

MUSIQUES POUR ENSEMBLES DE FLÛTES À BEC
ou autres instruments mélodiques

Série B

Charles Buterne
œuvre deuxième

PREMIÈRE et SECONDE SONATES

pour flûte à bec alto
vielle à roue en Do, musette, etc.
et basse continue

Transcription et réalisation de
Guy Casteuble

Translated by
Nora M. CALLANAN

Sophie Andrieu

Andrieu

1

ŒUVRE DEUXIÈME
PREMIÈRE SONATE

Flûte à bec Alto, ou
Vielle à roue en Do, musette etc. ...

Charles BUTERNE
Transcription et réalisation de
Guy CASTEUBLE

Gracioso

5

10

15

20

25

29

34

39

44

 Allegro



5

10

15

20

(25)

31

36

42

47

53

Aria

Musical score for the first Aria, measures 1-20. The score is written on a single staff in treble clef with a 3/8 time signature. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. Measure 10 is marked with a repeat sign and a 'Fin' instruction. Measure 20 ends with a double bar line and a key signature change to one flat (Bb).

Deuxième Aria

Musical score for the second Aria, measures 1-20. The score is written on a single staff in treble clef with a 3/8 time signature. The key signature has two flats (Bb and Eb). The melody features many slurs and accents, with some measures containing triplets. Measure 11 is marked with a repeat sign and a 'Fin' instruction. Measure 20 ends with a double bar line and a key signature change to one sharp (F#).

Giga

5

10

15

20

25

30

35

40

46

forte

piano

forte

piano

forte

piano

ŒUVRE DEUXIÈME
SECONDE SONATE

Charles BUTERNE
Transcription et réalisation de
Guy CASTEUBLE

Gracioso

5

9

13

17

21

25

29

34

39

44

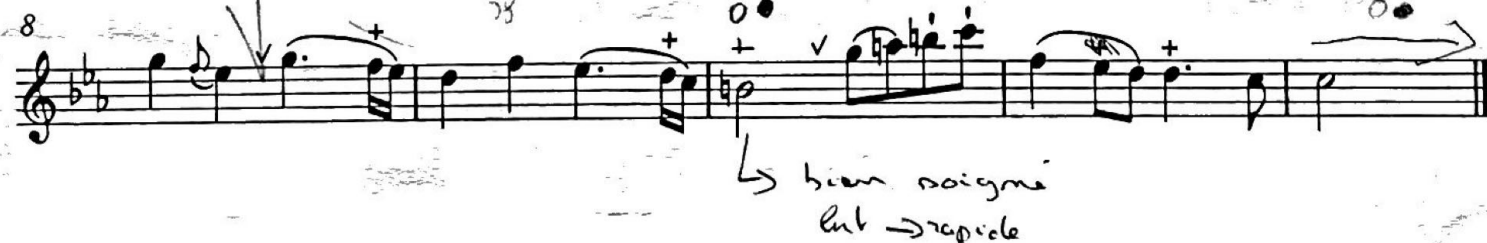
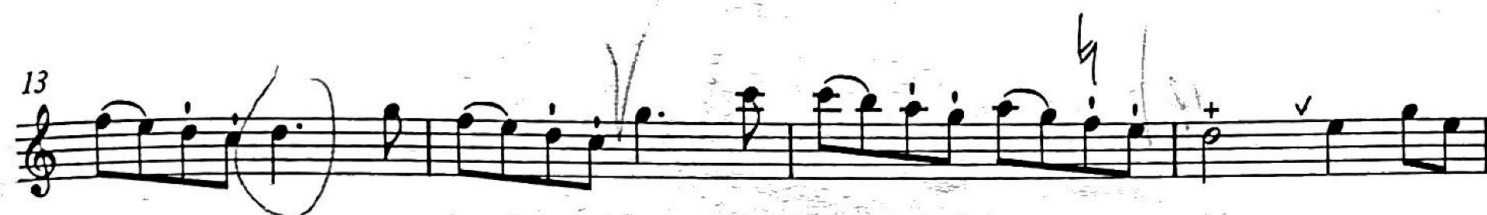
Allegro

