

ШКОЛА
САМОУЧИТЕЛЬ

ДЛЯ

БАСА
ВЕЛИКОНА

или

ЛУБЫ

МИ^р или Фа
(ЭСЬ или Ф)

составилъ

Р. КИТЦЕРЪ.

— ОР. 84. —





Leo F. Müller, Leipzig

SCHULE
zum Selbstunterricht
für

Foder Eis-
Tuba oder
Helikon.

SCHOOL
for
Self-instruction
on the
TUBA OR HELICON.

ROBERT KIETZER.

Translated from the German by Dr. Theod. Baker.

Vorwort.

Im vorigen Jahrhundert, zu den Zeiten des alten Fritz, befand sich die Militair-Musik noch in einem äusserst primitiven Zustande. Die Besetzung derselben: 2 Flöten, 2 Oboen, 2 Hörner, 2 Trompeten und 2 Fagotts genügte selbst den bescheidensten Ansprüchen nicht; denn nur die beiden ersten Rotten jetzt Kompagnien hörten etwas von der damit gemachten Musik. Das 2. Fagott war das einzige Bass-Instrument und man kann sich denken, welche Wirkung auf das Ohr namentlich in freier Luft damit erzielt wurde. Eine Besserung trat schon im Anfang unsers Jahrhunderts während der napoleonischen Kriege ein, denn zu dem 2. Fagott als Bass-Instrument gesellte sich ein sogenanntes Bass-Horn und eine Bass-Posaune. In der darauf folgenden langen Friedenszeit wurden die Militair-Musikhöre bedeutend verstärkt; man führte beim Holze das Contra-Fagott und das Serpent, wegen seiner gewundenen Form so genannt, ein; das Blech erhielt als Zuwachs ein Bass-Instrument die Ophykleide. Aber auch diese Instrumente genügten den wachsenden Ansprüchen der Zeit nicht, bis endlich die Erfindung der Tuba dem Drange nach genügend kräftigen Bässen ein Ende machte.

Bei den Kavallerie und Jäger-Chören werden nur noch Es-, hohe und tiefe B-Bässe gebraucht, und bei den Infanterie-Chören findet man nur noch selten F- und C-Bässe. Wenn nun auch jede Note im Bass-Schlüssel auf allen Bass-Instrumenten, welche Stimmung sie auch haben mögen, gleich klingen würde, so ist es doch nöthig, um die Bezeichnung der Griffe zu ermöglichen, eine Stimmung als Norm zu wählen, und da die Es-Stimmung die jetzt am meisten gebräuchliche ist, so eignet sich dieselbe am besten für den in Rede stehenden Zweck. Leider ist zur Erlernung des überaus wichtigen Instruments bisher wenig gethan, was den Verfasser veranlasste, diesem Mangel nach Kräften abzuhelpen und eine Schule für Es-Bass, welcher die mittlere und höhere Basslage umfasst, zusammenzustellen und sie der Öffentlichkeit zu übergeben.

Preface.

In the last century, at the time of "old Fritz," military music was still in an extremely primitive condition. The band of that period (2 flutes, 2 oboes, 2 horns, 2 trumpets, and 2 bassoons) was insufficient for the most modest requirements: for only the two companies heading the regiment could hear anything of the music so made. The 2nd bassoon was the sole bass instrument, and the reader may imagine the effect upon the ear attained by such means, especially in the open air. During the Napoleonic wars at the beginning of our century an improvement was made, the bass of the 2nd bassoon being augmented by a so-called Bass Horn, and by a Bass Trombone. In the long period of peace ensuing, the military bands received important additions: the wood wind was strengthened by the double bassoon and the serpent, so named on account of its peculiar convolutions: while the brass was augmented by a bass instrument, the ophicleide. But even these instruments were incapable of satisfying the requirements of the time: until finally, the invention of the Tuba put an end to the quest for a sufficiently heavy bass.

In cavalry and "Chasseur" bands only the E \flat and high and low B \flat Tubas are still employed: even in infantry bands the F and C Tubas are seldom met with. Now, although any note in the bass-clef would sound the same on all these basses, in whatever pitch they may be, it is nevertheless necessary, in order to describe the fingering exactly, to choose one particular pitch: and as the Tuba in B \flat is that now in most general use, it is also naturally best adapted for our present purpose. Unhappily, but little has been done hitherto for teaching this instrument; this fact has induced the author to do his best towards remedying the evil by compiling and publishing a Method for the Saxtuba in E \flat , comprising the medium and high range in bass.

Предисловіе.

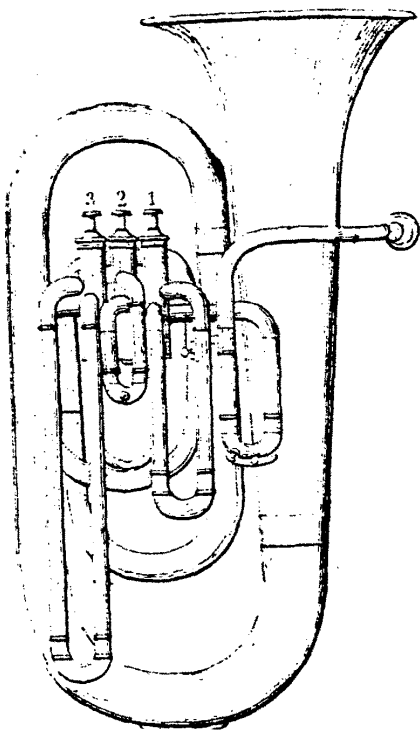
Въ прошломъ столѣтіи, во времена „старого Фрица“ военная музыка находилась въ самомъ примитивномъ состояніи. Оркестръ, состоявшій изъ 2-хъ флейтъ, 2-хъ гобоевъ, 2-хъ рожковъ, 2-хъ барабановъ и 2-хъ фаготовъ, не могъ, конечно, удовлетворить и самыхъ скромныхъ требованій, потому что только двѣ первыя роты могли слышать кое-что изъ исполняемаго. Единственнымъ басовымъ инструментомъ былъ 2-ой фаготъ, и можно себѣ представить, какое впечатлѣніе производилъ онъ на слухъ, да еще на открытомъ воздухѣ. Нѣкоторыя улучшения въ организаціи оркестра наступаютъ уже въ началѣ настоящаго столѣтія, во время наполеоновскихъ войнъ, когда ко 2-му фаготу, какъ басовые инструменты, присоединяются такъ называемый басовый рожокъ и басовая труба. Въ слѣдующее за тѣмъ мирное время военные оркестры усиливается въ своемъ составѣ, и весьма значительно: на ряду съ деревянными инструментами вводятся контръ-фаготъ и серпентъ, названный такъ благодаря своей изогнутой формѣ; къ мѣднымъ инструментамъ присоединяется басовая обиклеида. Но все эти инструменты не могли удовлетворить возрастающихъ требованій времени, пока наконецъ изобрѣтеніе „трубы“ не положило конца пеканіямъ новыхъ, достаточно сильныхъ басовъ.

Въ кавалерійскихъ и охотничьихъ оркестрахъ употребляются еще только высокіе M \flat и низкіе C \flat басы, въ пѣхотныхъ-же можно очень рѣдко найти Фа-и До-басы. Хотя одна и та-же нота въ басовомъ ключѣ звучитъ на всѣхъ басовыхъ инструментахъ, въ какомъ бы голосѣ они ни были построены, совершенно одинаково, но все таки, дабы сдѣлать возможнымъ обозначеніе клапановъ, необходимо избрать какой либо голосъ, какъ норму, и такъ какъ M \flat - голосъ употребляется въ настоящее время чаще всего, то и можетъ, поэтому, быть лучше всего примѣнимъ для нашей цѣли. Для облегченія изученія этого весьма полезнаго и важнаго инструмента сдѣлано до сихъ поръ, къ сожалѣнію, слишкомъ мало, и это-то обстоятельство побудило автора стараться по мѣрѣ возможности помочь этому недостатку и написать школу для M \flat -баса, обнимающаго среднія и высшія ноты.

Tabelle für die Bass-Tuba oder Helikon in Es mit 3 Ventilen.

Table for the Tuba or Helicon in E \flat with 3 valves.

Таблица для баса-геликона или тубы въ ми \flat съ 3 клапанами.



1 2/3	1 3	2 3	2 3	3	1	1	2	0	1 2/3	1 3	2 3	2 3	3	1
\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat
a	b	h	ces	c	cis	des	d	es	e	f	fis	ges	g	gis
а	б	в	дo \flat	с	с#	дe \flat	д	е	е	ф	ф#	гe \flat	г	г#
ля	си \flat	си	до \flat	до	до#	ре \flat	ре	ми \flat	ми	фа	фа#	соль \flat	соль	соль#

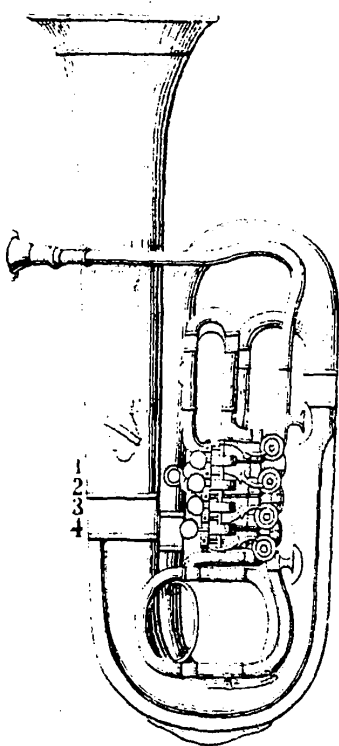
1	2	0	0	2 3	2 3	3	1	1	2	0	0	1 2	3	1	2
\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat
as	a	ais	b	h	ces	e	cis	des	d	dis	es	e	fes	f	fis
a \flat	a	a#	b \flat	b	c \flat	c	c#	d \flat	d	d#	e \flat	e	f \flat	f	f#
ля \flat	ля	ля#	си \flat	си	до \flat	до	до#	ре \flat	ре	ре#	ми \flat	ми	фа \flat	фа	фа#

2	0	1	1	2	0	2 3	2 3	3	1	1	2	0	0	1 2	3	1	2
\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat
ges	g	gis	as	a	ais	b	h	ces	c	cis	des	d	dis	es			
гe \flat	г	г#	a \flat	a	a#	b \flat	b	c \flat	c	c#	d \flat	d	d#	e \flat			
соль \flat	соль	соль#	ля \flat	ля	ля#	си \flat	си	дo \flat	до	до#	ре \flat	ре	ре#	ми \flat			

Tabelle für die Bass-Tuba oder Helikon in Es mit 4 Ventilen.

Table for the Tuba or Helicon in E \flat with 4 valves.

Таблица для баса-геликона или тубы въ ми \flat съ 4 клапанами.



1 3/4	2 3/4	2 3/4	3 4	3 4	1 4	1 4	2 4	2 4	2 3	2 3	3 3	3 3	1	1	2	0	2 4
\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat
f	fis	ges	g	gis	as	a	b	h	ces	c	cis	des	d	es	e		
f	f#	g \flat	g	g#	a \flat	a	b \flat	b	c \flat	c	c#	d \flat	d	e \flat	e		
фа	фа#	сoль \flat	сoль	сoль#	ля \flat	ля	си \flat	си	дo \flat	до	до#	ре \flat	ре	ми \flat	ми		

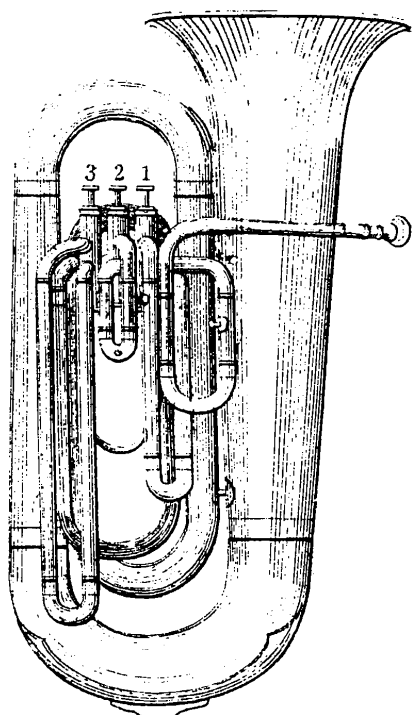
2	4	2	2	3	3	1	1	2	0	0	2 3	2 3	3	1	1	2	0	0	1 2
\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat
fes	f	fis	ges	g	gis	as	a	ais	b	h	ces	c	cis	des	d	dis	es	e	
f \flat	f	f#	g \flat	g	g#	a \flat	a	a#	b \flat	b	c \flat	c	c#	d \flat	d	d#	e \flat	e	
фа \flat	фа	фа#	сoль \flat	сoль	сoль#	ля \flat	ля	ля#	си \flat	си	дo \flat	до	до#	ре \flat	ре	ре#	ми \flat	ми	

3	1	2	2	0	1	1	2	0	0	2 3	2 3	3	1	1	2	0	0	1 2	
\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	
fes	f	fis	ges	g	gis	as	a	ais	b	h	ces	c	cis	des	d	dis	es	e	
f \flat	f	f#	g \flat	g	g#	a \flat	a	a#	b \flat	b	c \flat	c	c#	d \flat	d	d#	e \flat	e	
фа \flat	фа	фа#	сoль \flat	сoль	сoль#	ля \flat	ля	ля#	си \flat	си	дo \flat	до	до#	ре \flat	ре	ре#	ми \flat	ми	

Tabelle für die Bass-Tuba oder Helikon in B (tief) mit 3 Ventilen.

