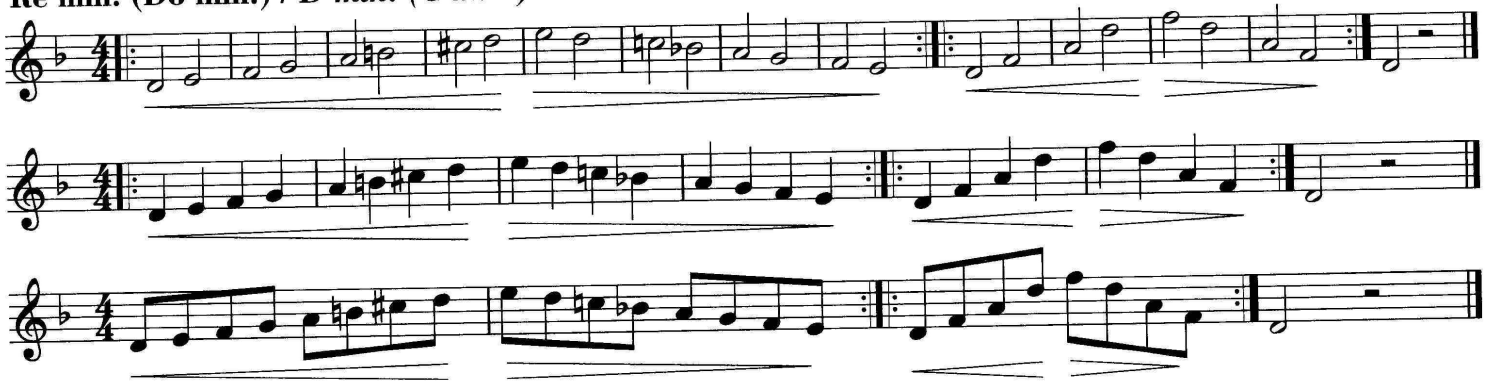
Re min. (Do min.) / *D min. (C min.)*

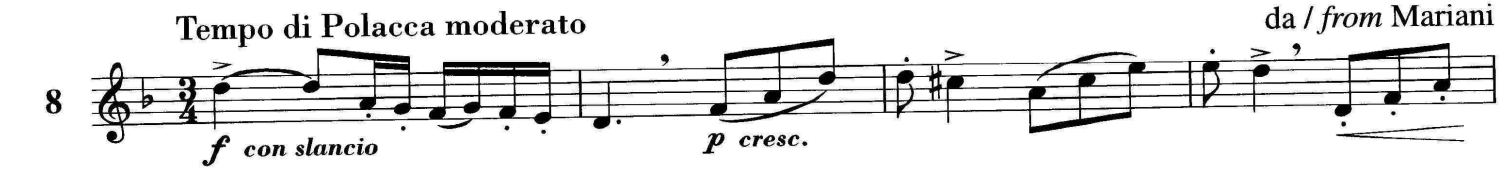


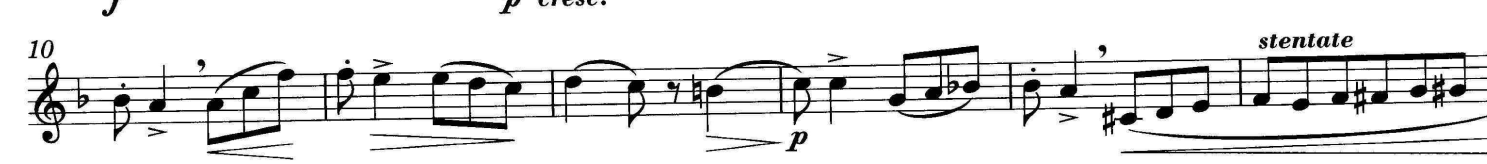
Andante

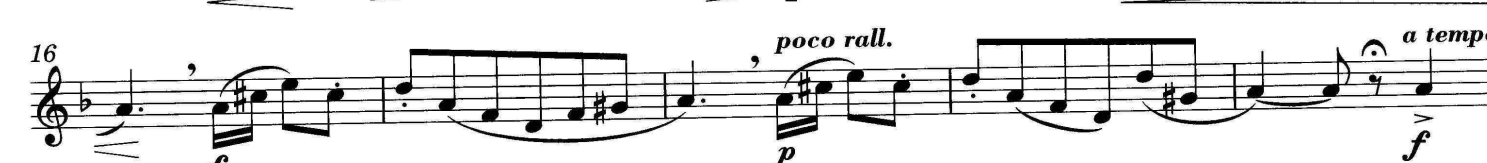
da / *from* Rossari

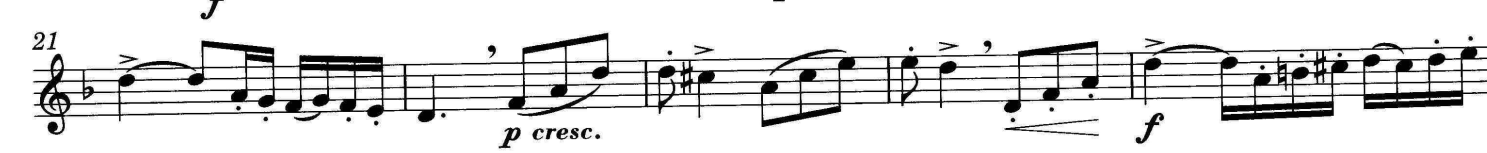
Tempo di Polacca moderato

da / *from* Mariani

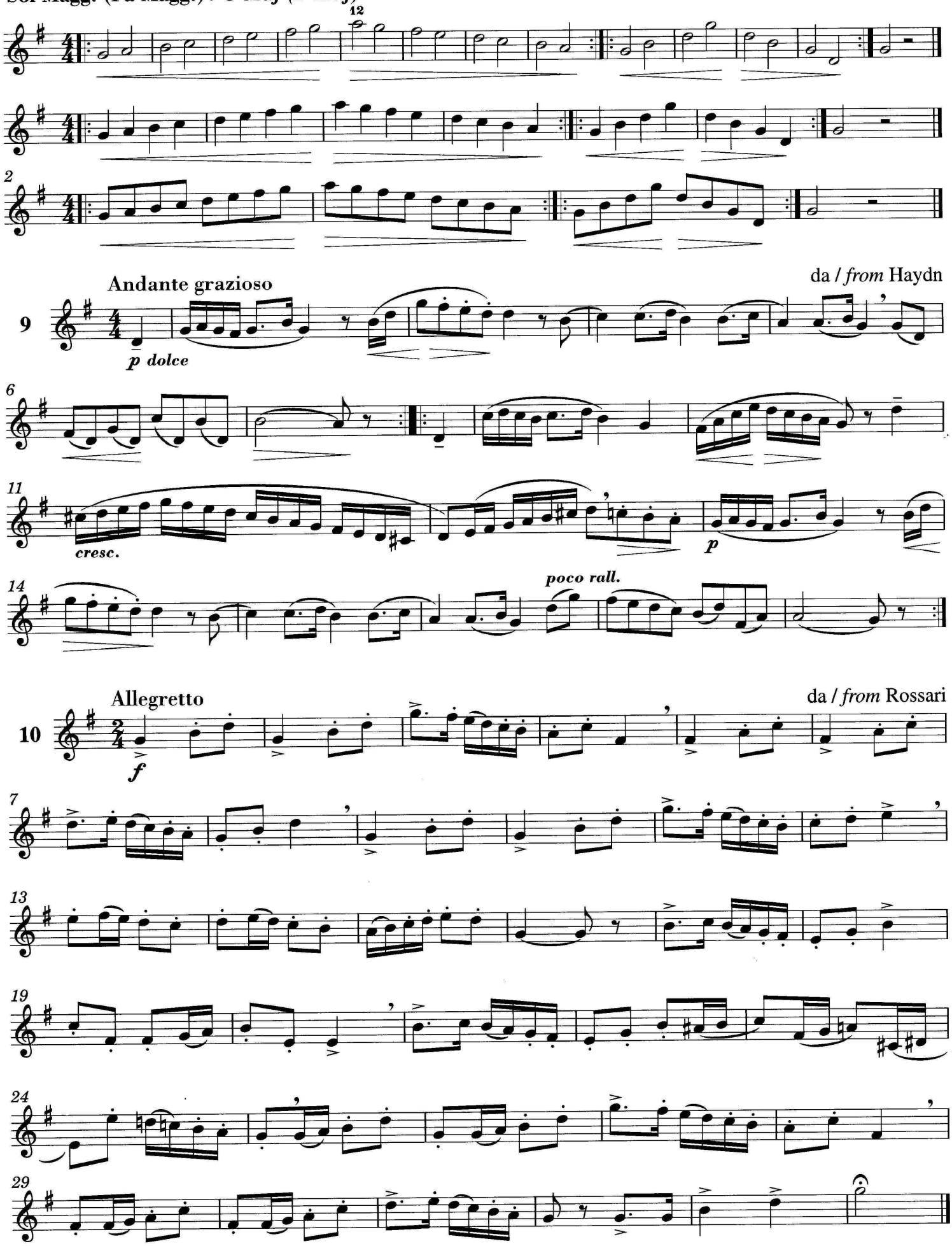




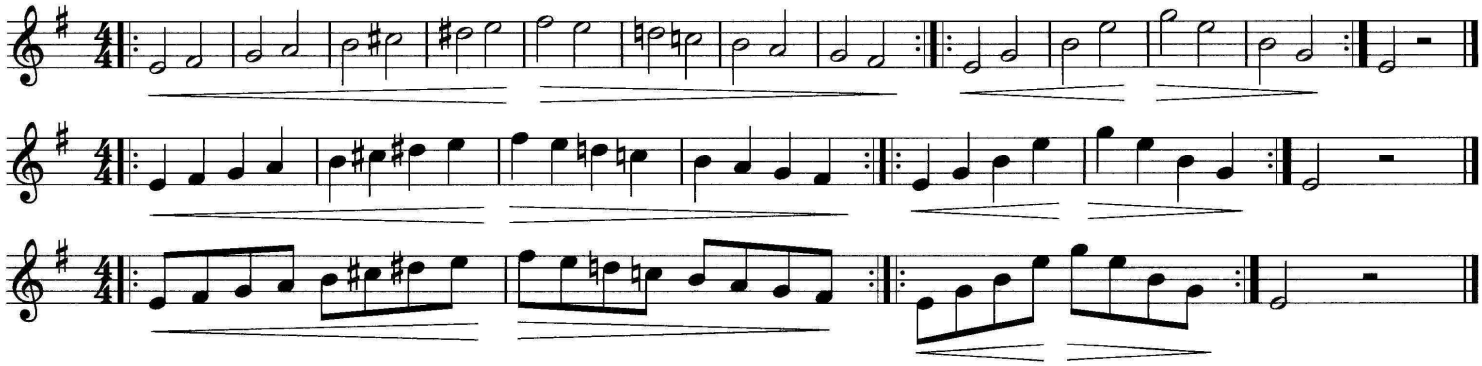




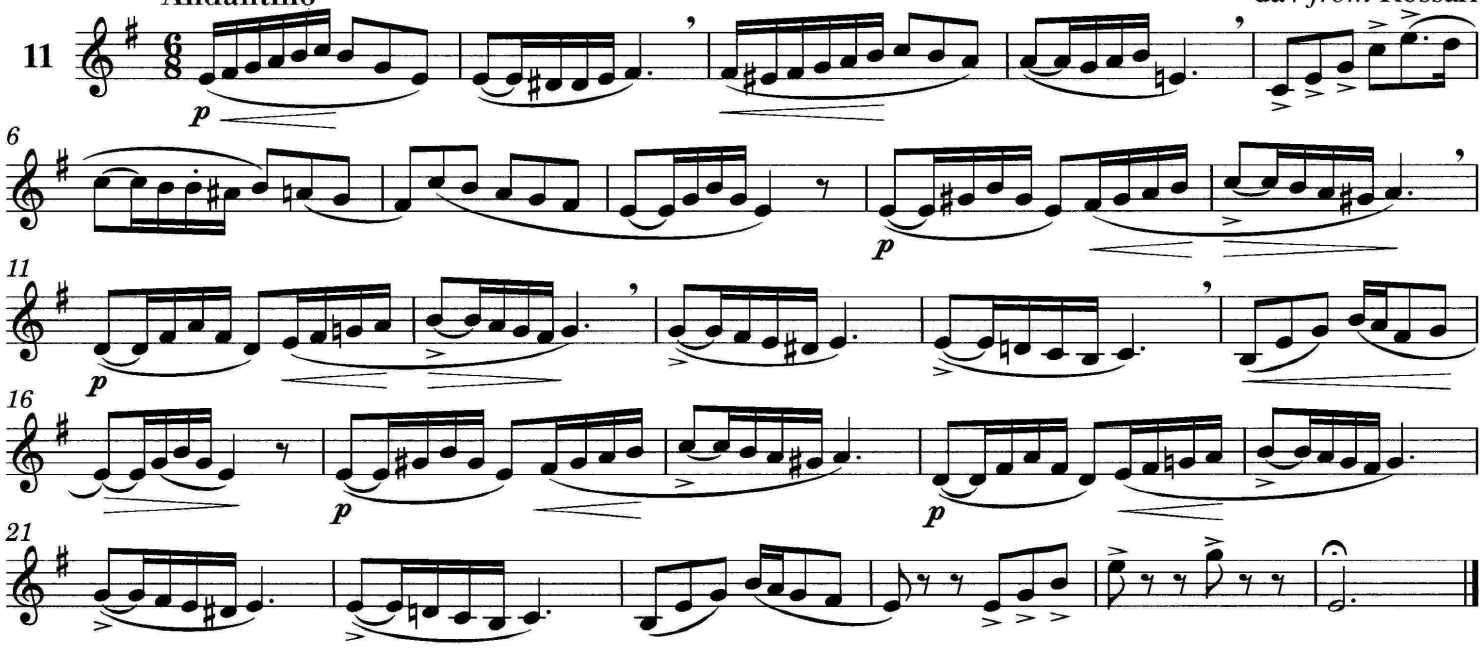
