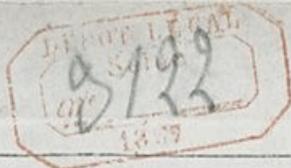


V_m



MÉTHODE

DE

Trombone

à l'usage

des Elèves des Corps de Musique militaire de l'Armée

PAR

EDMOND VOBARON

Chef de Musique au 2^e de Chasseurs à cheval.

A. J.

Price: 9^s.

*Paris, S. RICHAUT, Editeur, Boulevard Poissonnière, 26, au Premier,
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MÉTHODE DE TROMBONE ,

FACILE ET PROGRESSIVE .

A l'usage spécial des Musiques militaires , et pouvant servir d'Introduction aux diverses Méthodes .

dédiée à Monsieur RICHULT,

Par Edmond VOBARON Chef de Musique au 2.^d Rég.^t de Chasseurs.

AVANT - PROPOS.

En composant cette Méthode , je me suis attaché surtout au mécanisme de l'Instrument , car je crois que c'est la partie essentielle .

Pour acquérir la dextérité nécessaire dans l'emploi de la Coulisse , il faut un travail long et intelligent ; c'est pourquoi j'ai placé (après les Gammes) 100 Leçons ou Exercices dans tous les Tons nécessaires pour donner aux Elèves la connaissance de toutes les Positions , en même temps que la précision de la main droite , sans laquelle il est impossible de jouer juste .

Dans nos Régiments où MM.^{rs} les Chefs de Musique ont si peu de temps pour former les Elèves , et où le renouvellement annuel des Classes leur enlève trop souvent des sujets qu'ils ont formé avec beaucoup de peines , il était à désirer que des Méthodes faciles et progressives vissent alléger le travail et assurer de bons résultats . Depuis longtemps mon Père l'avait compris et m'engageait à faire ce travail .

NOTIONS PRÉLIMINAIRES .

DE L'EMBOUCHÛRE.

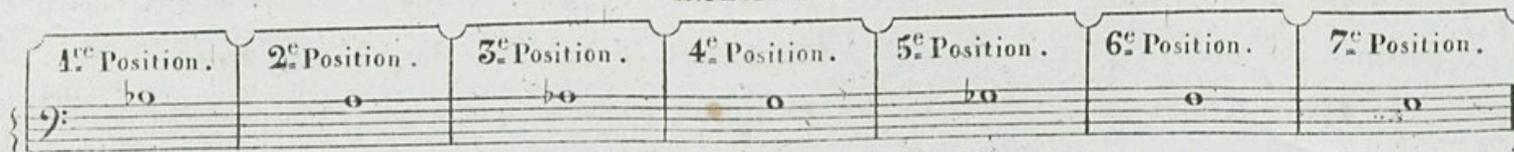
L'Embouchûre doit être d'une grandeur proportionnée aux lèvres de l'Elève, et doit être placée sur le milieu de la bouche de manière que les lèvres portent dessus, chacune par moitié .

Pour former les Sons aigus il faut pincer les lèvres et appuyer sur l'embouchûre. Pour produire les Sons graves il faut retirer un peu les lèvres et les desserrer .

DE LA COULISSE .

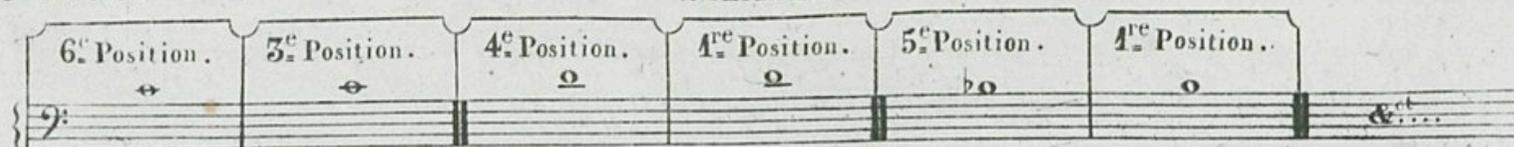
Le doigté (ou mécanisme) des CoulisSES est divisé en Sept Positions qui descendent d'un demi-ton chacune .

EXEMPLE.



A chaque Position on peut faire plusieurs Notes. Il y a aussi des Notes qui peuvent se faire dans plusieurs Positions. (1)

EXEMPLE.



(1) Voir Page 5.

TENUE DU TROMBONE.

Il faut avoir une position aisée du Corps afin de faciliter le mouvement des Coulisses ; il faut se tenir droit, la poitrine dégagée, les épaules effacées, pour obtenir une respiration franche et libre.

Le Bras gauche soutient le Trombone en maintenant l'embouchure sur les lèvres, le coude rapproché du Corps de 8 à 10 Centimètres. Le Pouce placé au dessus de la 1.^{re} Traverse, le 4.^{er} doigt sur le côté du tube de l'embouchure. Le 3.^e en arrière de cette traverse, les deux autres doigts repliés et libres.

Le Bras droit à la même distance du Corps à peu près que le gauche, le Pouce placé au dessus de la 2.^e traverse le 1.^{er} et le 2.^d doigts en dessous de cette traverse. Il ne faut aucune raideur afin de pouvoir faire marcher aisément la Coulisse.

DU COUP DE LANGUE.

On doit attaquer chaque Note par un Coup de langue. Ce Coup de langue peut se traduire par la Syllabe (*Tu*). Pour le faire, il faut agir comme si l'on avait sur le bout de la langue un morceau de papier dont on voudrait se débarrasser. Pour les notes basses la Syllabe (*Dou*) doit remplacer (*Tu*). Dans les passages *Pianos* où le Trombone doit jouer très doux, dans le haut, la prononciation de la Syllabe (*Dou*) doit remplacer celle de la Syllabe (*Tu*).

DES SONS.

Il faut éviter, dans l'émission des Sons, de donner des Coups de gosier à la fin, comme si l'on prononçait (*ta-ha*) cela produit un effet très désagréable. Pour préserver les Elèves de ce défaut il faut exiger qu'ils maintiennent le son sans secousses, et le souffle toujours égal.

DE LA RESPIRATION.

Lorsque le trait que l'on doit faire est un peu long, on fait une grande aspiration afin de pouvoir aller sans peine jusqu'à la fin. Lorsque le trait n'est pas long, on ne prend qu'une petite aspiration, c'est ce qu'on appelle, respiration entière et demie respiration.

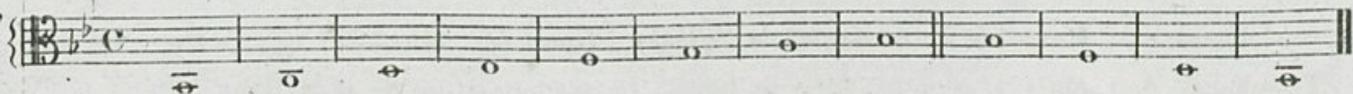
DES DIFFÉRENTES ESPÈCES DE TROMBONNES.

Il y a trois Espèces de Trombones, savoir: 1^o Le *Trombone Alto* en *Mi b*, qu'on n'emploie presque plus aujourd'hui, il est remplacé par le *Trombone Tenor*, en *SI b* (qui est en *Ut* d'après le Diapason.)

2^{do} Le *Trombone Tenor*, et 3^o Le *Trombone Basse*, dont la partie se fait avec le *Trombone Tenor*: Il n'y a donc en définitive qu'une seule Espèce de Trombone qui fasse les trois parties indiquées ci-dessus.

EXEMPLE.

Trombone Alto,
dont on ne se sert
presque plus.



DE L'EMPLI DES TROMBONES.

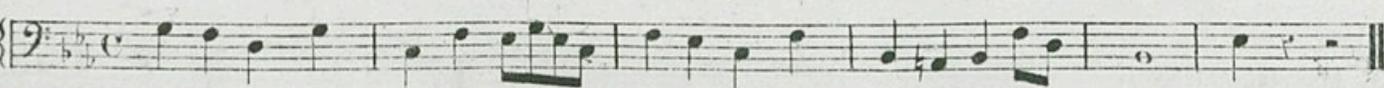
1.^{re} Trombone



2.^d Trombone



3.^e Trombone,
ou Basse.



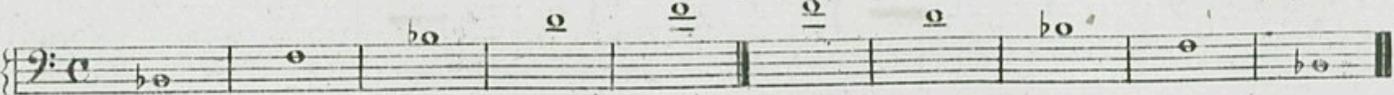
Cette Méthode, dont les Leçons sont variées de manière à parcourir toute l'étendue de l'instrument, peut donc servir à l'enseignement des Trois parties de Trombones.

DU BUT DE CETTE METHODE.

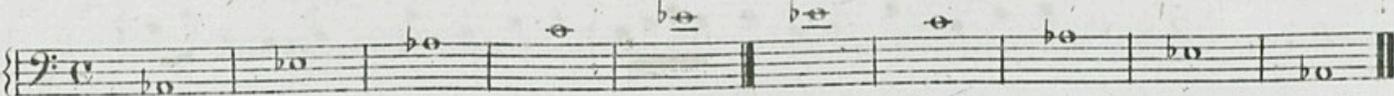
Si j'ai commencé cette Méthode par une Etude approfondie des Bémols, c'est que dans nos Musiques militaires, il est rare que l'on joue des Morceaux avec des Dièzes.

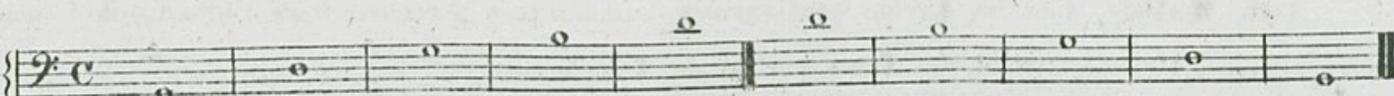
Après la 60.^e Leçon, j'ai donné des Morceaux avec des Dièzes dont l'Etude sera alors plus facile.

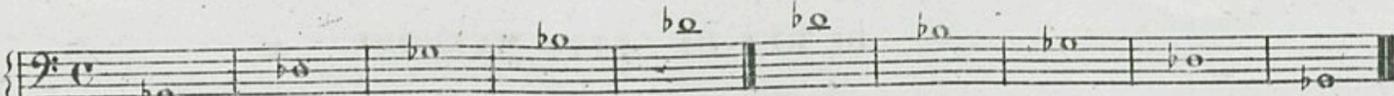
EXERCICES sur toutes les POSITIONS.

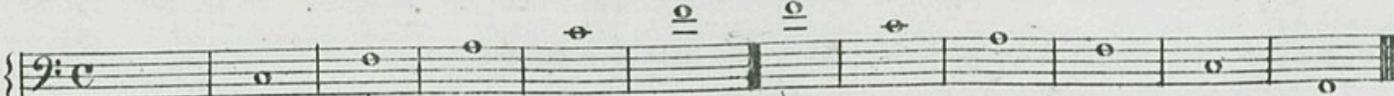
1^{re} Position. 

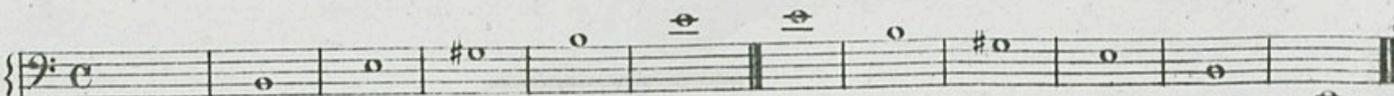
2^{le} Position. 

3^e Position. 

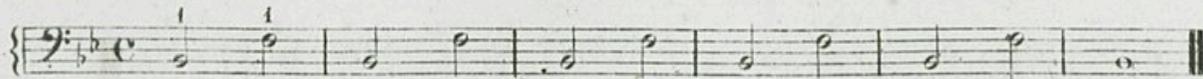
4^e Position. 

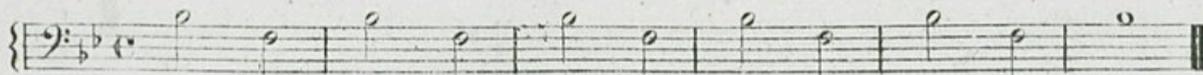
5^e Position. 

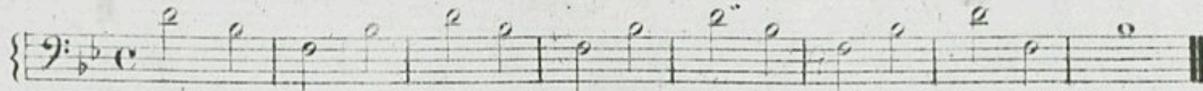
6^e Position. 

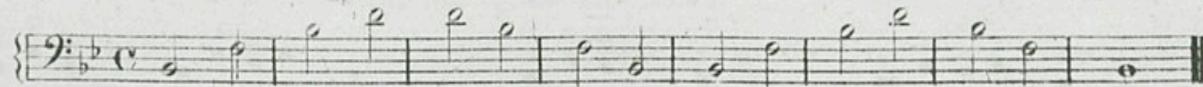
7^e Position. 

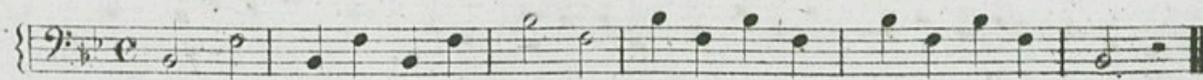
EXERCICES sur la 4.^e POSITION.

N^o1. 

N^o2. 

N^o3. 

N^o4. 

N^o5. 

N^o6. 

EXERCICES sur les 1^{re} 2^e et 3^e POSITIONS.

N^o1. { Bass clef, C major, common time. Notes: G2, A2, B2, A2, G2 | F2, G2, A2, G2, F2 | E2, F2, G2, F2, E2 | D2, E2, F2, E2, D2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 1.

N^o2. { Bass clef, C major, common time. Notes: G2, A2, B2, A2, G2 | F2, G2, A2, G2, F2 | E2, F2, G2, F2, E2 | D2, E2, F2, E2, D2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 1.

