

CHANT GRÉGORIAN

SOLFÈGE
POPULAIRE

AVEC ET SANS SIGNES RYTHMIQUES

LIBRAIRIE SAINT-JOSEPH

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SAINT-LAURENT-SUR-SÈVRE (Vendée) France

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Solfège.

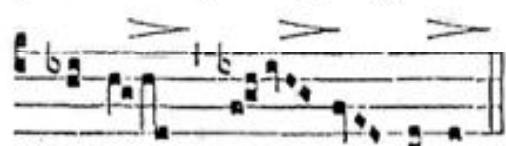
Conseils pratiques :

1^o Les exercices de ce solfège devront être exécutés dans le mouvement propre au chant grégorien, c'est-à-dire suivant le mouvement donné à une lecture bien déclamée.¹ Ceux qui possèdent un métronome pourront le faire battre entre 132 à 152 environ, chaque coup marquant une note isolée ou entrant dans la composition d'un neume.

2^o Après avoir solfié un exercice, le vocaliser sur les voyelles : a, o, u, e, i.

3^o Au-dessus du dernier neume précédant la double barre, l'abréviation *ral.* indique qu'il faut ralentir le mouvement pour marquer la fin du morceau. Ne pas exagérer ce *ral.*; qu'il soit proportionné au mouvement précédent.

4^o Toute note finale, prolongée ou précédant un signe de respiration, si courte soit-elle, doit être dite en *decrescendo*. Il est en effet contre nature de filer ces sons en *crescendo* et même de les finir en *legato* (d'une façon égale).



Dé- o grá- ti- as.



Dé- o grá- ti- as.

CHAPITRE I.

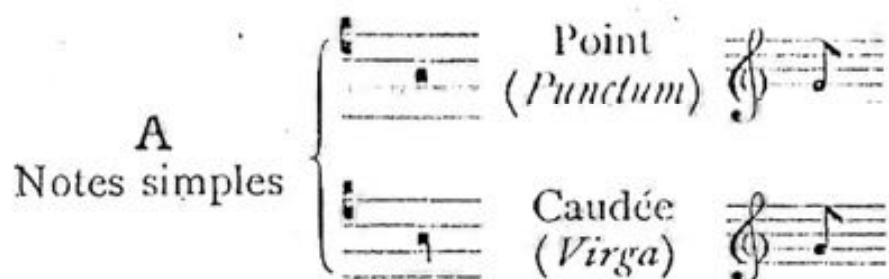
Etude de la clef de do : 4^e ligne.

ARTICLE I.

Intervalles de seconde.

§ I. — NOTES INFÉRIEURES. (1)

Les notes sont *simples* quand elles se présentent seules et isolées; unies à d'autres dans la notation, elles constituent des *formules musicales, groupes ou neumes*.



Remarque. La note *caudée* n'est pas plus longue que le *point*, et ne doit pas être prolongée.

1

Do, ré, mi, fa, sol, la, sol, fa, mi, ré, do. (2)

2

Do. Ré. Mi. Fa.

3

Sol. Fa. Mi. Ré.

Do. Do. Mi. Ré. Fa.

(1) Nous distinguons les notes *inférieures* des notes *supérieures* afin de

Two staves of musical notation on a single staff line. The first staff shows notes with labels: Mi., Sol., Fa., La., Mi., Sol. The second staff shows notes with labels: Ré., Fa., Do., Mi.

B
Neumes
ou
formules musicales
de 2 notes

Podatus

Clivis

Remarques. a) Dans le *podatus* la note inférieure se chante la première; dans la *clivis* c'est le contraire.

b) Donner une légère impulsion à la première note de chaque neume, sans toutefois l'allonger.

c) Bien lier les neumes entr'eux.

d) Les lettres sous la portée signifient : D, do — R, ré — M, mi — F, fa — O, sol — L, la — S, si.

1

D. M. M. D. R. F. F. R. M. O. O. M. R. F. F. R.

ral. >> 2

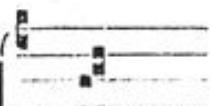
D. M. M. D. D. M. D. M. R. F. R. F. M. O. M. O.

F. L. F. L. L. F. L. F. O. M. O. M. F. R. F. R.

ral. >>

C

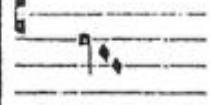
Neumes
ou
Formulés musicales
de 3 notes.



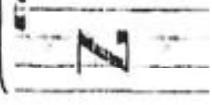
Scandicus



Terculus



Climacus



Porrectus

Remarques. *a)* Dans le *climacus*, () les notes losanges ne sont pas brèves, c'est-à-dire, plus courtes.

b) Dans le *porrectus* (), les deux extrémités de la ligne transversale marquent les deux premières notes.

c) Donner une légère impulsion à la première note de chaque groupe sans toutefois l'allonger.

d) Bien lier les neumes entr'eux.

e) Parmi les formules musicales de 3 notes il y a encore le *salicus* () qu'un très léger espace blanc entre la première et la seconde note distingue du *scandicus* ().

Mais comme dans le *salicus* l'appui de la voix tombe sur la seconde note, nous l'éliminons des exercices suivants pour n'étudier que des formules musicales où l'impulsion est donnée à la note initiale du groupe.

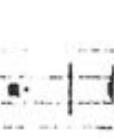
1



R. D. F.



M. R. O.



F. M. I.

ral. 

2 *ral. >*

L. O. F. O. F. M. F. M. R.

3 *ral. >*

L. O. F. O. F. M. F. M. R.

4 *ral. >*

R. M. R. M. F. M. F. O. F.

L. O. F. O. F. M. F. M. R.

§ II. — NOTES SUPÉRIEURES.

Sol la si do ré mi ré do si la sol.

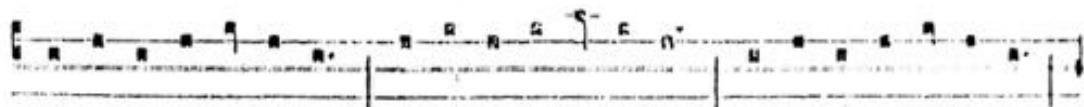
A

1

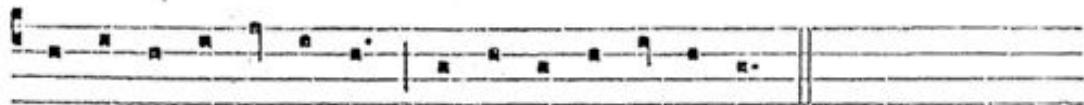
Sol. La. Si. Do.

Ré. Do. Si. La.

2



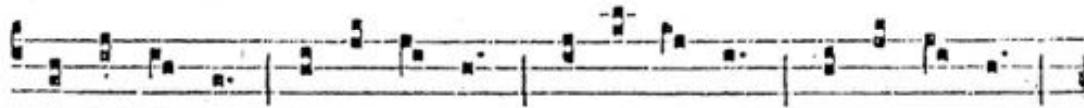
Si. Ré. Do. Mi. Si. Ré.



La. Do. Sol. Si.

B

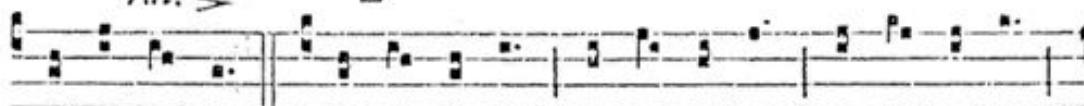
1



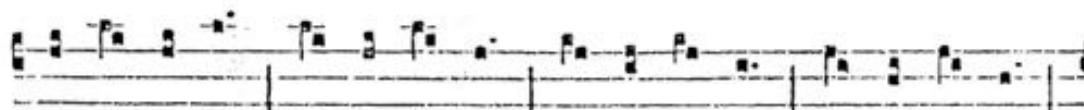
O. S. S. L. D. D. S. R. R. L. D. D.

ral. >

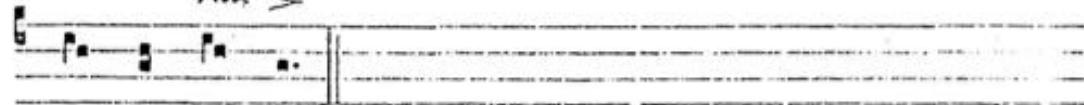
2



O. S. S. O. S. O. L. D. L. S. R. S.



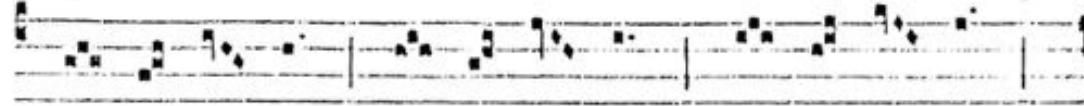
D. M. D. M. D. M. R. S. R. D. L. D.

ral. >

S. O. S.

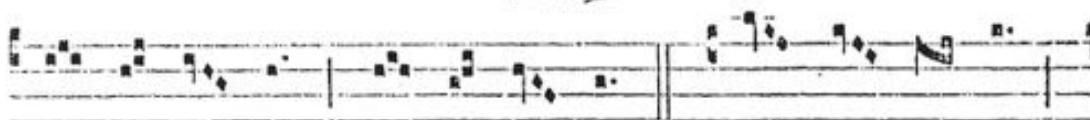
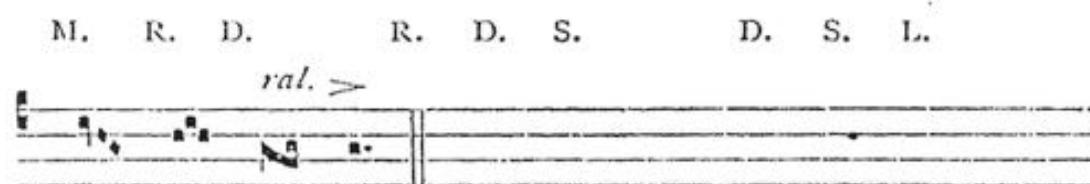
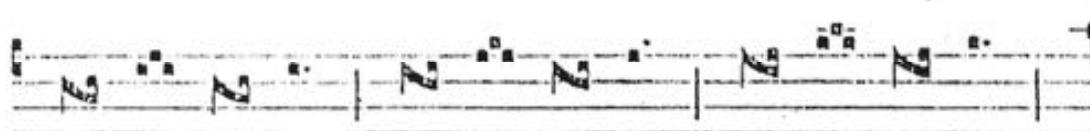
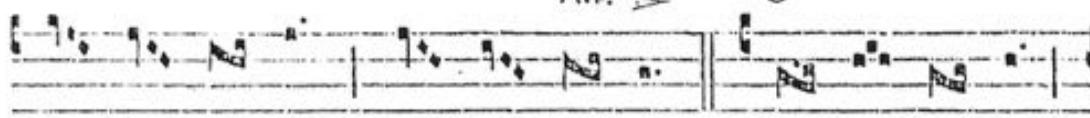
C

1



O. F. S. L. O. D. S. L. R.



ral. > 2*ral. >* 3*ral. >*

S. L. O.

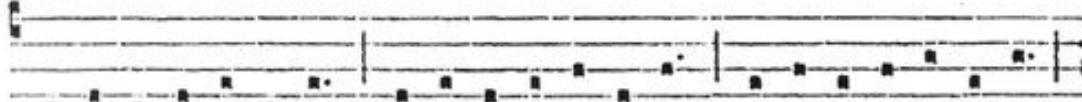
ARTICLE II.

