Méthode de chant du Conservatoire de Musique à Paris

en 3 parties

Des Solfèges tirés des meilleurs ouvrages anciens et nouveaux

Leipzig, [ca. 1805]

urn:nbn:de:bsz:31-70240

Methode de Chant

du Conservatoire de Musique

Partie II.

Singeschule

des Conservatorium der Musik

in Paris.

Zweite Abtheilung.

Jede Abtheilung wird einzeln verkauft.

METHODE DE CHANT

du Conservatoire de Musique à Paris

en 3 Parties

contenant:

1. Les Principes du Chant et des Exercices pour la Voix.
2. Des Solfèges tirés des meilleurs Ouvrages anciens et modernes.
3. Airs dans tous les mouvemens et les différens Caractères.

Singeschule

des Conservatorium der Musik in Paris

in 3 Abtheilungen

enthaltend:

1. Die Grundsätze des Gesanges und Stimmübungen.
2. Solmisationen aus den besten ältern u. neuern Werken.
3. Arien von allen Taktarten und von allen Characteren.

2. te Abtheilung

Leipzig
bey Breitkopf & Härtel.
Pr. 2 Rthlr.

Solfèges

tirés des meilleurs Ouvrages

anciens et nouveaux.

Solmisationen

aus den besten ältern und neuern

Werken.

Choix d'airs de différens caractères.

Ces airs pourront être vocalisés, ou chantés avec les paroles. Cette étude remplira le but qu'on s'est proposé, au chapitre de la présente méthode, où l'on parle des divers caractères du chant.

Dans ce choix d'airs, nous n'avons point placé ceux qu'on peut aisément se procurer ailleurs, et dont plusieurs même sont cités dans les différentes sections qui composent le dit chapitre.

N o t a.

Le respect dû à la mémoire et aux productions des illustres compositeurs dont nous plaçons ici des airs, nous a imposé le devoir de ne point altérer leur étendue, ni la partie chantante. Si quelquefois nous avons fait quelques changemens dans les accompagnemens, c'est la nature de l'instrument auquel nous les avons adaptés qui nous y a obligés. Cependant nous ne nous les sommes permis qu'avec beaucoup de précaution, faisant en sorte que ni le sens, ni l'harmonie n'en fussent pas altérés.

Auswahl von Arien in verschiedenen Charakteren.

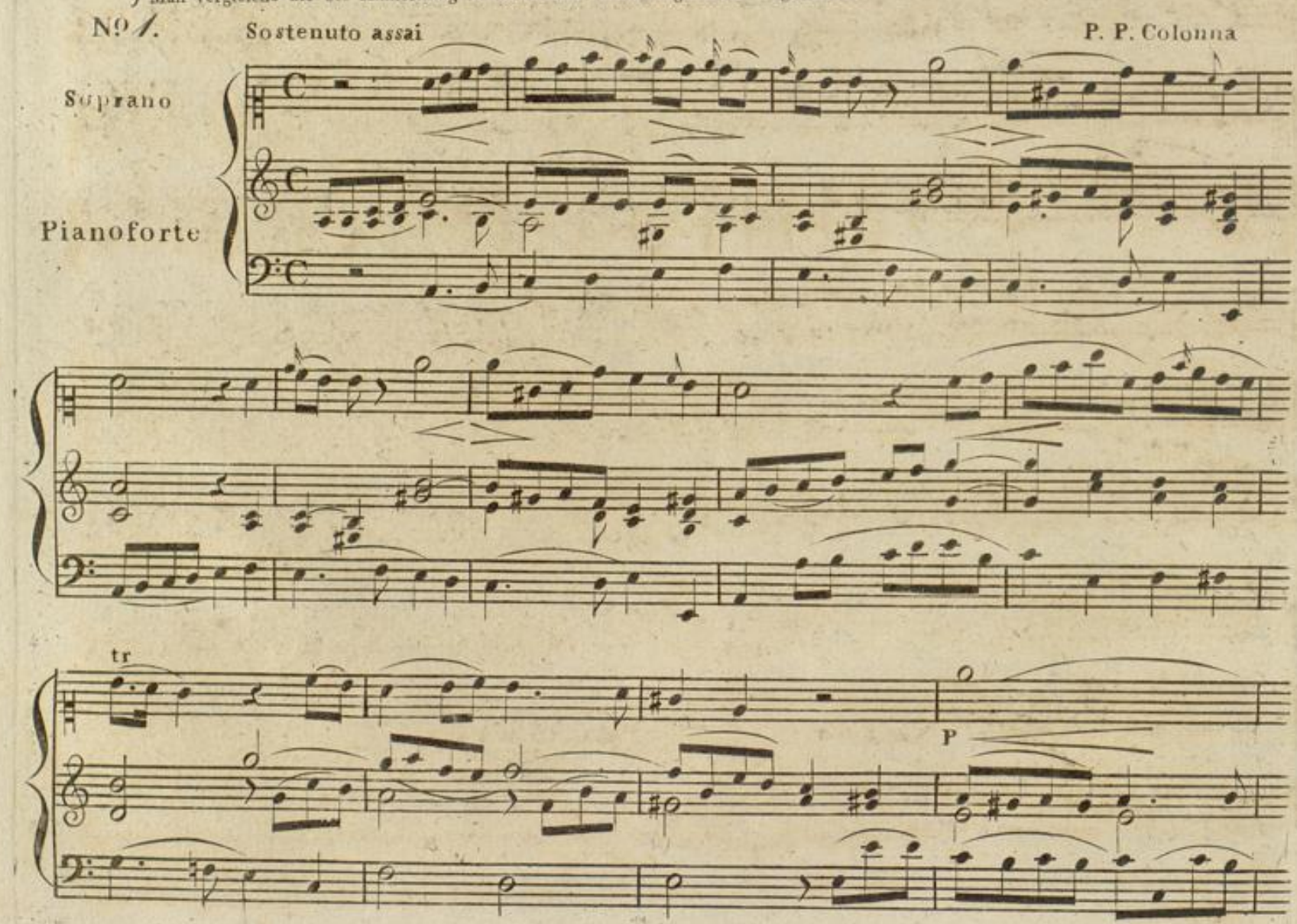
Diese Arien können vokalisirt *), oder auch mit dem Text gesungen werden. Durch diese Uebung wird man hinlänglich mit den verschiedenen Charakteren des Gesanges bekannt, von welchen in einem Kapitel dieser Schrift besonders gehandelt worden ist.

In dieser Auswahl von Arien haben wir keine aufgenommen, die man anderswo leicht finden kann, und die zum Theil in jenem Kapitel selbst angeführt sind.

A n m e r k u n g.

Aus Achtung gegen das Andenken und die Werke vorzüglicher Komponisten, kürzen wir die hier gelieferten Arien nicht ab, und verändern auch nichts in der Singstimme. Was wir in der Begleitung geändert haben, geschah aus Hinsicht auf das Instrument, für welches wir sie einrichteten. Es ist aber immer mit aller Vorsicht geschehen, so dass weder der Sinn, noch die Harmonie geändert wurde.

*) Man vergleiche die 6te Anmerkung in der ersten Abtheilung dieser Singschule Seite 15.



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dolce

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Bononcini

Allegro non tanto

No 2.

Pianoforte

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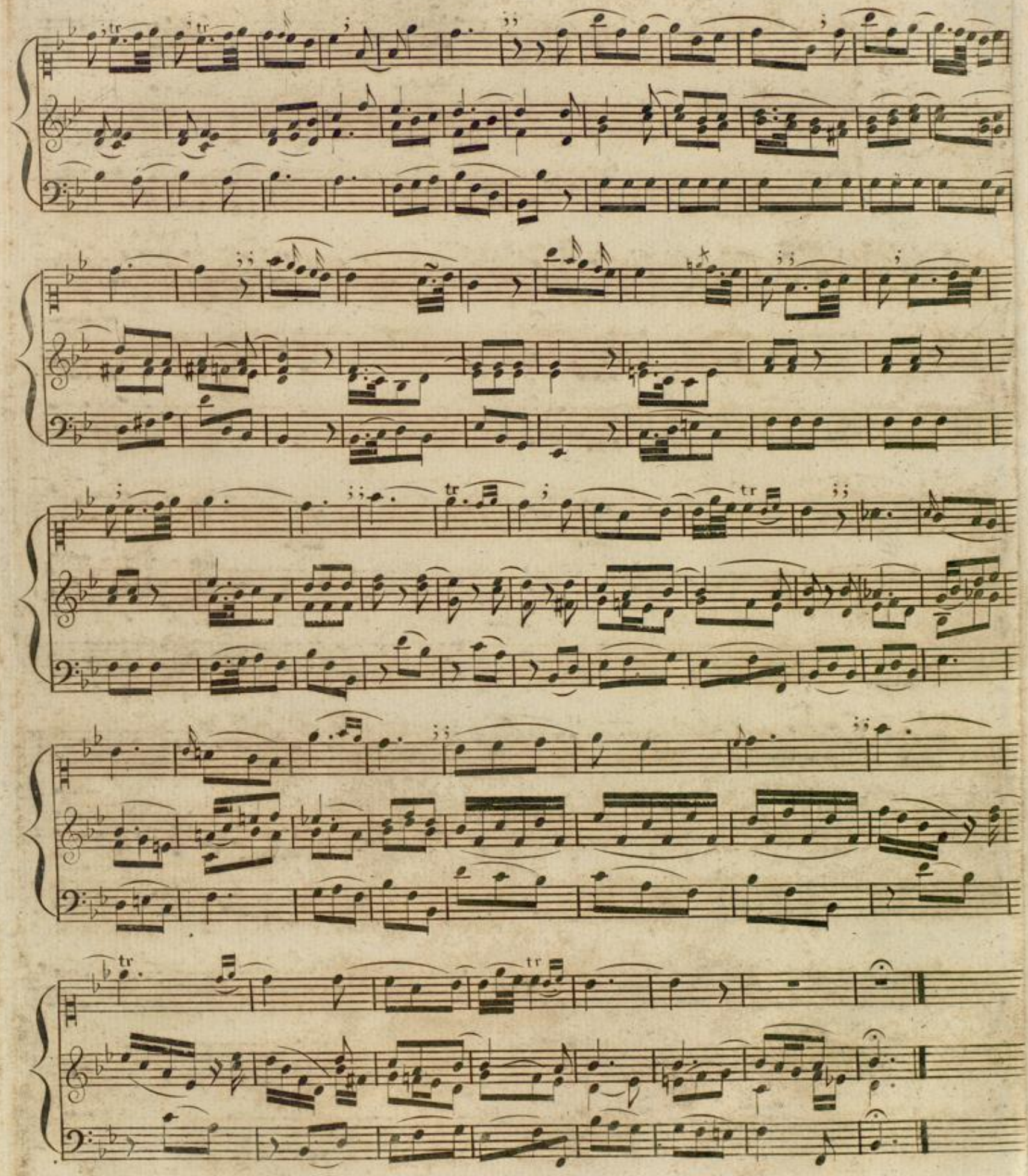
F

B. Marcello

Lento

No. 3.

Pianoforte



Hasse

Andantino

No. 4.

Pianoforte

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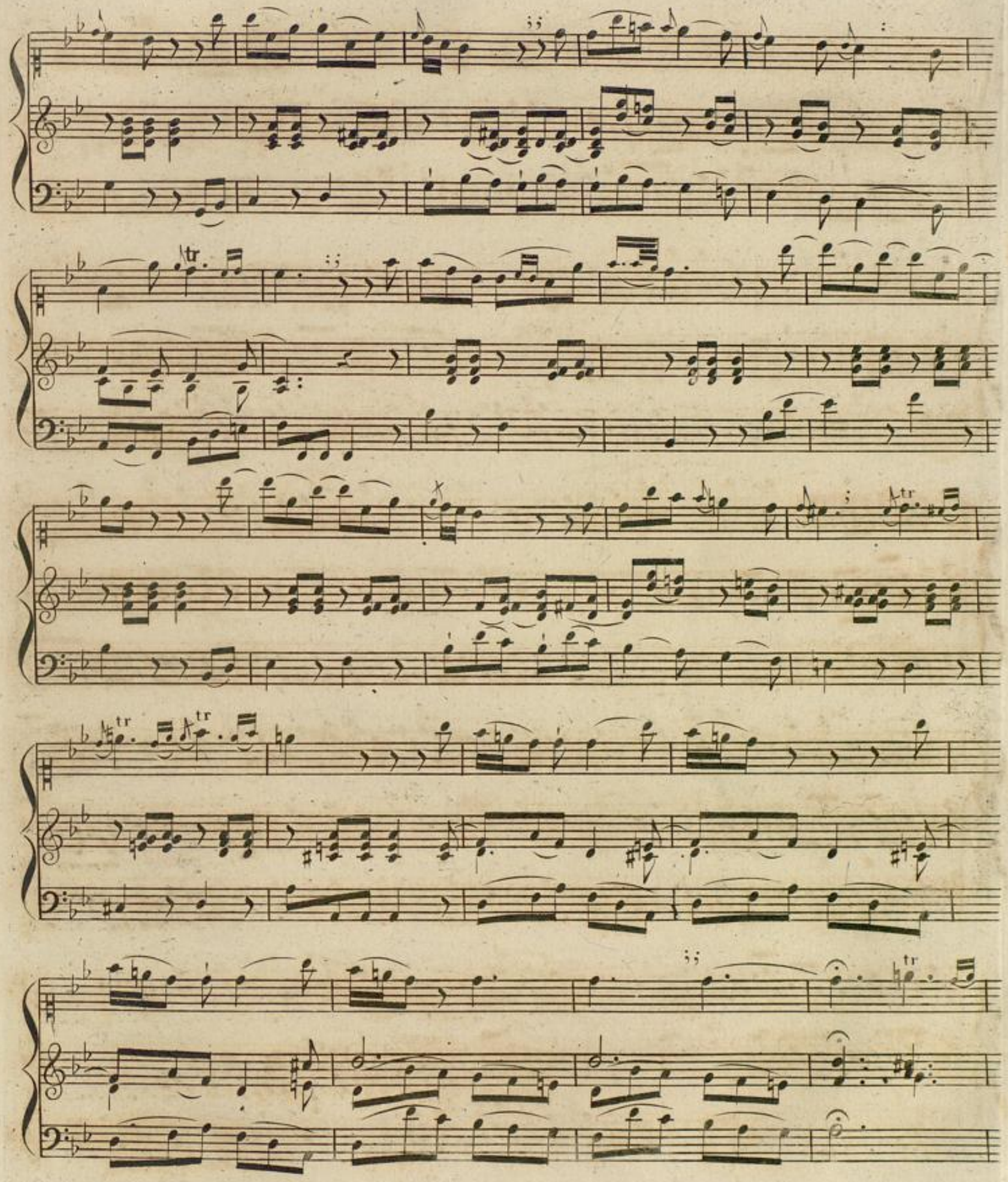


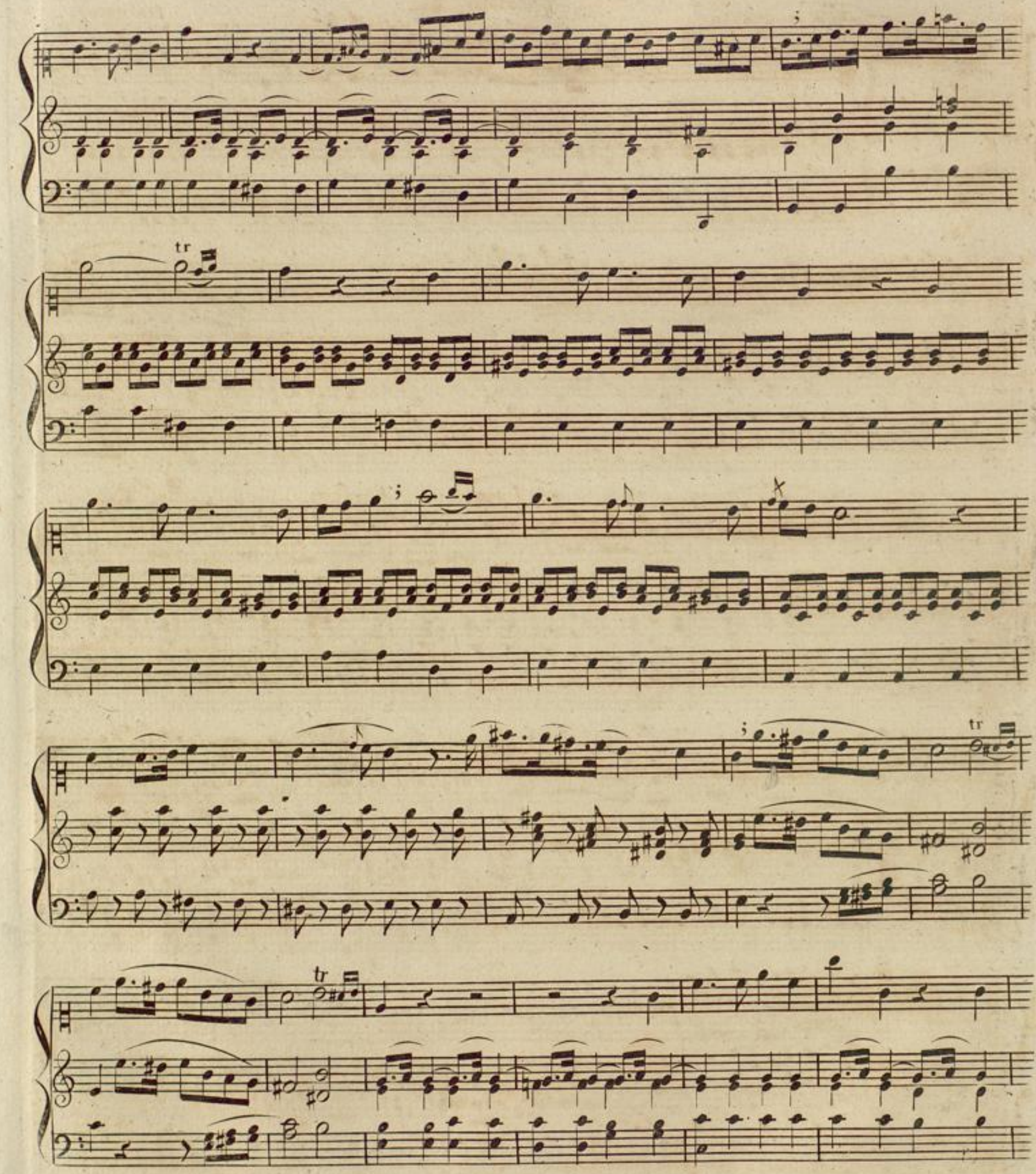
Majeur

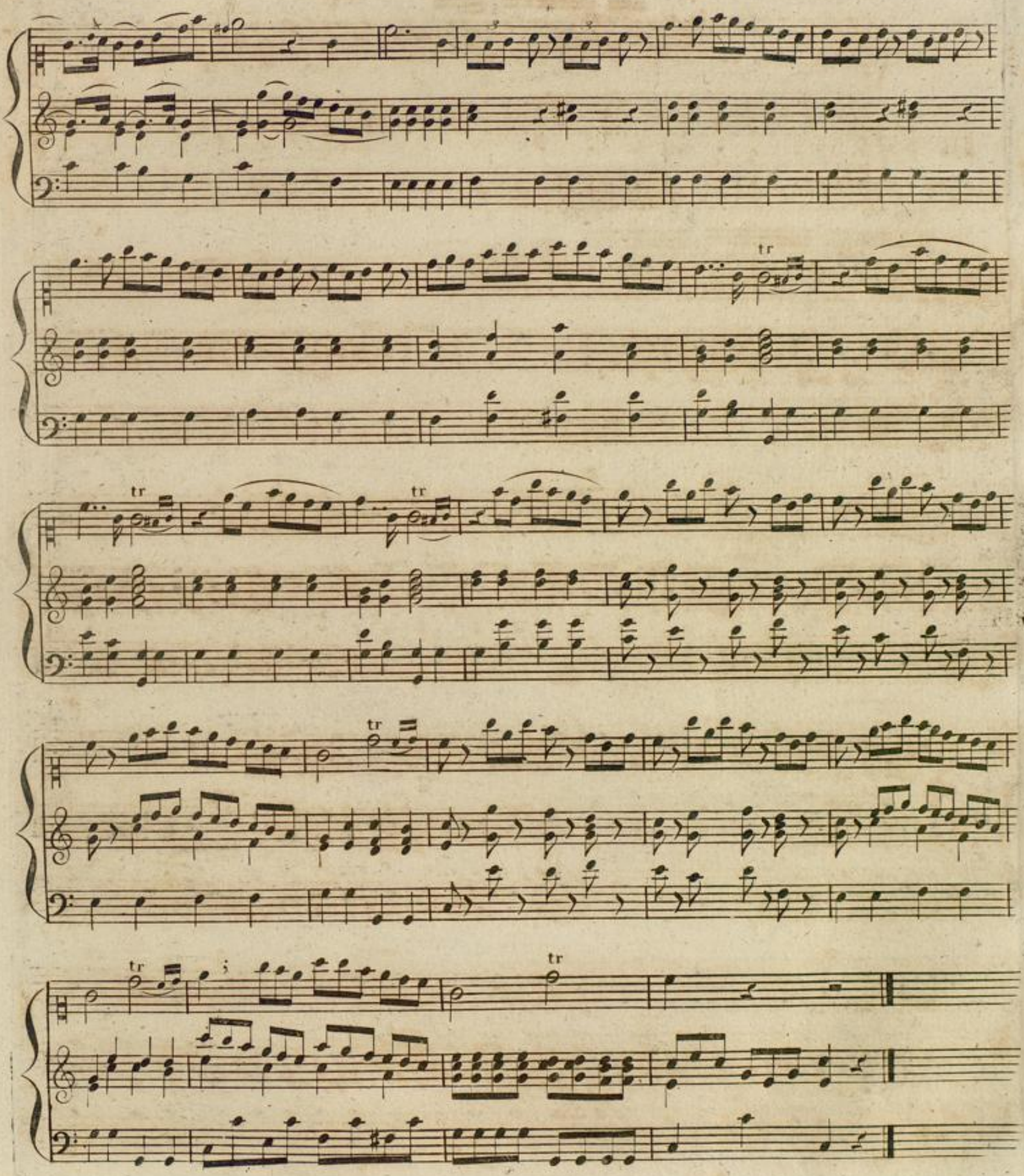
All.o moderato

Galuppi

No. 5.

Pianoforte

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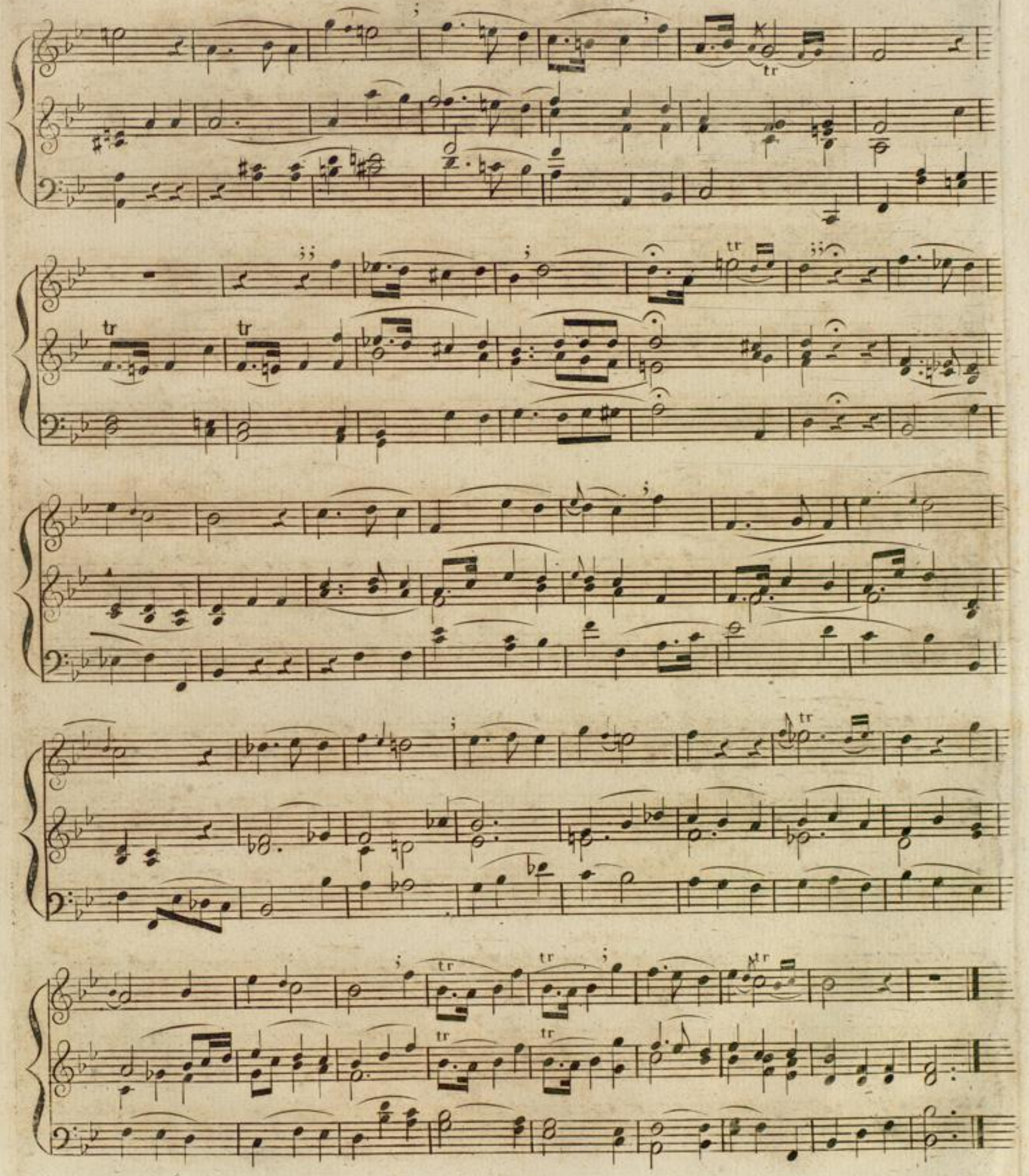
Porpora

Nº 6.

