

Médaille d'Or décernée à cet ouvrage
à l'exposition Universelle de Paris en 1900

AURELIO MAGNANI

MÉTHODE

complète

DE

CLARINETTE

Systeme Boehm

En 3 parties

1^{ère} Partie } réunies: W net
2^{me} Partie }
3^{me} Partie W net

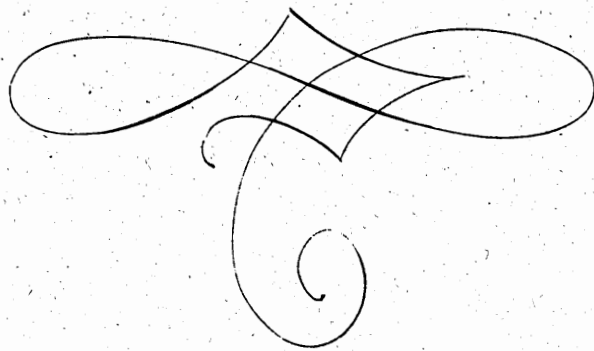
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EVETTE et SCHAEFFER, Editeurs,
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Hommage Respectueux

à Monsieur le Président de l'Académie Royale
S^{te} Cécile de Rome

Conte Enrico de S. Martino et Valperga



PRÉFACE

Vu l'intérêt que produit depuis plusieurs années dans le monde artiste la clarinette système Boehm, Messieurs Evette et Schaeffer, de Paris, éditeurs de musique et propriétaires de la célèbre fabrique d'instruments de musique successeurs de Buffet Crampon, m'ont honoré de leur confiance en me chargeant de faire pour leur compte une méthode pour ce système, méthode qui était désirée par les clarinettistes les plus distingués. Plusieurs raisons m'ont fait accepter cette mission; premièrement l'expérience que me donne une vingtaine d'années d'enseignement tant au Conservatoire de Venise qu'à celui de Rome m'a fait constater l'absence d'une méthode progressive renfermant ce qui est nécessaire pour développer un programme complet pour les quatre ou cinq premières années d'études. Deuxièmement j'ai voulu continuer sur le vrai chemin l'enseignement tracé par les deux premiers maîtres d'école, Klosé professeur au Conservatoire de Paris, et Liverani professeur au Lycée Rossini de Bologne. Le premier en 1844 reconnut de grande utilité l'application du système Boehm à la vieille clarinette à treize clés; depuis cette nouvelle application fût adoptée dans toute la France obtenant un immense succès. Le professeur Liverani ayant constaté la valeur et la supériorité du système Boehm l'adopta le premier dans son école qui donna les meilleurs clarinettistes Italiens de notre temps. Dans cette intention j'ai composé mon ouvrage cherchant de le rendre clair, bref et progressif. Je n'ai pas comme on le fait ordinairement inséré les préceptes grammaticaux de la musique supposant impossible l'étude spéciale d'un instrument sans avoir au préalable étudié les notions élémentaires. J'ai au contraire développé les parties les plus nécessaires à l'étude c'est-à-dire, les diverses articulations les enjolivements trop souvent négligés par la plupart des exécuteurs. Cette partie, sans laquelle on ne peut être un vrai artiste, offre à l'étudiant en développant graduellement le mécanisme de l'instrument le doigté dans sa plus grande étendue, ainsi que la parfaite interprétation.

J'ai pensé bien faire en présentant à l'élève des notices historiques sur la clarinette de son origine à ses plus récents perfectionnements.

A. MAGNANI.

Rome 1^{er} Janvier 1900.

PREFAZIONE

Visto l'interessamento che da vari anni ha destato nel mondo artistico musicale il clarinetto sistema Boehm, i Signori Evette e Schaeffer di Parigi editori di musica e successori della celebre fabbrica d'istrumenti musicali Buffet Crampon, si compiaccevano onorarmi dell'incarico di compilare un nuovo metodo per questo sistema, metodo tuttora mancante e reclamato dai più distinti clarinettisti. Dal canto mio ho accettatò di buon grado tale incarico per più ragioni. Primieramente, perchè la pratica dell'insegnamento per quasi un ventennio negli Istituti di Venezia, e Reale Accademia di S. Cecilia di Roma mi ha fatto constatare la deficienza di un metodo progressivamente ordinato, che racchiuda quanto è necessario a svalgere un completo programma per i primi quattro o cinque anni di studio. Secondariamente perchè ho voluto continuare la retta via dell'insegnamento tracciata dai due capi scuola, Klosé professore al Conservatorio di Parigi, e Liverani professore al Liceo Rossini di Bologna. Il primo nel 1844 riconobbe la grandissima utilità della applicazione del sistema Boehm al vecchio clarinetto a 13 chiavi, e questa nuova applicazione fu poi adottata in tutta la Francia con immenso successo. Il professore Liverani poi constatando il valore del sistema Boehm l'adottò per primo nella sua scuola, che diede i migliori clarinettisti Italiani del tempo nostro. Con questi criteri ho compilato il mio lavoro, studiandomi di essere chiaro, breve e progressivo. Non volli inserirvi i precetti grammaticali della musica come si suol fare, ritenendo impossibile che s'intraprenda lo studio speciale di un istrumento senza prima avere avuto saldo fondamento nelle nozioni elementari. Sviluppai invece le parti più necessarie allo studio, cioè: le diverse articolazioni e gli abbellimenti spesso trascurati dalla maggior parte degli esecutori. Queste parti, senza cui non si può essere un vero artista, ho presentato allo studioso, sviluppandole gradualmente, pur non trascurando come s'intende il meccanismo dell'istrumento, la digitazione nella sua grandissima vastità, nonchè il corretto fraseggiare.

Ho creduto pure ben fatto presentare all'allievo degli appunti storici intorno al clarinetto dalla sua origine sino ai più recenti perfezionamenti.

A. MAGNANI.

Roma 1 Gennajo 1900

NOTICES HISTORIQUES

sur la clarinette de son origine aux plus récents perfectionnements.

DESCRIPTION DE LA CLARINETTE MODERNE

La clarinette est un instrument à vent, elle est construite en bois de buis, d'ébène, en caoutchouc et même en métal; mais généralement on préfère le bois d'ébène. Elle est composée de cinq morceaux ainsi nommés: *bec, baril, morceau supérieur, morceau inférieur et pavillon*.

Elle émet son son au moyen d'une anche, petite langue de canne, fixée sur le bec par une ligature de métal.

Le tube de cet instrument est cylindrique. Il est pourvu d'une quantité de trous, de diverses clés; très remarquable celle située près du baril à la partie postérieure du morceau du dessus, appelée aujourd'hui clé du registre ou chalumeau. Lorsque cette clé est ouverte les sons qui en dérivent ont la distance d'une douzième de ceux inférieurs

et non la distance d'un octave comme dans la flûte et le hautbois.



ORIGINE DE LA CLARINETTE

Il paraît que la clarinette ait eu pour origine la *ciaramella*, formée d'un tube de canne, fermé à une extrémité et coupé obliquement du même côté (*ancienne zampogna que jouaient les bergers*.)

En mettant dans la bouche l'extrémité coupée, le souffle qui passe par lui fait vibrer la partie de la canne coupée en travers de la cannelure et donne origine au son.

Il se trouve dans plusieurs partitions françaises un instrument indiqué sous le nom de *chalumeau* qui don-

nait les sons suivants



Il est probable que ce primitif instrument n'était autre que la grossière zampogna un peu perfectionnée.

APPUNTI STORICI

intorno al clarinetto dalla sua origine ai più recenti perfezionamenti.

DESCRIZIONE DEL MODERNO CLARINETTO

Il clarinetto, strumento a fiato, è costruito in legno di bossolo, di ebano, in caoutchouc od anche in metallo; ma è generalmente preferito il legno ebano. È composto di cinque pezzi denominati: *bocchino, barilotto, pezzo superiore, pezzo inferiore e campana o padiglione*.

Emette il suono per mezzo di un'ancia, piccola linguetta di canna, fissata sul bocchino con una legatura di metallo.

Il tubo di questo strumento è cilindrico. È fornito di moltissimi buchi e diverse chiavi, rimarchevole soprattutto quella situata vicino al barilotto dalla parte posteriore del pezzo di sopra, chiamata oggidì chiave del registro o portavoce. Aperta questa chiave, i suoni che ne derivano, risultano, alla distanza di una dodicesima

da quelli inferiori e non alla distanza di ottava come nel flauto e nell'oboè.



ORIGINE DEL CLARINETTO

Il clarinetto, sembra che abbia avuto origine dalla *ciaramella*, strumento formato con un tubo di canna chiuso ad una delle estremità e tagliato obliquamente dalla stessa parte (*antica zampogna che suonavano i pastori*.)

Mettendo in bocca l'estremità ove è il taglio, il fiato che passa per esso, fa oscillare la parte della canna tagliata per traverso contro il grosso del cannello e dà origine al suono.

In alcune partiture francesi trovasi indicato uno strumento chiamato *chalumeau* che dava i suoni se-

guenti

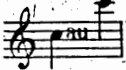




Forse, questo strumento primitivo, non era altro che la rozza zampogna alquanto perfezionata.

CRISTOPHE DENNER


Premier fabricant et inventeur de la clarinette à
Leipzig (1655-1707)

Au commencement du XVIII^e siècle Cristophe Denner en améliorant le chalumeau, invente un instrument auquel il donne le nom de clarinette. Modifiant ingénieusement les distances des trous de ce grossier instrument il le rend plus juste en y ajoutant un trou de résonance vers le bec et duquel il obtient la gamme des harmoniques

qui commence par le  Puis il forma la clé de  et réduisant le trou de résonance à un trou réel couvert d'une clé faite exprès il obtient par l'union de cette deuxième avec la clé de *La* susmentionnée le 

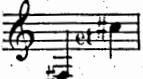

BARTOLDE FRITZ

Fabricant d'instruments de musique à
Brunswick (mort en 1766)

Pour compléter la gamme les notes suivantes étaient nécessaires.  C'est seulement vers la moitié du XVIII^e siècle que Bartolde Fritz suppléa à ce vide en allongeant l'instrument et en y ajoutant la première clé longue.


