

ÉTUDE DU RYTHME

EN CINQ CAHIERS

STUDIES FOR RHYTHM

in five books

ETÜDEN ZUM RHYTHMUS

in fünf Heften

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à Paris chez ALPHONSE LEDUC, Éditions Musicales, 175, rue Saint-Honoré

ÉTUDE DU RYTHME

EN CINQ CAHIERS

- 1^{er} CAHIER : MESURES SIMPLES
- 2^e CAHIER : MESURES COMPOSÉES
- 3^e CAHIER : RYTHMES SIMULTANÉS
- 4^e CAHIER : MESURES SIMPLES
(complément du 1^{er} cahier)
- 5^e CAHIER : MESURES COMPOSÉES
(complément du 2^e cahier)

- 1st BOOK - PLAIN MEASURES
- 2nd BOOK - MIXED MEASURES
- 3rd BOOK - SIMULTANEOUS RHYTHMS
- 4th BOOK - PLAIN MEASURES
(addition to 1st book)
- 5th BOOK - MIXED MEASURES
(addition to 2nd book)

- 1. HEFT - EINFACHE TAKTE
- 2. HEFT - GEMISCHTE TAKTE
- 3. HEFT - SIMULTANE RHYTHMEN
- 4. HEFT - EINFACHE TAKTE
(Zusatz zum 1. Heft)
- 5. HEFT - GEMISCHTE TAKTE
(Zusatz zum 2. Heft)

GEORGES DANDELOT

e-book realizado por FERNANDULO
fernandulo@yahoo.es

ÉTUDE DU RYTHME

STUDIES FOR RHYTHM

ETÜDEN ZUM RHYTHMUS

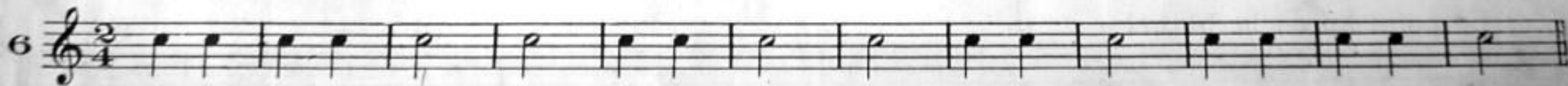
1^{er} CAHIER: MESURES SIMPLES

BOOK I: PLAIN MEASURES

1. HEFT: EINFACHE TAKTE

G. DANDELOT

Mesures à $\frac{2}{4}$, $\frac{3}{4}$ et $\frac{4}{4}$. Unité de temps: la noire — *Measures in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$. Without time change: The*
La noire — Viertelnote



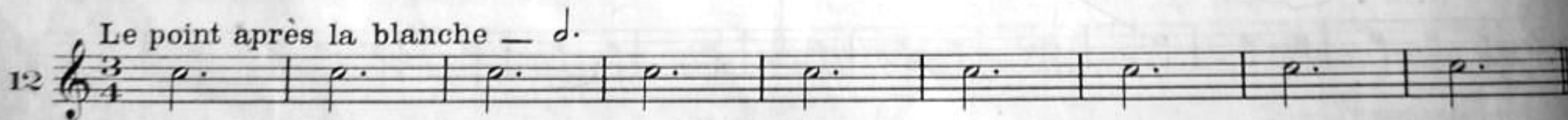
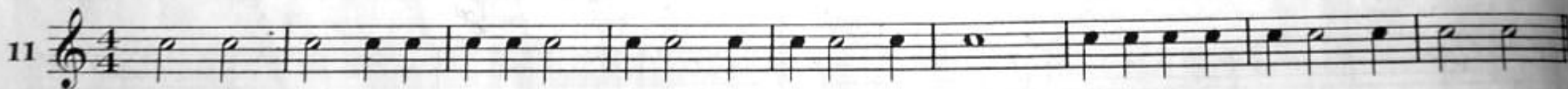
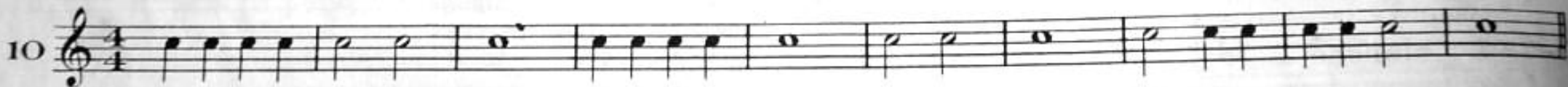
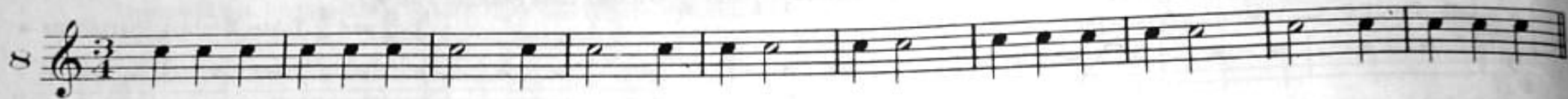
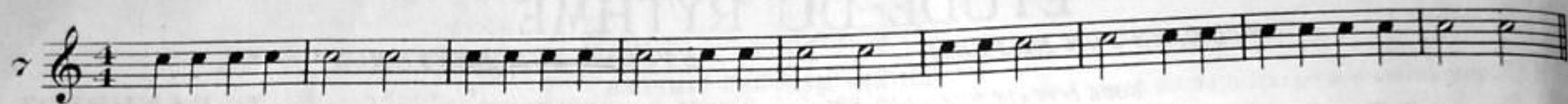
Paris, ALPHONSE LEDUC

