

RÉALISATIONS

DES

Basses et Chants

DU

TRAITÉ D'HARMONIE

PAR

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(Réalisations de l'Auteur)

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PREMIÈRE PARTIE

BASSES DONNÉES

Réalisation des Basses chiffrées
Chiffage et réalisation des Basses non chiffrées

HARMONIE CONSONNANTE

Etat fondamental

(Voir Traité page 24)

N° 1

(1)



LE MÊME
à
3 Parties



N° 2



N° 3



LE MÊME
à
3 Parties



(1) Nous donnons la réalisation sur deux portées, pour ne pas grossir le volume, mais l'élève doit écrire sur 4 portées.

Nº 4



Nº 5



LE MÊME
à
3 Parties



Nº 6



Nº 7



LE MÊME
à
3 Parties



Nº 8



Nº 9



LE MÊME
à
3 Parties

N° 10

N° 11

N° 12

Premier Renversement

(Voir Traité page 31)

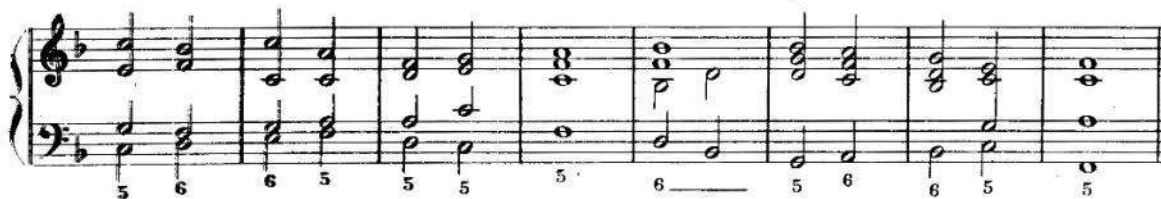
N° 1

LE MÊME
à
3 Parties

N° 2

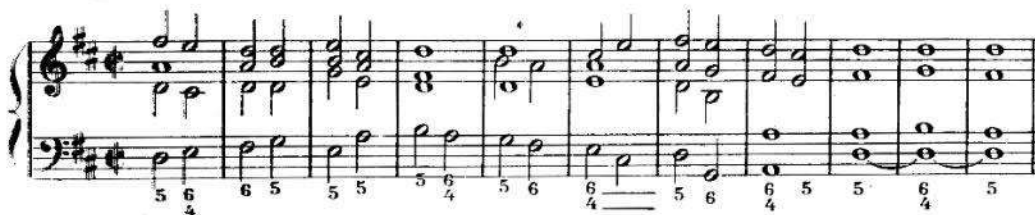
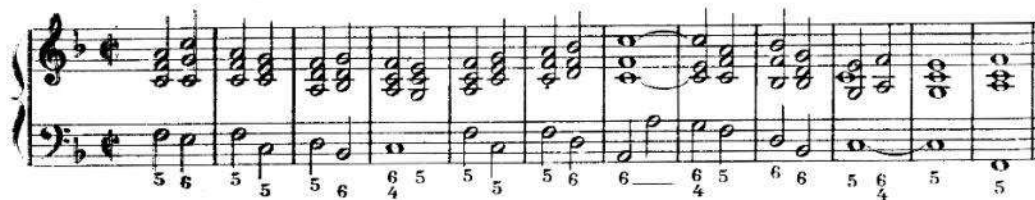
LE MÊME
à
3 Parties

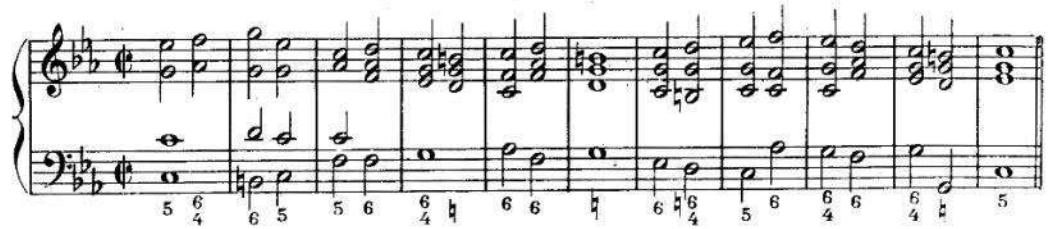
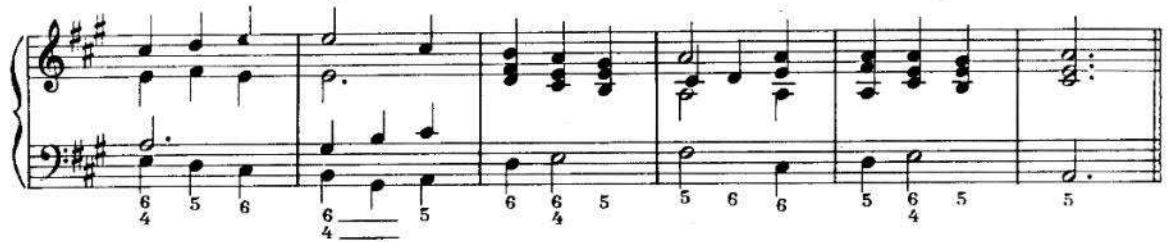
(1) Autant que le permet la pureté de la réalisation, on doit s'efforcer de faire chanter la partie supérieure. Nous essayerons de ne jamais perdre de vue ce principe tout en faisant avec les autres parties le moins de mouvement possible.

N^o 3N^o 4

Second Renversement

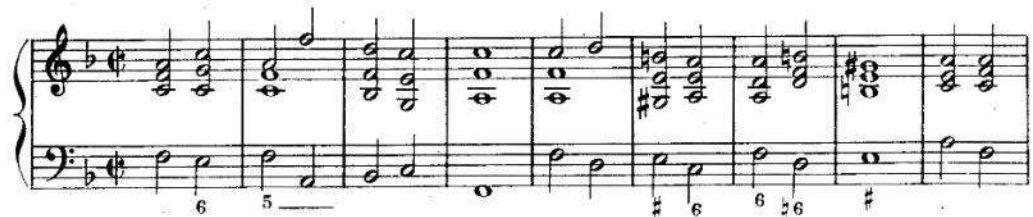
(Voir Traité page 34)

N^o 1N^o 2N^o 3N^o 4

N^o 5N^o 6

Cadences. — Modulations aux tons relatifs

(Voir Traité page 54)

N^o 1N^o 2

N° 3

6 6 6 6 6 6

5 #6 # # 6 5 6 6 6/4 6 6/4 #

Modulations aux tons éloignés

(Voir Traité page 58)

N° 1

5 6 5 b5 b5 5 b5 b #

5 # 6 # 5 # # # 6/4 # # 6 # # 6/4 # # # b5 b

6 # 6/4 # # b6/4 5 5 b6 b5 b

6 5 b6 6/4 # 5 5 6 5

b5 b6 b5 b5 # 6 5 6 5 6/4 5 5

№ 2

Measures 1-12 of No. 2. The score is in G major (one sharp) and 4/4 time. The right hand features chords and single notes, while the left hand provides a bass line with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Measure 12 ends with a double bar line.

№ 3

Measures 1-12 of No. 3. The score is in B-flat major (two flats) and 4/4 time. The right hand features chords and single notes, while the left hand provides a bass line with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Measure 12 ends with a double bar line.

Marches harmoniques

MODÈLES DES MARCHES NON MODULANTES LES PLUS USITÉES

(Voir Traité page 61)

1  etc.

2  etc.

3  etc.

4  etc.

5  etc.

6  etc.

7  etc.

8  etc.

Les marches de sixtes ascendantes ou descendantes ne peuvent s'écrire sans le secours d'artifices étrangers qu'à 3 parties. Lorsque dans le cours d'une leçon, on sera obligé de les employer ainsi, on fera taire une des parties momentanément et on la fera rentrer aussitôt que possible.

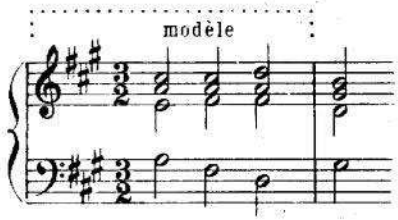
9  etc.

10  etc.

11  etc.

12  etc.

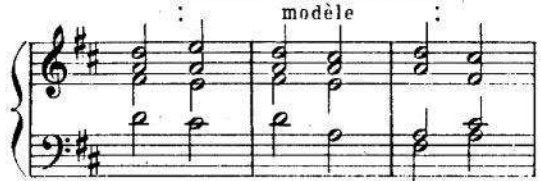
13  etc.

14  etc. 15  etc.

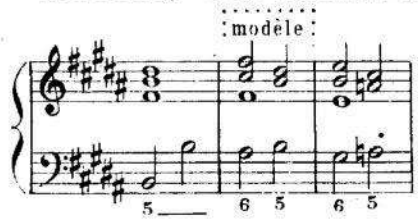
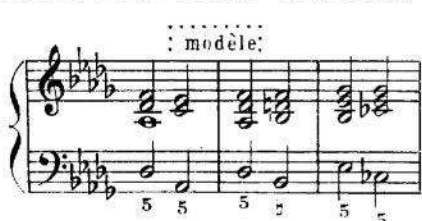
16  etc. 17  etc.

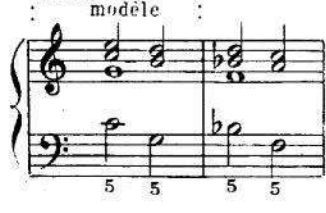
18  etc. 19  etc.

20  etc. 21  etc.

22  etc.

MODÈLES DES MARCHES MODULANTES LES PLUS USITÉES

1  etc. 2  etc.

3  etc. 4  etc.

5  etc.

Marche dans le mode mineur, avec des accords empruntés au relatif majeur.

[illegible]

(1) Ces deux quintes, séparées seulement par un changement de position, sont admissibles en raison de la puissance de la modulation effectuée par l'accord de 4^{te} et 6^{te}

RÉSUMÉ

Marches et ensemble des accords consonants

(Voir Traité page 64)

N^o 1

N^o 2

№ 3

6 5 6 5 5 5 6 5 6 5

5 6 5 6 5 6 5 6 5 6 5 6 5 4 5

6 5 6 5 $\flat 6$ $\flat 5$ $\flat 6$ $\flat 5$ $\flat 5$ $\flat 5$ $\flat 6$ $\flat 5$ $\flat 5$ $\flat 6$

$\flat 6$ 5 5 5 5 6 6 $\flat 6$ $\flat 5$ 6 6

5 5 5 5 6 4 $\sharp$ 5 6 5 6 6

6 7 5 6 6 4 5 $\flat 5$ $\flat 5$ 7 $\flat 5$ $\flat 5$ $\flat 5$ 6 5 5 6

5 6 $\sharp$ $\flat$ $\flat$ 5 5 5 6 $\flat 6$ 5

№ 4

Exercise № 4 is written in B-flat major (two flats) and 4/4 time. It consists of 16 measures. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note bass line. Fingering numbers (1-5) are indicated below the notes in the left hand.

