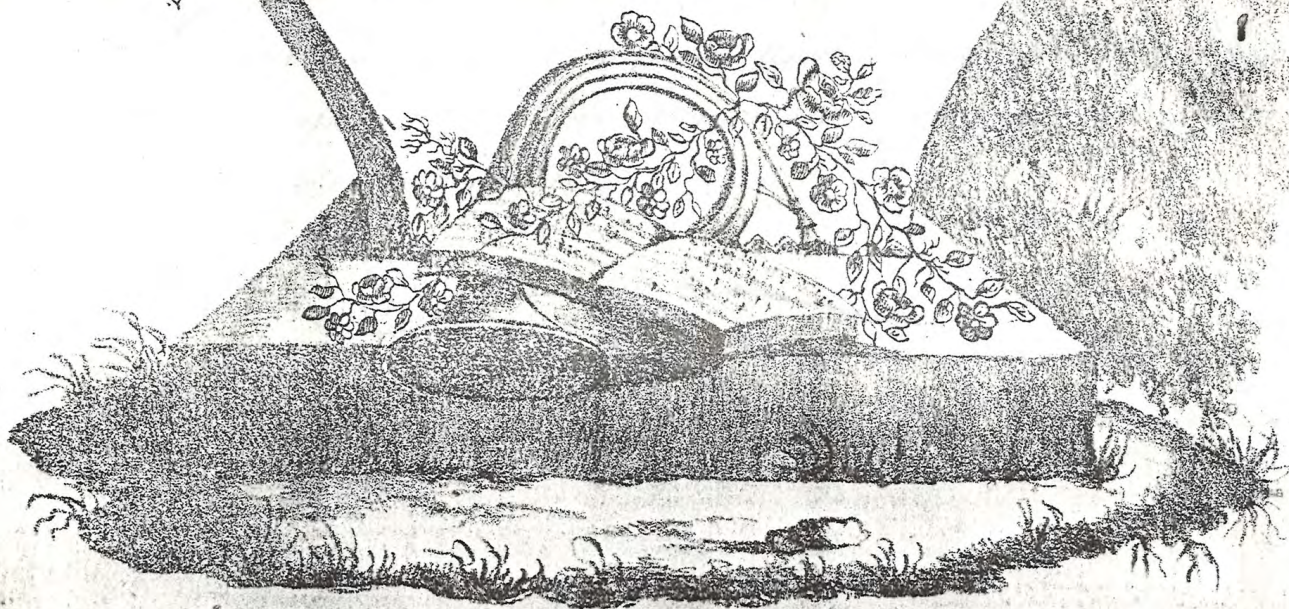


Etude
ou
Exercice Journalier
Ouvrage Périodique
pour le Cor
composé par
Punto.

N^o 1564. Muzel Schels

Prix 3½.

A Offenbach 4m, chez J. André.



1564

AVERTISSEMENT

OU

Manière d'exercer ces caprices ou études

Pour parvenir à vaincre toutes les difficultés du cor et ne pas se trouver embarrassé dans aucun trait qui puisse se présenter, il faut en travaillant ces études s'assurer de tous les coups de langue et liaisons.

Chaque coup de langue doit être exactement frappé, comme il est indiqué dans les exemples suivans. Il est marqué sur la première blanche pointée; qu'on commencera par frapper vivement et fortement avec la langue, le mot *Daon*; ce qui fait l'effet du marteau qui frappe la cloche et donne le son grave dans le pavillon de l'instrument; on continuera les autres coups de langue et liaisons jusqu'à la dernière triple croche en observant toujours d'exécuter ponctuellement tels, que les signes l'indiquent.

L'auteur recommande de ne pas se dégoûter d'un aussi long et fastidieux travail; mais il assure qu'avec de la constance on parviendra aisément à se familiariser avec tous les traits et les difficultés.





wie

diese Capricen zu neben sind.

Um dazu zu gelangen, alle Schwierigkeiten bey dem Horne zu überwinden, und bey keiner Stelle, die vorkommen könnte, in Verlegenheit zu gerathen, muß man sich bey Uebung dieses Instruments, alle Stöße mit der Zunge und alle Verbindungen recht eigen machen.

Jeder Stoß muß genau so ausgeführt werden, wie es in nachstehenden Beyspielen angezeigt ist. Auf der ersten offnen punctirten Note | die man stark und lebhaft mit der Zunge zu stoßen anfängt | steht das Wort Daon, welches die nemliche Wirkung hat, als ein Hammer, der an eine Glocke schlägt, und in dem Trichter des Instrumentes den tiefen Ton hervorbringt. Man fährt so mit den andern Stößen und Verbindungen bis an die letzte dreysach geschwänzte Note fort, indem man beobachtet, alles genau so auszuführen, wie es die Zeichen bemerken.

Der Verfasser empfiehlt, durch eine so lange und beschwerliche Arbeit sich nicht abschrecken zu lassen. Durch Anhalten wird man leicht dazu gelangen, sich mit allen Stellen und Schwierigkeiten bekannt zu machen.

[illegible]

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fa - - - - - fa fa - - - - - fa

The image displays a page of musical notation, likely a score for a vocal and piano piece. The page contains 14 staves. The first seven staves feature a vocal line with the syllable "fa" and a piano accompaniment. The remaining seven staves show only the piano accompaniment. The music is in 3/4 time and includes various musical notations such as notes, rests, and repeat signs.

