CHANT GRÉGORIAN

SOLFÈGE POPULAIRE

AVEC ET SANS SIGNES RYTHMIQUES

LIBRAIRIE SAINT-JOSEPH
Louis-Joseph BITON, Éditeur-Fondateur ✞ 1920
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SAINT-LAURENT-SUR-SÈVRE (Vendèe) France

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DEUXIÈME PARTIE.

Solfège.

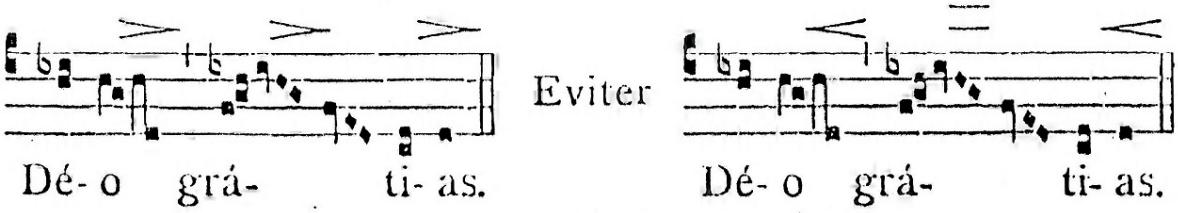
Conseils pratiques :

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

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

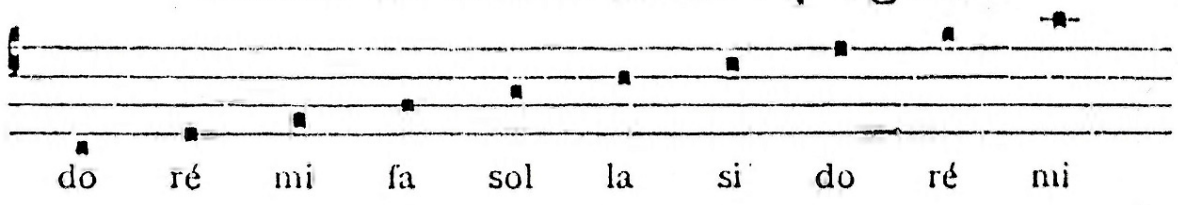
3° Au-dessus du dernier neume précédant la double barre, l'abréviation *ral.* indique qu'il faut ralentir le mouvement pour marquer la fin du morceau. Ne pas exagérer ce *ral.*; qu'il soit proportionné au mouvement précédent.

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



CHAPITRE I.

Etude de la clef de do : 4e ligne.



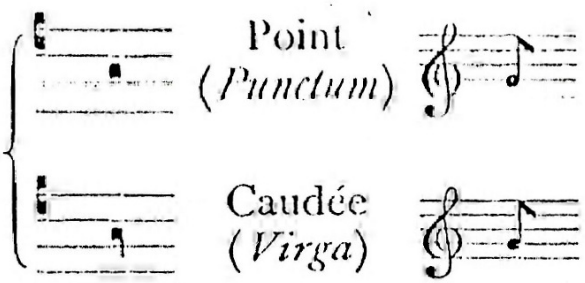
ARTICLE I.

Intervalles de seconde.

§ I. — NOTES INFÉRIEURES. (1)

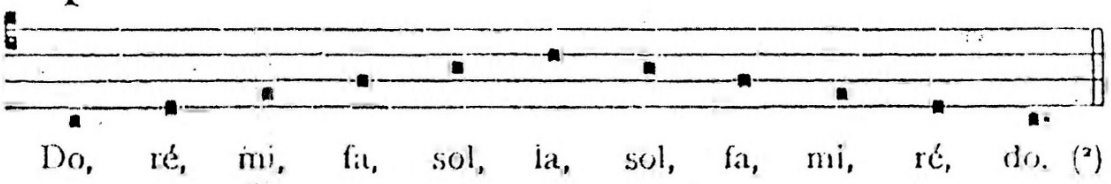
Les notes sont *simples* quand elles se présentent seules et isolées; unies à d'autres dans la notation, elles constituent des *formules musicales*, *groupes* ou *neumes*.

A
Notes simples



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

1



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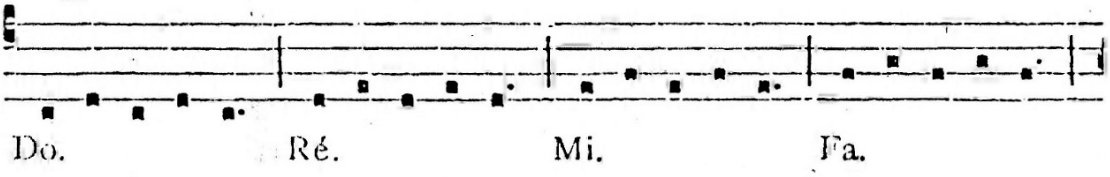

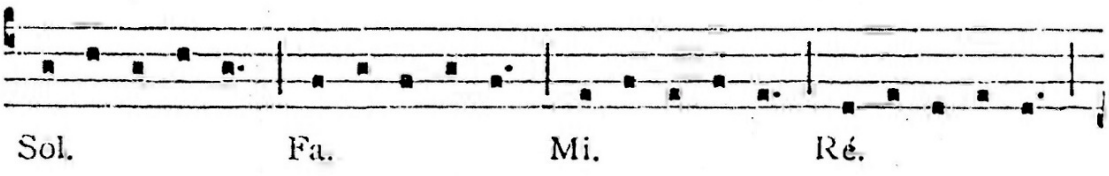

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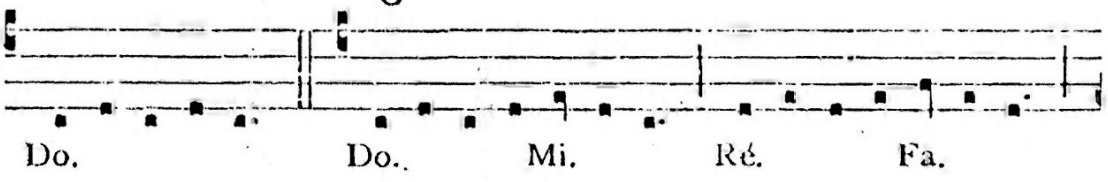
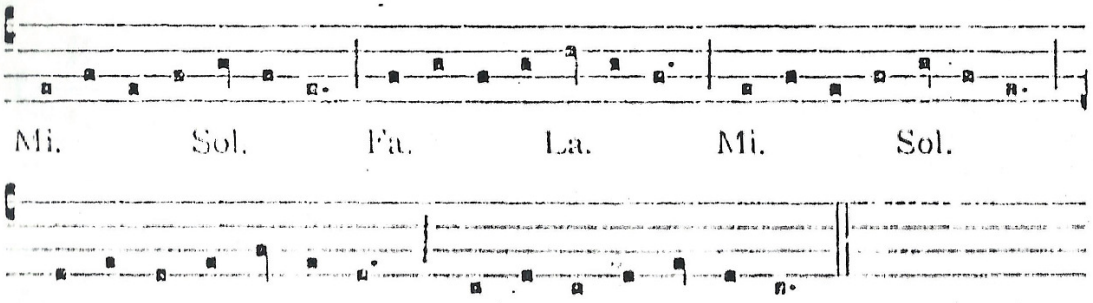
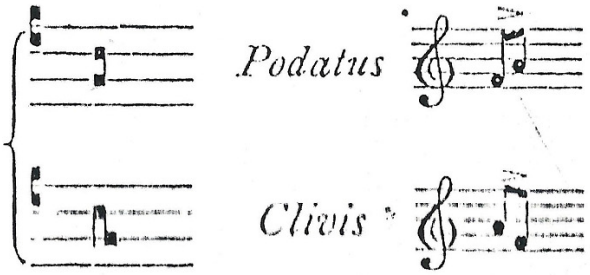


[1] Nous distinguons les notes *inférieures* des notes *supérieures* afin de



B

Neumes ou formules musicales de 2 notes.

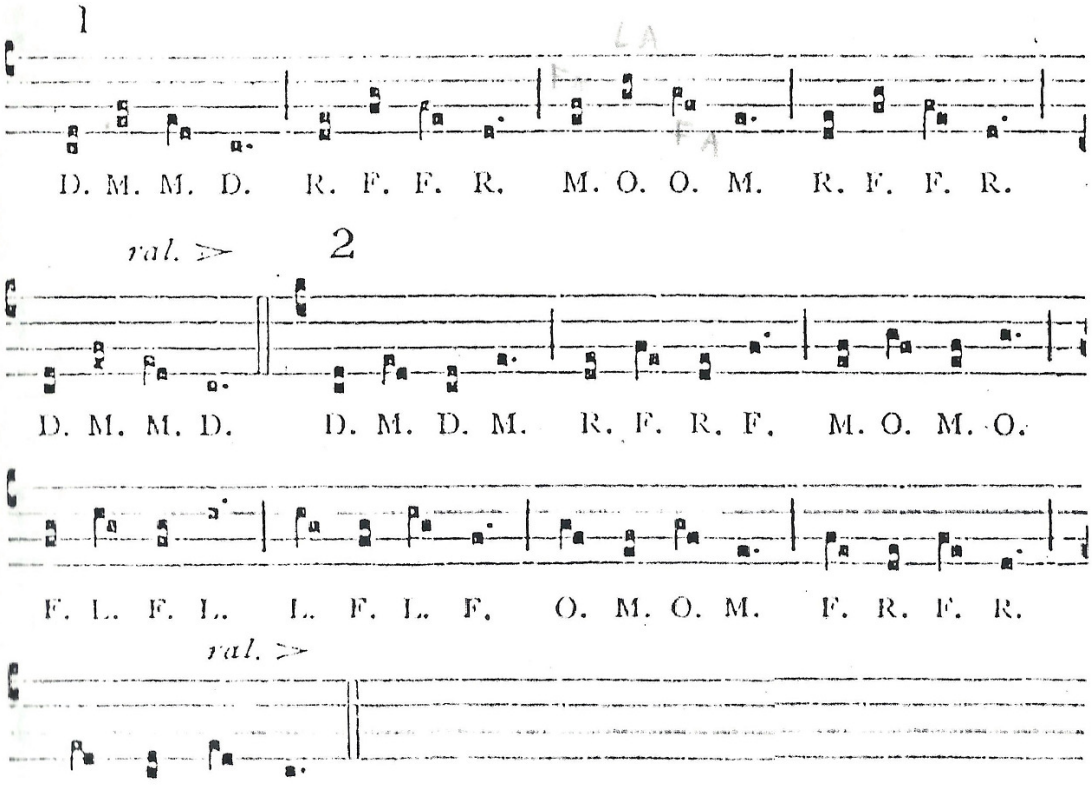


Remarques. *a*) Dans le *podatus* la note inférieure se chante la première; dans la *clivis* c'est le contraire.

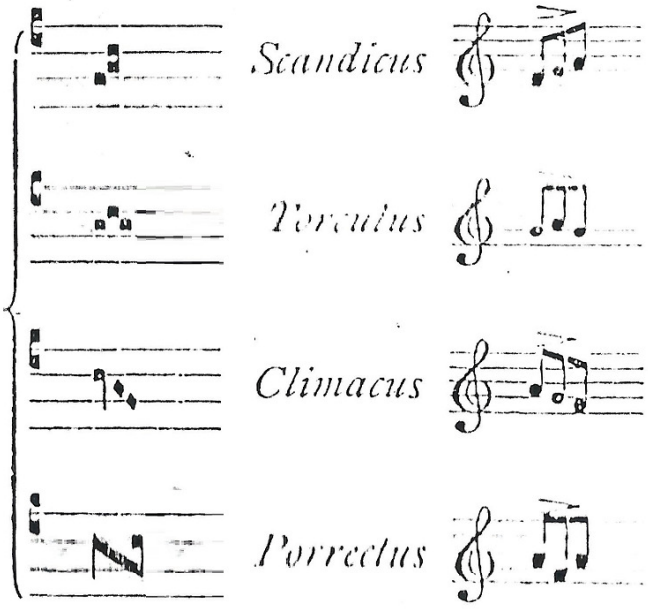
b) Donner une légère impulsion à la première note de chaque neume, sans toutefois l'allonger.

c) Bien lier les neumes entr'eux.

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



C
Neumes
ou
Formules musicales
de 3 notes.



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

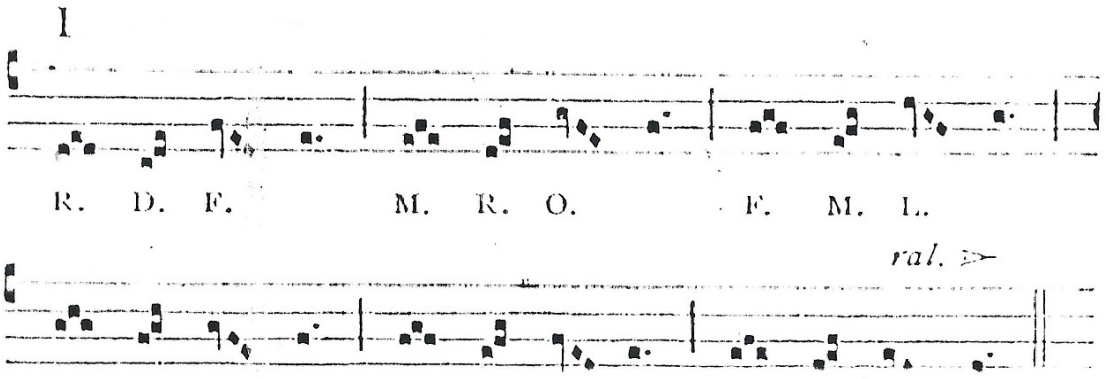
b) Dans le *porrectus* ( ), les deux extrémités de la ligne transversale marquent les deux premières notes.

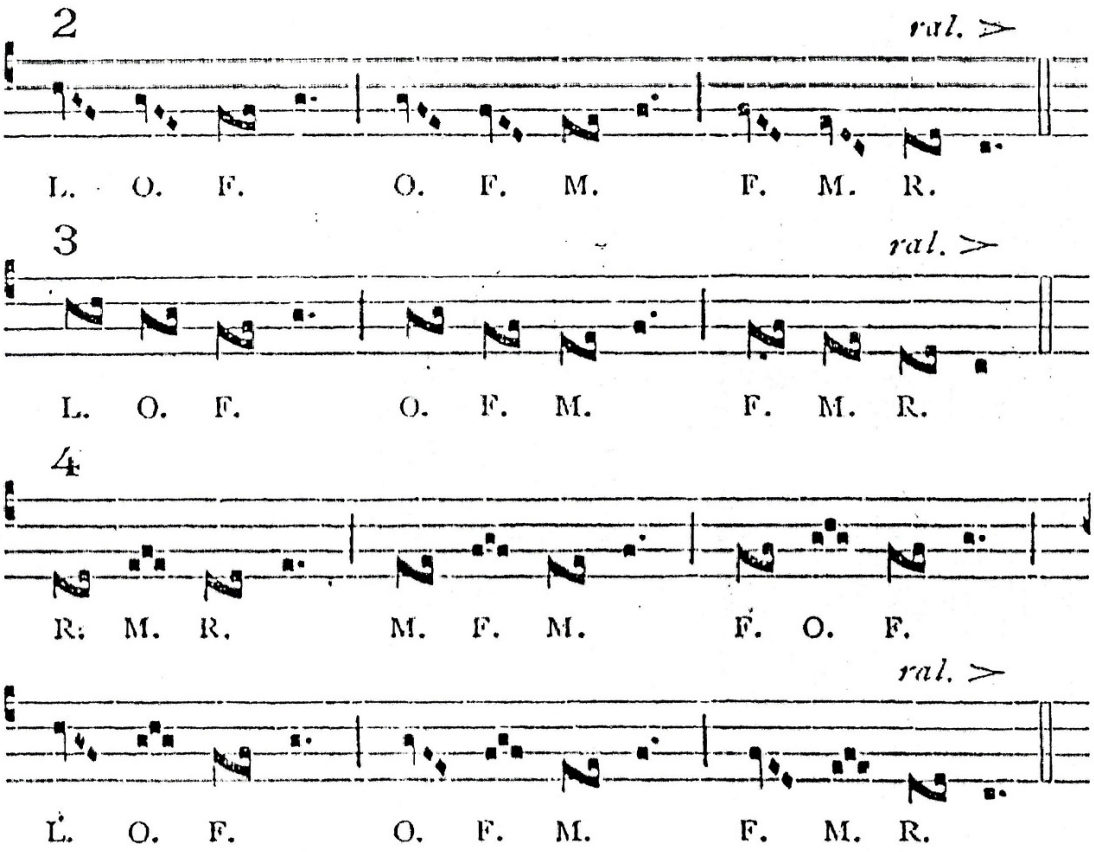
c) Donner une légère impulsion à la première note de chaque groupe sans toutefois l'allonger.

d) Bien lier les neumes entr'eux.

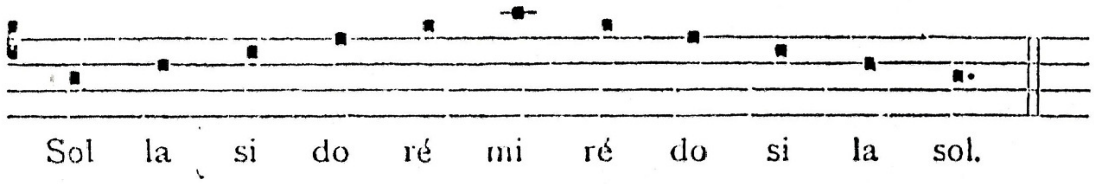
e) Parmi les formules musicales de 3 notes il y a encore le *salicus* ( ) qu'un très léger espace blanc entre la première et la seconde note distingue du *scandicus*( ).

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

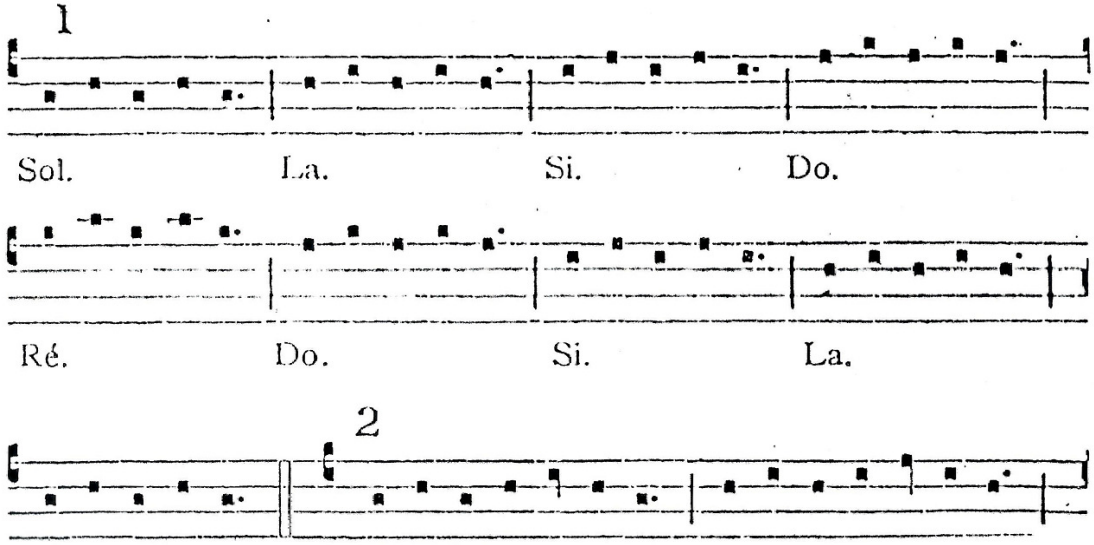


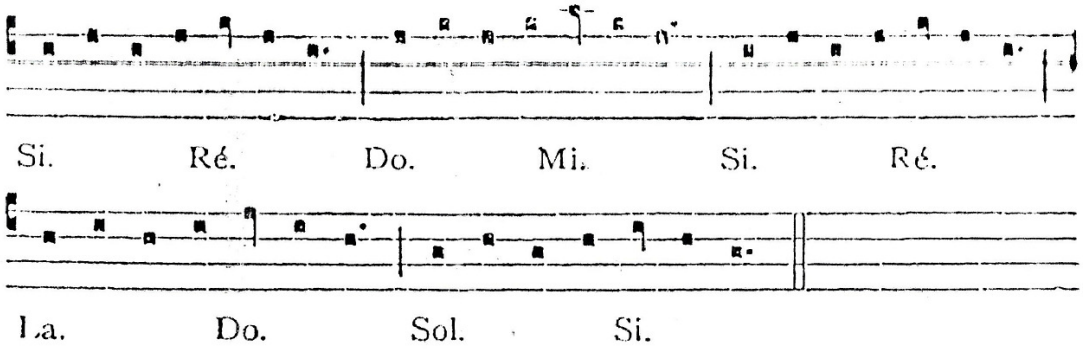


§ II. — NOTES SUPÉRIEURES.

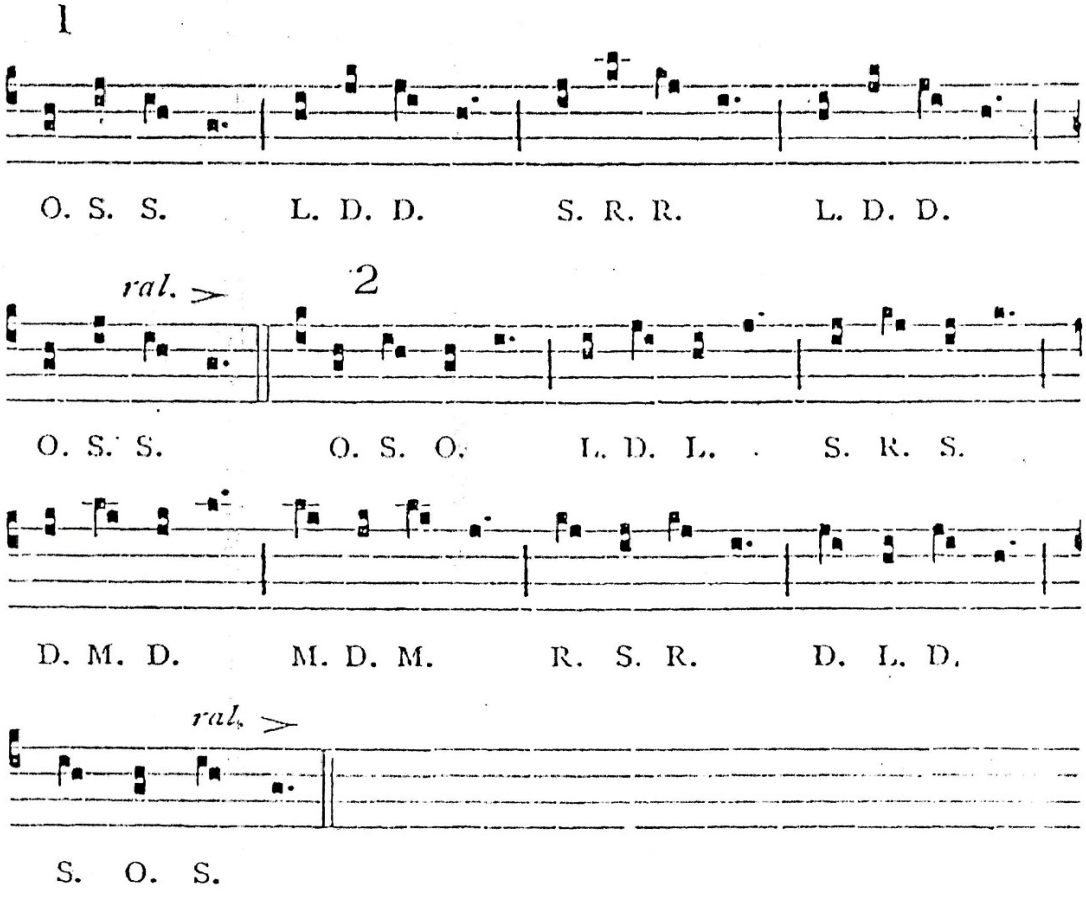


A

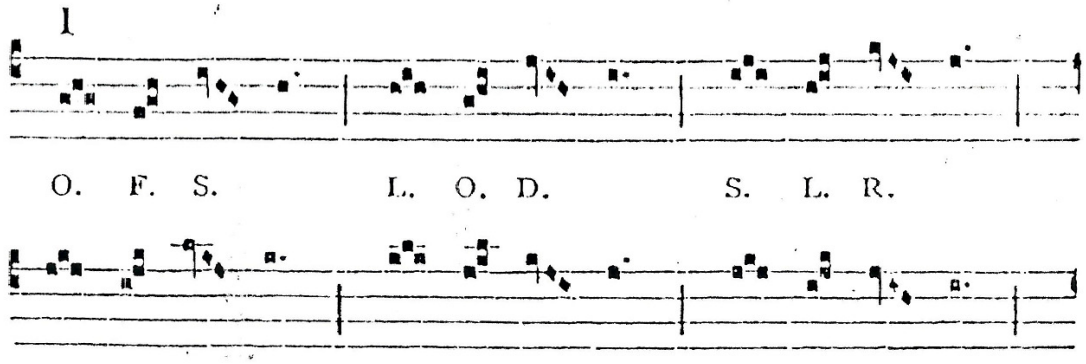


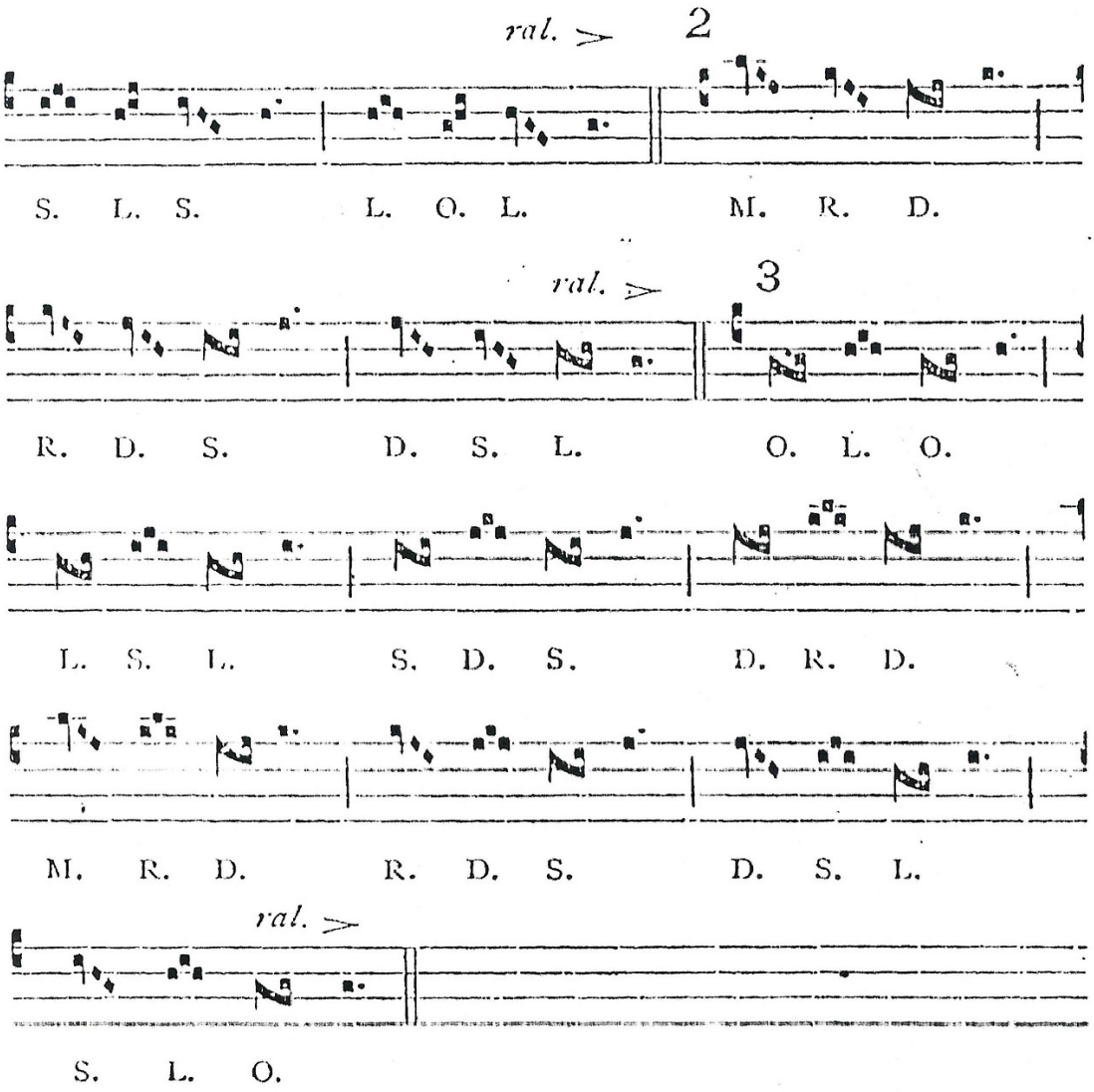

Si. Ré. Do. Mi. Si. Ré.
La. Do. Sol. Si.

