

CHANT GRÉGORIAN

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**SOLFÈGE**

**POPULAIRE**

AVEC ET SANS SIGNES RYTHMIQUES

LIBRAIRIE SAINT-JOSEPH

Louis-Joseph BITON, Éditeur-Fondateur † 1920

J. LEMOINE-BITON, Successeur

SAINT-LAURENT-SUR-SÈVRE (Vendée) France

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# DEUXIÈME PARTIE.

## Solfège.

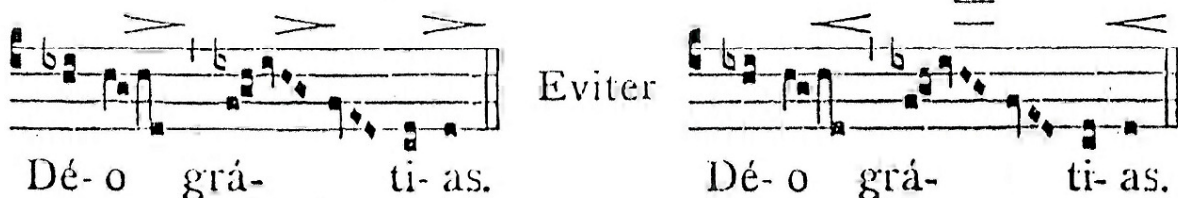
### Conseils pratiques :

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.<sup>1</sup> 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 sollié 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*.  $\text{>}$  Il est en effet contre nature de filer ces sons en *crescendo*  $\text{<}$  et même de les finir en *legato*  $\text{=}$  (d'une façon égale).



Dé-o grá-ti-as.      Eviter      Dé-o grá-ti-as.

## CHAPITRE I.

### Etude de la clef de do : 4<sup>e</sup> ligne.



do ré mi fa sol la si do ré mi

## 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*.

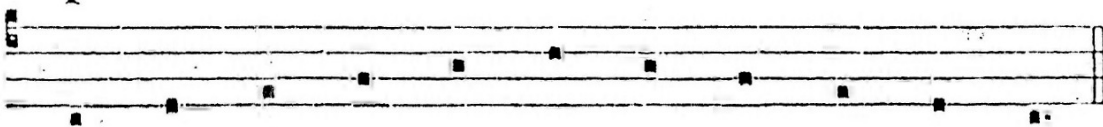
A

Notes simples

{	Point ( <i>Punctum</i> )	
	Caudée ( <i>Virga</i> )	


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

1

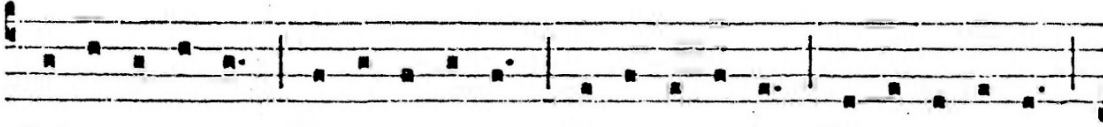


Do, ré, mi, fa, sol, la, sol, fa, mi, ré, do. (2)

2

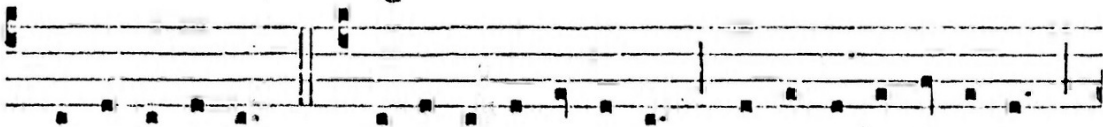


Do. Ré. Mi. Fa.



Sol. Fa. Mi. Ré.

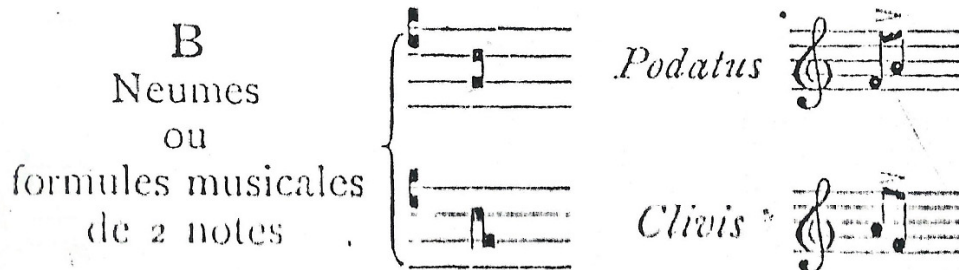
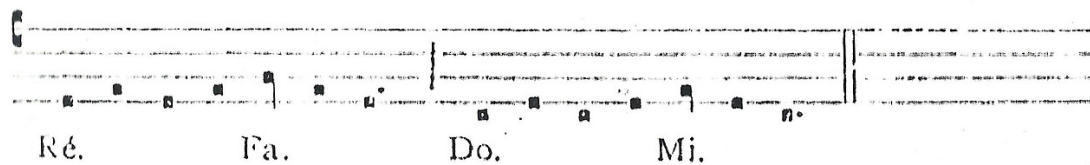
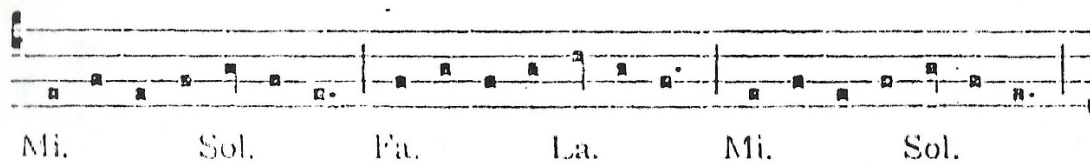
3



Do. Do. Mi. Ré. Fa.

