

# Méthode facile et élémentaire de bugle à pistons ou cylindres

Otto, D.. Méthode facile et élémentaire de bugle à pistons ou cylindres. [1844].

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INVENTAIRE  
V<sup>m</sup>L 60

MÉTHODE

*Facile et Élémentaire*

DE

BUGLE A PISTONS

*ou cylindres,*

PAR

D. OTTO

AV

Prix: 9<sup>!</sup>

PARIS, chez SCHONENBERGER, Éditeur, Boulevard Poissonnière, 28  
Grand assortiment pour l'Éducation des Colonies. 53097.

NEW YORK

WHEEL & ESTONS

D. O. T. T. O.



C.

MÉTHODE

*Facile et Élémentaire*

DE

BUGLE A PISTONS

*ou cylindres,*

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PARIS, chez SCHONENBERGER, Éditeur, Boulevard Poissonnière, 28

Prop<sup>r</sup> de l'Éditeur.

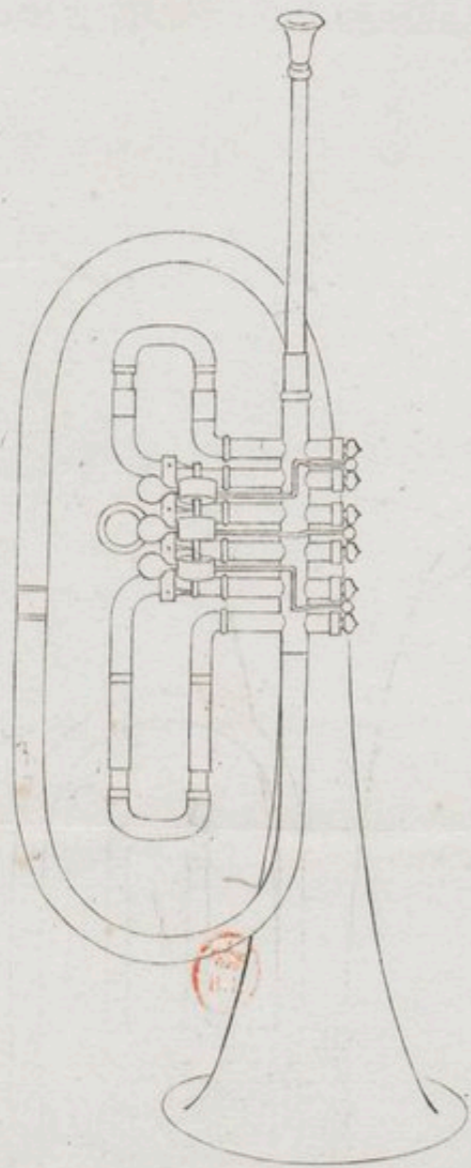
Grand assortiment pour l'Exportation et les Colonies.

N. 1097.

1844

*Vm<sup>o</sup> I. 60*

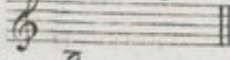


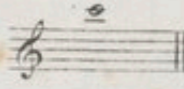


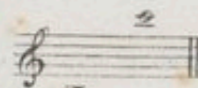
**ÉTENDUE DE L'INSTRUMENT. ||| EXTENSION DEL INSTRUMENTO.**

L'Etendue générale du Bugle à pistons est bien de *Fa #*  
*La Extension de la Bugula es bien Fa #*

mais il est bon de se renfermer  
 dans ces limites.

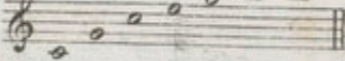
*pero es bueno encerrarse den*  *tro estos limites.*

*à Ut* 

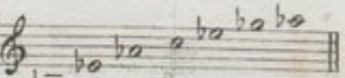
Et par Extension.   
*Y por Extension.*

**TABLATURE DU BUGLE.**

Notes qui se font sans le  
 secours des Pistons.

*Notas que se hacen sin*  *el socorro de los embolos*

avec le 2<sup>e</sup> Piston.  
*con el 2<sup>o</sup> Embolo.* 

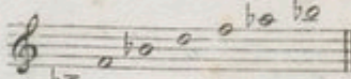
avec le 1<sup>er</sup> et le 3<sup>e</sup> Pistons.  
*con el 1<sup>o</sup> y 3<sup>o</sup> Embolo* 

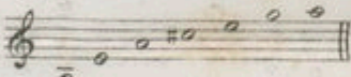
avec le 3<sup>e</sup> Piston.  
*con el 3<sup>o</sup> Embolo.*

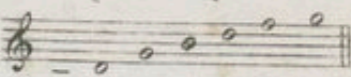
Il est bon de remarquer qu'on obtient les mêmes  
 notes, avec le 3<sup>e</sup> Piston de même qu'avec le 1<sup>er</sup> et le 2<sup>e</sup>.  
 ensemble cela peut faciliter l'exécution d'un trait.

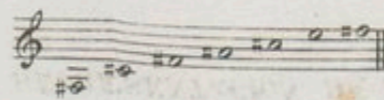
S. 1097.

**REPRESENTACION DE LA BUGULA.**

avec le 1<sup>er</sup> Piston.  
*con el 1<sup>o</sup> Embolo* 

avec le 3<sup>e</sup> Piston.  
 ou avec le 1<sup>er</sup> et le 2<sup>e</sup>.  
*con el 3<sup>o</sup> Embolo o con*  *el 1<sup>o</sup> y el 2<sup>o</sup>*

avec le 2<sup>e</sup> et le 3<sup>e</sup> Pistons.  
*con el 2<sup>o</sup> y el 3<sup>o</sup> Em*  *bolos*

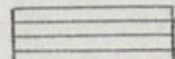


*Es bueno observar que se obtienen las mismas notas*  
*con el 3<sup>o</sup> Embolo, como con el 1<sup>o</sup> y 2<sup>o</sup> junto esto*  
*puede facilitar a la ejecucion de uno paso.*

ANNALS OF THE PROGRESS OF AGRICULTURE

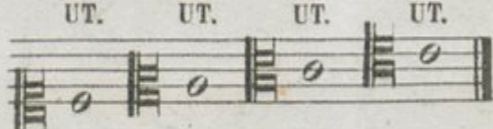
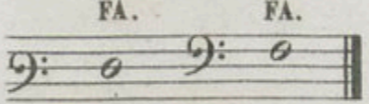
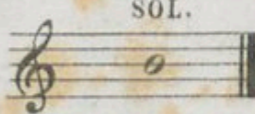
The progress of agriculture in the United States during the last century has been remarkable. It has been the result of the application of science to the art of husbandry, and of the discovery of new and improved modes of cultivation. The progress of agriculture in the United States during the last century has been remarkable. It has been the result of the application of science to the art of husbandry, and of the discovery of new and improved modes of cultivation. The progress of agriculture in the United States during the last century has been remarkable. It has been the result of the application of science to the art of husbandry, and of the discovery of new and improved modes of cultivation.



Pour écrire la musique on se sert de cinq lignes parallèles, la réunion de ces cinq lignes se nomme portée Ex:  les notes se posent sur les lignes et dans les espaces.

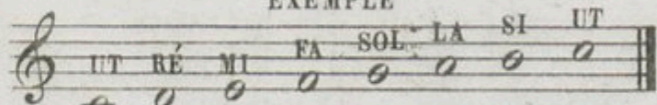
Il y a trois clés dans la musique, qui sont: la clé d'UT qui se pose sur les quatre premières lignes, la clé de SOL sur la seconde, et la clé de FA sur la troisième et la quatrième ligne.

EXEMPLE.

Clé d'UT.  Clé de FA.  Clé de SOL. 

Il y a sept notes dans la musique qu'on nomme: UT, RÉ, MI, FA, SOL, LA, SI. qu'on appelle gamme. On se sert de la répétition du premier son pour former l'octave ou huitième degré.

EXEMPLE

 La gamme en générale est composée de cinq tons et deux demi tons.

Il y a sept figures de note pour exprimer la durée des sons, qui sont: la ronde, la blanche, la noire, la croche, la double croche, la triple croche, et la quadruple croche; et sept autres figures de note qu'on appelle silences correspondant aux valeurs égales qui sont: la pause, la demi pause, le soupir, le demi soupir, le quart de soupir, le demi quart de soupir, et le seizième de soupir.



### VALEUR DES NOTES.

La — o — vaut

2 ..... Blanches.  
 4 ..... Noires.  
 8 ..... Croches.  
 16 ..... doubles  
 Croches.  
 32 ..... triples  
 Croches.  
 64 ..... quadruples  
 Croches.

### VALEUR DES SILENCES.

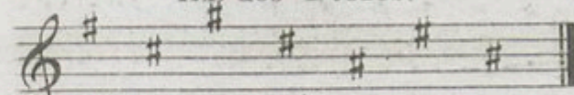
	pause.	demi pause.	soupir.	demi soupir.	quart de soupir.	demi quart de soupir.	seizième de soupir.
Silences.							
Valeur.	vaut une	vaut une	vaut une	vaut une	vaut une	vaut une	vaut une
	ronde.	blanche.	noire.	croche.	double croche.	triple croche.	quadruple croche.
	2	4	8	8	8	8	8
	deux pauses.	bâton de quatre mesures.	de huit mesures.	renvoi.	renvoi.	renvoi.	Da capo.

Il y a trois signes accidentels, le dièze, le bémol et le bécarre les dièzes sont au nombre de sept et se posent de quarte en quarte en descendant et de quinte en quinte en montant les dièzes haussent la note d'un demi ton.

Les bémols sont aussi au nombre de sept, et se posent de quarte en quarte en montant et de quinte en quinte en descendant les bémols servent à baisser la note d'un demi ton.

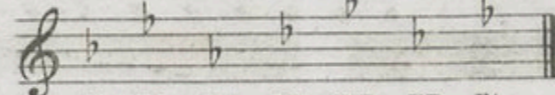
Le bécarre remet la note haussée par le dièze ou celle baissée par le bémol dans son ton naturel.

Ex: des Dièzes.



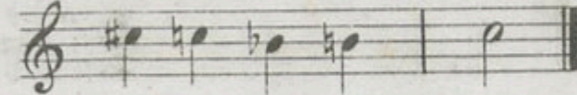
FA. UT. SOL. RÉ. LA. MI. SI.

Ex: des Bémols.



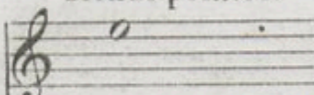
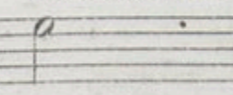
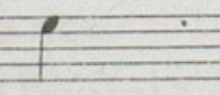
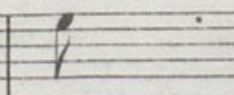
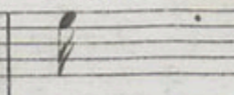
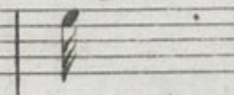
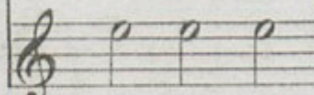
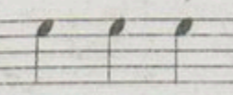
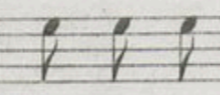
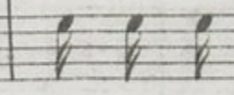
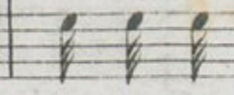

SI. MI. LA. RE. SOL. UT. FA.

Effet du Bécarre.



Le point qui est après une note quelconque augmente cette note de la moitié de sa valeur.

EXEMPLE.

	Ronde pointée.	Blanche id:	Noire id:	Croche id:	Double id:	Triple id:
Valeur.						
Effet.						

Il y a trois mesures principales, qui sont: la mesure à deux tems, qui se marque par le chiffre 2 ou un  $\text{C}$  barré; la mesure à trois tems, qui se marque par le chiffre 3 ou  $\frac{3}{4}$  et la mesure à quatre tems, qui se marque par un  $\text{C}$  ouvert. il y en a d'autres qu'on appelle mesures composées qui dérivent des mesures principales.

## EXEMPLE.

Mesures à 2 tems.      à trois tems.      à quatre tems.      Mesures composées.

## DE LA REPRISE.

Pour dire deux fois le même morceau de musique on se sert de ce signe qu'on appelle reprise. Pour dire deux fois la seconde reprise Ex: Pour aller de suite Ex:

Le point d'Orgue qui se marque ainsi sur une note ou un silence désigne qu'il faut rester le tems convenable au morceau de musique que l'on exécute *ad libitum* à volonté.

LIAISON Ex:

SYNCOPE Ex:

CADENCE Ex:

l'explication aux profess:

Termes Italiens pour les mouvements.

*Largo.*  
*Adagio.*  
*Amoroso.*  
*Andante.*  
*Grazioso.*  
*Moderato.*  
*Allegro.*  
*Allegretto.*

SIGNIFICATION.

Le plus lent des mouvts  
Posément.  
Doux et lent.  
Un peu lent.  
Gracieusement.  
Modéré.  
Gai.  
Moins vite qu'Allegro.

EN ITALIEN.

*Presto* ou *Vivace.*  
*Prestissimo.*  
*Piano.*  
*Pianissimo.*  
*Forte.*  
*Fortissimo.*  
*Crescendo.*  
*Diminuendo.*

EN FRANCAIS.

