

Giuseppe Prestini (1877-1955)

RACCOLTA DI STUDI

PER OBOE

Utili ad un primo e contemporaneo sviluppo dell'agilità e del canto

I.

DUINE

1. 

2. 

3. 

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TERZINE

1.  Exercise 1 consists of four staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It features two triplet markings over the first two measures. The second staff continues the melodic line with various articulations. The third staff includes accents and slurs. The fourth staff concludes the exercise with a final cadence.

2.  Exercise 2 consists of four staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It features two triplet markings over the first two measures. The second staff includes a first finger (1) marking. The third staff continues the melodic line. The fourth staff concludes the exercise with a final cadence.

3.  Exercise 3 consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It features two triplet markings over the first two measures. The second staff includes first finger (1) markings. The third staff concludes the exercise with a final cadence.

4.

5.

6.

7.

5.

6.

7.

6.

7.

8.

9.

QUARTINE

1.

2.

3.

4.

Musical score for exercise 4, measures 1-4. Treble clef, common time. Features eighth and sixteenth note patterns with accents and slurs.

5.

Musical score for exercise 5, measures 1-4. Treble clef, common time. Features eighth and sixteenth note patterns with slurs and accents.

6.

Musical score for exercise 6, measures 1-4. Treble clef, 3/4 time. Features eighth and sixteenth note patterns with slurs and accents.

3 ESERCIZI

PER LE POSIZIONI I.^a E II.^a DEL Fa \sharp

Come per ottenere una buona agilità e rendere più facili i passi, specialmente nella lettura a prima vista, è necessario l'uso della posizione del Fa a forchetta (L) dove è indicato, così, per avere un canto efficace con suoni uniformi, è necessario invece evitare la posizione del Fa a forchetta usando quella segnata (1) o (2) secondo la necessità. Tuttavia si potrà usare anche nel canto il Fa a forchetta ma solamente nel *piano*, come indicato negli esercizi seguenti.

N.B. Il N^o 1 sul Fa \sharp indica che deve aprirsi la chiave del Fa \sharp col dito anulare destro.

Il N^o 2 sul Fa \sharp indica invece che deve aprirsi la doppia chiave del Fa \sharp col mignolo sinistro.

1. Andante lento

2. Lento

3. Andante

6 STUDI MELODICI

Il segno 2-1 vuol dire che deve prendersi il *fa*♭ con la 2^a posizione passando velocemente alla 1^a.

1. *Andantino*

più p

più p

rall.

rall.

più p

2. *Andante mosso*

più p

poco mosso

a tempo *rall.* *a tempo*

più mosso *accel.* *e* *cresc.*

tornando al tempo

dim.

Moderato

3. *mf*

f *p* *mf* *dim. e rall.*

poco più mosso

più lento

Andante

4.

poco accel. *a tempo e rall.* *Marziale* *f*

movendo *p* *cresc.* *rall.* *Lento* *ff*

poco accel. *dim.* *rall.*

Moderato

5.

più p

rall. *a tempo*

cresc. e accel.:.....

dim.

Adagio (in 8)

6.

movendo *calmo* *poco tratt.*

a tempo *tratt.* *a tempo*

p *rall.* *dim.*

II. DUINE

1.

2.

3.

4. 



5. 



6. 



TERZINE

1. 



2. 



3. 





QUARTINE

1. 

2. 

3. 

4.  Exercise 4 consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a complex melodic line with many slurs and ties. The second and third staves continue this melodic line with similar phrasing. The fourth staff concludes the exercise with a final note and a whole rest.

5.  Exercise 5 consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a complex melodic line with many slurs and ties. The second and third staves continue this melodic line with similar phrasing. The fourth staff concludes the exercise with a final note and a whole rest.

6.  Exercise 6 consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a complex melodic line with many slurs and ties. The second and third staves continue this melodic line with similar phrasing. The fourth staff concludes the exercise with a final note and a whole rest.