Intervalles de tierce.

§ I. — NOTES INFÉRIEURES.

A

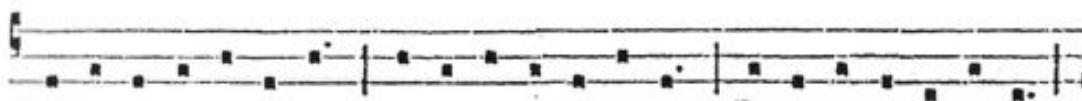
1



D. M.

R. F.

M. O.



2

F. R. M. D. M. D.

F. R. O. M. L. F.

F. L. M. O. R. F.

M. D.

B

1

rat. >

2

rat. >

C (1)

1

rat. >

2

ral. >

3

4

ral. >

5

ral. >

§ II. — NOTES SUPÉRIEURES.

A

1

O. S. L. D. S. R.

2

D. M. M. D. R. S.

3

D. L. S. O. S. O.

4

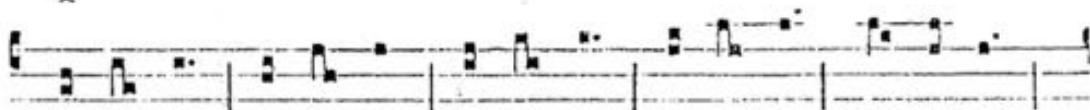
D. L. R. S. M. D.

5

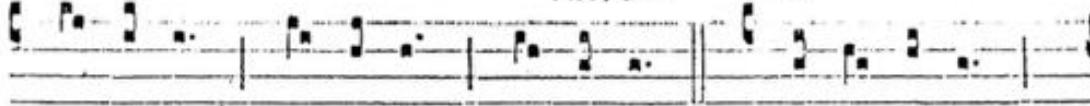
D. M. S. R. L. D.

B

1

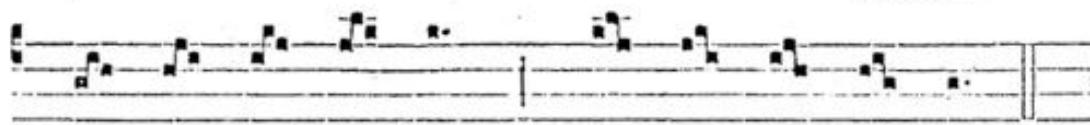
*ral. >*

2

*ral. >*

C

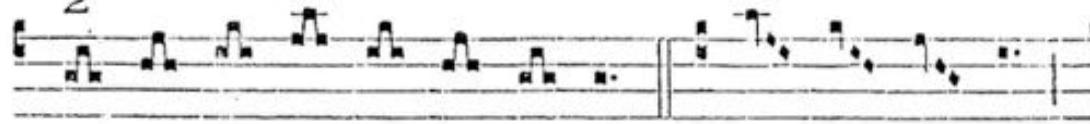
1

ral. >

2

ral. >

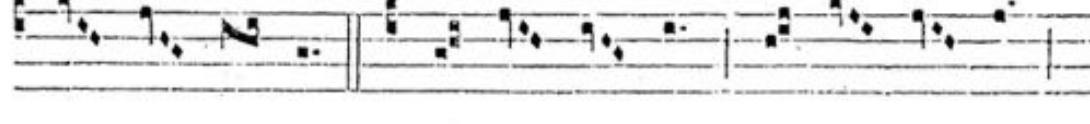
3



4

ral. >

4

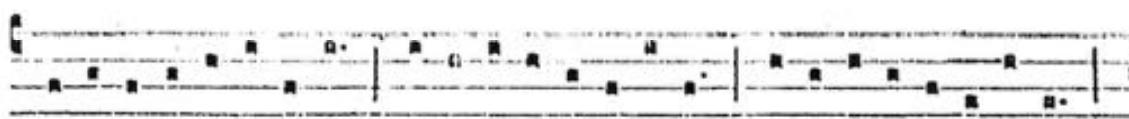
*ral. >*

ARTICLE III

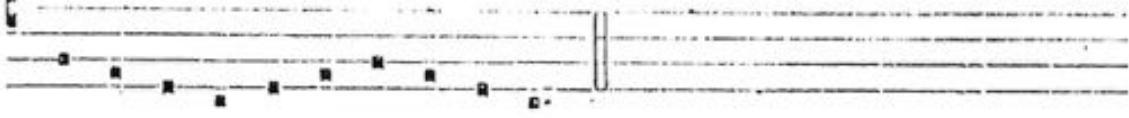
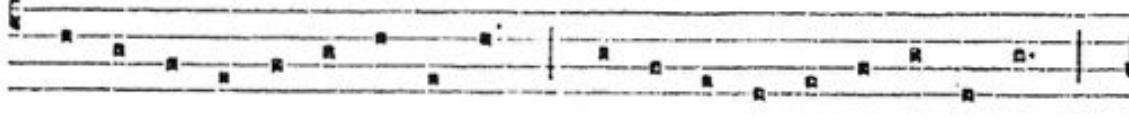
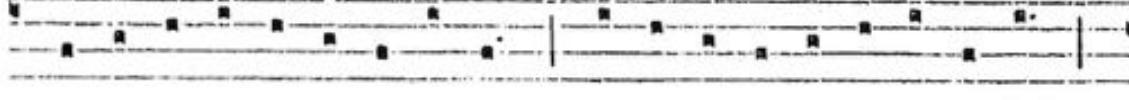
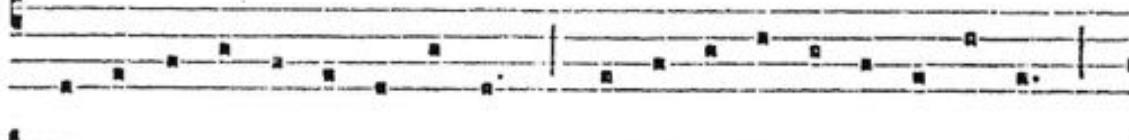
Intervalles de quarte.¹

§ I. — NOTES INFÉRIEURES.

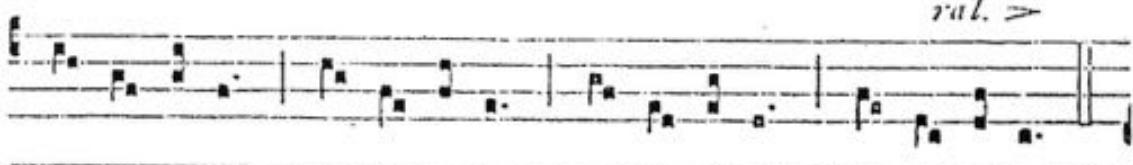
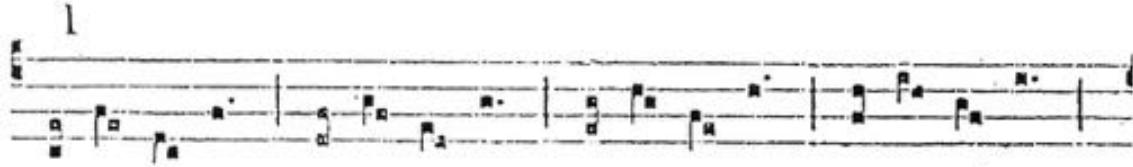
A



2

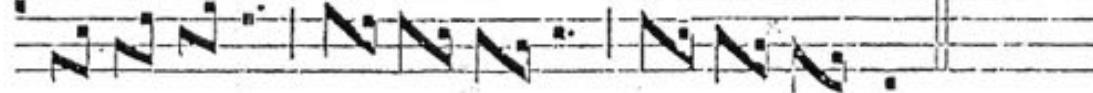


B



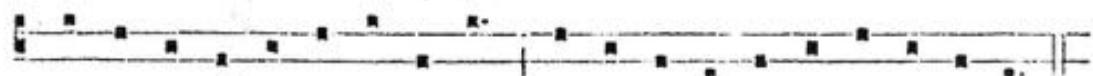
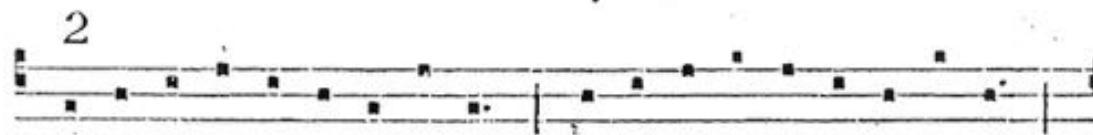
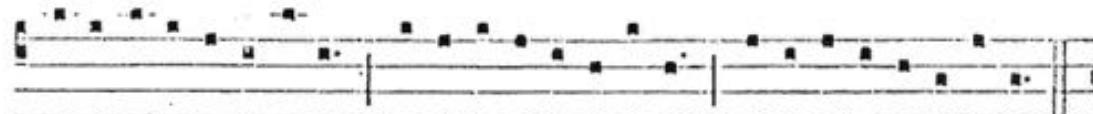
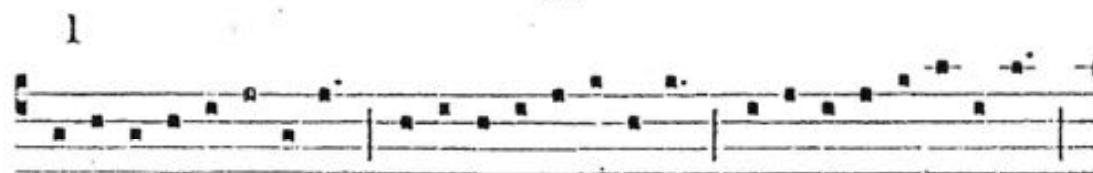


C



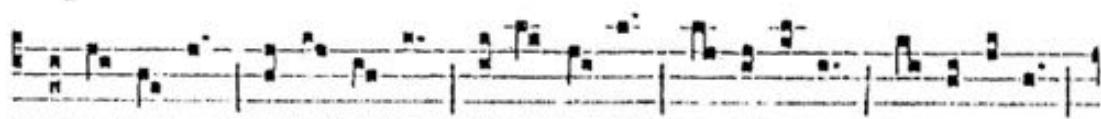
§ II. — NOTES SUPÉRIEURES.

