Ernest Edward (Orr)

Course of Studies.

Book 7.

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Graded Revised Fingered and Provided with Original Preparatory Exercises & Annotations

by

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EDITED BY

ERNST EBERHARD.

IN 12 BOOKS WITH APPENDIX.

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.
Pr. 75	Pr. 10	Pr. 15	Pr. 10	Pr. 12½	Pr. 12½	Pr. 20					

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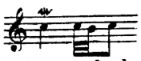
BOOK VII.

SCHOOL OF EMBELLISHMENTS.

All the embellishments occur either between the notes or upon them.

1.) The manner of executing the embellishments between the notes always depends upon the value of these notes, as well as upon the measure and movement. Instead of many complicated rules we give in the following examples, which embrace all possible cases, the manner of execution in small notes. The pupil will thus learn them in a practical manner.

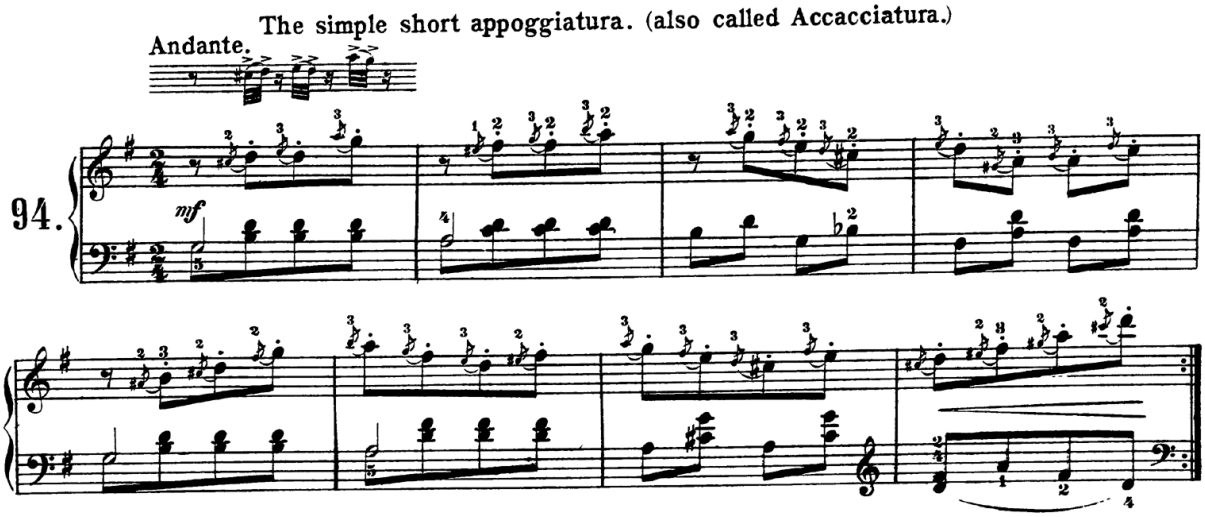
2.) In all embellishments, occurring upon the notes, the first note is struck with the first note of the accompaniment. The rhythmical accent then falls upon this first note, the melodic accent upon the (melodic) principal note. Principal notes of short duration receive a lighter accent, indicated by >, those of longer duration a heavier one, indicated by ∧. For those kinds, in which both cases occur, we have always given several examples. Particular attention must be paid to distinctness and correct accentuation, for thus only can we avoid the confused and indistinct execution of embellishments so frequently heard, and obtain them, as it were in plastic form. In all the editions of our classics published as yet, the embellishments are frequently incorrectly indicated. For this reason special attention has been given to this subject in our "Course of the Classics." The numerous embellishments found in Haydn's and Mozart's predecessors and intended to supply the shortness of tone in the instruments of that time, are of no practical value for our instruments whose tone can be prolonged. Their effect would now be the very opposite, in as much as they would obscure and suppress the melody. In the works of these old masters we must consequently only use the embellishments used at present, or those given here. Still we may use that kind of mordente, the second note of which is below the principal note, which is found so frequently in J. S. Bach. It is written and executed as follows: 

An accidental above the embellishment affects the upper note, one below, the lower one.

The whole embellishment must be clearly brought out in each hand.—

—(Over a Hundred years ago Phil. Em. Bach said in his celebrated Method for the Piano at §3: "Composers, who have written out their Embellishments distinctly and in full, have acted more wisely than those who trusted to the discretion of others;" and Anton Rubinstein in his letter of March 17th 1883 says about the same thing and adds, after giving several Examples and Illustrations, that the greatest Artists do not agree on many points f. i. Embellishments, Ornaments, Tempo etc, because Age Temperament, Disposition and Nationality exert an important influence in the conception of any Compositions.)

The simple short appoggiatura. (also called Accacciatura.)



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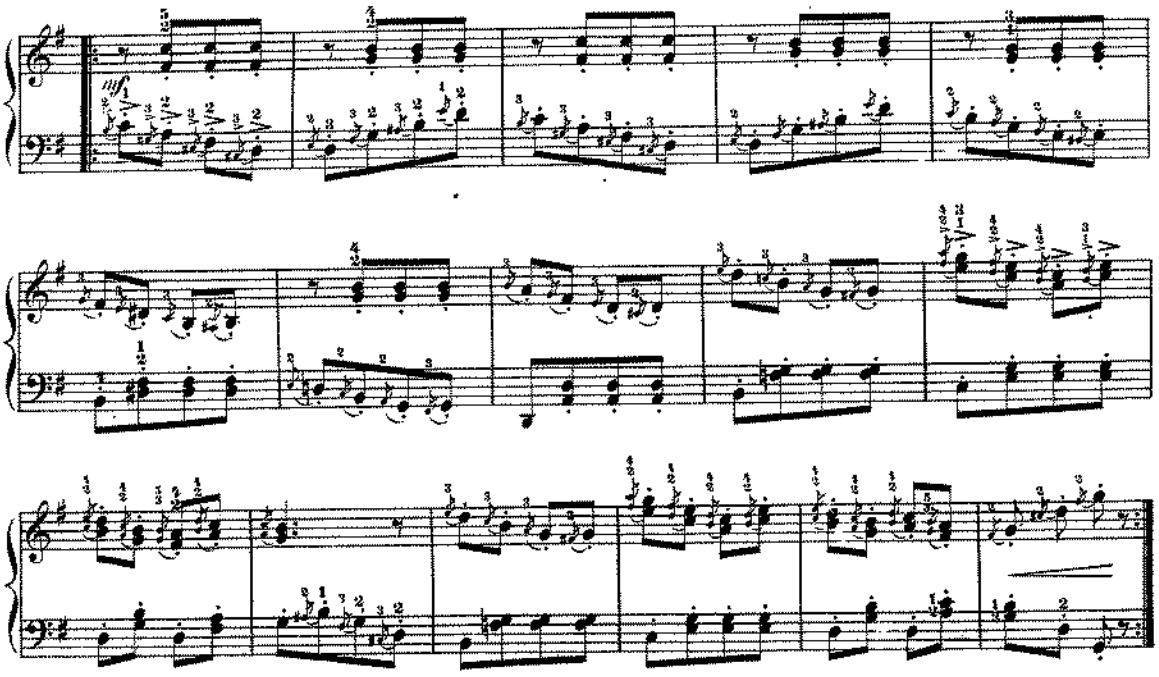

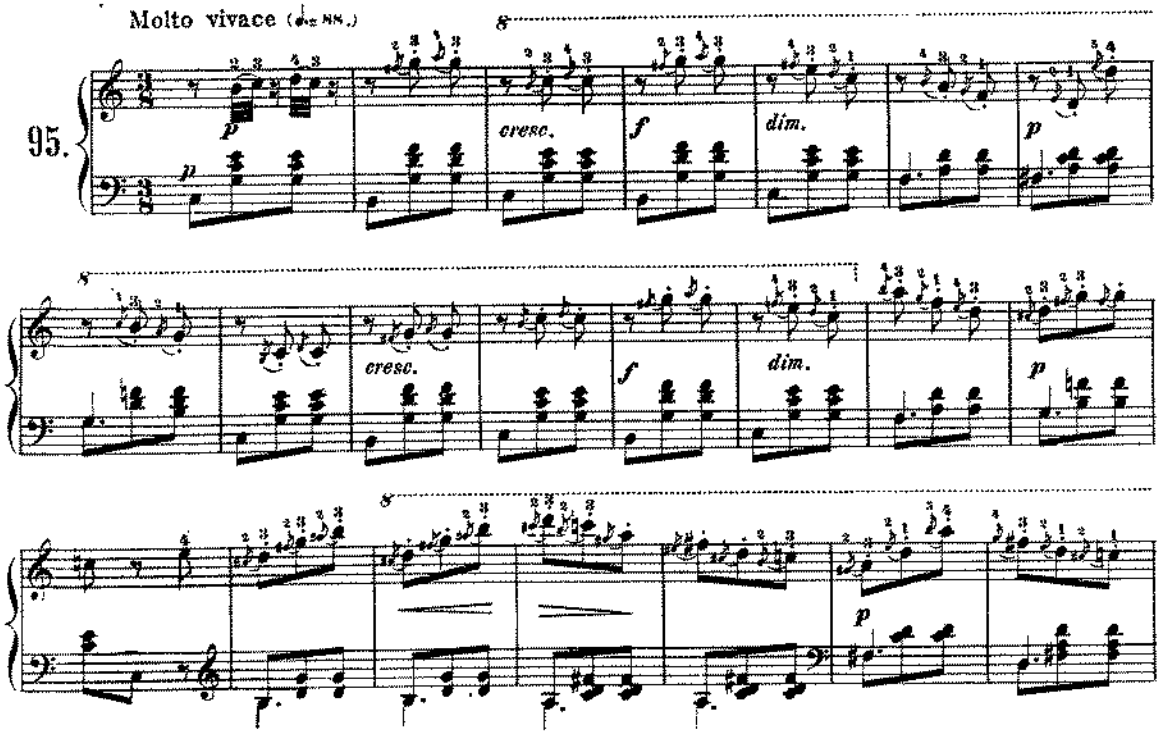

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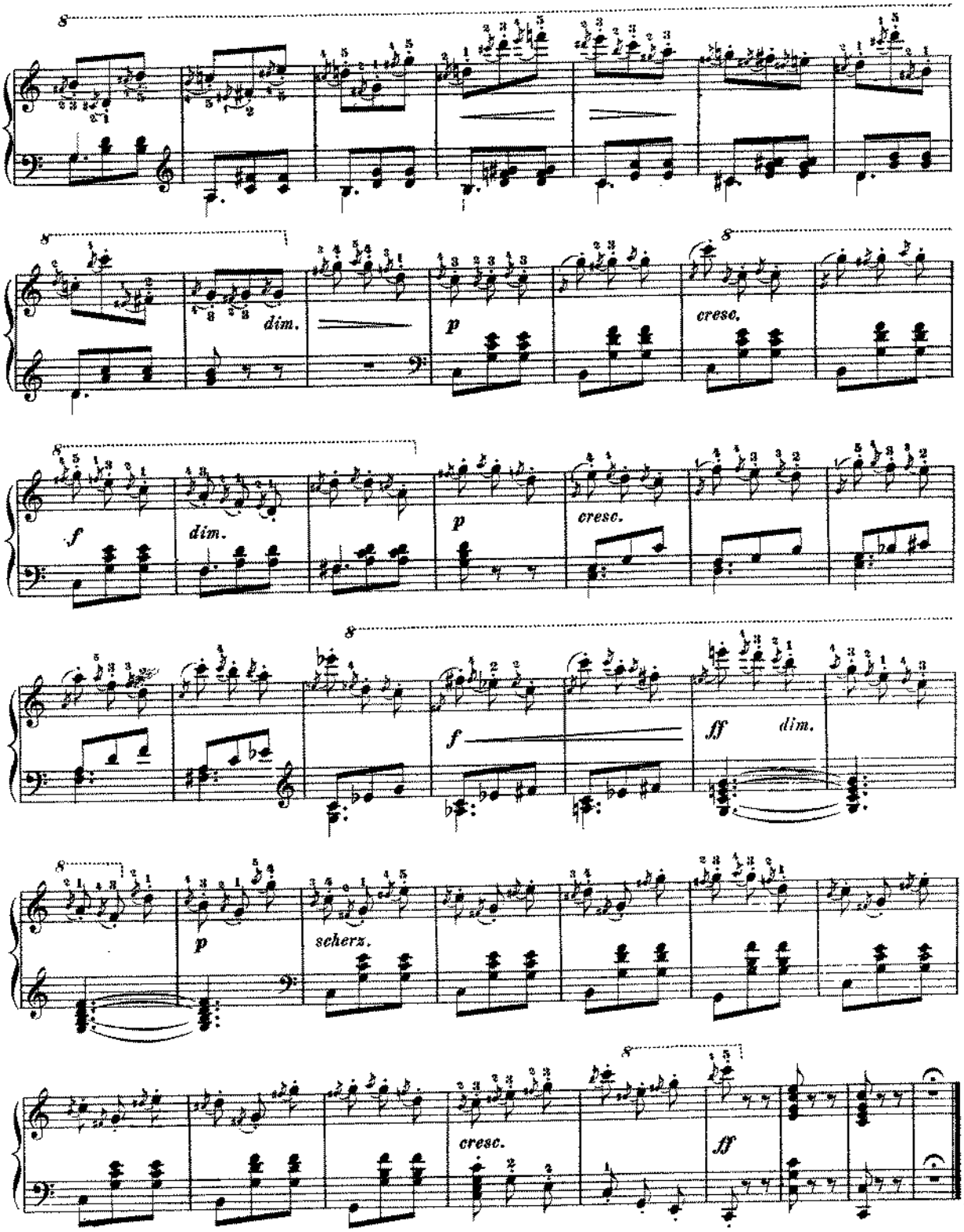

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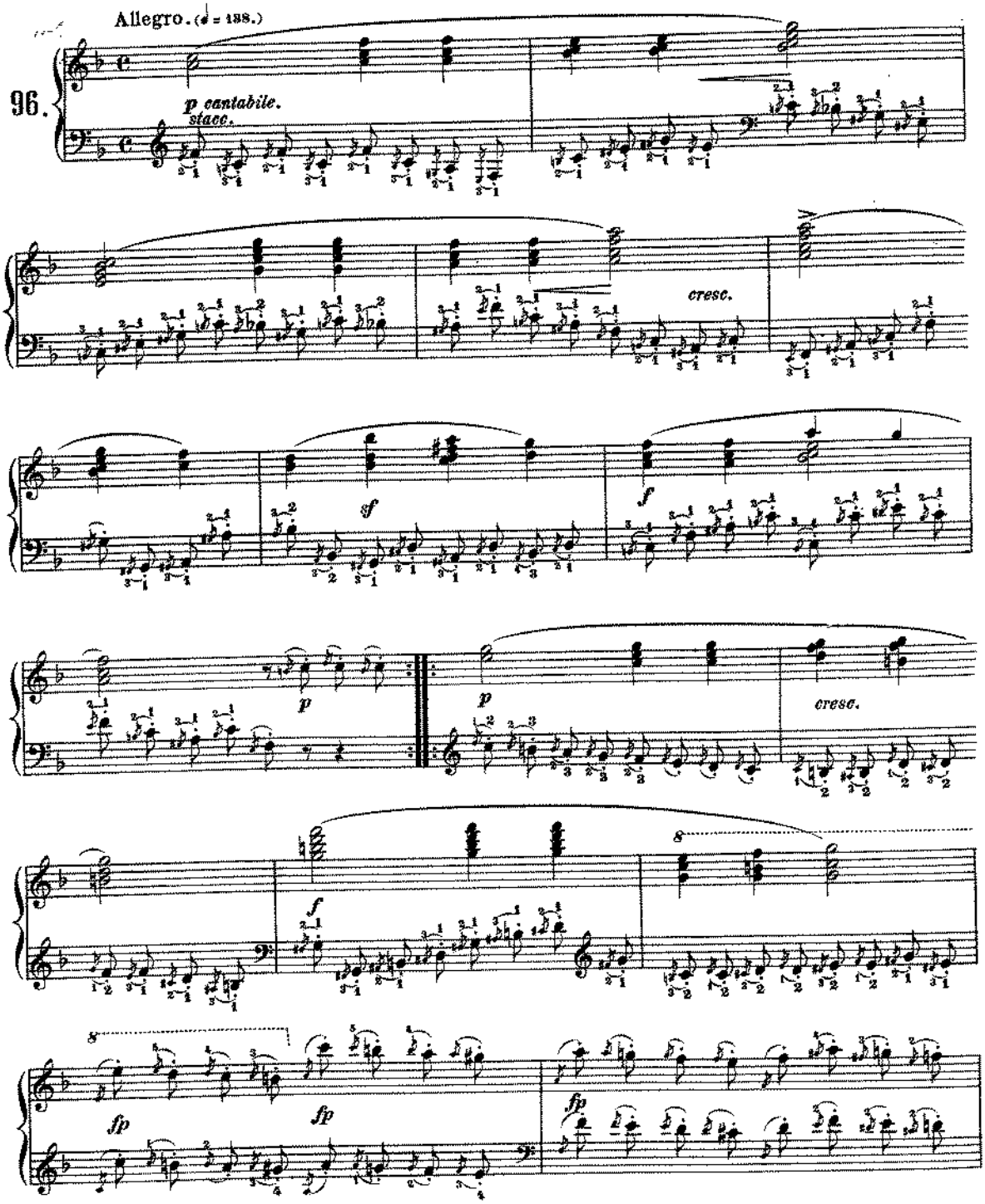
The small note must always be struck exactly together with the Chord in the right hand.

Allegro. (♩ = 138.)

96.



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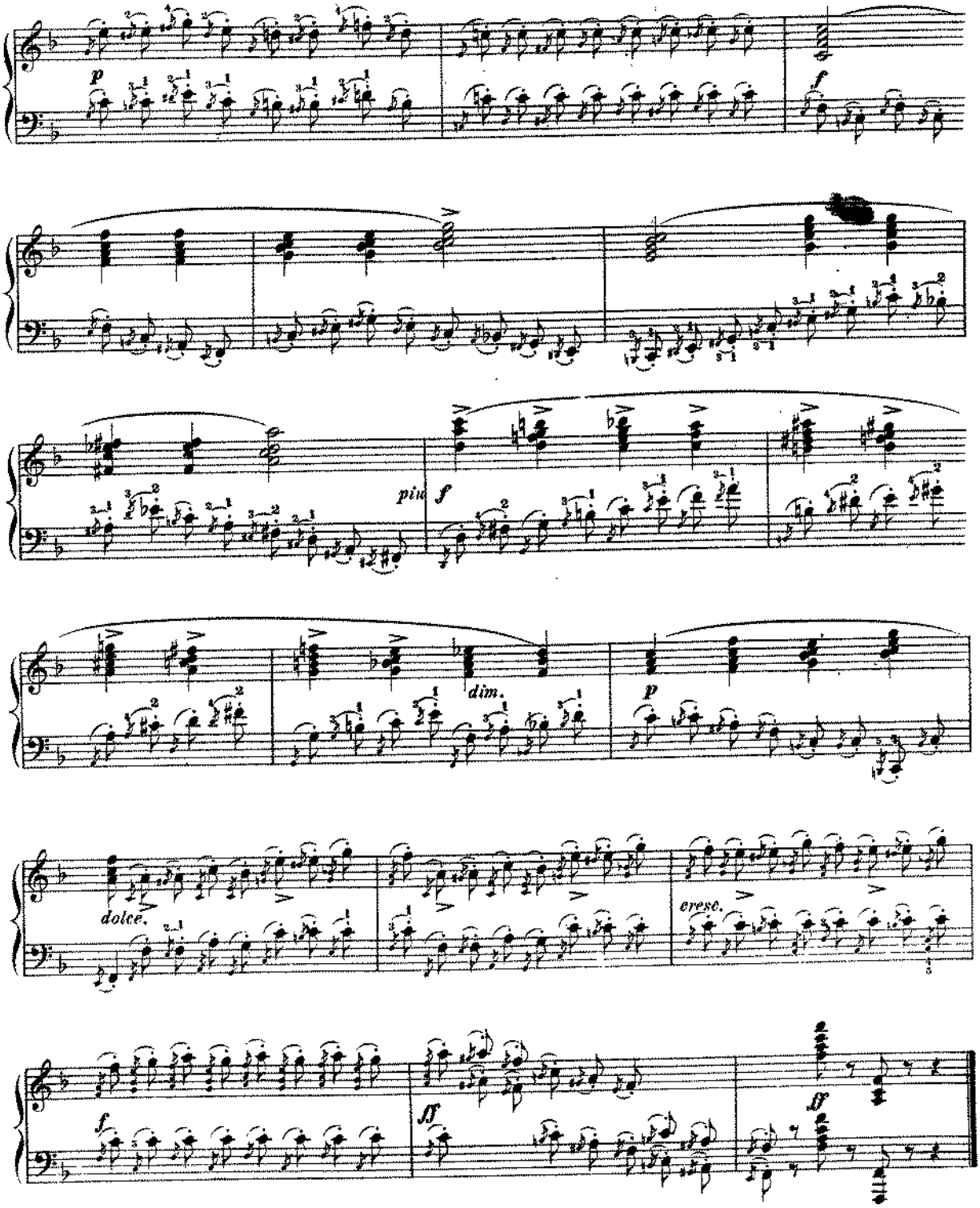

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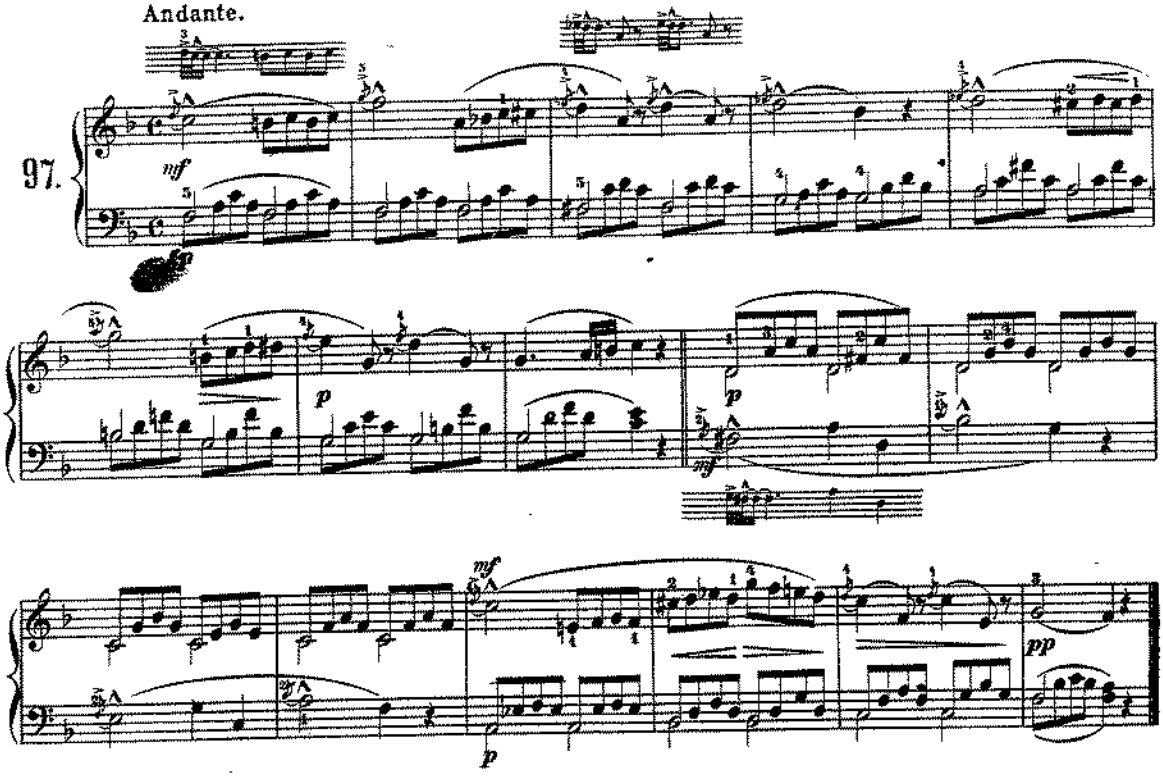
Andante.

