

Methode

COMPLETE

DE

TROMBONE.

avec une Tablature,

DES Exercices et Etudes sur

toutes les positions et dans tous les tons,

et suivie

de 8 Etudes mélodiques et de 6 Duos,

composée par

VOBARON.

Prix 25^f



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REPORT TO THE BOARD

OF THE

Board of Directors

[ca. 1855]

REPORT TO THE BOARD

OF THE

Board of Directors
Steinbock
Museum

REPORT TO THE BOARD

OF THE



MÉTHODE DE TROMBONE.

PREMIÈRE PARTIE.

Il existe trois sortes de TROMBONES : Le TROMBONE ALTO, qui se joue à la clé d'UT 3^{me} ligne ; le TROMBONE TÉNOR, qui se joue à la clé d'UT 4^{me} ligne, et le TROMBONE BASSE, qui se joue à la clé de FA, 4^{me} ligne.

Mais aujourd'hui on ne se sert que du TROMBONE TÉNOR que l'on nomme communément TROMBONE BASSE ; les autres sont totalement délaissés ; dans la musique militaire et les théâtres, on joue les trois parties avec le même instrument, seulement dans les opéras, les trois parties sont écrites sur trois clés différentes, ainsi que je l'ai indiqué plus haut ; mais dans la musique militaire et dans les fanfares on écrit les trois parties sur la clé de FA. Nous consacrons donc entièrement cette méthode au TROMBONE TÉNOR (ou TROMBONE BASSE) qui est le seul usité.

MANIÈRE DE TENIR LE TROMBONE.

La main gauche rapprochée de l'épaule tient l'instrument avec le pouce et l'index, les autres doigts restent fermés entre les deux traverses. La main droite fait mouvoir la coulisse, et lui imprime le mouvement de VA et VIENT, à l'aide de l'avant-bras et du poignet. Il faut avoir soin que le bras ne participe pas à ce mouvement excepté pour descendre aux dernières positions. L'élève devra se tenir droit et se servir de son instrument avec aisance.

DE L'EMBOUCHURE.

Le choix de l'EMBOUCHURE dépend de la conformation des lèvres ; si, l'élève a les lèvres faibles, il faudra choisir une embouchure petite ; si, au contraire, il les a fortes, il faudra choisir une embouchure large. L'embouchure doit appuyer également sur les lèvres qui se resserrent à mesure qu'on monte vers les notes aiguës et qui s'ouvrent davantage pour produire les sons graves. L'élève devra éviter d'enfler les joues, car outre la mauvaise grâce que ce défaut donne à l'exécutant, il l'empêche d'articuler les sons avec netteté.

ENTRETIEN DE L'INSTRUMENT.

Le Trombone est de tous les instruments à vent, celui qui nécessite le plus de soins. La coulisse surtout exige un entretien particulier. Il faut en essuyer les branches, chaque fois qu'on s'est servi de l'instrument, et les enduire légèrement d'une couche d'huile fine d'olive. Il est urgent aussi de nettoyer de temps en temps l'intérieur des coulisses à l'aide d'un goupillon ou d'un chiffon attaché à une petite branche de fer.

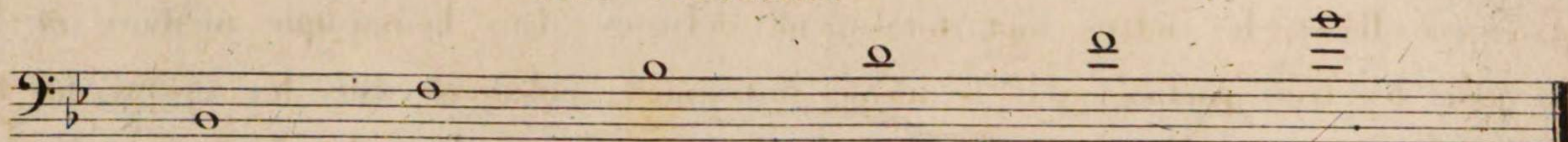
DES POSITIONS.

- 1^o Il y a sept positions sur le Trombone.
- 2^o Chaque position a une tonalité différente.
- 3^o Il y a un demi-ton d'intervalle d'une position à l'autre.
- 4^o On obtient sur chaque position en partant du grave à l'aigu cinq notes en sons naturels, savoir: La **TONIQUE**, la **QUINTE**, l'**OCTAVE**, la **DIXIÈME** et la **DOUZIÈME**. On obtient aussi la **DOUBLE-OCTAVE**; mais elle est trop basse. Il faut pour la rendre juste remonter la coulisse d'un quart de position, excepté à la première position.

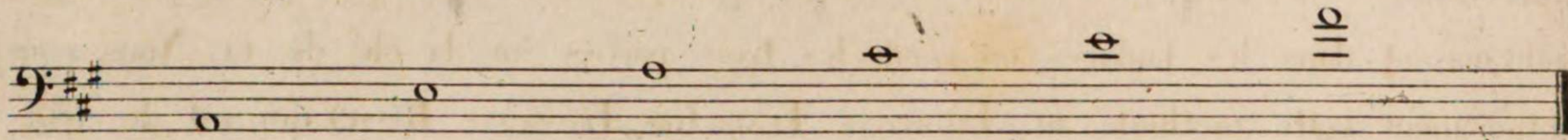
EXEMPLE.

SONS NATURELS.

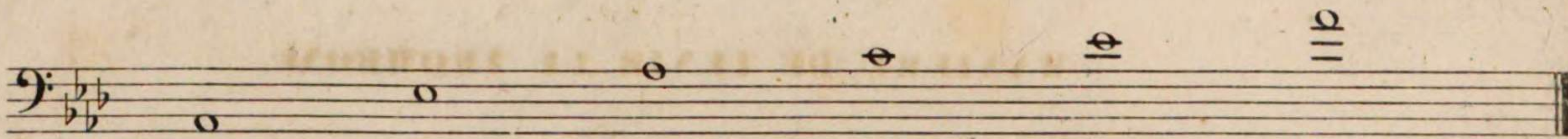
1^{re} POSITION
en SI $\flat$ majeur.



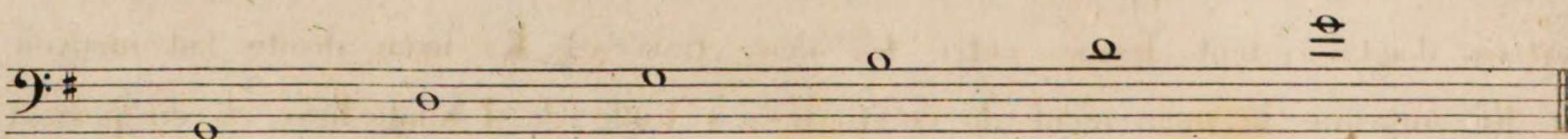
2^{me} POSITION
en LA majeur.



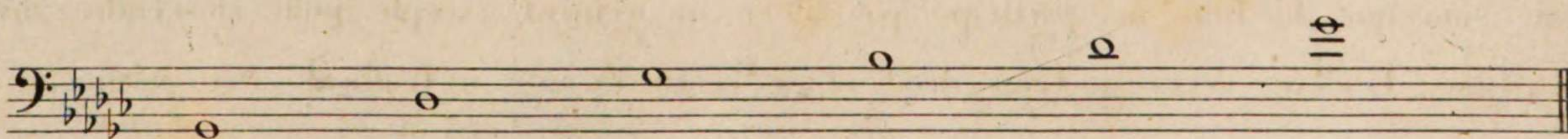
3^{me} POSITION
en LA $\flat$ majeur.



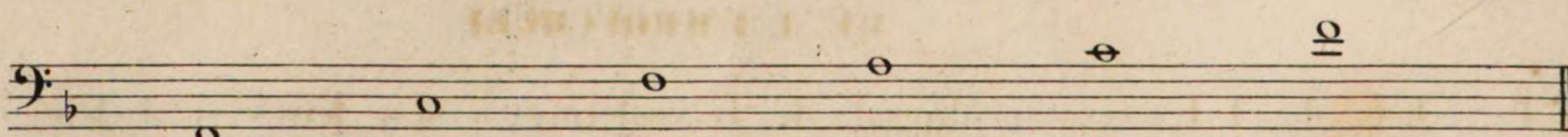
4^{me} POSITION
en SOL majeur.



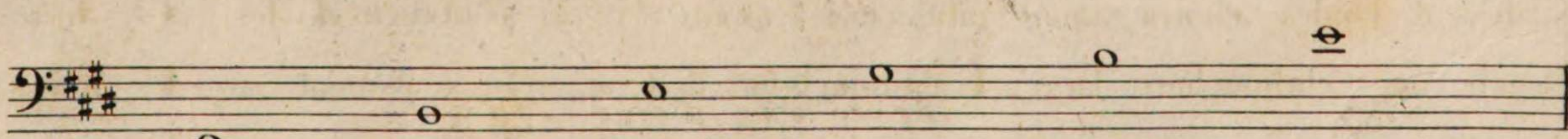
5^{me} POSITION
en SOL $\flat$ majeur.



6^{me} POSITION
en FA majeur.



7^{me} POSITION
en MI majeur.



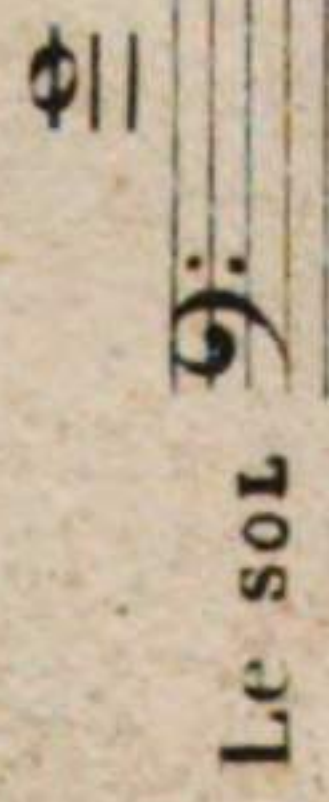
OBSERVATIONS.

Changer de position, c'est déplacer la coulisse en la faisant glisser sur les branches, pour atteindre certaines distances à peu près égales entre elles, et qui sont d'environ deux pouces et demi les unes des autres. Il est impossible de déterminer d'une manière absolue la distance précise d'une position à l'autre, cela dépend de l'instrument, de la conformation des lèvres et surtout de l'oreille. C'est le maître qui remédiera à ces inconvénients. L'élève s'habitue à glisser la coulisse avec vivacité, afin d'éviter les effets désagréables qui résulteraient de la lenteur et du tâtonnement pour trouver chaque position.

(NOTA) On peut obtenir aussi des pédales sur chaque position mais ce n'est guère qu'aux trois ou quatre premières positions qu'elles sont praticables. La pédale résonne une octave au-dessous de la Tonique basse. On en peut tirer de beaux effets; on les emploie souvent en Allemagne.

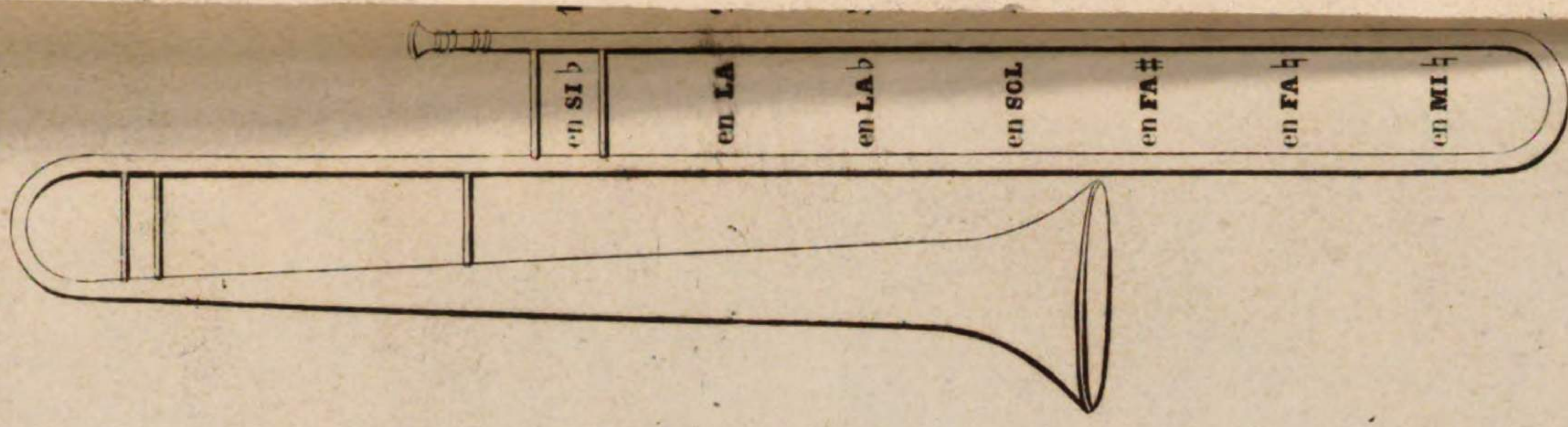
TABLATURE DU TROMBON

La *Tablature* ci-contre donne la figure du trombone à la première position, c'est-à-dire entièrement fermé; les autres positions à prendre sont indiquées le long de la coulisse par des chiffres: en regard se trouvent des portées indiquant les notes qu'on peut prendre sur chacune des positions; la petite portée à la suite contient encore quelques notes d'une exécution plus difficile et qui ne sont abordables que pour un excellent artiste, tandis que les premières peuvent être données par tout le monde, aussi pourrait on appeler les notes de la grande portée notes naturelles et celles de la petite, notes factices.



Le **SOL** indiqué à la seconde position n'est juste que lorsqu'on le prend entre la première et la deuxième; il faut même dire que sur toutes les positions, la septième mineure supérieure se trouve un peu basse et que pour obtenir une parfaite justesse, il faut remonter la coulisse à $\frac{5}{4}$ de position (ceci, bien entendu, ne peut s'appliquer à la première position).

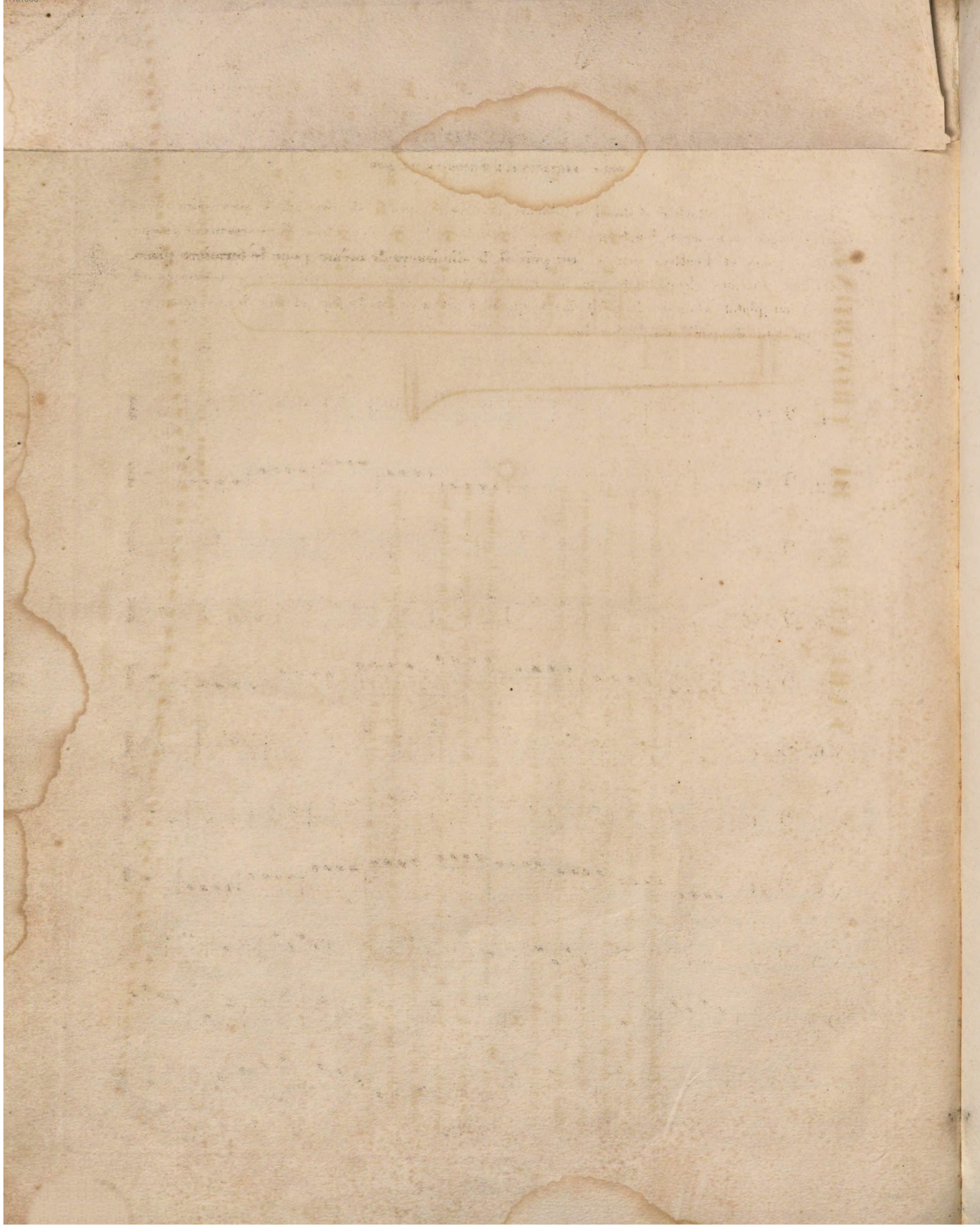
On doit remarquer que plusieurs notes peuvent s'obtenir indifféremment sur différentes positions, le sage à exécuter détermine naturellement celle des positions qu'il faut choisir.



Voilà un tableau de l'étendue générale du **TROMBONE**, en montant et en descendant.



Les chiffres indiquent la position à prendre, pour obtenir chaque note.



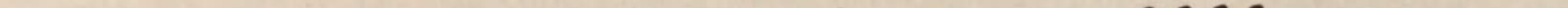
LECONS A LA PREMIERE POSITION

POUR FACILITER L'ÉMISSION DU SON.

L'élève doit s'attacher d'abord à obtenir une belle qualité de sons. Il y parviendra en soutenant chaque note aussi longtemps que sa respiration le lui permettra. Il commencera chaque son très piano et l'enflera peu à peu; puis il le diminuera de même pour le terminer piano.

Il faut articuler chaque note par un léger coup de langue qui consiste à prononcer la syllabe *ru* ou plutôt à imiter le petit bruit qu'on ferait avec la langue et les lèvres pour rejeter un fétu de paille de la bouche.

[illegible]

N^o. 2. 

N^o. 3.

[illegible]

N^o. 5. 

N^o. 6. 

N^o 7.

Handwritten musical notation for N^o 7, a single staff in bass clef with a key signature of one flat (B-flat) and common time (C). The melody consists of eighth and quarter notes, with some notes beamed together. The piece ends with a double bar line and a repeat sign.

N^o 8.

N^o 9



Handwritten musical notation for N° 9, a single staff in bass clef with a common time signature. The melody consists of eighth and quarter notes, ending with a repeat sign.

A single staff of handwritten musical notation. The staff begins with a bass clef and a key signature of one flat (B-flat). The notation consists of several measures, each containing different note values and rests. The notes are written in a cursive, handwritten style, and the rests are indicated by small squares. The staff is divided into measures by vertical bar lines.

ETENDUE GENERALE

DIATONIQUE, CHROMATIQUE ET ENHARMONIQUE,

du

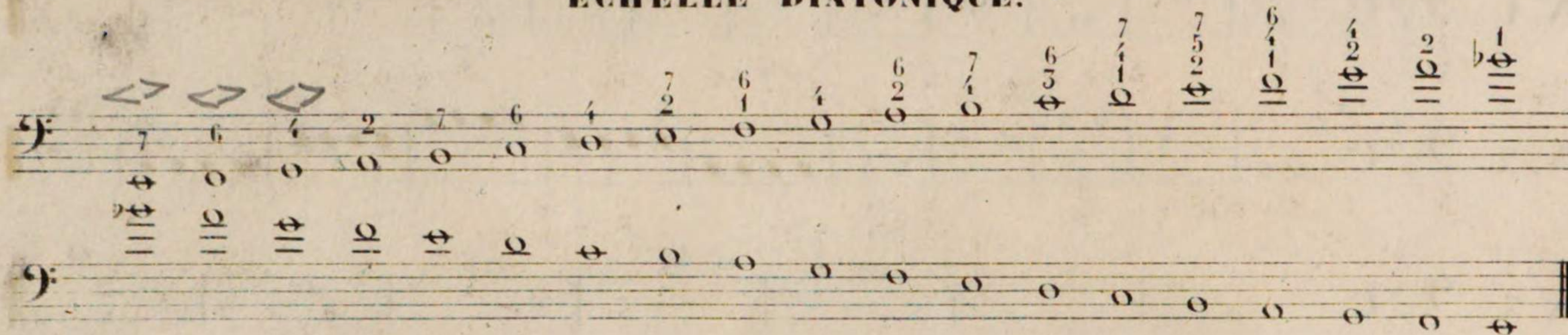
TROMBONE BASSE ou TENOR

AVEC LES POSITIONS CHIFFRÉES.

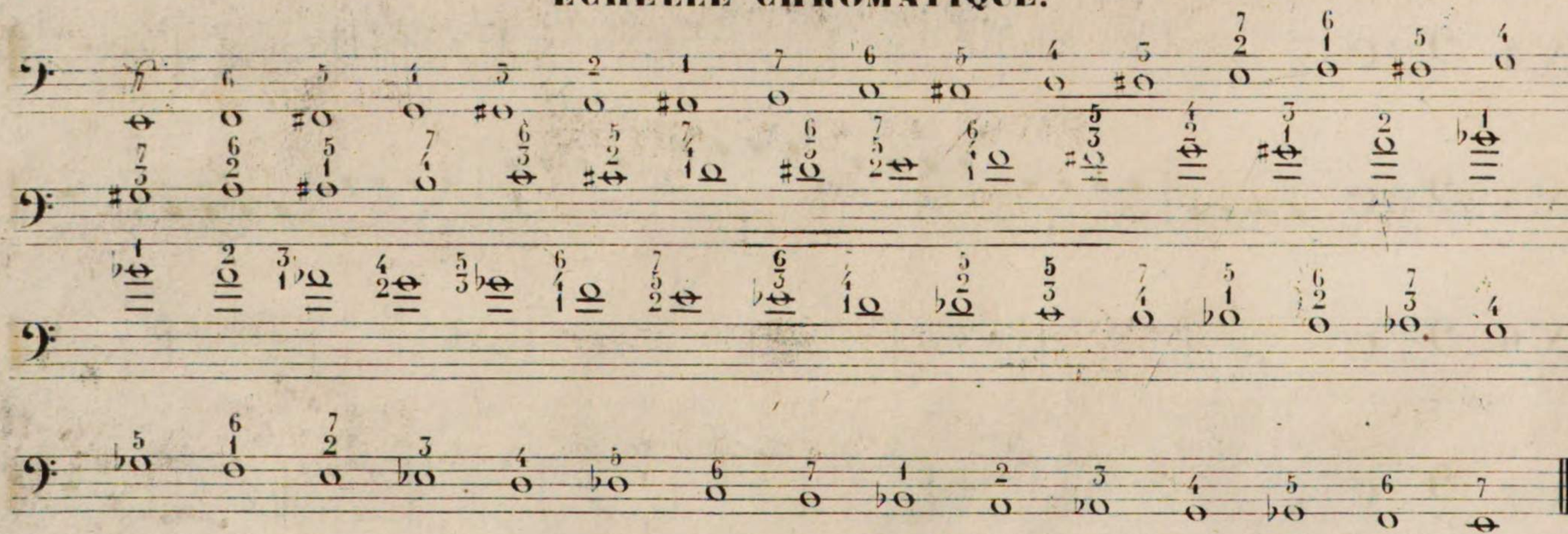
Les doubles ou triples chiffres indiquent que la note peut s'obtenir à deux ou trois positions différentes ; dans ce cas il faut toujours choisir de préférence la position la plus rapprochée de celle qu'on quitte.

L'étendue du Trombone Basse ou Tenor est d'environ trois octaves.

ECHELLE DIATONIQUE.



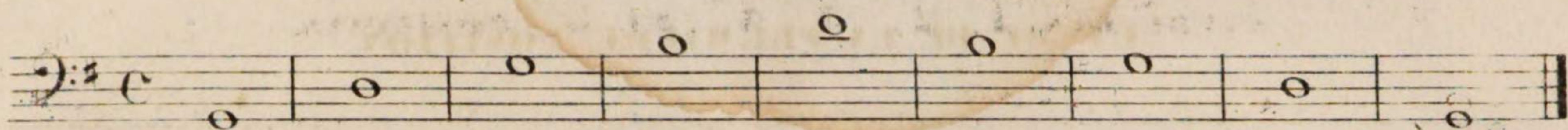
ECHELLE CHROMATIQUE.



ECHELLE ENHARMONIQUE.



ETUDE DE LA QUATRIÈME POSITION.



ETUDE DES 1^{re} 2^{me} 3^{me} ET 4^{me} POSITIONS.

ETUDE DE LA CINQUIÈME POSITION.

ÉTUDE DES 1^{re} 2^{me} 3^{me} 4^{me} ET 5^{me} POSITIONS.

The first section of the page contains ten staves of musical notation, each representing a different position (1^{re} to 5^{me}). Each staff begins with a bass clef and a common time signature (C). The notation consists of a single melodic line with various intervals and accidentals (sharps, flats, naturals). Above each staff, the fingerings for the notes are indicated by numbers 1 through 5, and 8, 4, 3, 2, 1 for the lower notes. The staves are arranged in a vertical column, with each staff containing a sequence of notes that correspond to the specified positions.

ÉTUDE DE LA SIXIÈME POSITION.

The second section of the page contains a single staff of musical notation for the sixth position. It begins with a bass clef and a common time signature (C). The notation consists of a single melodic line with various intervals and accidentals (sharps, flats, naturals). Above the staff, the fingerings for the notes are indicated by numbers 1 through 5, and 8, 4, 3, 2, 1 for the lower notes.

ÉTUDE DES 1^{re} 2^{me} 3^{me} 4^{me} 5^{me} ET 6^{me} POSITIONS.

The first six staves of the exercise are as follows:

- Staff 1: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 5 4 3 2 1
- Staff 2: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1
- Staff 3: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1
- Staff 4: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1
- Staff 5: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1
- Staff 6: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1

The last four staves of the exercise are as follows:

- Staff 7: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1
- Staff 8: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1
- Staff 9: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1
- Staff 10: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1

ÉTUDE DE LA SEPTIÈME POSITION.

The seventh position exercise is as follows:

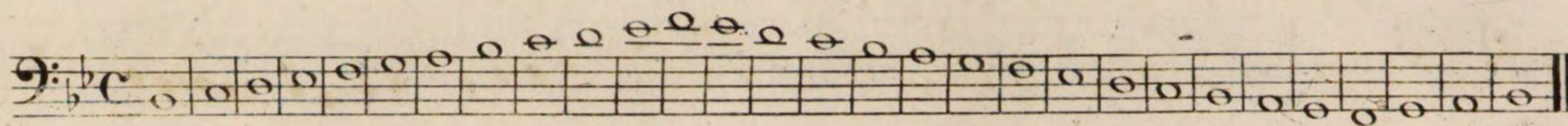
- Staff 11: 1 2 3 4 5 6 8 4 3 2 1 4 2 3 4 5 6 8 4 3 2 1

ETUDE DES SEPT POSITIONS.

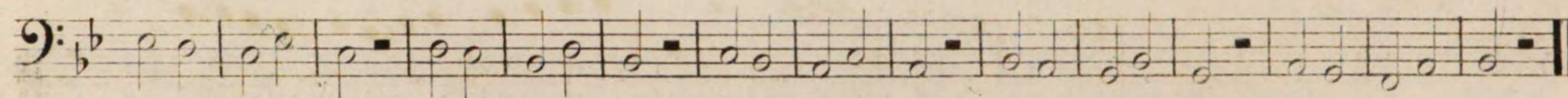
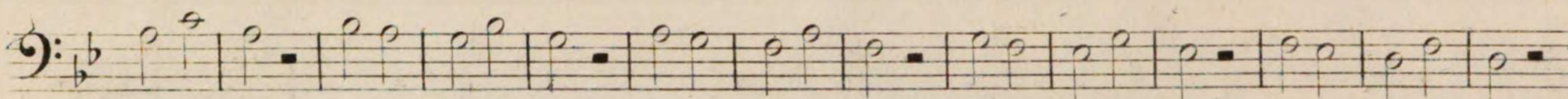
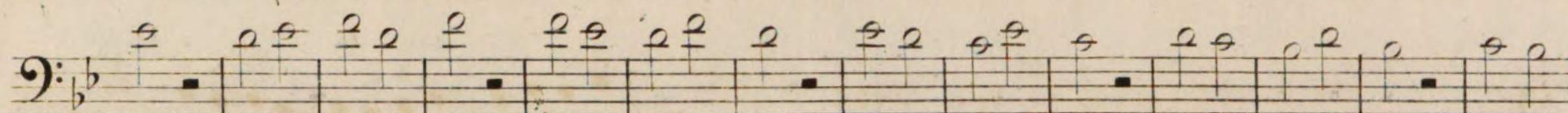
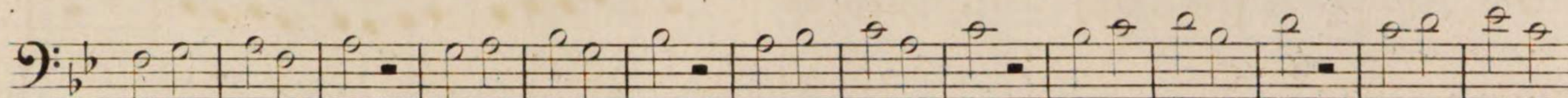
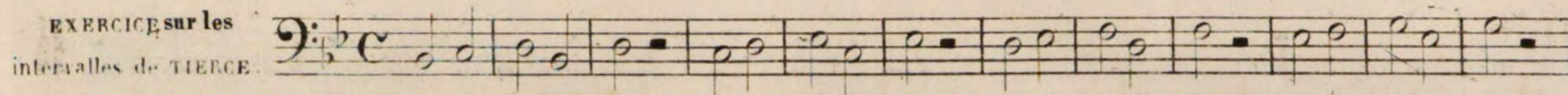
The musical score consists of ten staves, each containing a sequence of notes with fingerings (1-5) written above them. The notes are organized into groups of four, with some groups containing accidentals (sharps and flats) to represent different positions of the hand. The staves are arranged in a single column, and the music is written in a continuous line across the staves.

GAMMES ET EXERCICES SUR LES INTERVALLES.

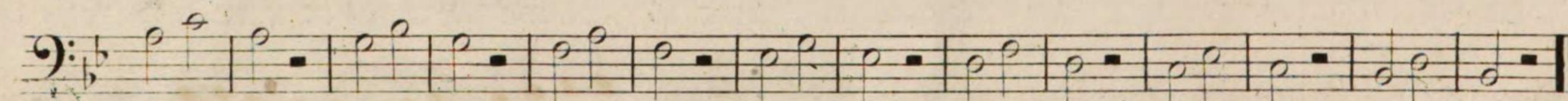
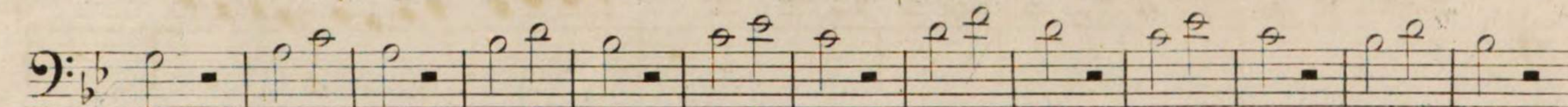
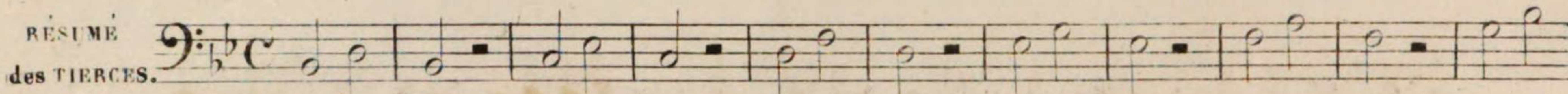
NB. Le ton de si $\flat$ étant le plus facile sur le TROMBONE on l'a choisi de préférence.



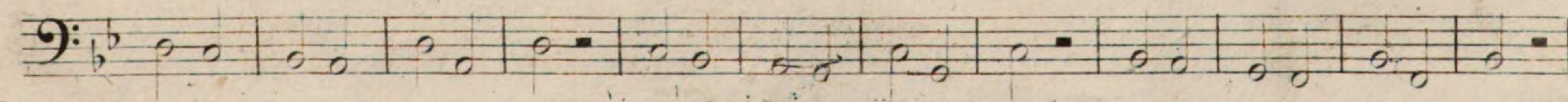
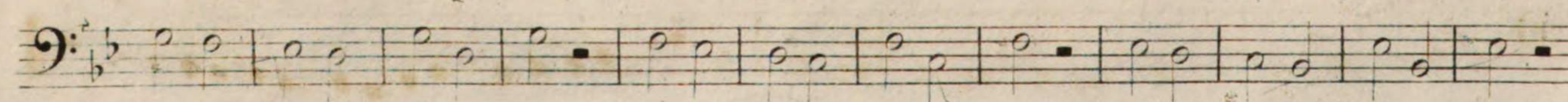
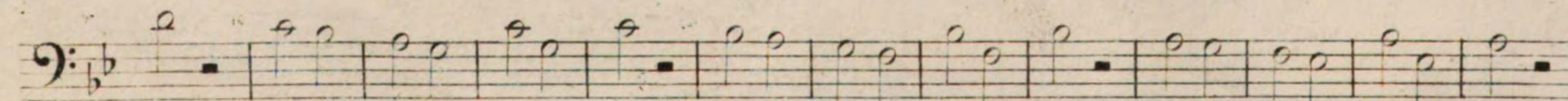
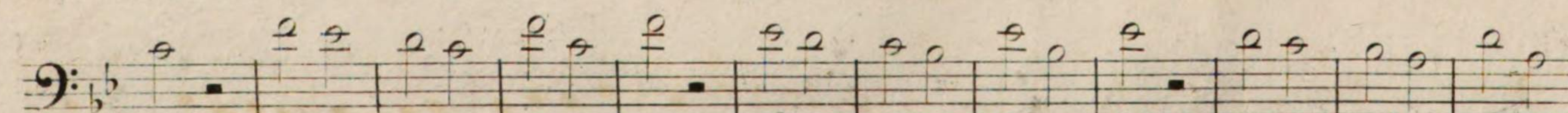
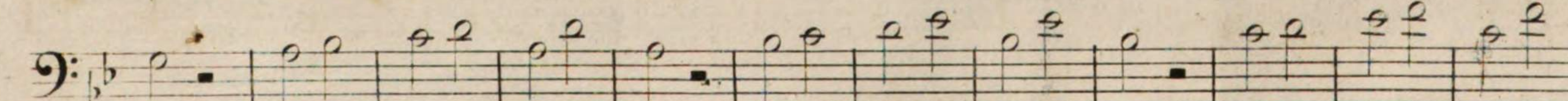
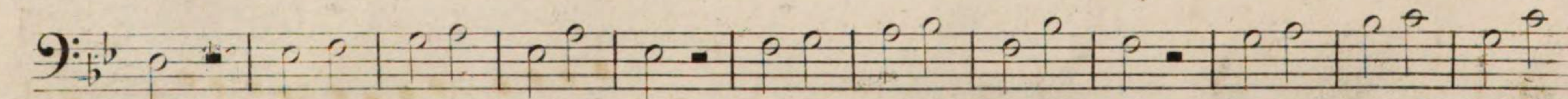
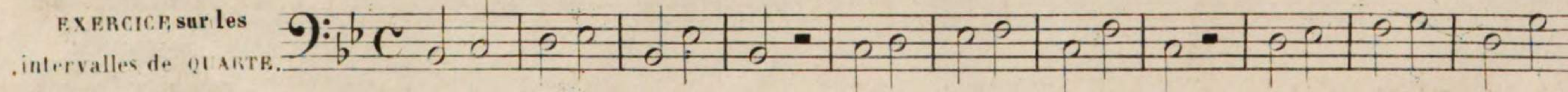
EXERCICE sur les
intervalles de TIERCE.