JOSEPH BEER

Fondateur de la 1^{re} école de clarinette
en Allemagne (1744-1811)

A peu près à la même époque Joseph Beer fournit la clarinette d'une autre longue clé pour suppléer au manque de notes suivantes  invente encore la clé pour les sons de 

SAVERIO LEFÈVRE

Professeur de clarinette au Conservatoire de
Paris (1791)

On doit à Lefèvre l'application de la petite clé pour les sons de 

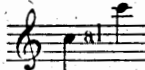
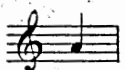
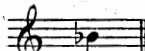
SIMIOT JACQUES FRANÇOIS

Fabricant d'instruments de musique à
(Lyon 1808)

Ce fabricant apporte des modifications à la clarinette en lui appliquant quelques clés de grande utilité surtout pour certains trilles. Mais malgré toutes les améliorations tentées cet instrument ne répond pas aux besoins à cause de sa mauvaise intonation et de son peu de sonorité.

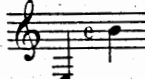
CRISTOFORO DENNER

Primo fabbricante ed inventore del clarinetto
Lipsia (1655-1707)

Sul principio del secolo XVIII^o Cristoforo Denner, apportando dei miglioramenti allo chalumeau, inventò uno strumento a cui dette il nome di clarinetto. Modificò ingegnosamente le distanze dei buchi di questo rozzo istrumento rendendolo più intonato, e vi aggiunse un foro di risuonanza verso il bocchino e dal quale ottenne la scala degli armonici che cominciava dal  Dipoi, immaginò la chiave del  e ridotto il foro di risuonanza a foro reale coperto con apposita chiave, dall'unione di questa con la suddetta chiave del *La* ottenne il 



BARTOLDO FRITZ

Fabbricante d'istrumenti musicali a
Brunswick (morto nel 1766)

Per completare la scala occorreano le note seguenti  Fu soltanto verso la metà del secolo XVIII^o che Bartoldo Fritz supplì a tale mancanza allungando l'istrumento ed aggiungendogli la prima chiave lunga.

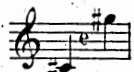
GIUSEPPE BEER

Fondateur de la 1^{re} scuola di clarinetto
in Germania (1744-1811)

Circa lo stesso periodo di tempo, Giuseppe Beer, fornì il clarinetto di un'altra chiave lunga per riparare alla mancanza delle note seguenti  ed inventò ancora la chiave per i suoni di 

SAVERIO LEFÈVRE

Professore di clarinetto al Conservatorio di
Parigi (1791)

A Lefèvre deveasi l'applicazione della piccola chiave per i suoni di 

SIMIOT GIACOMO FRANCESCO

Fabbricante d'istrumenti musicali a
Lione (1808)

Questo fabbricante apportò delle modificazioni al clarinetto applicandovi qualche chiave di grande utilità, in specie per alcuni trilli. Ma nonostante i tentati miglioramenti, questo strumento, disgraziatamente, non corrispose per la difettosa intonazione e per l'ottusa sonorità.

IWAN MULLER

Inventeur de la clarinette moderne
à 15 clés (1812)

Heureusement Ivan Muller porta remède à tous ces inconvénients en créant son nouveau système de clarinette à 15 clés, d'une sonorité bien diverse des précédentes clarinettes d'un mécanisme facile et d'une juste intonation.

AUGUSTE BUFFET

Fabricant d'instruments de musique à
Paris (1845)

Vers 1843, Auguste Buffet conseillé par Klosé professeur de Clarinette au Conservatoire de Paris applique les anneaux sur le morceau inférieur de la clarinette système Muller, obtenant les plus satisfaisants résultats.

En 1844 Buffet applique le système Boehm à la clarinette obtenant de très grands succès.

Boehm qui fut l'inventeur des anneaux pour la Flûte qui porte son nom, ne pensa pas à appliquer son système à la clarinette; le mérite est donc entièrement de Buffet.

BUFFET CRAMPON

Paris (1850)

Cette maison, dont la marque de fabrique est universellement connue de tous les artistes, eut plusieurs propriétaires.

Vers 1860, un de ses associés était le clarinetiste Leroy, plus tard professeur au Conservatoire, et dont les travaux donnèrent à la clarinette une grande justesse.

Mais l'apogée de cette maison fut atteinte de 1871 à 1885, sous la direction de monsieur Goumas associé avec ses deux gendres.

IVAN MULLER

Inventore del clarinetto moderno
a 15 chiavi (1812)

Fortunatamente Ivan Muller riparò ad ogni inconveniente, dando alla luce il suo nuovo sistema di clarinetto a 15 chiavi, di una sonorità ben diversa da quella dei precedenti clarinetti, di più sicura intonazione, e di non difficile meccanismo.

AUGUSTO BUFFET

Fabbricante d'istrumenti musicali a
Parigi (1845)

Verso il 1843, Augusto Buffet, consigliato dal Klosé professore di Clarinetto al Conservatorio di Parigi, applicò gli anelli sul pezzo inferiore del clarinetto sistema Muller, ottenendo soddisfacentissimi risultati.

Nel 1844 Buffet applicò il sistema Boehm al clarinetto, ottenendo grandissimo successo.

Il Boehm, che fu l'inventore del Flauto che porta il suo nome, non pensò mai di applicare il suo sistema al clarinetto; quindi il merito si deve soltanto al Buffet.

BUFFET CRAMPON

Parigi (1850)

Questa casa la di cui marca di fabbrica è universalmente conosciuta da tutti gli artisti, ha avuto diversi proprietari.

Nel 1860, uno de suoi associati fu il distinto clarinetista Leroy più tardi professore al Conservatorio, e si deve a lui l'alto merito di avere ridotto il clarinetto giusto d'intonazione.

Ma l'apogeo di questa casa fu raggiunto nel 1871 al 1885 sotto la direzione di Goumas, ché si associò con i generi.

EVETTE ET SCHAEFFER

Paris 1885

(Maison BUFFET CRAMPON)

Messieurs Evette et Schaeffer obtinrent à l'exposition universelle de Paris 1889 le seul grand prix réservé aux instruments à vent. Cette maison d'après les sages conseils de l'éminent clarinet-
tiste Rose actuellement professeur au Conservatoire de Paris a réussi à perfectionner de plus en plus la clarinette système Boehm, et à l'enrichir de plusieurs clés indispensables.

Cette clarinette a pris un tel développement, qu'il est presque certain qu'elle sera dans quelques années adoptée universellement étant l'unique qui répond aux exigences de l'art, pour la facilité des trilles, et des nombreuses combinaisons des notes et portements liés très difficiles et souvent impossibles à exécuter avec les autres systèmes.

Avec juste raison nous la voyons préférée et rendue obligatoire dans les lycées et conservatoires de l'Amérique du nord, de la France, de la Belgique, etc...

Pour mon compte je suis heureux de pouvoir constater qu'en Italie, les meilleurs clarinet-
tistes, seuls juges compétents en cette matière, ont donné leur vote favorable en la préférant et en la rendant comme les autres nations obligatoire dans les lycées et conservatoires.

La clarinette fut introduite dans l'orchestre dès la première moitié du XVIII^e siècle comme on peut en juger par la partition de Philippe Jean Rameau (*Acanthe et Céphise*) et de Gluck Cristophe (*Echo et Narcisse*)

En 1812 après l'invention du système Muller il fut adopté par les bandes en remplacement des hautbois.

EVETTE E SCHAEFFER

Parigi 1885

(Casa BUFFET CRAMPON)

Evette e Schaeffer all'esposizione universale di Parigi 1889 riportarono il solo gran premio riservato agli strumenti a fiato. Questa casa dietro saggi consigli dell'eminente clarinet-
tista Rose attuale professore del Conservatorio di Parigi, è riuscita a perfezionare sempre più il clarinetto sistema Boehm e ad arricchirlo anche di qualche chiave indispensabile.

Questo clarinetto ha preso tale sviluppo da non far più dubitare che fra non molto sarà adottato universalmente perchè è l'unico che corrisponda alle esigenze dell'arte, sia per l'uguaglianza e chiarezza dei suoni, come per la facilità, che la meccanica offre sulla esecuzione sicura dei trilli e di moltissime combinazioni di note e portamenti legati difficilissimi e spesso ineseguibili con altri sistemi.

E con giusta ragione lo vediamo prescelto e reso obbligatorio nei licei e conservatori dell'America del nord, di tutta la Francia del Belgio ecc.

Per conto mio mi fa piacere poter constatare che, da vari anni, anche in Italia, i migliori clarinet-
tisti, solì giudici competenti in materia, abbiano dato il loro voto favorevolissimo col preferirlo, e, come nelle altre nazioni, coll'averlo reso obbligatorio nei licei e nei conservatori.

Il clarinetto venne introdotto in orchestra sino dalla prima metà del secolo XVIII^o come rilevasi da alcune partiture di Rameau Giovanni Filippo (*Acanthe e Céphise*) e di Gluck Cristoforo (*Eco e Narciso*)

Nel 1812 dopo l'invenzione del sistema Muller venne adottato nelle bande in sostituzione degli oboe.

Instrumentes appartenant à la famille de la clarinette.

Les instruments qui dérivent de la clarinette sont:

Les petites clarinettes dans les tons de *Lab*, *Fa*, *Mib* et *Ré*.

Les grandes clarinettes dans les tons de *Ut*, *Sib* et *La*.

Les clarinettes altos dans les tons de *Fa* et *Mib*.

Les clarinettes basses dans les tons de *Ut*, *Sib* et *La*.

A ces clarinettes viennent s'ajouter grâce aux travaux de messieurs Evette et Schaeffer.

1^o Les clarinettes contraltos, à l'octave basse des clarinettes altos, dans les tons de *Fa* et *Mib*.

2^o Les clarinettes contrebasses, à l'octave basse des clarinettes basses, dans les tons de *Ut*, *Sib* et *La*.

Habiles exécuteurs, compositeurs et professeurs étrangers.

JOSEPH BEER (1744-1811)

Fondateur de la première école de clarinette en Allemagne, excellent clarinettiste et compositeur.

F. VANDERHAGEN (1753-1822)

Digne de mention pour ses deux traités pour clarinette, bien disposés un pour la clarinette à cinq clés et l'autre pour celle à douze.

