

EXERCICES

Pour la Voix

(avec un Discours Préliminaire)

DÉDIÉS A MADAME

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528. P.

ESERCIZI PER LA VOCE

DEL SIGNOR

MANUEL GARCIA.

DISCORSO PRELIMINARE.

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

NOTA 1^a

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

2^a

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

EXERCICES. POUR LA VOIX

PAR

MANUEL GARCIA.

DISCOURS PRÉLIMINAIRE.

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

NOTE 1^{ère}

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

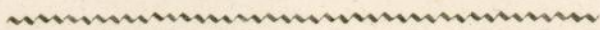
2^e

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

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3.^a

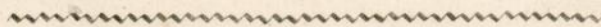
Ho variato in molti modi le sole tre cadenze che si conoscono fino adesso nella Musica affine d'aprir un campo vastissimo e di secondare l'immaginazione degli studenti, i quali con questo mezzo potranno arrivare un giorno a cantar d'ispirazione; ch'è senza dubbio la più pregevole maniera (s'ebbe ne la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

4.^a

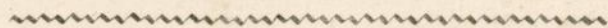
La posizione del corpo dovrà essere dritta. Le braccia e le spalle portate in dietro: in questa guisa sgombrandosi il petto la voce sortirà più chiara, più forte, e più facilmente; e la posizione del corpo sarà più elegante.

5.^a

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

6.^a

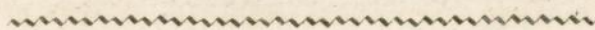
La gola i denti e le labbra dovranno essere aperte sufficientemente acciò che la voce non trovi nessun impedimento, facendo il contrario si altera il buon suono della voce che diviene guttaral e nasale secondo la cattiva posizione dei labbri, gola, e denti, ch'è pur nociva alla buone chiara pronuncia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



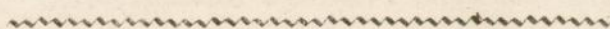
Molti credono di non aver voce affatto, o di aver ne poca o cattiva. Quasi tutti questi sono nell'errore; poichè in generale, dipende dalla buona o cattiva maniera di prendersi per farla sortire: e l'esperienza me l'ha fatto vedere in molti de miei scolari che credevano di non avere voce affatto, o d'averla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

3^e.

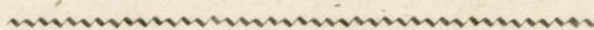
J'ai varié de plusieurs manières les trois seules cadences connues jusqu'à présent en Musique, afin d'ouvrir un vaste champ et d'aider l'imagination des élèves; par ce moyen, ils pourront parvenir un jour à chanter d'inspiration, ce qu'on peut appeler sans contredit la méthode la plus plausible, (bien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

4^e.

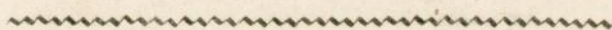
Lorsqu'on chante, on doit se tenir bien droit; les bras et les épaules en arrière, afin que la poitrine bien dégagée laisse un libre cours à la voix qui sera plus claire, plus forte, et plus distincte; cette posture du corps est aussi plus noble et plus élégante.

5^e.

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

6^e.

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



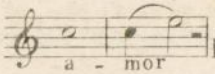
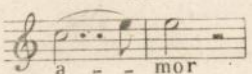
Plusieurs personnes croient souvent n'avoir pas du tout de voix, ou bien d'en avoir un peu ou d'une mauvaise qualité; c'est une erreur, par ce qu'en général tout dépend de la bonne ou mauvaise manière de la faire sortir. J'ai prouvé à plusieurs de mes élèves qui se croyaient dans ce cas là qu'ils se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

PER FILAR I SUONI.

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

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

7^a

Volendo cantare all'Italiana fa duopo di non portar mai la voce colla sillaba che si prende per (Esempio)  perche e metodo antico Francese; ma ben si colla sillaba che si lascia (Esempio)  come usano i cantanti Italiani.

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

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

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

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

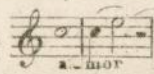
Nell'Essercizio N° 6 bisognerà badare alla *tertia* maggiore, poichè alla seconda battuta se non si sta attenti accade che la nota più alta cala e la più bassa cresce di quasi mezzo tono, e tante volte d'un mezzo tono intero ed anche tutte due allo stesso tempo alterano l'intonazione.

RÈGLE POUR FILER LES SONS .

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

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

7^a

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Nº 1.

Handwritten musical score for N° 1, measures 1 through 5. The notation is in treble and bass clefs with a common time signature (C). Each measure contains a diamond-shaped fingering diagram above the treble staff and a corresponding fingering diagram below the bass staff. The diagrams are labeled with letters 'a' and numbers '5', '6', '7', and '8'. The first four measures show a sequence of fingerings: (a, 5 6), (a, 5 6), (a, 5 6), (a, 5 6). The fifth measure shows a more complex fingering: (a, 8 5 3) and (#6, 4 3).

Nº 2.

Handwritten musical score for N° 2, measures 1 through 5. The notation is in treble and bass clefs with a common time signature (C). Each measure contains a diamond-shaped fingering diagram above the treble staff and a corresponding fingering diagram below the bass staff. The diagrams are labeled with numbers '3', '5', '6', '7', and '8'. The first four measures show a sequence of fingerings: (3, 5), (3, 7), (3, 7), (3, 5). The fifth measure shows a more complex fingering: (3, 6) and (3, 5).

Nº 3.

Handwritten musical score for N° 3, measures 1 through 8. The score is written for piano in common time (C). It consists of two staves, treble and bass. Measures 1-4 are marked with diamond-shaped ornaments above the treble staff. Measures 5-8 are marked with diamond-shaped ornaments above the bass staff. The notation includes eighth and sixteenth notes, rests, and slurs.

Nº 4.

Handwritten musical score for N° 4, measures 1 through 8. The score is written for piano in common time (C). It consists of two staves, treble and bass. Measures 1-4 are marked with diamond-shaped ornaments above the treble staff. Measures 5-8 are marked with diamond-shaped ornaments above the bass staff. The notation includes eighth and sixteenth notes, rests, and slurs.

Nº 5.



Nº 6.



Nº 7.



Nº 8.



Nº 9.



Nº 10.



Nº 11.

Simile.

Nº 12.

Simile.

Nº 13.

Simile.

Nº 14.

Simile.

Nº 15.

Simile.

Simile.

Nº 16.



Nº 17.



Nº 18.

