

**Hochschule für Musik und Tanz Köln -
Hochschulbibliothek**

**Anleitung und Studium zu einer gründlichen und
schnellen Ausbildung in Klavierspiele für Anfänger und
Geübte**

Eggeling, Eduard

Leipzig, [1850-1851]

[urn:nbn:de:hbz:kn38-7613](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-7613)

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295

Hochschule für Musik Köln



KN38\$0000136930

Ausscheidung und Klavier
zusammen gründlichen und praktischen

Ausbildung im Klavierspielen

Herrn Hof. Kap. Carl Mann

für Anfänger und Geübtere

Erhard Czetzling.



Leipzig, Breitkopf u. Härtel.

F. 2 Thlr. 15 Gr.

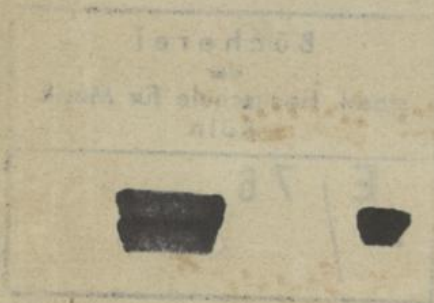
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Bücherei der staatl. Hochschule für Musik Köln	
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~~Handwritten scribbles~~

Klaffen des Violon des Habington das erste
 Heft von 1. 25 und dann von 26. 32, sieben Heft.
 bungen des sieben Heften des Violon C der
 künftige geübt hat, kann er auch in andern Ton.
 leiten nach derselben Art und Weise sich erproben.
 Ist der Violon dann weit genug vorgeschritten,
 so ist es die Habington 33. 40 das erste Heft,
 welches der Violon und Vioklang enthält. Musik:
 ringer (auf der ersten Heft C in Cdur zum
 Grunde liegen, welche Heft ebenfalls in allen
 Akkorden, welche ihm von ungläublichem Nutzen
 sein wird.



Fünftes Spiel.

Dieses Spiel des Abwärtigen dient dazu, der Hand durch die langweiligeren Finger einen Stützpunkt zu bilden, damit die thätigen Finger leichter, mit Leichtigkeit sich in die inneren Lücken der Hand nach dem Aufsteigen zurück zu ziehen. Die Hand selbst dadurch eine solche Ausbildung, daß später jedes aufsteigende Finger während des Wärtens der Hand ein Stützpunkt ist, und dadurch mit Leichtigkeit der vielfache Aufschlag nach aufwärts zieht wird.

2 3 4 5

Nr. 1.

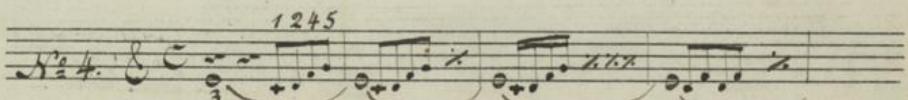
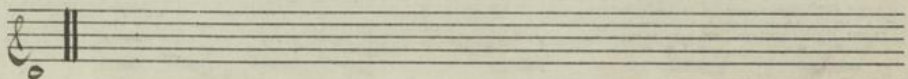
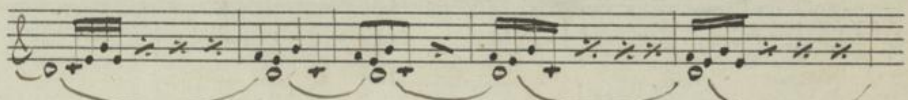
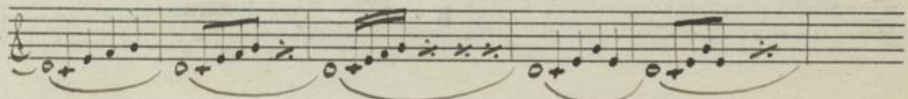
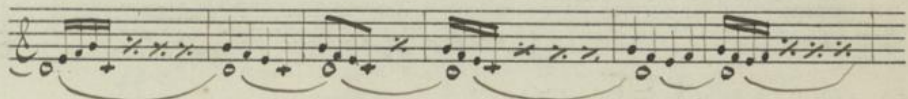
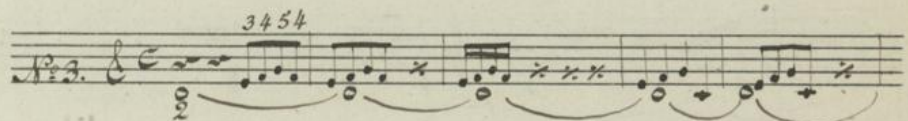
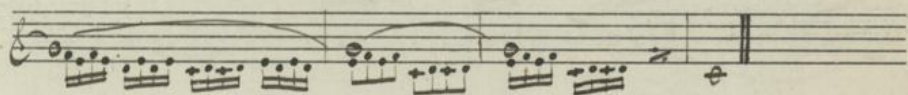
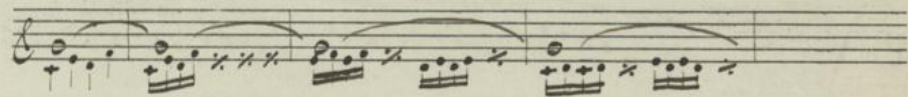
Allegretto

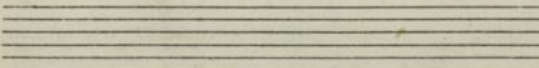
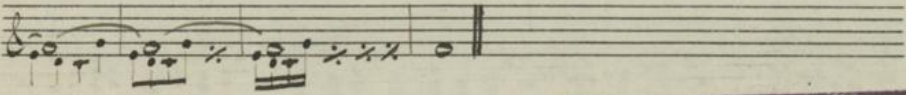
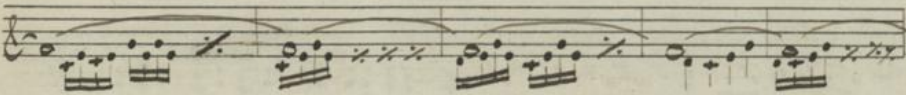
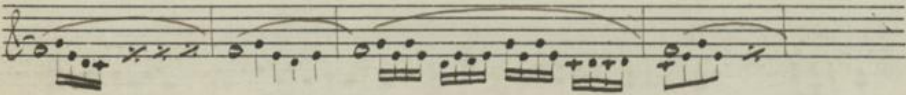
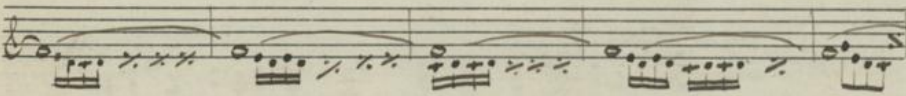
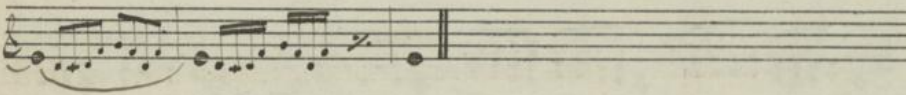
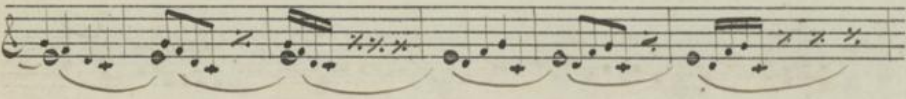
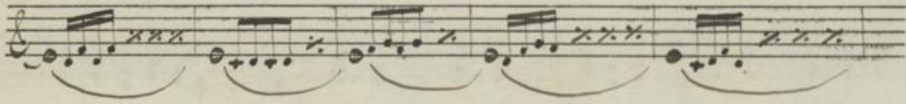
Diefe Übungen in aufsteigendem Oktaven.

Nr. 2

Diefe Übungen sind nicht als ein Spiel zu betrachten, sondern als ein Mittel, um die Finger leicht und geschwinde zu machen, und die Hand zu bilden, so daß sie sich leicht in alle Richtungen bewegen kann. Die Übungen sind für die rechte Hand geschrieben, können aber auch für die linke Hand geübt werden.

Diese Übungen sind schon früh für eine Hand, abwechselnd in Link und Rechten geschrieben, da es leicht sein wird, sie mit beiden Händen zu spielen.





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The image displays two systems of handwritten musical notation on a single page. The first system, labeled 'Nº 6.', consists of four staves. The top staff is in treble clef with a common time signature (C) and contains a sequence of chords, each marked with a circled number (1, 2, 3, 4, 5). The subsequent three staves feature rhythmic patterns of eighth and sixteenth notes, with some notes marked with 'x' symbols. The second system, labeled 'Nº 7.', also consists of four staves. The top staff is in treble clef with a common time signature (C) and contains a sequence of chords, each marked with a circled number (1, 2, 3, 4, 5). The subsequent three staves feature rhythmic patterns of eighth and sixteenth notes, with some notes marked with 'x' symbols. The notation is clear and legible, typical of a manuscript.