B


1
O. S. S. L. D. D. S. R. R. L. D. D.
ral.
2
O. S. S. O. S. O. L. D. L. S. R. S.
D. M. D. M. D. M. R. S. R. D. L. D.
ral.
S. O. S.

C


1
O. F. S. L. O. D. S. L. R.



ARTICLE II.

Intervalles de tierce.

§ I. — NOTES INFÉRIEURES.

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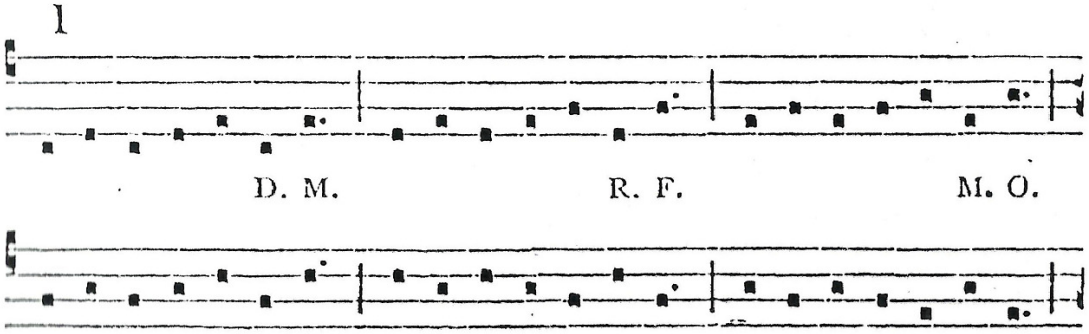

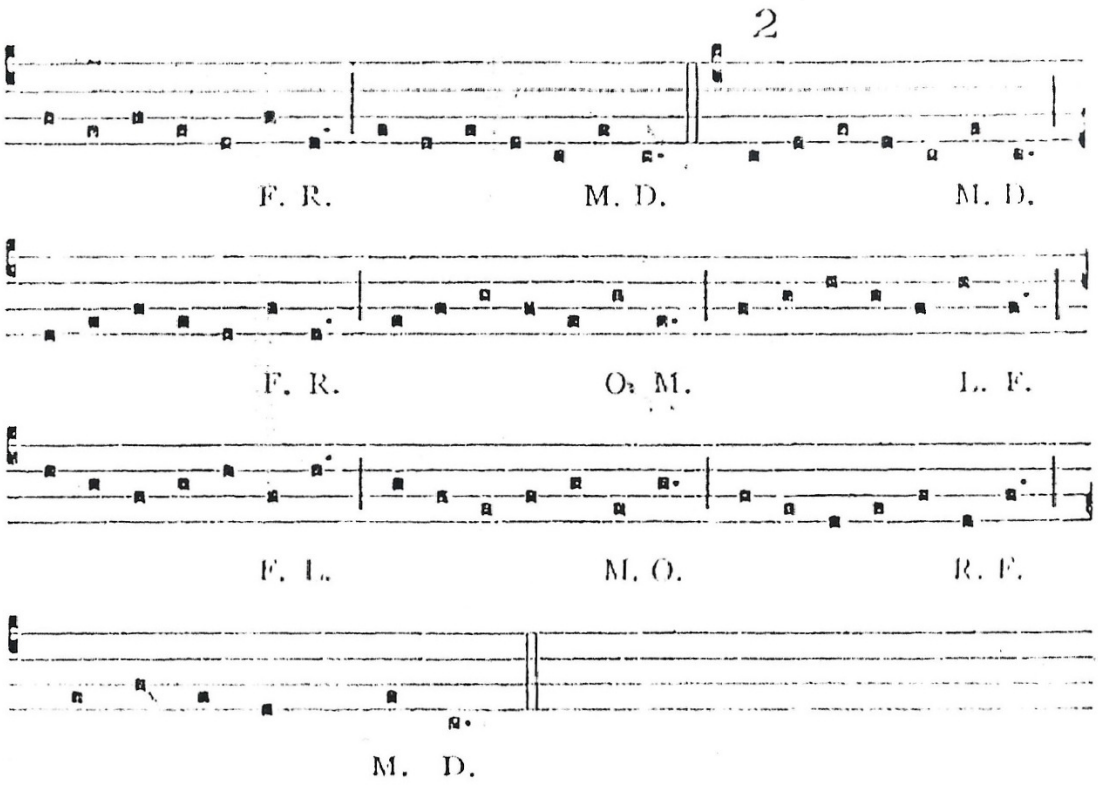

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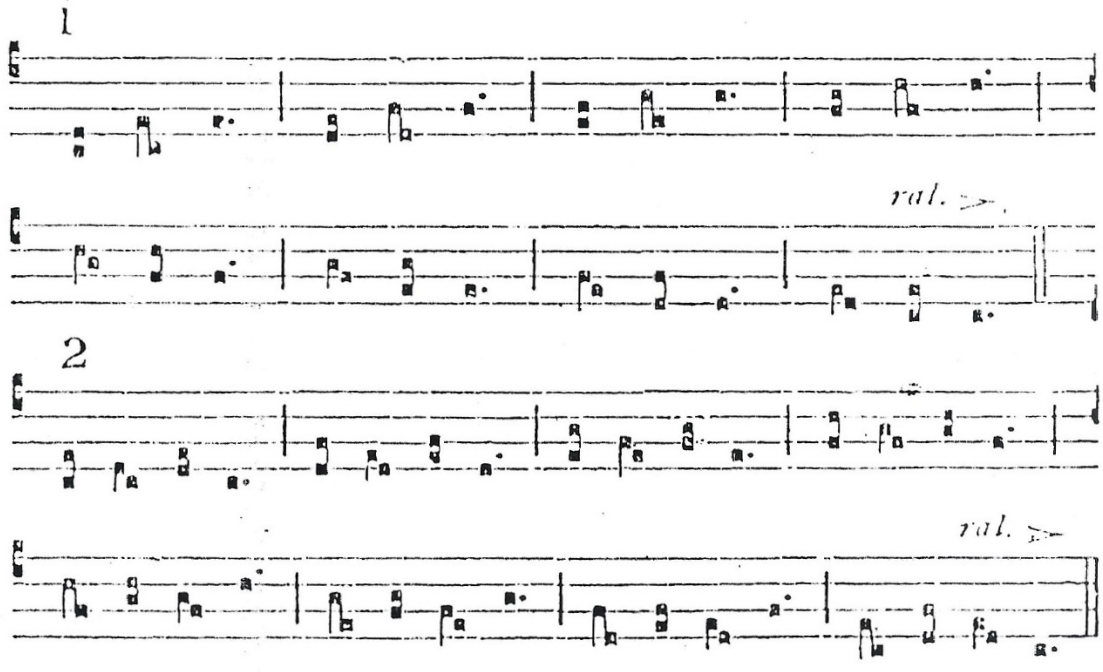

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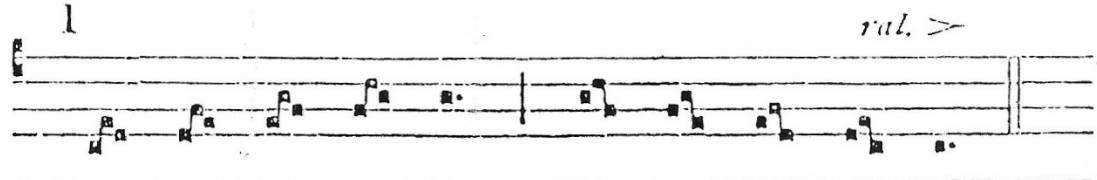
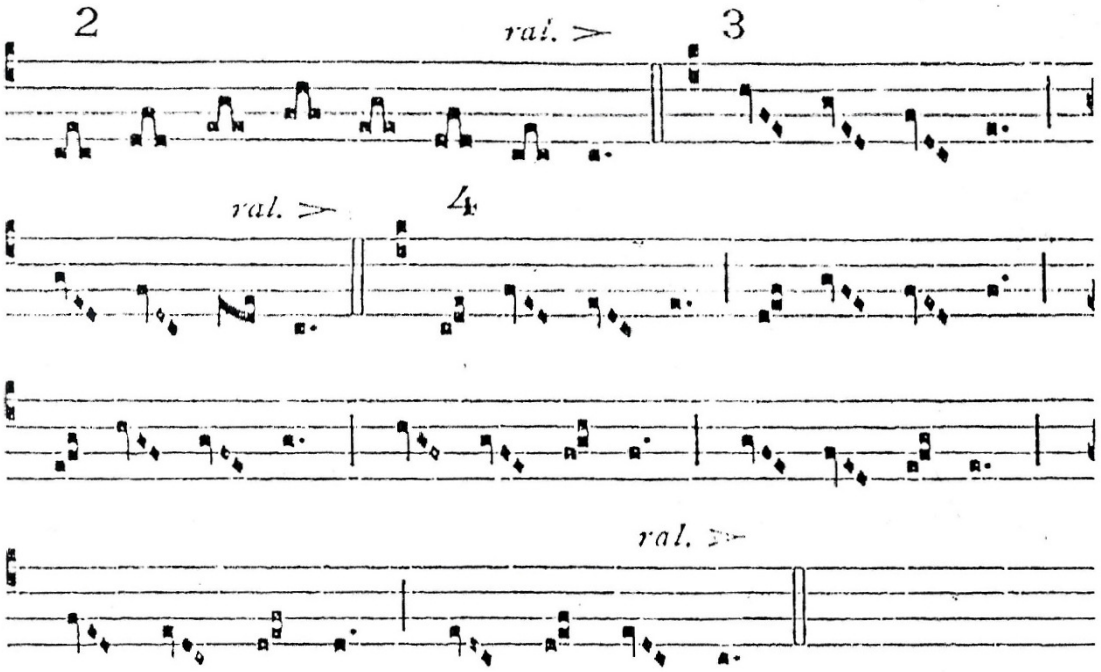
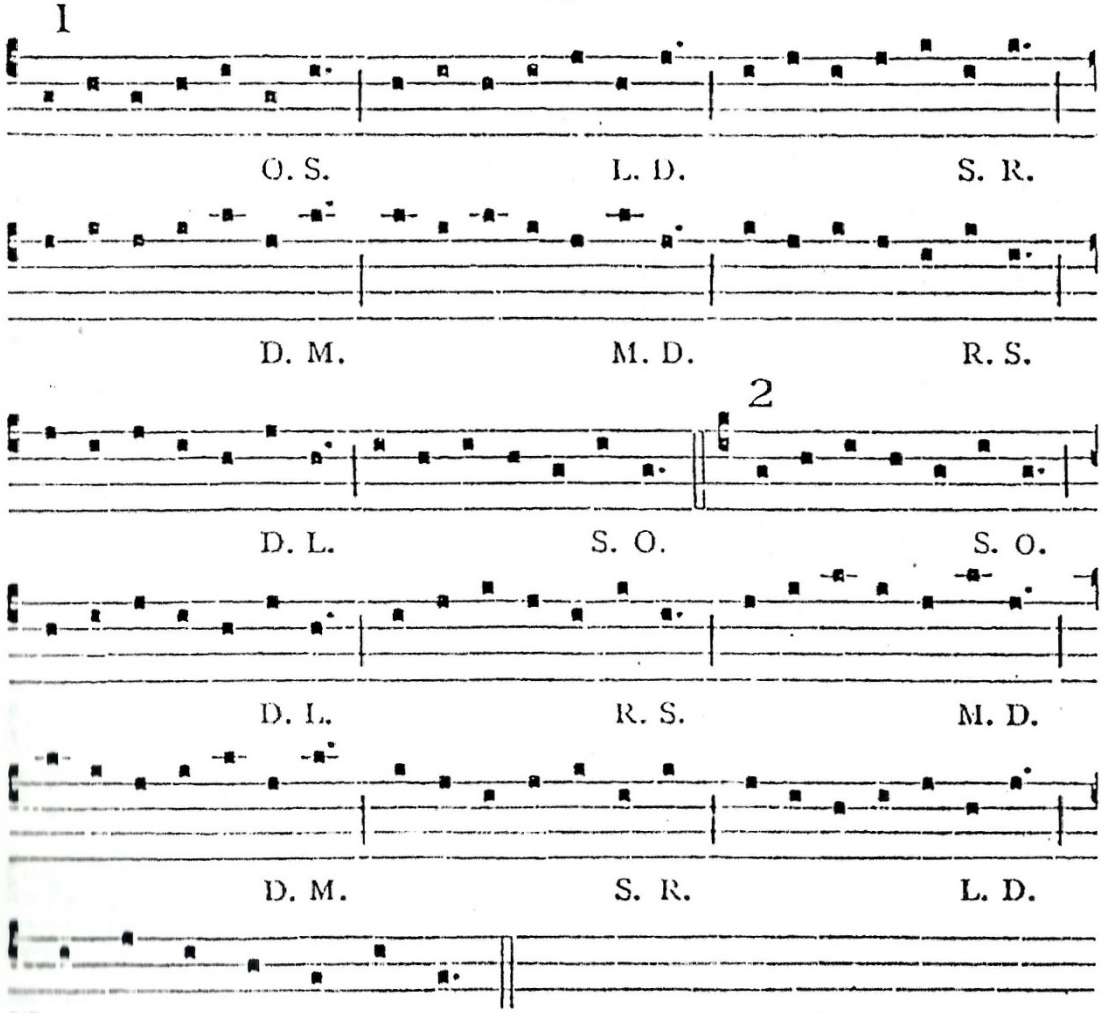




§ II. — NOTES SUPÉRIEURES.

A



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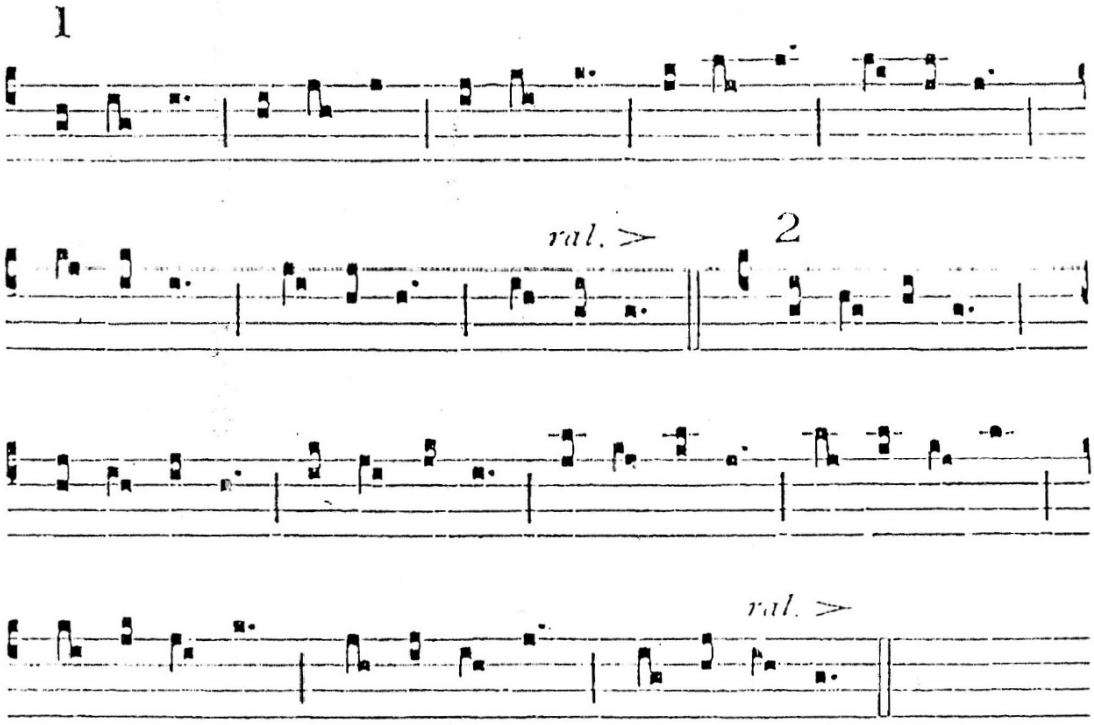

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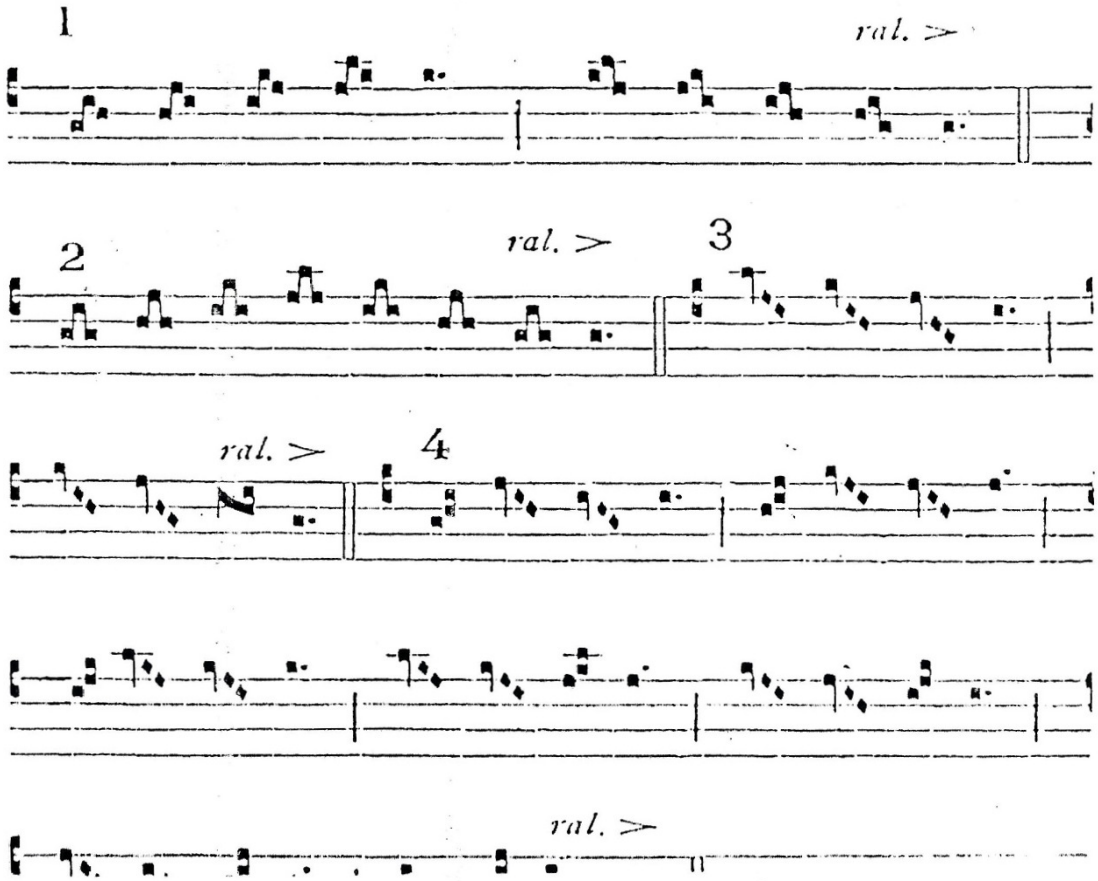

ARTICLE III

Intervalles de quarte.[1]

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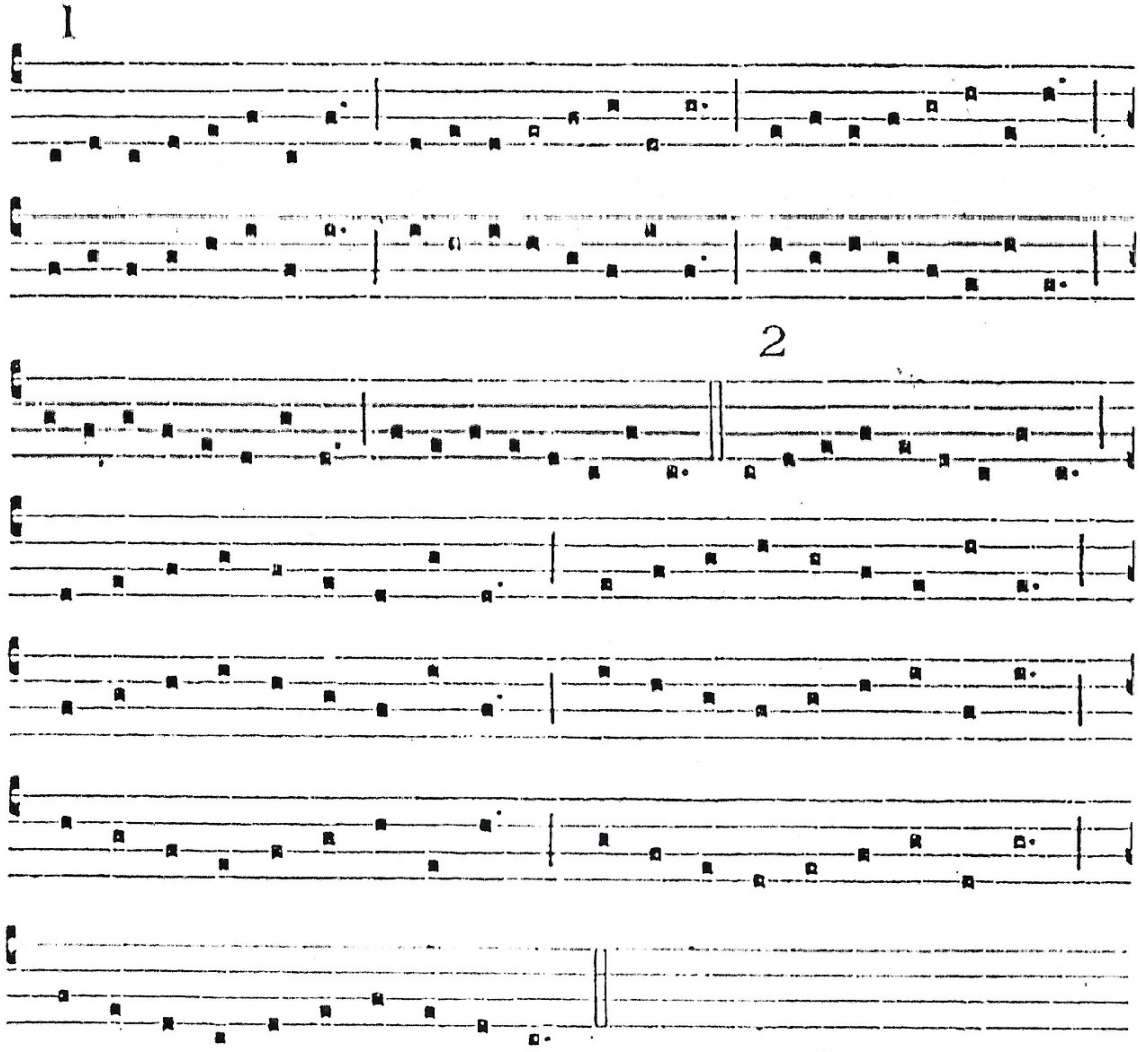

