

Дорогому учителю А. Э. фонъ Глану

въ знакъ признательности.

ВИРТУОЗНЫЯ УПРАЖНЕНІЯ

ВЪ АРПЕДЖІЯХЪ

ДЛЯ ВІОЛОНЧЕЛИ

СОСТАВИЛЪ

М. Букиникъ.

Тетр. I, II—по 1 р. 50 к.

VIRTUOSEN-STUDIEN

in ARPEGGIEN

FÜR VIOLONCELL

VON

M. B u k i n i k.

Heft I, II—à 1 Rb. 50 k.

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Отъ автора.

Предлагаемыя мною упражненія въ арпеджіяхъ составляютъ новостъ въ віолончельной литературѣ. Не смотря на то, что на арпеджіяхъ воспитываются почти все инструменталисты и, что даже человѣческій голосъ принято развивать на арпеджіяхъ, этотъ родъ упражненій почти не примѣнялся къ віолончели или употреблялся въ такомъ ограниченномъ видѣ, что совершенно не достигалъ тѣхъ результатовъ, какіе достигаются ими на другихъ инструментахъ.

Тѣмъ болѣе приходится обратить вниманіе віолончелистовъ на этотъ родъ упражненій, какъ на самый радикальный въ дѣлѣ усвоенія чистой и вѣрной интонаціи.

Трудность віолончельной игры, по моему, заключается въ почти непрерывныхъ скачкахъ и перемѣнахъ позицій по довольно большому пространству віолончельнаго грифа; выработка увѣренности въ этомъ направленіи составляетъ главную цѣль моихъ упражненій.

В. Каждый № упражненій въ каждой тональности долженъ быть разсматриваемъ, какъ самостоятельное цѣлое, а потому не слѣдуетъ играть все №№ подрядъ прежде, чѣмъ не будетъ разучено каждый въ отдѣльности. Для этой цѣли я рекомендую учить №№ арпеджіи медленно, строго провѣряя интонацію до тѣхъ поръ, пока не будутъ усвоены вѣрность скачковъ и перемѣлъ позицій.

Крайне полезно играть арпеджіи различными пальцами, чтобы исползовать, такимъ образомъ, грифъ во всехъ позиціяхъ.

Vom Autor.

Die im vorliegenden Werk dargebotenen Accord-Studien bilden eine Neuheit in der Cello-Literatur. Obgleich fast alle Instrumentalisten ihre Studien im Arpeggio machen und selbst in der Gesangkunst vornehmlich Arpeggio studirt wird, ist diese Art Studium fast gar nicht beim Violoncello angewandt worden, oder nur in so begrenztem Maasse, dass nicht die gleichen Resultate wie bei anderen Instrumenten erzielt worden sind.

Um so wichtiger ist es die Aufmerksamkeit der Cellisten auf dieses Studium zu lenken, indem es mir als das radicalste Mittel zur Erlangung einer reinen Intonation erscheint.

Die Schwierigkeit des Violoncellspiels besteht, meiner Meinung nach, in dem fast ununterbrochenen Wechsel der Lagen und weiten Sprüngen aus den unteren in die oberen Lagen bei der verhältnissmässig grossen Ausdehnung des Griffbretts; die Entwicklung der Sicherheit hierbei war das Hauptziel meiner Uebungen.

В. Bei diesen Uebungen muss jede einzelne Nummer in jeder Tonart als etwas selbstständiges Ganzes angesehen werden, und daher soll man nicht alle Nummern der Reihe nach spielen, bevor jede einzelne einstudirt ist. Zu diesem Zweck empfehle ich, jede Nummer dieser Uebungen langsam zu studiren, dabei streng die Reinheit der Intonation zu kontrolliren, bis die Uebergänge und Wechsel der Lagen vollständig angeeignet sind.

Es ist sehr nützlich die Arpeggien mit verschiedener Applicatur zu spielen um auf dem ganzen Griffbrett vertraut zu sein.



Virtuosen-Studien in Arpeggien.

Exercices de virtuosité en arpegges.

HEFT I.

M. BUKINIK.

До-мажоръ.

C-dur.

The image shows five exercises (1-5) for arpeggios in C major. Each exercise is written for two staves: bass clef on top and treble clef on bottom. The exercises include various rhythmic values (quarter, eighth, sixteenth notes), fingerings (1-4), and string indications (I, II, III, IV). Exercise 1 is in 2/4 time, while exercises 2-5 are in 3/4 time. The exercises are designed to be played in both directions (upward and downward).

NB. Римскими цифрами обозначены струны. Mit römischen Ziffern sind die Saiten bezeichnet.

Propriété de l'éditeur

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P. Jurgenson à Leipzig et Moscou.

This page contains six musical exercises, numbered 6 through 11. Each exercise is presented as a pair of staves: a bass clef staff on top and a treble clef staff on the bottom. Exercise 6 is in 3/4 time, with a key signature of one flat (B-flat). Exercises 7 and 8 are in 3/4 time with a key signature of one flat. Exercise 9 is in 2/4 time with a key signature of one flat. Exercise 10 is in 2/4 time with a key signature of one flat. Exercise 11 is in 2/4 time with a key signature of one flat. The exercises feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Some exercises include dynamic markings such as *mf* and *mfz*. Exercise 6 includes articulation marks labeled III and II. Exercise 7 includes III, II, III, and IV. Exercise 8 includes III and IV. Exercise 9 includes *mfz* and *mf*. Exercise 10 includes *mfz* and *mf*. Exercise 11 includes *mfz* and *mf*. The exercises conclude with repeat signs and double bar lines.

12. Musical notation for exercise 12, first system. Bass clef, 2/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

Musical notation for exercise 12, second system. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

Musical notation for exercise 12, third system. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. The exercise ends with a repeat sign.

13. Musical notation for exercise 13, first system. Bass clef, 3/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

Musical notation for exercise 13, second system. Treble clef, 3/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

14. Musical notation for exercise 14, first system. Bass clef, 2/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

Musical notation for exercise 14, second system. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

15. Musical notation for exercise 15, first system. Bass clef, 2/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

Musical notation for exercise 15, second system. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

16. Musical notation for exercise 16, first system. Bass clef, 3/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

Musical notation for exercise 16, second system. Treble clef, 3/4 time signature. The staff contains a sequence of eighth notes with slurs and fingerings. A key signature change to B-flat major is indicated by a double bar line and a flat sign. The exercise ends with a repeat sign.

The image displays five numbered musical exercises (1-5) for the piano, set in C minor. Each exercise is presented on two staves: a bass clef staff on the left and a treble clef staff on the right. The exercises are written in common time (C) and feature a variety of musical techniques such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Roman numerals (I-IV) are used to denote specific fingering patterns or positions. Exercise 1 includes a key signature change to C major (one sharp) in the middle section. Exercise 2 features a key signature change to C minor (two flats) in the middle section. Exercise 3 includes a key signature change to C major (one sharp) in the middle section. Exercise 4 includes a key signature change to C minor (two flats) in the middle section. Exercise 5 includes a key signature change to C major (one sharp) in the middle section. The exercises are designed to develop technical skills such as finger independence, articulation, and control of dynamics.

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12. 
13. 
14. 
15. 

Ре б мажоръ.

Des-dur.

1.