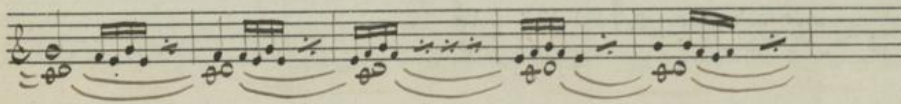
N^o 8. 

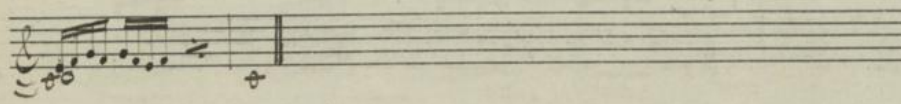


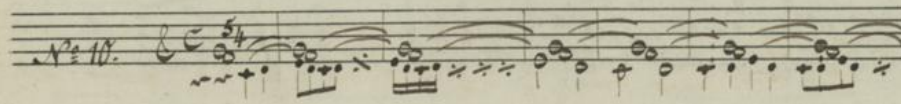


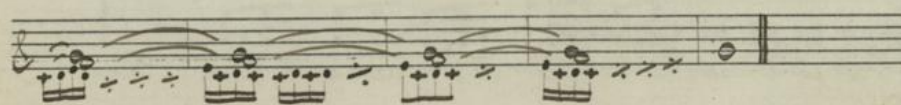
N^o 9. 

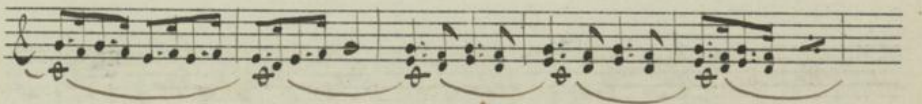
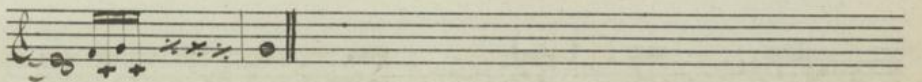
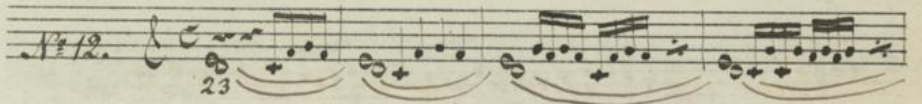
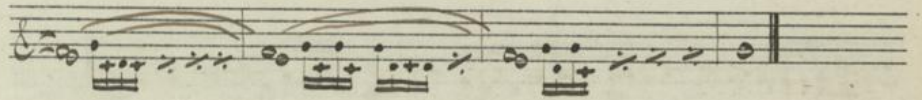
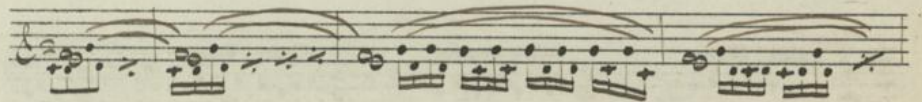




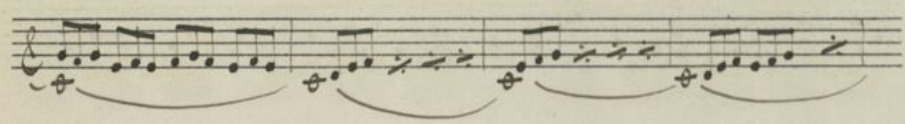


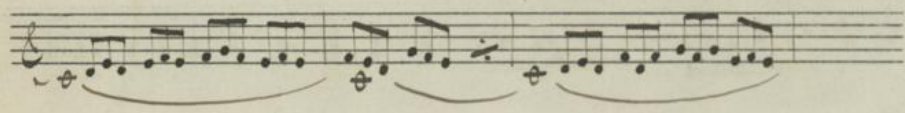
N^o 10. 





No. 14. 








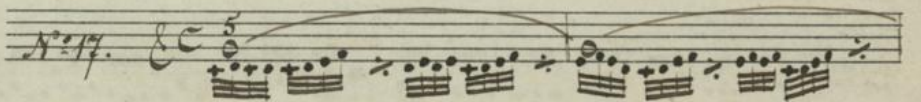
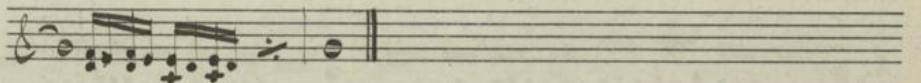
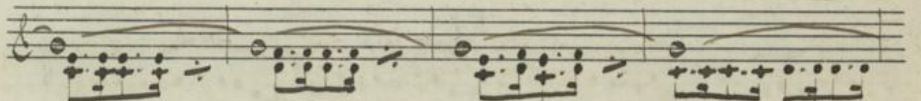
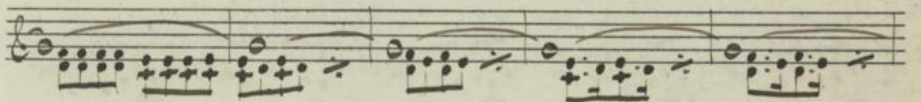
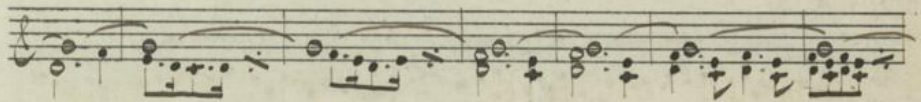
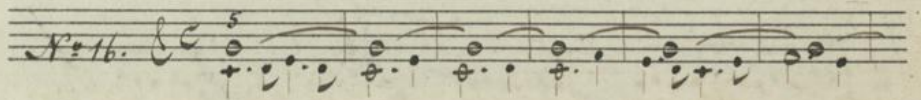
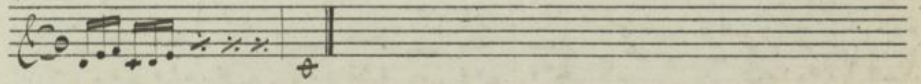


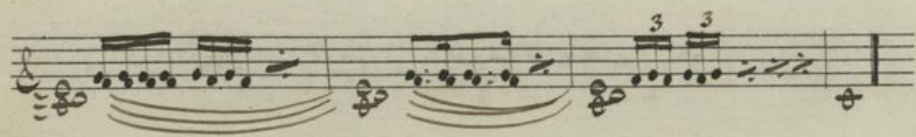
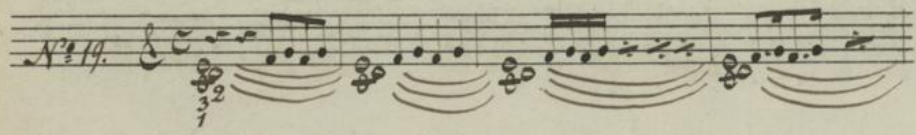
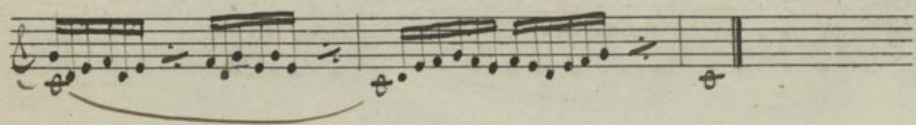
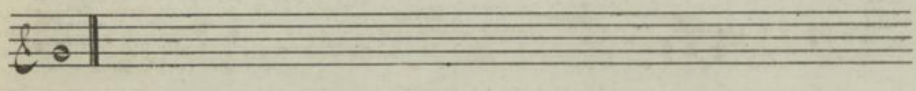
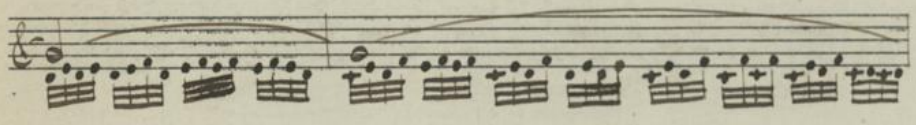
No. 15. 









