

SCALE STUDIES

Etuden ueber die Tonleitern

ÉTUDES SUR LES GAMMES

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 recommend 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 Hilfsmittel 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 vollherauskommen.

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 schwel len, 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 donner quelques exemples, en laissant à l'élève le soin de trouver dans son propre fond ce qui manque à la Méthode. Qu'en résulte-t-il? c'est que fort peu d'artiste savent faire une gamme correctement. Il y a pourtant urgence à 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 essentielles, 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 rythmes 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 métro nome, pour arriver à cette exactitude qui fait la beauté de l'exécution.

Major Scales.

Dur - Tonleitern.

Gammes Majeures.

1. 

2. 

3. 

4. 

5. 

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6.  Musical notation for exercise 6, first staff. Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

 Musical notation for exercise 6, second staff. Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

7.  Musical notation for exercise 7, first staff. Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

 Musical notation for exercise 7, second staff. Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

8.  Musical notation for exercise 8, first staff. Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

 Musical notation for exercise 8, second staff. Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

9.  Musical notation for exercise 9, first staff. Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

 Musical notation for exercise 9, second staff. Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs. Musical notation for exercise 9, third staff. Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

10.  Musical notation for exercise 10, first staff. Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

 Musical notation for exercise 10, second staff. Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

11.  Musical notation for exercise 11, first staff. Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

 Musical notation for exercise 11, second staff. Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

12. 



13. 

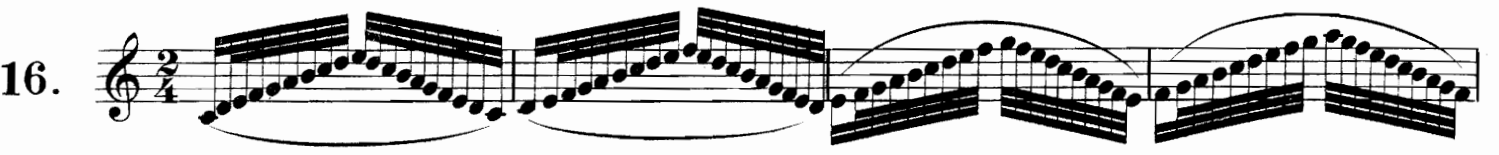


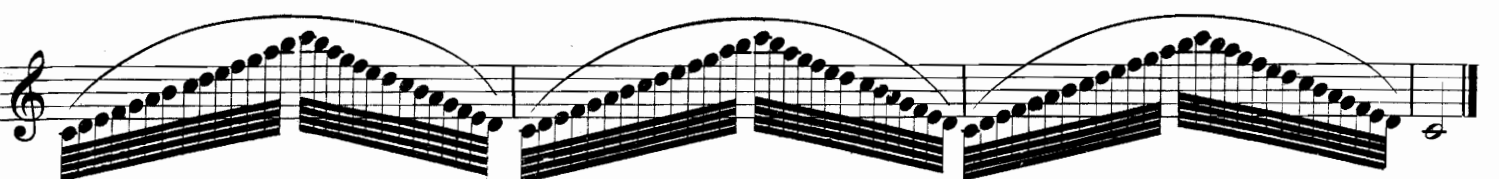
14. 



15. 



16. 



17.  Musical notation for exercise 17, first staff. Treble clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

 Musical notation for exercise 17, second staff. Treble clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 17, third staff. Treble clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

18.  Musical notation for exercise 18, first staff. Treble clef, key signature of one flat (Bb), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

 Musical notation for exercise 18, second staff. Treble clef, key signature of one flat (Bb), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 18, third staff. Treble clef, key signature of one flat (Bb), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

19.  Musical notation for exercise 19, first staff. Treble clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

 Musical notation for exercise 19, second staff. Treble clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 19, third staff. Treble clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 19, fourth staff. Treble clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

20.  Musical notation for exercise 20, first staff. Treble clef, key signature of one flat (Bb), common time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

 Musical notation for exercise 20, second staff. Treble clef, key signature of one flat (Bb), common time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 20, third staff. Treble clef, key signature of one flat (Bb), common time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

21. Musical notation for exercise 21, first system. It consists of two staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music features a complex, fast-paced melodic line with many sixteenth notes, often beamed together in groups of four or six. The first staff ends with a double bar line.

22. Musical notation for exercise 22, first system. It consists of two staves in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a complex, fast-paced melodic line with many sixteenth notes, often beamed together in groups of four or six. The first staff ends with a double bar line.

23. Musical notation for exercise 23, first system. It consists of two staves in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a complex, fast-paced melodic line with many sixteenth notes, often beamed together in groups of four or six. The first staff ends with a double bar line.

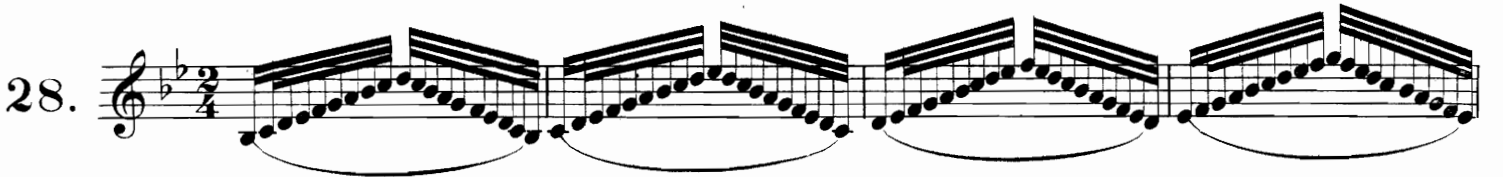
24. Musical notation for exercise 24, first system. It consists of two staves in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The music features a complex, fast-paced melodic line with many sixteenth notes, often beamed together in groups of four or six. The first staff ends with a double bar line.

