SCALE STUDIES

Etuden ueber die Tonleitern

ÉTUDES SUR LES GAMMES

3654-290

STUDIES
on the Scales.

Major Scales.

The study of the scales has, as a rule, been greatly neglected in works of the present description; writers on the subject generally content themselves with giving a few examples, leaving the pupil to supply for himself whatever may be wanting in the method. What is the result? Why, that few students are capable of executing a scale correctly. It is, however, of urgent importance, that the scale should be diligently practiced. Therefore, knowing as I do, the importance of this branch of study, I have treated it at length, and in every variety of key. By this means a perfect equality of sound, as well as a legato and correct method of playing, may be obtained.

Minor Scales.

In presenting the minor scale for our particular purpose of study; I have only included examples built upon the tonic and dominant, in order to give an idea of its resources.

Chromatic Scales and Triplets.

The chromatic scale being one of the most essential, I have treated it at considerable length. This kind of study imparts ease to the fingering. Care must be taken to press the valves down properly, in order that all the notes may be emitted with fullness.

At first the student must practice slowly, taking care to duly mark the rhythms indicated. In this scale, as in the diatonic scale, it is necessary to swell out the sound in ascending, and to diminish it in descending. Strict attention should be paid to time. The latter part of each phrase should not be hurried, as is the practice with many performers. I recomend the use of the metronome, in order to arrive at that degree of precision which constitutes the beauty of execution.

ETUDEN
über die Tonleitern.

Dur-Tonleitern.

Das Studium der Tonleitern ist in Werken, wie das gegenwärtige immer sehr vernachlässigt worden. Man begnügt sich gewöhnlich damit, einige Beispiele zu geben, und überlässt dem Schüler die Mühe, aus eigener Quelle das zu schöpfen, was der Schule fehlt. Was folgt daraus? Dass sehr wenige Künstler eine Tonleiter korrekt ausführen können. Dennoch ist es durchaus nöthig, alle Tonleitern mit Fleiss zu üben; ich habe die ganze Wichtigkeit dieser Gattung von Etuden eingesehen und deshalb diesen Theil sehr ausführlich und in allen Tonarten behandelt. Durch solche Uebungen erhält man eine vollkommene Gleichmässigkeit des Tons und ein gebundenes und korrektes Spiel.

Moll-Tonleitern.

Da die Molltonleiter ihrer Natur nach weniger reichhaltig ist, als die Durtonleiter, so habe ich davon nur Beispiele auf der Tonica und Dominante gegeben, um deren Hülfsmittel erkennen zu lassen.

Chromatische Tonleitern und Triolen.

Da die chromatische Tonleiter zu den wichtigsten gehört, so habe ich ihr eine grosse Ausdehnung eingeräumt. Man erhält durch dieses Studium einen leichten Fingersatz; trage aber Sorge die Pistons gut hinunterzudrücken, damit alle Töne voll herauskommen.

Zuerst muss man langsam üben, um die angezeigten Rhythmen deutlich hören zu lassen. In der chromatischen, wie in der diatonischen Tonleiter muss man aufwärts den Ton schwellen, abwärts denselben abnehmen lassen. Besonders soll man fest im Takte blasen, ohne das Ende einer jeden Periode zu beschleunigen, wie viele Künstler zu thun die Gewohnheit haben. Ich rathe daher den Gebrauch des Metronoms an, um zu der Genauigkeit zu gelangen, welche allein die Schönheit der Ausführung ausmacht.

ETUDES
sur les gammes.

Gammes majeurs.

L'étude des gammes a toujours été fort négligée dans les ouvrages du genre de celui-ci; on se contente généralement de donnor quelques exemples, en laissant á l'élève le soin de trouver dans son propre fond ce qui manque á la Méthode. Qu'en résulte-t-il? c'est que fort peu d'artiste savent faire une gamme correctement. Il y a pourtant urgence á travailler les gammes avec assiduité; aussi, comprenant toute l'importance de ce genre d'étude, j'ai traité cette partie très-longuement et dans tous les tons. On obtient par ce travail une parfaite égalité de son, ainsi qu'un jeu lié et correct.

Gammes mineures.

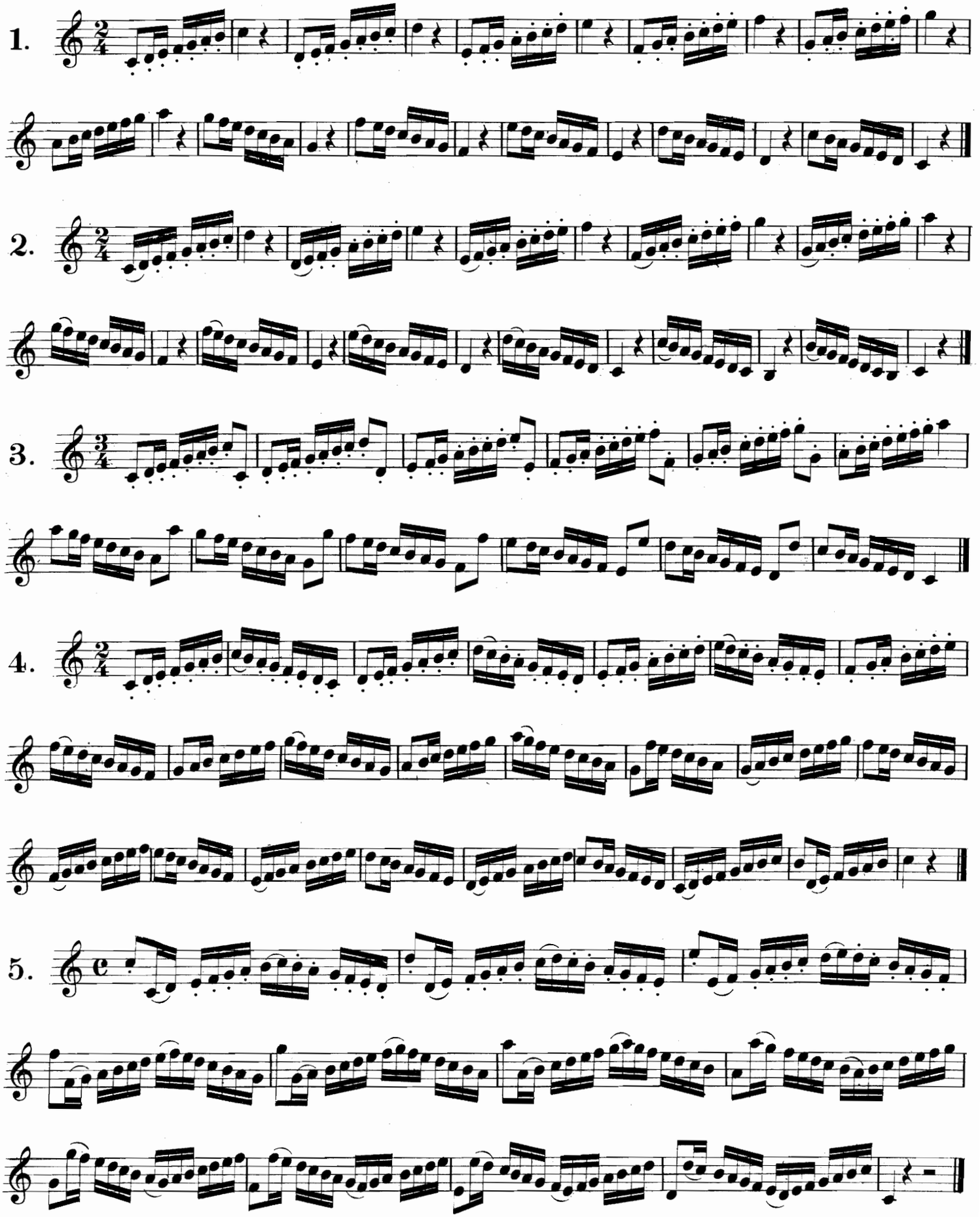
La gamme mineure étant par sa nature moins riche que la gamme majeure, j'en ai donné seulement des exemples sur la tonique et sur la dominante, afin d'en faire connaître les ressources.

Gammes et triolets chromatiques.

La gamme chromatique étant des plus es sentielles, je lui ai donné un grand développement. On obtient par ce genre d'étude un doigté facile; il faut avoir soin de bien enfoncer les pistons, afin que toutes les notes sortent avec plénitude.

Il faut travailler d'abord lentement en faisant bien entendre les rhythmes indiqués. Dans cette gamme, comme dans les gammes diatoniques, il faut enfler le son en montant et le diminuer en descendant; on doit surtout jouer bien en mesure, sans accélérer la fin de chaque période, comme beaucoup d'artistes ont l'habitude de le faire. Je conseille donc l'emploi du métronome, pour arriver á cette exactitude qui fait la beauté de l'exécution.

Major Scales. Dur-Tonleitern. Gammes Majeures.



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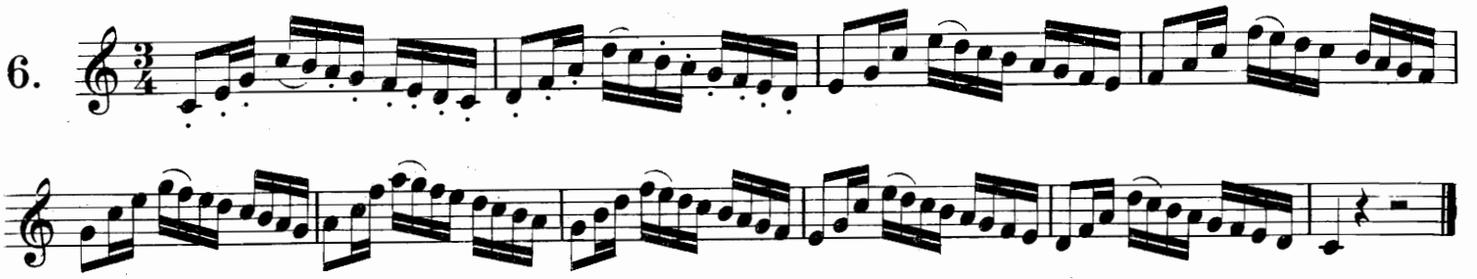

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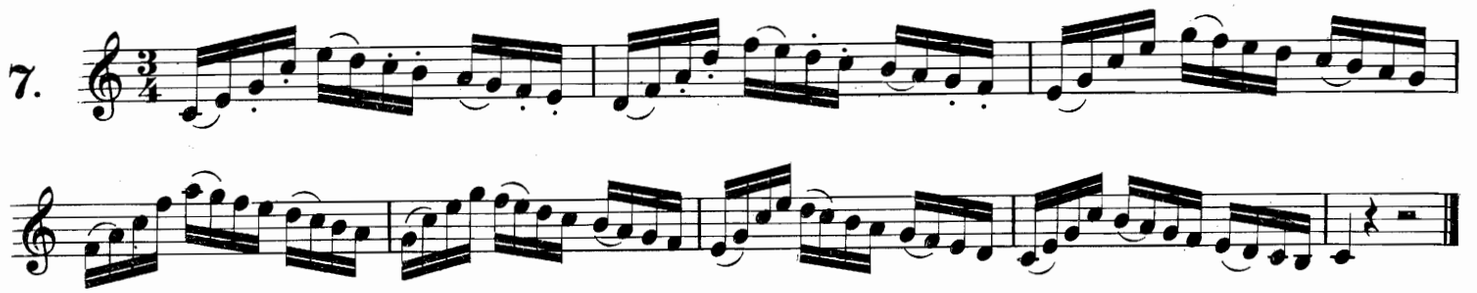

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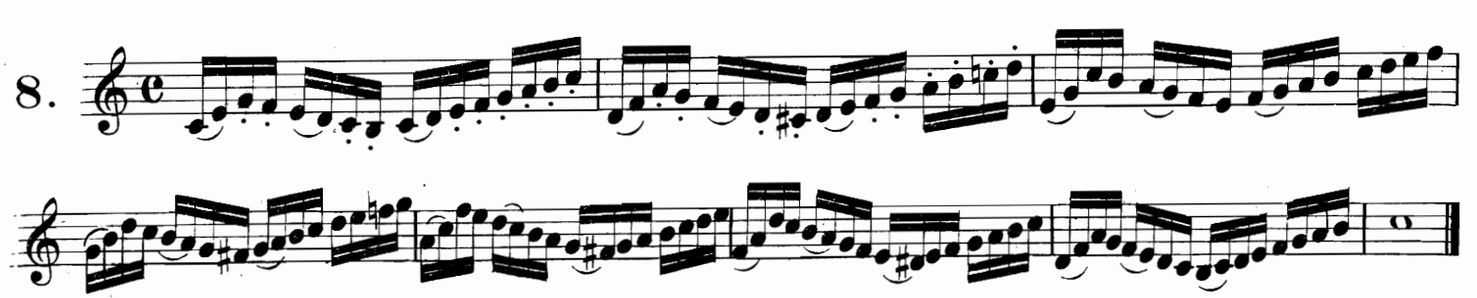

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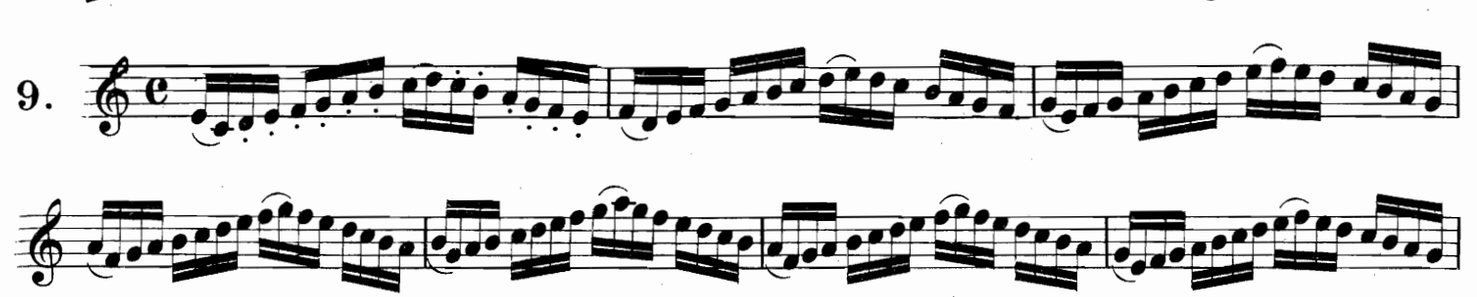

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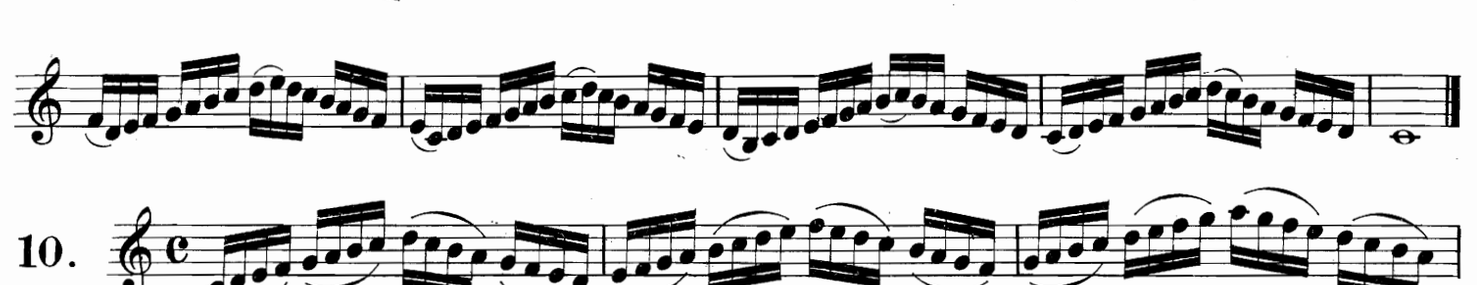

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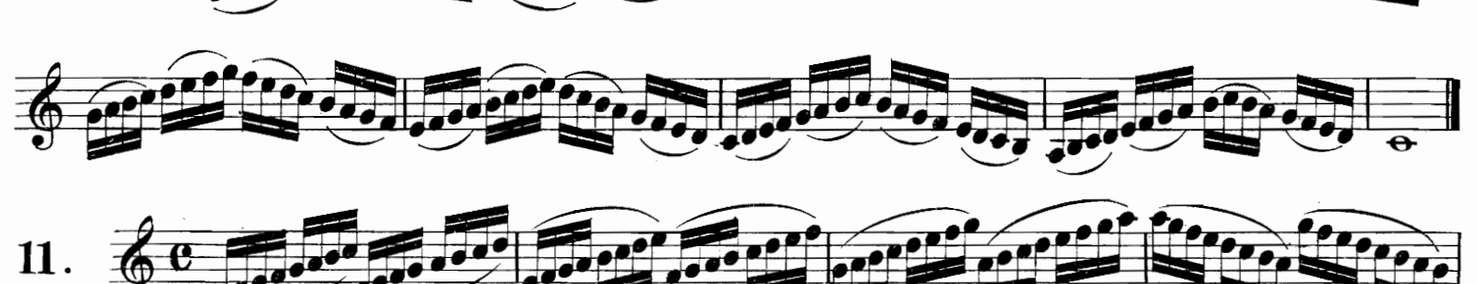

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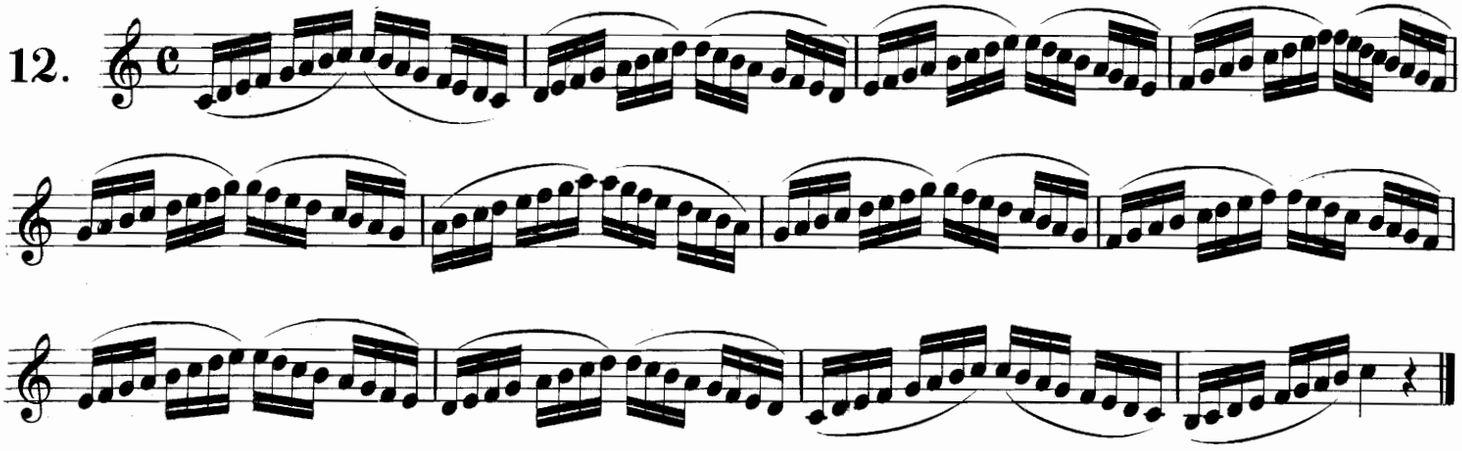

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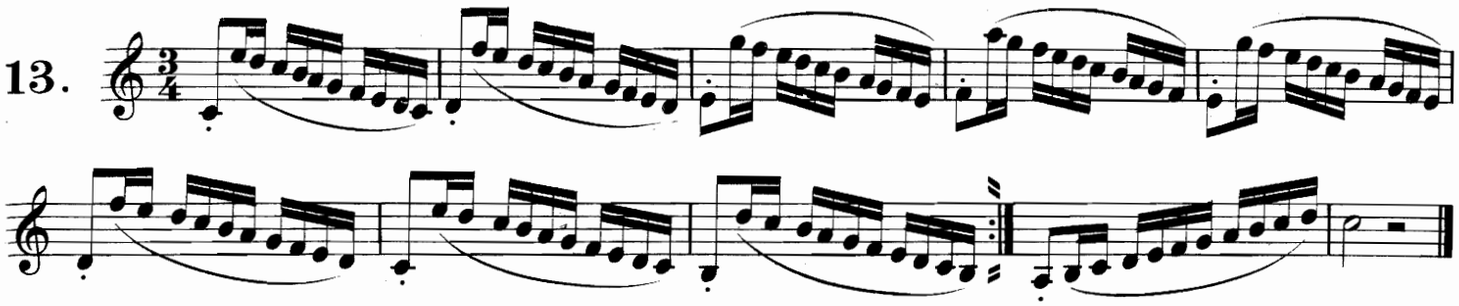

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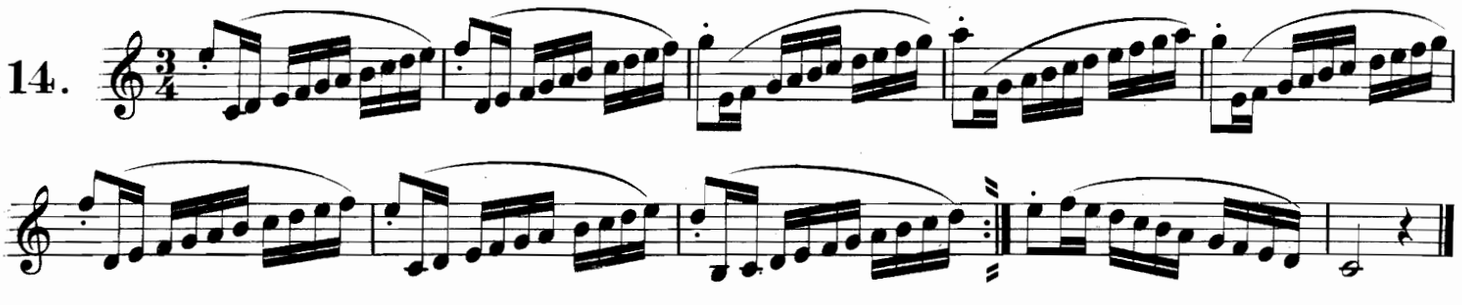

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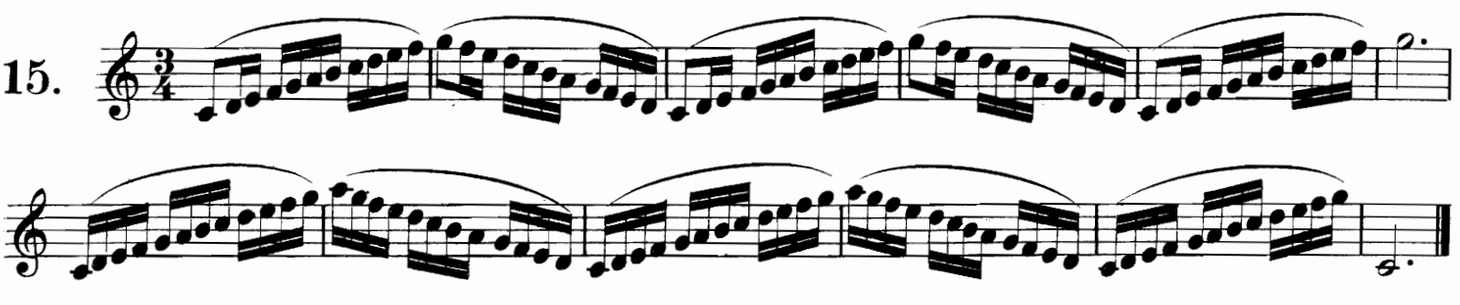

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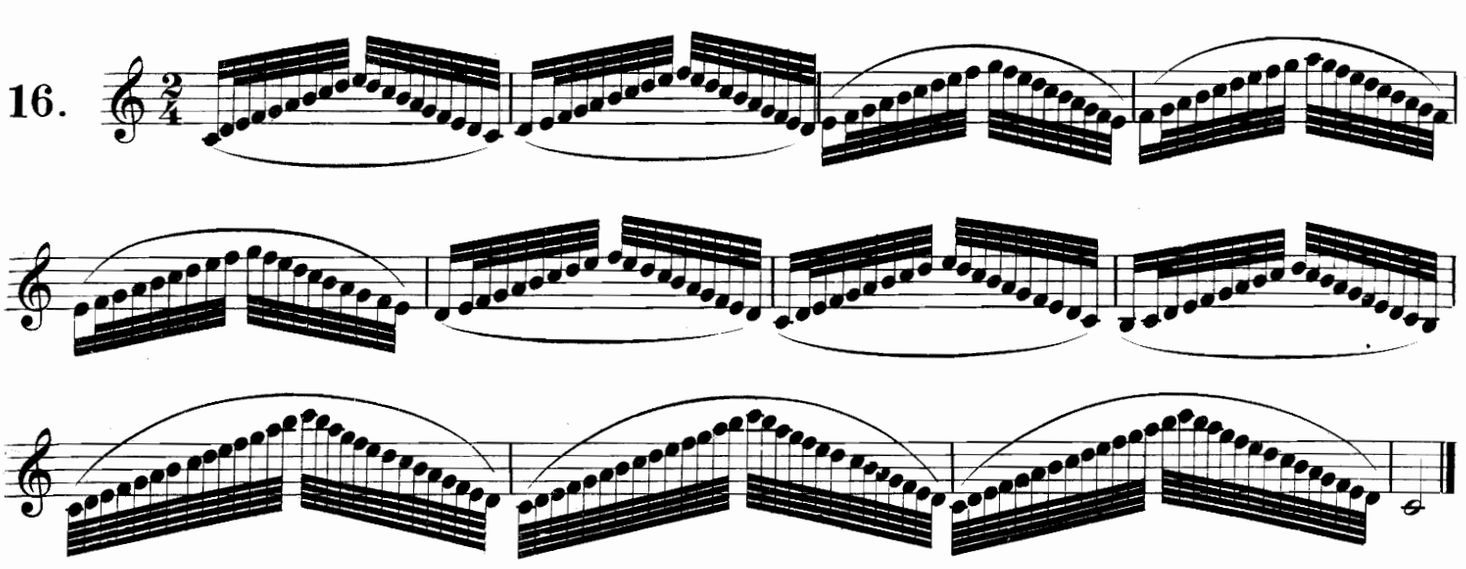

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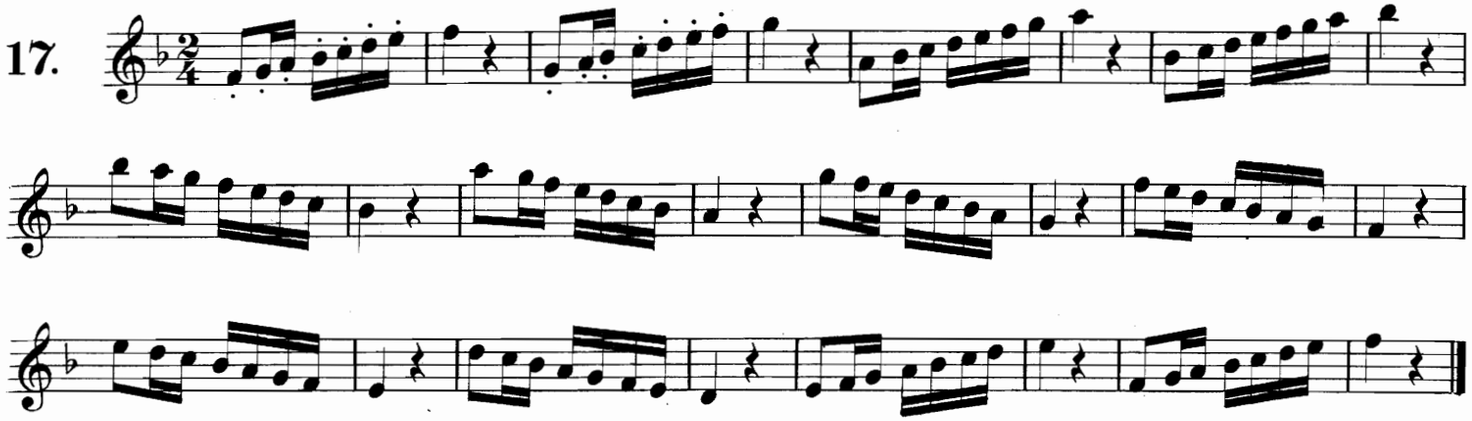

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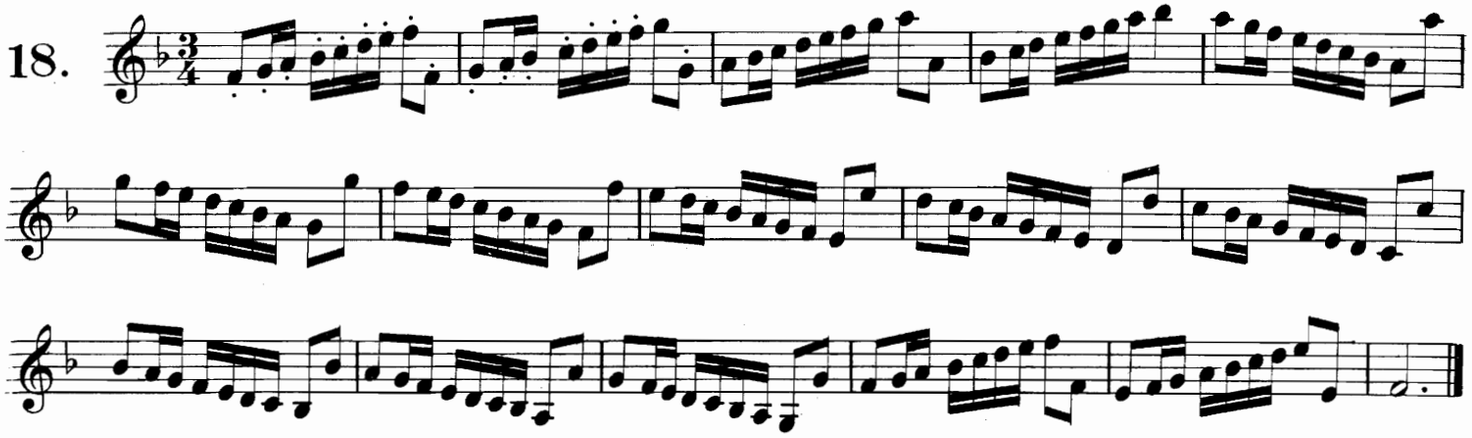

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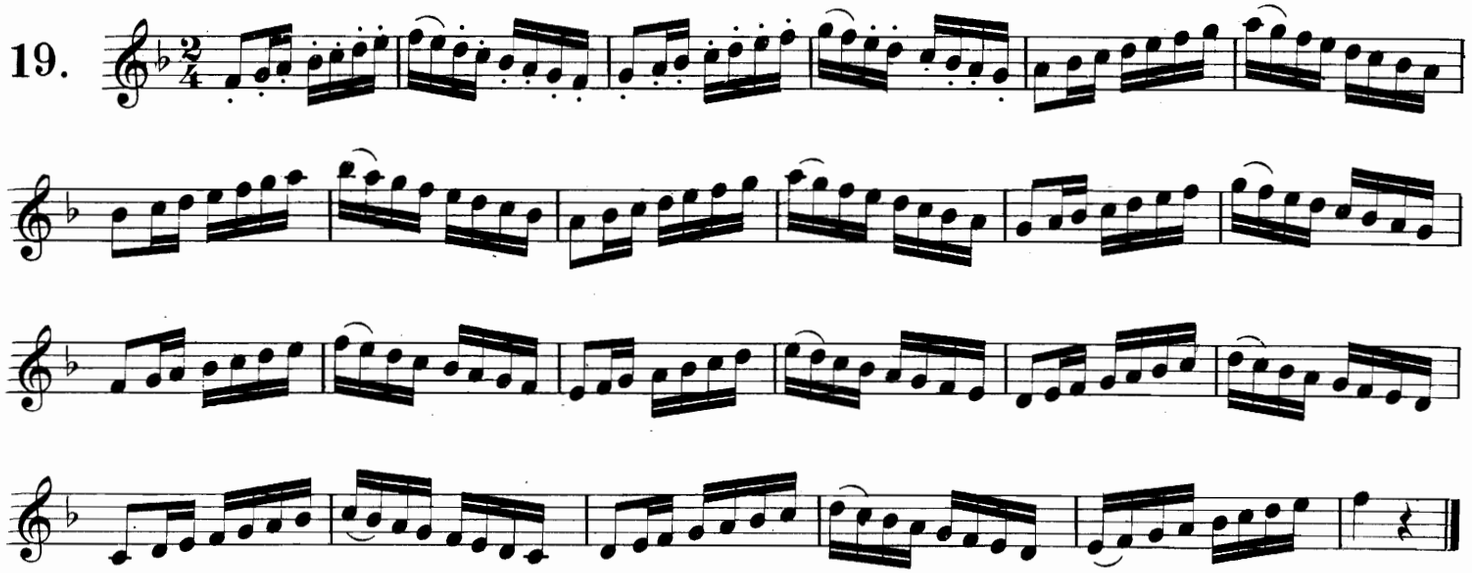

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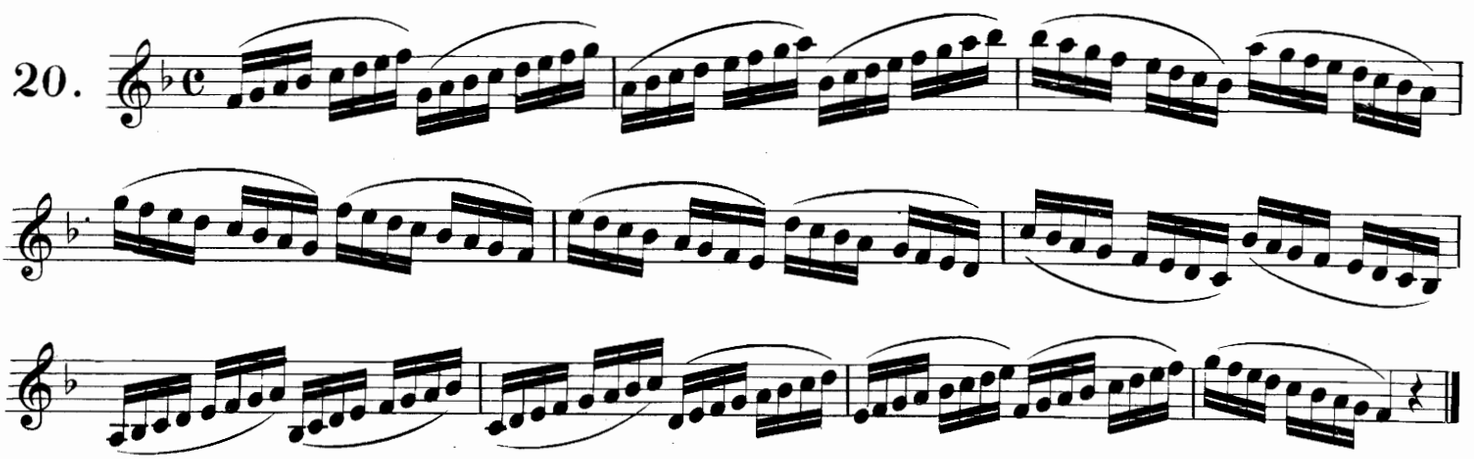

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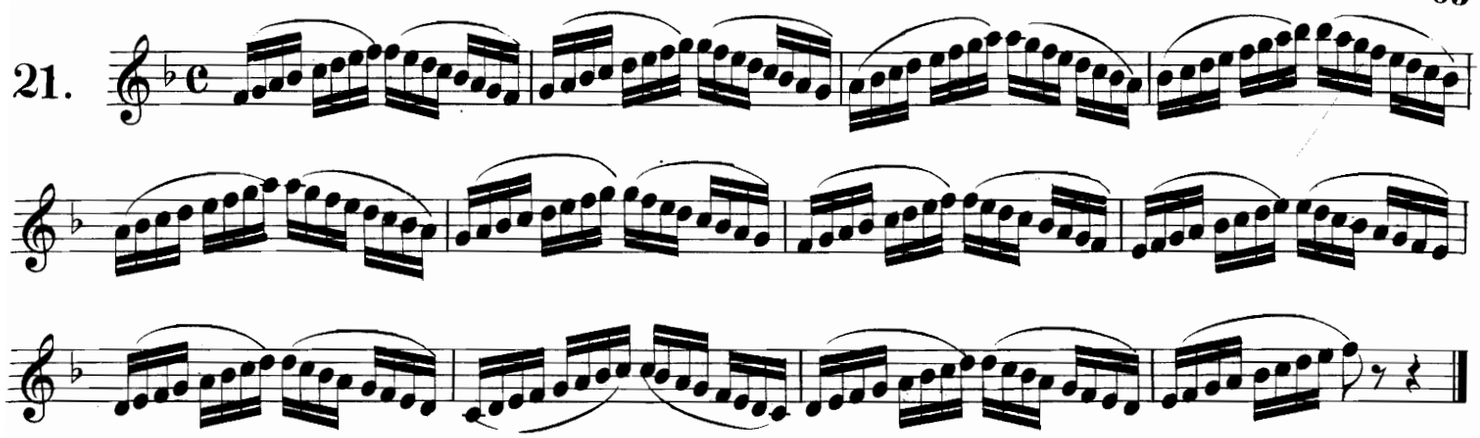

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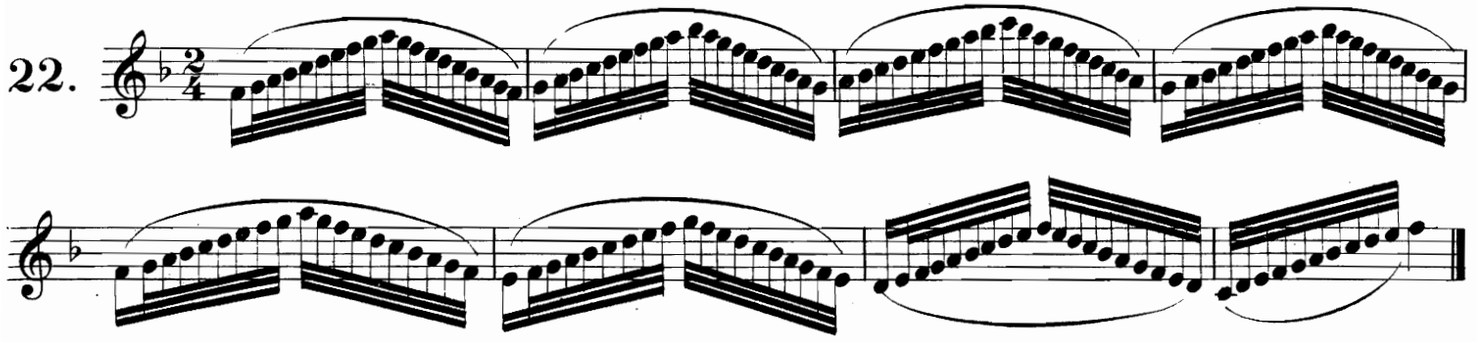

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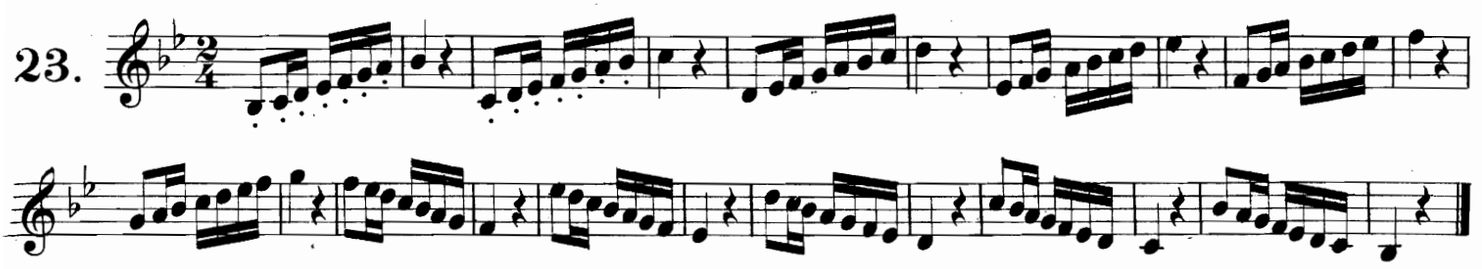

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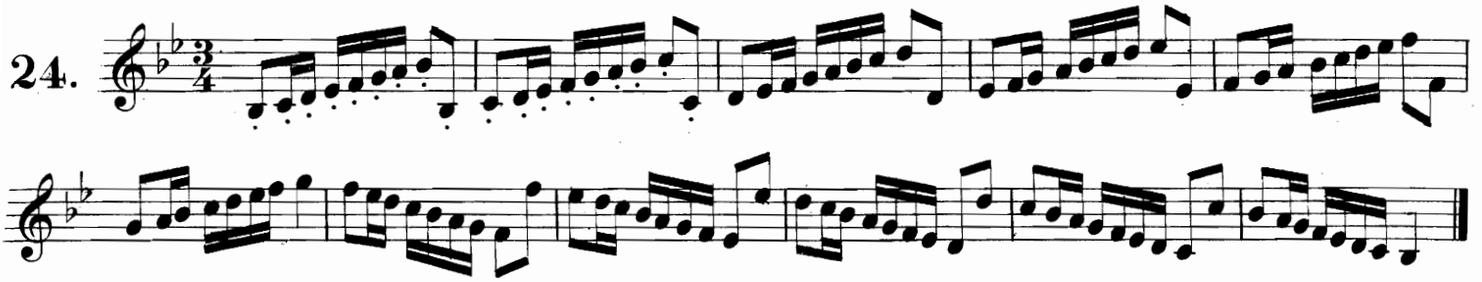

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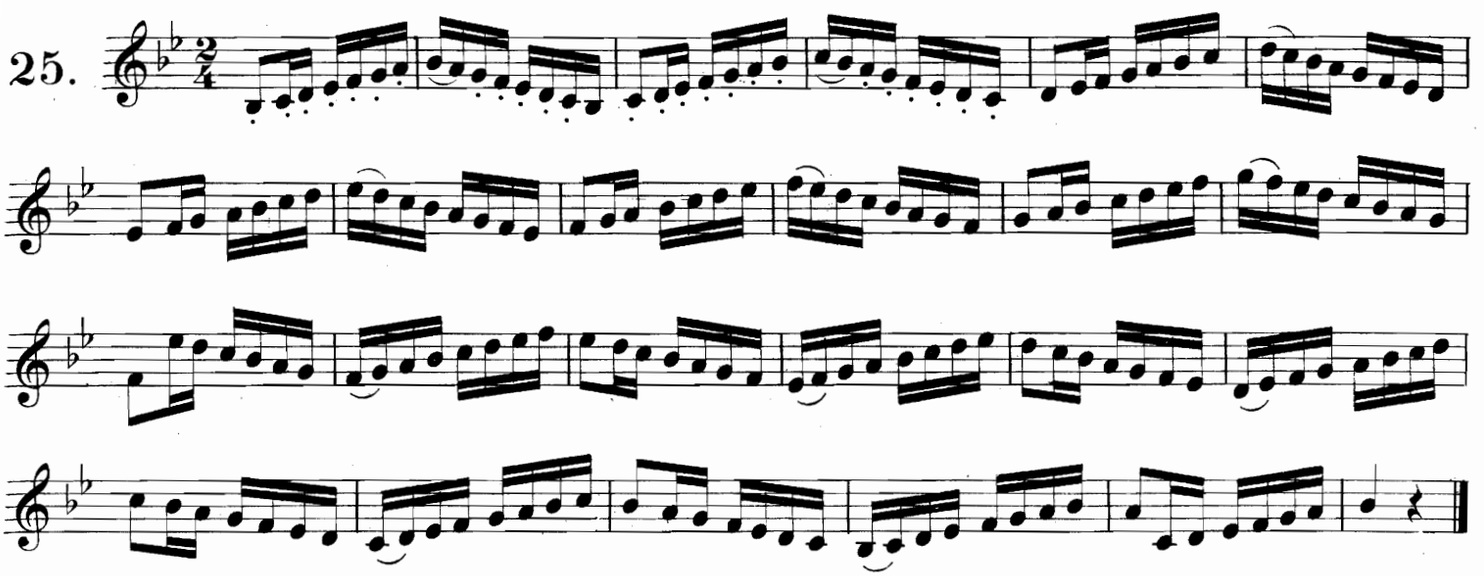

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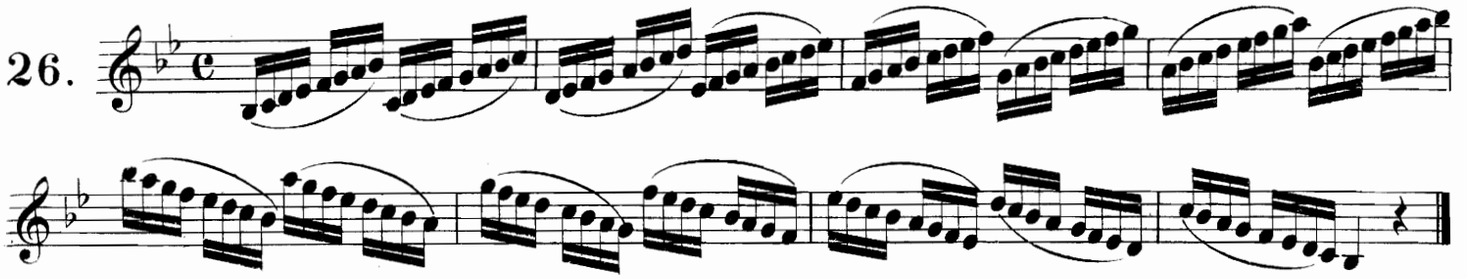

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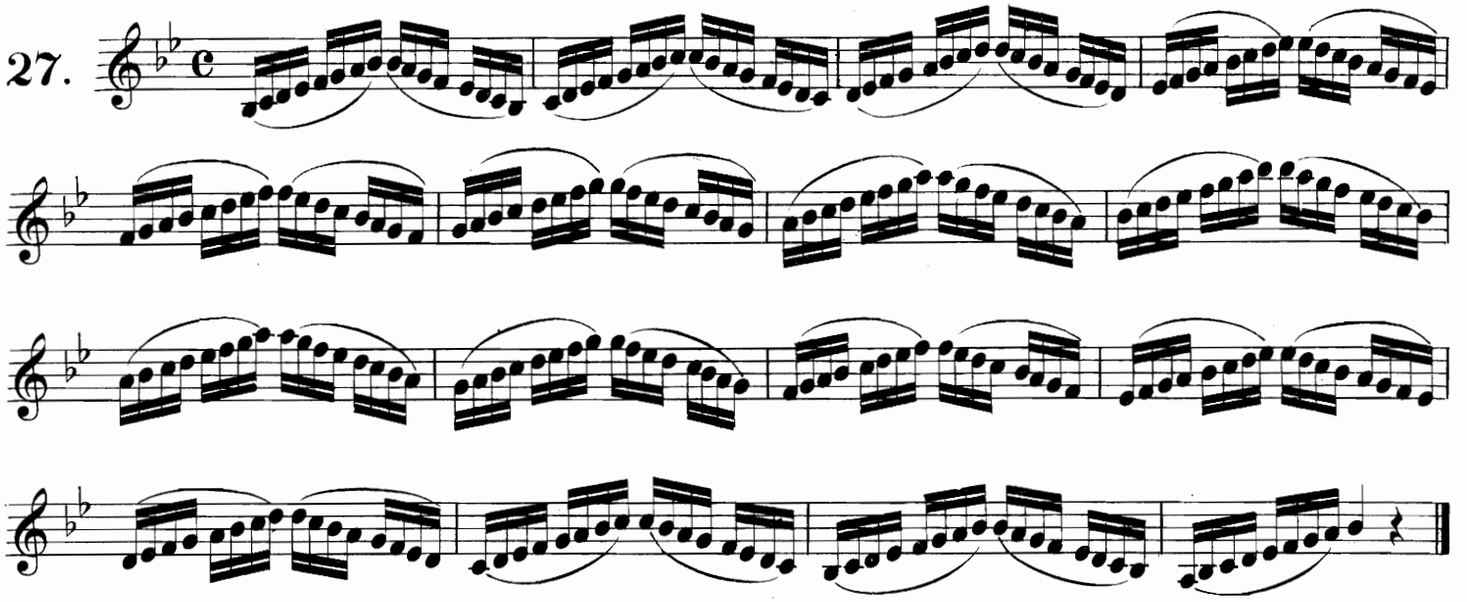

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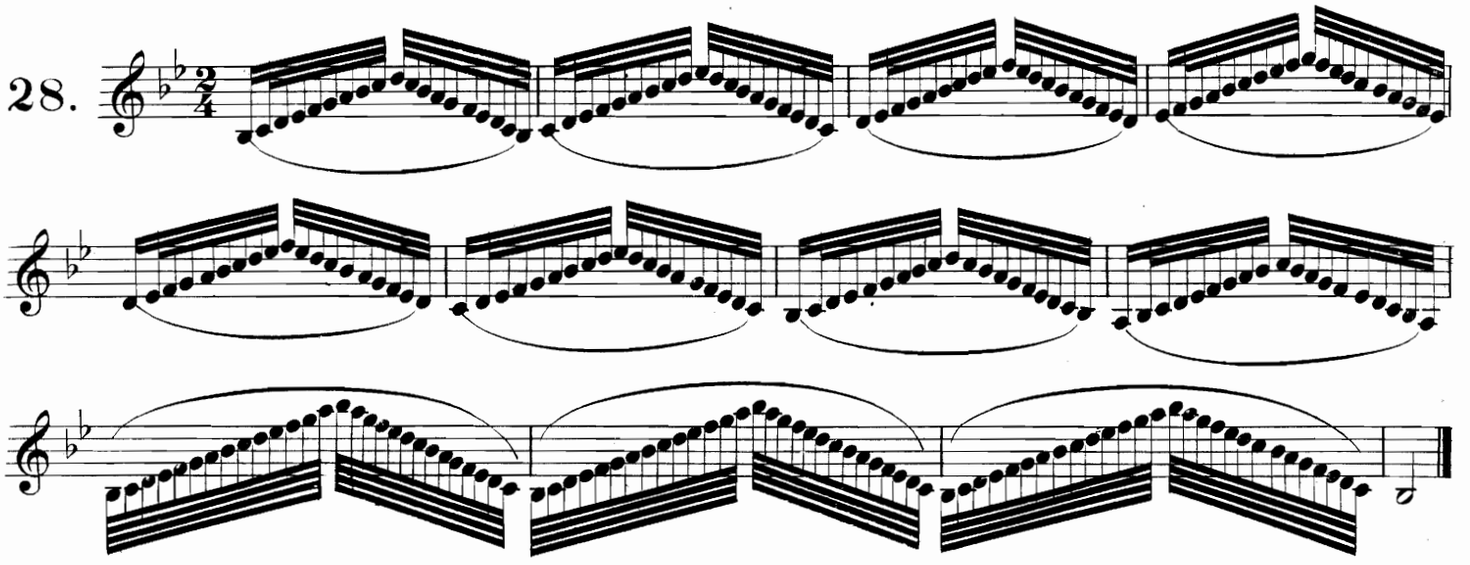

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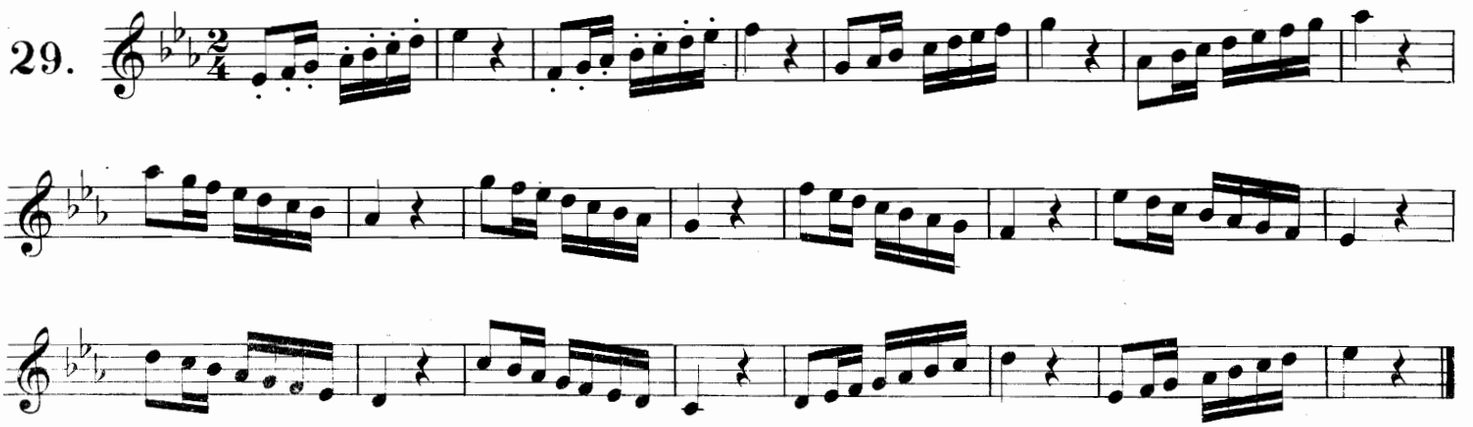

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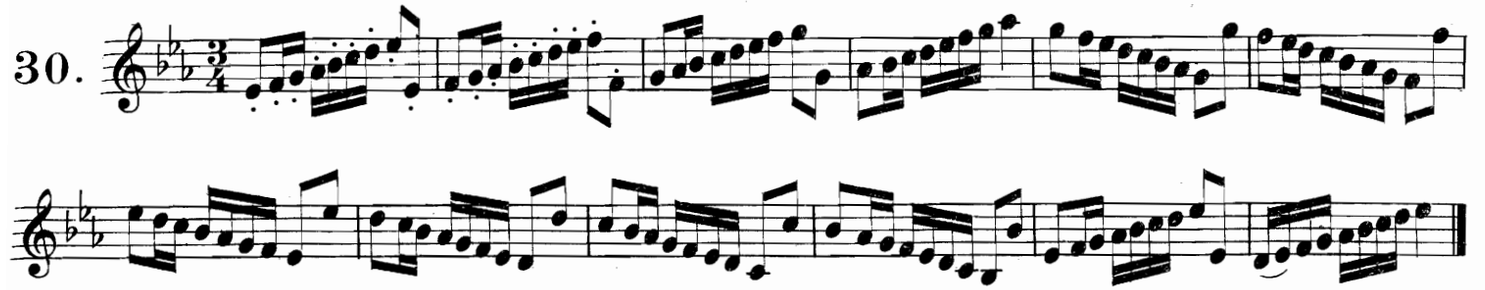