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves of five-line music paper. It begins with a treble clef and a 2/4 time signature. The music is characterized by frequent eighth and sixteenth notes, often beamed together. Various musical notations are present, including accidentals (sharps, flats, naturals), slurs, and dynamic markings. The score is divided into measures by vertical bar lines. Some measures contain repeat signs. The piece concludes with a double bar line at the end of the tenth staff.

Measures are numbered on the left margin: 7, 12, 17, 23, 29, 35, 41, 47, 53, 59, 65.

Aria

The musical notation for the 'Aria' section is written on a single staff in treble clef with a 2/2 time signature. It begins with a downward arrow on the first measure and an upward arrow on the second measure. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The notation includes various musical symbols such as stems, beams, and note heads.



Presto

Handwritten musical score for a piece titled "Presto". The score is written on ten staves, each beginning with a measure number (7, 14, 21, 27, 33, 40, 47, 53, 59, 66, 73). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (accents, slurs). There are also handwritten annotations: arrows pointing up and down under the first staff, and various slurs and accents throughout the piece. The key signature is one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Sophie Audiet

MUSIQUES POUR ENSEMBLES DE FLûTES A BEC
ou autres instruments mélodiques

Collection dirigée par Pierre Lotte et Guy Casteuble

Série B

Charles Buterne
œuvre deuxième

PREMIÈRE et SECONDE SONATES

pour flûte à bec alto
vielle à roue en Do, musette, etc.
et basse continue

Transcription et réalisation de
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N°2861

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*Quatre avec la Basse Continue,
Et deux en Duo.*

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A LYON

Monsieur Brotonne, Marchand rue Merciere.

AVEC PRIVILEGE DU ROY.

Cette musique, que d'aucuns se complaisent aujourd'hui à trouver froide et compassée, était émouvante; et quand on la joue actuellement de manière ennuyeuse, ce sont les modernes qui ont tort: ils trahissent les anciens.

Eugène BORREL
L'interprétation de la musique française
de Lully à la Révolution

NOTES SUR LES SONATES DE CE RECUEIL



BUTERNE Charles.

Organiste comme son grand-père Jean, son oncle David et son père Jean-Baptiste, Charles BUTERNE embrasse la carrière militaire avant de se consacrer entièrement à la musique, vers 1745. Son ambition est de "donner au public des Sonates, Duos, Trios, Concertos et autres pièces de musique instrumentale de sa composition".

On ne connaît malheureusement de lui que son **Oeuvre Deuxième** — publiée en 1745 et comprenant Six Sonates, dont nous avons édité celles en Duo, la Cinquième et la Sixième — et une "**Méthode** pour apprendre la musique vocale et instrumentale" (1752).

PREMIÈRE ET SECONDE SONATES.

Ces deux Sonates, avec la basse continue, sont écrites pour la vielle à roue, comme les quatre suivantes. Buterne devait d'ailleurs être connu comme vielliste, si l'on en juge par le Privilège Royal accordé le 10 décembre 1745 pour "le degré de perfection qu'il a acquis par son travail et ses lumières à l'instrument de la vielle".

A cette époque cependant, et en dehors de l'orchestre, la personnalité des timbres n'est pas rigoureuse. On peut lire sur la couverture de l'édition originale — que nous reproduisons — les autres instruments "qui conviennent"... parmi lesquels la flûte à bec Alto.

Pour chacune des parties, Buterne adopte le vocabulaire italien. Au XVIII^e siècle, avec la mode de "l'italianisme", les termes français indiquant le **caractère** des morceaux (gracieux, léger, grave, etc.) font place peu à peu dans notre musique aux expressions italiennes. Ces expressions comportent aussi une notion de **mouvement** (Point abordé dans notre recueil "4^e et 6^e Sonates", Septième œuvre de J.C. Naudot) :

Gracioso, à la fois gracieux et allant (Andante) ; tempo modéré et continu en notes égales.

