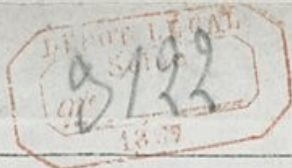


V<sub>m</sub>



# MÉTHODE

DE

## Trombone

*à l'usage*

des Elèves des Corps de Musique militaire de l'Armée

PAR

### EDMOND VOBARON

*Chef de Musique au 2<sup>e</sup> de Chasseurs à cheval.*

A. J.

*Price: 9<sup>s</sup>.*

*Paris, S. RICHAUT, Editeur, Boulevard Poissonnière, 26, au Premier,  
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1849

V<sub>m</sub>

4

# MÉTHODE DE TROMBONE,

FACILE ET PROGRESSIVE.

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

dédiée à Monsieur RICHULT,

Par Edmond VOBARON Chef de Musique au 2<sup>d</sup> Rég<sup>t</sup>. de Chasseurs.

## AVANT - PROPOS.

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

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

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

## NOTIONS PRÉLIMINAIRES .

### DE L'EMBOUCHÛRE.

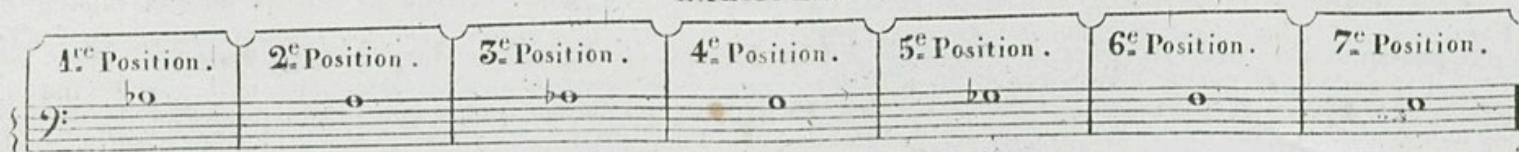
L'Embouchûre doit être d'une grandeur proportionnée aux lèvres de l'Elève, et doit être placée sur le milieu de la bouche de manière que les lèvres portent dessus, chacune par moitié .

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

### DE LA COULISSE .

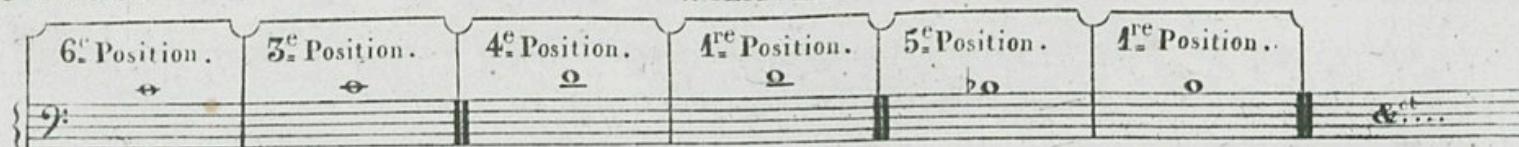
Le doigté (ou mécanisme) des Coulisses est divisé en Sept Positions qui descendent d'un demi-ton chacune .

#### EXEMPLE.



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

#### EXEMPLE.



(1) Voir Page 5.

## TENUE DU TROMBONE.

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

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

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

## DU COUP DE LANGUE.

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


## DES SONS.

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




## DE L'EMPLI DES TROMBONES.

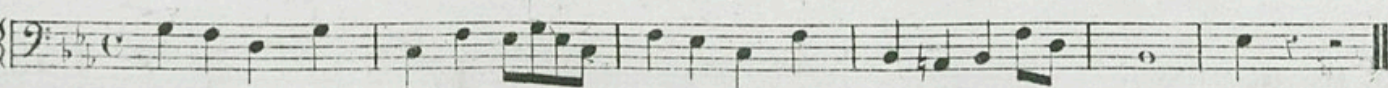
1.<sup>re</sup> Trombone



2.<sup>d</sup> Trombone



3.<sup>e</sup> Trombone,  
ou Basse.



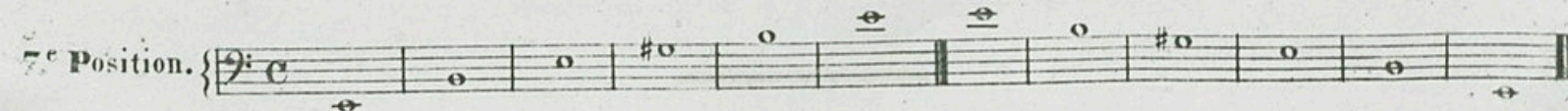
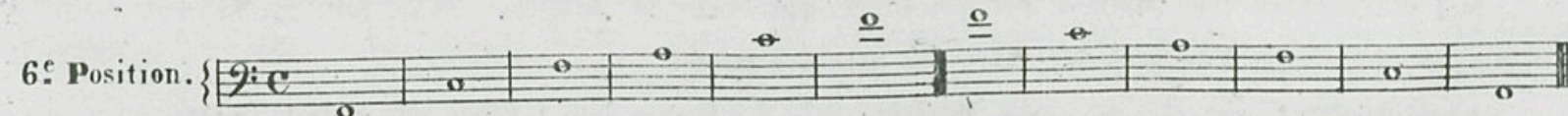
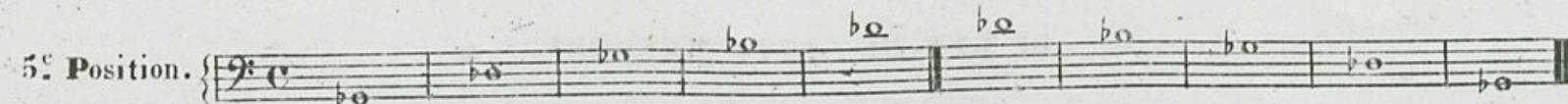
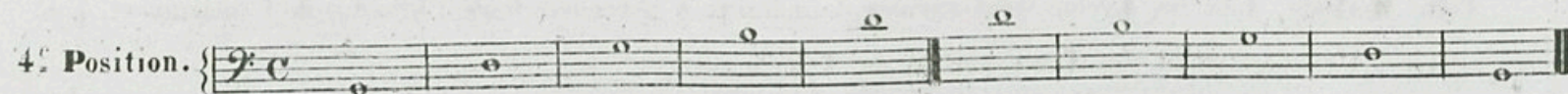
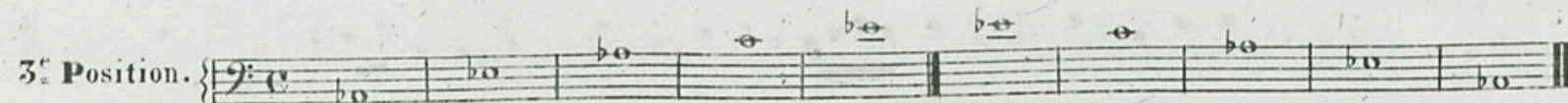
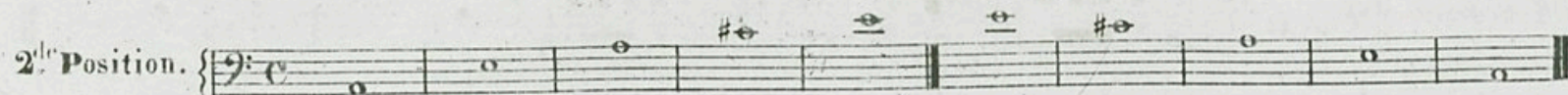
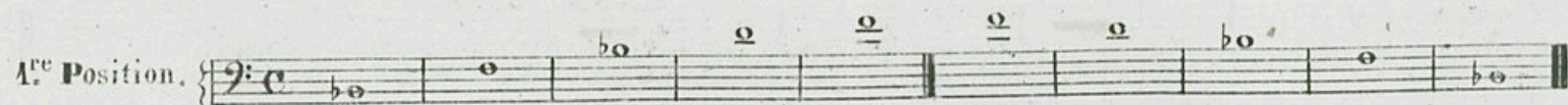
Cette Méthode, dont les Leçons sont variées de manière à parcourir toute l'étendue de l'instrument, peut donc servir à l'enseignement des Trois parties de Trombones.

## DU BUT DE CETTE METHODE.

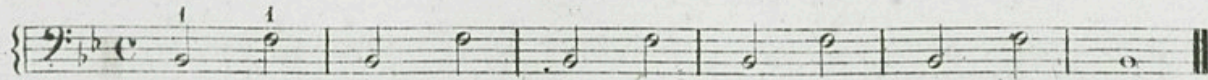
Si j'ai commencé cette Méthode par une Etude approfondie des Bémols, c'est que dans nos Musiques militaires, il est rare que l'on joue des Morceaux avec des Dièzes.

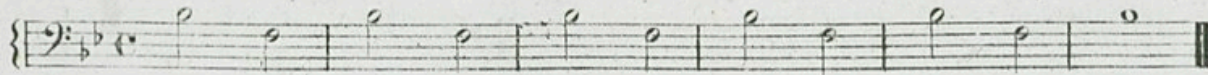
Après la 60.<sup>e</sup> Leçon, j'ai donné des Morceaux avec des Dièzes dont l'Etude sera alors plus facile.

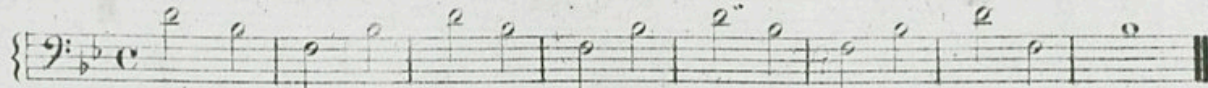
## EXERCICES sur toutes les POSITIONS.

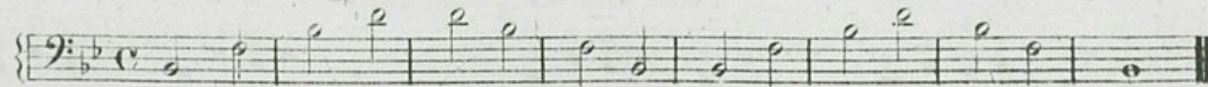


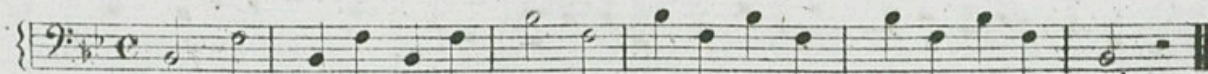
EXERCICES sur la 4.<sup>e</sup> POSITION.

N<sup>o</sup>1. 

N<sup>o</sup>2. 

N<sup>o</sup>3. 

N<sup>o</sup>4. 

N<sup>o</sup>5. 

N<sup>o</sup>6. 





EXERCICES sur les 1<sup>re</sup> 2<sup>e</sup> et 3<sup>e</sup> POSITIONS.

N<sup>o</sup>1. { Bass clef, C major, 4/4 time. Notes: G2, A2, B2, A2, G2, F2, E2, D2, C2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 1.

N<sup>o</sup>2. { Bass clef, C major, 4/4 time. Notes: G2, A2, B2, A2, G2, F2, E2, D2, C2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 1.

N<sup>o</sup>3. { Bass clef, C major, 4/4 time. Notes: G2, A2, B2, A2, G2, F2, E2, D2, C2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 4.

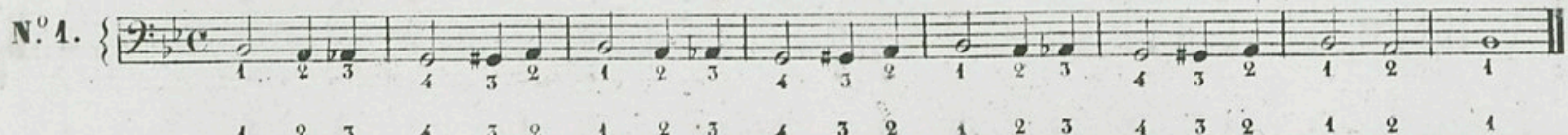
N<sup>o</sup>4. { Bass clef, C major, 4/4 time. Notes: G2, A2, B2, A2, G2, F2, E2, D2, C2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 1.

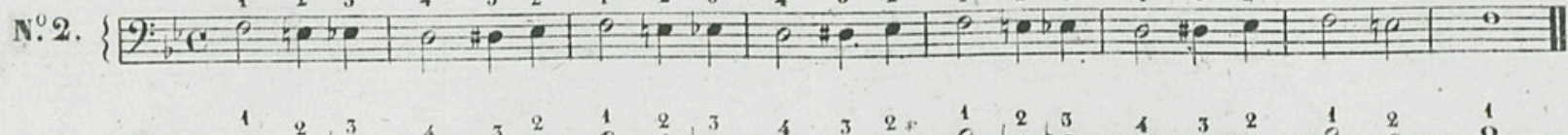
N<sup>o</sup>5. { Bass clef, C major, 4/4 time. Notes: G2, A2, B2, A2, G2, F2, E2, D2, C2. Fingering: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 1.

N<sup>o</sup>6. { Bass clef, C major, 4/4 time. Notes: G2, A2, B2, A2, G2, F2, E2, D2, C2. Fingering: 1 2 3 2 1 1 2 3 2 1 1 2 3 2 1 1 2 3 2 1.

N<sup>o</sup>7. { Bass clef, C major, 4/4 time. Notes: G2, A2, B2, A2, G2, F2, E2, D2, C2. Fingering: 1 2 3 2 1 1 1 1 1 1 2 3 2 1 1 1 1 1 1 2 3 2 1 1 2 1.

EXERCICES sur les 1<sup>re</sup>, 2<sup>e</sup>, 3<sup>e</sup> et 4<sup>e</sup> POSITIONS.

N<sup>o</sup> 1. 

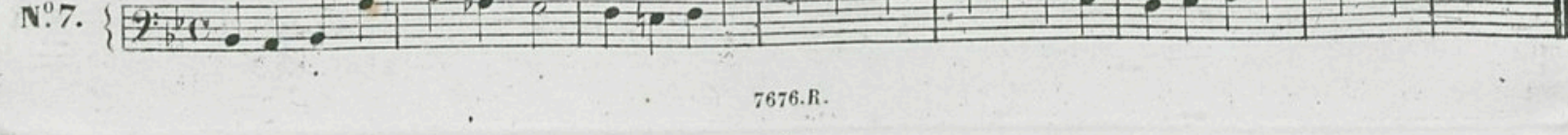
N<sup>o</sup> 2. 

N<sup>o</sup> 3. 

