36me MIN
A 33 736

MÉTHODE PRATIQUE

de

PIANO

par

G. LUDOVIC.

ED. ARCHAMBAULT
PIANOS-ORGUES
Musique
312-314 STE. CATHERINE. EST.
MONTRÉAL.

BNQ

36me Mille.

MÉTHODE PRATIQUE

de

PIANO

par

G. LUDOVIC.

OP. 25.

ED. ARCHAMBAULT
PIANOS - ORGUES
Musique
312-314 STE. CATHERINE. EST.
MONTRÉAL.

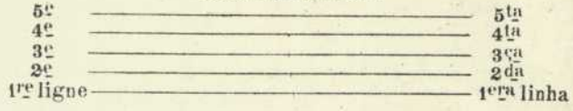
Oscar Brandstetter, Leipzig.

ED. ARCHAMBAULT
MARCHAND DE
MUSIQUE, PIANOS et OR

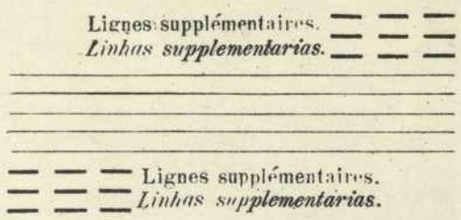
PREMIERS PRINCIPES DE LA MUSIQUE.

PRIMEIROS PRINCIPIOS DE MUSICA.

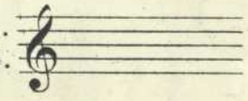
Portée.
Conhecimentos.



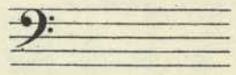
Lignes supplémentaires.
Linhas supplementarias.



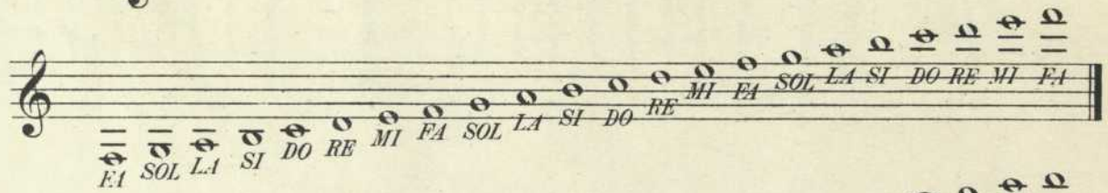
Clé de SOL.
Clave de SOL.



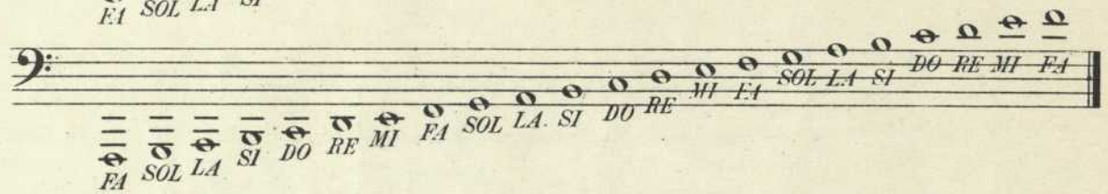
Clé de FA.
Clave de FA.



Positions des notes à la Clé de SOL.
Posição das notas na clave de SOL.



Positions des notes à la Clé de FA.
Posição das notas na clave de FA.



Noms des valeurs des notes.
Nomes dos valores das notas.

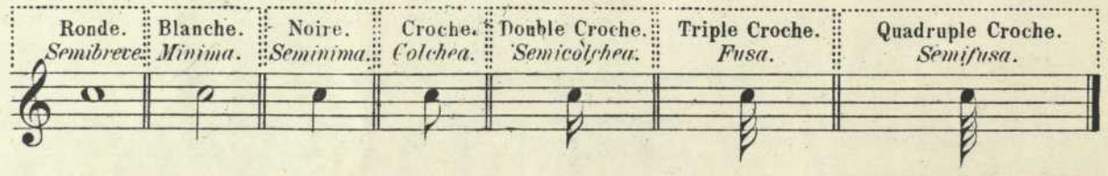


TABLEAU DE LA VALEUR COMPARATIVE DES NOTES. *TABOA DO VALOR COMPARATIVO DAS NOTAS.*

Une Ronde vaut 2 Blanches.
Uma semibreve vale duas minimas.

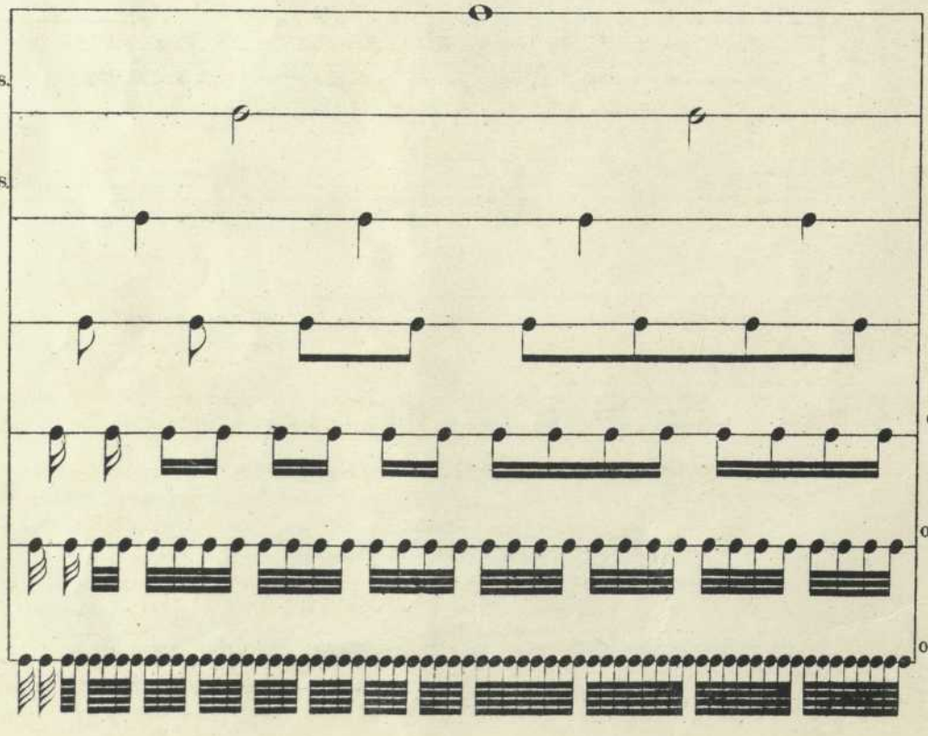
Une Blanche vaut 2 Noires.
Uma minima vale duas seminimas.

Une Noire vaut 2 Croches.
Uma seminima vale duas colcheas.

Une Croche vaut 2 Doubles Croches.
Uma colchea vale duas semicolcheas.

Une Double Croche vaut 2 Triples Croches.
Uma semicolchea vale duas fusas.

Une Triple Croche vaut 2 Quadruples Croches.
Uma fusa vale duas semifusas.



Une Ronde vaut
Uma semibreve vale

2 Blanches,
2 minimas

ou 4 Noires,
ou 4 seminimas

ou 8 Croches,
ou 8 colcheas

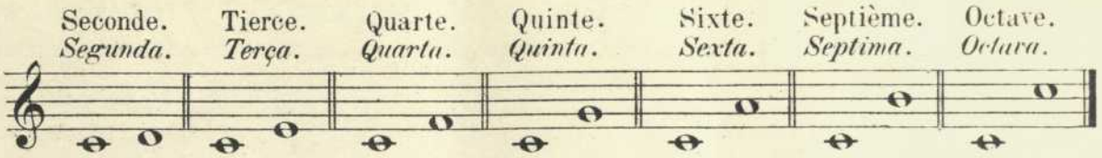
ou 16 Doubles Croches,
ou 16 semicolcheas

ou 32 Triples Croches,
ou 32 fusas

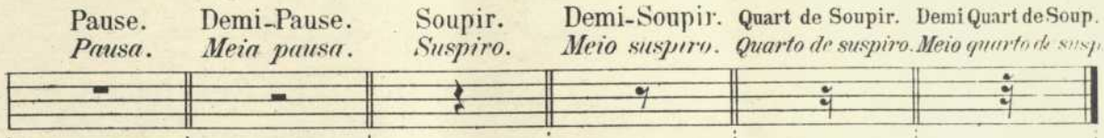
ou 64 Quadruples Croches.
ou 64 semifusas.

231598 CON

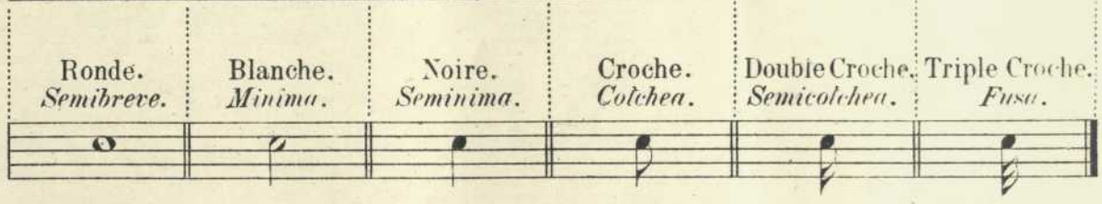
Intervalles.
Interrallos.



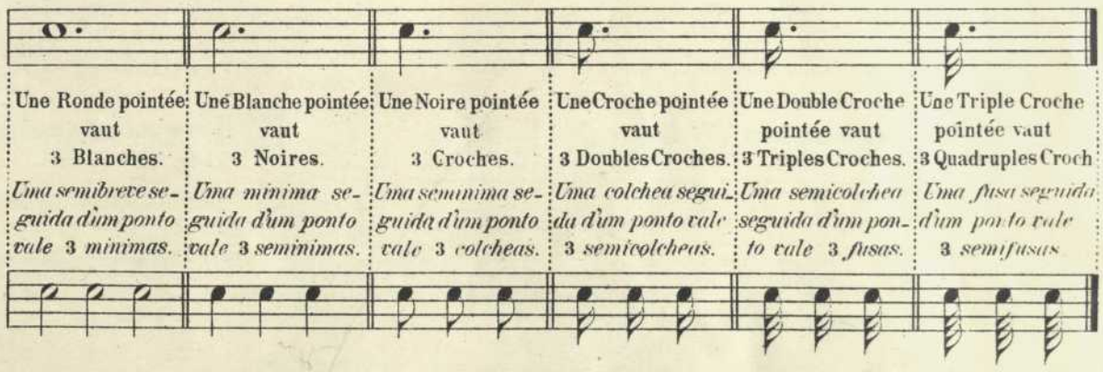
Noms des silences.
Nomes das pausas.



Valeurs
des différents silences.
Valores das differentes pausas.

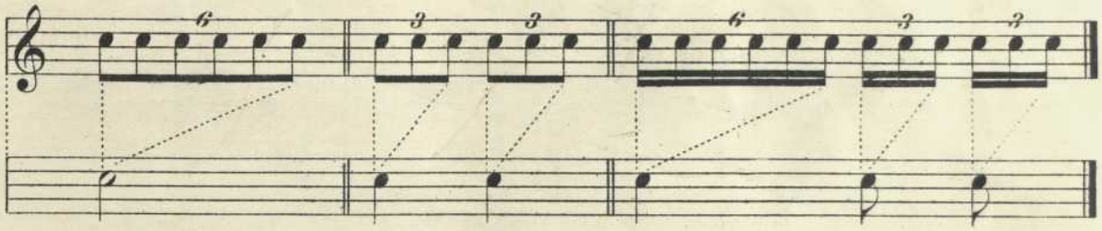


Notes
suivies d'un point
Notas seguidas d'um ponto.



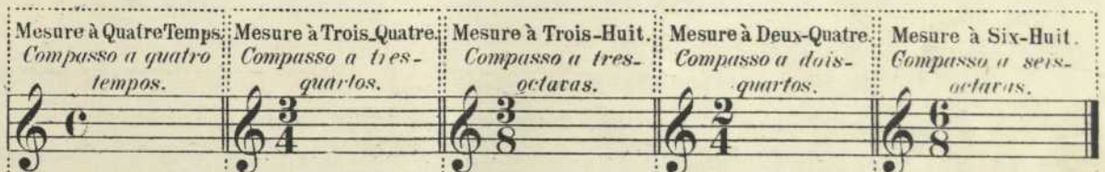
Valeurs des Notes
suivies d'un point.
Valores das Notas seguidas d'um ponto.

Sextelets et Triolets.
Sextas e terças.

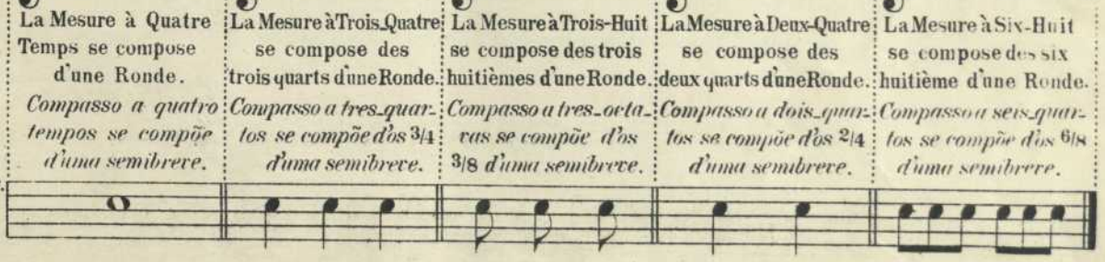


Valeurs
des Sextelets et Triolets.
Valores das Sextas e terças.

Noms des mesures
les plus usitées
et manière de les marquer.
Nomes dos compassos mais usados e maneira de os marcar.



Valeurs dont
chaque mesure se compose.
Valores de que se compõe cada compasso



TERMES ITALIENS LES PLUS USITÉS.

INDIQUANT LES MOUVEMENTS. *INDICANDO OS MOVIMENTOS.*

Largo / *Largo*	Large.
Lento / *Lento*	Lent.
Larghetto / *Menos vagaroso que largo*	Large, moins lent que Largo.
Adagio / *Pausadamente*	Posément.
Sostenuto / *Sustentado*	Soutenu.
Maestoso / *Magestosamente*	Majestueusement.
Cantabile / *Cantante*	Chantant.
Tempo di Minuetto / *Tempo minuete*	Temps de menuet.
Tempo di Marcia / *Tempo de marcha*	Temps de marche.
Andante / *Andante*	Tranquille, sans trop de lenteur.
Andantino / *Andantino*	Un peu moins lent que l'Andante.
Grazioso / *Gracioso*	Gracieux.
Allegro / *Allegro*	Gai, vif.
Allegretto / *Alegre*	Joyeusement, pas trop vif.
Presto / *Animado, presto*	Vif, animé.
Moderato / *Moderado*	Modéré.

EXPRESSÕES ITALIANAS AS MAIS USADAS.

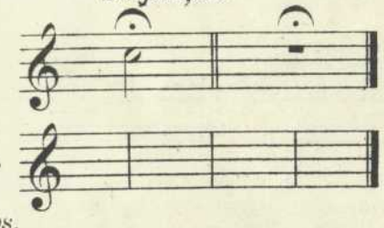
INDIQUANT LES NUANCES, etc. *INDICANDO AS NUANÇAS etc.*

Pianissimo / *Pianissimo*	ou ***pp***	Très-faiblement.
Piano / *Piano*	***p***	Faiblement.
Dolce / *Suave*	*dol*	Doux.
Forte / *Forte*	***f***	Fort.
Fortissimo / *Fortissimo*	***ff***	Très-fort.
Mezzo-forte / *Meio-forte*	***mf***	Demi-fort.
Sforzando / *Forçando subitamente*	***sf***	Forçant subitement.
Crescendo / *Crescendo*	*cresc.* <	En augmentant peu à peu.
Diminuendo / *Diminuendo*	*dim.* >	En diminuant.
Ritenuto / *Retendo*	*rit.*	En retenant.
Rallentando / *Relentando*	*rall.*	En ralentissant.
A tempo / *A tempo*	*Tempo I.*	Premier mouvement.
Da Capo / *Começar*	*D.C.*	Reprendre du commencement.
Octava / *Octava*	8	A l'octave.
Poco a poco / *Pouco à pouco*		Peu à peu.
Ad libitum / *A vontade*	*ad lib.*	A volonté.

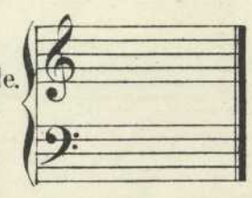
Point d'orgue.
Suspenção.

Renvoi.
Começar.

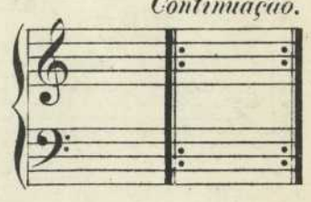
Barres de Mesures.
Linhas dos Compassos.



Accolade.
Clave.



Reprises.
Continuação.



Signes Accidentels.

Dièse	♯	Le Dièse hausse la note d'un demi-ton.
Bémol	♭	Le Bémol baisse la note d'un demi-ton.
Bécarre	♮	Le Bécarre remet la note dans son ton naturel.

Sinaes Accidentaes.

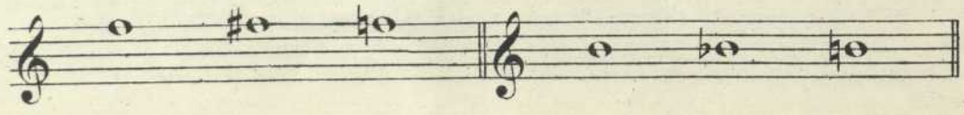
Sustenido	♯	*O sustenido sobe a nota d'um semitom.*
Bemol	♭	*O Bemol desce a nota d'um semitom.*
Bequadro	♮	*O Bequadro põe a nota no seu natural.*

EXEMPLES.

Fa naturel. Fa dièse. Fa bécarre.
Fa natural. Fa sustenido. Fa bequadro.

EXEMPLES.

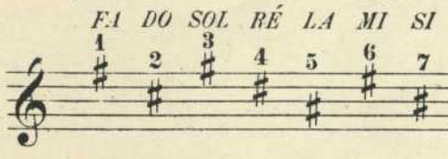
Si naturel. Si bémol. Si bécarre.
Si natural. Si bemol. Si bequadro.



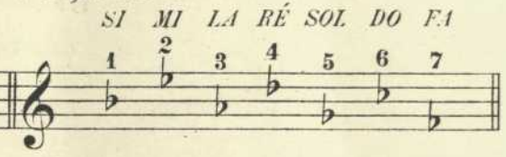
On emploie quelquefois le dièse et le bémol doubles. Le double dièse 𝄪 hausse la note d'un ton; le double bémol 𝄫 la baisse d'un ton.

Emprega-se algumas vezes o sustenido e bemol duplos. O duplo sustenido 𝄪 sobe a nota d'um semitom. O duplo bemol 𝄫 desce a nota d'um tom.

Position des Dièses a la clé.
Posição dos Sustenidos na clave.



Position des Bémols a la clé.
Posição dos Bemols na clave.

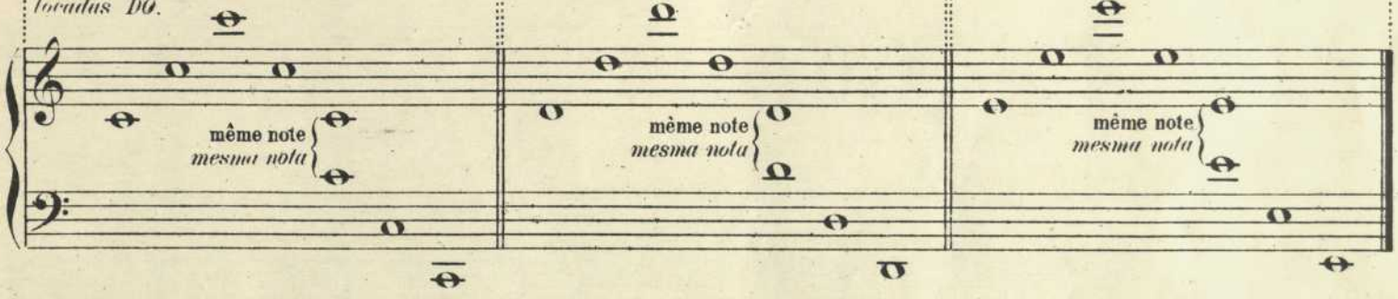


MANIÈRE DE CONNAITRE LES NOTES SUR LE CLAVIER DU PIANO.
MANEIRA DE CONHECER AS NOTAS SOBRE O TECLADO DO PIANO.

La note placée avant les deux touches noires s'appelle DO, toutes les notes placées de même sont des DO.
A nota collocada antes de duas teclas pretas chama-se DO, todas as notas assim colocadas DO.

La note placée entre les deux touches noires s'appelle RÉ.
A nota collocada entre duas teclas pretas chama-se RÉ.

La note placée après les deux touches noires s'appelle MI.
A nota collocada depois duas teclas pretas chama-se MI.

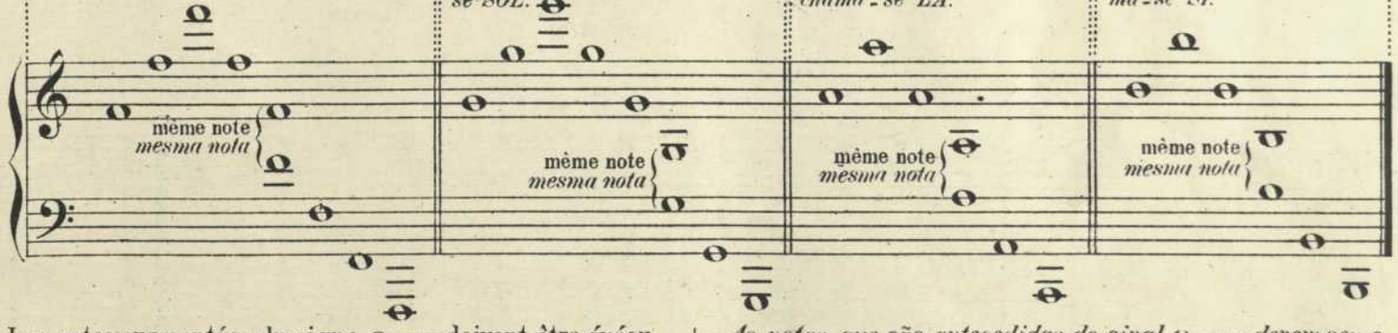


La note placée avant les trois touches noires s'appelle FA.
A nota collocada antes de 3 teclas pretas chama-se FA.

La note placée entre la 1re et la 2e des 3 touches noires s'appelle SOL.
A nota collocada entre a 1ra e 2da das 3 teclas pretas chama-se SOL.

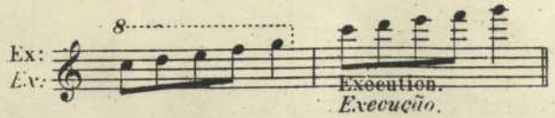
La note placée entre la 2e et la 3e des 3 touches noires s'appelle LA.
A nota collocada entre a 2da e 3ca das 3 teclas pretas chama-se LA.

La note placée après les trois touches noires s'appelle SI.
A nota collocada depois das 3 teclas pretas chama-se SI.



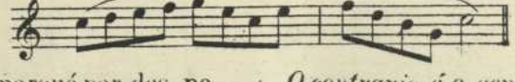
Les notes surmontées du signe 8 ····· doivent être éxécutées jusqu'à la fin de la chaîne 8 ····· une octave plus haut

As notas que são antecedidas do sinal 8 ····· devem ser executadas ao fim da continuação 8 ····· uma octava mais elevada



Une ligne courbée sur plusieurs notes signifie qu'il faut jouer lié (legato)

Uma linha curva sobre as notas quer dizer que se deve tocar unido (legato)



Le contraire est le détaché (staccato) marqué par des petits traits ‥‥. Il faut alors piquer les notes et les détacher. La liaison entre deux notes ⌒ lie la seconde à la première et il ne faut pas répéter cette seconde note.

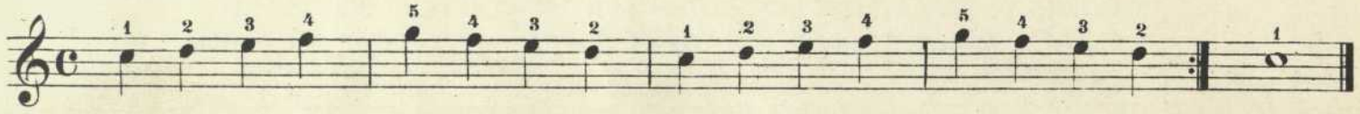
O contrario é o separado (staccato) marcado por pequenos riscos. E preciso então picar as notas e separalas A união entre duas notas ⌒ une a 1ra á 2da, e não e preciso repetir esta segunda nota

EXERCICES.

EXERCICIOS.

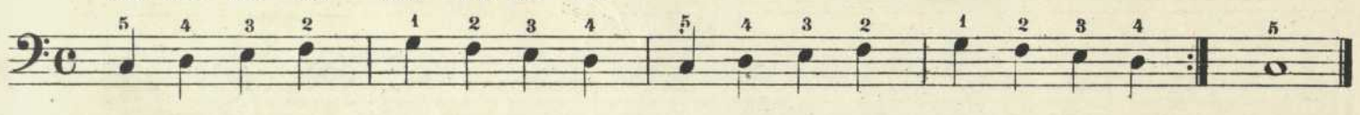
La main droite seule et très lentement. *A mão directa so e muito devagar.*

Do Ré Mi Fa Sol Fa Mi Ré

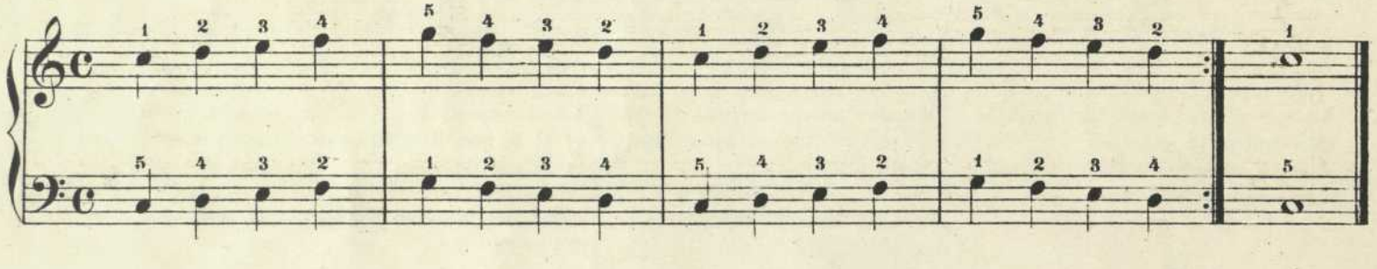


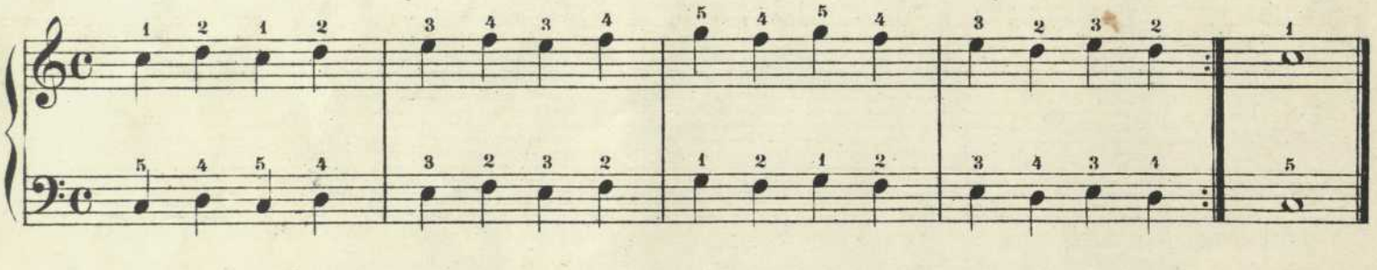
La main gauche seule. *A mão esquerda so.*

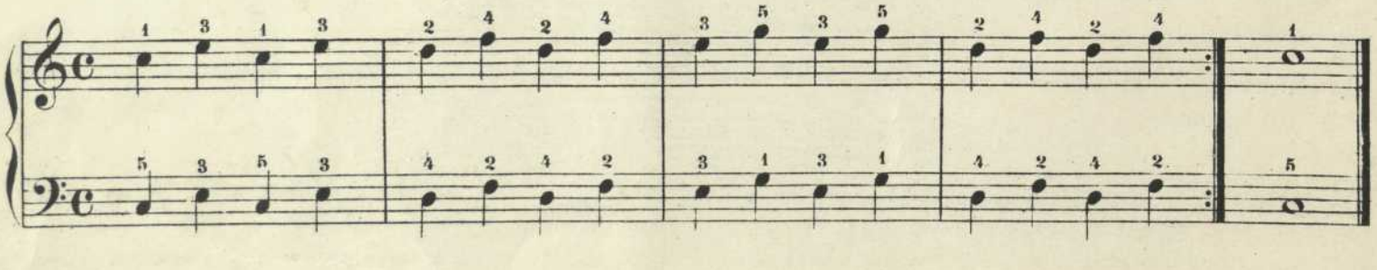
Do Ré Mi Fa Sol Fa Mi Ré

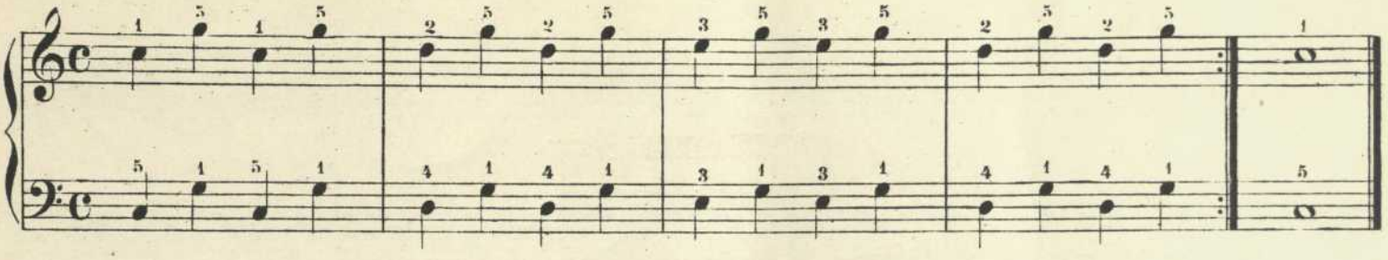


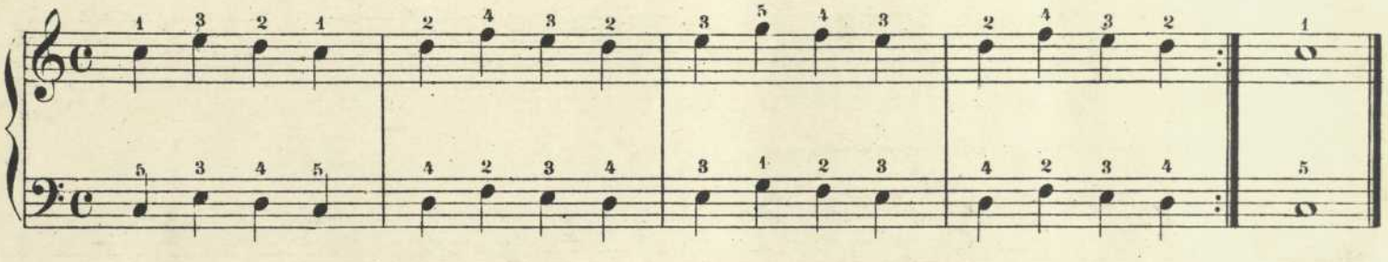
Les deux mains ensemble. *As duas mãos ao mesmo tempo.*





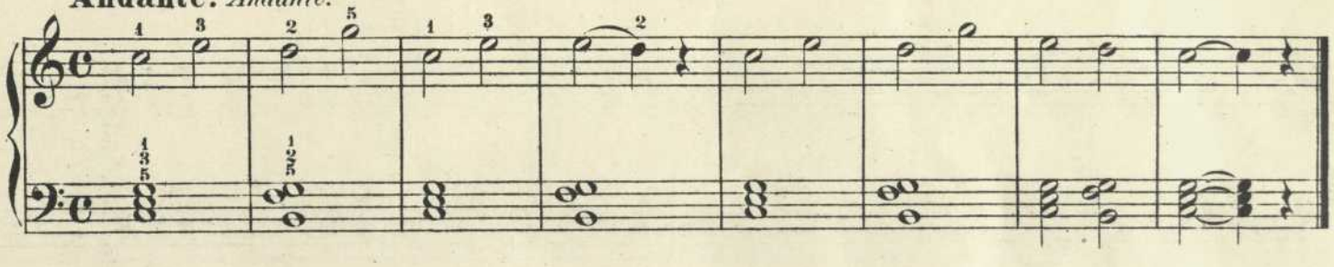




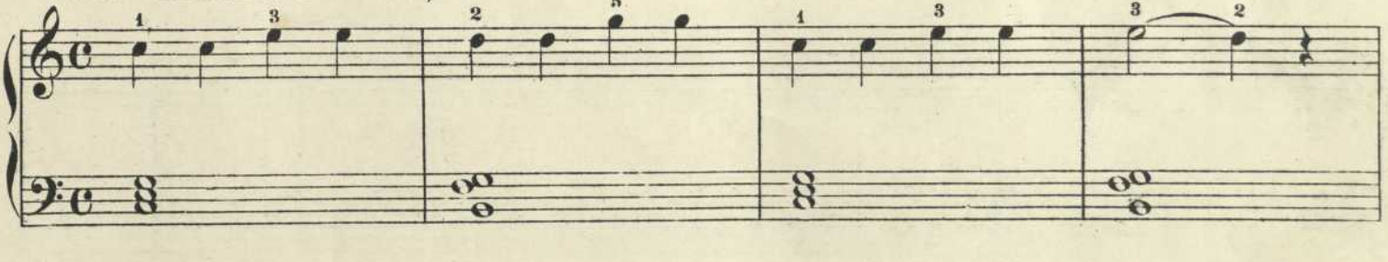


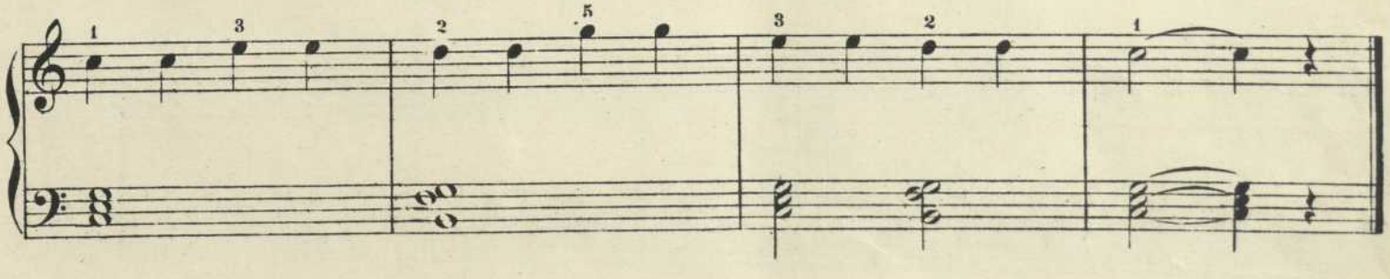
1ère Récréation. 1era Recreação.

Andante. *Andante.*

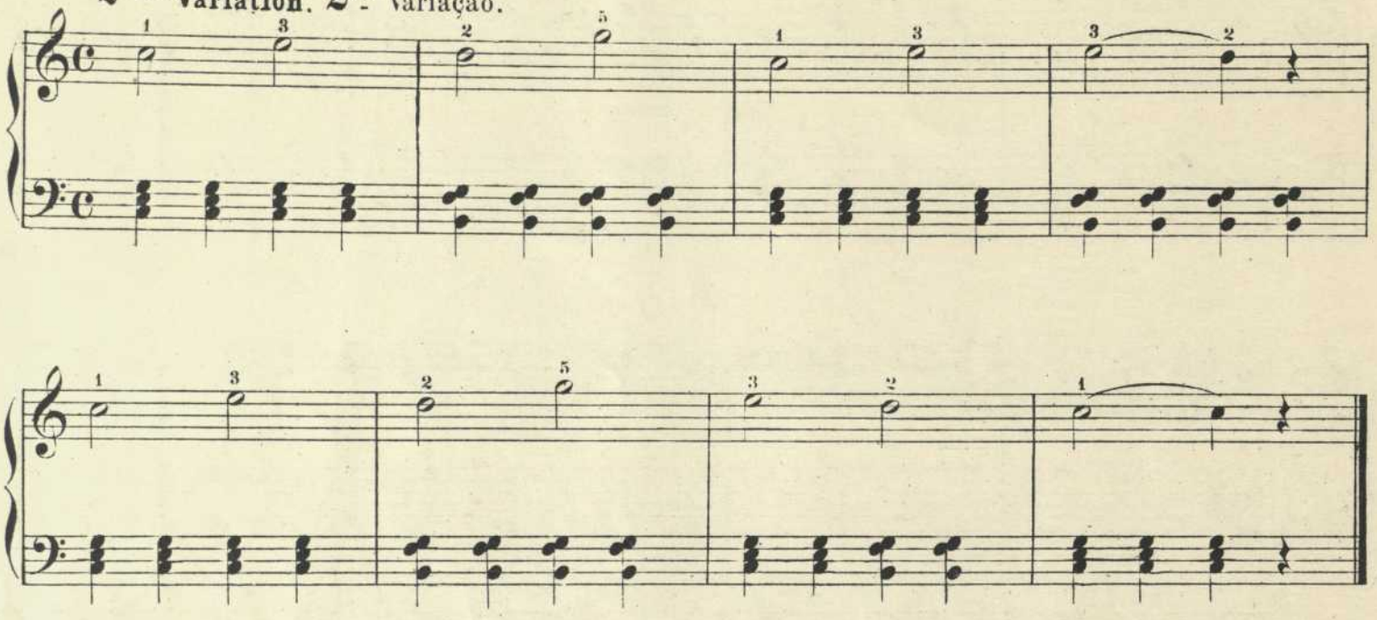


1ère Variation. **1era** Variaçao.