N^o3. { Bass clef, C major, common time. Notes: G2, A2, B2, A2, G2 | F2, G2, A2, G2, F2 | E2, F2, G2, F2, E2 | D2, E2, F2, E2, D2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 4.

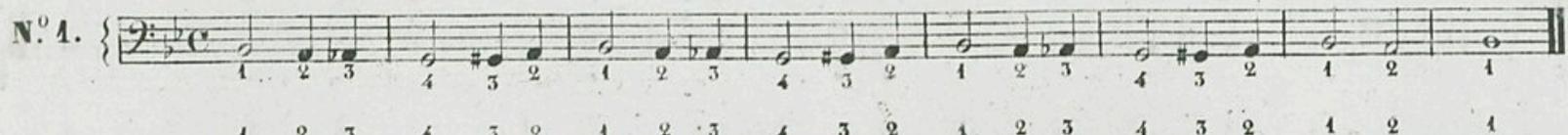
N^o4. { Bass clef, C major, common time. Notes: G2, A2, B2, A2, G2 | F2, G2, A2, G2, F2 | E2, F2, G2, F2, E2 | D2, E2, F2, E2, D2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 1.

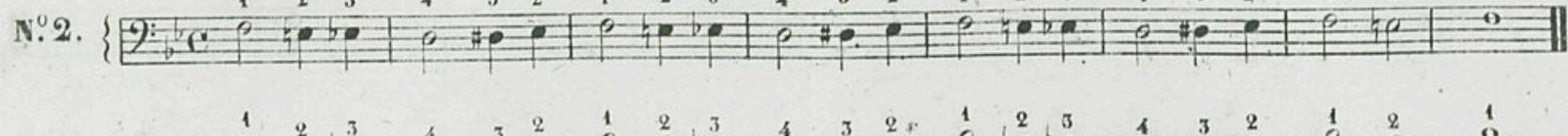
N^o5. { Bass clef, C major, common time. Notes: G2, A2, B2, A2, G2 | F2, G2, A2, G2, F2 | E2, F2, G2, F2, E2 | D2, E2, F2, E2, D2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 1.

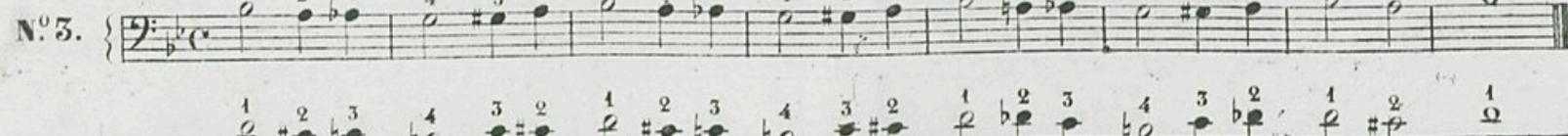
N^o6. { Bass clef, C major, common time. Notes: G2, A2, B2, A2, G2 | F2, G2, A2, G2, F2 | E2, F2, G2, F2, E2 | D2, E2, F2, E2, D2. Fingering: 1 2 3 2 1 1 2 3 2 1 1 2 3 2 1 1 2 3 2 1.

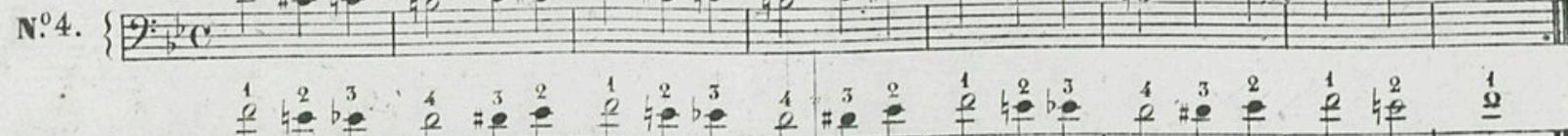
N^o7. { Bass clef, C major, common time. Notes: G2, A2, B2, A2, G2 | F2, G2, A2, G2, F2 | E2, F2, G2, F2, E2 | D2, E2, F2, E2, D2. Fingering: 1 2 3 2 1 1 1 1 1 1 2 3 2 1 1 1 1 1 1 1 2 1 2 1.

EXERCICES sur les 1^{re}, 2^e, 3^e et 4^e POSITIONS.

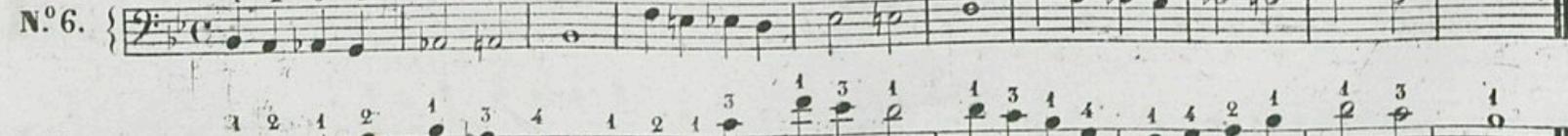
N^o 1. 

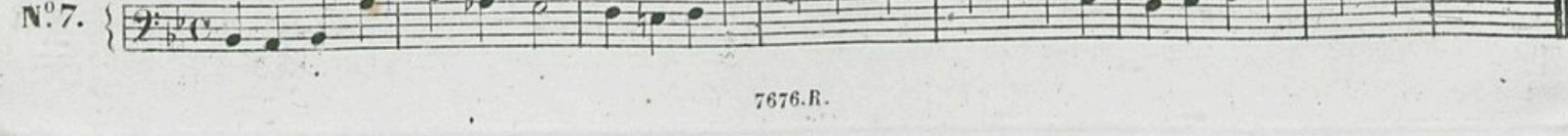
N^o 2. 

N^o 3. 

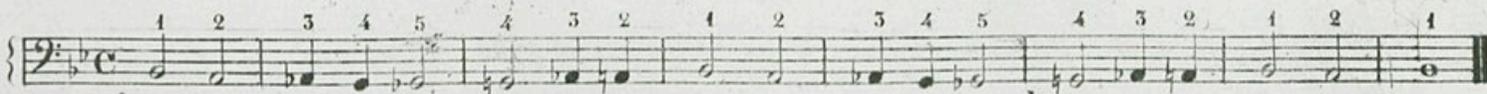
N^o 4. 

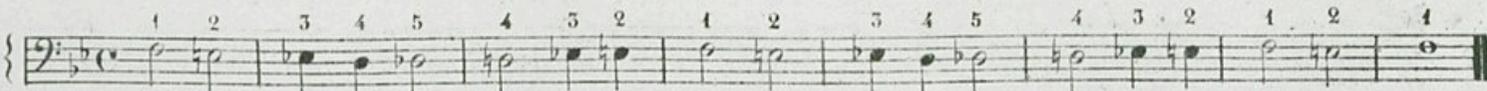
N^o 5. 

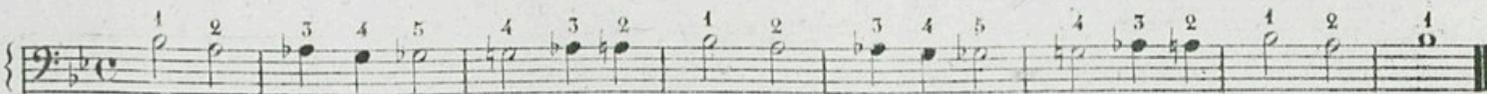
N^o 6. 

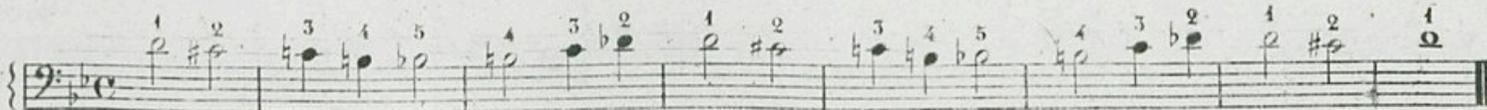
N^o 7. 

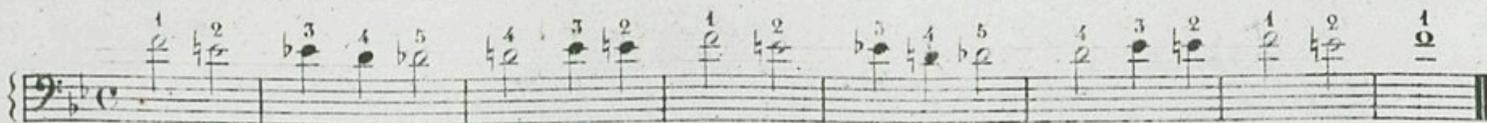
EXERCICES sur les 1^{re} 2^e 3^e 4^e et 5^e POSITIONS.

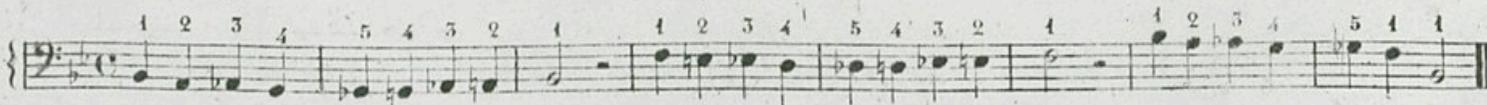
N^o 1. 

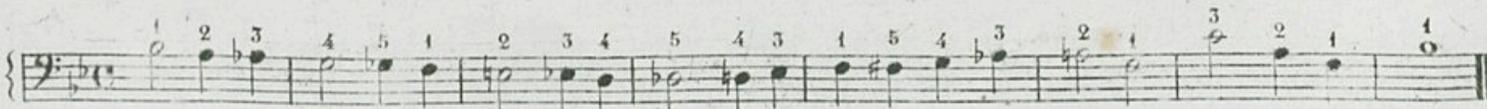
N^o 2. 

N^o 3. 

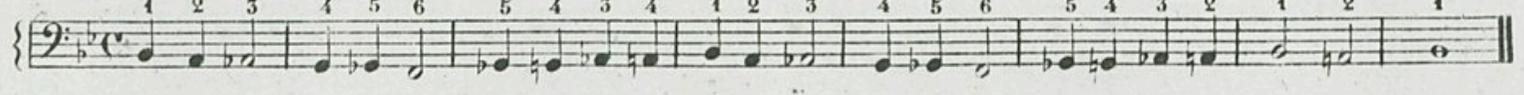
N^o 4. 

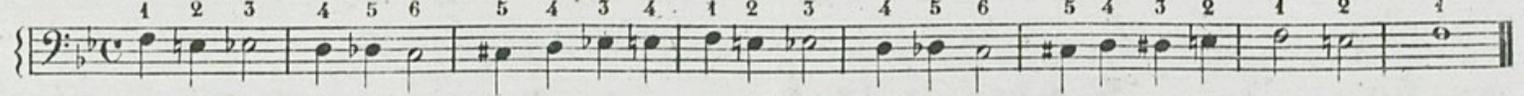
N^o 5. 

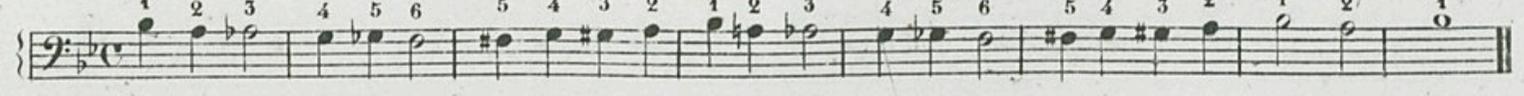
N^o 6. 

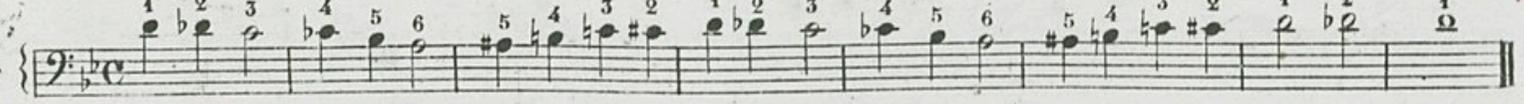
N^o 7. 

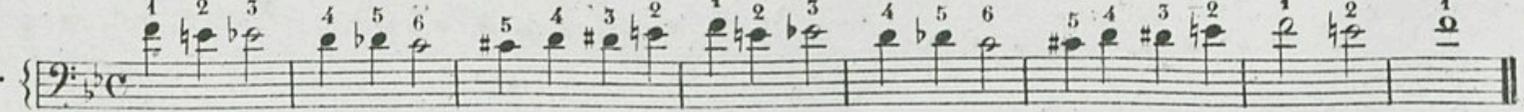
EXERCICES sur les 1^{re} 2^e 3^e 4^e 5^e et 6^e POSITIONS.

N^o 1. { 
A single bass clef staff in C major with a common time signature. The exercise consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. Above the staff, the fingering sequence is: 1 2 3 4 5 6 5 4 3 4 1 2 3 4 5 6 5 4 3 2 1 2 4.

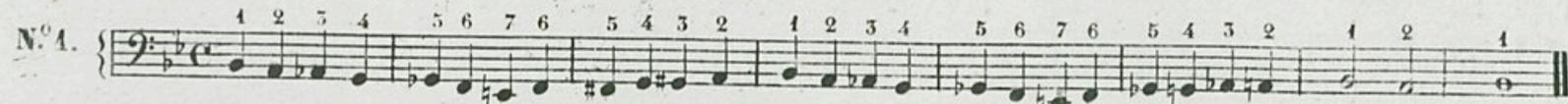
N^o 2. { 
A single bass clef staff in C major with a common time signature. The exercise consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. Above the staff, the fingering sequence is: 1 2 3 4 5 6 5 4 3 4 1 2 3 4 5 6 5 4 3 2 1 2 4.

