

III. SONORITÉ | SONORITY | KLANG

44 = (1)

6

44 =

44 =

44 =

(1) Exécution:   
 Lorsqu'on sera bien familiarisé avec cet exercice   
 de sonner — de sonner augmentant la durée du son

(1) Execution:   
 When one is quite familiar with this exercise of   
 notes in — one may increase the duration of

(1) Ausführung:   
 Wenn man schon mit den Übungen der Tönen in   
 ganz vertraut ist, kann man die Dauer des



(1)

ff mf pp ff pp pp < ff > pp pp < ff > pp pp < ff > pp

8

*ff* D'un bout à l'autre de la gamme - *ff* From one end of the scale to the other - *ff* Von einem Ende zum anderen.

*mf* D'un bout à l'autre de la gamme - *mf* From one end of the scale to the other - *mf* Von einem Ende zum anderen.

*p* D'un bout à l'autre de la gamme - *p* From one end of the scale to the other - *p* Von einem Ende zum anderen.

*pp* D'un bout à l'autre de la gamme - *pp* From one end of the scale to the other - *pp* Von einem Ende zum anderen.

*pp* *ff* *pp*

*ff* *pp* *ff*

*pp* *ff*

*ff* *pp*

(1) Ces 2 lignes seront excellentes en cas de temps restreint pour les sons filés.  
 (2) Travailler ces 2 mesures: 1<sup>re</sup> en séparant légèrement...

(1) These two lines will be excellent when there is only a short time for the sustained notes.  
 (2) Operate with these two bars: 1) by slightly separating the notes...

(1) Diese beide Zeilen werden erfolgreich sein für die in kurzer Zeit getragenen Töne.  
 (2) Man übt diese zwei Takte: 1) indem man die beiden...

(1)

(2)

(1) Pour cet exercice, prendre les vrais doigtés de la gamme, et non les doigtés des trilles. Ex: le Ré doit être pris avec les 3 doigts des deux mains posés. — Prendre le Fa de fourche et, pour le Sol, lever l'index et l'annulaire droits. — Le Ré♯ avec l'auriculaire gauche et, pour le Mi, lever l'annulaire droit et l'auriculaire

(1) For this exercise, use the real fingerings of the scale, and not the fingerings of the trills. Ex: the D should be taken with the three fingers of both hands in position. — Take the F with fork, and for the G, raise the right forefinger and ring finger. The D♯ with the left little, and for the F with the right ring finger and the left little

(1) Für diese Übung nimmt man den wirklichen Fingersatz der Tonleiter und nicht den Fingersatz der Triller. Beispiel: man nimmt das D mit den drei Fingern der beiden Hände in Position. — Man nimmt das F mit der Gabel und für das G hebt man den Zeigefinger und den Ringfinger der Rechten.

1

*pp ff*

8va

REICHERT

2 *pp-ff*

*forte*

*sva* *sva ad lib.*

*loco*

3 *p* *molto dim.*

*simile*

*simile*

4 *p* *molto dim.*

*simile*



5 *pp-ff*

*simile*

*gva*

*gva*

6

*pp-ff*

*simile*

*8va*

This page of musical notation consists of 13 staves. The first staff begins with a treble clef, a common time signature, and a key signature of two flats (B-flat and E-flat). The notation is highly rhythmic, with many notes beamed together and slurs. The dynamic marking *pp-ff* is written below the first staff. The second staff has the dynamic marking *simile*. The sixth staff has the instruction *8va*. The key signature changes to two sharps (F-sharp and C-sharp) at the beginning of the eighth staff. The notation continues with similar complex rhythmic patterns throughout the page.

# VARIOUS SCALES.

FOR THE STUDY OF THE ARTICULATION.

A

No 1.

No 2.

No 3.

*slow ♩ = 50*

*fz p fz p*

No 4.

*start ♩ = 54*

Nº 5. 





Nº 6. 





Nº 7. 





Nº 8. 





Nº 9.


Nº 10.


Nº 11.

Nº 12.

Nº 13. 



Nº 14. 







Nº 15. 







Nº 16. 