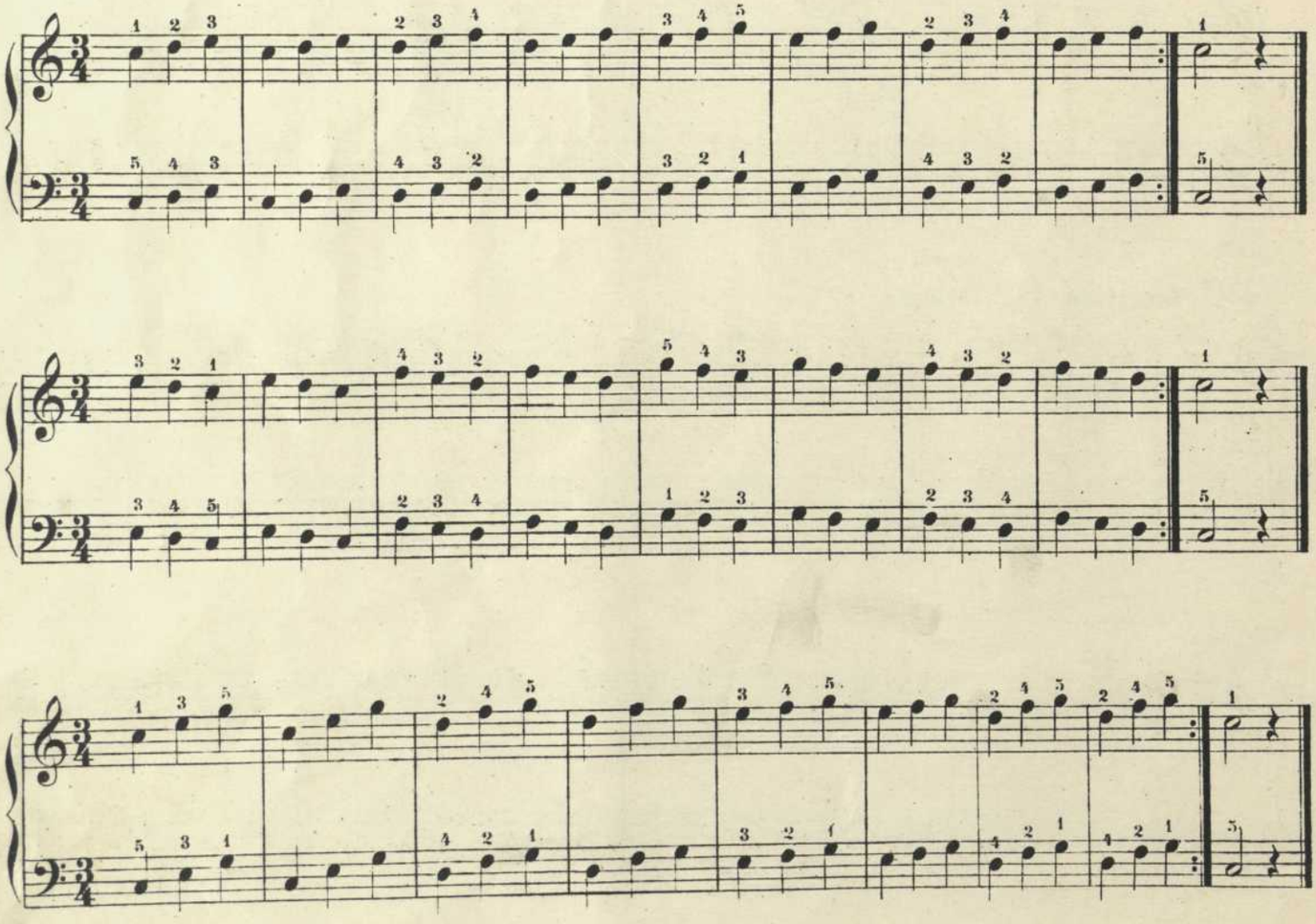


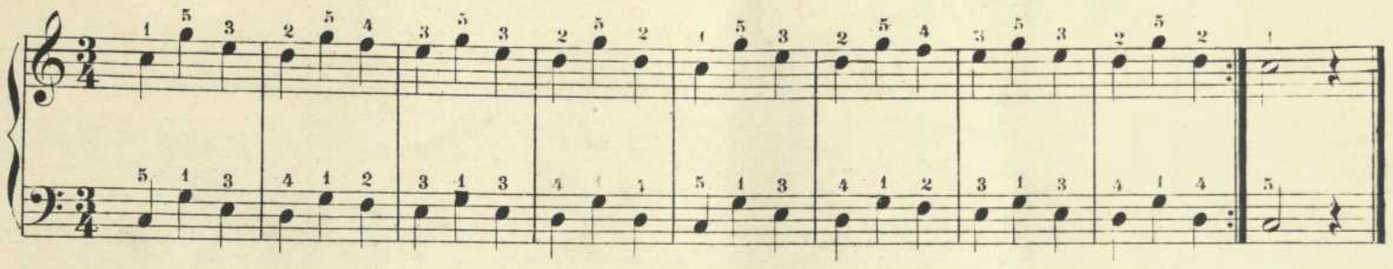
2ème Variation. 2da Variaçao.



Exercices.

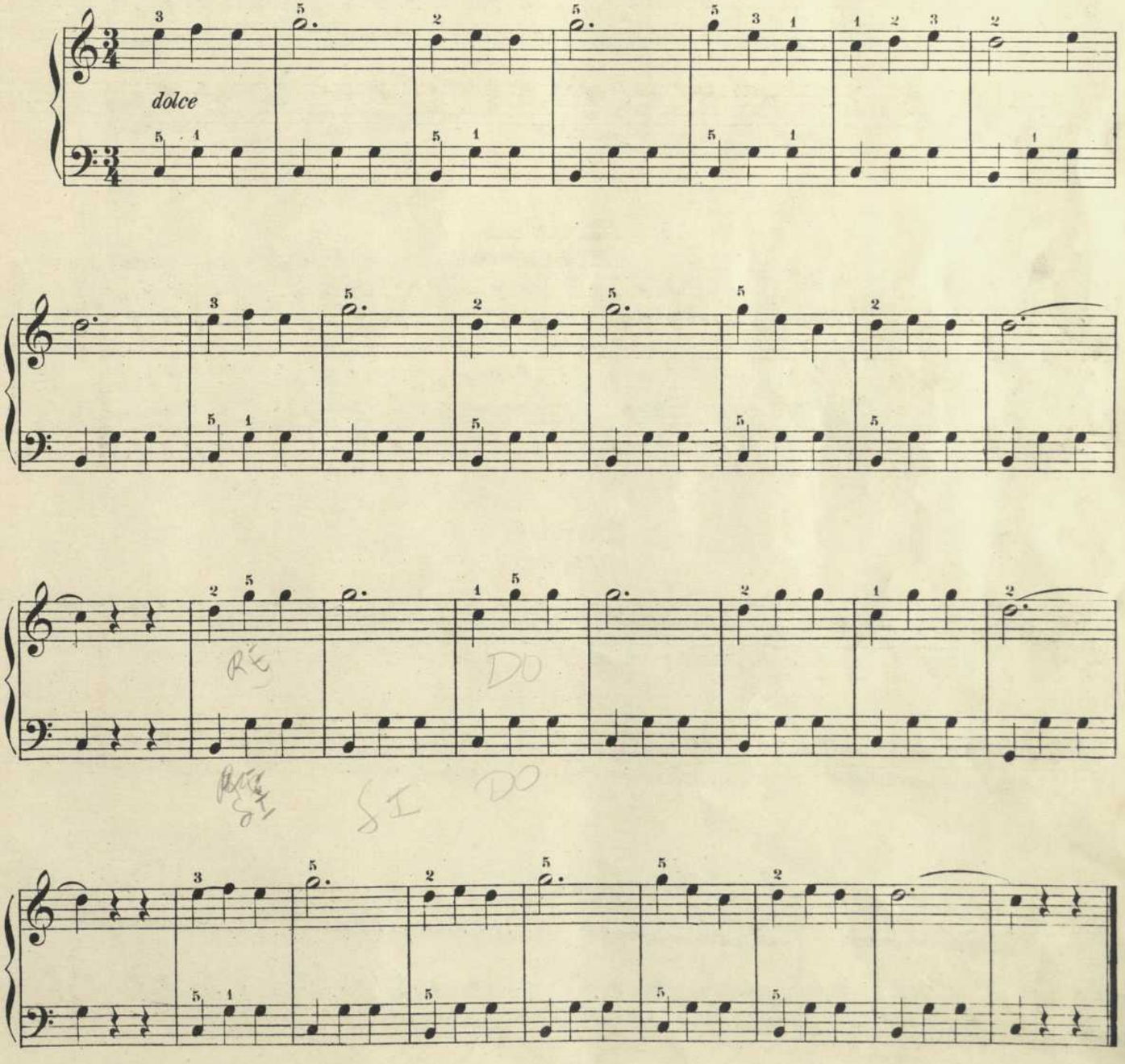
EXERCICIOS.





2ème Récréation. 2da Recreação.

Allegretto. *Alegre.*

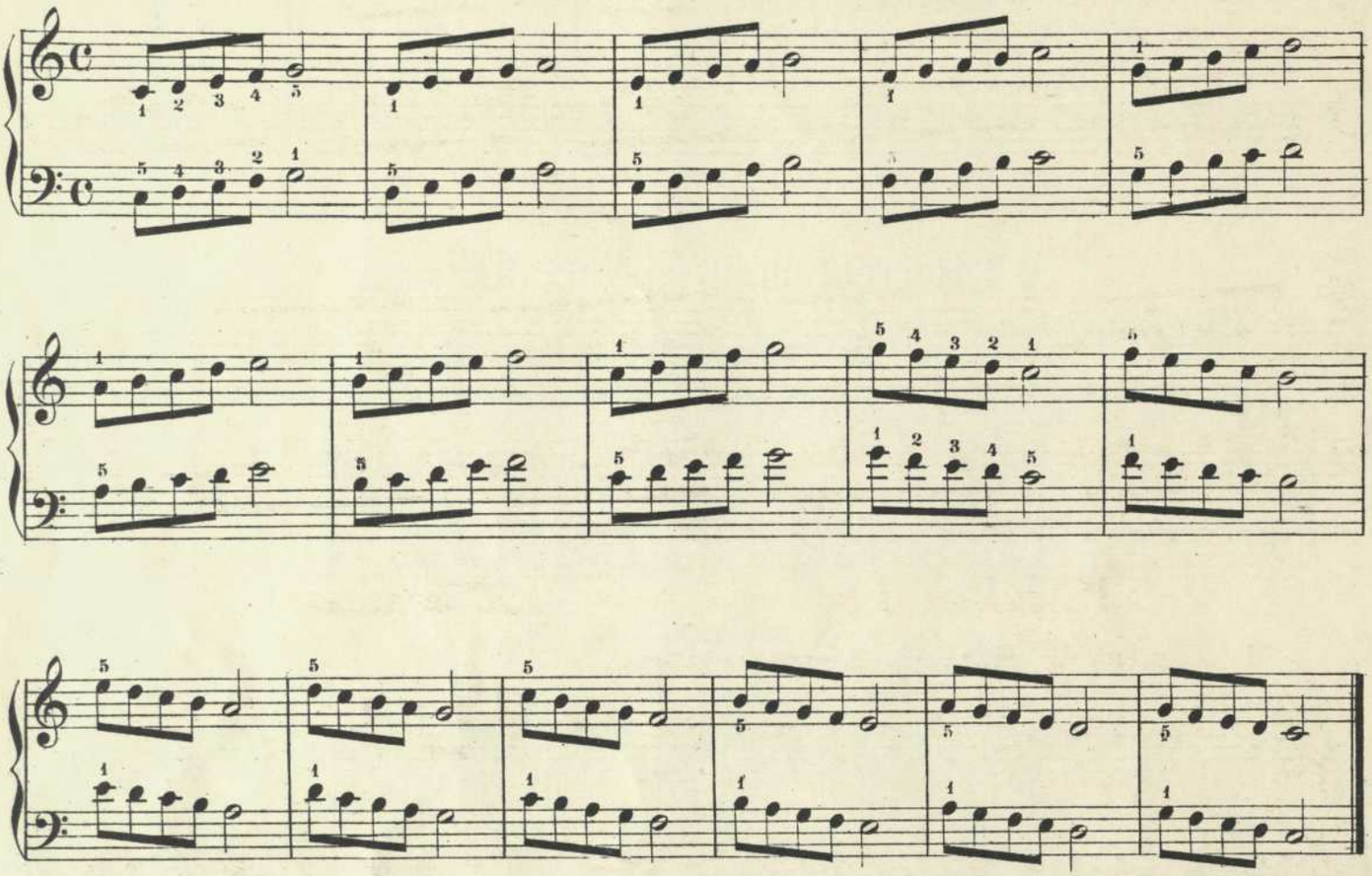


EXERCICES.

Il faut bien observer la mesure.

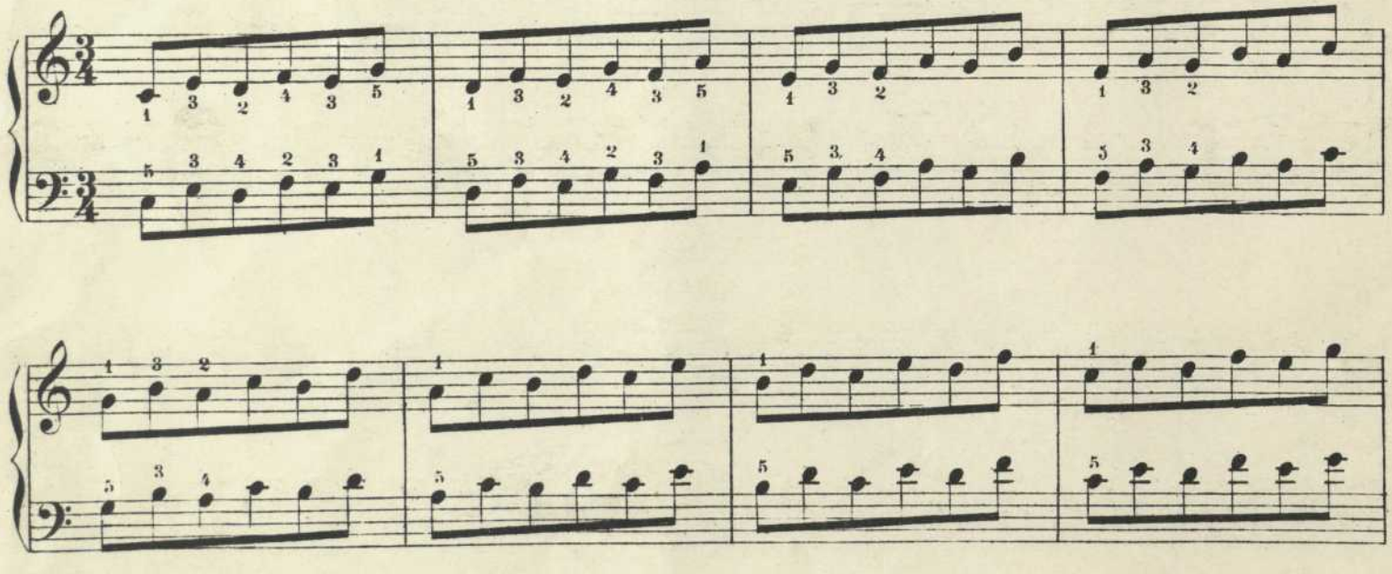
EXERCICIOS.

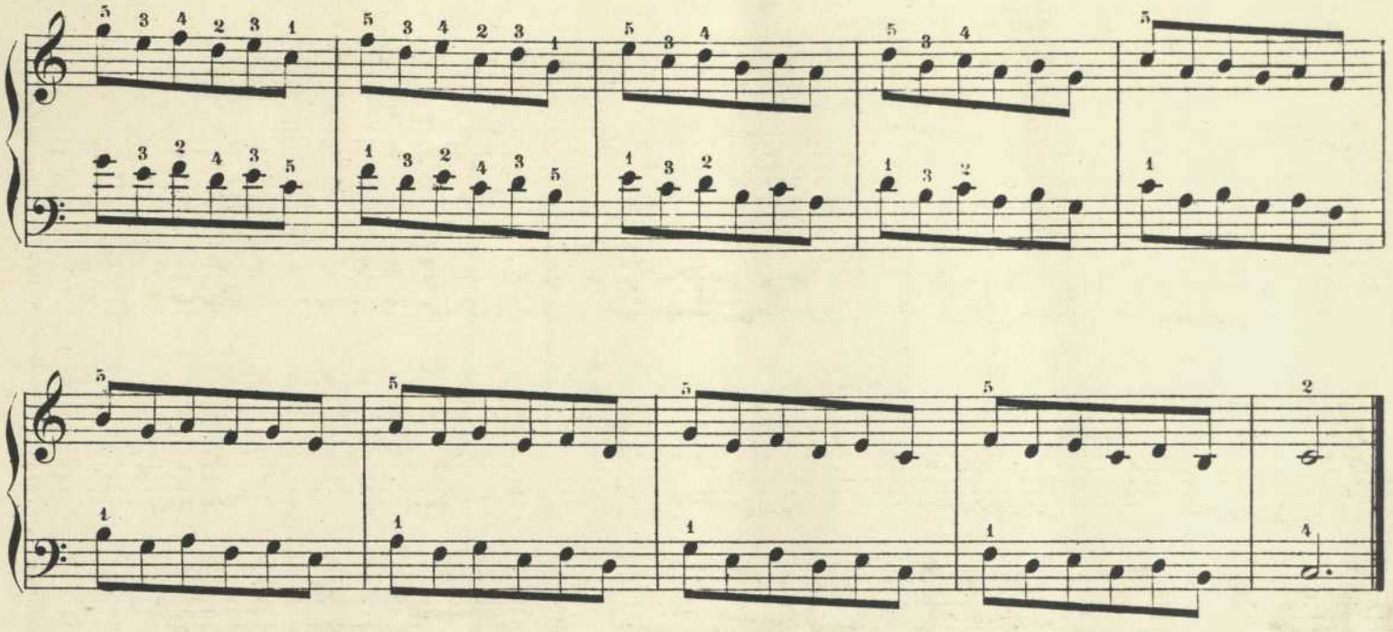
E preciso observar bem o compasso.



Exercice.

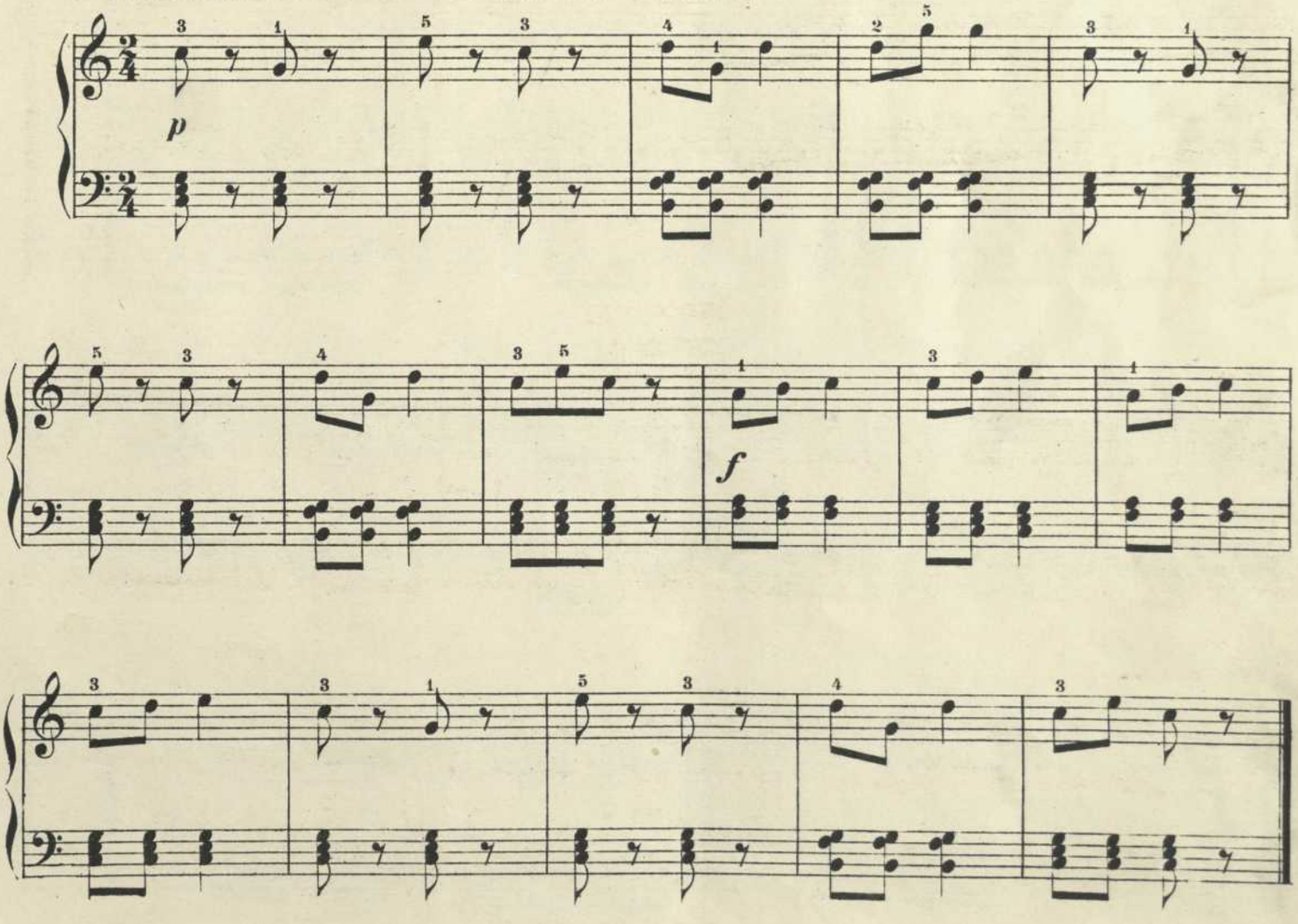
EXERCICIO.





3ème Récréation. — 3ra Recreaçao.

Mouvement de Marche. *Movimento de Marcha.*



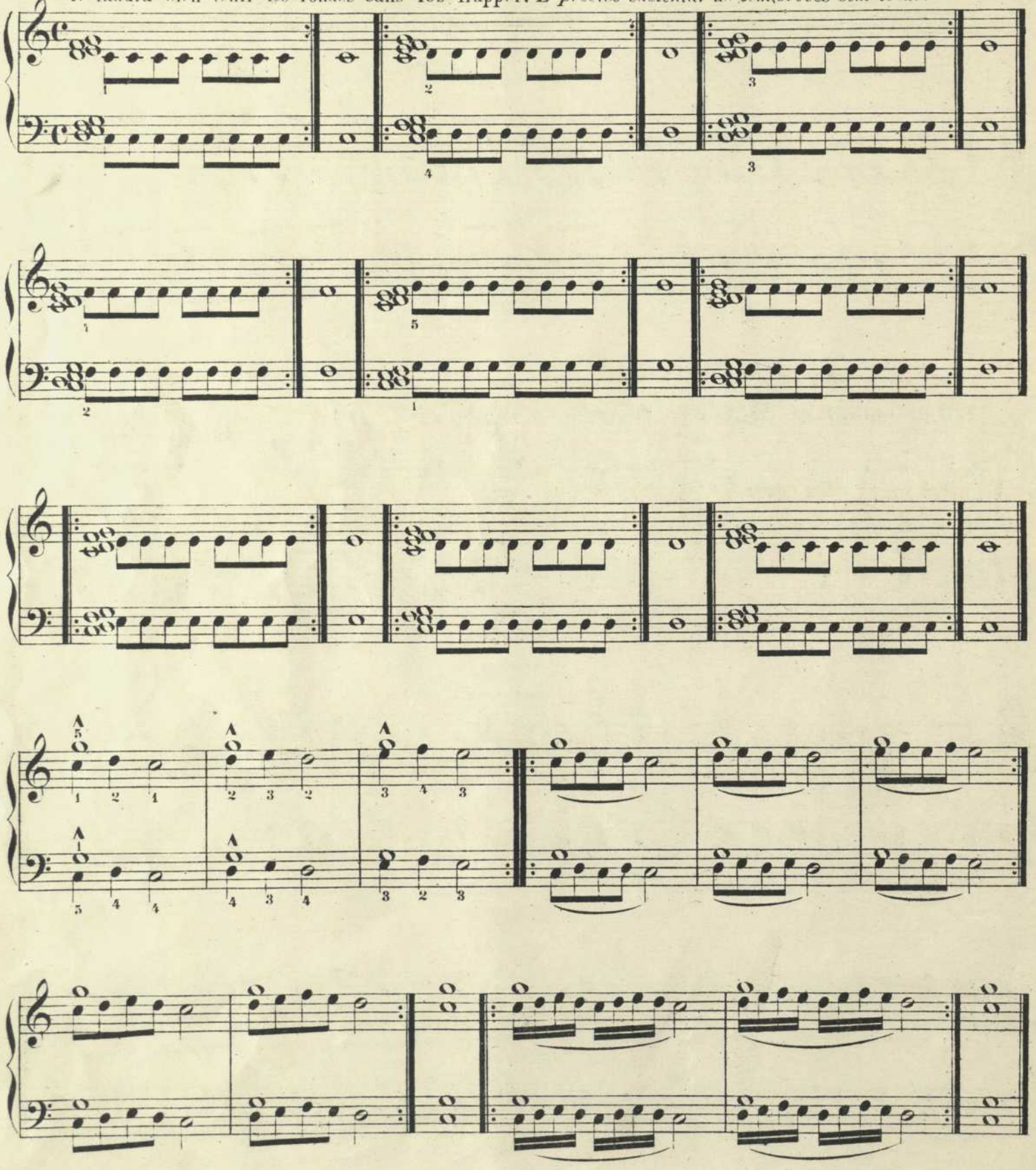
EXERCICES

pour rendre les doigts indépendants.

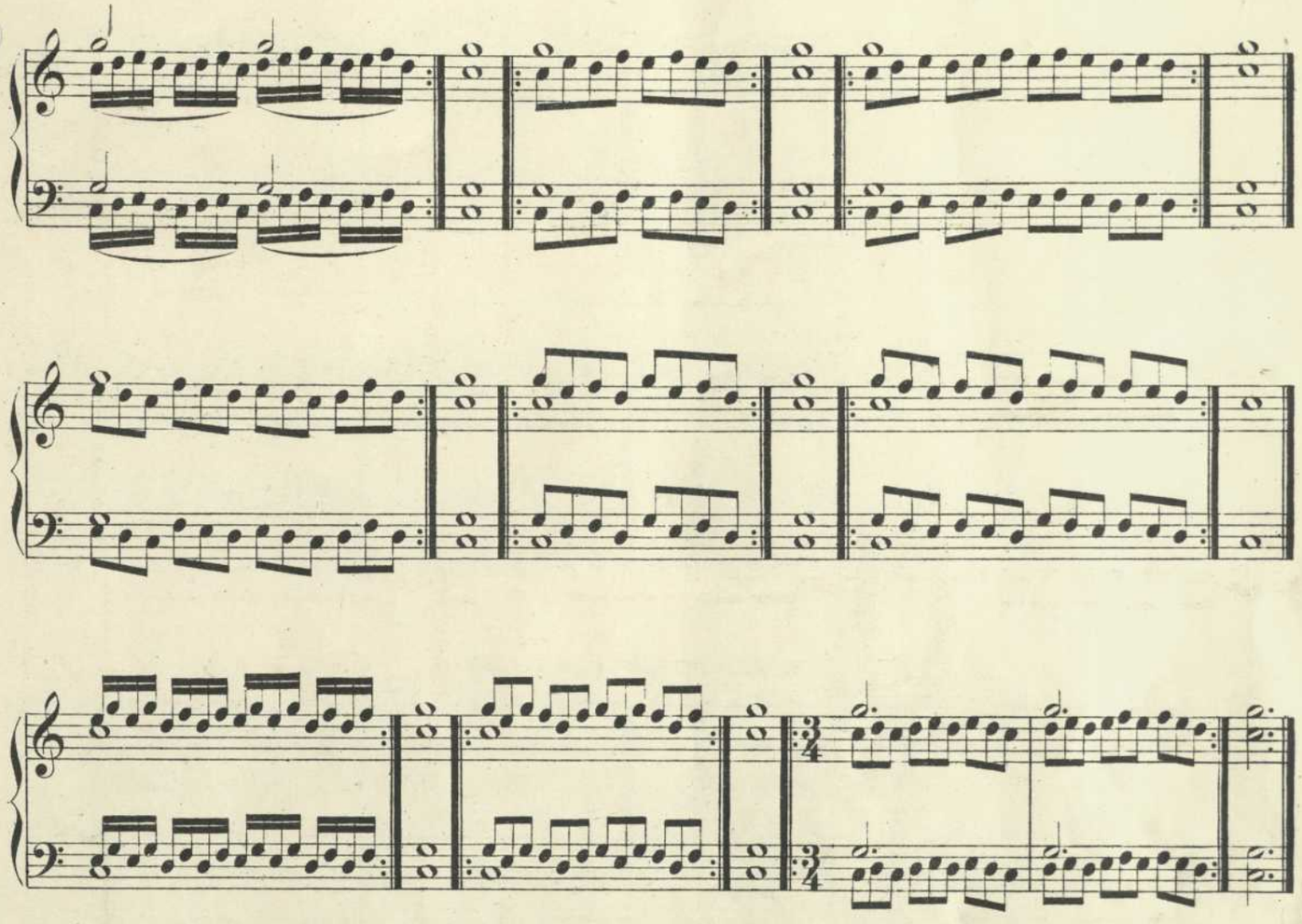
EXERCICIOS

para tornar os dedos livres.

Il faudra bien tenir les rondes sans les frapper. *E preciso sustentar as semibreves sem tocar.*



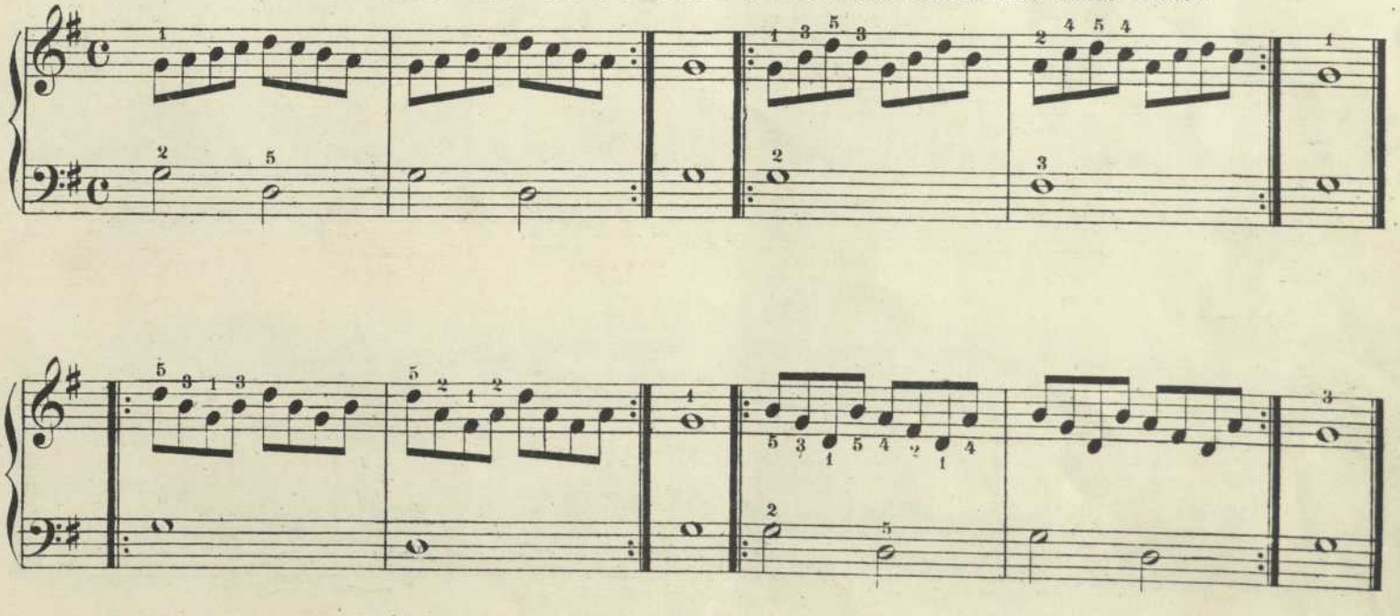
9

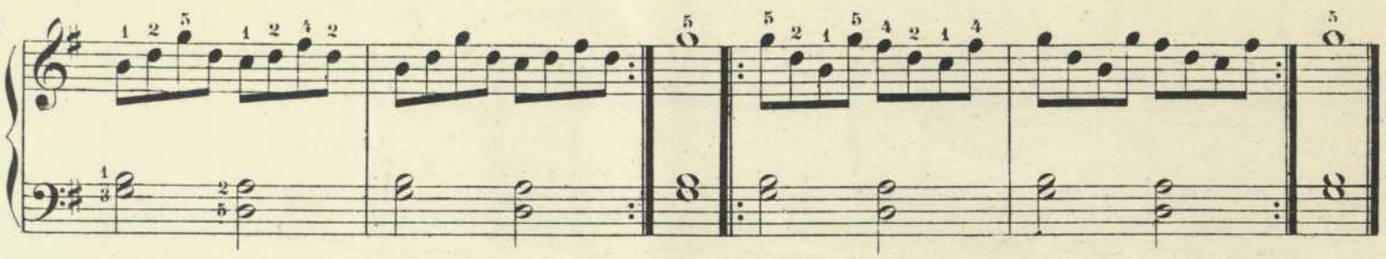


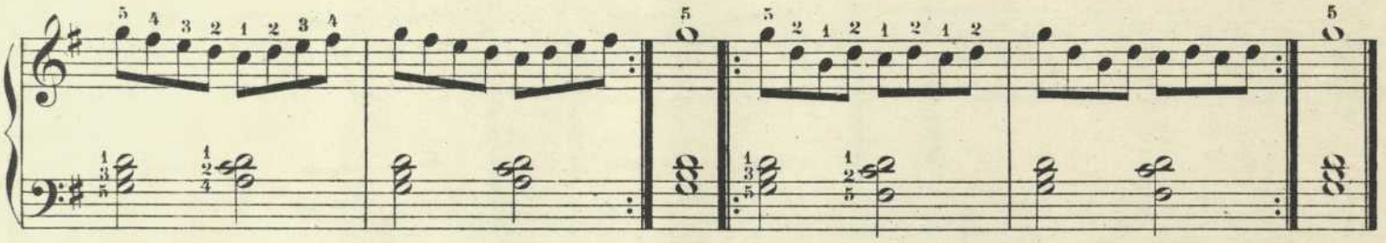
EXERCICES
en SOL MAJEUR.

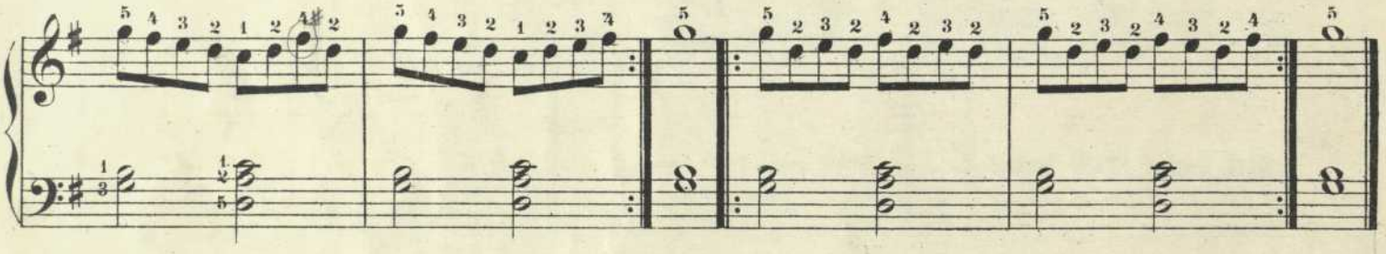
EXERCICIOS
em SOL MAIOR.