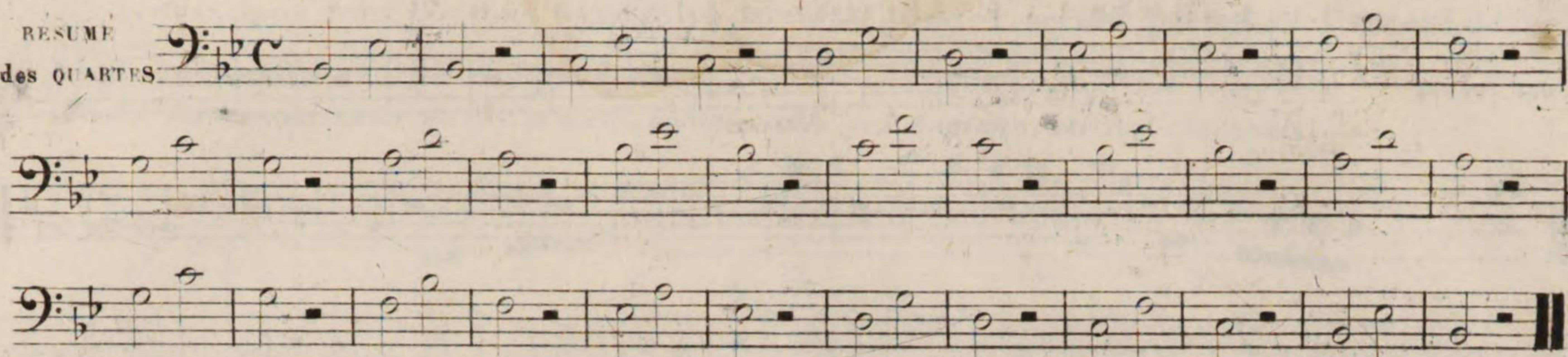
RÉSUMÉ
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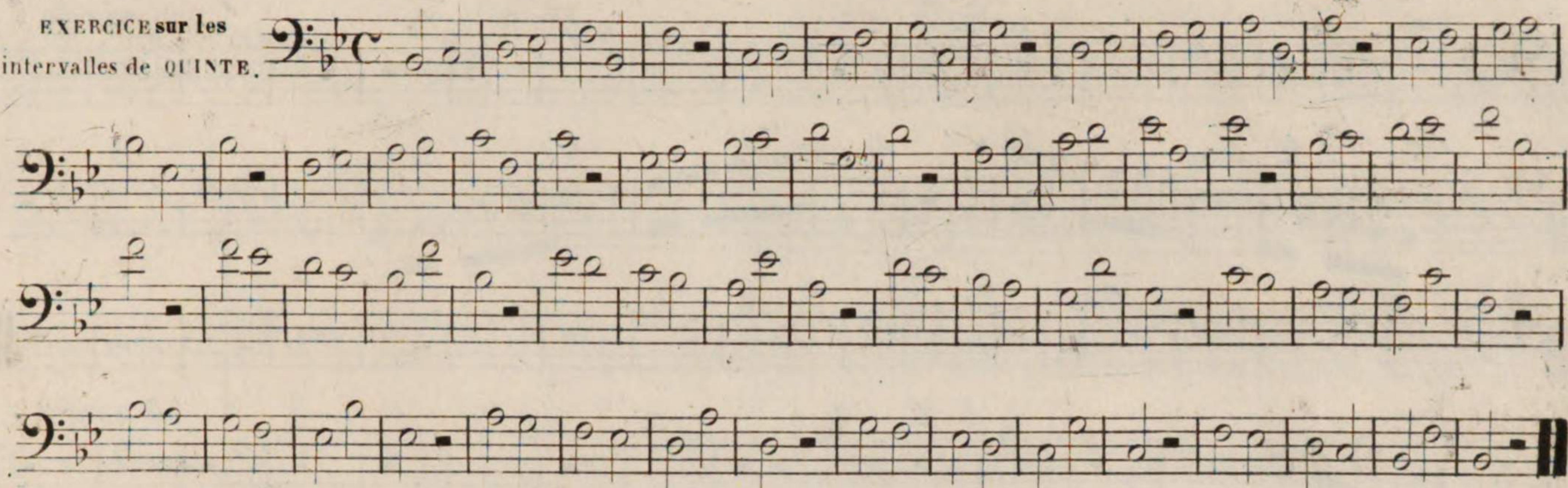
EXERCICE sur les
intervalles de QUARTE.



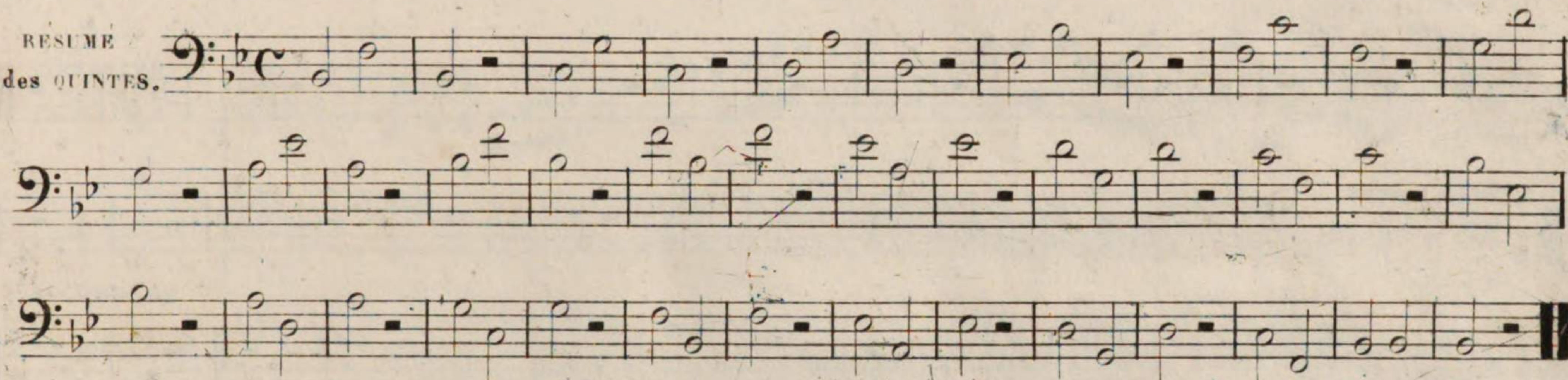
RESUME
des QUARTES



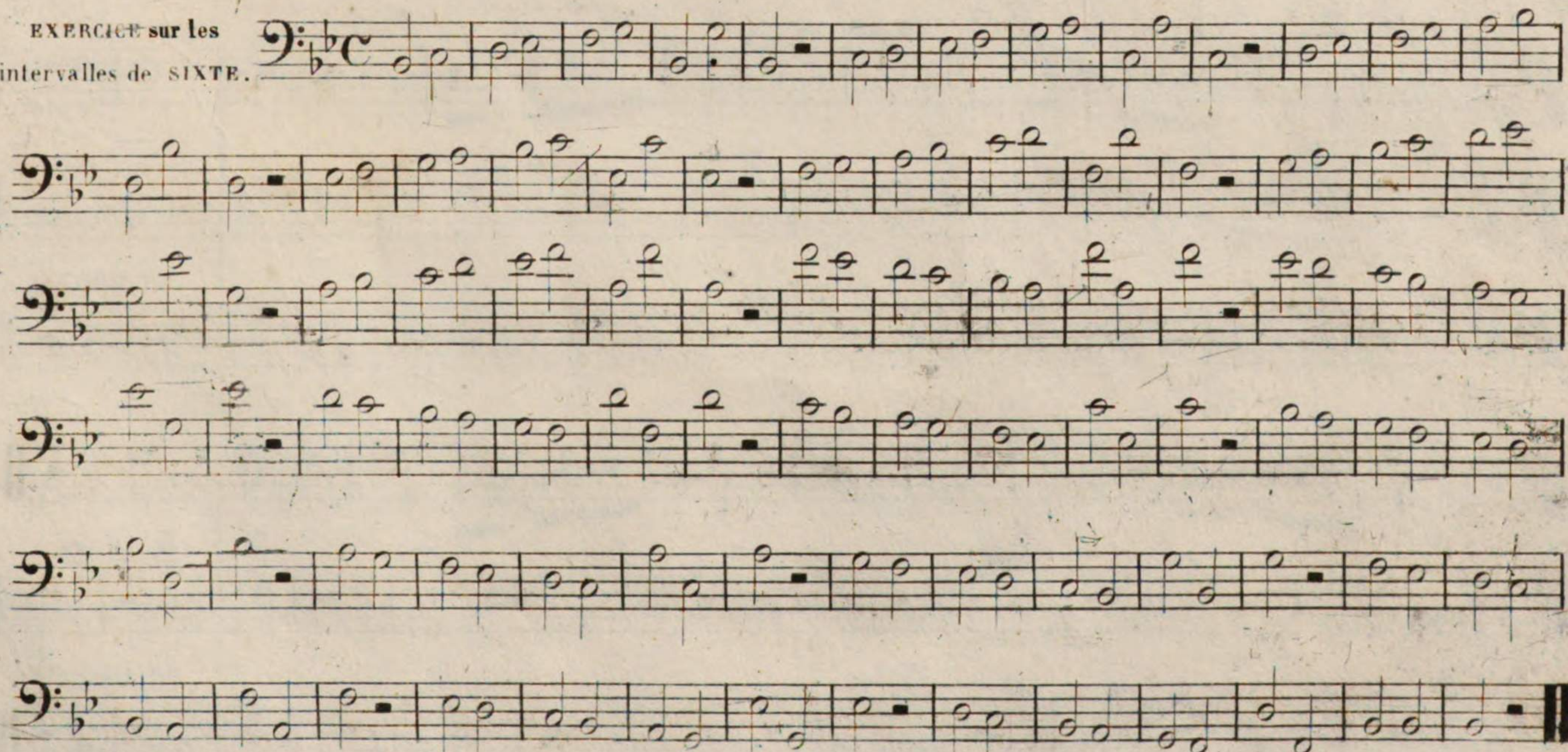
EXERCICES sur les
intervalles de QUINTE.

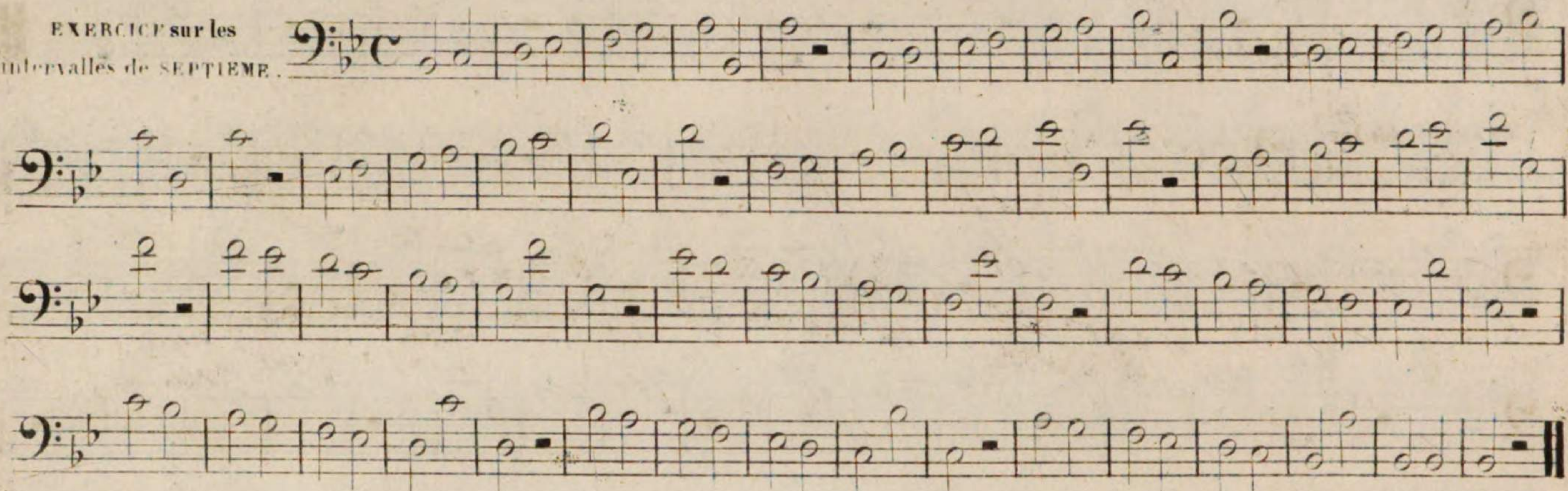
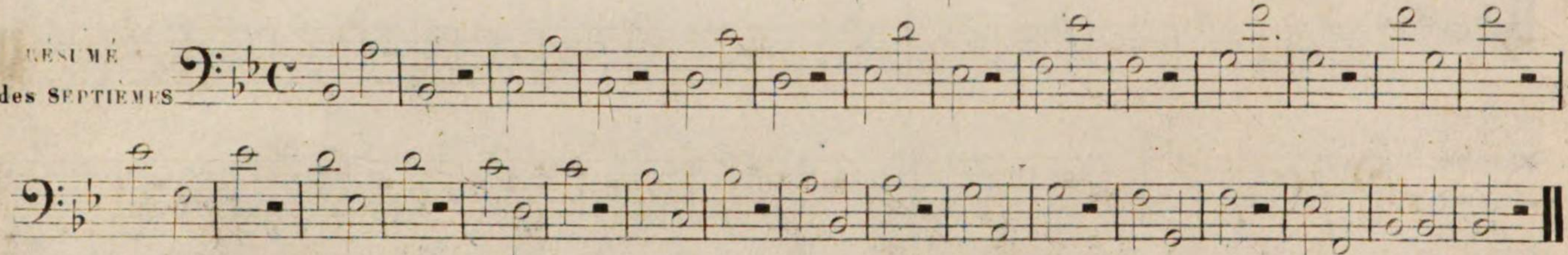
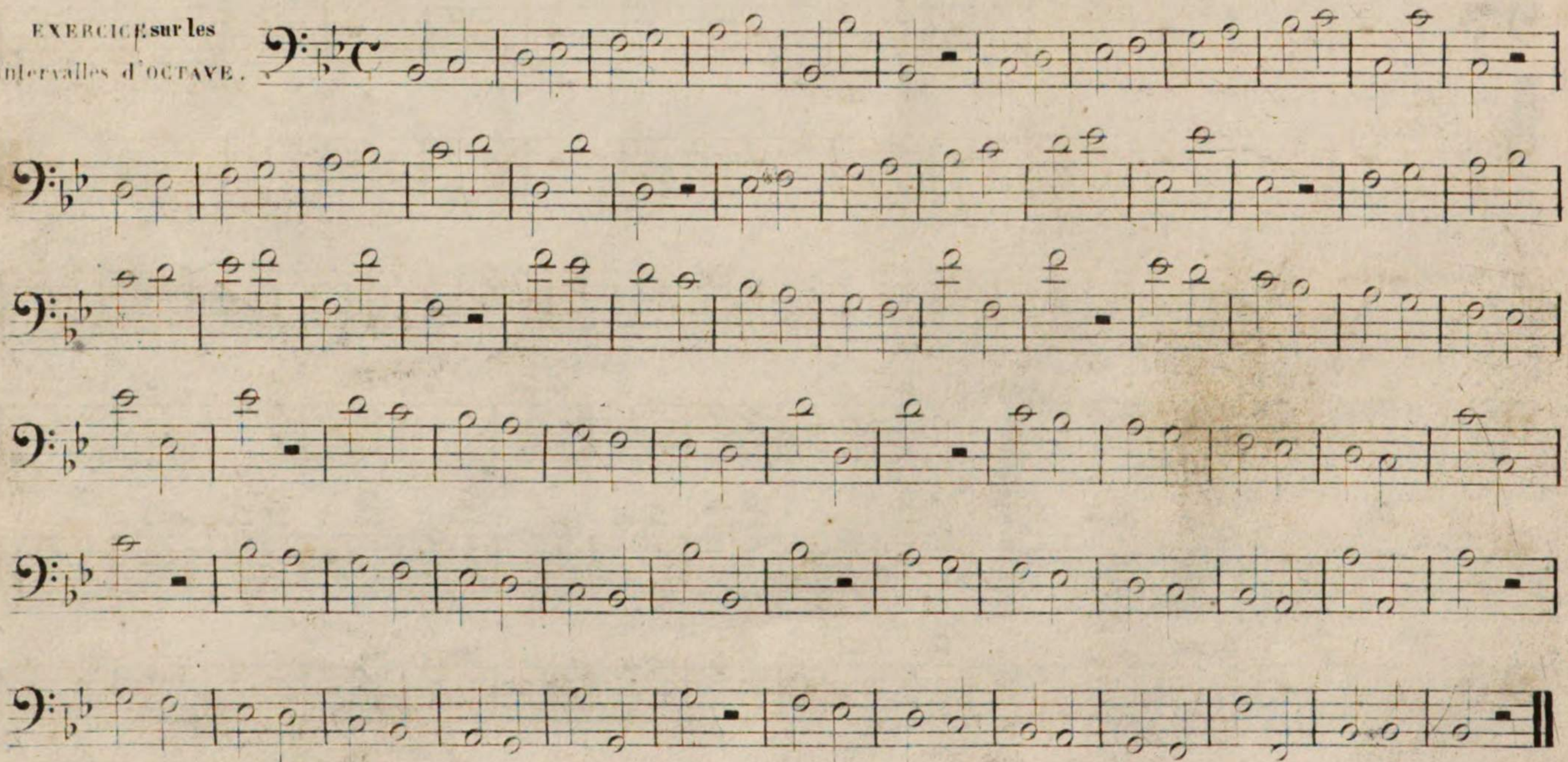
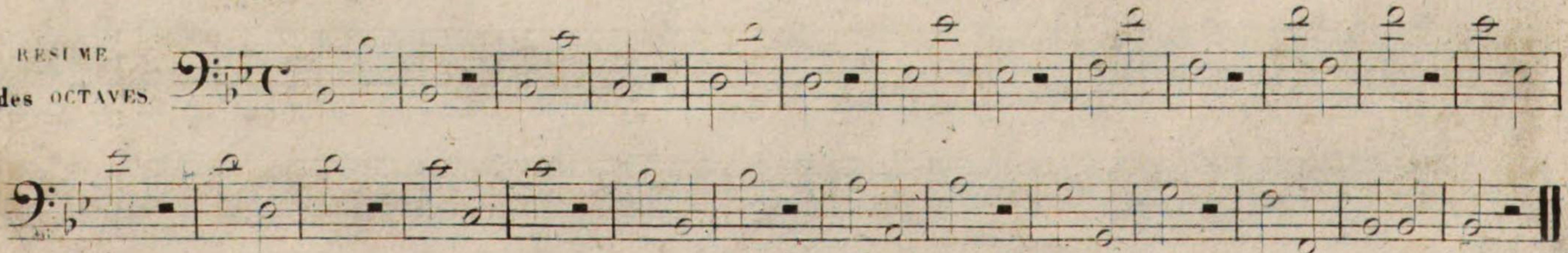


RESUME
des QUINTES.



EXERCICE sur les
intervalles de SIXTE.



RESUME
des SIXTES.EXERCICE sur les
intervalles de SEPTIEME.RESUME
des SEPTIEMESEXERCICE sur les
intervalles d'OCTAVE.RESUME
des OCTAVES.

GAMMES dans tous les tons MAJEURS et MINEURS avec l'accord parfait et l'accord de la septième DOMINANTE de chaque ton.

(N.B.) La connaissance de ces accords, comme celle des gammes, est indispensable.

GAMME EN
UT MAJEUR.

ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.

GAMME EN
LA MINEUR.

ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.

GAMME EN
FA MAJEUR.

ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.

GAMME EN
RE MINEUR.

ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.

GAMME EN
SI MAJEUR.

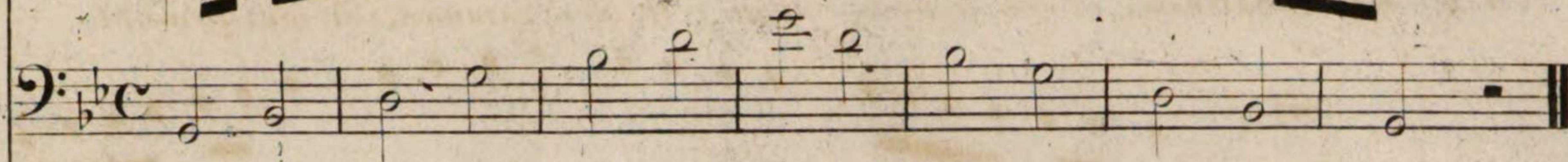
ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.

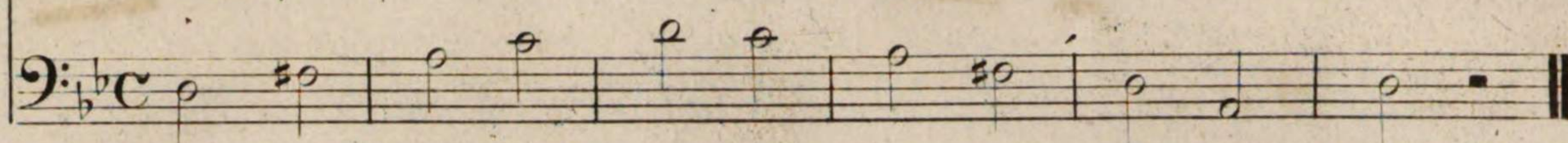
GAMME EN
SOL MINEUR.



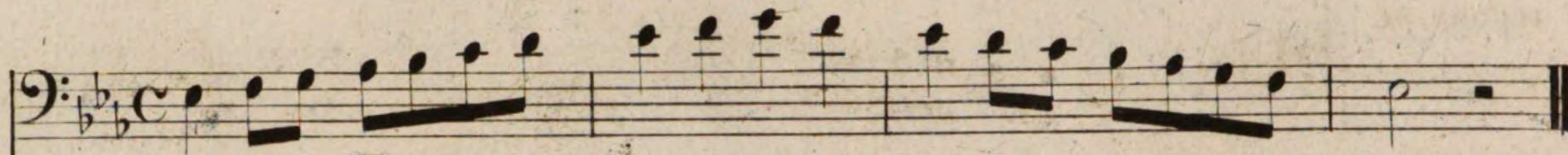
ACCORD PARFAIT.



ACCORD DE
7^e DOMINANTE.



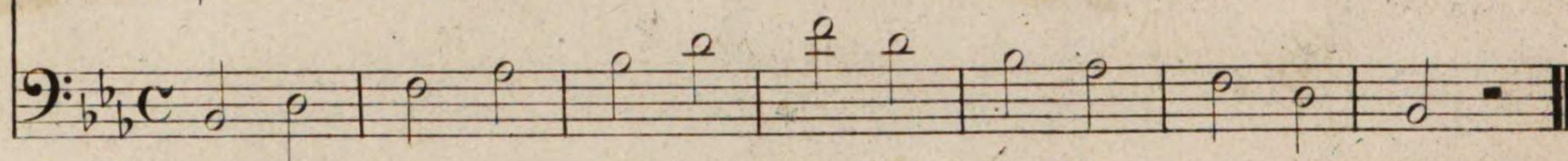
GAMME EN
MI b MAJEUR.



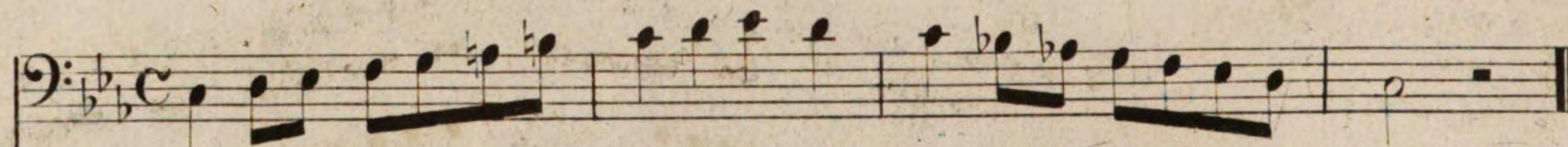
ACCORD PARFAIT.



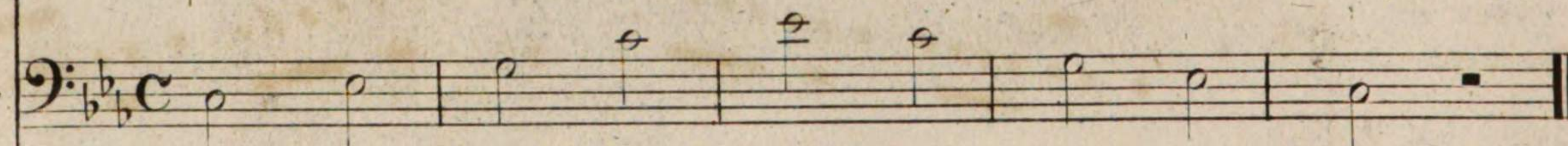
ACCORD DE
7^e DOMINANTE.



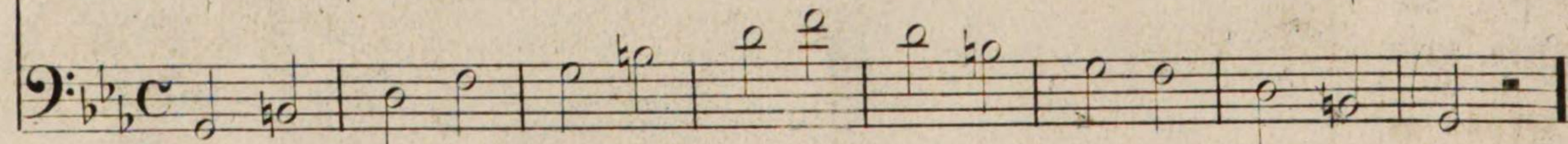
GAMME EN
UT MINEUR.



ACCORD PARFAIT.



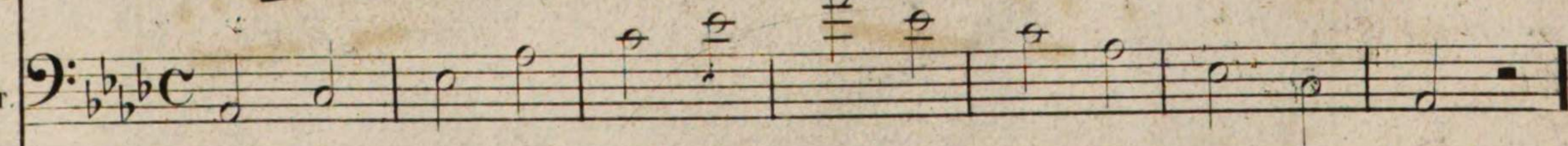
ACCORD DE
7^e DOMINANTE.



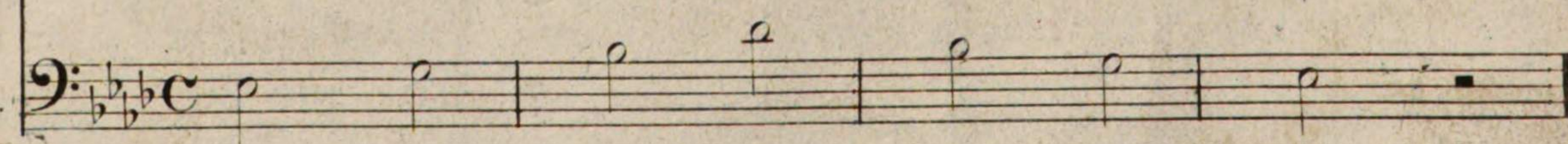
GAMME EN
LA b MAJEUR.



ACCORD PARFAIT.



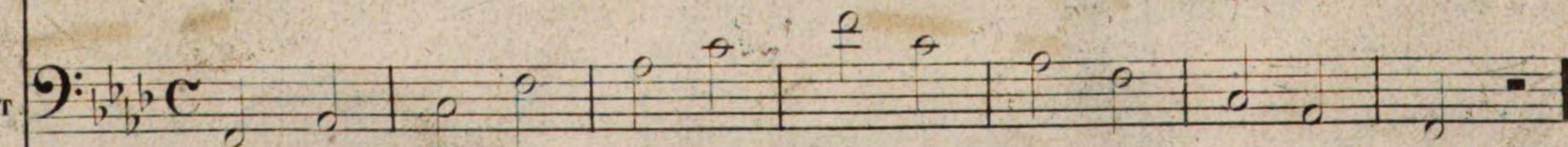
ACCORD DE
7^e DOMINANTE.



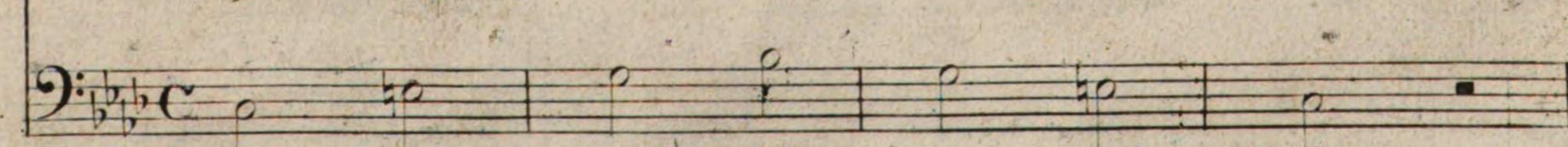
GAMME EN
FA MINEUR.



ACCORD PARFAIT.



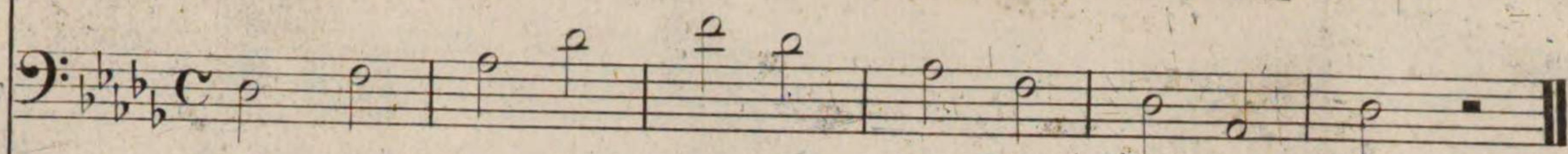
ACCORD DE
7^e DOMINANTE.



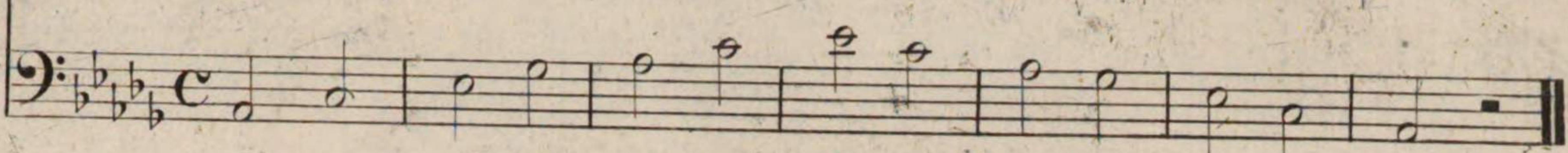
GAMME EN
RE MAJEUR



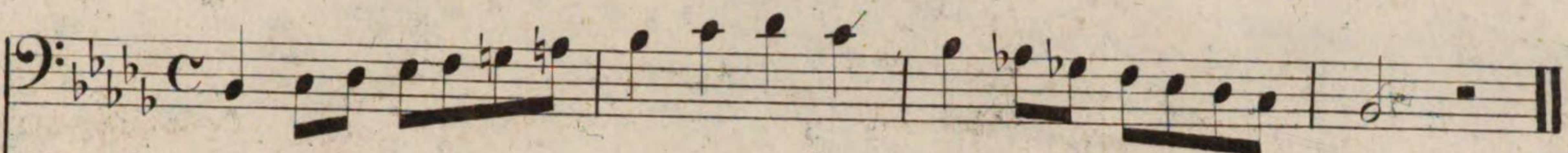
ACCORD PARFAIT



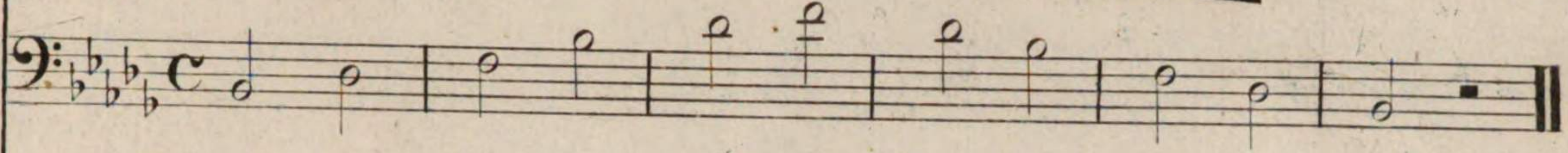
ACCORD DE
7^e. DOMINANTE.



GAMME EN
SI $\flat$ MINEUR.



ACCORD PARFAIT



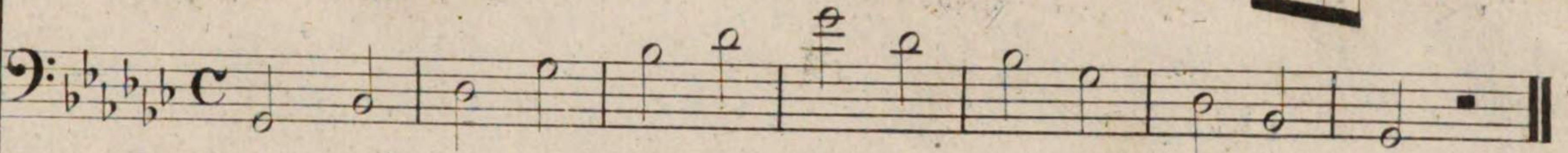
ACCORD DE
7^e. DOMINANTE.