№ 5

Exercise № 5 is written in D major (two sharps) and 3/4 time. It consists of 16 measures. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note bass line. Fingering numbers (1-5) are indicated below the notes in the left hand.

HARMONIE DISSONANTE

Accord de 7^e de dominante et renversements

RESOLUTION NATURELLE

(Voir Traité page 75)

N^o 1

N^o 2

(1) Ce mouvement de 4^e diminuée étant très mélodique et facile d'intonation, est ici excellent.

(2) L'attaque de la 4^e sans préparation est ici très douce, en raison de la note commune (Sib) de l'accord précédent.

ACCORD FONDAMENTAL (ACCORD DE 7^e DE DOMINANTE)

(Voir Traité page 77)

N^o 1

PREMIER RENVERSEMENT (ACCORD DE 5^{te} DIMINUEE ET 6^{te})

N^o 2

SECOND RENVERSEMENT (ACCORD DE 6^{te} SENSIBLE)

N^o 3

TROISIÈME RENVERSEMENT (ACCORD DE TRITON)

N^o 4

ACCORD DE 7^e DE DOMINANTE ET RENVERSEMENTS

RÉSOLUTION NATURELLE ET EXCEPTIONNELLE

(Voir Traité page 80)

N^o 1

N^o 2

N^o 1

First system (measures 1-4): Treble and bass staves with chords and notes. Bass line includes fingerings: 5, 7+, 6, 5+6, 5, +4, 6, 5, 6, 6, 4, 7+, 5, 6, 7, 7+.

Second system (measures 5-8): Treble and bass staves. Bass line includes fingerings: 7+, 7+, 5, 7+, b6, 6, b5+6, b4, 7+, b5, +4, 7+, 6+4, 7, 6, +4, 7+, 6, 4, 5, 7+.

Third system (measures 9-12): Treble and bass staves. Bass line includes fingerings: 5, #7+, b, #7+, #, 6+4, 6, 7+, 6, 4, 5, 7+, 5, 7+, 6.

Fourth system (measures 13-16): Treble and bass staves. Bass line includes fingerings: 5+4, 6+6, 6, 4, 7+, +4, 6, 4, 7, 6, 5, 5, 6, 4, 5, 7+, 5.

N^o 2

First system (measures 1-4): Treble and bass staves in 3/4 time. Bass line includes fingerings: 5, 6, 5, 6, 6, 4, 7+, 5, 6, #+6, 6, 5, +6, 6, 4, 7+, 5, 6, 4.

Second system (measures 5-8): Treble and bass staves. Bass line includes fingerings: 5+6, 6, 5, #, 8, 6, b, #, 8, 6, 5, 6, 4, 7+, 5.

Third system (measures 9-12): Treble and bass staves. Bass line includes fingerings: +6, #, 7, 4, +6, 5, 7, 6, 6, #, 8, 7, 6, 6, #, 8, 7.

Fourth system (measures 13-16): Treble and bass staves. Bass line includes fingerings: 5, +6, 6, 6, +4, 6, 6, 6, 6, 4, 7+, 5.

ACCORD DE 7^e DE DOMINANTE ET RENVERSEMENTS

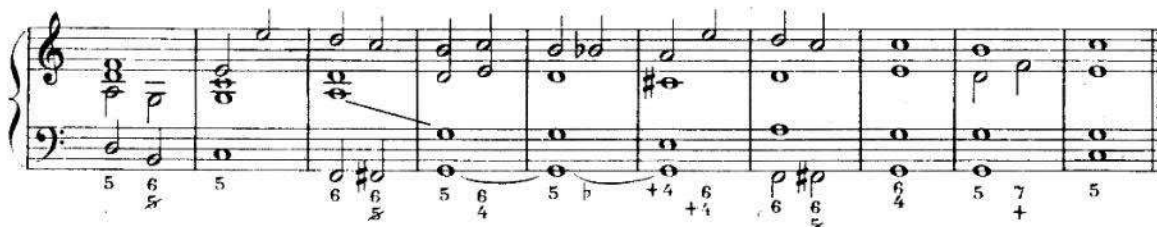
(SUPPRESSION DE LA FONDAMENTALE)

(Voir Traité page 84)

N^o 1
à
3 Parties

N^o 2
à
3 Parties

N^o 1
à
4 Parties



ACCORD DE 9^e MAJEURE **et renversements avec fondamentale**

RÉSOLUTION NATURELLE

(Voir Traité page 92)

N^o 1

N^o 2

(Voir Traité page 92)

N^o 1

N^o 2

RENVERSEMENTS

21

avec suppression de la fondamentale

RÉSOLUTION NATURELLE (voir *Traité* page 94)

PREMIER RENVERSEMENT (ACCORD DE 7^e DE SENSIBLE)

SECOND RENVERSEMENT (ACCORD DE 5^{te} ET 6^{te} SENSIBLE)

TROISIÈME RENVERSEMENT (ACCORD DE TRITON ET 3^e MAJEURE)

(1) Pour éviter la monotonie de la partie supérieure nous avons mis entre ces deux parties une distance plus grande que l'8^{ve}.

L'élève peut se permettre semblables dispositions lorsqu'elles sont justifiées par la conduite mélodique des parties qui doit, dès à présent, être une de ses préoccupations importantes.

QUATRIEME RENVERSEMENT (ACCORD DE 2^e SENSIBLE)

4 7 +2 +
3 6 +4
5 6 +6
7 5
6 7 4 +
b5 —
4 7 +2 +
b5 —

4 7 +2 +
b5 #
b5 6
5 6
6 7 +
5 5
4 5 +2
6 +4
—
6 —
6 7 4 +

ACCORD DE 9^e MINEURE

Renversements avec suppression de la Fondamentale

RÉSOLUTION NATURELLE ET EXCEPTIONNELLE

(Voir *Traité* page 100)N^o 1

5 — 7 5 +2 # 6 7 5 +4 3 6 +2 # 6 # +4 +6 5

6 # 6 7 4 # 7 5 6 5 +4 3 +4 6 8 6 4 7 + b5

+2 — 6 +6 +2 — b6 +6 +2 # 6 +6 5 +6 8 6 4 7 6 4 # 7 +

N^o 2

+4 3 6 4 5 6 6 6 +6 8 6 4 5 7 7 9 8 5 9 8 +

5 7 +2 7 7 5 6 6 4 7 5 6 7 6 4 # 5 —

+2 — +2 — +2 — +6 6 +4 3 6 4 5 7 +

Three staves of musical notation for a piano exercise in G major, 2/4 time. The first staff shows a sequence of chords and single notes with fingerings. The second and third staves continue the exercise with more complex chordal textures and fingerings.

RÉSOLUTION NATURELLE (Voir *Traité* page 100)

PREMIER RENVERSEMENT (ACCORD DE 7^e DIMINUÉE)

Four staves of musical notation for a piano exercise in G major, 6/8 time, focusing on the first inversion of the diminished seventh chord. The notation includes complex chordal textures and fingerings.

SECOND RENVERSEMENT (ACCORD DE 5^{te} DIMINUÉE ET 6^{te} SENSIBLE)

(1)

(2)

(3)

TROISIÈME RENVERSEMENT (ACCORD DE TRITON ET 3^{te} MINEURE)

(1) Le mouvement de 4^{te} diminuée aboutissant à la note sensible étant d'un caractère essentiellement mélodique, peut sans crainte être employé surtout à la partie supérieure.

(2) On voit ici la dissonance monter (voir § 85 page 79 et § 93 page 93)

(3) En raison du mouvement mélodique, la doublure de la note de basse à la partie supérieure, dans l'accord de 6^{te}, est ici parfaitement tolérée.

QUATRIÈME RENVERSEMENT (ACCORD DE 2^{de} AUGMENTÉE)

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The first system contains the first four measures of the song. The second system contains the next four measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of a single melody line. The lyrics "The Rose Tree" are written below the vocal line in the first system.

Ensemble des accords de 9^e majeure et de 9^e mineure et leurs renversements avec ou sans fondamentale

RÉSOLUTION NATURELLE ET EXCEPTIONNELLE

(Voir Traité page 101)

Nº 1

5 5 5 5 9 8 5 7 6 5 5 6 5 5 7

5 +4 6 4 5 7 +2 7 5 +4 6 5

+2 7 5 +2 5 +3 6 +6 5 6 4 7 5 7 5 +3 6 5

+6 5 5 5 +5 6 5 5 5 5 5 5 9 8

5 5 9 8 5 +4 6 7 5 6 +4 6 6 6 7 5

N° 2

5 7 5 6 7 # 5 +4 6 6 # 5 7 5

7 5 7 5 +4 6 +6 5 6 4 # 5 5 9 8 5 7 9 8

5 7 9 b8 b5 b6 b4 b5 b5 7 +6 7 b6 9 8 b5

7 + 6 + 6 6 7 6 +6 6 4 7 8 5 +2 8 5 +2 8

ACCORDS DE 7^e DES DIVERSES ESPÈCES

RÉSOLUTION NATURELLE ET EXCEPTIONNELLE

(Voir Traité page 109)

N° 1.

a
3 parties

5 6 5 6 2 6 7 6 6 6 +4

6 7 7 7 7 6 7 7 6 6 5 5

6 5 6 7 7 7 6 5 5 7 5 5 6 5 5

le même
a
4 parties

First system of a musical score for four parts. The treble staff contains chords and single notes, while the bass staff contains a single-note line with figured bass notation. The figures are: 5, 5, 6, 2, 6, 7, 6, 6, 6, 4, +4.

Second system of the musical score. The treble staff continues with chords and single notes. The bass staff continues with a single-note line and figured bass notation. The figures are: 6, 7, 7, 7, 7, 6, 7, 7, 6, 6, 5, 5.

Third system of the musical score. The treble staff continues with chords and single notes. The bass staff continues with a single-note line and figured bass notation. The figures are: 6, 5, 6, 7, 7, 7, 6, 5, 5, 7, 5, 5, 6, 4, 6, 5.