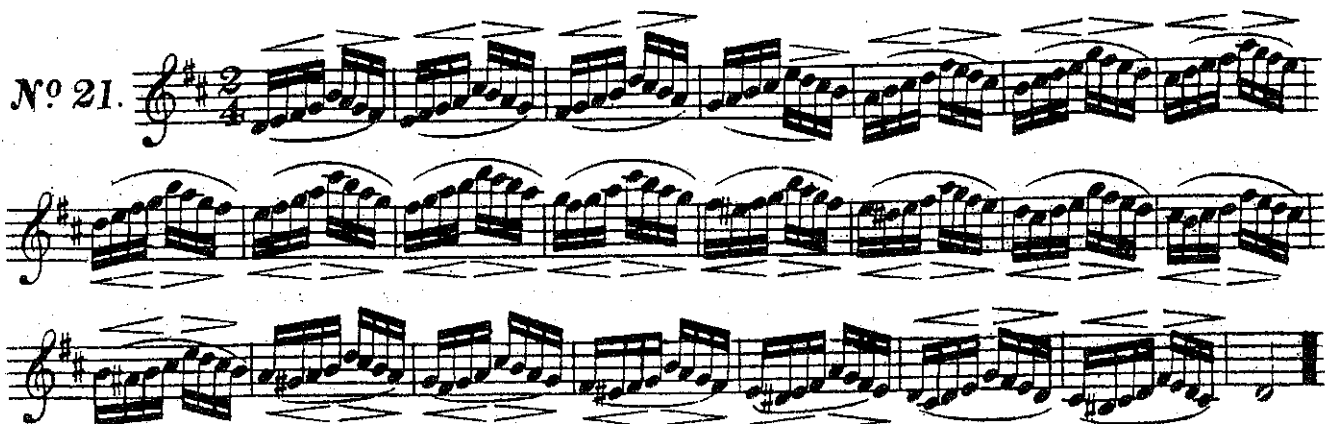


Nº 17.

Nº 18.

Nº 19.

Nº 20.

Nº 21. 

Nº 22. 



Nº 23. 







Nº 24. 







Nº 25.

Nº 26.

Nº 27.

Nº 28.

Nº 29.

Nº 30.

B

Short exercises in which the different articulations used in the preceding lessons are introduced.

*No 1.* 

*No 2.* 

*No 3.* 

*No 4.* 

Nº 5. *p*

Nº 6. *f*

Nº 7. *p*

Nº 8. *f*

Nº 9.

Two staves of musical notation in G major. The first staff contains a series of eighth-note patterns with slurs and accents. The second staff continues the pattern with similar rhythmic and melodic structures.

N<sup>o</sup> 10.   
Musical notation for exercise No. 10, starting with a treble clef, a key signature of one flat, and a 9/8 time signature. It features a sequence of eighth-note patterns.

First part of exercise No. 10, showing eighth-note patterns with slurs and accents.

Second part of exercise No. 10, continuing the eighth-note patterns.

N<sup>o</sup> 11.   
Musical notation for exercise No. 11, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. It features eighth-note patterns with slurs and accents.

First part of exercise No. 11, showing eighth-note patterns with slurs and accents.

Second part of exercise No. 11, continuing the eighth-note patterns.

N<sup>o</sup> 12.   
Musical notation for exercise No. 12, starting with a treble clef, a key signature of one flat, and a common time signature. It features eighth-note patterns with slurs and accents.

First part of exercise No. 12, showing eighth-note patterns with slurs and accents.

Second part of exercise No. 12, continuing the eighth-note patterns.

Third part of exercise No. 12, continuing the eighth-note patterns.

GOAL

10

The musical score is written on 13 staves. It begins with a treble clef and a 2/4 time signature. The melody is highly rhythmic, featuring many slurs and accents. The key signature starts with one sharp (F#), changes to one flat (F) in the middle, and then to two flats (Bb) towards the end. There are several dynamic markings, including 'F' and '2 F'. The piece ends with a double bar line and a final chord.

This page contains 13 staves of musical notation, likely for a piano or guitar. The music is written in treble clef and features a complex, rhythmic melody. The notation includes numerous slurs, ties, and fingerings (e.g., 2, 3, 4, 5). There are several instances of the letter 'F' above notes, possibly indicating fingerings or specific notes. The piece concludes with a double bar line and a final note on the 13th staff. The paper shows signs of age and wear, with some dark smudges on the right side.