



c.

NOUVELLE MÉTHODE
 COMPLETE
 de Cornet à Pistons

Dédiée à son Ami Monsieur **AD. NOBBERT** *Artiste de l'acad. R. de Musique*

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Composée par

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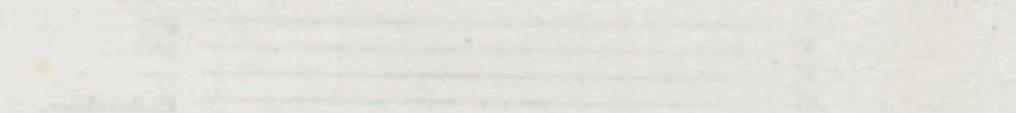
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RENEAU DES PRINCIPALES ÉLÉMENTAIRES DE MUSIQUE

Il y a 7 notes dans le diapason de son naturel. Do, Ré, Mi, Fa, Sol, La, Si.



Les notes se placent sur cinq lignes possibles et dans les quatre intervalles.

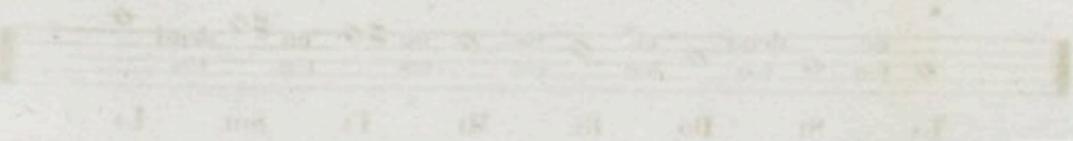
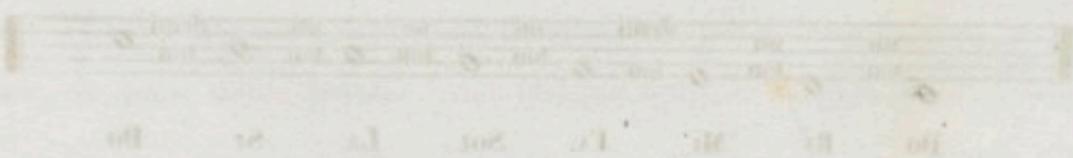


On ajoute parfois des notes supplémentaires au-dessus ou au-dessous.



Il y a 12 notes dans le diapason de son naturel. Do, Ré, Mi, Fa, Sol, La, Si, Do, Ré, Mi, Fa, Sol, La, Si.

Les sept notes ou quatre l'octave qui est la répétition de l'ancien sans interruption de l'ordre. Les gammes se divisent en deux et deux dans tout leur diapason.



RÉSUMÉ DES PRINCIPES ÉLÉMENTAIRES DE MUSIQUE

Il y a 7 notes dans la musique qu'on nomme DO, RÉ, MI, FA, SOL, LA, SI.

EXEMPLE.

Do RÉ MI FA SOL LA SI

Les notes se placent sur cinq lignes parallèles et dans les quatre intervalles.

5^e 4^e 3^e 2^e 1^e Interligne.

On ajoute quelques fois des lignes supplémentaires au dessous ou au dessus.

Notes au dessus de la portée.

Notes au dessous de la portée.

Aux sept notes on ajoute l'octave qui est la répétition du premier son; c'est ce qu'on appelle gamme; la gamme se divise en 5 tons et deux demis tons tant majeurs que mineurs.

Majeur.

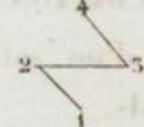
un ton un ton demi ton un ton un ton un ton demi ton

Do RÉ MI FA SOL LA SI Do

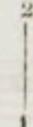
Mineur.

un ton demi ton un ton un ton un ton un ton demi ton

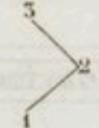
LA SI Do RÉ MI FA SOL LA

La mesure à quatre tems C se bat ainsi 

La mesure à $\frac{12}{8}$ se bat comme la mesure à quatre tems

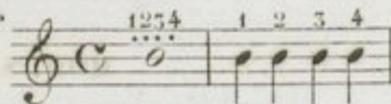
La mesure à deux tems 2 ou $\frac{2}{4}$ ou C se bat ainsi. 

La mesure à $\frac{6}{8}$ se bat comme la mesure à deux tems

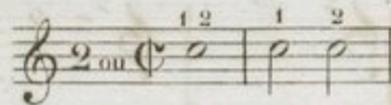
La mesure à trois tems 3 ou $\frac{3}{4}$ se bat ainsi 

La mesure à $\frac{7}{8}$ se bat comme la mesure à trois tems

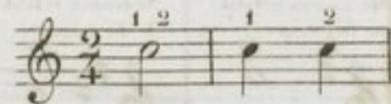
La mesure à quatre tems est composée d'une ronde pour toutela mesure, ou d'une noire à chaque tems.



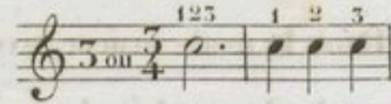
La mesure à deux tems est composée d'une ronde pour toutela mesure, ou d'une blanche pour chaque tems.



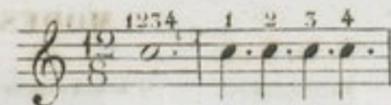
La mesure à $\frac{2}{4}$ est composée d'une blanche pour toutela mesure, ou d'une noire pour chaque tems.



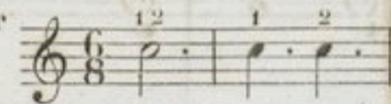
La mesure à trois tems est composée d'une blanche pointée pour toutela mesure, et d'une noire pour chaque tems.



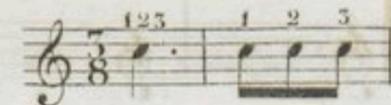
La mesure à $\frac{12}{8}$ est composée d'une ronde pointée pour toutela mesure, ou d'une noire pointée pour chaque tems.



La mesure à $\frac{6}{8}$ est composée d'une blanche pointée pour toutela mesure, ou d'une noire pointée à chaque tems.



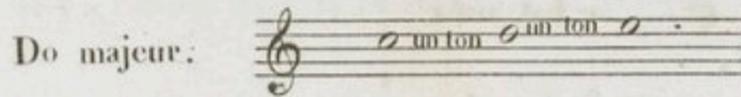
La mesure à $\frac{3}{8}$ est composée d'une noire pointée pour toutela mesure, ou d'une croche à chaque tems.



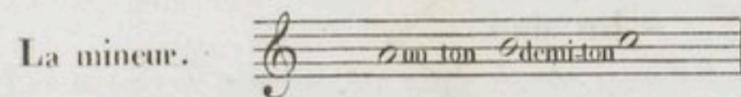
EXPLICATION DU TON MAJEUR ET DU TON MINEUR A UN TON RELATIF.

On appelle ton relatif d'un autre ton celui qui est designé à la clef par la même quantité de dièzes ou de bémols.

On ne distingue dans la musique que deux modes; le mode majeur et le mode mineur. Le mode majeur se connaît quand il y a deux tons du premier au troisième degrés.



Le mode mineur, quand il n'y a qu'un ton et demi du premier au troisième degrés.



Dans le mode majeur avec des dièzes la tonique ou ton se trouve toujours un degré au dessus du dernier dièze posé à la clef; et dans le mode mineur un degré au dessous.

MODES MAJEURS ET MINEURS AVEC DES DIÈZES.

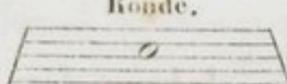
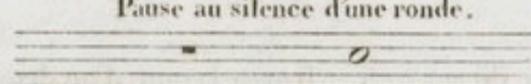
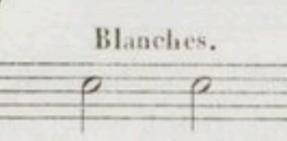
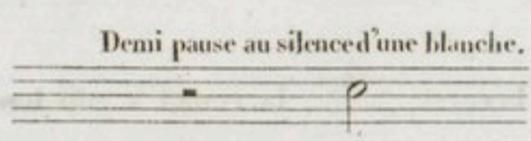
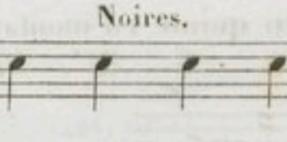
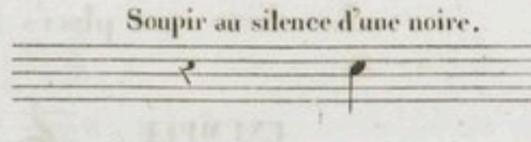
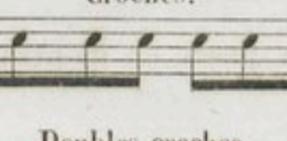
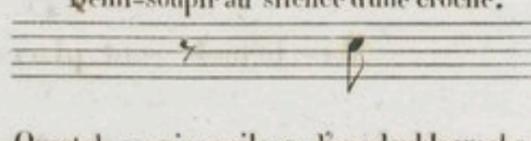
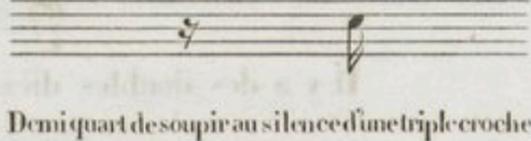
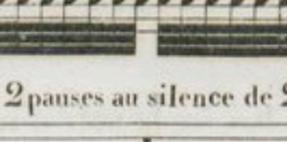
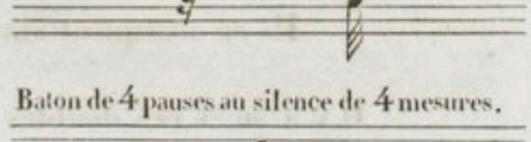
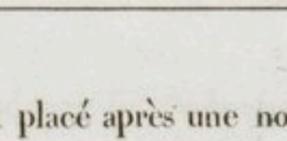
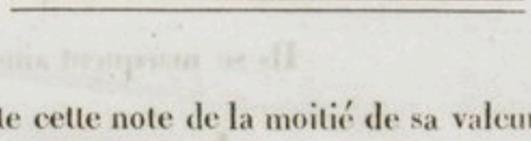
	Sol majeur.	Ré majeur.	La majeur.	Mi majeur.	Si majeur.	Fa dièze majeur.	Do dièze majeur.
Modes mineurs, Modes mineurs.							
	Mi mineur relatif au Sol majeur.	Si mineur relatif de Ré majeur.	Fa dièze mineur relatif de La majeur.	Do dièze mineur relatif de Mi majeur.	Sol dièze mineur relatif de Si majeur.	Ré dièze mineur relatif de Fa dièze majeur.	La dièze mineur relatif de Do dièze majeur.

Dans le mode majeur avec des bémols la tonique ou ton se trouve toujours quatre degrés au dessus du dernier bémol posé à la clef; et dans le mode mineur six degrés au dessous.

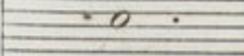
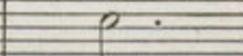
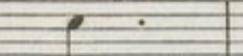
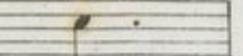
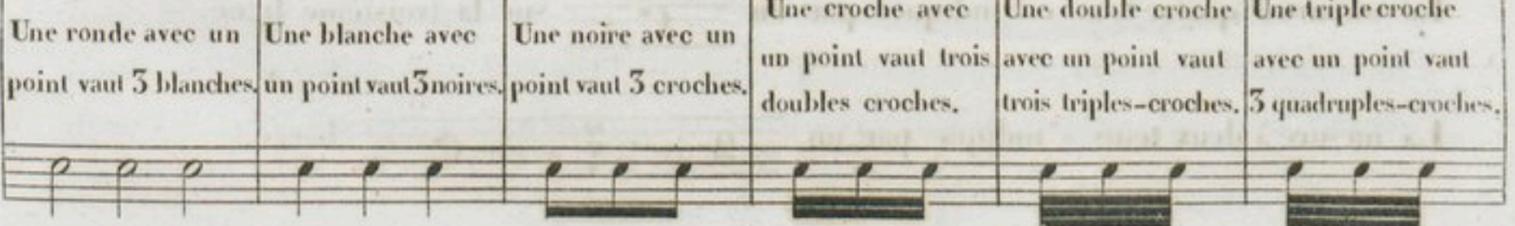
MODES MAJEURS ET MINEURS AVEC DES BEMOLS.

	Fa majeur.	Si bémol majeur.	Mi bémol majeur.	La bémol majeur.	Ré bémol majeur.	Sol bémol majeur.	Do bémol majeur.
Modes mineurs, Modes mineurs.							
	Ré mineur relatif du Fa majeur.	Sol mineur relatif de Si bémol majeur.	Do mineur relatif de Mi bémol majeur.	Fa mineur relatif de La bémol majeur.	Si bémol mineur relatif de Ré bémol majeur.	Mi bémol mineur relatif de Sol bémol majeur.	La bémol mineur relatif de Do bémol majeur.

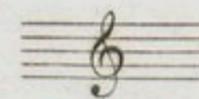
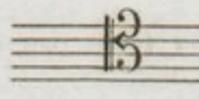
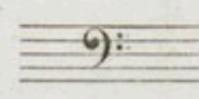
IL Y A SIX FIGURES DANS LA MUSIQUE.

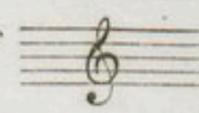
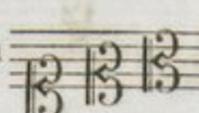
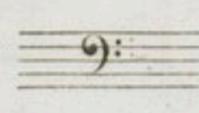
<p>Ronde.</p> 	<p>Pause au silence d'une ronde.</p> 
<p>Blanches.</p> 	<p>Demi pause au silence d'une blanche.</p> 
<p>Noires.</p> 	<p>Soupir au silence d'une noire.</p> 
<p>Croches.</p> 	<p>Demi-soupir au silence d'une croche.</p> 
<p>Doubles croches.</p> 	<p>Quart de soupir au silence d'une double croche.</p> 
<p>Triples croches.</p> 	<p>Demi quart de soupir au silence d'une triple croche.</p> 
<p>Baton de 2 pauses au silence de 2 mesures.</p> 	<p>Baton de 4 pauses au silence de 4 mesures.</p> 

Un point placé après une note quelconque augmente cette note de la moitié de sa valeur.

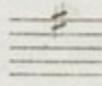
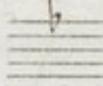
					
<p>Une ronde avec un point vaut 5 blanches.</p>	<p>Une blanche avec un point vaut 3 noires.</p>	<p>Une noire avec un point vaut 3 croches.</p>	<p>Une croche avec un point vaut trois doubles croches.</p>	<p>Une double croche avec un point vaut trois triples-croches.</p>	<p>Une triple croche avec un point vaut 3 quadruples-croches.</p>
					

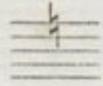
IL Y A TROIS CLEFS DANS LA MUSIQUE.