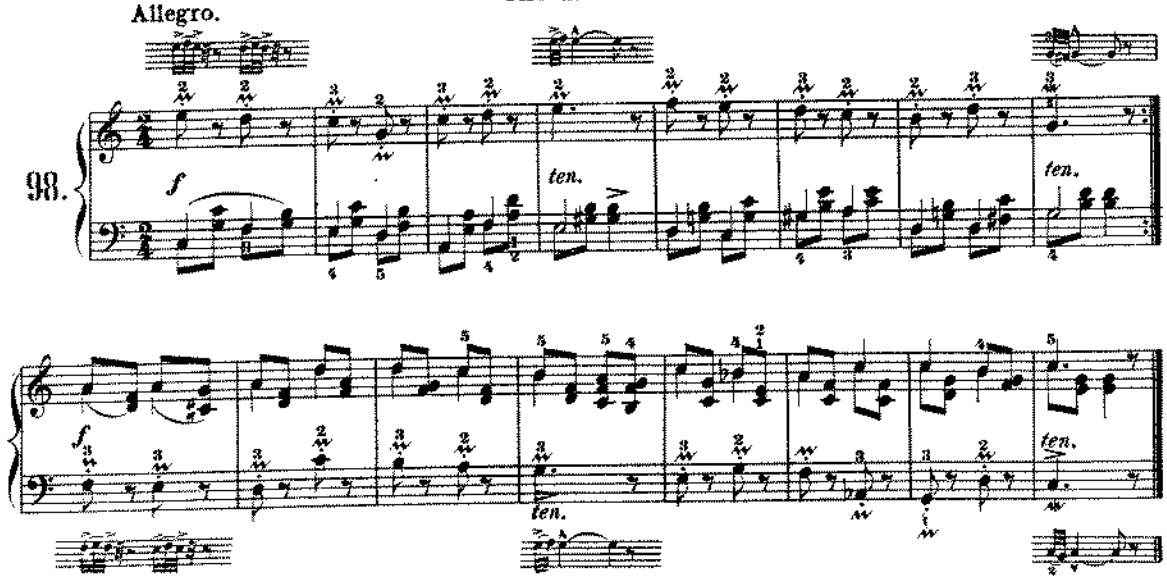
97.



The mordente.

Allegro.

98.



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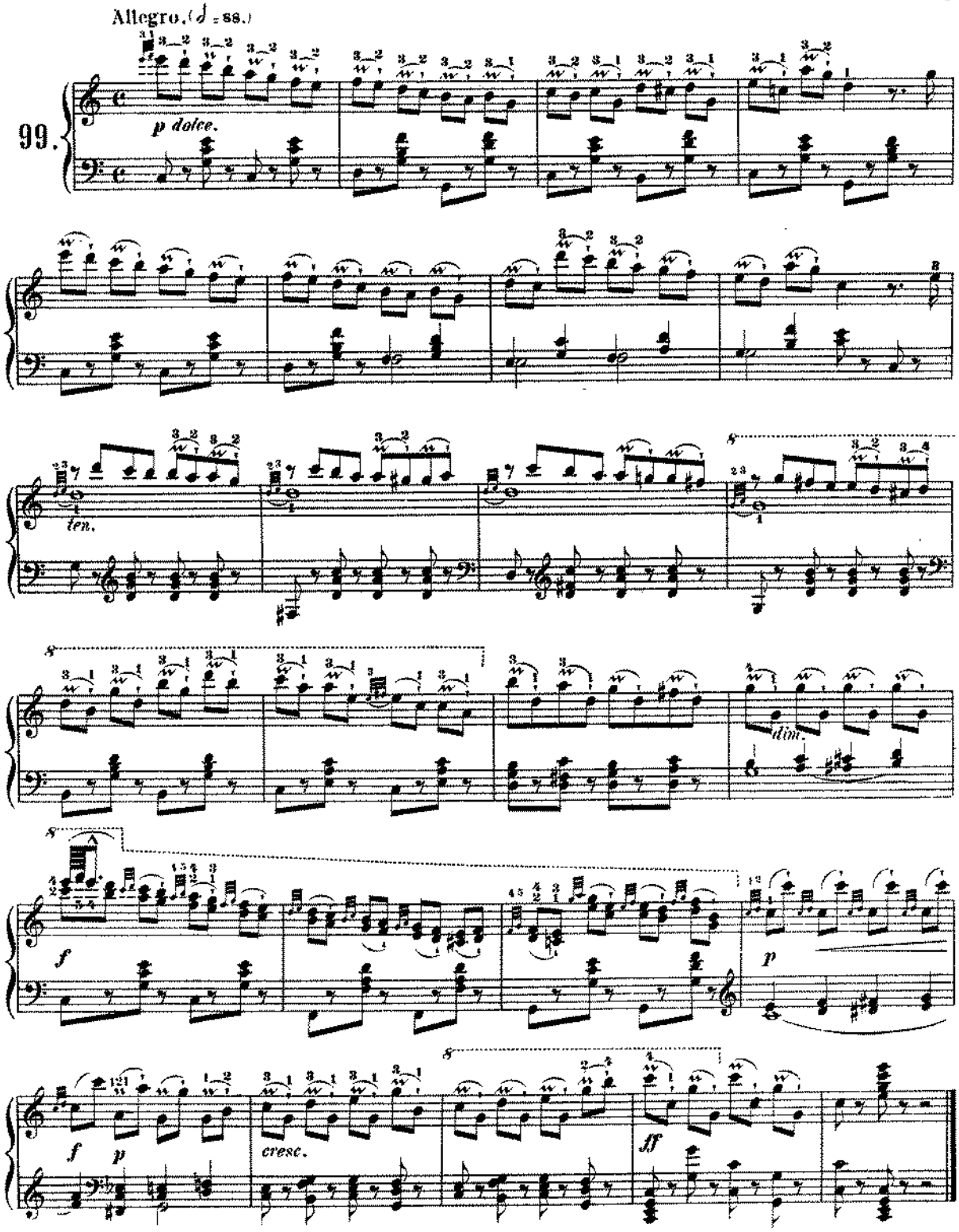

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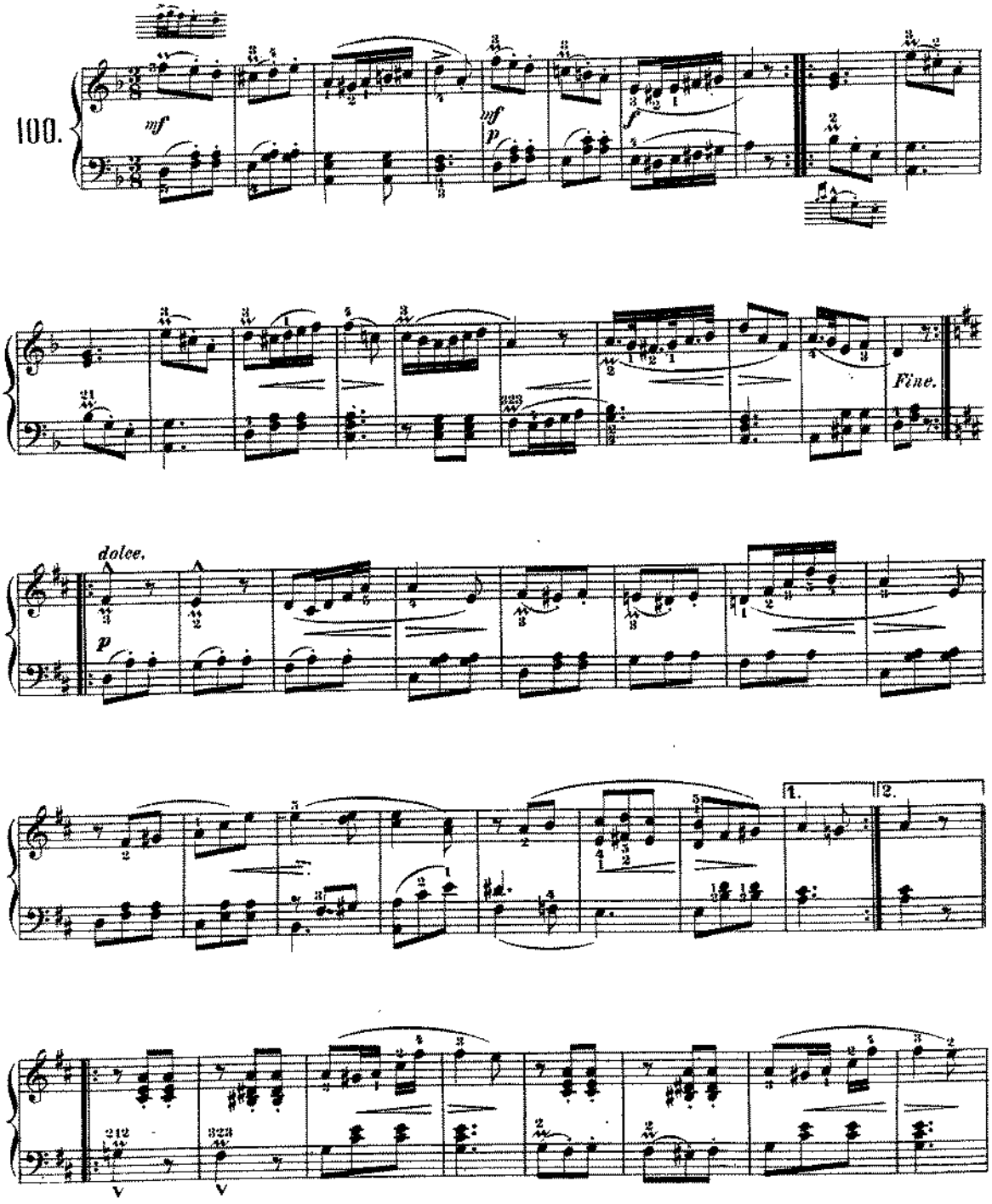
Allegretto.

100.



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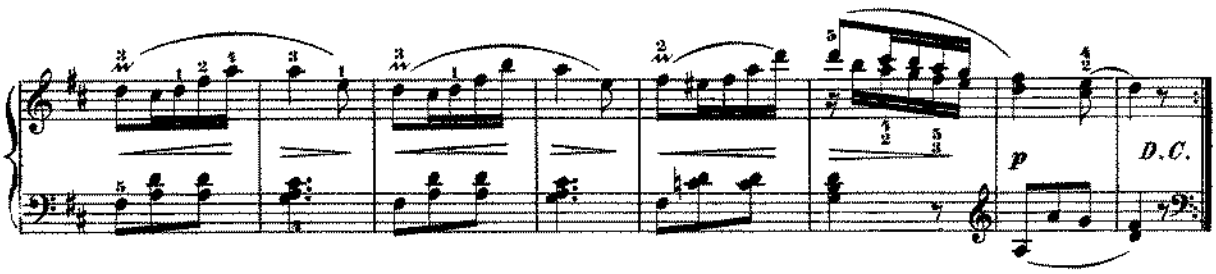
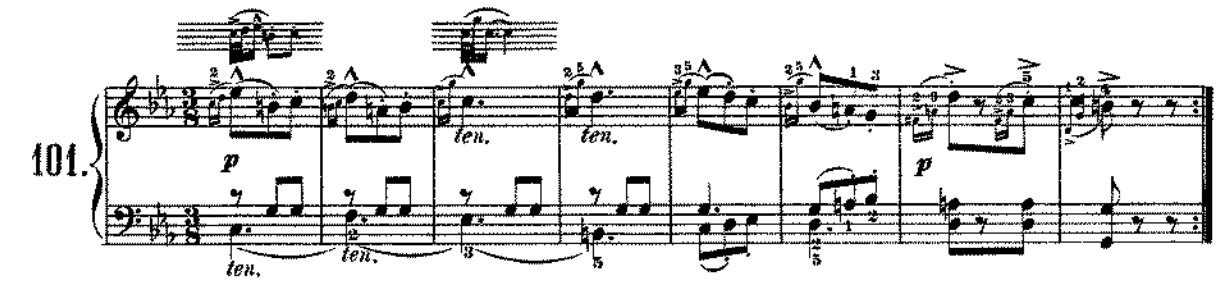


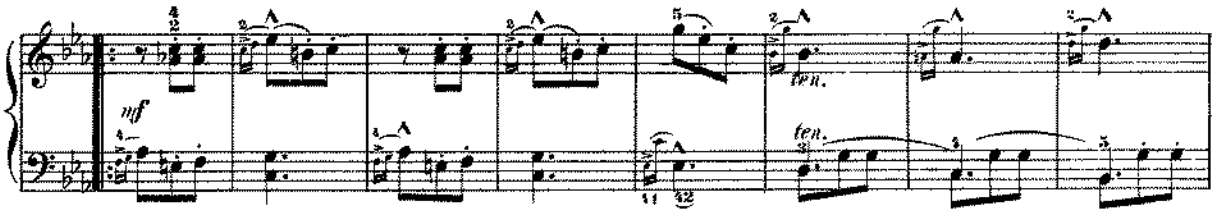
The double appoggiatura.

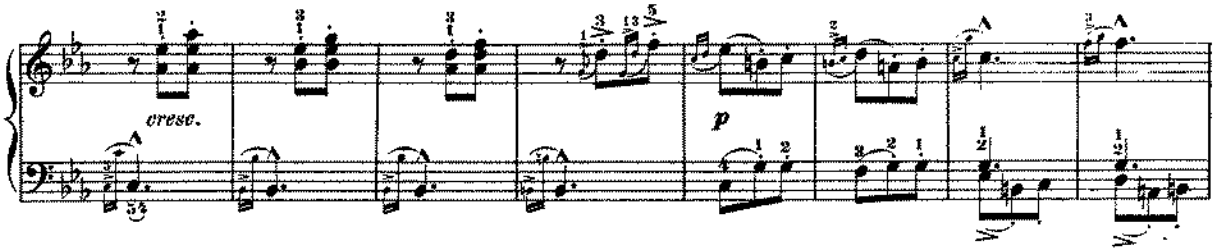
It is executed like the mordente.

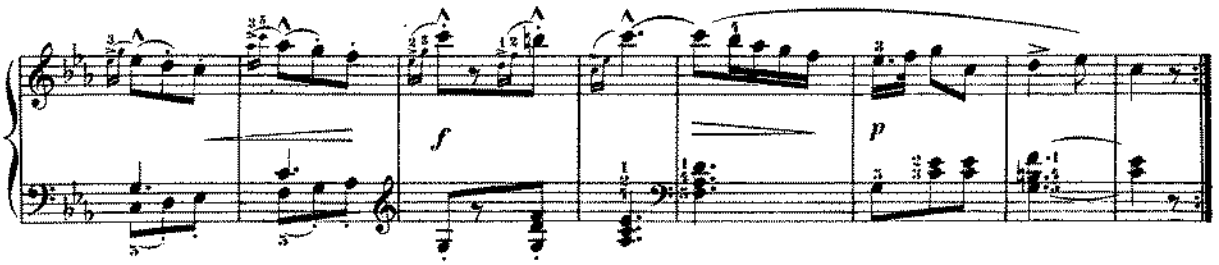
Andante con moto.

101.