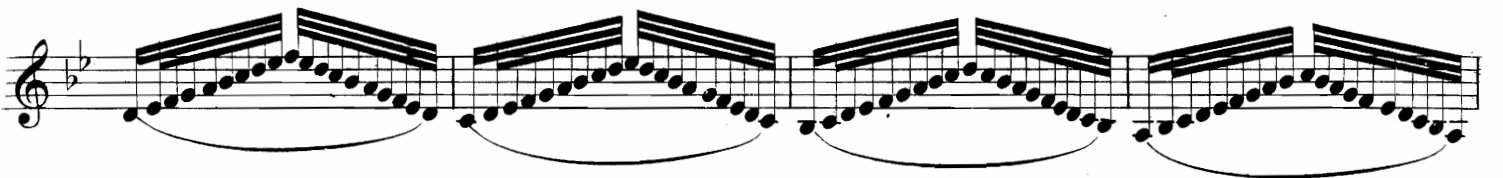
25. Musical notation for exercise 25, first system. It consists of four staves in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a complex, fast-paced melodic line with many sixteenth notes, often beamed together in groups of four or six. The first staff ends with a double bar line.

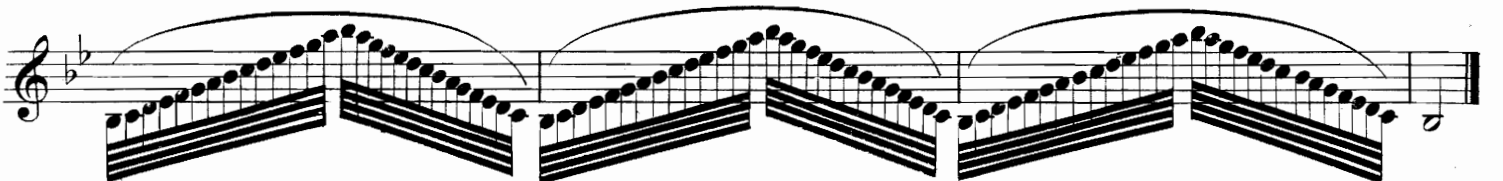
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30. Musical staff 30, first line: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. The staff contains a complex melodic line with many beamed eighth and sixteenth notes.

Musical staff 30, second line: Continuation of the melodic line from the first line.

31. Musical staff 31, first line: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a complex melodic line with many beamed eighth and sixteenth notes.

Musical staff 31, second line: Continuation of the melodic line from the first line.

Musical staff 31, third line: Continuation of the melodic line from the first line.

Musical staff 31, fourth line: Continuation of the melodic line from the first line.

32. Musical staff 32, first line: Treble clef, key signature of two flats, common time signature. The staff contains a complex melodic line with many beamed eighth and sixteenth notes, featuring large slurs.

Musical staff 32, second line: Continuation of the melodic line from the first line.

Musical staff 32, third line: Continuation of the melodic line from the first line.

33. Musical staff 33, first line: Treble clef, key signature of two flats, common time signature. The staff contains a complex melodic line with many beamed eighth and sixteenth notes, featuring large slurs.

Musical staff 33, second line: Continuation of the melodic line from the first line.

Musical staff 33, third line: Continuation of the melodic line from the first line.

34. Musical staff 34, first line: Treble clef, key signature of two flats (B-flat, E-flat), 2/4 time signature. The staff contains a series of sixteenth-note runs, each phrase starting with a slur and ending with a fermata.

Musical staff 34, second line: Continuation of the sixteenth-note runs from the first line.

Musical staff 34, third line: Continuation of the sixteenth-note runs from the first line.

35. Musical staff 35, first line: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a series of sixteenth-note runs, each phrase starting with a slur and ending with a fermata. A '2.' marking is present at the end of the line.

Musical staff 35, second line: Continuation of the sixteenth-note runs from the first line.

36. Musical staff 36, first line: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of sixteenth-note runs, each phrase starting with a slur and ending with a fermata.

Musical staff 36, second line: Continuation of the sixteenth-note runs from the first line.

Musical staff 36, third line: Continuation of the sixteenth-note runs from the first line.

Musical staff 36, fourth line: Continuation of the sixteenth-note runs from the first line.

37. Musical staff 37, first line: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a series of sixteenth-note runs, each phrase starting with a slur and ending with a fermata.

Musical staff 37, second line: Continuation of the sixteenth-note runs from the first line.

Musical staff 37, third line: Continuation of the sixteenth-note runs from the first line.

38. 





39. 



40. 