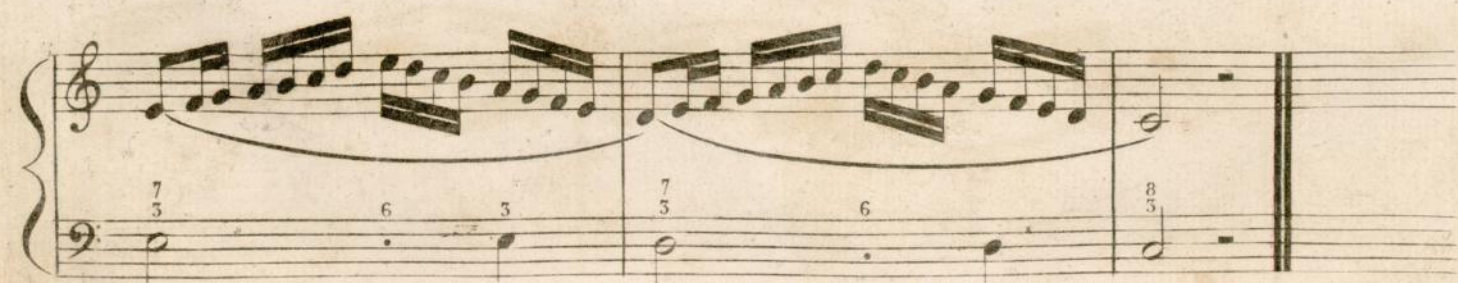




Nº 19.



Nº 20.



Nº 21.

Handwritten musical score for N° 21, measures 1 through 6. The score is written for piano in common time (C). The right hand (treble clef) features a continuous eighth-note melody, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated above the notes in the right hand. The piece concludes with a double bar line at the end of measure 6.

Nº 22.

Handwritten musical score for N° 22, measures 1 through 3. The score is written for piano in common time (C). The right hand (treble clef) features a continuous eighth-note melody with many accidentals (sharps and naturals). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated above the notes in the right hand.

7 6

Nº 21.
Bis.

5 3

Nº 23.

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

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

Nº 24.

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

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

Nº 25.



Nº 26.



Nº 27.



Nº 28.



Nº 29.



Nº 30.



Nº 31.



Nº 32.



Nº 53.

Exercise Nº 53 consists of five systems of piano accompaniment. Each system is written for a grand staff (treble and bass clef). The treble staff features a continuous eighth-note pattern, while the bass staff contains a single half-note per measure. The first system includes fingering numbers 5 and 6 in the bass staff. The fifth system ends with a double bar line.

Nº 54.

Exercise Nº 54 consists of one system of piano accompaniment. It is written for a grand staff (treble and bass clef). The treble staff contains a continuous eighth-note pattern, and the bass staff contains a single half-note per measure. The exercise concludes with the instruction "Simile jusqu'à l'octave".

Nº 35.



Nº 36.



Nº 37.



Nº 38.



Nº 39.



Nº 40.



Nº 41.



Nº 42.



Nº 43.



Nº 44.



Nº 45.

Simile.

Nº 46.

Simile.

Nº 47.

Nº 48.

Nº 49.



Nº 50.



Nº 51.



Nº. 52.

Handwritten musical score for piano, numbered 52. The score consists of six systems, each with a grand staff (treble and bass clef). The music is in common time (C). The notation includes various notes, rests, and fingerings. The first system is marked 'Nº. 52.' and the last system ends with a double bar line. The manuscript shows signs of age, including yellowing and some staining.

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Nº 55.



SUITE.



Nº 54.

The musical score is written on six systems of grand staves. Each system consists of a treble clef staff and a bass clef staff. The time signature is common time (C). The music features continuous eighth-note runs in the treble staff and sustained notes or chords in the bass staff. The notation includes various accidentals (sharps, flats, naturals) and figured bass notation (e.g., #6 3, #5, 6 4, #7 3, b6, b7 3, b6, 6 3, #6 4 3). The manuscript shows signs of age, including ink bleed-through and some staining.



Nº 56.



Nº 57.



Simile.

Nº 58.





Nº 59.



Nº 60.



Nº 61.



N^o. 62.N^o. 63.N^o. 64.N^o. 65.N^o. 66.

Nº 67.



Nº 68.



Nº 69.



Nº 70.



Nº 71.



Nº 72.



Nº 75.

Exercise Nº 75 is written for piano in common time (C). It consists of two systems. The first system has a treble staff with a half note G4, a diamond-shaped 'bar' symbol, and a four-measure ascending eighth-note scale starting on A4. The bass staff has a half note G3. The second system continues the eighth-note scale in the treble staff, which concludes with a half note G4. The bass staff has a half note G3. The lyrics 'ba' and 'ro' are written under the final notes of the treble staff.

Nº 74.

Exercise Nº 74 is written for piano in common time (C). It consists of two systems. The first system has a treble staff with a half note G4, a diamond-shaped 'bar' symbol, and a four-measure ascending eighth-note scale starting on A4. The bass staff has a half note G3. The second system continues the eighth-note scale in the treble staff, which concludes with a half note G4. The bass staff has a half note G3. The lyrics 'ba' and 'ro' are written under the final notes of the treble staff.

Nº 75.

Exercise Nº 75 is written for piano in common time (C). It consists of two systems. The first system has a treble staff with a half note G4, a diamond-shaped 'bar' symbol, and a four-measure ascending eighth-note scale starting on A4. The bass staff has a half note G3. The second system continues the eighth-note scale in the treble staff, which concludes with a half note G4. The bass staff has a half note G3. The lyrics 'ba' and 'ro' are written under the final notes of the treble staff.

Nº 76.

Exercise Nº 76 is written for piano in common time (C). It consists of two systems. The first system has a treble staff with a half note G4, a diamond-shaped 'bar' symbol, and a four-measure ascending eighth-note scale starting on A4. The bass staff has a half note G3. The second system continues the eighth-note scale in the treble staff, which concludes with a half note G4. The bass staff has a half note G3. The lyrics 'ba' and 'ro' are written under the final notes of the treble staff.

Exercise Nº 76 is written for piano in common time (C). It consists of two systems. The first system has a treble staff with a half note G4, a diamond-shaped 'bar' symbol, and a four-measure ascending eighth-note scale starting on A4. The bass staff has a half note G3. The second system continues the eighth-note scale in the treble staff, which concludes with a half note G4. The bass staff has a half note G3. The lyrics 'ba' and 'ro' are written under the final notes of the treble staff.

A piacere.

Nº 77.

Suo ni la trom ba.

Nº 78.

Suo ni la trom ba.

Nº 79.

Suo ni la trom ba.

Nº 80.

Suo ni la trom ba.

Nº 81.

Suo ni la trom ba.

Nº 82.

Suo ni la trom ba.

Nº 83.

Suo ni la trom ba.

Nº 84.

Suo ni la trom ba.

Nº 85.

Suo ni la trom ba.

Nº 86.

Suo ni la trom ba.

Nº 87.

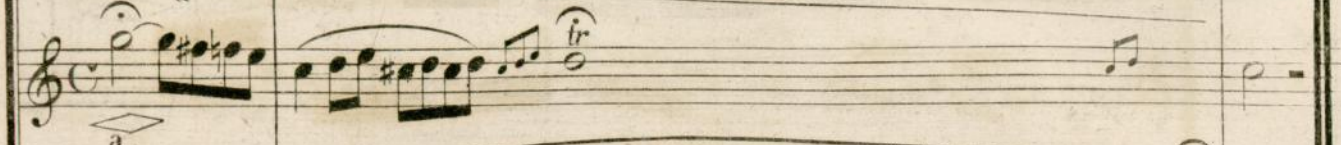
Suo ni la trom ba.

