

L'A. B. C. du violon

| Planel, Louis (18..-1926). L'A. B. C. du violon. [1907].

1/ Les contenus accessibles sur le site Gallica sont pour la plupart des reproductions numériques d'oeuvres tombées dans le domaine public provenant des collections de la BnF. Leur réutilisation s'inscrit dans le cadre de la loi n°78-753 du 17 juillet 1978 :

- La réutilisation non commerciale de ces contenus est libre et gratuite dans le respect de la législation en vigueur et notamment du maintien de la mention de source.

- La réutilisation commerciale de ces contenus est payante et fait l'objet d'une licence. Est entendue par réutilisation commerciale la revente de contenus sous forme de produits élaborés ou de fourniture de service.

[CLIQUER ICI POUR ACCÉDER AUX TARIFS ET À LA LICENCE](#)

2/ Les contenus de Gallica sont la propriété de la BnF au sens de l'article L.2112-1 du code général de la propriété des personnes publiques.

3/ Quelques contenus sont soumis à un régime de réutilisation particulier. Il s'agit :

- des reproductions de documents protégés par un droit d'auteur appartenant à un tiers. Ces documents ne peuvent être réutilisés, sauf dans le cadre de la copie privée, sans l'autorisation préalable du titulaire des droits.

- des reproductions de documents conservés dans les bibliothèques ou autres institutions partenaires. Ceux-ci sont signalés par la mention Source gallica.BnF.fr / Bibliothèque municipale de ... (ou autre partenaire). L'utilisateur est invité à s'informer auprès de ces bibliothèques de leurs conditions de réutilisation.

4/ Gallica constitue une base de données, dont la BnF est le producteur, protégée au sens des articles L341-1 et suivants du code de la propriété intellectuelle.

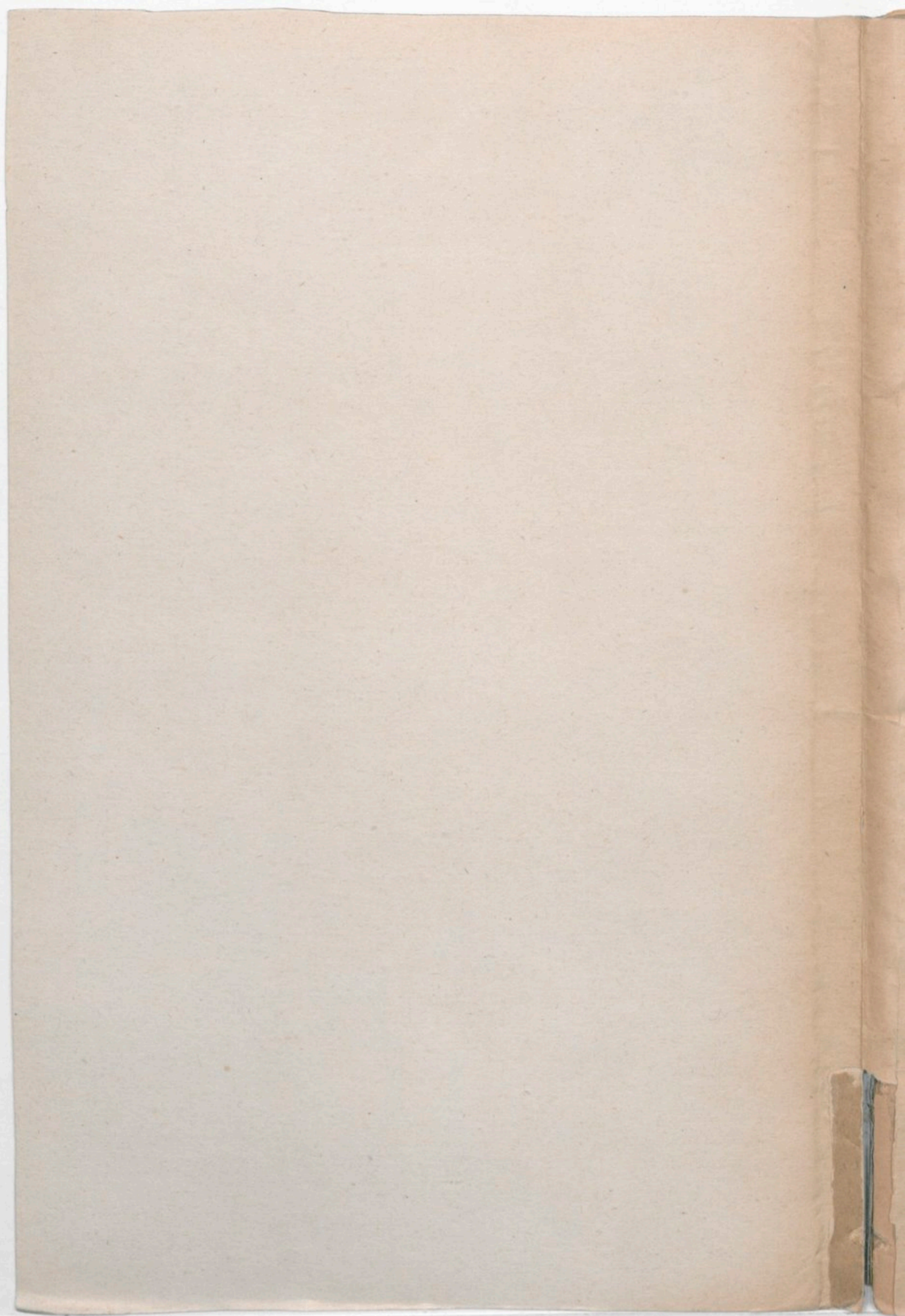
5/ Les présentes conditions d'utilisation des contenus de Gallica sont régies par la loi française. En cas de réutilisation prévue dans un autre pays, il appartient à chaque utilisateur de vérifier la conformité de son projet avec le droit de ce pays.

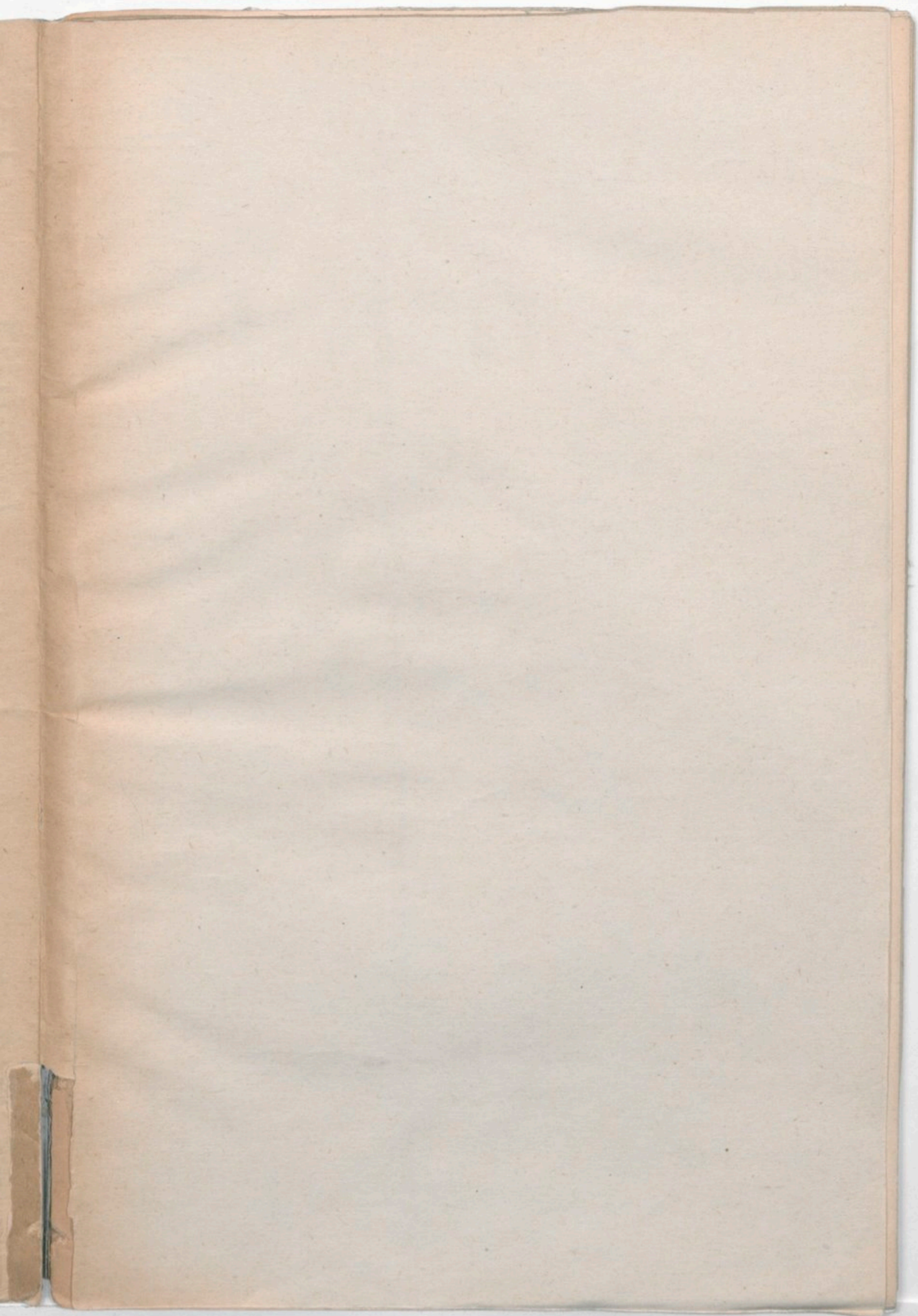
6/ L'utilisateur s'engage à respecter les présentes conditions d'utilisation ainsi que la législation en vigueur, notamment en matière de propriété intellectuelle. En cas de non respect de ces dispositions, il est notamment passible d'une amende prévue par la loi du 17 juillet 1978.

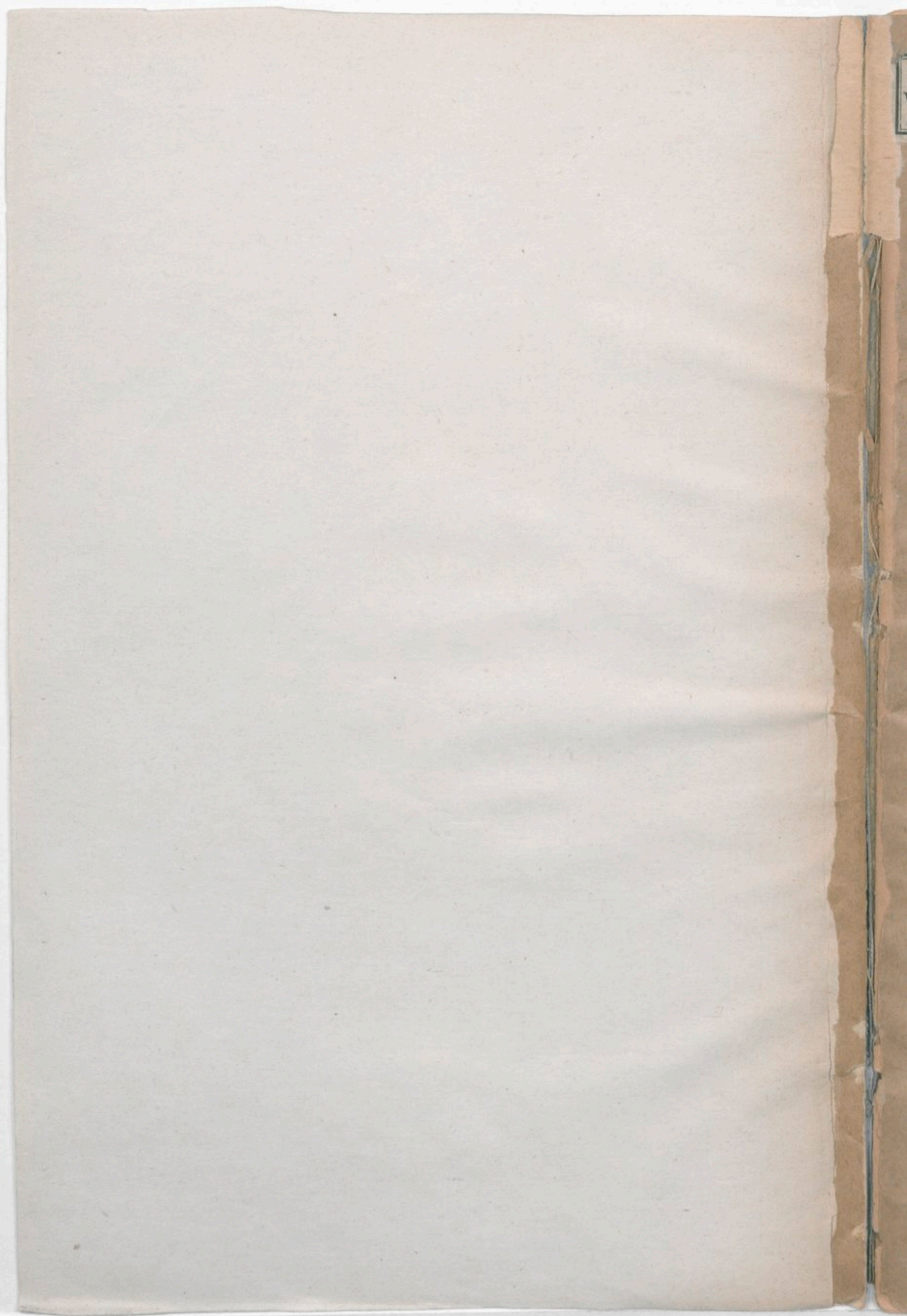
7/ Pour obtenir un document de Gallica en haute définition, contacter utilisationcommerciale@bnf.fr.

INVENTAIRE

V⁸
m-c-235







INVENTAIRE
Vm 8-235

Cordial Hommage à mon Ami et Maître MASSENET



L'A. B. C.



du

VIOLON

PAR

L. PLANEL

*Chevalier de la Légion d'Honneur
Officier de l'Instruction Publique*

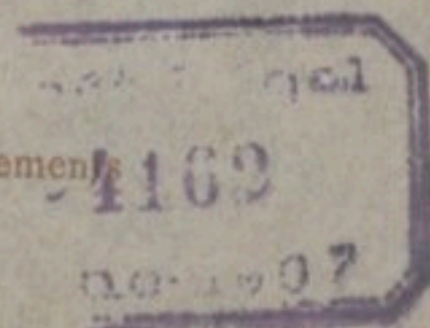
Prix net : 2 fr.



Paris, HACHETTE & C^{ie}, Éditeurs,
79, Boulevard Saint-Germain

Tous droits d'exécution, de traduction, de reproduction et d'arrangement
réservés pour tous pays, y compris la Suède, la Norvège,
le Danemark et la Hollande.

1907 150



© B. H. C.

1904

NEW

10

Cordial Hommage à mon Ami et Maître MASSENET



L'A. B. C.



du

VIOLON

PAR

L. PLANEL

*Chevalier de la Légion d'Honneur
Officier de l'Instruction Publique*

Prix net : 2 fr.

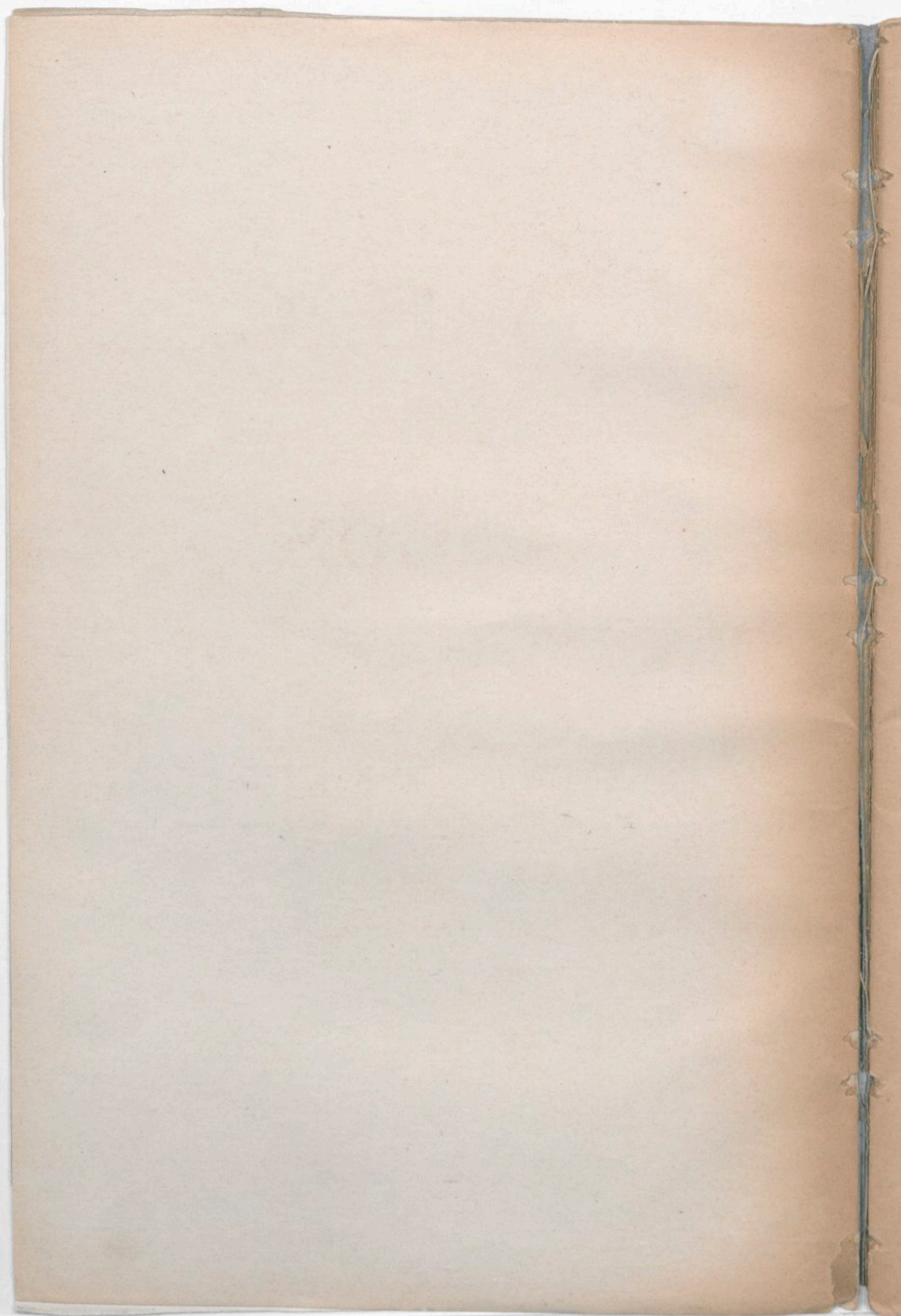


**Paris, HACHETTE & C^{ie}, Éditeurs,
79, Boulevard Saint-Germain**

Tous droits d'exécution, de traduction, de reproduction et d'arrangements
réservés pour tous pays, y compris la Suède, la Norvège,
le Danemark et la Hollande.

V^m 8
Vm - c 235

1907



Paris mai 1904.