Table for the Tuba or Helicon in B^b (low) with 3 valves.

Таблица для баса-геликона или тубы въ си^b (низкій) съ 3 клапанами.



Musical notation for the three-valved tuba, showing fingerings and corresponding notes in German, French, and Russian.

1	2	2	2	1	1	2	0	0	1	1	2	2	1	2	2	3	1
f	fis	ges	g	gis	as	a	ais	b	h	ces	c	cis	des	d	dis		
f	f#	g ^b	g	g#	a ^b	a	a#	b ^b	b	c ^b	c	c#	d ^b	d	d#		
фа	фа#	со-ль ^b	со-ль	со-ль#	ля ^b	ля	ля#	си ^b	си	до ^b	до	до#	ре ^b	ре	ре#		

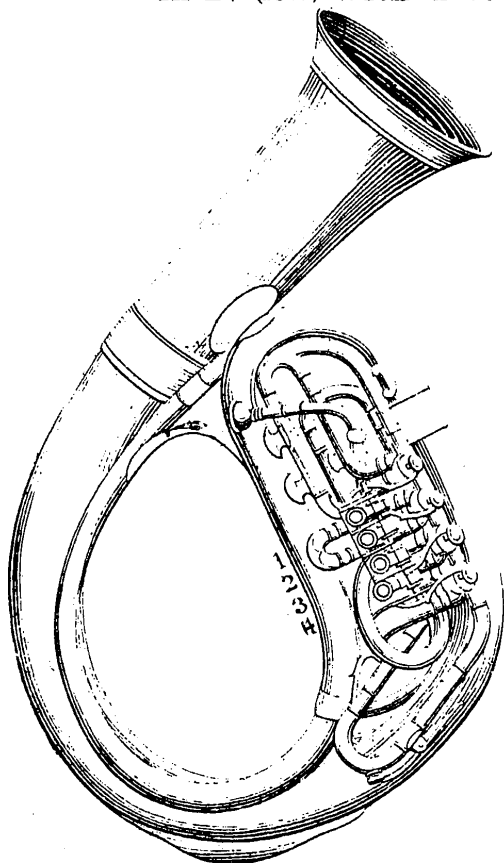
1	2	2	0	2	2	3	1	1	2	0	0	1	3	1	2		
es	e	fes	f	fis	ges	g	gis	as	a	ais	b	h	ces	c	cis		
e ^b	e	f ^b	f	f#	g ^b	g	g#	a ^b	a	a#	b ^b	b	c ^b	c	c#		
ми ^b	ми	фа ^b	фа	фа#	со-ль ^b	со-ль	со-ль#	ля ^b	ля	ля#	си ^b	си	до ^b	до	до#		

2	0	1	1	2	2	0	2	2	3	1	1	2	0	1	3	1	2
des	d	dis	es	e	fes	f	fis	ges	g	gis	as	a	ais	b	h	ces	c
d ^b	d	d#	e ^b	e	f ^b	f	f#	g ^b	g	g#	a ^b	a	a#	b ^b	b	c ^b	c
ре ^b	ре	ре#	ми ^b	ми	фа ^b	фа	фа#	со-ль ^b	со-ль	со-ль#	ля ^b	ля	ля#	си ^b	си	до ^b	до

Tabelle für die Bass-Tuba oder Helikon in B (tief) mit 4 Ventilen.

Table for the Tuba or Helicon in B^b (low) with 4 valves.

Таблица для баса-геликона или тубы въ си^b (низкій) съ 4 клапанами.



Musical notation for the four-valved tuba, showing fingerings and corresponding notes in German, French, and Russian.

1	2	4	2	2	3	3	1	1	2	0	0	2	2	4	2	2	3	1
es	e	f	fis	ges	g	gis	as	a	ais	b	h	ces	c	cis	des	d	dis	
e ^b	e	f	f#	g ^b	g	g#	a ^b	a	a#	b ^b	b	c ^b	c	c#	d ^b	d	d#	
ми ^b	ми	фа	фа#	со-ль ^b	со-ль	со-ль#	ля ^b	ля	ля#	си ^b	си	до ^b	до	до#	ре ^b	ре	ре#	

1	2	2	0	2	2	3	1	1	2	0	0	1	3	1	2		
es	e	fes	f	fis	ges	g	gis	as	a	ais	b	h	ces	c	cis		
e ^b	e	f ^b	f	f#	g ^b	g	g#	a ^b	a	a#	b ^b	b	c ^b	c	c#		
ми ^b	ми	фа ^b	фа	фа#	со-ль ^b	со-ль	со-ль#	ля ^b	ля	ля#	си ^b	си	до ^b	до	до#		

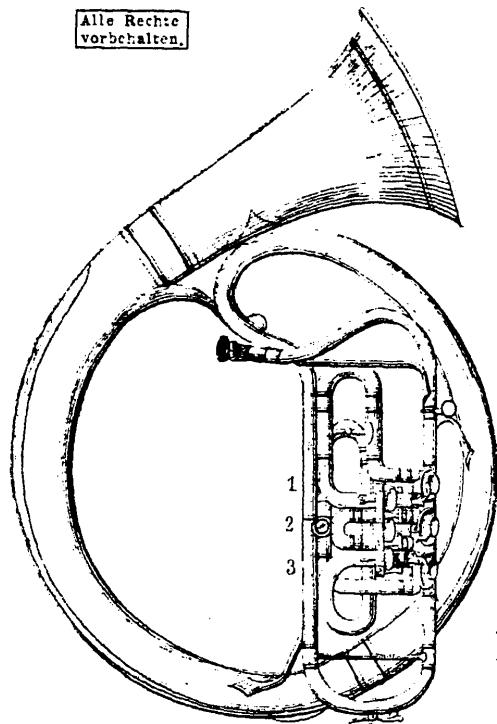
2	0	1	1	2	2	0	2	2	3	1	1	2	0	1	3	1	2
des	d	dis	es	e	fes	f	fis	ges	g	gis	as	a	ais	b	h	ces	c
d ^b	d	d#	e ^b	e	f ^b	f	f#	g ^b	g	g#	a ^b	a	a#	b ^b	b	c ^b	c
ре ^b	ре	ре#	ми ^b	ми	фа ^b	фа	фа#	со-ль ^b	со-ль	со-ль#	ля ^b	ля	ля#	си ^b	си	до ^b	до

Tabelle für die Bass-Tuba oder Helikon in F mit 3 Ventilen.

Table for the Tuba or Helicon
in F with 3 valves.

Таблица для баса-геликона или тубы
въ фа съ 3 клапанами.

Alle Rechte
vorbehalten.



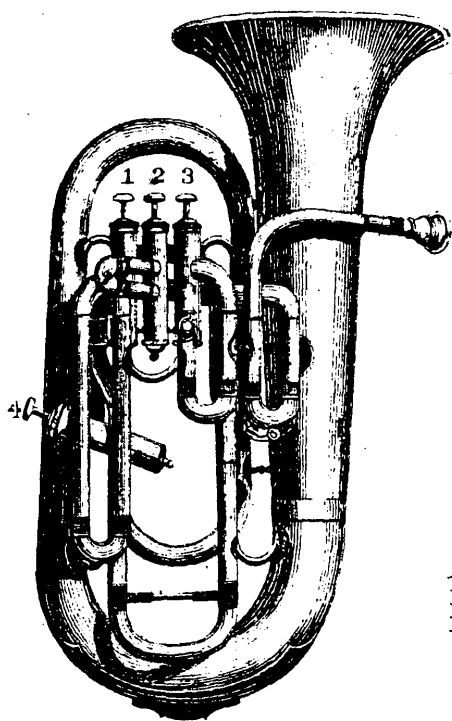
Musical notation for 3-valve tuba, including fingerings and solfège.

1 2/3	1 3	2 3	3 3	3 3	1	1 2	0 3	1 2/3	1 3	2 3	2 3	3 3	1	
h b си	c c# до	cis c# до#	des db реb	d d ре	dis d# ре#	e e миb	f f# фа	fis g# фа#	ges g# сольb	g g соль	gis g# соль#	as ab ляb	a a ля	ais a# ля#
1 2	2 0	2 3	2 3	3 3	1	1 2	0 2	1 3	1 2	0 2	3 1	1 2	2	
b bb сиb	h b си	ces c# доb	c c до	cis c# до#	des db реб	d d ре	dis d# ре#	e e миb	f f# фа	fis g# фа#	ges g# сольb	g g соль	gis g# соль#	
2	0	1	1	2	2	0	2/3	2/3	3	1	1	2	0	
as ab ляb	a a ля	ais a# ля#	b b сиb	h b си	ces c# доб	c c до	cis c# до#	des db реб	d d ре	dis d# ре#	e e миb	f f# фа		

Tabelle für die Bass-Tuba oder Helikon in F mit 4 Ventilen.

Table for the Tuba or Helicon
in F with 4 valves.

Таблица для баса-геликона или тубы
въ фа съ 4 клапанами.



Musical notation for 4-valve tuba, including fingerings and solfège.

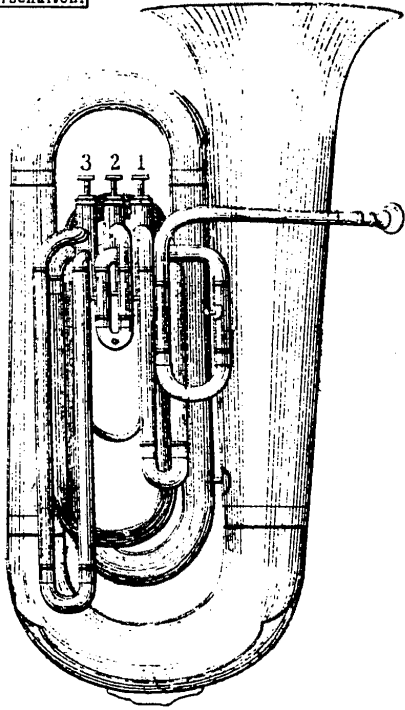
1 2/3	1 3	2 3	2 3	3 3	3 3	1	1 2	1 2	2 3	2 3	2 3	3 3	1	1 2			
f f# фа	fis g# фа#	ges g# сольb	g g соль	gis g# соль#	as ab ляb	a a ля	ais a# ля#	b bb сиb	h b си	ces c# доб	c c до	cis c# до#	des db реб	d d ре	dis d# ре#	e e миb	f f# фа
0	2 4	2 4	2 4	2 3	2 3	3 3	1	1 2	0 3	2 3	2 3	3 3	1	1 2	0 2	1	2
f f# фа	fis g# фа#	ges g# сольb	g g соль	gis g# соль#	as ab ляb	a a ля	ais a# ля#	b bb сиb	h b си	ces c# доб	c c до	cis c# до#	des db реб	d d ре	dis d# ре#	e e миb	f f# фа
3	1	2	2	0	1	1	2	2	0	2/3	2/3	3	1	1	2	0	2
ges g# сольb	g g соль	gis g# соль#	as ab ляb	a a ля	ais a# ля#	b bb сиb	h b си	ces c# доб	c c до	cis c# до#	des db реб	d d ре	dis d# ре#	e e миb	f f# фа		

Tabelle für die Bass-Tuba oder Helikon in C (tief) mit 3 Ventilen.

Table for the Tuba or Helicon in C (low) with 3 valves.

Таблица для баса-геликона или тубы въ до (низкій) съ 3 клапанами.

Alle Rechte vorbehalten.