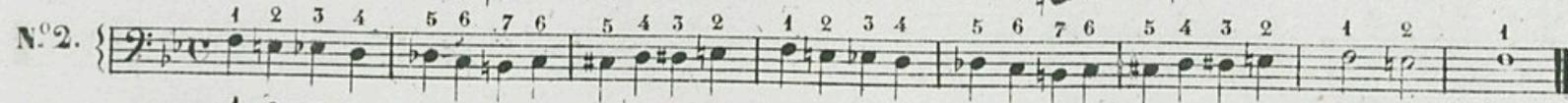
N^o 3. { 
A single bass clef staff in C major with a common time signature. The exercise consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. Above the staff, the fingering sequence is: 1 2 3 4 5 6 5 4 3 2 1 2 3 4 5 6 5 4 3 2 1 2 4.

N^o 4. { 
A single bass clef staff in C major with a common time signature. The exercise consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. Above the staff, the fingering sequence is: 1 2 3 4 5 6 5 4 3 2 1 2 3 4 5 6 5 4 3 2 1 2 4.

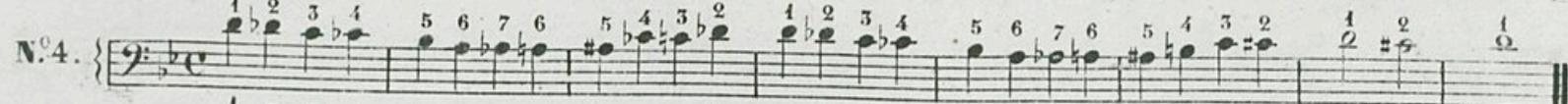
N^o 5. { 
A single bass clef staff in C major with a common time signature. The exercise consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. Above the staff, the fingering sequence is: 1 2 3 4 5 6 5 4 3 2 1 2 3 4 5 6 5 4 3 2 1 2 4.

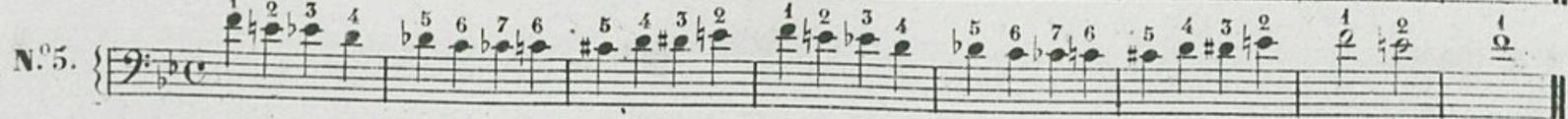
EXERCICES sur les 1^{re} 2^{de} 3^{de} 4^{de} 5^{de} 6^{de} et 7^{de} POSITIONS.

N^o 1. 

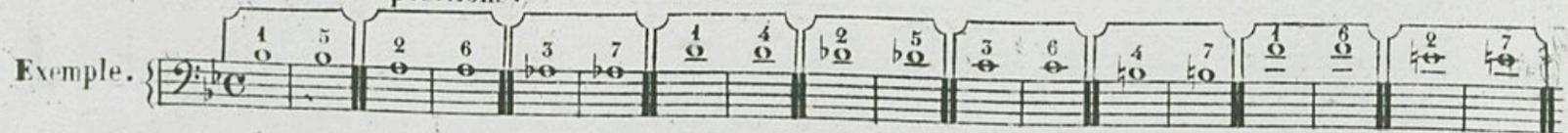
N^o 2. 

N^o 3. 

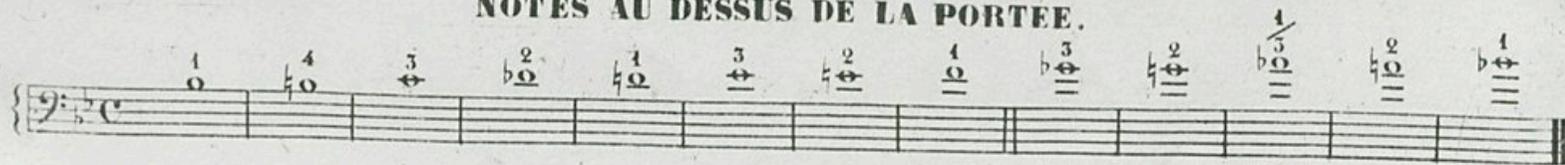
N^o 4. 

N^o 5. 

(Nota.) Il faut que l'Elève fasse bien attention qu'il y a plusieurs notes qui peuvent se faire à différentes positions.

Exemple. 

NOTES AU DESSUS DE LA PORTÉE.



GAMMES avec des BEMOLS.

N^o 1. en *Fa*.
 6 4 2 1 6 4 2 1 1 4 2 1 3 1 2 1

N^o 2. en *Si b*.
 1 6 4 3 1 4 2 1 1 2 4 1 3 4 6 1 2 4 6 1

N^o 3. en *Mi b*.
 5 1 4 3 1 3 3 1 3 1 3 4 1 3 4 6 1 3

N^o 4. en *La b*.
 1 6 5 3 1 4 3 3 4 1 3 5 6 1 3 4 6 1 3

N^o 5. en *Re b*.
 5 1 3 5 5 6 4 1 3 5 5 3 1 6 5

N^o 6. en *Sol b*.
 5 3 1 7 5 3 1 5 3 1 4 2

7676. R. Fin.

(en Do b.)

N^o 7. {
 Musical notation for exercise N°7, top staff. Bass clef, common time, key signature of two flats. Notes are half notes with fingerings: 7, 5, 3, 2, 5, 3, 1, 4.

Musical notation for exercise N°7, bottom staff. Bass clef, common time, key signature of two flats. Notes are half notes with fingerings: 4, 1, 3, 5, 2, 3, 5, 7, 7, 1, 5, 7.

Fin.

(en Do.)

N^o 8. {
 Musical notation for exercise N°8, top staff. Bass clef, common time, key signature of one flat. Notes are half notes with fingerings: 4, 2, 1, 4, 2, 4, 3, 3, 4, 2, 4, 1, 2, 4, 6.

Musical notation for exercise N°8, bottom staff. Bass clef, common time, key signature of one flat. Notes are half notes with fingerings: 4, 2, 1, 4, 2, 4, 3, 3, 4, 2, 4, 1, 2, 4, 6.

Fin.

INTERVALLES.

(Unissons.)

N^o 1. {
 Musical notation for exercise N°1, top staff. Bass clef, common time, key signature of two flats. Notes are quarter notes in pairs with fingerings: 5 3, 1 1, 4 4, 2 2, 1, 1 1, 2 2, 4 4, 1 1, 3 3, 4 4, 6 6, 1.

Musical notation for exercise N°1, bottom staff. Bass clef, common time, key signature of two flats. Notes are quarter notes in pairs with fingerings: 1 1, 6 6, 4 4.

Fin.

(Secondes.)

N^o 2. {
 Musical notation for exercise N°2, top staff. Bass clef, common time, key signature of two flats. Notes are quarter notes in pairs with fingerings: 4 3, 5 1, 1 4, 4 2, 2 1, 1, 1 2, 2 4, 4 1, 1 3, 3 4, 4 6, 6 1, 1.

Musical notation for exercise N°2, bottom staff. Bass clef, common time, key signature of two flats. Notes are quarter notes in pairs with fingerings: 1 6, 6 4.

Fin.

(Tierces.)

N^o 3. {
 Musical notation for exercise N°3, top staff. Bass clef, common time, key signature of two flats. Notes are quarter notes in pairs with fingerings: 6 3, 4 1, 3 4, 1 2, 4 1, 2, 3, 1, 1 1, 3 3, 1 1, 1 1, 1 1.

Musical notation for exercise N°3, bottom staff. Bass clef, common time, key signature of two flats. Notes are quarter notes in pairs with fingerings: 5 3, 1 1, 1 1, 3 2, 1 4, 2 1, 4 3, 1 4, 3 6, 4 1, 6 2, 1 1, 1 4, 2 6, 1.

Fin.

(Quartes.)

N^o.4.

(Quintes.)

N^o.5.

(Sixtes.)

N^o.6.

(Septièmes.)

N^o.7.

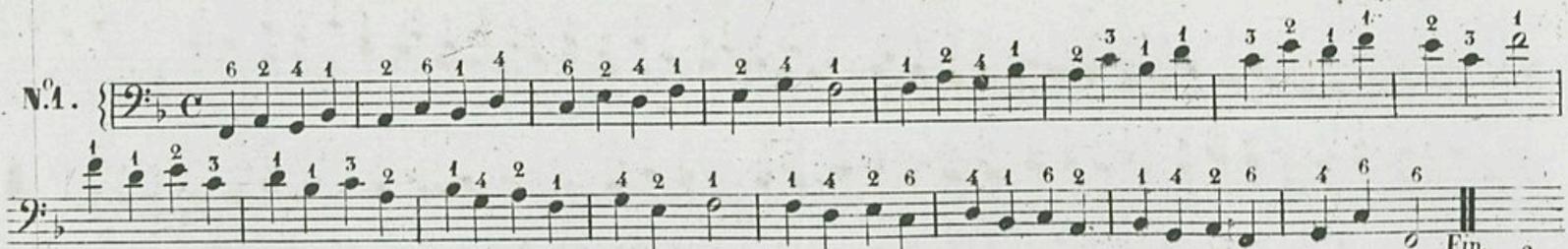
(Octaves.)

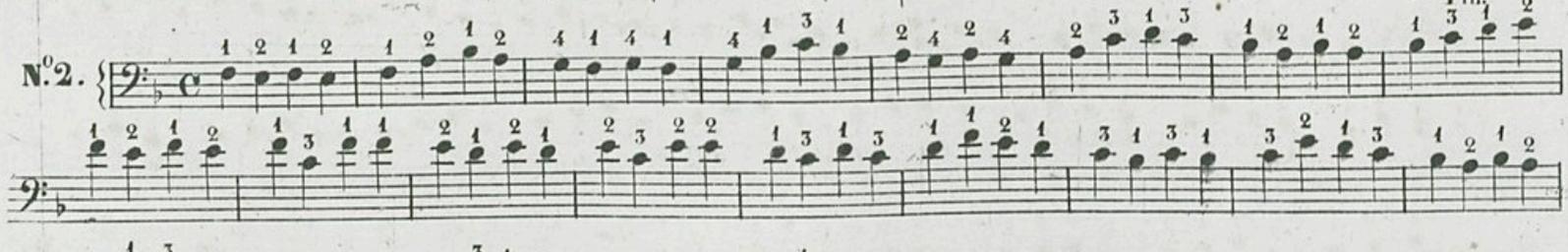
N^o.8.

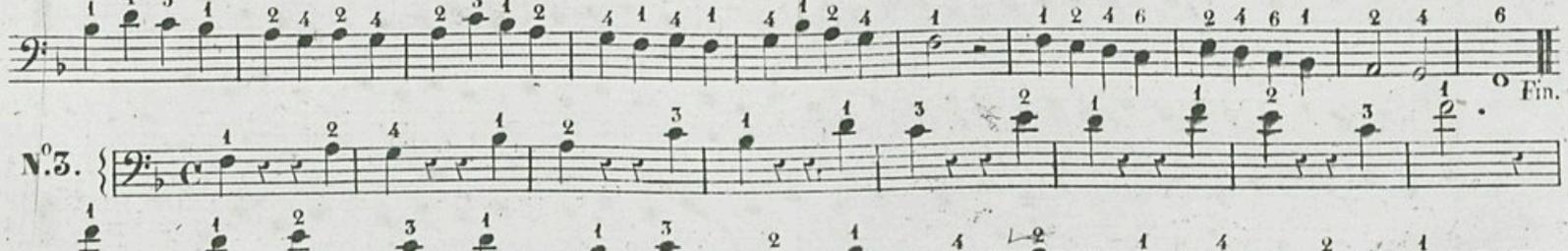
(Résumé des Intervalles.)

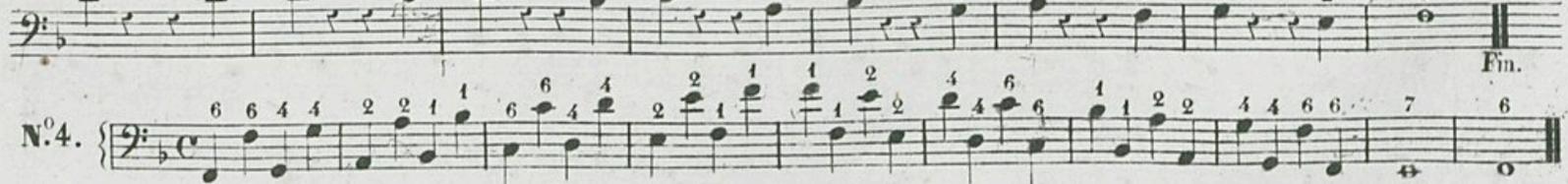
N^o.9.

GAMMES en FA .

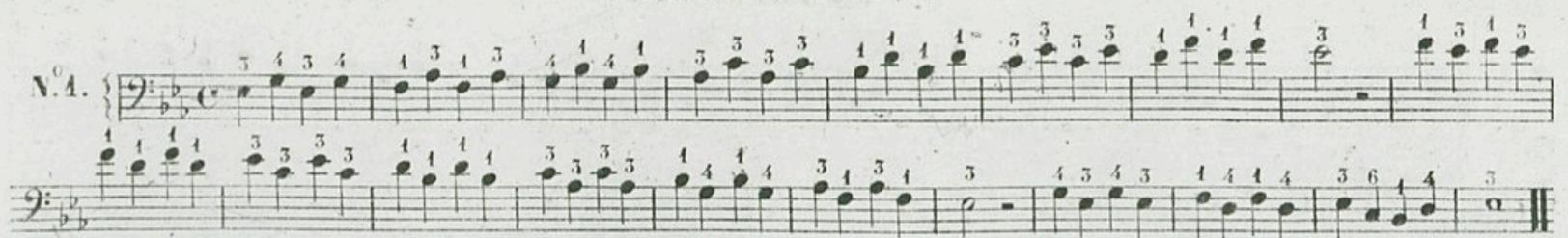
N^o1. 