Allegro, gai et léger, plutôt animé.

Aria, "du même mouvement que si on chantait un air" selon Sébastien de Brossard (1655-1730) : sans lenteur, en marquant le premier temps de chaque mesure.

Giga (1^e Sonate) et **Presto** (2^e Sonate), même tempo pour terminer brillamment chaque œuvre. La majeure partie des auteurs de cette époque accorde en effet un mouvement rapide à la gigue finale.

BASSE CONTINUE ET BASSE CHIFFRÉE.

Souvent confondues, elles ne sont pas identiques, mais elles peuvent être complémentaires (voir en fin de chapitre).

La basse continue (Continuo en Allemagne) est une basse instrumentale qui se poursuit sans interruption — d'où son nom — pendant toute la durée d'une œuvre musicale. Elle est obligatoirement jouée par un instrument à archet. Tout, ou partie, de cette basse peut être **chiffré**, c'est-à-dire surmonté de chiffres et de signes indiquant l'harmonie préconisée par le compositeur (lequel, tenant souvent le clavier d'accompagnement, pouvait se contenter d'une écriture simplifiée). Cette réalisation harmonique se fait sur un instrument susceptible d'émettre des accords, luth, clavecin, etc.

La mention "Sonate pour la vielle" (ou tout autre instrument) avec la basse continue (chiffrée) indique donc en réalité, pour la musique française, un **TRIO**. La basse d'archet, violoncelle ou basse de viole (appelée aussi viole de gambe), peut d'ailleurs être distincte, par moment, de la basse chiffrée (exemple, la "4^e Sonate" du troisième livre de Sonates de Jean-Marie Leclair, publié dans les Fac-similés Fuzeau).

QUELQUES PRINCIPES D'EXÉCUTION.

Chiffage mis à part, à cause de sa complexité, voici quelques éléments utilisés par la majeure partie des compositeurs français au XVIII^e siècle (clavier).

- La ligne de basse, jouée à la main gauche, peut être doublée à l'octave inférieure suivant les instruments accompagnés.
- La main droite complète l'harmonie **sans surcharge**, en évitant de dominer la mélodie qu'elle doit "embellir", afin qu'elle s'entende "sans effort".
- "C'est une règle absolue, après avoir adopté une position de départ, de garder strictement les notes communes et de ne pas déplacer la main" (E. Borrel). Cette position de départ peut évidemment varier suivant la tessiture de chaque partie d'une même œuvre, mais les déplacements de la main droite en cours de morceau doivent être continus, afin que les accords soient liés le plus possible.
- Sur le clavecin, instrument à sons brefs, on peut répéter le même accord à chaque temps sur les **notes tenues**, si le soutien de la mélodie le demande.
- Dans les passages rapides, (ici, Giga et Presto), la basse d'archet peut intervenir seule, le clavier se contentant d'accompagner la première note de chaque temps ou de chaque mesure.

Enfin, et sans nuire à la partie récitante, il convient de respecter l'équilibre sonore en tenant compte des instruments utilisés (par exemple, ne pas "étouffer" la flûte à bec).

LES NUANCES.

L'indication par Charles Buterne de passages **piano** et **forte** dans la gigue de la première Sonate nous permet d'aborder le délicat problème des NUANCES. Délicat, parce que les instruments qui nous intéressent ici — flûte à bec et vielle — peuvent difficilement réaliser les différences d'intensité sonore (Cf. L'avant-propos de Pierre Lotte dans notre recueil "24 Chorals" de J.S. BACH). Délicat aussi parce qu'on a coutume de ne voir dans cette musique que son côté plaisant, en limitant sa vie à quelques variations de mouvement. Or s'il est vrai que les manuscrits, jusqu'au début du XVIII^e siècle, ne portent aucune indication d'interprétation, de nombreux écrits contemporains montrent que les nuances étaient pratiquées, en musique vocale comme en instrumentale. Les améliorations que l'on apporte aux instruments vont aussi dans ce sens. Il est d'ailleurs difficile de concevoir une musique dénuée de vie et de sentiments.