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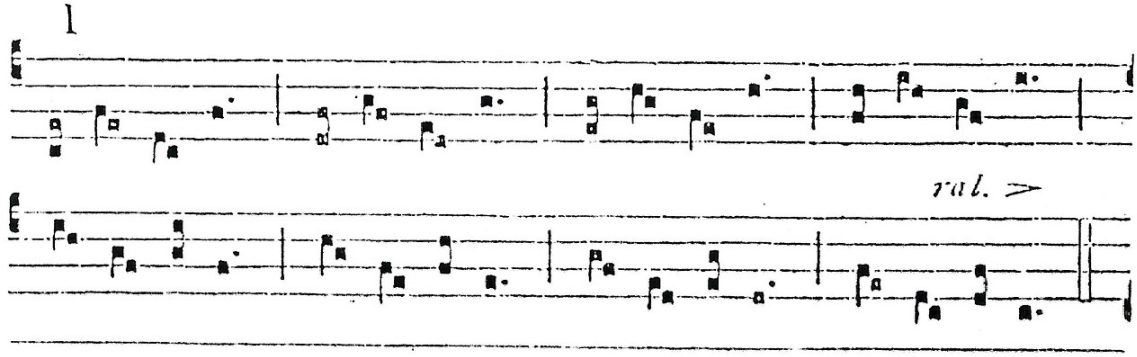

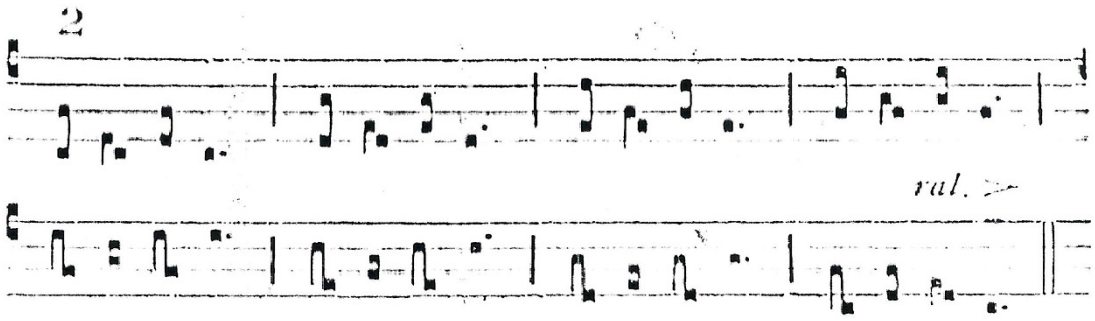

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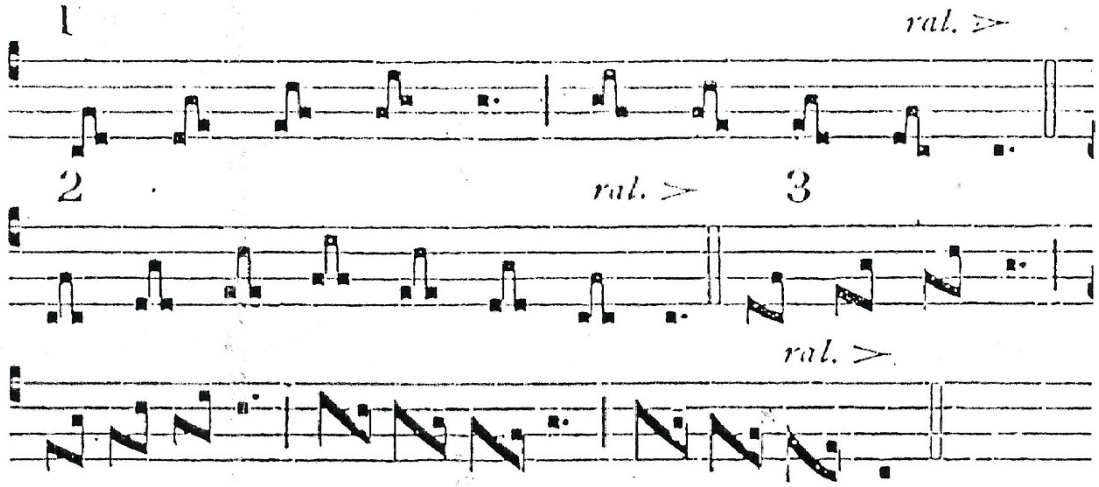

§ II. — NOTES SUPÉRIEURES.

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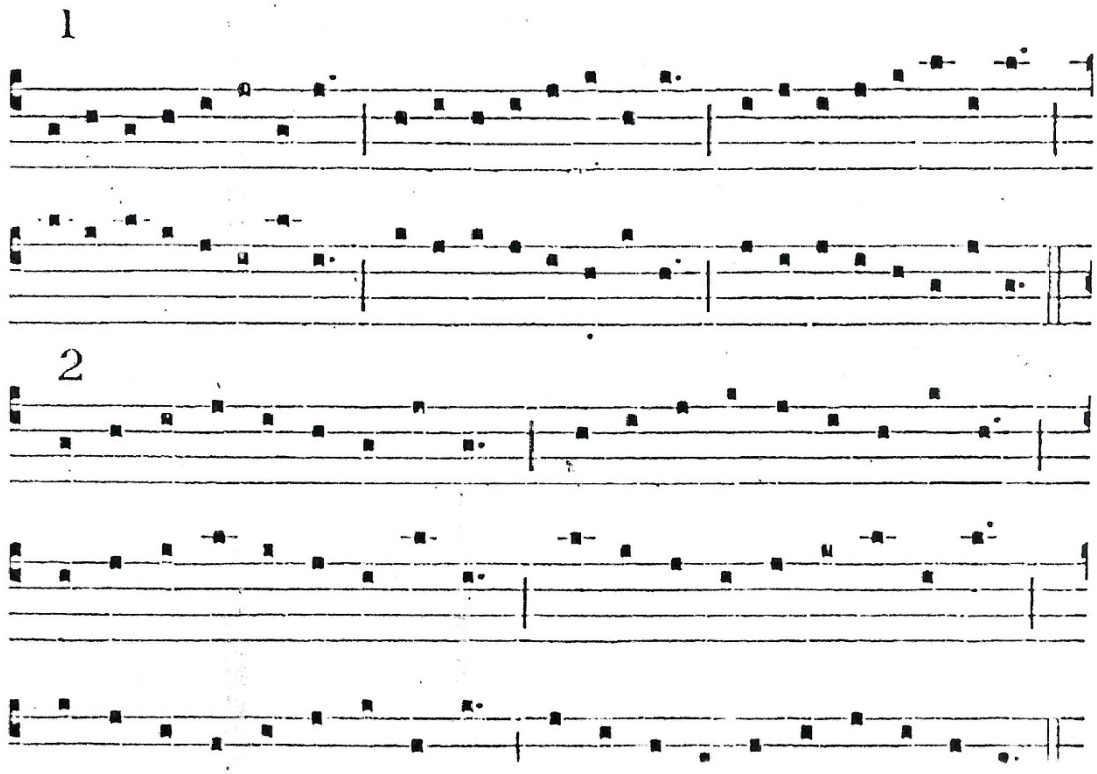

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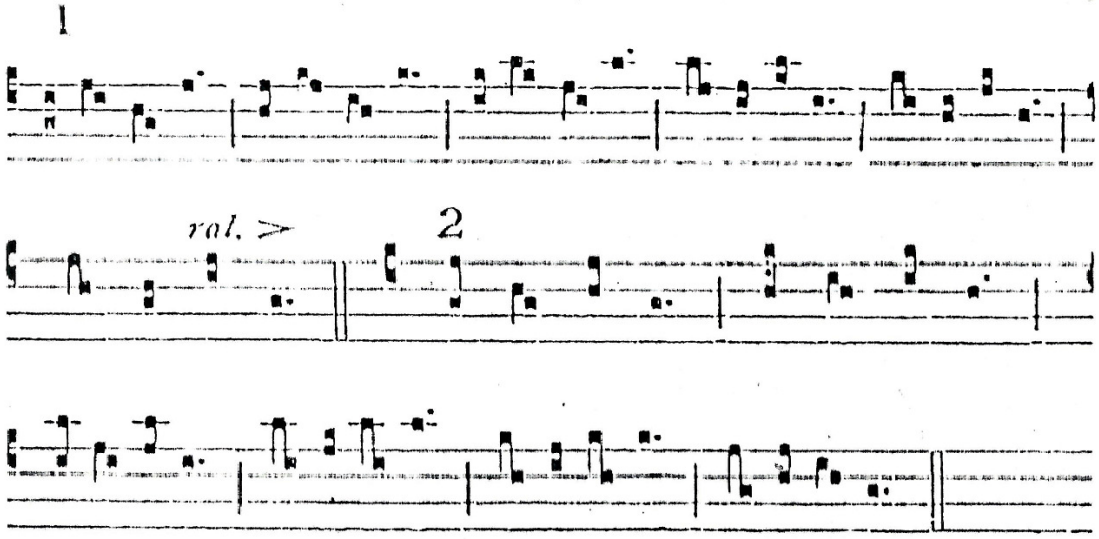

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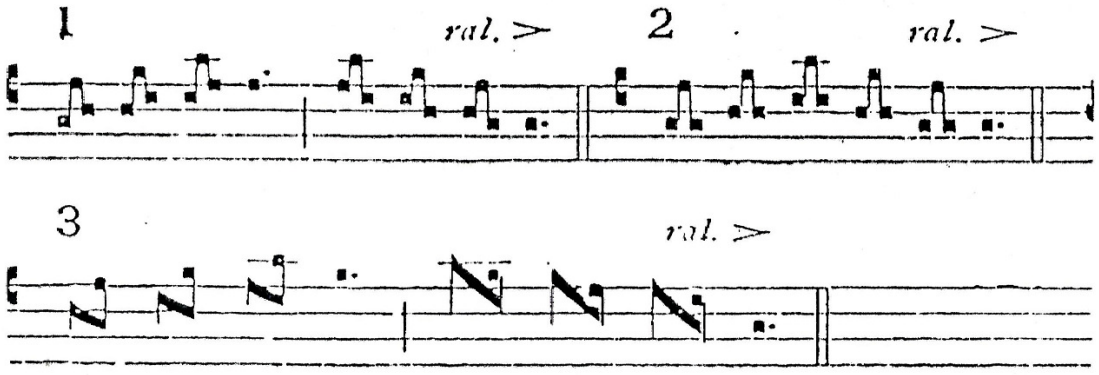

ARTICLE IV.

Intervalles de quinte.

§ I. — NOTES INFÉRIEURES.

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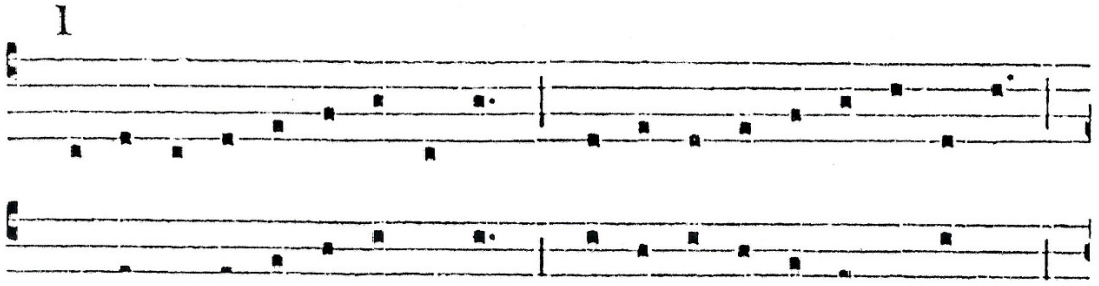

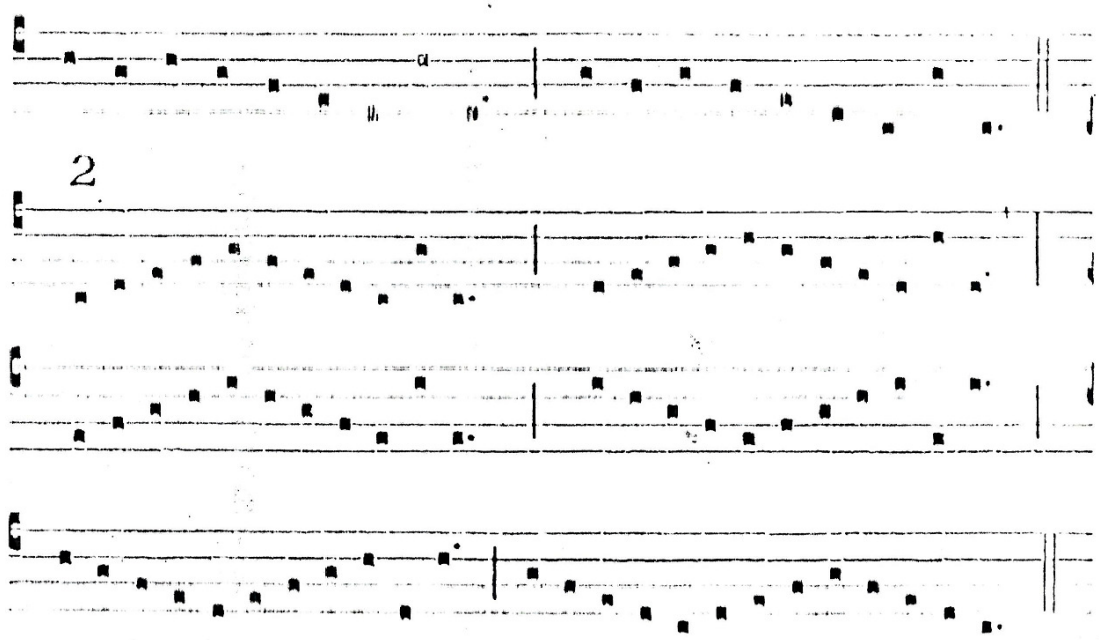

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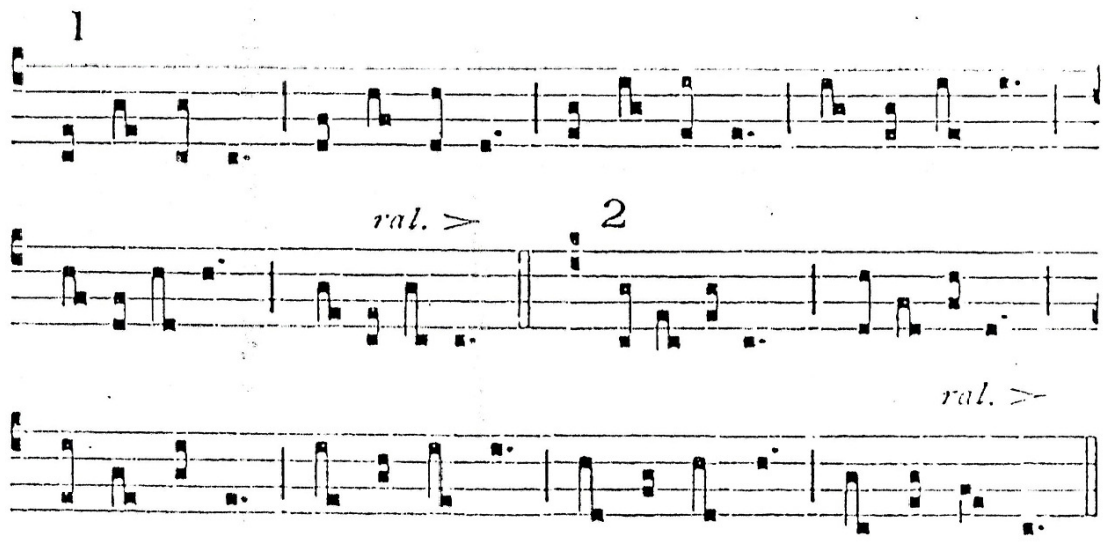

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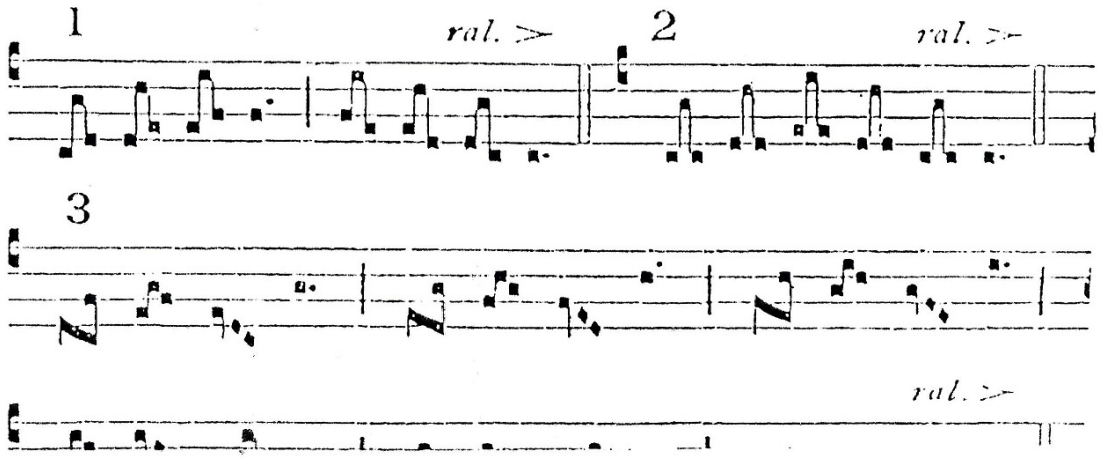
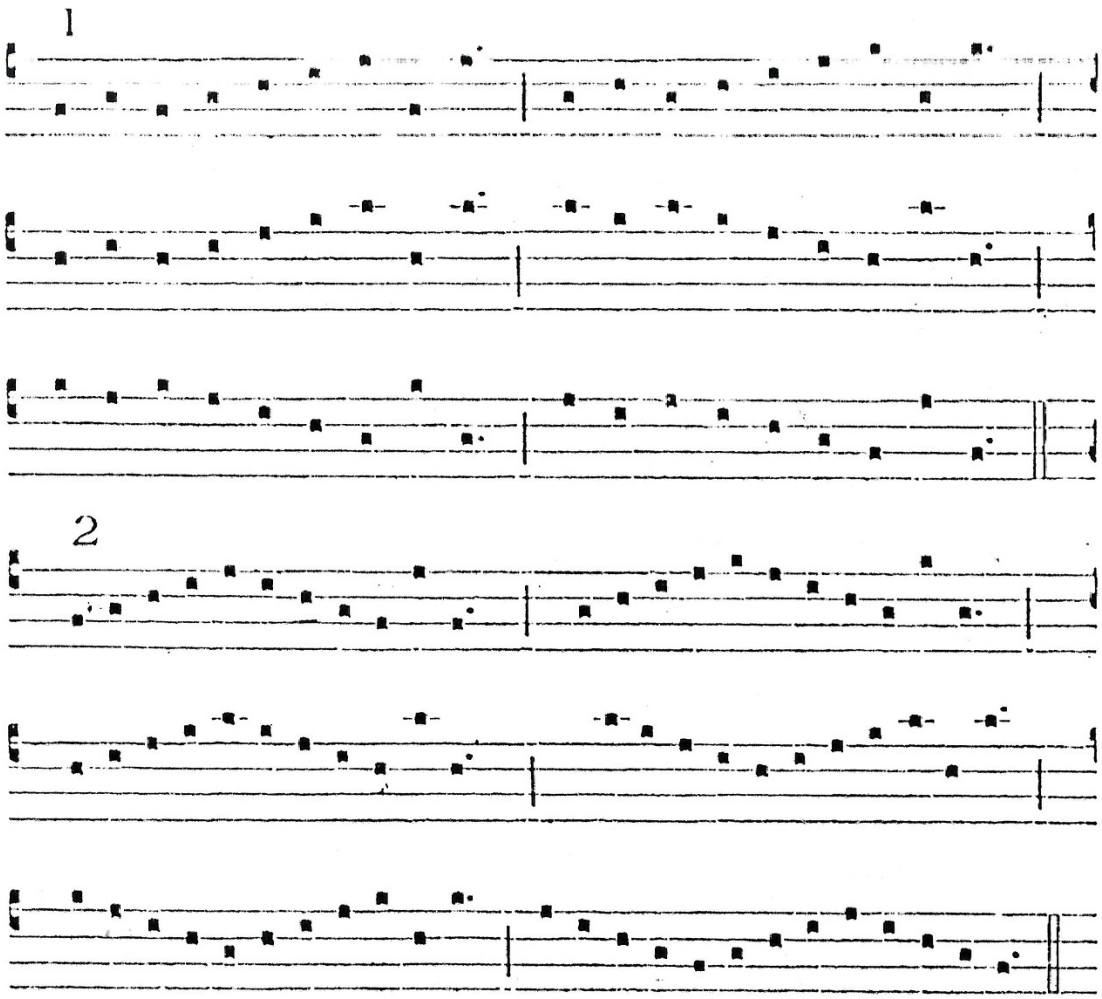


§ II. — NOTES SUPÉRIEURES.

A



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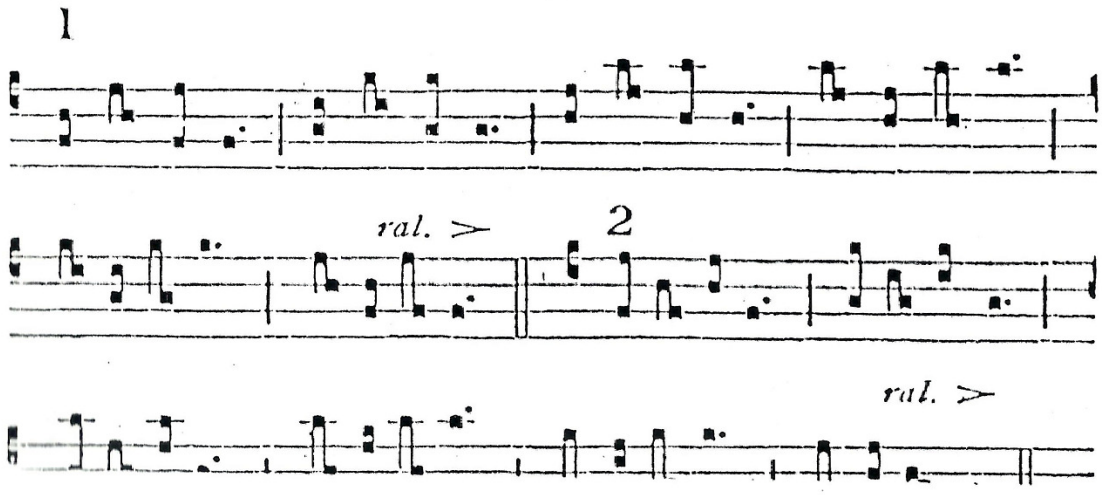
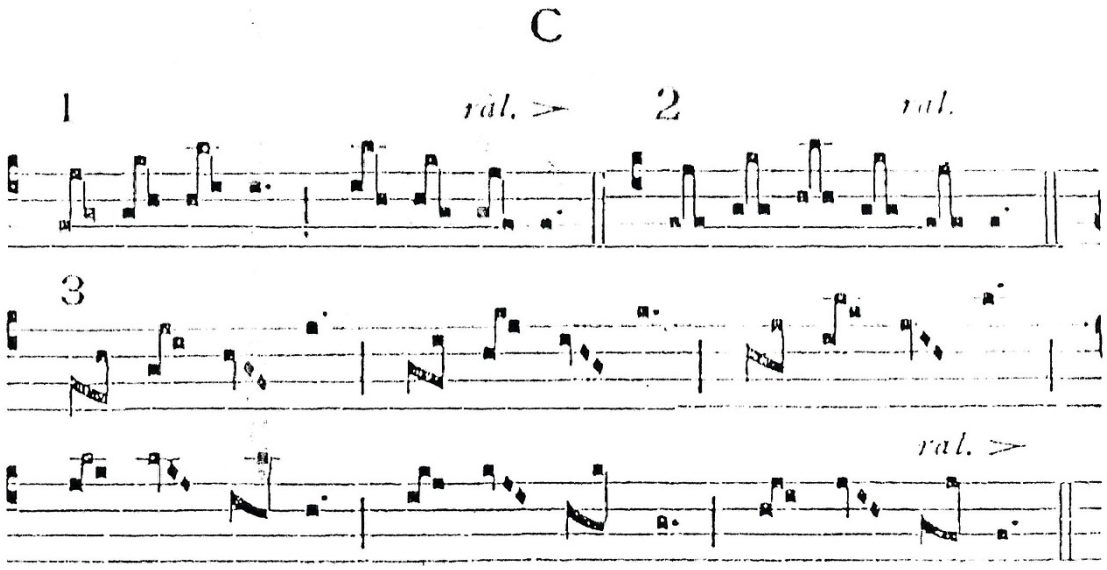
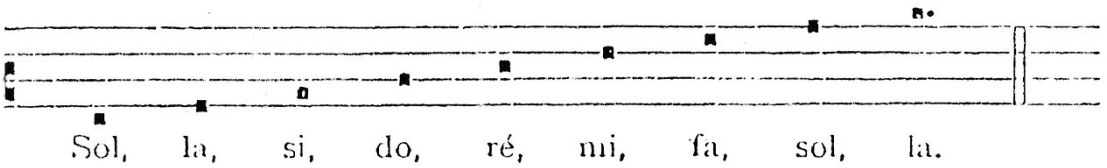




ARTICLE V.