Vite.  
Très vite.  
Doux on le marque par *p*  
Très doux par *pp*  
Fort on le marque par *f*  
Très fort par *ff*  
Croître le son   
Diminuer le son

## MÉTHODE DE BUGLE A PISTONS.

ou Cylindre.

Le système des Pistons (ou Cylindre)<sup>★</sup> ayant été employé avec succès pour les Cornets et les Trompettes ; on en a fait l'application aux autres instrumens de cuivre tels que : Le Bugle, Cor, Ophycléïde et Trombone .

Les avantages que présentent l'emploi des Pistons (ou Cylindres) sont incontestables , avec eux , l'instrument gagne sous le rapport de la justesse , de la sonorité de l'étendue et de l'égalité du son .

Les Bugles ont trois pistons lesquels sont désignés par les chiffres 1, 2 et 3 . Le premier est celui qui se trouve le plus rapproché de l'embouchure .

Les coulisses du Bugle permettent d'y adapter des corps de rechange de meme qu'au cornet par exemple :

★ *Nota*: Le Cylindre est une boîte ronde dans laquelle se meut une Roue percée également Cylindrique, et qui remplace le Piston .

## METODO PARA LA BUGULA DE EMBOLOS .

o Cilindros

El sistema de los Embolos (o cilindros)<sup>★</sup> habiendo sido usado con suceso para las Trompetillas y Trompetas, se han hecho su aplicacion a los instrumentos de cobre, como la Bugula, la Trompa, Oficleida y Trombono.

Las ventajas que presentan el uso de los embolos (o cilindros) son incontestables, con ellas, el instrumento gana respecto de la precision, sonoridad, extension, y de la igualdad del sonido.

Las Bugulas tienen tres embolos, los cuales son desinados por las cifras 1, 2 y 3 el primero, u este que se halla mas vicino de la embocadura.

Los canales de la Bugula, permieten adaptar estas cuerpos de recambio, como a la Trompetilla por ejemplo.

★ *NOTA* El cilindro u una caja ronda en la cual semueve una ronda agujercada igualmente cilindrica y que reemplaze el embolo.

ceux de la *h* et la *b*.

Pour accorder l'instrument il faut tirer plus ou moins les petites coulisses dites *coulisses d'accord*. Il serait difficile de déterminer ici les proportions dans lesquelles elles doivent être alongées, les instrumens sortants des mains de divers facteurs il y aurait une infinité de modifications à indiquer. L'oreille de l'élève doit donc seule servir de guide à cet égard.

Il est essentiel d'entretenir les Pistons dans un bon état de propreté. On les essuyera donc souvent, puis on y laissera tomber une ou deux gouttes d'huile d'horloger.

L'instrument est soutenu par la main gauche et le pouce de la main droite de sorte que les 3 doigts de cette dernière: l'index le médium et l'annulaire puissent agir sur les 3 Pistons. La position du Bugle est presque horizontale.

Il faut tenir la tête droite sans affection et éviter toute espèce de mouvement qui nuirait à l'exécution.

los de la *h* y la *b*.

Para afinar el instrumento, es menester tirar mas o menos los pequeños canales, dichas, *canales de afinacion*. Seria difícil determinar aqui las proporciones en las cuales deben ser alargados, los instrumentos, saliendo de las manos de los varios fabricantes, habria muchas modificaciones a indicar. El oido del discipulo debe pues solamente la guida encunto a esto.

Es esencial mantener los embolos en uno bueno estado de limpieza.

El instrumento es sostenido por la mano izquierda y el pulgar de la mano derecha. De suerte que los tres dedos de esa ultima, el indice, el medium y el 4.<sup>o</sup> dedo pueden agir sobre los tres embolos. La posicion de la Bugula es cerca horizontal.

Es menester tener la cabeza derecha sin afectacion y guardarse de toda especie de movimiento qui dañaria a la ejecucion.

## POSITION DU CORPS ,

Manière de tenir l'Instrument (Voyez la Figure)

### DE L'EMBOUCHURE ET DU SON .

On ne saurait préciser les proportions de l'Embouchure .  
Ceux ci atteindront les sons aigus avec une embouchure large  
ceux la obtiendront facilement les sons graves avec une em-  
bouchure étroite , de sorte qu'il suffit ici d'en indiquer la  
forme , qui doit être conique .

Pour produire le son il faut souffler en prononçant *TU*  
et en évitant d'enfler les joues .

### DU COUP DE LANGUE .

Le coup de langue se donne en prononçant *TU* pour le  
forte et *DU* pour le piano il est à l'Instrument à vent ce  
que l'archet est au violon .

## POSITION DEL CUERPO .

Modo de tener el instrumento . (Ver la figura)

### DEL EMBOCADURA Y DEL SONIDO .

No se podricen precisar, limitar las proporciones de la  
embocadura . Unos alcanzaran los sonidos agudos con una  
embocadura ancha otros obtendran facilmente los sonidos  
grava con una embocadura estrecha , de tal modo , que bas-  
ta aqui indicar su forma , la cual debe ser conica .

Para producir el sonido u menester soplar pronunciando  
*tu* y evitando hinchar .


### DE LA LENGUADA . (GOLPE DE LENGUA)

La lenguada se da pronunciando *tu* para el faute y *du* pa-  
ra el piano is al instrumento deviento como es el arco al Vio-  
lin .

## DE L'ARTICULATION

Articuler est l'action de lier ou détacher plusieurs notes .  
Il y en a de quatre espèces .

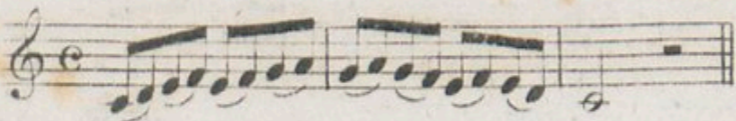
Le Lié .   
El Ligado .

Le Piqué .   
El Picado .

qu'il faut exécuter comme s'il était écrit ainsi :

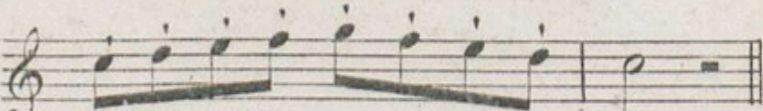



## EXEMPLES DE DIVERS GENRES D'ARTICULATIONS

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

## DE LA ARTICULACION .

Articular es la accion de ligar o destacar muchas  
notas . Hay de cuatro especies .

Le Détaché .   
El Destacado .

Le Louré .   
El Louré .

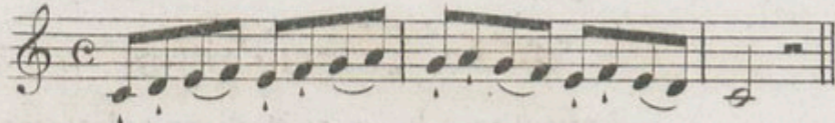
qui n'est , si je puis m'exprimer ainsi , n'y lié n'y  
détaché .

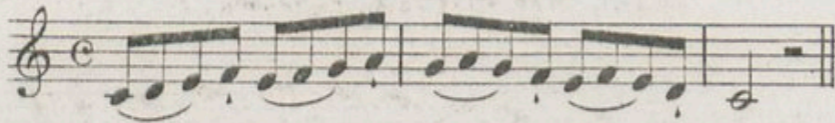
la cual es , si puedo exprimirmi asi , ni ligado ni  
ligado .

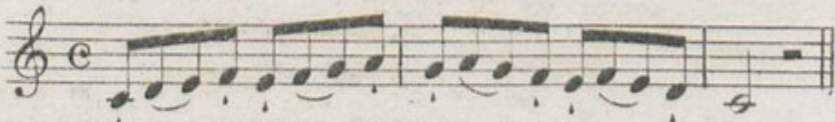
## EJEMPLOS DE VARIOS GENEROS DE ARTICULACIONES .

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



3. 

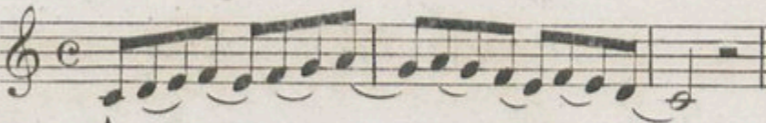
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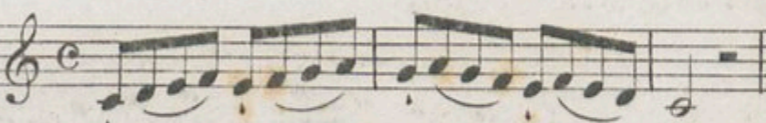
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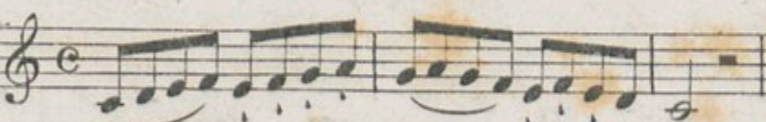
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11. 

13. 


4. 

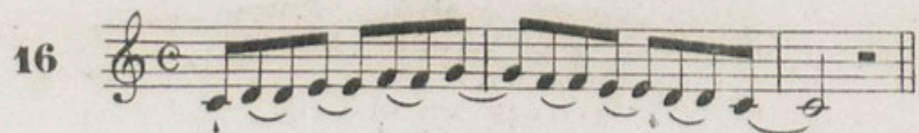
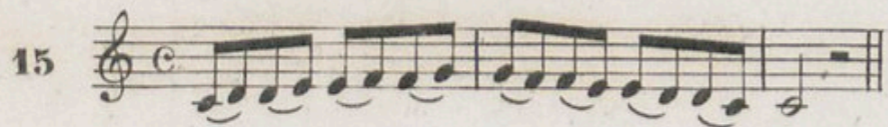
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8. 

10. 

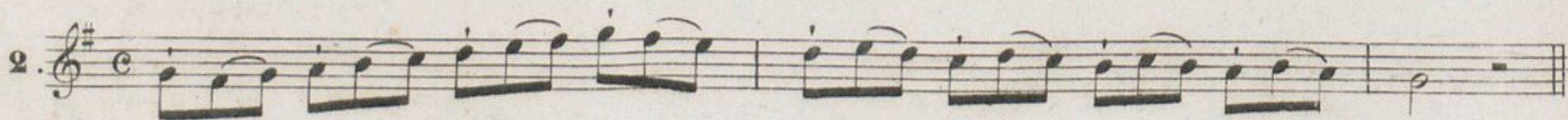
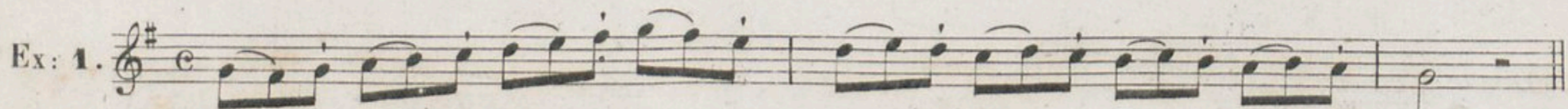
12. 

14. 



## ARTICULATION DES TRIOLETS.

## ARTICULACIONES DE LOS TERCINOS.



GAMMES DANS TOUS LES TONS.

MAJEURS ET MINEURS.

ESCALA EN TODOS LOS TONOS.

MAYORES Y MENORES.

*En Ut maj.*

*En La min.*

*En Sol maj.*

*En Mi min.*

*En Ré maj.*

*En Si min.*

Fret numbers: 2, 1 2 3, 1 3, 1 2, 2, 2 3, 1, 2, 1 2, 0, 2, 1 2, 1 3, 1 2 3, 2

*En La maj.*

Fret numbers: 1 2, 2, 2, 1, 1, 2, 1, 1 2, 1, 2, 0, 1, 1 2, 2, 1 2

*En Fa# min.*

Fret numbers: 2, 2 3, 1 2, 2, 1 2, 2, 1, 2, 0, 1, 1 2, 2, 1 2, 1 2 3, 2

*En Mi maj.*

Fret numbers: 1 2, 2, 2 3, 1 2, 2, 1 2, 2, 0, 2, 1 2, 2, 1 2, 1 2 3, 2, 1 2

*En Ut# min.*

Fret numbers: 1 2 3, 1 2 3, 1 2, 2, 2 3, 1, 0, 1 2, 2, 1 2, 1 2 3, 2, 1 2, 1 2 3, 1 2 3

*En Si maj.*

2, 1 2 3, 3 2, 1, 2, 3 2, 1, 2, 1, 3 2, 2, 1, 3 2, 3 2 1, 2

*En Sol# maj.*

3 2, 1, 2, 1 2, 2, 1, 0, 1, 2, 0, 2, 1 2, 2, 1, 3 2

*En Fa# maj.*

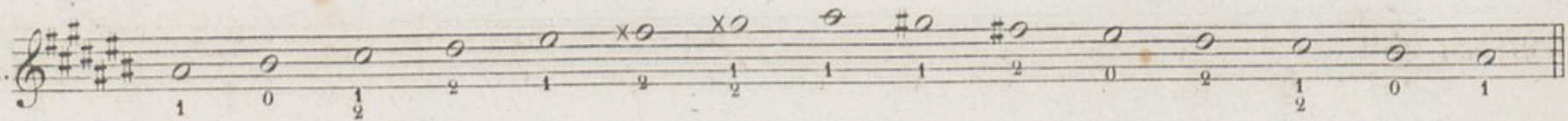
2, 3 2, 1, 2, 1 2, 2, 1, 2, 1, 2, 1 2, 2, 1, 3 2, 2