12

A piacere.
Cadenza.

Trillo preparato.

Nº 88. 

Nº 89. 

Nº 90. 

Nº 91. 

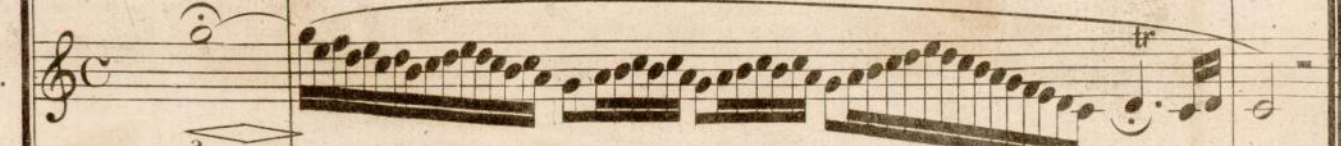
Nº 92. 

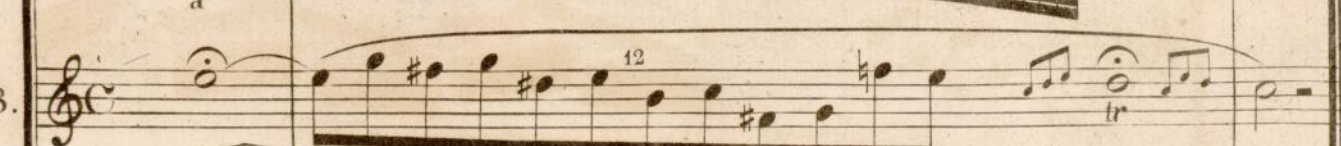
Nº 93. 

Nº 94. 

Nº 95. 

Nº 96. 

Nº 97. 

Nº 98. 

Nº 99. 

6 a 3

528 p

A piacere.
Cadenza.

Nº 100.



Nº 101.



Nº 102.



Nº 105.



Nº 104.



Nº 105.



Nº 106.



Nº 107.



Nº 108.



Nº 109.



Nº 110.



Nº 111.



Nº 112.



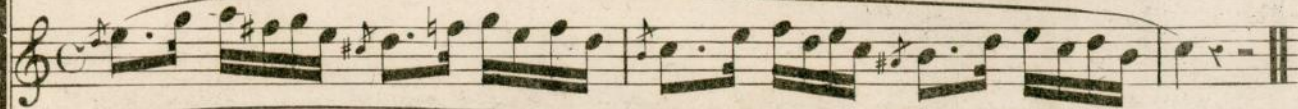
Nº 113.



Nº 114.



Nº 115.



Nº 116.



Nº 117.



Nº 118.



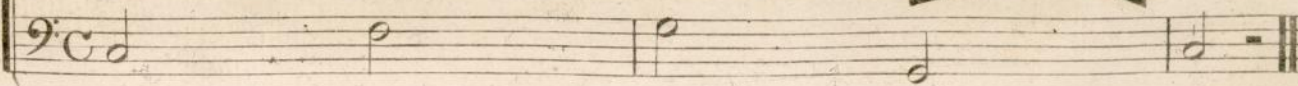
Nº 119.



Nº 120.



Nº 121.



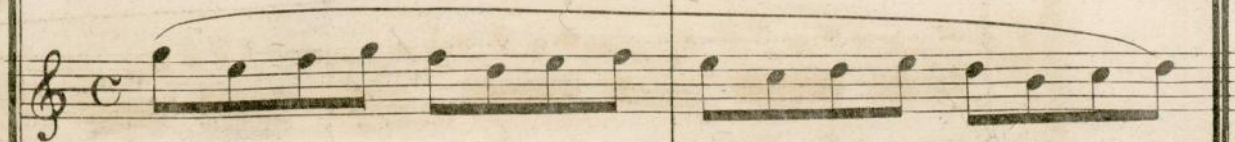
Nº 122.



Nº 123.



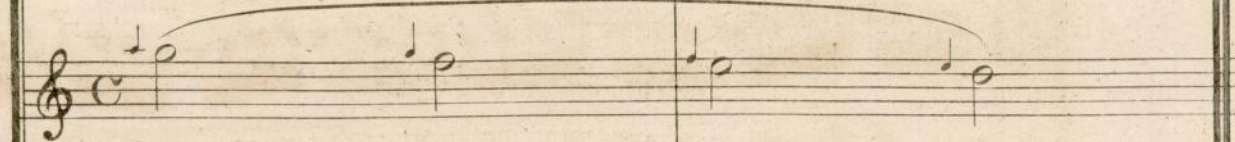
Nº 124.



Nº 125.



Nº 126.



Nº 127.



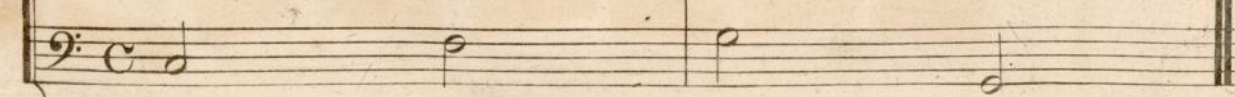
Nº 128.



Nº 129.



Nº 130.



Nº 131.



Nº 132.



Nº 133.



Nº 134.



Nº 135.



Nº 136.



Nº 137.



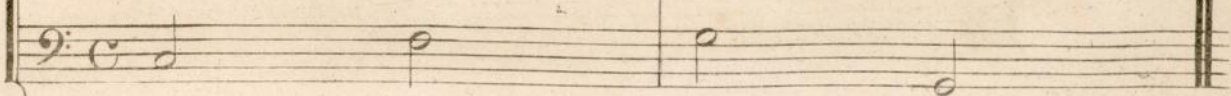
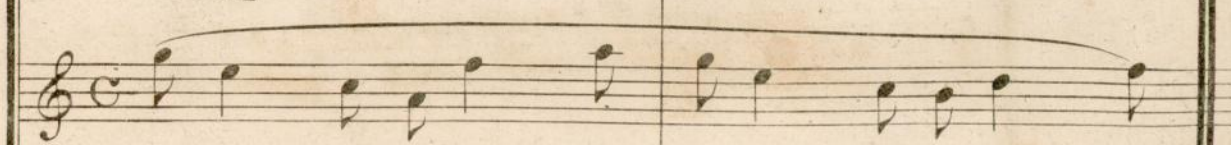
Nº 138.



Nº 139.



Nº 140.



Nº 141.



Nº 142.



Nº 143.



Nº 144.



Nº 145.



Nº 146.



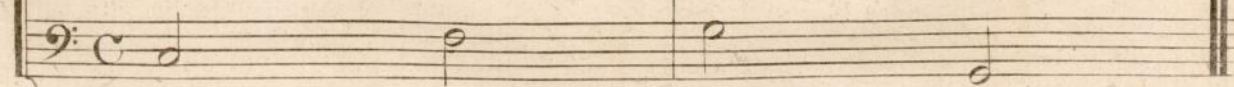
Nº 147.