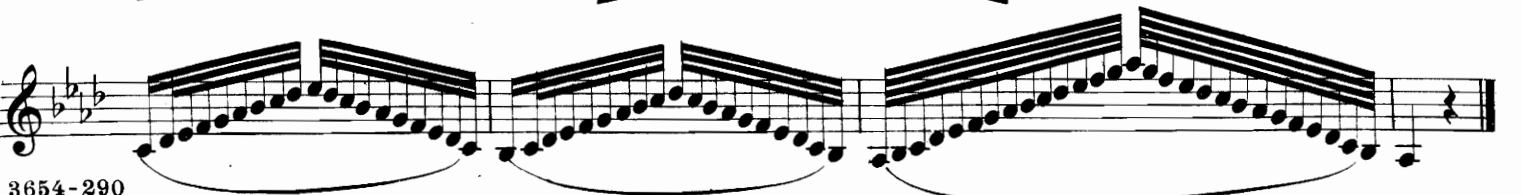


41. 









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42.

Musical notation for measures 42-43, featuring two staves with treble and bass clefs, a key signature of three flats, and a 2/4 time signature. The music consists of eighth-note patterns with rests.

Musical notation for measures 44-45, featuring two staves with treble and bass clefs, a key signature of three flats, and a 2/4 time signature. The music consists of eighth-note patterns with rests.

43.

Musical notation for measures 46-47, featuring two staves with treble and bass clefs, a key signature of three flats, and a 2/4 time signature. The music consists of eighth-note patterns with rests.

Musical notation for measures 48-49, featuring two staves with treble and bass clefs, a key signature of three flats, and a 2/4 time signature. The music consists of eighth-note patterns with rests.

Musical notation for measures 50-51, featuring two staves with treble and bass clefs, a key signature of three flats, and a 2/4 time signature. The music consists of eighth-note patterns with rests.

44.

Musical notation for measures 52-53, featuring two staves with treble and bass clefs, a key signature of three flats, and a 2/4 time signature. The music consists of eighth-note patterns with rests.

Musical notation for measures 54-55, featuring two staves with treble and bass clefs, a key signature of three flats, and a 2/4 time signature. The music consists of eighth-note patterns with rests.

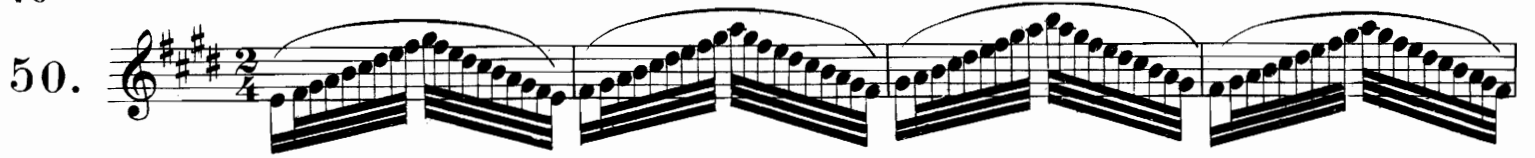
45. Musical notation for exercise 45, first system. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The notation consists of a single staff with a series of eighth-note chords and melodic lines.

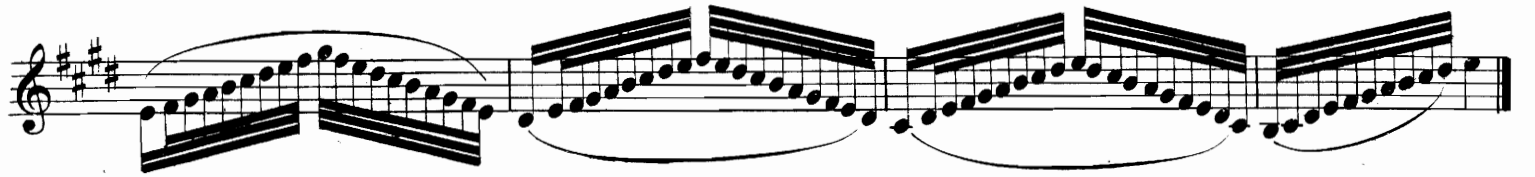
46. Musical notation for exercise 46, first system. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The notation consists of a single staff with a series of eighth-note chords and melodic lines.

47. Musical notation for exercise 47, first system. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The notation consists of a single staff with a series of eighth-note chords and melodic lines.

48. Musical notation for exercise 48, first system. Treble clef, key signature of three sharps (F#, C#, G#), common time (C). The notation consists of a single staff with a series of eighth-note chords and melodic lines, featuring large slurs.

49. Musical notation for exercise 49, first system. Treble clef, key signature of three sharps (F#, C#, G#), common time (C). The notation consists of a single staff with a series of eighth-note chords and melodic lines, featuring large slurs.

50. 



51. 



52. 



53. 



