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à son ami Antoine Courtois

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BIGU RE



PRÉFACE.

Convaincu, ainsi que la plupart des Professeurs, mes collègues, de la difficulté de trouver une Méthode qui gradue les Exercices de manière à en faciliter l'exécution aux élèves, je me suis proposé en publiant celle que j'offre aujourd'hui au public, d'atteindre ce but essentiel.

Loin de moi, la pensée de critiquer ce qui a déjà été composé sur la matière, je me suis efforcé, au contraire de suivre la marche adoptée dans les leçons du Solfège de *RODOLPHE*, tout en ayant soin néanmoins de ne faire arriver les commençants que progressivement aux morceaux difficiles.

Il est à peu près d'usage de faire chanter avant de faire jouer, je prétends moi faire chanter et jouer en même temps; la raison en est, que certains élèves qui ont la voix fausse, tirent cependant de l'instrument des sons parfaitement justes, cette observation que j'ai faite dans les Collèges où j'ai professé, aux Régiments où j'ai été chef de Musique, me conduit à préférer cette voie nouvelle.

La Méthode que j'édite aujourd'hui, se compose d'abord des Thèmes les plus élémentaires, ensuite de petits Duos, puis enfin d'Airs d'Opéras et d'Etudes diverses.

Je recommande expressément de n'exécuter ces Exercices que successivement c'est à dire dans l'ordre que j'ai adopté.

J'ose espérer que mon travail, exempt de toute prétention, produit seulement dans l'espoir d'être utile, me conciliera la bienveillance des Artistes et des Amateurs.

SAVERIO.

John
Hancock

ABRÉGÉ DES PRINCIPES DE MUSIQUE.

On écrit la Musique sur cinq lignes parallèles dont l'ensemble se nomme *Portée*; Les lignes se comptent de bas en haut; comme ces cinq lignes ne suffisent pas à l'étendue des voix et surtout des instruments, on en ajoute des petites au dessus et au dessous que l'on nomme lignes supplémentaires.

EXEMPLE.	PORTÉE.	Lignes ajoutées au dessus.				
		5 ^e	4 ^e	3 ^e	2 ^e	1 ^e Interligne.
	4 ^e ligne.					

Lignes ajoutées au dessous.

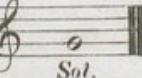
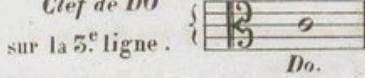
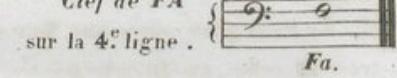
DES NOTES.

Il y a Sept Notes qui se nomment *Do, Ré, Mi, Fa, Sol, La, Si*, mais elles ne prennent leur nom que d'après le Signe qui se place au commencement de chaque portée et qu'on appelle *Clefs*. Ces sept Notes se répètent à différentes places de la Portée selon l'étendue de la voix ou de l'instrument.

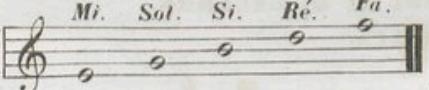
DES CLEFS.

Pour éviter la confusion des barres on emploie des Signes que l'on nomme *Clefs*, et que l'on place toujours au commencement des Morceaux; ces Clefs sont au nombre de trois.

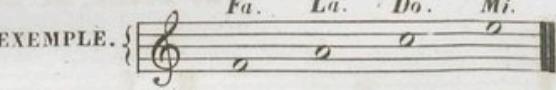
EXEMPLES.

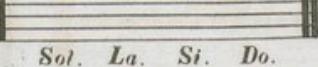
<i>Clef de SOL</i> sur la 2 ^e ligne. 	<i>Clef de DO</i> sur la 5 ^e ligne. 	<i>Clef de FA</i> sur la 4 ^e ligne. 
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Noms des cinq Notes placées sur les lignes.

EXEMPLE. { *Mi. Sol. Si. Ré. Fa.* 

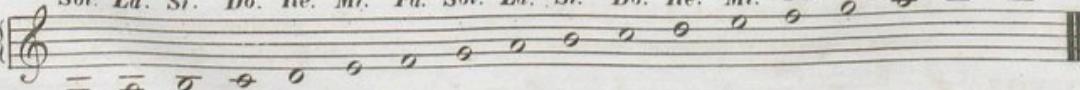
Noms des Notes placées dans les Interlignes.

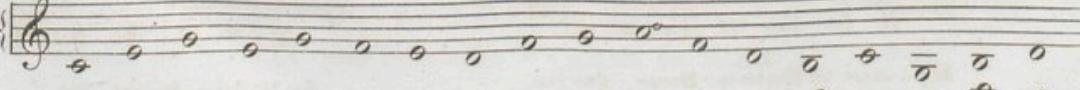
EXEMPLE. { *Fa. La. Do. Mi.* 

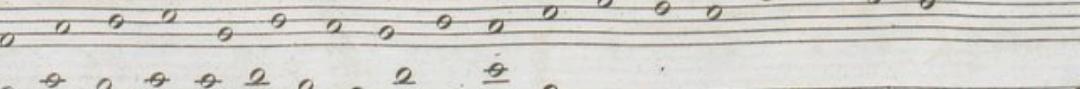
Les Notes placées au dessous ou au dessus de la Portée, sont: { *Ré. Do. Si. La. Sol.*  *Sol. La. Si. Do.* 

EXERCICES pour connaître les NOTES sur la CLEF de SOL.

Sol. La. Si. Do. Ré. Mi. Fa. Sol. La. Si. Do. Ré. Mi. Fa. Sol. La. Si. Do.

Exercice 1. { 

Exercice 2. { 

Exercice 3. { 

Exercice 4. { 



FIGURES ET VALEUR DES NOTES ET SILENCES ÉQUIVALENTS.

Il y a plusieurs Figures de Note qui sont de Valeur différentes. On entend par la valeur d'une note la durée que doit avoir le son qu'elle représente, cette durée est déterminée par la Figure de la note même : chacune des Figures de Notes a un Silence qui lui répond en valeur, c'est-à-dire de la même durée de temps.

Figures des Notes.

Une Ronde		Pause	
vaut 2 Blanches		Demi-Pause	
ou 4 Noires		Soupir	
ou 8 Croches		Demi-Soupir	
ou 46 Doubles-Croches		Quart de Soupir	
ou 32 Triples-Croches		8e de Soupir	

En général la Pause vaut le Silence d'une mesure quelqu'en soit l'espèce. La Double-Pause vaut 2 mesures.

DU POINT.

Le Point placé après une Note ou un Silence l'augmente de la moitié de sa valeur : ainsi une Ronde pointée trois Blanches, une Blanche pointée, vaut trois Noires &c... Un Soupir pointé vaut trois demi-Soupir &c...

DU DIÈZE, DU BÉMOL ET DU BÉCARRE.

EXEMPLES.

<i>Le Dièze</i> sert à hausser la Note d'un demi-ton.	<i>Le Bémol</i> sert à baisser la Note d'un demi-ton.	<i>Le Bécarre</i> sert à remettre la Note dans son Ton naturel.
<i>Do naturel.</i>	<i>Si naturel.</i>	<i>La Dièze. La Bémol. La naturel.</i>

Il y a Sept Dièzes à la Clef qui se posent de Quinte en Quinte en montant.

EXAMPLE. { }

Il y a aussi un Huitième Dièze, que l'on nomme Double-Dièze et qui sert à hausser la Note d'un Ton.

EXAMPLE. { }

Il y a également Sept Bémols qui se posent de Quinte en Quinte en descendant.

EXAMPLE. { }

Le Huitième Bémol, que l'on nomme double-Bémol, sert à baisser la Note d'un Ton.

EXAMPLE. { }

EXEMPLES DES TONS USITÉS AVEC DES DIÈZES.

Quand il n'y a rien à la Clef, on est en <i>Do majeur.</i>  <i>La mineur relatif de Fa majeur.</i> 	Avec un Dièze en <i>Sol majeur.</i>  <i>Mi mineur relatif de Sol majeur.</i> 	<i>Ré majeur.</i>  <i>Si mineur.</i> 	<i>La majeur.</i>  <i>Fa # mineur.</i> 	<i>Mi majeur.</i>  <i>Do # mineur.</i> 	<i>Si majeur.</i>  <i>Sol # mineur.</i> 	<i>Fa ## majeur.</i>  <i>Ré ## mineur.</i> 	<i>Do ## majeur.</i>  <i>La ## mineur.</i> 
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Pour avoir le Ton majeur l'on prend toujours un Ton au dessus du dernier Dièze posé à la Clef, et pour le Ton mineur ou Ton relatif, une Tierce au dessous du Ton majeur .

EXEMPLES DES TONS USITÉS AVEC DES BÉMOLS.

Quand il n'y a rien à la Clef, on est en <i>Do majeur.</i>  <i>La mineur relatif de Do majeur.</i> 	Avec un Bémol en <i>Fa majeur.</i>  <i>Ré mineur relatif de Fa majeur.</i> 	<i>Si b majeur.</i>  <i>Sol mineur.</i> 	<i>Mi b majeur.</i>  <i>Do mineur.</i> 	<i>Lab majeur.</i>  <i>Fa mineur.</i> 	<i>Ré b majeur.</i>  <i>Si b mineur.</i> 	<i>Sol b majeur.</i>  <i>Mi b mineur.</i> 	<i>Do b majeur.</i>  <i>La b mineur.</i> 
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DES GAMMES

DES TONS ET DES INTERVALLES DONT ELLES SE COMPOSENT .

Les Sept Notes ***Do, Ré, Mi, Fa, Sol, La, Si,*** forment cinq Tons et deux demi-Tons, en répétant le 4^e Son qui complète l'Octave .

Il y a deux Modes, le ***Majeur*** et le ***Mineur***; dans les Gammes majeures les deux demi-Tons sont placés l'un du 3^e au 4^e degré , et l'autre du 7^e au 8^e degré . (Voyez les Exemples ci-dessous .)