Nº 2

Fourth system of the musical score, labeled 'Nº 2'. The treble staff begins with a whole rest. The bass staff continues with a single-note line and figured bass notation. The figures are: 2, 7, 6, 2, 7, 6, 6, 7, 6, 5.

Fifth system of the musical score. The treble staff continues with chords and single notes. The bass staff continues with a single-note line and figured bass notation. The figures are: 7, 7, 6, 7, 7, 5, 4, 7, 5, 6, 5, 7, 4, 3, 6, 2.

Sixth system of the musical score. The treble staff continues with chords and single notes. The bass staff continues with a single-note line and figured bass notation. The figures are: 7, 6, 6, 7, 6, 4, 7, 7, 6, 6, 7, 5, 7, 7, 7, 7.

Seventh system of the musical score. The treble staff continues with chords and single notes. The bass staff continues with a single-note line and figured bass notation. The figures are: 6, 6, 5, 6, 7, 5, 6, 2, 7, 9, 8, 5.

Nº 3

5 6 5 6 7 5 +6 6 4 +4 7 6 5 7 5 6 5

6 5 6 4 6 5 7 6 4 5 7 7 7

7 4 3 6 5 6 6 7 6 4 7 5 5

+2 7 6 5 6 7 6 6 6 4 7 +

Nº 4

5 2 6 5 2 6 5 6 5 5 5 2 6 5

#6 5 x 5 6 4 +2 5 5 2 +6 6 5

6 6 7 6 5 6 4 +6 6 5 5 5

Nº 5

7 +4 6 7 7 2 6 +4 6 7 7 5 7 7 5

7 7 + 5 6 4 5 + 4 3 6 5 6 5 5 6 6 5 5 6 6 5 5

6 5 7 + 6 6 5 2 7 7 +

RÉSOLUTION NATURELLE

ACCORD FONDAMENTAL

(Voir Traité page 111)

7 7 + 5 6 6 6 7 7 7 7 5 7 6 6

5 6 7 7 + 5 6 6 5 6 7 7 6 5 6 7 7 6 5 6

5 6 4 5 7 + 7 7 + 5 6 6 7 5 7 7 7 5 6 5

PREMIER RENVERSEMENT (ACCORD DE 5^{te} ET 6^{te})

6 5 7 + 5 6 5 5 + 4 6 6 6 4 5 7 +

6 5 6 5 6 5 5 6 7 + 5 + 6 3 5 5

6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 7 +

DEUXIÈME RENVERSEMENT (ACCORD DE 3^e ET 4^{te})

The first system of the second inversion exercise consists of three measures. The treble staff contains chords and moving lines, while the bass staff provides harmonic support with specific fingerings: 5, 3, #, 6, 5, #, 8, 7, 5, 4, 3, 5, 6, 5, 5.

The second system also consists of three measures. The bass staff fingerings are: 5, 7, 5, 5, 4, 3, 7, 4, 3, 7, 4, 3, 7, 4, 3, 7, 5.

The third system consists of three measures. The bass staff fingerings are: +6, 5, #, 7, 4, 3, #, 6, 4, #, 7, +.

TROISIÈME RENVERSEMENT (ACCORD DE 2^{de})

The first system of the third inversion exercise consists of three measures. The bass staff fingerings are: 2, 6, 5, 6, #, 2, 6, 2, 6, +4, 6.

The second system consists of three measures. The bass staff fingerings are: 5, 7, 6, 4, 5, 5, 6, 6, #, 5, +4, 6, 5, 7, 7, 5.

The third system consists of three measures. The bass staff fingerings are: 6, 4, 2, 6, 5, 6, 4, 2, 5, 6, #, 6, 6, 4, 7, +.

The fourth system consists of three measures. The bass staff fingerings are: 2, 6, 5, 6, #, 6, 4, #, 7, 5, 7, +, 6, 4, 2.

RÉSOLUTION NATURELLE ET EXCEPTIONNELLE

MÊMES ACCORDS ET RENVERSEMENTS

(Voir Traité page 112)

[illegible]

(Voir Traité page 112)

The image displays three staves of musical notation for the song 'The Rose Tree'. Each staff consists of a treble and a bass clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in the treble, and the bass line is in the bass. The second staff continues the melody and bass line. The third staff concludes the piece with a final chord in the treble and a whole note in the bass. The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings and articulation marks.

The image displays four staves of musical notation for the piece 'The Rose Tree' in G major. The first two staves are for a vocal melody, with the treble staff containing the notes and the bass staff providing a harmonic accompaniment. The third and fourth staves are for a guitar accompaniment, with the treble staff showing chords and the bass staff showing a bass line. Fingerings are indicated by numbers 1-5 below the notes. The key signature is one sharp (F#), and the time signature is 4/4.

(Voir Traité page 113)

The image displays four staves of musical notation for the song "The Rose Tree." Each staff consists of a treble and bass clef system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The second staff continues the melody and bass line. The third staff continues the melody and bass line. The fourth staff concludes the melody and bass line. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "The Rose Tree" are written below the first staff, and the lyrics "The Rose Tree" are written below the second staff. The lyrics "The Rose Tree" are written below the third staff, and the lyrics "The Rose Tree" are written below the fourth staff.

ALTÉRATIONS

ALTÉRATION ASCENDANTE DE LA QUINTE

(Voir Traité page 123)

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The music is characterized by various chords and melodic lines, with some notes marked with accidentals (sharps and flats). Below the staves, there are numerous numerical figures and symbols, likely representing fingerings or other performance instructions. The figures include numbers like 5, 6, 7, 8, 9, and symbols like #, b, +, and -.

ALTE'RATION ASCENDANTE

ACCORDS CONSONANTS

(Voir Traité page 123)

5 #5 5 #5 5 +4 6 3 # 5 6 4 6 6 6 4 #5 5

6 3 # 5 #5 6 3 # 5 #5 6 6 5 6 6 4 7 + 8 5 #5 6 4 3

6 4 +4 6 6 5 6 5 6 7 6 4 5 6 6 4 5 7 + 5

ACCORDS DISSONANTS

(Voir Traité page 123)

5 6 3 # 5 +4 #6 6 6 6 4 7 + 5 6 # 7 + 5 #5

5 7 5 #5 6 6 # 6 6 7 5 7 3 #3 5 7 3 #3

7 3 #3 5 7 3 #3 5 6 # 6 3 #3 5 +6 6 6 5

6 4 5 7 + 5 5 #5 6 5 6 4 7 + 6 5 7 3 #3 5 6 6 4 7 + 5

ENSEMBLE DES ACCORDS

(Voir Traité page 124)

Four systems of musical notation for piano, each with a treble and bass staff. The music is in 2/4 time and B-flat major. Fingerings are indicated by numbers 1-5. Accents are marked with a '+' symbol. The first system has 4 measures, the second 4 measures, the third 4 measures, and the fourth 4 measures.

ALTÉRATION ASCENDANTE ET DESCENDANTE

(Voir Traité page 130)

N^o 1

Three systems of musical notation for piano, each with a treble and bass staff. The music is in 2/4 time and B-flat major. Fingerings are indicated by numbers 1-5. Accents are marked with a '+' symbol. The first system has 4 measures, the second 4 measures, and the third 4 measures.

№ 2

Musical score for piece № 2, measures 1-16. The score is written for piano in C major, 4/4 time. It consists of four systems of two staves each. The first system (measures 1-4) shows a treble staff with a whole note chord of C4, E4, G4 and a bass staff with a whole note chord of C3, E3, G3. The second system (measures 5-8) continues with similar chords and some movement in the bass. The third system (measures 9-12) introduces some chromaticism with flats in the bass. The fourth system (measures 13-16) concludes with a final chord. Fingerings and articulations are indicated by numbers and symbols like 'z' and '+'.

№ 3

Musical score for piece № 3, measures 1-16. The score is written for piano in B-flat major, 3/4 time. It consists of three systems of two staves each. The first system (measures 1-4) shows a treble staff with a whole note chord of Bb4, D5, F5 and a bass staff with a whole note chord of Bb2, D3, F3. The second system (measures 5-8) continues with similar chords and some movement in the bass. The third system (measures 9-12) introduces some chromaticism with flats in the bass. The fourth system (measures 13-16) concludes with a final chord. Fingerings and articulations are indicated by numbers and symbols like 'z' and '+'.

№ 4

This musical score, numbered 4, is written for piano and consists of nine staves. Each staff contains a treble and bass clef system. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Below the bass staff of each system, there is a line of figured bass notation, which includes numbers (e.g., 5, 6, 7, 8) and symbols (e.g., #, b, +, -) indicating fingerings and accidentals for the left hand. The score is organized into measures, with some measures containing multiple notes or rests. The overall structure is a single melodic line with a figured bass accompaniment.

ENSEMBLE DES ALTÉRATIONS

(Voir Traité page 131)

The image displays three staves of musical notation for the song 'The Rose Tree'. Each staff consists of a treble and a bass clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves begin with a bass clef and a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and accidentals. Below the staves, there are numerical figures and some symbols (like # and +) that likely represent a form of musical shorthand or tablature, possibly for a lute or guitar. The figures are written in a style that suggests they are meant to be read in conjunction with the musical notes above them.

(Voir Traité page 134)

RETARDS

ENSEMBLE DES RETARDS

(Voir Traité page 149)

N° 1

The musical score for 'ENSEMBLE DES RETARDS' (N° 1) is written for piano in G major, 4/4 time. It consists of six systems of music, each with a treble and bass staff. The notation includes various chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-5. Dynamics like 'p' (piano) are used. The score is a study in retardation, as indicated by the title.

System 1: Treble staff starts with a G4 quarter note, followed by a half note G4, then a half note F#4, and a half note E4. Bass staff starts with a G2 half note, followed by a half note F#2, then a half note E2, and a half note D2. Fingerings: 5, 6, 9, 5, 5, 4, 3, 5, 4, +6, 2, 3, 5, #6, #5, #4, 5.

System 2: Treble staff starts with a G4 quarter note, followed by a half note G4, then a half note F#4, and a half note E4. Bass staff starts with a G2 half note, followed by a half note F#2, then a half note E2, and a half note D2. Fingerings: #2, 7, 5, 9, 8, 9, 5, 7, 6, 6, 9, b6, b7, 7, b5.

System 3: Treble staff starts with a G4 quarter note, followed by a half note G4, then a half note F#4, and a half note E4. Bass staff starts with a G2 half note, followed by a half note F#2, then a half note E2, and a half note D2. Fingerings: b6, 5, +4, b6, b5, b5, 6, #6, 5, 7, #6, 5, 6, 6.