Nº 148.



Nº 149.



Nº 150. 

Nº 151. 

Nº 152. 

Nº 153. 

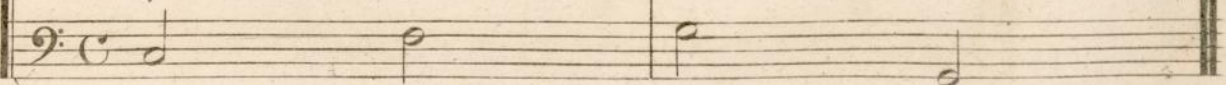
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Nº 155. 

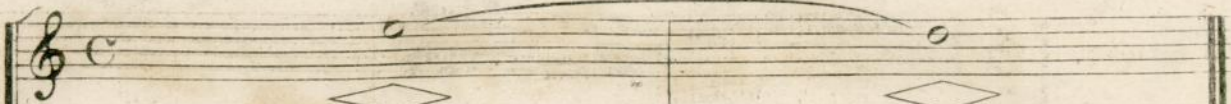
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Nº 157. 

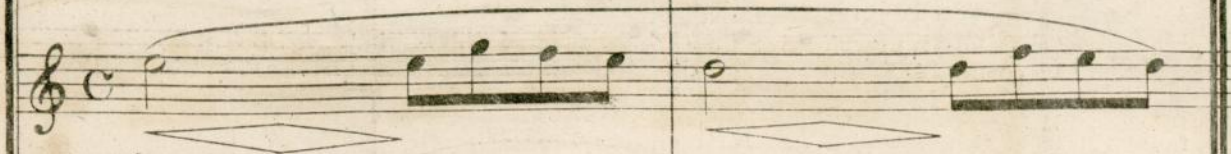
Nº 158. 



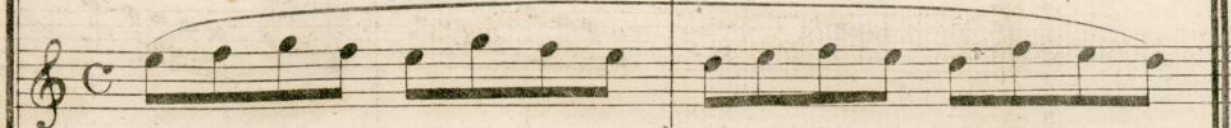
Nº 159.



Nº 160.



Nº 161.



Nº 162.



Nº 163.



Nº 164.



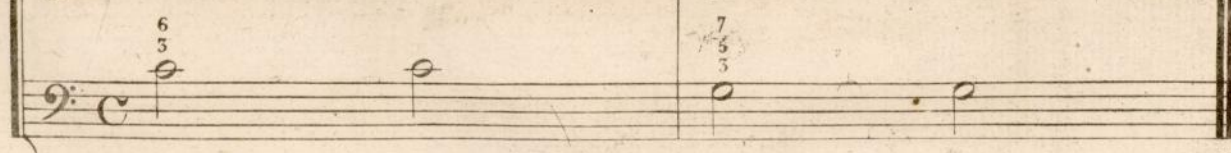
Nº 165.



Nº 166.



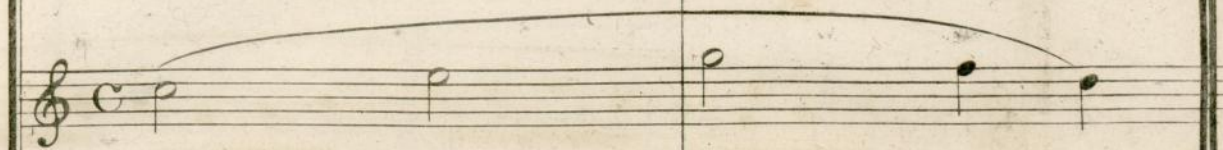
Nº 167.



Nº. 168.



Nº. 169.



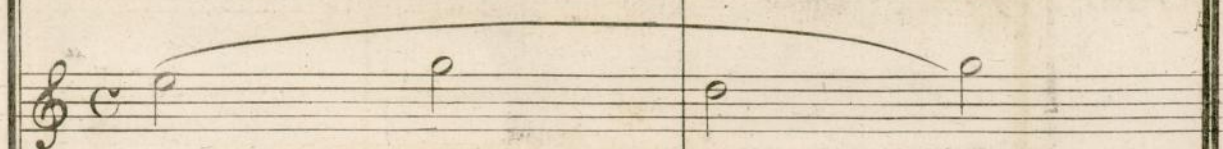
Nº. 170.



Nº. 171.



Nº. 172.



Nº. 173.



Nº. 174.



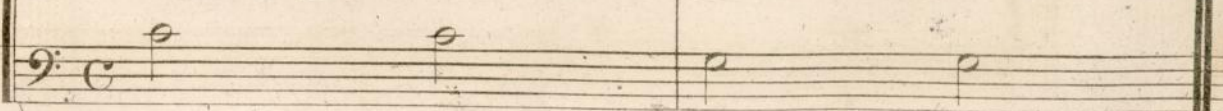
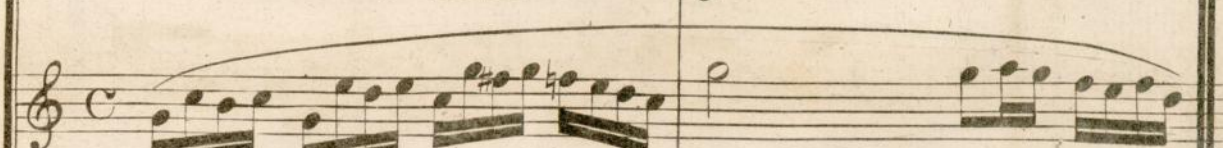
Nº. 175.



Nº. 176.



Nº. 177.



Nº. 178.

Nº. 179.

Nº. 180.

Nº. 181.

Nº. 182.

Nº. 183.

Nº. 184.

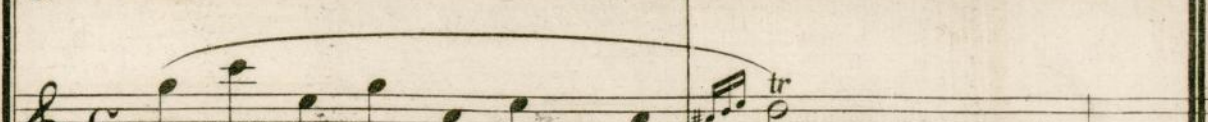
Nº. 185.

Nº. 186.

Musical score for nine exercises (Nº. 178-186) in C major, 2/4 time. Each exercise is on a single staff with a treble clef. Exercises 178-181 are simple melodic lines. Exercise 182 includes a trill. Exercise 183 is a simple melodic line. Exercise 184 is a more complex melodic line. Exercise 185 is a complex melodic line. Exercise 186 includes trills. A bass staff with a C-clef and whole notes is at the bottom.