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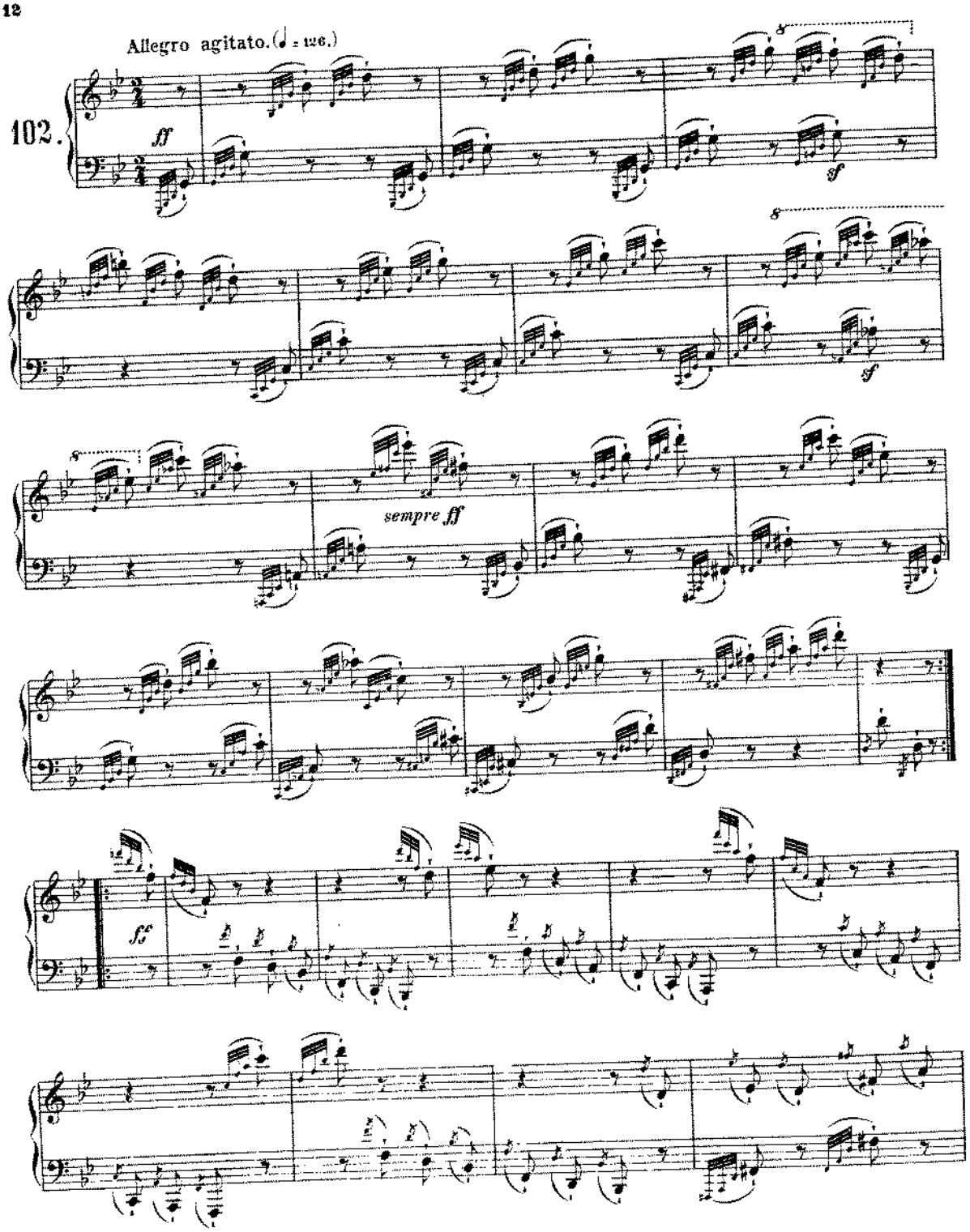

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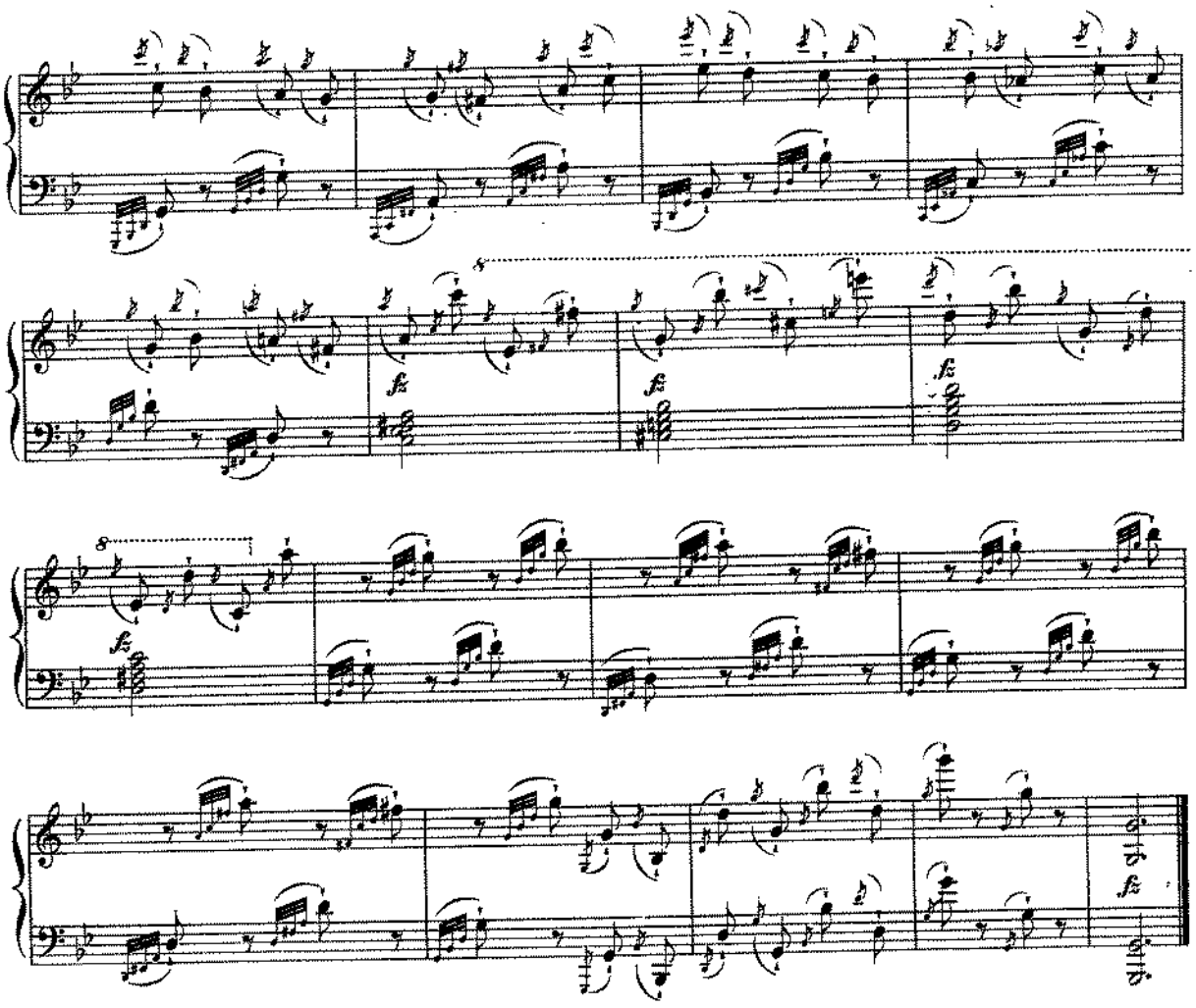
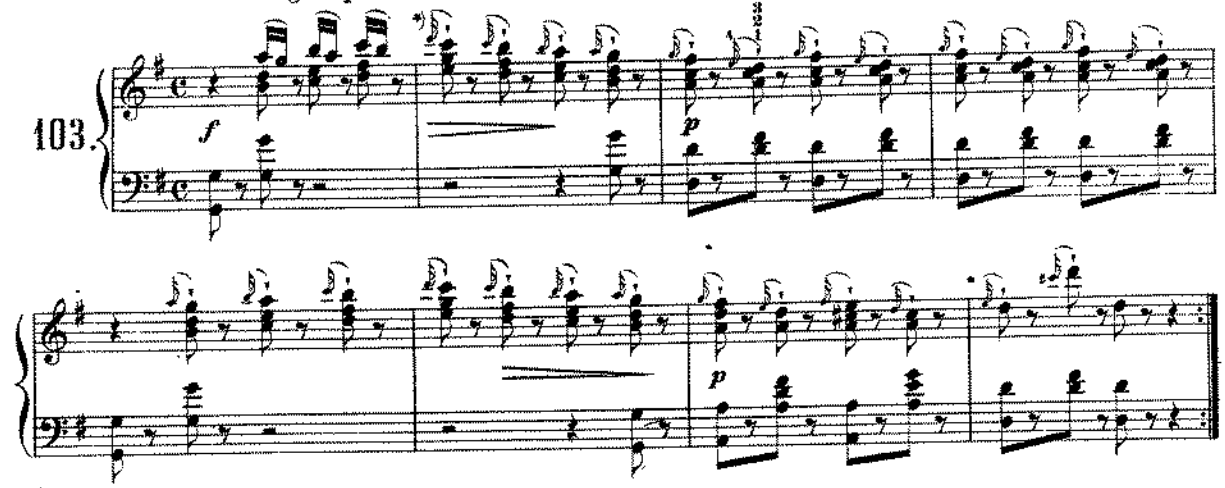


Molto Allegro quasi Presto. (♩ = 132.)



*) Played as indicated in the first measure

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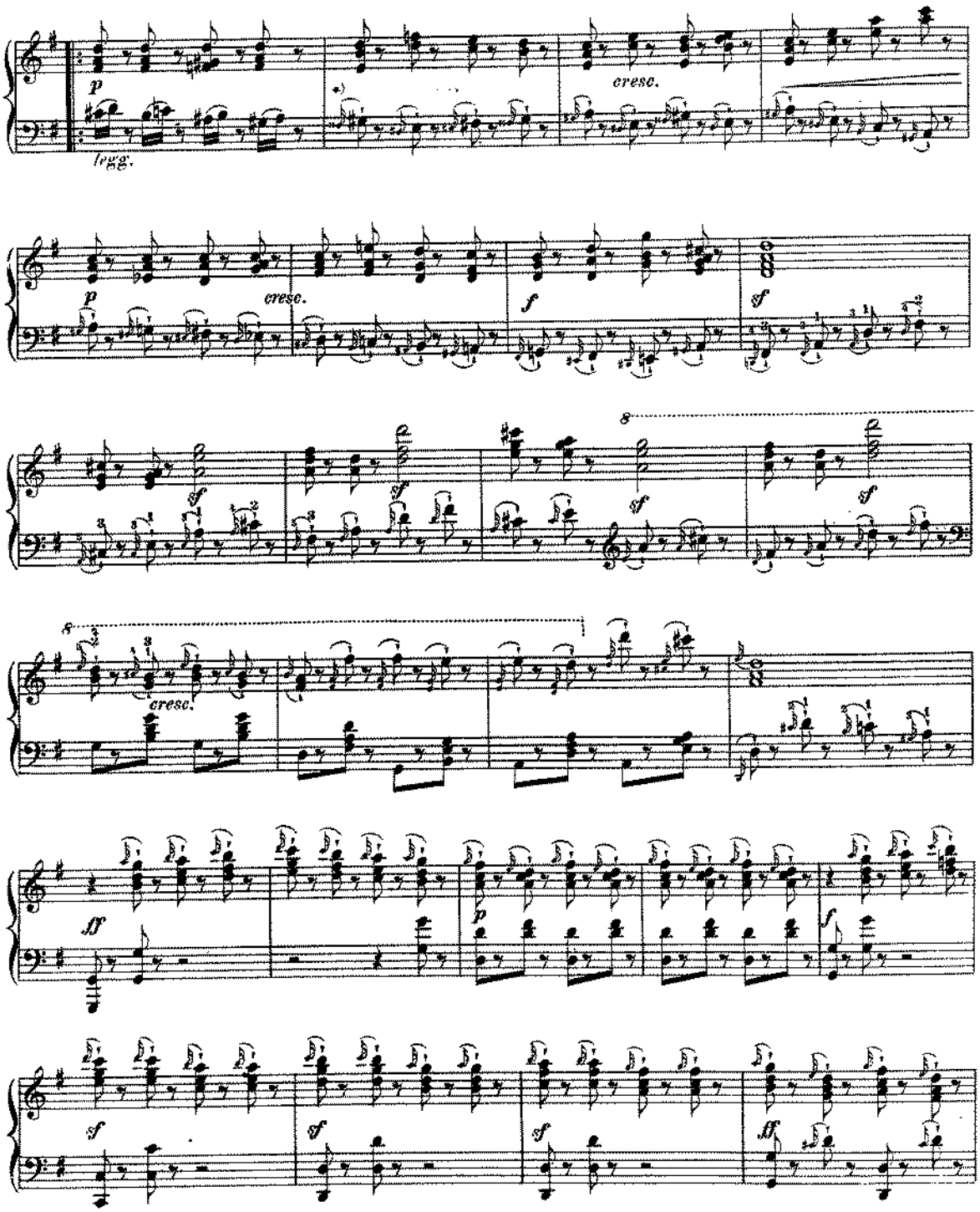

*) Placed as indicated in the first measure.

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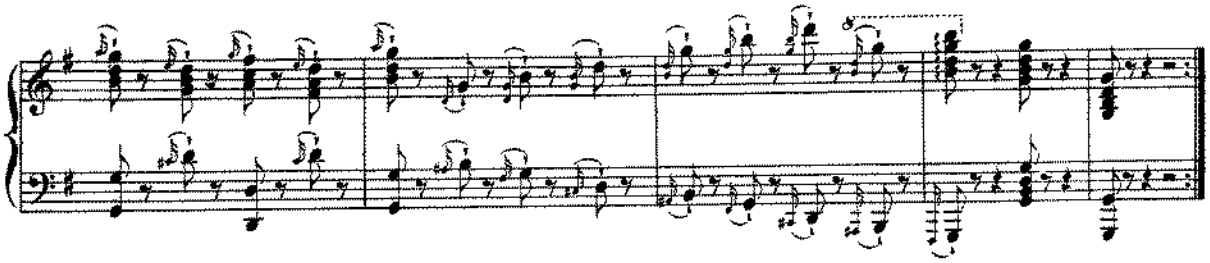
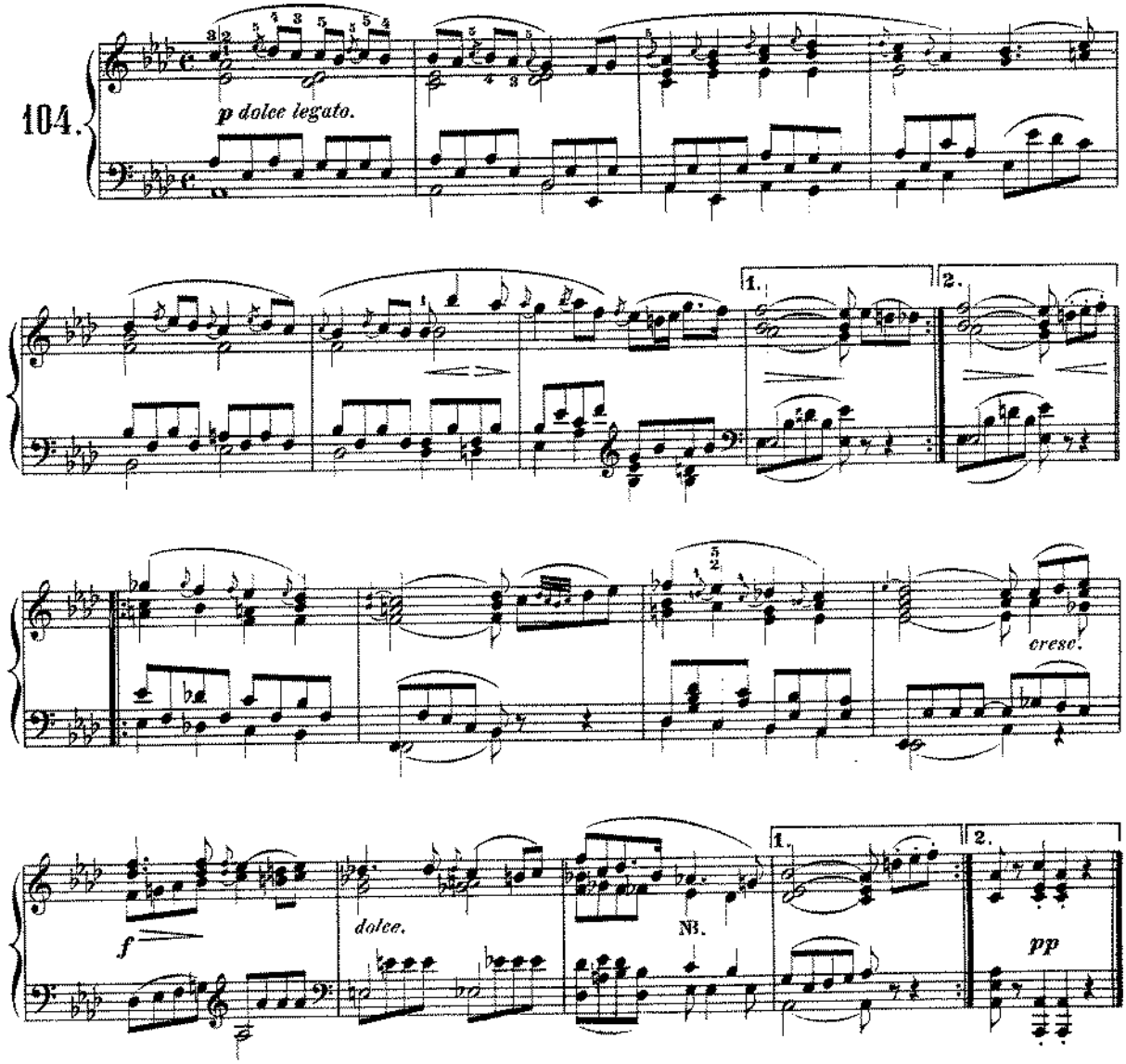


Andante sostenuto e cantabile. ♩ = 72.

104.



NB. If the slow preface (appoggiatura) comes before.

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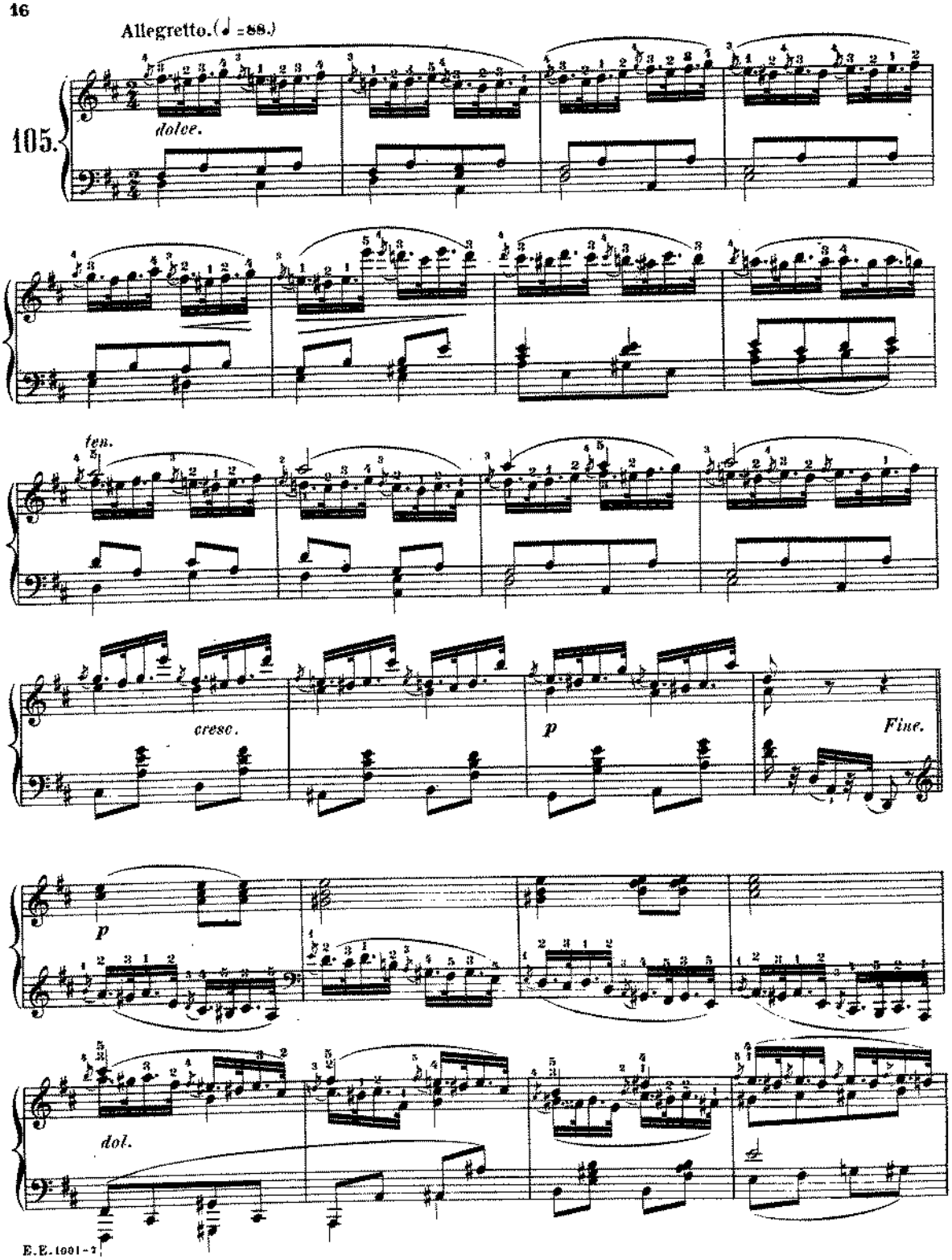