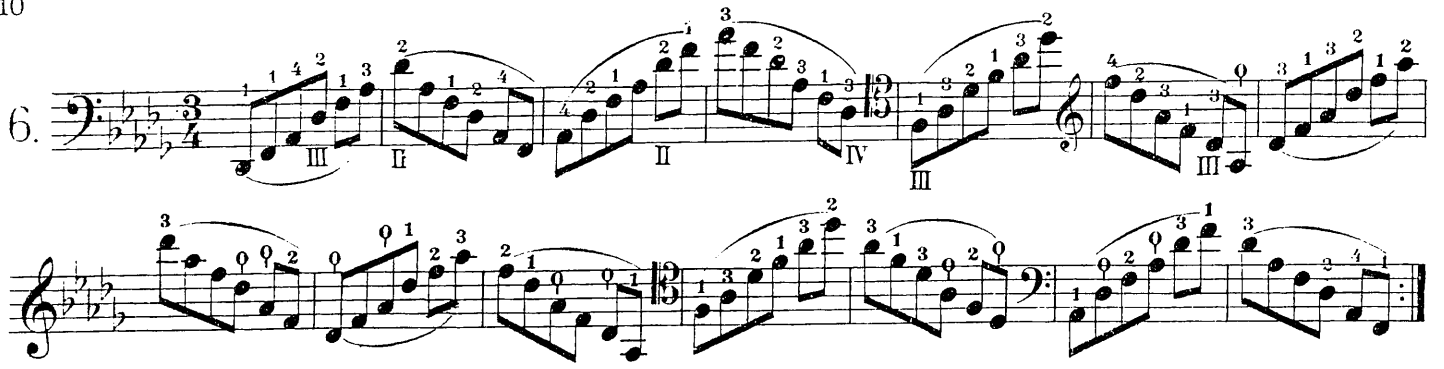
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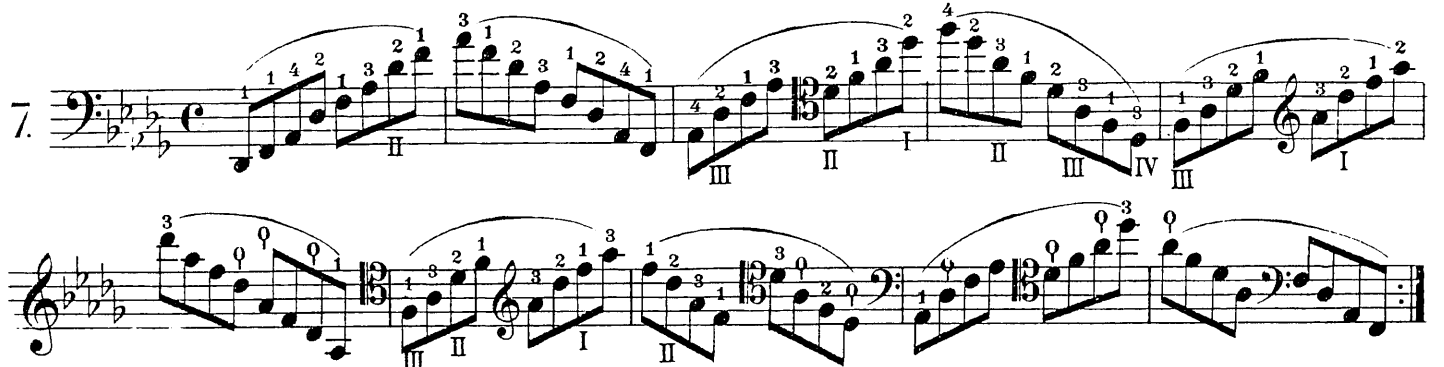
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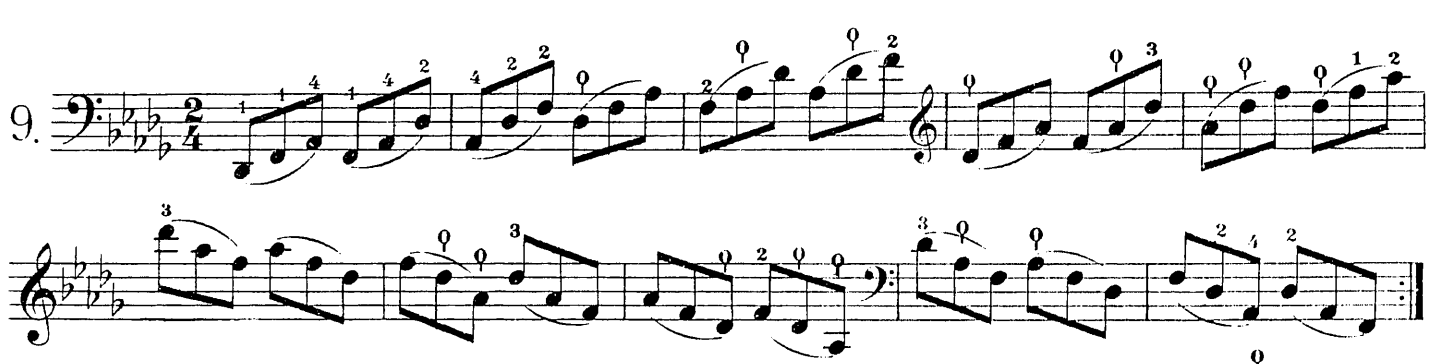
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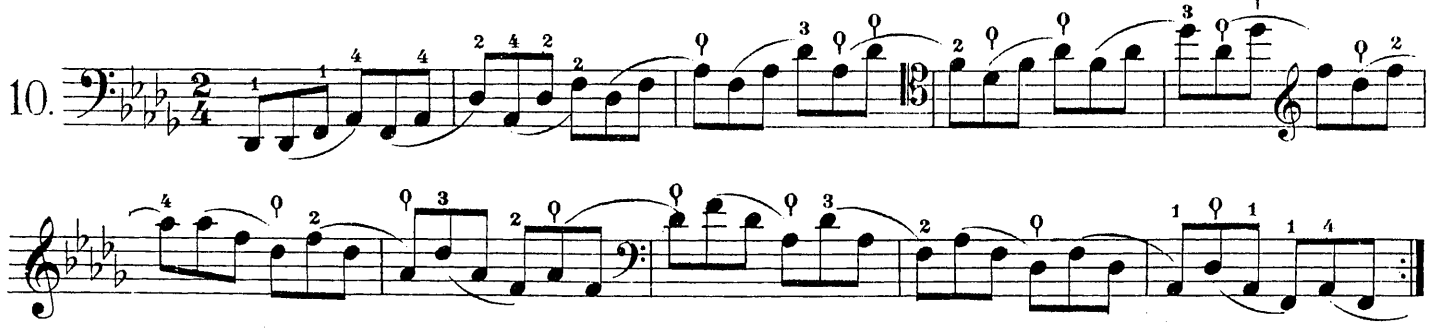