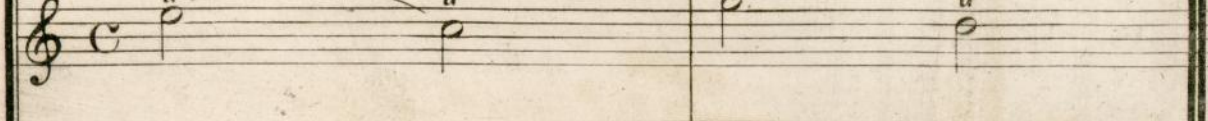
Nº 187. 

Nº 188. 

Nº 189. 

Nº 190. 

Nº 191. 

Nº 192. 

Nº 193. 

Nº 194. 

Nº 195. 

Nº 196. 



Nº 197.



Nº 198.



Nº 199.



Nº 200.



Nº 201.



Nº 202.



Nº 203.



Nº 204.



Nº 205.



Nº 206.



Nº 207.



Nº 208.



Nº 209.



Nº 210.



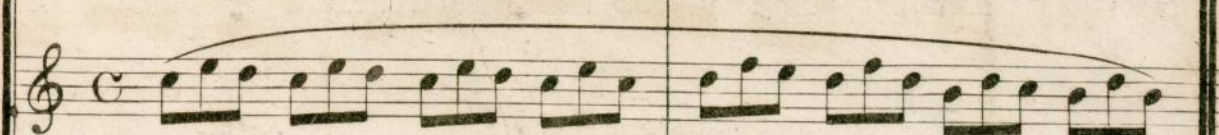
Nº 211.



Nº 212.



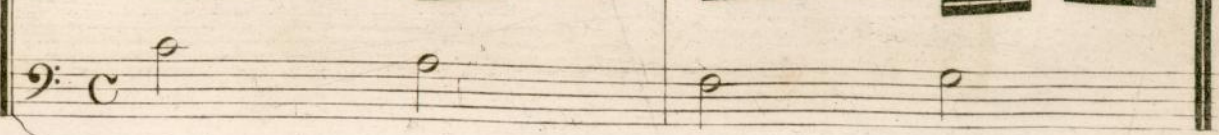
Nº 213.



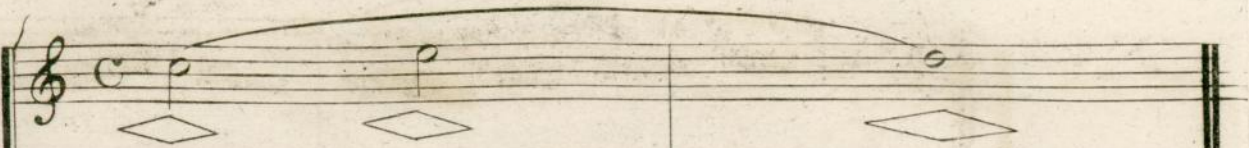
Nº 214.



Nº 215.



Nº 216.



Nº 217.



Nº 218.



Nº 219.



Nº 220.



Nº 221.



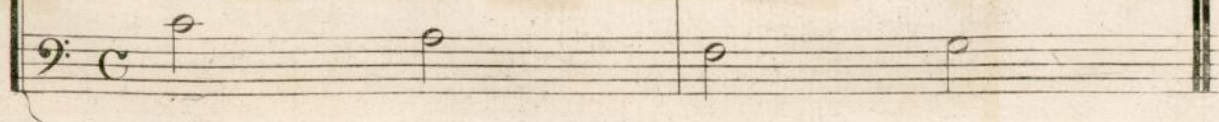
Nº 222.



Nº 223.



Nº 224.



Nº 225.



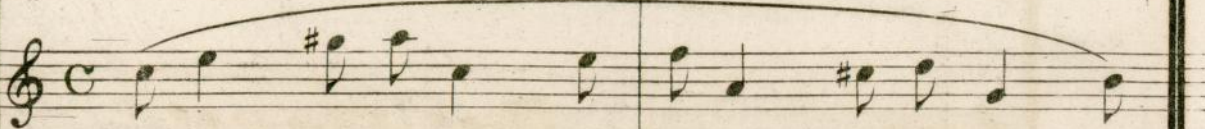
Nº 226.



Nº 227.



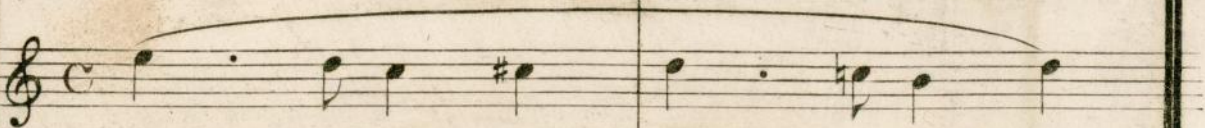
Nº 228.



Nº 229.



Nº 230.



Nº 231.



Nº 232.



Nº 233.



Nº 234.

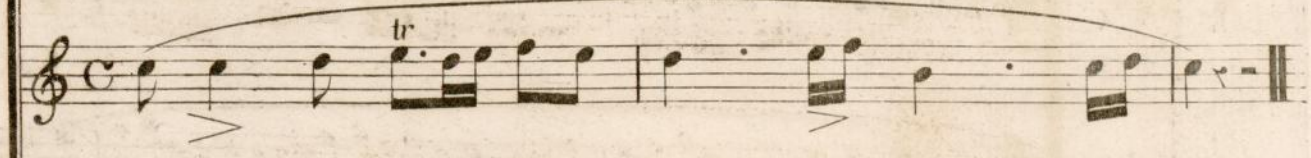


Nº 235. 

Nº 236. 

Nº 237. 

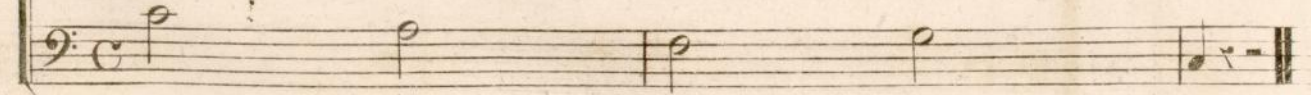
Nº 238. 

Nº 239. 

Nº 240. 

Nº 241. 

Nº 242. 

Nº 243. 


Nº 244.



Nº 245.



Nº 246.



Nº 247.



Nº 248.



Nº 249.



Nº 250.



Nº 251.



Nº 252.



Nº 253.



Nº 254.



Nº 255.



Nº 256.



Nº 257.



Nº 258.



Nº 259.



Nº 260.



Nº 261.



Nº 262.



Nº 263.



Nº 264.



Nº 265.



Nº 266.



Nº 267.



Nº 268.



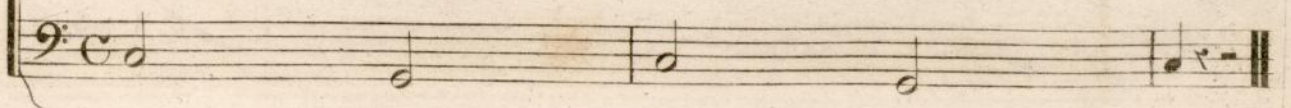
Nº 269.