A

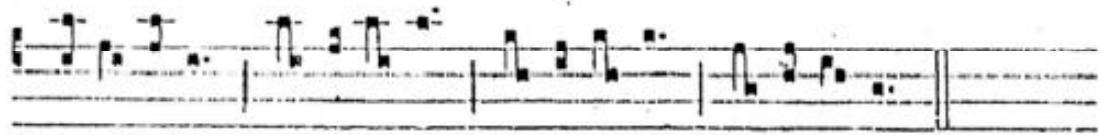
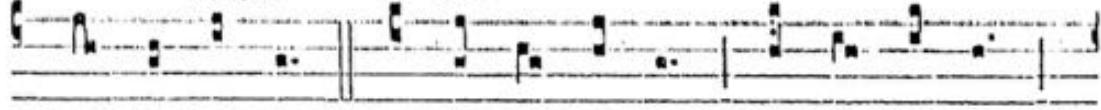


B

1

*rat. >*

2

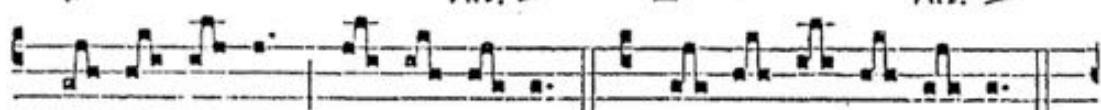


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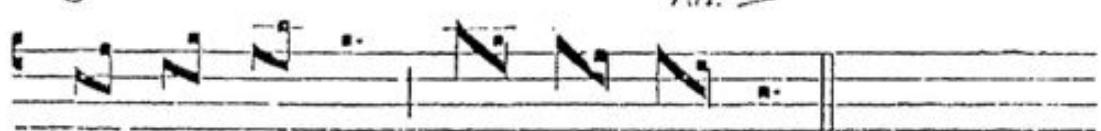
1

rat. >

2

rat. >

3

rat. >

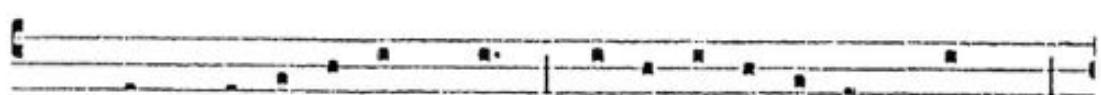
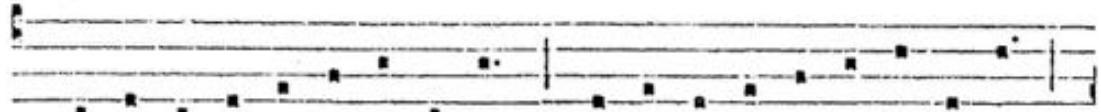
ARTICLE IV.

Intervalles de quinte.

§ I. — NOTES INFÉRIEURES.

A

1



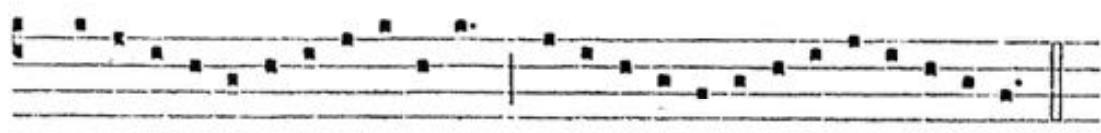
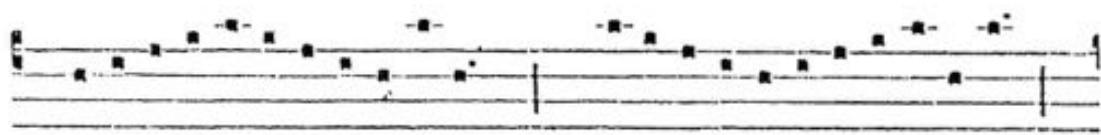
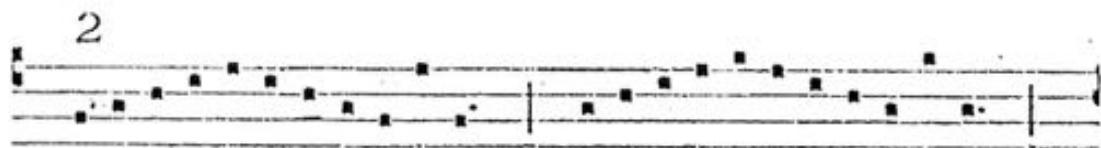
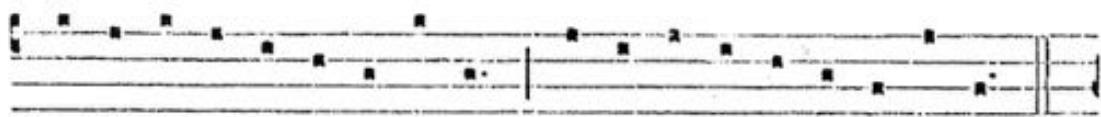
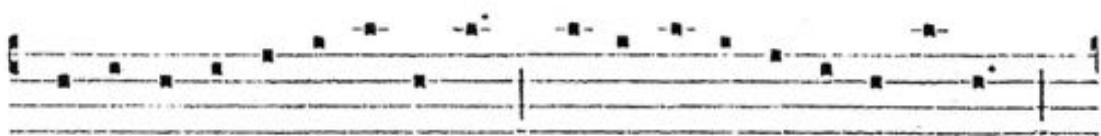
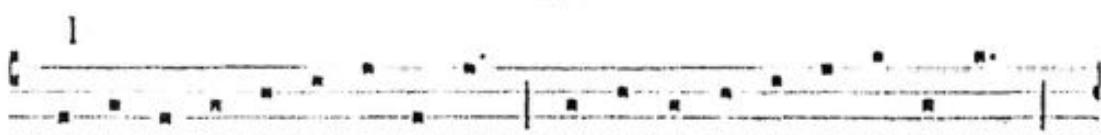
B

C

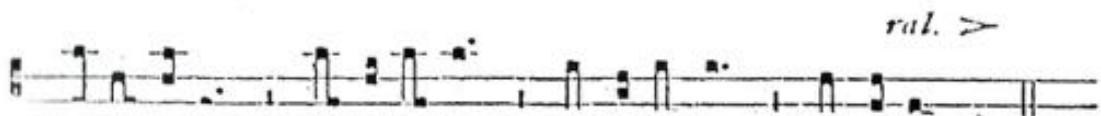
A musical score for three voices. Voice 1 (top) and Voice 2 (middle) are in common time, while Voice 3 (bottom) is in 6/8 time. The score consists of two measures. In the first measure, Voice 1 has a eighth-note rest followed by an eighth note, Voice 2 has an eighth note followed by a sixteenth note, and Voice 3 has a sixteenth note followed by a eighth note. In the second measure, Voice 1 has an eighth note followed by a sixteenth note, Voice 2 has a sixteenth note followed by an eighth note, and Voice 3 has an eighth note followed by a sixteenth note. The dynamic marking 'ral. >' is placed above the first measure, and 'ral. >-' is placed above the second measure.

§ II. — NOTES SUPÉRIEURES.

A



B



C

ARTICLE V.

Clef de do : 2^e ligne.

Sol, la, si, do, ré, mi, fa, sol, la.

Simplification. — On peut, pour plus de facilité, solfier comme si le morceau était écrit avec la clef de do : 4^e ligne et le *si* bémol à la clef.

Les demi-tons occupent ainsi la même place.

Clef 2^e ligne : { Sol, la, si, do, ré, mi, fa, sol.
Clef 4^e ligne : { Do, ré, mi, fa, sol, la, si \flat do.
 $\frac{1}{2}$ ton. $\frac{1}{2}$ ton.

N.-B. — Quand, dans un morceau écrit en clef de do 2^e ligne, le *si* est déjà bémolisé, il faut, dans la transposition, bémoliser le *mi* correspondant. Ex. :

Transposition :

CHAPITRE II.

Etude de la clef de do : 3^e ligne.

Fa, sol, la, si, do, ré, mi, fa, sol.

ARTICLE I.

Intervalles de seconde

§ I. — NOTES INFÉRIEURES.

Fa, sol, la, si, do, ré, mi, la, sol, fa.

A

1

Fa. Sol. La. Si.

2

La. Sol. Fa.

2

Fa. La. Sol. Si. La. Do.

2

Sol. Si. Fa. La.

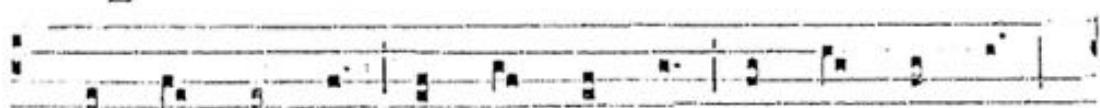
B

1

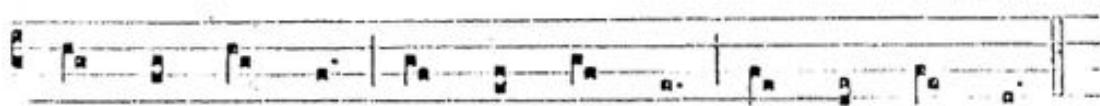
ral. >

Sol. Si. Fa. La.

2



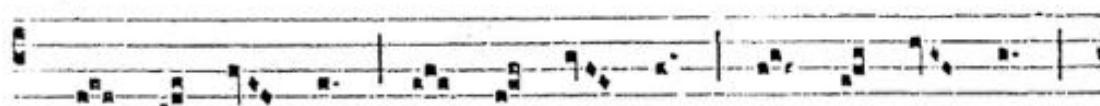
F. L. F. O. S. O. L. D. L.

ral. >

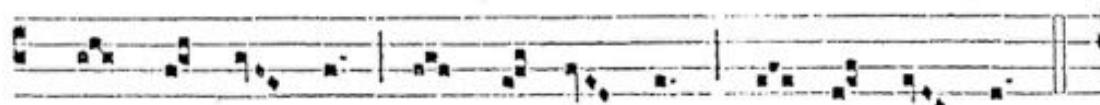
D. L. D. S. O. S. L. F. L.