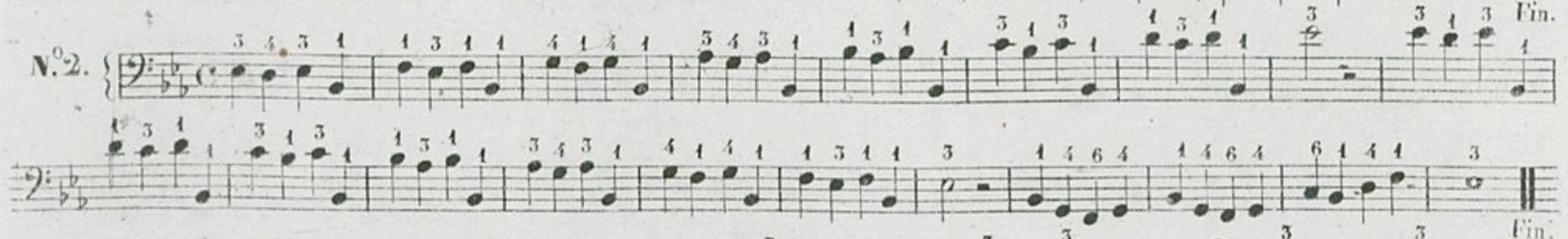
N^o2. 

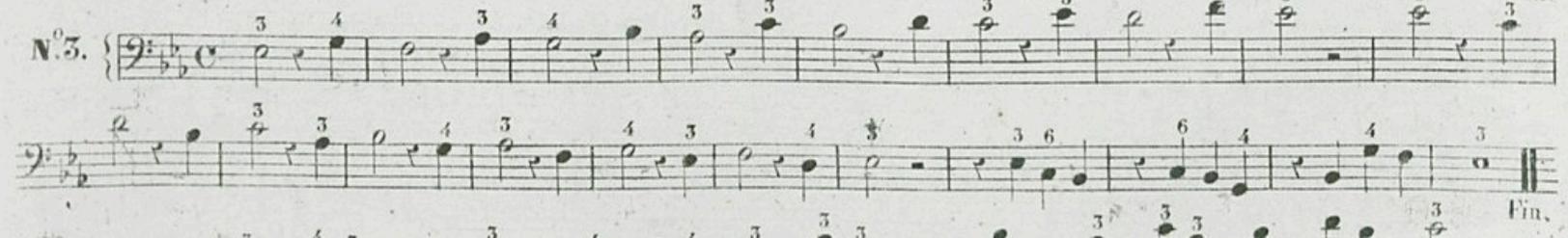
N^o3. 

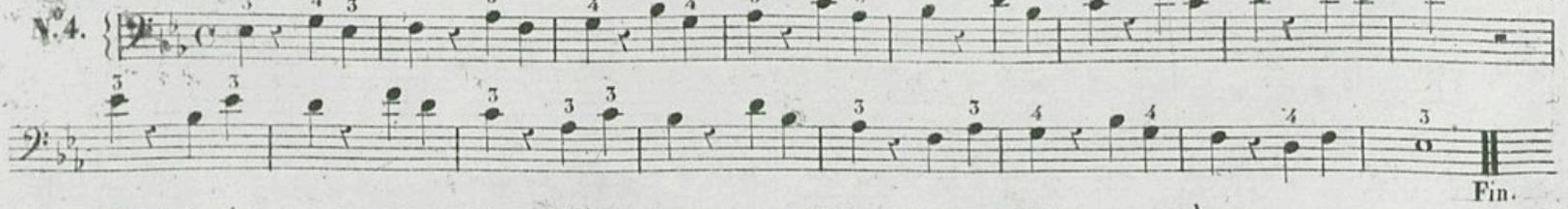
N^o4. 

GAMMES en MI b.

N^o.1. 

N^o.2. 

N^o.3. 

N^o.4. 

J'ai laissé toutes les Notes de la 1.^{ve} Position sans chiffres, pour habituer les Elèves.

GAMMES en LA b.

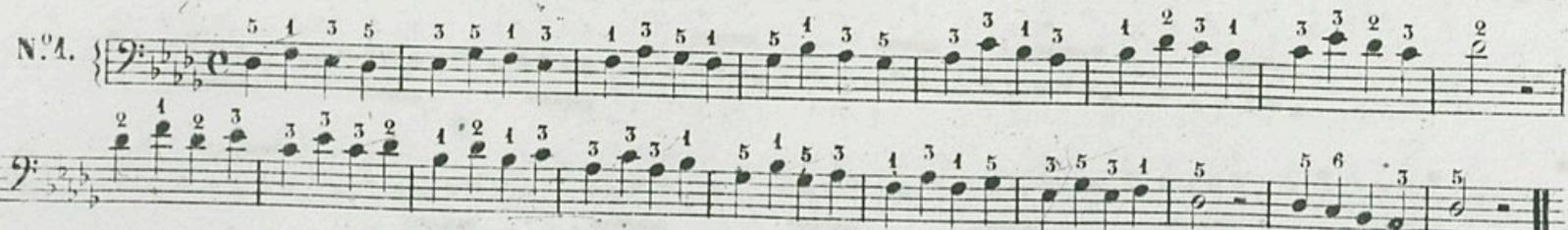
N^o 1. Fin.

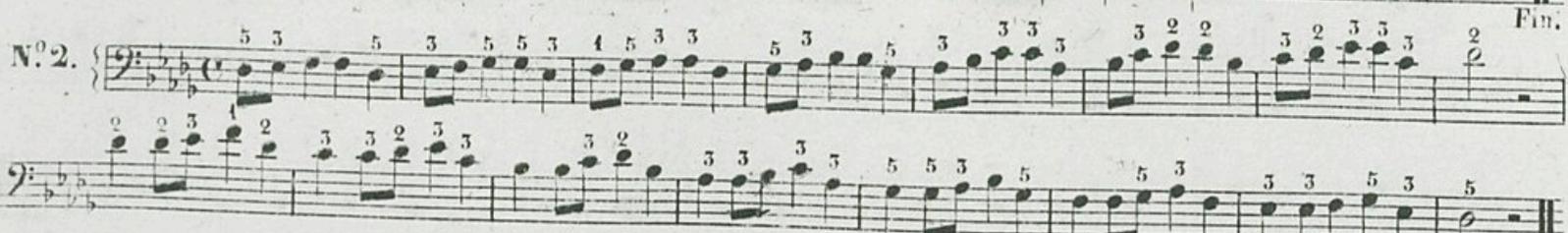
N^o 2. Fin.

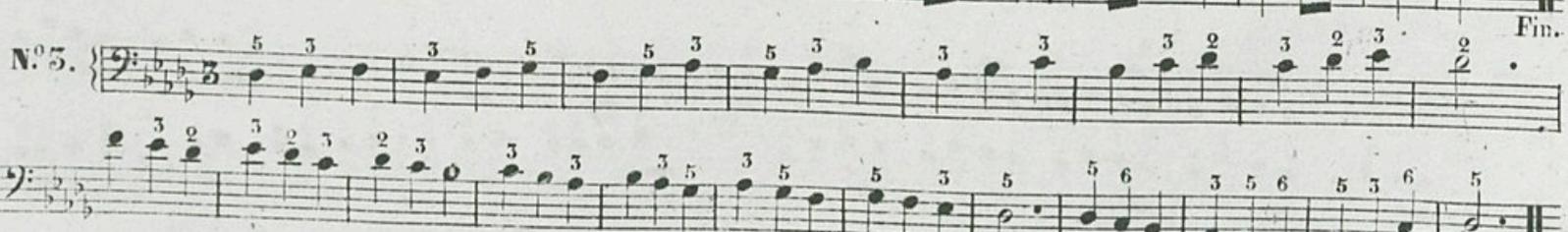
N^o 3. Fin.

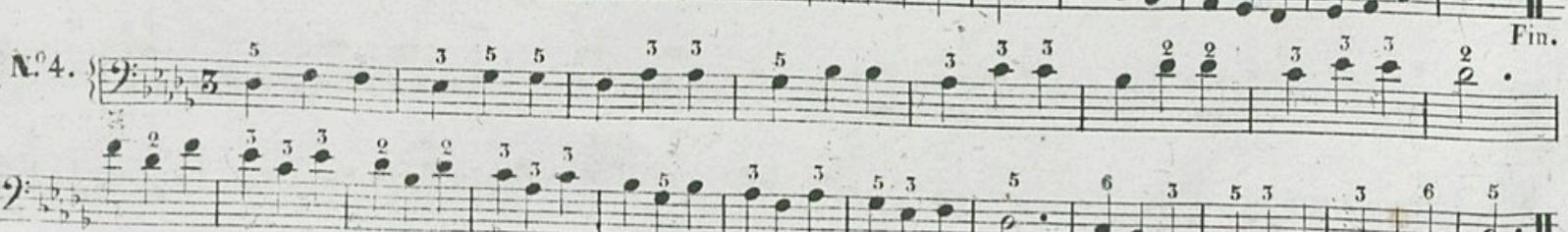
N^o 4. Fin.

GAMMES en RÉ b.

N^o1. 

N^o2. 

N^o5. 

N^o4. 

GAMMES en SOL b.

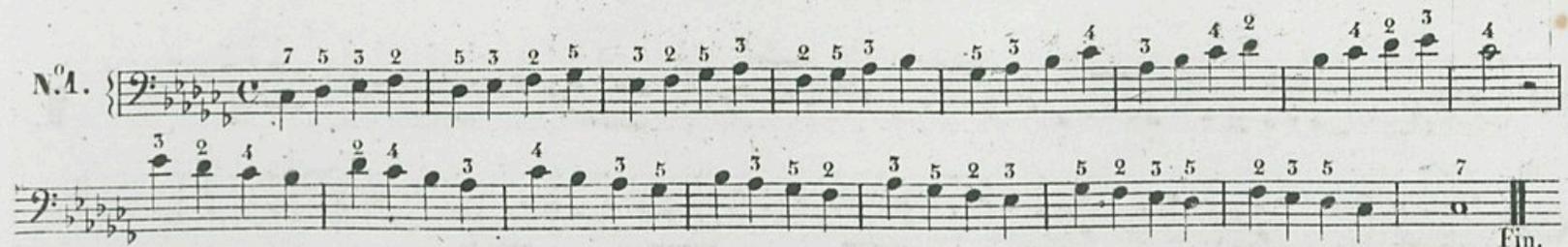
N^o 1.

N^o 2.

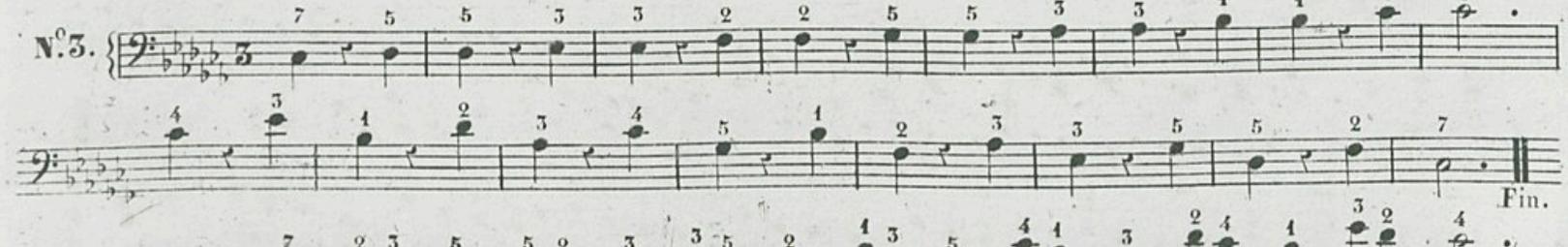
N^o 3.

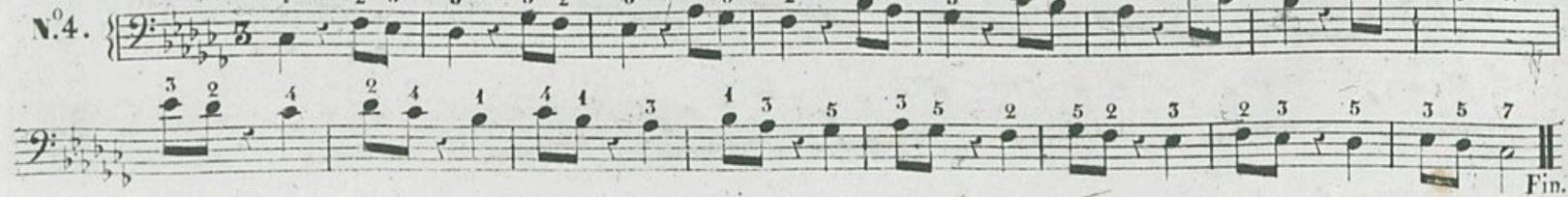
N^o 4.

GAMMES en UT b.

N^o1. 

N^o2. 

N^o3. 

N^o4. 

GAMMES en UT ou DO ♭.

N^o1. { Bass clef, C time signature. Notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. Fingering: 6, 4, 2, 1, 3, 2, 4, 3, 4, 2, 4, 1, 2, 4, 6. Ends with 'Fin.' and a repeat sign.

N^o2. { Bass clef, C time signature. Notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. Fingering: 6, 2, 4, 1, 2, 4, 1, 2, 4, 4, 2, 3, 4, 1/4, 5. Ends with 'Fin.' and a repeat sign.

N^o3. { Bass clef, 3/4 time signature. Notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. Fingering: 2, 3, 1, 4, 3, 2, 4, 4, 2, 1, 4, 2, 1, 4, 6. Ends with 'Fin.' and a repeat sign.

N^o4. { Bass clef, 2/4 time signature. Notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. Fingering: 6, 4, 2, 4, 4, 2, 1, 2, 2, 1, 4, 4, 1, 4, 2, 3, 4, 2, 4, 1, 2, 4, 3, 2, 4, 5, 1, 1, 2, 1, 3. Ends with 'Fin.' and a repeat sign.

CENT LEÇONS, OU EXERCICES DANS TOUS LES TONS.

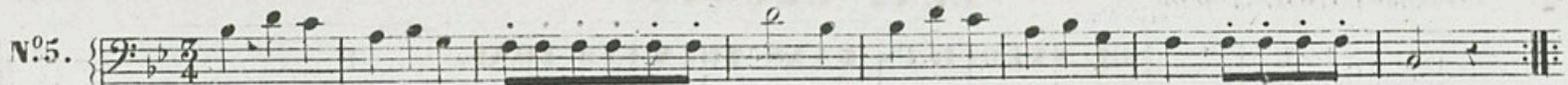
En SI b.