Nº 270.

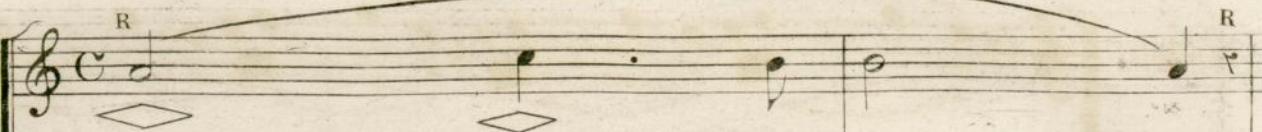


Nº 271.



Tema variato.

Nº 272.



Nº 273.



Nº 274.



Nº 275.



Nº 276.



Nº 277.



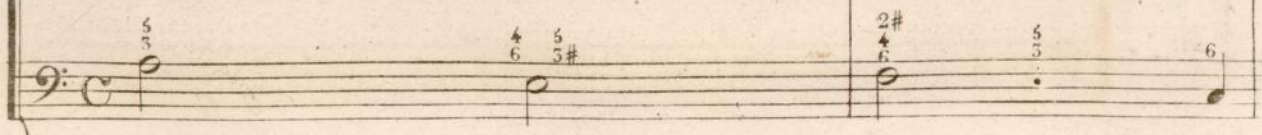
Nº 278.



Nº 279.



Nº 280.



Handwritten musical score on page 57, featuring ten staves of music. The notation includes treble and bass clefs, various note values, accidentals, and dynamic markings. The word "suivez" is written below the first staff, and "R" is above the first staff. The bottom staff contains figured bass notation.

Figured bass notation (bottom staff):

Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
1	6 3	5 3	6 5	4 6	3#	2 4#

Handwritten musical score on page 58, featuring ten staves of music. The first nine staves are in treble clef, and the tenth is in bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are also some handwritten annotations and a large 'R' at the top right.

Handwritten musical score on page 59, featuring ten staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The word "suivez" is written below the first staff, and "R" is above the second staff. The score is divided into two systems by a vertical line.

Staff 1: Treble clef, notes with a diamond-shaped breath mark above. "suivez" written below.

Staff 2: Treble clef, notes with a diamond-shaped breath mark above. "R" written above.

Staff 3: Treble clef, notes with a diamond-shaped breath mark above.

Staff 4: Treble clef, notes with a diamond-shaped breath mark above.

Staff 5: Treble clef, notes with a diamond-shaped breath mark above.

Staff 6: Treble clef, notes with a diamond-shaped breath mark above.

Staff 7: Treble clef, notes with a diamond-shaped breath mark above.

Staff 8: Treble clef, notes with a diamond-shaped breath mark above.

Staff 9: Treble clef, notes with a diamond-shaped breath mark above.

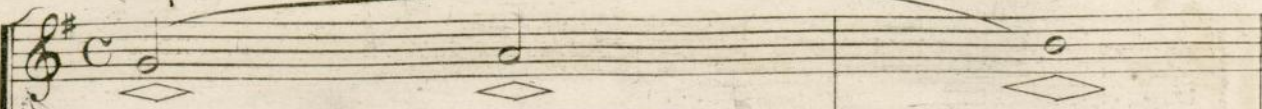
Staff 10: Bass clef, notes with a diamond-shaped breath mark above.

Handwritten musical score on page 60, featuring ten staves of music. The first nine staves are in treble clef, and the tenth is in bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and slurs. The manuscript is aged and shows some staining.

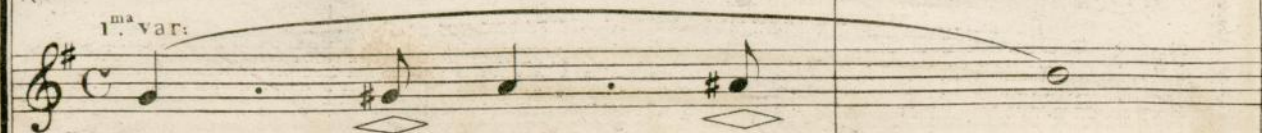
Handwritten musical score on page 61, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The first staff begins with a 'R' time signature. The music is written in a single system across two measures. The bottom staff is a bass line, indicated by a 'b' symbol. The manuscript shows signs of age, including yellowing and some staining.

Tema variato.

N.º 182.



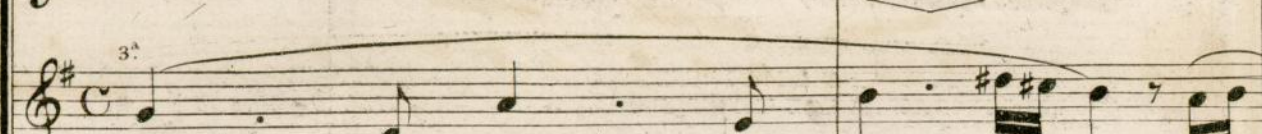
N.º 183.



N.º 184.



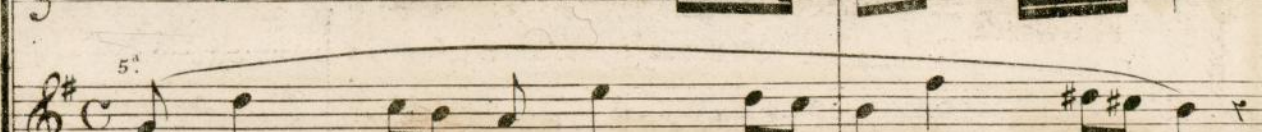
N.º 185.



N.º 186.



N.º 187.



N.º 188.



N.º 189.



N.º 190.



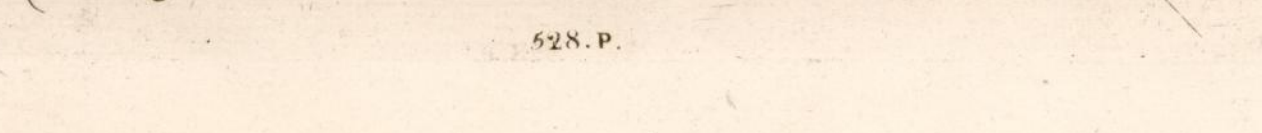
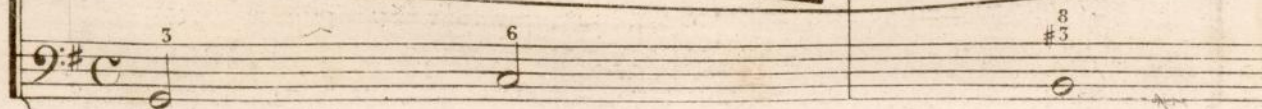
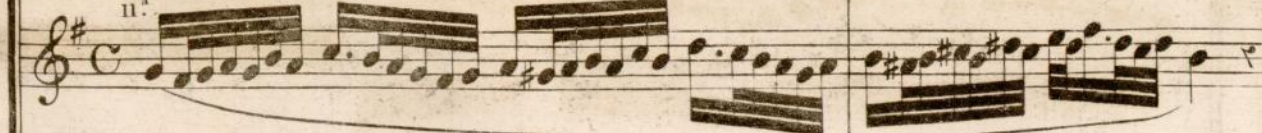
N.º 191.