Tous ces exercices doivent être très-liés. *Todos estes exercicios devem ser muito unidos.*



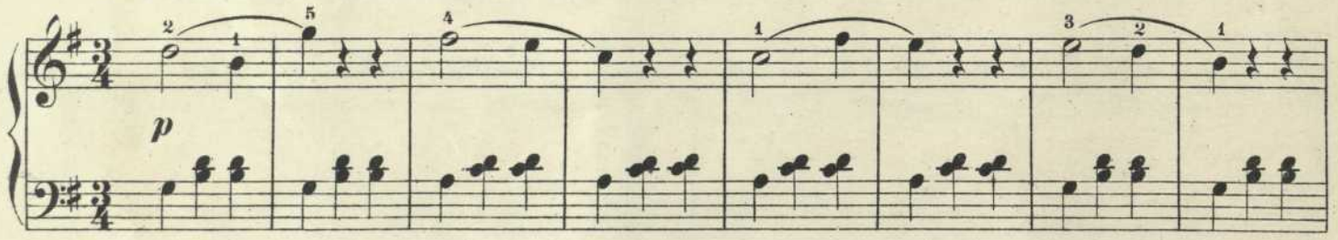


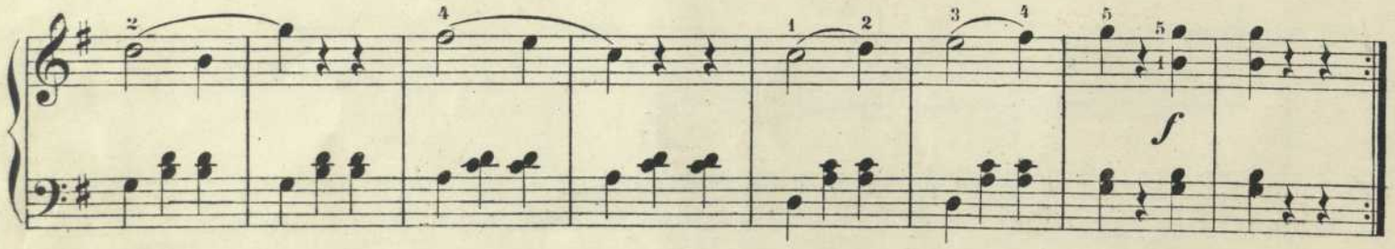


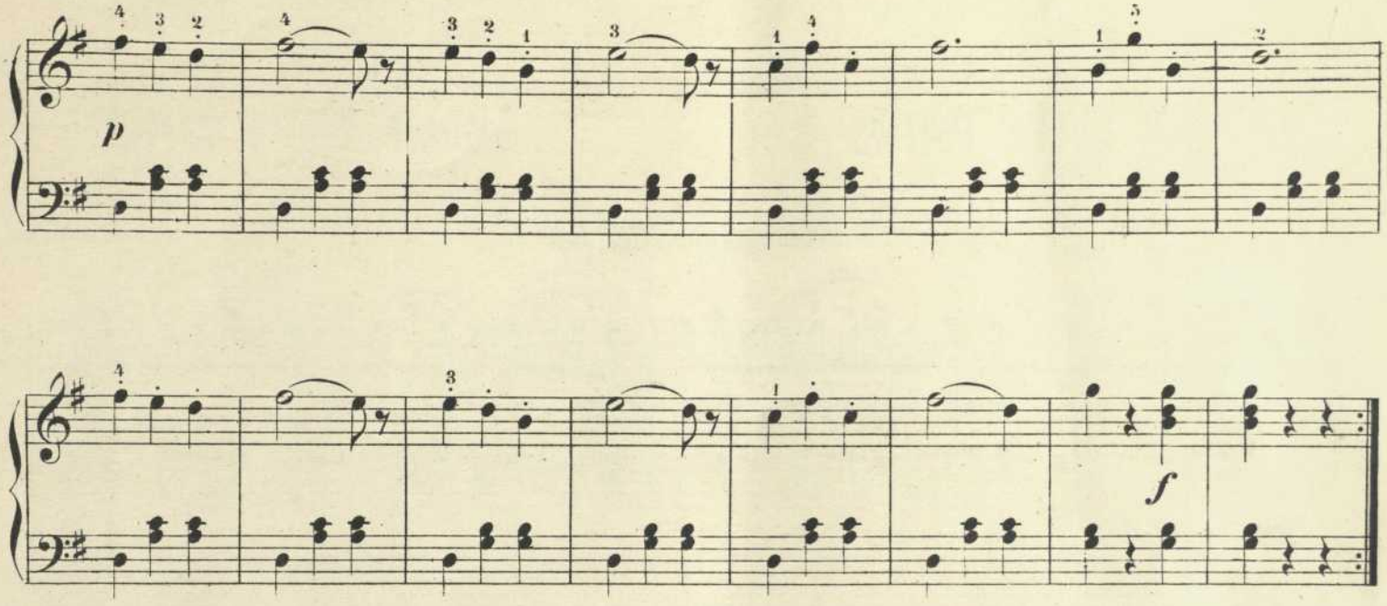


4ème Récréation. 4ta Recreação.

Mouvement de Valse. *Movimento de Valsa.*



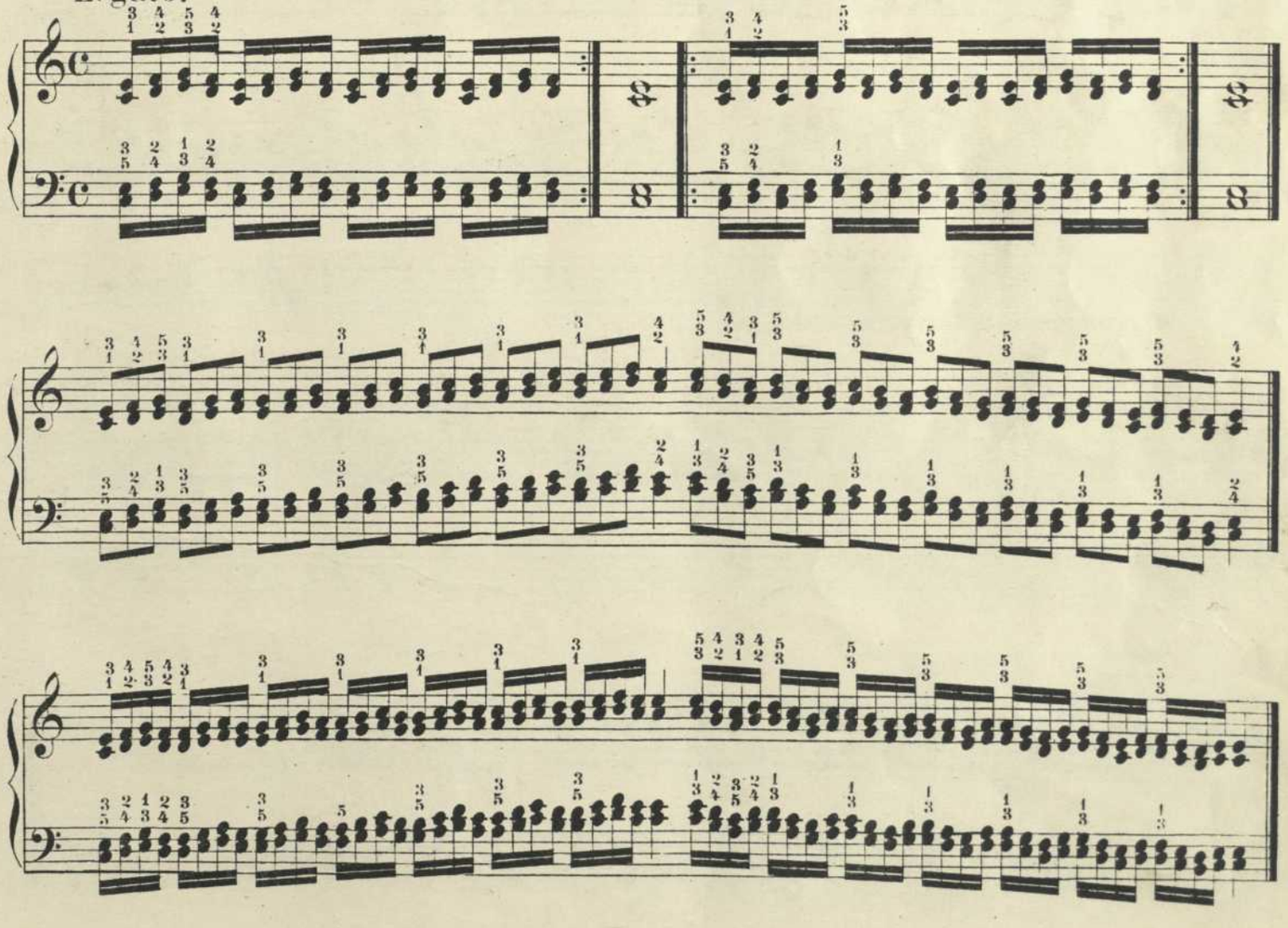




Exercices en tierces.

EXERCICIOS em terças.

Legato.

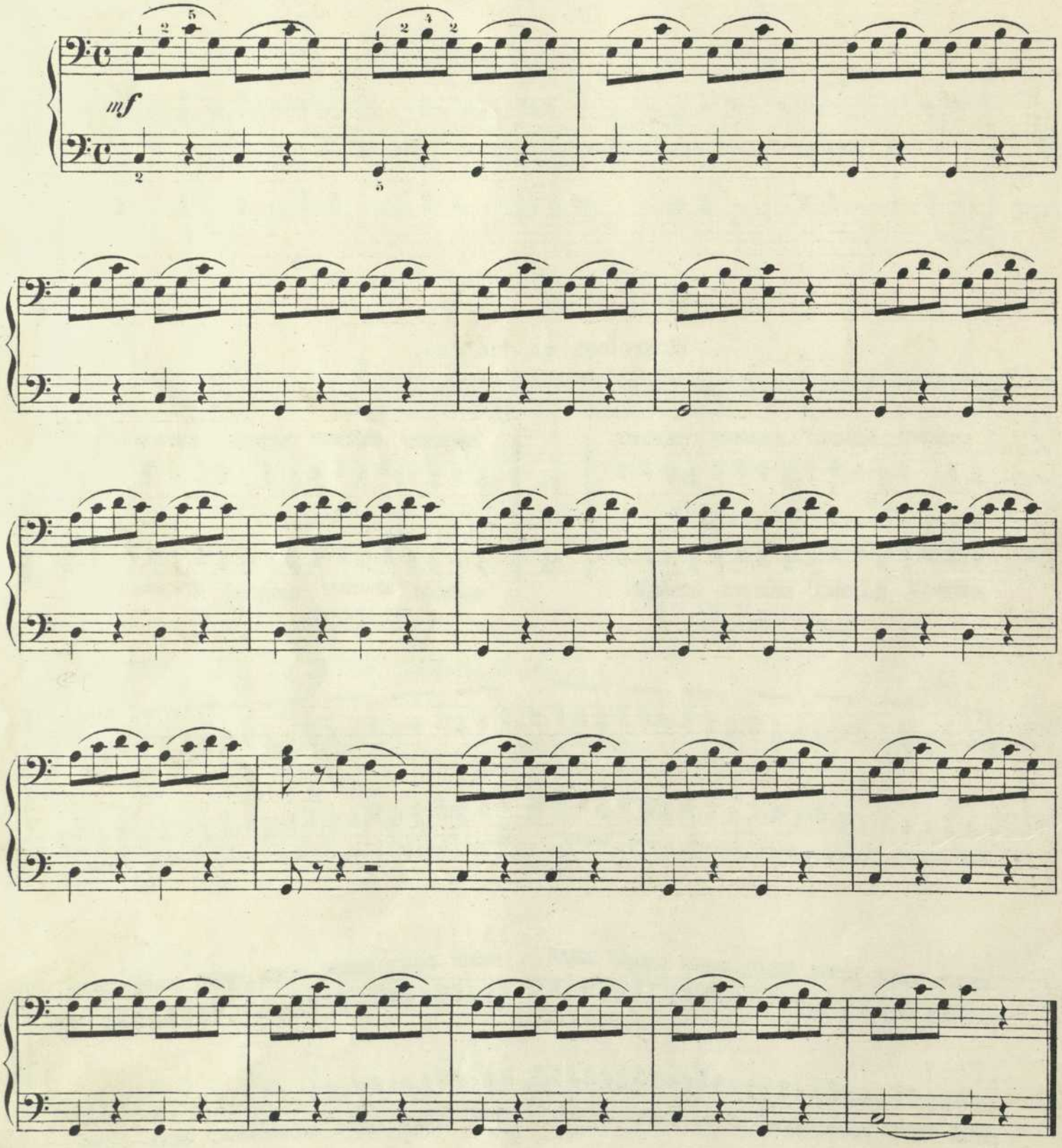


Leçon à quatre mains.

Licão a quatro mãos.

Andante. *Andante.*

SECONDO. *SEGUNDO.*

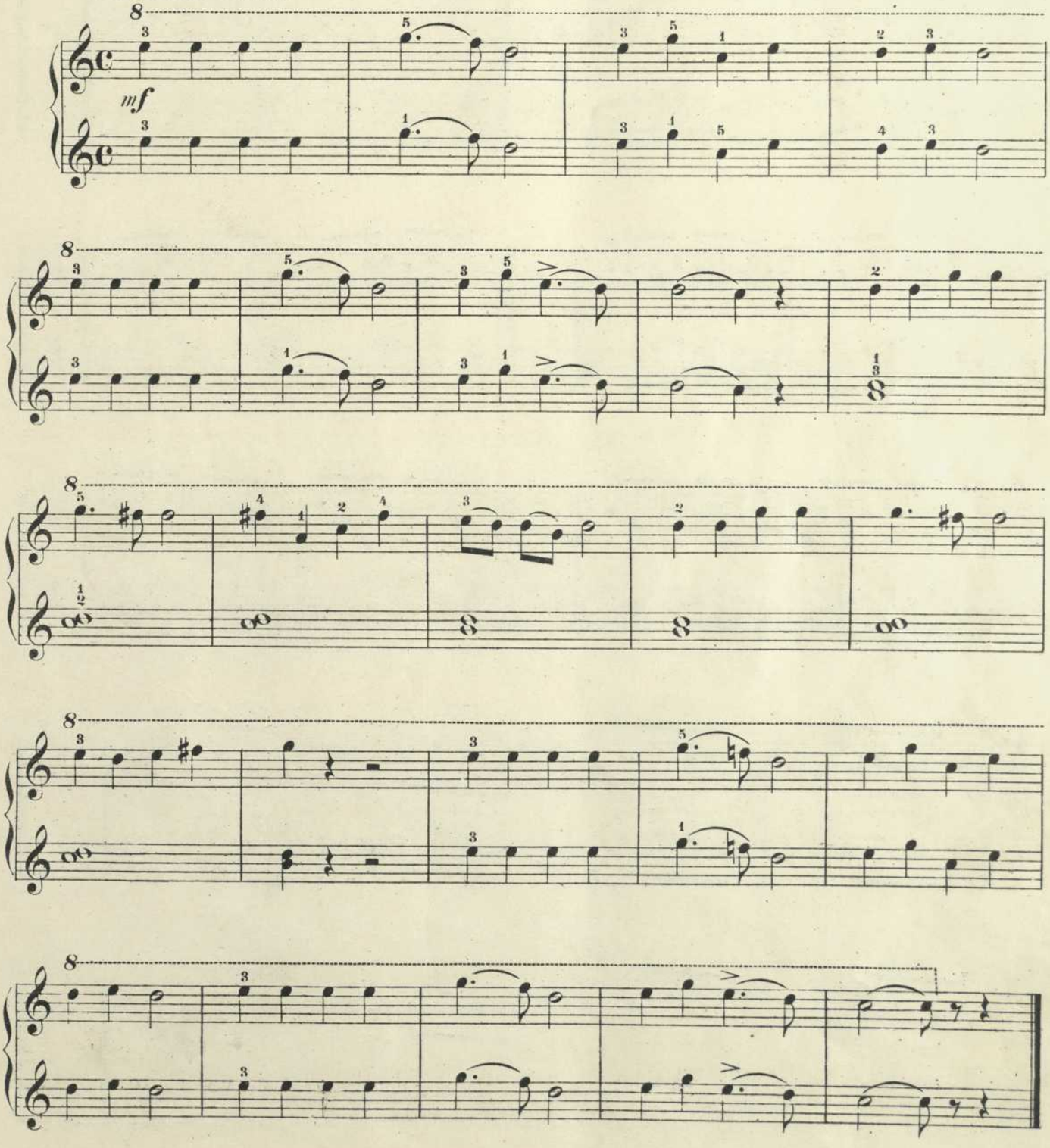


Leçon à quatre mains.

Lição a quatro mãos.

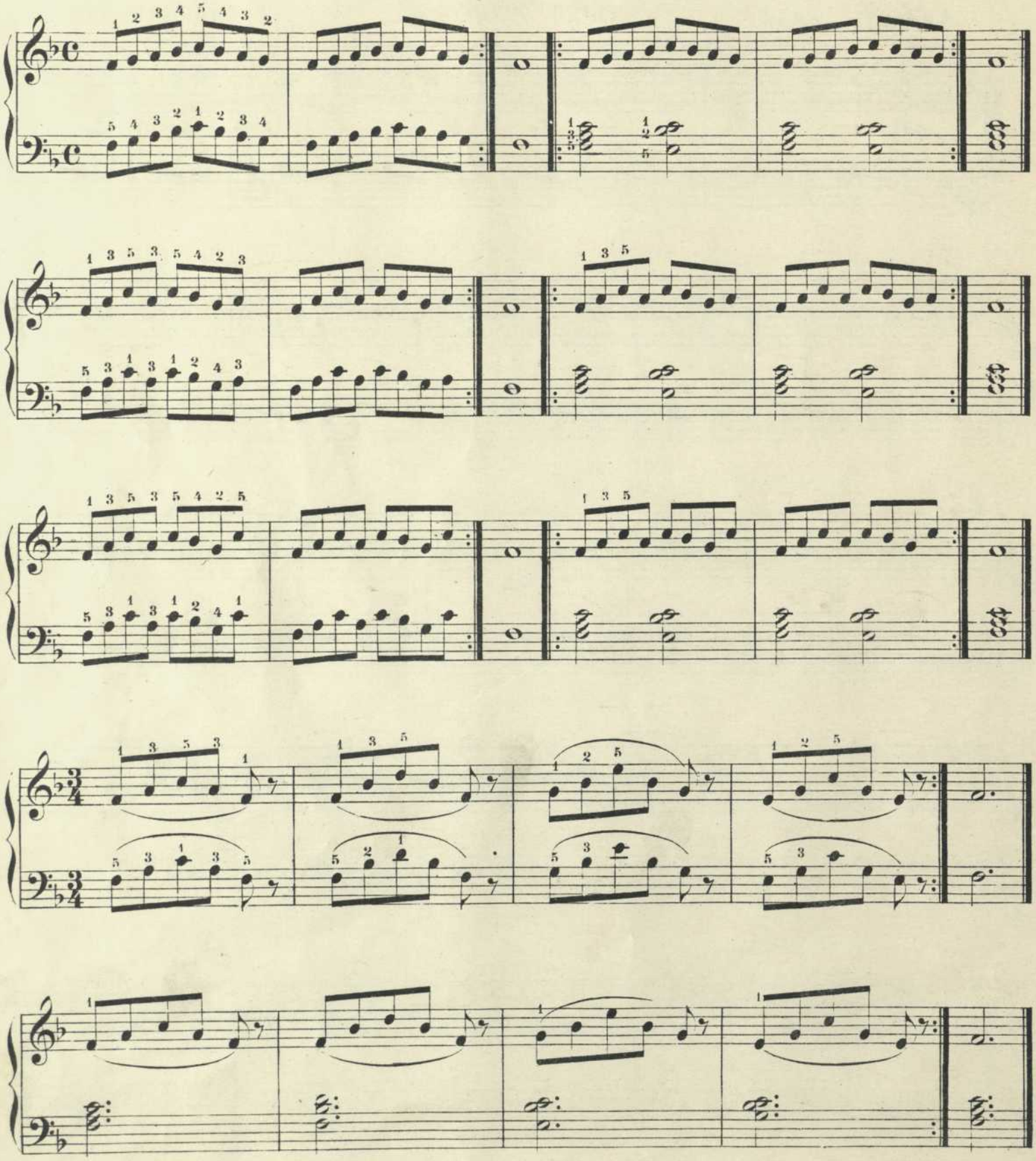
Andante. *Andante*

PRIMO. *PRIMEIRO.*



EXERCICES
en FA MAJEUR.

EXERCICIOS
em FA MAIOR.



5ème Récréation.

BARCAROLLE.

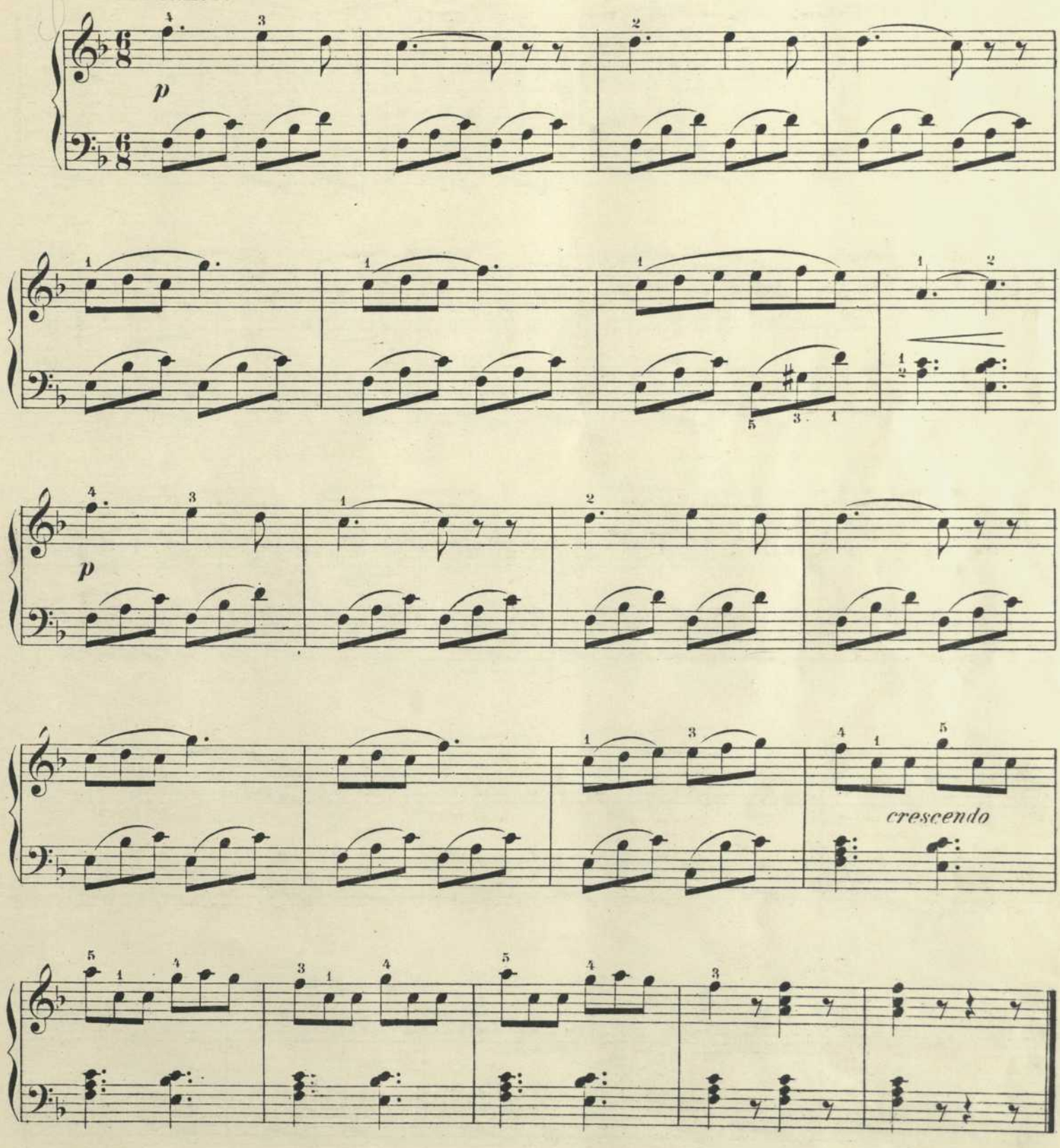
Le point augmente la note de la moitié de sa valeur.

5ta Recreação.

BARCAROLLA.

O ponto augmenta a nota de metade do seu valor.

Andante. *Andante.*



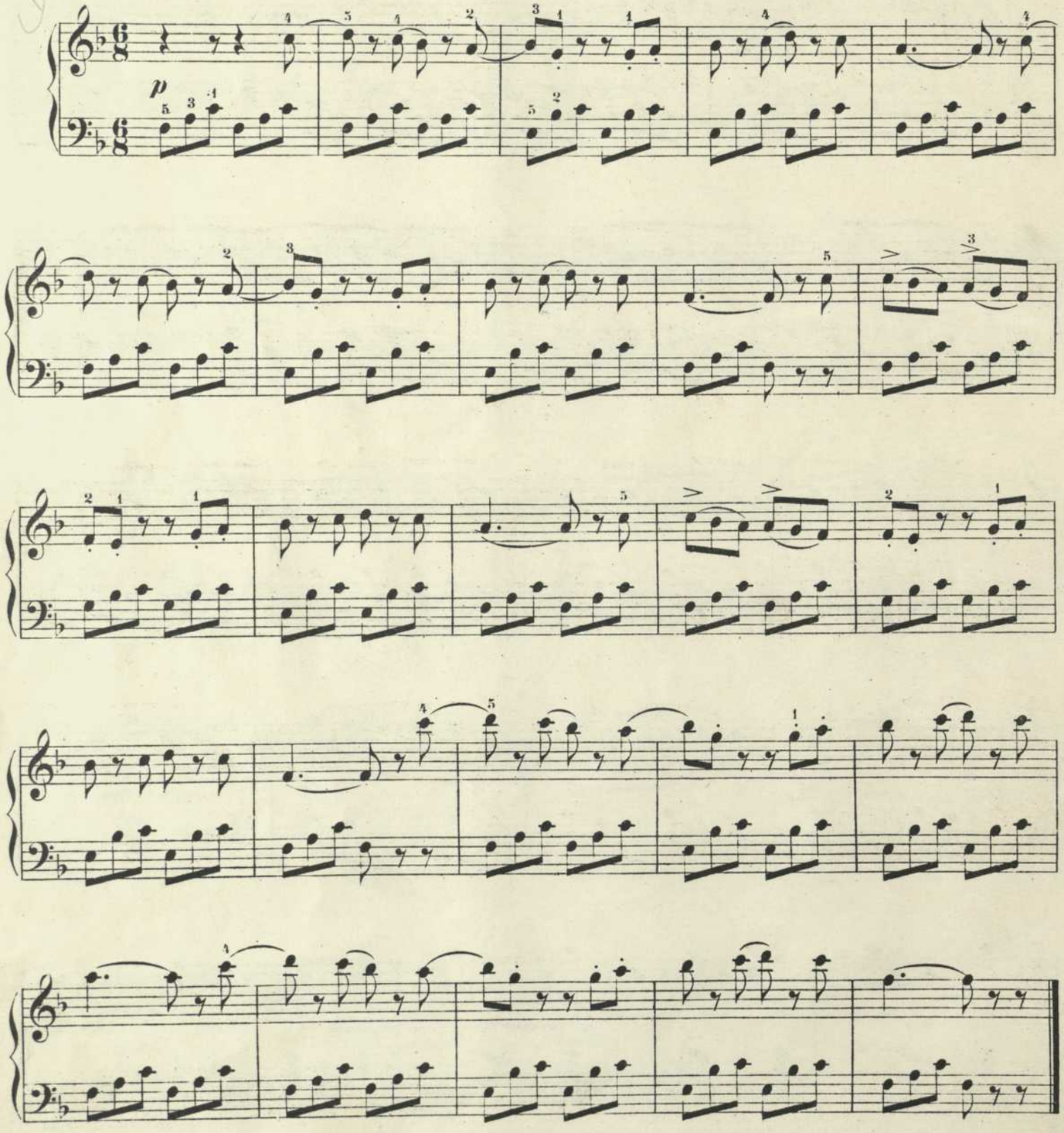
6ème Récréation.

CARNAVAL DE VENISE.

6ta Recreação.

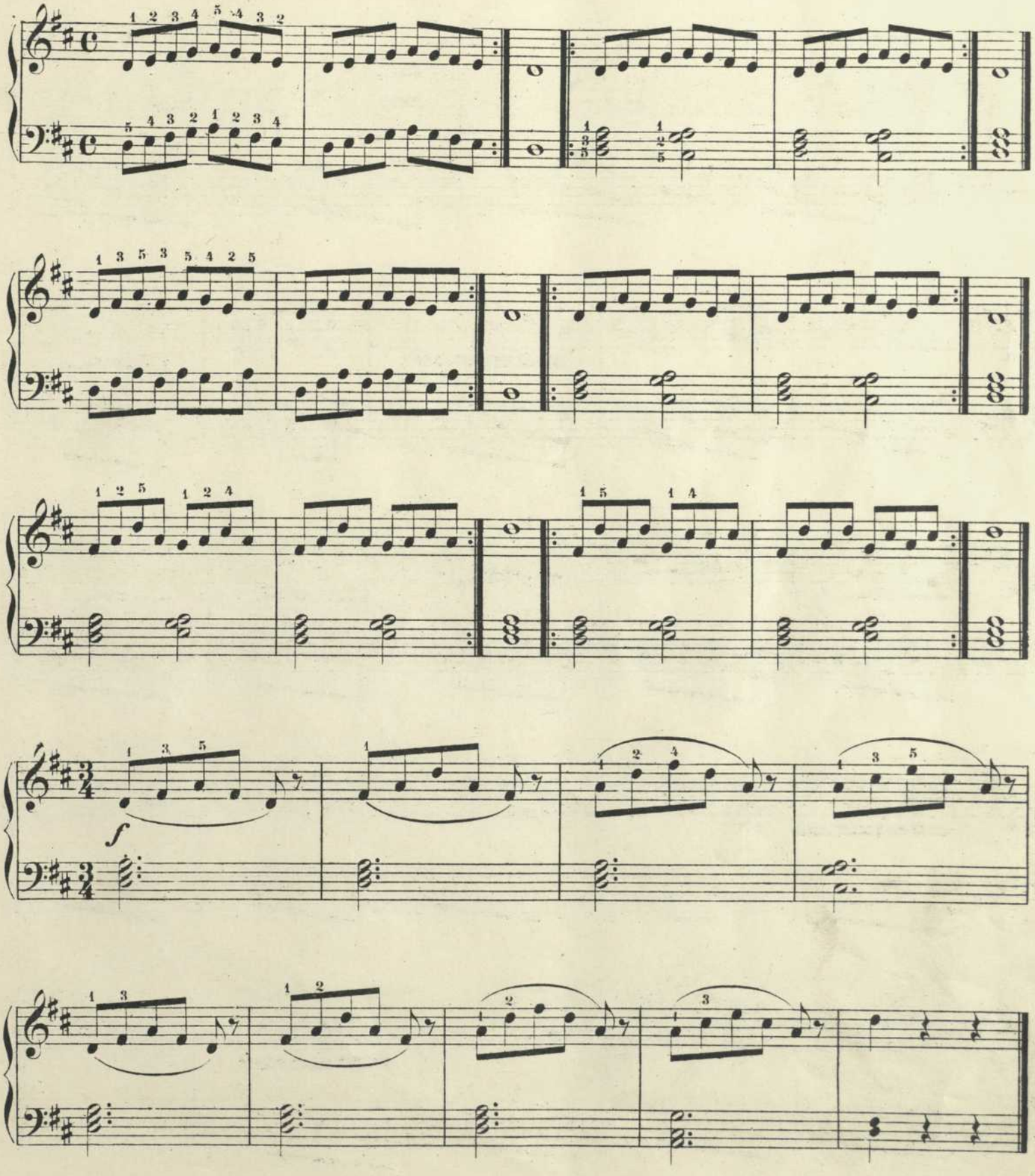
CARNAVAL DE VENEZA.

Allegretto. *Allegre.*



EXERCICES
en RÉ MAJEUR.

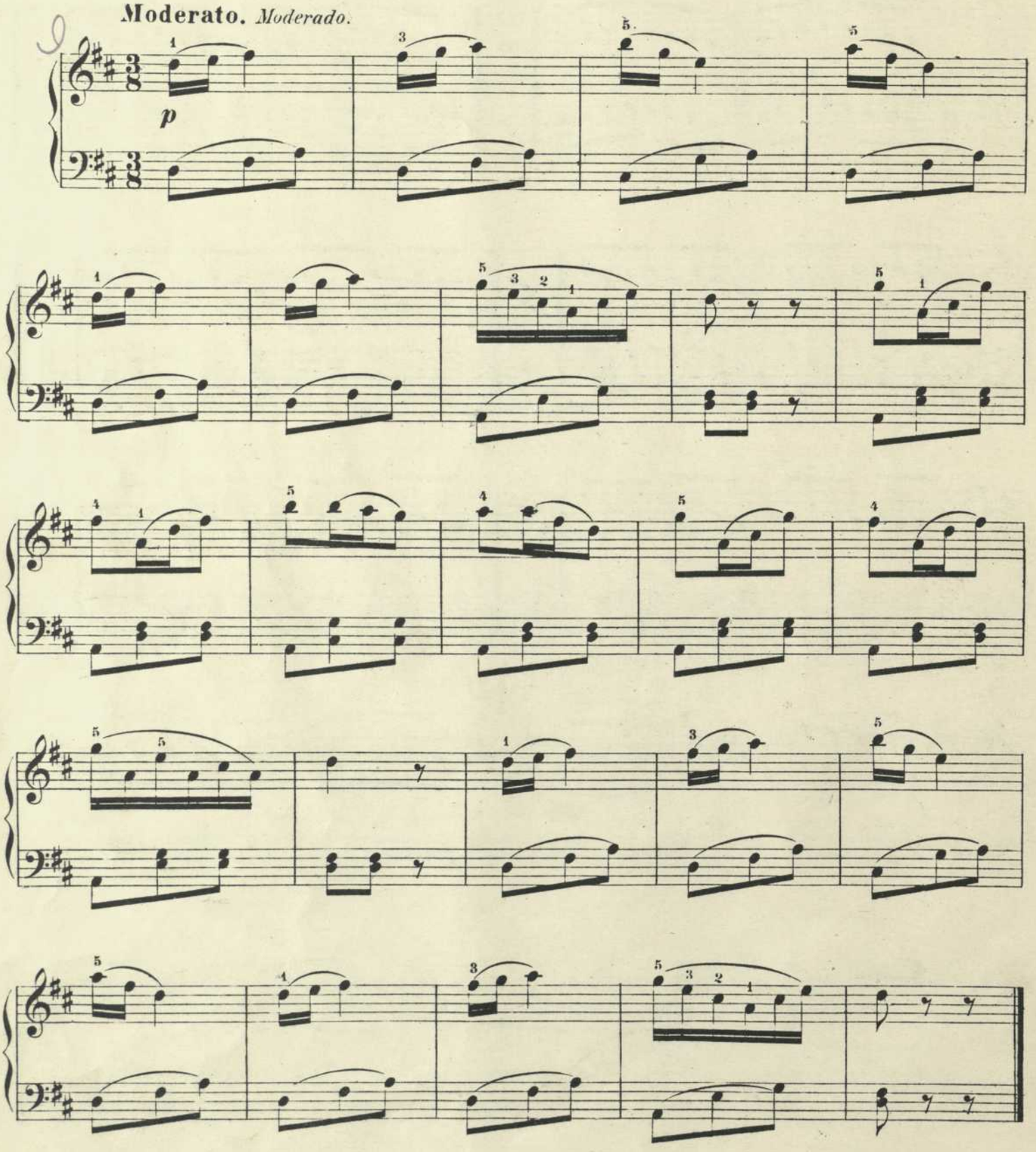
EXERCICIOS
em RE MAIOR.



7ème Récréation.

7ma Recreação.

Moderato. *Moderado.*



737

8ème Récréation.