6 STUDI MELODICI

CANZONE

Valzer lento

1. *mf*

The score for the first piece, 'CANZONE Valzer lento', consists of eight staves of music in 3/4 time. It begins with a mezzo-forte (*mf*) dynamic. The melody features several triplet patterns and long, flowing lines. Dynamics range from *mf* to *f*. The piece concludes with a *Fine* marking. A *rall.* (rallentando) instruction is placed above the final staff.

mf *f* *rall.* *Fine*

a tempo *mf* *p* *D. C. alla Fine*

2. *Allegretto*

The score for the second piece, 'Allegretto', consists of two staves of music in 2/4 time. It begins with a piano (*p*) dynamic. The melody is more rhythmic and includes triplet patterns. Dynamics range from *p* to *cresc.* (crescendo). The piece concludes with a *D. C. alla Fine* marking.

p *cresc.* *p* *D. C. alla Fine*

3 *mf*

1

p

poco meno
p

3. **Andante**

poco rall. a tempo
p

cantando
p

cresc.
p

calmo
a tempo
p

rall.
a tempo
dim. e rall.
p

SCHERZO

4. *(in 1)*
mf

p

mf

f

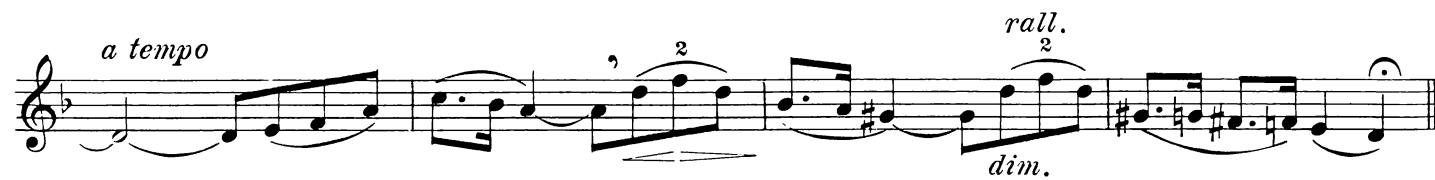
5. *Andante*
mf

dim.

rall.

a tempo

tranquillo



III. DUINE

The musical score is divided into three numbered sections, each consisting of three staves of music. The key signature is one sharp (F#) and the time signature is common time (C).
 Section 1: The first staff begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with various phrasing slurs. The second and third staves continue this melodic line with similar rhythmic patterns and phrasing.
 Section 2: This section also starts with a treble clef and one sharp. It contains more complex phrasing with longer slurs and some chromatic movement. The third staff includes a specific fingering instruction: a double asterisk symbol (**) above a note, with the numbers '2' and '1' below it, indicating a double key technique.
 Section 3: This section continues the melodic development with a treble clef and one sharp. It features a mix of eighth and sixteenth notes, with some notes beamed together. The third staff concludes with a final cadence.

(*) Usare la doppia chiave di *Do #* col mignolo sinistro, liberando il mignolo destro che aprirà la 1.^a di *Re #*. ER 2199



TERZINE

In 1

1. 

2. 

3. 

(*) 

(*) Sviluppo dalla 1ª posiz. del Do# alla 1ª posiz. del Si grave.

4.

5.

6.

QUARTINE

1.

The first system consists of four staves of music in G major and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a dense, rhythmic texture of sixteenth and thirty-second notes, often beamed together. The second staff continues this texture with some melodic variation. The third staff features a long, sweeping slur over the first half of the system, followed by more rhythmic activity. The fourth staff concludes the system with a final cadence.

2.

The second system consists of four staves of music. The first staff continues the rhythmic pattern from the first system. The second staff introduces a more melodic line with slurs and accents. The third staff maintains the rhythmic intensity with various articulations. The fourth staff concludes the system with a final cadence, including a double bar line and repeat signs.

3.

The third system consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with a long slur. The second staff continues the melodic development with slurs and accents. The third staff maintains the rhythmic texture. The fourth staff concludes the system with a final cadence, including a double bar line and repeat signs.

