

## II<sup>ème</sup> PARTIE

### DES ORNEMENTS

Les ornements sont des petites notes ajoutées à la mélodie, ils sont: l'*Appoggiature*, l'*Acciaccatura*, le *Mordente*, le *Gruppetto*, le *Trille* et l'*Arpège*.

### DE L'APPOGGIATURE

L'appoggiature est un son auxiliaire qui précède immédiatement ou au-dessus ou au-dessous une bonne note en s'appropriant une partie de sa valeur.

Quand la bonne note n'est pas pointée, l'appoggiature prend la moitié de sa valeur. Si la bonne note est pointée, elle prendra alors l'entièrre valeur de la note, réservant à celle-ci la valeur du point; cependant quelquefois elle ne prend que la troisième partie de la valeur selon le caractère de la mélodie. L'appoggiature peut aussi se trouver à plusieurs degrés de distance de la bonne note aussi bien au-dessus comme au-dessous.

### EXEMPLES.

Comme on exécute:  
Come si eseguisce:



Comme on écrit:  
Come si scrive:

Moderato.

1.

## PARTE II<sup>a</sup>

### DEGLI ABBELLIMENTI

Gli abbellimenti sono piccole note aggiunte ad ornamento della melodia e sono: l'*Appoggiatura*, l'*Acciaccatura*, il *Mordente*, il *Gruppetto*, il *Trillo*, e l'*Arpeggio*.

### DELL' APPOGGIATURA

L'appoggiatura è un suono ausiliario che precede immediatamente o al disopra, o al disotto una nota buona appropriandosene una parte del valore.

Quando la nota buona non ha punto, l'appoggiatura prende la metà del valore di essa. Se la nota buona è puntata, ne appropria l'intero valore riservando ad essa il valore del punto; però alcune volte non prende che il terzo del valore e ciò secondo il carattere della melodia.

L'appoggiatura si può trovare anche a qualche grado di distanza dalla nota buona così al disopra come al disotto.

### ESEMPI.



*All'io non troppo.*

2.

Musical score for two staves, measures 1-6. The top staff is in common time (indicated by '2') and the bottom staff is in common time. Measure 1: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 2: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 3: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 4: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 5: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 6: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes.

*Moderato.*

3.

Musical score for two staves, measures 7-12. The top staff is in common time (indicated by 'C') and the bottom staff is in common time. Measure 7: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 8: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 9: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 10: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 11: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes. Measure 12: The top staff has eighth-note pairs followed by a sixteenth-note pair. The bottom staff has eighth notes.

*rall.*    *A tempo.*

*dolce.*



Tempo di minuetto.

4.

Allegro non troppo.

5.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The top two staves are in common time (indicated by a 'C') and G major (indicated by a 'G' and a sharp sign). The bottom four staves are in common time and A minor (indicated by a 'A' and a flat sign).

**Staff 1 (Top Left):** Features eighth-note patterns with grace notes and slurs.

**Staff 2 (Top Right):** Features eighth-note patterns with grace notes and slurs.

**Staff 3 (Second Column Left):** Features eighth-note patterns with grace notes and slurs.

**Staff 4 (Second Column Right):** Features eighth-note patterns with grace notes and slurs.

**Staff 5 (Third Column Left):** Features eighth-note patterns with grace notes and slurs.

**Staff 6 (Third Column Right):** Features eighth-note patterns with grace notes and slurs.

**Section Change:** The section begins with the instruction "Andantino mosso." followed by a repeat sign.

**Staff 7 (Bottom Left):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 8 (Bottom Right):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 9 (Second Column Left):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 10 (Second Column Right):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 11 (Third Column Left):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 12 (Third Column Right):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Section Change:** The section ends with the instruction "espressivo." followed by a repeat sign.

**Staff 13 (Bottom Left):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 14 (Bottom Right):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 15 (Second Column Left):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 16 (Second Column Right):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 17 (Third Column Left):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

**Staff 18 (Third Column Right):** Features eighth-note patterns with grace notes and slurs, dynamic "p".

Moderato.

7.

*dolce.*

*f* *rall.*

*dolce.*  
A tempo.

### DE L'ACCIACCATURE.

L'acciaccatura est plus brève que l'appoggiatura, elle s'exécute rapidement presque en même temps que la bonne note, par conséquent sa valeur rythmique ne varie qu'insensiblement celle de la note qui suit.

L'acciaccatura peut être d'une, deux et même trois notes. Pour mieux la distinguer de l'appoggiatura on l'écrit ainsi ♫

### EXEMPLES.

Comme on exécute:  
Come si eseguisce:

Comme on écrit:  
Come si scrive:

### DELL' ACCIACCATURA.

L'acciaccatura è più breve dell'appoggiatura e si eseguisce rapidamente e quasi insieme alla nota buona e quindi il suo valore ritmico non varia che insensibilmente quello della nota a cui viene apposta.

L'acciaccatura può essere di una, due, ed anche tre note. Per meglio distinguerla dall'appoggiatura si scrive così ♫

### ESEMPI.

## Allegretto scherzoso.

8.

*leggiero.*

8. *leggiero.*

9.

10.

11.

*Moderato.*

9.

*espressivo.*

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef. The first three staves are identical, showing a continuous pattern of eighth-note pairs and quarter notes. The fourth staff begins with a dynamic of *p*, followed by a crescendo instruction. The fifth staff includes lyrics "a poco a poco." The sixth staff features a dynamic of *p* and the instruction "espressivo." The music concludes with a final staff that ends with a fermata over the last note.

La double acciaccatura que nous trouvons dans la mélodie suivante est communément nommée *Mordente*, ce qui n'est pas exact, les deux petites notes qui composent le mordente devant se trouver en étroite contiguité avec la note réelle.

L'acciaccatura doppia che noi troveremo nella melodia appresso, da alcuni viene chiamata anche *Mordente*; ciò non è esatto, perchè le due notine che compogono il mordente debbono essere in contiguità stretta con la nota reale.

All'to amabile.

10.

*con semplicità.*

*cresc.*

*pp*

*cresc.*

*p*

*cresc.*

*pp*

*cresc.*

*p*

*cresc.*

L'acciaccatura intermédiaire ne peut être d'une seule note, mais double ou triple; elle s'exécute avec rapidité pendant la durée de la note longue qui la précède, et non comme dans les cas précédents. (Voir la mélodie suivante)

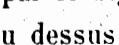
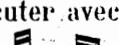
L'acciaccatura intermedia non può essere di una sol nota ma bensi doppia o tripla; essa si eseguisce con rapidità nella durata della nota lunga che la precede e non come nei casi precedenti. (Vedi la seguente melodia)

**Andantino mosso.**

The musical score consists of six staves of piano music. The first staff starts with a dynamic of *dolcissimo*. The second staff begins with a dynamic of *f*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *f*. The fifth staff begins with a dynamic of *p*. The sixth staff begins with a dynamic of *f*. The music is divided into measures by vertical bar lines. There are several measure rests throughout the score.