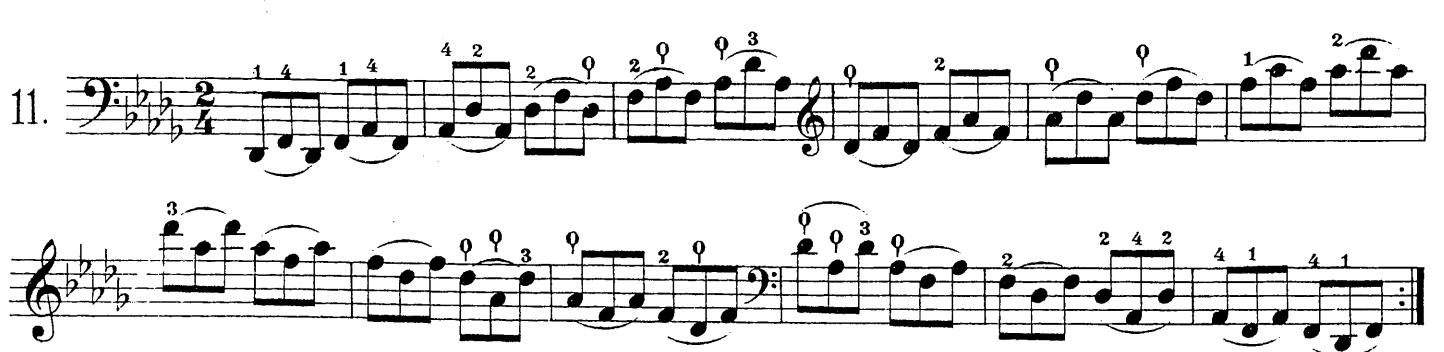
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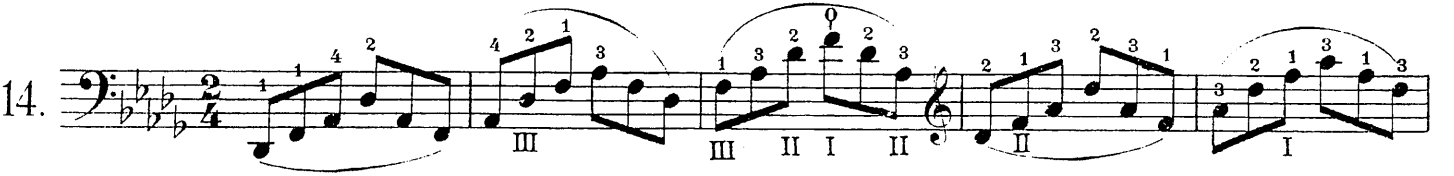
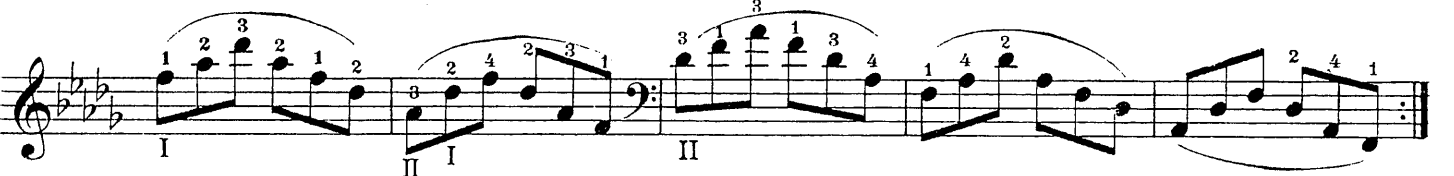
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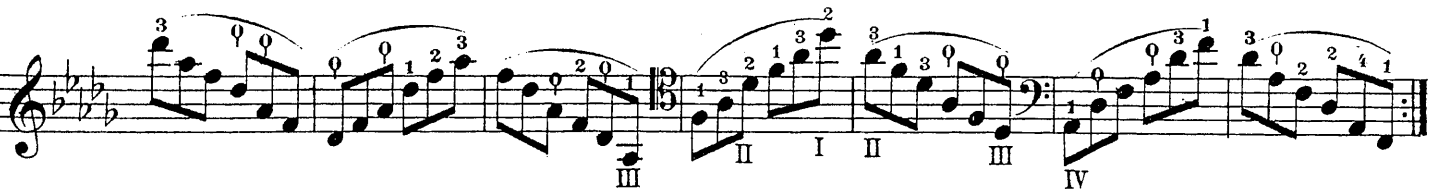
10. 



11. 

12. 


13. 


14. 


15. 


16. 


The image displays five systems of musical notation for guitar, each consisting of a bass staff and a treble staff. The notation includes various chords, scales, and fingerings, with Roman numerals I, II, III, and IV indicating specific positions or techniques. The first system (1.) features a bass staff with a sequence of chords and a treble staff with a melodic line. The second system (2.) continues the piece with similar notation. The third system (3.) includes a bass staff with a sequence of chords and a treble staff with a melodic line. The fourth system (4.) features a bass staff with a sequence of chords and a treble staff with a melodic line. The fifth system (5.) concludes the piece with a bass staff and a treble staff. The notation is complex, with many notes and fingerings indicated.

6. Musical notation for exercise 6, bass clef, 3/4 time signature. The piece features a series of eighth-note patterns with various fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). It includes a key signature of three sharps (F#, C#, G#) and a common time signature of 3/4. The exercise is divided into sections marked with Roman numerals III, II, II, and IV.

Musical notation for exercise 6, treble clef, 3/4 time signature. This part continues the eighth-note patterns from the bass clef version, with similar fingerings and articulation. It includes a key signature of three sharps and a common time signature of 3/4. The exercise is divided into sections marked with Roman numerals II and IV.

7. Musical notation for exercise 7, bass clef, common time signature. The piece features a series of eighth-note patterns with various fingerings and articulation marks. It includes a key signature of three sharps and a common time signature of C. The exercise is divided into sections marked with Roman numerals III, I, and IV.

Musical notation for exercise 7, treble clef, common time signature. This part continues the eighth-note patterns from the bass clef version, with similar fingerings and articulation. It includes a key signature of three sharps and a common time signature of C. The exercise is divided into sections marked with Roman numerals III and I.

8. Musical notation for exercise 8, bass clef, 3/4 time signature. The piece features a series of eighth-note patterns with various fingerings and articulation marks. It includes a key signature of three sharps and a common time signature of 3/4.

9. Musical notation for exercise 9, bass clef, 2/4 time signature. The piece features a series of eighth-note patterns with various fingerings and articulation marks. It includes a key signature of three sharps and a common time signature of 2/4.

Musical notation for exercise 9, treble clef, 2/4 time signature. This part continues the eighth-note patterns from the bass clef version, with similar fingerings and articulation. It includes a key signature of three sharps and a common time signature of 2/4.

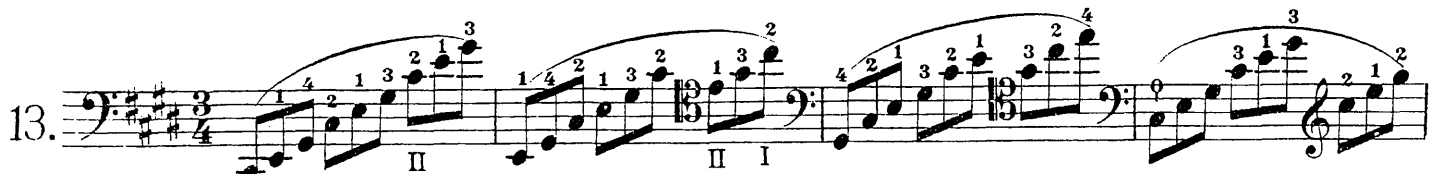
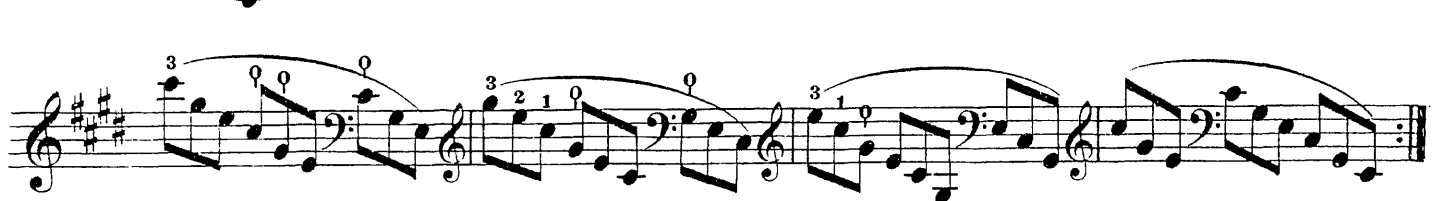
10. Musical notation for exercise 10, bass clef, 2/4 time signature. The piece features a series of eighth-note patterns with various fingerings and articulation marks. It includes a key signature of three sharps and a common time signature of 2/4.