<sup>1</sup> Nous distinguons les notes *inférieures* des notes *supérieures* afin de



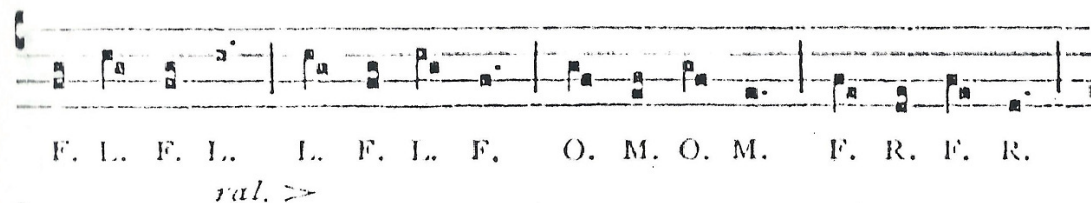
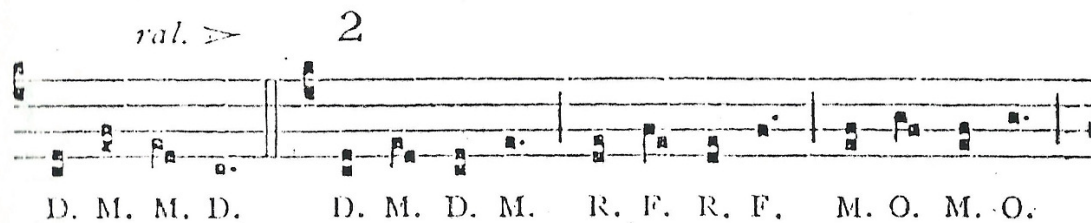


Remarques. a) Dans le *podatus* la note inférieure se chante la première; dans la *clivis* c'est le contraire.

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.

The image shows four musical staves, each with a treble clef and a key signature of one flat. A large bracket on the left groups them under the heading 'C Neumes ou Formules musicales de 3 notes.' Each staff contains a neume and its name written in italics to the right:



- Scandicus*: A neume with three notes on a single line, all slanted upwards.
- Percutus*: A neume with three notes on a single line, all slanted downwards.
- Climacus*: A neume with three notes on a single line, slanted upwards, then downwards, then upwards.
- Porrectus*: A neume with three notes on a single line, slanted downwards, then upwards, then downwards.

Remarques. *a*) Dans le *climacus*, (  ) les notes lo-sanges 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.

I

The image shows a musical exercise labeled 'I'. It consists of two staves of music. The first staff has three measures of music, each with a neume. Below the first staff are the lyrics: R. D. F. M. R. O. F. M. L. The second staff continues the music with another three measures. A 'ral.' marking with a right-pointing arrow is placed below the second staff.

2 *ral. >*

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

3 *ral. >*

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

4 *ral. >*

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

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

## § II. — NOTES SUPÉRIEURES.

Sol la si do ré mi ré do si la sol.

## A


1

Sol. La. Si. Do.

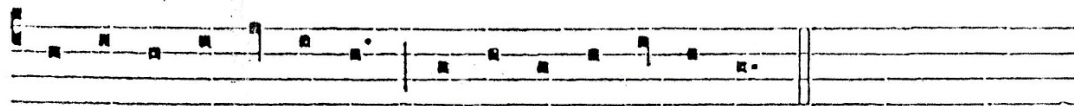
Ré. Do. Si. La.

2





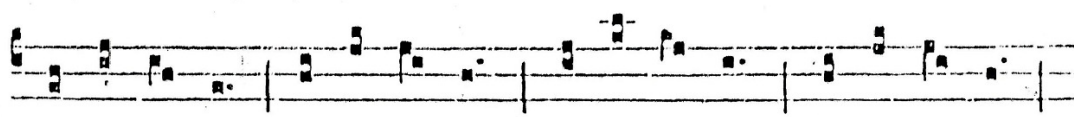
Si. Ré. Do. Mi. Si. Ré.



La. Do. Sol. Si.

