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An improvisatory approach to nineteenth-century music

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Appendix

1. Alexis de Garaudé: Examples of ornamentation

Garaudé, A. de: Méthode complète de chant. Paris, 1854; 267-268

EXEMPLE. Phrase simple N^o 1

ESEMPIO. Frase semplice

(154 n)

2. Louis Drouët: examples of ornamentation

Drouët, L.: Méthode pour la flute. Paris, n.d.; 60-63

EXEMPLE .

Adagio .

CHANT SIMPLE.....

1.^{re} BRODERIE

2.^e.....

3.^e.....

4.^e.....

5.^e.....

6.^e.....

7.^e.....

ACCOMPAGNEMENT

1977. A .

The image shows a page of musical notation from a flute method book. It features eight staves. The top seven staves are for the flute, each showing a variation of a simple chant. The first staff is labeled 'CHANT SIMPLE' and shows a simple melody. The subsequent six staves are labeled '1. re BRODERIE' through '7. e', each showing the same melody with increasing complexity in ornamentation, such as grace notes, slurs, and trills. The eighth staff is labeled 'ACCOMPAGNEMENT' and shows a simple harmonic accompaniment in the bass clef. The tempo is marked 'Adagio' and the key signature has one sharp (F#). The page is numbered '1977. A' at the bottom.

2. Louis Drouët: examples of ornamentation

61

8^e

9^e

10^e

11^e

12^e

13^e

14^e

15^e

16^e

17^e

Accomp.

1777. A.

Detailed description: This image shows a page of handwritten musical notation, numbered 61 in the top right corner. It contains 17 variations, labeled 8^e through 17^e, and an accompaniment section labeled 'Accomp.' at the bottom. Each variation is written on a single staff with a treble clef and a common time signature (C). The variations feature a variety of ornaments, including mordents, grace notes, and trills, often placed over specific notes. Some variations also include slurs and phrasing marks. The notation is dense and characteristic of 18th-century manuscript notation. At the bottom of the page, the text '1777. A.' is written.

62 Mais je ne finirais pas si je voulais mettre sur ces trois Notes toutes les faïses dont on pourrait les orner. Si l'on peut broder ces trois Notes à l'infini, on peut aussi les accompagner de mille manières.

La première opération que la pensée doit faire lorsqu'on veut broder quelques Notes, c'est de reconnaître l'Accord auquel elles appartiennent. Les trois Notes que je viens de broder sont accompagnées de cette manière.



Les deux premières Notes appartiennent à l'Accord d'Ut et la troisième à l'Accord de dominante d'Ut. Presqu'aucune des Broderies que j'ai faites ne pourraient s'appliquer à ces trois Notes si elles étaient accompagnées d'autres Accords.

Par Exemple . 1 .



Examples 2 through 10, each showing a different accompaniment for the three notes (C, E, G) in the treble clef. The bass clef part varies significantly, showing different chord progressions and textures.

- 2. Bass clef: C4, E4, G4 triad.
- 3. Bass clef: C4, E4, G4 triad.
- 4. Bass clef: C4, E4, G4 triad.
- 5. Bass clef: C4, E4, G4 triad.
- 6. Bass clef: C4, E4, G4 triad.
- 7. Bass clef: C4, E4, G4 triad.
- 8. Bass clef: C4, E4, G4 triad.
- 9. Bass clef: C4, E4, G4 triad.
- 10. Bass clef: C4, E4, G4 triad.

Les trois Notes dont il s'agit, accompagnées d'une de ces manières, demanderaient⁶⁵ des ornemens bien différens de ceux qui leur conviennent lorsqu'elles sont des apanages de l'Accord d'Ut et de celui de dominante .

EXEMPLE .

A.

THÈME
 BRODERIE
 Accompagnement avec l'Accord d'Ut et celui de dominante .

Detailed description: This section shows three staves of music. The top staff is the 'THÈME', consisting of three notes: a half note G4, a quarter note A4, and a quarter note B4. The middle staff is the 'BRODERIE', a decorative flourish starting with a sixteenth-note triplet (G4, A4, B4) followed by a series of sixteenth notes (C5, B4, A4, G4, F4, E4) and ending with a quarter note G4. The bottom staff is the 'Accompagnement', showing two chords: a triad of G4, B4, D5 (Ut) and a triad of A4, C5, E5 (dominant), with a fermata over the second measure.

Même genre de Broderie, mais composé d'autres Notes qui sont en Harmonie avec l'Accord ci-dessous nommé

B.

THÈME
 BRODERIE
 Accord parfait Mineur de La avec la Quinte altérée au dernier tems de la Mesure .