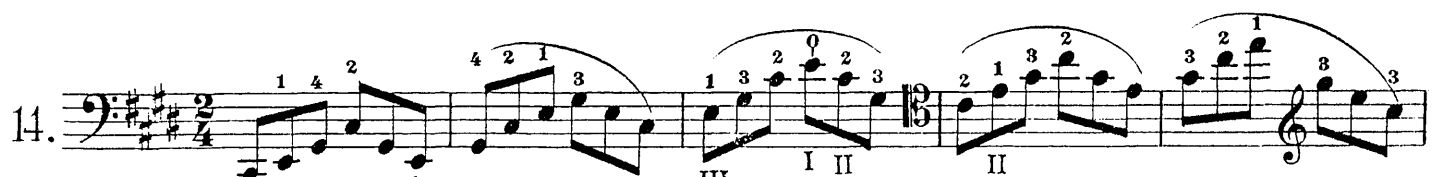
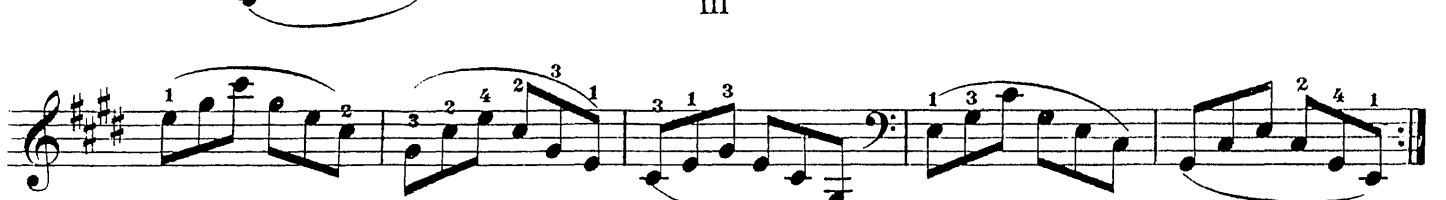
Musical notation for exercise 10, treble clef, 2/4 time signature. This part continues the eighth-note patterns from the bass clef version, with similar fingerings and articulation. It includes a key signature of three sharps and a common time signature of 2/4.

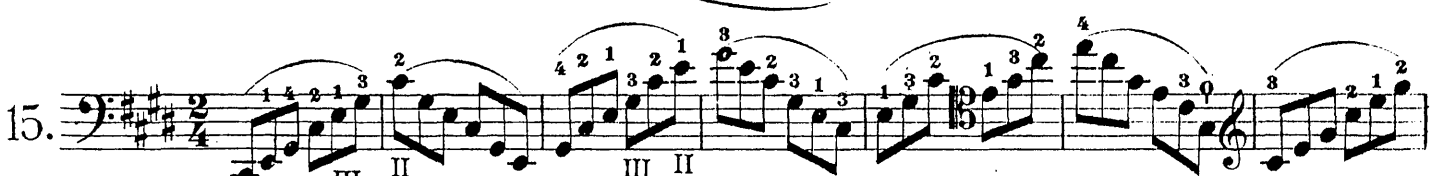

11. Musical notation for exercise 11, bass clef, 2/4 time signature. The piece features a series of eighth-note patterns with various fingerings and articulation marks. It includes a key signature of three sharps and a common time signature of 2/4.

Musical notation for exercise 11, treble clef, 2/4 time signature. This part continues the eighth-note patterns from the bass clef version, with similar fingerings and articulation. It includes a key signature of three sharps and a common time signature of 2/4.

12. 


13. 


14. 


15. 


16. 


Ре - мажоръ.

D - dur.



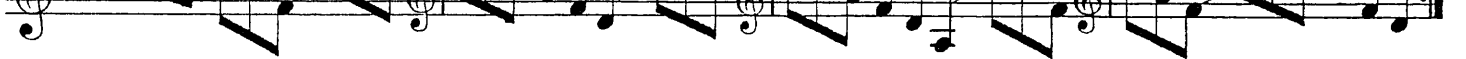
The image displays five distinct musical exercises, numbered 1 through 5. Each exercise is presented in two staves: a bass clef staff on the left and a treble clef staff on the right. The key signature is D major (one sharp) and the time signature is 4/4. The exercises are composed of various musical figures, including scales, arpeggios, and melodic lines, with specific fingering numbers (1, 2, 3, 4) and accidentals (sharps) indicated. Exercise 1 and 2 are in the key of D major. Exercise 3 is in 3/4 time. Exercise 4 includes a capo position (II) and a first fret position (I). Exercise 5 includes a first fret position (I) and a capo position (II). The exercises conclude with repeat signs and double bar lines.



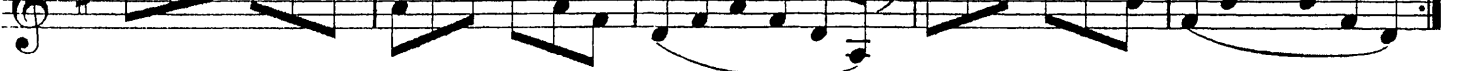
This page contains ten numbered exercises for guitar, each consisting of a pair of staves (treble and bass clef). The exercises are as follows:




- Exercise 6:** 3/4 time signature. Features a complex sequence of eighth and sixteenth notes with various fingerings (1-4, 2-3, 3-2, 4-3) and slurs. Includes Roman numerals II, IV, III, and III.
- Exercise 7:** Common time (C). Features eighth and sixteenth notes with slurs and fingerings. Includes Roman numerals II and III.
- Exercise 8:** 3/4 time signature. Features eighth and sixteenth notes with slurs and fingerings. Includes Roman numerals II and III.
- Exercise 9:** 2/4 time signature. Features eighth and sixteenth notes with slurs and fingerings. Includes Roman numerals II and III.
- Exercise 10:** 2/4 time signature. Features eighth and sixteenth notes with slurs and fingerings. Includes Roman numerals II and III.
- Exercise 11:** 2/4 time signature. Features eighth and sixteenth notes with slurs and fingerings. Includes Roman numerals II and III.

12. 



13. 



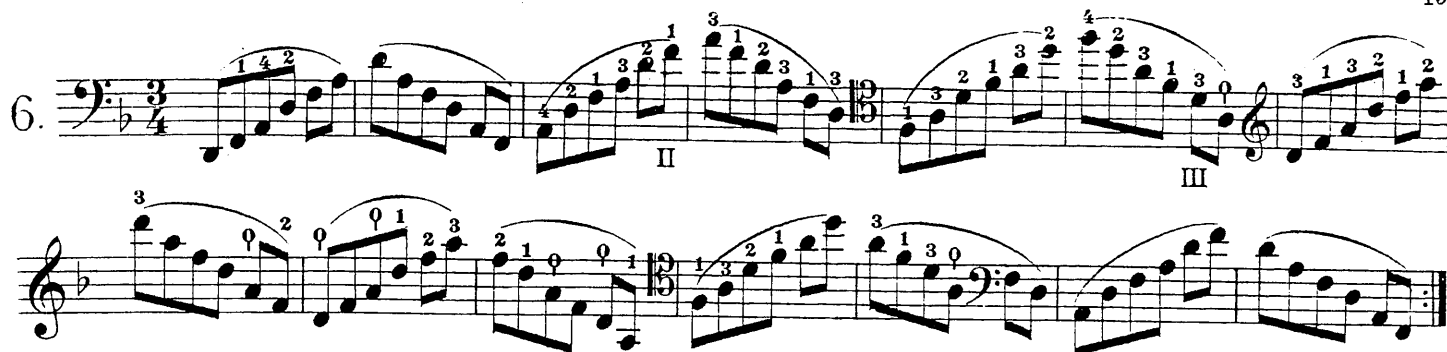
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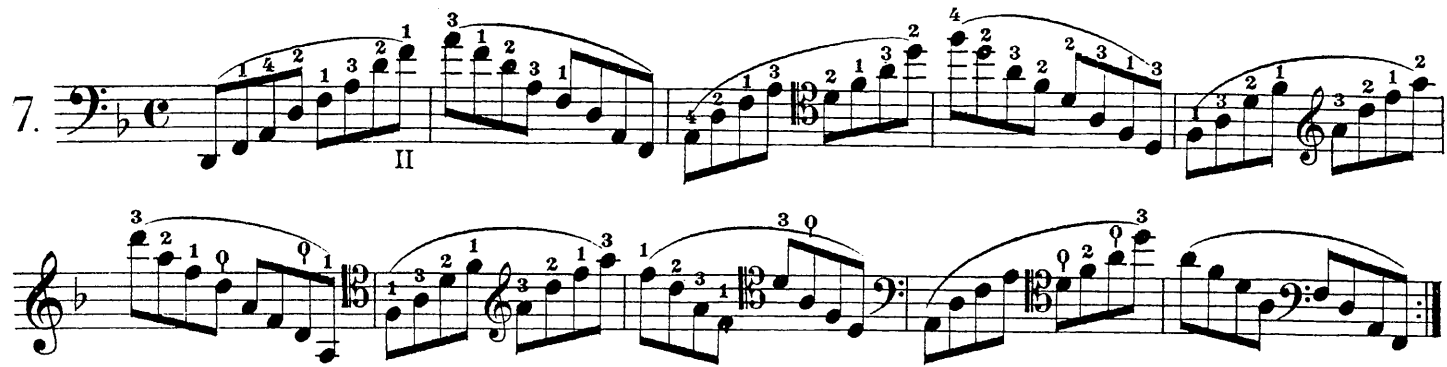
15. 