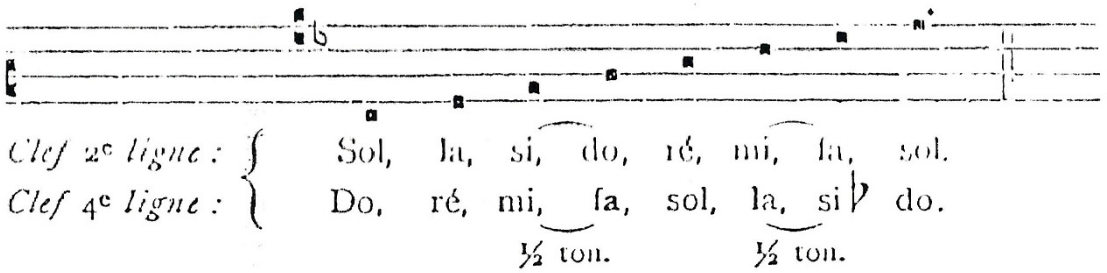
Clef de do : 2e ligne.



Sol, la, si, do, ré, mi, fa, sol, la.

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

Les demi-tons occupent ainsi la même place.

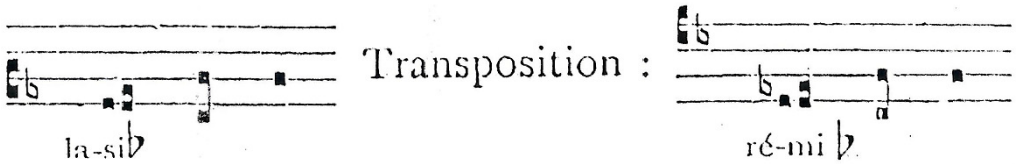


Clef 2e ligne : Sol, la, si, do, ré, mi, fa, sol.

Clef 4e ligne : Do, ré, mi, fa, sol, la, si♭ do.

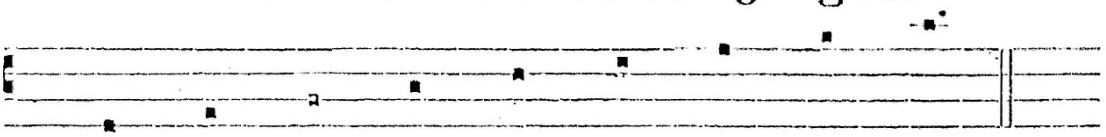
½ ton. ½ ton.

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



CHAPITRE II.

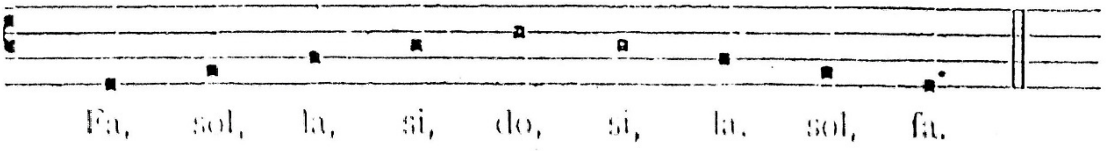
Etude de la clef de do : 3e ligne.



ARTICLE I.

Intervalles de seconde

§ I. — NOTES INFÉRIEURES.



A

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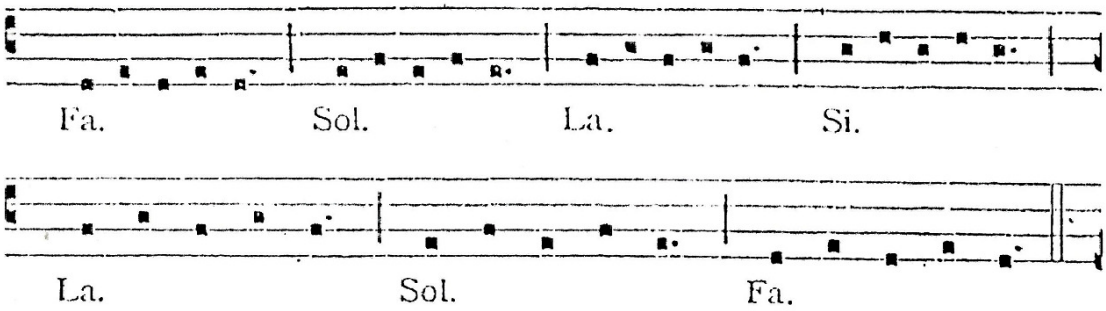

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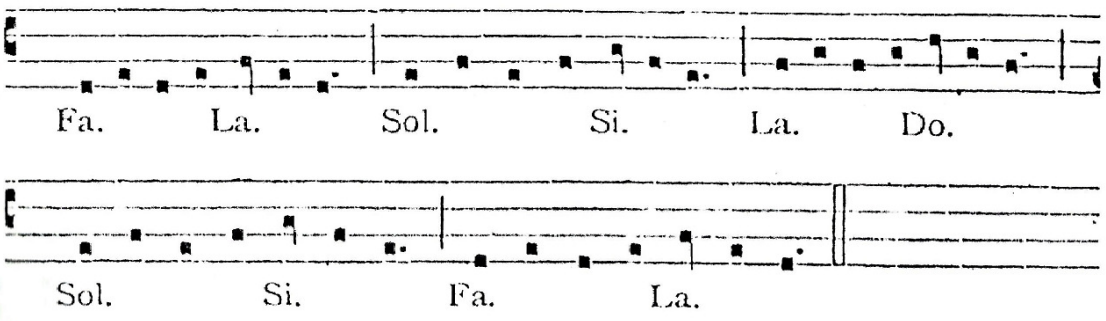
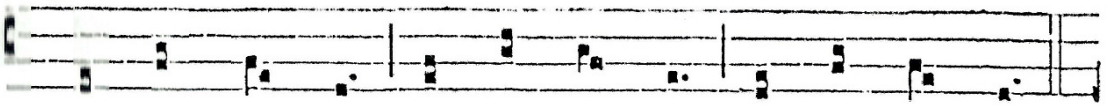


B

1 *ral.*



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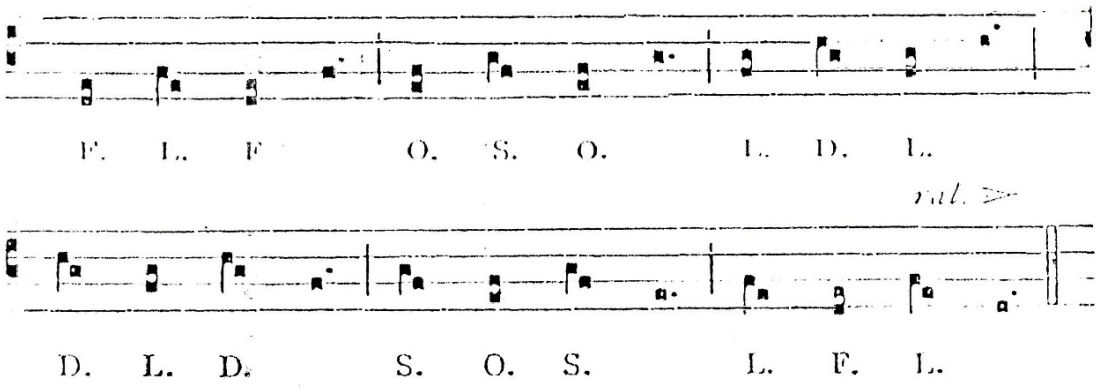
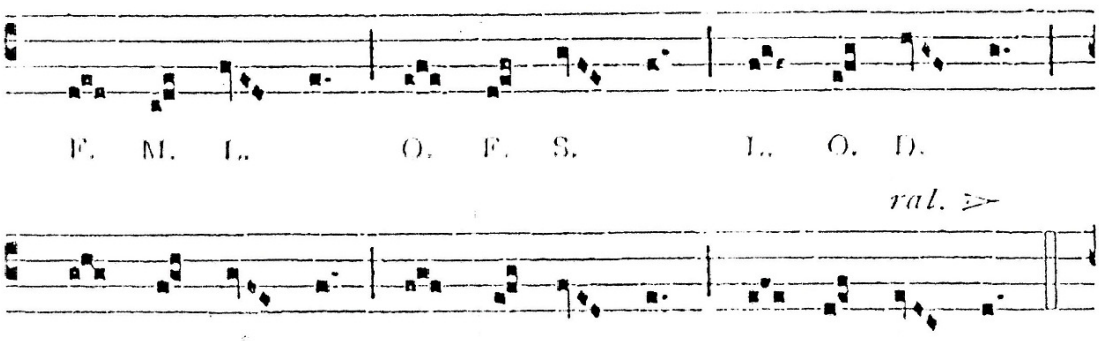

F. L. F O. S. O. L. D. L.
ral.
D. L. D. S. O. S. L. F. L.

C

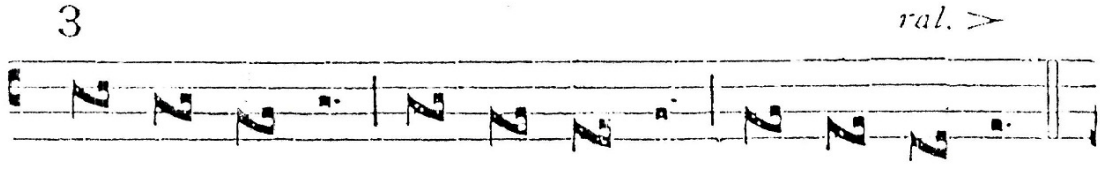
1


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

2

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

3


ral.
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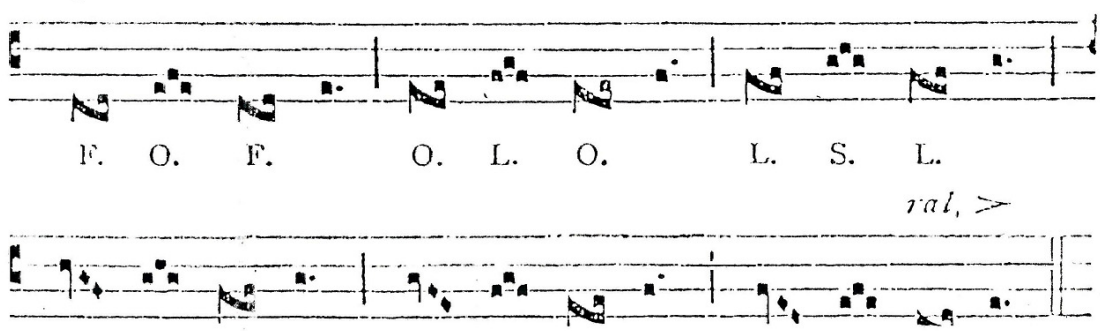
4

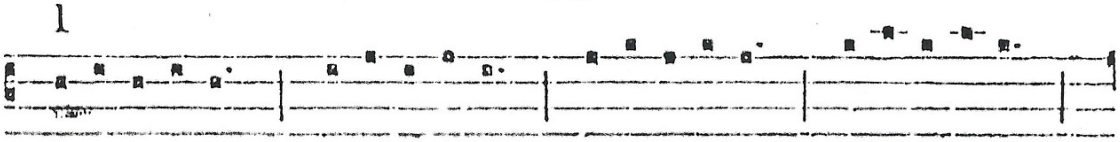

F. O. F. O. L. O. L. S. L.
ral,

§ II. — NOTES SUPÉRIEURES.

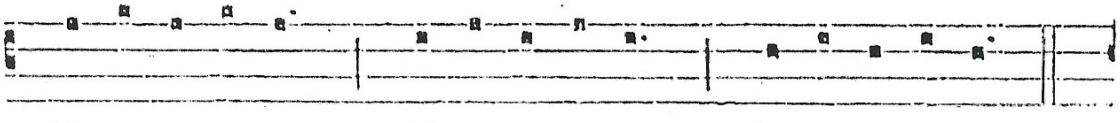
Do, ré, mi, fa, sol, fa, mi, ré, do.

A

1

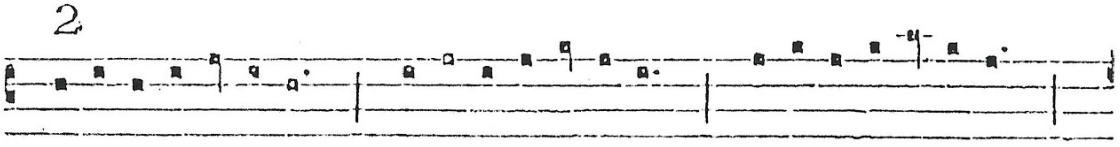


Do. Ré. Mi. Fa.



Mi. Ré. Do.

2



Do. Ré. Mi.

Ré. Do.

B

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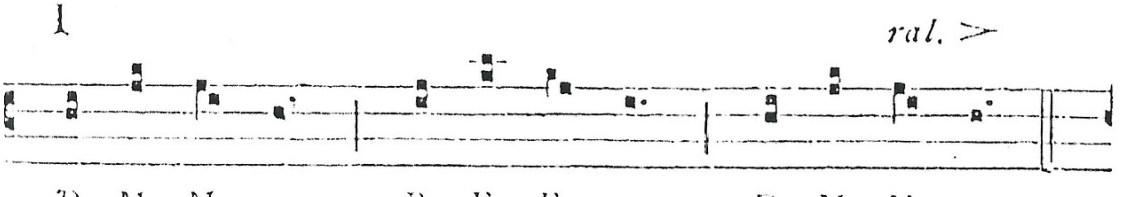

D. M. M. R. F. F. D. M. M.

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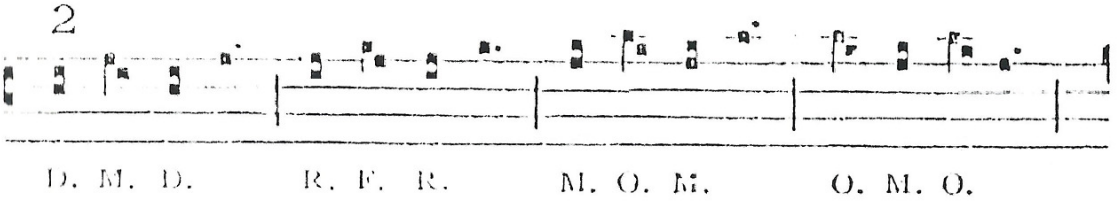
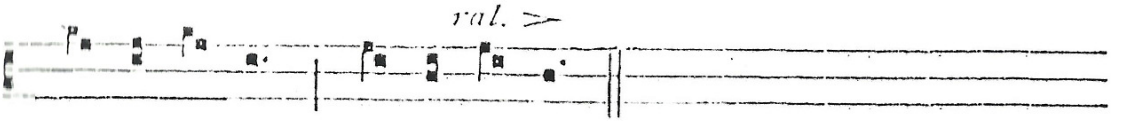


D. M. D. R. F. R. M. O. M. O. M. O.



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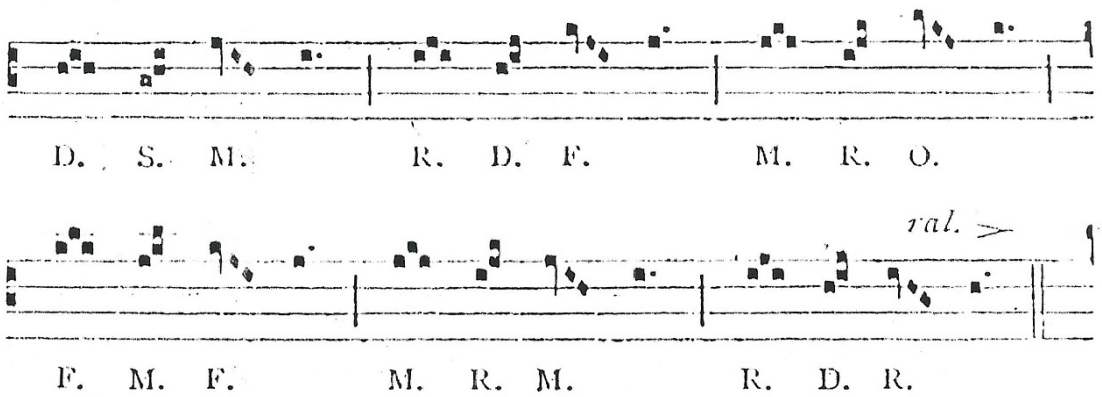

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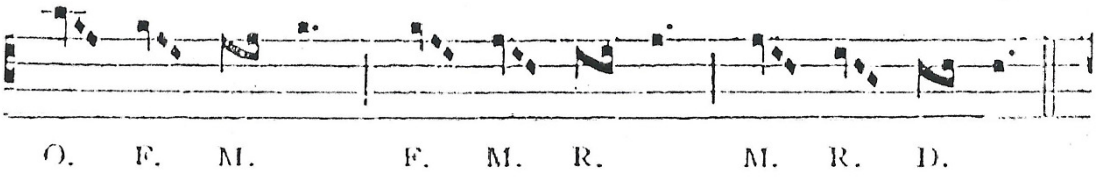

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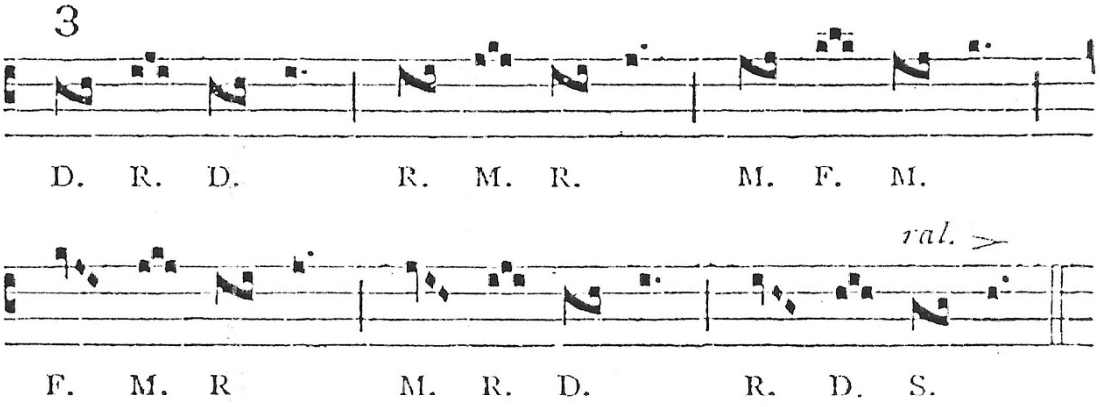


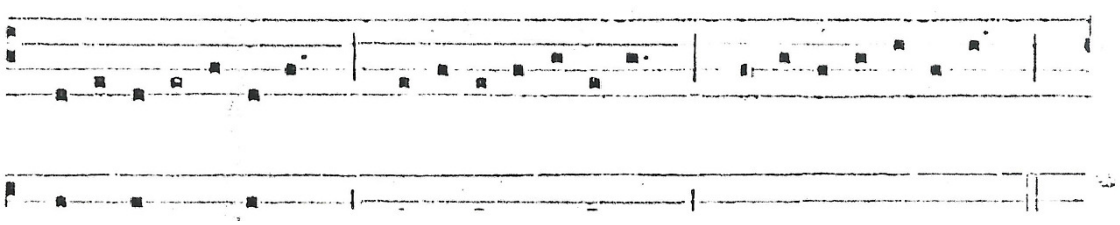
ARTICLE II.

Intervalles de tierce.

§ I. — NOTES INFÉRIEURES.

A

1



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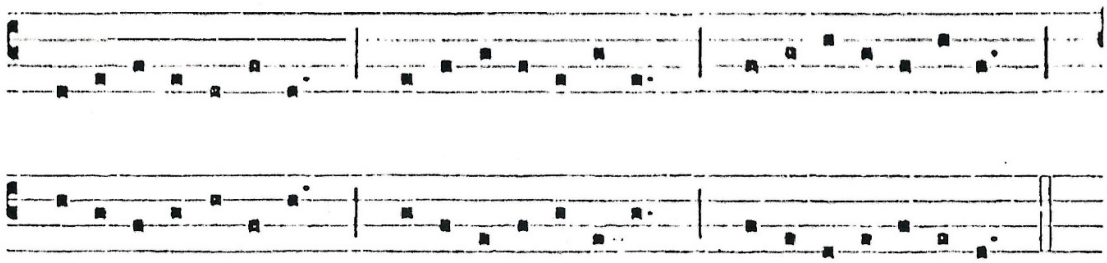

B

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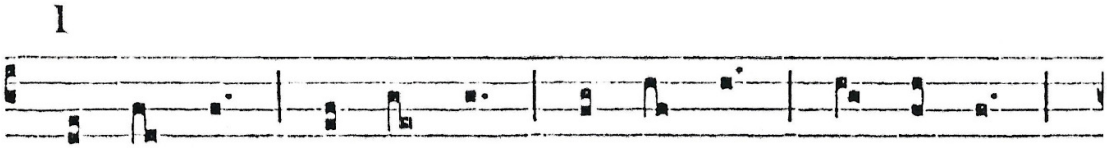
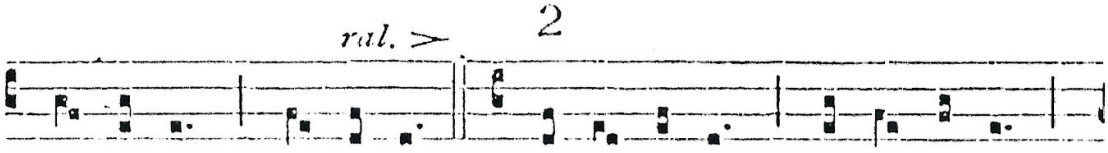
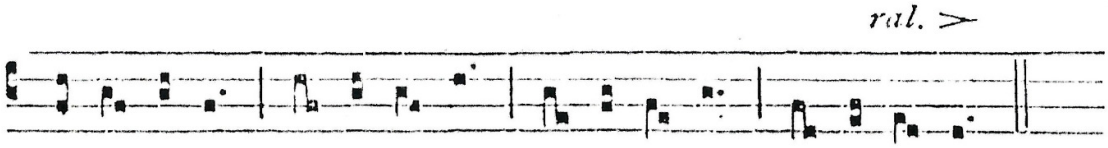


ral. 2

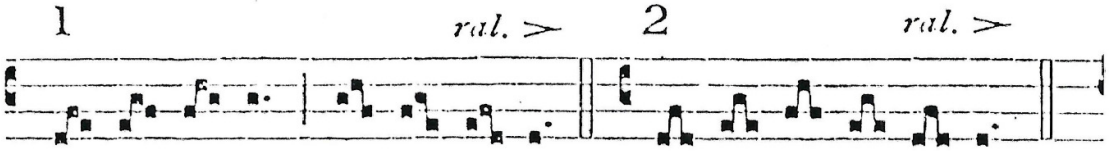


ral.

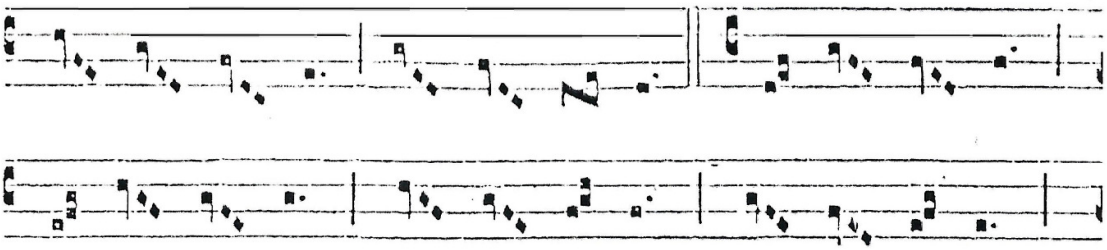


C

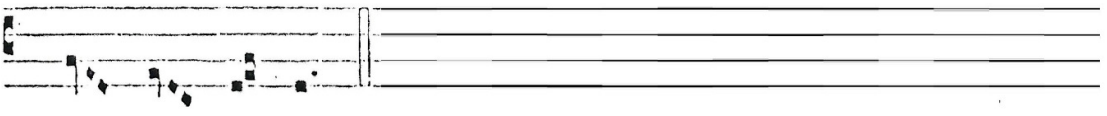
1 ral. 2 ral.