Parmi les éléments qui peuvent faciliter la recherche des élèves et des amateurs dans ce domaine, il faut noter :

- Les **reprises**, répétition du discours musical, à affirmer (plus fort) ou à produire en écho (plus piano). Presque systématiques jusqu'au début du XVIII^e siècle, les reprises vont être de moins en moins pratiquées, comme la tendance s'en fait déjà sentir avec Buterne.
- Le **développement des thèmes**, et leur évolution vers des tonalités voisines, qui donnent des éclairages différents : homonymes Majeur ou mineur, ton de la sous-dominante, etc.
- Le principe d'architecture musicale développé par Rameau : "La modulation aux tons situés du côté de la dominante s'accompagnera de nuances **crescendo** et **forte** ; la modulation en sens inverse demande le **decrescendo** et le **piano**".

Même s'ils ne peuvent les réaliser complètement sur la flûte ou la vielle, les musiciens se doivent de les vivre, attitude active qui permet de les communiquer et de les faire sentir à un auditoire.

REMARQUES CONCERNANT LA PARTITION.

Nous avons conservé le chiffrage original, en remplaçant quand cela était possible les signes particuliers à l'époque par leur équivalence actuelle. Le signe + sur une note de la basse (ou à côté sur le manuscrit pour des raisons de place) indique un tremblement ou un trille bref. Il ne doit pas être confondu avec le chiffrage.

Dans l'école française, le **point d'orgue** indique généralement la fin d'une pièce **après** un Da Capo. Il ne faut pas en tenir compte en cours de morceau, dans les Arias de la première Sonate.

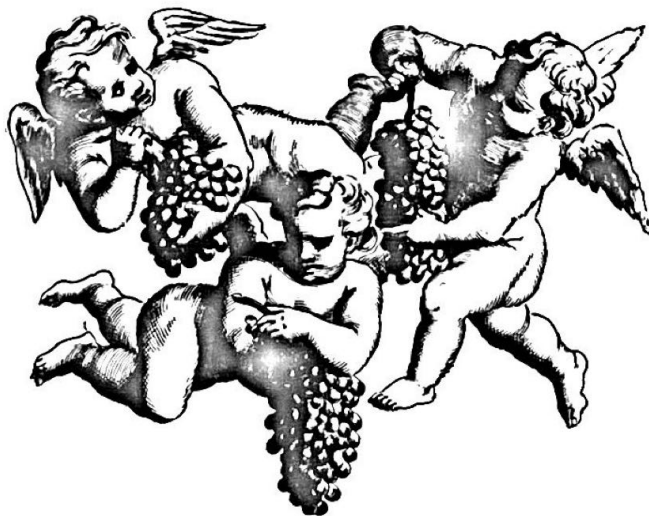
Pour les agréments, liaisons, appoggiatures, etc., les notes inégales et la superposition des rythmes binaires et ternaires, se reporter au recueil des "5^e et 6^e Sonates" de Buterne. Les compléments sur la basse chiffrée et les tonalités se trouvent dans les "Sonates Amusantes" de Chédeville ; ceux sur le mouvement dans les "Sonates" de Naudot (même collection).

INTERPRÉTATION.

Les musiciens de cette époque adaptaient l'accompagnement à la nature des voix et des instruments à accompagner. Nous avons réalisé la basse chiffrée en tenant compte des possibilités de la flûte à bec Alto et de la vielle à roue, pour éviter que certaines notes soient dominées. Les viellistes trouveront dans "Musiques en Duo" 1^e et 2^e recueils (même éditeur) les conseils permettant d'adapter leur instrument à l'interprétation. Le tour de roue est indiqué par des flèches au début de chaque mélodie.