C

1



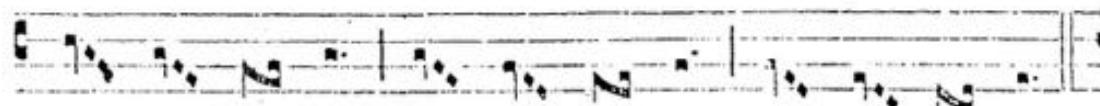
F. M. L. O. F. S. L. O. D.

ral. >

S. L. S. L. O. L. O. F. O.

ral. >

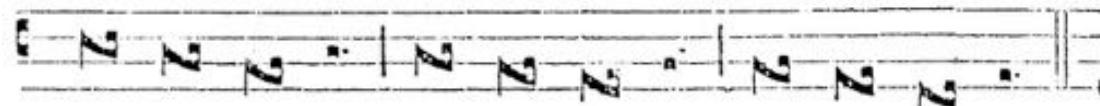
2



D. S. L. S. L. O. L. O. F.

ral. >

3



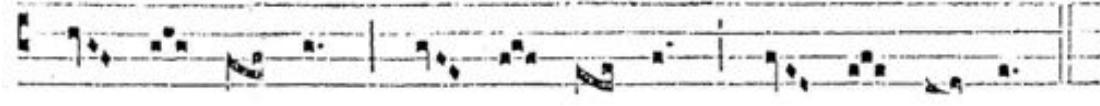
D. S. L. S. L. O. L. O. F.

ral. >

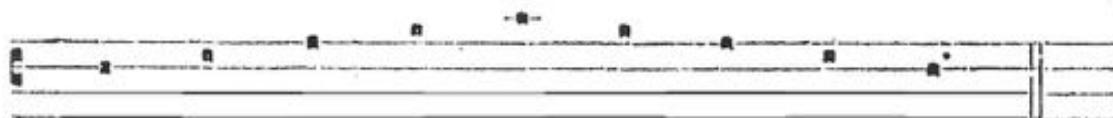
4



F. O. F. O. L. O. L. S. L.

ral. >

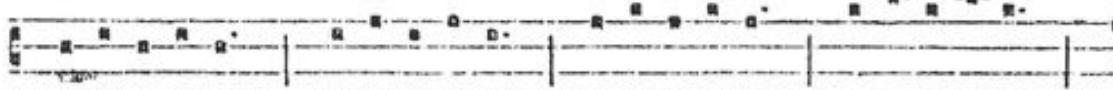
§ II. — NOTES SUPÉRIEURES.



Do, ré, mi, fa, sol, fa, mi, ré, do.

A

1

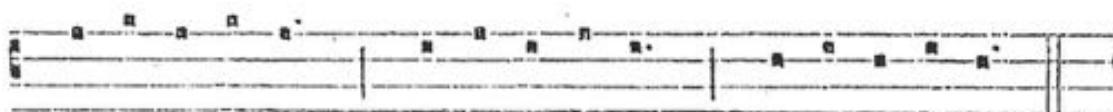


Do.

Ré.

Mi.

Fa.

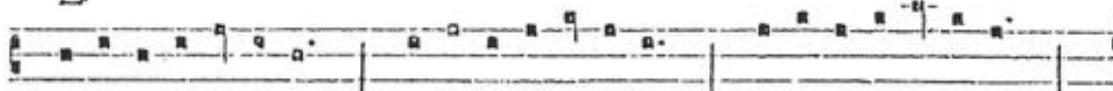


Mi.

Ré.

Do.

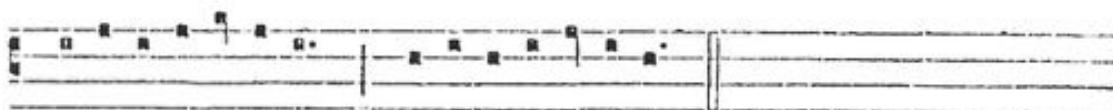
2



Do.

Ré.

Mi.

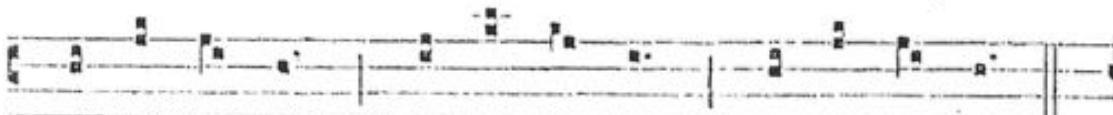


Ré.

Do.

B

1

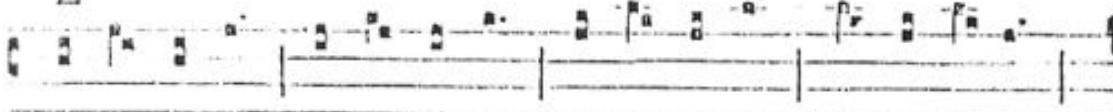
ral. >

D. M. M.

R. F. F.

D. M. M.

2

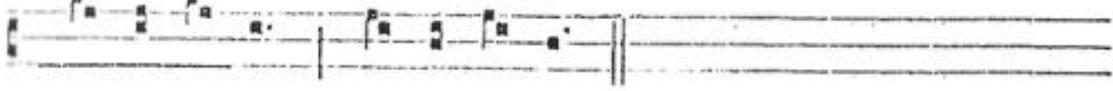


D. M. D.

R. F. R.

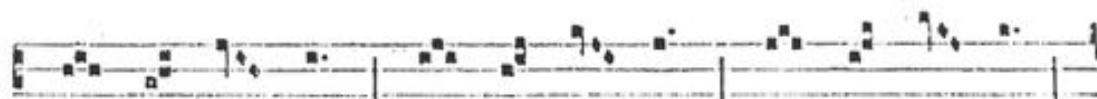
M. O. M.

O. M. O.

ral. >

C

1



D., S., M.

R., D., F.

M., R., O.

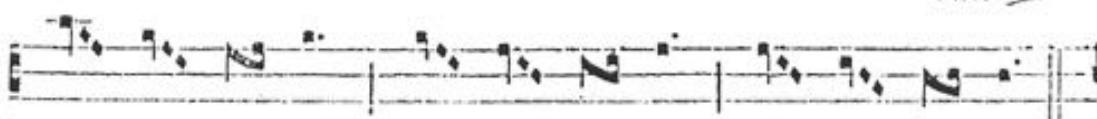


F., M., F.

M., R., M.

R., D., R.

2

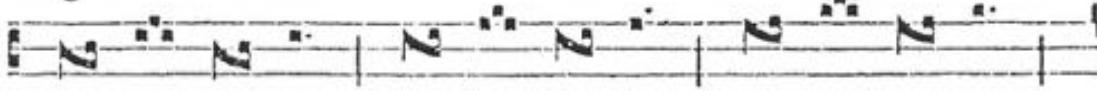
ral. >

O., F., M.

F., M., R.

M., R., D.

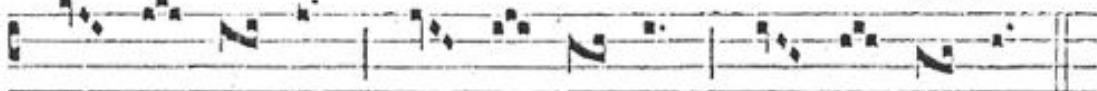
3



D., R., D.

R., M., R.

M., F., M.

ral. >

F., M., R.

M., R., D.

R., D., S.

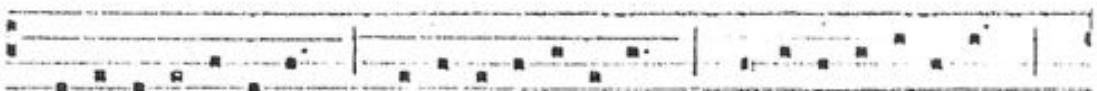
ARTICLE II.

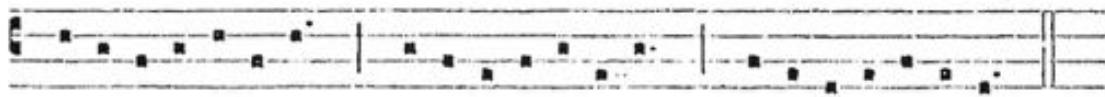
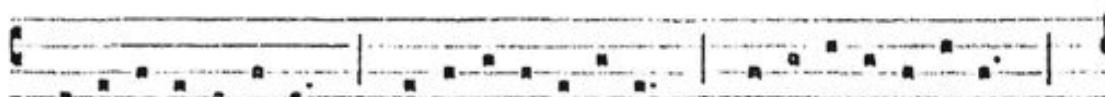
Intervalles de tierce.

§ 1. — NOTES INFÉRIEURES.

A

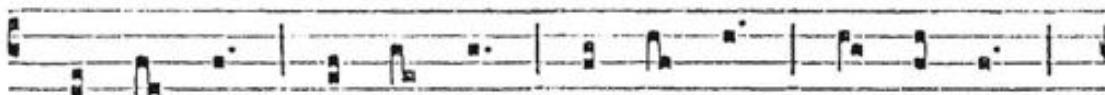
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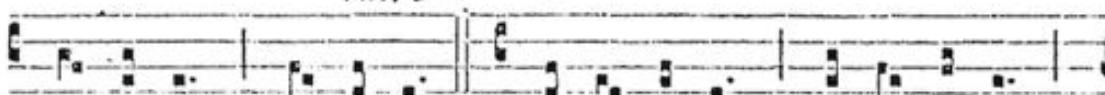
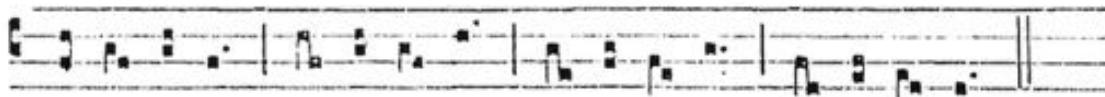