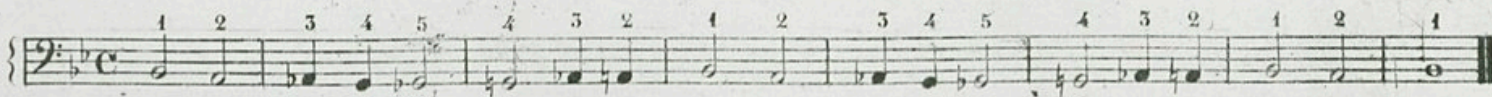
N<sup>o</sup> 4. 

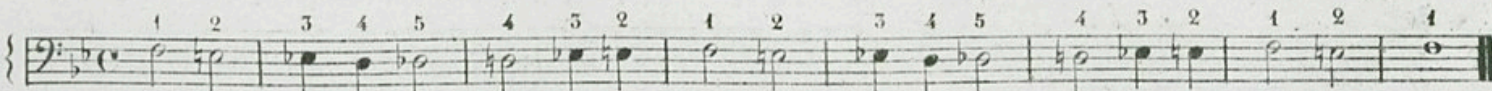
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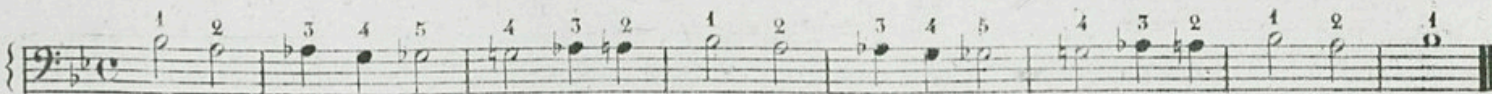
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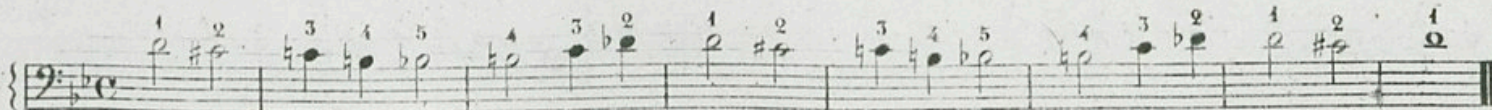
N<sup>o</sup> 7. 

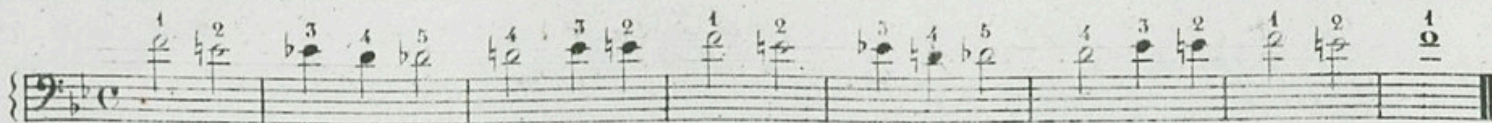
EXERCICES sur les 1<sup>re</sup> 2<sup>e</sup> 3<sup>e</sup> 4<sup>e</sup> et 5<sup>e</sup> POSITIONS.

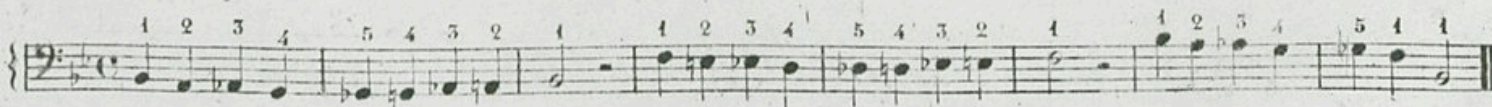
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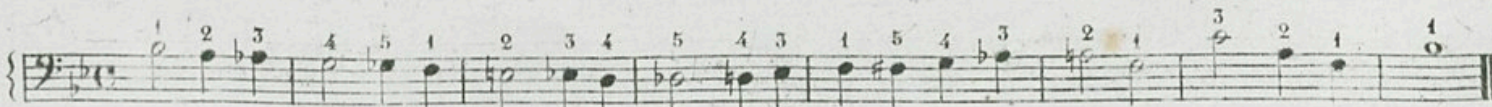
N<sup>o</sup> 2. 

N<sup>o</sup> 3. 

N<sup>o</sup> 4. 

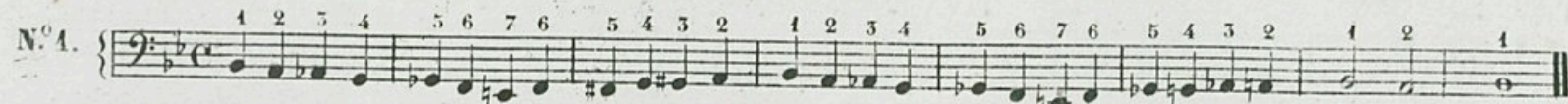
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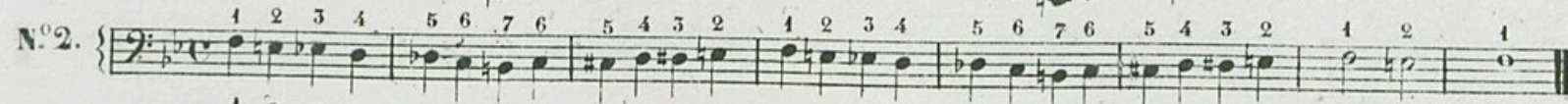
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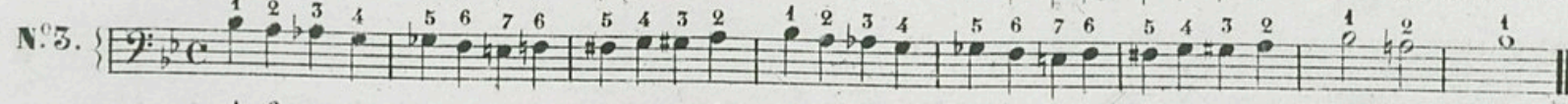
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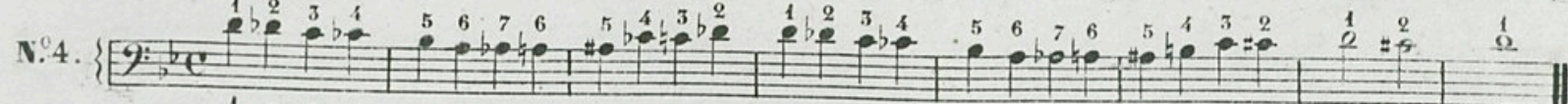


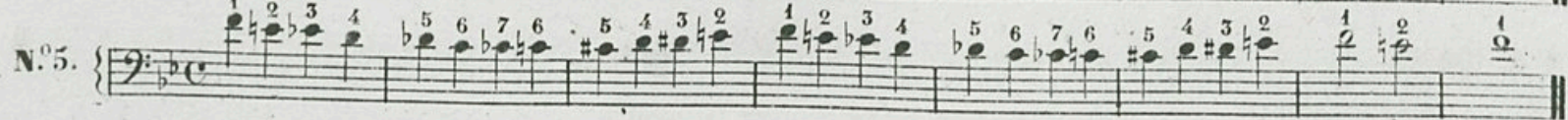
EXERCICES sur les 1<sup>re</sup> 2<sup>de</sup> 3<sup>de</sup> 4<sup>de</sup> 5<sup>de</sup> 6<sup>de</sup> et 7<sup>de</sup> POSITIONS.

N<sup>o</sup> 1. 

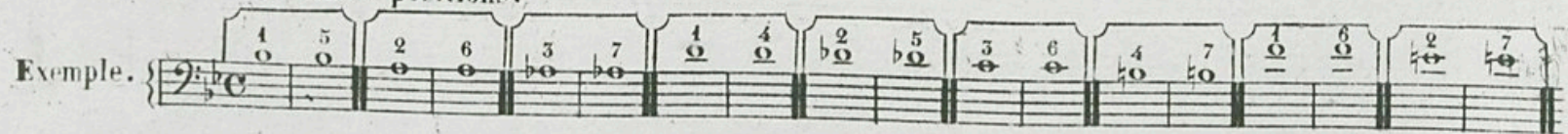
N<sup>o</sup> 2. 

N<sup>o</sup> 3. 

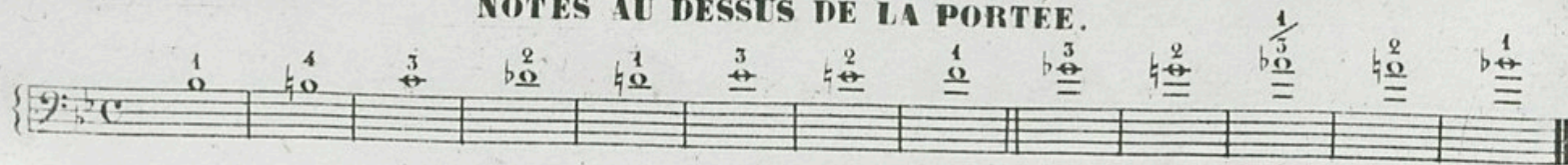
N<sup>o</sup> 4. 

N<sup>o</sup> 5. 

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

Exemple. 

NOTES AU DESSUS DE LA PORTÉE.



GAMMES avec des BEMOLS.

N<sup>o</sup> 1. en Fa. 6 4 2 1 6 4 2 1 1 4 2 1 3 1 1 2

Fin.

N<sup>o</sup> 2. en Si b. 1 6 4 3 1 4 2 1 1 2 4 1 3 4 6 1 2 4 6 1

Fin.

N<sup>o</sup> 3. en Mi b. 5 1 4 3 1 2 3 1 3 1 3 4 1 3 4 6 1 3

Fin.

N<sup>o</sup> 4. en La b. 1 6 5 3 1 4 3 3 4 1 3 5 6 1 3 4 6 1 3

Fin.

N<sup>o</sup> 5. en Ré b. 5 3 1 5 3 1 3 2 2 3 1 3 1 6 5

Fin.

N<sup>o</sup> 6. en Sol b. 5 3 1 7 5 3 4 5 3 1 4 2

Fin.

(en Do b.)

N<sup>o</sup> 7. {   
 7 5 3 2 5 3 1 4   
 4 1 3 5 2 3 5 7 7 1 5 7   
 Fin.

(en Do.)

N<sup>o</sup> 8. {   
 4 2 1 4 2 4 3 3 4 2 4 1 2 4 6   
 Fin.

INTERVALLES.

(Unissons.)

N<sup>o</sup> 1. {   
 5 3 1 1 4 4 2 2 1 1 1 2 2 4 4 1 1 3 3 4 4 6 6 1   
 1 1 6 6 4 4   
 Fin.

(Secondes.)

N<sup>o</sup> 2. {   
 4 3 5 1 1 4 4 2 2 1 1 1 2 2 4 4 1 1 3 3 4 4 6 6 1 1   
 1 6 6 4   
 Fin.

(Tierces.)

N<sup>o</sup> 3. {   
 6 3 4 1 3 4 1 2 4 1 2 3 1 1 1 3 3 1 1 1 1 1   
 4 4   
 5 3 1 1 1 3 2 1 4 2 1 4 3 1 4 3 6 4 1 6 2 1 1 4 2 6 1   
 Fin.



(Quartès.)

N<sup>o</sup>.4.

(Quintès.)

N<sup>o</sup>.5.

(Sixtes.)

N<sup>o</sup>.6.

(Septièmes.)

N<sup>o</sup>.7.

(Octaves.)

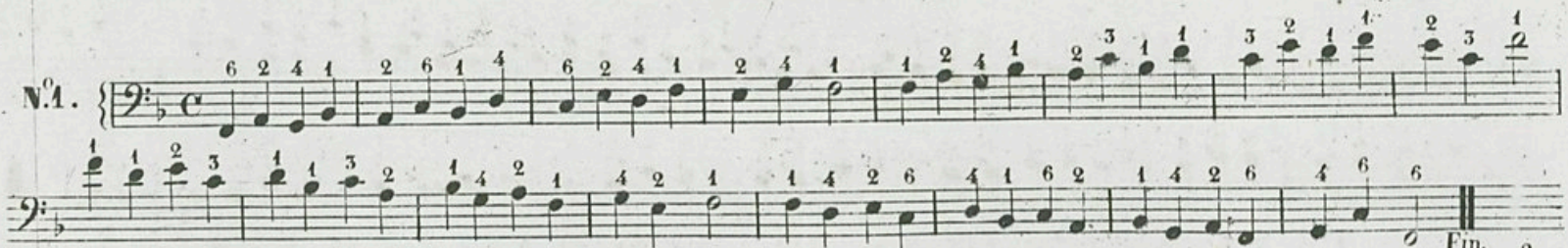
N<sup>o</sup>.8.

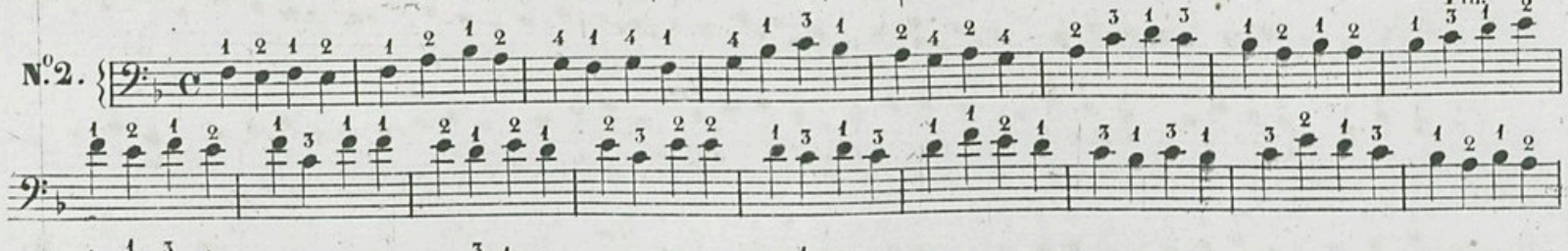
(Résumé des Intervalles.)

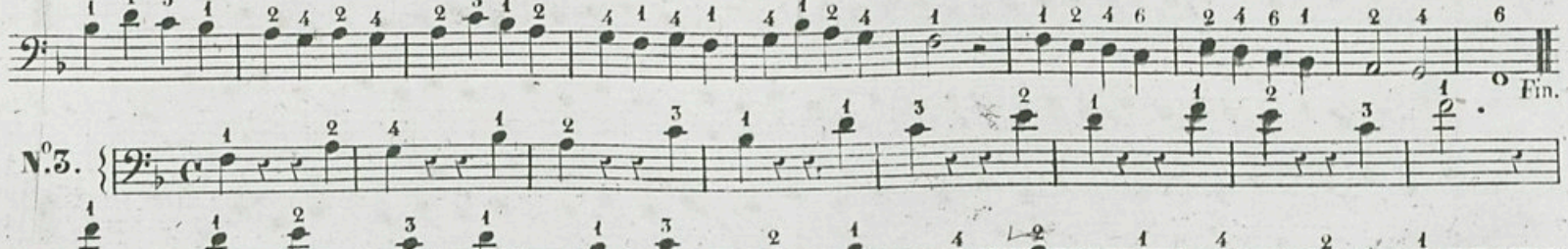
N<sup>o</sup>.9.