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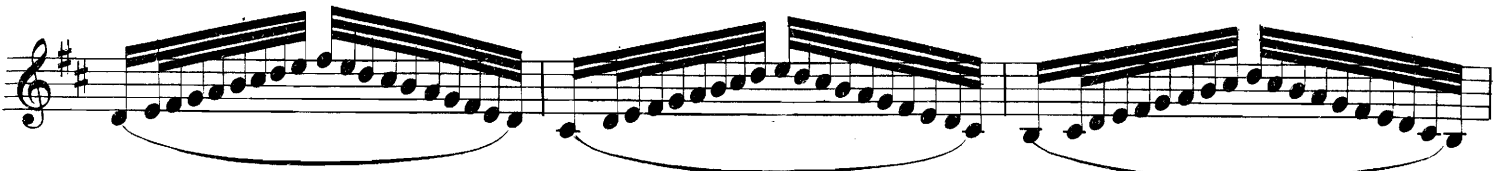
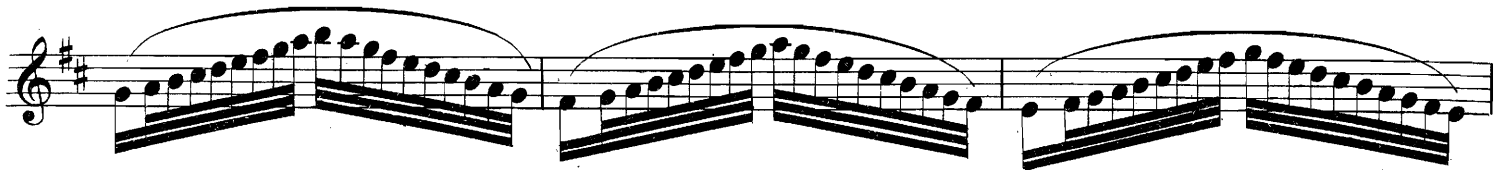
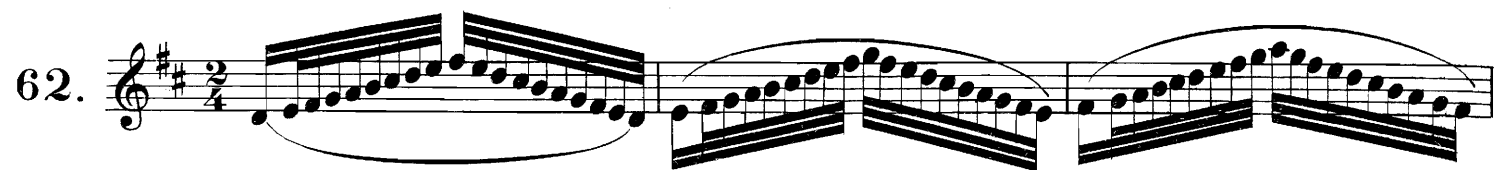


55.

56.

57.

58.



63. 





64. 





65. 







66. 





67.

68.

69.

Minor Scales.

Moll-Tonleitern.

Gammes Mineures.

70. 71. 72. 73. 74. 75. 76. 77. 78. 

1.   

2.   

3.      

4.

Musical score for exercise 4, consisting of six staves of music in C major, 4/4 time. The music features a complex melodic line with many accidentals and slurs.

5.

Musical score for exercise 5, consisting of six staves of music in C major, 4/4 time. The music features a complex melodic line with many accidentals and slurs.

6.

Musical score for exercise 6, consisting of eight staves of music in treble clef with a common time signature. The music features complex rhythmic patterns and chromatic scales.

7.

Musical score for exercise 7, consisting of five staves of music in treble clef with a 6/8 time signature. The music features complex rhythmic patterns and chromatic scales.

8. 

9. 

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Chromatic Triplets.

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

10.   

11.   

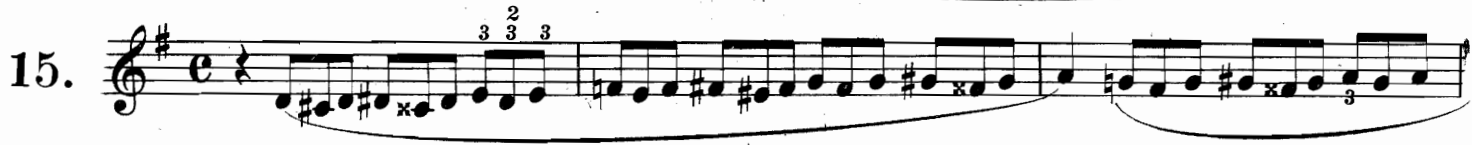
12.   

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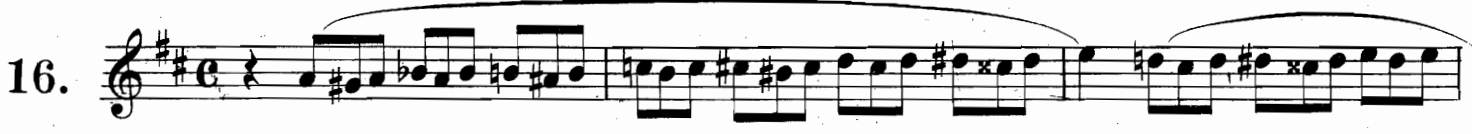
 8va ad lib.

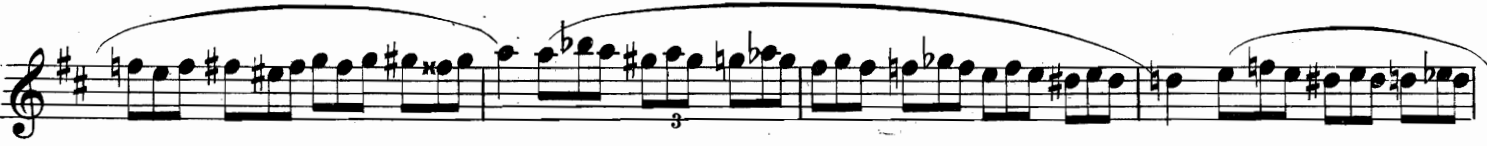


15. 