3 ral. 4

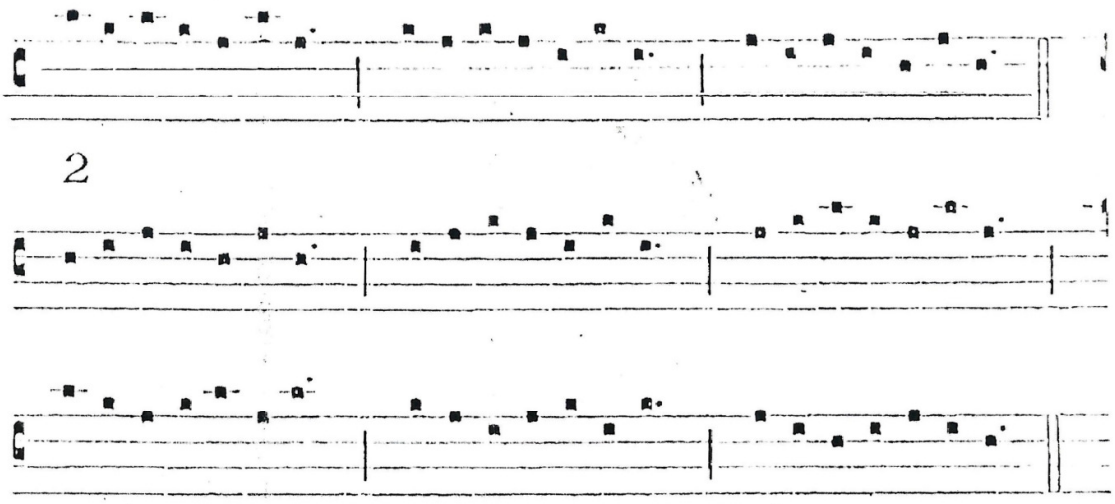


ral.



§ II. — NOTES SUPÉRIEURES.

1



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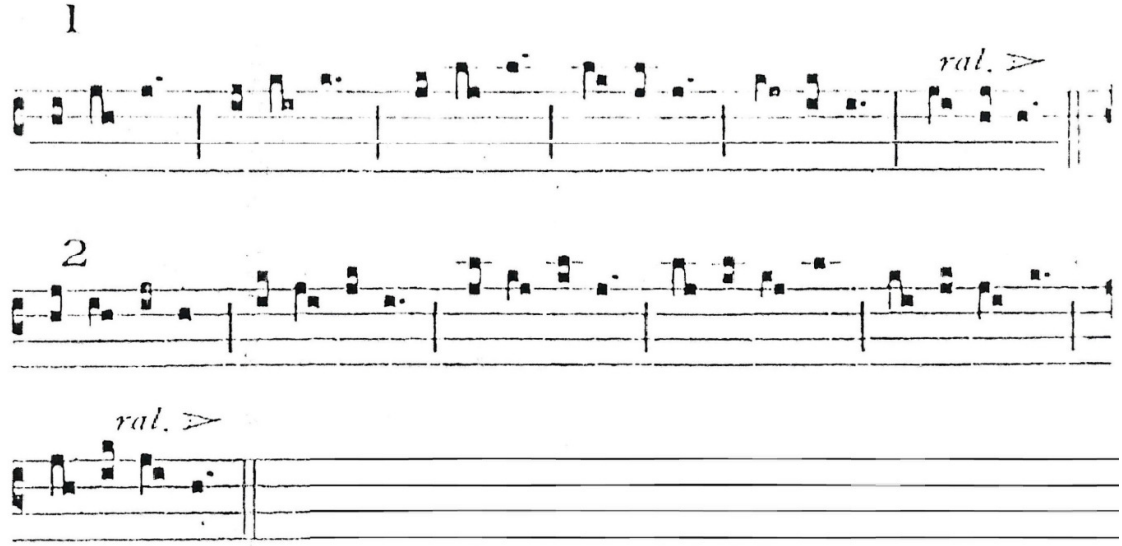

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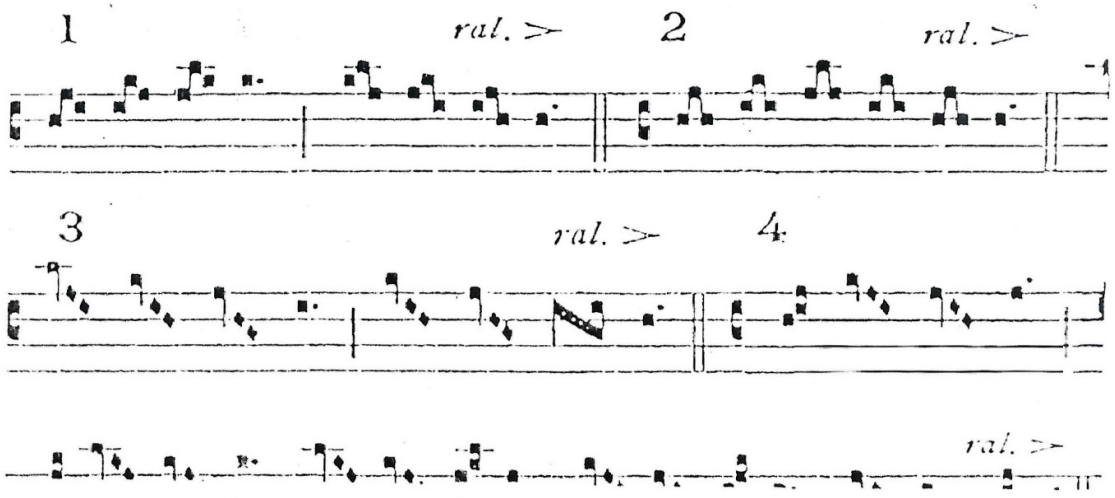

ARTICLE III.

Intervalles de quarte.

§ I. — NOTES INFÉRIEURES.

A

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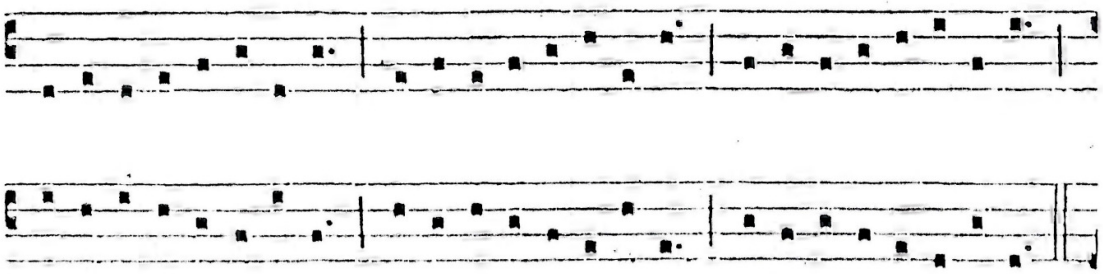

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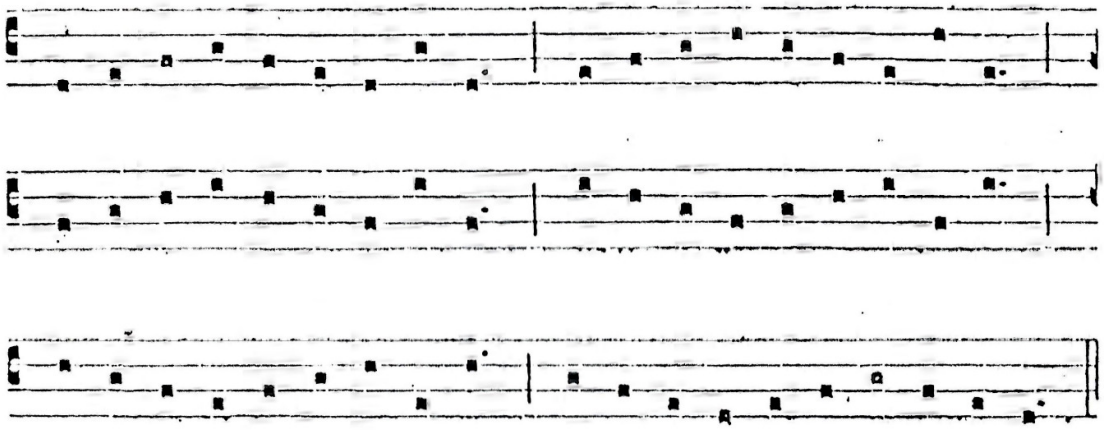
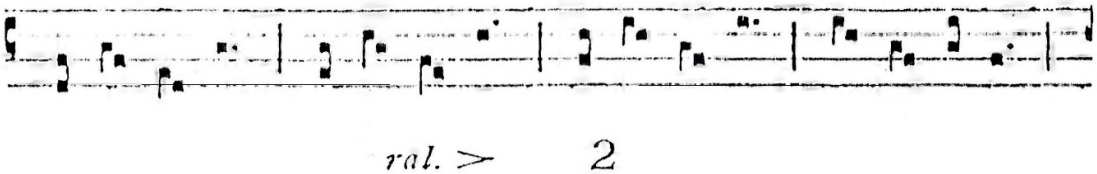
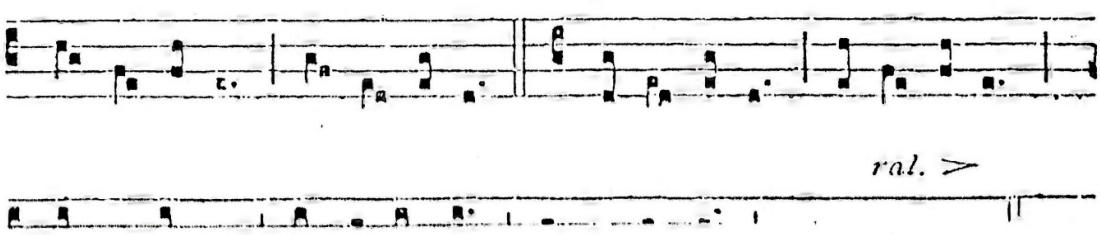


B

1



ral. > 2



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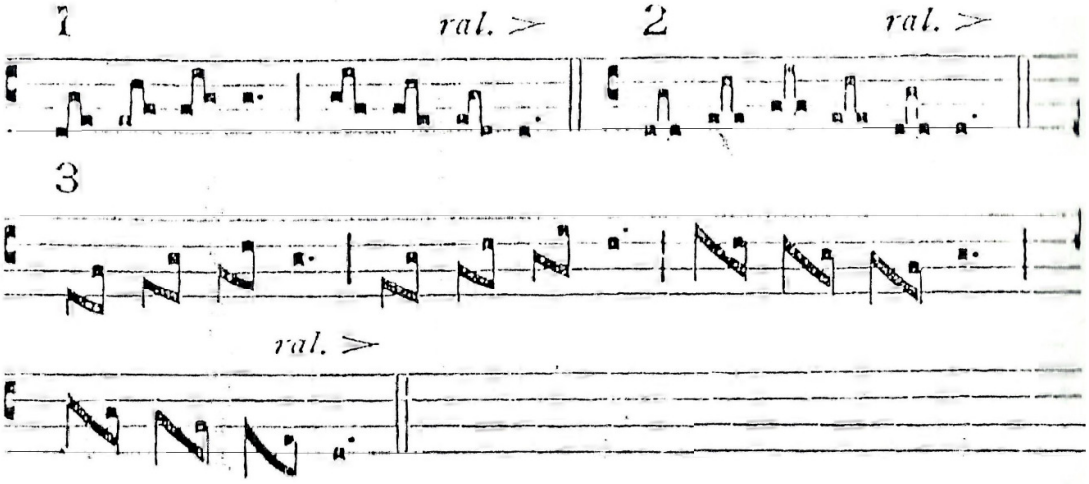
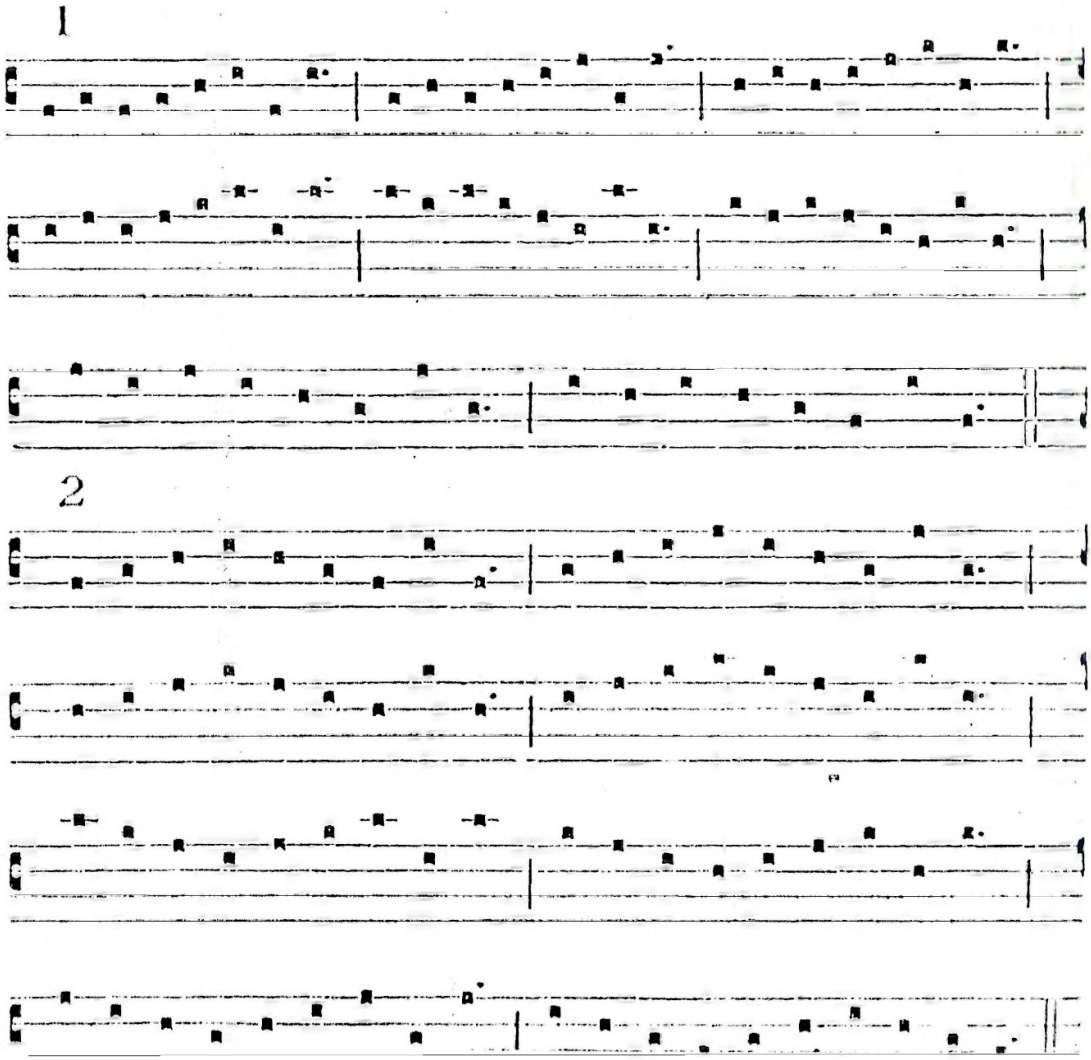


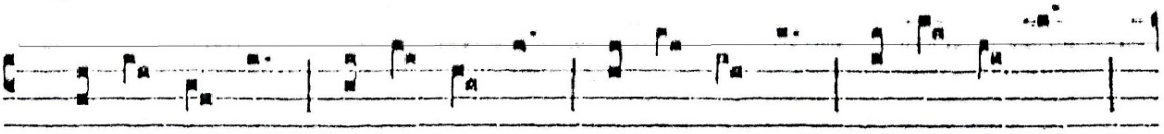
§ II. — NOTES SUPÉRIEURES.

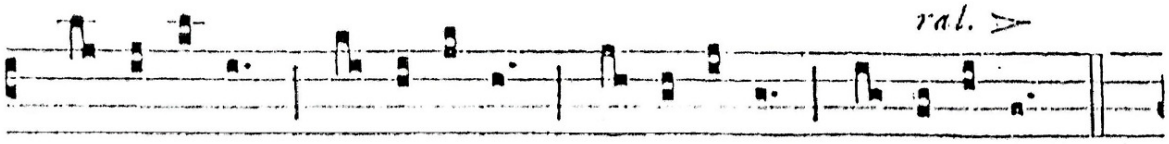
A



B

1





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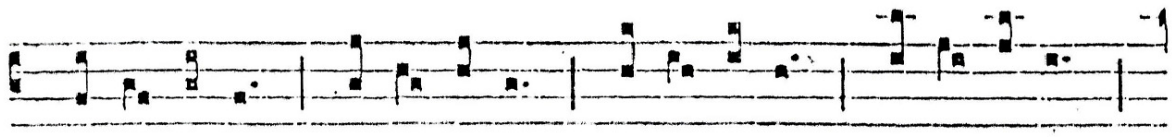
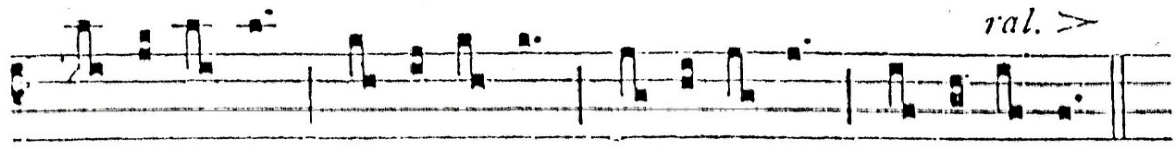


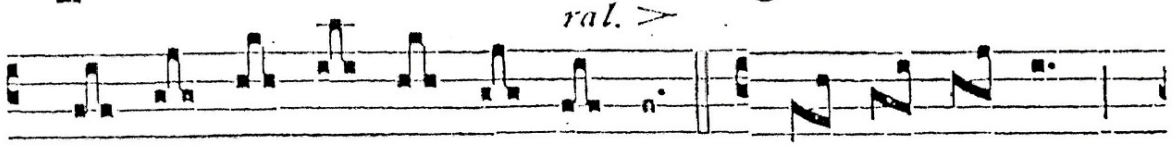


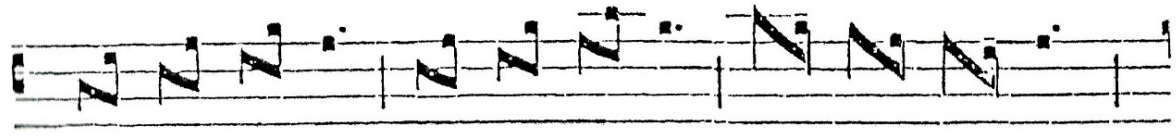
C

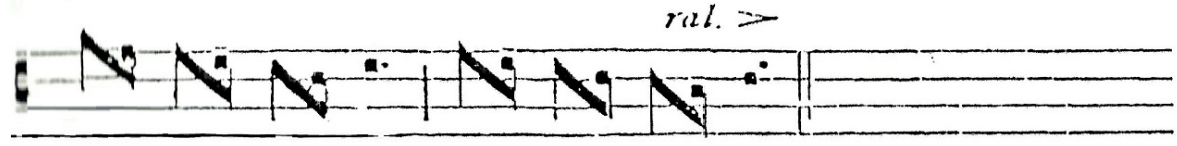
1

2

3







ARTICLE IV.

Intervalles de quinte.

§ 1. — NOTES INFÉRIEURES.

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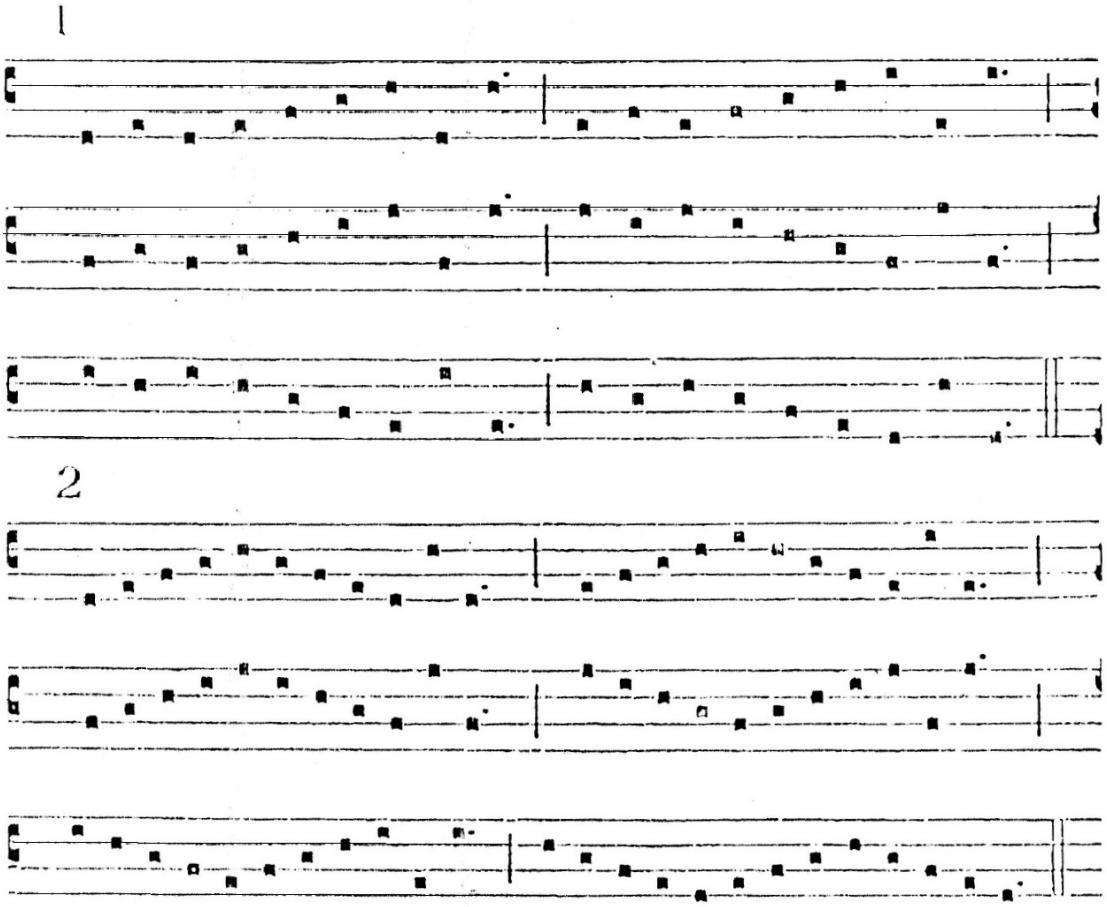

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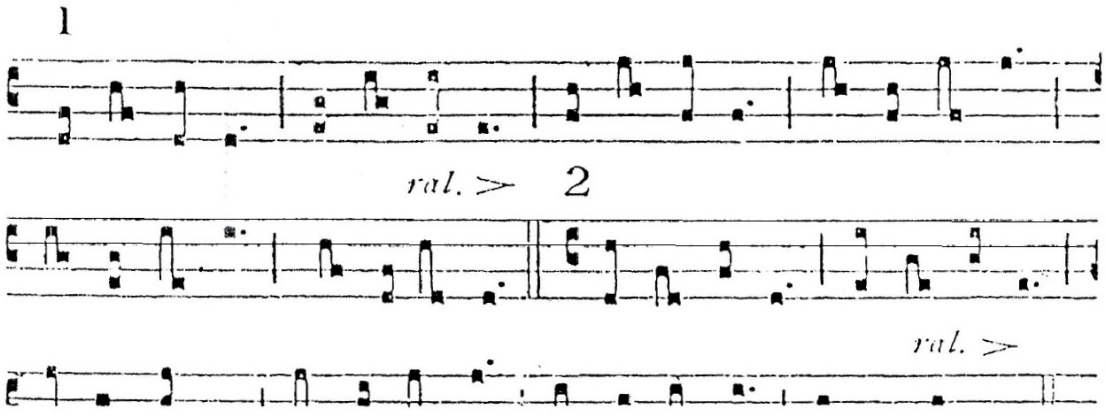

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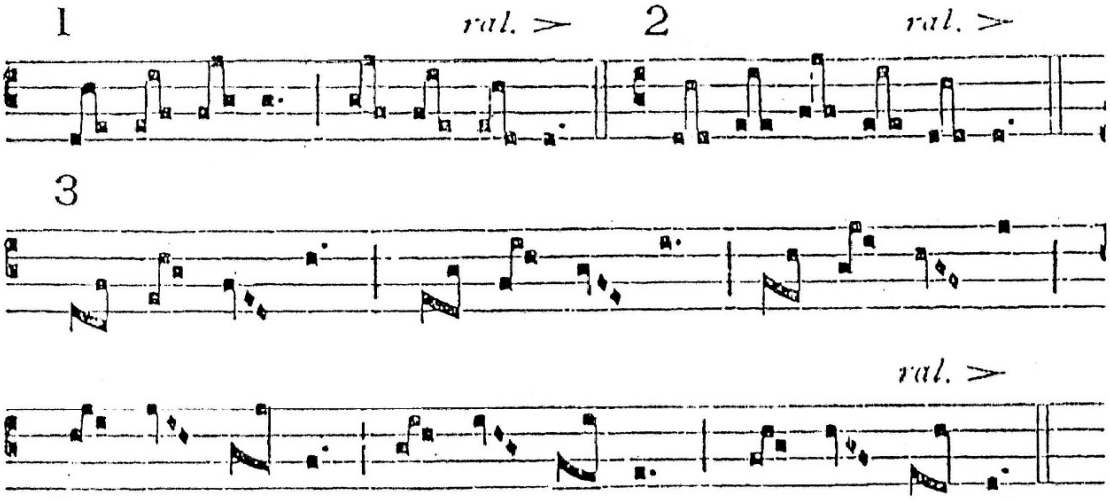
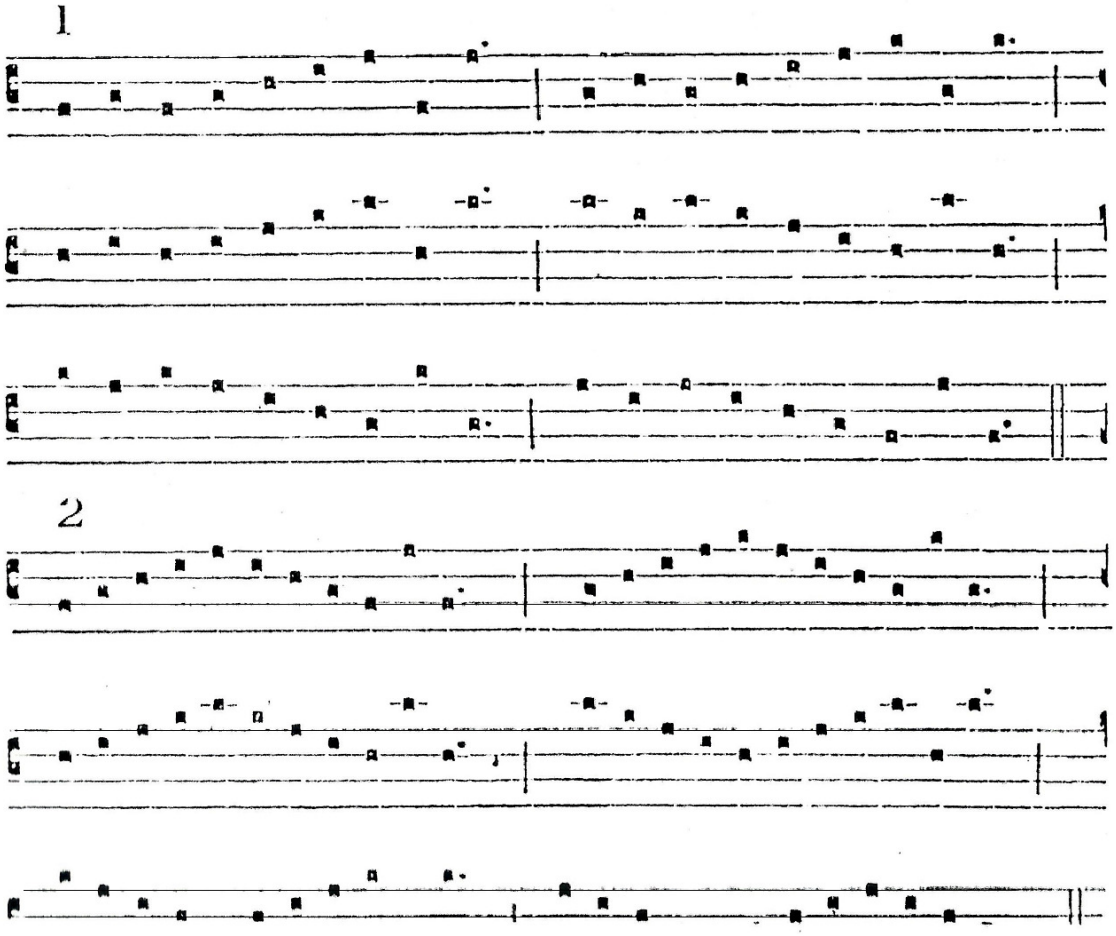


§ II. — NOTES SUPÉRIEURES.