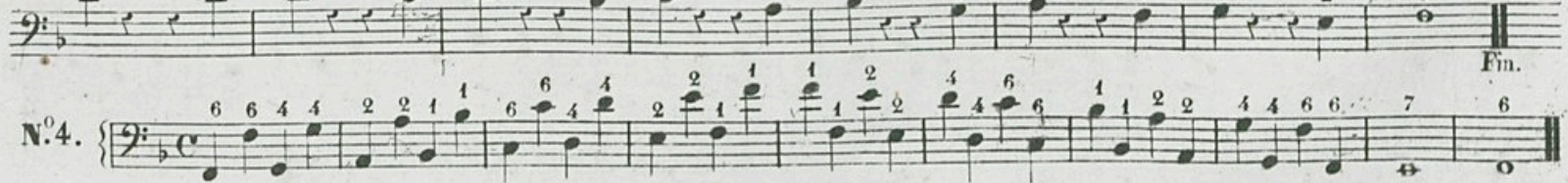


## GAMMES en FA.

N<sup>o</sup>1. 

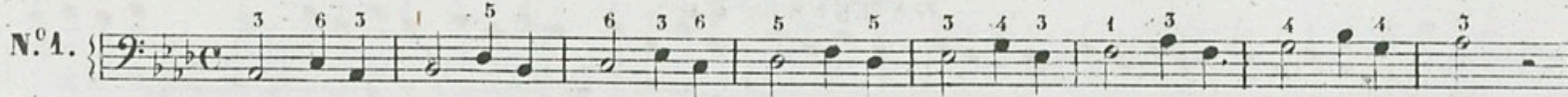
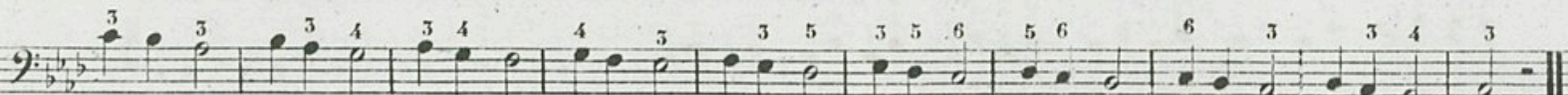
N<sup>o</sup>2. 

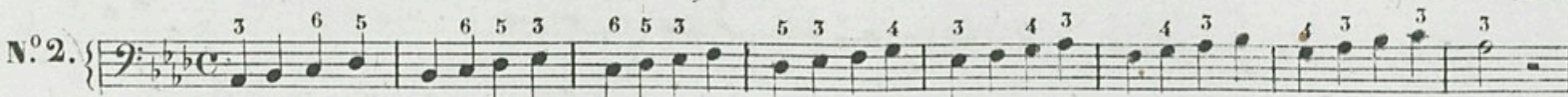
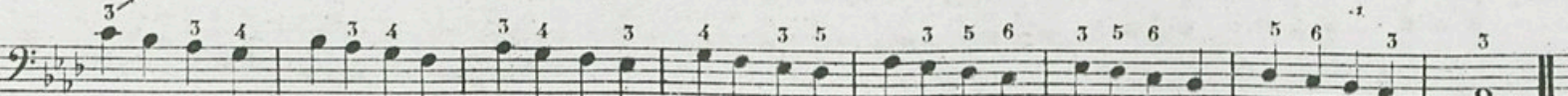
N<sup>o</sup>3. 

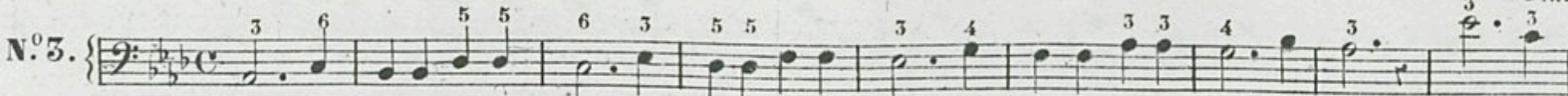
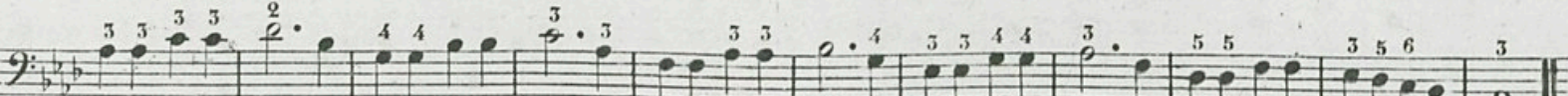
N<sup>o</sup>4. 

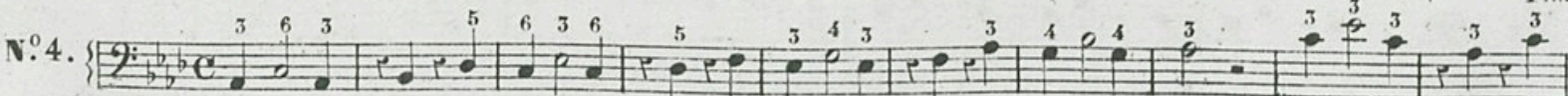
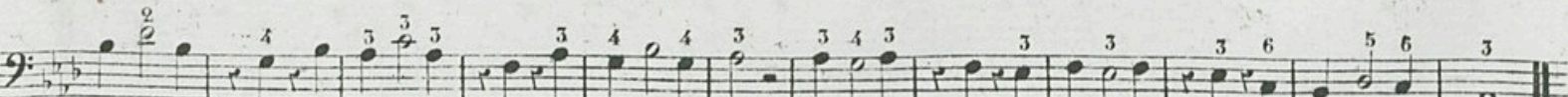


GAMMES en LA  $\flat$ .

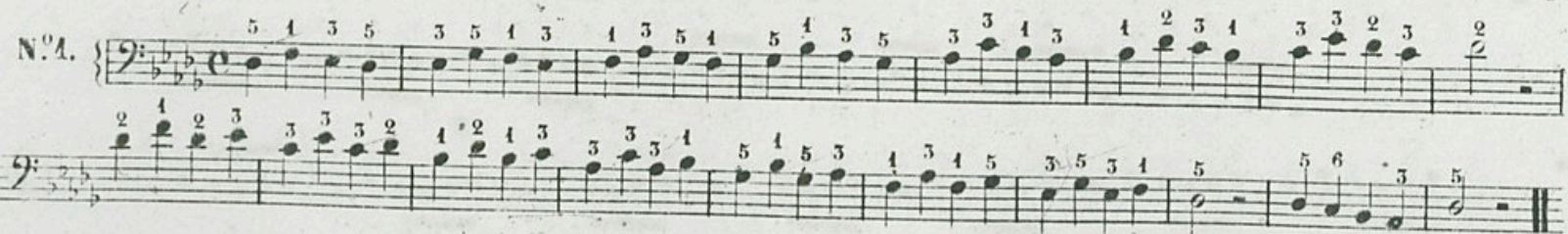
N<sup>o</sup> 1.   Fin.

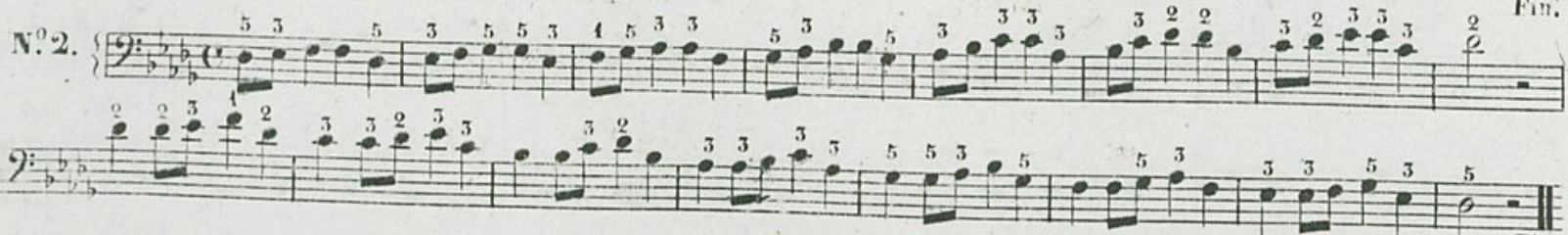
N<sup>o</sup> 2.   Fin.

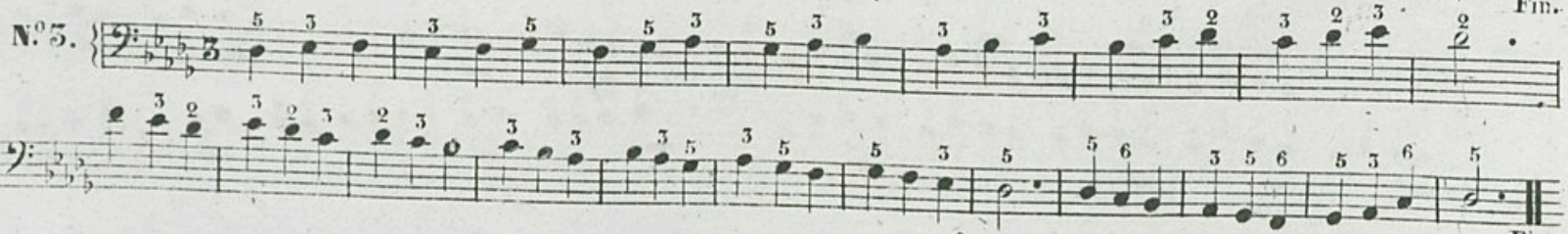
N<sup>o</sup> 3.   Fin.

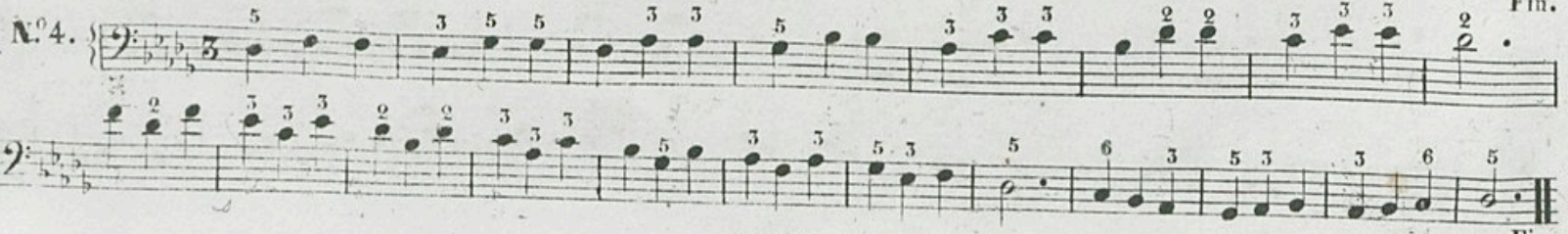
N<sup>o</sup> 4.   Fin.

GAMMES en RÉ b.

N<sup>o</sup>1. 

N<sup>o</sup>2. 

N<sup>o</sup>5. 

N<sup>o</sup>4. 

## GAMMES en SOL b.

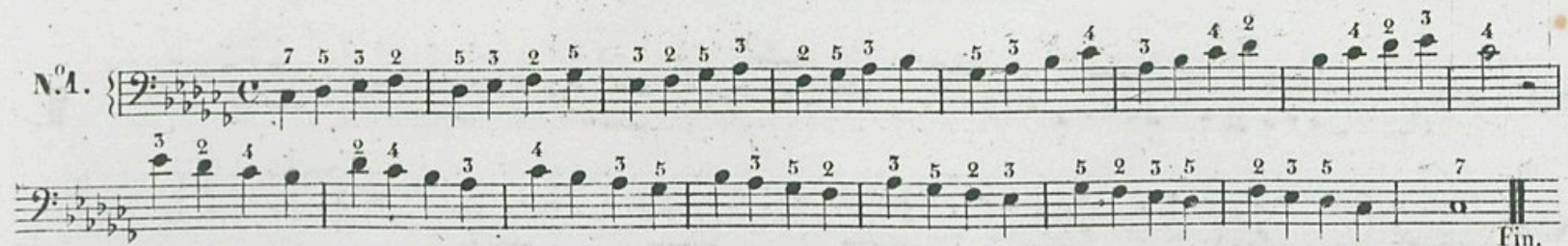
N<sup>o</sup> 1.

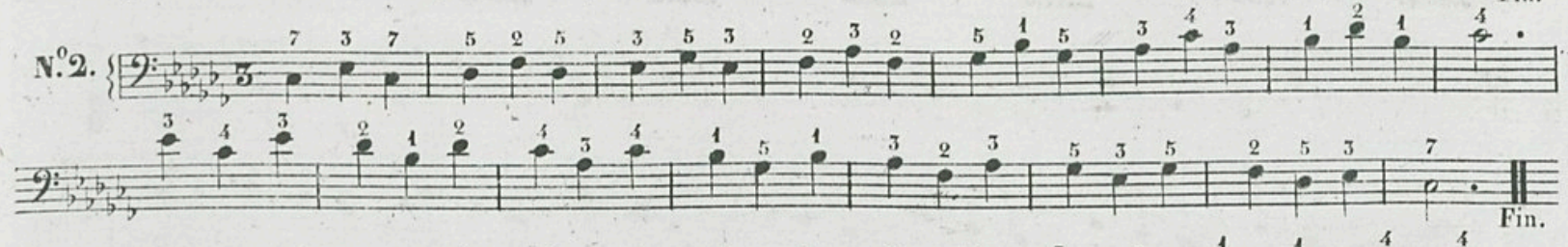
N<sup>o</sup> 2.