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

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

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

es e f fis ges g gis as a ais b h ces c cis des d dis es e
 eb e f f# g# g g# ab a a# bb b cb c c# db d d# eb e
 миъ ми фа фа# сольъ сольъ соль# ляъ ля ля# сиъ си доъ до до# реъ ре

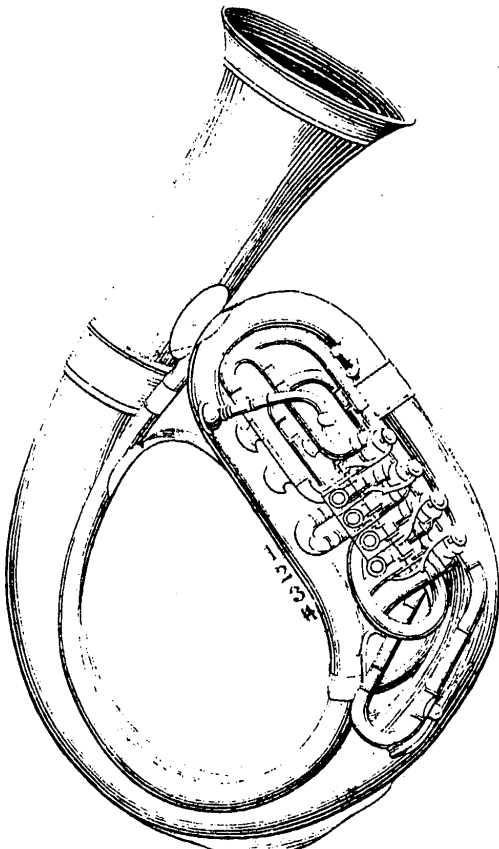
f fis ges g gis as a ais b h ces c cis des d dis
 f f# g# g g# ab a a# bb b cb c c# db d d#
 фа фа# сольъ сольъ соль# ляъ ля ля# сиъ си доъ до до# реъ ре

es e f fis ges g gis as a ais b h ces c cis des d
 eb e f f# g# g g# ab a a# bb b cb c c# db d
 миъ ми фа фа# сольъ сольъ соль# ляъ ля ля# сиъ си доъ до до# реъ ре

Tabelle für die Bass-Tuba oder Helikon in C (tief) mit 4 Ventilen.

Table for the Tuba or Helicon in C (low) with 4 valves.

Таблица для баса-геликона или тубы въ до (низкій) съ 4 клапанами.



1 2 4 2 2 3 1 1 2 2 0 2 2 4 2 2 3 3

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

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

f fis g gis as a ais b h ces c cis des d dis es e
 f f# g# g g# ab a a# bb b cb c c# db d d# eb e
 фа фа# сольъ соль# ляъ ля ля# сиъ си доъ до до# реъ ре миъ ми

f fis ges g gis as a ais b h ces c cis des d dis
 f f# g# g g# ab a a# bb b cb c c# db d d#
 фа фа# сольъ сольъ соль# ляъ ля ля# сиъ си доъ до до# реъ ре

es e f fis ges g gis as a ais b h ces c cis des d
 eb e f f# g# g g# ab a a# bb b cb c c# db d
 миъ ми фа фа# сольъ сольъ соль# ляъ ля ля# сиъ си доъ до до# реъ ре

Tabelle.

Table.

Таблица.

Nicht zur Übung entworfen, sondern um die Construction des Instruments kennen zu lernen.

Not designed for practice, but merely for teaching the construction of the instrument.

Это предназначается не для изучения, но чтобы познакомить съ устройствомъ инструмента.

Blank, ohne Ventile.
Open, without valves.
Безъ клапана.

Mit dem 1. Ventil.
With the 1st valve.
1-МЪ клапаномъ.

Mit dem 2. Ventil.
With the 2nd valve.
2-МЪ клапаномъ.

Mit dem 3. Ventil.
With the 3rd valve.
3-МЪ клапаномъ.

Mit dem 1. und 2. Ventil.
With the 1st and 2nd valves.
1-МЪ и 2-МЪ клапанами.

Mit dem 1. und 3. Ventil.
With the 1st and 3rd valves.
1-МЪ и 3-МЪ клапанами.

Mit dem 2. und 3. Ventil.
With the 2nd and 3rd valves.
2-МЪ и 3-МЪ клапанами.

Mit allen 3 Ventilen.
With all 3 valves.
Всѣми 3-мя клапанами.

	0	0	0	0	0	0
es eb миb	b bb сиб	es eb миb	g g соль	b bb сиб	es eb миb	es eb миb
1	1	1	1	1	1	1
des db реb	as ab ляb	des db реb	f f фа	as ab ляb	des db реb	des db реb
2	2	2	2	2	2	2
d d ре	a a ля	d d ре	f# fa#	a a ля	d d ре	d d ре
3	3	3	3	3	3	3
c c до	g g соль	c c до	e e ми	g g соль	c c до	c c до
1-2	1-2	1-2	1-2	1-2	1-2	1-2
c c до	g g соль	c c до	e e ми	g g соль	c c до	c c до
1-3	1-3	1-3	1-3	1-3	1-3	1-3
b bb сиб	f f фа	b bb сиб	d d ре	f f фа	b bb сиб	b bb сиб
2-3	2-3	2-3	2-3	2-3	2-3	2-3
ges cb доб	ges gb сольb	ces cb доб	es eb миb	ges gb сольb	cb cb доб	ges cb доб
1-2-3	1-2-3	1-2-3	1-2-3	1-2-3	1-2-3	1-2-3
a a ля	e e ми	a a ля	c# c# до#	e e ми	a a ля	a a ля

Hierzu bemerkt der Verfasser, dass bei den Tönen, die mit dem 1. und 3., 2. und 3. sowie mit allen 3 Ventilen gegriffen werden können, auf besondere Reinheit der Stimmung nicht zu rechnen ist.

Here the author must observe, that, in the case of tones which can be taken with valves 1 and 3, 2 and 3, or all three together, perfect purity of tone cannot be depended on.

Здѣсь слѣдуетъ замѣтить, что, взявъ тоны 1-мъ и 3-мъ, 2-мъ и 3-мъ, равно какъ всѣми 3-мя клапанами, нельзя разсчитывать на полную чистоту звука.

TEIL I.

PART I.

ЧАСТЬ I.

Erklärung der Noten und Zeichen.

Explanation of the Notes and Signs.

Объясненіе 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.

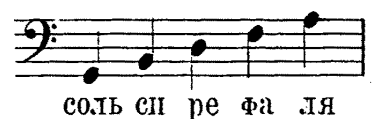
To represent Tones we employ Notes; to distinguish between high and low notes we use the Staff of 5 lines; the notes are written either on, between, above, or below the Staff-lines.

Для обозначенія звуковъ служатъ ноты, для различія высшихъ и низшихъ 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:

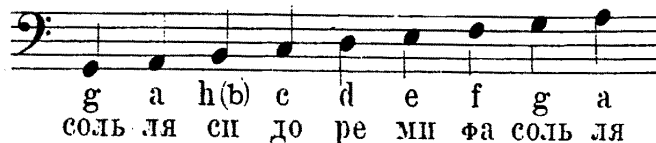
между линиями:



Die Noten auf und zwischen den Linien heissen also:

The Notes on and between the lines are therefore named:

Ноты надъ и между линиями называются слѣдовательно:



Die Noten unter den Linien:

The notes below the lines:

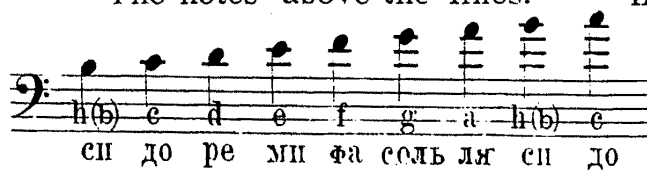
Ноты подъ линиями:



Die Noten über den Linien:

The notes above the lines:

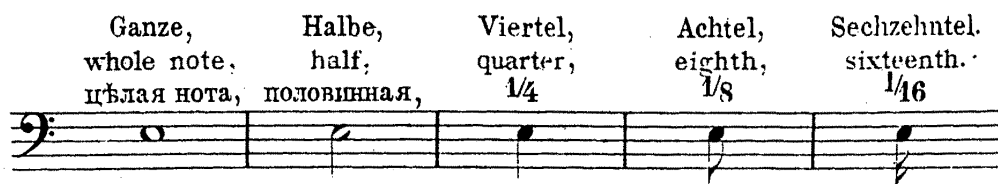
Ноты надъ линиями:



Um die Noten aber auch in ihrer Zeitdauer unterscheiden zu können, teilt man dieselben ein in ganze, 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 большей или меньшей длительности нотъ, ихъ раздѣляютъ на цѣлыя, половинныя, четвертыя, восьмыя, шестнадцатыя и т. д. ноты.



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.

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

Гanze. whole rest, цѣлая нота.	Halbe. half, половинная.	Viertel, quarter, $\frac{1}{4}$	Achtel, eighth, $\frac{1}{8}$	Sechzehntel. sixteenth, $\frac{1}{16}$	1 Takt-Pause. 1 measure rest. 1 тактъ паузы.	5 Takte. 5 measures. 5 тактовъ.	8 Takte. 8 measures. 8 тактовъ.	15 Takte. 15 measures. 15 тактовъ.
--------------------------------------	--------------------------------	---------------------------------------	-------------------------------------	--	--	---------------------------------------	---------------------------------------	--

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

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

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

Taktstriche:

Bars:

Die gebräuchlichsten Taktarten in der Musik sind folgende:

In music there are various kinds of Time, as:

Въ музыкѣ имѣются слѣдующіе роды тактовъ:

alla breve

Vier-Viertel-Takt. $\frac{4}{4}$ time. Четыре четверти такта.

Drei-Viertel-Takt. $\frac{3}{4}$ time. Три четверти такта.

Zwei-Viertel-Takt. $\frac{2}{4}$ time. Двѣ четверти такта.

Zwölf-Achtel-Takt. $\frac{12}{8}$ time. Двѣнадцать восьмыхъ такта.

Neun-Achtel-Takt. $\frac{9}{8}$ time. Девять восьмыхъ такта.

Sechs-Viertel-Takt. $\frac{6}{4}$ time. Шесть четвертей такта.

Sechs-Achtel-Takt. $\frac{6}{8}$ time. Шесть восьмыхъ такта.

Drei-Achtel-Takt. $\frac{3}{8}$ 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.

Діезъ (#) передъ нотой повышаетъ ее на полъ-тона, двойной діезъ (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 двойной бемоль (bb) — на цѣлый тонъ.

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

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

Бекаръ, знакъ отказа (n). уничтожаетъ простое повышение 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-c-es, d-des, e-es, f-f-es, g-g-es, a-a-es.

When a # stands before a note, the word “sharp” is affixed to its name; we therefore have c-c-sharp, d-d-sharp, e-e-sharp, f-f-sharp, g-g-sharp, a-a-sharp, b-b-sharp. When a b stands before a note, the word “flat” is affixed to its name, thus: c-c-flat, d-d-flat, e-e-flat, f-f-flat, g-g-flat, a-a-flat, b-b-flat.

Если передъ нотой стоитъ знакъ #, то къ ней прибавляется слово „діезъ“ и изъ до мы получаемъ до діезъ. 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.

Nur statt hes heisst es b.

In German b=h, and bb=b.

Tonstufen und Tonleitern.

Degrees and Scales.

Объ интервалахъ
и гаммахъ.

Die Entfernung von einem Tone zum andern nennt man „Interval.“

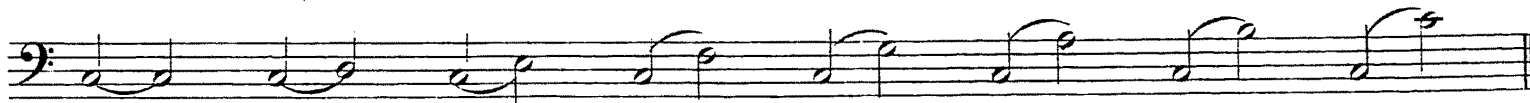
Man bezeichnet die Tonstufen mit folgenden lateinischen Namen:

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 другого 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 c, d, e, f, g, a, h, c z. B. 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 3 ganzen und 1 halben Ton bestehen.

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

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.

A succession of steps, from a fundamental (prime) to its octave, is called a Scale. For instance, the tones c, d, e, f, g, a, b, c 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.

The Scales are divided again into Major and Minor.

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.

Рядъ тоновъ отъ одного основнаго тона до его октавы называется гаммою. Напр. тоны до, ре, ми, фа, соль, ля, си, до 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.

Гаммы раздѣляются на мажорныя и минорныя.

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.

C-dur. C-major. До-мажоръ.

C-moll. C-minor. До-миноръ.



Von der chromatischen Tonleiter später. The chromatic scale is given later. О хроматической гаммѣ ниже.