B

1

*ral. >*

2

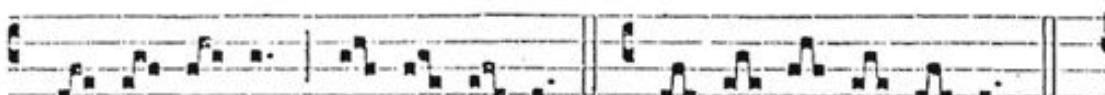
*ral. >*

C

1

ral. >

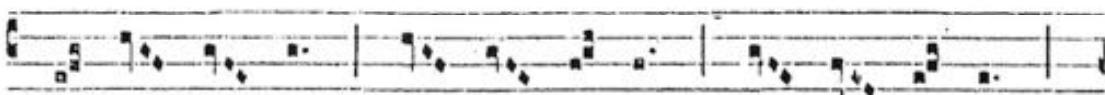
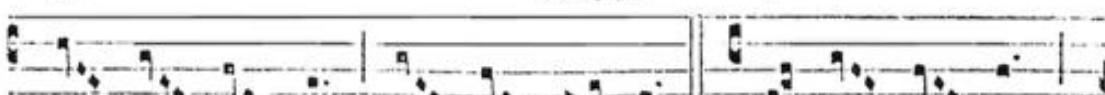
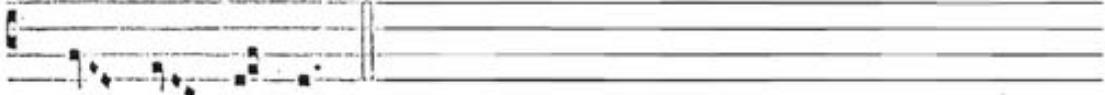
2

ral. >

3

ral. >

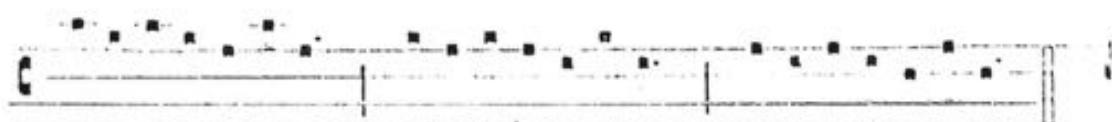
4

*ral. >*

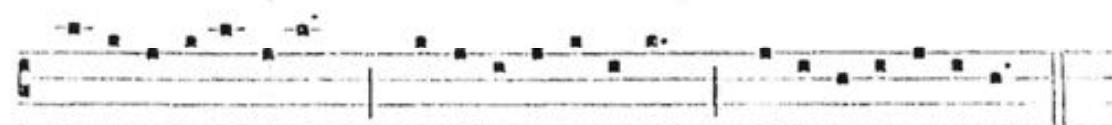
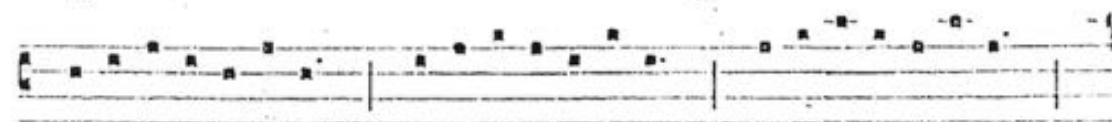
§ II. — NOTES SUPÉRIEURES.

1





2

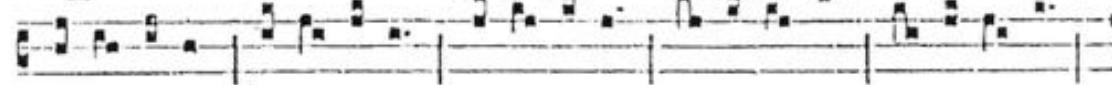


B

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2



C

1

ral. >

2

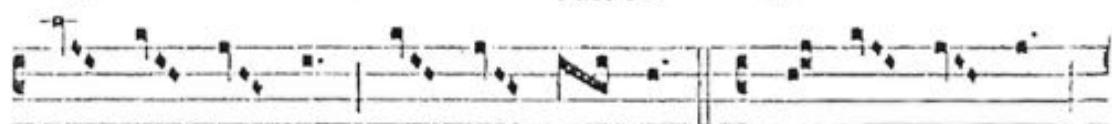
ral. >



3

ral. >

4



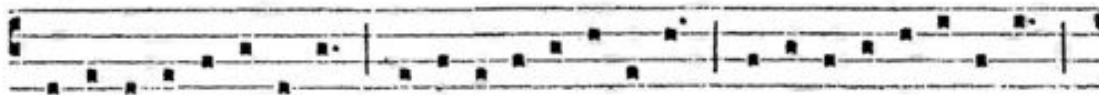
ARTICLE III.

Intervalle de quarte.

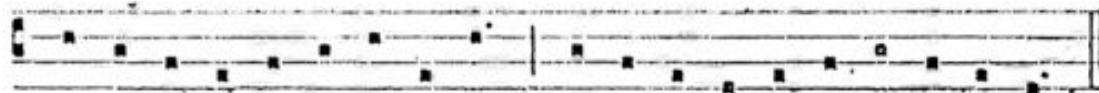
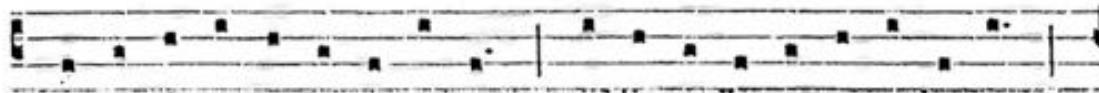
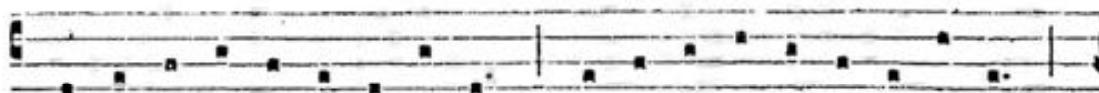
§ I. — NOTES INFÉRIEURES.

A

1

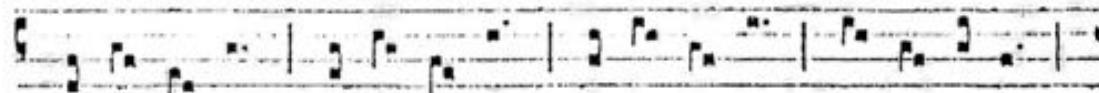


2



B

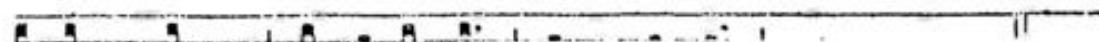
1



ral. > 2



ral. >



C

1

ral. >

2

ral. >

3

ral. >

§ II. — NOTES SUPÉRIEURES.

A

1

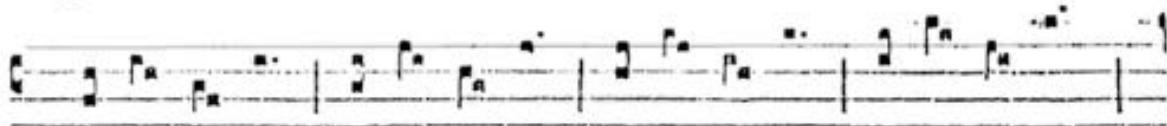
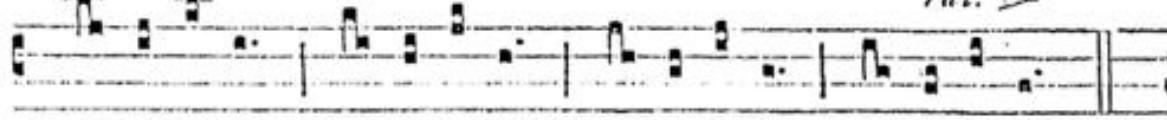


2

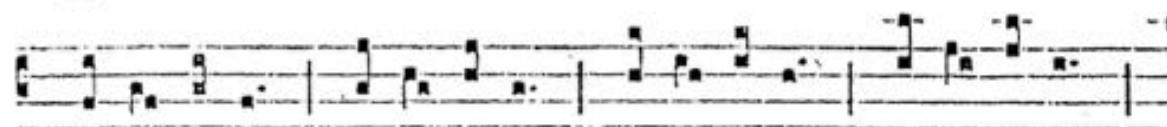
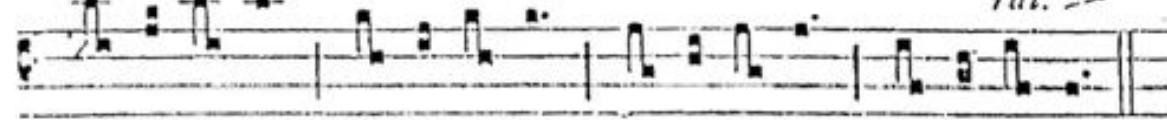


B

1

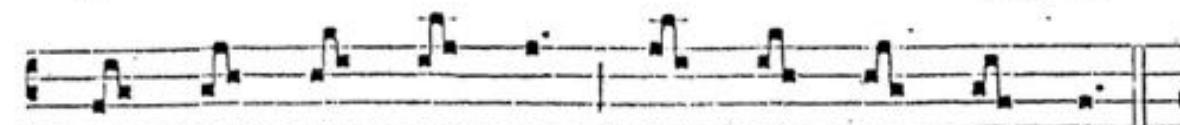
*rat. >*

2

*rat. >*

C

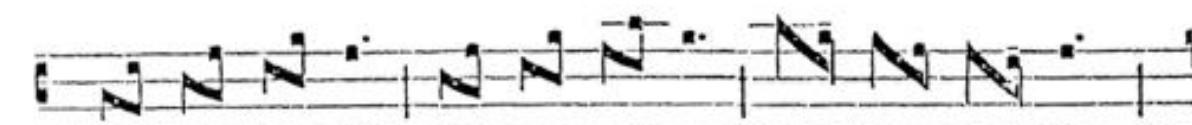
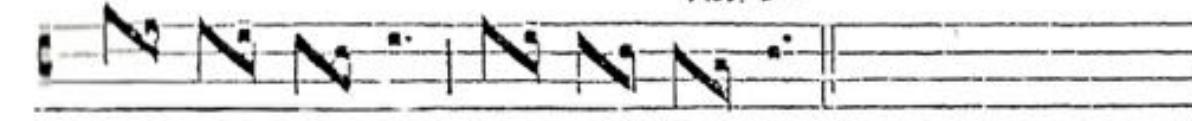
1

rat. >

2

rat. >

3

*rat. >*

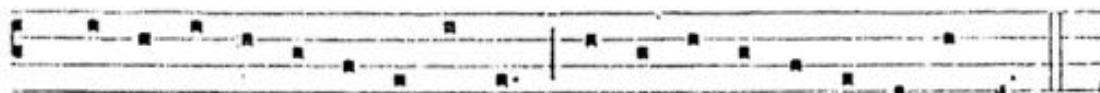
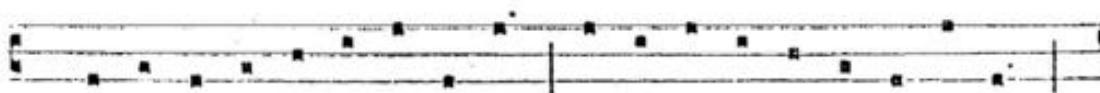
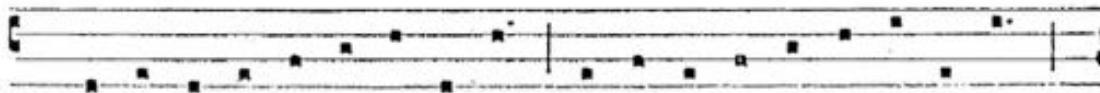
ARTICLE IV.

Intervalles de quinte.