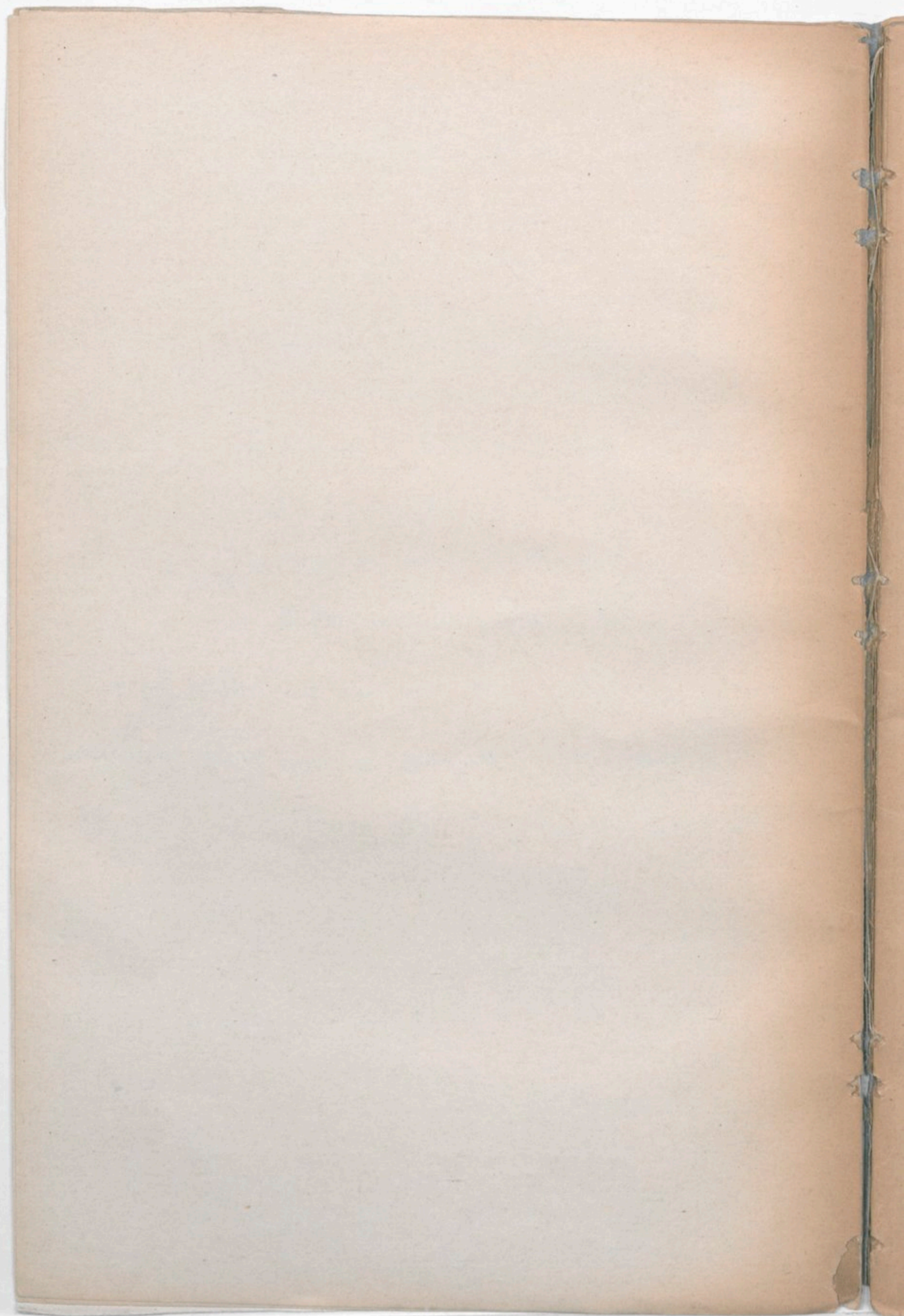
Mon cher ami.

J'ai vous remercie d'avoir bien
voulu me dire votre petit
methode de votre si parfaite et
si utile. J'ai pris le plus
vif intérêt à la parcourir
et je suis persuadé qu'elle

rendra les plus riches services aux débutants
pour lesquels vous l'avez écrite avec votre compétence
votre grand talent et votre autorité.

Très amicalement

J. Massenet



CONSEILS

EN MUSIQUE, particulièrement, le commencement des études est la base absolue pour arriver à un bon résultat; on ne saurait donc prendre trop de précautions afin de ne pas perdre un temps précieux et, par cela même les élèves, suivant une direction intelligente, travailleront avec plus de plaisir et de satisfaction au lieu de se laisser aller au découragement comme il arrive beaucoup trop souvent.

Les méthodes, qui existent étant, à mon avis, beaucoup trop fortes et par conséquent incompréhensibles pour les élèves de tout premier début, j'ai pensé qu'on pourrait rendre le travail beaucoup plus facile, et c'est ce que j'ai essayé de démontrer par cette méthode préparatoire que j'appellerai l'A. B. C. du violon et qui doit servir d'acheminement vers les études des maîtres.

La première condition pour le violon, c'est d'avoir un bon et joli son; or, cela ne dépend exclusivement que de la tenue et surtout de l'archet, par conséquent du bras droit.

Donc, avant tout, pour ne pas être arrêté par la suite, il faut s'occuper du bras droit et arriver à lui donner beaucoup de souplesse ainsi qu'au poignet; de cette façon, on obtient un bon son sur le violon. C'est pourquoi je recommanderai beaucoup d'exercices sur les quatre cordes à vides, ce qui permet de s'occuper exclusivement de l'archet qu'on arrive alors à bien manier; après cela, on s'occupera des doigts dont la vélocité s'obtient toujours par le travail. Tirant alors une jolie sonorité de son violon, l'élève travaille avec plus d'ardeur et arrivera en très peu de temps à jouer très agréablement.

Il faut également s'attacher beaucoup à la justesse, et, pour cela, préparer l'oreille à posséder les divers sons des notes de la gamme et y apporter avec les instruments à cordes, une continuelle attention, car surtout, c'est l'oreille qui guide pour la justesse, et la justesse contribue à la qualité du son et à la sonorité.

Voilà le-but de cette petite méthode élémentaire après laquelle les élèves pourront, ainsi que je le dis plus haut, continuer par les études des maîtres tels que Kreutzer, Furillo, de Bériot, etc., etc.

Je recommande aussi à toute personne voulant apprendre un instrument, de commencer par le solfège avant tout. Les études sur l'instrument qu'on aura choisi seront par cela même plus faciles, plus agréables et beaucoup plus profitables, l'élève n'ayant plus à s'occuper de la lecture des notes.

Pour l'accord du Violon

Il y a quatre cordes au violon: la première appelée le *mi* ou chanterelle, la deuxième appelée *la*, la troisième appelée *ré* et la quatrième appelée *sol*.

Avoir bien soin avant tout de bien accorder son violon avant de commencer à travailler; pour cela, il est nécessaire d'avoir un diapason qui vous donne le *la*, car c'est avec le *la* qu'on accorde le violon. Avec le *la* vous accordez le *ré*, avec le *ré* vous accordez le *sol* et enfin pour finir vous reprenez le *la* avec le *mi* ou chanterelle.

Tenir l'archet assez tendu, mais pas trop, de façon à ce qu'étant au milieu de l'archet et en appuyant un peu fortement, la baguette touche le crin, sans quoi le son serait mou; de même si l'archet est trop tendu, ce serait alors le contraire, c'est-à-dire qu'on aurait un son dur. Avoir bien soin de tenir l'archet entre le chevalet et la touche, car plus on approche du chevalet plus le son devient dur.



Cliché Du Guy.

Pour la tenue du Violon

Le violon bien horizontalement, un peu incliné à droite et sans raideur entre le pouce et l'index de la main gauche et le menton à gauche du cordier, le coude du bras gauche tourné bien en dedans, bien se poser sur les deux pieds mais avec le poids du corps portant sur la jambe gauche de façon que le bras droit soit bien libre.

Tenir l'archet bien droit d'un bout à l'autre parallèlement au chevalet.

Incliner un peu la baguette vers la touche, arrondir un peu le poignet lorsqu'on attaque en tirant avec le talon de l'archet un peu en dedans et la pointe en dehors. Avoir constamment le bras droit souple et bien flexible à toutes les jointures et le coude toujours en bas, ne jamais le lever.

Avoir bien soin de mettre la musique bien en face et à la hauteur de la figure; cela servira de guide pour la tenue

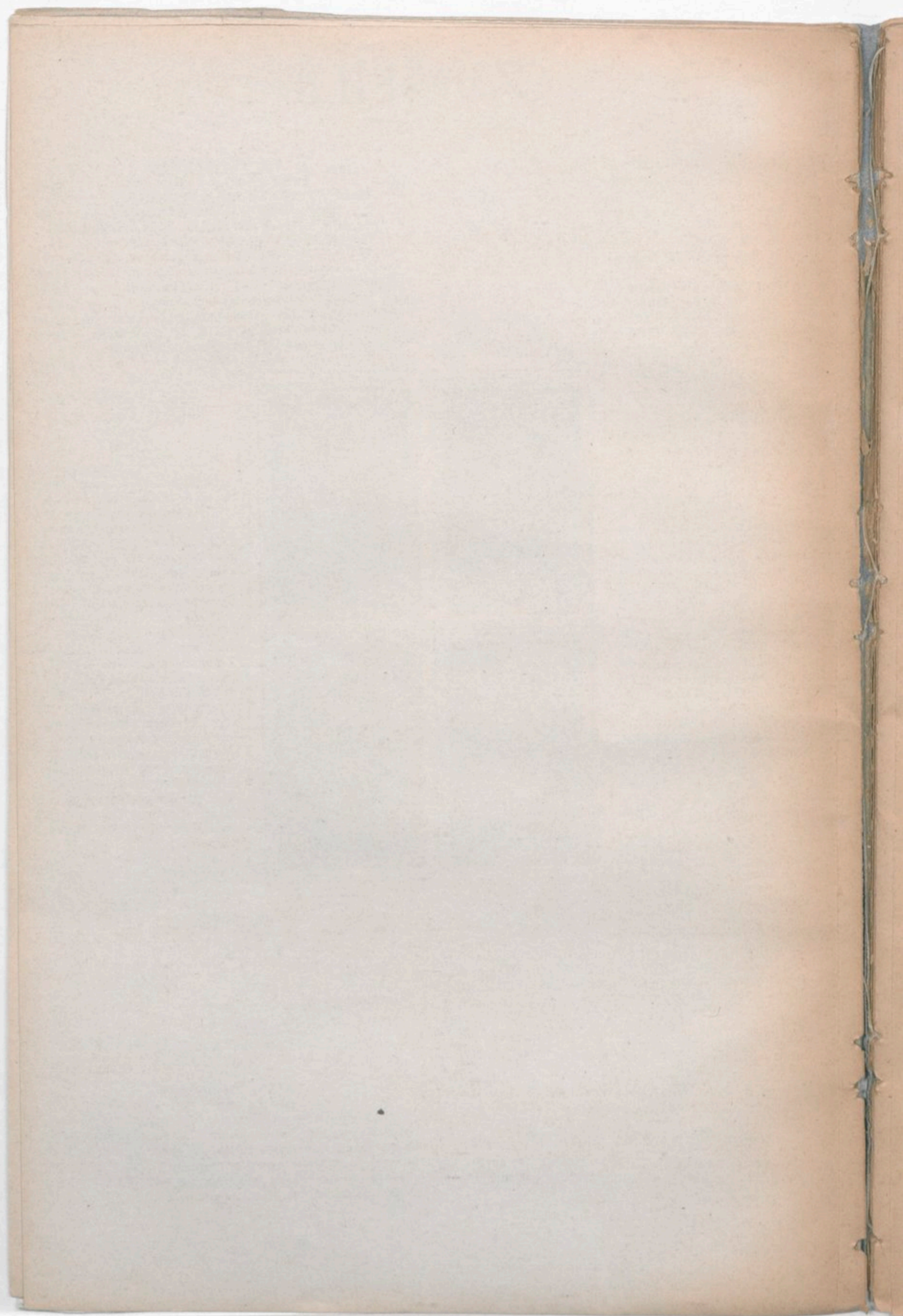
du violon, qui doit toujours être droit: plutôt lever que baisser.

Donc, résumons :

- 1° *Maintien irréprochable.*
- 2° *Accord parfait du violon.*
- 3° *Un excellent bras droit.*
- 4° *Bonne tenue de la main gauche et des doigts.*

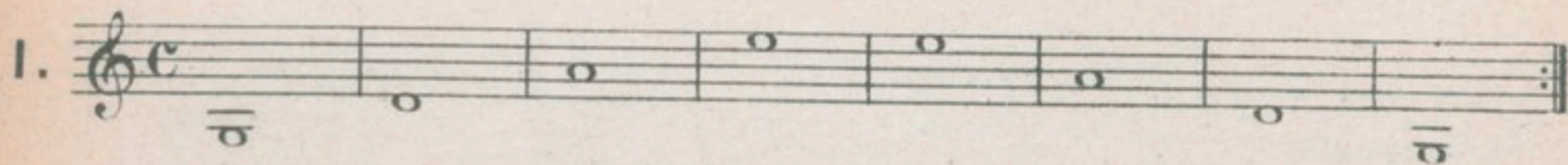
Pour la mesure

Il est de toute nécessité de bien compter et mesurer, quels que soient les exercices, autant que possible mentalement, et si on se sert du pied droit quelquefois pour battre la mesure ce qui serait préférable de ne pas faire, en tous cas, le faire le plus discrètement possible, cela nuisant à la tenue.

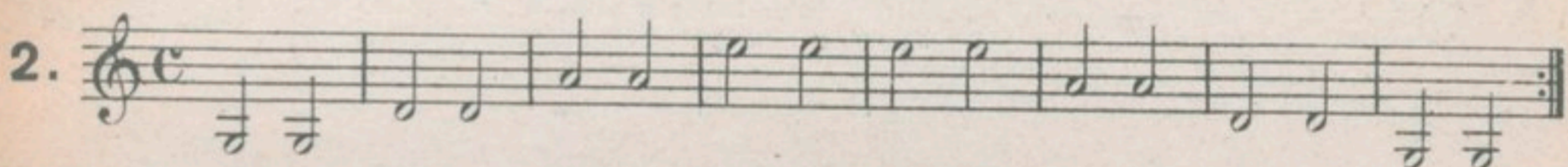


Tirez \sqcup
Poussez \vee

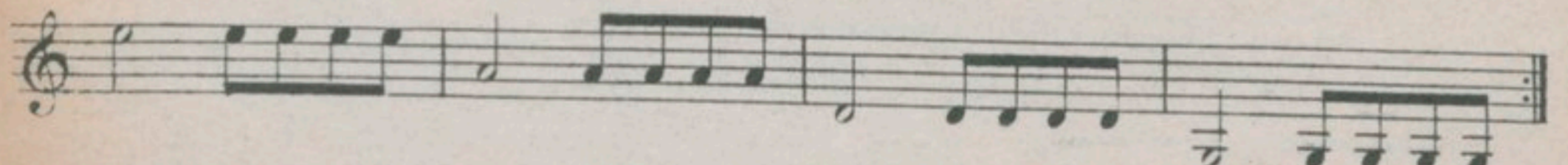
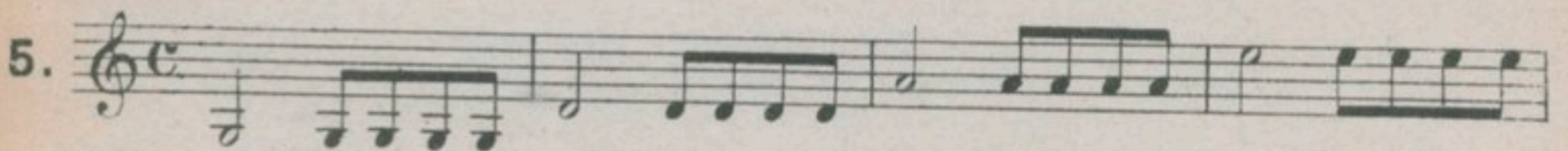
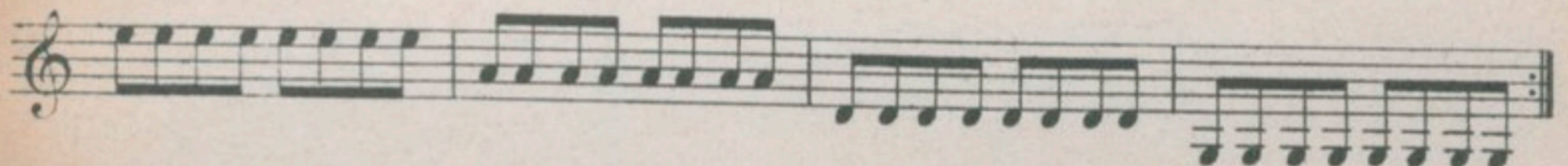
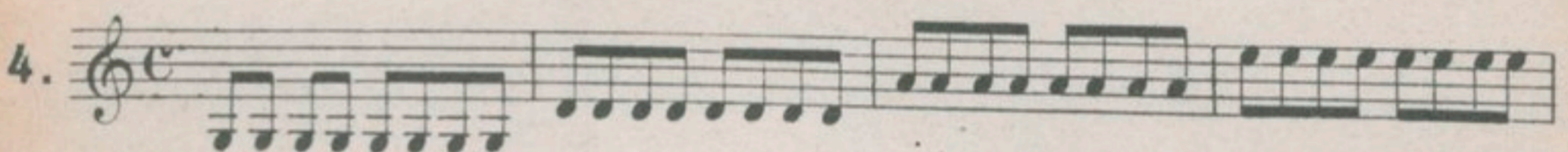
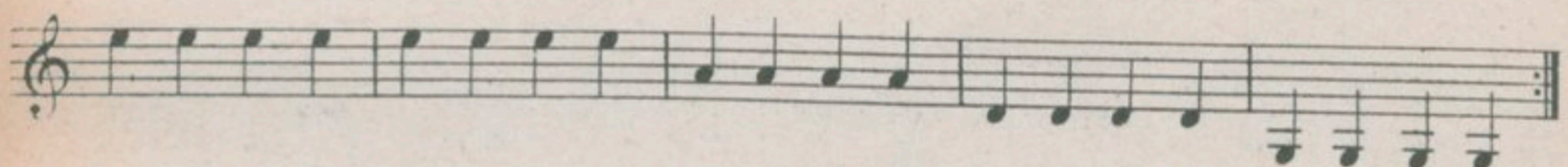
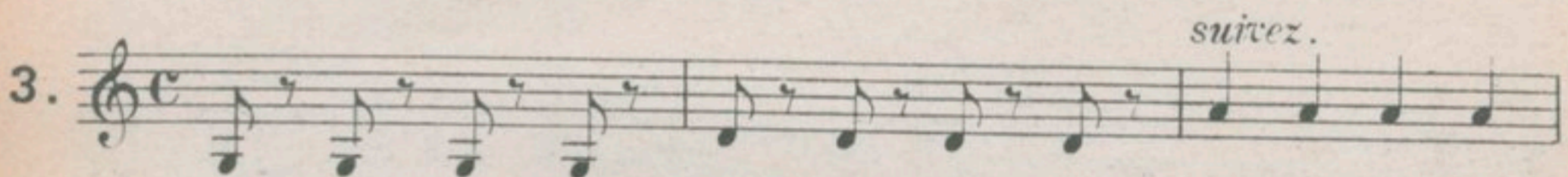
Faire cet exercice d'un bout à l'autre de l'archet, très lentement, avec un *crescendo* au milieu de l'archet.

