

No 6489

EXERCICES

POUR

La Voix,

(avec un discours préliminaire.)

dédiés à

Madame Mercedes de S.^{te} Cruz Baronne Merlin,

née Comtesse de Tarnes,

PAR

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M. F.

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528. C. B.

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Ms. 6/100

ESERCIZI PER LA VOCE

DEL SIGNOR

MANUEL GARCIA.

DISCORSO PRELIMINARE.

L'Arte del canto è sottomessa a varie regole e principj come tutte le Arti: perciò hò composto questi Esercizj coi quali progressivamente si potranno vincere le difficoltà che si oppongono al maneggio della voce. Non pretendo di spiegare tutto quello che praticar si deve perche la cosa andrebbe in lungo assai e forse confonderebbe la testa degli studenti. L'unicomio scopo è stato quello di struire coi sudetti Esercizj gli allievi della mia Scuola di Canto; alle altre persone che vorranno servirsene potrà spiegare verbalmente il maestro i casi secondo si presenteranno. Nulla di meno darò regole generali che potranno servir di guida a tutti coloro che si destinano al canto.

NOTA 1^a

Abbenche tutti questi Esercizj si trovino nel tono di *Do*, farà duopo che siano trasportati prima nel tono più basso al quale si potrà discendere colla voce, e poi che di mezzo in mezzo tono si salga sino alla nota più alta che la voce possa sopportare senza sforzo.

2^a

Tutti li Esercizj debbono farsi con tutte le cinque vocali cominciando da l'*a, e, i*, badando però sempre a non pronunziarle mai staccate o *saccadées*, come dicono i Francesi ossia non far mai sentire quel *ha, he, hi*, tanto dispiacevole (e che è un difetto generale) invece di *a, e, i*, che deve sentirsi sempre ben distinto.

528. C. B.



EXERCICES POUR LA VOIX

PAR

MANUEL GARCIA.

DISCOURS PRÉLIMINAIRE.

L'Art de chanter, étant comme tous les autres Arts soumis à des règles et à des principes ; j'ai composé ces Exercices, à l'aide desquels on pourra vaincre progressivement toutes les difficultés qui empêchent de bien ménager la voix. Je ne prétends pas expliquer tout ce qu'on peut pratiquer parce que le texte seroit trop long, et pourrait embarrasser les Elèves. Je n'ai eu d'autre but que celui d'instruire, par les susdits Exercices, les personnes qui fréquentent mon École de Chant ; les autres qui voudront s'en servir se feront expliquer par leurs maîtres les choses qu'elles ne comprendront pas. De toute manière, les règles générales que je vais donner, seront utiles à tous ceux qui veulent apprendre à chanter.

NOTE 1^{ère}

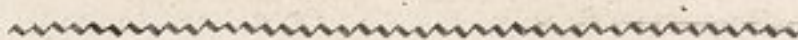
Bien que ces Exercices soient dans le ton d'*Ut*, on doit les transposer d'abord dans le ton le plus bas où l'on puisse descendre avec la voix ensuite monter de demi-ton en demi-ton, jusqu'à la note la plus élevée où l'on puisse atteindre sans effort.

2^e

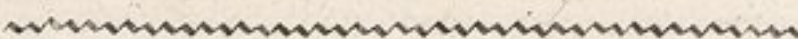
Tous les Exercices doivent se faire sur les cinq voyelles *a, e, i, o, u*, prenant bien garde de ne pas trop détacher ou saccader les notes comme on dit en France, et de ne jamais faire entendre *ce-la, Hé, Hi, Ho, Hu*, qui choque tant les oreilles au lieu d'*a, e, i, o, u*, qu'on doit toujours prononcer distinctement.

3^a

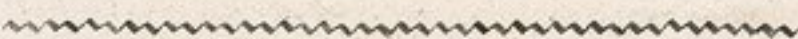
Ho variato in molti modi le sole tre cadenze che si conoscono fino adesso nella Musica affine d'aprir un campo vastissimo e di secondare l'immaginazione degli studenti, i quali con questo mezzo potranno arrivare un giorno a cantar d'ispirazione; ch'è senza dubbio la più pregevole maniera (s'ebbe ne la più difficile) *sopra tutto quando è ben regolata*. Collo stesso fine ho fatto i motivi variati.

4^a

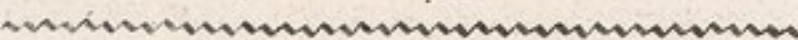
La posizione del corpo dovrà essere dritta. Le braccia e le spalle portate in dietro: in questa guisa sgombrandosi il petto la voce sortirà più chiara, più forte, e più facilmente; e la posizione del corpo sarà più elegante.

5^a

Converrà non affrettarsi troppo quando s'incomincerà a cantare, anzi tutte le volte che si dovrà prender fiato si farà molto adagio senza far sentire la respirazione che presa con affanno è non solo noiosa per chi sente ma anche nociva per il cantante: agita il polmone e impedisce di finir la frase in cominciata.

6^a

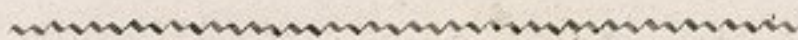
La gola i denti e le labbra dovranno essere aperte sufficientemente acciò che la voce non trovi nessun impedimento, facendo il contrario si altera il buon suono della voce che diviene guttarale e nasale secondo la cattiva posizione dei labbri, gola, e denti, ch'è pur nociva alla buona chiara pronuncia tanto necessaria per ben cantare e che per disgrazia così pochi hanno.



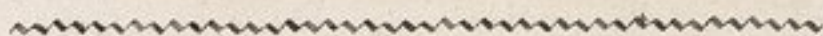
Molti credono di non aver voce affatto, o di aver ne poca o cattiva. Quasi tutti questi sono nell'errore; poi che in generale, dipende dalla buona o cattiva maniera di prendersi per farla sortire: e l'esperienza me l'ha fatto vedere in molti de' miei scolari che credevano di non avere voce affatto, o d'averla cattivissima e che si sono trovati col mio ajuto avere discrete o buone voci.

3^e

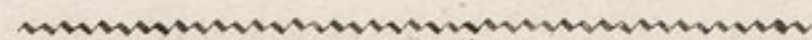
J'ai varié de plusieurs manières les trois seules cadences connues jusqu'à présent en Musique, afin d'ouvrir un vaste champ et d'aider l'imagination des élèves; par ce moyen, ils pourront parvenir un jour à chanter d'inspiration, ce qu'on peut appeler sans contredit la méthode la plus plausible, (bien qu'elle soit très-difficile) *surtout lorsqu'on ne dépasse pas les justes limites*. Par la même raison, j'ai varié aussi les motifs.

4^e

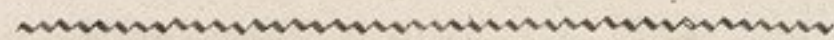
Lorsqu'on chante, on doit se tenir bien droit; les bras et les épaules en arrière, afin que la poitrine bien dégagée laisse un libre cours à la voix qui sera plus claire, plus forte, et plus distincte; cette posture du corps est aussi plus noble et plus élégante.

5^e

Il ne faudra pas se presser lorsqu'on commencera à chanter, et même, lorsqu'on prendra haleine, on le fera très-lentement et de manière à ce qu'on ne s'en apperçoive pas, parceque les efforts en pareil cas aussi funestes au chanteur que désagréables pour ceux qui écoutent, agitent les poumons, et empêchent de bien terminer la phrase qu'on a commencée.

6^e

La gorge, les dents et les lèvres doivent être ouverts de façon que la voix puisse sortir facilement; si l'on s'y prend différemment, on nuit à la bonne qualité de la voix qui devient *Gutturale, Nasale*, à cause de la mauvaise position des lèvres, de la gorge et des dents; cela empêche aussi de prononcer bien clairement et distinctement, art si nécessaire à un bon chanteur, et qui malheureusement n'est pas commun.



Plusieurs personnes croient souvent n'avoir pas du tout de voix, ou bien d'en avoir un peu ou d'une mauvaise qualité; c'est une erreur, par ce qu'en général tout dépend de la bonne ou mauvaise manière de la faire sortir. J'ai prouvé à plusieurs de mes élèves qui se croyaient dans ce cas là qu'ils se trompaient; et par mes soins, j'ai su leur faire trouver la voix qu'ils ne pensoient pas avoir.

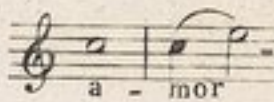
PER FILAR I SUONI.

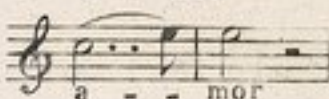
Dopo di aver preso fiato adagio come già si è detto s'incomincerà dolcemente a prender la nota e si rinforzerà gradatamente sino al più forte che si potrà: poi si diminuirà insensibilmente sino al *Pianissimo* senza riprender fiato.

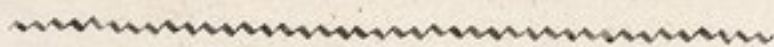
Converrà badare nel rinforzare e diminuire di non crescere o calare il suono poi che questo essendo nella natura della voce, si può crescere nel rinforzare e calare nel diminuire si non si usa molta attenzione.

7^a

Volendo cantare all'Italiana fa duopo di non portar mai la voce colla sillaba che si prende per

(Esempio)  perche è metodo antico Francese; ma ben si colla sillaba che si lascia

(Esempio)  come usano i cantanti Italiani.



I Numeri 2, 3, 4, servono filando e legando i suoni ad unire la voce di petto colle corde di mezzo e di quelle testa. Per unir questi tre registri bisogna passar molto adagio dall'uno all'altro e legando più tosto con esagerazione una nota all'altra.

Siccome chi volesse salire o discendere molti scalini d'un tratto, o pure discenderli d'un salto rischierebbe di farsi del male, così chi volesse far bene le solfe o altri passaggi senza incominciare per una, due, tre, quattro note rischierebbe di non far mai bene nessuna frase d'agilità. Gli Esercizj N^o 5 sino al 14 faciliteranno l'esecuzione di quanto si è detto.

Pare a prima vista che il fare due note sia cosa facilissima, eppure non è così, e da queste due note dipende l'arrivare a far bene le tre, quattro, cinque note, sino all'Ottava e più.

Perciò bisogna usare grand'attenzione in quest'esercizio poichè se non si fa con tutta la premura possibile calerà la nota più alta o crescerà la più bassa. Converrà esercitarsi sopra le due note dando la stessa forza e valore all'una che all'altra; procurando che siano legate e chiare nello stesso tempo: questo non è facile da eseguire e non ci si arriva che a forza di studio.

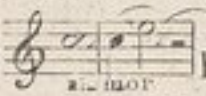
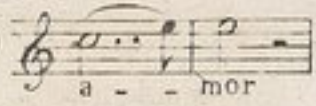
Nell'Essercizio N^o 6 bisognerà badare alla tertìa maggiore, poichè alla seconda battuta se non si sta attenti accade che la nota più alta cala e la più bassa cresce di quasi mezzo tono, e tante volte d'un mezzo tono intiera ed anche tutte due allo stesso tempo alterano l'intonazione.