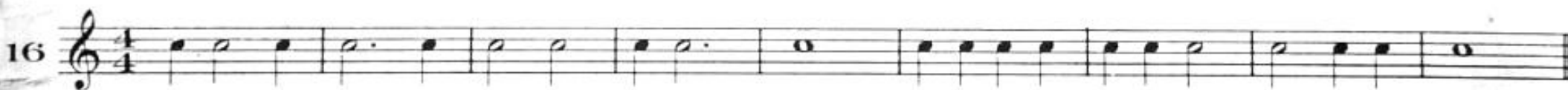
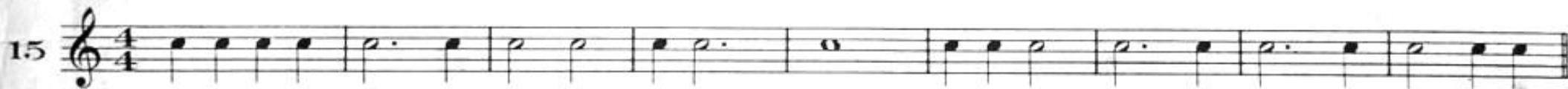
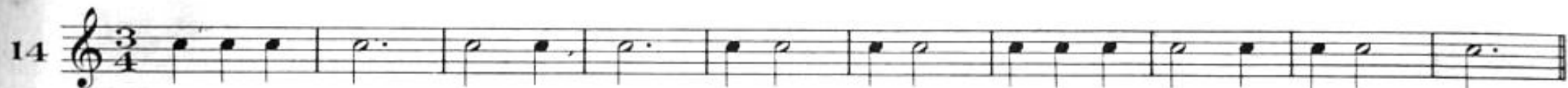
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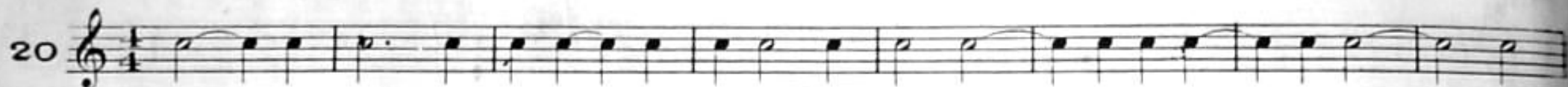
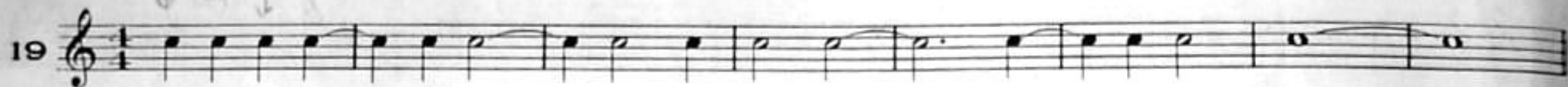
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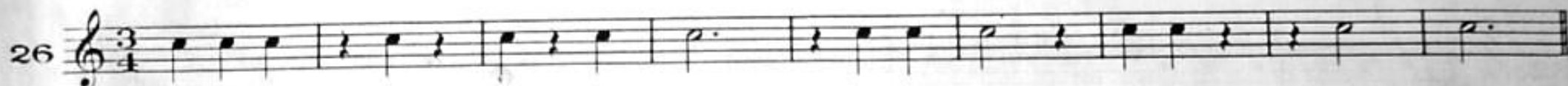
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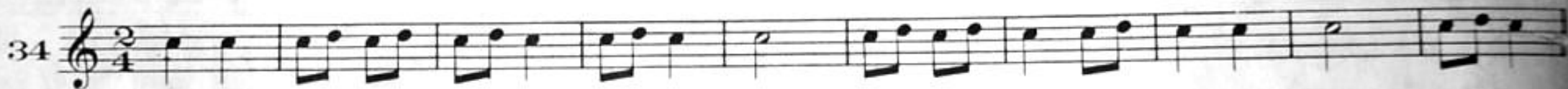