Sol Magg. (Fa Magg.) / *G Maj (F Maj)*



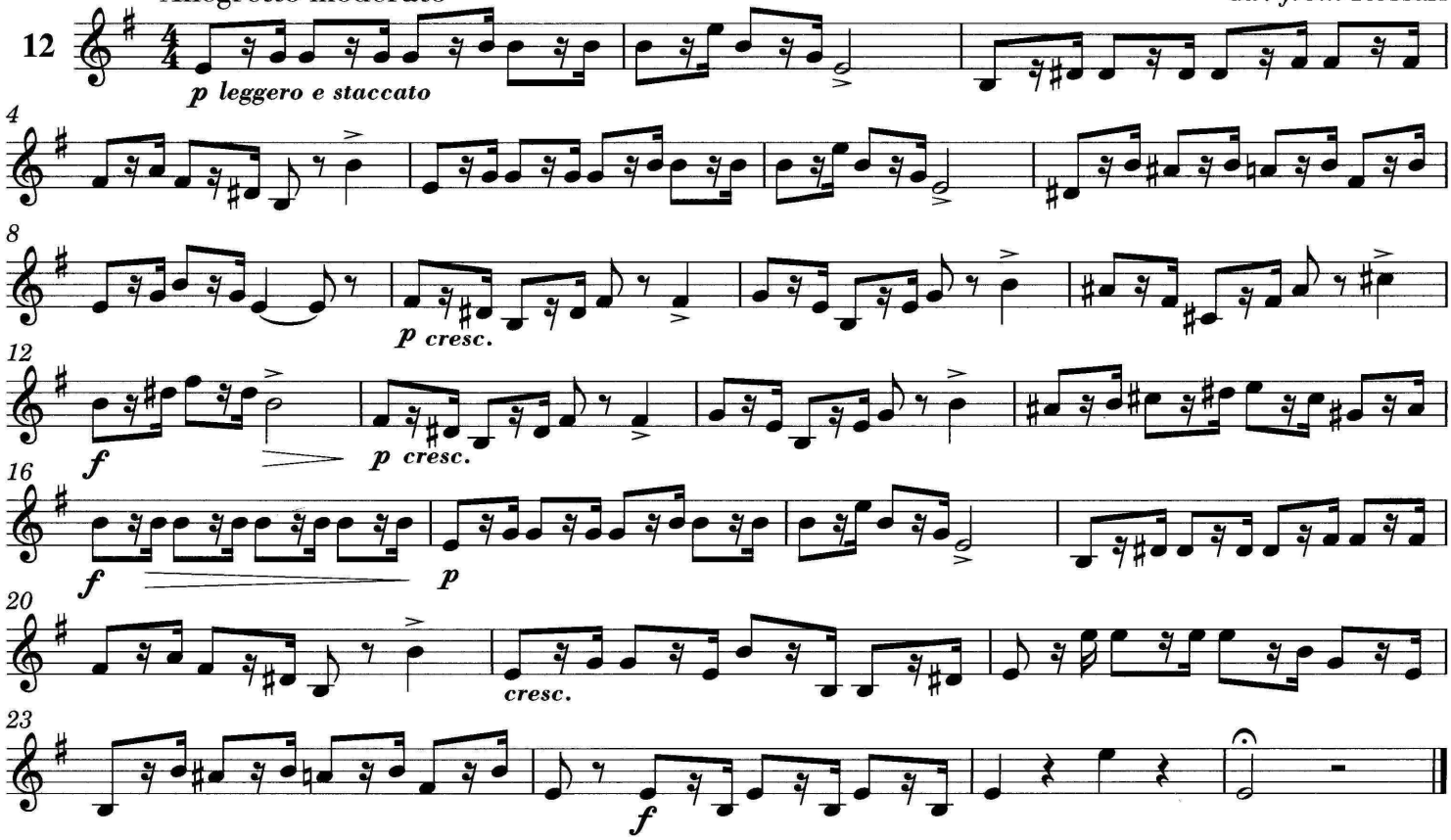
Mi min. (Re min.) / *E min. (D min.)*



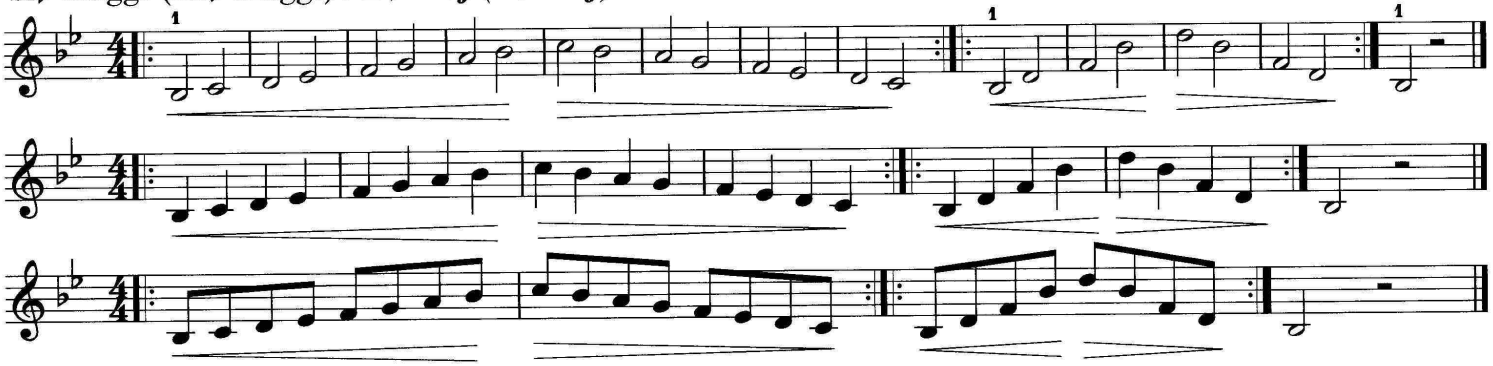
11 Andantino — da / *from* Rossari



12 Allegretto moderato — da / *from* Rossari

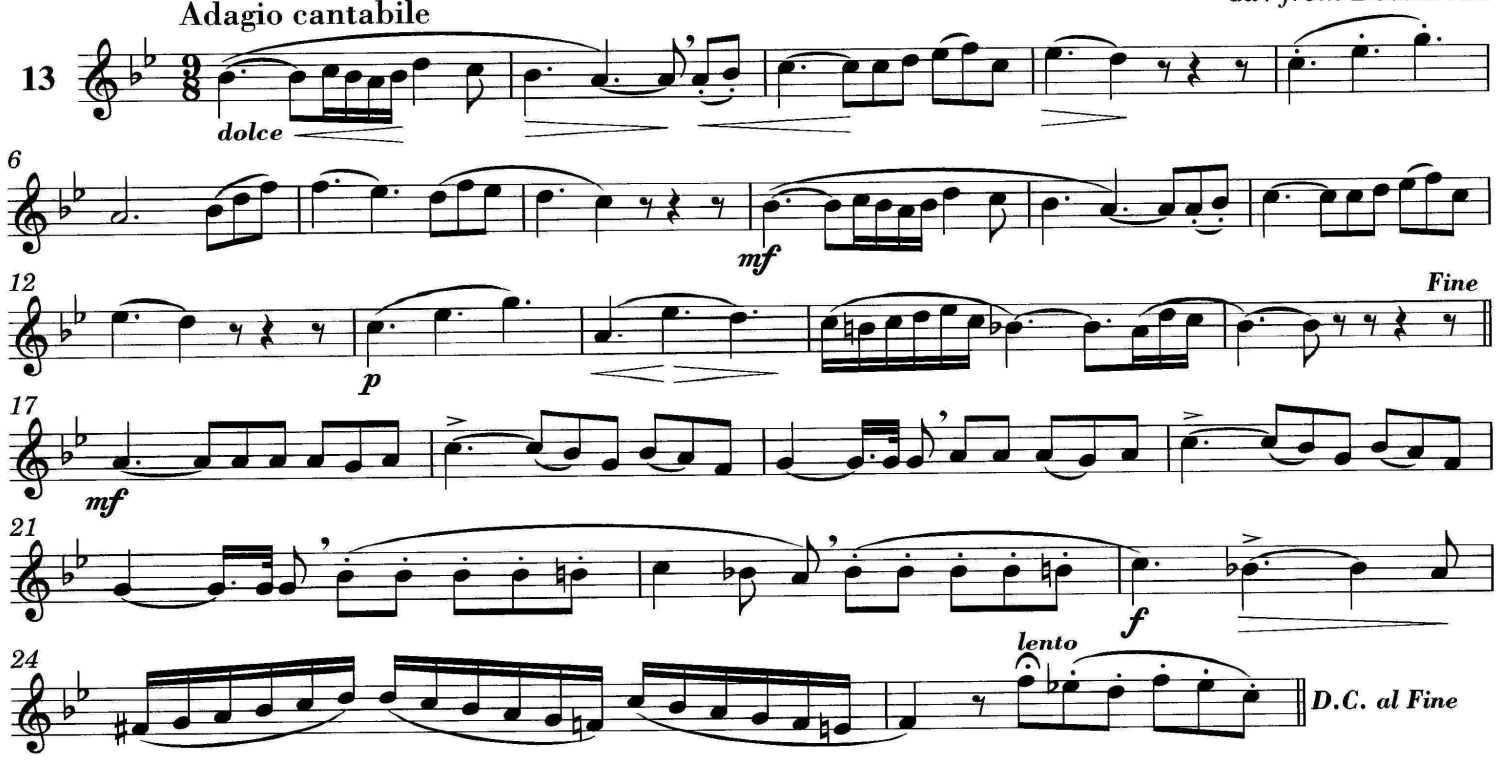


Si♭ Magg. (La♭ Magg.) / *B♭ Maj (A♭ Maj)*



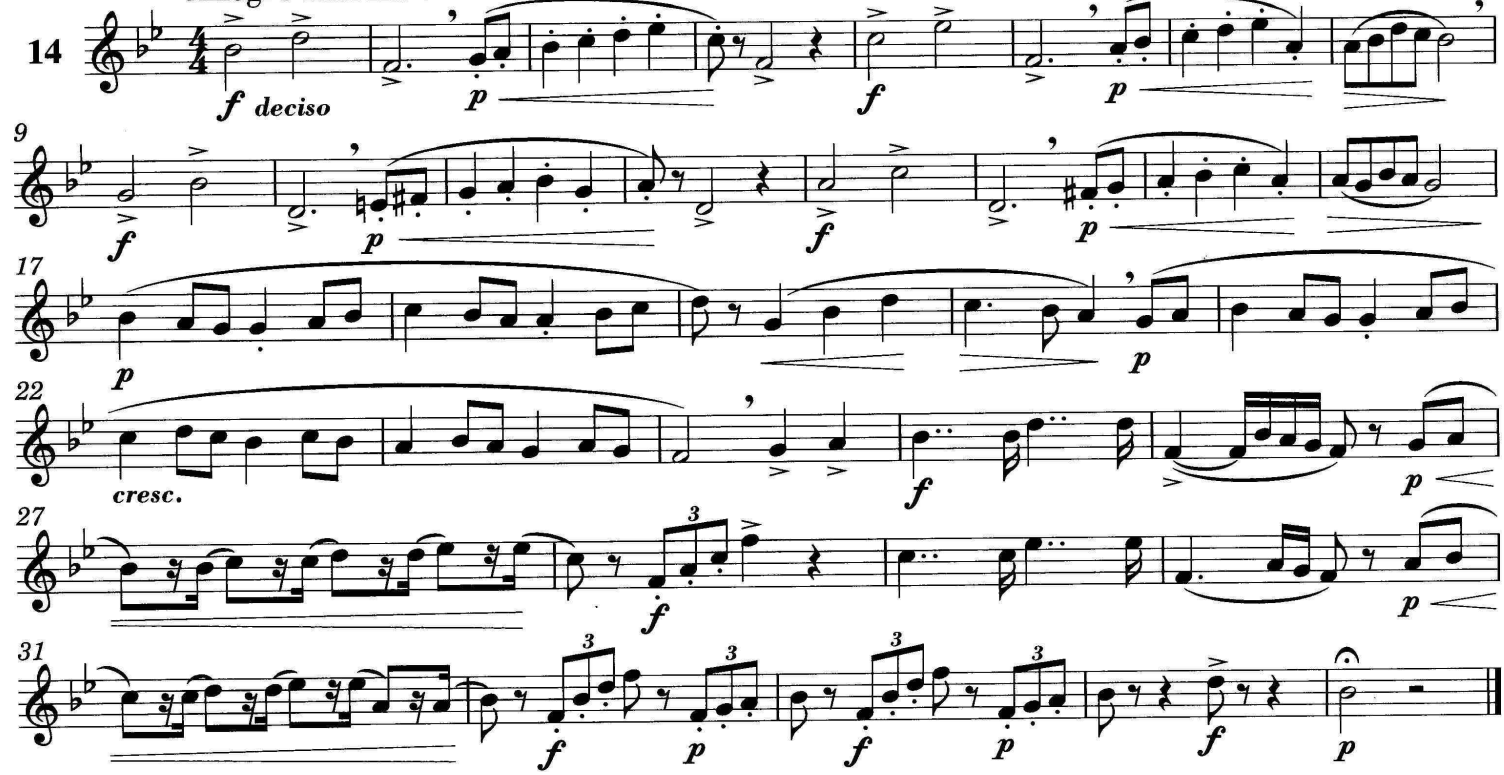
da / *from* Beethoven

Adagio cantabile