LEFÈVRE SAVERIO (1763-1829)

Professeur au conservatoire de Paris, exécuteur et compositeur distingué.

IVAN MULLER (1781-1854)

Inventeur de la clarinette à 13 clés ci-dessus décrite, très bon exécuteur et compositeur.

E. JOSEPH BAERMANN (1783-1847)

Un des plus forts clarinettistes de l'Allemagne, compositeur distingué.

FRÉDÉRIQUE BEER (1794-1838)

Successeur de Lefèvre au conservatoire de Paris, très fort clarinettiste, fit adopter en France le système Allemand du bec renversé avec l'anche dessus.

HYACINTHE KLOSÉ (1808-18)

Successeur de Beer fit appliquer par Buffet le système Boehm à la clarinette et fut le premier à l'adopter au conservatoire de Paris, bon écrivain, professeur et exécuteur parfait.

F. T. BLATT (1839)

Bon exécuteur et illustre écrivain.

BLAES JOSEPH (1834)

Clarinettiste distingué Belge.

Istrumenti appartenenti alla famiglia del clarinetto.

Gli strumenti derivati dal clarinetto sono:

I clarinetti piccoli nei toni di *Lab*, *Fa*, *Mib* e *Re*.

I clarinetti grandi nei toni di *Do*, *Sib* e *La*.

I clarinetti contralti nei toni di *Fa* e *Mib*.

I clarinetti bassi nei toni di *Do*, *Sib* e *La*.

A questi clarinetti in grazia della lavorazione dei signori Evette e Schaeffer vennero aggiunti.

1^o I clarinetti contralti all'ottava bassa del clarinetto contralto, nei toni di *Fa* e *Mib*.

2^o I clarinetti contrabassi all'ottava bassa dei clarinetti bassi nei toni di *Do*, *Sib* e *La*.

Abili suonatori, compositori ed insegnanti stranieri.

GIUSEPPE BEER (1744-1811)

Fondateur de la prima scuola in Germania, eccellente clarinettista e compositore.

F. VANDERHAGEN (1753-1822)

È degno di menzione per due metodi ben graduati per clarinetto, uno per il clarinetto a cinque chiavi, e l'altro per quello a dodici.

LEFÈVRE SAVERIO (1763-1829)

Maestro nel conservatorio di Parigi, suonatore esimio, compositore ed insegnante.

IVAN MULLER (1781-1854)

Inventore del clarinetto a 13 chiavi più sopra descritto, bravissimo suonatore e compositore.

E. GIUSEPPE BAERMANN (1783-1847)

Uno dei più valenti clarinettisti della Germania e compositore pregevolissimo.

FEDERICO BEER (1794-1838)

Successore di Lefèvre al conservatorio di Parigi, distinto suonatore, fece adottare in Francia il sistema tedesco del bocchino rovesciato coll'anca disotto.

GIACINTO KLOSÉ (1808-18)

Successore del Beer, fece applicare dal Buffet il sistema Boehm al clarinetto, e fu il primo adottarlo al conservatorio di Parigi, fu scrittore valentissimo insegnante ed esecutore perfetto.

F. T. BLATT (1839)

Eccellente clarinettista e scrittore insigne.

BLAES GIOSEPPE (1834)

Distintissimo clarinettista Belga.

LEROY ADOLPHE

Elève de Klosé, lui succède à la société des Concerts du Conservatoire en 1853.

Il avait été nommé professeur au conservatoire en 1869, il exerça cette fonction jusqu'en 1876.

ROSE CYRILLE

Virtuose dont la longue carrière a été des plus brillantes.

Elève de Klosé, entré à l'Opéra en 1855, clarinette solo à l'Opéra et à la société des Concerts du Conservatoire de 1870 à 1887.

Nommé professeur au conservatoire en 1876; lors des concours annuels du conservatoire, sa classe est particulièrement brillante, aussi l'appelle-t-on "*la classe modèle*."

Clarinettes italiens qui se sont le plus distingués dans l'enseignement et la composition.

B. GARULLI (1797-1877)

Excellent professeur au conservatoire Royal de Milan.

G. B. GAMBARO (1785-1828)

Ecrivain et exécuteur parfait.

F. SEBASTIANI (1803)

Professeur au conservatoire Royal de Naples exécuteur distingué.

J. JEAN BIMBONI (1813-1893)

Professeur au conservatoire Royal de Florence, excellent exécuteur.

LOUIS BASSI (1833-1871)

Ecrivain élégant et très fort exécuteur.

D. LIVERANI (1805-1874)

Professeur au lycée Rossini de Bologne, exécuteur élégant, écrivain de grand mérite.

ERNEST CAVALLINI (1807-1873)

Ecrivain remarquable occupe une place éminente parmi les concertistes que l'Italie compte dans le XIX^e siècle.

GUILLAUME SPINA (1823-1893)

Professeur à l'Académie Royale S^{te} Cécile de Rome, excellent exécuteur et bon professeur.

A. MAGNANI.

LEROY ADOLPHE

Allievo di Klosé, nel 1853 gli succedette alla società dei Concerti del Conservatorio di Parigi.

E nel 1869 fu nominato professore al conservatorio dove vi rimase sino al 1876.

ROSE CYRILLE

Nella lunga sua carriera fu uno degli esecutori più brillanti.

Allievo di Klosé entrò al teatro dell'Opera nel 1855, dal 1870 al 1887 fu clarinetto solista all'Opera e alla società dei Concerti del Conservatorio.

Nel 1876 fu nominato professore al conservatorio, e nei concerti annuali la sua classe si distingue sopra tutte le altre, e con giusta ragione viene chiamata "*classe modello*"

Suonatori che più si distinsero, compositori ed insegnanti italiani.

GARULLI BENEDETTO (1797-1877)

Professore al R. conservatorio di Milano, buonissimo insegnante.

G. B. GAMBARO (1785-1828)

Scrittore ed esecutore perfetto.

F. SEBASTIANI (1803)

Professore al R. conservatorio di Napoli, esecutore ed insegnante distinto.

GIOVANNI BIMBONI (1813-1893)

Professore al R. conservatorio di Firenze, esecutore eccellente.

BASSI LUIGI (1833-1871)

Scrittore elegante e bravissimo esecutore.

DOMENICO LIVERANI (1805-1874)

Professore al liceo Rossini di Bologna esecutore elegantissimo, scrittore ed insegnante emerito.

ERNESTO CAVALLINI (1807-1873)

Occupa un posto eminente tra i più notevoli concertisti di clarinetto che l'Italia ha avuto in questo secolo, e fu anche scrittore insigne.

GUGLIELMO SPINA (1823-1893)

Professore alla R. Accademia S. Cecilia di Roma, esecutore eccellente e buonissimo insegnante.

A. MAGNANI.

I^{re} PARTIE

La Clarinette doit être soutenue par les deux bras dans une position naturelle de façon que la tête reste droite sur le buste, et ne soit pas obligée de se plier ni en avant ni en arrière. Par conséquent les bras devront être éloignés des flancs.

L'*Index*, le *Médium* et l'*Annulaire* de la main droite devront servir à fermer les trous du morceau inférieur de la Clarinette. Le *Pouce* est destiné à soutenir l'instrument au moyen d'un point d'appui, situé du côté opposé aux trous.

L'*Index*, le *Médium* et l'*Annulaire* de la main gauche sont placés sur les trous du morceau supérieur de manière que le *Pouce* puisse agir sur la clé du registre N° 12. Les deux petits doigts doivent ouvrir et fermer diverses clés comme on le verra en son temps.

Le *Bec* de la Clarinette doit être posé entre les lèvres ni trop en dedans ni trop en dehors. En jouant, le souffle ne devra jamais sortir des parties latérales de la bouche, ni faire enfler les joues.

De la correcte position et de l'embouchure de l'instrument dépend la bonne qualité du son: les conseils donnés ci dessus ont donc une grande importance.

L'élève commencera par la note *Do* (dessous la ligne) produisant le son moyennant l'émission du souffle uni à un mouvement rapide de la langue qui devra toucher légèrement et directement sous la pointe de l'anche. Ce mouvement se fera pour toutes les notes des exercices suivants. Après avoir exécuté plusieurs fois la note *Do*, l'élève jouera de la même manière les autres notes, *Ré Mi Fa Sol*, etc.

PARTE I^a

Il Clarinetto deve essere sostenuto dalle due braccia in posizione naturale; cosicchè la testa rimanga dritta sul busto, nè sia costretta a piegarsi in avanti o indietro. Le braccia quindi debbono trovarsi alquanto discoste dai fianchi.

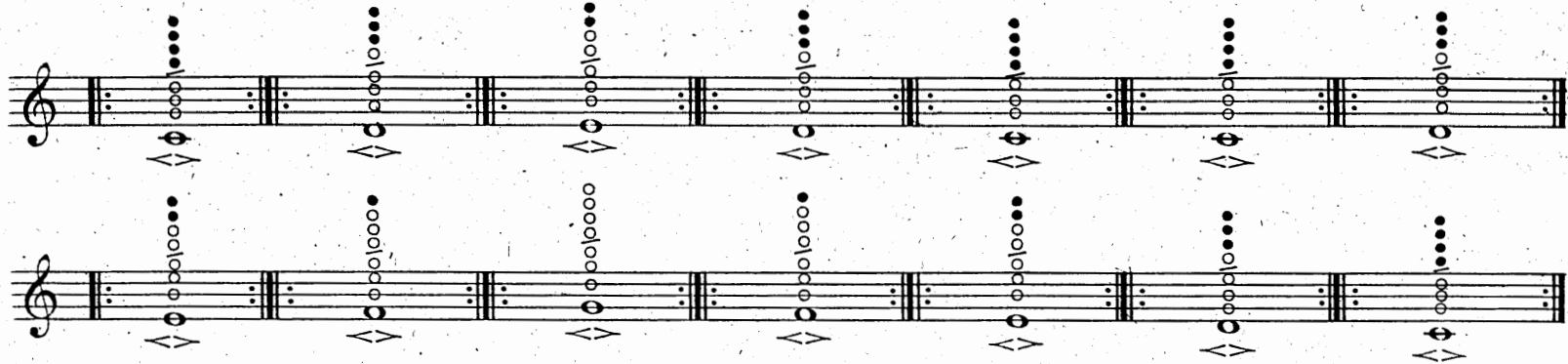
L'*Indice*, il *Medio* e l'*Annulare* della mano destra debbono servire a chiudere i buchi del pezzo inferiore del Clarinetto. Il *Pollice* è destinato a sostenere l'instrumento per mezzo del punto d'appoggio, situato dalla parte opposta ai buchi.