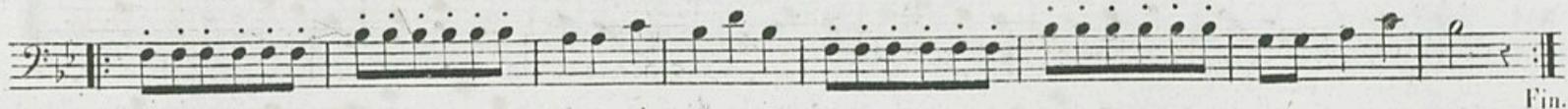
N^o1. Fin.

N^o2. Fin.

N^o3. Fin.

N^o4. Fin.

N^o.5. 



Fin.

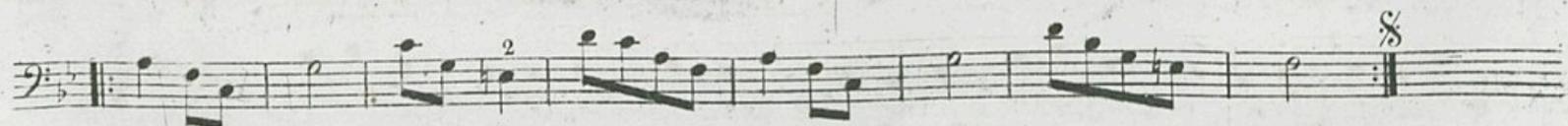
N^o.6. 



Fin.

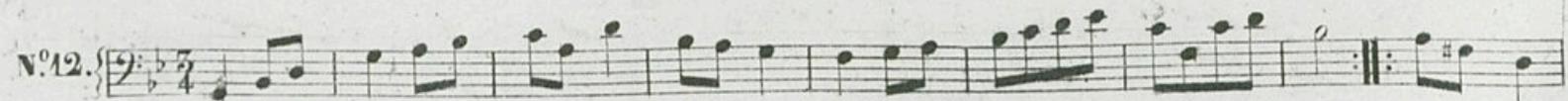
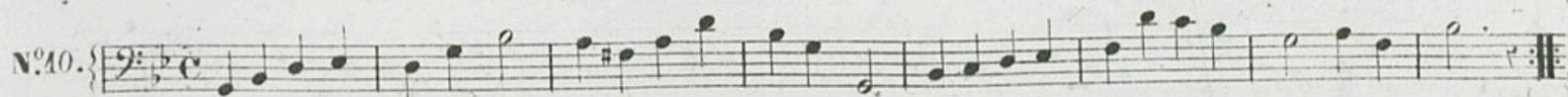
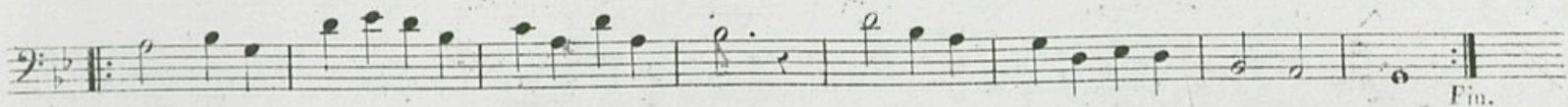
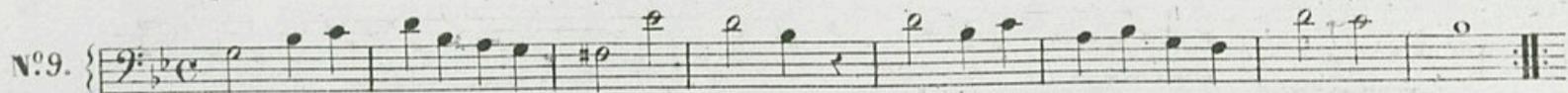
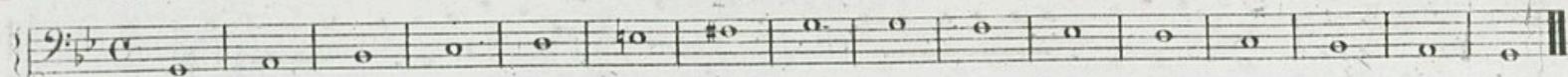
N^o.7. 

N^o.8. 

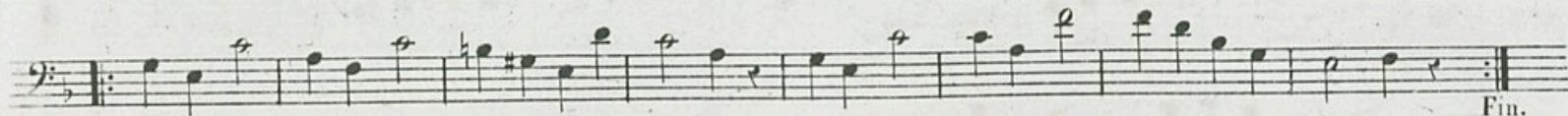
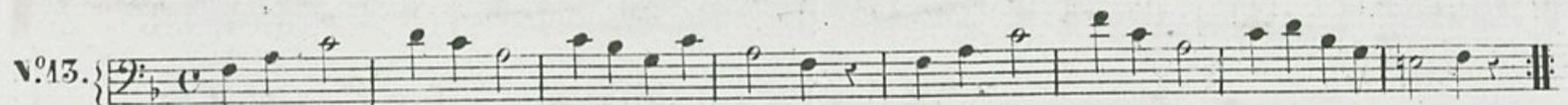


Fin.

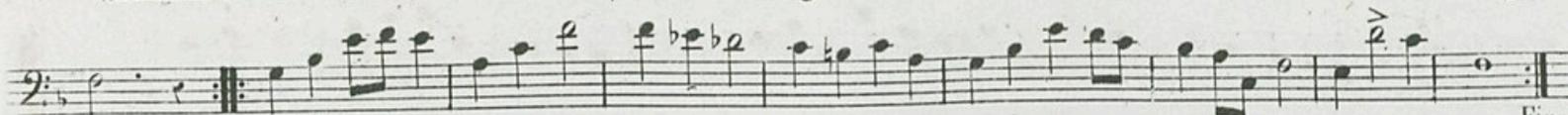
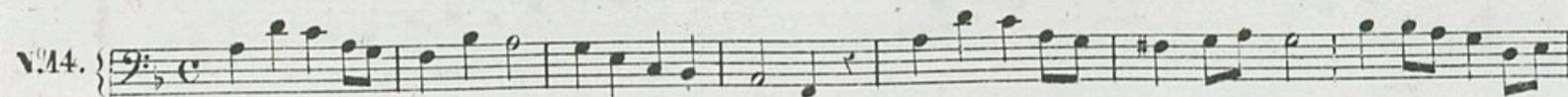
Gamme en SOL mineur.



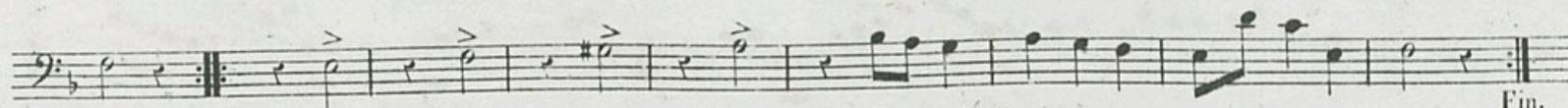
LEÇONS en FA.



Fin.



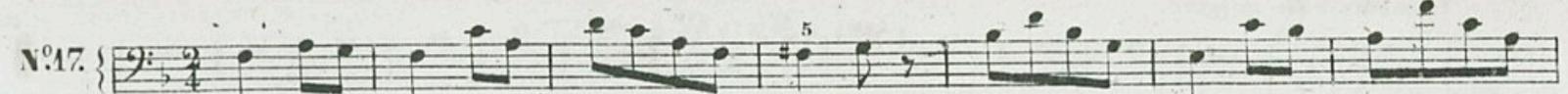
Fin.



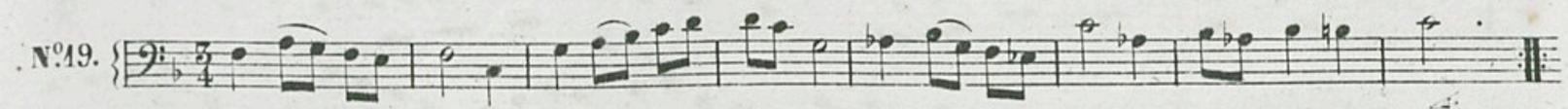
Fin.



Fin.

N^o17. {   Fin.

N^o18. {   Fin.

N^o19. {   Fin.

N^o20. {   Fin.

Gamme en Ré mineur.

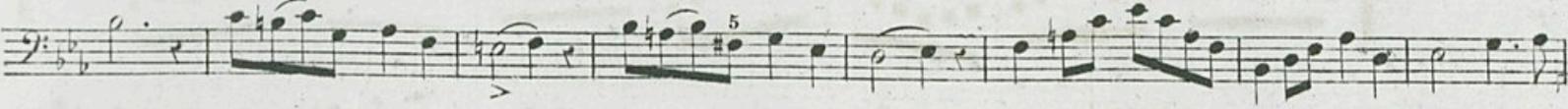
N^o 21.

N^o 22.

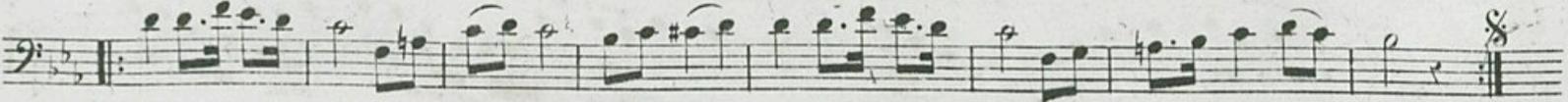
N^o 23.

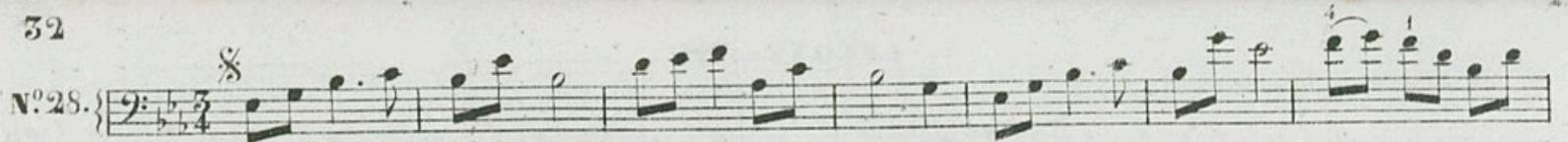
N^o 24.

LEÇONS en MI b.

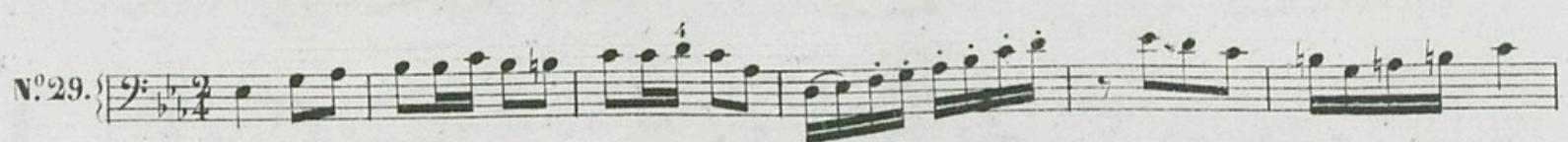
N^o 25.    Fin.

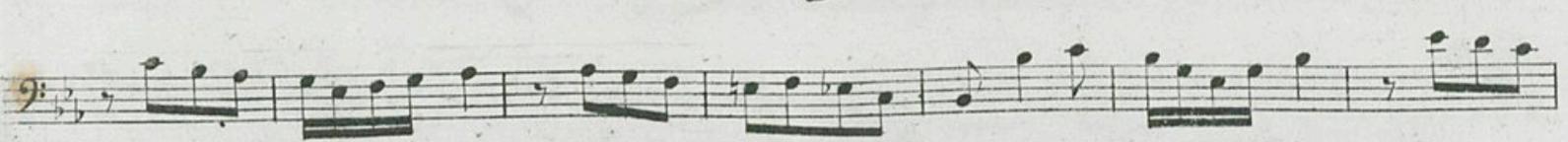
N^o 26.   Fin.

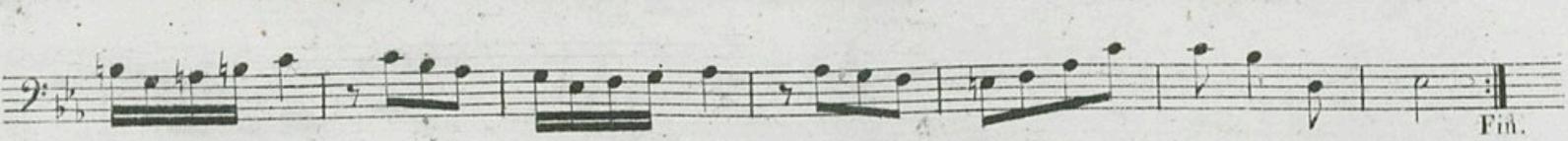
N^o 27.   Fin.

N^o 28. 

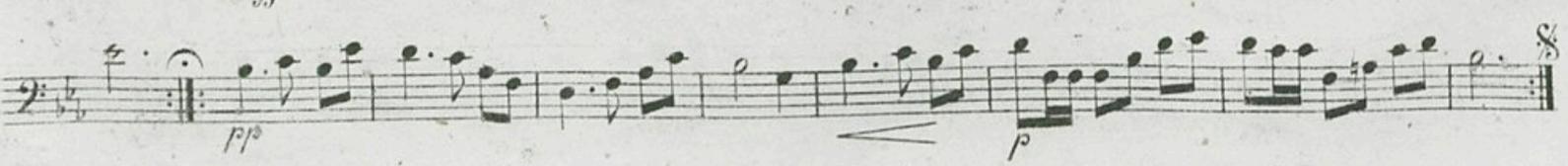
Fin. 

N^o 29. 

