

MÉTHODE
DE PREMIER & DE SECOND
COR

PAR

J. MOHR

PROFESSEUR AU CONSERVATOIRE

PREMIER COR SOLO DE LA MUSIQUE DE L'EMPEREUR ET DE L'ACADÉMIE IMPÉRIALE DE MUSIQUE

PRIX NET : 15 FRANCS



FRANCE ET ÉTRANGER

PARIS. — LÉON ESCUDIER, ÉDITEUR, RUE DE CHOISEUL, 21

Propriétaire pour tous les pays. — Droits de traduction réservés

J. Mohr

PRÉFACE

Il existe pour le cor des méthodes très-estimées, et cependant je publie la mienne.

Un cours d'enseignement de musique instrumentale comprend deux parties très-distinctes : la connaissance de l'instrument et la manière de s'en servir ; en d'autres termes, les principes et la pratique ; la théorie et l'exécution.

Tous les maîtres doivent être d'accord sur les principes ; ils peuvent varier sur les moyens pratiques. Chacun d'eux a son système, sa manière propre, son faire ; c'est ce qui constitue la méthode ; et cela est surtout vrai pour le cor, qui n'a pas, comme les instruments à cordes et à touches, les notes faites ; ces notes, il faut les créer, les produire instantanément, avec sûreté, sans hésitation, et surtout avec méthode, car le hasard est chanceux et souvent pourrait vous faire défaut.

Cette émission de sons, prompte, subite, sans tâtonnements, n'est pas sans difficultés. On comprend aisément que, pour vaincre ces difficultés inhérentes à l'instrument, il y ait des moyens divers que l'expérience, l'étude, le travail plus ou moins opiniâtre peuvent seuls indiquer. Voilà ce qui explique la variété des méthodes, et prouve implicitement que chacune d'elles peut avoir son utilité.

Les méthodes des professeurs auxquels je succède sont fort bonnes assurément, et je n'ai pas la prétention de faire mieux que ces maîtres, auxquels je dois d'avoir profité moi-même de leur expérience ; j'ai seulement l'espoir de faire autrement, en ajoutant à leur enseignement des moyens pratiques nouveaux que les études de toute ma vie m'ont révélés.

J'apporte donc mon contingent à la somme des connaissances acquises sur l'instrument, afin d'aplanir pour les élèves des difficultés qui les effrayent toujours, qui les rebutent et les découragent quelquefois, et, trop souvent, leur font contracter, par lassitude, des habitudes vicieuses au point de vue de l'art.

Sous ce rapport, ma méthode sera pour eux un manuel usuel qui les familiarisera progressivement avec les difficultés par des exercices et des études faciles.

Mon intention n'est point d'ajouter à ce qui a été dit sur l'instrument comme principes ; seulement je crois pouvoir indiquer, pour l'exécution, quelques moyens, que j'ai cherchés longtemps et qui m'ont réussi dans la pratique.

Je ne crains pas de le dire, quand il s'agit d'un instrument à vent, ce qui distingue avant tout l'exécutant c'est l'intonation, c'est-à-dire la sûreté d'attaque, l'instantanéité et la précision de la note ; car pour la qualité du son, elle est donnée par la nature ; nulle méthode ne peut y suppléer, ni même y rien changer ; un travail persévérant peut seul l'améliorer.

D'où il suit qu'un élève apte pour l'instrument pourra toujours, en travaillant méthodiquement, devenir un bon, un excellent corniste, mais qu'il sera forcément et quoi qu'il fasse, quelque habileté il acquiert, un premier ou un second cor, selon que la nature l'aura doué pour l'un ou l'autre genre ; sans que jamais l'étude et le travail le plus opiniâtre parviennent à lui faire parcourir l'étendue de l'instrument avec la qualité de son voulue pour chaque genre.

Ce qui précède explique mon système, ma méthode, qui est surtout pratique et se résume en quelques mots :

Faire connaître les principes en m'aidant au besoin de toutes les méthodes ; expliquer tout particulièrement les moyens d'arriver sûrement à une bonne exécution ; enseigner un mode d'intonation facilitant l'émission de la note avec sûreté, netteté et précision, enfin développer les dispositions particulières à chacun, afin de les diriger tous vers le genre pour lequel la nature les a doués.

Tel sera mon enseignement que j'ai le désir, et, je l'avoue, l'espoir de rendre profitable à tous.



RAPPORT

DU COMITÉ DES ÉTUDES MUSICALES DU CONSERVATOIRE IMPÉRIAL DE MUSIQUE ET DE DÉCLAMATION

SUR

La Méthode de premier et second Cor, de M. J. MOHR.



Le Cor est un des plus précieux instruments de l'orchestre. — Son importance dans les compositions musicales est telle, qu'il serait difficile de le remplacer. — Comme le Basson, il se prête à toutes les combinaisons instrumentales, et le chanteur lui doit, dans les accompagnements, un de ses aides les plus puissants. — Il offre également de grandes ressources lorsqu'on l'emploie comme instrument solo.

Le Comité des Études musicales a donc examiné avec beaucoup d'intérêt la Méthode qui lui a été soumise par M. J. Mohr. Se plaçant hardiment sur le terrain de la pratique, ce professeur met de côté, dans son ouvrage, les théories et les digressions inutiles. — Il entre immédiatement en matière par des exercices pratiques ingénieusement combinés, pour que les difficultés de l'intonation, de l'instantanéité et de la précision de la note soient graduellement vaincues par l'élève. — Les sons bouchés ou factices qui permettent au Cor de pouvoir parcourir l'échelle diatonique et chromatique sont traités aussi par M. Mohr avec un soin particulier. — Son ouvrage, divisé en trois parties, donne une part égale à l'étude du premier et du second Cor. — Il se termine par douze Études brillantes où l'on reconnaît dans l'auteur un exécutant des plus habiles.

En conséquence, le Comité donne son approbation à la *Méthode de M. J. Mohr*.

AUBER, AMBROISE THOMAS, FRANÇOIS BAZIN, H. RÉBER, F. BENOIST, J.-B. WEKERLIN,
VICTOR MASSÉ, ÉMILE PERRIN, F. GEORGE HAINL, DAUVERNÉ.



A. DE BEAUPLAN,
Commissaire du Gouvernement.

A. DE BEAUCHESNE,
Secrétaire.

Paris, le 20 Octobre 1860.

PREMIÈRE PARTIE

DE LA POSITION DU COR ET DE LA MAIN DANS LE PAVILLON

L'élève qui commence devra prendre la position la plus naturelle, afin de se tenir droit sans raideur, évitant de pencher la tête soit à droite, soit à gauche, ou de lui imprimer un balancement toujours désagréable à l'œil. Il tiendra généralement l'instrument de la main gauche, à l'endroit où la branche d'embouchure s'unit aux autres branches; le pouce appuiera son côté gauche contre la branche d'embouchure, sous le tenon qui la maintient, et à l'endroit où il laisse un petit espace triangulaire; le cercle du pavillon devra se placer un peu en avant de la hanche.

La main gauche soutient seule l'instrument; la position du pouce, comme je l'indique, aidant beaucoup à le maintenir avec facilité; la main droite une fois placée dans le pavillon, doit conserver toute liberté, afin de ne pas nuire aux légers mouvements qu'il faut faire pour fermer plus ou moins le pavillon, sans que le bout des doigts se retire de l'intérieur.

Ces mouvements ne doivent se faire que par le moyen du poignet et de l'avant-bras; la position des bras une fois prise, ils ne doivent plus bouger.

DE L'EMBOUCHURE SUR LES LÈVRES

Choisir une embouchure est une des choses les plus importantes pour celui qui veut s'adonner à l'étude du cor; il est donc nécessaire d'y apporter les soins les plus minutieux.

Ce choix une fois fait, on ne change plus; j'ai toujours remarqué que lorsqu'on changeait souvent d'embouchure, cela nuisait d'une manière sensible à la sûreté des sons. Quoique pour mon usage personnel je me serve d'une embouchure beaucoup plus large que celles adoptées généralement par les cornistes, je n'engagerai jamais les élèves à prendre une embouchure dans les mêmes proportions que la mienne, plutôt qu'une plus petite; ma conviction étant que chaque personne ayant la bouche conformée d'une manière différente, on doit chercher celle qui convient le mieux à la forme des lèvres, et qui, par conséquent, donne plus de facilité, soit pour monter, soit pour descendre, selon le genre. Cependant une embouchure trop petite ne permet qu'une qualité de son médiocre et faible, tandis qu'une embouchure un peu grande donne plus d'ampleur et de moelleux au son.

L'embouchure se pose toujours au milieu de la bouche, deux tiers sur la lèvre supérieure, un tiers sur la lèvre inférieure, où naturellement elle s'appuie. Dans cette position, il reste entre les lèvres une légère ouverture pour former les sons; cette ouverture s'élargit ou se rétrécit selon que l'on veut monter ou descendre.

Ces principes posés, quant à l'embouchure et aux lèvres, il faut, pour former le son, imprimer à la langue un mouvement rapide et spontané, semblable à celui qu'on ferait pour rejeter un bout de fil qui se trouverait dans la bouche. Pour qu'une note soit attaquée franchement, sans aucune hésitation, il faut que la langue frappe l'air envoyé dans l'instrument comme si cet air était un timbre dont la langue serait le battant, afin que les vibrations, sonores en commençant, aillent en s'éteignant. C'est à cette manière d'émettre le son que les élèves qui commencent doivent s'attacher. Quoiqu'une belle qualité de son ne soit pas accordée à tous, et que la nature ait donné à chacun son organe particulier, un travail constant et une étude bien entendue peuvent modifier et améliorer beaucoup le son des personnes qui seraient moins bien douées.

Je suis parfaitement de l'avis de MM. Dauprat et Gallay, et je trouve tout à fait inutile de prononcer un mot quelconque pour émettre le son.

DE L'ÉGALITÉ ET DE LA JUSTESSE DES SONS

Le cor présente, pour l'égalité et la justesse des sons, une difficulté que l'on comprend facilement si on se rend compte de la nature de l'instrument.

Le cor, dont l'étendue naturelle est restreinte, doit aux sons bouchés ou factices obtenus à l'aide de la main droite placée dans le pavillon, de pouvoir parcourir l'échelle diatonique et chromatique des gammes.

Il résulte un grand avantage de ce perfectionnement qui complète l'instrument en ajoutant à son étendue ; mais il arrive aussi que les notes du cor se trouvent être de deux espèces, les unes ouvertes, les autres plus ou moins fermées, et qu'elles ont, par cela même, une différence de timbre et de volume tellement sensible qu'il devient fort difficile à l'artiste le plus habile de la faire disparaître entièrement.

Toutefois, cette difficulté se résoud en quelque sorte par elle-même ; en d'autres termes, le remède se déduit du mal. En effet, puisque c'est à l'aide de la main dans le pavillon qu'on fait les notes bouchées, on comprend qu'il est facile de compenser la sonorité, et qu'en donnant un plus grand volume d'air à ces notes, et en les ménageant pour les sons naturels, on peut égaliser la force et la qualité des uns et des autres.

C'est l'opinion de tous les maîtres, et c'est aussi la mienne. Une longue expérience m'a convaincu que le jeu de la main dans le pavillon, bien compris et pratiqué avec intelligence, est le seul moyen efficace pour arriver à l'égalité des sons aussi parfaite que possible.

D'ailleurs, comme le dit avec raison M. Dauprat dans l'égalité des sons entre eux, la difficulté n'est pas toujours la même, puisque les sons bouchés sont plus ou moins ternes et que dans le médium de l'instrument leur qualité se rapproche déjà beaucoup des sons naturels. J'ajoute cependant que, dans ma conviction, l'égalité des sons, ouverts ou fermés, dépend autant des lèvres que de la main : augmenter ou diminuer à propos l'ouverture du pavillon et la pression des lèvres, selon qu'un son se trouve trop haut ou trop bas, c'est, je l'affirme, le vrai, le plus sûr moyen d'obtenir l'égalité des sons.