L'*Indice*, il *Medio* e l'*Annulare* della mano sinistra vanno collocati sui buchi del pezzo superiore, in modo che il *Pollice* possa agire sulla chiave del registro N° 12. I due *Mignoli* sono destinati ad aprire e chiudere chiavi diverse come si vedrà a suo luogo.

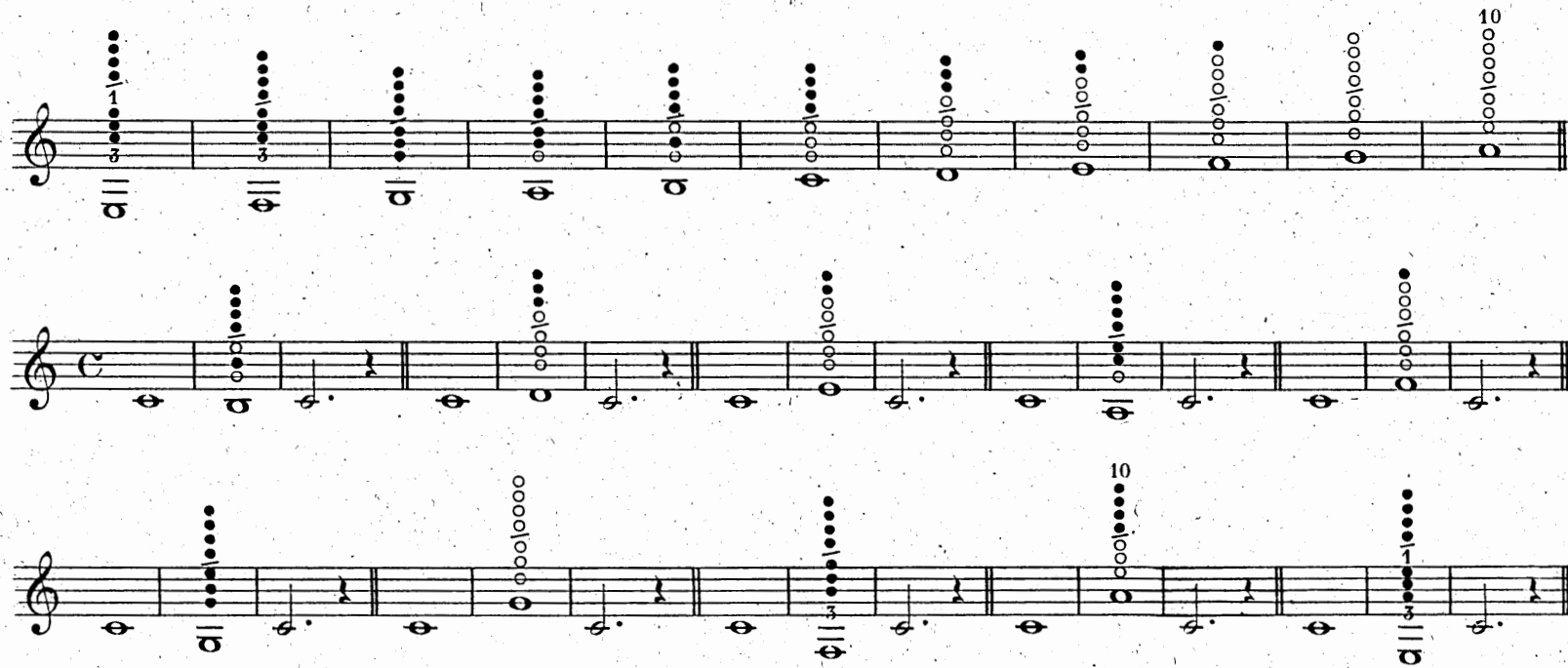
Il *Bocchino* del Clarinetto deve essere situato fra le labbra nè troppo indietro, nè troppo all'infuori. Nel suonare, il fiato non dovrà mai uscire dalle parti laterali della bocca, nè dovranno enfiarsi le gote.

Dalla corretta posizione ed imboccatura dell'instrumento dipende la buona qualità del suono: le norme quindi poste qui sopra, sono di particolare importanza.

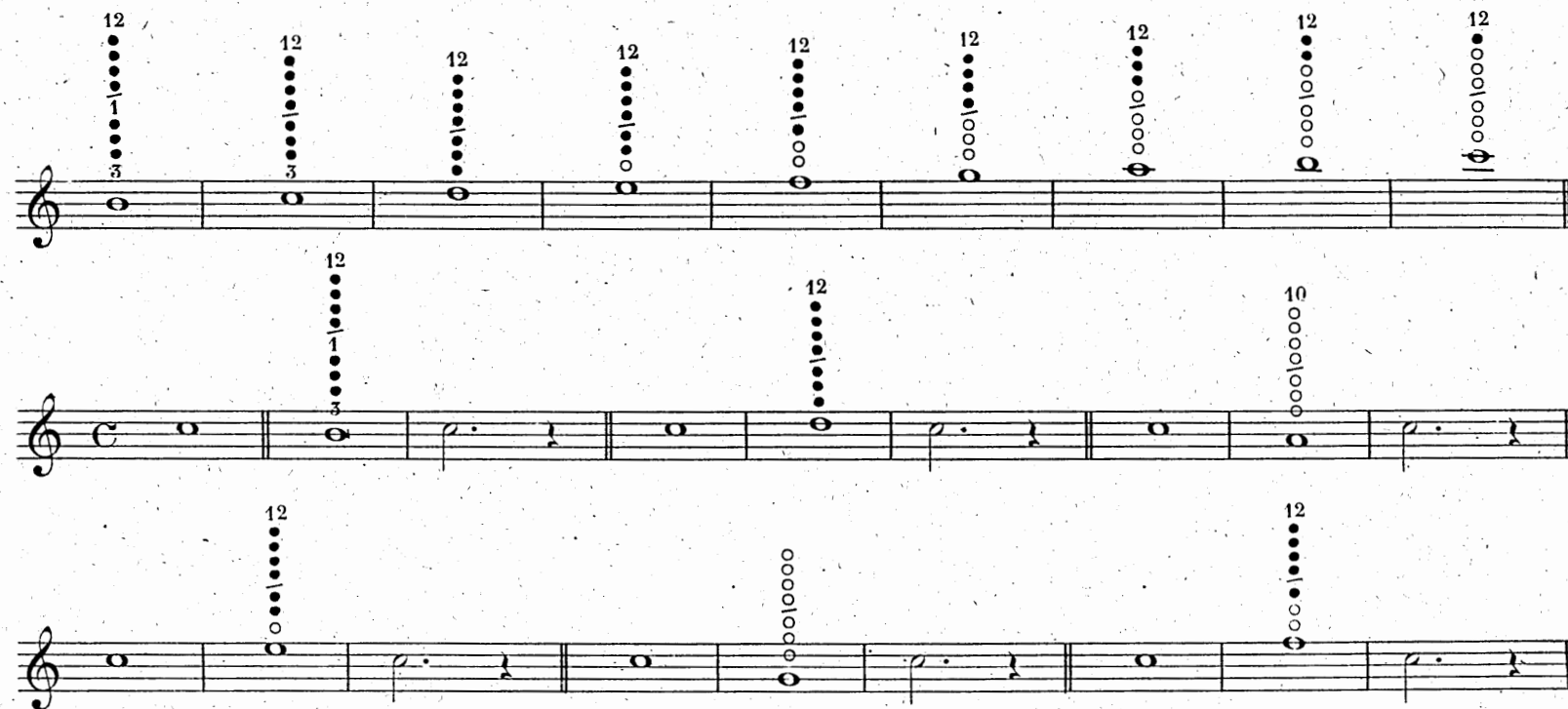
L'allievo comincerà dalla nota *Do* (sotto le righe) producendone il suono mediante l'emissione del fiato, unita ad un movimento rapido della lingua, che dovrà colpire leggermente e direttamente sotto la punta dell'anca. Questo movimento si faccia ad ogni nota dei seguenti esercizi. Dopo avere lentamente eseguito più volte la nota *Do*, l'allievo suonerà allo stesso modo le altre note *Re Mi Fa Sol*, etc.



PREMIÈRES NOTES DE LA GAMME. || PRIME NOTE DELLA SCALA.



SUITE DE LA GAMME. || SEGUITO DELLA SCALA.



Exercice préparatoire pour exécuter les intervalles. || Esercezio preparatorio per eseguire gl'intervalli.

N. B. La virgule (,) indique où l'on doit reprendre haleine. || *N. B.* La virgoletta (') indica dove si deve prendere fiato.

GAMME DIATONIQUE (Naturelle)
Montante et descendante.

SCALA DIATONICA (Naturale)
Ascendente e discendente.

INTERVALLES

avec accompagnement d'une seconde partie.

INTERVALLI

con accompagnamento di una seconda parte.

TIERCES.
TERZE.

The first system of music for 'TIERCES. TERZE.' consists of two staves. The treble staff contains a C major triad in root position (C4, E4, G4) and its first inversion (E4, G4, C5). The bass staff contains the second inversion (G4, C5, E5) and the root position (C4, E4, G4) again. The notes are marked with accents.

The second system of music for 'TIERCES. TERZE.' consists of two staves. The treble staff contains a C major triad in root position (C4, E4, G4) and its first inversion (E4, G4, C5). The bass staff contains the second inversion (G4, C5, E5) and the root position (C4, E4, G4) again. The notes are marked with accents.

The third system of music for 'TIERCES. TERZE.' consists of two staves. The treble staff contains a C major triad in root position (C4, E4, G4) and its first inversion (E4, G4, C5). The bass staff contains the second inversion (G4, C5, E5) and the root position (C4, E4, G4) again. The notes are marked with accents.

The fourth system of music for 'TIERCES. TERZE.' consists of two staves. The treble staff contains a C major triad in root position (C4, E4, G4) and its first inversion (E4, G4, C5). The bass staff contains the second inversion (G4, C5, E5) and the root position (C4, E4, G4) again. The notes are marked with accents.