daon fa fa daon fa tadaonfata - - - daon fa daon fa - - - daonfata daon fa - fa

daon fa - - - daon fa - fa ta daon daonfa - - - ta

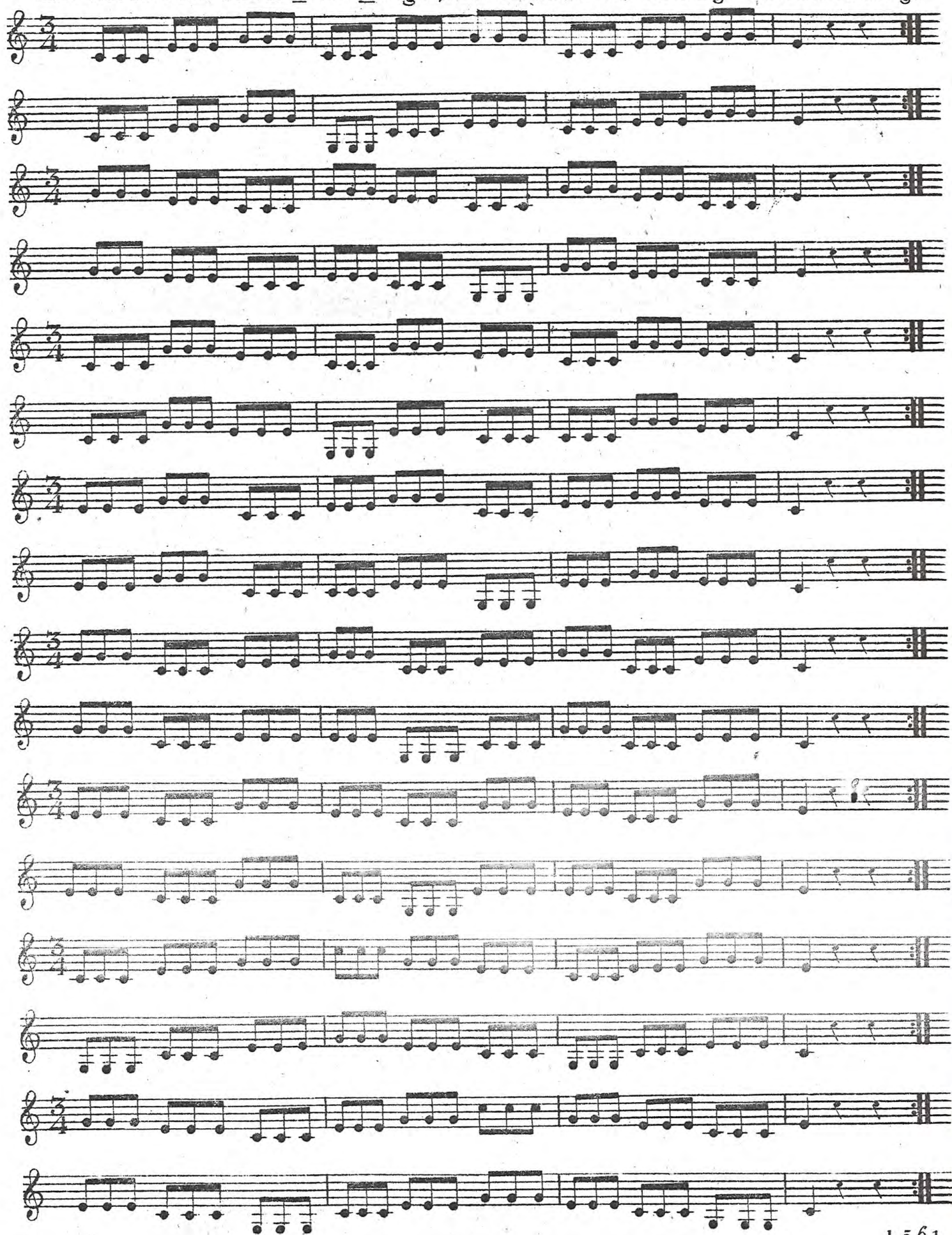
daon ta fa daon fa - - - - fa daon - fa fa daon daon fa - - - - fa

daon ta fa daon daon fa - - - - fa daon ta fa daon ta fa daon ta fa - - - - fa

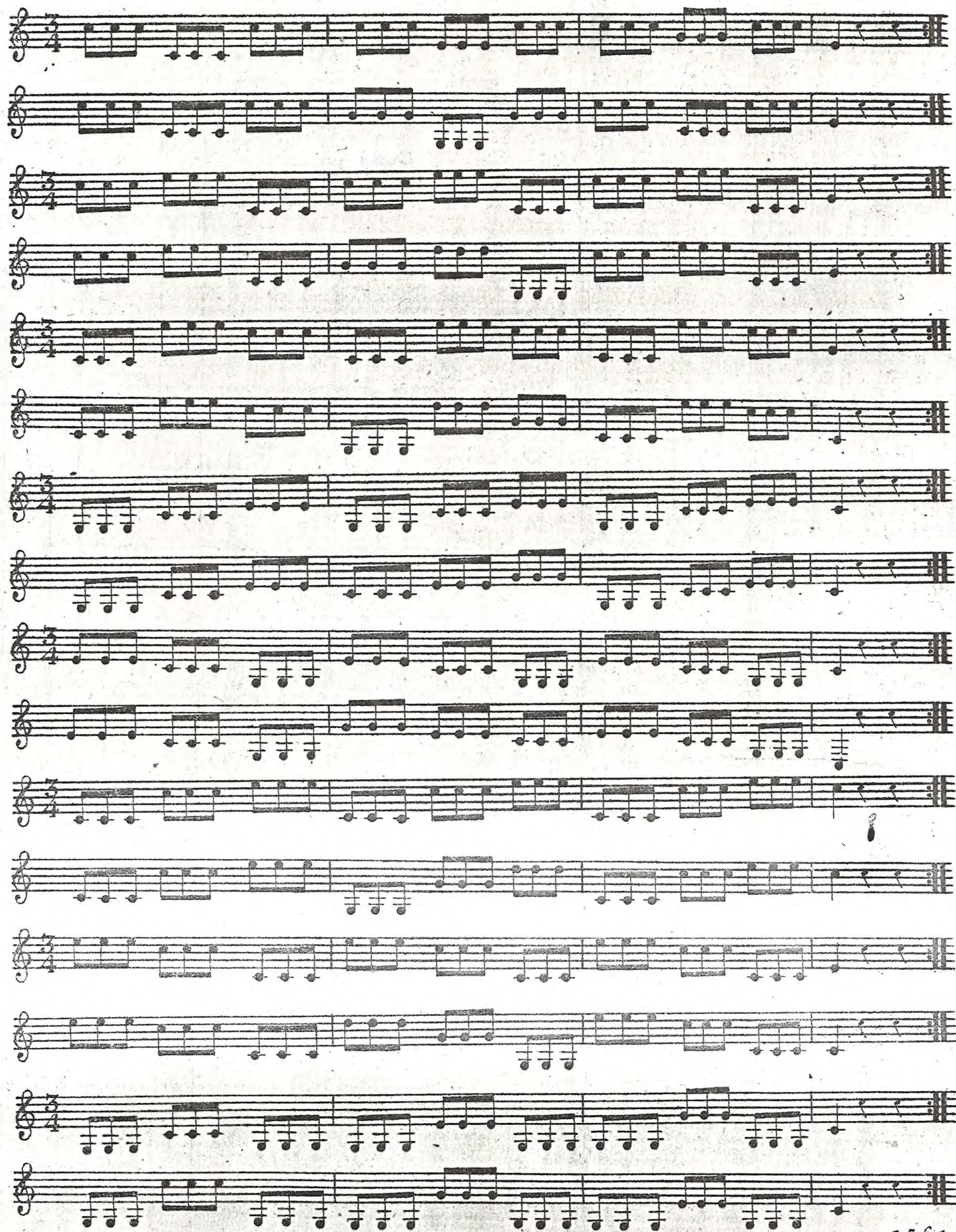
fa fa fa fa fa fa
onda da da da da da



Il faut suivre toujours les mots ta ou da; tous ces coups de langue sont nécessaires.
Man muß immer den Worten ta oder da folgen; alle diese Stöße mit der Zunge sind nothwendig.







