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МОСКВА. РИГА. ЛОНДОНЪ.

ВАРШАВА,
У ГЕБЕТНЕРЪ И ВОЛЬФЪ.

D 111

Althorn-Schule

Alt-Flügelhorn, Cornet, Tenorhorn

(auch zum Selbstunterricht.)

Self Instructor for the Alto

von

ROBERT KIETZER.

OP. 83.

Teil 1. 2.



Jul. Weinr. Zimmermann.

LEIPZIG. ST. PETERSBURG. MOSKAU. RIGA. LONDON.

Vorwort.

Das Alt-Cornett oder auch Alt-Horn genannt, wird nur bei den Militair-Musikhören benutzt, steht meistens in Es und ist eins jener Instrumente die von dem proussischen General-Musik-director W. Wieprecht zuerst bei den Blechhören, später auch bei vielen Infanteriehören anstatt des bis dahin gebräuchlichen Waldhorns eingeführt wurde. Bei den Blechhören übernimmt es die Alt - Parteien während es bei der Infanterie - Musik fast nur zum begleiten gebraucht wird.

Das Althorn beherrscht wie fast alle Blech - Instrumente nur 2 Octaven und ist sein Ton, der weiteren Mensur und der einfachen Windung der Röhren halber, breiter als der des Waldhorns, dessen Ton weicher, voller und weittragender ist; dagegen eignet sich das Erstere seiner leichteren Ansprache wegen mehr und besser für die Marschmusik, was hauptsächlich auch der Grund war, weshalb es bei den Blechmusiken eingeführt wurde.

Der Verfasser hat sich bemüht in dieser Schule das Alt-Horn ebenso als Solo- wie als Begleitungs-instrument zu behandeln und glaubt damit vielen Wünschen entgegen zu kommen, denn bis jetzt wurden nur die schon vorhandenen B-Cornett-Schulen zum Unterricht benutzt, was nicht immer zweckmässig erschien, weil das B-Cornett ausschliesslich nur als Melodie-Instrument angesehen werden kann.

So möge denn diese Schule den beabsichtigten Zweck erfüllen.

Preface.

The Alto Horn, also called the Alto Cornet, is employed only in military bands, is generally pitched in Eb, and is one of the instruments introduced by the Prussian Director-General of Music, W. Wieprecht, at first in the brass bands and later in the infantry bands, as a substitute for the Waldhorn (the old French horn, or *corneo di caccia*). In brass bands it takes the alto parts, while in infantry bands it is used almost solely as an accompaniment instrument.

Like nearly all brass instruments, the alto horn has a range of only two octaves, and its tone, on account of its wider bore and the simple convolution of the tubes, is brighter than that of the Waldhorn, which has a mellower and fuller tone of greater carrying power; on the other hand, it speaks more readily than the latter, and is therefore better adapted for march-music, which was the chief reason for its introduction into the brass bands.

In the present method the author has endeavored to treat the alto horn both as a solo and accompaniment instrument, and hopes to meet many wishes by so doing, for hitherto only the methods printed for the cornet in B were used in teaching this horn, which does not appear practical in all cases, as the B cornet can be regarded exclusively as a solo (melody) instrument.

It is hoped that this School will answer the proposed purpose.

Предисловіе.

Альтъ-корнетъ или такъ называемый альтгорнь употребляется въ настоящее время только въ военныхъ оркестрахъ; онъ настроенъ въ Ми^b. Альтгорнь принадлежитъ къ числу тѣхъ мѣдныхъ инструментовъ, которые были введены въ употребленіе сначала въ духовыхъ оркестрахъ, а затѣмъ въ пѣхотѣ, Прусскимъ Генераломъ В. Випрехтомъ вмѣсто употреблявшейся до тѣхъ поръ валторны. Въ духовыхъ оркестрахъ альтгорнь исполняетъ совершенно самостоятельную роль альта, между тѣмъ какъ въ пѣхотныхъ полкахъ онъ служитъ только для аккомпанимента.

Альтгорнь, какъ вообще всѣ мѣдные инструменты, можетъ взять не болѣе 2-хъ октавъ, но благодаря сравнительно большому діаметру трубы и простому устройству ея изгибовъ, тонъ его болѣе твердъ и не такъ звученъ, какъ у валторны, обладающей болѣе мягкимъ и звучнымъ тономъ. Однако, благодаря простотѣ въ устройствѣ, альтгорнь очень удобенъ и важенъ при исполненіи марша; это послѣднее обстоятельство и послужило собственно причиною тому, что этотъ инструментъ введенъ былъ въ военныхъ оркестрахъ.

Авторъ этой школы поставилъ себѣ задачей, дать возможность изучить игру на этомъ инструментѣ не только для аккомпанимента, но и соло; такимъ путемъ онъ надѣется пополнить чувствованній недостатокъ въ музыкальной литературѣ и исполнить выраженное многими желаніе имѣть самостоятельную школу для альтгорна, такъ какъ до сихъ поръ при обученіи этого инструмента были употребляемы только существующія Си^b-школы для Си^b-корнета. Это оказалось не вполне целесообразнымъ, такъ какъ Си^b-корнетъ служитъ только для исполненія мелодій.

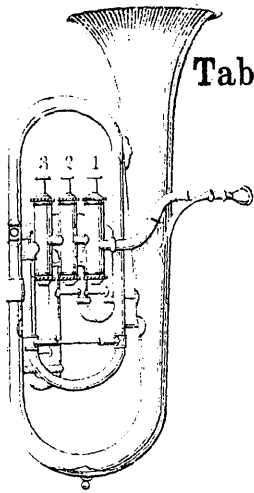
Авторъ будетъ считать свой трудъ вполне вознагражденнымъ, если эта школа оправдаетъ его намѣренія.

Alle Rechte vorbehalten.

Griff-Tabelle.

Table of Fingering.

Таблица.



1 2/3	1 3	2 3	1 2 oder or 3 или	1
fis f# фа#	ges g# соль#	g g соль	gis g# соль#	as a# ля#
ges g# соль#	a a ля	as a# ля#	b b# сиб#	b b# сиб#

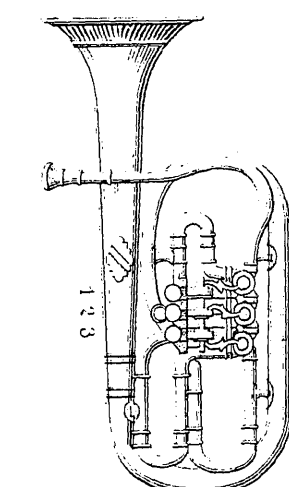
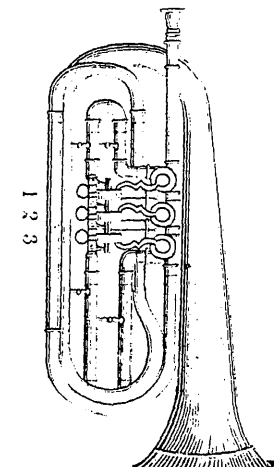
2	0	1 2/3	1 3	3/2
h b си	ces c# доб	his b# си#	c c до	cis c# до#
des d# реб	d d ре	dis d# ре#	es e# ми#	es e# ми#

1 2 oder or 3 или	1	2	0	3/2	1 2 oder or 3
c c ми	fes f# фа#	eis e# ми#	f f фа	fis f# фа#	ges g# соль#
g g соль	gis g# соль#	as a# ля#	a a ля	a a ля	a a ля

1	2 oder 3	1 3	0	1 2 oder or 3	1 oder 3
ais a# ля#	b b# си#	h b си	ces c# доб	his b# си#	c c до
cis c# до#	des d# реб	d d ре	d d ре	d d ре	d d ре

2 oder 3	0 oder 1/2 oder 3	1	2	0
dis d# ре#	es e# ми#	e e ми	fes f# фа#	eis e# ми#
f f фа	fis f# фа#	ges g# соль#	g g соль	g g соль

1 oder 3	1/2 oder 3	1	2 oder 3	0
gis g# соль#	as a# ля#	a a ля	ais a# ля#	b b# си#
h b си	ces c# доб	his b# си#	c c до	c c до



Die Zahlen über den Noten bezeichnen die niederzudrückenden Ventile.

Die Null (0) bedeutet blanke Töne, d. h. ohne Ventile.

The figures over the notes indicate the valves to be pressed.

The ciphers (0) indicate open tones (without valve).

Цифры надъ нотами показываютъ нажимаемые клапаны.

Нуль (0) означаетъ чисто, безъ клапановъ (чистые тоны).

Tabelle.

Table.

Таблица.

Der Schüler soll durch diese Tabelle nur mit der Konstruktion des Instrumentes bekannt werden, und können die Töne derselben erst später, wenn die Lippen und die Mundmuskeln die gehörige Kraft und Stärke erlangt haben, angegeben werden.

This Table is intended merely to teach the pupil the construction of the instrument, for the tones given in the same cannot be sounded until later, after the lip-muscles have attained the needful strength.

Этой таблицей имѣется въ виду ознакомить ученика съ конструкціей инструмента; изученіе тоновъ и ихъ исполненіе возможны только тогда, если губы и мускулы рта достигли достаточнаго развитія и силы.

Nicht gebräuchlich.
Not used.
Не употребительны.

	Ungewöhnlich Unusual Необыкновенно	0	0	0	0	0	0	0	0
Blank, ohne Ventile. Open, without using the valves. Чисто, безъ клапана.									
Mit dem 1. Ventil. With Valve 1. 1-мъ клапаномъ.									
Mit dem 2. Ventil. With Valve 2. 2-мъ клапаномъ.									
Mit dem 3. Ventil. With Valve 3. 3-мъ клапаномъ.									
Mit dem 1. und 2. Ventil. With Valves 1 and 2. 1-мъ и 2-мъ клапанами.									
Mit dem 1. und 3. Ventil. With Valves 1 and 3. 1-мъ и 3-мъ клапанами.									
Mit dem 2. und 3. Ventil. With Valves 2 and 3. 2-мъ и 3-мъ клапанами.									
Mit allen 3 Ventilen. With all 3 Valves. Всѣми 3-мя клапанами.									

Bei den Tönen die mit dem 2. und 3. sowie mit allen 3 Ventilen gegriffen werden, kann man auf besondere Reinheit der Stimmung nicht rechnen.

In the case of the tones taken with the 2nd and 3rd valves, or with all 3, exact purity in pitch cannot be depended on.

При тонахъ, которые берутся по-мощью 2-го и 3-го, равно какъ всѣми 3 клапанами, не слѣдуетъ въ расчитывать на особенную чистоту звука.

TEIL I.

PART I.

ЧАСТЬ I.

Erklärung der Noten und Zeichen.

Explanation of the Notes and Signs.

Объяснение нотъ и знаковъ.

Zum Bezeichnen der Töne bedient man sich der Noten; um diese wieder nach der Höhe und Tiefe zu unterscheiden, eines fünfzeiligen Notensystems. Die Noten werden auf, zwischen, über und unter die Linien desselben geschrieben.

To represent Tones we employ Notes; to distinguish between high and low notes we use the Staff of five lines. The notes are written either on, between, above, or below the Staff-lines.

Для обозначенія звуковъ служатъ ноты, для различія высокихъ и низкихъ звуковъ - пятистрочная нотная система; ноты пишутся на, между, подъ и надъ линиями этой системы.

Die Noten auf den Linien heissen:

The notes on the lines are named:

Ноты на линияхъ называются:



Zwischen den Linien:

Between the lines:

Между линиями:



Die Noten auf und zwischen den Linien heissen also:

The notes on and between the lines are therefore named:

Ноты на и между линиями называются слѣдовательно:



Die Noten unter den Linien:

The notes below the lines:

Ноты подъ линиями:



Die Noten über den Linien:

The notes above the lines:

Ноты надъ линиями:



Um die Noten aber auch in ihrer Zeitdauer unterscheiden zu können teilt man dieselben ein in ganzē, halbe, Viertel, Achtel, Sechzehntel etc. Noten, z. B.

To distinguish between the value (duration) of the different notes they are written as whole, half, quarter, eighth, sixteenth-notes, etc., e.g.

Для различія большой или меньшей длительности нотъ ихъ раздѣляютъ на цѣлыя, половинныя, четвертныя, восьмая, шестнадцатыя и т. д. ноты.

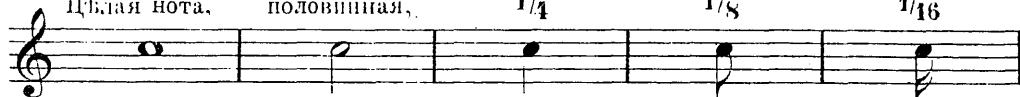
Ganze Note.
Whole note,
Цѣлая нота.