QUARTES.
QUARTE.

The first system of music for 'QUARTES. QUARTE.' consists of two staves. The treble staff contains a C major quartet in root position (C4, E4, G4, B4) and its first inversion (E4, G4, B4, C5). The bass staff contains the second inversion (G4, B4, C5, E5) and the root position (C4, E4, G4, B4) again. The notes are marked with accents.

The second system of music for 'QUARTES. QUARTE.' consists of two staves. The treble staff contains a C major quartet in root position (C4, E4, G4, B4) and its first inversion (E4, G4, B4, C5). The bass staff contains the second inversion (G4, B4, C5, E5) and the root position (C4, E4, G4, B4) again. The notes are marked with accents.

The third system of music for 'QUARTES. QUARTE.' consists of two staves. The treble staff contains a C major quartet in root position (C4, E4, G4, B4) and its first inversion (E4, G4, B4, C5). The bass staff contains the second inversion (G4, B4, C5, E5) and the root position (C4, E4, G4, B4) again. The notes are marked with accents.

QUINTES.
QUINTE.

Musical notation for the first system of the Quintes. Quinte. section. It consists of two staves in common time. The upper staff features a melody of quarter notes with accents, while the lower staff provides a rhythmic accompaniment of eighth notes with slurs and accents.

Musical notation for the second system of the Quintes. Quinte. section. The upper staff continues the melodic line with quarter notes and accents. The lower staff features a more complex accompaniment with sixteenth-note runs and slurs.

Musical notation for the third system of the Quintes. Quinte. section. The upper staff continues with quarter notes and accents. The lower staff has a rhythmic accompaniment of eighth notes with slurs and accents.

SIXTES.
SESTE.

Musical notation for the first system of the Sixtes. Seste. section. It consists of two staves in common time. The upper staff has a melody of quarter notes with accents. The lower staff has a rhythmic accompaniment of quarter notes with slurs and accents.

Musical notation for the second system of the Sixtes. Seste. section. The upper staff continues the melodic line with quarter notes and accents. The lower staff features a rhythmic accompaniment of eighth notes with slurs and accents.

Musical notation for the third system of the Sixtes. Seste. section. The upper staff continues with quarter notes and accents. The lower staff has a rhythmic accompaniment of eighth notes with slurs and accents.

SEPTIÈMES.
SETTIME.

Musical notation for the first system of 'SEPTIÈMES. SETTIME.'. It consists of two staves. The upper staff contains a melody of quarter notes with accents. The lower staff contains a rhythmic accompaniment of eighth notes with accents.

Musical notation for the second system of 'SEPTIÈMES. SETTIME.'. It consists of two staves. The upper staff continues the melody of quarter notes with accents. The lower staff continues the rhythmic accompaniment of eighth notes with accents.

Musical notation for the third system of 'SEPTIÈMES. SETTIME.'. It consists of two staves. The upper staff continues the melody of quarter notes with accents. The lower staff continues the rhythmic accompaniment of eighth notes with accents.

OCTAVES.
OTTAVE.

Musical notation for the first system of 'OCTAVES. OTTAVE.'. It consists of two staves. The upper staff contains a melody of quarter notes with accents. The lower staff contains a rhythmic accompaniment of quarter notes with accents.

Musical notation for the second system of 'OCTAVES. OTTAVE.'. It consists of two staves. The upper staff continues the melody of quarter notes with accents. The lower staff continues the rhythmic accompaniment of quarter notes with accents.

Musical notation for the third system of 'OCTAVES. OTTAVE.'. It consists of two staves. The upper staff continues the melody of quarter notes with accents. The lower staff continues the rhythmic accompaniment of quarter notes with accents.

NEUVIÈMES.
NOVESIME.

Musical notation for the 9th measure (Neuvièmes, Novésime). The system consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a complex rhythmic accompaniment with many beamed eighth and sixteenth notes, including some accidentals like sharps and naturals.

Musical notation for the 10th measure (Dixièmes, Decime). The system consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a complex rhythmic accompaniment with many beamed eighth and sixteenth notes, including some accidentals like sharps and naturals.

DIXIÈMES.
DECIME.

Musical notation for the 11th measure (Onzièmes, Undécime). The system consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a complex rhythmic accompaniment with many beamed eighth and sixteenth notes, including some accidentals like sharps and naturals.

ONZIÈMES.
UNDECIME.

Musical notation for the 12th measure (Douzièmes, Dodicesime). The system consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a complex rhythmic accompaniment with many beamed eighth and sixteenth notes, including some accidentals like sharps and naturals.

DOUZIÈMES.
DODICESIME.

Musical notation for the 13th measure (Douzièmes, Dodicesime). The system consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a complex rhythmic accompaniment with many beamed eighth and sixteenth notes, including some accidentals like sharps and naturals.

Musical notation for the 14th measure (Douzièmes, Dodicesime). The system consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a complex rhythmic accompaniment with many beamed eighth and sixteenth notes, including some accidentals like sharps and naturals.

DES NOTES LIÉES

Les notes liées s'exécutent en attaquant la première note avec le même rapide mouvement de la langue touchant légèrement et directement sur la pointe de l'anche sans jamais interrompre l'émission du souffle de façon que les notes soient liées entre elles avec un son plein.

DELLE NOTE LEGATE

Il legato si eseguisce attaccando la prima nota col solito movimento rapido della lingua, colpendo leggermente e direttamente sotto la punta dell'ancia senza interrompere mai l'emissione del fiato acciocchè le note veugano legate tra loro con suono pieno.

The musical score consists of ten staves of music, each demonstrating a different legato exercise. The exercises are written in C major and 4/4 time. The first staff shows a simple eighth-note scale. The second staff shows a scale with slurs. The third staff shows a scale with slurs and accents. The fourth staff shows a scale with slurs and accents. The fifth staff shows a scale with slurs and accents. The sixth staff shows a scale with slurs and accents. The seventh staff shows a scale with slurs and accents. The eighth staff shows a scale with slurs and accents. The ninth staff shows a scale with slurs and accents. The tenth staff shows a scale with slurs and accents.

This page contains 12 staves of musical notation, all in treble clef. The first staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line across all staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped with beams and slurs. There are several instances of phrasing slurs and accents (marked with a '2' above the note) throughout the piece. The music concludes with a double bar line and a final note on the twelfth staff.

This page of musical notation consists of 14 staves. The first three staves are in treble clef and common time (C). The fourth staff is in C-clef (soprano) and common time. The remaining staves are in treble clef and common time. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Slurs and accents are used to indicate phrasing and emphasis. The music is organized into measures, with some measures containing multiple notes beamed together. The overall style is that of a classical or romantic-era instrumental piece.

DES NOTES POINTÉES

Il est nécessaire pour exécuter le pointé que le coup de langue soit donné avec force sous la pointe de l'anche simultanément aux mouvements des doigts sur l'instrument avec la plus scrupuleuse exactitude.

DELLE NOTE PUNTATE

Per eseguire il puntato è necessario che il colpo di lingua sotto la punta dell'ancia sia dato con più forza e simultaneamente al movimento delle dita sull'istrumento, e ciò con scrupolosa esattezza.

The image displays a musical score for a woodwind instrument, likely a clarinet, focusing on the technique of 'pointed notes' (notes pointées or puntate). The score is organized into two main sections, each with ten staves of music. The first section, 'DES NOTES POINTÉES', is written in 2/4 time and features a series of ascending and descending eighth-note patterns. The second section, 'DELLE NOTE PUNTATE', is written in 3/4 time and continues with similar rhythmic patterns. Each note in the score is accompanied by a small 'v' symbol with a downward-pointing arrow, indicating the precise timing and force of the tongue attack. The notation includes various note values, rests, and dynamic markings, all presented in a clear, black-and-white format.

This page of musical notation consists of 12 staves of music, all in C major and 4/4 time. The notation is written in treble clef. The first four staves feature a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours, with many notes marked with accents (>) and slurs. The fifth staff begins with a C-clef (soprano clef) and continues with similar rhythmic patterns. The sixth and seventh staves show more complex rhythmic figures, including sixteenth-note runs and slurs. The eighth staff continues with similar patterns, while the ninth and tenth staves feature more intricate sixteenth-note passages. The eleventh and twelfth staves conclude the page with dense sixteenth-note textures and slurs. The overall style is characteristic of 18th or 19th-century keyboard or violin music.

DES NOTES DÉTACHÉES

On exécute le détaché de la même manière que le pointé, on donnera seulement moins de force à l'émission et l'on battra légèrement la note.

DELLE NOTE STACCATE

Lo staccato si eseguisce alla stessa maniera del puntato; ma adoperando minor forza nell'emissione e battendo solo leggermente la nota.

The musical score is divided into two main sections. The first section, corresponding to the French text 'DES NOTES DÉTACHÉES', consists of six staves of music. It begins with a simple eighth-note pattern and gradually increases in complexity, incorporating sixteenth notes and beams. The second section, corresponding to the Italian text 'DELLE NOTE STACCATE', also consists of six staves. This section features more intricate sixteenth-note patterns, often with beams and slurs, demonstrating the staccato technique. The entire piece is written in treble clef with a common time signature (C).

This page of musical notation consists of 13 staves. The first staff is in common time (C) and features a melody of eighth notes. The second through eighth staves are in treble clef and feature a complex texture of sixteenth-note chords. The ninth staff returns to a melody of eighth notes. The tenth through thirteenth staves are in treble clef and feature a complex texture of sixteenth-note chords. The notation includes various musical symbols such as beams, slurs, and accents.

This page of musical notation consists of 11 staves. The first four staves feature melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and slurs. The fifth through tenth staves feature a dense, repetitive rhythmic pattern of eighth notes. The eleventh staff concludes the piece with a final melodic phrase.

Pour arriver à exécuter la gamme chromatique. || Per arrivare ad eseguire la scala cromatica.



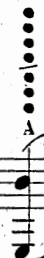
Gamme chromatique montante par dièzes. || Scala cromatica ascendente per diesis.

Gamme chromatique montante par bémols. || Scala cromatica ascendente per bemolli.