4. 

5. 

6. 

6 STUDI MELODICI

1. *Allegretto*
leggero

f

leggero

2. *Andante mosso*
dolce

dim. *pp* *rall.*

a tempo

mf

mf

rall.

Allegretto

3. *mf*

Fine

p

f

tr

f

D.C. alla Fine

Moderato

4.

mf spiegato

Andante

5.

mf

p

mf

Allegretto moderato

6.

rall. *a tempo*

poco più

rall.

I. Tempo

rall.
dim.

IV. DUINE

The musical score is written for piano in a single system with three numbered sections. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes treble clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and slurs. Section 1 consists of three staves of music, featuring a melodic line with many slurs and accents, and some fingerings indicated by numbers 1 and 2. Section 2 consists of three staves, with the first staff starting with a half rest followed by a melodic line, and the subsequent staves continuing the melodic development with various slurs and accents. Section 3 consists of three staves, continuing the melodic and rhythmic patterns with slurs and accents throughout. The score concludes with a final note and a fermata-like symbol.

4.

5.

staccato

6.

TERZINE

1.

Musical notation for exercise 1, first system. Treble clef, 3/4 time signature, key signature of two flats. The first staff contains a sequence of eighth notes with slurs and accents, including a triplet of eighth notes. The second staff continues the sequence with slurs and accents. The third staff continues with slurs and accents. The fourth staff concludes the exercise with a final note and a double bar line.

2.

Musical notation for exercise 2, first system. Treble clef, 3/4 time signature, key signature of two flats. The first staff contains a sequence of eighth notes with slurs and accents, including a triplet of eighth notes. The second staff continues the sequence with slurs and accents. The third staff continues with slurs and accents. The fourth staff concludes the exercise with a final note and a double bar line.

3.

staccato

Musical notation for exercise 3, first system. Treble clef, 3/4 time signature, key signature of two flats. The first staff contains a sequence of eighth notes with slurs and accents, including a triplet of eighth notes. The second staff continues the sequence with slurs and accents. The third staff continues with slurs and accents. The fourth staff concludes the exercise with a final note and a double bar line.

4. 







5. 







6. 







QUARTINE

1. 

2. 

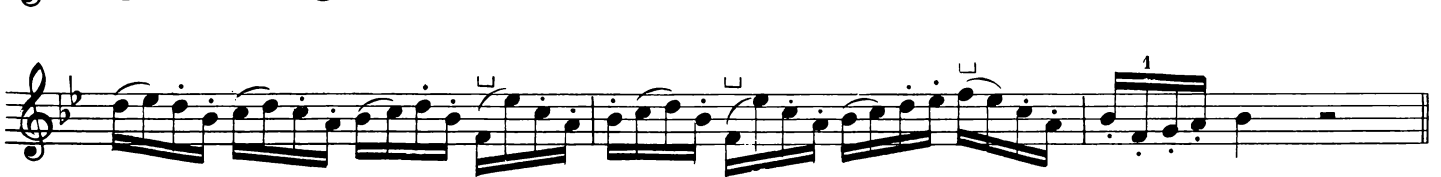



3. 

4.



Exercise 4 consists of four systems of musical notation in a single staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece.

5.



Exercise 5 consists of four systems of musical notation in a single staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece.

6.



Exercise 6 consists of four systems of musical notation in a single staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece.

3 MELODIE PER LA POSIZIONE DEL *Fa* \flat NEL CANTO

1. *Lento*

f

2. *Lento*

f

pp *f*

(*)

3. *Lento*

f

dim:.... pp f

pp f

(*) Prendere il *Fa* \flat con la 1^a posiz. passando subito alla 2^a

6 STUDI MELODICI

1. *Andante*

mf

mf

dim.

rall. e dim. *a tempo*

mf

p e cresc.

dim. *mf* *con voce*

rall.

a tempo

mf *rall. e dim.*

2. *Allegro*

mf

rall. *a tempo*

rall.