This image shows a page of musical notation, numbered 15 in the top right corner. The page contains 15 staves of music, arranged in a single column. Each staff begins with a treble clef and a 3/4 time signature. The notation is written in a style typical of early 20th-century musical manuscripts, featuring various note values, rests, and bar lines. The music appears to be a single melodic line, possibly for a piano or violin. The staves are numbered 1 through 15, corresponding to the page number in the top right corner. The notation is dense, with many notes and rests, suggesting a complex or fast-paced piece of music. The page is otherwise blank, with no other text or markings.

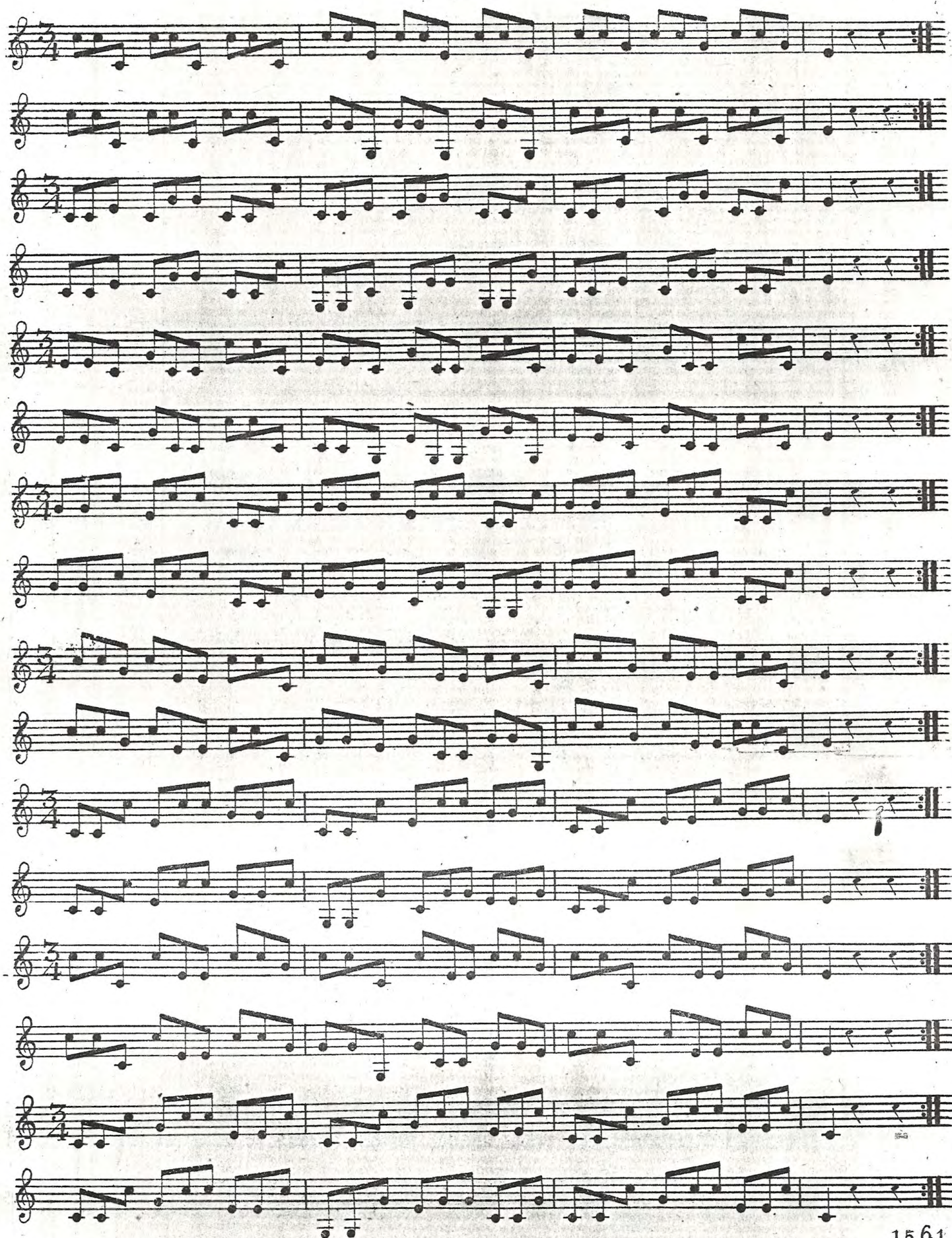
Toujours les memes coups de langue *ta* ou *da*.
Imer die nämlichen Stösse mit der Zunge ta oder da.