## DU MORDENTE

Le mordente est un ornement qui consiste en trois sons, savoir: celui de la note écrite qui porte le signe, un auxiliaire soit en dessus, soit en dessous, et la première note répétée.

Le mordente s'indique par le signe , quand il doit s'exécuter avec l'auxiliaire du dessus, et avec  quand au contraire on devra l'exécuter avec celui du dessous. Le

mordente s'écrit aussi  Le mordente peut être double, le signe alors sera de cette manière .

### EXEMPLES.

Comme on exécute:  
Come si eseguisce:



Comme on écrit:  
Come si scrive:

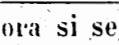
### All° deciso.

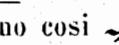
12.



## DEL MORDENTE

Il mordente è un abbellimento che consiste in tre suoni, cioè: quello della nota scritta che porta il segno, uno ausiliario, sia di sopra sia di sotto, e la prima nota ripetuta.

Il mordente s'indica col segno , quando deve eseguirsi coll'ausiliario di sopra, e con  quando invece deve eseguirsi con quello di sotto. Il mordente si scrive pure

così  Il mordente può essere anche doppio ed allora si segna così .

### ESEMPI.



A tempo.

tral.

A tempo.

trat.

A tempo.

f

A tempo.

trat.

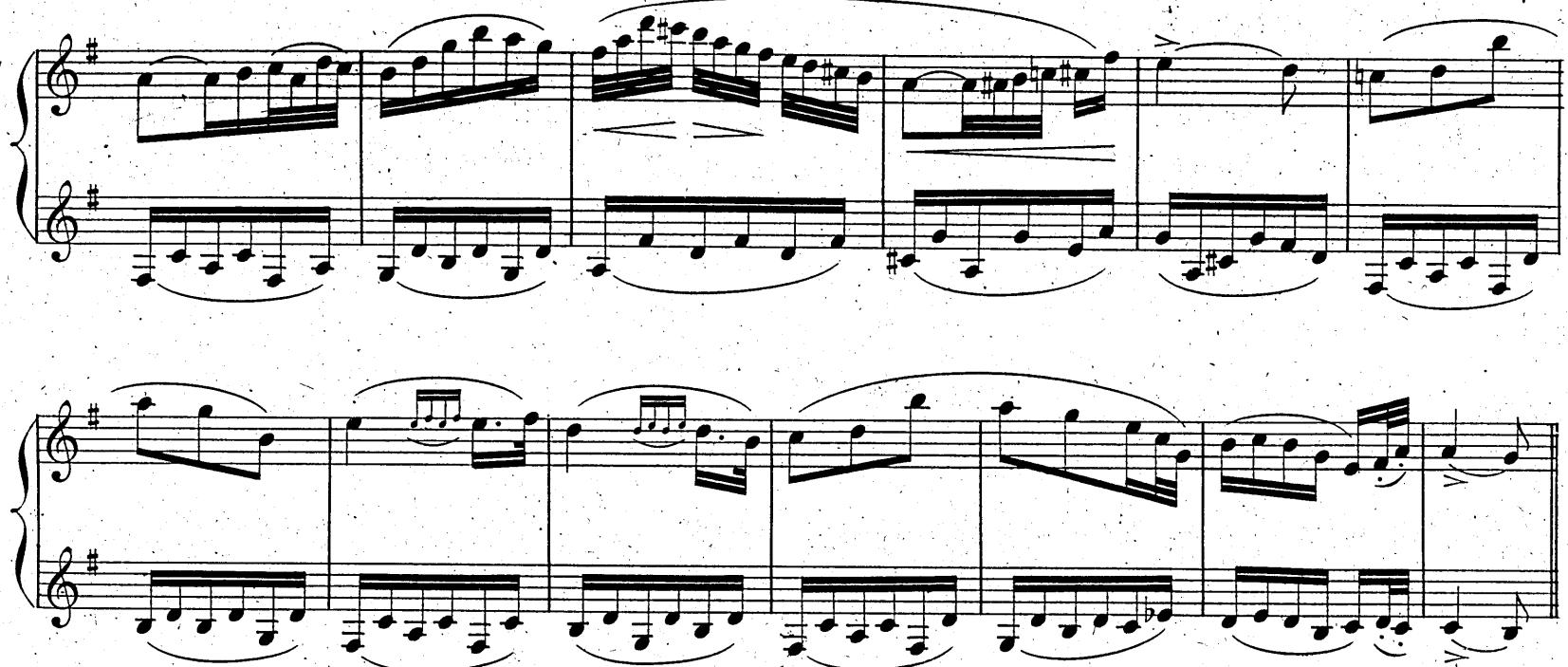
A tempo.

crescendo.

*Andante assai sostenuto.*

13.

Musical score for piano, page 84, system 13. The score consists of two staves in 3/8 time, A major (indicated by a sharp symbol). The top staff shows a treble clef and the bottom staff shows a bass clef. The music is divided into measures by vertical bar lines. Measure 13 begins with a dynamic of *p*. The melody is primarily in the treble clef staff, with eighth-note patterns and sixteenth-note grace notes. The bass staff provides harmonic support with sustained notes and eighth-note patterns. The score features several melodic phrases separated by measure lines, with each phrase consisting of four measures. The music concludes with a dynamic of *p*.



### DU GRUPPETTO.

Le Gruppetto est un groupe de quatre ou cinq sons composés d'un son vrai ou principal répété, et de deux autres auxiliaires contigus qui sont l'un dessus et l'autre sur le vrai. Le gruppetto a quatre sons qui peuvent s'exécuter de manières différentes, soit que l'on commence par le son auxiliaire de dessous pour retourner au son vrai, soit que l'on commence dans le sens contraire.

Dans le premier cas c'est un gruppetto direct dont voici le signe  $\approx$ , le second cas est un gruppetto renversé il s'écrit ainsi  $\approx$ , ou bien  $\gtrless$ . Dessus et dessous le signe se mettent les altérations qui sont nécessaires, par exemples:  $\approx^{\#}$   $\approx_b$   $\approx^{\#}$   $\approx_b^{\#}$  etc. Le gruppetto peut aussi s'écrire avec les petites notes.

### EXEMPLES.

Comme on exécute:  
Come si eseguisce:

Comme on écrit:  
Come si scrive:

### DEL GRUPPETTO.

Il Gruppetto è un complesso di quattro o cinque suoni composti d'un suono vero o principale ripetuto e di due altri ausiliari contigui, che stanno l'uno sopra, l'altro sotto il vero. Il gruppetto a quattro suoni si può eseguire in due modi diversi, sia che si principi col suono ausiliario di sotto per tornare al suono vero, sia che si proceda in senso contrario.