GAMME en DO NATUREL MAJEUR

servant de **MODÈLE** pour toutes les **GAMMES** du **MODE MAJEUR**.

Tonique ou 4^e Degré  <i>Do.</i> 	2^e Degré.  <i>Ré.</i> 	Mediane 3^e Degré.  <i>Mi.</i> 	4^e Degré.  <i>Fa.</i> 	Dominante 5^e Degré.  <i>Sol.</i> 	6^e Degré.  <i>La.</i> 	Note sensible 7^e Degré.  <i>Si.</i> 	Tonique ou Octave.  <i>Do.</i> 
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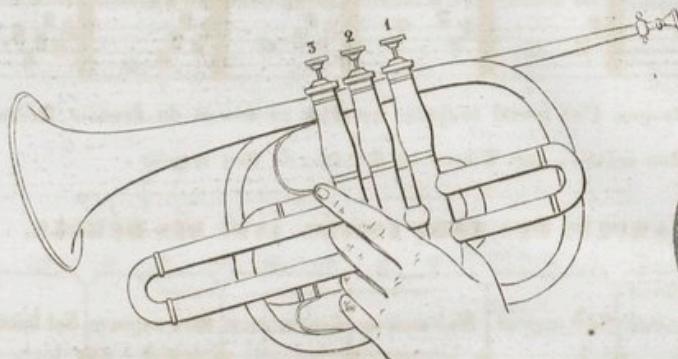
GAMME en LA NATUREL MINEUR

servant de **MODÈLE** pour toutes les **GAMMES** du **MODE MINEUR**.

Tonique ou 4^e Degré  <i>La.</i> 	2^e Degré.  <i>Si.</i> 	Mediane 3^e Degré.  <i>Do.</i> 	4^e Degré.  <i>Ton.</i> 	Dominante 5^e Degré.  <i>Ré.</i> 	6^e Degré.  <i>Mi.</i> 	Note sensible 7^e Degré.  <i>Fa.</i> 	Tonique ou Octave.  <i>Sol #.</i> 
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MANIÈRE DE TENIR LE CORNET À PISTONS.

On tient l'instrument de la main gauche ; L'Index le Médium et l'Annulaire de la main droite servent à faire mouvoir les Pistons. le N° 4, se touche avec l'Index, le N° 2, avec le Médium; le N° 3, avec l'Annulaire.



DE L'EMBOUCHURE ET DE LA MANIÈRE DE PRODUIRE LES SONS.

L'Embouchure placée directement au milieu de la bouche doit appuyer davantage sur la lèvre supérieure.

Pour produire le son il suffit de souffler modérément et de donner un léger coup de langue comme ferait celui qui voudrait rejeter de la bouche le moindre fétu.

Pour accorder l'instrument on a dû se servir selon le ton avec lequel on joue, des coulisses qui sont adaptées à chaque Piston.

TABLEAU.

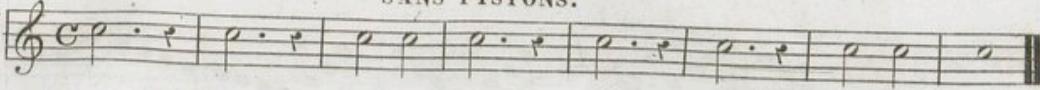
TON.	1 ^{er} PISTON.	2 ^{me} PISTON.	3 ^{me} PISTON.
SI ♯	1 Centimètre.	Fermé.	3 Centimètres.
LA ♯	1 Cent ^{tre} 1 Milli ^{tre}	Idem.	4 Centimètres.
LA ♭	1 Cent ^{tre} 5 Milli ^{tres}	Idem.	4 Centimètres.
SOL	1 Cent ^{tre} 2 Milli ^{tres}	Idem.	6 Centimètres.
FA	3 Cent ^{tres} 6 Milli ^{tres}	Idem.	6 Centimètres.
MI ♯	4 Centimètres.	Idem.	6 Cent ^{tres} 5 Milli ^{tres}
MI ♭	tiré entièrement.	Idem.	tiré entièrement.

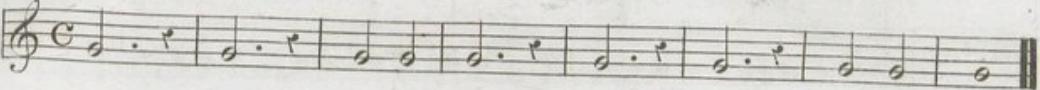
Malgré toute l'exactitude qu'on a apportée à bien régler la justesse de chaque Piston dans les sept Tons communs à cet instrument, on ne pourra obtenir une justesse parfaite, si l'oreille ne règle pas ce qu'il peut y avoir de défectueux dans les différentes positions des Coulisses. Je conseille donc à l'Elève de faire quelques Gammes avant de commencer afin de s'assurer de la justesse de l'instrument.

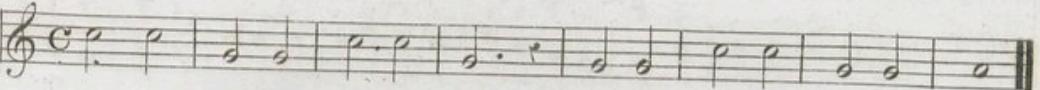
PREMIÈRES EXERCICES,

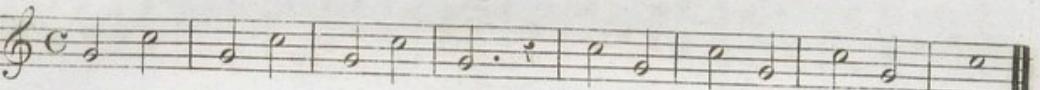
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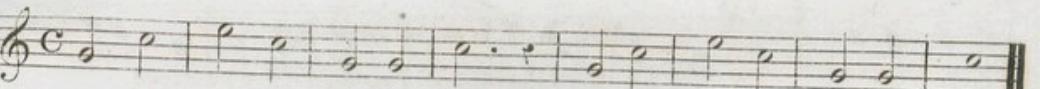
Pour apprendre à frapper le son avant de commencer les Gammes.
Mouvement lent. SANS PISTONS.

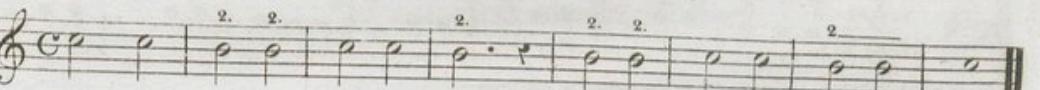
n^o 1. { 

n^o 2. { 

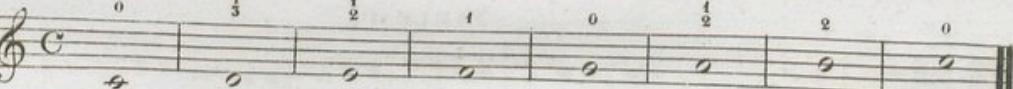
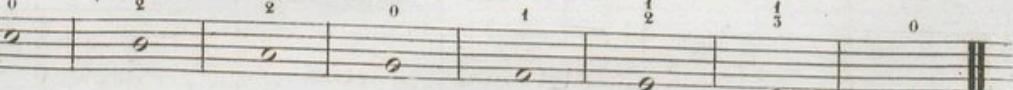
n^o 3. { 

n^o 4. { 

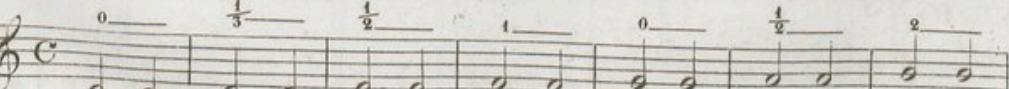
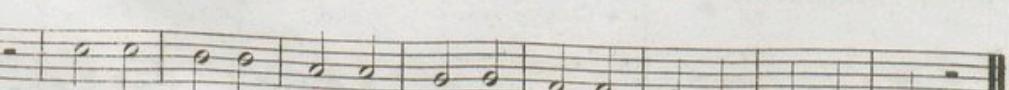
n^o 5. { 

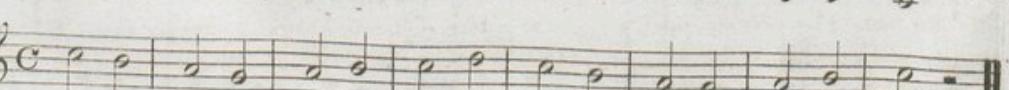
n^o 6. { 

GAMME EN DO MAJEUR.