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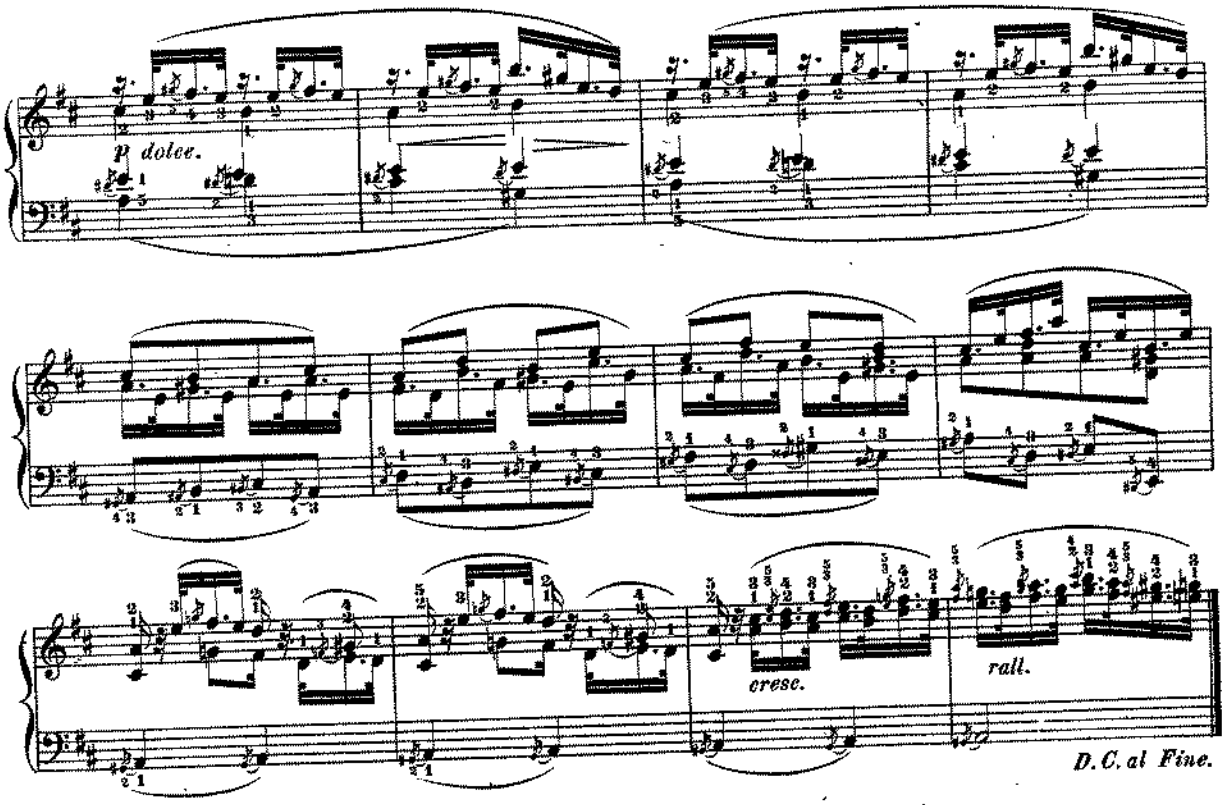
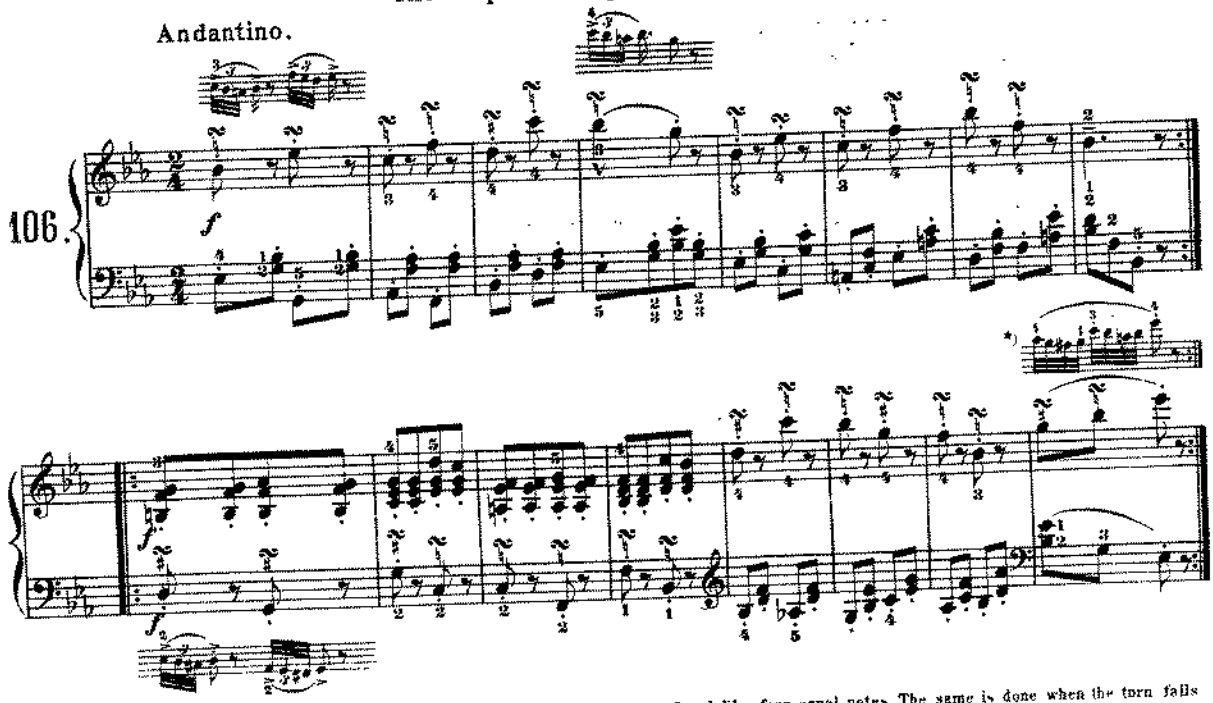


The simple turn upon the note.



*) If several notes with this turn follow in rapid succession, the whole turn is played like four equal notes. The same is done when the turn falls upon the unaccented part of the measure.

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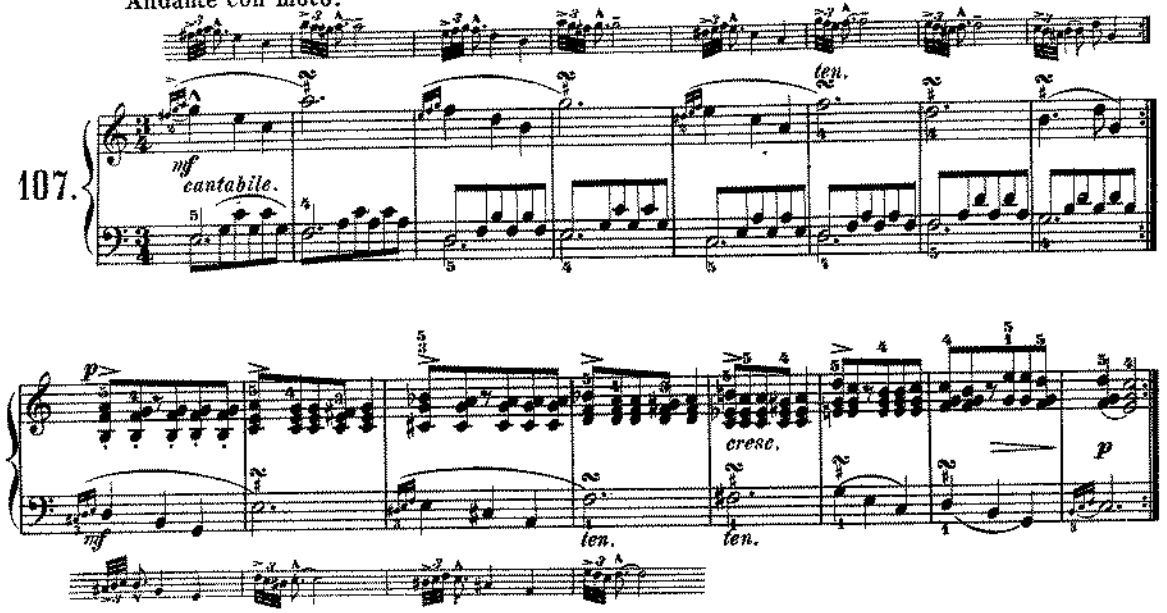
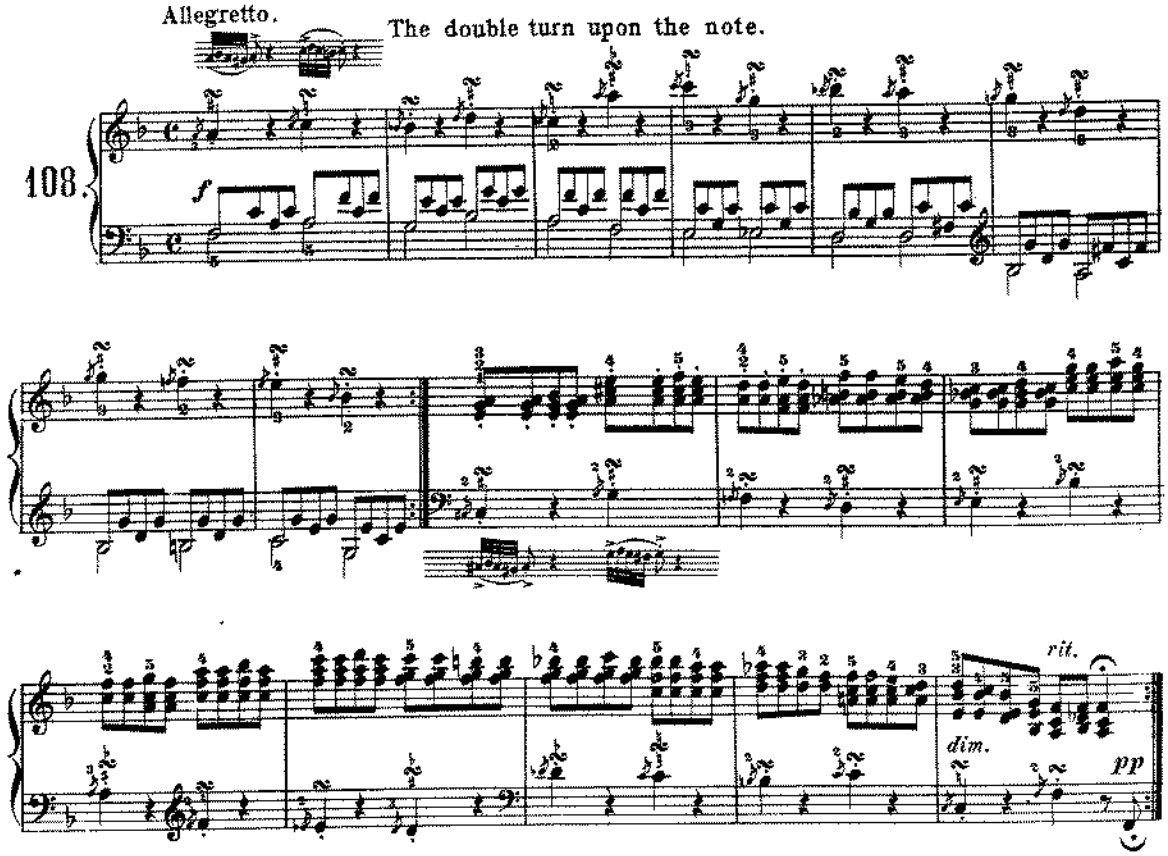
Partly with turns beginning with the lower note.

Andante con moto.



Allegretto.

The double turn upon the note.



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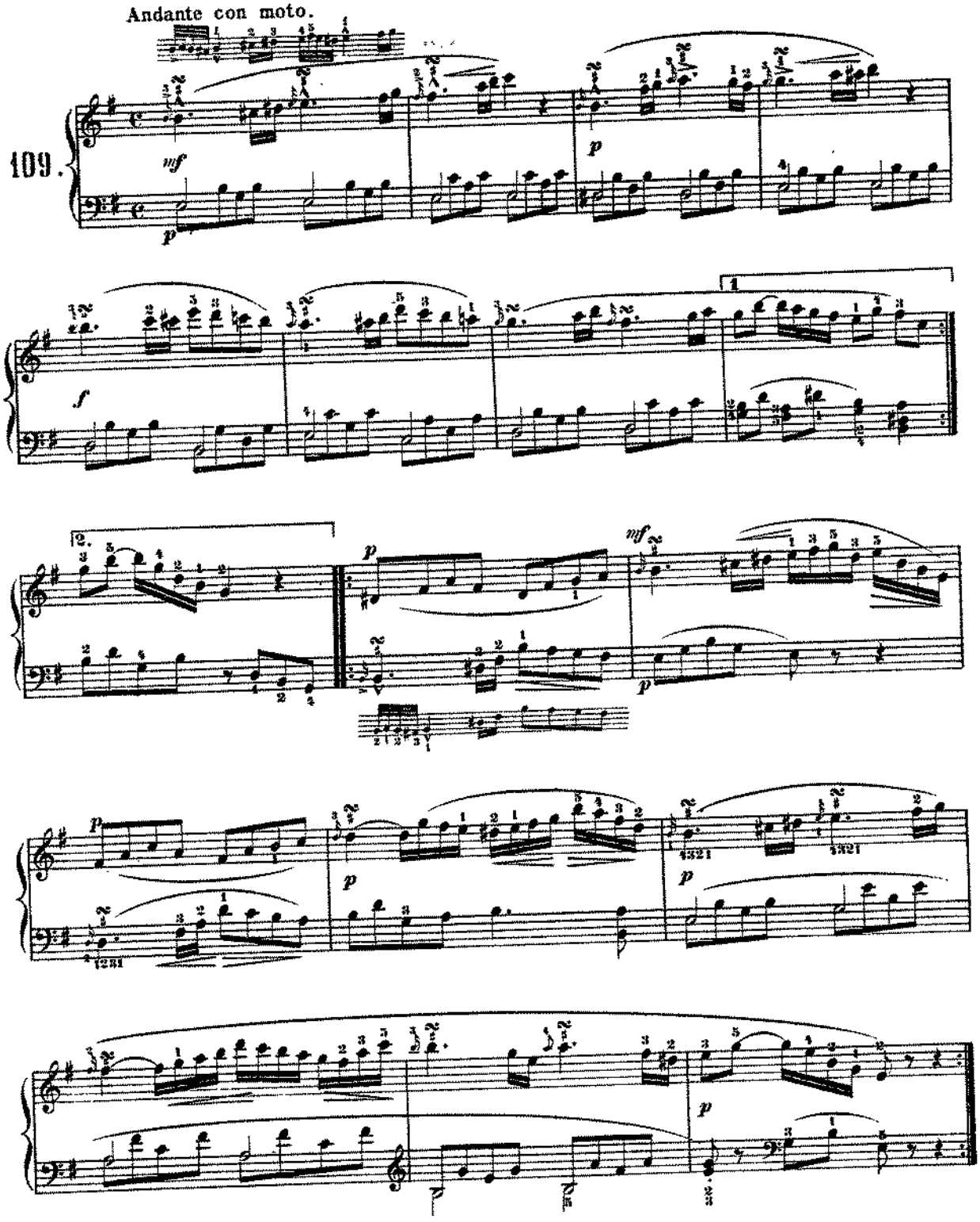
Andante con moto.

109.



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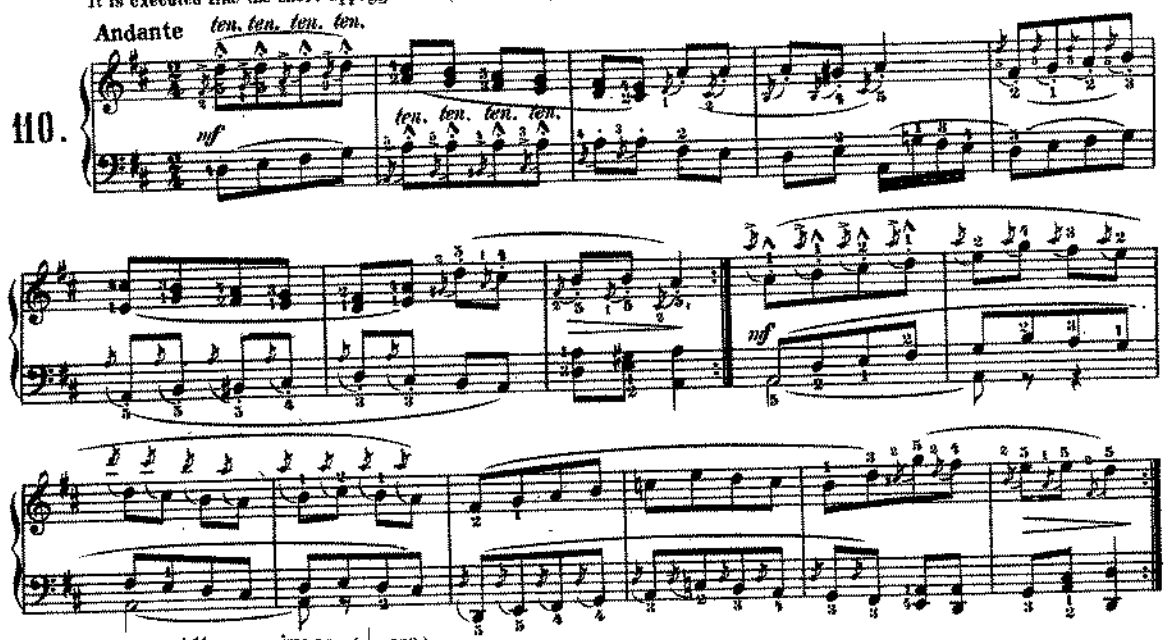
The appoggiatura in larger intervals.

It is executed like the short appoggiatura (acciaccatura) The principal notes are held until the next appoggiatura.

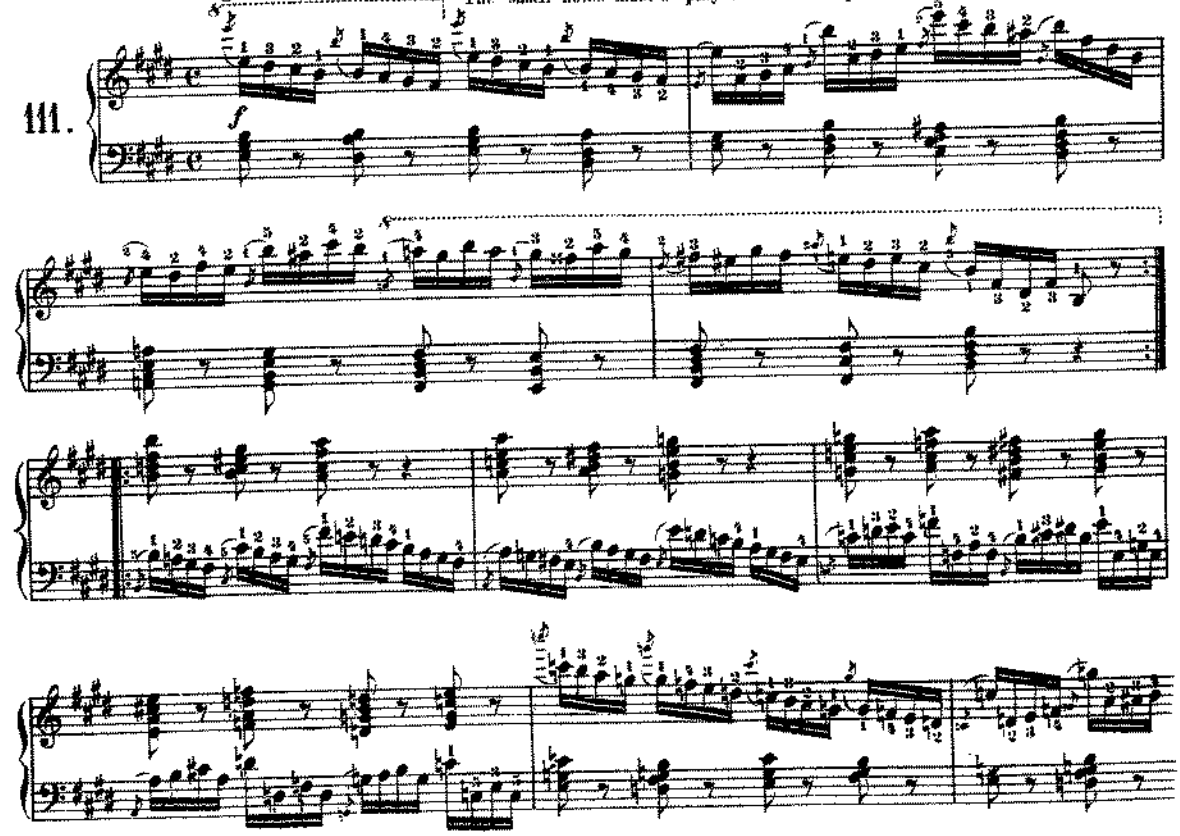
Andante

110.



Allegro vivace. (♩ = 132.) The small notes must be played as short as possible.

111.