Quant à leur justesse, elle sera la conséquence de l'organisation musicale de l'élève, fortifiée par l'exercice du solfège et l'habitude acquise de comparer le timbre des différentes notes, d'apprécier les sons et de saisir les intonations.

MÉTHODE

de 1^{er} et 2^d COR.

GAMMES ENHARMONIQUES.

J. MOHR.

sur l'étendue des deux genres.

Le zéro indique une note ouverte.

L'unité (1) indique une note tout à fait fermée, l'unité et le zéro $\frac{1}{0}$ indique que la note peut se faire fermée ou ouverte.

Les fractions $\frac{1}{4}$ $\frac{1}{2}$ et $\frac{3}{4}$ indiquent que le pavillon doit être fermé à un quart, à moitié, aux trois quarts.

Les notes sous lesquelles il se trouve une croix (+) sont des notes très Basses, pour la justesse desquelles, il faut que le pavillon soit plus ouvert.

EXEMPLE:

PREMIER COR.

The first example for the first horn consists of three staves of music. The first staff is in treble clef and contains a sequence of notes with various accidentals and fingerings (0, 1, 2, 3, 4) written above them. The second staff is also in treble clef and continues the sequence, with some notes marked with a '+' sign below them. The third staff is in bass clef and continues the sequence, also with notes marked with a '+' sign below them.

EXEMPLE:

SECOND COR.

The second example for the second horn consists of three staves of music. The first staff is in bass clef and contains a sequence of notes with various accidentals and fingerings (0, 1, 2, 3, 4) written above them. The second staff is also in bass clef and continues the sequence, with some notes marked with a '+' sign below them. The third staff is in treble clef and continues the sequence, also with notes marked with a '+' sign below them.



PREMIER COR.

Je ne saurais trop recommander aux élèves de travailler avec beaucoup de patience, et en apportant le plus grand soin à l'étude des premières leçons; afin d'arriver promptement à un bon résultat.

Ils devront se servir des tons de mi b, mi b ou de fa pour commencer selon qu'ils pourront monter ou descendre.

Mouv. lent.

Les notes sous lesquelles se trouvent ce signe > doivent être attaquées avec force en laissant le son s'éteindre.

1. Musical staff with notes and accents (>).

2. Musical staff with notes and accents (>).

3. Musical staff with notes and accents (>).

4. Musical staff with notes and accents (>). **Andante.**

5. Musical staff with notes and accents (>).

6. Musical staff with notes and accents (>).

7. Musical staff with notes and accents (>).

Les virgules indiquent les respirations.

8. Musical staff with notes and commas (virgules).

9. Musical staff with notes and commas (virgules).

10. Musical staff with notes and commas (virgules).

Je ne saurais trop recommander aux élèves de travailler avec beaucoup de patience, et en apportant le plus grand soin à l'étude des premières leçons; afin d'arriver promptement à un bon résultat.

Ils devront se servir des tons mi b, mi b, ou de fa pour commencer selon qu'ils pourront monter ou descendre.

Mouv: lent.

Les notes sous lesquelles se trouvent ce signe > doivent être attaquées avec force en laissant le son s'éteindre

1.

2.

3.

Andante.

4.

5.

6.

7.

Les virgules indiquent les respirations.

8.

9.

10.

PREMIER COR.

8.

9.

Allegro.

10.

On devra bien attaquer toutes les notes syncopées et au lieu d'augmenter le son on le diminuera.

11.

8.

9.

Allegro.

10.

On devra bien attaquer toutes les notes syncopées et au lieu d'augmenter le son, on le diminuera.

11.

PREMIER COR.

Le point long (') placé au dessus ou en dessous d'une note signifie que le son de cette note doit être très bref.

12.

13.

14.

SECOND COR.

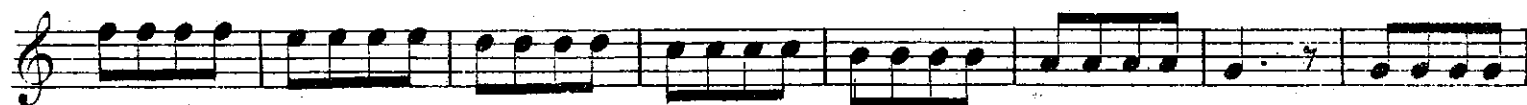
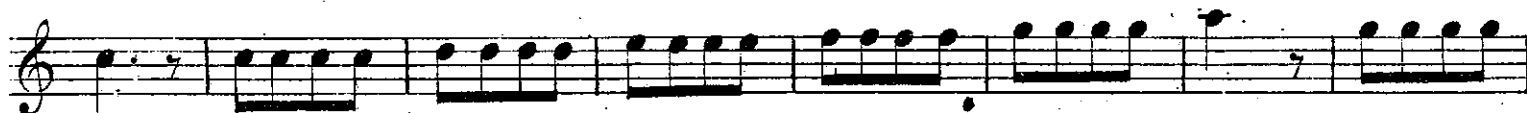
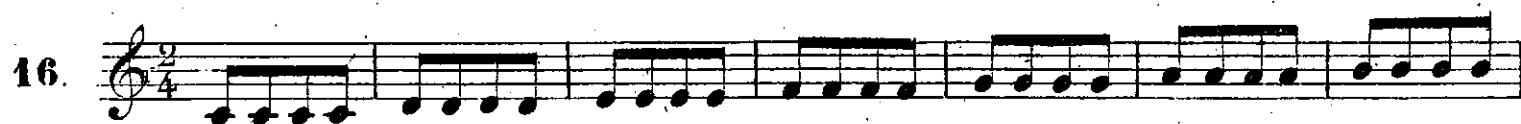
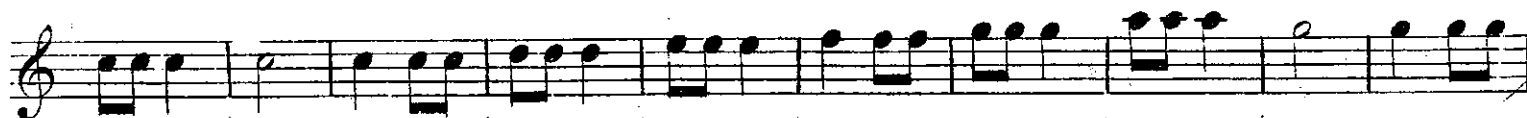
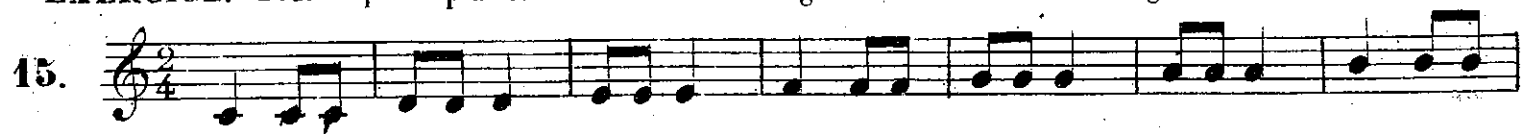
Le point long (') placé au dessus ou en dessous d'une note signifie que le son de cette note doit être très bref.

12


13

14

EXERCICE. Pour répéter plusieurs fois au même degré les notes de valeurs égales.



EXERCICE Pour répéter plusieurs fois au même degré les notes de valeurs égales.

15. 



16. 




17. 





18. 

EXERCICES sur des valeurs inégales.

Bien soutenir la croche pointée à sa valeur en mettant plus de force sur les doubles croches.

19. 

20. 

21. 

18.

EXERCICES sur des valeurs inégales.

Bien soutenir la croche pointée à sa valeur en mettant plus de force sur les doubles croches.

19.

20.

21.

22.

Pour obtenir plus de légèreté, l'on fera la première croche comme si ce n'était qu'une double croche suivie d'un quart de soupir et l'on précipitera avec force les deux autres notes sur les croches qui suivent.

23.

24.

22

Pour obtenir plus de légèreté, l'on fera la première croche comme si ce n'était qu'une double croche suivie d'un quart de soupir et l'on précipitera avec force les deux autres notes sur les croches qui suivent

25

24

PREMIER COR.

25. 

26. 

27. 

SECOND COR.

25

This system contains measures 25 through 30. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a rhythmic pattern of eighth and sixteenth notes, with many notes beamed together. There are several accents (>) placed above the notes. The system concludes with a double bar line and a repeat sign.

26

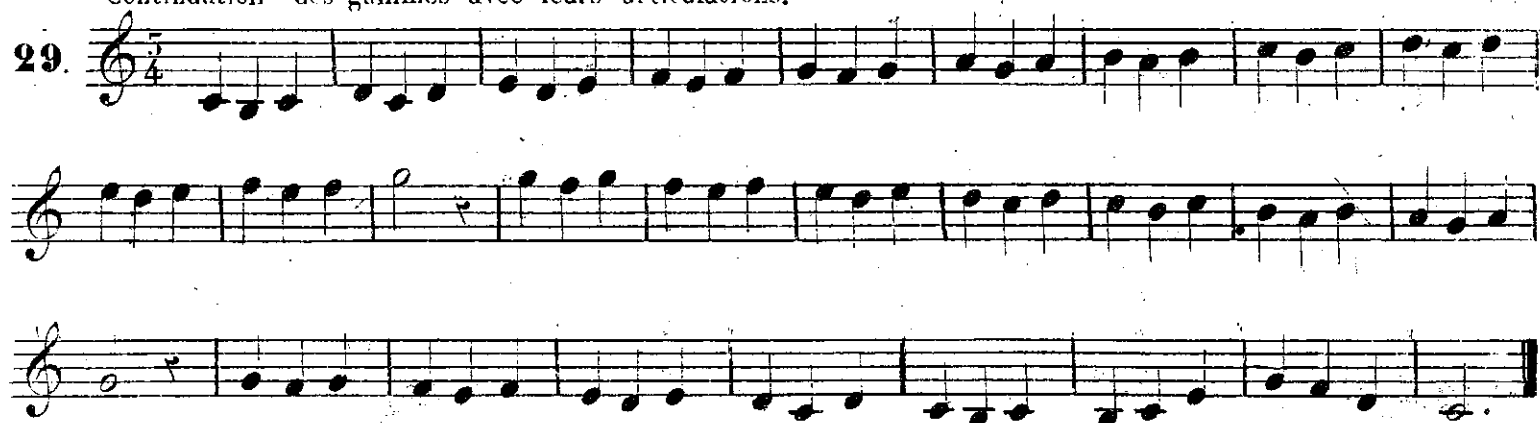
This system contains measures 31 through 36. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music continues with the same rhythmic pattern as the previous system, featuring beamed eighth and sixteenth notes and accents. The system ends with a double bar line and a repeat sign.

27

This system contains measures 37 through 42. It consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music continues with the same rhythmic pattern, featuring beamed eighth and sixteenth notes and accents. The system ends with a double bar line and a repeat sign.

28.  Musical notation for measures 28-30. The first staff (measures 28-30) features a complex rhythmic pattern with eighth and sixteenth notes. The second staff (measures 31-32) continues with similar rhythmic patterns. The third staff (measures 33-34) shows a continuation of the rhythmic patterns, ending with a fermata.

Continuation des gammes avec leurs articulations.

29.  Musical notation for measures 29-31. The first staff (measures 29-31) shows a sequence of eighth notes. The second staff (measures 32-33) continues with eighth notes. The third staff (measures 34-35) shows a continuation of the eighth-note sequence, ending with a fermata.

30.  Musical notation for measures 30-32. The first staff (measures 30-32) features eighth notes with accents. The second staff (measures 33-34) continues with eighth notes and accents. The third staff (measures 35-36) shows a continuation of the eighth-note sequence with accents, ending with a fermata.