Nel primo caso è un gruppetto diretto e si segna così  $\approx$ ; nel secondo è un gruppetto rovesciato e si segna così:  $\approx$ ; oppure  $\gtrless$ . Sopra o sotto il segno si pongono le alterazioni che accorressero per esempio  $\approx^{\#}$   $\approx_b$   $\approx^{\#}$   $\approx_b^{\#}$  ecc. Il gruppetto può essere scritto anche con piccole note.

### ESEMPI.

Andante grazioso.

14.

*p dolcissimo.**incalzando.**rall.**p A tempo.*

Quand le signe  du Gruppetto se trouve après une note longue qui n'est pas prolongée ni par le point ni par une liaison ayant au moins la valeur d'une demie mesure, il est d'usage d'exécuter le Gruppetto pendant le dernier quart de la valeur entière de la note longue précédente.

*EXEMPLES.*

Comme on exécute:  
Come si eseguisce:

Comme on écrit:  
Come si scrive:

All<sup>e</sup> con spirito.



The musical score consists of ten staves of music. The first two staves show examples of how the Gruppetto sign is executed after a long note. The third staff shows the corresponding written notation. The remaining eight staves are a continuous section of a piece, starting at measure 15, with the instruction "All<sup>e</sup> con spirito." The music includes various dynamics like *f*, *p*, and *p* with a crescendo arrow, and articulations like accents and slurs. Measures 15 through 24 are shown, with measure 15 being the first example of execution.

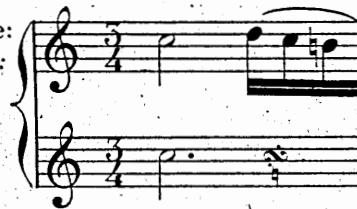
Quando il segno  del Gruppetto trovasi dopo una nota lunga non prolungata col punto o con una legatura che ha il valore almeno di mezza battuta, si usa eseguire il Gruppetto nella durata dell'ultimo quarto del valore intero della nota lunga precedente.

*ESEMPI.*

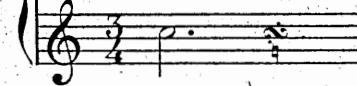
Le signe  du Gruppetto après une note longue (au moins d'une demie mesure) prolongée du point, le Gruppetto s'exécutera pendant la valeur du point même prenant à la note qui le précède le tiers de sa valeur.

## EXEMPLE.

Comme on exécute:  
Come si eseguisce:



Comme on écrit:  
Come si scrive:



Il segno  del Gruppetto dopo una nota lunga (almeno di mezza battuta) prolungata dal punto, il Gruppetto allora va eseguito nel valore del punto stesso, prendendo alla nota che lo precede il terzo del suo valore.

## ESEMPI.

16.

Largo assai.

*pp con passione.*

## Andante sostenuto.

89

17.

*con passione.*

17.

*con passione.*

*f*

*animando un poco.*

*affrettando.*

*rall.*

*A tempo.*

*f*

Quand le signe  du Gruppetto est posé après une note pointée suivie d'une autre note de la valeur rytmique du point comme par exemple:  on exécutera le Gruppetto de manière que la dernière note de celui-ci, ait une valeur égale à celle de la note qui vient après le point.

## EXEMPLES.

Comme on exécute:  
Come si eseguisce:

1<sup>ère</sup> manière.  
1<sup>a</sup> maniera.

Comme on écrit:  
Come si scrive:

Quando il segno  del Gruppetto è posto dopo una nota col punto seguita poi da un'altra nota del valore ritmico del punto stesso come per esempio  allora si eseguirà il Gruppetto in modo che l'ultima nota di questo abbia un valore uguale a quello della nota dopo il punto.

## ESEMPI.

ou bien.  
oppure.

1<sup>ère</sup> manière.  
1<sup>a</sup> maniera.

ou bien.  
oppure.

Moderato.

18.



## Largo assai.

19.

*p con passione.*

The musical score consists of eight staves of music. The top staff begins with a dynamic marking *p con passione.*. The music is in common time and uses a key signature of one sharp. The notation includes eighth-note patterns, sixteenth-note patterns, and quarter notes. Measures 19 through 26 are shown, with each measure containing four measures of music. The dynamics include *p*, *f*, *crescendo*, and *decrescendo*.

## DU TRILLE.

Le Trille est le plus brillant des embellissements en usage dans la musique, il consiste à faire vibrer rapidement deux sons contigus, un vrai, l'autre auxiliaire.

Le son auxiliaire est généralement celui qui est sur la note réelle. Le Trille s'indique *tr* ou bien *tr~* et se place sur la bonne note. Le Trille a toujours l'entièrue durée de la note qui porte le signe. Ordinairement le Trille commence par la note auxiliaire et finit par un gruppetto.

### EXAMPLE.

Exécution:  
Esecuzione:



Indication:  
Indicazione:

Il y a deux espèces de Trilles, de un ton, ou de un demi-ton, ou bien Majeur ou Mineur.

### EXEMPLES.

Exécution:  
Esecuzione:



Trille majeur.  
*Trillo maggiore.*

Indication:  
Indicazione:

Le Trille peut être droit ou renversé.

Il est droit quand il part de la bonne note réelle, il est renversé quand il part de la note auxiliaire.

### EXEMPLES.

Exécution:  
Esecuzione:



Trille direct.  
*Trillo diretto.*

Indication:  
Indicazione:

## DEL TRILLO.

Il Trillo è il più brillante tra tutti gli abbellimenti usati nella musica e consiste nel far vibrare rapidamente due suoni contigui uno vero, l'altro ausiliario.

Il suono ausiliario è generalmente sempre quello di sopra la nota reale. Il Trillo s'indica *tr* oppure *tr~* e si colloca sopra la nota buona. Il Trillo ha sempre l'intera durata della nota che ne porta il segno. Ordinariamente il Trillo si comincia dalla nota ausiliaria e si finisce con un gruppetto di chiusa.

### ESEMPIO.



Due sono le specie dei Trilli, di un tono, o di un semiton, oppure Maggiore o Minore.

### ESEMPI.



Trille mineur.  
*Trillo minore.*

*tr*

Il Trillo può essere diretto o rovesciato.

È diretto quando parte dalla nota buona o reale, ed è rovesciato quando comincia con la nota ausiliaria.

### ESEMPI.



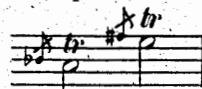
Trille renversé.  
*Trillo rovesciato.*

*xtr*

Lorsque la note auxiliaire qui précède celle du trille doit être altérée, on pose le  $\sharp$ ,  $\flat$ , ou  $\natural$  accidenté sur le signe de la note trillée, comme par exemple:  $\text{tr}$   $\text{tr}$   $\text{tr}$ .

Il y a des auteurs qui indiquent l'altération sur la note

auxiliaire par exemple.



Le trille peut être complet ou incomplet.

Le complet doit toujours être terminé, et la terminaison doit se faire avec la même rapidité du trille. Généralement le trille se termine de deux manières.