16. 




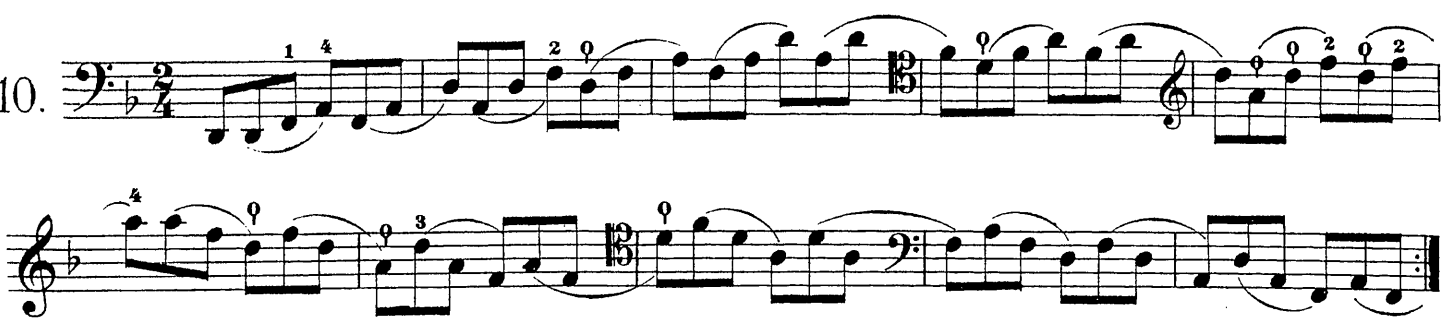
The page contains five numbered musical exercises (1-5) in D minor, each consisting of a bass and treble staff. The exercises are written in C major with one flat (Bb) and include various musical notations such as slurs, accents, and fingerings. Exercise 1 is in 2/4 time and features a sequence of eighth and sixteenth notes. Exercise 2 is in 3/4 time and includes a 3/8 time signature. Exercise 3 is in 3/4 time and includes a 3/8 time signature. Exercise 4 is in 2/4 time and includes a 3/8 time signature. Exercise 5 is in 2/4 time and includes a 3/8 time signature. Each exercise is marked with Roman numerals (I, II) and contains numerous fingerings (1-4) and accents (acc).

6. 

7. 

8. 

9. 

10. 

11. 

This page contains five musical exercises, numbered 12 through 16. Each exercise is presented as a pair of staves: a bass clef staff on top and a treble clef staff on the bottom. The exercises are written in a key signature of one flat (B-flat) and a time signature of 2/4. Exercise 12 features a bass staff with a 'III' marking and a treble staff with a 'Q' marking. Exercise 13 features a bass staff with 'II' and 'IV' markings and a treble staff with a 'Q' marking. Exercise 14 features a bass staff with 'III' and 'IV' markings and a treble staff with a 'Q' marking. Exercise 15 features a bass staff with a 'Q' marking and a treble staff with a 'Q' marking. Exercise 16 features a bass staff with a 'Q' marking and a treble staff with a 'Q' marking. The notation includes various note values, rests, and fingerings (1-4) for both hands.

Ми ♭ мажоръ.

Es-dur.

1.

2.

3.

4.

5.

6. 
7. 
8. 
9. 
10. 
11. 

12. Musical notation for exercise 12, measures 1-4. Bass clef, 2/4 time, key signature of two flats. Includes fingering numbers 1, 2, 3, 4 and a Roman numeral III.

Musical notation for exercise 12, measures 5-8. Bass clef, 2/4 time, key signature of two flats. Includes fingering numbers 0, 1, 2, 3, 4.

Musical notation for exercise 12, measures 9-12. Treble clef, 2/4 time, key signature of two flats. Includes fingering numbers 0, 1, 2, 3, 4.

13. Musical notation for exercise 13, measures 1-4. Bass clef, 3/4 time, key signature of two flats. Includes fingering numbers 1, 2, 3, 4 and a Roman numeral II.

Musical notation for exercise 13, measures 5-8. Bass clef, 3/4 time, key signature of two flats. Includes fingering numbers 1, 2, 3, 4 and a Roman numeral I.

Musical notation for exercise 13, measures 9-12. Treble clef, 3/4 time, key signature of two flats. Includes fingering numbers 0, 1, 2, 3, 4.

14. Musical notation for exercise 14, measures 1-4. Bass clef, 2/4 time, key signature of two flats. Includes fingering numbers 1, 2, 3, 4.

Musical notation for exercise 14, measures 5-8. Treble clef, 2/4 time, key signature of two flats. Includes fingering numbers 0, 1, 2, 3, 4 and a Roman numeral III.

15. Musical notation for exercise 15, measures 1-4. Bass clef, 2/4 time, key signature of two flats. Includes fingering numbers 1, 2, 3, 4.

Musical notation for exercise 15, measures 5-8. Treble clef, 2/4 time, key signature of two flats. Includes fingering numbers 0, 1, 2, 3, 4.

16. Musical notation for exercise 16, measures 1-4. Bass clef, 3/4 time, key signature of two flats. Includes fingering numbers 1, 2, 3, 4.

Musical notation for exercise 16, measures 5-8. Treble clef, 3/4 time, key signature of two flats. Includes fingering numbers 0, 1, 2, 3, 4.

1. Bass staff: $\text{C} \text{ } \text{1 } \text{1 } \text{4 } \text{2} \text{ } \text{1 } \text{4 } \text{2 } \text{2}$ Treble staff: 3

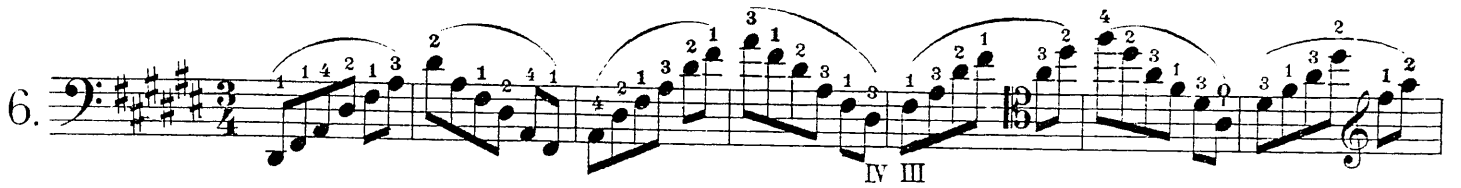
2. Bass staff: $\text{1 } \text{4 } \text{2 } \text{1 } \text{4 } \text{2} \text{ } \text{2 } \text{1}$ Treble staff: $\text{2 } \text{3}$

3. Bass staff: $\text{1 } \text{4 } \text{2 } \text{1 } \text{3}$ Treble staff: 3

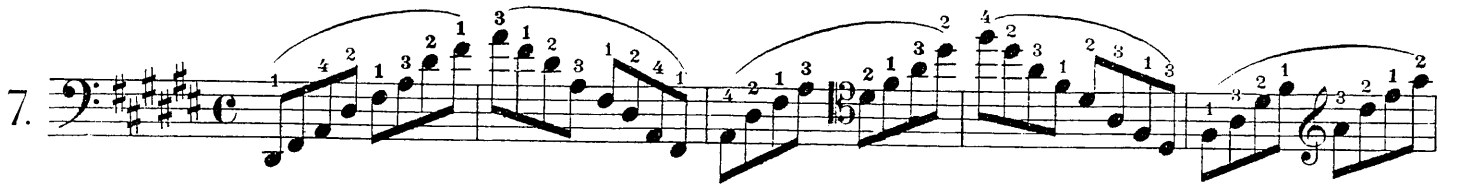
4. Bass staff: $\text{1 } \text{4 } \text{2 } \text{1 } \text{3}$ Treble staff: 3