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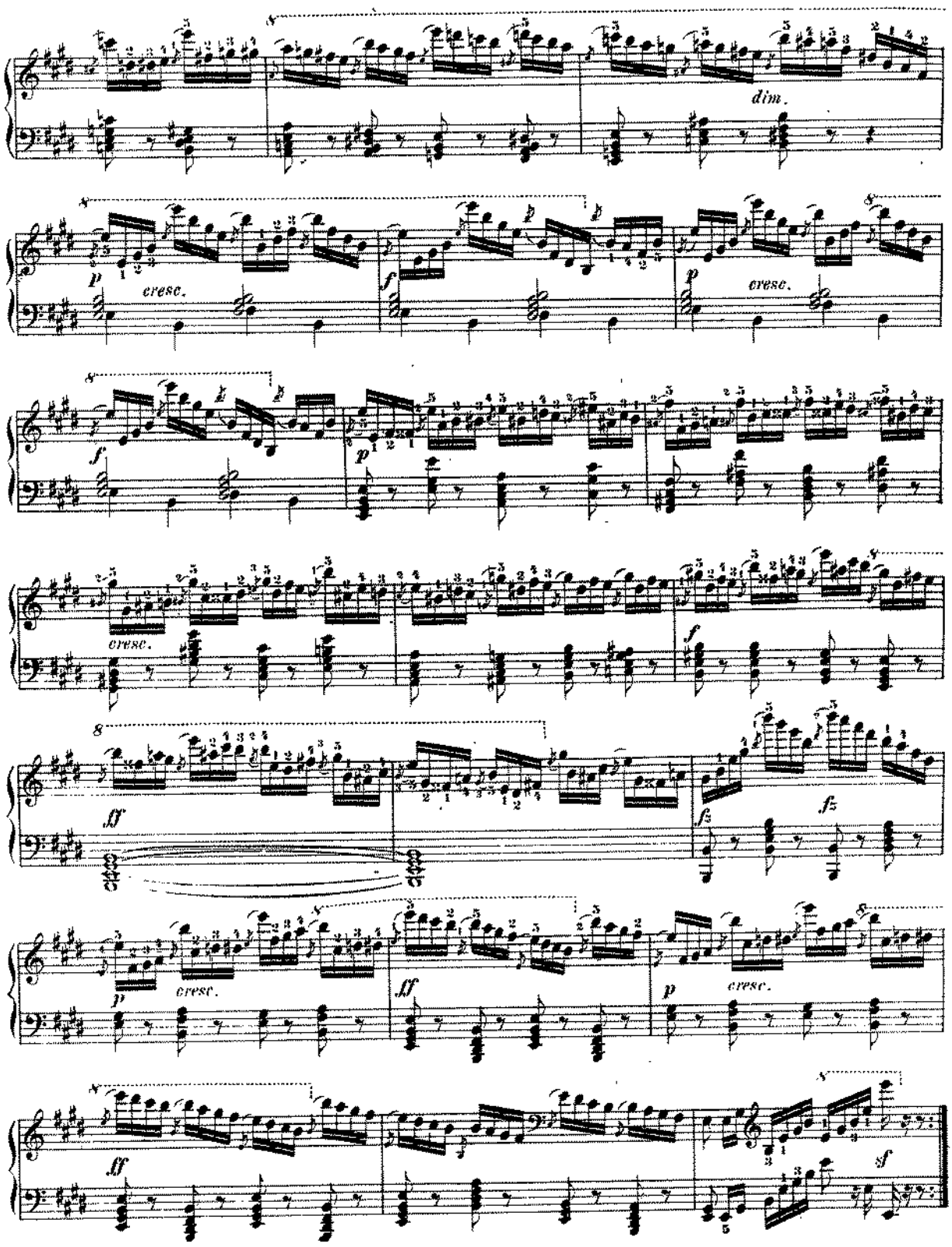

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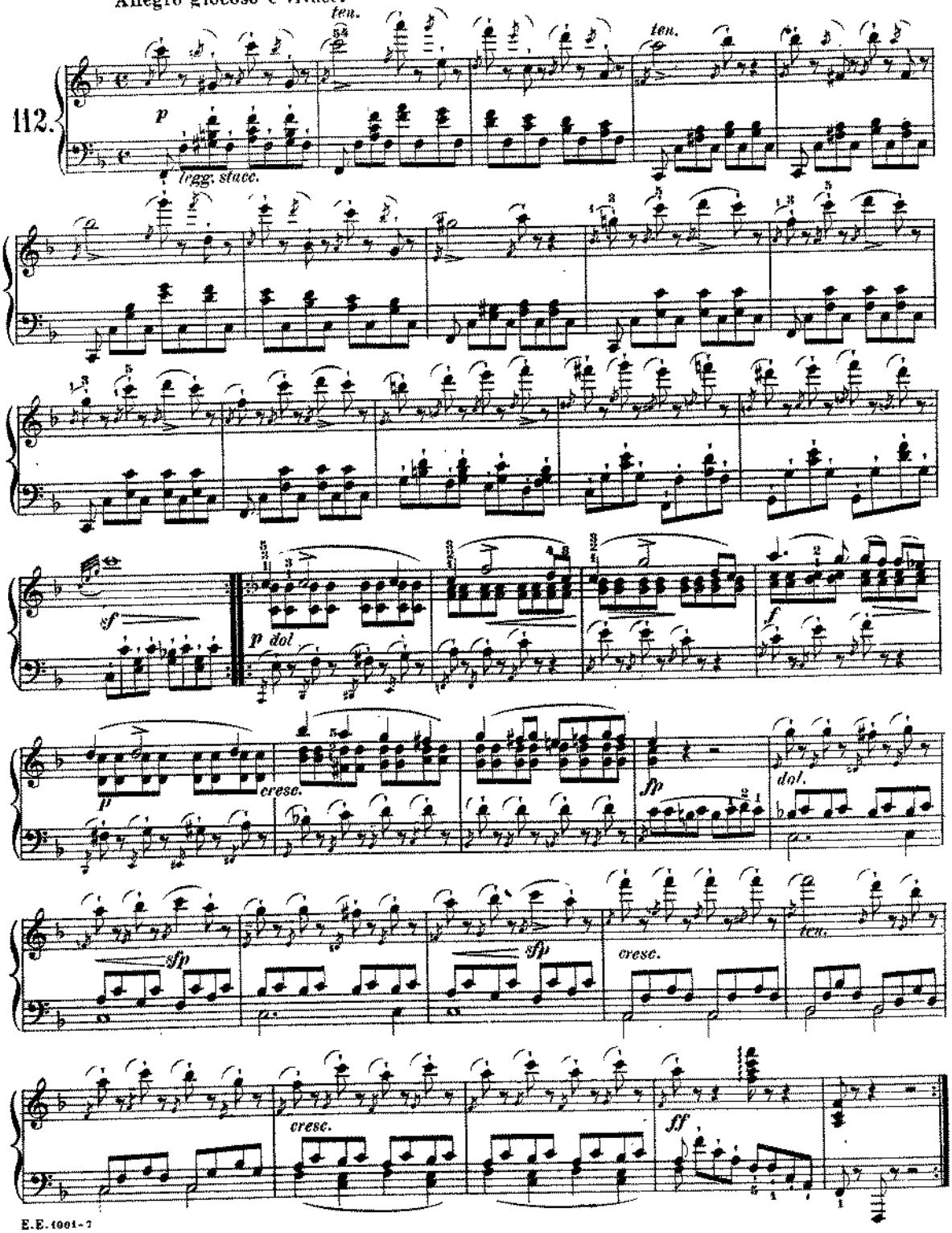
Allegro giocoso e vivace.



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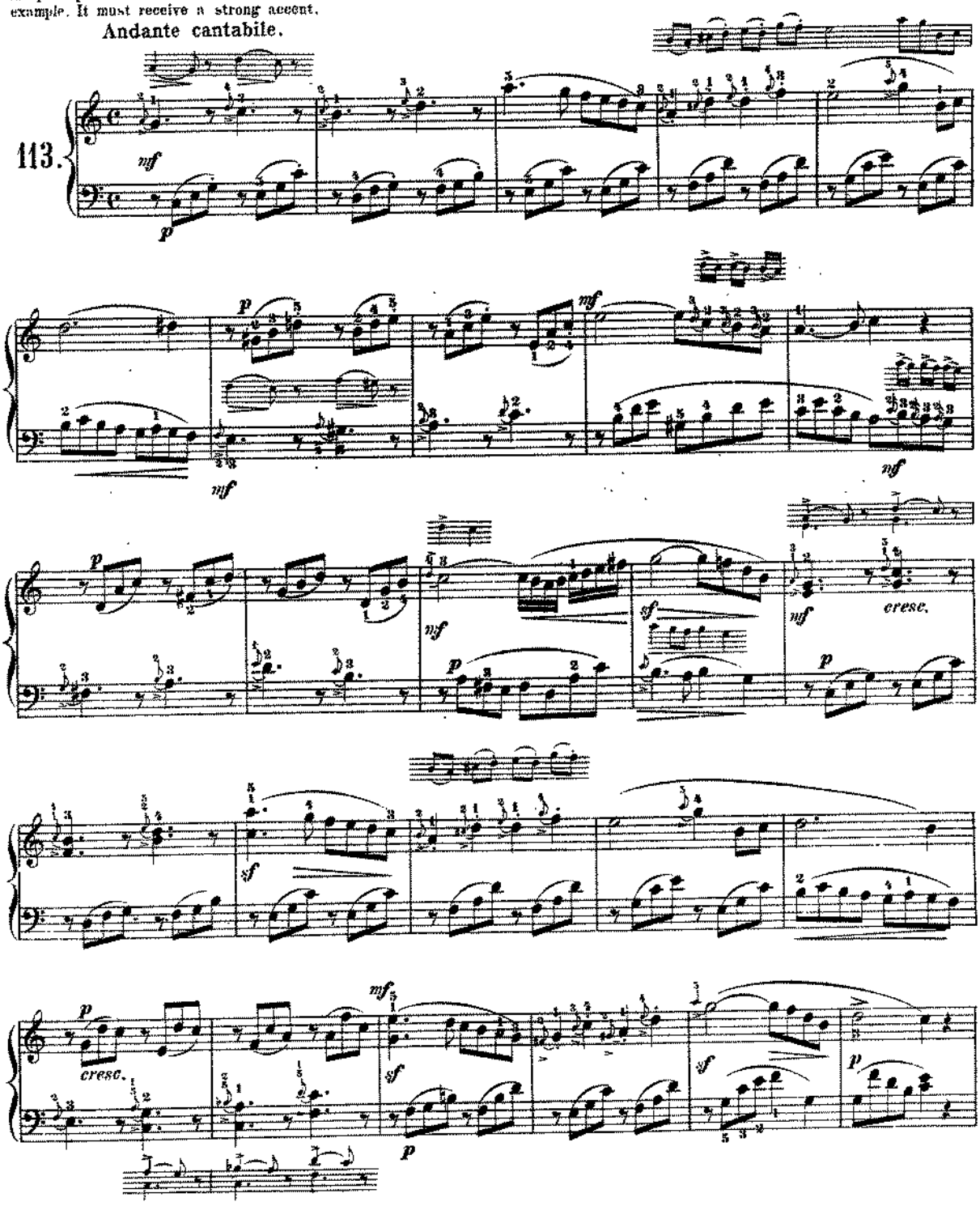
The long appoggiatura.

The notes of the accompaniment are struck with those of the appoggiatura. This embellishment is in fact but an absolete way of writing retarded notes. The short appoggiatura (acciaccatura) differs from it by a small cross-line: 𝅘𝅥𝅯. According to the length of the principal note the embellishment receives one half or two thirds of the value of the former, as may be seen in the following example. It must receive a strong accent.

Andante cantabile.

113.



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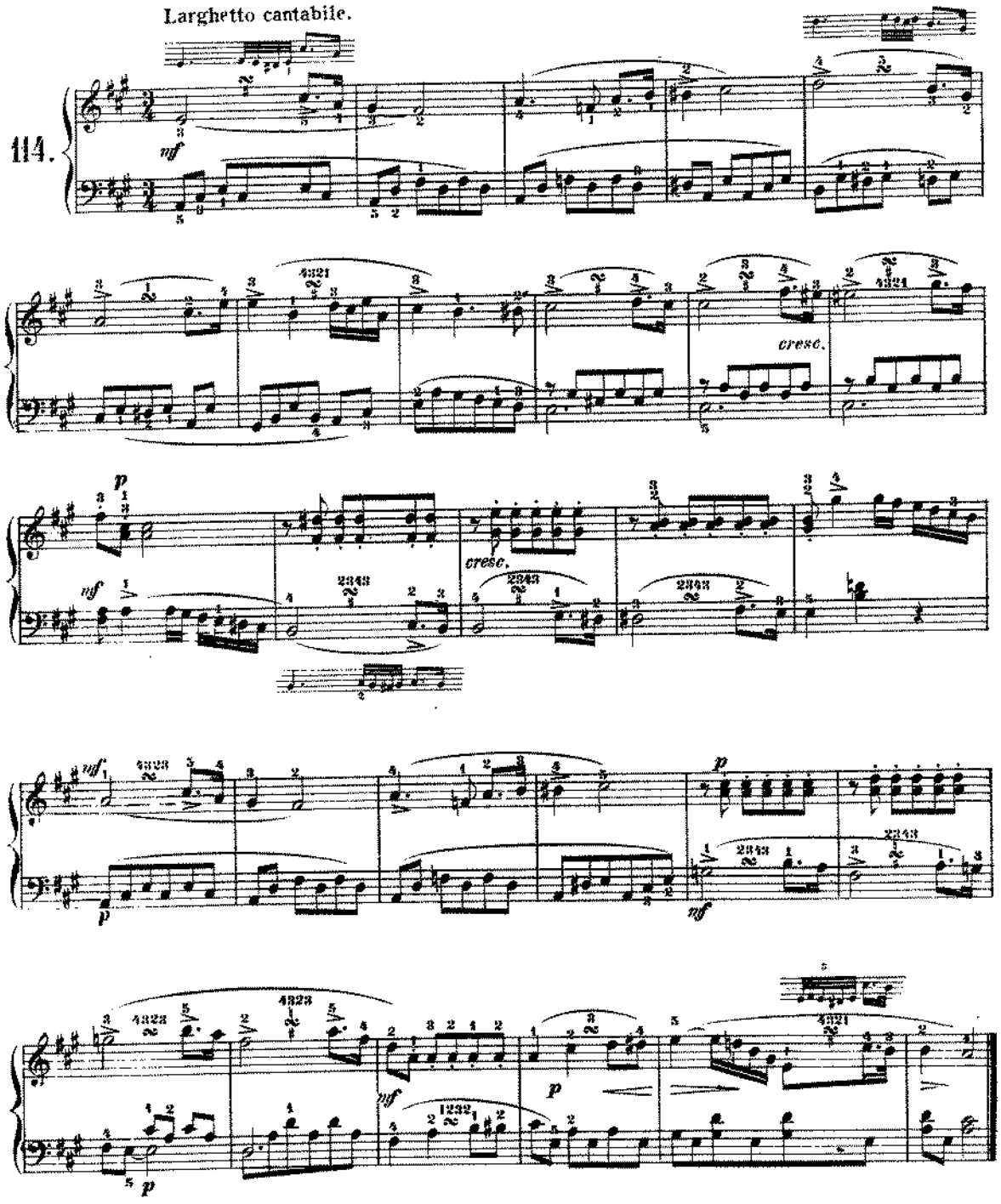
The turn between two notes.

It is, so to speak, a paraphrase of the preceding note and in the following study always falls upon the last eight quaver before the next note.

Larghetto cantabile.

114.



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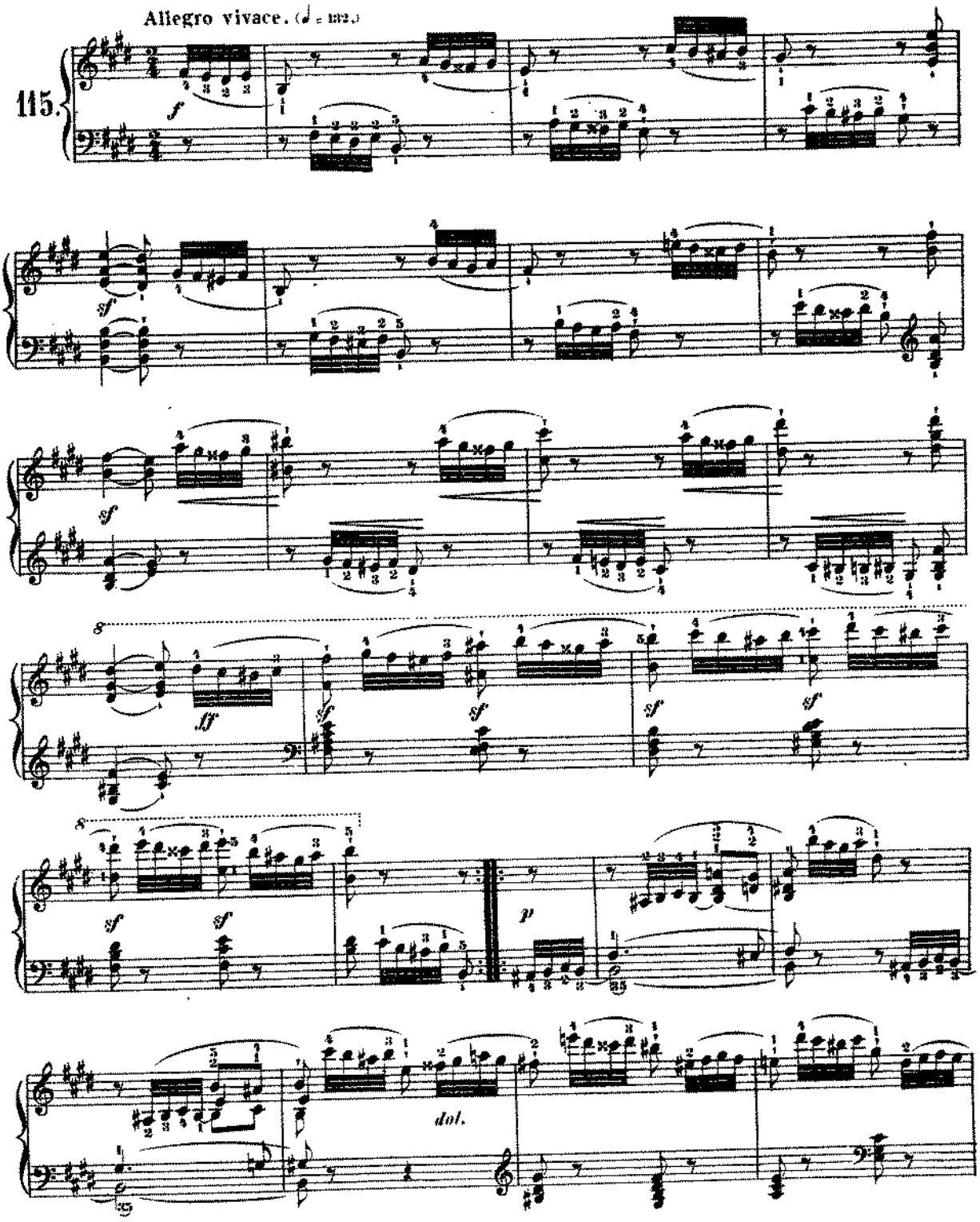
Study on turns for both hands.

Allegro vivace. (♩ = 112.)

115.



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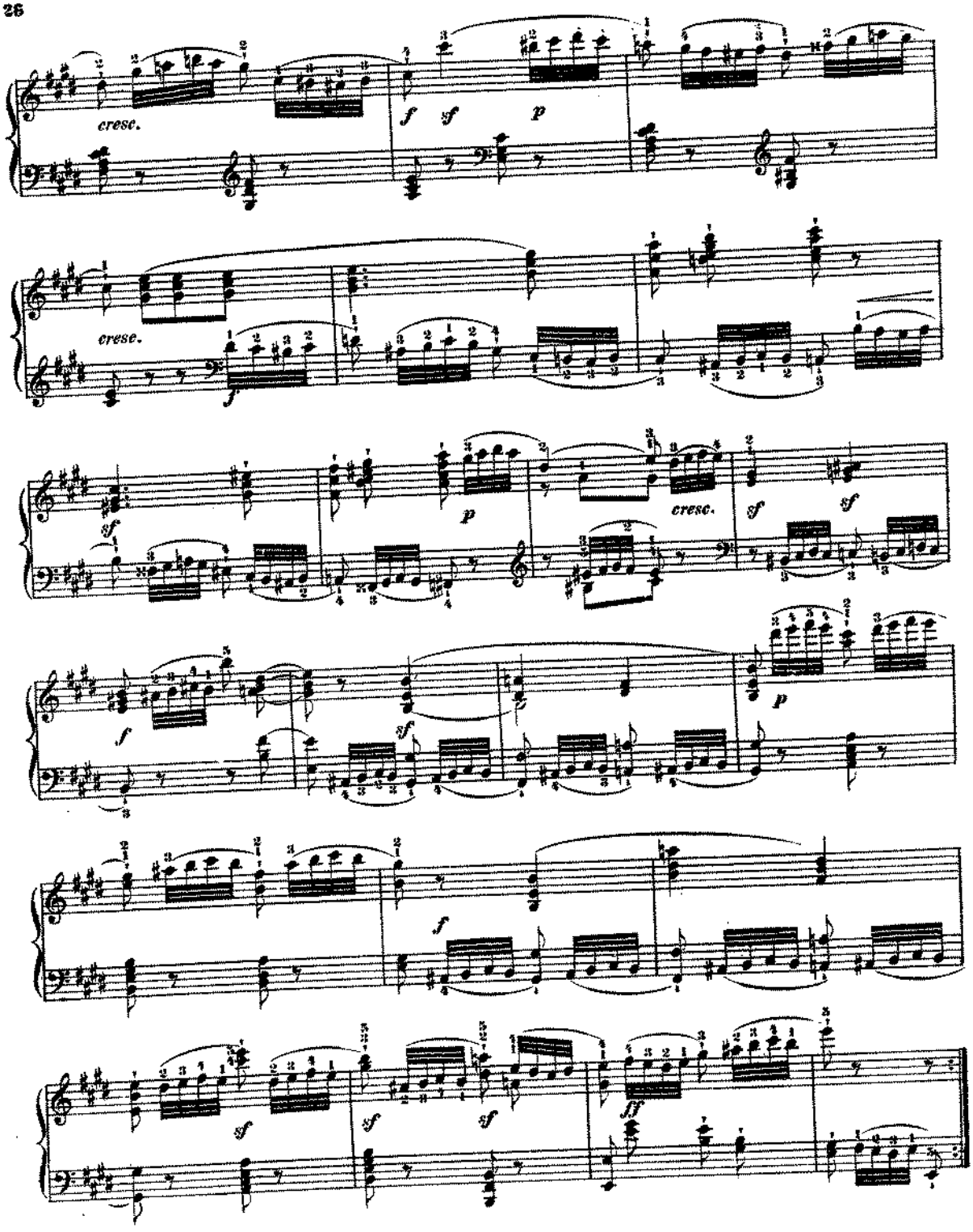

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Allegro. (♩ = 80.)