Gamme chromatique montante par dièzes et descendante par bémols. || Scala cromatica ascendente per diesis e discendente per bemolli.

Pour faciliter l'exécution des divers intervalles et portaments liés, ainsi que toutes les gammes majeures et mineures il est indispensable que l'élève, en plus des positions normales de la **Gamme Diatonique et Chromatique**, connaisse aussi les doubles positions qu'offre l'instrument, indispensables pour leur grande utilité comme on le verra dans les exemples suivants.

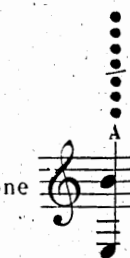

N. B. Les trois clés que nous trouvons marquées par les lettres A. B. C. dans le morceau inférieur de la Clarinette

La position  sert à exécuter les notes liées:  et 


Per facilitare l'esecuzione di vari intervalli e portamenti legati, nonché di tutte le scale maggiori e minori, sarà indispensabile che l'allievo, oltre alle posizioni normali della **Scala Diatonica e Cromatica**, conosca anche le posizioni duplicate che ci offre l'istrumento, indispensabili per la loro grandissima utilità come si vede dai seguenti esempi.


N. B. Le tre chiavi che troviamo segnate colle lettere A. B. C. nel pezzo inferiore del Clarinetto danno le note du-

plicate 

La posizione  serve per eseguire le note legate: 

EXEMPLES.
ESEMPLI.

La position  sert à exécuter les notes liées:

La posizione  serve per eseguire le note legate:

EXEMPLES.
ESEMPLI.

La position sert à exécuter les notes liées:

La posizione serve per eseguire le note legate:

EXEMPLES. ESEMPL.

En plus des trois positions A. B. C. traitées ci-dessus, nous en exposons d'autres non moins intéressantes.

Oltre alle tre posizioni A. B. C. di cui abbiamo trattato piu sopra esporremo altre posizioni non meno interessanti.

Il y a quatre double positions de

ou bien

Quattro sono le posizioni duplicate di

ossia

De la première que nous avons déjà appris en exécutant la gamme chromatique, nous nous servirons seulement des passages par degrés unis.

Della prima, che già abbiamo imparato nell'eseguire la scala cromatica, ci serviremo soltanto nei passi per gradi congiunti.

EXEMPLES. ESEMPL.

La 2^{ème} position sert à exécuter les notes liées: etc. La 2^a posizione serve per eseguire le note legate: etc.

EXEMPLES. ESEMPLI.

La 3^{ème} position sert à exécuter les notes liées: etc. La 3^a posizione serve per eseguire le note legate: etc.

EXEMPLES. ESEMPLI.

La 4^{ème} position sert à exécuter les notes liées: ou bien La 4^a posizione serve per eseguire le note legate: ossia

EXEMPLES.
ESEMPLI.

La position sert à exécuter les notes liées: etc.

La posizione serve per eseguire le note legate: etc.

EXEMPLES.
ESEMPLI.

La position sert à exécuter les notes liées.

La posizione serve per eseguire le note legate.

L'élève pourra dans le progrès de ses études trouver d'autres avantages dérivant des doubles positions ci-dessus. || Altri vantaggi derivanti dalle posizioni suesposte l'allievo potrà a suo tempo incontrare nel progresso dei suoi studi.

GAMME DANS TOUS LES TONS

Majeurs et Mineurs.

Dans l'exécution des gammes le professeur devra s'assurer scrupuleusement que l'élève se sert des doubles positions indiquées dans les précédents exercices préparatoires.

SCALE IN TUTTI I TONI

Maggiori e Minori.

Nell'eseguire le scale sarà cura dell'insegnante d'osservare scrupolosamente che l'allievo adoperi le posizioni duplicate indicate nei precedenti esercizi preparatori.

Do maggiore.

Musical score for the Do maggiore scale. The right hand plays a simple ascending and descending scale. The left hand plays a more complex pattern of eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and accents.

La minore.

Musical score for the La minore scale. The right hand plays a simple ascending and descending scale. The left hand plays a more complex pattern of eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and accents.

Sol mag.

Musical score for the Sol mag. scale. The right hand plays a simple ascending and descending scale. The left hand plays a more complex pattern of eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and accents.

Mi min.

Musical score for the Mi min. scale. The right hand plays a simple ascending and descending scale. The left hand plays a more complex pattern of eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and accents. There are also some chord diagrams or fingering notations like '1. B' and 'B 1'.

Re mag.

Musical score for the Re mag. scale. The right hand plays a simple ascending and descending scale. The left hand plays a more complex pattern of eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and accents. There are also some chord diagrams or fingering notations like '1 B' and 'B 1'.

Si min.

Musical score for the Si min. scale. The right hand plays a simple ascending and descending scale. The left hand plays a more complex pattern of eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and accents. There are also some chord diagrams or fingering notations like 'B' and 'B 1'.

La mag.

Musical score for 'La mag.' in C major, 4/4 time. The right hand features a melodic line with a slur over the first six measures and a fermata over the final note. The left hand provides a rhythmic accompaniment with eighth notes and chords. Chord markings '1 B' and 'B 1' are present above the staff.

Fa # min.

Musical score for 'Fa # min.' in F# minor, 4/4 time. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment includes chords and eighth-note patterns. Chord markings '2', '7', '8', 'A 2', '5', and 'B 1' are visible above the staff.

Mi mag.

Musical score for 'Mi mag.' in D major, 4/4 time. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment consists of chords and eighth-note patterns. Chord markings 'A 2', '5', and '2 A' are present above the staff.

Do # min.

Musical score for 'Do # min.' in D# minor, 4/4 time. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment includes chords and eighth-note patterns. Chord markings '7', '3 2', '7', '2 A', and '7' are visible above the staff.

Si mag.

Musical score for 'Si mag.' in B major, 4/4 time. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment consists of chords and eighth-note patterns. Chord markings '7', '2', '7', '2 A', and '7' are present above the staff.

Sol # min.

Musical score for 'Sol # min.' in G# minor, 4/4 time. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment includes chords and eighth-note patterns. Chord markings '5', '7', 'A 2', '2 A', and '5' are visible above the staff.

Fa # mag.

Re # min.

Do # mag.

La # min.

Fa mag.

Re min.

Sib mag.

Sol min.

Mib mag.

Do min.

Lab mag.

Fa min.

Reb mag.

Musical score for *Reb mag.* in C major, 2/4 time. The right hand features a melodic line with fingerings 7, 8, 3, 2, 5, 7, 8, 7, 2, 3, 8, 7. The left hand has a rhythmic accompaniment with accents.

Sib min.

Musical score for *Sib min.* in C minor, 2/4 time. The right hand features a melodic line with fingerings 7, 3, 2, 7, 5, 2, 3, 8, 7. The left hand has a rhythmic accompaniment with accents.

Solb mag.

Musical score for *Solb mag.* in C major, 2/4 time. The right hand features a melodic line with fingerings 2, 5, 7, 8, A, 2, 5, 2, A, 8, 7, 5, 2. The left hand has a rhythmic accompaniment with accents.

Mib min.

Musical score for *Mib min.* in C minor, 2/4 time. The right hand features a melodic line with fingerings 7, 7 bis, 8, 5, 7, 5, 5, 2, A, 8, 7 bis. The left hand has a rhythmic accompaniment with accents.

Dob mag.

Musical score for *Dob mag.* in C major, 2/4 time. The right hand features a melodic line with fingerings A, 2, 2, 2, 2, 2, 2, A. The left hand has a rhythmic accompaniment with accents.

Lab min.

Musical score for *Lab min.* in C minor, 2/4 time. The right hand features a melodic line with fingerings 5, 7, A, 2, 2, A, 7, 5. The left hand has a rhythmic accompaniment with accents.

Exercices mélodiques genre de gamme pour s'habituer aux doubles positions ayant notes accidentées.

Esercizi melodici in forma di scale per addentrarsi nelle posizioni duplicate con note alterate.

N. B. Observer scrupuleusement toutes les liaisons, et toutes les respirations indiquées par la virgule.

N. B. Osservare scrupolosamente le legature, e tutte quante le respirazioni indicate dalla virgoletta.

First system of musical notation. It consists of two staves (treble and bass clef) in common time (C). The melody in the treble clef starts with a series of eighth notes, followed by quarter notes and half notes, with various accidentals. The bass clef part provides a simple harmonic accompaniment. A fermata is placed over the final note of the treble staff.

Second system of musical notation. Similar to the first system, it features two staves in common time. The treble clef melody includes more complex rhythmic patterns and accidentals. A piano dynamic marking (*p*) is present in the middle of the system. A fermata is placed over the final note of the treble staff.

Third system of musical notation. It continues the exercise with two staves in common time. A specific instruction is written vertically between the staves: "Posizione di F." above a diagram of a piano keyboard showing the F key, and "Posizione di F." below it. A fermata is placed over the final note of the treble staff.

Fourth system of musical notation. The final system on the page, consisting of two staves in common time. The treble clef melody concludes with a fermata over the final note.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in C major and common time. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in C major and common time. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in C major and common time. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in C major and common time. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in C major and common time. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in C major and common time. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment.

First system of musical notation, featuring a treble and bass staff in 5/8 time with a key signature of two flats. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece in the same key and time signature. The melodic line in the treble staff shows further development with slurs and accents.

Third system of musical notation. A vertical instruction is present in the treble staff: "Position di Sopra" (with a treble clef icon) and "Posizione di Sol" (with a sol clef icon). The musical notation continues with slurs and accents.

Fourth system of musical notation, maintaining the 5/8 time and two-flat key signature. The melodic line continues with slurs and accents.

Fifth system of musical notation, which changes the key signature to two sharps (D major). The melodic line continues with slurs and accents.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes, some marked with 'x' and 'y'. The lower staff provides a harmonic accompaniment with fewer notes.

Second system of musical notation, continuing the piece. The upper staff has a more active melodic line with frequent slurs and accents. The lower staff continues with a steady accompaniment.

Third system of musical notation. The upper staff shows a melodic line with some rests and slurs. The lower staff has a more rhythmic accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with several slurs and accents. The lower staff continues with a consistent accompaniment.