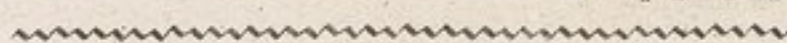
RECIT POUR FILER LES SONS.

Après avoir pris haleine lentement comme nous avons dit, on commencera par attaquer la note *Piano*, et l'on renforcera le son peu à peu, jusqu'au *Fortissimo* (très-fort) ensuite on commencera à diminuer insensiblement jusqu'au *Pianissimo* sans reprendre haleine.

Il faudra prendre garde en renforçant et en diminuant le son, de ne pas aller audessous du ton; la voix y incline naturellement, et l'on peut baisser, en diminuant, ou monter en renforçant, si l'on n'y fait pas la plus grande attention.

7^a

Voulant chanter à l'Italienne, il est nécessaire de ne jamais porter la voix d'une note à l'autre avec la syllabe par laquelle on commence, (Exemple)  parce que c'est l'ancienne manière Française, mais au contraire avec la syllabe qu'on quitte, (Exemple)  comme font les chanteurs Italiens.



Les Numéros 2, 3, 4, indiquent la manière d'unir la voix de poitrine avec le *Medium* et la voix de tête. Lorsqu'on file où que l'on lie les sons, si l'on veut bien assortir ces trois registres, il faut passer bien lentement de l'un à l'autre, et lier d'une manière très-marquée une note à l'autre.

Si quelqu'un voulait monter ou descendre plusieurs marches à la fois, ou les franchir d'un seul pas, il risquerait de se faire beaucoup de mal, de même celui voudrait bien faire les Gammes ou d'autres traits sans commencer par deux, trois, quatre notes risqueroit de ne jamais bien exécuter les roulades. Les exercices depuis le Numéro 5 jusqu'au Numéro 14, faciliteront la pratique de ce que nous venons d'indiquer.

Il semble, au premier abord qu'il soit très-aisé de bien chanter deux notes, cependant cela n'est pas; car lorsqu'on sait bien faire deux notes on peut en faire de même 3, 4, 5, jusqu'à l'Octave et plus encore.

Il est nécessaire d'être très-attentif à cet exercice, parceque si l'on n'y met pas beaucoup d'art, la note la plus élevée baissera, et la plus basse sera audessus du ton. Il faudra s'exercer sur les deux notes, donnant la même force et valeur tant à l'une qu'à l'autre et tâchant de les bien lier, et de les faire entendre très distinctement. Tout cela n'est pas d'une exécution facile, et l'on n'y parvient qu'à force d'étude.

Dans l'Exercice N^o 6, on doit faire attention à la 3^e majeure, parceque n'y prenant pas garde, il arrive à la seconde mesure que la note la plus élevée baisse, et la plus basse monte presque d'un demi-ton, et plusieurs fois d'un demi-ton tout entier, et toutes les deux altèrent quelquefois l'intonation.

Nello studio N.º 7 si darà lo stesso valore a tutte le note, poi che se non ci si bada accadrà che il *Do, Re, Mi, Fa*, sarà fatto più adagio che il *Fa, Mi, Re, Do*; vale altresì che le note ascendenti sono in generale più disposte ad andare adagio che le discendenti, lo stesso arriva negli altri numeri appresso.

I Numeri 8, 9 e 10, vanno della Tonica alla Quinta, della Tonica alla 6^a, e alla 7^a all'intonazioni delle quali si farà grand'attenzione, e particolarmente a quella di 7^{ma} che rare volte, dopo replicato il passo si fa giusta; e quasi sempre accade di far terza minore invece di maggiore e così nei Numeri 12, 13, 14.

I Numeri 15 e 18 si studieranno portando la nota bassa coll'altra, legata e con rapidità passando per tutte le distanze in intermediarie.

I Numeri 16, 17, 19 si studieranno nella stessa maniera che i numeri precedenti ma però in senso opposto, cioè discendendo.

I Numeri 20 e 24 si studieranno per farli perfettamente uguali e nella forza e nel valore.

Dal 27 sino al 49, e dal 56 sino al 63 si studieranno prima dando lo stesso valore e forza a tutte le note, perchè siano perfettamente uguali e chiare, poi con un'inflessione, cioè con poco più di forza alla prima nota d'ogni frase, Poi alla seconda nota solamente, poi alla 3^a. Ed in appresso cambiando le inflessioni e variandole in tutte le maniere possibili.

Lo stesso dovrà praticarsi negli studj di tutte le cadenze e variazioni. Non è precisamente il far della nota ma la maniera di farla che costituisce il bravo cantante, e lo fa distinguere dal mediocre.

Il Trillo non sarà mai fatto destramente se non è preparato vale a dire come è scritto nel N.º 88 di questi Esercizj, cioè principiando piano e adagio a far le due note uguali, poi gradatamente rinforzando ed incalzando il movimento sino al prestissimo.

Il *Mordente* composto d'una nota preceduta di tre appoggiature, si deve fare sforzando la prima delle tre con violenza, dimodo che sorta e si distingua di più della nota che lo precede e di quella che gli succede.

Chiunque si dedica al canto e farà tutti questi studj coll'esattezza e l'attenzione dovuta può diventar bravo cantante senza bisogno di nessun altro studio purchè sia dotato di buon orecchio di buona voce d'intelligenza e d'una grandissima dose di pazienza.

8. 18. 18.

Dans l'Exercice N^o 7, on donnera la même valeur à toutes les notes, parceque au défaut d'attention l'*Ut*, le *Re*, le *Mi* et le *Fa* se feront plus lentement que le *Ea*, le *Mi*, le *Ré* et l'*Ut* vu que les notes ascendantes sont en général plus disposées à marcher lentement que les descendantes. La même chose doit avoir lieu dans les Numéros suivants.

Les Numéros 8, 9 et 10 vont de la Tonique à la Quinte, de la Tonique à la Sixte et à la Septième qui rarement se trouve juste après la réplique du trait, et l'on fait presque toujours la Tierce mineure au lieu de la majeure. L'on fera de même dans les Numéros 12, 13 et 14.

On s'exercera sur les Numéros 15 et 18 en portant la note basse sur la plus élevée, et passant rapidement par toutes les distances intermédiaires.

On étudiera les Numéros 16, 17 et 19 comme les Numéros précédents, mais dans le sens opposé, c'est à dire en descendant.

On étudiera les Numéros 20 et 24 pour pouvoir les exécuter d'une manière très-égale, tant pour la force que la valeur.

Du Numéro 27 jusques au Numéro 49, et du 56 jusqu'au 63 on donnera d'abord la même valeur et la même force à toutes notes, afin de les rendre très-égales et très-distinctes, ensuite par des inflexions on donnera un peu plus de force à la première note de chaque phrase, puis seulement à la seconde note, ensuite à la 3^e. Après on changera encore les inflexions, en les variant de toutes les manières possibles.

On agira de même dans les études de toutes les cadences et variations. Ce n'est pas la simple exécution des notes, mais l'art de les bien nuancer qui constitue le bon chanteur, et le met au dessus d'un artiste médiocre.

Jamais on ne fera bien le Trille (Cadence) si l'on ne le prépare pas d'après la méthode indiquée. dans le Numéro 88 de ces Exercices, c'est à dire en commençant à faire *Piano* et lentement les deux notes égales, pressant ensuite par degrés le mouvement jusqu'au *Prestissimo* (très vite) et appuyant très fortement.

Le *Mordant*, composé d'une note, précédée de trois notes d'agrément doit se faire en appuyant avec force la première des trois notes de façon qu'on l'entende davantage que celle qui la précède, et que celle qui lui succède.

Tous ceux qui voulant cultiver l'art de chanter s'occuperont de ces Exercices avec beaucoup d'exactitude et d'attention, pourront devenir de bons chanteurs, sans aucun autre secours, pourvu toutefois qu'ils soient doués d'intelligence, d'une bonne oreille, et surtout d'une grande dose de patience.

N^o 1.


Handwritten number 68-6489 in a decorative oval on the left margin.

Handwritten musical notation for N^o 1, consisting of three systems of two staves each. The notation includes diamond-shaped symbols and numbers (a, 6, 3, 7, #6, 4, 5, 3) indicating fingerings or positions.

N^o 2.

Handwritten musical notation for N^o 2, consisting of three systems of two staves each. The notation includes diamond-shaped symbols and numbers (3, 7, 6, 5, 4, 3, 7, 6, 5, 3, 7, 6, 5, 3, 7, 6, 5, 3) indicating fingerings or positions.



N^o 3.N^o 4.

N^o 5.

N^o 6.

N^o 7.

N^o 8.

N^o 9.

N^o 10.

Nº 11.

Simile.

Nº 12.

Simile.

Nº 13.

Simile.

Nº 14.

Simile.

Nº 15.

Simile.

Simile.

N^o. 16.

First system of music for N° 16, measures 1-4. The treble staff contains a continuous eighth-note melody. The bass staff features a simple harmonic accompaniment with notes marked with fingerings 3 and 6. The system concludes with a double bar line.

N^o. 17.

First system of music for N° 17, measures 1-4. The treble staff contains a continuous eighth-note melody. The bass staff features a simple harmonic accompaniment with notes marked with fingerings 3 and 6. The system concludes with a double bar line.

N^o. 18.

First system of music for N° 18, measures 1-4. The treble staff contains a continuous eighth-note melody. The bass staff features a simple harmonic accompaniment with notes marked with fingerings 3 and 6. The system concludes with a double bar line.



N^o 21.

Handwritten musical score for N° 21, measures 1-4. The score is written for piano in C major, 2/4 time. The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment using a 5-3-6-3 fingering pattern. Measure 4 concludes with a double bar line.

N^o 22.

Handwritten musical score for N° 22, measures 1-3. The score is written for piano in C major, 2/4 time. The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment using a 5-3-6-3 fingering pattern. Measure 3 concludes with a double bar line.



528.C. B.

First system of a piano piece. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a harmonic accompaniment with chords marked with figures 7, 3, and 6.

N^o. 21.

Bis.

Second system, labeled N^o. 21. Bis. The right hand continues with a sixteenth-note arpeggiated pattern, while the left hand plays sustained chords.

N^o. 23.

Third system, labeled N^o. 23. The right hand features a sixteenth-note arpeggiated pattern with accents. The left hand accompaniment includes chords with figured bass notation.

Continuation of the third system for N^o. 23. The right hand continues with the arpeggiated pattern, and the left hand provides harmonic support with figured bass.

N^o. 24.

Fourth system, labeled N^o. 24. The right hand features a sixteenth-note arpeggiated pattern with diamond-shaped ornaments above the notes. The left hand accompaniment includes chords with figured bass notation.

Continuation of the fourth system for N^o. 24. The right hand continues with the arpeggiated pattern and ornaments, while the left hand provides harmonic support with figured bass.

N^o 25.

Handwritten musical score for N° 25, measures 1-4. The piece is in common time (C). The treble staff features a continuous eighth-note melody, while the bass staff provides a simple harmonic accompaniment of quarter notes.

N^o 26.

Handwritten musical score for N° 26, measures 1-4. The treble staff contains a rapid eighth-note melody, and the bass staff has a steady quarter-note accompaniment.