Allegretto

3. *pstacc.*

mf

f *p*

Andante

4. *mf con voce spiegata*

più p

cresc.

meno forte *cresc.*

rall. *f*

(★) Prendere il *Mi* \flat con la 1^a posiz. cambiando subito con la 2^a per poter scendere al *Re* \flat , cioè sempre per evitare la forchetta del *Fa* ed avere tutti i suoni eguali.

a tempo

allarg. *rall.* *dim.*

5. **Allegro**
p stacc.

6. **Vivace**
f

poco rall. *a tempo*

poco meno *dim.*

rall. *a tempo*

V.
DUINE

1. 





2. 





3. 





4. Musical staff 4.1: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes with slurs and fingerings. The first measure has a '2' above it, the second has a '1', and the third has a '2'.

Musical staff 4.2: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes with slurs.

Musical staff 4.3: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes with slurs and fingerings. The first measure has a '2' above it, and the second has a '2'.

5. Musical staff 5.1: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes with slurs.

Musical staff 5.2: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes with slurs and fingerings. The first measure has a '2' above it, and the second has a '2'.

Musical staff 5.3: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes with slurs.

6. Musical staff 6.1: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes with slurs and fingerings. The first measure has a '2' above it.

Musical staff 6.2: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes with slurs.

Musical staff 6.3: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes with slurs and fingerings. The first measure has a '2' above it, and the second has a '1'.

TERZINE

1.   

2.    

3.   

M.B. Nei passaggi dal *Sib* al *Do#* o dal *Do#* al *Sib* gravi si troverà segnata la 2^a posizione sul *Do#*. Sarà bene però fare gli stessi passi con la 4^a posiz. per il *Do#* allo scopo di abituarsi a scivolare sulle chiavi, come dovrebbe fare chi avesse uno strumento senza la detta doppia del *Do#*. Il segno 1x1 indica lo slittamento del dito.

4. 

5. 

6. 

QUARTINE

1. 

2. 

3. 

4. 

5. 

6. 

6 STUDI MELODICI

Allegro moderato



Moderato



tr. *cresc.*

The first system of music consists of two staves. The upper staff begins with a trill (tr.) and continues with a series of eighth-note patterns. A crescendo (cresc.) marking is placed below the staff. The lower staff continues the eighth-note patterns.

Tranquillo

3. *p*

The second system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It starts with a piano (p) dynamic. The music consists of a series of eighth notes with slurs.

The third system features a series of sixteenth-note runs, with some notes beamed together and slurs indicating phrasing.

The fourth system contains eighth-note patterns with dynamic markings of forte (f) and piano (p) alternating throughout.

The fifth system features eighth-note patterns with a mezzo-forte (mf) dynamic marking.

The sixth system continues the eighth-note patterns with slurs and dynamic control.

The seventh system continues the eighth-note patterns with slurs and dynamic control.

The eighth system continues the eighth-note patterns with slurs and dynamic control.

The ninth system concludes the piece with eighth-note patterns and a piano (p) dynamic marking.

CADENZA

4. *f* *più p* *3* *3*

più lento, *a tempo* *f deciso* *3* *cantando*

ten. *3*

ten.

più lento *p* *2* *a tempo* *mf*

più piano e lento *a tempo deciso e forte* *mf*

3 *dim.*

5. *Andante lento* *dolce*

Più mosso
Plegato *cresc.*

cresc.

forte squillante e staccato

I. Tempo
dolce *cresc. e accel.*

dim. e rall.

Allegretto
6. *mf*

p e cresc.

4.

Musical notation for exercise 4, consisting of three staves of music in G-flat major, 6/8 time. The first staff contains a continuous eighth-note melody with various phrasings. The second and third staves show more complex phrasings with slurs and fingerings (1, 2) indicated above the notes.


5.

Musical notation for exercise 5, consisting of three staves of music in G-flat major, 6/8 time. The first staff features a melody with slurs and a fingering of 1. The second and third staves continue the melody with various phrasings and slurs.