Die nachstehenden italienischen Wörter, welche in musikalischen Compositionen 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:

Слѣдующія итальянскія слова, которыя встрѣчаются очень часто въ музыкальныхъ 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, нѣжно, тихо.
<i>Adagio assai, di molto, 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 (All^o)</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 темпо.
<i>Allegro ma non troppo</i>	nicht zu rasch.	Briskly, but not to excess.	Не слишкомъ скоро.
<i>Allegro moderato (All^o mod^o)</i>	mässig lebhaft.	Moderately brisk.	Умѣренно скоро.
<i>Andante (And^{te})</i>	gehend, schrittmässig.	Easy going, walking time.	Не очень медленно.
<i>Andantino (And^{tin})</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 первоначальномъ темпо.
<i>Attacca</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.	Ослабѣвая.
<i>Cantabile</i>	singend, gesangreich.	Singingly.	Пѣвуче.
<i>Capriccioso</i>	mit neckischem, launenhaften Vortrag.	Capriciously.	Въ шаловливомъ, капризномъ тонѣ.
<i>Colla parte</i>	mit der Hauptstimme.	In sympathy with the principal theme.	Слѣдуя 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.	Наростающая, усиливаясь.
<i>Decrescendo (decresc.)</i>	abnehmend, mit abnehmender Stärke.	Decreasing in power.	Спадая, ослабѣвая.
<i>Deciso</i>	entschieden, bestimmt.	With decision.	Рѣшительно, опредѣленно.
<i>Diminuendo (dim.)</i>	abnehmend, schwächer werdend.	Decreasing in force.	Спадая, все ослабѣвая.
<i>Dolce, dolcissimo (dol., dolciss.)</i>	lieblich, zart, sehr lieblich, sehr zart.	Softly, most-softly.	Мило, нѣжно, очень нѣжно.
<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>Forte, 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 (franz. majeur)</i>	Dur (harte Tonart).	Major.	Въ мажорномъ тонѣ.

<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 мннорномъ 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, затухая.
<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 Verschmel- zen eines Tons in den andern.	The blending of one tone into another.	Такъ называемый „Переносъ“ съ од- ного звука на другой. Слитъ 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 (sfz.)</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, спѣша.
<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, поспѣшно.
<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).



Von der Stimmung
des Instruments.

Wie schon in dem Vorworte erwähnt, wählt der Verfasser den Es-Bass zu dieser Schule, um eben die Griffe genau bezeichnen zu können. denn ohne diese Bezeichnung kann man für jedes andere Bass-Instrument, welcher Stimmung es auch sei, diese Schule zum Studium benutzen, natürlich mit Ausnahme der tiefen B- und C-Bässe, die nur schwer die höheren Töne anzugeben im Stande wären. In neuerer Zeit hat man bei mehreren Blechhören das französische System, wonach zwar der Bassschlüssel gebraucht, aber die Vorzeichnung eine andere wird, eingeführt, also man schreibt:

On the Pitch
of the Instrument.

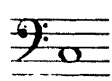



As remarked in the Preface, the author has chosen the E^b Tuba for this School, in order to indicate the fingering exactly; by omitting this fingering, this School can be used in the study of any other bass instrument, whatever its pitch may be; excepting, of course, the low Tubas in B^b and C, which could hardly be made to respond to the higher tones. Of late years, in various bands, the French system of notation (transposing) has been introduced, according to which all these basses are noted in C.

Writing:

О настройкѣ инструмента.

Какъ уже въ предисловіи было упомянуто, авторъ избираетъ для данной школы Ми^б-басъ, дабы имѣть возможность точно обозначить грифы, ибо безъ этого обозначенія и всякій другой басовый инструментъ, въ какомъ бы голосѣ онъ ни былъ настроенъ, можетъ пользоваться при изученіи данной школой, исключая, конечно, низкихъ Фа-и До-басовъ, которые съ большимъ трудомъ могутъ брать высокіе тоны. Въ послѣднее время введена во многихъ духовыхъ (мѣдныхъ) оркестрахъ французская система, по которой, хотя и употребляется басовый ключъ, однако знакъ-другой.

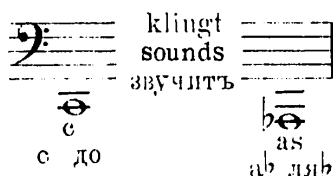
Такимъ образомъ пишутъ:

Wenn Es Bass: For E ^b Tuba: Если Ми ^б -басъ:	Wenn F Bass: For F Tuba: Если Фа-басъ:	Wenn hoch B Bass: For high B ^b Tuba: Если высокій Си ^б -басъ:	Wenn tief C Bass: For low C Tuba: Если низкій До-басъ:	Wenn tief B Bass: For low B ^b Tuba: Если низкій Си ^б -басъ:
				
klings sounds звучитъ	klings sounds звучитъ	klings sounds звучитъ	klings sounds звучитъ	klings sounds звучитъ
c c до	es e ^b ми ^б	c c фа	c c до	c c до

Richard Wagner hat in seinen Nibelungen selbst einen tiefen As-Bass angewendet.

Richard Wagner, in the "Nibelung's Ring," has even employed a low A^b Tuba.

Рихардъ Вагнеръ употребилъ въ своихъ „Нибелунгахъ“ низкій



klings sounds звучитъ

c до ab ля^б

Diese Neuerung, wenn sie vielleicht auch auf richtigen Prinzipien beruht, kann der Verfasser nicht gut heissen, weil sie der Musik so zu sagen das Fundament raubt, das Lesen der Partitur sehr erschwert und oft Irrtümer bei neuer Besetzung einer Bassstelle hervorruft. Dem Anfänger kann es gleich sein, ob er die Note c oder es nennt, das Letztere ist deshalb schon vorzuziehen, weil sie so klingt, wie er sie nennt.

This innovation, though perhaps based on correct principles, does not meet with the author's approval; for it robs, so to speak, the music of its foundation, makes score-reading much more difficult, and frequently leads to mistakes when a bass part is taken by a new player. It makes no difference to the beginner, whether he calls a note c or e^b; and the latter is preferable, because the tone really sounds as he names it.

Этому нововведенію, хотя оно въ основѣ и имѣетъ совершенно правильный принципъ, авторъ не можетъ сочувствовать, потому-что оно лишаетъ, такъ сказать, музыку фундамента, слишкомъ затрудняетъ чтеніе партитуры и вводитъ часто въ заблужденіе. Для ученика безразлично, взять ли ему до или ми^б, а послѣднее слѣдуетъ предпочесть уже потому, что оно звучитъ такъ же, какъ и называется.

Von der Stellung des Bläusers On the Attitude of the Player, O позитурѣ трубача и u. der Haltung des Instruments. and Holding of the Instrument. какъ держать инструментъ.

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 Bläusers 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.

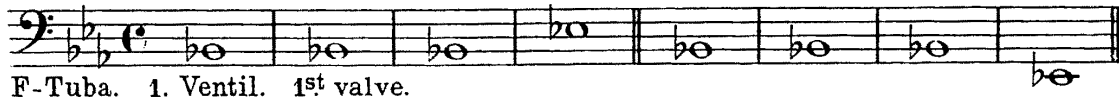
The pupil should grasp the instrument firmly with the left hand, and hold the right hand over the valves in such a way, that the forefinger lies over the 1st, the middle finger over the 2nd, and the ring-finger over the 3rd. The attitude of the player should be erect, but unconstrained. He may now bring 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.

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.

Ohne die Ventile zu berühren und ohne Takt:

Play, without touching valves or keeping time:

Не касаясь клапановъ и безъ такта:



Von dem Wert der Noten. On the Value of the Notes. O цѣнности нотъ.

Eine ganze Note
1 Whole Note
1 цѣлая состоитъ изъ:

hat 2 Halbe
has 2 Half- notes
2 половинъ

oder 4 Viertel
or 4 Quarters
4 четвертей

oder 8 Achtel
or 8 Eighths
8 восьмыхъ

oder 12 Triolen
or 12 Eighth-Triplets
12 триолей

oder 16 Sechzehntel
or 16 Sixteenths
16 шестнадцатыхъ

oder 32 Zweiunddreissigstel.
or 32 Thirty-seconds
32 тридцать вторыхъ



Folgende kleine Beispiele zur Erlernung der Einteilung der Noten müssen praktisch geübt, aber der Takt muss dabei streng innegehalten werden.

The following short exercises for learning the proportionate values must be practiced in strict time.

Слѣдующіе маленькіе примѣры служатъ для практическаго изученія дѣлимости нотъ; при этомъ слѣдуетъ строго держаться такта.

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

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

Dasselbe in anderer Schreibart. The same in different notation. То-же въ другомъ обозначеніи.

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

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

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

Die Ventile und Griffe.

The Valves and Fingering.

О клапанахъ и грѣгахъ.

Hat nun der Schüler die 3 Töne kräftig herausgebracht, so füge er die Zwischennoten hinzu. Die Töne, die ohne Ventile angegeben werden können, sind mit 0 und die Zwischen-töne mit Zahlen bezeichnet.

When the pupil can make these 3 tones speak well, he may add the intermediate tones. All tones which can be played without valves are marked 0; those requiring valves are marked with corresponding figures.

Если ученикъ вывелъ уже сильно 3 тона, то долженъ прибавить промежуточные ноты. Тоны, могущіе быть взяты безъ клапановъ, обозначены посредствомъ 0, а промежуточные тоны обозначены посредствомъ цифръ.

Wie schon erwähnt, ruht die rechte Hand über den Ventilen. Die drei Finger, Zeige-Mittel und Langfinger, sollen beim Gebrauch der Ventile nicht lang ausgestreckt werden, weil das ihre Beweglichkeit bedeutend vermindert, sondern das erste Glied benannter Finger muss leicht gekrümmt werden, was ihre Beweglichkeit ganz entschieden erhöht und das sollte von dem Schüler nicht unterschätzt werden.

As remarked before, the right-hand fingers lie over the valves. The 3 fingers (forefinger, middle, and ring-finger) should not be stretched out straight when pressing the valves, because this position greatly hinders free movement; but the first joint of each of these fingers should be slightly bent, as this decidedly facilitates freedom of movement, which should not be undervalued by the pupil.

Какъ уже выше упомянуто, правая рука покоится на клапанахъ. Три пальца: указательный, средний и длинный, должны быть при нажиманіи клапановъ не слишкомъ вытянуты, такъ какъ это значительно уменьшаетъ ихъ подвижность; первые члены названныхъ пальцевъ должны быть немного изогнуты, чѣмъ усиливается ихъ подвижность. На это обстоятельство ученикъ долженъ обращать особенное вниманіе.

Es-Tuba. 0 0 0 0 1-3 1-2 1 0 0 1 1-2 1-3

F-Tuba. 1 1 1 1 0 1-3 2-3 1 1 2-3 1-3 0 1

Es-Tuba. 0 1-3 1-2 1 0 0 1 1-2 1-3 0

F-Tuba. 1 0 1-3 2-3 1 1 2-3 1-3 0 1

Der Punkt.

The Dot.

О точкѣ.

Steht ein Punkt hinter einer Note, so gilt er die Hälfte der vorherstehenden Note.

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

Точка при нотѣ равняется половинѣ до нея стоящей ноты.

Es-Tuba. 0 1 1-2 1 0 0

F-Tuba. 1 2 3 4 2-3 1-3 2-3 1 1 1 2 3 4

Es-Tuba. 0 0 1 1-2

F-Tuba. 1 1 2 3 4 2-3 1-3

Es-Tuba. 1-3 0 0

F-Tuba. 0 1 1

Steht ein Punkt über oder auch unter der Note, so zeigt er an, dass der Ton mit der Zunge kurz angestossen werden soll; *staccato*.

A dot written above or below a note indicates, that the latter is to be played with a quick thrust of the tongue; *staccato*.

Точка надъ или подъ нотой показываетъ, что данную ноту необходимо произвести короткимъ ударомъ языка; *staccato*.

Übung. Exercise. Упражнения.

Es-Tuba. 0 1-3 1-2

F-Tuba. 1 0 1-3

Es-Tuba. 1 0 0 0 1

F-Tuba. 2-3 1 1 1 1 3 3 2-3

Es-Tuba. 1-2 1-3 3 3 0 1-2 0 0

F-Tuba. 1-3 0 1 1-3 1 1

Steht über dem Punkt noch ein Bogen (∩), so soll die darunter stehende Note ausgehalten werden, und wird dieses Zeichen italienisch *Fermate* genannt, d.h. Ruhezeichen.

The sign (∩) 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.

Если же надъ точкой стоитъ еще знакъ (∩), то это называется по итальянски *Fermate*, т.е. долго выдерживать, что можетъ относиться или къ стоящей подъ этимъ знакомъ нотѣ или паузѣ.

Jetzt füge der Schüler zu den vorigen folgende kleine Übung hinzu.

To the foregoing the pupil should now add the following little exercise.

Теперь необходимо ученику прибавить къ прежнимъ упражнениямъ слѣдующія:

Es-Tuba. 0 1-3 1-2 1 0 3 1-2 2 0

F-Tuba. 1 0 1-3 2-3 1 0 3 1

F-Tuba. 3

Die Pausen.