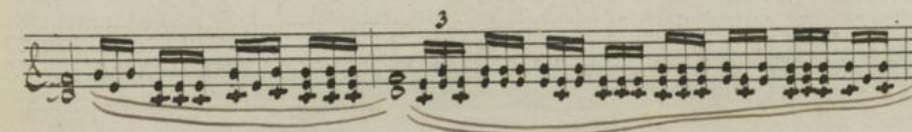
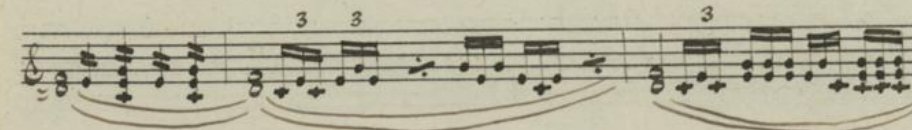
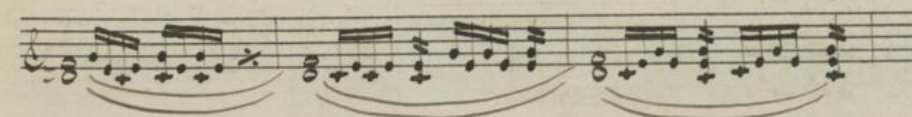
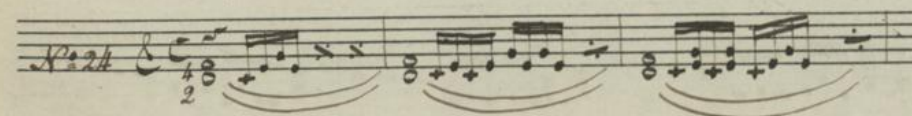
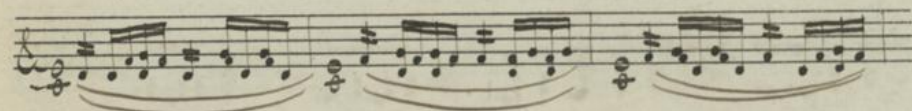
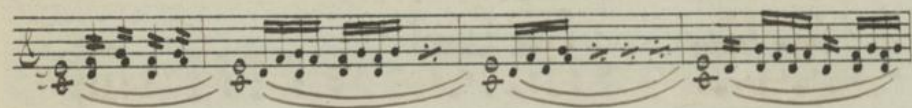
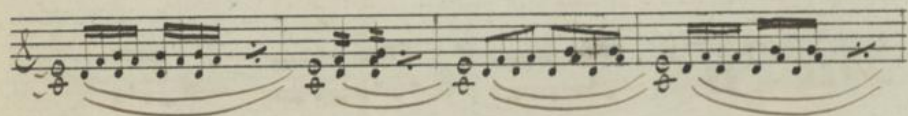
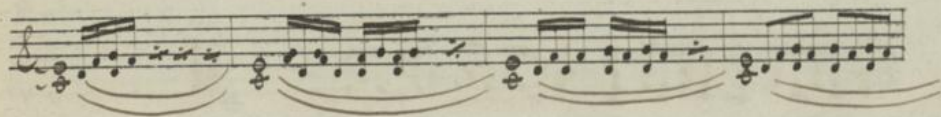


Nr. 20.

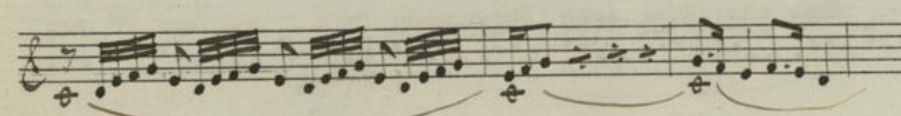
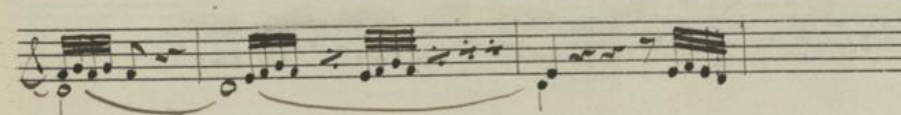
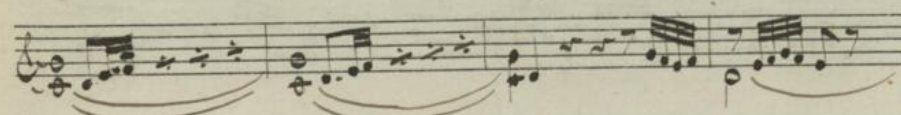
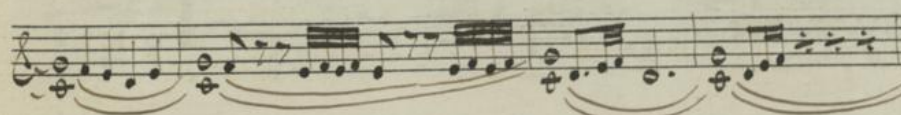
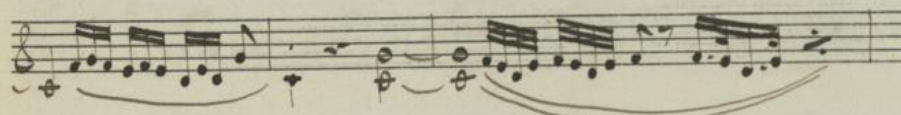
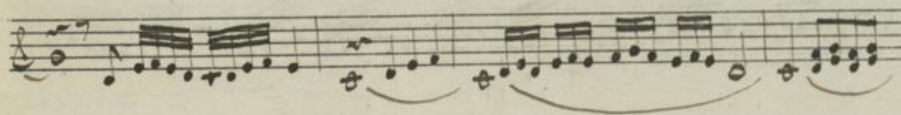
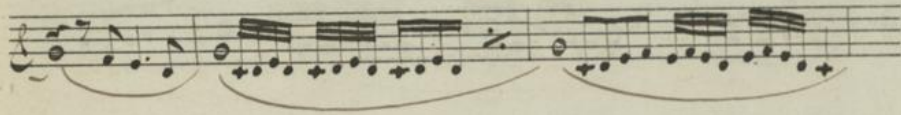
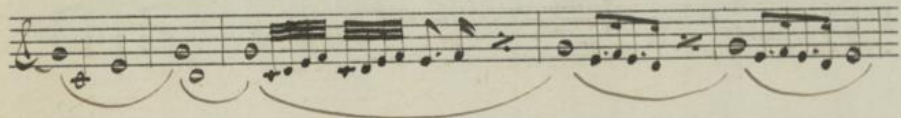
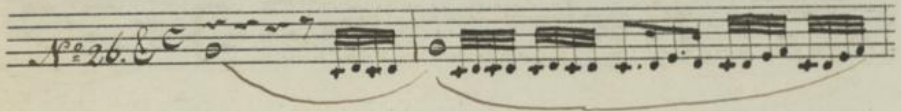
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Nr. 22.

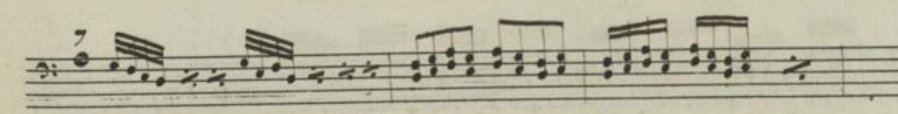
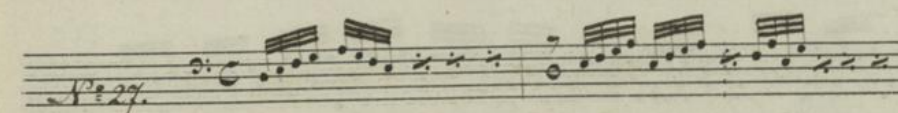
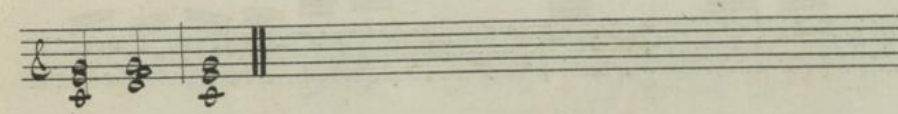
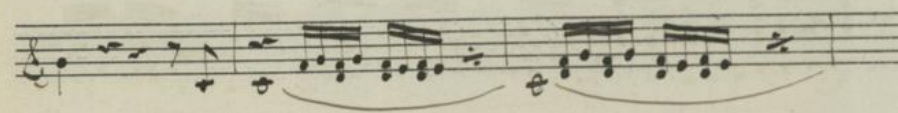
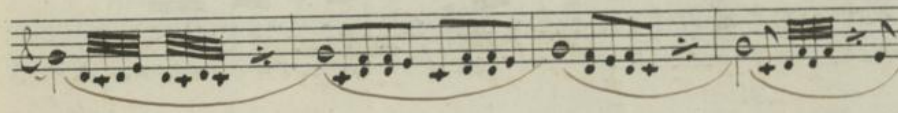
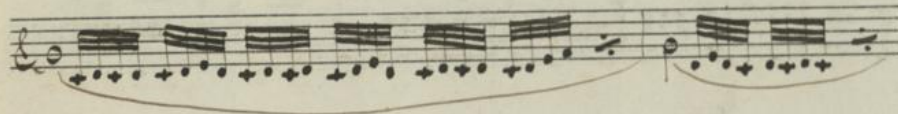
Nr. 23.