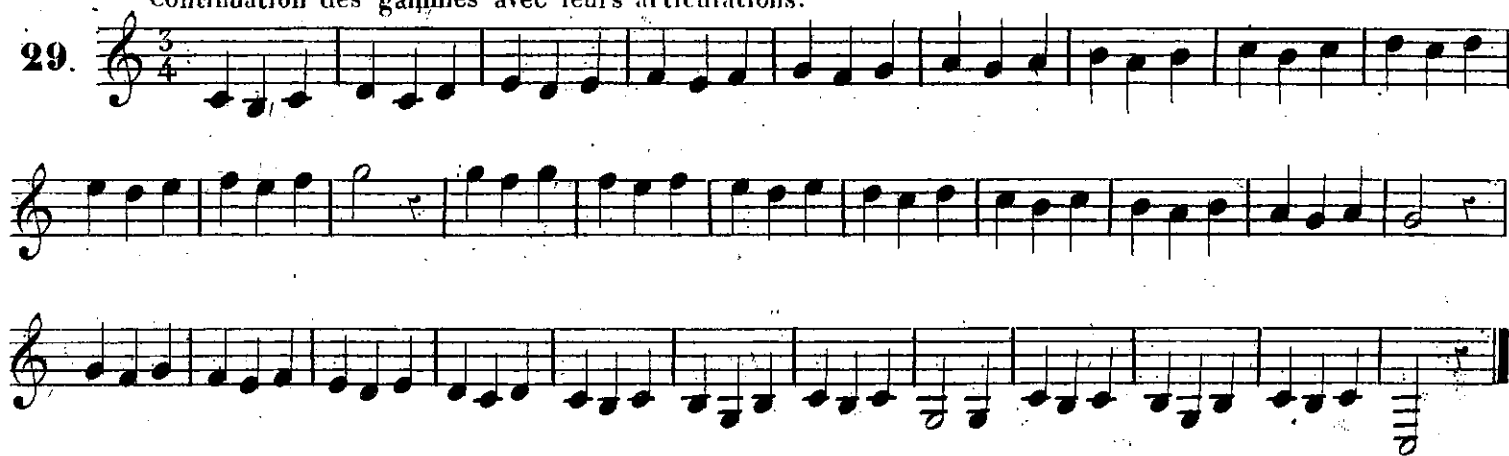
31.  Musical notation for measures 31-33. The first staff (measures 31-33) features eighth notes with accents. The second staff (measures 34-35) continues with eighth notes and accents. The third staff (measures 36-37) shows a continuation of the eighth-note sequence with accents, ending with a fermata.

28.



Continuation des gammes avec leurs articulations.

29.



30.



31.



32.   

33.    

34.   

35.    

SECOND COR.

52.   

53.    

54.   

55.    

36

37

38

39

36. 

37. 

38. 

39. 

40. This system contains the first four staves of measures 40 through 43. The music is in common time (C) and features a rhythmic pattern of eighth notes. The first staff begins with a treble clef and a common time signature. The notes are arranged in a sequence that moves across the staves, with some slurs and accents.

41. This system contains the second four staves of measures 40 through 43. The musical notation continues from the first system, maintaining the eighth-note rhythmic pattern. The notes are distributed across the staves, with some slurs and accents.

42. This system contains the third four staves of measures 40 through 43. The musical notation continues from the previous systems, featuring eighth-note patterns and slurs. The notes are distributed across the staves, with some slurs and accents.

40. 

41. 

42. 

43.

Bien marquer les syncopes.

44.

45.

45.

Musical score for measures 45-49, first system. It consists of five staves of music in common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The music is written in a single melodic line across the staves.

Bien marquer les syncopes.

44.

Musical score for measures 44-48, second system. It consists of four staves of music in common time (C). This system features syncopation, indicated by accents (>) placed above the notes. The notation includes eighth and sixteenth notes, often beamed together.

45.

Musical score for measures 45-49, third system. It consists of four staves of music in common time (C). The notation includes eighth and sixteenth notes, often beamed together, and rests. The music is written in a single melodic line across the staves.



46.

Exercise 46 consists of four staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music is a continuous eighth-note pattern: C4-D4-E4-F4-G4-A4-B4-C5, followed by a descending eighth-note scale: B4-A4-G4-F4-E4-D4-C4. This sequence is repeated four times across the four staves.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

47.

Exercise 47 consists of eight staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music is a continuous eighth-note pattern: C4-D4-E4-F4-G4-A4-B4-C5, followed by a descending eighth-note scale: B4-A4-G4-F4-E4-D4-C4. This sequence is repeated four times across the eight staves. Each measure is accented with a comma above the first note, and the notes are grouped with slurs.

46. 

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.



48.

49.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

50.

48. 

49. 

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.



50. 

LE TRILLE.

Le Trille est un des agréments de la musique: on le produit sur le Cor en battant alternativement deux notes, à un degré de distance; le mouvement du Trille, se règle d'après le caractère du morceau dans lequel il se trouve.

Cet agrément, étant un des plus difficiles à rendre, et surtout à perfectionner sur le Cor, je recommande aux élèves de travailler, chaque jour, les exercices suivants que j'ai reconnus propres à en faciliter l'exécution.

Lent.

1. 

Moderato.


2. 

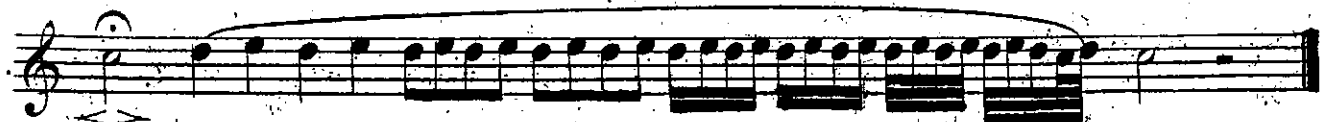
3. 

4. 


5. 

Il y a trois espèces de Trilles: 1^{re} le Trille ordinaire, qu'il faut avoir soin d'attaquer sans le presser, en posant le son avant de commencer les battements afin d'augmenter progressivement la vitesse, en ménageant sa respiration de manière à produire les sons également, et sans chevrottement.

INDICATION DU TRILLE. 

EXÉCUTION. 

Lorsque le Trille s'attaque sur une note bouchée, naturellement la note au dessus doit être bouchée et réciproquement lorsque c'est sur une note ouverte.

EXEMPLE. 

On peut terminer les trilles de différentes manières.

EXEMPLE.


Sur la Tonique. 

Sur la Médiate. 

Sur la Dominante. 



2° Le trille précipité est celui qui s'attaque subitement, et s'exécute sur une note de courte valeur, ou dans un mouvement très vif.

INDICATION. 

EXÉCUTION. 

3° Le trille tronqué ou mordant qui s'indique par ce signe (w) placé au dessus de la note, doit être attaquée subitement, et s'arrêter brusquement sans terminaison.

INDICATION. 

EXÉCUTION. 



DE L'ARTICULATION.

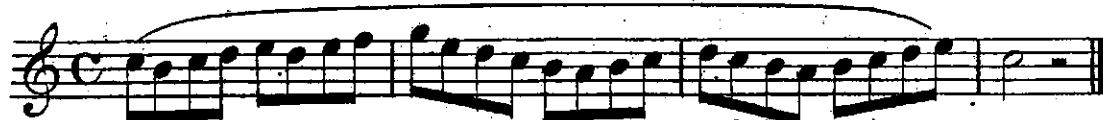
Il n'y a pas de règles absolues pour les articulations; elles dépendent, tantôt de l'inspiration de l'exécutant, tantôt du genre de mélodie que l'on exécute; elles servent à phraser avec goût et à faciliter la respiration dans certain trait.

Les articulations sont au nombre de trois:

Le coulé, le détaché et le piqué; sur le Cor les articulations sont produites par l'action de la langue, et elles déterminent les principales nuances de l'exécution.

Le coulé indique que les notes sur lesquelles il se trouve doivent être liées.

EXEMPLE.



Les notes sur lesquelles il se trouve des points, et qui sont surmontées d'un coulé, doivent être liées entr'elles par un coup de langue très doux, qui unit toutes les notes.

Andantino.

EXEMPLE.



Le détaché s'indique par un point allongé qui se pose en dessus ou en dessous de la note. Avec ce signe les notes perdent la moitié de leur valeur, et doivent être marquées séparément par un coup de langue sec et ferme, comme si elles étaient séparées.

EXEMPLE.

INDICATION.



EXÉCUTION.



Le piqué est un point ordinaire placé sur la note il diffère du détaché en ce qu'il s'exécute avec moins de force; le coup de langue en est moins sec, et la séparation des notes doit être moins sensible.

EXEMPLE.



Placé sur une ronde, ou une blanche, le signe du *détaché* en réduit la valeur de moitié; le piqué la réduit d'un quart.

EXEMPLE.

The example consists of two rows of musical notation. Each row has two parts: 'INDICATION' and 'EXÉCUTION'. The first row shows a sequence of notes with a 'détaché' symbol above them, followed by the same notes with stems pointing downwards, indicating a specific execution style. The second row shows a similar sequence with a different note value and execution style.

Pour obtenir plus de rapidité dans ce trait, il faut toujours faire la seconde note de chaque temps comme la première, sans avoir égard aux notes bouchées, ou ouvertes, qui se trouvent entre elles.

EXEMPLE.

The example shows two staves of musical notation. The first staff contains a series of notes with stems pointing downwards, indicating a specific execution style. The second staff contains a similar series of notes, but with stems pointing upwards, indicating a different execution style.

Il faut que la seconde note de chaque temps soit faite comme la première, sans aucun mouvement de main dans le pavillon, et bien détacher la quatrième note de chaque temps.

EXEMPLE.

The example shows two staves of musical notation. The first staff contains a series of notes with stems pointing downwards, indicating a specific execution style. The second staff contains a similar series of notes, but with stems pointing upwards, indicating a different execution style. Fingerings are indicated by numbers 1, 2, 3, 4, 5 below the notes.

DES INTERVALLES


En parcourant les différentes méthodes de mes prédécesseurs, j'ai remarqué que généralement ils se sont peu étendus sur l'étude des intervalles; je considère cette étude, comme un des moyens les plus puissants, pour obtenir une grande justesse dans les sons; et j'ai reconnu que les élèves, qui presque toujours, ne font pas une étude approfondie du solfège, manquent de justesse, parce qu'ils ont négligé de travailler sérieusement les intervalles.

J'ai donc fait un travail spécial, de huit exercices sur chaque intervalle, pour en faciliter l'étude, et afin que l'élève, en étudiant avec attention, habitue son oreille à trouver tout de suite l'intonation des intervalles qu'il veut produire.

EXERCICE SUR LES INTERVALLES DE TIERCES.

Bien attaquer les sons.

EXERCICE POUR APPRENDRE À FILER LES SONS.


Pour bien filer les sons, il faut soutenir le son très longtemps: — commencer très doux et enfler par degrés jusqu'au milieu, puis en diminuant de même pour finir comme on a commencé. Ce signe  l'indique.

EXERCICE SUR LES INTERVALLES DE TIERCES.

Bien attaquer tous les sons.

Musical score for Exercise on Third Intervals. It consists of three staves of music in C major, 4/4 time. The first staff contains a sequence of eighth notes: C4, E4, G4, B4, C5, B4, G4, E4, C4. The second staff contains a sequence of eighth notes: C4, E4, G4, B4, C5, B4, G4, E4, C4. The third staff contains a sequence of eighth notes: C4, E4, G4, B4, C5, B4, G4, E4, C4. Each note has a dynamic marking 'p' (piano) and a hairpin symbol indicating a crescendo and then a decrescendo.

EXERCICE POUR APPRENDRE À FILER LES SONS.

Pour bien filer les sons, il faut soutenir le son très longtemps: — commencer très doux et enfler par degrés jusqu'au milieu, puis en drainant de même pour finir comme on a commencé. Ce signe  l'indique.