The Rests.

О паузахъ.

Der Schüler schreite jetzt zu folgender Übung, die jeden Tag vorgenommen werden sollte, um die Mundmuskeln zu kräftigen und dadurch Ausdauer und einen schönen Ton zu erlangen. Jeder Ton ist hier auf 2 Takte berechnet, der 1. Takt *crescendo* (anschwellend) und der 2. Takt *decrescendo* (abnehmend).

Die hohen Noten können so lange weggelassen werden, bis die Lippen die dazu gehörige Kraft und Stärke erlangt haben.

The pupil may now take up the following Exercise, which should be practiced daily, in order to strengthen the lip-muscles, and to attain a well-sustained and fine tone. Each tone should fill out 2 measures; the 1st measure *crescendo* (growing louder), the 2nd *decrescendo* (growing softer).

The high notes may be omitted until the lips become sufficiently strong and vigorous for their production.

Теперь ученику необходимы слѣдующія ежедневныя упражненія, чтобы укрѣпить мускулы рта и тѣмъ достигнуть продолжительнаго и чистаго звука. Каждый тонъ разсчитанъ здѣсь на 2 такта, 1-ый тактъ *crescendo* (возрастая), и 2-ой *decrescendo* (ослабѣвая).

Эти высокія ноты могутъ быть только тогда взяты, если губы достигли уже необходимаго развитія и силы.

Von den Wiederholungs- und Schlusszeichen.

On the Signs for the Repeat and the Close.

О повторительных и заключительных знакахъ.

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

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

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

Dal Segno (§) = bei dem ersten Zeichen wieder anfangen, bis zum Worte *Fine* (Ende).

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

Dal Segno (§) = начать снова съ первого знака 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.
 The preceding measure repeated.
 Предыдущій тактъ повторяется.


Beide vorstehende Takte wiederholt.
 The two preceding measures repeated.
 Оба предыдущихъ такта повторяются.

Trio.

⊕ Coda.


Übungen

in verschiedenen Taktarten.

Bei diesen Übungen muss noch bemerkt werden, dass wenn 2 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.


Exercises

in various Measures.

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.

Упражнения

въ различныхъ тактахъ.

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

Moderato.



Allegro moderato.

The first section, 'Allegro moderato', consists of four staves of music. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef and a 2/4 time signature. The key signature is two flats (B-flat and E-flat). The music features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some sixteenth-note runs.

Maestoso.

The second section, 'Maestoso', consists of three staves of music. It continues in the same bass clef and 2/4 time signature. The tempo is slower than the first section. The music is characterized by wide intervals and a more spacious feel. There are several accents (marked with a triangle symbol ^) placed over notes in the first and second staves.

Andante..

The third section, 'Andante..', consists of three staves of music. It continues in the same bass clef and 2/4 time signature. The tempo is the slowest of the three sections. The music is very spacious, with long note values and frequent rests. The first staff includes a fingering sequence '1 2 3 4' above the first four notes. The section concludes with a final cadence on the third staff.

Moderato.

The Moderato section consists of six staves of music in bass clef, 2/4 time, and a key signature of two flats (B-flat and E-flat). The first staff begins with a common time signature 'C' and a key signature change to two flats. The music features a steady eighth-note pattern with occasional rests and slurs. The second staff includes a fermata over a quarter note. The third staff continues the eighth-note pattern. The fourth staff features a series of eighth-note chords. The fifth staff has a fermata over a quarter note. The sixth staff concludes the section with a fermata over a quarter note.

Allegro.

The Allegro section consists of five staves of music in bass clef, 2/4 time, and a key signature of two flats. The first staff starts with a common time signature 'C' and a key signature change to two flats, followed by a sequence of notes with fingerings 1, 2, 3, and 4 indicated above. The second staff features a fermata over a quarter note and an accent (^) over a quarter note. The third staff continues with quarter notes and rests. The fourth staff includes an accent (^) over a quarter note. The fifth staff concludes the section with a fermata over a quarter note.

Adagio.

Geschwind Marsch. Quickstep. Быстрый маршъ.

Trio.

Marsch D. C. al Fine.

Allegro agitato.

Musical score for 'Allegro agitato.' consisting of five staves of music in bass clef, 2/4 time, and B-flat major. The first staff begins with a double bar line and a fermata. The second staff has an accent (^) over the first note. The third staff has an accent (^) over the last note. The fourth staff has an accent (^) over the first note. The fifth staff has an accent (^) over the last note and ends with a double bar line and a fermata.

Allegro con brio.

Musical score for 'Allegro con brio.' consisting of five staves of music in bass clef, 2/4 time, and B-flat major. The first staff begins with a double bar line and a fermata. The second staff has a slur over the first two notes. The third staff has a slur over the first two notes. The fourth staff has a slur over the first two notes. The fifth staff has a slur over the first two notes and ends with a double bar line and a fermata.

Andante.

1 2 3

Moderato.

Tempo di Minuetto.

Tempo di Polonaise.

The first section of the piece, 'Tempo di Polonaise', is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of three staves of music. The first staff begins with a series of eighth notes, followed by a repeat sign. The second staff continues the melody with a repeat sign. The third staff concludes the section with a repeat sign and a fermata over the final note.

Fine.

Trio.

The Trio section is written in bass clef with a key signature of two flats and a 3/4 time signature. It begins with a dynamic marking of *p* (piano). The first staff contains the initial melody. The second staff features a more complex rhythmic pattern with sixteenth notes and a repeat sign.

Pol. D.C.

Allegro.

The Allegro section is written in bass clef with a key signature of two flats and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a steady eighth-note rhythm. The second staff continues this pattern. The third staff introduces a more active eighth-note melody. The fourth staff features a similar active eighth-note line. The fifth staff continues the eighth-note pattern. The sixth staff shows a change in the eighth-note rhythm. The seventh staff continues the eighth-note pattern. The eighth staff features a more active eighth-note melody. The ninth staff continues the eighth-note pattern. The tenth staff concludes the section with a repeat sign and a fermata over the final note.

Tempo di Valse.

1

f

p

1

mf

1 4

f

N^o 2.

p

1

1

1

Andantino quasi Allegretto.

2

Allegro.

Musical notation for the first section, marked Allegro. It consists of four staves of music in bass clef, 2/4 time, with a key signature of two flats. The music features eighth and sixteenth note patterns with some rests and dynamic markings.

Tempo di Quadrille.

Musical notation for the second section, marked Tempo di Quadrille. It consists of six staves of music in bass clef, 2/4 time, with a key signature of two flats. The section includes dynamic markings like *f* and *mf*, and a Coda section.

Allegro moderato.

Musical notation for the third section, marked Allegro moderato. It consists of four staves of music in bass clef, 2/4 time, with a key signature of two flats. The music features a prominent sixteenth-note accompaniment pattern.

Tempo di Mazurka.

Musical notation for the Mazurka section, consisting of six staves of music in bass clef with a 3/8 time signature. The music features various rhythmic patterns and accents.

Fine.

D. C. al Fine.

Andantino.

1 2 3 4

Musical notation for the Andantino section, consisting of four staves of music in bass clef with a 4/8 time signature. The music is characterized by a slower tempo and a steady eighth-note accompaniment.

Allegro.

1 2

Musical notation for the Allegro section, consisting of three staves of music in bass clef with a 6/8 time signature. The music is faster and more rhythmic.

The first section of the music consists of five staves. The key signature is two flats (B-flat and E-flat). The first staff begins with a treble clef and a 7/8 time signature. The music is written in bass clef on the remaining staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals.

Tarantelle.
Allegro assai.

The second section, titled 'Tarantelle. Allegro assai.', consists of ten staves. The key signature remains two flats, and the time signature changes to 6/8. The music is written in bass clef. The notation features a mix of eighth and sixteenth notes, often beamed together, and includes accents and slurs. The piece concludes with a double bar line and repeat dots.

Andante. 1 2 3 4 5 6

Musical score for the Andante section, consisting of five staves of bass clef notation. The first staff has a 6/8 time signature. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes, and some triplets. A '1-3' marking is present above the final measure of the third staff.

Moderato.

1 2 3 4 5 6

Musical score for the Moderato section, consisting of seven staves of bass clef notation. The first staff has a 6/4 time signature. The music is characterized by a steady, rhythmic flow of eighth and quarter notes, with some rests and dynamic markings.

Tempo giusto.

1 2 3

Musical score for the Tempo giusto section, consisting of one staff of bass clef notation. The first staff has a 9/8 time signature. The music features a rhythmic pattern of eighth and quarter notes, with some triplets and dynamic markings.

The first section of the score consists of ten staves of music. It begins with a bass clef and a key signature of two flats. The music is characterized by a steady eighth-note accompaniment in the lower register, with a more active melodic line in the upper register. There are several instances of rests and dynamic markings throughout the section.

Maestoso

The second section begins with a 12/8 time signature and the tempo marking "Maestoso". The music is written in bass clef with a key signature of two flats. It features a prominent bass line with a 1-3-5-7-9-11-13 fingering pattern. The lyrics "do cres - cen - do" are written below the notes. Dynamic markings include *f* (forte) and *p* (piano). The section concludes with a final cadence.

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.

Bei allen Blechinstrumenten ist es durchaus nötig, die bei jeder Tonart angeführten Intervalle zu üben, weil ausser den blanken (ohne Ventile) Tönen auf jedem der 3 Ventile 6-8 Töne angegeben werden können. Anfänger lieben dieses *solfeggiren* in der Regel nicht und doch ist es sehr wichtig, dass der Schüler es zu jeder Tonart regelmässig übt, wodurch er nicht allein einen kräftigen, gesunden Ton erzielt, sondern auch entfernte schwierige Intervalle mit Leichtigkeit und Sicherheit treffen lernt.

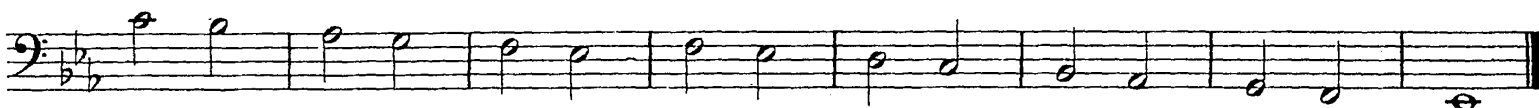
With all brass instruments it is absolutely necessary to practice the intervals given for each key; because, besides the open tones (without valve), 6 or 8 different tones can be produced with each one of the 3 valves. Beginners do not generally enjoy these *solfeggi*; nevertheless, it is very important that the pupil should practice them regularly in every key; for this enables him not only to produce a full, healthy tone, but also to take wide and difficult intervals with precision.

На всѣхъ духовыхъ инструментахъ весьма необходимо упражняться при всѣхъ тонахъ въ данныхъ интервалахъ, потому что кромѣ чистыхъ (безъ клапановъ) тоновъ, можно на каждомъ изъ 3-хъ клапановъ произвести отъ 6-8 нотъ. Ученики обыкновенно не особенно охотно упражняются въ подобномъ сольфеджированіи, но все таки необходимо, чтобы ученикъ равномерно упражнялся во всякомъ тонѣ, чѣмъ достигается не только сильный, чистый звукъ, но дается возможность свободно и точно различать отдаленные, трудные интервалы.

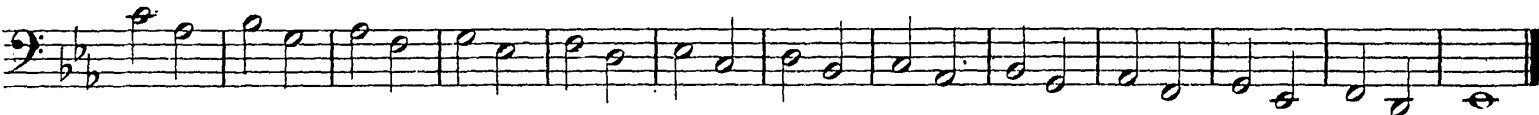
Es-dur.

E \flat -major.Ми \flat -мажорь.

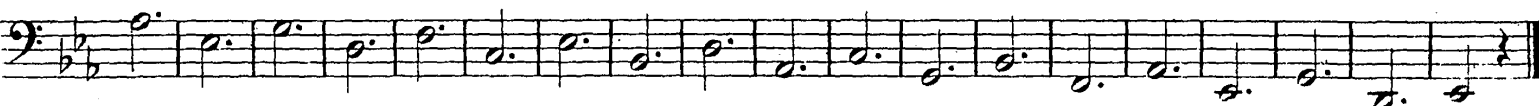
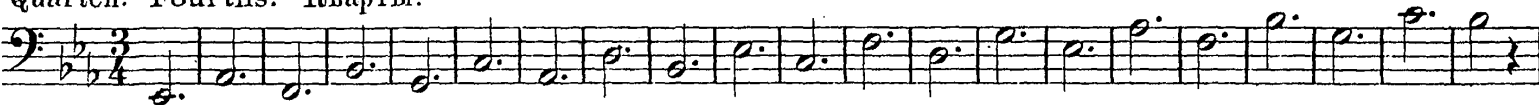
Sekunden. Seconds. Секунды.