The image shows a page of handwritten musical notation, numbered 12. The music is written on ten staves. The first staff begins with a treble clef and a 3/8 time signature. The notation consists of eighth and sixteenth notes, often grouped with slurs. A small number '6' is written above the first staff. The second staff is labeled 'N: 25.' and continues the musical piece. The notation is dense and rhythmic, with many notes beamed together. The piece concludes with a double bar line on the tenth staff. Below the tenth staff, there are two more empty staves.



The image displays a page of handwritten musical notation, numbered 14. It consists of ten staves of music, each containing a single melodic line. The notation is characterized by frequent use of slurs and ornaments, particularly grace notes, which are small, decorative notes placed above or below the main notes. The music is written in a style typical of 18th or 19th-century manuscript notation. The staves are arranged vertically, and the overall appearance is that of a working draft or a composer's sketch. The paper is aged and shows some minor staining.



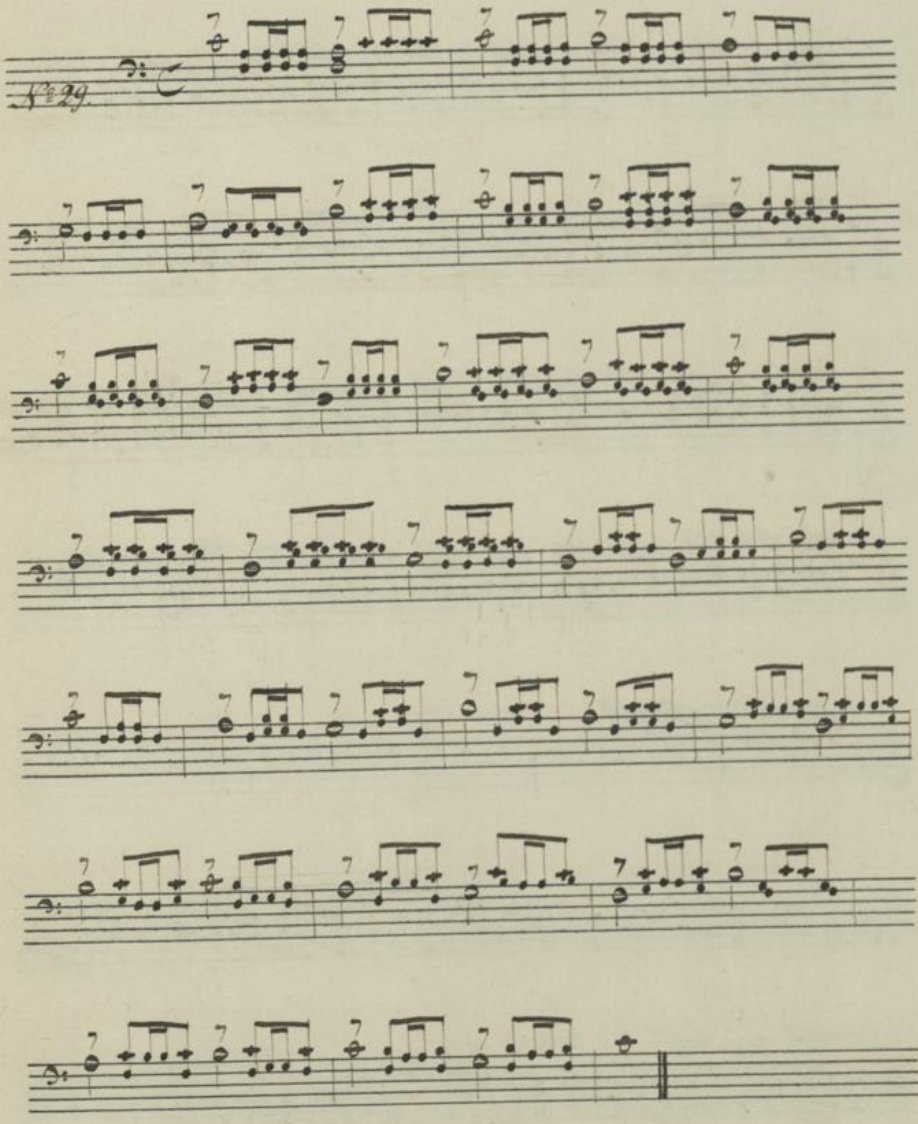
A handwritten musical score consisting of ten staves. The notation is in bass clef and includes various rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in beams. The score is written in a fluid, cursive style characteristic of historical manuscripts. The first few staves feature more complex rhythmic structures with some rests, while the later staves show a more consistent, repetitive rhythmic pattern. The paper is aged and shows some staining and wear.

The first six staves of music are written in bass clef. They contain dense, rhythmic passages with many beamed notes and rests. Fingerings are indicated by numbers 1-5 above the notes. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The music concludes with a double bar line.

The last three staves of music are written in treble clef. The first staff begins with the handwritten text "No 28" and contains a melodic line with some slurs. The second and third staves continue the piece with more complex rhythmic patterns and fingerings, ending with a double bar line.

The image displays a page of handwritten musical notation, numbered 18. It consists of ten staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense and complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and beams. The music is characterized by intricate patterns of sixteenth-note runs and sixteenth-note chords, often with slurs and accents. The first staff shows a series of sixteenth-note chords. The second staff continues with similar patterns, including some longer note values. The third staff features a mix of eighth and sixteenth notes. The fourth staff has a prominent slur over a series of notes. The fifth staff shows a series of notes with slurs underneath. The sixth staff continues with sixteenth-note patterns. The seventh staff has a similar rhythmic structure. The eighth staff features a series of sixteenth-note chords. The ninth staff continues with sixteenth-note patterns. The tenth staff concludes with a series of sixteenth-note chords and a final cadence.

No. 29



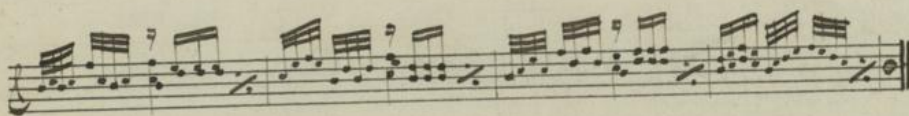
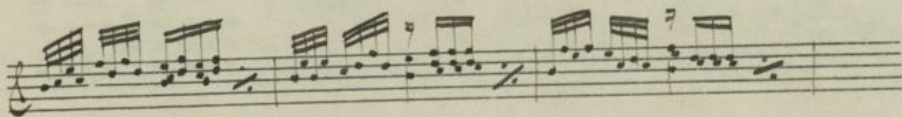
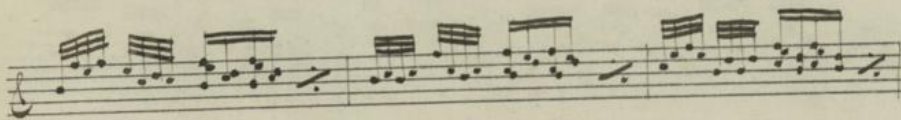
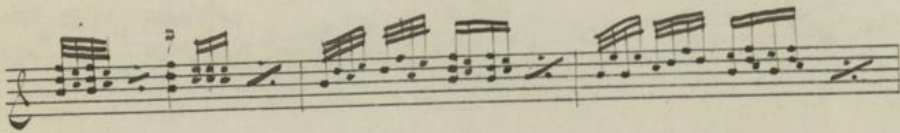
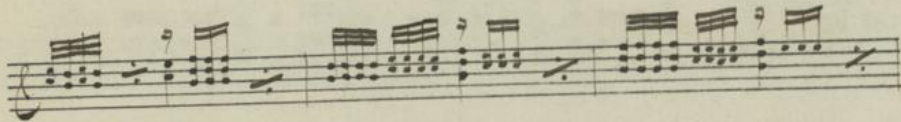
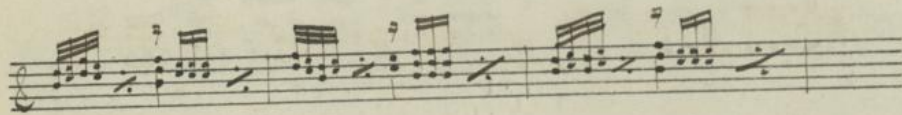
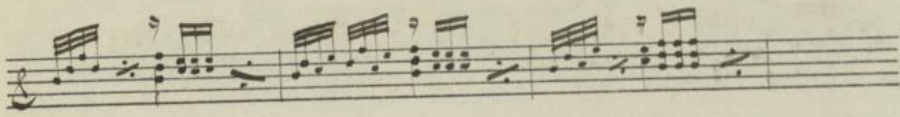
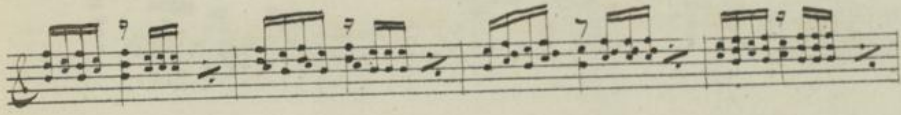
Lingeringly for the right hand.