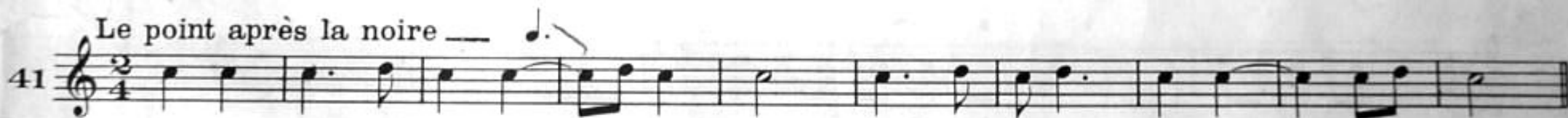


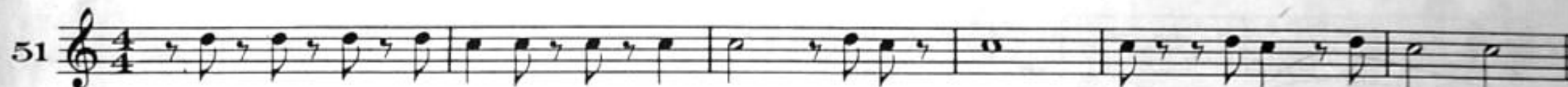


- (1) Pour l'étude des silences, il peut être utile, au début, de représenter le silence par le mot *chû*, en donnant à ce mot la durée exacte du silence qu'il remplace.
 For the study of rests it may be useful in the beginning to represent the rest by the word "sh", giving to this word the exact duration of the rest which it replaces.
 Zum Erlernen von Pausen kann es anfangs nützlich sein, diese durch die Silbe "sch" darzustellen, der man die genaue Dauer der ersetzten Pause gibt.