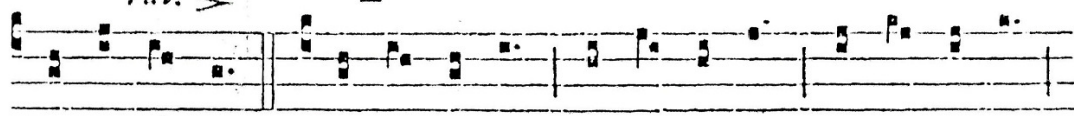
B

1




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

*ral.* > 2

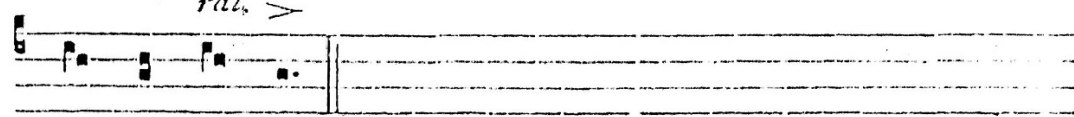


O. S. S. O. S. O. L. D. L. S. R. S.



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

*ral.* >



S. O. S.

C

1



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

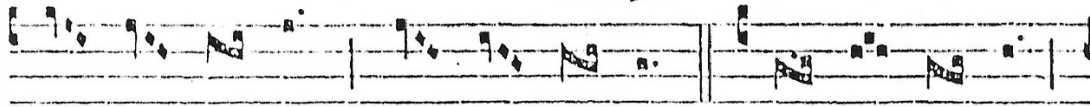


*ral.* > 2

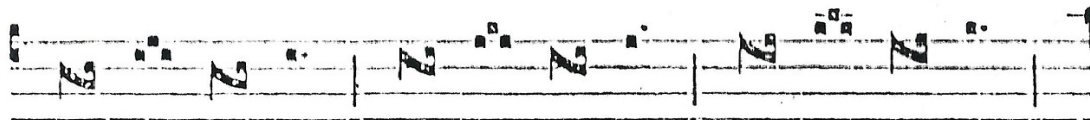


S. L. S. L. O. L. M. R. D.

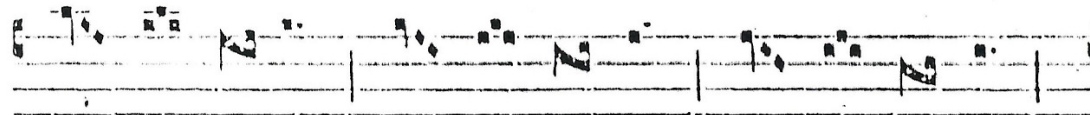
*ral.* > 3



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

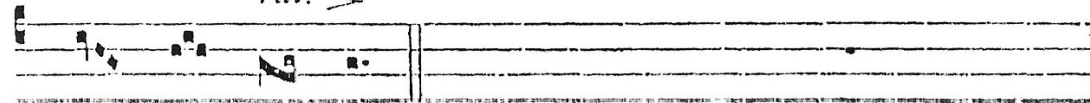


L. S. L. S. D. S. D. R. D.



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

*ral.* >



S. L. O.

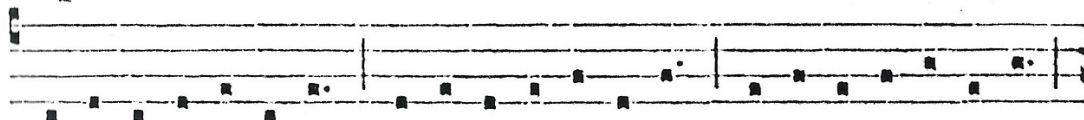
### ARTICLE II.

#### Intervalles de tierce.

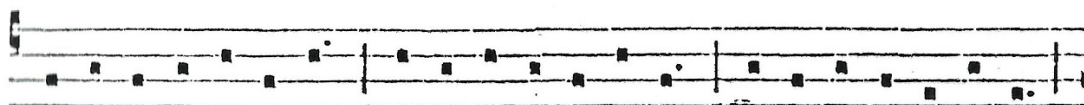
#### § I. — NOTES INFÉRIEURES.

#### A

1



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



2

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

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

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

M. D.

B

1

1

2

2

M. D.

C (1)

1

1

2

2

M. D.



2 *ral.* > 3

*ral.* > 4

*ral.* >

§ II. — NOTES SUPÉRIEURES.

A

I

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

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

2

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

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

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

B

1

*ral. >* 2

*ral. >*

C

1

2

3

*ral. >* 4

*ral. >*

## ARTICLE III

Intervalles de quarte.<sup>1</sup>

## § I. — NOTES INFÉRIEURES.

## A

1

2

## B

1

*rit. >*

2

*ral. >*

C

1 *ral. >*

2 *ral. >* 3

*ral. >*

§ II. — NOTES SUPÉRIEURES.

A

1

2



## B

1

*ral. >* 2

## C

1 *ral. >* 2 *ral. >*

3 *ral. >*

## ARTICLE IV.

## Intervalles de quinte.

## § I. — NOTES INFÉRIEURES.

## A

1

2

This section contains four staves of musical notation. The first staff begins with a treble clef and a common time signature. The music consists of a sequence of notes, primarily eighth and sixteenth notes, with some rests. A large number '2' is placed above the first staff. The notation continues across the four staves, ending with a double bar line.