Lento

Pianoforte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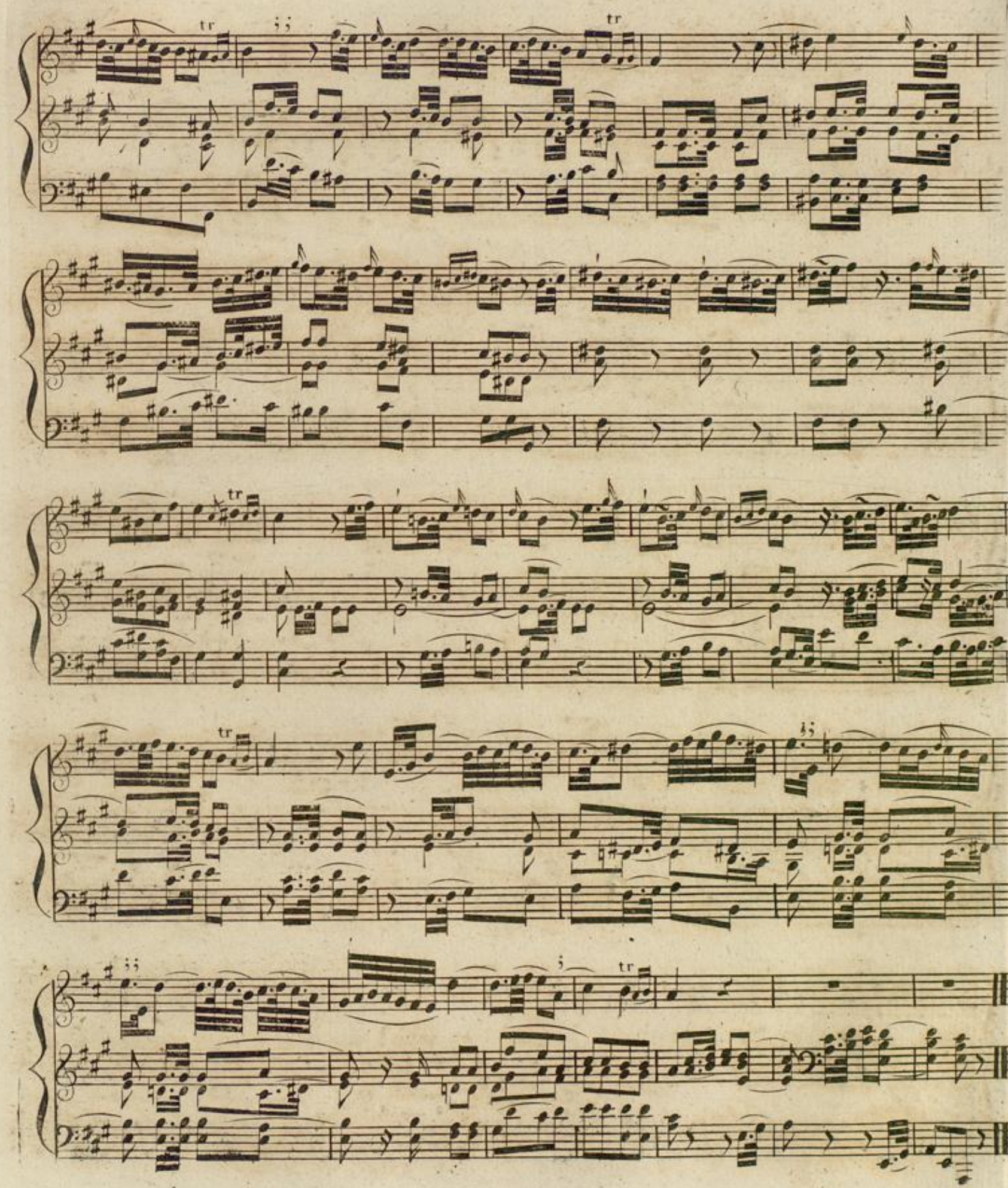
A. Scarlatti

Moderato

No 7.

Pianoforte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Caffaro

Allegro

No. 8.

Pianoforte

Larghetto

tempo Imo

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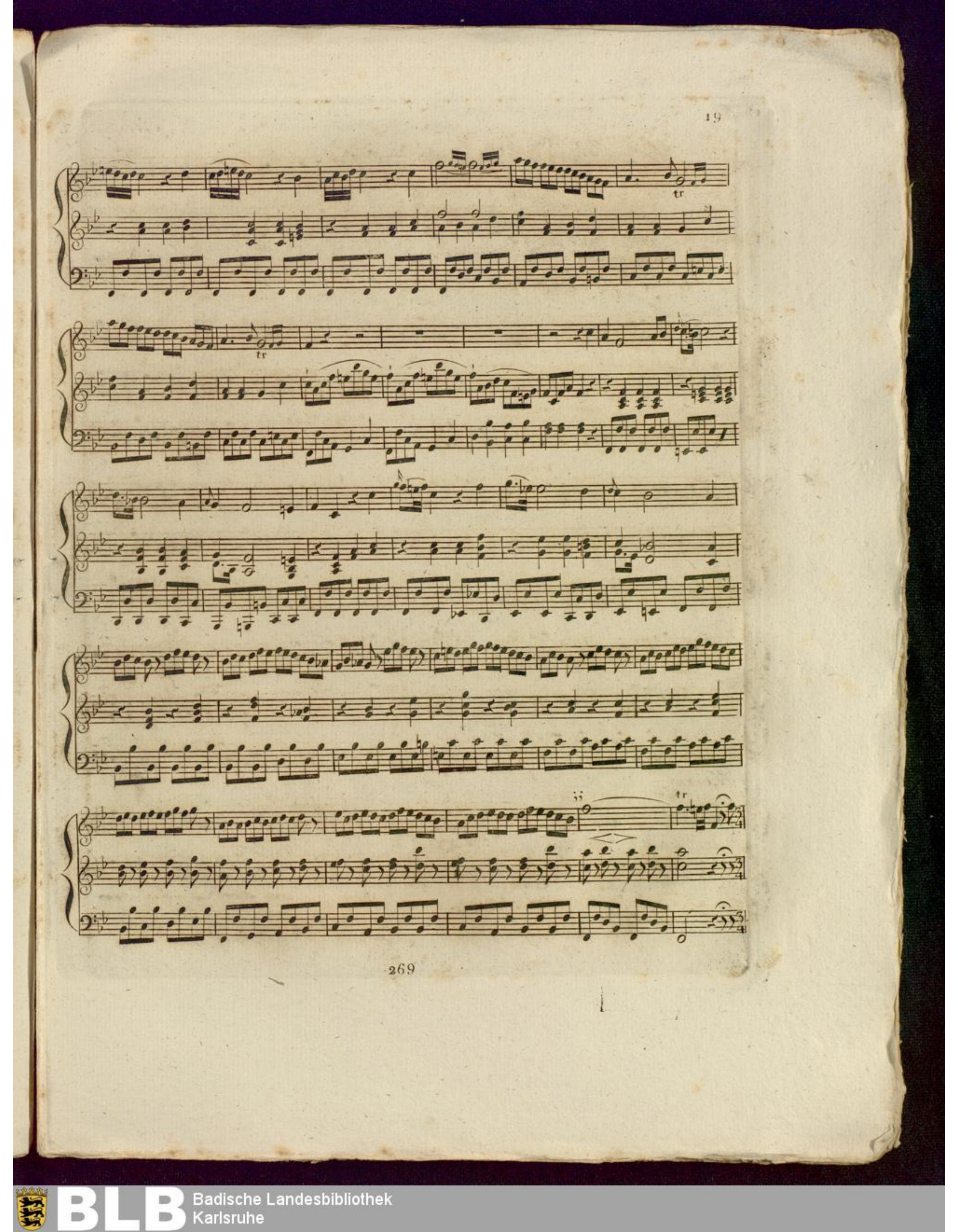
Larghetto

tr

tempo Imo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Larghetto

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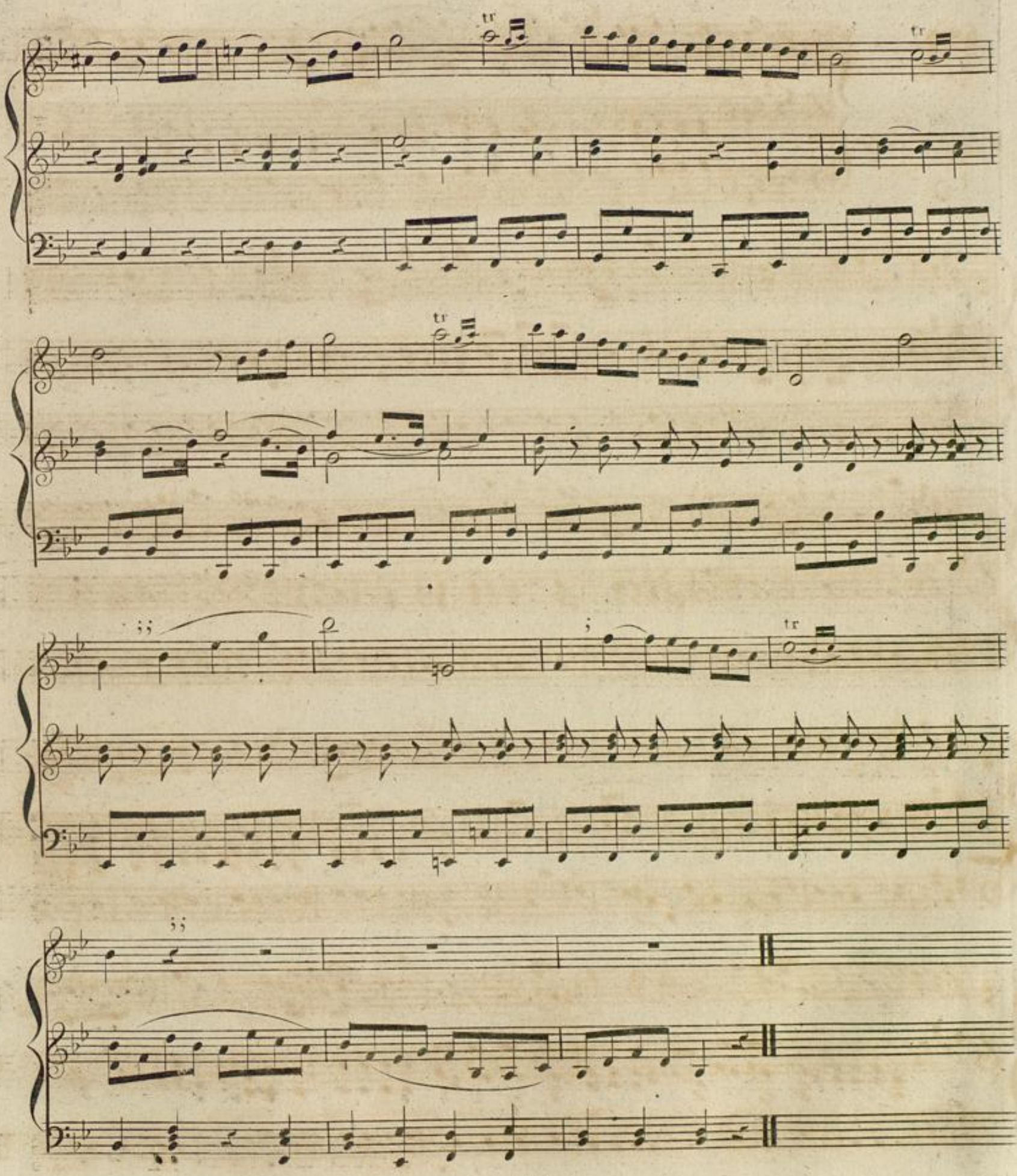
tempo I mo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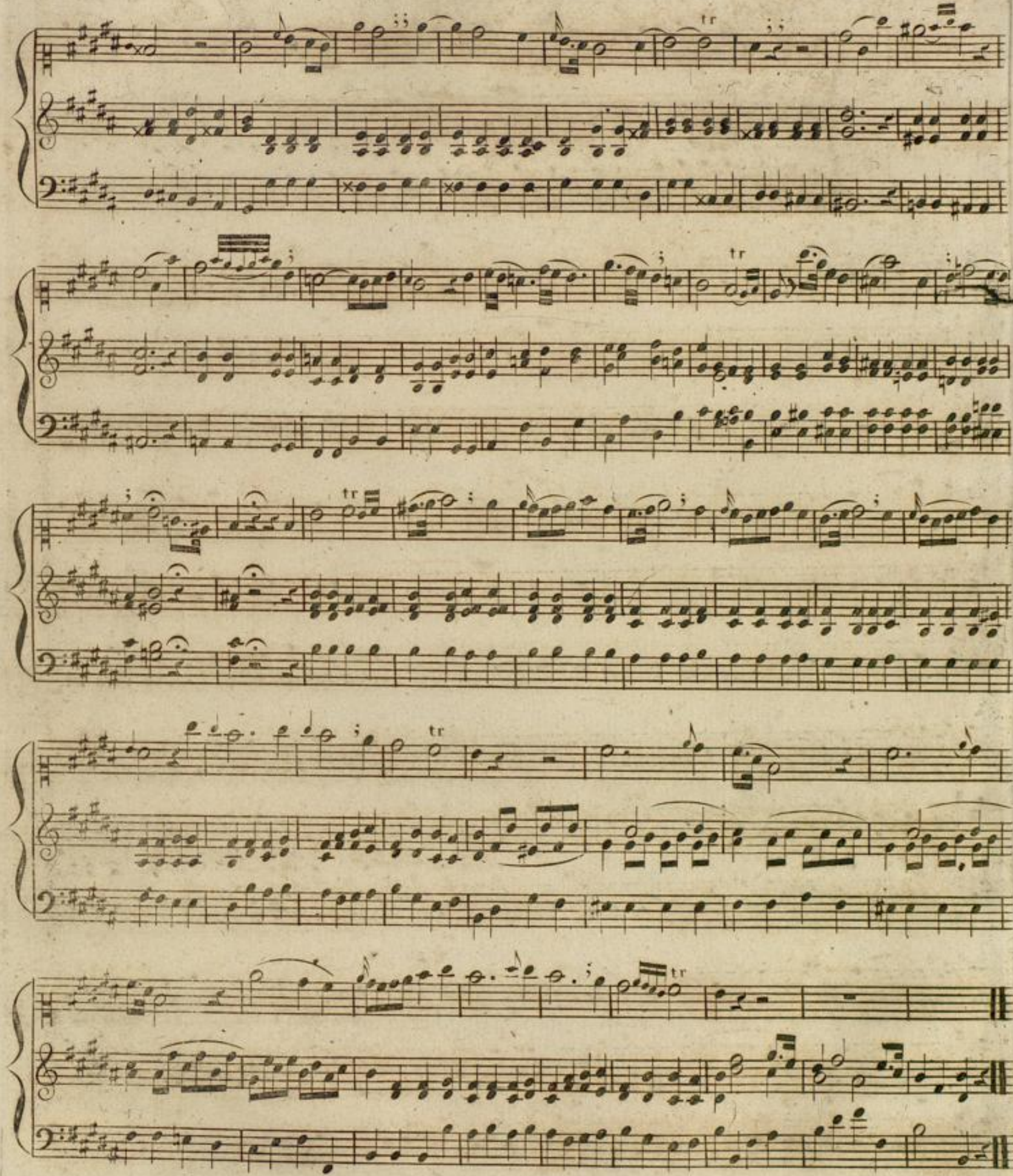
Adagio

L. Vinci

No. 9.

Pianoforte

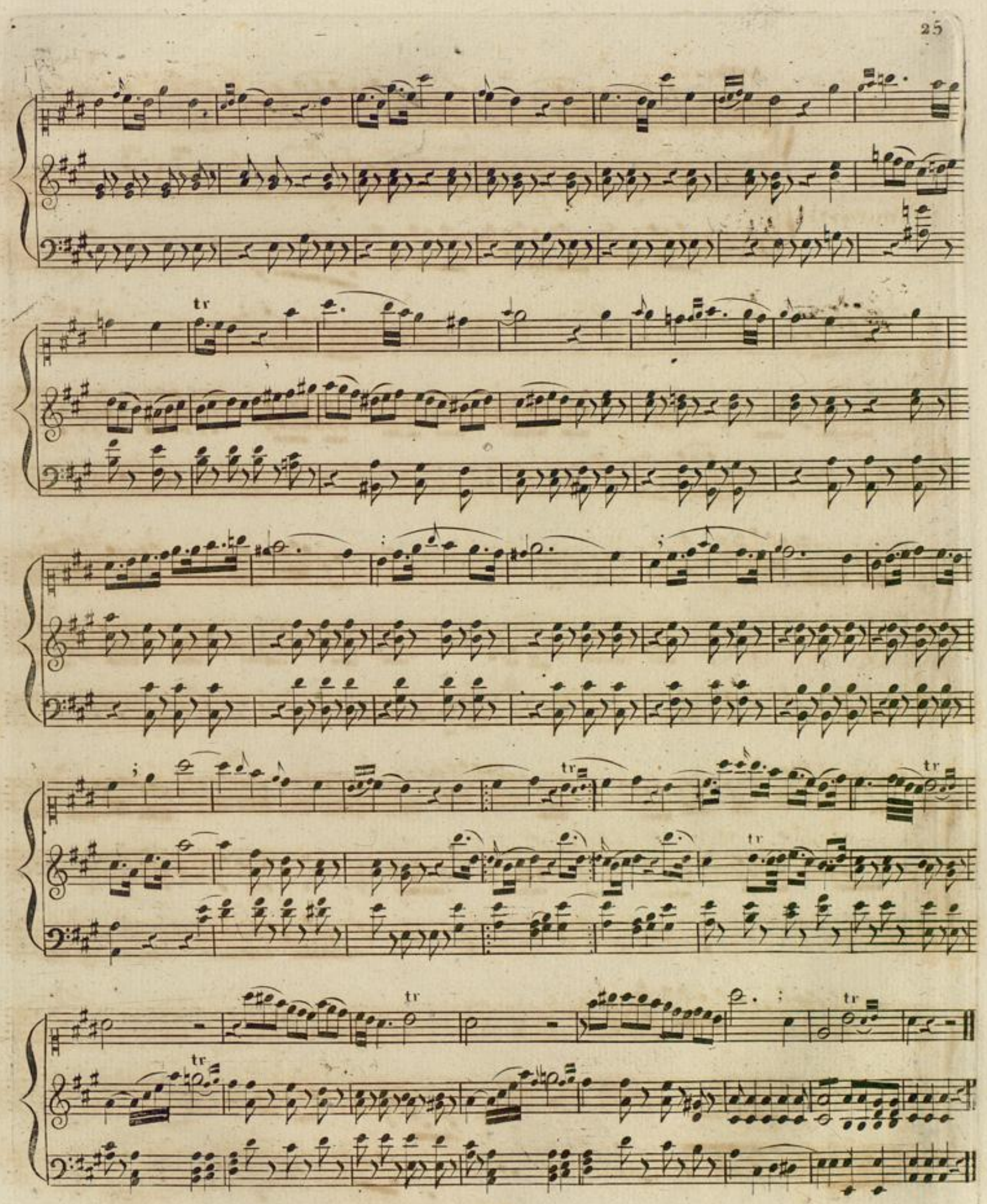


L. Leo

Andantino

Nº 10.

Pianoforte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Traetta

Allegro

No. 11.

Pianoforte

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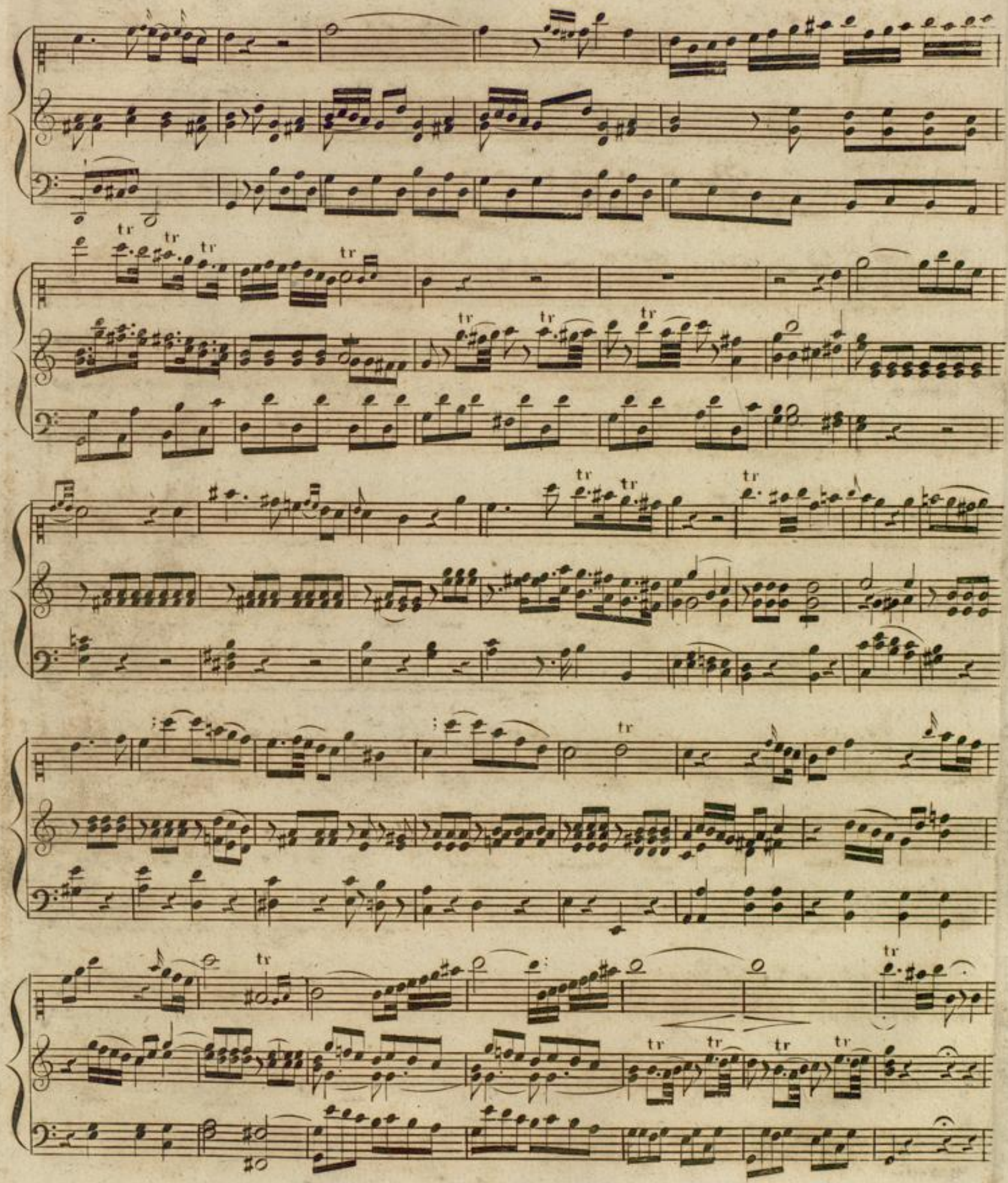
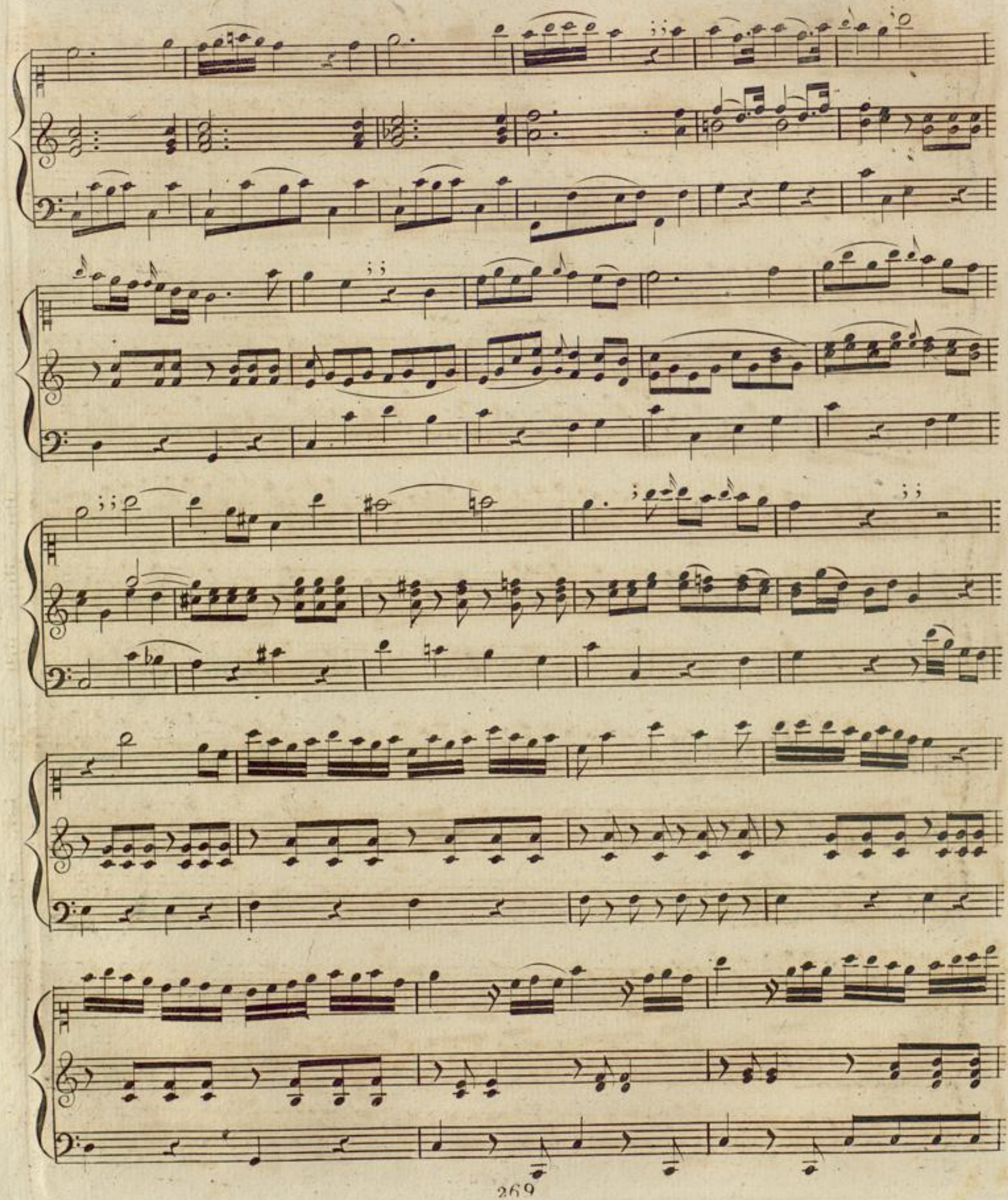
tr tr





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Largo

N. Conforto

Nº 12.