Mélange — Combined together — Mischung

La croche — The 



Le $\frac{1}{2}$ soupir — 7

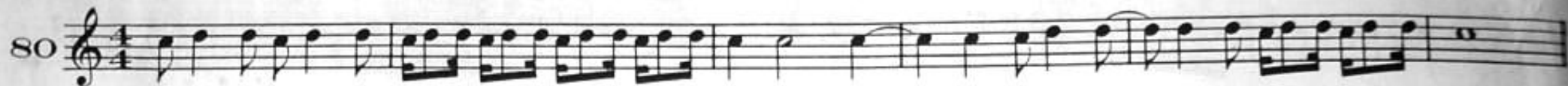
Récapitulation — Review — Wiederholung

La double-croche — 



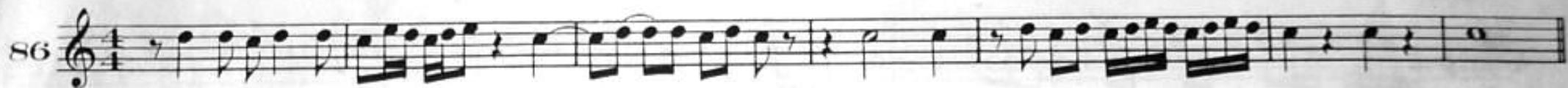



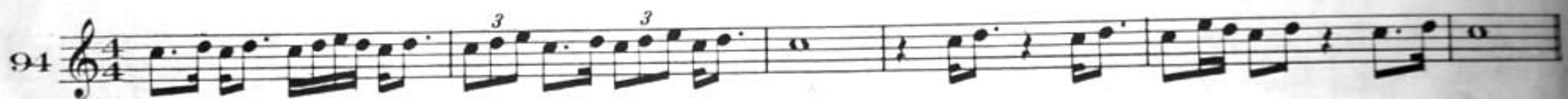

(1) Le triolet correspond à une division ternaire, mais cette figure rythmique est si souvent employée dans la mesure simple qu'il était indispensable de la faire figurer ici.
The triplet corresponds to a triple division in compound time, but this rhythmic figure is used so often in simple time that it was essential to include it here.
 Die Achteltriolo entspricht einer dreifachen Aufteilung eines Wertes; aber diese rhythmische Zeichnung ist sehr oft in einfachen Takten zu finden, so dass es unangebracht erscheint, sie hier anzuführen.



Récapitulation - Review - Wiederholung





Le point après la croche — 91 92 93 94 95 Le $\frac{1}{4}$ de soupir — 96 

97 

98 

99 *Le 1/2 soupir pointé* — 7' 

100 *Le triolet de double-croches* — 

101 

102 

103 

104 


Le point après la double-croche — 

105 

106 

107 

108 

La triple croche — 


109 

110 

111 

112 


113 

Le huitième de soupir — 


114 

Le double point — *The double dot* — Doppelter Punkt



Le triolet de triple-croches — 



Mesures à $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$. Unité de temps: la croche — Measures in $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$. Without time change: the 

121 La croche et la noire — The  and the  — Achtelnote  und Viertelnote  $\frac{2}{8}$, $\frac{3}{8}$ und $\frac{4}{8}$ Takte. Einheit: Achtelnote 



122 La noire pointée — 



123 La blanche — 



124 Le $\frac{1}{2}$ soupir — 






125 Le soupir — 



126 La pause — 



La double-croche — La croche pointée — Le $\frac{1}{4}$ de soupir — 

Le triolet de double-croches —



133



134



135



136

La triple-croche —



137



138



Le triolet de triple-croches —



La double croche pointée —



145 La quadruple croche — 

146 

147 Le huitième de soupir — 

148 La triple croche pointée — 

149 

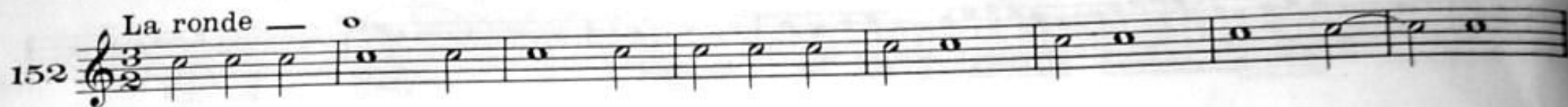
150 

Mesures à $\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$. Unité de temps: la blanche — *Measures in $\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$. Without time change: the $\frac{2}{2}$, $\frac{3}{2}$ und $\frac{4}{2}$ Takte. Einheit: Halbe Note $\frac{1}{2}$*