Les compositeurs des XVII^e et XVIII^e siècles attachaient une grande importance à un **bon phrasé**. Nous indiquons cette ponctuation par le signe V, qui marque ainsi les respirations principales. Pour les flûtistes, le signe ' permet d'éventuelles respirations secondaires, pour éviter un essoufflement nuisible à leur interprétation. Ils pourront ainsi restituer plus facilement aux Sonates de Charles Buterne leur sensibilité propre, émouvante et expressive.

Guy CASTEUBLE



ŒUVRE DEUXIÈME
PREMIÈRE SONATE

Charles BUTERNE
Transcription et réalisation de
Guy CASTEUBLE

Gracioso

6

12

18

24

24 25 26 27 28 29

30

30 31 32 33 34 35

36

36 37 38 39 40 41

42

42 43 44 45 46 47

Allegro

Measures 1-6 of the musical score. The piece is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, including some grace notes. The left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers 6, 5, 6, 6, 5, and 7 are indicated for the left hand.

Measures 7-12 of the musical score. The right hand continues the melodic development. The left hand accompaniment includes chords and moving lines. Fingering numbers 6, 6, 8, and 6 are indicated for the left hand.

Measures 13-18 of the musical score. Measures 13-18 are marked with a repeat sign. The right hand has a more active melodic line with many sixteenth notes. The left hand accompaniment consists of chords and single notes. Fingering numbers 5, 7, #, 7, 7, 7, and 7 are indicated for the left hand.

Measures 19-24 of the musical score. The right hand features a melodic line with eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines. Fingering numbers 6, 6, 5, 7, 7, 5, 7, 5, 4, and 7 are indicated for the left hand.

(25)

Measures 25-31 of a musical score. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes figured bass notation in the bass line. Measure numbers 25, 26, 27, 28, 29, 30, and 31 are indicated above the piano staff.

32

Measures 32-38 of a musical score. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes figured bass notation in the bass line. Measure numbers 32, 33, 34, 35, 36, 37, and 38 are indicated above the piano staff.

39

Measures 39-44 of a musical score. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes figured bass notation in the bass line. Measure numbers 39, 40, 41, 42, 43, and 44 are indicated above the piano staff.

45

Measures 45-51 of a musical score. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes figured bass notation in the bass line. Measure numbers 45, 46, 47, 48, 49, 50, and 51 are indicated above the piano staff.

52

Measures 52-58 of a musical score. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes figured bass notation in the bass line. Measure numbers 52, 53, 54, 55, 56, 57, and 58 are indicated above the piano staff.

Aria

First system of the Aria. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with various ornaments (trills, grace notes) and a fermata at the end. The piano accompaniment consists of two staves (treble and bass) with chords and moving lines. Fingerings are indicated by numbers 1-5. A 'v' (vibrato) mark is present at the end of the vocal line.

Second system of the Aria, starting at measure 7. The vocal line continues with similar melodic patterns and ornaments. The piano accompaniment provides harmonic support. The system concludes with a double bar line and the word "Fin" in the right margin.

Third system of the Aria, starting at measure 13. The vocal line features more complex melodic passages with trills and grace notes. The piano accompaniment includes chords and moving lines. A 'v' (vibrato) mark is present at the end of the vocal line.

Fourth system of the Aria, starting at measure 19. The vocal line continues with melodic patterns and ornaments. The piano accompaniment provides harmonic support. The system concludes with a double bar line and a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

Deuxième Aria

First system of the musical score. The vocal line (treble clef) begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. It features a series of eighth and sixteenth notes, with upward and downward arrows indicating fingerings. The piano accompaniment (grand staff) consists of two staves. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady eighth-note pattern. Fingering numbers (7, 5, 6, 7, 7) are visible in the left hand.

