

# ORNAMENTS.

The letters (A) etc. in the text refer to the corresponding letters on this page, which indicate the proper rendering in each case.

The plain shake,\*

Shake with turn,

with lower prefix,

with lower prefix and turn,

A: Plain shake. B: Shake with turn. C: Shake with lower prefix. D: Shake with lower prefix and turn.

with upper prefix,

with upper prefix and turn,

Commencing with the main note—when preceded by a break,

or by a note one degree above the main note.

E: Shake with upper prefix. F: Shake with upper prefix and turn. G: Shake commencing with the main note after a break. H: Shake commencing with a note one degree above the main note.

or by a leap,

on a tied note,

on the first note of a melody.

The Schneller, sometimes called Upper Mordent.

J: Shake on a leap. K: Shake on a tied note. L: Schneller on the first note of a melody. M: Schneller on a tied note.

The Prall-triller, indicated by the same sign as the Schneller; the context must decide which is intended:

The Mordent

Prolonged Mordent,

Tied Mordent

Mordent in an inner part.

N: Mordent. O: Prolonged Mordent. P: Tied Mordent. Q: Mordent in an inner part.

The Turn over a note,

between two notes,

Combined Schneller and turn,

Combined acciaccatura and arpeggio.

The Nachschlag. (After-beat)

S: Turn over a note. T: Turn between two notes. U: Combined Schneller and turn. V: Combined acciaccatura and arpeggio. W: Nachschlag (After-beat).

\* The number of repercussions in shakes is not limited to those in the above examples, but may be increased at discretion.