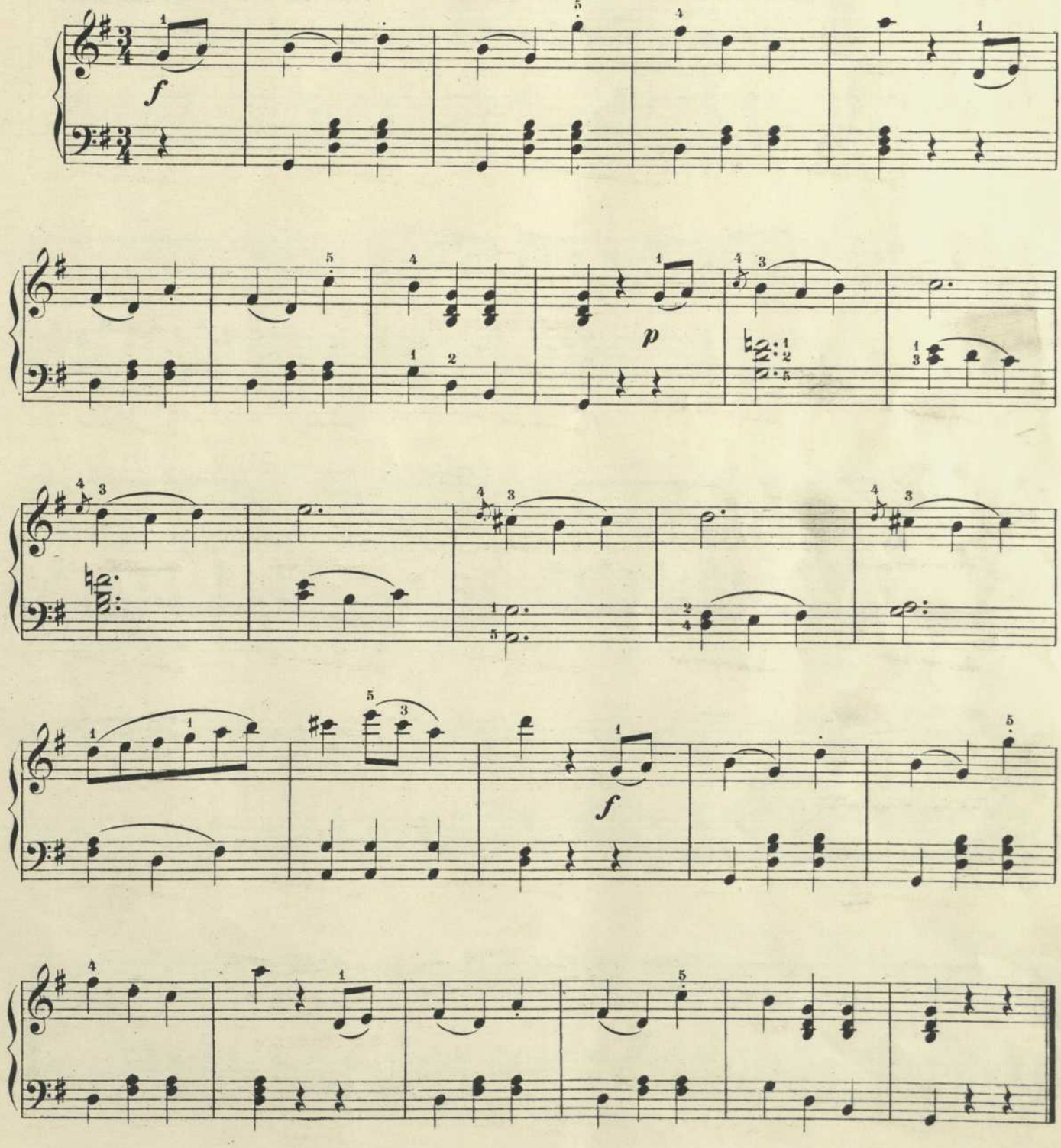
MENUET.

8va Recreação.

MINUETE.

Allegro. *Allegro.*

HAYDN.



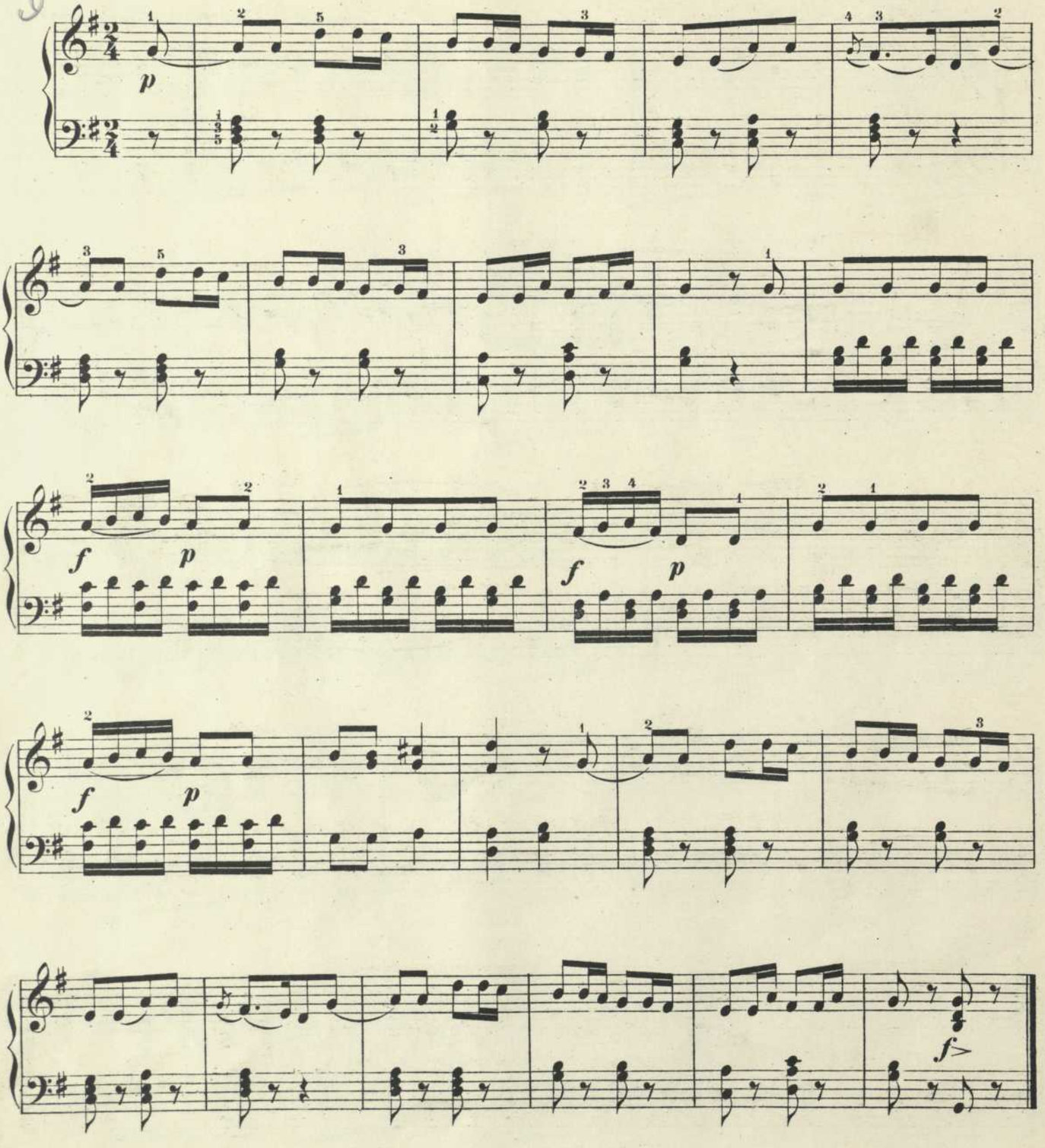
738

9ème Récréation.

AIR DE DANSE.

Allegro moderato. *Allegro e Moderado.*

GRETRY.



9na Recreação.

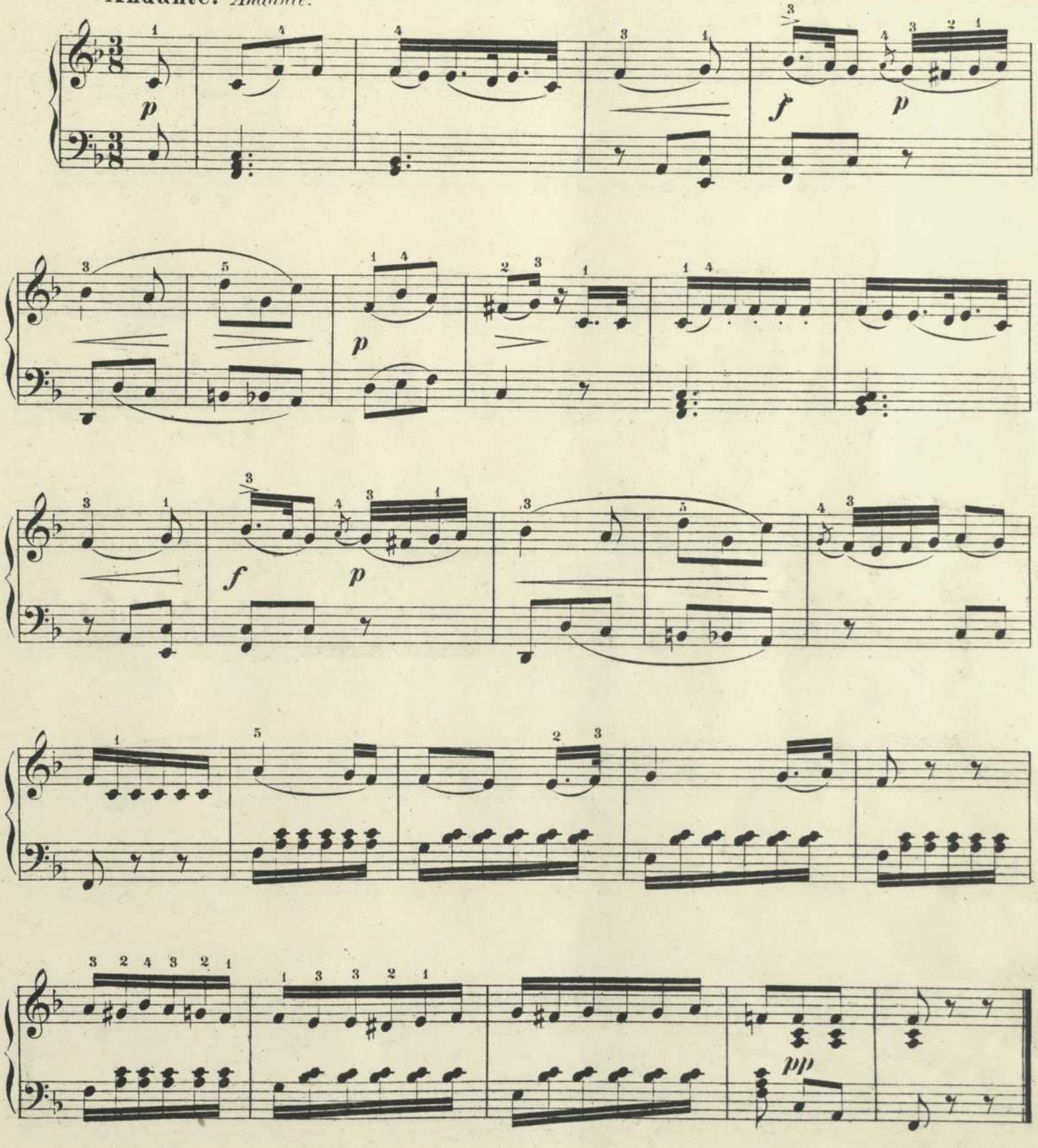
MELODIA DE DANÇA.

739

10ème Récréation. — 10ma Recreação.

Andante. *Andante.*

BEETHOVEN.



Leçon à quatre mains.

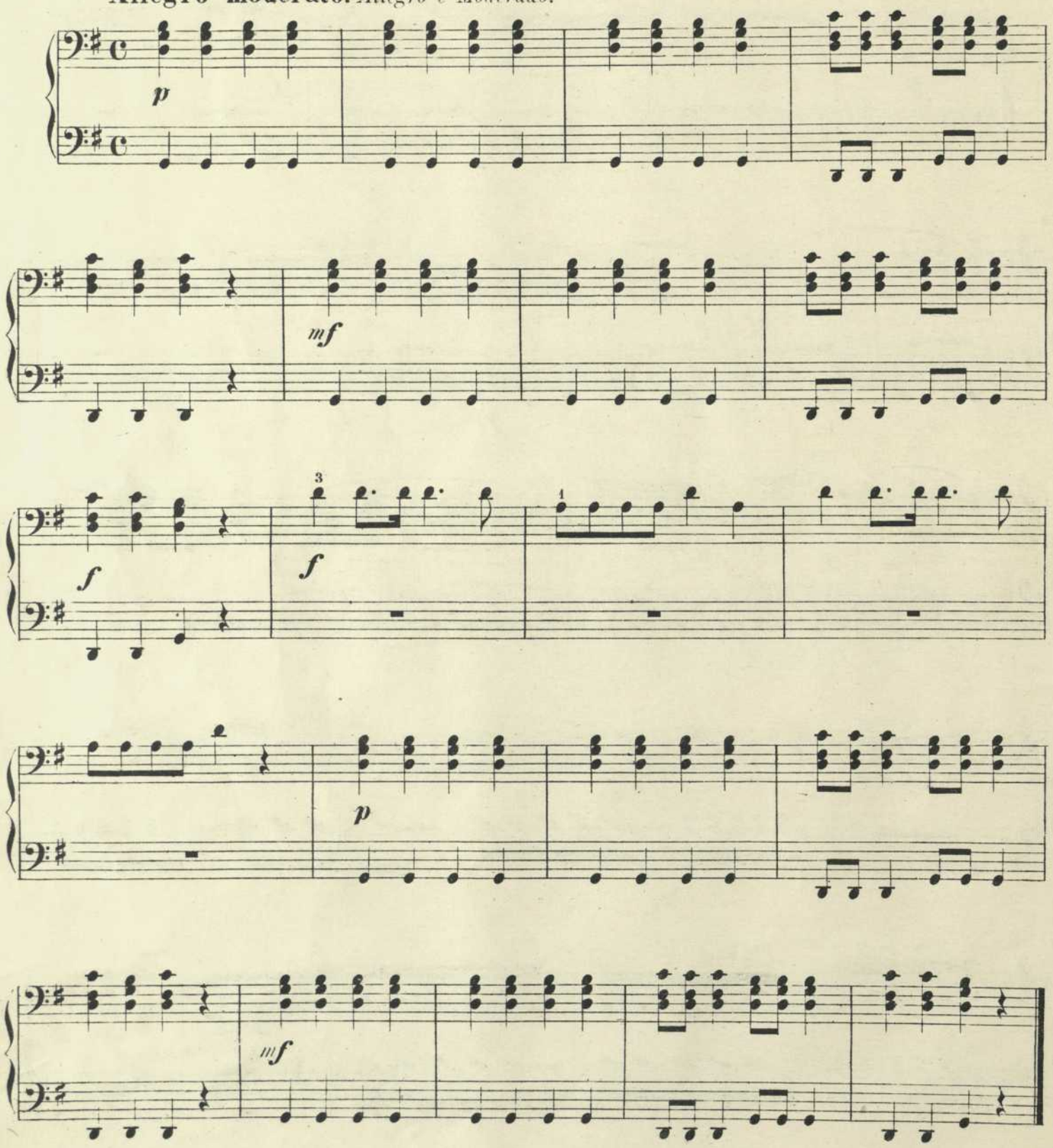
MARCHE.

Lição a quatro mãos.

MARCHA

SECONDO. *SEGUNDO.*

Allegro moderato. *Allegro e Moderado.*



Leçon à quatre mains.

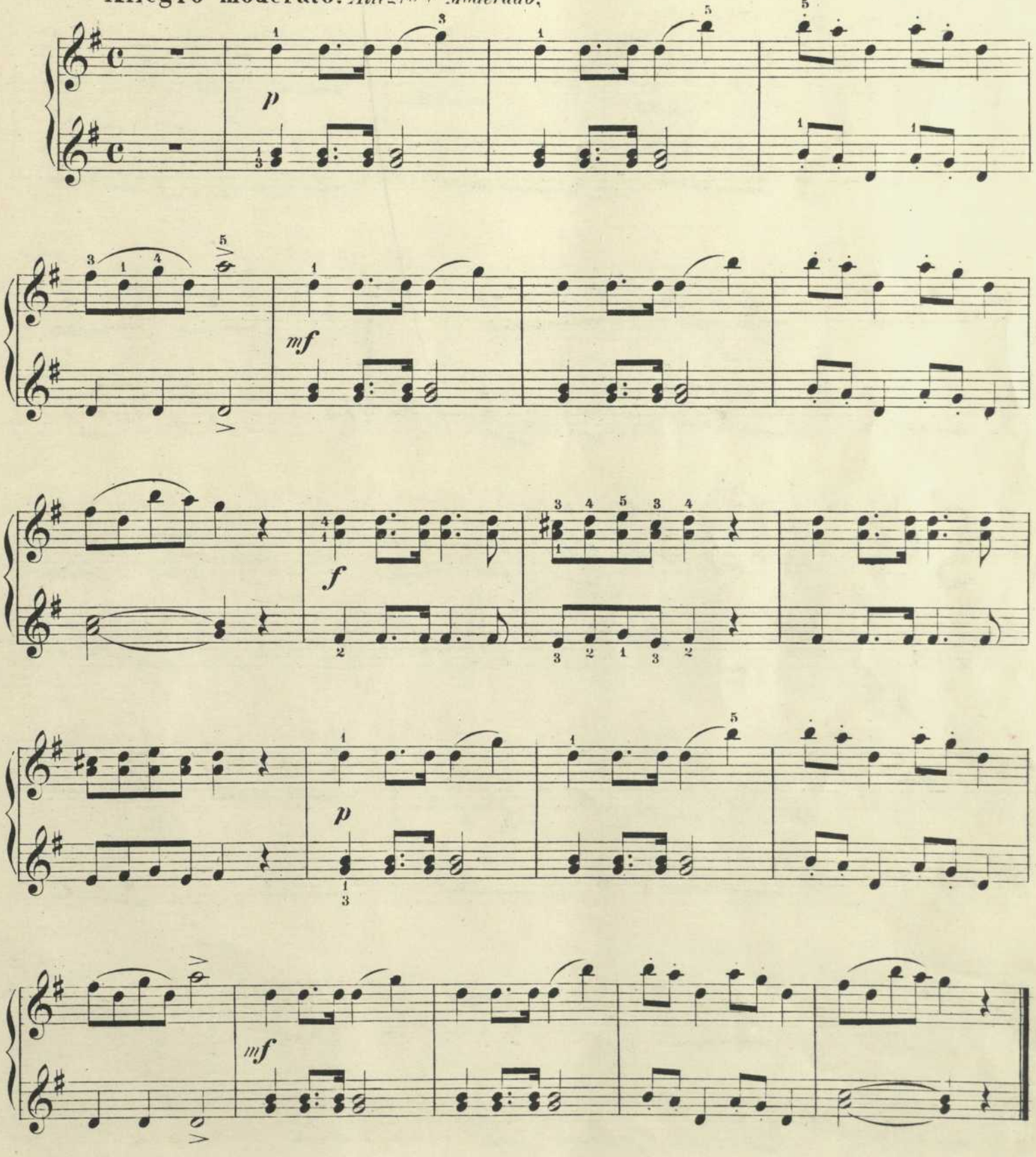
MARCHE.

Lição a quatro mãos.

MARCHA.

PRIMO. *PRIMEIRO.*

Allegro moderato. *Allegro e Moderado.*



740

11ème Récréation.

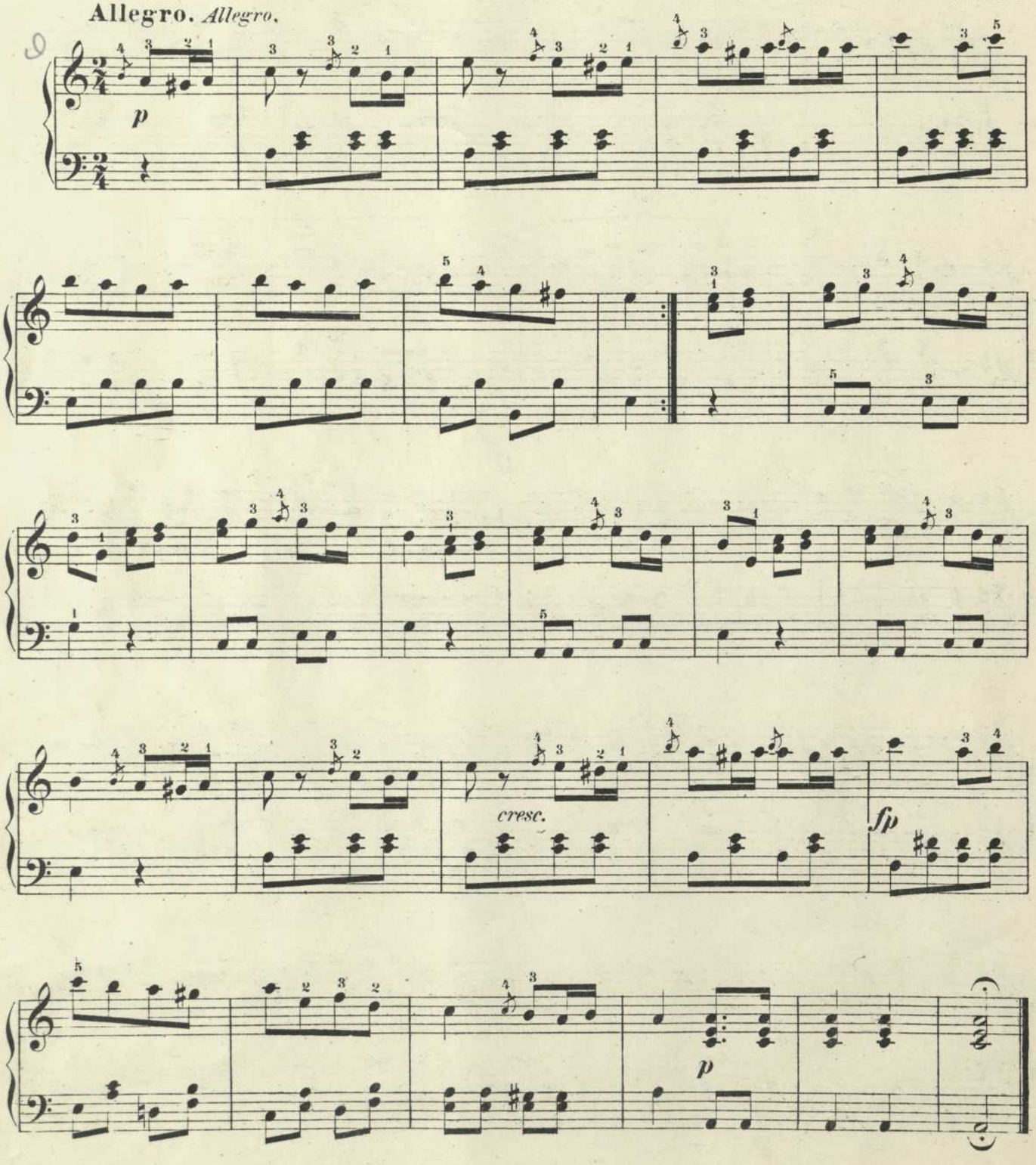
MARCHE TURQUE.

11ma Recreação.

MARCHA TURCA.

MOZART.

Allegro. *Allegro.*



741

12ème Récréation.

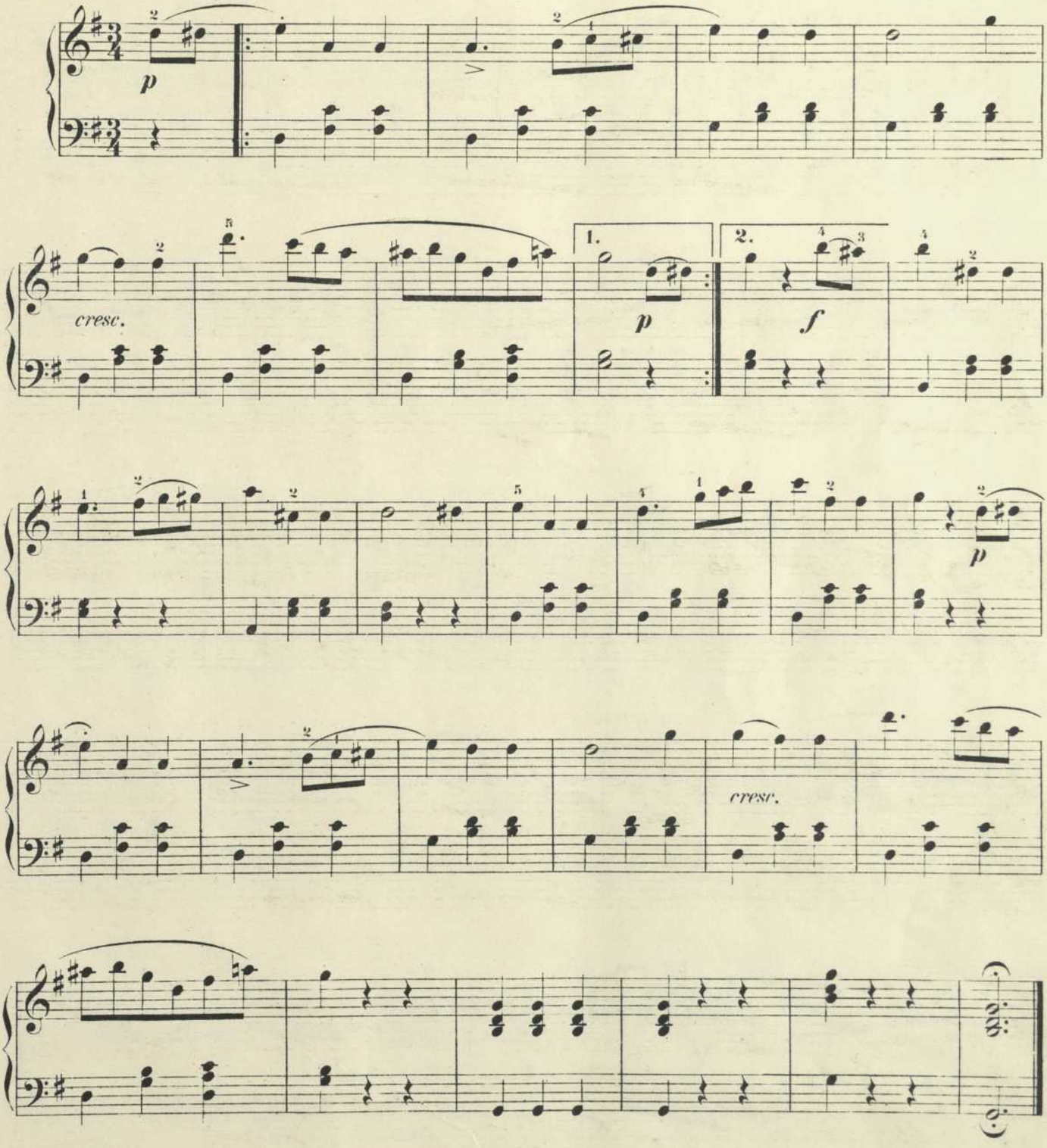
VALSE.

12ma Recreaçao.

VALSA.

Con grazia. *Com graça.*

FR. SCHUBERT.



742

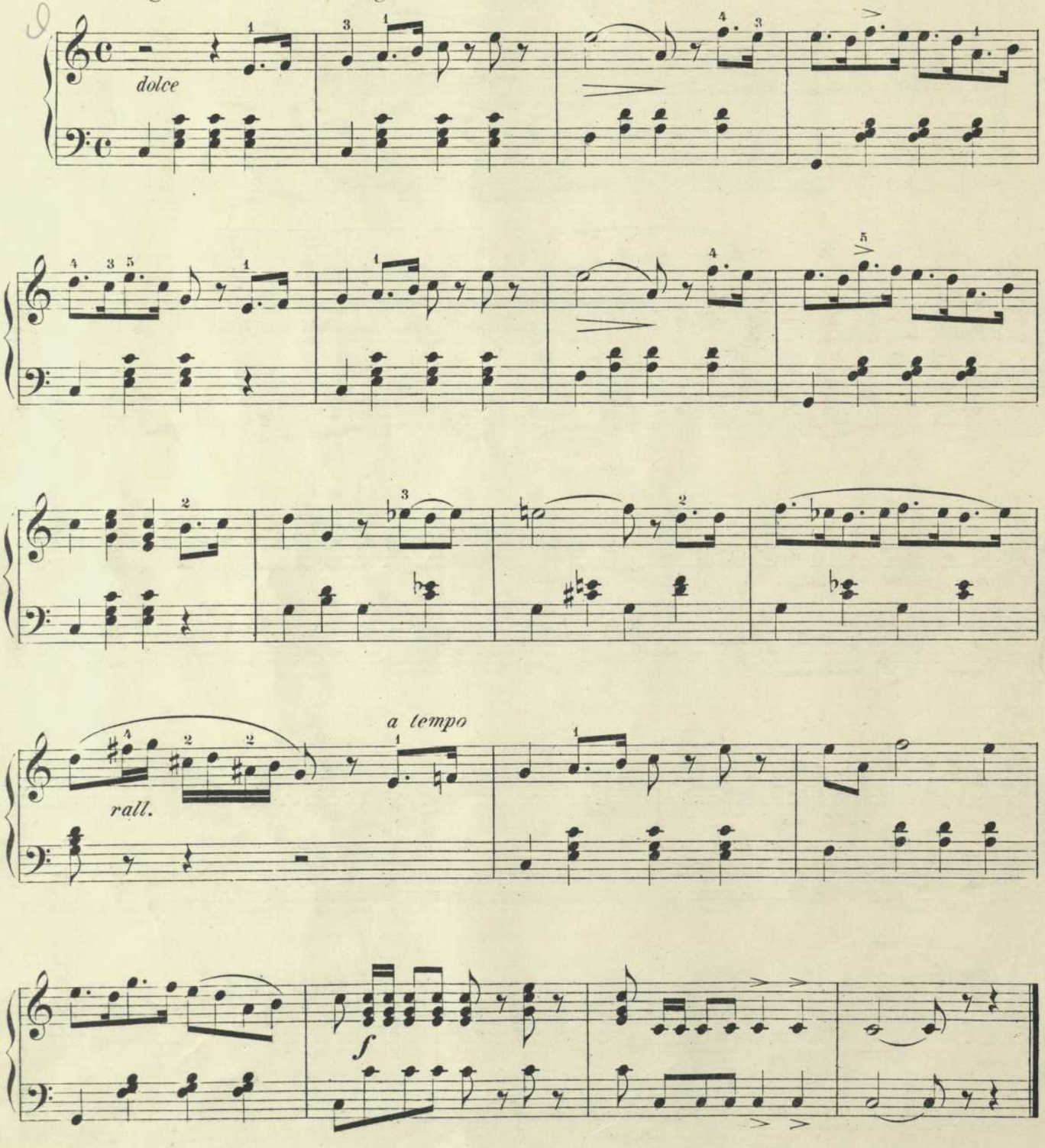
13ème Récréation.

ROMEO ET JULIETTE.

13ro Recreação.

ROMEO E JULIA.

Allegro moderato. *Allegro Moderado.* BELLINI.



743

14ème Récréation.

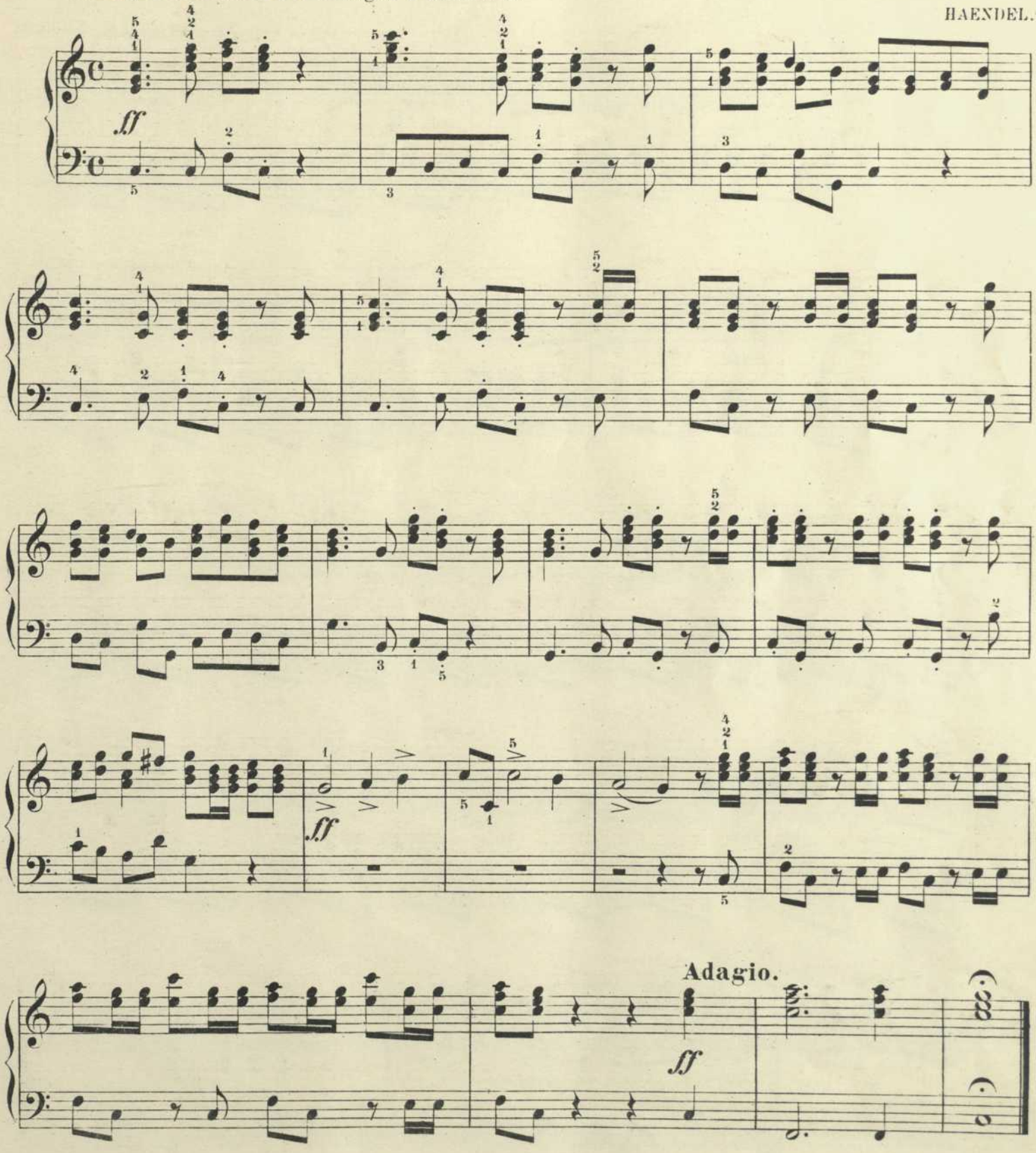
ALLELUIA DU MESSIE.

14to Recreaçao.

ALLELUIA DO MESSIAS.

Allegro moderato. *Allegro e moderado.*

HAENDEL.



744

15ème Récréation.

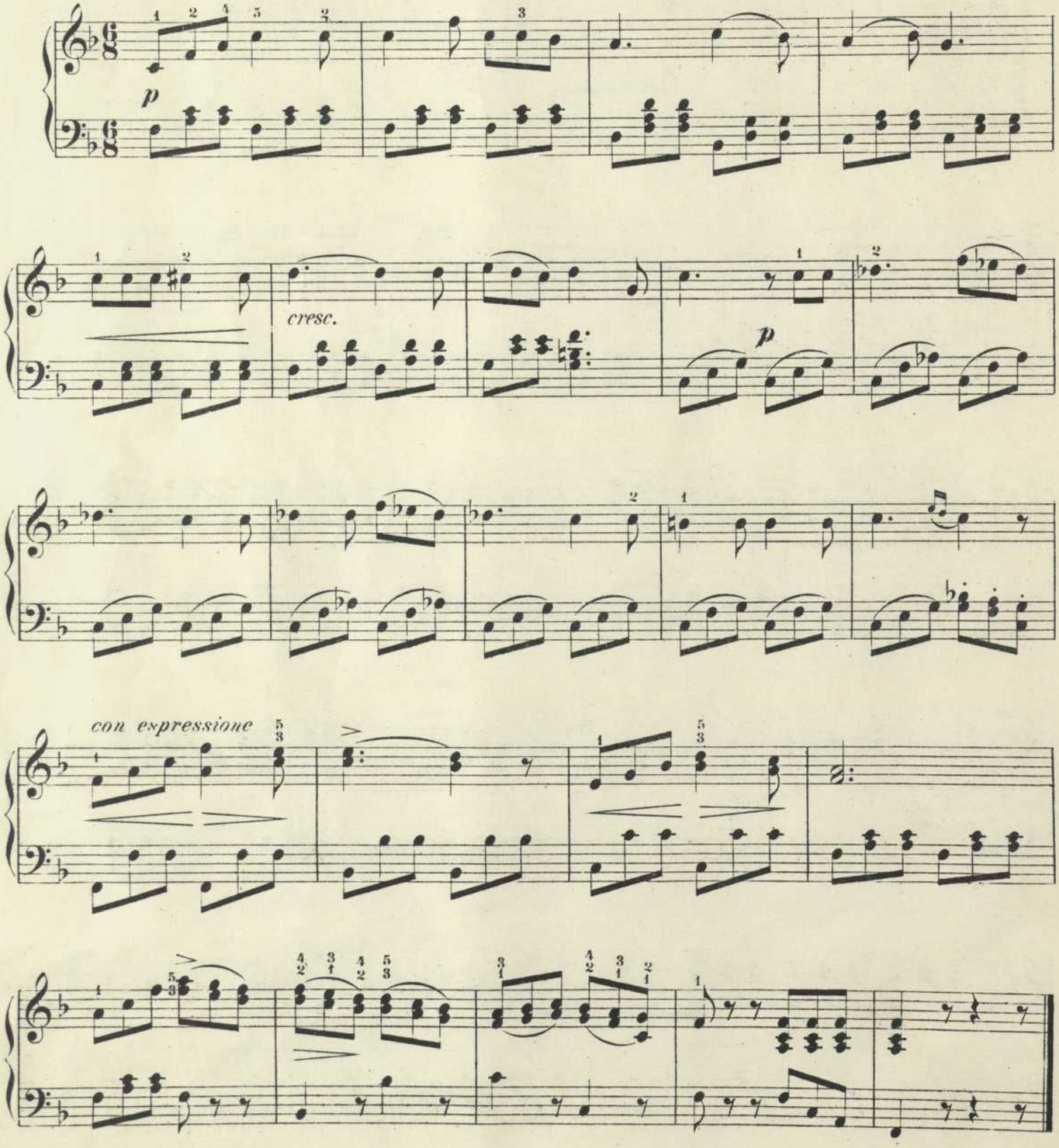
CELEBRE ROMANCE DE JOCONDE.