6.

Musical notation for exercise 6, consisting of three staves of music in G-flat major, 6/8 time. The first staff includes slurs, a fingering of 1, and a '2' above a note. The second and third staves continue with complex phrasings, slurs, and fingerings (1, 2).

TERZINE

1.    

Exercise 1 is in 3/4 time, key of B-flat major. It consists of four systems of music. The first system features a triplet of eighth notes followed by eighth notes. The second system includes first finger (1) markings. The third system continues with first finger markings and slurs. The fourth system concludes with a final cadence.

2.   

Exercise 2 is in 3/4 time, key of B-flat major. It consists of three systems of music. The first system starts with a triplet of eighth notes marked with a 'V' and a slur. The second system features slurs and first finger (1) markings. The third system continues with slurs and first finger markings, ending with a final cadence.

3.    

Exercise 3 is in 3/4 time, key of B-flat major. It consists of four systems of music. The first system begins with a triplet of eighth notes. The second system includes first finger (1) markings and slurs. The third system continues with first finger markings and slurs. The fourth system concludes with a final cadence.

4.

5.

6.

*) Aprire contemporaneamente col mignolo sinistro la doppia del Mi^b e la chivetta del La^b

QUARTINE

1.

2.

3.

4.

Musical score for exercise 4, consisting of four staves of music in 3/4 time with a key signature of two flats. The piece features complex rhythmic patterns with many slurs and accents. Fingerings are indicated with numbers 1 and 2. The first staff ends with a double bar line.

5.

Musical score for exercise 5, consisting of four staves of music in 3/4 time with a key signature of two flats. The piece features complex rhythmic patterns with many slurs and accents. Fingerings are indicated with numbers 1 and 2. The first staff ends with a double bar line.

6.

Musical score for exercise 6, consisting of four staves of music in 3/4 time with a key signature of two flats. The piece features complex rhythmic patterns with many slurs and accents. Fingerings are indicated with numbers 1 and 2. The first staff ends with a double bar line.

4 Melodie per l'uso delle chiavi doppie del *Fa* b, *La* b e *Mi* b (*Sol* # e *Re* #) e per il passaggio veloce sopra una stessa nota dalla 1^a alla 2^a posizione o viceversa, indicato 1-2 o 2-1.

Andante lento

1.

Andante lento

2.

Lento (in 4)

3.

Andante moderato

4.

Andante

3.

mf

dim.

poco rall.

a tempo poco mosso

dim.....

cresc.....

rall.....

cresc.

a tempo

f

rall.

dim.

Mosso

4.

mf

dim.

rall.

f

Andante mosso

5. *canto spiegato*

poco rall. *a tempo*

poco accel. e cresc. *rall.*

a tempo *poco accel.*

rall.

Moderato

6. *f* *dim.*

f

movendo *p*

ritorna al tempo *f* *dim.*

rall. *dim.* *f* *rall.* *dim.*

VII. DUINE

1. 





2. 





3. 





★) La doppia del *So*♯ al dito indice destro.

4.

5.

6.

TERZINE

1.  ★)
1x1

2. 

3. 

★) 1x1 scivolamento dalla 1^a pos. di *Do* # alla 1^a pos. di *Si* ♯.

4. 

5. 

6. 

QUARTINE

1. 

2. 

3. 

4.

Musical score for exercise 4, measures 1-4. The piece is in treble clef, key of D major (two sharps), and 3/4 time. It features a melodic line with slurs and accents. Measure 1 starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. Measure 2 continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, and D4. Measure 3 has eighth notes D4, C4, B3, A3, G3, F#3, E3, and D3. Measure 4 concludes with eighth notes C3, B2, A2, G2, F#2, E2, D2, and C2. There are slurs over measures 1-2 and 3-4, and an accent over the final note of measure 4.

5.