Halbe,
half,
половинная,

Viertel,
quarter,
1/4

Achtel,
eighth,
1/8

Sechzehntel.
sixteenth.
1/16

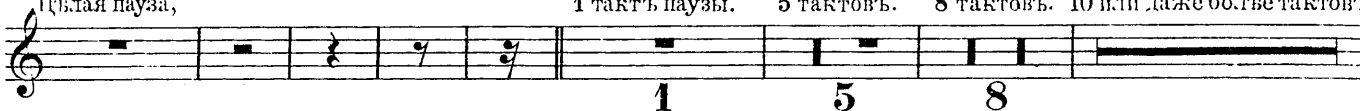


Es kommt aber auch vor, dass in einem Musikstücke eine Zeit lang kein Ton klingen soll, und bedient man sich dazu der Pausen, die ebenfalls in ganze halbe, Viertel, Achtel, Sechzehntel etc. Pausen eingeteilt werden, z. B.

It also occurs in compositions; that for a time no tone at all is heard. that one or all of the parts pause, which is expressed by Rests, likewise written as whole, half, quarter, eighth, sixteenth-rests etc., e. g.

Случается, что въ пьесѣ нѣкоторое время не долженъ звучать ни одинъ звукъ; для этого служатъ паузы, которыя также дѣлятся на цѣлыя, половинныя, 1/4, 1/8, 1/16 и т. д. паузы, напр.

Ganze Pause.					1 Takt Pause.	5 Takte.	8 Takte.	10 oder auch mehr Takte.
Whole rest.	1/2	1/4	1/8	1/16	1 measure rest.	5 measures.	8 measures.	10 or more measures.
Цѣлая пауза,					1 тактъ паузы.	5 тактовъ.	8 тактовъ.	10 или даже болѣе тактовъ.



Jedes Musikstück wird in Takte abgeteilt durch Striche, welche das Liniensystem senkrecht durchschneiden, diese Striche heissen Taktstriche.

Every piece of music is divided into measures by lines drawn perpendicularly through the staff; these lines are called Bars.

Всякая музыкальная пьеса дѣлится на такты чертами, которыя пересекаютъ нотную систему и названы линиями такта.

Die gebräuchlichsten Taktarten in der Musik sind folgende:

In music there are various kinds of Time, as:

Въ музыкѣ употребительны слѣдующіе роды тактовъ:

alla breve

Vier-Viertel-Takt. 4/4 time. Четыре четверти такта.	Drei-Viertel-Takt. 3/4 time. Три четверти такта.	Zwei-Viertel-Takt. 2/4 time. Двѣ четверти такта.	Zwölf-Achtel-Takt. 12/8 time. Двадцать восьмыхъ такта.
Neun-Achtel-Takt. 9/8 time. Девять восьмыхъ такта.	Sechs-Viertel-Takt. 6/4 time. Шесть четвертей такта.	Sechs-Achtel-Takt. 6/8 time. Шесть восьмыхъ такта.	Drei-Achtel-Takt. 3/8 time. Три восьмыхъ такта.

Das einfache Kreuz (#) vor einer Note erhöht dieselbe um einen halben Ton, und das Doppelkreuz (x) um einen ganzen Ton.

A single Sharp (#) before a note raises the same by half a tone, and the Double-sharp (x) by a whole tone.

Діезь (#) передъ нотой повышаетъ ее на полъ-тона, двойной діезь (x) на цѣлый тонъ.

Das Be (b) erniedrigt die Note um einen halben Ton, und das Doppelbe (bb) um einen ganzen Ton.

The Flat (b) lowers the note by half a tone, and the Double-flat (bb) by a whole tone.

Бемоль (b) понижаетъ ноту на полъ-тона и двойная бемоль (bb) на цѣлый тонъ.

Das Auflösungszeichen (natural) löst die einfache Erhöhung oder Erniedrigung wieder auf und setzt die Note in ihren ursprünglichen Stand zurück.

The Natural (natural) annuls the raising or lowering of a note by a single sharp or flat, thus restoring the note to its original pitch.

Бекарь, знакъ отказа (natural), уничтожаетъ простое повышениіе или пониженіе и даетъ нотѣ ея первоначальное значеніе.

Wenn vor einer Note ein # steht, so wird an deren Namen die Silbe „is“ angehängt. Es giebt folglich c-cis, d-dis, e-eis, f-fis, g-gis, a-ais, h-his. Wenn vor einer Note ein b steht, so wird an deren Namen die Silbe „es“ angehängt, folglich c-ces, d-des, e-es f-fes, g-ges, a-as. Nur statt hes heisst es b.

When a # stands before a note, the word "sharp" is affixed to its name; we therefore have c-c-sharp, d-d#, e-e#, f-f#, g-g#, a-a#, b-b#. When a b stands before a note, the word "flat" is affixed to its name, thus: c-c-flat, d-db, e-eb, f-fb, g-gb, a-ab, b-bb. In German b=h, and bb=b.

Если передъ нотой стоитъ знакъ #, то къ ней прибавляется слово „діезь“ и изъ до мы получаемъ до-діезь, изъ ре-ре#, ми-ми#, фа-фа#, соль-соль#, ля-ля#, и си-си#. Если же передъ нотой стоитъ знакъ b, то къ ней прибавляется слово „бемоль“ и изъ до мы получаемъ до-бемоль, изъ ре-реb, ми-миb и т. д.

f	fis	f	c	cis	c	b	b	b	e	es	e	g	gis	g	d	dis	d	a	as	a	d	des	d	u.s.w.
f	f#	f	c	c#	c	b	bb	b	e	eb	e	g	g#	g	d	d#	d	a	as	a	des	d	etc.	
фа	фа#	фа	до	до#	до	си	сиb	си	ми	миb	ми	соль	соль#	соль	ре#	ре	ре	ля	ля#	ля	реb	реb	и т. д.	

Tonstufen und Tonleitern.

Degrees and Scales.

Объ интервалахъ и гаммахъ.

Die Entfernung von einem Tone zum andern nennt man „Intervall.“ Man bezeichnet die Tonstufen mit folgenden lateinischen Buchstaben.

The difference in pitch between two tones is called an Interval. The degrees of the Scale are named as follows:

Разстояние отъ одного тона до друга называютъ интерваломъ.

Интервалы обозначаются слѣдующими латинскими названіями:

Prime,	Secunde,	Terz,	Quarte,	Quinte,	Sexte,	Septime,	Octave.
Prime,	Second,	Third,	Fourth,	Fifth,	Sixth,	Seventh,	Octave.
Прима,	Секунда,	Терція,	Кварта,	Квинта,	Секста,	Септима,	Октава.

Eine Folge von Tönen, von einem Grundton bis zu dessen Octave, nennt man Tonleiter. Die Töne

A succession of steps, from a fundamental (prime) to its octave, is called a Scale. For instance, the tones

Рядъ тоновъ отъ одного основнаго тона до его октавы называется гаммой. Напр. тоны

c d e f g a h e

c d e f g a b c

до ре ми фа соль ля си до

bilden eine Tonleiter, und zwar heisst eine solche diatonische Tonleiter. Von jedem Ton aus kann eine diatonische Tonleiter gebildet werden, nur muss sie stets aus 2 ganzen, 1 halben und wiederum aus 3 ganzen und 1 halben Ton bestehen.

form a scale, which in this shape is called a diatonic scale. Diatonic scales can begin on any tone, but the succession of tones must always be the same, namely 2 whole, 1 half, 3 whole, and finally 1 half-tone.

образуютъ гамму и такую гамму называютъ „диатонической гаммой.“ Отъ каждаго тона можно образовать диатоническую гамму, но она всегда должна имѣть слѣдующій порядокъ: 2 цѣлыхъ тона, 1 полутонъ, затѣмъ опять 3 цѣлыхъ тона и наконецъ 1 полутонъ.

Die Tonleitern unterscheiden sich wieder in Dur (harte) und Moll-(weiche) Tonleitern.

The Scales are divided again into Major and Minor.

Гаммы раздѣляются на мажорныя и минорныя.

Die Durtonleiter unterscheidet sich zunächst von der Molltonleiter durch die dritte Stufe. Während erstere mit zwei ganzen Tönen beginnt, bestehen die drei ersten Stufen der Molltonleiter aus einem ganzen und einem halben Ton. Ausserdem erhöht sich in der Molltonleiter der sechste und siebente Ton beim Aufwärtsspielen um einen halben Ton, beim Abwärtsspielen fällt jedoch diese Erhöhung wieder weg, z. B.

The Major scale differs firstly from the Minor in its third degree, which in the major scale is two whole tones (a major third) from the prime; in the minor scale one tone + a semitone (a minor third) from the prime. Besides, in playing upward, the sixth and seventh degrees of the minor scale are each raised by a semitone; in playing down they are as in major, e.g.

Мажорныя гаммы существенно отличаются отъ минорныхъ тѣмъ, что первые два тона ихъ суть цѣлые тоны, между тѣмъ какъ минорная гамма имѣетъ въ началѣ одинъ цѣлый тонъ и одинъ полутонъ; кромѣ того въ минорной гаммѣ повышаются шестой и седьмой тоны на полтона при восходящемъ порядкѣ, при нисходящемъ же это повышение отпадаетъ. Напр.

C.-dur.
C.-major.
До-мажоръ.

C.-moll.
C.-minor.
До-миноръ.

Bei allen Blechinstrumenten ist es durchaus nötig, die später bei jeder Tonart angeführten Intervalle zu üben, weil ausser den blanken Tönen auf jedem der 3 Ventile 6-8 Töne angegeben werden können. Anfänger lieben diese Intervall-Übungen in der Regel nicht und doch sind dieselben sehr wichtig.

With all brass instruments it is absolutely necessary to practise the intervals given later for each key; because, besides the open tones, 6 or 8 different tones can be produced with each one of the 3 valves.

На всѣхъ духовыхъ инструментахъ весьма необходимо упражняться при всѣхъ тонахъ въ данныхъ интервалахъ, потому что кромѣ чистыхъ тоновъ, можно на каждомъ изъ 3-хъ клапановъ произвести отъ 6-8 нотъ. Эти упражненія въ интервалахъ очень важны.


Die nachstehenden italienischen Wörter, welche in musikalischen Kompositionen sehr häufig vorkommen, sowie deren Bedeutung, soll jeder Schüler auswendig lernen: The following Italian words and the respective meanings thereof should be committed to memory, as they occur frequently in musical compositions: Следующія итальянскія слова, которыя встрѣчаются очень часто въ музыкальных сочиненіяхъ, должны быть заучены вмѣстѣ съ ихъ значеніемъ каждымъ ученикомъ наизусть:


<i>Accelerando (accel.)</i>	beschleunigend.	Hastening.	Ускоряя.
<i>Adagio</i>	gemässigt, sanft, langsam.	Leisurely, smoothly and slowish.	Умѣренно, тихо, тихо.
<i>Adagio assai, di mollo, pesante</i>	sehr langsam.	Very leisurely and impressively.	Очень медленно.
<i>Ad libitum (Ad lib.)</i>	nach Belieben oder Willkür.	According to fancy.	По желанію.
<i>Agitato</i>	unruhig, bewegt.	Agitated	Безпокойно, живо.
<i>Alla Breve</i>	kurz, nach kurzer Art.	Short, short style.	Коротко, сокращенно.
<i>Allegretto</i>	etwas rasch.	Quicker than andante but less quick than allegro.	Немного скорѣе.
<i>Allegro (Allo)</i>	rasch, lebhaft.	Briskly.	Скоро, живо.
<i>Allegro furioso</i>	leidenschaftlich, stürmisch.	Furiously brisk.	Страстно, бурно.
<i>Allegro giusto</i>	angemessen schnelles Zeitmass.	Briskly, but in strict time.	Соразмѣрнымъ скорымъ темпомъ.
<i>Allegro ma non troppo</i>	nicht zu rasch.	Briskly, but not to excess.	Не слишкомъ скоро.
<i>Allegro moderato (Allo moderato)</i>	mässig lebhaft.	Moderately brisk.	Умѣренно скоро.
<i>Andante (Andto)</i>	gehend, schrittmässig.	Easy going, walking time.	Не очень медленно.
<i>Andantino (Andtinu)</i>	ein wenig lebhafter als Andante.	Somewhat quicker than andante.	Немного скорѣе чѣмъ Andante.
<i>Animato, con anima</i>	belebt, frisch, mit Seele	With animation, heartily.	Одушевленно.
<i>A poco à poco</i>	nach und nach, allmählich.	Gradually.	Мало по малу.
<i>Appassionato</i>	leidenschaftlich.	Passionately.	Страстно.
<i>A tempo</i>	im ersten Zeitmass.	Revert to first tempo.	Въ первоначальную темпъ.
<i>Attaca</i>	ohne Unterbrechung weiter.	Go on without a break.	Продолжать безъ перерыва.
<i>Brillante (brill.)</i>	glänzend.	Brilliantly, gaily.	Блестяще.
<i>Brio, brioso</i>	Feuer, feurig.	Noisily, with fire.	Съ огнемъ.
<i>Burlesco</i>	scherzend, possenhaft.	Comically.	Шутливо.
<i>Calando (cal.)</i>	abnehmend, allmählich schwächer.	Dying off in respect of time and sound.	Ослабвая.
<i>Cantabile</i>	singend, gesangreich.	Singingly.	Пѣвуче.
<i>Capriccioso</i>	mit neckischem, launenhaften Vortrag.	Capriciously.	Въ шаловливомъ, капризномъ тогѣ.
<i>Colla parte</i>	mit der Hauptstimme.	In sympathy with the principal theme.	Слѣдя за первымъ голосомъ.
<i>Commodo</i>	bequem, gemächlich.	Easy-going.	Удобно, непринужденно.
<i>Con fuoco</i>	mit Feuer.	With fire.	Съ огнемъ.
<i>Con moto</i>	mit Bewegung.	With motion.	Оживленно.
<i>Con spirito</i>	mit Geist.	With spirit.	Съ душой, одухотворенно.
<i>Crescendo (cresc.)</i>	wachsend, mit zunehmender Stärke.	Increasing in force.	Наростающа, усиливающаяся.
<i>Decrescendo (decrese.)</i>	abnehmend, mit abnehmender Stärke.	Decreasing in power.	Спадающа, ослабвая.
<i>Deciso</i>	entschieden, bestimmt.	With decision.	Рѣшительно, опредѣленно.
<i>Diminuendo (dim.)</i>	abnehmend, schwächer werdend.	Decreasing in force.	Спадающа, все ослабвая.
<i>Dolce, dolcissimo (dol., dolce.)</i>	lieblich, zart, sehr lieblich, sehr zart.	Softly, most-softly.	Мило, тихо, очень тихо.
<i>Dolente</i>	klagend, wehmütig.	Plaintively.	Жалобно, грустно.
<i>Energico</i>	bestimmt, kräftig.	Energetically.	Рѣшительно, энергично.
<i>Espressione con, espressivo (espr.)</i>	mit Ausdruck.	With expression.	Съ выраженіемъ.
<i>Forse, Fortissimo (f., ff.)</i>	stark, sehr stark.	Loud, very loud.	Сильно, очень сильно.
<i>Giocoso</i>	scherzhaft, tändelnd.	Merrily, jokingly.	Шутливо, игриво.
<i>Grave</i>	schwer, abgemessen, ernst.	Gravely, solemnly.	Важно, серьезно.
<i>Graxioso, con graxia</i>	anmutig, zierlich, mit Anmut.	With grace, elegantly.	Граціозно, изящно, съ граціей.
<i>Largo</i>	breit, gedehnt.	Broadly.	Широко.
<i>Larghetto</i>	etwas bewegter als Largo.	Somewhat quicker than largo	Немного скорѣе, чѣмъ Largo.
<i>Legato</i>	gebunden.	Bound, tied, slurred together.	Связно, сдержано.
<i>Leggiero (legg)</i>	leicht, ungezwungen.	Lightly, unconstrainedly.	Легко, непринужденно.
<i>Lento</i>	langsam.	Slowly.	Медленно.
<i>L'istesso tempo</i>	dasselbe Zeitmass.	At the same pace.	Тотъ-же самый тактъ.
<i>Maestoso</i>	majestätisch, erhaben, grossartig.	Majestically, sublimely.	Величественно, благородно, грандіозно.
<i>Maggiore (franx. majeure)</i>	Dur (harte Tonart).	Major.	Въ мажорномъ тогѣ.


<i>Marcato (marc.)</i> . . .	hervorgehoben, markiert.	Well marked, emphasised.	Съ удареніемъ, выдѣляя.
<i>Marciale</i>	marschmässig.	Martially, warlike.	Въ темпо марша.
<i>Même mouvement (franz.)</i>	dasselbe Zeitmass.	At the same time.	Въ томъ-же темпо.
<i>Meno, meno forte</i> . . .	weniger, weniger stark.	Less, with less power.	Менѣе, менѣе сильно.
<i>Mezza voce</i>	mit halber Stimme.	At half voice, subdued.	Въ полъ-голоса.
<i>Mezzo forte (mfo.)</i> . . .	halbstark.	Half-loud.	Полу-сильно.
<i>Minore (franz. mineur)</i> .	Moll (weiche Tonart).	Minor.	Въ минорномъ тонѣ.
<i>Moderato (mod^{to})</i>	gemässigt.	Moderately.	Умѣренно.
<i>Molto, di molto</i>	sehr viel.	Much, very much.	Очень много.
<i>Morendo (mor.)</i>	sterbend, verhallend.	Dying away.	Замирая, затихая.
<i>Mosso, più mosso</i>	bewegt, bewegter.	With motion, with increased motion	Оживленнѣе.
<i>Non tanto, non troppo</i> .	nicht zu sehr.	Not too much.	Не очень . . . , не слишкомъ . . .
<i>Patetico (fr. Pathétique)</i> .	erhaben, feierlich.	Pathetically.	Торжественно, благородно.
<i>Piano, Pianissimo (p., pp.)</i>	schwach, leise, sehr schwach, sehr leise	Softly, very softly.	Слабо, тихо, очень слабо, очень тихо.
<i>Più, più mosso, più stretto</i>	mehr, bewegter, eilender.	More, quicker, more hurriedly.	Быстрѣе.
<i>Plus vite (franz.)</i>	viel, schneller.	Faster.	На много скорѣе.
<i>Portamento di voce</i> . . .	Das „Tragen“ der Töne von einem Ton zum andern, das Verschmelzen eines Tons in den andern.	The blending of one tone into another.	Такъ называемый „Переносъ“ съ од- ного звука на другой. Слитѣе одного тона въ другой.
<i>Presto, prestissimo</i>	schnell, im schnellsten Tempo.	Fast, as fast as possible.	Скоро, въ самомъ скоромъ темпо.
<i>Rallentando (rall.)</i>	zögernd, allmählich langsamer.	Gradually slower.	Постепенно замедляя.
<i>Rinforzando (rfz.)</i>	verstärkt.	Emphasise the tone so marked.	Усиливая.
<i>Risoluto</i>	entschlossen, mit kräftigem Vortrag.	Resolutely.	Смѣло, съ сильнымъ удареніемъ.
<i>Ritardando, ritenuto (rit., riten.)</i>	zurückhaltend, zögernd.	Decreasing in time.	Сдерживаясь, медля.
<i>Rubato</i>	in willkürlichem Tempo.	(Literally robbed) in arbitrary time.	Въ произвольномъ темпо.
<i>Scherzando, scherzoso (scherz.)</i>	scherzend, tändelnd.	Merrily, jokingly.	Шутливо, шаловливо.
<i>Sempre</i>	immer.	Always.	Все еще.
<i>Sforzato (sfx.)</i>	verstärkt, hervorgehoben.	Emphasised.	Усиливая, выдѣляя.
<i>Smorzando (smorz.)</i>	verlöschend, hinsterbend.	Gradually softer.	Угасая, замирая.
<i>Sonore</i>	klangreich, schallend.	Sonorously, full-toned.	Звучно, звонко.
<i>Sostenuto (sosten.)</i>	ausgehalten.	Sustainedly.	Выдерживая.
<i>Staccato (stacc.)</i>	abgestossen.	Detached, chopped.	Отрывисто.
<i>Stringendo, stretto (string.)</i>	eilend, schneller.	Hurriedly, hastening onwards.	Ускоряя, сибша.
<i>Tempo comodo</i>	bequemes Zeitmass.	Easy-going time.	Удобнымъ темпо.
<i>Tenuto (ten.)</i>	gehalten.	Sustainedly.	Выдержано.
<i>Veloce</i>	schnell, geschwind.	With velocity.	Скоро, постышно.
<i>Vivo</i>	lebhaft, lebendig.	Lively, with animation.	Живо.
<i>Vivace, vivacissimo</i>	lebhaft, sehr lebhaft.	Lively, as lively as possible.	Очень быстро.
<i>Volti subito (V. S.)</i>	schnell umwenden.	Turn quickly over leaf.	Быстро перевернуть (страницу).





Die ersten Übungen.

Das Althorn steht gewöhnlich in Es nur selten wird die F Stimmung gebraucht; wenn man also auf dem Instrument den Ton  angiebt, so klingt er bei Es





Stimmung im Violinschlüssel , im

Bassschlüssel , Bei F Stimmung

im Violinschlüssel , im Bass-



schlüssel .


Die blanken Töne d. h. die, welche ohne den Gebrauch der Ventile angegeben werden können, sind folgende:


 oder auch oft im Bassschlüssel geschrieben:  or in the bass-clef, as often written:  иногда пишут также в басовомъ ключѣ: 


The first Exercises.

The alto horn is usually pitched in Eb, the horn in F being used but seldom; therefore, on playing the note

, it sounds in the Eb pitch and violin-clef the tone , in the

bass-clef : a horn in F would

sound  in the violin-clef. or


 in the bass-clef.

The open or natural tones, i.e. those which can be taken without pressing the valves, are the following:


          соль до ми соль сиъ до ре ми


Первыя упражненія.


Альторнъ настраивается обыкновенно въ Ми^b, рѣдко въ Фа; когда, такимъ образомъ, берутъ на инструментъ тонъ

, то онъ звучитъ при Ми^b въ

скрипичномъ ключѣ , въ басовомъ

ключѣ . При настройкѣ въ Фа

въ скрипичномъ ключѣ , въ

басовомъ ключѣ .

Чистые тоны, т. е. такіе, которые употребляются безъ помощи клапановъ, слѣдующіе:

Der Schüler fasse das Instrument mit der linken Hand kräftig an und halte die rechte Hand über den Ventilen, so dass der Zeigefinger über dem 1., der Mittelfinger über dem 2. und der Langfinger über dem 3. Ventil ruht.

Die Stellung des Bläfers soll dabei eine gerade, aber ungezwungene sein, alsdann setze er das Mundstück genau in der Mitte des Mundes fest auf die Lippen und versuche nun ohne die Wangen dabei aufzublasen, einen der folgenden Töne herauszubringen. Die Pressung der Lippen muss eine solche sein, dass keine Luft an beiden Seiten des Mundes beim Blasen heraus kann.

Ohne die Ventile zu berühren und ohne Takt:

The pupil should grasp the instrument firmly with the left hand, and hold the right hand over the valves in such a way, that the forefinger lies over the 1st, the middle finger over the 2nd, and the ring-finger over the 3rd.

The attitude of the player should be erect, but unconstrained. He may now bring the mouthpiece of the instrument up firmly against the middle of the lips, and try to make one of the following tones speak, but without puffing out the cheeks. The pressure of the lips on the mouthpiece must be such, that no air can escape on either side of the mouth while blowing.

Play, without touching valves or keeping time:

Ученикъ долженъ держать крѣпко инструментъ лѣвою рукою, правую руку приложить къ клапанамъ такъ, чтобы указательный палецъ приходился на 1-ый, средний — на 2-ой и длинный — на 3-ий клапаны.

Трубачъ долженъ стоять прямо и свободно; затѣмъ, приложивъ мундштукъ къ губамъ, какъ разъ посреди, долженъ попытаться, не надувая щекъ, вывести одинъ изъ ниже слѣдующихъ тоновъ. Губы слѣдуетъ сжимать на столько, чтобы воздухъ не могъ выходить изъ рта.

Не касаясь клапановъ и безъ такта:

Von dem Wert der Noten.

On the Value of the Notes.

О цѣнности нотъ.

Nachdem nun der Schüler im Stande ist einen oder mehrere der vorstehenden Töne kräftig anzugeben, schreite er zu folgender Übung und halte streng den Takt inne, denn ohne diesen würde sie ganz ohne Nutzen sein.

As soon as the beginner is able to sound one or more of the above tones clear and full, he may take up the following exercise, keeping time strictly, for otherwise all practice will be useless.

Послѣ того, какъ ученикъ въ состояніи уже произнести одинъ или нѣсколько изъ данныхъ тоновъ, то онъ можетъ приступить къ слѣдующему упражненію; при этомъ необходимо строго соблюдать тактъ, такъ какъ безъ этого упражненіе окажется совершенно бесполезнымъ.