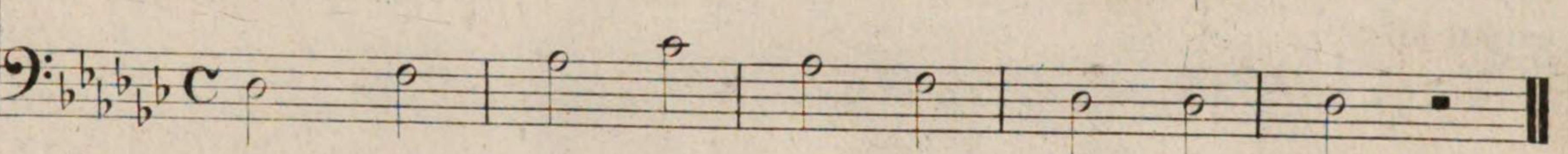
GAMME EN
SOL $\flat$ MAJEUR.



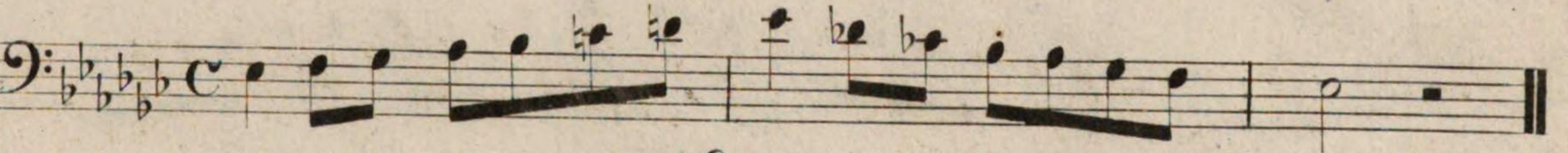
ACCORD PARFAIT



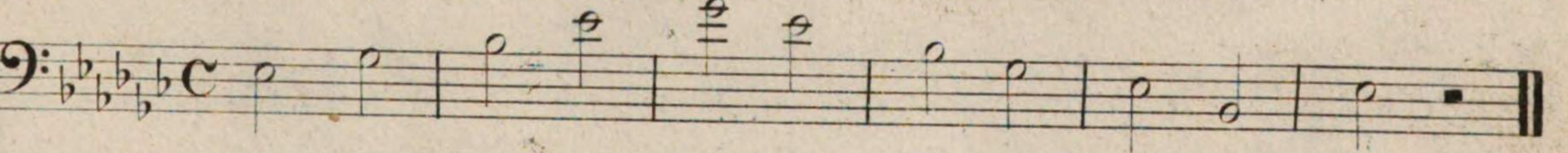
ACCORD DE
7^e. DOMINANTE.



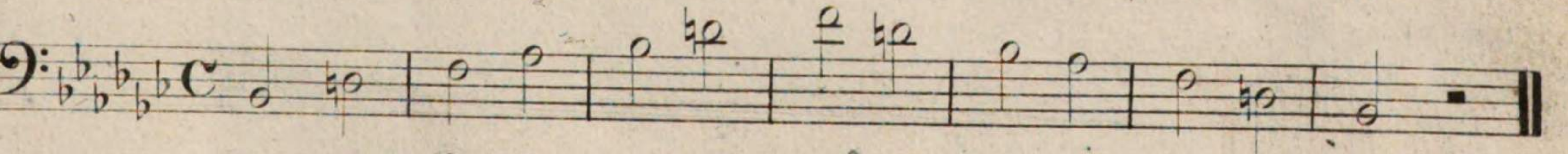
GAMME EN
MI $\flat$ MINEUR.



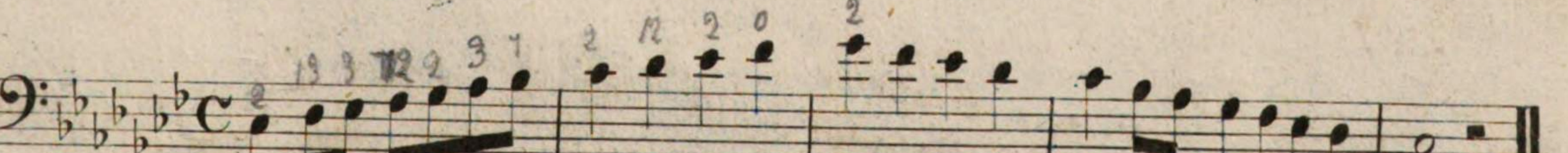
ACCORD PARFAIT



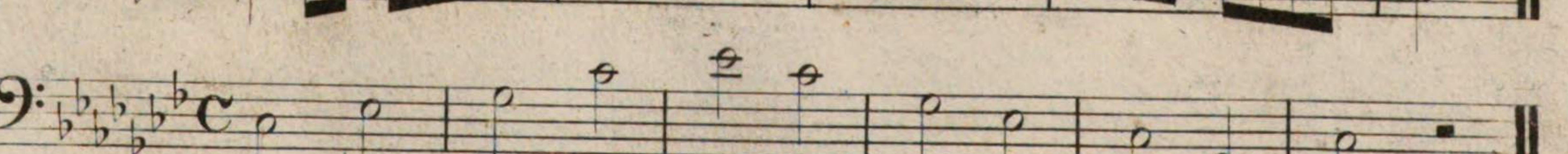
ACCORD DE
7^e. DOMINANTE.



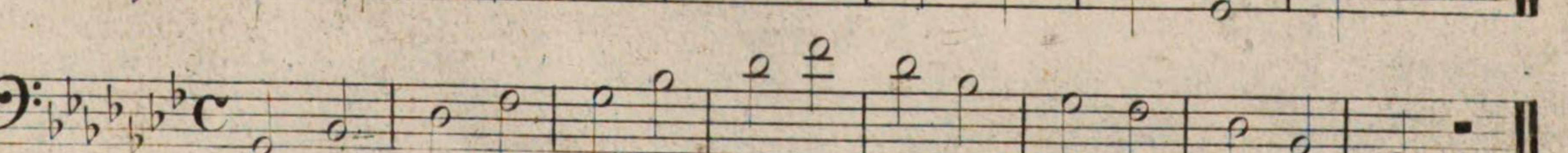
GAMME EN
UT $\sharp$ MAJEUR.



ACCORD PARFAIT



ACCORD DE
7^e. DOMINANTE.



GAMME EN
LA MINEUR.

ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.



GAMME EN
SOL MAJEUR.

ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.



GAMME EN
MI MINEUR.

ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.



GAMME EN
RE MAJEUR.

ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.



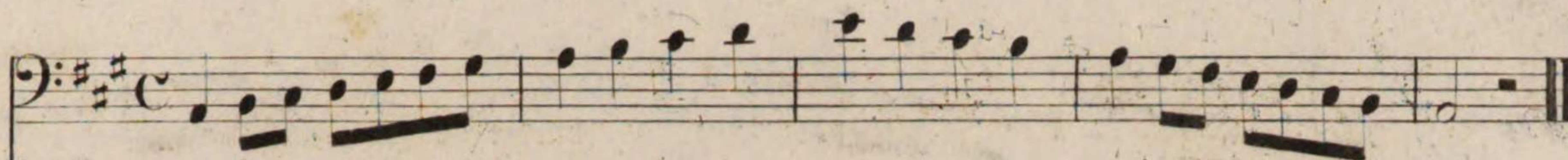
GAMME EN
SI MINEUR.

ACCORD PARFAIT.

ACCORD DE
7^e DOMINANTE.



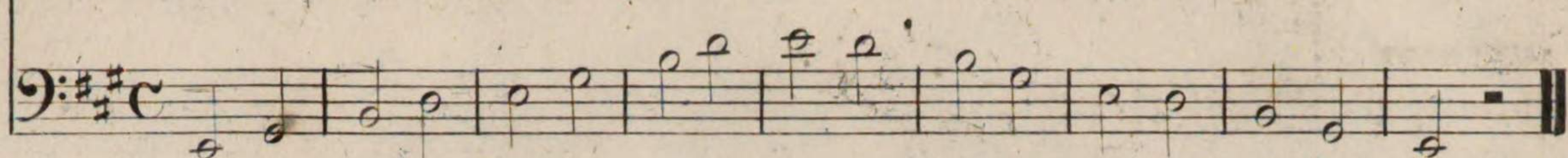
X GAMME EN
LA MAJEUR.



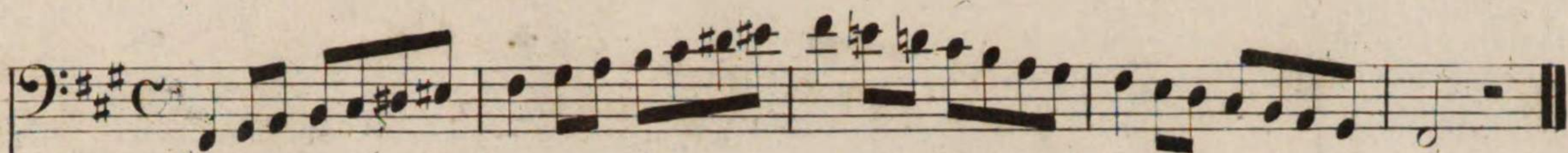
ACCORD PARFAIT.



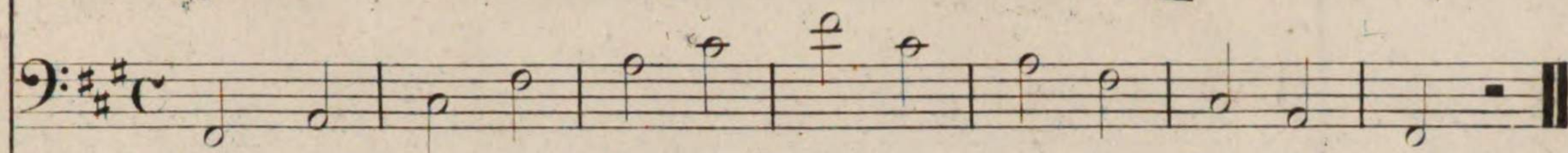
ACCORD DE
7.^e DOMINANTE.



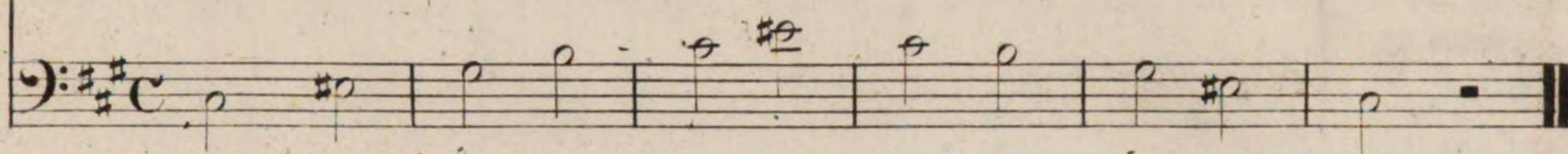
GAMME EN
FA# MINEUR.



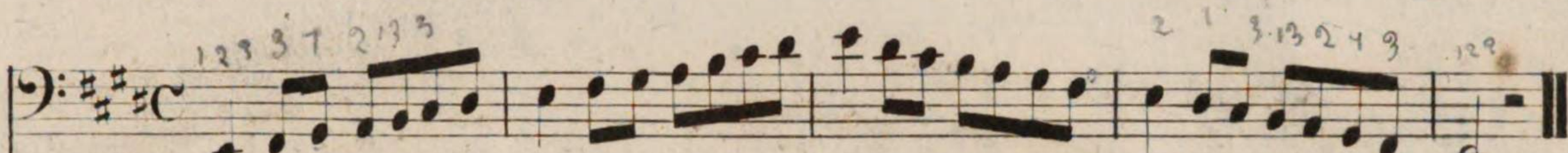
ACCORD PARFAIT.



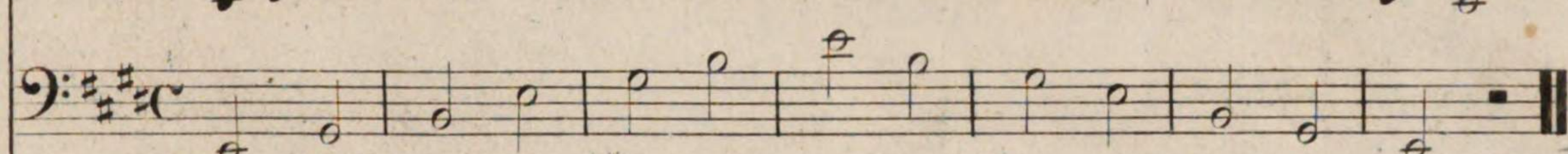
ACCORD DE
7.^e DOMINANTE.



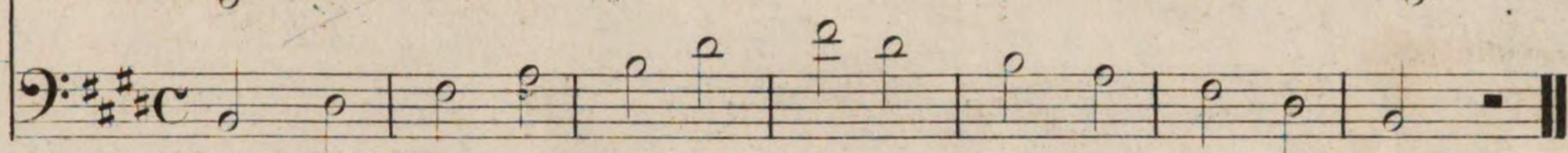
X GAMME EN
MI MAJEUR.



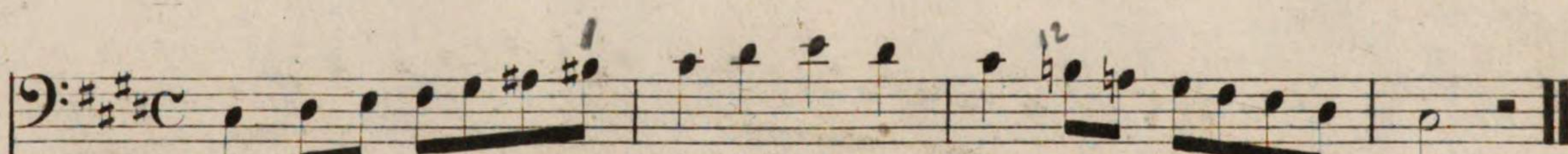
ACCORD PARFAIT.



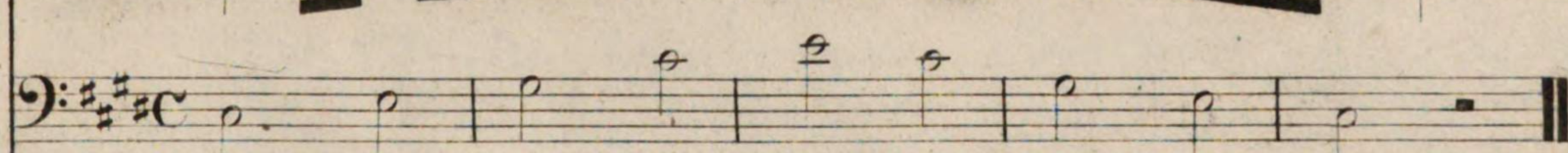
ACCORD DE
7.^e DOMINANTE.



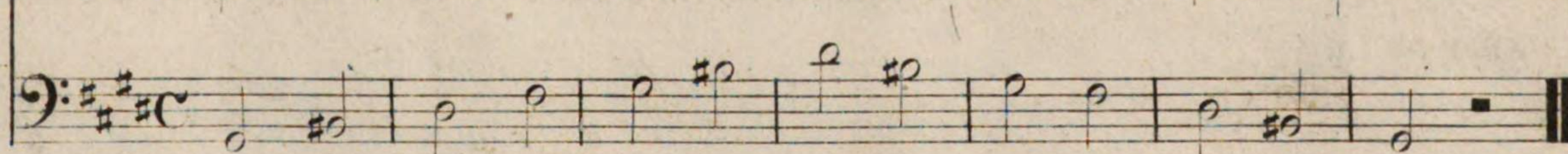
GAMME EN
UT# MINEUR.



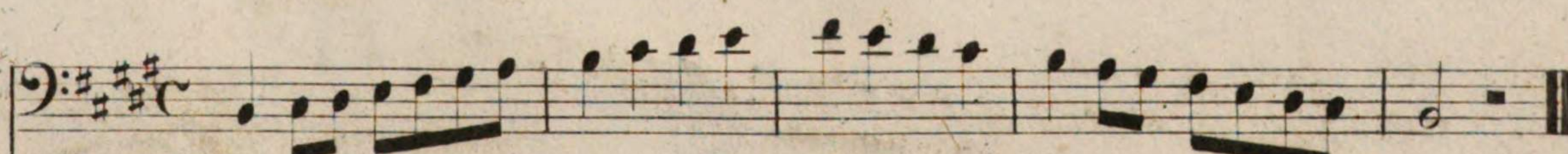
ACCORD PARFAIT.



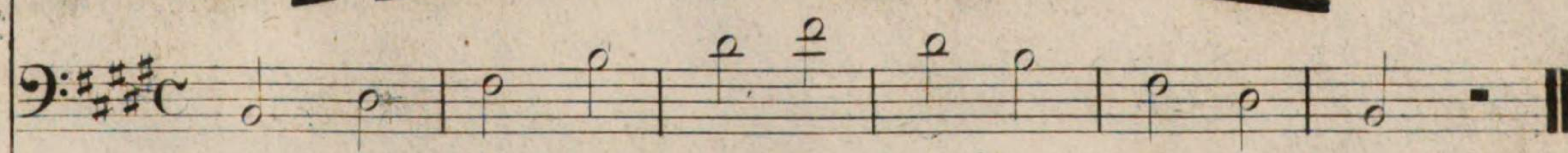
ACCORD DE
7.^e DOMINANTE.



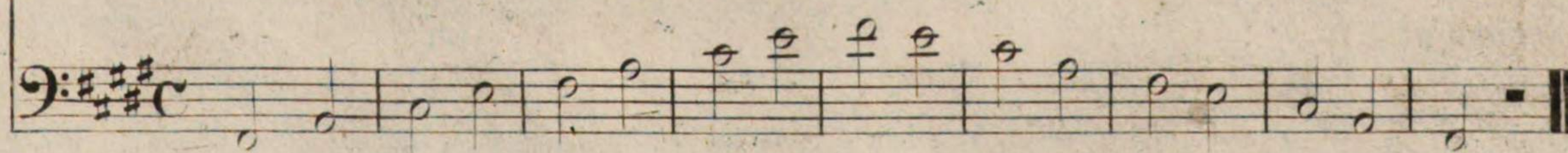
X GAMME EN
SI MAJEUR.



ACCORD PARFAIT.



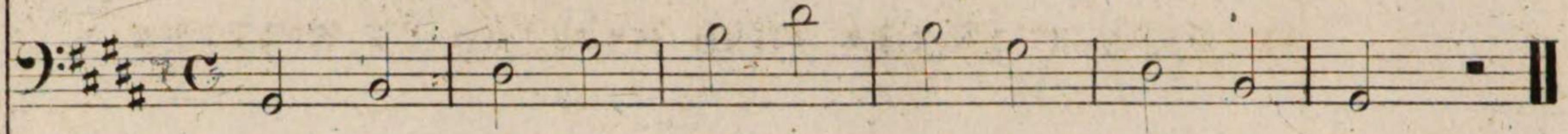
ACCORD DE
7.^e DOMINANTE.



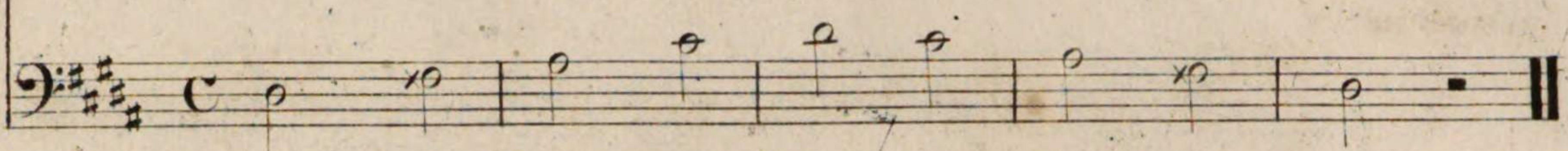
GAMME EN
SOL # MINEUR.



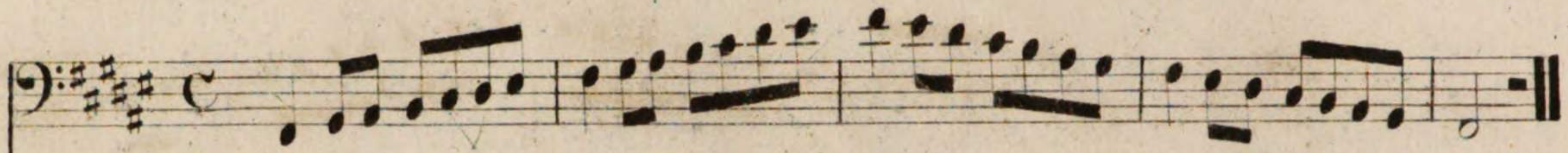
ACCORD PARFAIT.



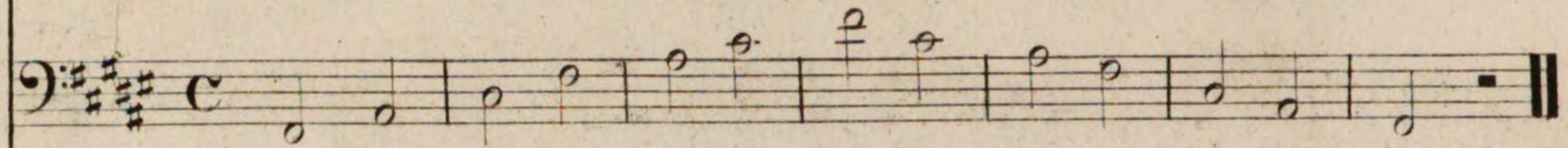
ACCORD DE
7^e DOMINANTE.



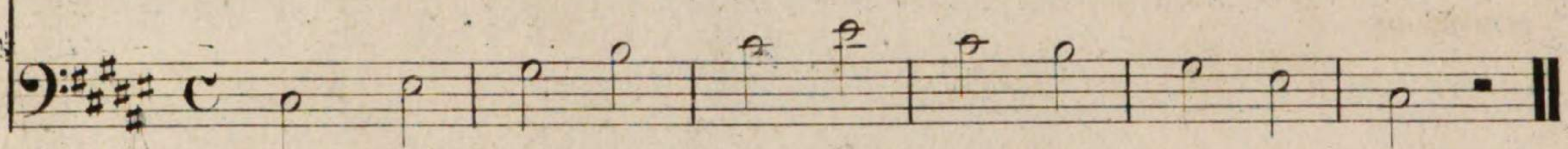
X GAMME EN
FA # MAJEUR.



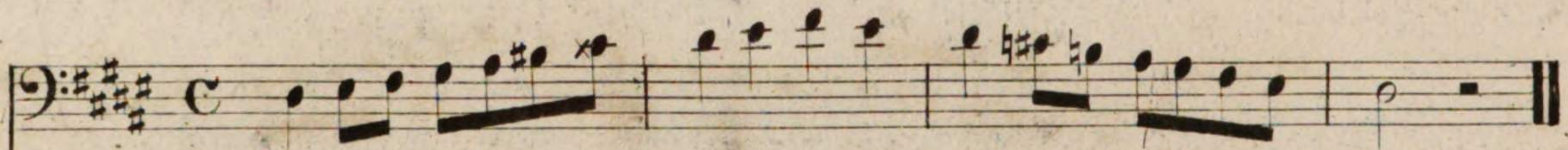
ACCORD PARFAIT.



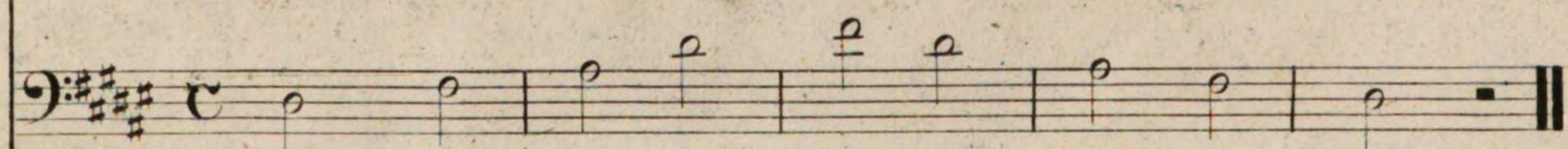
ACCORD DE
7^e DOMINANTE.



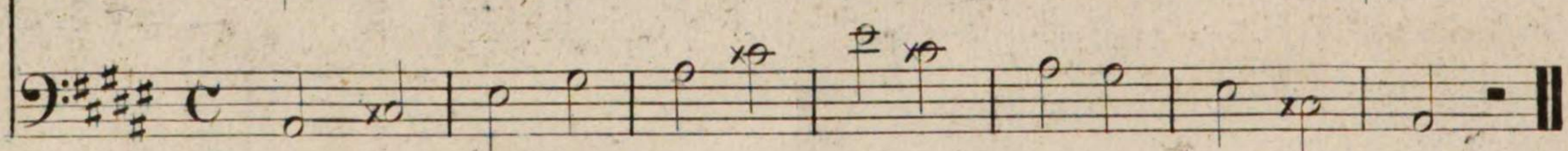
GAMME EN
RE # MINEUR.



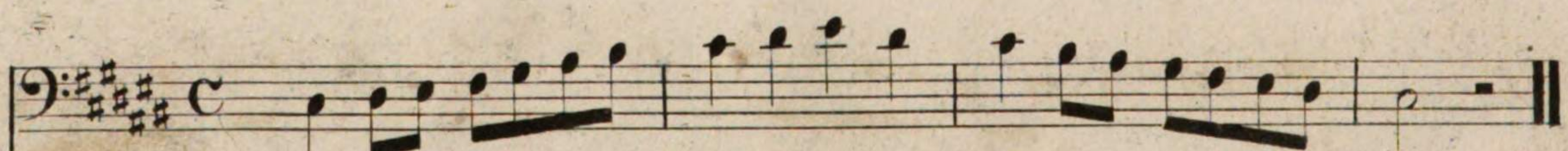
ACCORD PARFAIT.



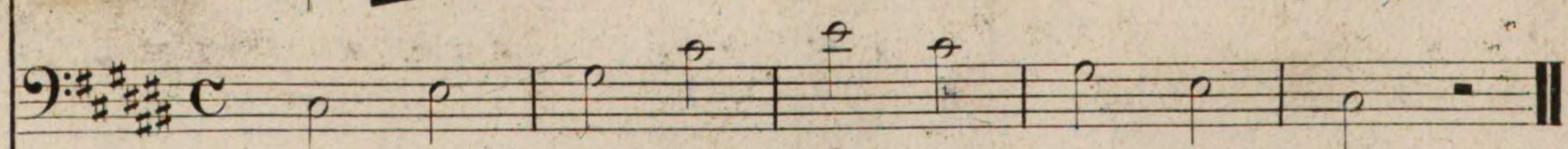
ACCORD DE
7^e DOMINANTE.



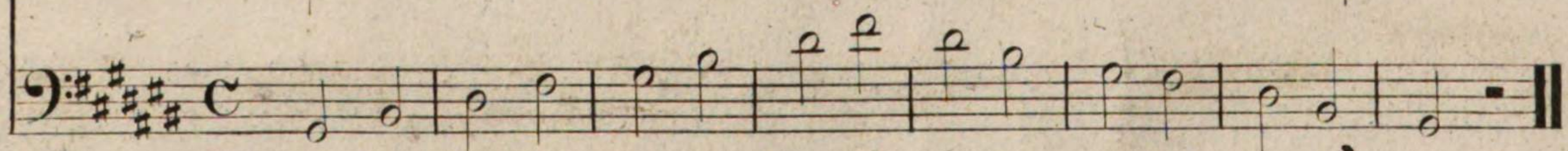
X GAMME EN
UT # MAJEUR.



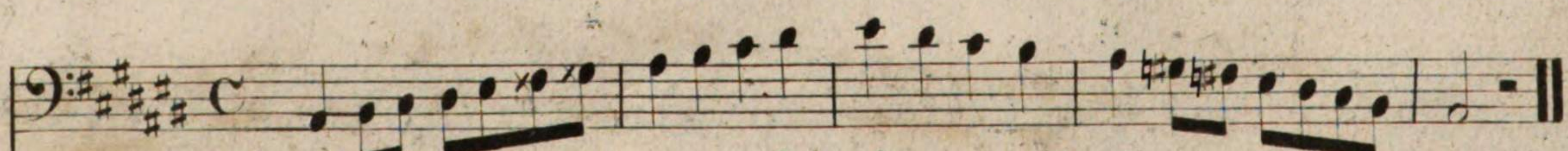
ACCORD PARFAIT.



ACCORD DE
7^e DOMINANTE.



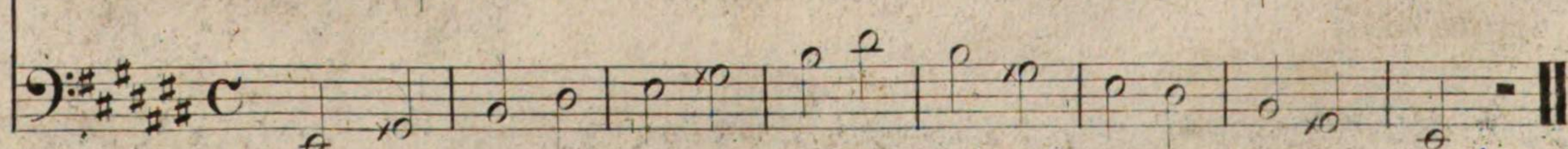
GAMME EN
LA # MINEUR.



ACCORD PARFAIT.



ACCORD DE
7^e DOMINANTE.



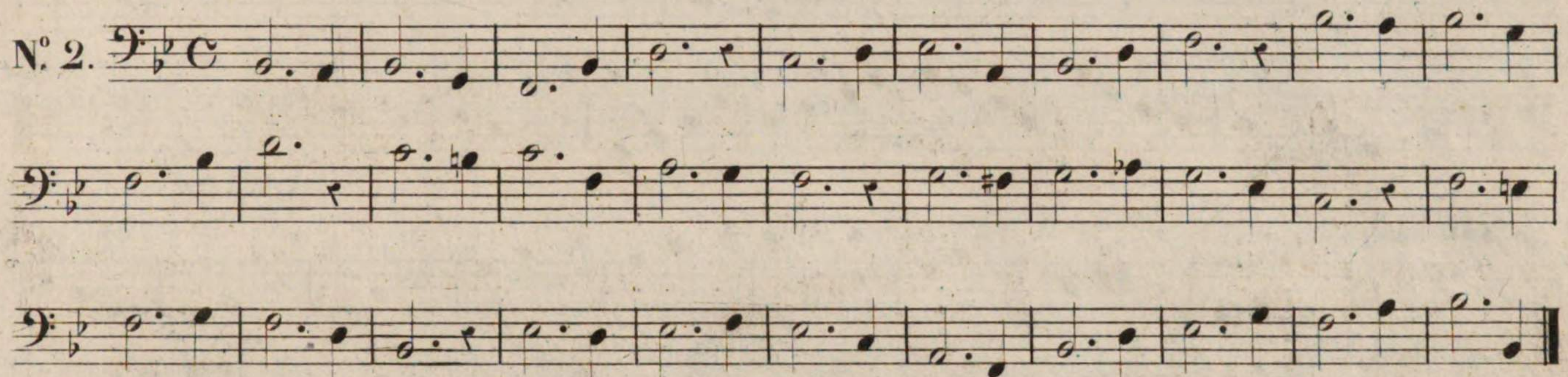
EXERCICES

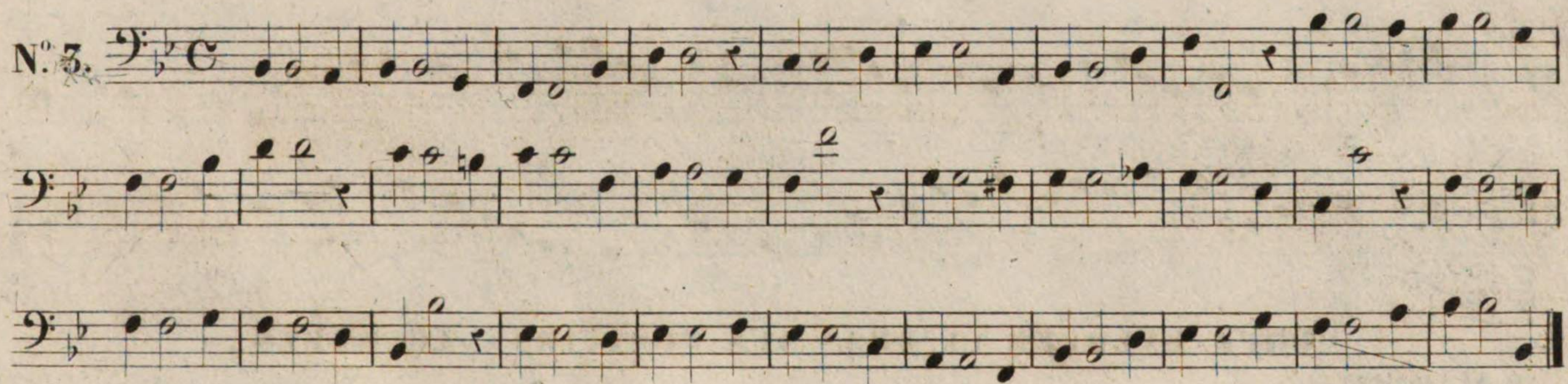
DANS TOUS LES TONS MAJEURS ET MINEURS.

en SI b MAJEUR.

Lento.

N^o 1. 

N^o 2. 

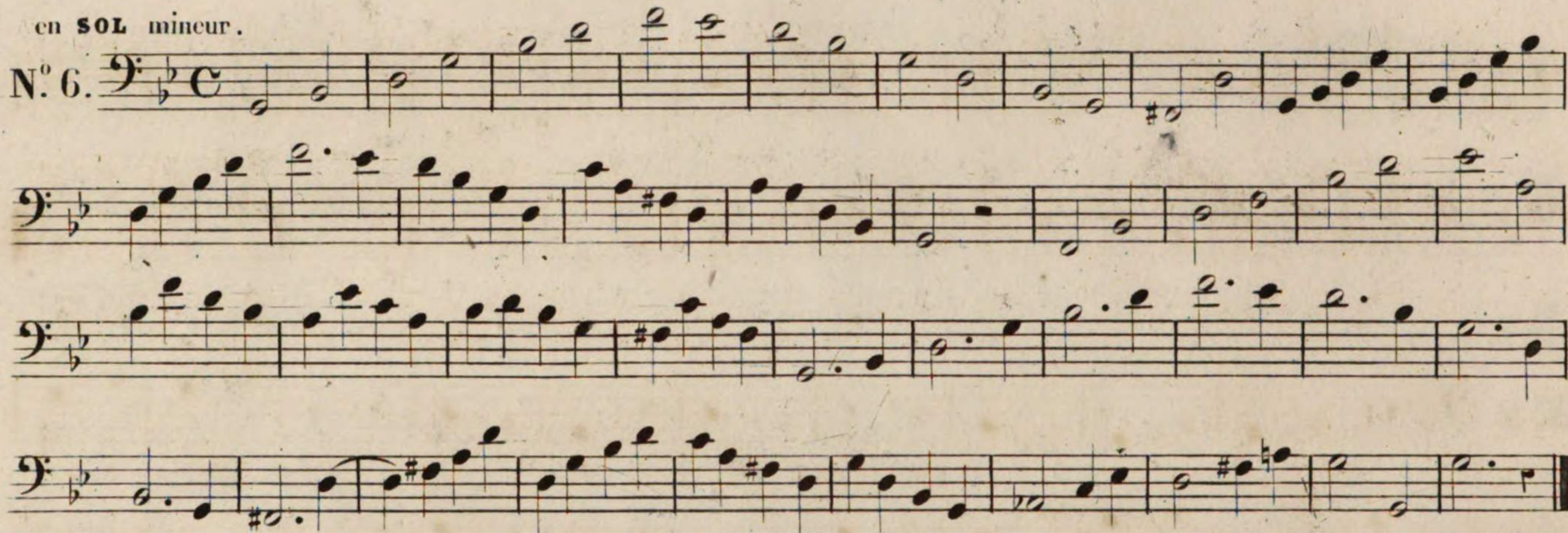
N^o 3. 