(1) La blanche — ♩

151 

La ronde — ♩

152 

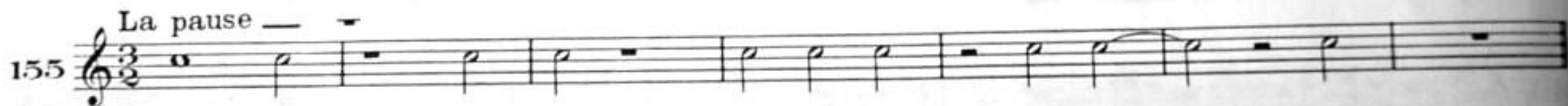
La ronde carrée — ♩

153 

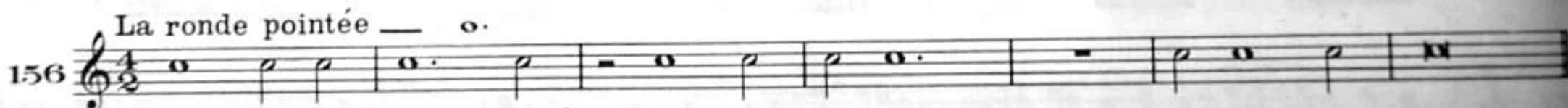
La $\frac{1}{2}$ pause — —

154 

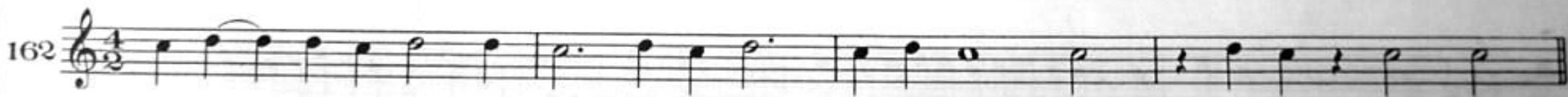
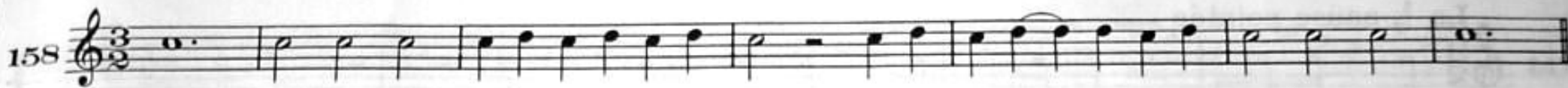
La pause — —

155 

La ronde pointée — ♩

156 

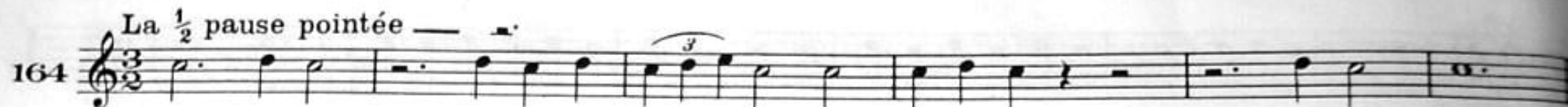
(1) Cette mesure est souvent représentée par le signe ♩
This time signature is often represented by the sign ♩
 Dieser Takt ist häufig durch das Zeichen ♩ dargestellt.



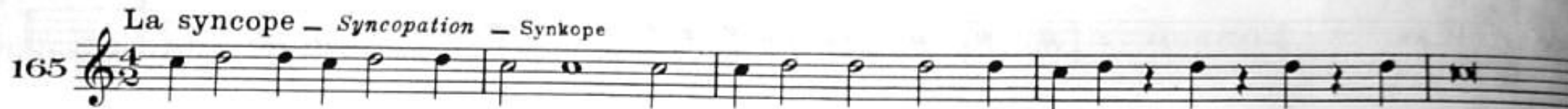
Le triolet de noires

163 

La $\frac{1}{2}$ pause pointée

164 


La syncope — *Syncopation* — Synkope

165 

La croche

166 

167 

168 

La noire pointée — $\dot{\bullet}$.Le $\frac{1}{2}$ soupir — 7Le soupir pointé — $\dot{\bullet}$.

Le triolet de croches —



175



176



La double-croche —



177



178



La croche pointée —



179



180



Récapitulation et mélange — Relation des différentes mesures entre elles.

Review with combined note and rest values — Different time signatures in relation to one another.

Wiederholung und Mischungen — Verhältnis der verschiedenen Takte untereinander.

The image displays six staves of musical notation, numbered 151 through 156. Each staff begins with a treble clef and a time signature. The time signatures are: 151 (2/4), 152 (2/2), 153 (4/4), 154 (3/4), 155 (3/4), and 156 (3/4). The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' above a bracketed group of notes). The music is written in a single melodic line on each staff.