#### EXEMPLES.

Exécution:  
Esecuzione:

Indication:  
Indicazione:

Tout trille, qu'il soit droit ou renversé, complet ou incomplet, préparé ou non préparé, doit toujours se terminer sur la note réelle, par conséquent, dans les cas où le nombre régulier des notes se terminerait avec l'auxiliaire, on ajoutera une réplique de la bonne note pour éviter une fausse terminaison.

#### EXEMPIES.

Exécution:  
Esecuzione:

Indication:  
Indicazione:

Trilles ayant deux autres manières de terminaisons.

#### EXEMPIES.

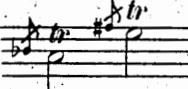
Exécution:  
Esecuzione:

Indication:  
Indicazione:

Allorché la nota ausiliaria che precede quella del trillo deve essere alterata, si pone il  $\sharp$ ,  $\flat$  o  $\natural$  accidentale sopra il segno della nota trillata come per esempio  $\text{tr}$   $\text{tr}$   $\text{tr}$ .

Qualche autore indica l'alterazione sulla nota ausiliaria

per esempio



Il trillo può essere completo od incompleto.

Il completo deve essere sempre terminato, e la terminazione deve farsi con la medesima rapidità del trillo. Comunemente il trillo si termina in due maniere.

#### ESEMPI.

Ogni trillo, sia diretto o rovesciato, sia completo o incompleto, preparato o non preparato, deve sempre terminare sulla nota reale; perciò in quei casi ove col numero regolare di note si terminerebbe coll'ausiliario, conviene aggiungere una replica della nota buona onde evitare questa falsa terminazione.

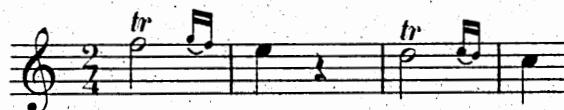
#### ESEMPI.

Trilli con altre due maniere di terminazione.

#### ESEMPI.

En plus des terminaisons ci-dessus indiquées, il peut en être d'autres, selon le goût des auteurs, dans ce cas, elles devront être indiquées, autrement on devra se servir des terminaisons déjà indiquées. Les auteurs qui ne veulent pas de la terminaison écrivent le trille de la manière suivante.

*EXEMPLES.*



Trille renversé, complet et préparé.

*EXEMPLES.*

Exécution:  
Esecuzione:

Indication:  
Indicazione:

This block contains three musical examples. The top example shows a continuous series of eighth-note trills. The middle example shows a trill starting with a sixteenth note followed by a eighth note, with a 'tr' marking above the sixteenth note. The bottom example shows a trill starting with a sixteenth note followed by a eighth note, with a 'tr' marking above the sixteenth note. A brace groups the middle and bottom examples.

Il y a un cas où l'on peut faire des trilles sans terminaisons, c'est lorsque l'on exécute une suite de trilles de courte durée sur une gamme montante ou descendante.

Altre alle terminazioni sopra indicate, possono esservene delle altre secondo il gusto dell'autore, ma allora queste debbono essere sempre scritte, altrimenti non si dovrà fare uso che delle terminazioni che già conosciamo. Qualche autore indica di non volere la terminazione scrivendo il trillo nella maniera seguente.

*ESEMPI.*



Trillo rovesciato, completo e preparato.

*ESEMPI.*

This block contains three musical examples. The top example shows a continuous series of eighth-note trills. The middle example shows a trill starting with a sixteenth note followed by a eighth note, with a 'tr' marking above the sixteenth note. The bottom example shows a trill starting with a sixteenth note followed by a eighth note, with a 'tr' marking above the sixteenth note. A brace groups the middle and bottom examples.

Vi è un caso dove si possono fare dei trilli senza terminazione; questo è allorchè si eseguisce una sequela di trilli di corta durata sopra una scala ascendente o discendente.

*EXEMPLES.*

Exécution:  
Esecuzione:

Indication:  
Indicazione:

This block contains three musical examples. The top example shows a sequence of short trills over an ascending scale. The middle example shows a sequence of short trills over a descending scale, with a '6' marking below the staff. The bottom example shows a sequence of short trills over an ascending scale.

*ESEMPI.*

This block contains three musical examples. The top example shows a sequence of short trills over an ascending scale. The middle example shows a sequence of short trills over a descending scale, with a '6' marking below the staff. The bottom example shows a sequence of short trills over an ascending scale.

## Andantino con moto.

20.

*p*

*p*

Trille complet.  
Trillo completo.

*rall.*

*A tempo. p*

*p*

Trille complet.  
Trillo completo

*affrettando un poco.*

dim.

rall.

I<sup>o</sup> Tempo.

p

*tr.*

Trille complé.  
Trillo completo.

*tr.*

Trille complet.  
Trillo completo.

dim.

Andante sostenuto.

21.

animando un poco.

f affrettando.

Trille renversé,  
complet et préparé.  
Trillo revesciato  
completo e preparato.

trat.

A tempo.

*animando.*

*f affrettando.*

*trat.*

*A tempo.*

*incalzando.*

Trille renversé complet et préparé  
(divers manières)  
Trillo rovesciato completo-preparato  
(diversa maniera)

I<sup>o</sup> Tempo.

1<sup>o</sup> Tempo.

*f affrettando.*

A tempo.

*p dim.*

## Tempo di Gavotta.

22.

A page of musical notation for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six systems of notes. Measure 1 starts with two eighth-note pairs followed by sixteenth-note patterns. Measures 2-3 show eighth-note pairs and sixteenth-note patterns. Measure 4 begins with a dynamic ff. Measures 5-6 also feature eighth-note pairs and sixteenth-note patterns. Measure 7 begins with a dynamic p. Measures 8-9 show eighth-note pairs and sixteenth-note patterns. Measure 10 begins with a dynamic f. Measures 11-12 feature eighth-note pairs and sixteenth-note patterns. Measure 13 begins with a dynamic p. Measures 14-15 show eighth-note pairs and sixteenth-note patterns. Measure 16 begins with a dynamic f. Measures 17-18 feature eighth-note pairs and sixteenth-note patterns.

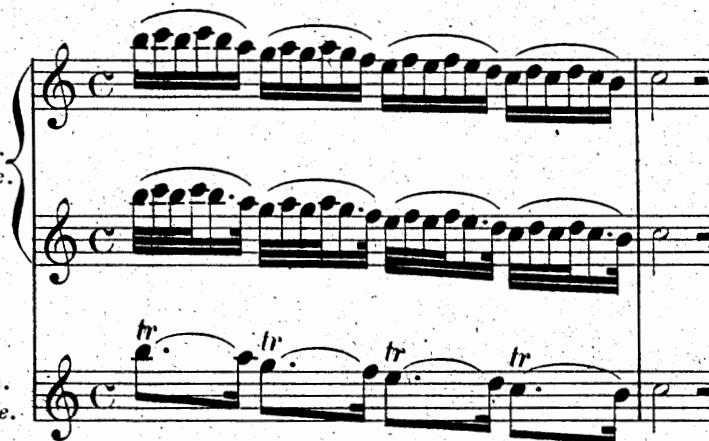
## DEMI TRILLE ou TRILLE INCOMPLET

Ce trille qui doit commencer par la bonne note ne se termine pas, il n'y a que deux, trois ou quatre reprises; il s'indique comme le trille (*tr*) ou bien avec le signe (~); qui est posé presque toujours sur une note pointée de courte durée, il s'emploie sur une suite de notes montantes ou descendantes.