15to Recreaçao.

CELEBRE ROMANCE DE JOCONDE.

Andantino.

NICOLO.



745

16ème Récréation.

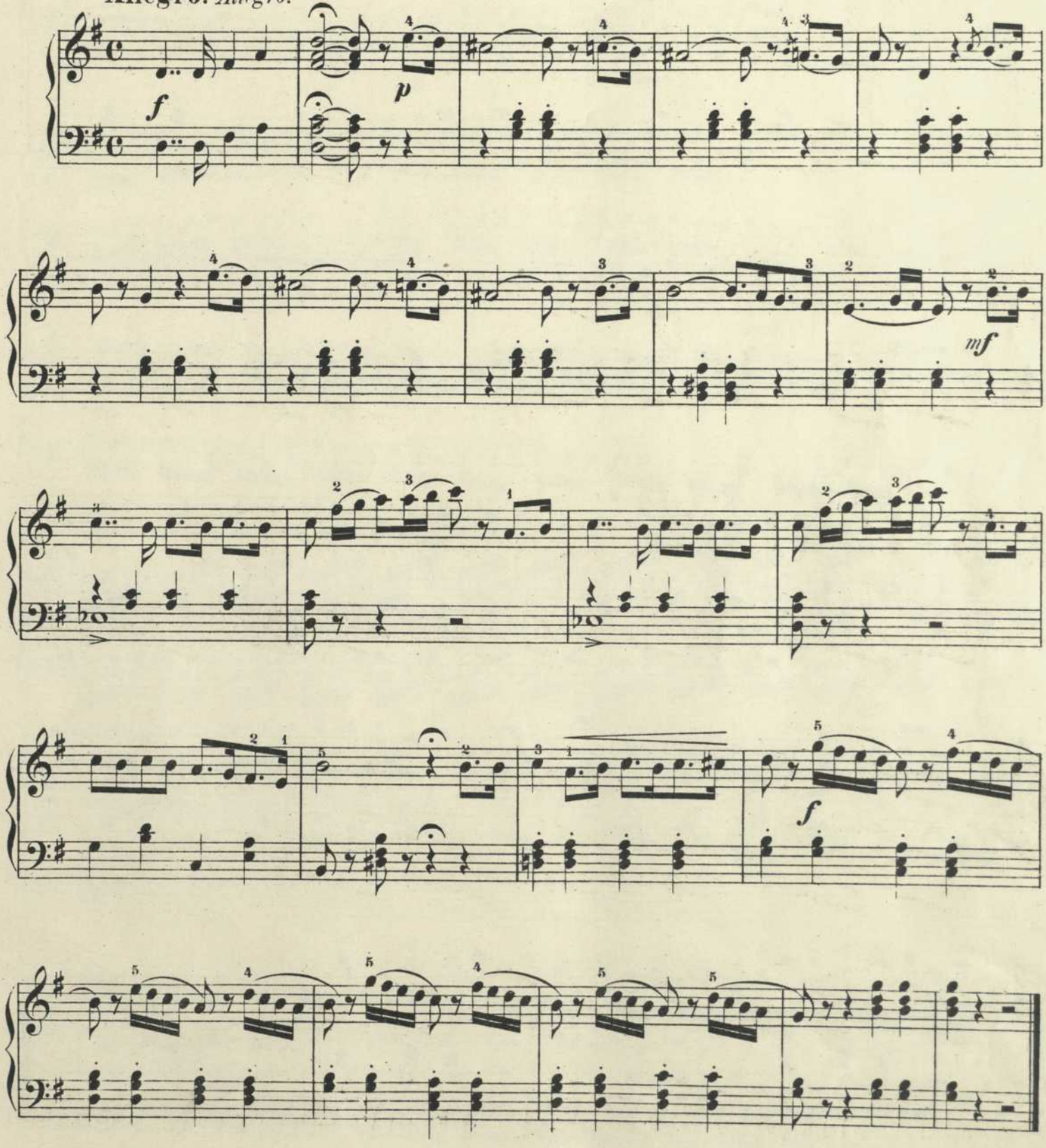
AIR DE MATHILDE DE SABRAN.

16to Recreação.

MELODIA DE MATHILDE DE SABRAN.

Allegro. *Allegro.*

ROSSINI.



746

17ème Récréation.

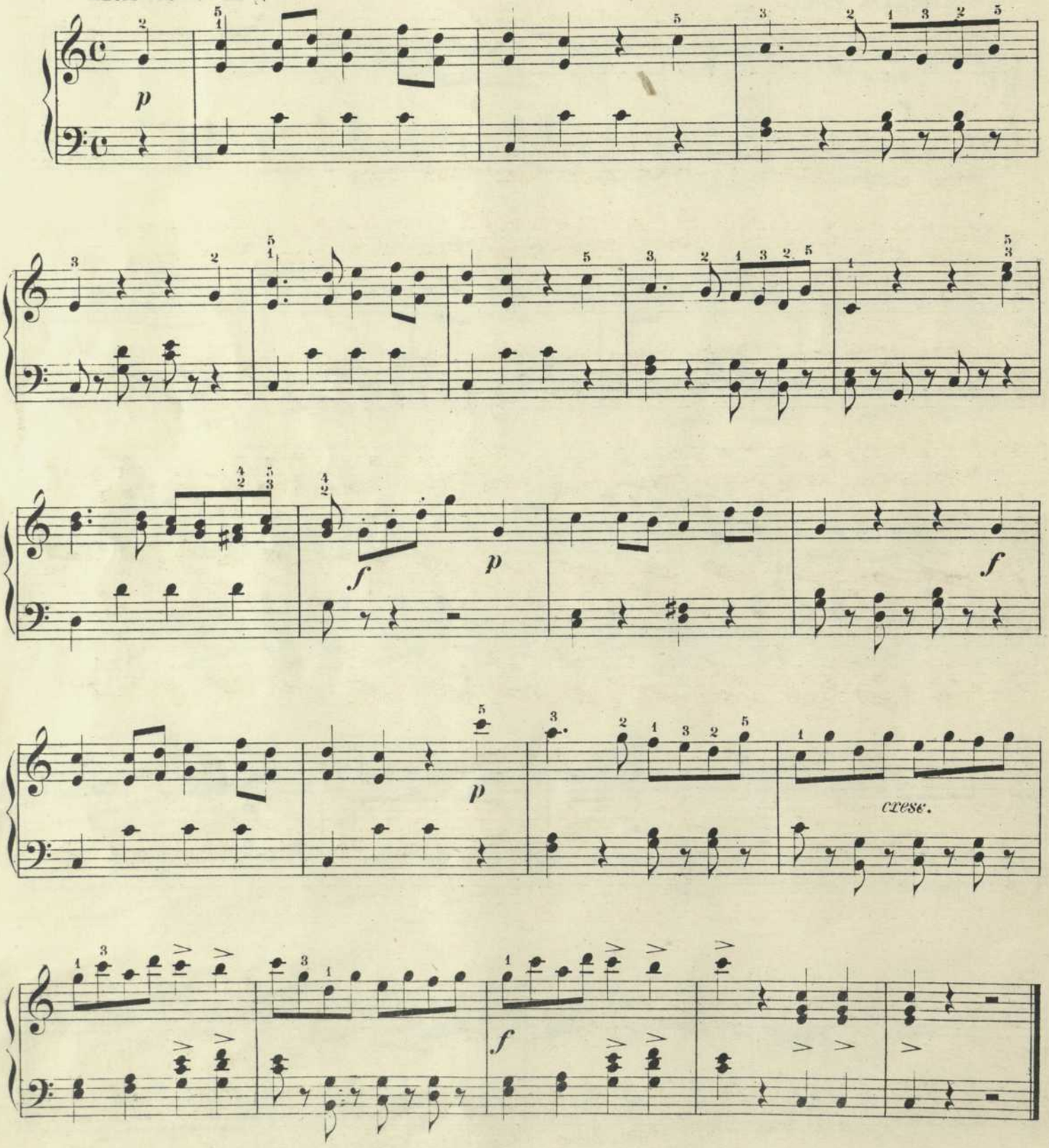
LE BOUFFE ET LE TAILLEUR.

17mo Recreação

O BUFFO E O ALFAIATE.

GAVEAUX.

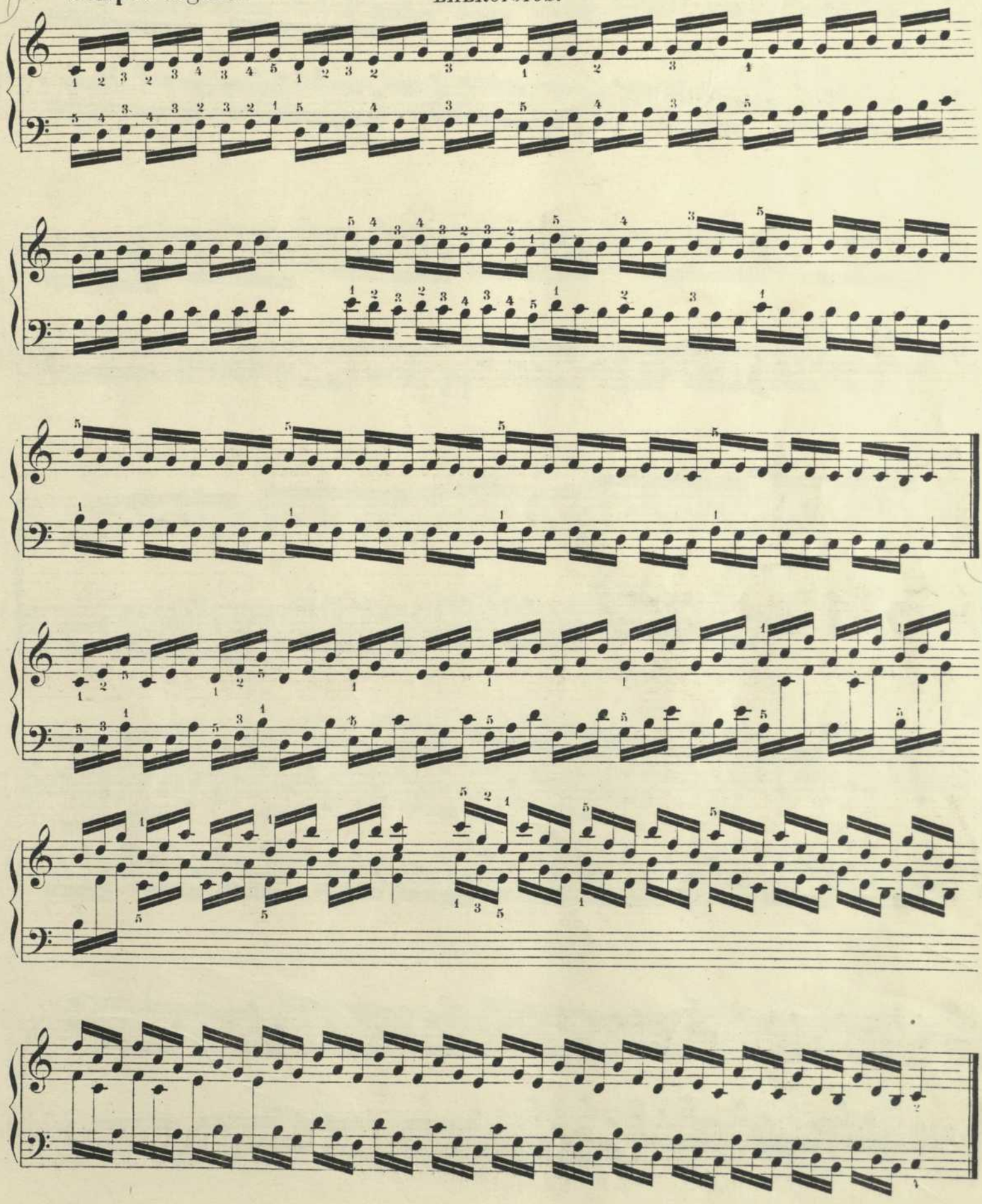
Maestoso. *Magestoso.*

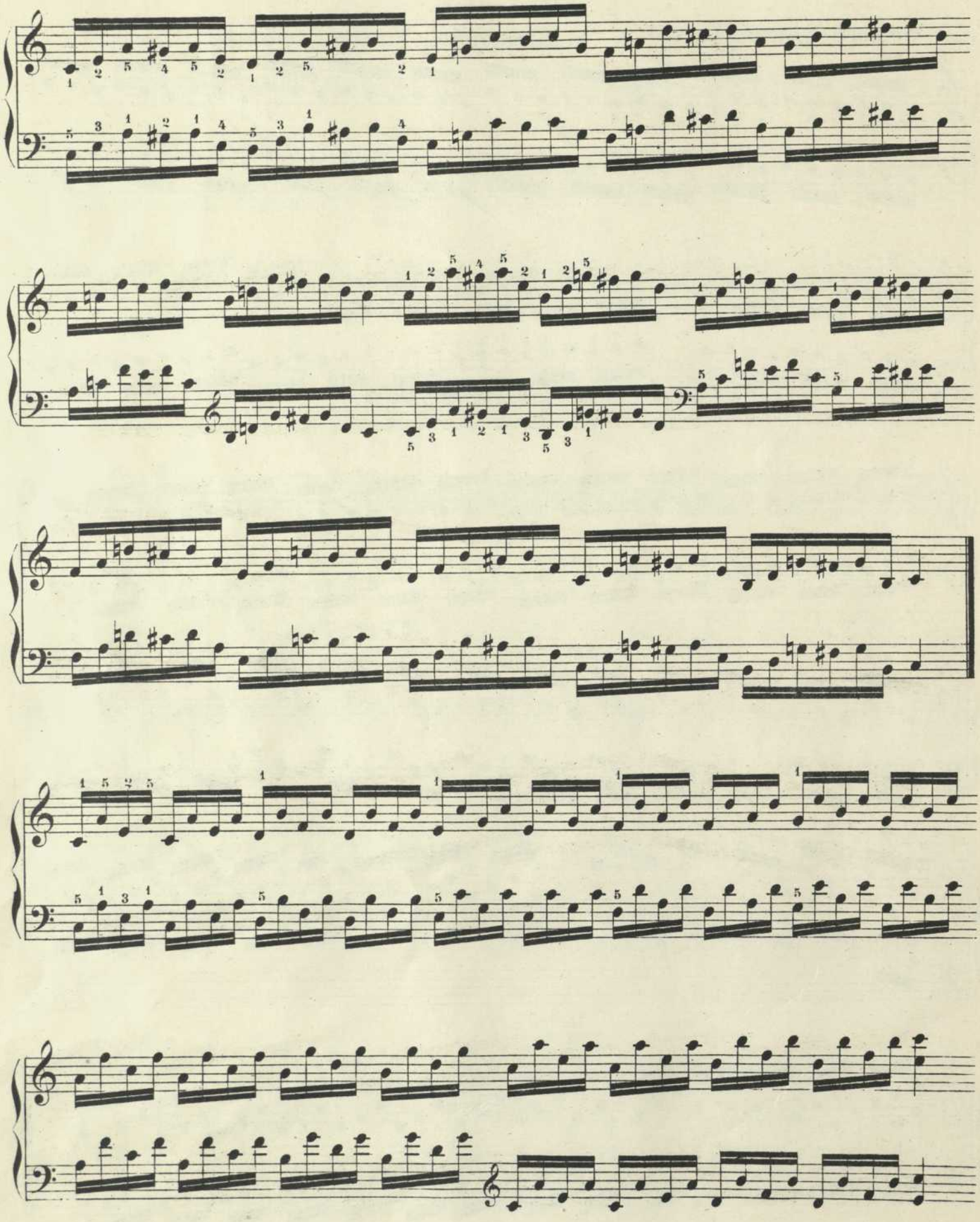


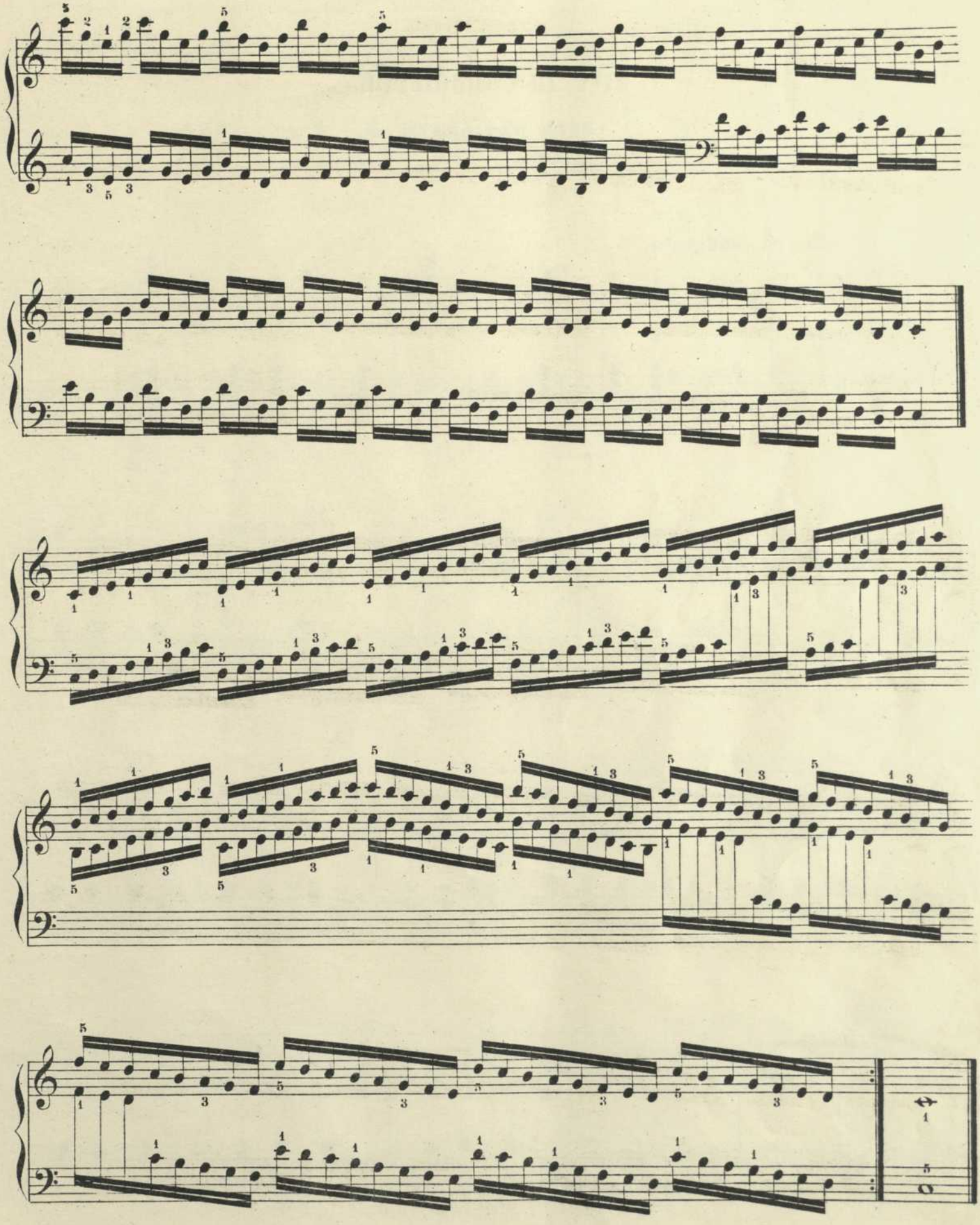
Exercices.

EXERCICIOS.

Sempre legato.



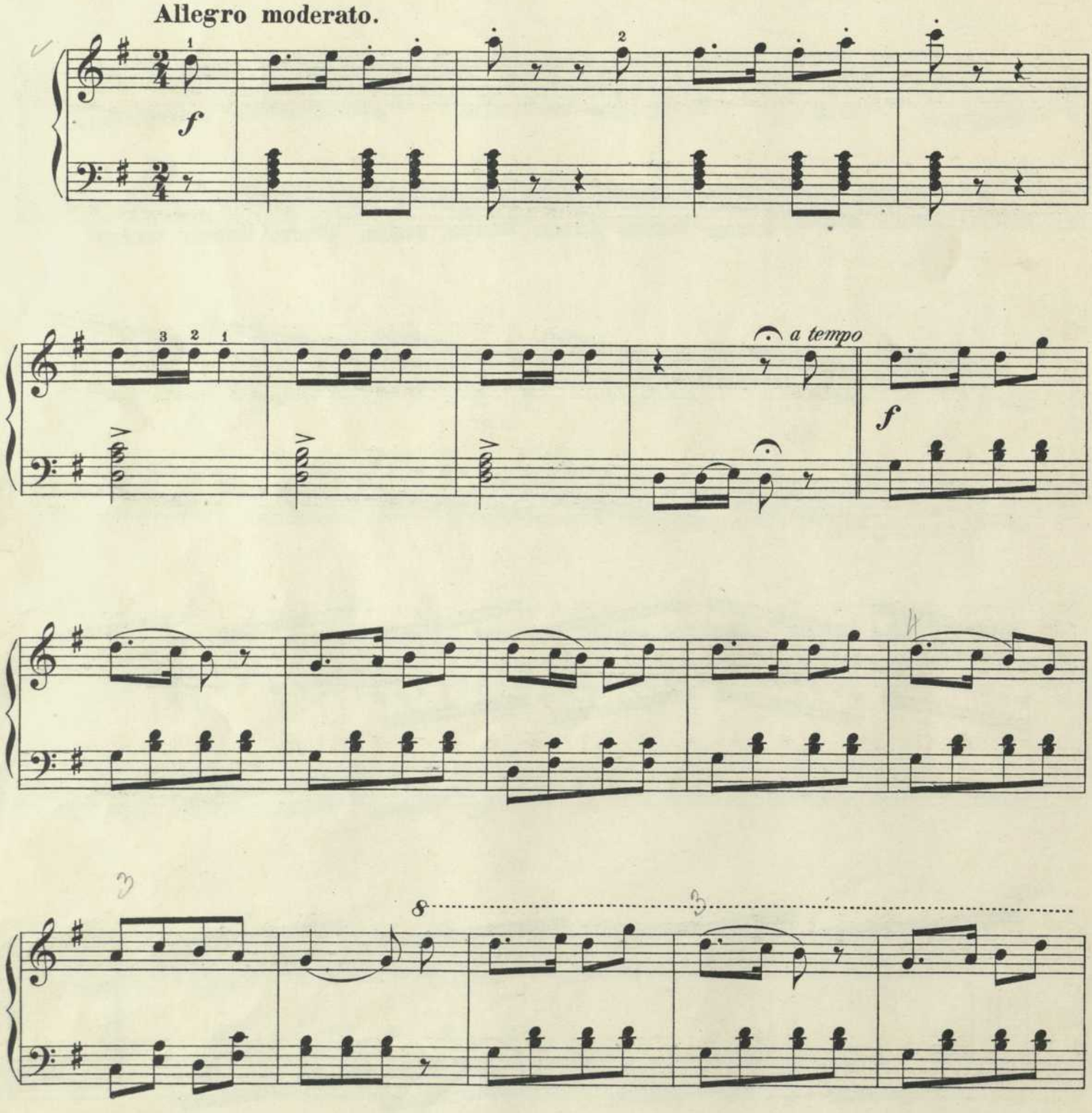


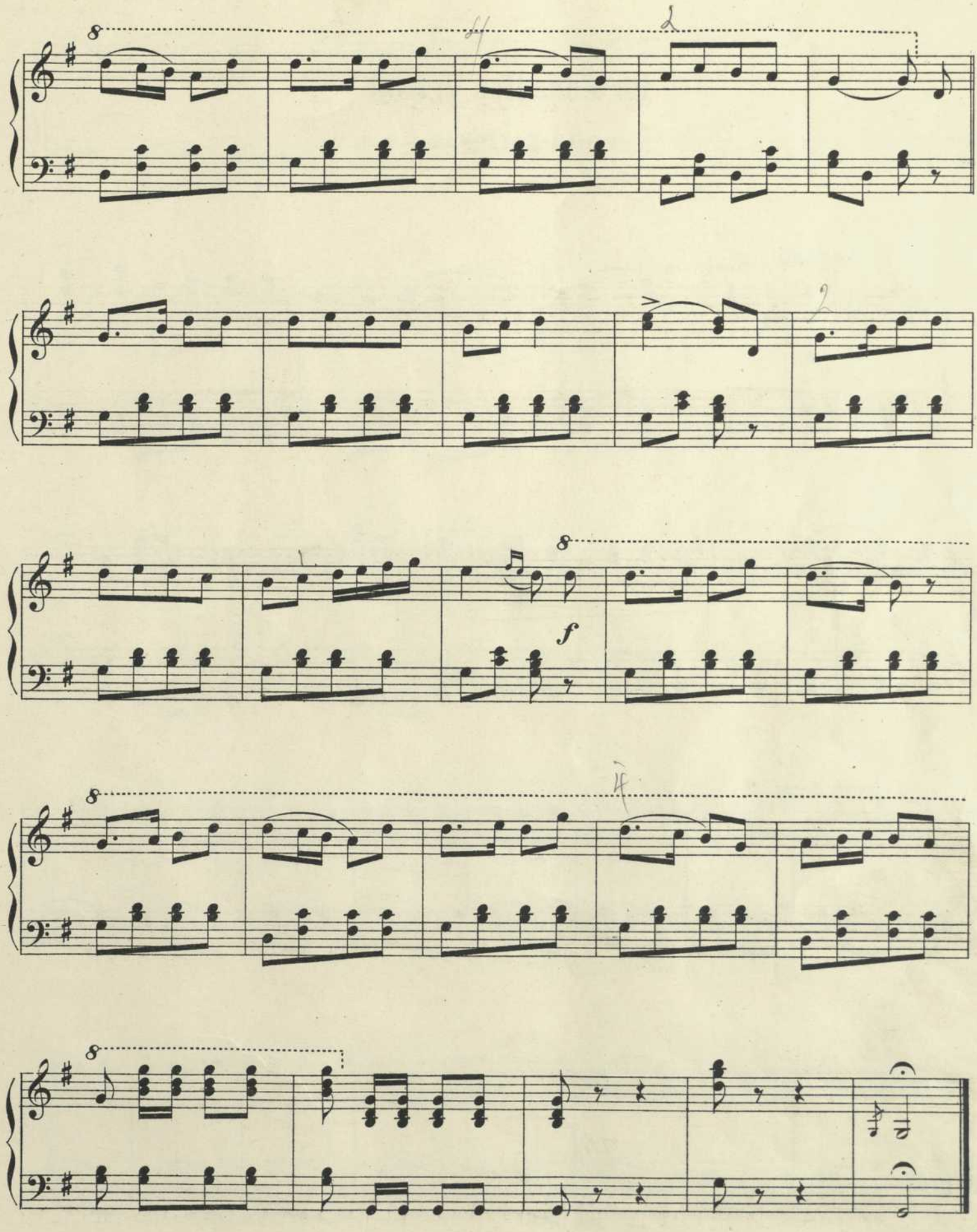


747

Vive la Canadienne.

AIR NATIONAL.

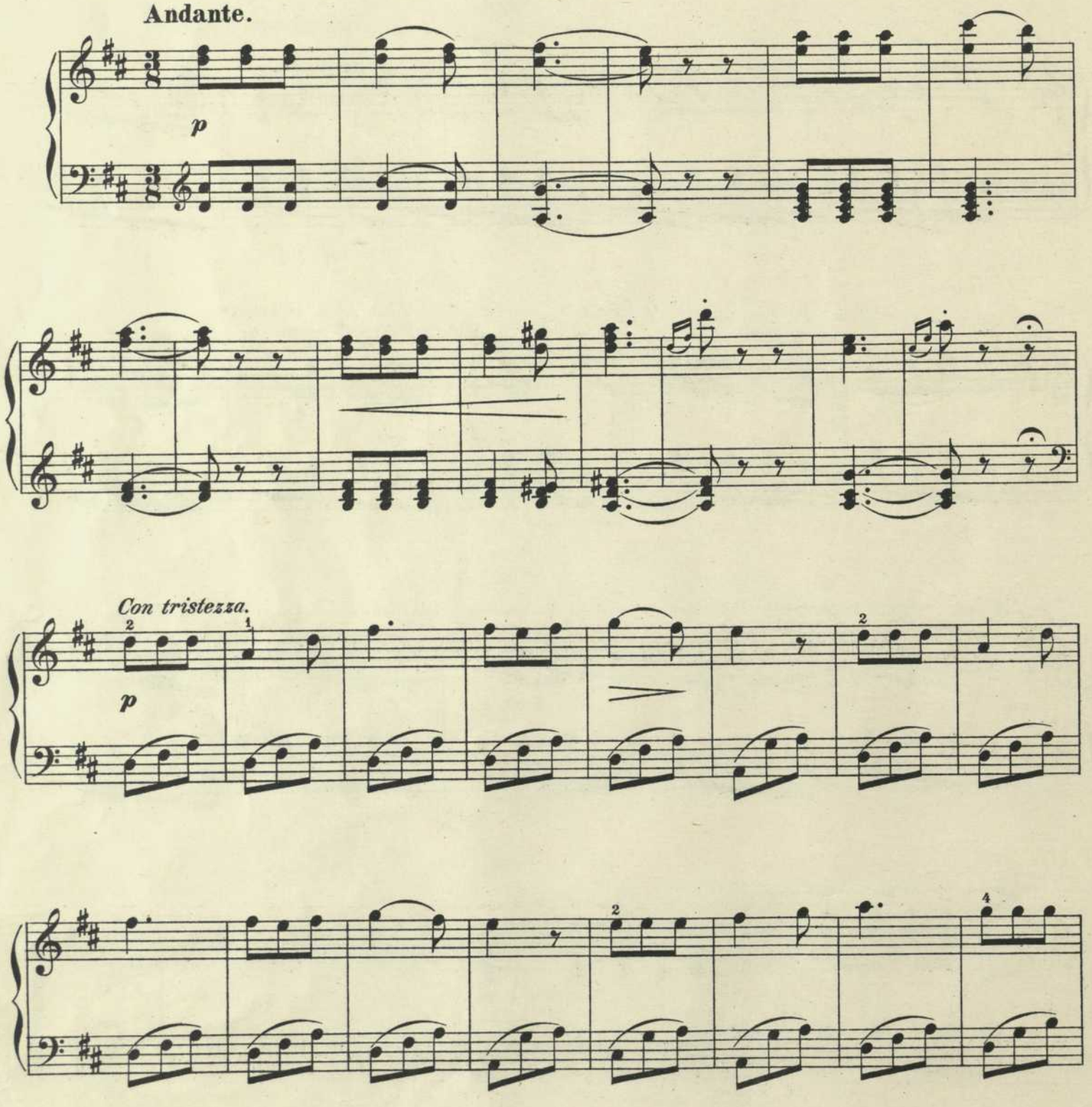


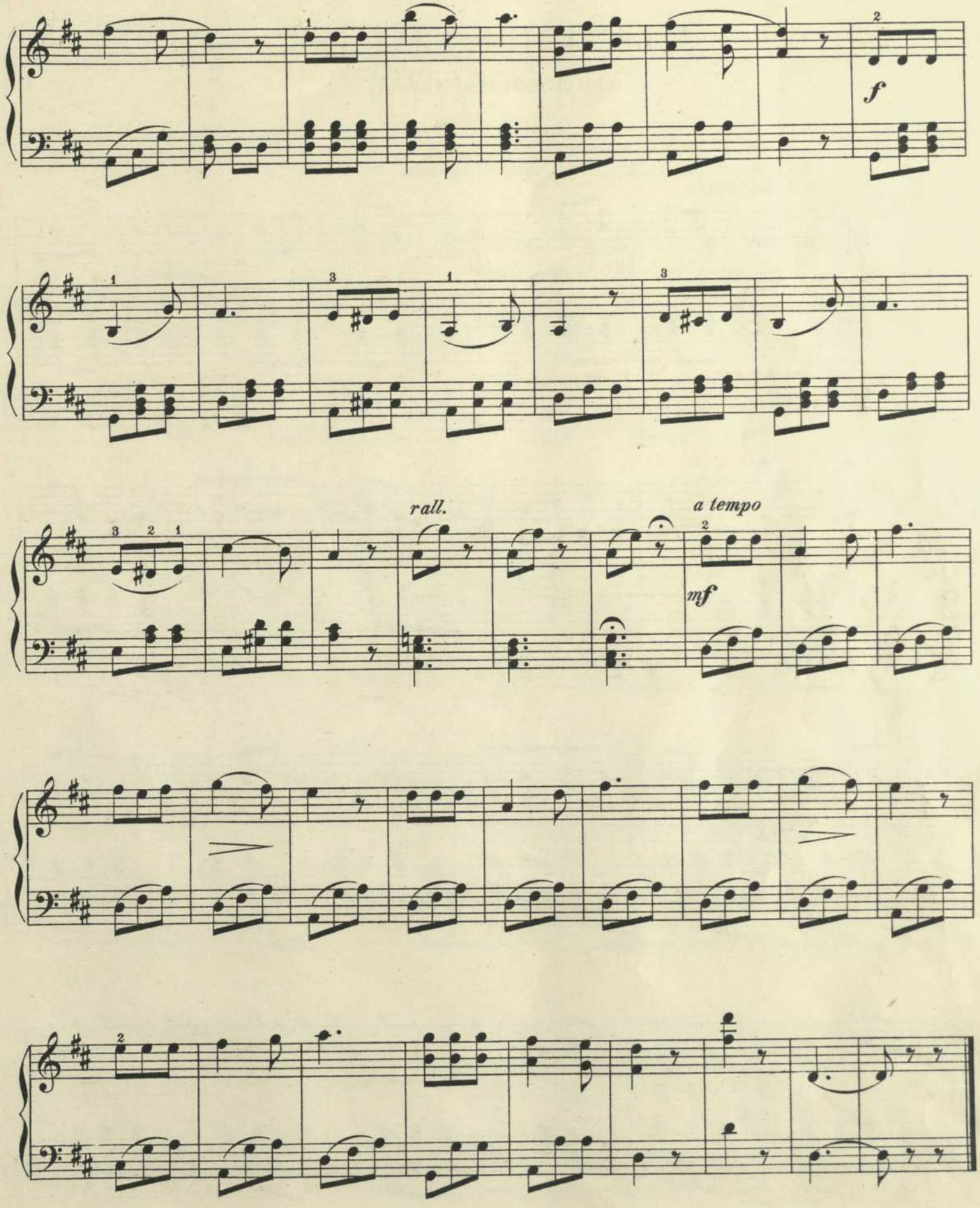

8
8
f
8
f
8

748

Un Canadien errant.

AIR NATIONAL.