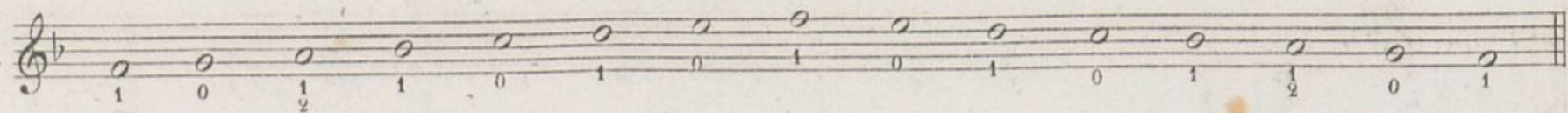
*En Re# maj.*

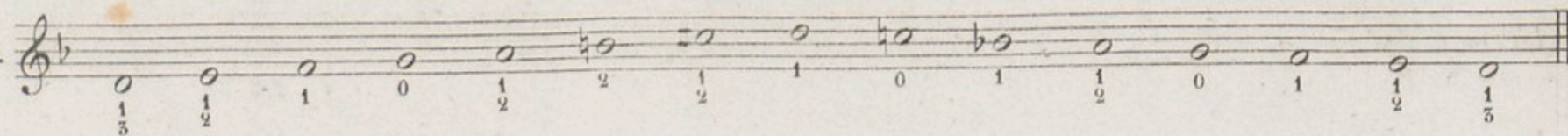
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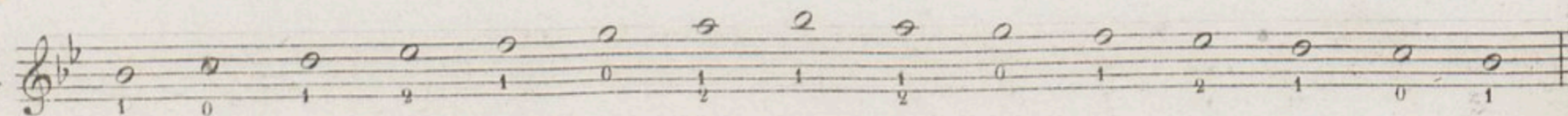
*En Ut# maj.*

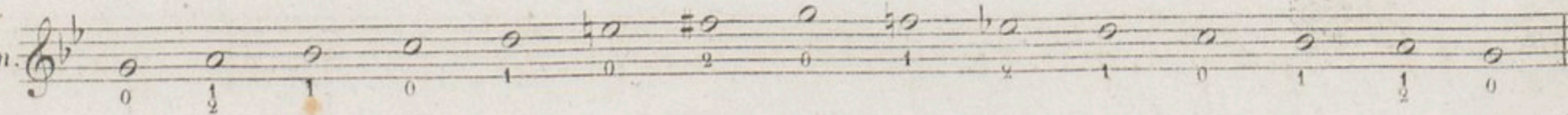
3 2 1, 3 2, 1, 2, 3 2, 1, 0, 1 2, 0, 1, 3 2, 2, 1, 3 2, 3 2 1

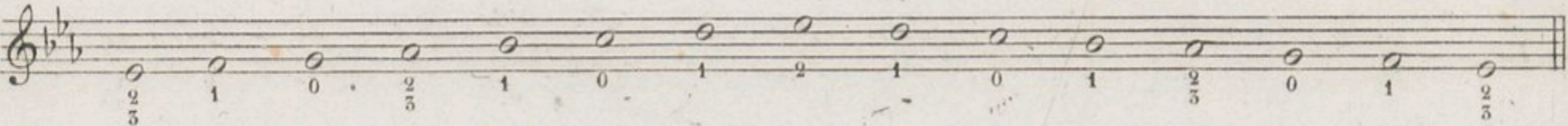
*En La# min.* 

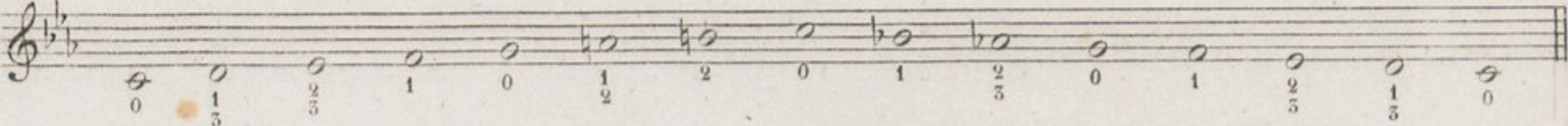
*En Fa maj.* 

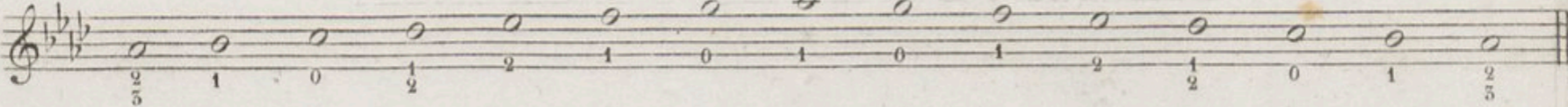
*En Ré min.* 

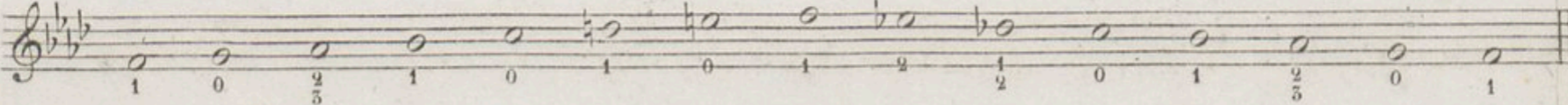
*En Sib maj.* 

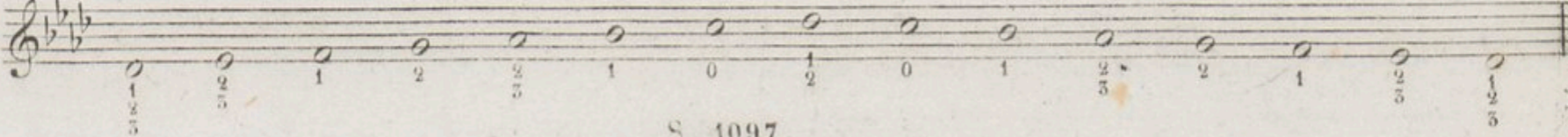
*En Sol min.* 

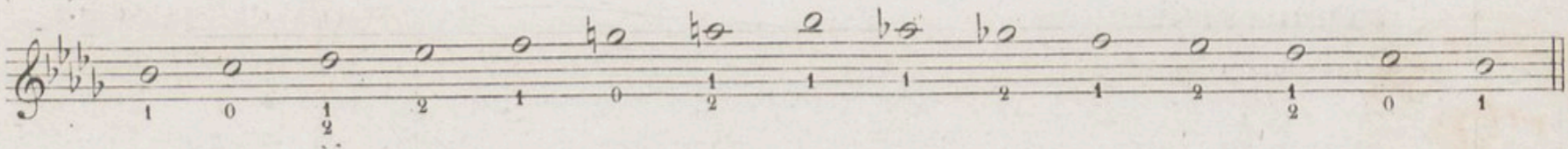
*En Mi<sup>b</sup> maj.* 

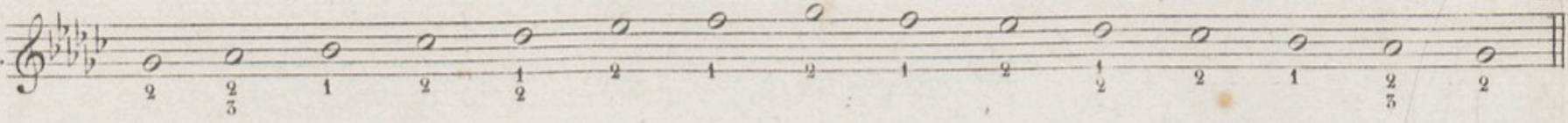
*En Ut min.* 

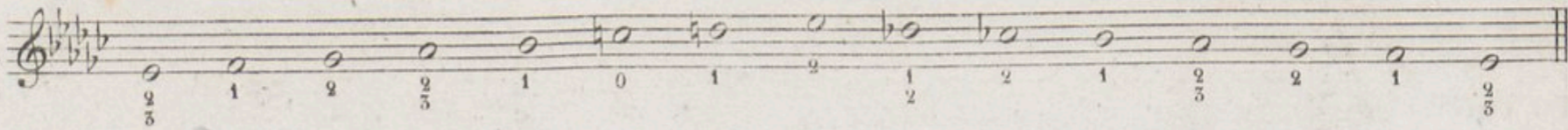
*En La<sup>b</sup> maj.* 

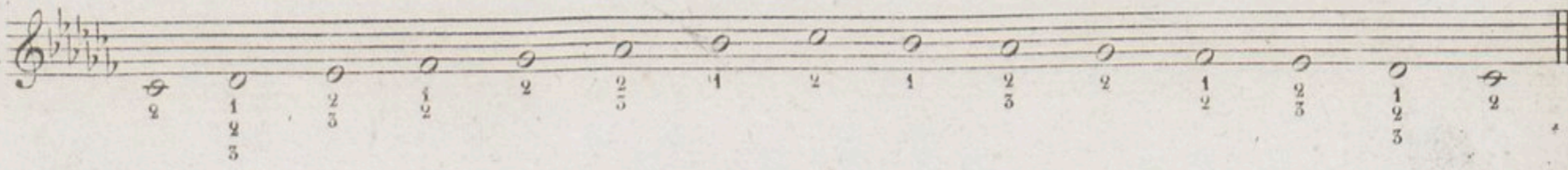
*En Fa min.* 

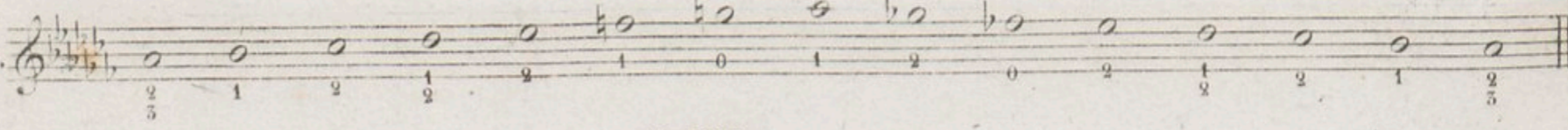
*En Ré<sup>b</sup> maj.* 

*En Sib min.*  Musical staff for *En Sib min.* in G-flat major (two flats). The staff contains 14 notes with fingerings: 1, 0, 1/2, 2, 1, 0, 2, 1, 1, 1, 2, 1, 2, 1/2, 0, 1.

*En Solb maj.*  Musical staff for *En Solb maj.* in F major (one flat). The staff contains 14 notes with fingerings: 2, 2/3, 1, 2, 1/2, 2, 1, 2, 1, 2, 1/2, 2, 1, 2/3, 2.

*En Mi b min.*  Musical staff for *En Mi b min.* in E-flat major (three flats). The staff contains 14 notes with fingerings: 2/3, 1, 2, 2/3, 1, 0, 1, 2, 1, 2, 1, 2/3, 2, 1, 2/3.

*En Utb maj.*  Musical staff for *En Utb maj.* in D-flat major (three flats). The staff contains 14 notes with fingerings: 2, 1/2, 2/3, 2/3, 2, 2/3, 1, 2, 1, 2/3, 2, 1, 2/3, 1/2, 2.

*En Lab min.*  Musical staff for *En Lab min.* in C major (no sharps or flats). The staff contains 14 notes with fingerings: 2/3, 1, 2, 1/2, 2, 1, 0, 1, 2, 0, 2, 1, 2, 1, 2/3.





GAMME CHROMATIQUE.  
DIÈSÉE ET BÉMOLISÉE.

ESCALA CROMATICA..  
CON SUSTENIDOS Y BEMOLES.

Two musical staves showing chromatic scales. The first staff is for the ascending scale with notes from C to B, and the second staff is for the descending scale with notes from B to C. Fingerings are indicated by numbers 0-2 below the notes.

INTERVALLES.

En Terceras.

Par Tierces.

Musical staff showing intervals of thirds (Par Tierces) in a C major scale. Notes are grouped in pairs, and fingerings are indicated below.

Musical staff showing intervals of thirds (En Terceras) in a C major scale. Notes are grouped in pairs, and fingerings are indicated below.

Quartas.

Par Quartes.

Musical staff showing intervals of fourths (Par Quartes) in a C major scale. Notes are grouped in pairs, and fingerings are indicated below.

Quintas.

Par Quintes.

0 — 1/3 1/2 — 2 1 0 — 1 0 1 0 — 1 2 1/2 — 1/3 0 — 1/2 2 0

Sextas.

Par Sixtes..

0 1/2 1/3 2 1/2 0 1 — 0 1 — 0 1/2 2 1/3 1/2 0 — 2 0

Settimas.

Par Septiemes.

0 2 1/3 0 1/2 1 — 0 1 0 1 0 — 1 1/2 0 1/3 2 0 1/2 2 0

Octavas.

Par Octaves.