No. 30



for the left hand.

The page contains ten staves of handwritten musical notation. The first four staves are in treble clef and feature complex rhythmic patterns, primarily consisting of eighth and sixteenth notes. The first staff includes fingerings such as 7, 5, 7, 5, 7, 5, 7, 4, 1, 1, 1, 2. The second staff includes fingerings 7, 7, 7, 7, 7, 7, 7, 7, 5, 4, 1, 2. The third staff includes fingerings 7, 7, 7, 7, 2, 3, 2, 3, 3, 2, 3. The fourth staff includes fingerings 2, 3, 2, 3, 2, 3, 2. The fifth staff is a single line of music ending with a double bar line. The sixth, seventh, and eighth staves are in bass clef and feature more melodic lines with slurs and ties. The sixth staff includes the number 113. The ninth and tenth staves are in treble clef and feature rhythmic patterns similar to the first four staves. The ninth staff includes the number 113.

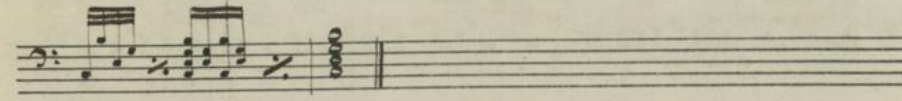
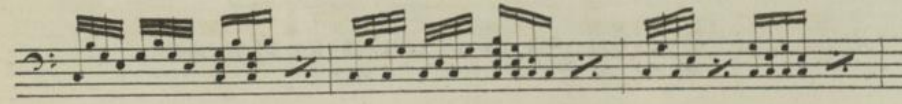
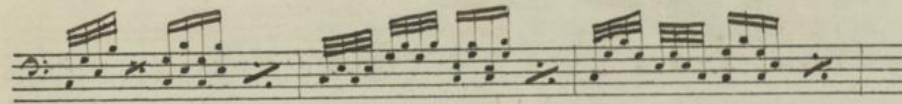
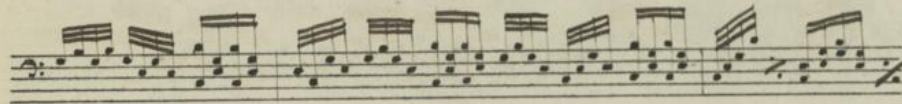


Beide rechte Hand bleibt das Ten a mit dem
vierten, in der linken Hand das Ten f mit dem
dritten Finger verbunden der ganzen Uebung liegen.

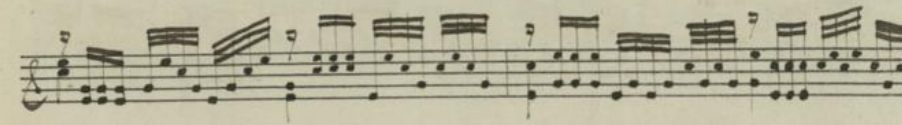
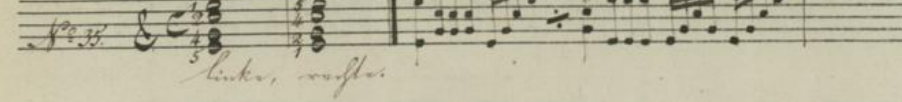
N^o 33.

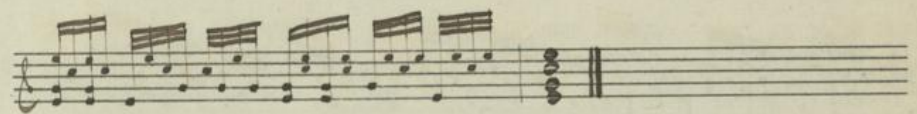
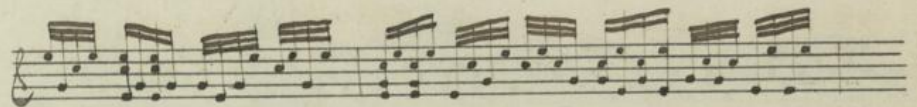
linke, rechte Hand.

In beiden Händen bleibt der Tonf mit dem
 rechten Finger während der ganzen Haltung liegen.

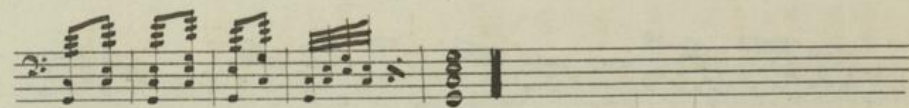
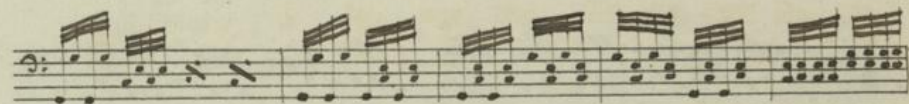
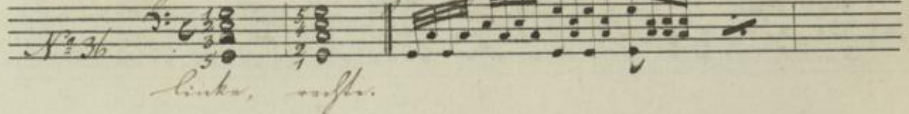


Während der ganzen Haltung bleibt in der rechten
 Hand der Tonf mit dem rechten Finger, in der linken
 Hand der Tonf mit dem linken Finger liegen.





d mit dem dritten Finger der rechten Hand
h mit dem 4ten Finger der linken Hand
bleibt während der Uebung liegen



Das Horn bleibt mit dem linken Finger
beide Hände während der Übung liegen.

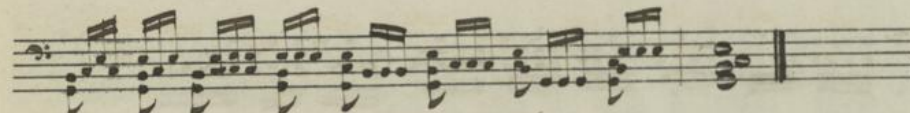
37. *rechts. links.*

Das rechte rechte Hand bleibt d mit dem 4ten Finger,
 und die linke a mit dem 4ten Finger liegen.

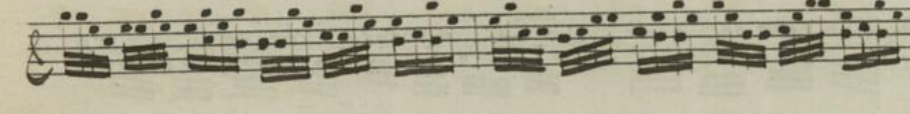
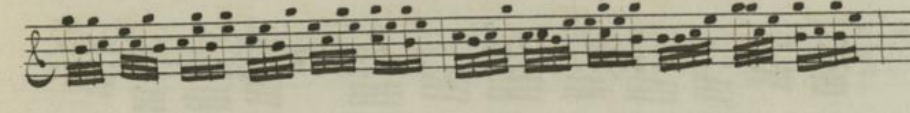
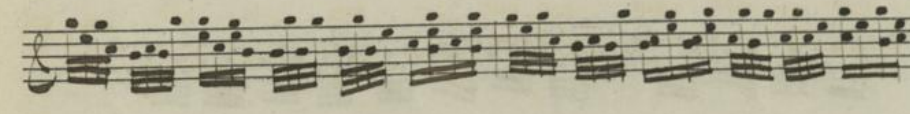
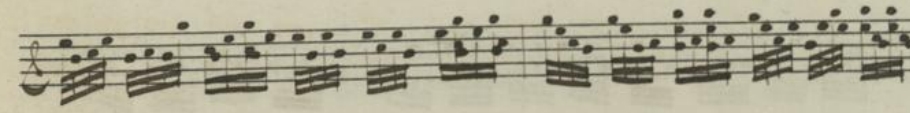
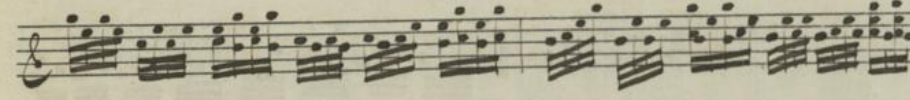
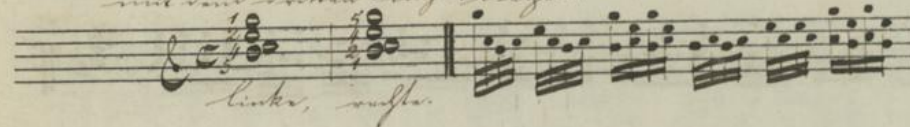
linker, rechter

N^o 38.