N^o 4. 

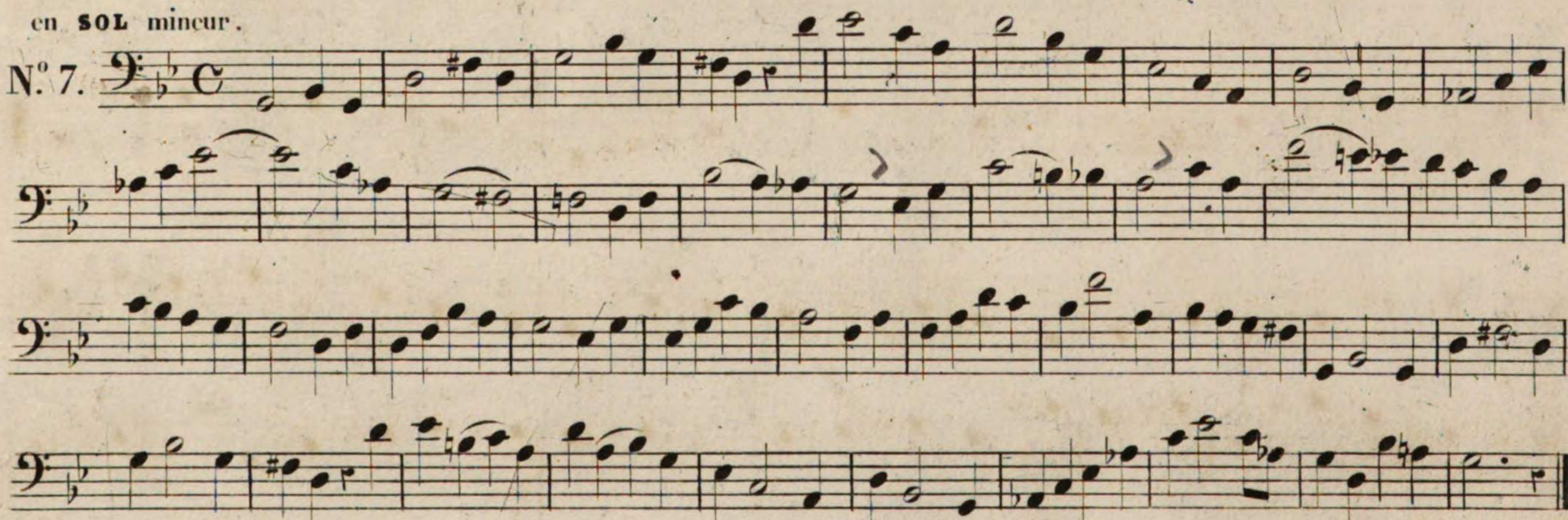
20
en SI $\flat$ majeur.



en SOL mineur.



en SOL mineur.

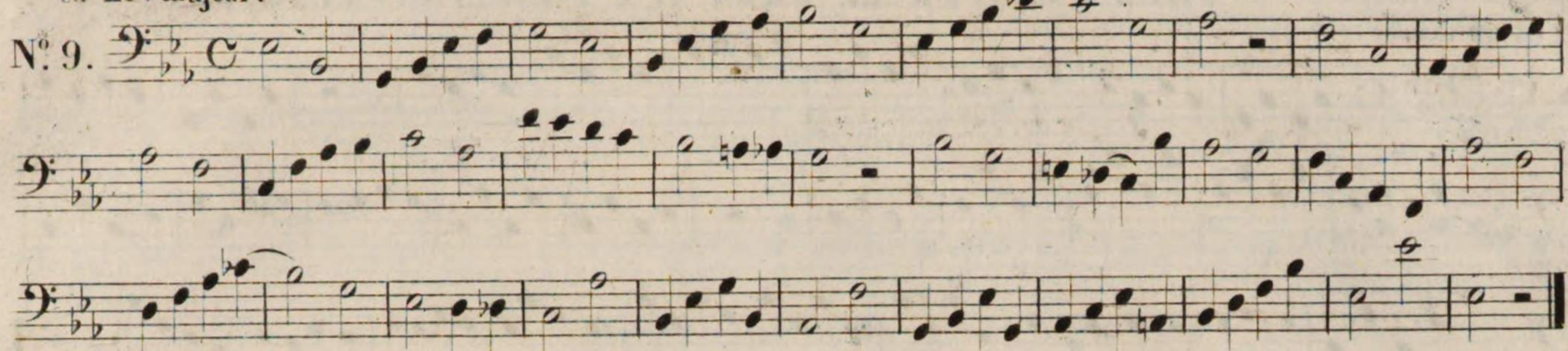


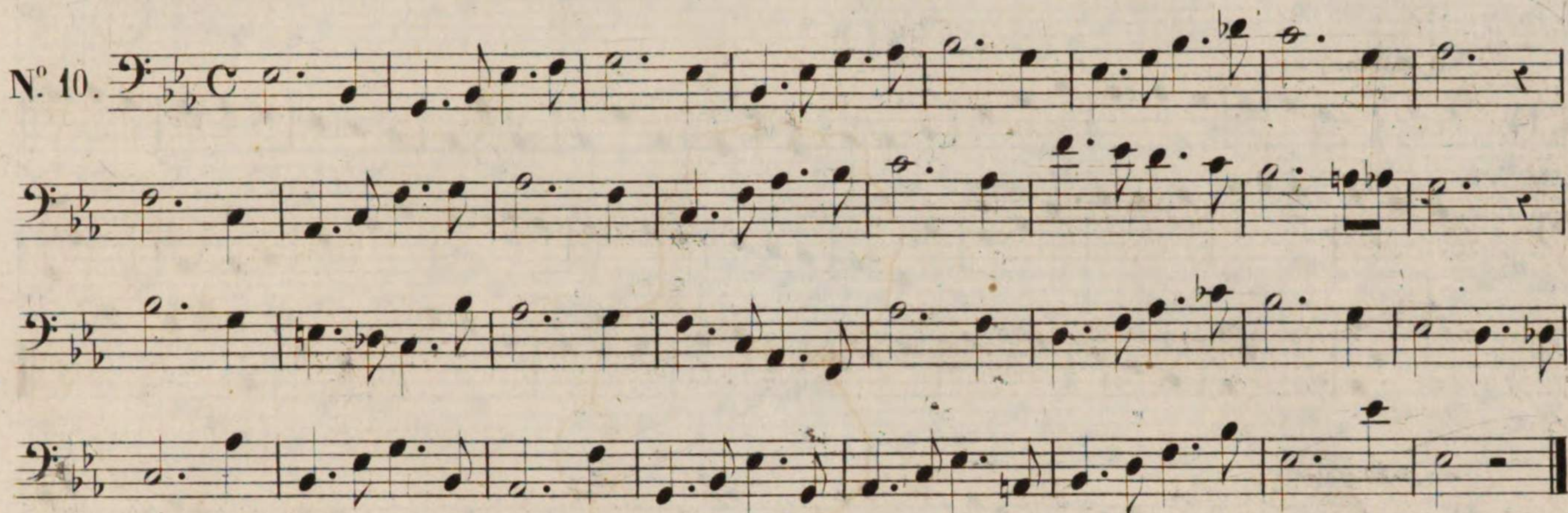
POUR EXERCER LE BRAS AUX POSITIONS ÉCARTÉES.

en SI $\flat$ majeur.

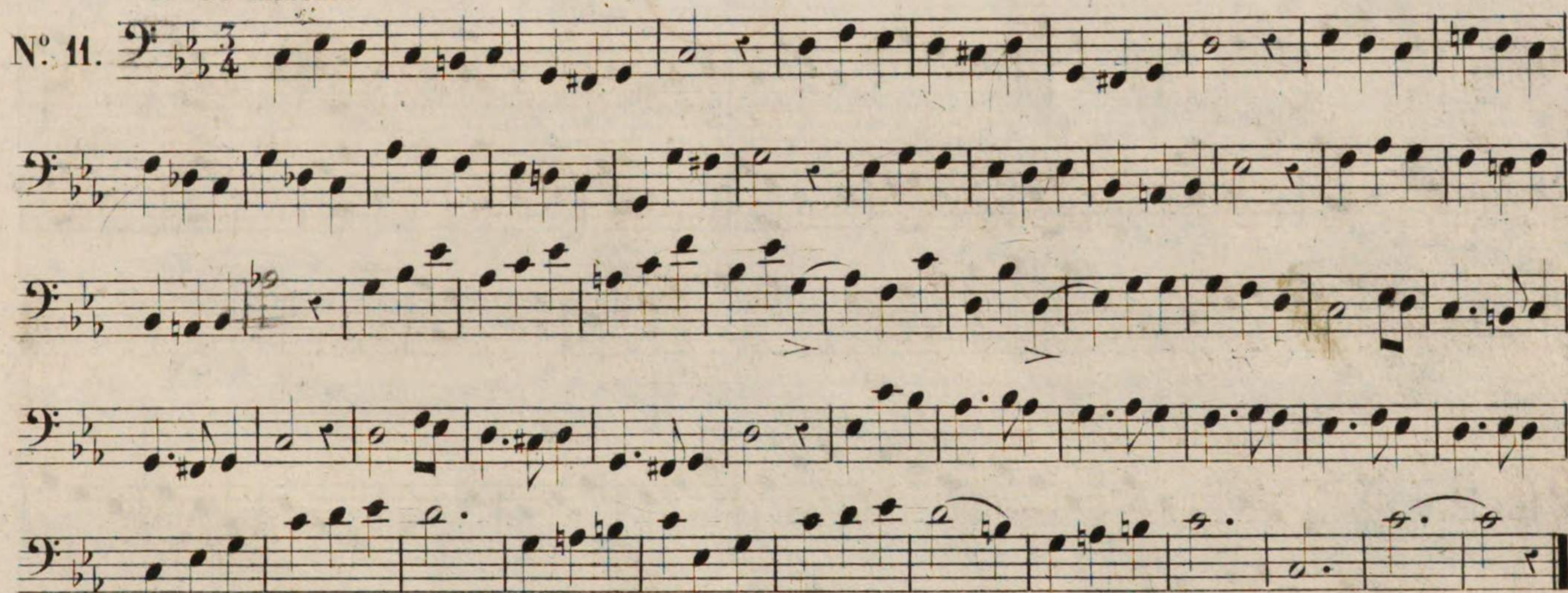


en **MI** majeur.

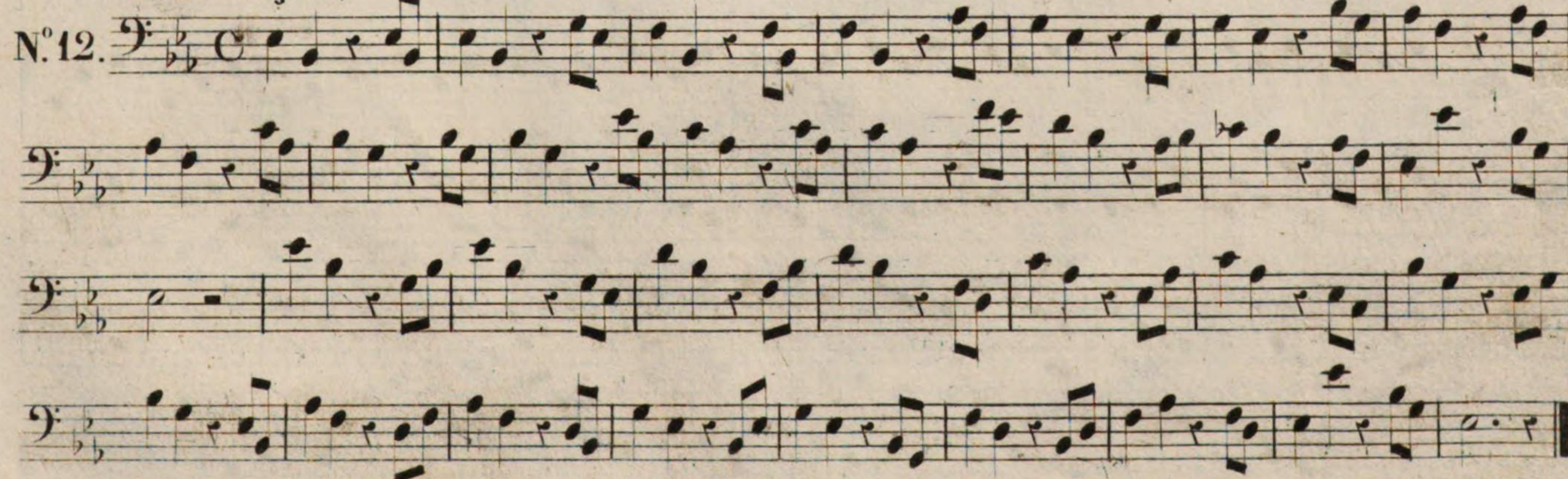
N^o 9. 

N^o 10. 

en **UT** mineur.

N^o 11. 

en **MI** majeur.

N^o 12. 

POUR EXERCER LE BRAS AUX POSITIONS ÉCARTÉES.

en UT mineur.

N° 13.

en $\text{B}^{\flat}$ majeur.

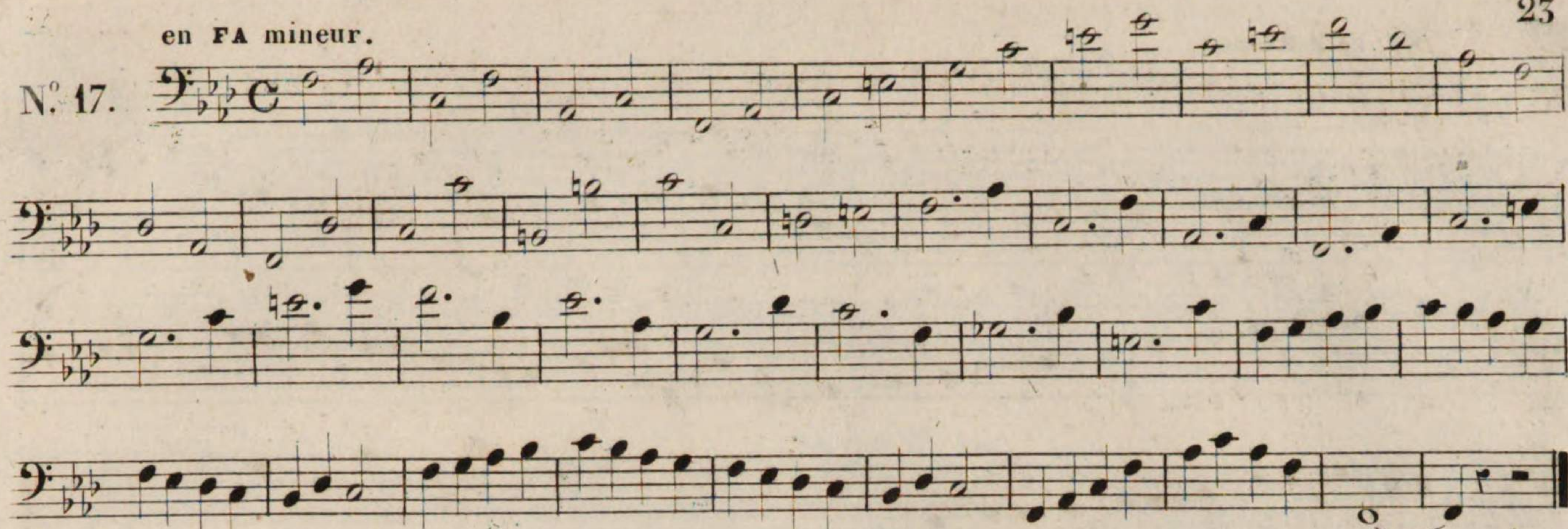
N° 14.

en $\text{L}^{\flat}$ majeur.

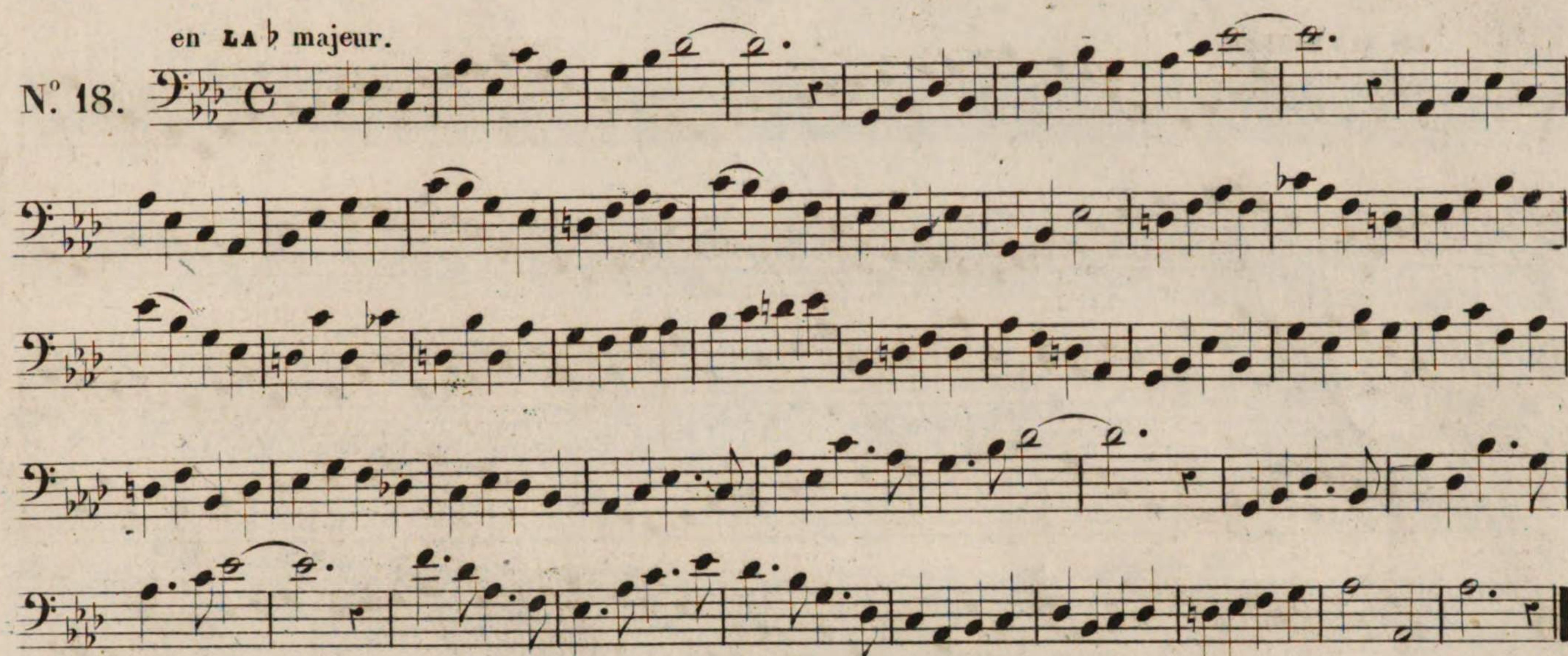
N° 15.

N° 16.

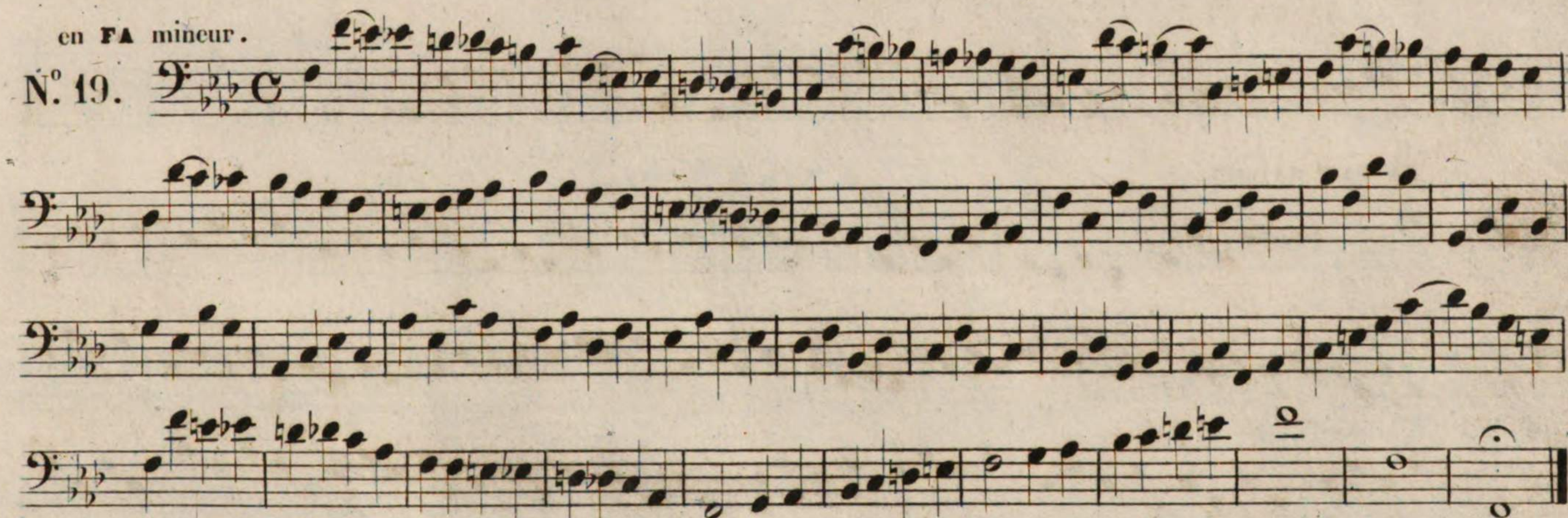
en FA mineur.

N^o 17.

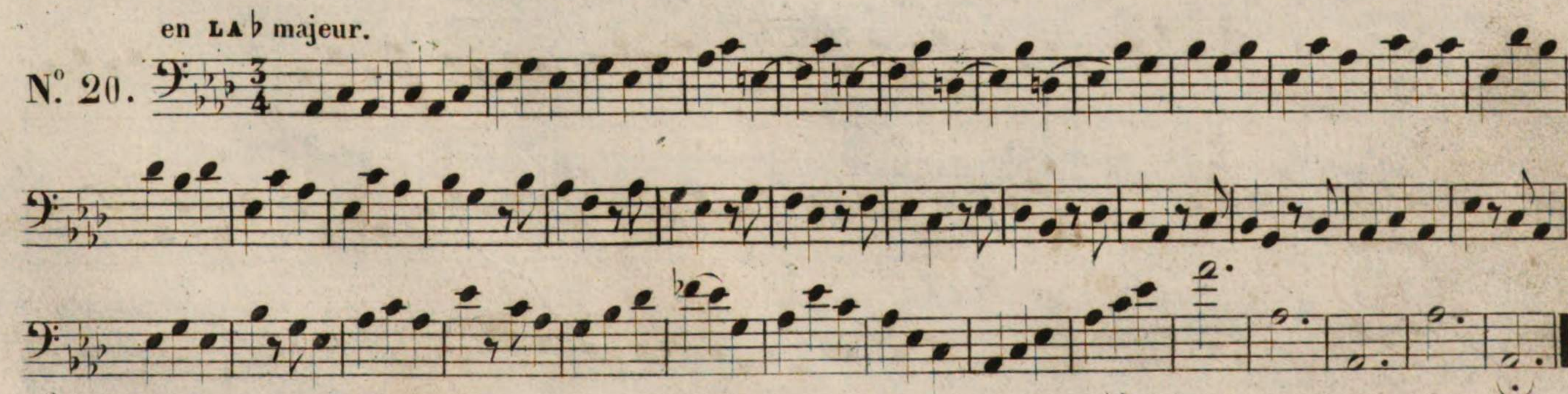
en LA b majeur.

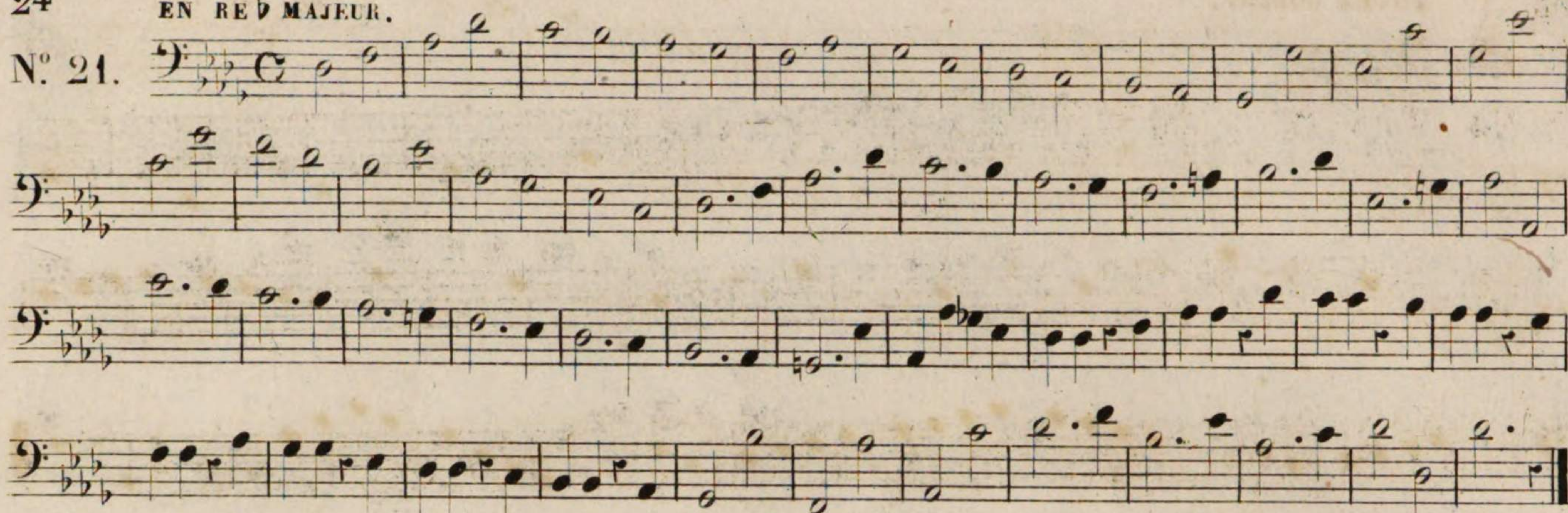
N^o 18.

en FA mineur.

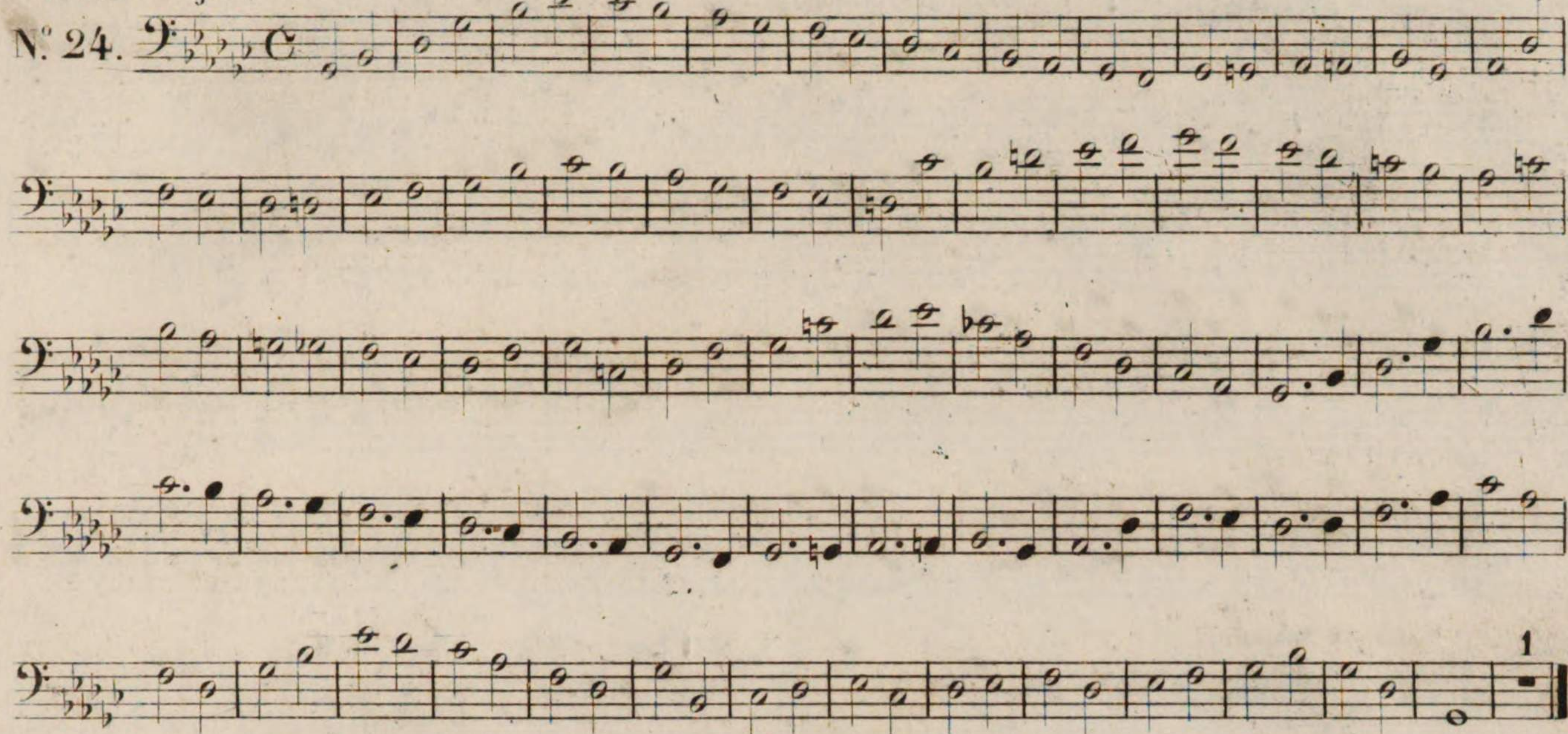
N^o 19.

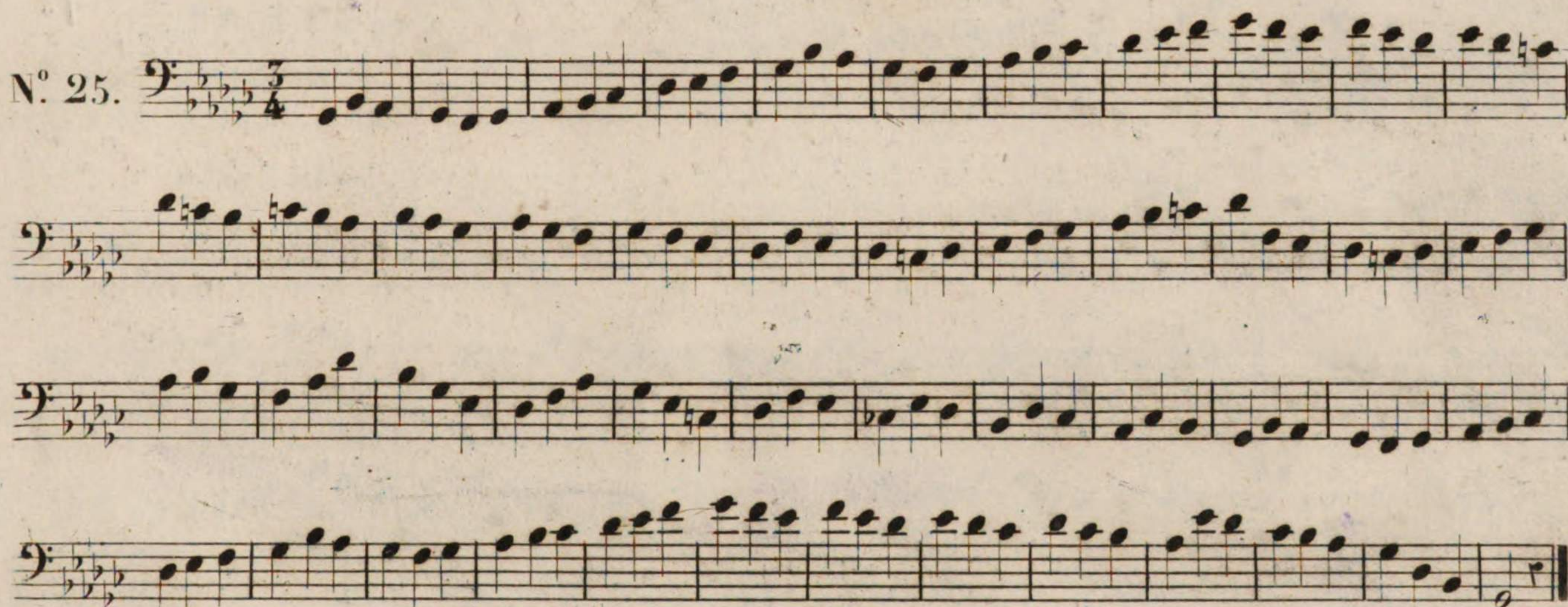
en LA b majeur.