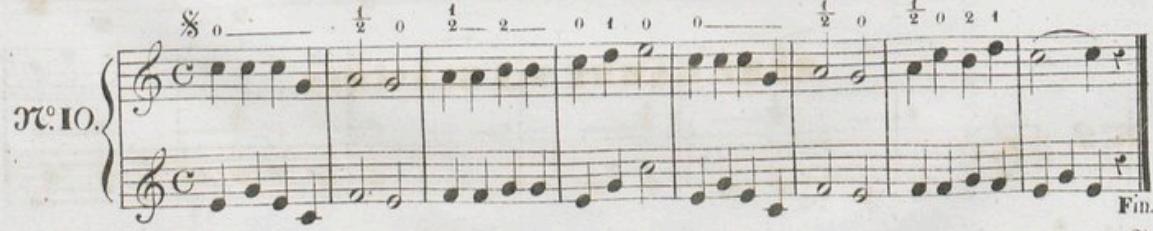
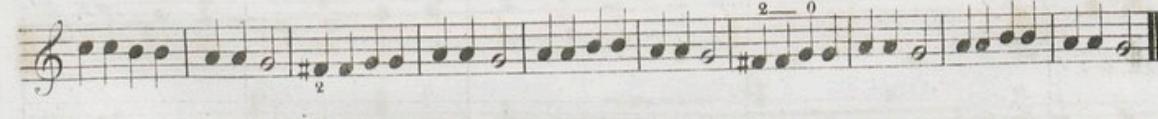
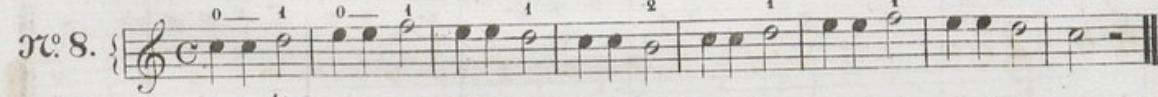
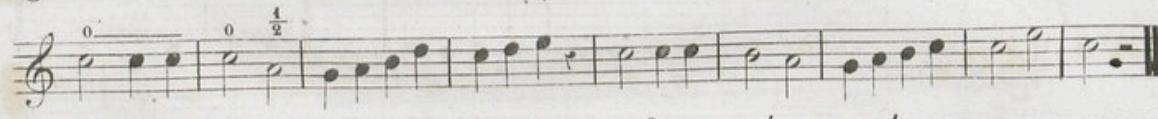
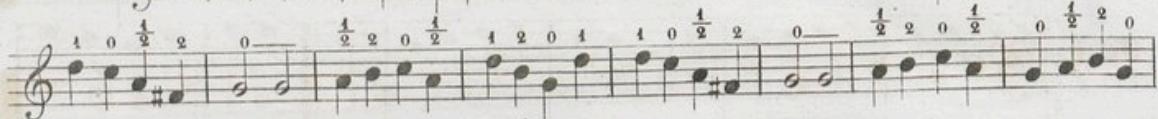
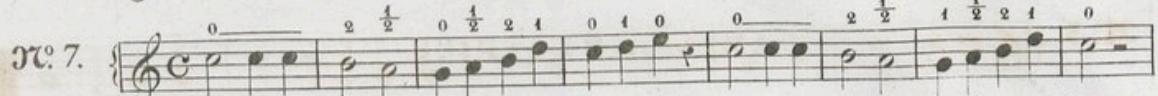
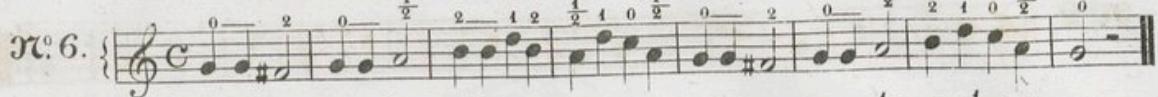
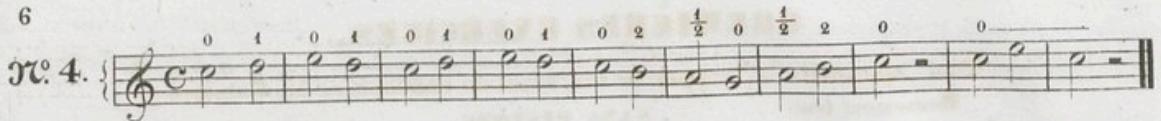
n^o 1. { 


MÊME GAMME PAR BLANCHES.

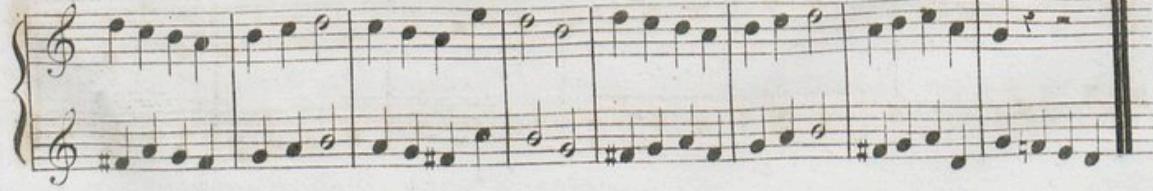
n^o 2. { 


n^o 3. { 

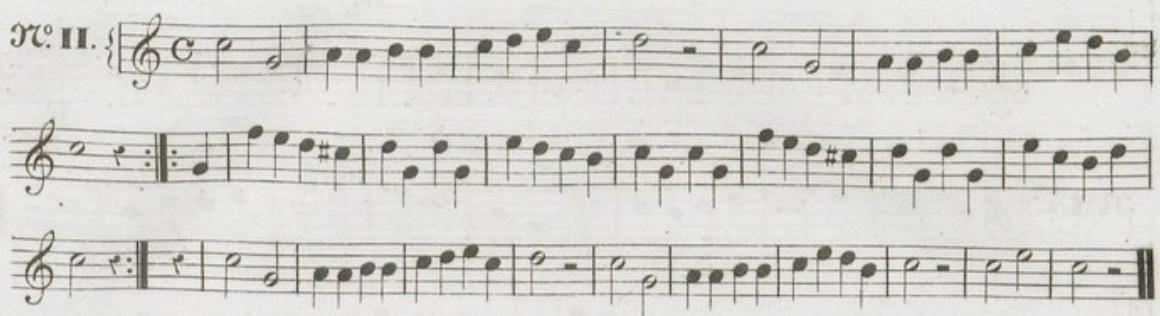
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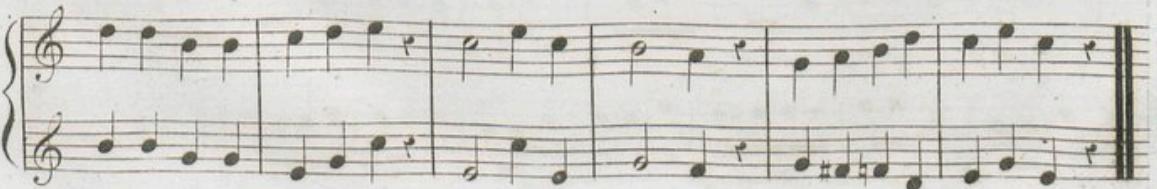
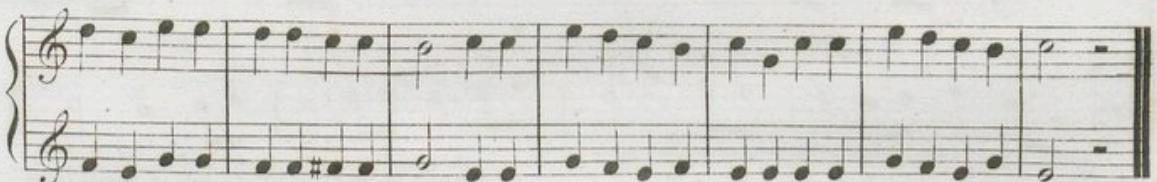
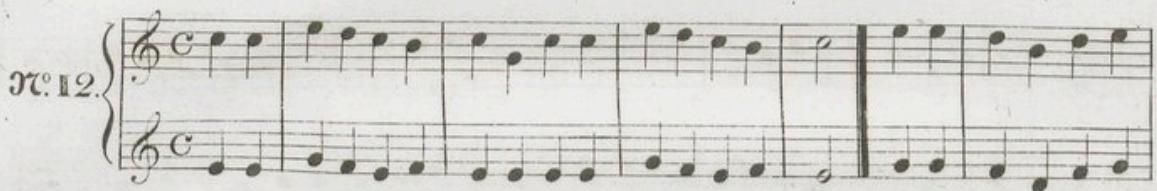
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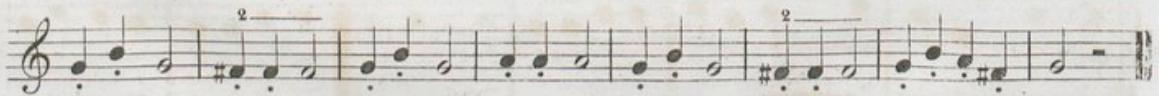
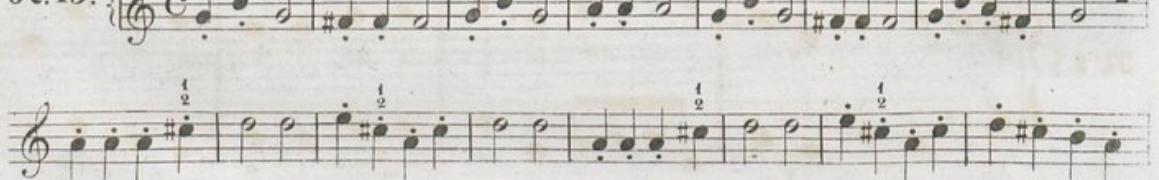
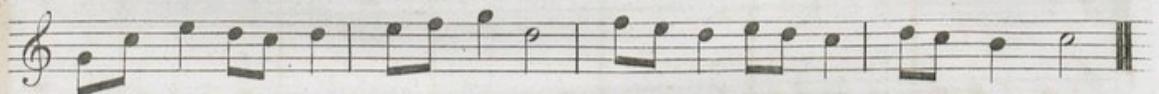
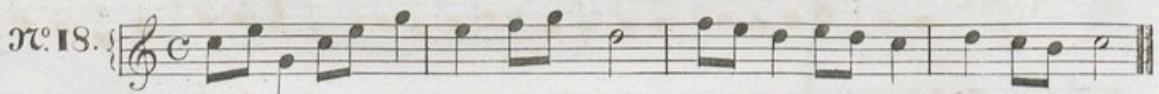
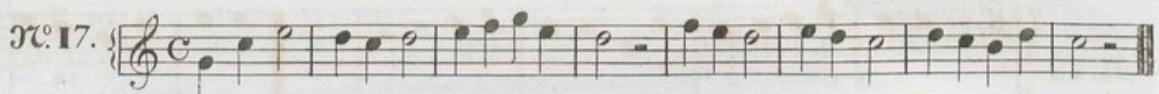
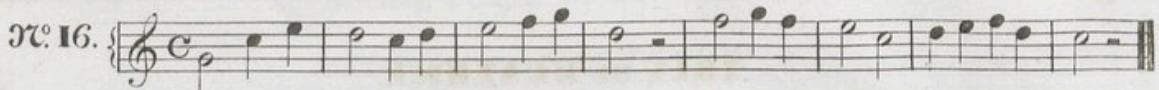
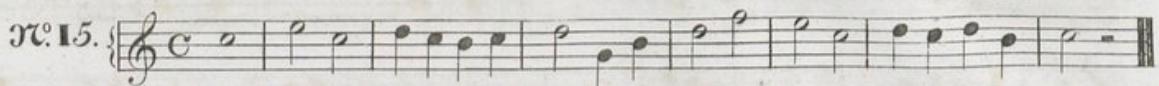
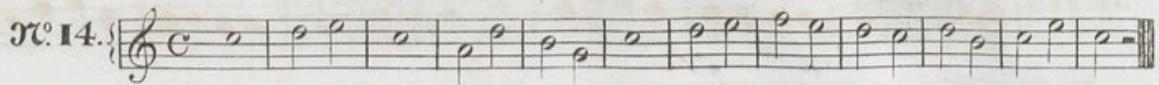