### EXEMPLES.

Execution.  
Esecuzione.

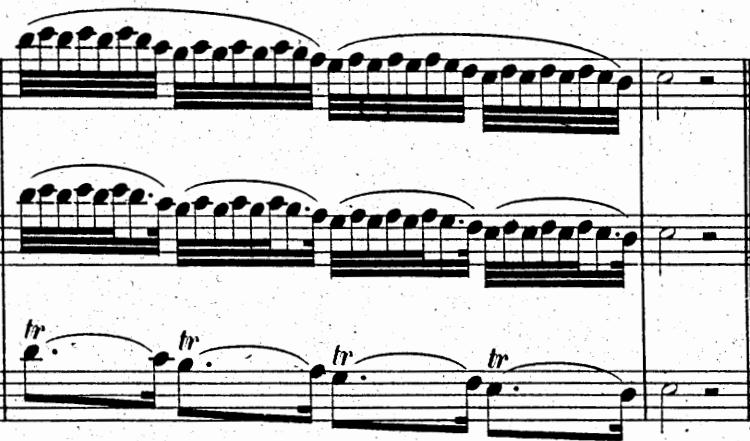
Indication.  
Indicazione.



## SEMITRILLO o TRILLO INCOMPLETO

Questo trillo si deve cominciare con la nota buona, non va mai terminato e non ha che due, tre o quattro riprese: esso s'indica come il trillo (*tr*) oppure col segno (~); viene posto quasi sempre sopra una nota puntata di corta durata, e s'impiega sovente su di una sequela di note ascendenti o discendenti.

### ESEMPI.



### Andantino mosso.

23.

**pp** Leçon avec demi-trilles ou trilles incomplets.  
*Lezione con semitriilli o trilli incompleti.*

23.

rall.

*pp A tempo.*

*f*

*p*

*f*

## DE L'ARPEGE

L'arpège est un ornement qui consiste à faire entendre successivement et rapidement tous les sons qui composent l'accord donné à la note à laquelle il est apposé.

Cet ornement dont on se sert pour les instruments à touches et à cordes est d'un usage très rare pour les instruments à vent.

## EXEMPLES.

Comme on exécute:  
Come si eseguisce:

Comme on écrit:  
Come si scrive:

Comme on exécute:  
Come si eseguisce:

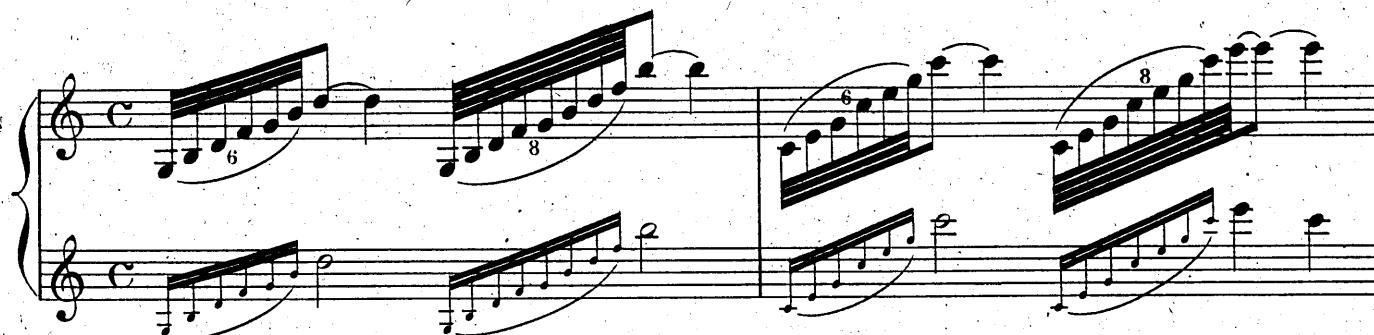
Comme on écrit:  
Come si scrive:

## DELL' ARPEGGIO

L'arpeggio è un abbellimento che consiste nel far sentire successivamente e rapidamente tutti i suoni che compongono l'accordo dato alla nota a cui è apposto.

Questo abbellimento usato negli instrumenti a tastiera e a corda è di uso rarissimo negli instrumenti a fiato.

## ESEMPI.



Andante con moto.

24.

The page contains six staves of musical notation for piano. The notation includes various arpeggiated patterns, dynamic markings like *f* (fortissimo) and *rall.* (rallentando), and performance instructions like "A tempo." The music is set in common time (indicated by "C") and features a variety of note values and rests.

Tableau des trilles Majeurs et Mineurs dans tous les demi tons sur l'extension générale de la Clarinette Boëhm.

Quadro dei trilli Maggiori e Minori su tutti i semi-toni dell'estensione generale del Clarinetto sistema Boëhm.

Trilles exceptionnels rarement employés.  
*Trilli eccezionali raramente usitati.*

## GAMMES MAJEURES ET MINEURES.

## SCALE MAGGIORI E MINORI.

The image displays a vertical stack of 12 horizontal musical staves. Each staff contains two measures of sixteenth-note patterns. The staves are arranged in pairs, with a key signature change between each pair. The keys are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. The music is written in common time (indicated by 'C') and uses sixteenth-note patterns.

On fera bien d'exécuter les gammes précédentes en changeant les articulations.

E.S.493.2

Sarà bene eseguire le precedenti scale cambiando le articolazioni.