Detailed description: This section shows three staves of music. The top staff is the 'THÈME', identical to Example A. The middle staff is the 'BRODERIE', identical to Example A. The bottom staff is the 'Accompagnement', showing a triad of A4, C5, E5 (minor La) and a triad of A4, C5, F#5 (altered fifth), with a fermata over the second measure.

MÊME OBSERVATION .

C.

THÈME
 BRODERIE
 Accord de septième de sensible pendant les trois premiers tems de la mesure; sur le quatrième tems c'est l'Accord de dominante de Re .

Detailed description: This section shows three staves of music. The top staff is the 'THÈME', identical to Example A. The middle staff is the 'BRODERIE', identical to Example A. The bottom staff is the 'Accompagnement', showing a triad of G4, B4, D5 (dominant) and a triad of G4, B4, D5 (dominant seventh), with a fermata over the second measure.

1977. A .

3. Dictionary of ornamental patterns

The image displays twelve rows of handwritten musical notation, each representing an ornamental pattern. Each row consists of two staves of music, separated by a double bar line. The notation is written in a historical style, likely from the 16th or 17th century, and is set in a 16-measure format. The patterns are characterized by various rhythmic values (minims, crotchets, quavers) and melodic intervals, often including accidentals (sharps and naturals). The first staff of each row typically begins with a treble clef and a 16-measure rest, followed by the melodic line. The second staff continues the pattern, often with a different rhythmic or melodic variation. The patterns are numbered 1 through 12, though the numbers are not explicitly written at the beginning of each row.

The image displays ten staves of handwritten musical notation, each representing a different ornamental pattern. The notation is written in a single melodic line on a five-line staff, using a treble clef and a key signature of one sharp (F#). The patterns are organized into two columns of five staves each, separated by a double bar line. The first column contains patterns that are primarily eighth-note runs, often starting with a quarter rest followed by a series of eighth notes. The second column contains patterns that are primarily sixteenth-note runs, often starting with a quarter rest followed by a series of sixteenth notes. The patterns are numbered 1 through 10, with the numbers written below the first staff of each column. The notation is clear and legible, showing various rhythmic and melodic variations.

The image displays a handwritten musical score for guitar, consisting of 12 staves of music. The notation is written in black ink on a light-colored background. The first seven staves are in 16th-note time, and the last five staves are in 14th-note time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 16/8 for the first seven staves and 14/8 for the last five. The notation includes various guitar-specific symbols such as natural signs, accidentals, and dynamic markings like (>). The score is divided into two systems by a double bar line, with the first system containing the first seven staves and the second system containing the last five staves.

The image displays two columns of handwritten musical notation on ten staves each. The notation is in a single system, with the left column on the left and the right column on the right. The notation includes various rhythmic patterns, accidentals (sharps and naturals), and ornaments. The right column features several instances of the letter '(tr)' above notes, indicating trills. A specific ornament in the second staff of the right column is marked with '8 1/2' and a dotted line. The notation is written in a clear, legible hand, and the overall layout is organized and systematic.

The image displays a handwritten musical score on a page titled "Appendix". The score is written in 6/8 time and consists of two systems of music. The first system includes five staves. The top two staves feature intricate melodic lines with many sixteenth and thirty-second notes, often beamed together. The third staff contains a melodic phrase followed by a double bar line and a continuation. The fourth staff shows a series of chords, some with accidentals. The fifth staff contains a sequence of chords, some marked with a '3' and a '5', indicating triplets or quintuplets. The second system begins with a single staff of dotted notes, followed by a grand staff (treble and bass clefs) with complex rhythmic patterns and accidentals. Below the grand staff are three more staves, each containing different rhythmic and melodic patterns, including some with triplets and a '5' marking.

The image displays a series of handwritten musical notations for ornamental patterns, organized into several systems. Each system typically consists of a single staff on the left and two staves on the right. The notation includes various rhythmic values, accidentals, and articulation marks.

- System 1:** The left staff has a treble clef and a 6/8 time signature. The right side shows a melodic line with eighth notes and a bass line with chords.
- System 2:** The left staff has a treble clef. The right side shows a melodic line with eighth notes and a bass line with chords.
- System 3:** The left staff has a treble clef. The right side shows a melodic line with eighth notes and a bass line with chords.
- System 4:** The left staff has a treble clef. The right side shows a melodic line with eighth notes and a bass line with chords.
- System 5:** The left staff has a treble clef. The right side shows a melodic line with eighth notes and a bass line with chords. A dotted line with the number '8' and a 'va' symbol is positioned above the first measure.
- System 6:** The left staff has a treble clef and a 6/8 time signature. The right side shows a melodic line with eighth notes and a bass line with chords.
- System 7:** The left staff has a treble clef. The right side shows a melodic line with eighth notes and a bass line with chords.
- System 8:** The left staff has a treble clef. The right side shows a melodic line with eighth notes and a bass line with chords, including a triplet of eighth notes.