Eine ganze Note besteht aus:
One Whole Note is equal to
Цѣлая нота состоитъ изъ:

2 Halben
2 Half-notes
2 половинныхъ

4 Vierteln
4 Quarter-notes
4 четверти

8 Achteln
8 Eighth-notes
8 восьмыхъ

12 Triolen
12 Triplet-eighths,
12 триолей

oder 16 Sechzehnteln.
or 16 sixteenth-notes.
или 16 шестнадцатыхъ.

1 2 3 4

3 auf ein Viertel. 3 to a Quarter-note. По 3 на каждую четверть.

1234 1234 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1234

Wird der Abkürzung wegen häufig | For the sake of brevity often noted | Для сокращенія пишутъ очень часто
auch so geschrieben: | thus: | такъ:

1234 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Oder auch so: | Or thus: | Или также такъ:

1234 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Der Punkt.

The Dot.

О точкѣ.

Steht ein Punkt hinter einer Note oder Pause, so verlängert er dieselbe um die Hälfte ihres Wertes.

A Dot written after a note or pause prolongs the latter by half its value.

Если при нотѣ или паузѣ находится точка, то она удлиняетъ ноту на половину ея стоимости.

<p>Steht ein Punkt über oder auch unter der Note, so zeigt er an, dass der Ton mit der Zunge kurz angestossen werden soll; <i>staccato</i>.</p>	<p>A dot written above or below a note indicates, that the latter is to be played with a quick thrust of the tongue; <i>staccato</i>.</p>	<p>Точка надъ или подъ нотой показываетъ, что данную ноту необходимо произвести короткимъ ударомъ языка; <i>staccato</i>.</p>
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<p>Steht über dem Punkt noch ein Bogen \frown, so soll die darunter stehende Note ausgehalten werden, und wird dieses Zeichen italienisch <i>Fermate</i> genannt, d. h. Ruhezeichen.</p>	<p>The sign \frown above or below a note or rest is called a Hold or Pause, and indicates that the note or rest should be sustained beyond its actual value.</p>	<p>Если же надъ точкой стоитъ еще знакъ \frown, то это называется поитальянски <i>Fermate</i>, т. е. долго выдерживать, что можетъ относиться или къ стоящей подъ этимъ знакомъ нотѣ или паузѣ.</p>
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Die Pausen.

The Rests.

О паузахъ.

Halbe Pausen. Half-rests. Половинныя паузы.

Viertel Pausen. Quarter-rests. Четвертыя паузы.

Achtel Pausen. Eighth-rests. Восьмыя паузы.

Sechzehntel Pausen. 16th-rests. Шестнадцатая паузы.

Die Ventile und Griffe.

The Valves and Fingering.

О клапанахъ и грифахъ.

Nachdem nun der Schüler die ersten 3 blanken Töne gut und kräftig herausgebracht hat, versuche er folgende Töne auf- und abwärts anzugeben, wobei der Takt streng eingehalten werden muss.

Die blanken Töne sind mit 0 bezeichnet und die Ventile mit Zahlen über den Noten.

As soon as the pupil can sound the first three natural tones strong and full, he may try to produce the following tones ascending and descending, always keeping strict time.

The open or natural tones are indicated by 0, and the valves by figures above the notes.

Послѣ того, какъ ученику удалось вывести чисто и сильно первые 3 чистыхъ тонахъ, то онъ можетъ попытаться произвести вверхъ и внизъ слѣдующіе тоны; при этомъ необходимо строго соблюдать тактъ.

Чистые тоны обозначены нулемъ 0, а клапаны цифрами, помѣщенными надъ нотами.

Zähle: 1 2 3 4

Von den Wiederholungs- und Schlusszeichen.

On the Signs for the Repeat and the Close.

О повторительныхъ и заключительныхъ знакахъ.

Da Capo (D.C.) heisst: vom Anfang an wiederholen.

Dal Segno (S) bedeutet: bei dem ersten Zeichen S wieder anfangen, bis zum Worte *Fine* (Ende).

Da Capo (D.C.) means, repeat from beginning.

Dal Segno (S) means, repeat from first sign S to the word *Fine* (end).

Da Capo (D.C.) означает: повторить съ самого начала.

Dal Segno (S) = начать снова съ первого знака S до слова *Fine* (конецъ).

Bei der Wiederholung werden nur die ersten 7 Takte geblasen und dann auf die 2. gesprungen.

On repetition, only the first seven measures are played; then skip that marked 1., taking 2. instead.

При повтореніи играютъ только первые 7 тактовъ до знака 1., а затѣмъ переходятъ къ слѣдующимъ тактамъ, со знакомъ 2.

Der vorige Takt wiederholt.

Repeat the preceding measure.

Предыдущій тактъ повторяется.

Beide vorstehende Takte wiederholt.

Repeat both the preceding measures.

Оба предыдущихъ такта повторяются.

Fine.

Fine.

Dal Segno al Fine.

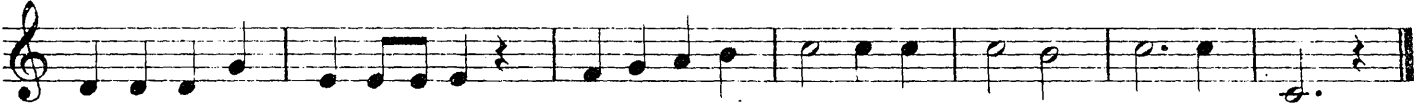
TRIO.

Da Capo al Fine.

Da Capo al ⊕.

⊕ CODA.

Fine.



18

8.

Exercise 8, measures 1-3. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The second staff continues with eighth notes A4, G4, F4, E4, and a quarter note D4. The third staff features a triplet of eighth notes (E4, F4, G4) followed by eighth notes A4, B4, C5, and a quarter note B4.

9.

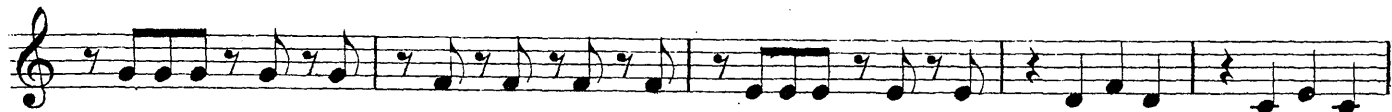
Exercise 9, measures 1-6. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The second staff continues with eighth notes A4, G4, F4, E4, and a quarter note D4. The third staff features a triplet of eighth notes (E4, F4, G4) followed by eighth notes A4, B4, C5, and a quarter note B4. The fourth staff continues with eighth notes A4, G4, F4, E4, and a quarter note D4. The fifth staff features a triplet of eighth notes (E4, F4, G4) followed by eighth notes A4, B4, C5, and a quarter note B4. The sixth staff continues with eighth notes A4, G4, F4, E4, and a quarter note D4.

10.

Exercise 10, measures 1-3. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The second staff continues with eighth notes A4, G4, F4, E4, and a quarter note D4. The third staff features a triplet of eighth notes (E4, F4, G4) followed by eighth notes A4, B4, C5, and a quarter note B4.

11.

Exercise 11, measures 1-3. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The second staff continues with eighth notes A4, G4, F4, E4, and a quarter note D4. The third staff features a triplet of eighth notes (E4, F4, G4) followed by eighth notes A4, B4, C5, and a quarter note B4.



12.



13.



14.

15.

Bei diesen Übungen muss noch bemerkt werden, dass wenn zwei oder auch mehr Noten durch einen Bogen verbunden sind, sie nicht mit der Zunge angestossen werden dürfen, sondern gebunden werden sollen, was *legato* genannt wird.

For these Exercises we must observe, that where two or more notes are connected by a slur they should not be taken separately with the tongue, but played smoothly and connectedly; *legato*, as it is called.

При этомъ слѣдуетъ замѣтить, что если двѣ или нѣсколько нотъ соединены дугой, то это обозначаетъ, что слѣдуетъ брать такты не отрывисто, но связно (*legato*).

Als der Grossvater die Grossmutter | When grandfather married. |

Гроссфатеръ.
Нѣмецкая народная пѣснь.

Langsam.

mf *p*

mf

Das Ringlein.
„Bald gras' ich am Neckar?"

The ring.

Колечко.

Allegretto.

p *mf*

Der Schlossergesell. | The locksmith's apprentice. |

Веселый слесарь.

Allegretto.

p *mf*

1. 2.

f *mf*

1. 2.

Loreley.
„Ich weiss nicht was soll es bedeuten?"

Loreley.

Русалка.

Andante.

p

Frohe Botschaft.
„Kommt a Vogerl geflogen?"

| A little bird comes flying. |

Птичка вѣстница.

Allegretto.

„Mädchen warum weinest du?" | Why do you weep, o maiden? |

О чемъ плачешь, дѣвица?

Moderato.

p *mf*

„Den lieben langen Tag.“

The live long day.

День деньской томлюся.

Moderato.

Musical score for 'Den lieben langen Tag' in 3/4 time. It consists of three staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff continues the melody with a mezzo-forte (*mf*) dynamic. The third staff concludes the piece with two endings, marked '1.' and '2.', both ending with a fermata.

So viel Stern' am Himmel stehen.

As many stars as there are in
the sky.

Сколько звѣздъ на небѣ темномъ

Moderato.

Musical score for 'So viel Stern' am Himmel stehen' in 3/4 time. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff continues the melody with a mezzo-forte (*mf*) dynamic.

Schlaf' Kindchen schlaf.

Slumber song.

Баюшки-баю.

Andante.

Musical score for 'Schlaf' Kindchen schlaf' in 3/4 time. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff continues the melody with a mezzo-forte (*mf*) dynamic.

„Es kann ja nicht immer so bleiben.“

Changes must come into this life.

Не вѣчно тому быть.

Allegro moderato.

Musical score for 'Es kann ja nicht immer so bleiben' in 3/4 time. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff continues the melody with a mezzo-forte (*mf*) dynamic.

„Liebchen ade.“

Farewell, sweetheart.

Прощай на вѣки.

Allegretto.

Musical score for 'Liebchen ade' in 3/4 time. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff continues the melody with a mezzo-forte (*mf*) dynamic.

Der Wirthin Töchterlein.

The innkeeper's daughter.

Нѣмецкая народная пѣсня.

Moderato.

Musical score for 'Der Wirthin Töchterlein' in 3/4 time. It consists of two staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff continues the melody with a mezzo-forte (*mf*) dynamic.

Die chromatische Tonleiter.

The Chromatic Scale.

Хроматическія гаммы.

Nachstehende Übung sollte von dem Schüler jeden Tag vorgenommen werden, da sie die Lippen und Mundmuskeln stärkt, die Sicherheit des Ansatzes fördert und ausserdem das einzige Mittel ist um einen schönen Ton zu bekommen.

Jeder Ton ist hier auf zwei Takte berechnet, der 1. Takt *crescendo* (anschwellend) und der 2. *decrescendo* (abnehmend).

The following Exercise should be practised daily by the pupil, as it strengthens the lip and mouth-muscles, promotes confidence in attack, and is, besides, the only method for acquiring a fine tone.

Each tone should fill out two measures; the 1st measure *crescendo* (growing louder), the 2nd *decrescendo* (growing softer).

Нижеслѣдующее упражненіе ученикъ долженъ повторять ежедневно, такъ какъ такимъ образомъ развиваются мускулы рта и приобрѣтается сила въ губахъ; кромѣ того это единственное средство получить чистый и звучный тонъ.

Каждый тонъ разсчитанъ здѣсь на 2 такта, 1-ый тактъ *crescendo* (возрастая), и 2-ой *decrescendo* (ослабѣвая).

Zähle: 1234, 1234

1-3 2-3 1-2 3 1 2 0 1-2-3 1-3 2-3

pp *f* *pp* *f* *pp* 1-2 3 1 2 0 1-2-3 1-3 2-3

g gis g# a ais a# h b c cis c# d dis d#

соль соль# ля ля# си до до# ре ре#

1-2 1 2 0 2-3 1-2 1 2 0

e f fis f# g gis g# a ais a# h b c

ми фа фа# соль соль# ля ля# си до

1-2 3 1 2 0 1 2 0 2-3 1-2 1

cis c# d dis d# e f fis f# g gis g# a b bb

до# ре ре# ми фа фа# соль соль# ля си

b bb a as ab g ges gb f e es eb d

си# ля ля# соль соль# фа ми ми# ре

1-2 0 2 1 1-2 2-3 0 2 1

des db c h b b bb a as ab g ges gb f

ре# до си си# ля ля# соль соль# фа

1-2 2-3 1-3 1-2-3 0 2 1 3 2-3 1-3

e es eb d des db c h b b bb a as ab g

ми ми# ре ре# до си си# ля ля# соль

Übungen

Exercises

Упражнения

in verschiedenen Taktarten.

in various Measures.