Die Finger bleiben unter dem Pfeil
 können auf alle $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ Noten liegen bleiben.



*Über beiden Händen bleibt der Ton d
mit dem dritten Finger liegen.*



The first system of music consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a complex rhythmic pattern of eighth and sixteenth notes. The second and third staves are bass clefs, mirroring the rhythmic complexity of the first staff. The fourth staff is a treble clef, continuing the melodic line.

*In beiden Händen bleibt das Viereck
mit dem rechten Finger liegen.*

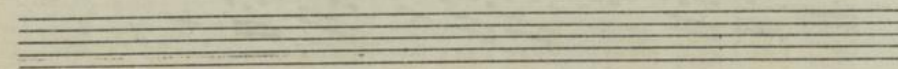
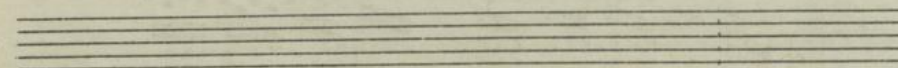
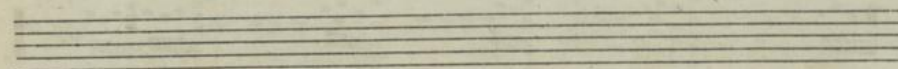
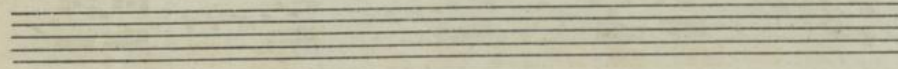
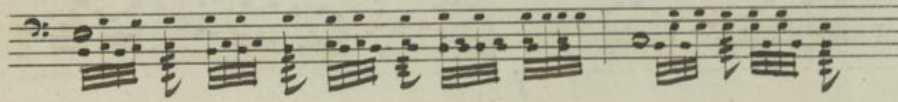
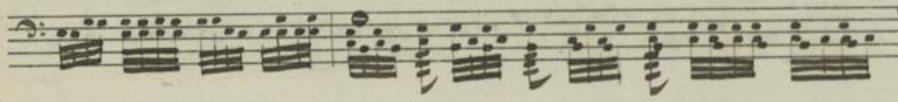
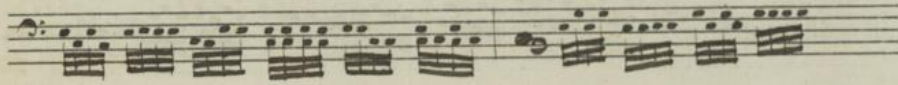
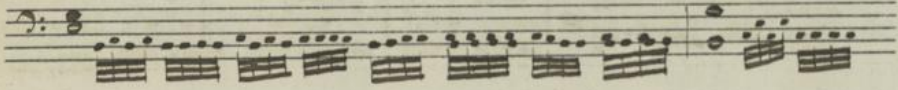
The second system begins with a bass clef, a key signature change to two flats (B-flat and E-flat), and a 4/4 time signature. It includes the handwritten number "No. 48." and the instruction "rechter, linke" written below the staff. The notation continues with complex rhythmic patterns.

The third system consists of a single staff of music in bass clef, continuing the complex rhythmic patterns from the previous system.

The fourth system consists of a single staff of music in bass clef, continuing the complex rhythmic patterns.

The fifth system consists of a single staff of music in bass clef, continuing the complex rhythmic patterns.

The sixth system consists of a single staff of music in bass clef, continuing the complex rhythmic patterns.



Zweiter Teil.

Diese Übungen müssen erst mit guter Hand allein ge-
spielt werden, sie dienen zur sorgfältigen Übung und
Ausbildung beider Hände, um das Untersetzen der Finger
mit Leichtigkeit und Sicherheit anzufangen zu können. *Rilten auf diese
Art eine halbe
Stunde täglich*

Vorbereitung

N^o 1

*Auf gleiche
Art für die
linke
Hand fort-
zuführen.*

N^o 2

Musical staff with notes and fingerings: 12 12 12 12 12 12 12 12

Musical staff with notes and fingerings: 1213 2413 21 21 21 21 2123 2121 2132 3121

Musical staff with notes and fingerings: 2121 2121 2121 2121 1212 1212 1 3432 2321 2121

Musical staff with notes and fingerings: 212 121 212 121 212 121 212 121 1-1

Musical staff with notes and fingerings: 2 4 3 2 1 12 3 12 1212 1212 1212

Musical staff with notes and fingerings: 1212 1212 1212 1212 1212

Musical staff with notes and fingerings: 1212 1212 23 3 2 2 1-1 1-1 2 1-1

Musical staff with notes and fingerings: 1213 2123 212 2121 1 2 1 2 121 2121

Musical staff with notes and fingerings: 1 4 1 2 1 4 1 2 3 1 3 2 4 2 131 313 4 3 2 3 2 1 1 1 1 1 2 - - 1 2 3 4 - - 3

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

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

Wärfand diefer ganzen Übung bleibt in der linken Hand mit Clavier

14 13 14 13 13
4 12 52 51 52 12

13 13 13 13 14 14 3 4 1 4
12 5 2 1 2 5 2 3 2 1 2 3 2

13 14 14 13 13 14 3 1 4 1
5 2 1 2 5 2 1 2 1 2 5 2 1 3 1 3

3 1 4 1 1 4 1 3 1 3 1 4 1 4
1 2 1 3 3 2 1 2 1 2 5 2 3 2 1 2

1 4 1 4 1 3 1 3 1 3 1 3 3 1 4 1
5 2 1 2 5 1 2 1 2 1 2 1 5 1 1 3 1 3

3 1 4 1 4 1 4 1 1 3 1 4 1 3 1 4 1 4 1 4 1 4
1 3 1 3 2 1 2 5 - 2 - 1 3 2 1 2 - 1 3 - 2 - 3 -

1 4 1 4 1 4 1 4 1 4 1 4 4 3 1 3 3 4 1 4
5 2 1 2 1 2 1 2 2 3 1 3 3 2 1 2

4 3 4 1 4 3 4 3 4 3 4 3 1 3 1

2 5 1 2 1 2 1 1 2 3 2

4 4 4 4

Le. 8. 8. 4. fällt in linker Hand

5 2 1 3 2 1 1 2 1 2 4 1 2 1

5 1 4 1 3 1 3 1 4 1 4

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

1 4 1 1-1 1 4 1 4 1 3 1 3 1 3 1 3 1 3 1 3

2 1 2 1 2 1 2 1 2 1 1 2 1 2

1 2 1 2 1 3 1 3 1 3 1 1 2 1 2 1 2 1 2

1 3 1 3 1 4 1 4 1 4 1 3 1 3 1 3 1 3

1 4 1 4

1 2 1 2 1 2 1 2 4 1 2 1 1 2 1 2 1 2 1 2 1 2

1 3 1 3 1 4 1 4 1 4 1 4 1 3 1 4 1 3 4 1 1 1 1 1

1 4 1 3 1 3 1 4 3 1 4 1 4

3 1 4 1 4 4

2 1 4 1 4 1 2 1 2 1 2 1 1-1 1 2 1 2 1 2

1 4 1 1 3 1 4 1 4 3 1 4 1 3 1 4 1 3 1 3

1 3 1 4 1 4

1 2 1 2 1 2 1 2

1 4 1 4 1 4 1 4

1 3 1 3 1 3 1 3

Ihre linke Hand bleibt z liegen. (5te Finger)

N^o 5.

$\frac{1313}{1212}$ $\frac{121}{11}$ $\frac{131}{12}$
 $\frac{1212}{2131}$ $\frac{4131}{1212}$ $\frac{2131}{1212}$ $\frac{413}{1212}$

$\frac{1312}{3131}$ $\frac{1212}{1212}$ $\frac{121}{1212}$ $\frac{121}{11}$
 $\frac{1212}{2121}$ $\frac{212}{121}$ $\frac{1212}{1212}$ $\frac{1313}{1212}$

$\frac{1212}{2121}$ $\frac{121}{212}$ $\frac{1212}{2121}$ $\frac{1313}{1212}$
 $\frac{2121}{1212}$ $\frac{2-2121}{1-12-21}$ $\frac{2121}{1212}$

$\frac{1212}{4212}$ $\frac{131}{1212}$ $\frac{13}{4131}$ $\frac{2}{21}$ $\frac{1212}{1-1-1-1}$

$\frac{1212}{1212}$ $\frac{1212}{1212}$ $\frac{1212}{1212}$ $\frac{1212}{1212}$ $\frac{3}{1}$ $\frac{3}{1}$ $\frac{3}{2}$

$\frac{2}{3}$ $\frac{3}{1}$ $\frac{1}{1}$

Lin. N^o 6 bleibt in d. linken Hand z liegen

N^o 6.