CLEF de SOL.  CLEF de DO.  CLEF de FA. 

La clef de Sol se pose sur la 2^{me} ligne.  La clef de Do se place indifféremment sur la 1^{re}, 2^{de}, 3^e, 4^e ligne.  La clef de Fa se pose sur la 4^{me} ligne. 

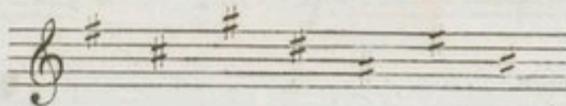
EFFETS DU DIÈZE BÉMOL ET BÉCARRE.

Le dièze  hausse la note d'un demi ton. Le bémol  la baisse d'un demi ton.

et le bécarre  la remet à son ton naturel.

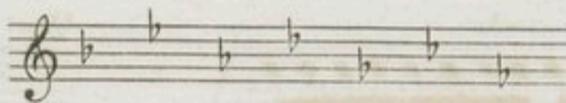
Les dièzes sont placés à la clef de quinte en quinte en montant.

EXEMPLE.



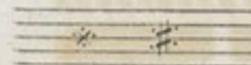
Les bémols sont placés à la clef de quarte en quarte en montant.

EXEMPLE.



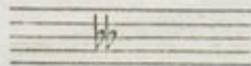
Il y a des doubles dièzes qui servent à hausser la note d'un ton.

Ils se marquent ainsi.

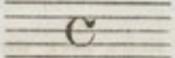


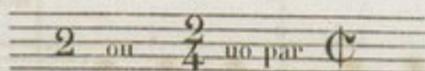
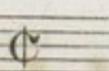
Il y a aussi des doubles bémols qui servent à baisser la note d'un ton

Ils se marquent ainsi.

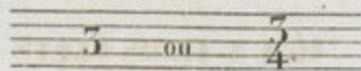


Les mesures usitées sont au nombre de trois.

La mesure à quatre tems est indiquée par un  sur la troisième ligne.

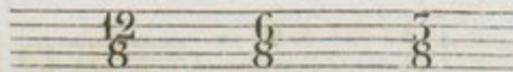
La mesure à deux tems s'indique par un  ou  ou par  barré.

La mesure à trois tems s'indique par un.

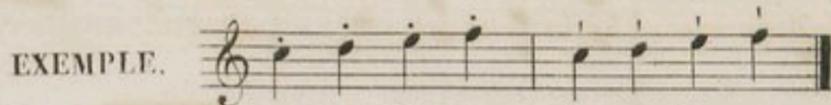


Il y a aussi trois mesures composées.

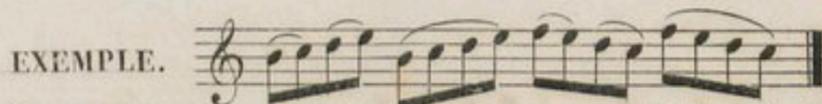
Mesures.



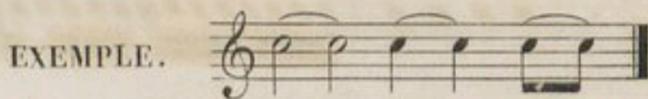
Les notes détachées au sec sont quelques fois désignées par de petits point ou par de petites barres qu'on met au dessus.



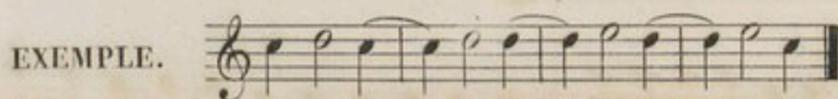
Lorsqu'un trait recourbé est placé sur deux ou plusieurs notes montant ou descendant celles-ci s'appellent coulées.



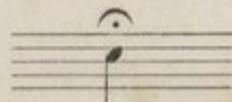
Quand le trait se trouve sur deux notes égales dans la même mesure celles-ci prennent le nom de notes liées.



Lorsque les notes sont dans une mesure l'autre dans une autre et qu'elles sont liées comme ci-dessus on les appelle sincopées.

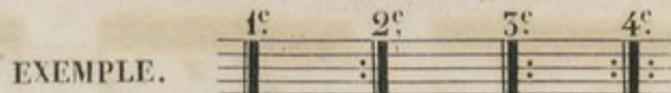


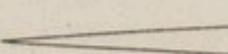
Point d'orgue ou point d'arrêt  il indique qu'il faut s'arrêter le tems qu'on veut sur la note et qu'on peut exécuter toute sorte d'agrément dicté par le gout.

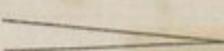


§ Ce signe renvoie de la fin du morceau de musique au commencement; on en met toujours deux: le deuxième renvoie au premier.

Les quatre signes marqués ci-après servent à indiquer les reprises des morceaux de musique; le premier non-pointé indique qu'il faut aller de suite; le second, pointé à gauche, indique qu'il faut dire deux fois la 1^{re} reprise; le 3^e, pointé à droite, indique qu'il faut dire deux fois la 2^{me} reprise, le 4^e qui a des points des deux cotés indique qu'il faut dire deux fois chaque reprise.



Le signe suivant indique qu'il faut augmenter le son. 

Le signe suivant indique qu'il faut diminuer le son. 

Le signe suivant indique qu'il ne faut augmenter que jusqu'au milieu et le diminuer ensuite. 

ABBREVIATIONS.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and contains a series of notes, including a dotted quarter note followed by eighth notes. The lower staff begins with a bass clef and contains a continuous eighth-note accompaniment.

The second system of musical notation consists of two staves. The upper staff features a treble clef and includes a measure with a slash, indicating a continuation of the previous measure. The lower staff features a bass clef and contains a continuous eighth-note accompaniment.

The third system of musical notation consists of two staves. The upper staff features a treble clef and includes a measure with a slash. The lower staff features a bass clef and contains a continuous eighth-note accompaniment. Fingering numbers '6' and '3' are visible above notes in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff features a treble clef and contains several measures with notes and rests, some with a '3' above them. The lower staff features a bass clef and contains a continuous eighth-note accompaniment with '3' below some notes.

The fifth system of musical notation consists of two staves. The upper staff features a treble clef and contains three measures, each ending with a double bar line and repeat dots. The lower staff features a bass clef and contains a continuous eighth-note accompaniment.

The sixth system of musical notation consists of two staves. The upper staff features a treble clef and contains three measures, each ending with a double bar line and repeat dots. The lower staff features a bass clef and contains a continuous eighth-note accompaniment.

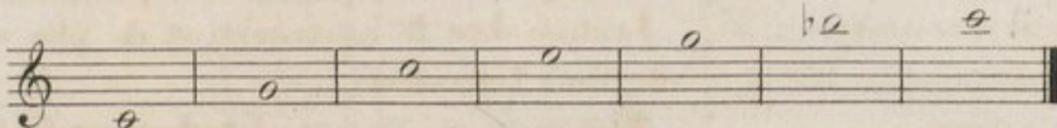
TERMES ITALIENS.	SIGNIFICATIONS.
LARGO.....	Largement. C'est le plus lent de tous les mouvemens.
LARGHETTO.....	Un peu moins lent que Largo.
ADAGIO.....	Aller posément, et moins lent que Largo.
GRAVE ou GRAVEMENT.....	Lenteur dans le mouvement, et de plus une certaine gravité dans l'exécution.
AFFETTUOSO.....	Mouvement moyen entre l'Andante et l'Adagio, et dans le caractère du chant une expression affectueuse et douce.
AMOROSO.....	Tendrement. C'est un mouvement lent et doux.
ANDANTE.....	Allant. Il caractérise un mouvement marqué sans être gai, et qui répond, à-peu-près, à celui que l'on désigne en français par le mot gracieusement.
ANDANTINO.....	Un peu moins de gaieté dans ce mouvement que dans celui de l'Andante.
MODERATO.....	Modéré. C'est un mouvement moyen entre le lent et le gai; il répond à l'Andante.
GRAZIOSO.....	Gracieusement.
ALLEGRO.....	Gai.
ALLEGRETTO.....	Moins vite qu'Allegro.
VIVACE.....	Gai et animé.
PRESTO.....	Vite.
PRESTISSIMO.....	Très vite.
CANTABILE.....	Chanter aisément et sans se presser.
DOLCE.....	Doux.
PIANO.....	Doux. On le marque par un <i>P</i> .
PIANISSIMO.....	Très-doux. On le marque par deux <i>pp</i> .
MEZZO FORTE.....	A demi-jeu.
MEZZO VOCE.....	A demi-voix.
FORTE.....	Fort. On le marque par une <i>f</i> .
FORTISSIMO.....	Très fort. On le marque par deux <i>ff</i> .
SOTTO VOCE.....	Chanter à demi-voix, ou jouer à demi-jeu.
RINFORZANDO.....	Enfler le son subitement. On le marque par cet abrégé: RINF ou <i>rf</i> .
SOSTENUTO.....	Soutenir le son.
SMORZANDO.....	Laisser mourir le son peu à peu.
SOLO.....	Seul.

MÉTHODE COMPLÈTE DU CORNET A DEUX PISTONS.

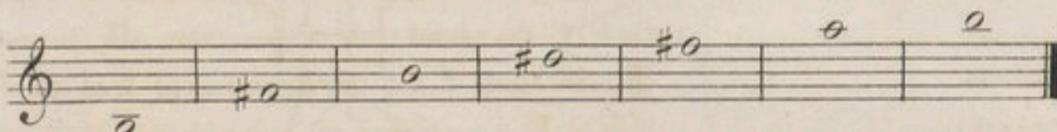
Le Cornet à Pistons n'a que sept notes qui sortent par le seul effet des lèvres sans le secours des pistons.

L'effet général du piston est de baisser d'un demi ton, d'un ton et d'un ton et demi.

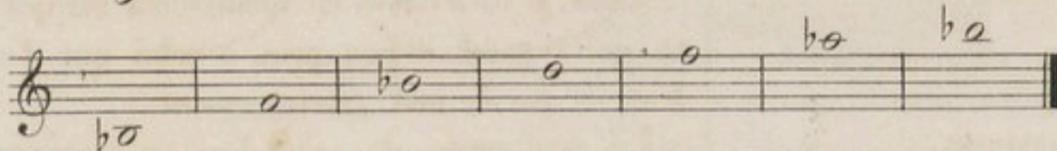
Notes sans le secours des pistons.



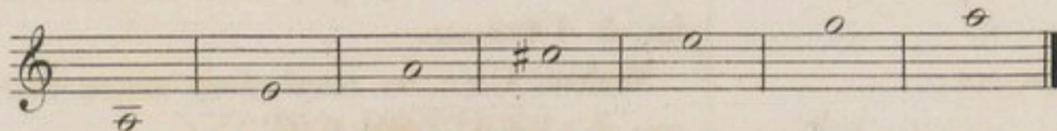
2^e Piston.



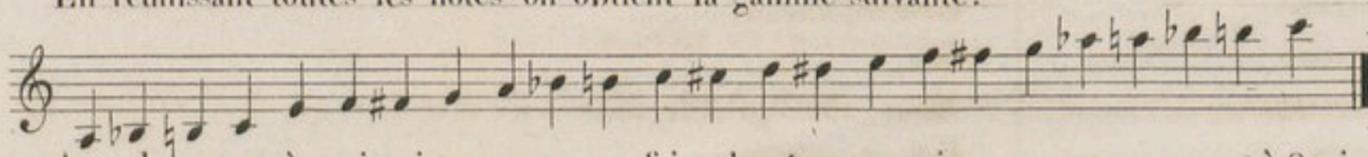
4^e Piston.



Avec les 2 pistons.



En réunissant toutes les notes on obtient la gamme suivante.

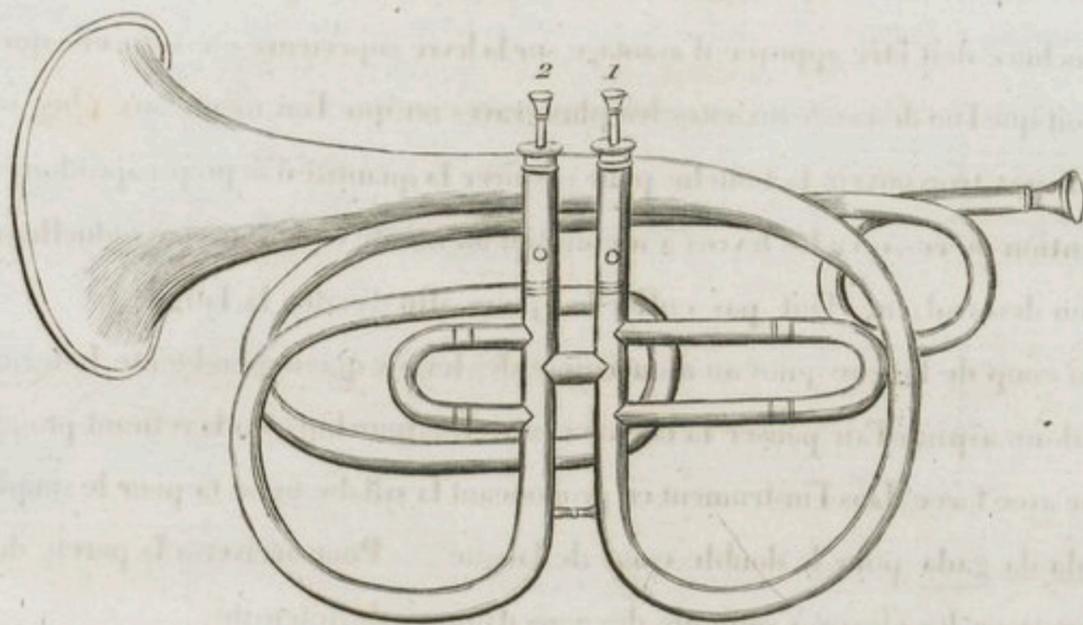


Avec le cornet à trois pistons on peut faire les 4 notes qui manquent au cornet à 2 pistons savoir Do# Ré, Ré dièze, et Sol dièze; le cornet à 5 pistons est éloigné de la perfection du cornet à deux pour la justesse ainsi que pour la simplicité de son mécanisme ayant une qualité de son bien supérieure au cornet à trois pistons.

Le cornet à pistons à huit tons ou corps de rechange qu'on adapte au corps de l'instrument; on désigne ces huit tons de rechange par le nom de leur tonique; savoir en commençant par le ton le plus aigu Si bémol, LA naturel, LA bémol, SOL, FA, MI naturel, MI bémol et RÉ.