Musical score for Exercise to Learn to Sustain Notes. It consists of eight staves of music in C major, 4/4 time. The first four staves show a sequence of notes: C4, E4, G4, B4, C5, B4, G4, E4, C4. The notes are held for a long duration, with a hairpin symbol indicating a crescendo and then a decrescendo. The fifth staff is marked with a '1' and shows a sequence of eighth notes: C4, E4, G4, B4, C5, B4, G4, E4, C4. The sixth, seventh, and eighth staves show a sequence of eighth notes: C4, E4, G4, B4, C5, B4, G4, E4, C4. Each note has a dynamic marking 'p' (piano) and a hairpin symbol indicating a crescendo and then a decrescendo.

2

3

4

2

3

4

5



System 5, measures 1-3. The first staff begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes with various accidentals.

6



System 6, measures 1-3. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes.

7



System 7, measures 1-3. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes.

8



System 8, measures 1-3. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes.

5

6

7

8

EXERCICE SUR LA QUARTE pour bien attaquer les sons.

The first exercise consists of two staves of music. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes with accents (>) placed above them. The bottom staff continues the sequence with similar notes and accents.

EXERCICE pour filer et porter les sons.

The second exercise consists of three staves of music. The top staff begins with a treble clef and a common time signature (C). It features notes with slurs and accents (>) placed below them. The bottom two staves continue the sequence with similar notes and slurs.

1

Exercise 1 consists of three staves of music. The top staff begins with a treble clef and a 6/8 time signature. It contains a sequence of notes with slurs and accents (>) placed below them. The bottom two staves continue the sequence with similar notes and slurs.

2

Exercise 2 consists of three staves of music. The top staff begins with a treble clef and a 6/8 time signature. It contains a sequence of notes with slurs and accents (>) placed below them. The bottom two staves continue the sequence with similar notes and slurs.

3

Exercise 3 consists of three staves of music. The top staff begins with a treble clef and a 6/8 time signature. It contains a sequence of notes with slurs and accents (>) placed below them. The bottom two staves continue the sequence with similar notes and slurs.

EXERCICE SUR LA QUARTE pour bien attaquer les sons.

EXERCICE pour filer et porter les sons.

1

2

3

PREMIER COR

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

Musical notation for exercise 1-4. The first staff is numbered 1, 2, 3, 4. The second staff is numbered 5, 6, 7, 8. The music consists of eighth notes with slurs and accents.

Les mêmes articulations conviennent à l'Exercice suivant.

Musical notation for exercise 4. The first staff is numbered 4. It consists of three staves of music with eighth notes and slurs.

Musical notation for exercise 5. The first staff is numbered 5. It consists of three staves of music with eighth notes and slurs.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

Musical notation for exercise 1-8. The first staff is numbered 1, 2, 3, 4. The second staff is numbered 5, 6, 7, 8. The music consists of eighth notes with slurs and accents.

Les mêmes articulations conviennent à l'Exercice suivant.

Musical notation for exercise 6. The first staff is numbered 6. It consists of three staves of music with eighth notes and slurs.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

1 2 3 4
5 6 7 8

This block contains two staves of musical notation. The first staff contains exercises 1, 2, 3, and 4, each marked with a number above the staff. The second staff contains exercises 5, 6, 7, and 8, also marked with numbers above the staff. The exercises consist of rhythmic patterns of eighth and sixteenth notes with various articulations.

Les mêmes articulations conviennent à l'Exercice suivant.

4

This block contains three staves of musical notation for exercise 4. The first staff is a single line of music. The second and third staves are two-part settings of the same exercise, with the second part starting on a lower pitch than the first.

5

This block contains three staves of musical notation for exercise 5. The first staff is a single line of music. The second and third staves are two-part settings of the same exercise, with the second part starting on a lower pitch than the first.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

1 2 3 4
5 6 7 8

This block contains two staves of musical notation, identical in structure to the first block. The first staff contains exercises 1, 2, 3, and 4, and the second staff contains exercises 5, 6, 7, and 8.

Les mêmes articulations conviennent à l'Exercice suivant.

6

This block contains three staves of musical notation for exercise 6. The first staff is a single line of music. The second and third staves are two-part settings of the same exercise, with the second part starting on a lower pitch than the first.

7

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

8

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

EXERCICE SUR LA QUINTE pour bien attaquer les sons.

7

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

8

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

EXERCICE SUR LA QUINTE pour bien attaquer les sons.

EXERCICE pour filer et porter les sons.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

EXERCICE pour filer et porter les sons.

1

vol
vol
vol

This section contains the first exercise, marked with a large '1'. It consists of three systems of three staves each. The first system features a treble clef, a common time signature (C), and a melody of quarter notes with slurs. The second system continues the melody with slurs and accents. The third system concludes the exercise with slurs and accents, and includes the dynamic markings 'vol' (forte) on the second and third staves.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

2

3

4

This section contains articulation exercises for the first exercise, marked with a large '2'. It consists of three systems of three staves each. The first system shows four distinct articulation points labeled '1', '2', '3', and '4' above the notes. The second system continues the articulation exercises with slurs and accents. The third system concludes the articulation exercises with slurs and accents.

PREMIER COR.

4

Three staves of musical notation for measures 4 and 5. The music is in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes.

Il faut bien marquer toutes les notes et appuyer sur chaque première note coulée.

5

Three staves of musical notation for measures 6, 7, and 8. The music continues with the same complex rhythmic pattern, including slurs and accents.

6

Three staves of musical notation for measures 9, 10, and 11. The rhythmic complexity remains consistent with the previous measures.

7

Three staves of musical notation for measures 12, 13, and 14. The music concludes with a final cadence.

4

Musical notation for measures 4, 5, and 6. Measure 4 is a single staff. Measures 5 and 6 are each represented by three staves.

Il faut bien marquer toutes les notes et appuyer sur chaque première note coulée.

5

Musical notation for measures 7, 8, and 9. Measure 7 is a single staff. Measures 8 and 9 are each represented by three staves.

6

Musical notation for measures 10, 11, and 12. Measure 10 is a single staff. Measures 11 and 12 are each represented by three staves.

7

Musical notation for measures 13, 14, and 15. Measure 13 is a single staff. Measures 14 and 15 are each represented by three staves.

8

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

EXERCICE SUR LA SIXTE pour bien attaquer les sons.

EXERCICE pour filer et porter les sons.

1

The first system of the musical score consists of four staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The music is written in a rhythmic pattern of eighth and sixteenth notes, with various accidentals (sharps and naturals) throughout.

ARTICULATIONS DE L'EXERCICE PRECEDENT.

A single staff of music showing four distinct articulation exercises, numbered 1 through 4. Each exercise is a short melodic phrase in 2/4 time, demonstrating specific rhythmic and articulation techniques.

EXERCICE SUR LA SIXTE pour bien attaquer les sons.

Two staves of music for an exercise on the sixth. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef. Both staves feature rhythmic patterns with accents and slurs, designed to improve the attack of notes.

EXERCICE pour filer et porter les sons.

Three systems of music for an exercise to sustain and carry notes. The first system has two staves (treble and bass clef) with notes marked with slurs and accents. The second system has three staves (treble, bass, and a lower bass clef) with similar markings. The third system has three staves (treble, bass, and a lower bass clef) with notes marked with slurs and accents. The music is in 2/4 time.



ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

1

2

3

4

ARTICULATIONS DE L'EXERCICE PRÉCEDENT.

This page contains four distinct musical exercises for the Second Cor, each starting with a measure number (1, 2, 3, or 4) and consisting of multiple staves of music. The exercises are written in treble clef with a 3/8 time signature. Exercise 1 (measures 1-3) includes a double bar line and a fermata. Exercise 2 (measures 1-7) includes a fermata. Exercise 3 (measures 1-7) includes a fermata. Exercise 4 (measures 1-7) includes a fermata. The music consists of eighth and sixteenth notes, often beamed together, with various articulation marks such as slurs and accents.

5

Musical notation for measure 5, consisting of four staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A fermata is present over the final note of the first staff.

6

Musical notation for measure 6, consisting of four staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A fermata is present over the final note of the first staff.

7

Musical notation for measure 7, consisting of four staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A fermata is present over the final note of the first staff.

5

6

7

10

8

EXERCICE SUR LA SEPTIÈME pour bien attaquer les sons.


EXERCICE pour filer et porter les sons.

1

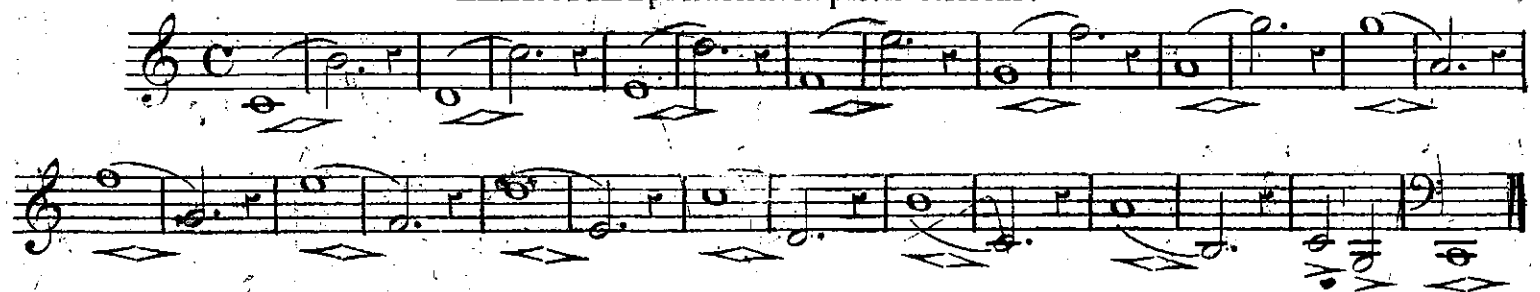
8



EXERCICE SUR LA SEPTIEME pour bien attaquer les sons.



EXERCICE pour filer et porter les sons.



1



The image displays three systems of musical notation for the Premier Cor part. Each system begins with a measure number (2, 3, or 4) and a treble clef. The time signature is 12/8. The music is written in a key with one sharp (F#). Each system consists of four staves: the top staff contains the melodic line, and the three staves below it provide harmonic support with various rhythmic patterns and textures. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

2

3

4

5

6

7

5

Musical notation for system 5, measures 19-22. The system consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music features a melodic line with eighth and sixteenth notes, often beamed together. The lower staves provide harmonic support with chords and moving lines.

6

Musical notation for system 6, measures 23-26. The system consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music continues with a melodic line and harmonic accompaniment, showing a consistent rhythmic pattern.

7

Musical notation for system 7, measures 27-30. The system consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music concludes with a melodic line and harmonic accompaniment, ending with a final cadence.

8

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

EXERCICE SUR L'OCTAVE pour bien attaquer les sons.

EXERCICE pour filer et porter les sons.

1

8

Exercise 8 consists of four staves of music in 12/8 time. The first staff begins with a treble clef and a key signature of one flat. The music is a continuous eighth-note pattern with some rests and slurs.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

This section shows four numbered examples of articulations from the previous exercise. Each example is a short phrase of eighth notes with specific slurs and accents indicated by small 'v' marks.

EXERCICE SUR L'OCTAVE pour bien attaquer les sons.

This exercise consists of two staves of music in common time. The first staff shows a sequence of notes with 'v' marks below them, indicating attacks. The second staff shows the same sequence with slurs and 'v' marks, focusing on the connection between notes.

EXERCICE pour filer et porter les sons.

This exercise consists of two staves of music in common time. The first staff shows notes with slurs and 'v' marks. The second staff shows the same notes with slurs and 'v' marks, but with a 'dillo' marking below the first few notes, indicating a specific articulation or breath mark.

1

Exercise 1 consists of three staves of music in common time. The first staff begins with a treble clef and a key signature of one flat. The music is a continuous eighth-note pattern with some rests and slurs.

PREMIER COR.