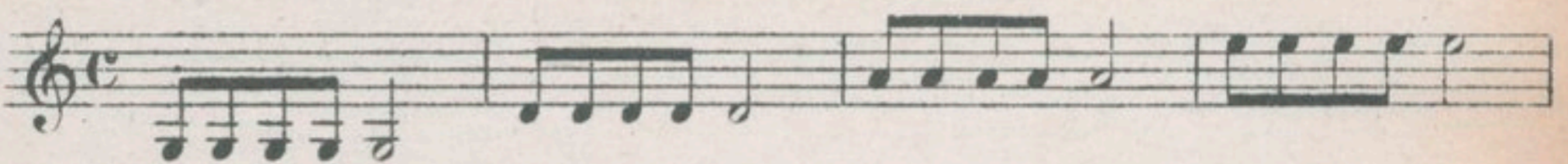
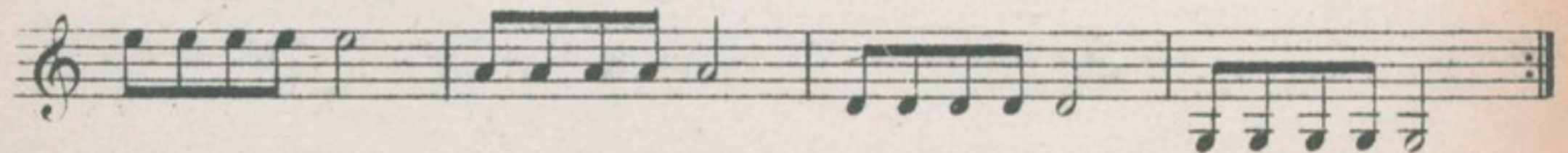


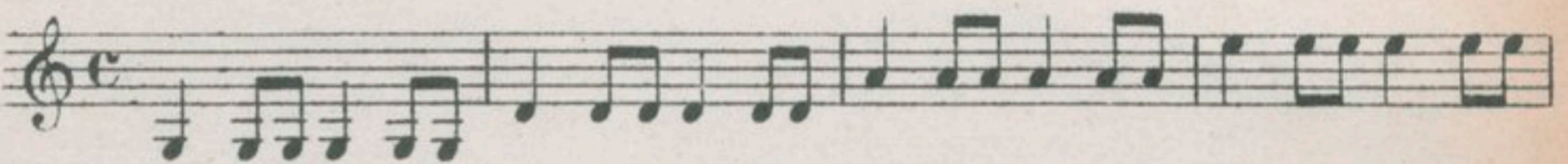
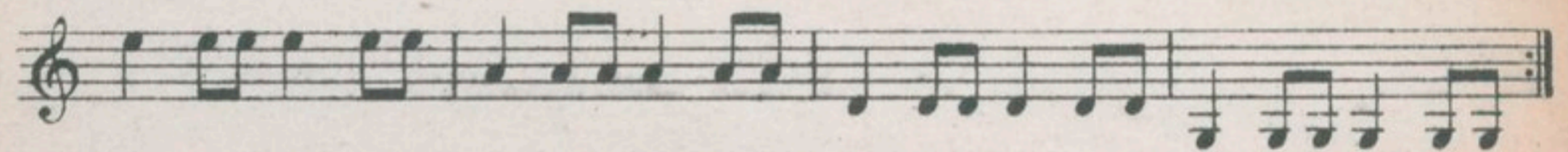
Très lentement en commençant, l'archet à la corde, en allant du talon à la pointe. Faire la reprise de ces exercices plusieurs fois.

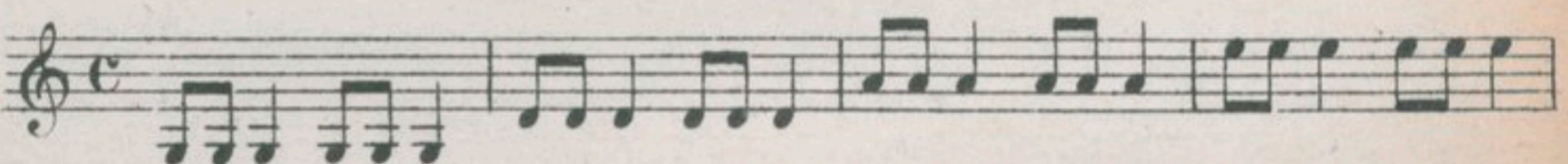
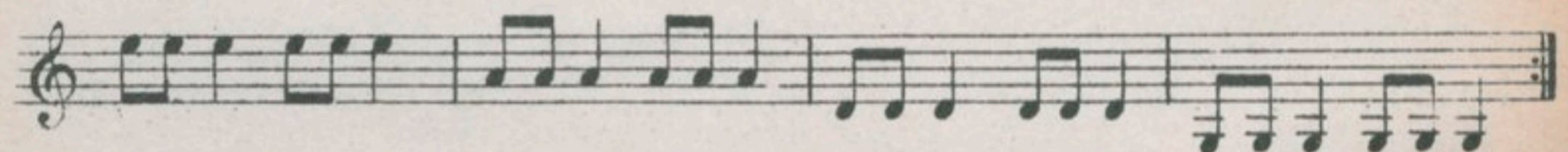


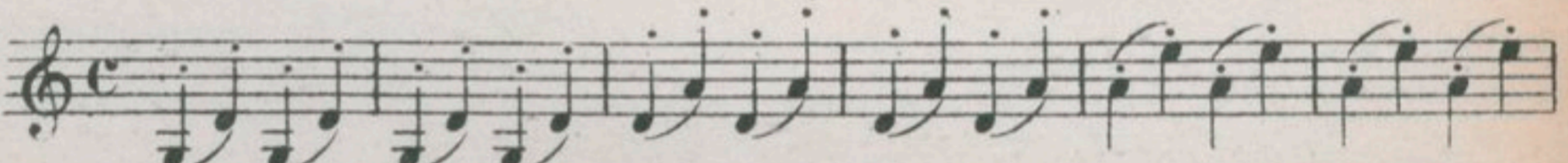

Tirer et pousser l'archet dans toute sa longueur et l'arrêter à chaque silence *sans le lever.*



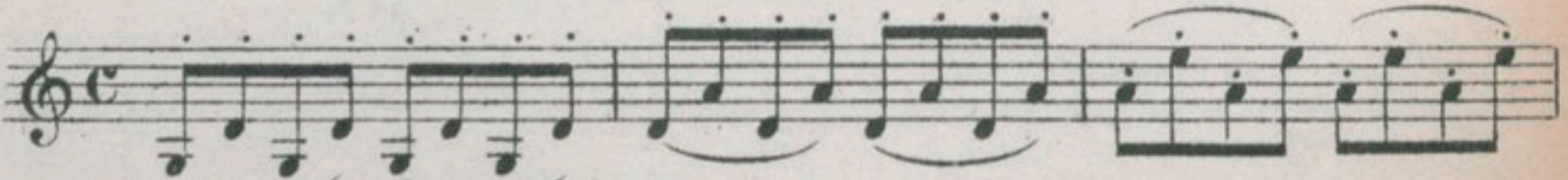
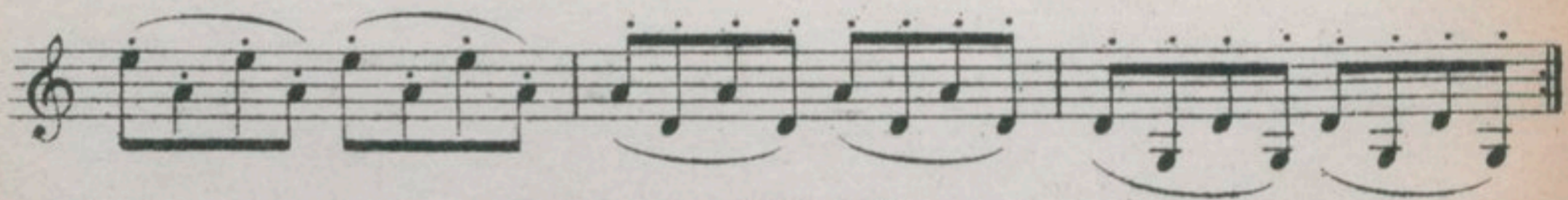
6.  

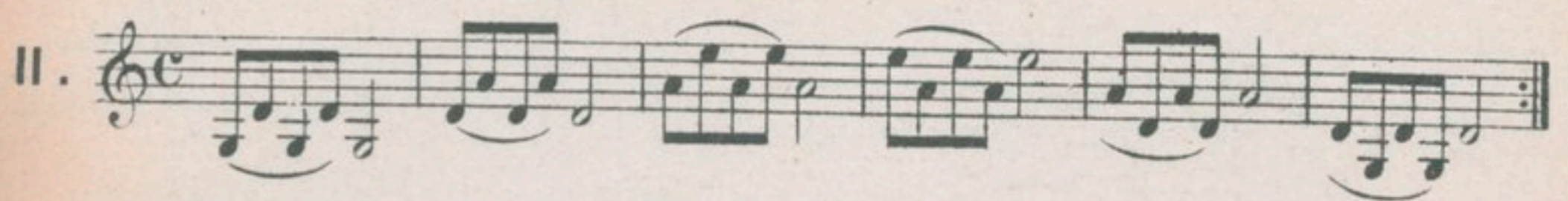
7.  

8.  

9.  

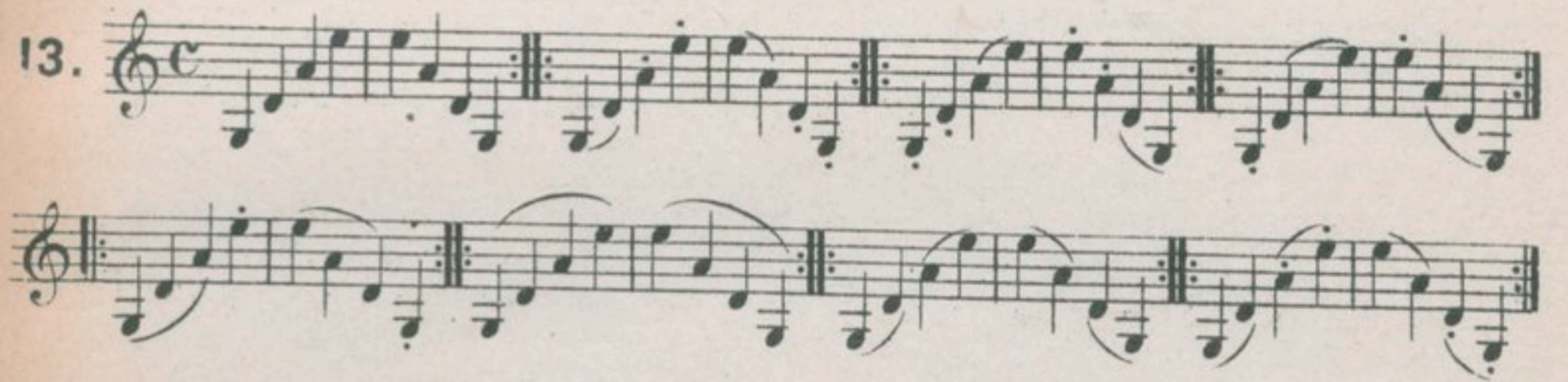
Diviser *également* l'archet par groupe de quatre notes.

10.  

11. 

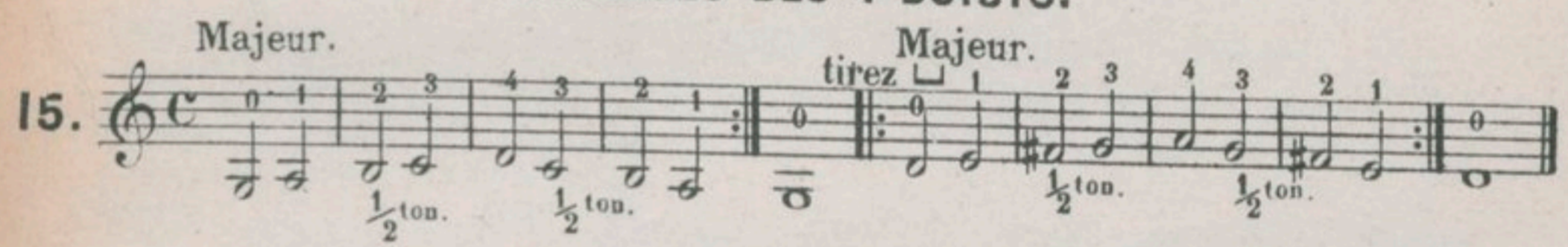
12. 

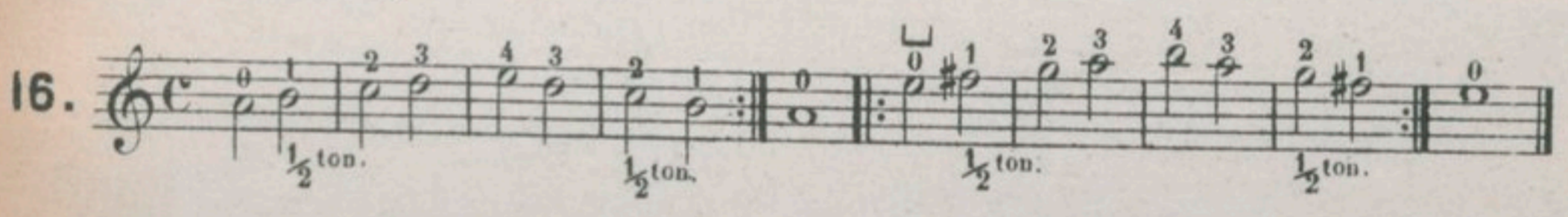
Chaque note bien attaquée et martelée au talon et à la pointe de l'archet. L'attaque faite, filer de suite pour ne pas écraser le son.

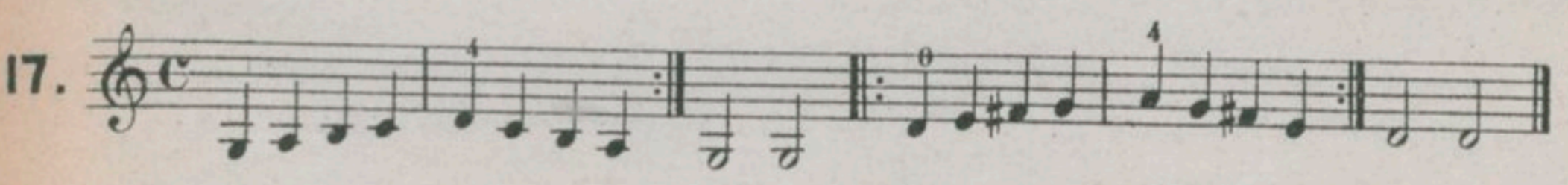
13. 

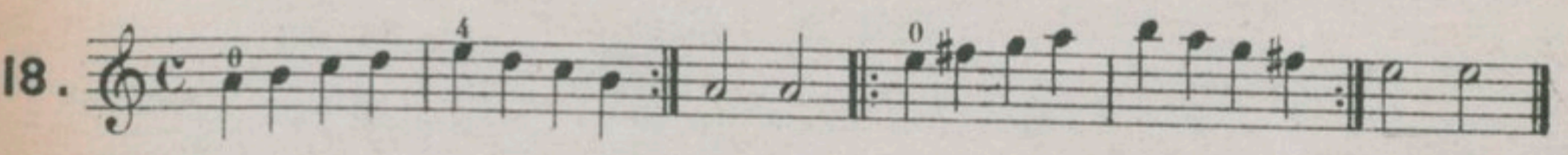
14. 

EXERCICES DES 4 DOIGTS.

15. 

16. 

17. 

18. 

Jouer cet exercice la première fois en détachant toutes les notes; puis en liant quatre par quatre, et pour terminer, huit par huit.

19.



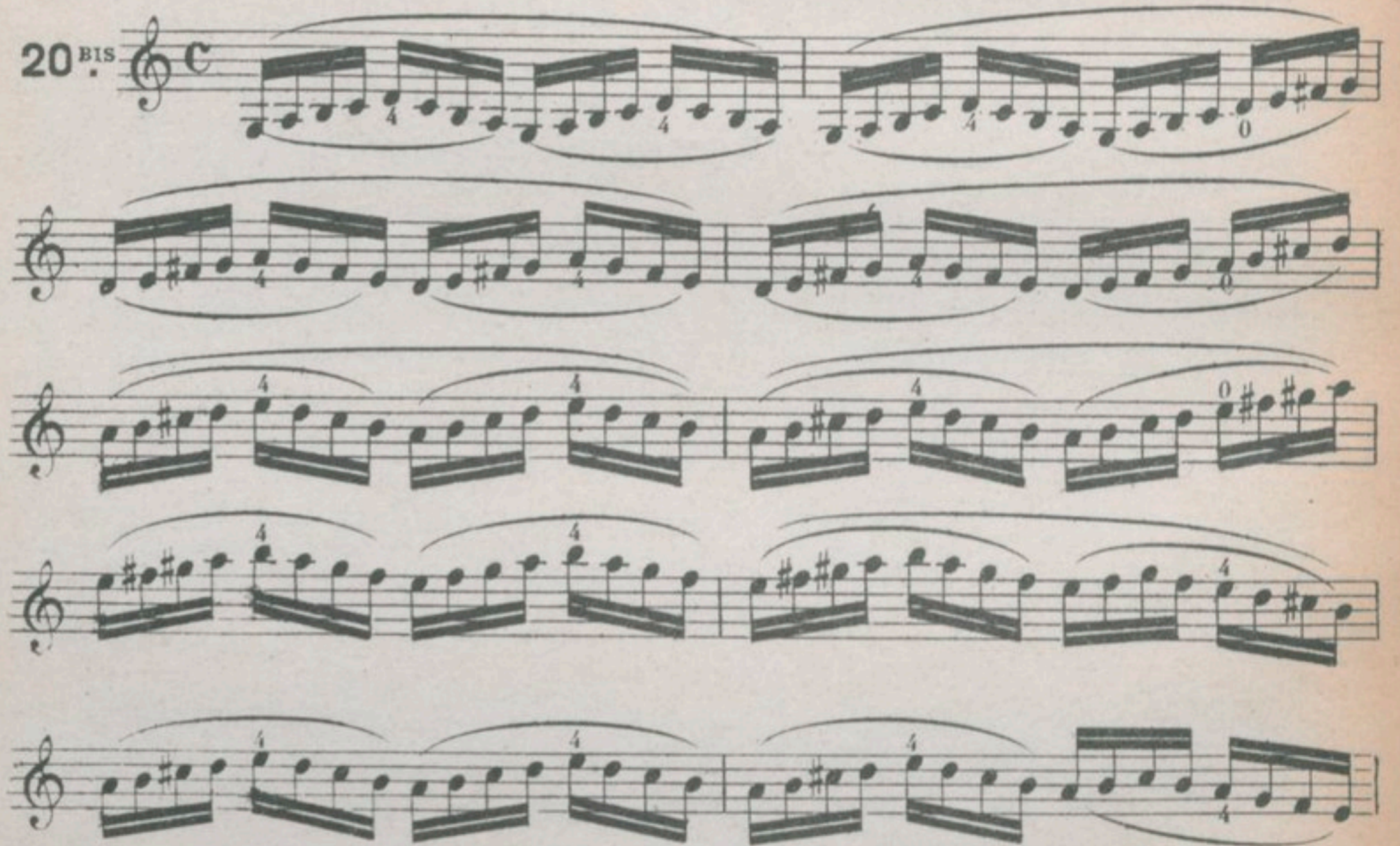
The first system of exercise 19 consists of four staves of music in C major, common time. The first staff begins with a treble clef and a common time signature. It contains four measures of music, each starting with a four-measure slur and a '4' above it, indicating a four-measure phrase. The notes are: G4-A4-B4-C5, A4-B4-C5-D5, G4-A4-B4-C5, and G4-A4-B4-C5. The second staff continues with four measures: D5-E5-F5-G5, E5-F5-G5-A5, D5-E5-F5-G5, and D5-E5-F5-G5. The third staff continues with four measures: A4-B4-C5-D5, E5-F5-G5-A5, D5-E5-F5-G5, and D5-E5-F5-G5. The fourth staff continues with four measures: A4-B4-C5-D5, E5-F5-G5-A5, D5-E5-F5-G5, and D5-E5-F5-G5.

20.