System 4: Treble staff starts with a G4 quarter note, followed by a half note G4, then a half note F#4, and a half note E4. Bass staff starts with a G2 half note, followed by a half note F#2, then a half note E2, and a half note D2. Fingerings: 5, 9, 8, 7, +6, 6, b3, b7, b6, 8, 5.

System 5: Treble staff starts with a G4 quarter note, followed by a half note G4, then a half note F#4, and a half note E4. Bass staff starts with a G2 half note, followed by a half note F#2, then a half note E2, and a half note D2. Fingerings: 7, 6, 5, 5, 4, 3, 5, 5, 4, 2, +4, 5, 2, 7, 6, 7, 7.

System 6: Treble staff starts with a G4 quarter note, followed by a half note G4, then a half note F#4, and a half note E4. Bass staff starts with a G2 half note, followed by a half note F#2, then a half note E2, and a half note D2. Fingerings: +4, 6, 6, 5, 6, 5, 4, 3, 5, 7, 9, 7, 7, 6, 6, b6, 5.

N. 2

5 5 4 3 9 8 5 4 3 9 8 5 4 3 5 #5 5 3

7 #6 5 7 #6 5 5 #5 5 +4 b10 6 3
5 4 3 3 4 5 5 2 3

+4 b10 6 3 7 # 6 b5 7 6 5 b5 7 #6 b5 6
+4 2 3 5 +

7 +6 7 b6 7 6 7 6 b9 b6 7 4 + 6 5 9 8
4 3 3 4 7 4 +

2 +4 6 7 +6 5 9 9 7 +6 5
3 2 3 6 4 3 7 5 6

+6 5 7 7 8 6 5 b4 3 b5 6 5

RETARD DE LA FONDAMENTALE dans les accords consonants

(Voir Traité page 150)

N. 1

7 6 7 6 7 6 +4 6 4 2 7 6 5 9 8 6 7 +

5 7 #6 7 6 7 6 +4 6 4 2 7 6 # 9 8 7 6 id.

id. id. id. 7 6 5 7 b5 7 b6 6 b5 b4 b5 7 b5 6 5 5

9 6 id. id. id. id. 6 5 5 7 6 6 5 4 5 7 5

RETARD DE LA 3^e dans les accords consonants

(Voir Traité page 150)

N^o 2

5 5 4 3 9 8 5 4 3 9 8 5 6 9 8 5 4 3 5

#5 4 5 5 5 7 6 5 7 6 5 7 #6

5 7 6 5 4 6 6 5 4 3 6 5 4 3 6 6

5 4 3 5 2 5 4 3 5 2 5 4 3 6 5 4 3 7 6 7 6 5 4 3 5

RETARD DE LA 5^{te} dans les accords consonants

(Voir Traité page 150) .

Nº 3

5 6 5 5 7 6 5 7 6 5 6 5 5 4

5 4 2 5 6 5 5 4 3 6 5 5 4 3

9 6 4 5 7 6 5 5 6 5 5 4 6 6 5 6 5

5 5 9 6 5 5 5 4 3 6 9 6 4 5 4 5

DIVERS RETARDS SOUVENT USITÉS dans les accords dissonants

(Voir Traité page 151)

Nº 4

Figured bass notation for the first system:

Staff 1: 5 4 7, b7 6, 6 5, 5 4 3, 6, 5 4 2, 5, 5 6, # 7, 7 4 +

Staff 2: id., id., id., 5 6, 6 5 4, 6 5 +4, 6, 7 6, 7 4, 7 5 4 +, 8

RETARDS MOINS USITÉS dans tous les accords

(Voir Traité page 151)

N^o 5

Figured bass notation for the second system (N° 5):

Staff 1: 5 6 4 7, 7 5 7 6, 5 5 6 4 7, 7 5 7 6, # 6 7 7 +

Staff 2: 5 7 5 4 +, 9 7 9 7, 9 7 9 7 +, 5 6, 9 8 id., id., 9 8 7 5 +

Staff 3: 6 5 2 7, 5 +4 b6 7, 5 6 +6 3, 9 8 7 6, 6 5 4 3 +, 8 5 4 3

Staff 4: id., id., id., id., 5 4 3 6 5 7 +, 5 5 3 +6, 5 4 3

Staff 5: 7 5 7 6, 6 #6 6, 9 8 7, 6 7 6, 6 2 + 9 5, 5

RÉSOLUTIONS EXCEPTIONNELLES

(Voir Traité page 152)

№ 6

№ 6

The musical score for No. 6 consists of ten systems of piano accompaniment. Each system contains a treble staff and a bass staff. The bass staff includes figured bass notation, which is a series of numbers and symbols (such as #, b, +, -) indicating the notes to be played on a keyboard instrument. The notation is written in a style typical of 18th-century musical manuscripts. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two main sections by a double bar line. The first section contains the first five systems, and the second section contains the remaining five systems. The notation is clear and legible, with a focus on the harmonic structure of the piece.

№ 1

№ 2

No. 2

5 9 8 6 9 8 +4 6 6 9 5 8 5

3 5 3 6 6 3 +6 3 +6 5 3 6 5 6

b 6 5 b 6 5 9 8 5 9 8 5 9 8 7 6 b 6 5 6 7

9 7 6 8 7 6 + 5 4 3 +

Emploi simultané des altérations et des retards

(Voir Traité page 159)

Three systems of musical notation in G major (one sharp), 2/4 time. Each system consists of a treble and bass staff. The notation includes various chords and melodic lines with specific fingerings and accidentals indicated below the notes.

ANALOGIE DE CERTAINS RETARDS

pouvant produire des équivoques avec d'autres agrégations
et plus spécialement celle concernant le chiffre 7.6.

(Voir Traité page 161)

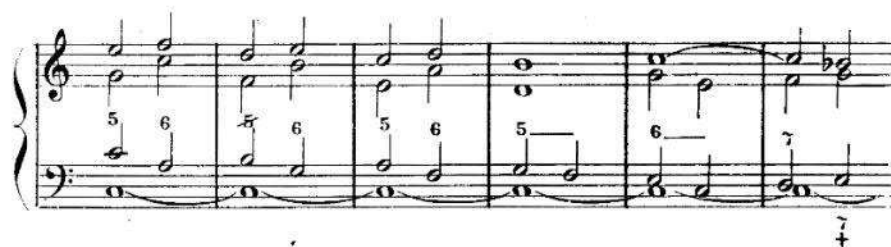
Four systems of musical notation in B-flat major (two flats), 2/4 time. Each system consists of a treble and bass staff. The notation includes various chords and melodic lines with specific fingerings and accidentals indicated below the notes. The systems illustrate analogies of delays, particularly focusing on the 7.6 figure.

PÉDALES

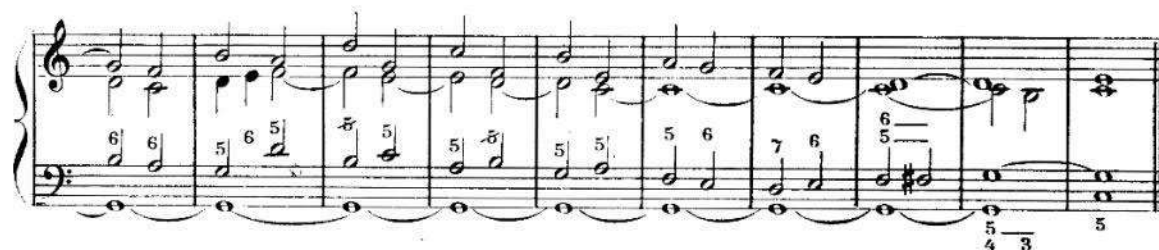
FRAGMENTS DIVERS

(Voir Traité page 170)

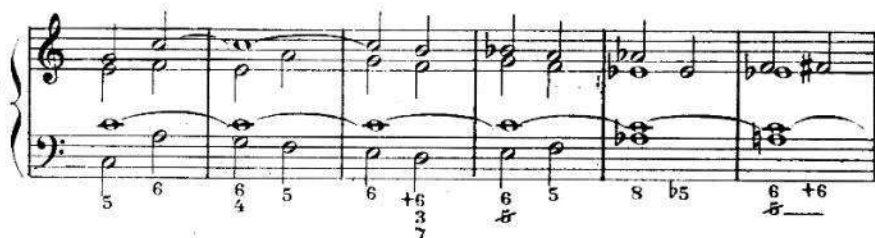
Pédale inférieure
de tonique



Pédale inférieure
de dominante



Pédale médiaire de
tonique (au ténor)



Pédale supérieure
de dominante

Two systems of musical notation for piano. The first system shows a treble and bass staff with a series of chords and notes. The bass staff has fingerings: 5, 2 +4, 6 +6, 7, 6 +4, 7, 6 +4, 7. The second system continues the piece with similar notation and fingerings: 9 8, b7, b6 4, 7 b6 4, 7 +7 5 b6 4, 5 7, 5 6 +7, 5 +7 b6, 5.

Double Pédale
inférieure de tonique
et de dominante
à 5 parties

A single system of musical notation for piano. The bass staff has fingerings: 5, 5, 5 +6, 5, 9 6, 5 +4, +7, 5.

ENSEMBLE DES PÉDALES

(Voir Traité page 171)

N° 1

Three systems of musical notation for piano. The first system has fingerings: 5 7 6 +7, 5 6, 5 8 +7, 5 5 8 7 6, 5 +6 6, 9 8 5 4 3. The second system has fingerings: 8 7 6, 5 6 6 6, 5 8 2 +4, 6 6 5, 6 7 6 5 6 7 7, 5 6 5 +7. The third system has fingerings: 5 #5 6 #, 6 +6 5, 5 7 +6, 8 2 6, 6 7 8, 5 # 2 +4 6.

First system of musical notation. Treble and bass staves. Bass line includes fingerings: 6-7-5, 9-6-9-6, 9-6-9-6, 5 +4 6 7, 5 7 3 7, 6 +7 5 7, 5. Treble line includes fingerings: 8, 8, +4 6.

Second system of musical notation. Treble and bass staves. Bass line includes fingerings: 6, +6 5 8, +4 6 6 5, 3 7, 5 4 7 3 6, 5 6 +4 6, +7 4 b6 5 4, b6 4 5 b6. Treble line includes fingerings: +6 5 8, +4 6 6 5, 3 7, 5 4 7 3 6, 5 6 +4 6.

№ 2

Third system of musical notation. Treble and bass staves. Bass line includes fingerings: 5, 5 2, 5, 5 +4 6, 7, 5 4 3, 5, 5 2, 5. Treble line includes fingerings: 5, 5 2, 5, 5 +4 6, 7, 5 4 3, 5, 5 2, 5.