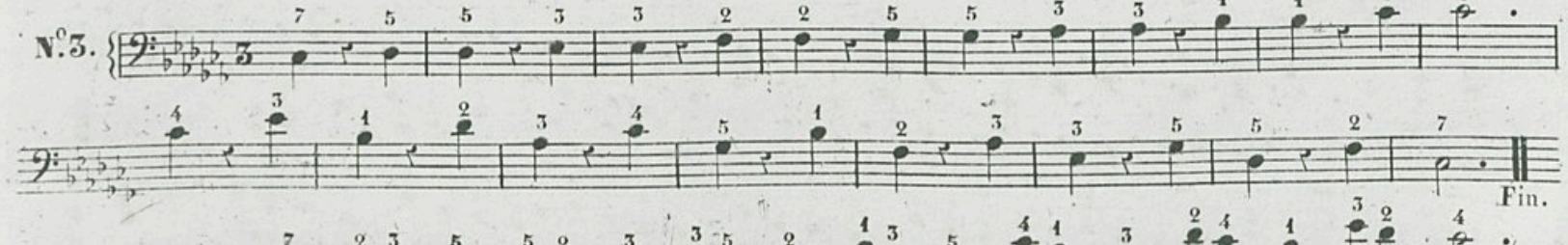
N<sup>o</sup> 3.

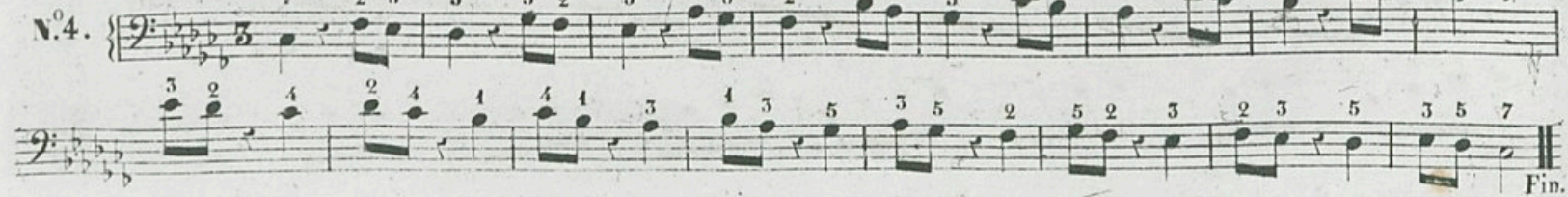
N<sup>o</sup> 4.

GAMMES en UT b.

N<sup>o</sup>1. 

N<sup>o</sup>2. 

N<sup>o</sup>3. 

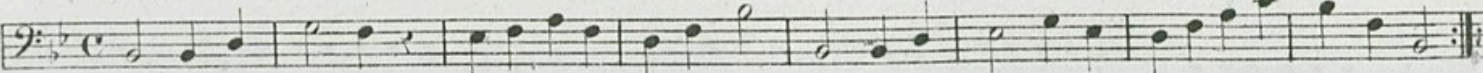
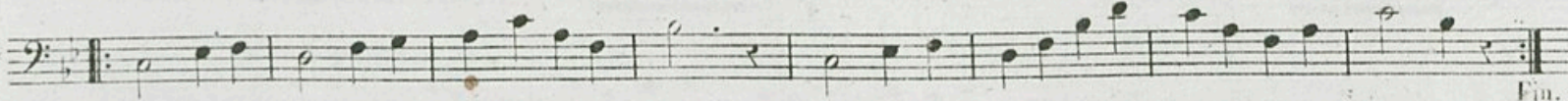
N<sup>o</sup>4. 

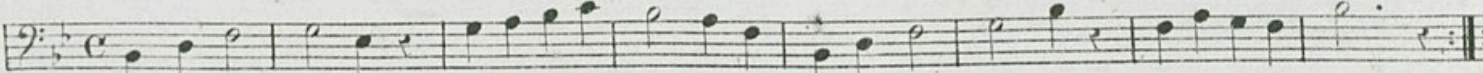
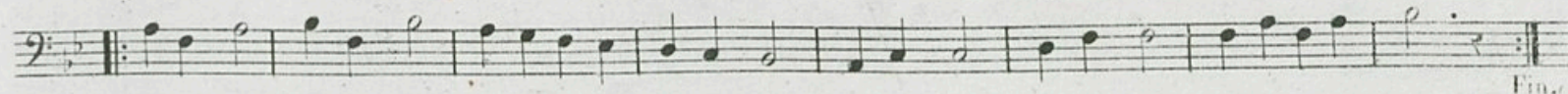


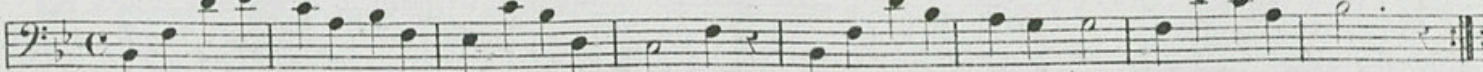
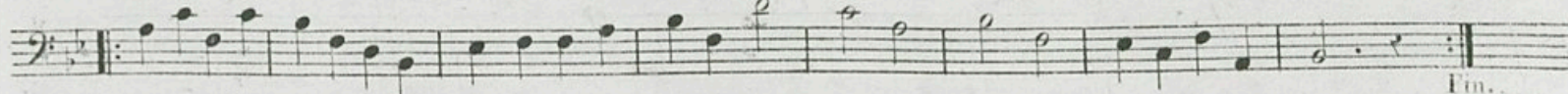


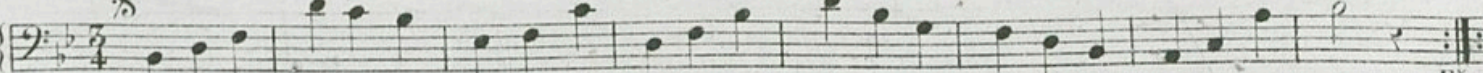
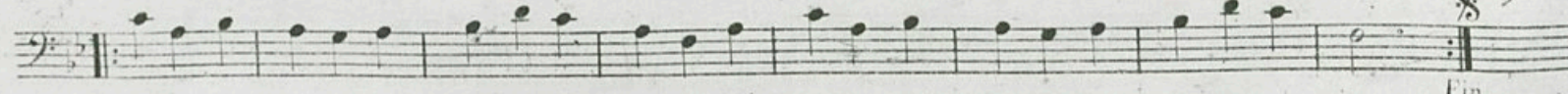
# CENT LEÇONS, OU EXERCICES DANS TOUS LES TONS.

En SI b.

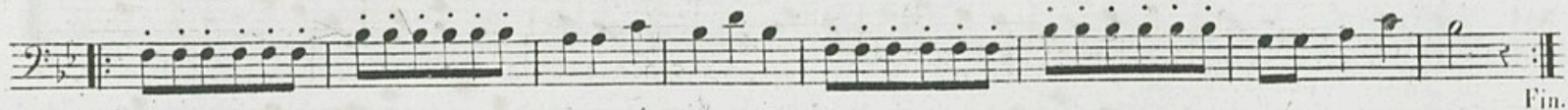
N<sup>o</sup>1.   
  
Fin.

N<sup>o</sup>2.   
  
Fin.

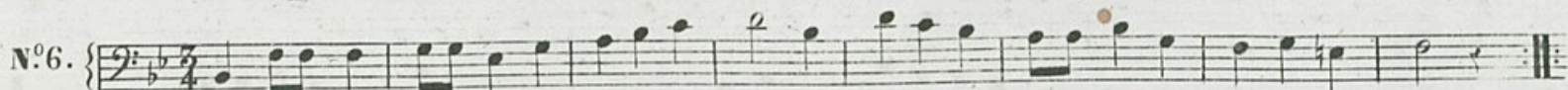
N<sup>o</sup>3.   
  
Fin.


N<sup>o</sup>4.   
  
Fin.

N<sup>o</sup>.5. 



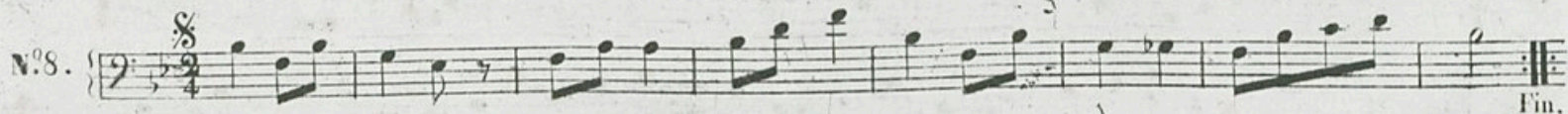
Fin.

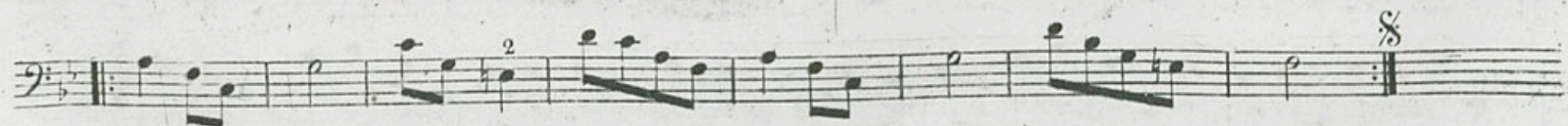
N<sup>o</sup>.6. 



Fin.

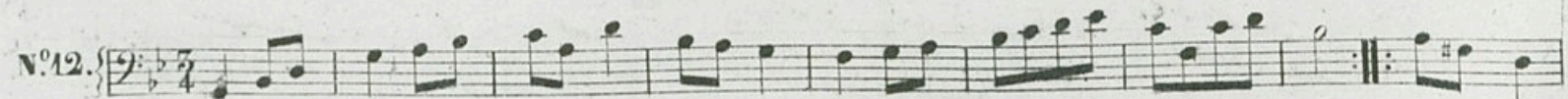
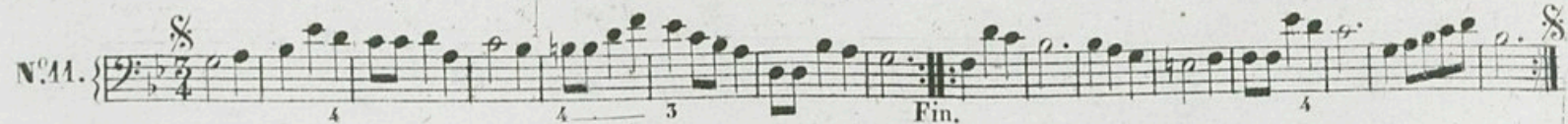
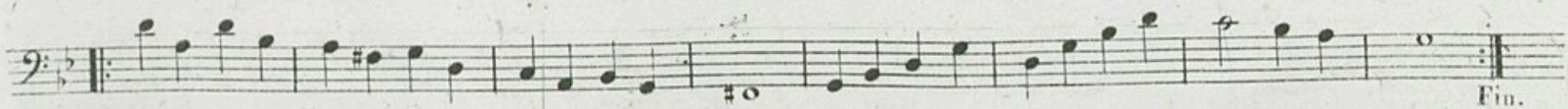
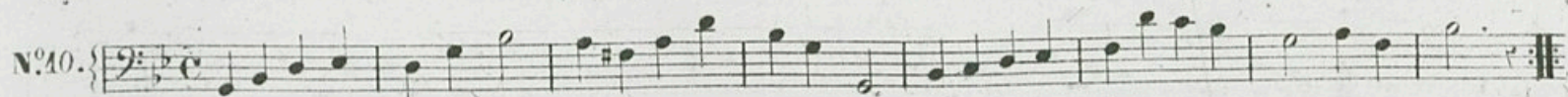
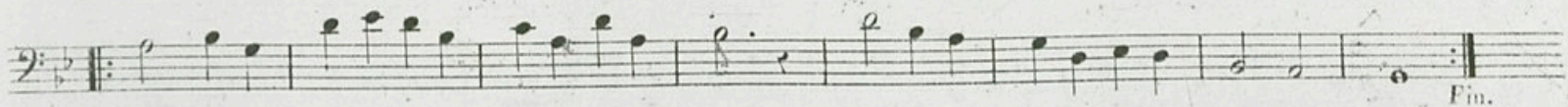
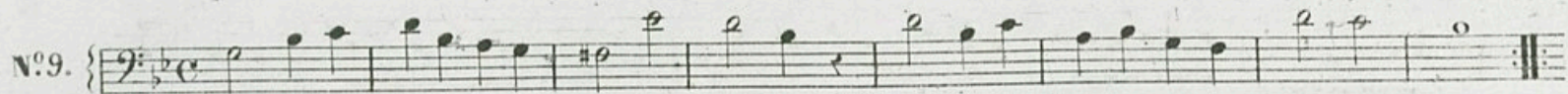
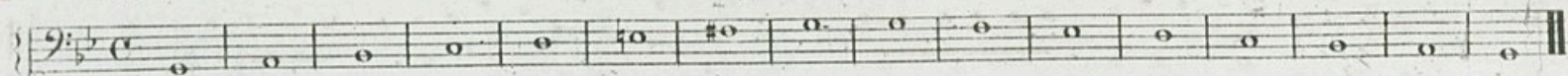
N<sup>o</sup>.7. 

N<sup>o</sup>.8. 

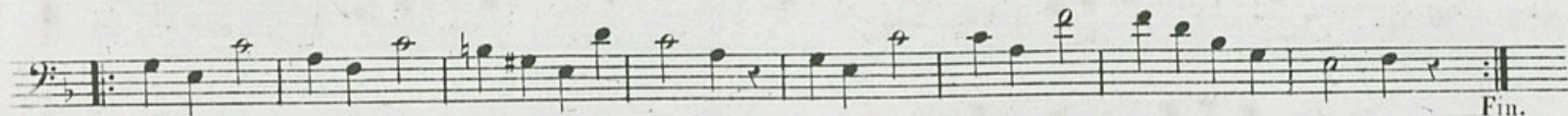
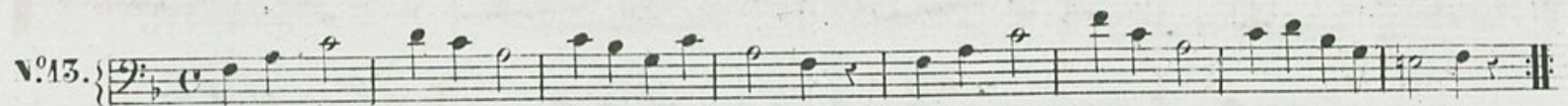


Fin.