N^o 27.

Handwritten musical score for N° 27, measures 1-4. The treble staff shows a melody of eighth notes. The bass staff includes figured bass notation: 6 3, 7 3, 6 3, 6 3, 6 3, and 6 4 3.

Continuation of N° 27, measures 5-7. The treble staff continues with eighth-note patterns. The bass staff features figured bass notation: 6 3, 6 3, 7 3, 6 3, 6 3, and 7 3.

N^o 28.

Handwritten musical score for N° 28, measures 1-4. The treble staff has a melody of eighth notes, and the bass staff has a simple quarter-note accompaniment.

Continuation of N° 28, measures 5-7. The treble staff continues with eighth-note patterns, and the bass staff has a simple quarter-note accompaniment.

Nº 29.

Nº 50.

Nº 31.

Nº 32.

Simile
jusqu'à l'octave

N^o 33.

Musical score for N° 33, a piano exercise in C major, 3/4 time. It consists of five systems of grand staves. Each system has a treble staff with a continuous eighth-note pattern and a bass staff with a single note per measure. The notes in the bass staff are C, E, G, A, and C respectively for the five systems. The first system includes fingerings 5, 4, and 3 above the first three measures. The piece ends with a double bar line after the fifth system.

N^o 34.

Musical score for N° 34, a piano exercise in C major, 3/4 time. It consists of one system of a grand staff. The treble staff has a continuous eighth-note pattern. The bass staff has a single note per measure: C, E, G, and A. The first measure includes fingerings 5, 4, and 3 above the notes. The piece ends with a double bar line. The text "Simile jusqu'à l'octave" is written above the final measure of the treble staff.

N^o. 35.

Simile.

N^o. 36.

simile. simile.

N^o. 37.

simile. simile.

N^o. 38.

Simile.

N^o. 39.

Simile.

N^o. 40.

Simile.

Nº 41.

Exercise N° 41 consists of three systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system features a treble staff with a continuous eighth-note pattern and a bass staff with a simple harmonic accompaniment. The second system continues the treble staff pattern with some melodic variation and adds a more active bass line. The third system concludes the exercise with a final cadence in both staves.

Nº 42.

Exercise N° 42 is a single system of piano accompaniment. The treble staff contains a continuous eighth-note pattern, while the bass staff provides a simple harmonic accompaniment. The exercise concludes with the word "Simile" written in the right margin.

Nº 43.

Exercise N° 43 is a single system of piano accompaniment. The treble staff contains a continuous eighth-note pattern, while the bass staff provides a simple harmonic accompaniment. The exercise concludes with the word "Simile" written in the right margin.

Nº 44.

Exercise N° 44 is a single system of piano accompaniment. The treble staff contains a continuous eighth-note pattern, while the bass staff provides a simple harmonic accompaniment. The exercise concludes with the word "Simile" written in the right margin.

N^o 45.

Simile

N^o 46.

Simile

N^o 47.

Simile

Simile

Simile

N^o 48.

Simile

N^o. 49.N^o. 50.N^o. 51.

N^o. 52.

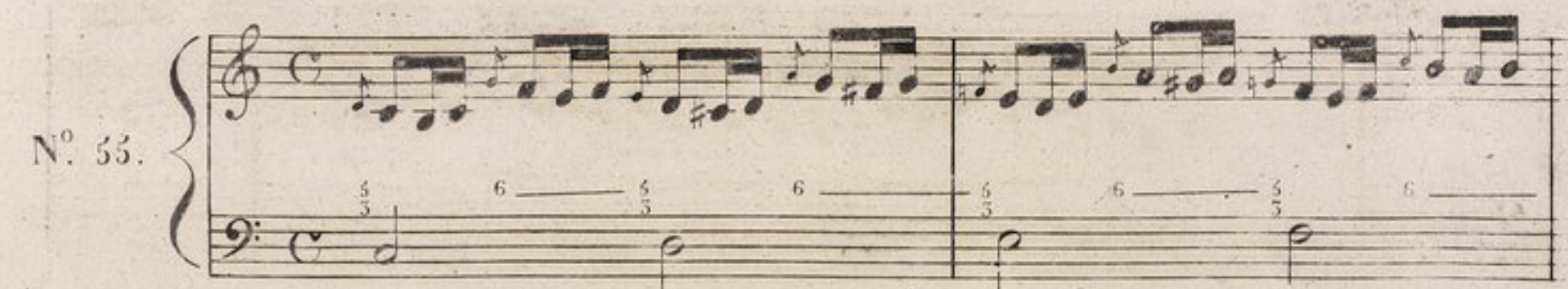
N^o 55.

SUITE.



N^o. 54.

Handwritten musical score for No. 54. The score is written on a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The time signature is common time (C). The score consists of six systems, each with two staves. The notation includes various musical symbols such as notes, rests, and fingerings. The first system shows a treble staff with a series of eighth notes and a bass staff with a single note. The second system shows a treble staff with a series of eighth notes and a bass staff with a single note. The third system shows a treble staff with a series of eighth notes and a bass staff with a single note. The fourth system shows a treble staff with a series of eighth notes and a bass staff with a single note. The fifth system shows a treble staff with a series of eighth notes and a bass staff with a single note. The sixth system shows a treble staff with a series of eighth notes and a bass staff with a single note.



N^o. 56.

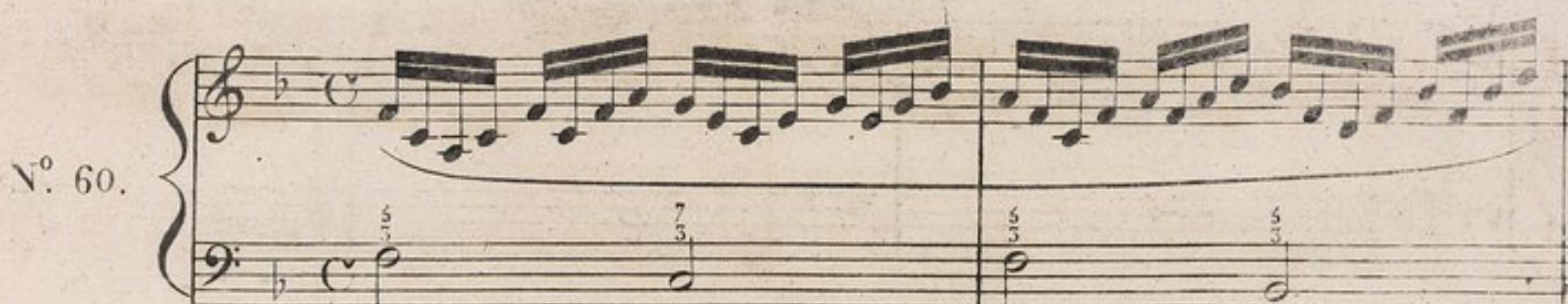
Three systems of piano accompaniment for N° 56. Each system consists of a treble and bass staff. The treble staff features a continuous sixteenth-note melody, while the bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.

N^o. 57.

One system of piano accompaniment for N° 57. The treble staff contains a sixteenth-note melody, with a '6' indicating a sixteenth note above the first measure. The bass staff has a simple accompaniment. The system ends with a double bar line and the word "Simile." written to the right.

N^o. 58.

One system of piano accompaniment for N° 58. The treble staff features a sixteenth-note melody, and the bass staff provides a simple accompaniment. The system concludes with a double bar line.



N^o. 62.

N^o. 63.

N^o. 64.

a piacere.

N^o. 65.

bar ba ro.

N^o. 66.

bar ba ro.

Nº 67.

bar ba ro

Nº 68.

bar ba ro

Nº 69.

bar ba ro

Nº 70.

bar ba ro

Nº 71.

bar ba ro

Nº 72.

bar ba ro

N^o. 73.N^o. 74.N^o. 75.N^o. 76.

A piacere.

N^o 77. *Suo ni la trom ba.*

N^o 78. *Suo ni la trom ba.*

N^o 79. *Suo ni la trom ba.*

N^o 80. *Suo ni la trom ba.*

N^o 81. *Suo ni la trom ba.*

N^o 82. *Suo ni la trom ba.*

N^o 83. *Suo ni la trom ba.*

N^o 84. *Suo ni la trom ba.*

N^o 85. *Suo ni la trom ba.*

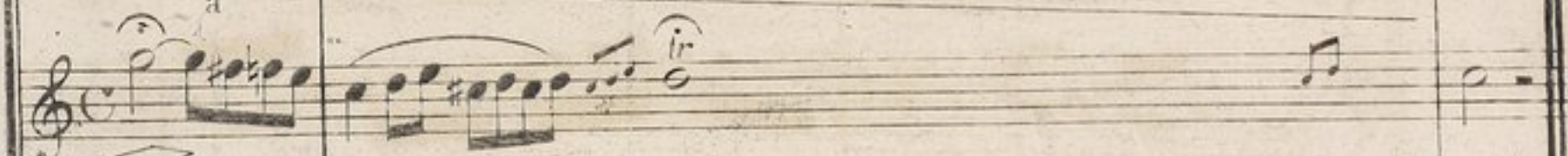
N^o 86. *Suo ni la trom ba.*

N^o 87. *Suo ni la trom ba.*

A piacere.
Cadenza.

Trillo preparato.

Nº 88. 

Nº 89. 

Nº 90. 

Nº 91. 

Nº 92. 

Nº 93. 

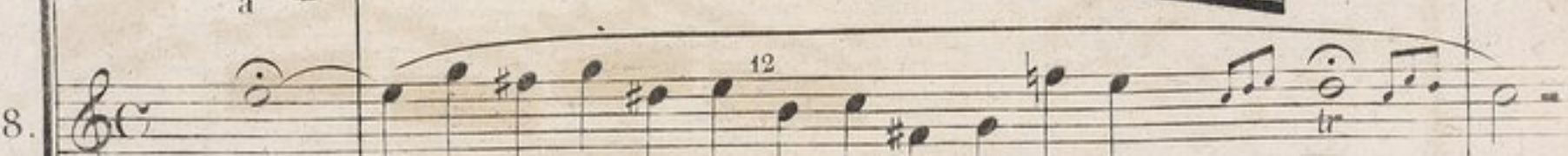
Nº 94. 

Nº 95. 

Nº 96. 

Nº 97. 

Nº 98. 

Nº 99. 



A piacere.
Cadenza.