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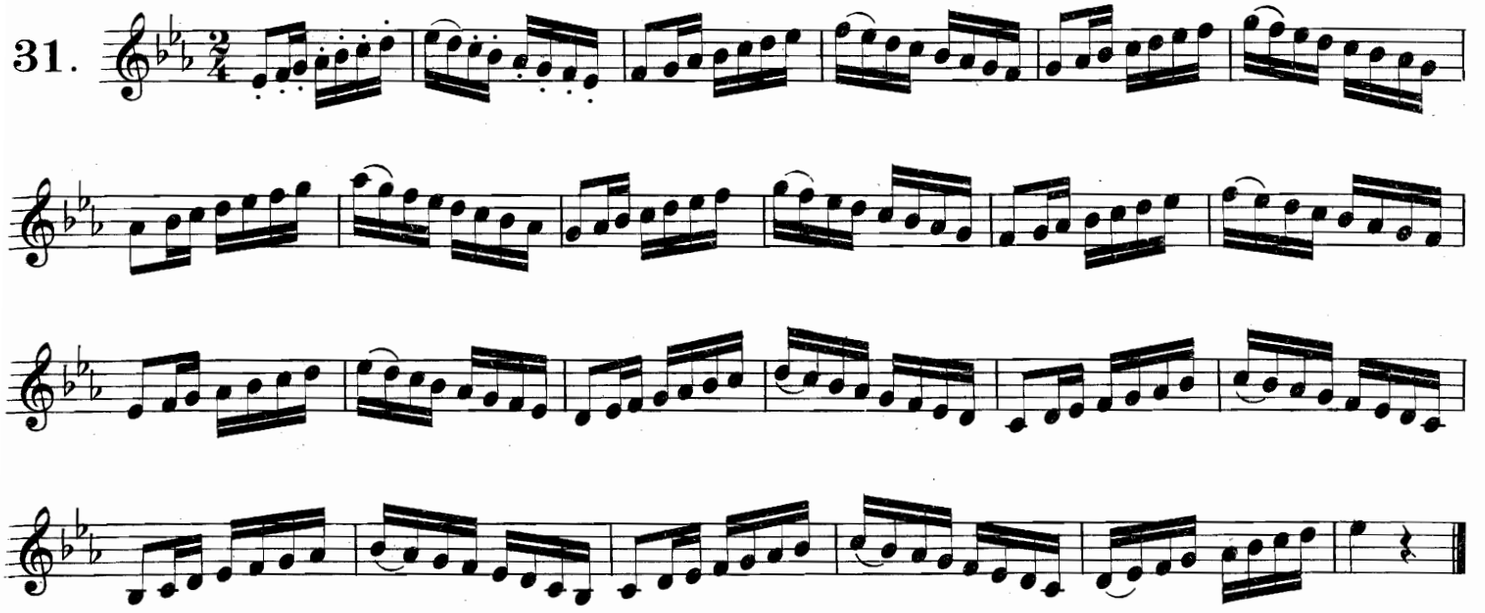

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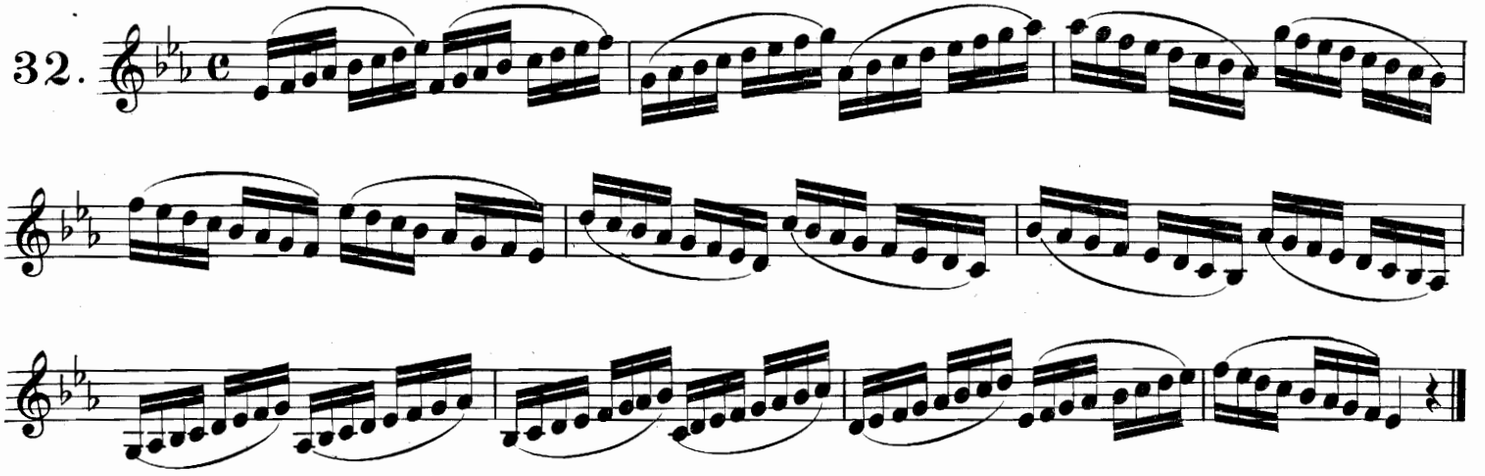

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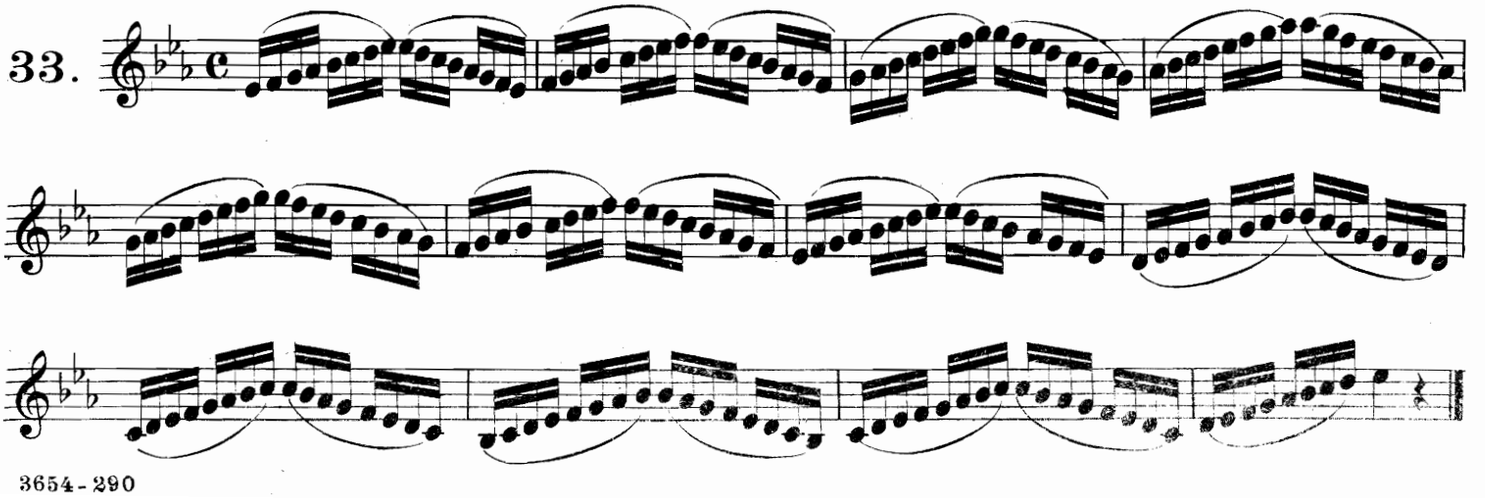

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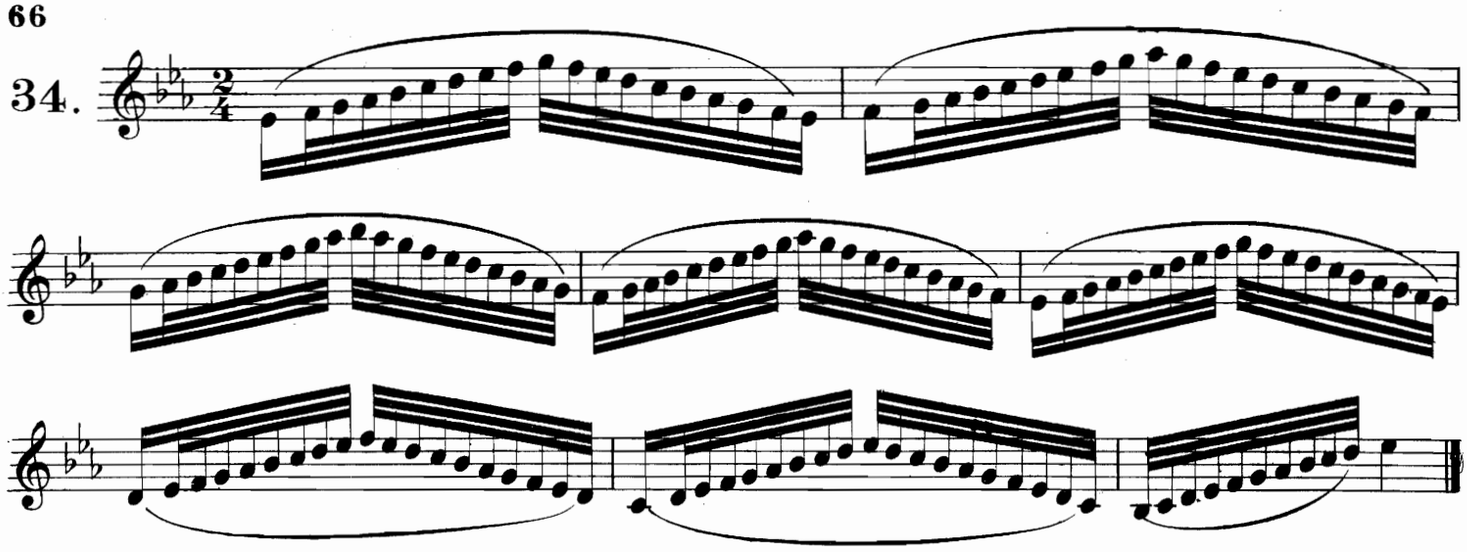

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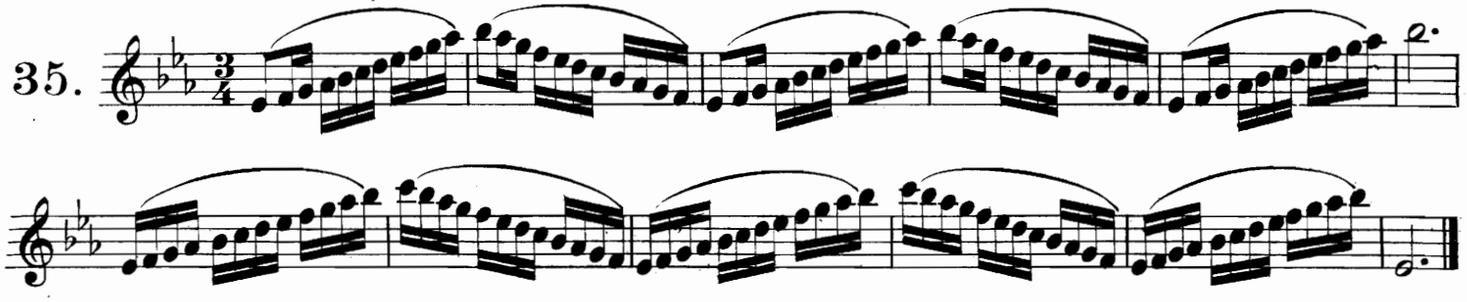

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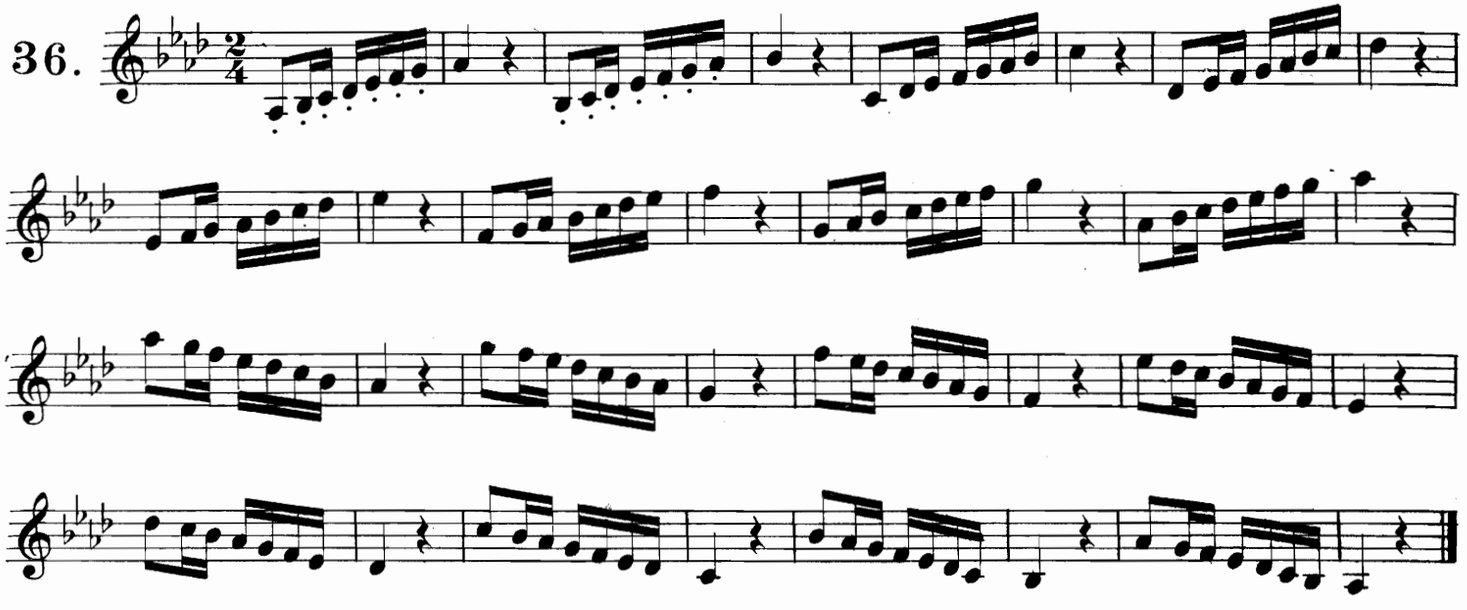

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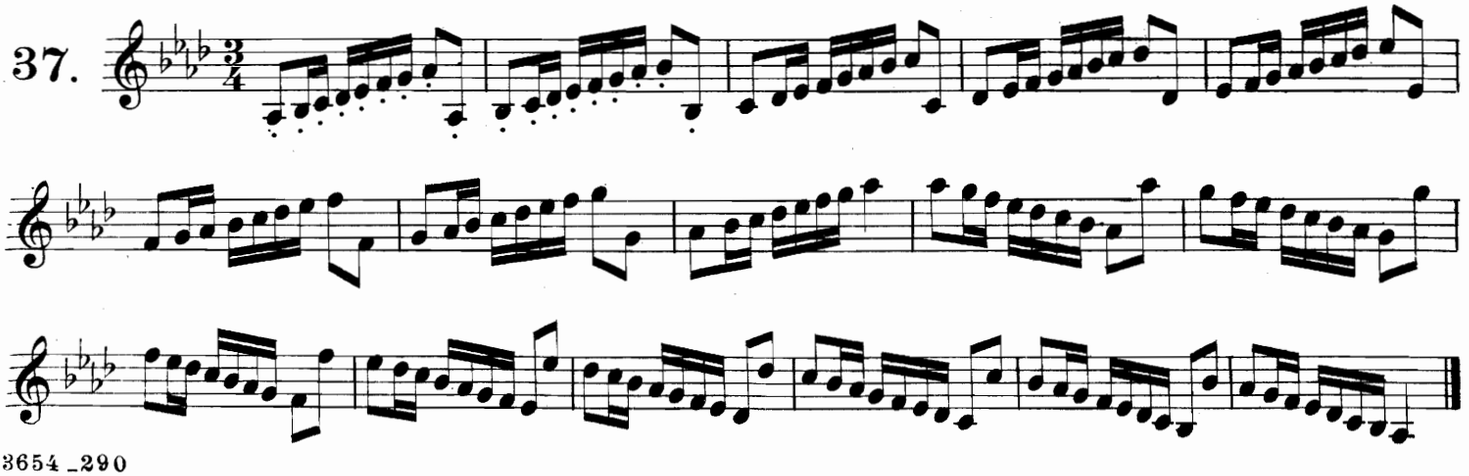

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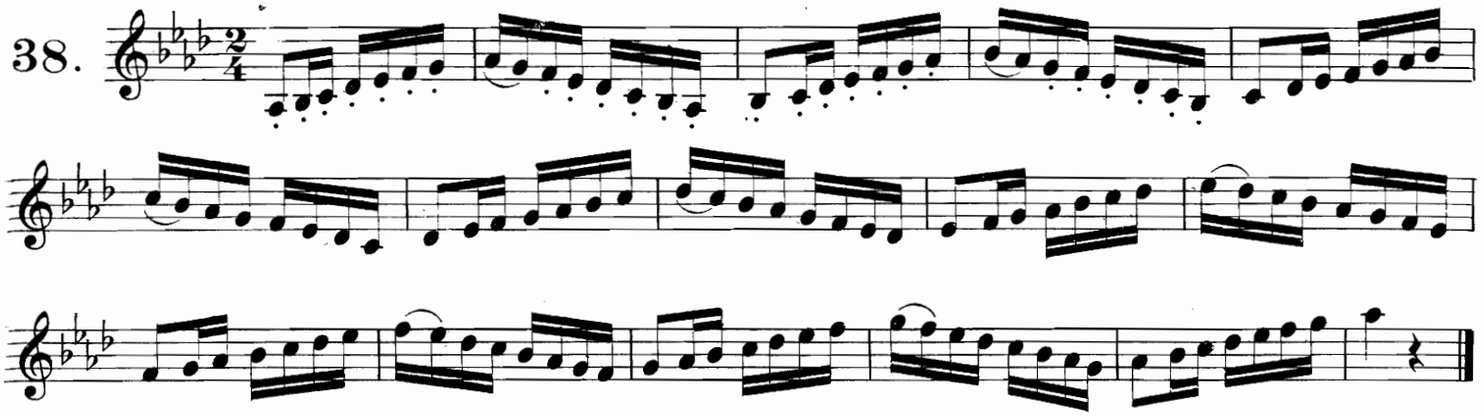

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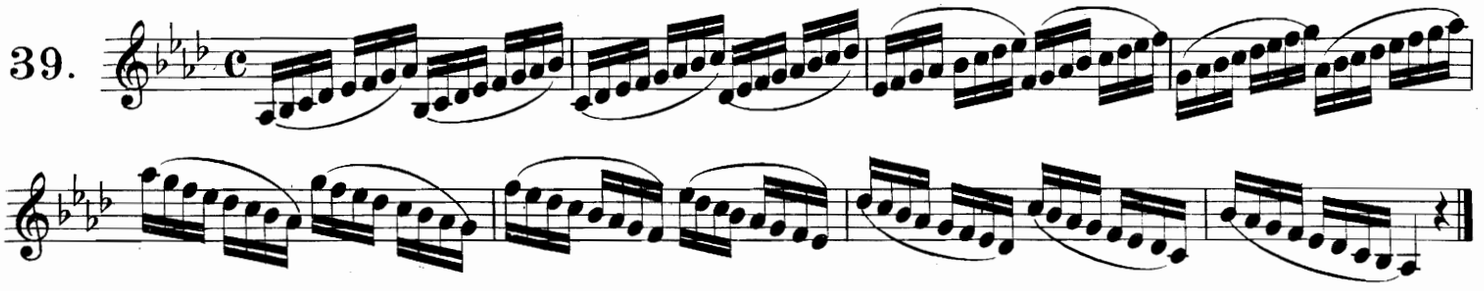

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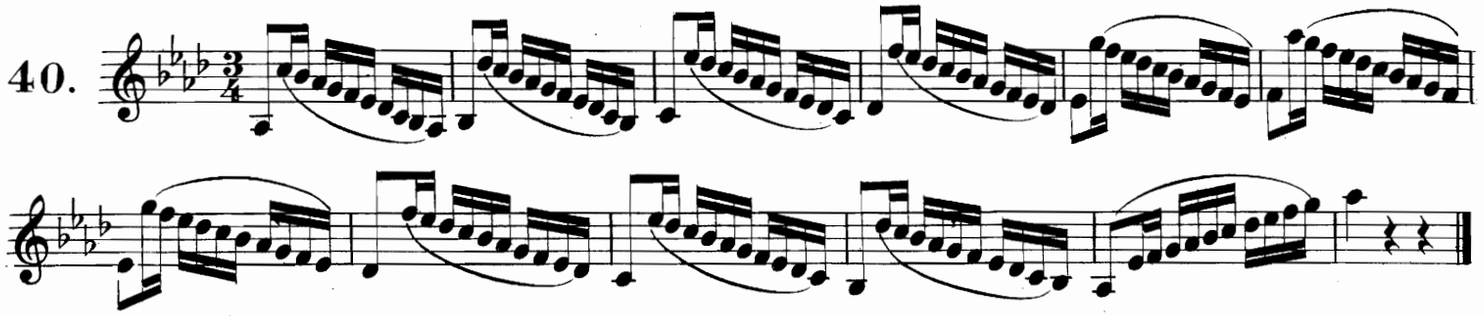

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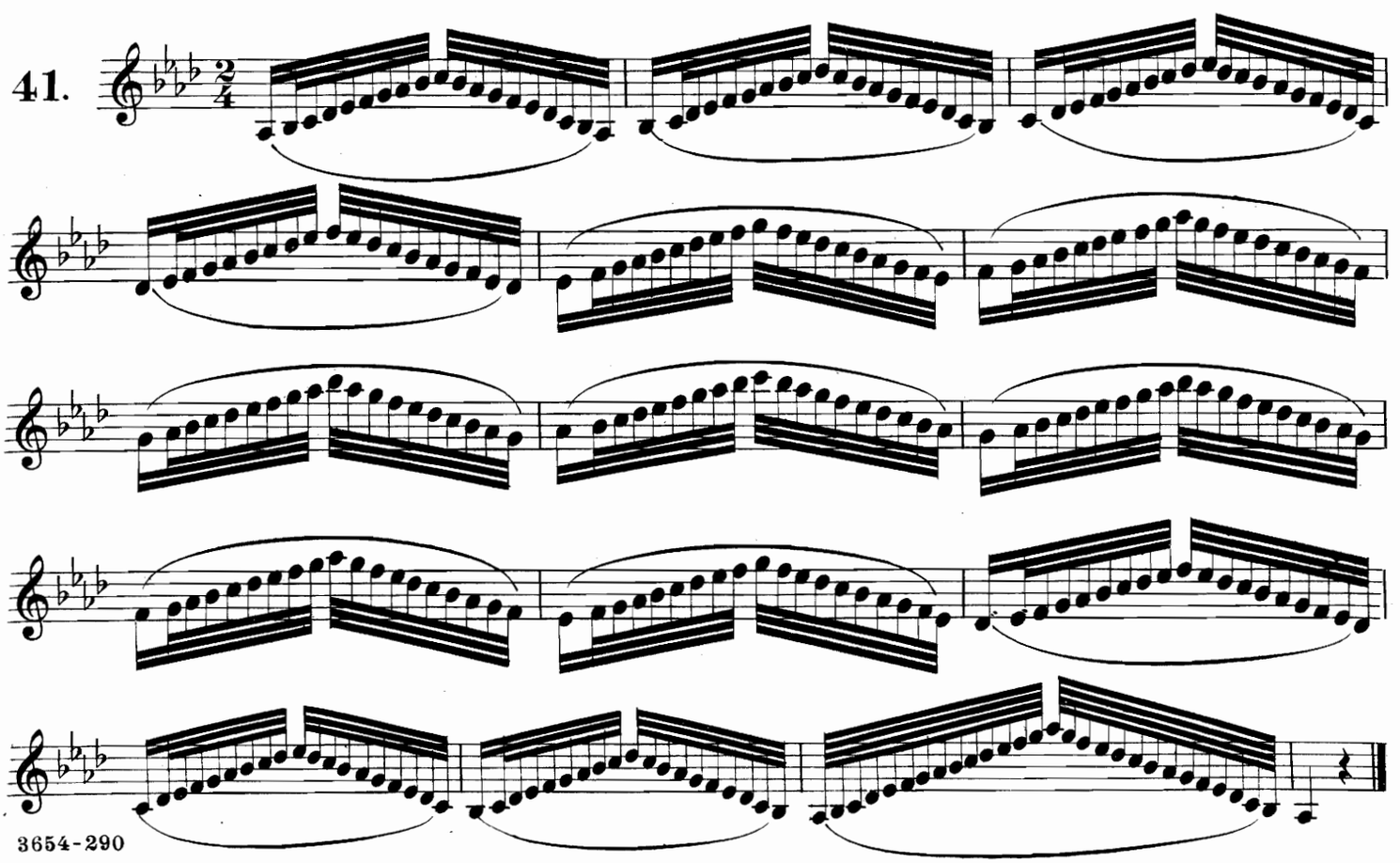

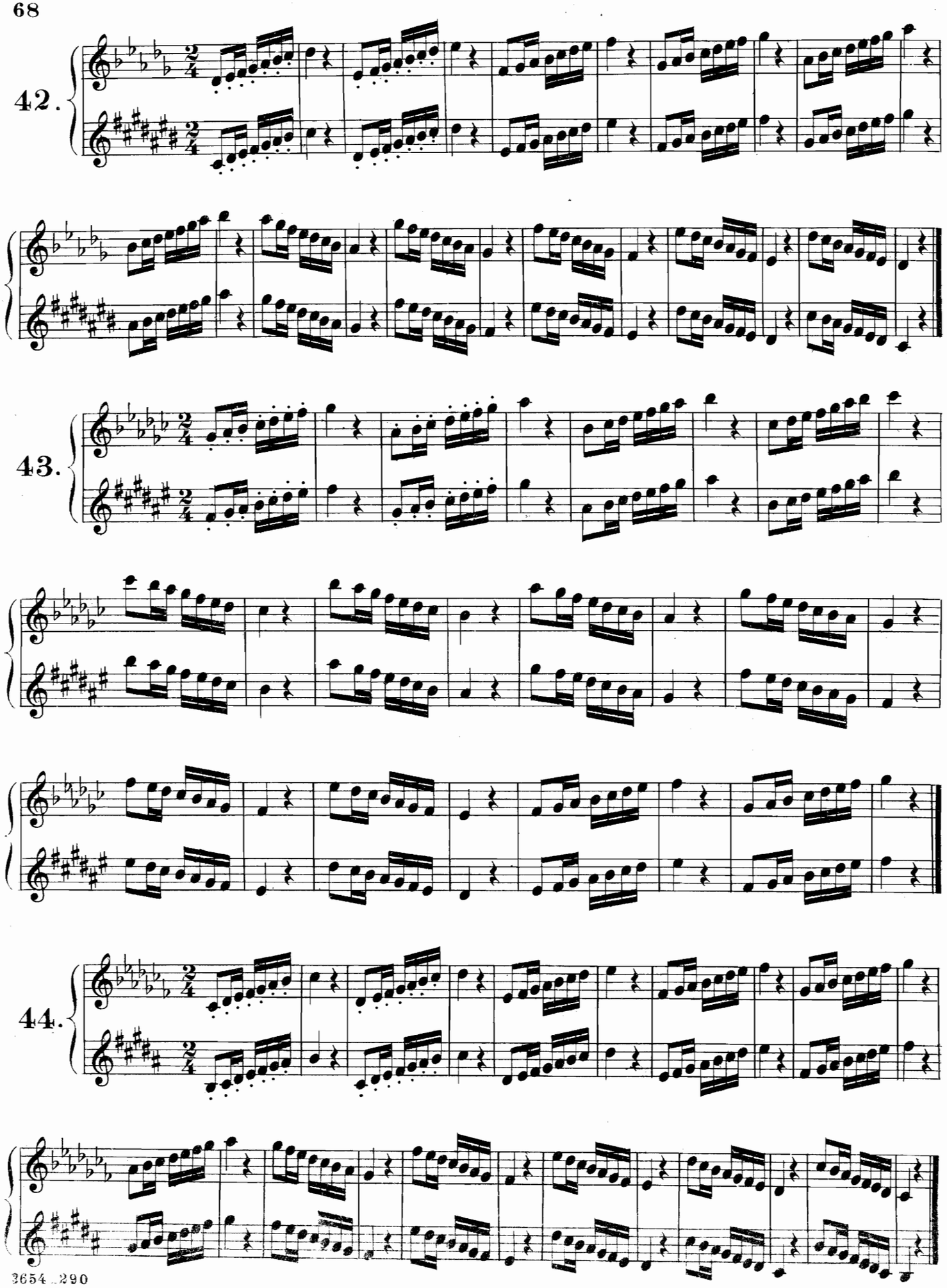
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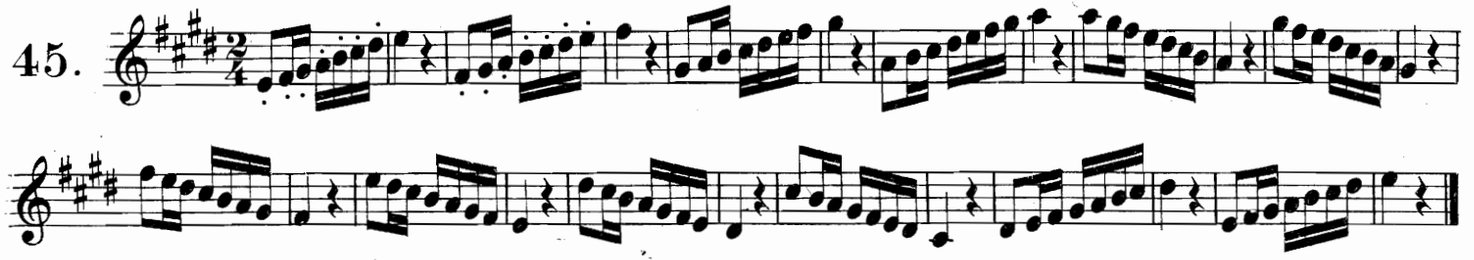

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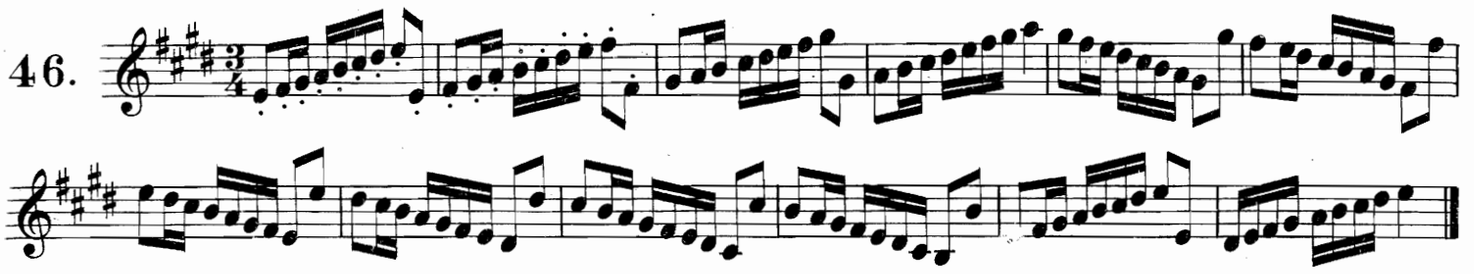

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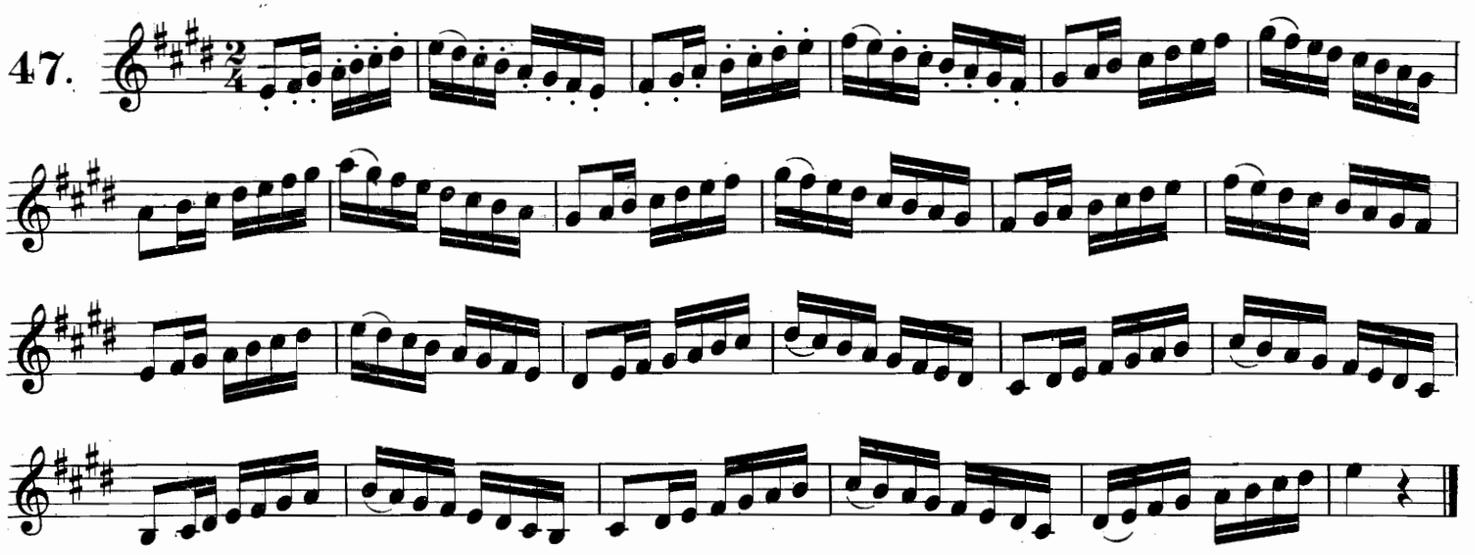

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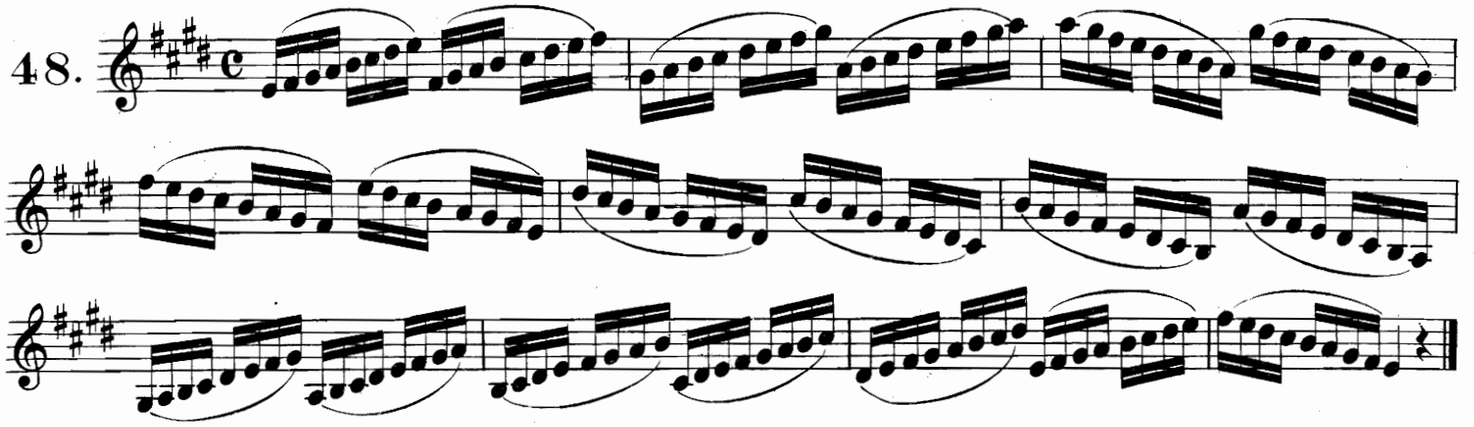

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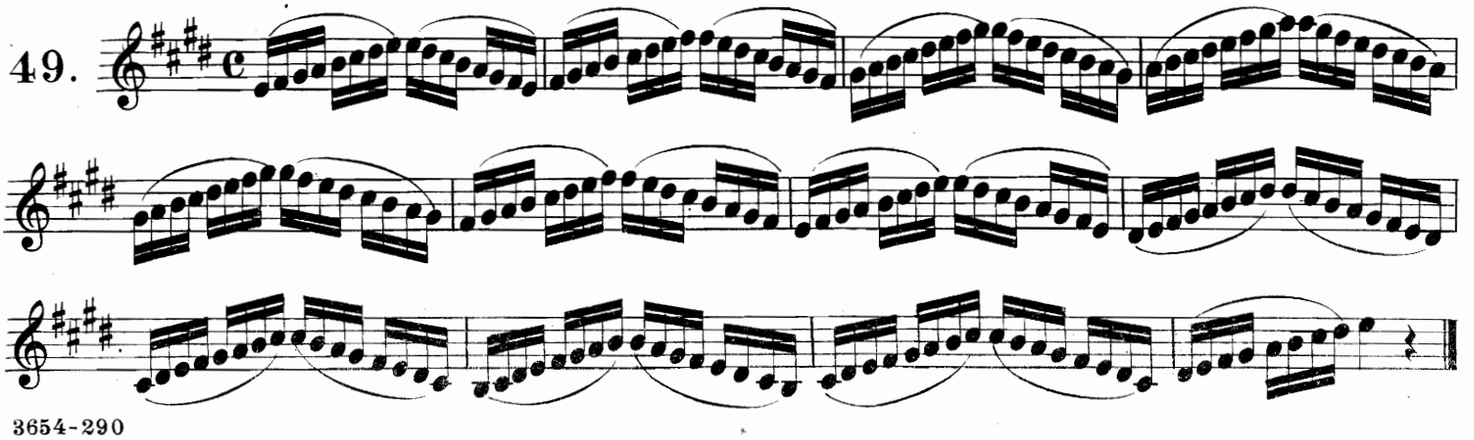

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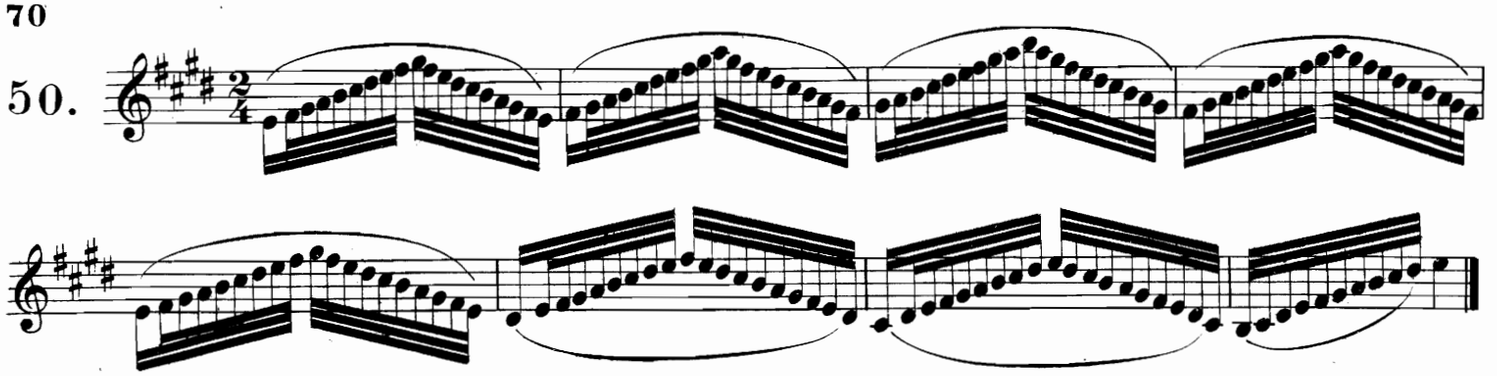

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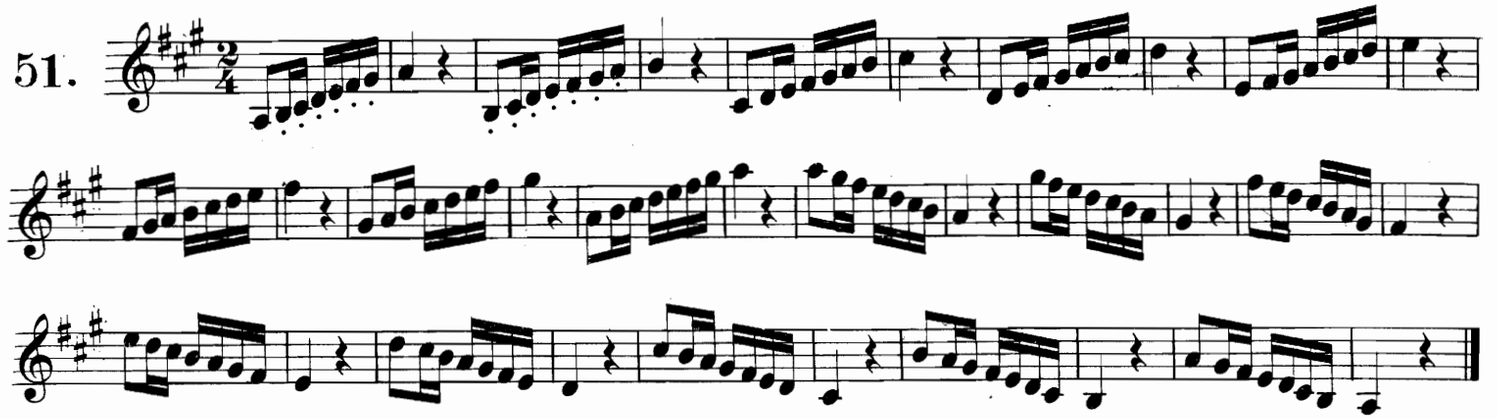

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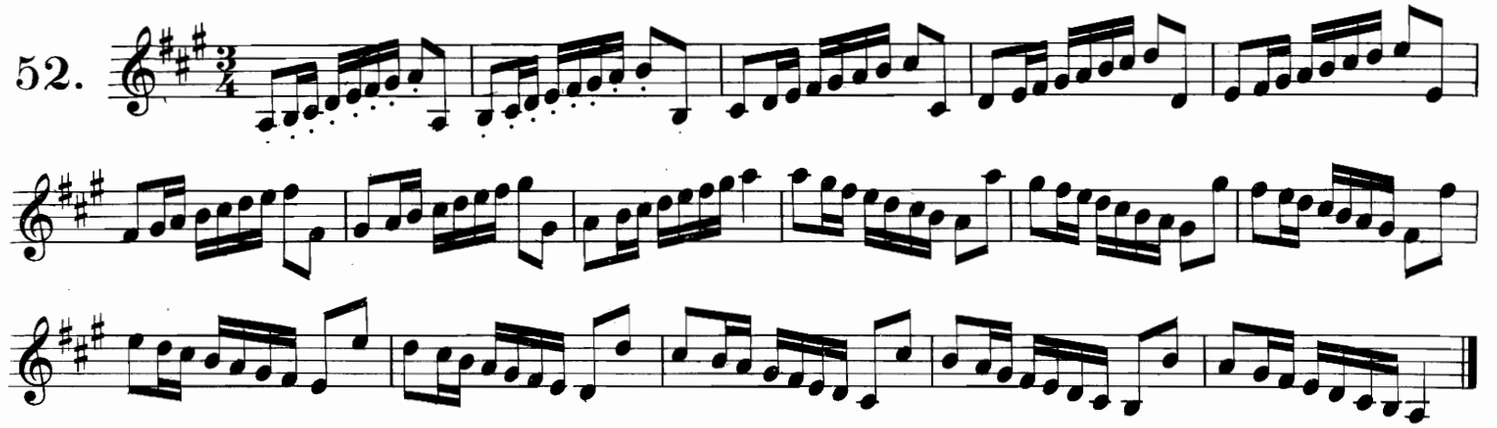

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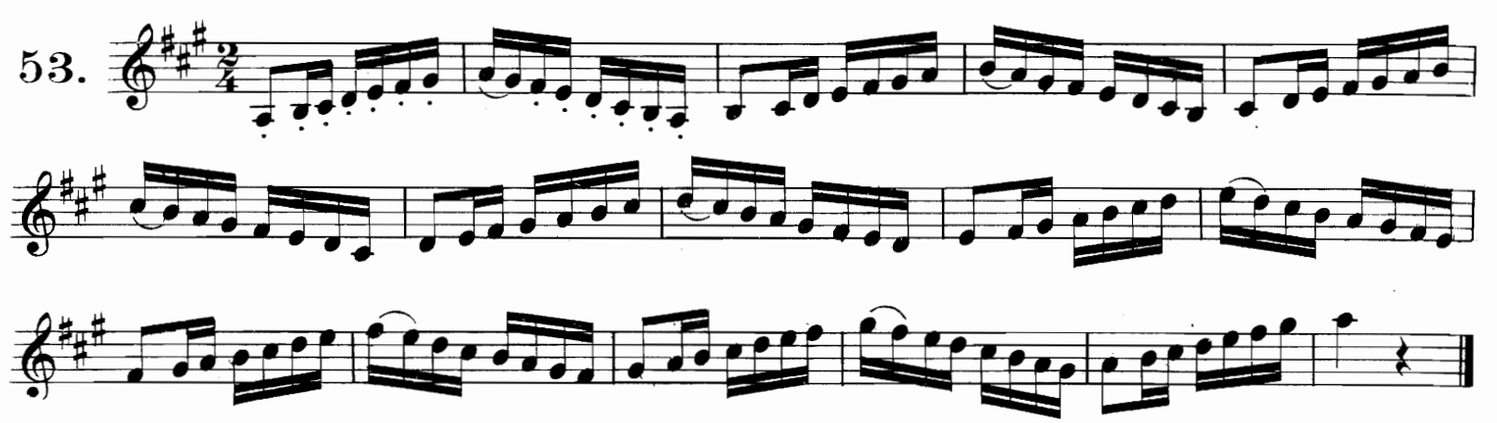

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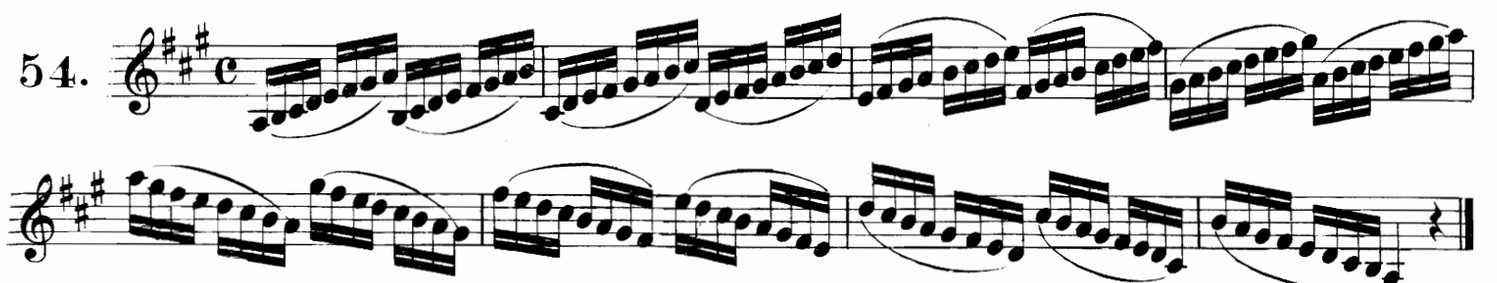

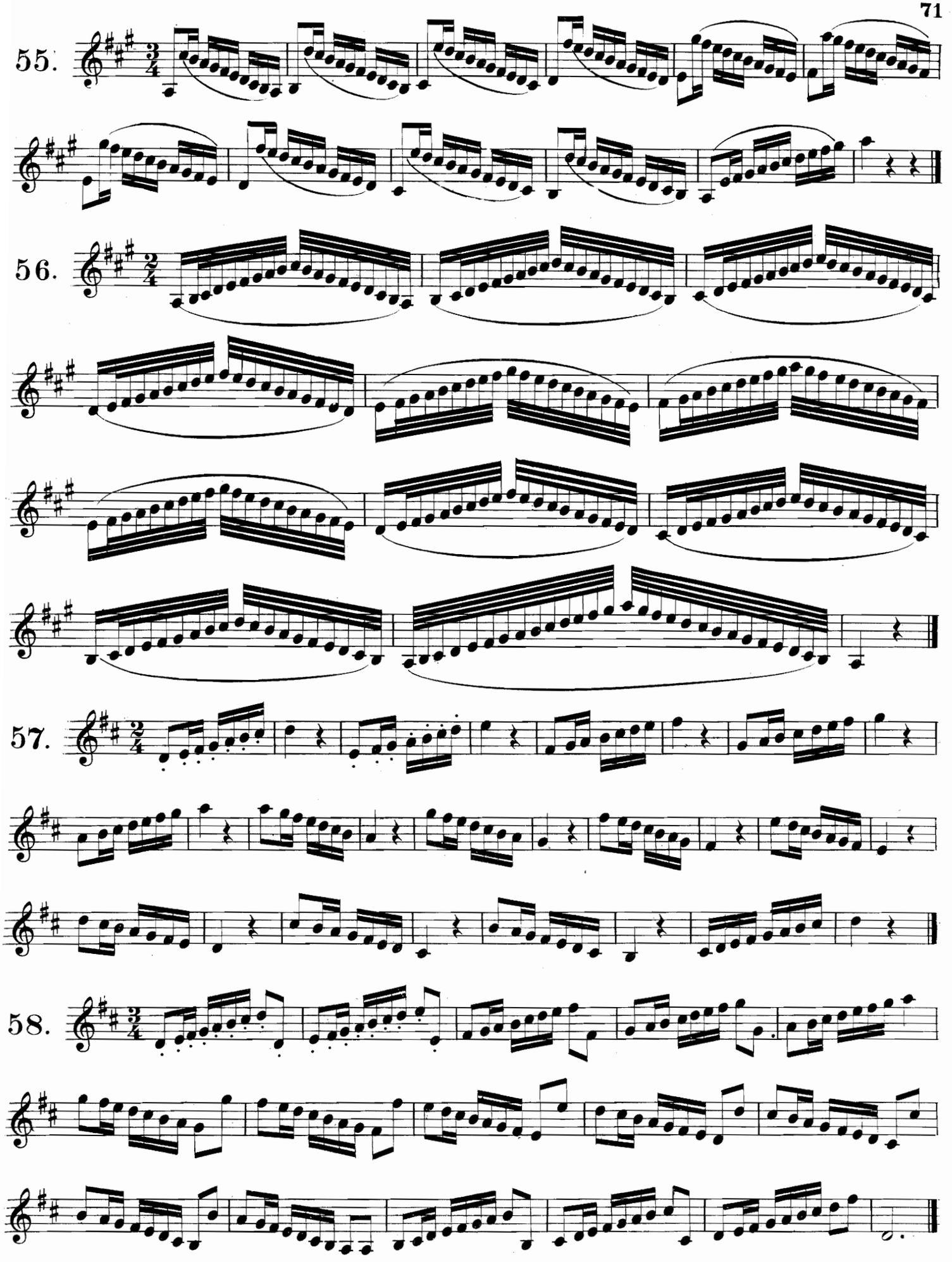
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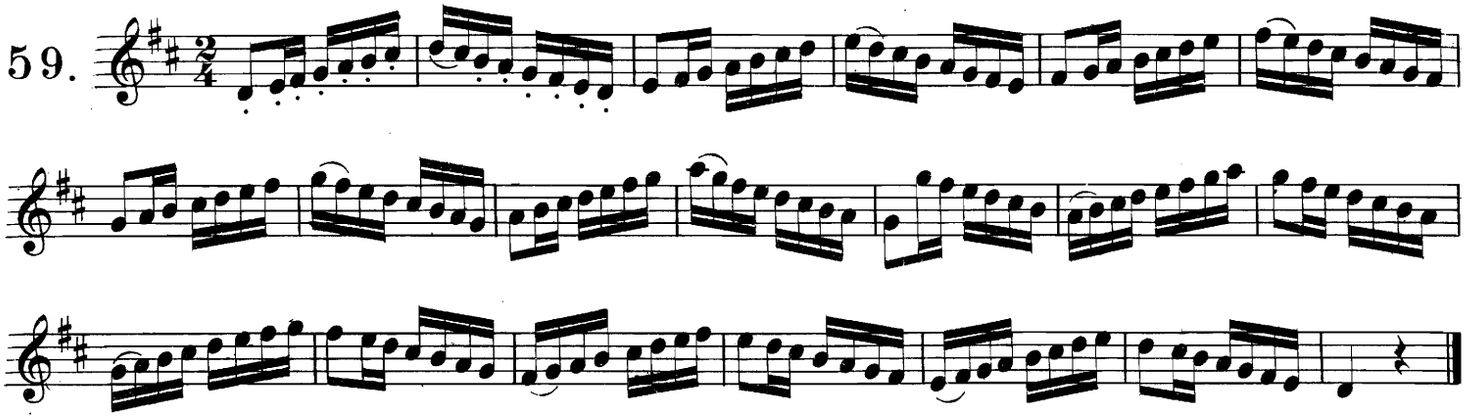

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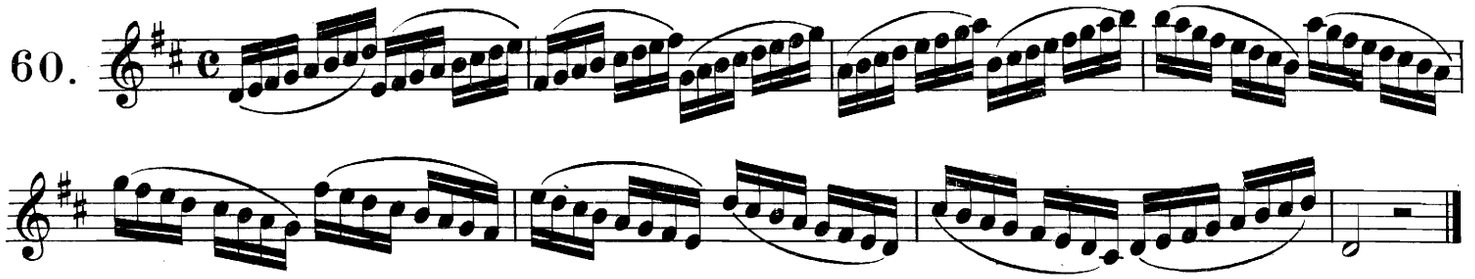