Musical score for exercise 5, measures 1-4. The piece is in treble clef, key of D major (two sharps), and common time (C). It features a melodic line with slurs and accents. Measure 1 starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. Measure 2 continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, and D4. Measure 3 has eighth notes D4, C4, B3, A3, G3, F#3, E3, and D3. Measure 4 concludes with eighth notes C3, B2, A2, G2, F#2, E2, D2, and C2. There are slurs over measures 1-2 and 3-4, and an accent over the final note of measure 4.

6.

Musical score for exercise 6, measures 1-4. The piece is in treble clef, key of D major (two sharps), and common time (C). It features a melodic line with slurs and accents. Measure 1 starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. Measure 2 continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, and D4. Measure 3 has eighth notes D4, C4, B3, A3, G3, F#3, E3, and D3. Measure 4 concludes with eighth notes C3, B2, A2, G2, F#2, E2, D2, and C2. There are slurs over measures 1-2 and 3-4, and an accent over the final note of measure 4.

6 STUDI MELODICI

1. *Andante*

p

movendo

f

rall.
dim.

a tempo

movendo

rall.

a tempo *poco accel.*

1-2

rall.:.....

dim.

Moderato

4. *ben legato*

*) $2 \times 1-2$ *rall.*
dim.

Andante mosso

5. *mf* 6 6

poco rall., a tempo
mf

★) In questa battuta, essendo necessario per l'accento avere un *Mi#* sonoro come non lo darebbe la posizione a forchetta, si adoperi la seguente diteggiatura: Prendere il *Do#* grave con la 1^a, il *Re#* con la 2^a, da questa scivolare sul *Mi#* 1^a posizione e durante il valore del punto passare velocemente sulla 2^a posizione per poter poi legare *Mi# - Do#*.

The first five staves of the musical score contain intricate sixteenth-note passages. The first staff begins with a melodic line in treble clef, marked with a 'y' and a 'z'. The second staff continues with similar rhythmic patterns. The third and fourth staves feature sextuplets (groups of six notes) indicated by the number '6' below the notes. The fifth staff continues with more sextuplets and melodic lines.

Andante calmo

The second section begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Andante calmo' and the dynamic is 'p' (piano). The first staff of this section starts with a melodic line. The second staff continues with similar patterns. The third staff features triplet figures (groups of three notes) marked with the number '3' above the notes, followed by sextuplets marked with '6'. The fourth and fifth staves continue with melodic lines. The sixth staff features a melodic line with a 'y' and 'z' marking. The seventh staff continues with melodic lines. The eighth staff features a melodic line with a 'y' and 'z' marking. The ninth staff features a melodic line with a 'y' and 'z' marking.

poco tratt. a tempo

rall.

dim. e rall:.....

VIII.

DUINE

Il segno 1+2 o 2+1 indica di prendere col mignolo sinistro la chiave del *La b* e la doppia del *Mi b* assieme.

1.

2.

3.

4.

5.

6.

TERZINE

1. 







2. 







3. 







QUARTINE

1.

2.

3.



4 MELODIE

1. Esercizio per l'esclusione del *Fa*♭ a forchetta nel canto.
2. Impiego delle posizioni 1+2 o 2+1, ossia contemporanea apertura col mignolo sinistro delle due chiavi di *La*♭ (*Sol*♯) e *Mi*♭ (*Re*♯)
3. Uso della posizione per scivolare dal *Re*♭ 1^a posizione grave al *Do* 1^a posizione grave, che segneremo 1×1.
4. Passaggio dalla 1^a alla 2^a posizione sulla stessa nota, assai utile per esclusione del *Fa*♭ a forchetta, che segneremo 1-2 o 2-1.
5. Uso della doppia del *La*♭ (*Sol*♯) col dito indice destro. (2)
6. Uso della doppia del *Re*♭ (*Do*♯) mignolo sinistro. (2)

1. *Lento*
con voce

2. *Lento*
con voce

3. *Lento*
f
più p

4. *Lento*
f

6 STUDI MELODICI

Molto moderato

1.