Second system of the musical score, starting at measure 7. The vocal line continues with similar rhythmic patterns. The piano accompaniment includes a repeat sign in the right hand. The system concludes with a double bar line and the word "Fin" in the upper right corner.

Third system of the musical score, starting at measure 13. The vocal line includes a key signature change to one flat (B-flat) and a key signature change to one sharp (F-sharp). The piano accompaniment features a key signature change to one sharp (F-sharp) and includes a repeat sign. Fingering numbers (7, 8, 8, 8, 8) are visible in the left hand.

Fourth system of the musical score, starting at measure 19. The vocal line continues with the one sharp key signature. The piano accompaniment includes a key signature change to one flat (B-flat) and a key signature change to one sharp (F-sharp). Fingering numbers (x4, 6, 6, 6, 6) are visible in the left hand.

Giga

The first system of the musical score for 'Giga' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. There are three upward-pointing arrows above the first three measures. The lower staff is in bass clef and contains a bass line with eighth notes and some rests. Fingering numbers 5, 6, 6/5, 7, 6, and 8 are written below the notes in the lower staff.

6

The second system of the musical score continues the piece. The upper staff shows a melodic line with dynamics 'piano' and 'forte' indicated. The lower staff continues the bass line with corresponding dynamics. Fingering numbers 6, 8, and 5 are visible in the lower staff.

11

The third system of the musical score continues the piece. The upper staff shows a melodic line with dynamics 'piano' and 'forte' indicated. The lower staff continues the bass line with corresponding dynamics. Fingering numbers 6, 8, and 5 are visible in the lower staff.

17

The fourth system of the musical score continues the piece. The upper staff shows a melodic line with dynamics 'piano' and 'forte' indicated. The lower staff continues the bass line with corresponding dynamics. Fingering numbers 4, 6, 6/5, 4, 7, 5, 6, 6/5, and 7 are visible in the lower staff.

22

6 5 7 6

28

7

34

piano forte piano forte 6 5

40

6 5 7

46

7 6 5 4 3

ŒUVRE DEUXIÈME
SECONDE SONATE

Charles BUTERNE
Transcription et réalisation de
Guy CASTEUBLE

Gracioso

The musical score is written for a piano and a melodic instrument. The piano part is in the lower register, and the melodic part is in the upper register. The score is divided into four systems, each with a measure number (1, 5, 10, 15) at the beginning. The piano part includes various chords and arpeggios, with some measures marked with 'x4' or 'x6' indicating repeated patterns. The melodic part features a series of eighth and sixteenth notes, often with slurs and accents. The tempo is marked 'Gracioso'.

1

5

10

15

21

6 7 7

27

x4 6 5

32

(b) 6 6 7 7 6 5 6

38

6 6 6 6 7 7 6

43

7 6 b7 x4 6 6 5 4 3

Allegro

First system of musical notation, measures 1-6. The piece is in 2/4 time. The right hand features a melody with eighth notes and quarter notes, including accents and slurs. The left hand provides a bass line with chords and moving lines, including fingerings 6, 5, 6, 7, 6, 5, 7, 8, 4, 3.

Second system of musical notation, measures 7-12. The right hand continues the melodic line with eighth notes and quarter notes, including accents and slurs. The left hand continues the bass line with chords and moving lines, including fingerings 8, 5, 8, 7, 7.

Third system of musical notation, measures 13-18. The right hand features a more complex melodic line with eighth notes and quarter notes, including accents and slurs. The left hand continues the bass line with chords and moving lines, including fingerings 6, 8, 4, 7.

Fourth system of musical notation, measures 19-24. The right hand continues the melodic line with eighth notes and quarter notes, including accents and slurs. The left hand continues the bass line with chords and moving lines, including fingerings 6, 5, 6, 7, 6, 5, 7, 8.

25

Measures 25-30 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth-note runs. The grand staff provides harmonic accompaniment with chords and moving lines. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated above the first staff.