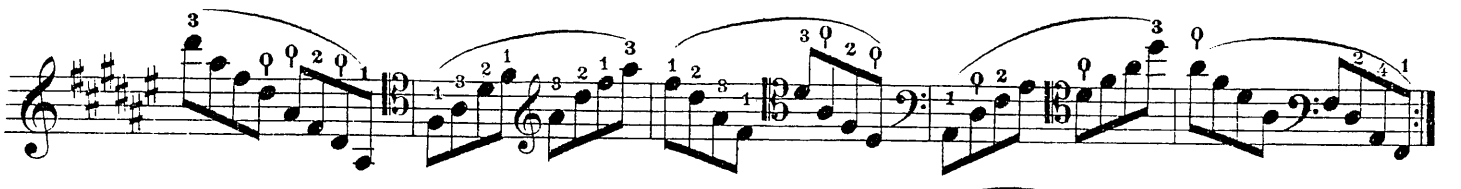
5. Bass staff: $\text{1 } \text{4 } \text{2 } \text{1}$ Treble staff: 3

II III III II II I

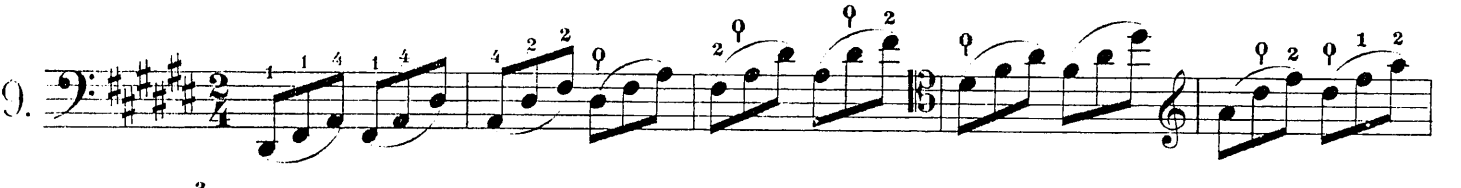
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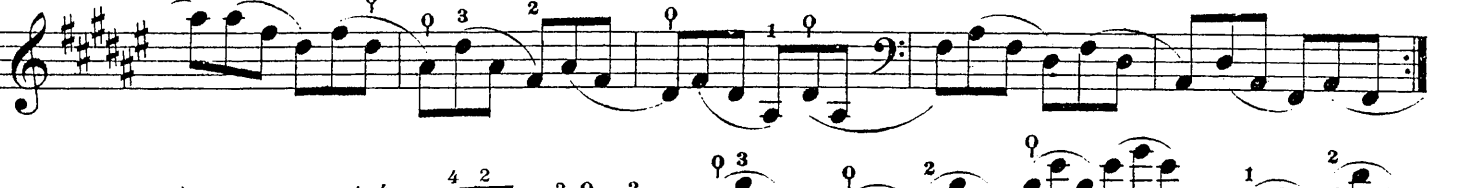


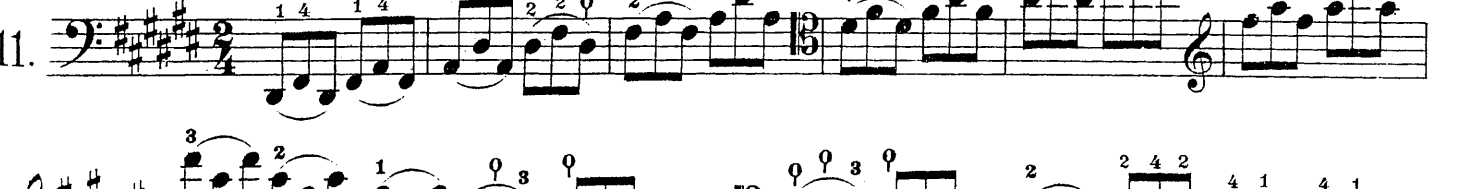
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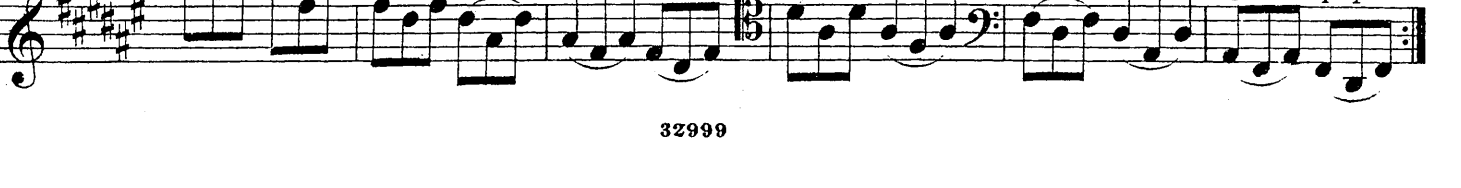


9. 







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16. 




1. Bass staff: IV, Treble staff: III

2. Bass staff: IV, Treble staff: III

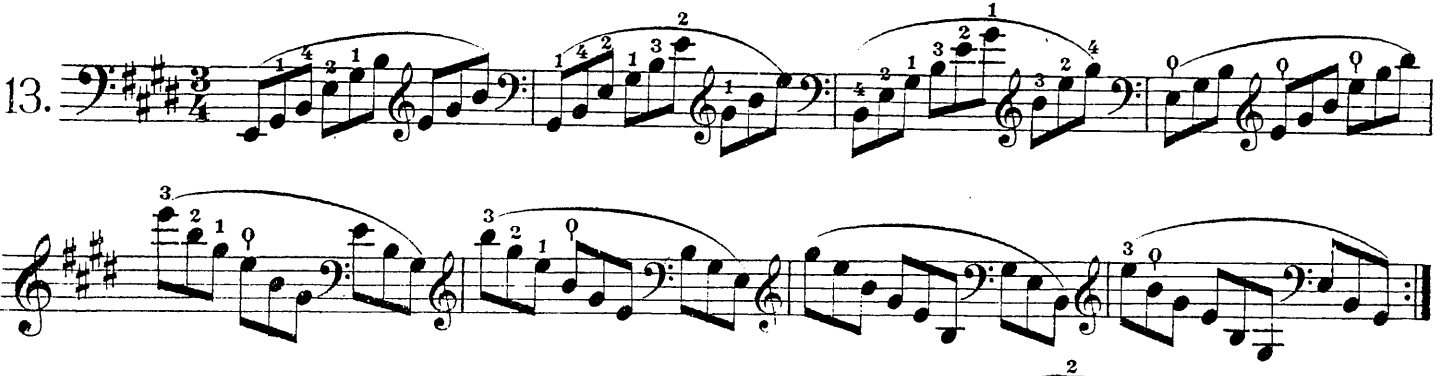
3. Bass staff: III , Treble staff: III

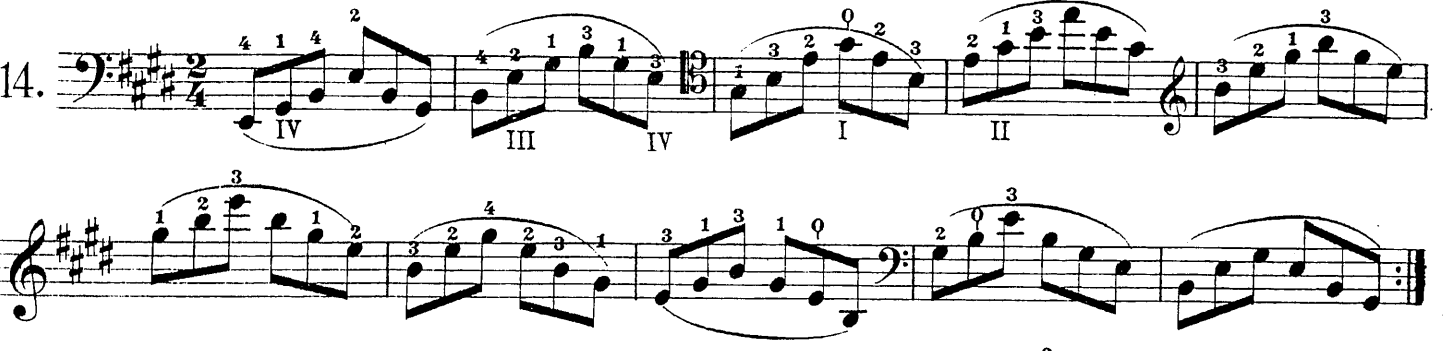
4. Bass staff: IV, III, II, II, Treble staff: IV


5. Bass staff: IV , Treble staff: III

This page contains six systems of musical notation for guitar, numbered 6 through 11. Each system consists of two staves: a bass staff on the left and a treble staff on the right. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and detailed fingerings (1-4) for each note. Some systems also include Roman numerals (IV, III, II) indicating chord positions. System 6 includes a double bar line with repeat dots. System 7 includes a double bar line with repeat dots. System 8 includes a double bar line with repeat dots. System 9 includes a double bar line with repeat dots. System 10 includes a double bar line with repeat dots. System 11 includes a double bar line with repeat dots.