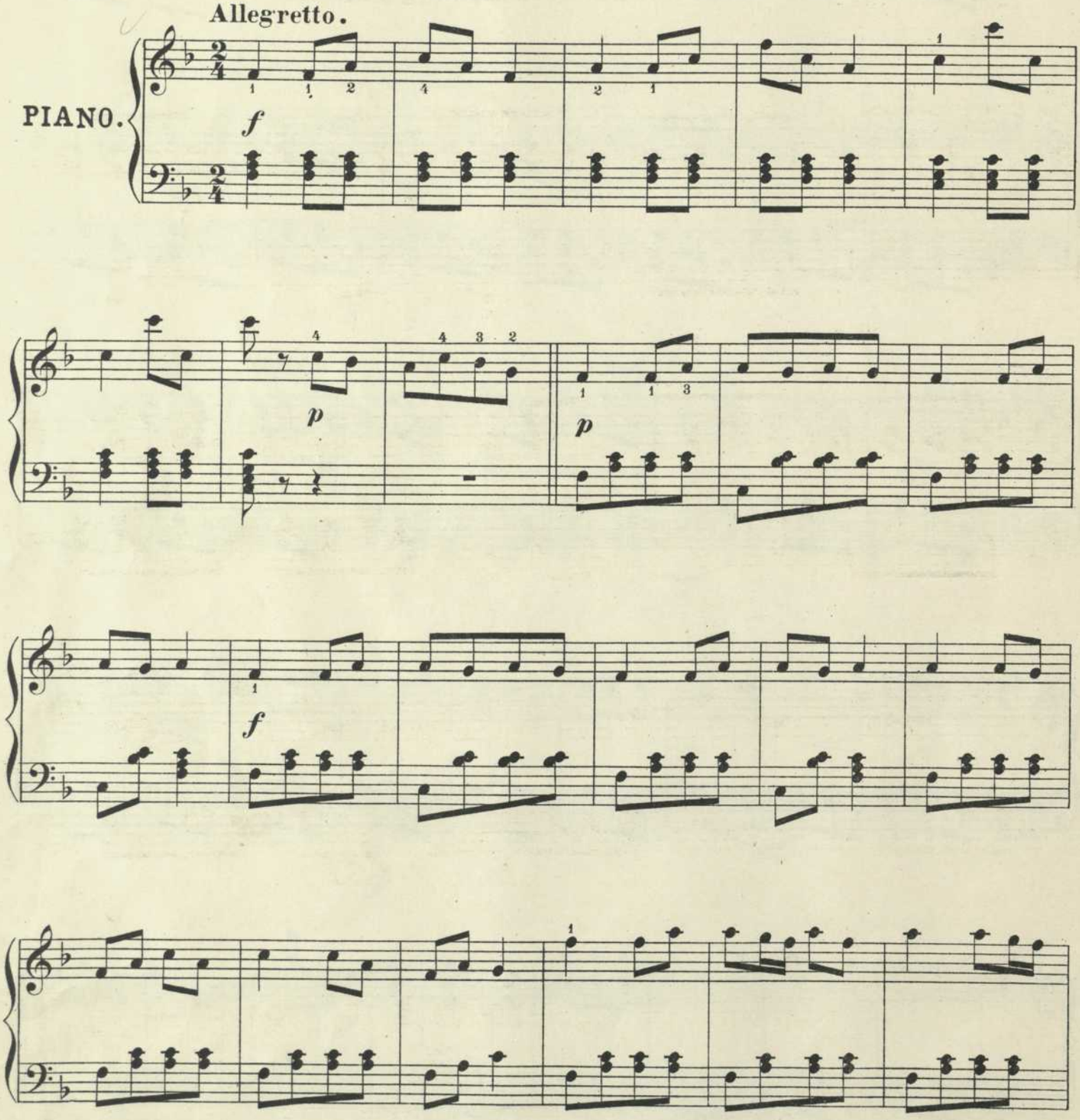


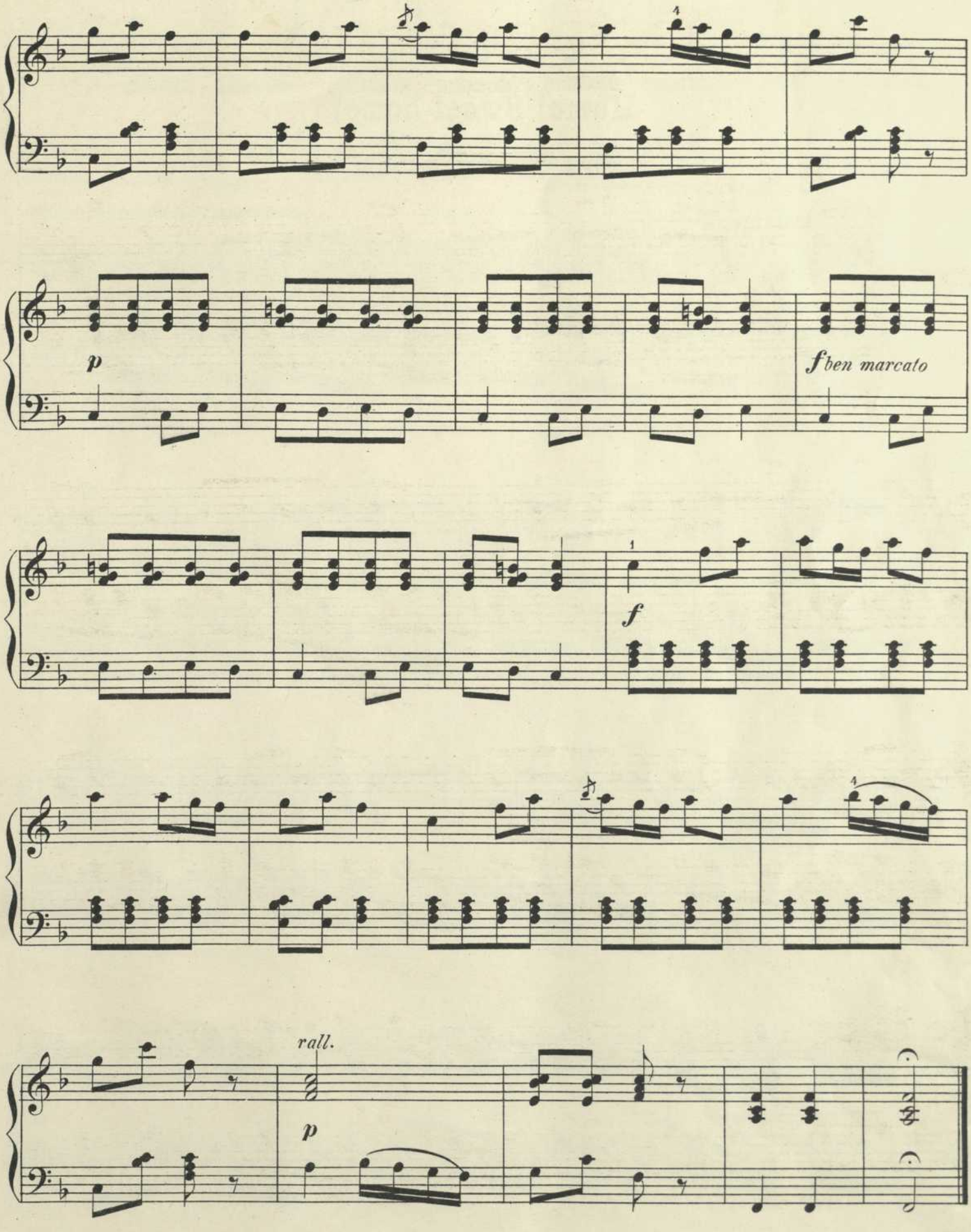

f
rall.
a tempo
mf

749

A LA CLAIRE FONTAINE.

chant national favori.




p
f ben marcato
f
rall.
p

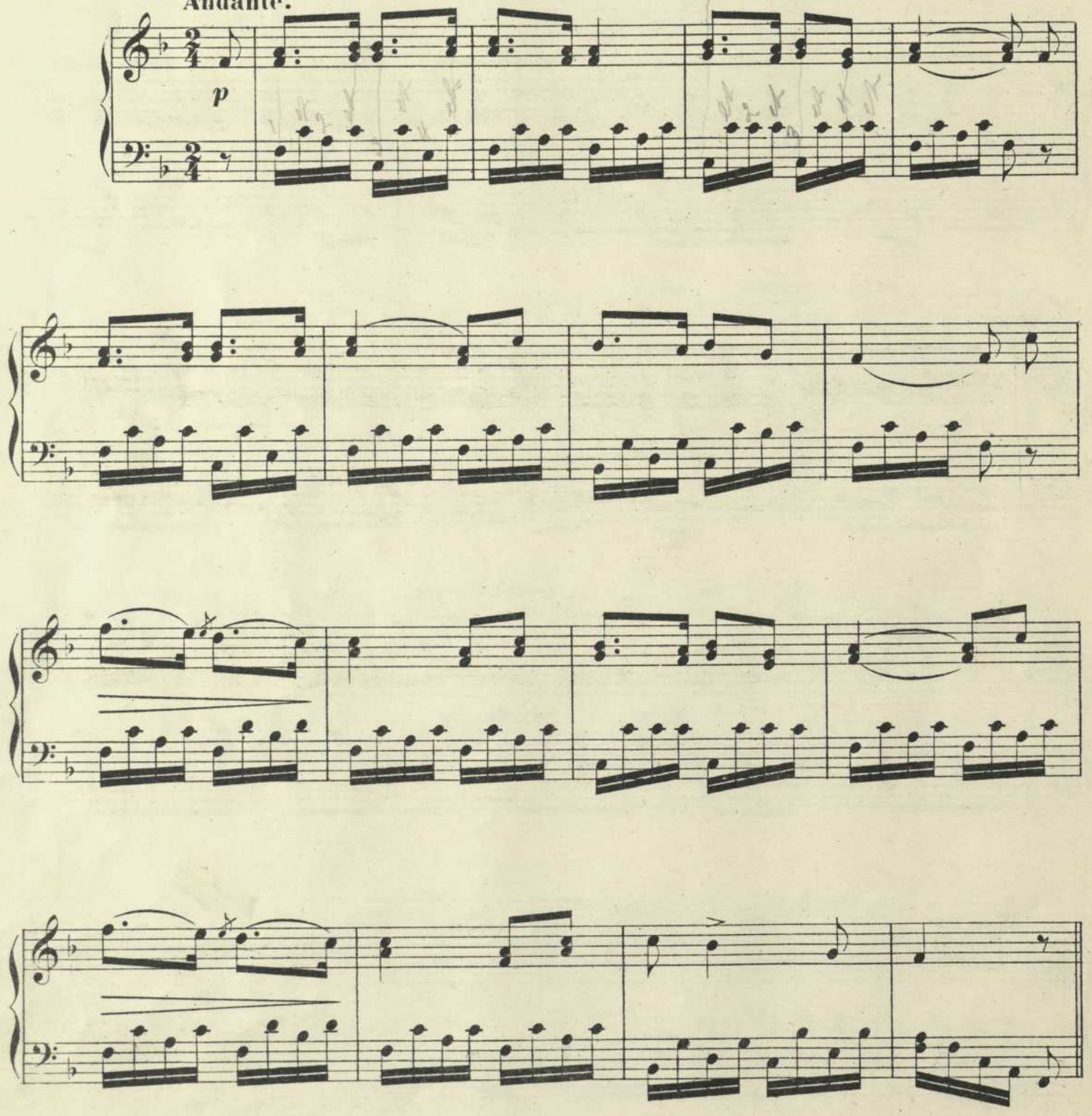
750

Home! Sweet home!

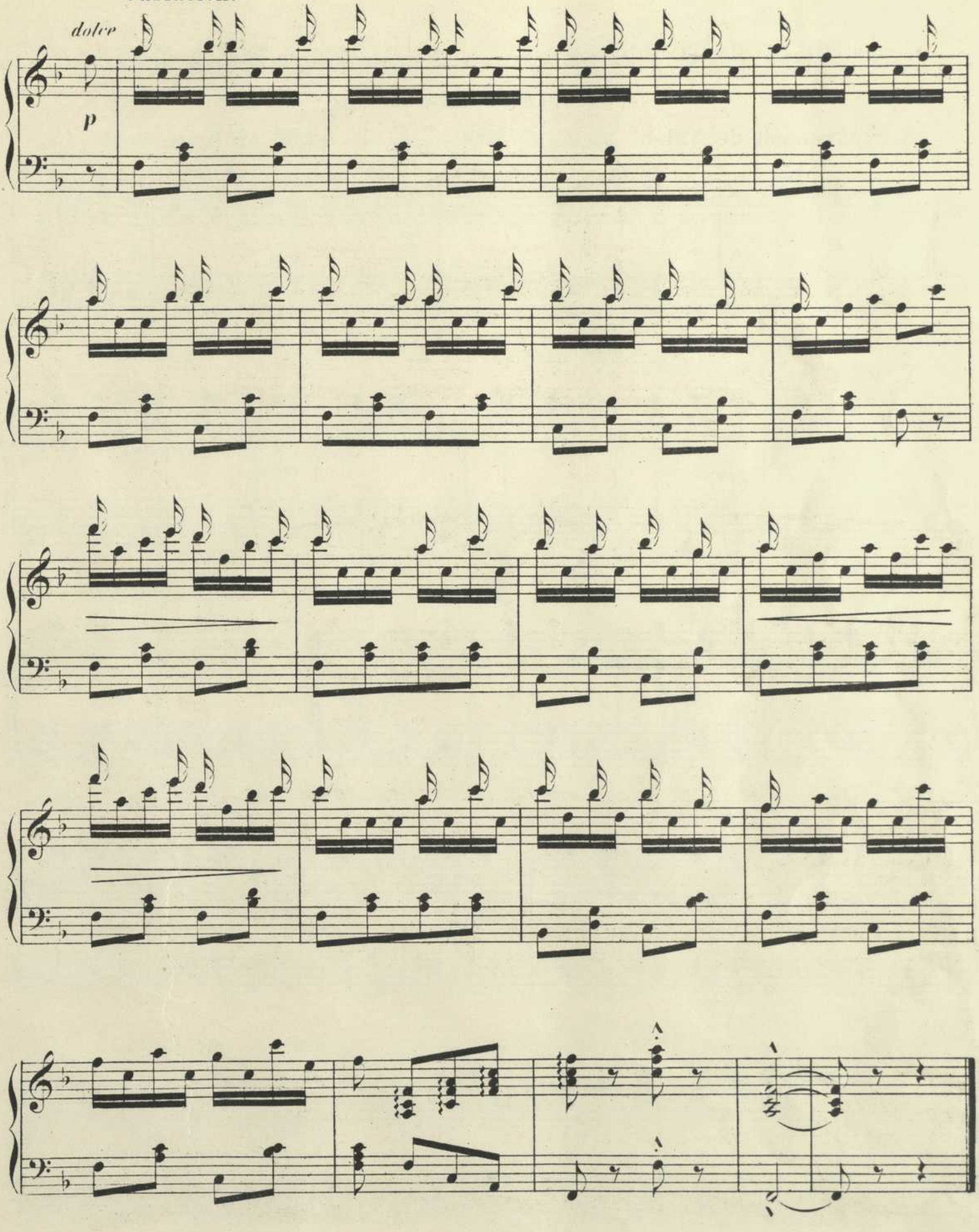
Air populaire Anglais.

Streabbog, L. Chefs d'Oeuvre, 4e Coll. No 11.

Andante.



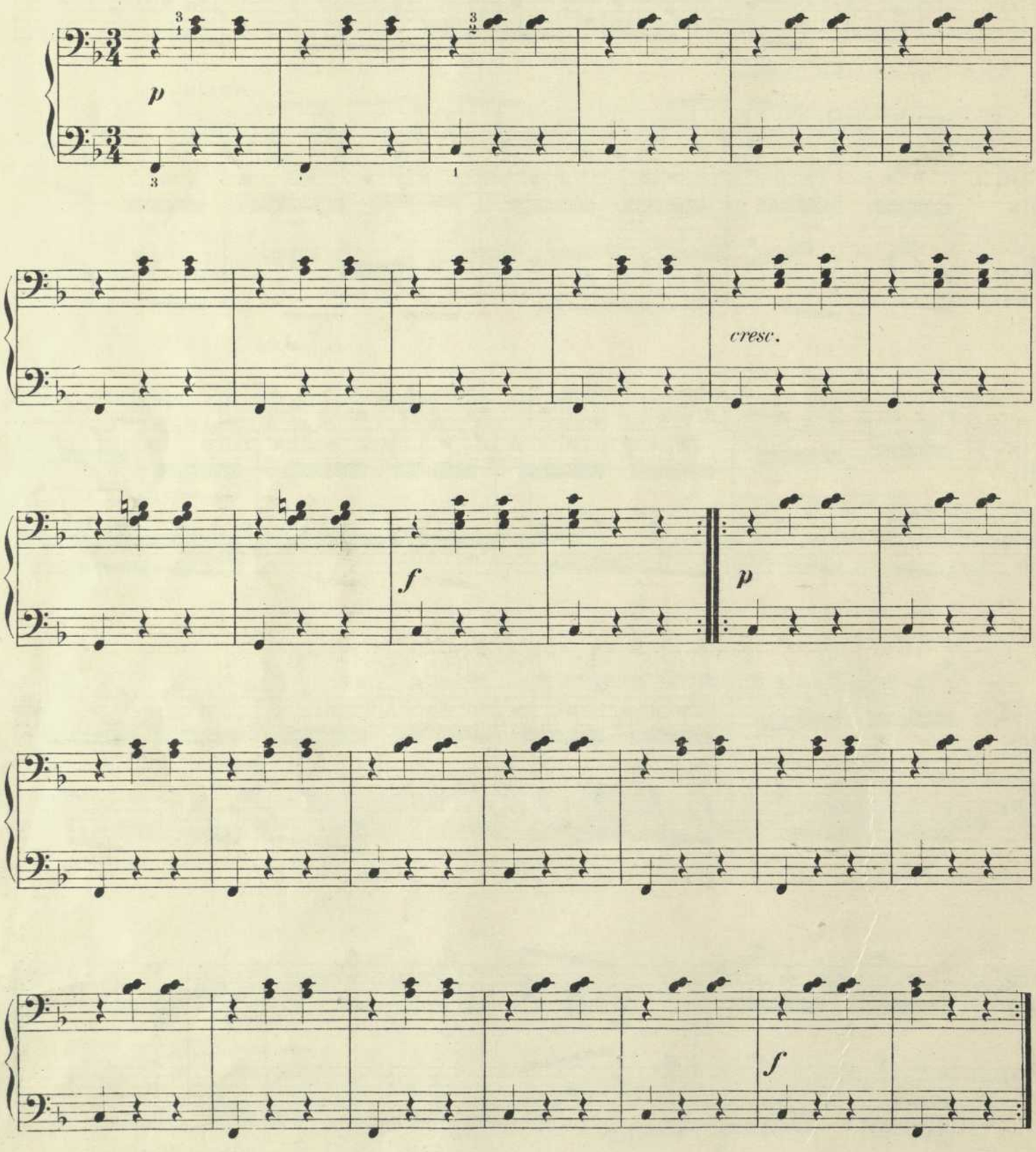
Variation.



Leçon à quatre mains. Liçao a quatro mãos.

SECONDO. *SEGUNDO.*

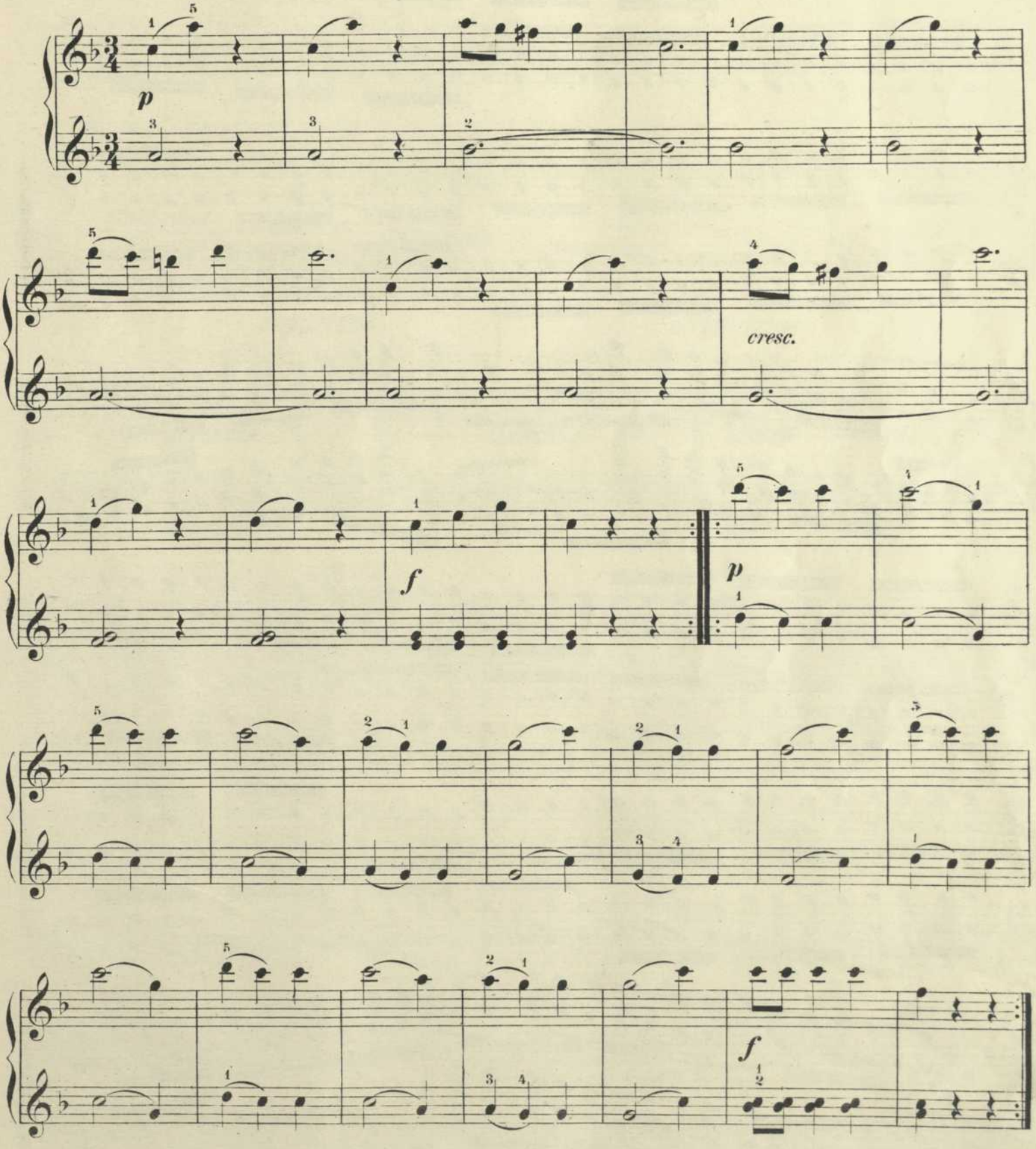
Mouvement de Valse. *Movimento de Valsa.*



Leçon à quatre mains. Lição a quatro mãos.

PRIMO. *PRIMEIRO.*

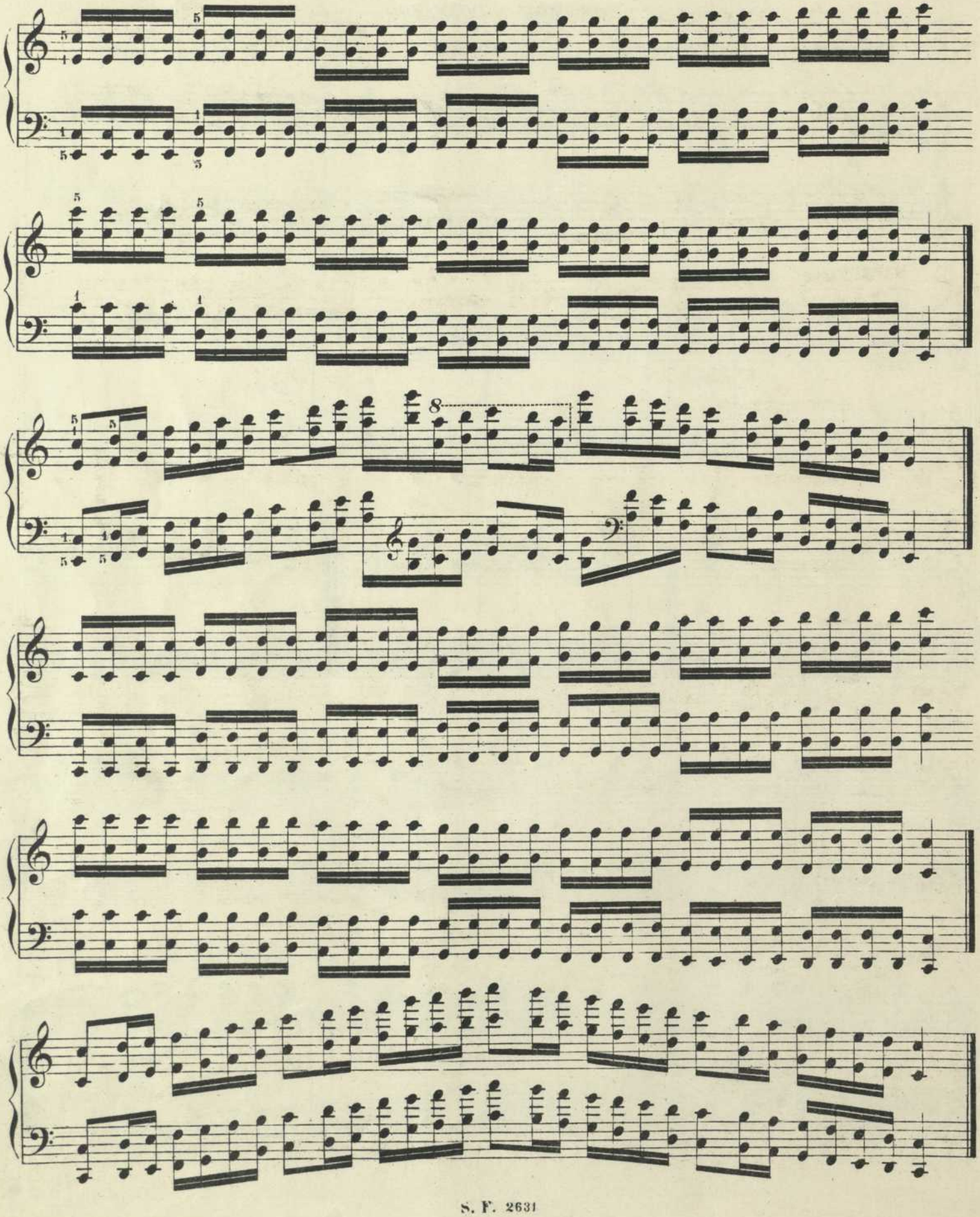
Mouvement de Valse. *Movimento de Valsa.*



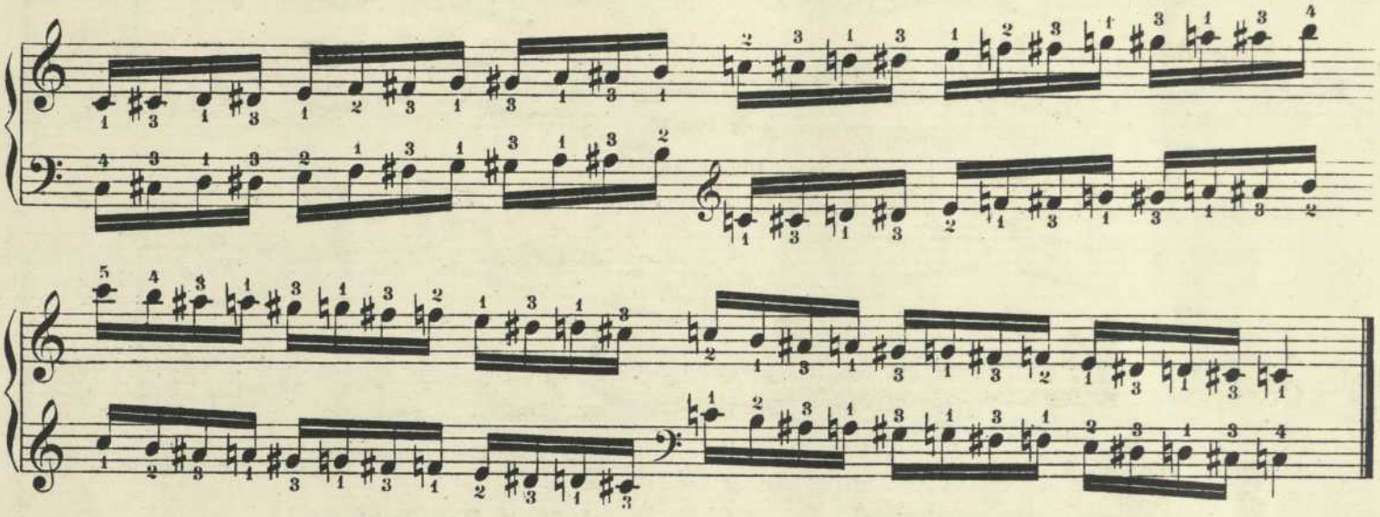
EXERCICES
en SIXTES et en OCTAVES.

EXERCICIO
em SEXTAS e OCTAVAS.

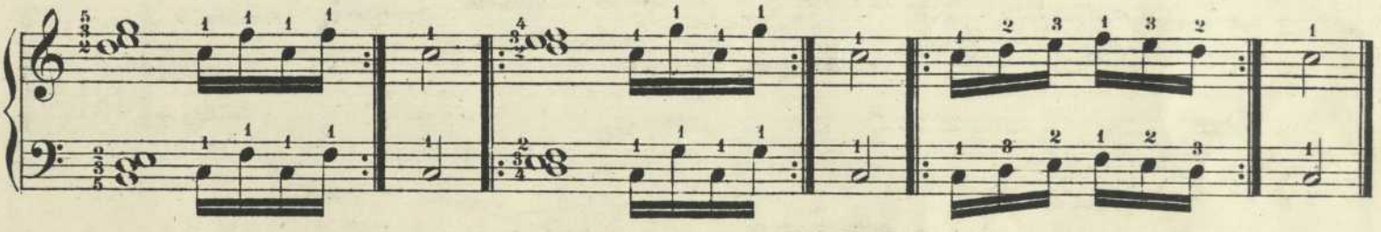
Le poignet doit agir sans que le bras se lève ni se baisse. *O pulso deve operar sem que o braço se levante nem baixe.*



GAMME CHROMATIQUE. *ESCALA CHROMATICA.*



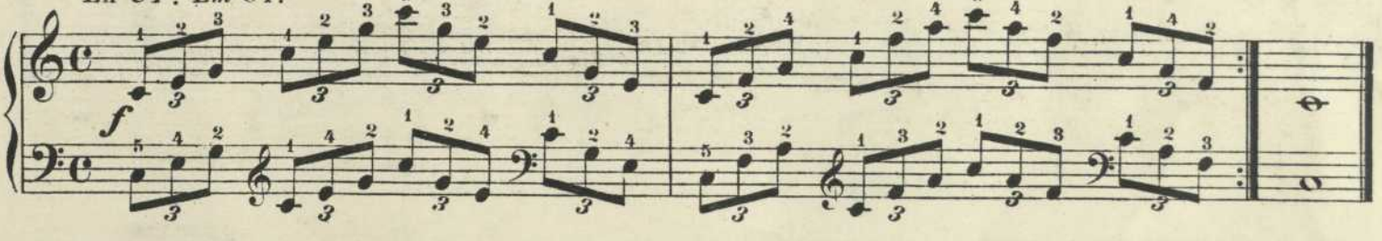
EXERCICES pour apprendre à passer le pouce. *EXERCICIOS para aprender a passar o dedo polegar.*



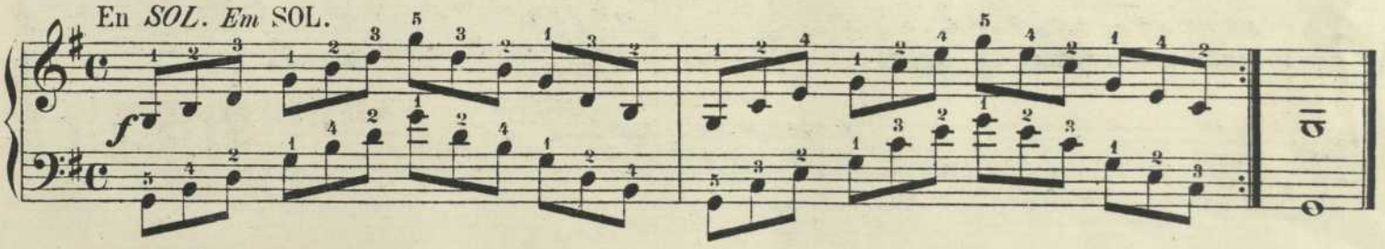
ARPÈGES les plus usités. *ARPEJOS os mais usados.*

ben legato

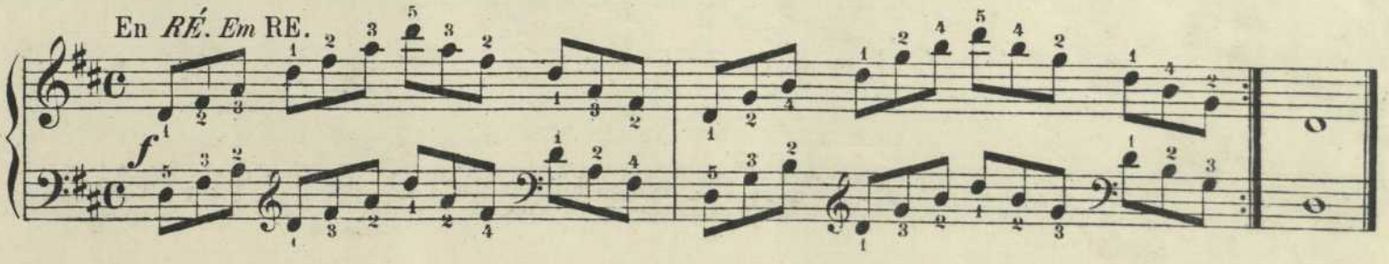
En *UT. Em* UT.

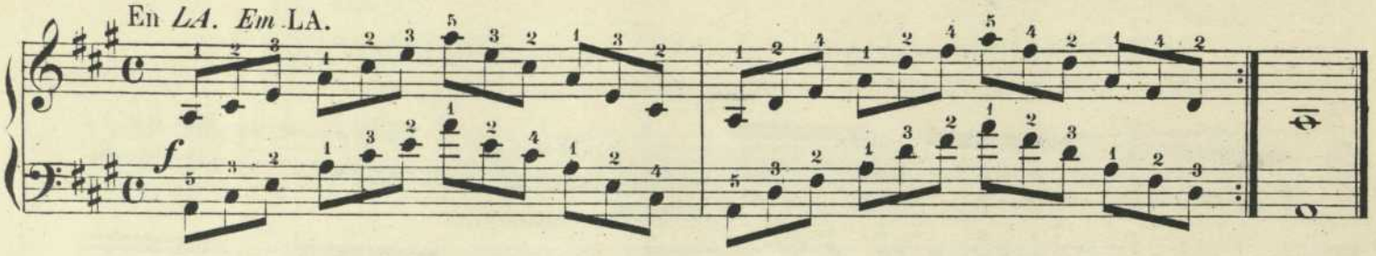


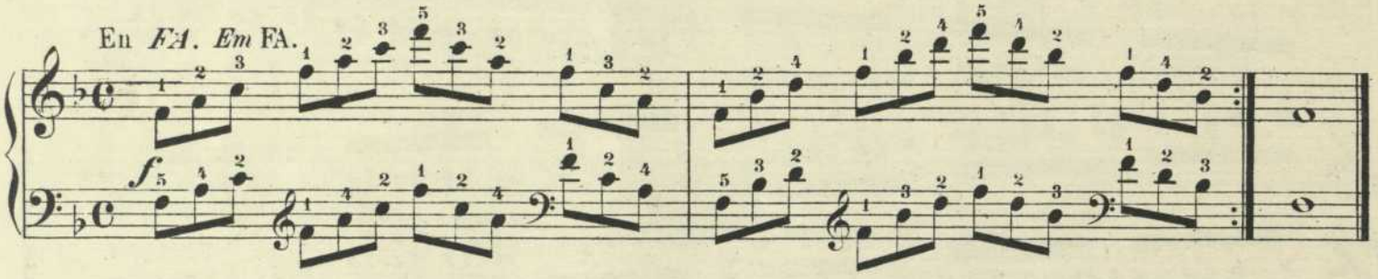
En *SOL. Em* SOL.



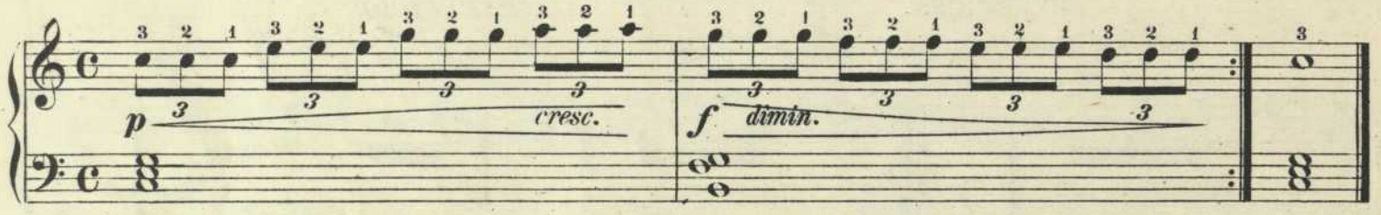
En *RÉ. Em* RE.