The first system of exercise 20 consists of three staves of music in C major, common time. The first staff begins with a treble clef and a common time signature. It contains four measures of music, each starting with a four-measure slur and a '4' above it. The notes are: G4-A4-B4-C5, A4-B4-C5-D5, G4-A4-B4-C5, and G4-A4-B4-C5. The second staff continues with four measures: D5-E5-F5-G5, E5-F5-G5-A5, D5-E5-F5-G5, and D5-E5-F5-G5. The third staff continues with four measures: A4-B4-C5-D5, E5-F5-G5-A5, D5-E5-F5-G5, and D5-E5-F5-G5.

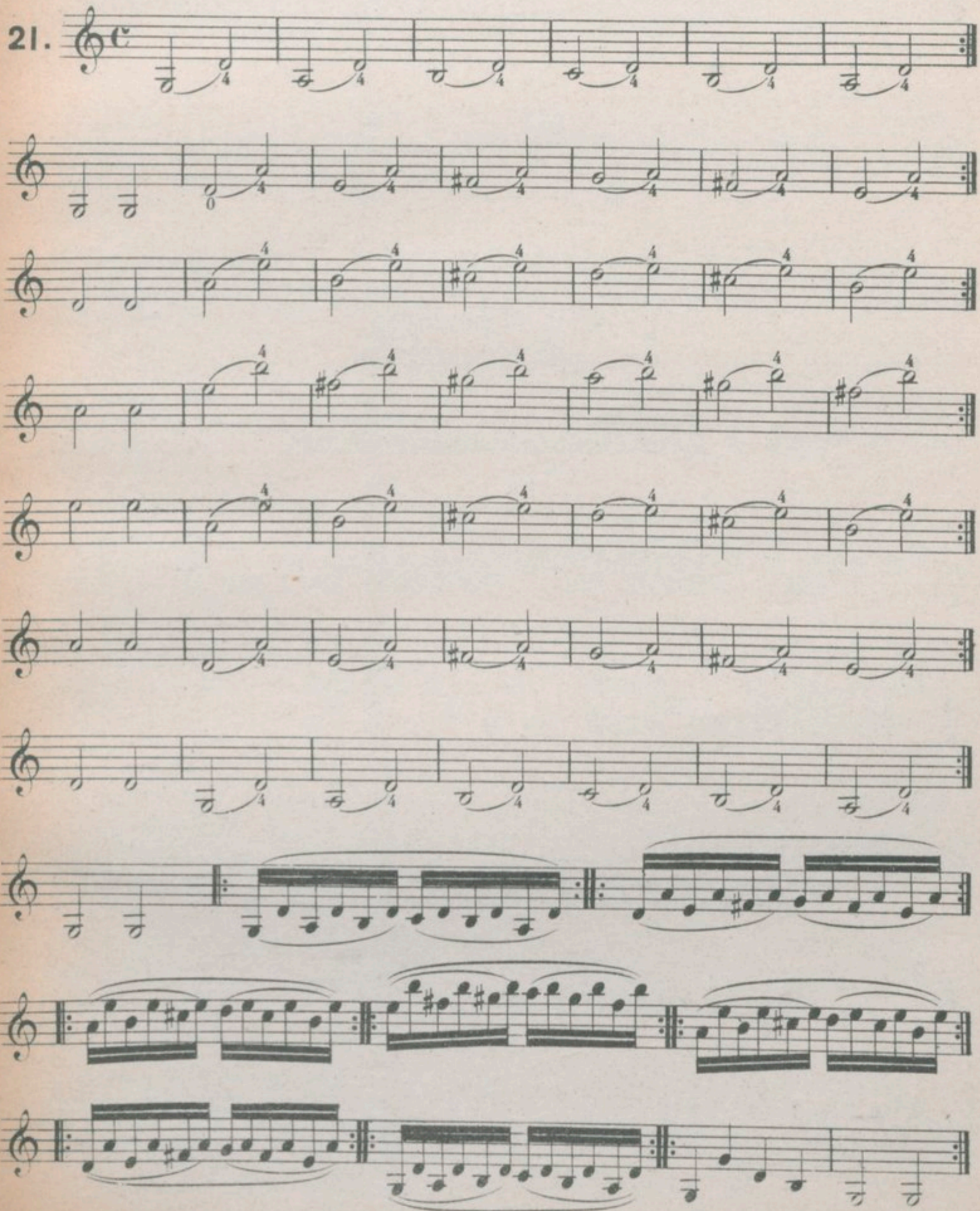
20^{BIS}



The first system of exercise 20 bis consists of five staves of music in C major, common time. The first staff begins with a treble clef and a common time signature. It contains four measures of music, each starting with a four-measure slur and a '4' above it. The notes are: G4-A4-B4-C5, A4-B4-C5-D5, G4-A4-B4-C5, and G4-A4-B4-C5. The second staff continues with four measures: D5-E5-F5-G5, E5-F5-G5-A5, D5-E5-F5-G5, and D5-E5-F5-G5. The third staff continues with four measures: A4-B4-C5-D5, E5-F5-G5-A5, D5-E5-F5-G5, and D5-E5-F5-G5. The fourth staff continues with four measures: A4-B4-C5-D5, E5-F5-G5-A5, D5-E5-F5-G5, and D5-E5-F5-G5. The fifth staff continues with four measures: A4-B4-C5-D5, E5-F5-G5-A5, D5-E5-F5-G5, and D5-E5-F5-G5.



Cet exercice sert à donner de la force au petit doigt; il faut avoir soin de le faire tomber comme un marteau, de façon à obtenir de la fermeté et de la netteté.



Gamme de Sol Majeur.

22.

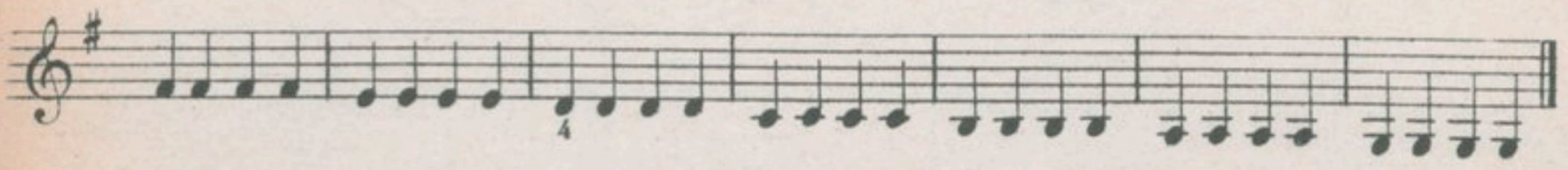
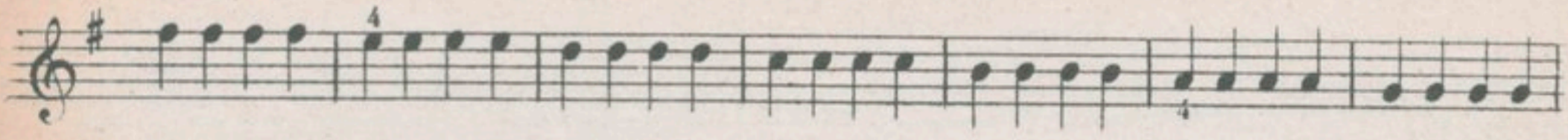
Exercise 22 consists of four staves of music in G major (one sharp) and common time. The first staff shows the ascending scale with fingerings: 0, 2, 3, 4, 0, 2, 3, 4. The second staff shows the descending scale with fingerings: 0, 2, 3, 4, 0, 2, 3, 4. The third and fourth staves show the ascending and descending scales with a 4-finger fingering for the final notes.

23.

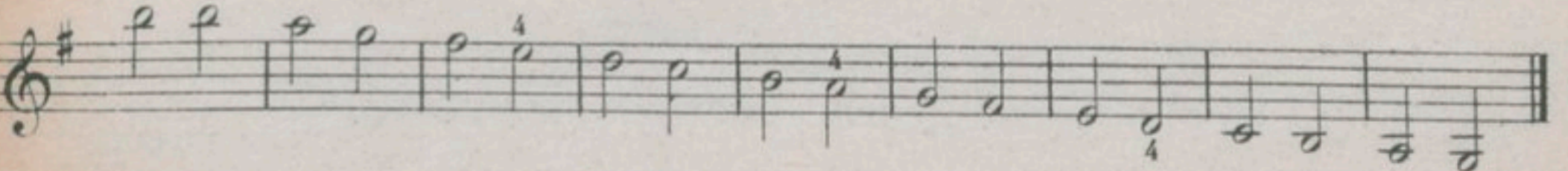
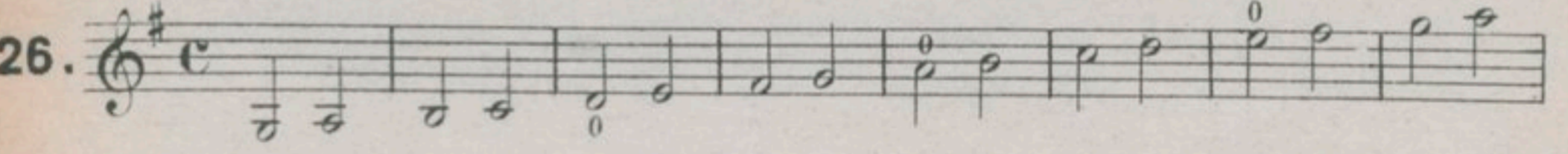
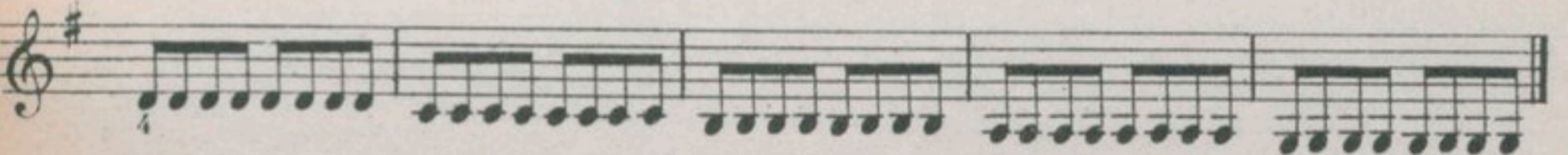
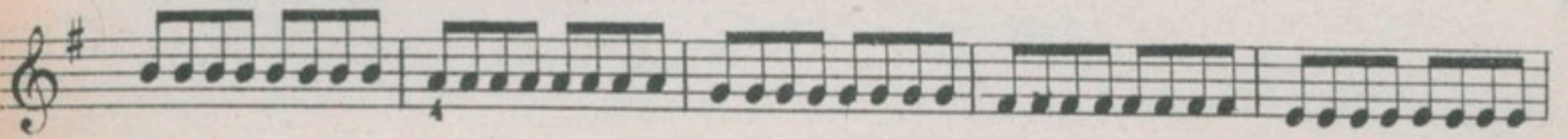
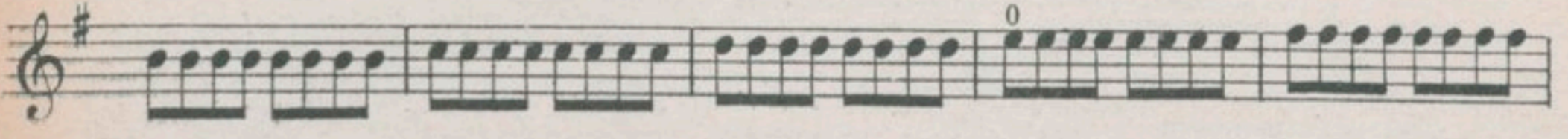
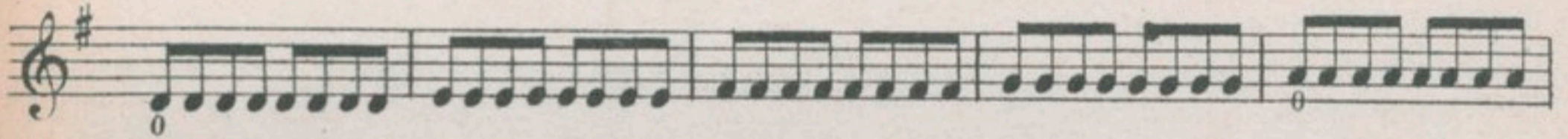
Exercise 23 consists of four staves of music in G major (one sharp) and common time. The first staff shows the ascending scale with fingerings: 4, 0, 2, 3, 4, 0, 2, 3, 4. The second staff shows the descending scale with fingerings: 4, 0, 2, 3, 4, 0, 2, 3, 4. The third and fourth staves show the ascending and descending scales with a 4-finger fingering for the final notes.

24.

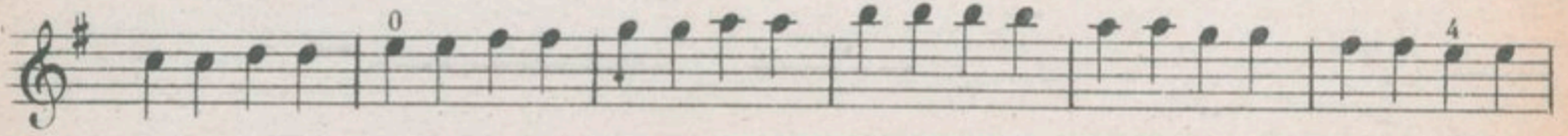
Exercise 24 consists of three staves of music in G major (one sharp) and common time. The first staff shows the ascending scale with fingerings: 0, 2, 3, 4, 0, 2, 3, 4. The second staff shows the descending scale with fingerings: 0, 2, 3, 4, 0, 2, 3, 4. The third staff shows the ascending and descending scales with a 4-finger fingering for the final notes.

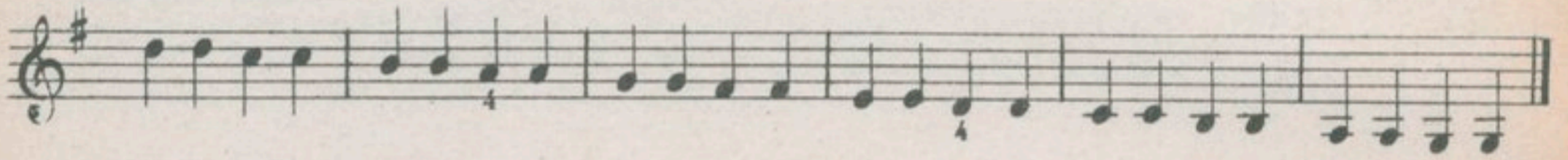


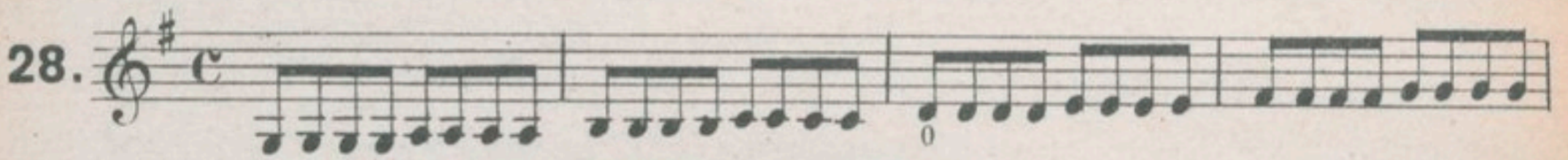
Du milieu de l'archet.

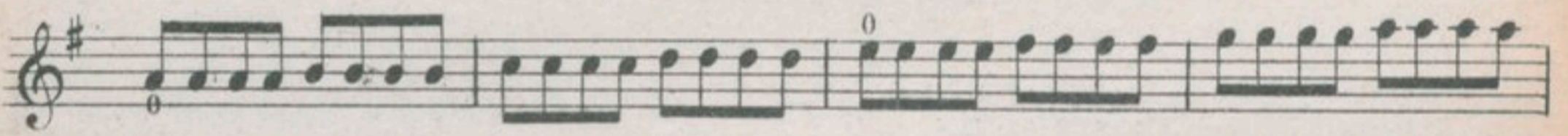


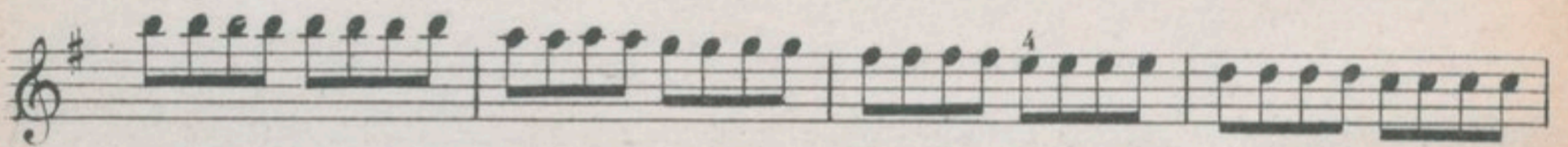
27. 

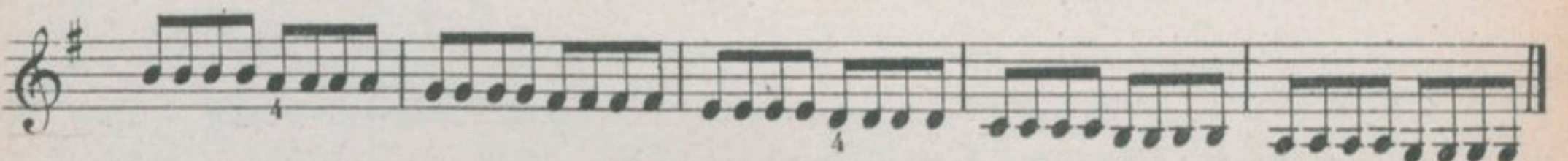


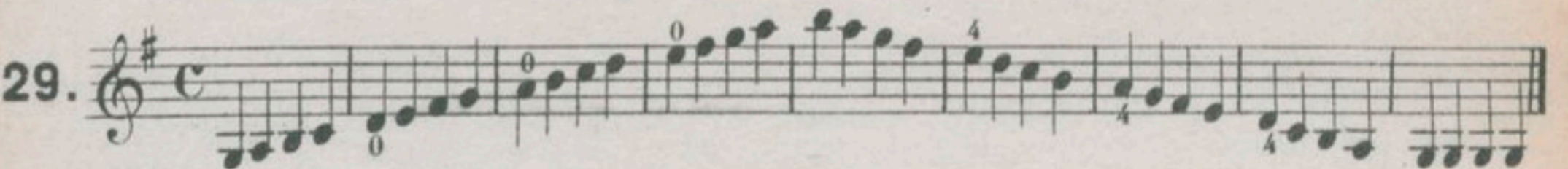


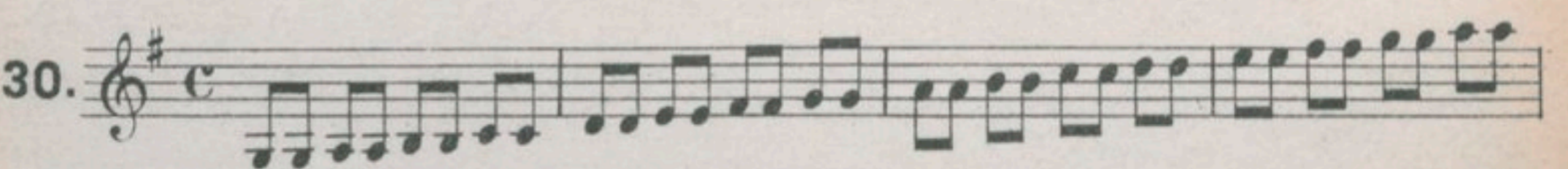
28. 