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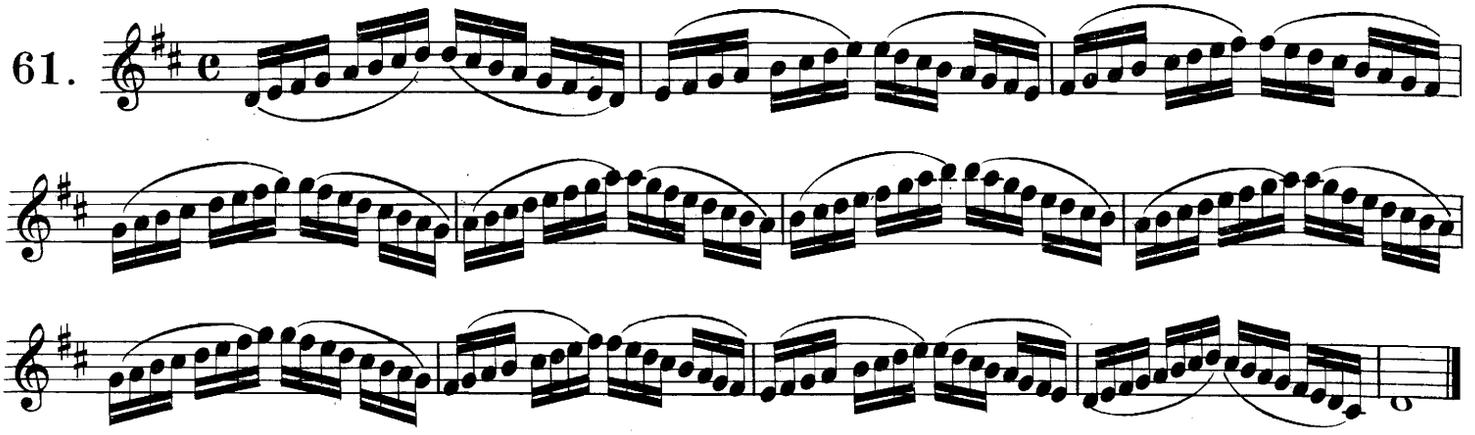

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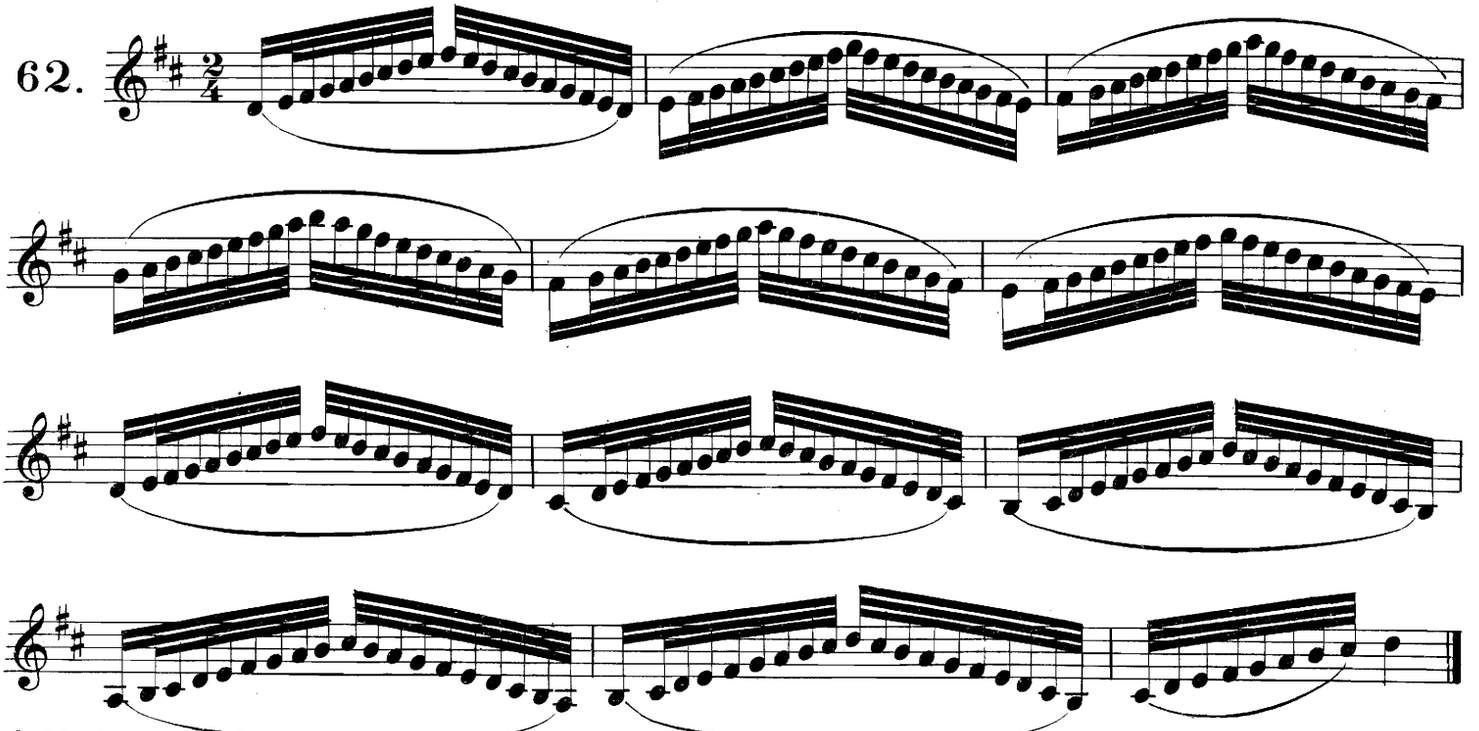

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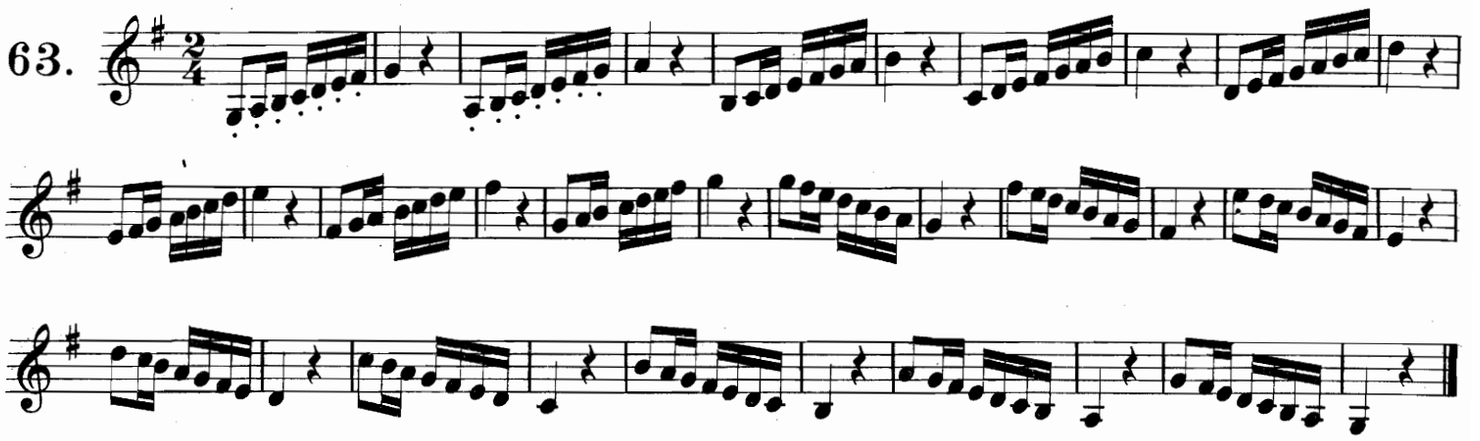

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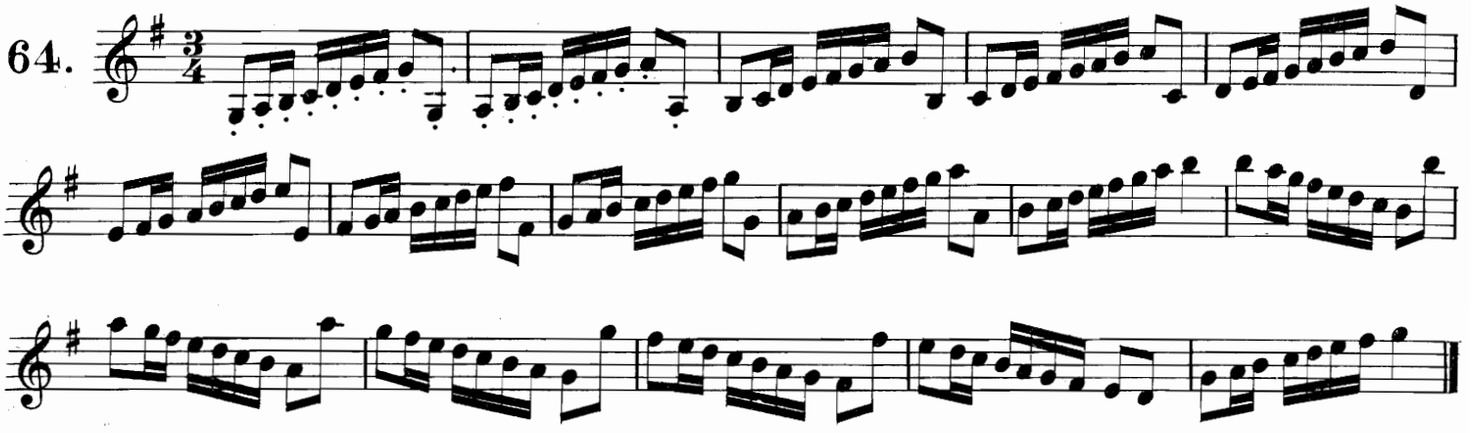

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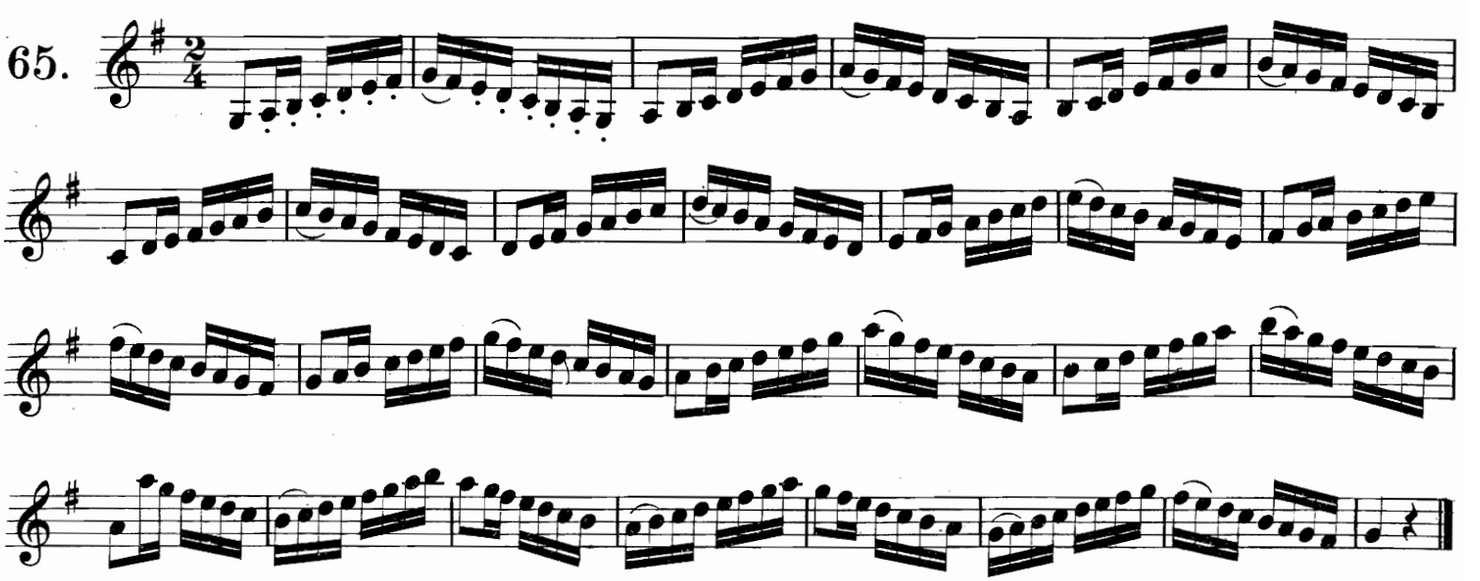

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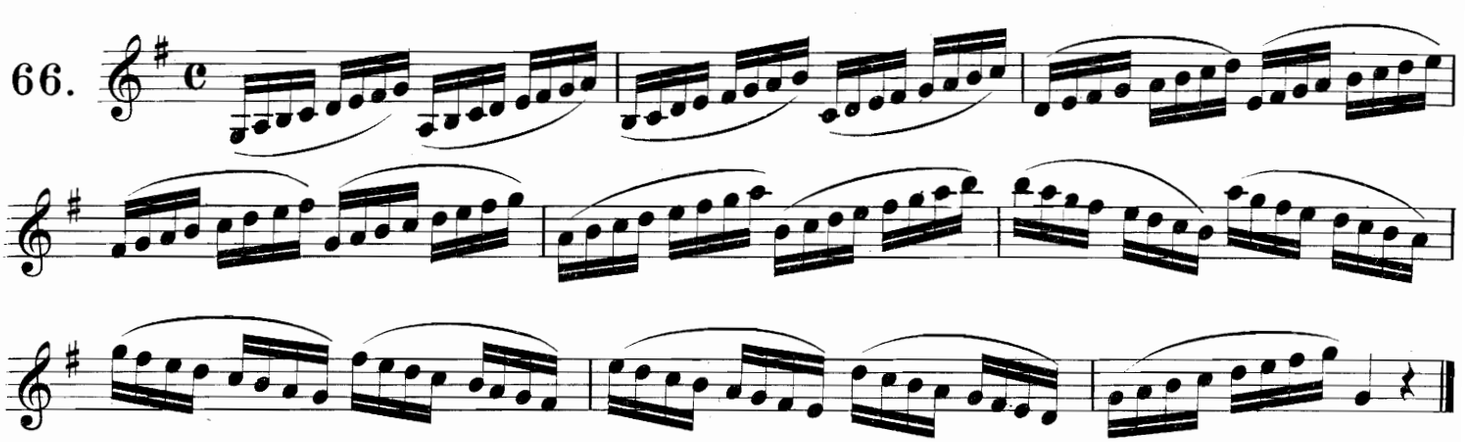

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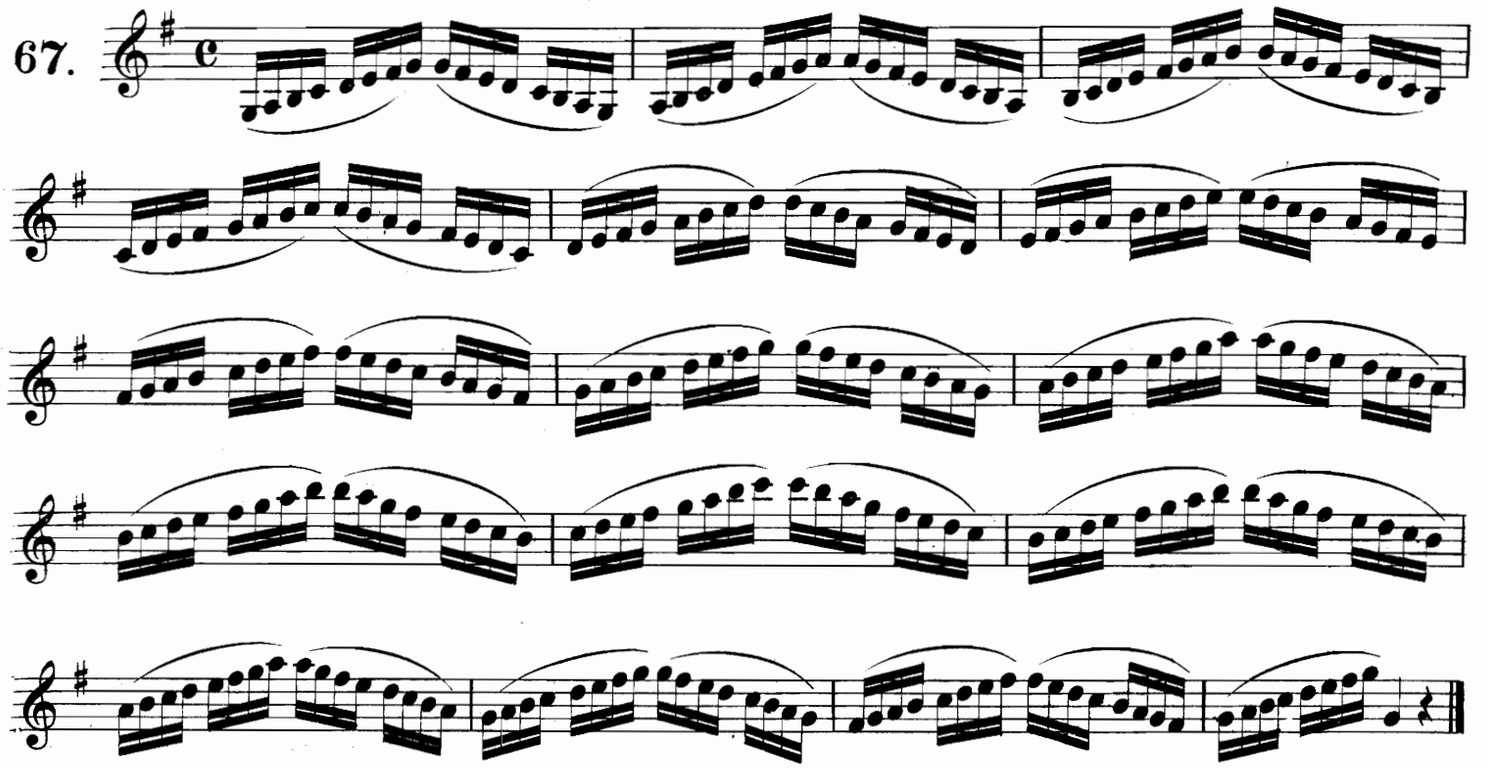

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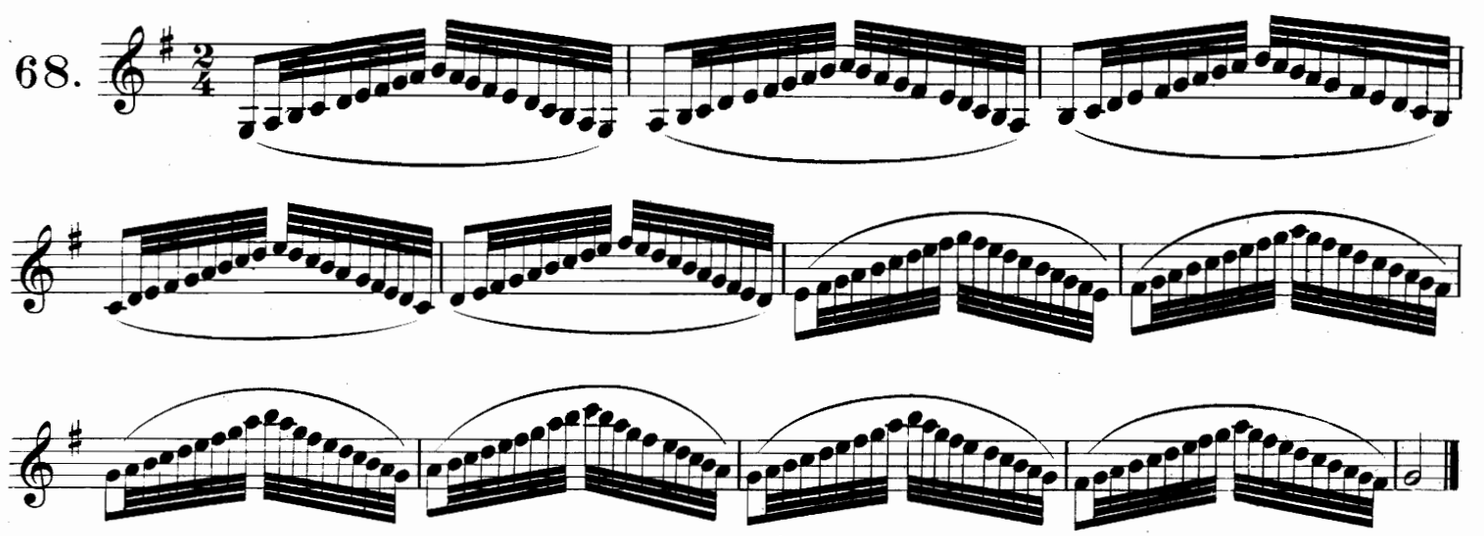

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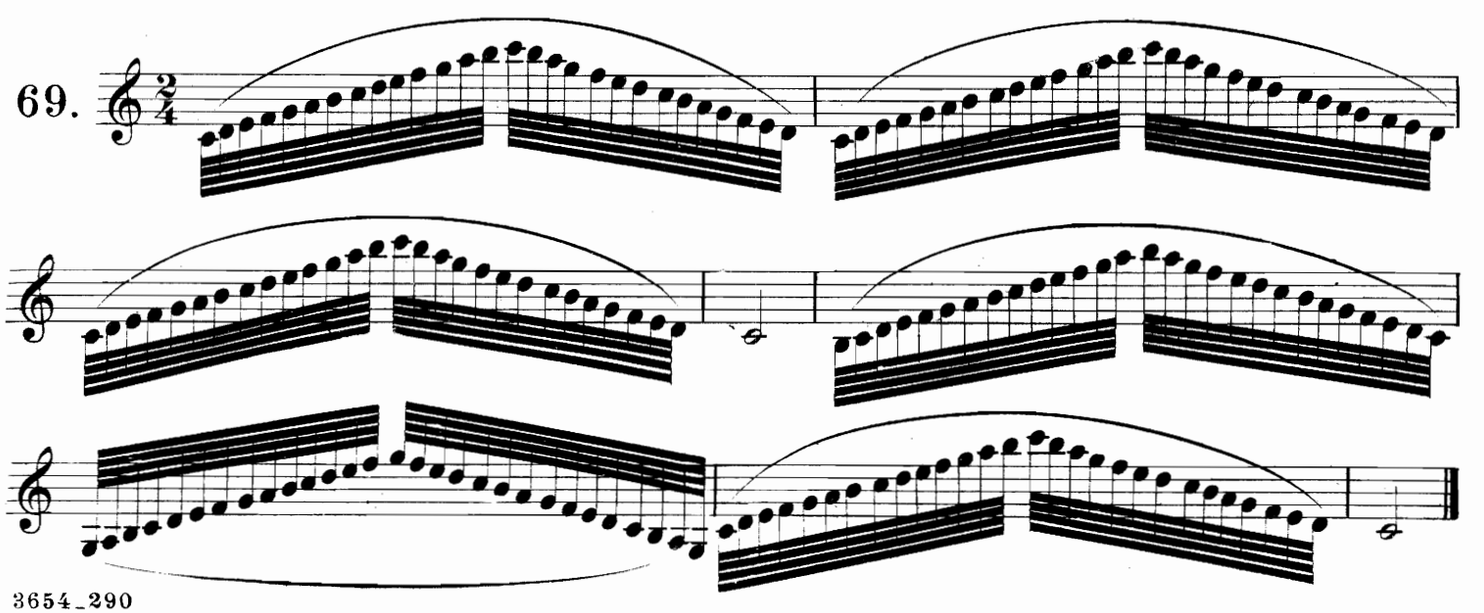

Minor Scales. Moll-Tonleitern. Gammes Mineures.

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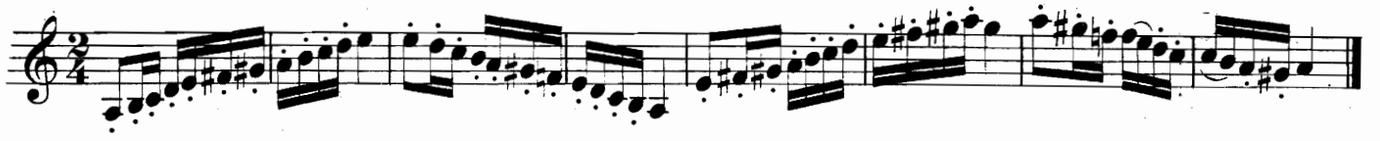

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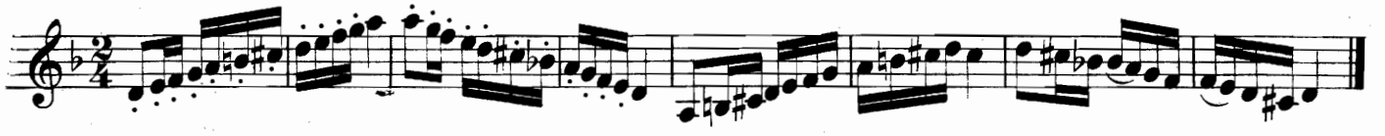

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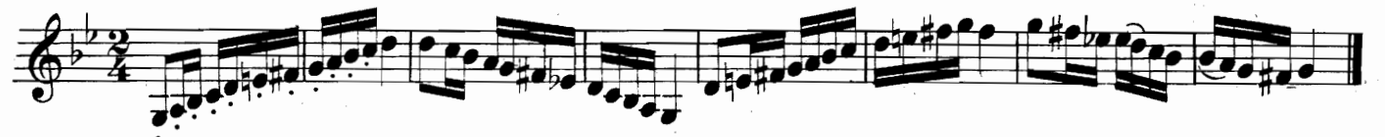

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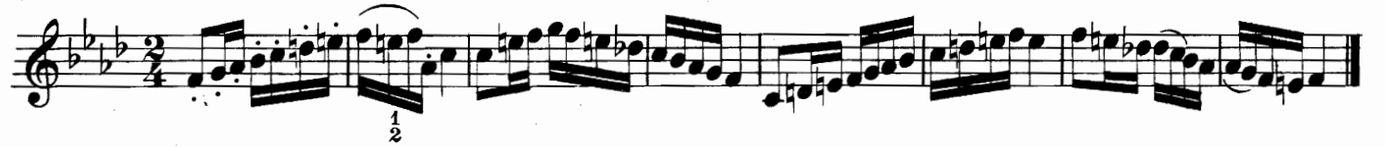

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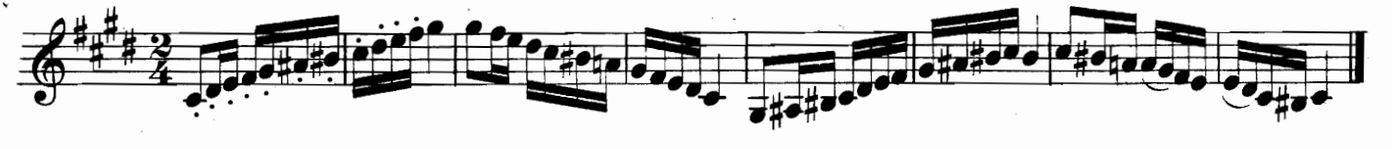

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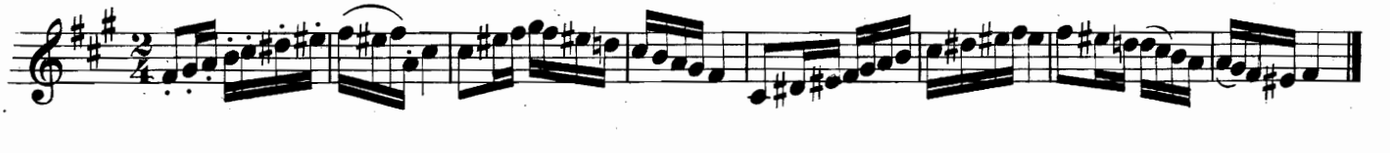

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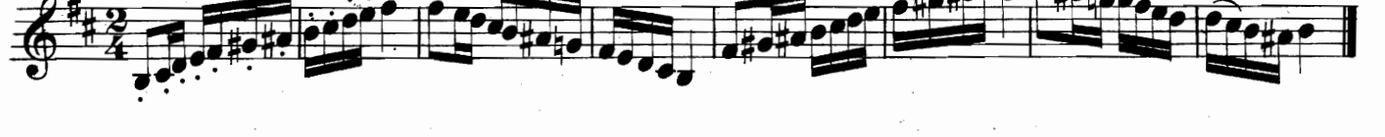

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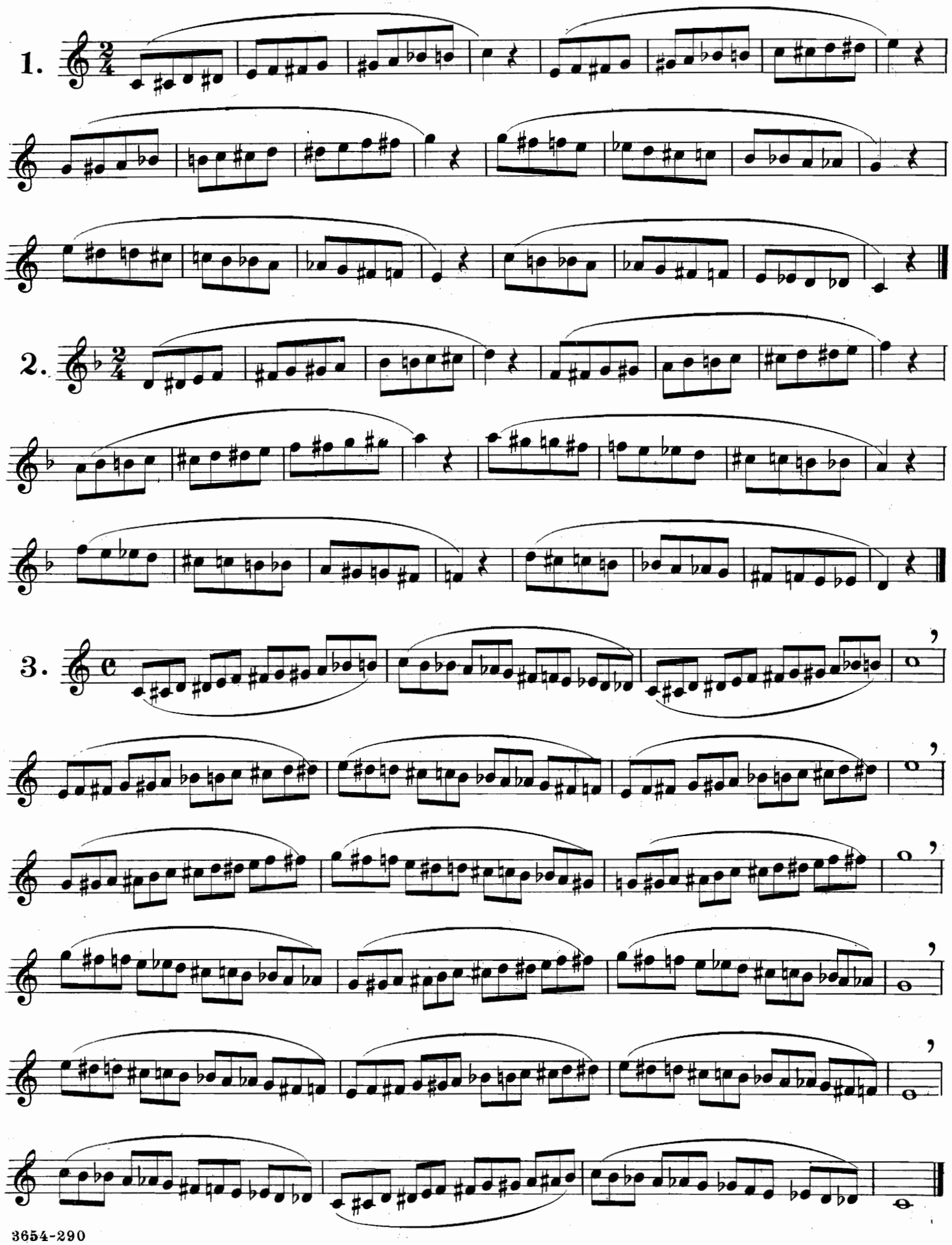
Chromatic Scales. Chromatische Tonleitern. Gammes Chromatiques.



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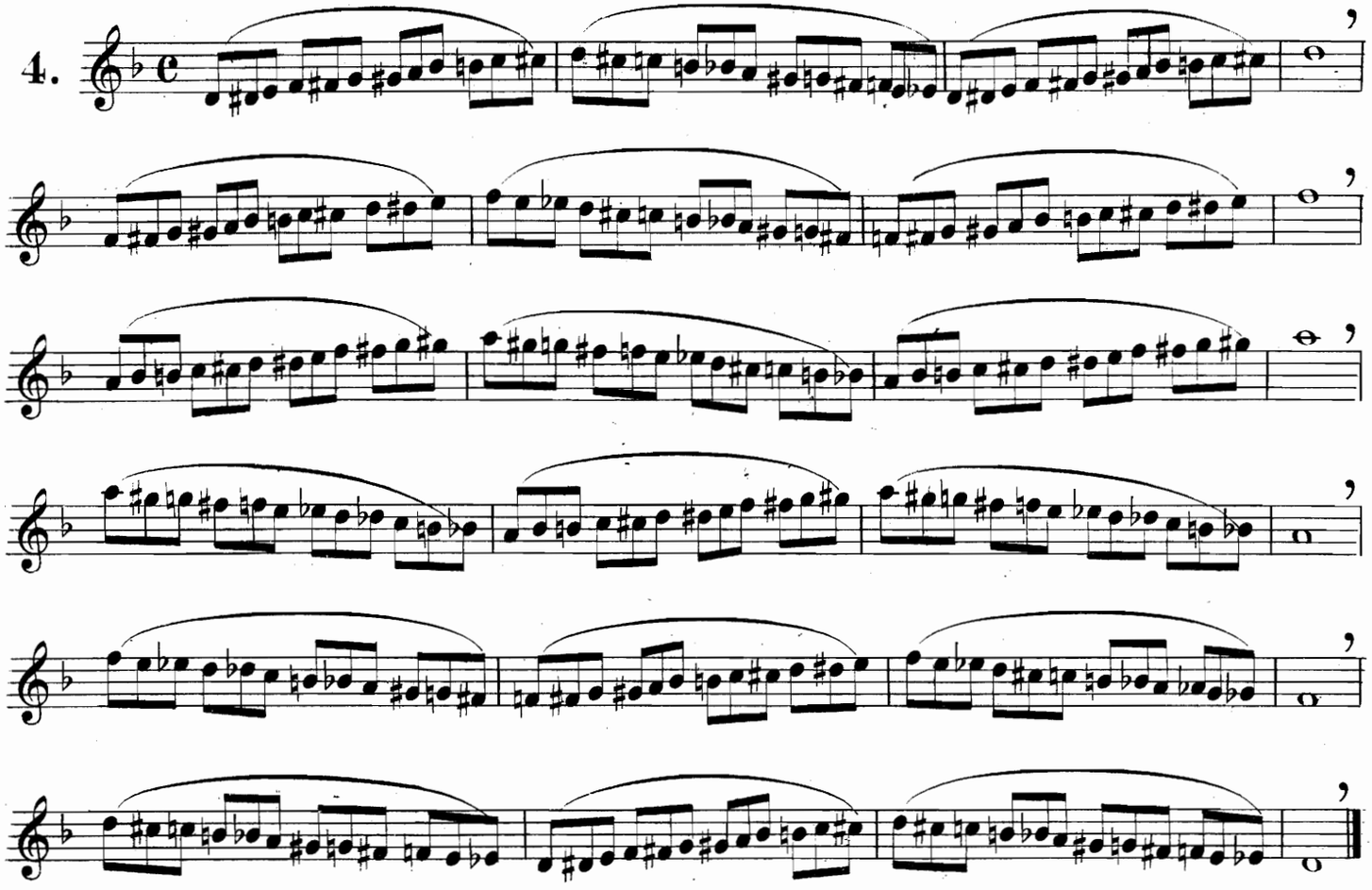

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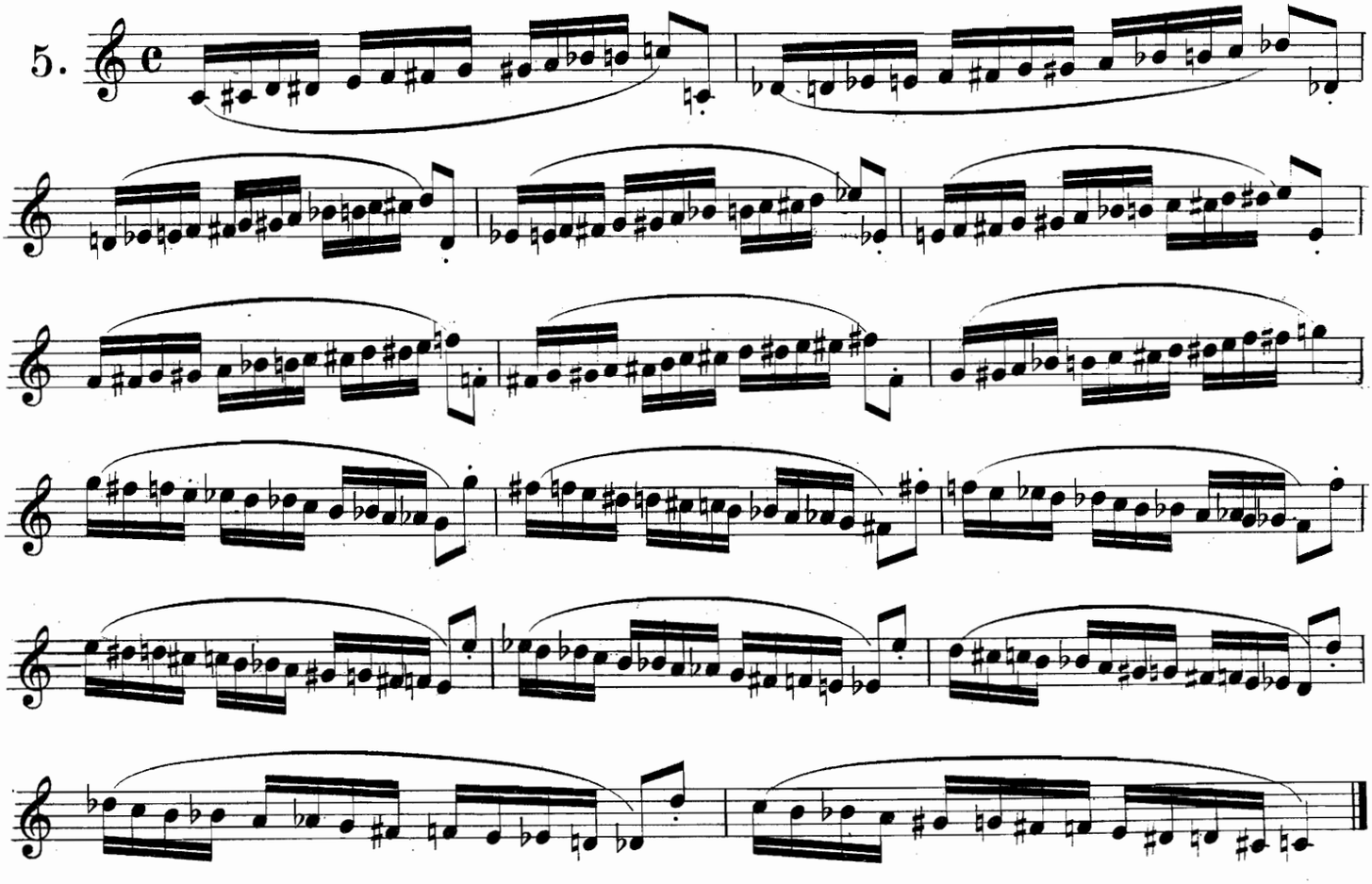

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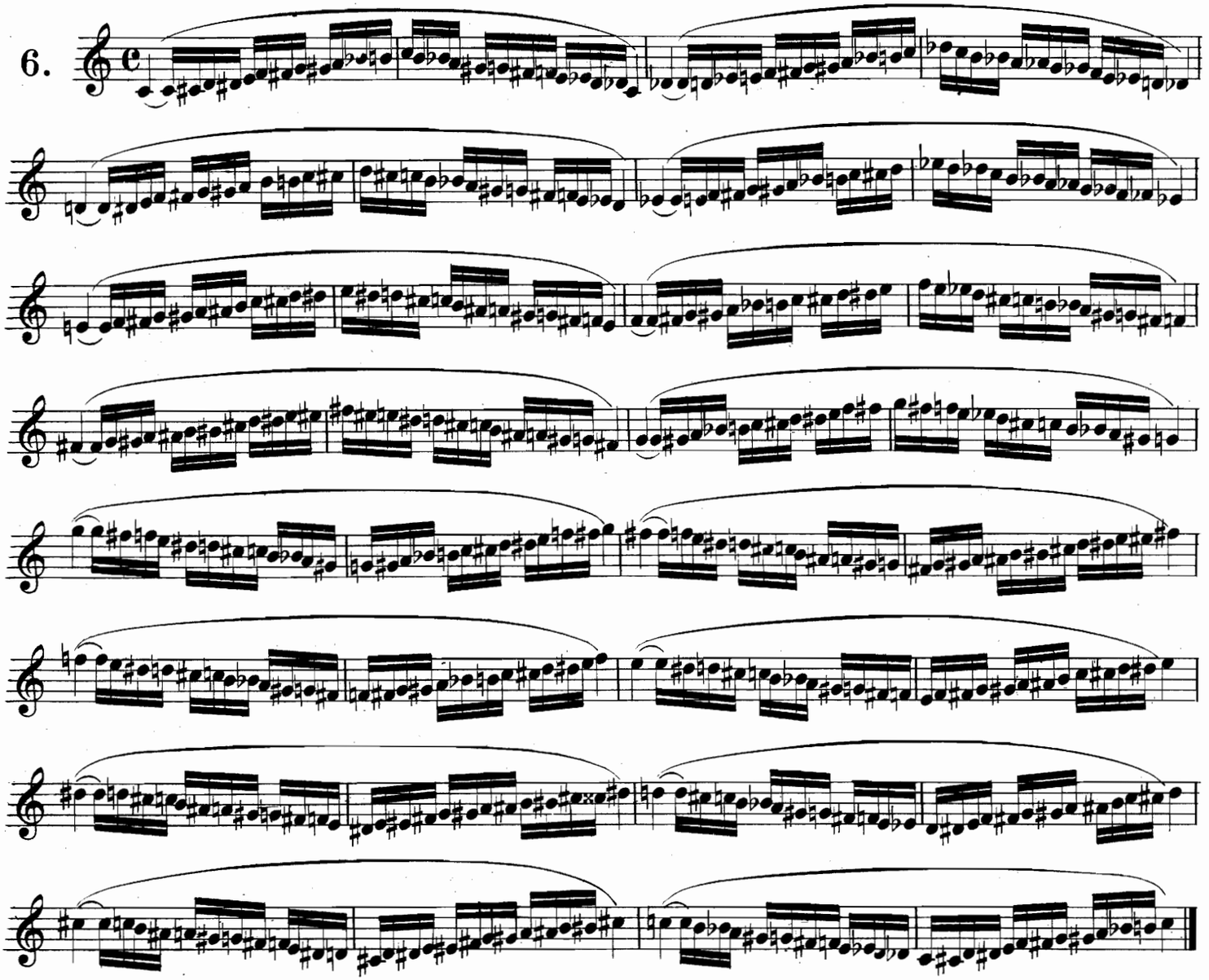

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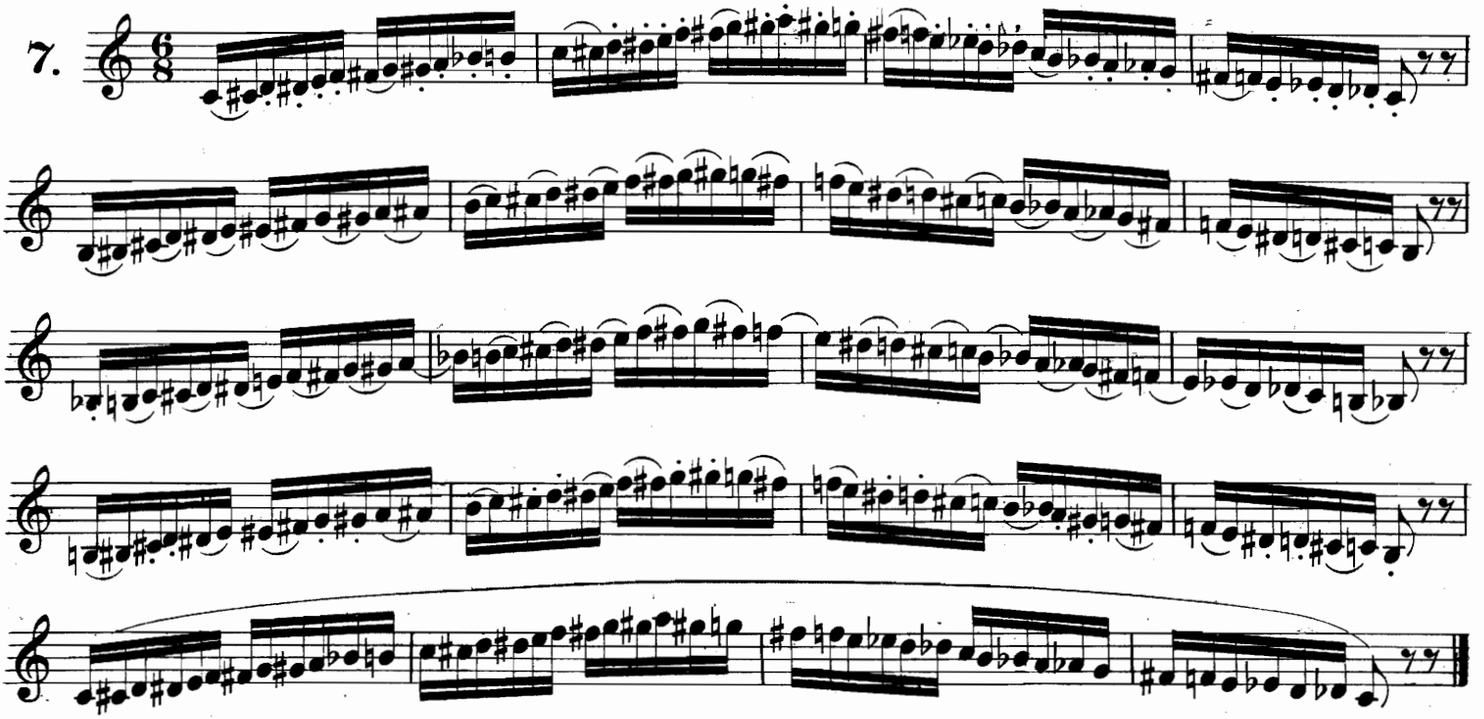

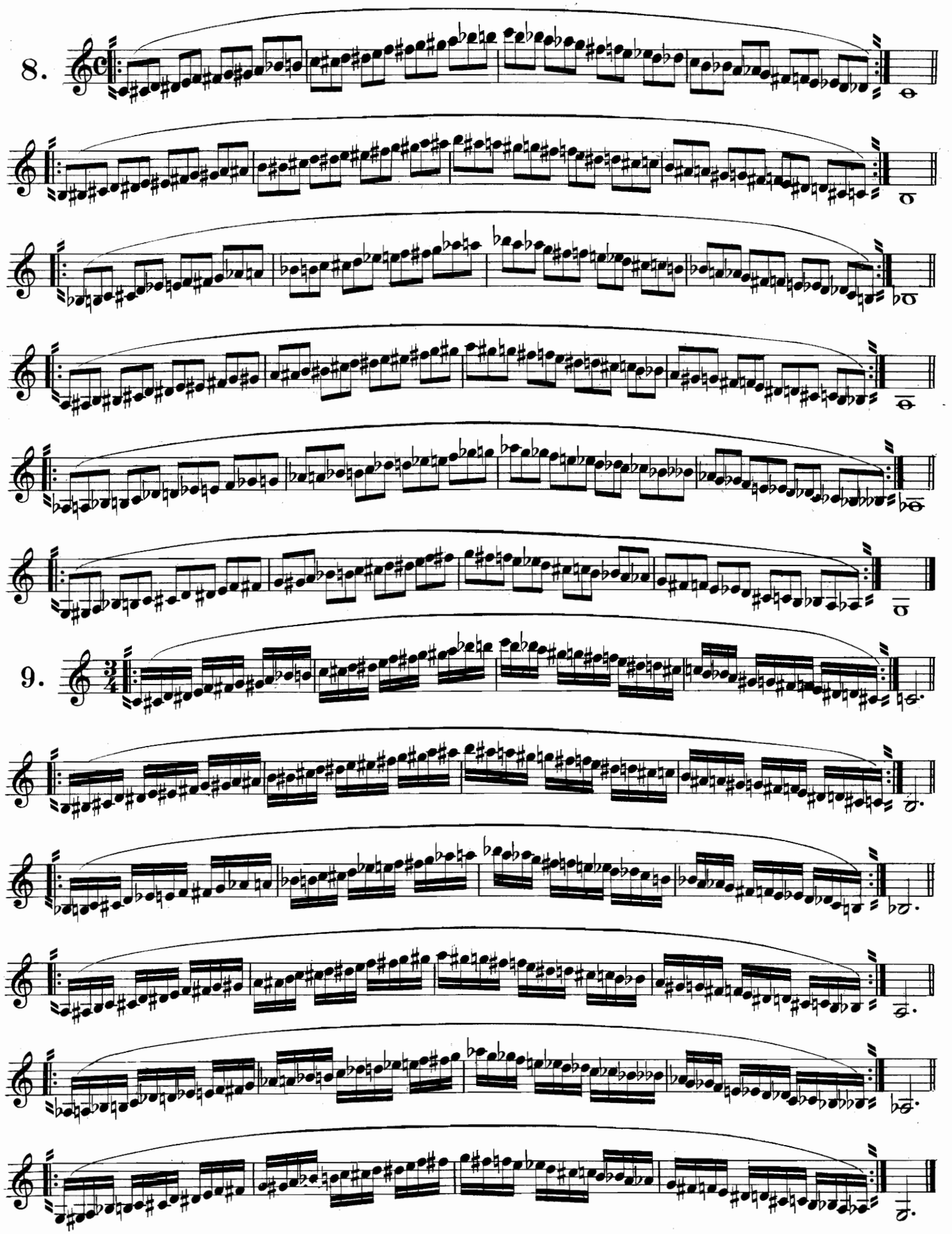
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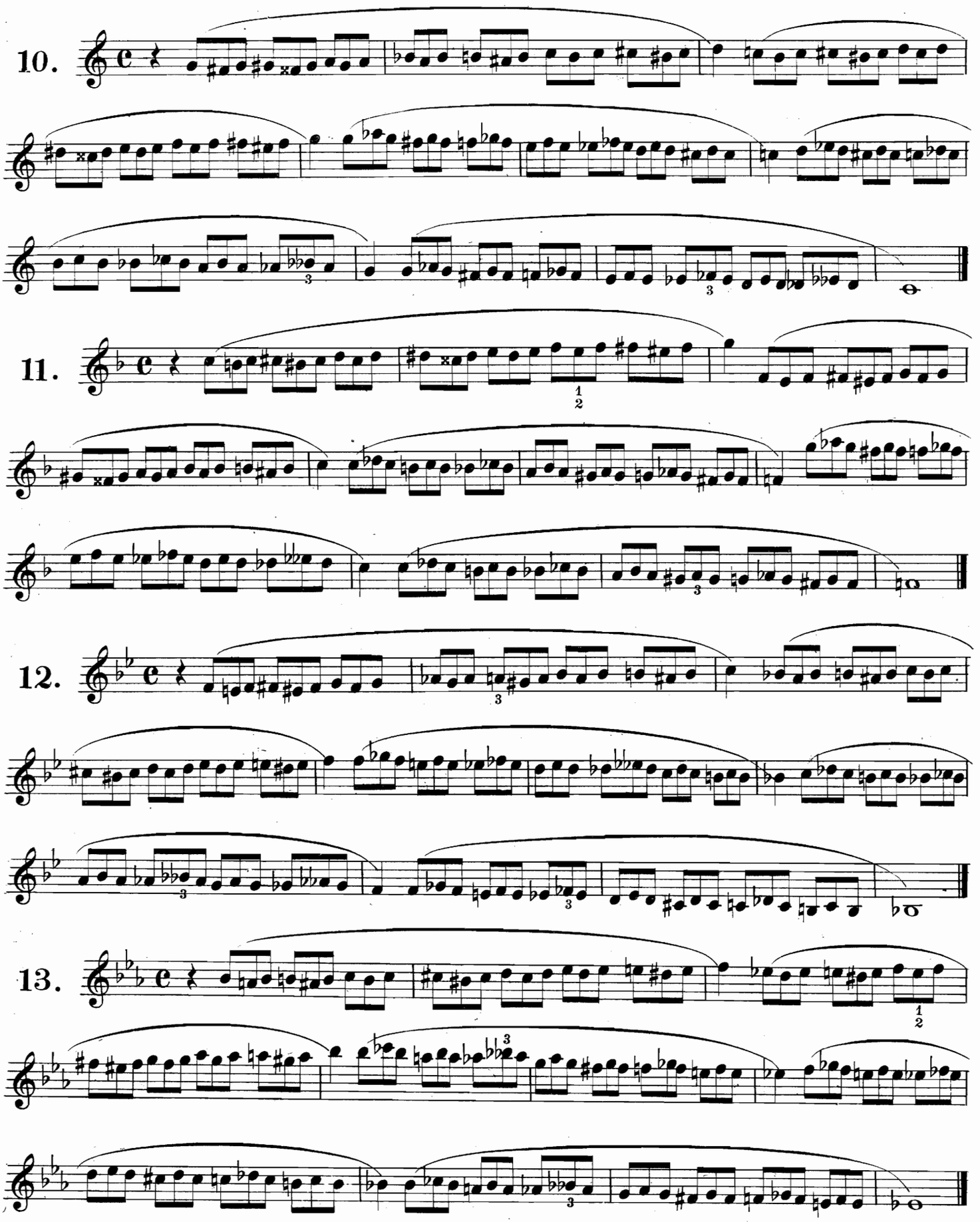
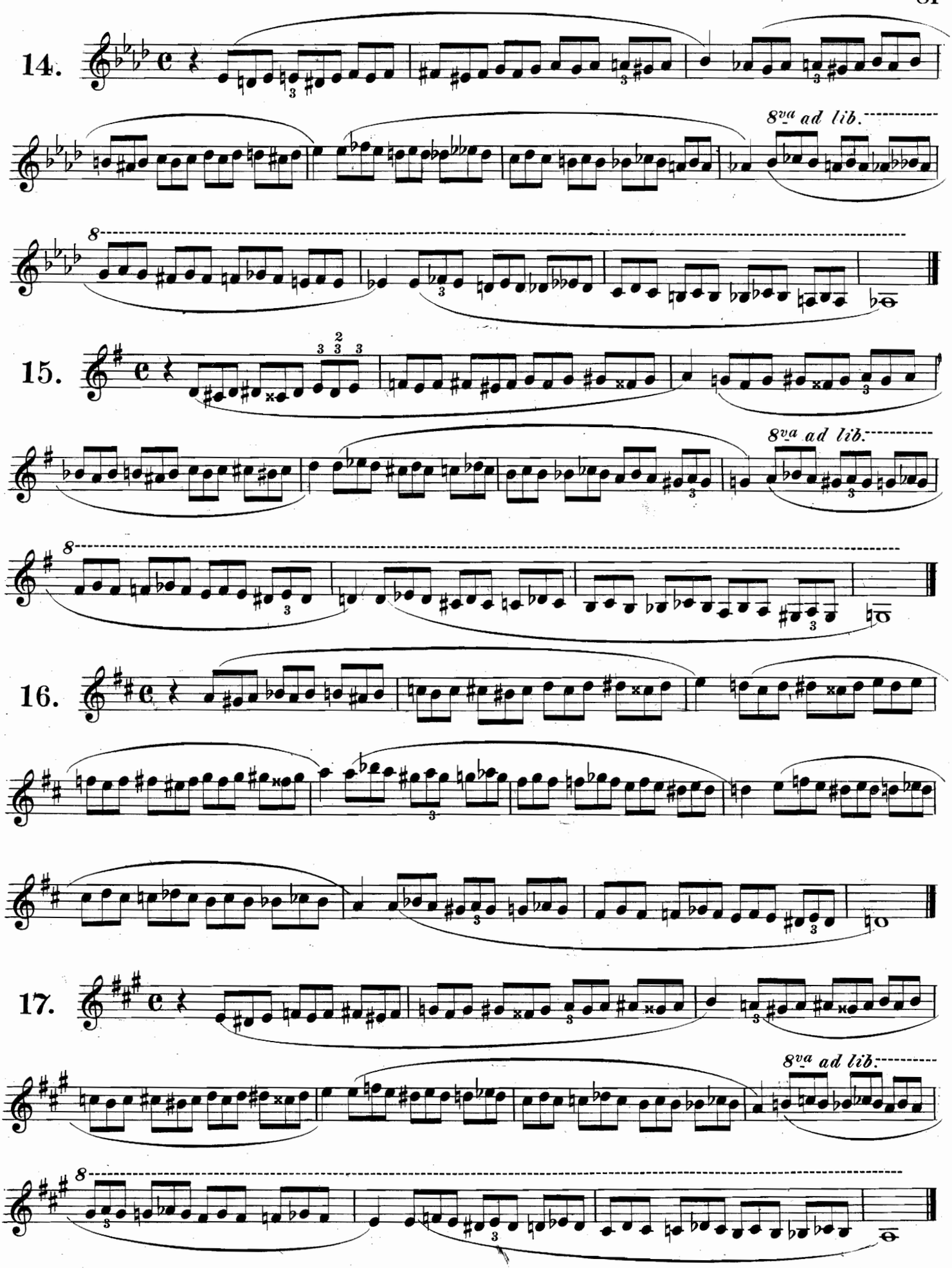
Chromatic Triplets.