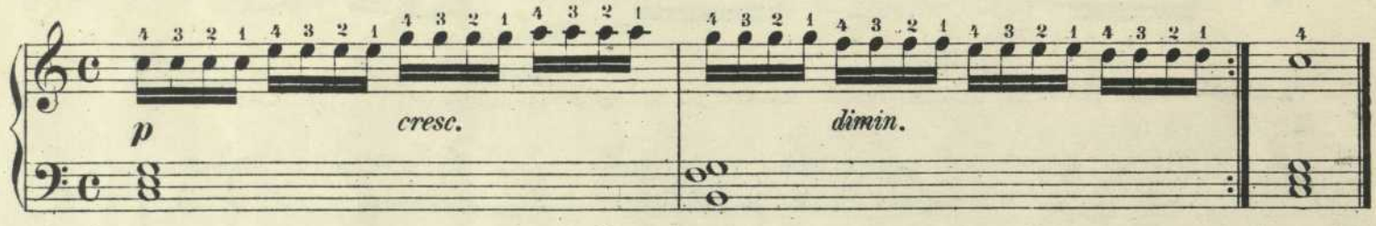




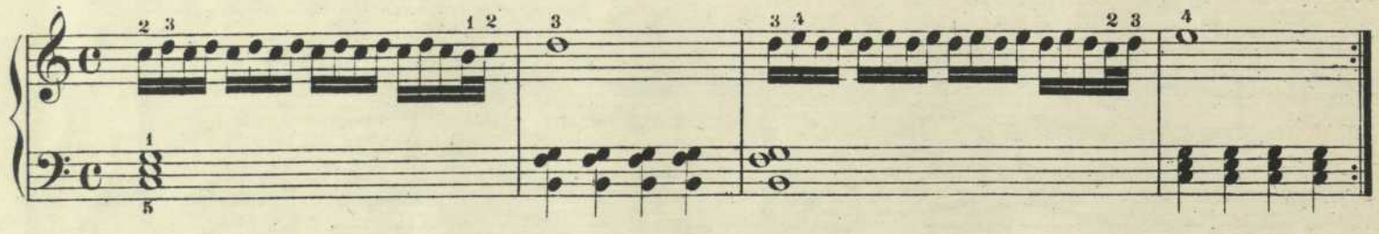


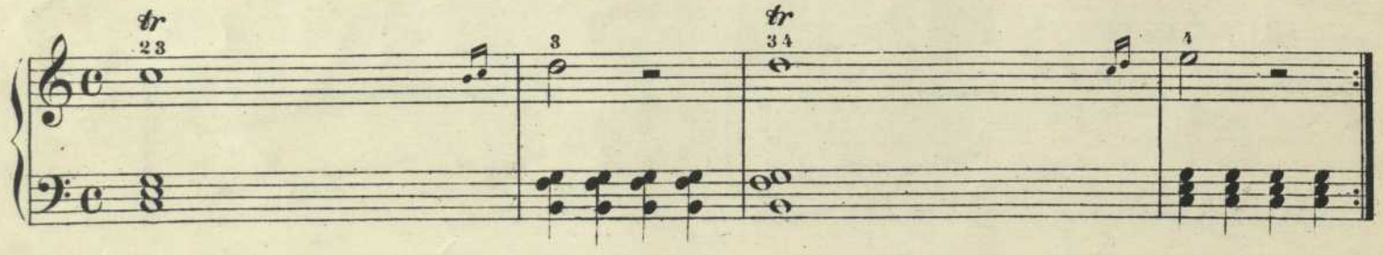
NOTES REPETÉES. *NOTAS REPETIDAS.*





TRILLES. *TRINADOS.*

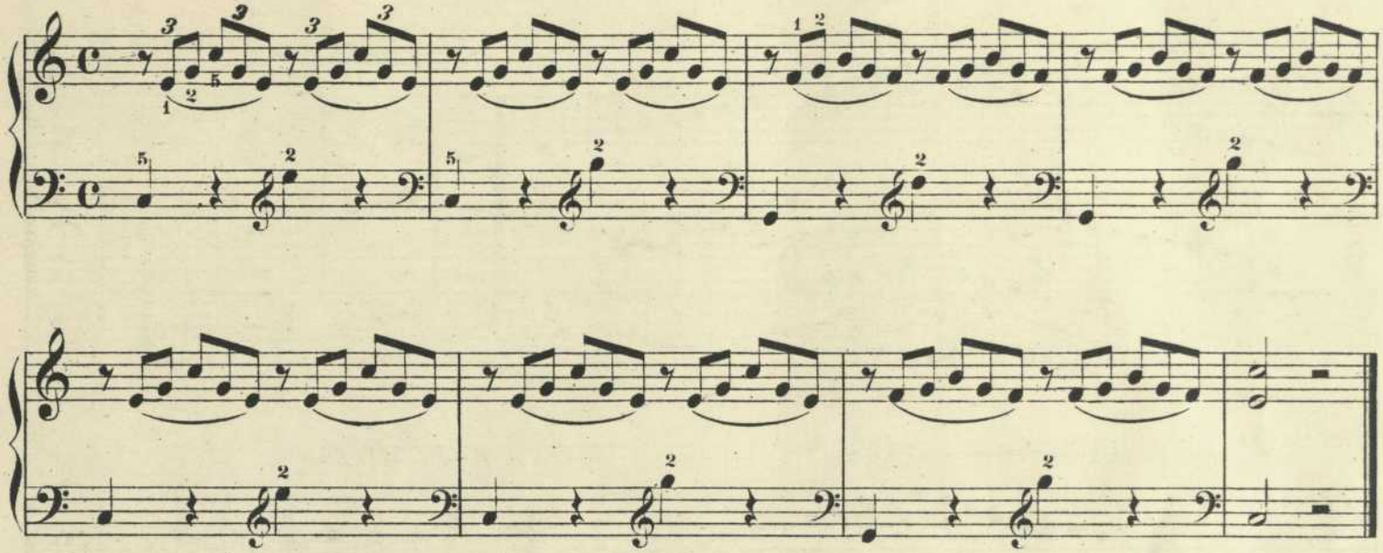




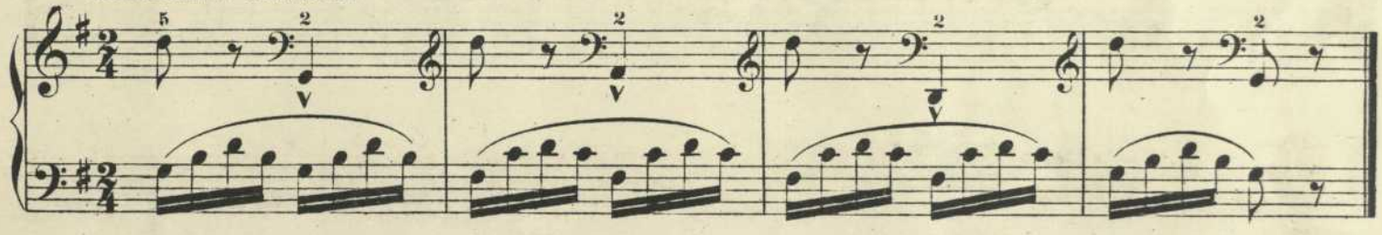
EXERCICES
pour apprendre à croiser les mains.

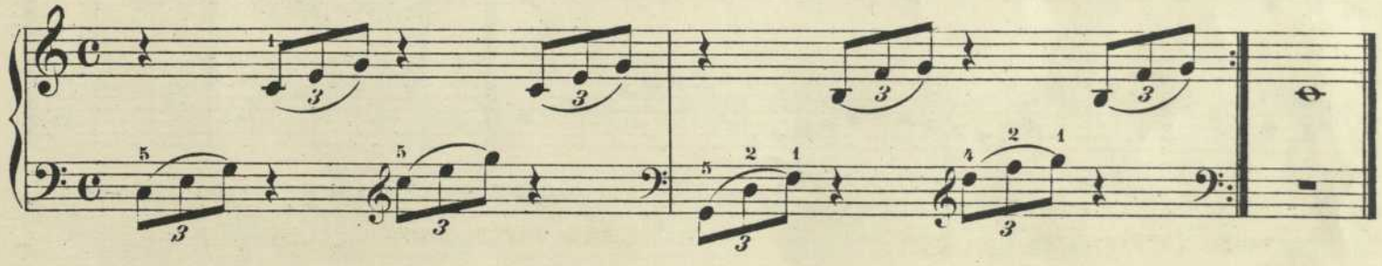
EXERCICIOS
para aprender a cruzar as mãos.

Allegro. *Allegro.*

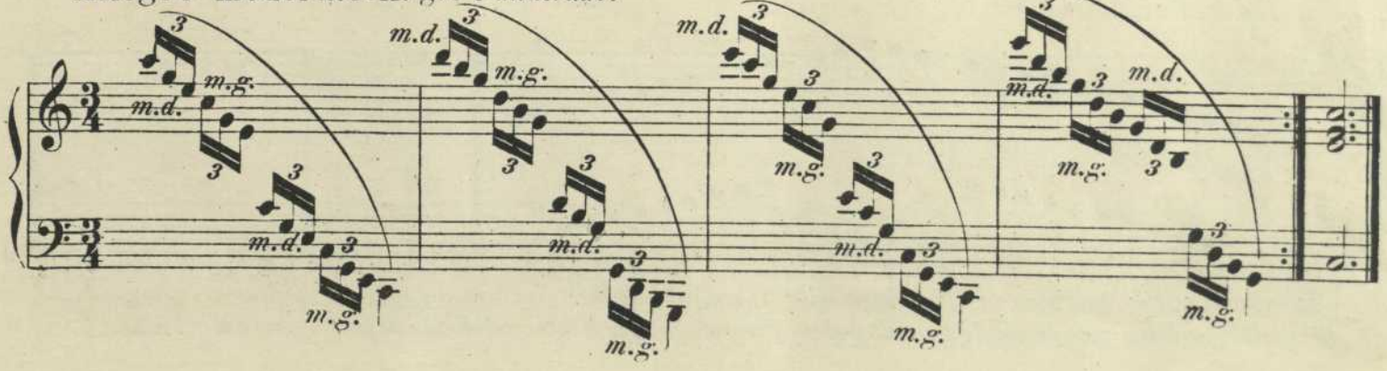


Andante. *Andante.*





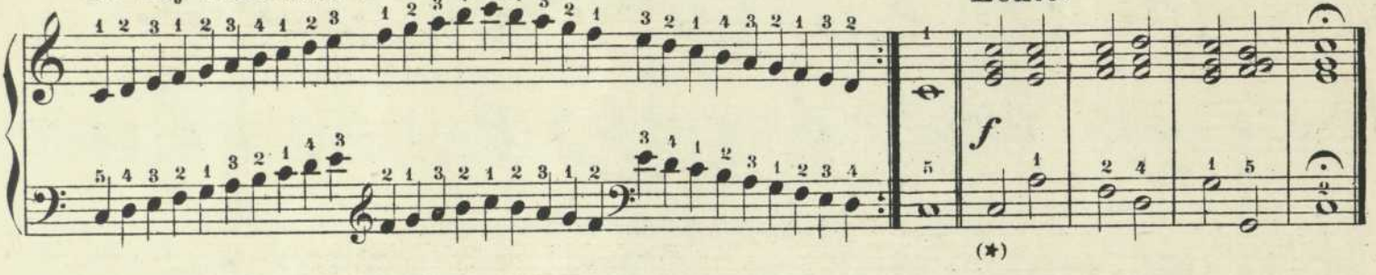
Allegro moderato. *Alegre e moderado.*



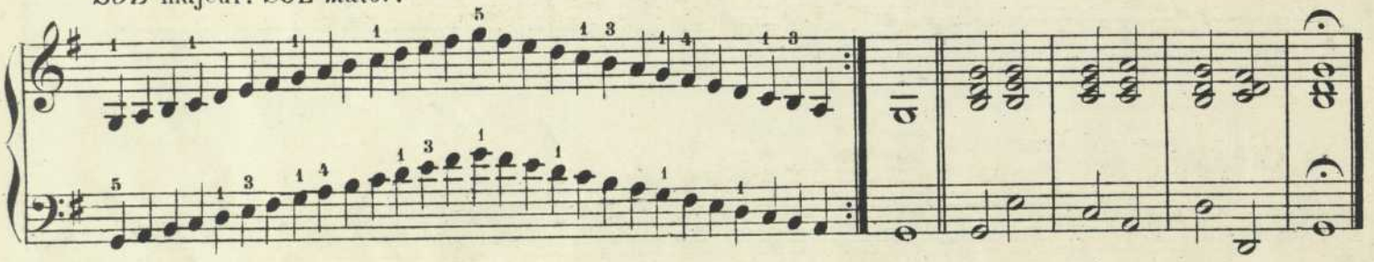
GAMMES MAJEURES. *ESCALAS MAIORES.*

DO majeur. DO *maior.*

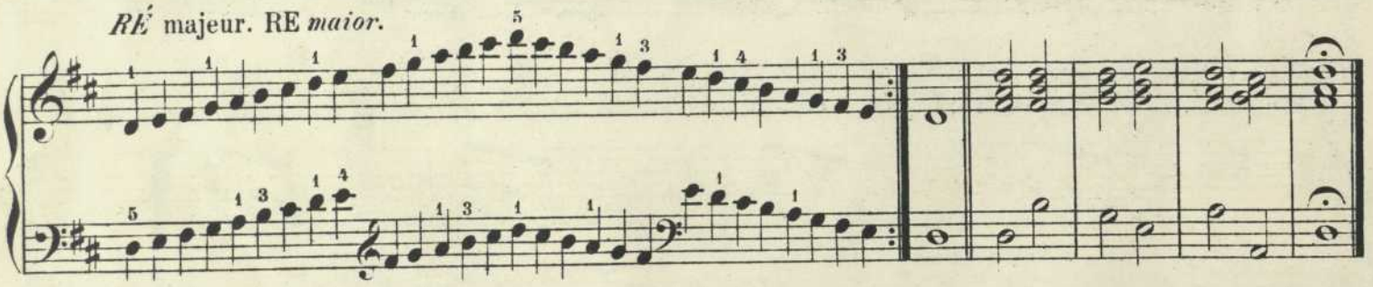
Lento.



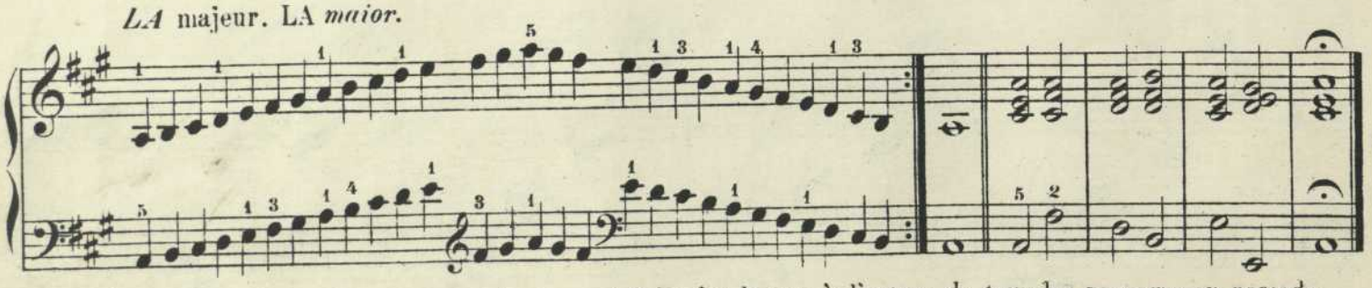
SOL majeur. SOL *maior.*



RÉ majeur. RE *maior.*



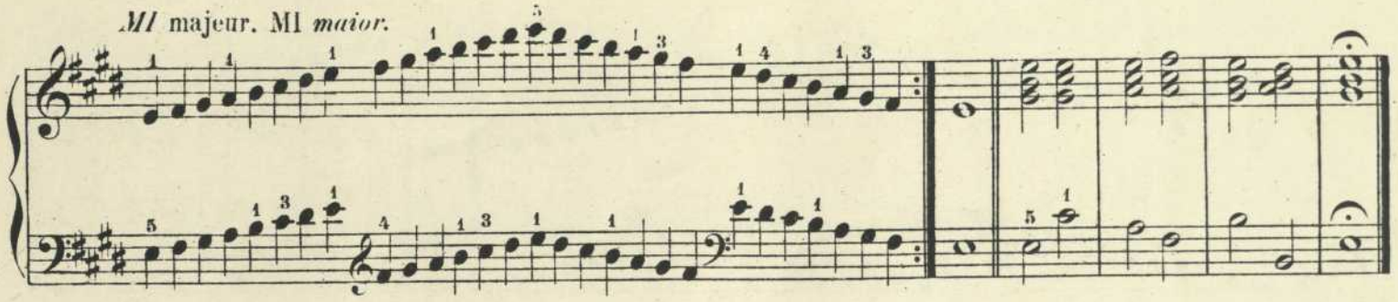
LA majeur. LA *maior.*



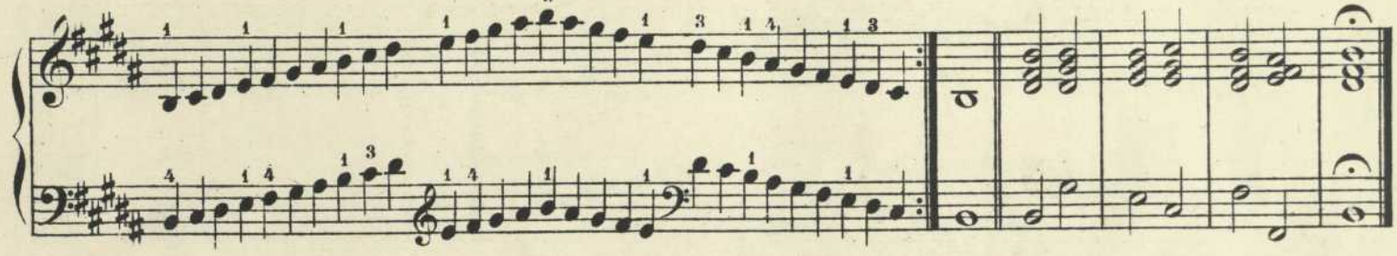
(*) Les Elèves qui ont la main assez grande peuvent faire les basses à l'octava de tous les passages en accords.

Os discipulos que tem a mão bastante grande podem fazer as bachas a octava de todas as passagens em acordos.

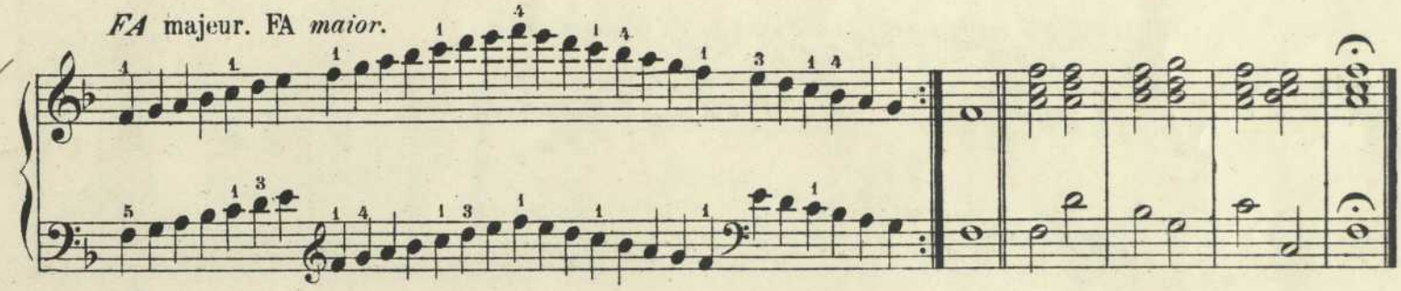
MI majeur. MI *maior.*



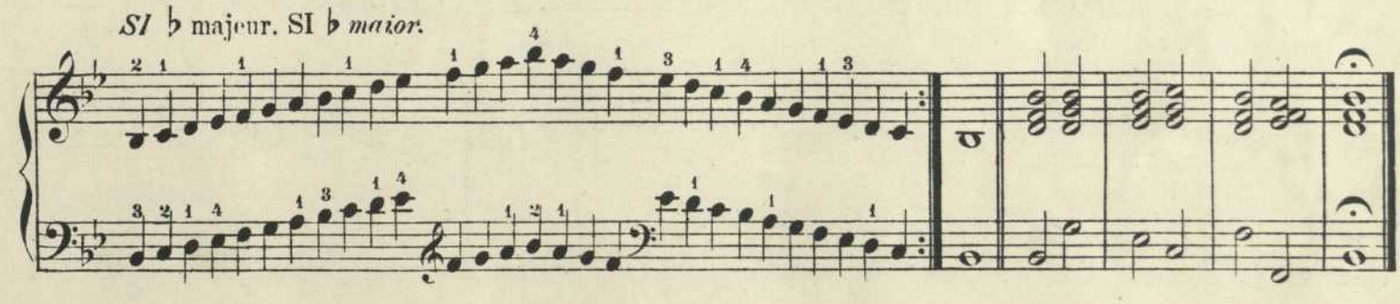
SI majeur (ou *DO* ♭ majeur.) SI *maior (ou* DO ♭ *maior.)*



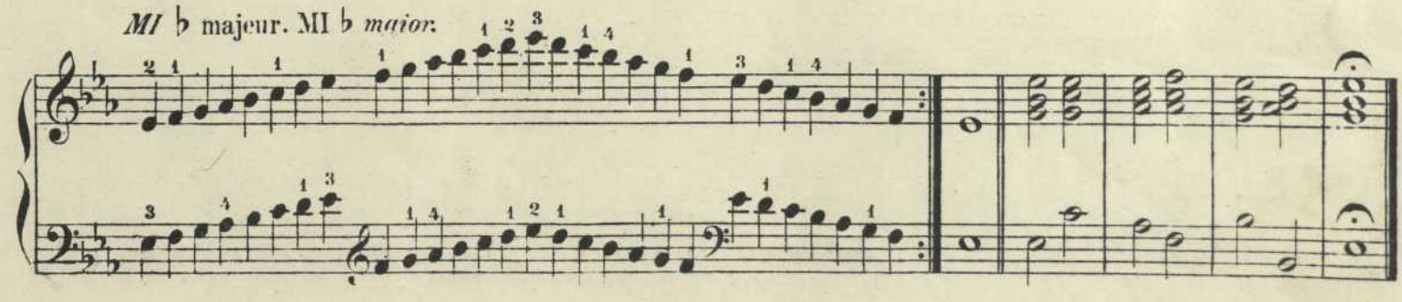
FA majeur. FA *maior.*



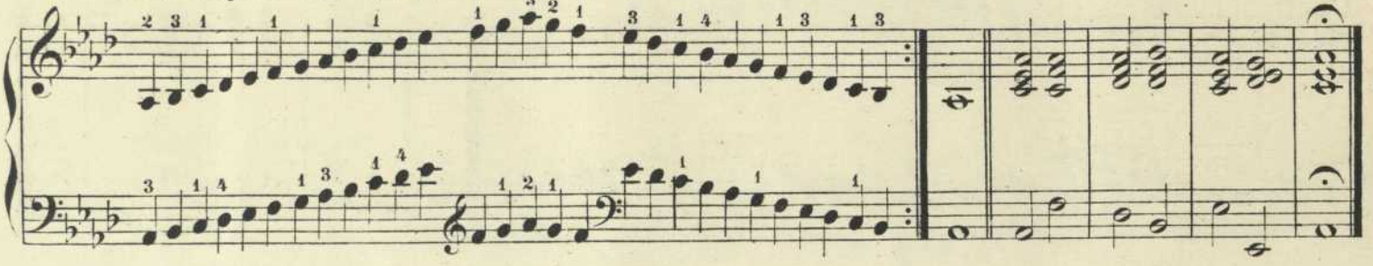
SI ♭ majeur. SI ♭ *maior.*



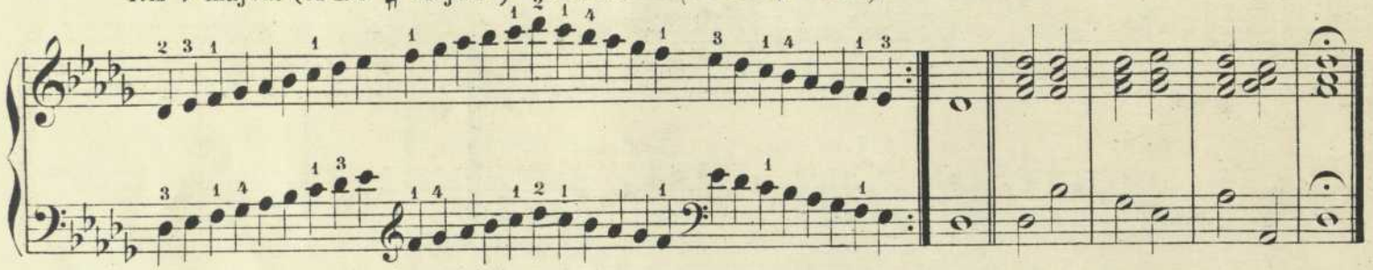
MI ♭ majeur. MI ♭ *maior.*



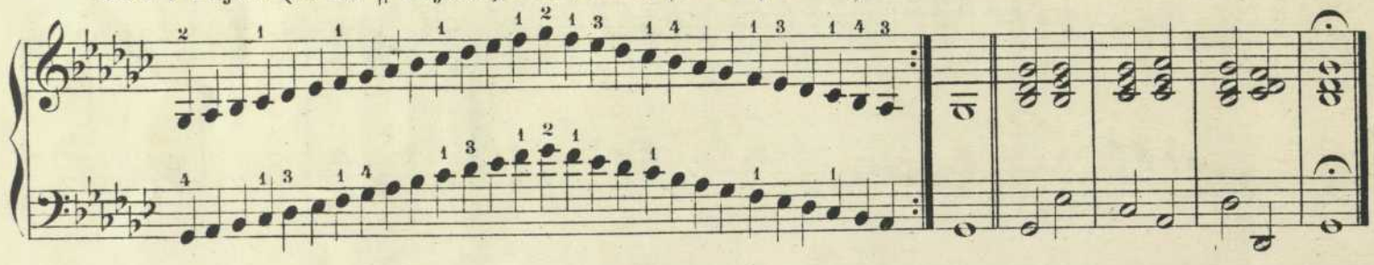
La ♭ majeur. LA ♭ *maior.*



RÉ ♭ majeur (ou *DO* ♯ majeur.) RE ♭ *maior (ou* DO ♯ *maior.)*

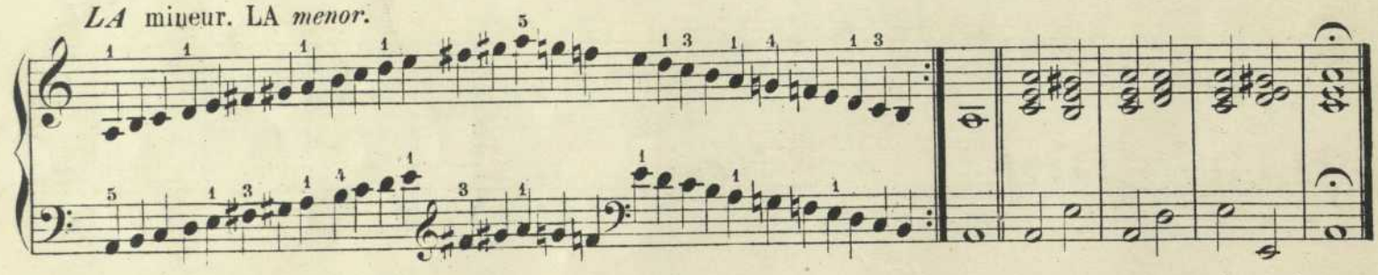


SOL ♭ majeur (ou *FA* ♯ majeur.) SOL ♭ *maior (ou* FA ♯ *maior.)*

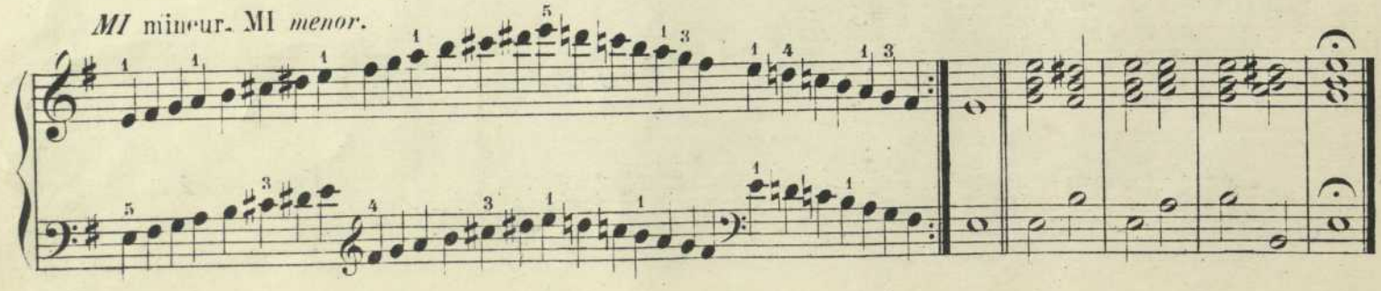


GAMMES MINEURES. *ESCALAS MENORES.*

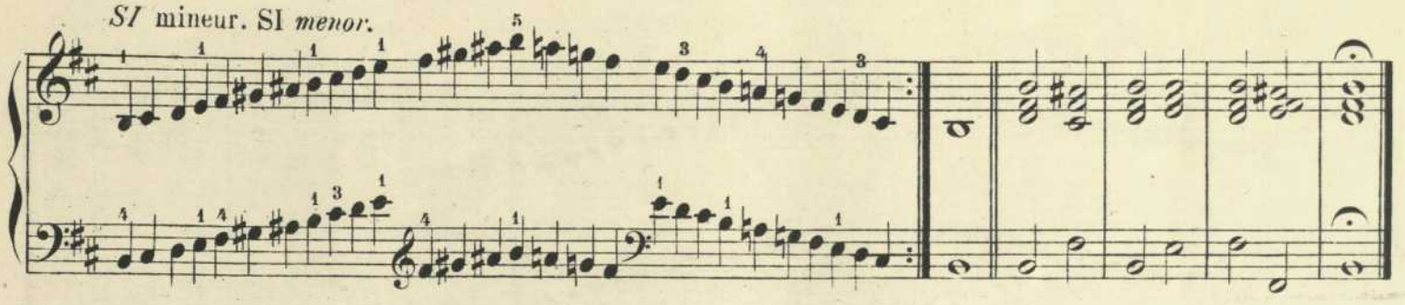
LA mineur. LA *menor.*



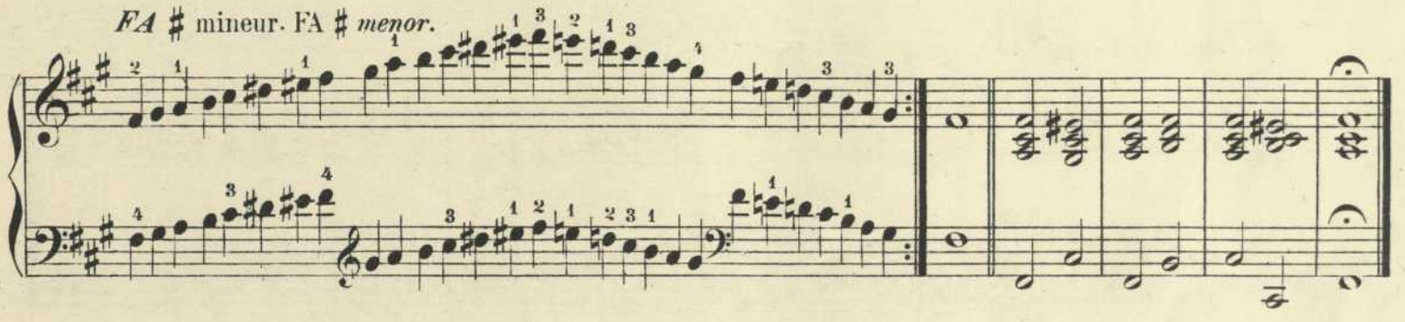
MI mineur. MI *menor.*



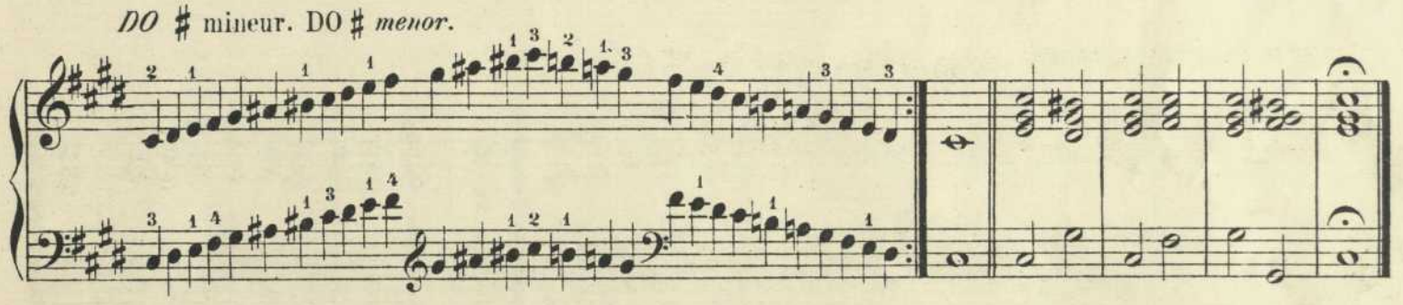
SI mineur. SI *menor.*



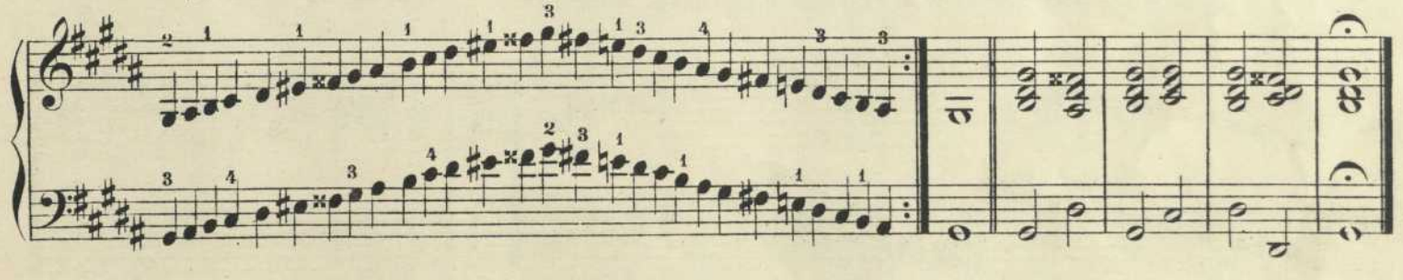
FA ♯ mineur. FA ♯ *menor.*



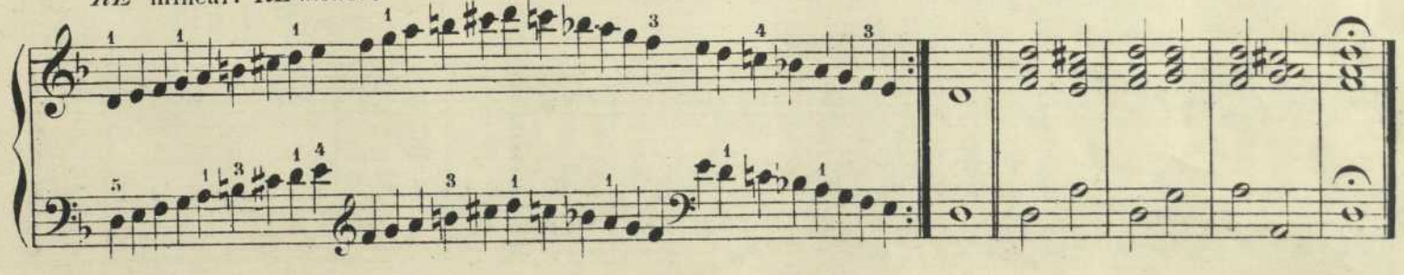
DO ♯ mineur. DO ♯ *menor.*



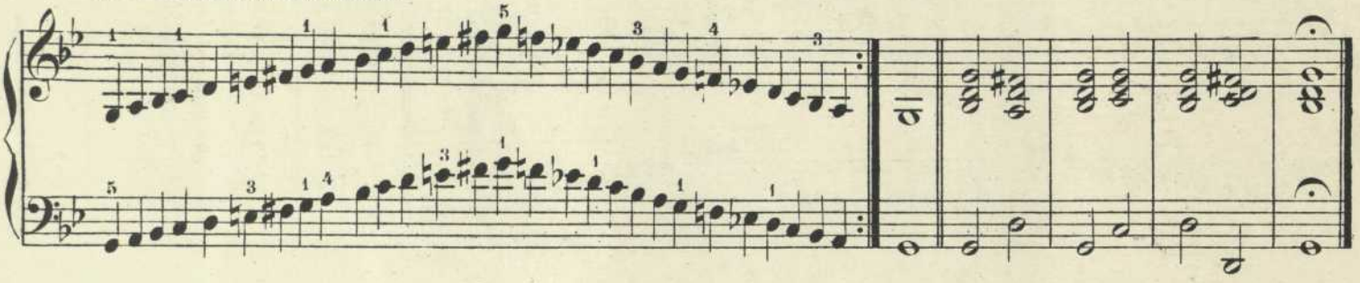
SOL ♯ mineur (ou *LA* ♭ mineur.) SOL ♯ *menor (ou* LA ♭ *menor.)*