въ различныхъ тактахъ.

Moderato.

Musical notation for Moderato exercise, consisting of four staves of music in C major, 4/4 time. The first staff includes fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

Maestoso.

Musical notation for Maestoso exercise, consisting of three staves of music in C major, 4/4 time. The first staff includes fingerings: 1 2 3 4, 1 2 3 4 and dynamic markings: *f*, accents (^).

Allegro agitato.

Musical notation for Allegro agitato exercise, consisting of two staves of music in C major, 4/4 time. The first staff includes fingerings: 1 2 3 4, 1 2 3 4 and dynamic markings: *f*, *p*.



Tempo di Marcia.



Geschwind Marsch. Quickstep. Быстрый маршъ.

Musical staff 1: Treble clef, 2/4 time signature. The first measure has a '1 2' above it. The second measure has '1 2' above it. The third measure has '1 2' above it. The staff contains a series of eighth and sixteenth notes. A double bar line with repeat dots is present. The dynamic marking *mf* is below the staff.

Musical staff 2: Treble clef. The staff contains a series of eighth and sixteenth notes. There are accents (^) above the first and second notes of the second measure. The dynamic marking *f* is below the staff. The dynamic marking *p* is below the staff.

Musical staff 3: Treble clef. The staff contains a series of eighth and sixteenth notes. The dynamic marking *cresc.* is below the staff.

Musical staff 4: Treble clef. The staff contains a series of eighth and sixteenth notes. The dynamic marking *f* is below the staff. The dynamic marking *Fine.* is below the staff.

Trio.

Musical staff 5: Treble clef. The staff contains a series of eighth and sixteenth notes. The dynamic marking *f* is below the staff. The dynamic marking *p* is below the staff.

Musical staff 6: Treble clef. The staff contains a series of eighth and sixteenth notes. The dynamic marking *f* is below the staff.

Musical staff 7: Treble clef. The staff contains a series of eighth and sixteenth notes. The dynamic marking *Marsch Da Capo al Fine.* is below the staff.

Andante.

Musical staff 8: Treble clef, 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

Musical staff 9: Treble clef. The staff contains a series of eighth and sixteenth notes.

Musical staff 10: Treble clef. The staff contains a series of eighth and sixteenth notes.

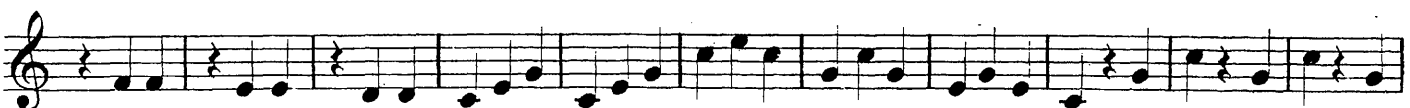
Musical staff 11: Treble clef. The staff contains a series of eighth and sixteenth notes.



Tempo di Polacca.



Tempo di Valse.



Andantino quasi Allegretto.

Musical score for the first section, "Andantino quasi Allegretto". It consists of four staves of music in 2/4 time. The melody is written in a treble clef and features a mix of eighth and sixteenth notes, with some rests and accidentals. The piece concludes with a double bar line and a fermata.

Allegretto.

Musical score for the second section, "Allegretto". It consists of eight staves of music in 2/4 time. The melody is written in a treble clef and features a mix of eighth and sixteenth notes, with some rests and accidentals. The piece concludes with a double bar line and a fermata. The tempo is marked "Allegretto".

*Fine. P**f**Allegretto Da Capo al Fine.*

Allegro.

f *Fine.*

dolce

f

p

Da Capo al Fine.

Allegro vivace.

1

1 ⊗
Dul Segno al ⊕

⊕ Coda.

fz

Andantino.

Musical score for Andantino, featuring six staves of music in 6/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pp*.

Jägerchor.

Hunters' Chorus.

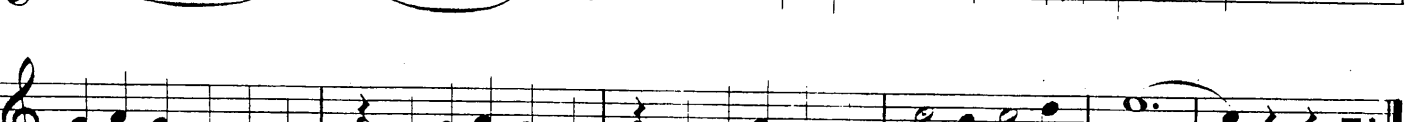
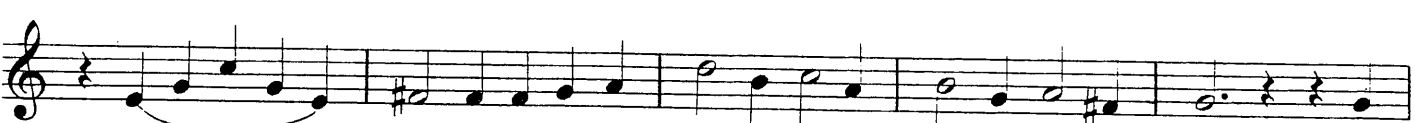
Охотничий хоръ

Allegro.

Musical score for the Hunters' Chorus, featuring five staves of music in 6/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like *f*.



Andante.



Maestoso.



Allegro moderato.

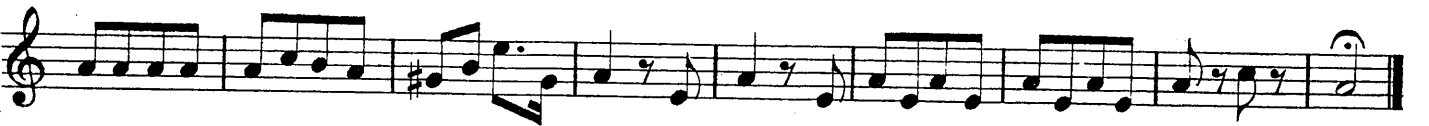
Musical score for 'Allegro moderato' in 9/8 time. The score consists of nine staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The first three measures of the first staff are marked with '1', '2', and '3' above them, indicating a triplet. The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The piece concludes with a double bar line and repeat signs.

Allegro.

Musical score for 'Allegro' in 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note rhythm with various melodic lines. The piece ends with a double bar line.



Allegretto.



Tempo di Mazurka.



Tarantelle.

Presto.

The image displays a musical score for a piece titled "Tarantelle" in "Presto" tempo. The score is written on ten staves of music, each beginning with a treble clef and a 3/8 time signature. The key signature is one sharp (F#), indicating the key of D major. The music is characterized by a fast, rhythmic melody with frequent eighth and sixteenth notes, often grouped in beamed patterns. There are several instances of fingerings indicated by the number "1" above notes. The piece concludes with a final cadence on the tenth staff.

Hohenfriedberger Marsch. |

Hohenfriedberg March. |

Гогенфридбергскій маршъ.

Moderato.

„Einsam bin ich nicht alleine.“ | Though alone I am not lonely. |

Одинока я одна.

Andante.

„Grad' aus dem Wirthshaus.“ | From the inn I'm coming. |

Прямо съ харчевни.

Allegretto.

„Auf Matrosen die Anker gelichtet.“ |

Sailors song. |

Матросская пѣснь.

Allegretto.

Aus der Oper. „Der Liebestrank.“ | From the opera: The elixir of love. | Изъ оперы „Любовный напитокъ.“

Allegretto.

„So leb denn wohl.“

Farewell then.

Прощай старинный домъ.

Andantino.

„Komm lieber Mai und mache.“

Come, sweet May.

О чудный май.

Allegretto.

„Schier dreissig Jahre bist du alt.“ | Near thirty years thou art of age. |

Ужъ тридцать
лѣтъ ты служишь мнѣ.**Moderato.**„Wo Kraft und Muth in deutschen
Seelen flammen?“

Where strength and courage.

Гдѣ сила и храбрость.

Marciale.„Home, sweet home.“
Englisches Volkslied.

Home, sweet home.

Дорогое жилище.

Andante con moto.

Grössere Übungen in allen Durtonarten mit deren parallelen Molltonarten.

More extended Exercises in all Major Keys
and their Relative Minor Keys.

Упражнения во всѣхъ мажорныхъ
и параллельныхъ имъ минорныхъ гаммахъ.

C-dur.

C-major.

До-мажоръ.

Secunden. Seconds. Секунды.

Terzen. Thirds. Терціи.

Quarten. Fourths. Кварты.

Quinten. Fifths. Квинты.

Sexten. Sixths. СЕКСТЫ.



Septimen. Sevenths. СЕПТИМЫ.



Octaven. Octaves. ОКТАВЫ.



C-dur Tonleiter. Scale of C-major. Гамма въ До-мажоръ.



Accord. Chord. Аккордь.



Praeludium. Prelude. Прелюдія.



Etude.

Этюдъ.



Allegro con brio.

The main musical score consists of eight staves of music in treble clef, 2/4 time signature, and G major. The melody is characterized by eighth-note patterns and slurs, with a dynamic marking of *Allegro con brio*. The piece concludes with a double bar line and a final whole note chord.

Abwechselnd *staccato* und *legato*
zu üben.

Practise alternately with *staccato*
and *legato*.

Поперемѣнно упражняйтесь въ
стокато и legato.

Three staves of practice exercises in treble clef, 3/4 time signature, and G major. The exercises feature slurred eighth-note patterns and slurs, designed to be practiced alternately with *staccato* and *legato* articulation.



Chor.
Allegro.



Allegro.
Signal.



Dal Segno al Fine.

Moderato.

A-moll.

A-minor.

Ля-миноръ.

Tonleiter. Scale. Гамма.

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдия.

Andantino.

The Andantino section consists of seven staves of music in 2/4 time. The key signature has one sharp (F#). The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, particularly in the second and fourth staves. The piece concludes with a double bar line and a final note on the seventh staff.

Moderato.

The Moderato section consists of four staves of music in 3/4 time. The key signature has one sharp (F#). The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by a steady, moderate tempo, featuring a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The piece ends with a double bar line and a final note on the fourth staff.

„Gott erhalte Franz den Kaiser.“
Oesterreichische National-Hymne.

Austria National Hymn.

Австрійскій гимнъ.

Moderato.

„In einem kühlen Grunde.“

In a cool spot.

Въ прохладномъ погребѣ.

Andantino.

„Wer hat dich, du schöner Wald?“

Who has made ye lovely woods.

Кто чудный лѣсъ тебя создалъ.

Moderato.

Irische Volksweise.
Die letzte Rose.

Last rose of summer.
Irish folksong

Послѣдняя роза.
Ирландская пѣнь.

Andante.

Leise, leise fromme Weise.
a. d. Op. „Der Freischütz“

Softly floats the sweetest melody.
From the opera: „The freeshooter“

Арія изъ оперы
„Волшебный стрѣлокъ.“

Larghetto.

„Seht er kommt mit Preis gekrönt.“ |

Lo, he comes victoriously. |

Хоръ изъ ораториѣ „Маккавей.“

Allegro moderato.Chorus from: Maccabäus.⁷

Musical score for 'Allegro moderato' in 2/4 time. It consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff begins with *p* and includes a *cresc.* marking. The third staff begins with a dynamic marking of *f*.

Schöne Minka. |

Lovely Minka. |

Бхаль козаць за Дунай.

Allegretto.

Musical score for 'Allegretto' in 2/4 time. It consists of three staves. The first staff begins with a dynamic marking of *p* and ends with *mf*. The second staff begins with *p* and includes a *cresc.* marking. The third staff begins with a dynamic marking of *mf*.

Donau-Wellen Walzer. |

Danube waltz. |

Дунайскія волны.

Musical score for 'Donau-Wellen Walzer' in 3/4 time. It consists of six staves. The first staff begins with a dynamic marking of *p* and ends with *mf*. The second staff includes first and second endings. The third staff begins with a dynamic marking of *f*. The fourth staff includes first and second endings. The fifth staff begins with a dynamic marking of *p*. The sixth staff begins with a dynamic marking of *mf*.

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(auch zum Selbstunterricht.)

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von

ROBERT KIETZER.

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PART II.

ЧАСТЬ II.

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G-dur.

G-major.

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32226-53

Соль-мажорь.

Secunden. Seconds. Секунды.

Musical notation for Secunden (Seconds) in G major, C time signature. Two staves of music showing ascending and descending scales of seconds.

Terzen. Thirds. Терции.

Musical notation for Terzen (Thirds) in G major, C time signature. Three staves of music showing ascending and descending scales of thirds.

Quarten. Fourths. Кварты.

Musical notation for Quarten (Fourths) in G major, 3/4 time signature. Three staves of music showing ascending and descending scales of fourths.

Quinten. Fifths. Квинты.