1+2

2

1+2

1+2

rall.

a tempo

f

2

1x1

2

2

p

cresc.

2

1-2

1-2

rall.

p

SCHERZO

2.

(in uno)

mf

mf

1

rall.

a tempo

cresc.

ff

mf

rall.

a tempo

mf

Andante

3.

p dolce *poco cresc.*

f sgarbutato *p dolce*

poco rall. *a tempo*

dim. *p*

cresc.

rall. *dim.*

Moderato

4.

con molta voce

mf *più p*

f *dim.* *rall.*

a tempo *p*

rall.:

*) Scivolare dalla posizione 2^a del *Mib* alla posizione 1^a del *Fa* (♭) per evitare la forchetta nel *Fa* (♭), ed avere il portamento.

b)

Andantino

1-2

5. *con voce spiegata*

a) Posizione a portamento che in questo caso può fare.

b) Prendere il $Fa\sharp$ con la 1^a posizione e passare alla 2^a durante il suo valore per poter scendere al Mib .

Moderato

6. *mf*

★) Scivolare dalla 1^a posizione del $Re\flat$ grave alla 1^a posizione del $Do\flat$.

IX.

DUINE

1.

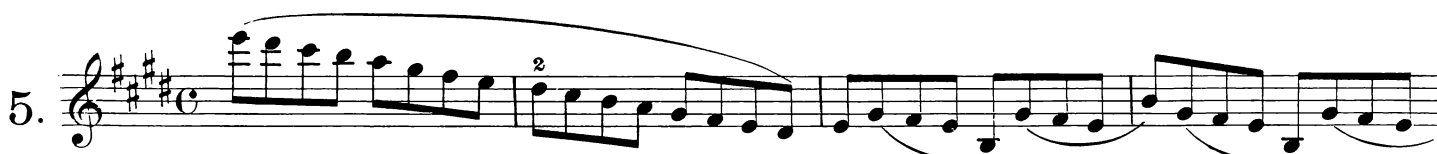
2.

*) 1 x 1 2

3.

opp.

*) Il segno 1 x 1 indica la posizione per scivolare da $S_2^\#$ a $Do^\#$.



*) Conservare il trillo di 5 note come al N.º 2.

TERZINE

1.    

2.    

3.    

4.

Exercise 4 consists of four staves of music in 6/8 time with a key signature of three sharps (F#, C#, G#). The first staff contains measures 1-4, featuring a triplet of eighth notes (2, 1, 3) and a sequence of eighth notes with fingerings 1, 2, 1, 2, 1. The second staff continues with eighth notes and a triplet of eighth notes (3). The third staff continues with eighth notes, some marked with an 'x'. The fourth staff concludes with eighth notes and a '1+2' marking.

5.

Exercise 5 consists of four staves of music in 6/8 time with a key signature of three sharps. The first staff contains measures 1-4, featuring a triplet of eighth notes (3) and eighth notes with fingerings 1, 2, 1, 2, 1. The second staff continues with eighth notes and a '2' marking. The third staff continues with eighth notes and fingerings 1, 2. The fourth staff concludes with eighth notes and a '2' marking.

6.

Exercise 6 consists of four staves of music in 6/8 time with a key signature of three sharps. The first staff contains measures 1-4, featuring a triplet of eighth notes (3) and eighth notes with fingerings 1, 2, 1, 2, 1. The second staff continues with eighth notes and fingerings 1, 2, 1, 2, 1. The third staff continues with eighth notes and fingerings 1, 2, 1, 2, 1. The fourth staff concludes with eighth notes and fingerings 2, 1, 1.

QUARTINE

1.

The first system consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written in eighth notes with various slurs and fingerings. Fingerings are indicated by numbers 1, 2, and 2+1. The second staff continues the melody with similar notation. The third staff features a more complex rhythmic pattern with many slurs. The fourth staff concludes the system with a final note and a whole rest.

2.

