The music features a complex, rhythmic melody with many slurs and ties, primarily consisting of eighth and sixteenth notes.

30

Musical score for system 30, measures 1-4. It consists of three staves in 6/8 time. The top staff is in bass clef, and the bottom two are in bass clef. The music features a complex, rhythmic melody with many slurs and ties, primarily consisting of eighth and sixteenth notes.

31

Musical score for system 31, measures 1-4. It consists of three staves in 3/4 time. The top staff is in treble clef, and the bottom two are in bass clef. The music features a complex, rhythmic melody with many slurs and ties, primarily consisting of eighth and sixteenth notes.

32

Musical score for system 32, measures 1-4. It consists of two staves in 3/4 time. Both staves are in bass clef. The music features a complex, rhythmic melody with many slurs and ties, primarily consisting of eighth and sixteenth notes.



37

Musical notation for system 37, measures 1-3. Treble clef, 6/8 time signature. The first staff contains a melodic line with eighth notes and slurs. The second staff contains a similar melodic line. The third staff contains a bass line with eighth notes and slurs.

38

Musical notation for system 38, measures 1-3. Bass clef, 6/8 time signature. The first staff contains a melodic line with eighth notes and slurs. The second staff contains a similar melodic line. The third staff contains a bass line with eighth notes and slurs.

39

Musical notation for system 39, measures 1-3. Treble clef, 6/8 time signature. The first staff contains a melodic line with eighth notes and slurs. The second staff contains a similar melodic line. The third staff contains a bass line with eighth notes and slurs.

40

Musical notation for system 40, measures 1-3. Bass clef, 6/8 time signature. The first staff contains a melodic line with eighth notes and slurs. The second staff contains a similar melodic line. The third staff contains a bass line with eighth notes and slurs.

41

Musical notation for system 41, measures 1-4. Treble clef, 6/8 time signature. Features a complex melodic line with many accidentals and slurs.

42


Musical notation for system 42, measures 1-4. Bass clef, 6/8 time signature. Features a complex melodic line with many accidentals and slurs.


43


Musical notation for system 43, measures 1-4. Treble clef, 6/8 time signature. Features a complex melodic line with many accidentals and slurs.


44

Musical notation for system 44, measures 1-4. Bass clef, 6/8 time signature. Features a complex melodic line with many accidentals and slurs.

45 

46 

47 

48 

49

Musical score for system 49, measures 1-4. Treble clef, 6/8 time signature. Four staves of music with eighth-note patterns and slurs.

50

Musical score for system 50, measures 1-4. Bass clef, 6/8 time signature. Four staves of music with eighth-note patterns and slurs.

51

Musical score for system 51, measures 1-4. Treble clef, 6/8 time signature. Four staves of music with eighth-note patterns and slurs.

52

53

54

55

56

57

58

Musical notation for measures 58-60, treble clef, 6/8 time signature. The music consists of three staves. The first staff begins with measure 58, the second with measure 59, and the third with measure 60. The notation features eighth and sixteenth notes with various accidentals and slurs.

59

Musical notation for measures 59-61, treble clef, 6/8 time signature. The music consists of three staves. The first staff begins with measure 59, the second with measure 60, and the third with measure 61. The notation features eighth and sixteenth notes with various accidentals and slurs.

60

Musical notation for measures 60-62, bass clef, 6/8 time signature. The music consists of three staves. The first staff begins with measure 60, the second with measure 61, and the third with measure 62. The notation features eighth and sixteenth notes with various accidentals and slurs.

61

Musical notation for measures 61-63, treble clef, common time signature. The music consists of one staff. The notation begins with measure 61 and features eighth and sixteenth notes with various accidentals and slurs.

Musical notation for measures 58-61, consisting of four staves. The notation features complex rhythmic patterns with many beamed notes and slurs, typical of a technical exercise or a highly rhythmic piece.

62

Musical notation for measures 62-65, consisting of five staves. The notation continues with complex rhythmic patterns, including many beamed notes and slurs. A double bar line is present at the end of measure 65.

63

Musical notation for measures 66-69, consisting of two staves. The notation continues with complex rhythmic patterns, including many beamed notes and slurs.