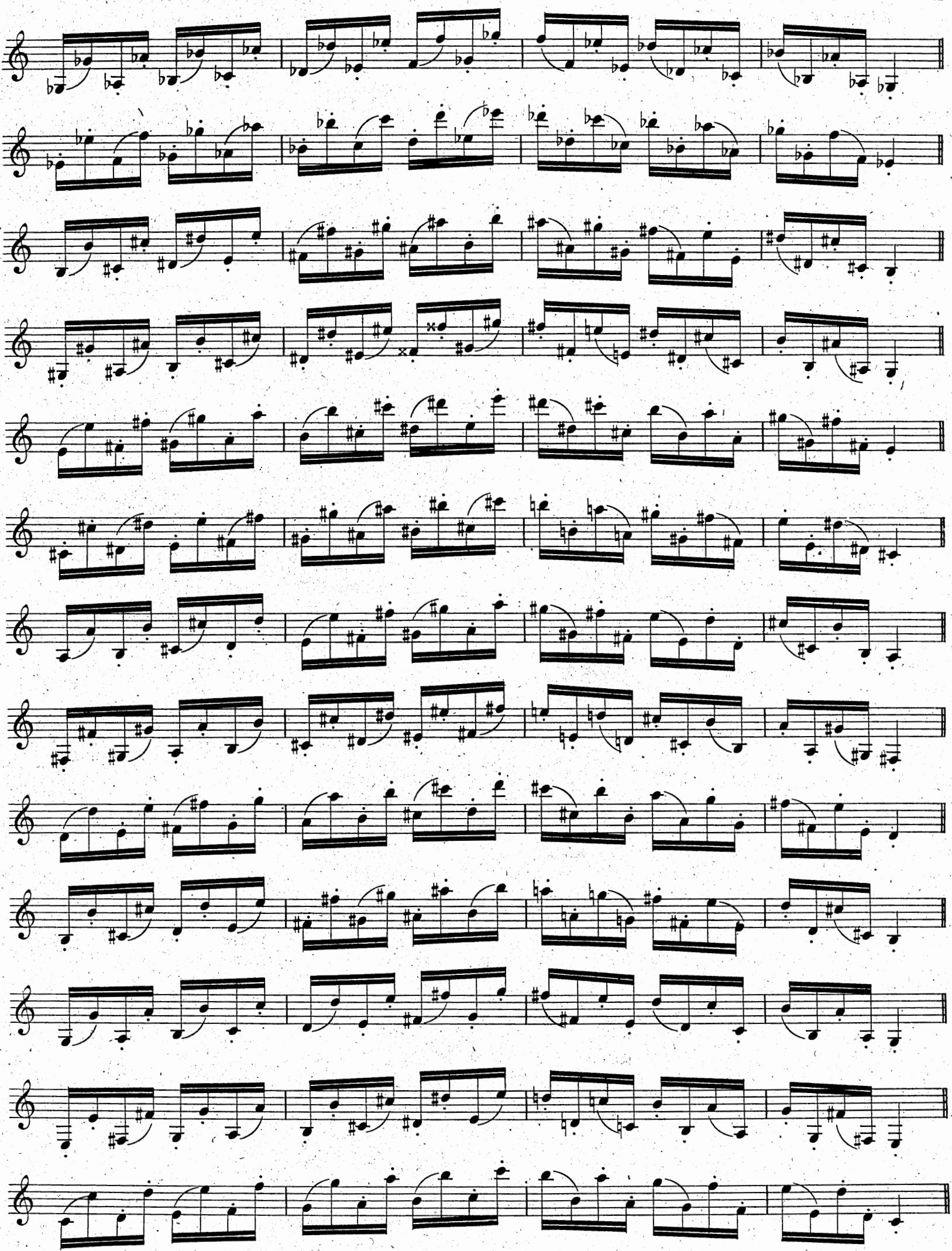
## GAMMES CHROMATIQUES.

## SCALE CROMATICHE.

6

GAMMES MAJEURES ET MINEURES  
PAR INTERVALLES D'OCTAVE.

SCALE MAGGIORI E MINORI  
PER INTERVALLI DI OTTAVA.



GAMMES MAJEURES ET MINEURES  
PAR INTERVALLES DE TIERCE.

SCALE MAGGIORI E MINORI  
PER INTERVALLI DI TERZA.



## EXERCICES

SUR LES TRILLES DE 2<sup>e</sup> MAJEUR.

## ESERCIZI

SUI TRILLI DI 2<sup>a</sup> MAGGIORE.

The musical score consists of ten staves of music, each containing six measures. The music is in common time (indicated by 'C'). The key signature changes every two measures, starting from G major (no sharps or flats) and moving through various modes (F# major, C major, A major, D major, and E major). Trills are indicated by the letter 'tr' placed above the notes. Grace notes are shown with small stems and arrows indicating direction. The first five staves are in G major, while the last five staves transition through F# major, C major, A major, D major, and E major respectively.

**EXERCICES**  
SUR LES TRILLES DE 2<sup>ème</sup> MINEUR.

**ESERCIZI**  
SUI TRILLI DI 2<sup>a</sup> MINORE.

The musical score consists of ten staves of piano music. The key signature changes with each staff: C major (no sharps or flats), G major (one sharp), D major (two sharps), A major (three sharps), E major (four sharps), B minor (one flat), F# major (two sharps), C# major (three sharps), G# major (four sharps), D# major (five sharps), and A# major (six sharps). Each staff begins with a treble clef and a common time signature. The music is composed of eighth-note patterns, primarily using black keys. Trills are indicated by a 'tr' symbol above a note, often starting on a white key and ending on a black key. The first staff ends with a double bar line and repeat dots, followed by a repeat sign. This pattern repeats for each subsequent staff, providing a continuous exercise for developing trill technique across different keys.

116

117

118

119

120

121

122

123

124

125

Progression d'accords sur la gamme numérotée  
majeure et mineure.

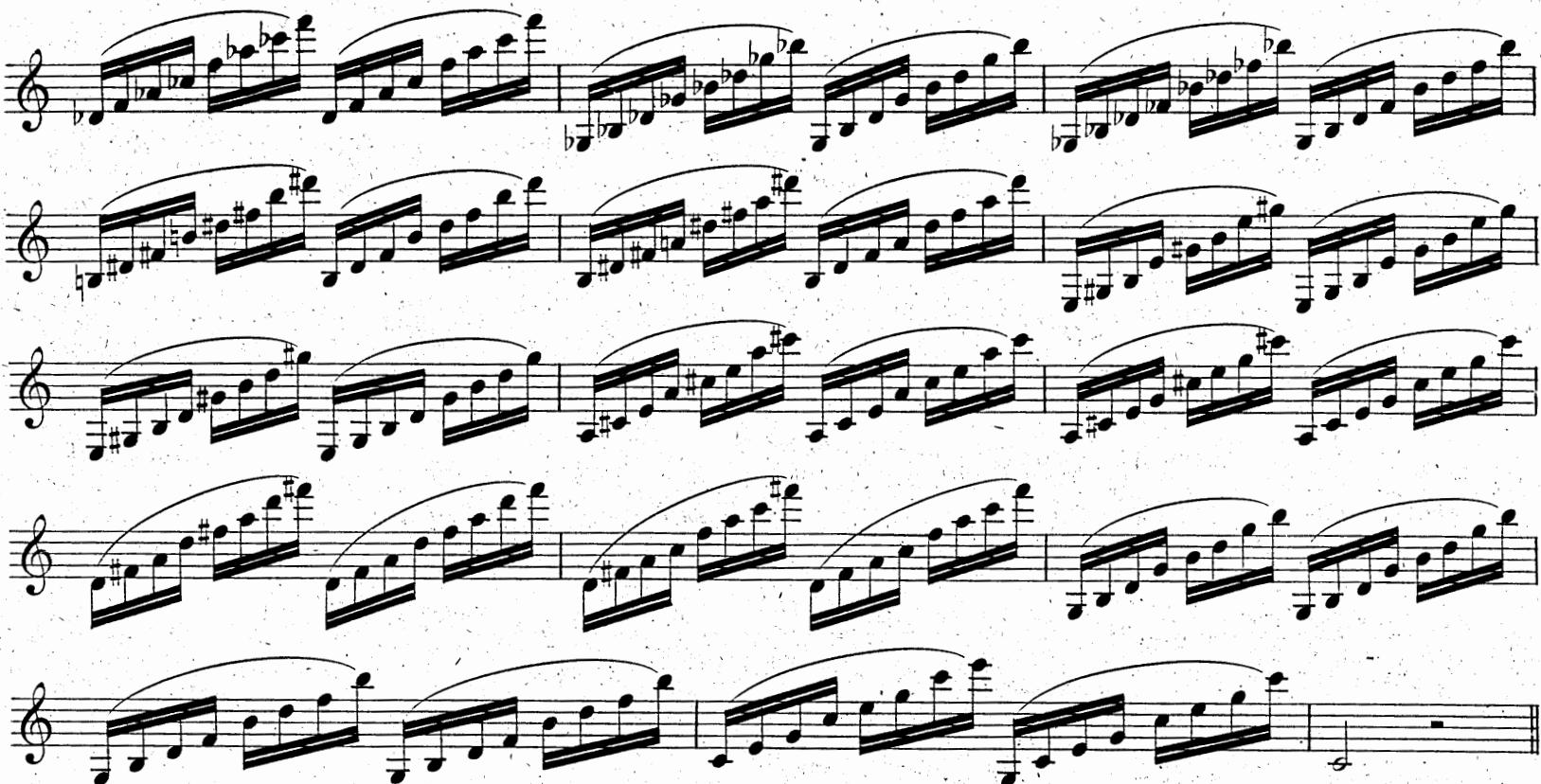
Progressione d'accordi sulla scala numerata  
maggior e minore.