A



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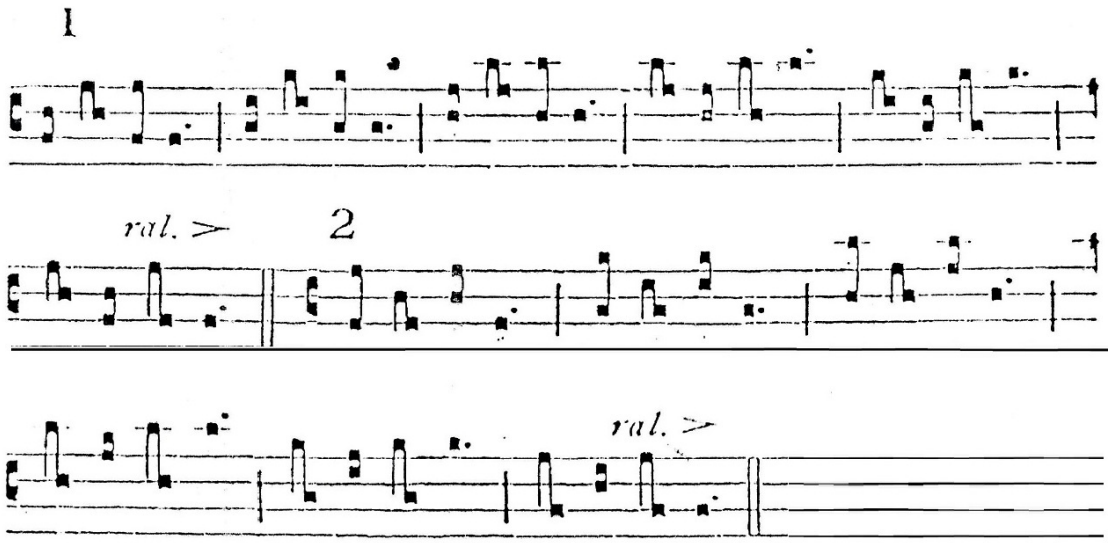

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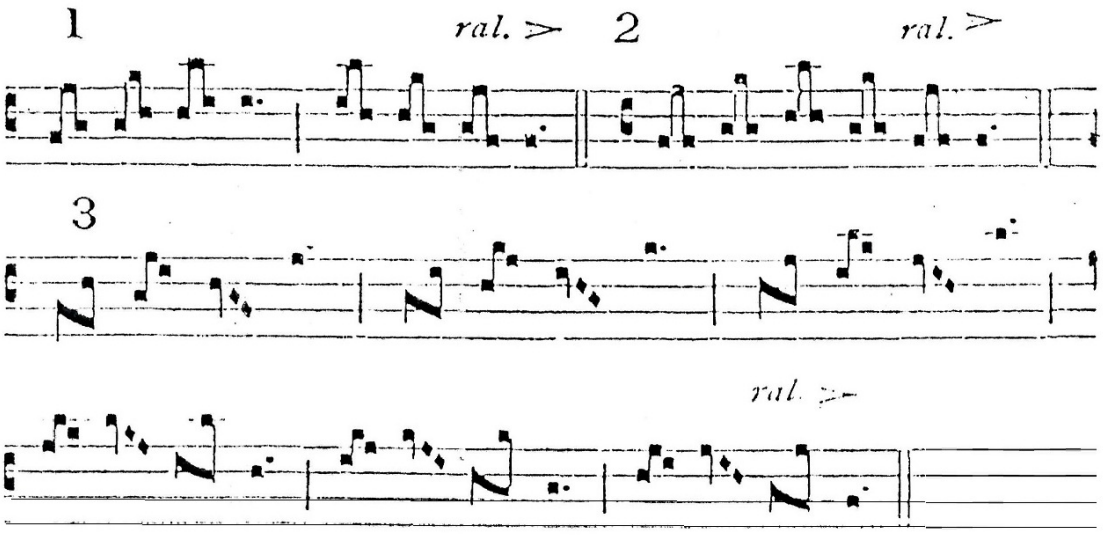
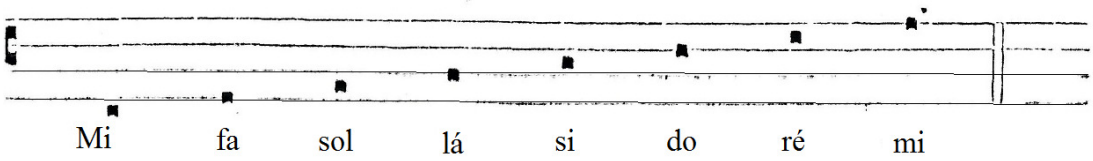
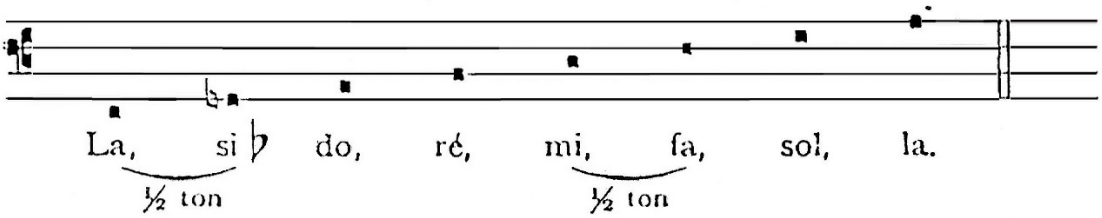


Remarque. L'élève qui connaîtrait la clef de *fa*, pourrait solfier tous les morceaux écrits en clef de *do* 3e ligne en changeant la clef et en bémolisant tous les *si*.

La place des demi-tons devient alors la même.

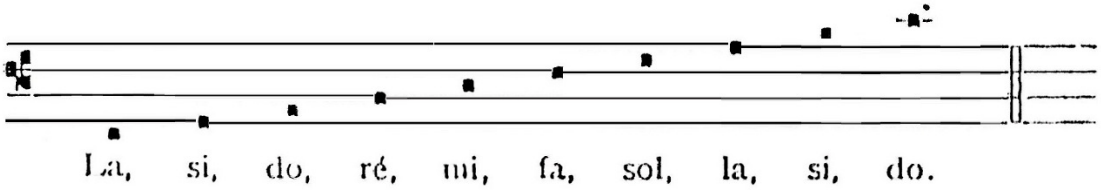


Transposition.



CHAPITRE III.

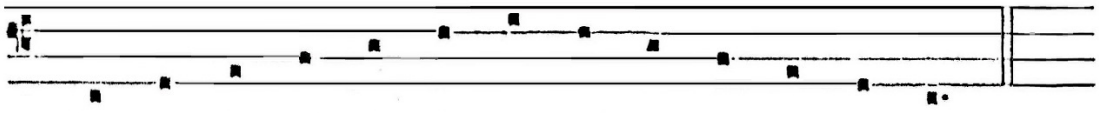
Étude de la clef de Fa.



ARTICLE I.

Intervalles de seconde.

§ I. NOTES INFÉRIEURES.



A

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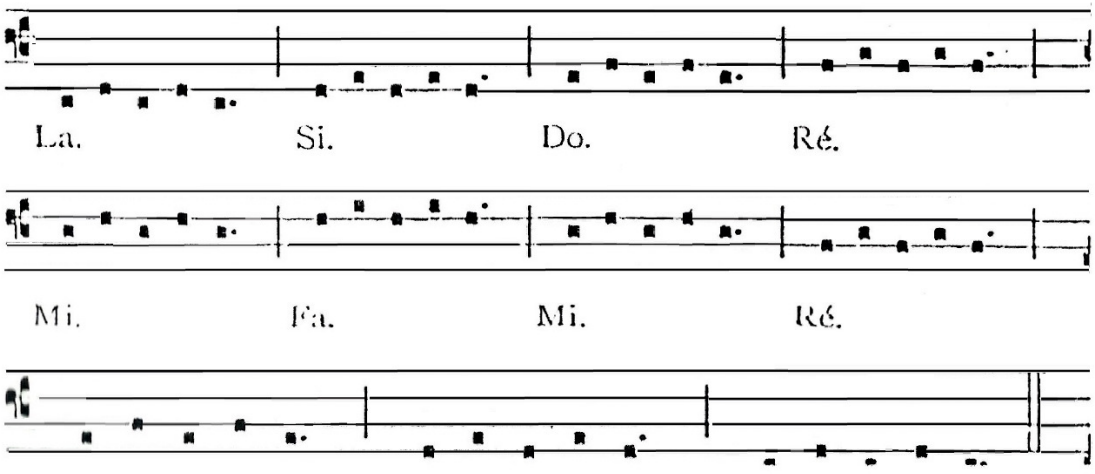
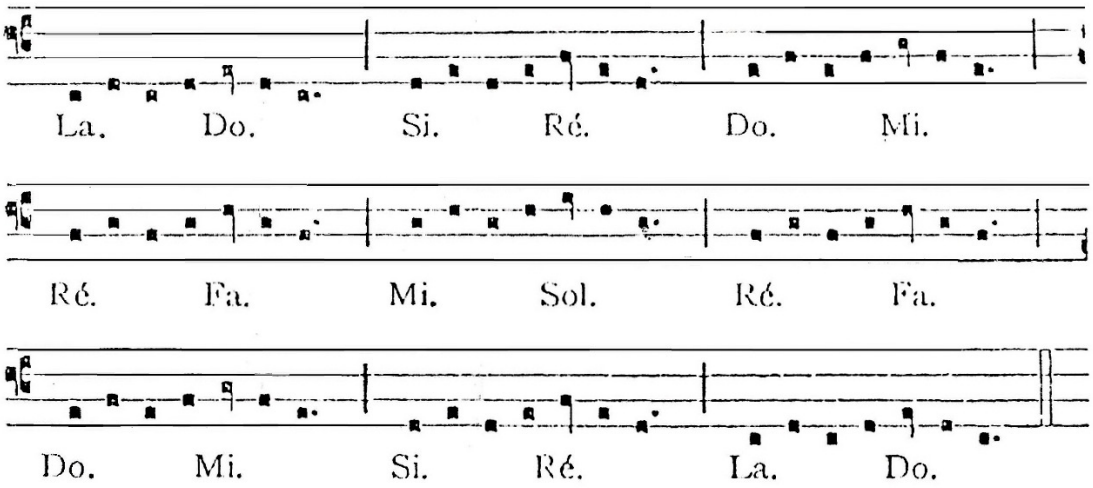
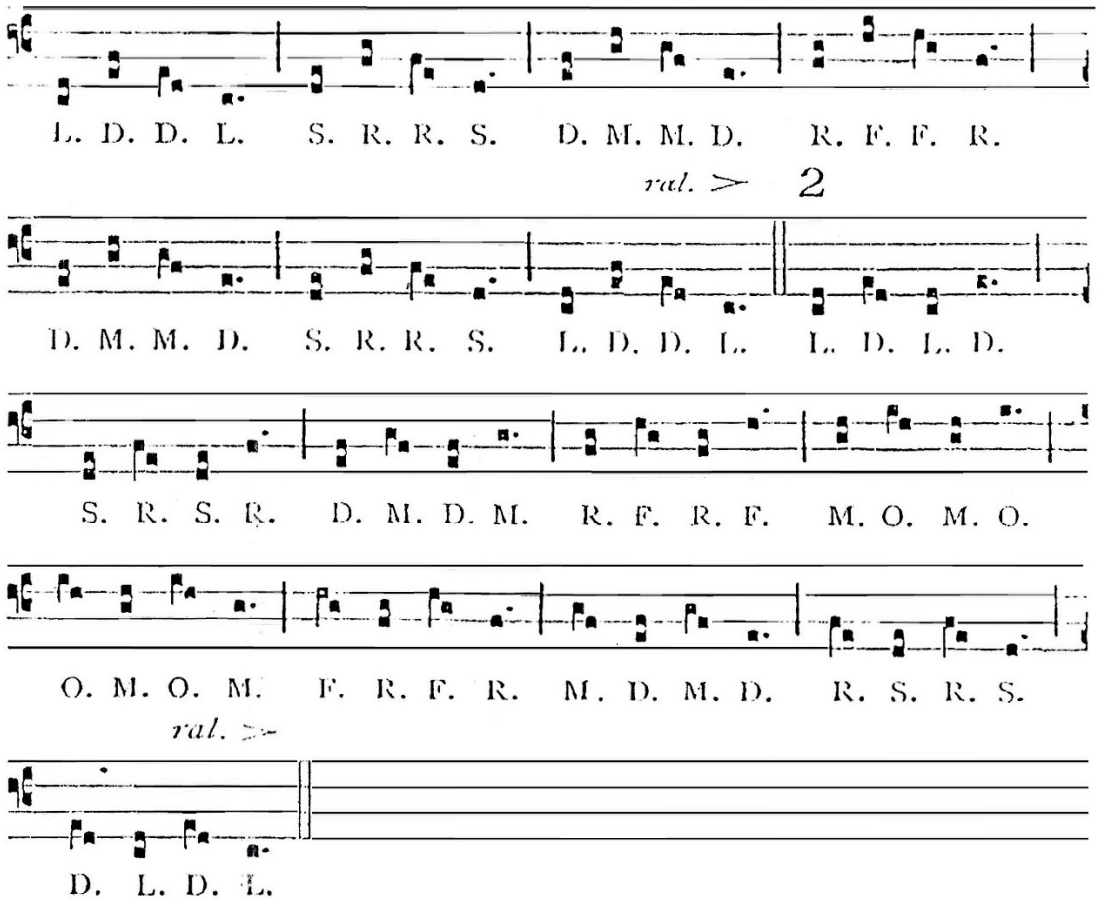


2


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

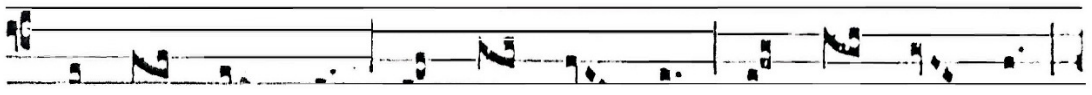
B

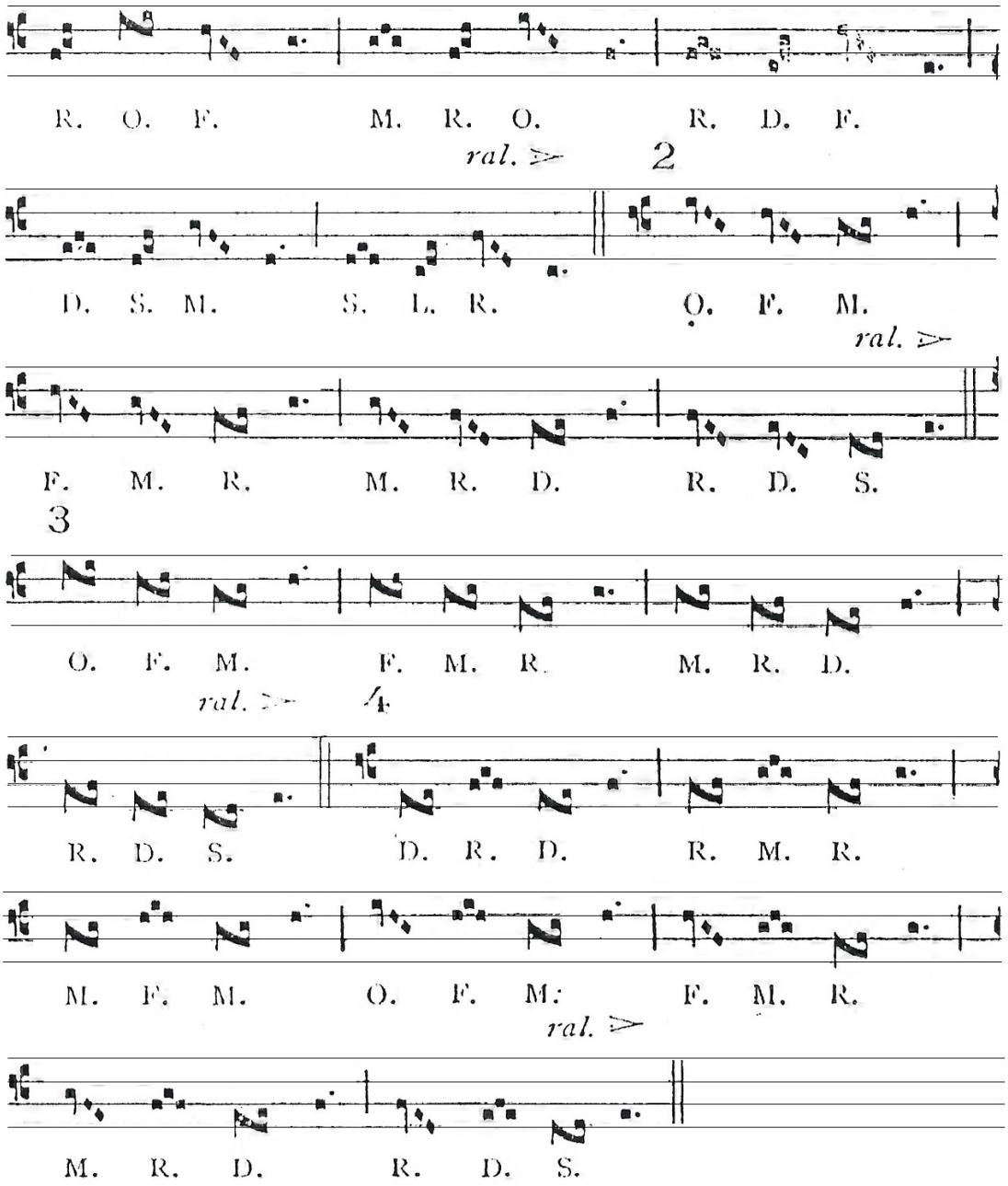
1


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

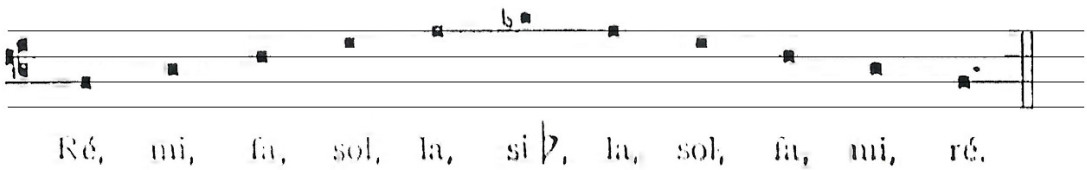
C

1





§ II. — NOTES SUPÉRIEURES.



A

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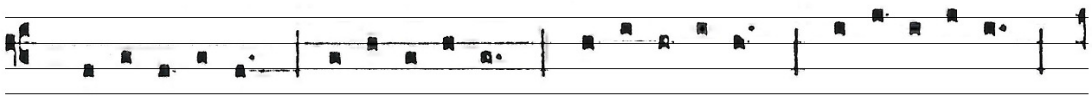
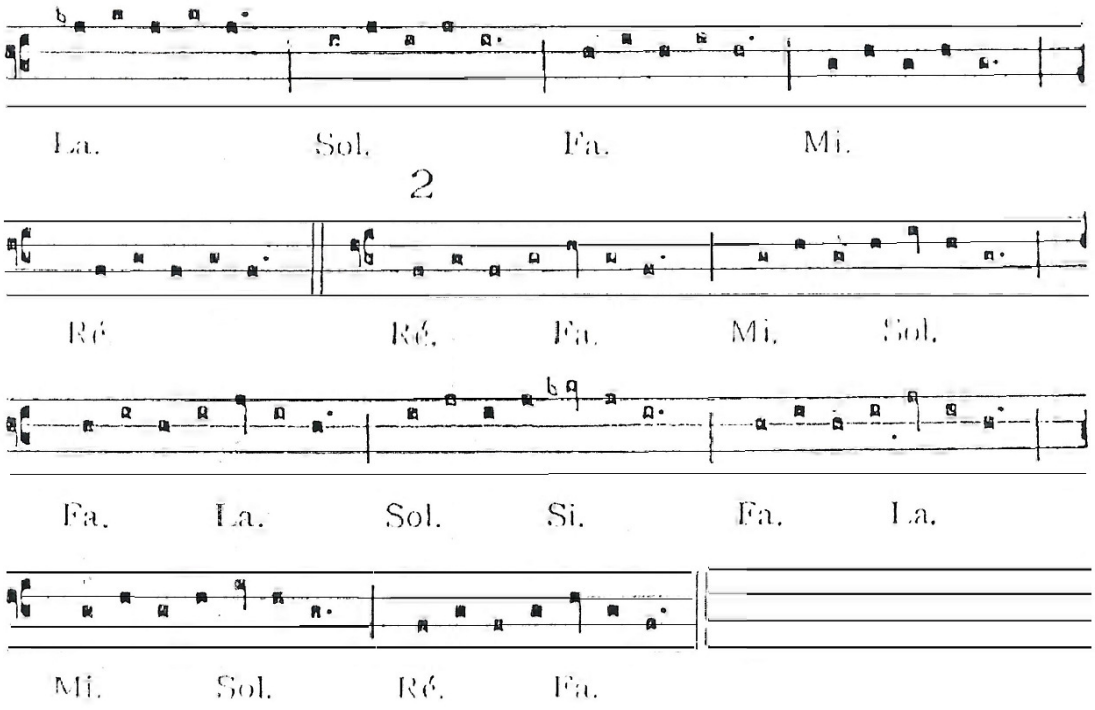
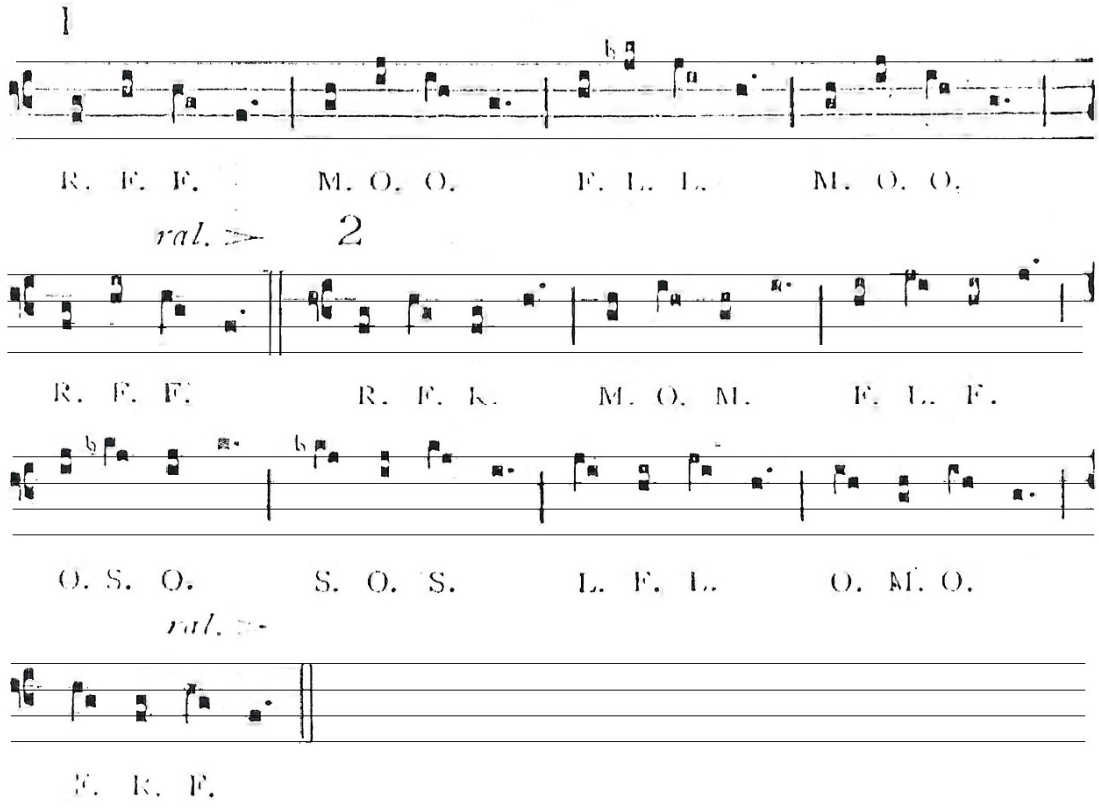
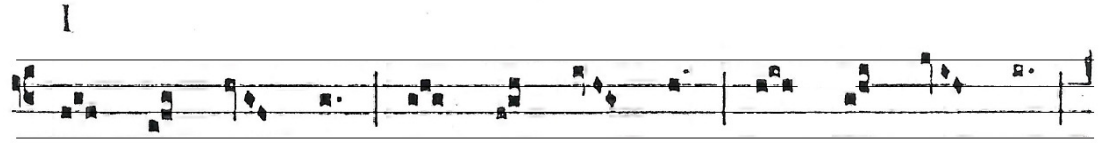



La. Sol. Fa. Mi.
2
Ré Ré. Fa. Mi. Sol.
Fa. La. Sol. Si. Fa. La.
Mi. Sol. Ré. Fa.