64

65

66

The image shows a page of musical notation with three systems of staves. The first system (measures 64-65) consists of four staves. The second system (measures 65-66) consists of five staves. The third system (measure 66) consists of one bass staff. The notation is complex, featuring many beamed notes and slurs. The key signature has one sharp (F#) and the time signature is common time (C). The first system ends with a double bar line and a fermata. The second system ends with a double bar line and a fermata. The third system ends with a double bar line and a fermata.

Four staves of musical notation in bass clef. The first three staves contain dense, rhythmic patterns with many slurs and accents. The fourth staff concludes with a double bar line and a fermata over the final note.

67

Six staves of musical notation in treble clef, starting with a C-clef and a common time signature. The notation is highly rhythmic and complex, with many slurs and accents. The piece concludes with a double bar line and a fermata over the final note.

68

69

49492. H.

70

Musical score for exercise 70, measures 1-5. It consists of five staves of music in C major, 4/4 time. The first four staves are filled with continuous sixteenth-note patterns, often beamed in groups of four. The fifth staff concludes the exercise with a final cadence.

71

Musical score for exercise 71, measures 1-5. It consists of five staves of music in D major, 6/8 time. The first four staves are filled with continuous eighth-note patterns, often beamed in groups of three. The fifth staff concludes the exercise with a final cadence.

72

Musical notation for measures 72-73, treble clef, common time. The music features trills (tr) and sixteenth-note patterns. Measure 72 starts with a trill on a whole note, followed by sixteenth-note runs. Measure 73 continues with similar patterns, ending with a trill on a whole note.

73

Musical notation for measures 73-74, treble clef, 3/4 time. The music consists of continuous sixteenth-note patterns. Measure 73 has two staves, and measure 74 has one staff.

74

Musical notation for measures 74-75, bass clef, 3/4 time. The music consists of continuous sixteenth-note patterns. Measure 74 has two staves, and measure 75 has one staff.

75

Musical notation for measures 75-76, treble clef, 3/4 time. The music features dynamic markings (f, p) and sixteenth-note patterns. Measure 75 has two staves, and measure 76 has one staff.

76



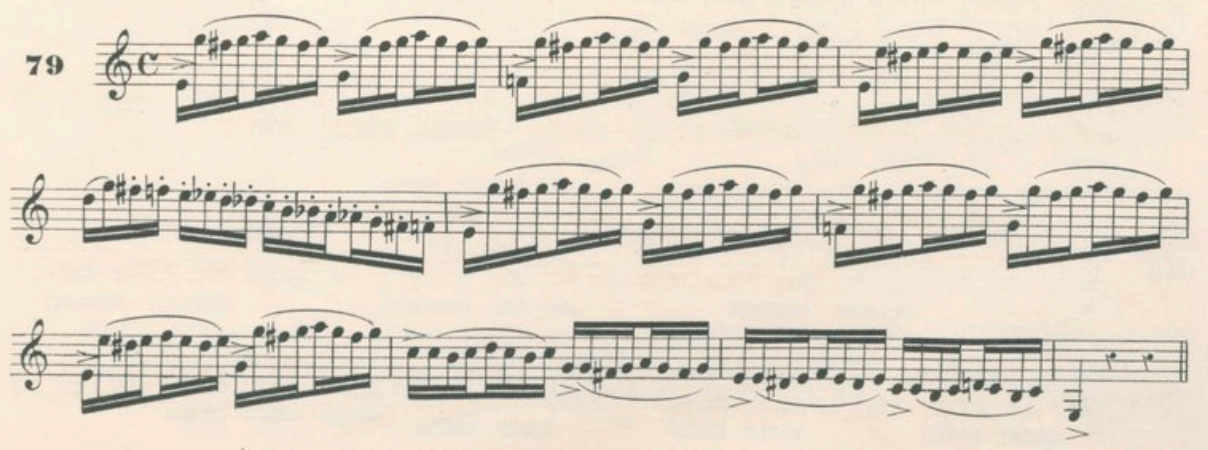
77



78



79




80  Musical score for measures 80-82, treble clef, common time. The music consists of three staves. The first two staves have a melody with eighth and sixteenth notes, and the third staff provides a bass line with similar rhythmic patterns. The piece concludes with a double bar line and a final note on a low G.


81  Musical score for measures 81-82, treble clef, common time. The music consists of three staves. The first two staves have a melody with eighth and sixteenth notes, and the third staff provides a bass line with similar rhythmic patterns. The piece concludes with a double bar line and a final note on a low G.