 8va ad lib.



16. 





17. 

 8va ad lib.



18.

19.

20.

21.

22.

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 2/4 time signature. The staff contains a continuous eighth-note melody with various accidentals and a triplet of eighth notes in the third measure.

Musical staff 2: Treble clef, key signature of two flats. Continuation of the eighth-note melody from the first staff, ending with a triplet of eighth notes.

23.
Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a continuous eighth-note melody with various accidentals and a triplet of eighth notes in the third measure.

Musical staff 4: Treble clef, key signature of one sharp. Continuation of the eighth-note melody from the previous staff, featuring a triplet of eighth notes.

Musical staff 5: Treble clef, key signature of one sharp. Continuation of the eighth-note melody, featuring a triplet of eighth notes.

Musical staff 6: Treble clef, key signature of one sharp. Continuation of the eighth-note melody, featuring a triplet of eighth notes.

24.
Musical staff 7: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. The staff contains a continuous eighth-note melody with various accidentals and a triplet of eighth notes in the third measure.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the eighth-note melody from the previous staff, featuring a triplet of eighth notes.

Musical staff 9: Treble clef, key signature of two sharps. Continuation of the eighth-note melody, featuring a triplet of eighth notes.

25.
Musical staff 10: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a continuous eighth-note melody with various accidentals.

Musical staff 11: Treble clef, key signature of one sharp. Continuation of the eighth-note melody from the previous staff.

Musical staff 12: Treble clef, key signature of one sharp. Continuation of the eighth-note melody from the previous staff.

Musical staff 13: Treble clef, key signature of one sharp. Continuation of the eighth-note melody from the previous staff.

26. 

27. 

28. 

29. 

30.  Musical notation for exercise 30, measures 1-4. The piece is in 6/8 time and B-flat major. It features a complex, flowing melodic line with many slurs and ties.

31.  Musical notation for exercise 31, measures 1-10. The piece is in 2/4 time and B-flat major. It features a complex, flowing melodic line with many slurs and ties, including several triplet markings.

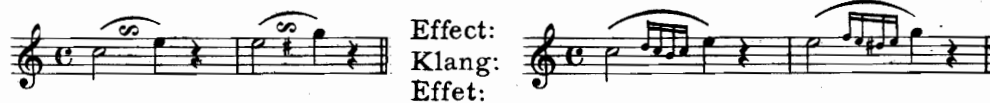
EXPLANATION

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:

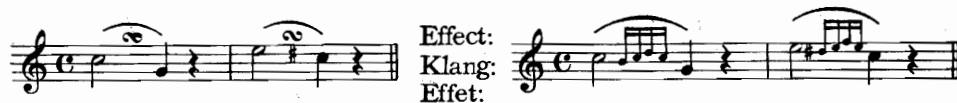


Here the sign is turned upwards, which indicates that the first appoggiatura should be above.

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 now-a-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 gibt 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, dass 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 Weise 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 à l'exécution du gruppetto, lequel consiste, comme on sait, à entourer 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:

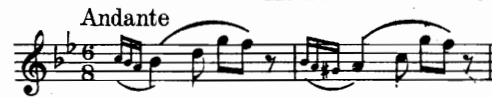


Diese Appoggiaturen sollen ihren Werth von dem Zeittheile entnehmen, welche der Note, die sie begleiten, voran geht. Siehe No. 36 bis No. 43.

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 jamais 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 qui 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 accompagnent. (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:



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:

Effect:
Klang:
Effet:



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 Prallvorschlagn.

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 accentuieren, 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 Tone 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 Hilfe 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:

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 à 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.)

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:

Its effect is as follows:



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.



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.

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.)

Vom Mordant.

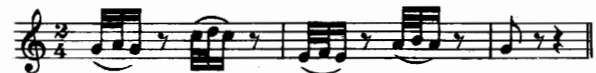
Der Mordant ist nichts als ein kurz-abgeschnellter Triller; er bedarf weder der Vorbereitung, noch des Nachschlags. Man bezeichnet ihn durch folgendes Zeichen.

Klang:



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.

Effect:
Klang:
Effet:



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 Zeugnis geben.

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 doigts indiqués. (Voyez du no. 68 au no. 80.)

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:

En voici l'effet:

Le mordant composé de plusieurs battements est presque impracticable 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.

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 partie, car cela serait du plus mauvais goût.

PREPARATORY EXERCISES ON THE GRUPPETTO.
VORBEREITENDE ETÜDEN ÜBER DEN GRUPPETTO (Doppelschlag.)
ETUDES PREPARATOIRES SUR LE GRUPPETTO.

1. 

The exercise consists of 12 staves of music. The first staff is in C major, 7/8 time, with a series of eighth notes and slurs. The second staff is in B-flat major, 7/8 time, with similar rhythmic patterns. The third staff is in D major, 7/8 time, featuring triplets of eighth notes. The fourth staff is in B-flat major, 7/8 time, with eighth notes and slurs. The fifth staff is in D major, 7/8 time, with eighth notes and slurs. The sixth staff is in B-flat major, 7/8 time, with eighth notes and slurs. The seventh staff is in B-flat major, 7/8 time, with eighth notes and slurs. The eighth staff is in D major, 7/8 time, with eighth notes and slurs. The ninth staff is in B-flat major, 7/8 time, with eighth notes and slurs. The tenth staff is in D major, 7/8 time, with eighth notes and slurs. The eleventh staff is in B-flat major, 7/8 time, with eighth notes and slurs. The twelfth staff is in D major, 7/8 time, with eighth notes and slurs.