Pianoforte

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tr tr tr

ten: tr

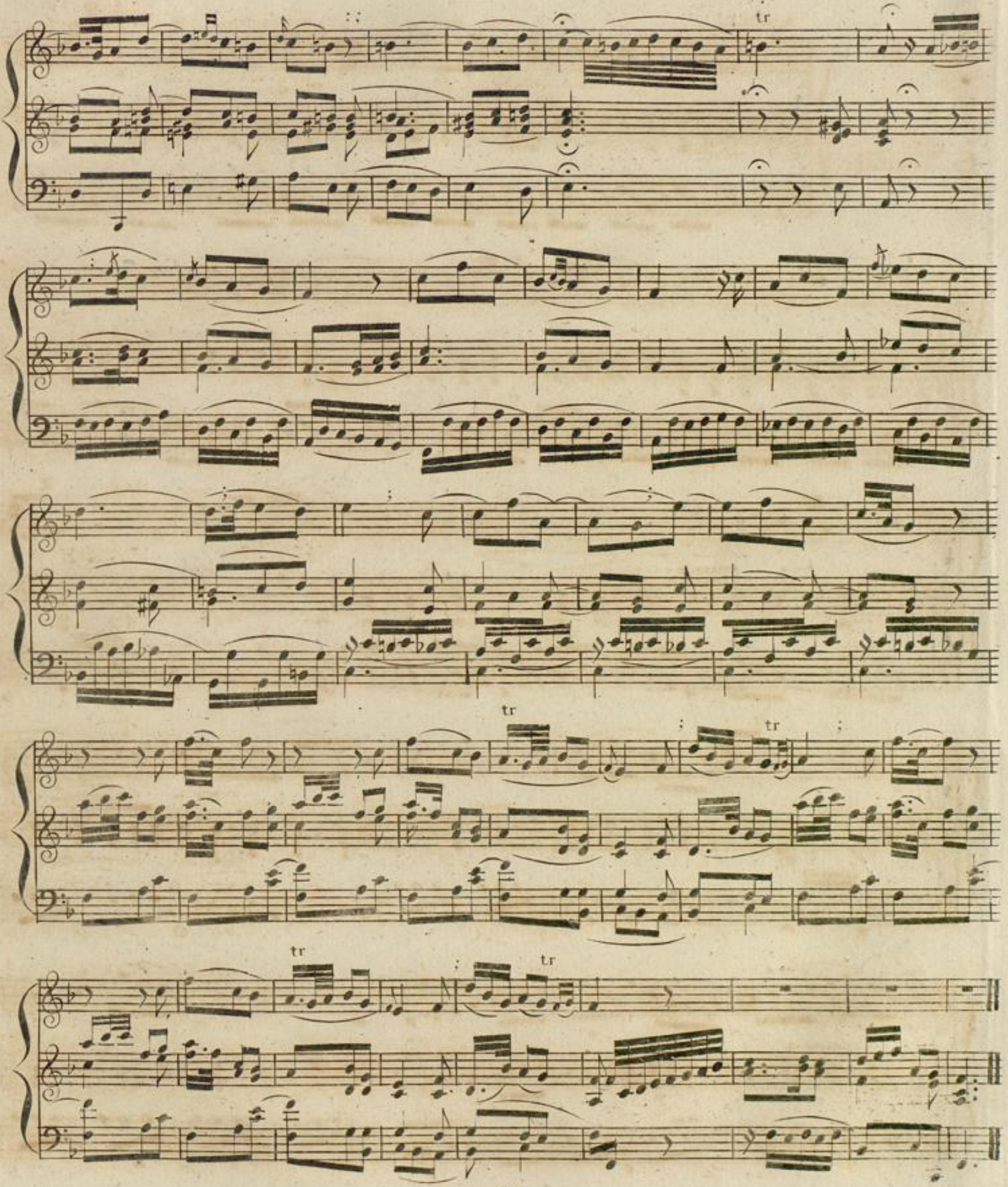
tr tr ten

D. Alberti

Andantino

Nº 13.

Pianoforte

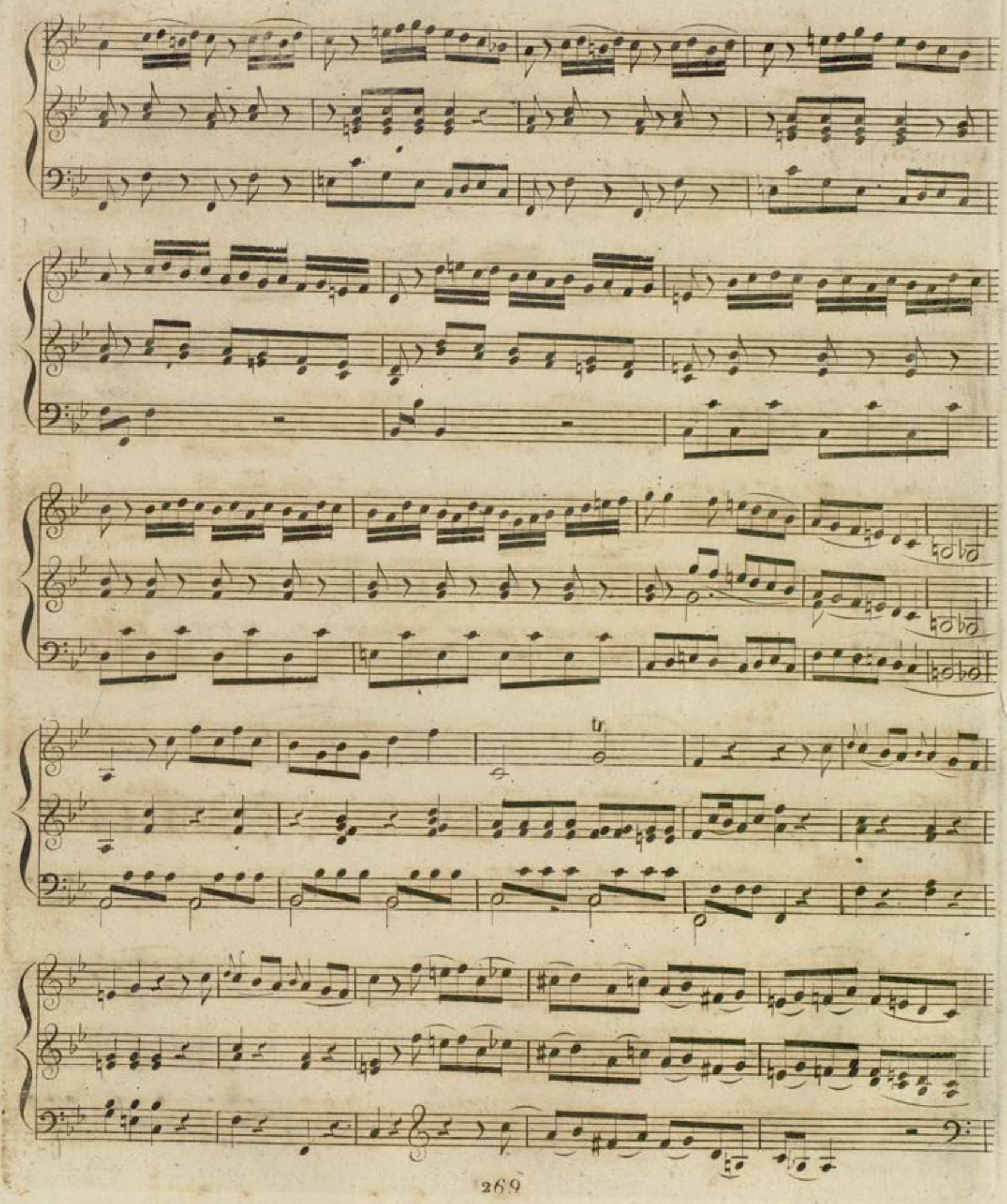


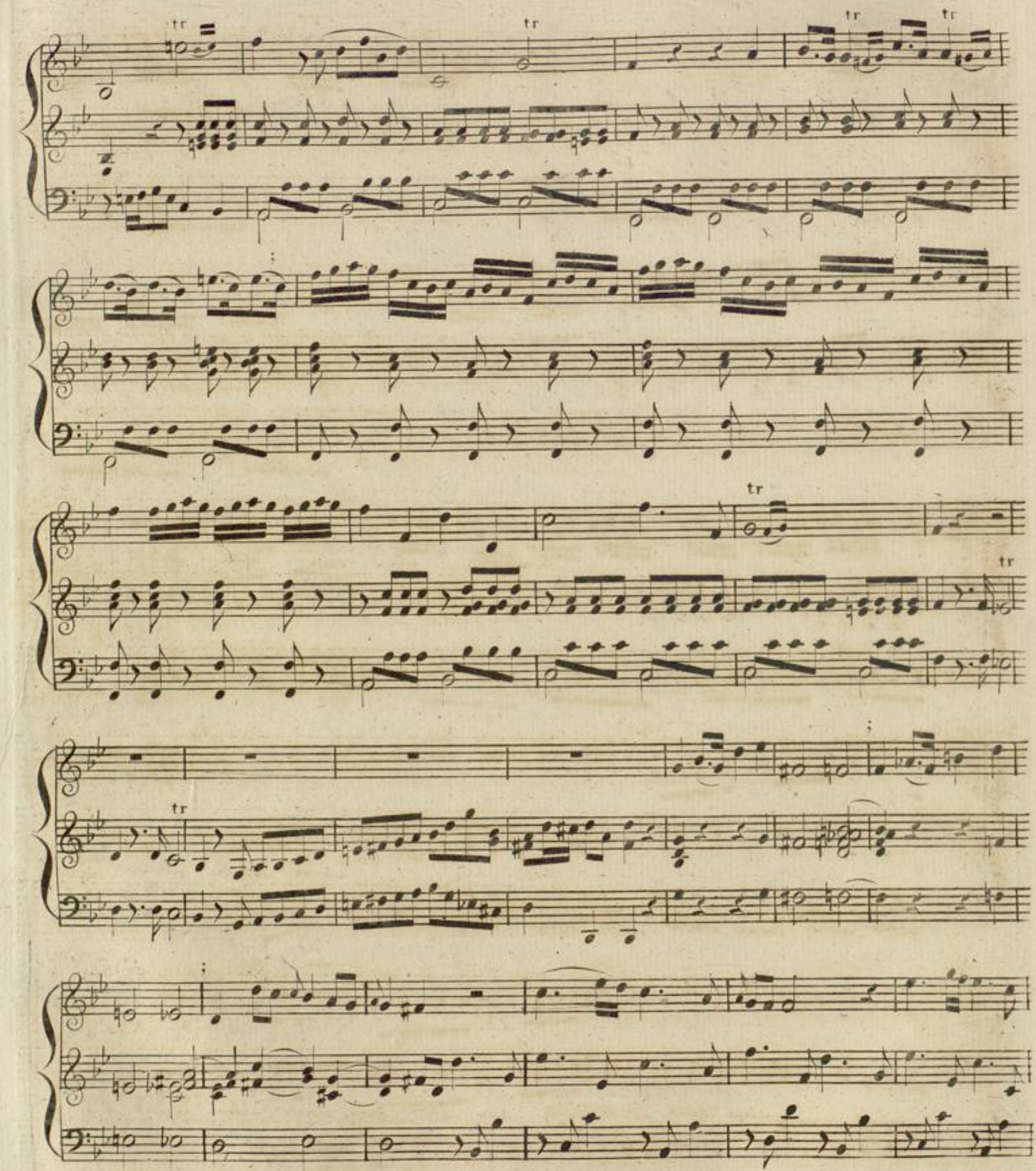
Allegro

Iomelli

No 14.

Pianoforte

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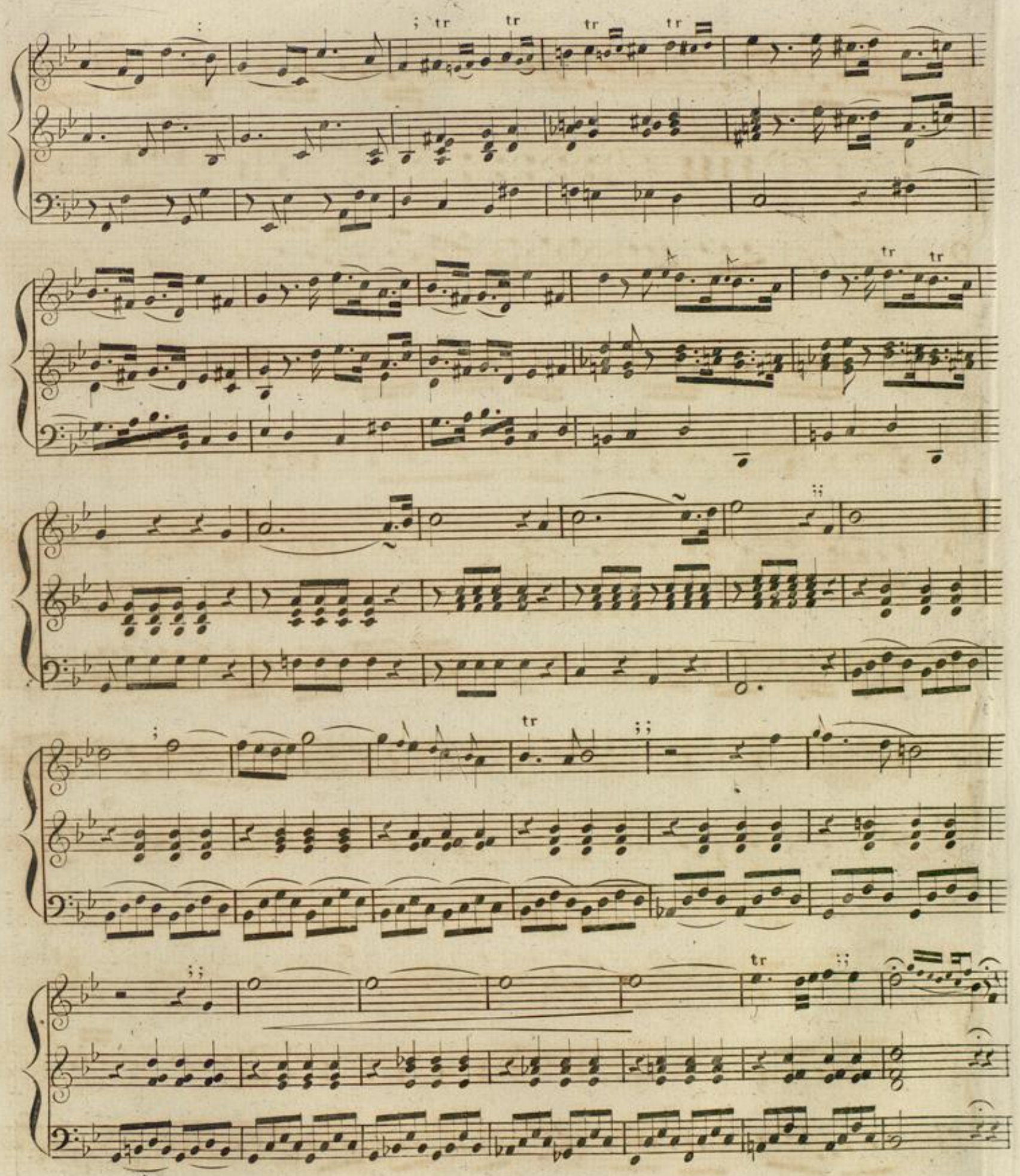
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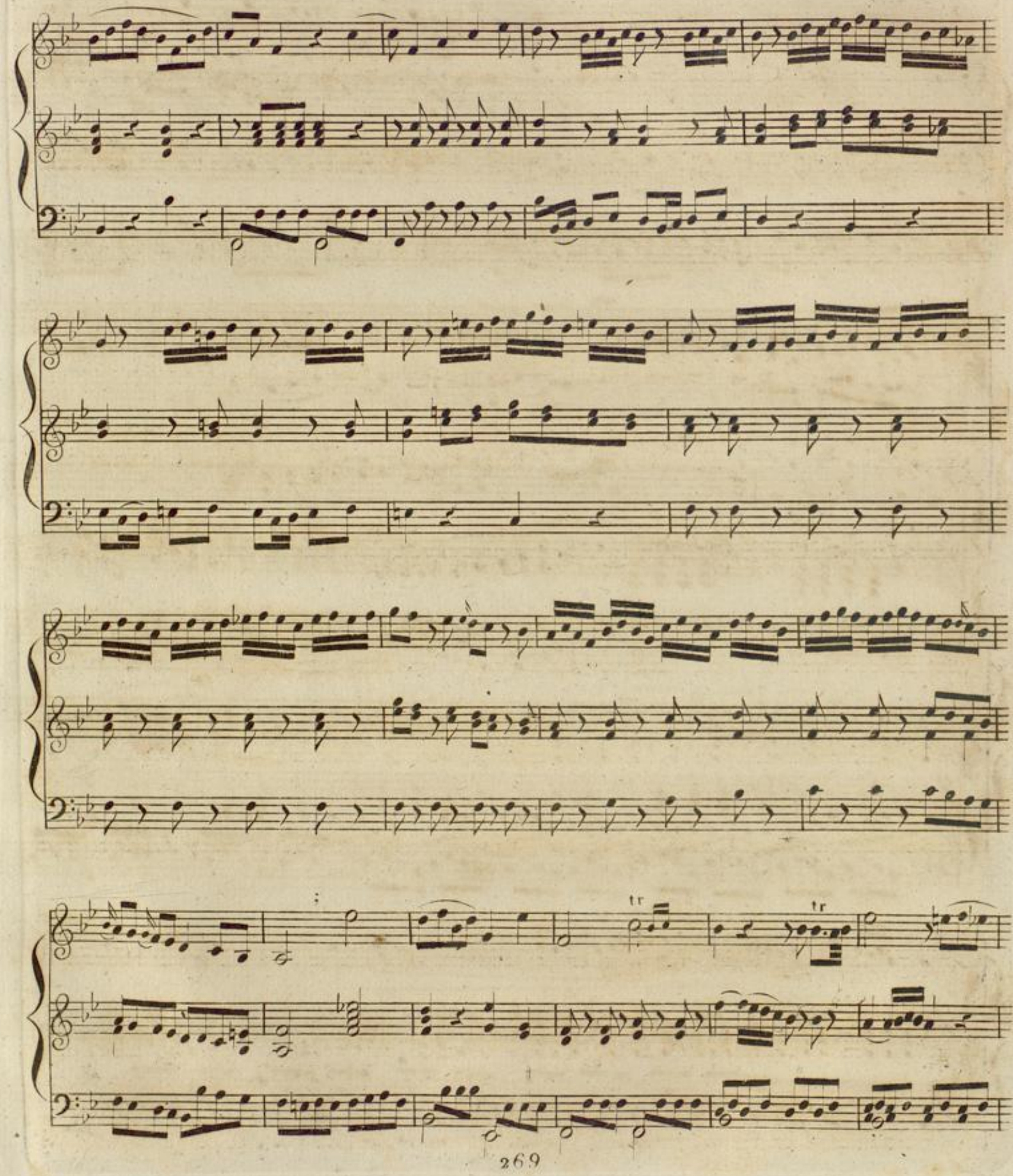
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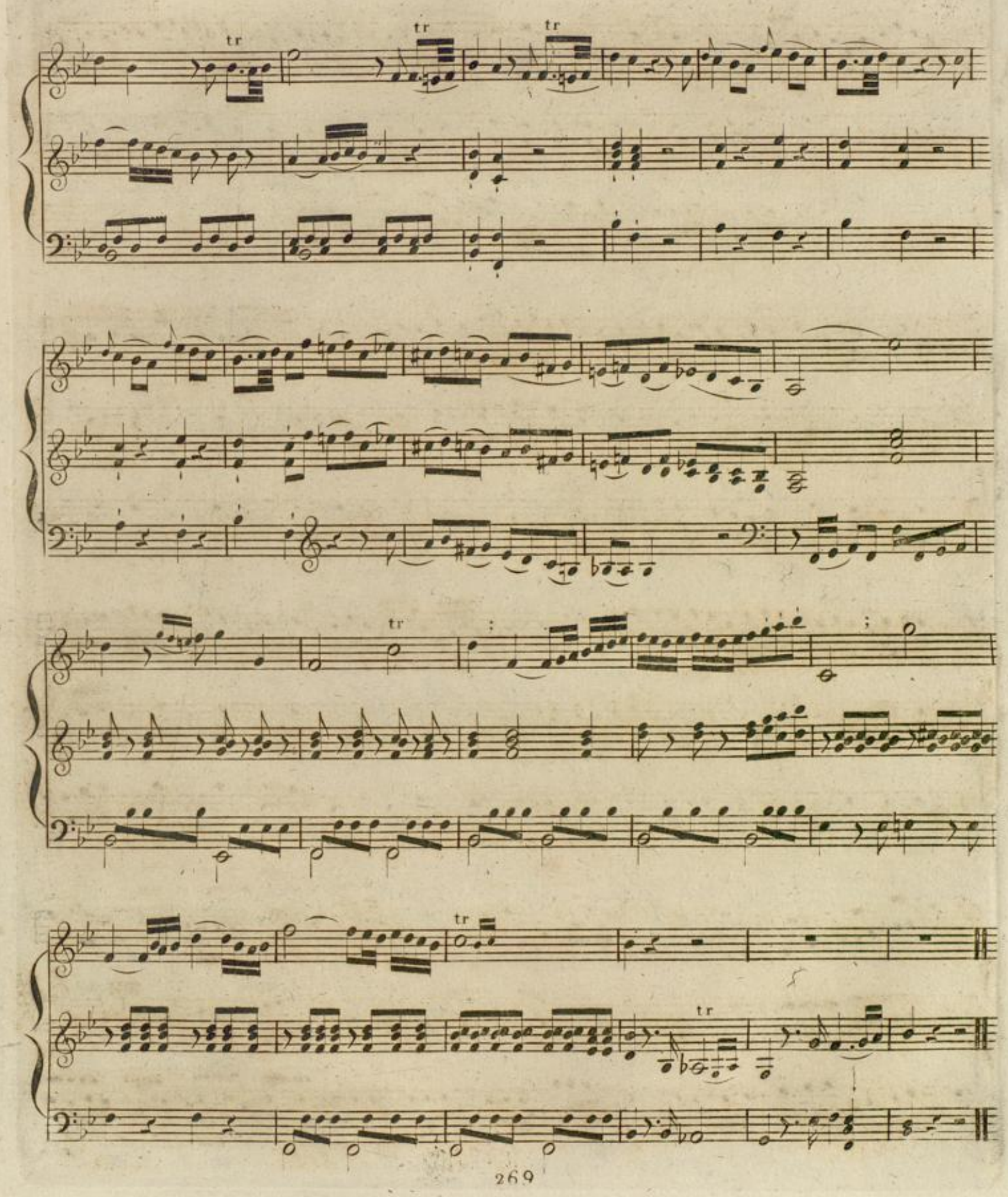
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Adagio

Nº 15.