Musical notation for Quinten (Fifths) in G major, 2/4 time signature. Two staves of music showing ascending and descending scales of fifths.

Sexten. Sixths. СЕКЕТЫ.

Septimen. Sevenths. СЕПТИМЫ.

Octaven. Octaves. ОКТАВЫ.

Staccato und legato abwechselnd. | Practise alternately with *staccato* | Поперемѣнно упражняться въ
zu üben. | and *legato*. | стакато и легато.

G-dur Tonleiter. Scale of G-major. Гамма въ соль-мажоръ.

Accord. Chord. Аккордь.

Praeludium. Prelude. Прелюдія.



Moderato.



Tempo di Menuetto.

Musical score for 'Tempo di Menuetto' in G major, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some triplet-like groupings. The piece concludes with a final cadence on the fourth staff.

Etude.

Musical score for 'Etude' in G major, 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece is highly technical, featuring rapid sixteenth-note passages, slurs, and ties throughout. The notation includes many beamed sixteenth notes and slurs that span across multiple staves, indicating a continuous and fast-moving melodic line.

Allegro maestoso.

Musical score for Allegro maestoso, featuring four staves of music in E minor. The first staff includes a first ending (1.) and a second ending (2.). Dynamics include *f* and *mf*. The music is characterized by rhythmic patterns and melodic lines.

E - moll.

E - minor.

Ми-миноръ.

Tonleiter. Scale. Гамма.

Musical score for Tonleiter (Scale) in E minor, consisting of three staves of ascending and descending scale runs.

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдия.

Musical score for Accord (Chord) and Praeludium (Prelude) in E minor, featuring two staves of chordal and prelude material.

Andante con moto.

Musical score for Andante con moto in E minor, featuring two staves of music with a slower tempo.

cresc. *ad libitum*

dim.

Vivace.

The musical score consists of ten staves of music in G major. The first two staves feature a melodic line with a dynamic marking of *cresc.* and a tempo marking of *ad libitum*. The third staff continues the melodic line with a *dim.* marking. The fourth staff begins a new section marked **Vivace.** and features a more rhythmic, eighth-note pattern. The remaining six staves continue this rhythmic pattern with various articulations and phrasing.

Russische National-Hymne.

Russian National-Hymn.

Боже Царя храни.

Maestoso.

Marsch des York'schen Corps.
(1813)

March of the York regiment.
(1813)

Маршъ Юркскій.

Allegro.

Sehnsuchts-Walzer.

Love Waltz.

Желаніе вальсъ.

Un poco lento.

Schubert.

Des Jahres letzte Stunde.
Lied.

The years last hour.

Послѣдній часъ въ году.
Пѣснь.

Moderato.

Das Dreigespann.
„Seht ihr drei Rosse!“

The postilion.

Тройка.

Moderato.

Musical score for 'Das Dreigespann' in 3/4 time, key of D major. It consists of two staves of music. The first staff begins with a dynamic marking of *mf*. The melody is characterized by eighth and sixteenth notes, with some rests and slurs.

Chor a. d. Oper:
„Lucia di Lammermoor“

Chorus from the Opera:
„Lucia di Lammermoor“

Хоръ изъ оп. „Лючія“

Moderato.

Donizetti.

Musical score for 'Chorus from the Opera: Lucia di Lammermoor' in 3/4 time, key of D major. It consists of four staves of music. The first staff begins with a dynamic marking of *f*. The second staff has markings for *p* and *mf*. The third staff features triplet markings (*3*) and a *f* marking. The fourth staff ends with a *p* marking.

Auch ich war ein Jüngling.
Lied a. d. Op. „Der Waffenschmied“

I too was a youth once.
From the Opera: „The armourer“

И я былъ юношей
златокудрымъ.

Andante.

Lortzing.

Musical score for 'Auch ich war ein Jüngling' in 3/8 time, key of D major. It consists of five staves of music. The first staff begins with a dynamic marking of *p*. The second staff has a *p* marking. The third staff has a *mf* marking. The fourth staff has a *p* marking and a *rit.* marking. The fifth staff begins with an *a tempo* marking and a *mf* marking.



Septimen. Sevenths. Септимы.



Octaven. Octaves. Октавы.



F-dur Tonleiter. Scale of F-major. Гамма въ Фа-мажоръ.



Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.



Moderato.

Musical score for the Moderato section, consisting of eight staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, accents, and dynamic markings.

Tempo di Polacca.

Musical score for the Tempo di Polacca section, consisting of five staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The music is characterized by a more rhythmic and dance-like feel, featuring eighth and sixteenth notes, and rests. The notation includes slurs, accents, and dynamic markings.

Staccato und *legato* abwechselnd
zu üben.

Practise alternately with *staccato*
and *legato*.

Поперемѣнно упражняйтесь въ
стакато и легато.

Six staves of musical notation for a staccato and legato exercise. The first five staves show a sequence of eighth-note patterns, alternating between staccato and legato articulation. The sixth staff concludes the exercise with a final cadence.

Allegretto.

Six staves of musical notation for an *Allegretto* exercise. The first staff is in 2/4 time and features a sequence of eighth-note patterns with various accidentals. The subsequent five staves continue the exercise with similar rhythmic and melodic motifs.

Allegro moderato.

D-moll.

D-minor.

Ре-миноръ.

Tonleiter. Scale. Гамма.

Accord. Chord. Аккордь.

Praeludium. Prelude. Прелюдія.



Furioso.



Tempo I.



Allegro agitato.



O sanctissima.
Sicilianisches Volkslied.

O sanctissima.
Sicilian folksong.

О святая.
Сицилійская народная пѣснь.

Moderato.

Musical score for 'O sanctissima' in 2/4 time, B-flat major. The first staff is marked *mf*. The second staff begins with a repeat sign and is marked *p* for the first measure and *mf* for the rest of the piece.

Die Loreley.
„Ich weiss nicht was soll es bedeuten“

The Loreley.

Русалка.

Andante con moto.

Musical score for 'Die Loreley' in 3/8 time, B-flat major. The first staff is marked *p* and ends with *mf*. The second staff is marked *p* for the first measure and *mf* for the rest of the piece.

Meermädchen-Lied.
aus der Oper: „Oberon“

Song of the Mermaids.
From the Opera: „Oberon“

Пѣсня русалки изъ оп.
„Оберонъ“

Weber.

Andantino.

Musical score for 'Meermädchen-Lied' in 3/8 time, B-flat major. The first staff is marked *p dolce* and *mf*. The second staff is marked *p* and *mf*. The third staff is marked *p* and *mf*.

Chant du Soir.

Evening Song.

Вечерняя пѣснь.

Köhler.

Andante.

Musical score for 'Chant du Soir' in 2/4 time, B-flat major. The first staff is marked *p*. The second staff is marked *mf*. The third staff is marked *mf*. The fourth staff is marked *mf* and ends with *p*.

„Hoch vom Dachstein“
Volkslied.

Tyrolese song.

Тирольская пѣснь.

Moderato.

Musical score for 'Hoch vom Dachstein' in 3/4 time, key of B-flat major. The piece is marked Moderato. The first staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff continues with a mezzo-forte (*mf*) dynamic.

„Was denn Grisha“
Russisches Lied.

Russian folksong.

Со-са Гриша.

Andante.

Musical score for 'Was denn Grisha' in 2/4 time, key of B-flat major. The piece is marked Andante. The first staff begins with a mezzo-forte (*mf*) dynamic, has a piano (*p*) dynamic in the middle, and ends with a mezzo-forte (*mf*) dynamic. The second staff continues with a forte (*f*) dynamic.

„Vivat Bacchus lebe“
a. d. Op: „Die Entführung a. d. Serail“

Long live Bacchus.
From the Opera:
„The abduction from the serail“

Хоръ Вакху изъ оп.
„Похищеніе изъ Сераля“

Mozart.

Allegretto.

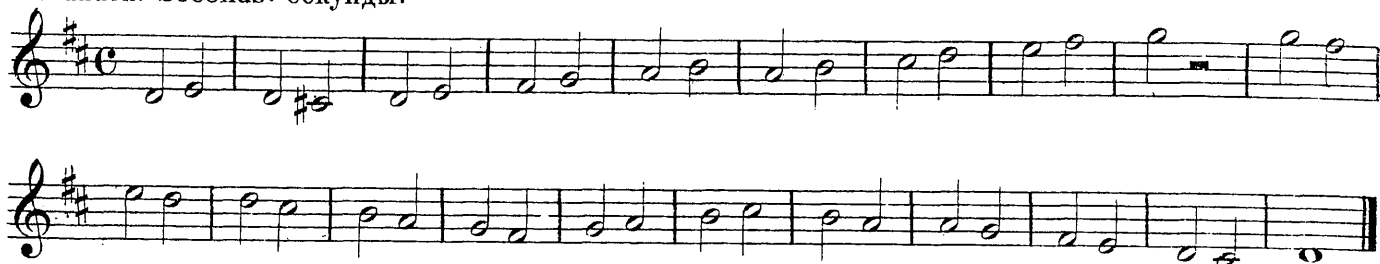
Musical score for 'Vivat Bacchus lebe' in 2/4 time, key of B-flat major. The piece is marked Allegretto. The first staff begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The second staff continues with a forte (*f*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The fifth staff has a piano (*p*) dynamic and ends with a crescendo (*cresc.*). The sixth staff has a forte (*f*) dynamic. The seventh staff has a fortissimo (*ff*) dynamic.

D-dur.

D-major.

Ре-мажоръ.

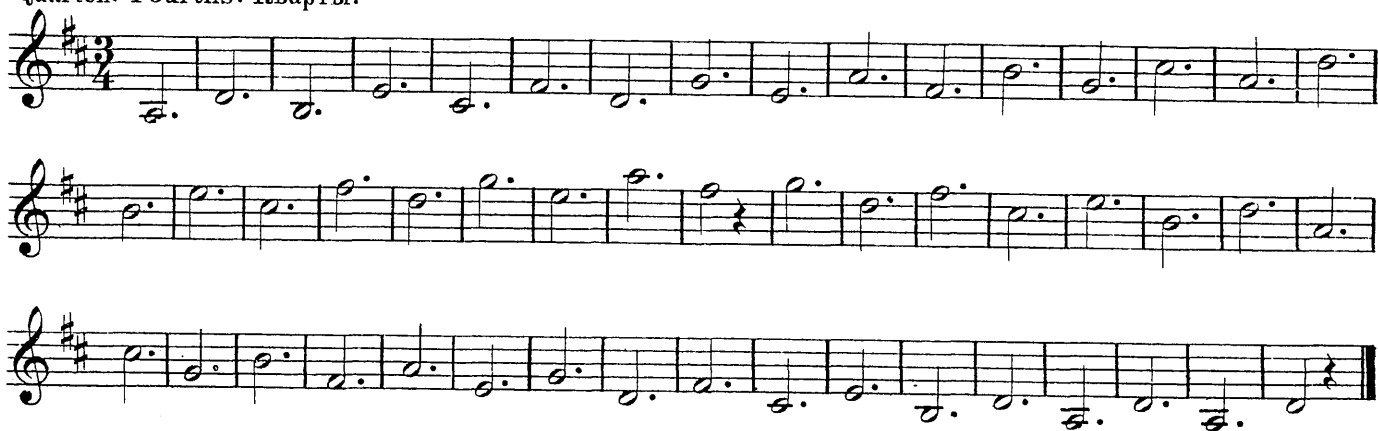
Secunden. Seconds. Секунды.



Terzen. Thirds. Терціи.



Quarten. Fourths. Кварты.



Quinten. Fifths. Квинты.



Sexten. Sixths. Сексты.

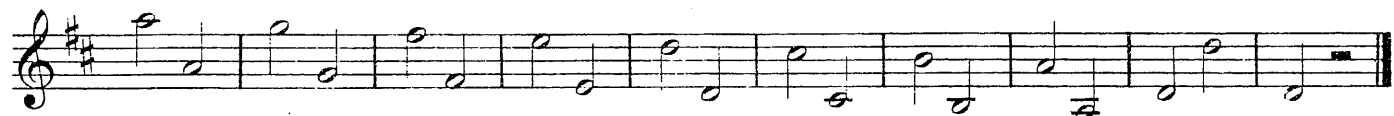




Septimen. Sevens. СепТИМЫ.



Octaven. Octaves. ОктаВЫ.