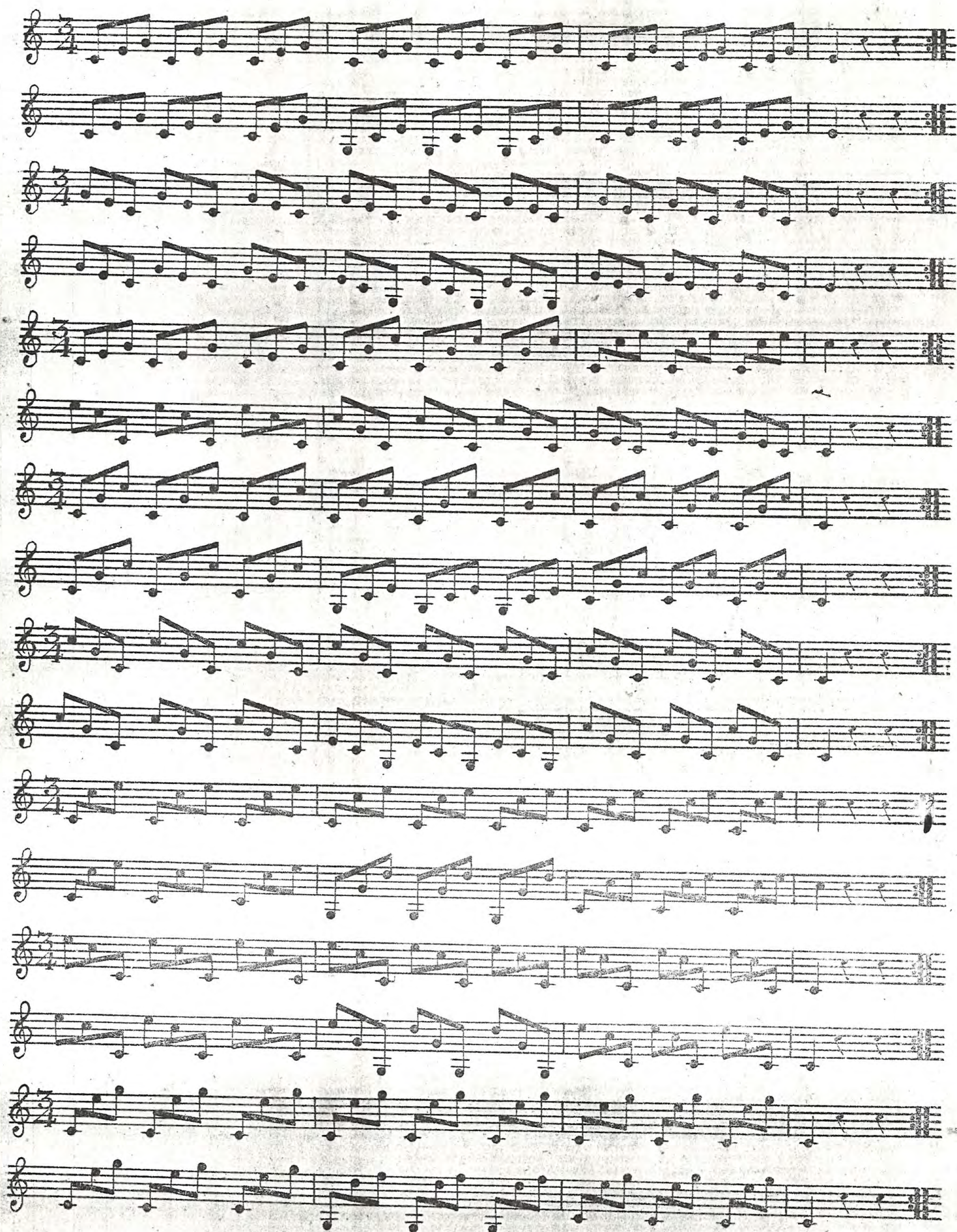


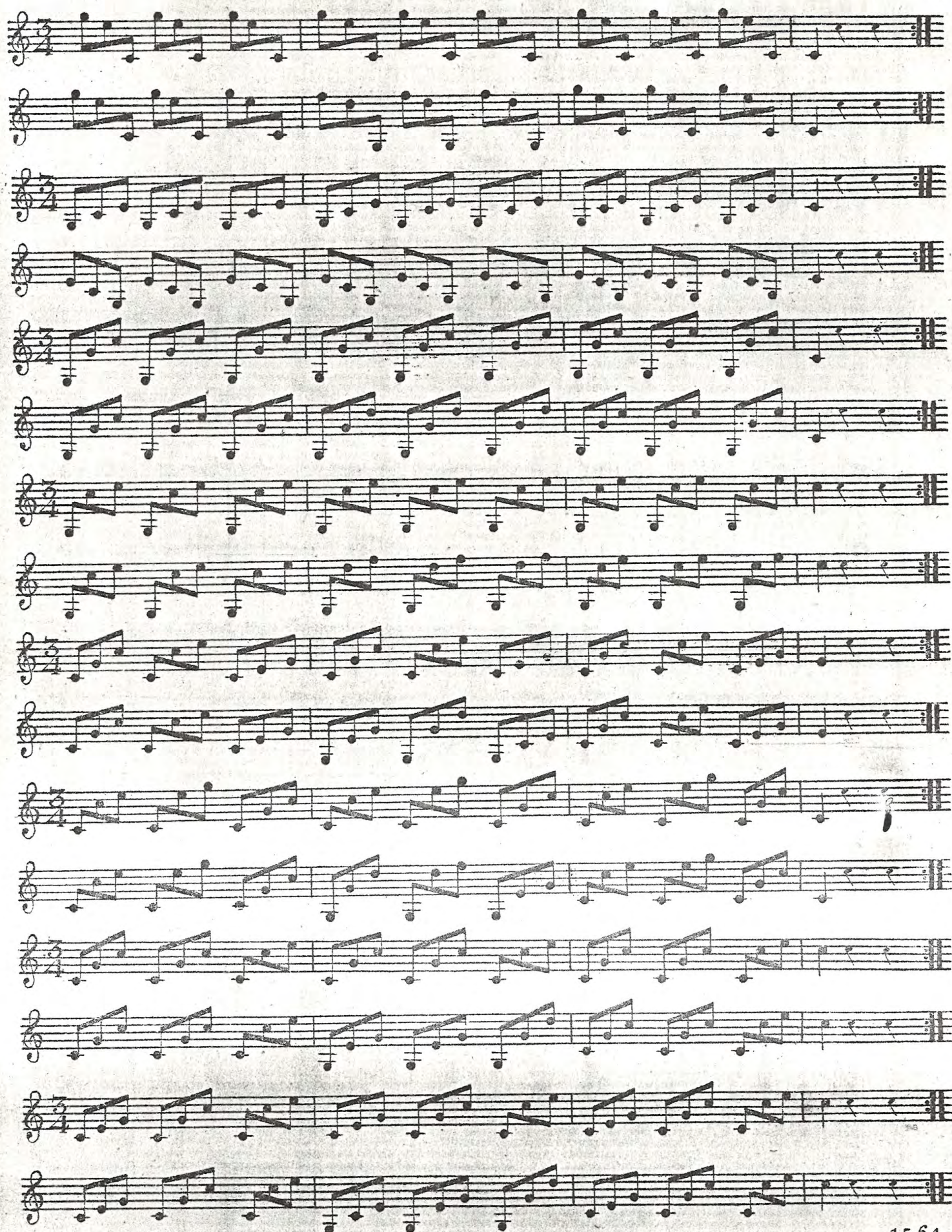








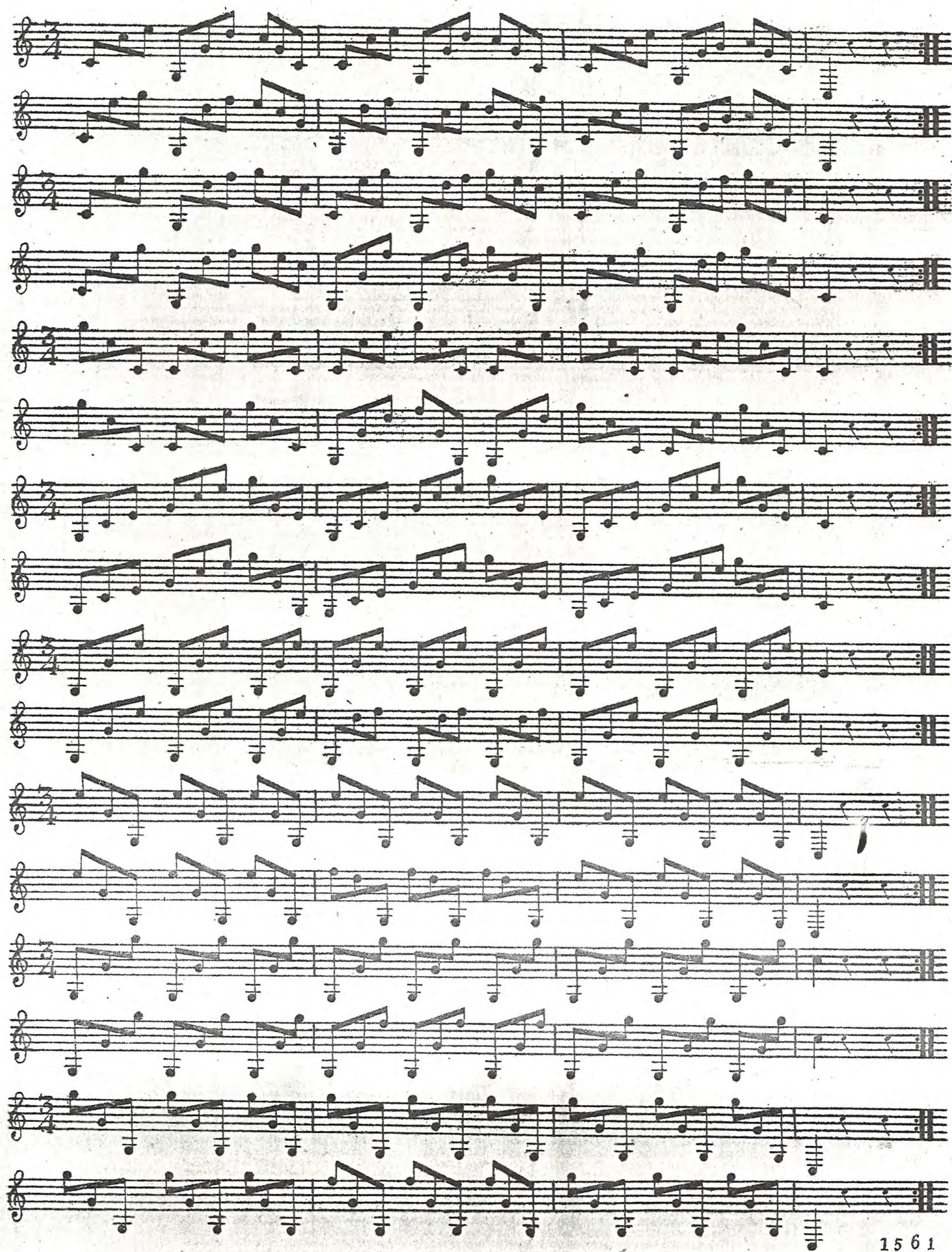










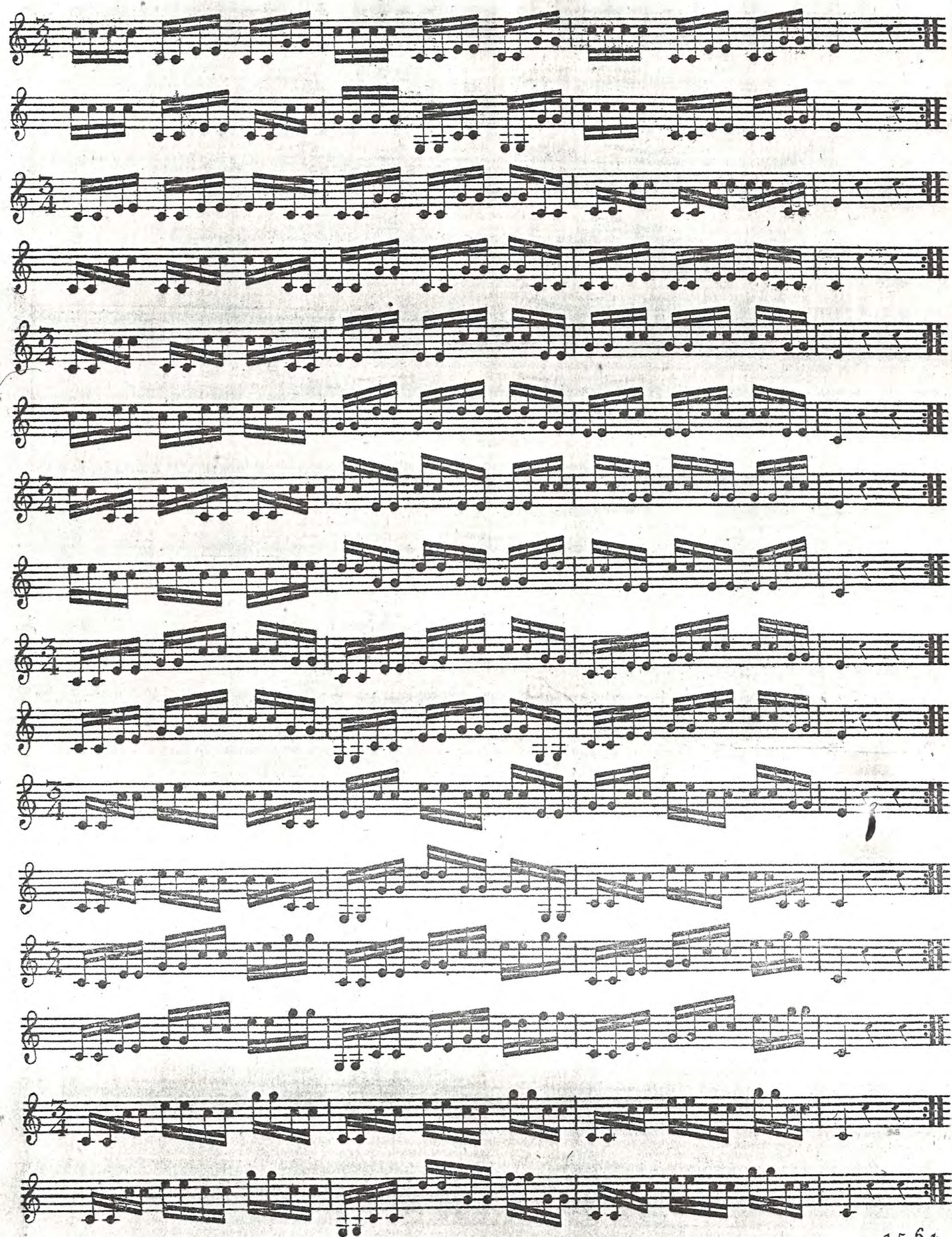


fa fa fa fa on da da da da

15 6 1







fa on da

The image shows a page of musical notation for a choir. It consists of 16 staves of music. The first staff has the lyrics 'fa on da' written above it. The notation includes vocal lines with lyrics and piano accompaniment. The music is written in 3/4 time and ends with a double bar line and repeat sign.