The musical score is composed of ten staves of music. The first staff begins in common time (indicated by '2/4') and features a treble clef. It contains a series of eighth-note chords and sixteenth-note patterns. The second staff continues in common time with a key signature of one sharp (F# major), indicated by a sharp sign in the circle of fifths. The third staff also continues in common time with a key signature of one sharp. The fourth staff continues in common time with a key signature of one sharp. The fifth staff continues in common time with a key signature of one sharp. The sixth staff continues in common time with a key signature of one sharp. The seventh staff continues in common time with a key signature of one sharp. The eighth staff continues in common time with a key signature of one sharp. The ninth staff continues in common time with a key signature of one sharp. The tenth staff concludes the piece in common time with a key signature of one sharp.

Mineure.  
Minore.

Accords parfaits majeurs avec 7<sup>ème</sup> dominante.

Accordi perfetti maggiori con 7<sup>ma</sup> dominante.



Progression d'accords avec 7<sup>ème</sup> diminuée.

Progressione d'accordi con 7<sup>ma</sup> diminuita.

Accords arpégés en toutes les tonalités majeures et mineures.

Accordi arpeggiati in tutte le tonalità maggiori e minori.

Accords arpégés sur les douze demi-tons de la gamme chromatique.

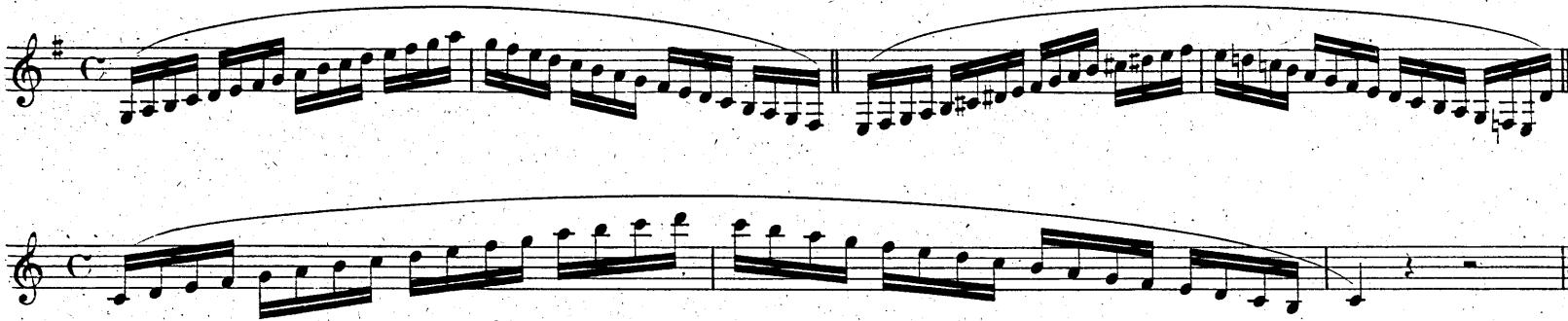
Accordi arpeggiati sui dodici semitonni della scala cromatica.

The musical exercise consists of 12 staves of 16th-note arpeggios. Each staff starts with a treble clef and a key signature indicating a specific chromatic half-step. The arpeggios consist of eighth-note chords (two notes per string) played in a specific sequence across the strings of a guitar or similar instrument. The staves are arranged vertically, showing a progression from one chromatic half-step to the next.

Genre harmonique de gammes majeures et mineures.

Giro armonico di scale maggiori e minori.

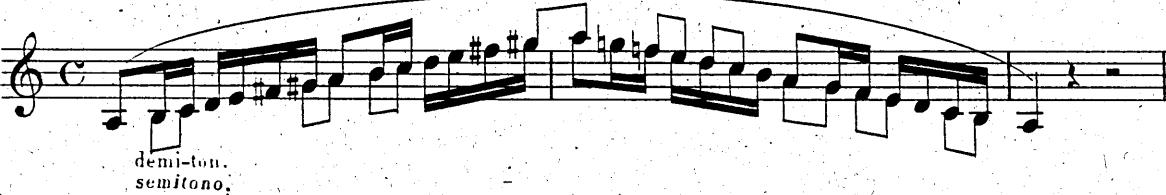
The musical score consists of ten staves of music, each featuring a single melodic line. The staves are arranged vertically, with each subsequent staff starting at a higher pitch than the previous one. The key signatures change with each staff, indicating a harmonic progression through various major and minor scales. The music is written in common time (indicated by 'C') and uses eighth-note patterns. The first staff is in common key (no sharps or flats). The second staff is in G major (one sharp). The third staff is in A major (two sharps). The fourth staff is in B major (three sharps). The fifth staff is in C major (no sharps or flats). The sixth staff is in D major (one sharp). The seventh staff is in E major (two sharps). The eighth staff is in F major (one flat). The ninth staff is in G major (one sharp). The tenth staff is in A major (two sharps). The music is divided into measures by vertical bar lines, and each measure begins with a note on the first line of its staff.