Etuden über die chromatischen Triolen. Études sur les Triolets chromatiques.

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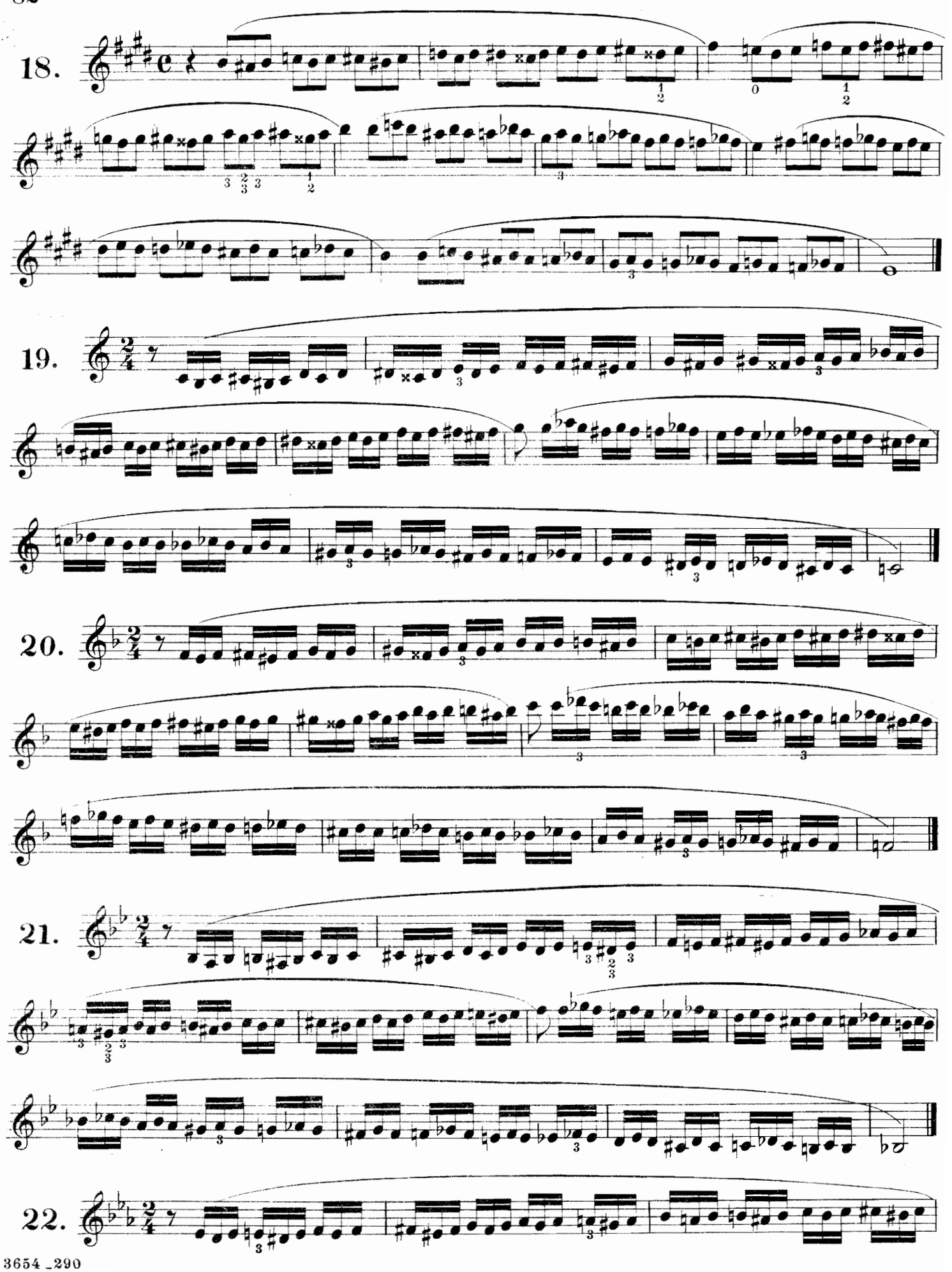
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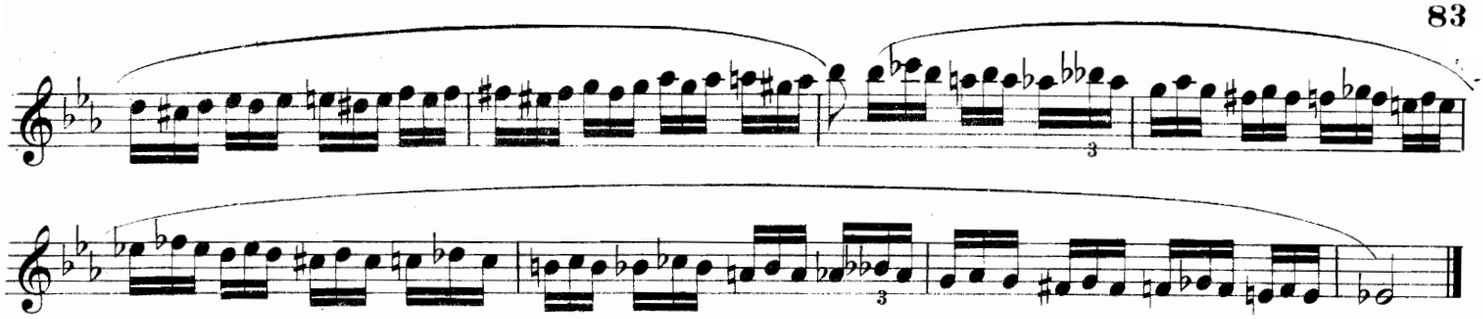

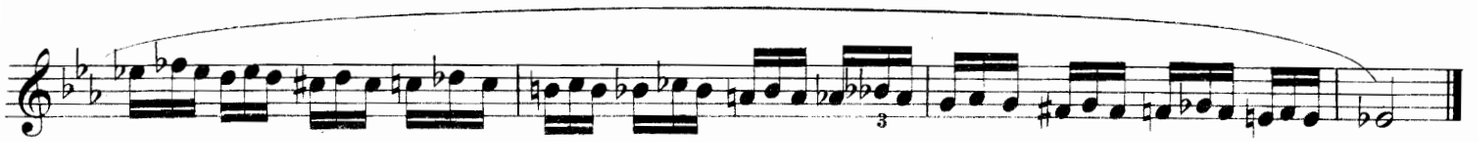

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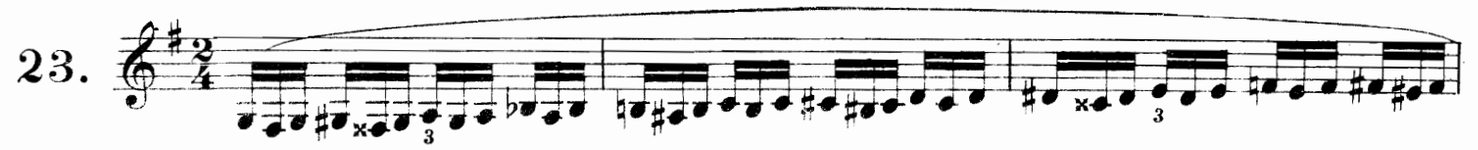

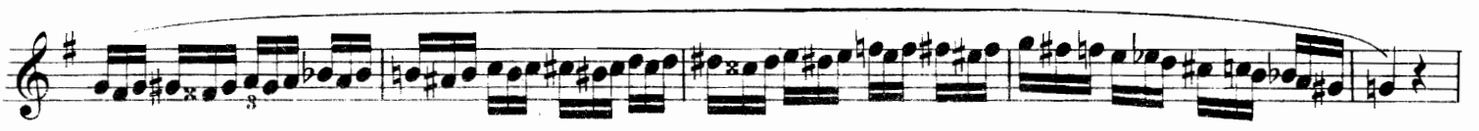

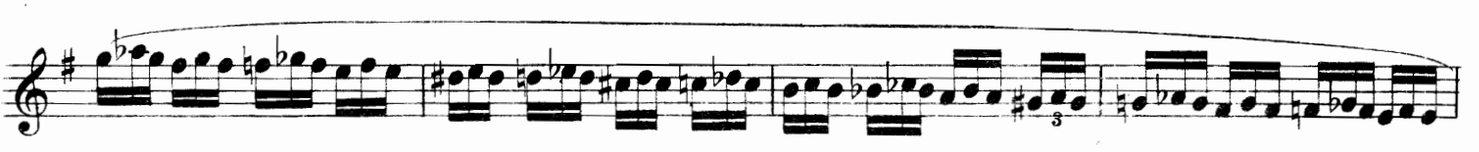

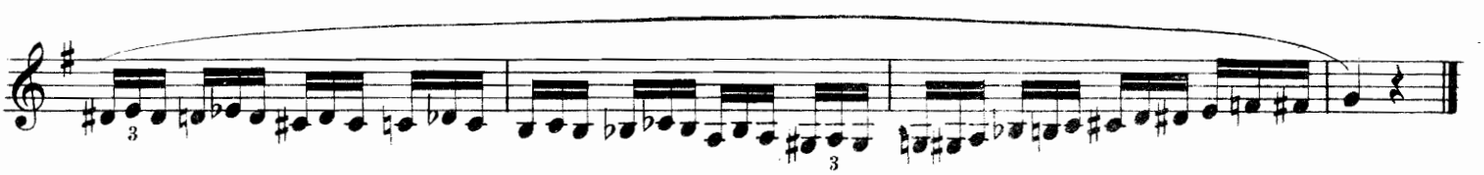

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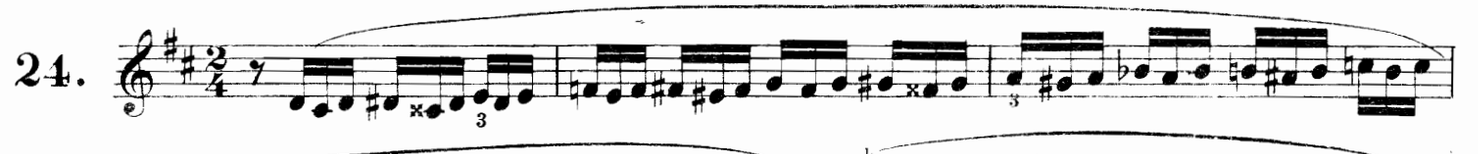

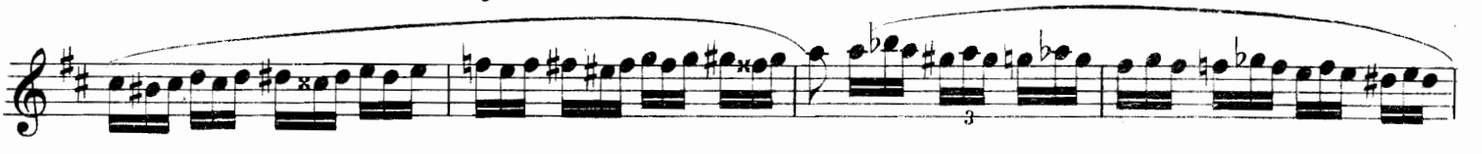

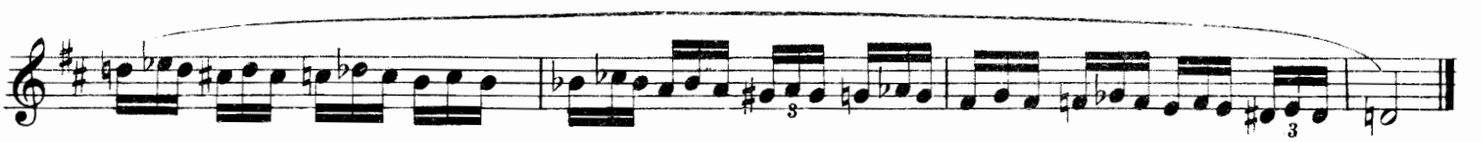

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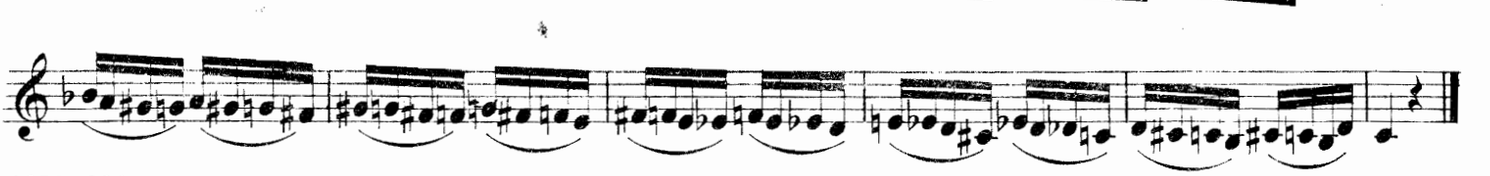

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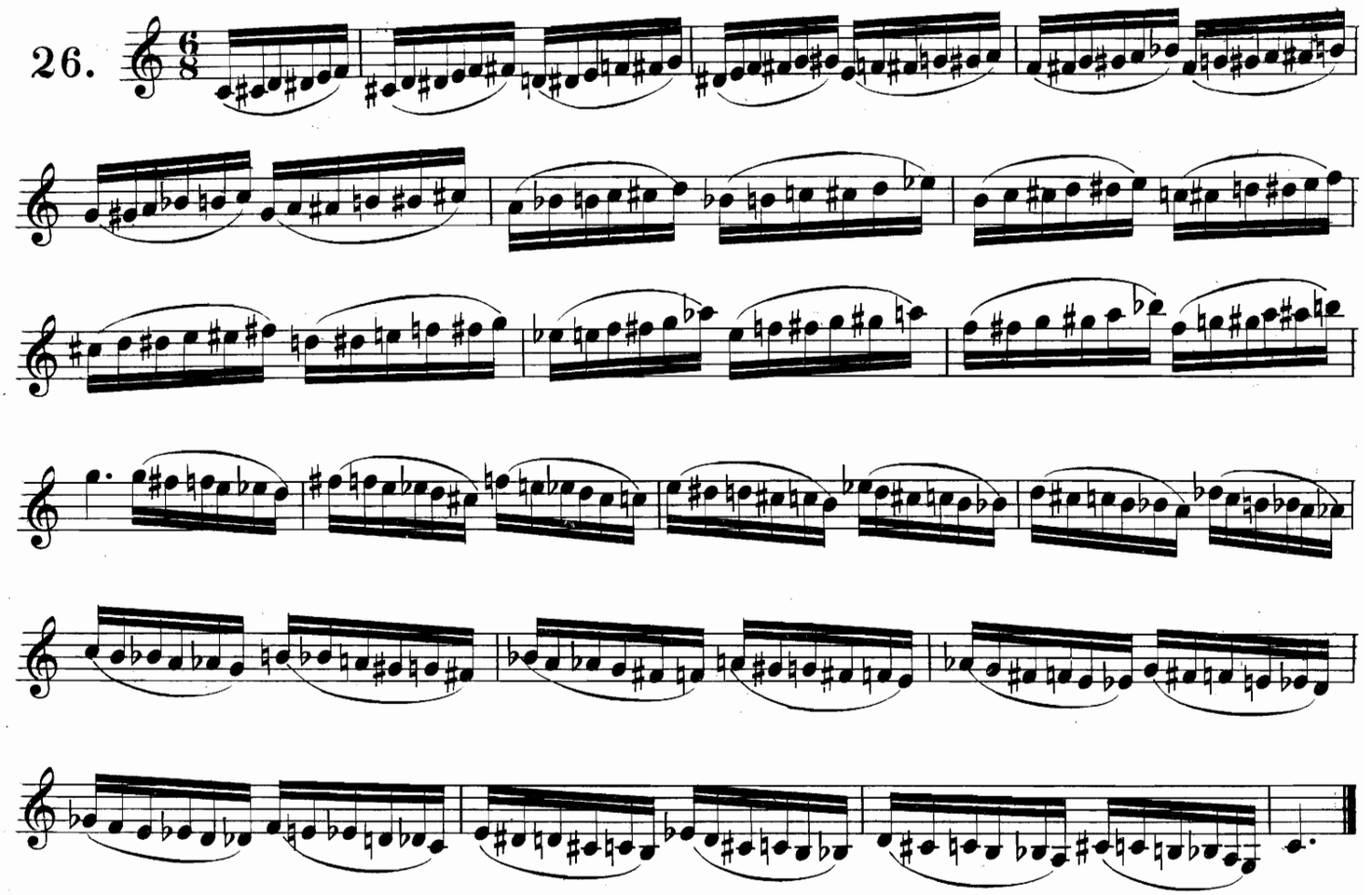

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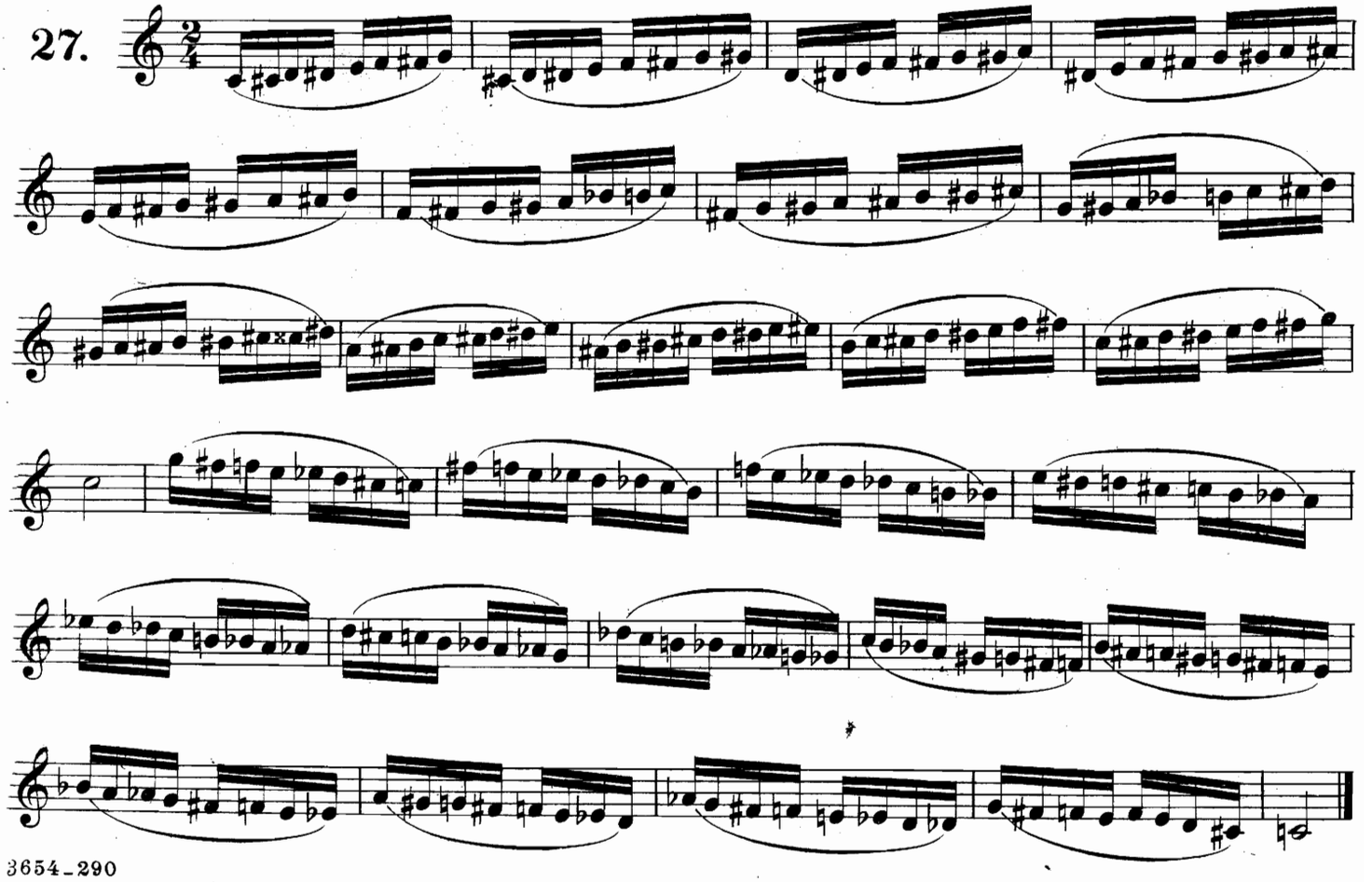

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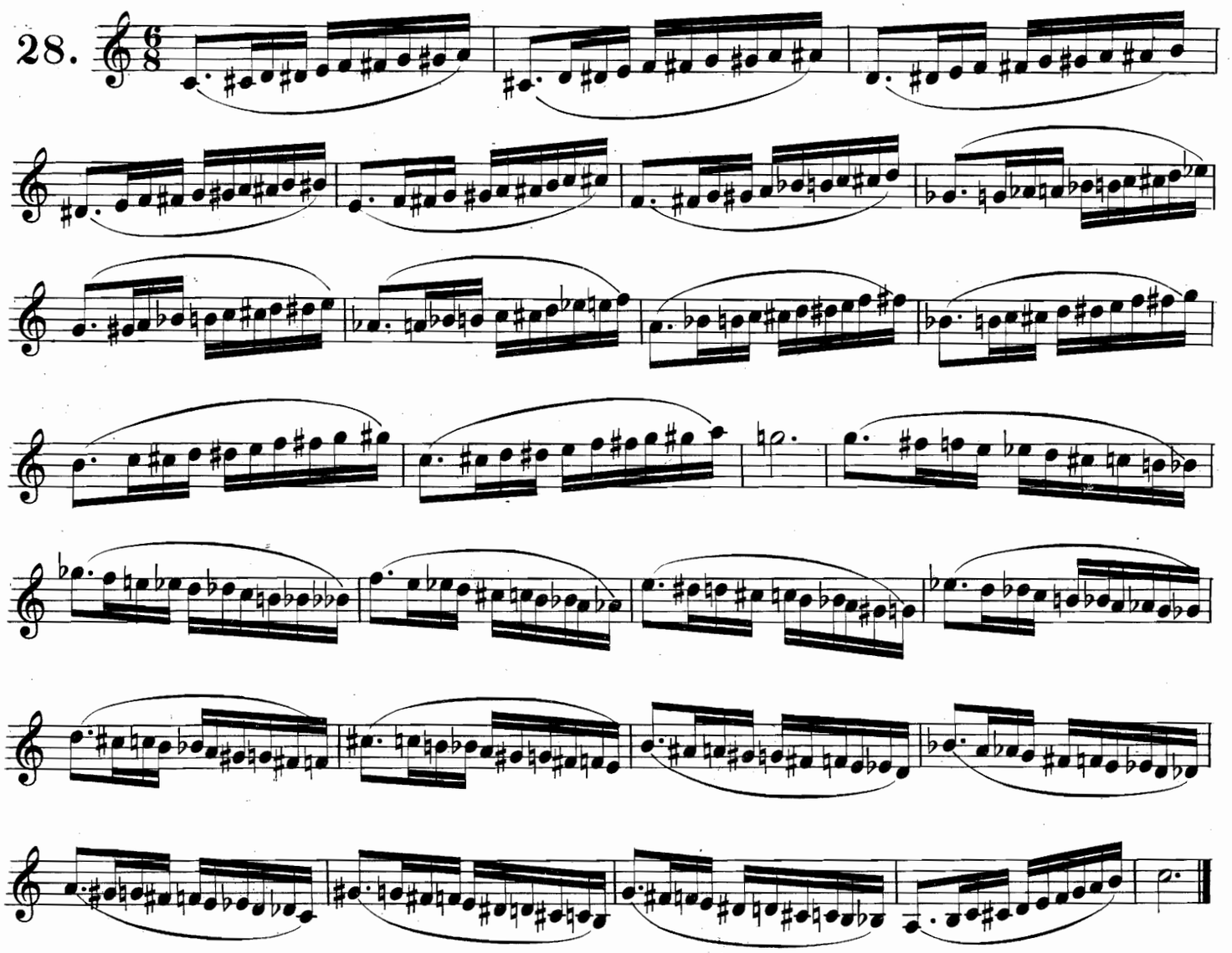

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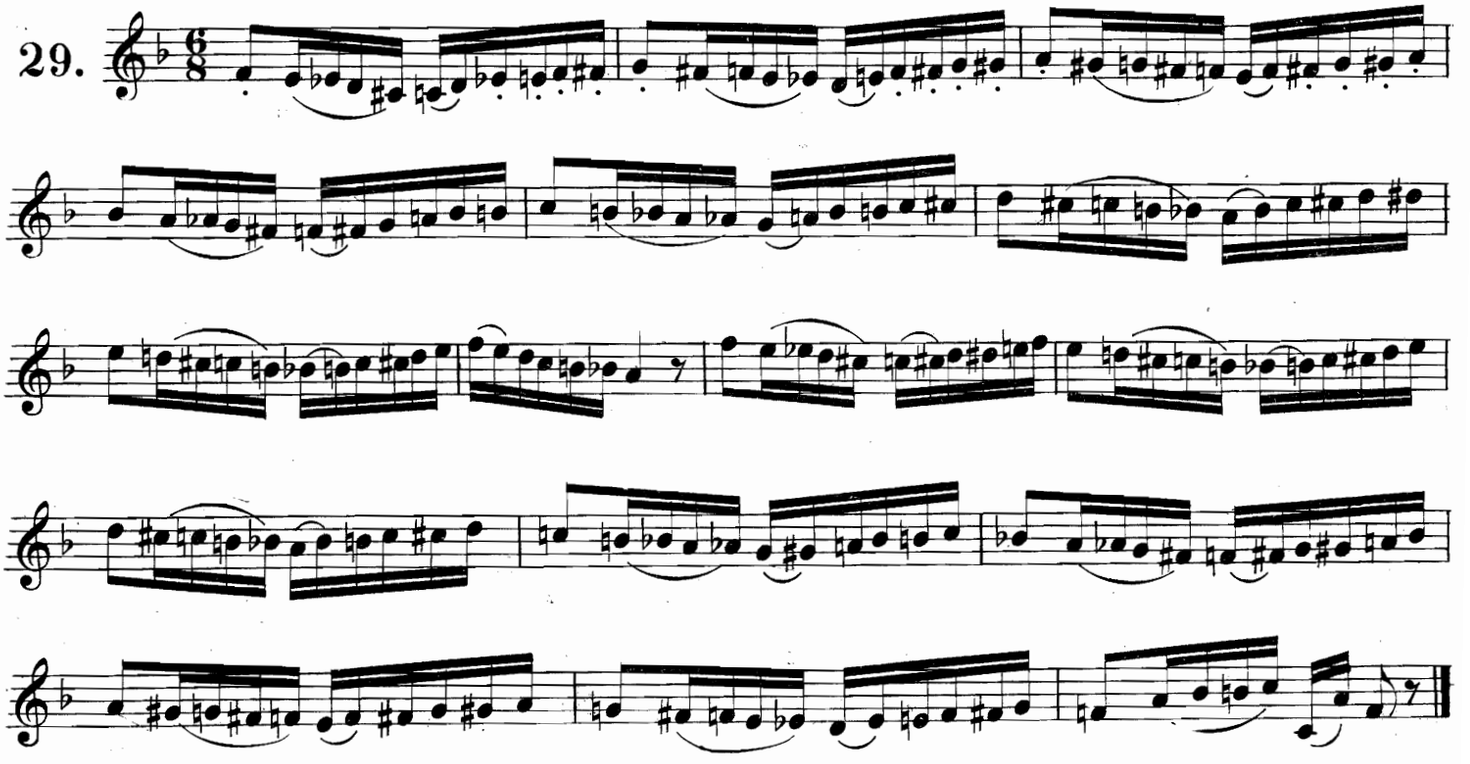

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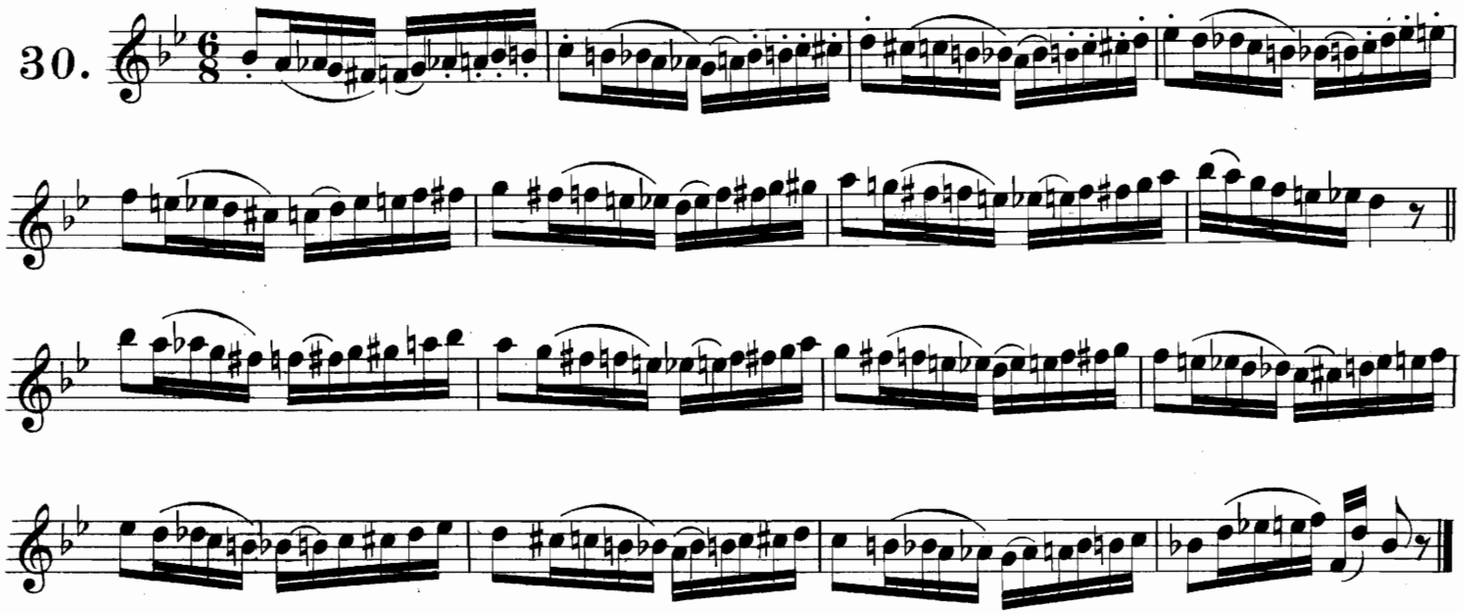

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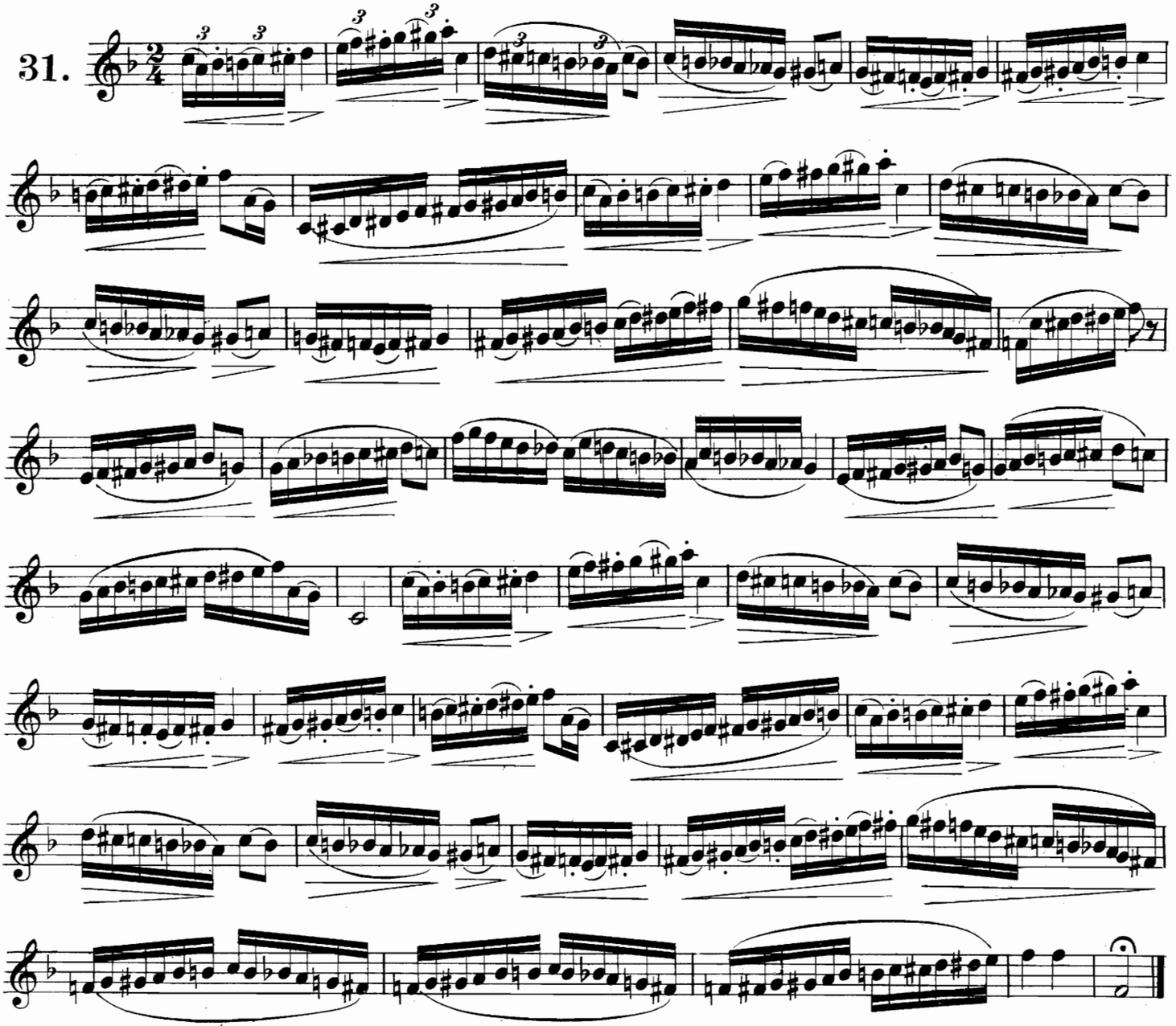
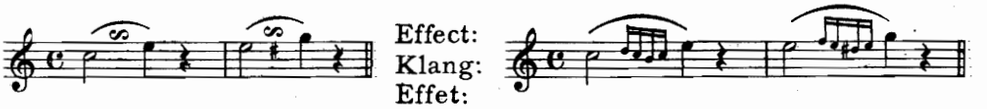


EXPLANATION
of Grace Notes.

The Gruppetto.

The first twenty-three studies of the following division are especially designed to prepare the pupil for the execution of the gruppetto, which, as its name implies, is used to surround any desirable note with a group of grace notes. These studies ought to be practiced slowly, in order to accustom the lips and fingers to act in perfect unison. It is therefore necessary to give as much value to the appoggiatura, above or below, as to the note which serves as their pivot.

There are two kinds of gruppetto, consisting of four notes; the first is expressed in the following manner:

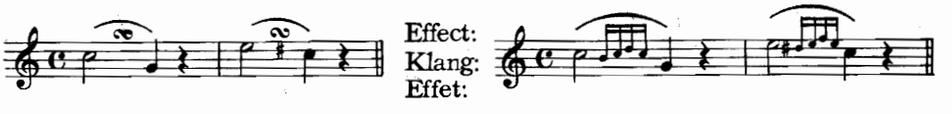


Here the sign is turned upwards, which indicates that the first appoggiatura should be above.

The lower appoggiatura should always be at the distance of half a tone from the note which it accompanies; it is marked by an accidental placed beneath the sign.

As regards the higher appoggiatura, it may be either major or minor according to the tonality of the piece which is being executed.

The second gruppetto is expressed in the following manner:



It will be seen that the sign is now turned downwards, which denotes that the first appoggiatura must be beneath.

This, at any rate, is the manner in which such passages ought to be written; unfortunately, however, writers nowa-days neglect these details, and leave them entirely to the taste of the performer. (For this variety of grace notes, see Nos. 24 to 31.)

ERKLÄRUNGEN
über die Verzierungsnoten.

Vom Gruppetto (Doppelschlag.)

Die ersten 23 Etuden des folgenden Theils sind einzig und allein in der Absicht komponirt, den Schüler zur Ausführung des Gruppetto vorzubereiten, welcher bekanntlich darin besteht, jede beliebige Note eines Accordes mit Verzierungen zu umgeben. Diese Etuden sollen langsam ausgeführt werden, um die Lippen und Finger zu gewöhnen, mit einander vollständig zusammenzugehen. Man muss dazu den höheren oder tieferen Appoggiaturen (Vorschlägen) denselben Werth geben, als der Note, auf welcher sie ruhen.

Es giebt zwei Arten des Gruppetto zu 4 Noten; die erste wird auf folgende Weise geschrieben:

Man sieht, dass der erste Haken des Zeichens nach oben geht, um anzudeuten, dass der Doppelschlag mit dem nächsthöheren Tone beginnen soll.

Der nächsttiefere Ton muss stets ein halber sein; dies wird oft durch ein Erhöhungszeichen (♯ oder ♮) unter dem Gruppettozeichen angedeutet.

Der obere Ton des Gruppetto kann sowohl ein ganzer als ein halber sein, je nach dem Erforderniss der Tonart des Stückes:

Der zweite Gruppetto wird auf folgende Art bezeichnet:

Man sieht, das der erste Haken des Zeichens nach unten zeigt, um anzudeuten, dass der Doppelschlag mit dem nächsttieferen Ton beginnen soll.

So wenigstens sollte man schreiben, unglücklicher Weisse aber vernachlässigen heute die Componisten diese kleinen Umstände und verlassen sich dabei fast immer auf den Geschmach des Ausführenden. (Diese Art von Verzierungen siehe von No. 24 bis 31.)

EXPLICATIONS
sur les notes d'agrément.

Du gruppetto

Les vingt-trois premières études de la partie suivante sont uniquement composées dans le but de préparer l'élève á l'exécution du gruppetto, lequel consiste, comme on sait, á en tourer d'appoggiatures une note quelconque d'un accord. Ces études doivent s'exécuter lentement, afin d'habituer les lèvres et les doigts à marcher avec un parfait ensemble. Il faut, pour cela, donner autant de valeur aux appoggiatures inférieure ou supérieure qu'à la note qui leur sert de pivot.

Il y a deux genres de gruppetto à quatre notes; le premier s'indique de la manière suivante:

On voit que la première boucle du signe est en l'air, ce qui indique que la première appoggiature doit être supérieure.

L'appoggiature inférieure doit toujours être à la distance d'un demi-ton de la note qu'elle accompagne, elle se marque par un accident placé au-dessous du signe.

Quant à l'appoggiature supérieure, elle peut être majeure ou mineure suivant la tonalité du morceau que l'on exécute.

Le deuxième gruppetto s'indique de la manière suivante:

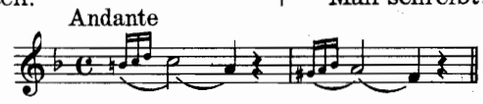
On voit que la première boucle du signe est en bas, ce qui indique que la première appoggiature doit être inférieure.

Telle est, du moins, la manière dont on devrait écrire; mais malheureusement aujourd'hui les compositeurs négligent ces détails et s'en rapportent presque toujours au goût de l'exécutant. (Voyez, pour ce genre d'agrément, du no. 24 au no 31.)

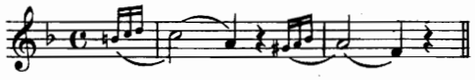
The Gruppetto Consisting of Three Notes

There are two varieties of the Gruppetto: the first ascending, the second descending. In either case, they may consist of a minor or diminished third, but never of a major third.

They are written:



But they should be executed in the following manner:



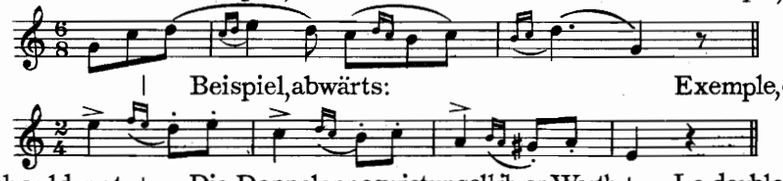
It will be seen that this embellishment must not be taken from the note it accompanies, but from the measure which precedes it. It should be very lightly executed, care being taken to attack the first appoggiatura clearly. (For this species of embellishment, see No. 32 to 35.)

The Double Appoggiatura.

There are two kinds of double appoggiatura. The first consists of two grace notes which may be taken at the distance of a third, from the notes which they accompany, whether ascending or descending.

Example, ascending:

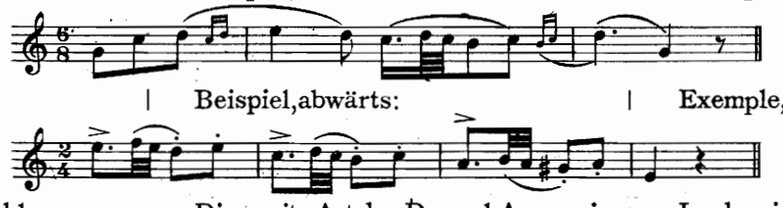
Example, descending:



The double appoggiatura should not take its value from the note which it accompanies; on the contrary it should precede it as follows:

Example, ascending:

Example, descending:



The second variety of double appoggiatura is composed of an upper and lower appoggiatura.

Example:

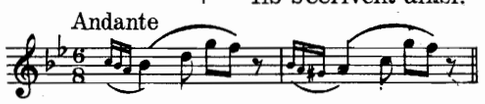
Should be played: Example:

These appoggiaturas should take their value from the measure preceding the note which they accompany. (See No. 36 to 43.)

Vom Gruppetto mit 3 Noten oder der kleinen Gruppe.

Es giebt zwei Arten von kleinen Gruppen; die erste wird aufwärts, die andere abwärts gemacht; in beiden Fällen können sie eine kleine oder verminderte, niemals aber eine grosse Terz umfassen.

Man schreibt:



Aber man führt sie auf folgende Art aus:

Man sieht, dass diese Verzierung nicht von dem Werthe der Note entnommen wird, zu deren Begleitung sie da ist, sondern vielmehr von dem der Note vorangehenden Zeittheile. Man muss sie mit viel Leichtigkeit ausführen, indem man die erste Appoggiatur gut ansetzt. (Diese Art von Verzierungen siehe No. 32 bis 35.)

Von den Doppel Appoggiaturen. (Schleifer.)

Es giebt zwei Arten von Doppel-Appoggiaturen; die erste besteht aus zwei kleinen Noten; welche von der Note, welche sie begleiten, eine Terz entfernt sein können, gleichviel, ob aufwärts oder abwärts.

Beispiel, aufwärts:

Beispiel, abwärts:

Die Doppelappoggiatur soll ihren Werth nicht von der Note entnehmen, welche sie begleitet; sie soll ihr im Gegentheil, wie folgt, voraufgehen:

Beispiel, aufwärts:

Beispiel, abwärts:

Die zweite Art der Doppel-Appoggiaturen besteht aus einem höheren und einem tieferen Vorschlag.

Beispiel:

Ausführung: Beispiel:

Diese Appoggiaturen sollen ihren Werth von dem Zeittheil entnehmen, welche der Note, die sie begleiten, voran geht. Siehe No. 36 bis No. 43.

Du gruppetto a trois notes ou petit groupe.

Il y a deux sortes de petits groupes; le premier se fait en montant, et le second en descendant. Ils peuvent, dans les deux cas, être composés d'une tierce mineure ou diminuée, mais iamais d'une tierce majeure.

Ils s'écrivent ainsi:

Mais on doit les exécuter de la manière suivante:

On voit que cet agrément ne doit pas être pris sur la note qu'il accompagne, mais bien sur le temps qui le précède. Il faut l'exécuter avec beaucoup de légèreté, tout en attaquant bien la première appoggiature. (Voyez, pour ce genre d'agrément, du no. 32 au no. 35.)

Des doubles appoggiatures.

Il y a deux sortes de doubles appoggiatures; la première se compose de deux petites notes qiu peuvent être prises à distance de tierce de la note qu'elles accompagnent, soit en descendant, soit en montant.

Exemple, en montant:

Exemple, en descendant:

La double appoggiature ne doit pas prendre sa valeur sur la note qu'elle accompagne; elle doit, au contraire, la précéder ainsi qu'il suit:

Exemple, en montant:

Exemple, en descendant:

La deuxième sorte de double appoggiature se compose d'une appoggiature supérieure et d'une appoggiature inférieure.

Exemple:

On doit exécuter ainsi: Exemple:

Ces appoggiatures doivent prendre leur valeur sur le temps qui précède la note qu'elles accompagnement. (Voyez du no. 36 au no. 43.)

The Simple Appoggiatura.

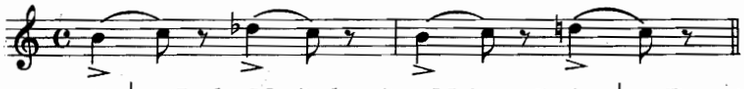
The simple appoggiatura is a grace note, in no way constituting a portion of a bar, but which receives half of the value of the note before which it is placed.

Example:

Effect:

This appoggiatura may be placed above or below any note. When it is placed above, it may be at the distance of a tone or half tone; when it is placed below, it ought, invariably, to be at the distance of a half tone.

For instance:



In the music of the old masters are to be found numerous examples of the appoggiatura, intended to take half the value of the note which they precede; but, at the present day, in order to obtain a uniform execution, music is written precisely as it is intended to be executed; this is undeniably, a far better plan. See from No. 44 to 47.

The Short Appoggiatura or Grace Note.

The grace note deducts its value from the note which it accompanies. It is generally employed in somewhat animated movements. Stress should be laid upon it so as to impart to it a little more force than the note which it precedes. When it is above, it may be situated a tone or half a tone from the note it accompanies; when it is below, it is invariably placed at the distance of half a tone. (See from No. 48 to 54.)

The Portamento.

The portamento is a little note which is, in fact, merely the repetition of a note which the performer desires to carry to another by slurring. This kind of embellishment must not be used too freely, as it would be a proof of bad taste. When judiciously employed it is highly effective, but, for my own part, I decidedly prefer that the tone should be slurred without having recourse to the grace note. (See from No. 55 to 59.)

Von der einfachen Appoggiatur.

Die einfache Appoggiatur ist eine ausser der Harmonie liegende kleine Note, welche jedoch die Hälfte des Werthes derjenigen Note erhält, welcher sie voraufgeht:

Beispiel:

Klang:

Diese Appoggiatur kann oberhalb oder unterhalb einer beliebigen Note gestellt werden. Steht sie oberhalb, so kann ihre Entfernung einen oder einen halben Ton ausmachen; steht sie unterhalb, so darf sie ohne Unterschied nur einen halben Ton entfernt sein.

Beispiel:

In der Musik der alten Meister findet man viele Beispiele von Appoggiaturen, welche von der Note, vor welche sie stehen, die Hälfte des Werthes entnehmen sollen, aber heute schreibt man um eine gleichförmige Ausführung zu erlangen, im Allgemeinen so, wie es ausgeführt werden soll, was unbestreitbar besser ist. (Siehe No. 44 bis No. 47.)

Von der kurzen Appoggiatur oder dem Prallvorschlag.

Der kurze (Prall-) Vorschlag entnimmt seinen Werth von der Note, zu welcher er gehört. Er wird besonders in lebhafteren Tempos angewandt. Man muss ihn beim Ansatz etwas accentuiren, indem man ihn etwas stärker nimmt, als den Ton welchem er voraufgeht. Ist er aus dem nächst höheren Tone gebildet, so kann er aus der grossen oder kleinen Secunde bestehen, ist er dagegen aus dem nächst tieferen Ton gebildet, so darf er stets nur aus der kleinen Secunde bestehen. (Siehe No. 48 bis No. 54.)

Vom Portamento.

Das Portamento ist eine kleine Note, welche in Wahrheit nur die Wiederholung einer beliebigen Note ist, welche man, indem man den Ton schleift, auf eine andere Note übertragen will. Man muss diese Art Verzierung nicht missbrauchen, denn das würde geschmacklos werden, mit Maass angewendet, kann sie von grosser Wirkung sein; aber ich würde ihr das ohne Hülfe der kleinen Note ausgeführte Portamento bei Weitem vorziehen. (Siehe No. 55 bis No. 59.)

De l'appoggiature simple.

L'appoggiature simple est une petite note ne faisant aucunement partie d'un accord, et qui prend néanmoins la moitié de la valeur de la note devant laquelle elle est placée.

Exemple:

Effet:

L'appoggiature peut se placer au-dessus ou au-dessous d'une note quelconque. Lorsqu'elle est placée au-dessus, elle peut être à la distance d'un ton ou d'un demi-ton; lorsqu'elle est placée au-dessous, elle doit invariablement se trouver à la distance d'un demi-ton.

Exemple:

Dans la musique des anciens maîtres, on trouve une grande quantité d'exemples d'appoggiatures devant prendre la moitié de la valeur de la note qu'elles précèdent, mais aujourd'hui, afin d'obtenir une exécution uniforme, on écrit généralement la musique ainsi qu'elle doit être exécutée, ce qui vaut beaucoup mieux, sans contredit. (Voyez no. 44 au no. 47.)

De l'appoggiature brève ou petite note.

La petite note prend sa valeur sur la note même qu'elle accompagne; elle s'emploie généralement dans les mouvements un peu vifs. On doit appuyer en l'attaquant, de manière à lui donner un peu plus de force qu'à la note qu'elle précède. Quand elle est supérieure, elle peut se trouver a un ton ou à un demi-ton de la note qu'elle accompagne, quand elle est inférieure, elle se place invariablement à la distance d'un demi-ton. (Voyez du no. 48 au no. 54.)

Du portamento.

Le portamento est une petite note qui n'est par le fait, que la répétition d'une note quelconque que l'on veut porter sur une autre en glissant le son. Il ne faut pas abuser de ce genre d'agrément, car il deviendrait de mauvais goût; employé avec ménagement, il peut être d'un grand effet; mais je lui préfère de beaucoup le son porté sans le secours de la petite note. (Voyez du no. 55 au no. 59.)

The Trill (or Shake.)

On instruments with valves the trill is the most difficult of all embellishments. The only trill which is really endurable on this instrument is that in half tones. Whole-tone trills, however, may be produced, but care must be taken to press the valves down so that each note may be perfectly distinct.