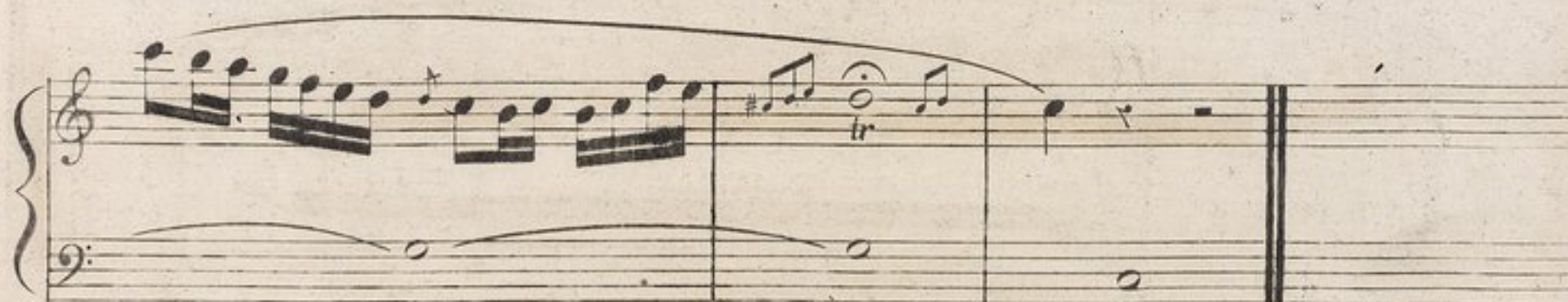
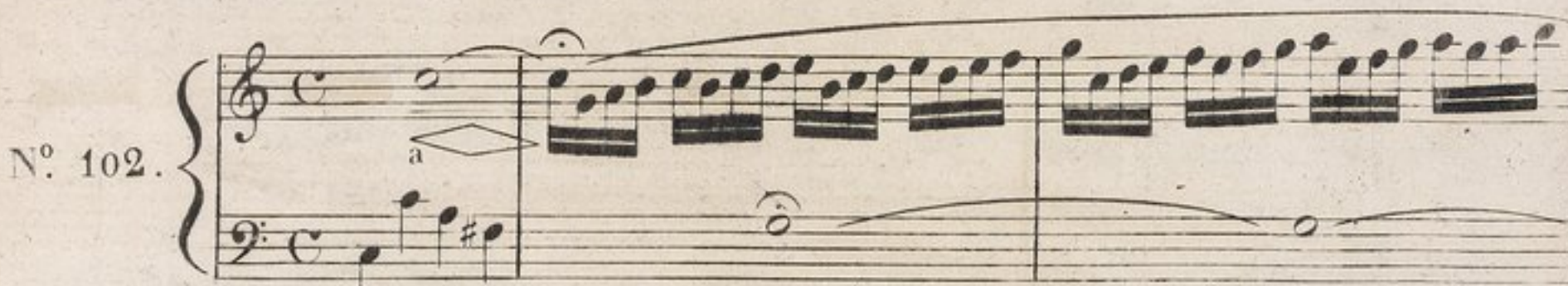
Nº 100.



Nº 101.



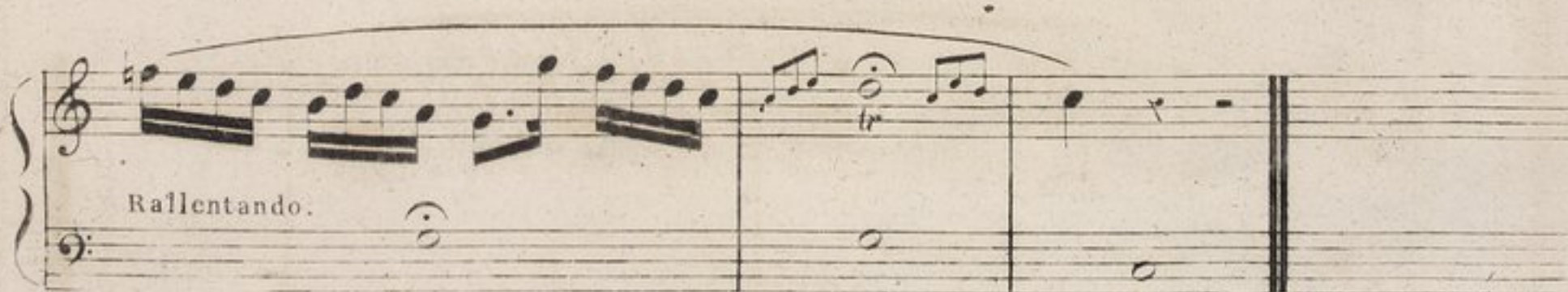
Nº 102.



Nº 105.



Rallentando.



Nº 104.

Exercise Nº 104 is written for piano in common time. The treble staff begins with a diamond-shaped fingering mark labeled 'a' in the first measure, followed by a series of eighth-note runs. The bass staff provides a simple harmonic accompaniment. The exercise concludes with a trill in the final measure of the treble staff.

Nº 105.

Exercise Nº 105 is written for piano in common time. The treble staff begins with a diamond-shaped fingering mark labeled 'a' in the first measure, followed by a series of eighth-note runs. The bass staff provides a simple harmonic accompaniment. The exercise concludes with a trill in the final measure of the treble staff.

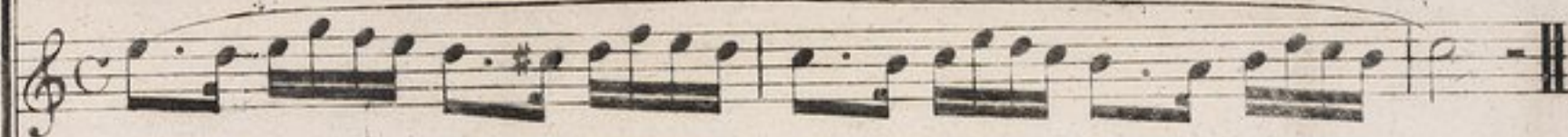
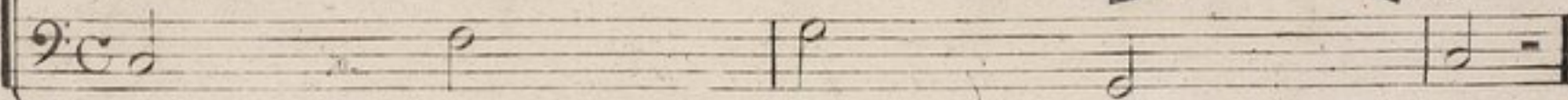
Nº 106.

Cadenza.

Exercise Nº 106 is a cadenza exercise for piano in common time. The treble staff begins with a diamond-shaped fingering mark labeled 'a' in the first measure, followed by a series of eighth-note runs. The bass staff provides a simple harmonic accompaniment. The exercise concludes with a trill in the final measure of the treble staff.

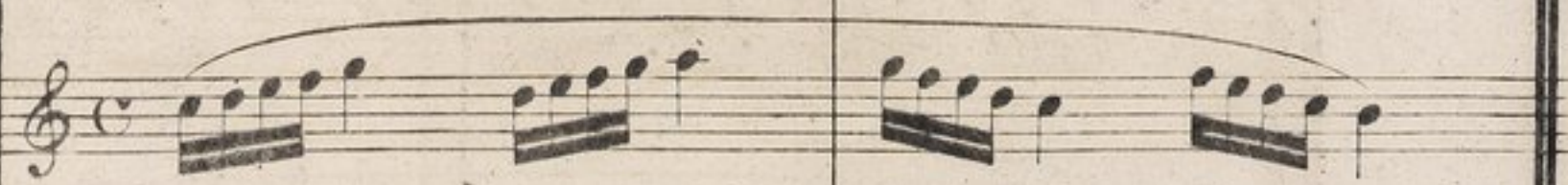
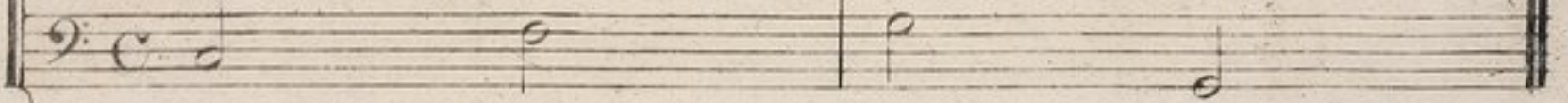
Nº 107.

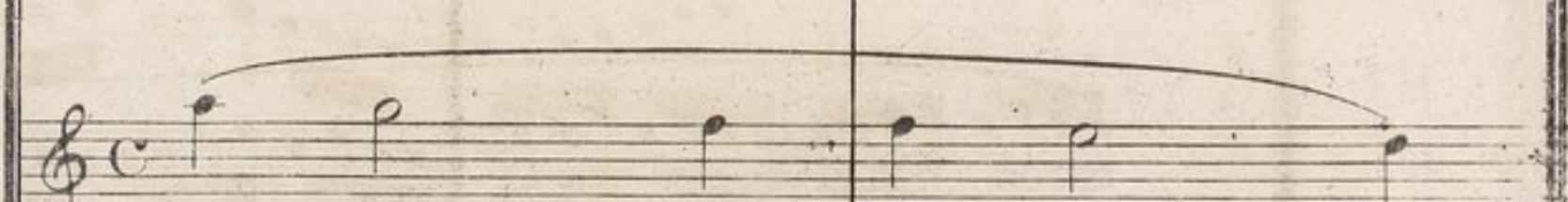
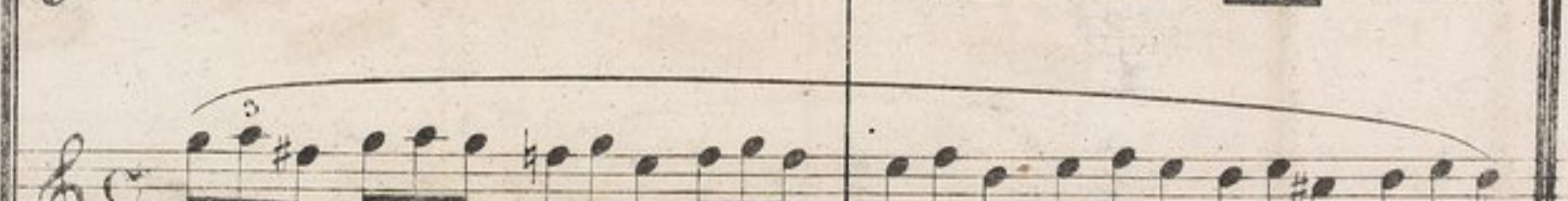
Exercise Nº 107 is written for piano in common time. The treble staff begins with a diamond-shaped fingering mark labeled 'a' in the first measure, followed by a series of eighth-note runs. The bass staff provides a simple harmonic accompaniment. The exercise concludes with a trill in the final measure of the treble staff.

N^o 108.N^o 109.N^o 110.N^o 111.N^o 112.N^o 113.N^o 114.N^o 115.N^o 116.N^o 117.N^o 118.N^o 119.N^o 120.N^o 121.

N^o 122.N^o 123.N^o 124.N^o 125.N^o 126.N^o 127.N^o 128.N^o 129.N^o 130.

A musical score for ten exercises, numbered N° 122 to N° 130. Each exercise is written on a single staff with a treble clef and a common time signature (C). The exercises are arranged in two columns. Exercises 122, 123, 124, 125, 126, 127, 128, 129, and 130 are all written on a single staff. Exercise 130 is the only one that includes a bass clef staff at the bottom. The exercises are separated by a double bar line. Exercises 122, 123, 124, 125, 126, 127, 128, 129, and 130 are all written on a single staff. Exercise 130 is the only one that includes a bass clef staff at the bottom. The exercises are separated by a double bar line.