B

1

*ral. >*

2

*ral. >*

This section contains three staves of musical notation. The first staff begins with a treble clef and a common time signature. The music consists of a sequence of notes, primarily eighth and sixteenth notes, with some rests. A large number '1' is placed above the first staff. The second staff has a marking '*ral. >*' above it. The third staff has a marking '2' above it. The notation continues across the three staves, ending with a double bar line.

C

1

*ral. >*

2

*ral. >*

3

*ral. >*

This section contains three staves of musical notation. The first staff begins with a treble clef and a common time signature. The music consists of a sequence of notes, primarily eighth and sixteenth notes, with some rests. A large number '1' is placed above the first staff. The second staff has a marking '*ral. >*' above it. The third staff has a marking '2' above it. The notation continues across the three staves, ending with a double bar line.



## § II. — NOTES SUPÉRIEURES.

## A

1

2

## B

1

*ral.* > 2

*ral.* >



## CHAPITRE II.

Etude de la clef de do : 3<sup>e</sup> ligne.

Fa, sol, la, si, do, ré, mi, fa, sol.

## ARTICLE I.

## Intervalles de seconde

## § I. — NOTES INFÉRIEURES.

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

## A

1

Fa. Sol. La. Si.

La. Sol. Fa.

2

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

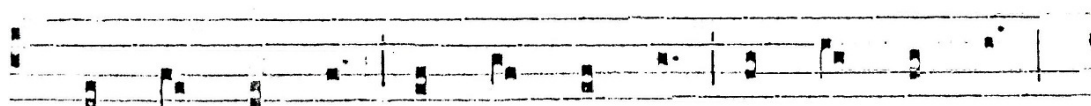
Sol. Si. Fa. La.

## B

1

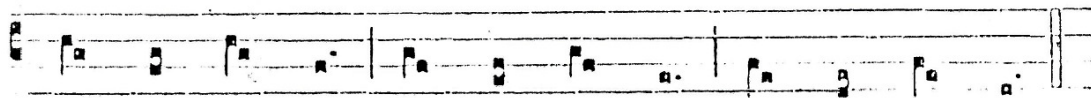
*ral.* >

2



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

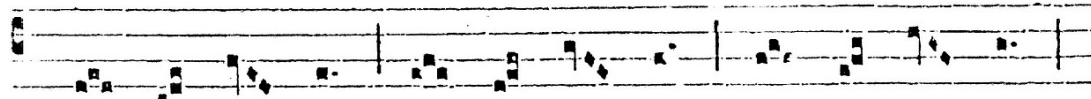
*ral.* >



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

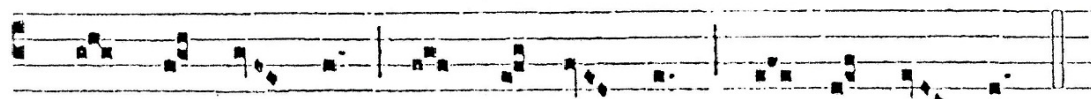
C

1



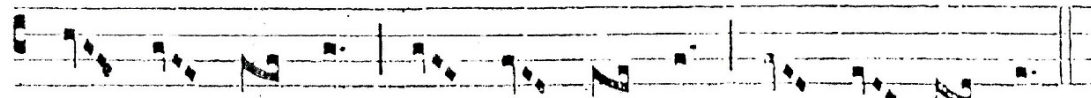
F. M. L. O. F. S. L. O. D.

*ral.* >



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

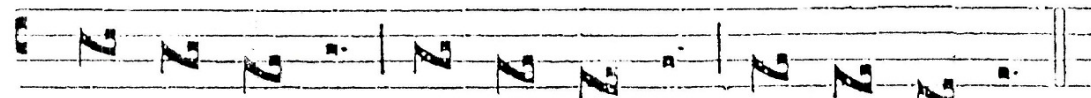
2



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

*ral.* >

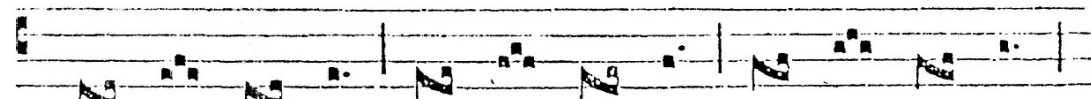
3



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

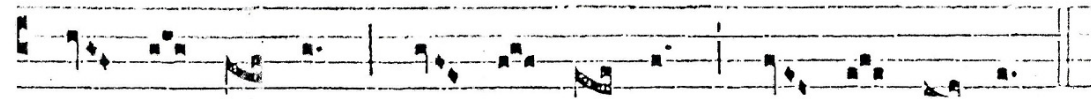
*ral.* >

4




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

*ral.* >





## § II. — NOTES SUPÉRIEURES.



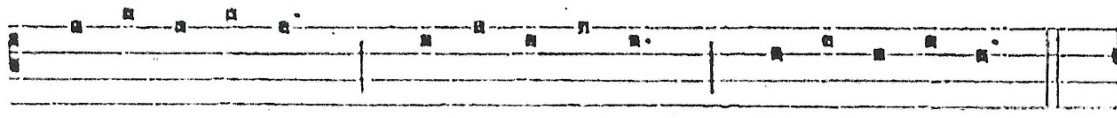
Do, ré, mi, fa, sol, fa, mi, ré, do.