The student should previously practice studies No. 60 to 67, slowly and deliberately, so as to arrive at the pure production of each sound. At a later period he may perform the studies on the trill, taking care to follow the fingering exactly as indicated. (See from No. 68 to 80.)

Vom Triller.

Auf allen Instrumenten mit Pistons ist der Triller die schwierigste aller Verzierungen. Eigentlich ist nur der Triller von einem halben Ton erträglich. Man kann indessen Triller von einem ganzen Ton machen, aber muss dann Sorge tragen, die Pistons regelmässig hinunterzudrücken, damit jeder einzelne Trillerschlag bestimmt erkennbar ist.

Man wird also vorläufig mit Geduld und ohne sich zu übereilen, die Etuden von 60 bis 67 üben müssen, bis man dahin gelangt, jeden Ton rein herauszubringen. Später kann man die Etuden über den Triller üben, indem man genau dem vorgezeichneten Fingersatze folgt. (Siehe No. 68 bis No. 80.)

Du trille.

Sur les instruments à pistons le trille est le plus difficile de tous les agréments. Il n'y a réellement que le trille d'un demi-ton qui soit supportable. On peut cependant faire des trilles d'un ton, mais il faut avoir soin d'enfoncer régulièrement les pistons, afin que chaque battement soit bien distinct.

On devra donc préalablement travailler avec patience et sans se presser, les études du no. 60 au no. 67 afin d'arriver à faire sortir purement chaque son. Plus tard, on pourra jouer les études sur le trille, en suivant exactement les doigtés indiqués. (Voyez du no. 68 au no. 80.)

The Mordant.

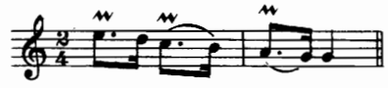
The mordant is nothing more than a precipitated trill or shake. It requires neither preparation nor resolution. It is indicated by the following sign:

Vom Mordant.

Der Mordant ist nichts als ein kurz-abgeschnellter Triller; er bedarf weder der Vorbereitung, noch des Nachschlags. Man bezeichnet ihn durch folgendes Zeichen.

Du mordant.

Le mordant n'est autre chose qu'un trille précipité, il ne demande ni préparation ni résolution. On l'indique par le signe suivant:



Its effect is as follows:

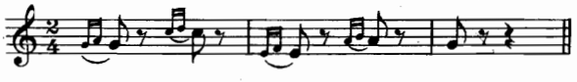
Klang:

En voici l'effet:

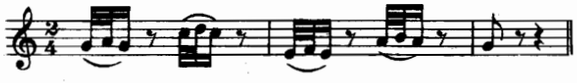
The mordant, consisting of several beats is almost impracticable on the cornet. The performer must therefore restrict himself to the mordant with one beat, which is much more easy of execution, and is moreover, very graceful.

Der aus mehreren Trillerschlägen bestehende Mordant ist auf dem Cornet à Pistons fast un ausführbar. Man muss sich daher an den Mordant mit einem einzelnen Trillerschlag halten der sich mit weit mehr Leichtigkeit ausführen lässt und sehr graziös ist.

Le mordant composé de plusieurs battements est presque impraticable sur le cornet à pistons. Il faut donc s'en tenir au mordant à un seul battement, qui se fait avec beaucoup plus de facilité et qui est très-gracieux.



Effect:
Klang:
Effet:



The mordant takes its value (time) from the note to which it belongs. (See from No. 81 to 88.)

N. B. All the lessons on grace notes having been specially composed to serve as studies, I have purposely assembled together and in profusion, every kind of grace note. Care, however, must be taken not to use them too abundantly, as an excess of ornament is always in bad taste.

Der Mordant entnimmt seinen Werth von der Note, zu welcher er gehört. (Siehe No. 81 bis No. 88.)

N. B. Da alle Uebungen über die Verzierungsnoten nur componirt sind, um als Studium zu dienen, so habe ich absichtlich die Verzierungen in überreicher Weise angebracht. Man muss sich aber hüten, in der Praxis damit Missbrauch zu treiben, denn dies würde von dem schlechtesten Geschmack Zeugniss geben.

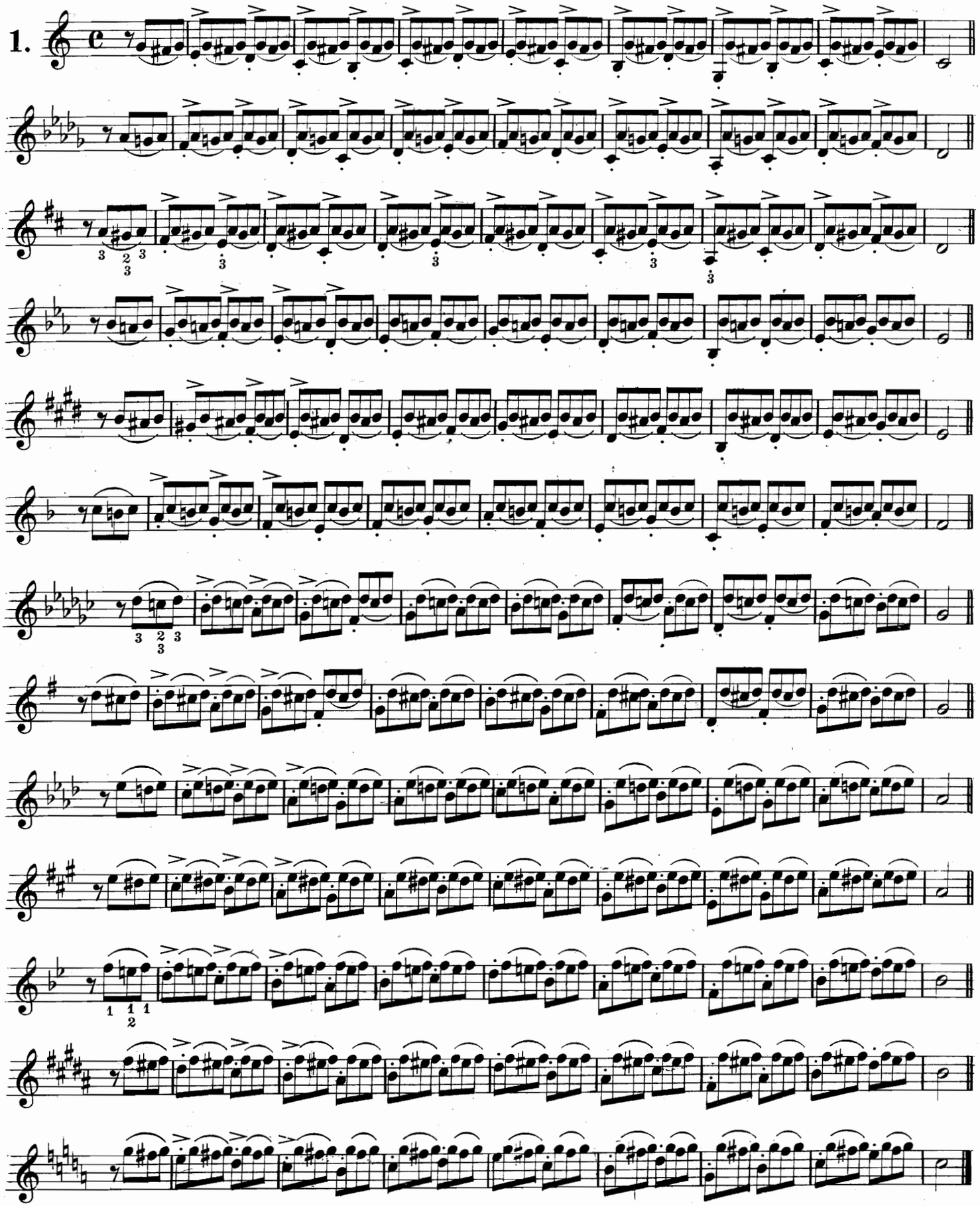
Le mordant prend sa valeur sur la note même à laquelle il appartient. (Voyez du no. 81 au no. 88.)

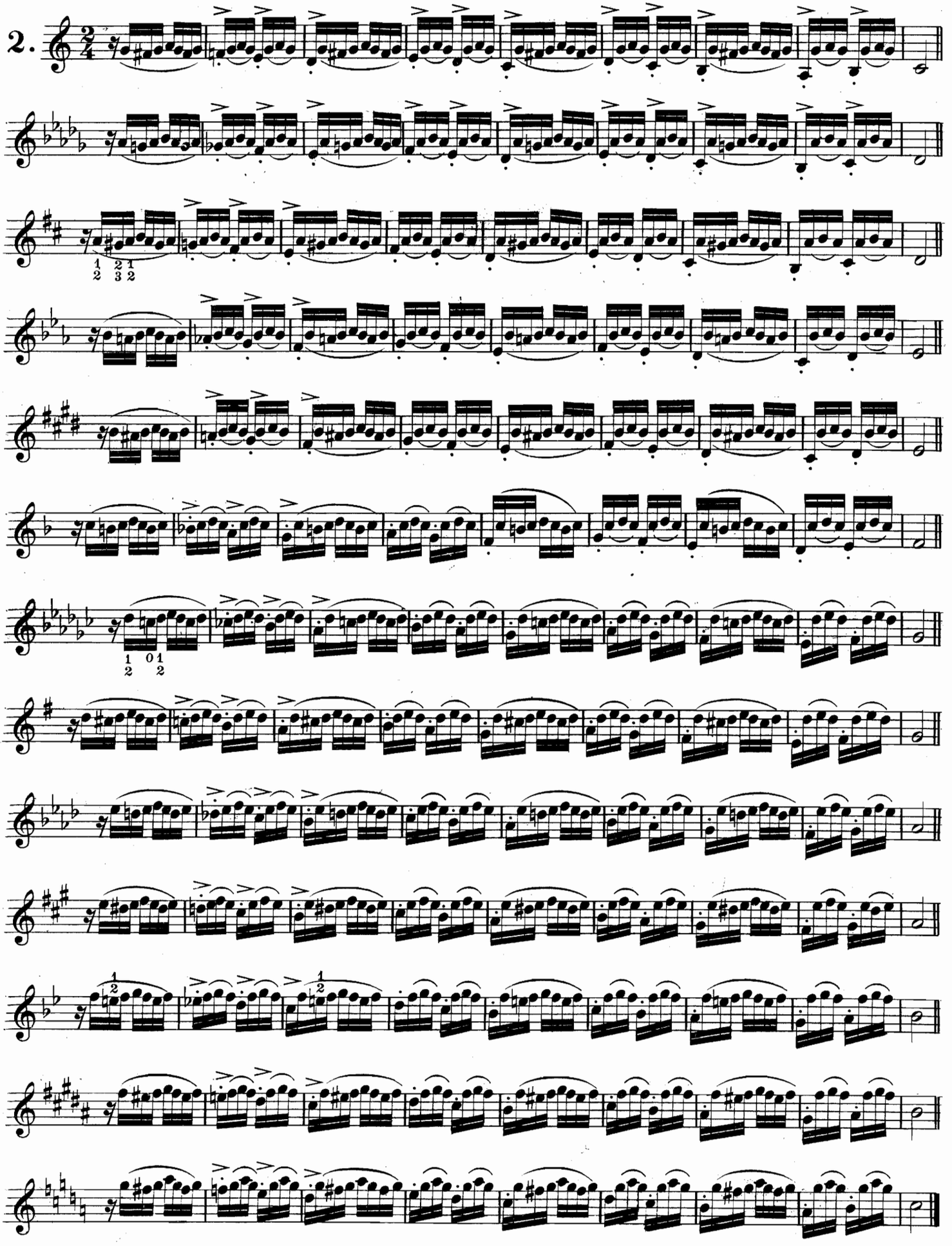
N. B. Toutes les leçons sur les notes d'agrément étant spécialement composées pour servir d'étude, j'ai réuni à dessein, avec profusion, tous les genres de note d'agrément. Mais il faut bien se garder d'en abuser ainsi dans la partique, car cela serait du plus mauvais goût.

PREPARATORY EXERCISES ON THE GRUPPETTO.

VORBEREITENDE ETÜDEN ÜBER DEN GRUPPETTO (Doppelschlag.)

ETUDES PREPARATOIRES SUR LE GRUPPETTO.

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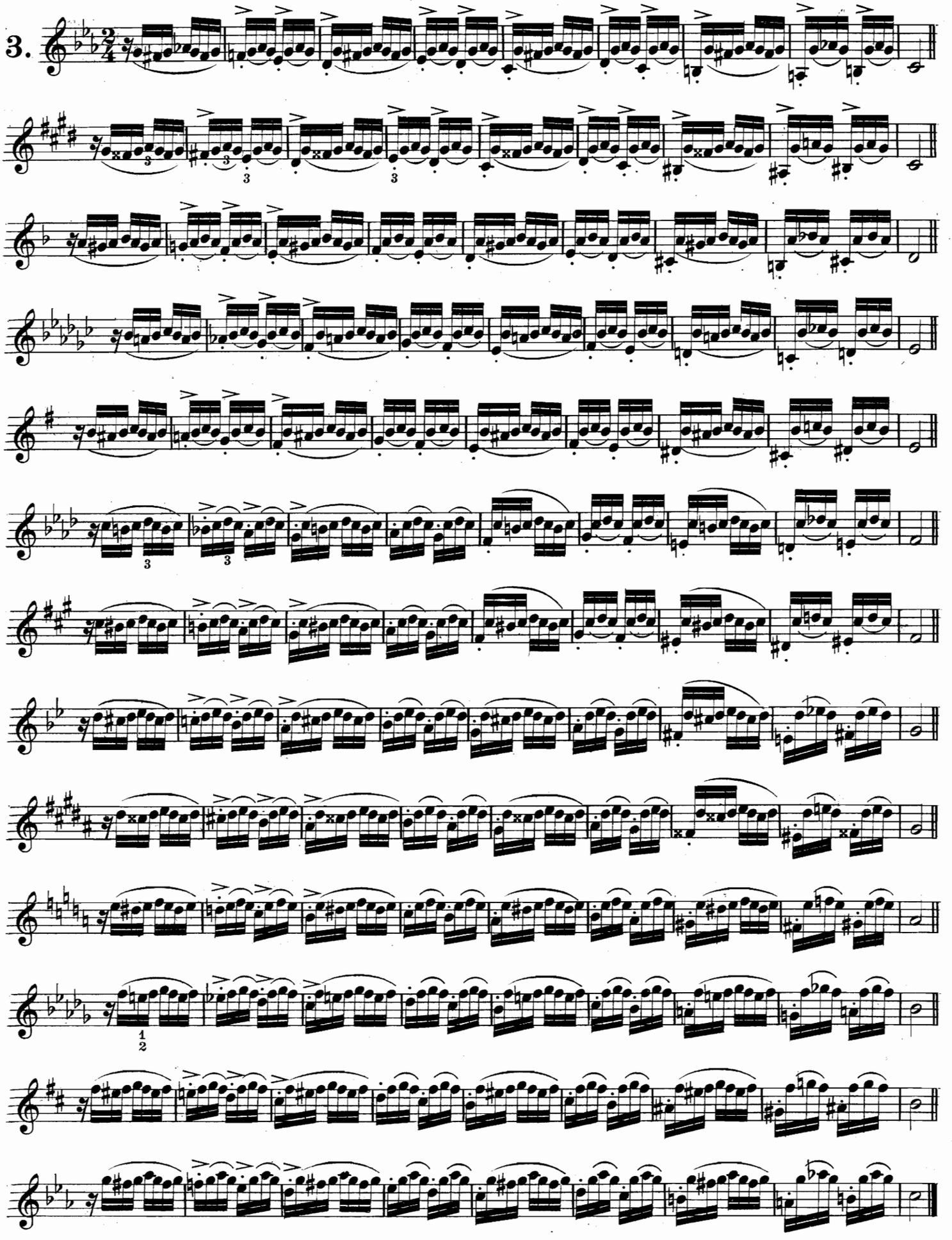
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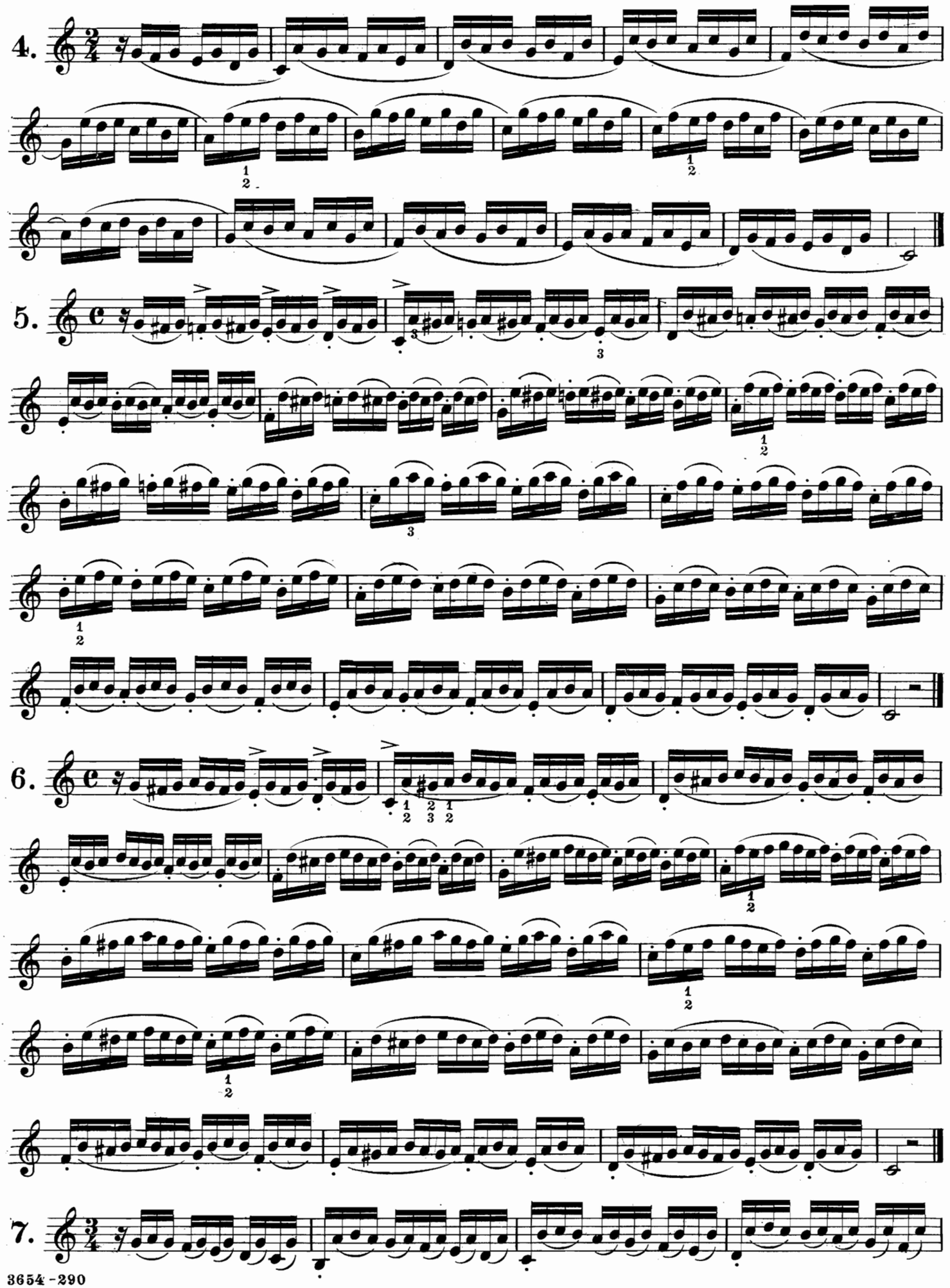
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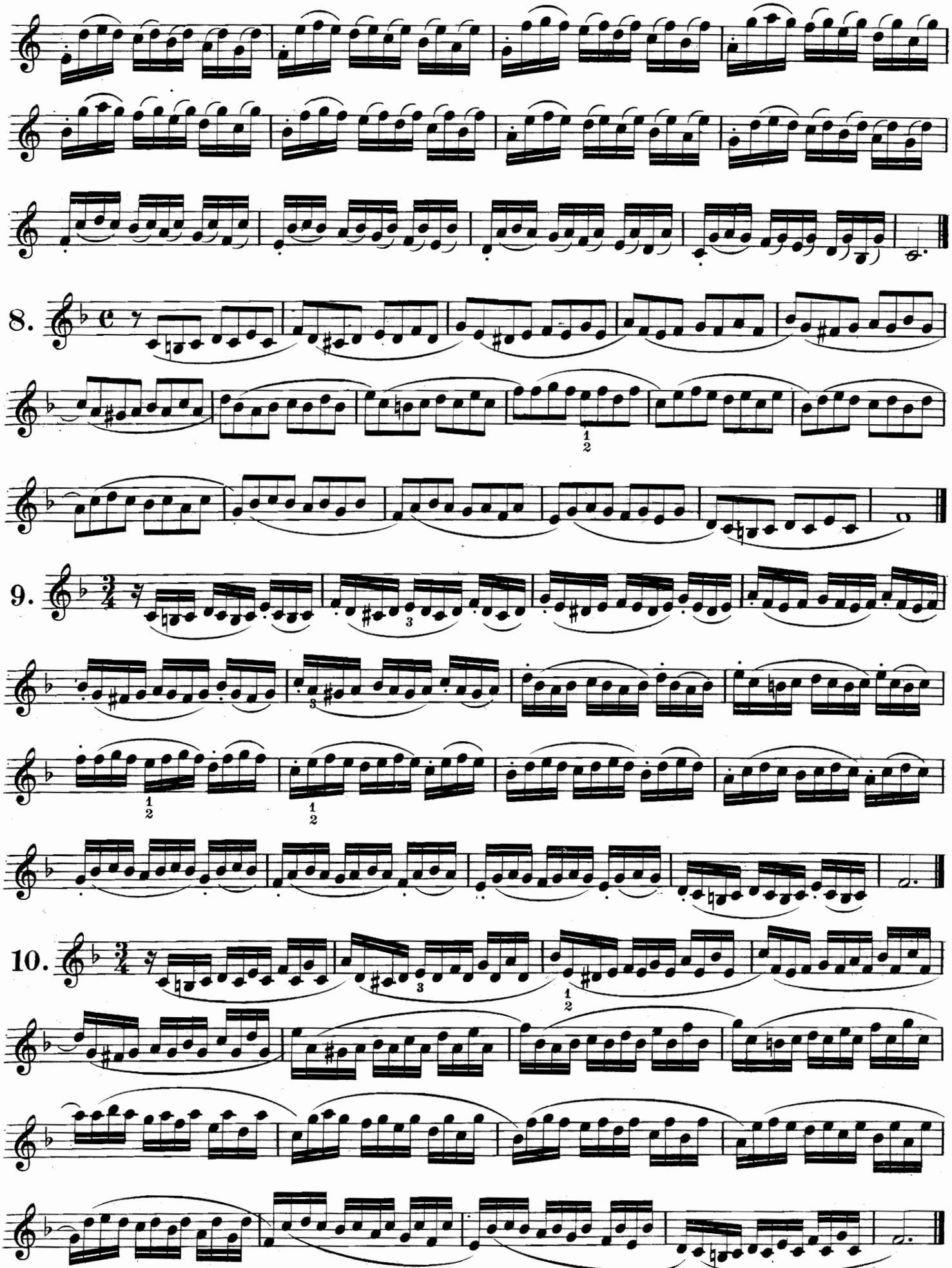
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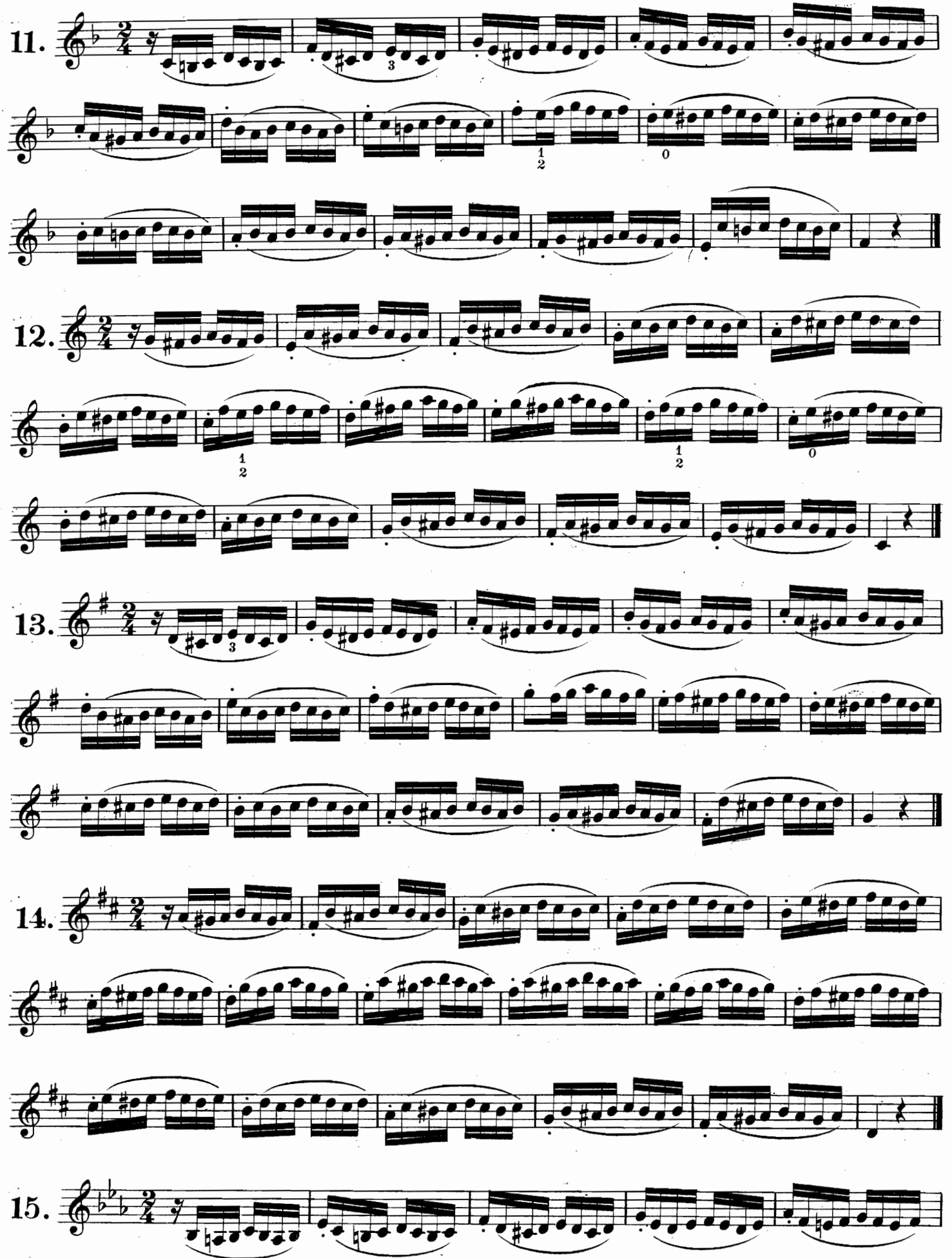
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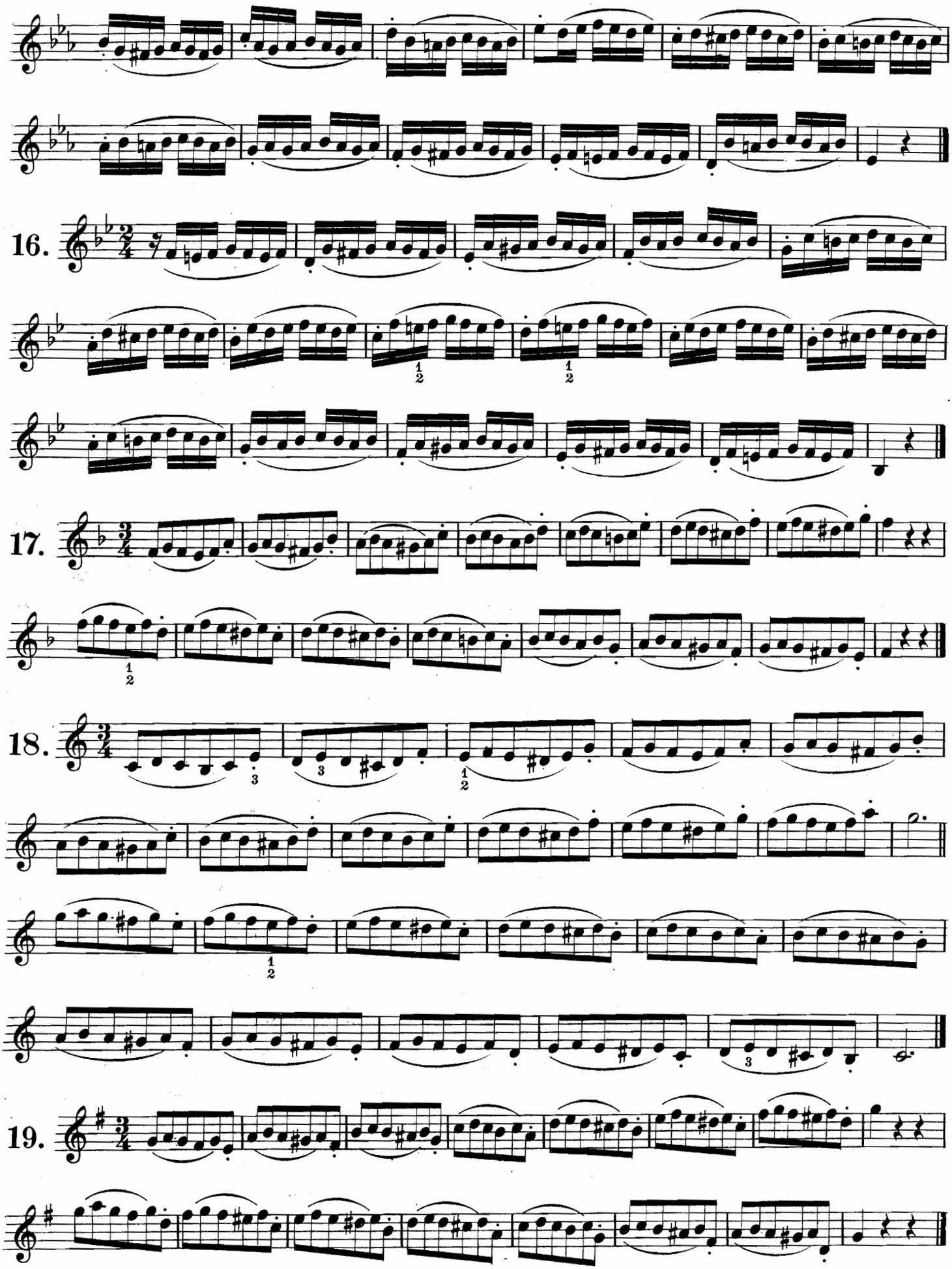
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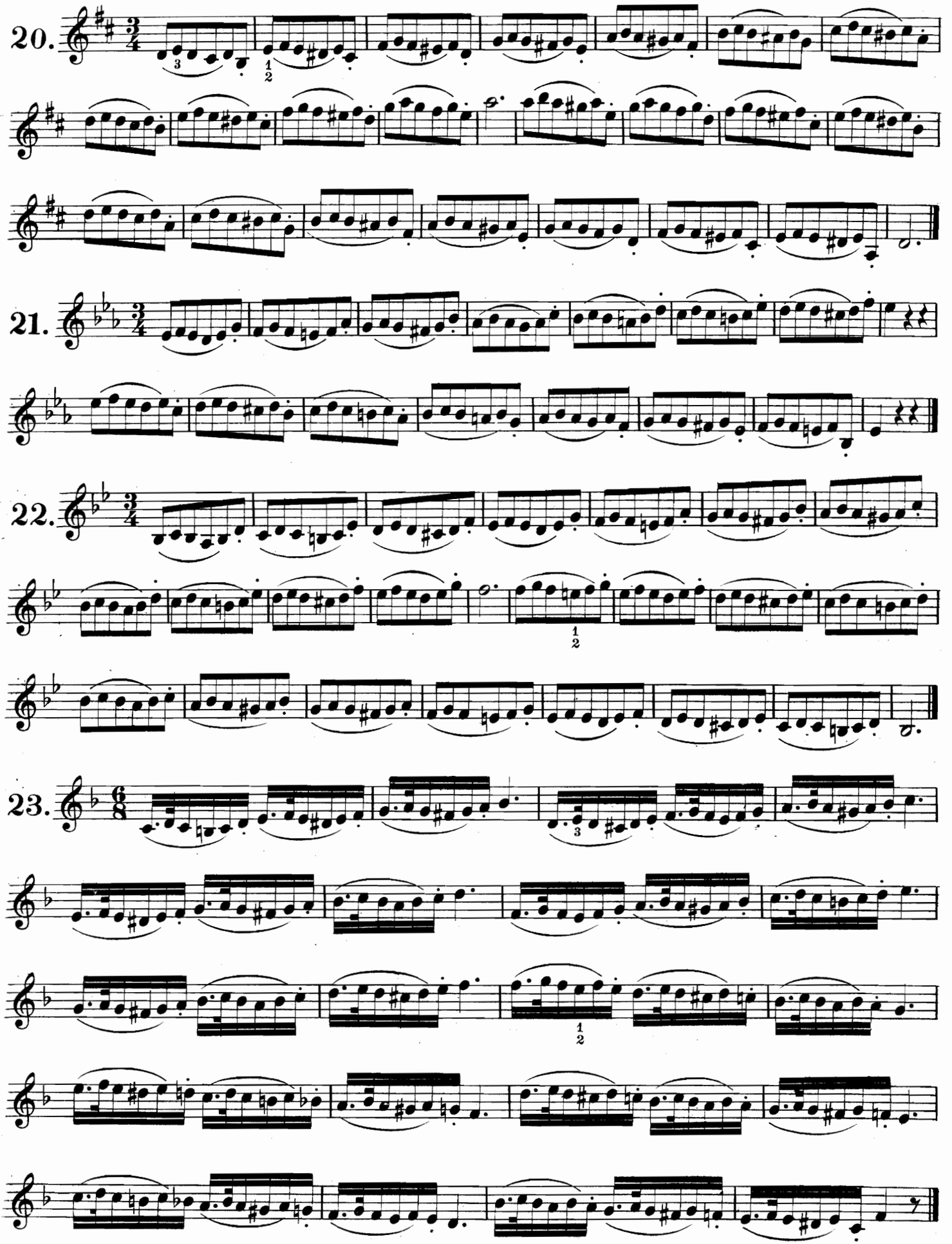
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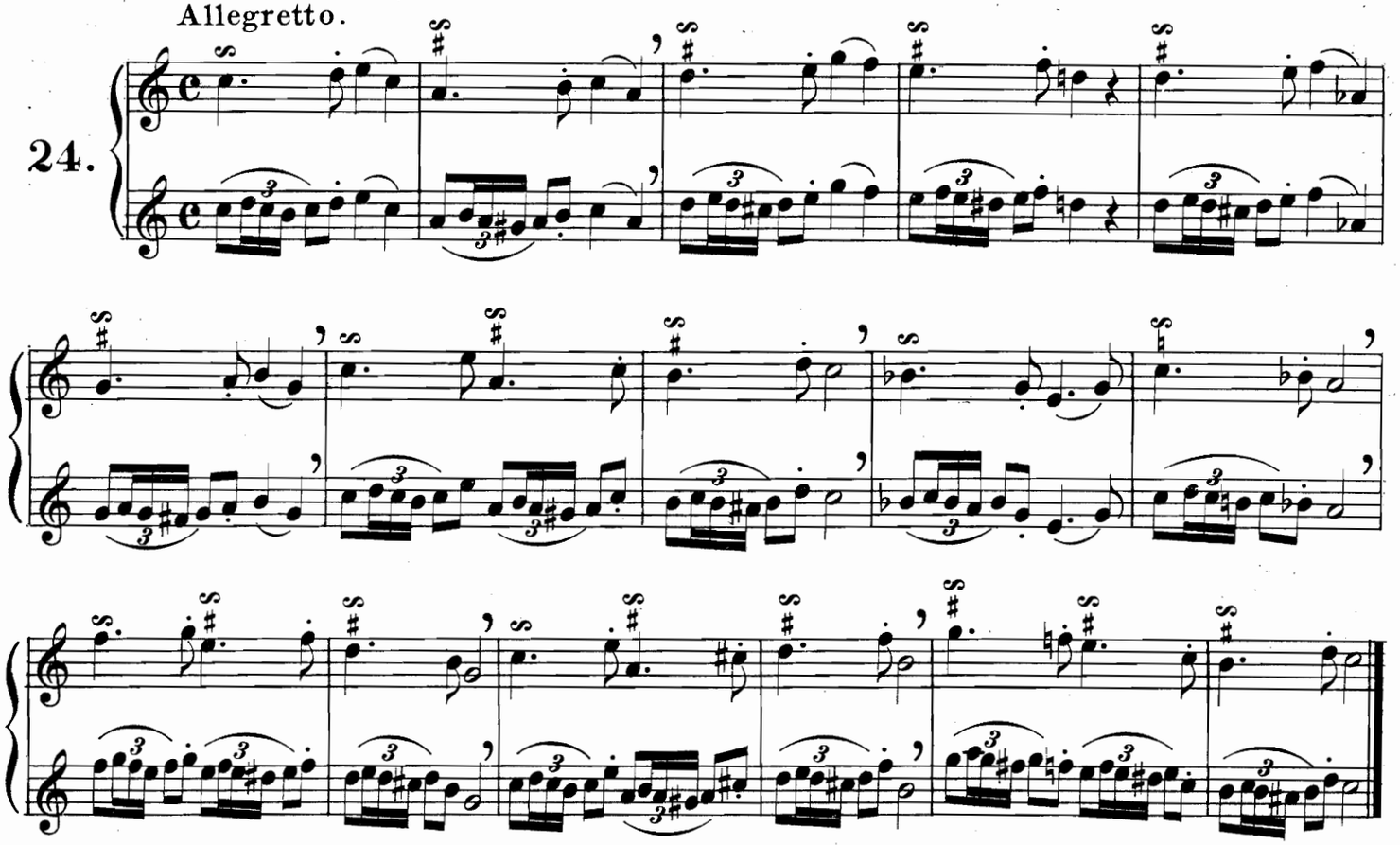
THE GRUPPETTO.

VOM GRUPPETTO (Doppelschlag.)

DU GRUPPETTO.

Allegretto.

24.



Allegro.

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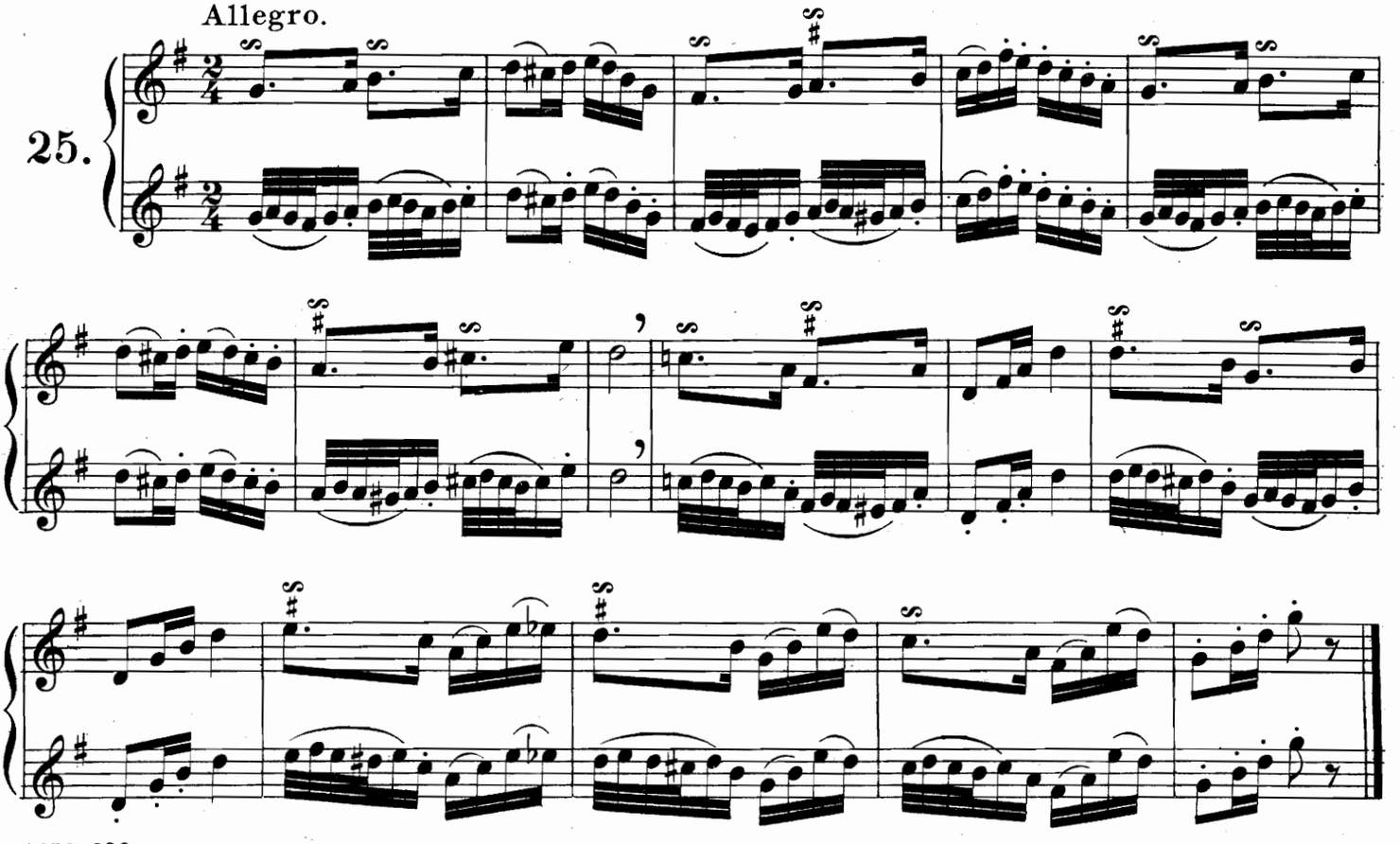

Andante.

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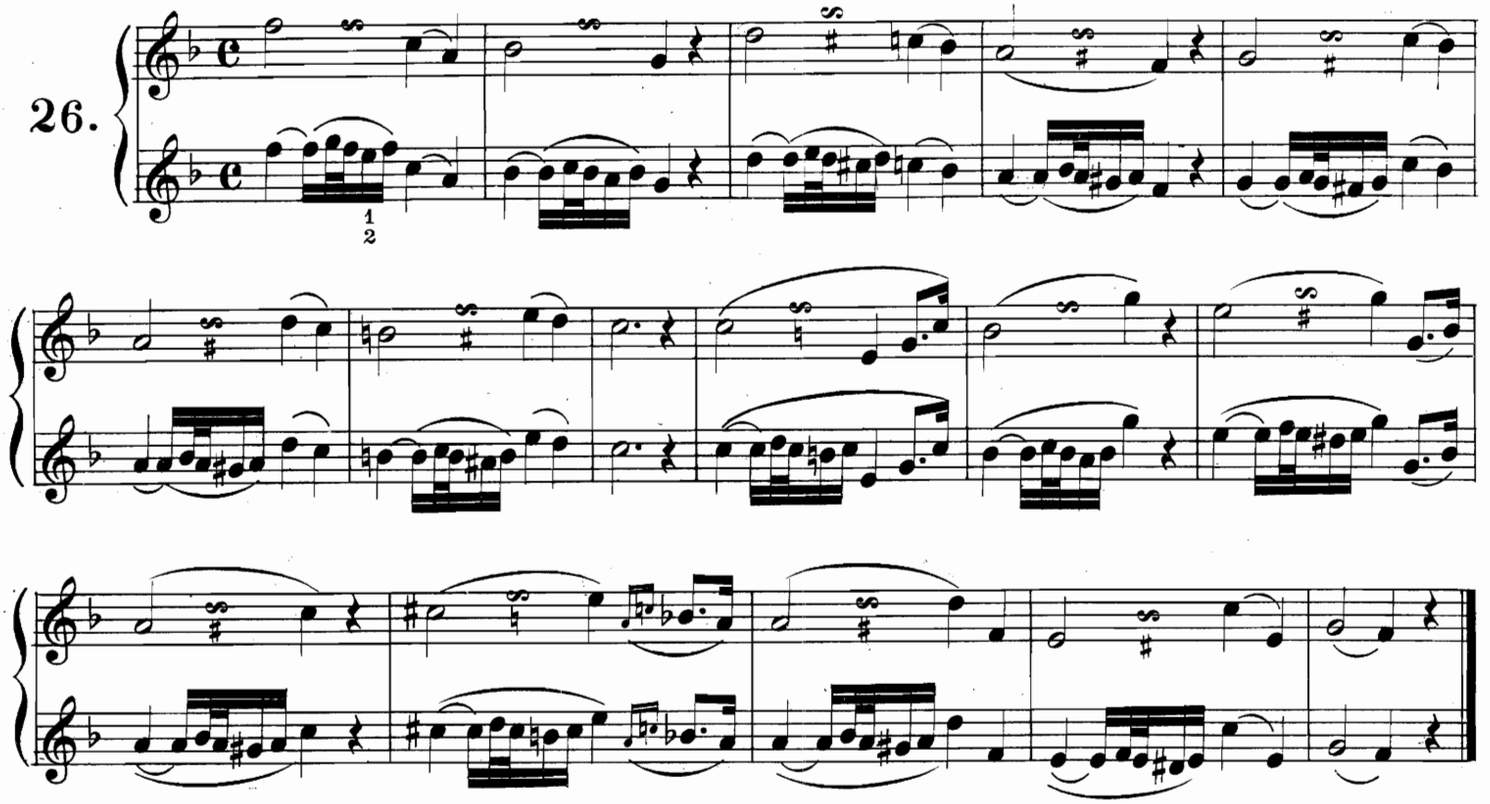

Allegro moderato.

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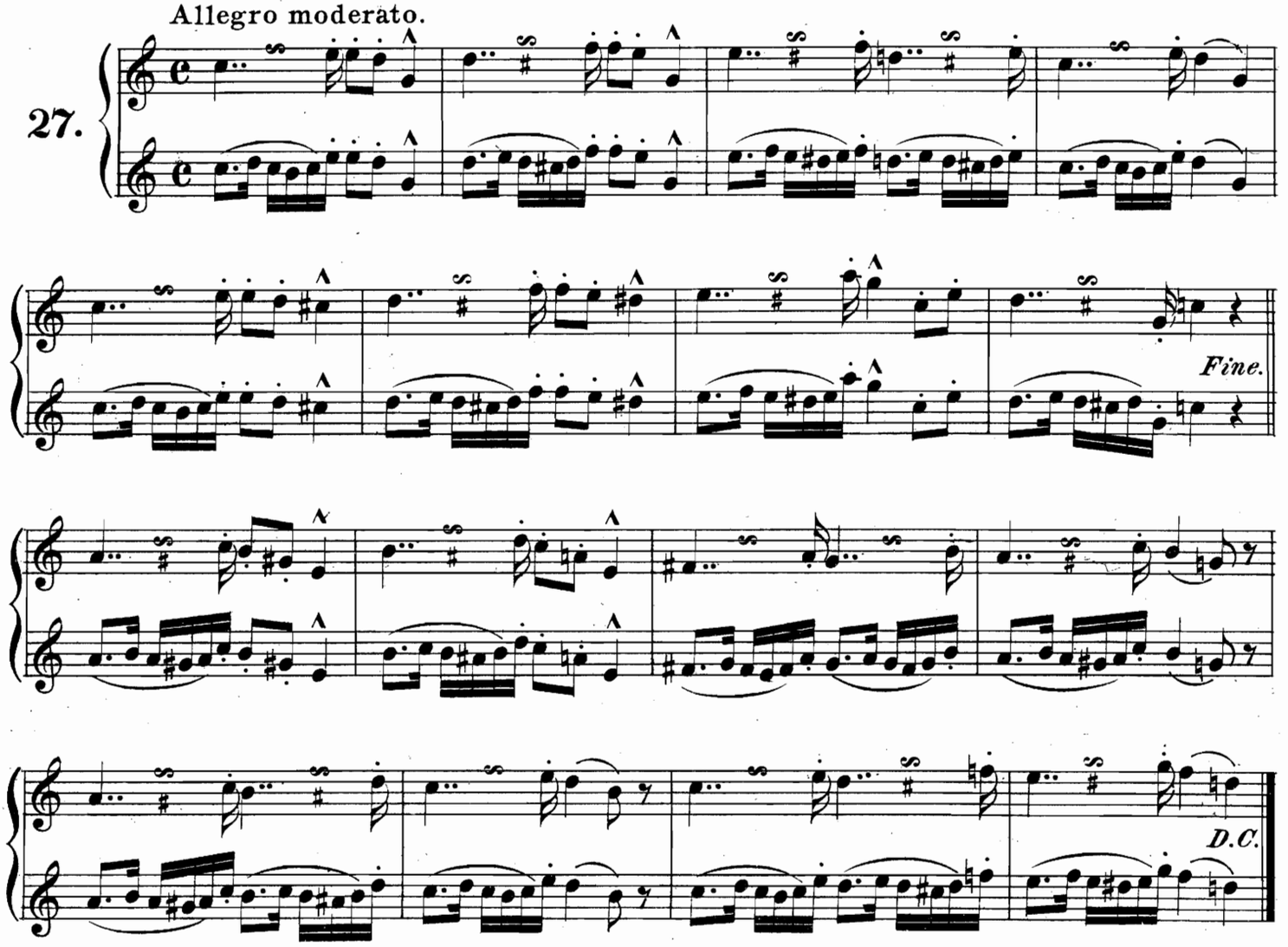
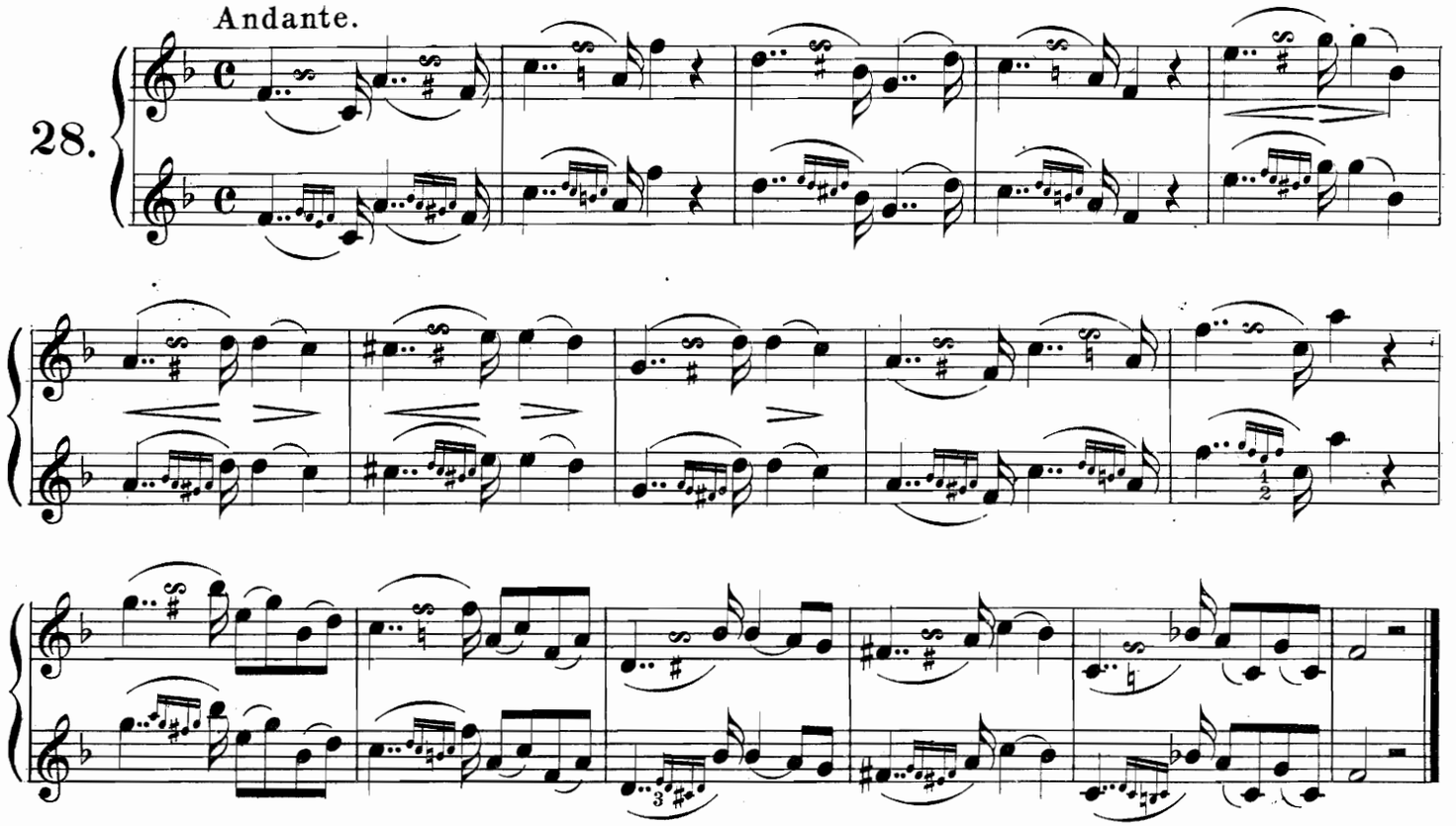
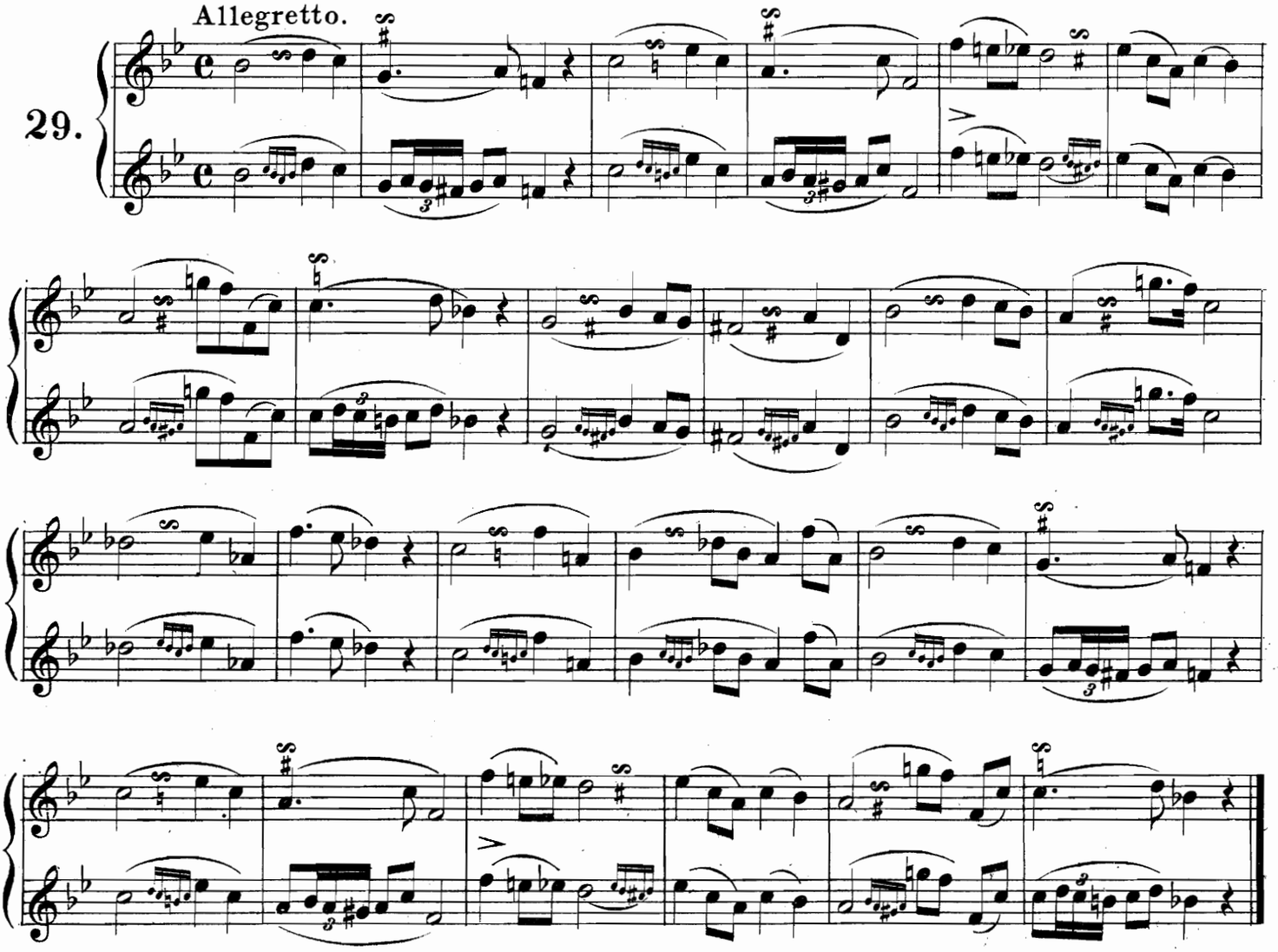