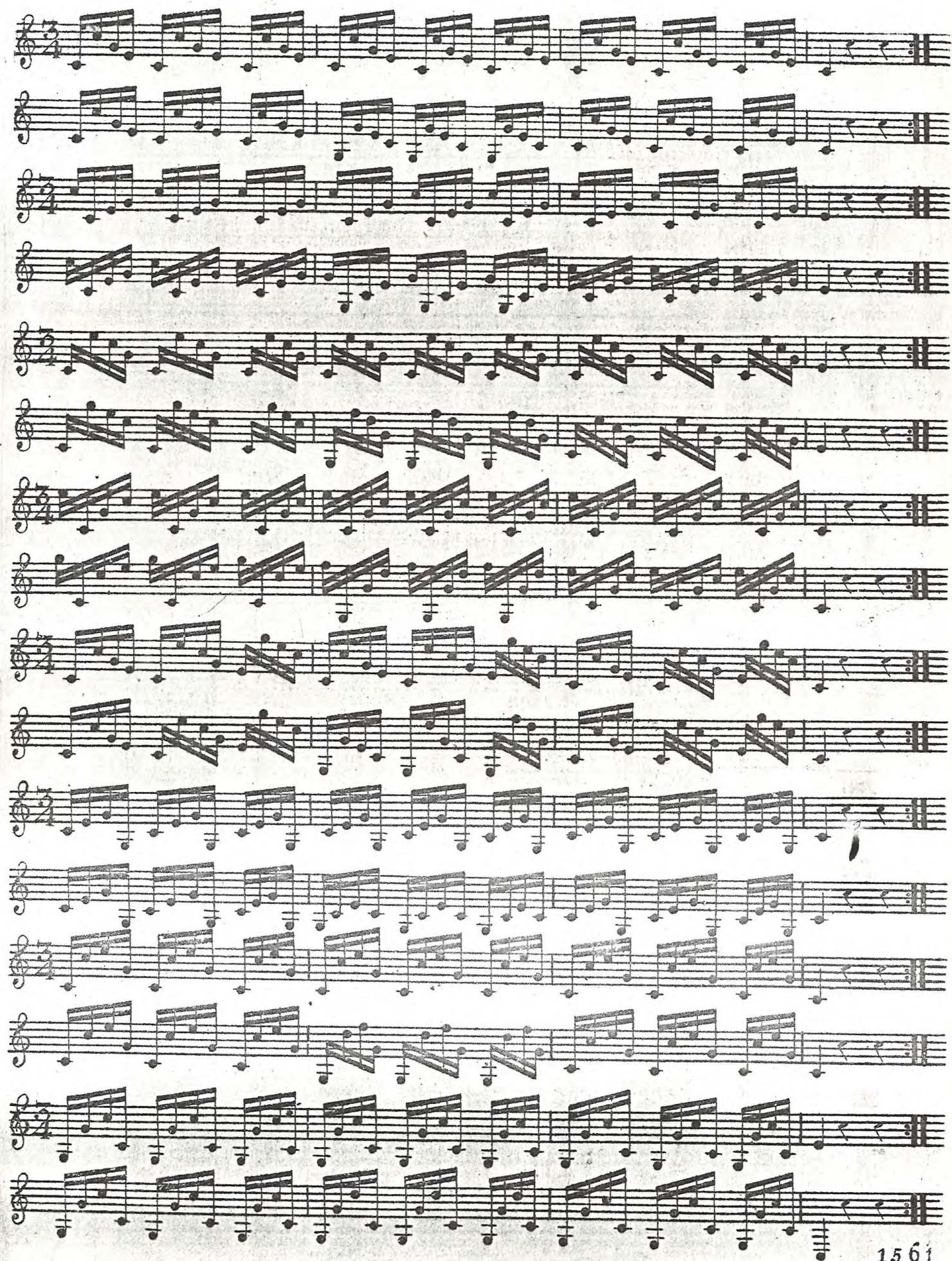


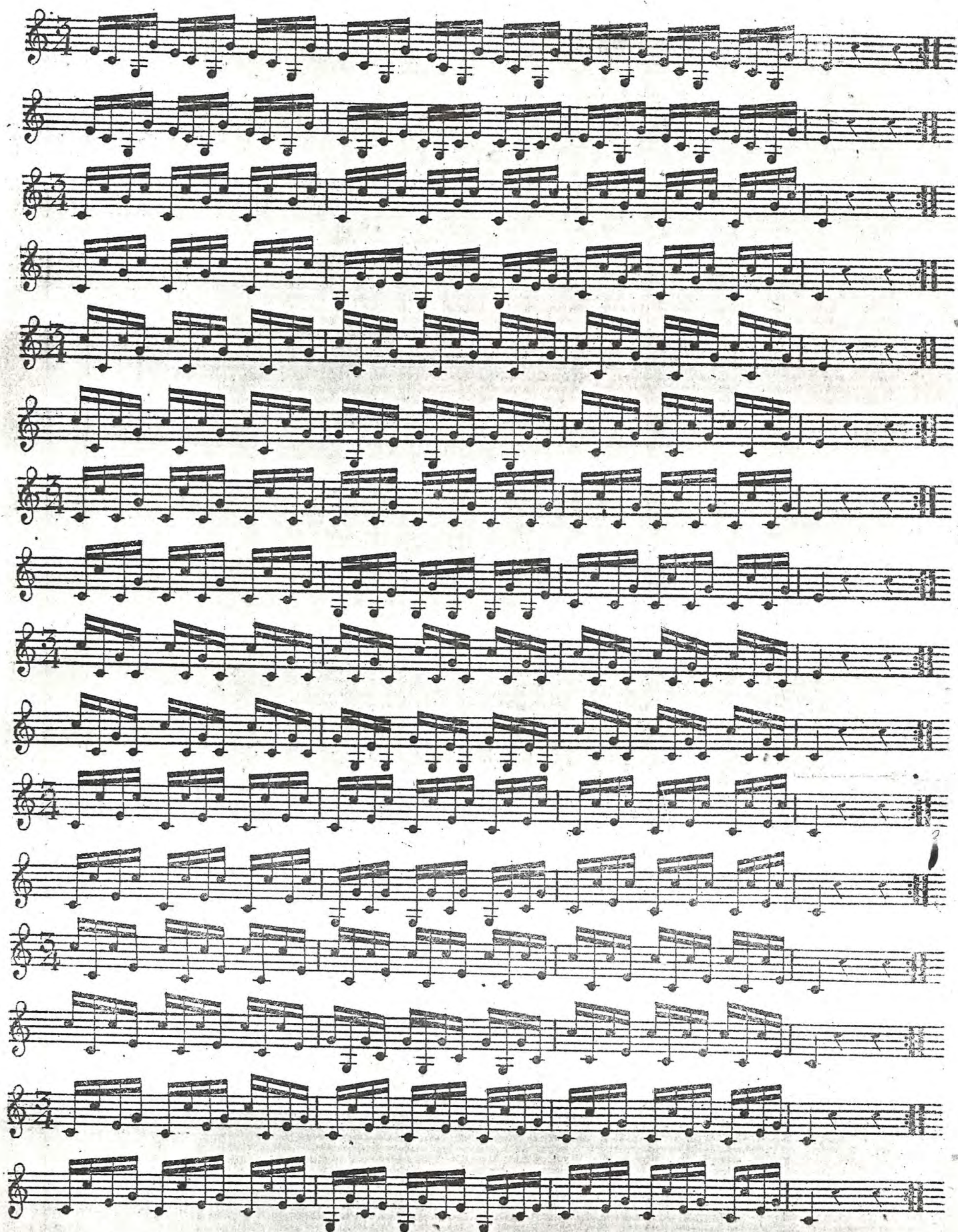


Ici il faut observer que l'on ne peut pas employer le mot, *fa*: mais toujours *da*: sans cela les traits ne seront pas bien ronds.

Hier bemerkt man, daß man nicht das Wort *fa*, sondern immer das weiche *da* gebrauchen muß; sonst werden die Stellen nicht rund.

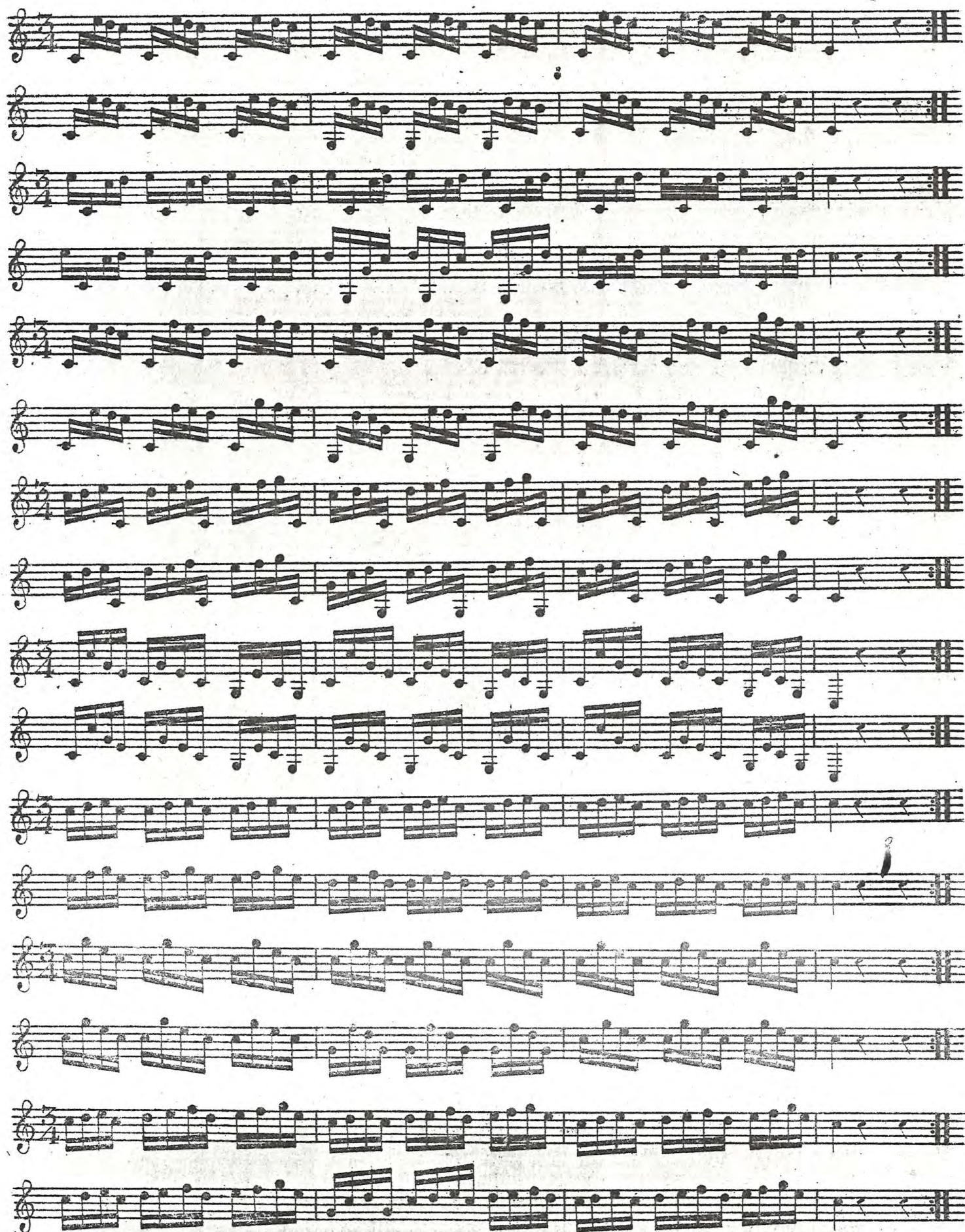






This page contains 15 staves of musical notation. Each staff begins with a treble clef and a 3/4 time signature. The notation is a single melodic line on each staff, featuring a sequence of eighth and sixteenth notes, frequently beamed together. The music appears to be a continuous piece, with some staves ending in double bar lines and repeat signs. The paper shows signs of age, including some staining and a small dark mark on the 11th staff.