Fourth system of musical notation. Treble and bass staves. Bass line includes fingerings: 5 +4 6, 7 5 4 #, #, 8, 7 6 3, +4 #4 +6, 6, 5 4 #, 7 6 7. Treble line includes fingerings: 5 +4 6, 7 5 4 #, #, 8, 7 6 3, +4 #4 +6, 6, 5 4 #, 7 6 7.

Fifth system of musical notation. Treble and bass staves. Bass line includes fingerings: 7 6 7, 7 6 7, 7 6 5, 9 8 7, 5, 7 6 #, 9 8 7, 7 6 7. Treble line includes fingerings: 7 6 7, 7 6 7, 7 6 5, 9 8 7, 5, 7 6 #, 9 8 7, 7 6 7.

Sixth system of musical notation. Treble and bass staves. Bass line includes fingerings: 5 4 7, 8 +7 7, 6 +7 5, 5 6 5, 3 #6, 5 +7 6, 2 6 +7 4 6, 5. Treble line includes fingerings: 5 4 7, 8 +7 7, 6 +7 5, 5 6 5, 3 #6, 5 +7 6, 2 6 +7 4 6, 5.

NOTES DE PASSAGE

(Voir Traité page 182)

N^o 1

5 5 5 7 5 5 6 9 3

7 5 6 6 5 5 6 5

b7 b 7 b5 b 7 #6 5 5 5 3

5 5 5 7 6 6 6 7 5

N^o 2

5 #6 # 5 5 5 5 7 6 4 3 6 5

9 8 +4 6 5 5 4 2

5 5 5 5 5 6 +4 6 5

6 5 6 5 6 5 7 5 7 7 6 6 5

BRODERIES

(Voir Traité page 188)

Allegro

N° 1

5 9 8 5 9 8 5

6 6/4 5 5 5/4 3 9 6 5/4 3 9 6

6 5 5 5/6 6 5/4 7 5 9 8 7 6 +4

6 +4 6 6 5 6 6 5 8 7 6 4 +7 5

N° 2

5 9 8 +4 6 7 7 5 6 5 4 3 7 5

5/4 2 5 4 6 5/6 7 5 5/4 2 5 4 3 6 5 7 5

5 3 7 9 8 5 6 5 6 5 8 7 3 6 8 9 8 7 7 7

7 7 5 5 6 4 5 4 7 5 6 5 4 5 4

NOTES DE PASSAGE ET BRODERIES

(Voir Traité page 190)

The musical score consists of eight systems, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as treble and bass clefs, key signatures, and dynamic markings. Fingerings are indicated by numbers 1-5 and 6-9. The piece is titled "NOTES DE PASSAGE ET BRODERIES" and includes a reference to "Voir Traité page 190".

System 1: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Fingerings: 5, 5, 5, 5, 6, 5, 6, 5, 9, 6.

System 2: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Fingerings: 5, 4, 3, 9, 6, 5, 4, 3, 7, 6, 7, 6.

System 3: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Fingerings: 6, 9, 8, 7, 7, 7, 7, 7, 5, 6.

System 4: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Fingerings: 5, 4, 3, 7, 6, 6, 5, 5, 5.

System 5: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Fingerings: 6, 5, 5, 5, 5, 5, 5, 5.

System 6: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Fingerings: 7, 6, 7, 6, 7, 6, 7, 6, 7, 7, 7.

System 7: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Fingerings: 7, 6, 4, 6, 5, 4, 3, 7, 5, 7, 6, 5.

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 9/8. The notation includes various musical elements such as notes, rests, and fingerings. The first system shows a sequence of chords and moving lines in both hands, with fingerings like 5, 6, 5, 4, 3. The second system continues the piece with similar patterns, including a triplet of eighth notes in the bass. The third system features a more complex texture with overlapping lines and fingerings like 6, 5, 7, 4, 3. The fourth system shows a continuation of the melodic and harmonic development, with fingerings like 5, 4, 3, 7, 6, 5, 4, 3. The fifth system includes a sequence of chords and moving lines, with fingerings like 7, 6, 7, 6. The sixth system shows a continuation of the piece, with fingerings like 7, 7, 5, 7, 6, 6, 9, 8, 7, 5, 5, 6. The seventh system concludes the piece with a final sequence of chords and moving lines, with fingerings like 5, b5, 6, 5, 4, 3, 7, 5, 7, 6, b6, 5, 4.

MARCHES D'HARMONIE

avec Imitations, Variantes, Notes de passage et Broderies

INDICATION DES OUVRAGES OÙ SE TROUVE LA RÉALISATION DES MARCHES

1^{re} SÉRIE (Voir page 192)

N^o 1. BAZIN, Traite, page 317.
 N^o 2. id. id. page 318.
 N^o 3. REBER, id. page 61.
 N^o 4. BAZIN, id. page 319.
 N^o 5. id. id. page 319.
 N^o 6. id. id. page 319.
 N^o 7. id. id. page 319.

N^o 8. REBER, page 255 et BAZIN, page 320.
 N^o 9. BAZIN, page 320.
 N^o 10. id. page 320.
 N^o 11. REBER, page 250 et BAZIN, page 321.
 N^o 12. BAZIN, page 321.
 N^o 13. REBER, page 251 et BAZIN, page 322.
 N^o 14. BAZIN, page 322.

2^e SÉRIE (Voir page 194)

N^o 1. REBER, p. 136 et Marches de CHERUBINI, p. 39.
 N^o 2. REBER, p. 136.
 N^{os} 3, 4, 5 et 6. REBER, p. 249. N^o 4. Marches de CHERUBINI, p. 58.
 N^{os} 7 et 8. REBER, p. 250.
 N^o 9. REBER, p. 251.
 N^o 10. id. p. 252. — CHERUBINI, p. 61.
 N^o 11. id. p. 252. — id. p. 86.
 N^{os} 12, 13, 14. REBER, p. 253. N^o 12. CHERUBINI, p. 55.
 N^o 14. id. p. 51.
 N^o 15. REBER, p. 139.
 N^{os} 16 et 17. REBER, p. 140. N^o 16. CHERUBINI, p. 28.
 N^o 17. id. p. 20.
 N^{os} 18, 19, 20 et 21. REBER, p. 144. N^o 18. CHERUBINI, p. 6.
 N^o 19. CHERUBINI, p. 33 et 35. N^o 20. id. p. 44.
 N^{os} 22 et 23. REBER, p. 145. N^o 22. CHERUBINI, p. 45.
 N^o 23. id. p. 111.
 N^{os} 24, 25 et 26. REBER, p. 146.

N^{os} 27, 28 et 29. REBER, p. 254. — N^o 28. CHERUBINI, p. 123.
 N^{os} 30 et 31. id. p. 255.
 N^{os} 32 et 33. id. p. 256.
 N^o 34. id. p. 257.
 N^{os} 35, 36 et 37. id. p. 159. — N^o 36. CHERUBINI, p. 77.
 N^{os} 38 et 39. id. p. 160. — N^o 39. id. p. 25.
 N^{os} 40, 41 et 42. id. p. 161. — N^o 40. id. p. 31.
 N^{os} 43 et 44. SAVARD, 2^e livre, Cours complet, p. 152.
 et leçon p. 153.
 N^o 45. SAVARD, 2^e livre, Cours complet, p. 150.
 N^o 46. CHERUBINI, p. 25.
 N^o 47. id. p. 46.
 N^o 48. id. p. 67.
 N^o 49. id. p. 25.
 N^o 50. id. p. 26.

ACCORDS de 11^e et de 13^e TONIQUE

employés comme appoggiatures simultanées et sur Pédales

(Voir Traite page 206)

RÉALISATION de 32 PETITS PARTIMENTI

(Basses et Chants donnés) du *Traité de F. Bazin* page 323
(Voir *Traité de Th. Dubois* page 224)

N.B. Les basses et les chants étant alternés dans ces exercices, nous suivrons ici la même méthode pour simplifier le travail de l'élève.

1
B. D.

2
C. D.

3
B. D.

4
C. D.

5
B. D.

6
C. D.

5
B. D.

6
C. D.

7
B. D.

8
C. D.

5 2 6 5 +4 6 5 +4

6 5 +4 b6 +4 6 6 6 4 7 + 5

9
B. D.

5 6 5 5 4 +4 6 7 +

7 # 7 + 7 # 7 + 6 7 7 + 5

10
C. D.

5 4 3 5 4 3 5 2

7 6 5 6 5 6 5 6

6 5 6 5 6 5 6 5 4 3 8

11

B. D.

5 — 5 — 6 6 5 7 + 7

7 7 7 7 7

7 + 5 4 3 6 6 5 4 3 7 + 5

12

C. D.

7 + 6 6 7 6 — 9 8 7 5 7

7 7 7 7 5 5 7 6 4 5 7 8

7 7 7 7 5 5 7 6 4 5 7 8

13

B. D.

5 — 5 4 7 + 5 2 6

2 6 2 6 5 + 4 6 7 7 5

2 6 2 6 5 + 4 6 7 7 5

14
C. D.

5 5 2 2 6 5 2 6 5 2 6 5 +4 6 7 7 5

15
B. D.

5 5 5 7 7 5 5 4 3

5 4 3 5 4 3 9 8 +4 6 7 7 5

16
C. D.

5 5 2 6 5 5 6 4 5

5 4 3 5 4 3 6 9 8 7 6 5 6

6 #6 6 6 5

17
B. D.

5 6 7. #6 5 6 5 4 3 5 7 6

7 6 7 6 9 8 7 9 3 5 5 6 5 5 5

18

C. D.

Exercise 18, C. D. (Cello/Double Bass). The score is in 3/4 time, key of B-flat major (two flats). It consists of two systems of music. The first system has four measures, and the second system has five measures. The right hand (treble clef) plays a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Fingering numbers (1-5) are indicated below the notes.

19

B. D.

Exercise 19, B. D. (Bassoon/Double Bass). The score is in 3/4 time, key of B-flat major (two flats). It consists of two systems of music. The first system has four measures, and the second system has five measures. The right hand (treble clef) plays a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Fingering numbers (1-5) are indicated below the notes.

20

C. D.

Exercise 20, C. D. (Cello/Double Bass). The score is in 3/4 time, key of D major (two sharps). It consists of two systems of music. The first system has four measures, and the second system has five measures. The right hand (treble clef) plays a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Fingering numbers (1-5) are indicated below the notes.