$\frac{1212}{1313}$ $\frac{1212}{4-1}$ $\frac{1212}{1212}$

$\frac{12}{21}$ $\frac{21}{12}$ $\frac{21}{12}$ $\frac{21}{12}$ $\frac{2121}{2121}$ $\frac{1212}{1212}$ $\frac{1312}{1212}$

$\frac{1212}{1212}$ $\frac{1212}{1212}$ $\frac{1212}{1212}$ $\frac{1212}{1212}$ $\frac{1-1}{13}$ $\frac{1-1}{1212}$ $\frac{2121}{2121}$

2121 / 2121 2121 2121 / 2121 2121 212 122 / 212 1212 212 1212 / 212 1212

1212 / 1212 1212 / 1313 1212 12 / 1313 13 / 12 1212 12 / 1313 1212

3222 / 3-3 12 / 2-2 1212 / 1212 121 / 1-1

Handwritten: 3212 321 / 5 1 1-1 321 / 1-1 1

Handwritten: Der Schinken Land
Heiß f. (15. Tongen)
Lingam

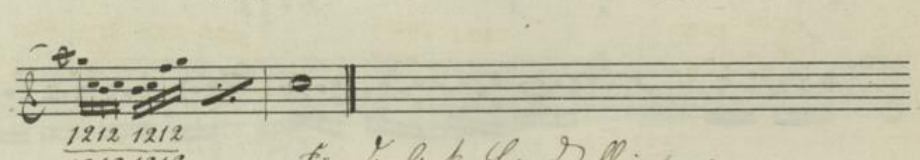
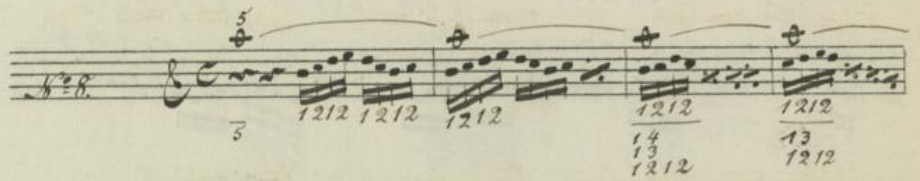
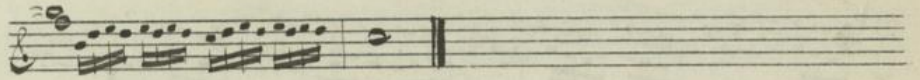
1212 / 3 212 212 1212 / 3 212 212 / 4 212

12 / 4 212 / 4 3 -3-4 3

31-1 / 2 1124 / 2

212 1212 12 12 12 / 12 1 1 1 1212 / 121 --12

1212 1-1- / 121 1 / 1 1 / 1 1 / 1 1212 12- / 1



The first ten staves of music contain various rhythmic patterns and fingering instructions. The first staff has fingering numbers 2121, 3131, 2121, 2121, 21, 121, and 212. The second staff has 21, 21, 31, 3, 12, 1, 1, 1. The third staff has 1212 and 1212. The fourth staff has 1212, 21, 1, and 1212. The fifth staff has 2, 1. The sixth staff has 1, 2, 1. The remaining three staves do not have explicit fingering numbers.

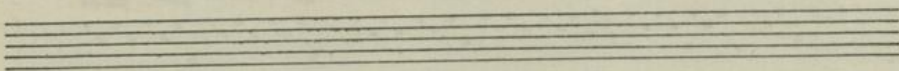
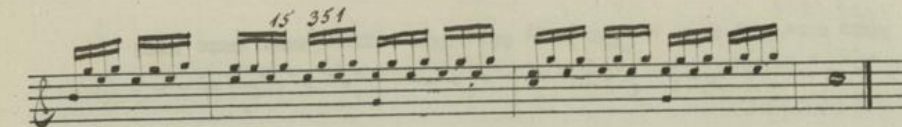
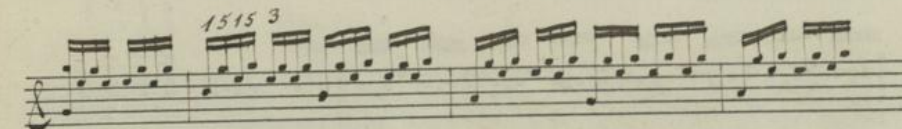
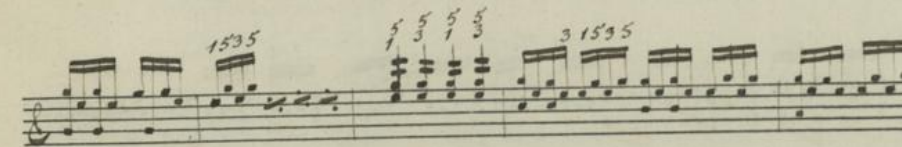
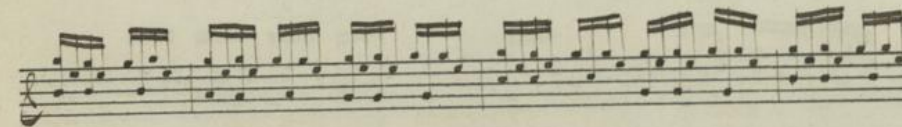
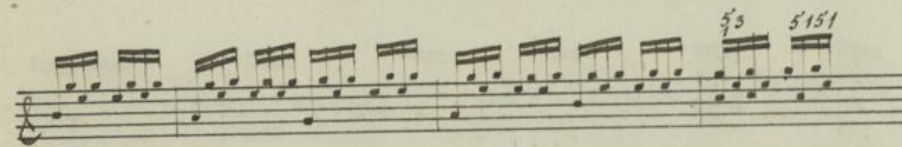
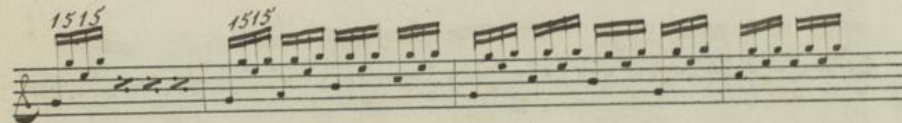
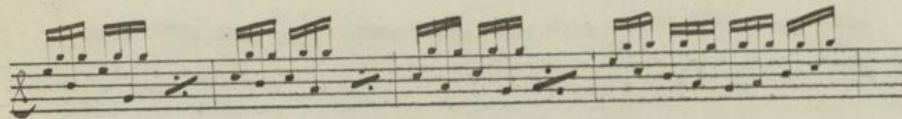
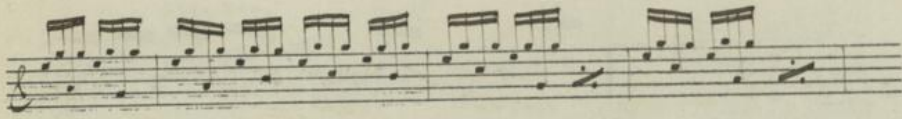
Für die rechte Hand allein.

The final two staves are for the right hand. The first staff begins with a treble clef and a 2/4 time signature. It contains notes with a slur and a '2' above the first note, and fingering numbers 151, 151, and 151 1 1. The second staff contains notes with a slur and fingering numbers 1515, 151, and 151 1 1.

Seven staves of musical notation, likely for a piano piece. The notation includes complex rhythmic patterns, slurs, and various musical symbols. The first staff has a '151' marking below it. The second staff has a '15 15' marking below it. The third staff has a '3 13' marking above it and a '414' marking below it. The fourth staff has a '13' marking above it and a '14' marking below it. The fifth staff has a '1' marking above it. The sixth staff has a '1515' marking above it and a '151' marking below it. The seventh staff has a '1515' marking above it.

Fröhliche Handtallia.