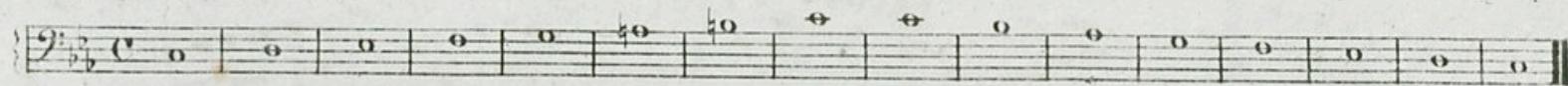




N^o 30. 

pp 

Gamme en UT mineur.



LEÇONS en LA b.

N^o34. { Bass clef, 2 flats, 2/4 time signature. Musical notation with slurs and accents. Ends with a double bar line and repeat dots.

Musical notation for exercise 34, second line. Ends with a double bar line and the word "Fin." below it.

N^o35. { Bass clef, 2 flats, common time signature. Musical notation with slurs and accents. Ends with a double bar line and repeat dots, and the word "Fin." below it.

Musical notation for exercise 35, second line. Ends with a double bar line and repeat dots.

N^o36. { Bass clef, 2 flats, 2/4 time signature. Musical notation with slurs and accents. Ends with a double bar line and repeat dots, and the word "Fin." below it.

Musical notation for exercise 36, second line. Includes triplets and slurs. Ends with a double bar line and repeat dots.

N^o 57. §
Bass clef, 2/4 time signature. The piece consists of a single line of music with a repeat sign at the end. The word "Fin." is written below the final bar.

Bass clef, 2/4 time signature. The piece consists of a single line of music with a repeat sign at the end.

N^o 58. §
Bass clef, 3/8 time signature. The piece consists of a single line of music with a repeat sign at the end.

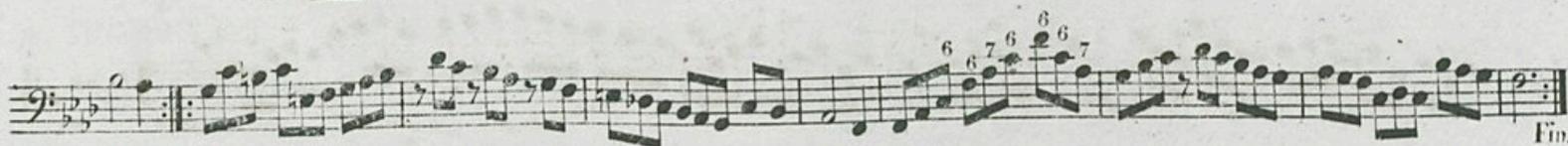
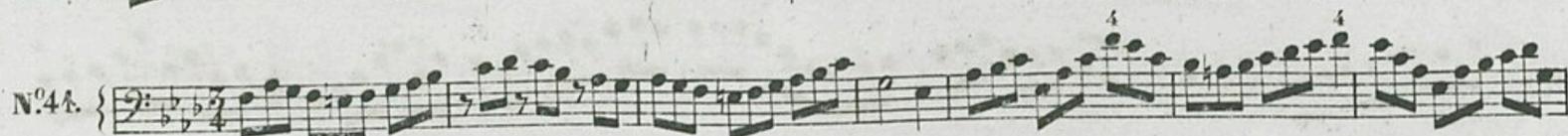
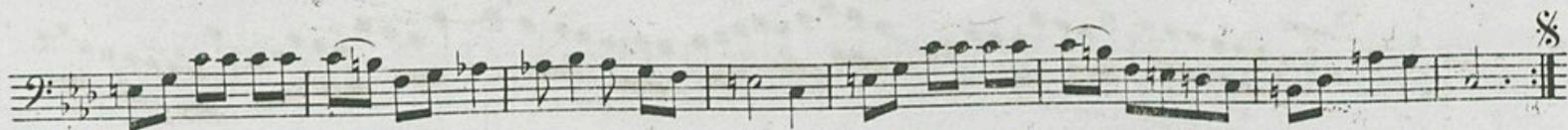
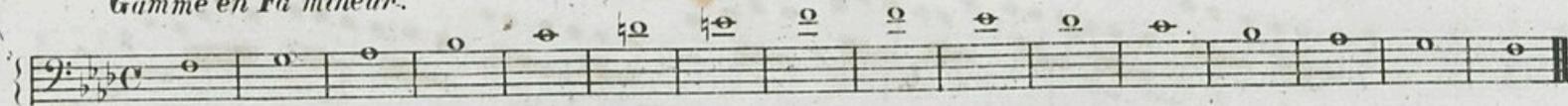
Bass clef, 3/8 time signature. The piece consists of a single line of music with a repeat sign at the end. The word "Fin." is written below the final bar.

Bass clef, 3/8 time signature. The piece consists of a single line of music with a repeat sign at the end. The first ending is marked "1^{re} f." and the second ending is marked "2^{de} f.".

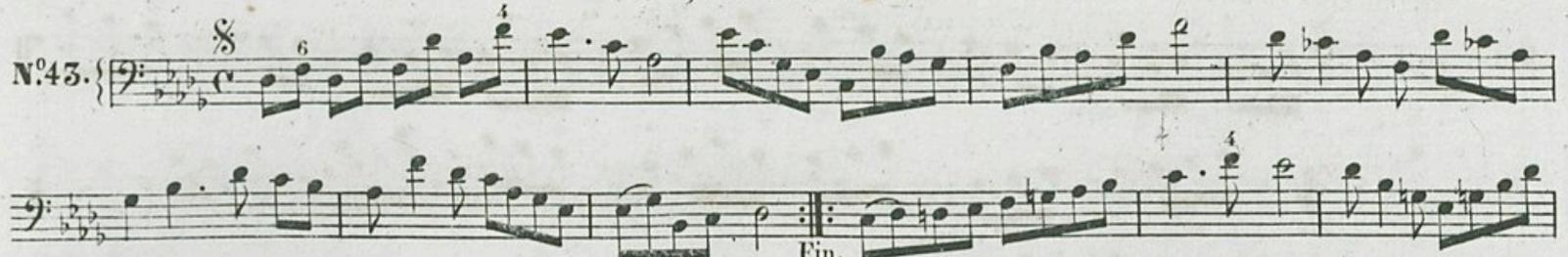
N^o 59. §
Bass clef, 3/8 time signature. The piece consists of a single line of music with a repeat sign at the end.

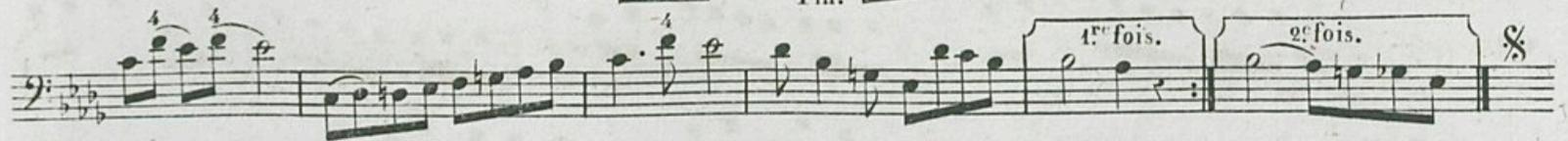
Bass clef, 3/8 time signature. The piece consists of a single line of music with a repeat sign at the end. The word "Fin." is written below the final bar.

Gamme en Fa mineur.

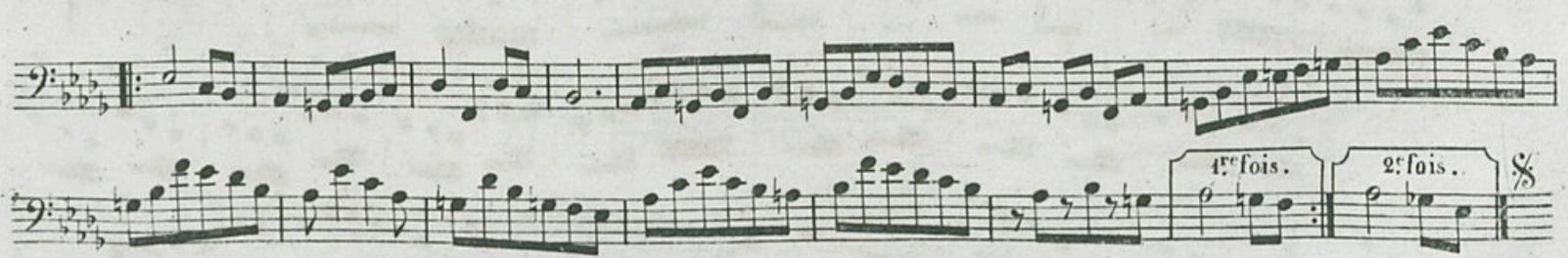


LEÇONS en RÉ b.

N^o43. 



N^o44. 

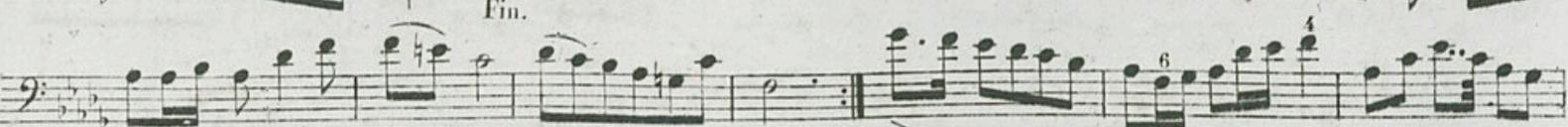


N^o45. 

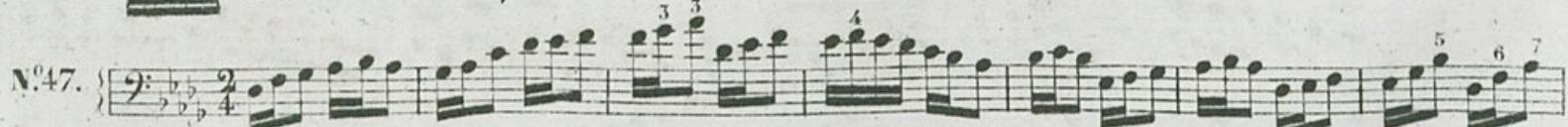
Fin. 

N^o46. 

Fin. 



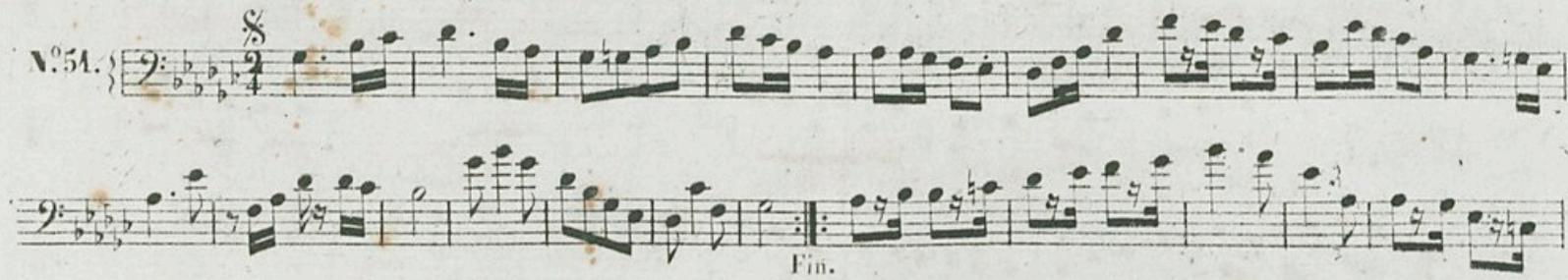


N^o47. 

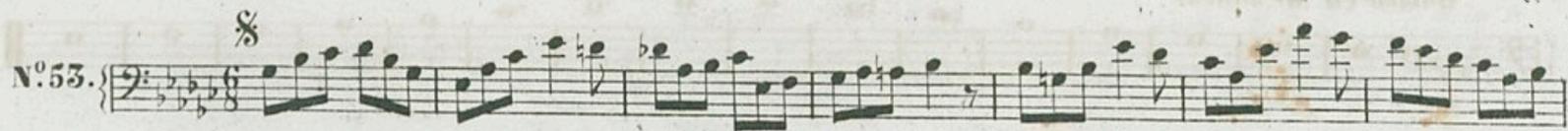


Fin.

LEÇONS en SOL b.

N^o 51. 

N^o 52. 

§
Nº 53. 

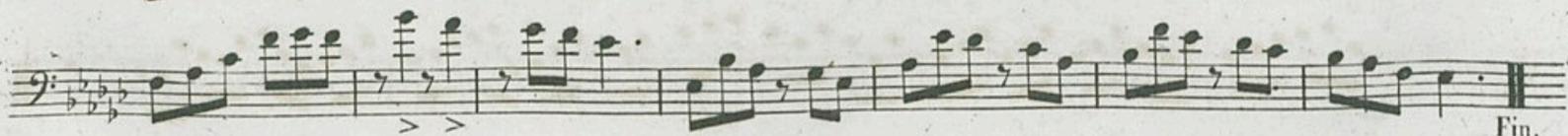
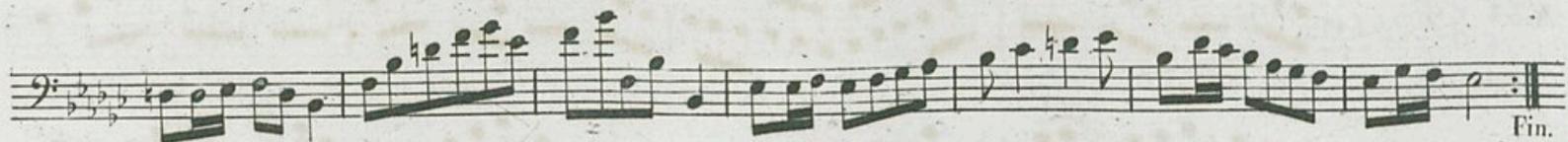
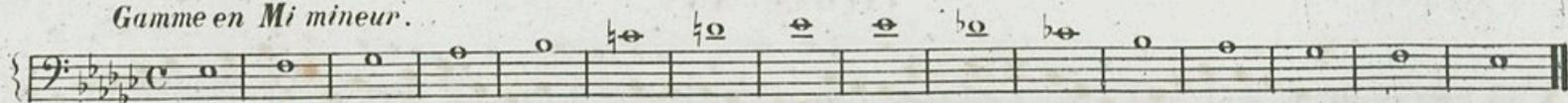

Fin.