21

B. D.



22

C. D.



23

B. D.



24

C. D.



29
B. D.

5 7 7 + 5 7 6 9 8 7 6 2 5 7 6

2 5 7 6 4 3 5 2 6 9 3 6 + 5

30
C. D.

5 6 7 6 2 5 7 6 2 5

7 6 +2 5 6 6 5 6 4 7 + 3

31
B. D.

3 5 3 5 3

5 6 7 5 5 6 +4 6 7 6 5 6 5 7 + 6 4 5 3 5

32
C. D.

5 6 5 7 6 5 5 6 5 3

5 3 5 3 5 6 7 5

16 PETITS PARTIMENTI

faisant suite aux précédents

(Voir Traité page 224)

1

B. D.

5 5 4 3 6 5 5 5

6 5 6 +6 6 6 5 6 5 6 5 +6 6 4 7 5

2

C. D.

5 +6 6 6 5 7 5 7 6 7 6 7 6

7 6 7 5 5 2 5 6 5 7 5

3

B. D.

5 7 #6 5 # 5

3 5 9 3 +6 6 6 7 5 #5 6 6 6 4 # 7 8

4

C. D.

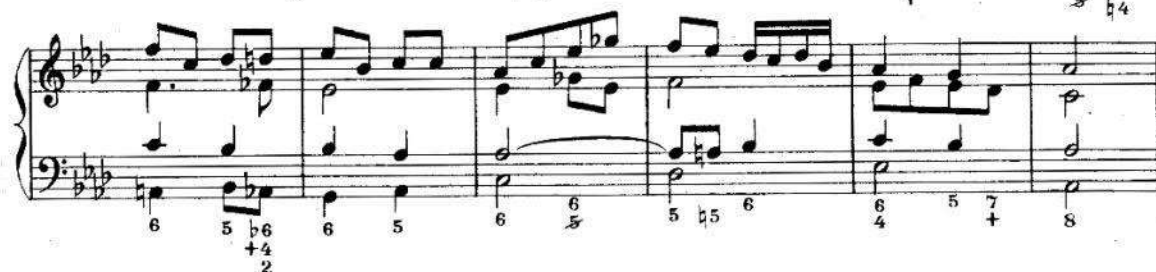
5 6 6 4 5 6 5 6

5 6 7 6 5 6 +4 6 7 6 5 3

5
B. D.



6
C. D.



7
B. D.



8
C. D.



9
B. D.

5 6 7 7+ 5 0 5 2

7 #6 # +6 5 5 5 6 #6 5 4 7 5

10
C. D.

5 6 6 4 7 6 # 6 6 5 6 5 6

5 6 9 3 6 5 4 7 + +7 8

11
B. D.

0 8 6 # 5

6 5 +4 6 6 6 5 6 4 5 6 4 5 7 8

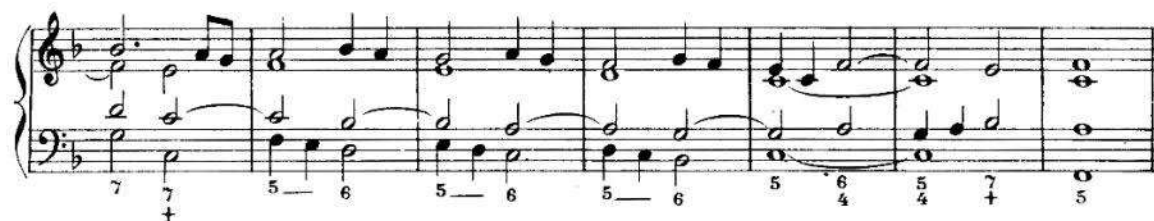
12
C. D.

5 6 5 +4 6 6 7 6 5 4 3 5 #5 6

7 5 +4 6 #6 5 +4 6 5 6 6 4 5 7 8

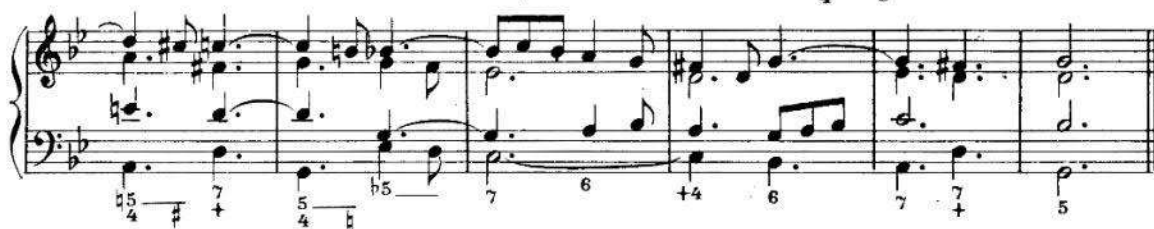
13

B. D.



14

C. D.



15

B. D.



16

C. D.



DEUXIÈME PARTIE

CHANTS DONNÉS

Basses chiffrées pour les Chants donnés, avec leur réalisation

HARMONIE CONSONNANTE

Etat fondamental

(Voir Traité page 38)

Nº 1

Exercise Nº 1: Treble staff has a key signature of one flat (Bb) and a common time signature (C). It contains a series of chords. The bass staff has a key signature of one flat (Bb) and a common time signature (C), with a numbered bass line (chiffres) below it.

Nº 2

Exercise Nº 2: Treble staff has a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a series of chords. The bass staff has a key signature of two sharps (F# and C#) and a 3/4 time signature, with a numbered bass line (chiffres) below it.

Nº 3

Exercise Nº 3: Treble staff has a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a series of chords. The bass staff has a key signature of two sharps (F# and C#) and a 3/4 time signature, with a numbered bass line (chiffres) below it.

Nº 4

Exercise Nº 4: Treble staff has a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a series of chords. The bass staff has a key signature of two sharps (F# and C#) and a 3/4 time signature, with a numbered bass line (chiffres) below it.

Nº 5

Exercise Nº 5: Treble staff has a key signature of one flat (Bb) and a common time signature (C). It contains a series of chords. The bass staff has a key signature of one flat (Bb) and a common time signature (C), with a numbered bass line (chiffres) below it.

Nº 6

Exercise Nº 6: Treble staff has a key signature of three flats (Bb, Eb, and Ab) and a 3/4 time signature. It contains a series of chords. The bass staff has a key signature of three flats (Bb, Eb, and Ab) and a 3/4 time signature, with a numbered bass line (chiffres) below it.

Nº 7

Nº 8

Nº 9

Nº 10

Premier Renversement

(Voir Traité page 39)

Nº 1

Nº 2

Nº 3

CADENCES

ÉTAT FONDAMENTAL ET RENVERSEMENTS

(Voir Traité page 45)

Nº 1

6 6 6 4 5 6 6 6 4 5

Nº 2

6 6 6 4 5 6 6 6 4 5

Nº 3

#6 #4 # 6 # 6 #6 6 6 #4 #

Nº 4

5 6 5 6 5 5 6 6 5 5 6 6 5

Nº 5

5 6 5 6 6 5 6 6 6 6 6 6 4

Nº 6

#6 #4 6 6 6 # 6 6 6 6 # #

Nº 7

5 6 5 6 6 6 5 6 6 6 6 6 4

Modulations aux tons relatifs

(Voir Traité page 55)

Nº 1

Exercise Nº 1, measures 1-8. The piece is in 3/4 time, starting in C major. The right hand plays chords, and the left hand plays a bass line with figured bass notation. The key signature changes to A minor at measure 5.

Nº 2

Exercise Nº 2, measures 1-8. The piece is in 2/4 time, starting in D major. The right hand plays chords, and the left hand plays a bass line with figured bass notation. The key signature changes to B minor at measure 5.

Nº 3

Exercise Nº 3, measures 1-8. The piece is in 3/2 time, starting in E-flat major. The right hand plays chords, and the left hand plays a bass line with figured bass notation. The key signature changes to C minor at measure 5.

Exercise Nº 3, measures 9-16. The piece continues in C minor, with the right hand playing chords and the left hand playing a bass line with figured bass notation.

Modulations aux tons éloignés

(Voir Traité page 59)

Nº 1

Nº 2

Nº 3

N^o 4

RÉSUMÉ

Marches et ensemble des accords consonants

*(Voir Traité page 66).*N^o 1

№ 2

Nº 2

The musical score is written for piano and organ. It consists of four systems of music. Each system has a piano part on the left and an organ part on the right. The piano part is written in a grand staff (treble and bass clefs) and the organ part is written in a single staff. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and bar lines. The organ part features a prominent melody in the right hand and a supporting bass line in the left hand. The piano part provides harmonic support with chords and single notes. The score is labeled 'Nº 2' in the top left corner.

№ 3

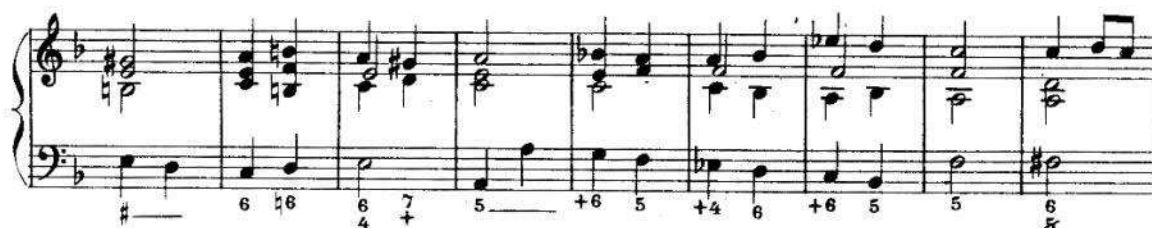
[illegible]

Accord de 7^e de dominante et renversements

RÉSOLUTION NATURELLE

(Voir Traité page 78)

N^o 1



N^o 2



ACCORDS DE 7^e DE DOMINANTE ET RENVERSEMENTS
AVEC OU SANS FONDAMENTALE
(Voir *Traité* page 87)

№ 1

Nº 1

5 — +6 6 5 — +4 6 +6 5 6 5 +6 3 5 6

+4 6 6 6 7 + 5 6 5 6 5 6 5 6 5 6

+4 b6 6 5 b6 4 # b5 6 b 6 b5 6 b 6

7 + 5 — +6 3 6 6 5 5 6 6 b6 5 7 + 5

Andantino

№ 2

Nº 2

5 +4 6 7 + +6 5 b 7 +

b6 6 5 7 + b +6 5 5 7 +

Mouv^t de Menuet

№ 3

№ 3

5 + 6 5 5 6 7 5 6 + 6 6 + 6 5 7

6 6 6 5 6 7 5 6

6 6 6 5 6 7 5 6

5 + 6 5 5 6 7 5 6 + 6 6 + 6 5 7

6 6 6 5 6 7 5 6

6 6 6 5 6 7 5 6

5 + 6 5 5 6 7 5 6 + 6 6 + 6 5 7

6 6 6 5 6 7 5 6

6 6 6 5 6 7 5 6

ACCORD DE 9^e MAJEURE **et renversements avec fondamentale**

RÉSOLUTION NATURELLE

(Voir Traité page 93)