Les tons de rechange les plus avantageux sous le rapport du timbre et de l'exécution sont Si bémol, LA naturel, LA bémol, SOL, et FA; les autres imitant la trompète font perdre à l'instrument son caractère particulier.

Il est assez difficile de donner des règles précises sur le choix d'une embouchure les dispositions des lèvres n'étant pas les mêmes chez toutes les personnes, en général une embouchure large convient à ceux qui ont les lèvres fortes et épaisses et une étroite à ceux qui les ont plus amincies, cependant il faut conserver un juste milieu, l'excès en largeur empêcherait les sons aigus, celui en sens contraire, les sons graves; et donnerait à l'instrument un son faible et médiocre; afin d'éviter la fatigue des lèvres on devra choisir une embouchure dont les bords sont un peu larges, et très peu arrondis.



TENUE DU CORNET.

MAIN GAUCHE.

Prenez le Cornet de la main gauche; placez l'annulaire dans la coulisse du deuxième piston le pouce derrière la première coulisse, l'index et le médium le long du deuxième piston au dessous de la coulisse; le petit doigt au dessous de la même coulisse; inclinez la main de manière que le piston se trouve penché vers l'horizontal.

MAIN DROITE.

Placez le petit doigt sur le corps du pavillon à un pouce de distance du deuxième piston l'annulaire suspendue à côté; le médium sous le second piston; l'index sous le premier piston le pouce au dessous du corps principal de l'instrument.

L'exécutant devra tenir la tête haute et immobile, éviter d'approcher le pavillon de l'instrument trop près de sa musique car celle-ci serait un obstacle au développement du son; enfin chercher à prendre la position la plus gracieuse.

DES COUPS DE LANGUE.

L'embouchure doit être appuyée d'avantage sur la lèvre supérieure c'est sur elle que se fait toute la pression soit que l'on descende aux notes les plus graves ou que l'on monte aux plus aigues.

Il ne faut pas trop ouvrir la bouche pour respirer la quantité d'air propre à produire les sons; en faisant attention de resserrer les lèvres à mesure qu'on monte et de l'ouvrir graduellement à mesure que l'on descend; ne faut pas enfler les joues afin d'éviter la fatigue.

C'est du coup de langue joint au mouvement des lèvres que dépend toute la formation du son; il faut donc aspirer l'air pauser la langue contre l'embouchure en la retirant promptement pousser l'air avec force dans l'instrument en prononçant la syllabe tu ou ta pour le simple coup de langue et da da gada pour le double coup de langue. Pour arriver à la pureté du son on ne peut trop engager les élèves à soutenir des sons d'une égale intensité.

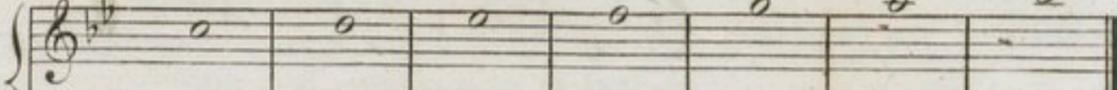
DES COULISSES.

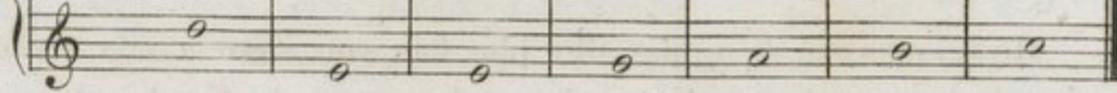
La grande coulisse tenant au corps de l'instrument sert à se mettre d'accord avec l'orchestre ou autre instrument; les petites coulisses servent à modifier les tons aux corps de rechange; sans ces coulisses il est impossible de jouer juste; on doit les tirer proportionnellement à la gravité du ton c'est à dire que plus le ton est bas plus on doit les tirer.

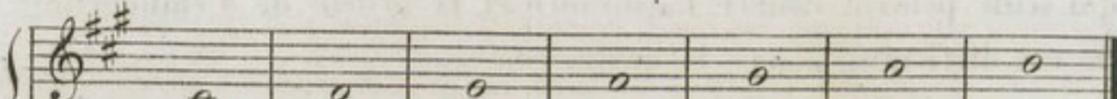
Il est difficile de donner une règle fixe à cause de la variété de construction des instruments mais nous donnons un tableau à peu près exact de la latitude à donner aux coulisses.

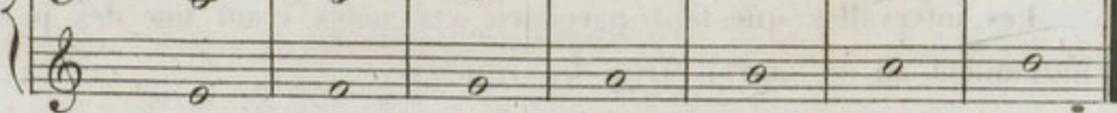
Corps de rechange.	Petite coulisse des Pistons(1)	Grande coulisse des Pistons(2)
en SI \flat	entièrement enfoncé.....	entièrement enfoncé.
en LA \sharp id.....	tirée 2 lignes.
en LA \flat	tirée d'une ligne.....	tirée 4 id.
en SOL.....	tirée de 2 id.....	tirée 6 id.
en FA.....	tirée de 3 id.....	tirée 8 id.
en MI \sharp	tirée de 4 id.....	tirée 12 id.
en MI \flat	tirée de 5 id.....	tirée 1 pouce 4 lignes.
en RE.....	entièrement tirée.....	entièrement tirée.

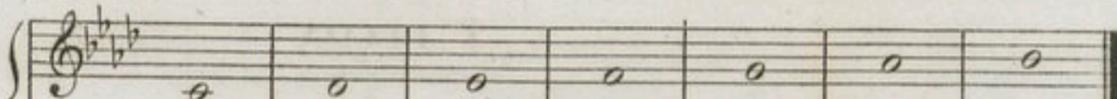
Tableau dans lequel les tons du cornet à pistons sont mis en rapport avec les tons de l'orchestre. La 1^{re} ligne designe le ton réel de l'orchestre; au dessous se trouvent les notes correspondant du cornet à pistons avec tous les tons de rechange.

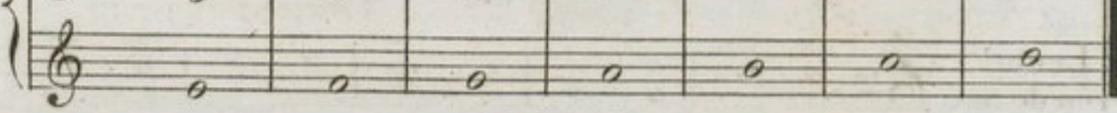
Diapason de l'orchestre. 

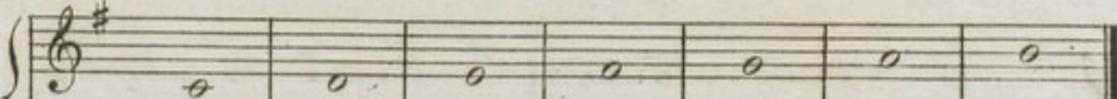
Corps de rechange en Sib. 

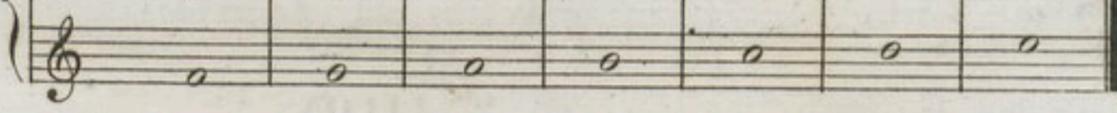
Orchestre. 

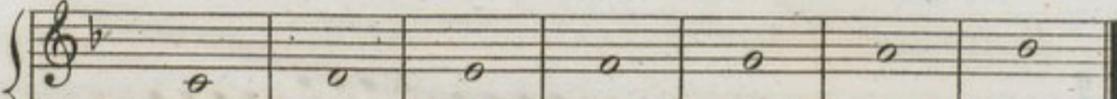
Cornet en La. 

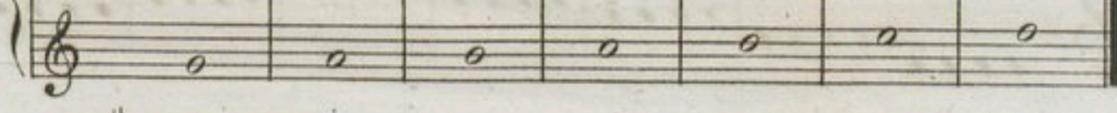
Orchestre. 

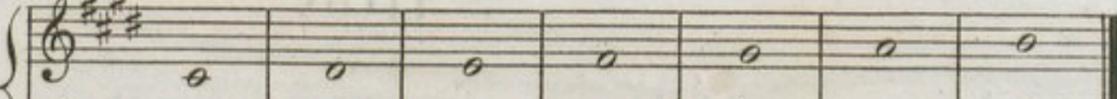
Cornet en La b. 

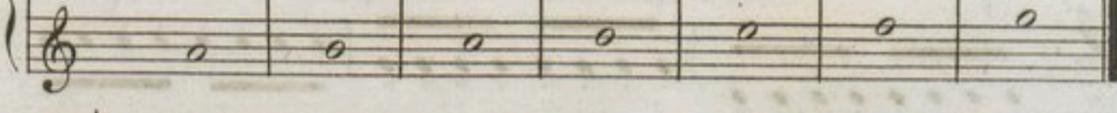
Orchestre. 

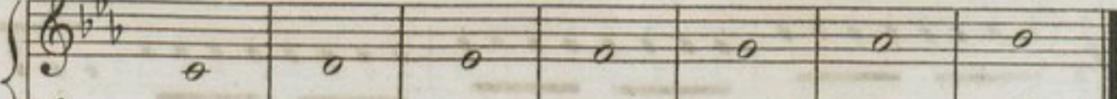
Cornet en Sol. 

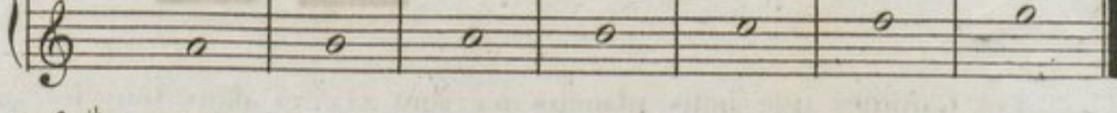
Orchestre. 

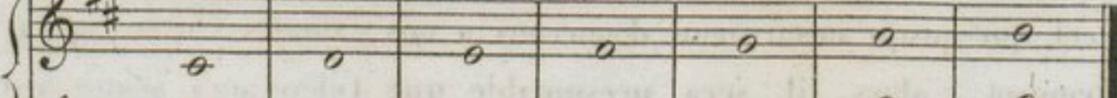
Cornet en Fa. 

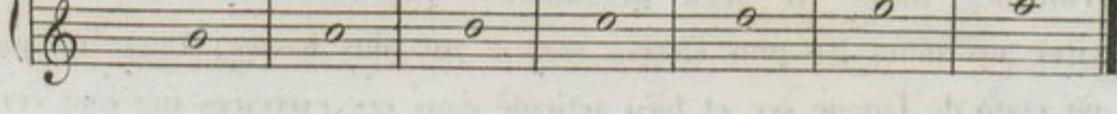
Orchestre. 

Cornet en Mi. 

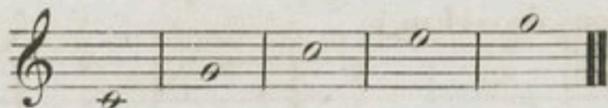
Orchestre. 

Cornet en Mi b. 

Orchestre. 

Cornet en Ré. 

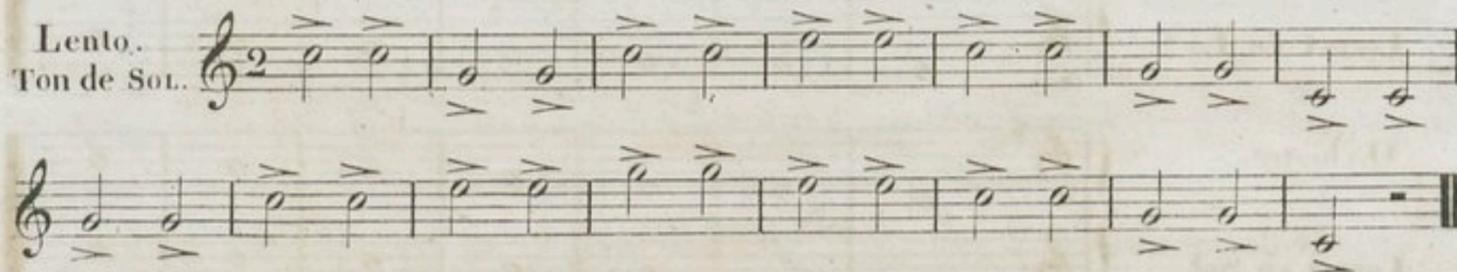
L'exercice qu'il importe le plus aux commençants de faire ne roule que sur cinq notes.



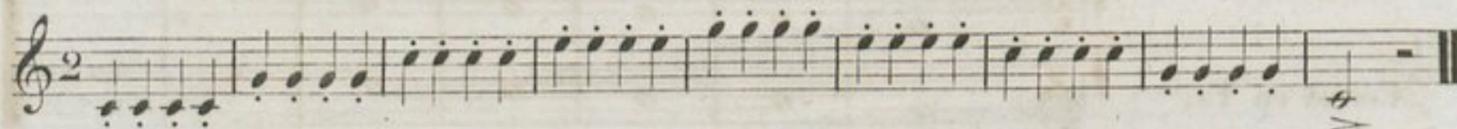
Il est important de ne pas aller plus loin sans s'être rendu maître de ces exercices qui seuls peuvent donner l'assurance et la netteté de l'embouchure. L'exécution parfaite de ces difficultés assure la qualité du son.

Les intervalles que font parcourir ces notes étant une des principales difficultés de l'instrument on ne saurait trop les répéter.

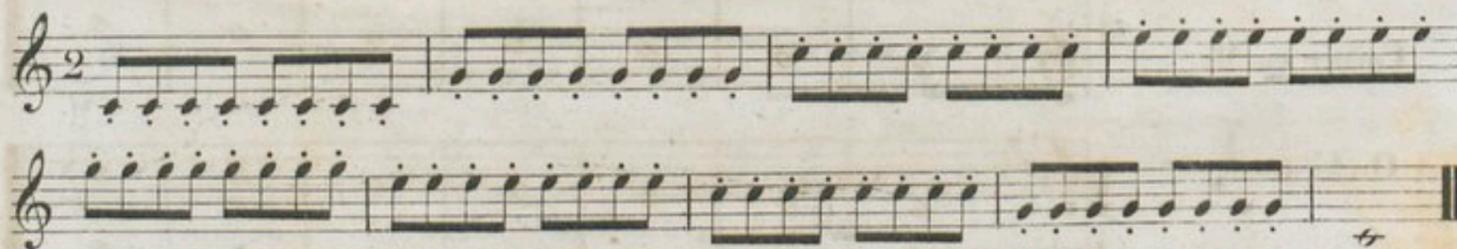
1^{re} LEÇON.



