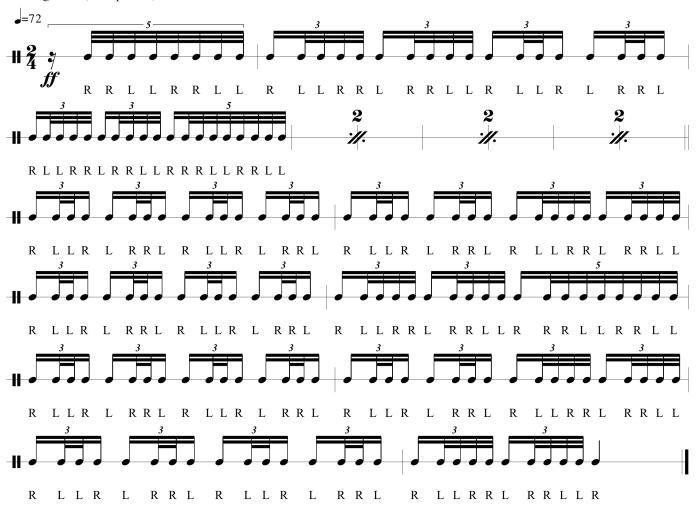
sion uses  $ras\ de\ 9$  as the longest rolls, which leads to some awkward sticking and suggests a probable quintuplet grid for the roll. This is consistent with other publications from the late 19th century, such as Broutin, Pita, and Dureau, but clashes with later manuals by Reveillé, Tourte, and Agostini, which use  $ras\ de\ 11$  to fit nicely into the triplet grid of the rest of the piece.

Le Rigodon (Interpreted) – Carnaud



Carnaud actually wrote "Le Rigodon" in 2 separate notation styles back-to-back in his book. These are the first 2 bars plus pickup, notated very similarly to the original "notes simples" version. It shows the approximate, though ultimately incorrect, rhythmic framework for the rolls stripped of sticking and accents.

Le Rigodon (notes simples) - Carnaud



This last example is very similar to the notation style of Carnaud's other version of "Le Rigodon" where he shows the sticking and accents carefully, with complete disregard for rhythmic accuracy or musical logic. The note values absolutely do not correspond to 2/4 time in any way. It is only by combining this version and the previous simples version, plus using a bit of background knowledge of French drumming, that it is possible to arrive at the full interpreted "Rigodon" above.