This image shows a page of musical notation, specifically a single melodic line written across 15 staves. Each staff begins with a treble clef and a 3/4 time signature. The notation consists of a continuous sequence of beamed eighth notes, creating a rhythmic pattern of eighth and sixteenth notes. The notes are primarily eighth notes, with some sixteenth notes appearing in groups. The music is written in a single key, likely C major, as there are no sharps or flats visible. The staves are arranged vertically, and the notation is consistent across all of them, suggesting a repetitive or continuous melodic exercise. The paper appears aged, with some minor staining and a slightly textured surface.



dans ces liaisons il faut bien prononcer les mots da hi a da sur chaque nôte,

comme ils sont indiqués.

Bei diesen Bindungszeichen muß man die Worte da hi a da auf jede Note, so wie sie angemerkt sind, wohl aussprechen:

41

The musical score consists of ten systems, each with two staves. The top staff of each system is for the voice, and the bottom staff is for the piano accompaniment. The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are written below the vocal staff. The exercises are as follows:

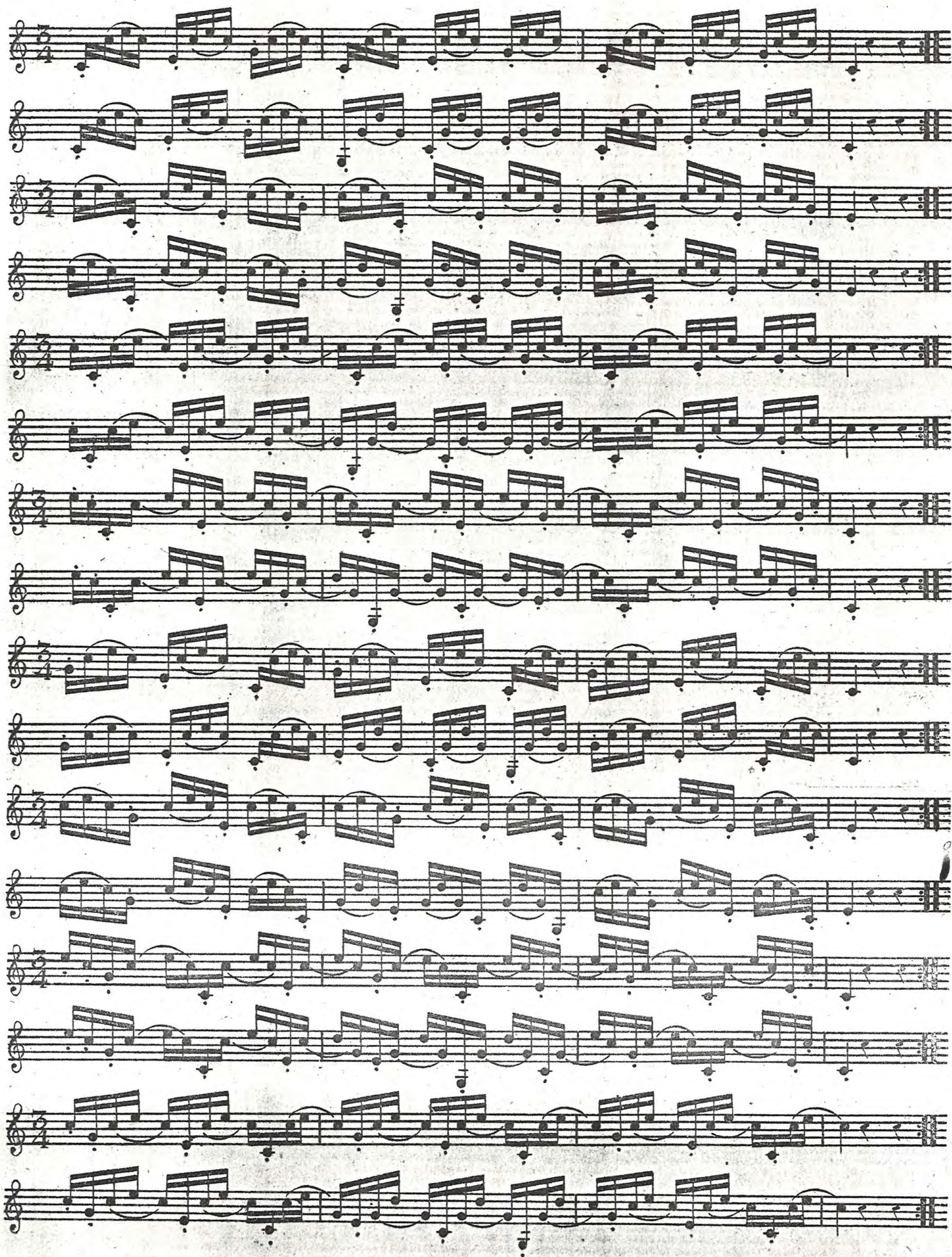
- System 1: *da hi a da*
- System 2: *da da da hi a da da da hi a*
- System 3: *da da hi a*
- System 4: *da da = da hi a*
- System 5: *da hi a da*
- System 6: *da hi a da*
- System 7: *da da da hi a*
- System 8: *da da hi a*

42 Suivés toujours le fort sur la première note de chaque liaison et chaque quart de Mesure.
Das Forte muß immer auf die erste Note sowohl eines jeden Bindungszeichens als jedes Viertels des Takts gelegt werden.

A musical score for piano, consisting of 15 staves. The time signature is 3/4. The music is written in treble clef. The score is a continuous exercise, likely for technical training, featuring a series of eighth and sixteenth notes, often beamed together in groups. The notation includes many slurs and ties, indicating a continuous flow of sound. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single key, which appears to be C major or A minor, given the lack of sharps or flats. The score is a continuous exercise, likely for technical training, featuring a series of eighth and sixteenth notes, often beamed together in groups. The notation includes many slurs and ties, indicating a continuous flow of sound. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single key, which appears to be C major or A minor, given the lack of sharps or flats. The score is a continuous exercise, likely for technical training, featuring a series of eighth and sixteenth notes, often beamed together in groups. The notation includes many slurs and ties, indicating a continuous flow of sound. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single key, which appears to be C major or A minor, given the lack of sharps or flats.













Celles-ci sont toutes détachées.
Diese werden alle abgefloßen.

49

A musical score for 16 staves, organized into two systems of eight staves each. The music is written in 2/4 time and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The notation includes treble clefs, key signatures, and dynamic markings. The first system (staves 1-8) shows a melodic line with some rests, while the second system (staves 9-16) is more rhythmically active with many sixteenth and thirty-second notes. The score concludes with a double bar line on the final staff.





fa fa fa i fa i fa fa

fa fa fa i