Nº 54. 

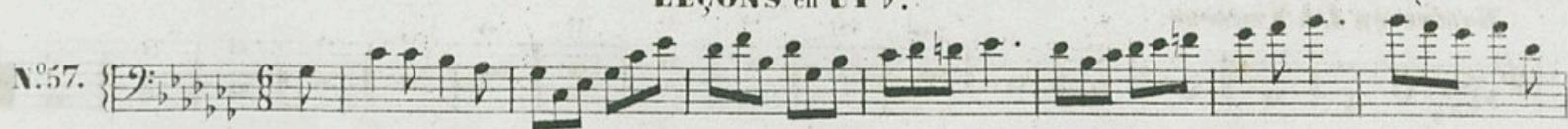


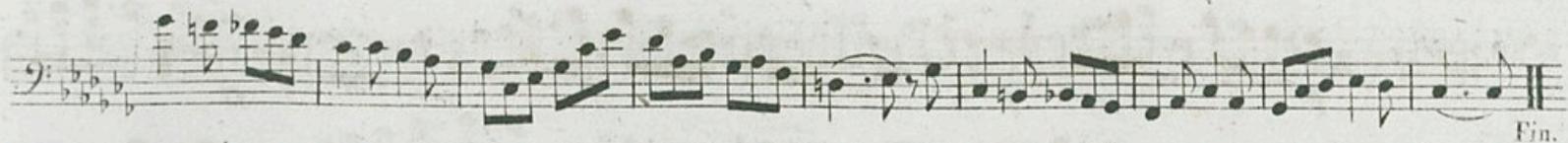



Fin.

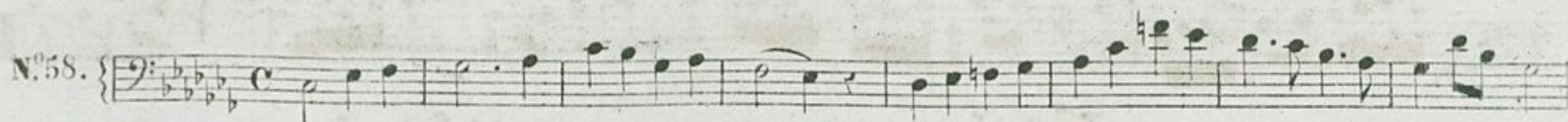
Gamme en Mi mineur.

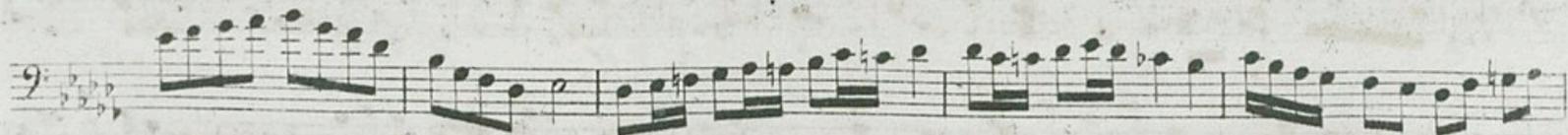
LEÇONS en UT b.

N^o57. 

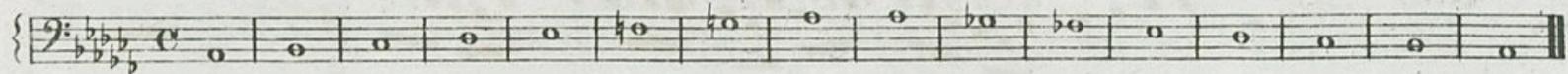


Fin.

N^o58. 



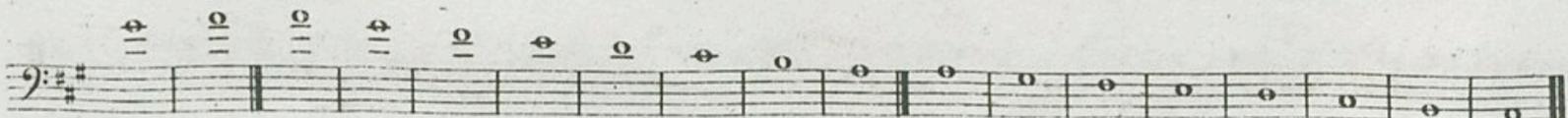
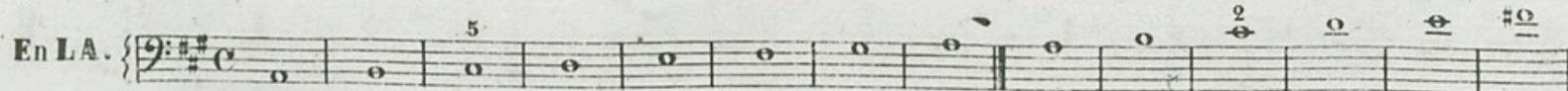
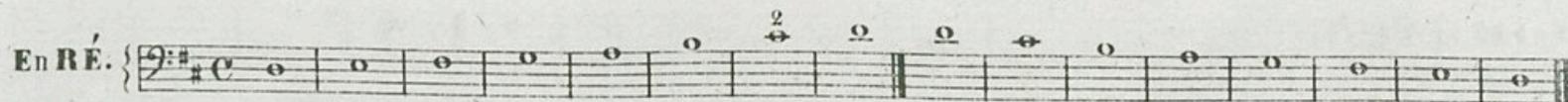
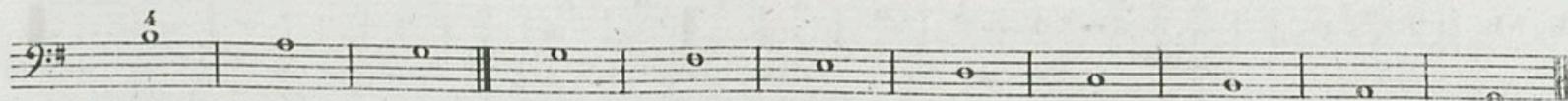
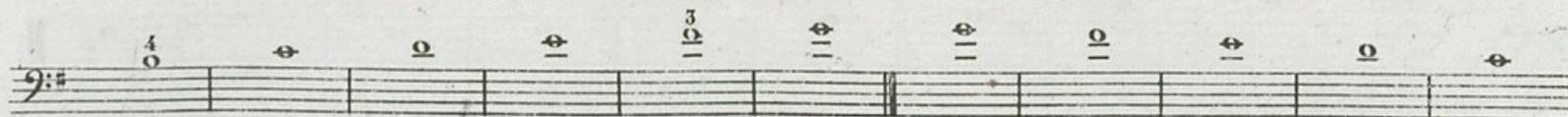
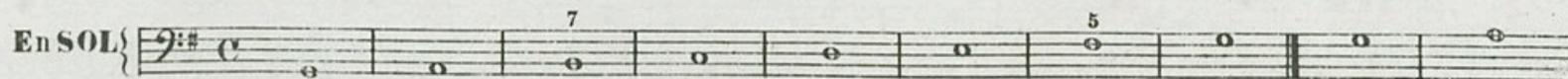
Fin.

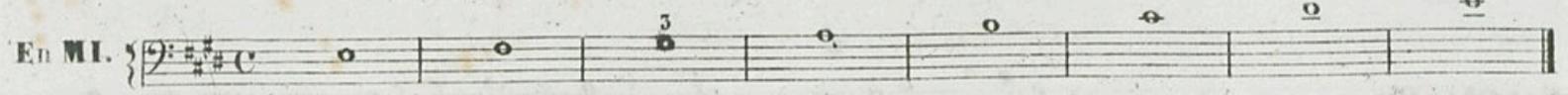
Gamme en LA \flat mineur.

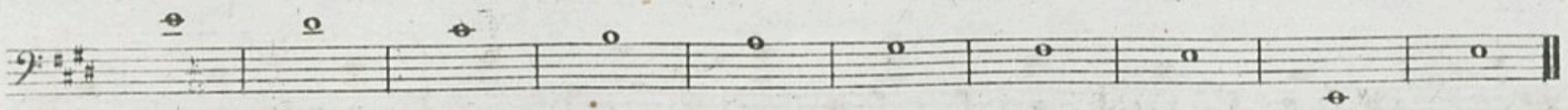
N^o.59.

N^o.60.

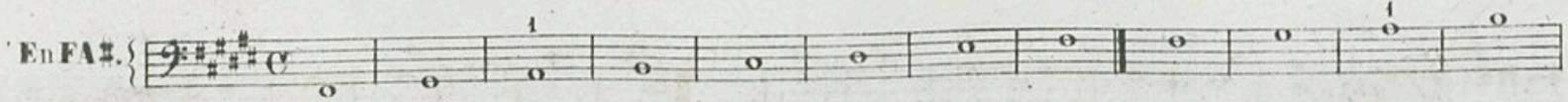
GAMMES AVEC DES DIÈZES.

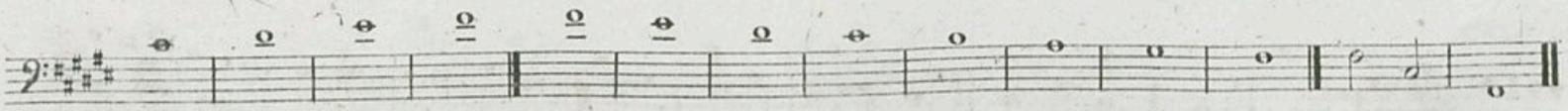


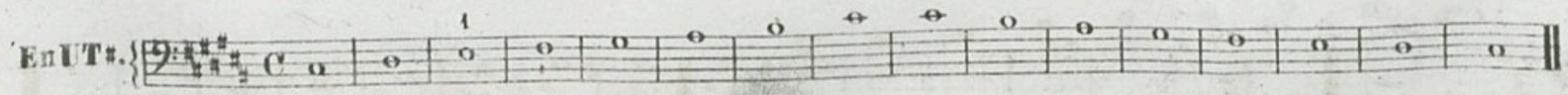
En MI. { 



En SI. { 

En FA# { 



En UT# { 

N^o63. §

Fin.

Trio. §

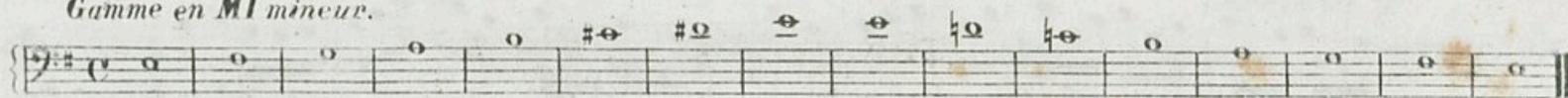
D.C.

N^o64. §

Fin.

Trio. §

D.C.

Gamme en MI mineur.

N^o.67. *§ Sol majeur.*

Fin.

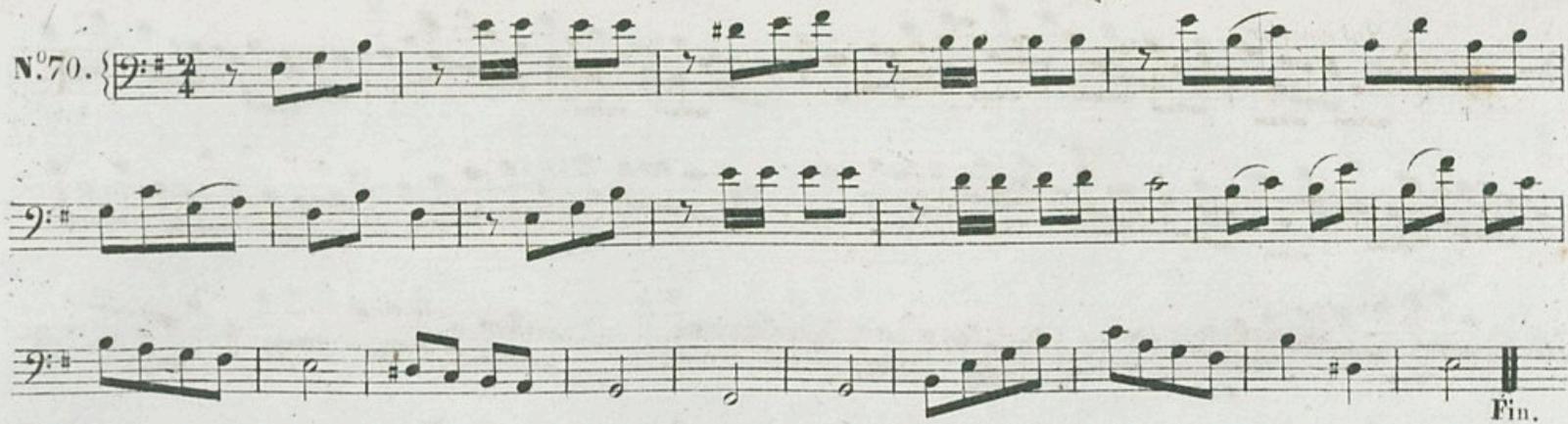
N^o.68. *§ Sol majeur.*

Fin.

Gamme en MI mineur.

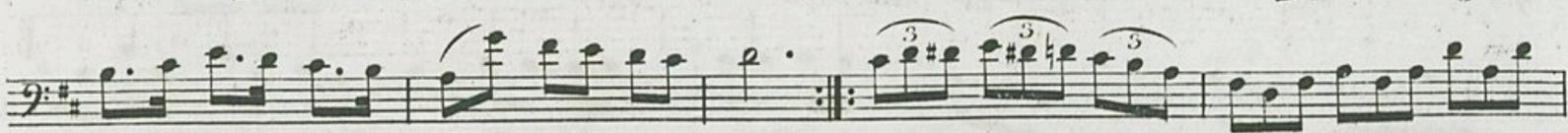
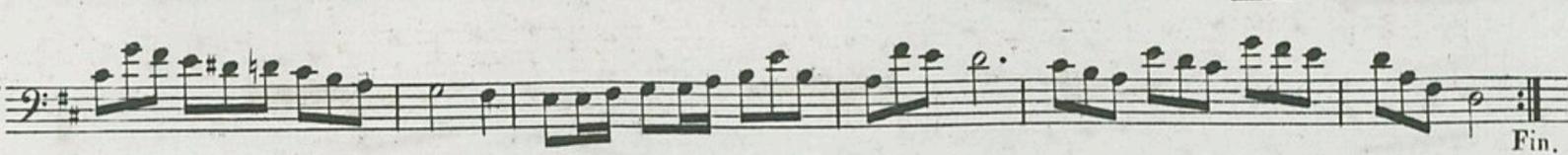
N^o.69.