Pianoforte

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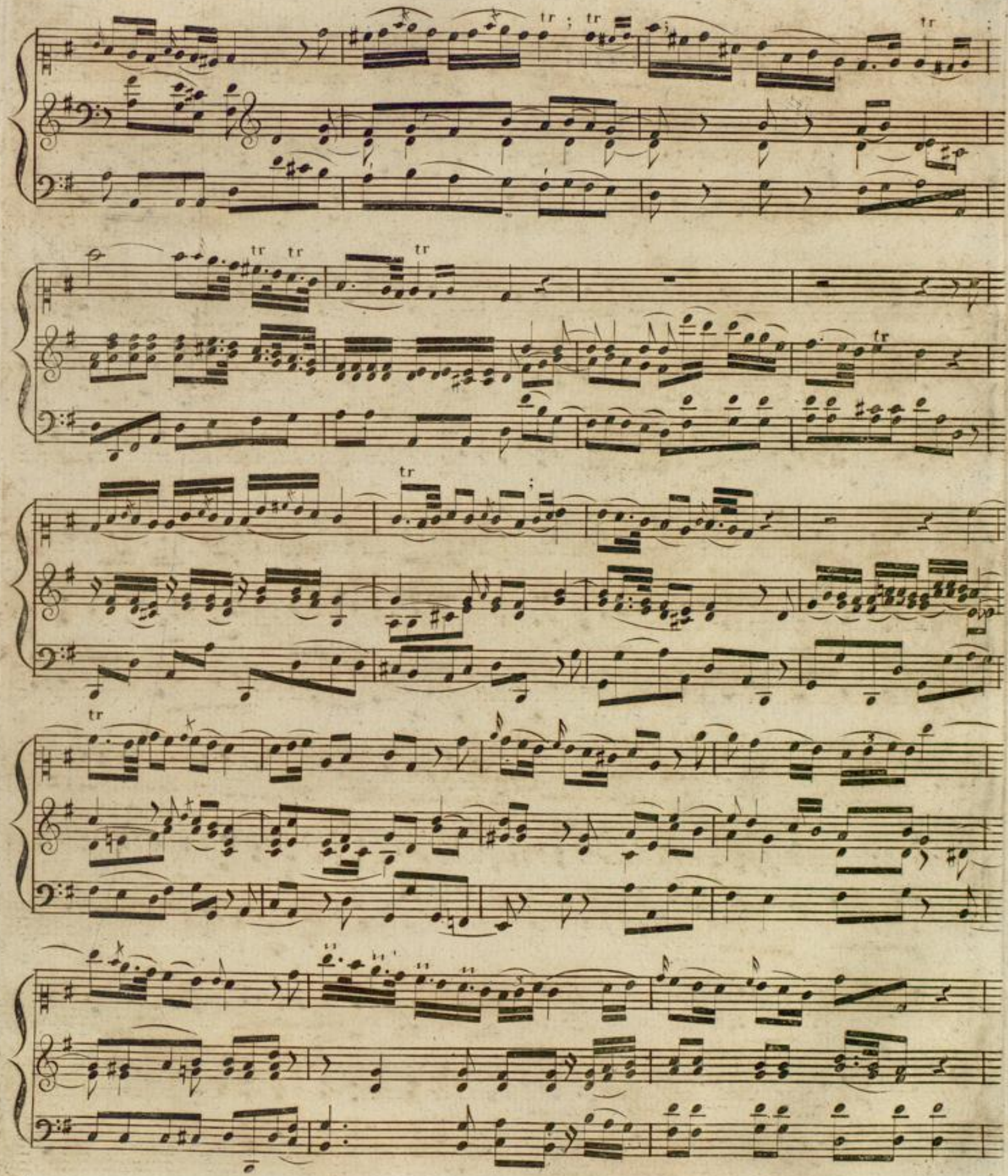
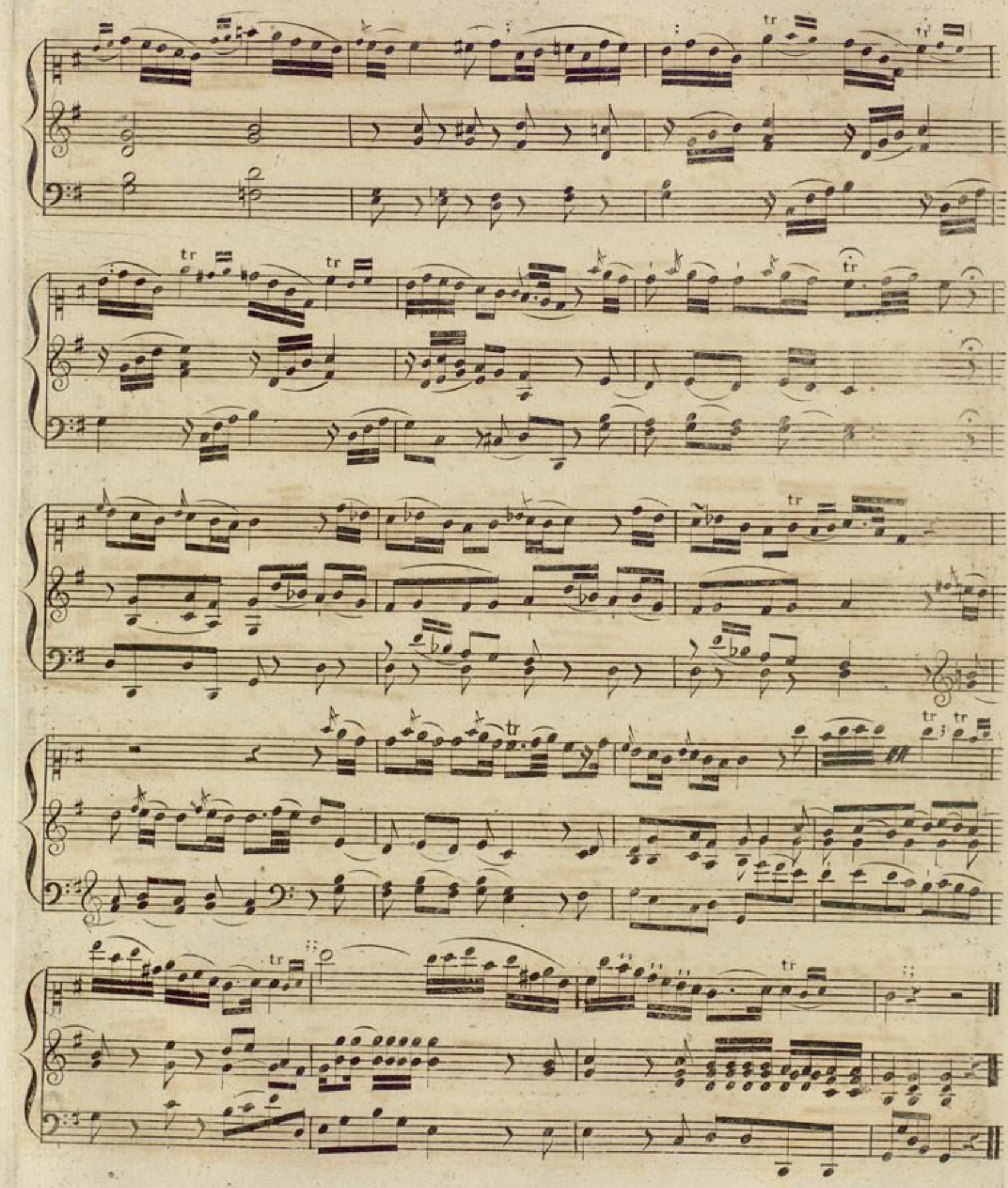
G. Latilla.

Tempo giusto.

No. 16.

Pianoforte



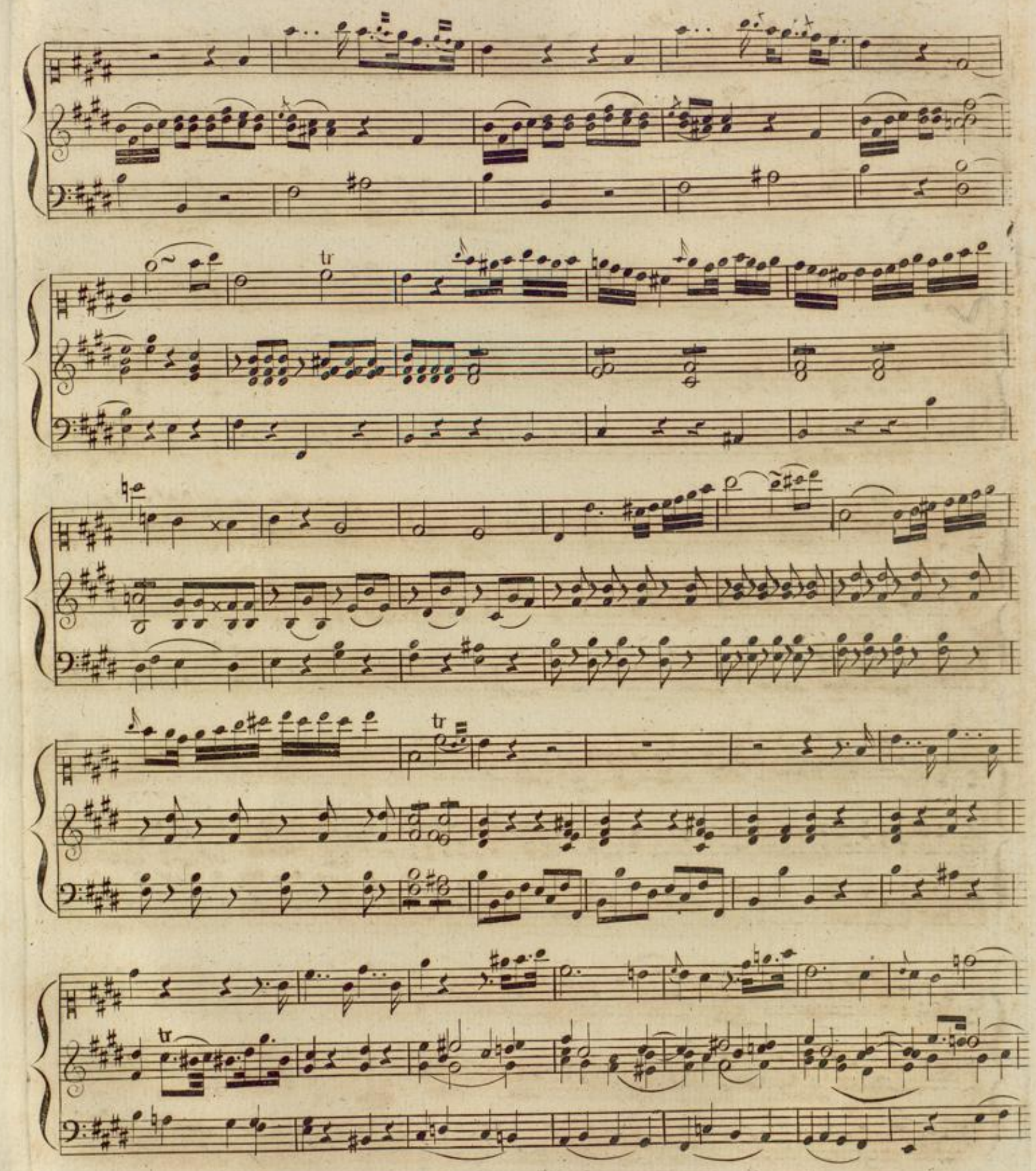


Piccini

Nº 17.

Allegro maestoso

Pianoforte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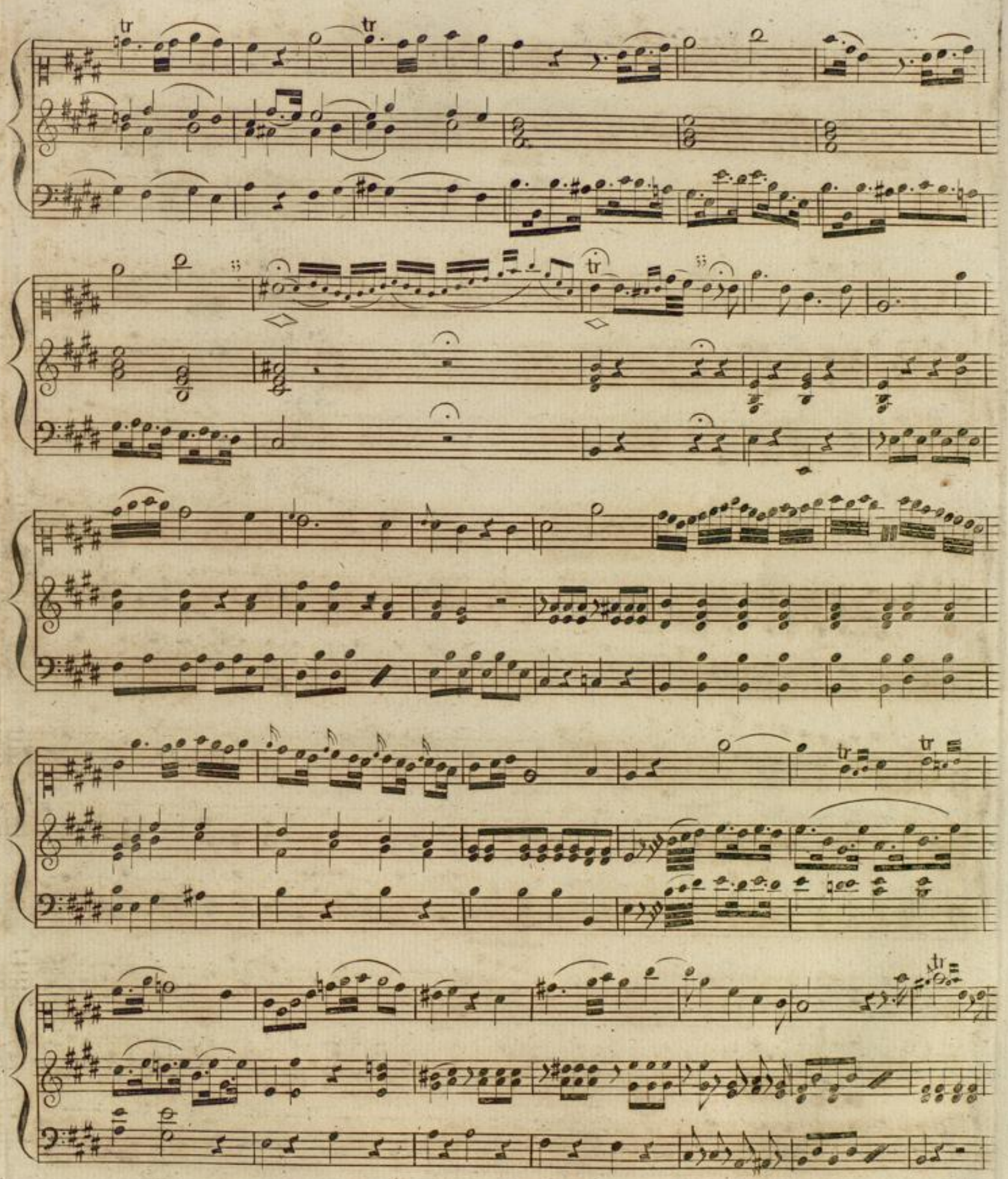
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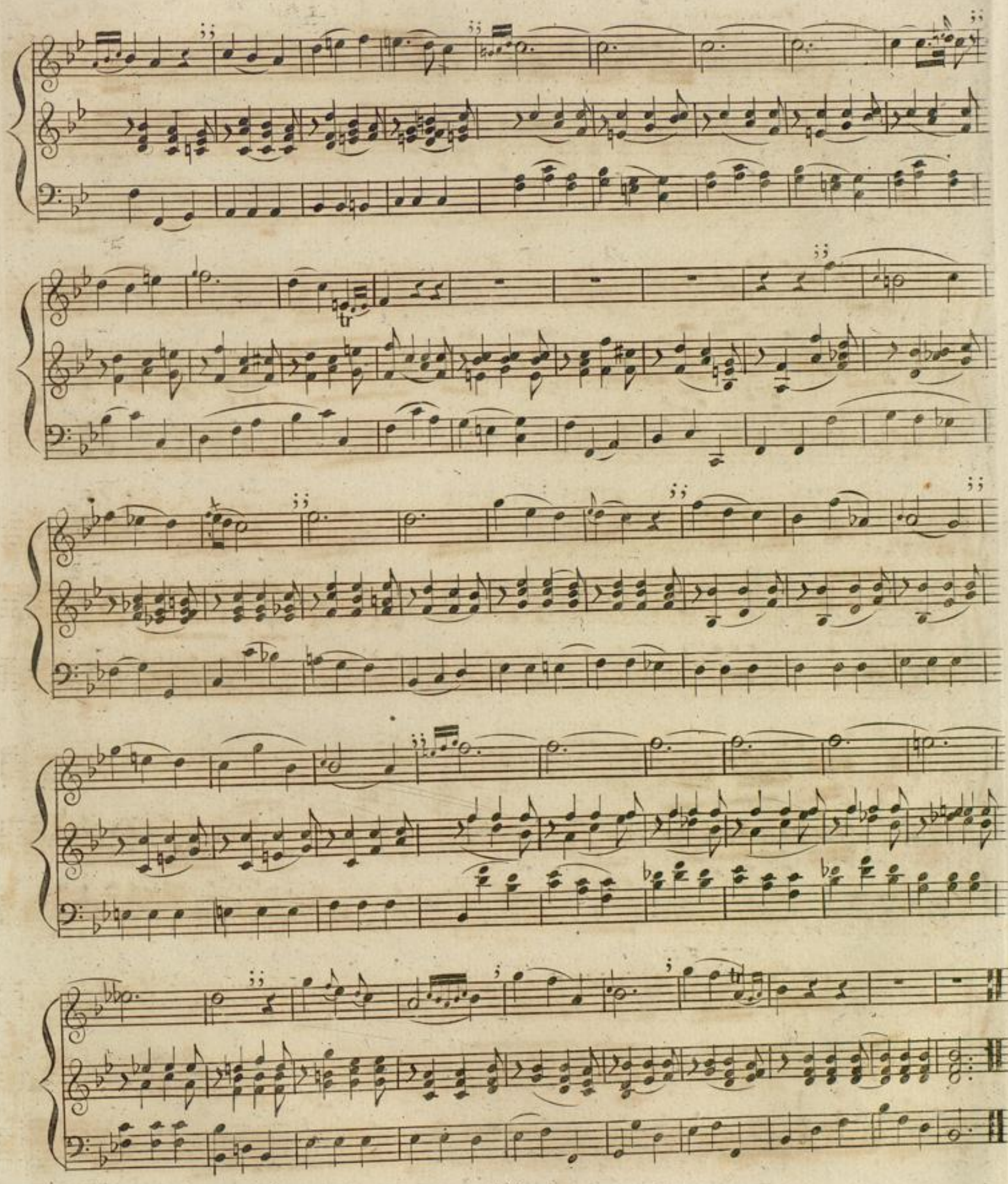
Andante amoroso

Pergolese

No. 18

Pianoforte



Poco lento

Manna

No 19.

Pianoforte

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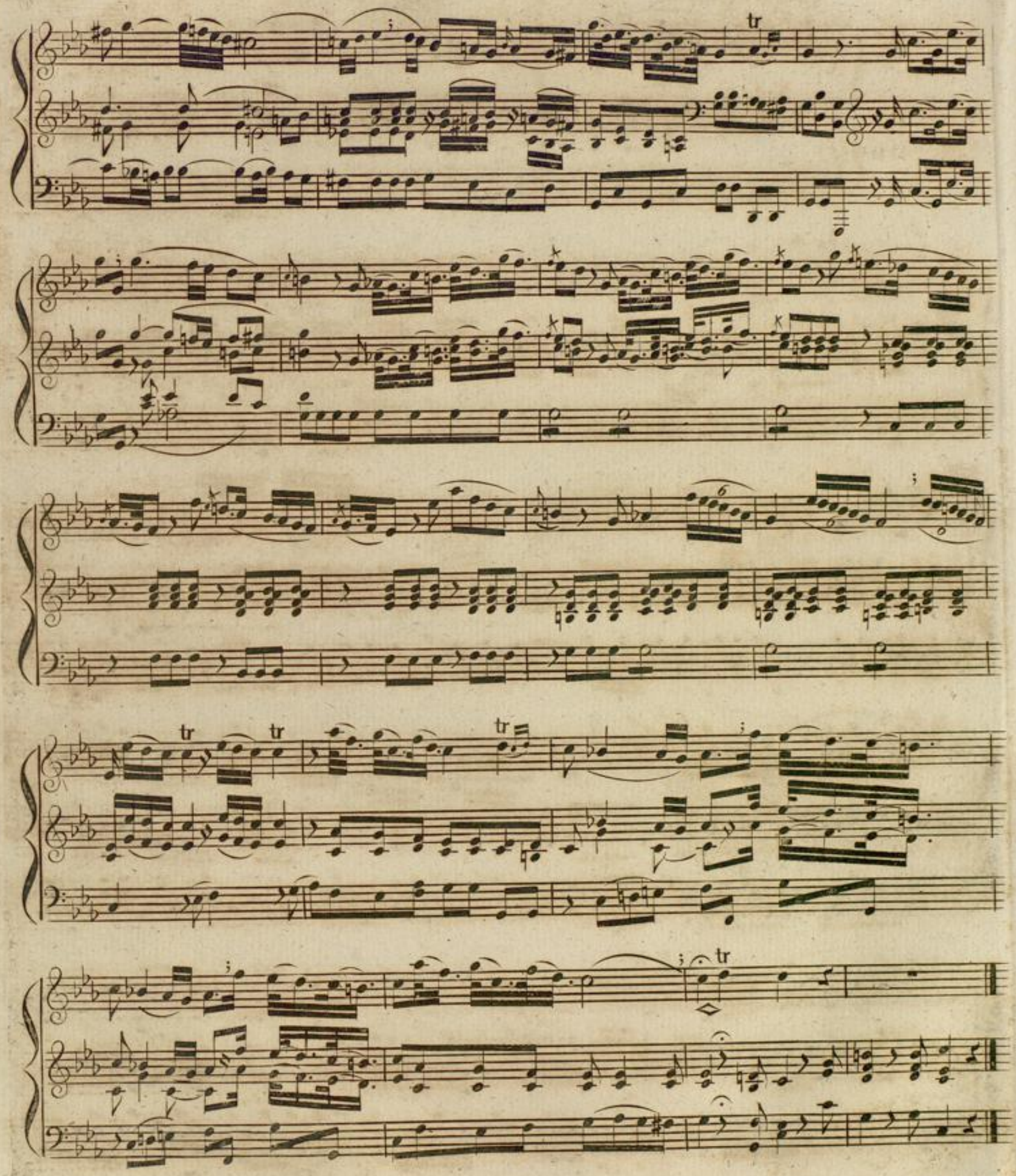