Terzen. Thirds. Терции.



Quarten. Fourths. Кварты.



Quinten. Fifths. КВИНТЫ.



Sexten. Sixths. СЕКЕТЫ.



Septimen. Sevenths. СЕПТИМЫ.



Octaven. Octaves. ОКТАВЫ.



Es-dur Tonleiter.
staccato und legato zu üben.

Scale of Eb-major.
Practice *staccato* and *legato*.

Гамма въ ми^b-мажоръ.
Упражняйтесь *staccato* и *legato*.



Accord. Chord. АККОРДЪ.

Präludium. Prelude. ПРЕЛЮДИЯ.



Etüde.
Moderato.

Four staves of musical notation in bass clef, 2/4 time signature, and B-flat major key. The first staff begins with a common time signature 'C' and contains a continuous eighth-note pattern. The second and third staves continue this pattern with some rests. The fourth staff concludes the section with a fermata over the final note.

Moderato.

Four staves of musical notation in bass clef, 3/4 time signature, and B-flat major key. The first staff includes a '2 2-3' marking above a triplet of eighth notes. The second and third staves feature sixteenth-note patterns with slurs. The fourth staff concludes with a fermata.

Tempo di Marcia.

Three staves of musical notation in bass clef, common time signature, and B-flat major key. The first staff features a dotted quarter note followed by eighth notes. The second and third staves continue with a steady eighth-note march rhythm, ending with a fermata.

Tempo giusto.

One staff of musical notation in bass clef, 3/4 time signature, and B-flat major key. It features a continuous eighth-note pattern, ending with a fermata.



C-moll.

C-minor.

До-миноръ.

Tonleiter. Scale. Гамма.



Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.



Moderato.

Sincopen. Syncorations. Синкопы.



Tempo di Polacca.

Allegro maestoso.

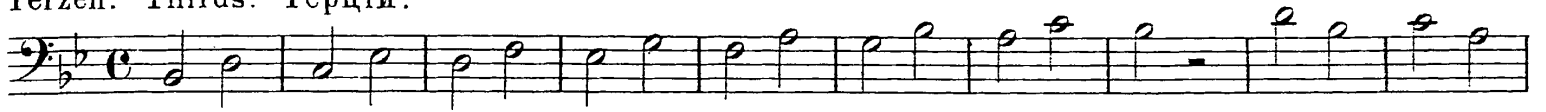
B-dur.

B \flat -major.

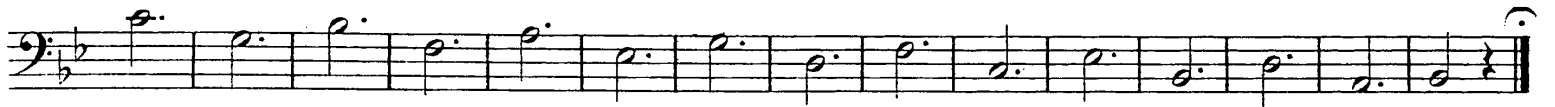
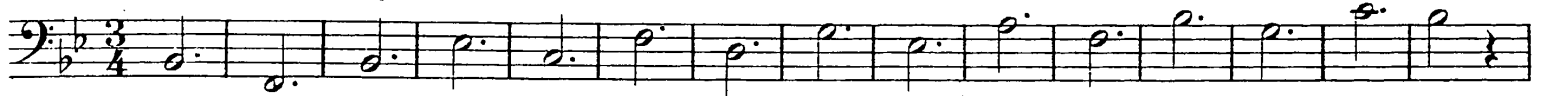
Сиб-мажоръ.

Secunden. Seconds. Секунды.

Terzen. Thirds. Терціи.



Quarten. Fourths. Кварты.



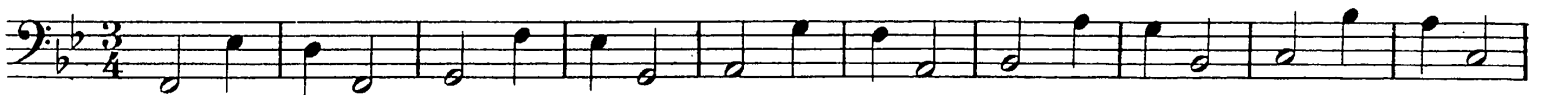
Quinten. Fifths. Квинты.



Sexten. Sixths. Сексты.



Septimen. Sevenths. Септими.



Octaven. Octaves. Октавы.

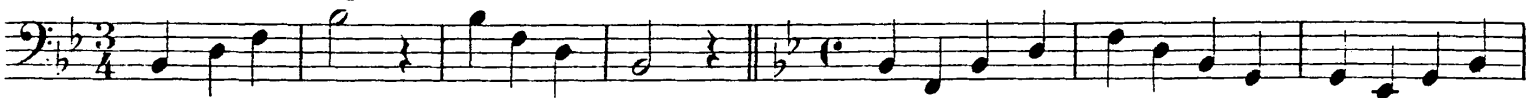


B dur Tonleiter. Scale of B \flat major. Гамма въ сиб мажоръ



Accord. Chord. Аккордъ

Praeludium. Prelude. Прелюдія.



Maestoso.



Moderato.



Five staves of musical notation in bass clef, 3/4 time signature. The first staff begins with a treble clef and a key signature of one flat. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

Allegretto scherzando.

Eight staves of musical notation in bass clef, 2/4 time signature. The music starts with the tempo marking *Allegretto scherzando.* and includes dynamic markings such as *pp* and *p*. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Allegro.

Fine. p

D. C. al Fine.

Etüde.
Moderato.

Etüde.
Tempo giusto.

Allegro con brio.

12

A musical score for a bass clef instrument, consisting of 12 measures. The tempo is marked "Allegro con brio." The score begins with a treble clef and a key signature of one flat (B-flat). The first measure is marked with the number "12". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (^) placed above notes in measures 4, 5, 6, 7, 8, 9, and 10. The piece concludes with a double bar line and a dynamic marking of *ff* (fortissimo) in the final measure.

Tonleiter. Scale. Гамма.



Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.

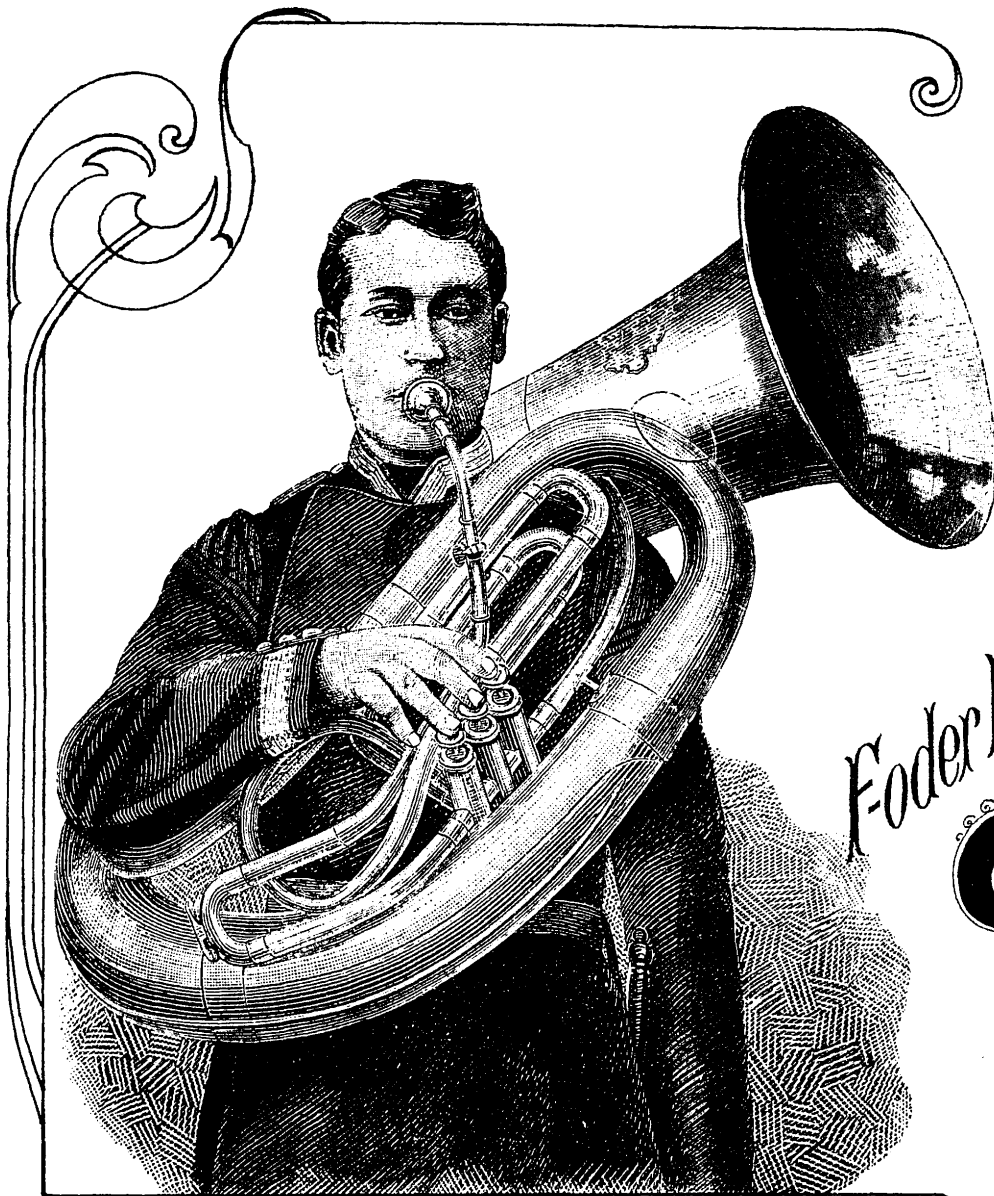


Trauer Marsch. Dead March. Похоронный маршъ.



Allegretto.

This musical score is written for a bass clef instrument in 2/4 time. It consists of ten staves of music. The key signature is one flat (B-flat). The first staff begins with a treble clef and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and sharps, throughout the piece. A first ending bracket is present in the third staff. The piece concludes with a double bar line and a fermata over the final note.



Lit. v. F. M. Gerdel, Leipzig

SCHULE
zum Selbstunterricht
für

Foder Es-
Tuba oder
Helikon.

SCHOOL
for
Self-instruction
on the

TUBA OR HELICON.

ROBERT KIETZER.

Translated from the German by Dr. Theod. Baker.

OP. 84. Teil I. II.

Preis gebunden à 2 M.netto.
Beide Teile komplett 3 M.netto.

As-dur.

Ab-major

Ляб-мажоръ.

Secunden. Seconds. Секунды.

Terzen. Thirds. Терции

Quarten. Fourths. Кварты.

Quinten. Fifths. Квинты.

Sexten. Sixths. Сексты.

Septimen. Sevenths. СептИмы.

Octaven. Octaves. Октавы.

As dur Tonleiter. Scale of A^b major. Гамма въ ля^b мажоръ.

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.

Grave.

Allegro vivace.



Geschwind Marsch. Quickstep. Быстрый маршъ.



f *mf*

Trio.

f *p*

Etüde.
Moderato.

Marsch D. C. al Fine.

Marsch D. C. al Fine.

6 1. Mal staccato. 1st time staccato. 1-й разъ стакато.
2. Malleghato. 2nd time legato. 2-ой разъ легато.
Tempo giusto.

Five staves of musical notation in bass clef, 2/4 time, and two flats key signature. The music is characterized by intricate rhythmic patterns, including many beamed notes and rests, typical of a staccato or malleghato style.

Valse N^o 1.
Tempo di Valse.

Four staves of musical notation in bass clef, 3/4 time, and two flats key signature. The music is more melodic and features slurs and accents, characteristic of a waltz tempo.

N^o 2.

Three staves of musical notation in bass clef, 3/4 time, and two flats key signature. The music is simpler and includes first endings marked with '1'.

Allegretto.

The 'Allegretto' section consists of seven staves of music. It is written in bass clef, 2/4 time, and B-flat major (two flats). The first staff begins with a treble clef and a 2/4 time signature. The music features a steady eighth-note accompaniment with occasional sixteenth-note runs. The piece concludes with a final whole note chord.

Tempo giusto.