Fifth system of musical notation, the final system on the page. The upper staff has a melodic line with slurs and accents. The lower staff concludes with a final accompaniment line.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a bass accompaniment with a similar rhythmic structure.

Second system of musical notation, continuing the piece with two staves. The upper staff shows a continuation of the melodic theme with various ornaments and slurs.

Third system of musical notation, featuring two staves. The upper staff continues the melodic development, and the lower staff maintains the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff shows further melodic elaboration with slurs and ornaments.

Fifth system of musical notation, featuring two staves. The upper staff continues the melodic line, and the lower staff provides the bass accompaniment.

Sixth system of musical notation, the final system on the page, consisting of two staves. The upper staff concludes the melodic phrase, and the lower staff provides the final accompaniment.

30 EXERCICES

30 ESERCIZI

pour bien s'initier aux diverses manières d'articuler et diviser.

per iniziarsi bene nella diversa maniera d'articolare e dividere.

1.

Musical notation for exercise 1, first system: Treble clef, common time (C). The melody consists of eighth and sixteenth notes with various articulations like slurs and accents.

Musical notation for exercise 1, second system: Continuation of the melody from the first system, ending with a double bar line.

2.

Musical notation for exercise 2, first system: Treble clef, common time (C). The melody features a mix of eighth and sixteenth notes with slurs.

Musical notation for exercise 2, second system: Continuation of the melody.

Musical notation for exercise 2, third system: Continuation of the melody.

Musical notation for exercise 2, fourth system: Continuation of the melody.

Musical notation for exercise 2, fifth system: Continuation of the melody, ending with a double bar line.

3.

Musical notation for exercise 3, first system: Treble clef, 2/4 time signature. The melody is primarily composed of eighth notes with slurs.

Musical notation for exercise 3, second system: Continuation of the melody.

Musical notation for exercise 3, third system: Continuation of the melody.


Musical notation for exercise 3, fourth system: Continuation of the melody, ending with a double bar line.

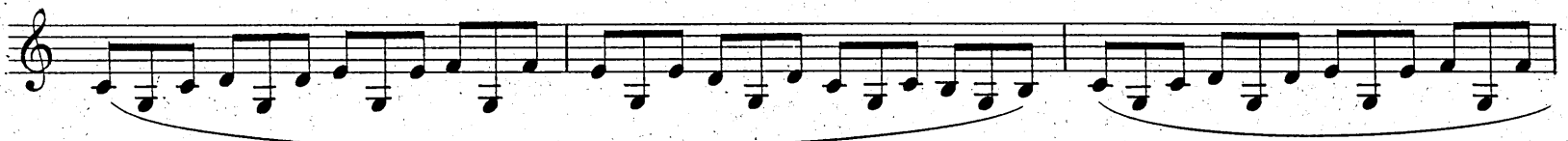
4.

Musical score for exercise 4, consisting of five staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The music features eighth and sixteenth notes, often beamed together, with some slurs and accents. The piece concludes with a double bar line.

5.

Musical score for exercise 5, consisting of six staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The music features eighth and sixteenth notes, often beamed together, with some slurs and accents. The piece concludes with a double bar line.


6.  Musical staff 1 of exercise 6, featuring a treble clef, common time signature, and a series of eighth notes with slurs.

 Musical staff 2 of exercise 6, continuing the eighth-note pattern with slurs. Musical staff 3 of exercise 6, continuing the eighth-note pattern with slurs. Musical staff 4 of exercise 6, continuing the eighth-note pattern with slurs. Musical staff 5 of exercise 6, continuing the eighth-note pattern with slurs. Musical staff 6 of exercise 6, concluding the eighth-note pattern with slurs.


7.  Musical staff 1 of exercise 7, featuring a treble clef, common time signature, and a series of sixteenth notes with slurs.

 Musical staff 2 of exercise 7, continuing the sixteenth-note pattern with slurs. Musical staff 3 of exercise 7, continuing the sixteenth-note pattern with slurs. Musical staff 4 of exercise 7, continuing the sixteenth-note pattern with slurs. Musical staff 5 of exercise 7, concluding the sixteenth-note pattern with slurs.

8. 



9. 

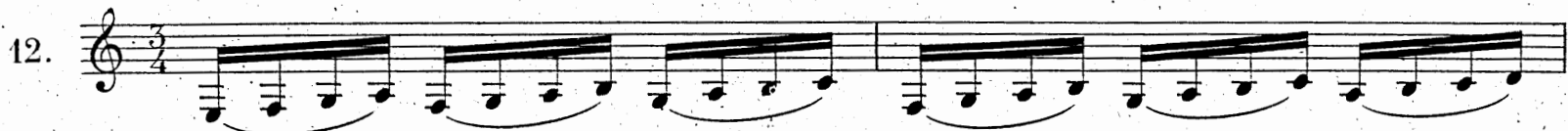


10.

Musical score for system 10, measures 1-12. The system consists of five staves of music in treble clef with a common time signature (C). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, often grouped in pairs or groups of four. There are several slurs and accents throughout the system.

11.

Musical score for system 11, measures 1-12. The system consists of five staves of music in treble clef with a 6/8 time signature. The music is characterized by a prominent melodic line with a wide intervallic range, often spanning an octave or more. This line is frequently slurred across multiple measures. The accompaniment consists of beamed eighth and sixteenth notes, often in a rhythmic pattern that complements the melodic line.

12. 



13. 



14.

15.

16.

17.

18.

Musical score for system 18, measures 1-5. It consists of five staves of music in treble clef with a common time signature. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes, and frequent use of slurs and ties.

19.

Musical score for system 19, measures 1-10. It consists of ten staves of music in treble clef with a 12/8 time signature. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes, and frequent use of slurs and ties.

20.

Musical score for system 20, measures 1-5. It consists of five staves of music in treble clef with a common time signature. The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are numerous accents and slurs throughout the passage.

21.

Musical score for system 21, measures 1-7. It consists of seven staves of music in treble clef with a common time signature. The music continues the complex, rhythmic pattern from the previous system, with many beamed notes and dynamic markings.

22.

Musical score for system 22, measures 1-10. The system consists of five staves of music in treble clef, 2/4 time. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the passage. The notation includes various note values and rests, with some notes marked with a 'v' (accents) and some with a 'φ' (phrasing slurs).

23.

Musical score for system 23, measures 1-10. The system consists of seven staves of music in treble clef, 3/4 time. The music is characterized by a dense texture of eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the passage. The notation includes various note values and rests, with some notes marked with a 'v' (accents) and some with a 'φ' (phrasing slurs). The piece concludes with a final cadence.

24.

25.

26.

Musical score for system 26, measures 1-10. The system consists of six staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes slurs, accents, and dynamic markings such as > and v. The piece concludes with a double bar line.

27.

Musical score for system 27, measures 1-10. The system consists of six staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes slurs, accents, and dynamic markings such as > and v. The piece concludes with a double bar line.

28.

29.

30.

Exercices de gammes pour acquérir la facilité et l'égalité dans le changement des doigts.

Esercizi di scale per acquistare la facilità e l'eguaglianza nel combiamento delle dita.

This page of musical notation consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The music is written in a single melodic line with various rhythmic values and phrasing. The second staff continues the melody in the same key and time signature. The third staff also continues in the same key and time signature. The fourth staff introduces a key signature change to two flats (Bb major) and a common time signature (C). The fifth staff continues in this key and time signature. The sixth staff continues in the same key and time signature. The seventh staff continues in the same key and time signature. The eighth staff continues in the same key and time signature. The ninth staff continues in the same key and time signature. The tenth staff continues in the same key and time signature. The eleventh staff continues in the same key and time signature. The twelfth staff continues in the same key and time signature. The notation includes various rhythmic values, phrasing slurs, and dynamic markings.

This page of musical notation contains 12 staves of music. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is composed of continuous eighth-note patterns, often grouped into pairs or fours with phrasing slurs. The notation includes various musical symbols such as ties, slurs, and dynamic markings. The piece concludes with a double bar line and a final chord on the 12th staff.

The image displays a page of musical notation consisting of 12 staves. The first six staves are in the key of B-flat major (two flats) and common time (C). They feature eighth-note patterns, often grouped in pairs or fours, with slurs indicating phrasing. The last six staves are in the key of C major (one sharp) and common time (C), continuing the eighth-note patterns with slurs. The notation is clean and professional, typical of a music manuscript or printed score.

This page contains 12 staves of musical notation. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is composed of eighth notes, often grouped in pairs or fours, and is heavily phrased with slurs. The notation includes various rhythmic patterns and melodic lines, typical of a technical exercise or a short piece. The staves are arranged vertically, with the first staff at the top and the last at the bottom.

Les précédents exercices de gammes sont de très grande utilité, il est donc nécessaire que l'élève les exécute lentement d'abord, puis en pressant le temps sans cependant négliger l'exécution.

I precedenti esercizi di scale sono di grandissima utilità quindi sarà bene che l'allievo li eseguisca lentamente prima, poi affrettando il tempo, senza però trascurare la buona esecuzione.

Exercices sur divers portaments liés commençant par intervalles, pour s'habituer aux doubles positions qu'offre la Clarinette système Boëhm.

N. B. Les intervalles que l'on ne peut exécuter avec une grande vélocité seront marqués par le signe *.

Le professeur devra veiller à ce que l'élève se serve toujours de la position qui est indiquée sur la note.

Esercizi di vari portamenti legati procedenti per intervalli per addestrarsi nelle posizioni duplicate che offre il Clarinetto sistema Boëhm.

N. B. Gli intervalli che non si possono eseguire con grande velocità saranno marcati coll' *.

Sarà cura del maestro che l'allievo adopere sempre la posizione indicata sopra la nota.

The page contains seven musical staves, each representing an exercise in a different key. Each exercise consists of a sequence of notes with slurs and fingerings (3, 6, 3, 6). Above each staff, there are diagrams of the clarinet keys with dots indicating finger positions. Some diagrams are labeled 'ou bien:' and 'ou pure:' with letters A or B. The final note of each exercise is marked 'tremolo. 32'. The page is numbered 'E.S.498.1' at the bottom.