0 — 1/3 1 1/2 0 1 — 0 — 1/2 1/2 0

2 — 0 — 1 — 0 1/2 1 1/3 0 — 2 — 0

RECAPITULATION DES INTERVALLES

RECAPITULACION DE LOS INTERVALOS

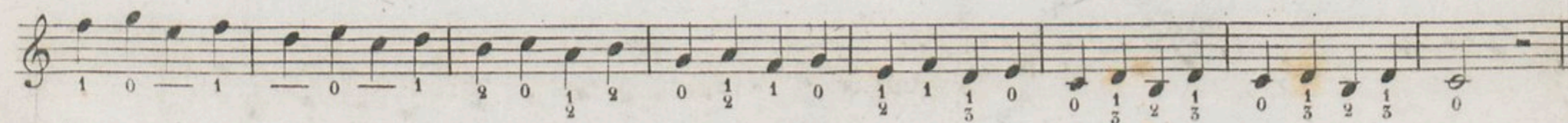
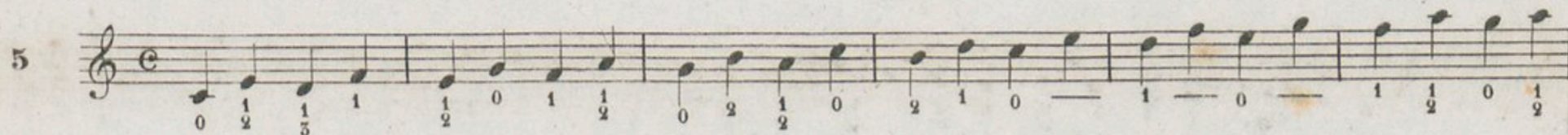
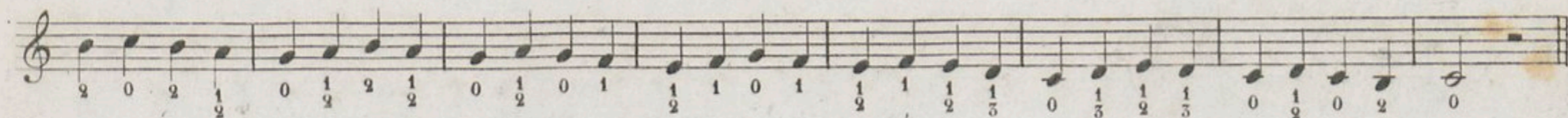
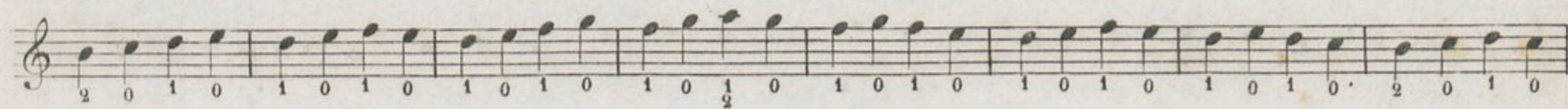
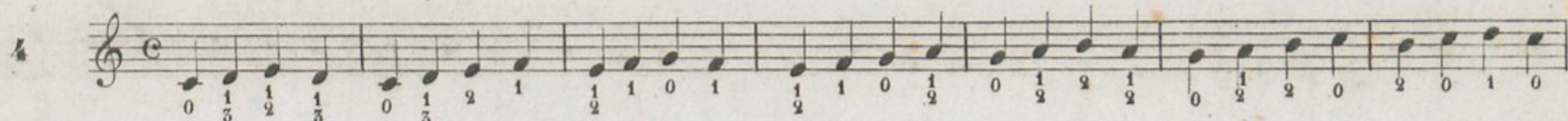
Three staves of musical notation in treble clef with a common time signature (C). The notes are quarter notes, and the intervals between them are indicated by numbers below the staff: 0, 1/3, 0, 1/2, 0, 1, 0, 1/2, 0, 2, 0, 1, 0, 1. The first staff contains 14 notes. The second staff contains 14 notes, with a '1' above the 7th note. The third staff contains 14 notes.

EXERCICES SUR LES INTERVALLES

EJERCICIOS SOBRE LOS INTERVALOS

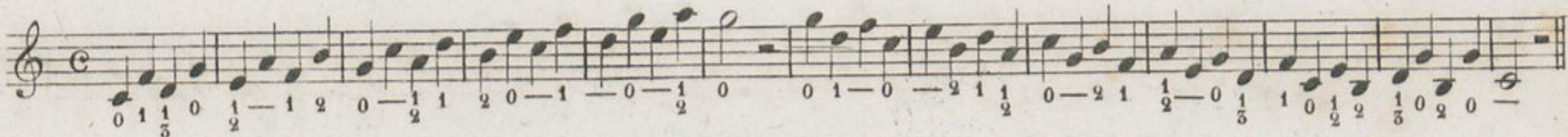
Two staves of musical notation in treble clef with a common time signature (C). The first staff is labeled 'No. 1.' and contains 28 quarter notes with intervals indicated by numbers below: 0, 1/3, 0, 1/3, 1/2, 1, 1, 1, 0, 1/2, 0, 1/2, 2, 0, 2, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1/2, 0, 1/2, 0, 1, 0, 1, 0. The second staff contains 28 quarter notes with intervals indicated by numbers below: 1, 0, 1, 0, 2, 1, 2, 1/2, 0, 1, 0, 1, 1/2, 1, 1/2, 1/2, 0, 1, 3, 0, 1, 3, 1/2, 1, 2, 1/3, 0, 0, 2, 0, 2, 0, 2, 0.

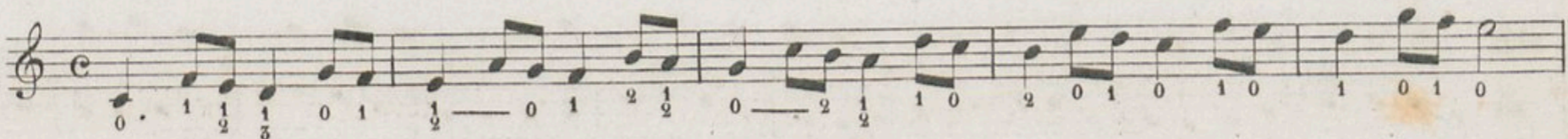
A handwritten musical score on five staves. The first staff is marked with a '2' and a '3' (time signature), and contains a sequence of notes with guitar tablature (0, 1/5, 1/2, 1/5, 1/2, 1, 1/2, 1, 0, 1, 0, 1/2, 0, 1/2, 2, 1/2, 2, 0, 2, 0, 1, 0, 1, 0). The second and third staves also contain notes with tablature. The fourth staff is marked with a '3' and a 'C' (time signature), and contains notes with tablature. The fifth staff contains notes with tablature. The score is written in a cursive, handwritten style.

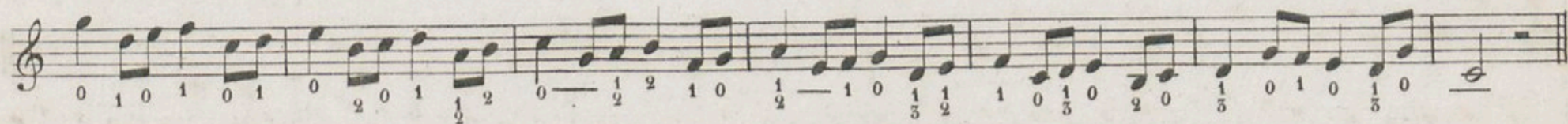


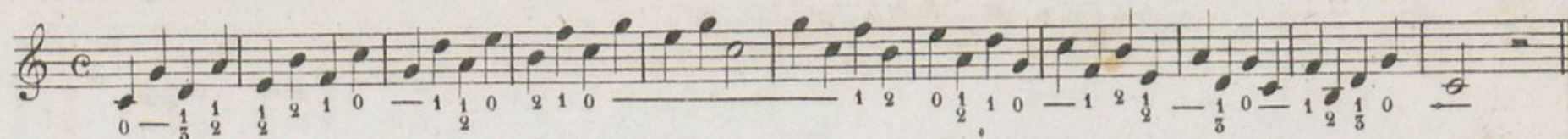
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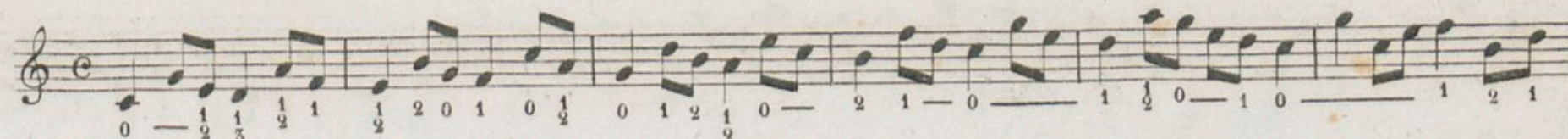
The image shows five staves of musical notation, each with a treble clef and a common time signature (C). The notation consists of eighth and sixteenth notes, often beamed together. Below each staff is a line of numbers representing fingerings, including 0, 1, 2, 3, and 5. The first staff is marked with a '6' at the beginning. The notation is arranged in five horizontal staves, each with its corresponding fingering line underneath.

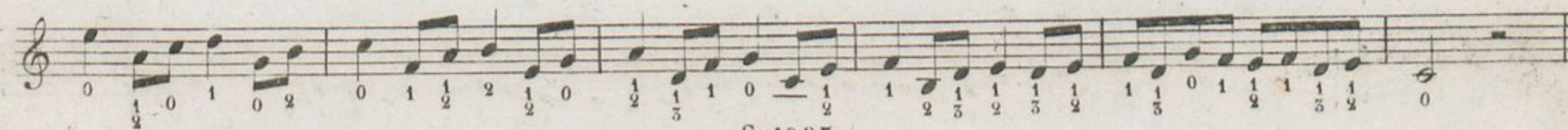
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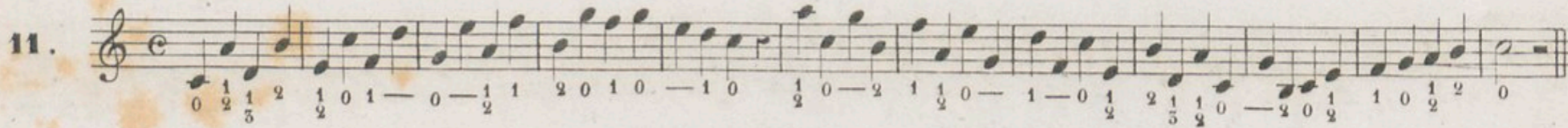
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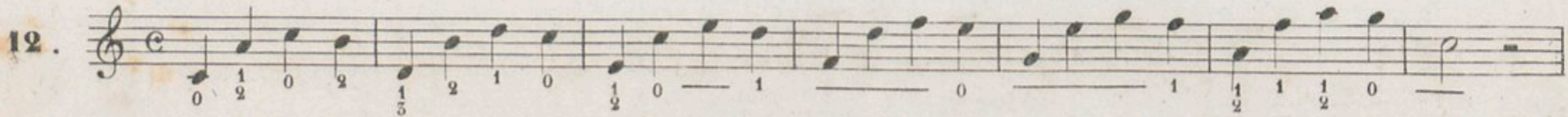


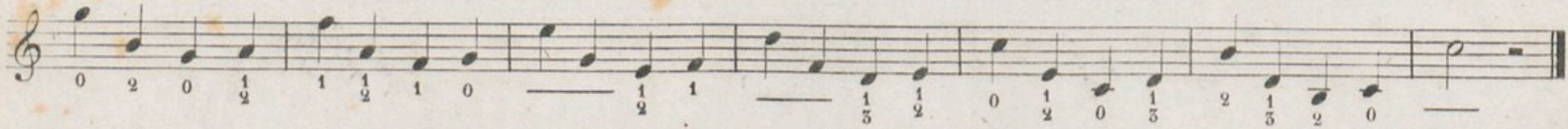
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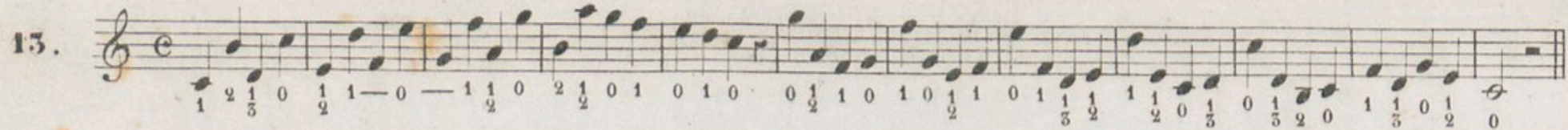
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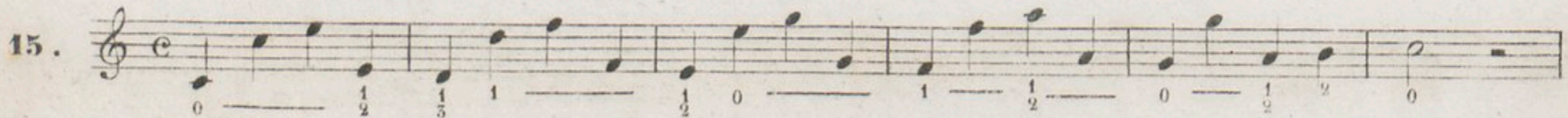
11. 

12. 