31

Measures 31-36 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff continues the melodic line. The grand staff accompaniment includes various chords and moving lines. Measure numbers 31, 32, 33, 34, 35, and 36 are indicated above the first staff. A key signature change to one flat is visible at the beginning of measure 31.

37

Measures 37-42 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff continues the melodic line. The grand staff accompaniment includes various chords and moving lines. Measure numbers 37, 38, 39, 40, 41, and 42 are indicated above the first staff.

43

Measures 43-47 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff continues the melodic line. The grand staff accompaniment includes various chords and moving lines. Measure numbers 43, 44, 45, 46, and 47 are indicated above the first staff. A key signature change to two flats is visible at the beginning of measure 43.

48

6 5 6 7 6 6/4 5/3 7 5 4/9 6

54

6/5 6 5 6 5

59

6/5 x4 6 5 4 7/3 6 5

65

6 5 6/5 x4 6 5 4 7/3

Aria

First system of the Aria, measures 1-5. The music is in 2/4 time. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 4. The piano accompaniment (grand staff) consists of chords in the right hand and a bass line in the left hand. Fingerings are indicated by numbers 6, 5, and 7.

Second system of the Aria, measures 6-10. The vocal line continues the melodic pattern. The piano accompaniment features a more active bass line with eighth notes. Fingerings 6, 5, 4, and 7 are indicated.

Third system of the Aria, measures 11-15. The vocal line includes a trill in measure 12. The piano accompaniment has a steady bass line. Fingerings 6, 7, and 5 are indicated.

Fourth system of the Aria, measures 16-20. The vocal line concludes with a trill in measure 19. The piano accompaniment features a more active bass line with eighth notes. Fingerings 7, 6, 5, 4, and 3 are indicated.

Deuxième Aria

The first system of the musical score for the 'Deuxième Aria'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, key of B-flat major (two flats), and 2/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. A slur covers the next two measures: a half note G4 and a half note F#4. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords, and the left hand plays a simple bass line. Fingering numbers 6 and 8 are indicated in the left hand. The system ends with a measure containing a half note G4 and a half note F#4, with a 'v' (accent) above the G4.

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. A slur covers the next two measures: a half note G4 and a half note F#4. The piano accompaniment continues with chords and a bass line. Fingering numbers 8, 5, and 7 are indicated. The system ends with a measure containing a half note G4 and a half note F#4, with a 'v' (accent) above the G4.

The third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. A slur covers the next two measures: a half note G4 and a half note F#4. The piano accompaniment continues with chords and a bass line. Fingering numbers 8, b7, and 6 are indicated. The system ends with a measure containing a half note G4 and a half note F#4, with a 'v' (accent) above the G4.

The fourth system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. A slur covers the next two measures: a half note G4 and a half note F#4. The piano accompaniment continues with chords and a bass line. Fingering numbers 5, 6, 8, and 7 are indicated. The system ends with a measure containing a half note G4 and a half note F#4, with a 'v' (accent) above the G4.

Presto

Measures 1-6 of the musical score. The piece is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, including accents and slurs. The left hand provides harmonic support with chords and moving lines, with fingerings 6, 7, and 8 indicated.

Measures 7-12 of the musical score. The right hand continues the melodic development with various articulations. The left hand features more complex chordal textures and moving bass lines, with fingerings 7, 8, 6, 5, and 8 marked.

Measures 13-18 of the musical score. The right hand shows a continuation of the melodic theme. The left hand maintains a steady harmonic accompaniment with fingerings 8, 6, and 6 5 indicated.

Measures 19-24 of the musical score. The right hand includes a long slur over measures 19 and 20. The left hand features more intricate harmonic patterns with fingerings 7, 5, 6 5, 7, 4, and 7 marked.

25

6 6 5 7 # 5 6 5 #

31

1. 2.