The second system consists of four staves of music. The first staff continues the melody from the first system. Fingerings 2 and 2+1 are visible. The second staff continues with slurs and fingerings 2, 1 2, and 1. The third staff continues with slurs. The fourth staff concludes the system with a final note and a whole rest.

3.

The third system consists of four staves of music. The first staff continues the melody. The second staff continues with slurs and fingerings 2, 1, and 4. The third staff continues with slurs and a triplet of eighth notes. The fourth staff concludes the system with a final note and a whole rest.

4.     This exercise consists of four systems of musical notation. The first system includes fingerings 2, 2 1 2, 2, 2, and 2+1. The second system includes 2+1 and 1+2. The third system includes 1 2, 1x1, and 1 2. The fourth system includes 1 2 and 1.

5.     This exercise consists of four systems of musical notation. The first system includes a fingering of 2. The second system includes 2 and 1x1. The third system includes 1+2. The fourth system includes 2.

6.     This exercise consists of four systems of musical notation. The first system includes a fingering of 1+2. The second system includes 2. The third system includes 2. The fourth system includes 2.

6 ESERCIZI MELODICI

1. *Valzer*

p

cresc.

leggero e piano

mf

a tempo

2. *Andante*

rall.

dim.

a tempo

mf

3. *Andantino*

Moderato

4.

cresc. e accel.
2+1 2+1

cantando *dim.*

rall:..... *deciso*
mf

CADENZA

a piacere

5.

3 *3* *3* *3* *3* *3* *affrett.*

ten. *ten.*

accl. *cresc.* *rall.* *rall.*

a tempo
espress. *con capriccio*

meno
p *a tempo*

3 *5* *tr*

6. *Allegretto moderato e grazioso*

3 *3* *3* *p e cresc.*

espress. con voce

6 ESERCIZI SU SPECIALI DIFFICOLTÀ

1. *Lento* *dolce* *poco rubando* *a tempo* *poco rubando* *a tempo*

rall. *a tempo* *poco rubando* *a tempo*

6 dim. *p* *con molta espress.* *poco accel.* *3* *dim.* *tornando al tempo*

poco rubando *a tempo* *rall. e dim.*

Detailed description of Exercise 1: This exercise is written in a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It begins with a 'Lento' tempo and a 'dolce' dynamic. The piece is divided into several sections with different tempo and dynamic markings. It includes a section marked 'rall.' (ritardando) and '6 dim.' (diminuendo), followed by a section with 'p' (piano) dynamics and 'con molta espress.' (with much expression). There are also sections with 'poco accel.' (poco accelerando) and a triplet of eighth notes. The piece concludes with a 'dim.' (diminuendo) section and a 'tornando al tempo' (returning to tempo) instruction.

2. *Allegretto tranquillo* *mf*

f *p* *dolce* *trm* *trm* *p*

Detailed description of Exercise 2: This exercise is written in a single staff with a treble clef, a key signature of two flats (B-flat, E-flat), and a 2/8 time signature. It starts with an 'Allegretto tranquillo' tempo and a 'mf' (mezzo-forte) dynamic. The piece features a variety of dynamics, including 'f' (forte), 'p' (piano), and 'dolce'. It includes several 'trm' (trillo) markings over sixteenth-note passages. The exercise concludes with a 'p' (piano) dynamic.

3. **Moderato**
cantabile

agitato
a tempo
rall.
ff

Allegretto grazioso
mf

voce.....
rall.
lento (in 6)
molto rall.
ten.
dim.

Moderato

4. *p* *mf* *f e cresc.:.....* *dim.* *mf* *dim.*

Moderato lento

5. *mf*

senza cambiare il tempo

quasi cantando

p e leggero

rall. *dim.* *ten., a tempo* *mf*

mf *rall.*

poco meno *quasi cantando*

rall. *a tempo* *mf* *dim.*

mf *dim.* *rall.*

Moderato

6. *dolce*

poco rall. *a tempo*

cresc. *cresc.*

f

rall. **1** *Valzer lento*

mf