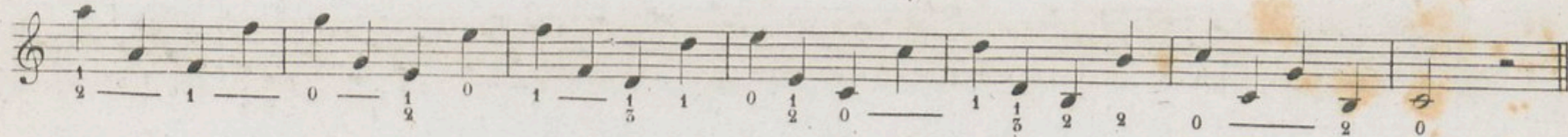


13. 

14. 

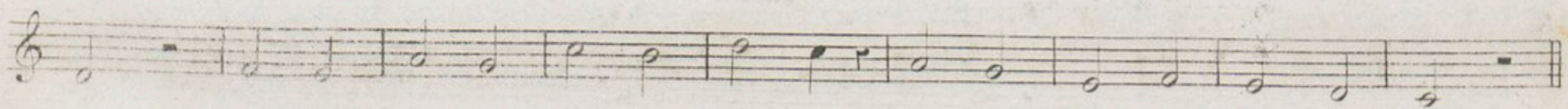
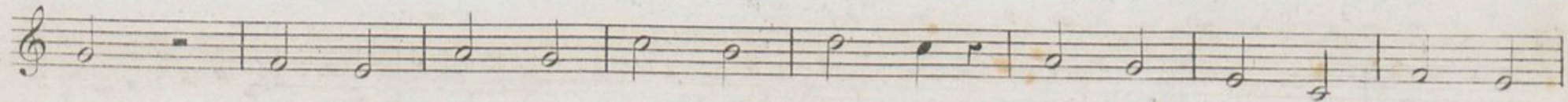
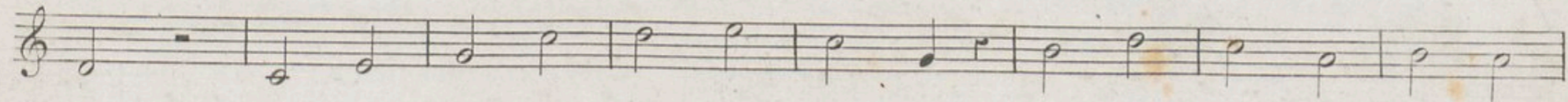
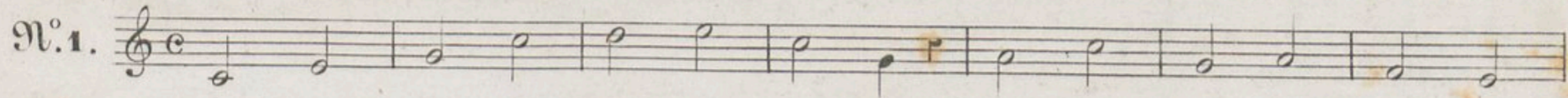
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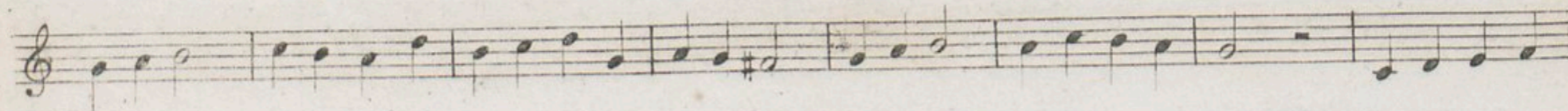
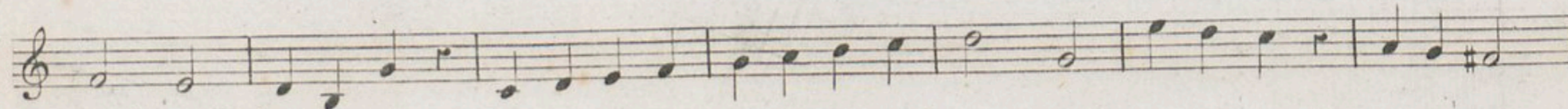
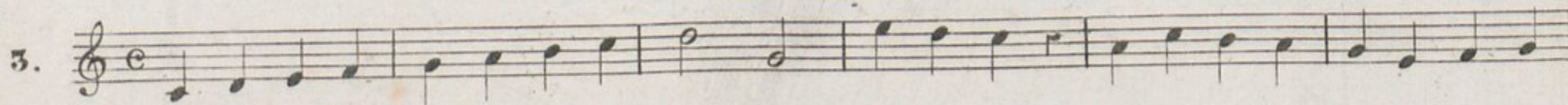
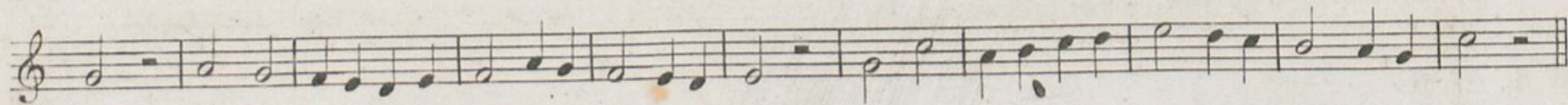
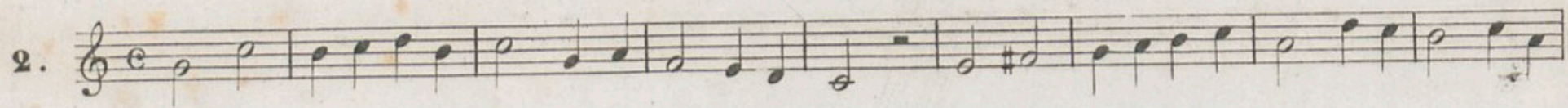


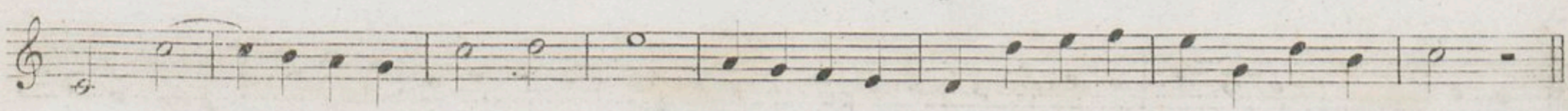
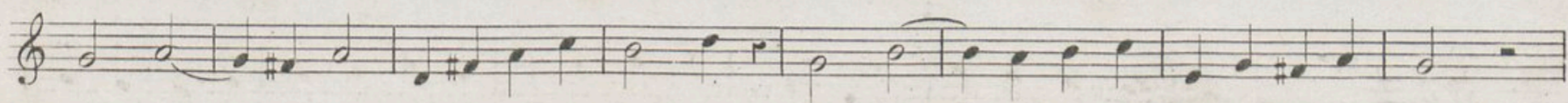
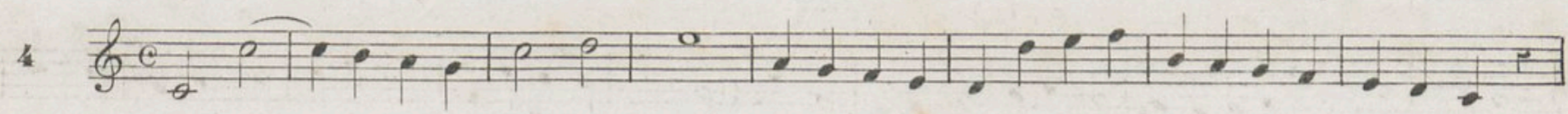
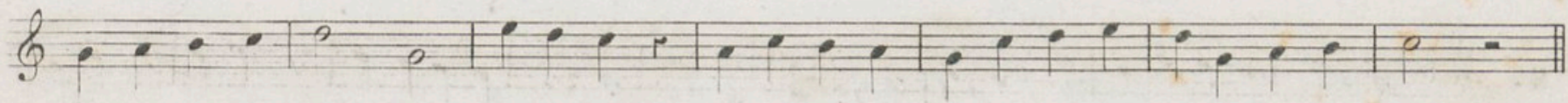


PETITES LECONS PREPARATOIRES..

PEQUEÑAS LECCIONES PREPARATORIAS.

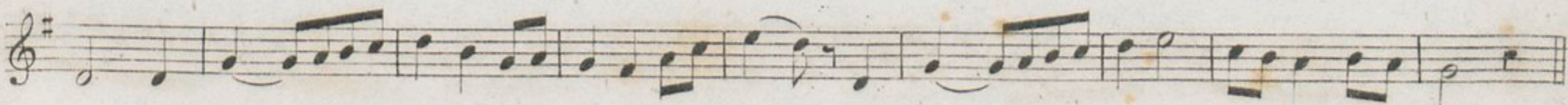
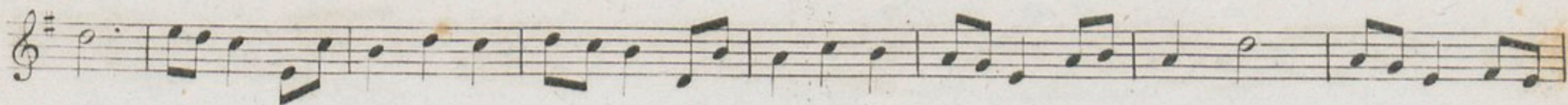
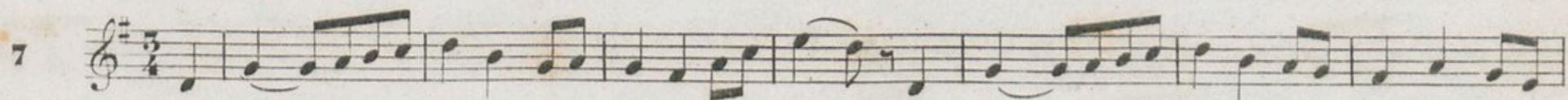
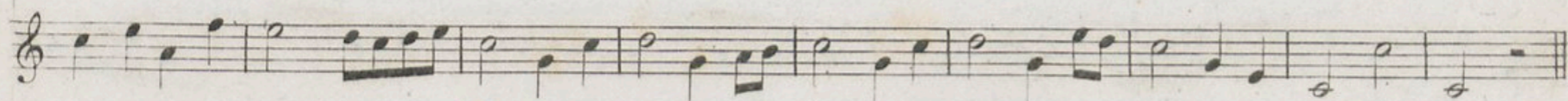
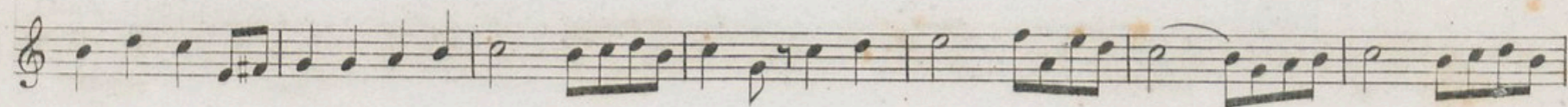






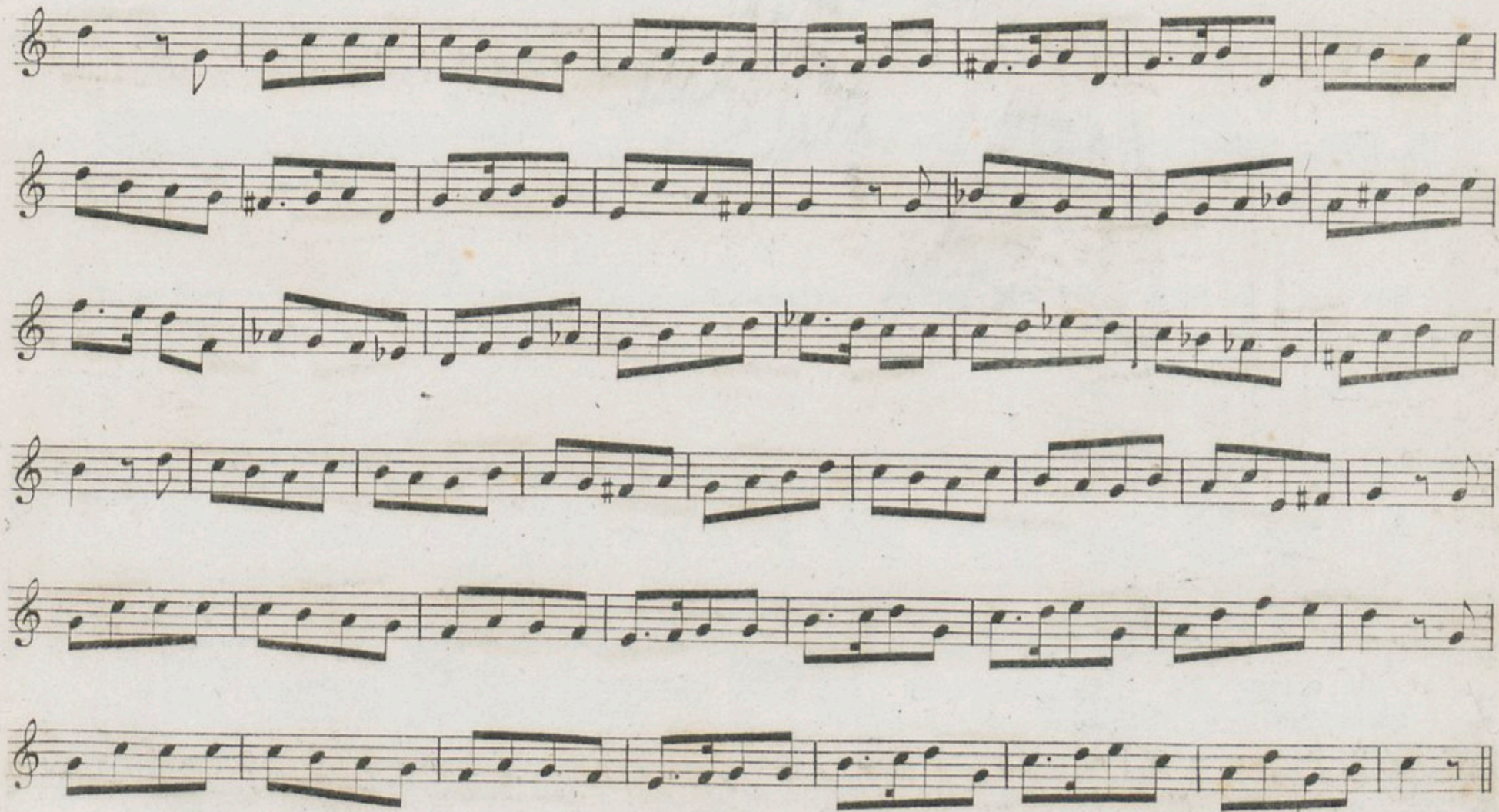
5

6



8.