## A

1

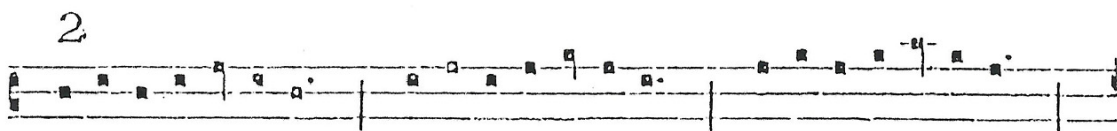


Do, Ré, Mi, Fa.

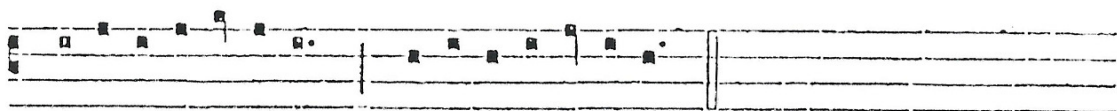


Mi. Ré. Do.

2




Do. Ré. Mi.



Ré. Do.


## B

1

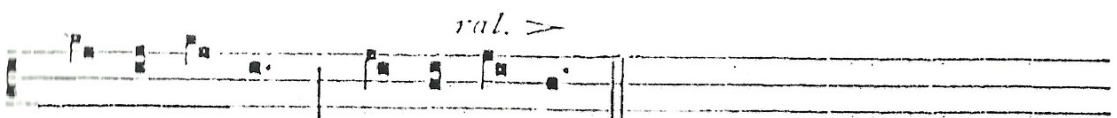


D. M. M. R. F. F. D. M. M. *ral. >*

2



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



*ral. >*

## C

1



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



F. M. F. M. R. M. R. D. R. *ral.* >

2



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

3



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



F. M. R. M. R. D. R. D. S. *ral.* >


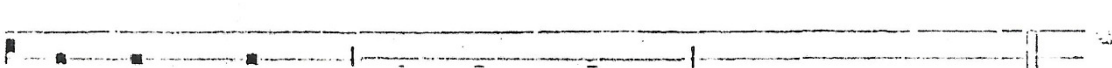
## ARTICLE II.

## Intervalles de tierce.

## § I. — NOTES INFÉRIEURES.

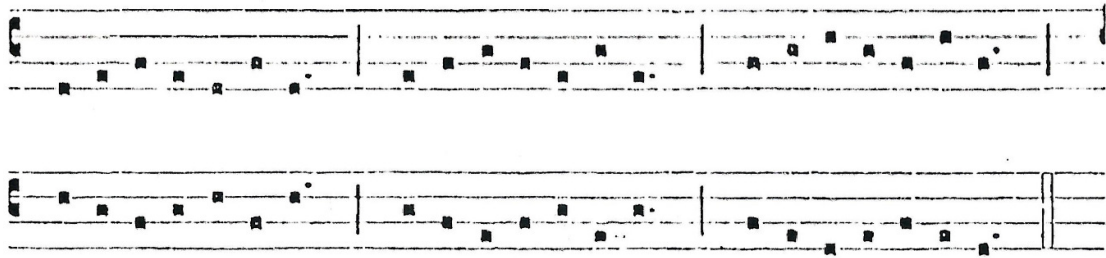
## A

1



2

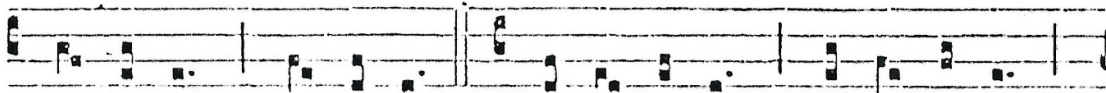


B

1



*ral.* > 2



*ral.* >

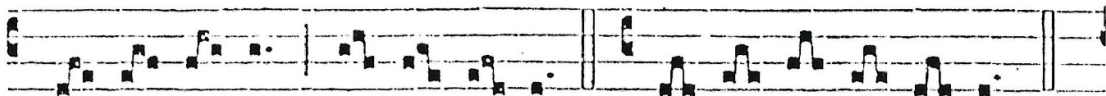


C

1

*ral.* > 2

*ral.* >

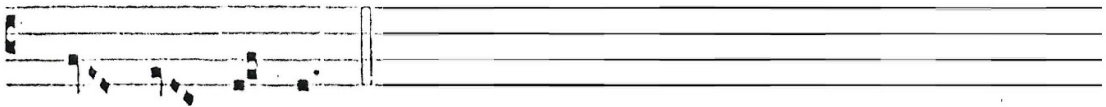


3

*ral.* > 4



*ral.* >



§ II. — NOTES SUPÉRIEURES.

1



A

2

Musical notation for exercise A, consisting of three staves. The notes are square-shaped and arranged in a sequence across the staves. A large number '2' is positioned to the left of the second staff.