N. Sala

Andante grazioso

Nº 20

Pianoforte

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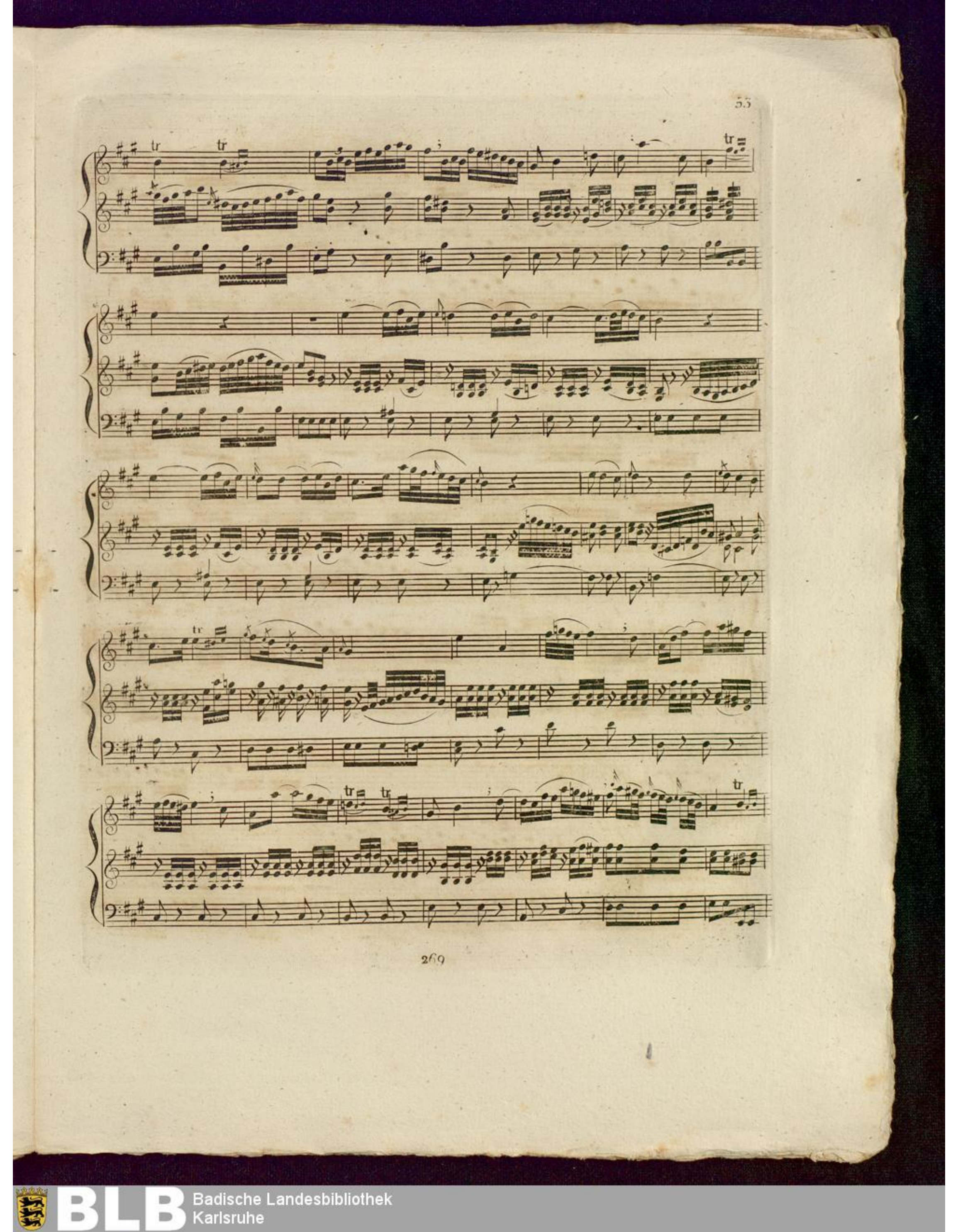
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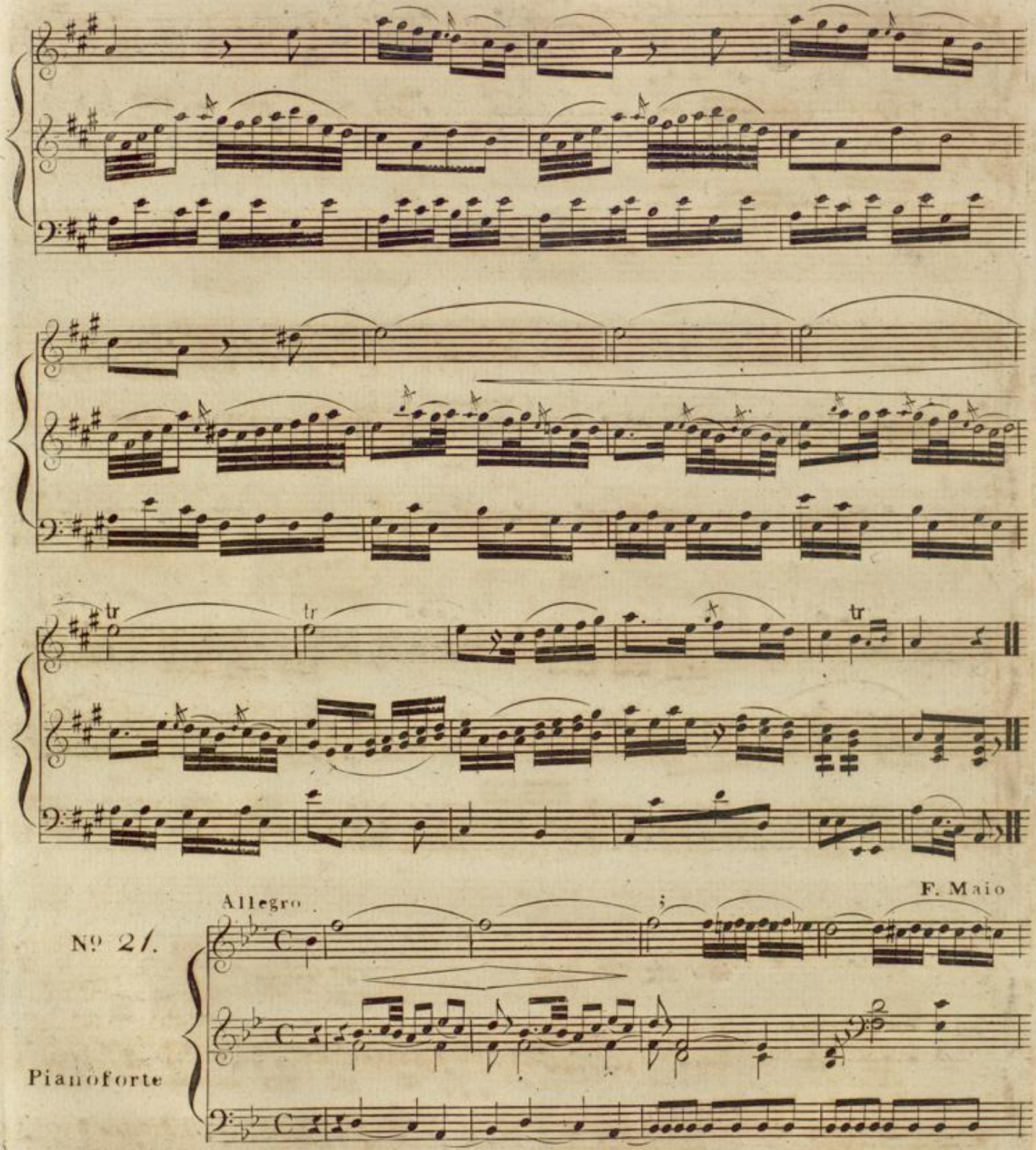
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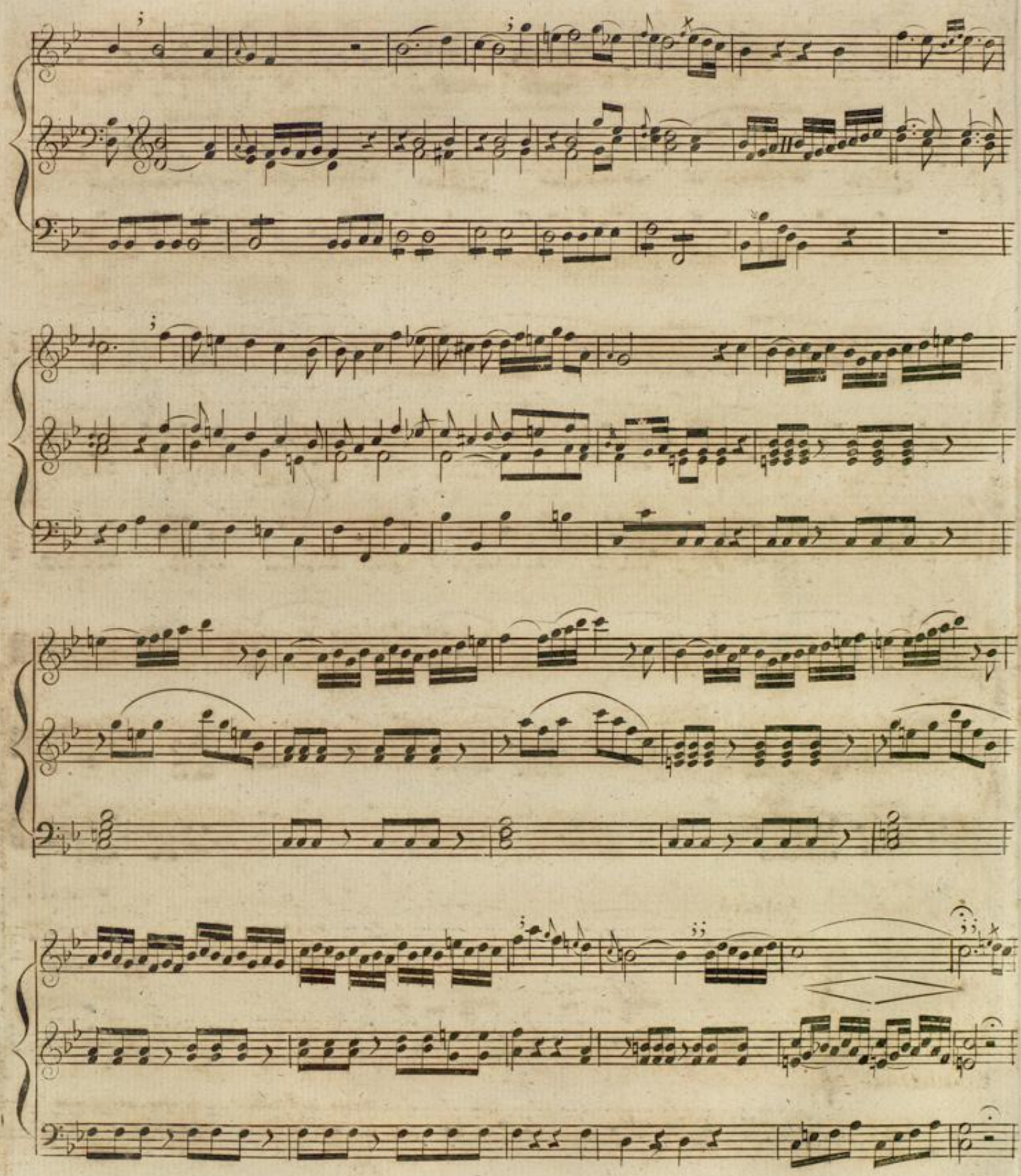
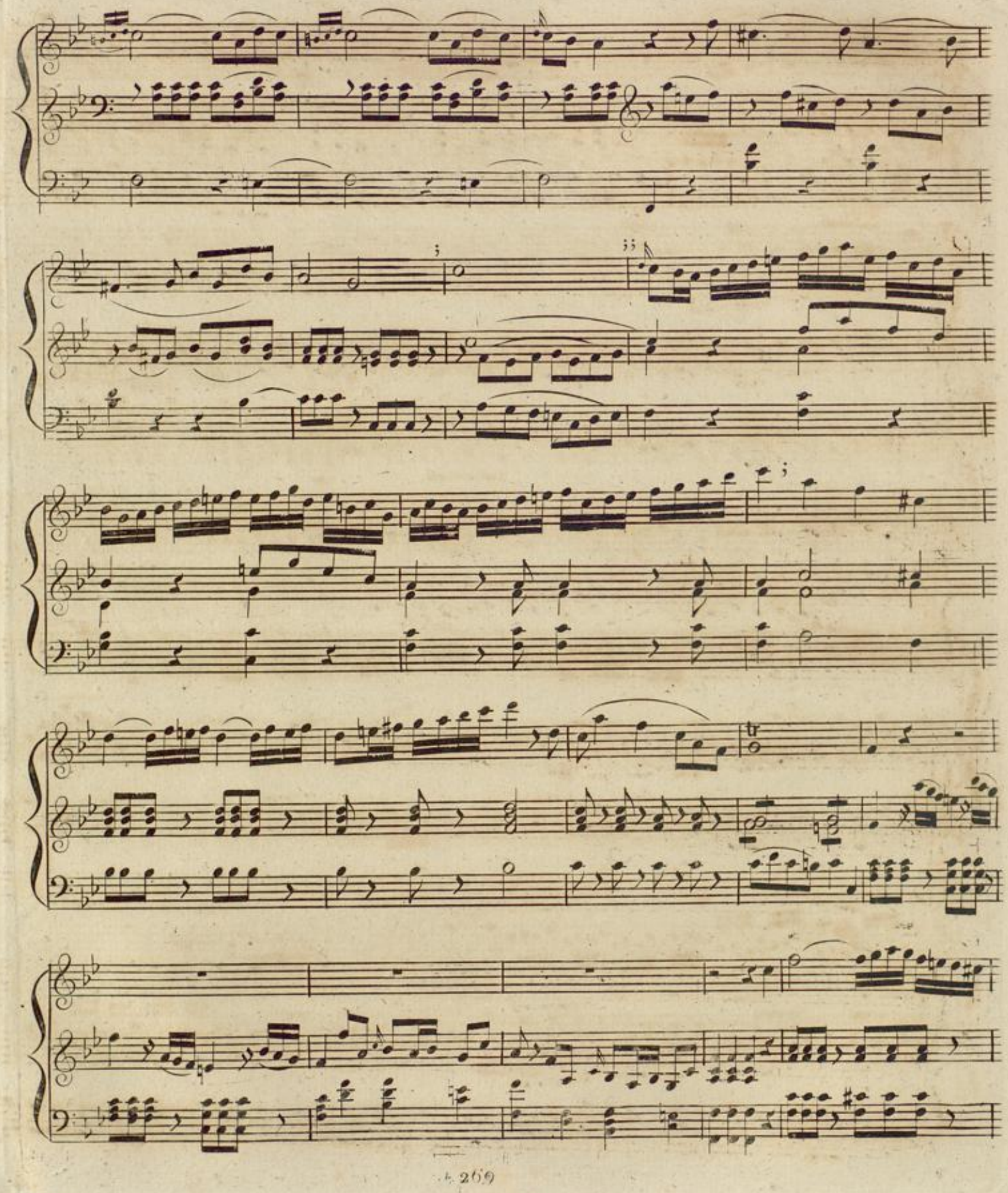
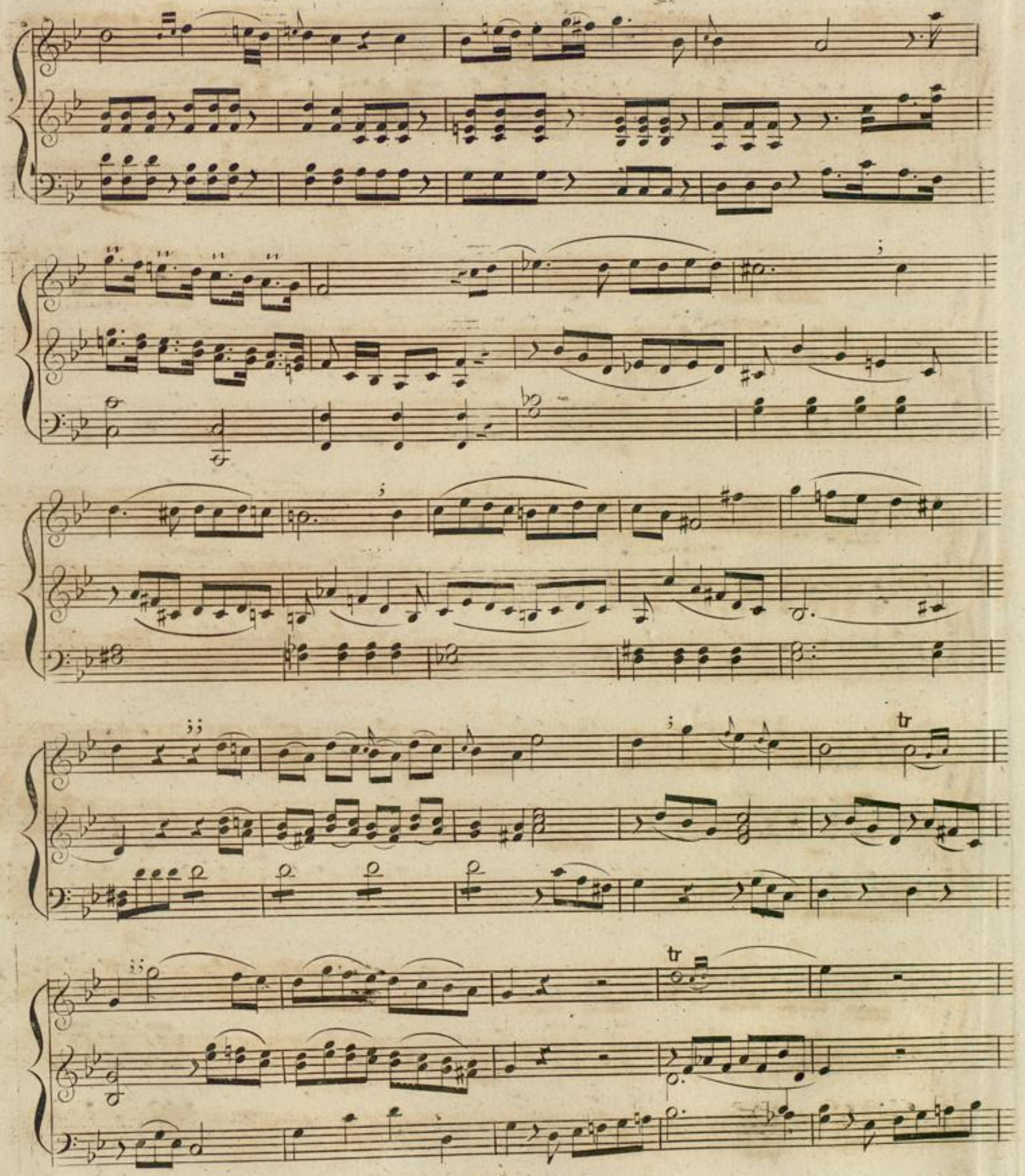
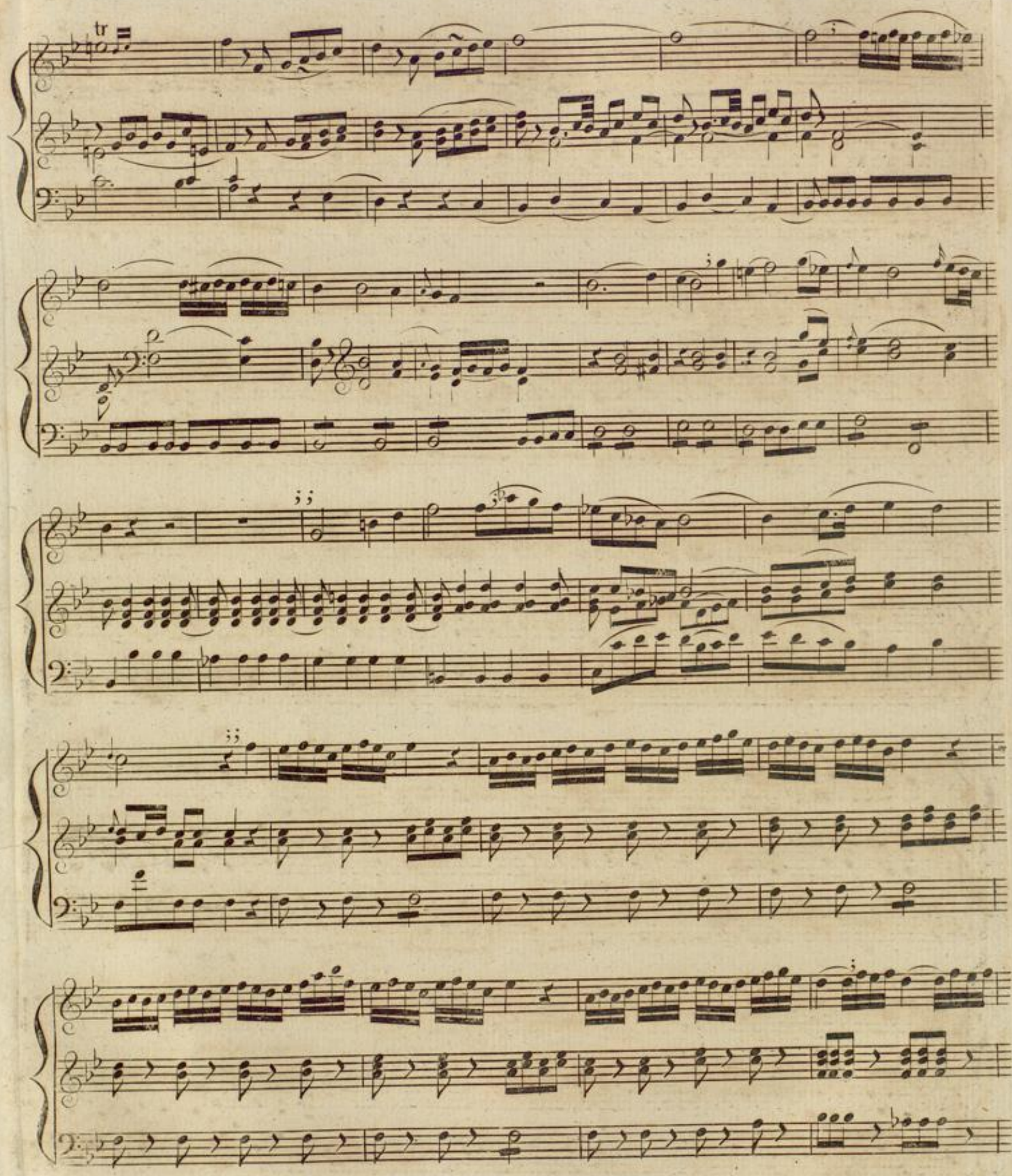
Allegro
F. Maio
Nº 21.
Pianoforte









tr tr tr tr

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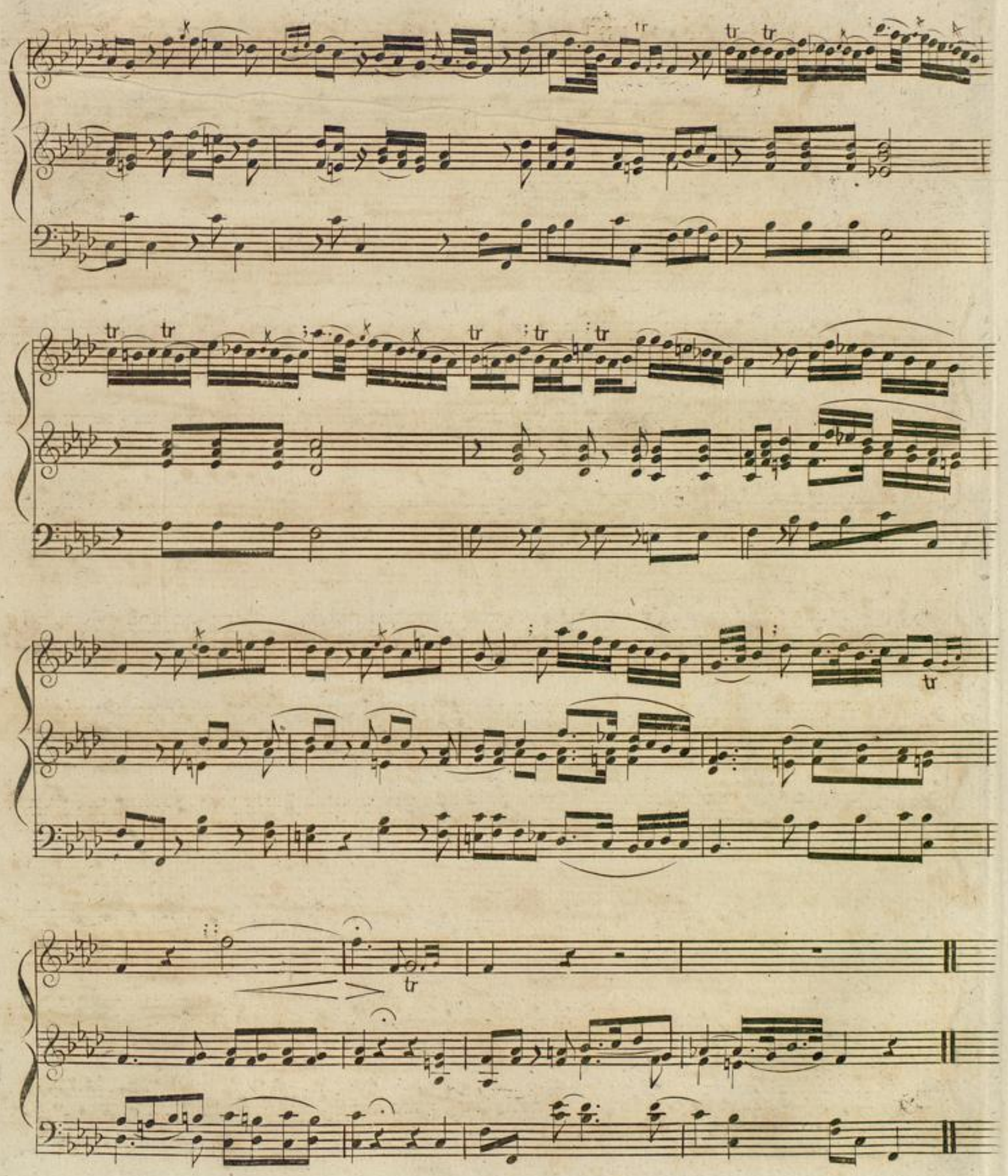
point d'orgue

Costanzi

Adagio assai

Nº 22.