116.

p dolce.

legg.

cresc.

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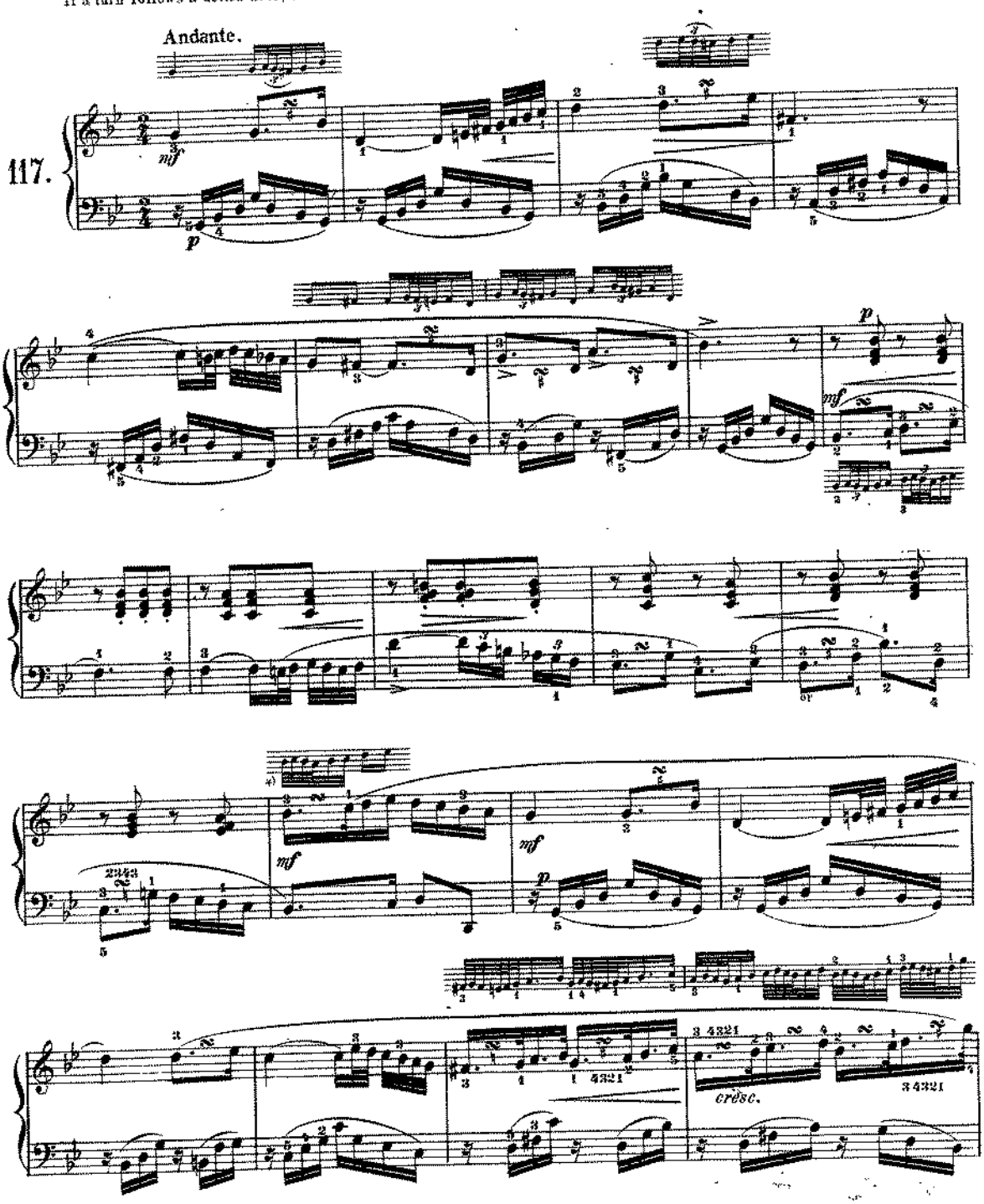
If a turn follows a dotted note, its last tone occupies the time of the dot, as the following study will show.

Andante.

117.



*) Remark. In very rapid movements or with short notes this turn consists of four equally short notes, as is shown above.

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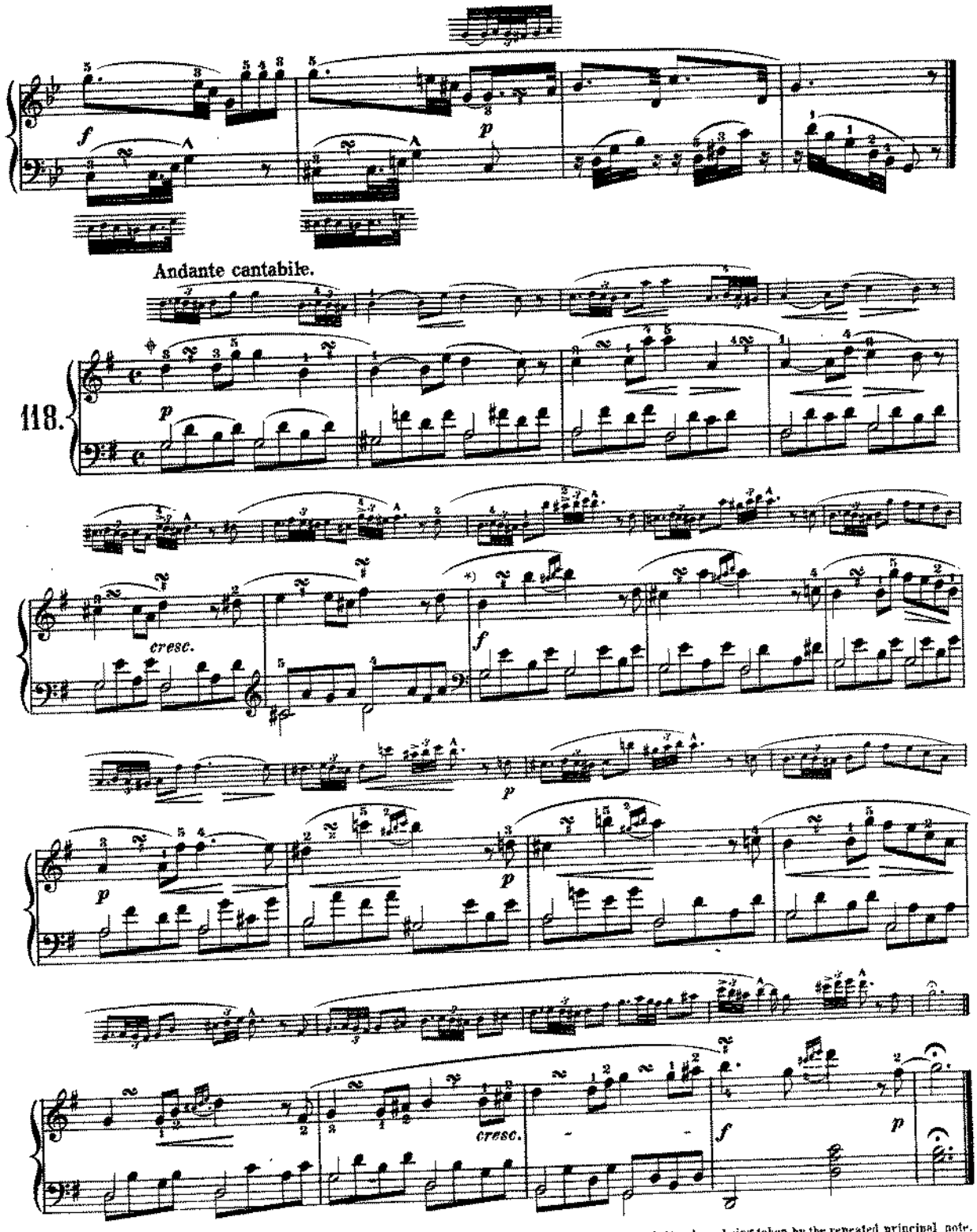

⊕ Is, as in this case, the principal note is repeated after the turn, the last note of the latter is omitted, its place being taken by the repeated principal note.

*) Remark. In this way of writing also, the turn is executed as above.

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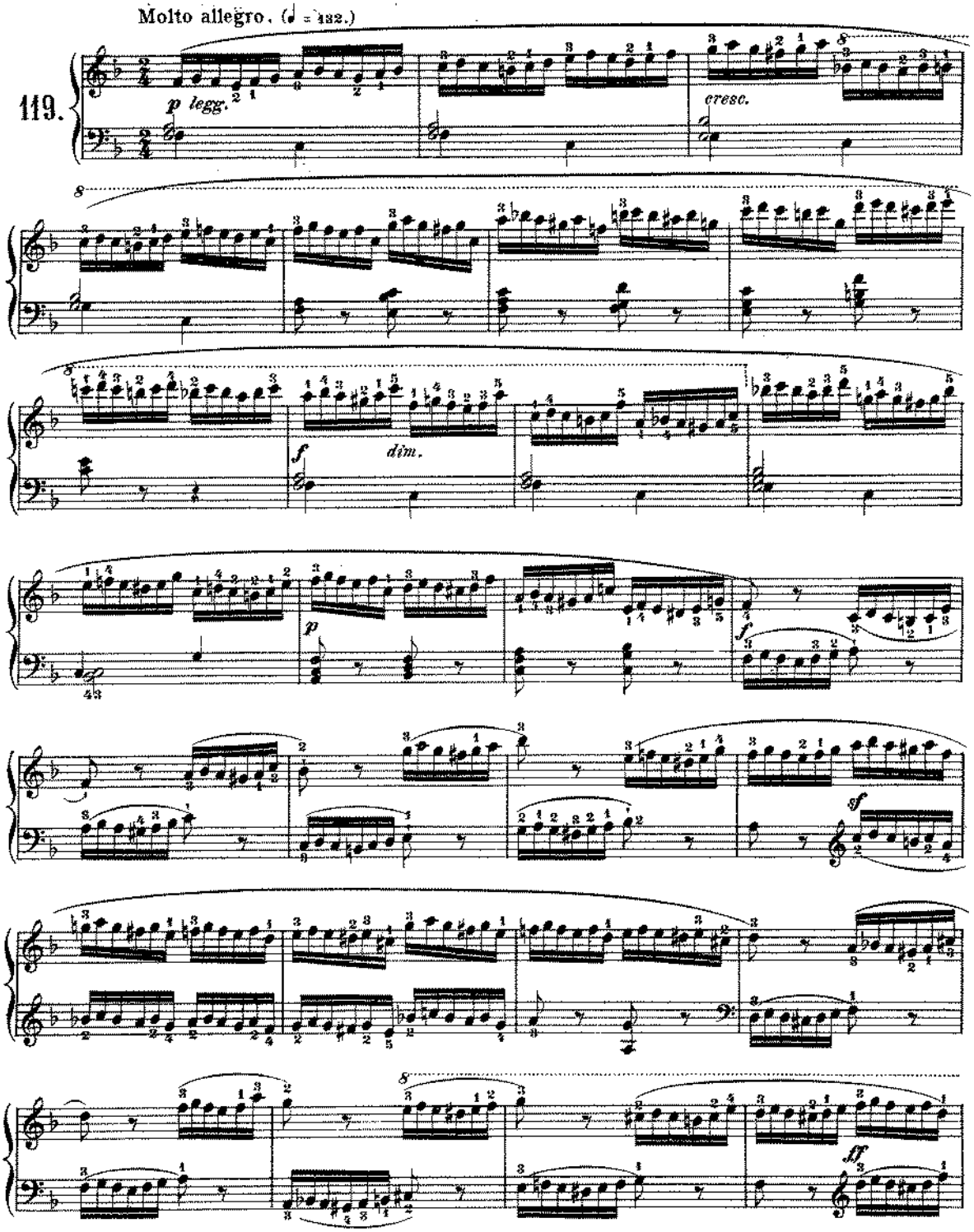
Study on consecutive turns.

Molto allegro. (♩ = 132.)

119.



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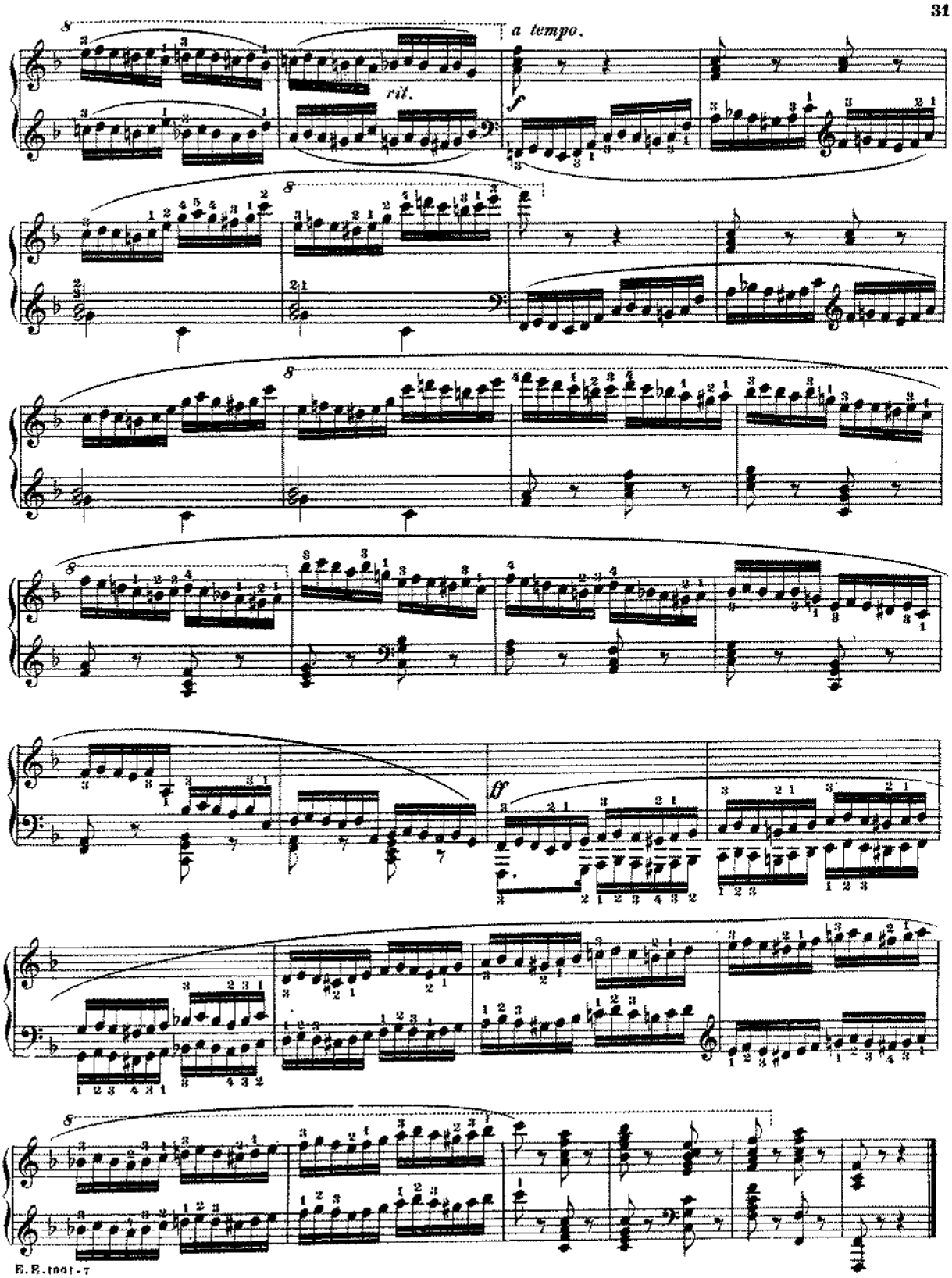

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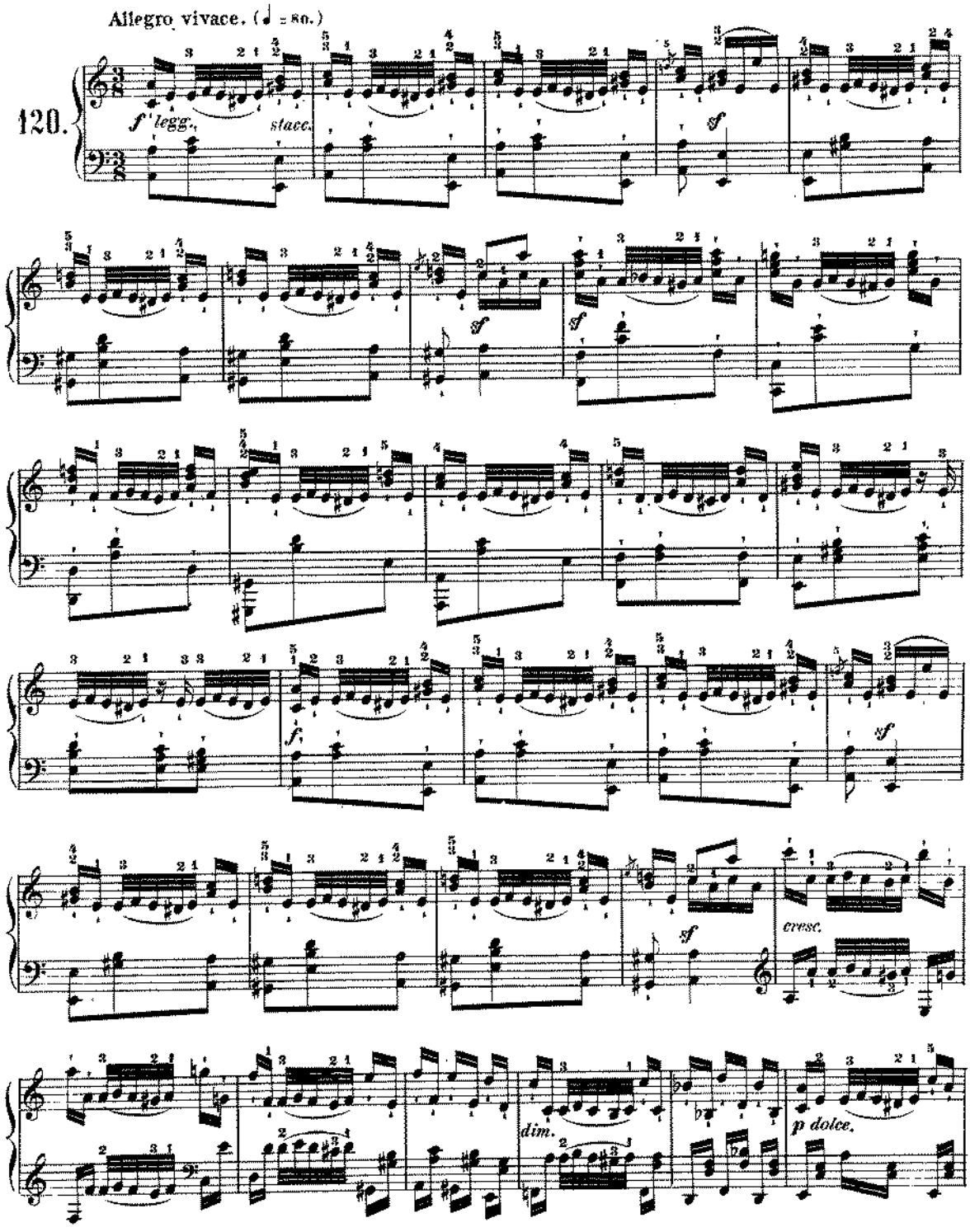
Study on double turns.

Allegro vivace. (♩ = 80.)

120.