9.



10.

The image shows a handwritten musical score on six staves. The first staff is marked with a treble clef, a key signature of one flat (B-flat), and a time signature of 5/8. The music consists of a single melodic line with various rhythmic values including eighth, sixteenth, and dotted notes. The notation is clear and legible, with some ink bleed-through from the reverse side of the page. The paper is aged and shows some staining.



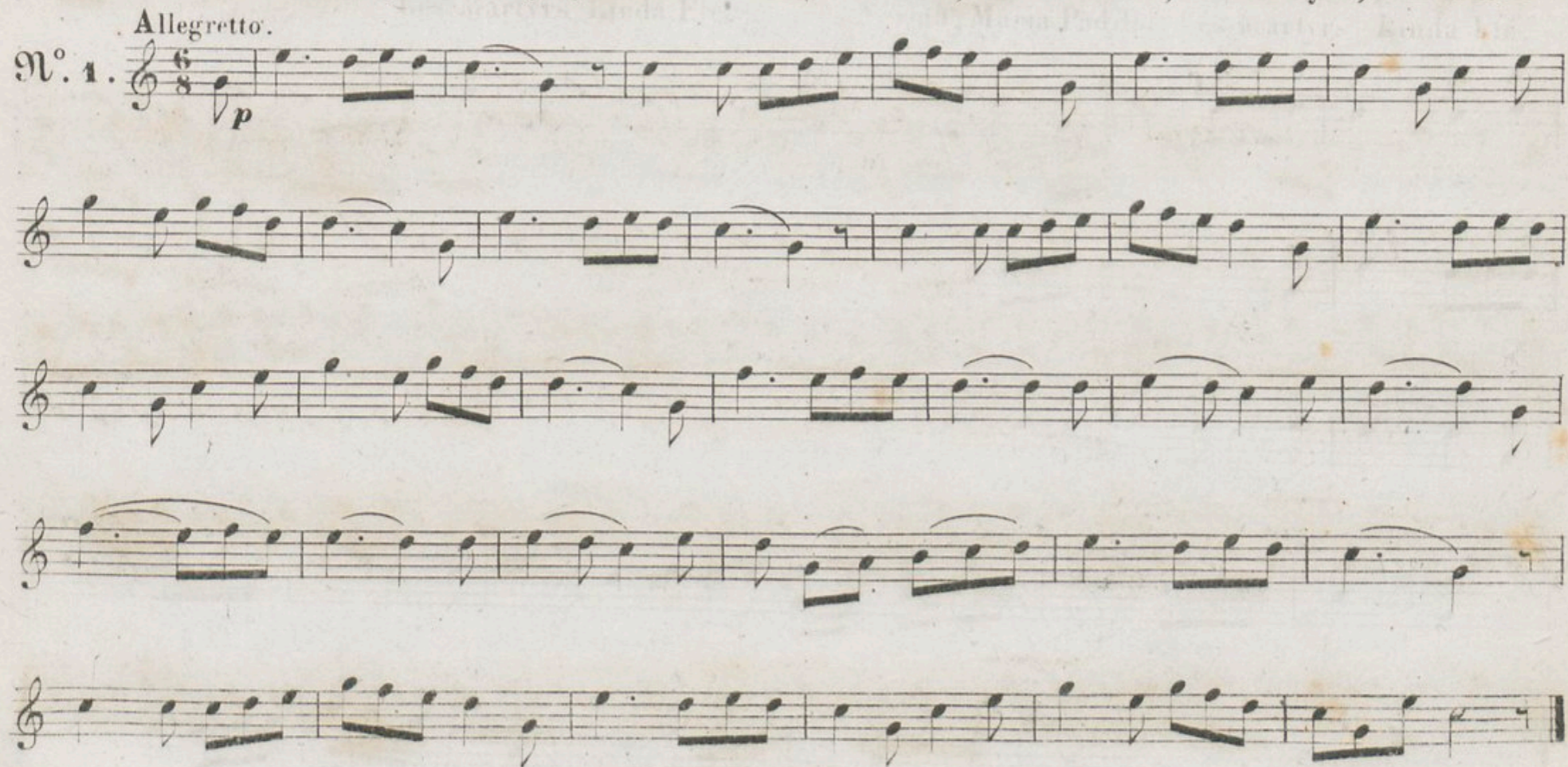
## AIRS EXTRAITS DES OPÉRAS.

Norma, Maria Padilla, Les Martyrs, Linda Etc.

## AERES EXTRAIDOS DE LAS OPERAS.

Norma, Maria Padilla, Les Martyrs, Linda Etc.

*Allegretto.*

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

The musical score is written on five staves. The first staff begins with a treble clef, a 6/8 time signature, and a piano (p) dynamic marking. The music is in a single melodic line, featuring a mix of eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line on the fifth staff.

## Allegro Giusto.

*p*

*f p*

*lungo.*

*p*

## Allegretto.

5

*p*

*fp* *p*

*cres.* *f* *pp*

*fp*

Moderato.

*p*

*cres.*

*f*

## Allegretto.

5

*p*

*mf*

Moderato mosso.

6

The musical score consists of five staves of handwritten notation. The first staff begins with a treble clef, a common time signature 'C', and a dynamic marking 'p'. The second staff continues the melody. The third staff features a 'cres.' marking and a 'pp' dynamic. The fourth staff has 'f' and 'pp' markings. The fifth staff continues the piece.

Larghetto.

7

*p*

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The tempo is marked 'Larghetto.' and the dynamics are marked 'p'. The notation includes various rhythmic values, accidentals, and ornaments. The paper shows signs of age with some staining.

Allegro.

8.

*f*

*f* >

> > >

> >



Moderato.

9.

The musical score consists of five staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic, followed by a fortissimo accent (*sf>*) and a piano (*p*) dynamic. The third staff starts with a forte (*f*) dynamic and ends with a *rall.* (rallentando) marking. The fourth staff begins with *a tempo.* and includes a fortissimo piano (*fp*) dynamic. The fifth staff concludes with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The score is marked with numerous accents and slurs throughout.

Tempo di Valse.

10

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a dynamic marking of *f* (forte) and contains a repeat sign. The second staff continues the melody with a dynamic marking of *pp* (pianissimo). The third staff is marked 'Trio' and begins with a key signature change to two flats (B-flat and E-flat) and a dynamic marking of *p* (piano). The score concludes with a final cadence on the fifth staff.

## AIRS EXTRAITS DES OPÉRAS .

Norma, Maria Padilla, Les Martyrs, Linda Etc.

*Arrangés en Duos .**Moderato .*N<sup>o</sup>. 1.

First system of musical notation for the duet, featuring two staves with treble clefs and a common time signature. The first staff begins with a piano (*p*) dynamic marking.

Second system of musical notation for the duet, continuing the two-staff arrangement.

Third system of musical notation for the duet, including dynamic markings of forte (*f*) and piano (*p*).

All<sup>o</sup> moderato.

N<sup>o</sup> 2.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a forte fortissimo (*ff*) dynamic marking. The upper staff contains a series of eighth-note patterns with accents (>) and a fortissimo (*f*) marking. The lower staff provides a rhythmic accompaniment with eighth notes.

The second system continues the piece with two staves. The upper staff features a piano (*p*) dynamic marking and includes trills (*tr*) and accents (>). The lower staff continues with eighth-note accompaniment.

The third system continues with two staves. The upper staff includes a piano (*p*) dynamic marking and accents (>). The lower staff continues with eighth-note accompaniment.

The image displays three systems of handwritten musical notation for piano. Each system consists of two staves joined by a brace on the left. The notation is in treble clef with a key signature of one sharp (F#). The first system contains 8 measures. The second system contains 8 measures, with a dynamic marking 'p' (piano) appearing in the fourth measure. The third system contains 8 measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The paper shows signs of age, with some foxing and staining.

## Allegretto.

N<sup>o</sup> 3.

The musical score is written in a single system with two staves per system, indicated by a brace on the left. The first system includes a treble clef, a 6/8 time signature, and a dynamic marking 'p'. The music consists of rhythmic patterns of eighth and sixteenth notes, with various rests and phrasing. The second and third systems continue the piece with similar rhythmic motifs and phrasing.

The image displays three systems of handwritten musical notation, likely for piano accompaniment. Each system consists of two staves joined by a brace on the left. The notation is written in a cursive, historical style. The first system contains 12 measures, the second system contains 12 measures, and the third system contains 12 measures. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The paper is aged and shows some staining.

## Allegro moderato

No. 4.

*p*

*f*



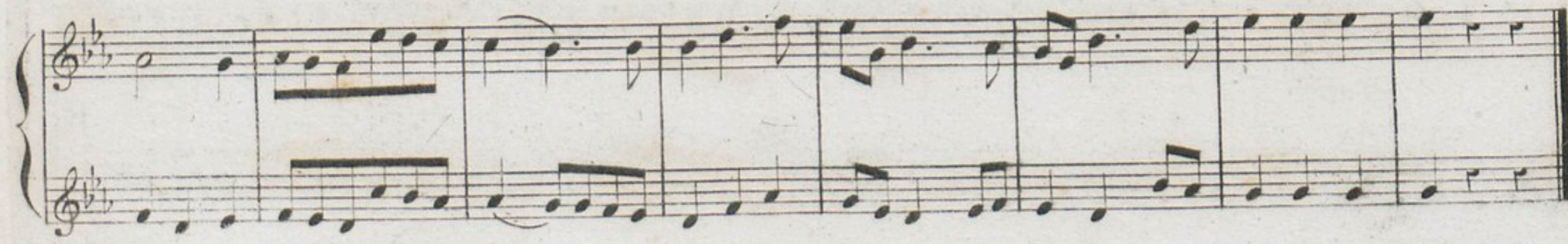
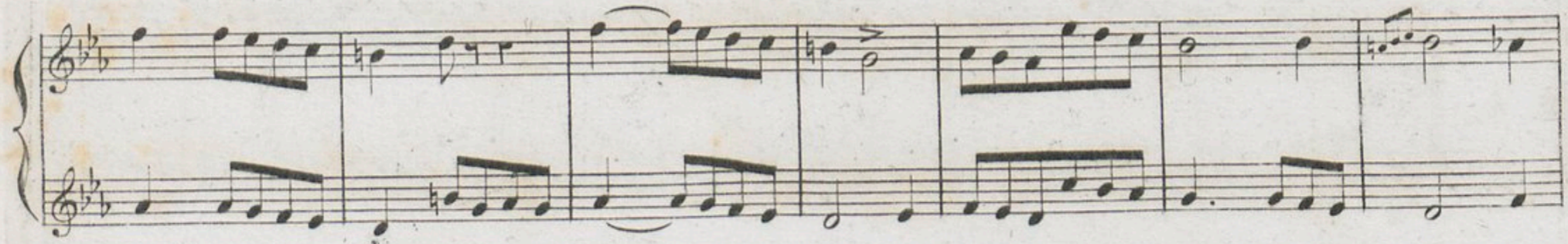
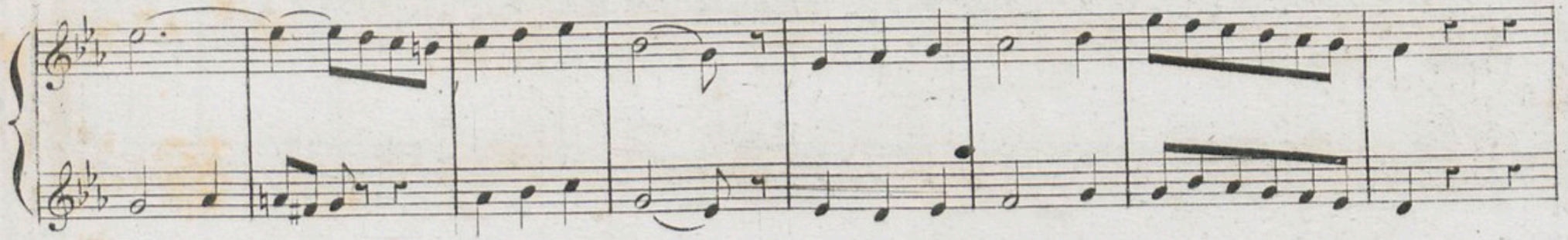
Musical score for two staves, measures 57-66. The music is in G major and 2/4 time. It features a piano introduction with a forte (*f*) dynamic marking and a crescendo. The right hand has a melodic line with grace notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Larghetto

N. 5.

Musical score for two staves, measures 67-76. The music is in B-flat major and 3/4 time. It is marked "Larghetto". The right hand has a melodic line with grace notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Musical score for two staves, measures 77-86. The music is in B-flat major and 3/4 time. It continues the "Larghetto" section. The right hand has a melodic line with grace notes, while the left hand provides a rhythmic accompaniment of eighth notes.