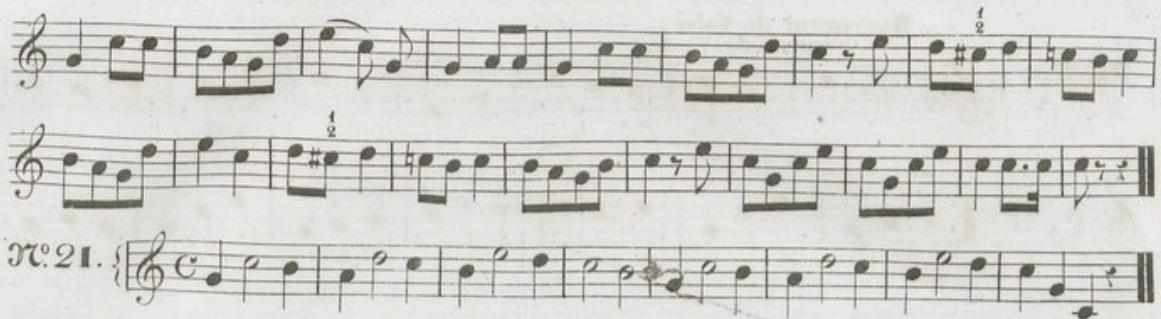
D.C. al §



ARIA DI BEATRICE.







DES NOTES SYNCOPÉES.

Musical score for measures 22, 23, and 24, illustrating syncopation. The score consists of three staves. Staff 1 (treble clef) shows a continuous pattern of eighth notes with various syncopations marked by '>' and '>>'. Staff 2 (bass clef) shows a similar pattern of eighth notes. Staff 3 (treble clef) shows a pattern of sixteenth notes. Measure 22 ends with a repeat sign. Measures 23 and 24 continue the syncopated patterns.

40.

Mouvement de Valse.

Ex. 25. {

Ex. 26. {

Ex. 27. {

SONS PRODUITS AVEC OU SANS LE SECOURS DES PISTONS.

Sons produits sans Pistons. {

Avec le 1^r. Piston. {

Avec le 2^d. Piston. {

Avec les 1^r et 2^d. Piston. {

Avec les 1^r et 3^e. Piston. {

Avec les 1^r et 3^e. Piston. {

Avec les 1^r, 2^d, et 3^e. Piston. {

n° 28. {

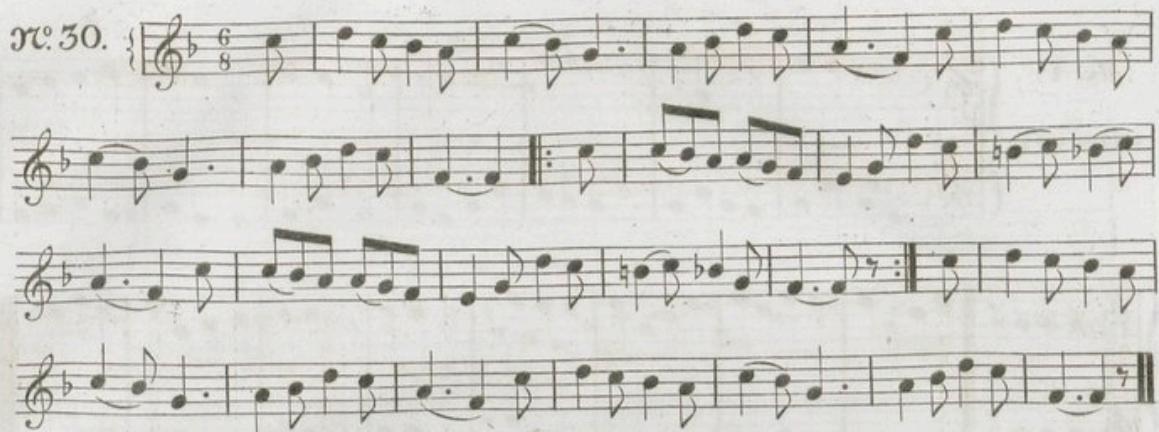
Fin.

Poco Allegretto.

v. 29.

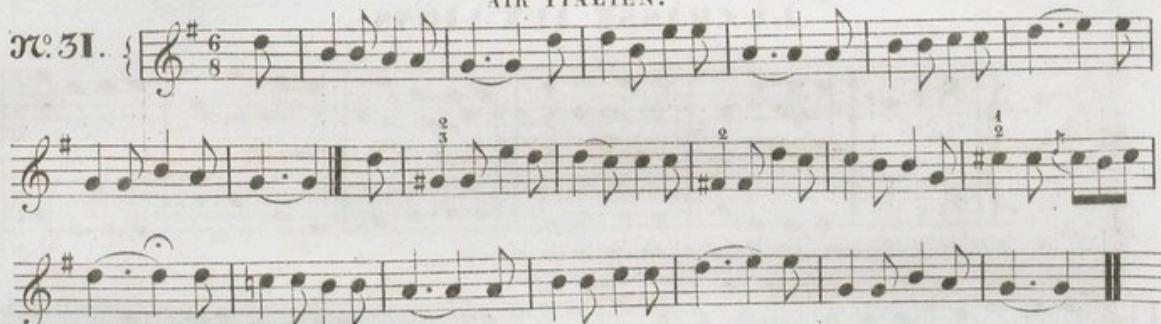
The score is a handwritten musical composition for piano, consisting of five staves of music. The top staff uses a treble clef, a key signature of one sharp, and a 2/4 time signature. The second staff uses a bass clef and a 2/4 time signature. The third staff uses a treble clef and a 2/4 time signature. The fourth staff uses a bass clef and a 2/4 time signature. The fifth staff uses a treble clef and a 2/4 time signature. The music includes various note heads, stems, and beams, with some notes having vertical dashes through them. Measures are separated by vertical bar lines.

LE CARNAVAL DE VENISE.



NEL COR PIÙ NON MI SENTO.

AIR ITALIEN.



AIR PAR SAVERIO.

Andante.



PETITS DUOS.

n^o 1.

ANDANTE.

LA CHASSE AUX LIONS.

n^o 2.

SOUVENIR D'ALLEMAGNE.

VALSE.

No. 3.

VALSE.

Fin.

D.C.

D.C.

MARCHE TRIOMPHALE.

n° 4.

The musical score consists of six staves of common time (indicated by 'C') for two voices. The top two staves are in treble clef, and the bottom four staves are in bass clef. The notation includes various note values such as eighth and sixteenth notes, and rests. The key signature changes throughout the piece, indicated by sharp and double sharp symbols. The music is divided into measures by vertical bar lines.



Allegro Moderato.



Allegro Moderato.

v. 5.

The musical score consists of six staves of handwritten music. The first five staves begin with a treble clef and a common time signature (2/4). The key signature changes to one sharp (F# major) in the fourth staff. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. Measure 18 starts with a single eighth note followed by a series of eighth-note pairs. Measures 19 and 20 continue with similar patterns. Measure 21 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 22 and 23 follow. Measure 24 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 25 and 26 follow. Measure 27 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 28 and 29 follow. Measure 30 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 31 and 32 follow. Measure 33 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 34 and 35 follow. Measure 36 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 37 and 38 follow. Measure 39 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 40 and 41 follow. Measure 42 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 43 and 44 follow. Measure 45 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 46 and 47 follow. Measure 48 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 49 and 50 follow. Measure 51 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 52 and 53 follow. Measure 54 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 55 and 56 follow. Measure 57 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 58 and 59 follow. Measure 60 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 61 and 62 follow. Measure 63 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 64 and 65 follow. Measure 66 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 67 and 68 follow. Measure 69 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 70 and 71 follow. Measure 72 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 73 and 74 follow. Measure 75 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 76 and 77 follow. Measure 78 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 79 and 80 follow. Measure 81 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 82 and 83 follow. Measure 84 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 85 and 86 follow. Measure 87 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 88 and 89 follow. Measure 90 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 91 and 92 follow. Measure 93 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 94 and 95 follow. Measure 96 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 97 and 98 follow. Measure 99 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 100 and 101 follow. Measure 102 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 103 and 104 follow. Measure 105 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 106 and 107 follow. Measure 108 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 109 and 110 follow. Measure 111 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 112 and 113 follow. Measure 114 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 115 and 116 follow. Measure 117 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 118 and 119 follow. Measure 120 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 121 and 122 follow. Measure 123 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 124 and 125 follow. Measure 126 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 127 and 128 follow. Measure 129 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 130 and 131 follow. Measure 132 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 133 and 134 follow. Measure 135 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 136 and 137 follow. Measure 138 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 139 and 140 follow. Measure 141 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 142 and 143 follow. Measure 144 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 145 and 146 follow. Measure 147 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 148 and 149 follow. Measure 150 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 151 and 152 follow. Measure 153 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 154 and 155 follow. Measure 156 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 157 and 158 follow. Measure 159 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 160 and 161 follow. Measure 162 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 163 and 164 follow. Measure 165 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 166 and 167 follow. Measure 168 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 169 and 170 follow. Measure 171 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 172 and 173 follow. Measure 174 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 175 and 176 follow. Measure 177 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 178 and 179 follow. Measure 180 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 181 and 182 follow. Measure 183 begins with a single eighth note followed by a measure of eighth-note pairs. Measures 184 and 185 follow. Measure 185 ends with a vertical bar line and the word "Fin." above it.

n° 6.