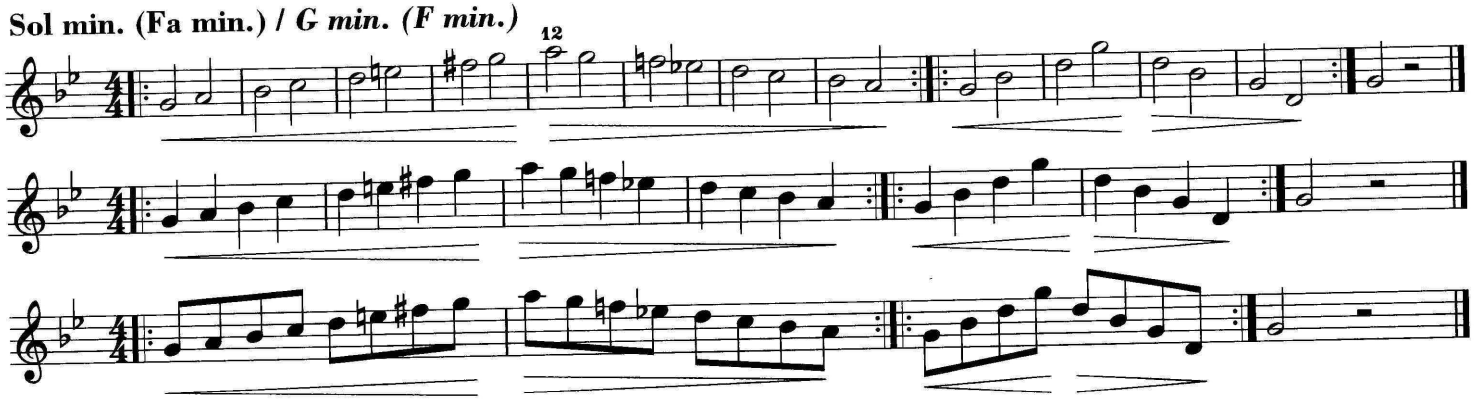


da / *from* Rossari

Allegro marziale

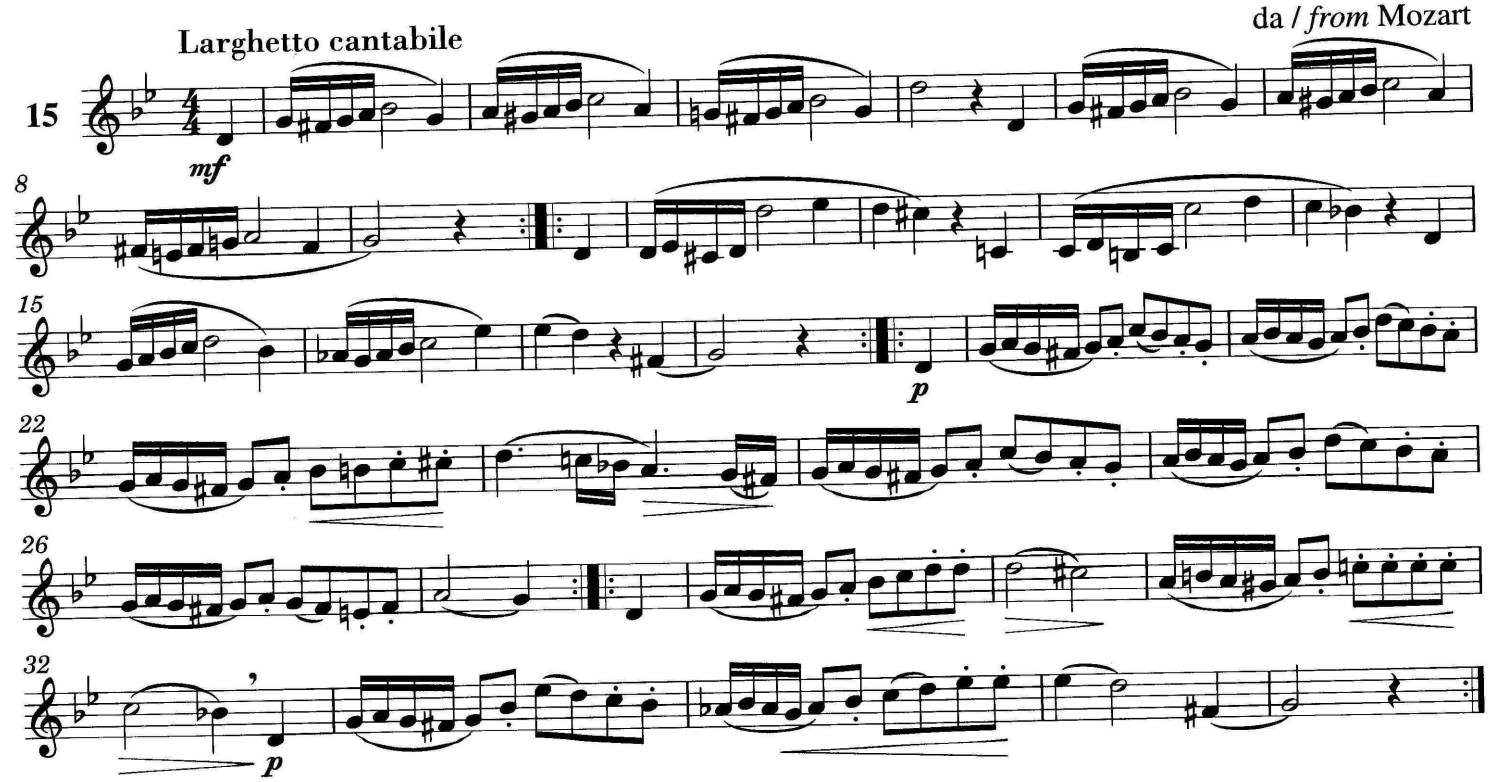


Sol min. (Fa min.) / *G min. (F min.)*

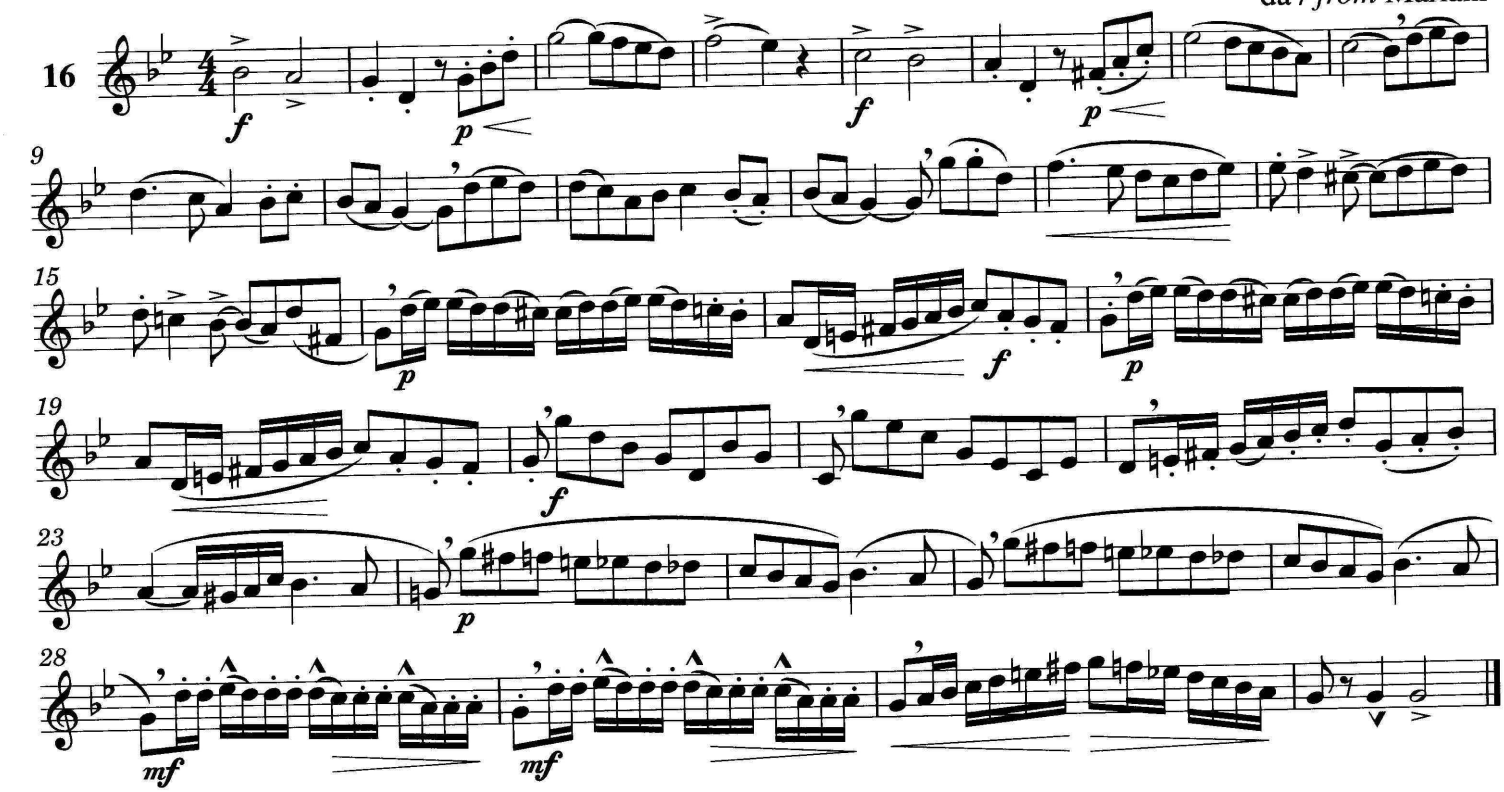


da / *from* Mozart

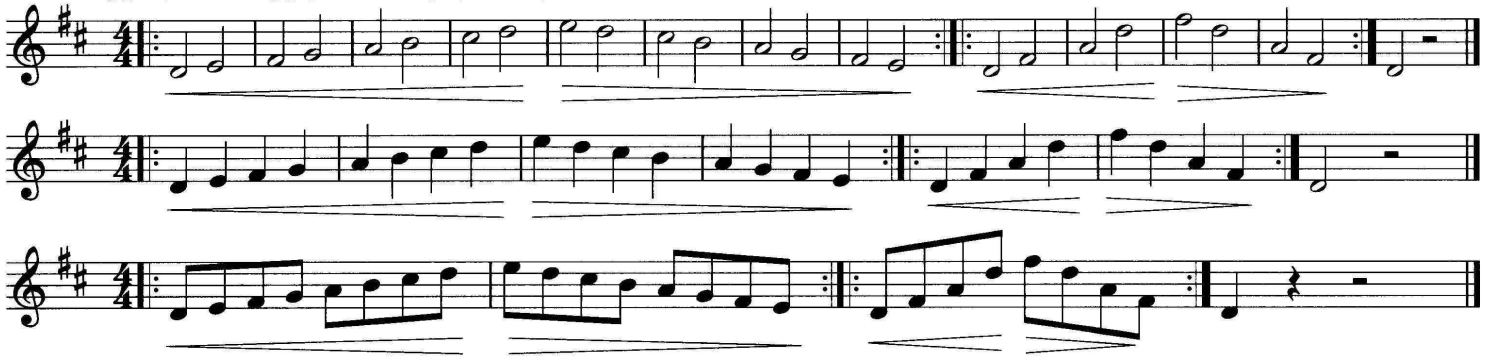
Larghetto cantabile



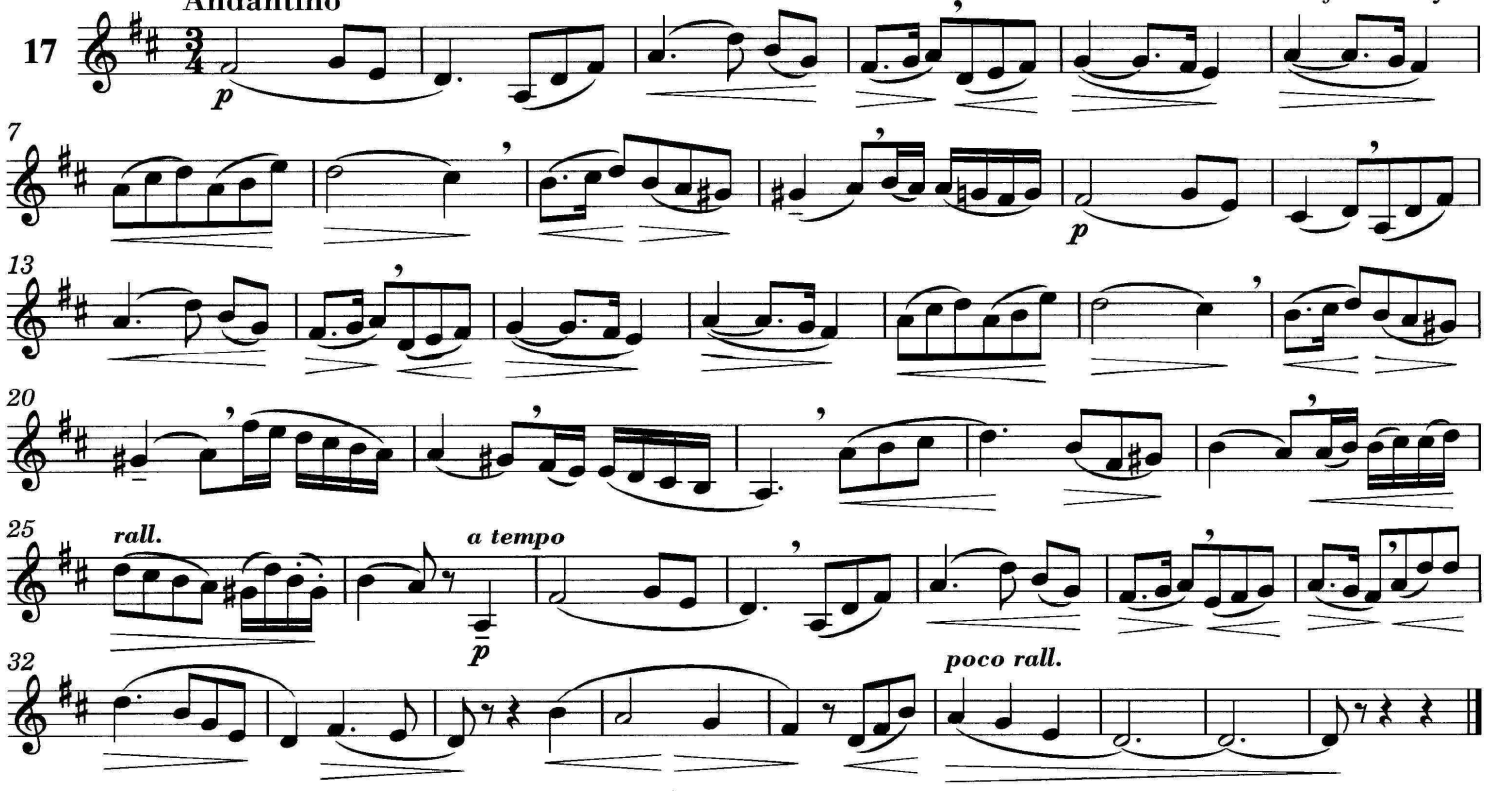
da / *from* Mariani



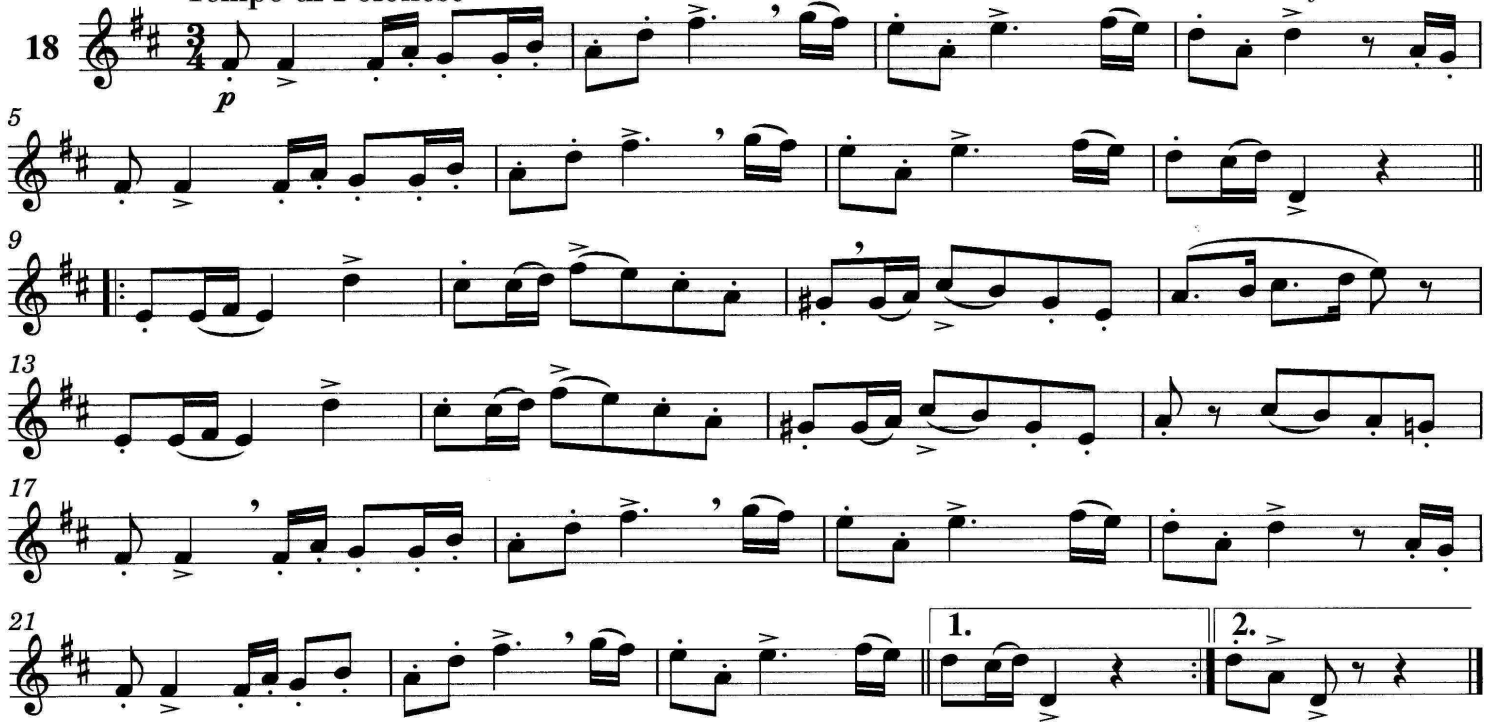
Re Magg. (Do Magg.) / *D Maj (C Maj)*



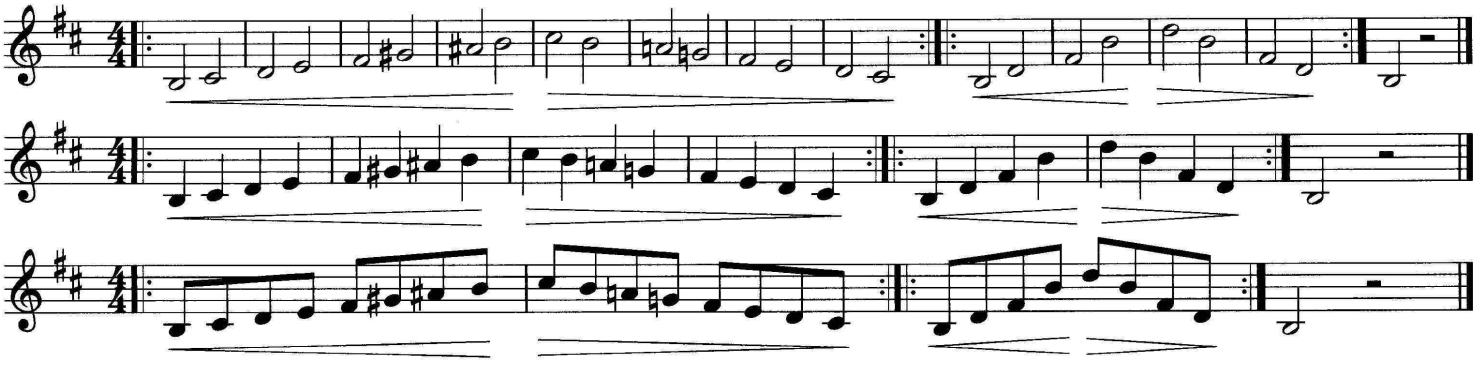