2.

1 2 1
2 3 2

1 0 1
2 2

1 2
2

3.

The musical score consists of 12 staves of music. The first staff is marked with a '3' below it. The eighth staff is marked with a '2' below it. The music is written in treble clef with a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The key signature changes throughout the piece, starting with one flat and ending with two flats. There are several trills and slurs. The piece concludes with a double bar line and repeat dots.

4. 

5. 

6. 

7. 

The first system consists of three staves of music. The top two staves are in treble clef and contain a complex, fast-moving melodic line with many slurs and ties. The bottom staff is in bass clef and contains a more rhythmic accompaniment with slurs and ties.

8.

Exercise 8 is in 7/8 time and consists of three staves. The top staff is in treble clef and features a melodic line with slurs and ties. The middle and bottom staves are in bass clef and provide accompaniment with slurs and ties. A fingering '1 2' is indicated in the middle staff.

9.

Exercise 9 is in 3/4 time and consists of four staves. The top staff is in treble clef and has a melodic line with slurs, ties, and a triplet of eighth notes. The second and third staves are in bass clef and contain accompaniment with slurs and ties. The bottom staff is in bass clef and contains a rhythmic accompaniment with slurs and ties. Fingering '1 2' is shown in the second and third staves.

10.

Exercise 10 is in 3/4 time and consists of four staves. The top staff is in treble clef and features a melodic line with slurs, ties, and a triplet of eighth notes. The second and third staves are in bass clef and contain accompaniment with slurs and ties. The bottom staff is in bass clef and contains a rhythmic accompaniment with slurs and ties. Fingering '1 2' is shown in the second and third staves.

11. Musical notation for exercise 11, first system. Treble clef, 2/4 time signature, key signature of one flat. The system contains two staves. The first staff has a 7-measure rest followed by six measures of eighth-note patterns. The second staff continues the pattern with fingerings 1, 2, and 0 indicated.

12. Musical notation for exercise 12, first system. Treble clef, 2/4 time signature, key signature of one flat. The system contains two staves. The first staff has a 7-measure rest followed by six measures of eighth-note patterns. The second staff continues the pattern with fingerings 1, 2, 1, 2, and 0 indicated.

13. Musical notation for exercise 13, first system. Treble clef, 2/4 time signature, key signature of two sharps. The system contains two staves. The first staff has a 7-measure rest followed by six measures of eighth-note patterns. The second staff continues the pattern with a triplet of eighth notes in the first measure and fingerings 1, 2, 1, 2, and 0 indicated.

14. Musical notation for exercise 14, first system. Treble clef, 2/4 time signature, key signature of two sharps. The system contains two staves. The first staff has a 7-measure rest followed by six measures of eighth-note patterns. The second staff continues the pattern with fingerings 1, 2, 1, 2, 1, 2, and 0 indicated.

15. Musical notation for exercise 15, first system. Treble clef, 2/4 time signature, key signature of two flats. The system contains two staves. The first staff has a 7-measure rest followed by six measures of eighth-note patterns. The second staff continues the pattern with fingerings 1, 2, 1, 2, and 0 indicated.



20.

21.

22.

23.

THE GRUPPETTO.
VOM GRUPPETTO (*Doppelschlag.*)
DU GRUPPETTO.

Allegretto.

24.

Allegro.

25.

Andante.

26.

Musical notation for measures 26-27 of the Andante section. The right hand features a melody with slurs and accents, while the left hand plays a rhythmic accompaniment with slurs and a first ending bracket labeled '1' and '2'.

Musical notation for measures 28-29 of the Andante section. The right hand continues the melodic line with slurs and accents, and the left hand provides accompaniment with slurs.

Musical notation for measures 30-31 of the Andante section. The right hand features a melodic line with slurs and accents, and the left hand has accompaniment with slurs.

Allegro moderato.

27.

Musical notation for measures 32-33 of the Allegro moderato section. The right hand has a more active melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs.

Musical notation for measures 34-35 of the Allegro moderato section. The right hand continues the melodic line with slurs and accents, and the left hand has accompaniment with slurs. The word 'Fine.' is written at the end of the system.

Musical notation for measures 36-37 of the Allegro moderato section. The right hand features a melodic line with slurs and accents, and the left hand has accompaniment with slurs.

Musical notation for measures 38-39 of the Allegro moderato section. The right hand continues the melodic line with slurs and accents, and the left hand has accompaniment with slurs. The word 'D.C.' is written at the end of the system.

Andante.

28.

Musical notation for measures 28-32 of the Andante section. The score is in 2/4 time with a key signature of one flat (B-flat). It consists of two staves: a treble clef staff and a bass clef staff. The music features a slow, flowing melody with many slurs and ties, and a steady accompaniment in the bass. Measure 32 ends with a double bar line.