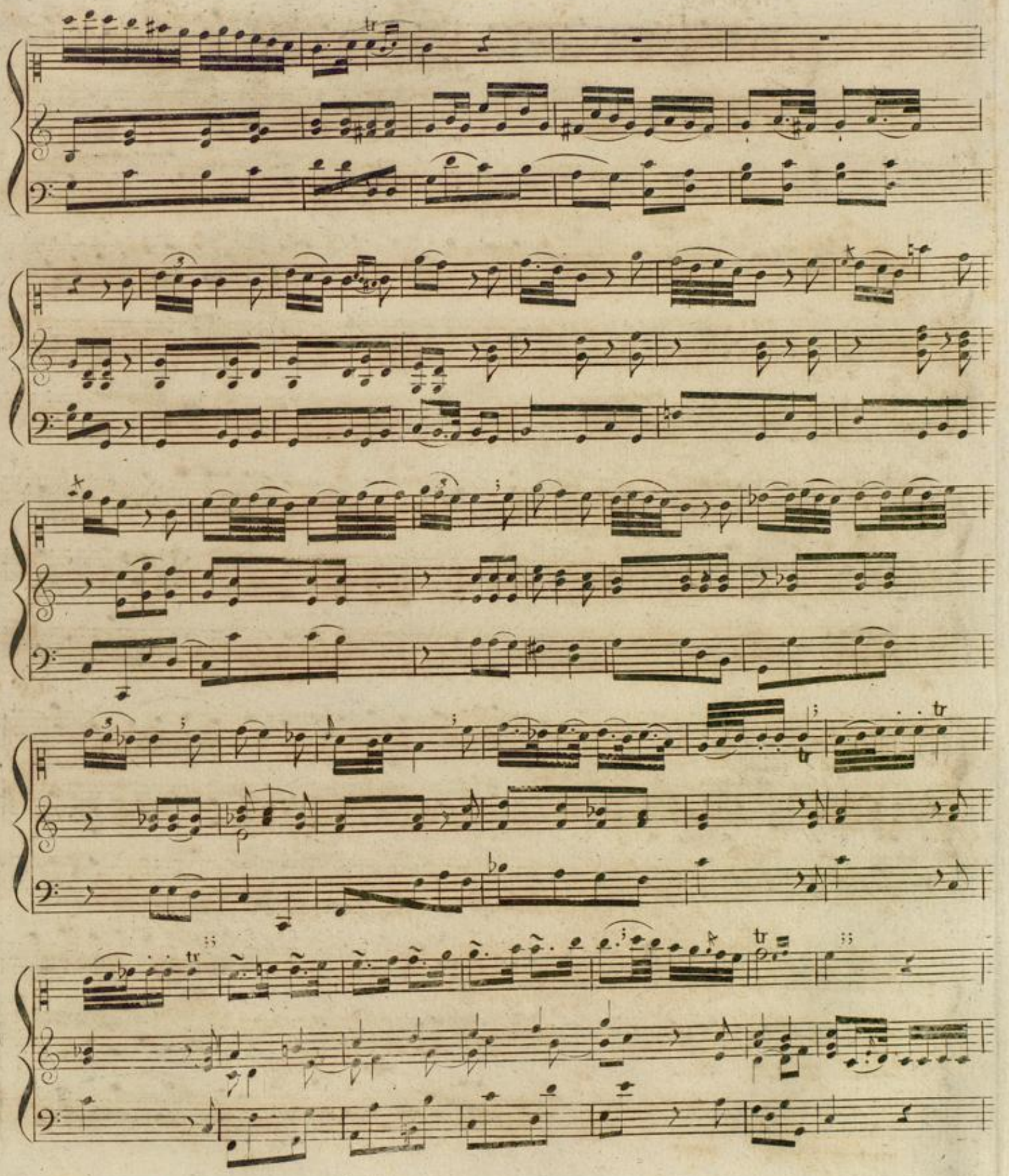
Pianofore.

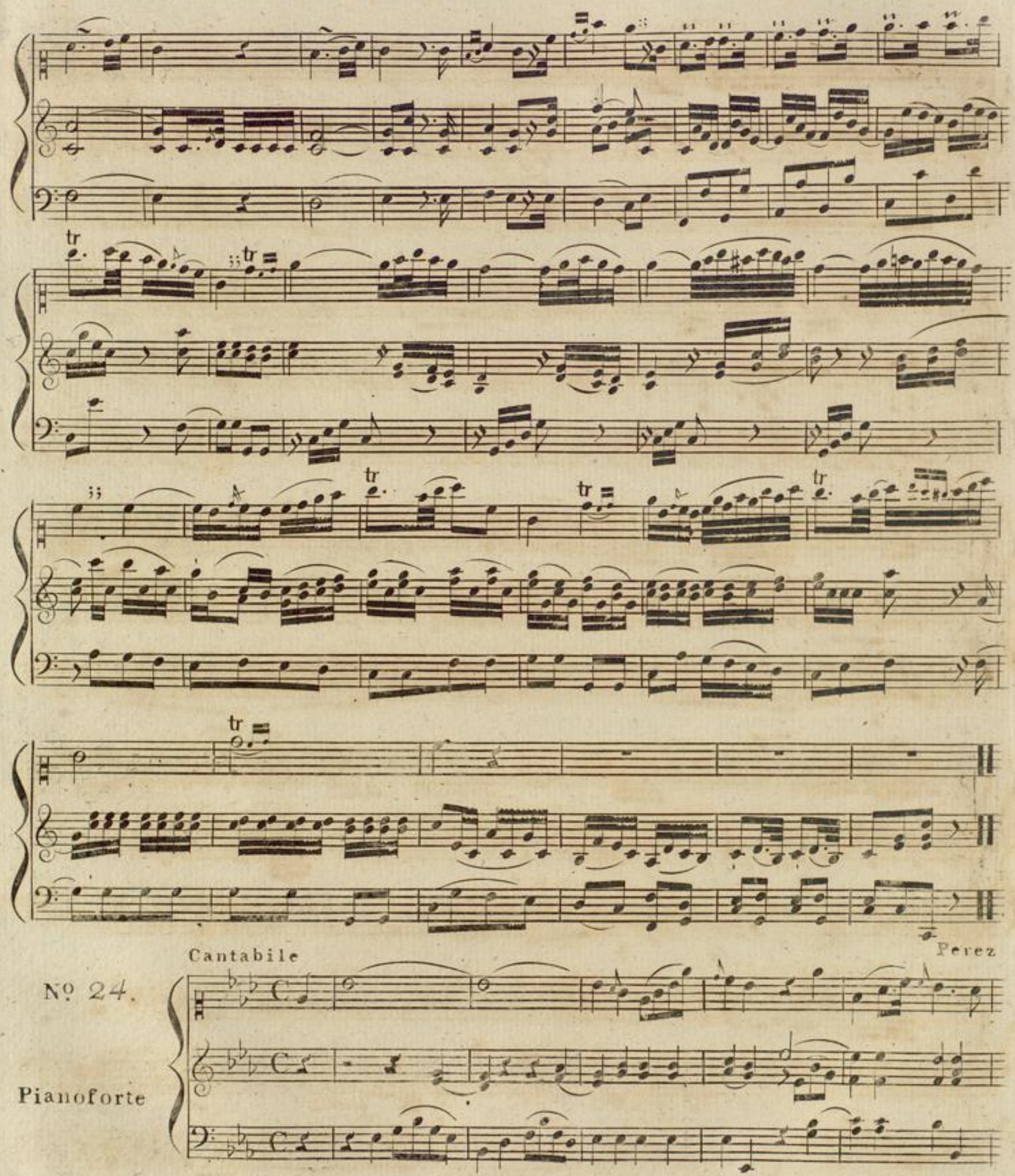


Allegretto

Nº 25.

Pianoforte

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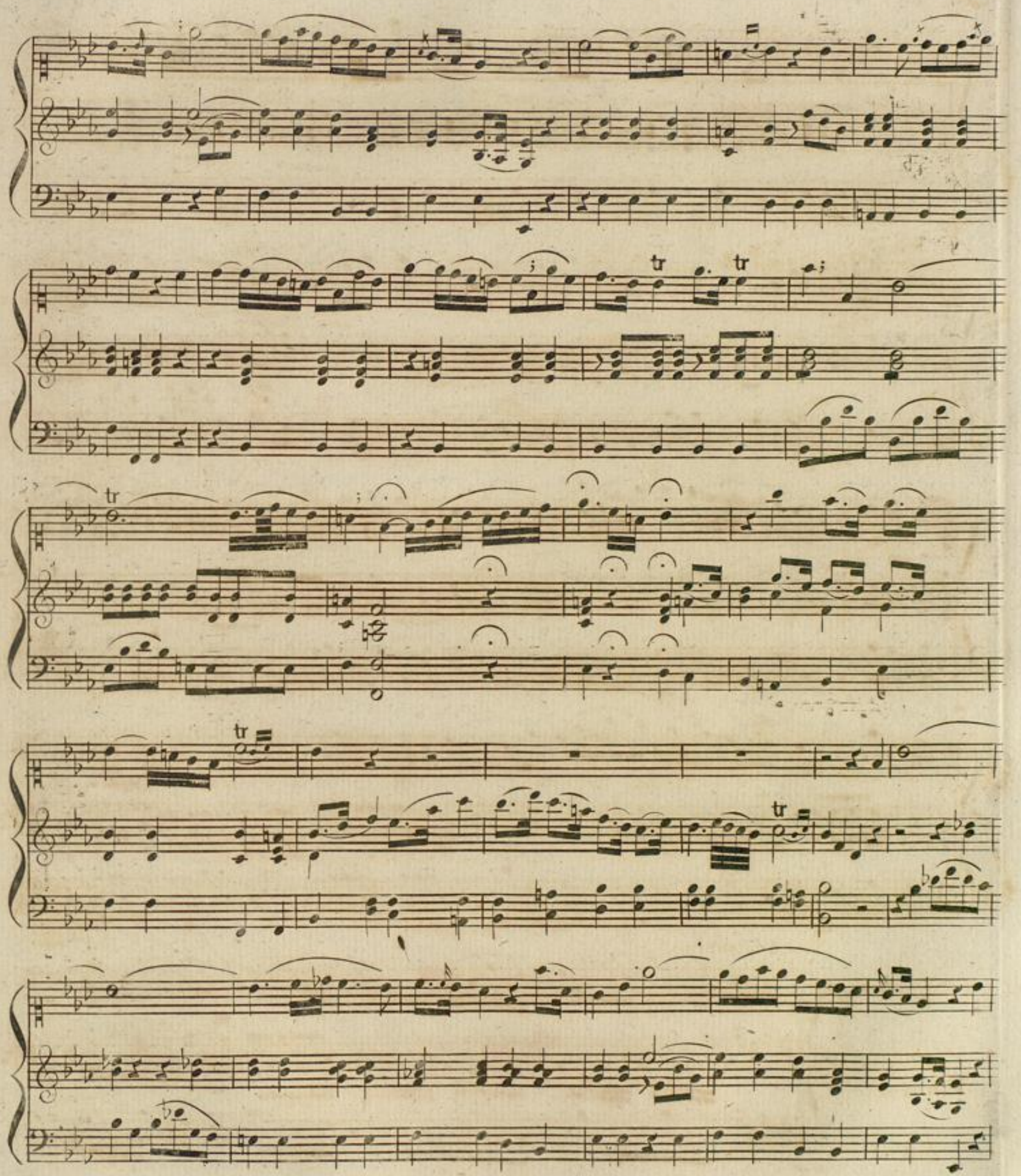
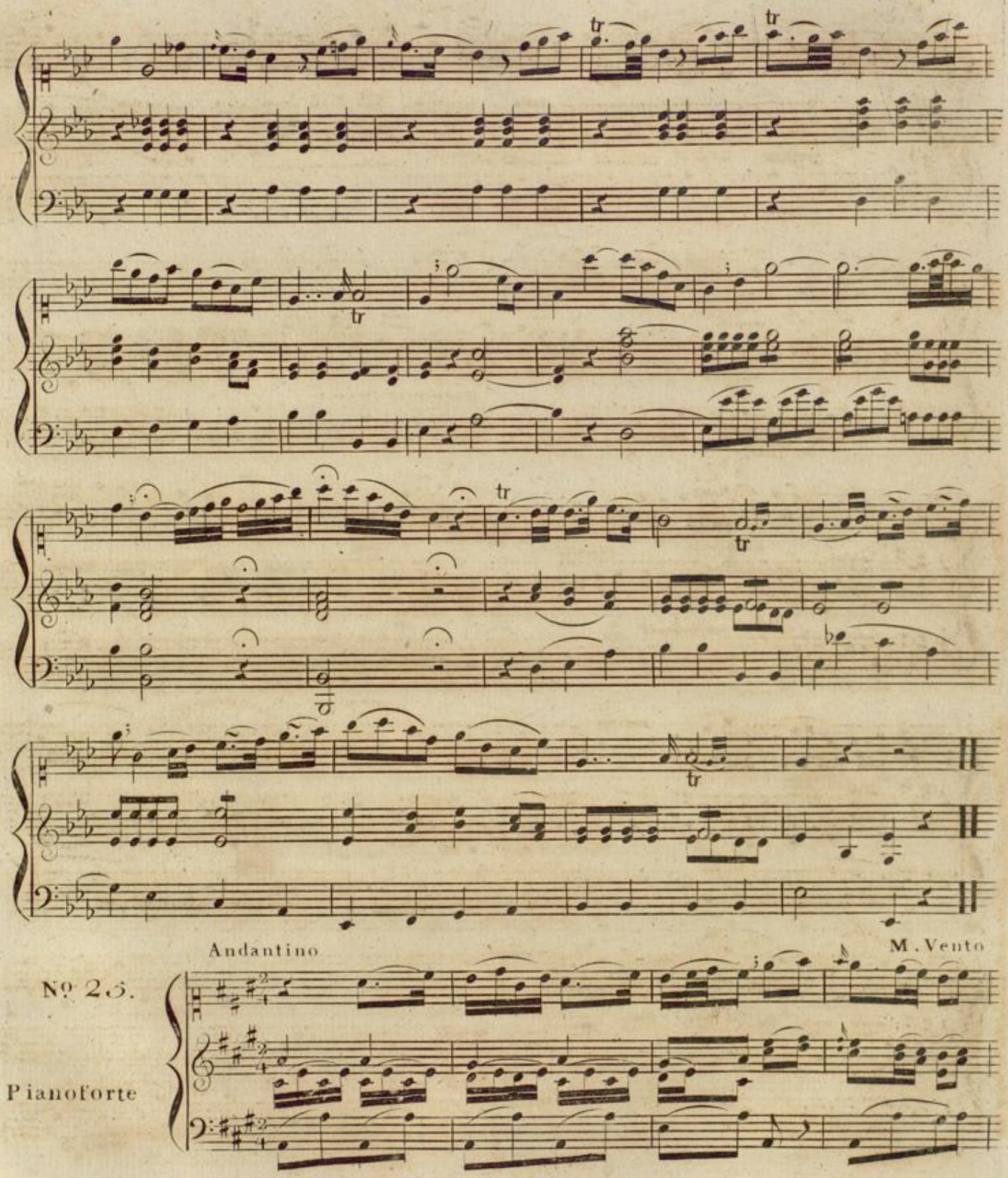
Cantabile
Perez
Nº 24.
Pianoforte




Andantino
M. Vento
Nº 25.
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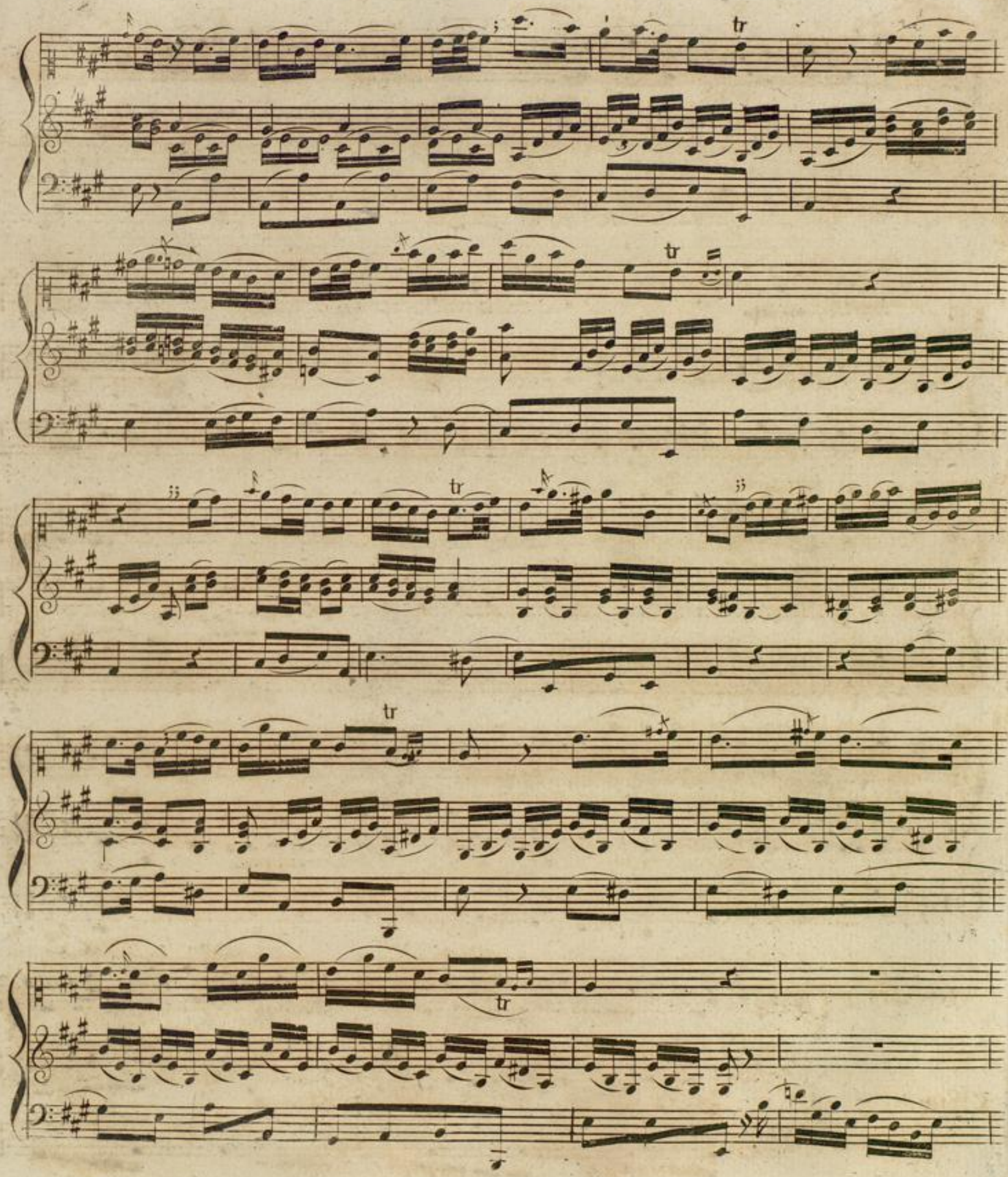

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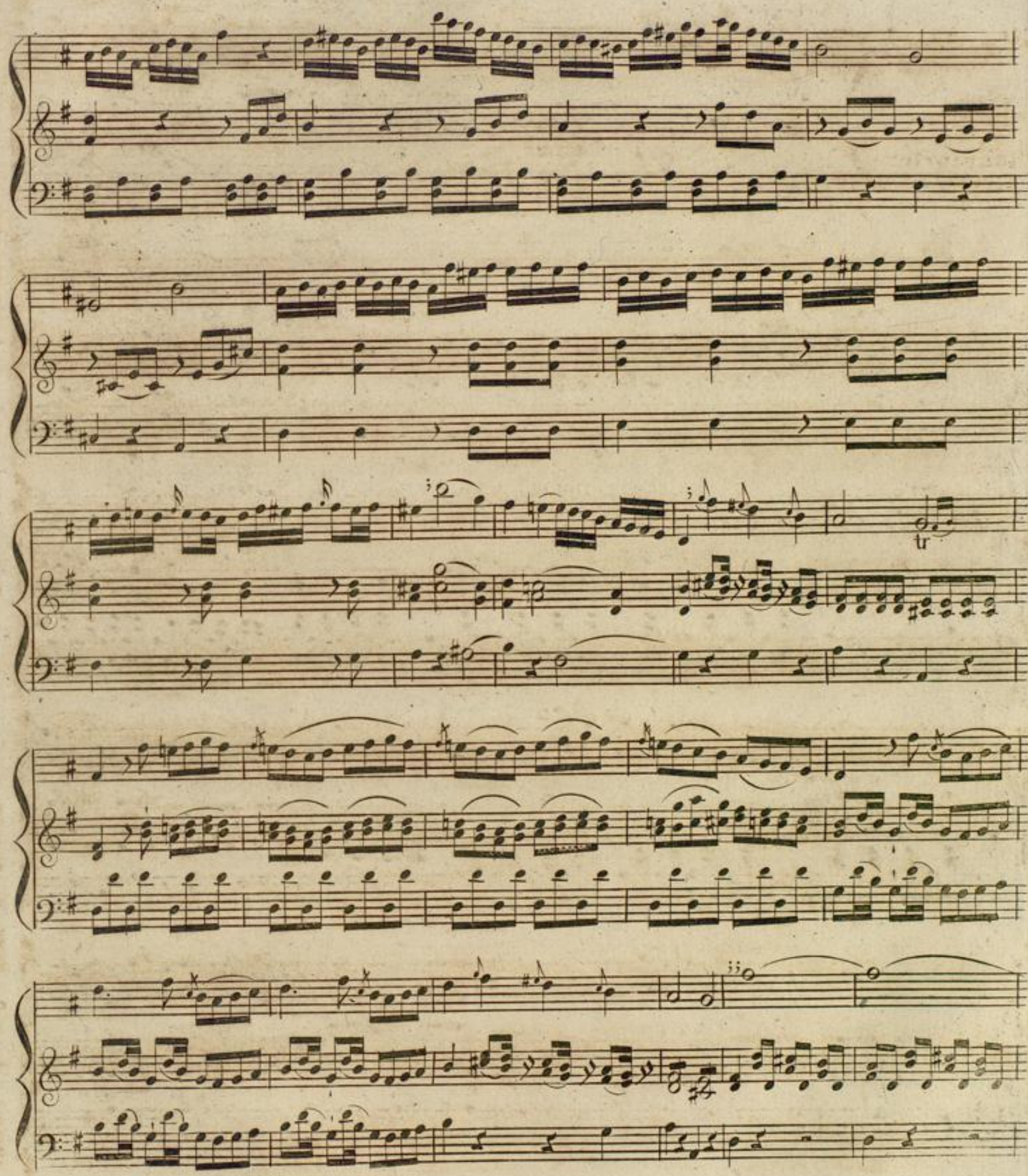
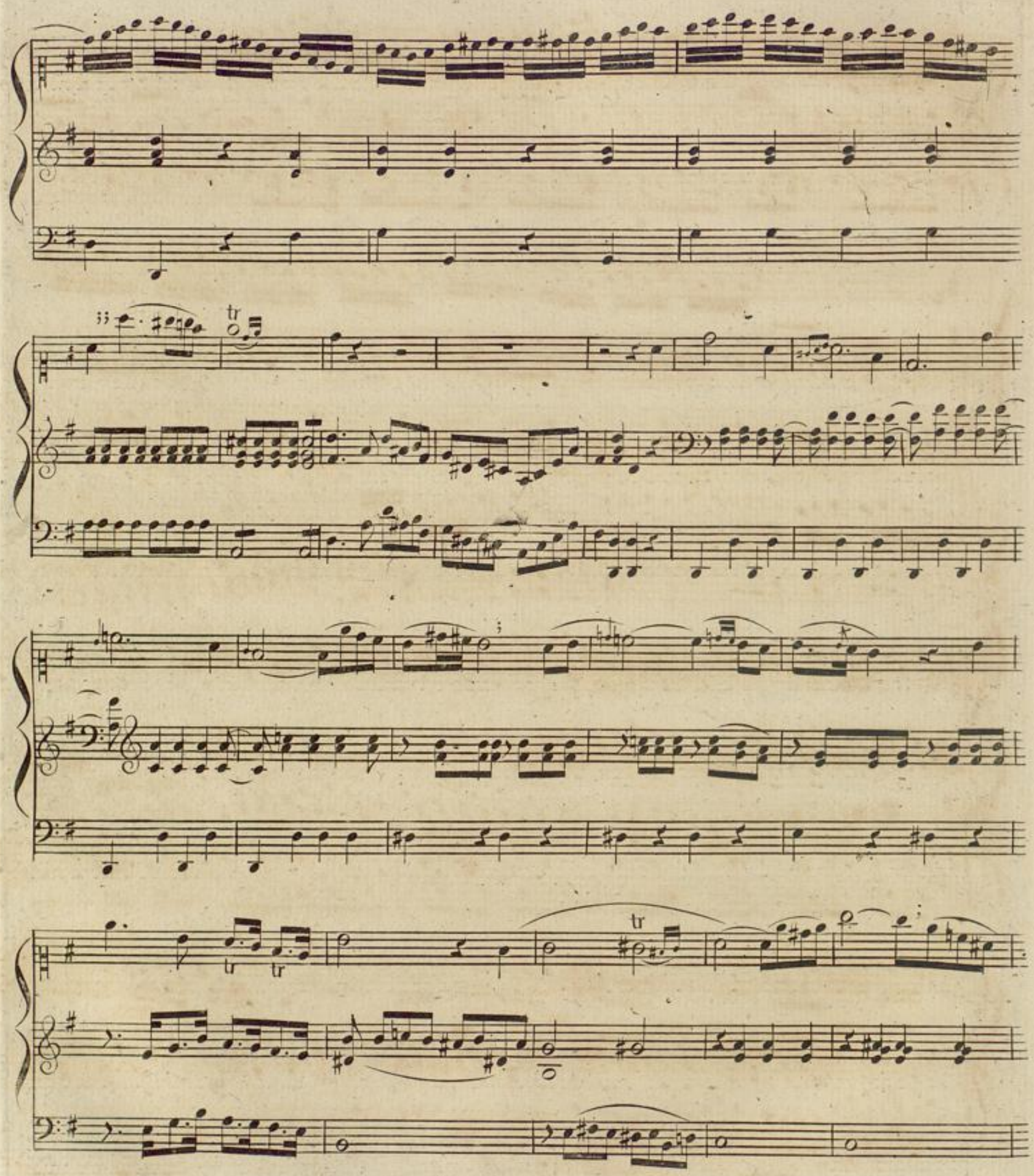
Cimarosa