B


1
R. F. F. M. O. O. F. L. L. M. O. O.
ral.
2
R. F. F. R. F. K. M. O. M. F. L. F.
O. S. O. S. O. S. L. F. L. O. M. O.
ral.
F. R. F.

C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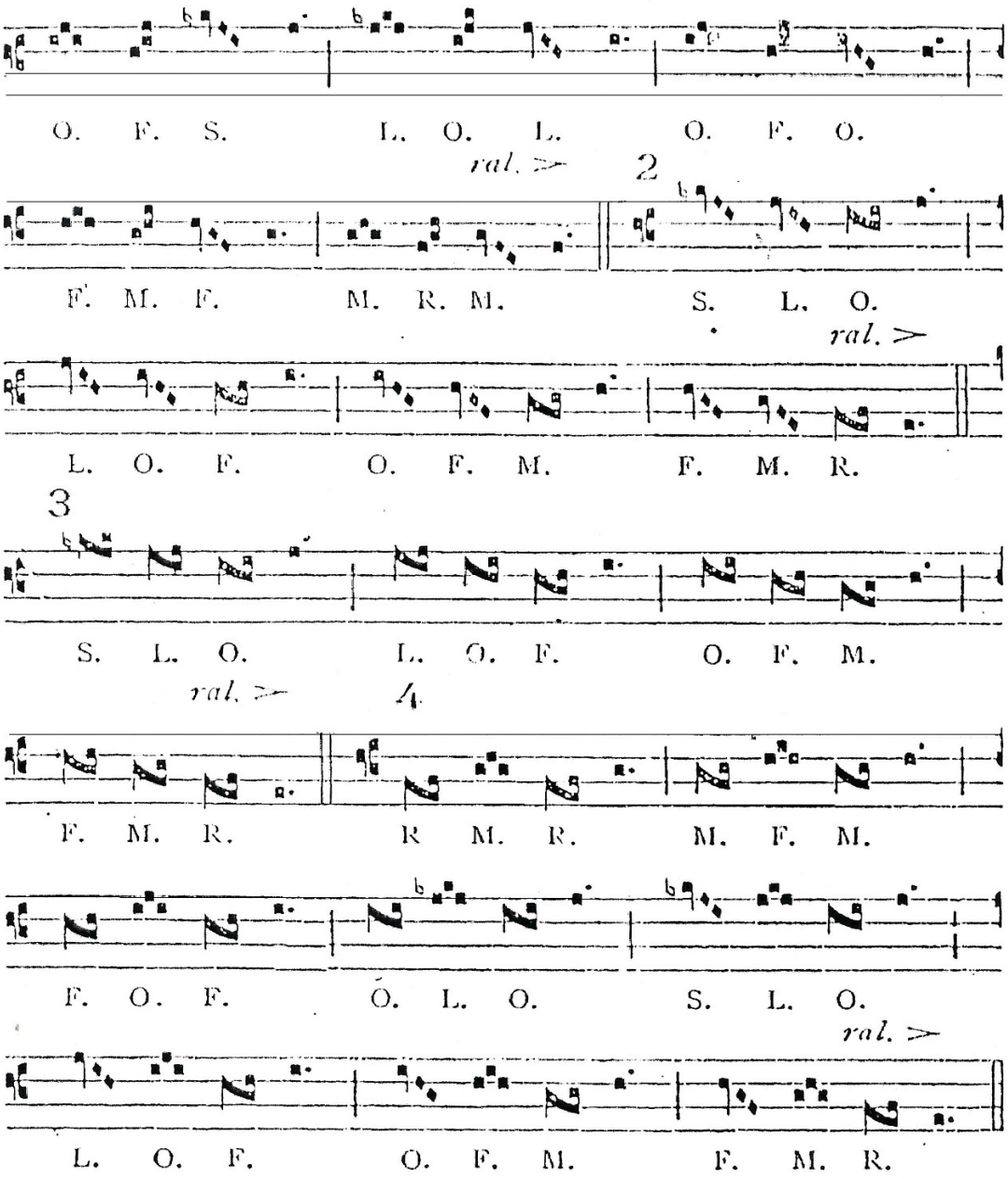
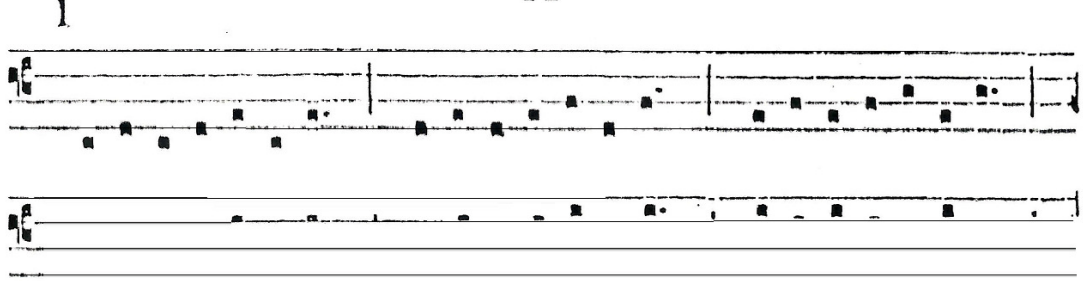


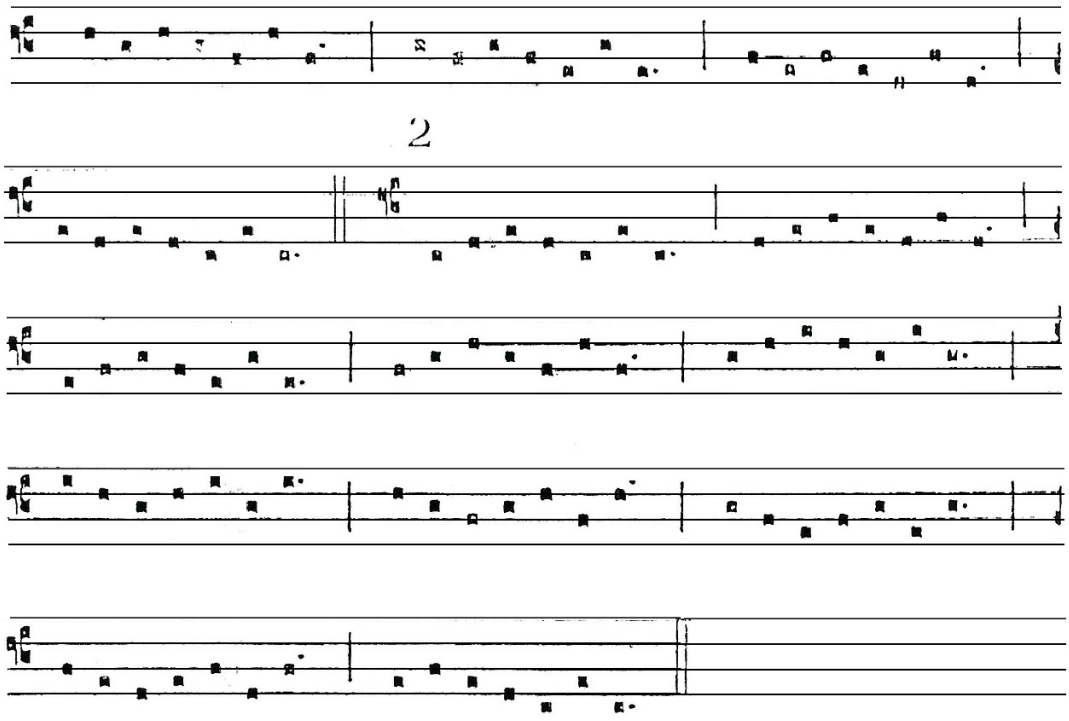
ARTICLE II.

Intervalles de tierce.

§ I. — NOTES INFÉRIEURES.

A





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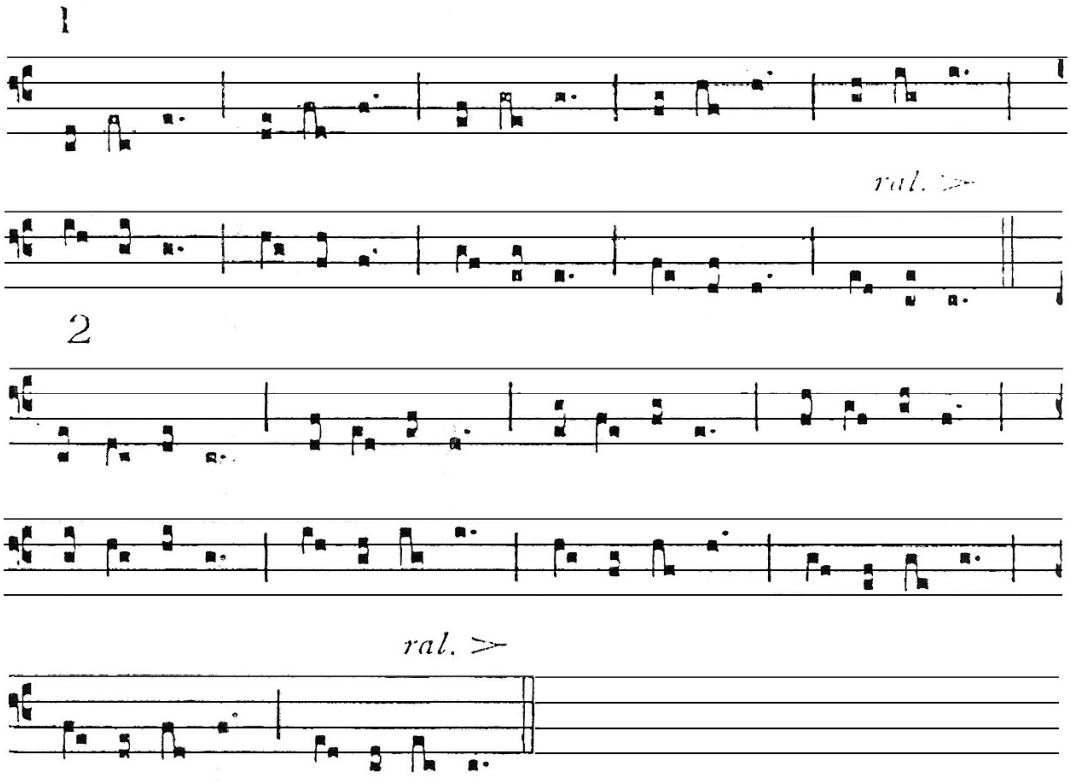

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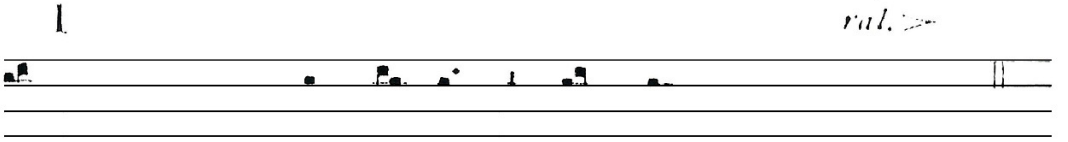
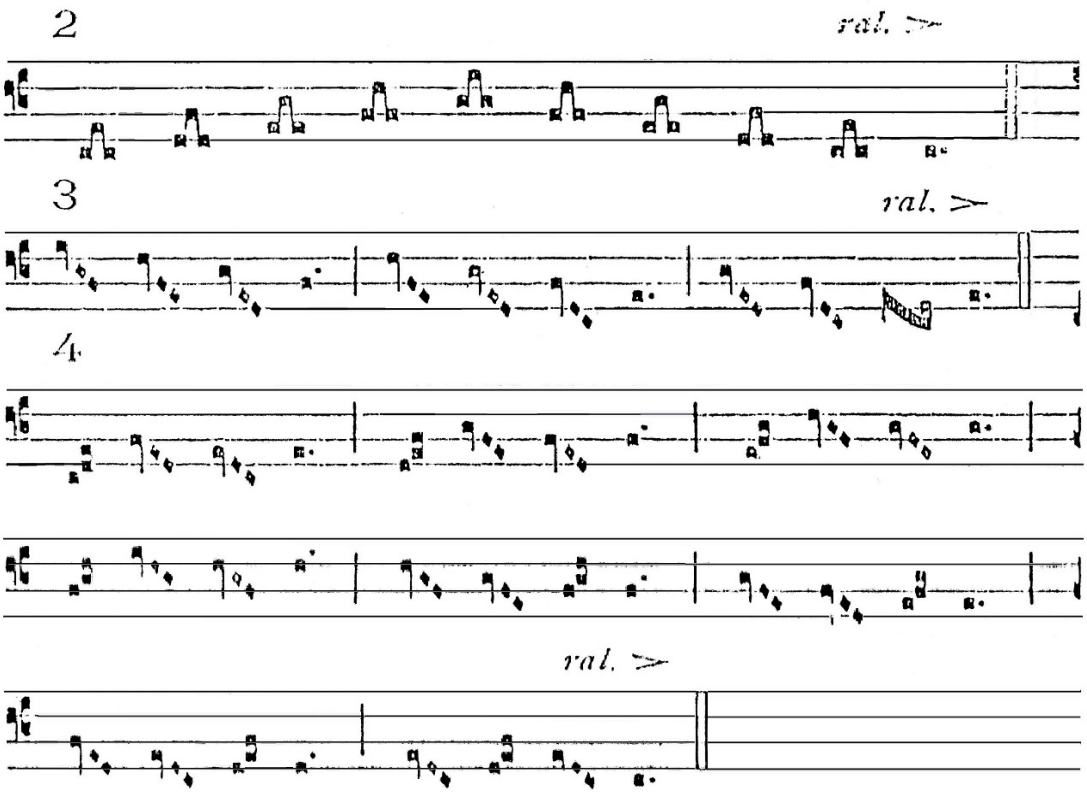
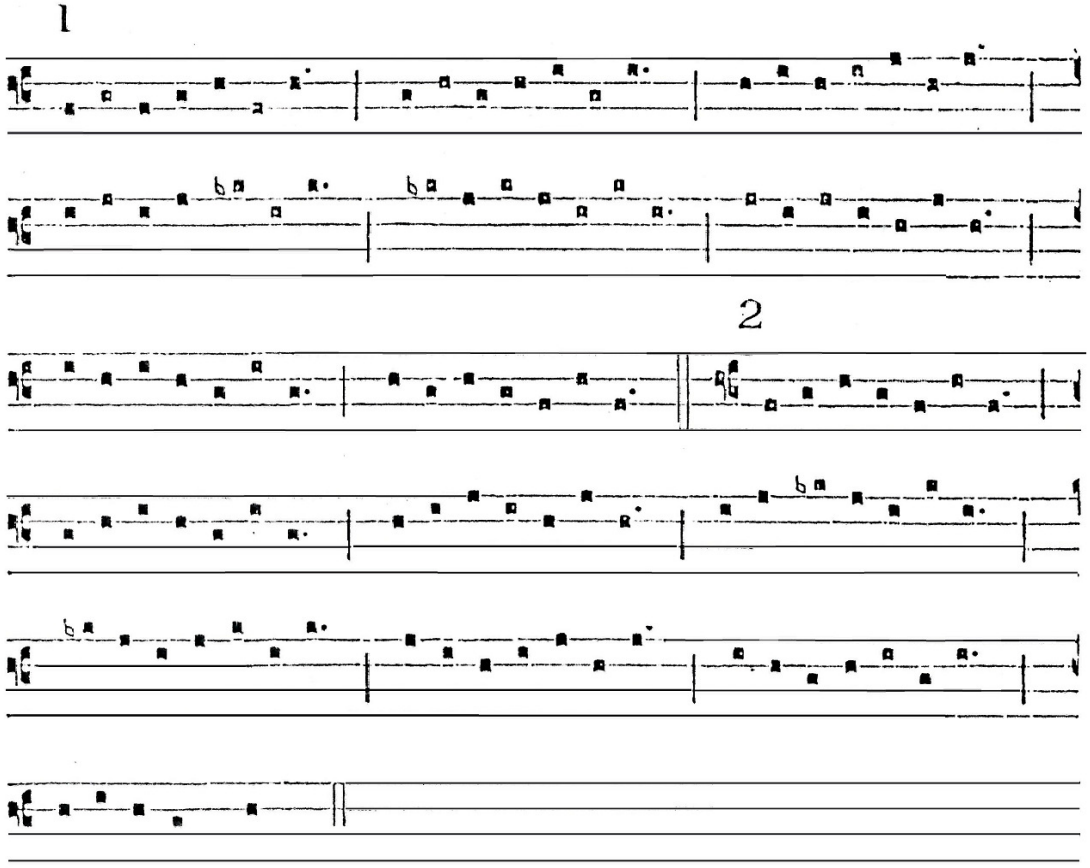




§ II. NOTES SUPÉRIEURES.

A



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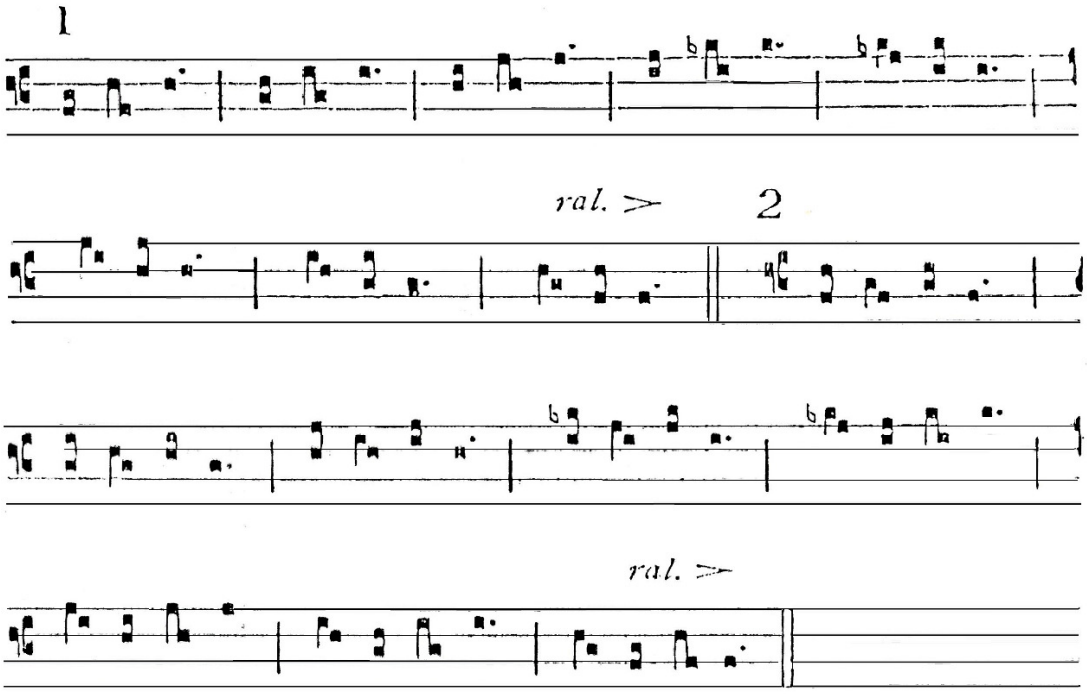

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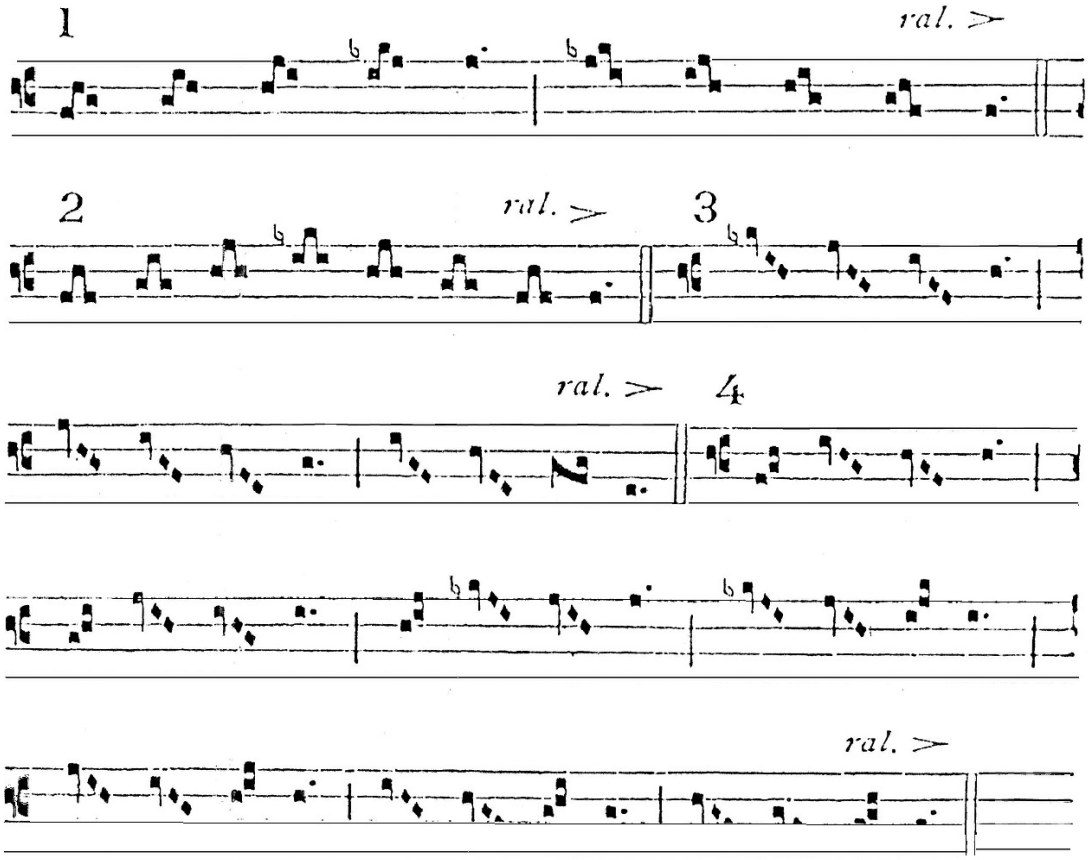


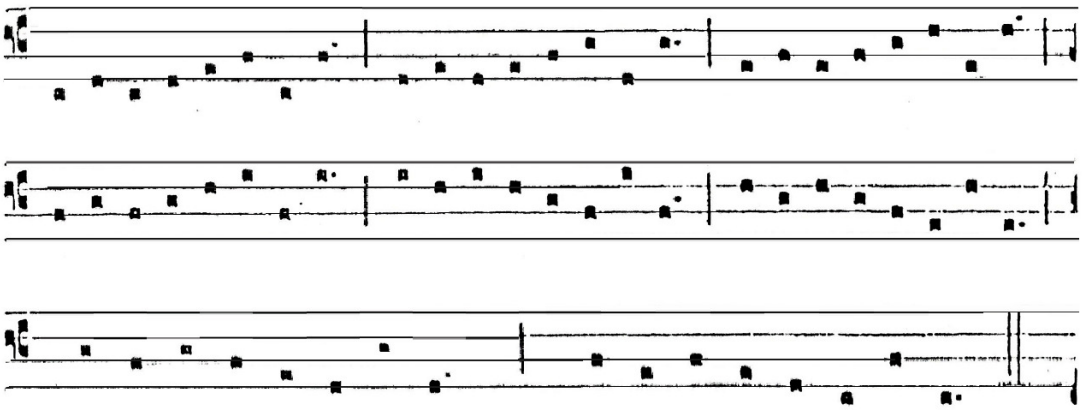
ARTICLE III.