17 Andantino — da / *from* Haydn



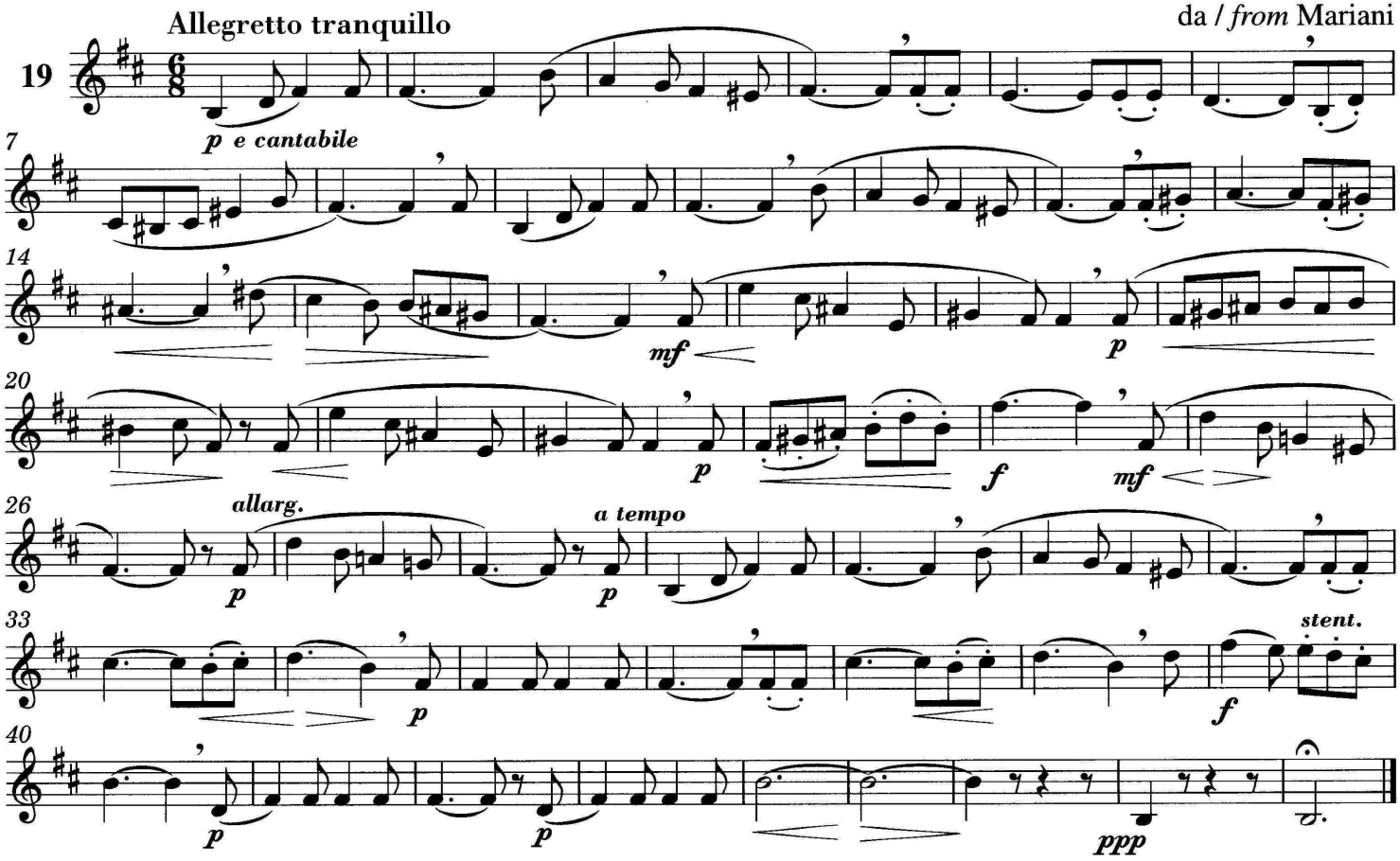
18 Tempo di Polonese — da / *from* Gonella



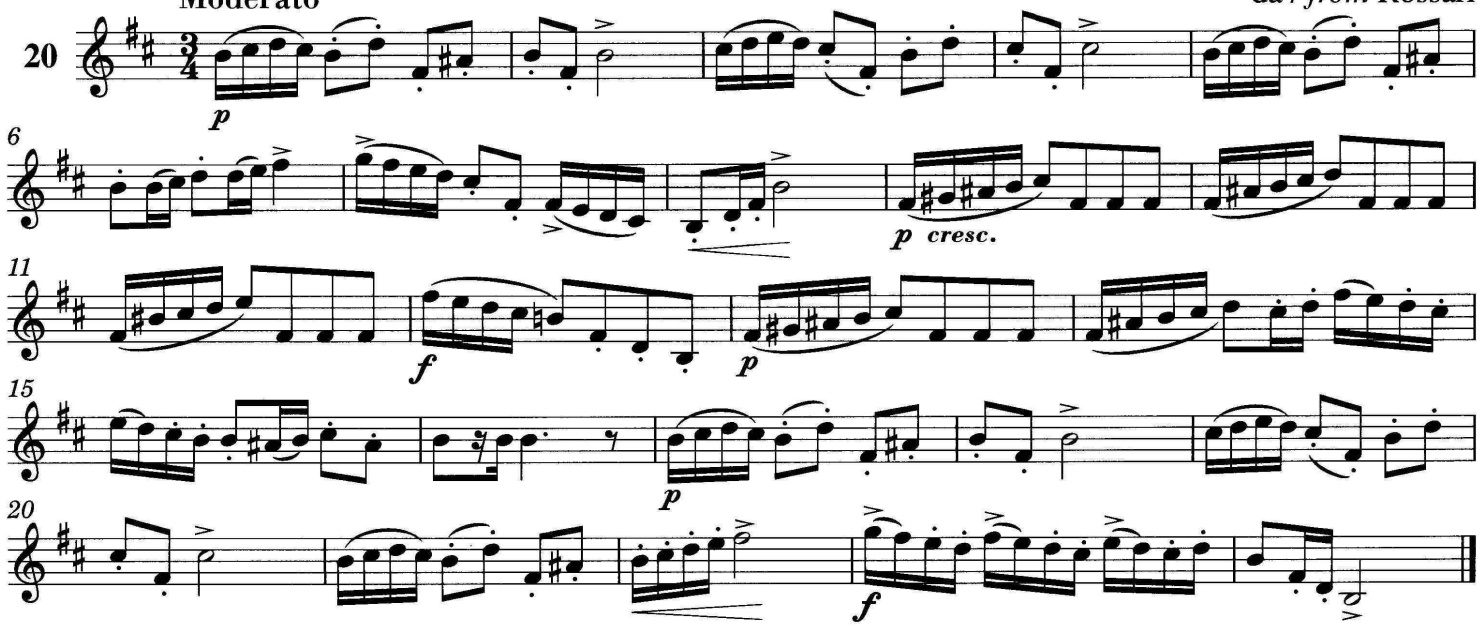
Si min. (La min.) / *B min. (A min.)*



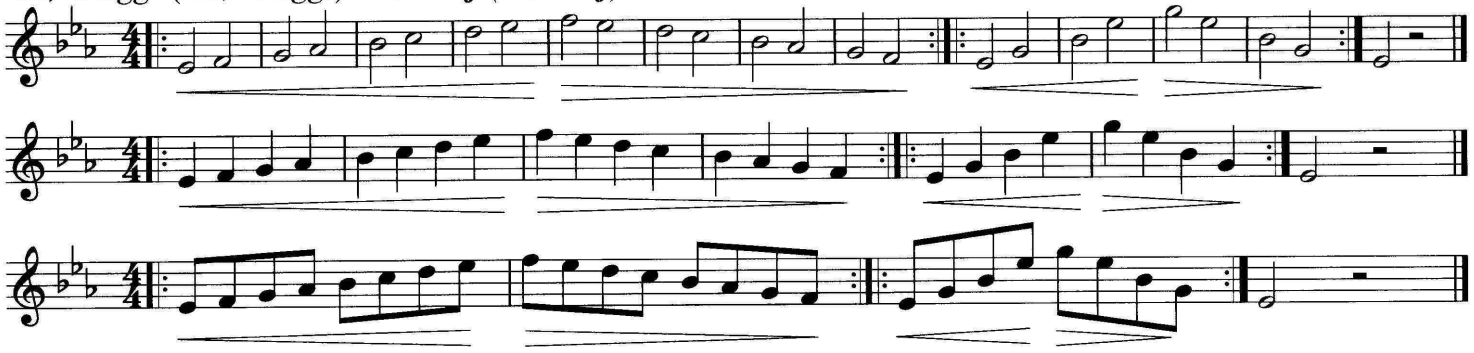
Allegretto tranquillo — da / *from* Mariani



Moderato — da / *from* Rossari



Mi♭ Magg. (Re♭ Magg.) / *E♭ Maj (D♭ Maj)*



da / *from* Mozart

Andante cantabile

21

dolce

7

cresc.