ACCORDS DE 9^e MAJEURE ET DE 9^e MINEURE

ÉTAT DIRECT

RÉSOLUTION NATURELLE

(Voir Traité page 97)

№ 2

5 7 +4 6 7 5 9 5 +4 6 5 5

6 4 5 b6 6 7 b5 b6 7 b6 6 4

7 + 5 7 5 +3 b6 7 # b9 7 +3 6

6 # 5 5 7 +3 6

7 5 +6 6 7 5 6 7 5 b9 6 4 5 7 +

№ 3

7 6 +6 5 3 6 7 5 6 6

7 +6 7 6 +6 9 8 b5 +4 6 +6 b 6 7 b6 5 b 7

9 8 b9 5 6 7 5 b9 8 7 +

ACCORDS DE 7^e DES DIVERSES ESPÈCES et leurs renversements

RÉSOLUTION NATURELLE ET EXCEPTIONNELLE

Andantino

(Voir Traité page 110)

N^o 1

5 5 +4 6 6 5 7 7 7 6

7 7 +6 7 7 3 7 7 6 5 4 3 7

7 7 +4 6 6 5 7 5 7

7 7 +6 7 5 9 7 5 6 7 7

Andante

N^o 2

5 7 7 6 7 5 +6 5 7 7 7 7 7

b5 7 6 b5 b7 +6 5 b 7 6 b 7 4 3 5 b 6 +6 b b6 6 b 6 5 b

b6 4 5 7 7 7 6 7 5 +6 5 6 2 +6 5 6 4 7

Moderato

Nº 3

Nº 3

Moderato

The musical score is written for piano and organ. It consists of four systems of music. Each system has a piano part on a grand staff (treble and bass clefs) and an organ part on a single staff with a bass clef. The piano part features flowing sixteenth-note passages, often with grace notes, and some chords. The organ part provides harmonic support with sustained chords and moving bass lines. Figured bass notation is present in the organ part, indicating specific intervals and accidentals for the left hand. The tempo is marked 'Moderato'.

RÉSOLUTION NATURELLE

MÊMES ACCORDS ET RENVERSEMENTS

(Voir Traité page 111)

№ 1

RÉSOLUTION NATURELLE ET EXCEPTIONNELLE

MÊMES ACCORDS ET RENVERSEMENTS

(Voir Traité page 112)

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical notes (quarter, eighth, and sixteenth notes), rests, and chords. Fingerings are indicated by numbers 1 through 7 below the notes. Some systems include dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots at the end of the seventh system.

Three staves of musical notation in G major, 2/4 time. The first staff has a circled '1' above the first measure. Fingerings are indicated by numbers 1-5 and 6-7 below the notes.

RÉSOLUTION EXCEPTIONNELLE (principalement)

(Voir *Traité* page 113)

Allegretto

Four staves of musical notation in G major, 8/8 time. The notation includes complex fingerings and accidentals (sharps, flats, naturals) indicating exceptional resolutions.

(1) L'élève peut dès à présent, se permettre des croisements de ce genre, de courte durée, s'ils sont justifiés par la conduite mélodique des parties.

(2) La distance entre les deux parties supérieures est justifiée ici par la disposition de l'ensemble harmonique.

ALTÉRATIONS

ALTÉRATION ASCENDANTE

(Voir Traité page 124)

Nº 1

Nº 1

5 #5 5 #5 5 #5 5 6 3 5 5 6 4 5 5 #5 5 5

6 5 7 6 6 7 3 5 #5 7 5 3

#5 7 6 5 6 5 7 6 5 6 7 5 5 5 5

Nº 2

Nº 2

5 6 5 #5 5 6 5 5 6 5 5+4 6 6 5 6 7 5

5 #5 5 #5 5 #5 #5 #5 5 #5 # 7 5+6 6 6 6 7 5 6 2 5

7 7 5 7 7 5 7 7 5 7 7 b5 c5 6 6 5 b6 4

3 #3 3 #3 3 #3 3 #3

7 + 5 7 + 5 #5 5 #5 # 7 + 5 7 5 6 5 7 5

N° 3

Figured bass notation for N° 3 (left hand):

System 1: 5, 6, 5, 5 b5, 7, 5, 6, 6, 5, 6, 7, 5, 5, 6

System 2: 5, 6, 4, +6, 5, 3, 5, 7, 6, 3, 5, 7, 6, 6, 5, 7, 5, 6, 4

System 3: 5, b5, 6, b5, b6, 7, 3, b6, +6, b, 6, b, b6, 4, 5, 5, 5

System 4: 7, 5, +, 5, 6, 5, 6, 4, 5, 7, 5, 6, 5, b, 5

ENSEMBLE DES ALTÉRATIONS

(Voir Traité page 132)

N° 1

Figured bass notation for N° 1 (left hand):

System 1: 5, #5, 5, #5, 5, #5, 5, #5, #, 7, 5, #6, 6, #6, 6, 4, 7, 5

System 2: 5, #5, 5, #5, 5, #5, 5, #5, 5, +4, 6, 5, b6, 6, 4, 7, 5, +4, 6

System 3: 6, 4, 3, #6, #6, 6, +4, 6, +4, 6, 6, #6, #6, 6, +4, 6, 6, 5, 6, 6, 4, 7

System 4: 5, 5, 8, 7, 5, #5, 5, #6, b6, +4, 2, 6, 6, 5, b5, 6, 6, 4, 6, 6, 4, 7, 5

№ 2

5 6 5 6 4 # 7 5 0 5 6 6 4 6 5 6 7

5 6 5 0 #5 5 5 5 5 # 5 6 6 5 0 3 # 5

3 #3 5 7 5 6 #6 # 7 5 6 5 6 4 # 7 5

5 #6 7 5 #6 5 6 4 # 9 8 5 #6 6 6 5

№ 3

5 6 5 #6 6 6 5 9 7 6 6 5 #6

6 6 5 #6 #6 7 5 6 5 0 b6 6 0 7 5 0 #6 5 6

6 6 5 5 #5 5 7 6 4 #6 b5 6 b6 6 #6 #6 4 7 5

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and fingerings. The fingerings are indicated by numbers 1 through 5, and some systems include additional markings like +4, +2, +6, +8, +9, +10, +11, +12, +13, +14, +15, +16, +17, +18, +19, +20, +21, +22, +23, +24, +25, +26, +27, +28, +29, +30, +31, +32, +33, +34, +35, +36, +37, +38, +39, +40, +41, +42, +43, +44, +45, +46, +47, +48, +49, +50, +51, +52, +53, +54, +55, +56, +57, +58, +59, +60, +61, +62, +63, +64, +65, +66, +67, +68, +69, +70, +71, +72, +73, +74, +75, +76, +77, +78, +79, +80, +81, +82, +83, +84, +85, +86, +87, +88, +89, +90, +91, +92, +93, +94, +95, +96, +97, +98, +99, +100. The notation is written in a clear, legible style, with notes and rests clearly defined. The page is numbered 88 in the top left corner, and a reference to page 134 of the 'Traité' is provided in the top right corner.

RETARDS DANS LES ACCORDS CONSONANTS

(Voir Traité page 153)

Nº 1

Exercise Nº 1 consists of four systems of piano accompaniment. Each system contains two staves (treble and bass clef) with musical notation and fingerings. The first system is in C major, the second in D major, the third in E major, and the fourth in F major. The fingerings are indicated by numbers 1-5 and 1-5 for the right and left hands respectively. The accidentals are indicated by sharps and flats.

(Voir Traité page 153)

Nº 2

Exercise Nº 2 consists of three systems of piano accompaniment. Each system contains two staves (treble and bass clef) with musical notation and fingerings. The first system is in D major, the second in E major, and the third in F major. The fingerings are indicated by numbers 1-5 and 1-5 for the right and left hands respectively. The accidentals are indicated by sharps and flats.

Retards dans les accords dissonants ayant pour fondamentale la dominante

(Voir Traité page 153)

5 7+6 6 4 3 5 9 8 6 4 5 5 6 5 5 4 3 5 4 3 6 5 6 5 8

5 7 6 6+6 6 4 6 6 6 4 6 7 6 4 5 4 6 5+4

6 5 6 5 4 7 5 5 5 5 5 9 8 7 6 6 7 6 6 7+6

5 4 3 5 9 8 6 4 5 5 6 6 7 6 6 4 7 7 8

Retards dans les accords de 7^e des diverses espèces

(Voir Traité page 153)

5 5 6 7 6 7 6 5 4 3 5 9 8 7 9 8 7 9 8 7

+2 5 6 6 7 5 5 6 6 7 5 5 6 6 7 5 4 3 5 4 3 7

id. id. id. 5 4 3 6 6 4 7 6 5 7 5

Emploi simultané des retards et des altérations

(Voir Traité page 159)

Andante

The musical score for 'Andante' consists of three systems of piano music. Each system has a treble and bass staff. The first system includes fingerings such as 5, 5#5, 4, 3, 5, 6#6, 5, +4, 6, 6+4, 6, 9, 5#5, 5, 7, 5, and b5. The second system includes fingerings such as 9, 8, b5, b5, 6, +, 7, b, 5, b6, 6, b5, b5, 7, b6, 5, b6, 7, 7, b6, 5, 6, 5, 5#5, 5, 6, and 5. The third system includes fingerings such as 9, 8, 5#5, 6, 9, 8, 5#5, 4, 7, +, +4, 6, 7, 6, 5, #5, 3, 9, 8, 7, 5, 7, 6, #5, 4, 3, 2, and 5.

ANALOGIE DE CERTAINS RETARDS

pouvant produire des équivoques avec d'autres agrégations;
plus spécialement celle concernant le chiffrage 7. 6.

(Voir Traité page 161)

The musical score illustrating the analogy of certain delays consists of four systems of piano music. Each system has a treble and bass staff. The first system includes fingerings such as 5, 6, 7, 6, 2, 5, 7, 6, 2, 5, 7, 6, 2, 6, 6, 5, 7, 6, 6, 5, 4. The second system includes fingerings such as 5, 4, 3, 5, 7, 6, 6, 5, 5, 5, 5, 5, 7, 6, +4, 6, 7, #6, 5, +4, 6, 7, 7, 5, +. The third system includes fingerings such as #6, #7, 6, 7, 6, #7, #6, #7, #6, #7, 6, 7, #6, 5, 4, #2, 5, 7, 5, 6, 5, 7, 8, 5. The fourth system includes fingerings such as 7, 8, 7, 8, b2, 7, 7, 5, 7, 6, 6, 4, 7, 5, 4, +, 8, 6, 9, 8, 5, 5.

