




Ornaments

2. The Short Appoggiatura

The **SHORT APPOGGIATURA** is written as a small EIGHTH NOTE with a CROSS-STROKE: 

This is actually an old way of writing a SIXTEENTH NOTE. Mozart, for example, wrote even his large individual sixteenth notes like this:  (not .

In music of Mozart's time, the short appoggiatura is played as a 16th note, regardless of the value of the following large note. The cross-stroke was originally used simply to show that the value of the small note was that of a 16th note. In later years this evolved until the small note with the cross-stroke was used to indicate a note that is played VERY QUICKLY, almost together with the following large note.

In music composed after the early 1800's, and in modern music, the short appoggiatura is played VERY QUICKLY, almost together with the following large note.

In HAPPY or LIGHT music, the short appoggiatura adds grace and sparkle. It is sometimes incorrectly referred to as a "grace note." In SAD or SERIOUS music, it adds a sobbing sound, like a human voice breaking, so it makes almost any kind of music more expressive.



Bagatelle

Anton Diabelli (1781–1858) was an Austrian composer and music publisher. He published a lot of Schubert's music, and was a friend of Haydn. Diabelli's name is well known today because Beethoven wrote a very famous set of 33 variations on one of his waltz themes.

Allegretto* Anton Diabelli

TENUTO**

* *Allegretto* is an Italian tempo indication. it means "a little slower than allegro."

** The short line over or under the note or chord is a *tenuto* mark. *Tenuto* is an Italian word meaning "held." Play the note or chord with a slight stress and hold it for its *full value*.

The E \flat Major Scale

KEY-NOTE

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1st TETRACHORD

WHOLE STEP

2nd TETRACHORD

Detailed description: A single staff of music in E-flat major. The scale is written from G4 to G5. The first four notes (G, A, B, C) are grouped under a bracket labeled '1st TETRACHORD'. The interval between C and D is marked as a 'WHOLE STEP'. The next four notes (D, E-flat, F, G) are grouped under a bracket labeled '2nd TETRACHORD'. Arrows point to the G notes at the beginning and end of the scale, both labeled 'KEY-NOTE'.

After beginning with R.H. 3, the scale is fingered in groups of 1 2 3 4 - 1 2 3. End on 3.

Fingering: 3 1 2 3, 4 1 2 3, 3 2 1 4, 3 2 1 3

Detailed description: A single staff of music in E-flat major, 4/4 time. The scale is written from G4 to G5. Fingering numbers are placed above each note: 3, 1, 2, 3, 4, 1, 2, 3, 3, 2, 1, 4, 3, 2, 1, 3. The piece ends with a double bar line and repeat dots.

Beginning with L.H. 3, the scale is fingered in groups of 3 2 1 - 4 3 2 1. End on 3.

Fingering: 3 2 1 4, 3 2 1 3, 3 1 2 3, 4 1 2 3

Detailed description: A single staff of music in E-flat major, 4/4 time. The scale is written from G3 to G4. Fingering numbers are placed below each note: 3, 2, 1, 4, 3, 2, 1, 3, 3, 1, 2, 3, 4, 1, 2, 3. The piece ends with a double bar line and repeat dots.

THE E \flat MAJOR SCALE IN CONTRARY MOTION:

mf

Fingering: 3 1 2 3, 4 1 2 3, 3 2 1 4, 3 2 1 3

Detailed description: A grand staff (treble and bass clefs) in E-flat major, 2/4 time. The top staff (treble clef) plays the scale ascending and then descending. The bottom staff (bass clef) plays the scale descending and then ascending. The dynamic marking *mf* is in the first measure. Fingering numbers are placed above and below notes. The piece ends with a double bar line and repeat dots.

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

Loch Lomond

KEY OF E \flat MAJOR
Key Signature: 3 flats (B \flat , E \flat , & A \flat)

Andante

Traditional

By yon bon - nie banks and by yon bon - nie braes, Where the

mf *espressivo*

Fingering: 2 1 3, 2 1, 2 1

Detailed description: A grand staff in E-flat major, common time (C). The top staff (treble clef) has the melody with lyrics. The bottom staff (bass clef) has a simple accompaniment. The dynamic marking *mf* and *espressivo* are in the first measure. Fingering numbers are placed above notes. The piece ends with a double bar line and repeat dots.

Ballade

Johann Friedrich Burgmüller (1806–1874) was a German pianist and composer. He was a very successful teacher and popular performer. He is well known today for the many fine short pieces he wrote, and this *BALLADE* is one of his best known works.

The title *BALLADE* often refers to a dramatic story told in music, as it does in this case.

J. F. Burgmüller
Opus 100, No. 15

Allegro con brio*

*p misterioso***

p 1 4 3 5

sf *sf* *p* 1 4

sf *sf*

f

1 3 2 5 3 5 2 1 3 5 1 3 5 2 1

**Con brio* means "with vigor."

***Misterioso* means "mysteriously."