11

p

15

p

20

cresc.

25

p

cresc.

29

p

da / *from* Rossari

Allegro moderato

22

f

7

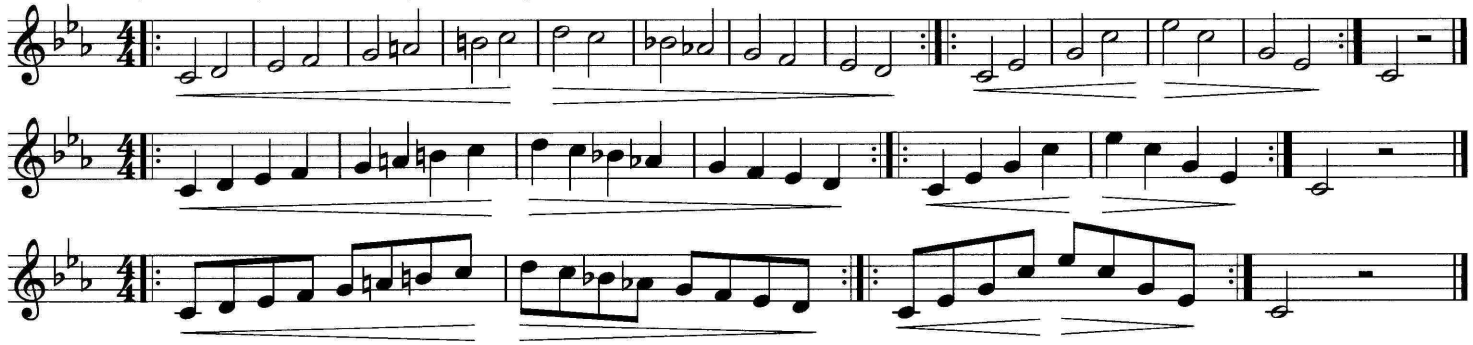
11

15

f

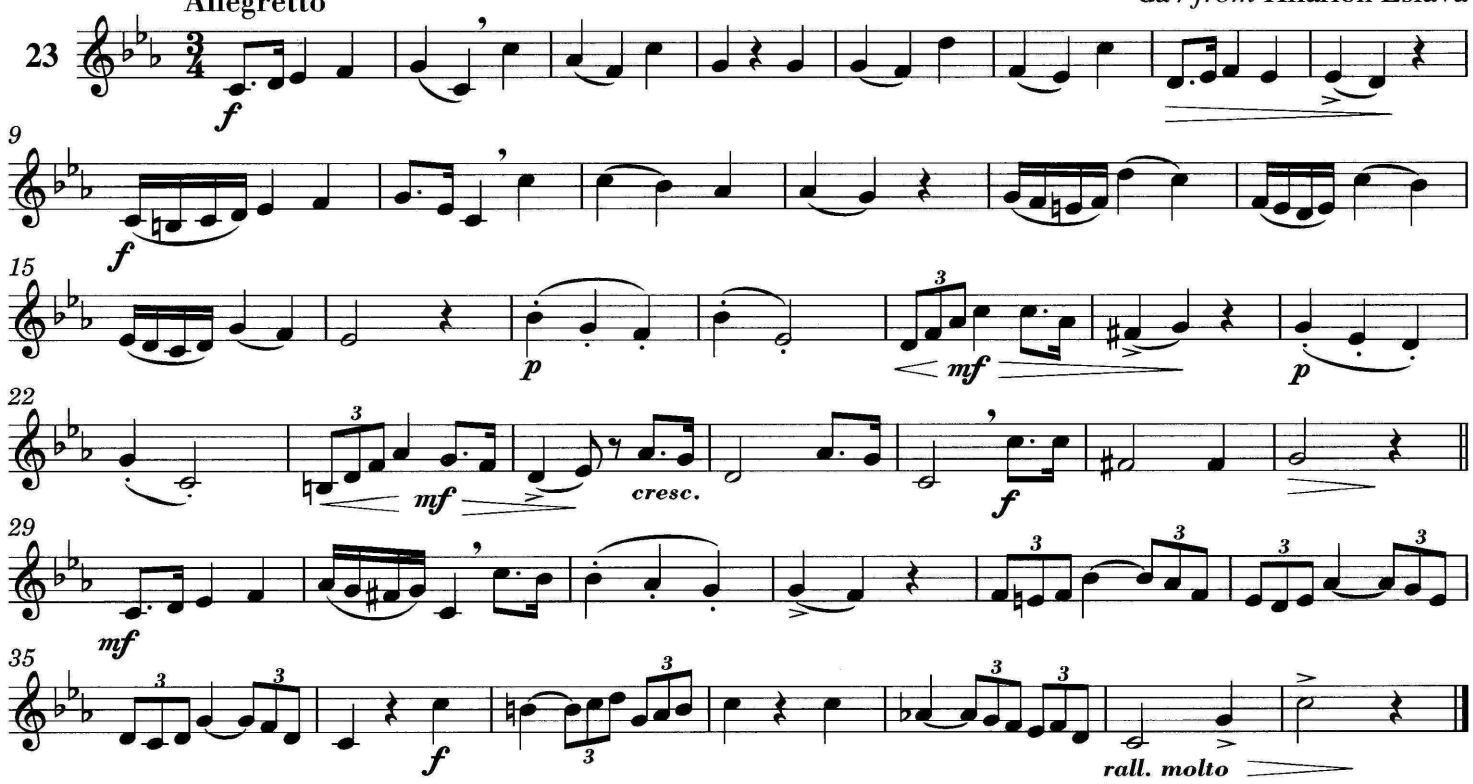
21

Do min. (Si♭ min.) / *C min. (B♭ min.)*



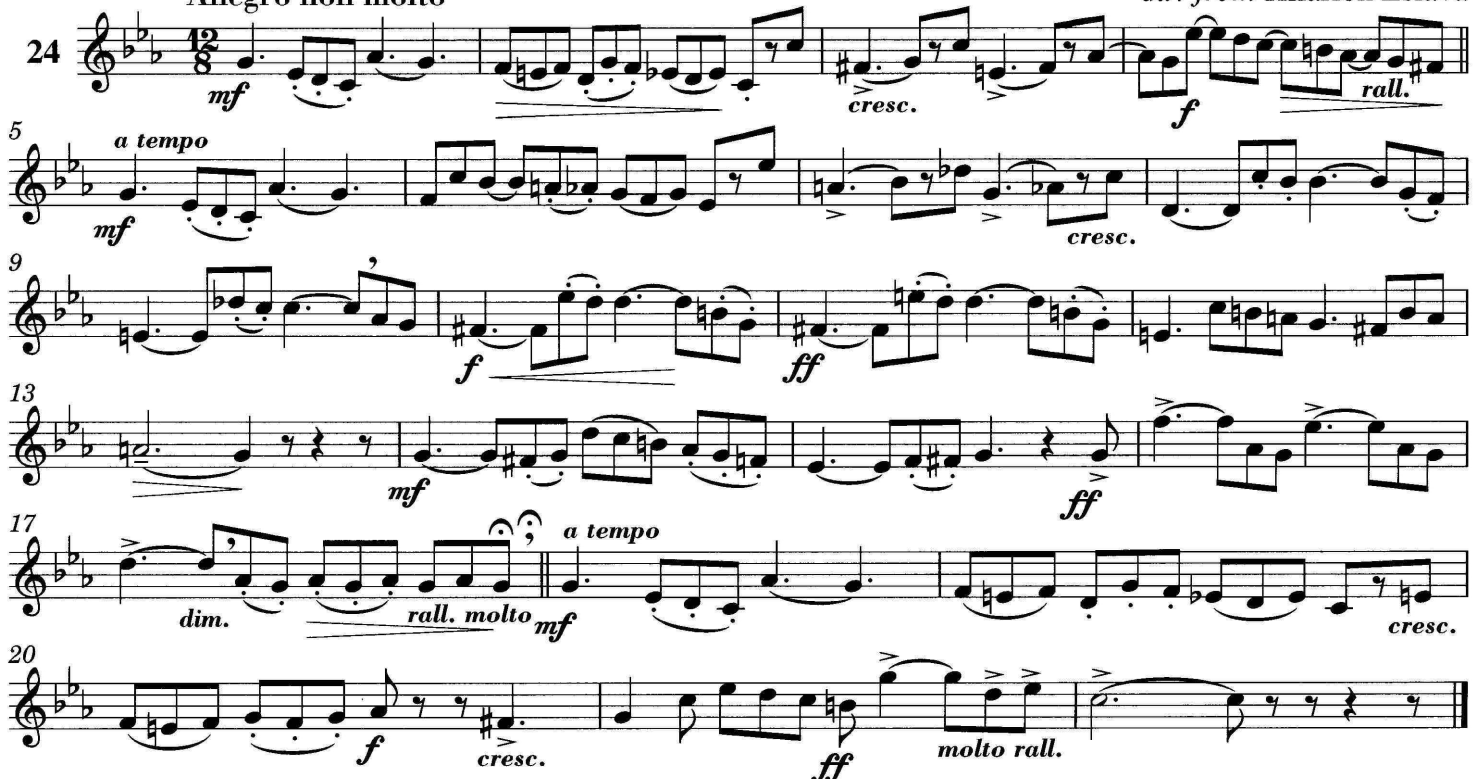
Allegretto

da / *from* Hilarion Eslava

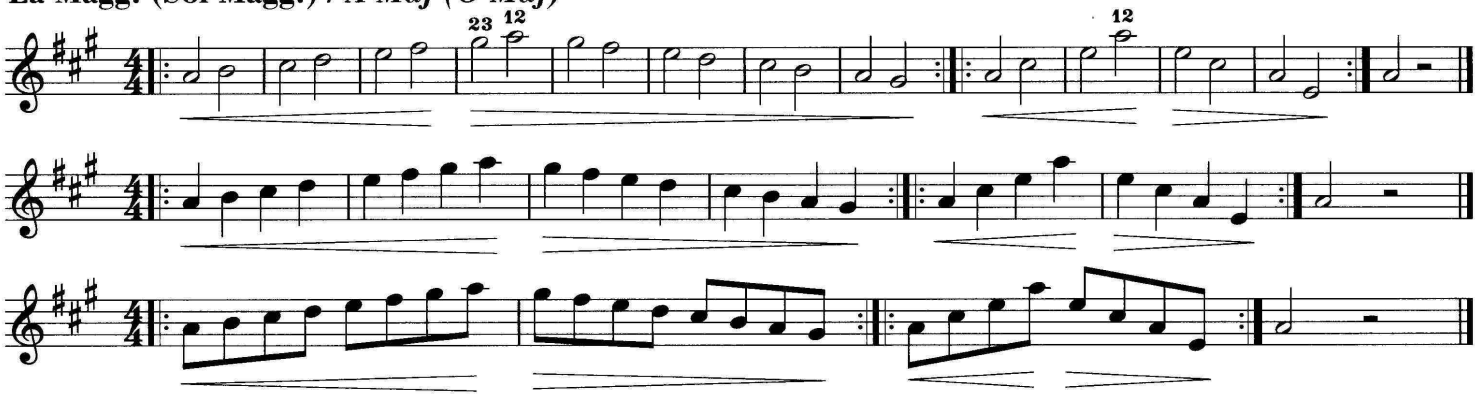


Allegro non molto