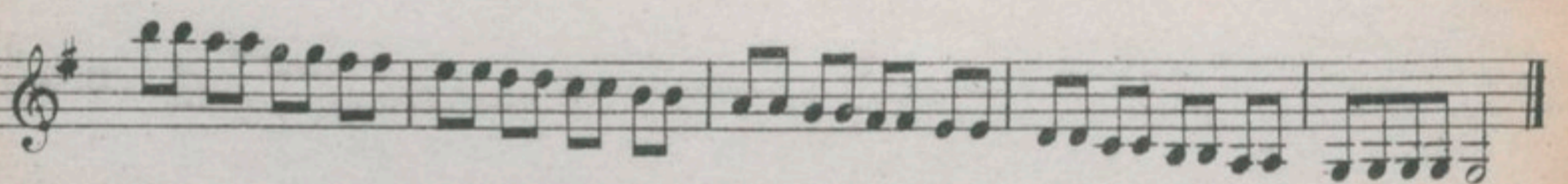






29. 

30. 



31.

Jouer la première fois en détachant toutes les notes; puis en liant quatre par quatre, huit par huit, et pour terminer, seize par seize.

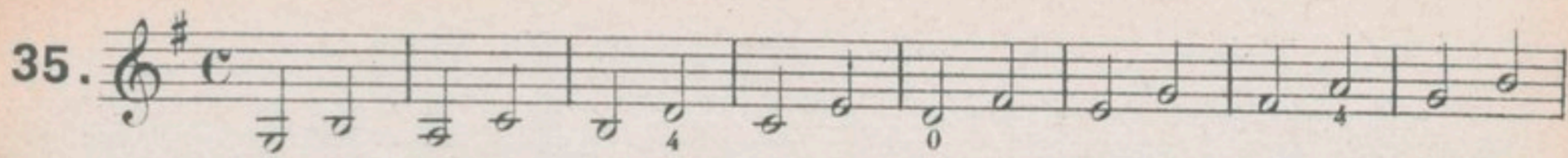
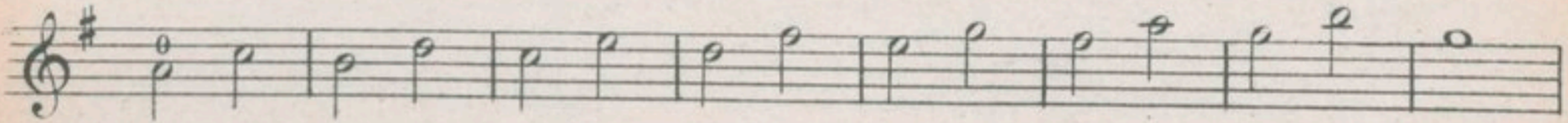
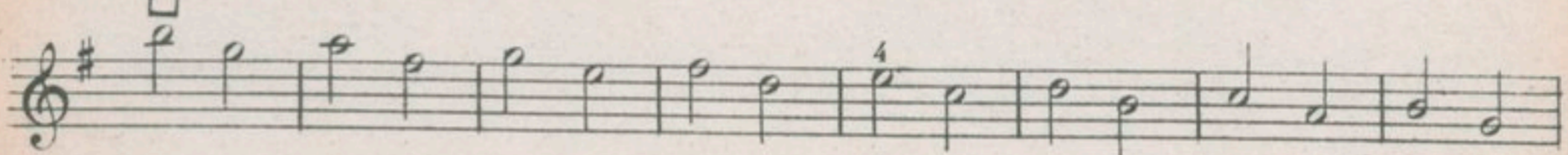
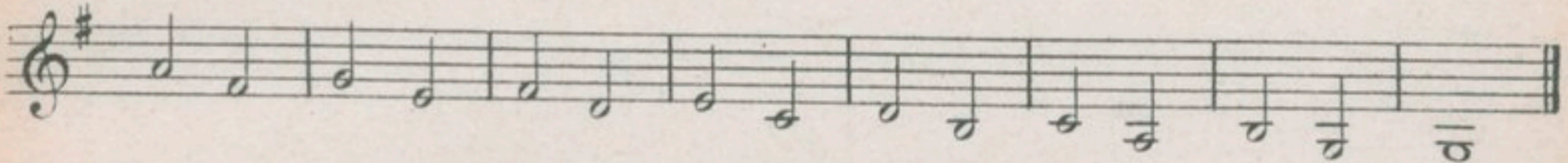
32.

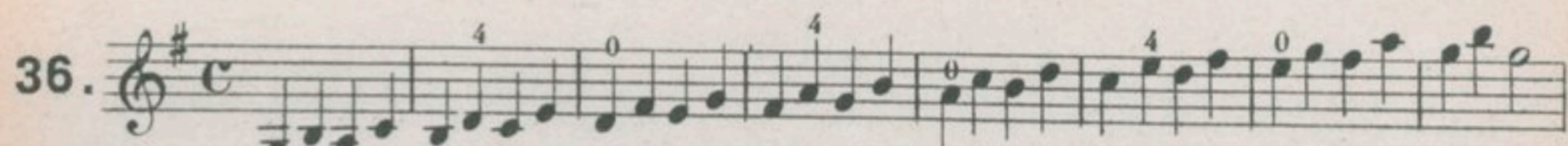
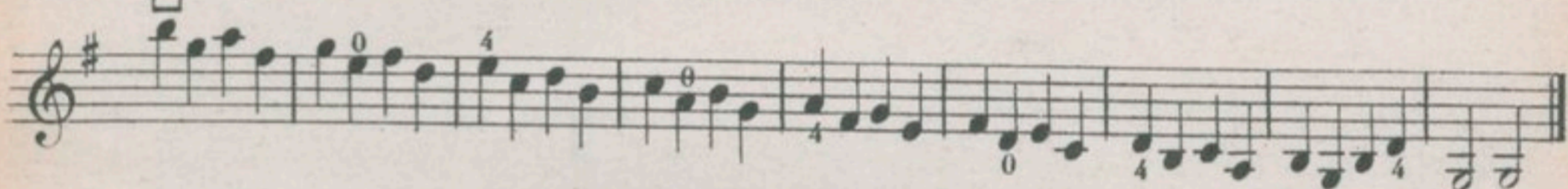
33.

EXERCICES DE TIERCES.

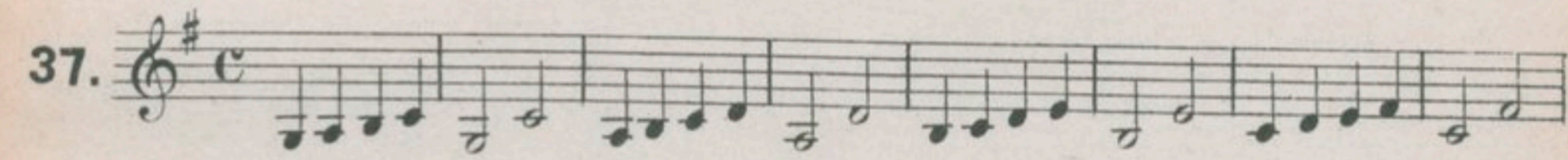
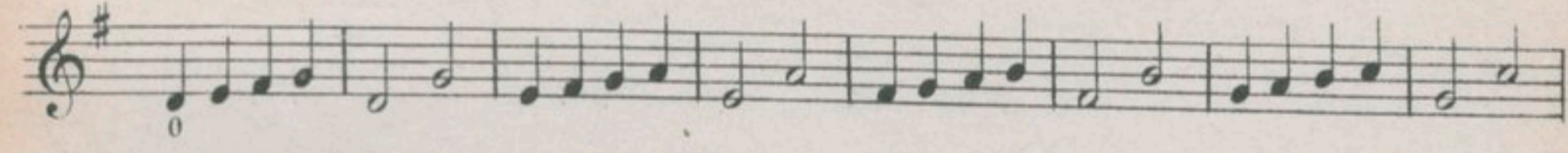
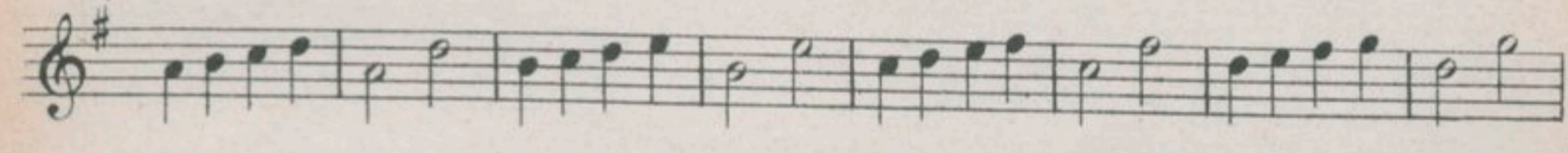
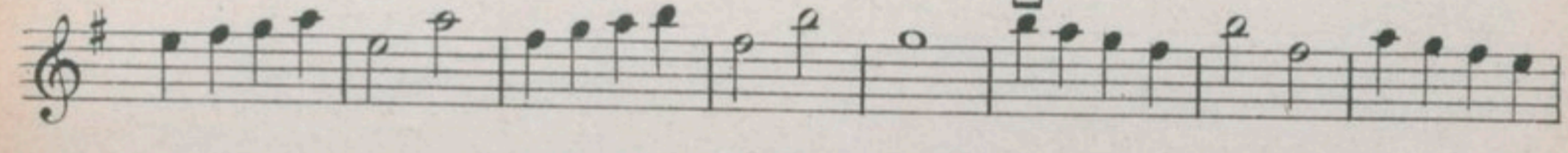
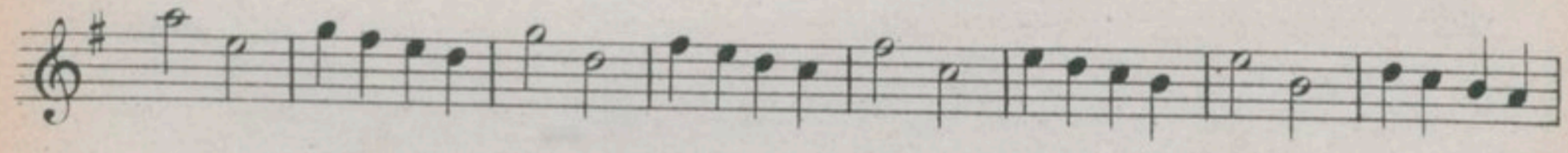
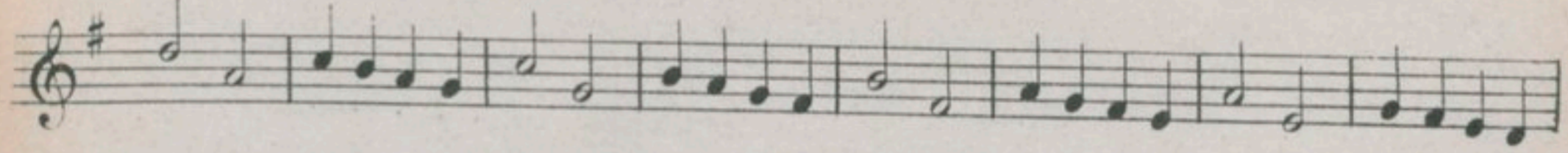
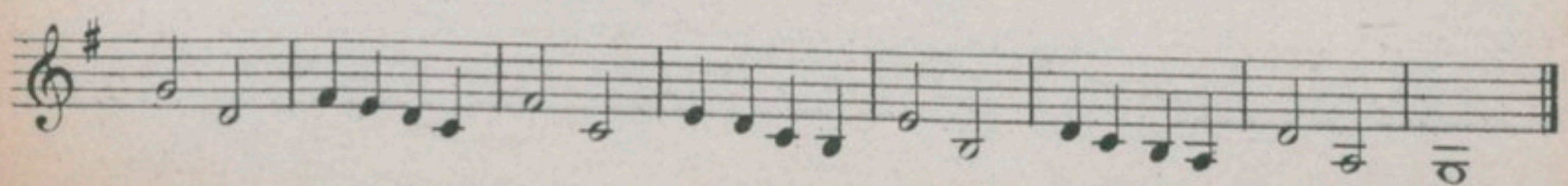
34.

The musical score for exercise 34 consists of 14 staves of music. It is written in G major (one sharp) and common time (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. The music is composed of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. The exercise progresses through various rhythmic patterns, including eighth-note runs, sixteenth-note runs, and dotted rhythms. The final staff concludes with a double bar line.

35.    

36.  

EXERCICES DE QUARTES.

37.       

38.

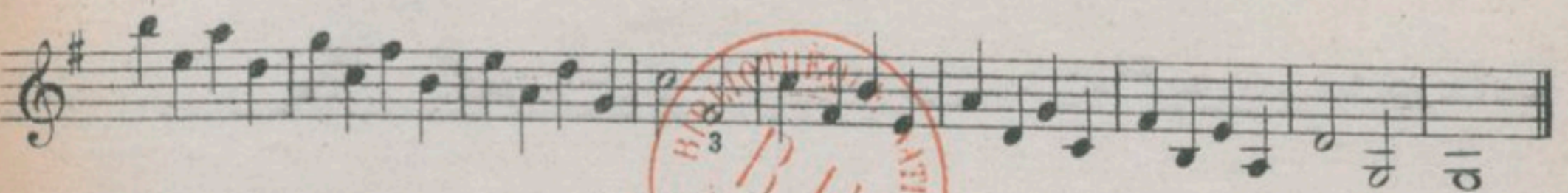
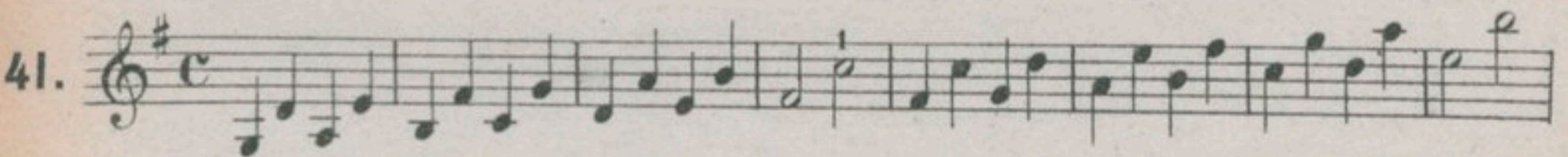
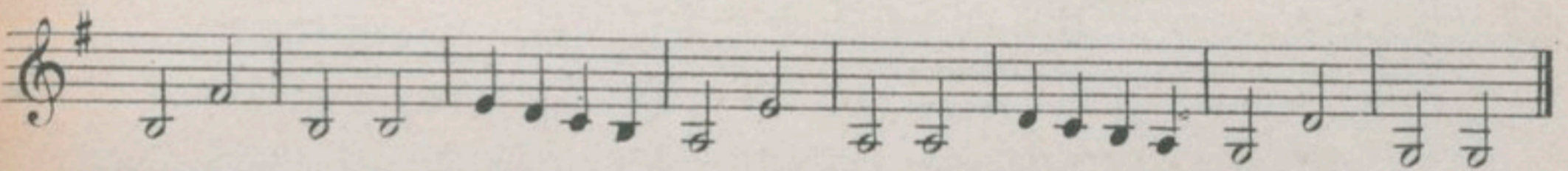
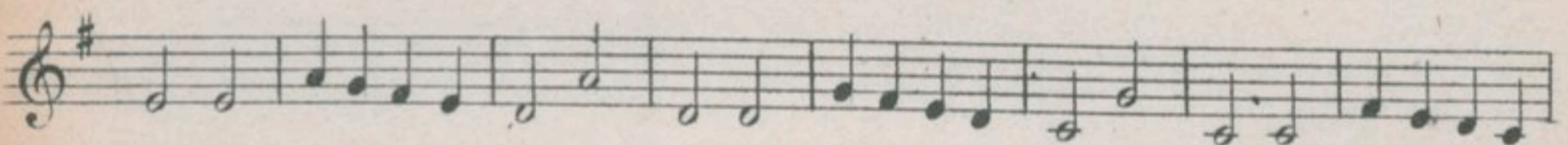
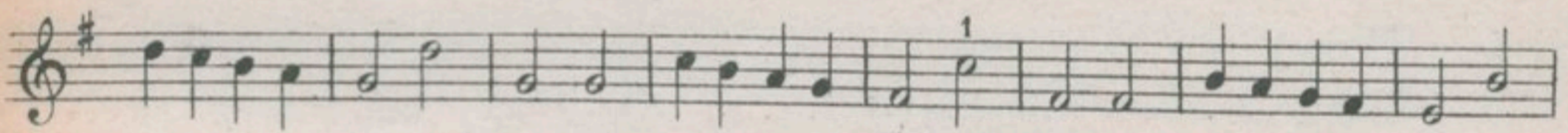
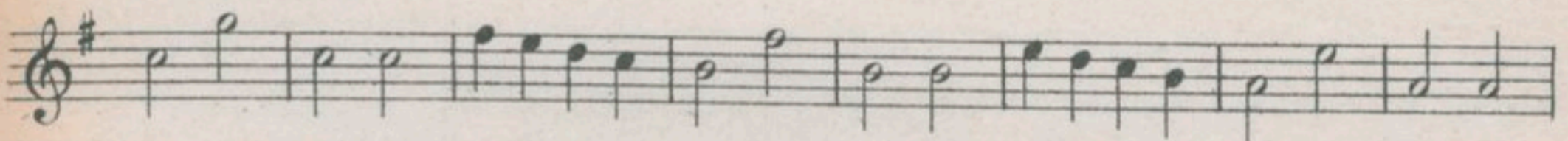
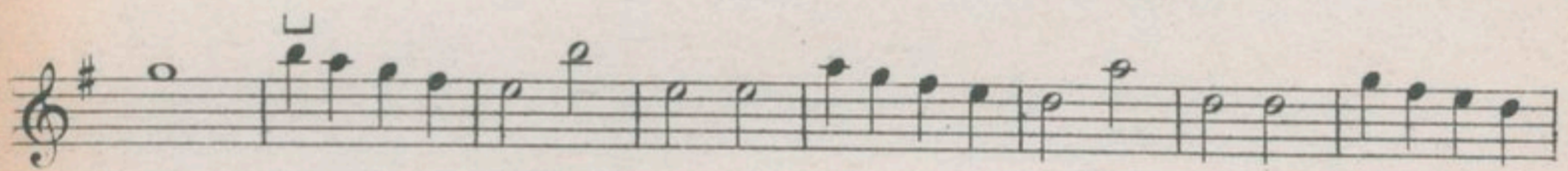
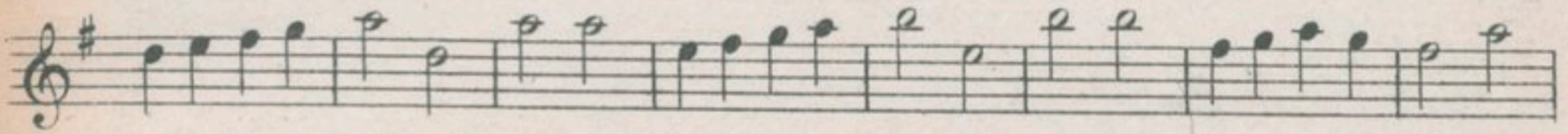
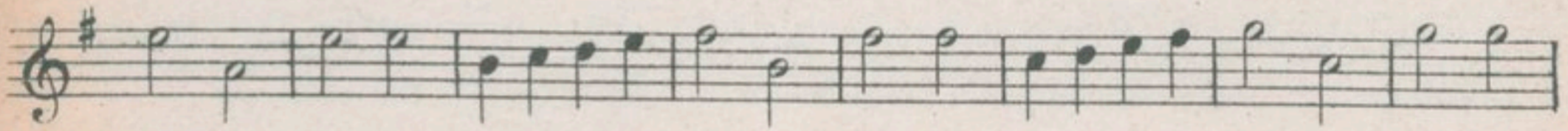
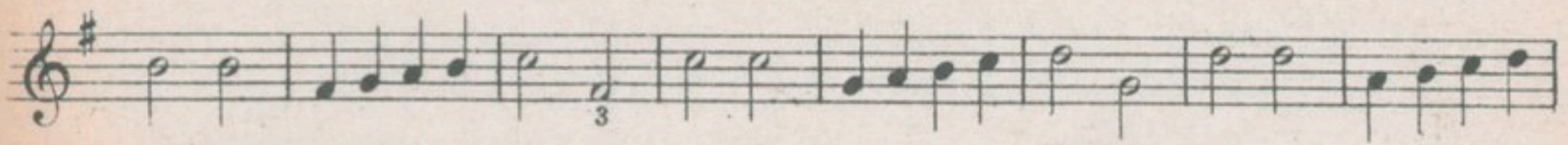
RÉCRÉATION.⁽¹⁾

39. *Andante.*

EXERCICES DE QUINTES.