Allegretto.

N. 6.

The musical score is written in G major (one sharp) and 6/8 time. It consists of three systems of two staves each. The first system is marked 'Allegretto' and includes dynamic markings 'f' (forte) and 'p' (piano). The second and third systems also include 'f' markings. The notation includes various note values, rests, and articulation marks.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains five measures of music, primarily featuring eighth and sixteenth notes. The lower staff also begins with a treble clef and a common time signature, containing five measures of music with similar rhythmic patterns.

The second system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains five measures of music, with a dynamic marking of *f* (forte) appearing in the second measure. The lower staff also begins with a treble clef and a common time signature, containing five measures of music.

Maestoso.

N.º 7.

The third system of music consists of two staves. The upper staff begins with a treble clef, a common time signature (C), and a dynamic marking of *p* (piano). It contains five measures of music, with a dynamic marking of *f* (forte) appearing in the third measure. The lower staff also begins with a treble clef and a common time signature, containing five measures of music.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature. The first four measures feature a melodic line in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with quarter and eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed above the first staff in the third measure.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is placed above the first staff in the fifth measure.

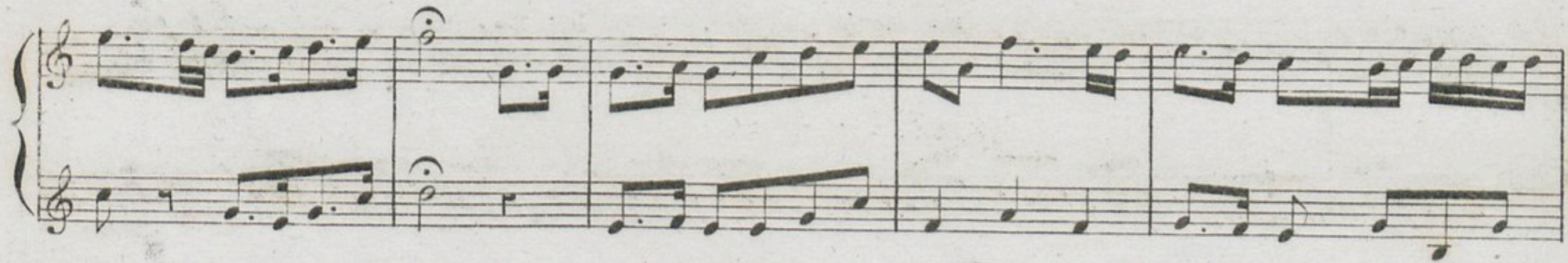
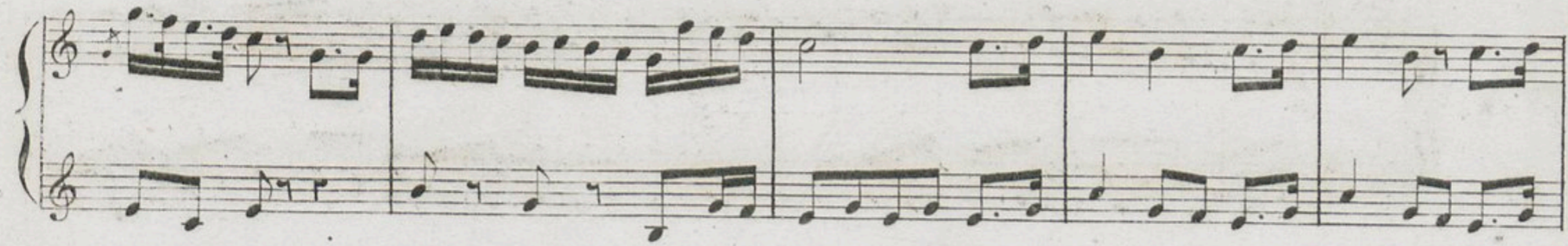
The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a final cadence. Dynamic markings include *dim:* (diminuendo) above the first staff in the 19th measure, and *pp* (pianissimo) above the first staff in the 21st measure.

Moderato.

8.

*p*

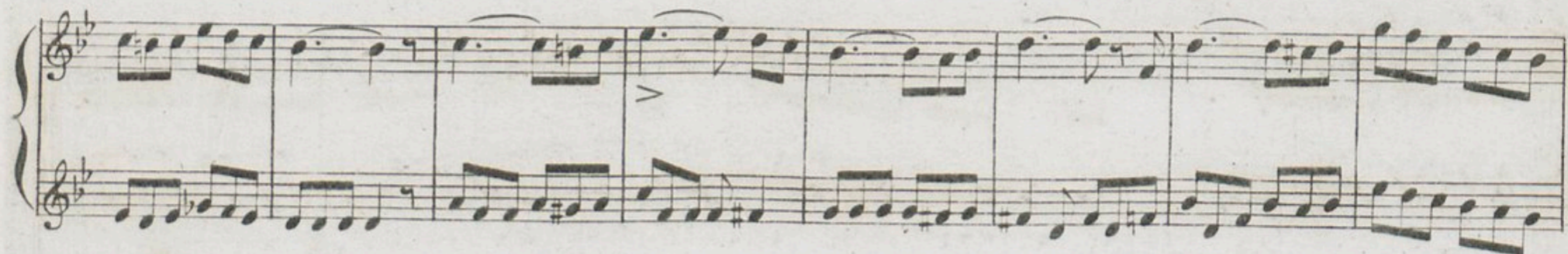
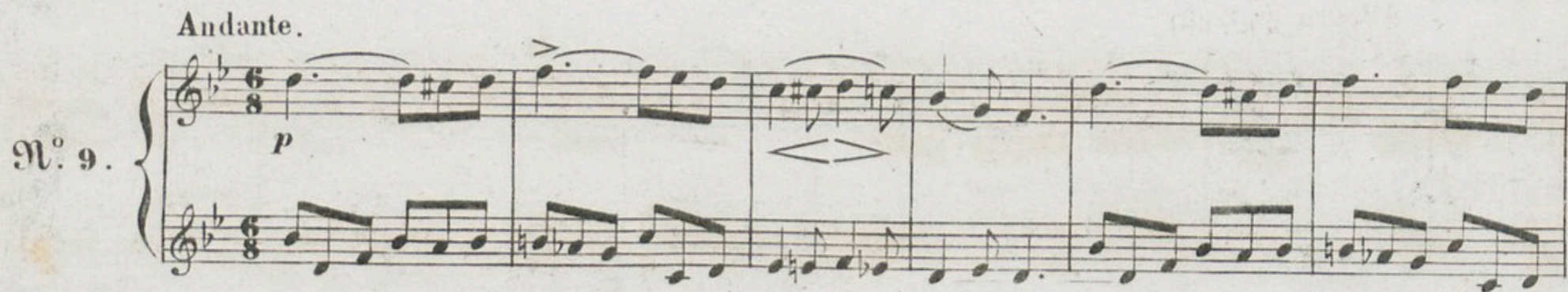
A musical score for piano, consisting of three systems of two staves each. The first system is marked with a piano (*p*) dynamic and a tempo of Moderato. The music is in 7/4 time and features a melodic line in the upper voice and a supporting bass line. The second system continues the melodic development with some chromaticism. The third system concludes the passage with a final cadence, marked with accents (>) on the final notes of the upper voice.



Andante.

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

*p*



*rall:*

*p*





Allegro marcato.

N.º 10.

*Allegretto.*

N<sup>o</sup>. 11.

*f* *p*

*pp*

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, including a dynamic accent (>) over the first measure. The lower staff provides a harmonic accompaniment with similar rhythmic patterns.

The second system continues the piece with two staves. The upper staff shows a melodic line with a dynamic marking of *p* (piano) starting in the fifth measure. The lower staff continues the accompaniment with consistent rhythmic figures.

The third system concludes the piece with two staves. The upper staff features dynamic markings of *f* (forte) in the first measure, *p* (piano) in the second, and *pp* (pianissimo) in the third. The system ends with a double bar line and fermatas over the final notes of both staves.

Allegro

N<sup>o</sup>. 12.

*p*

*p*

This system contains the first two staves of the piece. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The music begins with a piano (*p*) dynamic. The first staff features a melodic line with eighth-note patterns and some slurs. The second staff provides a harmonic accompaniment with eighth-note chords and some slurs. There are two accents (>) in the first staff, one over the second measure and one over the fifth measure.

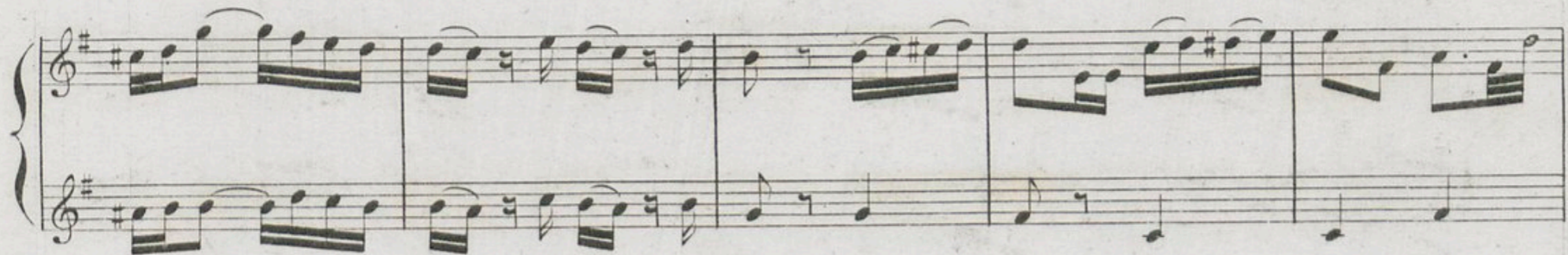
This system contains the third and fourth staves of the piece. The notation continues with similar rhythmic patterns and dynamics as the first system. The top staff continues the melodic line, and the bottom staff continues the accompaniment. There is an accent (>) in the first measure of the top staff.

This system contains the fifth and sixth staves of the piece. The notation continues with similar rhythmic patterns and dynamics as the first system. The top staff continues the melodic line, and the bottom staff continues the accompaniment.



Larghetto.

N.º 13.



Allegretto.

N.º 14.

The musical score is written for two systems of grand staff. The first system consists of two staves (treble and bass clefs) with a brace on the left. It begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The first measure is marked with a forte *f* dynamic. The second measure is marked with a piano *p* dynamic. The music features a mix of eighth and sixteenth notes with various articulations like slurs and accents. The second system also consists of two staves (treble and bass clefs) with a brace on the left, continuing the piece with similar rhythmic patterns and articulations.