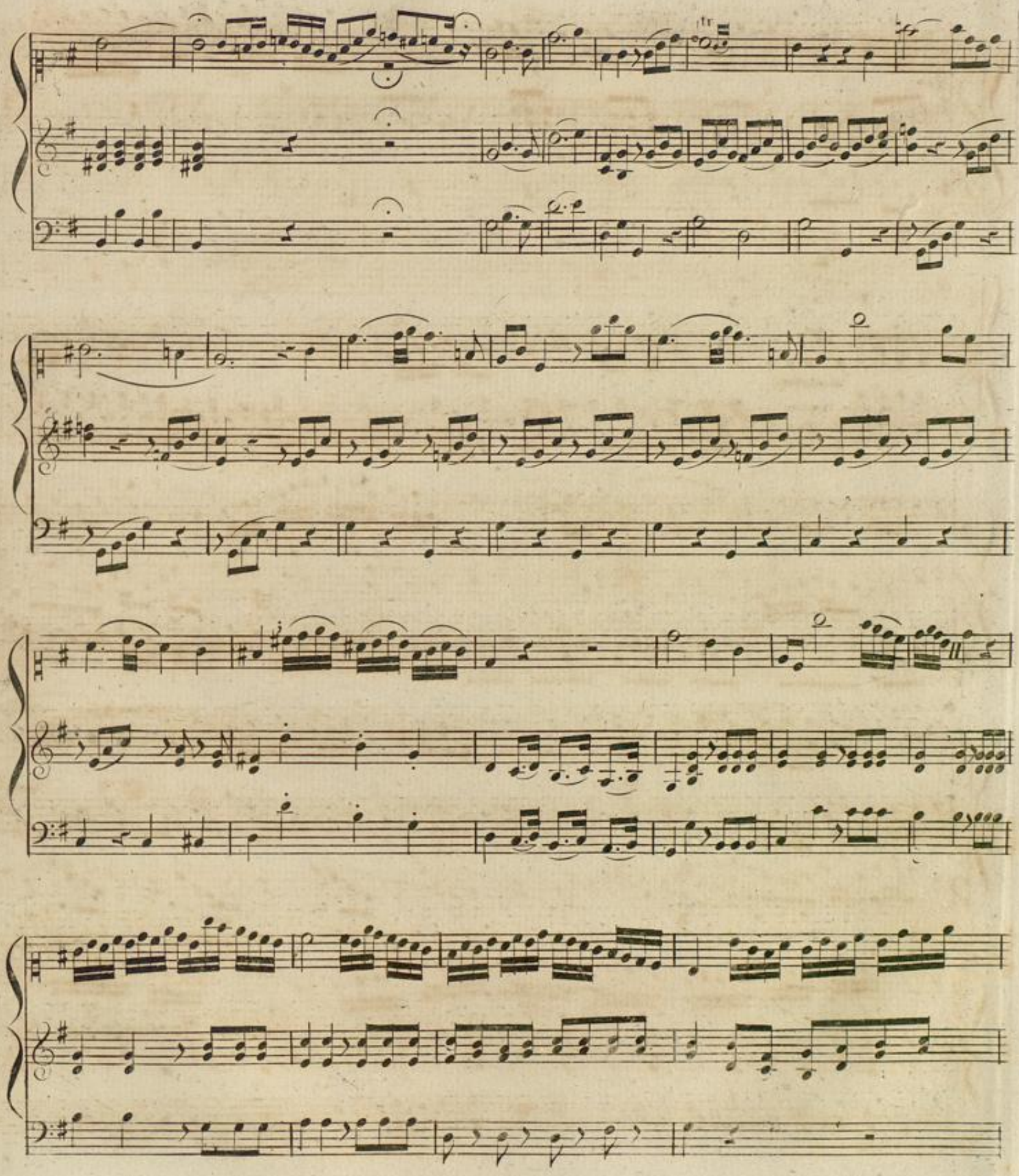
Allegro

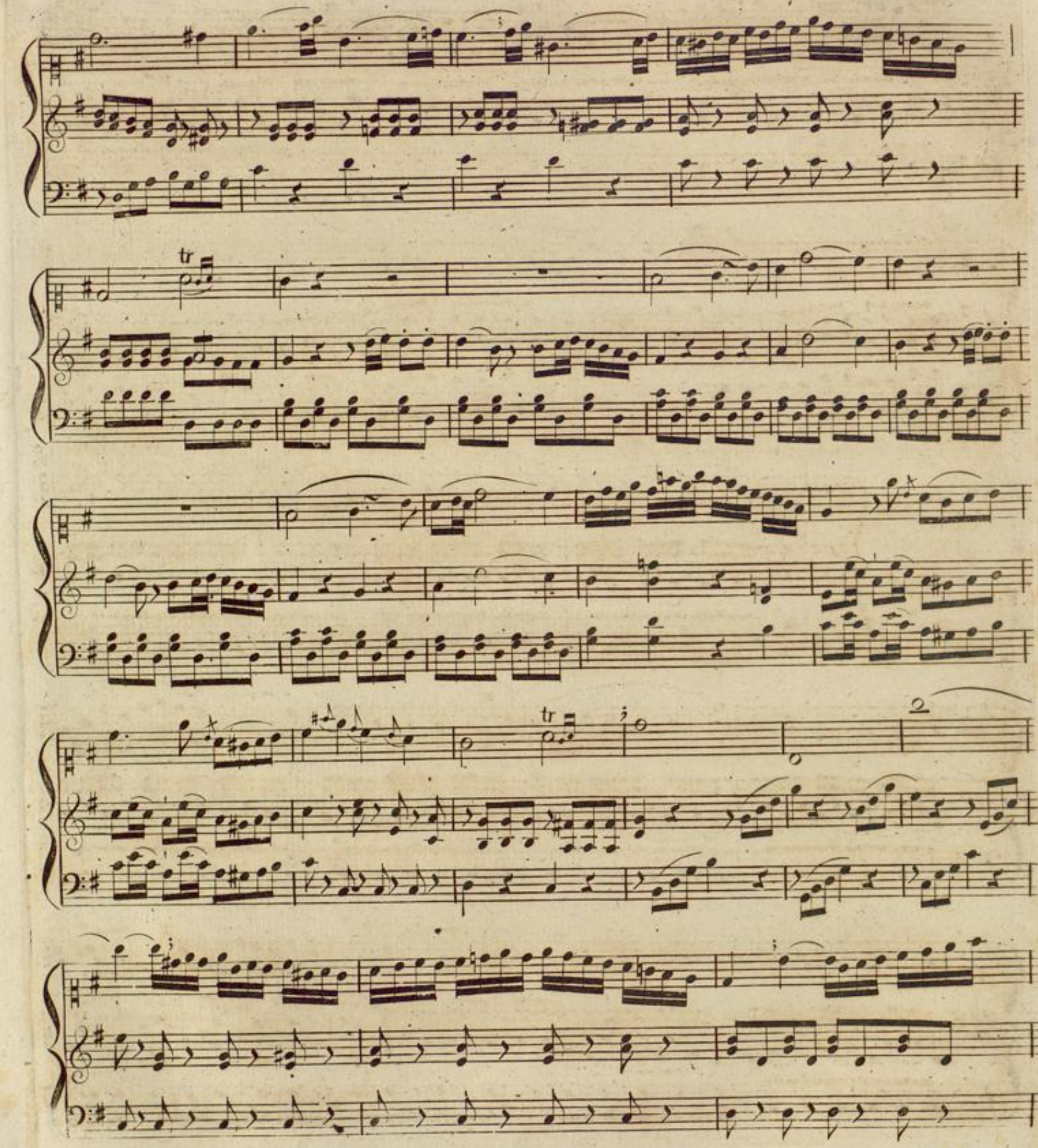
Nº 26.

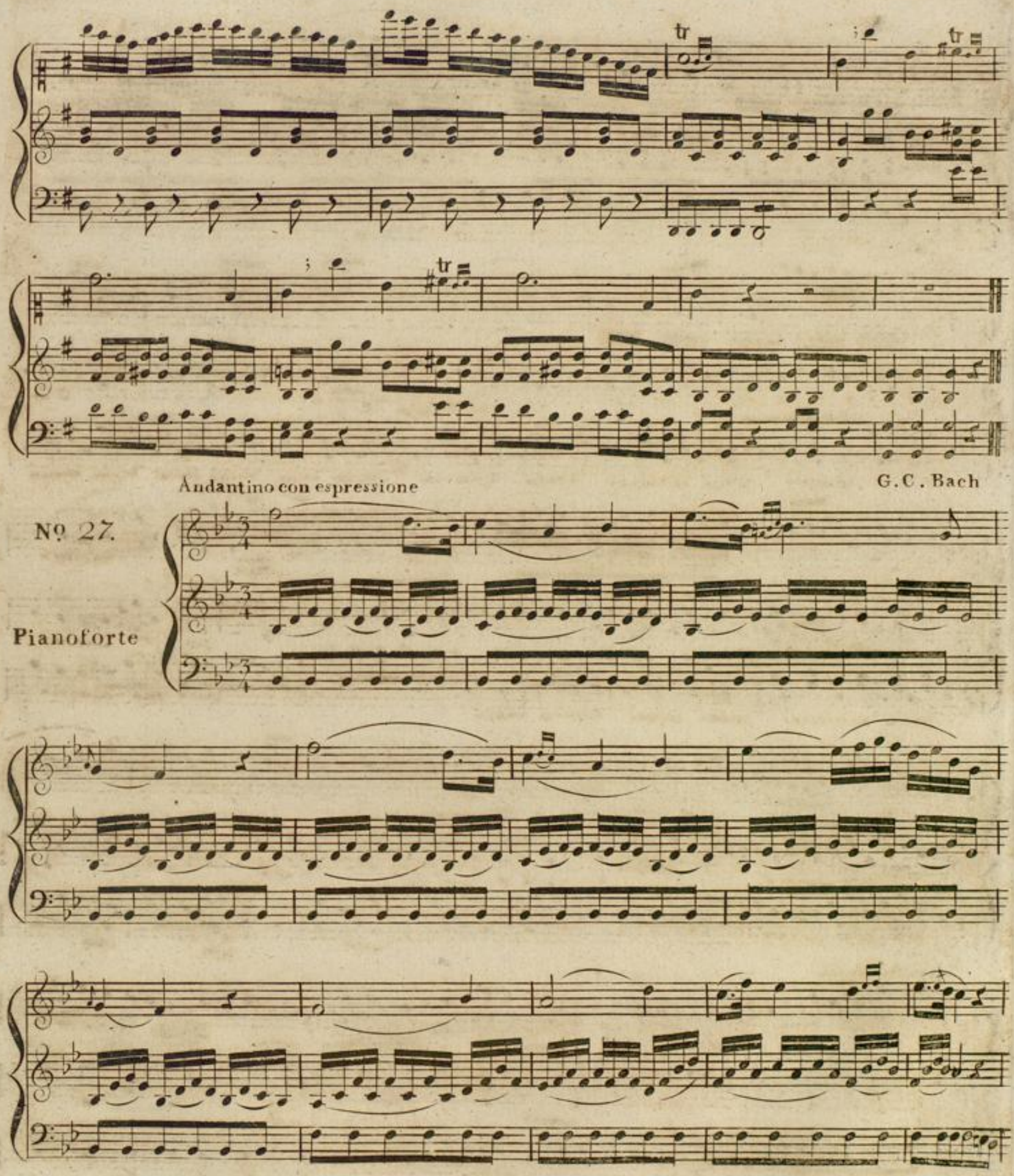
Pianoforte

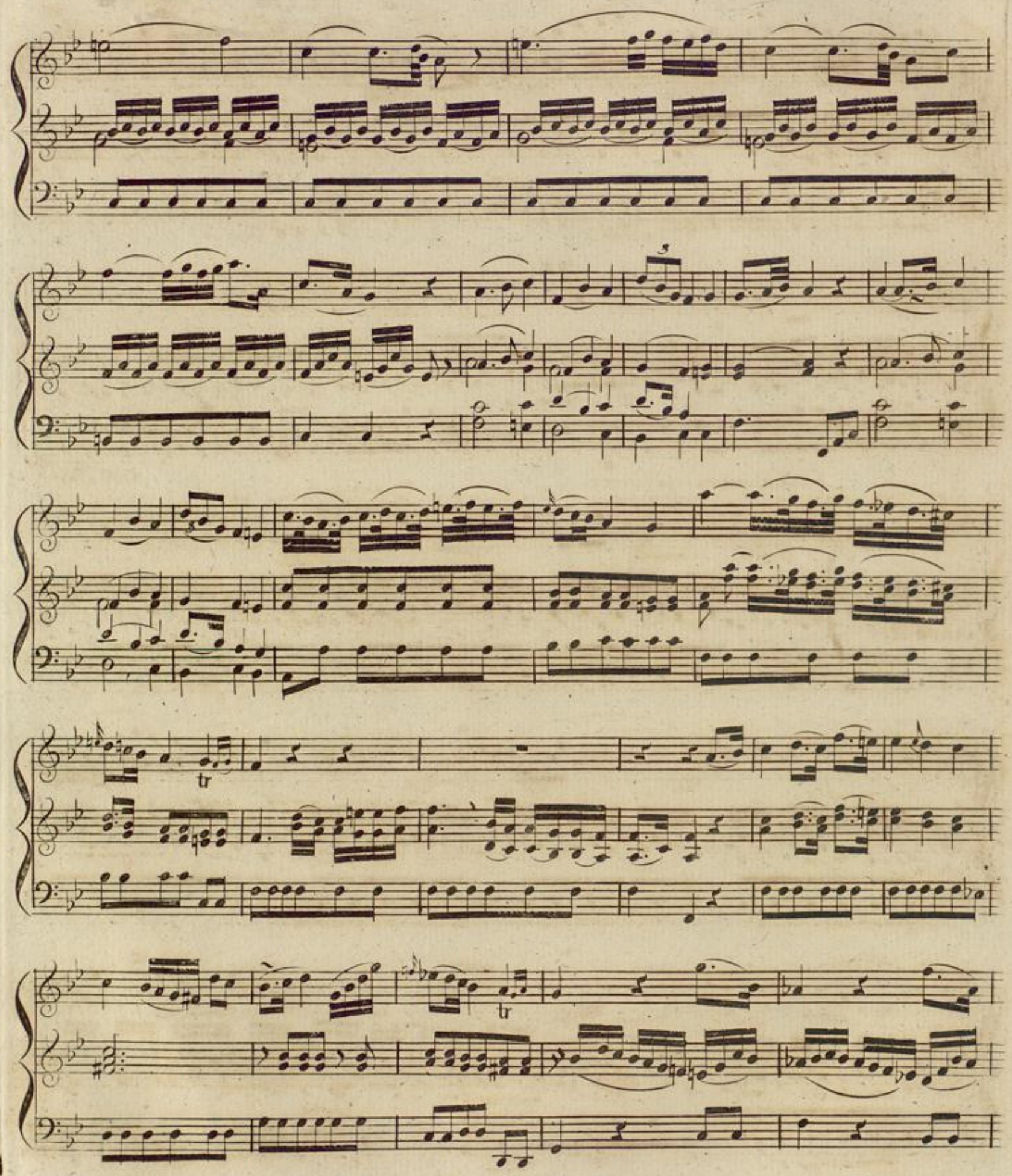









Andantino con espressione
G. C. Bach
Nº 27.
Pianoforte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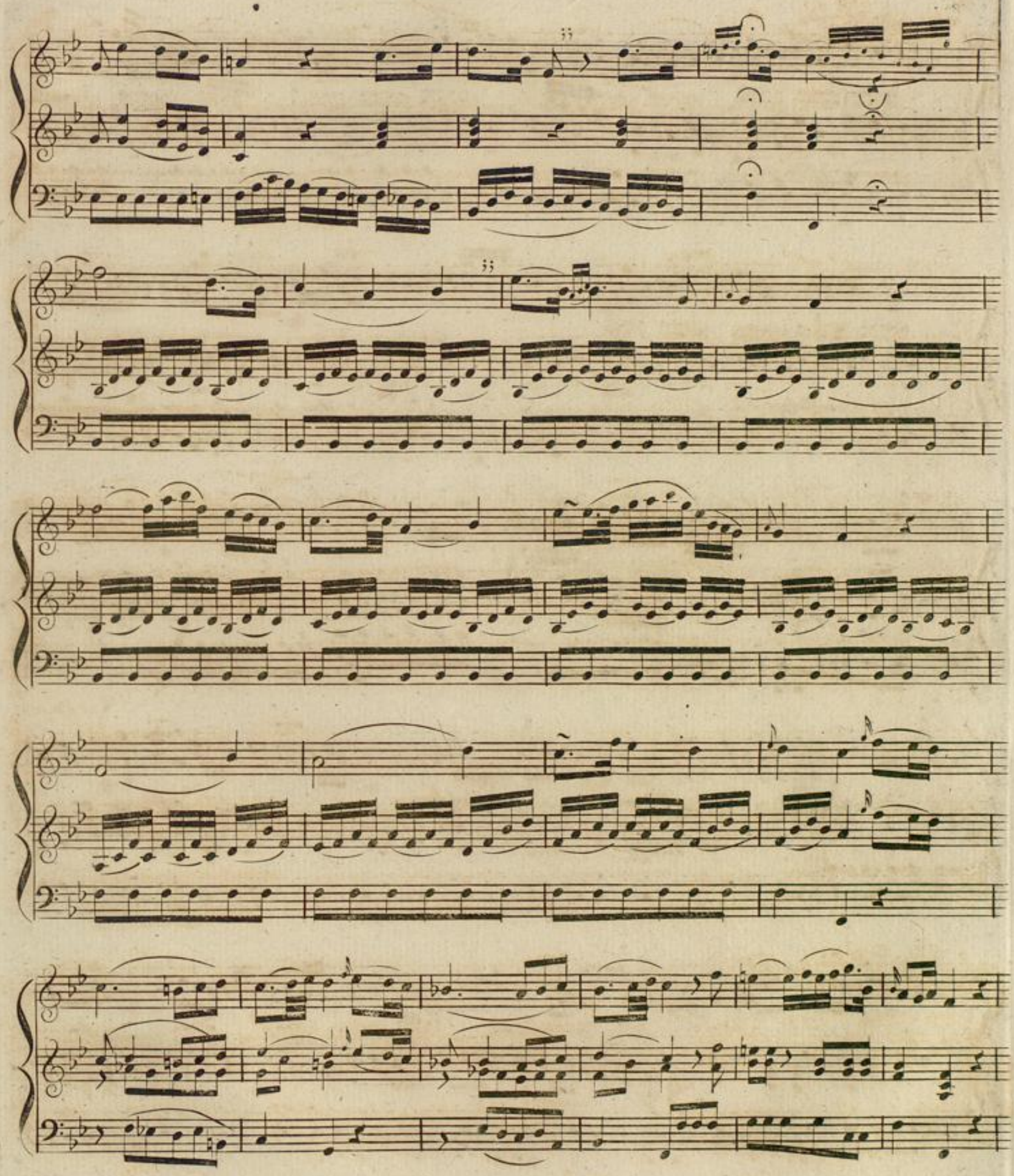
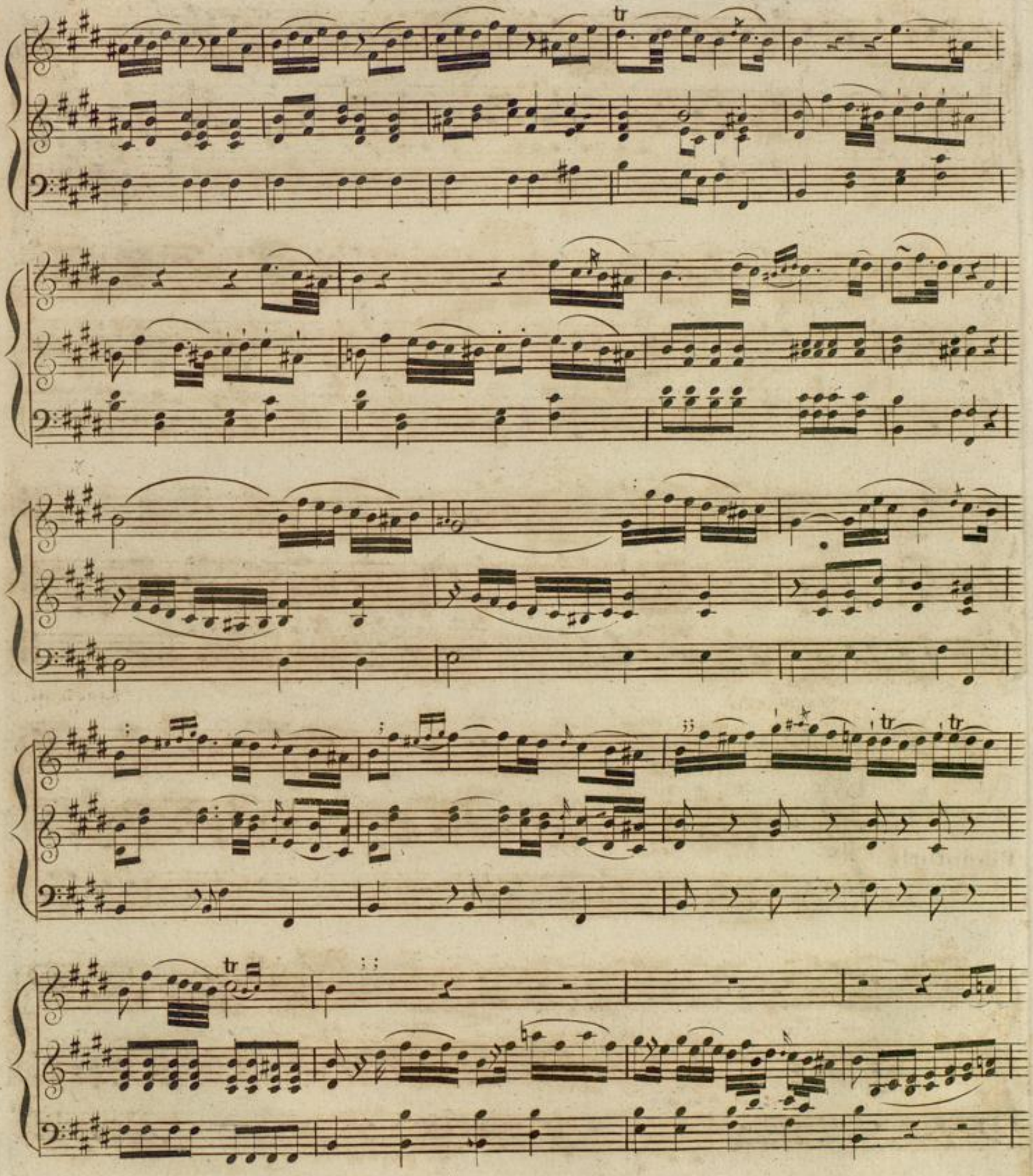


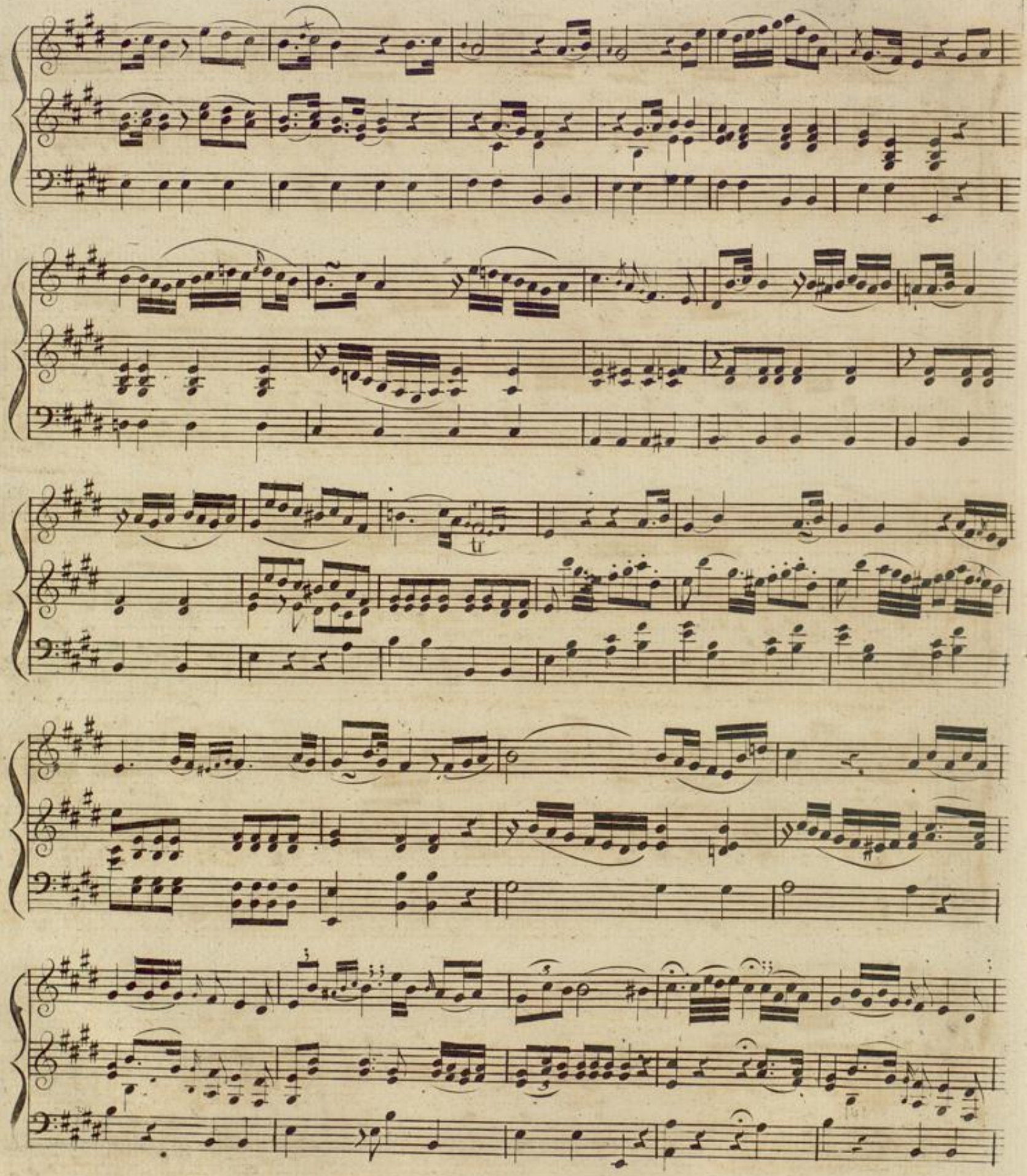
Cantabile

Sacchini

Nº 28.