The 'Tempo giusto' section consists of five staves of music. It is written in bass clef, 6/8 time, and B-flat major (two flats). The music is characterized by a more complex rhythmic pattern, often using eighth and sixteenth notes with slurs. The piece ends with a final whole note chord.

Tonleiter. Scale. Гамма.



Accord. Chord. Аккордь.

Praeludium. Prelude. Прелюдія.



Moderato.



Allegro molto.





Allegro.



Allegro maestoso.

f

mf

Secunden. Seconds. Секунды.

Two staves of musical notation in bass clef, 4/4 time. The first staff shows a sequence of notes: F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C. The second staff continues the sequence: D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C.

Terzen. Thirds. Терціи.

Two staves of musical notation in bass clef, 4/4 time. The first staff shows a sequence of notes: F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C. The second staff continues the sequence: D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C.

Quarten. Fourths. Кварты.

Two staves of musical notation in bass clef, 4/4 time. The first staff shows a sequence of notes: F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C. The second staff continues the sequence: D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C.

Quinten. Fifths. Квинты.

Two staves of musical notation in bass clef, 3/4 time. The first staff shows a sequence of notes: F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C. The second staff continues the sequence: D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C.

Sexten. Sixths. Сексты.

Two staves of musical notation in bass clef, 6/8 time. The first staff shows a sequence of notes: F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C. The second staff continues the sequence: D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C.

Septimen. Sevenths. Септимы.

Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff contains a sequence of eighth notes. The second and third staves contain a sequence of quarter notes.

Octaven. Octaves. Октавы.

Two staves of musical notation in bass clef, common time, key of B-flat major. The first staff contains a sequence of quarter notes. The second staff contains a sequence of quarter notes with a fermata at the end.

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

One staff of musical notation in bass clef, common time, key of F major, showing an ascending and descending scale.

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.

Two staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff shows chords. The second staff shows a prelude with a fermata.

Moderato.

Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff shows a sequence of eighth notes. The second and third staves show a sequence of quarter notes.



Allegretto.



Allegro.

Fine.

dolce

Da Capo al Fine.

Etüde.
Moderato.

Allegretto.

D-moll.

D-minor.

Ре-миноръ.

Tonleiter. Scale. Гамма.

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.

16 Moderato.

Musical score for the Moderato section, measures 1-15. The music is written in bass clef with a 3/4 time signature and a key signature of one flat (B-flat). The score consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign.

Allegro.

Musical score for the Allegro section, measures 16-30. The music is written in bass clef with a 2/4 time signature and a key signature of one flat (B-flat). The score consists of seven staves of music. The tempo is marked *Allegro*. The music is characterized by a more active and rhythmic style, featuring many eighth and sixteenth notes. There are dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign.

Des-dur.

D \flat -major.

Ре \flat -мажоръ.

17

Secunden. Seconds. Секунды.

Terzen. Thirds. Терции.

Quarten. Fourths. Кварты.

Quinten. Fifths. Квинты.

Sexten. Sixths. Сексты.

Septimen. Sevenths. Септимы.



Octaven. Octaves. Октавы.

Des dur Tonleiter. Scale of D \flat major. Гамма въ ре \flat мажоръ.

Accord. Chord. Аккордъ.



Praeludium. Prelude. Прелюдія.



Allegretto.





Andantino.



Etüde.

The 'Etüde' section consists of eight staves of music. It is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or fours. There are several instances of slurs and accents throughout the piece. The piece concludes with a double bar line and a fermata over the final note.

Moderato.

The 'Moderato' section consists of three staves of music. It is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music is characterized by a steady, moderate tempo and features several triplet markings (indicated by a '3' over the notes). The piece ends with a double bar line and a fermata over the final note.



B-moll.

B \flat -minor.

Сиб-миноръ.

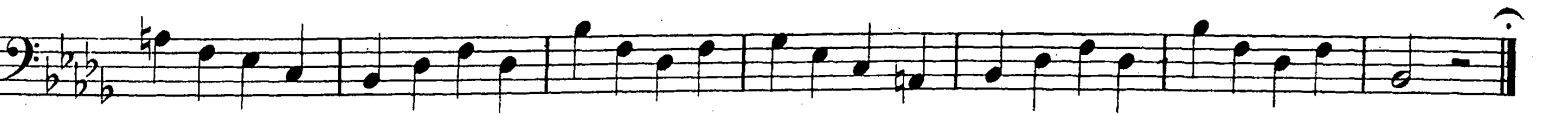
Tonleiter. Scale. Гамма.



Accord. Chord. АККОРДЪ.



Praeludium. Prelude. Прелюдія.

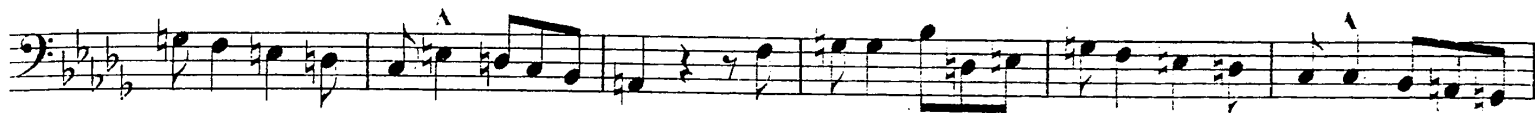


Allegro agitato.

Musical score for 'Allegro agitato.' consisting of eight staves of music in bass clef, 2/4 time, and B-flat major. The music features a driving eighth-note pattern with various rests and accents.

Tempo di Polacca.

Musical score for 'Tempo di Polacca.' consisting of four staves of music in bass clef, 3/4 time, and B-flat major. The music features a characteristic polka rhythm with eighth-note patterns, triplets, and accents.



Allegretto.



Allegro con brio.

Musical score for 'Allegro con brio' in bass clef, 2/4 time, key of B-flat major. The score consists of eight staves of music. The first staff begins with three accents (^) over the first three notes. The music features a mix of eighth and sixteenth notes, with some rests. The key signature has two flats (B-flat and E-flat). The piece concludes with a double bar line.

Più mosso.

Musical score for 'Più mosso' in bass clef, 2/4 time, key of B-flat major. The score consists of two staves of music. The first staff begins with a fermata over the first note. The music is slower and features a mix of eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat). The piece concludes with a double bar line.

Secunden. Seconds. Секунды.

Two staves of musical notation in bass clef, C major, showing a sequence of eighth notes. The first staff starts on C4 and ascends to G4. The second staff starts on G4 and descends to C3. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Terzen. Thirds. Терціи.

Two staves of musical notation in bass clef, C major, showing a sequence of eighth notes. The first staff starts on C4 and ascends to G4. The second staff starts on G4 and descends to C3. The notes are: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Quarten. Fourths. Кварты.

Two staves of musical notation in bass clef, C major, showing a sequence of eighth notes. The first staff starts on C4 and ascends to G4. The second staff starts on G4 and descends to C3. The notes are: C4, F4, C5, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Quinten. Fifths. Квинты.

Two staves of musical notation in bass clef, C major, showing a sequence of eighth notes. The first staff starts on C4 and ascends to G4. The second staff starts on G4 and descends to C3. The notes are: C4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Sexten. Sixths. СЕКСТЫ.



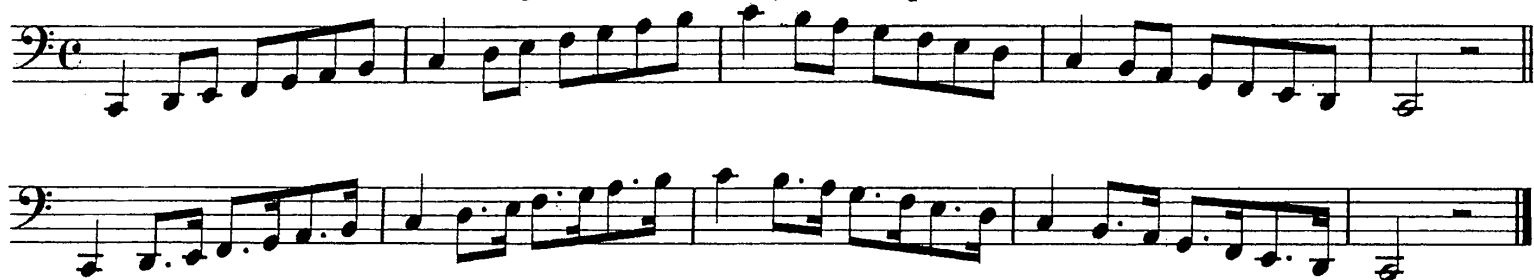
Septimen. Sevenths. СЕПТИМЫ.



Octaven. Octaves. ОКТАВЫ.

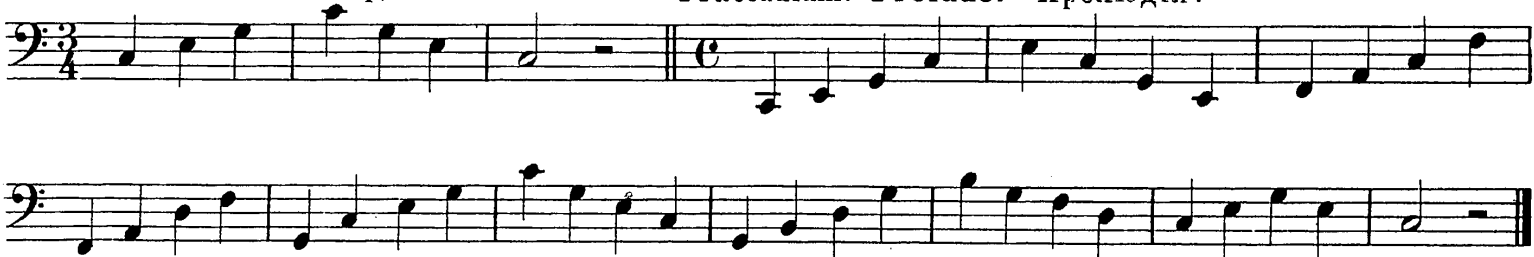


C-dur Tonleiter. Scale of G-major. Гамма въ до-мажоръ.



Accord. Chord. АККОРДЪ.

Praeludium. Prelude. Прелюдія.



Moderato.



First musical staff in bass clef, featuring a sequence of eighth and sixteenth notes with various accidentals. The staff concludes with a fermata and the initials "G.P." written below it.

Second musical staff in bass clef, continuing the melodic line with eighth and sixteenth notes.

Third musical staff in bass clef, continuing the melodic line with eighth and sixteenth notes.

Fourth musical staff in bass clef, concluding the first section with a fermata.

Allegretto.

Fifth musical staff in bass clef, marked *Allegretto*. It begins with a 2/4 time signature and features eighth notes with accents (^) over certain notes.

Sixth musical staff in bass clef, continuing the *Allegretto* section with eighth notes and slurs.

Seventh musical staff in bass clef, continuing the *Allegretto* section with eighth notes and slurs.

Eighth musical staff in bass clef, concluding the *Allegretto* section with a fermata.

Allegro.

Ninth musical staff in bass clef, marked *Allegro*. It begins with a 6/8 time signature and features eighth notes with slurs.

Tenth musical staff in bass clef, continuing the *Allegro* section with eighth notes and slurs.

Eleventh musical staff in bass clef, continuing the *Allegro* section with eighth notes and slurs.

Twelfth musical staff in bass clef, continuing the *Allegro* section with eighth notes and slurs.

Thirteenth musical staff in bass clef, concluding the *Allegro* section with a fermata.

A-moll.

A-minor.

Ля-миноръ.

Tonleiter. Scale. Гамма

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдия.

Moderato.

Allegro.

Maestoso.

Five staves of musical notation in bass clef, common time (C). The music is marked 'Maestoso'. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and several triplet markings (indicated by a '3' over a group of notes). The key signature has one sharp (F#).

Ges-dur.

G♭-major.

Соль♭-мажоръ.

Secunden. Seconds. Секунды.

Two staves of musical notation in bass clef, common time (C). The key signature has two flats (B♭, E♭). The music consists of a sequence of second intervals, starting with a whole note and moving to a half note in the final measure.

Terzen. Thirds. Терціи.

Two staves of musical notation in bass clef, common time (C). The key signature has two flats (B♭, E♭). The music consists of a sequence of third intervals, starting with a whole note and moving to a half note in the final measure.

Quarten. Fourths. Кварты.

Four staves of musical notation in bass clef, common time (C). The key signature has two flats (B♭, E♭). The music consists of a sequence of fourth intervals, starting with a whole note and moving to a half note in the final measure.

Quinten. Fifths. КВИНТЫ.



Sexten. Sixths. СЕКСТЫ.



Septimen. Sevenths. СЕПТИМЫ.



Octaven. Octaves. ОКТАВЫ.