Intervalles de quarte.

§ I. — NOTES INFÉRIEURES.

A

1



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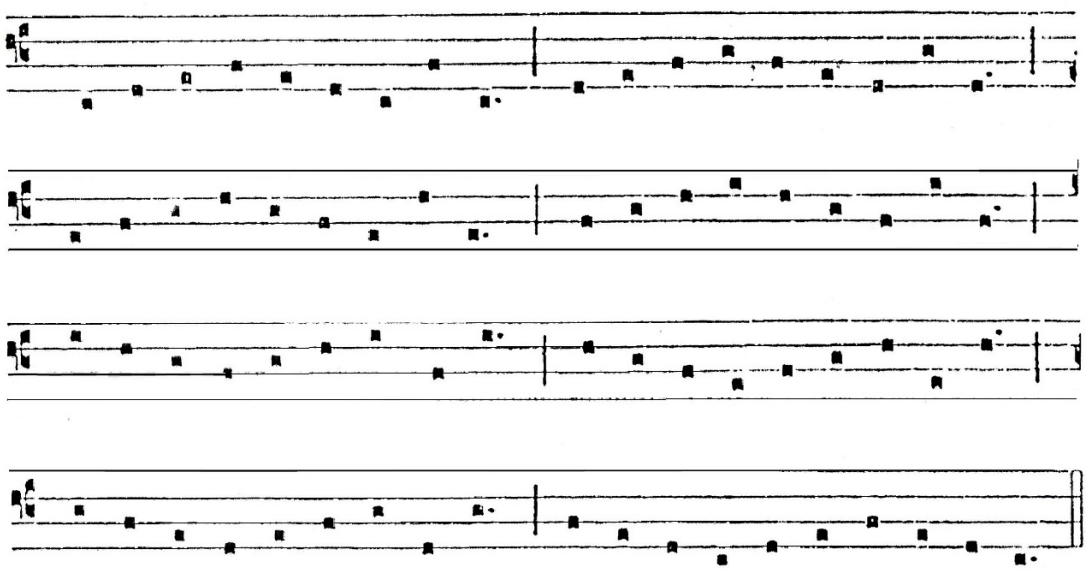
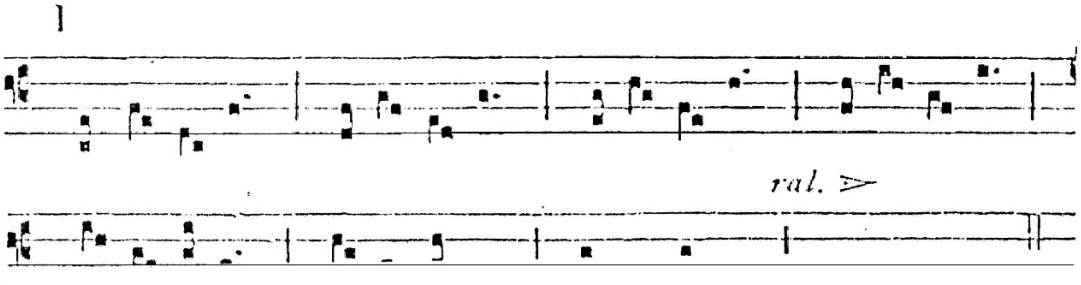


B

1



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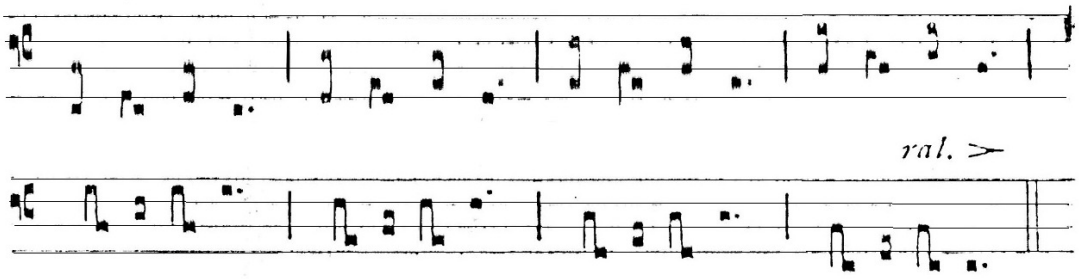
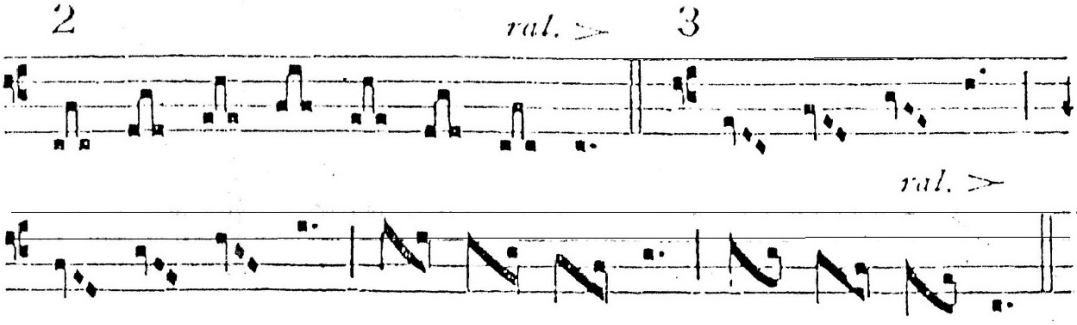


C

1

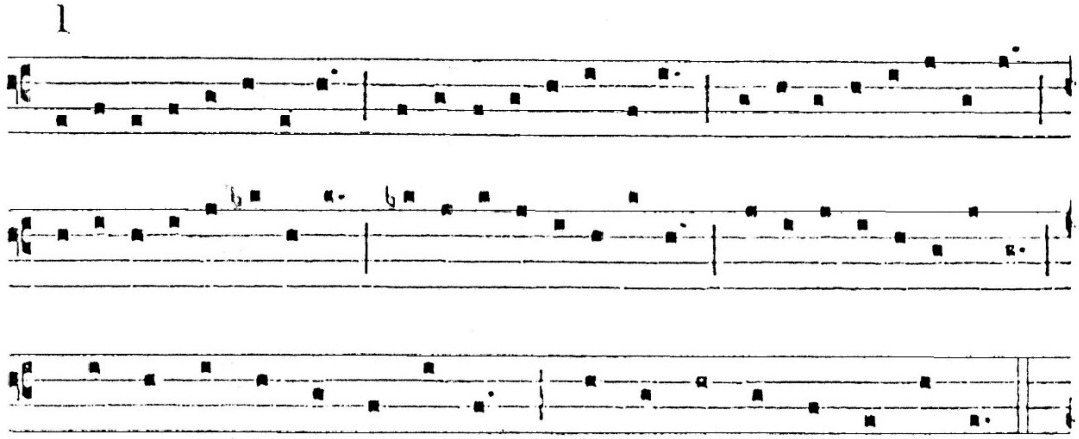
2



§ II. — NOTES SUPÉRIEURES.

A

1



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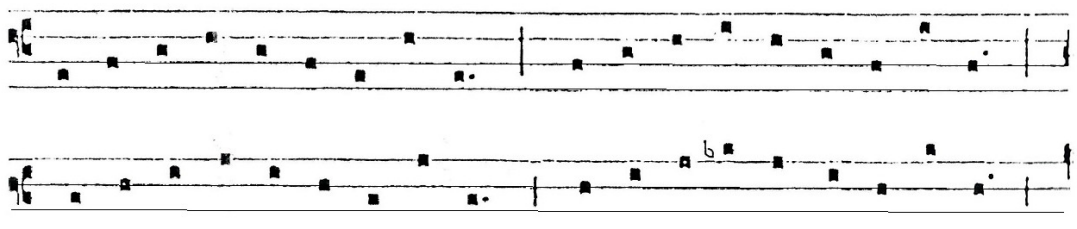

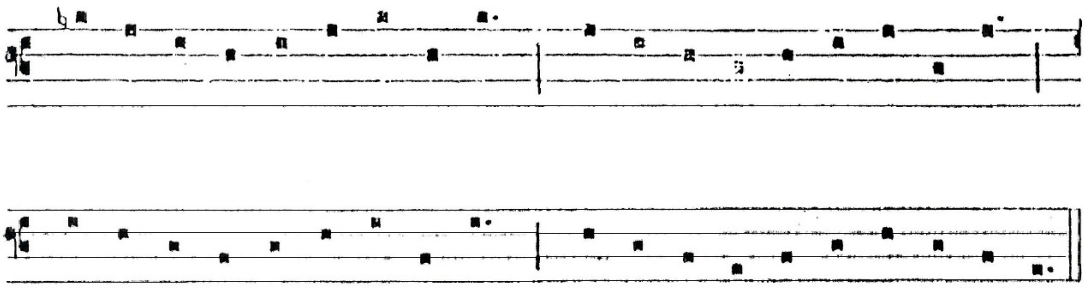

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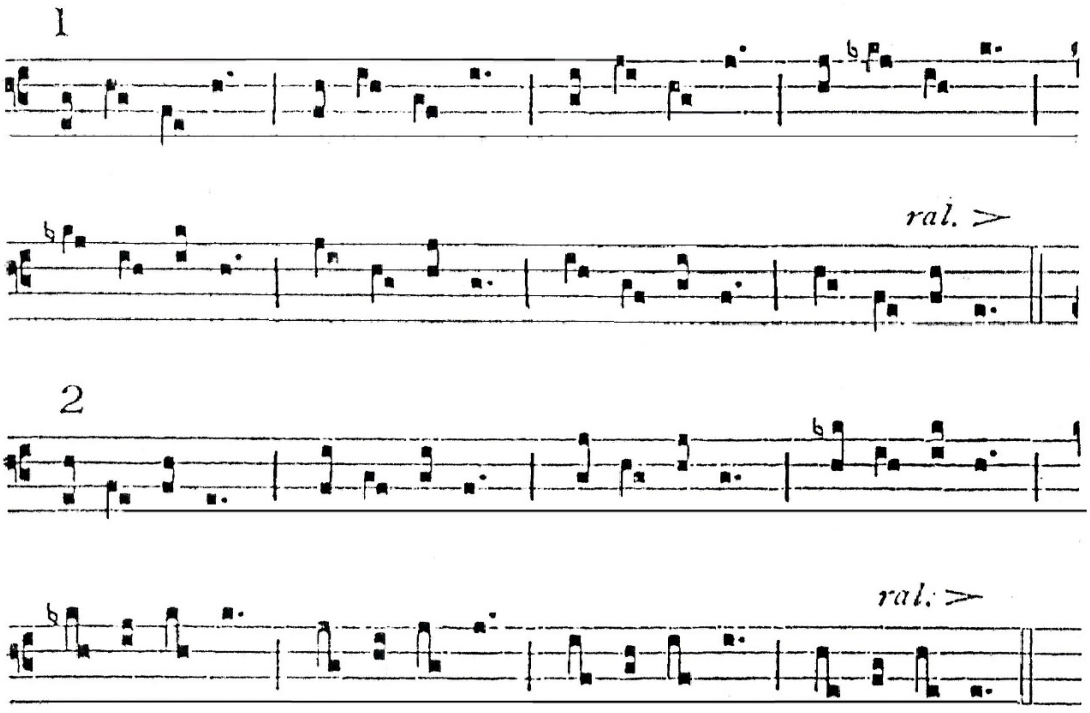

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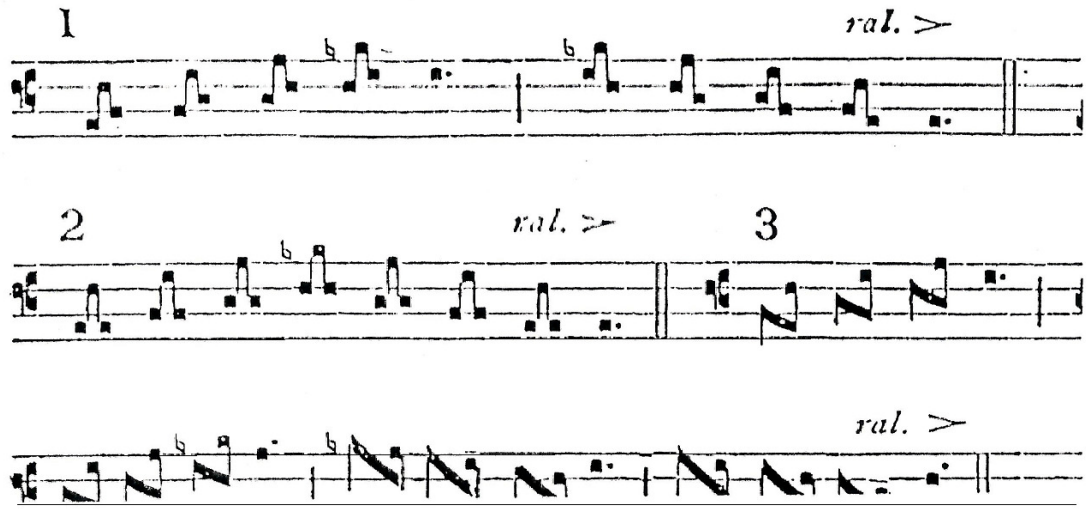


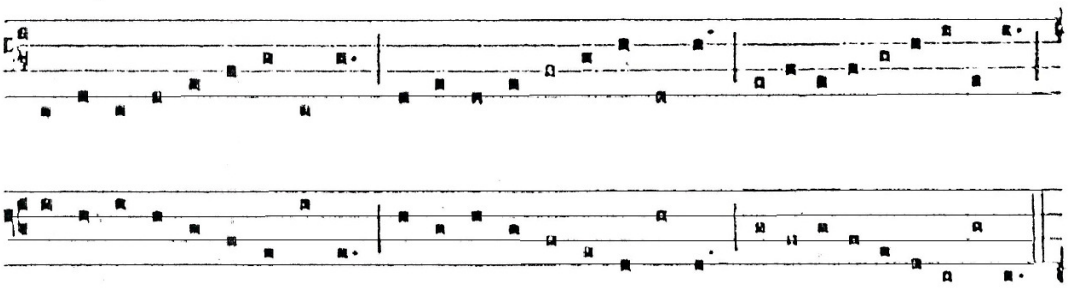
ARTICLE IV.

Intervalles de quinte.

§ I. — NOTES INFÉRIEURES.

A

1



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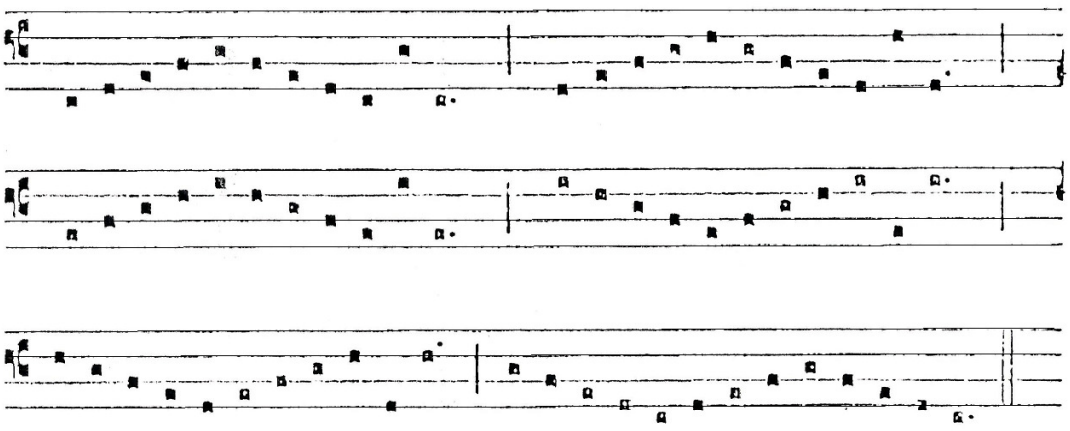
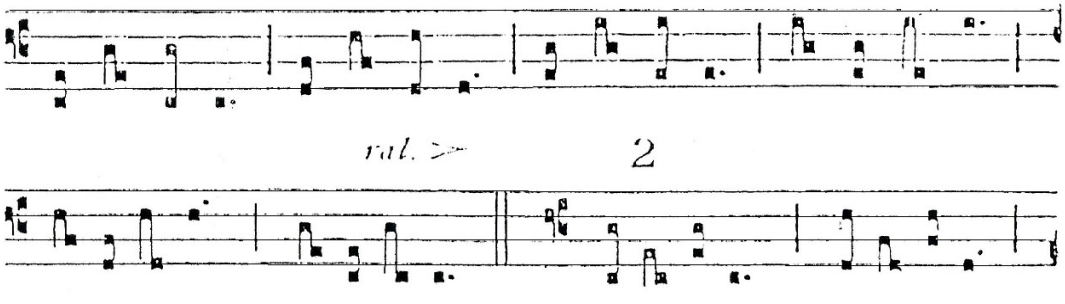


B

1



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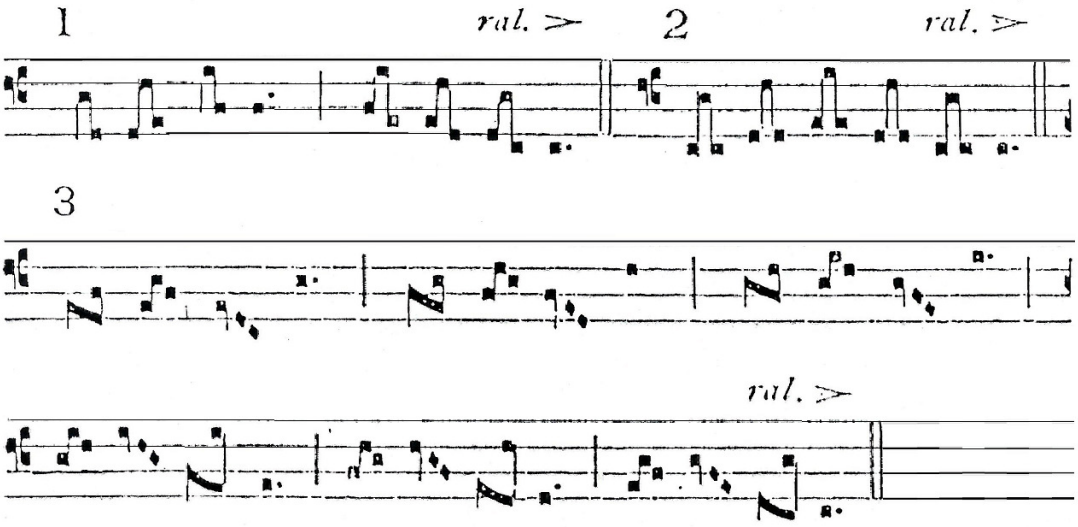
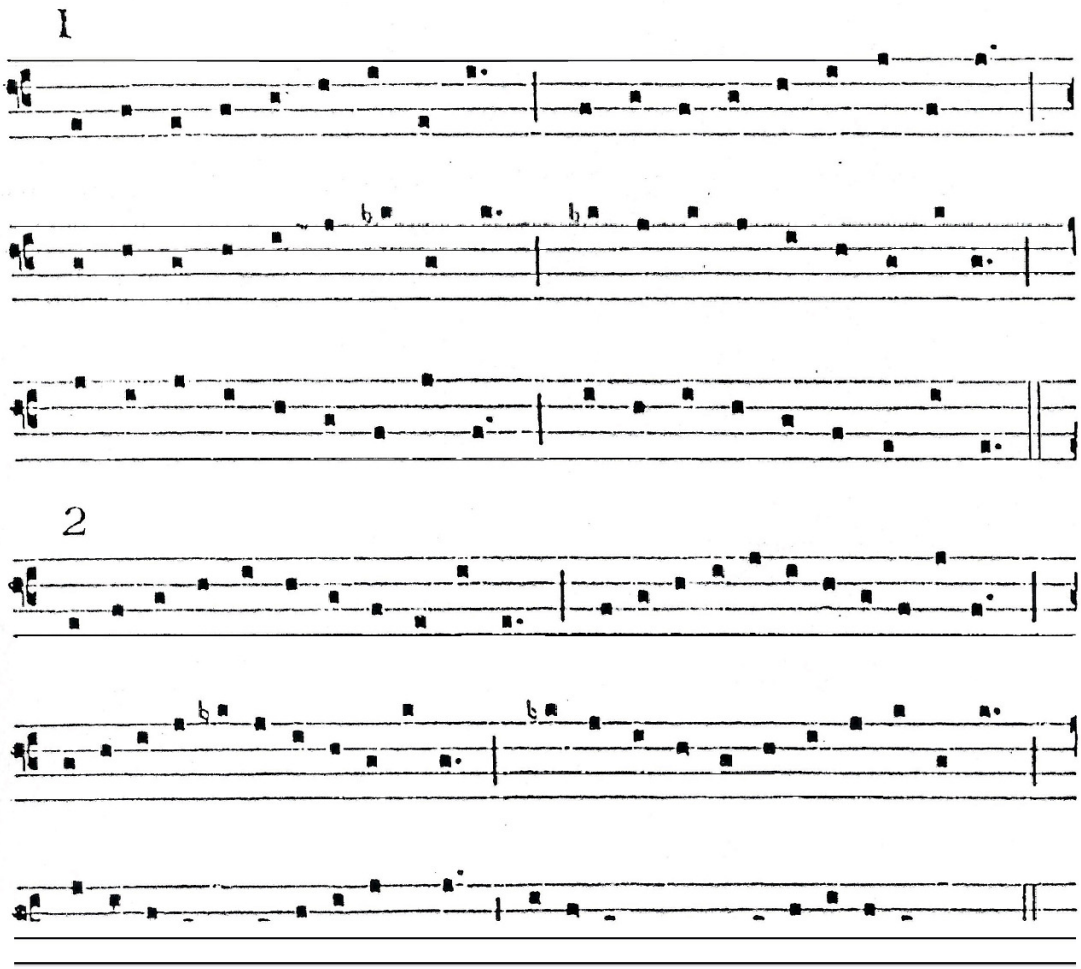


§ II. — NOTES SUPÉRIEURES.

A



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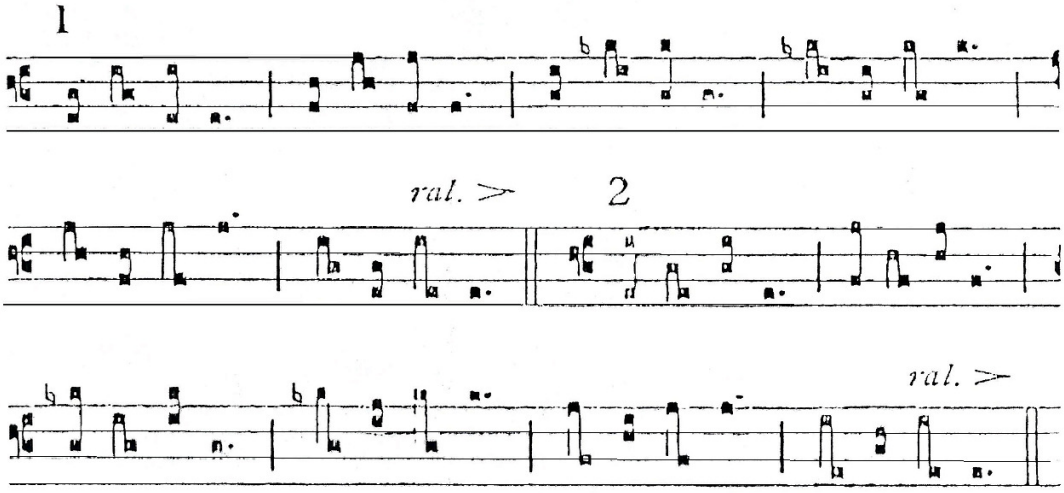

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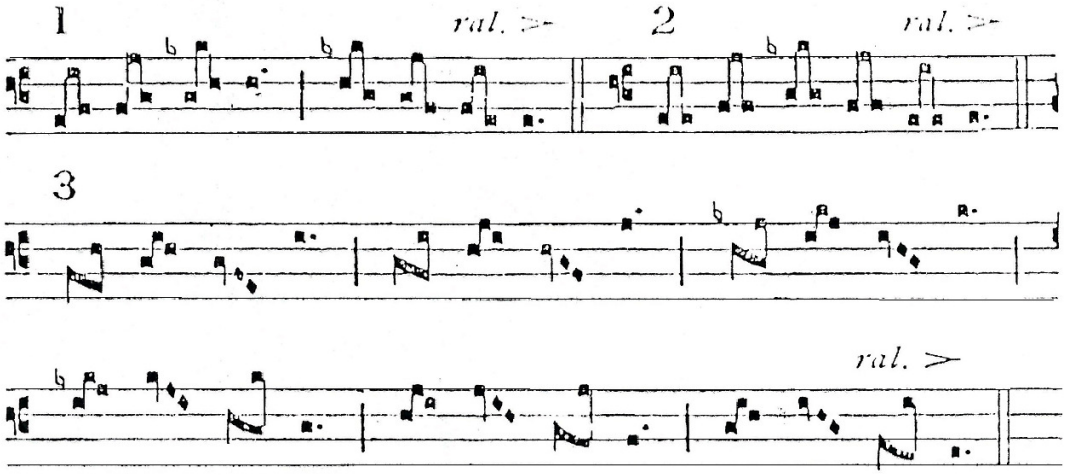

CHAPITRE IV.

Accidents et neumes composés.

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