2^{me} LEÇON.



5^{me} LEÇON.



Les Gammes que nous plaçons ici sont écrites dans tous les intervalles et ne montent que jusqu'au SOL; nous donnerons à nos gammes chromatiques toute l'étendue de l'instrument; alors il sera présumable que l'élève aura acquis assez de facilité pour arriver aux notes les plus élevées comme aux plus basses. Il faut attaquer toutes les notes avec un coup de langue sec et bien articulé dans ces exercices qui sont écrits en Do naturel; on

ne trouve pas le Ré naturel sur le cornet à 2 pistons nous placerons à la fin de cette Méthode des gammes pour le cornet à 3 pistons.

Les chiffres déterminent les pistons et les doigts de la main droite, ainsi le premier piston le plus près de l'embouchure sera mû par l'Index, et le deuxième par le Médius, les deux chiffres réunis indiquent les deux pistons à la fois.

Gamme en
Majeur.

Gamme
par intervalle
de seconde.

Gamme
par intervalle
de Tierce.

Gamme
par intervalle
de Quarte.

Gamme
par intervalle
de Quinte.

Gamme
par intervalle
de Sixte.

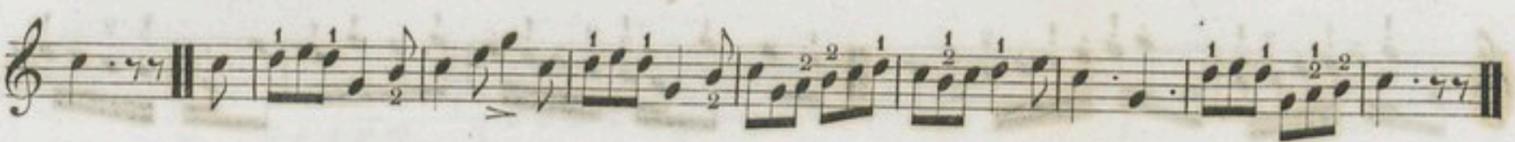
Gamme
par intervalle
de Septième.

Gamme
par intervalle
d'Octave.

N^o 5.
Andantino. 

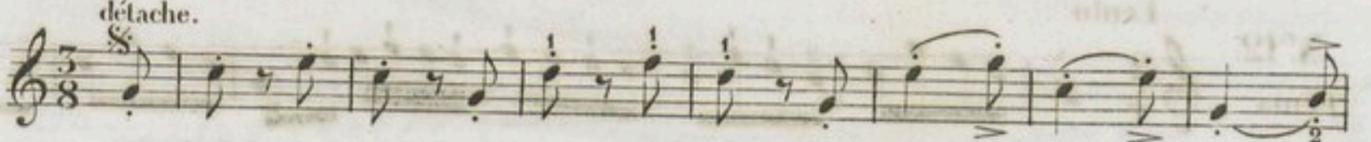


N^o 6.
Manarina. 



N^o 7.
Presto. 



N^o 8.
Valse. *détache.* 



N^o 9.
Contredanse. 







N^o 10.
Valse.

N^o 11.
Allegro.

N^o 12.
Tema.

Variation.



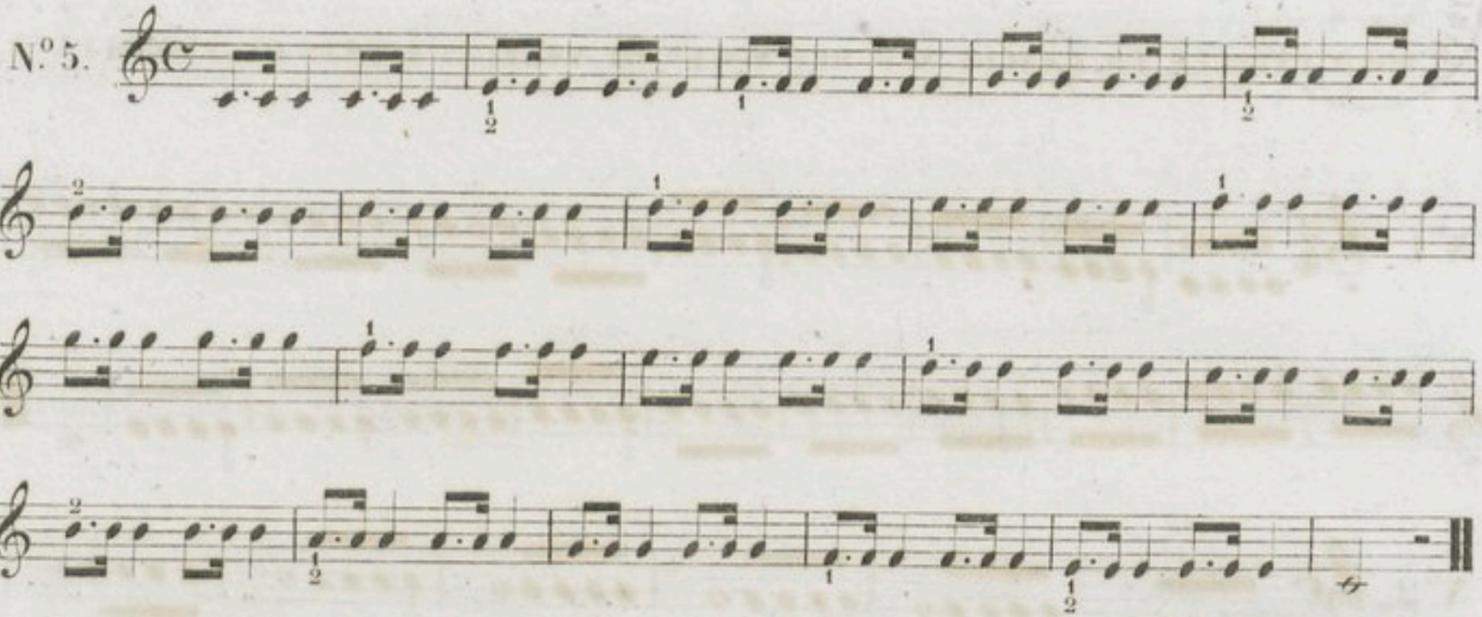
POUR EXERCER LA LANGUE SUR DES NOTES DE VALEURS ÉGALES ET INÉGALES.

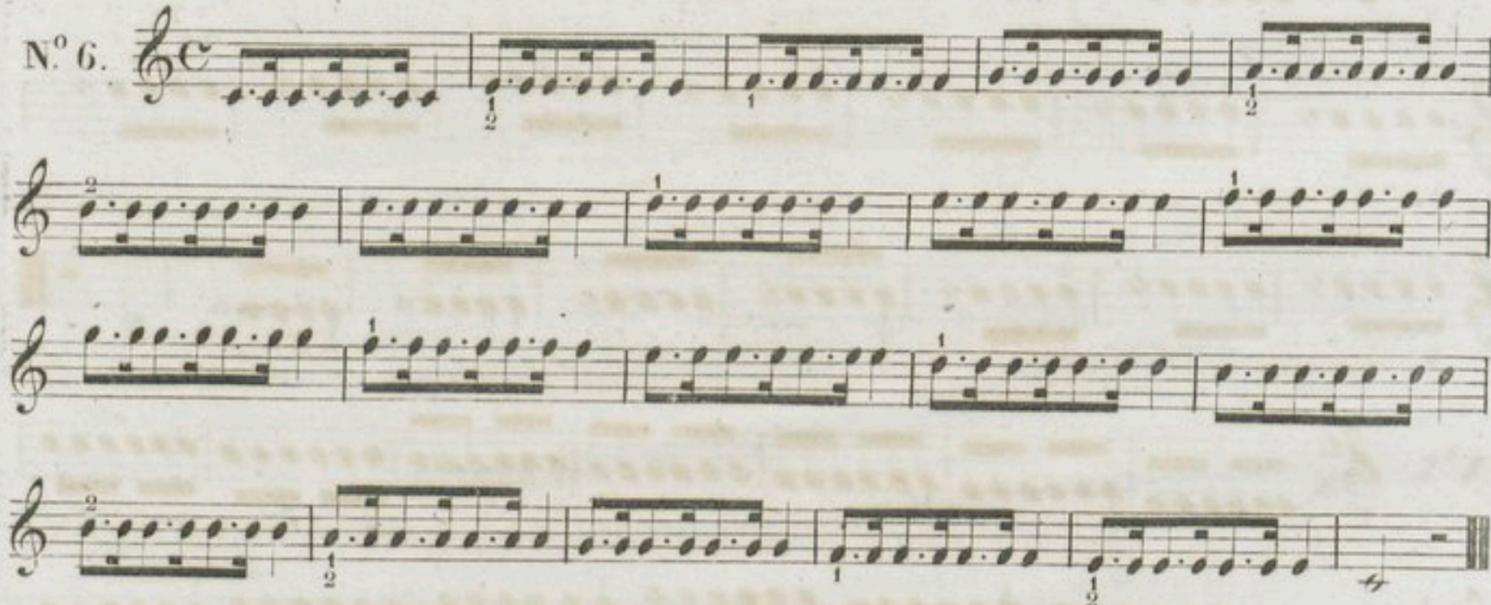
N° 1.

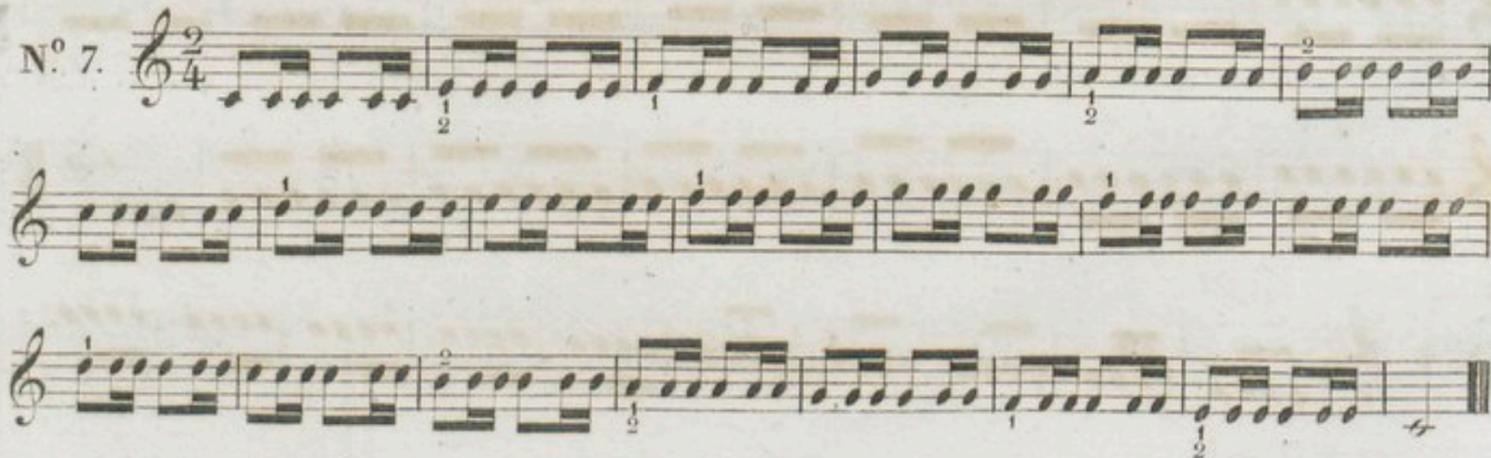
N° 2.

N° 3.

N° 4.

N^o 5. 

N^o 6. 

N^o 7. 

N^o 8. 

The first exercise consists of three staves of music. The first two staves each contain five measures of music, and the third staff contains six measures. The notation is primarily composed of eighth-note patterns with various fingerings indicated by numbers 1, 2, and 3. The exercises are written on a single-line staff with a treble clef.

N° 9.

Exercise N° 9 consists of two staves of music. The first staff contains six measures, and the second staff contains six measures. The notation features eighth-note patterns with fingerings 1, 2, and 3. The piece concludes with a double bar line.

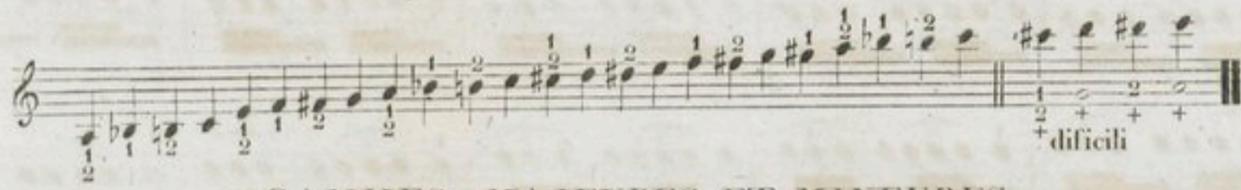
N° 10.

Exercise N° 10 consists of three staves of music. The first staff contains six measures, the second staff contains six measures, and the third staff contains six measures. The notation is primarily eighth-note patterns with fingerings 1, 2, and 3. The piece concludes with a double bar line.

N° 11.

Exercise N° 11 consists of three staves of music. The first staff contains six measures, the second staff contains six measures, and the third staff contains six measures. The notation includes eighth-note patterns with fingerings 1, 2, and 3, as well as some triplet markings. The piece concludes with a double bar line.

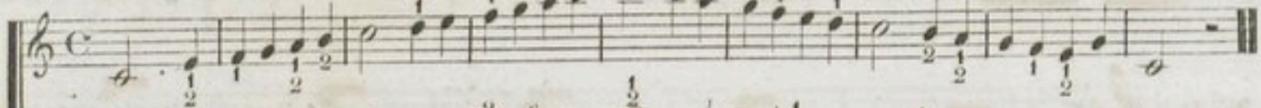
ÉTENDUE GÉNÉRALE DU CORNET A PISTONS.



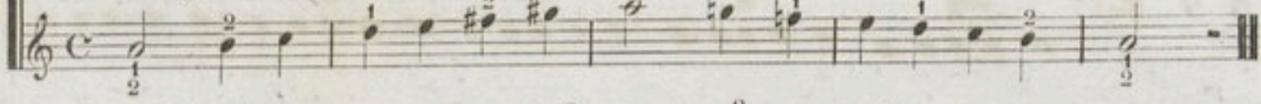
GAMMES MAJEURES ET MINEURES

DANS LES TONS PRATICABLES SUR LE CORNET A PISTONS.