This musical score is for the Premier Cor part, spanning measures 2 through 5. It is written in C major and common time (C). The score is organized into four systems, each beginning with a measure number (2, 3, 4, or 5) and a treble clef. Each system contains four staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Measure 4 features a particularly dense texture with many sixteenth-note passages. The piece concludes with a double bar line at the end of the fourth staff of the fifth system.

This musical score is for the Second Cor. and consists of five parts, labeled 2, 3, 4, and 5. Each part is written on a single staff in treble clef with a common time signature (C). Part 2 begins with a treble clef and a common time signature. Part 3 begins with a treble clef and a common time signature. Part 4 begins with a treble clef and a common time signature. Part 5 begins with a treble clef and a common time signature. The score is arranged in a block with multiple staves for each part. The music is written in a style typical of early 20th-century band music, featuring a mix of eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#). The score concludes with a double bar line and a repeat sign.

6



Musical notation for measures 6 and 7, consisting of three staves. The first staff begins with a treble clef and a common time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes.

7



Musical notation for measures 8 and 9, consisting of three staves. The notation continues with similar rhythmic patterns and melodic development.

8



Musical notation for measures 10 through 14, consisting of five staves. This section includes more complex rhythmic figures and melodic lines.

RÉCAPITULATION DES INTERVALLES.



Interval recapitulation notation consisting of two staves. The first staff shows a sequence of intervals starting from a central note, and the second staff shows the corresponding notes on a staff.

SECOND COR.

Musical score for Second Cor, measures 6-8. The score is written in treble clef with a common time signature (C). It consists of three systems of four staves each. The first system (measures 6-7) features a melodic line with eighth and sixteenth notes, often beamed together. The second system (measures 8-9) continues the melodic development with similar rhythmic patterns. The third system (measures 10-11) shows a continuation of the melodic line, with some notes marked with a sharp sign (#).

RÉCAPITULATION DES INTERVALLES.

Interval recapitulation musical score. It consists of three systems of two staves each, written in treble clef with a common time signature (C). The first system shows a sequence of intervals: a half note, a quarter note, an eighth note, a sixteenth note, a dotted quarter note, an eighth note, a quarter note, a half note, and a whole note. The second system shows a sequence of intervals: a half note, a quarter note, an eighth note, a sixteenth note, a dotted quarter note, an eighth note, a quarter note, a half note, and a whole note. The third system shows a sequence of intervals: a half note, a quarter note, an eighth note, a sixteenth note, a dotted quarter note, an eighth note, a quarter note, a half note, and a whole note.

DEUXIÈME PARTIE
70 EXERCICES PROGRESSIFS ET PRATIQUES
POUR PREMIER COR.

The image displays a page of musical notation for a first horn exercise. It consists of ten staves of music, each beginning with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The exercises are numbered 2 through 7. Each exercise is a single melodic line. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The exercises progress in difficulty, with the later ones featuring more complex rhythmic and melodic structures. The page is printed in black ink on a white background.

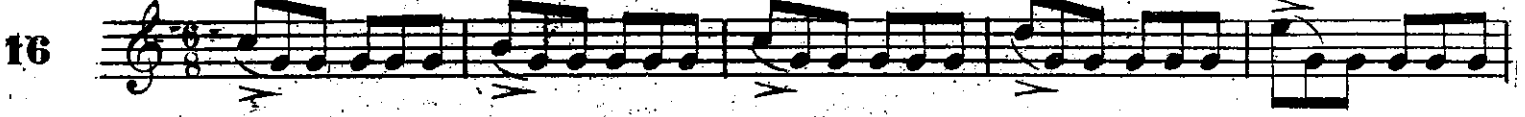
Musical score for measures 7 through 15. The score is written in treble clef with a 6/8 time signature. It consists of 15 measures, each with two staves. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps and naturals). The music features a consistent rhythmic pattern of eighth notes, with some measures containing sixteenth-note runs. The key signature changes from one sharp (F#) to one flat (Bb) between measures 11 and 12.

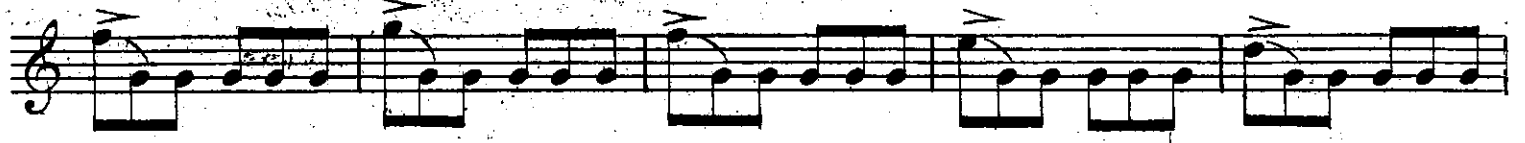
14  Musical staff 14: Treble clef, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and a sharp sign on the final note.

 Musical staff 14.5: Treble clef, 6/8 time signature. Continuation of the melodic line from staff 14, featuring slurs and various note values.

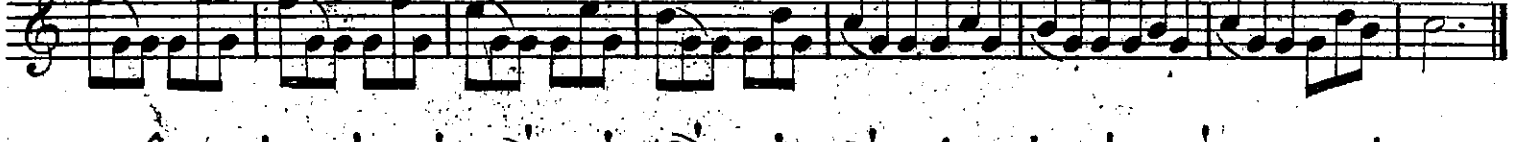
15  Musical staff 15: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs.

 Musical staff 15.5: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs. Musical staff 16: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs.

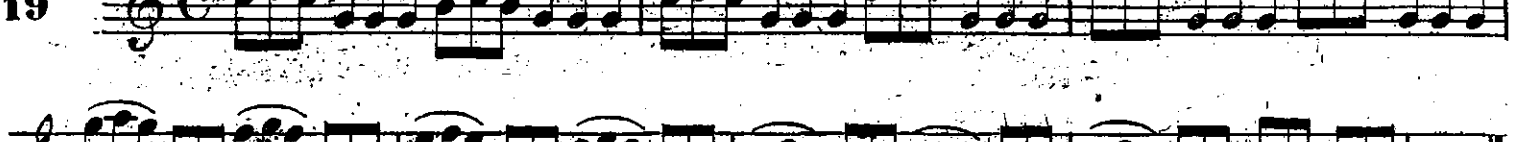
16  Musical staff 16.5: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs.

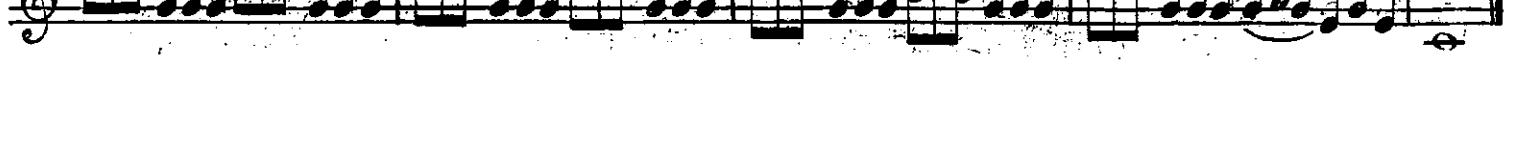
 Musical staff 17: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs. Musical staff 17.5: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs.

17  Musical staff 18: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs.

 Musical staff 18.5: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs.

18  Musical staff 19: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs.

19  Musical staff 20: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs.

 Musical staff 20.5: Treble clef, 6/8 time signature. Continuation of the melodic line with slurs and sharp signs.

20  Musical staff 20, first line. Treble clef, common time signature. The staff contains a series of eighth notes with slurs, starting on a G4 and moving upwards.

 Musical staff 20, second line. Treble clef, common time signature. The staff contains a series of eighth notes with slurs, continuing from the first line.

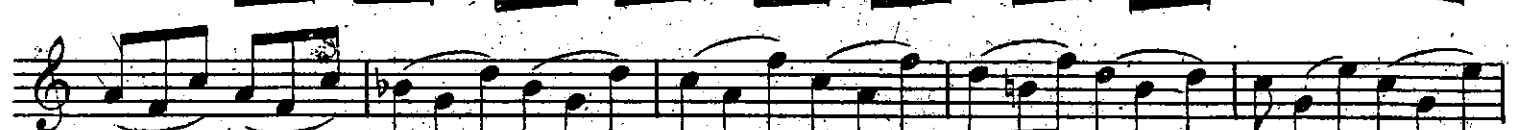
21  Musical staff 21, first line. Treble clef, common time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

 Musical staff 21, second line. Treble clef, common time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

22  Musical staff 22, first line. Treble clef, common time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

 Musical staff 22, second line. Treble clef, common time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

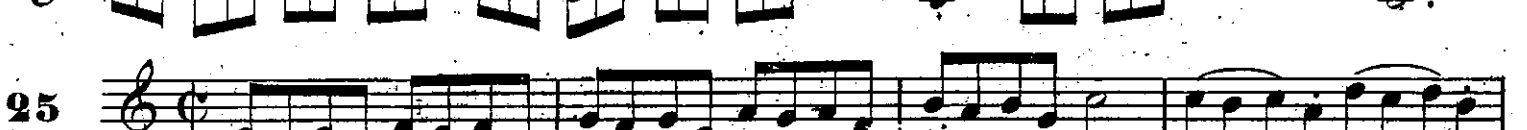
23  Musical staff 23, first line. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

 Musical staff 23, second line. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

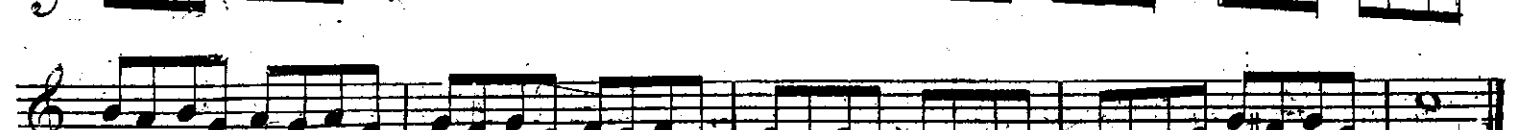
 Musical staff 23, third line. Treble clef, 6/8 time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

24  Musical staff 24, first line. Treble clef, 12/8 time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

 Musical staff 24, second line. Treble clef, 12/8 time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

25  Musical staff 25, first line. Treble clef, common time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

 Musical staff 25, second line. Treble clef, common time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

 Musical staff 25, third line. Treble clef, common time signature. The staff contains a series of eighth notes with slurs, continuing the melodic line.

26  Musical notation for measures 26-27, consisting of two systems of two staves each. The first system (measures 26-27) features a treble clef, a common time signature (C), and a melody of eighth notes with slurs. The second system (measures 27-28) continues the melody with similar eighth-note patterns and slurs.

27  Musical notation for measures 28-29, consisting of two systems of two staves each. The first system (measures 28-29) continues the eighth-note melody with slurs. The second system (measures 29-30) features a treble clef, a common time signature (C), and a melody of eighth notes with slurs.

28  Musical notation for measures 30-31, consisting of two systems of two staves each. The first system (measures 30-31) continues the eighth-note melody with slurs. The second system (measures 31-32) features a treble clef, a common time signature (C), and a melody of eighth notes with slurs.

29  Musical notation for measures 32-33, consisting of two systems of two staves each. The first system (measures 32-33) continues the eighth-note melody with slurs. The second system (measures 33-34) features a treble clef, a common time signature (C), and a melody of eighth notes with slurs.