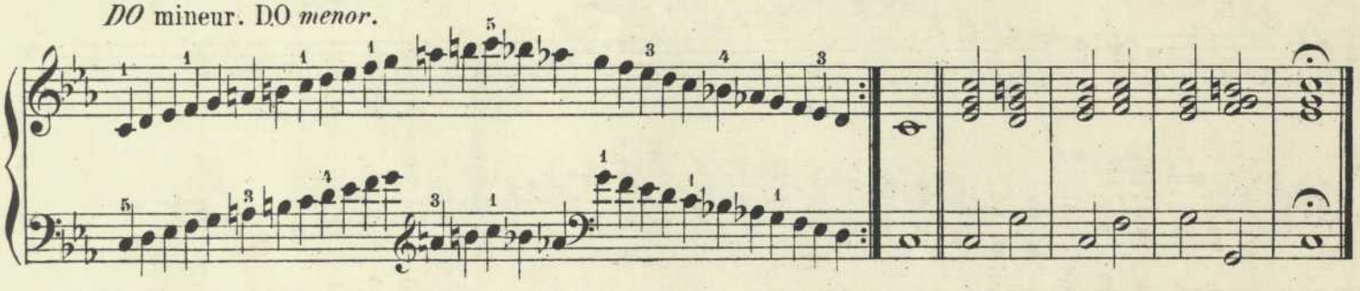
RÉ mineur. RE *menor.*



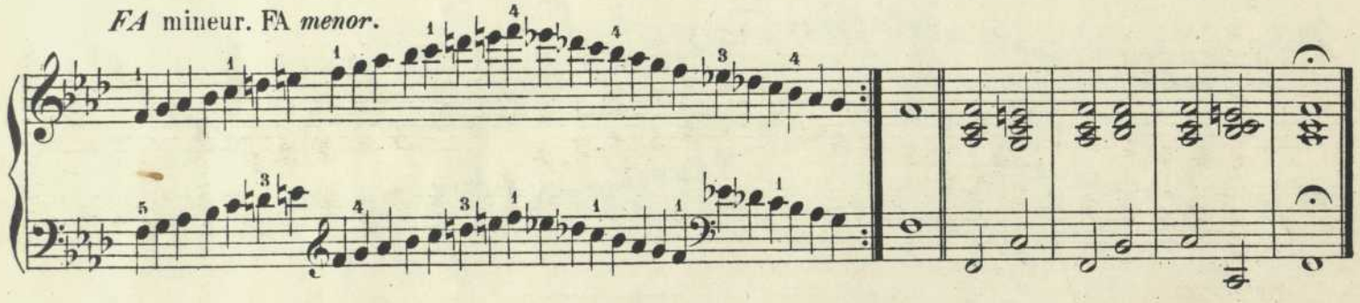
SOL mineur. SOL *menor.*



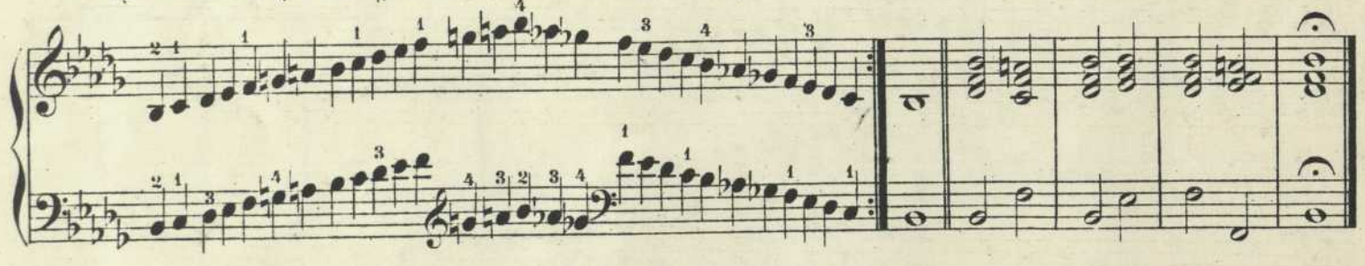
DO mineur. DO *menor.*



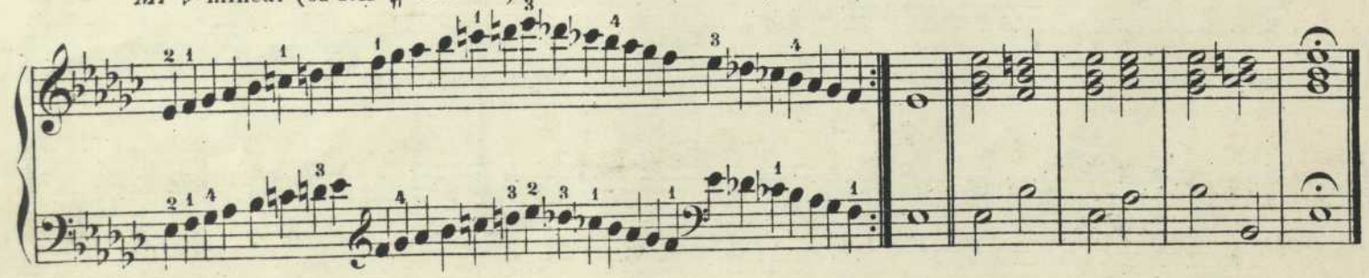
FA mineur. FA *menor.*



SI ♭ mineur (ou *LA* ♯ mineur.) SI ♭ *menor (ou* LA ♯ *menor.)*

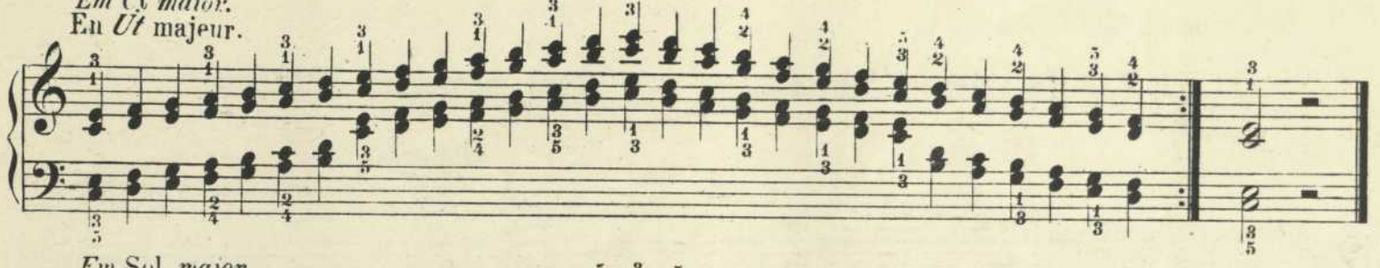


MI ♭ mineur (ou *RÉ* ♯ mineur.) MI ♭ *menor (ou* RE ♯ *menor.)*

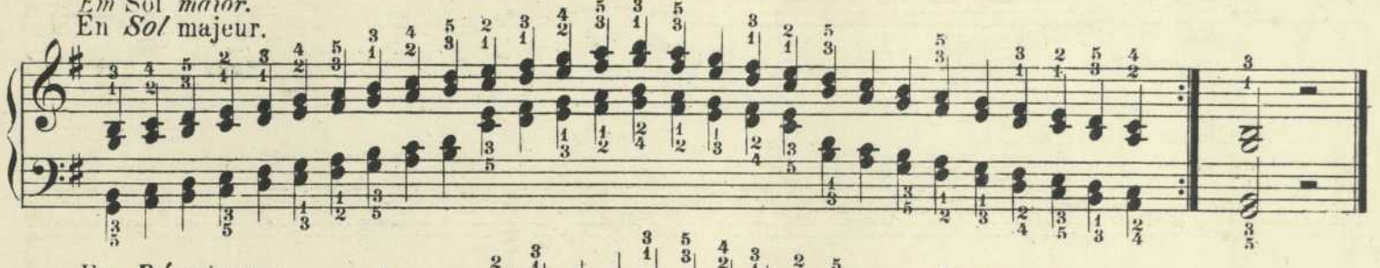


GAMMES EN TIERCES DANS LES TONS LES PLUS USITÉS. *ESCALAS EM TERÇAS, TOMS MAIS USADOS.*

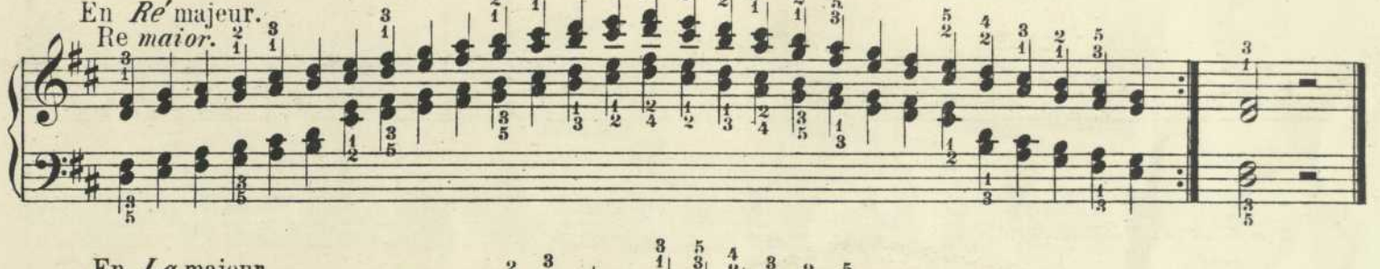
Em Ut *maior.*
En *Ut* majeur.



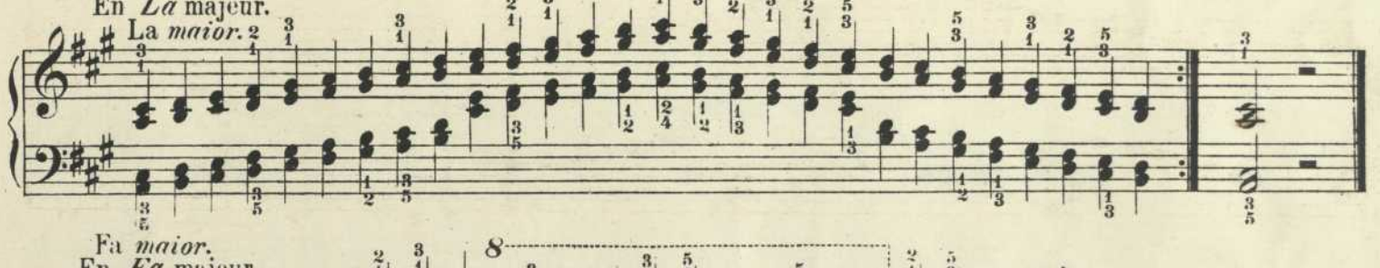
Em Sol *maior.*
En *Sol* majeur.



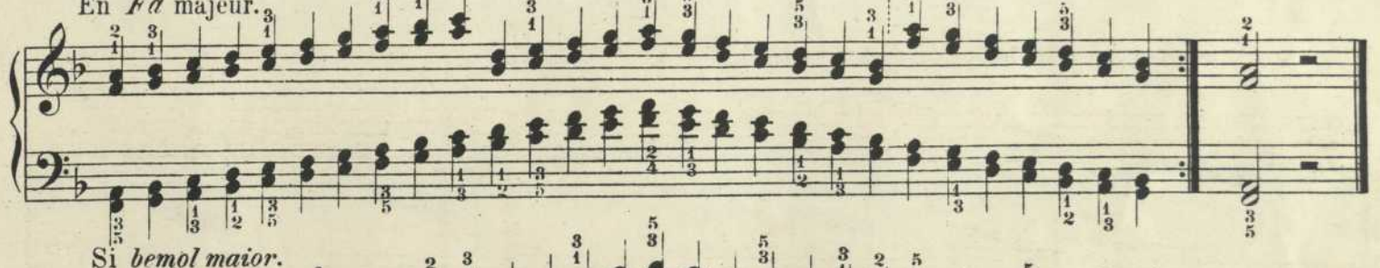
En *Ré* majeur.
Re *maior.*



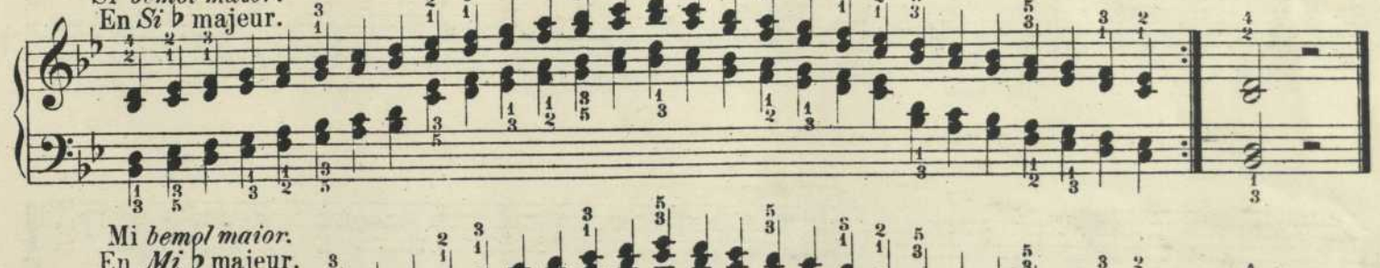
En *La* majeur.
La *maior.*



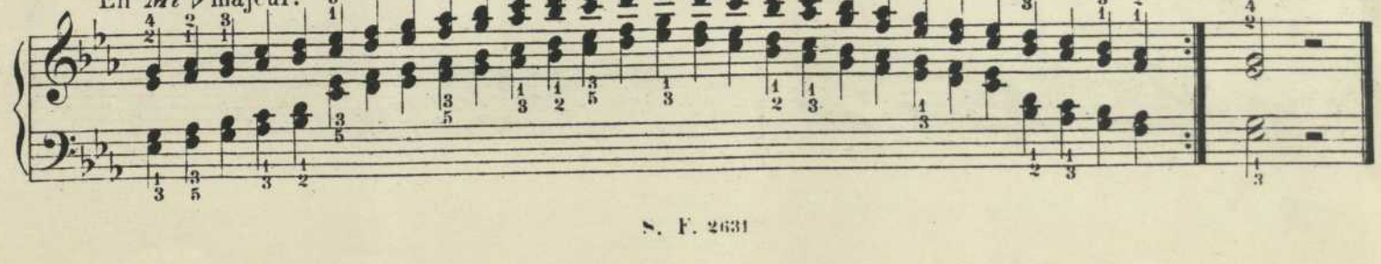
Fa *maior.*
En *Fa* majeur.



Si *bemol maior.*
En *Si* ♭ majeur.



Mi *bemol maior.*
En *Mi* ♭ majeur.



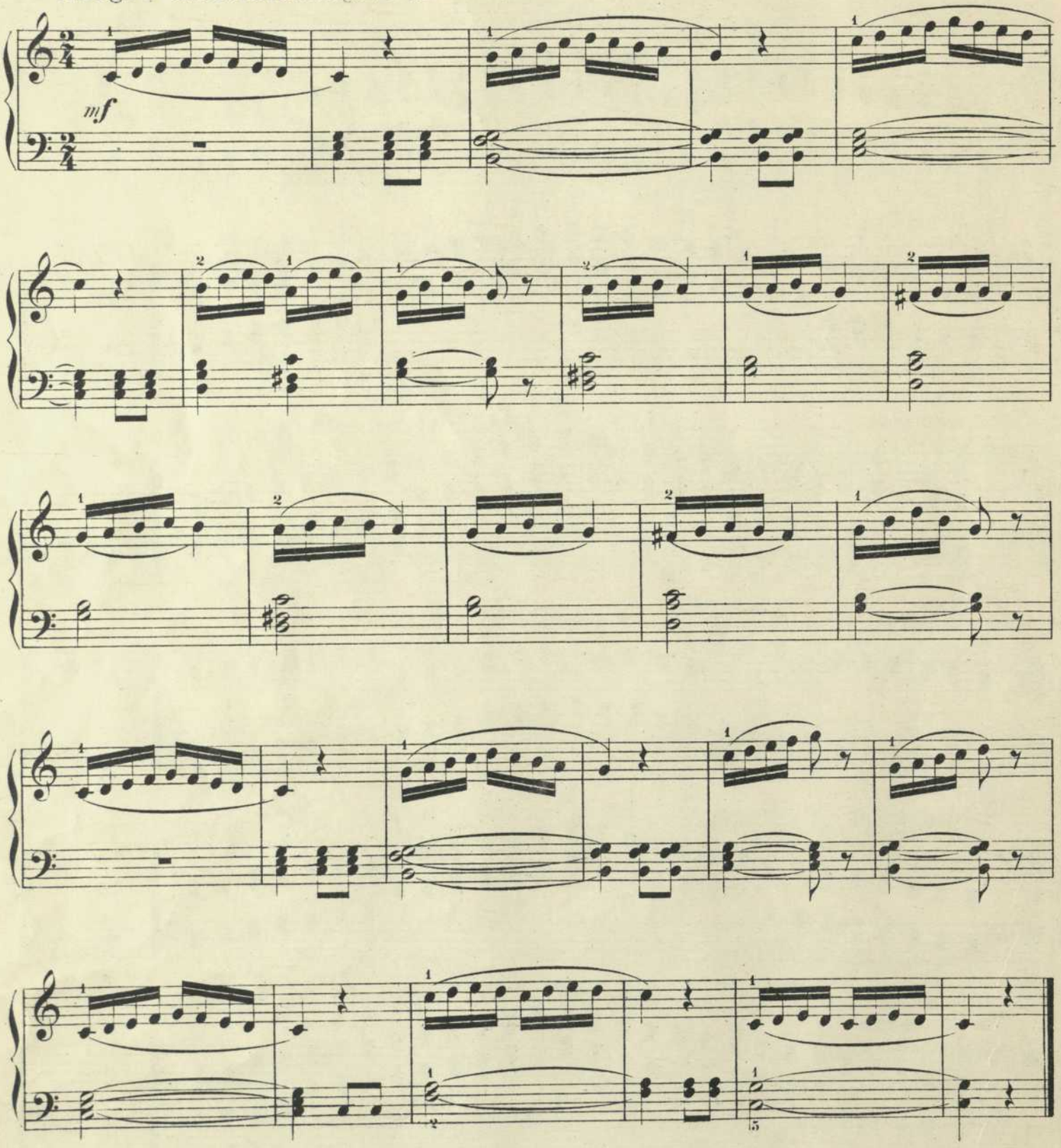
Six petites Etudes.

1ère ETUDE.

Seis pequenos Estudos.

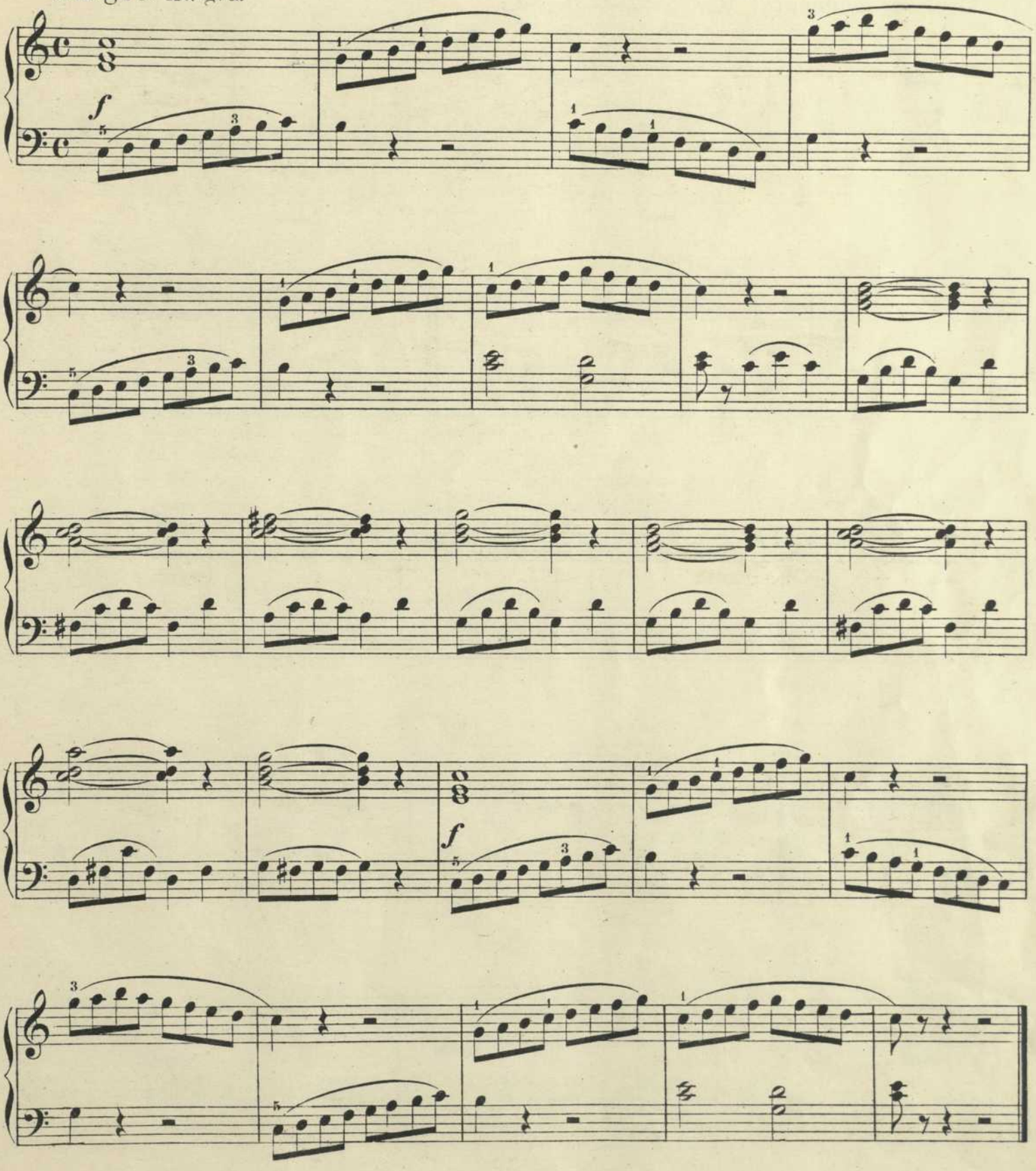
1ro *ESTUDO.*

Allegro moderato. *Allegro e Moderado.*



2ème ETUDE. — 2do *ESTUDO.*

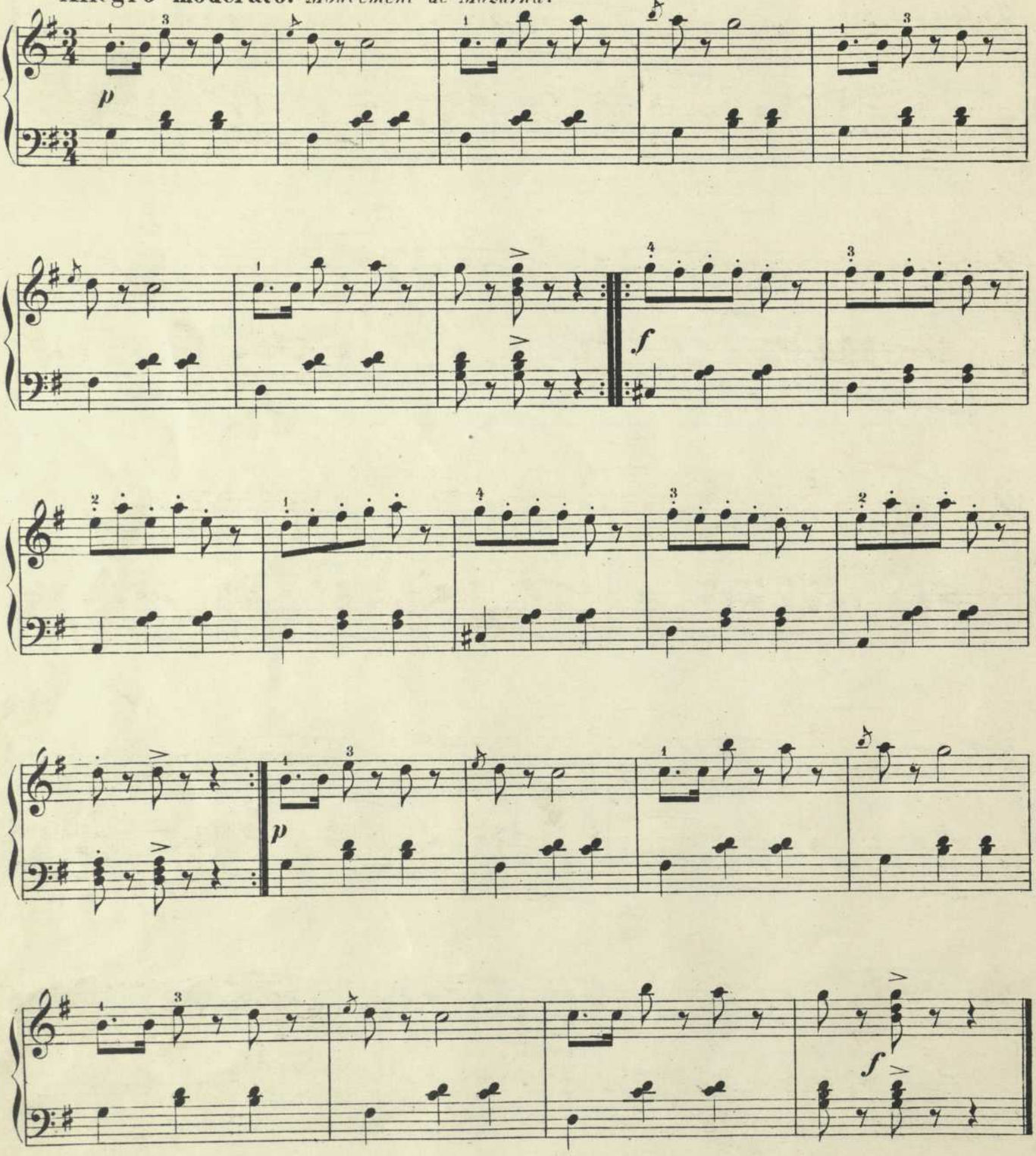
Allegro. *Allegro.*



3ème ETUDE. — 3ro *ESTUDO.*

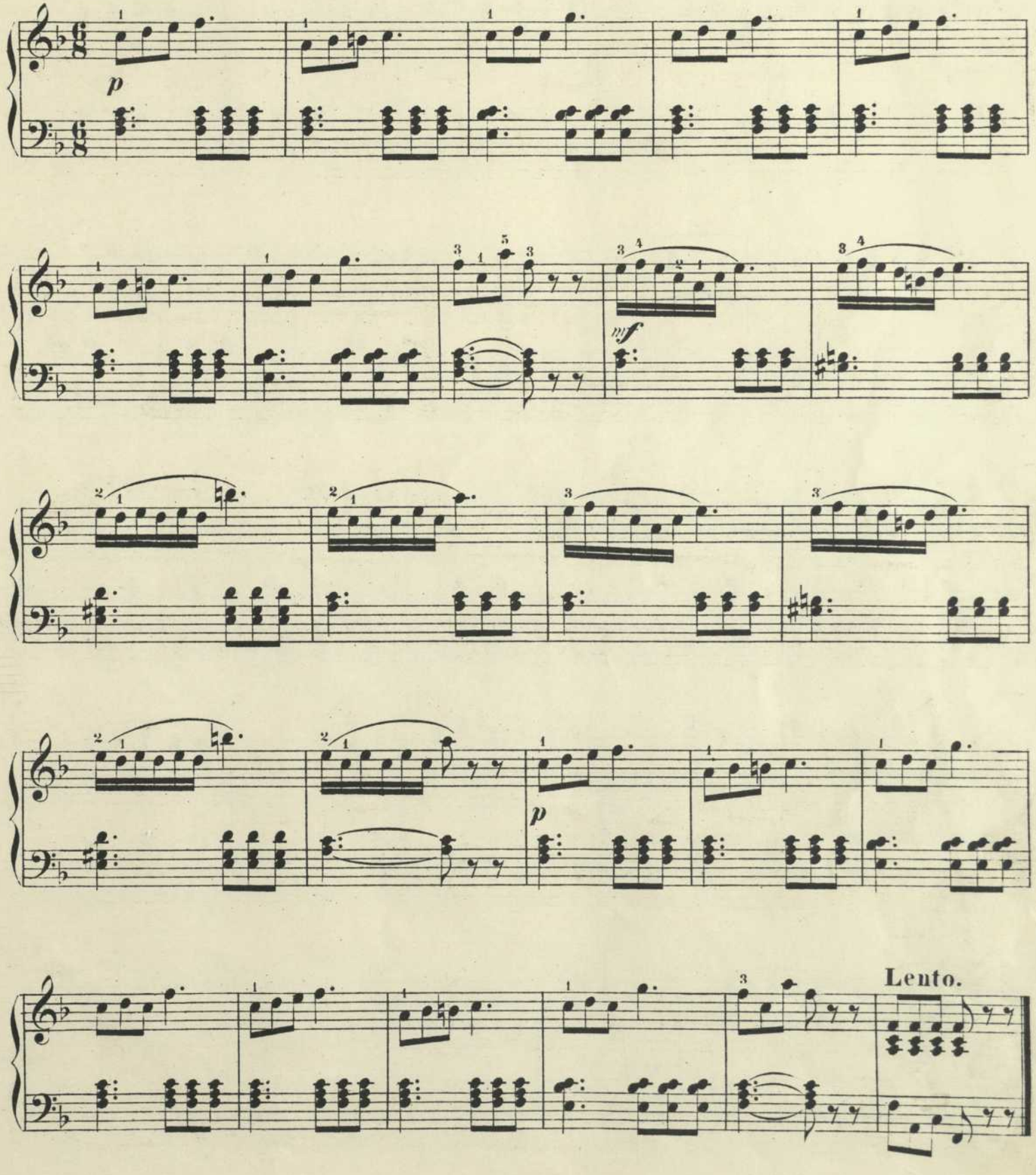
Allegro e Moderado. Movimento de Mazurka.

Allegro moderato. *Mouvement de Mazurka.*



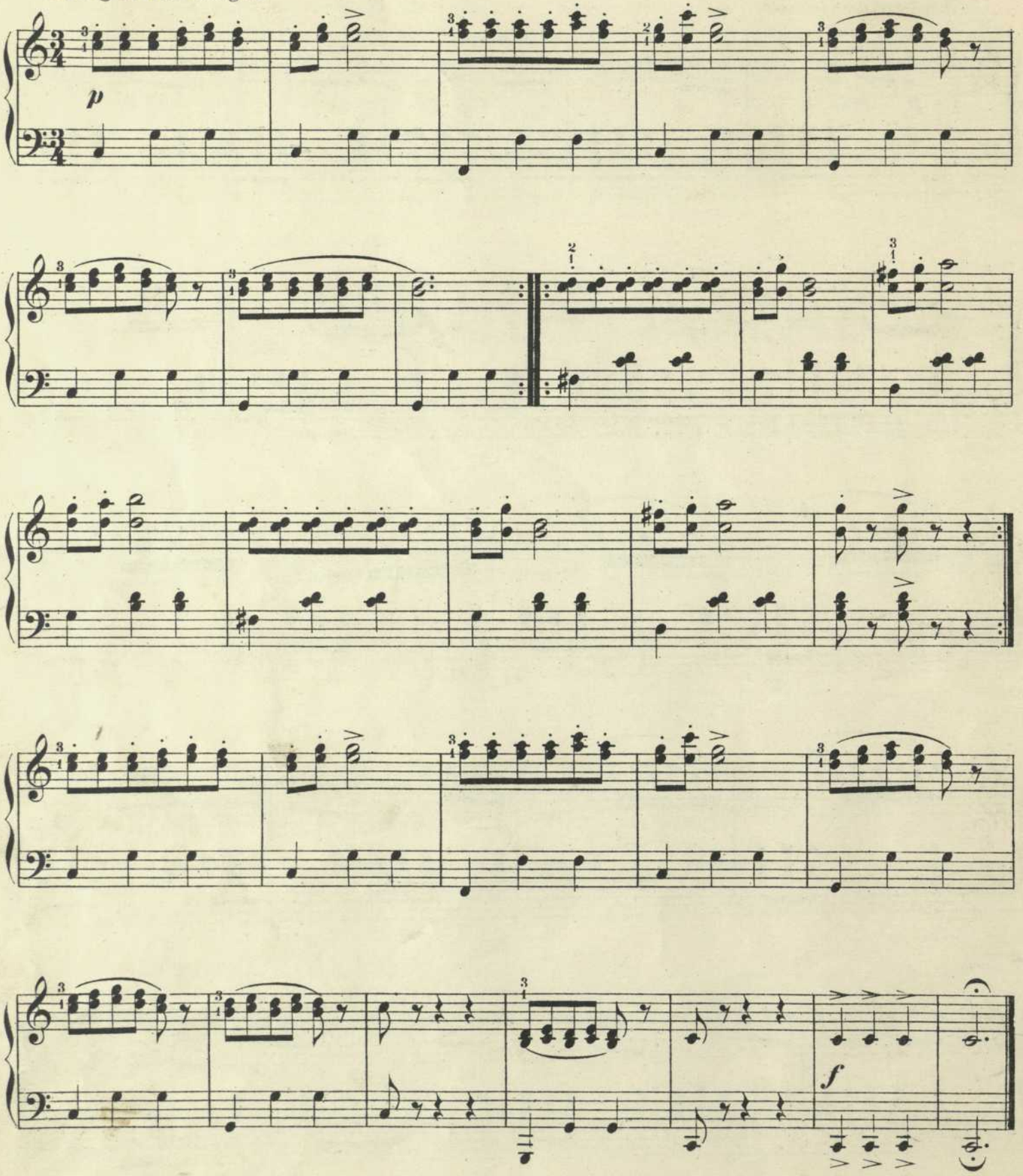
4ème ETUDE. 4to *ESTUDO.*

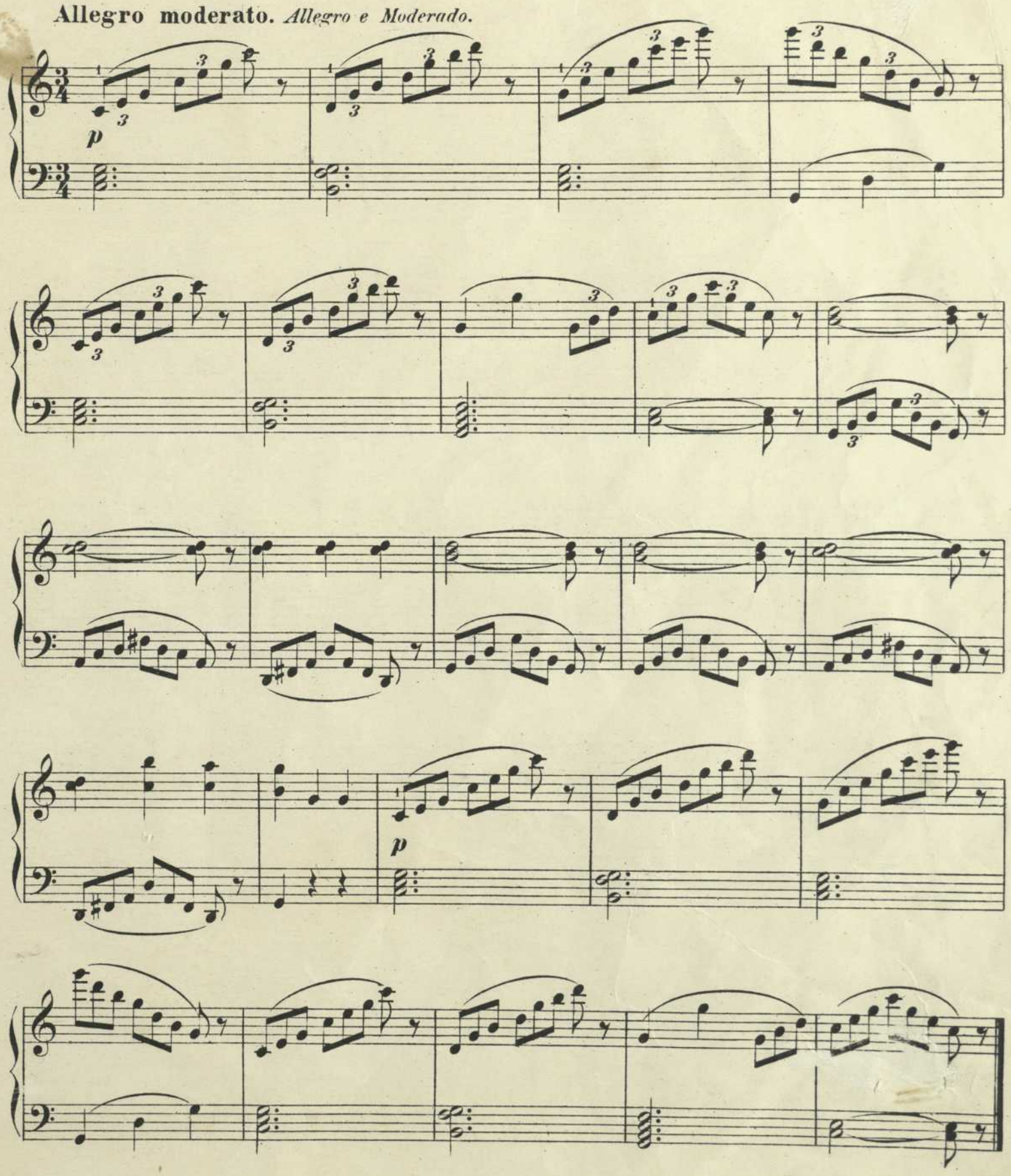
Andante. *Andante.*



5ème ETUDE. 5to *ESTUDO.*

Allegretto. *Allegro.*



6ème ETUDE. 6to *ESTUDO.*

Allegro moderato. *Allegro e Moderado.*