PÉDALES

(Voir Traité page 172)

N° 1

5 3 5 7 6 4 7 5 7

+6 3 5 +3 6 +2 3 3 6 7 5 5 +6 6 5 +6 6 +4 p

6 +6 3 3 7 + 8 +7 8 +7 5 +7 5 +7 5

N° 2

5 6 5 8 7 6 5 +4 6 +6 5 6 7 6 6 +6 6 6 6 5 6 4 5

5 +7 5 8 7 6 5 +4 6 8 7 6 5 +4 6 6 4 5 5 5 6 5 5

5 6 7 7 + 6 5 6 5 6 5 6 7 + 5 5 5 6 6 5

6 4 7 + +7 7 6 7 + 6 +7 3 6 6 7 5 7 5 4 3 5

NOTES DE PASSAGE

(Voir Traité page 182)

Andantino

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Andantino'. The score includes various musical notations such as notes, rests, and accidentals, along with detailed fingerings and some specific markings like '+7', '+6', and '+4'.

System 1: The first system shows a melodic line in the treble and a supporting bass line. Fingerings include 5, 2, 5, 5, 6, 5, and 7+.

System 2: The second system continues the melodic and harmonic development. Fingerings include 5, 6, 5, 5, 7, 7, 5, and +7 6.

System 3: The third system features more complex rhythmic patterns. Fingerings include 5, 5, +7 6, 7, 6, 5, 6, and +6.

System 4: The fourth system shows a change in the bass line's texture. Fingerings include 5, 6, #6 3, 5, and 6.

System 5: The fifth system continues with melodic passages. Fingerings include +4 3, 6, #6, 6, 4, and 7.

System 6: The final system concludes the piece. Fingerings include +7, 9 7 +, 5, +4 3, 5, +4 #6, and 6.

BRODERIES

(Voir Traité page 189).

Andante

(1) Par anticipation, nous employons plusieurs fois dans cette leçon l'accord de 11^e tonique comme appoggiature. Voir § 125 précédent, et aussi plus loin: Appoggiature.

(2) Ici un emploi *anticipé* de l'Anticipation, ainsi que nous avons vu tout à l'heure de l'Appoggiature comme 11^e tonique.

(1)

(1)

NOTES DE PASSAGE ET BRODERIES

(Voir Traité page 191)

N° 1

(1) Appoggiature réelle. Ces emplois d'éléments que nous n'avons pas encore étudiés expliquent pourquoi nous ne demandons pas à l'élève le chiffrage, mais seulement la réalisation de cette leçon. Ils sont du reste d'une explication facile ainsi présentés.

№ 2

5 4 9 5 5 4 3 9 8

5 4 5 6 6 5

6 5 6 7 6 7 6 7 6 7 6

7 6 7 7 5 5 5 5 6 5 4 3 9 8

5 4 3 9 6 +4 6 +6 5 5 2 7 6 5 4

6 5 9 8 5 4 x 9 8 5 4

7 5 5 6 7 6 4 7 8 7

6 4 +7 5 7 7 8 7 6 4 6 5

ANTICIPATION

97

(Voir Traité page 199)

N° 1

5 5 5 5 +4 6 6 6 7 5 7 5 6 5 4 2

5 #5 6 3 +4 6 6 6 7 + 5 b5 +4 b6 b6 6 5

b5 b6 b6 b5 b7 5 + #5 6 6 6 +6 6 7

b5 +2 #6 5 6 5 4 2 5 +4 6 #5 5 7

5 +6 5 +6 5 7 5 +6 6 6 5 6 4 7 4 + 5

N° 2

5 6 5 7 7 5 5 7 9 8 7 9 8 7 9 8 7

5 5 5 5 7 5 6 7 5 6 7 5 5 5 6 5 5 7 6 7 5 6

5 6 5 7 6 +6 5 6 4 7 5 4 7 5 3 3 5 7 5

APPOGGIATURE

(Voir Traité page 205)

N° 1

5 5 5 6 5 +7 3 5 5

5 6 5 6 4 7 +7 3 +4 3 6 +4 b

6 5 5 6 4 # 6 6 5 # 5 +6 b5

b5 +6 b 6 b 7 5

5 6 4 5 5 # 5 6 4 7 +7 8 +

Partie
simplifiée

N° 2

5 +6 6 5 6 6 4 5 6

5 9 7 5 5 7 5



ACCORDS DE 11^e ET DE 13^e TONIQUE **employés comme Appoggiatures simultanées et sur Pédales** *(Voir Traité page 207)*

N^o 1

N^o 2

CHANT DONNÉ

résumant la plupart des espèces d'appoggiatures

(Voir Traité page 207)

Moderato

The musical score is written for piano accompaniment in G major (one sharp) and 4/4 time. It consists of eight systems of music, each with a treble and bass staff. The tempo is marked 'Moderato' at the beginning and 'a Tempo' later in the piece. The score is designed to illustrate various species of appoggiaturas (ornaments). Fingerings are indicated by numbers 1-5 and signs like '+' and 'rit.' (ritardando). The ornaments include mordents, grace notes, and trills. The piece concludes with a final cadence.

ÉCHAPPÉE

(Voir Traité page 216)

This musical score is for a piece titled "ÉCHAPPÉE". It is written for piano and consists of seven systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. Below the notes, there are extensive fingering instructions using numbers 1-5 and 7-9, as well as symbols for trills (+), grace notes (~), and slurs. The key signature changes from C major to B-flat major in the third system and remains in B-flat major for the rest of the piece. The time signature is 4/4. The piece concludes with a double bar line and repeat dots.

ANALYSE DE DEUX FRAGMENTS

(Voir Traité page 237)

N° 1

Musical score for N° 1, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 and 6-8. Specific annotations include "ant. de app.", "l'app. app.", "ant. de l'app. app.", "app.", "double braderie app.", "br. allant. sur l'app. app.", "app. sup. et inf.", and "hr. app. np.".

Andante

N° 2

Musical score for N° 2, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 and 6-8. Specific annotations include "alt.", "ret. p.", "p.", "ret. double", "hr. p.", "hr. alt.", and "ret. inf.".

Musical score for N° 2, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 and 6-8. Specific annotations include "p. app.", "ret.", "petite Ped.", "p.", "alt.", "ret. alt.", "ret. inf.", and "app.".

Musical score for N° 2, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 and 6-8. Specific annotations include "ret. inf.", "p.", "alt.", "p. double", "ret.", "hr. app. app.", "app.", "p. p.", "app.", "ret.", "p. p.", and "p.".

4 CHANTS DONNÉS SUPPLÉMENTAIRES

Notes accidentelles ou étrangères à l'harmonie

Anticipations, Appoggiatures, etc.

(Voir Traité pages 238 et 239)

Nº 1

5 6 5 2 3 2 6 7 5 6 4 3 6 5

Nº 2

3 5 8 3 5 4 2 3 5 6 7 4 5 6 7 8 0 2 4 6 8 5 2 7

+7 # 7 5 +6 6 +6 8 7 7 +2 5 0 +4
 8 +6 5 6 7 + 3 5 #4 b4 3 5 6
 0 3 #2 b2 5
 6 +7 5 7 7 6 +8 7 6 #6 4 5 +7 8
 4 b6
 № 3 5 5 7 6 5 5
 +6 6 7 7 8 0 +4 b 5 6 0
 +4 b 5 6 0 7 7 6 9 5 6 4
 7 5 4 + 8 +7 8 +7 +7 8
 +

Nº 4

The musical score is written for piano and consists of eight systems of two staves each. The key signature is D major (two sharps) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1-5. Ornaments, represented by small vertical lines above notes, are used throughout the piece. Triplets are marked with a '3' over a group of notes. The score ends with a final cadence in the eighth system.

FRAGMENT DE PARTIE SUPÉRIEURE

Harmonisé de 25 manières différentes

(Voir Traité page 239)

Nº 1



Nº 2



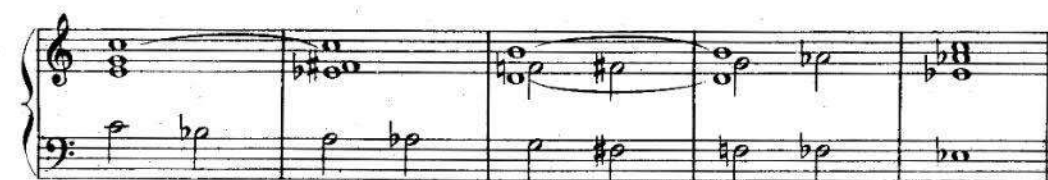
Nº 3



Nº 4



Nº 5



Nº 6



Nº 7



Nº 8



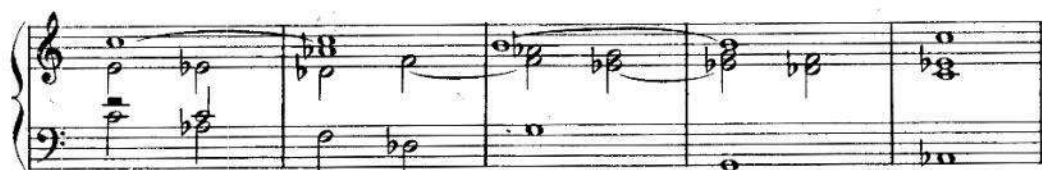
Nº 9



Nº 10



Nº 11



Nº 12

Nº 13
à 5
partiesNº 14
à 6
parties

Nº 15



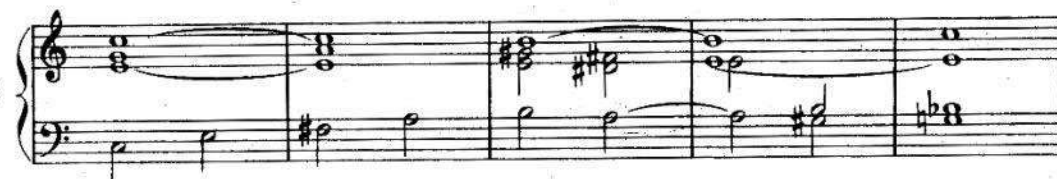
Nº 16



Nº 17



Nº 18



Nº 19



Nº 20

à 5
parties

Nº 21



Nº 22



Nº 23



Nº 24



Nº 25