B

1

2

*ral.* >

*ral.* >

Musical notation for exercise B, consisting of three staves. The notes are square-shaped with slanted stems. A large number '1' is positioned to the left of the first staff, and a large number '2' is positioned to the left of the second staff. The notation includes the instruction *ral.* > above the first staff and *ral.* > above the third staff.

C

1

2

3

4

*ral.* >

*ral.* >

*ral.* >

Musical notation for exercise C, consisting of three staves. The notes are square-shaped with slanted stems. A large number '1' is positioned to the left of the first staff, a large number '2' to the left of the second staff, a large number '3' to the left of the third staff, and a large number '4' to the left of the fourth staff. The notation includes the instruction *ral.* > above the first staff, *ral.* > above the second staff, and *ral.* > above the fourth staff.

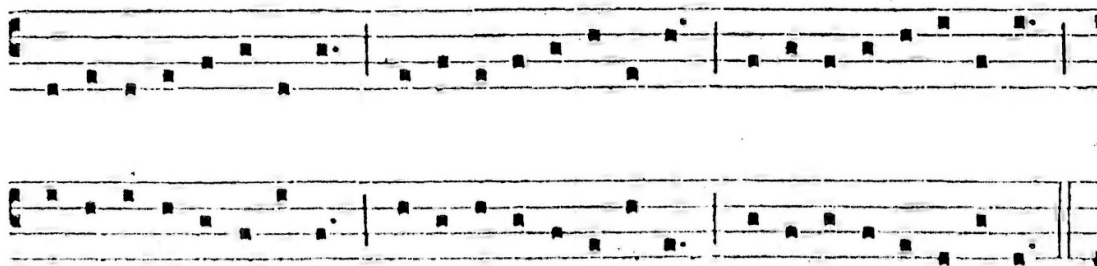
## ARTICLE III.

## Intervalles de quarte.

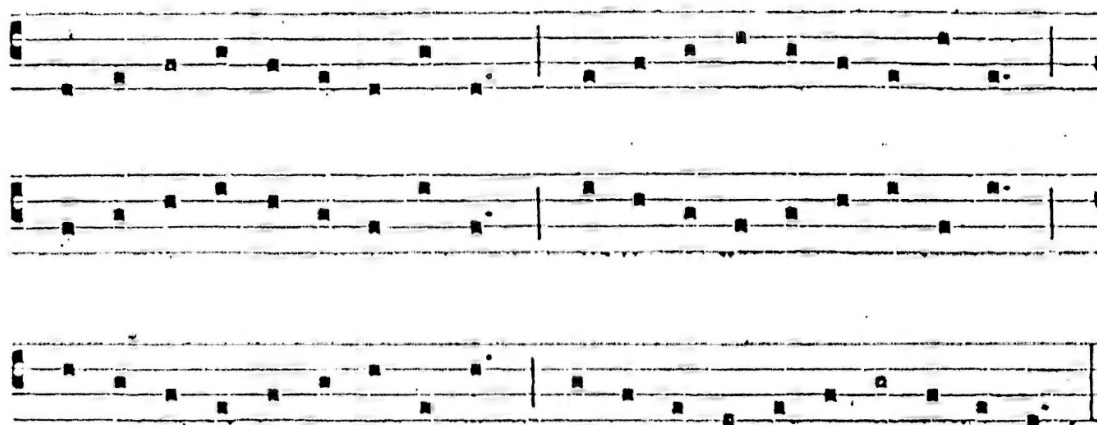
## § I. — NOTES INFÉRIEURES.

## A

1



## 2



## B

1



*ral.* > 2



*ral.* >

C

1 *ral.* > 2 *ral.* >

3

*ral.* >

§ II. — NOTES SUPÉRIEURES.

A

1

2



## B

1

Two staves of musical notation. The first staff contains a sequence of eighth and sixteenth notes. The second staff continues the melody and includes the marking *ral.* >.

2

Two staves of musical notation. The first staff continues the melody. The second staff includes the marking *ral.* >.

## C

1

Two staves of musical notation. The first staff contains a sequence of eighth notes. The second staff includes the marking *ral.* >.

2

Two staves of musical notation. The first staff includes the marking *ral.* >. The second staff contains a sequence of eighth notes.

3

Two staves of musical notation. The first staff contains a sequence of eighth notes. The second staff continues the melody.

Two staves of musical notation. The first staff includes the marking *ral.* >. The second staff continues the melody.

## ARTICLE IV.

## Intervalles de quinte.

## § 1. — NOTES INFÉRIEURES.

## A

1

## 2

## B

1

*ral.* > 2

*ral.* >



## C

1 *ral. >* 2 *ral. >*

3

*ral. >*

## § II. — NOTES SUPÉRIEURES.

## A

1

2

B

1

*ral. >* 2

*ral. >*

C

1 *ral. >* 2 *ral. >*

3

*ral. >*

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

La place des demi-tons devient alors la même.

Mi fa sol lá si do ré mi

Transposition.