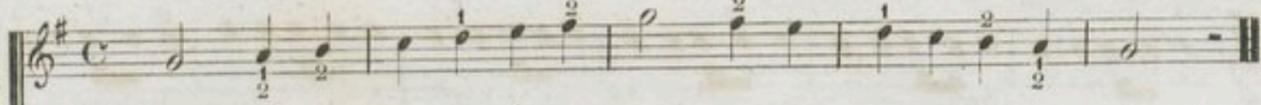
Do Majeur.



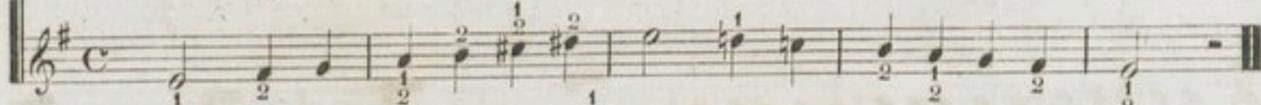
La Mineur.



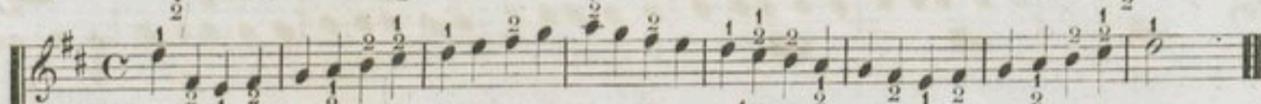
Sol Majeur.



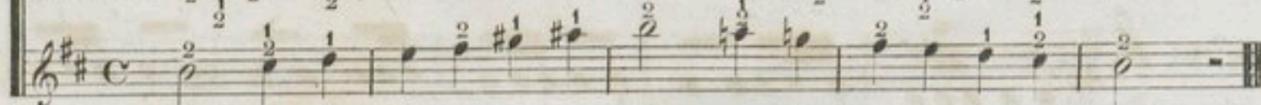
Mi Mineur.



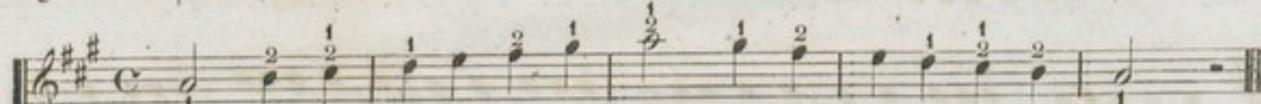
Re Majeur.



Si Mineur.



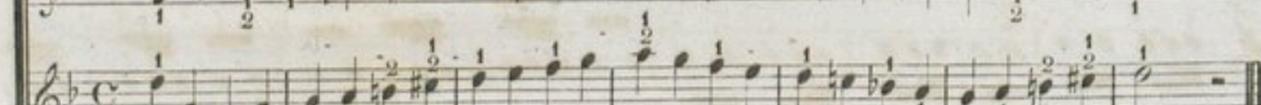
La Majeur.



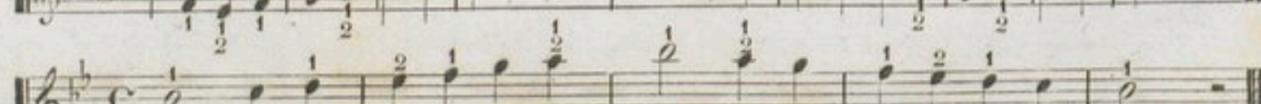
Fa Majeur.



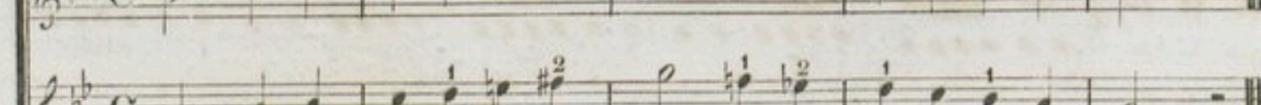
Re Mineur.



Si b Majeur.



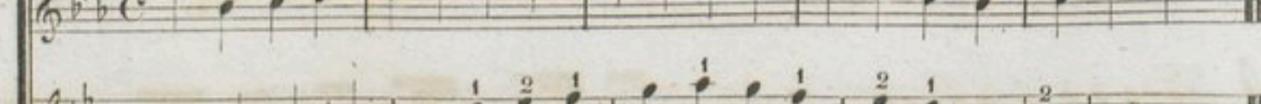
Sol Mineur.



Mi b Majeur.



Do Mineur.



On appelle notes coulées ou ports de sons deux notes d'une distance quelconque en montant ou en descendant; dans ces deux cas la langue ne prend qu'une part à la note coulée; pour porter une note ascendante il faut augmenter légèrement le souffle et la pression des lèvres. Pour une note descendante il faut au contraire diminuer le souffle, la pression de l'instrument et relâcher les lèvres.

EXERCICE POUR PORTER LES SONS.

(Nota) Toutes les notes rondes doivent être soutenues et nuancées comme indique la première

Port de son
à la Seconde.

tres lent

This musical exercise is written in treble clef with a common time signature (C). It consists of three staves. The first staff begins with a dynamic marking of *pp* and a tempo marking of *tres lent*. The music features a sequence of half notes with slurs connecting them, illustrating the technique of 'port de son' (slurred notes). The notes ascend and then descend, with fingerings (1 and 2) indicated below the notes. The exercise concludes with a double bar line.

Port de son
à la Tierce.

This musical exercise is written in treble clef with a common time signature (C). It consists of three staves. The music features a sequence of half notes with slurs connecting them, illustrating the technique of 'port de son' (slurred notes). The notes ascend and then descend, with fingerings (1 and 2) indicated below the notes. The exercise concludes with a double bar line.

Port de son
à la Quarte.

This musical exercise is written in treble clef with a common time signature (C). It consists of three staves. The music features a sequence of half notes with slurs connecting them, illustrating the technique of 'port de son' (slurred notes). The notes ascend and then descend, with fingerings (1 and 2) indicated below the notes. The exercise concludes with a double bar line.

DES NOTES COULÉES DÉTACHÉES ET PIQUÉES.

Il y a trois sortes d'articulations: le coulé, le détaché et le piqué, tous trois sont le produit d'une action particulière de la langue; pour exécuter le coulé il faut que la langue se retire après avoir frappé la première note; la pression plus ou moins forte des lèvres conduit les sons.



Dans les notes détachées toutes les notes doivent être séparées l'une de l'autre et chacune d'elles marquée par un coup de langue sec et ferme.



Les notes piquées s'exécutent avec moins de force que les notes détachées; le coup de langue y est moins sec et moins ferme; la séparation des notes ne doit pas se faire sentir.



PETITE NOTE D'AGREMENT OU APPOGGIATURE.

Les petites notes sont un agrément du chant; les italiens les appellent appoggiature (mot qui veut dire appuyer) quand une de ces petites notes placée au dessus est d'un ton ou d'un demi ton; placée au dessous elle forme toujours une intervalle d'un demi ton et prend la moitié de la valeur de la note qui suit.



On trouve quelques fois deux, trois, ou quatre petites notes ensemble qui s'emploient pour orner une note principale, alors elles sont posées diatoniquement et forment une tierce mineure ou tierce diminuée.



On appelle gruppetto ce signe ∞ devant le quel on place quelque fois un \sharp ou un \flat qui n'est applicable qu'à la troisième note des gruppetto.



Le trille consiste dans le battement alternatif de la note sur laquelle il est marqué avec une autre note placée à un degré ou un demi degré au dessus suivant le mode. Le trille majeur est d'un ton, le trille mineur est d'un demi ton: ils sont indiqués par ce signe *tr*; on doit les faire avec une durée égale à la valeur de la note.

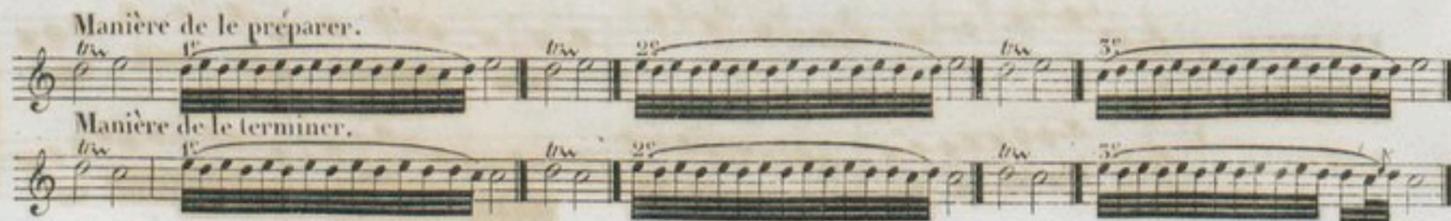
Pour acquérir un bon trille il faut d'abord l'étudier lentement, puis s'accoutumer à couler, sans raideur, les deux notes dont il se compose, enfin augmenter peu à peu la vitesse jusqu'à ce qu'il soit bien formé.



Le trille s'emploie non seulement dans les fins de phrases que l'on appelle cadences finales mais encore dans les autres cadences harmoniques et dans le chant comme dans les traits.



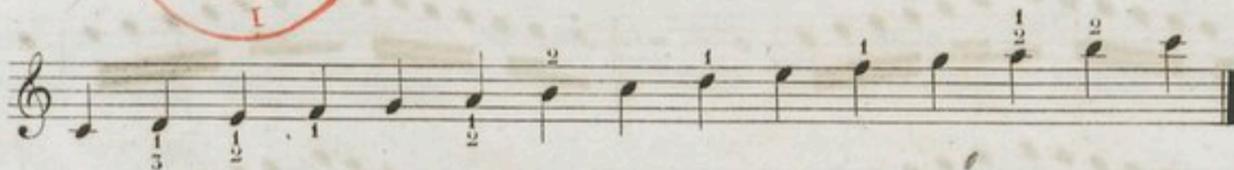
Il y a plusieurs manières de préparer et de terminer le trille voici les plus usitées.



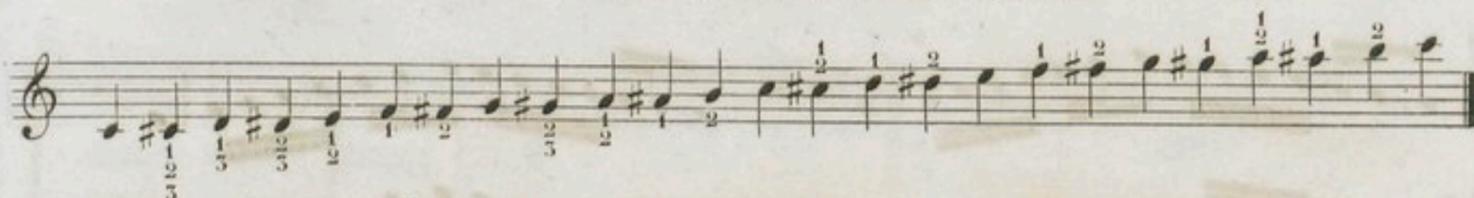
GAMME DU CORNET A 3 PISTONS.



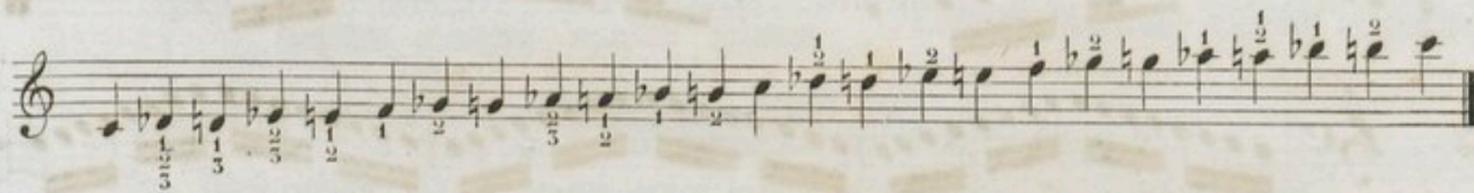
GAMME DIATONIQUE.



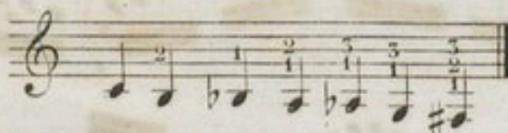
GAMME CHROMATIQUE AVEC DES DIÈSES.



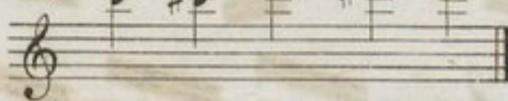
GAMME CHROMATIQUE AVEC DES BÉMOLS.



Notes praticables sur le ton de Sol, La^b, La[♯], Si^b.



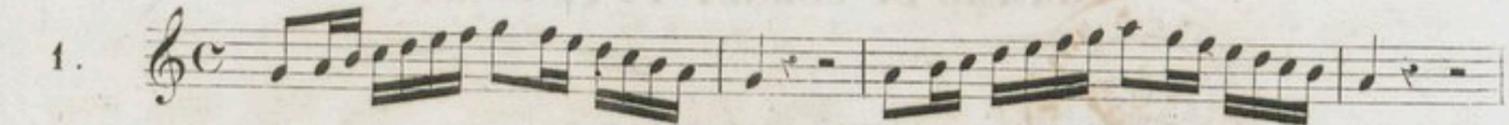
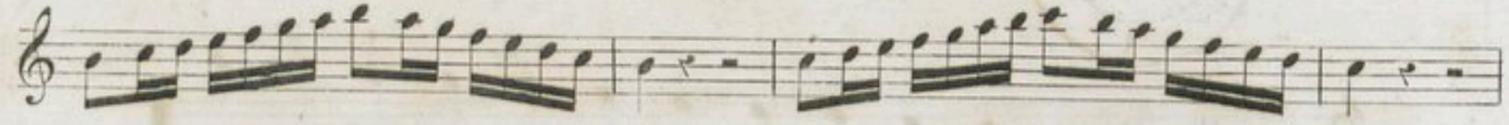
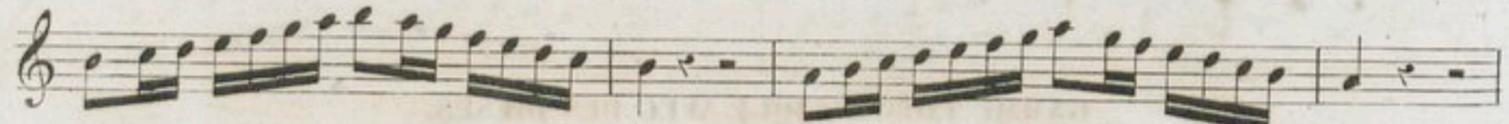
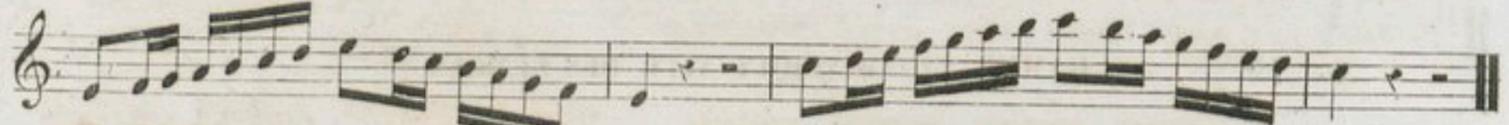
Notes praticables sur le ton de Fa, Mi[♯], Mi^b, Ré.