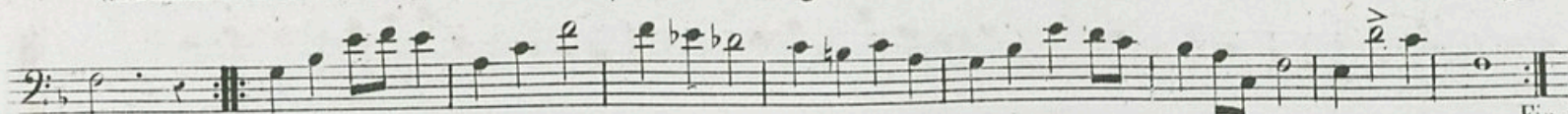
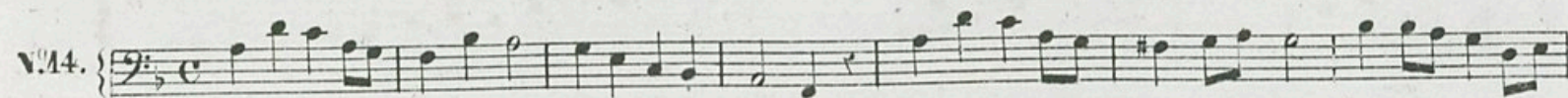
Gamme en SOL mineur.



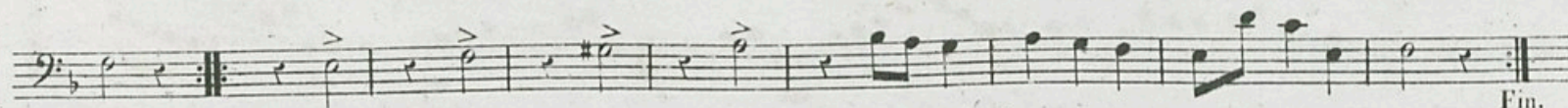
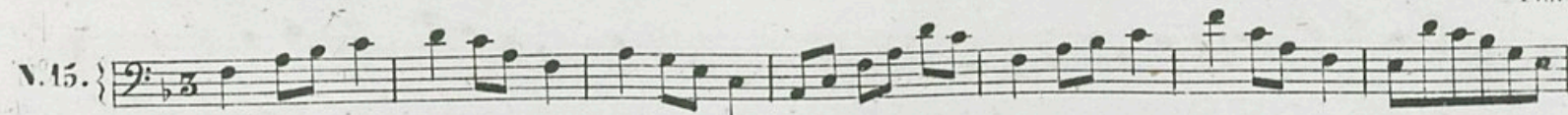
## LEÇONS en FA.



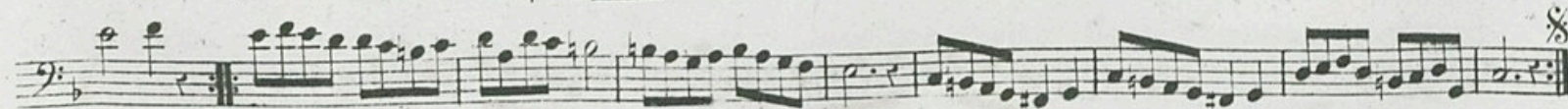
Fin.



Fin.



Fin.



Fin.

N<sup>o</sup>17. { Bass clef, 2/4 time signature. Musical notation with a fermata over the first measure and a '5' above the fifth measure.

Musical notation for the second system of N<sup>o</sup>17, ending with a double bar line and the word "Fin." below it.

N<sup>o</sup>18. { Bass clef, 6/8 time signature. Musical notation with a fermata over the first measure and fingerings '2', '4', and '2' above the final measure.

Musical notation for the second system of N<sup>o</sup>18, ending with a double bar line and the word "Fin." below it.

N<sup>o</sup>19. { Bass clef, 3/4 time signature. Musical notation with a fermata over the first measure.

Musical notation for the second system of N<sup>o</sup>19, ending with a double bar line and the word "Fin." below it.

N<sup>o</sup>20. { Bass clef, 2/4 time signature. Musical notation with a fermata over the first measure.

Musical notation for the second system of N<sup>o</sup>20, ending with a double bar line and the word "Fin." below it.

*Gamme en Ré mineur.*

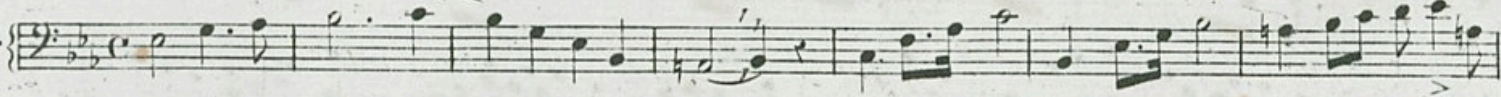
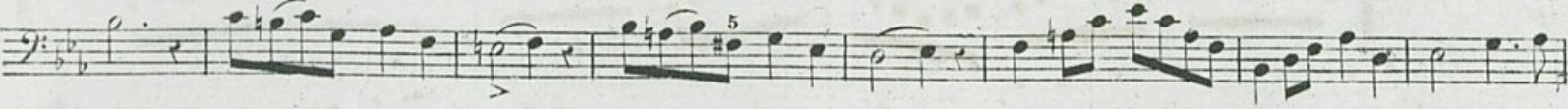

N<sup>o</sup> 21.



N<sup>o</sup> 22.


N<sup>o</sup> 23.

N<sup>o</sup> 24.

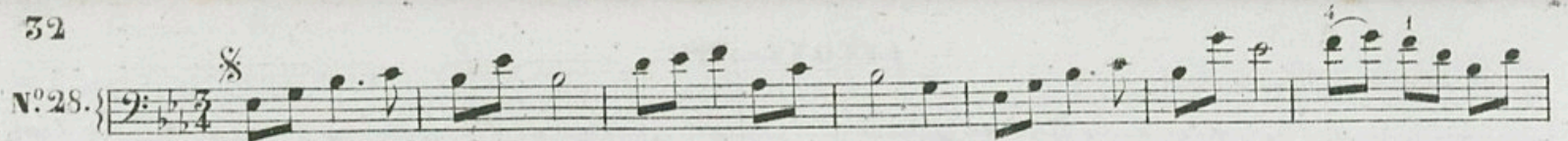
LEÇONS en MI b.


N<sup>o</sup> 25.    Fin.

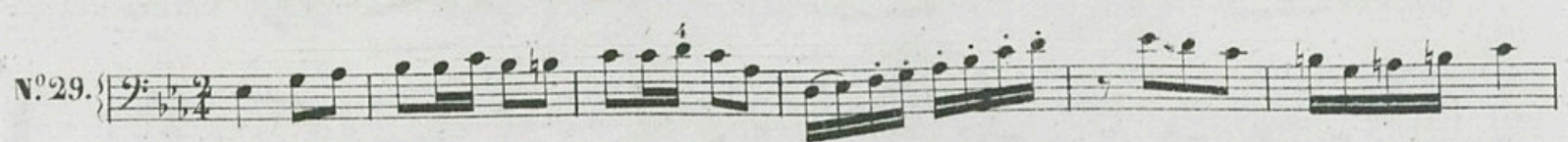
N<sup>o</sup> 26.   Fin.

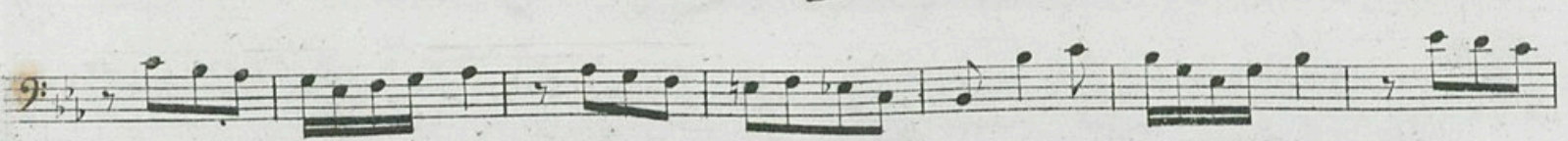
N<sup>o</sup> 27.   Fin.

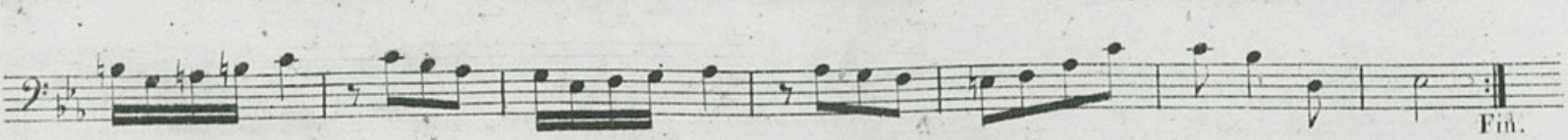



N<sup>o</sup> 28. 




N<sup>o</sup> 29. 





N<sup>o</sup> 30. 





LEÇONS en LA b.

N<sup>o</sup>34. { Bass clef, 2 flats, 2/4 time signature. Musical notation with slurs and accents. Ends with a double bar line and repeat dots.

Continuation of N<sup>o</sup>34. Bass clef, 2 flats. Musical notation with slurs and accents. Ends with a double bar line and the word "Fin." below it.

N<sup>o</sup>35. { Bass clef, 2 flats, common time signature. Musical notation with slurs and accents. Ends with a double bar line and repeat dots, and the word "Fin." below it.

Continuation of N<sup>o</sup>35. Bass clef, 2 flats. Musical notation with slurs and accents. Ends with a double bar line and repeat dots.

N<sup>o</sup>36. { Bass clef, 2 flats, 2/4 time signature. Musical notation with slurs and accents. Ends with a double bar line and repeat dots, and the word "Fin." below it.

Continuation of N<sup>o</sup>36. Bass clef, 2 flats. Musical notation with slurs, accents, and triplets. Ends with a double bar line and repeat dots.

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

Bass clef, 2/4 time signature. The piece consists of a single line of music with a repeat sign at the beginning and a double bar line with a repeat sign at the end. The word "Fin." is written below the final bar line.

N<sup>o</sup> 58. §  
Bass clef, 3/8 time signature. The piece consists of a single line of music with a repeat sign at the beginning and a double bar line with a repeat sign at the end. The word "Fin." is written below the final bar line.

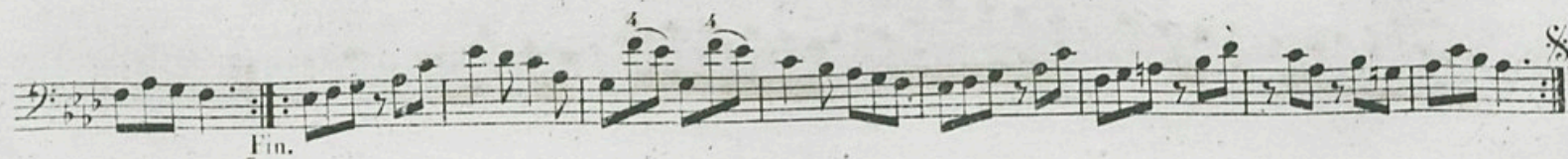
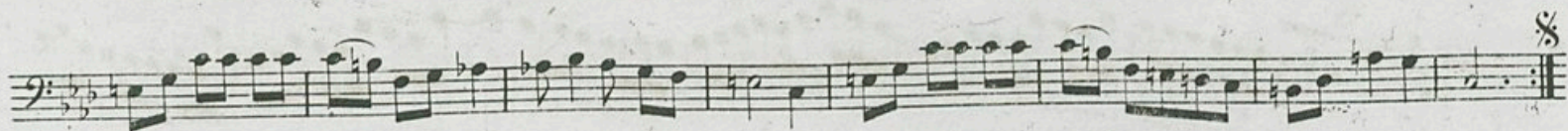
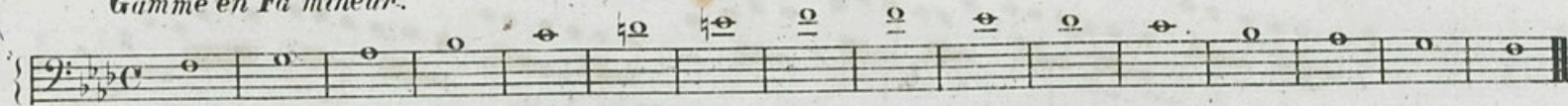
Bass clef, 3/8 time signature. The piece consists of a single line of music with a repeat sign at the beginning and a double bar line with a repeat sign at the end. The word "Fin." is written below the final bar line.

Bass clef, 3/8 time signature. The piece consists of a single line of music with a repeat sign at the beginning and a double bar line with a repeat sign at the end. The word "Fin." is written below the final bar line. The piece concludes with two first endings, labeled "1<sup>re</sup> f." and "2<sup>de</sup> f.", each followed by a repeat sign.

N<sup>o</sup> 59. §  
Bass clef, 3/8 time signature. The piece consists of a single line of music with a repeat sign at the beginning and a double bar line with a repeat sign at the end. The word "Fin." is written below the final bar line.

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


## Gamme en Fa mineur.





LEÇONS en RÉ b.

N<sup>o</sup>43. 

N<sup>o</sup>44. 

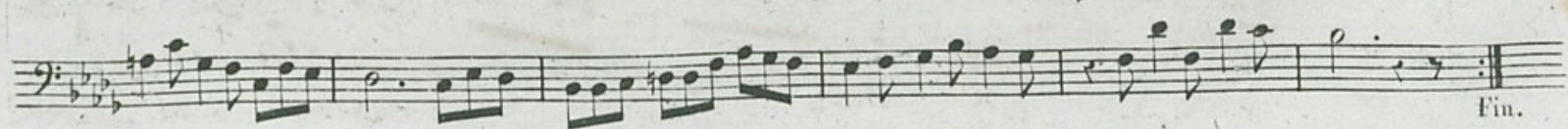
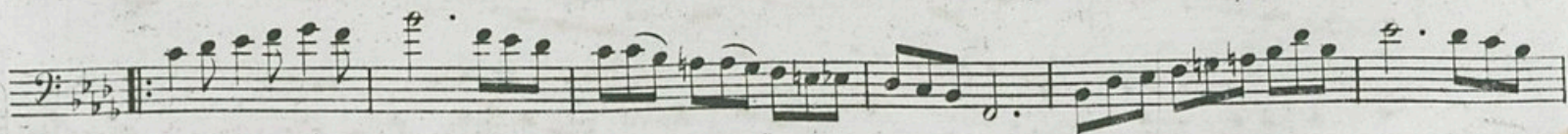
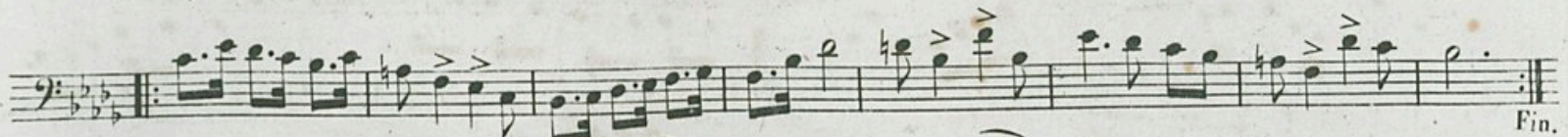
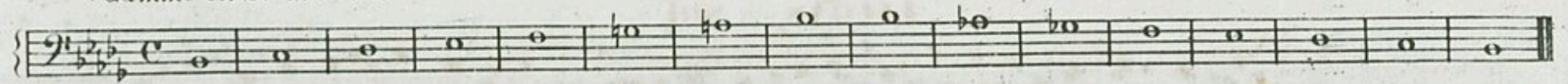
N<sup>o</sup> 45. 