28. Andante.

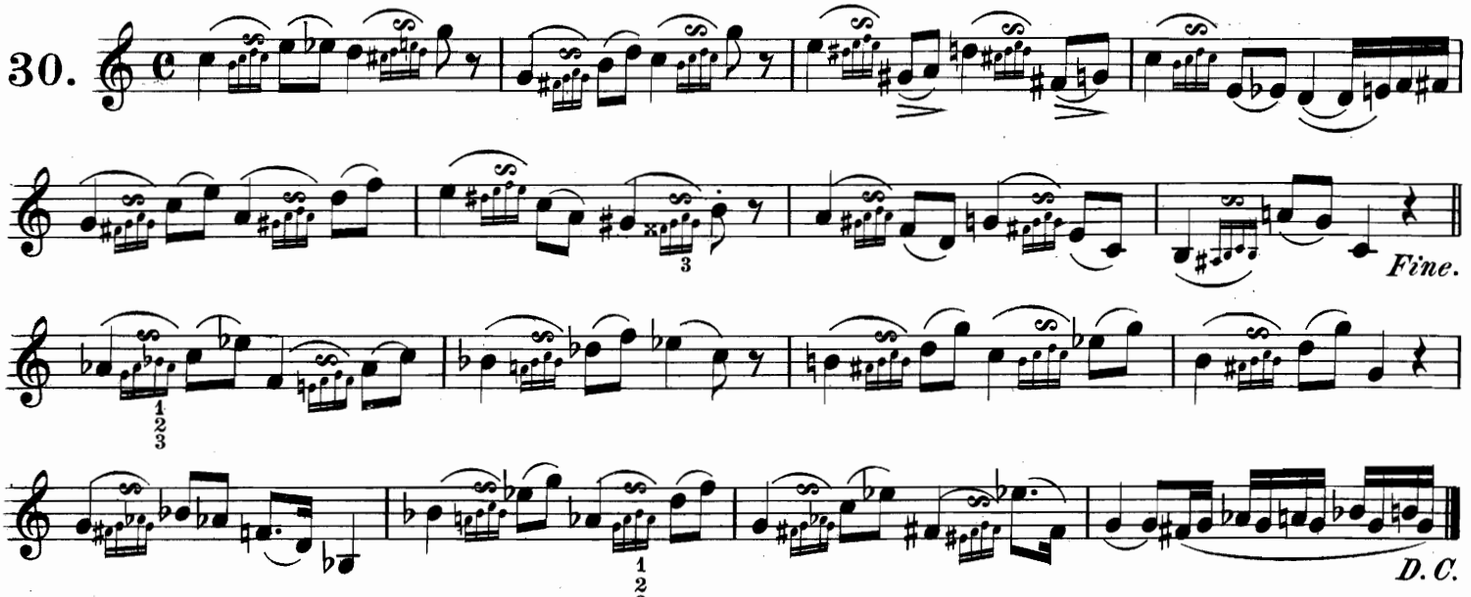


29. Allegretto.



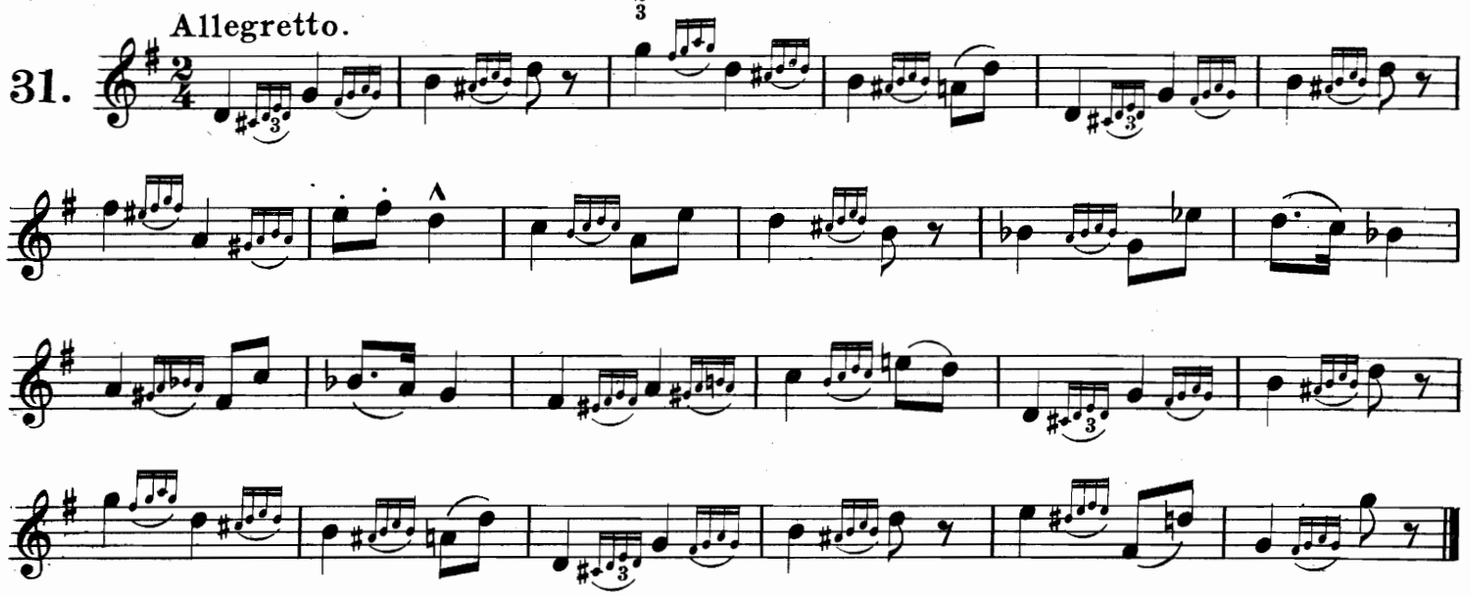
Andantino.

30.



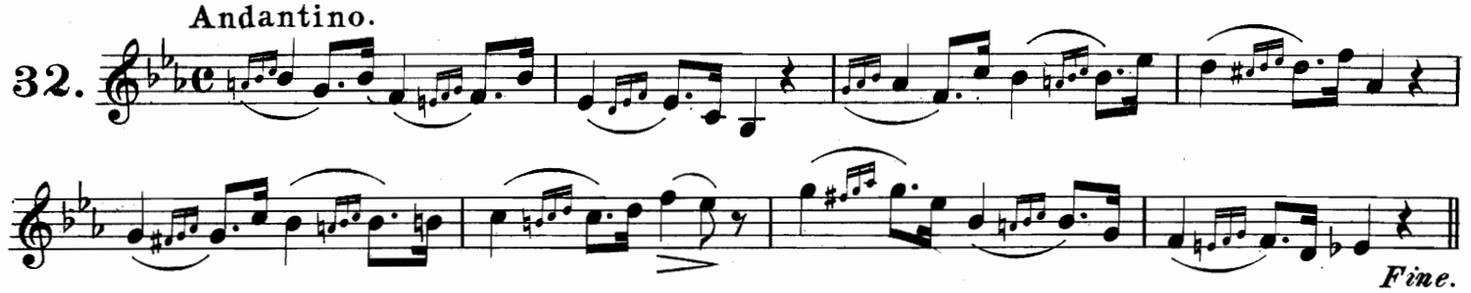
Allegretto.

31.

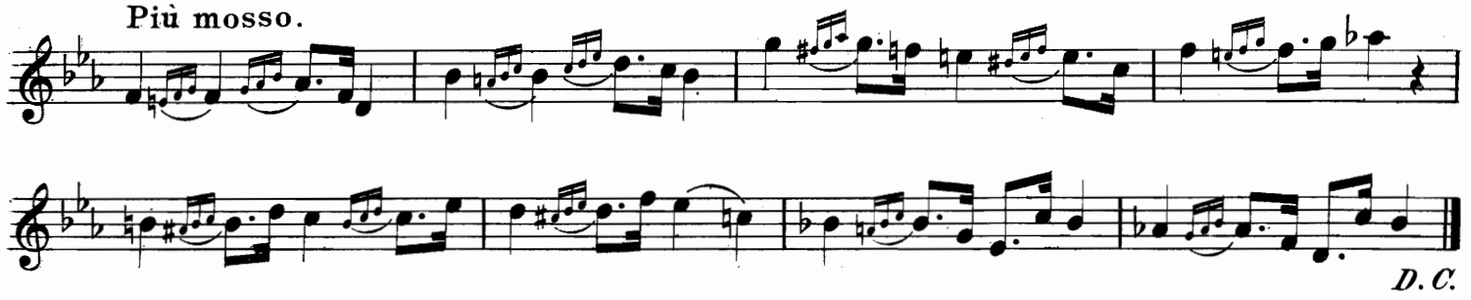


Andantino.

32.

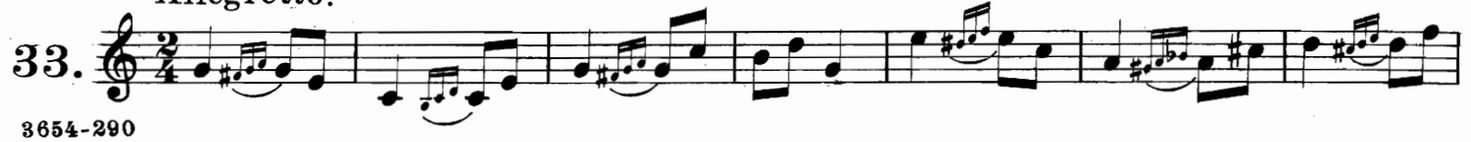


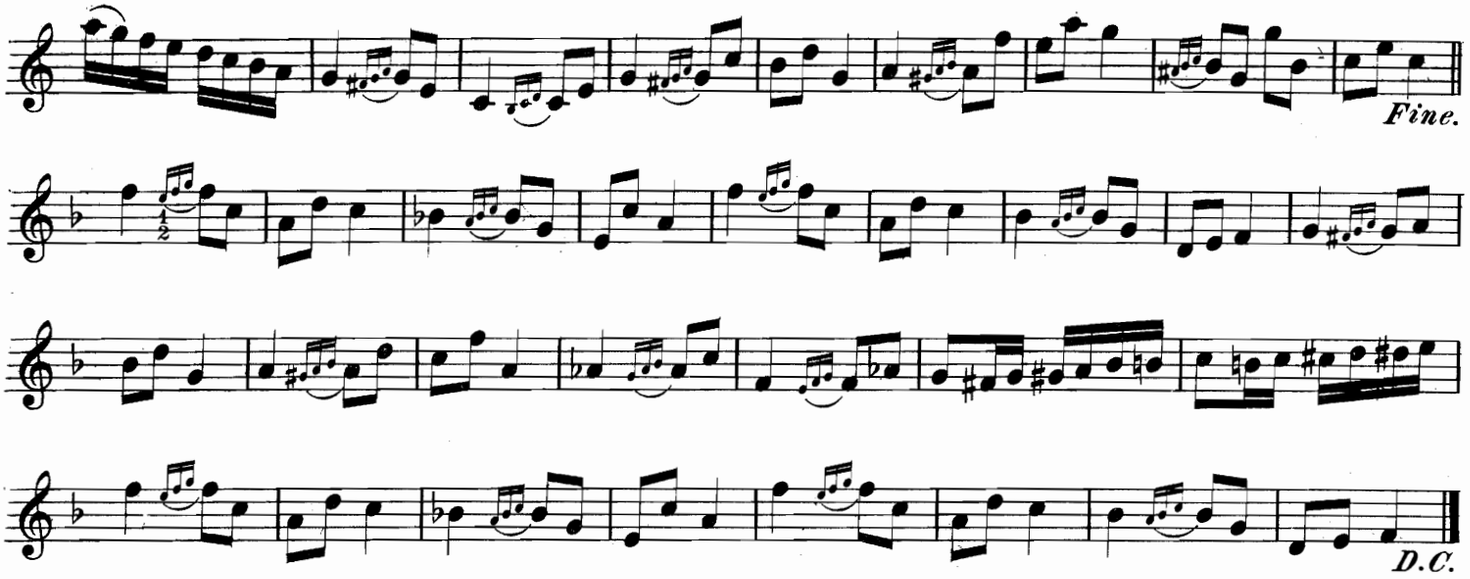
Più mosso.



Allegretto.

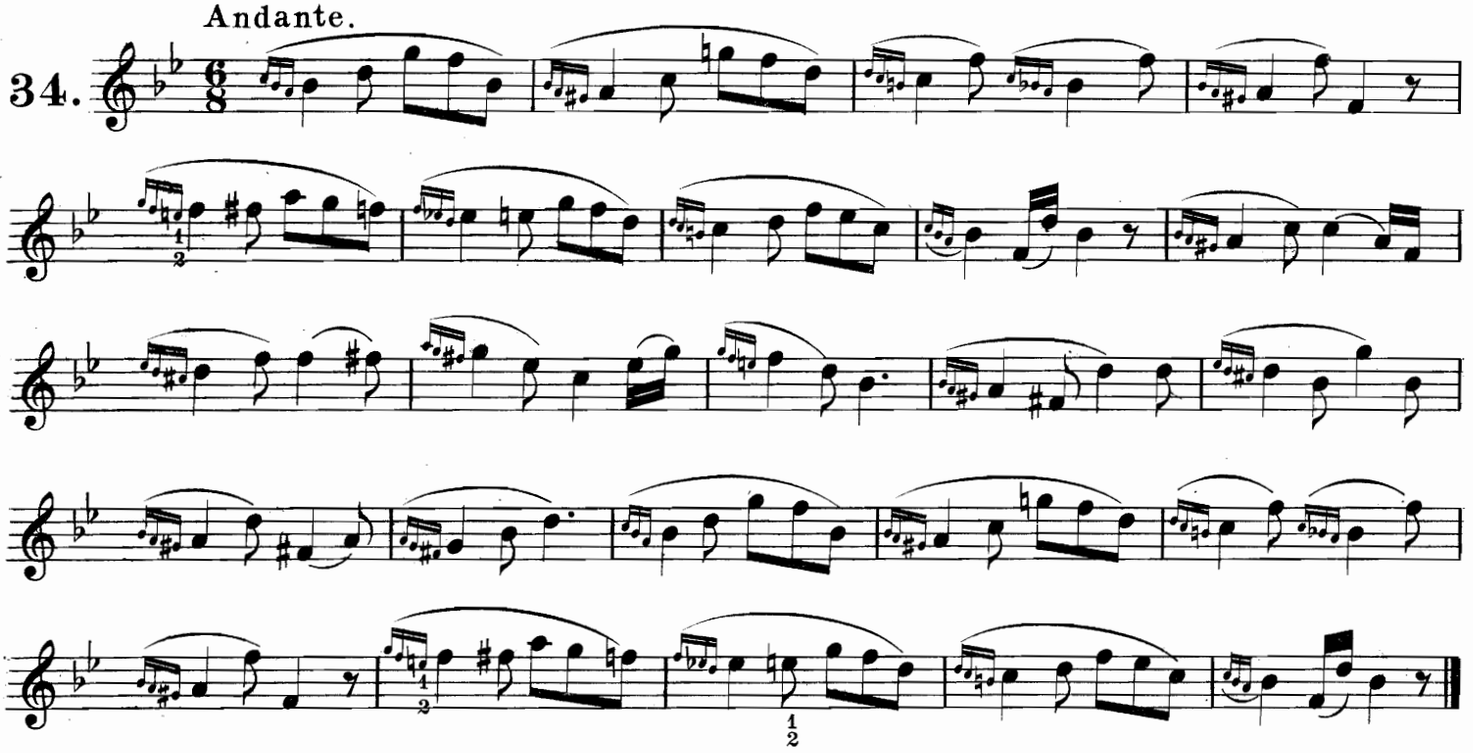
33.





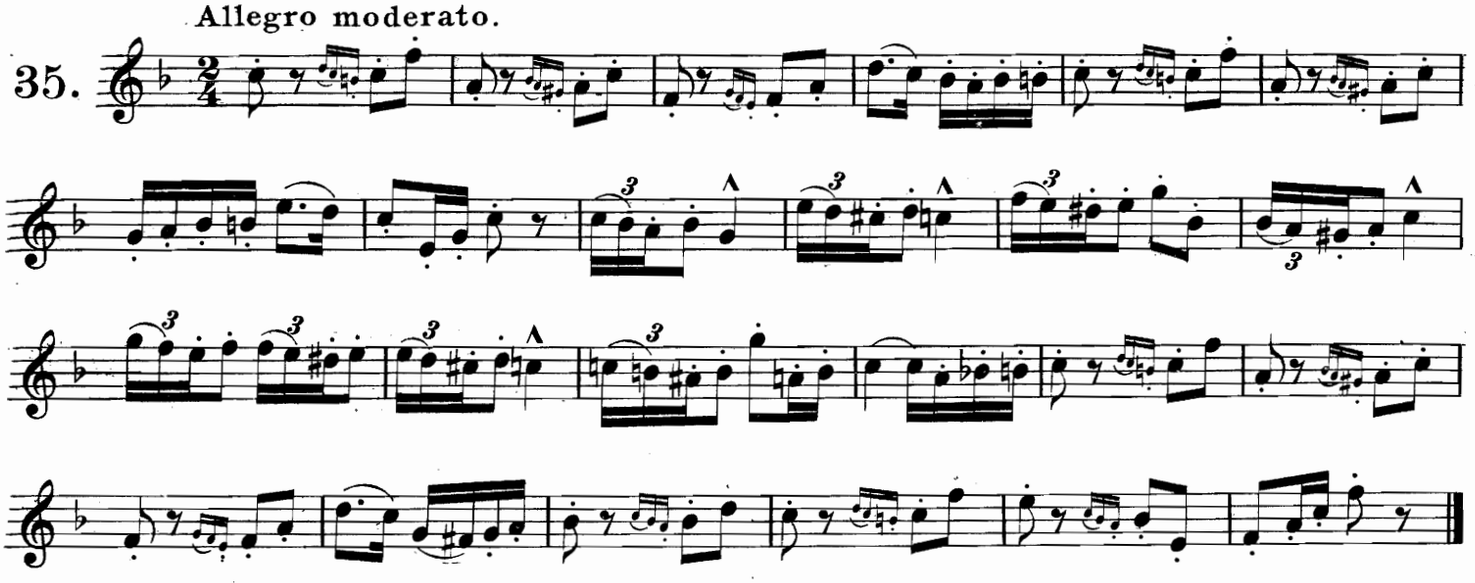
Andante.

34.



Allegro moderato.

35.



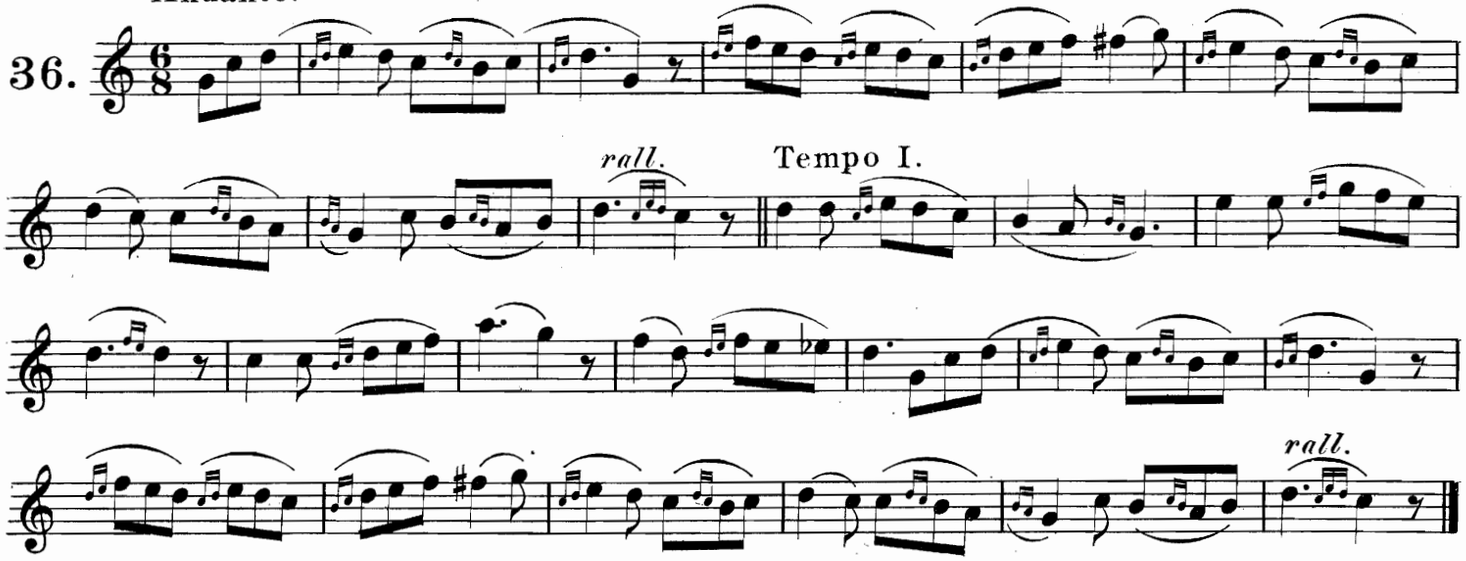
THE DOUBLE APPOGGIATURA (Grace Note.)

VON DER DOPPEL-APPOGGIATUR.

DE LA DOUBLE APPOGGIATURE.

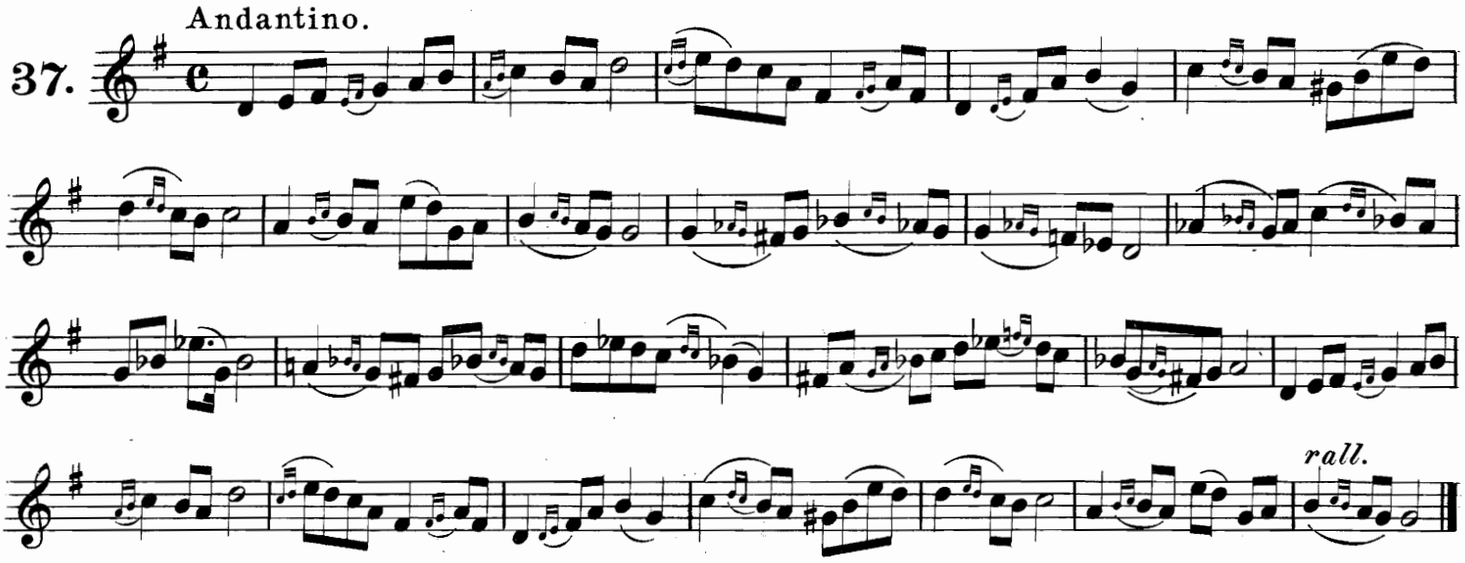
Andante.

36.



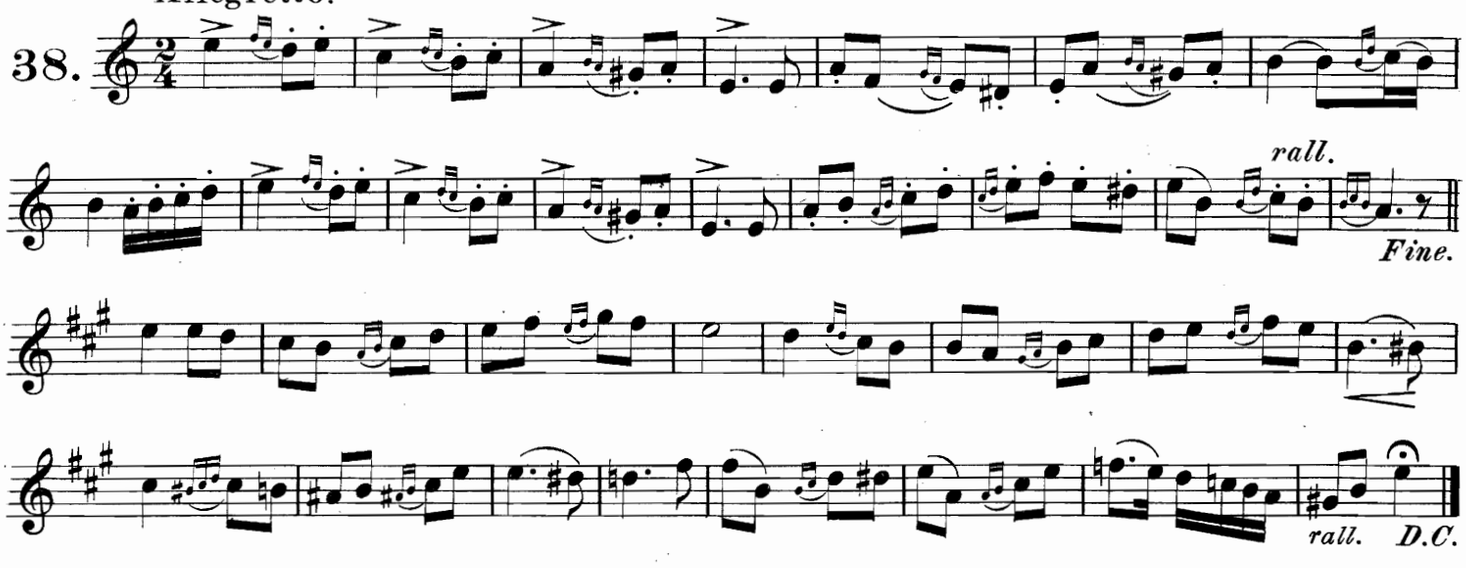
Andantino.

37.



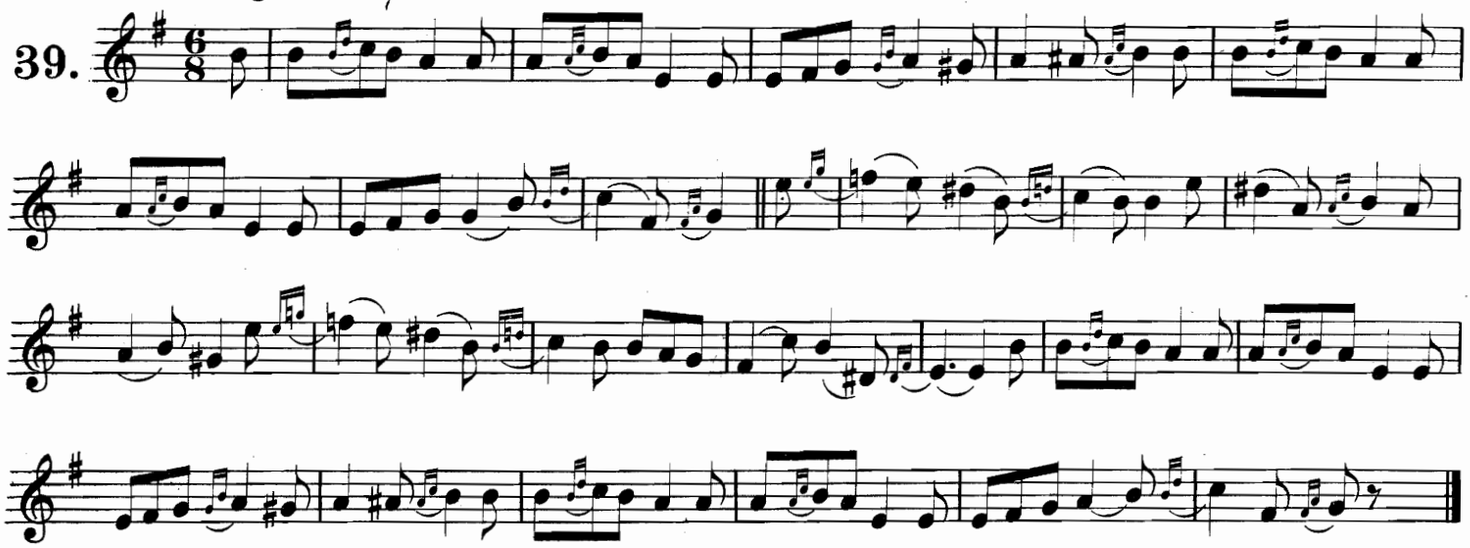
Allegretto.

38.



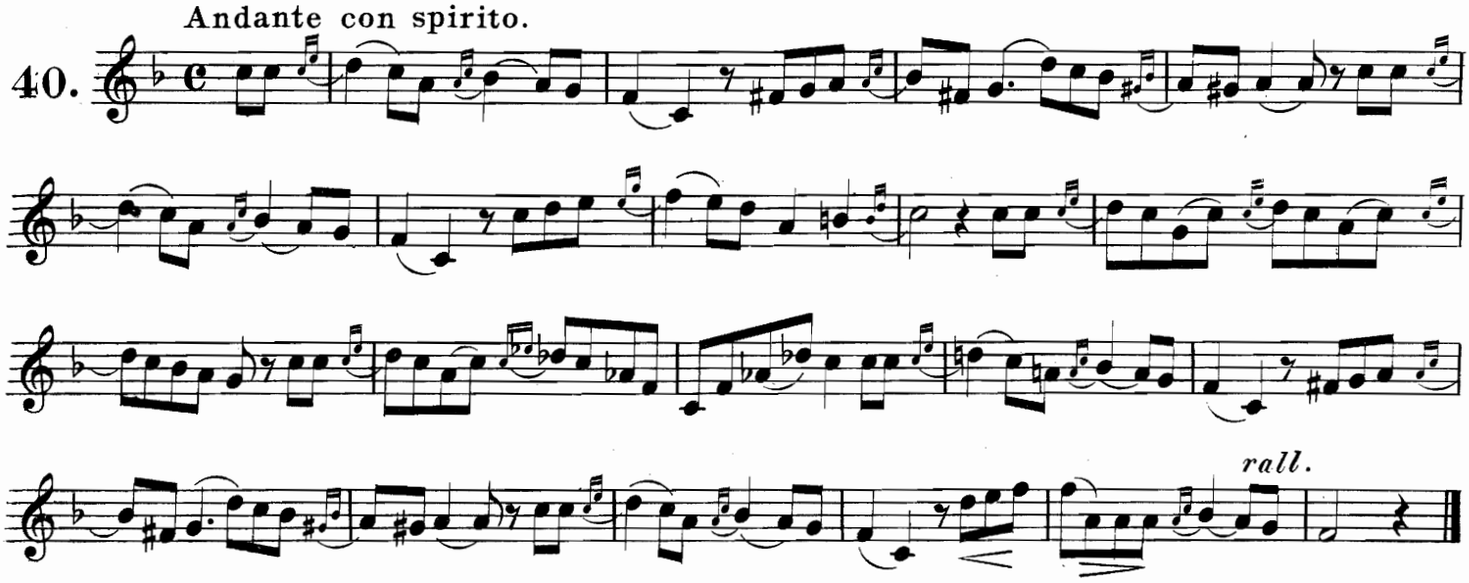
Allegretto moderato.

39.



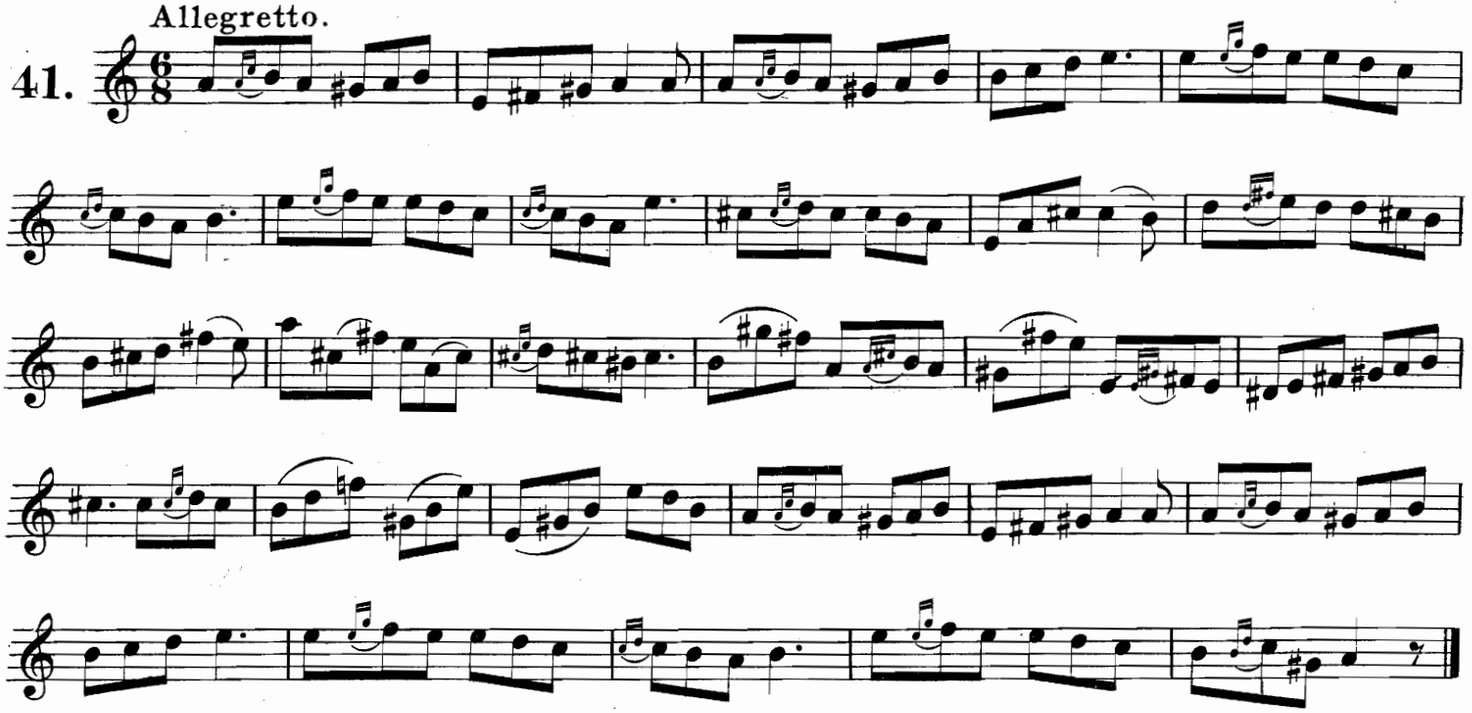
Andante con spirito.

40.



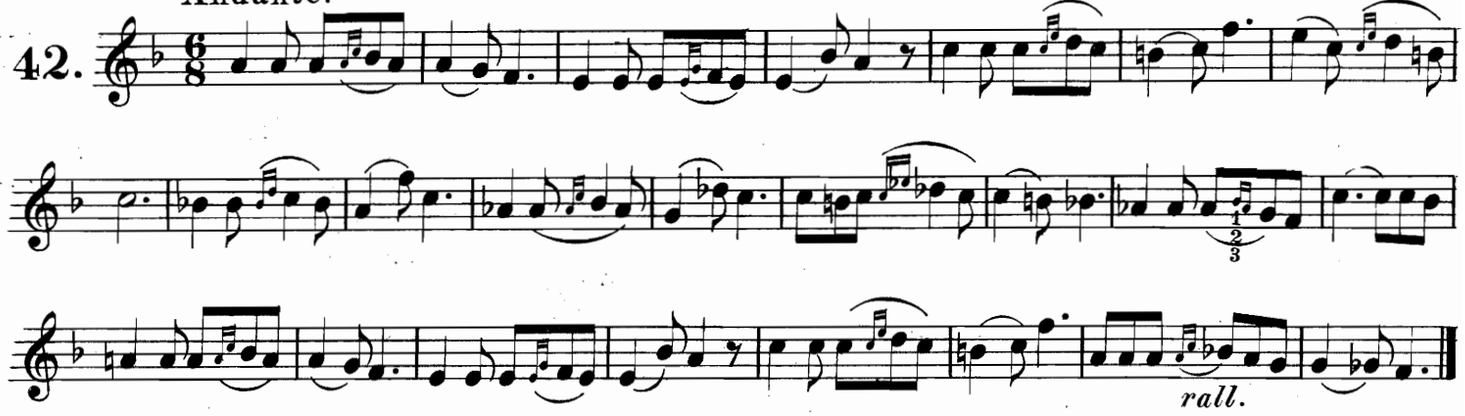
Allegretto.

41.



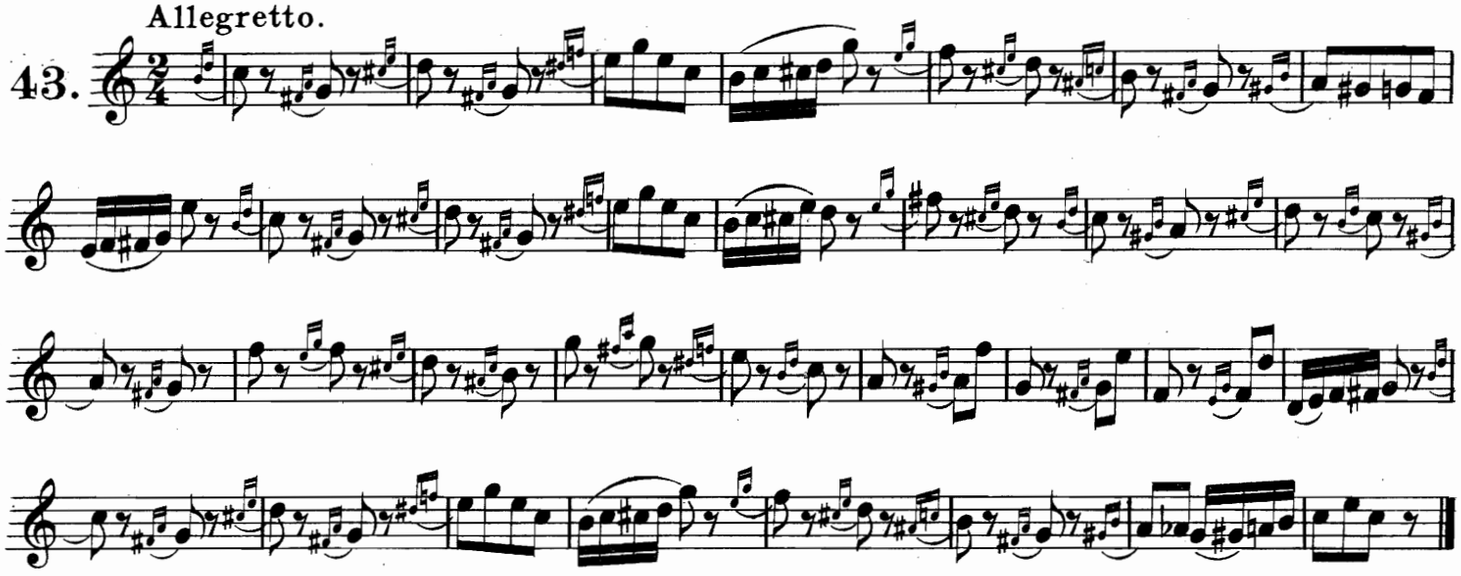
Andante.

42.



Allegretto.

43.



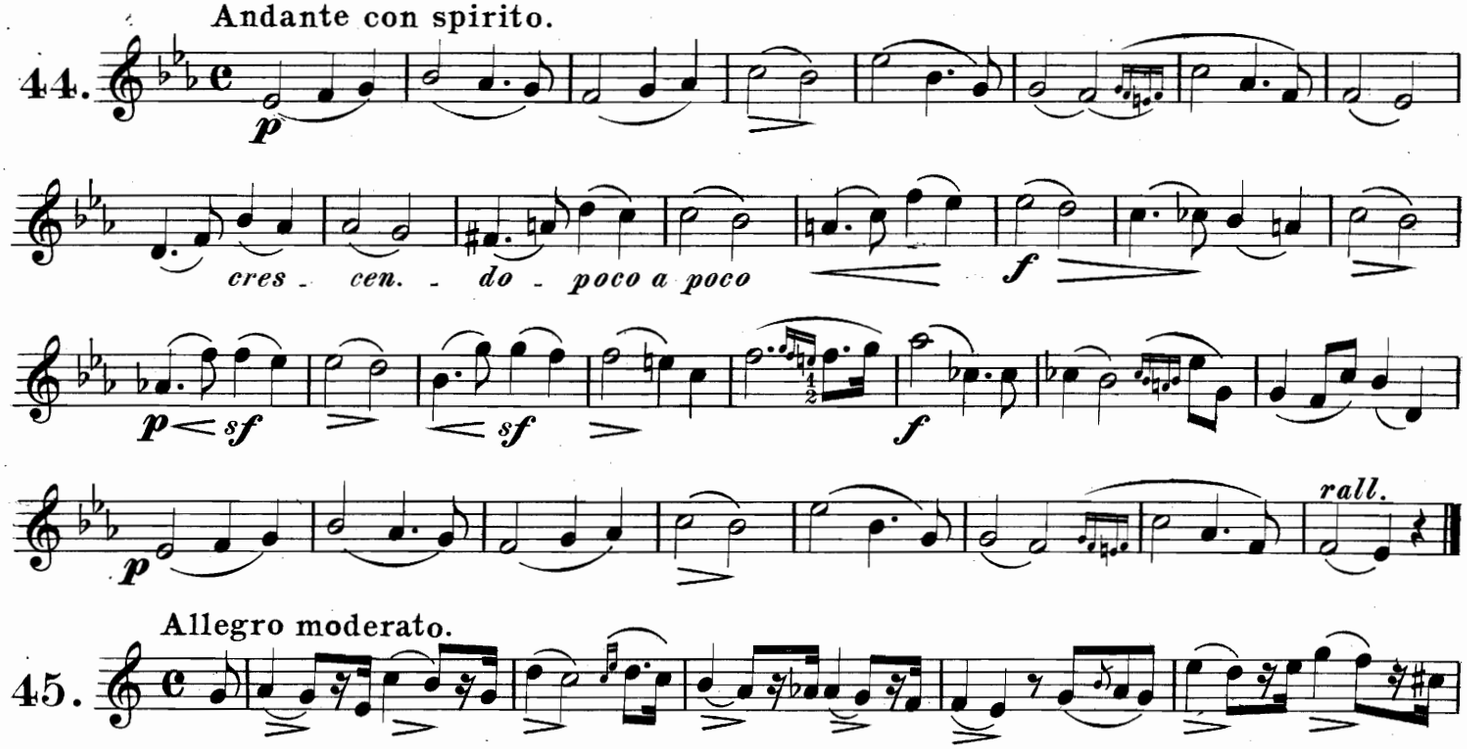
THE SIMPLE APPOGGIATURA (Grace Note.)

VON DER EINFACHEN APPOGGIATUR.

DE L'APPOGGIATURE SIMPLE.

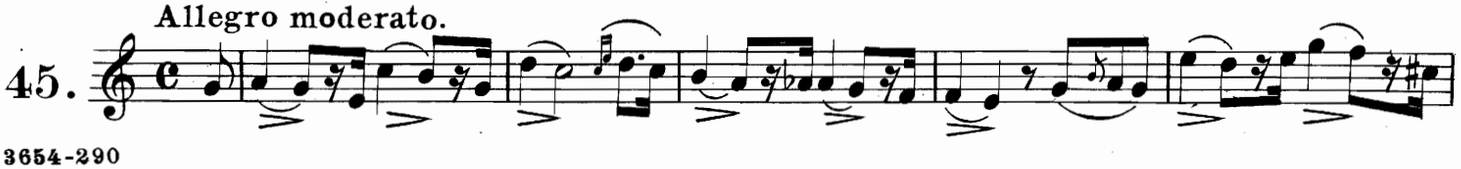
Andante con spirito.

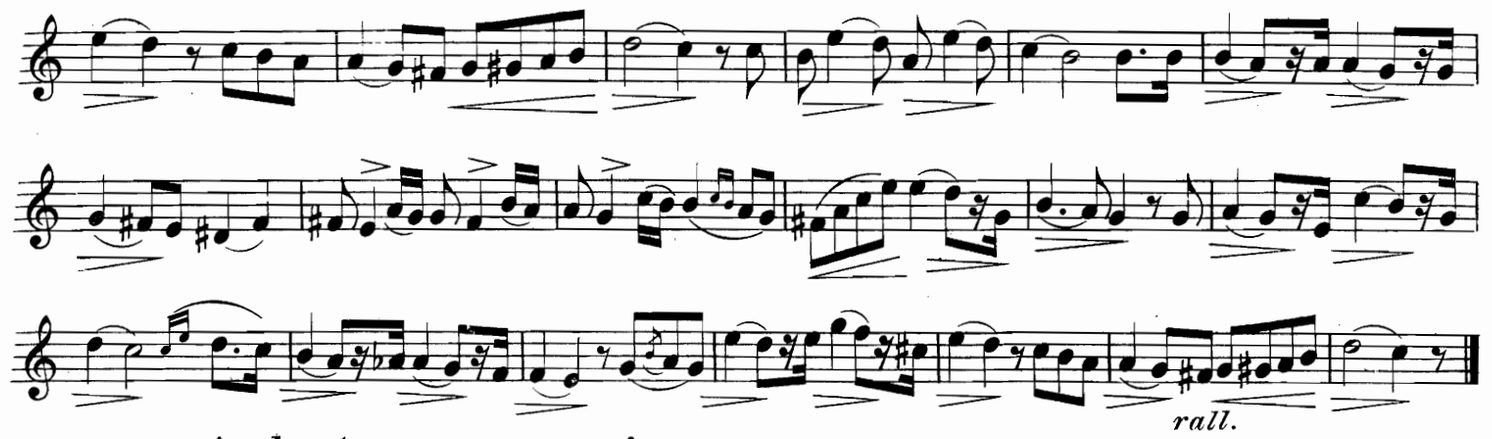
44.



Allegro moderato.

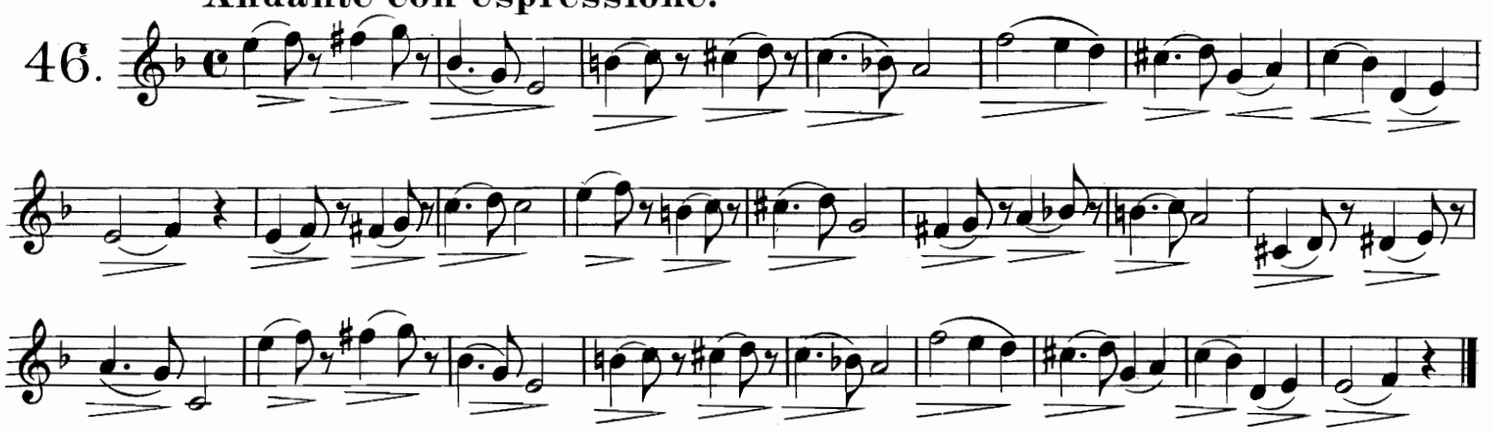
45.





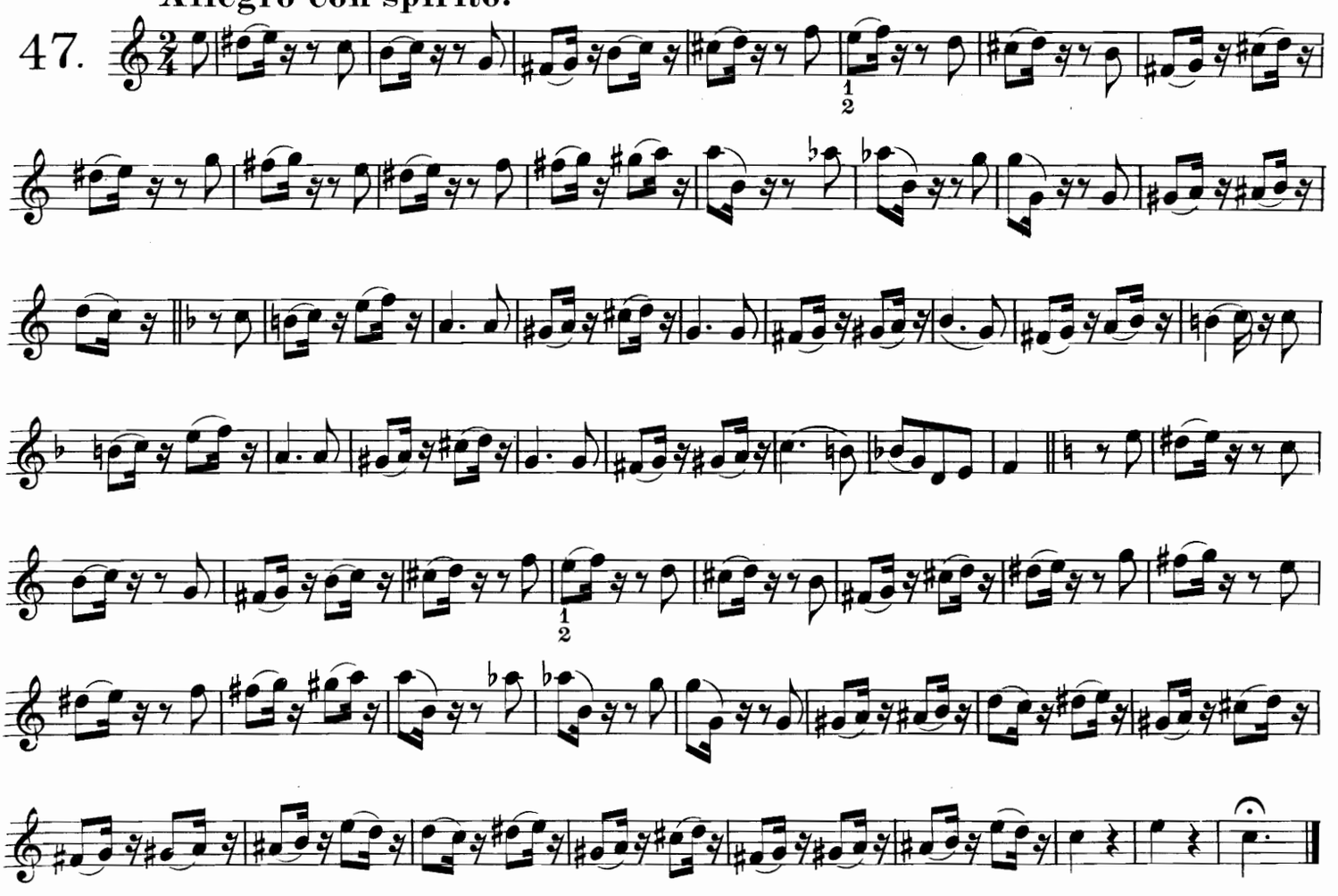
Andante con espressione.