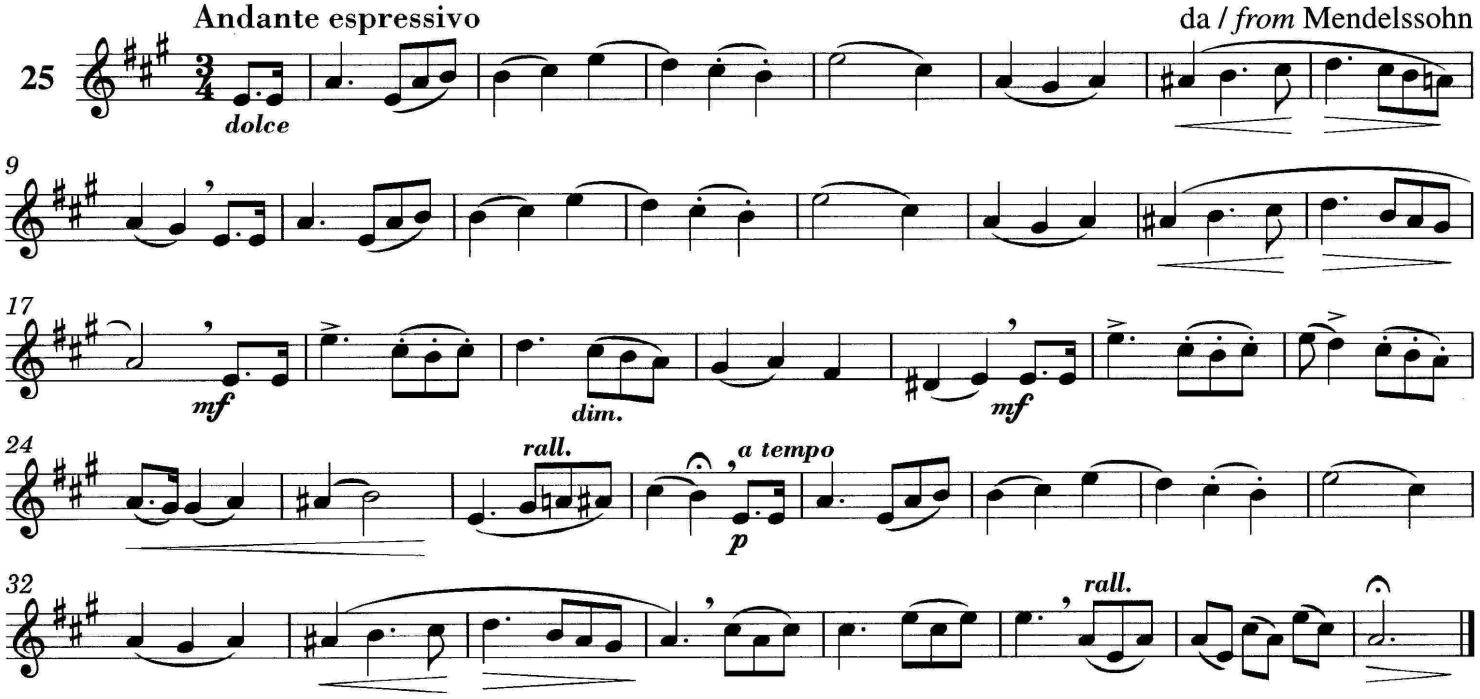
da / *from* Hilarion Eslava



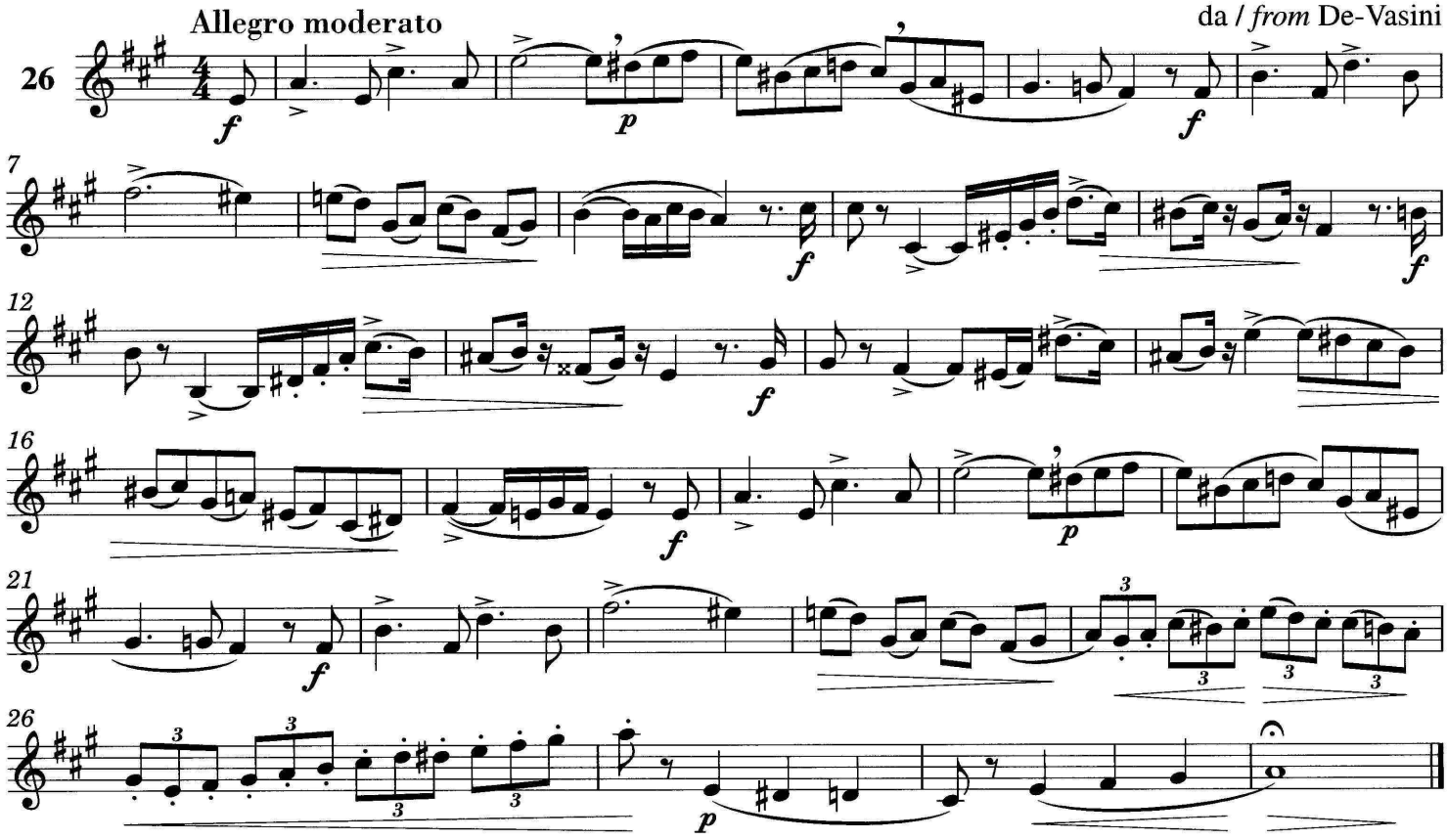
La Magg. (Sol Magg.) / *A Maj (G Maj)*



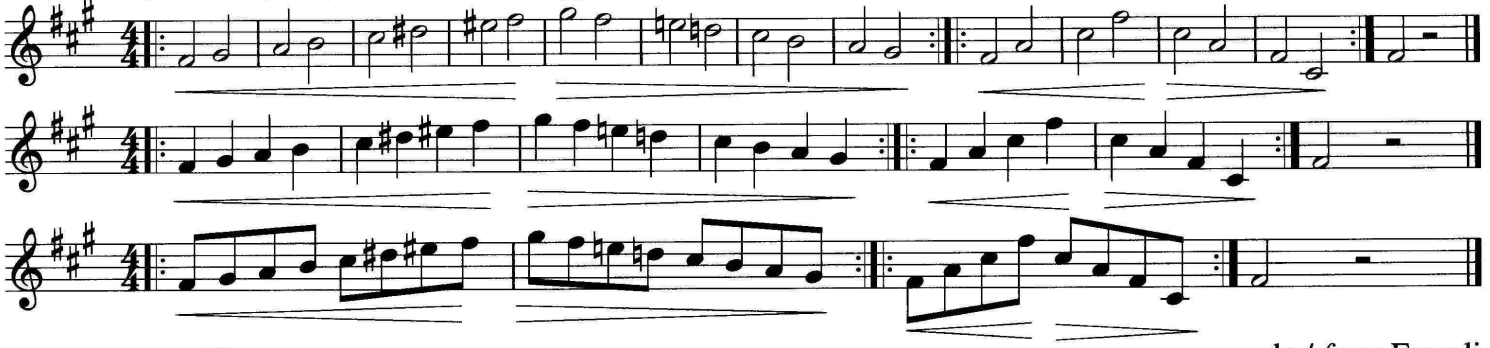
Andante espressivo — da / *from* Mendelssohn



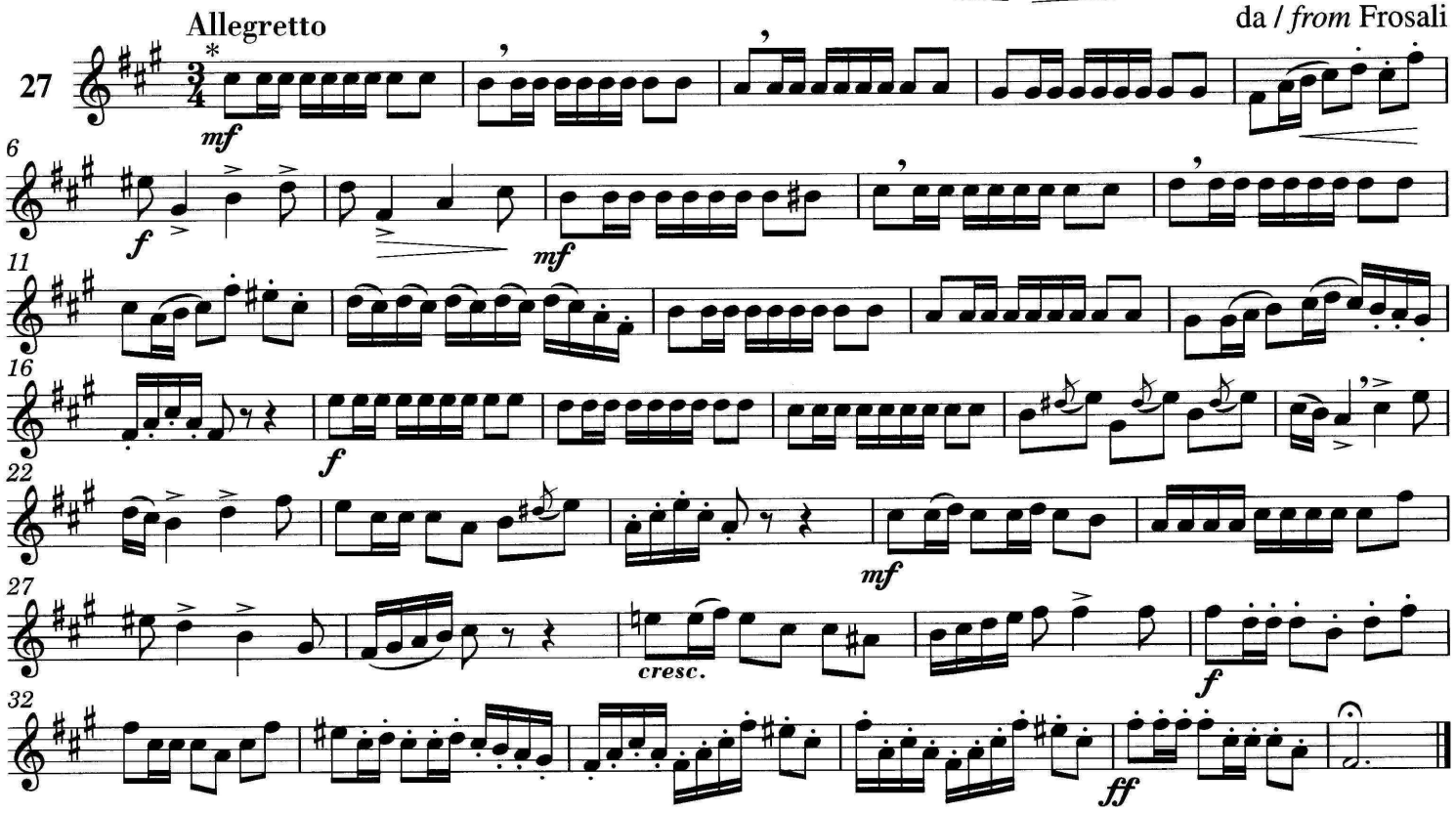
Allegro moderato — da / *from* De-Vasini



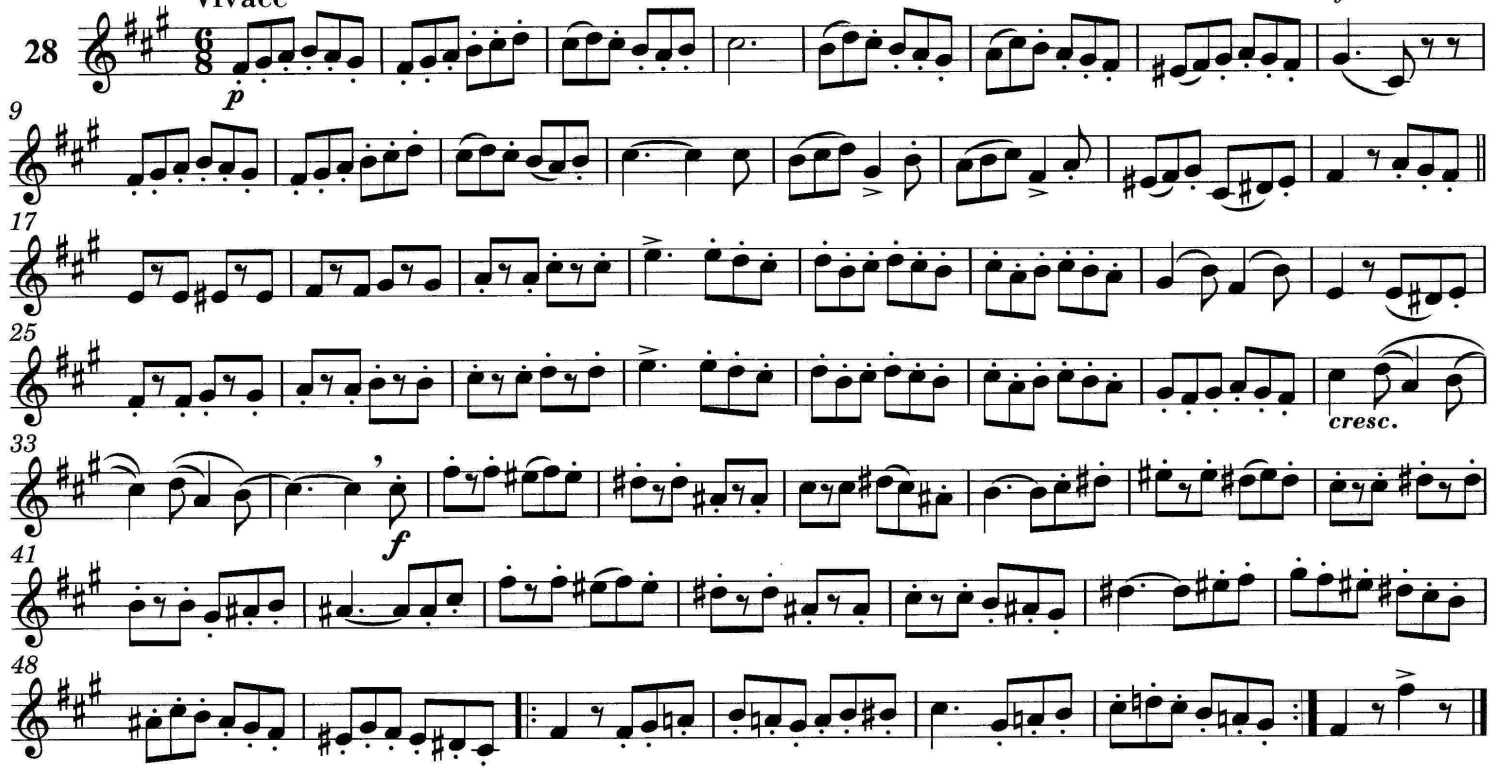
Fa♯ min. (Mi min.) / *F♯ min. (E min.)* 23