ALLEGRETTO.

2/4

2/4

2/3

Fin.

4^e fois.

2^e fois.

D.C.

LE RETOUR DE LA CAMPAGNE.

Mouvement de Pas redoublé.

n° 7.

The musical score consists of five staves of music for two voices. The top staff is soprano (S) and the bottom staff is alto (A). The music is in common time (indicated by '2' over '4'). The key signature changes throughout the piece, including A major, F# major, D major, G major, and E major. The vocal parts are accompanied by a piano or harpsichord, indicated by the bass and treble clefs at the beginning of each staff. The vocal parts consist of eighth-note patterns, while the accompaniment provides harmonic support with sustained notes and eighth-note chords.

A handwritten musical score for two voices and piano, featuring five staves of music. The score begins with a treble clef and a key signature of one sharp. The first staff concludes with a forte dynamic (f) followed by a repeat sign. The second staff begins with a piano dynamic (p). The third staff features a melodic line with eighth-note patterns. The fourth staff includes dynamic markings "Ralent." and "à tempo." The fifth staff concludes with a double bar line and the instruction "D.C." The manuscript shows signs of age, including yellowing and foxing.

Fin.

f

p

Ralent. *p à tempo.*

D.C.

LE CHEMIN DE FER.

GALOP.

rc. 8.



A handwritten musical score for two voices and piano, spanning six staves. The score begins with a treble clef and common time. The vocal parts are in soprano and alto clefs, with the basso continuo part written below them. The piano part is on the bottom staff. The music consists primarily of eighth-note patterns. Measure 10 concludes with a fermata over the vocal entries. Measure 11 begins with a dynamic instruction 'Fin.' above the piano staff. Measures 12 through 15 show a transition to a new section, indicated by a key change to G major and a time signature of 2/4. The vocal entries continue with eighth-note patterns. Measure 16 concludes with a fermata over the vocal entries. Measure 17 begins with a dynamic instruction 'D.C.' above the piano staff, indicating a repeat back to the beginning of the section.

EXERCICE SUR LE COUP DE LANGUE.



NOCE VILLAGEOISE.

ALLEGRO

VIVACE.

The musical piece 'Noce Villageoise' is presented in four staves. The first two staves are in common time (6), while the last two are in 2/4 time. The first staff begins with a dotted half note followed by a quarter note. The second staff begins with a dotted half note followed by a quarter note. The third staff begins with a dotted half note followed by a quarter note. The fourth staff begins with a dotted half note followed by a quarter note.



SIX EXERCICES SUR LES ARTICULATIONS.

Ex. 1. { 

Ex. 2. { 

Ex. 3. { 

Ex. 4. { 

Ex. 5. { 

Ex. 6. { 

FANFARE

Sur des **NOTES à VIDÉS**, où pour le **CORNET** sans **PISTONS**.



AIR ALLEMAND.

Andante.



BARCAROLLE.

ANDANTE.





LA VIENNOISE.

POLKA.

ff

Fin. ff

D.C.

FÊTE MILITAIRE.

QUADRILLE.

rc.1. { 


Fin. 

rc.2. { 


Fin. p 

rc.3. { 

ff 

The image shows a page from a handwritten musical score. At the top right, the number '29' is written. Below it are two staves of music. The top staff has three systems. The first system starts with a quarter note followed by eighth-note pairs. The second system starts with a half note followed by eighth-note pairs. The third system starts with a quarter note followed by eighth-note pairs. The end of the top staff is marked with 'Fin' and a fermata. The bottom staff begins with a measure labeled 'm. 4' in a bracket, indicating a repeat. This staff has six systems. The first system starts with a half note followed by eighth-note pairs. The second system starts with a half note followed by eighth-note pairs. The third system starts with a half note followed by eighth-note pairs. The fourth system starts with a half note followed by eighth-note pairs. The fifth system starts with a half note followed by eighth-note pairs. The sixth system starts with a half note followed by eighth-note pairs. The end of the bottom staff is marked with 'D.C.' (Da Capo) and a fermata. Between the two staves, the word 'GALOP.' is written above the bottom staff's first system.

CHOIX DE MORCEAUX D'OPÉRAS.

Marcia.



Allegro.



VALSE des PURITAINS



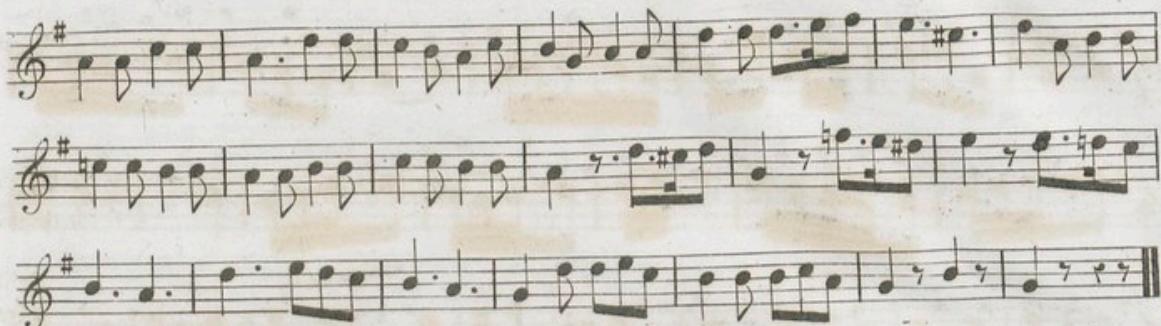


CAVATINE Andante Moderato.
de la SOMNAMBULE { (Bellini.)

This section of the score continues the musical theme from the previous staves. It features a basso continuo line with sustained notes and harmonic support, while the vocal line above it follows a similar melodic and rhythmic pattern.

Andantino.

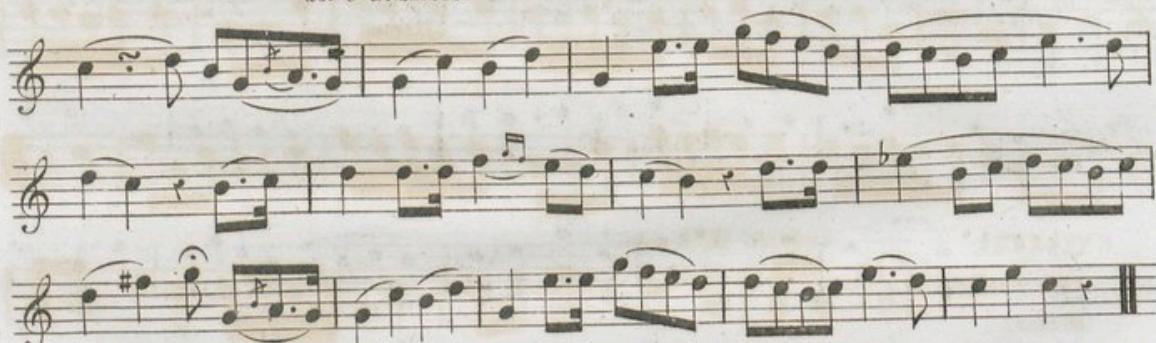
La danse n'est pas ce que j'aime,
RICHARD de GRÉTRY.



NORMA

de Bellini.

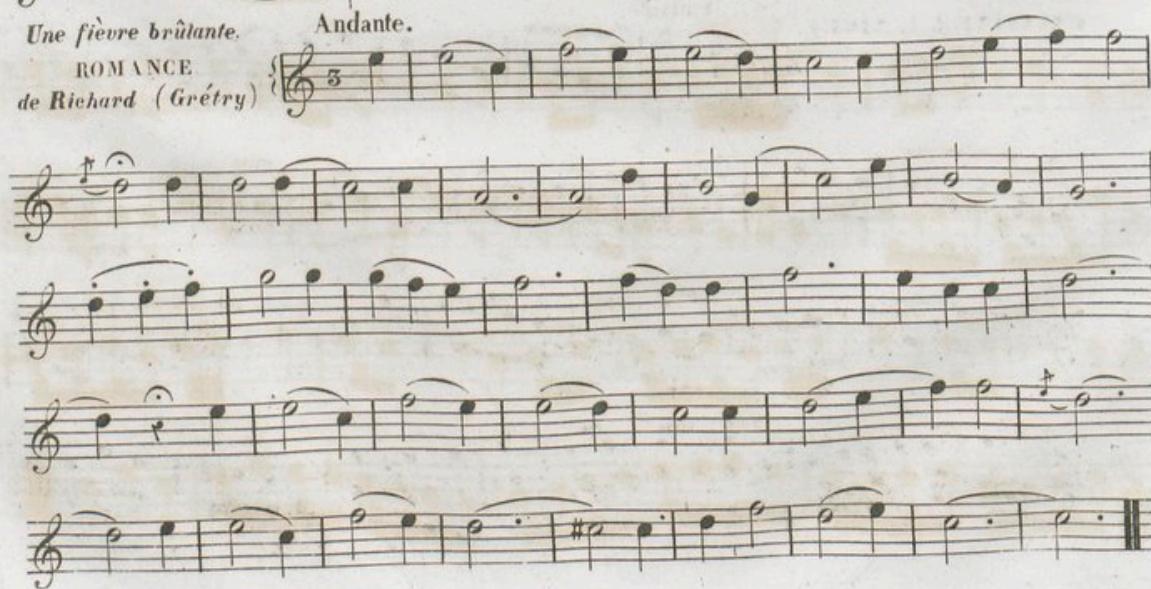
Allegro Moderato.

dol e Grazioso.