Fin.

N^o70. 

En RÉ MAJEUR.

N^o71. 

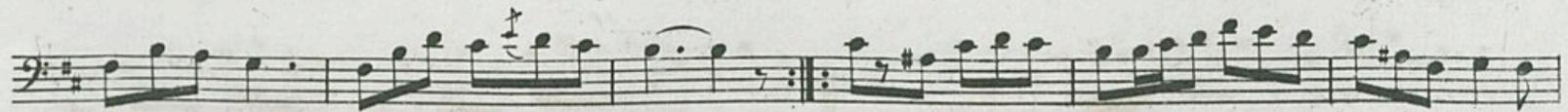
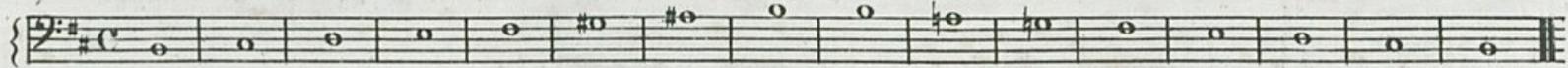
N^o 72.    Fin.

N^o 73.  Fin.

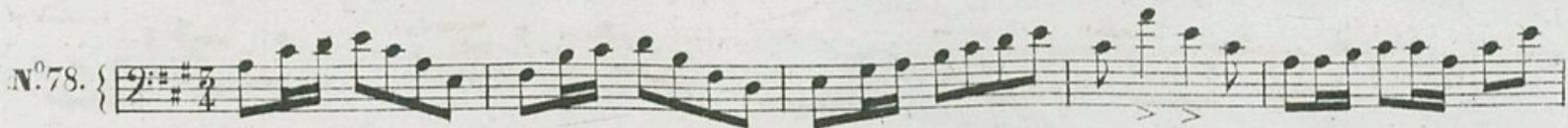
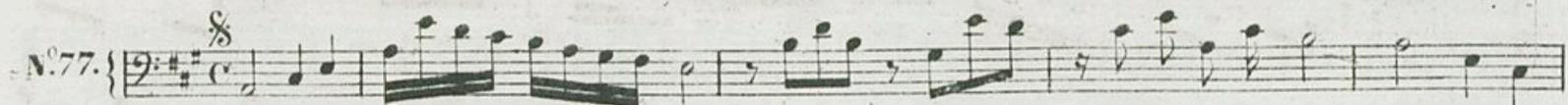
N^o 74.   Fin.



Gamme en SI mineur.



LEÇONS en LA MAJEUR.

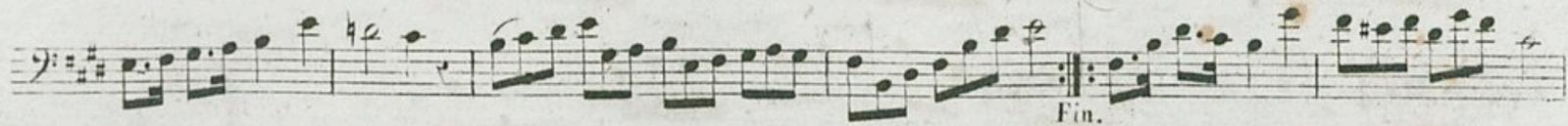


N^o.79.  Musical score for N°79, first system. It consists of three staves of music in bass clef, with a key signature of two sharps (F# and C#) and a time signature of 2/4. The first staff begins with a brace and contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final note and a double bar line, followed by the word "Fin." written below the staff.

N^o.80.  Musical score for N°80, first system. It consists of three staves of music in bass clef, with a key signature of two sharps (F# and C#) and a time signature of 6/8. The first staff begins with a brace and contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final note and a double bar line, followed by the word "Fin." written below the staff.

LEÇONS en MI MAJEUR.

N^o 33. 





N^o 34. 





N^o 85. 

Gamme en UT # mineur.

N^o 86. 

N^o 57. 

LEÇONS en SI MAJEUR.

N^o 58. 

N^o.89.    Fin.

First system: Bass clef, key signature of three sharps (F#, C#, G#), 7/4 time signature. The melody consists of eighth and quarter notes, with a fermata over the final note of the first measure.

Second system: Continuation of the melody, featuring a repeat sign (double bar line with two dots) in the middle.

Third system: Continuation of the melody, ending with a fermata and the word "Fin." below the staff.

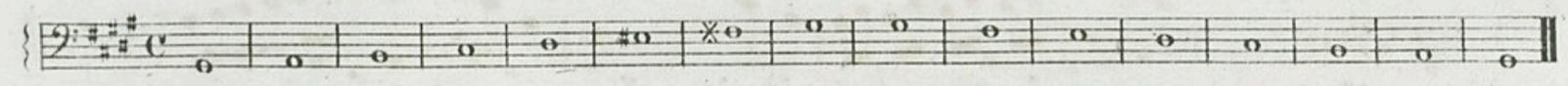
N^o.90.    Fin.

First system: Bass clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The melody consists of eighth and quarter notes.

Second system: Continuation of the melody, featuring a repeat sign (double bar line with two dots) in the middle.

Third system: Continuation of the melody, ending with a fermata and the word "Fin." below the staff.

Gamme en SOL mineur.



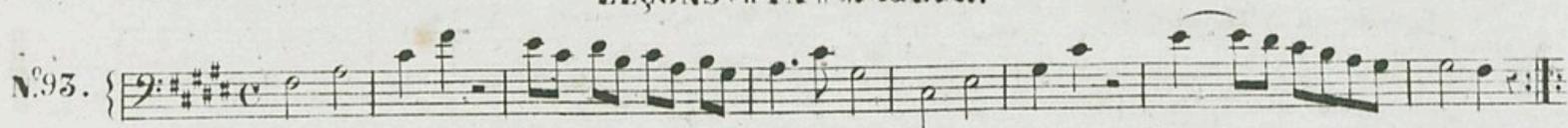
N^o 91. 



N^o 92. 

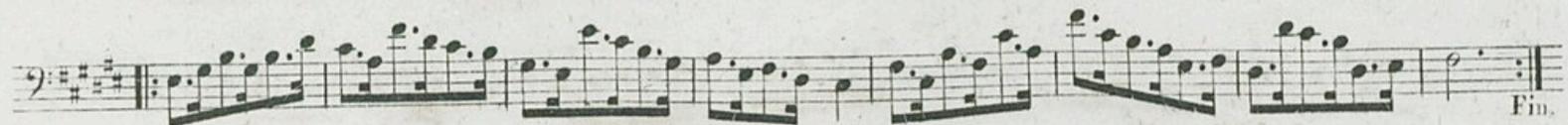


LEÇONS en FA # MAJEUR.

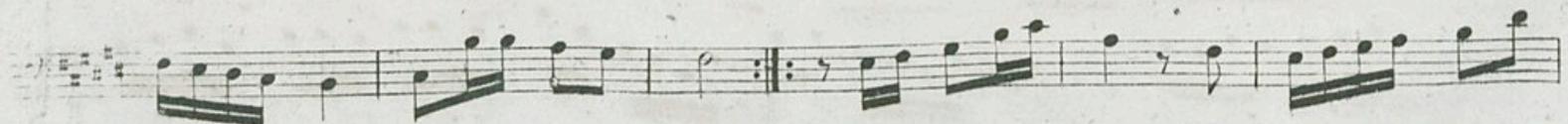
N^o93. { 

 Fin.

N^o94. { 

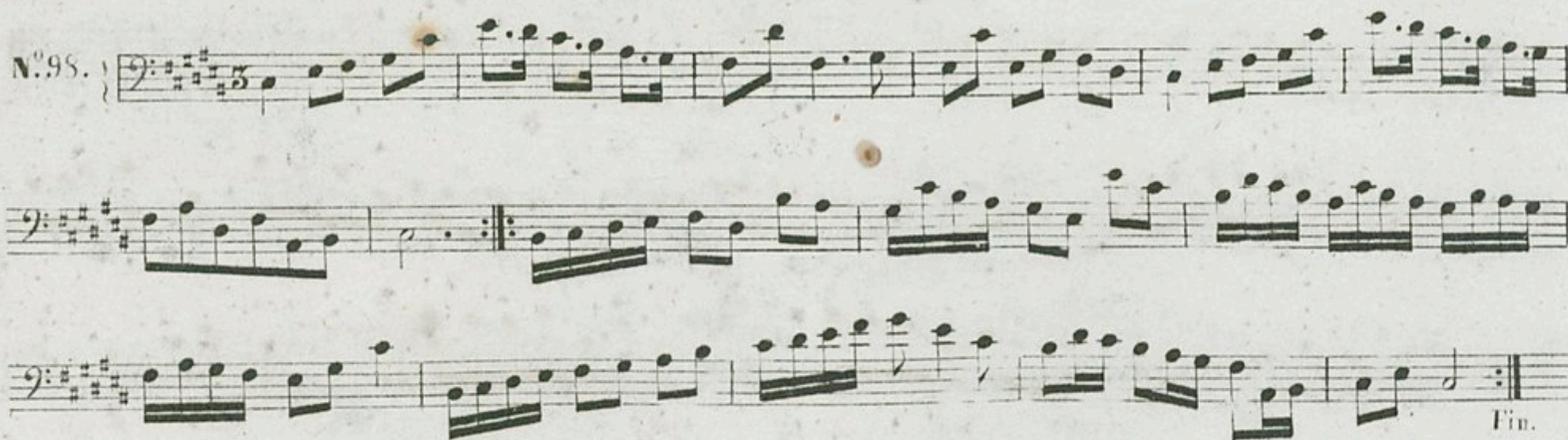
 Fin.

N^o95. { 

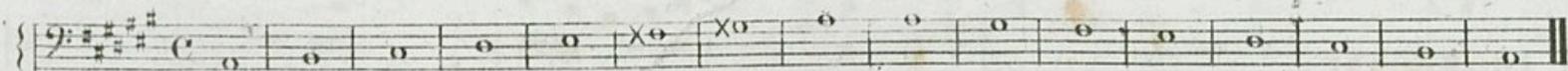


 Fin.

LEÇONS en UT \sharp MAJEUR.

N^o 98. 

N^o 99. 

Gamme en LA # mineur.

DUOS.

N^o 1.1^{re} TROMBONNE.2^e TROMBONNE.

The musical score is written for two trombones and piano accompaniment. It begins with a section marked with a double bar line and a repeat sign. The first system shows the two trombone parts and the piano accompaniment. The second system continues the piece, with the piano accompaniment featuring a prominent bass line. The third system includes a key signature change to two flats (B-flat and E-flat) and ends with the word "Fin." written below the piano part. The final system concludes the piece with a double bar line and a repeat sign.

N^o 2.

The first system of music consists of two staves in bass clef with a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with similar rhythmic patterns.

The second system of music continues the piece and includes a double bar line followed by the word "Fin." centered below the staves. The notation continues with two staves in bass clef, showing a continuation of the melodic and harmonic themes.

The third system of music is labeled "Trio." and begins with a section symbol (a stylized 'S' with a vertical line). The notation continues with two staves in bass clef, featuring a change in texture and dynamics compared to the previous sections.

Andante.

N.º 3.

The musical score is written for piano and consists of three systems of two staves each. The first system is marked "Andante." and "N.º 3.". The second system ends with "Fin.". The third system begins with a double bar line and a repeat sign. The music is in bass clef with a key signature of two flats and a 6/8 time signature.

Allegro.

N.º 4.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 5/8. The music begins with a treble clef and a key signature of one sharp (F#). The melody in the treble staff is characterized by eighth-note patterns, often beamed together in groups of four or five. The bass staff provides a steady accompaniment with eighth notes. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system.

The second system continues the piece with two staves. The notation remains consistent with the first system, featuring eighth-note patterns in the treble and bass staves. The system concludes with a double bar line and the word "Fin." written below the bass staff.

The third system concludes the piece with two staves. The notation continues with eighth-note patterns. The system ends with a double bar line and a fermata symbol (a stylized 'S' shape) above the final note in the treble staff.

Marchal.

N.º 5.

A handwritten musical score for a piece titled "Marchal", numbered "N.º 5". The score is written on four systems of two staves each, using a grand staff format. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like *ff* and *f*. The piece concludes with a double bar line and a fermata, with the word "Fin." written below the final measure.

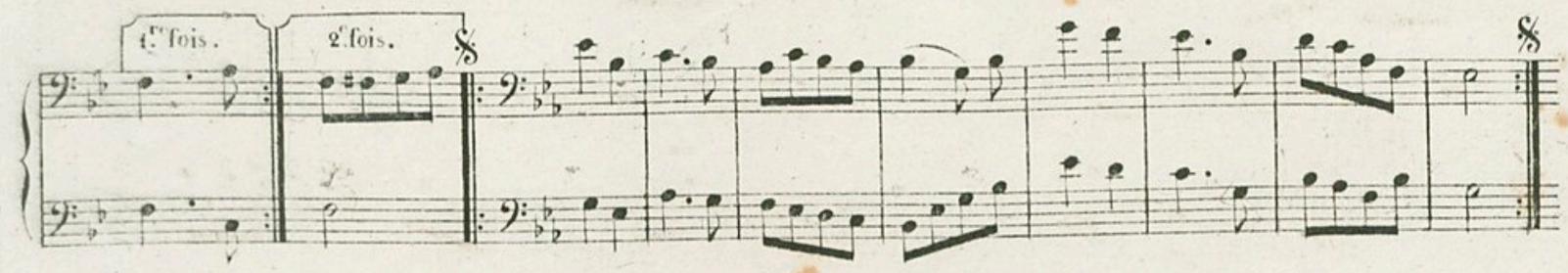
N^o. 6. *Allegro.*



Fin.



1^{re} fois. 2^e fois.



FIN.

7676. R.