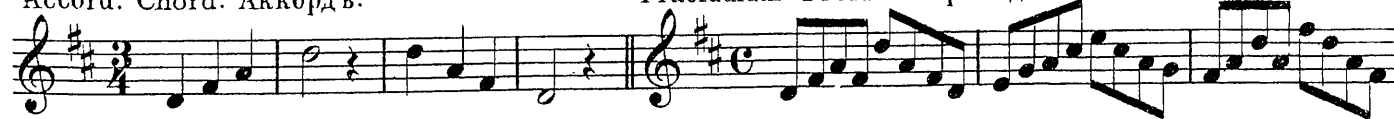


D-dur Tonleiter. Scale of D-major. Гамма въ ре-мажоръ.



Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.



Tempo di Valse.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff begins with a dynamic marking of *f* (forte) and a first ending bracket. It then transitions to a dynamic marking of *p* (piano) and continues with a melodic line.

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. The staff begins with a dynamic marking of *ff* (fortissimo) and features several accents (^) over the notes.

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. The staff begins with a dynamic marking of *p* and a first ending bracket marked with the number 1. It concludes with a dynamic marking of *f* and a hairpin crescendo.

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. The staff begins with a dynamic marking of *Fine.* and a first ending bracket marked with the number 3. It then transitions to a dynamic marking of *p* and features accents (^) over the notes.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. The staff begins with a dynamic marking of *f* and continues with a melodic line.

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. The staff continues the melodic line and concludes with the instruction *Valse Du Capo al Fine.*

Allegro con brio.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. The staff begins with a dynamic marking of *ff* and features accents (^) over the notes.

Musical staff 8: Treble clef, key signature of two sharps, 2/4 time signature. The staff continues the melodic line and features accents (^) over the notes.

Musical staff 9: Treble clef, key signature of two sharps, 2/4 time signature. The staff continues the melodic line and features accents (^) over the notes, ending with a first ending bracket marked with the number 3.

Musical staff 10: Treble clef, key signature of two sharps, 2/4 time signature. The staff continues the melodic line.



Allegro maestoso.



Allegro vivace.

H-moll.

B-minor.

Си-миноръ.

Tonleiter. Scale. Гамма.

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.

Etude.

Этюдъ.

Allegretto.

Lied: „Die Forelle.“

The trout.

Форель.

Allegretto.

Schubert.

Andante.

Andante.

Анданте.

Andante.

Gluck.

„Stille Nacht, heilige Nacht!“
Weihnachtslied.

Still night, holly night.

Тихая святая ночь.

Moderato.

Lied: „Lob der Thränen.“

Song: „Praise of tears?“

Хвала слезамъ.

Lento.

Schubert.

Schlummerlied
a. d. Op: „Die Stumme v. Portici“ From the Opera: "Mute of Portici"

Колыбельная пѣснѣ.
изъ оп. „Фенелла“

Auber.

Andante.

p *mf* *rit* *a tempo* *p* *mf* *p* *p*

Marsch aus der Oper: „Norma“ March from the Opera: "Norma?"

Маршъ изъ оп. „Норма“

Bellini.

Tempo di marcia.

f *mf* *p* *mf* *cresc.* *f* *ff*

„Die Nachtigall“
Russisches Lied.

The nightingale.
Russian folksong.

Соловей.

Andante.

p *p* *p* *mf* *p* *p*

Secunden. Seconds. Секунды.

Terzen. Thirds. Терции.

Quarten. Fourths. Кварты.

Quinten. Fifths. Квинты.

Sexten. Sixths. Сексты.



Septimen. Sevenths. СЕПТИМЫ.



Octaven. Octaves. ОКТАВЫ.



B-dur Tonleiter. Scale of B^b-major. Гамма въ си^b-мажоръ.



Accord. Chord. Аккордъ.



Praeludium. Prelude. Прелюдія.



Moderato.

The first section, titled "Moderato.", consists of five staves of music. It is written in a 3/4 time signature and the key of B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody is primarily in the upper register of the staff, with some descending lines and occasional trills. The piece concludes with a double bar line.

Etude.

Этюдъ.

The second section, titled "Etude." and "Этюдъ.", consists of five staves of music. It is written in a 3/4 time signature and the key of B-flat major. This piece is characterized by its technical focus, featuring complex rhythmic patterns such as sixteenth-note runs and slurs. The melody is more intricate than in the first section, with frequent chromaticism and rapid passages. The piece concludes with a double bar line.

The first three staves of the musical score are in G minor (one flat) and 2/4 time. The top staff features a melodic line with various ornaments, including grace notes and slurs. The middle and bottom staves provide a rhythmic accompaniment with eighth and sixteenth notes.

Allegretto.

The remaining seven staves continue the piece in G minor. The fourth staff is marked 'Allegretto.' and features a more rhythmic melody. The fifth and sixth staves include accents (^) over notes. The seventh staff is marked 'dolce' and features a smoother, more lyrical melody. The final three staves continue the rhythmic accompaniment.

Allegro moderato.

Allegro moderato.

G-moll.

G-minor.

Соль - миноръ.

Tonleiter. Scale. Гамма.

Tonleiter. Scale. Гамма.

8^{va} ad libitum



Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.



Allegretto.



Vivace.



Fine.

Dal Segno al Fine.

„Heil dir im Siegerkranz“

God save the King.

Германскій народный гимнъ.

Moderato.

Musical score for 'God save the King' in G major, 2/4 time. The first staff begins with a forte (*f*) dynamic. The melody is simple and rhythmic, with a repeat sign at the end of the second staff.

Lied: „An Alexis“

Song: "To Alexis"

Пѣснь Алексѣю.

Andantino.

Musical score for 'To Alexis' in G major, 3/4 time. The first staff begins with a piano (*p*) dynamic. The melody is more melodic and features various dynamics including *mf*, *f*, *rit.*, and *a tempo*. The piece concludes with a final *f* dynamic.

Andreas Hofer.

In Mantua in fetters.

Плѣнникъ въ Мантуѣ.

Lied: „Zu Mantua in Banden“

Moderato.

Musical score for 'Zu Mantua in Banden' in G major, 6/8 time. The first staff begins with a piano (*p*) dynamic. The melody is characterized by a strong rhythmic pattern. Dynamics include *p*, *f*, *rit.*, and *a tempo*. The piece ends with a final *f* dynamic.

Weihelied.

Let all of ye listen.

Нѣмецкая студенческая пѣснь.

„Alles schweige, jeder neige“

Feierlich.

Musical score for 'Let all of ye listen' in G major, 3/2 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The melody is solemn and features a repeat sign. Dynamics include *mf* and *f*.

Lied: „s Mailüfterl!“

Maysong.

Майскій вѣтерочекъ.

Andantino.

Musical score for 's Mailüfterl!' (Maysong). The score consists of three staves of music in 3/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The second staff includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The third staff includes a ritardando (*rit.*) and returns to piano (*p*).

„Reich mir die Hand, mein Leben!“ Give me thy hand, sweet maiden.

Дай руку миѣ смѣлѣ.

Arie a. d. Op: „Don Juan!“

From the Opera: „Don Juan?“

изъ оп. „донъ жуанъ“

Andante.

Mozart.

Musical score for 'Reich mir die Hand, mein Leben!' (Arie a. d. Op: 'Don Juan!'). The score consists of six staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The third staff includes a mezzo-forte (*mf*) dynamic. The fourth staff includes a piano (*p*) dynamic. The fifth staff includes a mezzo-forte (*mf*) dynamic, a forte (*f*) dynamic, and a piano (*p*) dynamic. The sixth staff includes a mezzo-forte (*mf*) dynamic.

Lied: „Der Leuchtspan!“
Russisches Lied.

Russian folksong.

Лучина-лучинушка.

Lento maestoso.

Musical score for 'Der Leuchtspan!' (Russian folksong). The score consists of three staves of music in 6/8 time, key of B-flat major. The first staff includes a mezzo-forte (*mf*) dynamic. The second staff includes a diminuendo (*dim.*) and a mezzo-forte (*mf*) dynamic. The third staff includes a forte (*f*) dynamic, a piano (*p*) dynamic, a forte (*f*) dynamic, and a piano (*p*) dynamic.



Septimen. Sevenths. СептИМЫ.



Octaven. Octaves. ОктаВЫ.

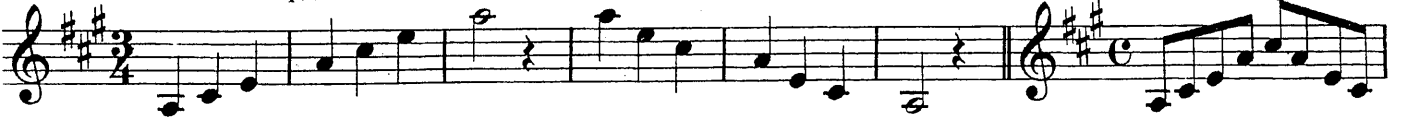


A-dur Tonleiter. Scale of A-major. Гамма въ Ля-мажоръ.



Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.



Etude.

ЭТЮДЪ.

Allegro.

The Etude section consists of eight staves of music. It begins with a treble clef, a 3/4 time signature, and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro'. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with some rests and dynamic markings. The piece concludes with a double bar line.

Jägerchor.

Hunters' Chorus.

Охотничій хоръ.

The Hunters' Chorus section consists of four staves of music. It begins with a treble clef, a 3/4 time signature, and a key signature of two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with some rests and dynamic markings. The piece concludes with a double bar line.

Geschwind Marsch.

Trio.

Andantino

Etude.

Study.

Этюдъ.

Allegro.

Fis-moll.

F#-minor.

Фа#-миноръ.

Tonleiter. Scale. Гамма

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.

Two staves of musical notation in treble clef, key of D major (two sharps), and 2/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

Etude.

Study.

ЭТЮДЪ.

Eight staves of musical notation in treble clef, key of D major (two sharps), and 3/4 time. The first staff contains four measures, and the subsequent seven staves each contain four measures, ending with a double bar line.

Allegretto.

„Lang, lang ist's her“
Irishes Volkslied.

“Long, long ago”
Irish folksong.

Давно, давно минули дни.
Ирландская народная пѣснь

Moderato con moto.

p

mf

mf

Deutsche Tänze.
Walzer.

German dances.
Waltzes.

Вальсы.
Нѣмецкіе танцы.

Schubert.

Moderato.



Yankee doodle.
Amerikanisches Volkslied.

Yankee doodle.

Американская пѣснь.

Allegro.



„Auch ich war ein Jüngling“
Lied a. d. Op: „Der Waffenschmied“

I too was a youth once.
From the Opera: „The armourer“

И я былъ юношей
златокудрымъ.

Lortzing.



Музыкальное
издательство
СССР
И. П. А. Ленин

Z. 1732

Septimen. Sevenths. СепТИМЫ.

Three staves of musical notation in 3/4 time, key of E-flat major. The first staff shows an ascending eighth-note scale. The second staff shows a descending eighth-note scale. The third staff shows a more complex eighth-note pattern, possibly a variation of the scale.

Octaven. Octaves. Октавы.

Two staves of musical notation in 3/4 time, key of E-flat major. The first staff shows an ascending eighth-note scale. The second staff shows a descending eighth-note scale, with some notes marked with a fermata.

Es-dur Tonleiter. Scale of E \flat -major. Гамма въ ми \flat -мажоръ.

Three staves of musical notation in 3/4 time, key of E-flat major. The first staff shows an ascending eighth-note scale with slurs. The second staff shows a descending eighth-note scale with slurs. The third staff shows a more complex eighth-note pattern with slurs and repeat signs.

Accord. Chord. Аккордъ.

Two staves of musical notation in 3/4 time, key of E-flat major. The first staff shows a sequence of chords with slurs. The second staff shows a sequence of chords with slurs and repeat signs.

Praeludium. Prelude. Прелюдія.

Three staves of musical notation in 3/4 time, key of E-flat major. The first staff shows an ascending eighth-note scale. The second staff shows a descending eighth-note scale. The third staff shows a more complex eighth-note pattern, possibly a variation of the scale.

Maestoso.

The Maestoso section consists of six staves of music in 12/8 time signature. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several measures with rests, and the piece concludes with a double bar line. A dynamic marking of *f* (forte) is present at the beginning of the sixth staff.

Tempo di Menuetto.

The Tempo di Menuetto section consists of five staves of music in 3/4 time signature. The key signature has two flats. The music is characterized by a steady, dance-like rhythm with frequent eighth and sixteenth notes. There are repeat signs at the beginning of the second and fourth staves. A dynamic marking of *fz* (forzando) is present at the end of the fourth staff.

Allegro con brio.

The Allegro con brio section consists of one staff of music in 6/8 time signature. The key signature has two flats. The music is fast and energetic, featuring a mix of eighth and sixteenth notes with accents (^) placed above several notes.

The image displays a single system of twelve staves of musical notation. The music is written in a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Several notes are marked with an accent (^). The piece concludes with a double bar line at the end of the twelfth staff.

Allegro.

Fine.

f

Da Capo al Fine.