Musical notation for measures 33-37 of the Andante section. The score continues with two staves. The melody in the treble staff is characterized by long, sweeping lines, while the bass staff provides a consistent rhythmic and harmonic support. Measure 37 concludes with a double bar line.

Musical notation for measures 38-42 of the Andante section. The two-staff format continues. The piece maintains its slow tempo and melodic focus. Measure 42 ends with a double bar line.

Allegretto.

29.

Musical notation for measures 29-33 of the Allegretto section. The tempo is noticeably faster than the previous section. The score uses two staves. The treble staff features a more active melody with frequent slurs, and the bass staff has a more rhythmic accompaniment. Measure 33 ends with a double bar line.

Musical notation for measures 34-38 of the Allegretto section. The two-staff format continues. The music shows a clear shift in energy compared to the Andante section. Measure 38 ends with a double bar line.

Musical notation for measures 39-43 of the Allegretto section. The two-staff format continues. The piece maintains its lively character. Measure 43 ends with a double bar line.

Musical notation for measures 44-48 of the Allegretto section. The two-staff format continues. The piece concludes with a final cadence in measure 48, marked by a double bar line.

Andantino.

30.

Allegretto.

31.

Andantino.

32.

Più mosso.

Allegretto.

33.

Musical score for measures 31-33. The music is written in a single treble clef staff. It begins with a series of eighth and sixteenth notes, some beamed together. The key signature has one flat (B-flat). The piece concludes with the word "Fine." written in italics at the end of the first line. The second line ends with the marking "D.C." (Da Capo).

Andante.

34.

Musical score for measures 34-38. The music is written in a single treble clef staff. The tempo is marked "Andante." The key signature has one flat. The time signature is 6/8. The music features a series of eighth notes, some beamed together, and some notes with slurs. There are some accidentals (sharps and naturals) throughout. The piece concludes with a double bar line.

Allegro moderato.

35.

Musical score for measures 35-39. The music is written in a single treble clef staff. The tempo is marked "Allegro moderato." The key signature has one flat. The time signature is 2/4. The music features a series of eighth notes, some beamed together, and some notes with slurs. There are some accidentals (sharps and naturals) throughout. The piece concludes with a double bar line.

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. 

Three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, some beamed together, with various accidentals (sharps and naturals). The second and third staves continue the melodic line with similar rhythmic complexity.

Andante con espressione.

rall.

46.
Two staves of musical notation. The first staff starts with a treble clef and a key signature of one flat. The music is in a slower tempo, featuring a mix of quarter and eighth notes with various accidentals. The second staff continues the piece, ending with a double bar line.

Allegro con spirito.

47.
Seven staves of musical notation. The first staff starts with a treble clef and a key signature of one flat. The tempo is faster, characterized by frequent eighth and sixteenth notes. The piece includes dynamic markings such as $\frac{1}{2}$ and $\frac{1}{2}$ (likely mf and mf), and concludes with a double bar line.

THE SHORT APPOG- VON DER KURZEN APPOGGIA- DE L'APPOGGIATURE
GIATURA or GRACE- TUR oder PRALL- VORSCHLAG. BRÈVE OU PETITE
NOTE. **Allegro poco andantino.** NOTE.

48. 

Allegro moderato.

49. 

Allegro moderato.

50. 

Allegretto.

51. 

Allegretto.

52. 

Allegro moderato.

53. 

54. 

Andante.**Agitato.****Tempo I.****Andante.***Fine.***Andante.****Allegretto.**

Andante moderato.

59.

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

60.

61. Exercise 61 is in common time (C) and consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music is a continuous eighth-note pattern with various fingerings indicated by numbers 1, 2, 3, and 0. The second staff continues the pattern with fingerings 1 and 2. The third staff has fingerings 1/2, 1/2, and 0. The fourth staff has a fingering of 3.

62. Exercise 62 is in common time (C) and consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music is a continuous eighth-note pattern with various fingerings indicated by numbers 1, 2, and 3. The second staff has fingerings 1/2, 1/2, and 1/2. The third staff has fingerings 3, 1, and 3. The fourth staff has fingerings 1, 2, and 3.

63. Exercise 63 is in 2/4 time and consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is a continuous eighth-note pattern with various fingerings indicated by numbers 1, 2, and 3. The second staff has fingerings 1/2 and 1/2. The third staff has fingerings 3 and 3. The fourth staff has fingerings 1, 2, and 3.

64. Exercise 64 is in 2/4 time and consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is a continuous eighth-note pattern with various fingerings indicated by numbers 1, 2, and 3. The second staff has fingerings 1/2 and 1/2. The third staff has fingerings 3 and 3.

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65.

66.

67.

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68.

tr tr

tr tr

tr tr

3 1 2 3

69.

tr tr

tr tr

1 2

tr tr

1 3 1 3 3 3 1 1 2 3 3 1 1 2 3 3

70.

tr

1 3

1 1 2 3 3

tr

tr

1 2

71.

tr

tr

1 2

tr

3

72. *tr* *tr* *tr* *tr*

1 3 1 3 1 1 0 2

73. *tr* *tr* *tr* *tr*

1 3 4 1 2 3 3

Andante. *tr*

74. *tr* *tr* *tr* *tr*

1 2 1 2 1 2 1 2

Andante.

75.

Andantino.