82  Musical score for measures 82-83, bass clef, common time. The music consists of three staves. The first two staves have a melody with eighth and sixteenth notes, and the third staff provides a bass line with similar rhythmic patterns. The piece concludes with a double bar line and a final note on a low G.

83  Musical score for measures 83-84, treble clef, 3/4 time. The music consists of two staves. The first staff has a melody with eighth and sixteenth notes, and the second staff provides a bass line with similar rhythmic patterns. The piece concludes with a double bar line and a final note on a low G.



86 

87 

88 

89

Musical score for exercise 89, consisting of six staves of treble clef music. The piece is in common time (C) and features a complex rhythmic pattern of eighth and sixteenth notes, heavily accented with triplets. The first staff begins with a triplet of eighth notes. The music is characterized by a dense, flowing texture with many slurs and ties. The final measure of the sixth staff ends with a double bar line and a fermata.

90

Musical score for exercise 90, consisting of six staves of treble clef music. The piece is in 3/4 time and features a complex rhythmic pattern of eighth and sixteenth notes, heavily accented with chromaticism. The first staff begins with a triplet of eighth notes. The music is characterized by a dense, flowing texture with many slurs and ties. The final measure of the sixth staff ends with a double bar line and a fermata.

12 ÉTUDES

1^{re} ÉTUDE

Andante

mf e con espressione *f*
p
Con grazia
crese.
p *f*
p

The musical score consists of 12 staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piece is marked 'Andante'. The first staff begins with a dynamic of *mf e con espressione* and ends with a *f* dynamic. The second staff has a *p* dynamic. The third staff is marked *Con grazia*. The fourth staff has accents over the notes. The fifth staff has a *crese.* marking. The sixth staff has a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *p* dynamic. The piece concludes with a double bar line.

3^{me} ÉTUDE

Andante non troppo lento

Con grazia e espressione

Con fuoco

Dimin.

Con calore e un poco più animato

Cresc. *f* Dimin. Dolce

e diminuendo *pp*

4^{me} ÉTUDE

Allegretto

f leggieramente

f

f

Forte e risoluto

p *f*

p

f

f

p e cresc. *ff* *pp* *e cresc.*

f *p* *Dimin.*

p *e* *cresc.*

f

5^{me} ETUDE

Allegro moderato

Forte e marcato

f *p* *Con*

grazia *f* *p* *Cresc.*

p *Cre - scen - do* *p e* *1^o Tempo*

Cre - scen - do *p* *Ritardando* *f*

p *f*

p

sf *mf*

Diminuendo *p*

6^{me} ETUDE

Allegro moderato

Forte e leggiermente

p *f*

f

The musical score consists of 12 staves of music. The notation includes various dynamics such as *p* (piano), *f* (forte), *Cresc.* (crescendo), and *Dimin.* (diminuendo). There are also articulation markings like *ben leggiero* and tempo markings including *1° Tempo* and *Poco riten.* (poco ritardando). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a final cadence on the last staff.

7^{me} ÉTUDE

Allegro moderato
Con grazia

p

e cre - - scen - - do

p Cre - - scen - - do

p *mf* Largement e con espressione

f *Cresc.* ed *animando*

f *Dimin.* ed *in tempo*

Poco ritén.

Con grazia *p* e cre - -

- scen - - do

p Cre - - scen - - do

8^{me} ÉTUDE

Allegro agitato

The musical score consists of ten staves. The first six staves are for the vocal line, and the last four are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro agitato'. The vocal line includes lyrics: 'e - scen - do'. Dynamics include *p*, *pp*, and *f*. The piano accompaniment features various rhythmic patterns and dynamics including *f*, *pp*, and *sf*. The tempo changes to 'In tempo' in the seventh staff, with a 'Poco riten.' marking. The piano accompaniment ends with a 'Dimin.' marking and a final *sf* dynamic.

9^{me} ÉTUDE

Adagio
Dolce

f *p* *f* *p* *f* *p* *f* *pp* *Cresc.* *f*

10^{me} ÉTUDE

Allegro vivo
f e risoluto

f *p* *cre* *f*
scen *do*

Dolce

Dolce

sf

p

Cresc.

f

Ritard.