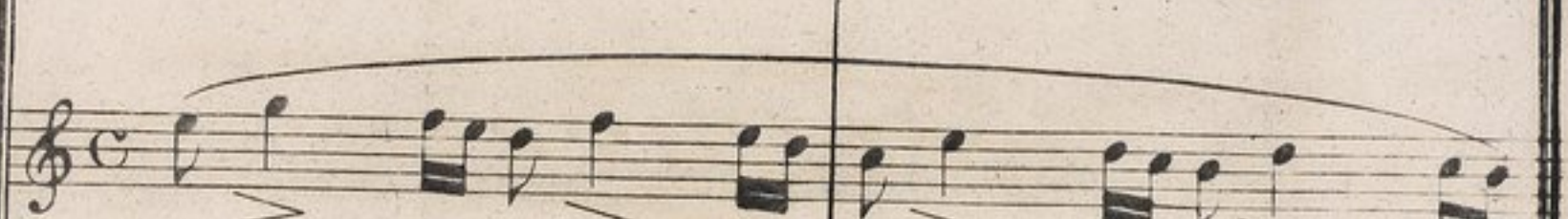
N^o. 131.N^o. 132.N^o. 133.N^o. 134.N^o. 135.N^o. 136.N^o. 137.N^o. 138.N^o. 139.N^o. 140.

N^o. 141.N^o. 142.N^o. 143.N^o. 144.N^o. 145.N^o. 146.N^o. 147.N^o. 148.N^o. 149.

N^o 130. 

N^o 131. 

N^o 132. 

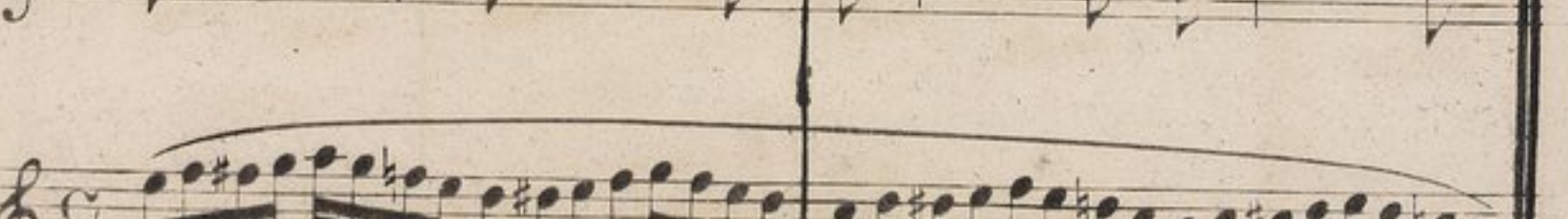
N^o 133. 

N^o 134. 

N^o 135. 

N^o 136. 

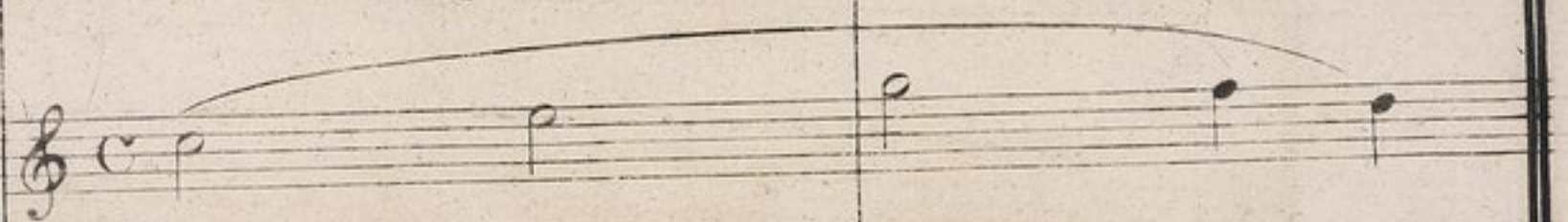
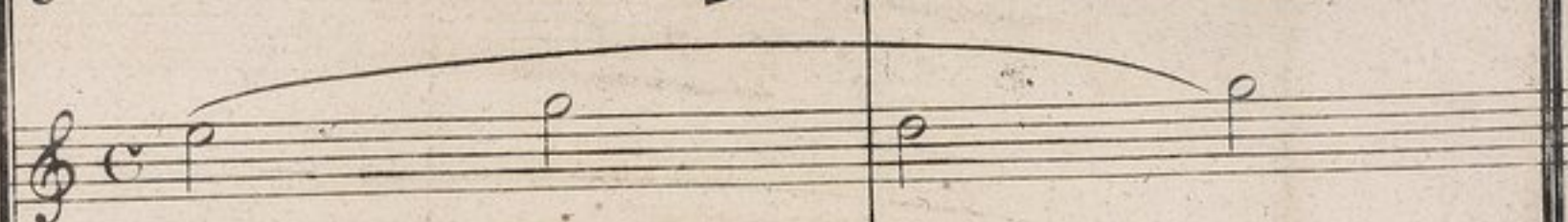
N^o 137. 

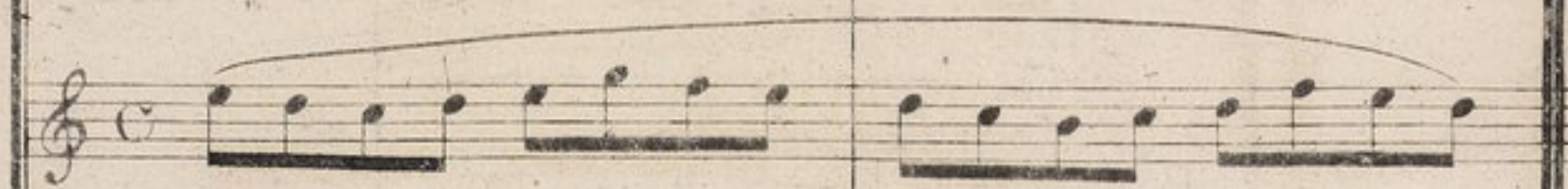
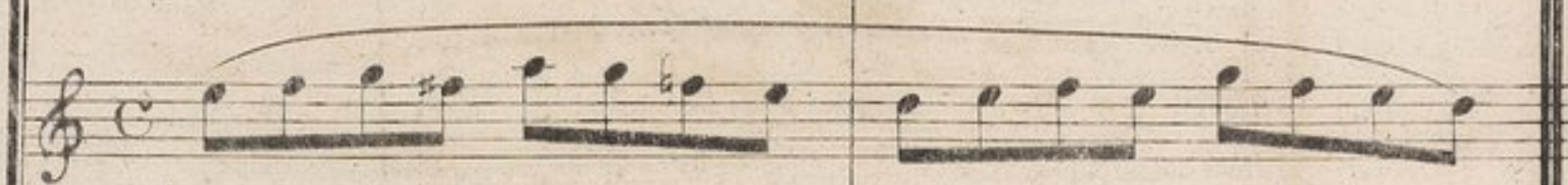
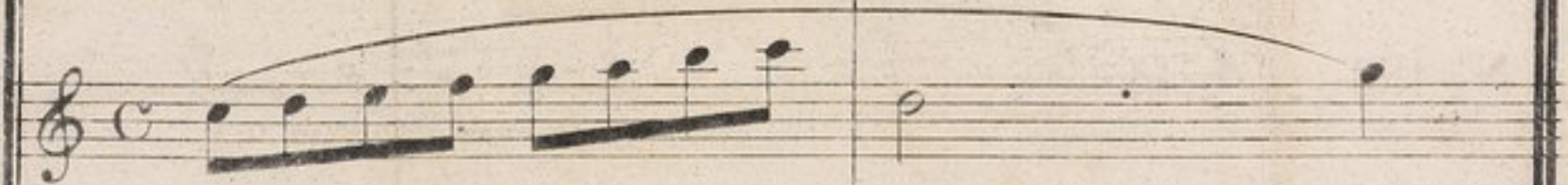
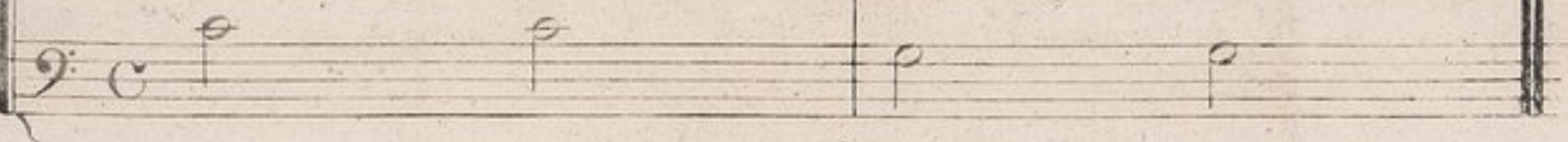
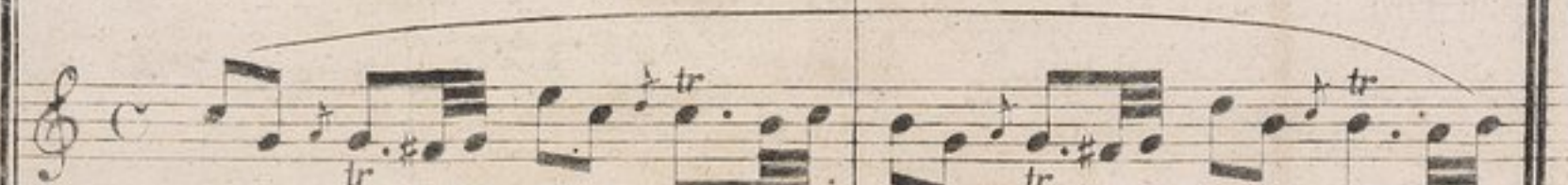
N^o 138. 



N^o 159.N^o 160.N^o 161.N^o 162.N^o 163.N^o 164.N^o 165.N^o 166.N^o 167.

The image displays a page of musical notation for exercises numbered 159 to 167. Each exercise is written on a single staff in treble clef with a common time signature (C). The exercises are arranged in a vertical column, with each exercise occupying two measures. Exercises 159, 160, 161, 162, 163, 164, 165, 166, and 167 are all written in treble clef. Exercise 159 consists of two whole notes. Exercise 160 consists of two eighth notes. Exercise 161 consists of two eighth notes. Exercise 162 consists of two eighth notes. Exercise 163 consists of two eighth notes. Exercise 164 consists of two eighth notes. Exercise 165 consists of two eighth notes. Exercise 166 consists of two eighth notes. Exercise 167 consists of two eighth notes. Exercise 167 includes a trill (tr) over the final note. The exercises are arranged in a vertical column, with each exercise occupying two measures. Exercises 159, 160, 161, 162, 163, 164, 165, 166, and 167 are all written in treble clef. Exercise 159 consists of two whole notes. Exercise 160 consists of two eighth notes. Exercise 161 consists of two eighth notes. Exercise 162 consists of two eighth notes. Exercise 163 consists of two eighth notes. Exercise 164 consists of two eighth notes. Exercise 165 consists of two eighth notes. Exercise 166 consists of two eighth notes. Exercise 167 consists of two eighth notes. Exercise 167 includes a trill (tr) over the final note.