Fin. 

N<sup>o</sup> 47. 


Fin.


## Gamme en Si mineur.

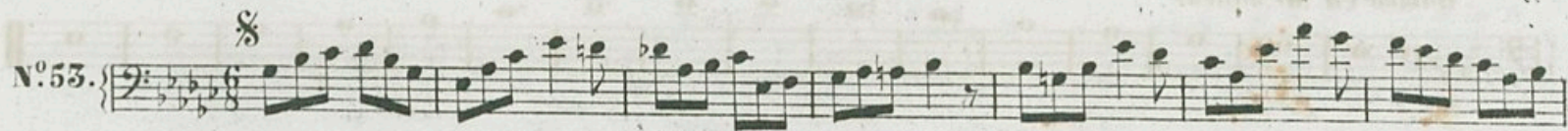


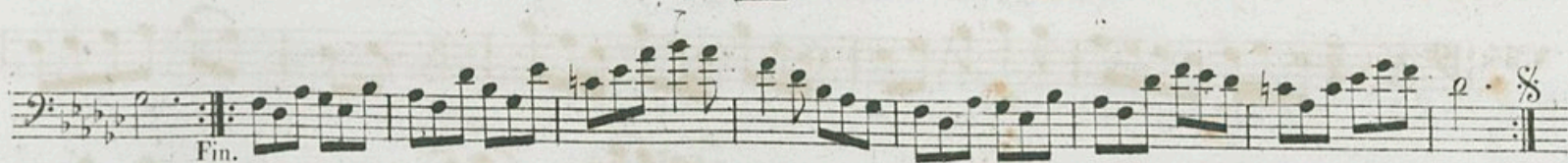


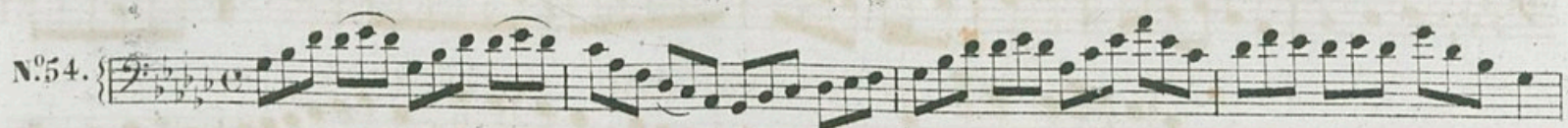
## LEÇONS en SOL b.

N<sup>o</sup> 51. 

N<sup>o</sup> 52. 

§  
Nº 53. 

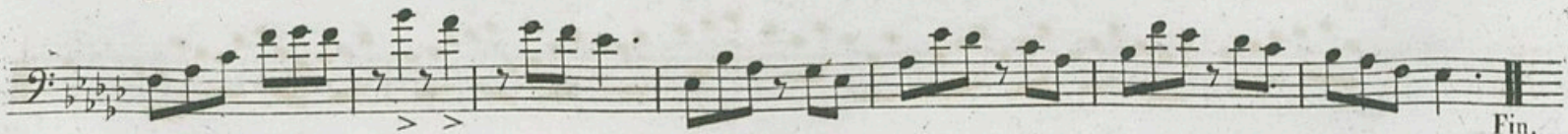
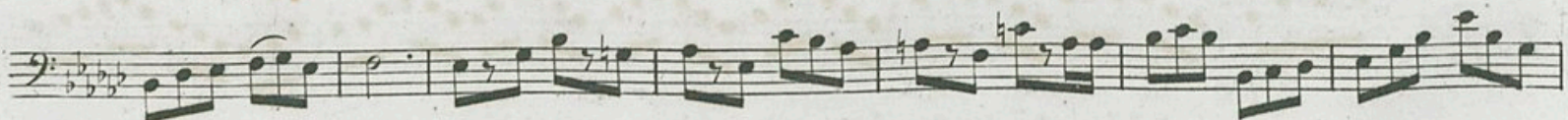
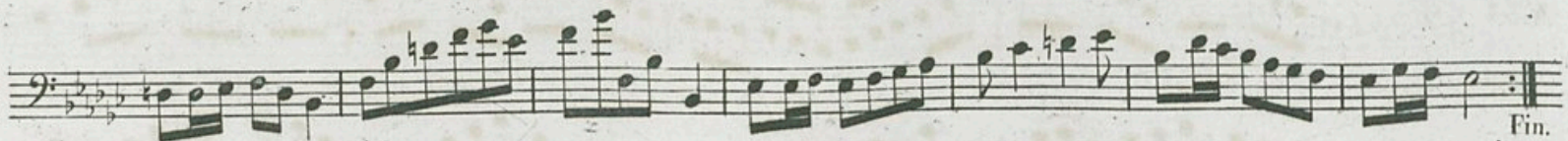
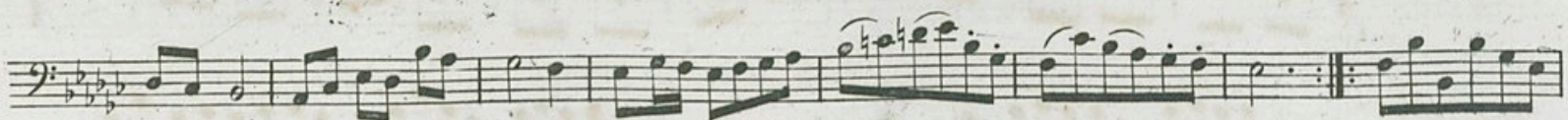
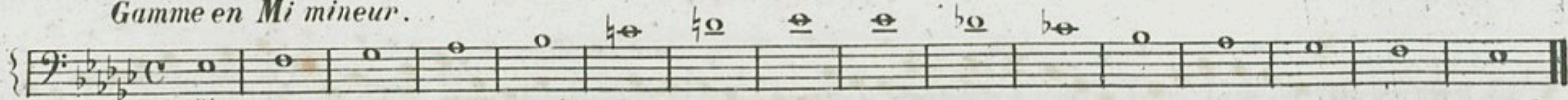
  
Fin.

Nº 54. 

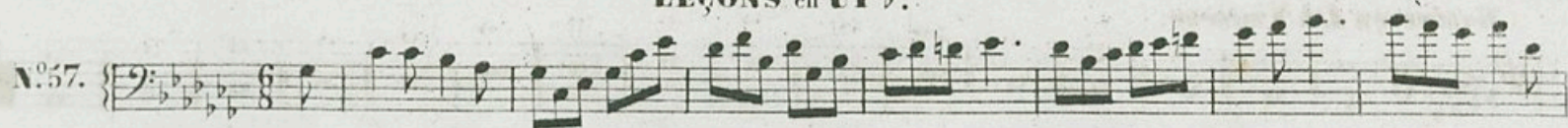


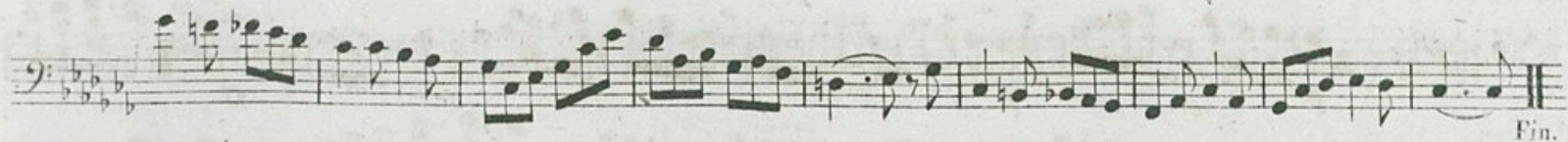


  
Fin.

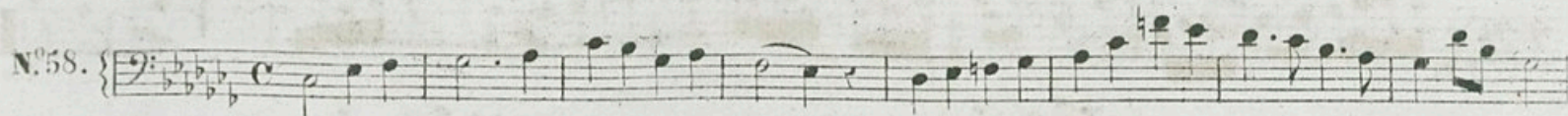
*Gamme en Mi mineur.*

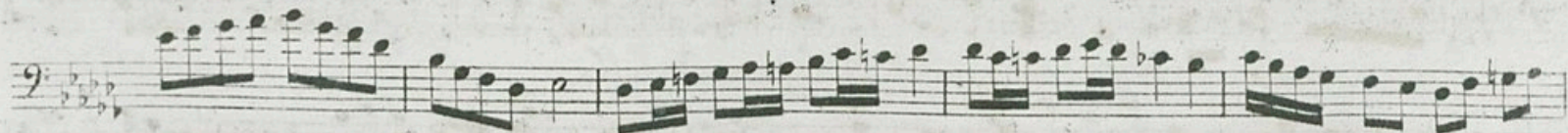
LEÇONS en UT b.

N<sup>o</sup>57. 

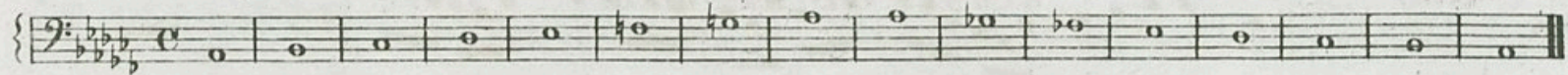


Fin.

N<sup>o</sup>58. 



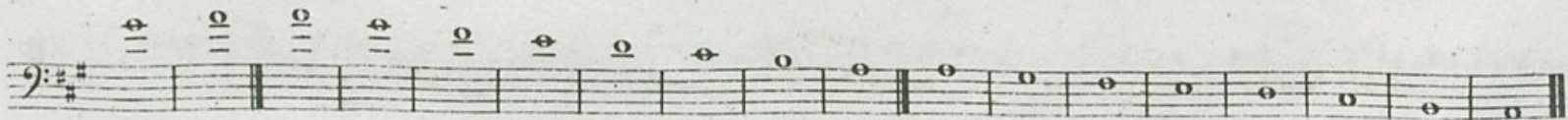
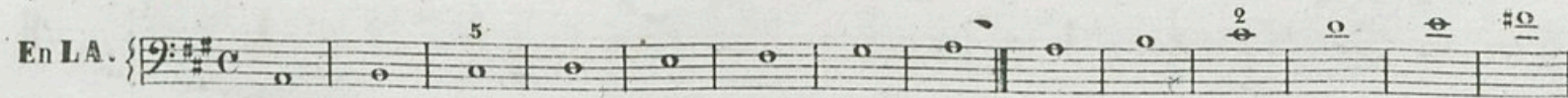
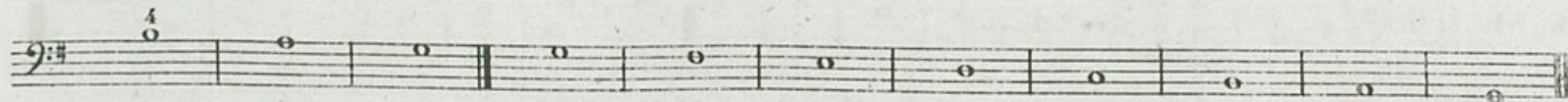
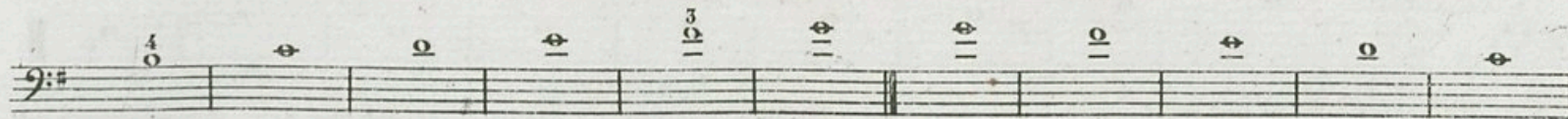
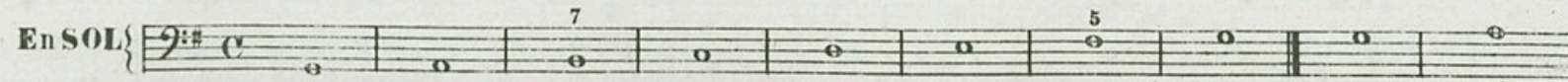
Fin.

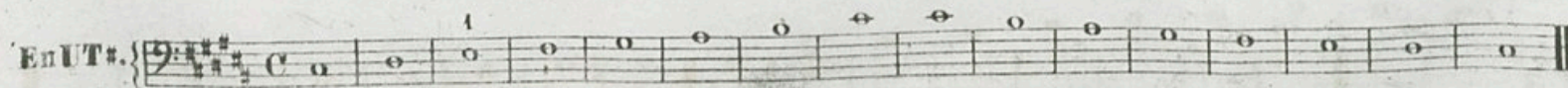
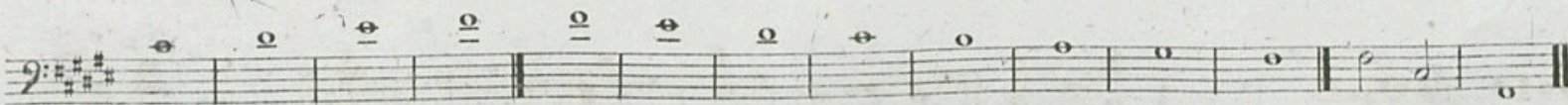
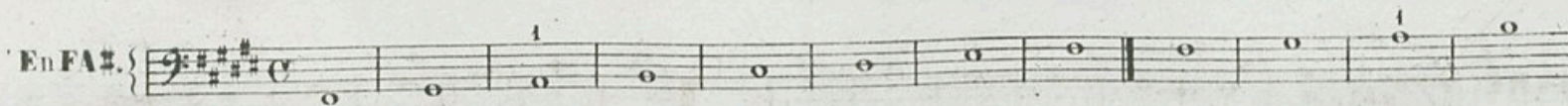
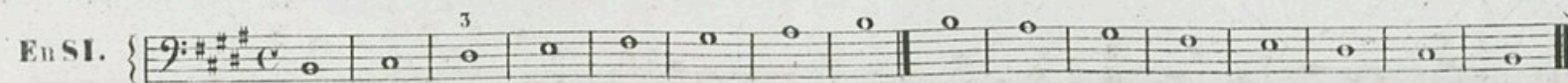
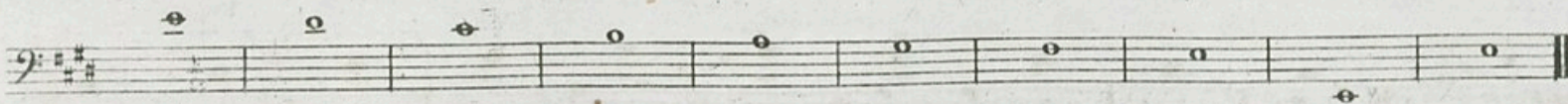
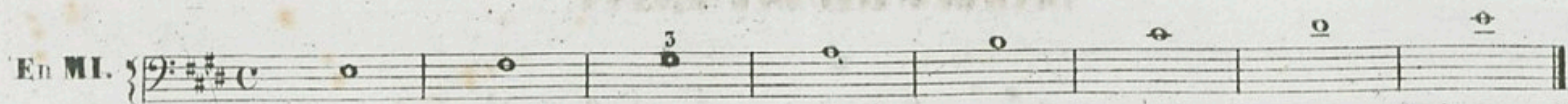
Gamme en LA $\flat$  mineur.