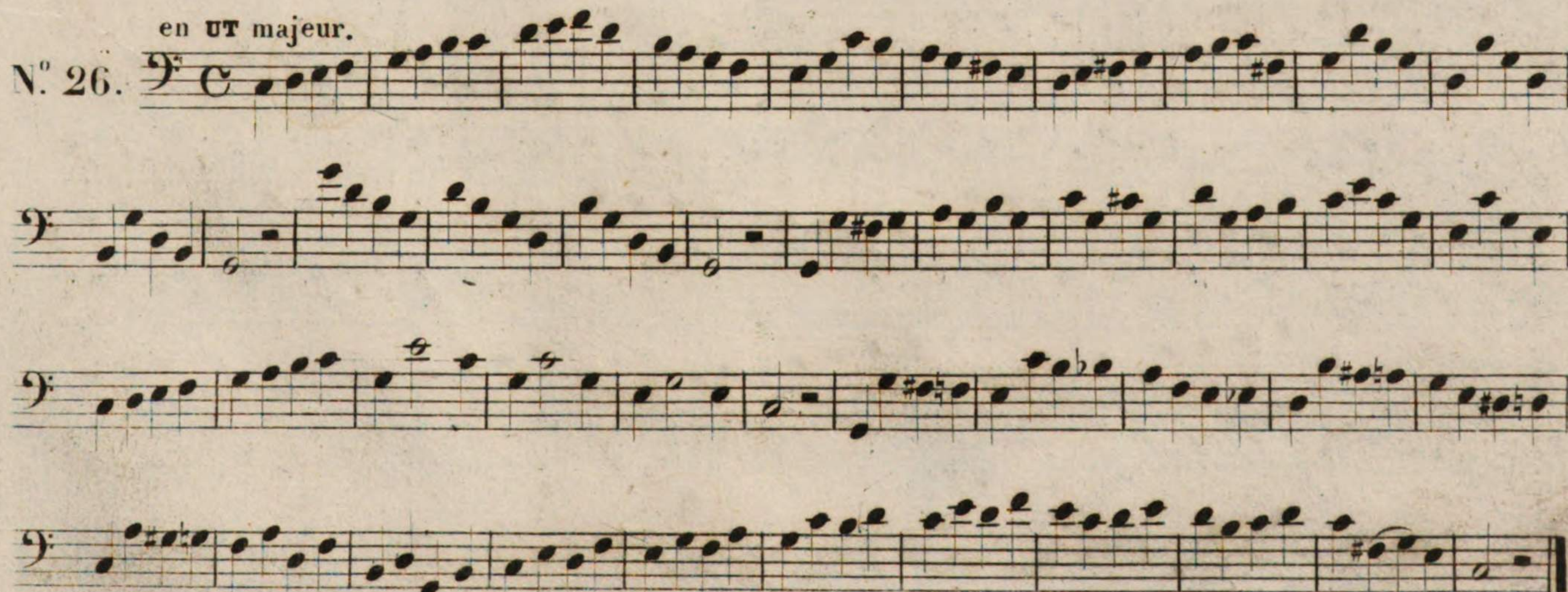
N^o 20.

N^o 21.EN SI^b MINEUR.N^o 22.EN RÉ^b MAJEUR.N^o 23.

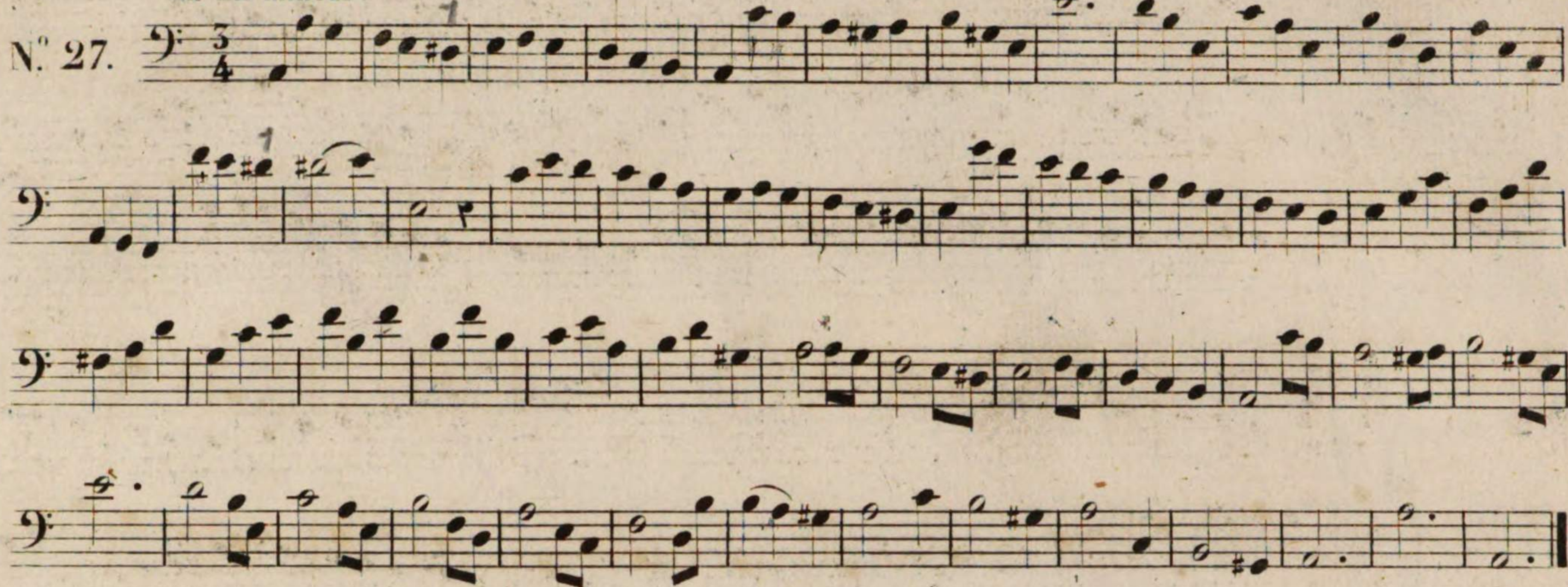
en SOL $\flat$ majeur.

N^o 24. 

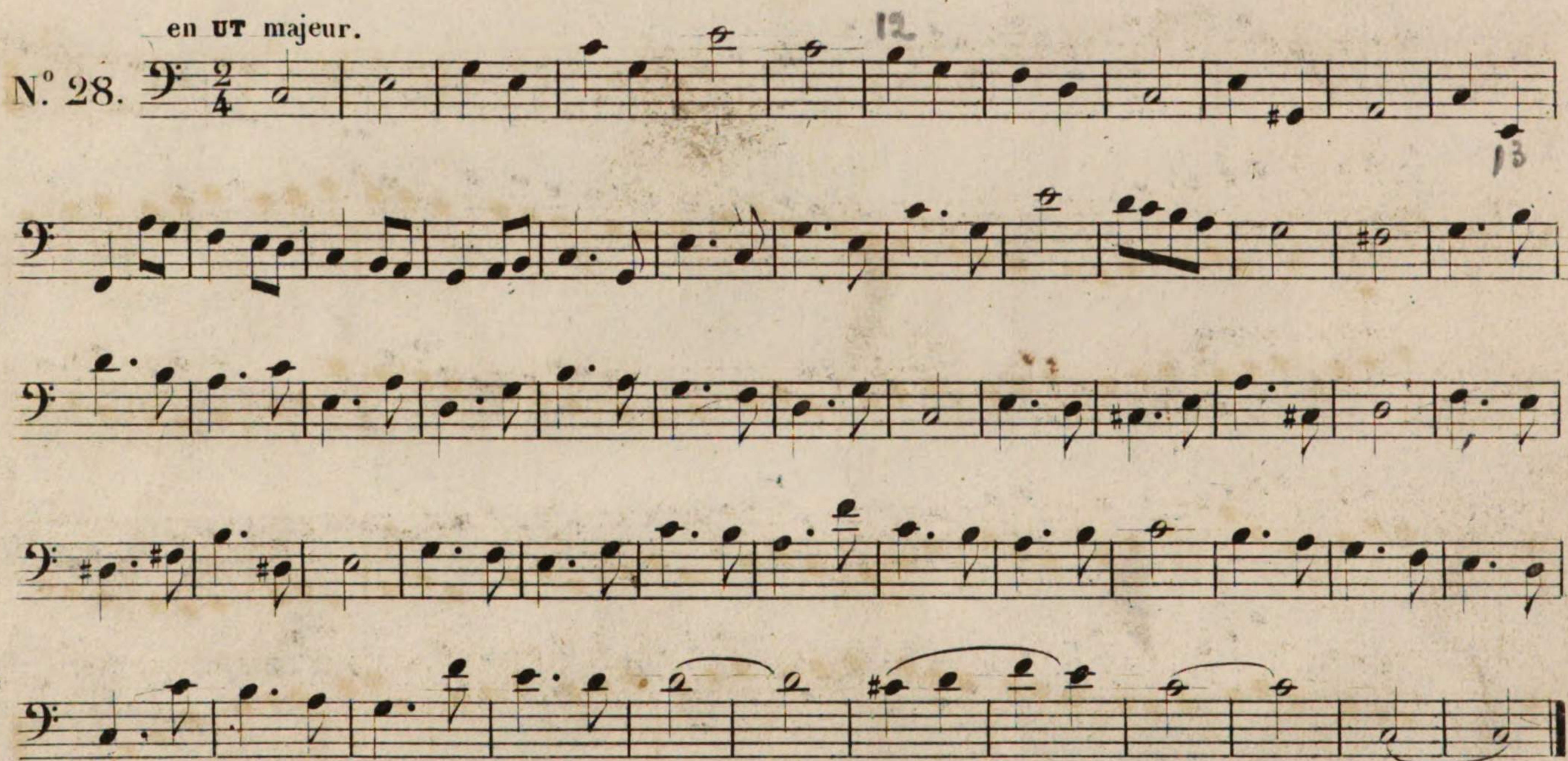
N^o 25. 

N^o 26. en UT majeur. 

en LA mineur.

N^o 27.

en UT majeur.

N^o 28.

en FA majeur.

N^o 29.

27

en FA majeur.

N^o 30.

en RE mineur.

N^o 31.

en SOL majeur.

N^o 32.

N^o 33.

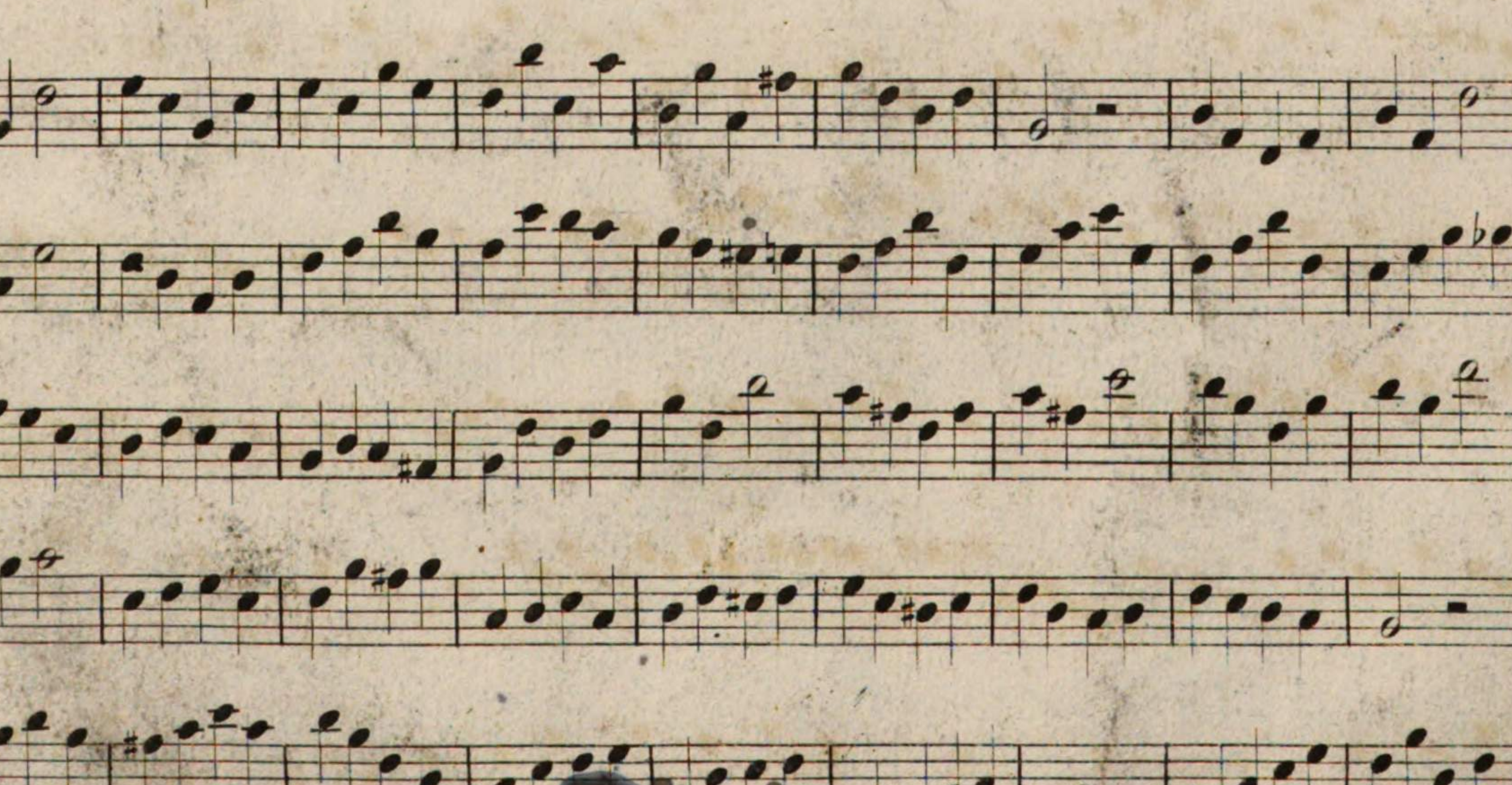
EN MI MINEUR.

N^o 34. 

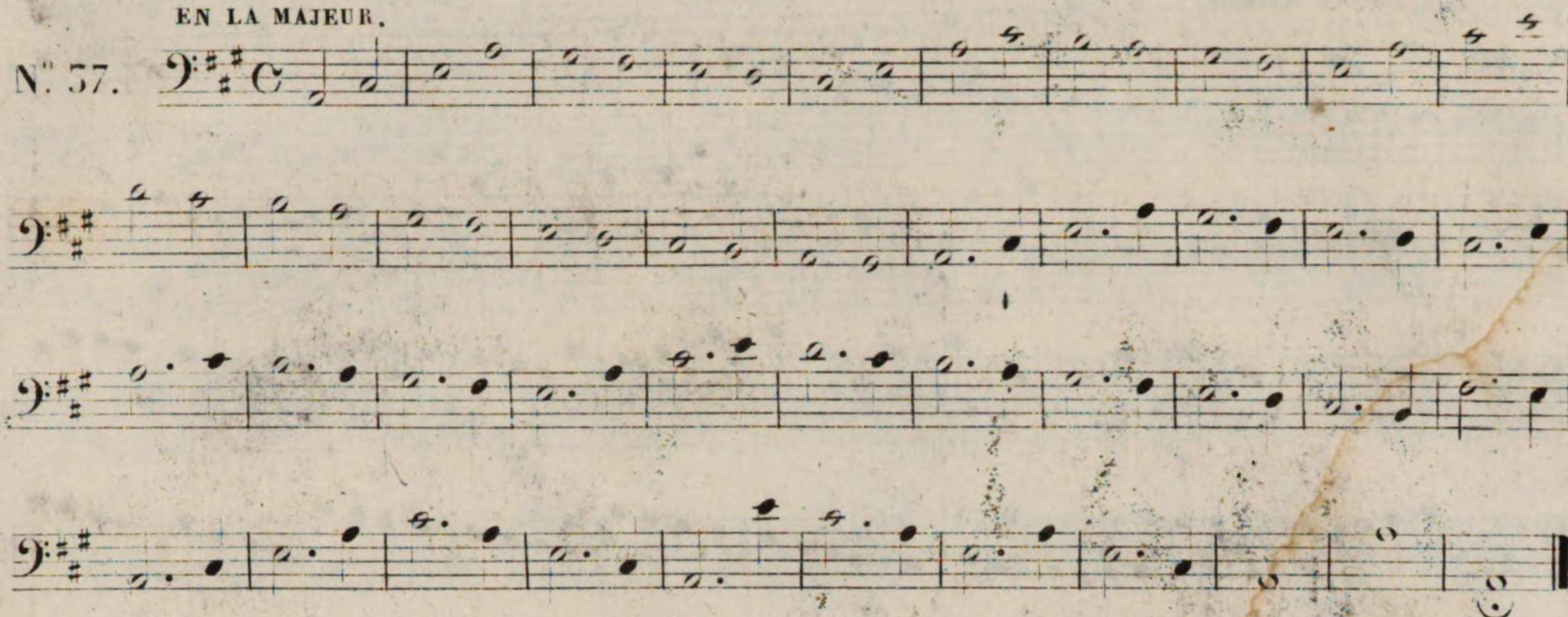
EN RÉ MAJEUR.

N^o 35. 

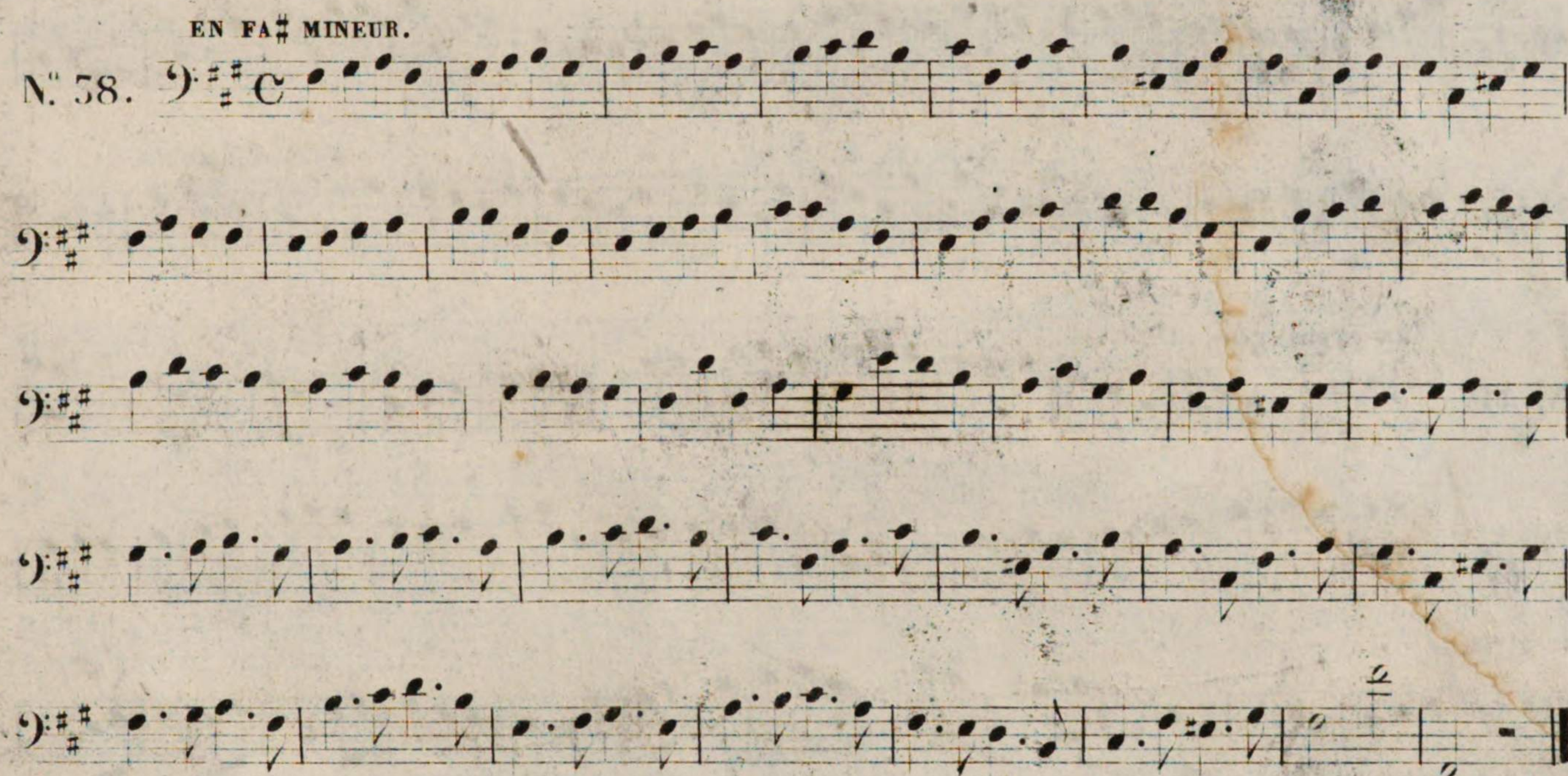
EN SI MINEUR.

N^o 36. 

EN LA MAJEUR.

N^o 57.

EN FA# MINEUR.

N^o 58.

EN LA MAJEUR.

N^o 59.

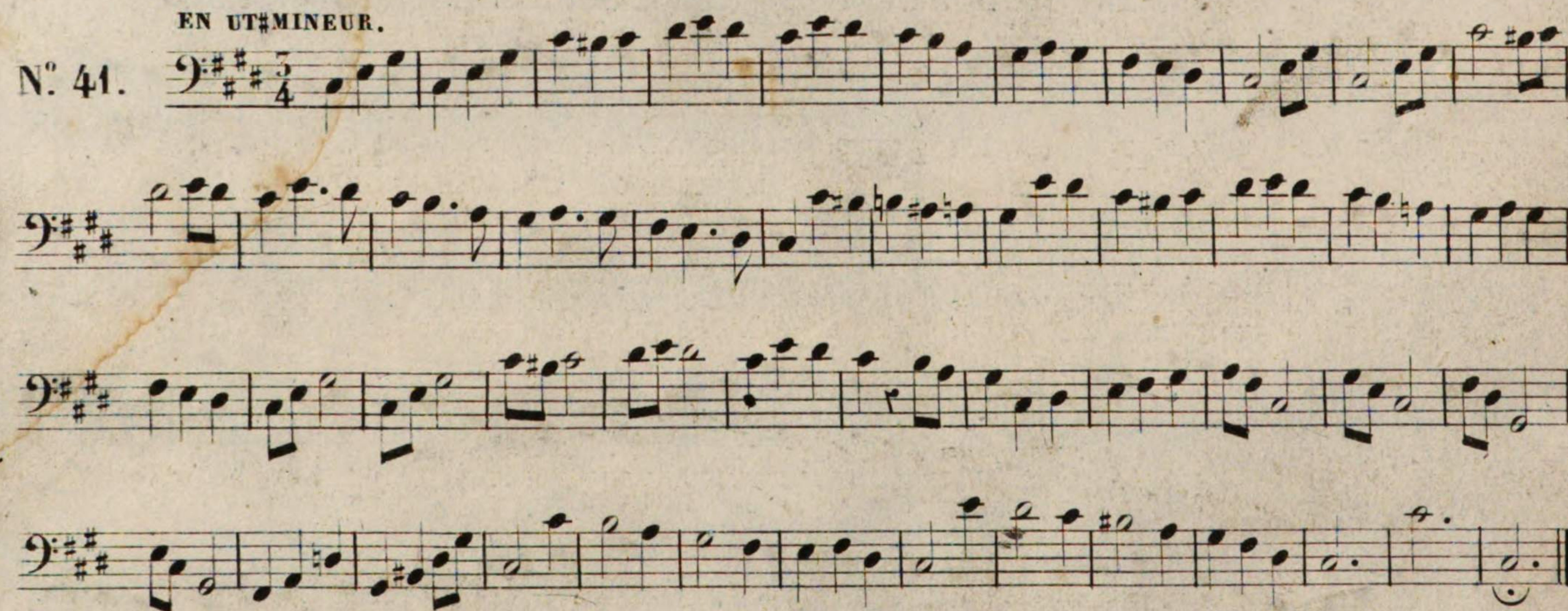
EN MI MAJEUR

N° 40.



EN UT#MINEUR.

N° 41.



EN SI MAJEUR

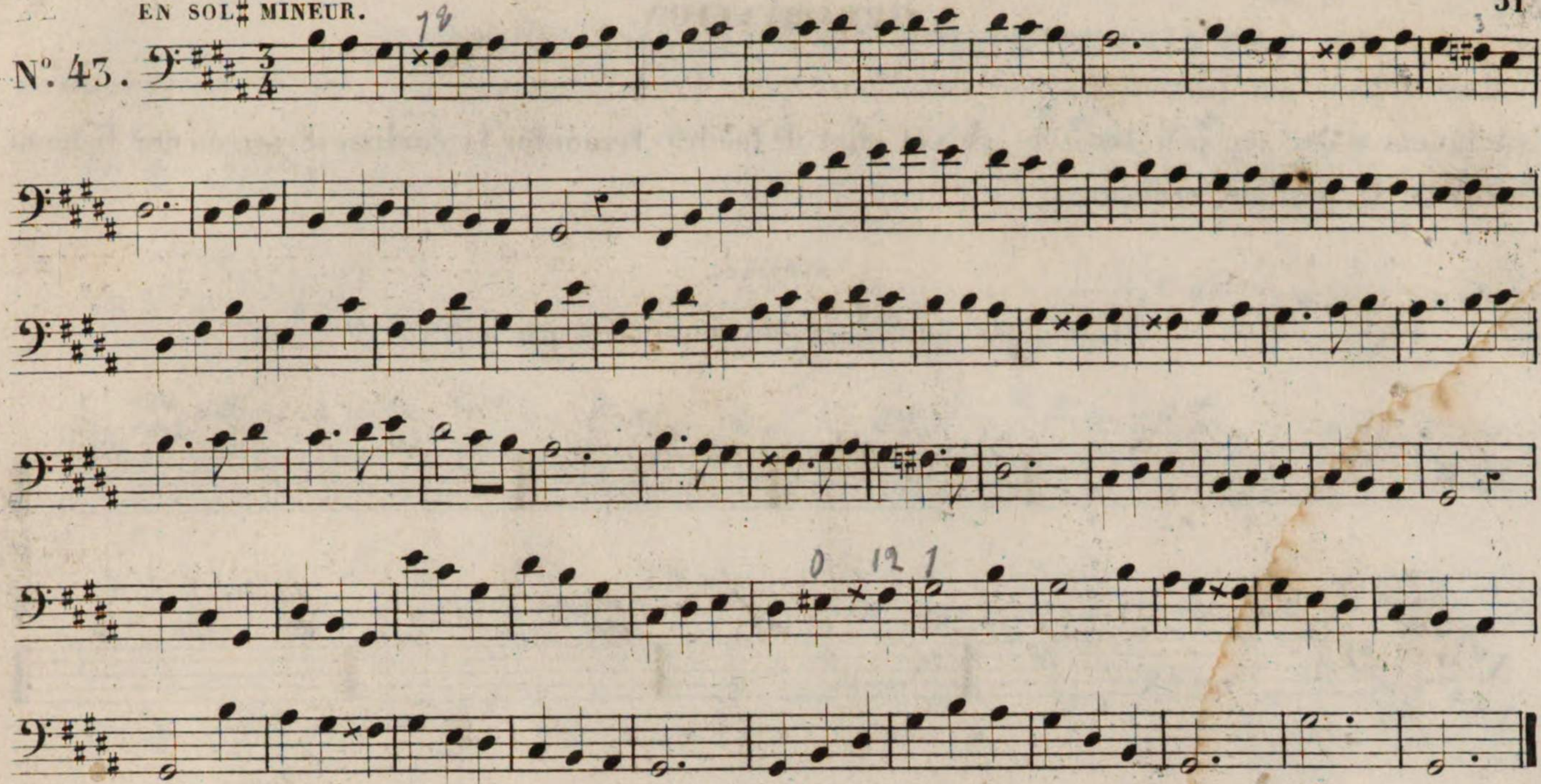
N° 42.



22 EN SOL# MINEUR.

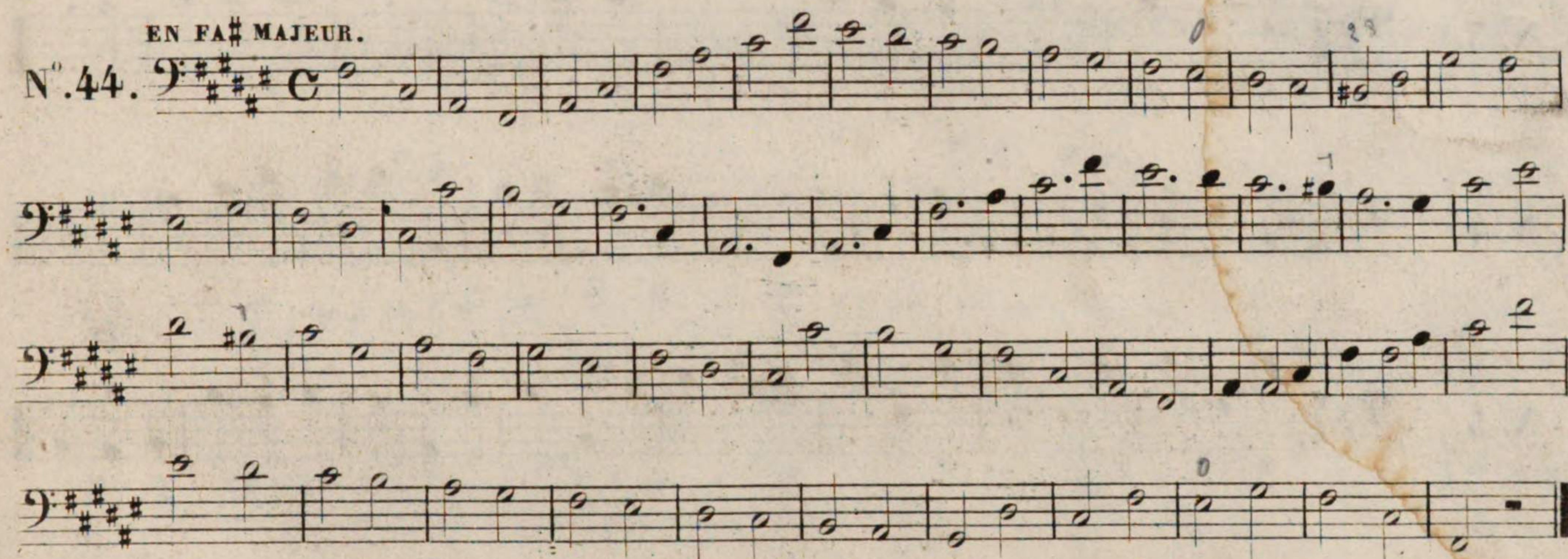
31

N^o. 43.

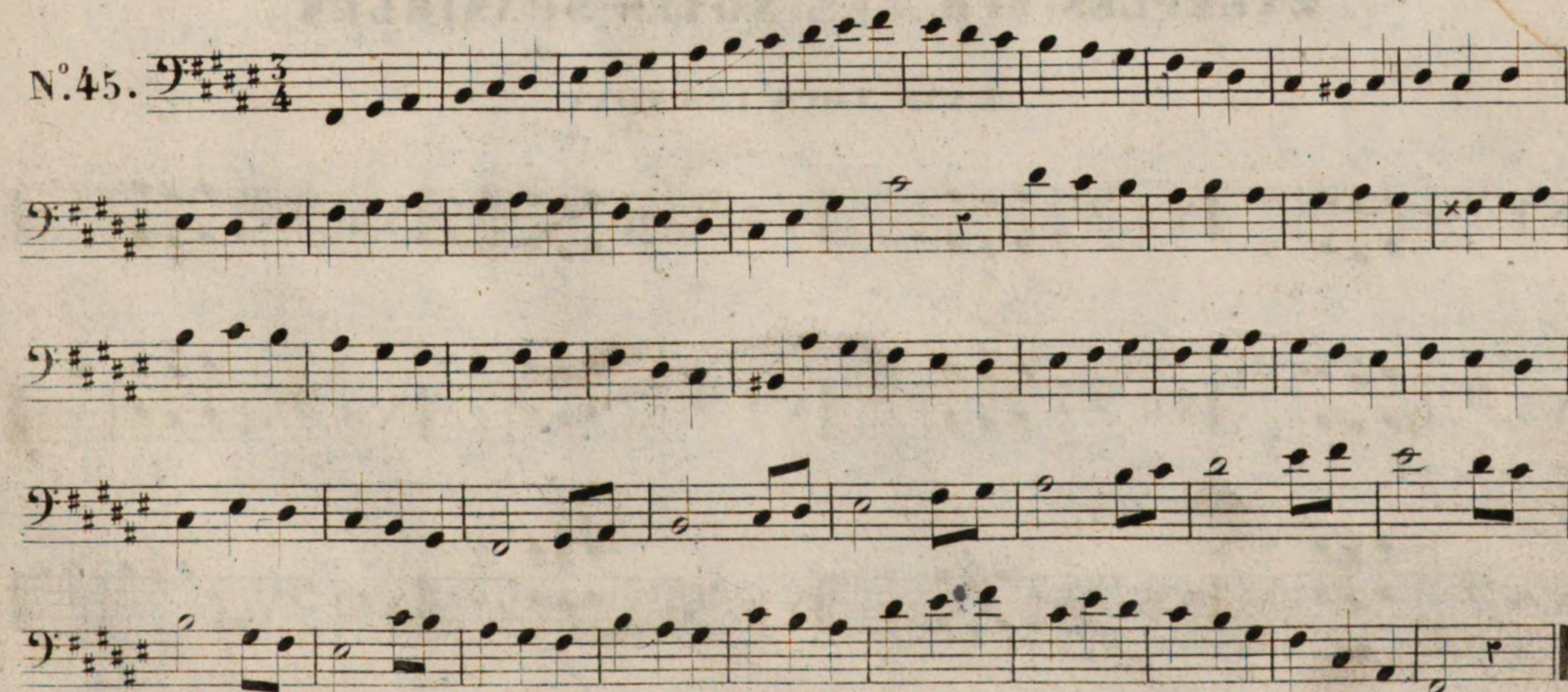


EN FA# MAJEUR.

N^o. 44.



N^o. 45.



OBSERVATION.

Pour obtenir une parfaite justesse dans l'exécution, il faut remarquer que **LES NOTES SENSIBLES** ont besoin d'être un peu haussées. A cet effet il faudra remonter la coulisse d'environ une ligne au dessus de la position ordinaire.

EXEMPLE.

Les notes sensibles sont indiquées par un **x**.