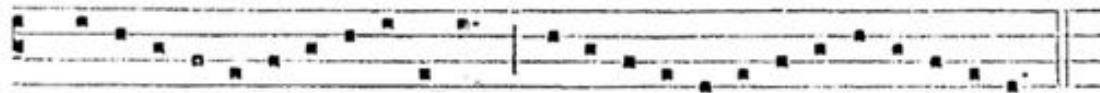
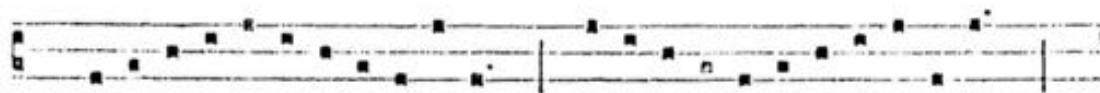
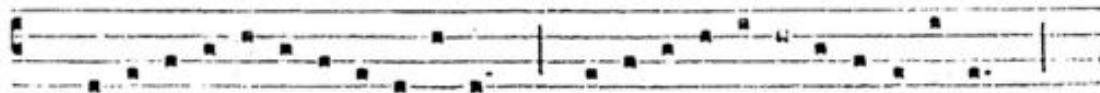
§ 1. — NOTES INFÉRIEURES.

A

1

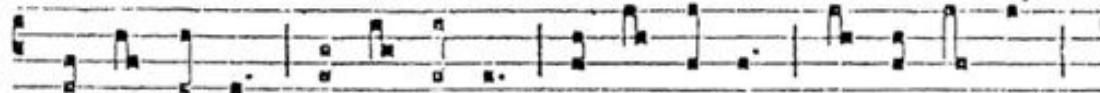
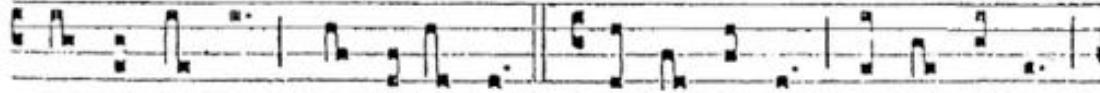


2



B

1

*ral. >* 2*ral. >*

C

1

val. >

2

rat. >

3

val. >

§ II. --- NOTES SUPÉRIEURES.

A

1

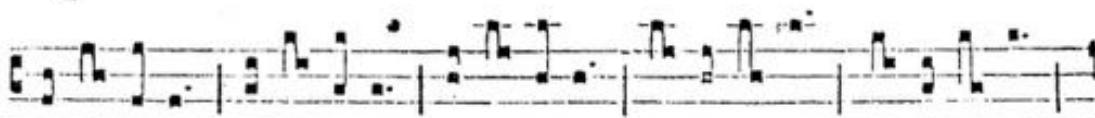
2

1

10

B

1

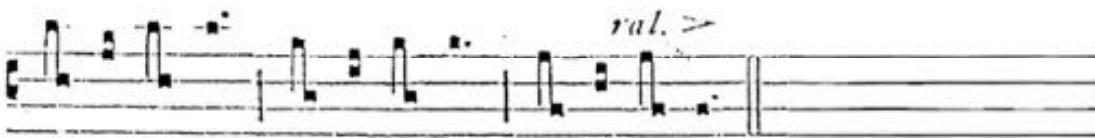


ral. >

2



ral. >

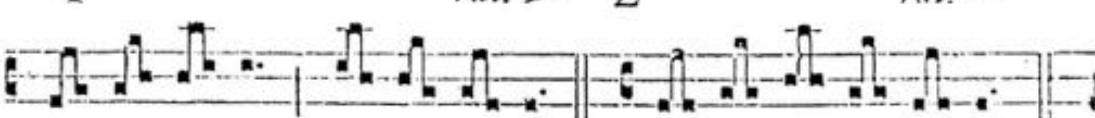


C

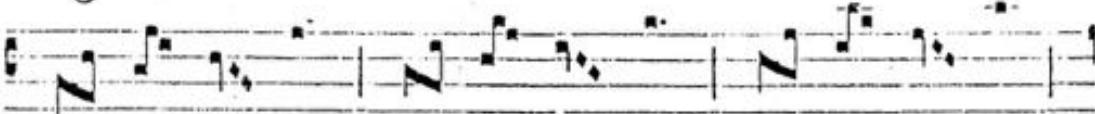
1

ral. > 2

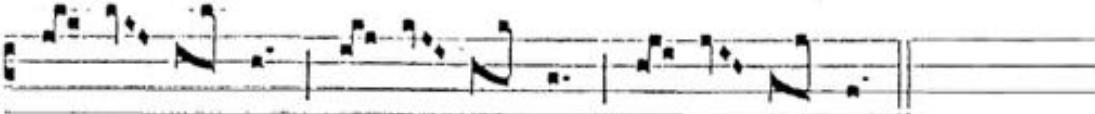
ral. >



3



ral. >



Remarque. L'élève qui connaîtrait la clef de *fa*, pourrait solfier tous les morceaux écrits en clef de *do* 3^e ligne en changeant la clef et en bémolisant tous les *si*.

La place des demi-tons devient alors la même.



Mi

fa

sol

lá

si

do

ré

mi

Transposition.

CHAPITRE III.

Étude de la clef de Fa.

ARTICLE I.

Intervalles de seconde.

§ I. NOTES INFÉRIEURES.

A

1

2

La. Do. Si. Ré. Do. Mi.
Ré. Fa. Mi. Sol. Ré. Fa.
Do. Mi. Si. Ré. La. Do.

B

1

L. D. D. L. S. R. R. S. D. M. M. D. R. F. F. R.
ral. > 2
D. M. M. D. S. R. R. S. L. D. D. L. L. D. L. D.
S. R. S. R. D. M. D. M. R. F. R. F. M. O. M. O.
O. M. O. M. F. R. F. R. M. D. M. D. R. S. R. S.
ral. >

1

D. L. D. L.

C

R. O. F. M. R. O. R. D. F.
ral. > 2

D. S. M. S. L. R. O. F. M.
ral. >

F. M. R. M. R. D. R. D. S.
3

O. F. M. F. M. R. M. R. D.
ral. > 4

R. D. S. D. R. D. R. M. R.

M. F. M. O. F. M.; F. M. R.
ral. >

M. R. D. R. D. S.

§ II. — NOTES SUPÉRIEURES.

Ré, mi, fa, sol, la, si ♭, la, sol, fa, mi, ré.

A

1

1

La. Sol. Fa. Mi.

2

Ré. Fa. Mi. Sol. La.

Fa. La. Sol. Si.

Fa. La.

3

Mi. Sol. Ré. Fa.

B

1

Ré. Fa. Mi. Sol.

2

Ré. Fa. Mi. Sol.

Ré. Fa. Mi. Sol.

Ré. Fa. Mi. Sol.

3

Ré. Fa. Mi. Sol.

4

Ré. Fa. Mi. Sol.

5

Ré. Fa. Mi. Sol.

6

Ré. Fa. Mi. Sol.

7

Ré. Fa. Mi. Sol.

8

Ré. Fa. Mi. Sol.

9

Ré. Fa. Mi. Sol.

10

Ré. Fa. Mi. Sol.

11

Ré. Fa. Mi. Sol.

12

Ré. Fa. Mi. Sol.

13

Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

92

Ré. Fa. Mi. Sol.

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Ré. Fa. Mi. Sol.

94

Ré. Fa. Mi. Sol.

95

Ré. Fa. Mi. Sol.

96

Ré. Fa. Mi. Sol.

97

Ré. Fa. Mi. Sol.

98

Ré. Fa. Mi. Sol.

99

Ré. Fa. Mi. Sol.

100

Ré. Fa. Mi. Sol.

C

1

Ré. Fa. Mi. Sol.

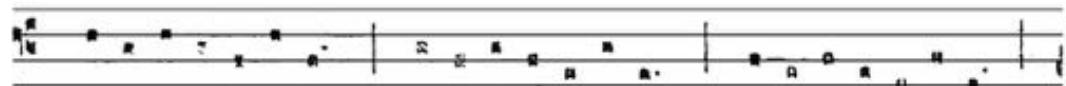
ARTICLE II.

Intervalles de tierce.

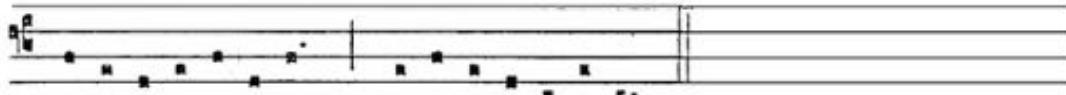
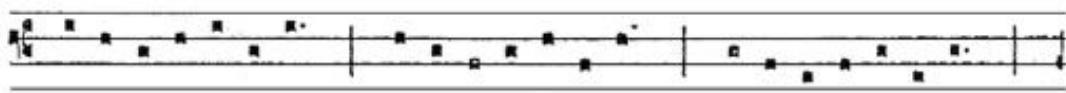
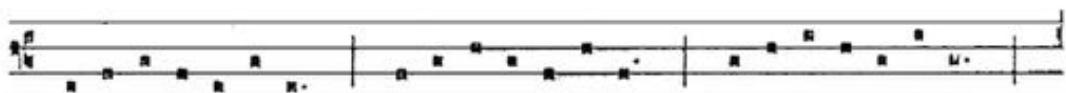
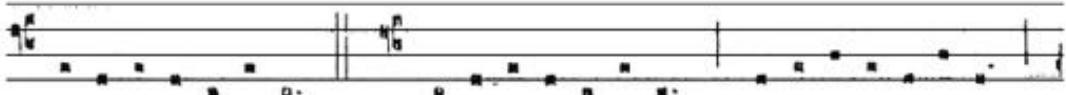
§ I. — NOTES INFÉRIEURES.