1° Tempo

p e cre - - scen - do *f*

f *p* *Cresc.*

sf *sf*

11^{me} ETUDE

Andante non troppo lento

Con espressione

Largamente

p *Cresc.* *f*

Dimin. *p*

Con espress.

p *Cre* *f*

scen *do*

Dimin. *pp*

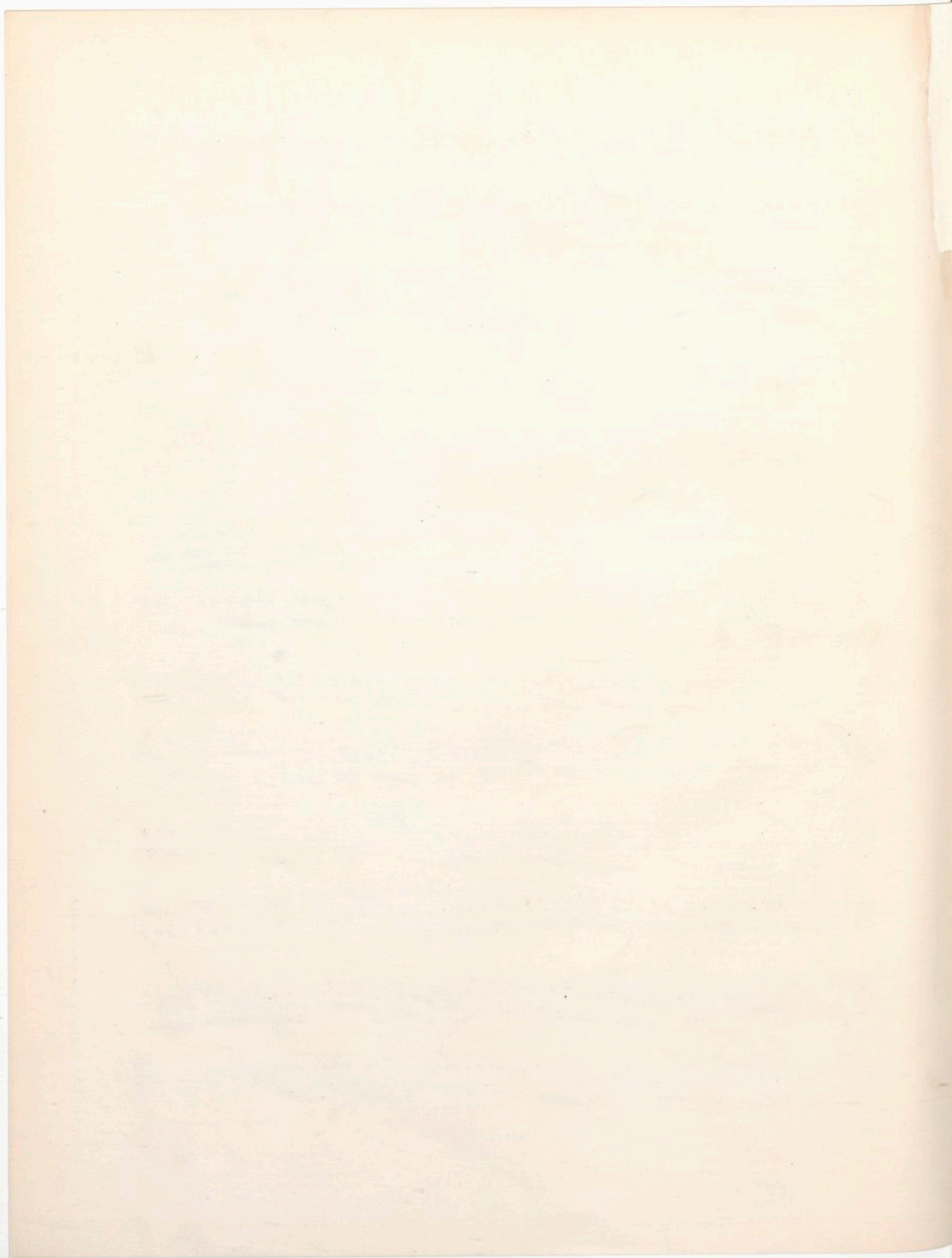
12^{me} ETUDE

Allegro moderato

leggieramente

f *p*
Dolce e ben legato
p *e* *crescendo*
poco *a poco* *f*
f *Dimin.*
p
p *Cresc.*





Henry LEMOINE & C^o, Editeurs

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