N^o 1. Sensible. 1 x2 1 1 x2 1 1 x2 1 1 x2 1

N^o 2. x2 1 1 x2 1 1 x2 1 1 x2 1

N^o 3. x x x x x x x x x x x x x x x x

N^o 4. x x x x x x x x x x x x x x x x

N^o 5. x x x x x x x x x x x x x x x x

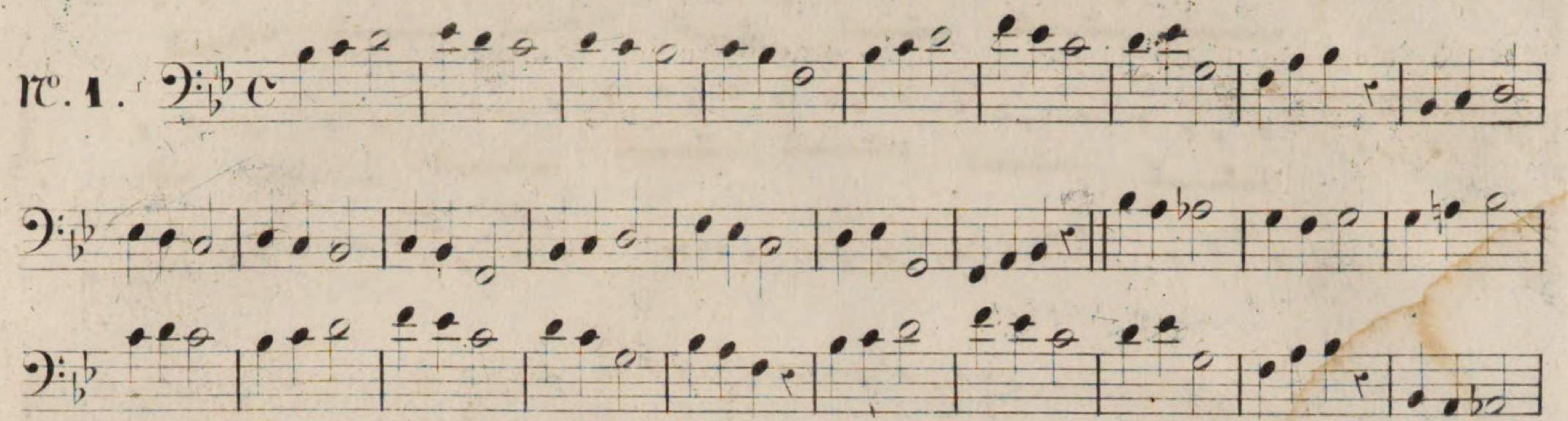
EXEMPLES SUR LES NOTES SENSIBLES,

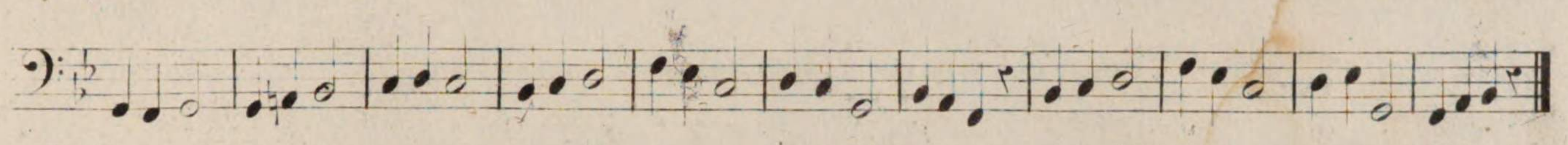
DANS TOUS LES TONS.

N^o 1. N^o 2. N^o 3. N^o 4. N^o 5. N^o 6. N^o 7. N^o 8. N^o 9. N^o 10. N^o 11. N^o 12.

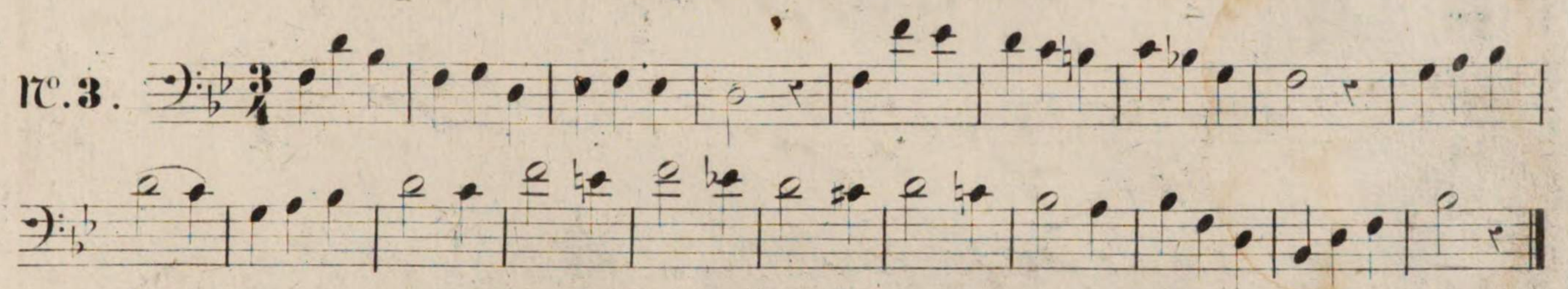
bb

LECONS FACILES ET PROGRESSIVES.

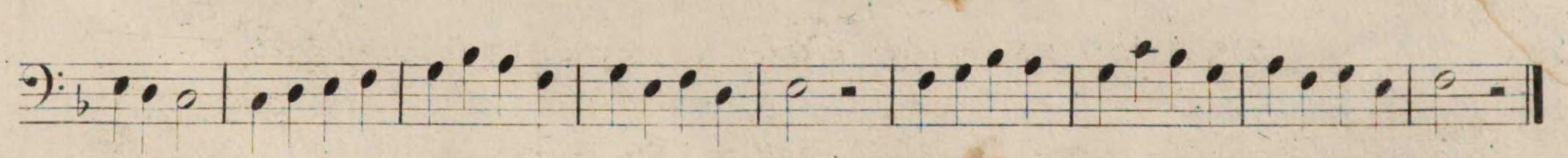
№. 1. 

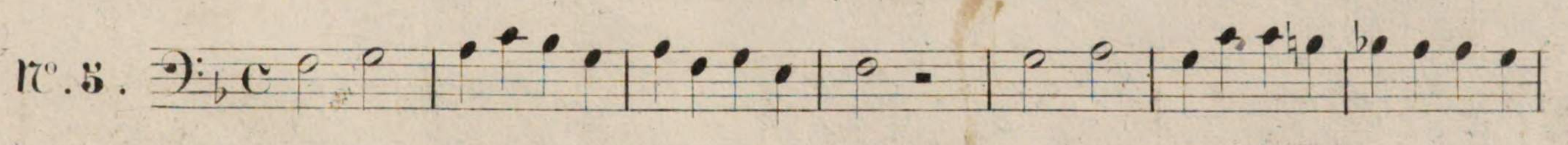


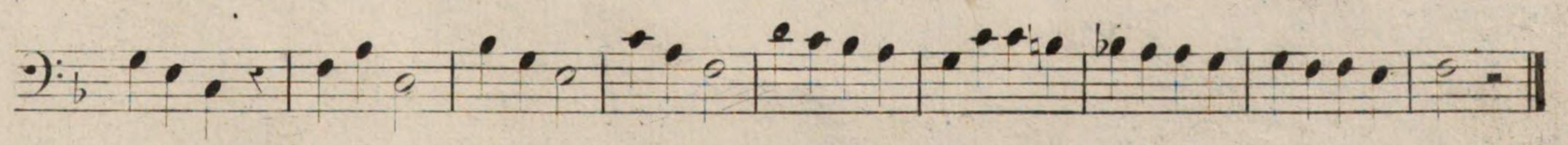
№. 2. 

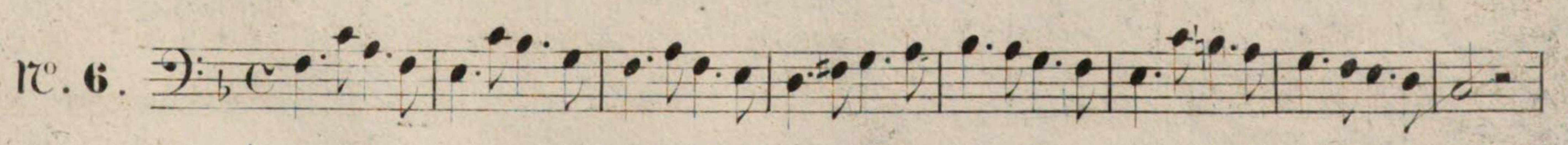


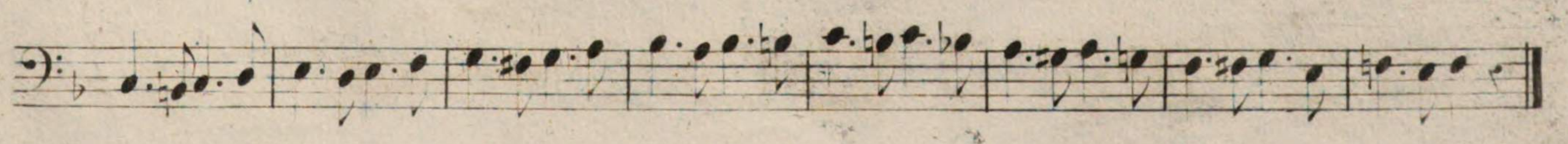
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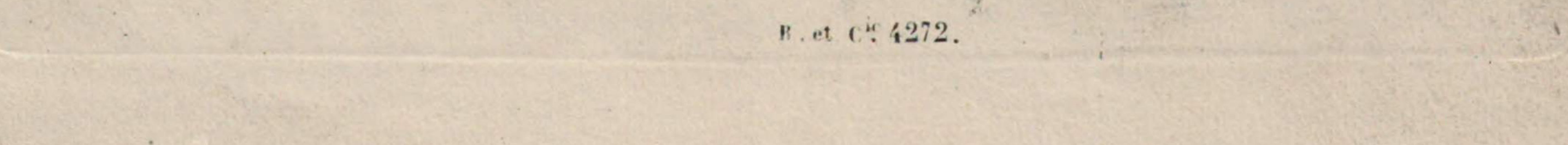


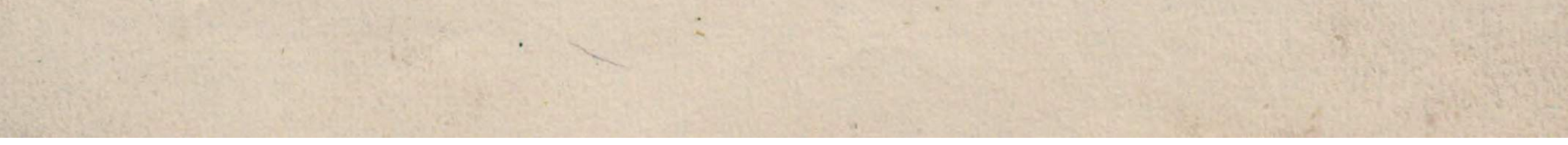
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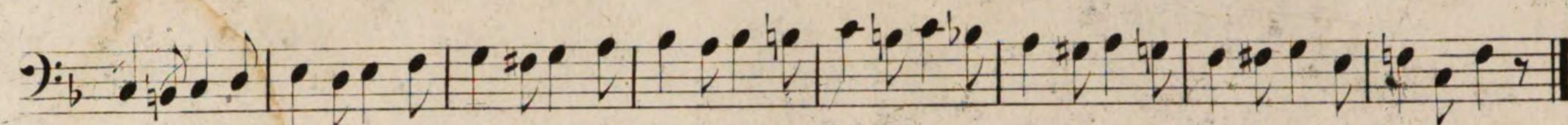
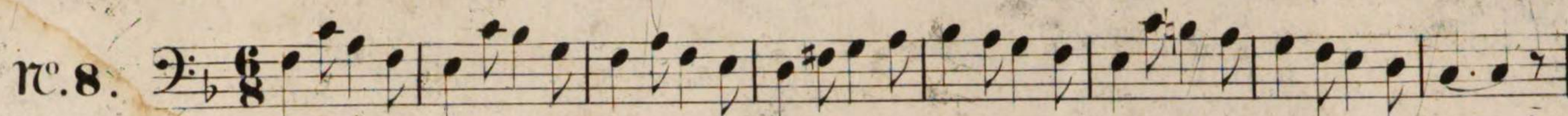


№. 5. 

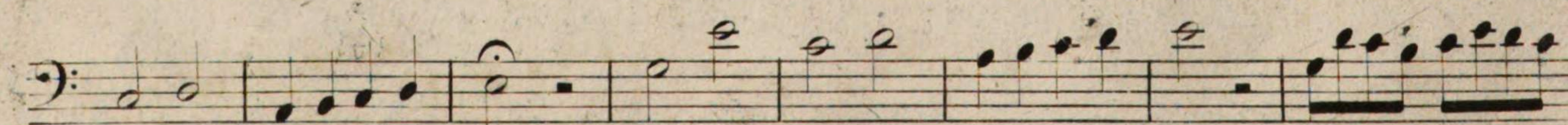
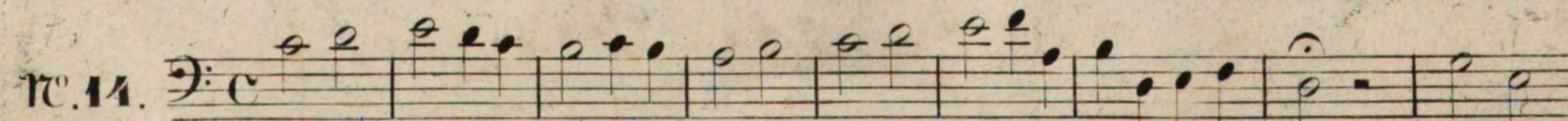
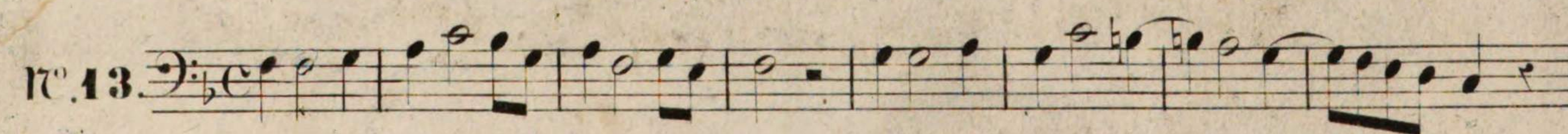
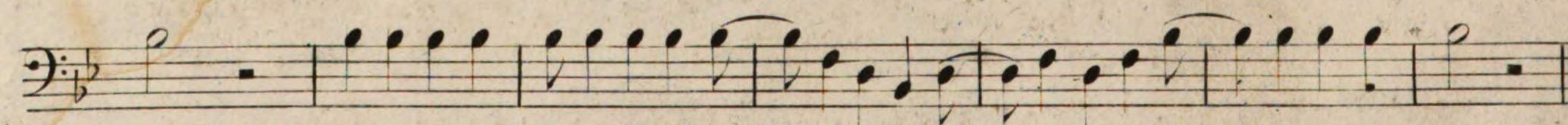
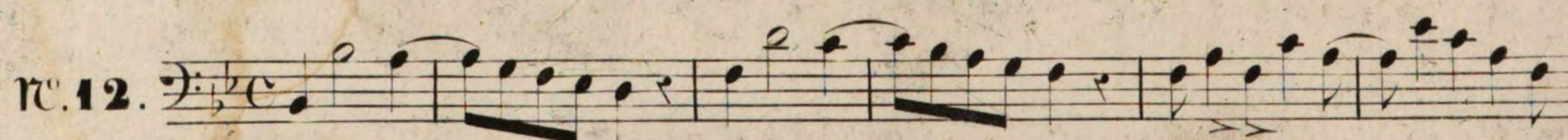
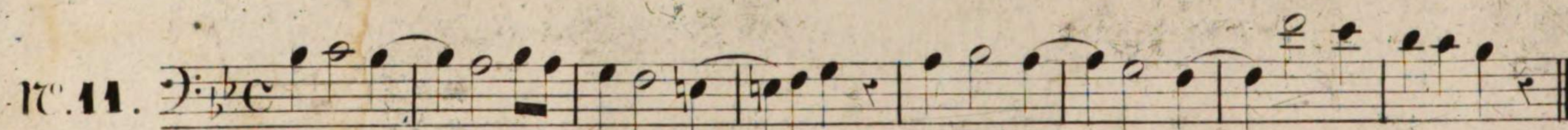
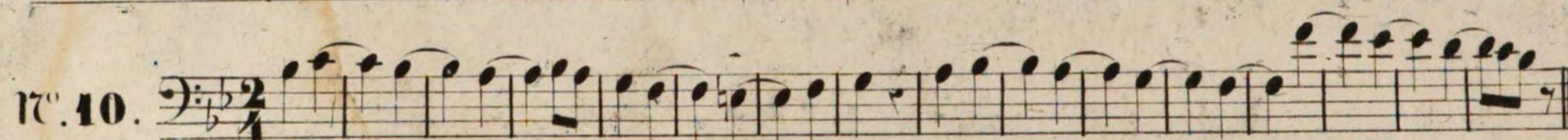
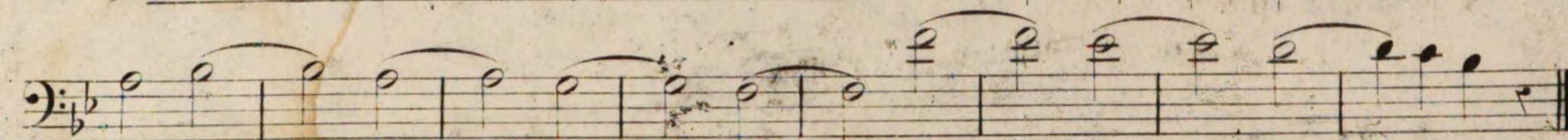
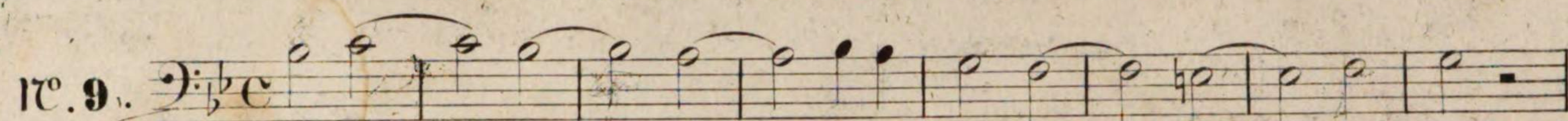


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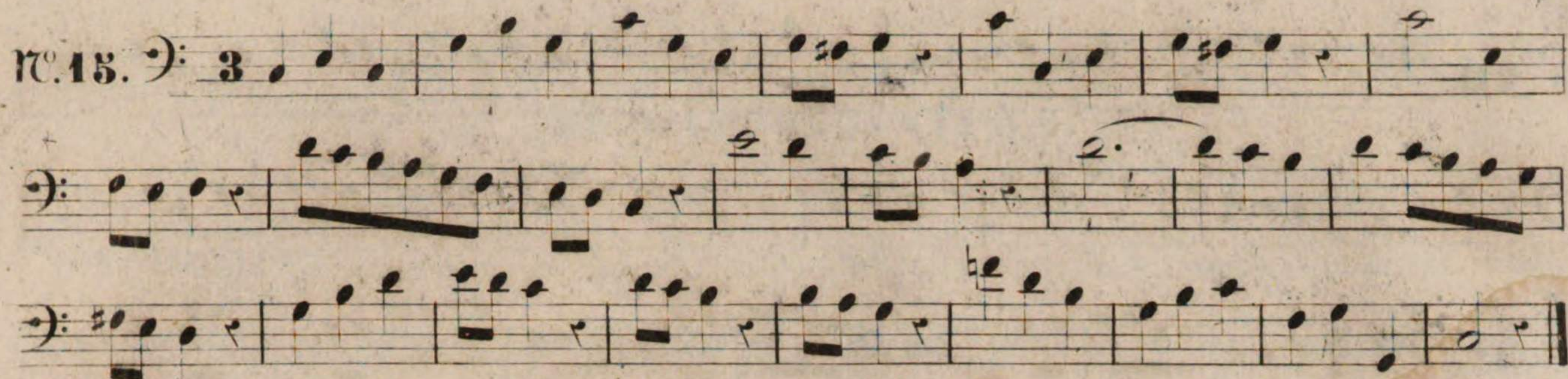




LECONS POUR APPRENDRE A SYNCOPER.



N^o. 15. $\text{F} \text{ } 3$



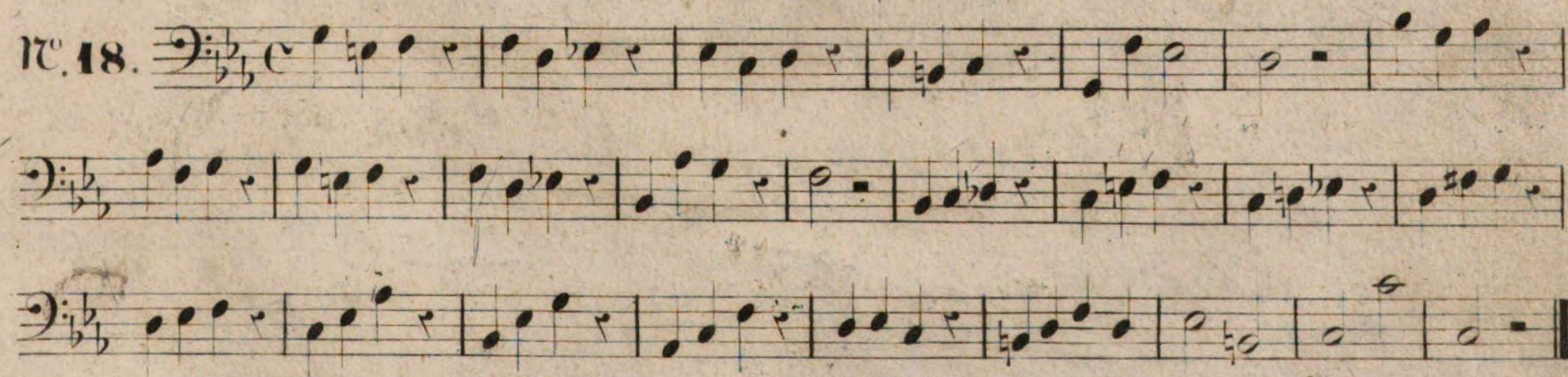
N^o. 16. $\text{F} \text{ } 3$



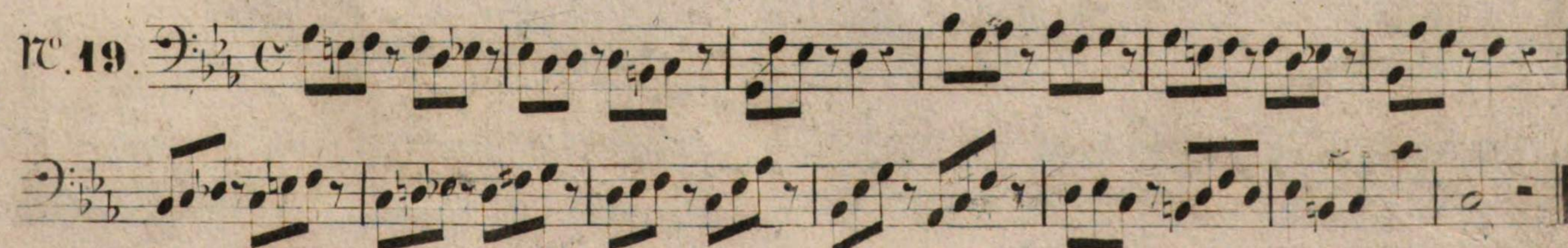
N^o. 17. $\text{F} \text{ } \text{C}$

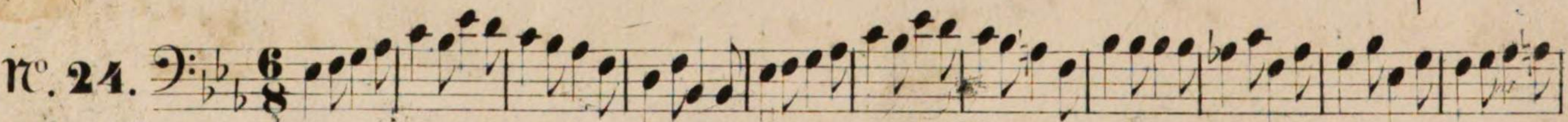
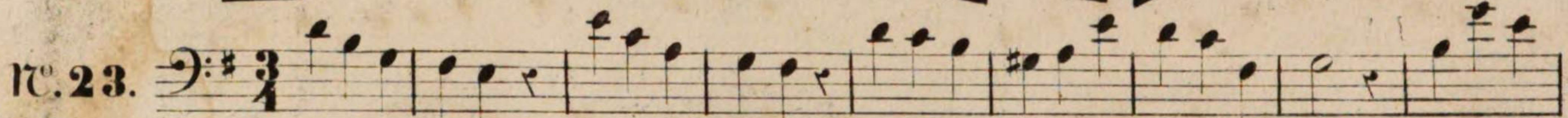
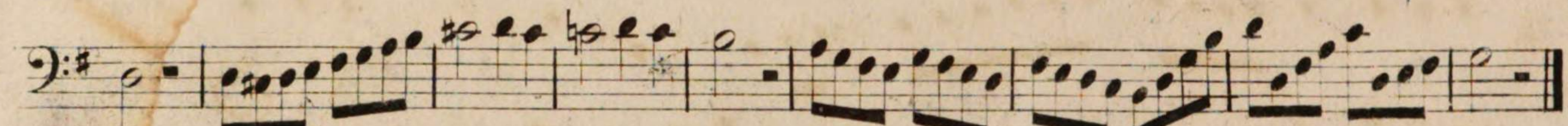
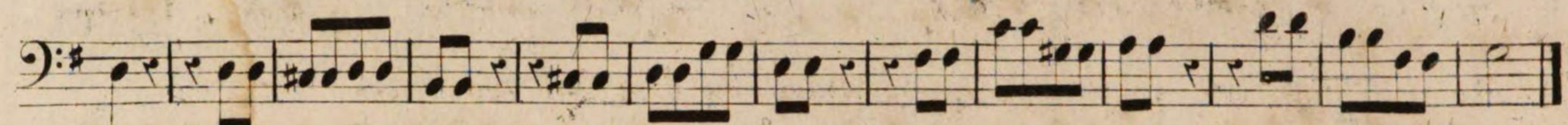
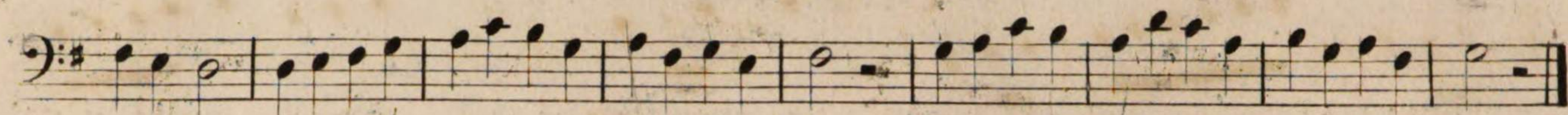


N^o. 18. $\text{F} \text{ } \text{C}$

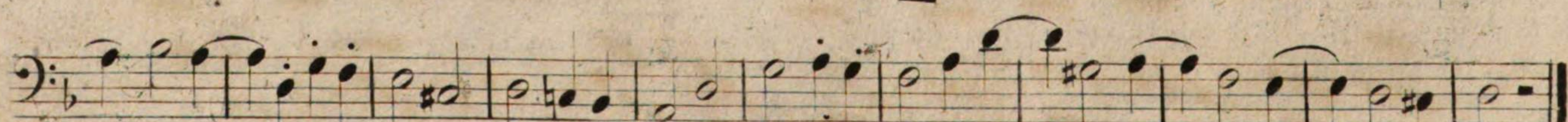
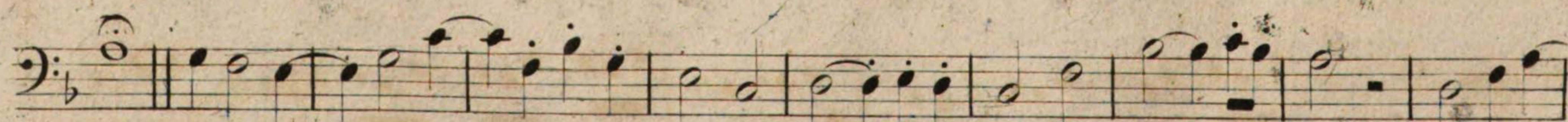
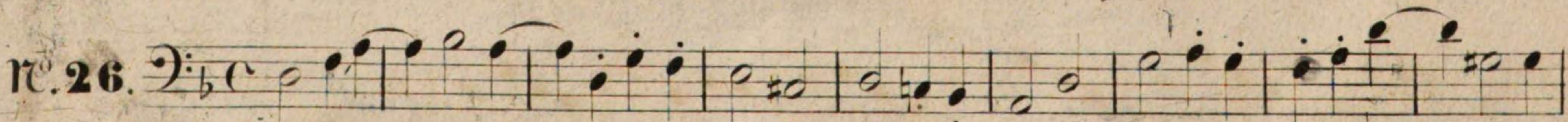


N^o. 19. $\text{F} \text{ } \text{C}$





EXERCICES POUR LE COULÉ ET LE DÉTACHÉ.



DE L'APPOGGIATURA.

L'APPOGGIATURA est une petite note sur laquelle on doit appuyer avant d'attaquer la note principale. Elle vaut ordinairement la moitié de la valeur de la note qu'elle précède, en prenant cette valeur sur celle de cette note même; mais lorsque la note principale est pointée, l'appoggiature en vaut les deux tiers.

EXEMPLE.

MANIÈRE D'ÉCRIRE.

EFFET.



L'APPOGGIATURA se place le plus souvent un ton ou un demi-ton au dessus de la note principale ou encore à un demi-ton au dessous.

EXEMPLE.

MANIÈRE D'ÉCRIRE.

EFFET.



Lorsque l'appoggiatura est notée ainsi: ♪ ou ♪ ou ♪, elle ne prend jamais qu'une très-courte valeur sur celle de la note principale.

LEÇON SUR L'APPOGGIATURA.

MANIÈRE D'ÉCRIRE
L'APPOGGIATURA.

SON EFFET.

The first system of musical notation consists of two staves. The top staff is labeled 'MANIÈRE D'ÉCRIRE L'APPOGGIATURA.' and the bottom staff is labeled 'SON EFFET.' Both staves are in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The notation features a series of eighth and sixteenth notes, some with slurs and accents, demonstrating the technique of the appoggiatura.

MÊME LEÇON QUE LA PRÉCÉDENTE RÉDUITE EN 2/4

MANIÈRE
D'ÉCRIRE.

EFFET.

The second system of musical notation consists of two staves. The top staff is labeled 'MANIÈRE D'ÉCRIRE.' and the bottom staff is labeled 'EFFET.' Both staves are in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. The notation features a series of eighth and sixteenth notes, some with slurs and accents, demonstrating the technique of the appoggiatura.

MANIÈRE
D'ÉCRIRE

EFFET.

The third system of musical notation consists of two staves. The top staff is labeled 'MANIÈRE D'ÉCRIRE' and the bottom staff is labeled 'EFFET.' Both staves are in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. The notation features a series of eighth and sixteenth notes, some with slurs and accents, demonstrating the technique of the appoggiatura.

MANIÈRE
D'ÉCRIRE

EFFET.

The fourth system of musical notation consists of two staves. The top staff is labeled 'MANIÈRE D'ÉCRIRE' and the bottom staff is labeled 'EFFET.' Both staves are in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The notation features a series of eighth and sixteenth notes, some with slurs and accents, demonstrating the technique of the appoggiatura.

LEÇONS SUR LES PETITES NOTES.

MANIÈRE
d'ÉCRIRE

EFFET.

MANIÈRE
d'ÉCRIRE

EFFET.

LEÇONS SUR LE GRUPPETTO.

GRUPPETTO.

EFFET.

GRUPPETTO.

Autre MANIÈRE
d'écrire
le gruppetto.

EFFET.

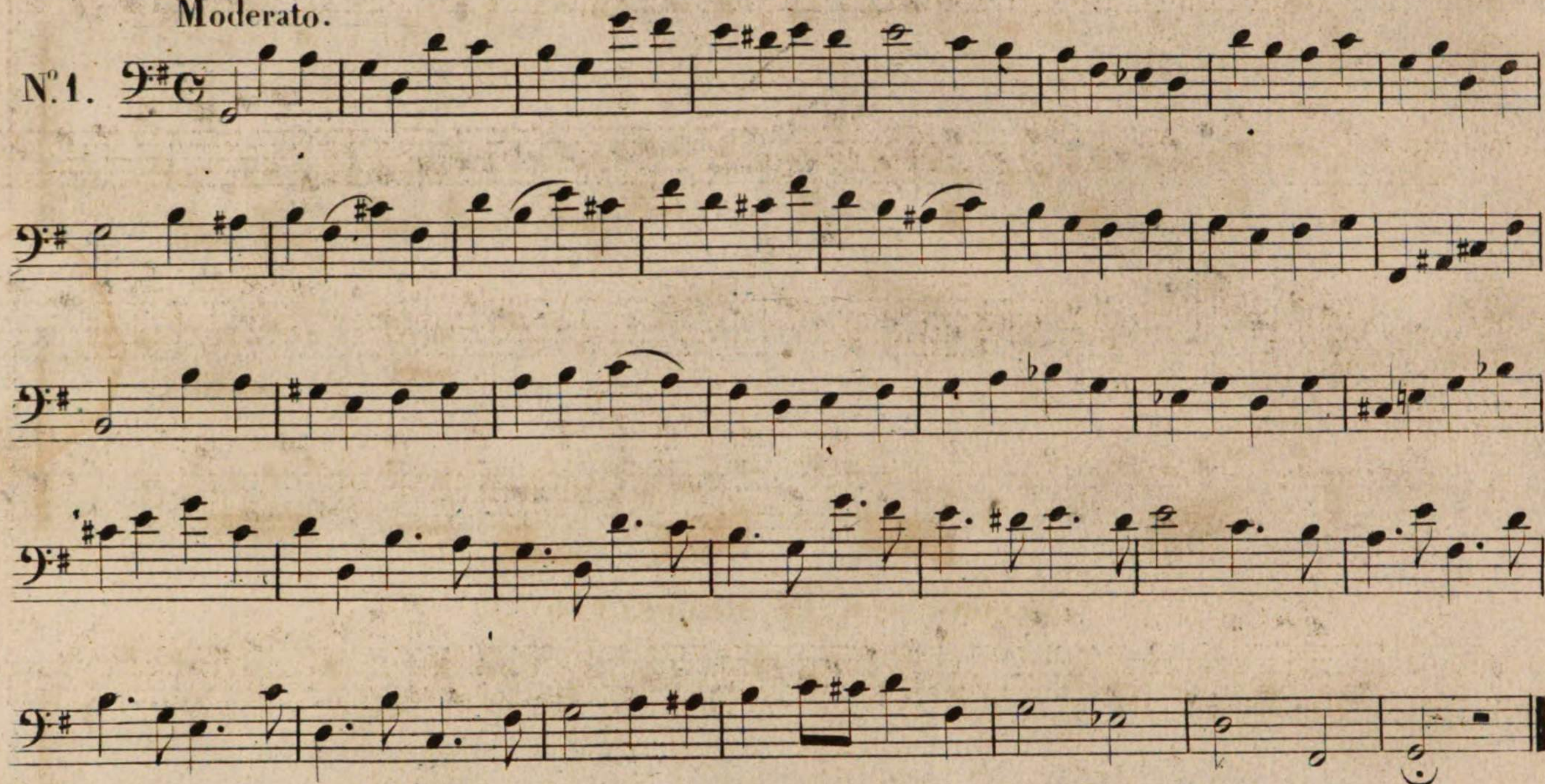
Autre EFFET
dans les mouve-
ments rapides.

GRUPPETTO.

EFFET.

DEUXIEME PARTIE.

Etudes Diverses.

en SOL majeur.
Moderato.1^{re} SECTION.N^o 1.en MI mineur.
Moderato.N^o 2.

en RÉ majeur.

Moderato.

41

N^o 3.

Musical score for N° 3, Moderato, in D major. The piece consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The subsequent staves continue the melody, with some staves featuring a bass clef. The piece concludes with a double bar line.