N.º 192.



N.º 193.



Handwritten musical score on 12 staves, featuring treble and bass clefs, a key signature of one sharp (F#), and various musical notations including notes, rests, and ornaments. The score is divided into two measures by a vertical line. The word "suivez." is written in the upper right. The page number "63" is in the top right corner. The number "528. P." is at the bottom center.

A handwritten musical score on 12 staves, organized into two systems of six staves each. The notation is in treble clef with a key signature of one sharp (F#). The first system contains measures 1 through 11, and the second system contains measures 12 through 18. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Diamond-shaped ornaments are placed below several notes in the first system. The bottom staff of the second system includes the numbers '3', '6#', and '3' below the notes, and a '3' below the final measure. The manuscript is written in dark ink on aged, slightly discolored paper.

A handwritten musical score on 11 staves. The first 10 staves are in treble clef with a key signature of one sharp (F#). The 11th staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also diamond-shaped markings below some notes in the first four staves. The score is divided into two measures by a vertical bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

Tema variato.

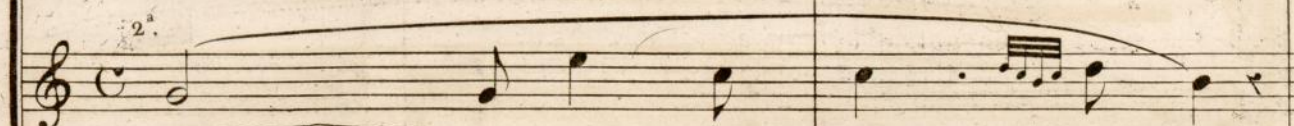
N.º 294.



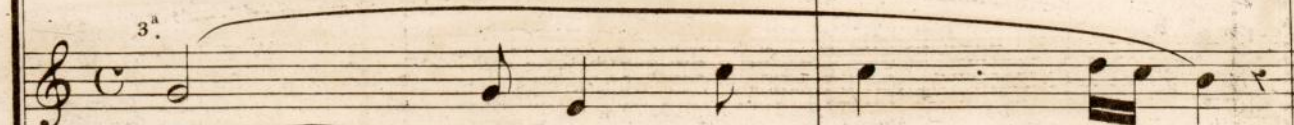
N.º 295.



N.º 296.



N.º 297.



N.º 298.



N.º 299.



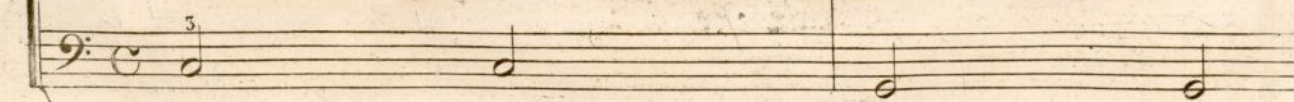
N.º 300.



N.º 301.



N.º 302.



Handwritten musical score on page 67, featuring ten staves of music in C major, C time signature. The score includes various musical notations such as notes, rests, slurs, and ornaments. The bottom staff is a bass line with fingerings 6, 5, 4/2, and 3.

9.^a var.

Nº 503.

10.^a

Nº 504.

11.^a

Nº 505.

12.^a

Nº 506.

13.^a

Nº 507.

14.^a

Nº 508.

15.^a

Nº 509.

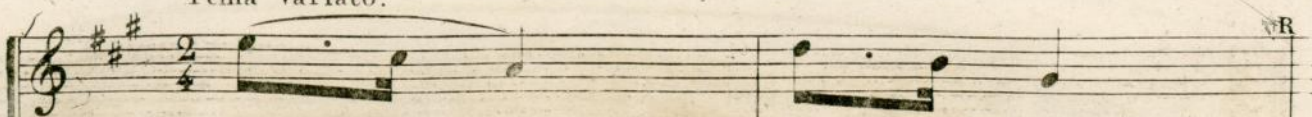
16.^a

Nº 510.

Handwritten musical score on page 69, featuring nine staves of music in C major, 2/4 time. The score is divided into two systems by a vertical line. The first system contains the first seven staves, and the second system contains the last two staves. The music is written in treble clef with a common time signature 'C'. The notation includes various note values, rests, and accidentals (sharps and naturals). The staves are connected by horizontal lines, and the music is enclosed in a rectangular frame.

Tema variato.

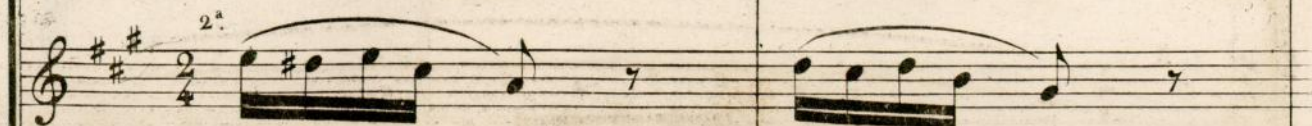
Nº 311.



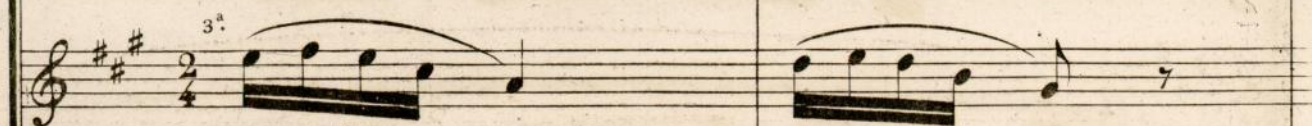
Nº 312.



Nº 313.



Nº 314.



Nº 315.



Nº 316.



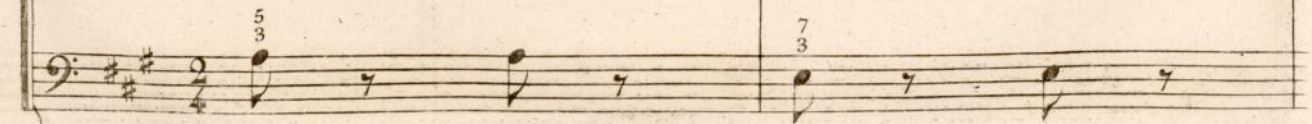
Nº 317.



Nº 318.



Nº 319.



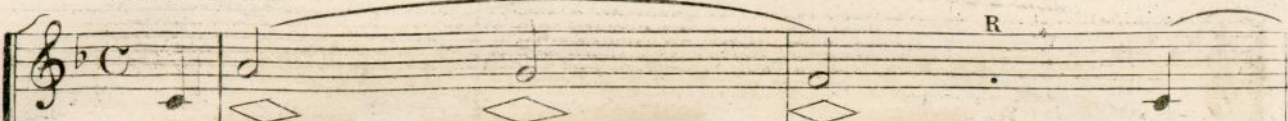
Handwritten musical score on page 71, featuring ten staves of music in G major (one sharp) and 2/4 time. The score is divided into two systems of five staves each. The first system contains staves 1-5, and the second system contains staves 6-10. The notation includes various note values, rests, and slurs. The bottom staff is a bass line with figured bass notation (5, 3, 7, 6, 5, 3, 5, 3, 7).