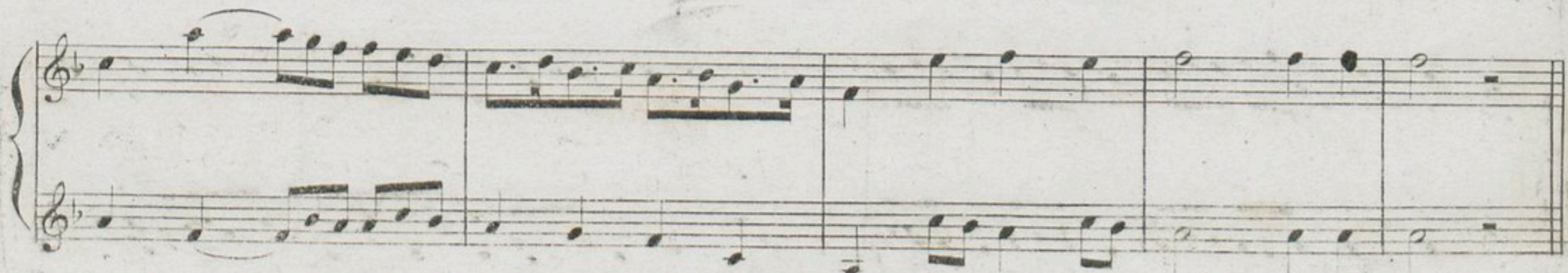
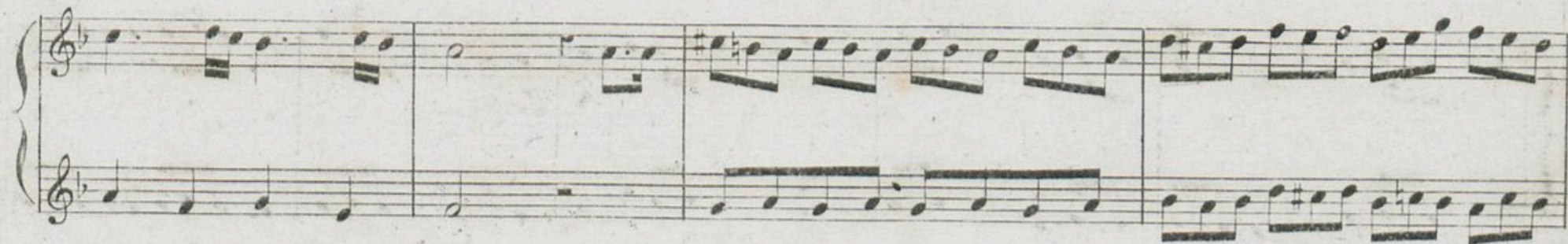
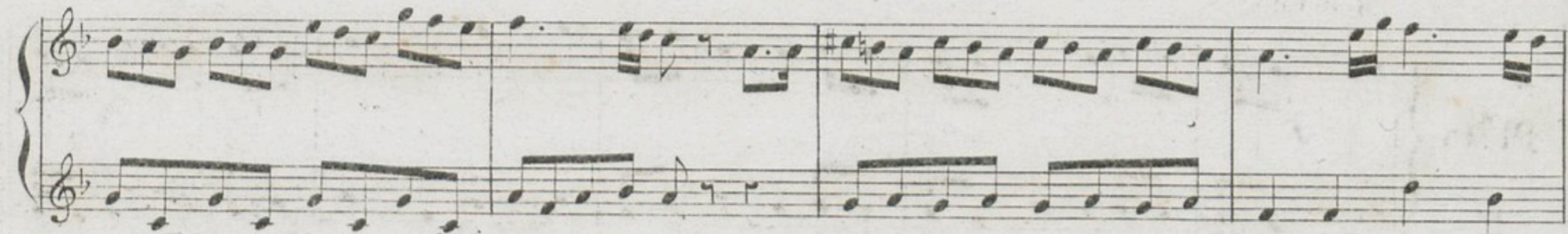


The image shows two systems of handwritten musical notation for piano accompaniment. Each system consists of two staves joined by a brace on the left. The notation is in treble clef and includes various rhythmic values, accidentals, and dynamic markings. The first system includes the marking *eres.* in the second measure of the upper staff. The second system includes several *v* (accents) markings. The music concludes with a double bar line at the end of the second system.

Moderato.

N.º 15.

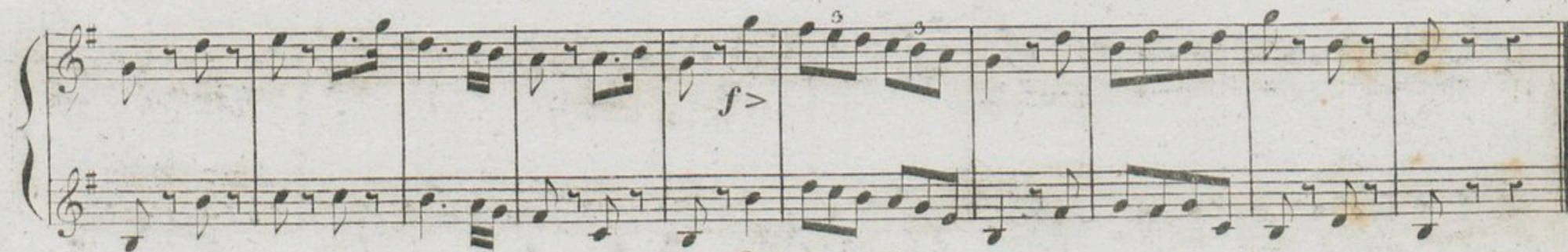
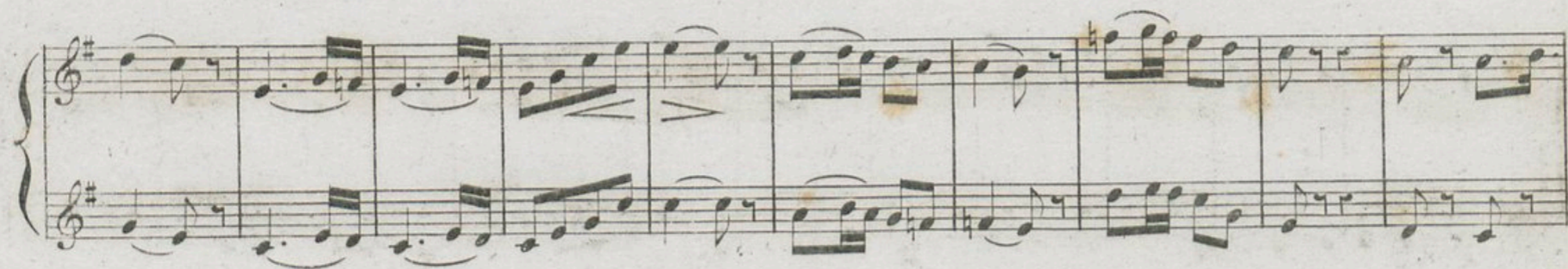
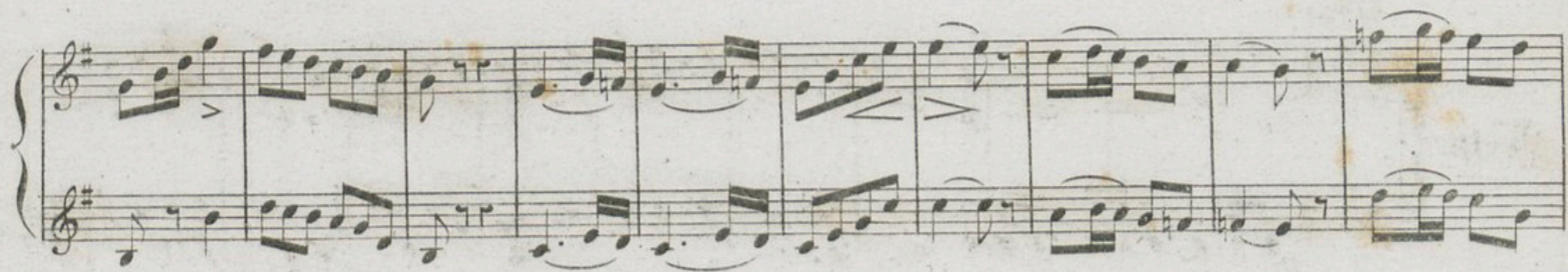
The musical score is divided into two systems. The first system consists of two staves: a piano staff on the left and a violin staff on the right. The piano part begins with a forte (*f*) dynamic. The second system also consists of two staves: a violin staff on the left and a piano staff on the right. The piano part in the second system includes several triplet markings (indicated by a '3' above the notes) and a final measure with a fermata. The music is written in a common time signature (C) and a key signature of one flat (B-flat).



Allegro.

N<sup>o</sup>. 16.

Handwritten musical score for N. 16, Allegro, in 2/4 time with a key signature of one sharp (F#). The score consists of three systems of two staves each. The first system includes dynamic markings *p* and *f* with accents. The second system includes *f* and *p* markings. The third system includes a *p* marking. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests.



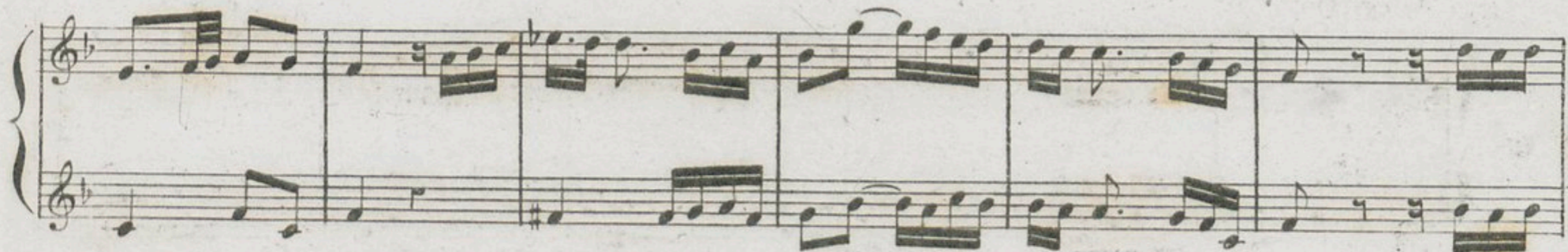
Allegretto.

N° 17

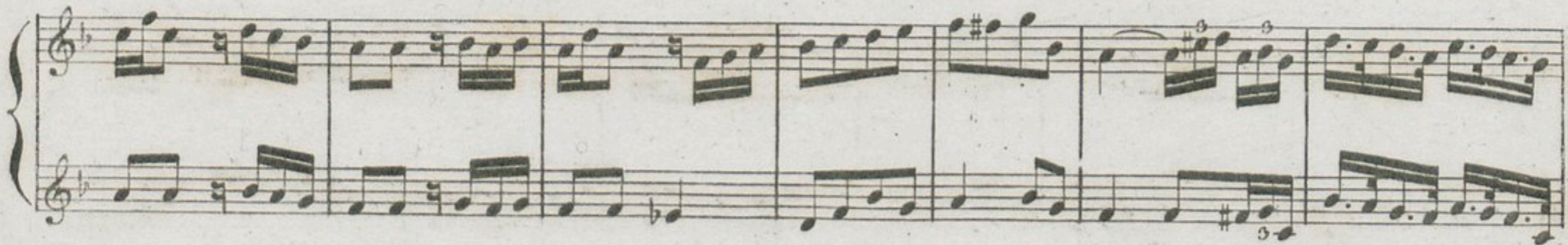
The first system of musical notation consists of two staves joined by a brace on the left. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. A piano dynamic marking (*p*) is placed below the first measure. The melody in the top staff features several triplet markings (indicated by a '3' above a bracket) over eighth notes. The bottom staff continues the accompaniment with similar rhythmic patterns.

The second system of musical notation consists of two staves joined by a brace on the left. It continues the piece with various rhythmic figures and rests in both the upper and lower staves.

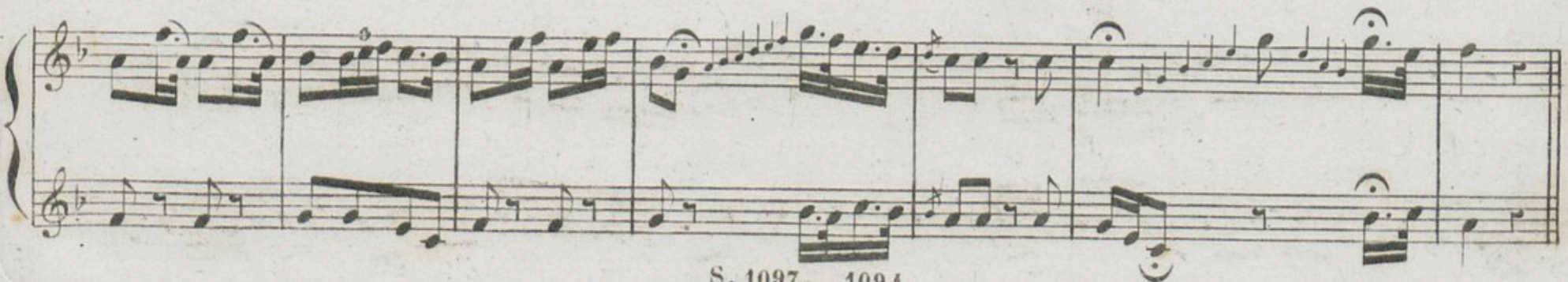
The third system of musical notation consists of two staves joined by a brace on the left. It concludes the piece with triplet markings in the final measures of both staves.



The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains six measures of music, featuring a melodic line with eighth and sixteenth notes, often beamed together. The lower staff begins with a bass clef and contains six measures of accompaniment, primarily consisting of eighth and sixteenth notes.



The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system, with some notes marked with accents. The lower staff continues the accompaniment. The system concludes with a double bar line.



The third system of musical notation consists of two staves. The upper staff features a melodic line with some notes marked with accents and slurs. The lower staff continues the accompaniment. The system concludes with a double bar line.

S. 1097. — 1094.

## Allegro moderato.

N.º 18.

*f* *p* *f*

*p*

All.º mod<sup>to</sup>

*f* *rall.* *f*



The image displays two systems of handwritten musical notation for piano accompaniment. Each system consists of two staves joined by a brace on the left. The music is written in treble clef with a key signature of one sharp (F#). The first system contains six measures, with dynamic markings <math>\gt</math> above the first and second measures. The second system contains six measures, featuring a triplet of eighth notes in the first measure of both staves and a dynamic marking <math>f</math> below the first measure of the second staff. The third system contains five measures, ending with a double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

Allegro.

N.º 19.

The first system of music for N.º 19 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The melody in the upper staff starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and quarter notes. The bass line starts with a whole rest, followed by quarter notes G2, F2, and E2.

The second system of music continues the piece. The upper staff features a melody with quarter and eighth notes, including a sharp sign (#) on the second measure. The bass line continues with quarter and eighth notes.

The third system of music shows a key signature change to B-flat major, indicated by a flat sign (b) on the B line of the upper staff. The melody continues with quarter and eighth notes, and the bass line follows with quarter notes.

Allegro.

N.º 20.