C-moll.

C-minor.

До-миноръ.

Tonleiter. Scale. Гамма.

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдия.

Romanze.

Romance.

Романсъ.

Andantino.

3

The first system consists of three staves. The top staff is a treble clef with a key signature of two flats and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is also a treble clef with the same key signature and time signature, featuring a similar melodic line with some slurs. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes and a triplet of eighth notes at the end of the system. Dynamics include *fz* (forzando) and *fz* with a hairpin crescendo.

Allegro vivace.

The second system consists of ten staves, all in a 6/8 time signature and two-flat key signature. The top staff is a treble clef with a rhythmic pattern of eighth notes. The following staves continue this rhythmic pattern, with some variations in phrasing and dynamics. The bottom staff features a more complex rhythmic pattern with sixteenth notes and rests. The system concludes with a double bar line and a 7/8 time signature.

Lied: „Die Himmel rühmen
des Ewigen Ehre.“

The heavens are praising
the Almighty's glory.

Хвала Отцу Небесному.

Maestoso. Beethoven.

Arie a. d. Op. „Der Freischütz“
„Durch die Wälder, durch die Auen“

Trough woods, trough fields.
From the Opera: „The freeshooter“

Арія изъ оп.
„Волшебный стрѣлокъ“

Moderato. Weber.

Tonleitern und Accorde

Scales and Chords

Гаммы и аккорды

in weniger gebräuchlichen Tonarten.

in keys less used.

въ менѣе употребительныхъ тонахъ.

E-dur.
E-major.
Ми-мажоръ.

Two staves of music. The top staff shows the E major scale (C# major) in treble clef, C# major chord, and E major triad in 3/4 time. The bottom staff shows the C# minor scale (D# minor) in treble clef, C# minor chord, and C# minor triad in 3/4 time.

As-dur.
Ab-major.
Либ-мажоръ.

Two staves of music. The top staff shows the A-flat major scale (F major) in treble clef, A-flat major chord, and A-flat major triad in 3/4 time. The bottom staff shows the F minor scale in treble clef, F minor chord, and F minor triad in 3/4 time.

H-dur.
B-major.
Си-мажоръ.
Gis-moll.
G#-minor.
Соль#-миноръ.

Two staves of music. The top staff shows the B major scale in treble clef, B major chord, and B major triad in 3/4 time. The bottom staff shows the G# minor scale in treble clef, G# minor chord, and G# minor triad in 3/4 time.

Des-dur.
Db-major.
Реb-мажоръ.

Two staves of music. The top staff shows the D-flat major scale (B major) in treble clef, D-flat major chord, and D-flat major triad in 3/4 time. The bottom staff shows the B minor scale in treble clef, B minor chord, and B minor triad in 3/4 time.

B-moll.
Bb-minor.
Сиб-миноръ.

Fis-dur.
F#-major.
Фа#-мажоръ.

Two staves of music. The top staff shows the F# major scale in treble clef, F# major chord, and F# major triad in 3/4 time. The bottom staff shows the D# minor scale in treble clef, D# minor chord, and D# minor triad in 3/4 time.

Dis-moll.
D#-minor.
Ре#-миноръ.

Ges-dur.
Gb-major.
Сольb-мажоръ.

Two staves of music. The top staff shows the G-flat major scale (E major) in treble clef, G-flat major chord, and G-flat major triad in 3/4 time. The bottom staff shows the E minor scale in treble clef, E minor chord, and E minor triad in 3/4 time.

Es-moll.
Eb-minor.
Миb-миноръ.

Cis-dur.
C#-major.
До#-мажоръ.

Two staves of music. The top staff shows the C# major scale in treble clef, C# major chord, and C# major triad in 3/4 time. The bottom staff shows the A# minor scale in treble clef, A# minor chord, and A# minor triad in 3/4 time.

Ais-moll.
A#-minor.
Ля#-миноръ.

Ces-dur.
Cb-major.
Доб-мажоръ.

Two staves of music. The top staff shows the C-flat major scale (A major) in treble clef, C-flat major chord, and C-flat major triad in 3/4 time. The bottom staff shows the A minor scale in treble clef, A minor chord, and A minor triad in 3/4 time.

As-moll.
Ab-minor.
Ляb-миноръ.

Vom Triller.

On the Trill.

О трели.

Der Triller ist eine der schönsten, aber auch eine der schwierigsten Ausschmückungen, welche die Musik aufzuweisen hat. Je nach der Tonart wird er entweder einen halben oder einen ganzen Ton nach oben geschlagen. Viele Lehrer wollen den Anfang des zu trillernden Tones mit dessen oberem Ton beginnen, was oft bei Anfängern Irrtümer hervorruft; es ist meiner Ansicht nach, demzufolge besser, den Ton auf welchem der Triller gemacht werden soll, zuerst anzugeben.

Bei einem Blas-Instrument von der Konstruktion des Althorns mit nur drei Ventilen versehen, ist es unmöglich alle darauf befindlichen Töne gleichmäßig schön zu trillern, und lasse man vorkommenden Falls bei besonders schwierigen Lagen resp. Griffen besser den Triller ganz weg.

Die hier angeführten Beispiele sollen nur zeigen wie ein Triller ausgeführt und geübt werden soll. Die zwei kleinen Noten als Nachschlag gehören zu jedem Triller, es ist aber unmöglich durch Beispiele zu zeigen, wohin sie auflösen und hängt dies meistens von der Komposition selbst ab.

The Trill is one of the finest, though most difficult, Graces known to music. Its compass, depending upon the key, is either a semitone or a whole tone. Many teachers prefer to begin the trill on its higher note, which often causes beginners to make mistakes; in my opinion it is best to commence the trill with the note on which it is made.

It is impossible, on a wind instrument of the construction of the alto horn, provided with three valves, to trill on all its tones with equal smoothness and evenness; it is even better, in case of especially difficult positions or fingerings, to omit the trill altogether.

The examples below are merely intended to show how the trill is to be executed and practised. The two small notes of the After-beat belong to every trill; but it is impossible to show by means of examples what notes they lead to, this usually depending on the composition itself.

Трель-это одно изъ самыхъ лучшихъ и пріятныхъ, но въ то же время самое трудно исполнимое изъ украшеній, существующихъ въ музыкѣ. Смотри по характеру тона, исполняютъ ее на полутонъ или цѣлый тонъ вверхъ. Многіе преподаватели обыкновенно начинаютъ трель тономъ выше, что вводитъ очень легко начинающихъ учениковъ въ заблужденіе; по моему мнѣнію лучше всего заранѣе назначить тотъ тонъ, въ которомъ желательнѣе исполнить трель.

На духовыхъ инструментахъ, подобныхъ по своей конструкціи альтгорну съ 3 клапанами, рѣшительно невозможно исполнять трель такъ, чтобы всѣ тоны были одинаково хороши; поэтому-то при особенно трудныхъ позиціяхъ лучше всего совершенно оставить исполненіе трели.

Приведенные примѣры могутъ показать только, какъ трель исполняется. Двѣ малыя ноты, какъ нахшлагъ (дополнит. ноты), свойственны всякой трели, но на примѣрахъ очень трудно показать, гдѣ онѣ начинаются и кончаются; это зависитъ болѣею частью отъ самой пьесы.

Nach einem ganzen Ton.

After a whole tone. За цѣлымъ тономъ.

Nach einem halben Ton.

After a semitone. За полутонномъ.

Schreibart: *tr*
 Written:
 Пишется:

Ausführung:
 Played:
 Исполняется:

Schreibart: *tr*
 Written:
 Пишется:

Ausführung:
 Played:
 Исполняется:

Schreibart: *tr*
 Written:
 Пишется:

Ausführung:
 Played:
 Исполняется:

Mit dem 1. Finger getrillert.
 Trill with the 1st finger.
 Трель 1-мъ пальцемъ.

Mit dem 2. Finger getrillert.
 Trill with the 2nd finger.
 Трель 2-мъ пальцемъ.

Getrillert wird mit dem Finger:

Trill with the finger:

Трель пальцемъ:

Ventile:
Valve:
Клапанъ:

Ausschmückungsnoten. Graces or Embellishments. Украшающія ноты.

Pralltriller. Inverted Mordent. Отбивная трель.

Schreibart:
Written:
Пишется:

Ausführung:
Played:
Исполняется:

Vorschläge. Die kleinen Noten müssen kurz angegeben werden. | Appoggiaturas. The small notes must be played very short. | Форшлагы. Маленькія ноты необходимо брать коротко.

Hilfsnoten:
Grace-notes:
Вспомогательныя ноты:

In älteren Musikstücken findet man öfters Vorschläge, die länger gehalten werden, und gerade wie Vorhalte angesehen und ebenso betont werden müssen. | In old pieces of music appoggiaturas are often found which are to be sustained longer, and must be regarded and accented exactly like suspensions. | Въ старинныхъ музыкальныхъ пьесахъ находятся очень часто форшлагы, которые держатся дольше, и ихъ слѣдуетъ разсматривать и исполнять такъ же, какъ и обыкновенные форшлагы.

Schreibart:
Written:
Пишется:

Ausführung:
Played:
Исполняется:

Das berühmte Horn-Solo in der Overture zu Webers „Freischütz“ ist vom Komponisten so geschrieben: | The celebrated horn solo in the Overture to Weber's "Freischütz" was written by the composer as follows: | Знаменитое соло для рожка въ увертюрь Вебера къ оп. „Волшебный стрѣлокъ“ написано композиторомъ такъ:

Wird vorgetragen:
To be executed:
Исполняется:

Doppelschläge. Nachschläge.
Turns. Дощельшлагъ. After-beats. Дополнит. нота.

Schreibart: Written: Пишется:
Ausführung: Played: Исполняется:

Vorhalte oder Retardation. Suspensions, or Retardations. Задержки или ретардація.

Anticipation. Vorausgenommene Töne. Anticipation (tone taken before its chord). Антиципація (имѣются въ виду тоны).

Die chromatische Tonleiter.

The Chromatic Scale.

Хроматическія гаммы.

Um eine chromatische Tonleiter glatt und rund, vor allen Dingen aber gleichmässig blasen zu lernen, muss der Schüler viel Geduld und Ausdauer besitzen. Es ist eine bekannte Thatsache, dass beim Vortrag derselben ein geübtes, musikalisches Ohr jede Schwankung, jedes Überspringen eines Tones (sogenanntes Wischen) sofort heraus hört; darum verwende der Schüler auf das Erlernen dieser Tonleiter den grössten Fleiss, er mache den Anfang in ganz kurzen Intervallen und im langsamsten Tempo, dann steigere er es nach und nach bis zur grössten Schnelligkeit.

Jedes Beispiel ist abwechselnd *staccato* und *legato* zu üben.

In order to learn to play a chromatic scale with a round, smooth tone, and, above all, evenly, the pupil must possess great patience and perseverance. It is a familiar fact that, when hearing a chromatic scale, a practised ear can detect instantly any unevenness, or any omission or "slurring-over" of tones; therefore the pupil should practise this scale with unwearied diligence; he should make a beginning in very short intervals, and in the slowest tempo, then accelerate the same little by little up to the utmost rapidity.

Each Exercise is to be played alternately in *staccato* and *legato*.

Чтобы научиться играть хроматическую гамму чисто и гладко, особенно же равномерно, то ученику необходимо запастись терпѣніемъ и хладнокровіемъ. Извѣстно, что при исполненіи послѣдней, опытное музыкальное ухо сейчасъ же почувствуетъ каждое колебаніе, каждый скачекъ тона (такъ называемое скользаніе); поэтому ученикъ долженъ приложить особенное стараніе для изученія этихъ гаммъ; начинать слѣдуетъ совершенно короткимъ интерваломъ и въ самомъ медленномъ темпѣ, которое затѣмъ постепенно усиливается.

Каждый примѣръ исполнять попеременно *staccato* и *legato*.

In derselben Weise fortfahren, jedes Mal einen halben Ton höher anfangen, z. B.

Continue in like manner, beginning a semitone higher every time, e.g.

Продолжать такимъ же образомъ, начиная каждый разъ полутономъ выше, напр.

etc.
и т. д.



Die Cadenz bis zur Sechste ausdehnen und wie die vorigen Beispiele in halben Tonstufen weiter führen; Später bis zur Octave.


Extend the Cadence up to the Sixth, and continue as in the preceding example by successive steps of a semitone; then up to the octave.

Исполнять каденцъ до сексты и продолжать затѣмъ, какъ и предыдущіе примѣры, въ полутонахъ. Каденцъ до октавы ниже.

etc.
и т. д.

Hier fortfahren, vom  aufwärts bis zum 

Continue from the  upward to 

Продолжать вверхъ отъ  до 