Allegretto — da / *from* Frosali



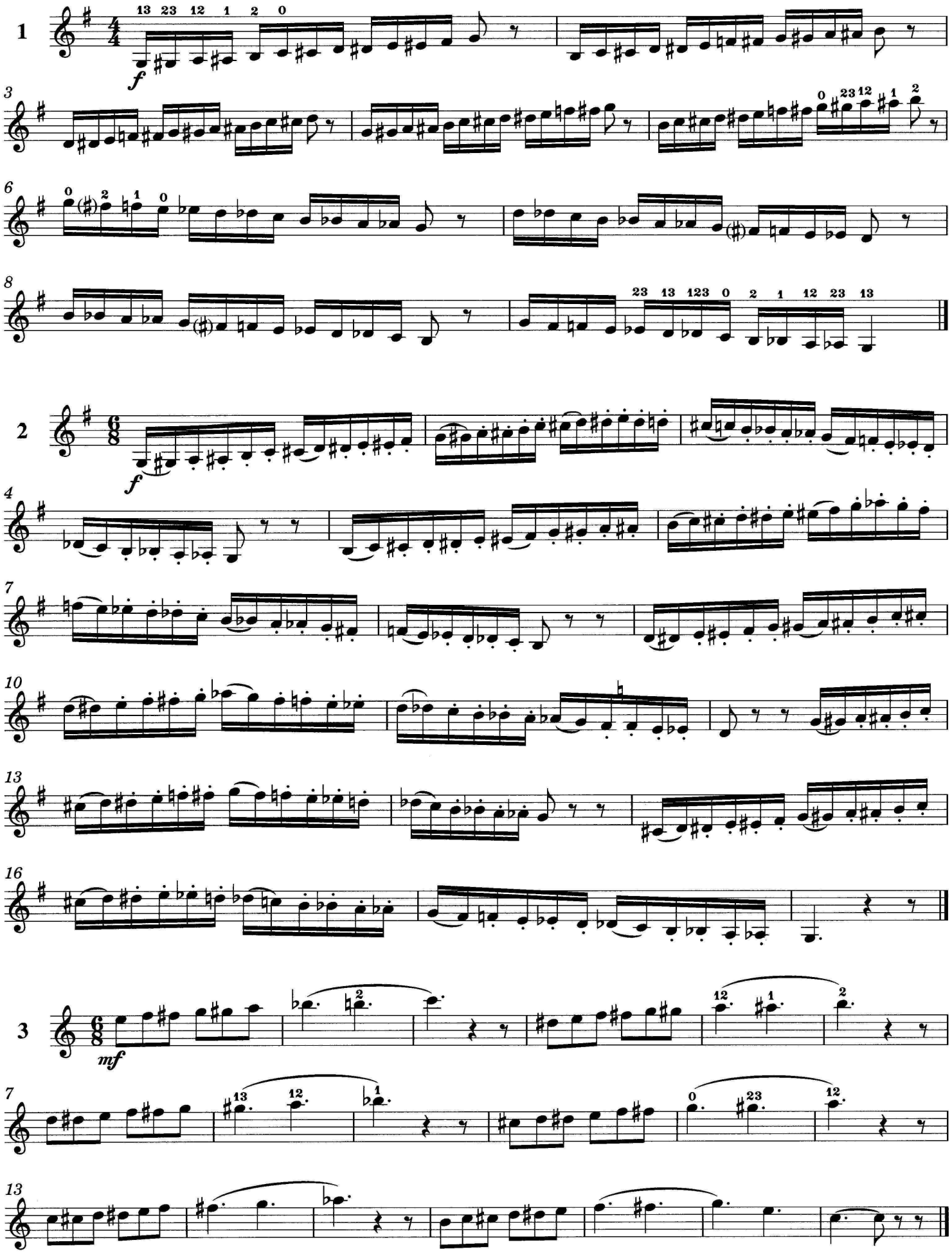
Vivace — da / *from* Ficini



* Vedi acciaccatura p. 96 / *See grace note p. 96*

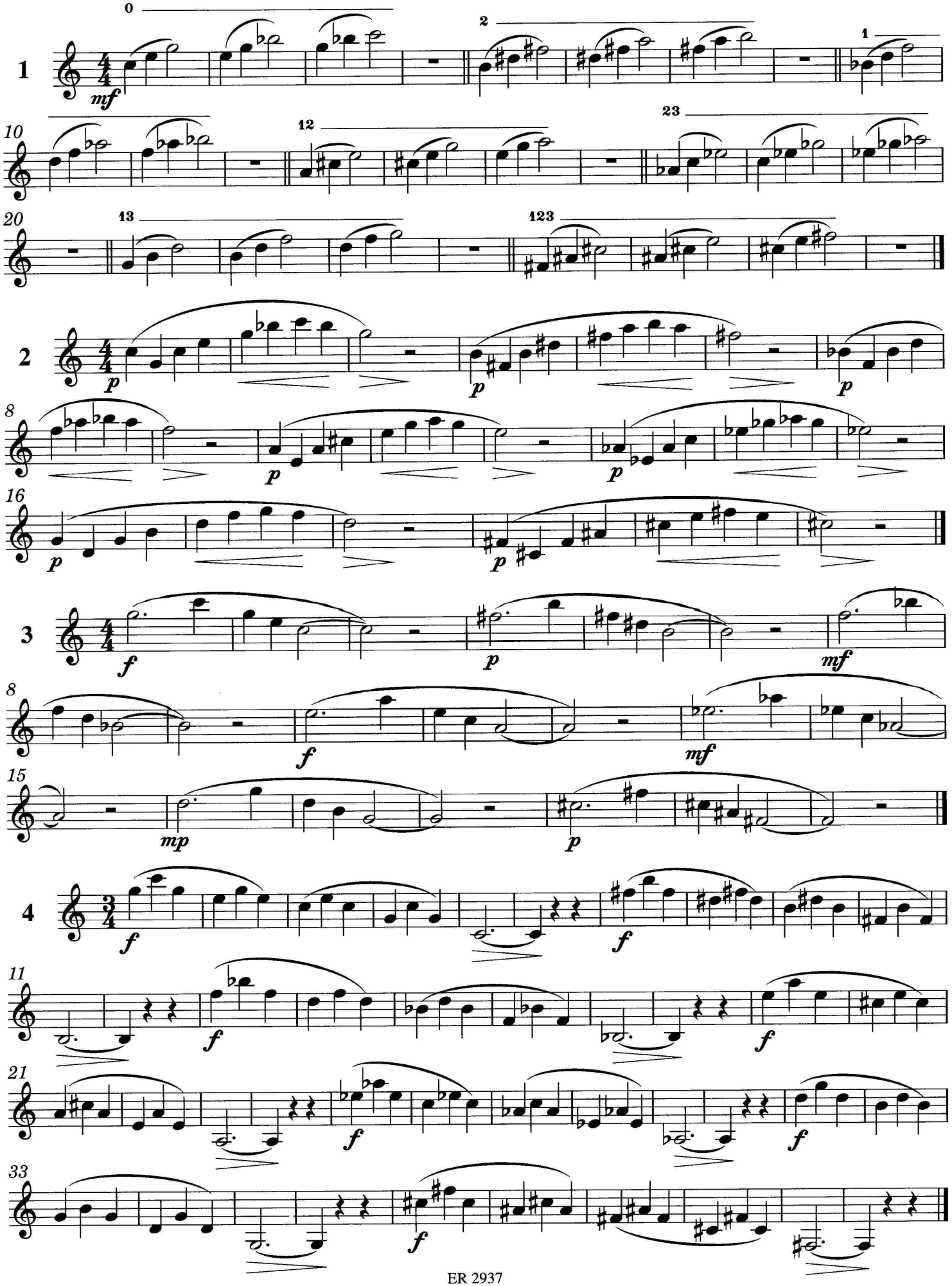
UNITÀ 2 - Cromatismo

UNIT 2 - Chromatism



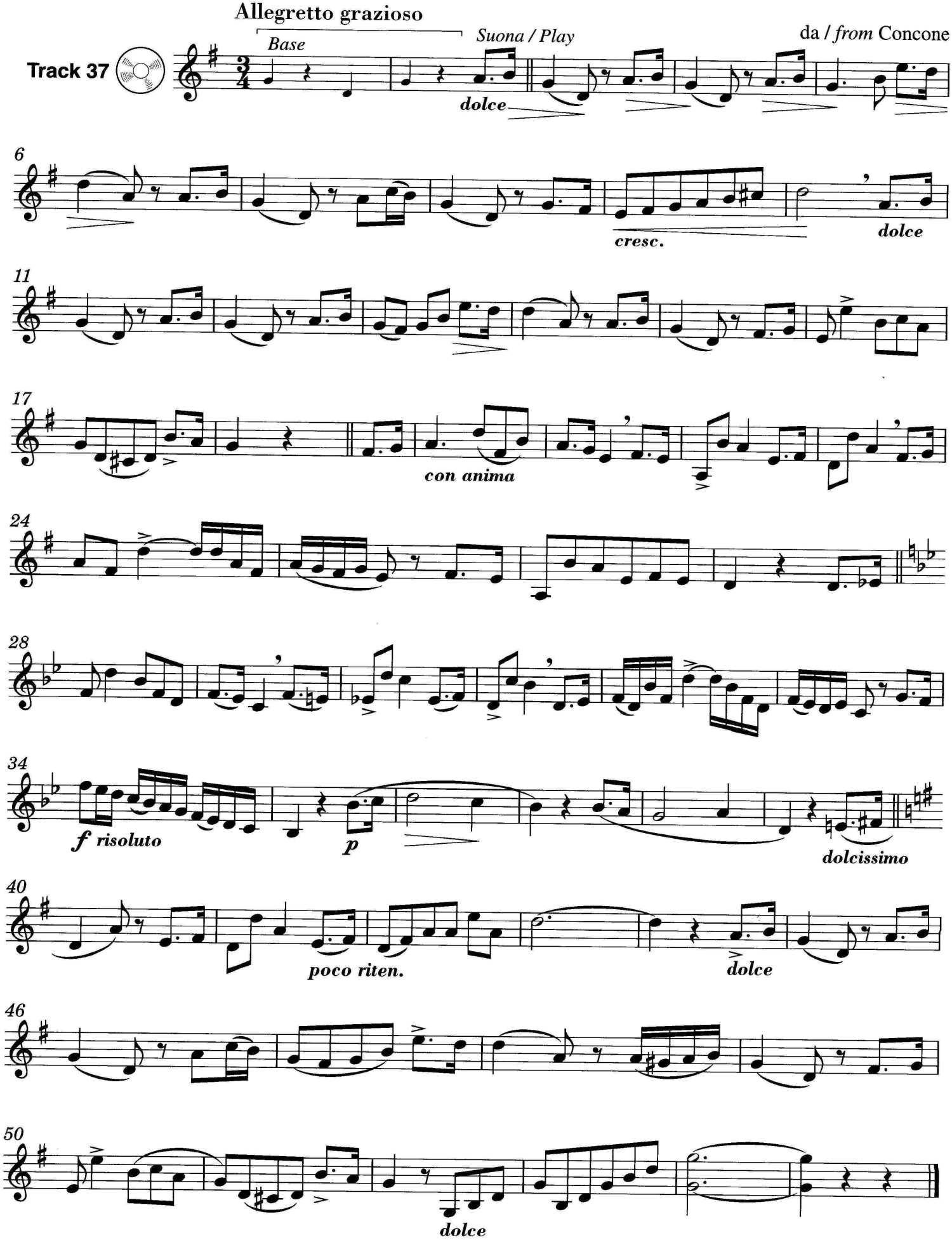
UNITÀ 3 - Flessibilità

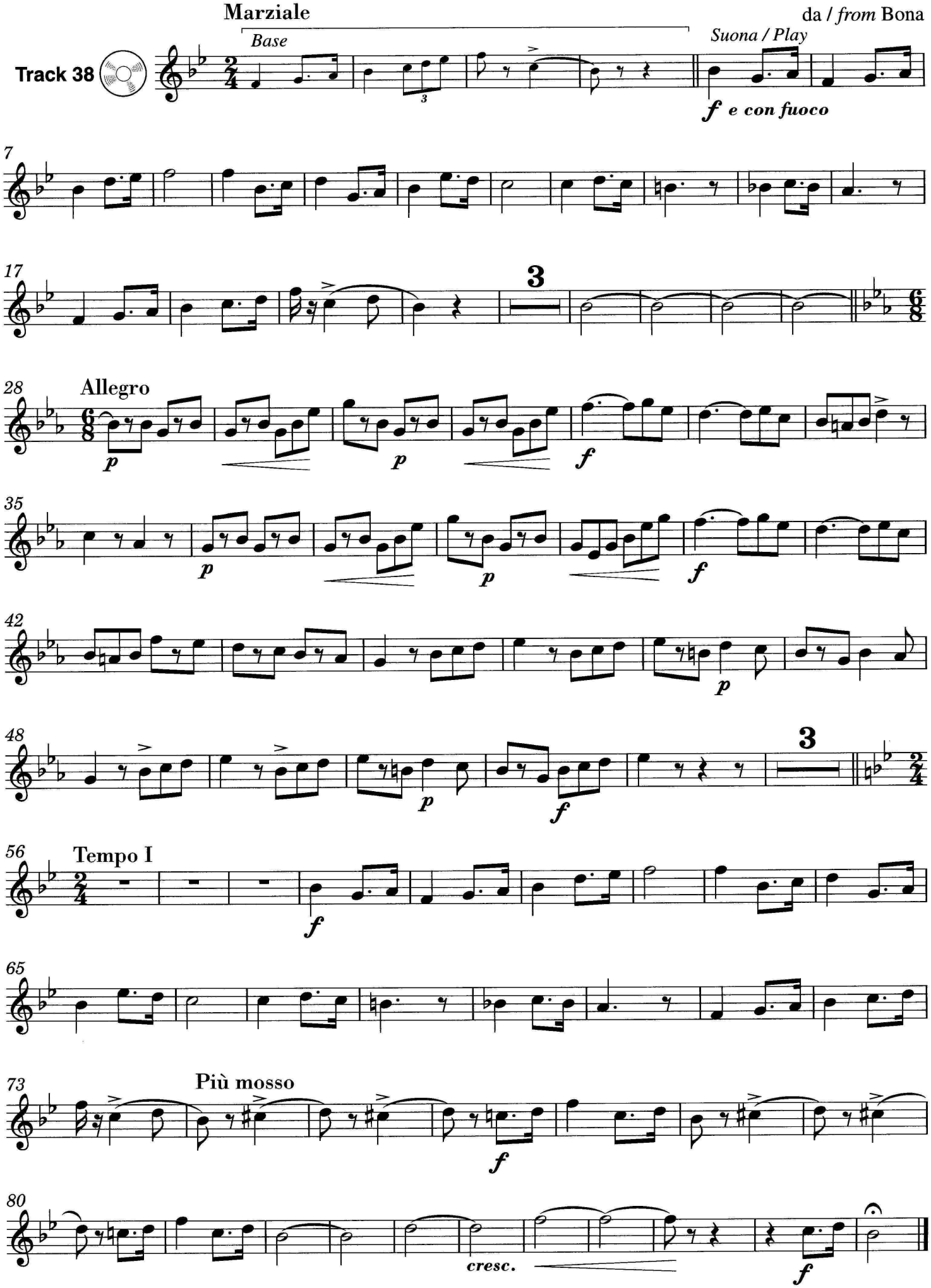
UNIT 3 - Flexibility



UNITÀ 4 - Portfolio sonoro

UNIT 4 - Sonoric portfolio




Marziale
da / from Bona
Base
Suona / Play
Track 38
f e con fuoco
7
17
3
28
Allegro
p
p
f
35
p
p
f
42
p
48
3
p
f
56
Tempo I
f
65
73
Più mosso
f
80
cresc.
f

Cenni sugli abbellimenti musicali

Scheda di raccordo fra questo volume e i volumi II e III del Metodo Gatti - *revisione Giampieri*

Nel secondo e nel terzo volume del metodo per Tromba di D. Gatti (revisione Giampieri) sono riportati tutti gli ***abbellimenti musicali*** *supportati da diversi esercizi per la loro acquisizione.*
Per dare la possibilità agli alunni di eseguire fin d'ora gli abbellimenti ritengo opportuno, alla fine di questo volume dare alcune brevi spiegazioni sulla loro esecuzione.

• L'Appoggiatura

L'appoggiatura è una piccola nota (nota *ausiliaria* scritta con carattere più piccolo) rappresentata accanto ad una *nota reale* (nota scritta a grandezza normale), situata generalmente **un grado sopra o sotto di essa**. L'appoggiatura **sottrae** alla nota reale il valore della figura che rappresenta.

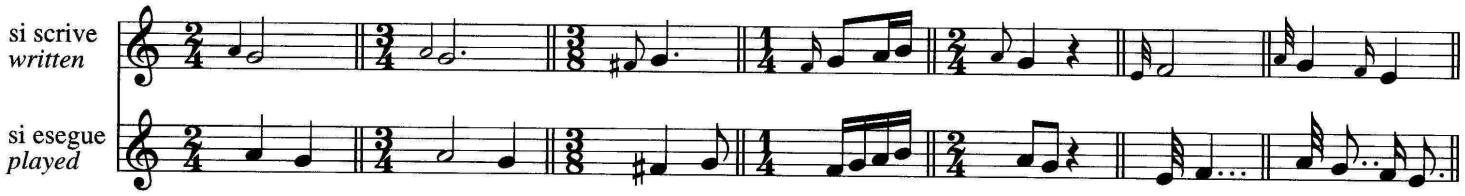
Hints on embellisgment

Chart of connections between this volume and volume II and III of the Method Gatti - *edited by Giampieri.*

Listed in the second and third volume of the method for Trumpet by D. Gatti (edited by Giampieri) are all the ***musical embellishment*** *supported by the various related exercises.*
To give the pupils the possibility of carrying out immediately the embellishment I think it's a good idea to give some short explanations about their execution, at the end of this volume.

• The grace note

The grace note **is a small note (auxiliary note written** with smaller characters) shown beside a real note (a note written in normal size), generally positioned **one degree above or below it**. The grace note **subtracts** from the real note the value of the signs it represents.

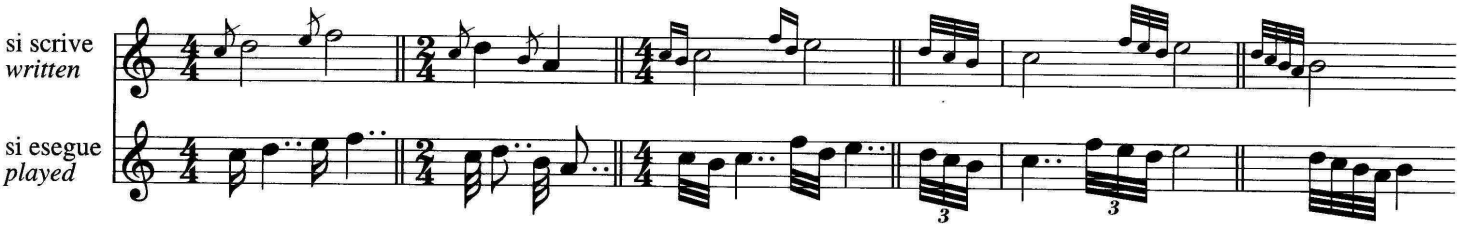


• L'Acciaccatura (semplice, composta)

L'acciaccatura è una **piccola nota ausiliaria** munita di un **taglietto** (se semplice) o un **insieme di piccole note** con o senza taglietto (se composta), messa sopra o sotto la nota reale. Viene eseguita con molta rapidità.
Può essere suonata in **battere o in levare**, e il modo di esecuzione e la sua velocità variano a seconda dello stile e dell'Autore.

• The sort grace note (simple, compound)

The sort grace note is a small **auxiliary** note equipped with a dash (if simple) or a **collection of small notes** with or without dash (if compound), placed above or below the real note. It is carried out very quickly.
It can be played in **downbeat or in upbeat**, and the way it's executed and its velocity vary according to the style and author.

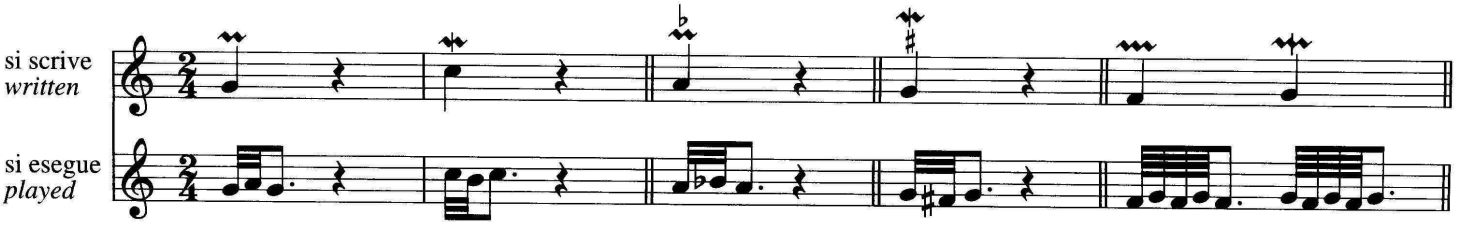


• Il Mordente (superiore, inferiore, doppio)