Il sera bon que l'élève sache que la gamme mineure à trois formes, savoir, *Mélodique*, *Harmonique* et *Mélangée*.

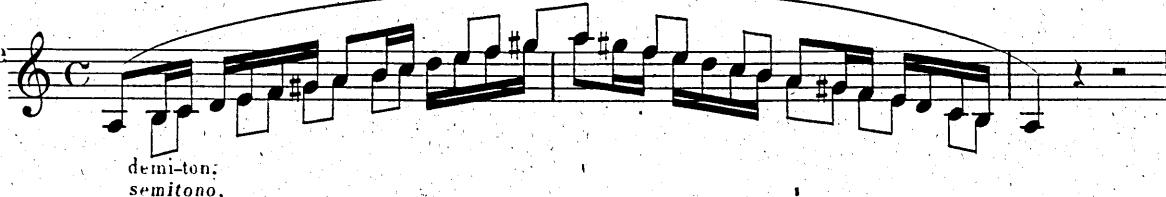
La gamme mineure *Mélodique* est celle qui en montant a les demi-tons entre le 2<sup>e</sup> et 3<sup>e</sup> degrés 7<sup>e</sup> et 8<sup>e</sup> et descendant entre le 6<sup>e</sup> et 7<sup>e</sup>, 3<sup>e</sup> et 2<sup>e</sup>.

Gamme mélodique.  
Scala melodica.



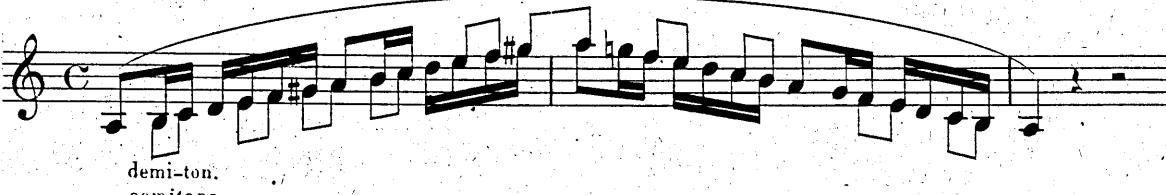
Dans la gamme mineure *Harmonique* en montant les demi-tons se trouvent entre le 2<sup>e</sup> et 3<sup>e</sup>, 5<sup>e</sup> et 6<sup>e</sup>, 7<sup>e</sup> et 8<sup>e</sup> degrés. En descendant entre le 8<sup>e</sup> et 7<sup>e</sup>, 6<sup>e</sup> et 5<sup>e</sup>, 3<sup>e</sup> et 2<sup>e</sup>.

Gamme harmonique  
Scala armonica.



Dans la gamme mineure *Mélangée*, les demi-tons se trouvent en montant comme le type harmonique et en descendant comme le type mélodique.

Gamme mélangée.  
Scala mista.



Sarà bene che l'allievo sappia che la scala minore ha tre forme, cioè, *Melodica*, *Armonica* e *Mista*.

La scala minore *Melodica* è quella in cui nell'ascendere i semiton si trovano tra il 2<sup>o</sup> e 3<sup>o</sup> grado, 7<sup>o</sup> e 8<sup>o</sup>; nel discendere tra il 6<sup>o</sup> e 5<sup>o</sup>, 3<sup>o</sup> e 2<sup>o</sup>.

Nella scala minore *Armonica* nell'ascendere i semiton si trovano fra il 2<sup>o</sup> e 3<sup>o</sup>, 5<sup>o</sup> e 6<sup>o</sup>, 7<sup>o</sup> e 8<sup>o</sup> grado: Nel discendere fra l'8<sup>o</sup> e 7<sup>o</sup>, 6<sup>o</sup> e 5<sup>o</sup>, 3<sup>o</sup> e 2<sup>o</sup>.

Nella scala minore *Mista*, i semiton si trovano nell'ascendere come il tipo armonico, e nel discendere come il tipo melodico.

## Genre harmonique de gammes chromatiques.

## Giro armonico di scale cromatiche.

The image shows a single page of musical notation from a score. It consists of two staves, each in 2/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature continuous sixteenth-note patterns. The notation is highly rhythmic and melodic, with frequent changes in pitch and rhythm. The music is divided into measures by vertical bar lines. The notation is written in black ink on white paper.

## 12 ETUDES CAPRICES.

## 12 STUDI CAPRICCI.

Allegro.

1.

The sheet music consists of 12 staves of musical notation for violin or cello. The music is in common time (indicated by '8'). The first staff uses a treble clef, while the subsequent staves use a bass clef. The notation is primarily sixteenth-note patterns. Measure 12 concludes with a fermata over the first note of the final staff.

Moderato.

2.

The musical score consists of two staves of 12 measures each. The key signature is one flat, and the time signature is 3/4. Measure 1: Measures 1-4 show eighth-note patterns. Measure 5: Measures 5-8 show eighth-note patterns with some white stems and accidentals. Measure 9: Measures 9-12 show eighth-note patterns with more complex rhythms and accidentals.

All° con spirito.

3.

SHRP

Andantino.

4.

All° con spirito.

5.

The musical score consists of ten staves of piano music. The key signature changes throughout the piece, indicated by various sharps and flats. The dynamics include *f*, *p*, and *ff*. The notation is in common time (3).

## Allegro mosso.

6.

*v*      *p*

*v*

*v*

*v*

*v*

*v*

*cresc*    *a*    *poco*    *a*    *poco*    *p*

*v*

*v*

*v*

*v*

*v*

*f*

*ff*

*Moderato.*

7.

12 measures of sixteenth-note patterns, starting in common time with one sharp, transitioning to another section.

*Andante tranquillo.*

8.

12 measures of eighth-note patterns, starting in 3/8 time with two sharps, transitioning to common time with two sharps.



Mod<sup>to</sup> sostenuto.

9.

The musical score consists of 12 staves of piano music. The key signature starts in C major (no sharps or flats), then moves to G major (one sharp), and finally to D major (two sharps). The time signature is common time throughout. The music is written in a treble clef. The notation includes various note heads and stems, with some notes beamed together. The first staff begins with a sixteenth-note pattern. Subsequent staves continue this pattern with variations in pitch and rhythm, maintaining the established key signature changes. The music is intended to be played with sustained notes, as indicated by the instruction 'Mod<sup>to</sup> sostenuto.' at the top left of the page.

All° vivace.

10. *p*

*cresc*      *a*      *poco*

*ff*

Andantino mosso.

11.



Moderato.

12.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns. The first staff begins with a sixteenth-note pattern followed by eighth notes. Subsequent staves continue this pattern with variations in pitch and dynamics. Measure numbers are present at the start of the first and second staves.



Fin de la 2<sup>me</sup> Partie.

E.S.498. 2

Fine della 2<sup>a</sup>. Parte.

Imp. Cavel & Cie, 17, Rue Martel, Paris.