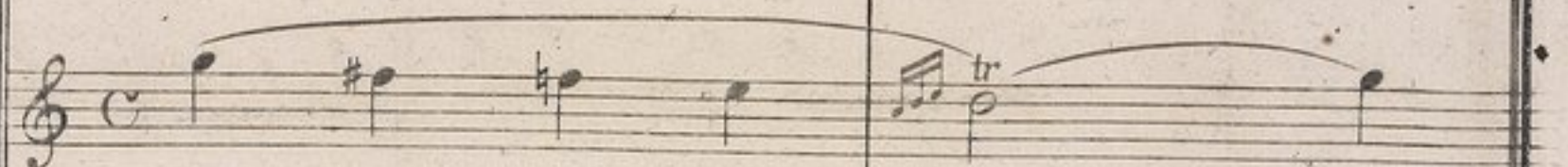
N^o. 168.N^o. 169.N^o. 170.N^o. 171.N^o. 172.N^o. 173.N^o. 174.N^o. 175.N^o. 176.N^o. 177.

N^o. 178.N^o. 179.N^o. 180.N^o. 181.N^o. 182.N^o. 183.N^o. 184.N^o. 185.N^o. 186.

Nº. 187.



Nº. 188.



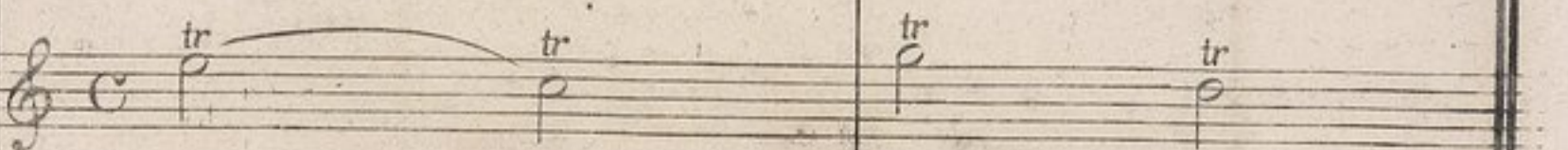
Nº. 189.



Nº. 190.



Nº. 191.



Nº. 192.



Nº. 193.



Nº. 194.

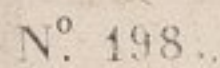


Nº. 195.



Nº. 196.





N^o. 199.

N^o 200.

N^o 201.

N^o 202.

N^o 203.

N^o 204.

N^o 205.

Nº 206.

Nº 207.

Nº 208.

Nº 209.

Nº 210.

Nº 211.

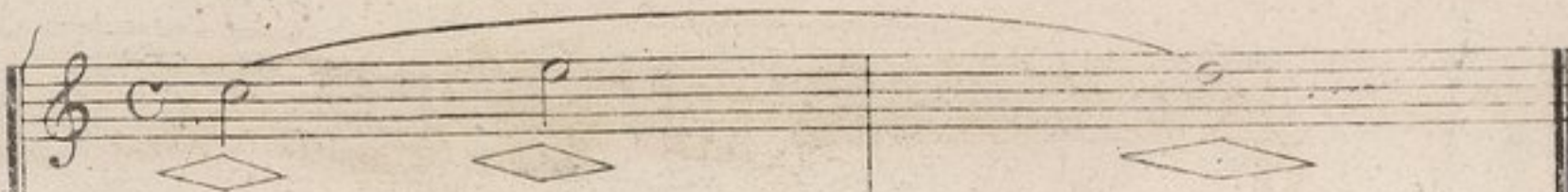
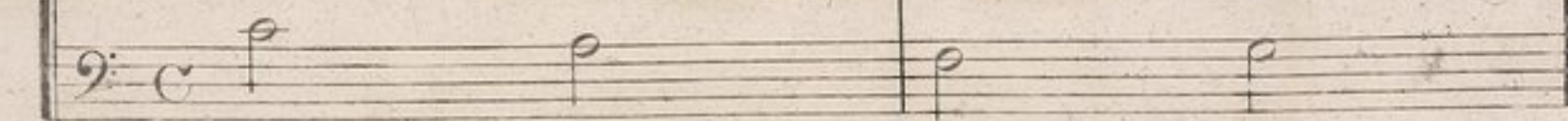
Nº 212.

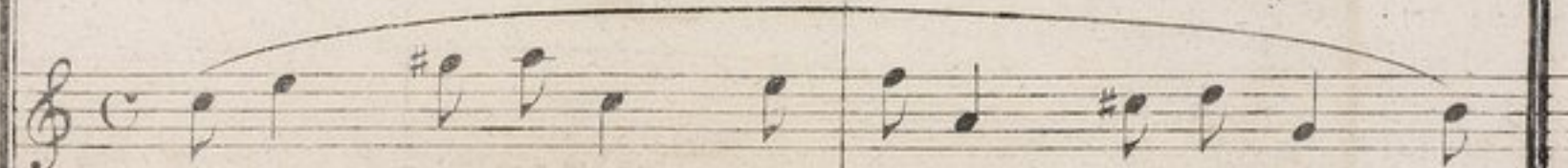
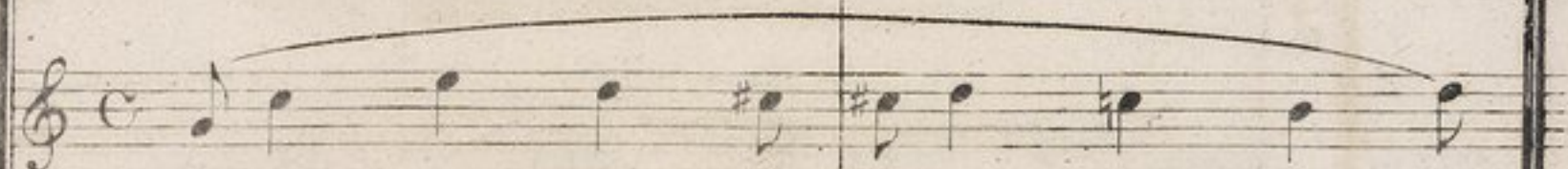
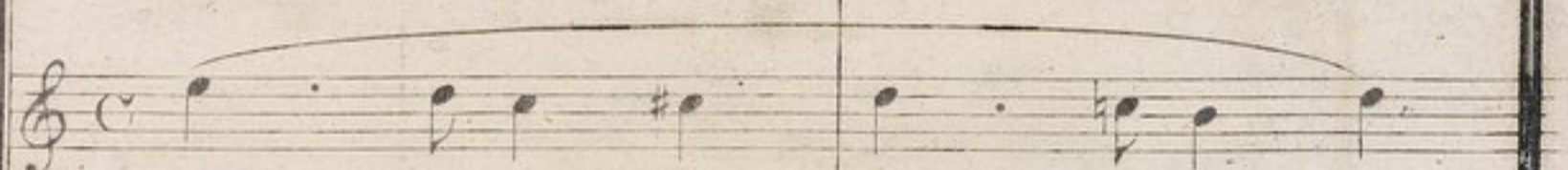
Nº 213.

Nº 214.

Nº 215.

The musical score consists of ten exercises, numbered Nº 206 through Nº 215. Each exercise is written on a single staff in C major (one sharp, F#) and common time (C). The exercises are arranged in two columns of five. Exercises Nº 206, 208, 212, and 215 include a diamond-shaped symbol below the staff. Exercises Nº 209, 210, 211, and 214 feature complex rhythmic patterns, including sixteenth and thirty-second notes. Exercises Nº 207, 213, and 215 show melodic lines with various intervals and accidentals. The bottom of the page features a bass staff with a single note, likely a continuation or a separate exercise.

N^o. 216.N^o. 217.N^o. 218.N^o. 219.N^o. 220.N^o. 221.N^o. 222.N^o. 223.N^o. 224.

N^o. 225.N^o. 226.N^o. 227.N^o. 228.N^o. 229.N^o. 230.N^o. 231.N^o. 232.N^o. 233.N^o. 234.

Nº 235. 

Nº 236. 

Nº 237. 

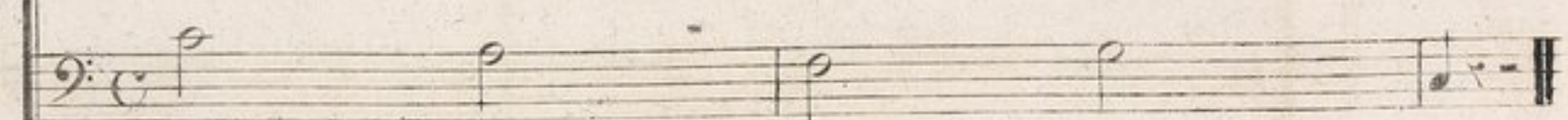
Nº 238. 

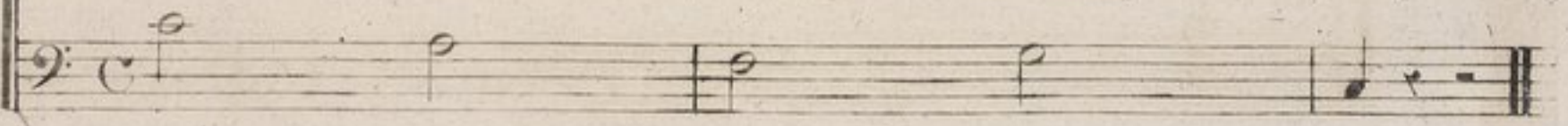
Nº 239. 

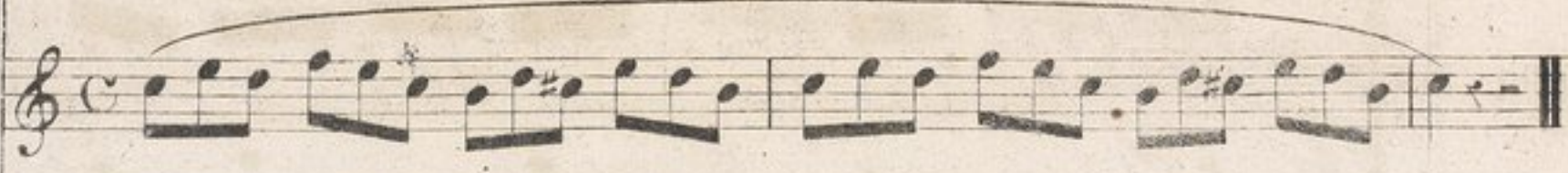
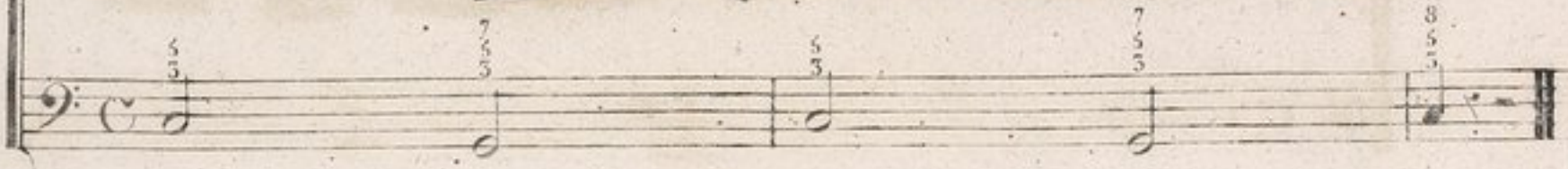
Nº 240. 