Il mordente, può essere **semplice superiore** (𝆖), **semplice inferiore** (𝆖), **doppio superiore** (𝆖), **doppio inferiore** (𝆖). A differenza dell'acciaccatura, che può essere eseguita in battere o in levare, la prima nota del mordente si esegue **sempre in battere** (vedi esempi sottostanti).

• The Mordent (higher, lower, double)

The mordent, can be **simple higher** (𝆖), **simple lower** (𝆖), **double higher** (𝆖), **double lower** (𝆖).
Depending on the sort grace note, it can be carried out in downbeat or in upbeat, the first note of the mordent is **always** carried out in downbeat (see examples below).

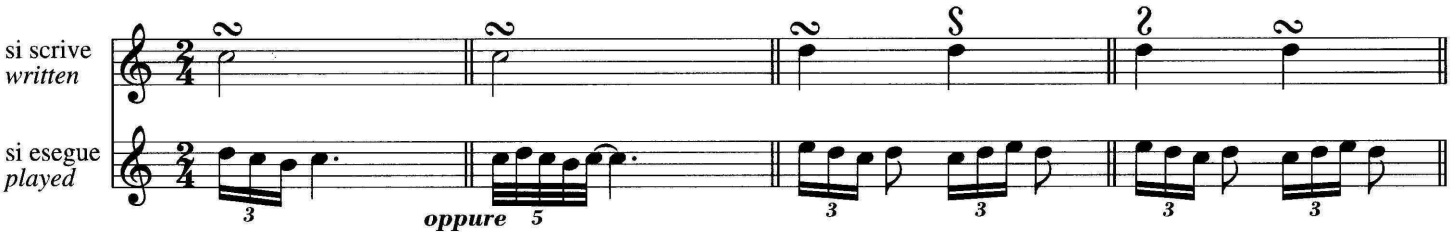


• **Il Gruppetto**

Analogamente al mordente anche il **gruppetto** può essere **superiore** (∾) o **inferiore** (∿).
La sua modalità di esecuzione è più complessa di quella degli altri abbellimenti, in quanto dipende dalla posizione in cui è inserito all'interno di una battuta.
Il gruppetto si dice **diretto** se è posto sopra o sotto una nota, **indiretto** se si trova tra due note.
Ecco, qui sotto, alcune modalità di esecuzione più comunemente utilizzate per alcuni tipi di gruppetto diretto e indiretto.

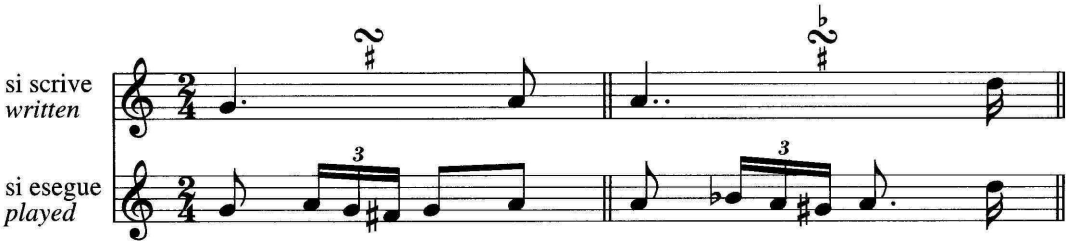
• **The Turn**

The **turn** just like the mordent can also be **higher** (∾) or **lower** (∿).
Its form of execution is more complex than the other embellishment, in that it depends on the position in which it is inserted inside a bar.
The tum is called **direct** if it is placed above or below a note, **indirect** if it is between two notes.
Below are, some of the execution forms most generally used for some kinds of direct and indirect turns.



Nei casi di **gruppetto indiretto tra due note**, i suoni che lo costituiscono si pongono di norma alla fine (sul levare) dell'ultimo movimento intero della nota reale.
Per esempio:

In the case of the indirect **turn between two notes**, the sounds that make it up are usually at the end (on the upbeat) of the last complete movement of the real note.
For example:

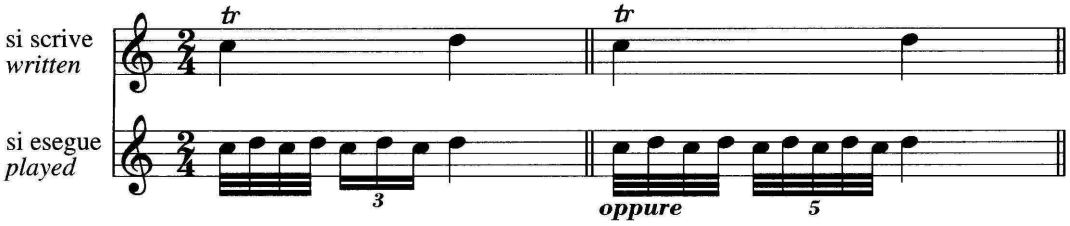


• **Il Trillo**

Il trillo si rappresenta graficamente in questo modo: "*tr*" e consiste nell'alternare continuamente, con una certa rapidità, **la nota reale con la sua superiore**. In linea di massima il trillo **termina sempre con la nota reale**.
La velocità di esecuzione del trillo dipende dall'epoca e dall'Autore che lo ha utilizzato.

• **The Trill**

The trill is shown graphically like this: "*tr*" and consists in continuously altering quickly, **the real note with its higher**. Generally speaking the trill **always ends the real note**.
The speed of execution of the trill depends on the historic age of the Author who used it.



• **Considerazione finale sugli abbellimenti**

Data la complessità di questo argomento e la soggettività di esecuzione dei vari abbellimenti, ogni insegnante sceglierà la modalità di esecuzione e la risoluzione dei singoli abbellimenti.

• **Final considerations on embellishments**

Given the complexity of this subject and the subjectivity of the various ornaments, every teacher will choose the form of execution and the resolution of the single embellishments.