The image displays eight staves of handwritten musical notation, organized into four pairs. Each pair consists of a treble clef staff and a bass clef staff. The notation is dense and includes various ornamental patterns such as triplets, sixteenth-note runs, and complex accidentals. The first pair (top) features a treble staff with a triplet of eighth notes and a bass staff with a triplet of quarter notes. The second pair shows a treble staff with a sixteenth-note run and a bass staff with a triplet of quarter notes. The third pair has a treble staff with a sixteenth-note run and a bass staff with a triplet of quarter notes. The fourth pair (bottom) features a treble staff with a sixteenth-note run and a bass staff with a triplet of quarter notes. The notation is written in black ink on a light-colored background.

4. Alexis de Garaudé: Exercise pieces for ornamenting

Garaudé, A. de: Méthode complète de chant. Paris, 1854; 269-285

Métro: - ♩ - 50 .

269

Cantabile.

LEÇON XXI.

LEZIONE XXI.

PIANO .

p

p

f

molto

rit.

decresc.

(154. 0)

4. Alexis de Garaudé: Exercise pieces for ornamenting

274

(151. B)

271

MECON XXII
LEZIONE
XXII.
PIANO

Andantino Siciliano.
Metr: $\frac{6}{8}$ - 92.

(131. 10)

4. Alexis de Garaudé: Exercise pieces for ornamenting

272

mezz f

p *dol.*

mezz f *p*

dol. *p*

(151. B)

275

CON XXIII.
LEZIONE
XXIII.
PIANO.

Andante con moto.
Metr.: 4/2.

(431. B)

274

f *f*

ff *ff* *ff* *f*

f *decresc.* *decresc.* *dol: e legato dol:*

f *ff* *ff*

(151. B)

Handwritten musical score for piano and voice, page 275. The score consists of six systems, each with a vocal line and two piano accompaniment staves. The music is in a minor key and 3/4 time. The vocal line features various dynamics including *pp*, *f*, *pp*, *f*, *pp*, and *f*. The piano accompaniment includes chords, arpeggios, and rhythmic patterns. The score concludes with the instruction *legato* and the page number *(275 r)*.

276

Andante grazioso.

LEÇON XXIV.
LEZIONE
XXIV.
PIANO.

f Metr: ♩ 88.

mez f *p* *cres.* *f*

mez f *f*

f *f*

f *f*

(151. B)

This image shows a page of handwritten musical notation, likely a score for a piano piece. The page is divided into eight systems, each consisting of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The notation includes various rhythmic values, slurs, and dynamic markings such as *p* (piano) and *dol.* (dolce). A tempo marking *lento* is visible in the seventh system. The paper is aged and yellowed. At the bottom center of the page, the text "(51. B)" is printed.

4. Alexis de Garaudé: Exercise pieces for ornamenting

278

The musical score is arranged in seven systems, each containing three staves: a treble clef staff, a piano (p) staff, and a bass clef staff. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system is marked *mezz f*. The second system is marked *cresc.* and *p*. The third system is marked *cresc.* and *f*. The fourth system is marked *dol.* and *cresc.*. The fifth system is marked *f* and *dol.*. The sixth system is marked *f* and *dol.*. The seventh system is marked *dol.*. The score concludes with the marking (151 B).

271

Andante cantabile. CAVATINA.

CON XV.
LEZIONI
XV.
PIANO.

Metre: - ♩ - 50.

(154. B)

280

The image shows a page of handwritten musical notation, numbered 280 in the top left corner. The page contains six systems of music, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment is highly ornate, featuring complex rhythmic patterns, including sixteenth-note runs and dense chordal textures. The notation includes various dynamic markings such as *f*, *molto*, and *p*. The piece concludes with a double bar line and the number 151 in the bottom center.

(151 B)

Allegretto.

Metr: - 88.

(151. n)

This image shows a page of handwritten musical notation, likely a manuscript for exercise pieces. The page is numbered "252" in the top left corner. It contains six systems of music, each consisting of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The notation includes various ornaments such as mordents, grace notes, and trills, particularly in the vocal line. Dynamics like *p* (piano) and *fz* (forzando) are marked throughout. The piece concludes with the number "(151. n)" at the bottom center.

257

dolc.

rinf.

f.

f.

f.

f.

f.

f.