La, si do, ré, mi, fa, sol, la.

$\frac{1}{2}$  ton  $\frac{1}{2}$  ton

## CHAPITRE III.

## Étude de la clef de Fa.

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

## ARTICLE I.

## Intervalles de seconde.

## § I. NOTES INFÉRIEURES.

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

## A

1

La. Si. Do. Ré.

Mi. Fa. Mi. Ré.

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.

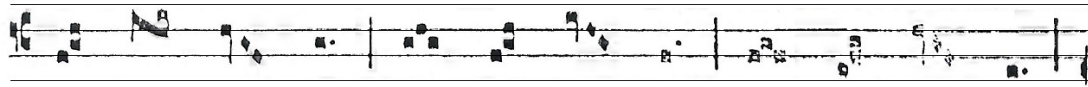
*ral.* >

D. L. D. L.

C

1





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

*ral.* > 2



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

*ral.* >



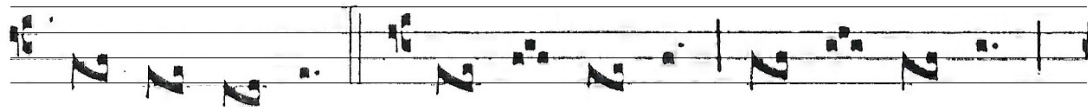
F. M. R. M. R. D. R. D. S.

3

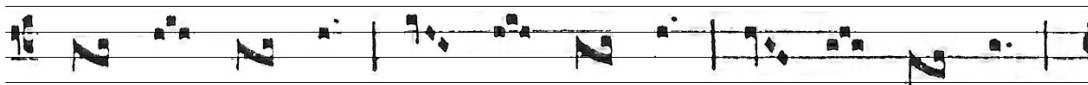


O. F. M. F. M. R. M. R. D.

*ral.* > 4



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



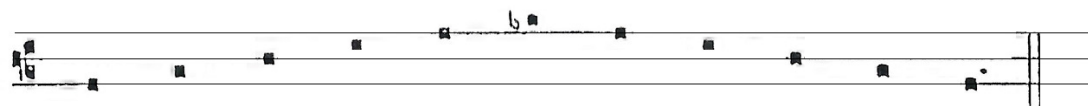
M. F. M. O. F. M. F. M. R.

*ral.* >



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

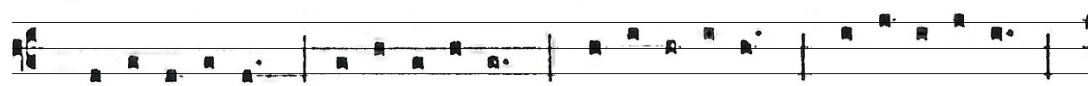
### § II. — NOTES SUPÉRIEURES.



Ré, mi, fa, sol, la, si<sup>b</sup>, la, sol, fa, mi, ré.

A

I





O. F. S. I. O. L. O. F. O.  
*ral.* > 2

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

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

3  
S. L. O. I. O. F. O. F. M.  
*ral.* > 4

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

F. O. F. O. L. O. S. L. O.  
*ral.* >

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

## ARTICLE II.

## Intervalles de tierce.

## § I. — NOTES INFÉRIEURES.

I

A

2

B

1

2

*ral. >*

*ral. >*

C

1

*ral. >*



2 *ral. >*

3 *ral. >*

4

*ral. >*

§ II. NOTES SUPÉRIEURES.

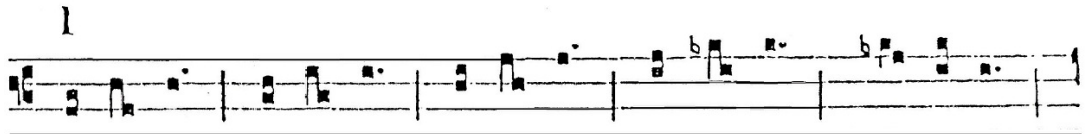
A

1


2

## B

1



*ral.* > 2

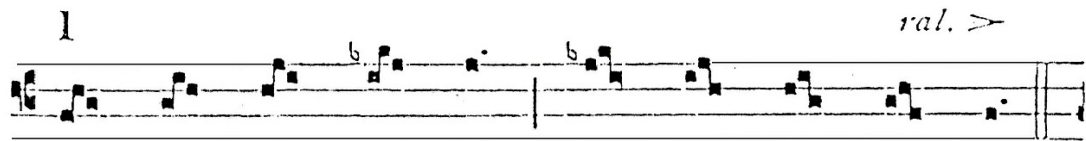


*ral.* >

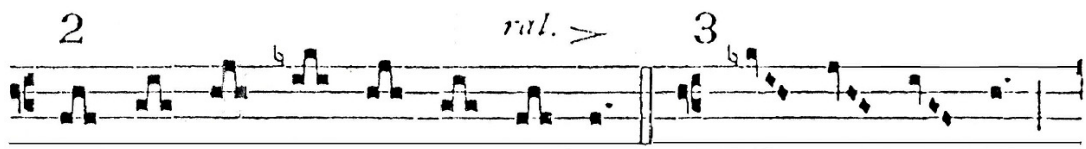


## C


1 *ral.* >




2 *ral.* > 3



*ral.* > 4



*ral.* >



## ARTICLE III.

## Intervalles de quarte.

## § I. — NOTES INFÉRIEURES.

## A

1

2

## B

1

*ral.* >

2

*ral. >*

## C

1 *ral. >*

2 *ral. >* 3

*ral. >*

## § II. — NOTES SUPÉRIEURES.

## A

1

2



Two staves of musical notation. The first staff begins with a flat sign (b) above the first note. The notation consists of various note values and rests across two staves.