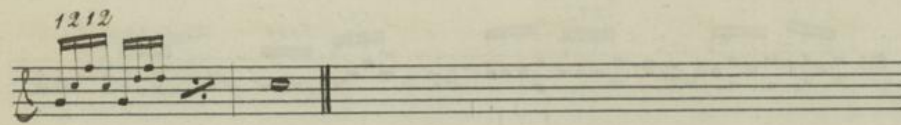
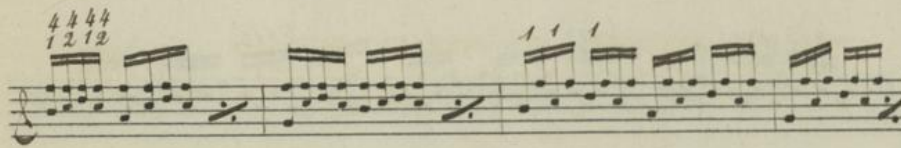
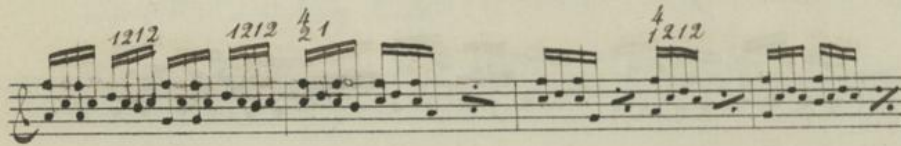
Musical notation for the piece 'Fröhliche Handtallia'. It features a 4/2 time signature and the number 'N^o 11.' on the left. The lyrics are written in German: 'Wes beiden Töne bleiben / wähernd des Uebung liegen'. The notation includes various rhythmic patterns and slurs. There are '1515' markings above the notes and '151' markings below the notes.



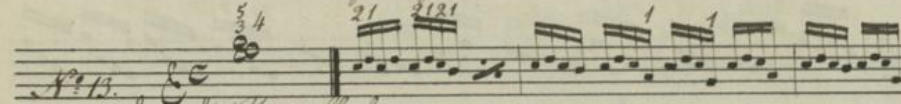
Für die rechte Hand allein.

4012. $\frac{5}{3} 2$

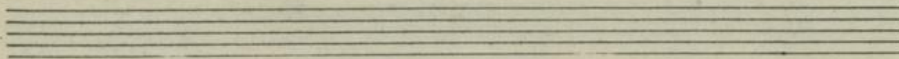
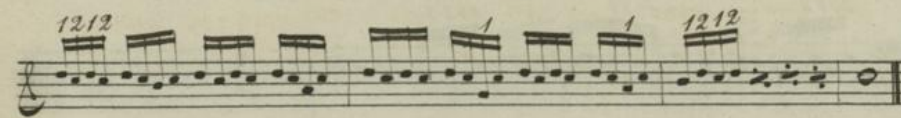
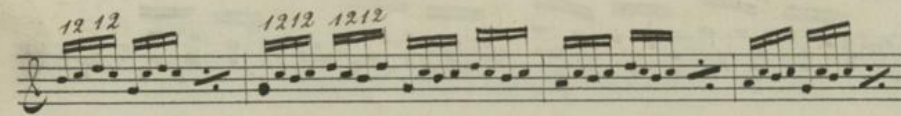
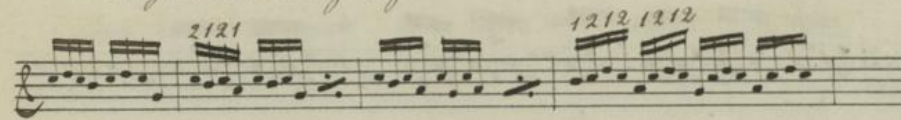
*Die beiden Hände bleiben
unverändert die Verbindung liegen.*



Die rechte Hand allein.



*Die rechte Hand bleiben
während der Übung liegen.*



Für die linke Hand allein.

N^o. 14. C $\frac{3}{8}$

*Diefe beiden Töne bleiben
den während der Uebung liegen.*

1313 1313 5313 313 5313

5313 3131 5151 5151 3131

3131 5151 5151 51 5131

3515 5351 1515

Für die linke Hand allein

N^o 15

*Diefe beiden Töne bleiben
während der Uebung liegen.*

N^o 16

*Diefe zwei Töne bleiben
während der Uebung liegen.*

N^o 17

*Diefe beiden Töne bleiben
während der Uebung liegen.*

15 14 5154

1545 1545 1515 1515

515

Für die rechte Hand allein.

No. 13.

7313 1513 1513 1

*Dies beiden Yenn bleiben
während der Wählung liegen.*

5151 1313 5153 15 1535

1515 15

1515 5131 5351 1515 1515

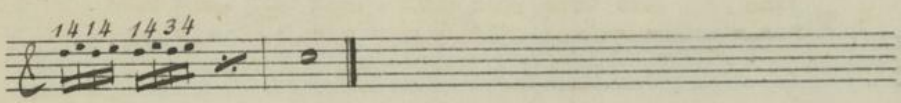
7

Für die rechte Hand allein.

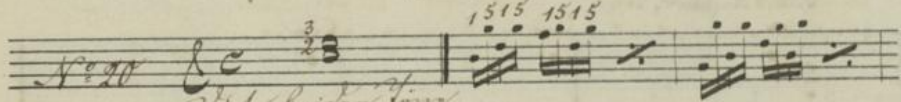
No. 14.

52 1434 1414 1414 1414

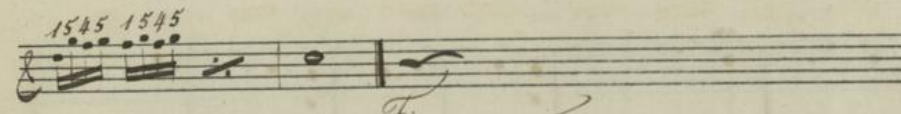
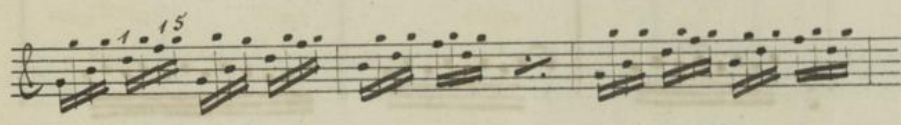
*Dies beiden Yenn
bleiben während der
ganzen Wählung liegen.*



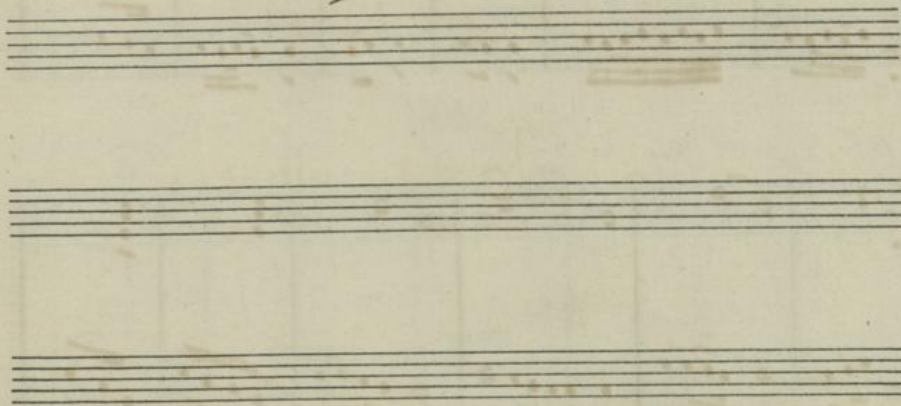
Für die rechte Hand allein.



Wird bei den Tönen
bleiben und so die Übung leichter.



Fine.



Spielmanieren

in älteren Klaviercompositionen mit deren Ausführung versehen
folgenden Noten:

J. H. P. Anglobert, 1659.

Zeichen der Spielmanier.

Handführung.



É. Loulié, 1696. (J. G. Walther, 1732.)

J. Couperin, 1713.

J. W. Marpurg, 1762.

J. S. Petri, 1782.

And J. S. Bach, 1783.

S. Bach, 1789. C. P. E. Bach, 1787.

F. Pollini, 1811. J. P. Milchmeyer, 1797.

J. G. Walther, 1732 u. d.

(Clavichord) Lieblich.

Der Nachschlag des Noten bestimmt die Länge der Violen, Viola, Violoncell und Kontrabaß
(die Anzahl der Töne oder Vibrationen derselben). Cuperin.

Die Note, womit ein Vorschlag gemacht wird, er mag lang oder kurz,
angeblasen oder springend, springend oder fallend sein, muß stets auf die Zeit der
Hauptnote kommen. (Marpurg.)

Wird der Springton, sondern der Nebenton oberwärts folgt allzeit das
Trillo an. (Petru.)

Die ersten Noten, welche in einer Mauer steht, müssen zugleich alle anderen
Stimmen angeblasen werden. - Alle Vorschläge werden stärker als die folgende
Note angeblasen und an tief gezogen. - Zusammen bestimmt die Harmonie
die Haltung der Vorschläge. - Der Violen über einer längeren Note fast stets
einen Nachschlag. Auch bei kürzeren, springenden oder fallenden springenden
Noten findet der Nachschlag statt, und dieser wird stets so gehalten wie der Violen
angeblasen. - Triolen und sonstiger kurze Noten haben den Violen ohne
Nachschlag. (C. P. E. Bach.)

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12. 2. 63

25. 3. 65

21. 2. 68

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