Une fièvre brûlante.

Andante.

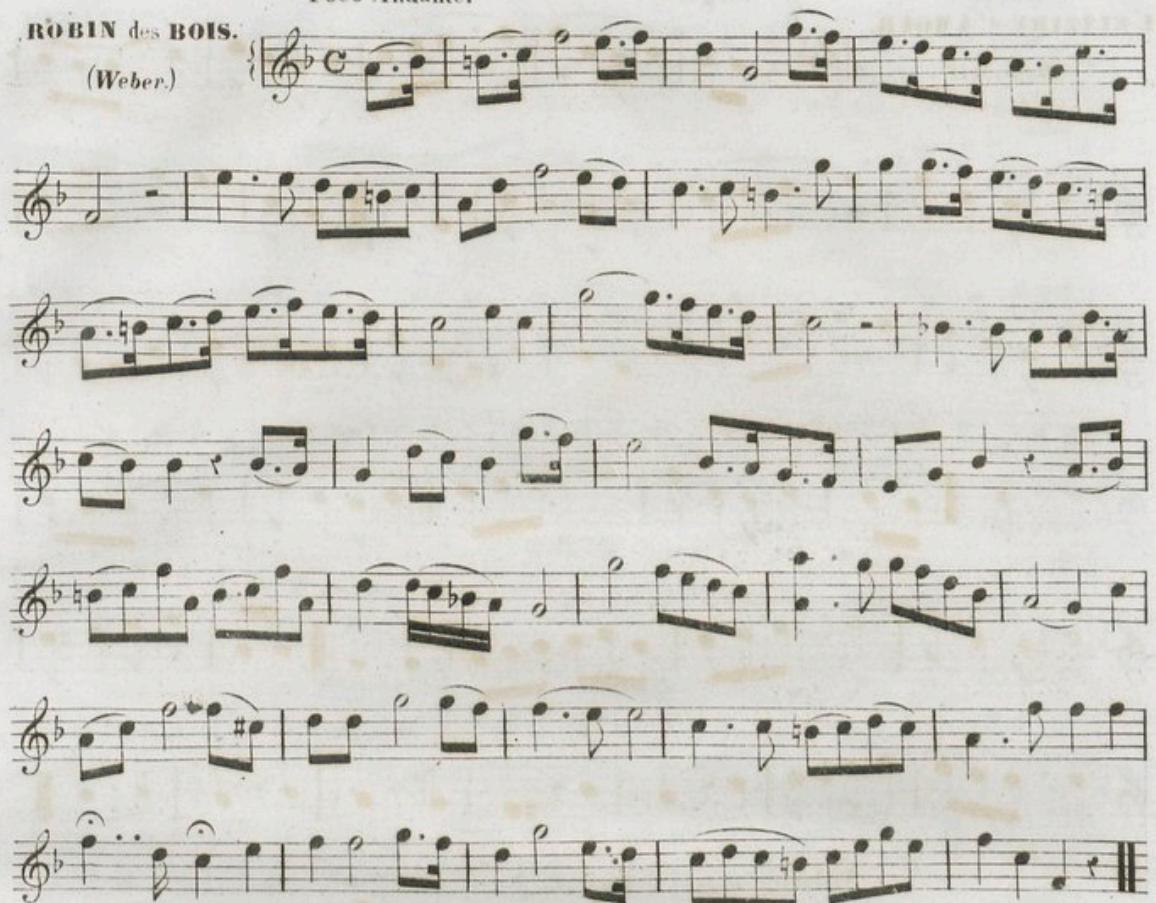
ROMANCE

de Richard (Grétry)

Poco Andante.

ROBIN des BOIS.

(Weber.)



Andante.

CAVATINE de la NIOBÉ.

(Bellini.)



L'ELIZIRE d'AMOUR. Allegretto.
 (Donizetti)

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 6/8. It features eighth-note patterns with various slurs and grace notes. The second staff continues the pattern, ending with a repeat sign and a section labeled "Fin.". The third staff starts with a treble clef and a key signature of one flat, continuing the melodic line. The fourth staff begins with a treble clef and a key signature of one flat, continuing the melodic line. The fifth staff begins with a treble clef and a key signature of one flat, continuing the melodic line. The sixth staff begins with a treble clef and a key signature of one flat, continuing the melodic line.

AIR ITALIEN. Andante.

The musical score consists of four staves of music. The first staff begins with a treble clef and a common time (C). It features eighth-note patterns with various slurs and grace notes. The second staff continues the pattern. The third staff begins with a treble clef and a common time (C), continuing the melodic line. The fourth staff begins with a treble clef and a common time (C), continuing the melodic line.

Polonaise.

LES PURITAINS

(Bellini.)



Allegro Moderato.

(Bellini.)



LA NIGELLE DE DAMAS.

VALSE.

DUO.





PRIÈRE DU SOIR.

ANDANTE.

ANDANTE.

L'ANGÉLUS.

SICILIENNE.

Allegro

Moderato.



AIR VARIÉ.

THÈME ORIGINAL.

Andante Moderato.



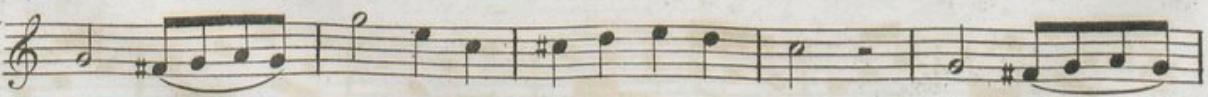
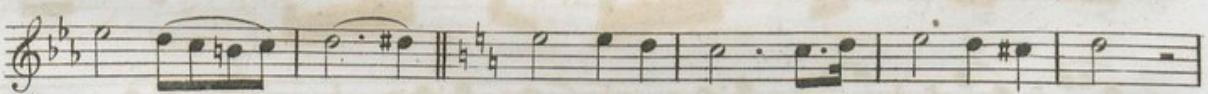
2^{me} VARIATION.

3^{me} VARIATION.



ANDANTE RELIGIOSO.

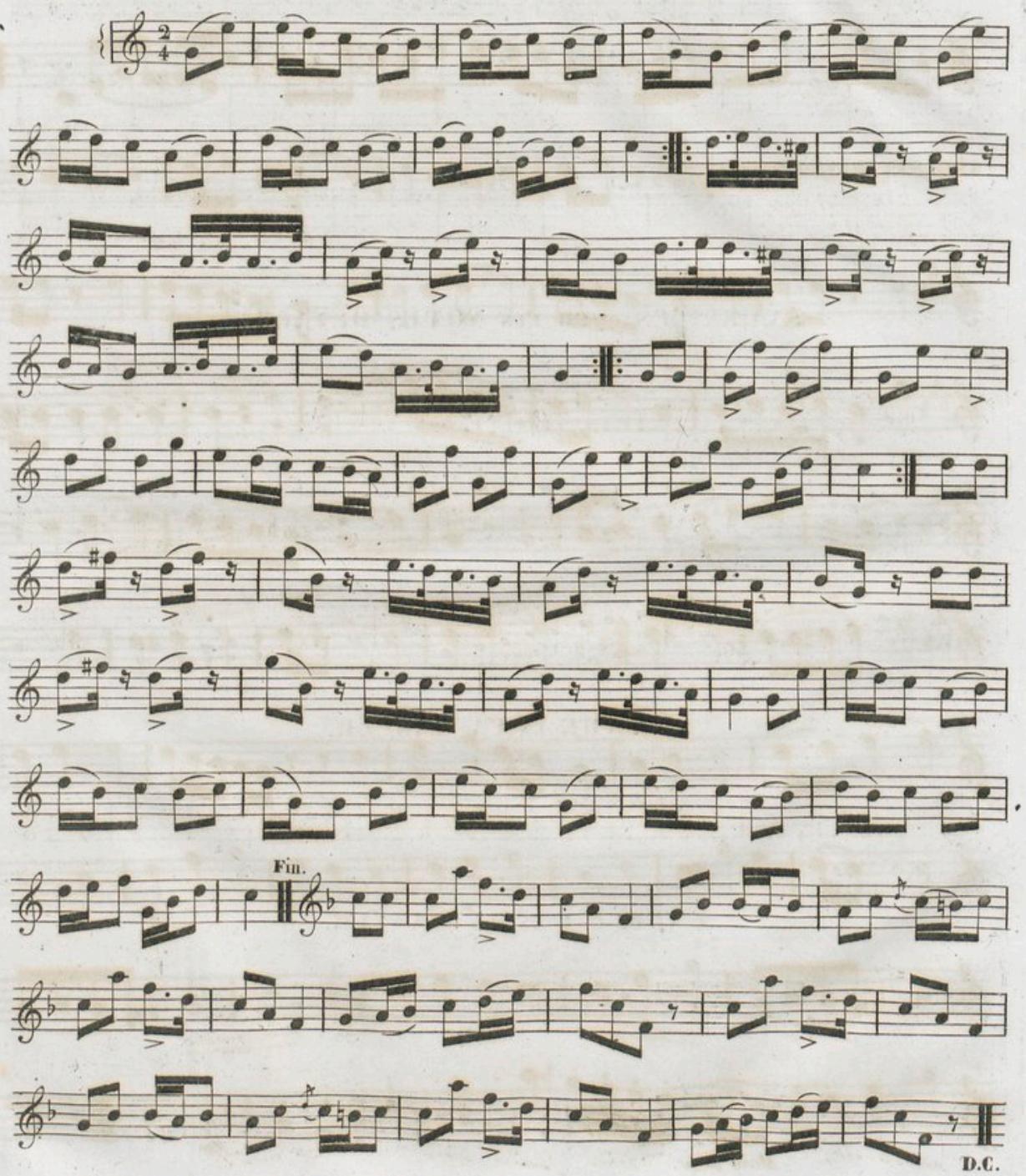
Handwritten musical score for one staff in common time. The key signature changes from C major to G major (two sharps) at the end of the measure. The music features eighth-note and sixteenth-note patterns with various dynamics and rests.