N^o 4.

Musical score for N° 4, Moderato, in D major. The piece consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The subsequent staves continue the melody, with some staves featuring a bass clef. The piece concludes with a double bar line.

42 en SI mineur.

Moderato.

N^o 5.

ff

Handwritten musical score for N° 5, Moderato, in SI mineur. The score is written on six staves in bass clef with a key signature of one sharp (F#). The first staff begins with a common time signature 'C'. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings include 'ff' (fortissimo) and accents. The piece concludes with a double bar line.

en RE majeur.

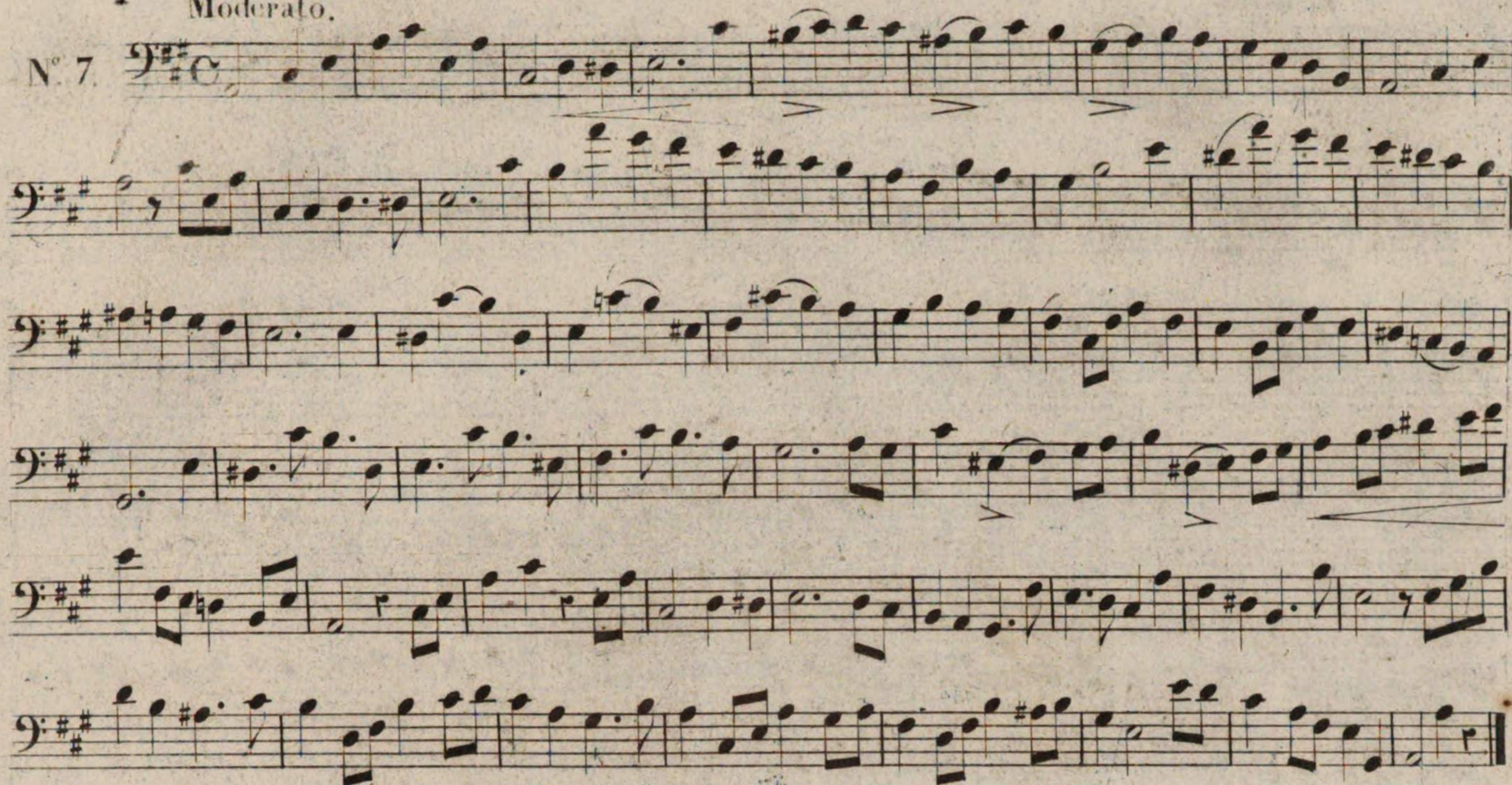
N^o 6.

Handwritten musical score for N° 6, in RE majeur. The score is written on six staves in bass clef with a key signature of two sharps (F# and C#). The time signature is 7/4. The music consists of continuous eighth and sixteenth note patterns. The piece ends with a double bar line.

EN LA MAJEUR.
Moderato.

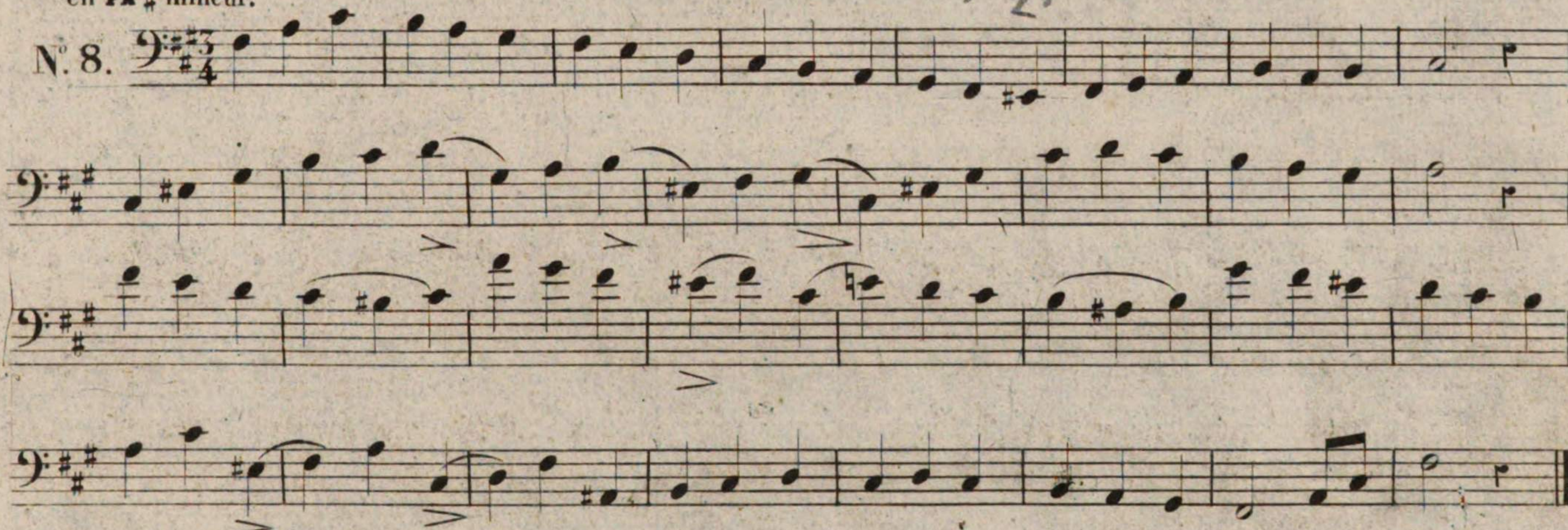
43

N^o 7.



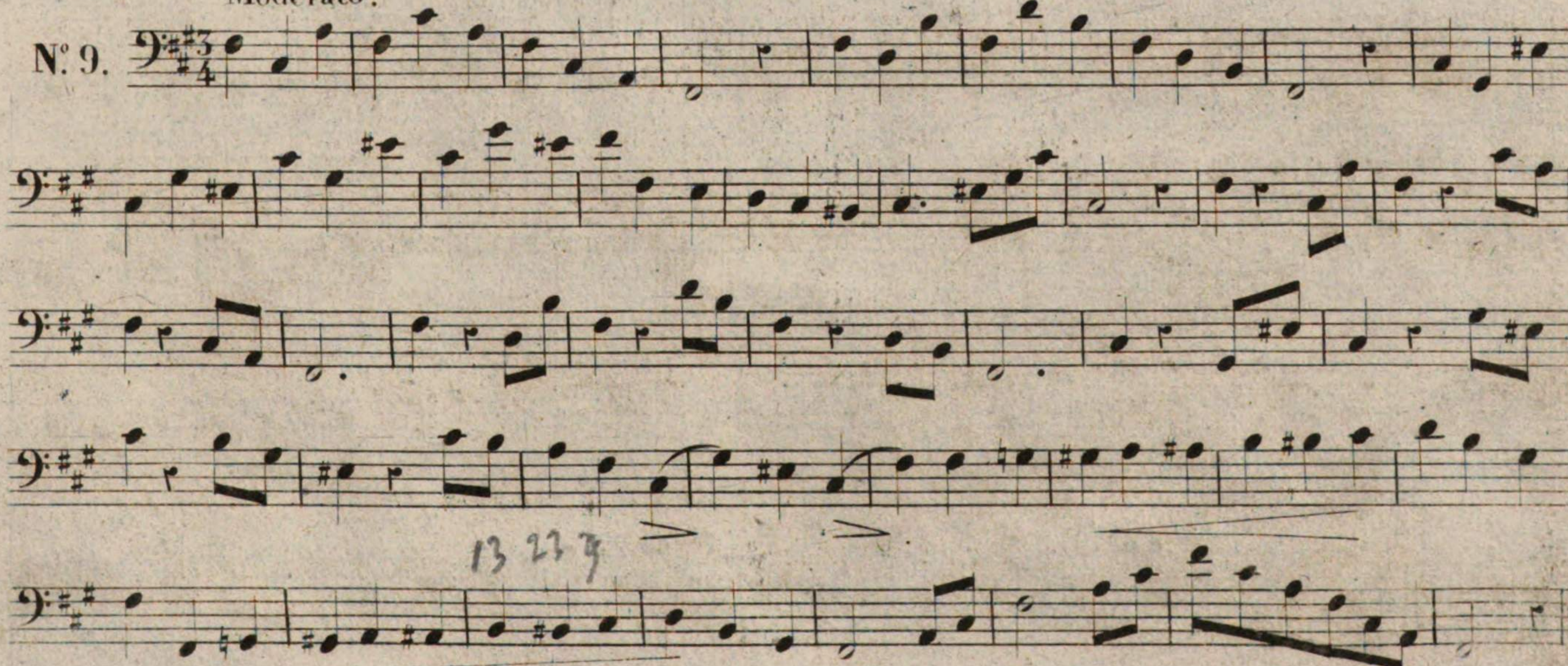
en FA # mineur.

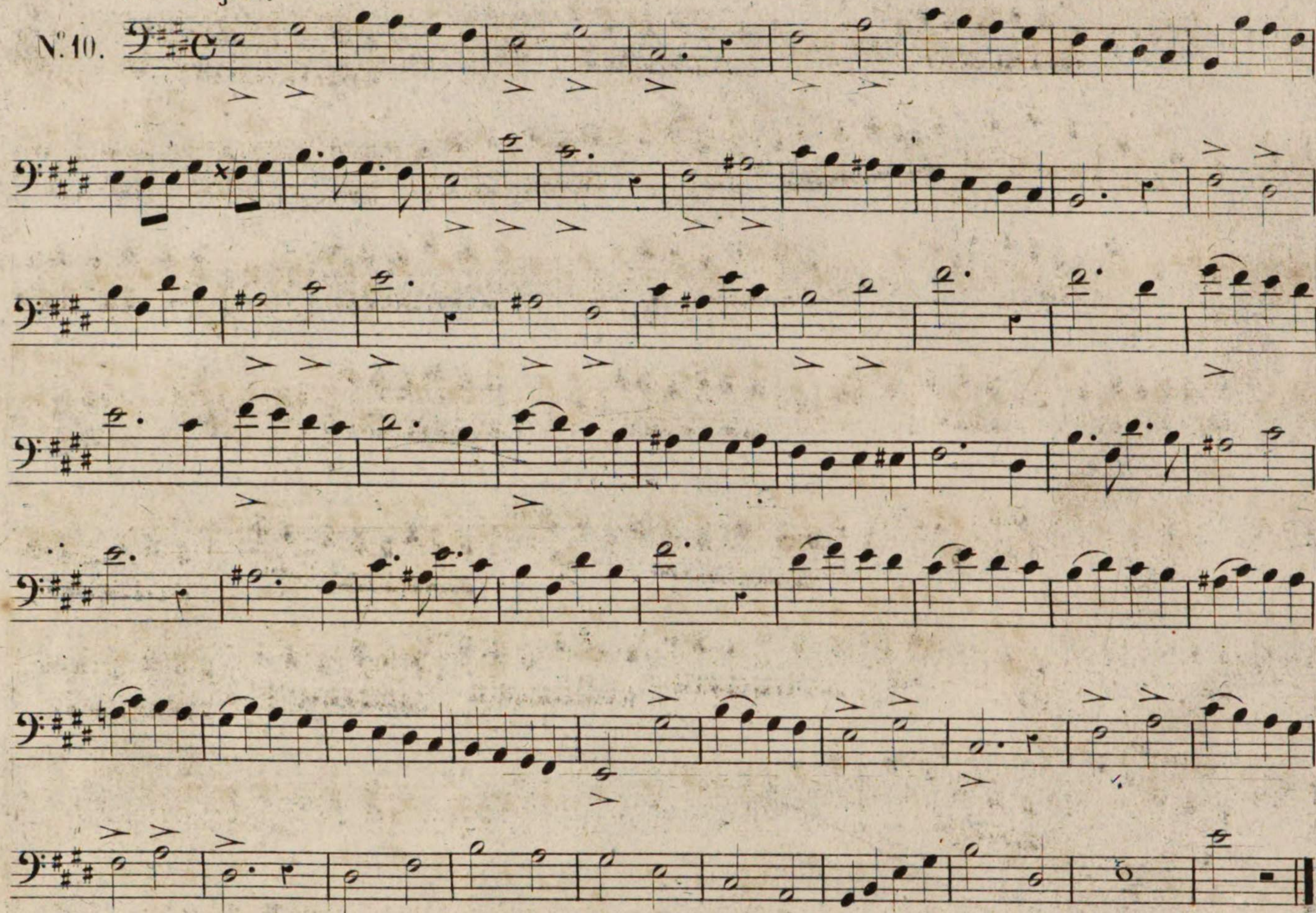
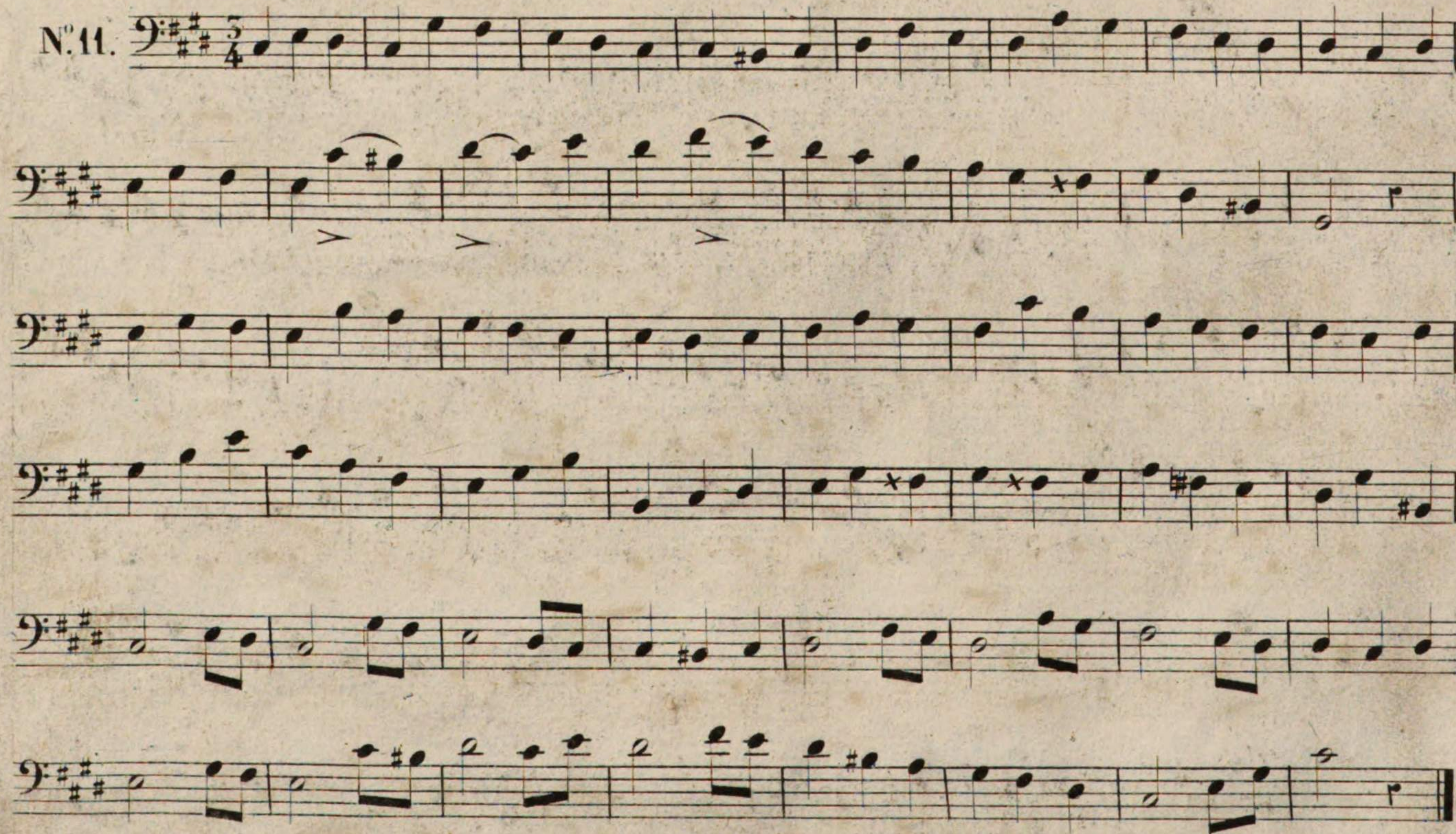
N^o 8.



Moderato.

N^o 9.



N^o 10.en **UT** mineur Moderato.N^o 11.

Moderato.

45

EN MI MAJEUR.

N^o 12.

en si majeur.

Moderato.

N^o 13.

en SOL # mineur.

Poco lento.

N^o 14.

en FA #

Moderato.

N^o 15.

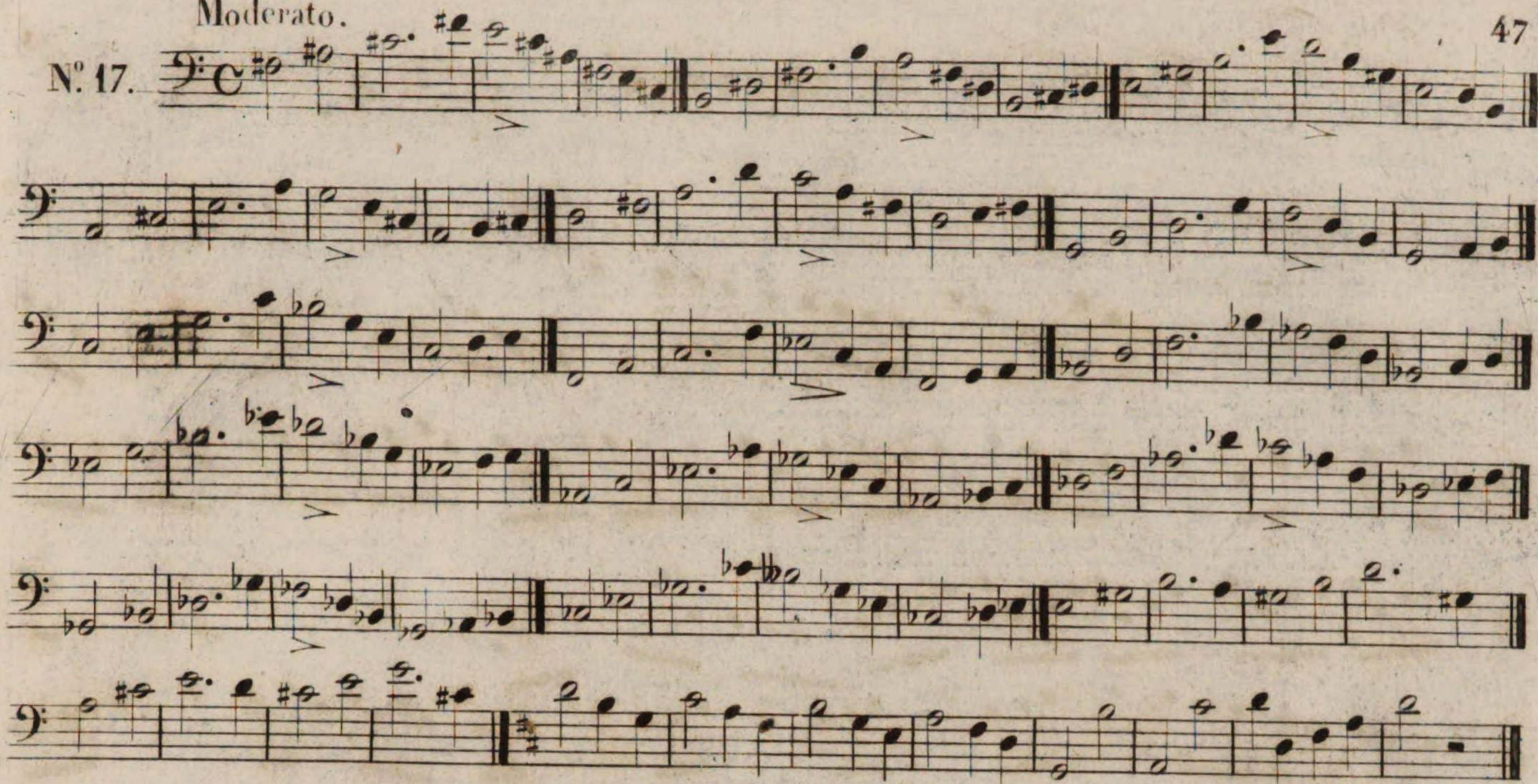
Moderato.

N^o 16.

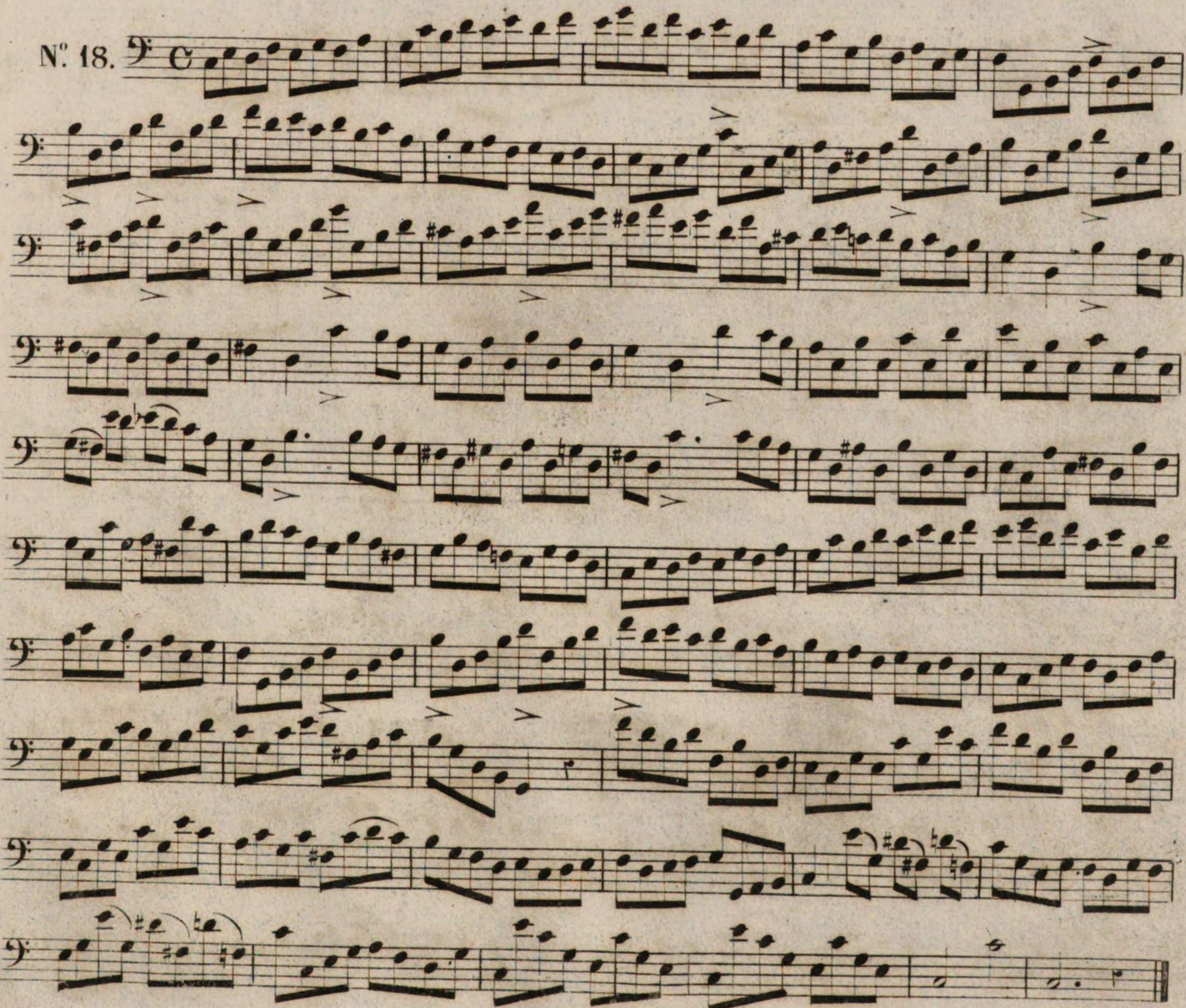
Moderato.

47

Nº 17.



Nº 18.

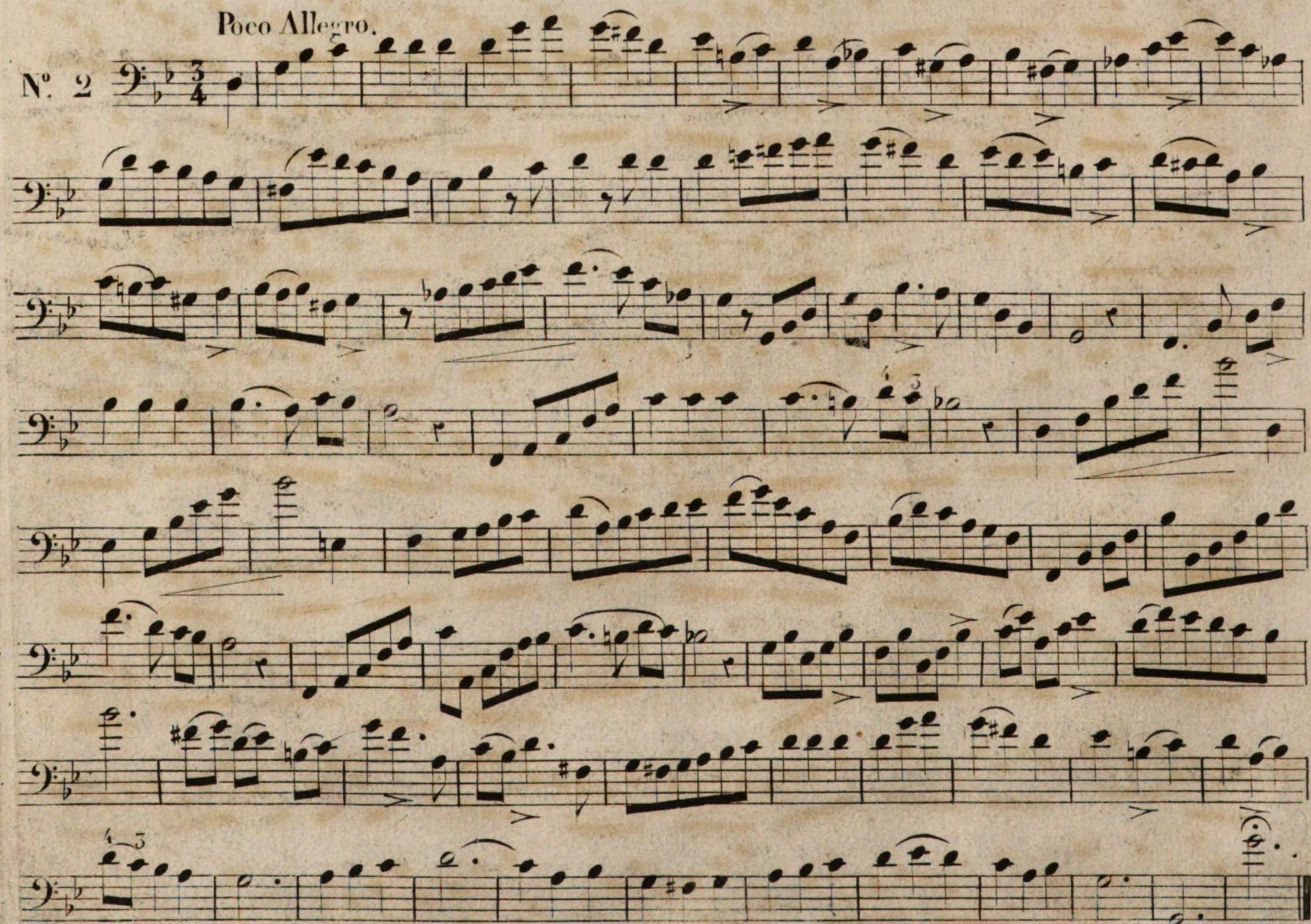


2^{me} SECTION.

Moderato.

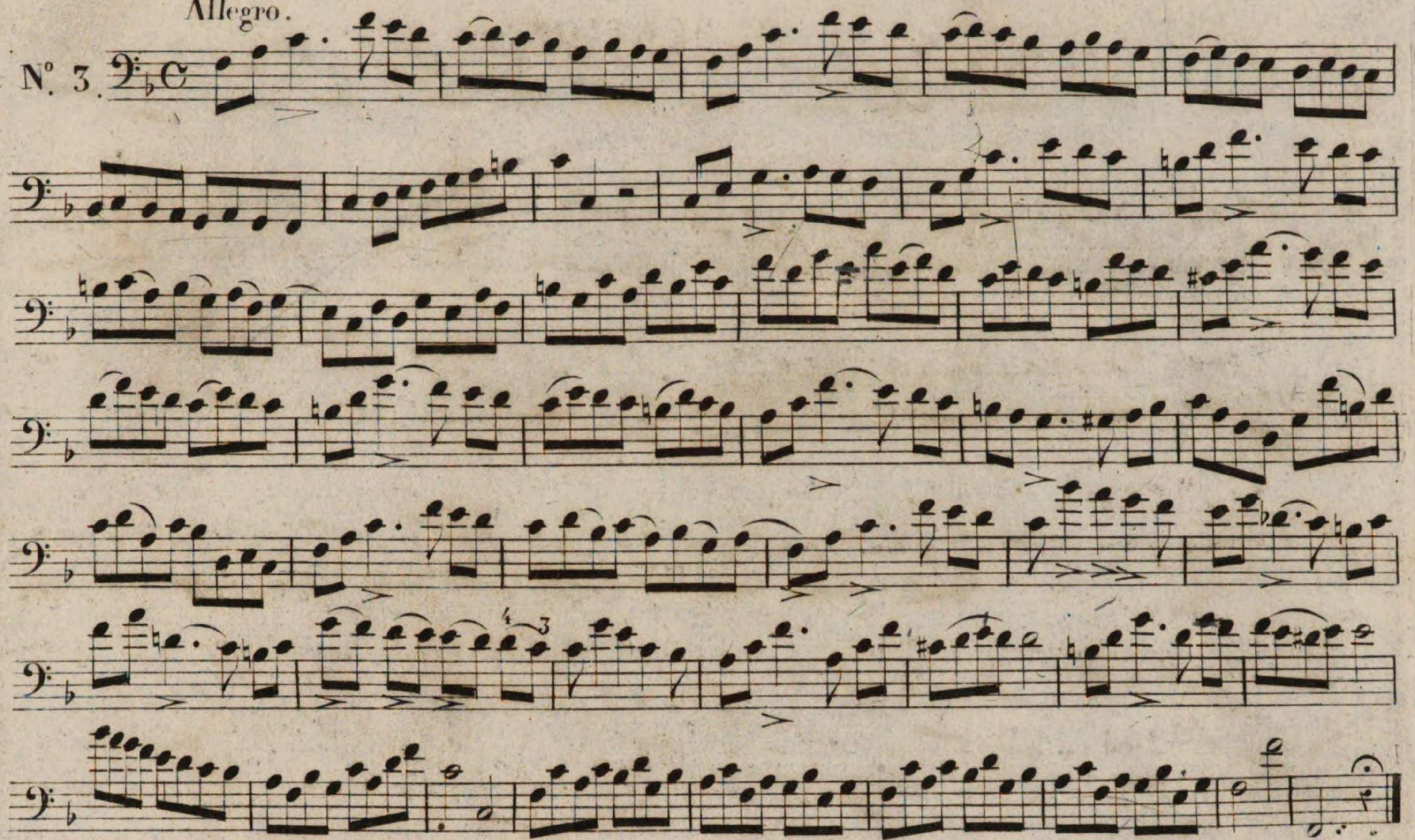
N^o 1.

Poco Allegro.