Pianoforte



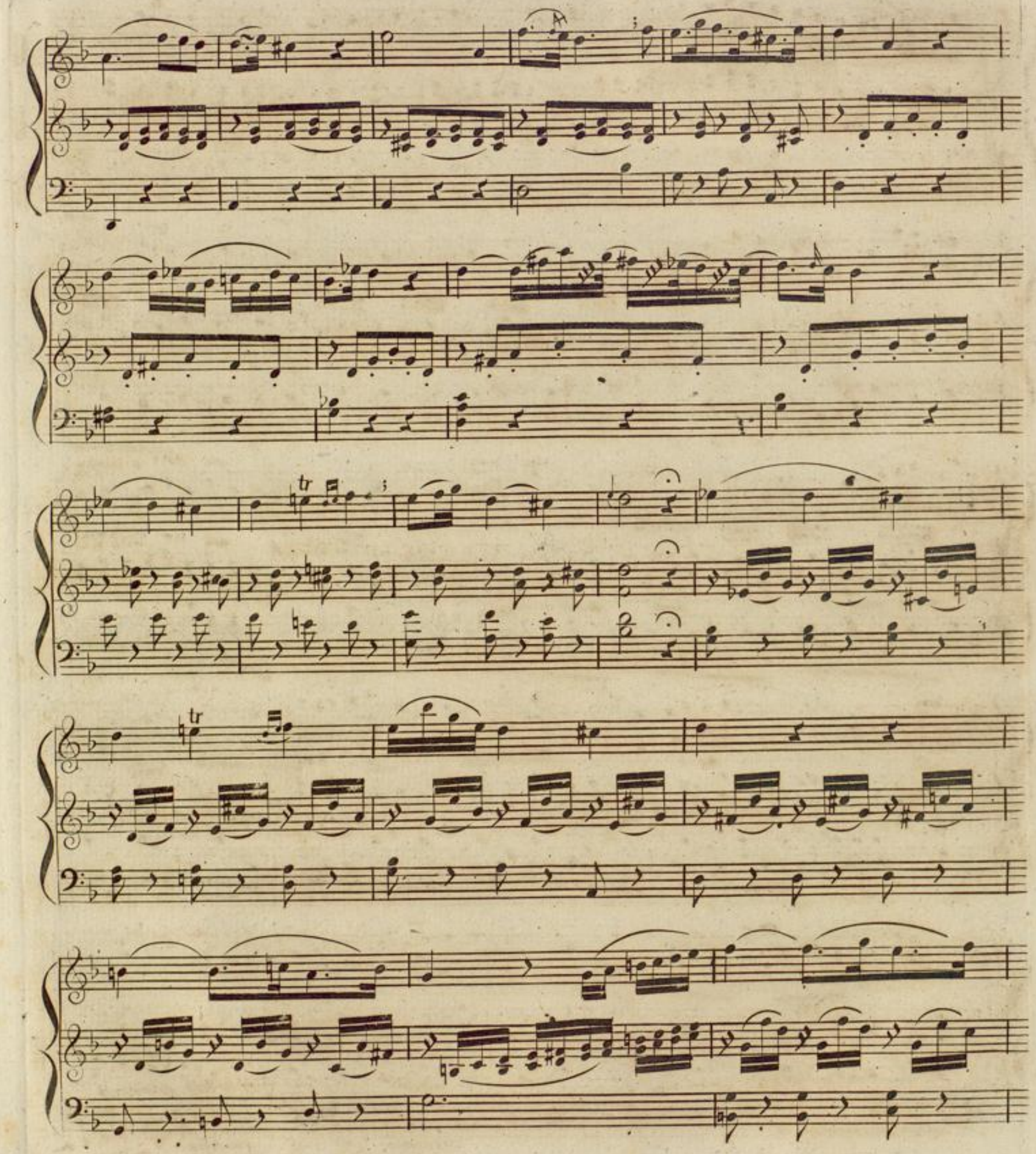


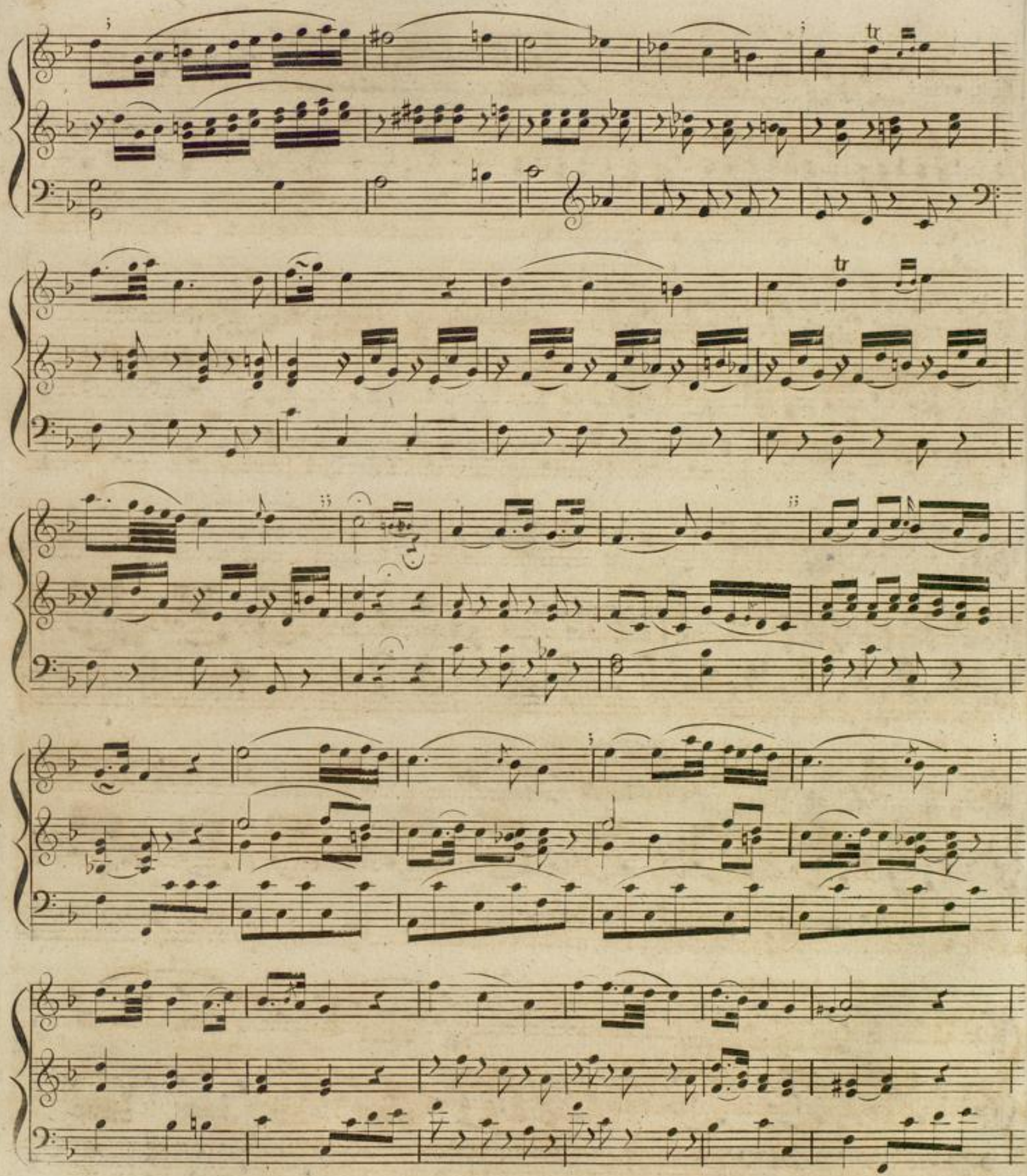
Nº 29.

Larghetto

Anfossi

Pianoforte

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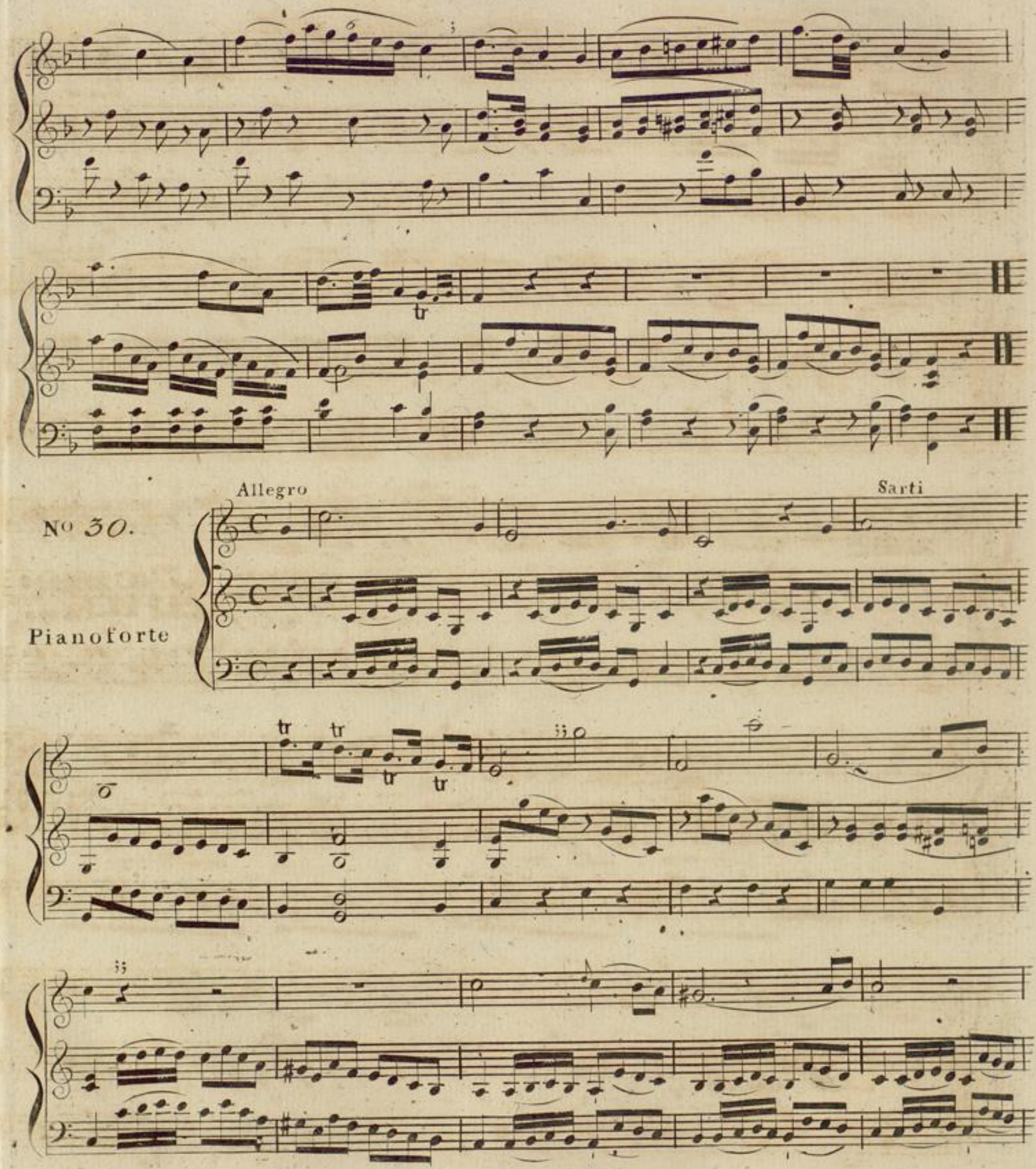
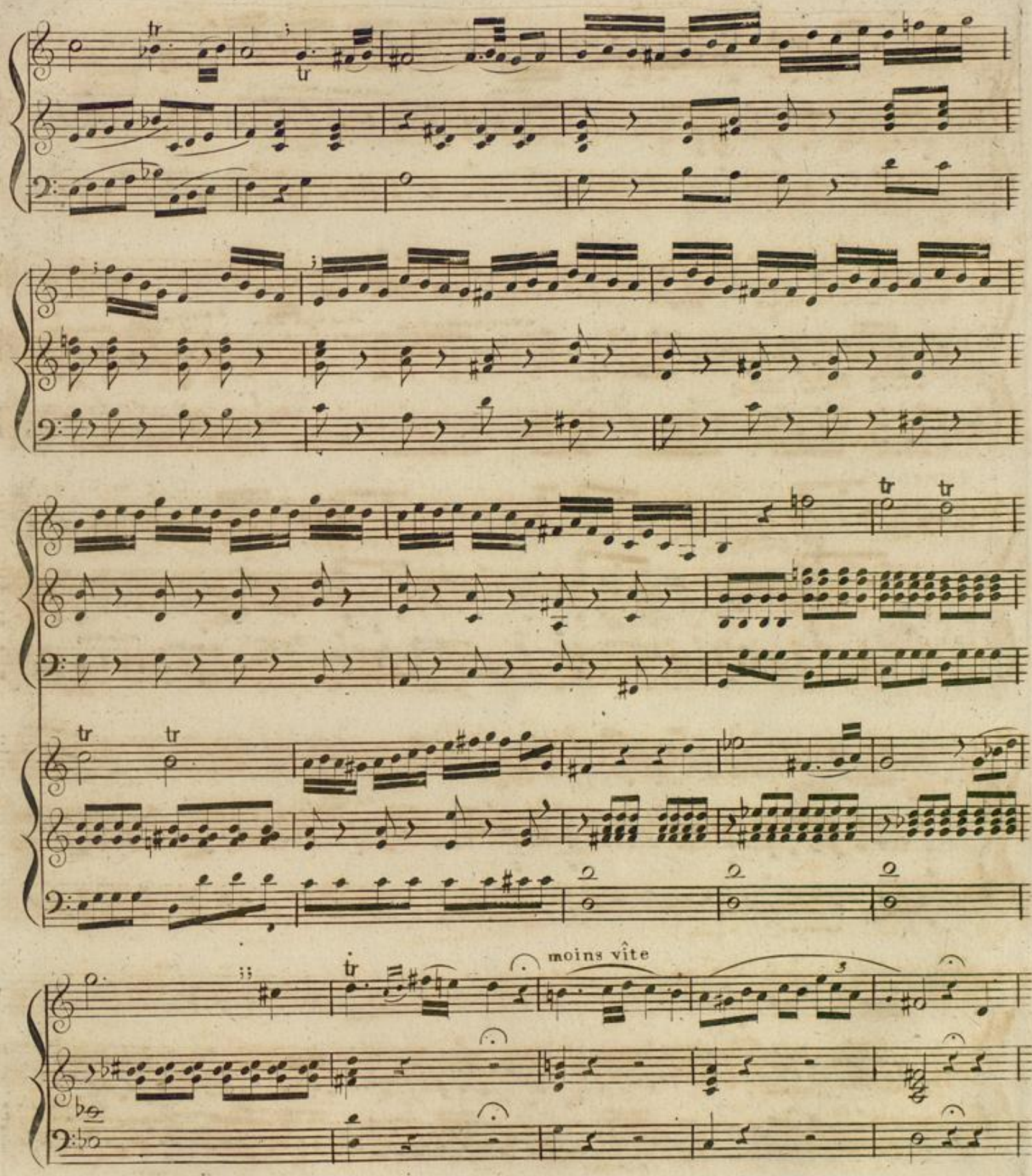

Allegro
Sarti
No 30.
Pianoforte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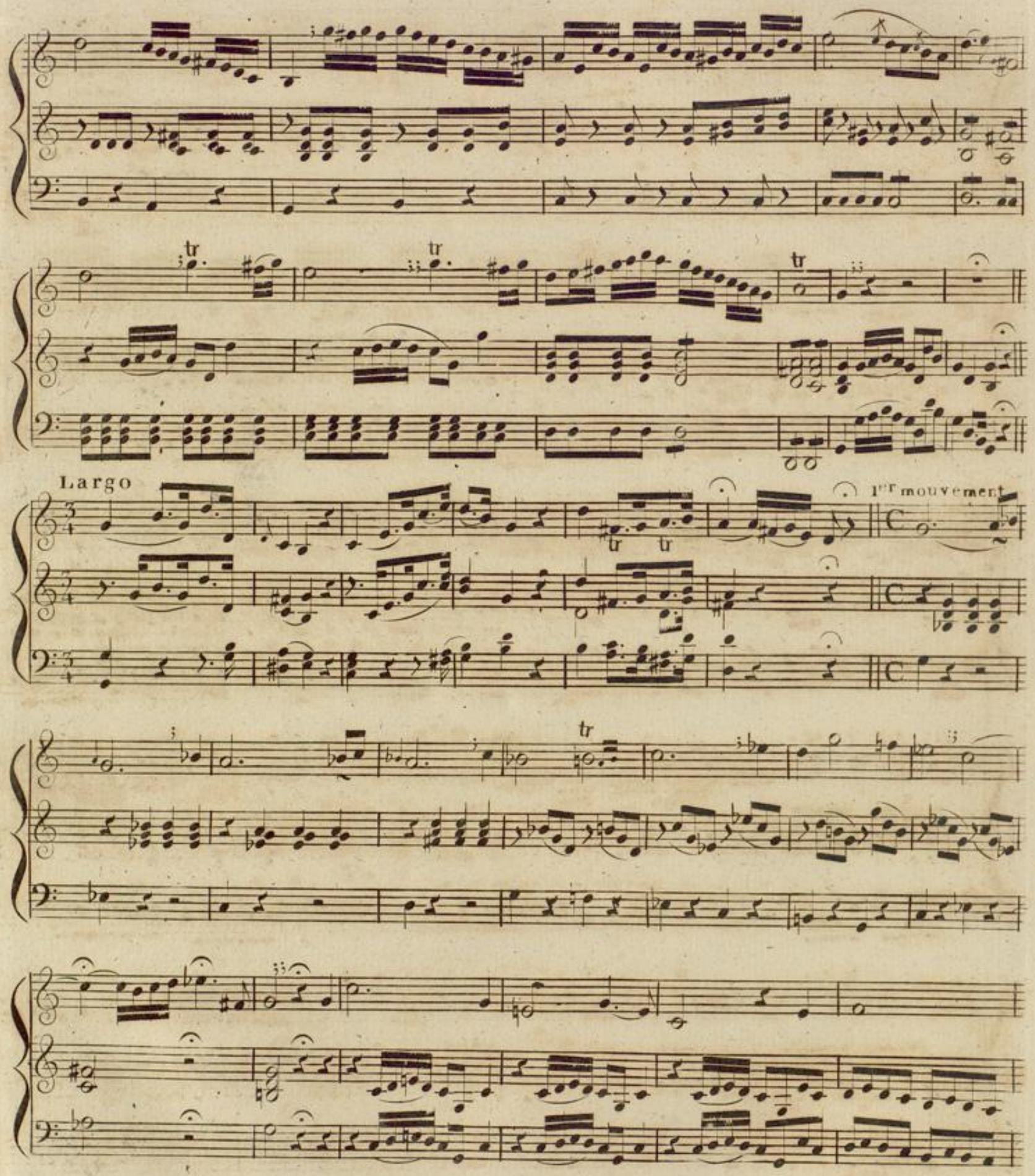
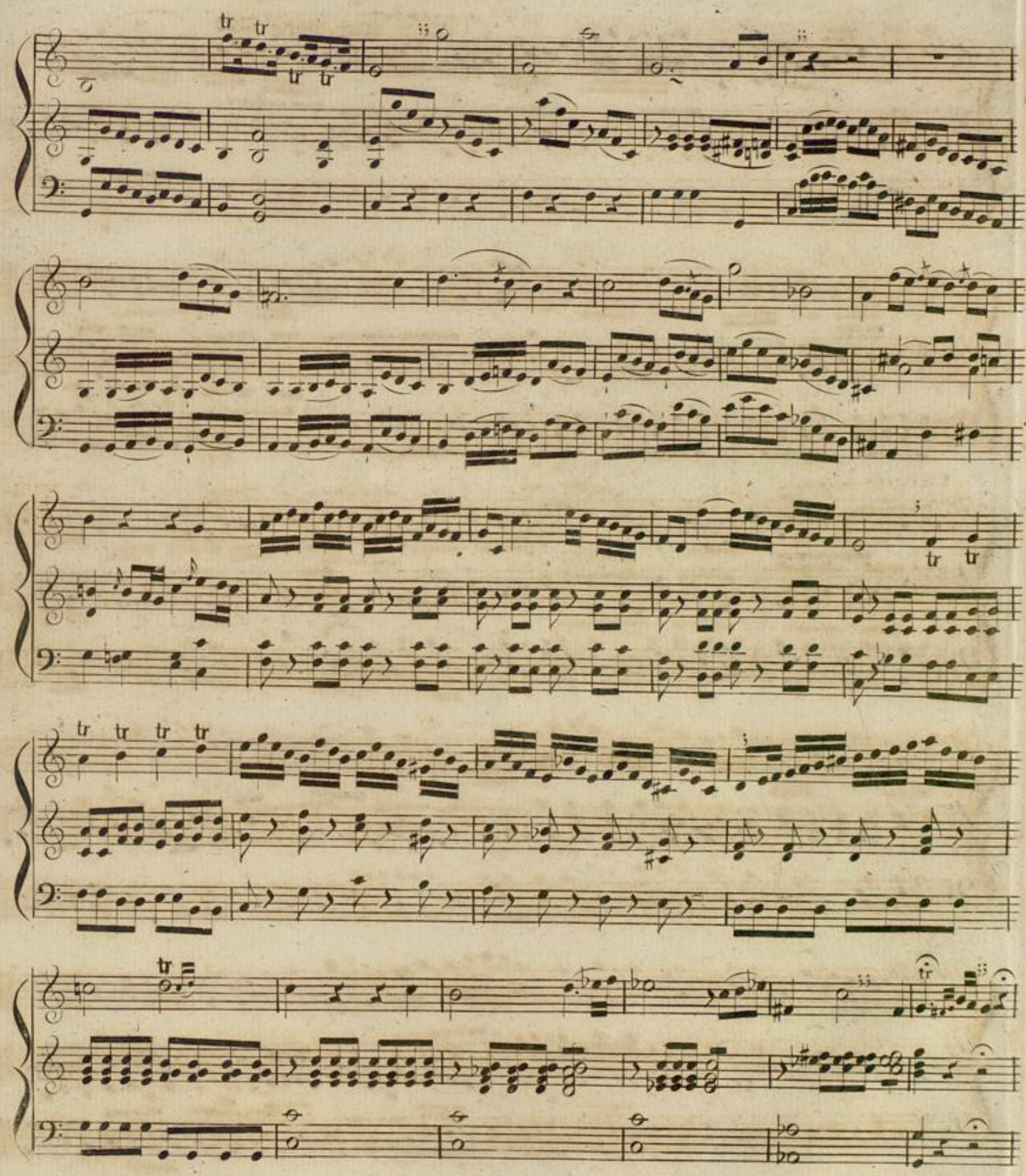
moins vîte





moins vîte

1er mouvement

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