

Technische Übungen II Technical Exercises II Техническія упражненія II

Tonleiter-Studien
mit grösserem Umfang

Scale-Studies
with wider Compass

Гаммы
большого объема

F-dur F-major Фи-мажорь

Seven staves of musical notation for F major scale exercises. The first staff begins with a treble clef and a common time signature, then switches to a bass clef. The exercises consist of ascending and descending scale passages with various rhythmic patterns and articulations.

B-dur Bb-major Сиб-мажорь

Seven staves of musical notation for Bb major scale exercises. The first staff begins with a treble clef and a common time signature, then switches to a bass clef. The exercises include ascending and descending scale passages, with some staves featuring fingerings (2, 4, 3) and articulation marks.



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Dur- und Moll-Übungen Major and Minor Exercises Мажорныя и минорныя

innerhalb einer Oktave, mit leichtem Stosse auszuführen. | within the compass of one octave. To be practiced with light tonguing. | упражненія въ одной октавѣ съ легкимъ ударомъ языка.

F-dur
F-major
Фа-мажоръ

D-moll
D-minor
Ре-миноръ

B-dur
Bb-major
Сиб-мажоръ

G-moll
G-minor
Соль-миноръ

Es-dur
Eb-major
Миb-мажоръ

C-moll
C-minor
До-миноръ



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Bindungen

Legato Figures

Легато

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G-dur G-major Соль-мажоръ

Musical notation for G-dur (G major) section, consisting of five staves of bass clef music in G major with a treble clef. The notation includes various rhythmic patterns and fingerings, with a '6' and a '5' indicating specific fingerings on the sixth and fifth fingers respectively.

D-dur D-major Ре-мажоръ

Musical notation for D-dur (D major) section, consisting of five staves of bass clef music in D major with a treble clef. The notation includes various rhythmic patterns and fingerings, with a '5' indicating a specific fingering on the fifth finger.

A-dur A-major Ли-мажоръ

Musical notation for A-dur (A major) section, consisting of three staves of bass clef music in A major with a treble clef. The notation includes various rhythmic patterns and fingerings.



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Kadenzen

Unter dieser Bezeichnung versteht man eine Verzierung, welche vor dem Abschluss des Solo auf einer *Fermate* (♯) noch ausgeführt wird.

Eingelegte Kadenzen sollen stets den Charakter des vorzutragenden Stückes haben. Bei *Adagios* sind die Kadenzen in ruhigem und würdigem Stile zu halten, hingegen in *Bravour*-Stücken kann der Bläser in der anzubringenden Kadenz seine Virtuosität entfalten.

Beispiele:

Cadenze

Under *Cadenza* (*Cadence*) is understood an embellishment introduced after a *Fermata* (♯) before the close of a solo-piece.

The cadences so interpolated must invariably bear the same character as the solo-piece itself. For *Adagios* the cadences must be in a calm and dignified style, whereas in *bravura*-pieces the executant is fully justified in showing off his virtuosity to the best advantage.

For instance:

Каденціи

Подъ наименованіемъ каденціи подразумѣвается ноты, вставленны послѣ фермата (♯) передъ окончаніемъ соло пьесы.

Вставныя каденціи должны всегда имѣть характеръ исполняемой пьесы. — При *Adagio*, каденціи должны быть выражены спокойно и въ благородномъ стилѣ, при каденціяхъ же въ бравурныхъ пьесахъ, игрокъ можетъ съ большимъ успѣхомъ выказать свою виртуозность; напр.

The image displays eight numbered musical examples of cadenzas, arranged in four rows of two. Each example consists of a single melodic line in bass clef and a harmonic accompaniment in bass clef. The examples are numbered 1 through 8. Examples 1, 2, and 3 are relatively simple, featuring short melodic phrases with fermatas. Examples 4, 5, 6, and 7 are more complex, involving longer melodic lines with various ornaments and trills. Example 7 includes the marking 'rall.' (rallentando). Example 8 is the most elaborate, featuring a long, flowing melodic line with many ornaments and trills, and includes the marking 'rit.' (ritardando).

Kleine Praeludien

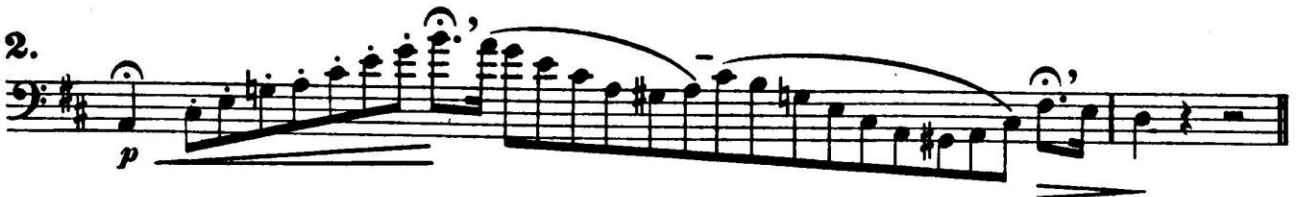
Short Preludes

Маленькія прелюдіи

1.



2.



3.



4.



5.



6.



7.



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