46.



Allegro con spirito.

47.



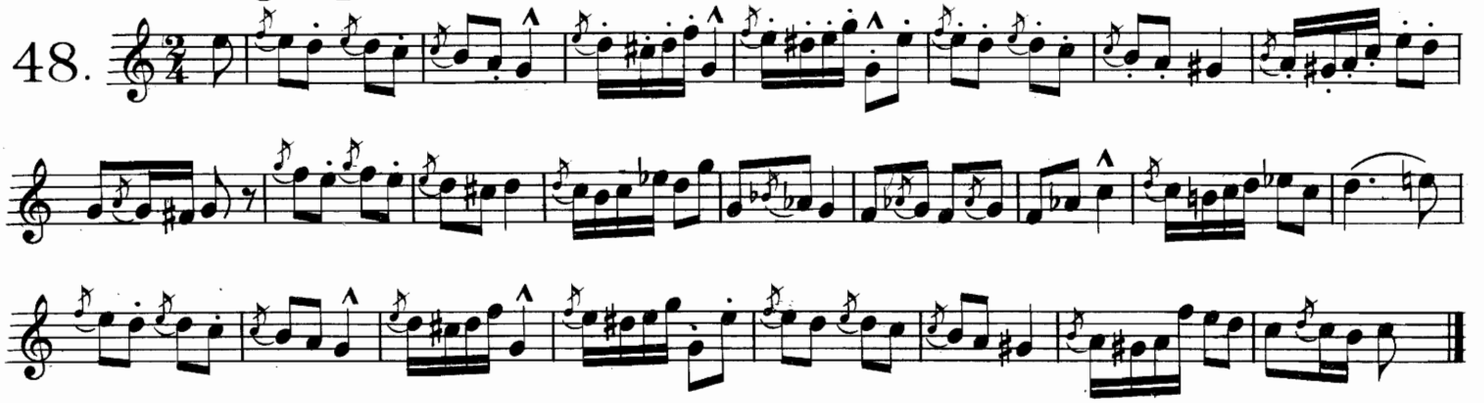
THE SHORT APPOGGIATURA or GRACE-NOTE.

VON DER KURZEN APPOGGIATUR oder PRALL-VORSCHLAG.

DE L'APPOGGIATURE BRÈVE OU PETITE NOTE.

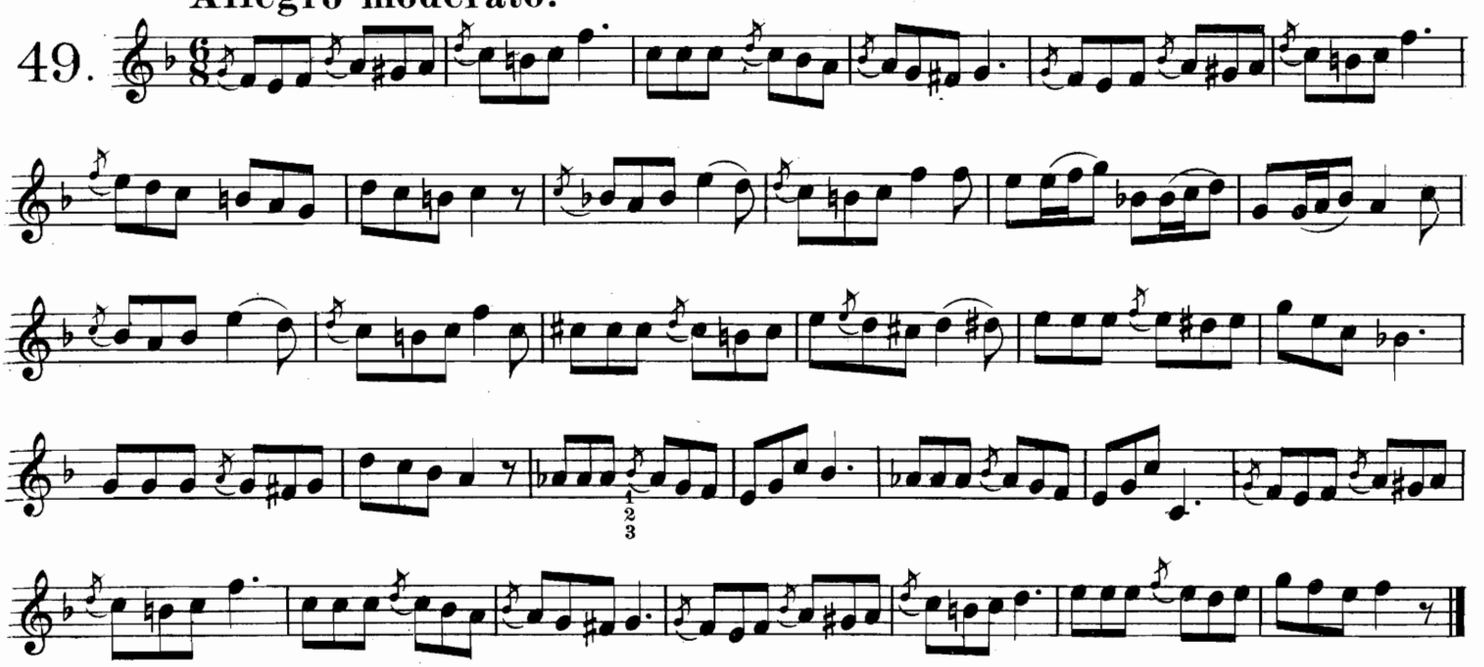
Allegro poco andantino.

48.



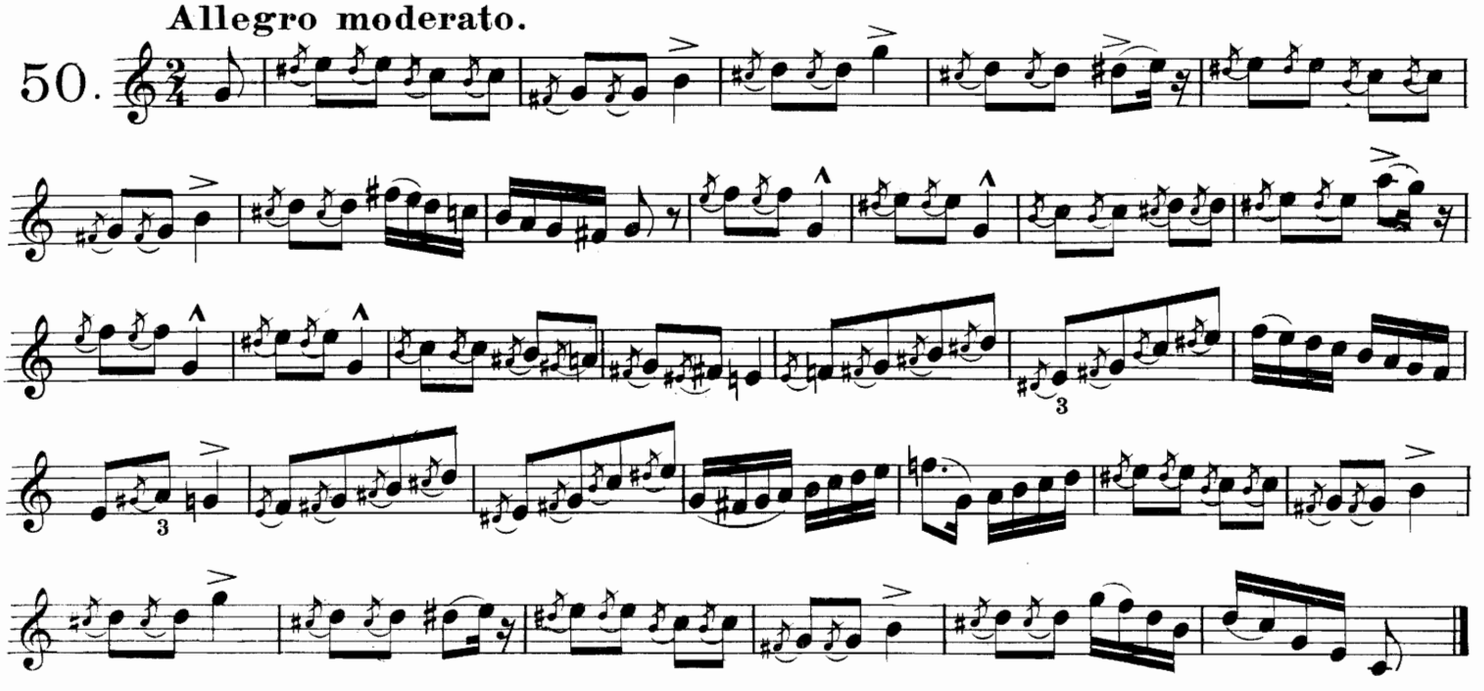
Allegro moderato.

49.

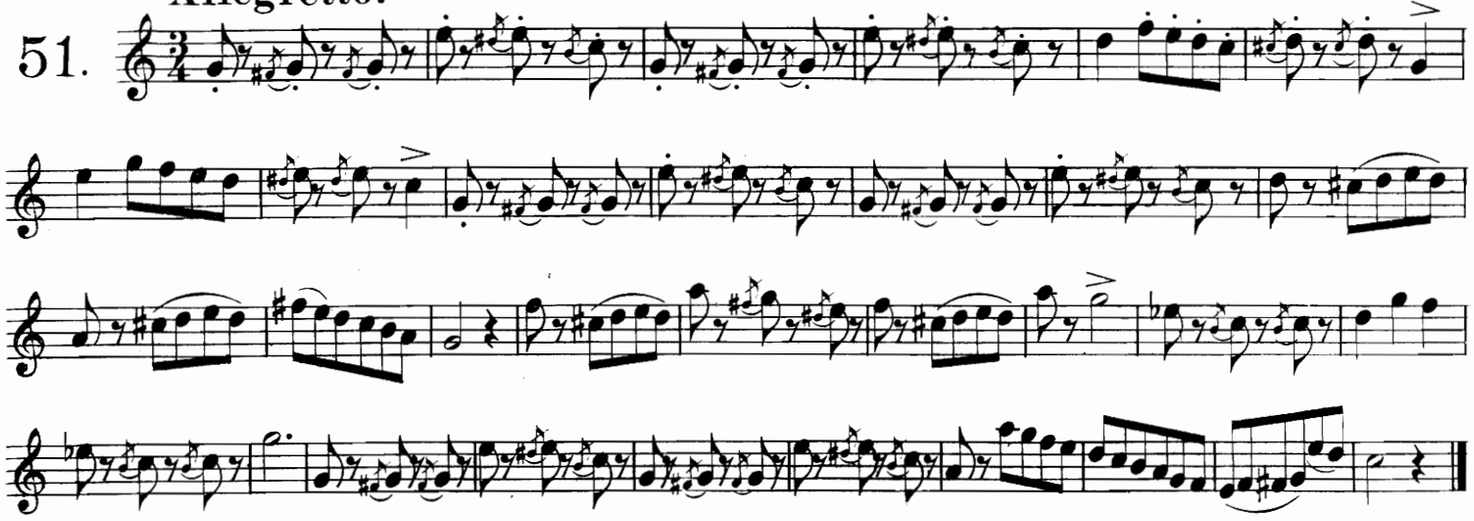


Allegro moderato.

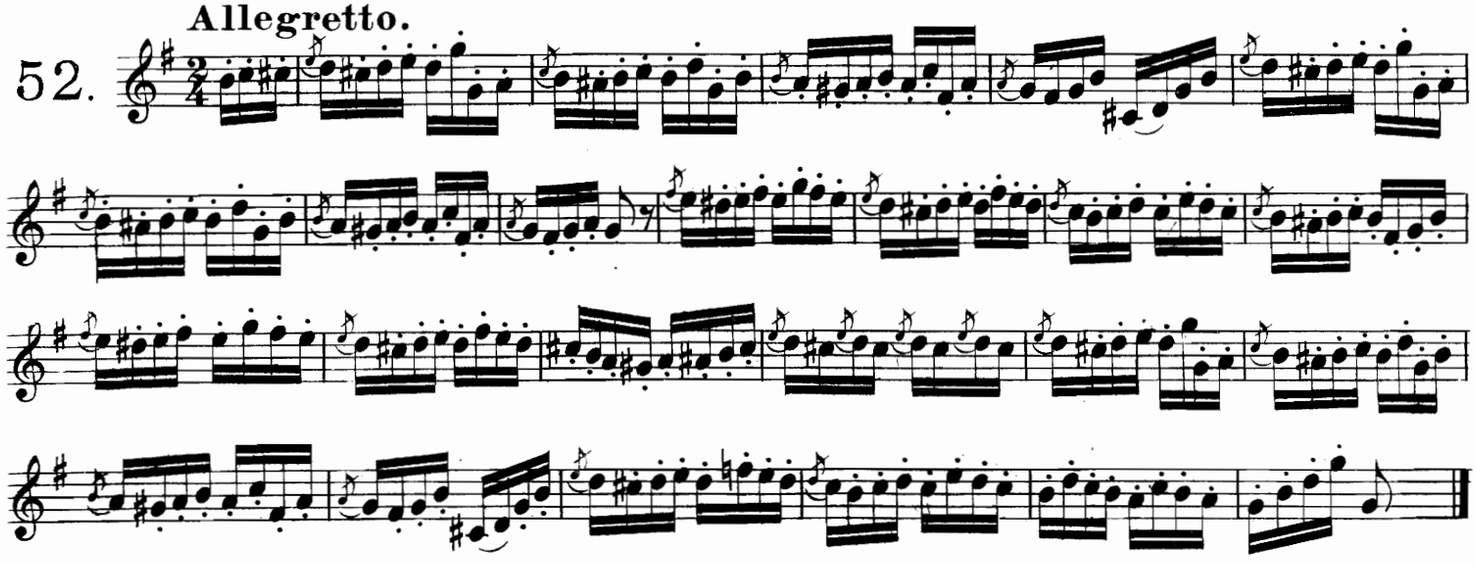
50.



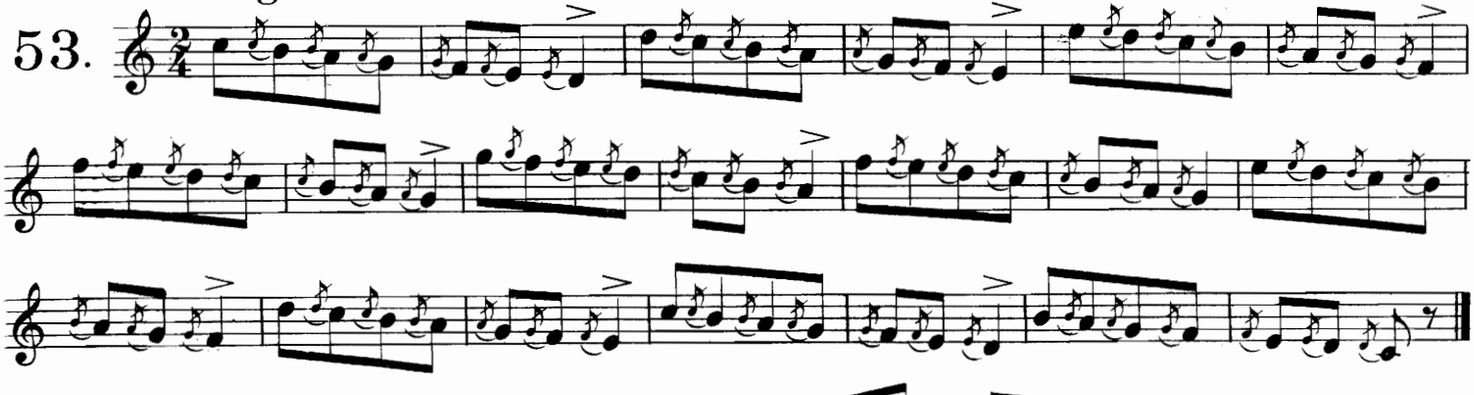
51. **Allegretto.**



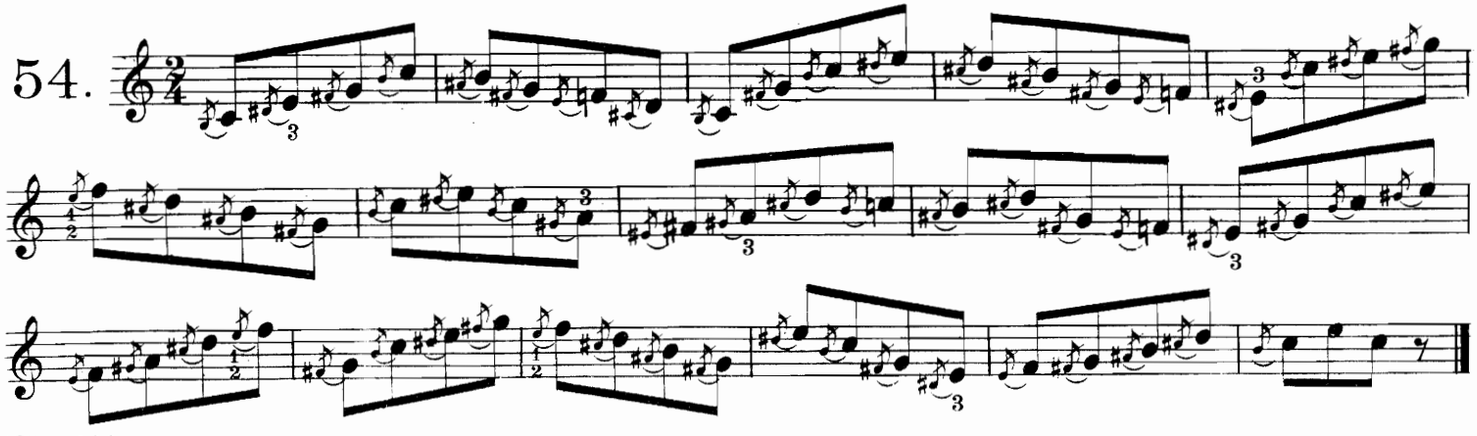
52. **Allegretto.**



53. **Allegro moderato.**



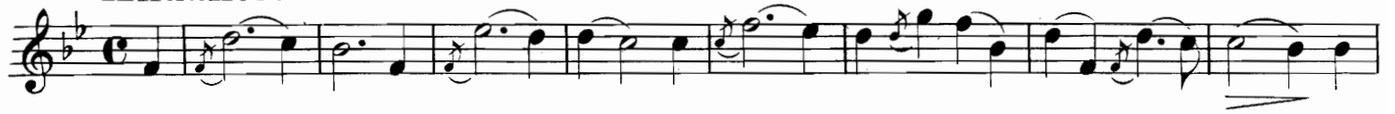
54.



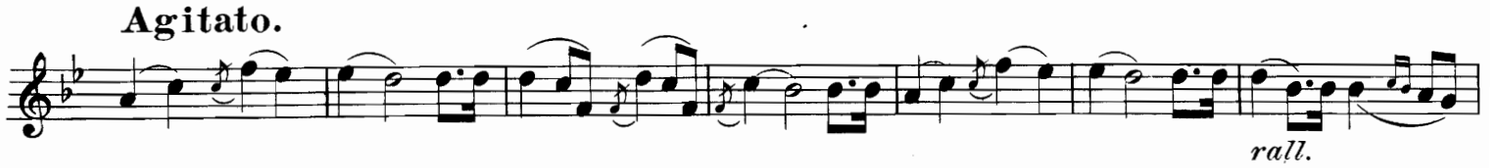
THE PORTAMENTO. VOM PORTAMENTO. DU PORTAMENTO.

Andante.

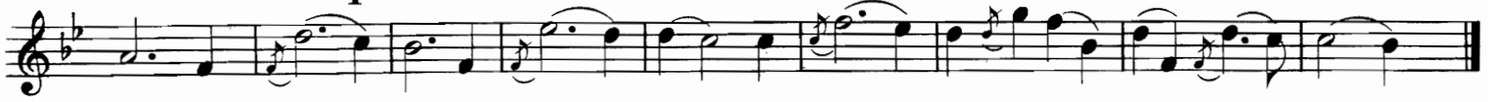
55.



Agitato.

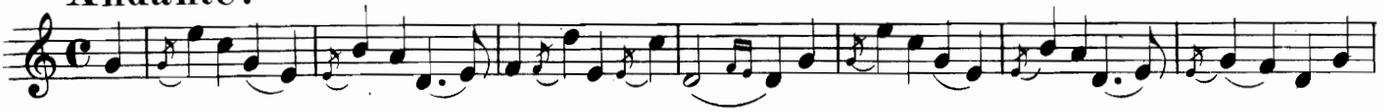


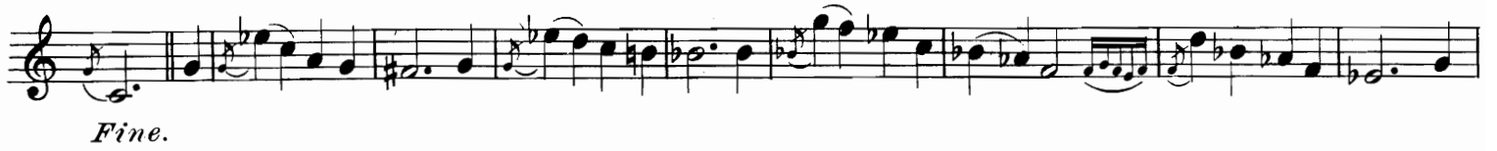
Tempo I.

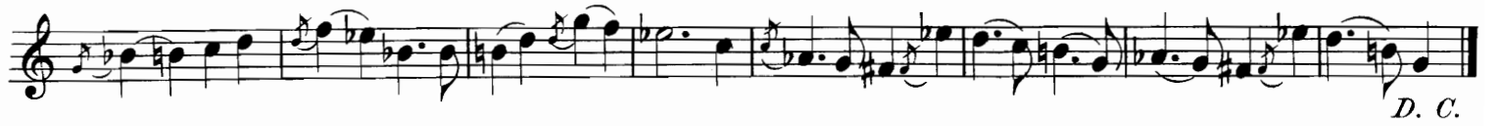


Andante.

56.

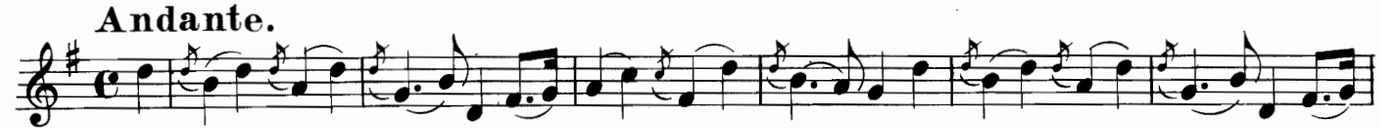


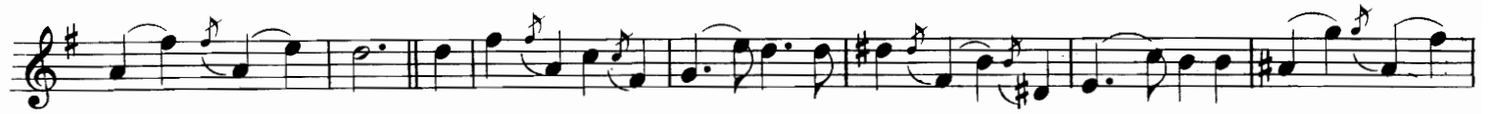


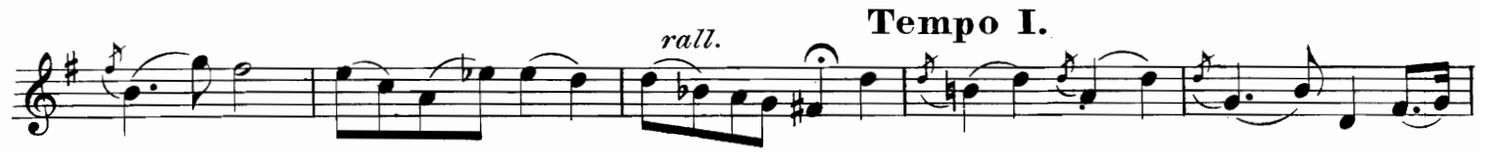


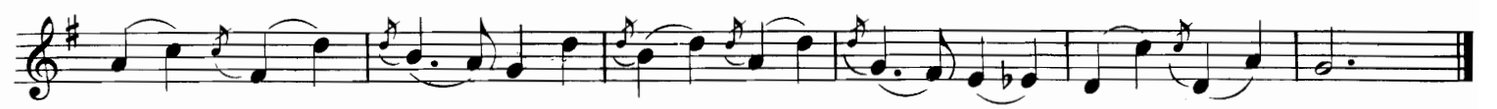
Andante.

57.



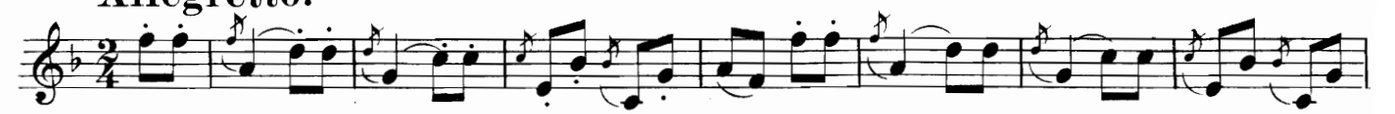


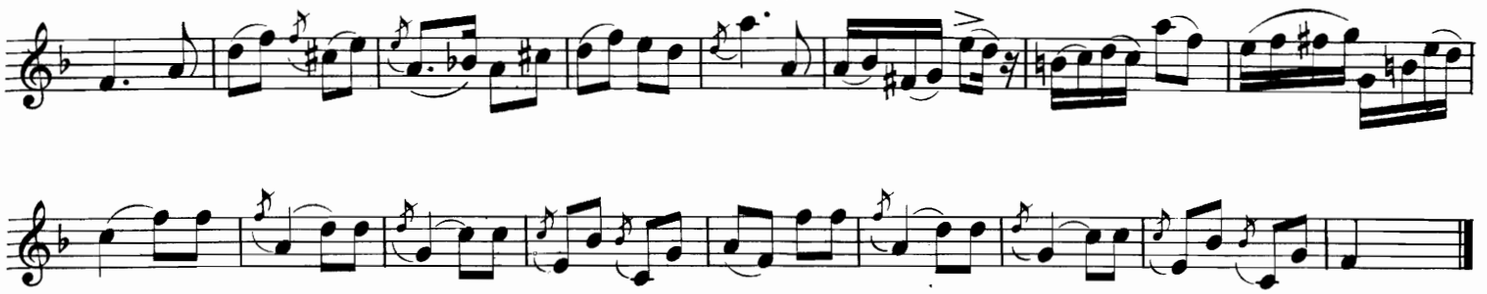




Allegretto.

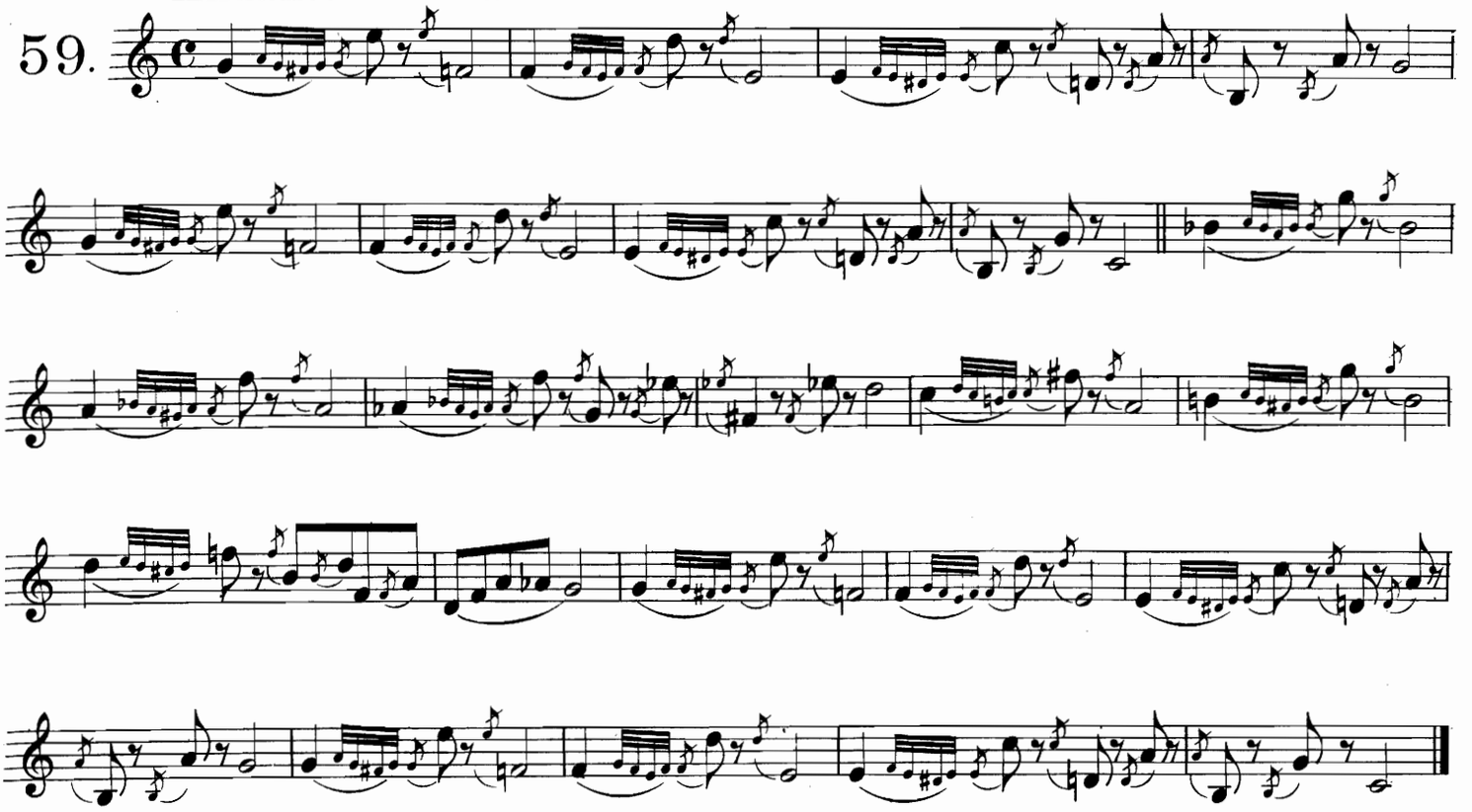
58.





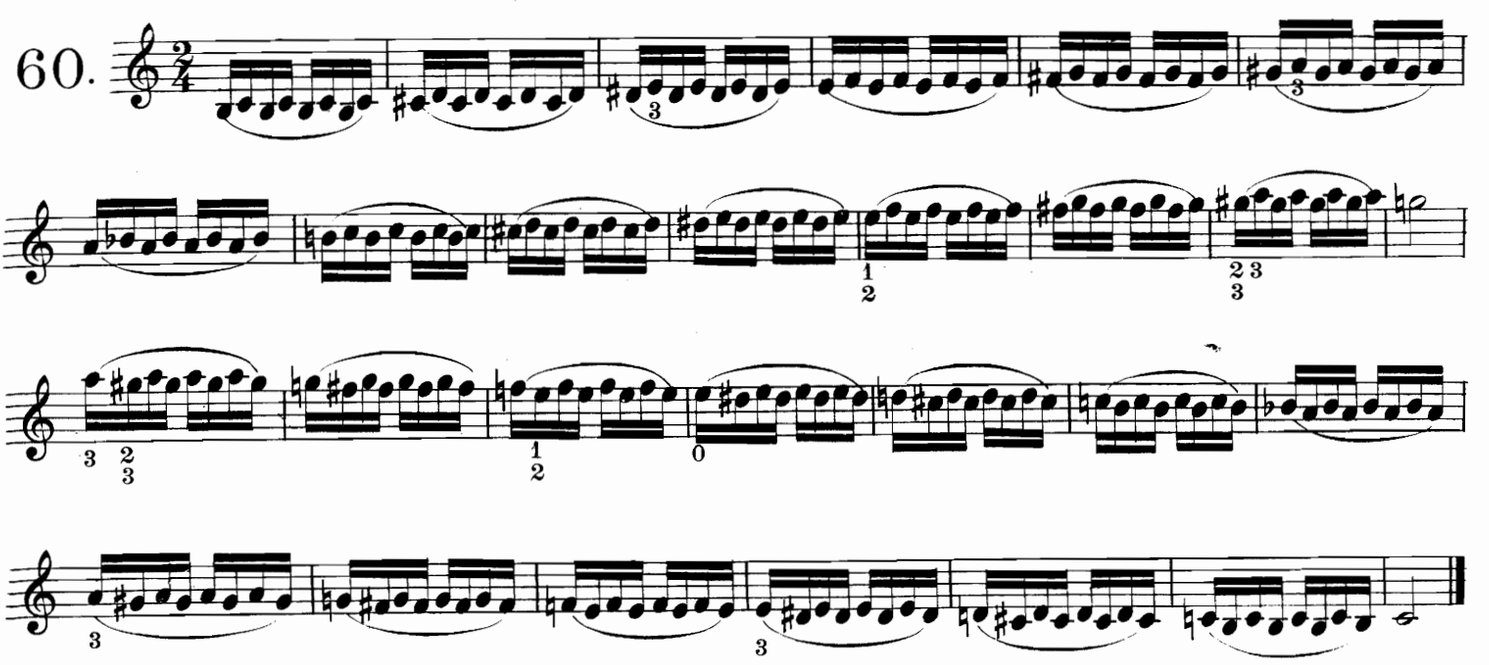
Andante moderato.

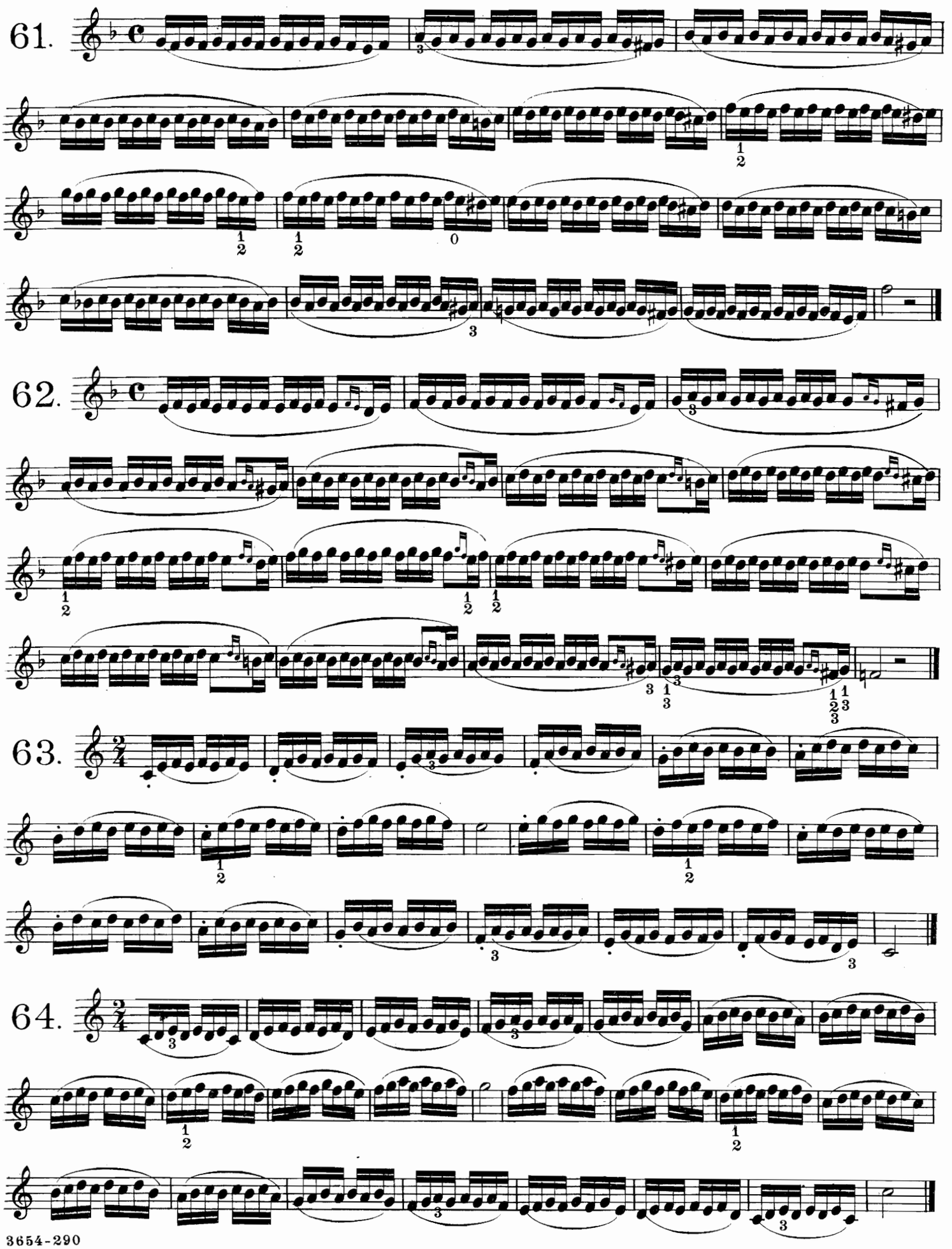
59.



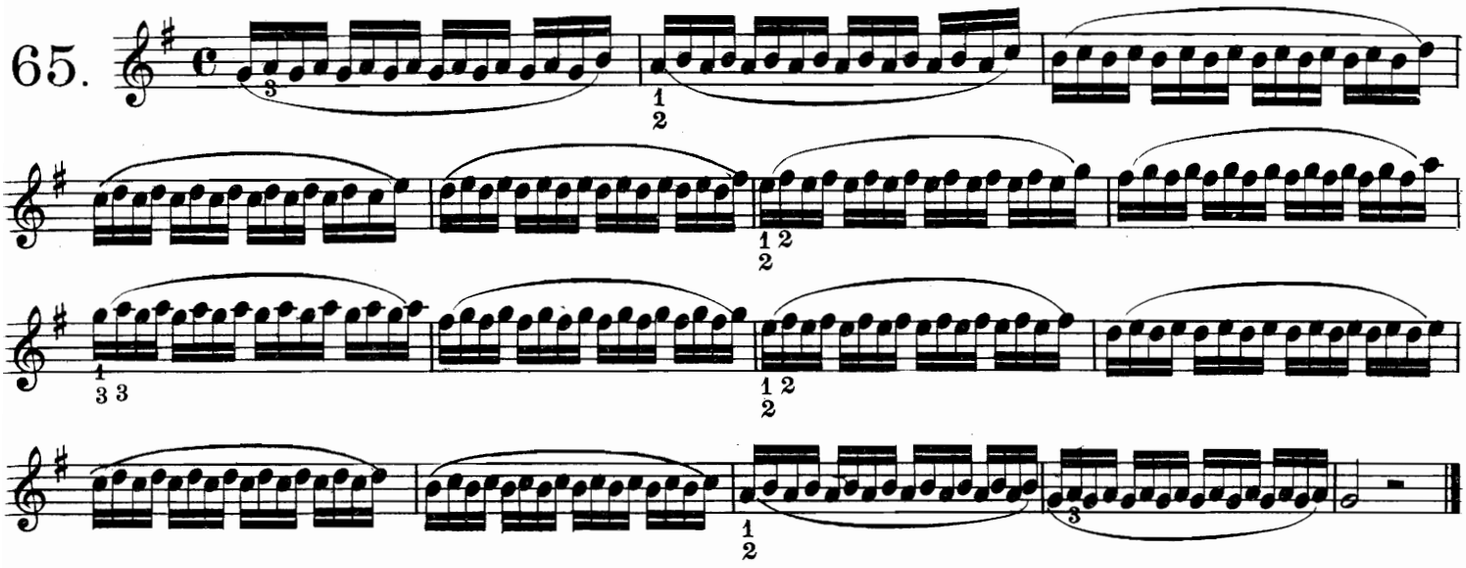
THE TRILL (or SHAKE) VOM TRILLER. DU TRILLE.

60.

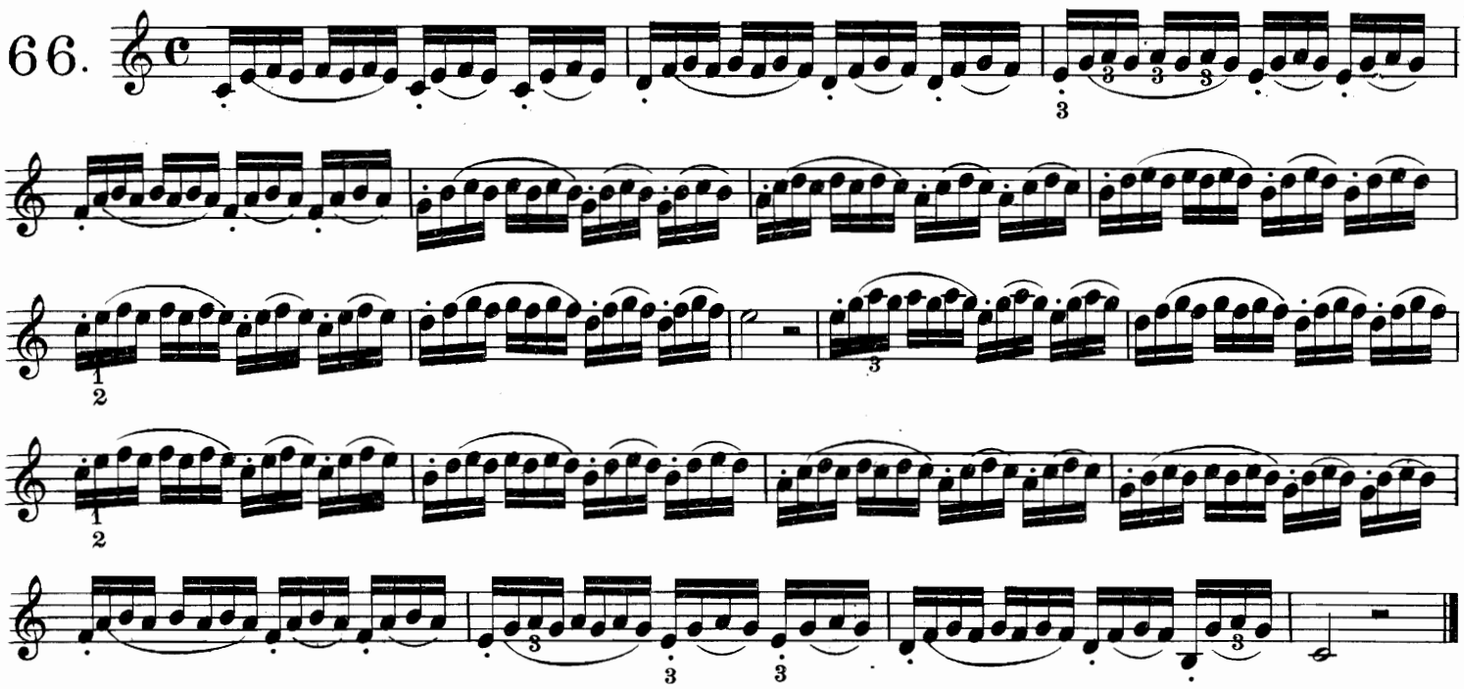



61.
62.
63.
64.

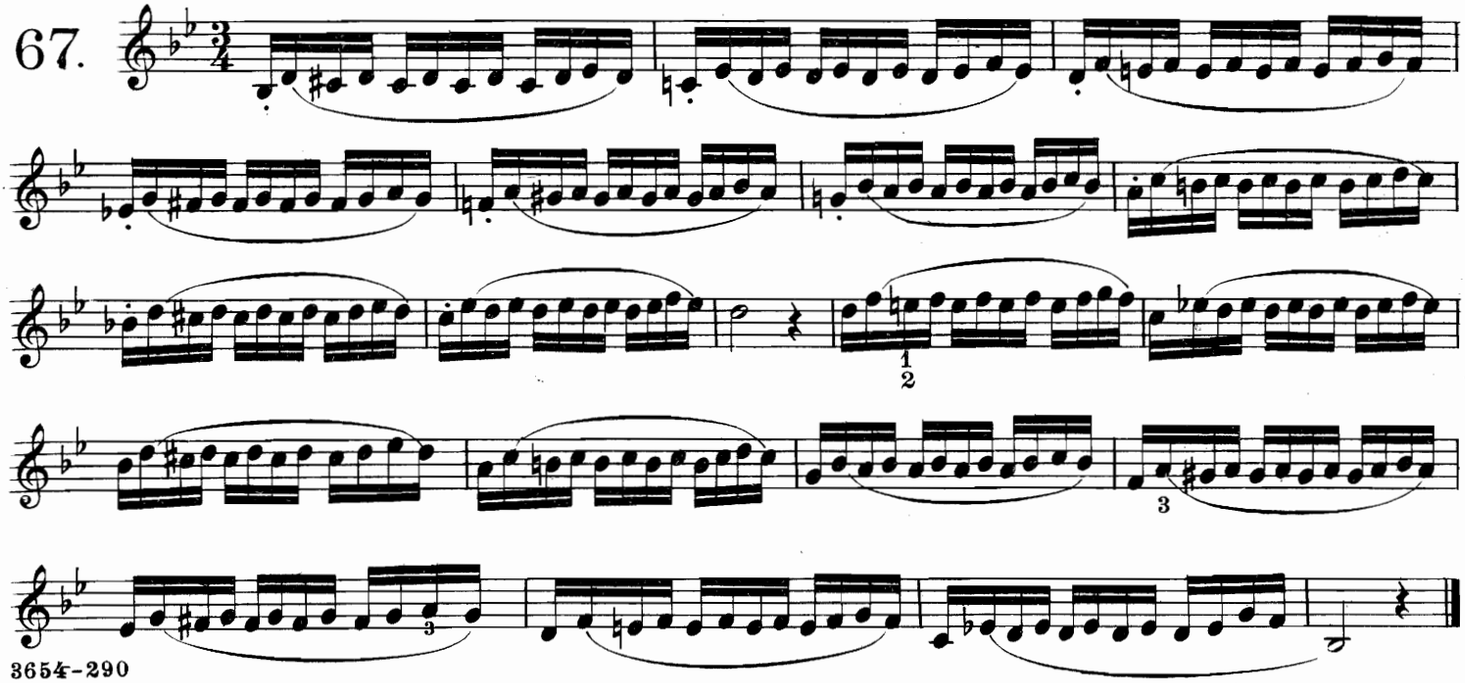
65.

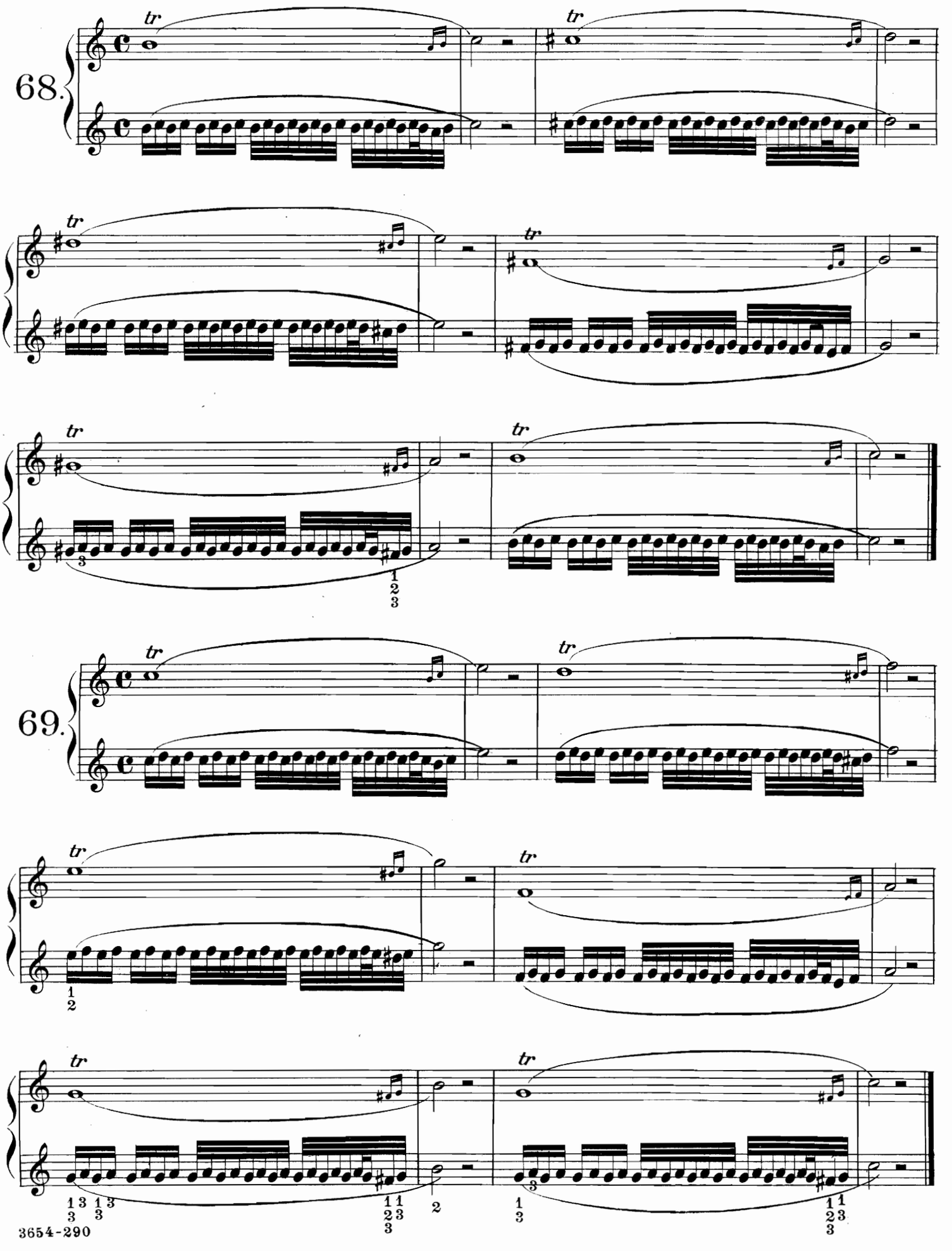


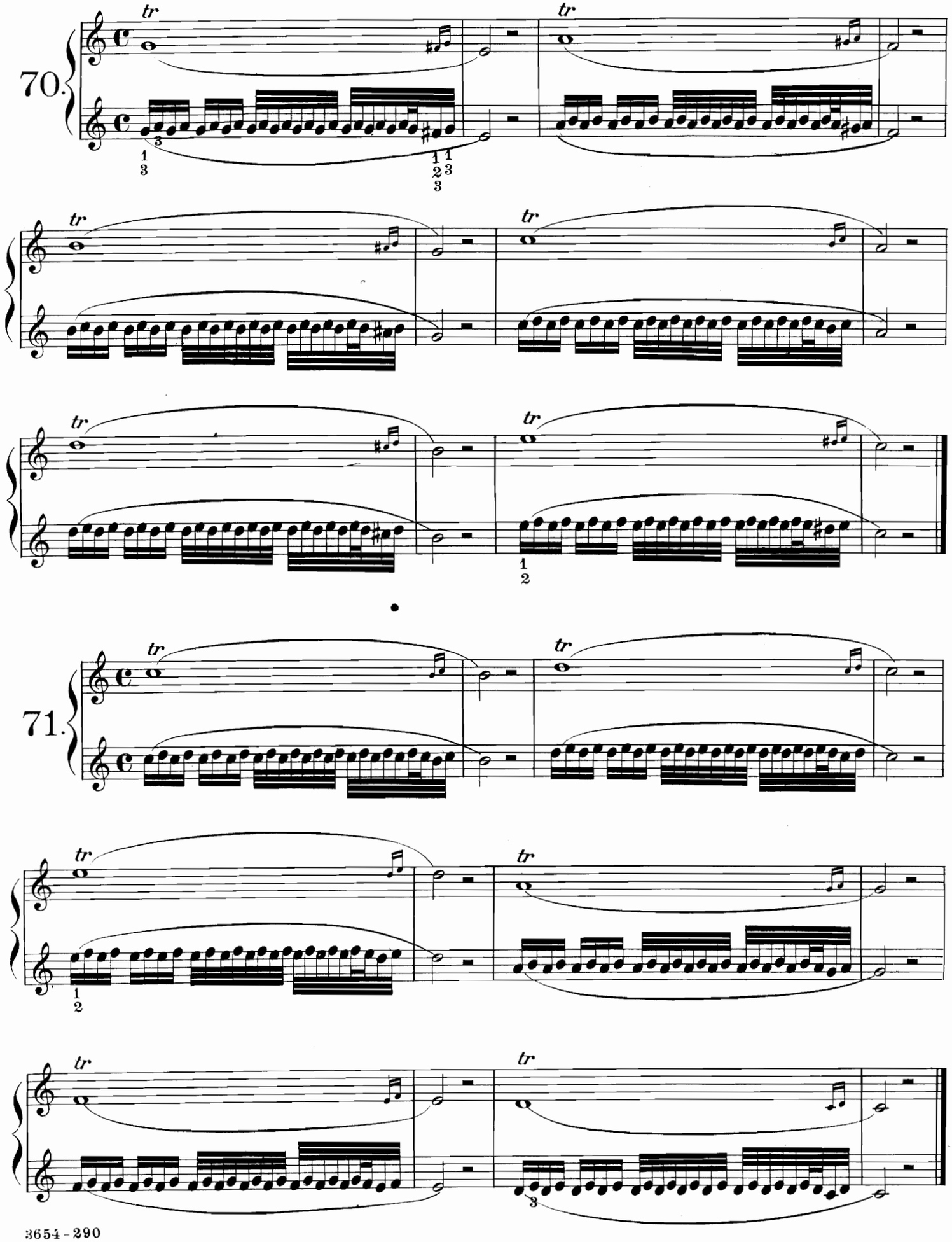
66.