12. 

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16. 

Ми-миноръ.

E-moll.

1.
 2.
 3.
 4.
 5.

III
 II
 I II
 II

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 11.

This page contains five sets of guitar exercises, numbered 12 through 16. Each exercise is presented in two staves: a bass clef staff on top and a treble clef staff on the bottom. Exercise 12 is in 4/4 time and includes a Roman numeral III. Exercise 13 is in 3/4 time and includes Roman numerals IV, III, II, and I. Exercise 14 is in 2/4 time and includes Roman numerals II and III. Exercise 15 is in 2/4 time and includes a Roman numeral III. Exercise 16 is in 3/4 time and includes Roman numerals II, I, and IV. The exercises consist of eighth and sixteenth note patterns, often grouped in pairs or fours, with various fingerings (1-4) and accents indicated by 'Q' or 'C' above the notes. Some exercises feature slurs and ties across measures.

Фа-мажоръ. F-dur.

1. Bass staff: $4\ 1\ 3\ 2\ 1\ 3\ 2\ 2$, $1\ 0\ 0\ 0\ 3$, $2\ 0\ 0\ 2\ 1\ 0\ 0\ 0\ 2\ 0\ 0\ 0\ 1\ 2\ 3$. Treble staff: $3\ 0\ 0\ 1\ 3\ 0\ 0\ 2\ 3\ 1\ 4$.

2. Bass staff: $4\ 1\ 3\ 2\ 1\ 3\ 2$, $2\ 1\ 0\ 0\ 3\ 2\ 0\ 0\ 1\ 0\ 0\ 2\ 0\ 0\ 0\ 1\ 2$. Treble staff: $3\ 0\ 0\ 1\ 3\ 0\ 0\ 2\ 3\ 1\ 4$.

3. Bass staff: $4\ 1\ 3\ 2\ 1\ 3\ 2$, $1\ 0\ 0\ 0\ 3\ 2\ 0\ 0\ 3\ 1\ 2\ 0\ 0\ 0\ 3\ 4\ 0\ 1\ 2$. Treble staff: $3\ 0\ 0\ 1\ 3\ 0\ 0\ 2\ 3\ 1\ 4$.

4. Bass staff: $4\ 1\ 3\ 2\ 1\ 3\ 2$, $1\ 0\ 0\ 0\ 3\ 2\ 0\ 0\ 3\ 1\ 2\ 0\ 0\ 0\ 3\ 4\ 0\ 1\ 2$. Treble staff: $3\ 0\ 0\ 1\ 3\ 0\ 0\ 2\ 3\ 1\ 4$.

5. Bass staff: $4\ 1\ 4\ 2\ 1\ 4\ 1$, $2\ 1\ 4\ 2\ 1\ 4\ 2\ 1\ 4\ 2\ 1\ 3\ 0\ 3\ 1\ 3\ 1\ 3\ 0\ 2\ 1\ 1\ 2\ 3\ 0$. Treble staff: $3\ 0\ 0\ 1\ 3\ 0\ 0\ 2\ 3\ 1\ 4$.

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12. Musical notation for exercise 12, first system. Bass clef, 2/4 time. Includes fingering numbers and fret numbers III, IV, III, II, IV, III, II.

Musical notation for exercise 12, second system. Treble clef, 2/4 time. Includes fingering numbers and fret numbers III, IV, III, II, IV, III, II.

13. Musical notation for exercise 13, first system. Bass clef, 3/4 time. Includes fingering numbers and fret numbers IV, III, II.

Musical notation for exercise 13, second system. Treble clef, 3/4 time. Includes fingering numbers and fret numbers IV, III, II.

14. Musical notation for exercise 14, first system. Bass clef, 2/4 time. Includes fingering numbers and fret number II.

Musical notation for exercise 14, second system. Treble clef, 2/4 time. Includes fingering numbers and fret numbers II, I.

15. Musical notation for exercise 15, first system. Bass clef, 2/4 time. Includes fingering numbers and fret numbers III, III, II, IV, I.

Musical notation for exercise 15, second system. Treble clef, 2/4 time. Includes fingering numbers and fret numbers III, III, II, IV, I.

16. Musical notation for exercise 16, first system. Bass clef, 3/4 time. Includes fingering numbers.

Musical notation for exercise 16, second system. Treble clef, 3/4 time. Includes fingering numbers.

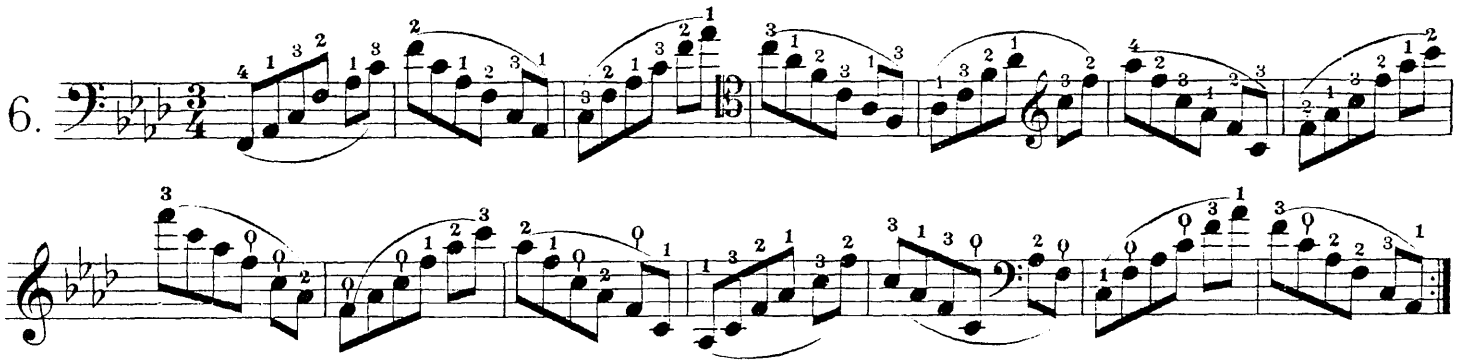
1. Bass clef: 4 1 3 2, 2 2, 1 0, 0 0, 0 3, 0 2, 0 1, 0 0, 0 1, 0 2, 0 3. Treble clef: 0 0, 0 3, 0 1, 2 2, 2 3, 1 4.