1

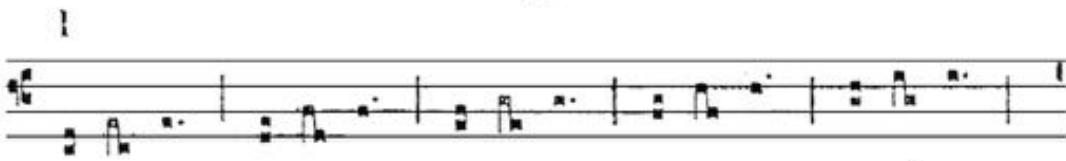
A



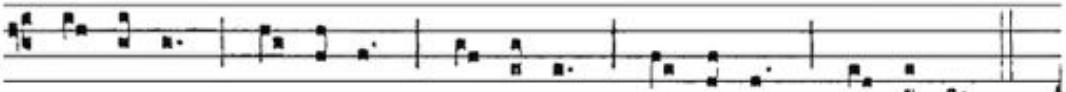
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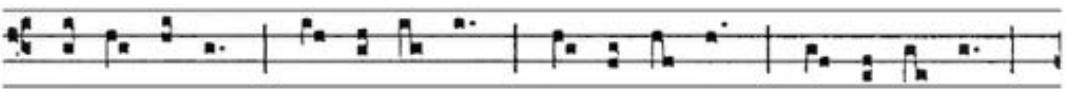
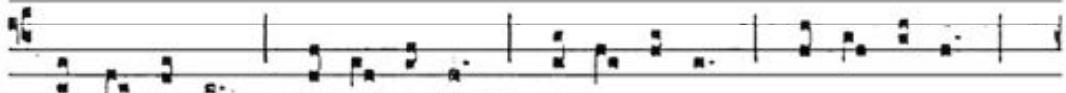
B



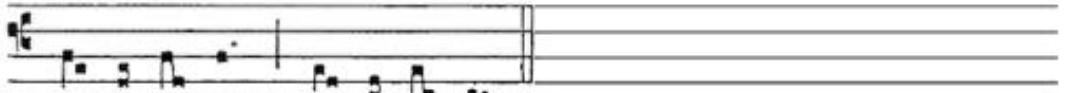
ral. >



2



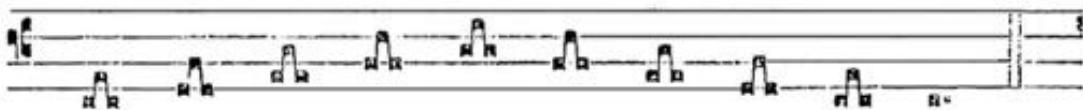
ral. >



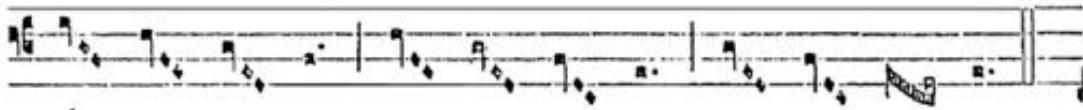
C



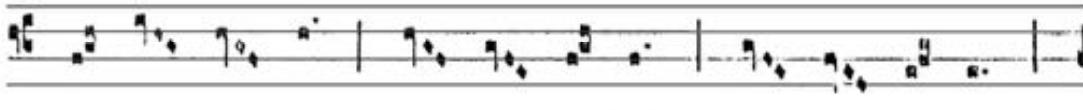
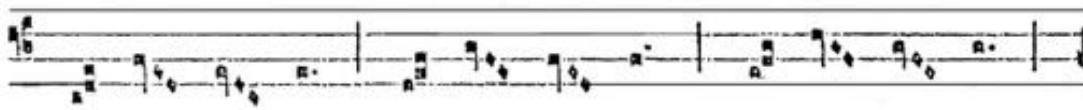
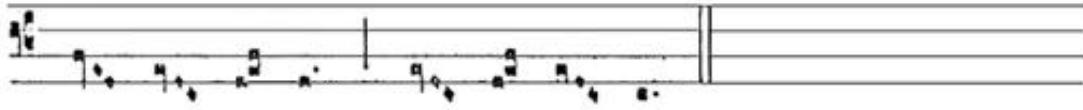
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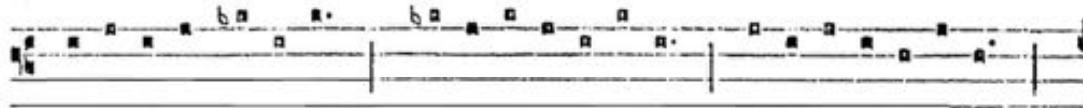
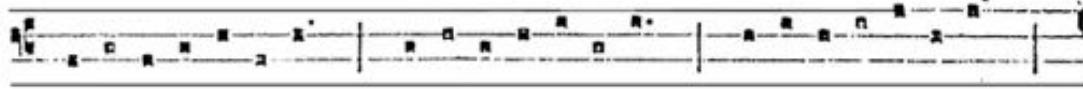
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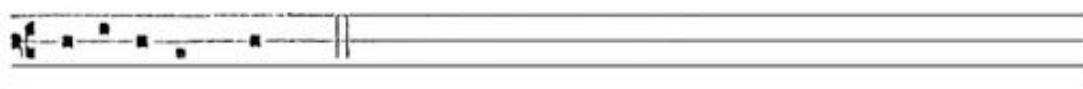
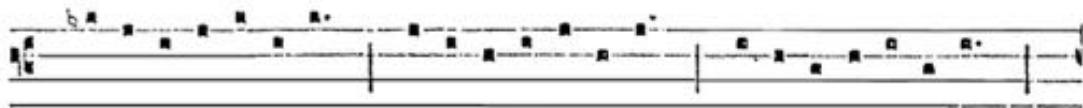
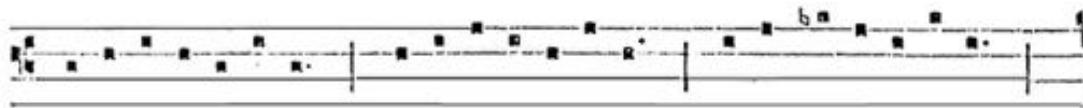
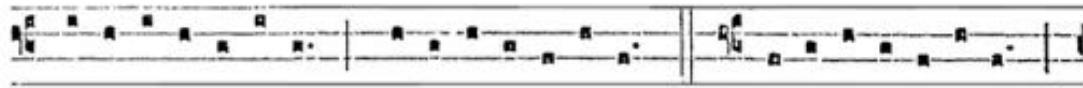
§ II. NOTES SUPÉRIEURES.

A

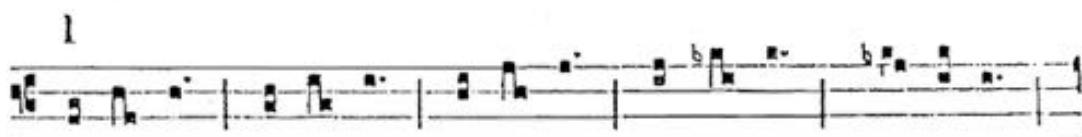
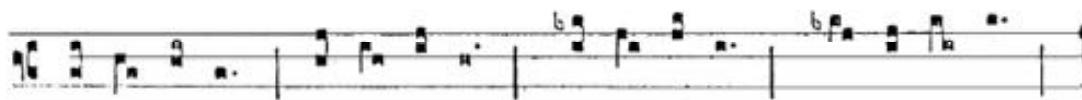
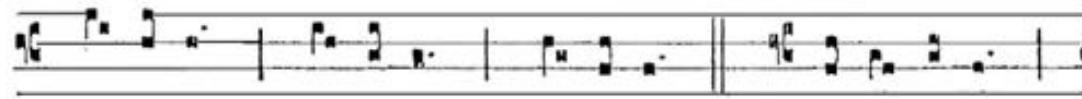
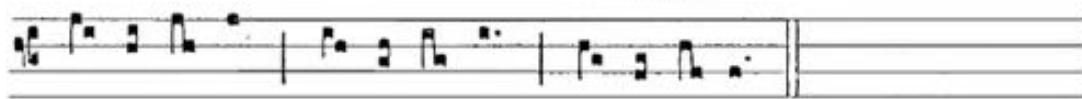
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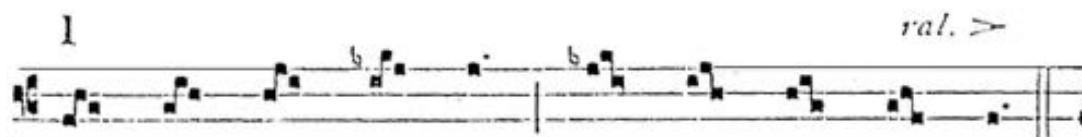
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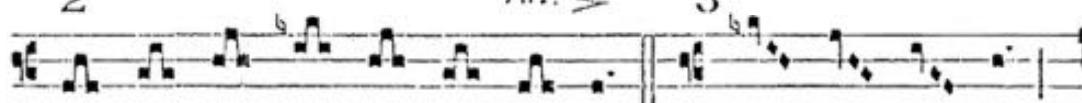
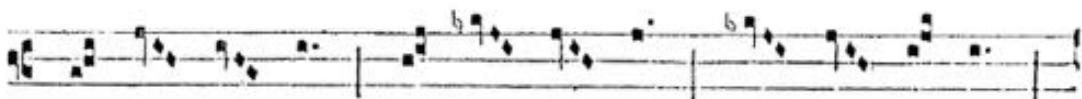
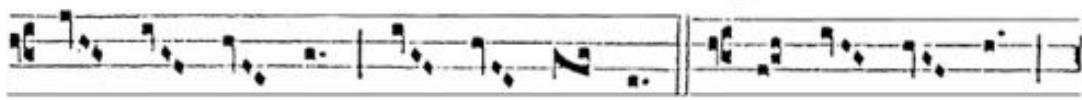
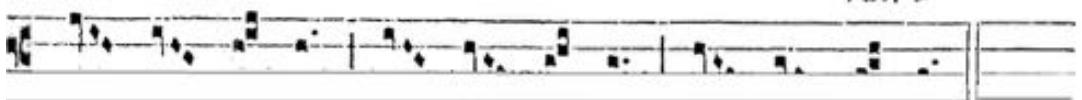
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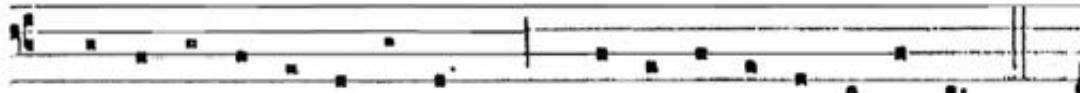
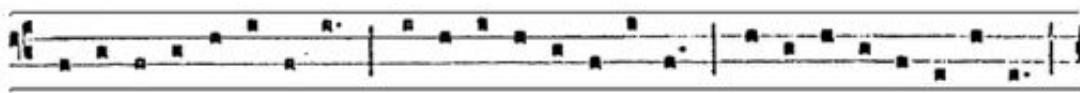
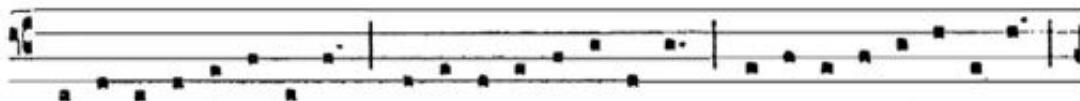
ARTICLE III.

Intervalles de quarte.