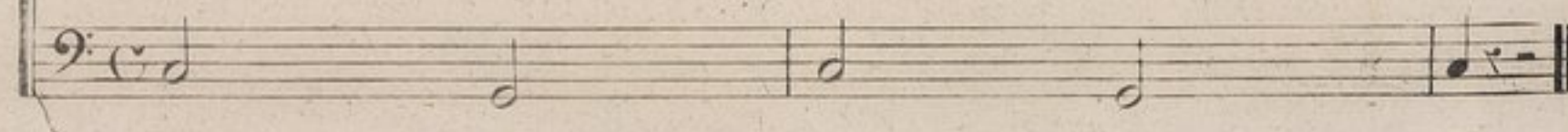
Nº 241. 

Nº 242. 

Nº 243. 


N^o 244.N^o 245.N^o 246.N^o 247.N^o 248.N^o 249.N^o 250.N^o 251.N^o 252.N^o 253.

N^o. 254.N^o. 255.N^o. 256.N^o. 257.N^o. 258.N^o. 259.N^o. 260.N^o. 261.N^o. 262.

N^o 263.N^o 264.N^o 265.N^o 266.N^o 267.N^o 268.N^o 269.N^o 270.N^o 271.

Tema variato.

Nº 272.



Nº 273.



Nº 274.



Nº 275.



Nº 276.



Nº 277.



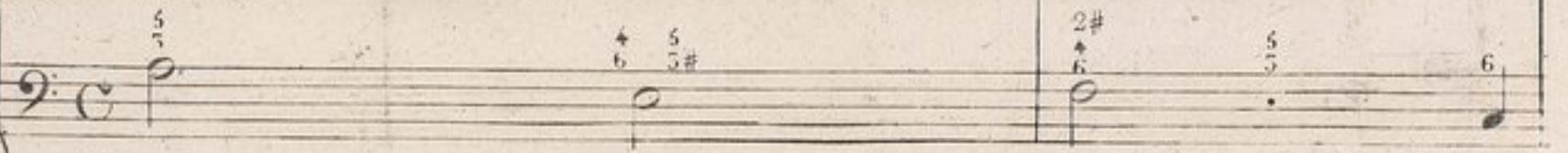
Nº 278.



Nº 279.



Nº 280.



Handwritten musical score on page 57, featuring ten staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. A vertical line divides the page into two systems. The word "suivez" is written near the top right. The bottom staff contains figured bass notation.

Figured bass notation (bottom staff):

First system: 6, 3, 6, 5

Second system: 4, 6, 3#, 10, 4, 4

Handwritten musical score on page 58, featuring ten staves of music. The notation is in treble and bass clefs, with various musical notations including notes, rests, and dynamic markings. The score is divided into two systems by a vertical line. The first system contains the first five staves, and the second system contains the remaining five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are numbered 1 through 10. The first staff has a diamond-shaped marking above it. The second staff has a diamond-shaped marking above it. The third staff has a diamond-shaped marking above it. The fourth staff has a diamond-shaped marking above it. The fifth staff has a diamond-shaped marking above it. The sixth staff has a diamond-shaped marking above it. The seventh staff has a diamond-shaped marking above it. The eighth staff has a diamond-shaped marking above it. The ninth staff has a diamond-shaped marking above it. The tenth staff has a diamond-shaped marking above it. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are numbered 1 through 10. The first staff has a diamond-shaped marking above it. The second staff has a diamond-shaped marking above it. The third staff has a diamond-shaped marking above it. The fourth staff has a diamond-shaped marking above it. The fifth staff has a diamond-shaped marking above it. The sixth staff has a diamond-shaped marking above it. The seventh staff has a diamond-shaped marking above it. The eighth staff has a diamond-shaped marking above it. The ninth staff has a diamond-shaped marking above it. The tenth staff has a diamond-shaped marking above it.

Handwritten musical score on page 59, featuring ten staves of music. The notation includes treble and bass clefs, various note values, accidentals, and dynamic markings like 'R' and 'suivez'. The music is organized into two systems of five staves each, separated by a vertical line. The bottom staff is a bass line with a 6/8 time signature.

The score consists of ten staves, organized into two systems of five staves each, separated by a vertical line. The notation includes treble and bass clefs, various note values, accidentals, and dynamic markings like 'R' and 'suivez'. The music is organized into two systems of five staves each, separated by a vertical line. The bottom staff is a bass line with a 6/8 time signature.

Handwritten musical score on page 60, featuring ten staves of music in two systems. The notation includes various note values, accidentals, and slurs. The bottom staff contains figured bass notation.

Figured Bass notation (bottom staff):

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	6 7b	5	5	3
2	#0			

Handwritten musical score on page 61. The score consists of ten staves of music, all in treble clef, and one bass clef staff at the bottom. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with a vertical bar line dividing the staves into two measures. The notation is complex, with many slurs and ties, suggesting a continuous melodic line. The bottom staff is in bass clef and contains a few notes, including a triplet marked with a '3'.

Tema variato.

Nº 182.

Nº 183.

Nº 184.

Nº 185.

Nº 186.

Nº 187.

Nº 188.

Nº 189.

Nº 190.

Nº 191.

Nº 192.

Nº 193.

1^{ma} var.

2^a

3^a

4^a

5^a

6^a

7^a

8^a

9^a

10^a

11^a

5 6 8 3

Handwritten musical score on page 63, featuring 11 staves of music in G major. The score includes various musical notations such as treble and bass clefs, key signatures, notes, rests, and dynamic markings like 'R' and 'f'. The word 'SUIVEZ.' is written on the second staff. The bottom staff is a bass line with figured bass notation (4, 3, 5).

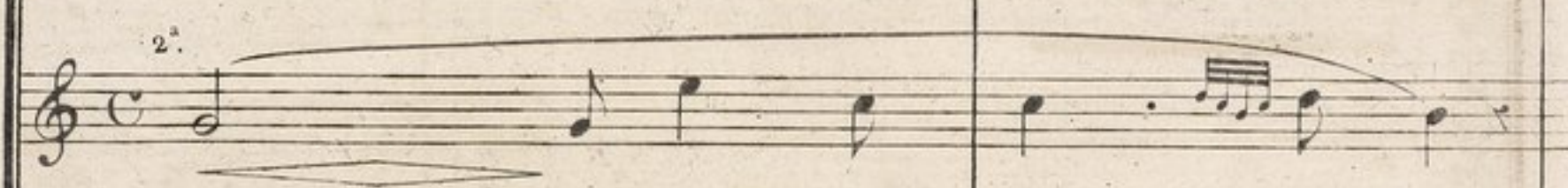
Handwritten musical score on page 64, featuring 12 staves of music in G major. The score is divided into two systems of six staves each. The notation includes various note values, rests, and dynamic markings. The bottom staff is a bass line with figured bass notation.

Handwritten musical score on page 65, featuring 12 staves of music in G major. The score is divided into two systems of six staves each. The notation includes various note values, rests, and dynamic markings. The bottom staff is a bass line in G major.

Tema variato.

Nº 294. 

Nº 295. ^{1^{ma}} 1.º var. 

Nº 296. ^{2^a} 

Nº 297. ^{3^a} 

Nº 298. ^{4^a} 

Nº 299. ^{5^a} 

Nº 500. ^{6^a} 

Nº 501. ^{7^a} 

Nº 502. ^{8^a} 



Handwritten musical score on page 67, featuring ten staves of music. The notation is in C major, C major, and C minor. The score includes various musical notations such as notes, rests, accidentals, and ornaments. The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature, with a 'R' above the first note. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a treble clef and a common time signature. The ninth staff begins with a treble clef and a common time signature. The tenth staff begins with a bass clef and a common time signature. The score is divided into two measures by a vertical line. The first measure contains the first eight staves, and the second measure contains the last two staves. The notation is in C major, C major, and C minor. The score includes various musical notations such as notes, rests, accidentals, and ornaments. The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature, with a 'R' above the first note. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a treble clef and a common time signature. The ninth staff begins with a treble clef and a common time signature. The tenth staff begins with a bass clef and a common time signature. The score is divided into two measures by a vertical line. The first measure contains the first eight staves, and the second measure contains the last two staves. The notation is in C major, C major, and C minor. The score includes various musical notations such as notes, rests, accidentals, and ornaments.

9.^a var.

N^o 503.

10.^a

N^o 504.

11.^a

N^o 505.

12.^a

N^o 506.

13.^a

N^o 507.

14.^a

N^o 508.

15.^a

N^o 509.

16.^a

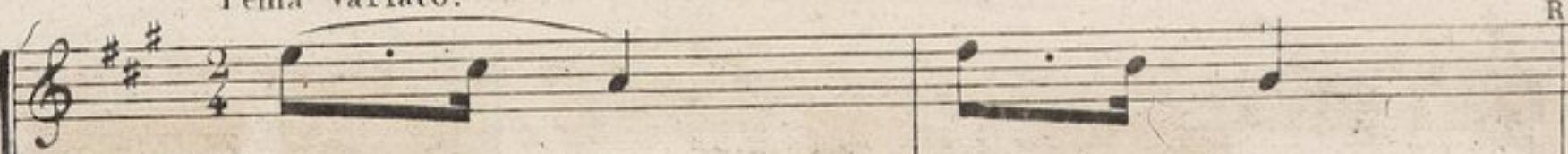
N^o 310.

528. C. B.

Handwritten musical score on page 69, featuring eight staves of music in C major, 2/4 time. The score is divided into two measures by a vertical line. The first seven staves are treble clef, and the eighth is bass clef. The music consists of various melodic lines with slurs and accidentals.

Tema variato.

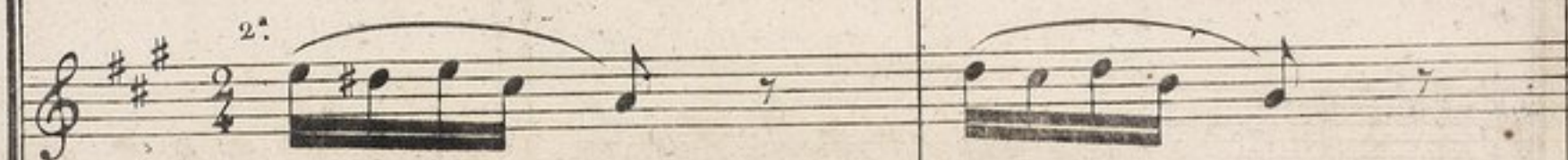
Nº 311.