N<sup>o</sup>.59.

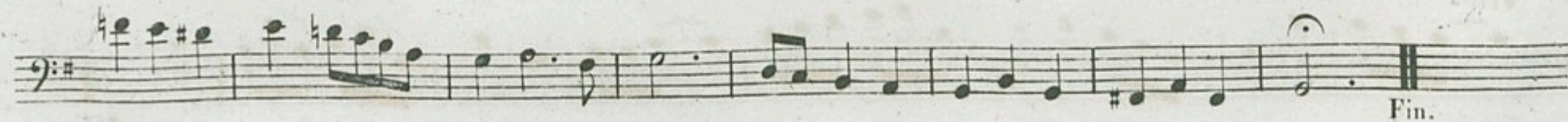
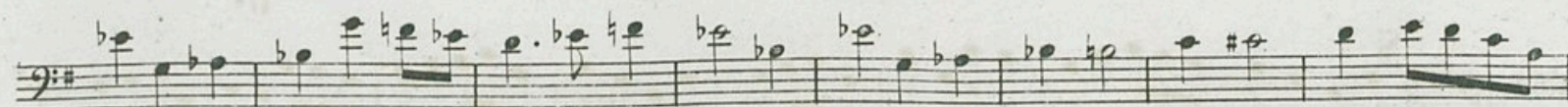
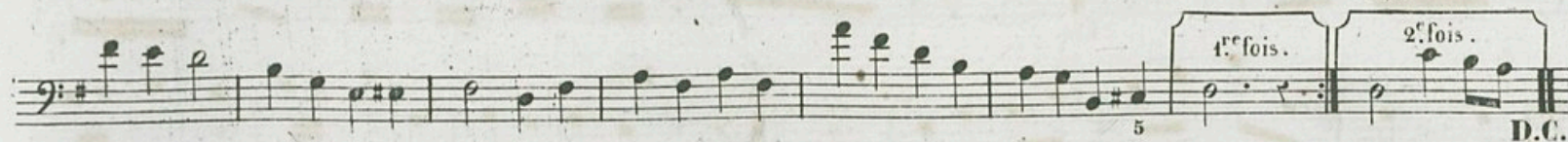
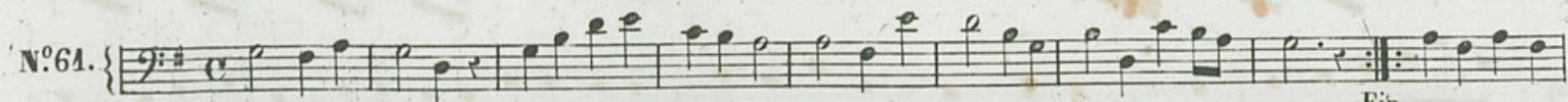
N<sup>o</sup>.60.

## GAMMES AVEC DES DIÈZES.





## LEÇONS AVEC DES DIÈZES .





N<sup>o</sup> 63. §

Fin.

Trio. §

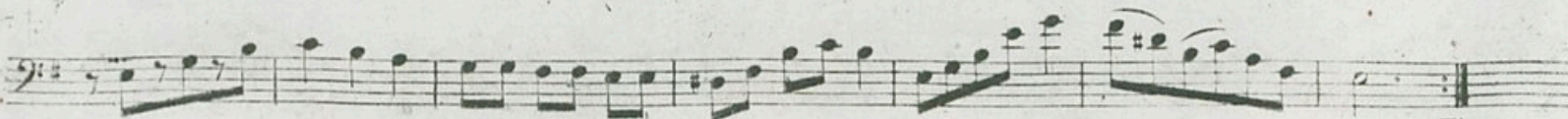
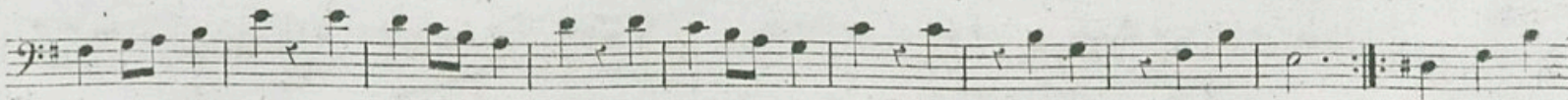
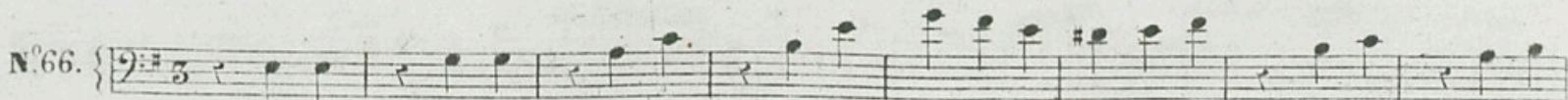
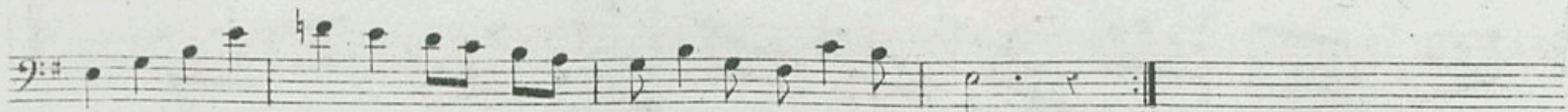
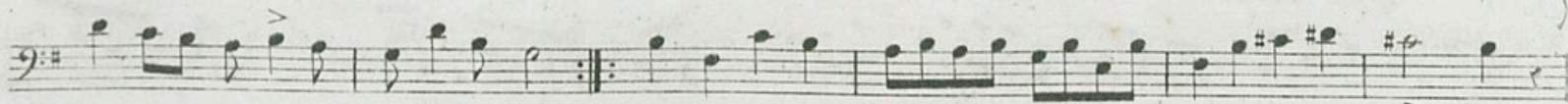
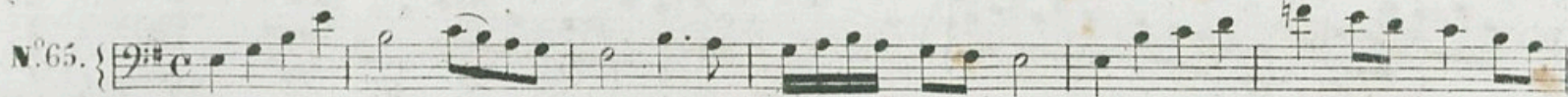
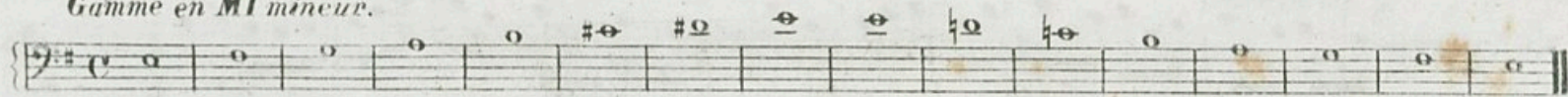
D.C.

N<sup>o</sup> 64. §

Fin.

Trio. §

D.C.

*Gamme en MI mineur.*

N<sup>o</sup>.67. *Sol majeur.*

Fin.

N<sup>o</sup>.68. *Sol majeur.*

Fin.

*Gamme en MI mineur.*


N<sup>o</sup>.69.

Fin.

N<sup>o</sup>70. 

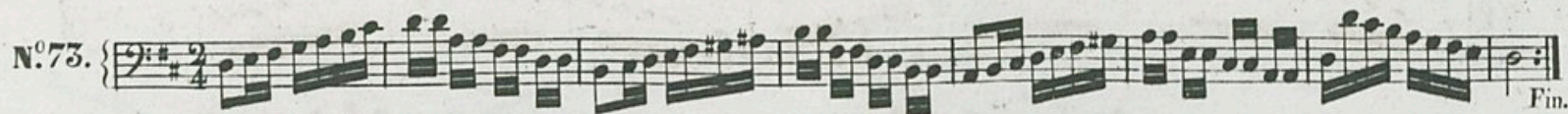
Fin.



En RÉ MAJEUR.

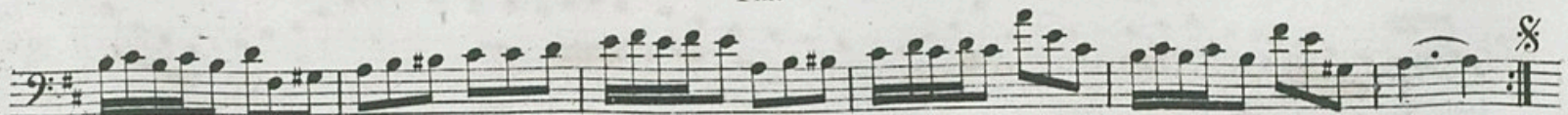
N<sup>o</sup>71. 

Fin.

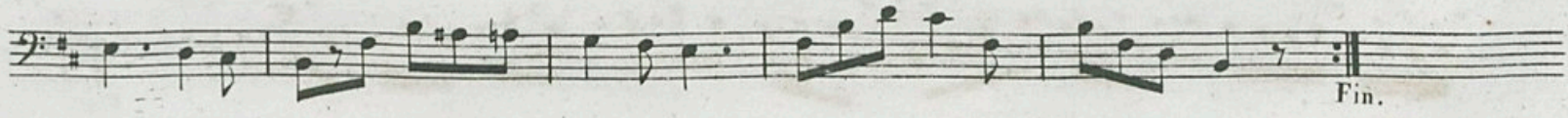
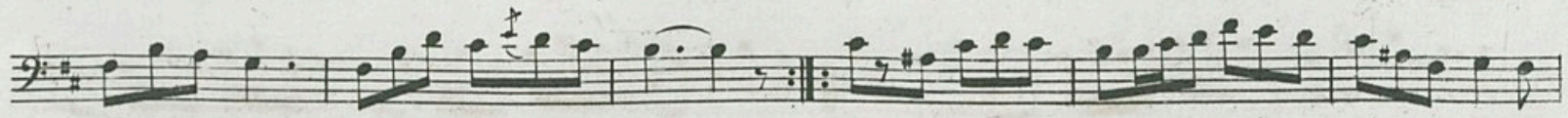
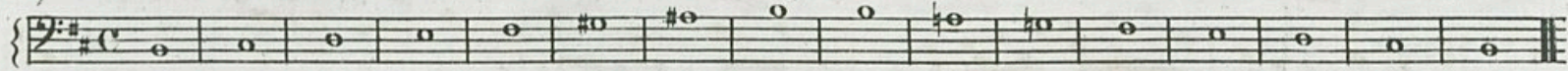
N<sup>o</sup> 72.    Fin.

N<sup>o</sup> 73.  Fin.

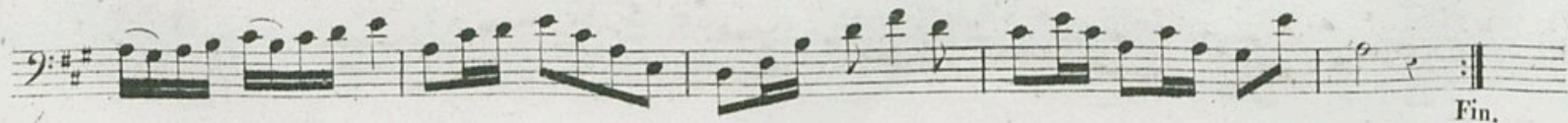
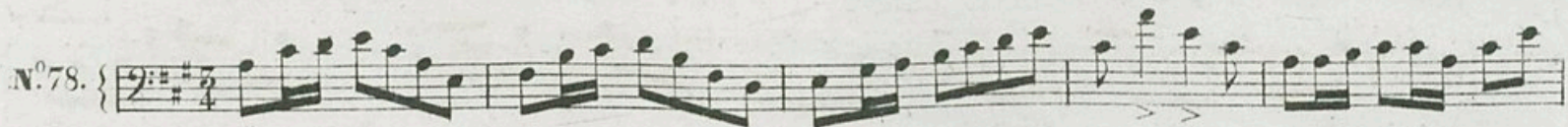
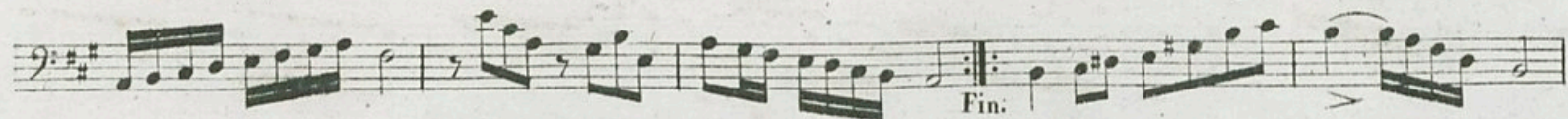
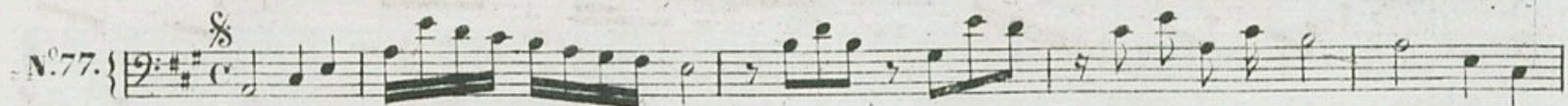
N<sup>o</sup> 74.   Fin.