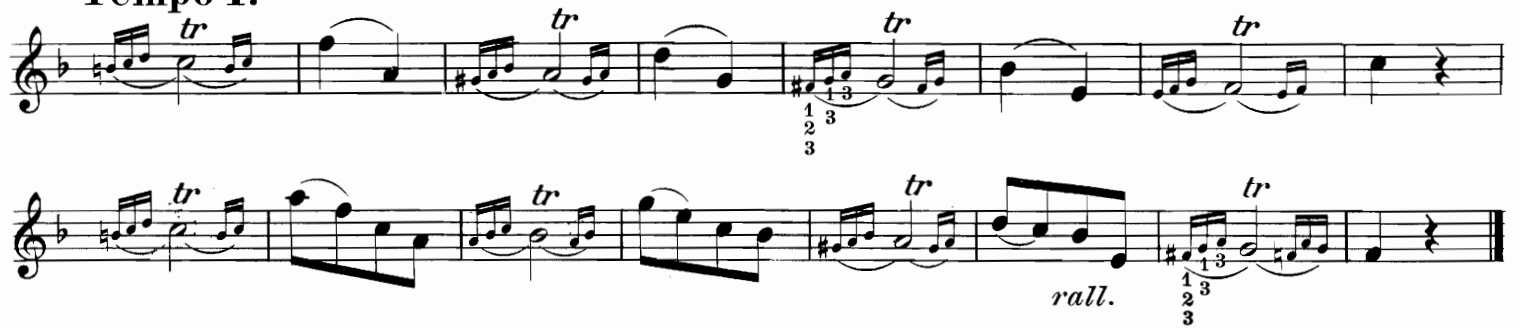
76.

Tempo I.

Allegretto.

77.  Musical notation for exercise 77, measures 1-4. The music is in 2/4 time and features a series of eighth-note patterns with trills (tr) and triplets. The first measure has a triplet of eighth notes with a trill over the first. The second measure has a quarter note followed by a quarter note with a trill. The third measure has a quarter note followed by a quarter note with a trill. The fourth measure has a quarter note followed by a quarter note with a trill. The key signature has one flat (B-flat).

Tempo I.

 Musical notation for exercise 77, measures 5-8. The music continues with eighth-note patterns and trills. The fifth measure has a quarter note followed by a quarter note with a trill. The sixth measure has a quarter note followed by a quarter note with a trill. The seventh measure has a quarter note followed by a quarter note with a trill. The eighth measure has a quarter note followed by a quarter note with a trill. The key signature has one flat (B-flat).

78.  Musical notation for exercise 78, measures 1-4. The music is in 2/4 time and features a series of eighth-note patterns with trills (tr). The first measure has a quarter note followed by a quarter note with a trill. The second measure has a quarter note followed by a quarter note with a trill. The third measure has a quarter note followed by a quarter note with a trill. The fourth measure has a quarter note followed by a quarter note with a trill. The key signature has one flat (B-flat).

79.  Musical notation for exercise 79, measures 1-4. The music is in 2/4 time and features a series of eighth-note patterns with trills (tr). The first measure has a quarter note followed by a quarter note with a trill. The second measure has a quarter note followed by a quarter note with a trill. The third measure has a quarter note followed by a quarter note with a trill. The fourth measure has a quarter note followed by a quarter note with a trill. The key signature has one flat (B-flat).

Musical notation for measures 75-79, featuring six staves of music. Each staff contains a sequence of notes with trills (tr) and specific fingerings indicated by numbers 1, 2, and 3. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The first four staves show a consistent pattern of eighth-note trills. The fifth and sixth staves continue this pattern with some variations in note placement and trill duration.

80.

Musical notation for measures 80-84, featuring five staves of music. The notation includes treble clefs, a key signature of one flat (Bb), and a 2/4 time signature. The music consists of eighth-note trills (tr) with various fingerings (1, 2, 3) and rests. The first staff starts with a measure rest followed by a trill. The subsequent staves show a continuous flow of trills with some rests interspersed.

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Allegro moderato.

81.

First system of exercise 81. The right hand (treble clef) plays a sequence of eighth notes with mordants (wavy lines) above them. The left hand (bass clef) plays a continuous eighth-note accompaniment with triplets and slurs. The system ends with a double bar line and a fingering '2' below the left hand.

Second system of exercise 81. The right hand continues with eighth notes and mordants. The left hand continues with eighth-note accompaniment. The system ends with a double bar line.

Third system of exercise 81. The right hand continues with eighth notes and mordants. The left hand continues with eighth-note accompaniment. The system ends with a double bar line.

82.

First system of exercise 82. The right hand (treble clef) plays a sequence of eighth notes with mordants above them. The left hand (bass clef) plays a continuous eighth-note accompaniment with triplets and slurs. The system ends with a double bar line and a fingering '2' below the left hand.

Second system of exercise 82. The right hand continues with eighth notes and mordants. The left hand continues with eighth-note accompaniment. The system ends with a double bar line.

Third system of exercise 82. The right hand continues with eighth notes and mordants. The left hand continues with eighth-note accompaniment. The system ends with a double bar line and a fingering '2' below the left hand.

Allegretto moderato.

83.

Allegro.

84.

Allegro.

85.

Allegretto.

86.



Allegretto.

87.



Allegro.

88.