(151. II)

28

dolce

cadenza a piacere. *dolce*

dolce

(51. B)

A page of handwritten musical notation, likely a manuscript or early printed score. The page is numbered "253" in the upper right corner. The music is written in a system of three staves, with a treble clef on the top staff and a bass clef on the bottom staff. The tempo marking "piu mosso" is written above the first staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), scattered throughout the score. The paper shows signs of age, with some discoloration and a faint red circular stamp at the bottom center. The number "(151. B)" is printed at the bottom center of the page.

5. Harmonic reductions of Schubert dances

Recorded realisations of the reductions:

[App #1]

Recorded harmonic loci:

[App #2]

From op. 9 / D 365:

(2)

(3)

(12)

(13)

5. Harmonic reductions of Schubert dances

(14)

(16)

(17)

(21)

(6)

Ecossaïses

(1)

(2)

Op. 33 / 1783

(5)

(6)

(10)

(16)

Opus 50/D 779

(16)

Op. 67 / D 734

(13)

Op. 77 / b 969

(11)

D 366

(1)

6. Carl Czerny: Examples of variation technique

Czerny, C.: *School of Practical Composition op. 600, vol. I. London, 1848; 22-28.*

22

Allegretto moderato.

THEME.

FIRST CLASS. Strict preservation of the melody, with a varied accompaniment.

Var. 1.

Var. 2.

Var. 3.

Var. 4.

SECOND CLASS. Variations of the theme by means of adjunctive notes.

Var. 5.

6118

23

Var: 6. *p*

Var: 7. *f*

Var: 8. *fp*

THIRD CLASS. Passages, skips, and other figures formed on the harmony of the theme, with a retention of the leading idea of the melody.

Var: 9. *f brillante.*

Var: 10. *f*

Var: 11. *f*

6118

24

Var. 12. *ff* *poco loco*

Var. 13. *pp leggiero* *poco*

Var. 14. *ff* *pp* *ff* *pp*

Var. 15. *f*

Var. 16. *ff* *poco*

K. 118

FOURTH CLASS. New melodies and embellishments on the harmony of the theme.

Var: 17.

p dol.

This variation features a new melody in the right hand and a rhythmic accompaniment in the left hand. The melody consists of eighth and sixteenth notes with some grace notes. The left hand has a steady eighth-note pattern.

Var: 18.

p

This variation features a new melody in the right hand and a rhythmic accompaniment in the left hand. The melody is more active with many sixteenth notes. The left hand has a steady eighth-note pattern.

Var: 19.

un poco sostenuto.
p dol. con grazia.
pp
rit.
loco.

This variation features a new melody in the right hand and a rhythmic accompaniment in the left hand. The melody is more active with many sixteenth notes. The left hand has a steady eighth-note pattern. There are dynamic markings and performance instructions.

Var: 20.

p

This variation features a new melody in the right hand and a rhythmic accompaniment in the left hand. The melody is more active with many sixteenth notes. The left hand has a steady eighth-note pattern.

Var: 21.

pp
rit.
loco.
rit.
loco.
rit.

This variation features a new melody in the right hand and a rhythmic accompaniment in the left hand. The melody is more active with many sixteenth notes. The left hand has a steady eighth-note pattern. There are dynamic markings and performance instructions.

FIFTH CLASS. The theme with other harmony, with new modulations, or with a strict conduct of the parts.

Var: 22.

p

This variation features the theme with other harmony, with new modulations, or with a strict conduct of the parts. The melody is the same as the theme, but the accompaniment is different.

26

Var: 23. *f* *legato.*



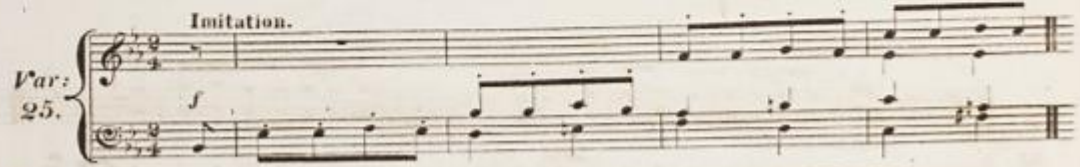
Canon.

Var: 24. *f*



Imitation.

Var: 25. *f*



Var: 26. *p* *legato.*



SIXTH CLASS. Variations in other keys, times, and degrees of movement.

Adagio maestoso.

Var: 27. *p* *pp* *pp*



Andante grazioso.

Var: 28. *rit.*



6118

27

Minore. Andante.

Var: 29.

p

Minore. Andante.

Var: 30.

p espressivo.

Tempo di Menuetto.

Var: 31.

p dolc.

Tempo di Marcia.

Var: 32.

f

Tempo di Polacca.

Var: 33.

p

Allegretto.

Var: 34.

p dolc.

618

28

Allegro molto. Tempo di Galoppo.

Var. 35.

Allegretto vivace. Tempo di Walze.

Var. 36.

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