50  Musical notation for measures 50 and 51. Measure 50 consists of two staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is a sequence of eighth notes with slurs and accents. The second staff continues the melody with similar notation.

51  Musical notation for measures 51 and 52. Measure 51 consists of two staves. The first staff continues the melody from measure 50. The second staff continues the melody, featuring some chromatic alterations (sharps and naturals) in the notes.

52  Musical notation for measures 52 and 53. Measure 52 consists of two staves. The first staff continues the melody. The second staff continues the melody with various note values and slurs.

53  Musical notation for measures 53 and 54. Measure 53 consists of three staves. The first staff continues the melody. The second and third staves continue the melody with complex rhythmic patterns and slurs.

54  Musical notation for measures 54 and 55. Measure 54 consists of two staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). It includes a 12/8 time signature above the staff. The melody is a sequence of eighth notes with slurs and accents. The second staff continues the melody.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

1 2 3 4 5 6

Two staves of musical notation in 12/8 time. The first staff contains exercises 1, 2, and 3. The second staff contains exercises 4, 5, and 6. Each exercise is a short melodic phrase with slurs and accents.

Les mêmes articulations conviennent à l'exercice suivant.

35

Two staves of musical notation in 12/8 time, labeled 35. The notation features various articulations and slurs, consistent with the previous exercises.

36

Five staves of musical notation in common time (C), labeled 36. The notation shows a sequence of rhythmic patterns with slurs and accents.

37

Three staves of musical notation in common time (C), labeled 37. The notation continues with rhythmic exercises, including slurs and accents.

38 

39 



40 



41 

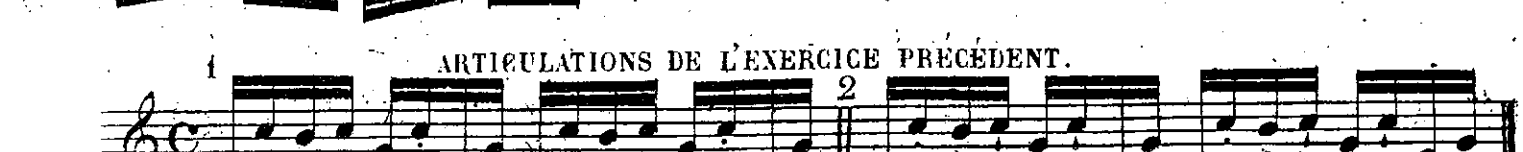


42 

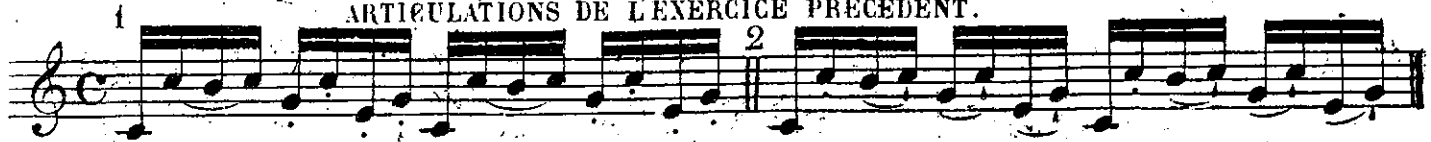


43 





ARTICULATIONS DE L'EXERCICE PRECEDENT.




44 

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.



45 

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.



46 

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.



47 



48 



49 







50 Musical staff 50, first system. Treble clef, common time signature. The staff contains a series of eighth notes with slurs and accents, primarily in the upper register.

Musical staff 50, second system. Continuation of the eighth-note pattern from the first system.

51 Musical staff 51, first system. Treble clef, common time signature. The staff contains a series of eighth notes with slurs and accents, continuing the melodic line.

Musical staff 51, second system. Continuation of the eighth-note pattern.

Musical staff 51, third system. Continuation of the eighth-note pattern.

Musical staff 51, fourth system. Continuation of the eighth-note pattern.

52 Musical staff 52, first system. Treble clef, common time signature. The staff contains a series of eighth notes with slurs and accents.

Musical staff 52, second system. Continuation of the eighth-note pattern.

Musical staff 52, third system. Continuation of the eighth-note pattern.

Musical staff 52, fourth system. Continuation of the eighth-note pattern.

53 Musical staff 53, first system. Treble clef, 7/4 time signature. The staff contains a series of eighth notes with slurs and accents.

Musical staff 53, second system. Continuation of the eighth-note pattern.

Musical staff 53, third system. Continuation of the eighth-note pattern.

54 

55 

56 

57 

58 

59

60

The image displays a page of musical notation for three systems of staves. The first system, labeled '58', begins with a treble clef and a 3/4 time signature. It contains six staves of music, with the first staff starting a melodic line and the subsequent staves providing accompaniment. The second system, labeled '59', starts with a treble clef and a common time (C) signature, containing four staves of music. The third system, labeled '60', also starts with a treble clef and a common time (C) signature, containing four staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. The page number '79' is located in the top right corner.

61  Musical notation for measure 61, first staff. Treble clef, common time signature. The staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 61, second staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff. Musical notation for measure 61, third staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff. Musical notation for measure 61, fourth staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff.

62  Musical notation for measure 62, first staff. Treble clef, common time signature. The staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 62, second staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff. Musical notation for measure 62, third staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff. Musical notation for measure 62, fourth staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff.

63  Musical notation for measure 63, first staff. Treble clef, common time signature. The staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 63, second staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff. Musical notation for measure 63, third staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff.

64  Musical notation for measure 64, first staff. Treble clef, common time signature. The staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 64, second staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff. Musical notation for measure 64, third staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff. Musical notation for measure 64, fourth staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff.

65  Musical notation for measure 65, first staff. Treble clef, common time signature. The staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 65, second staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff. Musical notation for measure 65, third staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff.

66  Musical notation for measure 66, first staff. Treble clef, common time signature. The staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

 Musical notation for measure 66, second staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff. Musical notation for measure 66, third staff. Treble clef, common time signature. Continuation of the complex rhythmic pattern from the first staff.

67  Musical staff 67, first line. Treble clef, key signature of one sharp (F#), common time signature. The staff contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together.

 Musical staff 67, second line. Continuation of the melodic line from the first line. Musical staff 67, third line. Continuation of the melodic line. Musical staff 67, fourth line. Continuation of the melodic line.

68  Musical staff 68, first line. Treble clef, key signature of one sharp (F#), common time signature. The staff contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together.

 Musical staff 68, second line. Continuation of the melodic line from the first line. Musical staff 68, third line. Continuation of the melodic line.

69  Musical staff 69, first line. Treble clef, key signature of one sharp (F#), common time signature. The staff contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together.

 Musical staff 69, second line. Continuation of the melodic line from the first line. Musical staff 69, third line. Continuation of the melodic line. Musical staff 69, fourth line. Continuation of the melodic line. Musical staff 69, fifth line. Continuation of the melodic line.

Il faut faire la seconde note de chaque triolet comme la première (Voir l'Exemple à la Page 7.)

70

GAMMES MAJEURES ET MINEURES DANS LES TONS LES PLUS USITÉS SUR LE COR.



EXERCICE EN FORME D'ÉTUDE SUR LE CHROMATIQUE.

A series of ten staves of musical notation, each containing a complex chromatic exercise. The exercises are written in treble clef and feature intricate patterns of eighth and sixteenth notes, often with slurs and ties. The exercises progress through various chromatic scales and intervals, including major and minor scales, and chromatic lines in both ascending and descending directions. The notation includes sharp and flat accidentals throughout.

GAMME CHROMATIQUE.

Two staves of musical notation for a chromatic scale exercise. The first staff shows an ascending chromatic scale starting from a low note and ending with a fermata. The second staff shows a descending chromatic scale starting from a high note and ending with a fermata. The notation includes sharp and flat accidentals to indicate the chromatic movement.

SOIXANTE-DIX EXERCICES PROGRESSIFS ET PRATIQUES
POUR SECOND COR.

1.  Exercise 1 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The music is a continuous eighth-note scale starting on G4 and ascending to G5. The second and third staves continue the scale, with the third staff ending with a double bar line and repeat dots.

2.  Exercise 2 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The music is a continuous eighth-note scale starting on G4 and ascending to G5. The second and third staves continue the scale, with the third staff ending with a double bar line and repeat dots.

3.  Exercise 3 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The music is a continuous eighth-note scale starting on G4 and ascending to G5. The second and third staves continue the scale, with the third staff ending with a double bar line and repeat dots.

4.  Exercise 4 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The music is a continuous eighth-note scale starting on G4 and ascending to G5. The second and third staves continue the scale, with the third staff ending with a double bar line and repeat dots.

5.  Musical notation for exercise 5, measures 1-2. The first staff is in treble clef with a 12/8 time signature. The second staff continues the melody.

6.  Musical notation for exercise 6, measures 1-2. The first staff is in treble clef with a 12/8 time signature. The second staff continues the melody.

7.  Musical notation for exercise 7, measures 1-2. The first staff is in treble clef with a 12/8 time signature. The second staff continues the melody.

8.  Musical notation for exercise 8, measures 1-2. The first staff is in treble clef with a 6/8 time signature. The second staff continues the melody.

9.  Musical notation for exercise 9, measures 1-2. The first staff is in treble clef with a 6/8 time signature. The second staff continues the melody.

10.  Musical notation for exercise 10, measures 1-2. The first staff is in treble clef with a 6/8 time signature. The second staff continues the melody.

This page contains musical notation for measures 11 through 16. Each measure is represented by a pair of staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 8/8. Measure 11 begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and slurs. Measure 12 continues with similar rhythmic patterns. Measure 13 features more complex rhythmic figures with slurs. Measure 14 shows a continuation of the melodic lines. Measure 15 includes slurs and rests. Measure 16 is characterized by the presence of 'v' marks (accents) under the notes in both staves. The page concludes with a double bar line and repeat dots.

17. 

18. 

19. 

20. 

21. 

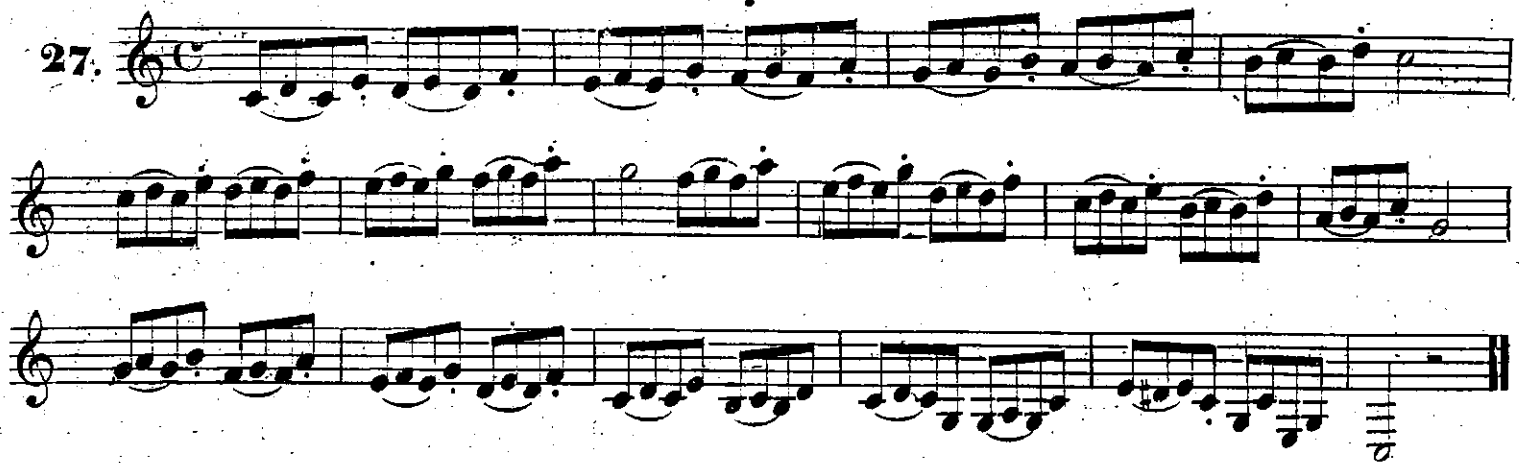
22. 