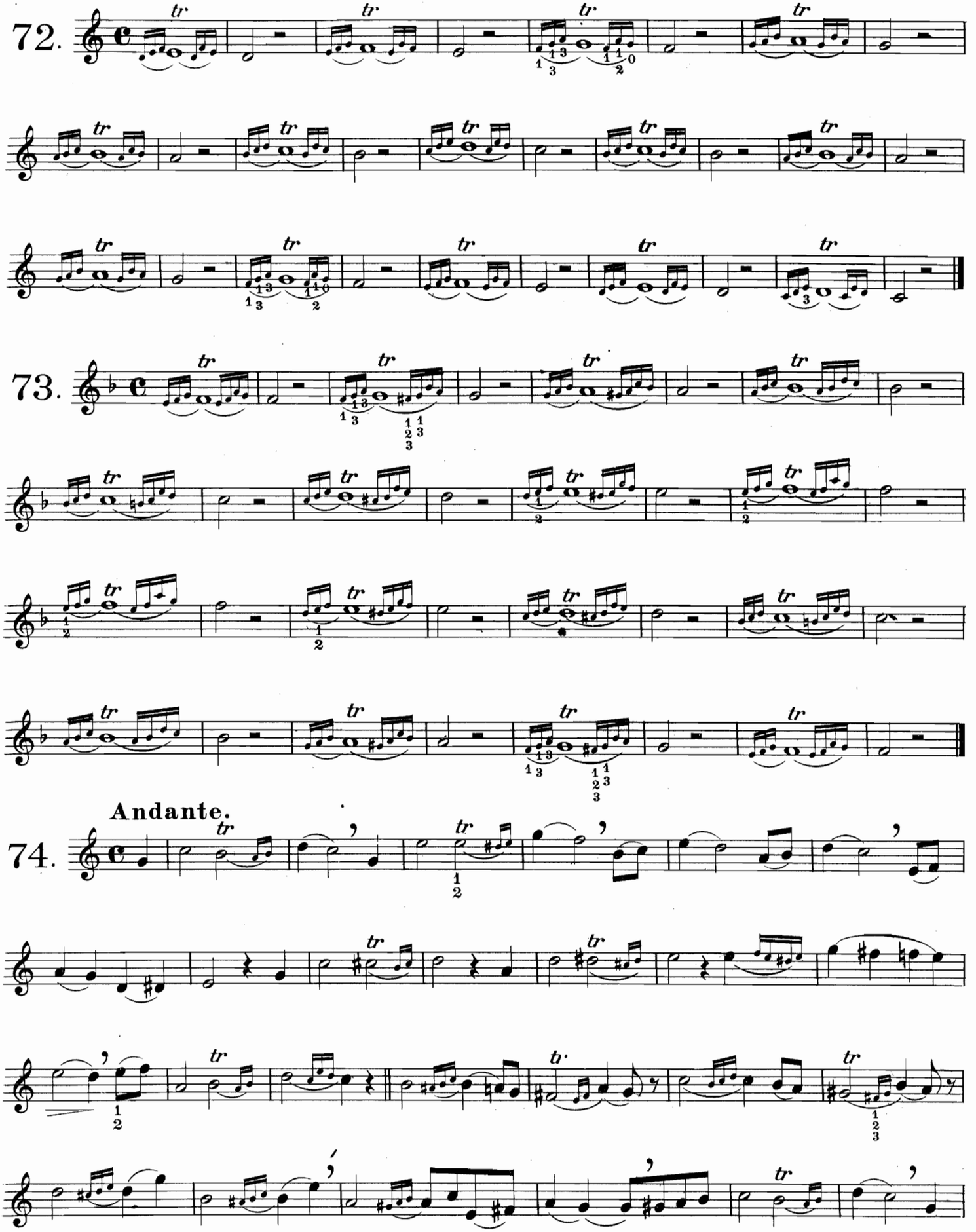


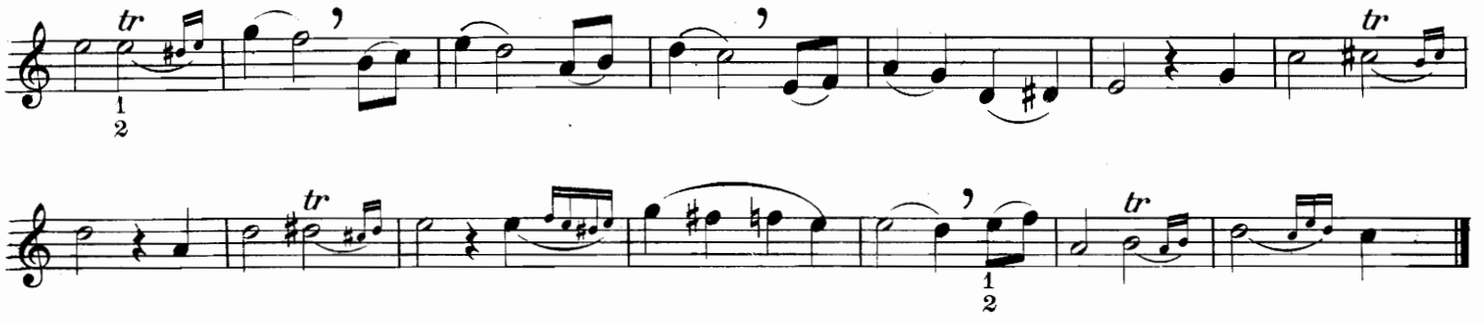
67.




68.
69.

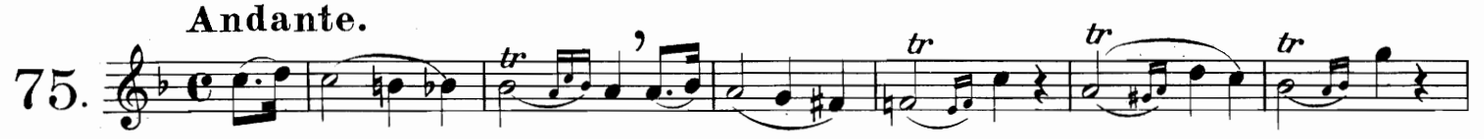

70.
71.

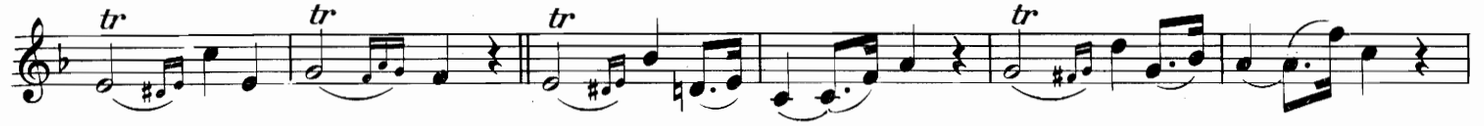

72.
73.
Andante.
74.

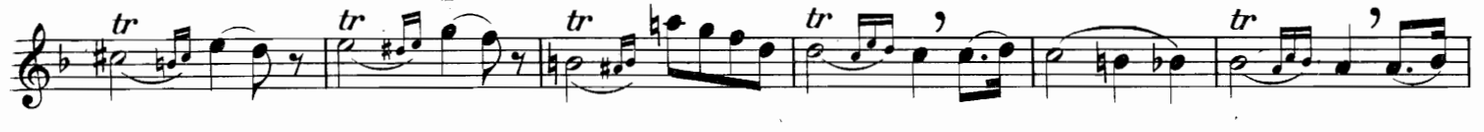


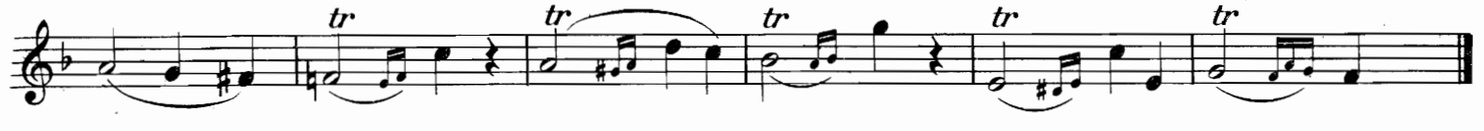
Andante.

75.



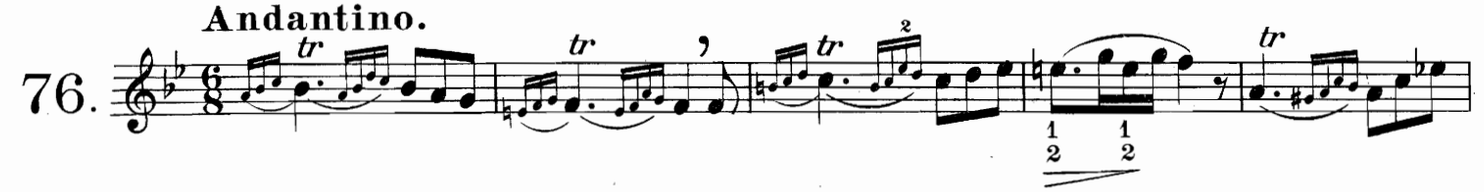


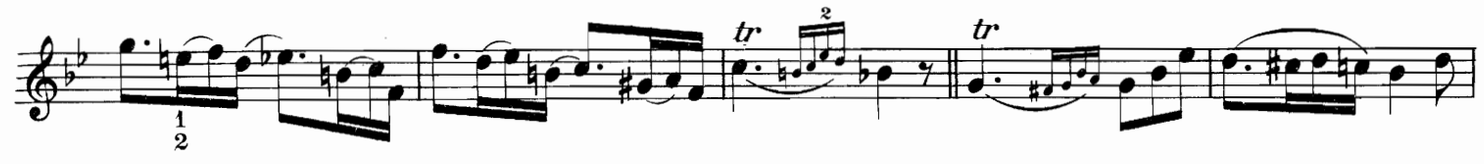


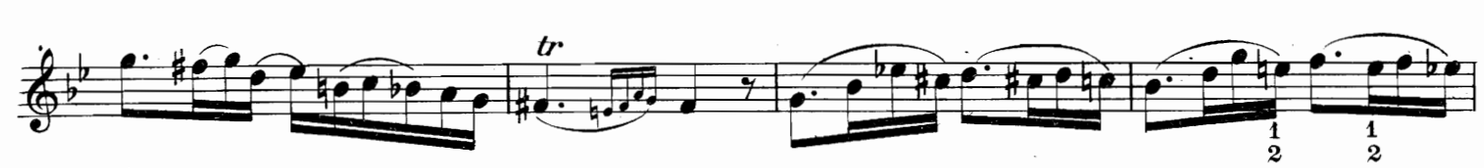


Andantino.

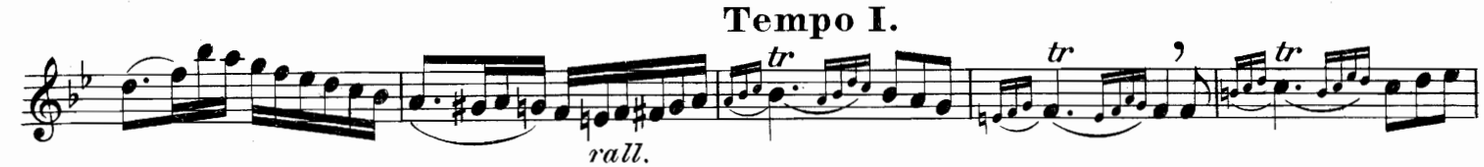
76.



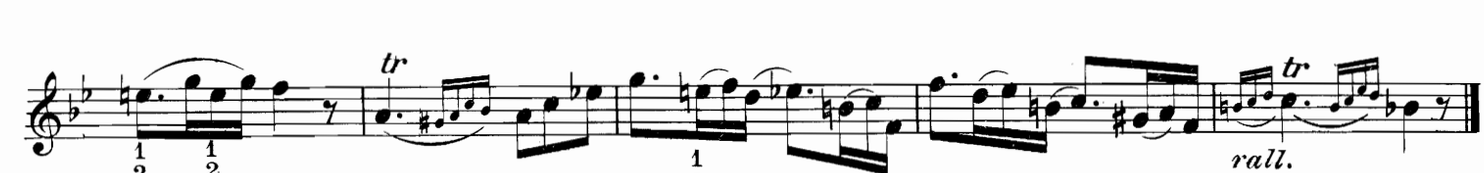




Tempo I.



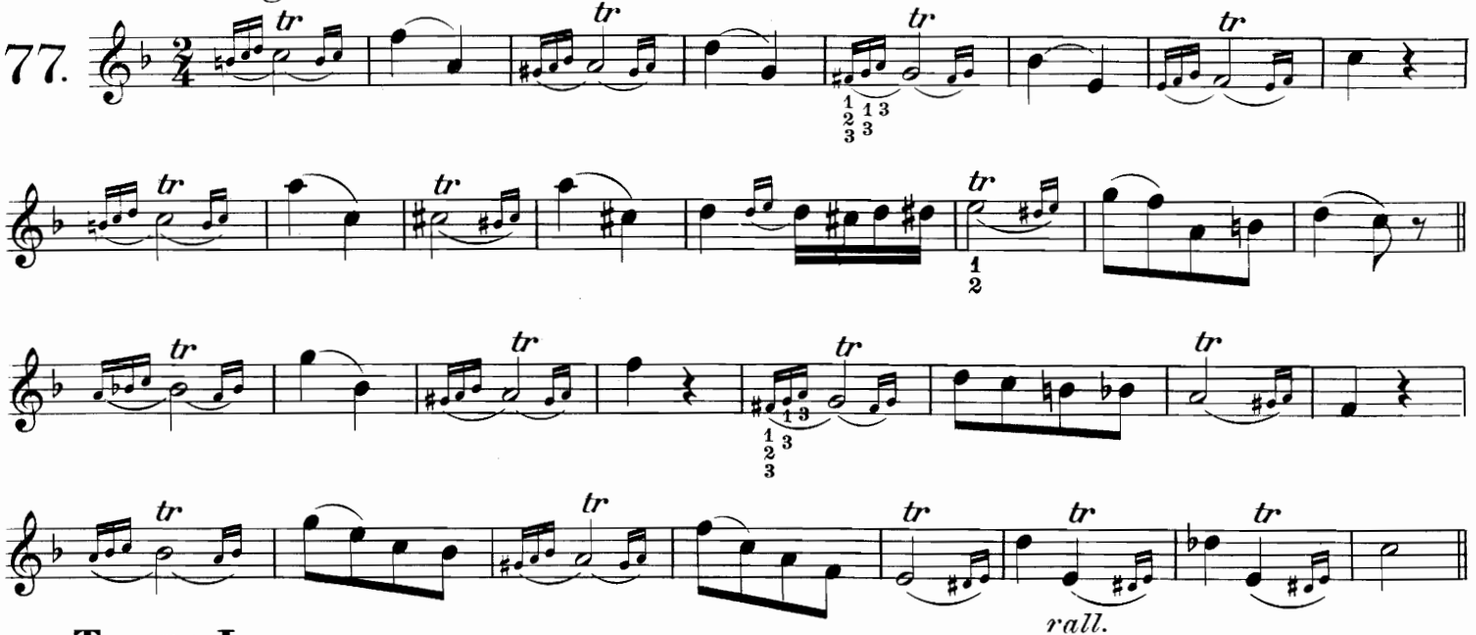
rall.



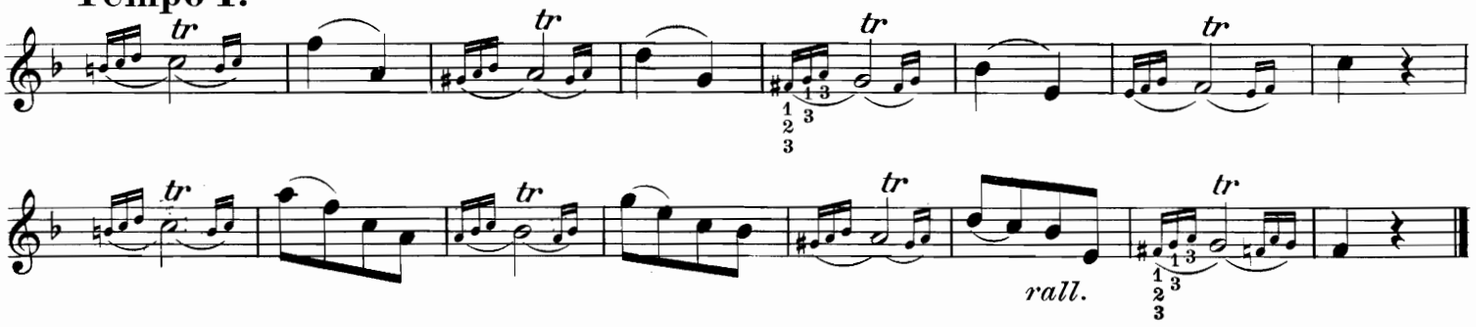
rall.

Allegretto.

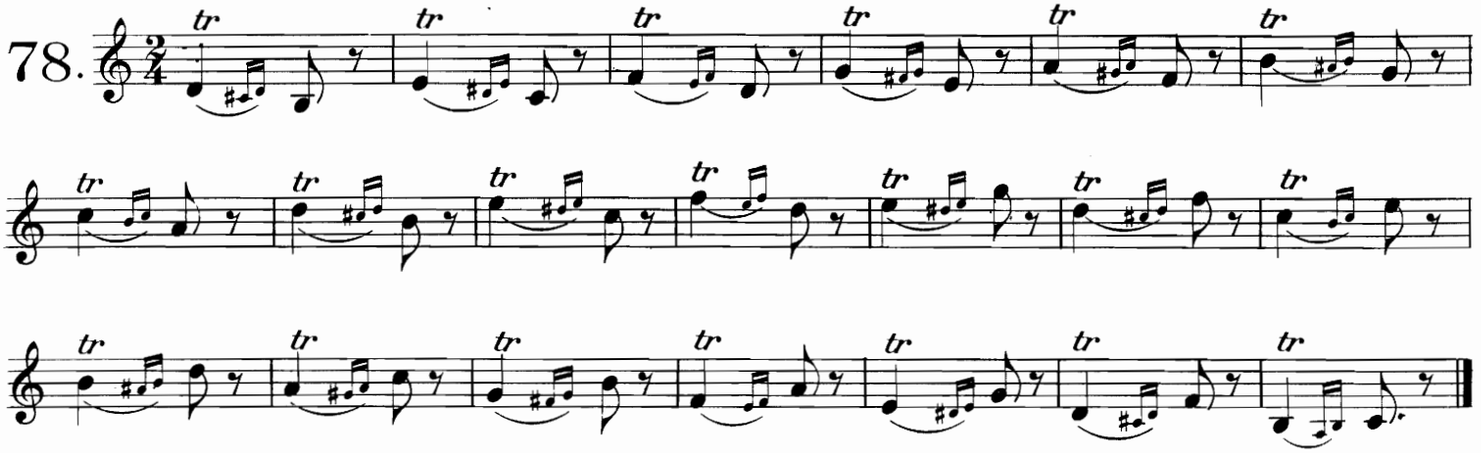
77.



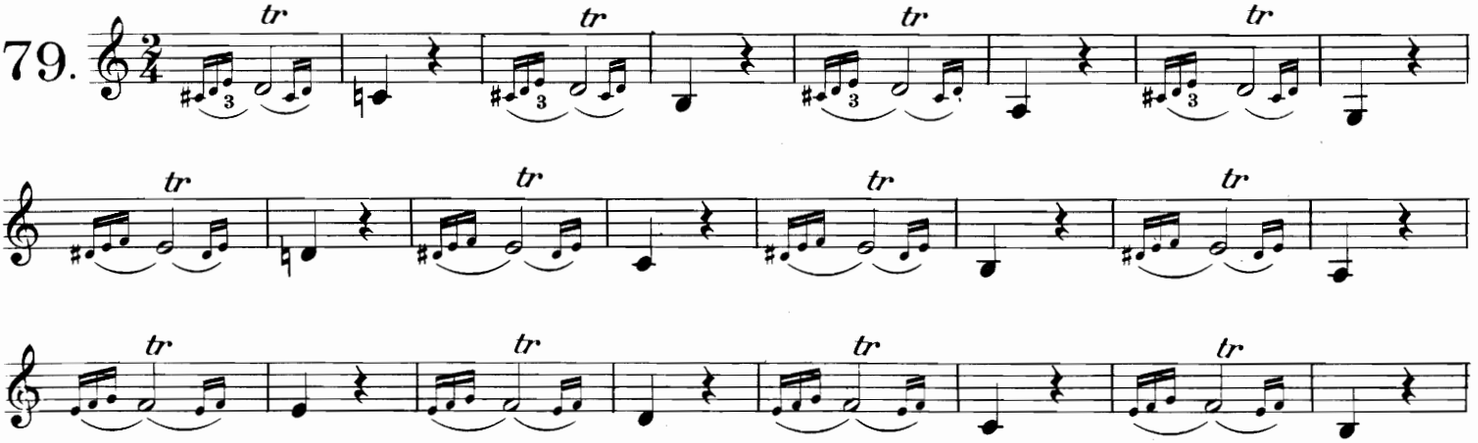
Tempo I.

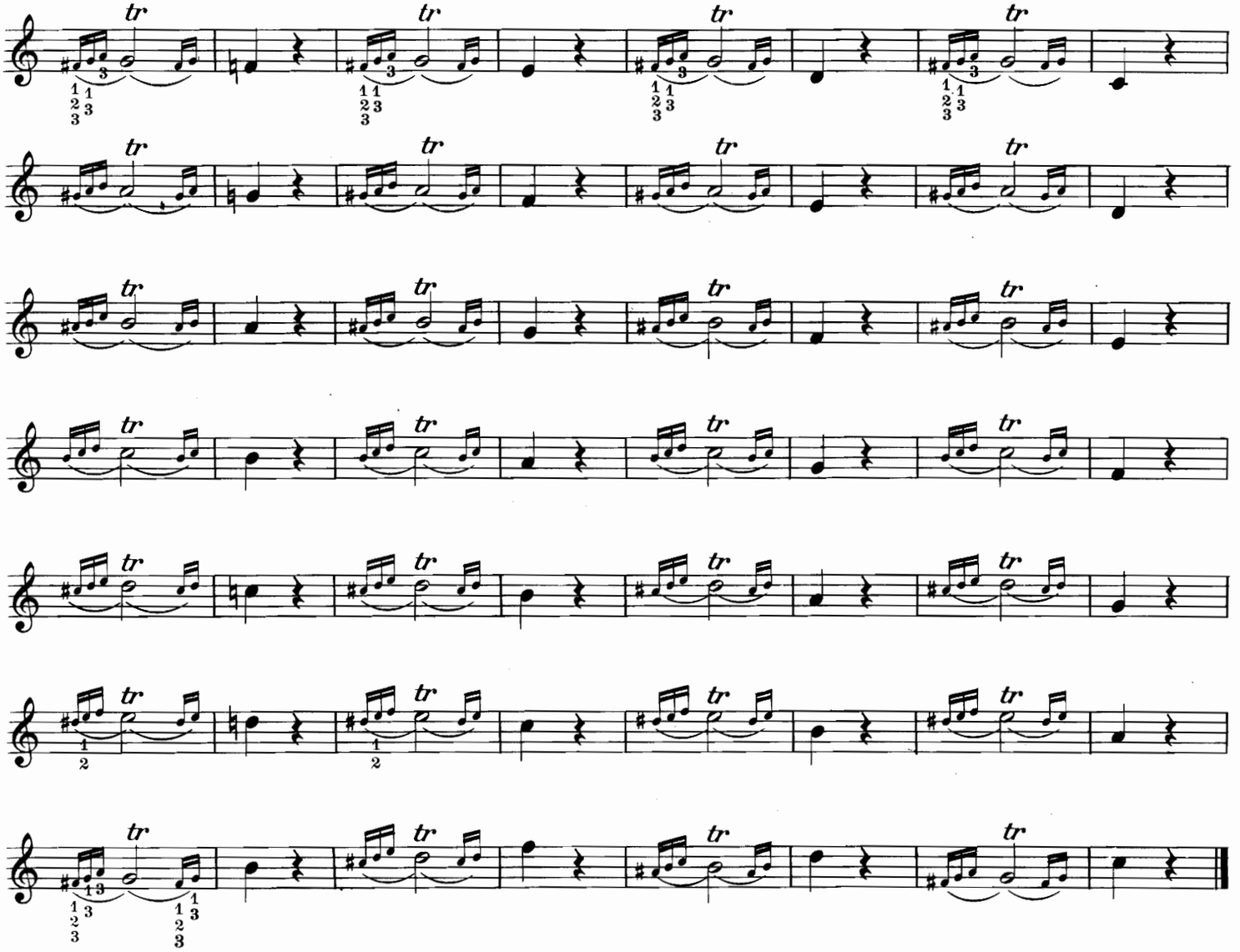


78.

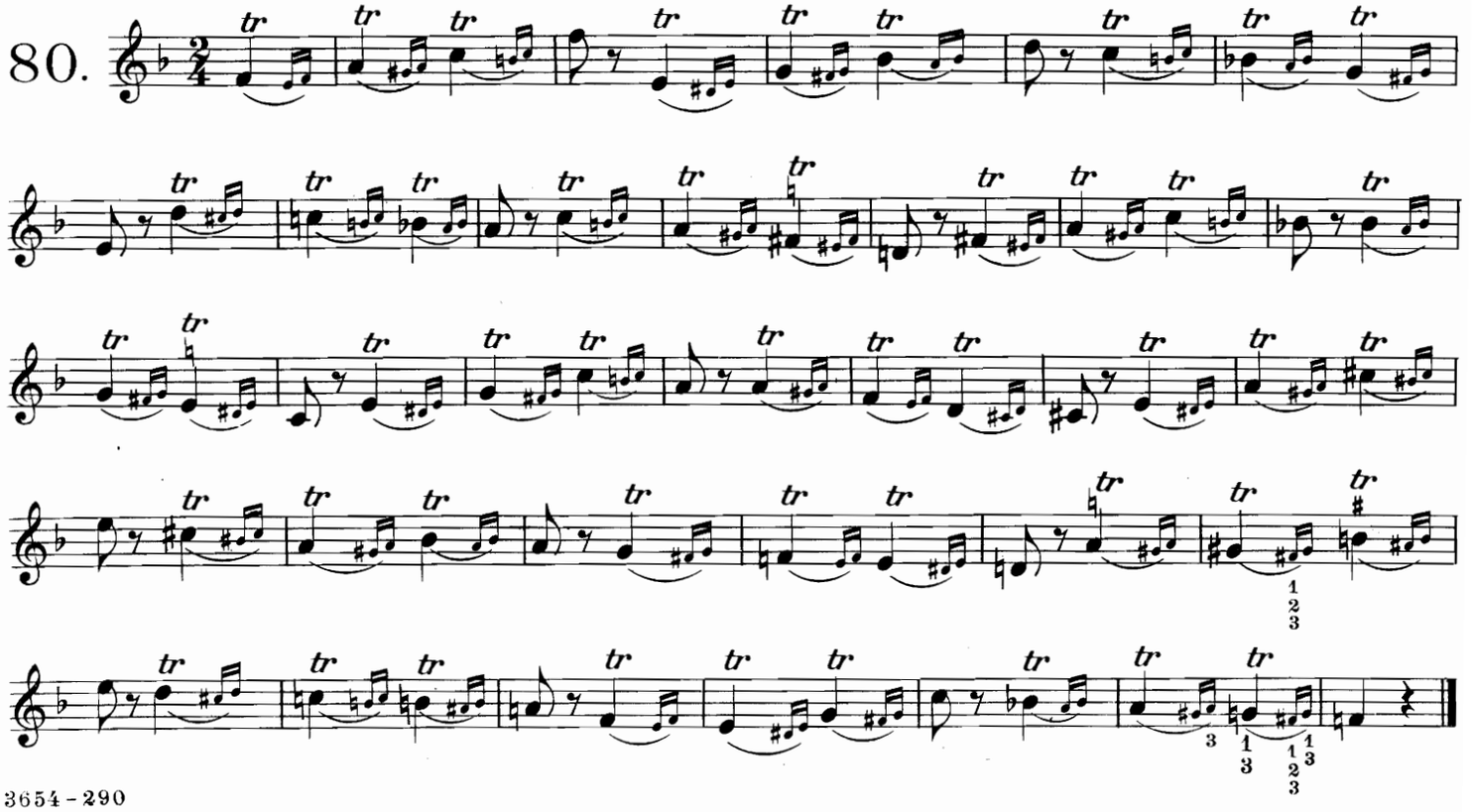


79.





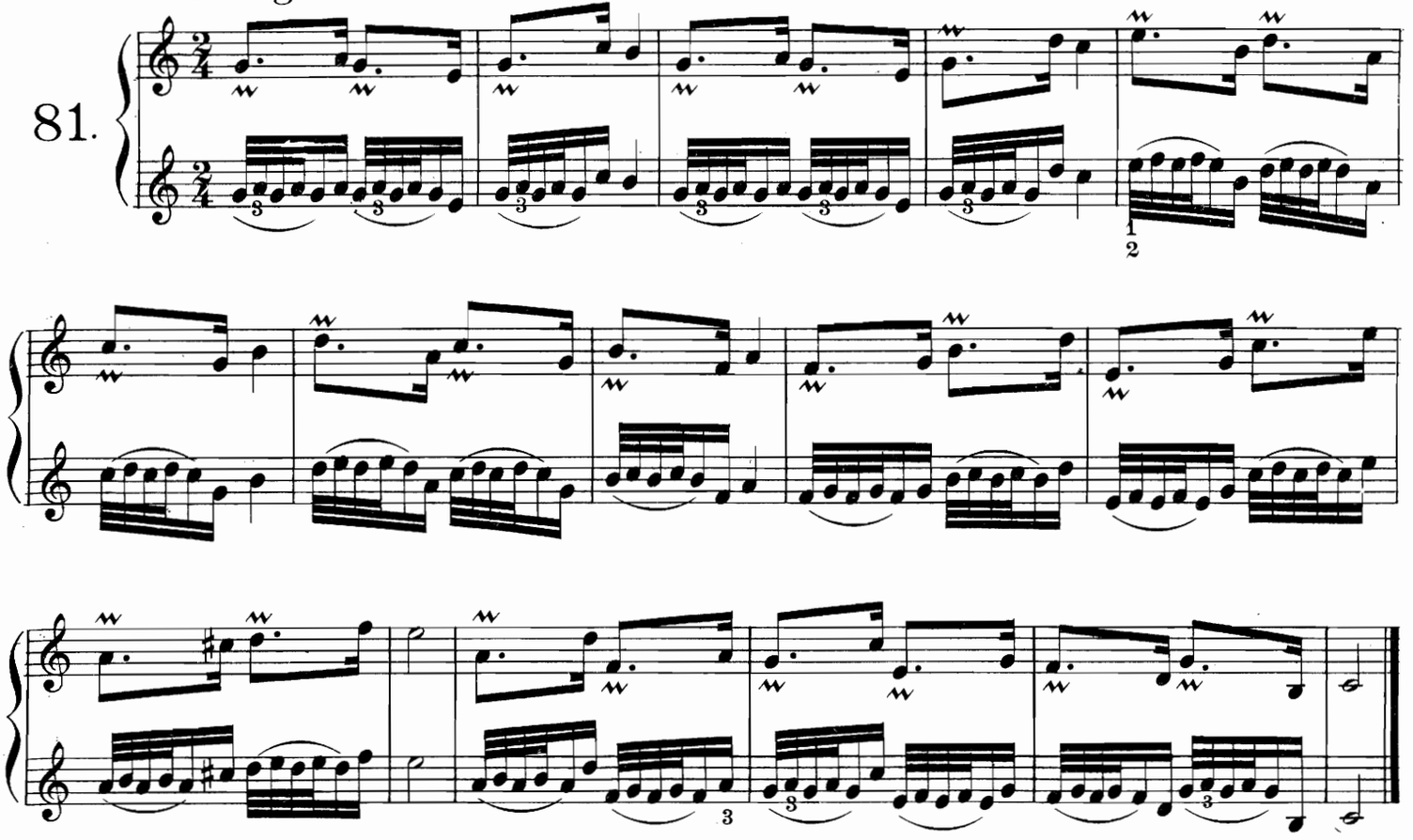
80.



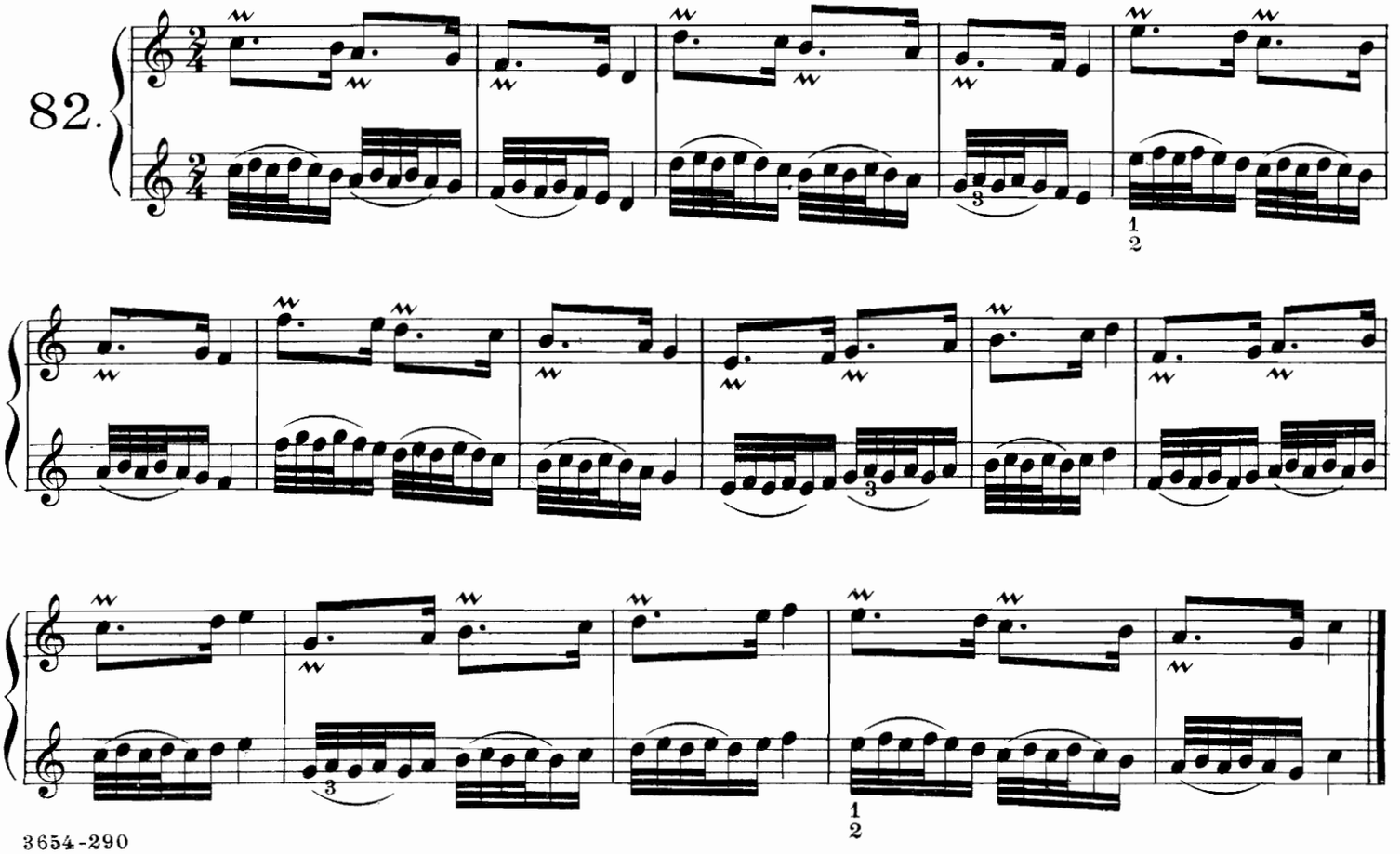
THE MORDANT (or PASSING SHAKE.) VOM MORDANT. DU MORDANT.

Allegro moderato.

81.

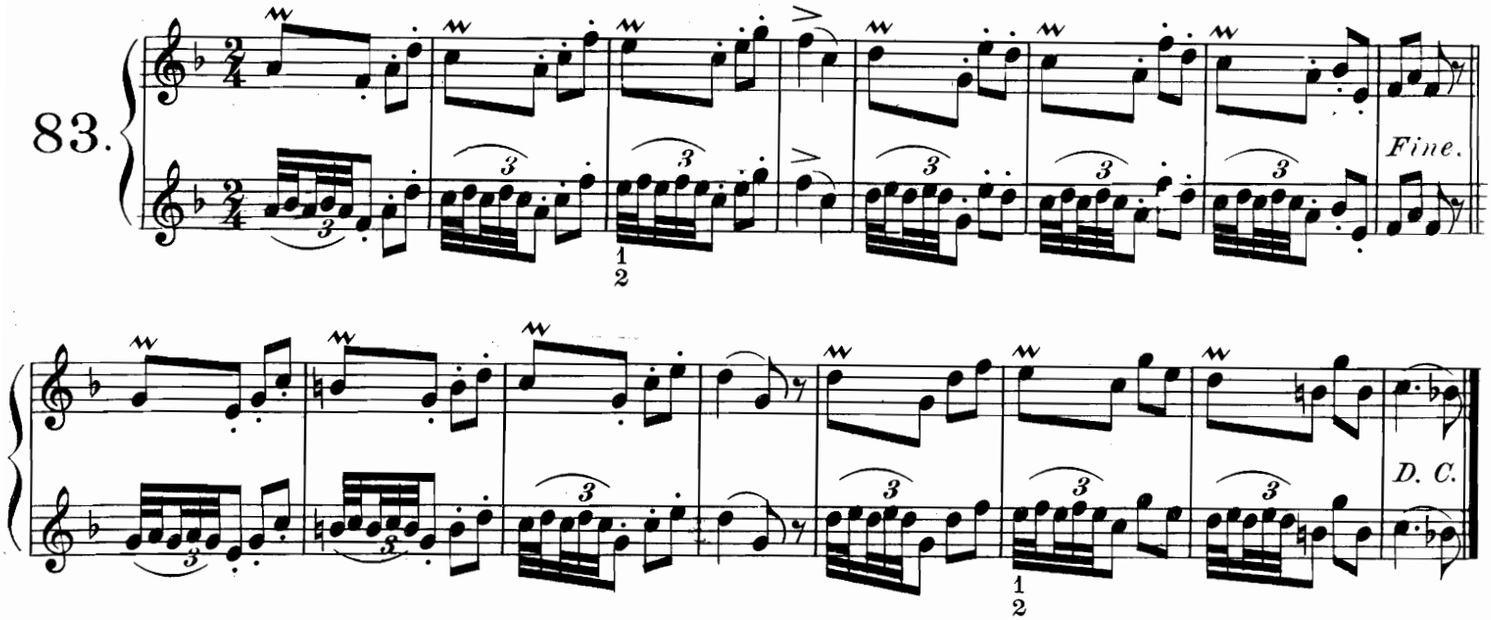


82.



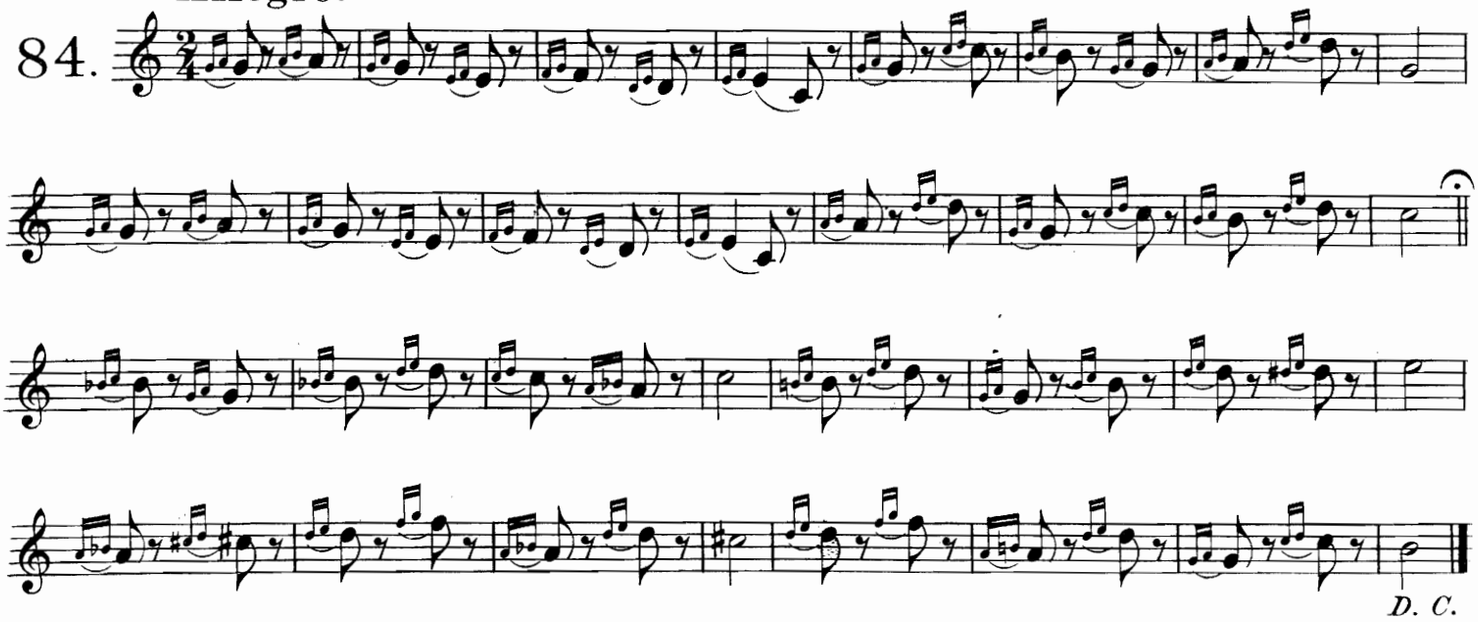
Allegretto moderato.

83.



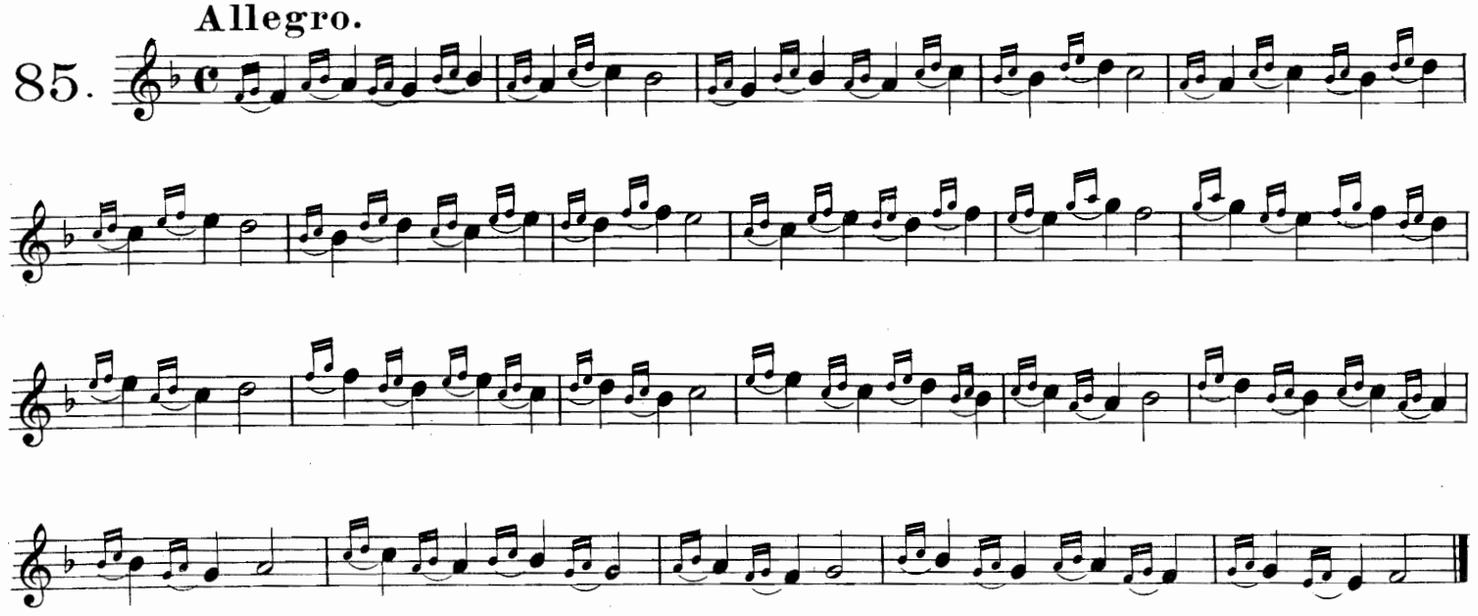
Allegro.

84.



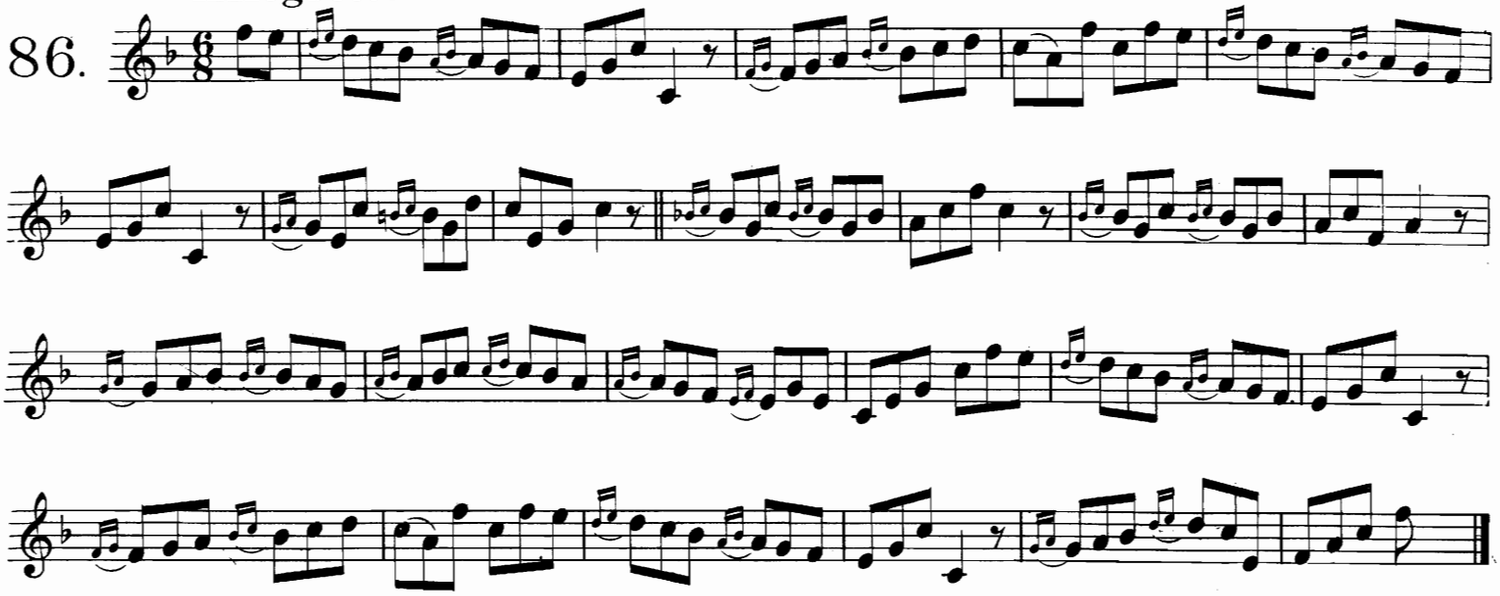
Allegro.

85.



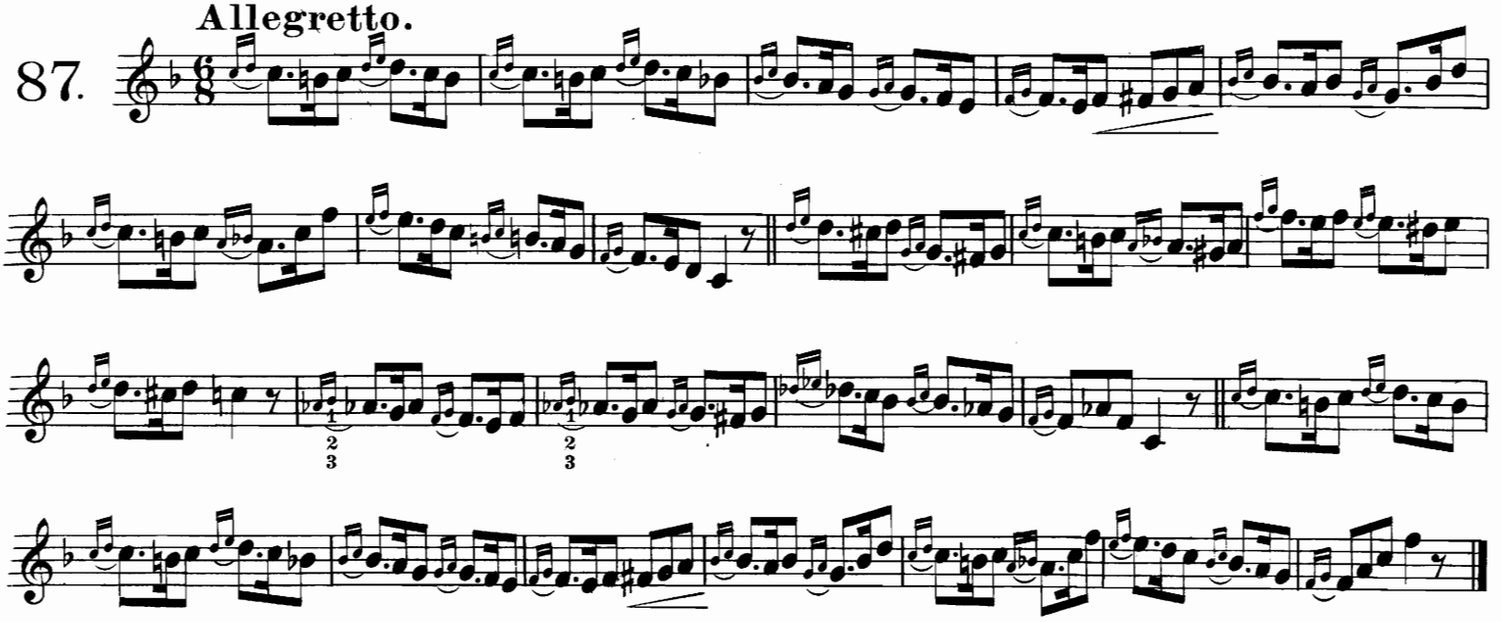
Allegretto.

86.



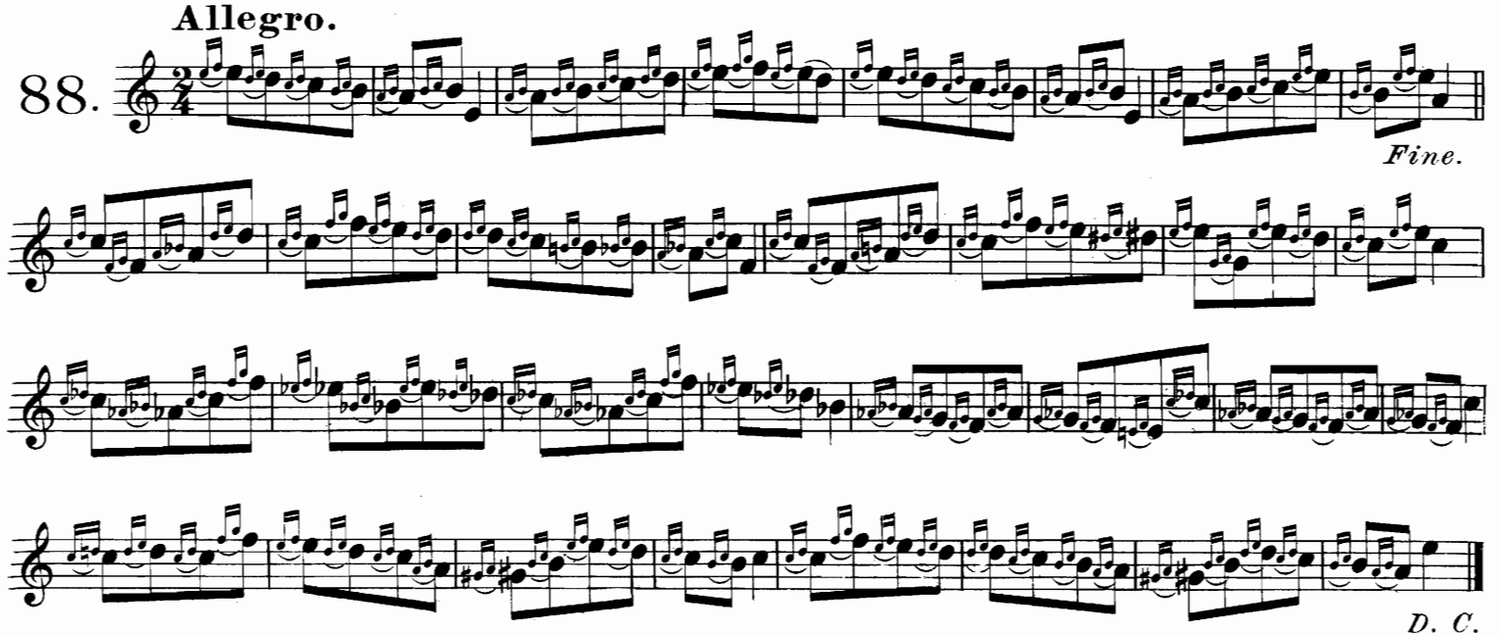
Allegretto.

87.



Allegro.

88.



Fine.

D. C.