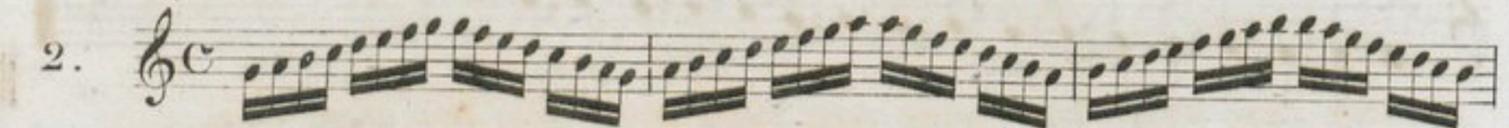
MODIFICATION DU DOIGTER.



EXERCICES.

1.     

Exercise 1 consists of five systems of musical notation. Each system contains two staves. The first staff of each system begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise concludes with a double bar line.

2.   

Exercise 2 consists of three systems of musical notation. Each system contains two staves. The first staff of each system begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise concludes with a double bar line.

3.  

Exercise 3 consists of two systems of musical notation. Each system contains two staves. The first staff of each system begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise concludes with a double bar line.

4.  

Exercise 4 consists of two systems of musical notation. Each system contains two staves. The first staff of each system begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise concludes with a double bar line.

5. 

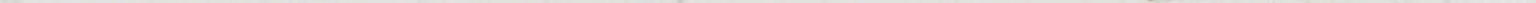
6. 

7. 

8. 

9. 

10. 

11. 

12. Musical notation for exercise 12, first system. Treble clef, common time signature. The melody consists of eighth notes in a sequence of ascending and descending runs.

13. Musical notation for exercise 13, first system. Treble clef, common time signature. The melody features sixteenth-note runs with a '6' above each group, indicating a sixteenth-note pattern.

14. Musical notation for exercise 14, first system. Treble clef, key signature of one sharp (F#), common time signature. The melody consists of eighth-note triplets.

15. Musical notation for exercise 15, first system. Treble clef, common time signature. The melody consists of eighth-note triplets.

16. Musical notation for exercise 16, first system. Treble clef, common time signature. The melody consists of eighth-note triplets.

17. Musical notation for exercise 17, first system. Treble clef, common time signature. The melody consists of eighth-note triplets.

18. Musical notation for exercise 18, first system. Treble clef, key signature of one flat (Bb), 2/4 time signature. The melody consists of eighth-note runs.





CHOIX DE 24 MÉLODIES FAVORITES.

N^o 1.
Allegro.

N^o 2.
Romance.

Larghetto

N^o 3.
Allegretto.

§ Fin.

N^o 4.
Presto.

D.C.

Fin.

D.C.

Tempo de marcia staccato.

Nº 5.

Lento

Nº 6.

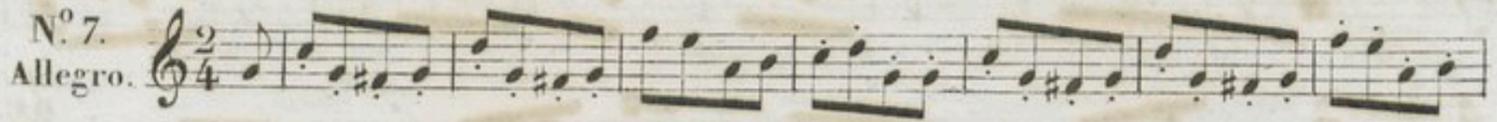
p *p* *p* *f* *f*

p *p* *f*

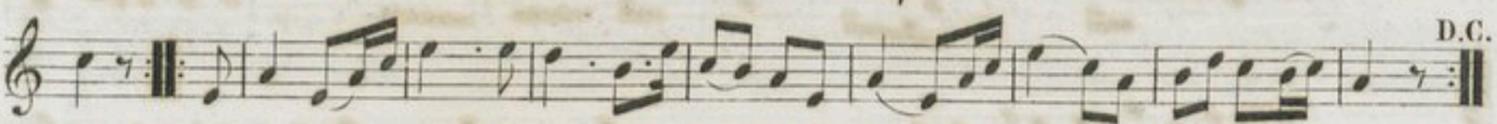
Fin.

f

D.C.

N^o 7.
Allegro. 

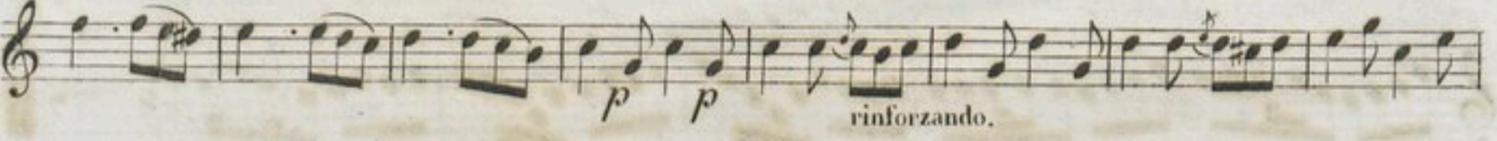
 Fin. *p*

 D.C.

N^o 8.
Allegretto.  *f*

 *f*

 *f*

 *p* *p* rinforzando.





N^o 9. Valse.  *f* *f*



A single musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings: *p*, *p*, *f*, *f*, and *p*. The staff ends with a double bar line.

N^o 10. *Andantino.*

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *p*.

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with dynamic markings of *p* and *p*.

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with dynamic markings of *f* and *f*.

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with a dynamic marking of *p*.

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with dynamic markings of *p*, *p*, *p*, *p*, and *f*.

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with dynamic markings of *f* and *f*.

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with a dynamic marking of *p*.

N^o 11.
Thema

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *p* and ends with a dynamic marking of *f*.

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with a dynamic marking of *f*.

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with dynamic markings of *f* and *f*.

Variation. *Andantino.*

Fin.
p

D.C.

N° 12 Valse.

p

f

Fin.
p

p

f

Trio.

D.C.

N° 13. *Allegretto.*

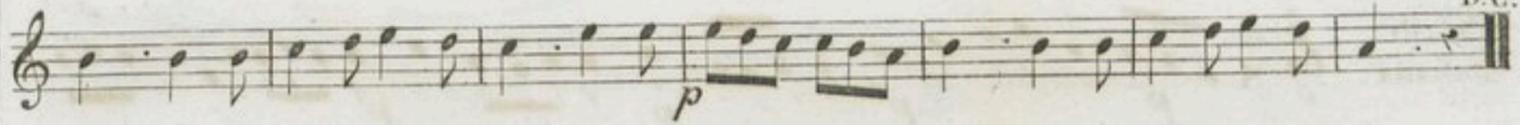
f

f

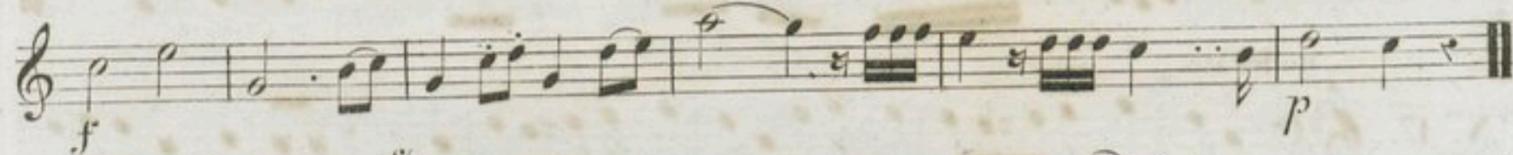
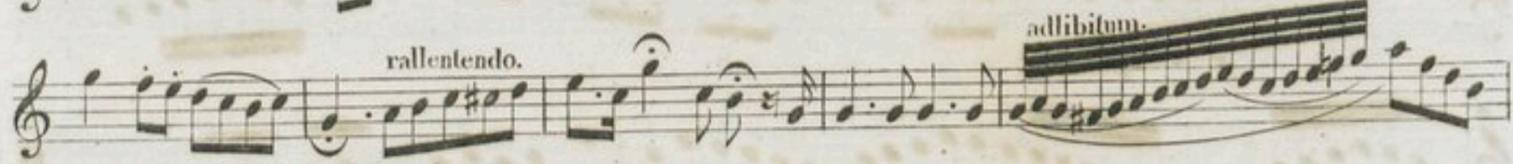
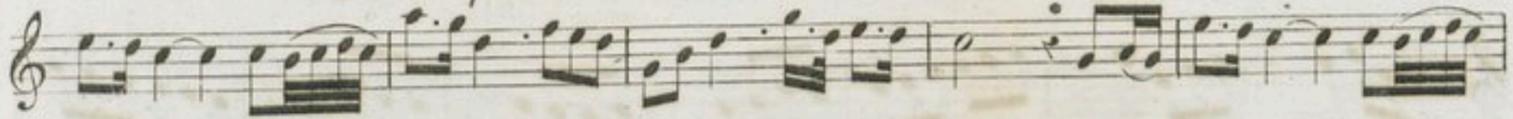
f

Fin. *p*

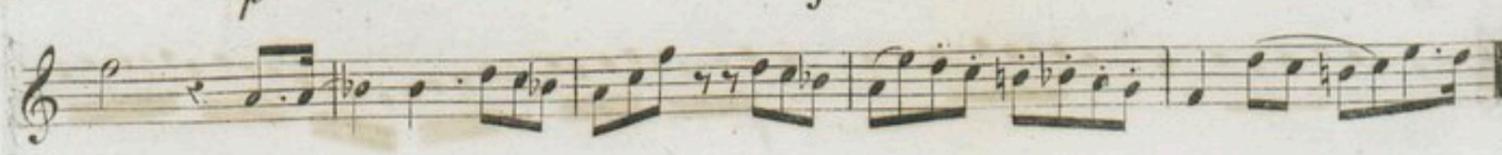
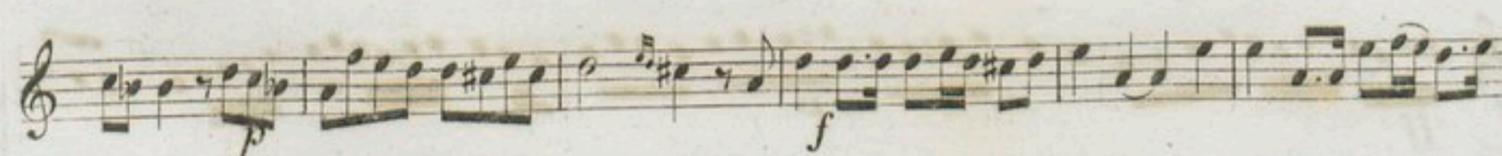
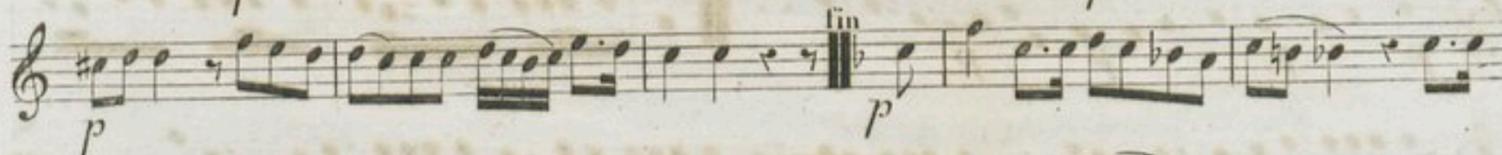
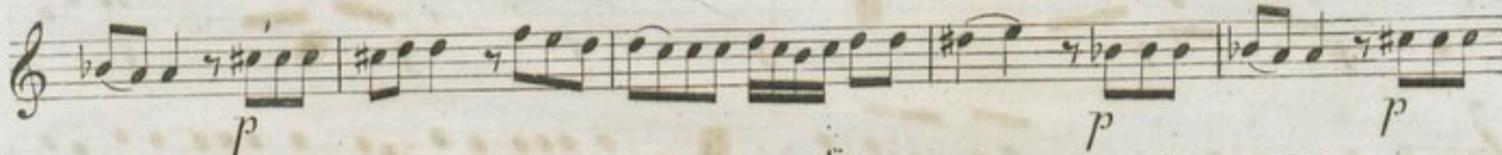
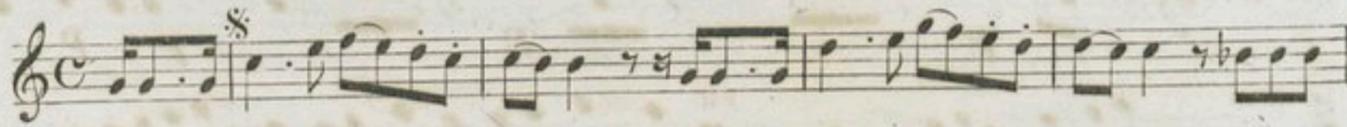
D.C.



N. 14.
Adagio



N. 15.
Marche.



N^o 16.
Siciliana.

p *p* *p* *p*

f *f* *f*

p *p*

p *p* *p* *p*

Fin

N^o 17.

Moderato. S

p *p* *p* *p*

p *p* *f* *f* *f* *f*

p *p* *p* *p*

p *p* *p* *p*

Fin.

D.C.

N^o 18.

Largo.

f *f* *p*

ff *p*

f

A handwritten musical score consisting of five staves. The notation is in treble clef with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature change to one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense and characteristic of 18th-century manuscript notation.