N^o 2

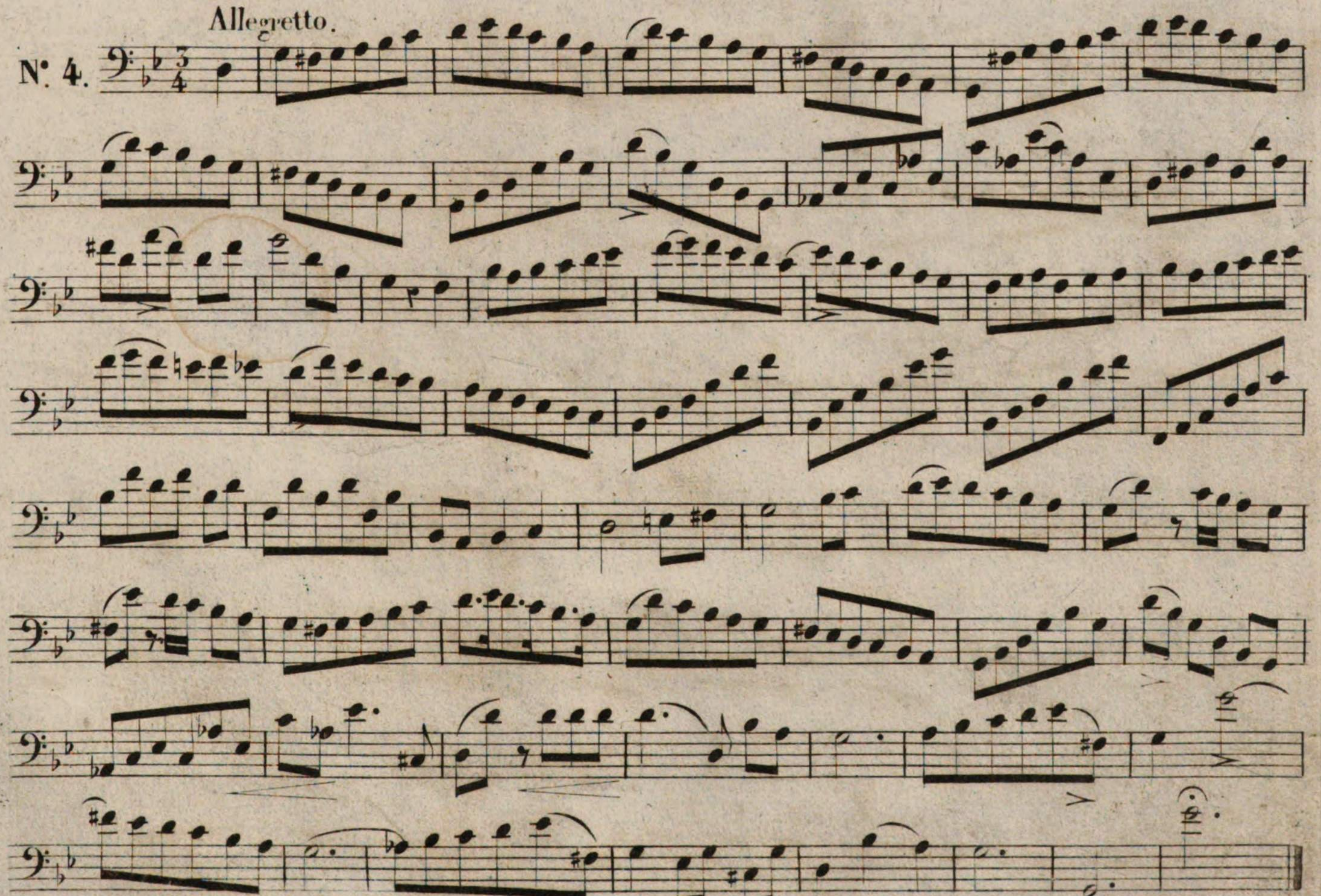
Allegro.

N° 3.



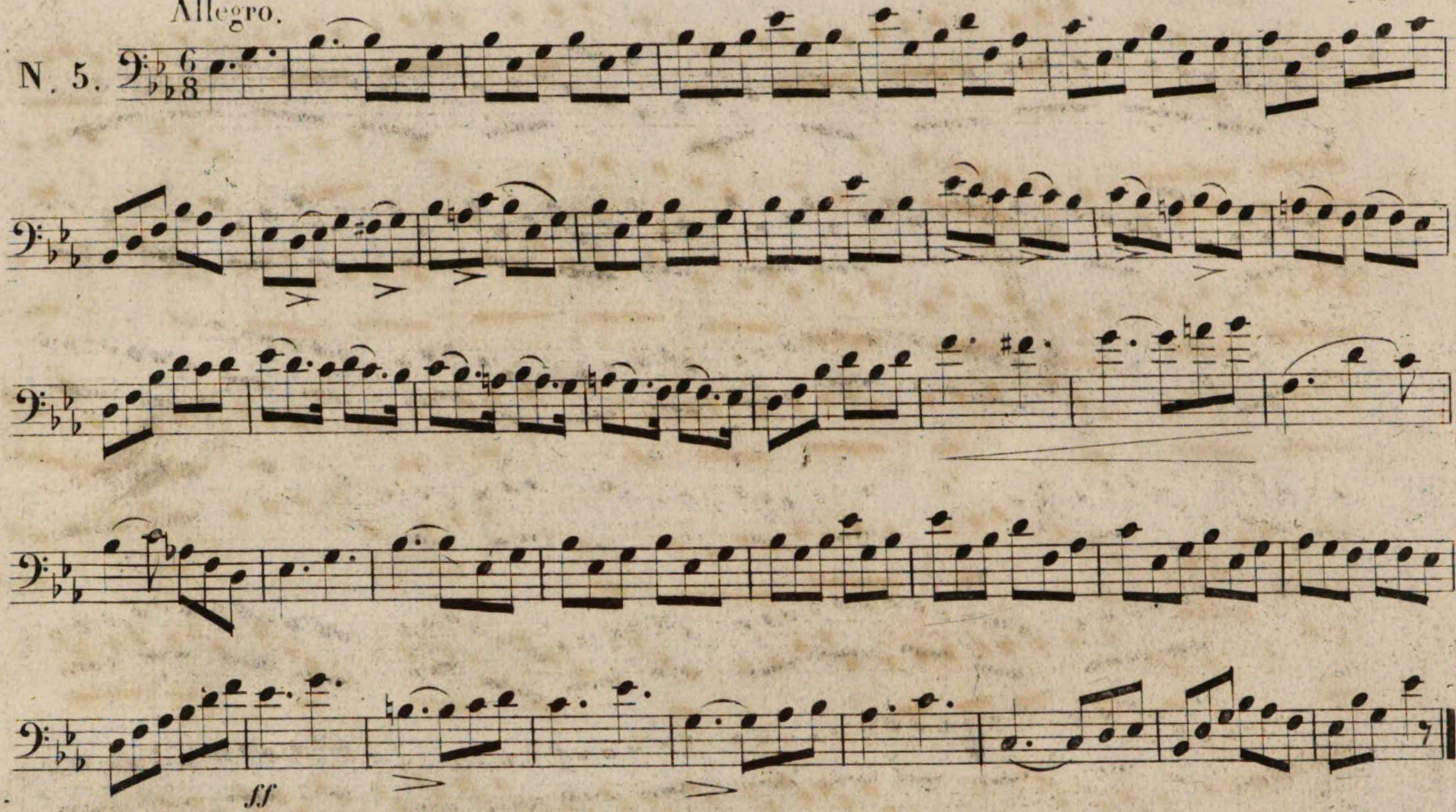
Allegretto.

N° 4.



Allegro.

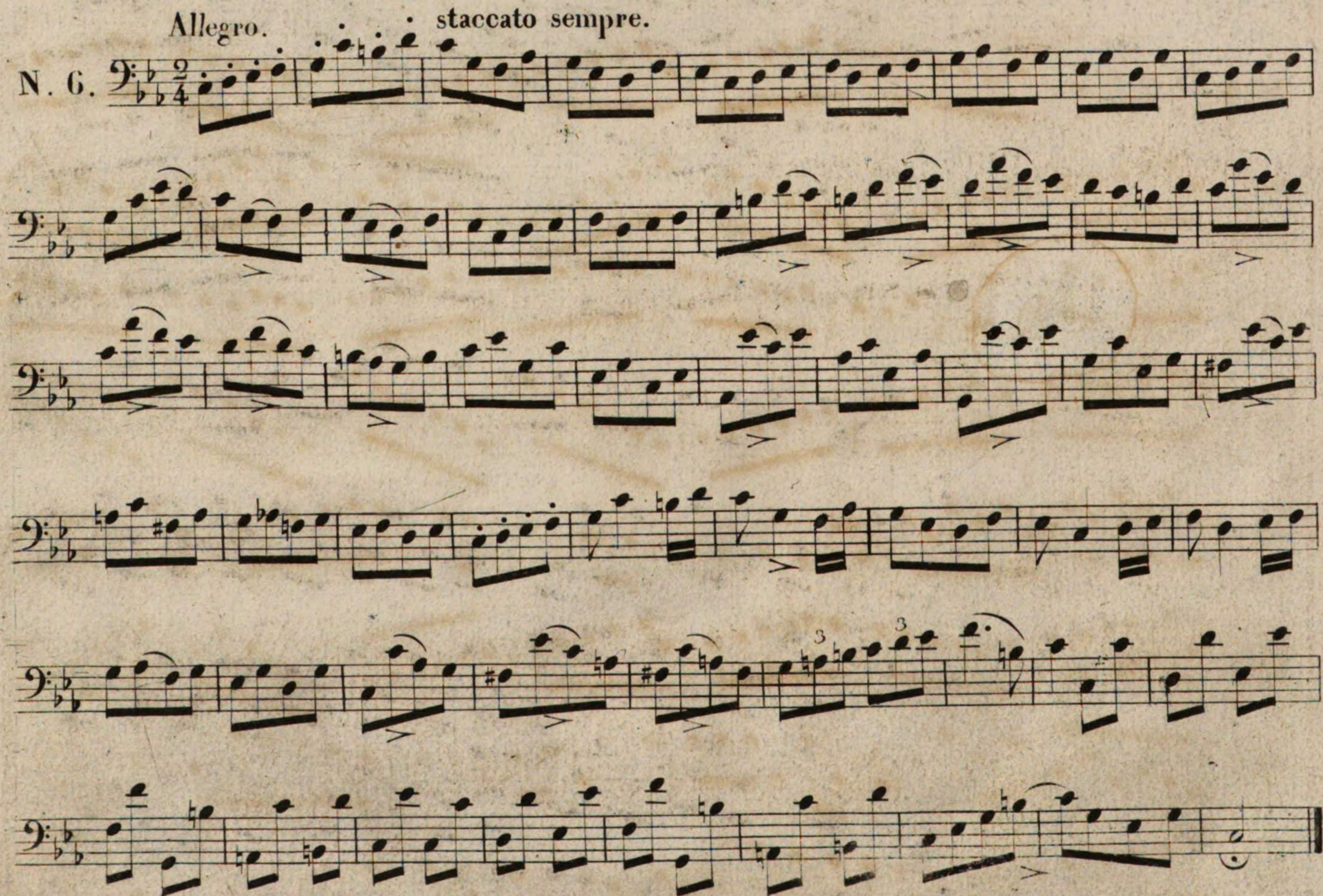
N. 5.



Allegro.

staccato sempre.

N. 6.



All^o moderato.

N^o 7.

The musical score for N° 7 is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of ten staves. The tempo is marked 'All^o moderato.' The music is characterized by frequent use of triplets, indicated by the number '3' above groups of notes, and various slurs connecting phrases. The notation includes eighth and sixteenth notes, often beamed together. The piece ends with a double bar line and a repeat sign.

Allegretto.

N^o 8.

The musical score for N° 8 is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four staves. The tempo is marked 'Allegretto.' The music is characterized by frequent use of triplets, indicated by the number '3' above groups of notes, and various slurs connecting phrases. The notation includes eighth and sixteenth notes, often beamed together. The piece ends with a double bar line and a repeat sign.

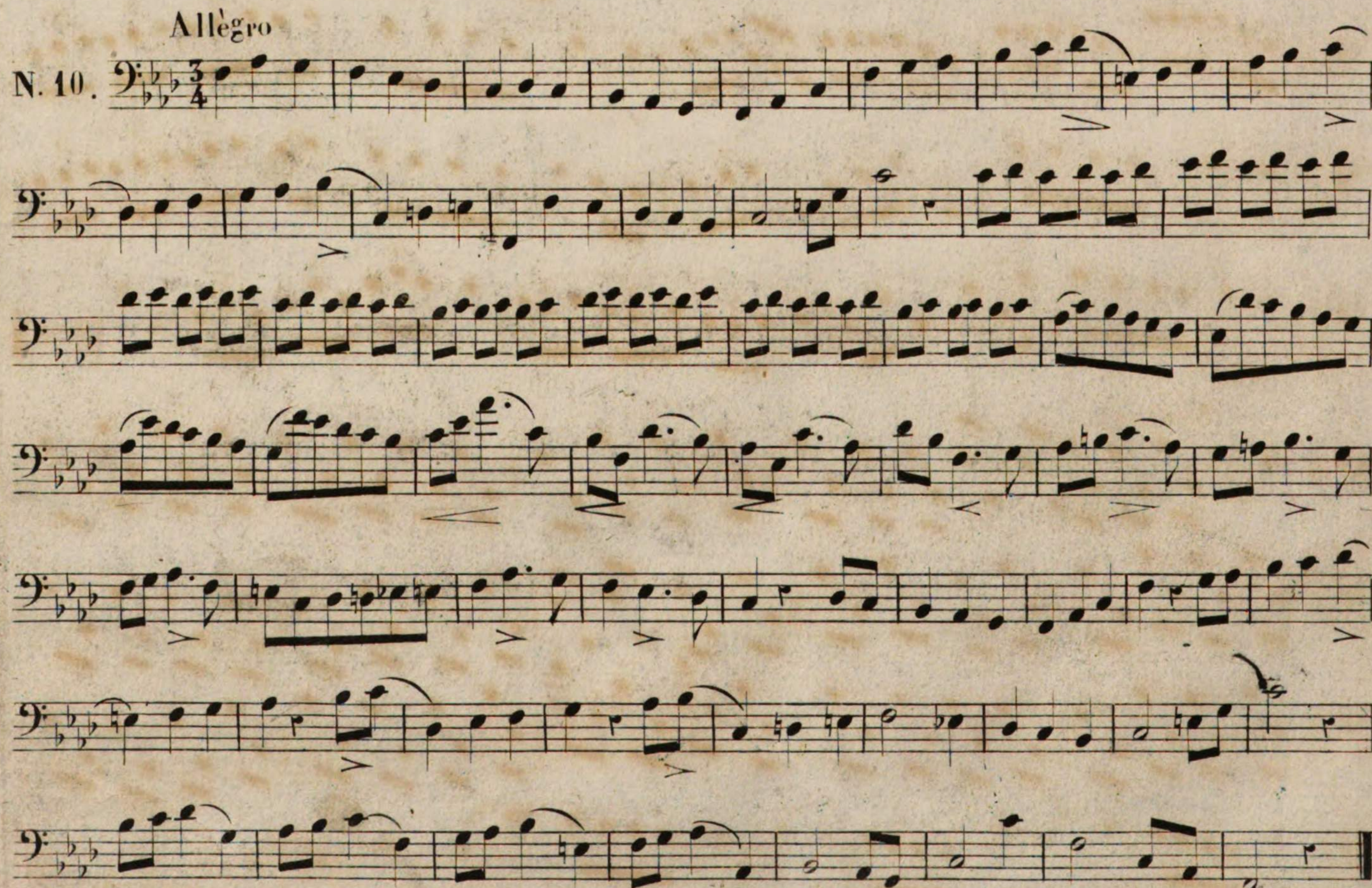
Moderato

N. 9.



Allegro

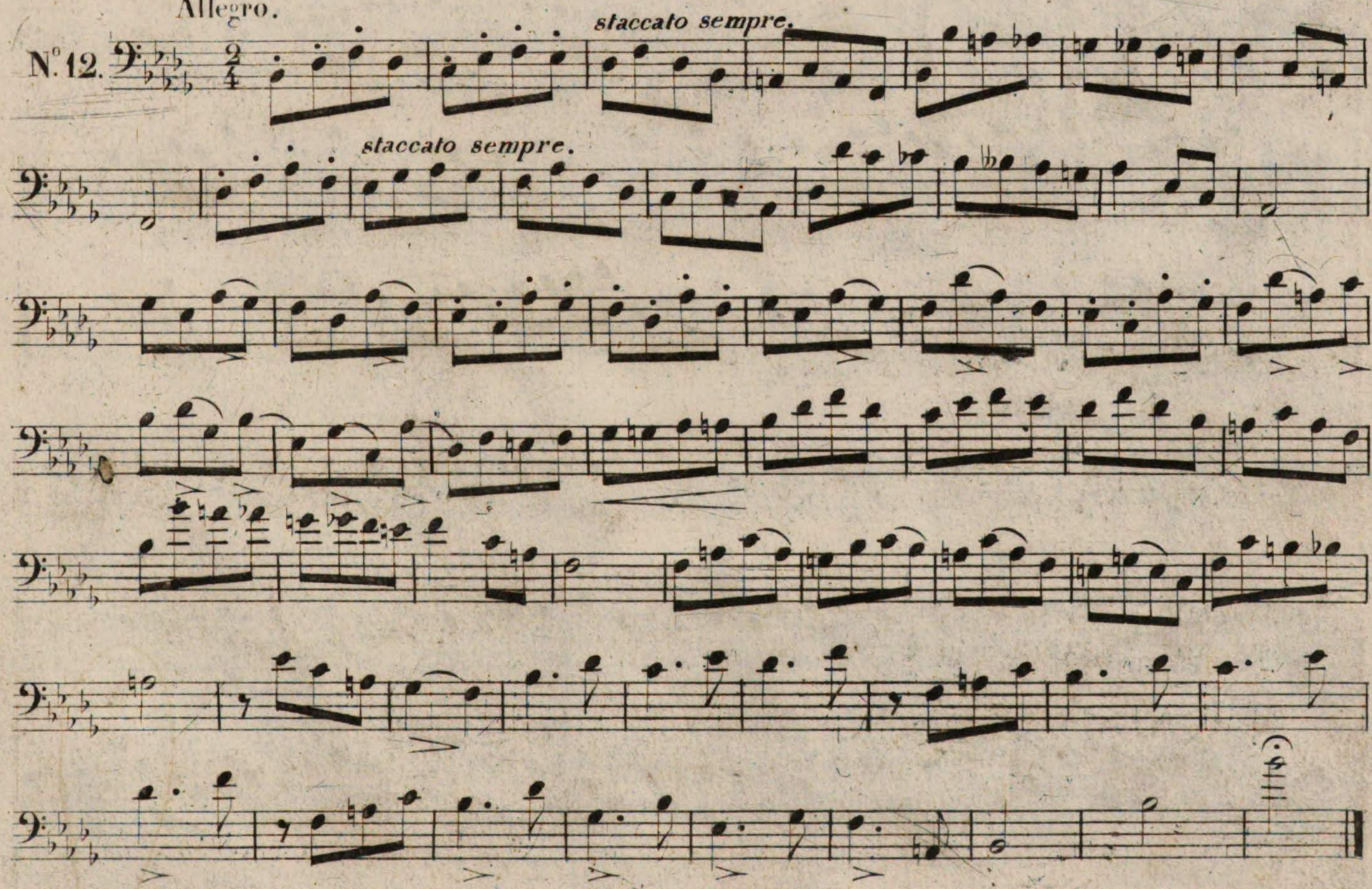
N. 10.



Moderato.

N^o 11.

Allegro.

N^o 12.

ÉTUDES MÉLODIQUES.

N^o. 1.MARCHE DE LA VESTALE
DE MERCADANTE.

Andantino.
Allegretto.

Adagio

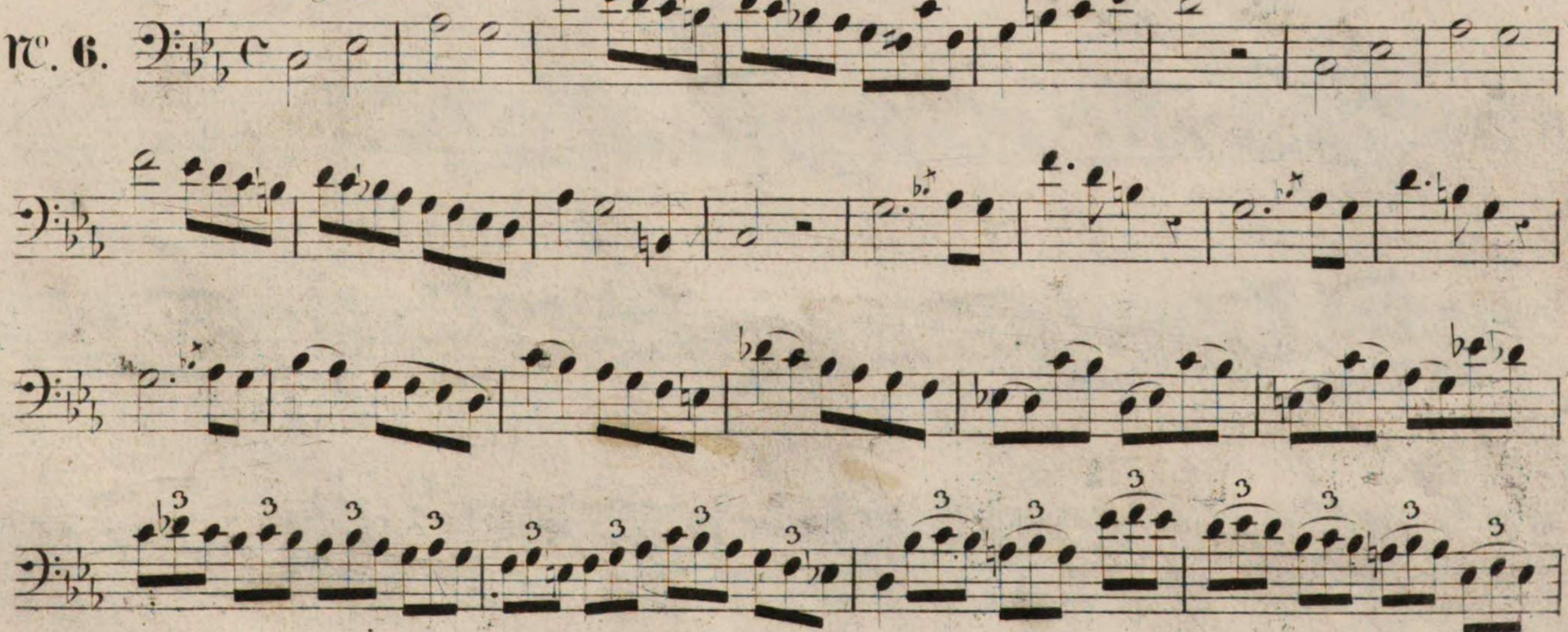
№. 4.

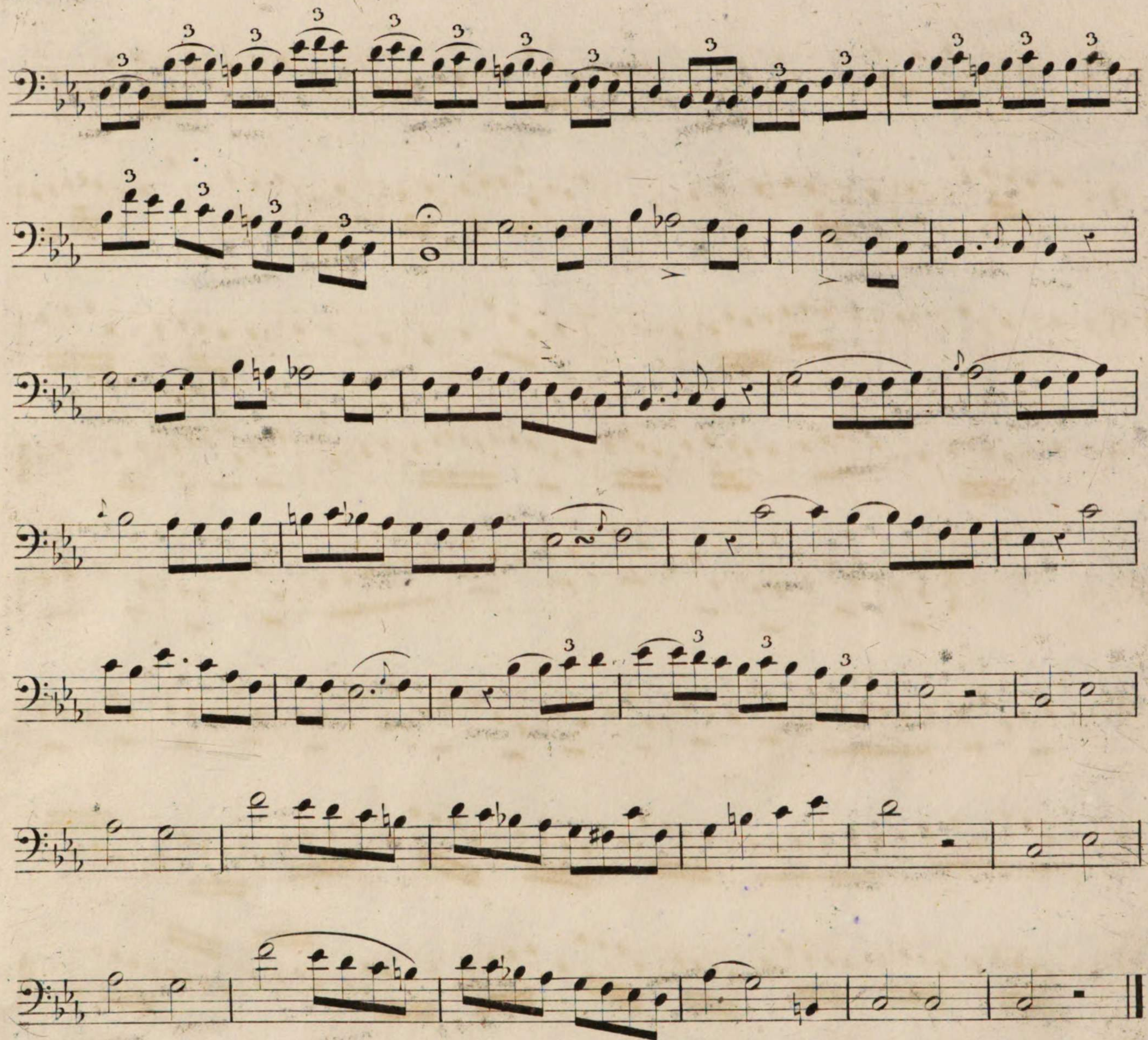
*Moderato.*

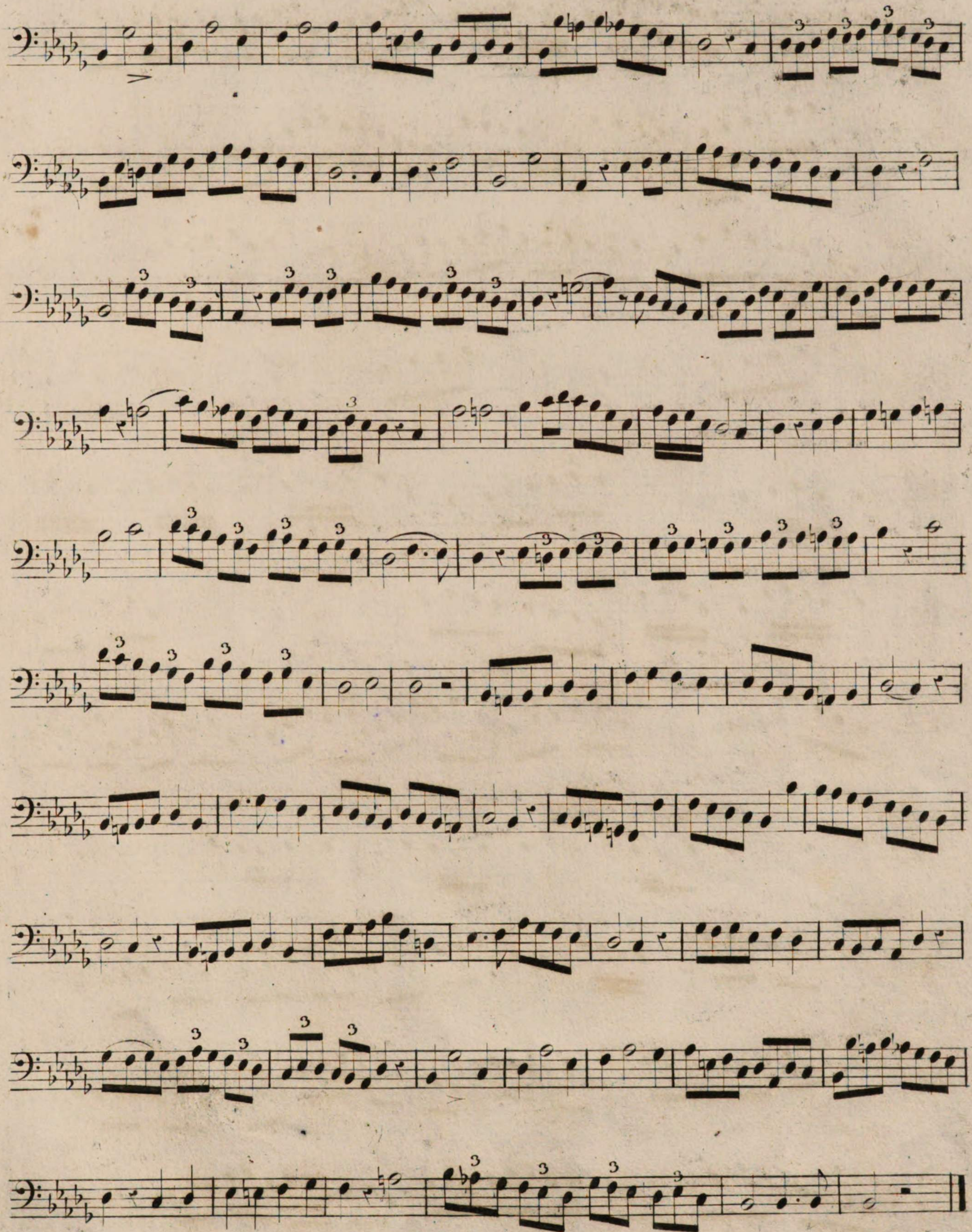
№. 5.

*Allegro.*

№. 6.







*Allegro.*n^o 8.

Handwritten musical score for No. 8, Allegro, in bass clef with two flats and common time. The score consists of 12 staves of music. It features numerous triplet markings (indicated by a '3' above the notes) and various melodic lines. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'. The piece concludes with a double bar line on the final staff.

DUOS.

59

N^o 4.

Allegretto.

1^{re} TROMBONE.

2^e TROMBONE.

The musical score is written for two trombones, numbered 1 and 2, in 3/4 time. The key signature is B-flat major (two flats). The tempo is marked *Allegretto*. The score consists of 16 measures. The first two measures are for the 1st and 2nd Trombone. The following four measures are for a piano accompaniment, with the right hand playing a melody and the left hand playing a bass line. The final eight measures are for the 1st and 2nd Trombone again. The score is written on a single page with a large margin at the bottom.

Andante.

no. 2.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of eight systems of two staves each, connected by a brace. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like accents (>) and slurs. The piece concludes with a double bar line at the end of the eighth system.

*Largo*n^o 3

Handwritten musical score for a piano piece, marked "Largo" and "n^o 3". The score consists of seven systems of two staves each, written in bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" and "f". The paper is aged and shows some staining.

Andante

No. 4.

Handwritten musical score for No. 4, Andante, in 3/4 time. The score consists of two staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music features various notations, including triplets, slurs, and dynamic markings. The first system shows a triplet in the treble staff. The second system shows a triplet in the bass staff. The third system shows a triplet in the treble staff. The fourth system shows a triplet in the bass staff. The fifth system shows a triplet in the treble staff. The sixth system shows a triplet in the bass staff. The seventh system shows a triplet in the treble staff. The eighth system shows a triplet in the bass staff. The score ends with a double bar line.

*Allegro.*n^o. 5.

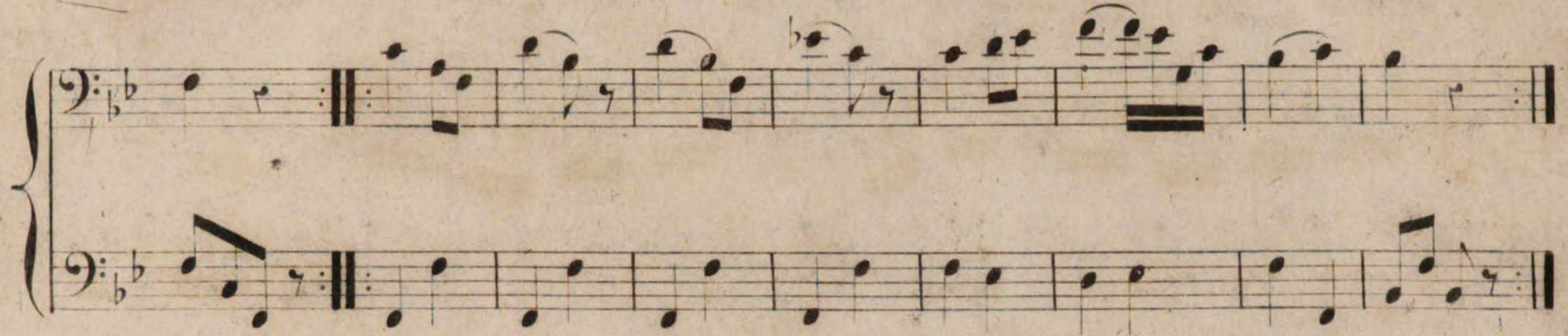
This page contains a handwritten musical score for a piece titled "No. 5" in the tempo of "Allegro". The score is written on six systems, each consisting of two staves. The notation is in bass clef with a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages, often beamed together, and includes various rests and melodic lines. The paper is aged and shows some staining.

The image displays a handwritten musical score on page 64, consisting of six systems of two staves each. The notation is in a historical style, featuring various musical symbols including notes, rests, and triplets. The first five systems show complex melodic lines with many triplets and some accidentals. The sixth system includes specific markings 'b2' above the first staff of the system. The paper is aged and shows some staining.

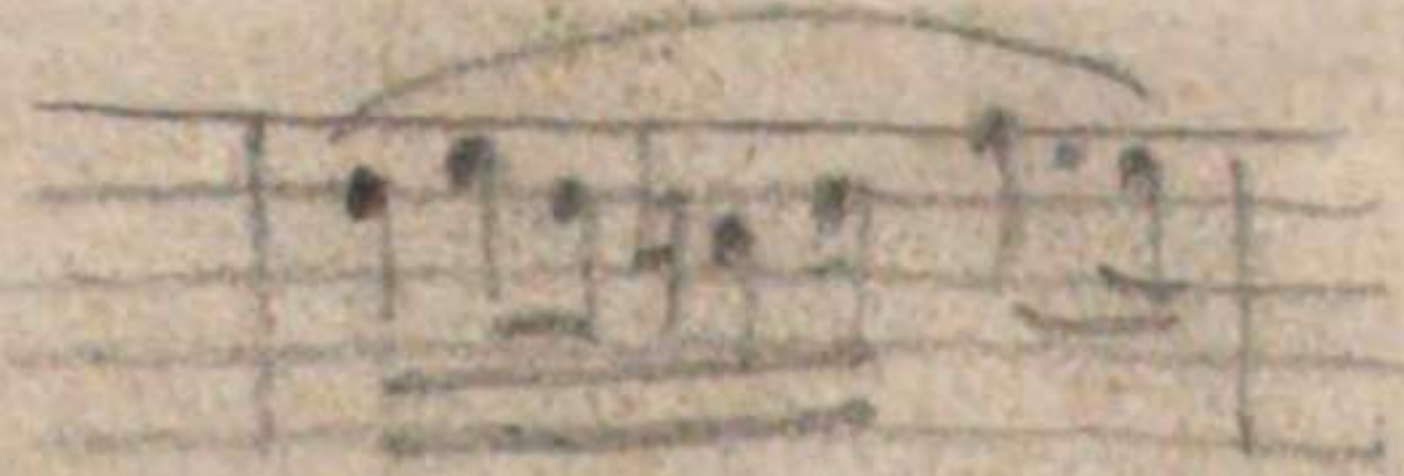
*Andante con moto*N^o. 6.

THEME

VARIE.



VAR. I.



VAR II.

VAR II.

VAR III.