4 7 # 6 6 7 6 5 # 6

38

6 7 5 6 7 6 b7

45

6 7 # 6 6 7 5 6

52

Measures 52-58 of a musical score. The upper staff features a melodic line with eighth-note runs and a final measure with a '+' sign and a 'v' (accents). The lower staff contains chords and fingerings: measure 52 has a bass line with a '6' fingering; measures 53-54 have a '7' and '5' fingering; measure 55 has a '6' fingering; measures 56-58 have a '5' fingering.

59

Measures 59-65 of a musical score. The upper staff continues the melodic line with eighth-note runs and a final measure with a '+' sign and a 'v' (accents). The lower staff contains chords and fingerings: measures 59-60 have a '6' fingering; measures 61-62 have a '5' fingering; measures 63-64 have a '6' fingering; measure 65 has a '5' fingering.

66

Measures 66-72 of a musical score. The upper staff continues the melodic line with eighth-note runs and a final measure with a '+' sign. The lower staff contains chords and fingerings: measures 66-67 have a '5' fingering; measures 68-69 have a '6' and '3' fingering; measures 70-71 have a '4' and '3' fingering; measure 72 has a '6' fingering.

73

Measures 73-79 of a musical score. The upper staff continues the melodic line with eighth-note runs and a final measure with a '+' sign. The lower staff contains chords and fingerings: measures 73-74 have a '6' and '5' fingering; measures 75-76 have a '6' and '5' fingering; measures 77-78 have a '4' and '7' fingering; measure 79 has a '3' fingering.

ŒUVRE DEUXIÈME
PREMIÈRE SONATE

Basse de Viole, ou Violoncelle

Charles BUTERNE
Transcription et réalisation de
Guy CASTEUBLE

Gracioso

[illegible]

6

A musical staff in bass clef showing the bass line of the song. The melody consists of eighth and quarter notes, with some rests. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C13

12

A musical staff in bass clef showing the bass line of the song. The melody consists of the following notes: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (quarter note), E3 (quarter note), F3 (quarter note), G3 (quarter note), A3 (quarter note), B3 (quarter note), C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (half note).

18

A single staff of music in bass clef, showing the bass line for the song. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The key signature has one sharp (F#), and the time signature is 4/4.

24

[illegible]

30

A single line of musical notation in bass clef, representing the bass line of the song. It consists of 12 measures. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. There are various musical markings above the staff, including a '+' sign above the 7th measure and a 'v' sign above the 9th measure. The final note is a whole note D4.

36

A musical staff in bass clef showing the bass line of the song. The melody consists of eighth and quarter notes, with some rests. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C13

42

A single line of musical notation for the bass part of the song. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some rests, spanning across the staff.

Allegro



Aria



Deuxième Aria



Giga



ŒUVRE DEUXIÈME
SECONDE SONATE

Charles BUTERNE
Transcription et réalisation de
Guy CASTEUBLE

Gracioso

A musical staff in bass clef with a 2/2 time signature. The melody consists of the following notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E

5

10

Musical notation for exercise 10, bass clef, 12 measures. The melody starts on G2, moves to A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, and ends on D4. The rhythm consists of quarter notes, eighth notes, and a final half note.

15



Example 15 is a single staff in bass clef. The melody consists of eighth and quarter notes, with a final quarter note tied to the next measure.

21

Example 21 is a single staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a repeat sign at the end.

[illegible]

32

Measure 32 (bass clef): The melody continues with eighth and quarter notes, including a sharp sign (#) and a measure with a 4/4 time signature.

38

38

43

Musical notation for measure 43. The staff contains a sequence of notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). There is a key signature change indicated by a sharp sign followed by a flat sign over the first note. The rest of the measure continues with D3 (quarter), E3 (quarter), F3 (quarter), G3 (half).

Allegro



Aria



Deuxième Aria



Presto

8

15

22

30

37

45

52

59

66

73

1.

2.

(b)