23.  Musical notation for exercise 23, measures 1-8. The exercise is in 8/8 time and features a melodic line with eighth-note patterns and a bass line with eighth-note accompaniment.

24.  Musical notation for exercise 24, measures 1-8. The exercise is in 12/8 time and features a melodic line with eighth-note patterns and a bass line with eighth-note accompaniment.

25.  Musical notation for exercise 25, measures 1-8. The exercise is in 6/8 time and features a melodic line with eighth-note patterns and a bass line with eighth-note accompaniment.

26.  Musical notation for exercise 26, measures 1-8. The exercise is in common time (C) and features a melodic line with eighth-note patterns and a bass line with eighth-note accompaniment.

27. 

28. 

29. 

30. 

31. 

32.

33.

34.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT

Les mêmes articulations conviennent à l'exercice suivant.

35.

36.     

37.    

38.   

39.  

40. 

41. Musical notation for exercise 41, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for exercise 41, second staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

42. Musical notation for exercise 42, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for exercise 42, second staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for exercise 43, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

43. Musical notation for exercise 43, second staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for exercise 43, third staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for exercise 43, fourth staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

Musical notation for articulations of exercise 43, first staff. Treble clef, 2/4 time signature. The staff contains two measures, each starting with a '1' and ending with a '2', showing specific articulation points.

44. Musical notation for exercise 44, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for exercise 44, second staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

Musical notation for articulations of exercise 44, first staff. Treble clef, 2/4 time signature. The staff contains two measures, each starting with a '1' and ending with a '2', showing specific articulation points.

45.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

46.

ARTICULATIONS DE L'EXERCICE PRÉCÉDENT.

47.

48.

49.

50. Musical notation for exercise 50, first staff. Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes, some beamed together, with occasional slurs.

Musical notation for exercise 50, second staff. Treble clef, common time signature. Similar to the first staff, it features eighth and sixteenth notes with various articulations.

51. Musical notation for exercise 51, first staff. Treble clef, common time signature. The key signature has one sharp (F#). The notation consists of eighth and sixteenth notes with slurs.

Musical notation for exercise 51, second staff. Treble clef, common time signature. Continuation of exercise 51 with eighth and sixteenth notes.

Musical notation for exercise 51, third staff. Treble clef, common time signature. Continuation of exercise 51.

Musical notation for exercise 51, fourth staff. Treble clef, common time signature. Continuation of exercise 51.

52. Musical notation for exercise 52, first staff. Treble clef, common time signature. The key signature has one sharp (F#). The notation features eighth and sixteenth notes with slurs.

Musical notation for exercise 52, second staff. Treble clef, common time signature. Continuation of exercise 52.

Musical notation for exercise 52, third staff. Treble clef, common time signature. Continuation of exercise 52.

53. Musical notation for exercise 53, first staff. Treble clef, 4/4 time signature. The key signature has one sharp (F#). The notation consists of eighth and sixteenth notes with slurs.

Musical notation for exercise 53, second staff. Treble clef, 4/4 time signature. Continuation of exercise 53.

Musical notation for exercise 53, third staff. Treble clef, 4/4 time signature. Continuation of exercise 53.

54. Musical notation for exercise 54, first staff. Treble clef, common time signature. The notation features eighth and sixteenth notes with slurs.

Musical notation for exercise 54, second staff. Treble clef, common time signature. Continuation of exercise 54.

55. 

56. 

57. 

58.  Musical notation for system 58, measures 1-4. The system consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

59.  Musical notation for system 59, measures 1-4. The system consists of four staves. The first staff begins with a treble clef and a common time signature (C). The music continues with the same complex, rhythmic style as system 58.

60.  Musical notation for system 60, measures 1-4. The system consists of four staves. The first staff begins with a treble clef and a common time signature (C). The music continues with the same complex, rhythmic style as the previous systems.

61.  Musical notation for exercise 61, measures 1-4. The exercise is written in treble clef with a common time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The melody is highly active, with frequent slurs and ties. The key signature has one sharp (F#).

62.  Musical notation for exercise 62, measures 1-4. The exercise is written in treble clef with a common time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The melody is highly active, with frequent slurs and ties. The key signature has one sharp (F#).

63.  Musical notation for exercise 63, measures 1-4. The exercise is written in treble clef with a common time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The melody is highly active, with frequent slurs and ties. The key signature has one sharp (F#).

64.    

65.    

66.    

67.    

68

69

Il faut faire la seconde note de chaque triolet comme la première. (Voir l'Exemple à la Page 33).

70



GAMMES MAJEURES ET MINEURES DANS LES TONS LES PLUS USITÉS SUR LE COR.

This page contains 14 staves of musical notation for horn, arranged in two columns of seven. Each staff represents a scale in a specific key signature. The scales are as follows:
1. C major (one sharp)
2. D major (two sharps)
3. E major (three sharps)
4. F major (no sharps or flats)
5. G major (one sharp)
6. A major (three sharps)
7. B major (five sharps)
8. C minor (no sharps or flats)
9. D minor (two flats)
10. E minor (three flats)
11. F minor (four flats)
12. G minor (two flats)
13. A minor (no sharps or flats)
14. B minor (two sharps)
Each staff begins with a treble clef and a common time signature (C). The notation includes various note values, rests, and accidentals (sharps and flats) to indicate the specific key signature for each scale.

Four staves of musical notation in G major (one sharp) and 2/4 time. The notation features a series of chromatic patterns, primarily eighth and sixteenth notes, with slurs and accents. The patterns move up and down the scale, with some chromatic alterations.

EXERCICE EN FORME D'ÉTUDE SUR LE CHROMATIQUE.

Eight staves of musical notation in G major (one sharp) and 2/4 time. This section continues the chromatic exercise with more complex patterns, including slurs and accents. Some measures contain a '7' indicating a fingering. The patterns are more intricate, involving sixteenth and thirty-second notes.

GAMME CHROMATIQUE.

A single staff of musical notation in G major (one sharp) and 2/4 time. It shows a chromatic scale starting on G4, moving up and then down through the octave, with slurs and accents.

DE L'APPOGGIATURA

OU DE LA PETITE NOTE.

La petite note, généralement nommée *appoggiatura*, du verbe italien *appoggiare* (appuyer) est ordinairement placée au-dessus ou au-dessous de la grande note; comme sa signification l'indique, elle est toujours plus fortement accentuée que la note principale; lorsqu'elle est placée au-dessus, elle est à un ton de la note qui la suit; placée au-dessous, elle est à un demi-ton.

EXEMPLE.

Moderato.

1 ton. 1 ton. 1 ton.

1 demi-ton. 1 demi-ton. 1 ton. 1 demi-ton.

Plusieurs petites notes réunies, prennent leur valeur sur la note qui les précède, la petite note seule prend la moitié de la valeur de celle qui la suit, mais lorsque cette petite note est barrée, il est nécessaire de la faire aussi brève que possible.

EXEMPLE.

Moderato.

DU GRUPPETTO.


Le *gruppetto* est un agrément de la musique, formé d'un groupe de trois ou quatre notes. Lorsqu'il est composé de trois petites notes, il doit renfermer l'intervalle d'une tierce mineure ou diminuée, et s'exécuter en appuyant légèrement sur la première note, sans trop prolonger le son.


EXEMPLE.

All^o moderato.

Lorsqu'il est composé de quatre petites notes, ce qui le rend plus brillant, il est nécessaire que la première note se fasse ouverte, si celle sur laquelle il repose est ouverte, et bouchée, si elle est bouchée, au contraire pour celui qui n'est composé que de trois petites notes, on passe très rapidement sur la première.


EXEMPLE.


Indication. 


Exécution. 


















indication. 

Exécution. 

DU GOÛT ET DU STYLE.

La Méthode explique les principes, fait connaître les règles, indique et facilite les moyens d'exécution; c'est en un mot l'enseignement de la théorie du mécanisme de l'instrument et la préparation, à une pratique raisonnée que le travail obtient. Bien étudiée et bien comprise, la Méthode fait le talent, mais, il faut le reconnaître là se borne sa puissance: elle ne peut rien pour le goût, ni pour le style.

Le goût est un sentiment inné, c'est un don de la nature, le privilège d'une organisation d'élite; c'est pour l'artiste une qualité instinctive, que l'étude et le travail développent et perfectionnent; mais qu'ils ne peuvent faire naître si le germe ne préexiste pas.

Il en est de même du style, de l'expression, qui est toute de sentiment, qui procède essentiellement de la manière dont l'artiste est impressionné: qui traduit avec plus ou moins de bonheur la pensée, l'idée, la phrase, profondément senties. C'est une appréciation intime et personnelle de l'exécutant, Buffon a dit: le style, c'est l'homme; en musique, le style, c'est l'artiste.

Il serait presque ridicule de formuler des règles propres à former le goût et le style, car ces règles n'existent pas et ne peuvent point exister. Je me bornerai donc à dire à mes élèves: le goût et le style seront pour vous, comme pour tous, le résultat de votre aptitude, de vos dispositions naturelles développées par l'étude; travaillez, chacun de vous aura une manière propre, un faire particulier, un talent personnel, qui se rapprochera d'autant plus de la perfection que la nature vous aura mieux doués et que vous saurez plus intelligemment mettre en pratique les préceptes de la Méthode et les règles de l'art. Travaillez, travaillez encore, travaillez toujours. Ne l'oubliez pas: on devient musicien, on naît artiste, le talent s'acquiert par l'étude, il s'élève à une grande supériorité, mais, ce n'est qu'aux dispositions naturelles mises à profit que vous devrez les inspirations du goût et les qualités du style.

3^{me} PARTIE.

SIX MÉLODIES POUR PREMIER COR.

Moderato.

1

Allegro.

2

rall.

1^o Tempo.

Larghetto.

3

MAJEUR.

3

All^o maestoso.

4

Plus vite.

Maestoso.

5

animato.

1.º Tempo.

rall. poco a poco.

All^o moderato.

6

dolce.

>>>

2

2

>>>

fp

SIX MÉLODIES POUR SECOND COR.

Moderato.

1

The image displays a musical score for six melodies for the second horn. The score is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato.' The first staff is numbered '1'. The music consists of a series of melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, accents, and dynamic markings such as 'v' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

All.^o moderato.

2

Andantino

3

All^o moderato.

4

Musical score for measures 4-9. The music is written in treble clef with a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout the passage. The key signature has one sharp (F#).

All^o maestoso.

5

Musical score for measures 10-15. The music is written in treble clef with a common time signature (C). It features a more rhythmic and melodic line with eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout the passage. The key signature has one sharp (F#).

Andante.

6

dolce.

DOUZE ETUDES POUR PREMIER COR.

Alegretto

1

The first exercise, titled 'Alegretto', is written for the first horn in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The piece is marked with a first ending bracket and a '1' above the first staff. The tempo is indicated as 'Alegretto'. The music consists of 12 staves of notation. The first staff contains a treble clef, a 2/4 time signature, and a first ending bracket with the number '1' above it. The melody starts with a quarter note G4, followed by eighth notes. The second staff continues the melody with eighth notes and a trill. The third staff features a series of eighth notes. The fourth staff has a trill followed by eighth notes. The fifth staff contains eighth notes with a flat. The sixth staff has eighth notes with a flat. The seventh staff features eighth notes with a flat. The eighth staff has eighth notes with a flat. The ninth staff contains eighth notes with a flat. The tenth staff has eighth notes with a flat. The eleventh staff features eighth notes with a flat. The twelfth staff concludes the exercise with eighth notes and a final quarter note.