428 P

This is a handwritten musical score on ten staves. The notation is in treble clef for the first nine staves and bass clef for the tenth. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score is divided into two systems by a vertical line. The first system contains the first five staves, and the second system contains the remaining five staves. The notation is clear and legible, with some minor ink bleed-through from the reverse side of the page.

Tema variato

N.º 328.



N.º 329.



N.º 330.



N.º 331.



N.º 332.



N.º 333.



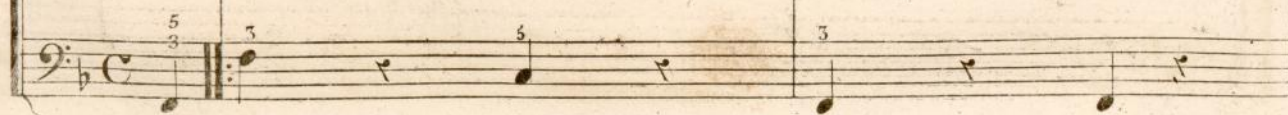
N.º 334.



N.º 335.



N.º 336.



A handwritten musical score on ten staves. The notation is in a historical style, featuring a key signature of one flat (B-flat) and a common time signature (C). The score is divided into two measures by a vertical line. The first measure contains various musical notations including whole, half, quarter, and eighth notes, as well as rests and accidentals. The second measure continues the melody and includes a trill marked with a '7' and a fermata. The staves are numbered 1 through 10. The notation is elegant and characteristic of 18th or 19th-century manuscript notation.

R

A handwritten musical score on ten staves, organized into two systems of five staves each. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The first system (staves 1-5) features a melody in the first staff with diamond-shaped ornaments under the first two notes. The second staff includes trills (tr) and a repeat sign (R). The third staff has a diamond-shaped ornament under the first note. The fourth and fifth staves contain more complex melodic lines. The second system (staves 6-10) continues the melodic development, with the sixth staff featuring a trill (tr) and a diamond-shaped ornament. The seventh staff has a repeat sign (R). The eighth and ninth staves show further melodic elaboration. The tenth staff, which is the only bass clef staff, contains a sequence of notes with fingerings 2, 3#, 3, and 6 indicated above them.

Handwritten musical score on page 77, featuring ten staves of music in G major and common time. The score includes various musical notations such as notes, rests, slurs, and ornaments. A 'tr' (trill) is marked on the sixth staff. The piece concludes with 'Fine.' on the tenth staff. A bass staff at the bottom contains figured bass notation with figures 4, 3, and 5. The page is numbered 77 in the top right corner.

N^o 337. All^o giusto.

The musical score for N° 337, All' giusto, is written for a grand staff. It begins with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The piece features various musical notations including slurs, trills (tr), and dynamic markings (F, P). Fingerings are indicated by numbers 3, 4, 6. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo despite the 'All' giusto' marking.

Handwritten musical score for piano, page 79. The score consists of eight systems of two staves each (treble and bass clef). The music is in a key with one flat (B-flat) and 3/4 time. It features complex piano techniques including trills (tr), triplets (3), and sixteenth-note runs. Fingerings are indicated by numbers 1-5. The notation includes various ornaments and slurs. The final system ends with a repeat sign and a fermata.

This page contains seven systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The notation includes various ornaments (marked 'R'), trills (marked 'tr'), and fingerings (6, 4, 3, 5). The music is written in a single key signature with one flat (B-flat). The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with a melodic line and a bass staff with a supporting line. The third system shows a treble staff with a melodic line and a bass staff with a supporting line. The fourth system features a treble staff with a melodic line and a bass staff with a supporting line. The fifth system shows a treble staff with a melodic line and a bass staff with a supporting line. The sixth system features a treble staff with a melodic line and a bass staff with a supporting line. The seventh system shows a treble staff with a melodic line and a bass staff with a supporting line.

BI

Handwritten musical score for piano, consisting of seven systems of grand staves. The music is in B-flat major and 3/4 time. It features complex piano textures with rapid sixteenth-note passages in the right hand and sustained chords or slower-moving lines in the left hand. Rehearsal marks 'R' are placed above the first measure of each system. The first system includes a trill (tr) in the right hand. The piece concludes with a double bar line at the end of the seventh system.

And^{te} moderato.N^o 558.

This musical score is for a piece titled "N° 558" in the tempo "Andte moderato". It is written for piano (left hand) and violin (right hand). The key signature has two sharps (F# and C#), and the time signature is common time (C). The score consists of seven systems of staves. The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The violin part includes trills (marked with 'R'), slurs, and a trill (marked with 'tr') in the final system. Fingering numbers (1-5) are indicated for both hands. The piece concludes with a trill in the violin part and a final note in the piano part.

Handwritten musical score for piano, page 83. The score consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The music features complex, rapid passages in the right hand, often marked with 'R' for 'ritardando' or 'rallentando'. The left hand provides a steady accompaniment. The notation includes many beamed sixteenth and thirty-second notes, creating a dense texture. Some measures include fingerings like 7, 4, 2 and 5, 3. A trill (tr) is marked in the sixth system. The piece concludes with a double bar line at the end of the seventh system.

N^o. 559.

Largo.

Piano

The musical score is written for piano and voice. It begins with a piano introduction in F major, marked 'Largo.' and 'Piano'. The piano part features a series of descending sixteenth-note runs in the right hand, while the left hand plays a simple harmonic accompaniment. The vocal part enters with a single note 'a' in the first measure. The score is divided into several systems, each with piano and vocal staves. The piano part includes various markings such as 'R' (ritardando), 'a' (accents), and 'F' (forte). The vocal part includes markings like 'Canto.' and 'P'. The score concludes with a 'Rallentando.' section, followed by an 'Allegretto.' section. The final measure of the 'Allegretto.' section is marked '528. P'.

528. P

Handwritten musical score on page 85, featuring seven systems of grand staves (treble and bass clefs). The music is in B-flat major (two flats) and 3/4 time. The notation includes eighth notes, sixteenth notes, and rests. The letter 'R' is placed above certain measures, likely indicating a repeat or a specific rhythmic pattern. The bottom system includes fingerings 6, 4, and 3. The page is numbered 85 in the top right corner.

Piano.

This musical score is for a piece in B-flat major, 3/4 time. It consists of seven systems of staves. The first system is for the Piano, featuring a treble and bass staff with a key signature of two flats and a 3/4 time signature. The second system is for the Canto, with a treble staff for the vocal line and a bass staff for the piano accompaniment. The vocal line includes rests marked with 'R'. The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'Piano.' and 'Dol.'. The key signature remains two flats throughout the piece.