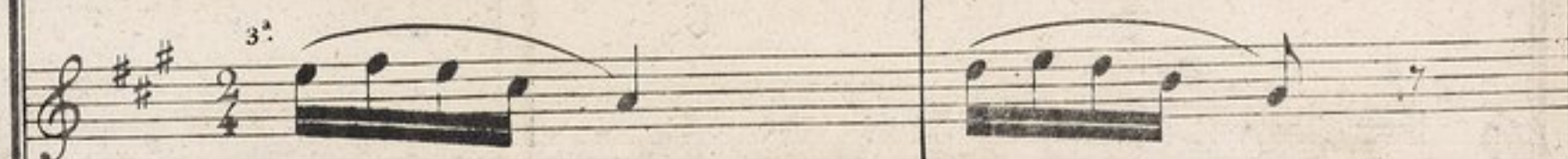
Nº 312.



Nº 313.



Nº 314.



Nº 315.



Nº 316.



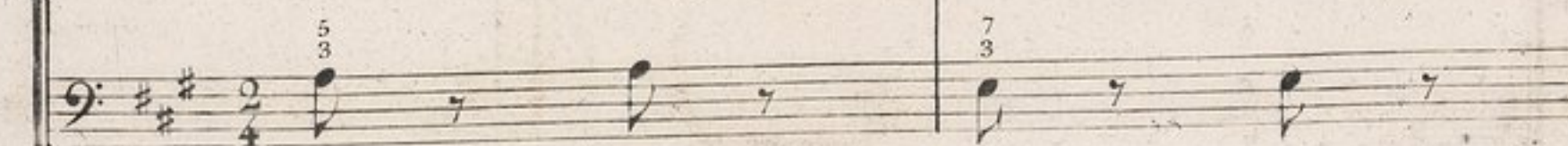
Nº 317.



Nº 318.



Nº 319.



Handwritten musical score on page 71, featuring ten staves of music in G major (one sharp) and 2/4 time. The score is divided into two measures by a vertical bar line. The first nine staves are in treble clef, and the tenth is in bass clef. The music includes various note values, rests, and slurs. The bottom staff has fingerings 5, 3, 5, 3, 5, 3 written below it.

72

9^a var:

N^o 520.

10^a

N^o 521.

11^a

N^o 522.

12^a

N^o 523.

13^a

N^o 524.

14^a

N^o 525.

15^a

N^o 526.

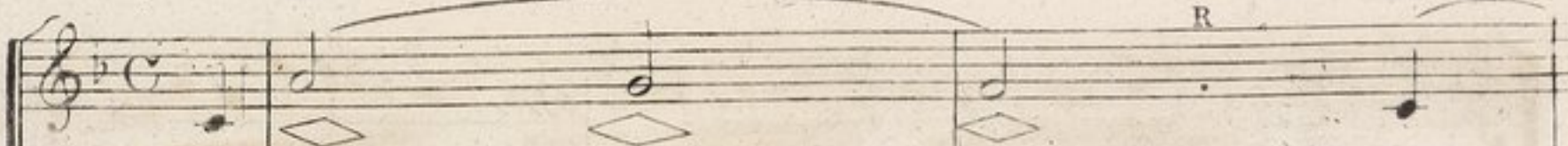
16^a

N^o 527.

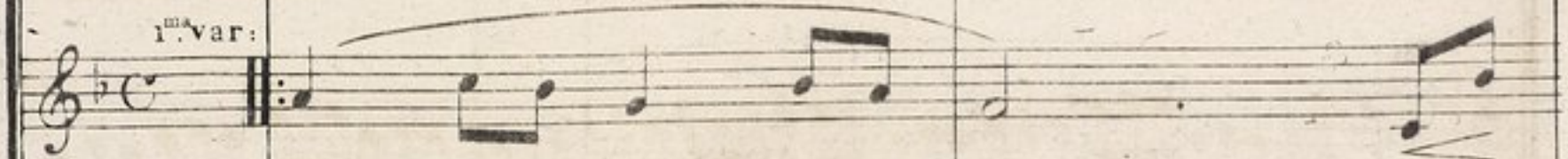
Handwritten musical score on page 73, featuring nine staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic patterns, slurs, and accidentals. The first eight staves are in treble clef, and the ninth is in bass clef. The music is organized into two measures per staff, separated by a vertical bar line.

Tema variato.

Nº 528.



Nº 529.



Nº 530.



Nº 531.



Nº 532.



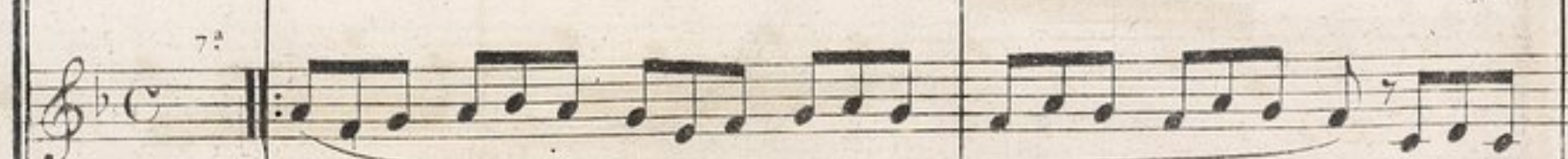
Nº 533.



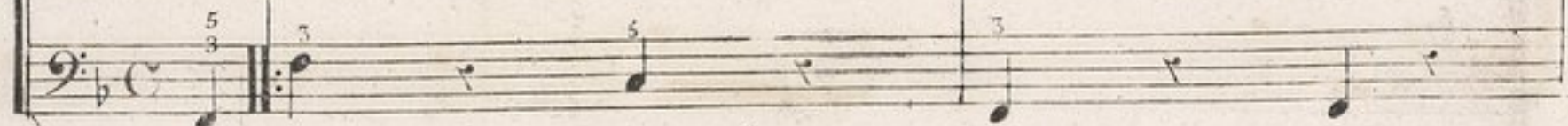
Nº 534.



Nº 535.



Nº 536.



Handwritten musical score on page 75, featuring ten staves of music. The notation is in G major (one sharp) and common time (C). The score is divided into two measures by a vertical bar line. The first measure contains the first half of the musical phrases, and the second measure contains the second half. The notation includes various melodic lines, some with trills, and a bass line with figured bass notation. The staves are numbered 1 through 10 from top to bottom. The first staff has a treble clef and a common time signature. The last staff has a bass clef and a common time signature. The music is written in a clear, legible hand.

A handwritten musical score on ten staves, organized into two systems of five staves each. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The first system (staves 1-5) features a melody in the first staff with diamond-shaped ornaments, and a more complex melodic line in the fifth staff. The second system (staves 6-10) continues the melody, with a trill (tr) marked in the sixth staff and a repeat sign (R) in the eighth staff. The bottom staff (staff 10) is in bass clef and contains a simple bass line with a 5# fingering and a 6th fingering. The manuscript is on aged, slightly discolored paper.

Handwritten musical score on page 77, featuring ten staves of music. The notation includes treble and bass clefs, common time signatures, and various musical symbols such as notes, rests, and ornaments. A double bar line is present after the fifth staff. The word "Fine" appears at the end of the eighth staff, and "alla 1.ª var." is written near the top right. The bottom staff is a bass line with a "5" above it.

N^o 557. *All^o giusto.*

The musical score for N° 557, 'All^o giusto', is written for a single melodic line on a grand staff. The key signature is one flat (B-flat), and the time signature is common time (C). The piece is marked 'All^o giusto'. The notation includes various ornaments and technical exercises: trills (tr), triplets (3), and sixteenth-note runs. Fingerings are indicated by numbers 1-5. Dynamics like 'p' (piano) are used. The piece concludes with a repeat sign.

This page contains eight systems of handwritten musical notation, likely for piano accompaniment. Each system consists of a treble and a bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Key features include:

- System 1:** Treble staff has a long melodic line with slurs and a fermata. Bass staff has chords and a few notes.
- System 2:** Treble staff has a series of beamed eighth notes. Bass staff has a simple harmonic accompaniment.
- System 3:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment.
- System 4:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment.
- System 5:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment.
- System 6:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment.
- System 7:** Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment.
- System 8:** Treble staff has a long, dense melodic line with many beamed notes. Bass staff has a simple accompaniment.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'R' (ritardando) and 'tr' (trill). The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 3, 4, 5, and 6. The systems are connected by horizontal lines, suggesting a continuous piece of music.

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in a minor key, indicated by a single flat in the key signature. The notation includes various ornaments, such as mordents and trills, and is characterized by rapid sixteenth-note passages in the treble and more rhythmic accompaniment in the bass. The piece concludes with a double bar line at the end of the seventh system.

And^{te} moderato.

N^o 338.

The musical score is written for piano and consists of eight systems. Each system contains a treble and a bass staff. The key signature is one sharp (F#). The tempo is marked 'Andte moderato.' The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5. A trill (tr) is marked in the final system.

This page contains a handwritten musical score for piano, consisting of seven systems of music. Each system is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system has four measures, with the first three measures marked with an 'R' above the treble staff. The second system has four measures, with the first three marked with an 'R' and the fourth marked with a '7' and a '2' below the bass staff. The third system has four measures, with the first three marked with an 'R'. The fourth system has four measures, with the first three marked with an 'R'. The fifth system has four measures, with the first three marked with an 'R'. The sixth system has four measures, with the first three marked with an 'R' and the fourth marked with an 'R'. The seventh system has four measures, with the first three marked with an 'R'. The page is numbered 85 in the top right corner.

N^o. 339.

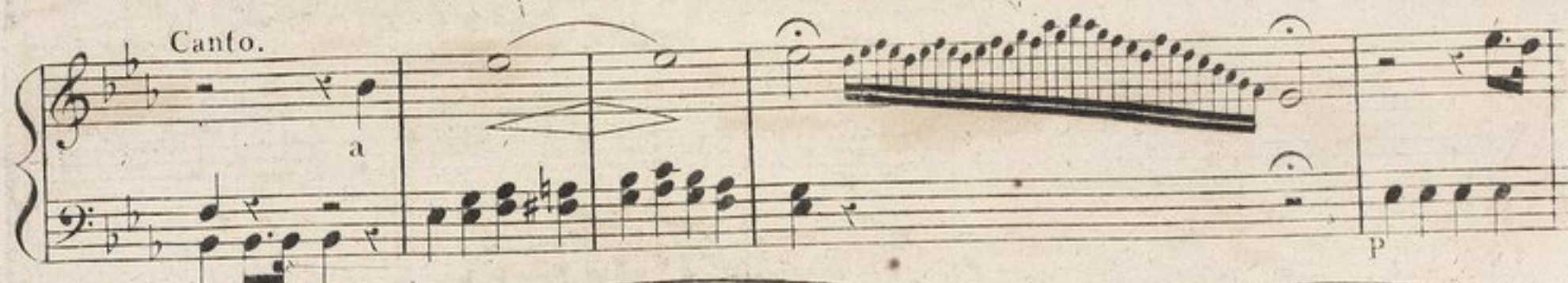
Largo.

Piano



Canto.

a



R



R

6



R



R

3

Rallentando.



Allegretto.

R

a



Handwritten musical score on page 85, featuring eight systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings such as 'R' (ritardando) and 'tr' (trill). The piece concludes with a double bar line and a final cadence.

Piano.



Canto.



Handwritten musical score on page 87, featuring seven systems of grand staves with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'R' and 'tr'. The piece concludes with a double bar line and the word 'Fin.'