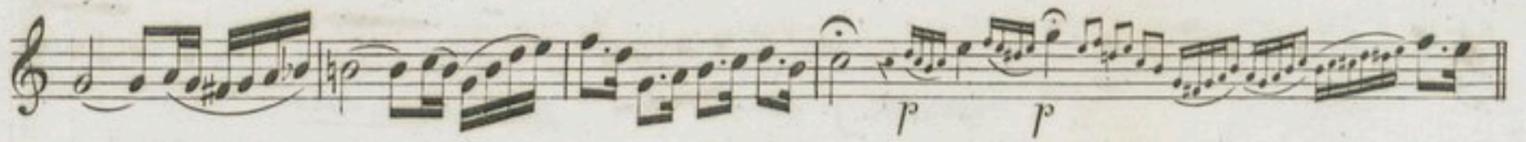
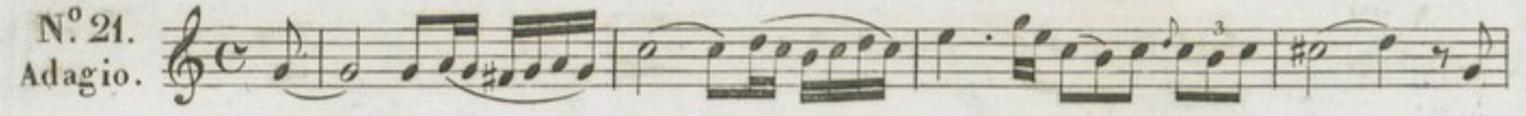
N^o 19. $\text{G}^{\flat} \frac{6}{8}$ *f* *p*

A handwritten musical score for ten staves, beginning with the label "N^o 19." The key signature is one flat (B-flat) and the time signature is 6/8. The first staff includes dynamic markings *f* (forte) and *p* (piano). The notation is in treble clef and consists of continuous eighth-note patterns across all staves, typical of a technical exercise or a simple melody.

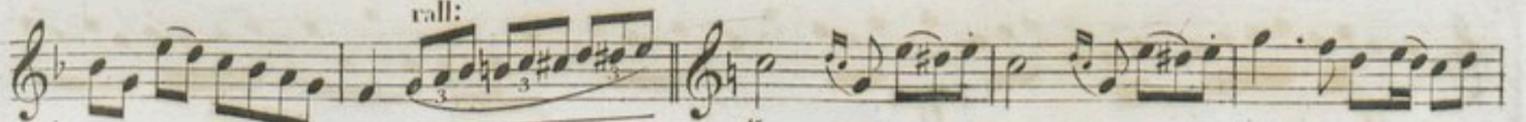
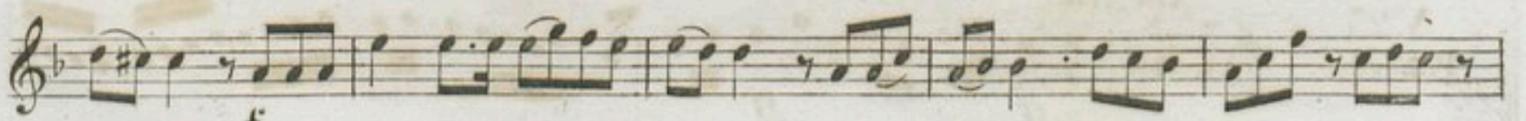
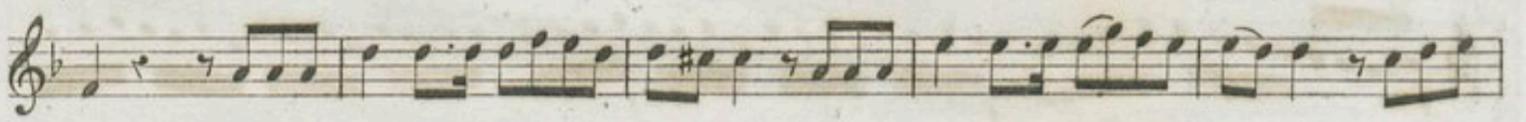
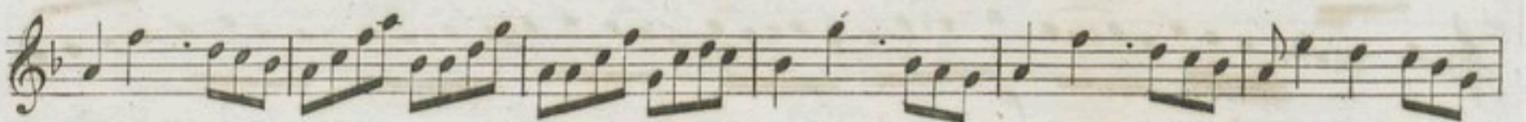
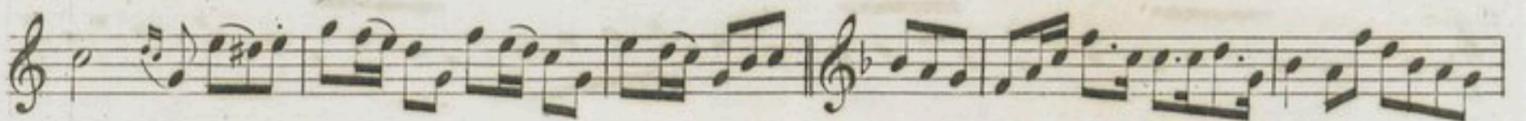
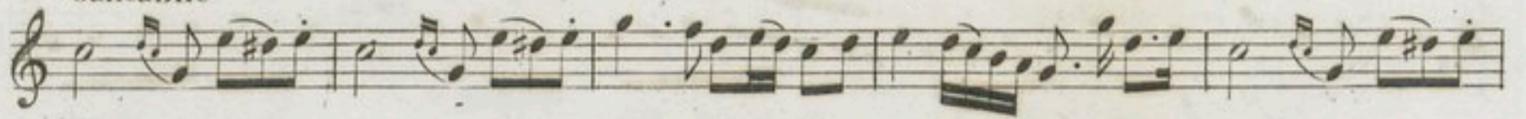
N^o 20. staccato brillante
Pot Pourri
Caprice.

The musical score is written on 11 staves in treble clef with a 6/8 time signature. The piece is titled "N^o 20. staccato brillante Pot Pourri Caprice." The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *f* (forte) and *p* (piano). Tempo markings include "rallentando" in two places. The score concludes with a double bar line.

N^o 21.
Adagio.



Cantabile



N^o 22.
Andante.

Cantabile.

p *p* *p* *p* *f*

p *f*

p *f*

p *p*

f *f* *f*

N^o 25.
Polsnaise.

Allegretto.

ff *ff*

ff *ff* *f*

p *p* *f* *f* *p*

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics used are *f*, *ff*, *p*, *pp*, and *f^o tempo.*. Performance instructions include *rallent:* and *f^o tempo.*. A triplet of eighth notes is marked with a '3' in a circle. The score is written in a single system across ten staves.

Thème varié.
NORBERT.

N° 24.

INTRODUCTION.

en fa. All^o Sostenuto.

THÈMA.

Andantino.

dolce. *p*

1^{re} Variation.

Animato.

1^o tempo.

2^e Variation.

Musical notation for the 2nd variation, 1st tempo. It consists of seven staves of music in 3/4 time, featuring a complex melodic line with many slurs and ties. The key signature is one flat (B-flat).

Lento polaca.

3^e Variation.

Musical notation for the 3rd variation, Lento polaca. It consists of four staves of music in 3/4 time, featuring a complex melodic line with many slurs and ties. The key signature is one flat (B-flat). A piano (*p*) dynamic marking is present at the beginning of the first staff.

4^e Variation. *Allegretto.*
legiere.

Goda. .
piu lento.

animato.

fz fz ff presto.

f ff

Detailed description: This page contains a musical score for a 4th variation. It consists of ten staves of music written in a single treble clef. The key signature is one flat (B-flat). The time signature is 3/4. The piece begins with the tempo marking 'Allegretto.' and the instruction 'legiere.' (light). The first six staves contain a series of eighth-note patterns with various accidentals. The seventh staff begins with a repeat sign and is marked 'Goda. . piu lento.' (ritardando). The eighth staff is marked 'animato.' and features a series of sixteenth-note patterns. The ninth staff contains two measures marked 'fz' (forzando) and one marked 'ff presto.' (fortissimo, presto). The final staff begins with a measure marked 'f' and another marked 'ff', ending with a double bar line.



N. 4. I
1^{er} Cornet.

2^e Cornet.

Allegretto.

N^o. 2.
1^{er} Cornet.

2^e Cornet.

Larghetto

N^o. 3.
1^{er} Cornet.

2^e Cornet.

First system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a dynamic marking of *f*. The lower staff begins with a bass clef and a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes.

Second system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a dynamic marking of *f*. The lower staff begins with a bass clef and a dynamic marking of *f*. Dynamic markings of *p* and *f* are used throughout the system.

Third system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a dynamic marking of *f*. The lower staff begins with a bass clef and a dynamic marking of *f*. The music continues with various rhythmic patterns.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a dynamic marking of *f*. The lower staff begins with a bass clef and a dynamic marking of *f*. The notation includes various note values and rests.

Fifth system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a dynamic marking of *f*. The lower staff begins with a bass clef and a dynamic marking of *f*. Dynamic markings of *p* and *f* are used. The system concludes with a double bar line.

Valse.
N^o. 4.
1^{er} Cornet. *f* *p*
2^e Cornet. *f* *p*

Andantino.
N^o. 5.
1^{er} Cornet. *p*
2^e Cornet. *f* *f* *p*

First system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef. A repeat sign is present at the beginning of both staves. Dynamic markings include *p* (piano) and *f* (forte).

Second system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef. Dynamic markings include *p* (piano) and *f* (forte).

Third system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef. A repeat sign is present at the end of the system. Dynamic markings include *p* (piano) and *f* (forte). The word "fin." is written above the final measure of the upper staff.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef. Dynamic markings include *p* (piano) and *f* (forte).

Fifth system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef. Dynamic markings include *p* (piano) and *f* (forte). The system concludes with a double bar line and a fermata symbol.

Tempo di marcia.

N° 6.
1^{re} Cornet.

2^e Cornet.

Musical notation for the first system, featuring two staves for the 1st and 2nd Cornets. The 1st staff has a treble clef and a common time signature, with dynamic markings 'f' in the second and fourth measures. The 2nd staff has a treble clef and a common time signature, with a dynamic marking 'f' in the second measure.

Musical notation for the second system, featuring two staves. The top staff has a treble clef and a common time signature, with dynamic markings 'p' in the first, third, and fifth measures. The bottom staff has a treble clef and a common time signature, with dynamic markings 'p' in the first measure and 'f' in the third and fifth measures.

Musical notation for the third system, featuring two staves. The top staff has a treble clef and a common time signature, with a dynamic marking 'f' in the third measure. The bottom staff has a treble clef and a common time signature, with dynamic markings 'f' in the first, second, and third measures.

Musical notation for the fourth system, featuring two staves. The top staff has a treble clef and a common time signature, with dynamic markings 'f' in the first, second, and fourth measures. The bottom staff has a treble clef and a common time signature, with dynamic markings 'p' in the first and second measures.

Musical notation for the fifth system, featuring two staves. The top staff has a treble clef and a common time signature, with a dynamic marking 'f' in the first measure. The bottom staff has a treble clef and a common time signature, with a dynamic marking 'f' in the first measure.

Two staves of music. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff also begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The music consists of rhythmic patterns with eighth and sixteenth notes.

N^o 7.
1^{er} Cornet.

Galop.

2^e Cornet.

Two staves for cornets. The first staff is labeled "1^{er} Cornet." and the second "2^e Cornet." The time signature is 2/4. The first staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The music is a galop, characterized by a fast, rhythmic pattern.

Two staves of music. Both staves begin with a piano (*p*) dynamic. The music features rhythmic patterns with eighth and sixteenth notes.

Two staves of music. The first staff begins with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic. A section of the music is marked "D.C. mineur." and begins with a piano (*p*) dynamic. The music consists of rhythmic patterns with eighth and sixteenth notes.

Two staves of music. The first staff begins with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic. The music consists of rhythmic patterns with eighth and sixteenth notes.

Pastorale.

N^o. 8.
1^{er} Cornet.

2^e Cornet.

The musical score is arranged in six systems. The first system shows the 1^{er} and 2^e Cornet parts, both in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The 1^{er} Cornet part begins with a dynamic marking of *f* and ends with *p*. The 2^e Cornet part also begins with *f* and ends with *p*. The subsequent systems show the piano accompaniment in grand staff notation (treble and bass clefs). The piano part features various dynamics including *f*, *p*, and *ff*. The score concludes with a final *ff* dynamic marking in the piano part.

First system of a piano score. It consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by fortissimo (*ff*), then forte (*f*), and returns to piano (*p*) for the final two measures. The lower staff begins with fortissimo (*ff*), then forte (*f*), and returns to piano (*p*) for the final two measures.

Second system of a piano score, consisting of two staves. The piece concludes with a double bar line and the word "fin." written above the final measure of the upper staff.

N^o. 9. Valse.
1^{re} Cornet. *p*
2^e Cornet. *p*

Score for two cornets. The first staff is for the 1^{re} Cornet and the second for the 2^e Cornet. Both parts begin with a piano (*p*) dynamic. The music is in 3/8 time and concludes with a double bar line.

Third system of a piano score, consisting of two staves. The upper staff begins with forte (*f*) and ends with piano (*p*). The lower staff begins with forte (*f*) and ends with piano (*p*). The system concludes with a double bar line.

Fourth system of a piano score, consisting of two staves. The upper staff begins with forte (*f*) and ends with forte (*f*). The lower staff begins with piano (*p*) and ends with forte (*f*). The system concludes with a double bar line and the word "fin." written above the final measure of the upper staff.

Fifth system of a piano score, consisting of two staves. Both staves begin with piano (*p*) dynamics. The system concludes with a double bar line and the word "D.C." written above the final measure of the upper staff.

Romance.

N^o. 10.
1^{er} Cornet.

2^e Cornet.

The musical score is written in 2/4 time and consists of seven systems of staves. The first system includes parts for the 1st and 2nd Cornets, both starting with a piano (*p*) dynamic and transitioning to a forte (*f*) dynamic. The piano accompaniment is shown in grand staff notation (treble and bass clefs) across the remaining six systems. The score includes dynamic markings of *p* and *f* throughout. A 'fin.' marking is present above the first staff of the second system, and 'D.C.' is written at the end of the seventh system.

Allegretto.

N^o. 11.
1^{re} Cornet.

2^e Cornet.

The musical score is arranged in six systems. The first system shows the 1^{re} and 2^e Cornet parts. The 1^{re} Cornet part begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The 2^e Cornet part begins with a piano (*p*) dynamic. The piano accompaniment is shown in grand staff notation. The second system continues the main piece, with dynamics of *f* and *p*. The third system also continues the main piece, with dynamics of *f* and *p*. The fourth system concludes the main piece with a forte (*f*) dynamic and a double bar line. The fifth system is the Coda, marked 'D.C.' and 'Coda.', with dynamics of *f* and *p*. The sixth system is the final Coda, marked 'Coda. detache' and 'mezzo voce', with dynamics of *f* and *p*.

Allegro non troppo.

N^o 12.
1^o Cornet.