*Gamme en SI mineur.*



## LEÇONS en LA MAJEUR.



N<sup>o</sup>.79.    Fin.

First system: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody consists of eighth and sixteenth notes with slurs and accents.

Second system: Continuation of the melody from the first system, ending with a repeat sign.

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

N<sup>o</sup>.80.    Fin.

First system: Bass clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody consists of eighth and sixteenth notes with slurs and accents.

Second system: Continuation of the melody from the first system, ending with a repeat sign.

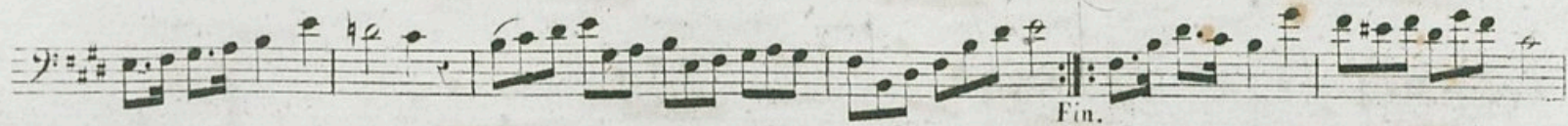
Third system: Continuation of the melody, ending with a repeat sign and the word "Fin." below the staff.

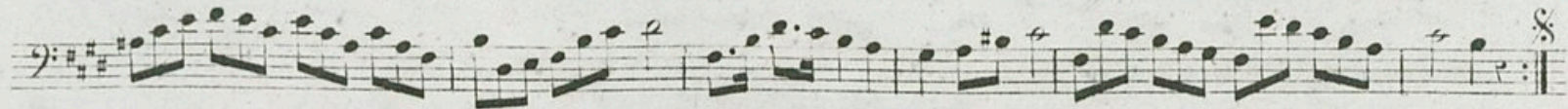




LEÇONS en MI MAJEUR.

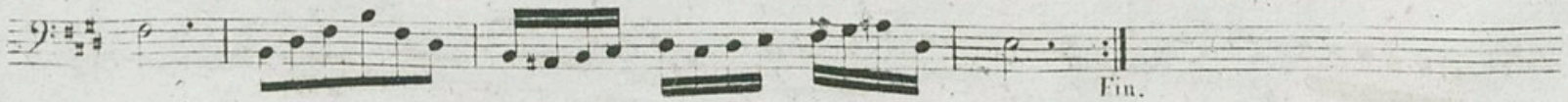
N<sup>o</sup> 33. 





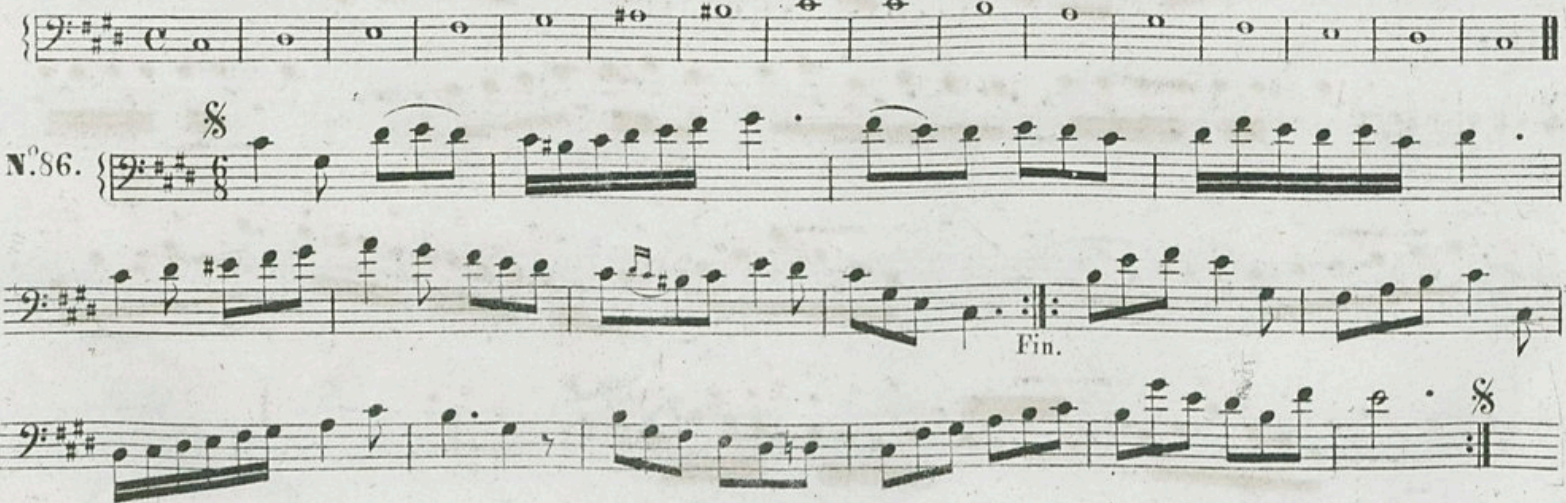
N<sup>o</sup> 34. 





N<sup>o</sup> 85. 

*Gamme en UT # mineur.*



N<sup>o</sup> 57. 

## LEÇONS en SI MAJEUR.

N<sup>o</sup> 58. 

N<sup>o</sup>.89.    Fin.

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

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

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

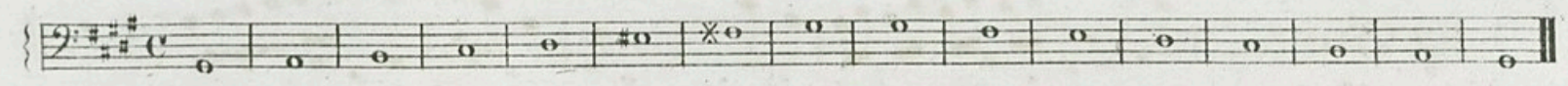
N<sup>o</sup>.90.    Fin.

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

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

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

*Gamme en SOL mineur.*



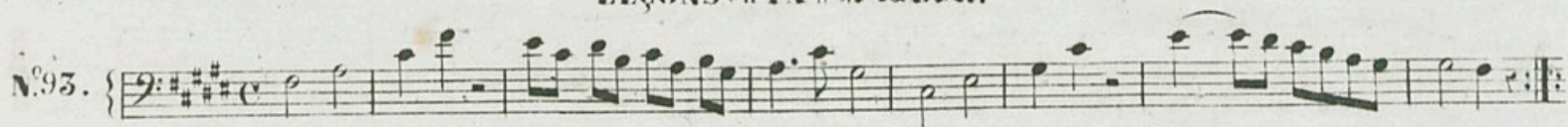
N<sup>o</sup> 91. 



N<sup>o</sup> 92. 

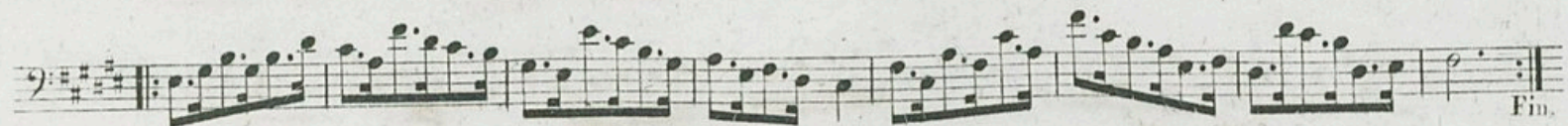


## LEÇONS en FA # MAJEUR.

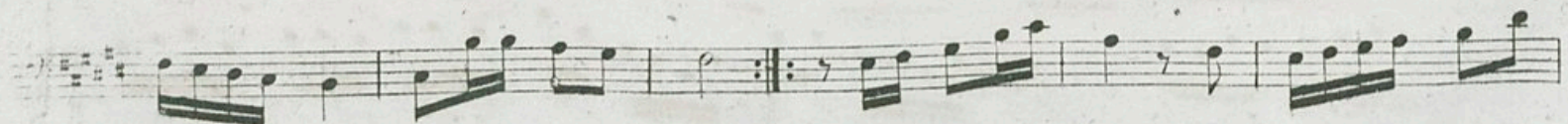
N<sup>o</sup>93. { 

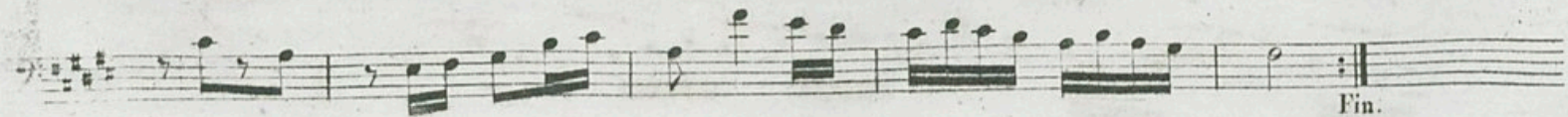
 Fin.

N<sup>o</sup>94. { 

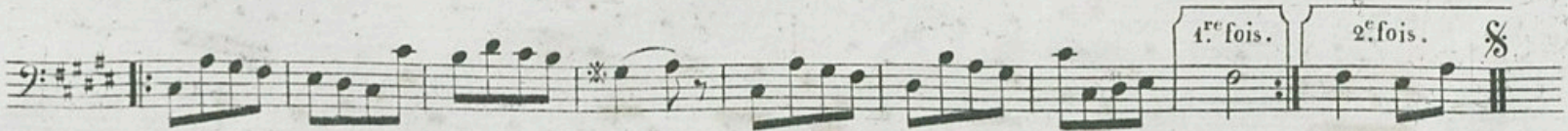
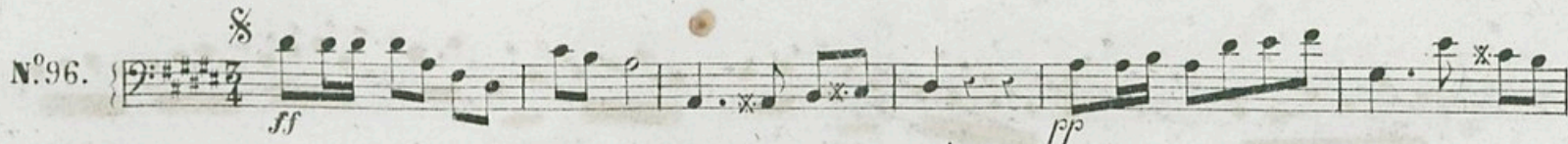
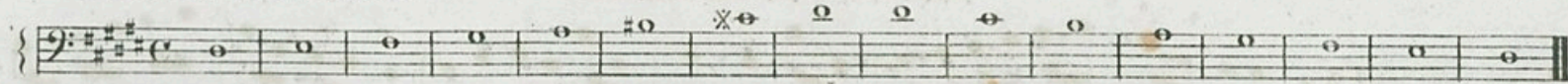
 Fin.

N<sup>o</sup>95. { 



 Fin.

Gamme en RÉ # mineur.

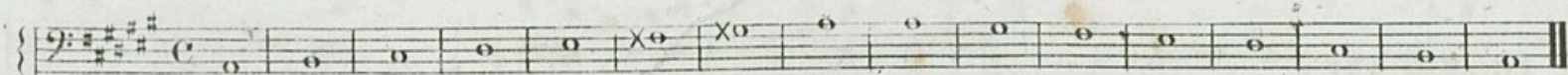




LEÇONS en UT  $\sharp$  MAJEUR.

N<sup>o</sup> 98. 

N<sup>o</sup> 99. 

*Gamme en LA # mineur.*

## DUOS.

N<sup>o</sup> 1.1<sup>re</sup> TROMBONNE.2<sup>e</sup> TROMBONNE.

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

N<sup>o</sup> 2.

Trio.

Andante.

N.º 3.

The first system of music for N.º 3 consists of two staves. The top staff is in a treble clef and the bottom staff is in a bass clef. The time signature is 6/8. The key signature has two flats (B-flat and E-flat). The system begins with a section symbol (§) and contains several measures of music with various note values and rests.

The second system of music for N.º 3 consists of two staves. The top staff is in a treble clef and the bottom staff is in a bass clef. The time signature is 6/8. The key signature has two flats. The system begins with a double bar line and contains several measures of music. It concludes with the word "Fin." written below the bottom staff.

The third system of music for N.º 3 consists of two staves. The top staff is in a treble clef and the bottom staff is in a bass clef. The time signature is 6/8. The key signature has two flats. The system begins with a section symbol (§) and contains several measures of music, ending with another section symbol (§) and a double bar line.

Allegro.

N.º 4.

The first system of music for N.º 4 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a 5/8 time signature and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

The second system continues the piece with two staves. The notation is consistent with the first system, maintaining the 5/8 time signature and one sharp key signature. The piece concludes with a double bar line and the word "Fin." written below the bass staff.

The third system of music for N.º 4 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a 4/4 time signature and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents. The system ends with a double bar line and a fermata symbol.

Marchal.

N.º 5.

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

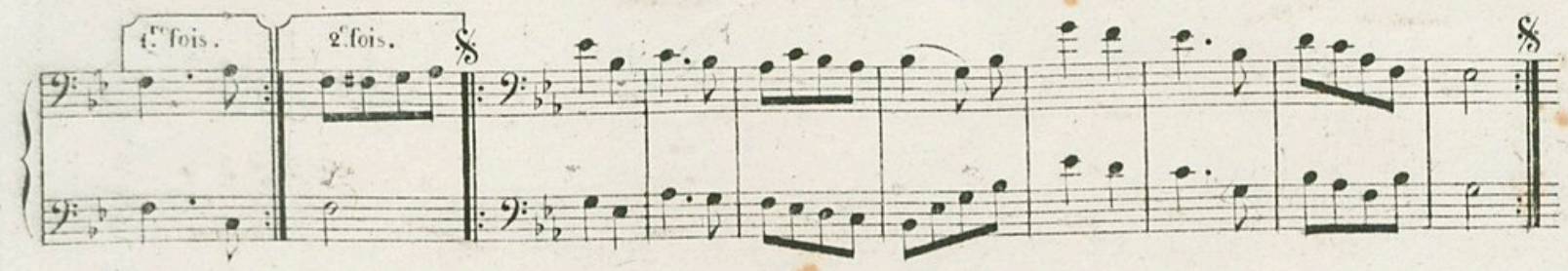
N<sup>o</sup>. 6. *Allegro.*



Fin.



1<sup>re</sup> fois. 2<sup>e</sup> fois.



FIN.

7676. R.