40.

⁽¹⁾ Cette récréation existe entièrement avec accomp! de Piano.



EXERCICES DE SIXTES.

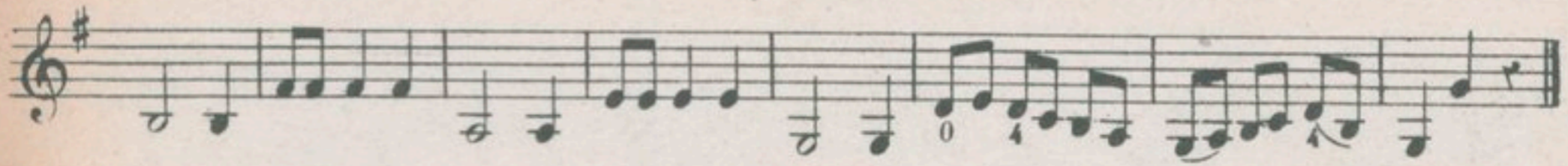
Pour faire les quatre notes pointées ou piquées avec le même coup d'archet, il faut s'arrêter à chaque note, en donnant un coup de poignet en avant, très sec.

42.

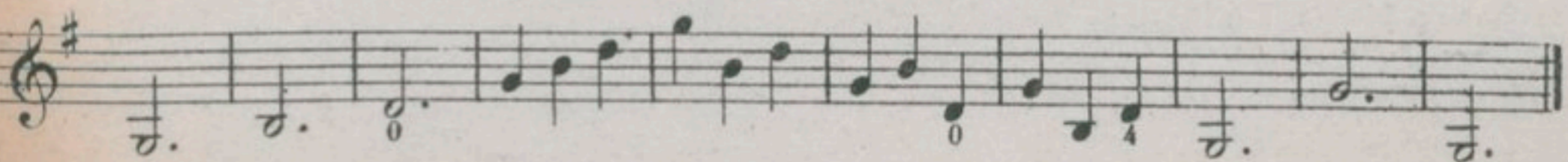
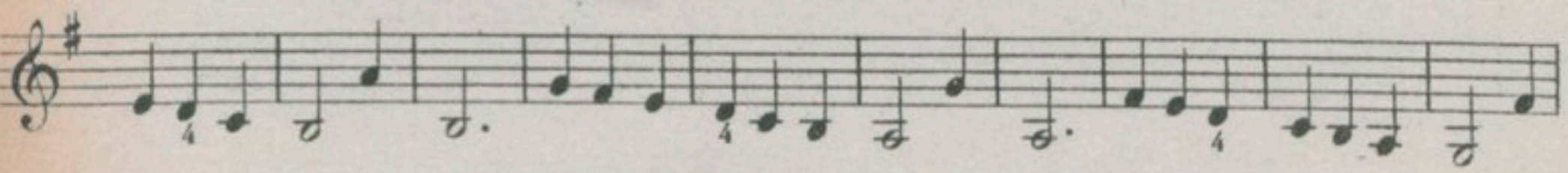
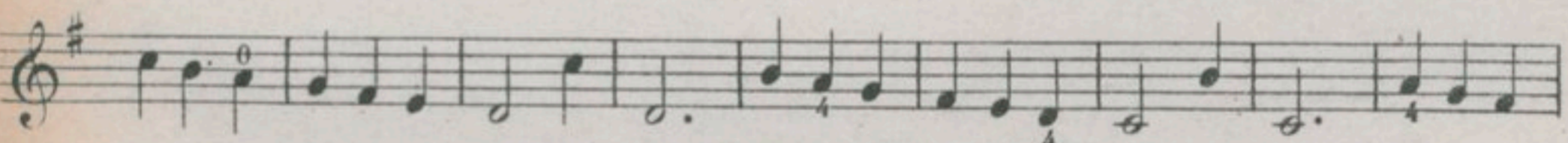
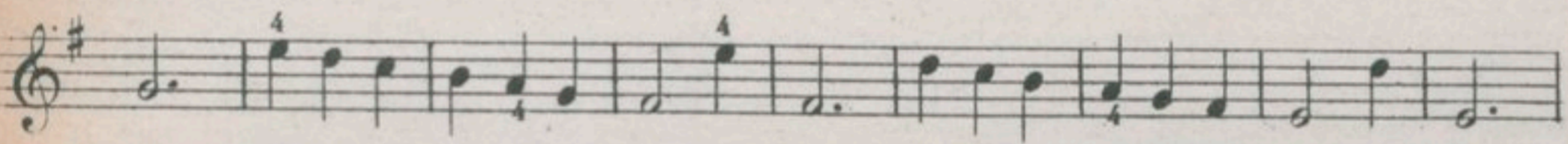
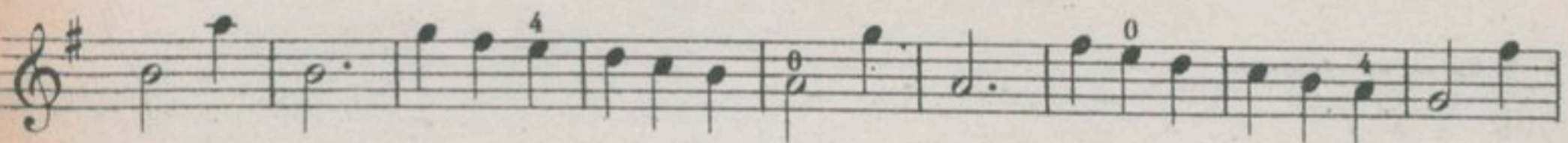
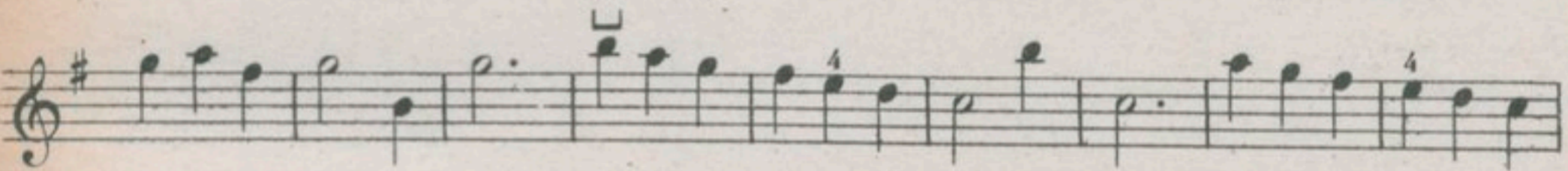
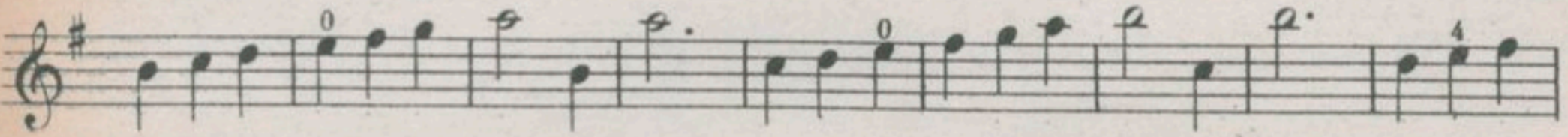
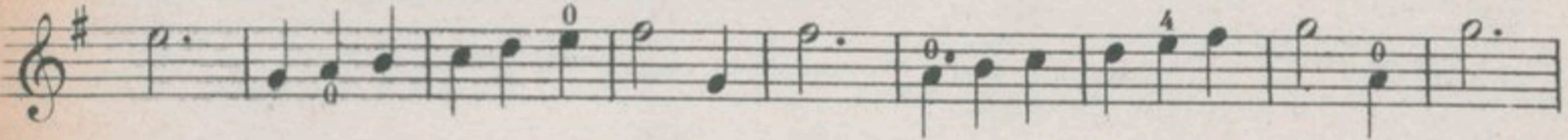
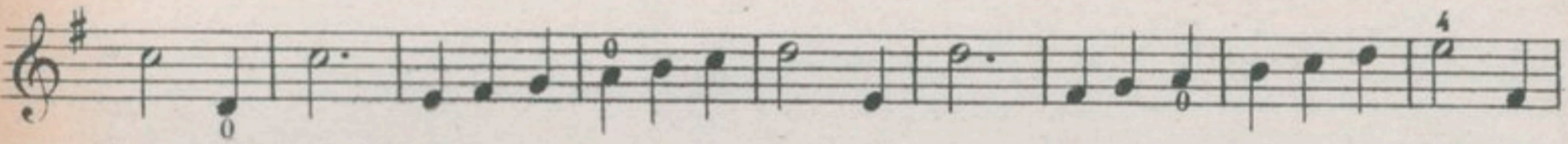
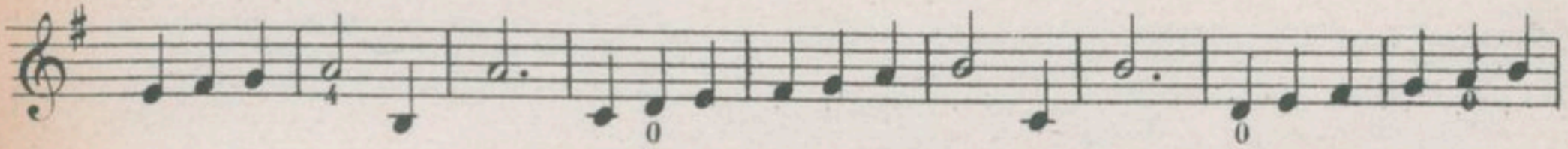
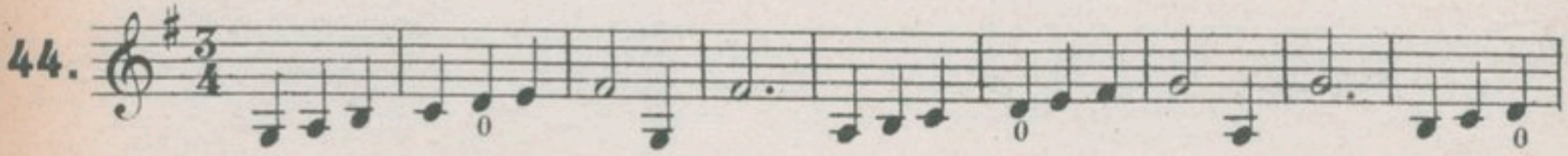
Exercise 42 consists of seven staves of music in G major (one sharp) and common time (C). The first staff begins with a treble clef and a common time signature. The music features sixteenth-note patterns with various fingering techniques indicated by numbers 0, 4, and 4 above the notes. The exercise is designed to practice precise bowing and stopping for each note.

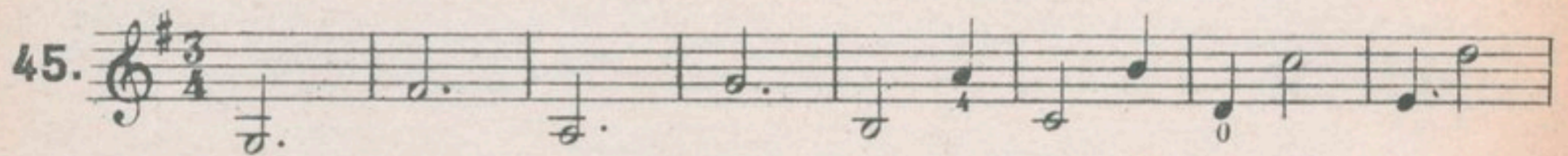
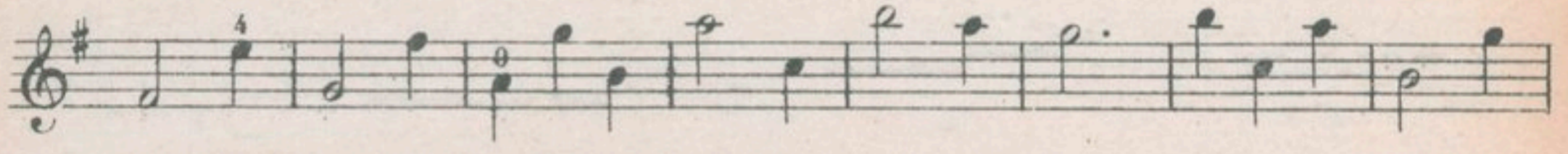
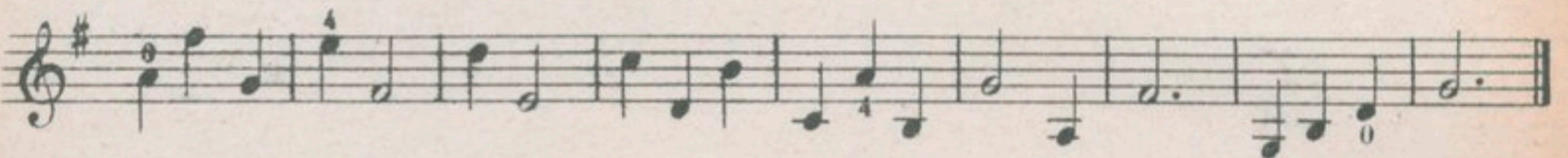
43.

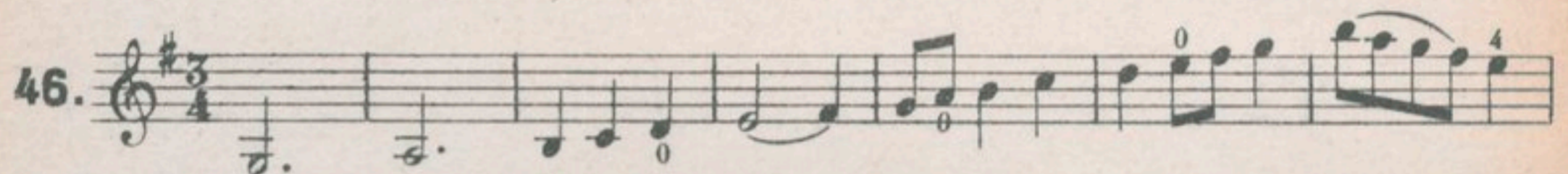
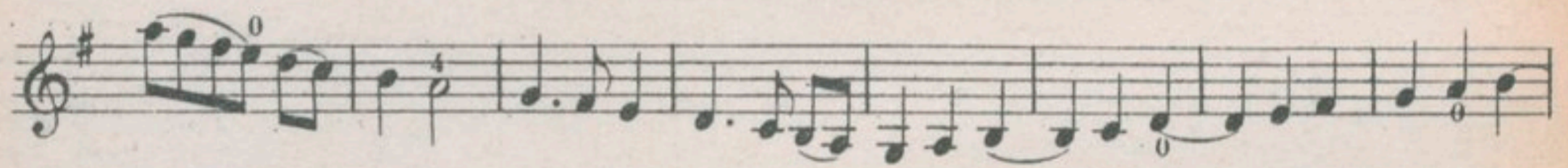
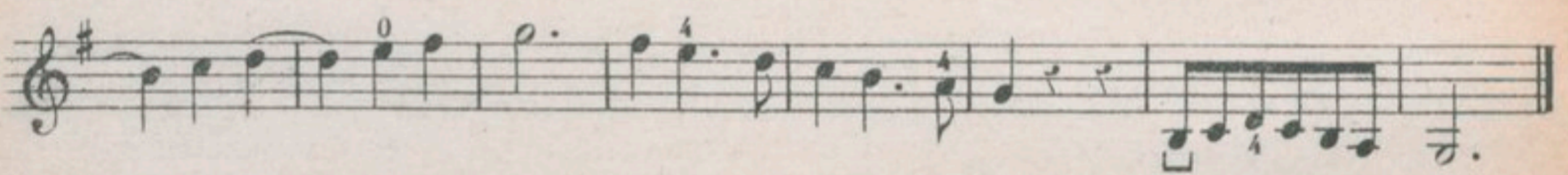
Exercise 43 consists of five staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music features dotted rhythms and sixteenth-note patterns with various fingering techniques indicated by numbers 4 and 0 above the notes. The exercise is designed to practice precise bowing and stopping for each note.




EXERCICES DE SEPTIÈMES.

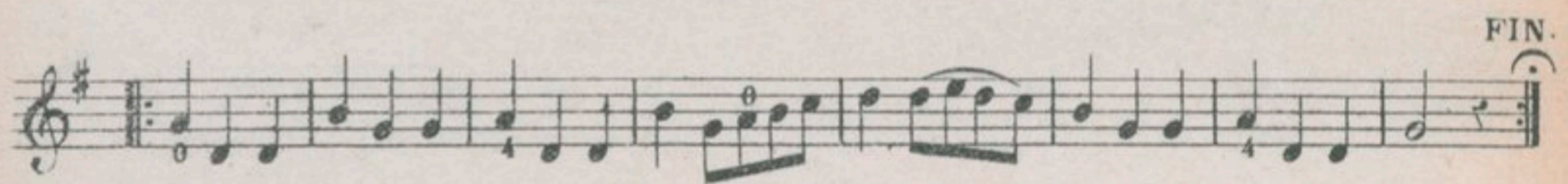


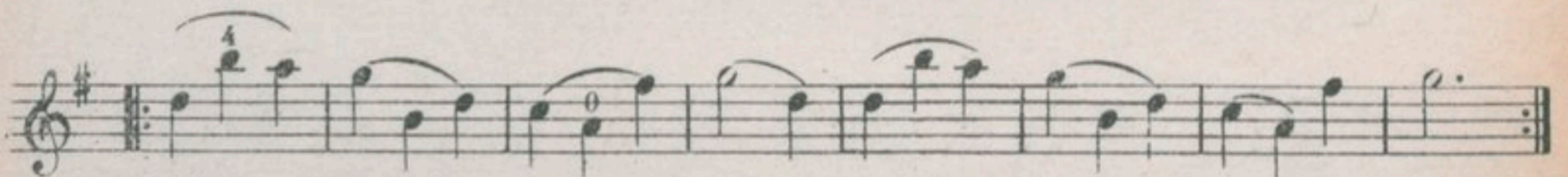
45.   

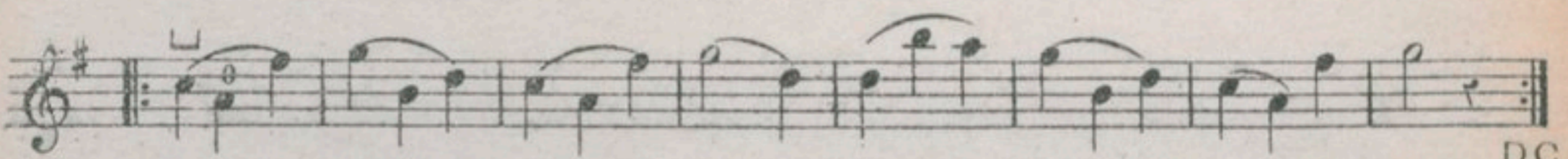
46.   

PETITE RÉCRÉATION.

47. 

 FIN.



 D.C

EXERCICES D'OCTAVES.

48.

Musical exercise 48 consists of ten staves of music in G major (one sharp) and common time (C). The exercise is primarily composed of eighth-note runs, both ascending and descending. Fingerings are indicated by numbers 0 and 4. Slurs are used to group notes across measures. The first staff begins with a treble clef, a sharp sign, and a common time signature 'C'.