Ges dur Tonleiter. Scale of Gb major. Гамма въ сольb мажоръ.



Accord. Chord. АККОРДЪ.

Praeludium. Prelude. Прелюдія.



Moderato.

The Moderato section consists of five staves of music. The key signature is four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is common time (C). The music is written in bass clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several rests throughout the piece, and the overall texture is dense and melodic.

Allegro.

The Allegro section consists of ten staves of music. The key signature remains four flats (B-flat, E-flat, A-flat, D-flat) and the time signature changes to 2/4. The music is written in bass clef and is characterized by a faster tempo and more rhythmic complexity, featuring many beamed eighth and sixteenth notes. The texture is more active and driving than the Moderato section, with frequent sixteenth-note patterns and some syncopation.

Etüde.
Adagio.

Allegro agitato



Grave.



Es-moll

E \flat -minor.

Ми \flat -миноръ.

Tonleiter. Scale. Гамма.



Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.



Tempo di marcia.

Musical score for 'Tempo di marcia' in bass clef, 12/8 time signature, and B-flat major. The score consists of five staves of music. The first staff begins with a treble clef and a common time signature, which then changes to 12/8. The music features a steady, rhythmic march pattern with various note values and rests. The key signature is B-flat major, indicated by two flats. The piece concludes with a final cadence on the fifth staff.

Allegro moderato.

Musical score for 'Allegro moderato' in bass clef, 2/4 time signature, and B-flat major. The score consists of six staves of music. The first staff begins with a treble clef and a common time signature, which then changes to 2/4. The music is characterized by a more active and rhythmic feel compared to the march tempo, with frequent eighth and sixteenth notes. The key signature is B-flat major. The piece ends with a final cadence on the sixth staff.

Allegro giusto.

Musical score for 'Allegro giusto' in bass clef, 9/8 time signature, and B-flat major. The score consists of three staves of music. The first staff begins with a treble clef and a common time signature, which then changes to 9/8. The music has a lively and rhythmic character, featuring a mix of eighth and sixteenth notes. The key signature is B-flat major. The piece concludes with a final cadence on the third staff.

G-dur.

G-major.

Соль-Мажоръ.

Secunden. Seconds. Секунды.

Terzen. Thirds. Терции.

Quarten. Fourths. Кварты.

Quinten. Fifths. Квинты.

Sexten. Sixths. Сексты.

Moderato.

Musical notation for Moderato section, consisting of four staves of bass clef music in 3/4 time with a key signature of one sharp (F#). The piece features eighth and sixteenth notes, with some triplets indicated by a '3' above the notes.

Allegretto.

Musical notation for Allegretto section, consisting of five staves of bass clef music in 6/8 time with a key signature of one sharp (F#). The piece features a rhythmic pattern of eighth and sixteenth notes, often beamed together.

E-moll.

E-minor

Ми-миноръ.

Tonleiter. Scale. Гамма.

Musical notation for the scale section, showing a single staff of bass clef music in C major with a common time signature. It displays the ascending and descending scales of the key.

Accord. Chord. Аккордъ.

Praeludium. Prelude. Прелюдія.

Musical notation for the chord and prelude sections, consisting of two staves of bass clef music in 3/4 time with a key signature of one sharp (F#). The first staff shows chords and the second staff shows a prelude.

Moderato.

Musical score for the Moderato section, written in bass clef with a 3/4 time signature. The key signature has one sharp (F#). The music consists of five staves of notation, featuring a steady eighth-note accompaniment with occasional sixteenth-note runs and rests.

Allegro.

Musical score for the Allegro section, written in bass clef with a 2/4 time signature. The key signature has one sharp (F#). The music consists of nine staves of notation, featuring a more active eighth-note accompaniment with frequent sixteenth-note runs and rests.

Tonleitern und Accorde

Scales and Chords

Гаммы и аккорды

in weniger gebräuchlichen Tonarten.

in keys less used.

въ менѣе употребительныхъ тонахъ.

Ces-dur.
Cb-major.
Доб-мажорь.As-moll.
Ab-minor.
Ляб-минорь.

Two staves of musical notation. The top staff shows the C-flat major scale and its chords in 3/4 time. The bottom staff shows the A-flat minor scale and its chords in 3/4 time.

D-dur.
D-major.
Ре-мажорь.H-moll.
B-minor.
Си-минорь.

Two staves of musical notation. The top staff shows the D major scale and its chords in 3/4 time. The bottom staff shows the B minor scale and its chords in 3/4 time.

A-dur.
A-major.
Ля-мажорь.Fis-moll.
F#-minor.
Фаз-минорь.

Two staves of musical notation. The top staff shows the A major scale and its chords in 3/4 time. The bottom staff shows the F# minor scale and its chords in 3/4 time.

E-dur.
E-major.
Ми-мажорь.Cis-moll.
C#-minor.
Доз-минорь.

Two staves of musical notation. The top staff shows the E major scale and its chords in 3/4 time. The bottom staff shows the C# minor scale and its chords in 3/4 time.

H-dur.
B-major.
Си-мажорь.Gis-moll.
G#-minor.
Соль#-минорь.

Two staves of musical notation. The top staff shows the B major scale and its chords in 3/4 time. The bottom staff shows the G# minor scale and its chords in 3/4 time.

Fis-dur.
F#-major.
Фаз-мажорь.Dis-moll.
D#-minor.
Ре#-минорь.

Two staves of musical notation. The top staff shows the F# major scale and its chords in 3/4 time. The bottom staff shows the D# minor scale and its chords in 3/4 time.

Cis-dur.
C#-major.
Доз-мажорь.Ais-moll.
A#-minor.
Ля#-минорь.

Two staves of musical notation. The top staff shows the C# major scale and its chords in 3/4 time. The bottom staff shows the A# minor scale and its chords in 3/4 time.

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 aufwärts geschlagen. Viele Lehrer wollen nun den Anfang des zu trillernden Tones mit dessen oberem Tone beginnen, was namentlich bei Anfängern oft Irrtümer hervorruft; es ist meiner Ansicht nach demzufolge besser, den Ton, auf welchem der Triller gemacht werden soll, zuerst anzugeben.

Bei einem Blas-Instrumente von der Construction des Es-Basses kommt nun ein Triller fast nie vor, weil die Weite des Mundstückes und der Röhren die Ausführung eines solchen fast unmöglich machen, aber der Bassist soll auch Musiker sein und muss wissen, was ein Triller ist und wie er ausgeführt wird. Die 2 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 Composition selbst ab.

The trill is one of the finest, but also one of the most difficult ornaments found in musical practice. According to the key, the trill is taken a semitone or a whole tone above the main note. Many teachers prefer to begin the trill on its higher (accessory) tone, which often cause beginners to make mistakes; it is therefore better, in my opinion, to begin the trill on the given lower (main) note. With a wind instrument constructed like the E \flat Saxtuba, trills are of very rare occurrence, for the width of the mouthpiece and of the tubes renders the execution of these graces nearly impossible. But the player ought to be a musician as well, and to know what a trill is and how it is executed. The two small notes at the end (the After-turn) belong to every trill; but it is impossible to show their resolution by examples, this generally depending upon the composition itself.

Трель-одно изъ самыхъ лучшихъ и въ тоже время самое трудное украшение, употребляемое въ музыкѣ. Смотри по тону, исполняется она повышениемъ на полутонъ или цѣлый тонъ. Многие преподаватели берутъ обыкновенно начало исполняемой трели высшимъ тономъ, что вводитъ очень часто начинающихъ учениковъ въ затруднение. По моему мнѣнью, лучше всего заранее дать тотъ тонъ, въ которомъ предполагается исполнять трель. На духовомъ инструментѣ, сходномъ по конструкции съ Миѣбасомъ, возможно вывести только одну трель, потому-что ширина мундштука и трубы мѣшаютъ исполненію, но и басистъ долженъ быть искуснымъ музыкантомъ и знать, что такое трель и какъ она исполняется. Двѣ маленькія ноты, какъ затакты, свойственны всякой трели; но на примѣрахъ невозможно показать, какъ онѣ исполняются; это зависитъ отъ характера самой пьесы.

Triller nach einem ganzen Ton.

Trill after a whole tone. За цѣлымъ тономъ трель.

Schreibart:
Written:
Пишется:

Ausführung:
Played:
Исполняется:

Nach einem halben Ton.

After a half-tone. За полутонемъ.

Nach einem ganzen Ton.

After a whole tone. За цѣлымъ тономъ.

Nach einem halben Ton.

After a half-tone. За полутонемъ.

C is taken with valves 1 and 2, then trill with 1.
До берется 1-мъ и 2-мъ клапанами, и на 1-мъ исполняется трель.

C is taken with valves 1 and 2, then trill with 2.
До берется 1-мъ и 2-мъ клапанами, и на 2-мъ исполняется трель.

Nach einem ganzen Ton.

After a whole tone. За цѣлымъ тономъ.

Mit dem 1. Ventil wird getrillert.
Trill with valve 1.
Трель исполняется на 1-мъ клапанѣ.

Mit dem 2. Ventil wird getrillert.
Trill with valve 2.
Трель исполняется на 2-мъ клапанѣ.

Ausschmückungsnoten

On the Grace-notes.

Объ украшающихъ нотахъ.

giebt es in der Musik folgende:
Pralltriller, Vorschläge, Nachschläge
und Doppelschläge, Vorhalte und
Anticipation.

The chief graces are as follows:
Inverted Mordent, Appoggiatura,
After-beat, Turn, Suspension
and Anticipation.

Слѣдующія ноты служатъ въ
музыкѣ для украшенія: укороченая
трель, аподжіатура, затактъ и
двойные удары, задержки и
антиципация (тоновъ).

Pralltriller. Inverted mordent. Отбивная трель.

Vorschläge. Die kleinen Noten
müssen ganz kurz angegeben
werden.

Appoggiaturas. The small notes
must be taken very short.

Аподжіатура. Маленькія ноты
слѣдуетъ обозначить коротко.

In älteren Musikstücken findet
man öfters Vorschläge, die länger
gehalten werden müssen, also wie
Vorhalte betrachtet und gerade so
betont werden, als wenn ein *forzando*
(*fz*) \wedge darüber stände.

In earlier compositions, ap-
poggiaturas are found which
must be held some time, and
which must be regarded as
suspensions, being accented as
if a *forzando* (*fz*) were written
above them.

Въ старинныхъ музыкальныхъ
песахъ встрѣчается весьма часто
аподжіатура, которую необходимо
долѣе выдерживать; такимъ об-
разомъ слѣдуетъ смотрѣть на
нихъ, какъ на задержки и испол-
нять точно такимъ же образомъ,
какъ если бы надъ ними стояло
forzando (*fz*) \wedge .

Das berühmte Horn-Solo in der Ouverture zu Webers Freischütz ist wie folgt geschrieben: | The celebrated horn-solo in Weber's "Freischütz" is written thus: | Знаменитое соло для рожка въ увертюрь Вебера „Фрейшютцъ“ написано такъ:



wird aber fast immer so vorge- | But is always played as follows: | Но исполняется почти всегда такъ:



Doppelschläge. Turns. Двойные удары.

Nachschläge. After-beats. Затакты.



Vorhalte oder Retardation.

Suspensions, or Retardations.

Задержки или Retardation.



Anticipation (Vorausgenommene Töne).

Anticipation (tone taken before its chord).

Антиципация (имѣются въ виду тоны).



Die chromatische Tonleiter.

The Chromatic Scale.

Хроматическая гамма.

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 Schwenkung, jedes Überspringen eines Tones (sogenanntes Wischen) sofort heraus hört; darum verwende der Schüler auf Erlernung dieser Tonleiter den grössten Fleiss, mache den Anfang in ganz kurzen Intervallen und im langsamsten Tempo, dann steigere er nach und nach das Tempo bis zur grössten Schnelligkeit.

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 practiced ear can detect instantly any unevenness, or any omission or "slurring-over" of tones; therefore the pupil should practice this scale with unwearying 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.

Чтобы научиться играть хроматическую гамму чисто и гладко, особенно же равномерно, ученику необходимо запастись терпѣніемъ и хладнокровіемъ. Известно, 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, до наибольшей скорости.

Jedes Beispiel ist abwechselnd *staccato* und *legato* zu üben. | Each Exercise is to be played alternately in *staccato* and *legato*. | Каждый примеръ исполнять попеременно стокато и legato.



Dasselbe Verfahren aufwärts in | The same procedure upwards, | Таже процедура вверхъ въ
ialben Tonstufen. | by half-tone steps. | полутонахъ.



Die Cadenz bis zur Sexte. | Extend Cadence up to the Sixth. | Каденць до сексты.



Die Cadenz bis zur Octave. | Extend Cadence up to the Octave. | Каденць до октавы.