2^o Cornet.

The musical score is arranged in three systems. The first system shows the 1^o and 2^o Cornet parts and the piano accompaniment. The 1^o Cornet part starts with a *p* dynamic and ends with a *f* dynamic. The piano accompaniment consists of two staves. The second system continues the piano accompaniment. The third system concludes the piece with a double bar line. The score includes various musical notations such as treble clefs, a 2/4 time signature, notes, rests, and dynamic markings.

N^o 15.
1^{er} Cornet.

Andantino.

f *p*

p *f* *f*

pp *pp*

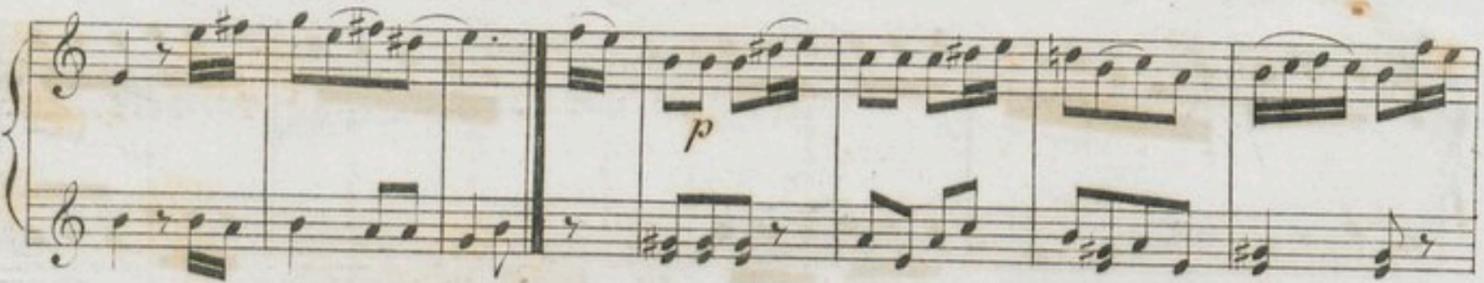
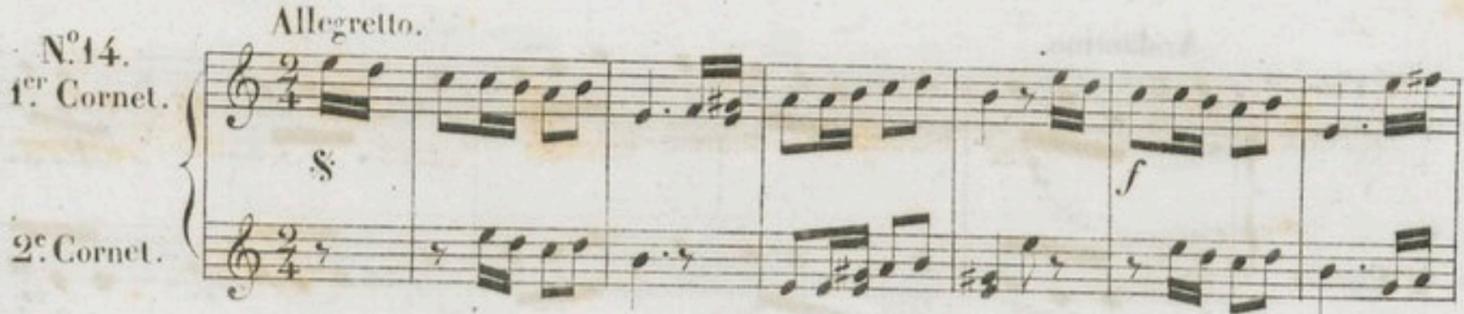
D.C.

CORNET A 2 OU A 5 PISTONS.

N^o 14.
1^{er} Cornet.

Allegretto.

2^e Cornet.



First system of musical notation, consisting of two staves. The upper staff features a complex, rapid melodic line with many sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. A vertical bar line is present in the middle of the system. Above the bar line, the word "fin." is written. Below the bar line, the dynamic marking "f" (forte) is present in both staves.

Third system of musical notation, consisting of two staves. The key signature changes to three sharps (F#, C#, G#). The dynamic marking "f" (forte) is present in both staves.

Fourth system of musical notation, consisting of two staves. The dynamic markings "p" (piano) and "f" (forte) are used in both staves.

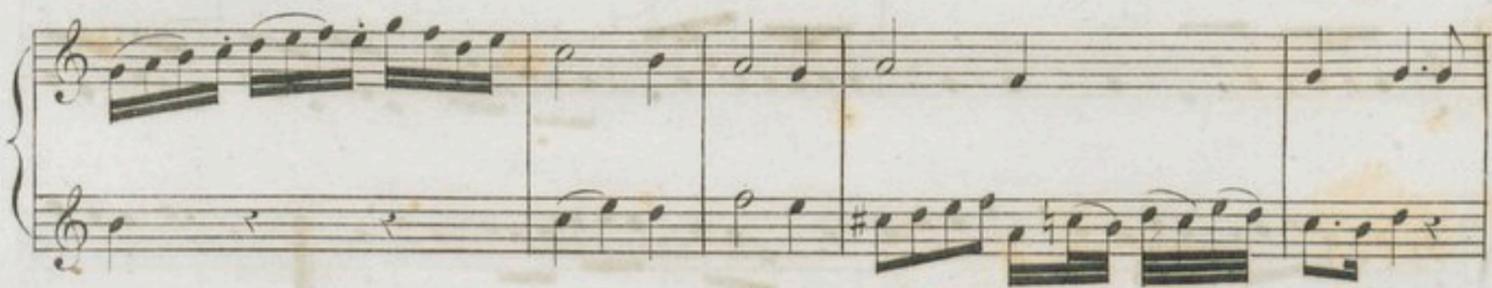
Fifth system of musical notation, consisting of two staves. The system concludes with a double bar line and a repeat sign.

N^o 15.
1^{er} Cornet.

Andante.

2^e Cornet.

The musical score is arranged in five systems, each with two staves. The top staff of each system is for the 1^{er} Cornet, and the bottom staff is for the 2^e Cornet. The piano accompaniment is written on two staves below the cornet parts. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).



Chasse.

N^o 16.
1^{er} Cornet.

2^e Cornet.

Musical score for N° 16, Chasse. The score is written in 6/8 time and consists of six systems. The first system includes staves for the 1^{er} and 2^e Cornets, with a dynamic marking of *f* and a section sign *S*. The second system is a grand staff for piano accompaniment. The third system is another grand staff for piano accompaniment. The fourth system includes staves for the 1^{er} and 2^e Cornets, with a dynamic marking of *f* and a section sign *S*. The fifth system is a grand staff for piano accompaniment, ending with a double bar line and the marking *fin.*. The sixth system is a grand staff for piano accompaniment, ending with a double bar line and a section sign *S*.

Amoroso.

N^o 17.
1^{er} Cornet.

2^e Cornet.

Musical score for N° 17, Amoroso. The score is written in common time (C) and consists of one system with staves for the 1^{er} and 2^e Cornets. The 1^{er} Cornet part starts with a dynamic marking of *f* and the 2^e Cornet part starts with a dynamic marking of *p*.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, with a section marked by a double bar line and a section sign (§). The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the musical piece with two staves. The upper staff features a mix of eighth and sixteenth notes, while the lower staff maintains a steady accompaniment of eighth notes.

The third system shows more complex rhythmic patterns in the upper staff, including some sixteenth-note runs. The lower staff continues with a consistent accompaniment.

The fourth system includes a triplet of eighth notes in the upper staff. The lower staff continues with its accompaniment.

The fifth system is marked with a 'p' (piano) dynamic. The upper staff has a more melodic line with some rests, while the lower staff continues with eighth-note accompaniment.

The sixth and final system on the page features a series of triplets in the upper staff. The piece concludes with a section sign (§) at the end of the system.

N^o. 18. Polacca Andantino.
1^{re} Cornet.
2^e Cornet.

The first system of the score shows the beginning of the piece for the 1st and 2nd Cornets. The music is in 3/4 time and features a melodic line for the 1st Cornet and a more rhythmic accompaniment for the 2nd Cornet. A section marked with a double bar line and a fermata is indicated by an 'S' above the staff.

The first system of piano accompaniment, consisting of two staves. It features a flowing melody in the right hand and a steady bass line in the left hand. A section marked with a double bar line and a fermata is indicated by 'fin.' above the staff, with a dynamic marking of *p* (piano) below.

The second system of piano accompaniment, continuing the melody and bass line from the previous system.

The third system of piano accompaniment, continuing the melody and bass line.

The fourth system of piano accompaniment, continuing the melody and bass line.

The fifth system of piano accompaniment, concluding the piece with a dynamic marking of *pp* (pianissimo) and a section marked with a double bar line and a fermata indicated by an 'S' above the staff.

Mouvement de menuet.

N^o 19.
1^{er} Cornet.

2^e Cornet.

Handwritten musical score for two cornets, numbered 19, in 3/4 time. The score is titled "Mouvement de menuet." and is on page 67. It features two staves for the 1st and 2nd Cornets. The music is in G major and 3/4 time. The first staff begins with a piano (*p*) dynamic and a section marked "S". The second staff begins with a piano (*p*) dynamic. The score consists of seven systems of two staves each. The first system includes a section marked "S". The second system includes a section marked "fin." and a forte (*f*) dynamic. The third system includes a section marked "f". The fourth system includes a section marked "f". The fifth system includes a section marked "f". The sixth system includes a section marked "1^{er} fois." and a section marked "2^e fois." followed by a section marked "S". The score ends with a double bar line and a repeat sign.

Allegretto rondo.

N^o 20.
1^o Cornet.

2^o Cornet.

The first system of music consists of two staves. The top staff is for the 1st Cornet and the bottom staff is for the 2nd Cornet. Both staves are in treble clef with a 2/4 time signature. The music begins with a treble clef and a key signature of one sharp (F#). The 1st Cornet part features a melodic line with eighth and sixteenth notes, while the 2nd Cornet part provides a rhythmic accompaniment with similar note values.

The second system continues the musical piece with two staves. The notation is consistent with the first system, showing the melodic and rhythmic parts for the 1st and 2nd Cornets. The 1st Cornet part has a more active melodic line, and the 2nd Cornet part continues its accompaniment.

The third system of music shows the continuation of the 1st and 2nd Cornet parts. The 1st Cornet part has a melodic line with some rests, and the 2nd Cornet part provides a steady accompaniment.

The fourth system of music includes a dynamic marking of *p* (piano) at the beginning of the first staff. The 1st Cornet part has a melodic line with some rests, and the 2nd Cornet part provides a steady accompaniment.

The fifth and final system of music on this page includes dynamic markings of *f* (forte) and *p* (piano). The word "fin." is written above the first staff. The 1st Cornet part has a melodic line with some rests, and the 2nd Cornet part provides a steady accompaniment.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with similar note values.

Second system of musical notation, continuing the piece with two staves. The upper staff has a more active melodic line with frequent sixteenth-note passages.

Third system of musical notation, featuring a dynamic marking of *p* (piano) and a key signature change to two sharps (F# and C#) indicated by a double bar line.

Fourth system of musical notation, continuing the piece in the new key signature with two staves.

Fifth system of musical notation, showing further development of the melodic and harmonic material in two staves.

Sixth and final system of musical notation on the page, concluding with a double bar line and repeat signs in both staves.

Chasse.

N° 21.
1^{er} Cornet.

2^e Cornet.

Introduction.

piacere. *f*

The first system of music consists of two staves. The upper staff begins with a piano introduction marked 'piacere.' and contains a series of sixteenth-note runs. The lower staff provides a harmonic accompaniment. The system concludes with a dynamic marking of *f* (forte).

f

The second system continues the musical piece. It features a first ending bracket in the upper staff, marked with a '1' and a repeat sign. The dynamic marking *f* is present at the beginning of the system.

p

The third system is marked *p* (piano). It continues the melodic and harmonic development of the piece.

The fourth system continues the musical notation with intricate melodic lines in both staves.

The fifth system continues the musical notation, showing further melodic and harmonic progression.

D.C.

The sixth and final system on the page concludes with a double bar line and the marking 'D.C.' (Da Capo), indicating that the piece should be repeated from the beginning.

Allegretto.

N^o 22.
1^{er} Cornet.

2^e Cornet.

The musical score is written for two cornets in 6/8 time, marked 'Allegretto'. It consists of five systems of two staves each. The first system includes a dynamic marking 'p' (piano) and a section sign '§'. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melodic and harmonic development. The third system features a prominent sixteenth-note figure in the upper staff. The fourth system includes a double bar line, indicating a section change or a repeat sign. The fifth system concludes the piece with sustained melodic lines in both parts.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano) appearing in the third measure. The lower staff continues the accompaniment with similar rhythmic patterns.

The second system of musical notation also consists of two staves. It continues the melodic and harmonic development from the first system. A dynamic marking of *p* is present in the lower staff. The system concludes with a double bar line and the word "fin." written above the final note of the upper staff.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a dynamic marking of *f* (forte) in the fifth measure. The lower staff provides a rhythmic accompaniment with eighth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with various rhythmic values, while the lower staff maintains the accompaniment.

The fifth and final system of musical notation on the page consists of two staves. It concludes the piece with a double bar line and the word "S." (likely for *Segue*) written above the final note of the upper staff.

Andantino. mouvement Russe.

N° 25.
1^{er} Cornet.

2^e Cornet.

The musical score is arranged in six systems. The first system contains the staves for the 1^{er} and 2^e Cornets. The subsequent five systems are piano accompaniment, each consisting of two staves (treble and bass clef). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in the piano accompaniment of the second system. The score concludes with a final cadence in the sixth system.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with frequent sixteenth-note runs. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth-note patterns.

The second system continues the musical themes from the first system, with similar melodic and rhythmic structures in both staves.

The third system shows further development of the musical themes, with more complex rhythmic figures in both staves.

The fourth system concludes the first section of the page with a final cadence in both staves.

N^o. 24.
1^{er} Cornet.

Thème Andante.

2^e Cornet.

This section is titled 'Thème Andante' and is for two cornets. The first staff is labeled '1^{er} Cornet.' and the second staff is labeled '2^e Cornet.'. Both staves are in treble clef and 9/4 time. The music is characterized by a slow, steady pace with simple, sustained notes.

The fifth system continues the 'Thème Andante' for the two cornets, maintaining the slow tempo and simple melodic lines.

The sixth system concludes the 'Thème Andante' with a final cadence in both staves.



Variation.

2^{me}
Variation.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains six systems of musical staves, each consisting of two staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including foxing and some staining. The handwriting is somewhat faded and the ink is dark, making it difficult to read in some places. The overall appearance is that of an old, well-used manuscript page.