Poco rall.

POLKA.

LILI.



GAMME CHROMATIQUE.

0 $\frac{1}{2}$ 3 $\frac{1}{3}$ 2 $\frac{2}{3}$ 4 2 0 $\frac{2}{3}$ $\frac{1}{2}$ 1 2 0 $\frac{1}{2}$ 1 2
 0 1 2 0 $\frac{1}{2}$ 4 2 0 0 2 $\frac{1}{2}$ $\frac{2}{3}$ 0 2 $\frac{1}{2}$ $\frac{2}{3}$ 1
 0 $\frac{1}{2}$ 3 0 2 1 $\frac{1}{2}$ $\frac{2}{3}$ 0 2 $\frac{1}{2}$ $\frac{2}{3}$ 1 $\frac{1}{2}$ 3 1

EXERCICES POUR LES NOTES DÉTACHÉS.

GAMME EN FA MAJEUR.

0 1 2 3 4 5 6 7 8 9 10 11 12



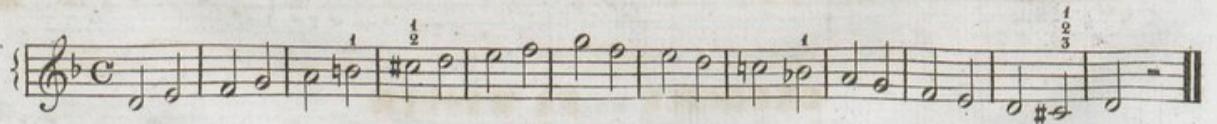
EXERCICE EN FA MAJEUR.



MOUVEMENT de MARCHÉ

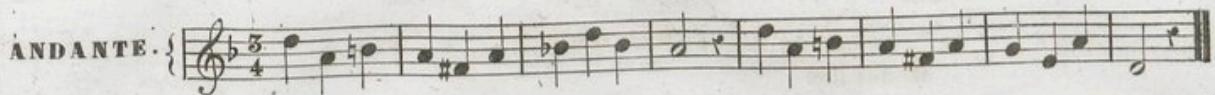


GAMME EN RÉ MINEUR.

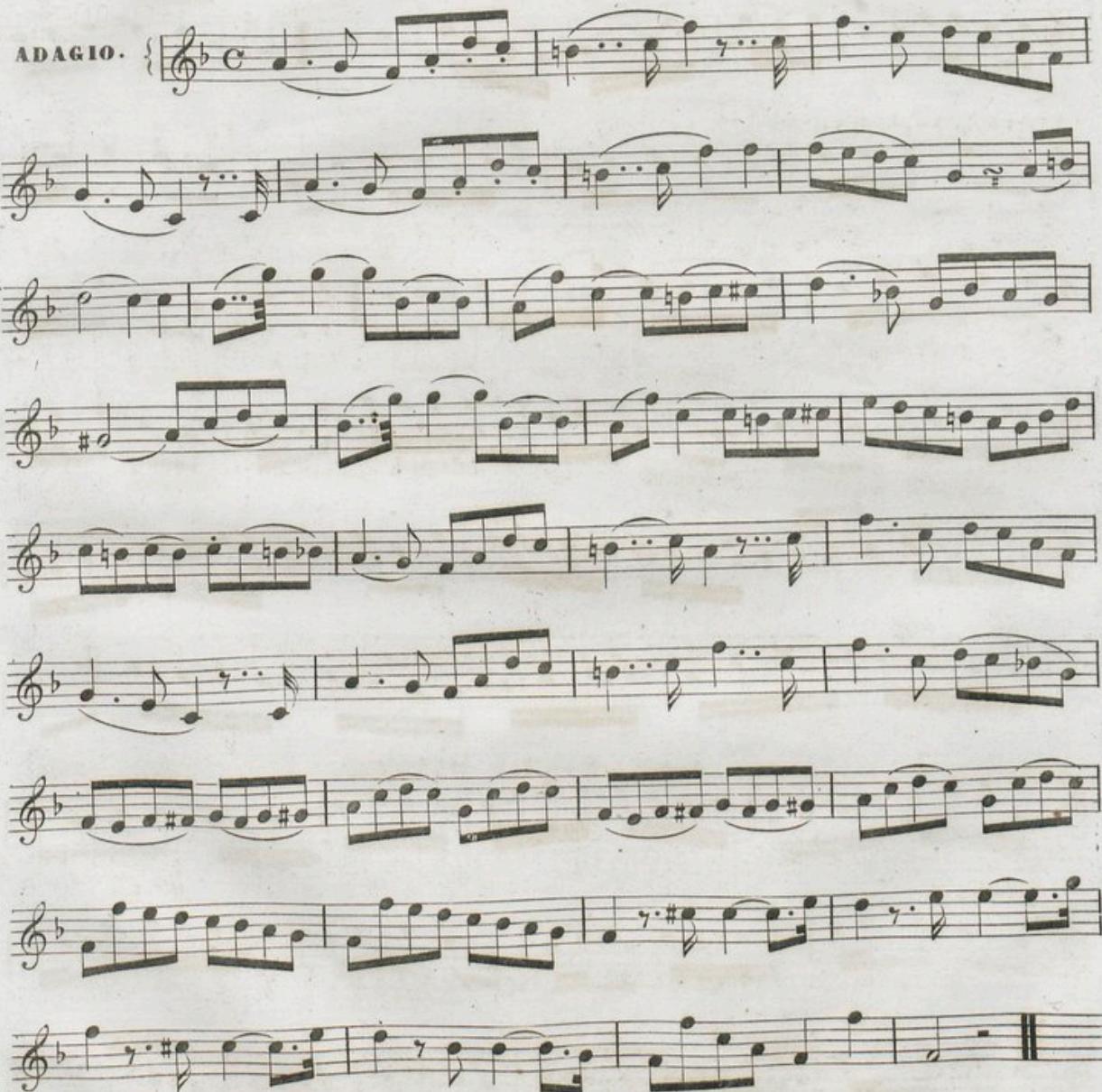


EXERCICE EN RÉ MINEUR.





MÉLODIE.



AIR MALTAIS.

MÉLODIE.

Moderato.

MÉLODIE.

ritard.

a Tempo.

LÉOCADIE.

VALSE.

Fin.

§

HUIT ÉTUDES.

Ex. I.

The music consists of eight staves of piano notation. The key signature varies throughout the piece. The first staff starts with a quarter note followed by eighth-note pairs. The second staff features eighth-note pairs with some sixteenth-note figures. The third staff has a mix of eighth-note pairs and sixteenth-note groups. The fourth staff continues with eighth-note pairs and sixteenth-note figures. The fifth staff shows eighth-note pairs and sixteenth-note groups. The sixth staff has a mix of eighth-note pairs and sixteenth-note figures. The seventh staff features eighth-note pairs and sixteenth-note groups. The eighth staff concludes with eighth-note pairs and sixteenth-note figures.

Poco Andante.

n^o 2. {

n^o 3. {

un poco rallentando. a tempo.

rall; a tempo.



Fieramente.

27.5.

Fieramente.

n^o 6.

Moderato.

n^o 7.

Poco rall: Tempo.

n° 8. {

 ALLEGRETTO. {

EXERCICE POUR LES PIQUÉS.

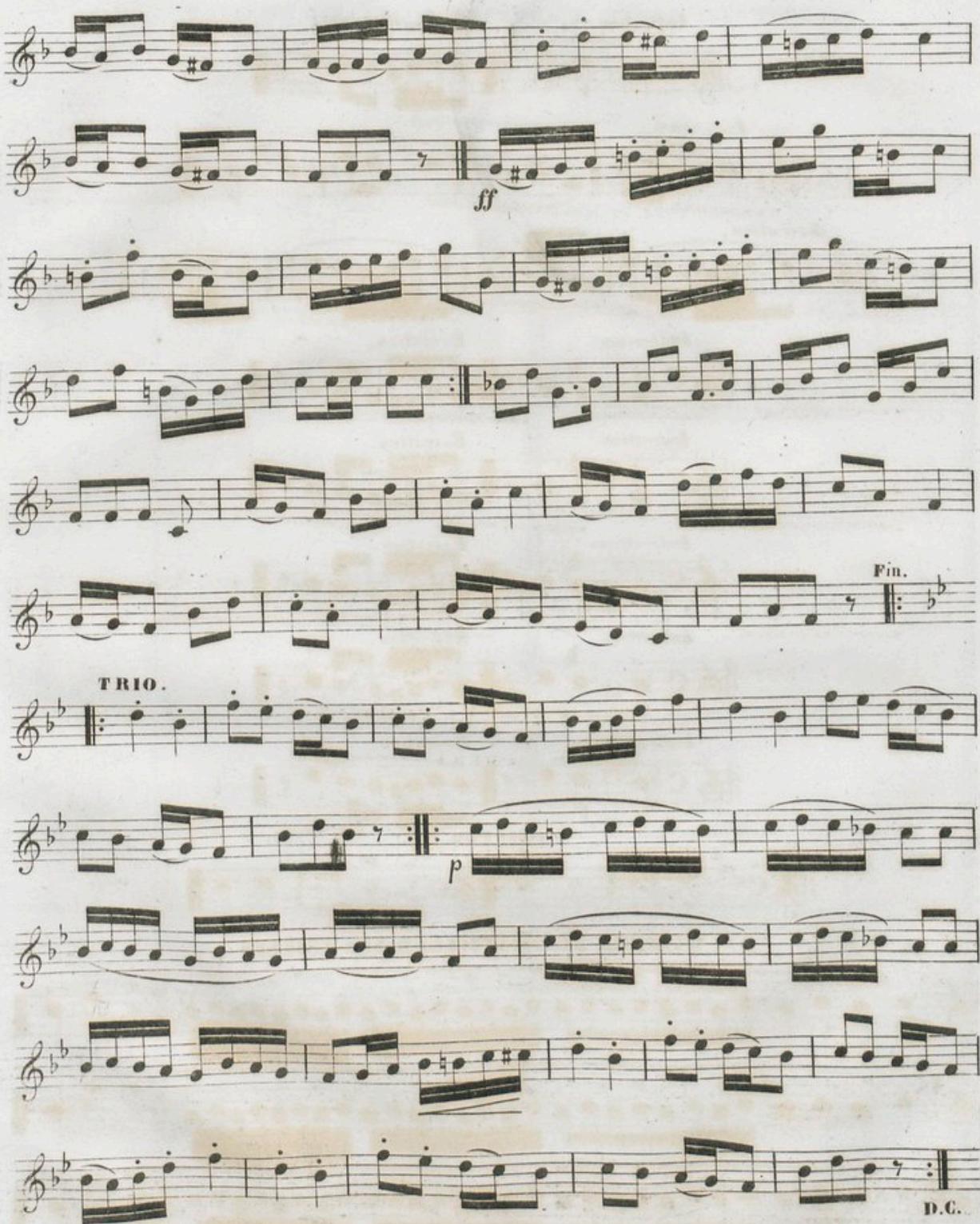
Pour l'exprimer la langue doit frapper la note sans sécheresse.