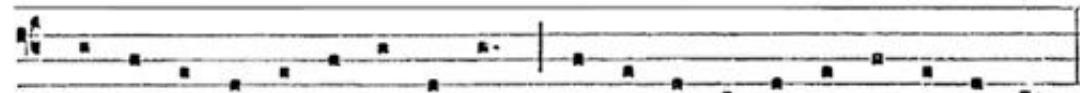
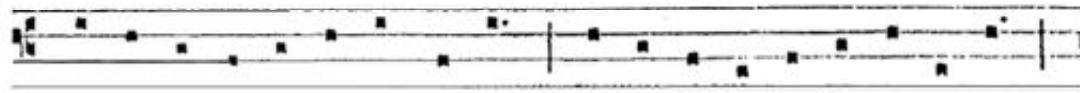
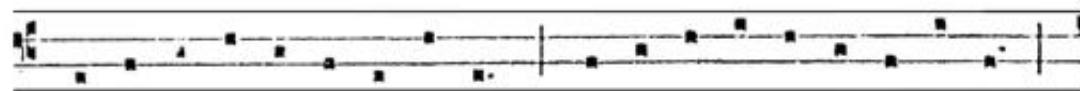
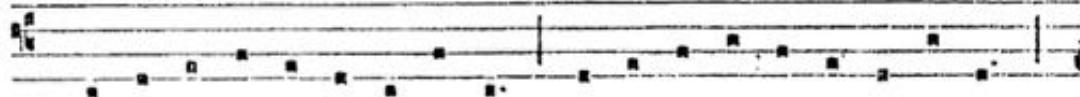
§ 1. — NOTES INFÉRIEURES.

A

1

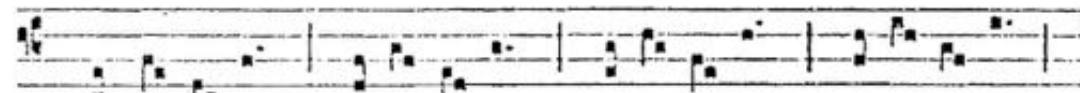
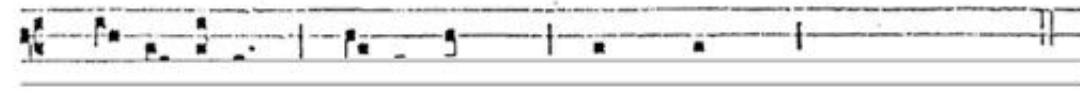


2



B

1

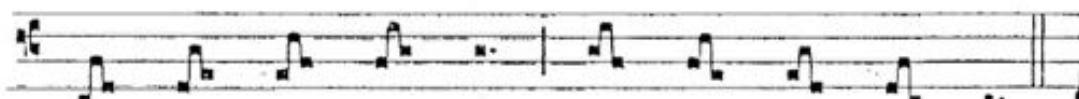
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C

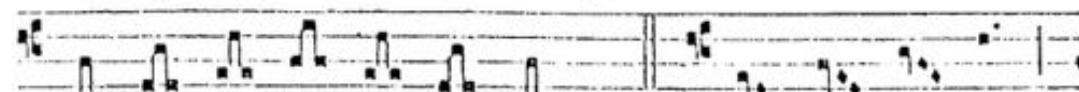
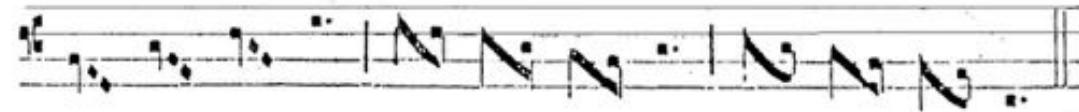
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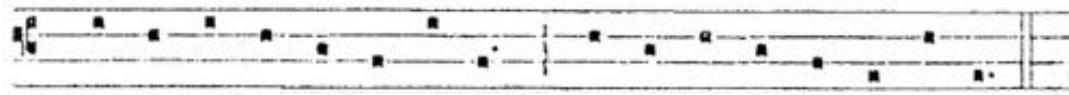
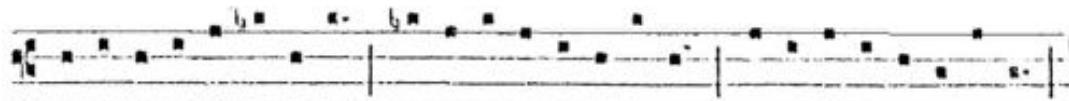
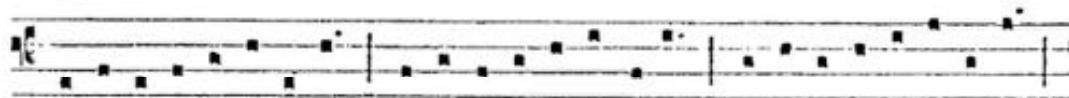
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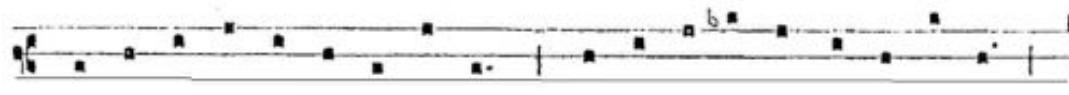
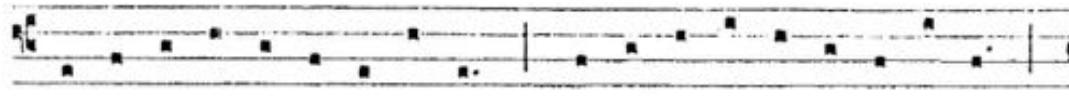
§ II. — NOTES SUPÉRIEURES.

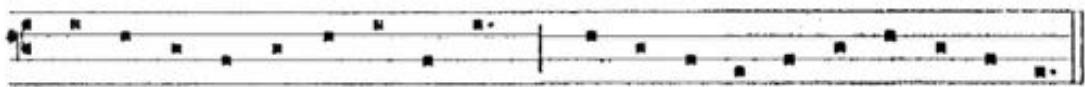
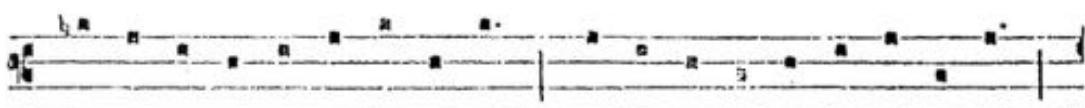
A

1

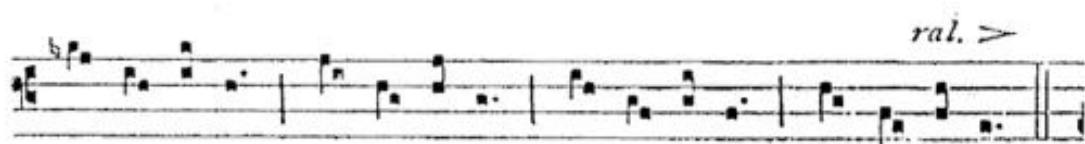
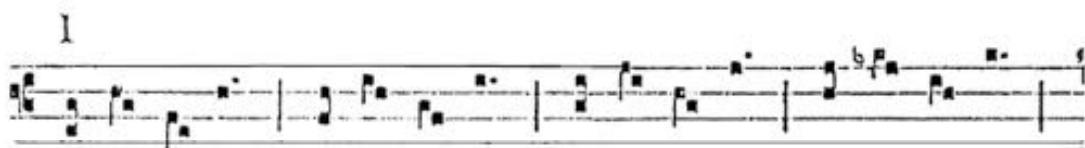


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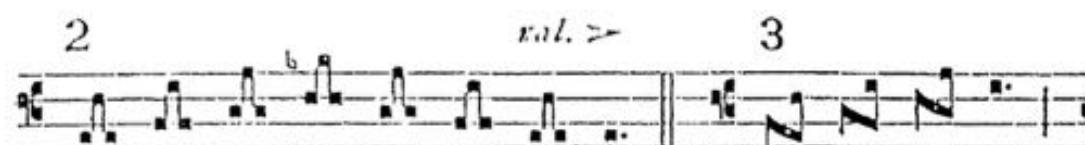
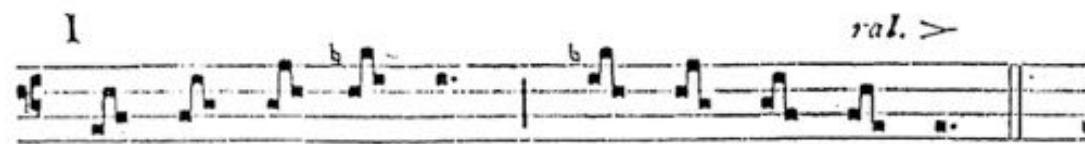




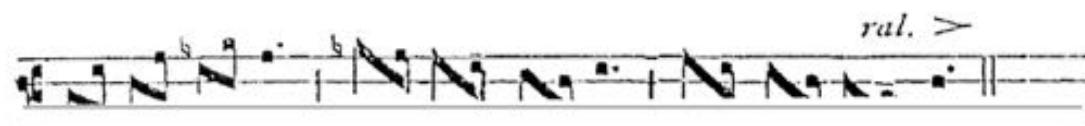
B



C



3



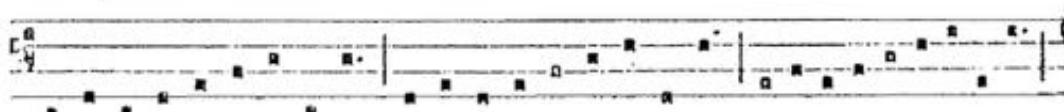
ARTICLE IV.

Intervalles de quinte.

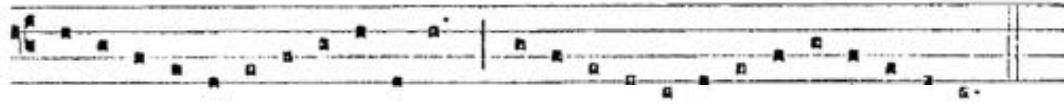
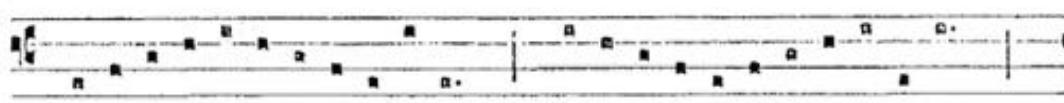
§ 1. — NOTES INFÉRIEURES.

A

1



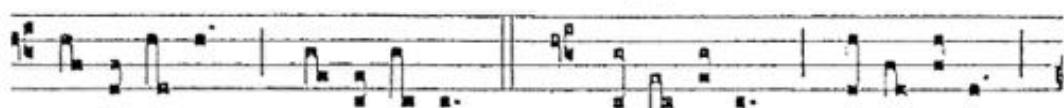
2



B

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2

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6

1

rat. >

2

rat. >

3

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§ II. — NOTES SUPÉRIEURES.

A

1

2

A musical score for two voices. The left voice is in soprano C major with a key signature of one sharp. The right voice is in alto F major with a key signature of one sharp. The music consists of two measures of eighth-note patterns.

B

1

ral. >

2

ral. >

C

1

ral. >

2

ral. >

3

ral. >

CHAPITRE IV.

Accidents et neumes composés.

Remarques : a) Revoir la théorie du *bémol* (b) et du *bécarre* (h) page 11.