49.

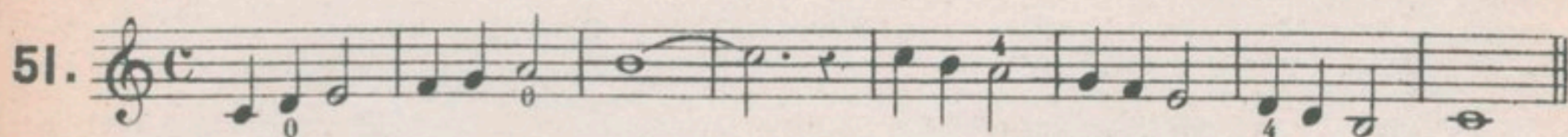
Musical exercise 49 consists of three staves of music in G major (one sharp) and 3/8 time. The exercise is composed of eighth-note runs, both ascending and descending. Fingerings are indicated by the number 4. Slurs are used to group notes across measures.

RÉCAPITULATION DES INTERVALLES.

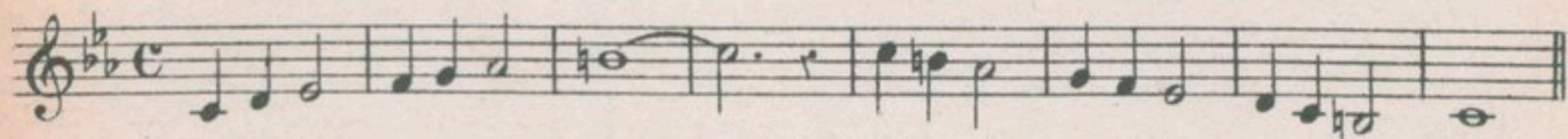
50.

The musical score consists of 13 staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are primarily quarter and eighth notes, often beamed together. Intervals are indicated by numbers '4' or '0' below the notes. The exercise concludes with a double bar line.

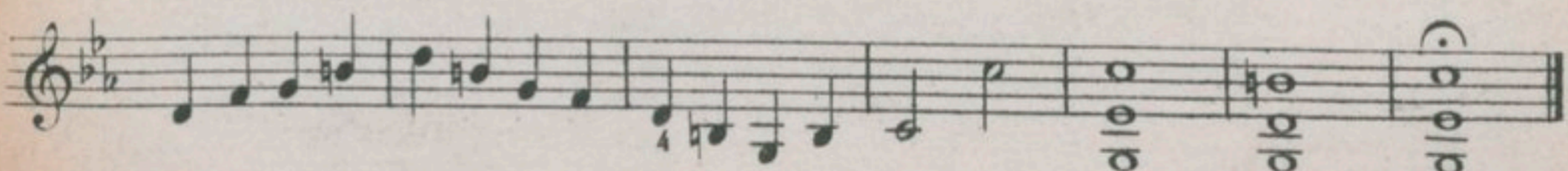
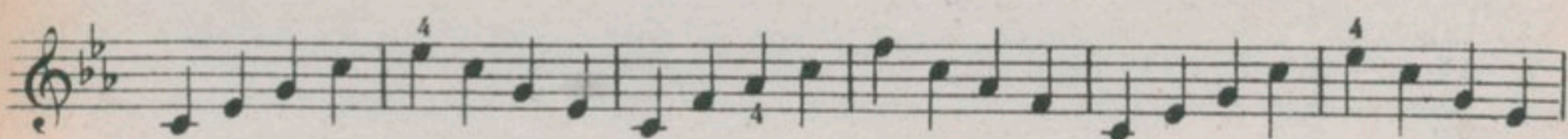
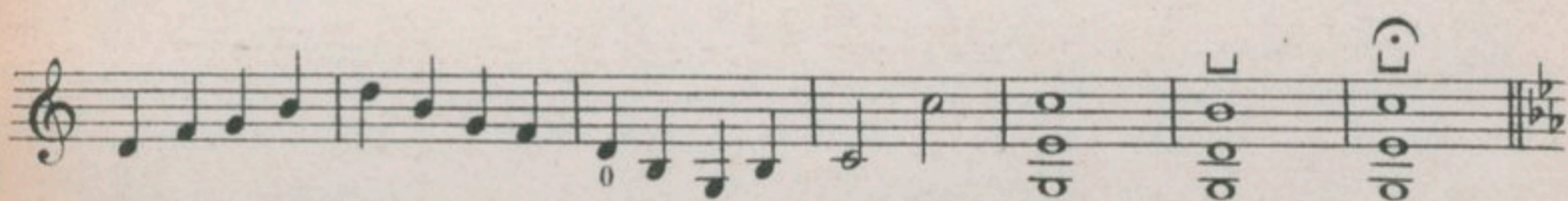
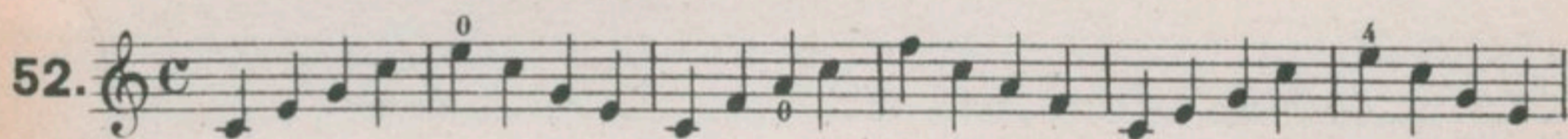
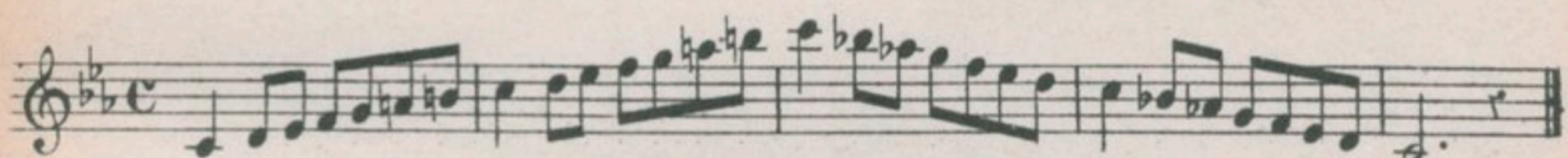
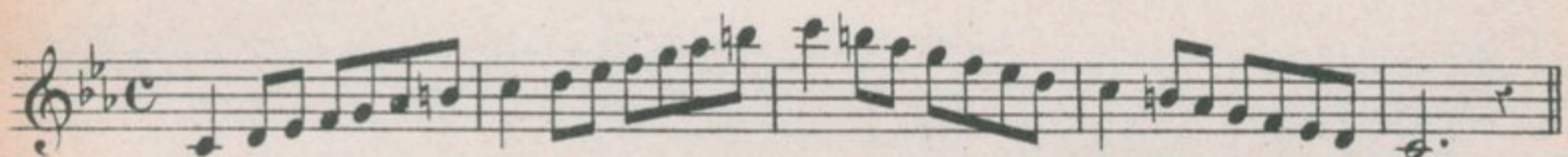
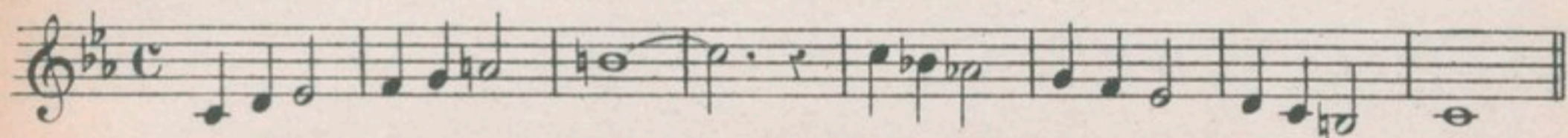
Gamme de Do Majeur.



Gamme de Do Mineur avec sixte Mineure et 7^e Majeure en montant et en descendant.



Gamme de Do Mineur avec sixte et 7^e Majeure en montant, sixte et 7^e Mineure en descendant.



Lorsque l'élève saura la deuxième partie, il pourra alterner avec le professeur et prendre la première partie.

Moderato.

1^{er} Violon
pour le Professeur

53.

2^d Violon
pour l'Elève.

Musical notation for the first system, measures 1-4. The first staff (1^{er} Violon) has a dynamic marking *p* and a *v* (vibrato) marking. The second staff (2^d Violon) has a *7* marking. The time signature is 3/4.

Musical notation for the second system, measures 5-8. The first staff has a dynamic marking *mf*. The second staff has a *7* marking. The time signature is 3/4.

Musical notation for the third system, measures 9-12. The first staff has a dynamic marking *p*. The second staff has a *7* marking. The time signature is 3/4.

Musical notation for the fourth system, measures 13-16. The first staff has a dynamic marking *p*. The second staff has a *7* marking. The time signature is 3/4.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, including a trill. The lower staff features a rhythmic accompaniment of eighth notes. A dynamic marking *f* is present in the second measure.

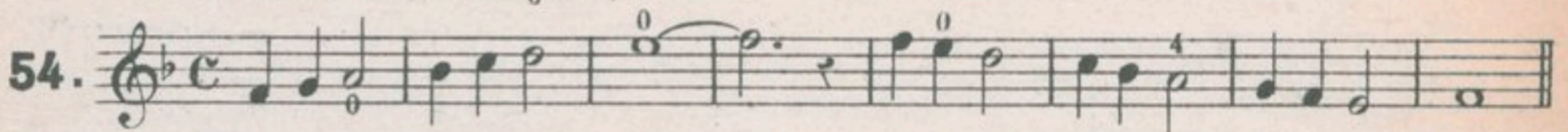
Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. The system concludes with a double bar line and the word "FIN." written in the right margin.

Third system of musical notation. The upper staff features a series of eighth-note chords. The lower staff continues the rhythmic accompaniment. A dynamic marking *f* is present in the first measure.

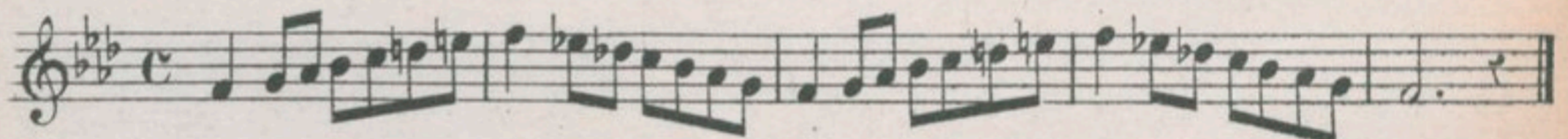
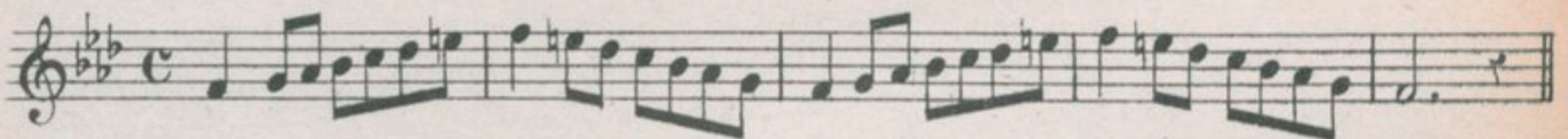
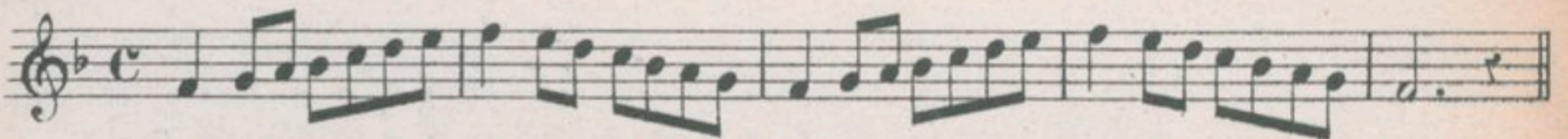
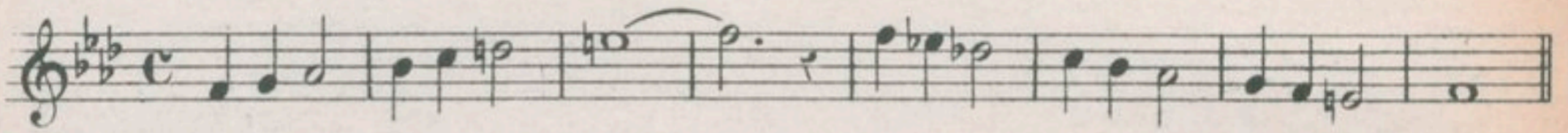
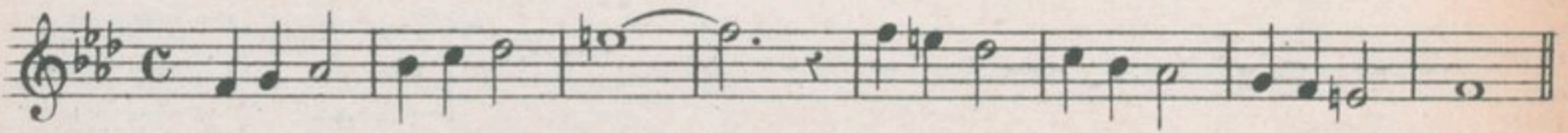
Fourth system of musical notation. The upper staff continues the eighth-note chordal texture. The lower staff continues the rhythmic accompaniment. A triplet of eighth notes is marked with a "3" above it in the fourth measure.

Fifth system of musical notation. The upper staff continues the melodic line with eighth notes. The lower staff continues the rhythmic accompaniment. The system concludes with a double bar line and the word "D.C." written in the right margin.

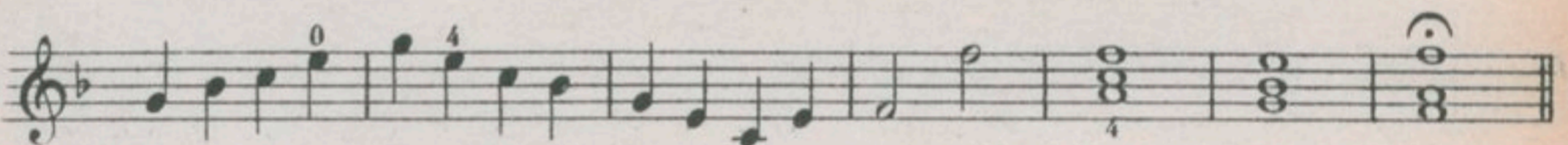
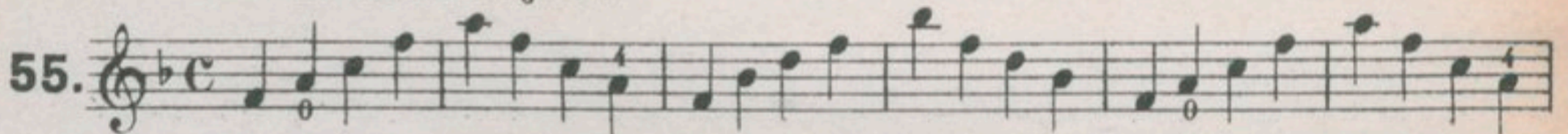
Gamme en Fa Majeur.



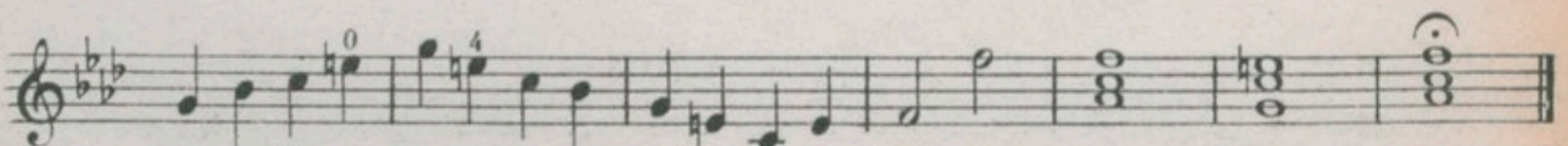
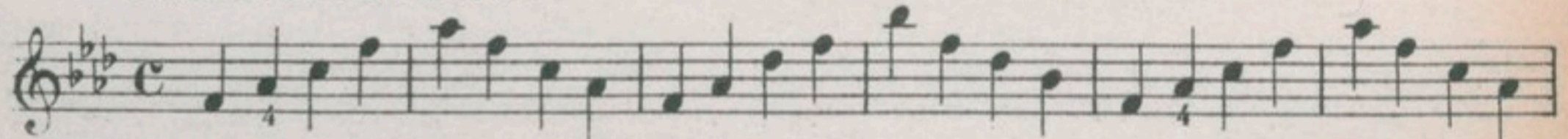
Gamme en Fa Mineur.



Gamme en Fa Majeur.



Gamme en Fa Mineur.




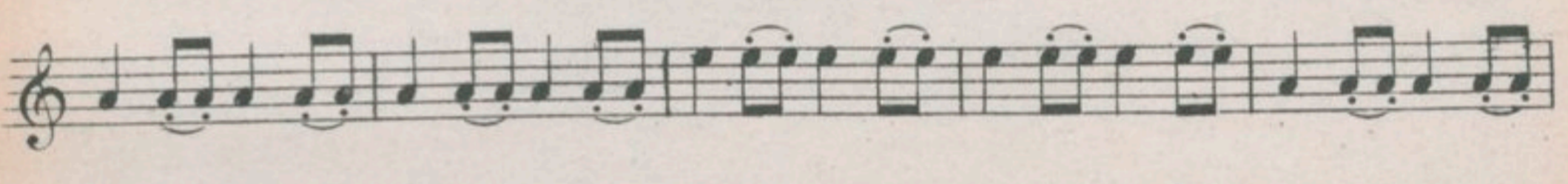
Lentement et bien marqué.


56. 

 *simile.*

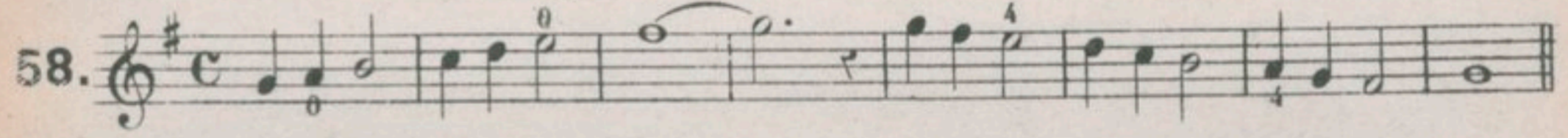


57. 

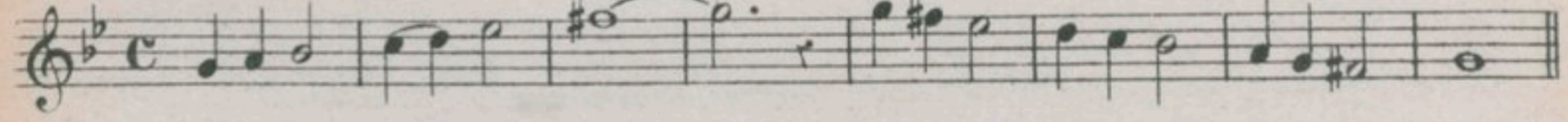




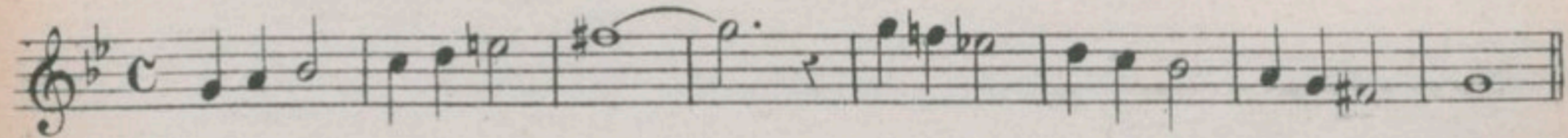
Gamme en Sol Majeur.