LA PERVENCHE,

POLKA.





EXERCICES SUR LES TRILLES ou CADENCES.

Indication.

Exécution.



Indication.



Exécution.



Indication.

Exécution.



Indication.

Exécution.



Indication.

Exécution.



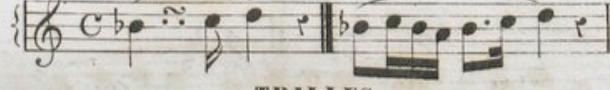
Indication.

Exécution.

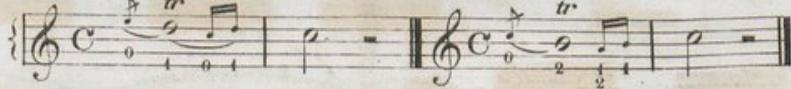


Indication.

Exécution.



TRILLES.



MANIÈRE DE TRAVAILLER LES TRILLES.

MANIÈRE SIMPLE DE PRENDRE L'ACCORD AVEC TOUS LES
TONS USITÉS DU CORNET À PISTONS.

CORNET.

PIANO, VIOLON, FLÛTE ou tout
autres Instrumens en DO.

en LA \sharp .		
en LA b .		
en SOL.		
en FA.		
en MI \sharp .		
en MI b .		
en RÉ.		
en DO.		
en SI b .		

MANIÈRE DE PRENDRE L'ACCORD AVEC LA CLARINETTE en SI b,
POUR MUSIQUE MILITIAIRE .

CORNET.

en SI b. {

en LA b. {

en MI b. {

CLARINETTE en SI b.

MANIÈRE DE PRENDRE L'ACCORD AVEC LA PETITE CLARINETTE en MI b.

CORNET.

en SI b. {

CORNET ou SAX-
HORN en MI b. {

PETITE CLARINETTE.

RÉSUMÉ

GAMME CHROMATIQUE de toutes les **NOTES** qui se font sur le **CORNET à 3 PISTONS**.

OUVERTURE DU JEUNE HENRY. (MÉHUL.)

ANDANTE.

Allegro non troppo.

ff

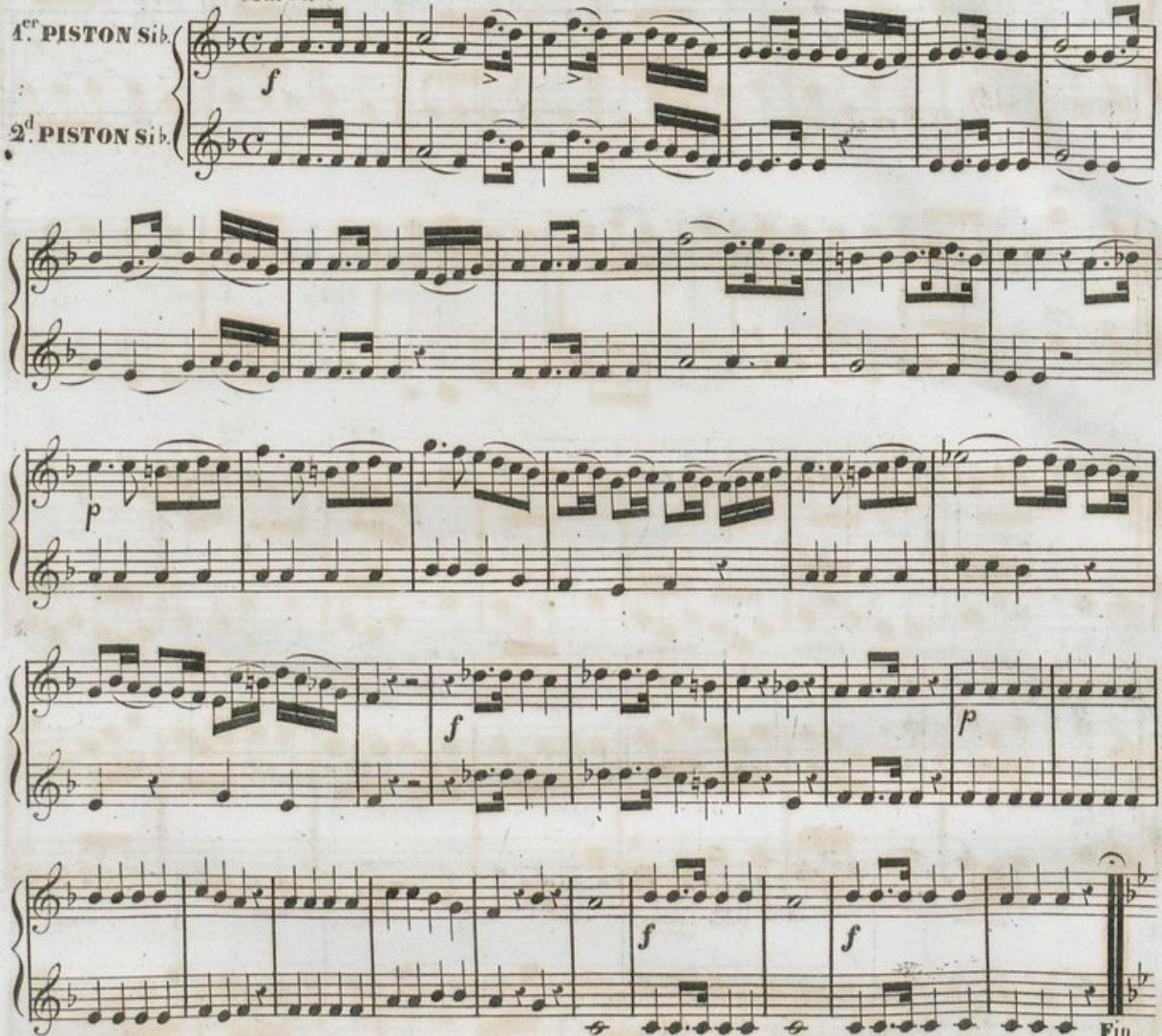
V.S.



A handwritten musical score consisting of six staves of music. The top staff uses a treble clef and common time, featuring eighth-note patterns. The second staff uses a bass clef and common time, also with eighth-note patterns. The third staff uses a treble clef and common time, with eighth-note patterns. The fourth staff uses a bass clef and common time, with eighth-note patterns. The fifth staff uses a treble clef and common time, with eighth-note patterns. The sixth staff uses a bass clef and common time, with eighth-note patterns. The music is divided into measures by vertical bar lines.

I^{er} QUATUOR.1^{er} PISTON et 2^d PISTON en SI b.

Marche.

1^{er} PISTON Sib {  Fin.

Trio. {  D.C.

I^{er} QUATUOR.SAX MI b[♭] OPHICLEÏDE en DO(ou TROMBONNE.)

Marche.

SAX MI b[♭]. { C

Ophicleïde en Do
ou Trombone. { C

TRIO.

Fin.

D.C.

2^d. QUATUOR.1^{er} PISTON et 2^d. PISTON en LA b.

§ Andantino.

1^{er} PISTON. (en LA b)

2^d. PISTON.

2^{me} QUATUOR.

SAX HORN en MI b, OPHICLEÏDE en DO.(ou TROMBONNE.)

Andantino.

SAX HORN MI b.

Ophicleide
en DO
ou Trombone.

3^{me} QUATUOR.1^{er} PISTON et 2^d PISTON en LAB.

1^{er} PISTON
en LAB.

2^d PISTON
en LAB.

3^{me} QUATUOR.

SAX HORN en MI b, OPHICLEÏDE. (ou TROMBONNE.)

SAX HORN MI b. {

Ophicleide
en DO
ou Trombone. {

Solo.

ff

ff

al Trio.

SUITE du 3^{me} QUATUOR.

TRIO.

1^{er} PISTON {

2^d PISTON {

D.C.

SUITE du 3^{me} QUATUOR.

TRIO.

Sax-Horn.

Ophicleide.

4^e fois.

2^e fois.

4^e fois.

2^e fois.

D.C.

D.C.