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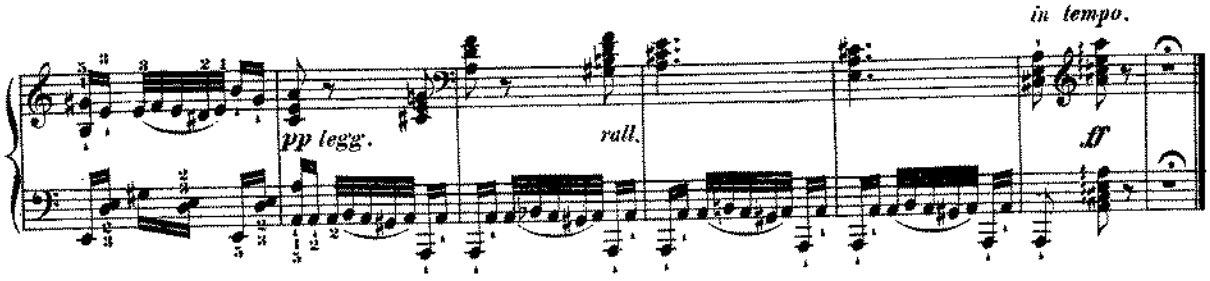
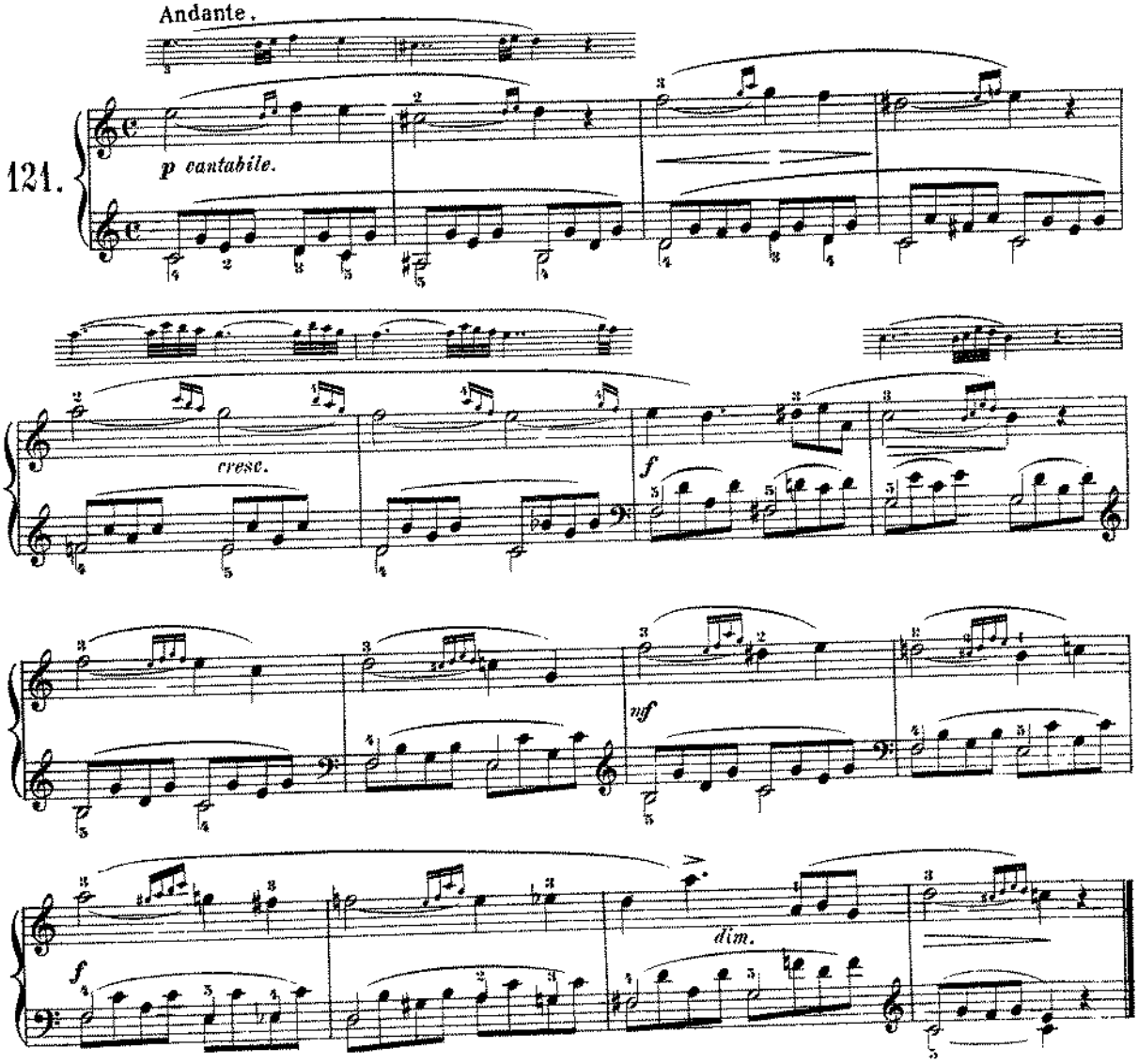


The embellishment after the note.

The notes of this embellishment are connected by a tie with their principal note, during which they are played as was the case with the appoggiatura.



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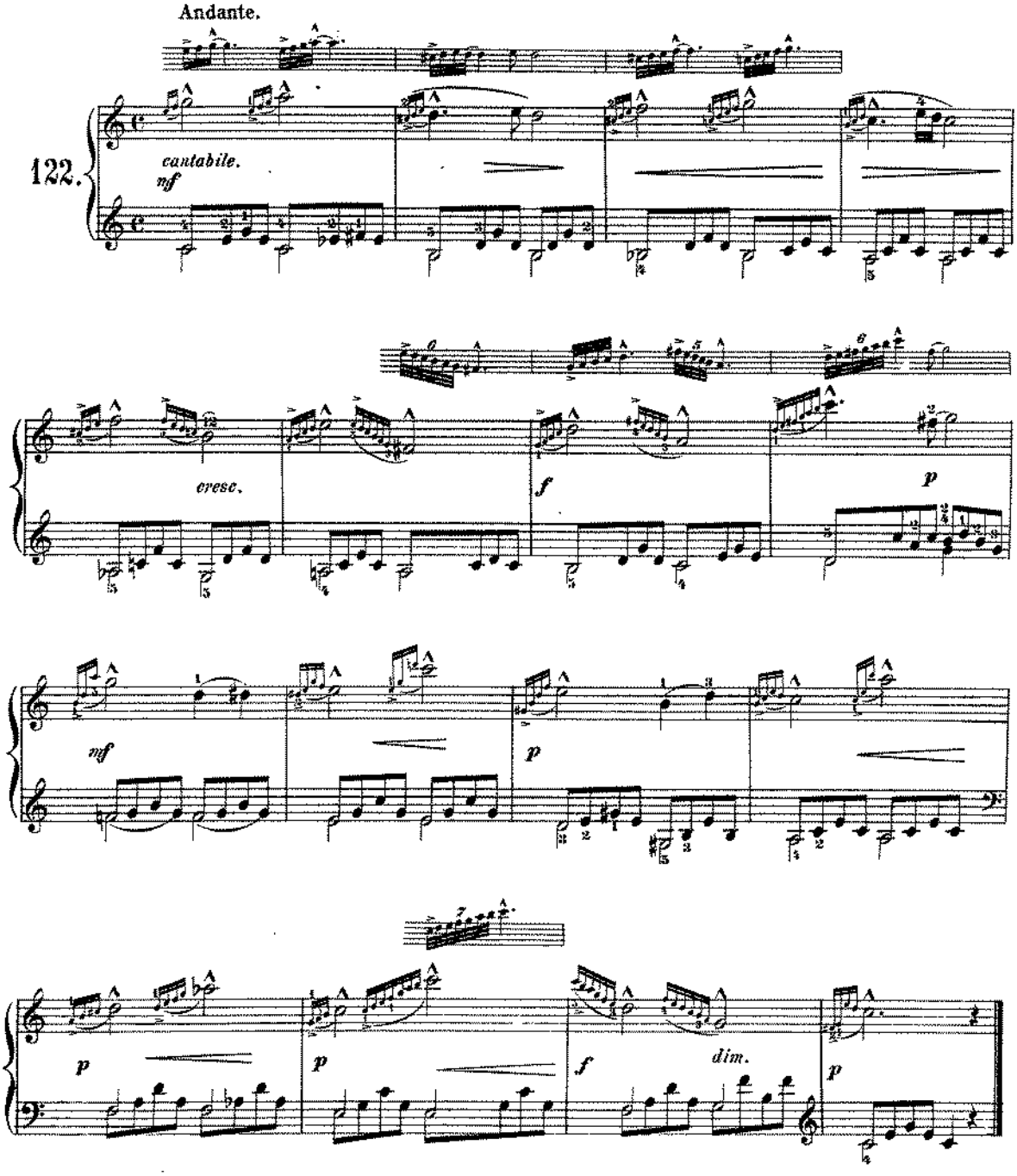
Ancient embellishments, which, as regards division accentuation, are treated like the embellishment upon the notes.

Andante.

122.



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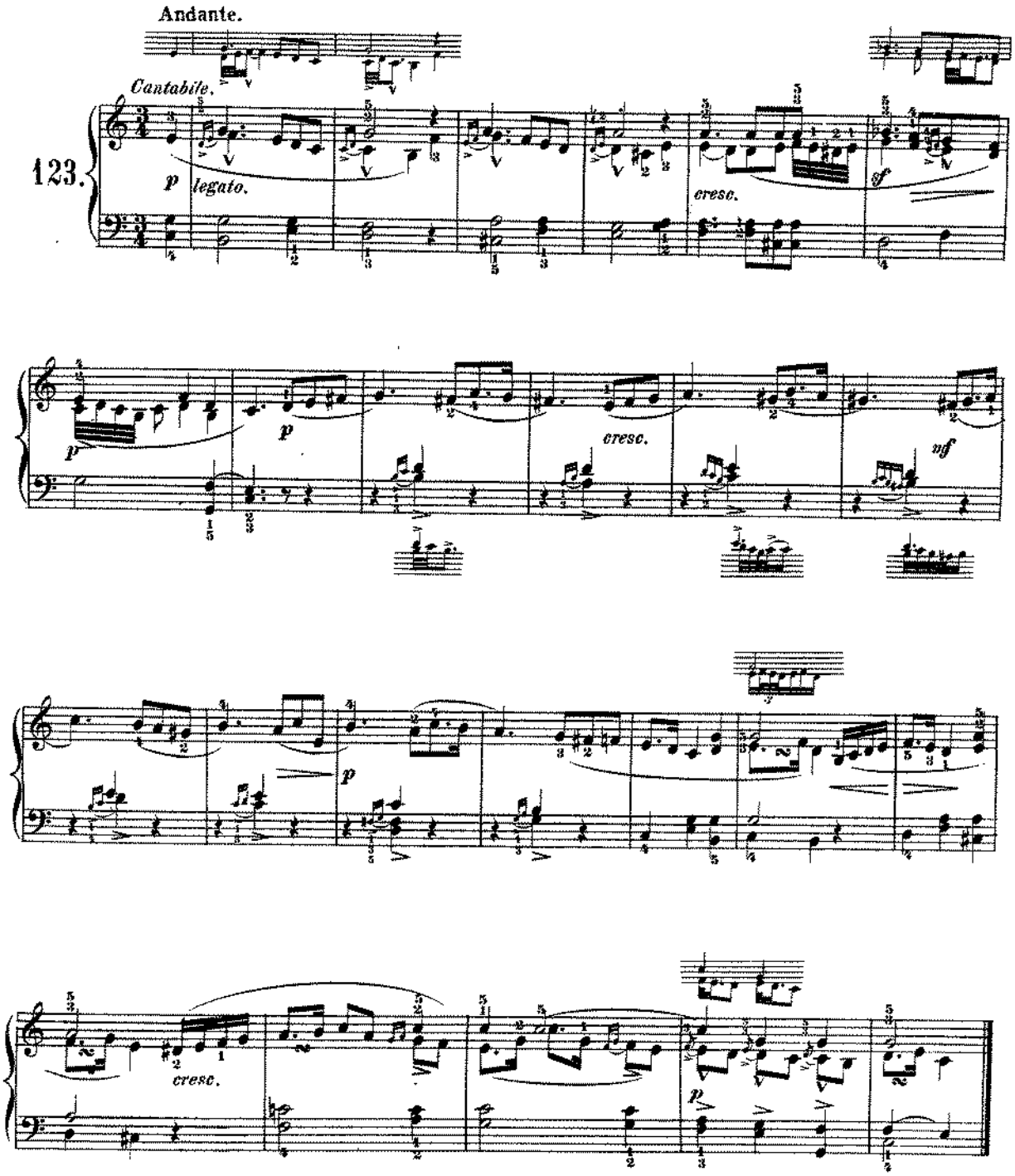
Embellishments in the middle and the lower parts.

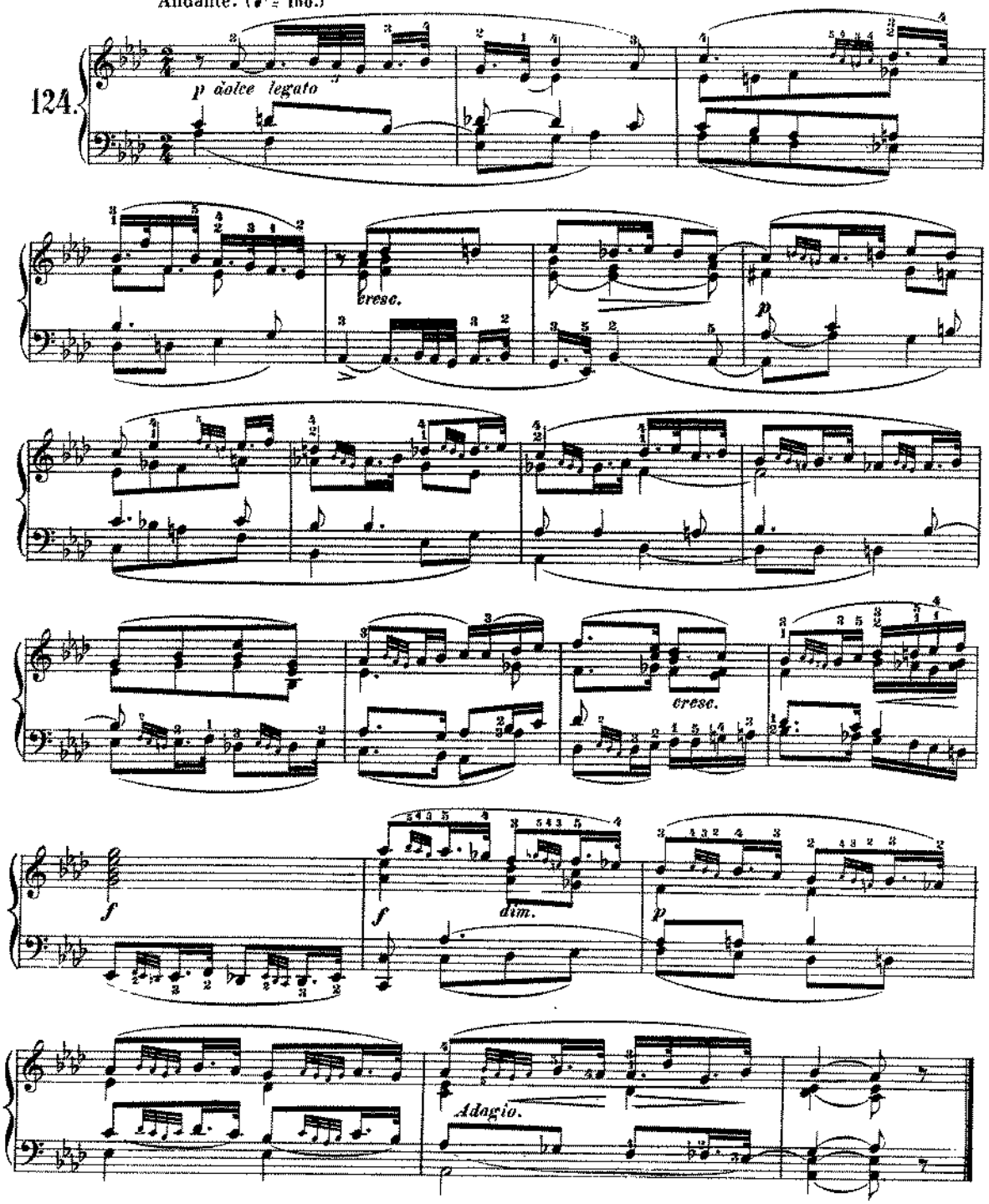
When they occur upon the note they are also struck at the same time as the notes of the accompaniment.



The turn, used to connect two notes of the melody: in this case it must be played by itself, before the note of the accompaniment as in the following first and fifth measures where it is indicated by large notes.

Andante. (♪ = 100.)

124.



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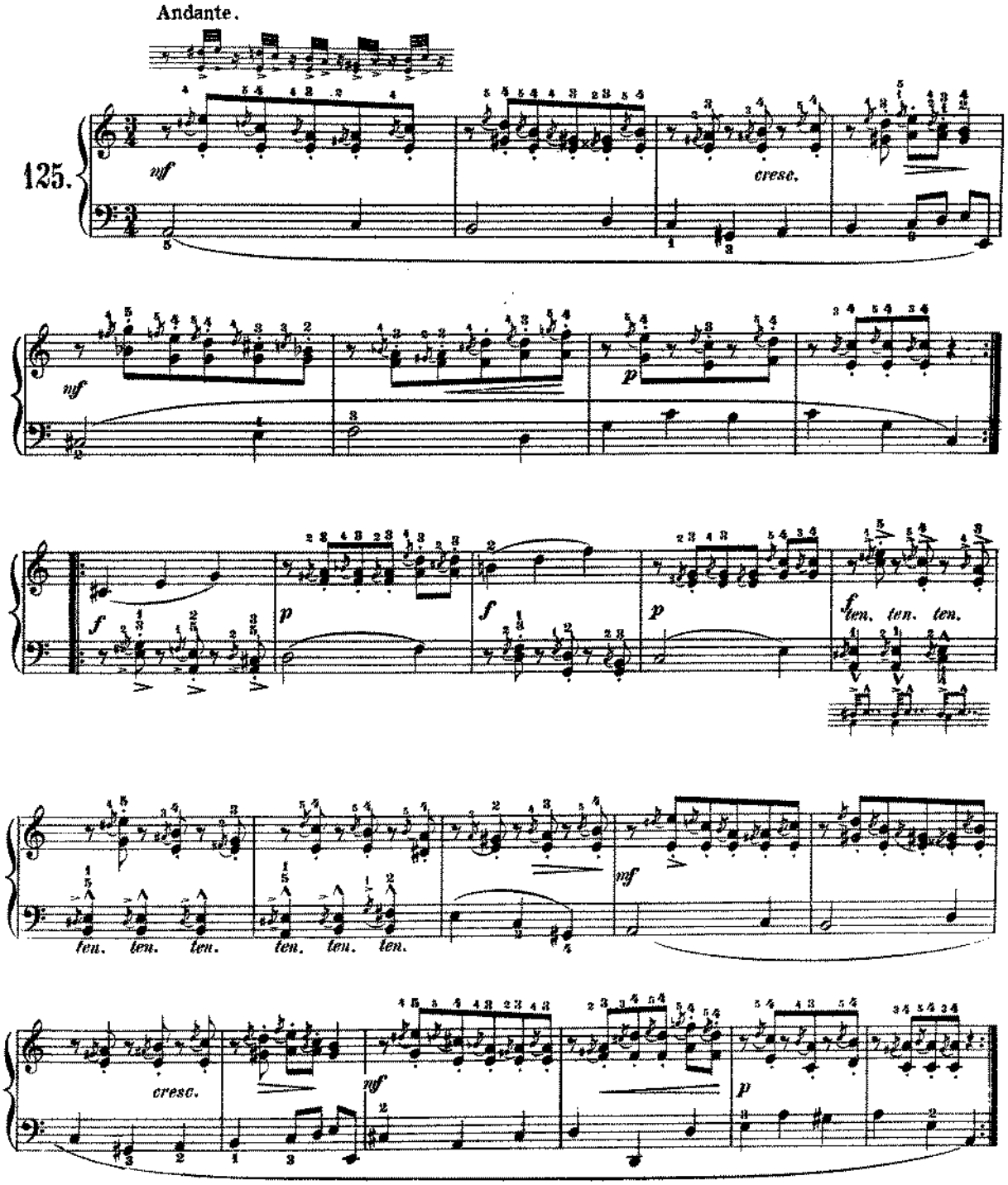
The short appoggiatura with double notes.

In cases like the following all the notes of the accompaniment are struck together with the appoggiatura, followed by the principal note.