B

1

Two staves of musical notation. The first staff is marked with a '1' above the first measure. The second staff includes the instruction *ral. >* above the final measure.

2

Two staves of musical notation. The first staff is marked with a '2' above the first measure. The second staff includes the instruction *ral. >* above the final measure.

C

1

Two staves of musical notation. The first staff is marked with a '1' above the first measure. The second staff includes the instruction *ral. >* above the final measure.

2

Two staves of musical notation. The first staff is marked with a '2' above the first measure. The second staff is marked with a '3' above the final measure. The instruction *ral. >* is placed above the first measure of the second staff.

Two staves of musical notation. The instruction *ral. >* is placed above the final measure of the second staff.

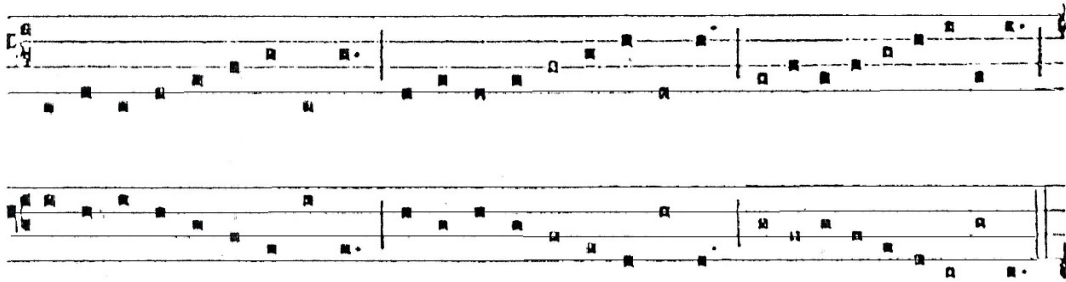
## ARTICLE IV.

## Intervalles de quinte.

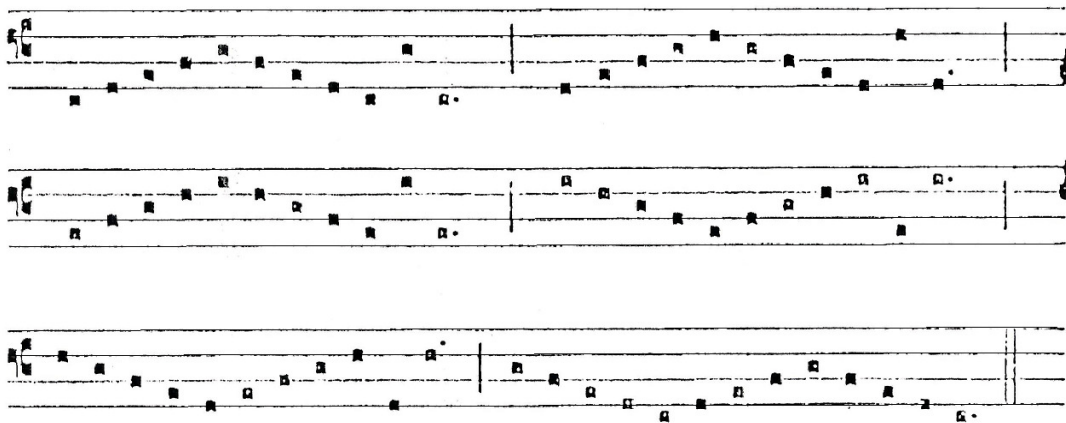
## § I. — NOTES INFÉRIEURES.

## A

1

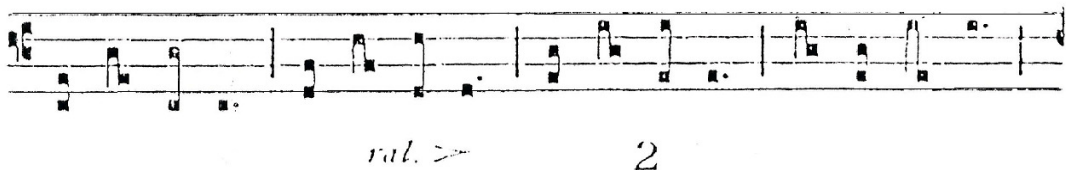


2



## B

1

*ral.* >

2

*ral.* >

C

1 *ral. >* 2 *ral. >*

3

*ral. >*

§ II. — NOTES SUPÉRIEURES.

A

1

2

B

C

CHAPITRE IV.

Accidents et neumes composés.

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