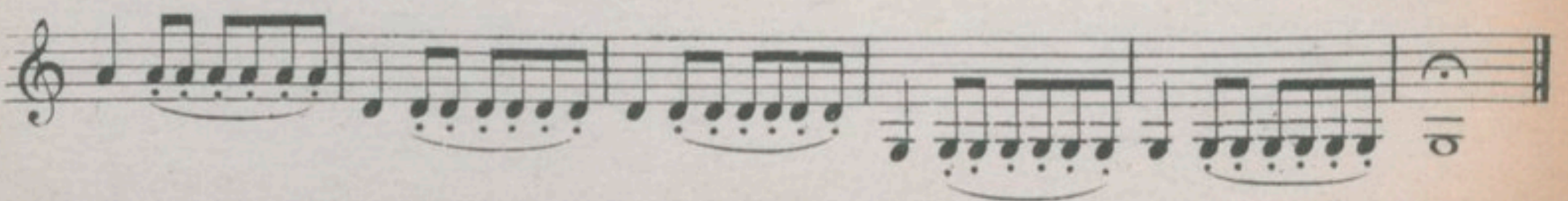
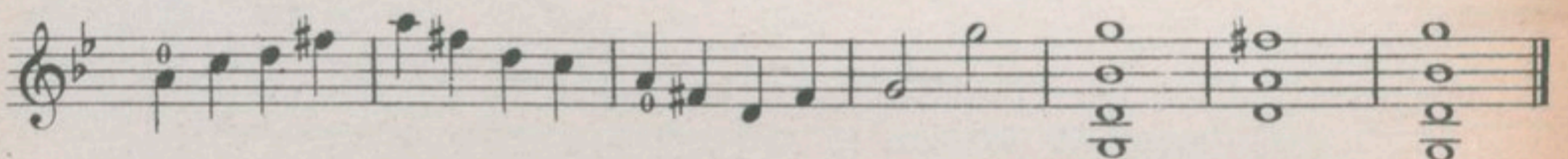
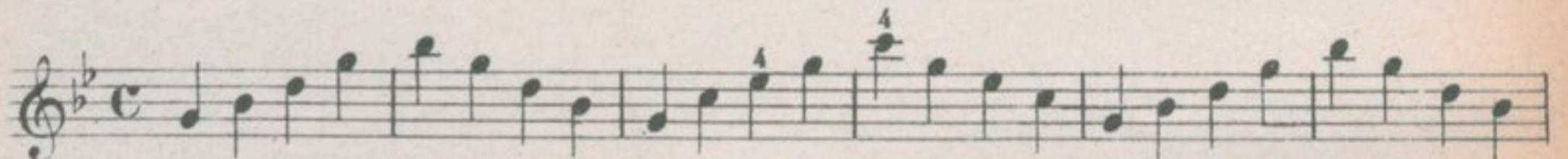
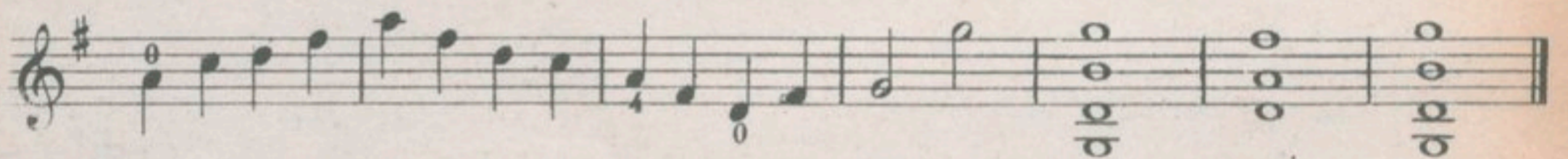
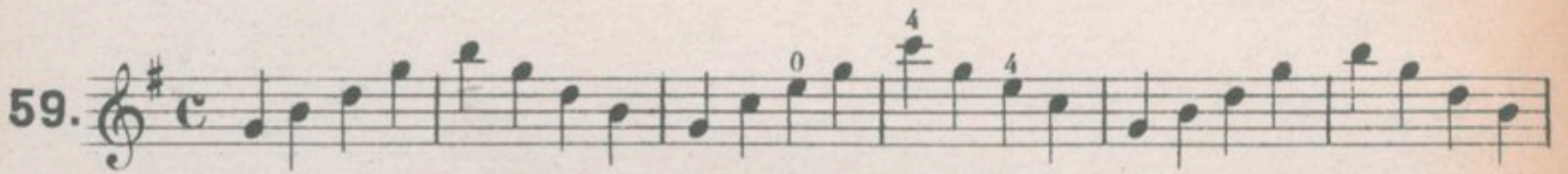
58. 

Gamme en Sol Mineur.



Gamme en Sol Mineur.





Tyrolienne

arrangée pour deux Violons.

Maestoso.

Élève. **61.**

Professeur.

f

segue.

Moderato.

p

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues with melodic and bass lines, including some triplet-like figures in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues with melodic and bass lines, featuring more complex rhythmic patterns.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues with melodic and bass lines, showing a steady flow of notes.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues with melodic and bass lines, including a dynamic marking 'f' (forte) in the lower staff and some triplet figures.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with triplets and slurs.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs. The lower staff features more complex rhythmic patterns, including triplets and slurs.

Third system of musical notation, consisting of two staves. The upper staff has a relatively simple melodic line. The lower staff is dominated by a continuous sequence of triplets.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff continues with triplets and slurs.

Fifth system of musical notation, consisting of two staves. The upper staff features chords and rests. The lower staff includes a dynamic marking 'ff' and concludes with a double bar line and repeat signs.

EXERCICES DE NOTES PIQUÉES

avec attaque du poignet et arrêt de l'archet à chaque note.

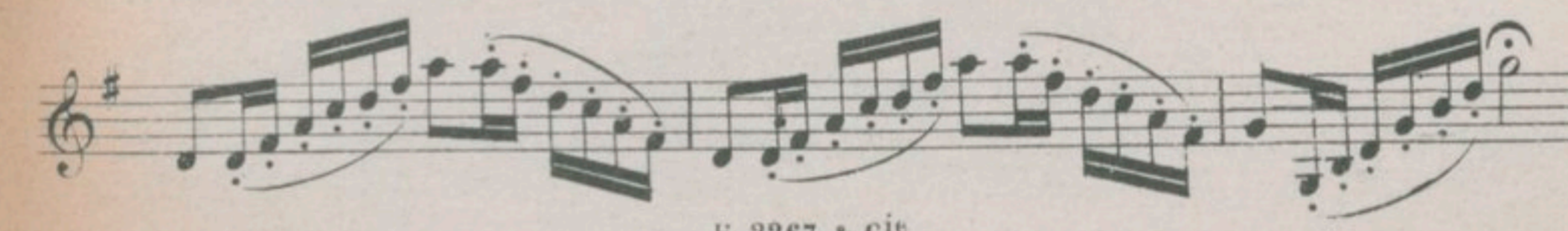
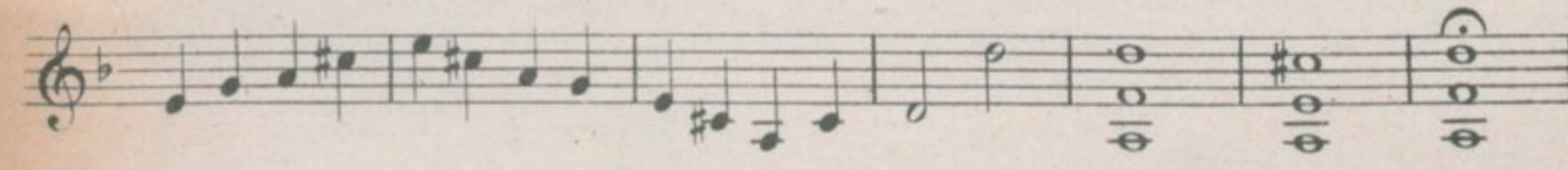
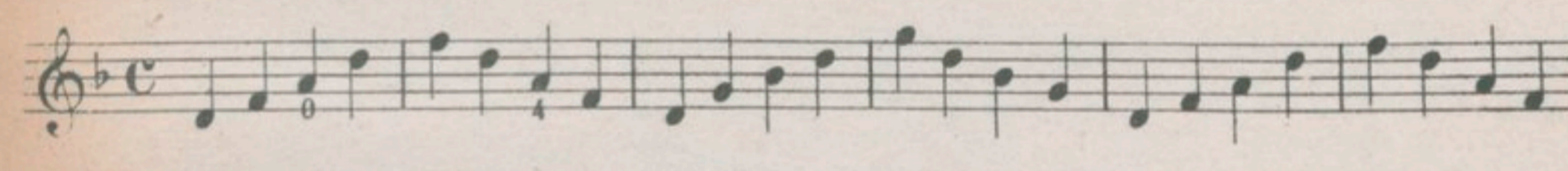
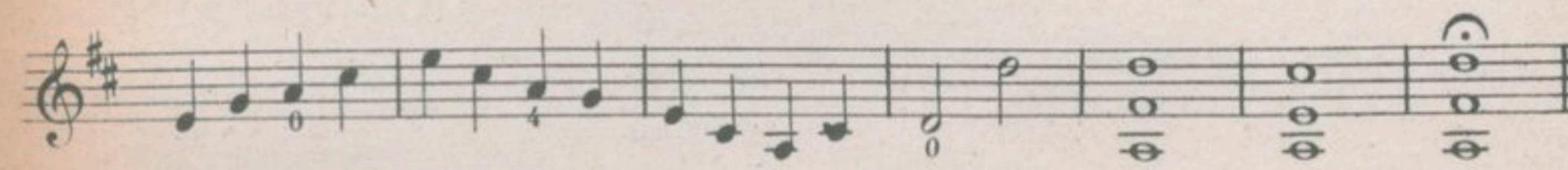
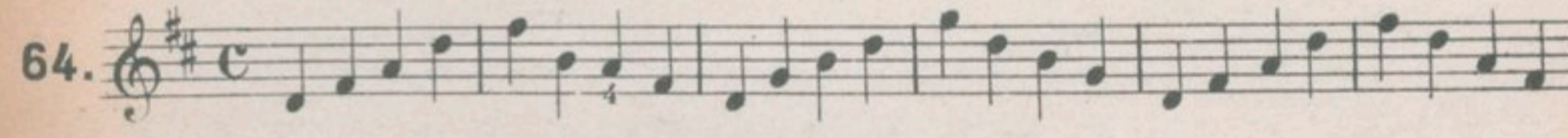
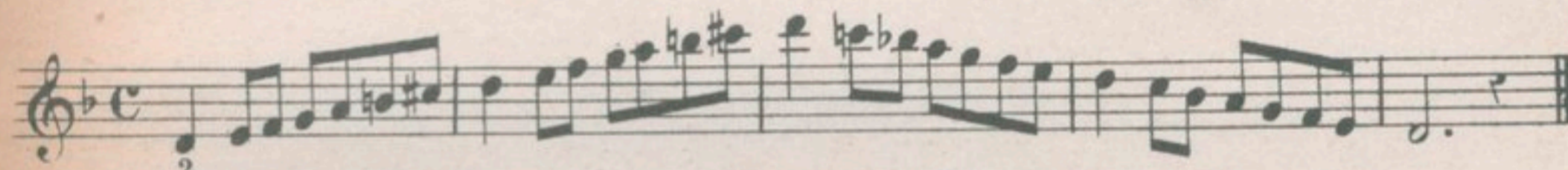
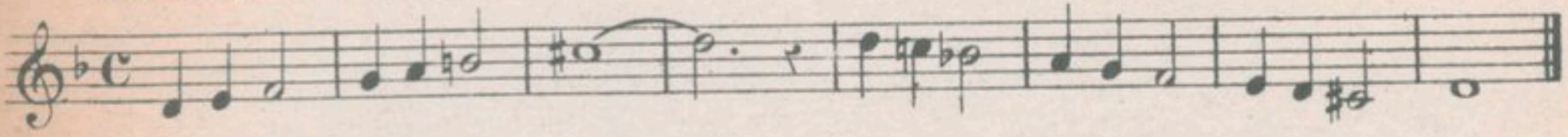
62.

Gamme en Ré Majeur.

63.

Gamme en Ré Mineur.

Gamme en Ré Mineur.



ÉTUDE POUR LE GLISSE

de la première à la troisième position.

Bien appuyer la première.

66.

Sérénade.

DONIZETTI.

Élève.
67.
Professeur

Musical score for measures 65-67. The score is written for piano in G major. It consists of three systems of two staves each. The first system includes a dynamic marking *p*. The second system includes a tempo marking *rall.* The music features flowing sixteenth-note patterns in the right hand and more rhythmic accompaniment in the left hand.

68.

Musical score for measure 68. It consists of three staves of music in G major, 6/8 time. The first staff is the melody, and the second and third staves provide accompaniment with rhythmic patterns.

Lentement d'abord.

69.

Musical score for measure 69. It consists of four staves of music in G major, common time (C). The first staff is the melody, and the second, third, and fourth staves provide accompaniment with rhythmic patterns. The tempo marking *Lentement d'abord.* is placed above the first staff.

ÉTUDE POUR LE TRILLE

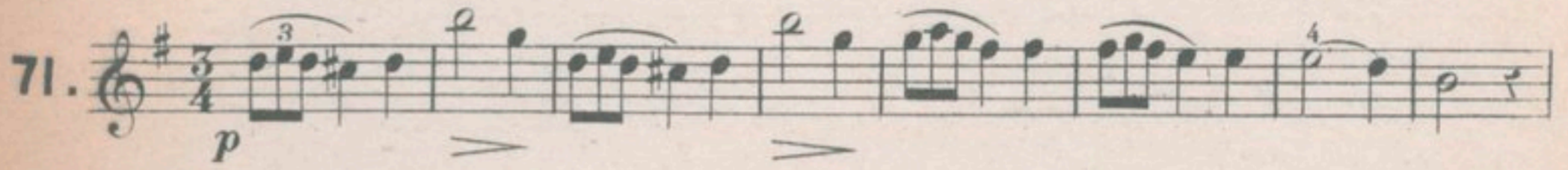
commencer les battements très lentement et accélérer progressivement

Lento.

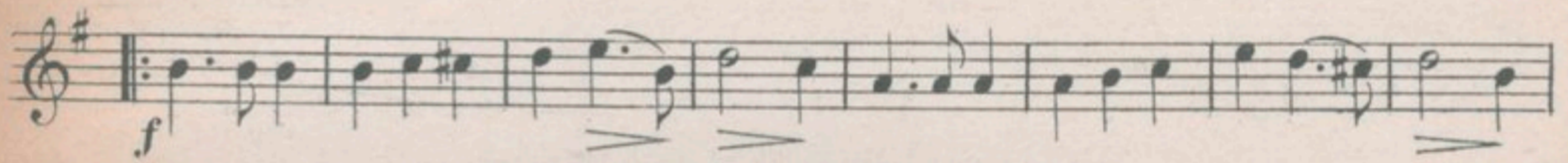
70.

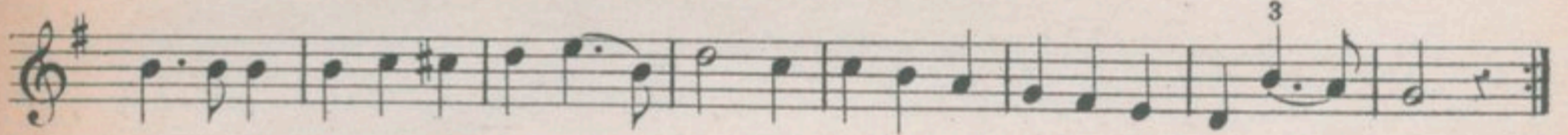
The musical score consists of ten staves of music in G major (one sharp) and common time (C). The piece is marked 'Lento'. The notation features a series of trills (tr) and slurs, with some notes marked with fingerings (1, 0). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The trills are placed over various notes, and the slurs connect groups of notes. The piece concludes with a final note and a fermata.

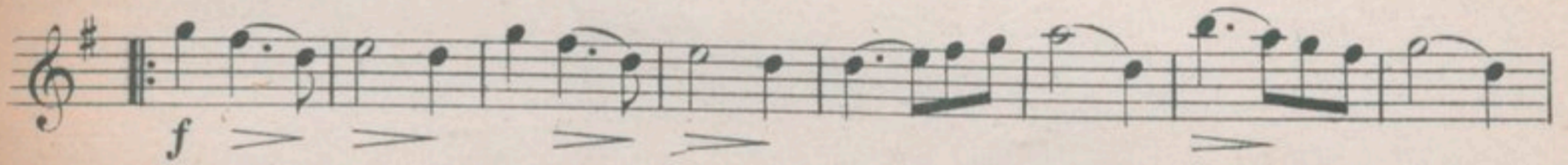
Petite Valse.

71. 

 FIN

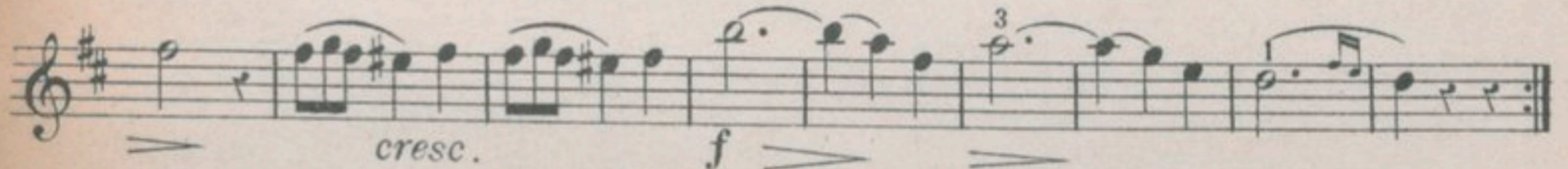


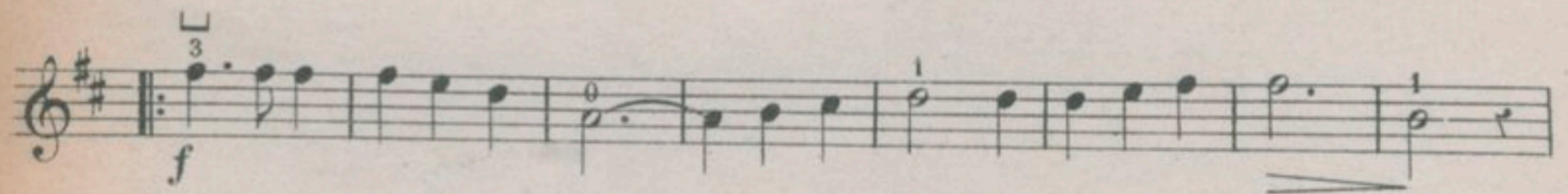


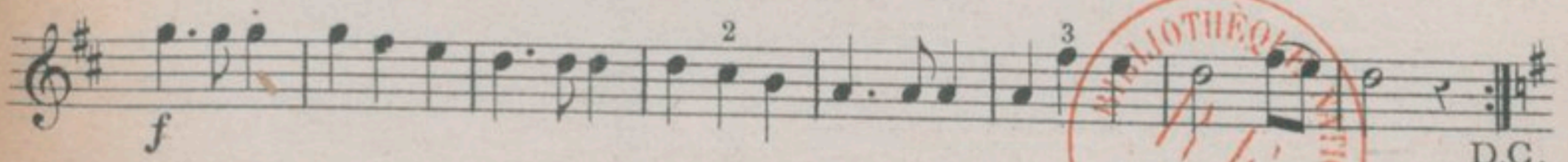














D.C.

