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L'étude des gammes représentant le travail de fond le plus efficace, il importe de faire comprendre à l'élève, qu'arrivé à ce point et pendant toute sa carrière d'instrumentiste, il devra faire de cette étude la base de son travail journalier et s'imposer l'étude d'un des deux exercices suivants. Il choisera, par exemple, les gammes bémolisées pour les jours impairs et les gammes dièses pour les jours pairs. Puis, pour compléter son travail, après avoir obtenu une exécution satisfaisante en détaché, il appliquera à ces exercices une ou plusieurs des sept articulations indiquées ci-dessous en insistant davantage selon ses facilités sur celles qui le gênent le plus.

*The study of scales forming the most efficacious fundamental work, it is important to let the pupil know, that when arrived at that point, and during his whole career, he should consider such study the foundation of his daily task and tax himself with the study of one of the following exercises. He should select, for example, the flattened scales for the odd days and the sharpened ones for the even days. Then, for completing his work, when satisfactory execution of detached notes is attained to, he ought to apply to those exercises one or several of the seven articulations hereunder mentioned, insisting, according to his abilities, upon the most difficult ones.*

Das Studieren der Tonleitern ist die wirksamste Grundarbeit und der Schüler muss begreifen, dass, von diesem Stadium ab und während des ganzen Laufes seines Posaunistberufs, dieses Studieren als Grund seiner täglichen Arbeit berücksichtigt werden wird. Ausserdem wird er eine der beiden folgenden Übungen täglich bearbeiten. Zum Beispiel wird er für die ungeraden Tage die Bemoltonarten und für die geraden Tage die Kreuztonarten wählen. Um seine Arbeit zu vervollständigen, nach einer befriedigenden Ausführung in Staccato, wird er die selben Übungen mit einem oder mehreren der sieben weiter unten geschriebenen Artikulierungen (er wird selbstverständlich auf den Artikulierungen beharren, die, nach seinen natürlichen Neigungen ihm in schwerster Verlegenheit setzen).

*El estudio de las escalas y por consiguiente el estudio de las escalas bemoles para los días impares y el estudio de las escalas diésicas para los días pares para completar su trabajo después de conseguir una ejecución satisfactoria en staccato a dichas escalas más según sus facultades que le molest*

The musical score consists of eight staves of music, each representing a different key signature. The first staff shows a sequence of seven exercises numbered 1 through 7. The subsequent staves are labeled with their respective keys: Ut majeur, La mineur, Fa majeur, Ré mineur, Sib majeur, Sol mineur, and Mib majeur. Each staff contains a scale exercise with various articulations indicated by numbers (1, 2, 4) and slurs. The first staff is in 2/4 time with a key signature of one sharp (F#). The other staves are in 2/4 time with various key signatures: two sharps (D major), one sharp (E minor), one flat (B major), two flats (D minor), and one flat (G major).

TRANSCRIPTION POUR DEUX TROMBONES

TRANSCRIPTION FOR TWO TROMBONES

TRANSCRIPTION FÜR ZWEI POSAUNEN

ARREGLADO PARA DOS

J. S. BACH (1685-1750) (PRÉLUDE) - (PRELUDE) - (PRÄLUDIUM) - (PRELUDIO)

Allegro vivace ♩ = 60

1. *p* *cresc.* *7*

2. *7*

5 4 5 4 2 4 5 4

6 6

*mf* *f*

4 7



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SUR LE MORDANT  
Y LE TRILLE

2 STUDIES ON THE "MORDANT"  
AND ON THE "TRILL"

2 STUDIEN ÜBER DEN MÖRDENT  
UND DEN TRILLER

2 ESTUDIOS SOBRE EL MORDENTE  
Y EL TRINO

Allegretto  $\text{♩} = 104$

mf cresc. f

mf cresc. f

f dim. p

cresc. f rit. trill

mpo

zzioso cresc.

p

f

Tempo

lento



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TRANSCRIPTION POUR DEUX TROMBONES

d'après Mozart (1756 - 1791)

TRANSCRIPTION FOR TWO TROMBONES  
from Mozart (1756-1791)

TRANSCRIPTION FÜR ZWEI POSAUNEN  
nach Mozart (1756-1791)

TRANSCRIPCIÓN PARA DOS TROMBONES  
segundo de Mozart (1756-1791)

Adagio  $\text{♩} = 54$

1. III

*dolce* *f* *p*

*p*

*sf*

*p* *p*

*f*

*f*



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