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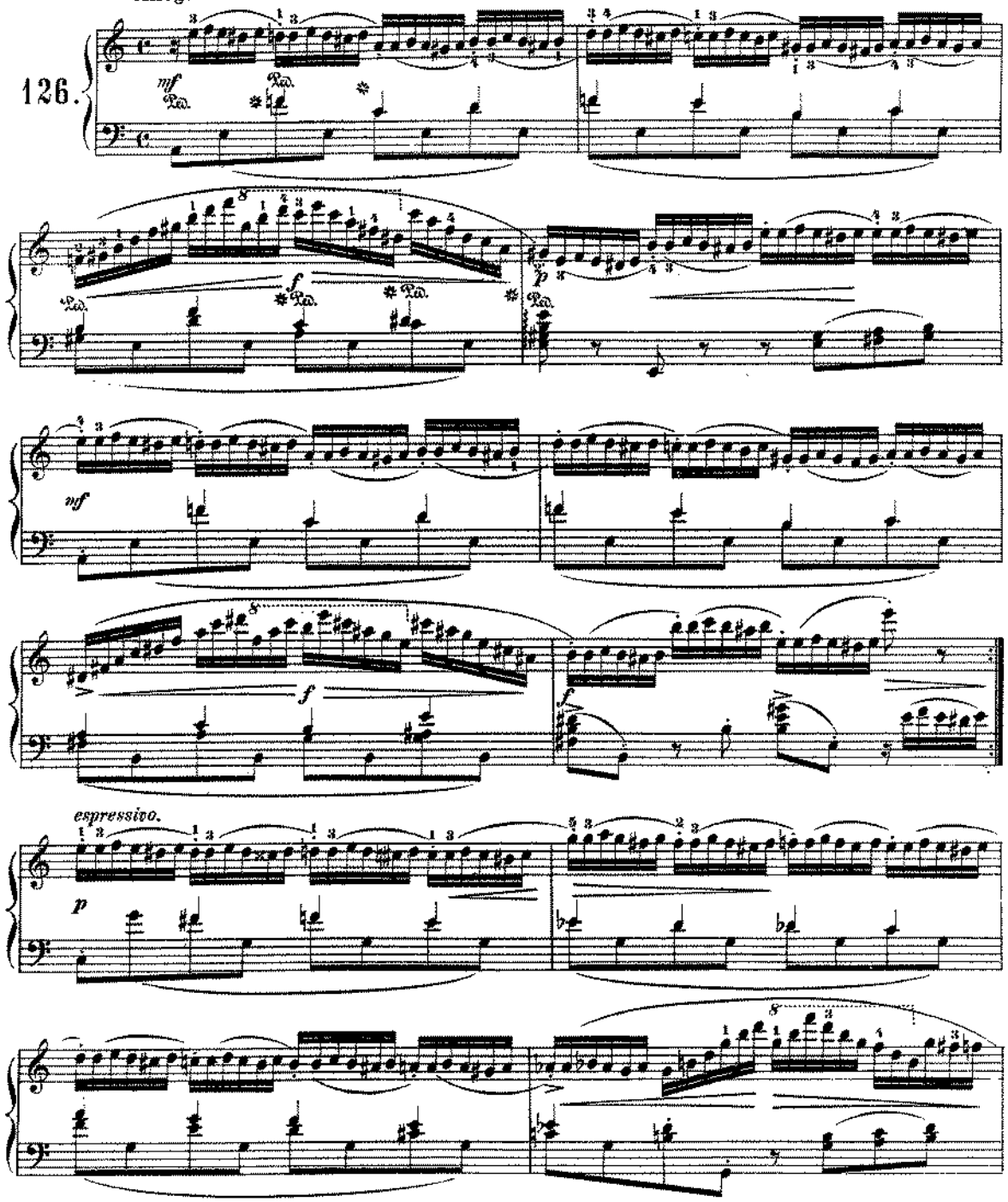
MORDENTEN = ETUDE.

Expressly composed for this work by
Wm SPEIDEL. Op. 72. No 1.

Allegro non tanto.



E. E. 1061-2
E. E. 1061

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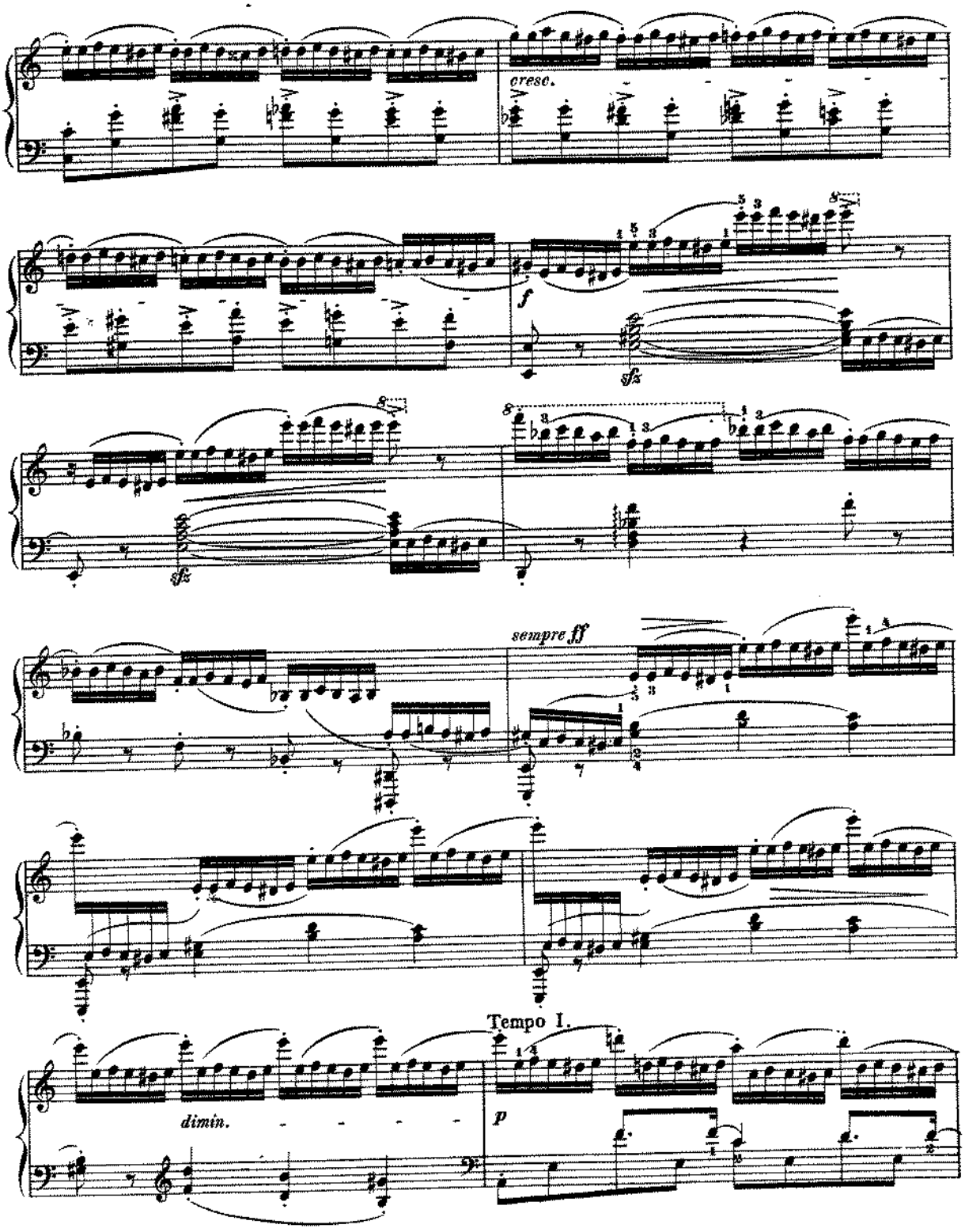

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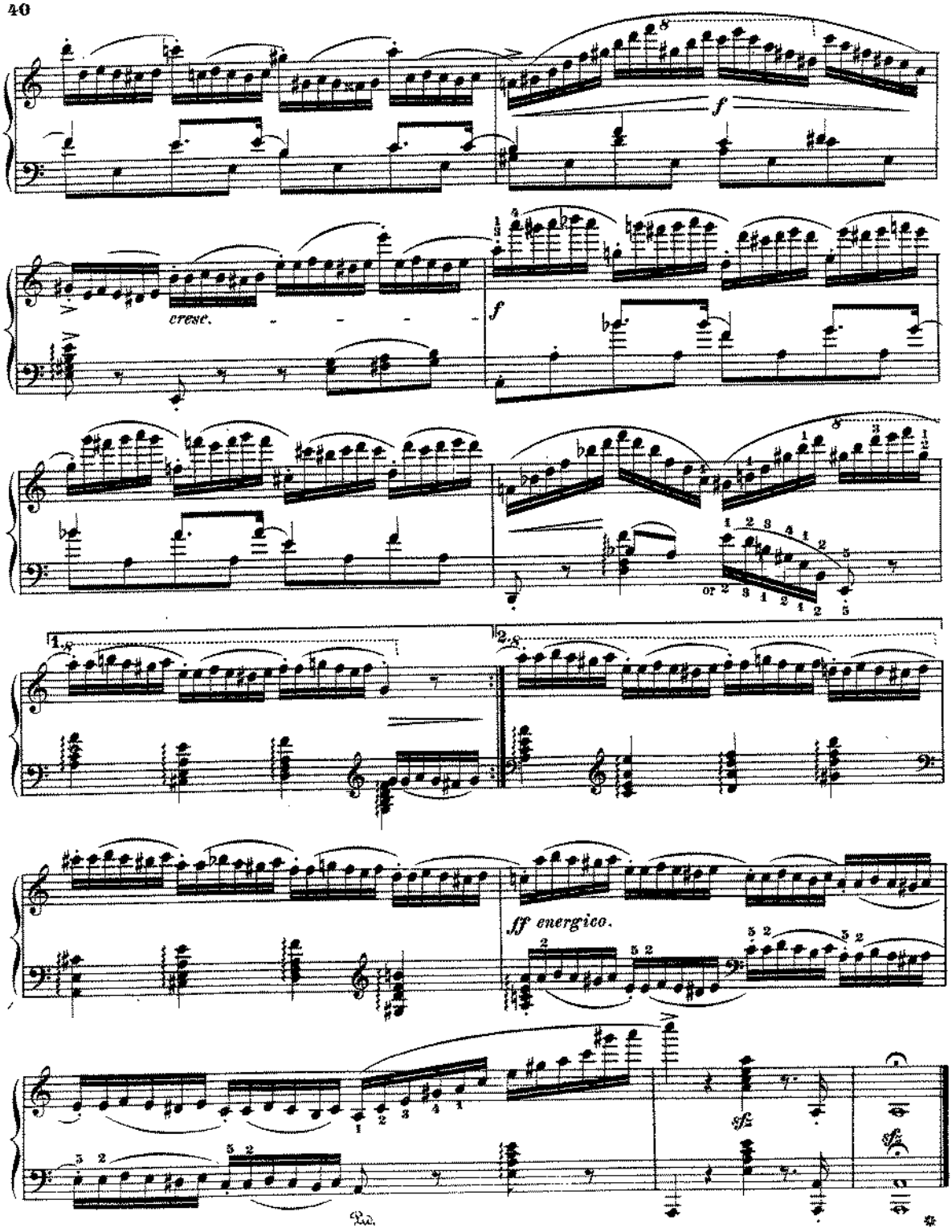

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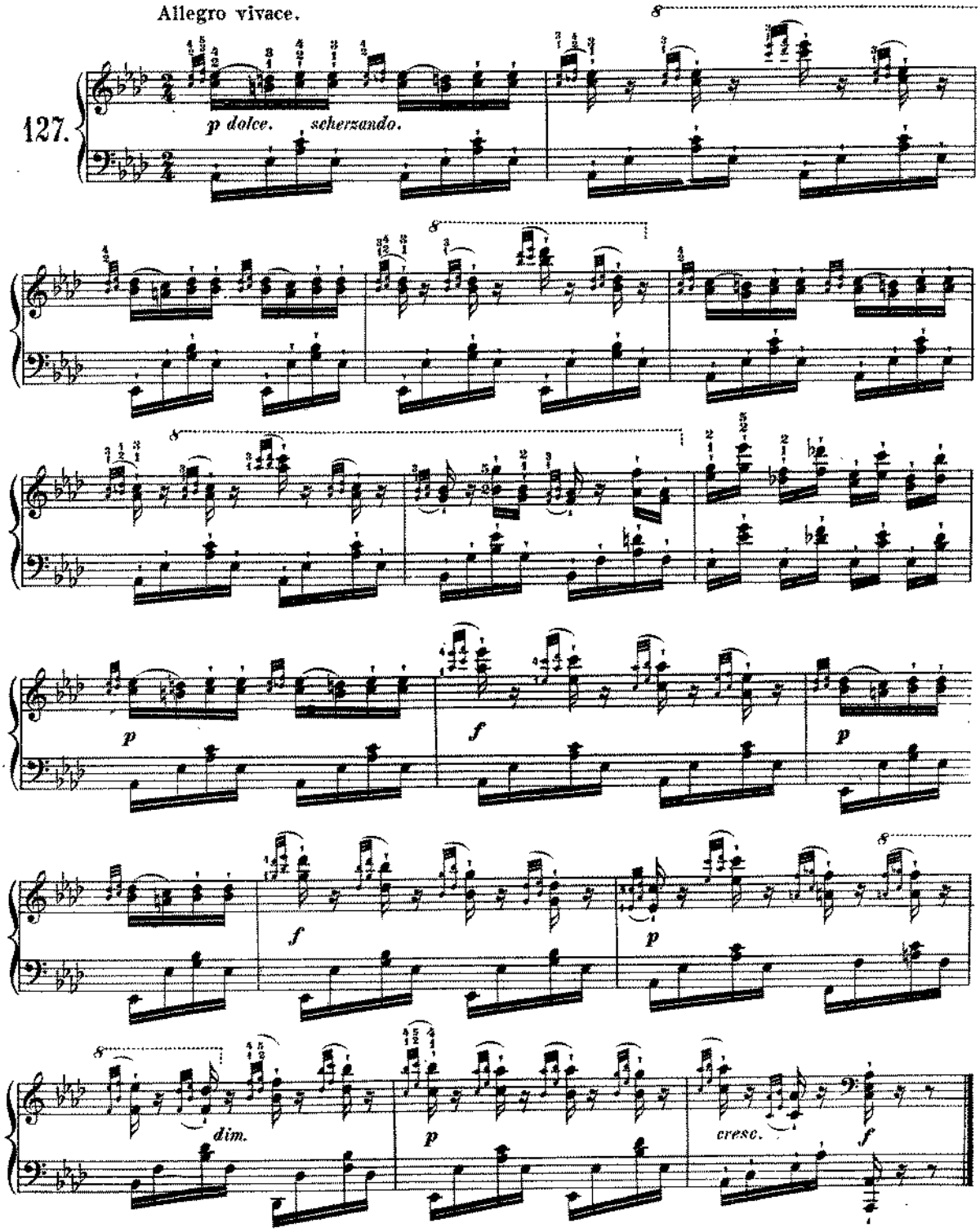
Double appaggiaturas to be played just as fast as the simple ones.

Allegro vivace.

127.



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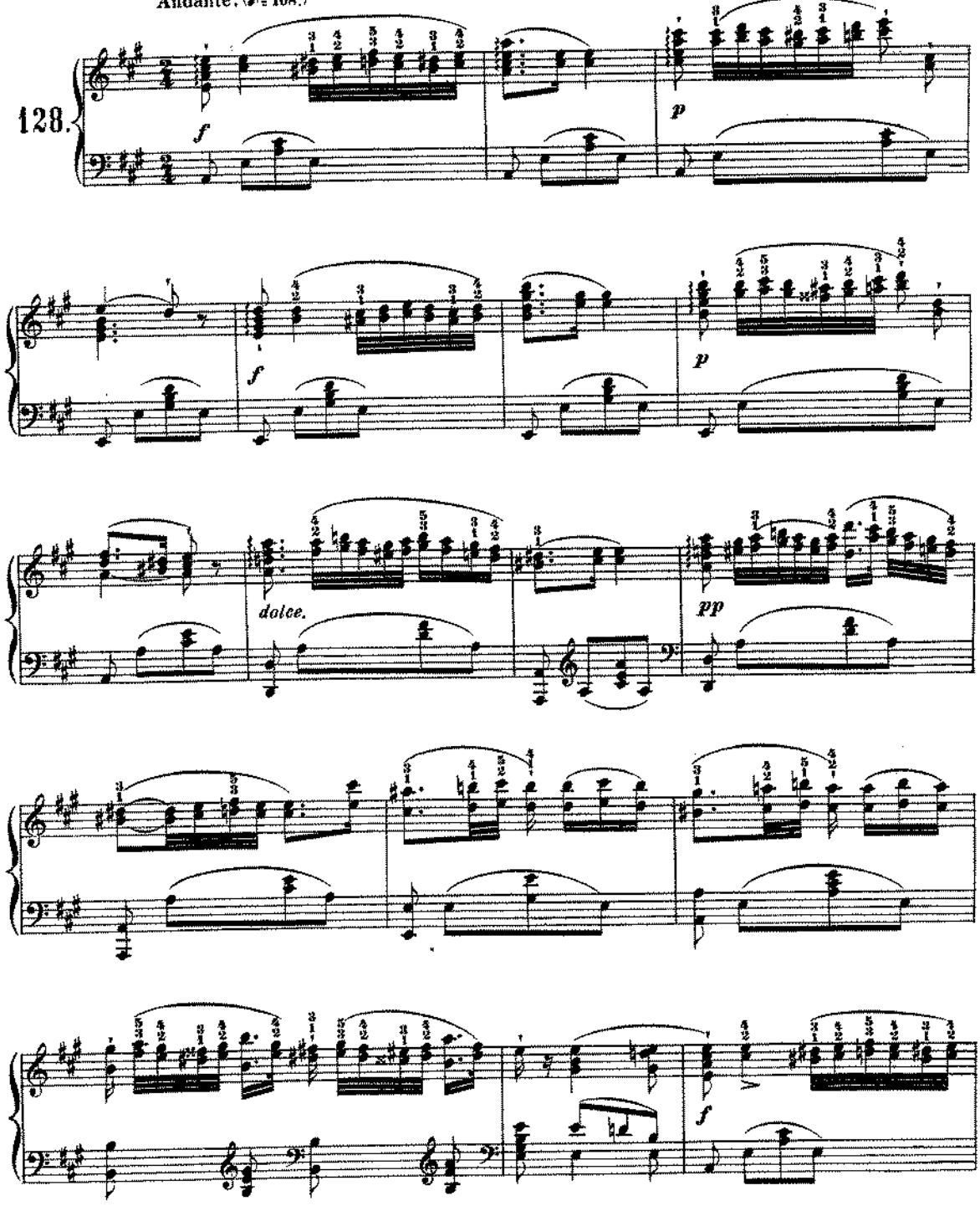
Double turns.

Andante. (♩. = 108.)

128.



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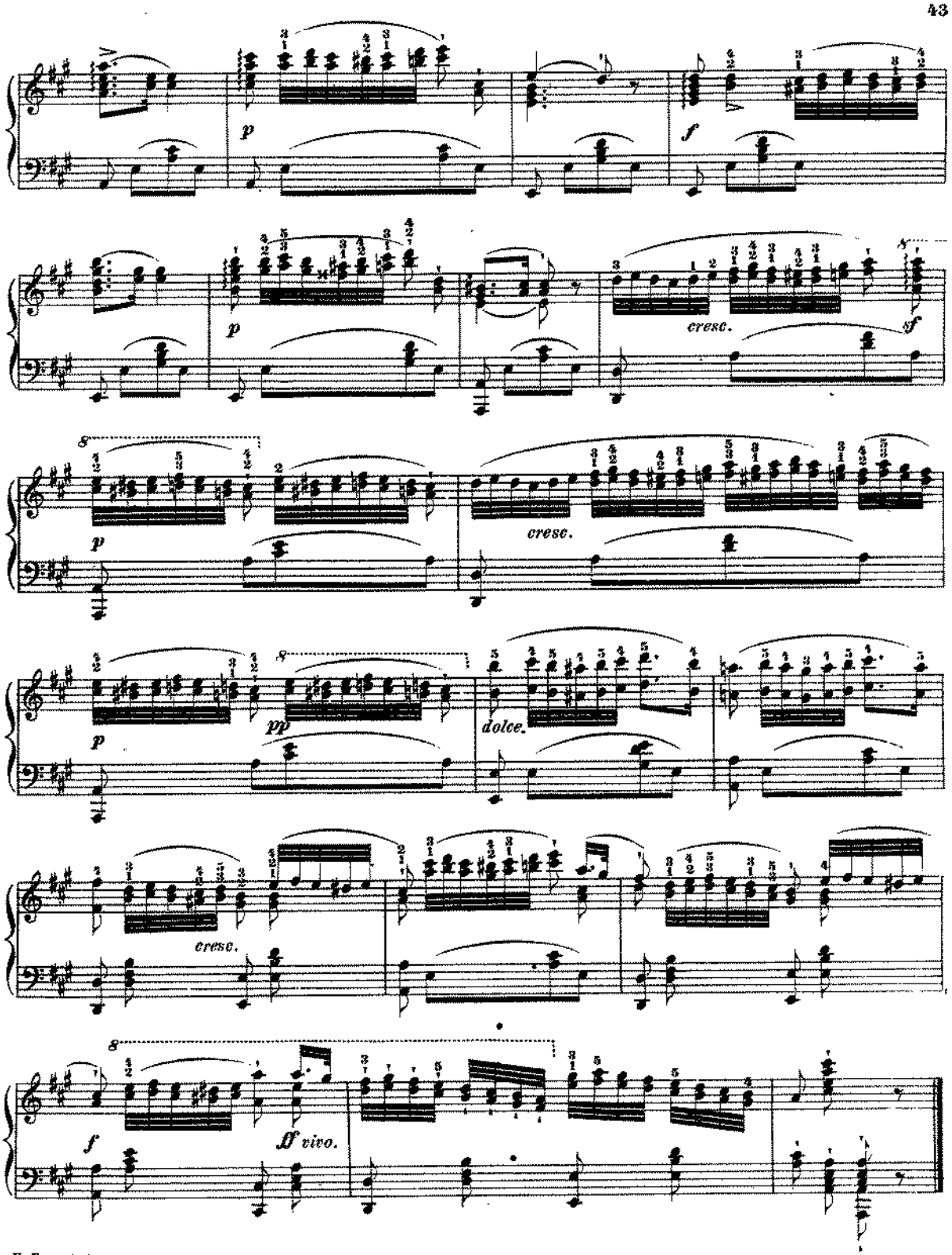

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