All.^o vivace.

2



All.^o moderato.



Allegretto.



ritard poco a poco.

D.C.

Allegretto.

4

TRIO.

Andante

5

12

All.^o moderato.

6

The musical score is written on 14 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'All.^o moderato'. The music is characterized by a dense, rhythmic texture with frequent sixteenth and thirty-second notes. The melody is highly ornamented, with many slurs and accents. The piece ends with a final cadence on the 14th staff.

All.º moderato.

7

tr

3

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

All^o. moderato.

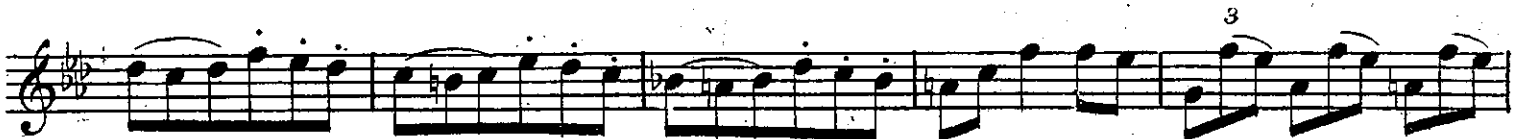
8

12/8

Musical score for a single melodic line in B-flat major. The score consists of 11 staves of music. The first two staves contain a series of eighth-note runs with trills (tr) and slurs. The third staff begins with a measure marked '9' and the tempo instruction 'Moderato.' in italics. The subsequent staves continue with complex rhythmic patterns, including sixteenth-note runs, slurs, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a final melodic phrase on the eleventh staff.

Allegro.

10



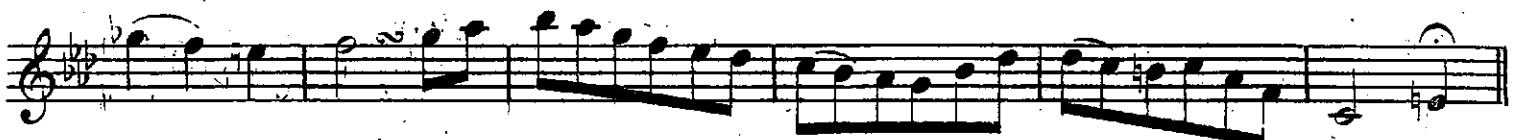
ritard. Moderato.



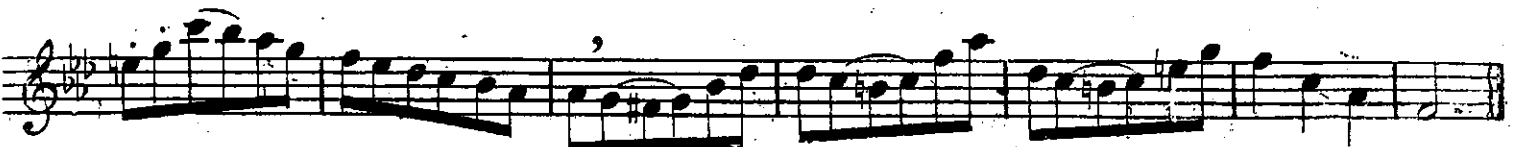
animoz.



ritard. Tempo.



Allegro.



Andante.

11

Musical score for a single melodic line in 3/4 time, marked Andante. The score consists of 14 staves of music in G major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A first ending bracket labeled "1." and a second ending bracket labeled "2." are present in the 12th staff. The piece concludes with a final cadence in the 14th staff.



Moderato.

12

The musical score is written on 14 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato.' The first staff starts with a measure number '12'. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above certain notes. The piece concludes with a double bar line and a final cadence.

DOUZE ÉTUDES POUR SECOND COR.

All.^o maestoso.

The musical score consists of twelve staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo marking 'All.^o maestoso.' is placed above the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the piece. The third staff introduces a new section. The fourth staff features a key signature change to two flats (Bb) and a time signature change to 6/8. Above this staff is the tempo marking 'All.^{to} sostenuto.' and below it are the markings 'rall.' and 'dolce.'. The fifth staff continues in the 6/8 time signature. The sixth staff features a key signature change to one flat (F) and a time signature change to common time (C). Above this staff is the marking 'rall.' and below it is '1.^o tempo.'. The seventh staff continues in common time. The eighth staff features a key signature change to two sharps (D#). The ninth staff continues in the same key signature. The tenth staff features a key signature change to one sharp (F#). The eleventh staff continues in the same key signature. The twelfth staff concludes the piece with a double bar line and a final cadence.

Andantino.

The musical score is written for a single melodic line in treble clef, 3/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Andantino'. The score consists of 12 staves of music. The first staff starts with a '2' in a circle, indicating a second ending. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. The key signature changes to one flat (Bb) in the fifth staff. The piece concludes with a double bar line and repeat signs. The final two staves contain numerous triplets, indicated by the number '3' above the notes.

All.^o moderato.

5

5

Moderato

A musical score for a piece titled "Moderato" on page 150. The score is written in 4/4 time and consists of 12 staves of music. The key signature has one flat (B-flat). The music is characterized by a steady, moderate tempo and features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several instances of triplets and slurs. The notation includes stems, beams, and various note heads. The piece concludes with a double bar line and a repeat sign at the end of the final staff.

SICILIENNE.

5

A musical score for a piece titled "SICILIENNE". The score is written on 12 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is characterized by a melodic line with various ornaments and a bass line with triplets. The key signature changes to two flats (B-flat and E-flat) in the second staff, then to one sharp (F-sharp) in the third staff, and finally to two flats (B-flat and E-flat) in the fourth staff. The piece concludes with a double bar line and repeat dots at the end of the twelfth staff.

Maestoso.

6

The musical score is written for a single melodic line in G major (one sharp) and 12/8 time. It begins with the tempo marking "Maestoso." and a measure number of 6. The music features a series of eighth and sixteenth notes, often beamed together, with some slurs and accents. The piece concludes with a double bar line. The tempo markings "rall." and "a Tempo." are placed above the music on the seventh and eighth staves, respectively.

Adagio.

7

The musical score is written on 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The first staff is marked with a '7'. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several ornaments (trills) throughout the piece. The piece concludes with a double bar line and repeat signs.

And^{te} poco Adagio.

8



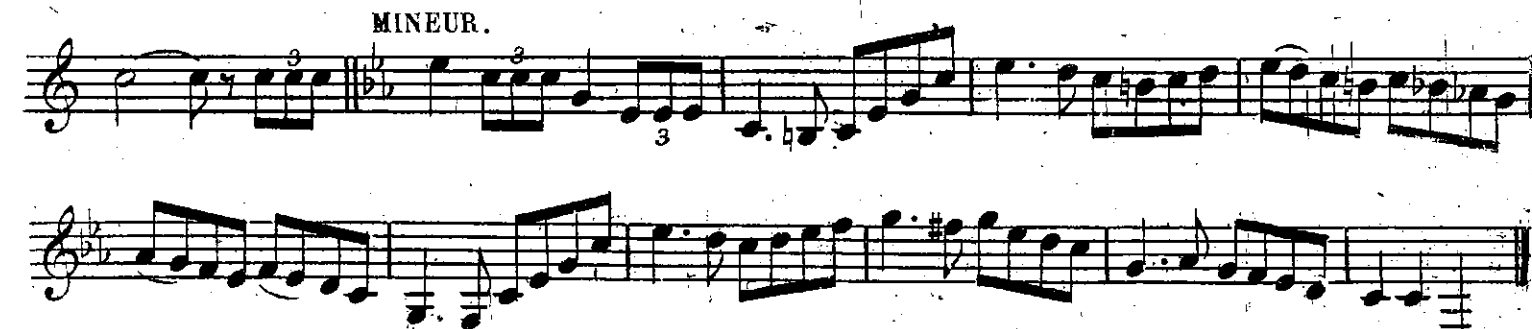
All^o moderato.



MAJEUR.



MINEUR.



All^o moderato.

9

The musical score is written on 13 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the final staff.

All^o maestoso.

10

The musical score consists of 15 staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'All^o maestoso'. The music is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' throughout the piece. The notation includes slurs, ties, and dynamic markings. The piece concludes with a double bar line and repeat dots.

Andantino.

The musical score is written on 11 staves in treble clef, with a key signature of two sharps (D major) and a 4/4 time signature. The tempo is marked 'Andantino'. The piece begins with a treble clef and a key signature of two sharps. The first staff includes a first ending bracket labeled '11'. The music features several triplet markings (indicated by a '3' above the notes) and sixteenth-note passages. Slurs are used to group phrases of notes. The score concludes with a double bar line and repeat dots.

Andante.

12

Musical notation for the main piece, measures 12-15. It consists of three staves of music in 2/4 time, marked 'Andante'. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, with some slurs and ties.

Plus vite.

VAR. I.

Musical notation for Variation I, measures 16-19. It consists of three staves of music in 2/4 time, marked 'Plus vite'. The tempo is faster than the main piece. The melody is more rhythmic, featuring eighth and sixteenth notes with frequent slurs.

1^o Tempo.

VAR. II.

Musical notation for Variation II, measures 20-27. It consists of seven staves of music in 2/4 time, marked '1^o Tempo'. The tempo returns to the original 'Andante' pace. The melody is highly rhythmic and complex, featuring many sixteenth and thirty-second notes, often grouped in beams. There are several slurs and ties throughout the variation.

All^o moderato.

VAR. III.

Musical notation for Variation III, measures 1-12. The piece is in common time (C) and features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

VAR. IV.

Musical notation for Variation IV, measures 13-24. The piece is in 12/8 time and features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

Andantino.

VAR. V.

The first section of the music consists of seven staves of notation. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often featuring slurs and ties. The tempo is marked 'Andantino'.

Plus lent.

dolce.

The second section of the music is a single staff of notation. It features a slower tempo, marked 'Plus lent', and a 'dolce' (sweet) character. The key signature changes to one flat (Bb). The melody is more spacious and expressive, with a focus on the right hand.

Tempo 1°

The third section of the music consists of three staves of notation. It returns to a faster tempo, marked 'Tempo 1°'. The key signature remains one flat (Bb). The music is more rhythmic and energetic, with a prominent eighth-note accompaniment in the left hand and a melodic line in the right hand.



TABLE DES MATIÈRES

Préface	1.
1^{re} PARTIE.	
De la position du cor et de la main dans le pavillon	2.
De l'embouchure sur les lèvres	4.
De l'égalité et de la justesse des sons	8.
Gammes Enharmoniques sur l'étendue des deux genres du cor	10.
Premiers principes	12.
Des syncopes	16.
Exercices sur les valeurs égales	30.
Exercices sur les valeurs inégales	32.
Exercices pour obtenir la légèreté de la langue	33.
Continuation des gammes avec leurs articulations	34.
Du trille	40.
De l'articulation	44.
Des intervalles	50.
Exercices sur les intervalles de tierce	56.
Exercices sur les intervalles de quarte	62.
Exercices sur les intervalles de quinte	66.
Exercices sur les intervalles de sixte	68.
Exercices sur les intervalles de septième	82.
Exercices sur les intervalles de l'octave	85.
Récapitulation des intervalles	86.
2^{me} PARTIE.	
70 exercices progressifs et pratiques pour premier cor	82.
Gammes majeures et mineures dans les tons les plus usités sur le cor	85.
Exercice en forme d'étude sur le chromatique	85.
Gamme chromatique	86.
70 exercices progressifs et pratiques pour second cor	102.
Gammes majeures et mineures dans les tons les plus usités	103.
Exercice en forme d'étude sur le chromatique	103.
Gamme chromatique	104.
De l'appoggiatura ou petite note	104.
Du gruppetto	106.
Du gout et du style	107.
3^{me} PARTIE.	
Six mélodies pour premier cor	111.
Six mélodies pour second cor	115.
Douze études pour premier cor	127.
Douze études pour second cor	127.