This page contains ten staves of musical notation, likely for guitar, arranged in two groups of five. Each staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic and melodic patterns:

- Staff 1:** Features a triplet of eighth notes, a slash indicating a repeat, a sixteenth-note triplet, and a tremolo marked "tremolo. 32".
- Staff 2:** Similar to Staff 1 but with a key signature change to one sharp (F#).
- Staff 3:** Similar to Staff 2, with a key signature change to two sharps (F#, C#).
- Staff 4:** Similar to Staff 3, with a key signature change to three sharps (F#, C#, G#).
- Staff 5:** Similar to Staff 4, with a key signature change to four sharps (F#, C#, G#, D#).
- Staff 6:** Similar to Staff 5, with a key signature change to five sharps (F#, C#, G#, D#, A#).
- Staff 7:** Similar to Staff 6, with a key signature change to six sharps (F#, C#, G#, D#, A#, E#).
- Staff 8:** Similar to Staff 7, with a key signature change to seven sharps (F#, C#, G#, D#, A#, E#, B#).
- Staff 9:** Similar to Staff 8, with a key signature change to eight sharps (F#, C#, G#, D#, A#, E#, B#, F#).
- Staff 10:** Similar to Staff 9, with a key signature change to nine sharps (F#, C#, G#, D#, A#, E#, B#, F#, C#).

Additional features include vertical lines of dots above the staves, slanted lines indicating tremolos, and asterisks marking specific measures in the later staves.

This page of musical notation consists of ten staves, each representing a different fret position on the guitar neck. The notation is as follows:

- Staff 1:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 7. Includes a star symbol.
- Staff 2:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 12.
- Staff 3:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 12. Key signature: one sharp (F#).
- Staff 4:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 12. Key signature: two sharps (F#, C#).
- Staff 5:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 12. Key signature: one sharp (F#).
- Staff 6:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 12. Key signature: one sharp (F#).
- Staff 7:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 12. Key signature: one sharp (F#).
- Staff 8:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 12. Key signature: one sharp (F#).
- Staff 9:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 12. Key signature: one sharp (F#).
- Staff 10:** Treble clef, common time. Fingering: 3, 3, 6. Fret: 12. Key signature: one sharp (F#).

Each staff includes a vertical sequence of dots representing the fretboard diagram for that fret position. The notation includes slurs, triplets, sixths, and tremolos. A star symbol is present in the first staff.

This page of musical notation for guitar consists of eight staves, each containing a sequence of notes and technical markings. The notation includes:

- Staff 1:** Features a triplet of eighth notes, a slash indicating a continuation, a sextuplet of eighth notes, and a tremolo section marked with a star and a dotted line.
- Staff 2:** Similar to the first, with a triplet, a sextuplet, and a tremolo section marked with a star and a dotted line.
- Staff 3:** Includes a triplet, a sextuplet, and a tremolo section. A vertical sequence of 12 dots is labeled '12' and 'B'. To the right, there are two sets of performance instructions: '10 10^{bis} ou bien: [diagram] oppure: [diagram]'.
- Staff 4:** Includes a triplet, a sextuplet, and a tremolo section. A vertical sequence of 12 dots is labeled '12' and 'B'. To the right, there are two sets of performance instructions: 'ou bien: [diagram] oppure: [diagram]' and '10 10^{bis} ou bien: [diagram] oppure: [diagram]'.
- Staff 5:** Includes a triplet, a sextuplet, and a tremolo section. To the right, there are two vertical sequences of 11 dots, each labeled '11'.
- Staff 6:** Includes a triplet, a sextuplet, and a tremolo section. To the right, there is a vertical sequence of 11 dots labeled '11'.
- Staff 7:** Includes a triplet, a sextuplet, and a tremolo section. To the right, there is a vertical sequence of 11 dots labeled '11'.
- Staff 8:** Includes a triplet, a sextuplet, and a tremolo section. To the right, there is a vertical sequence of 11 dots labeled '11'.

Additional markings include '3' for triplets, '6' for sextuplets, 'tremolo.' with a circled '32', and various dynamic and articulation symbols.

12

C

Musical staff with notes, slurs, and a star symbol.

Musical staff with notes, slurs, and a star symbol.

12

B

Musical staff with notes, slurs, and a star symbol.

12

12

B

Musical staff with notes, slurs, and a star symbol.

12

Musical staff with notes, slurs, and a star symbol.

12 12

ou bien
1
ou
A

32 tremolo.

Musical staff with notes, slurs, and a tremolo section.

12

1

Musical staff with notes, slurs, and a tremolo section.

12



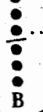
Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-3 contain eighth-note runs with slurs. Measure 4 has a tremolo effect over a whole note. Measure 5 has a whole rest.

12



Musical staff 2: Treble clef, B major, 4/4 time. Measures 1-3 contain eighth-note runs with slurs. Measure 4 has a tremolo effect over a whole note. Measure 5 has a whole rest.

12



Musical staff 3: Treble clef, B major, 4/4 time. Measures 1-3 contain eighth-note runs with slurs. Measure 4 has a tremolo effect over a whole note. Measure 5 has a whole rest.

Musical staff 4: Treble clef, C major, 4/4 time. Measures 1-3 contain eighth-note runs with slurs. Measure 4 has a tremolo effect over a whole note. Measure 5 has a whole rest.

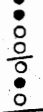
Musical staff 5: Treble clef, C major, 4/4 time. Measures 1-3 contain eighth-note runs with slurs. Measure 4 has a tremolo effect over a whole note. Measure 5 has a whole rest.

12



Musical staff 6: Treble clef, D major, 4/4 time. Measures 1-3 contain eighth-note runs with slurs. Measure 4 has a tremolo effect over a whole note. Measure 5 has a whole rest.

12



Musical staff 7: Treble clef, D major, 4/4 time. Measures 1-3 contain eighth-note runs with slurs. Measure 4 has a tremolo effect over a whole note. Measure 5 has a whole rest.

The page contains ten staves of musical notation for guitar, each representing a different exercise. The exercises are written in treble clef with a common time signature (C). Each staff begins with a sequence of notes, often grouped with slurs and fingerings (3, 6, 32). This is followed by a section of repeated notes, indicated by double slashes (//). The final part of each exercise is a tremolo section, marked with a '32' and the word 'tremolo.' above a series of slanted lines. Some staves include vertical diagrams of the fretboard, with dots representing finger positions on specific frets (e.g., fret 12). Asterisks (*) are placed above certain notes in some staves, likely indicating points of emphasis or specific techniques.

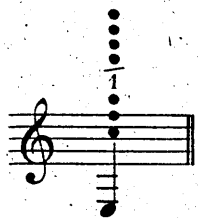
Il est nécessaire d'insister sur l'étude des précédents exercices étant de très grande utilité pour le doigté.

È necessario insistere nello studio dei precedenti esercizi essendo questi di grandissima utilità per la digitazione.

16 ÉTUDES DE STYLE FACILE.

16 STUDI DI STILE FACILE.

On devra pour l'étude N°1 toujours se servir de la position suivante:



Per lo studio N° 1 si dovrà sempre adoperare la seguente posizione:



Moderato.

1.

Musical score for Exercise 1, consisting of ten staves of music in 3/4 time with a key signature of two sharps (F# and C#). The piece is marked 'Moderato' and begins with a piano 'p' dynamic. The notation includes various rhythmic patterns, slurs, and dynamic markings throughout the piece.

Pour le N° 2 la position de:
Per il N° 2 la posizione di:



And^{te} con moto.

2.

dim.

Pour le N° 3 la position de:
Per il N° 3 la posizione di:



Allegretto.

3.

Pour le N° 4 les positions de:
Per il N° 4 le posizioni di:



Moderato.

4.

Pour le N° 5 la position de:
Per il N° 5 la posizione di:



Allegro.


5.

crescendo *poco* *a* *poco.*

p

p

crescendo poco a poco

Pour le N° 6 la position de: 

Per il N° 6 la posizione di:

And^{no} mosso.

6.

poco

7 bis

7 bis

Pour le N° 7 la position de:
Per il N° 7 la posizione di:



Allegro sosten.

7.

Pour le N° 8 la position de:
Per il N° 8 la posizione di:



Allegro.

8.

12
●●●●●
B

12
●●●●●
B

Pour le N° 9 la position de:
Per il N° 9 la posizione di:

12
●●●●●
1

Moderato.

9.

●●●●●

●●●●●

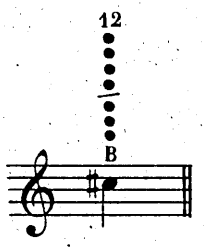
Pour le N° 10 la position de:
Per il N° 10 la posizione di:



Moderato.

10.

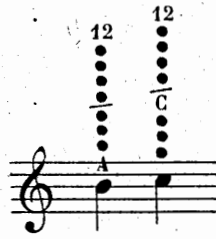
Pour le N° 11 la position de:
 Per il N° 11 la posizione di:



All° non troppo.

11.

Pour le N° 12 les positions de:
Per il N° 12 le posizioni di:



Moderato.

12.

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music is a continuous eighth-note exercise. The first staff is marked with the tempo 'Moderato.' and the exercise number '12.'. The notation includes various articulations such as slurs, accents, and dynamic markings like 'R' (ritardando) on the third and fourth staves. The exercise concludes with a final cadence on the tenth staff.

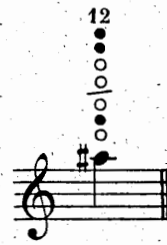
Pour le N° 13 la position de:
Per il N° 13 la posizione di:



Allegretto.

13. *leggero.*

Pour le N° 14 la position de:
Per il N° 14 la posizione di:



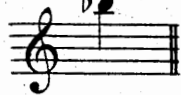
Moderato.

14.

The main musical score for exercise 14, consisting of ten staves of music. The music is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Moderato'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. A dynamic marking 'p' (piano) is present on the fourth staff. The piece concludes with a final cadence on the tenth staff.

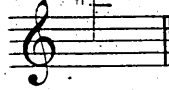
12
●●●●●
7
○
○○○○○

Pour le N° 15 la position de:
Per il N° 15 la posizione di:



Allegro non troppo.

15.

Pour le N° 16 la position de: 

Per il N° 16 la posizione di:

12
○○○○○○○○○○○○○○○○○○○○

Mod^{to} sostenuto.

16.

Fin de la 1^{re} Partie.

Fine della 1^a Parte.