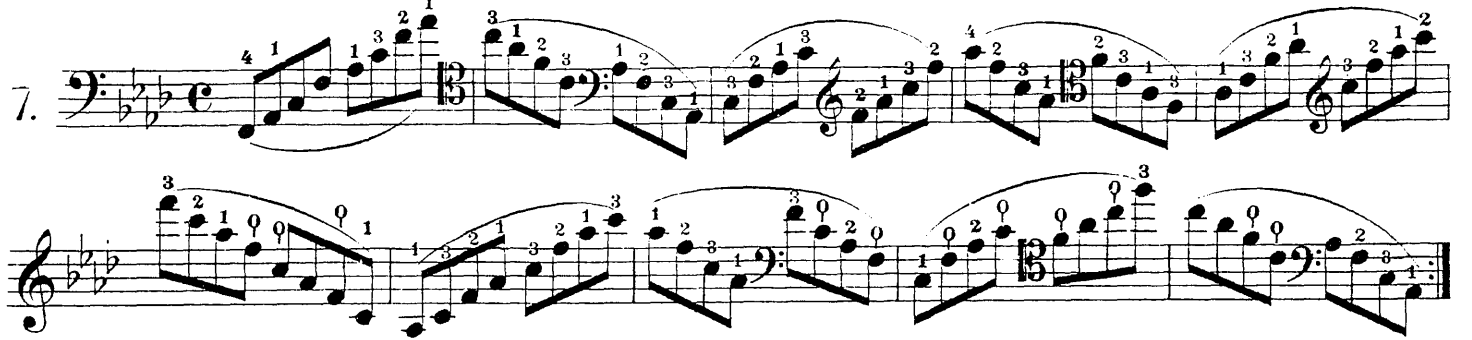
2. Bass clef: 1 3, 2 1 3 2, 2 0, 0 0, 0 3, 0 2, 0 1, 0 0, 0 1, 0 2. Treble clef: 3 0, 0 1, 2 2, 2 3, 1 4.

3. Bass clef: 4 1 3 2, 1 3, 2 1, 0 3, 0 2, 0 1, 0 0, 0 1, 0 2, 0 3, 0 4, 0 1, 0 2. Treble clef: 3 0, 0 1, 2 2, 2 3, 1 4.

4. Bass clef: 4 1 3 2, 1 3, 2 1, 0 3, 0 2, 0 1, 0 0, 0 1, 0 2, 0 3, 0 4, 0 1, 0 2. Treble clef: 3 0, 0 1, 2 2, 2 3, 1 4.

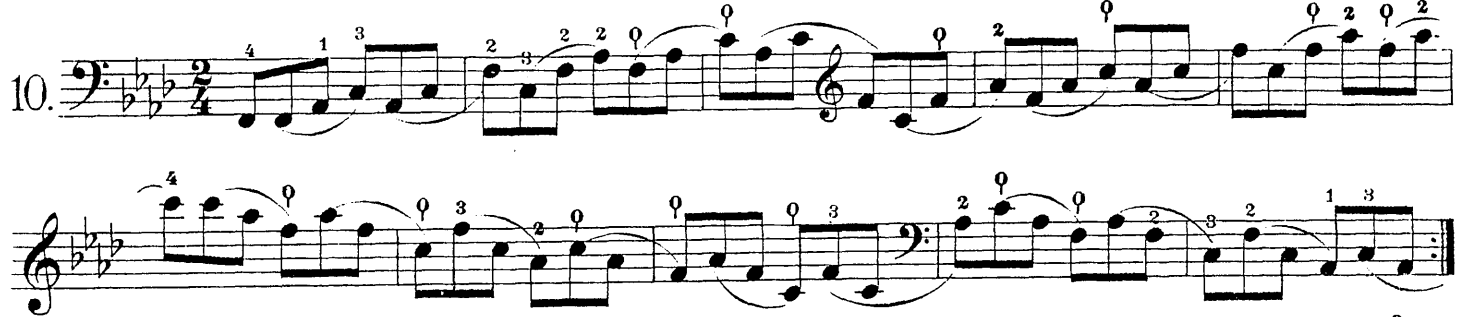
5. Bass clef: 4 1 4 2, 1 4, 4 2, 1 3, 2 1, 0 4, 1 4, 2 1, 0 3, 0 2, 0 1, 0 0, 0 1, 0 2, 0 3, 0 4, 0 1, 0 2. Treble clef: 0 0, 0 3, 0 1, 2 2, 2 3, 1 4.

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12. Musical notation for exercise 12, measures 1-4. Bass clef, 2/4 time, key signature of two flats. Includes fingering numbers and a 'III' marking.

13. Musical notation for exercise 13, measures 1-4. Bass clef, 3/4 time, key signature of two flats. Includes fingering numbers and a 'B' marking.

14. Musical notation for exercise 14, measures 1-4. Bass clef, 2/4 time, key signature of two flats. Includes fingering numbers and a 'H' marking.

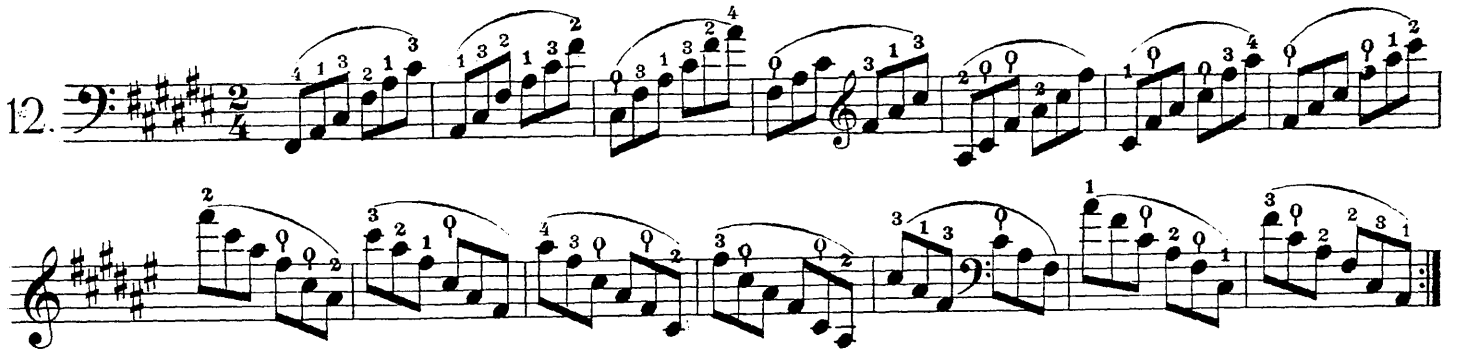
15. Musical notation for exercise 15, measures 1-4. Bass clef, 2/4 time, key signature of two flats. Includes fingering numbers and markings 'III', 'H', and 'IV'.

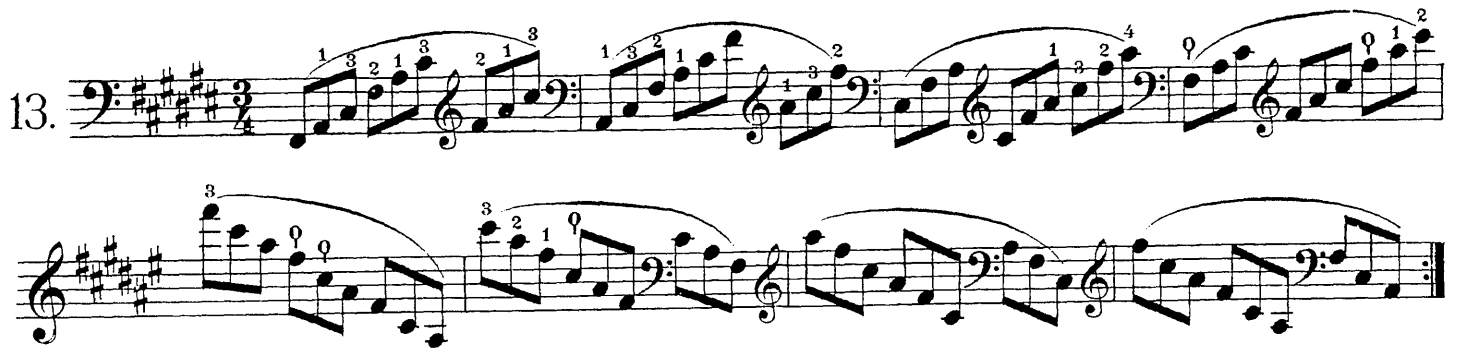
16. Musical notation for exercise 16, measures 1-4. Bass clef, 3/4 time, key signature of two flats. Includes fingering numbers.

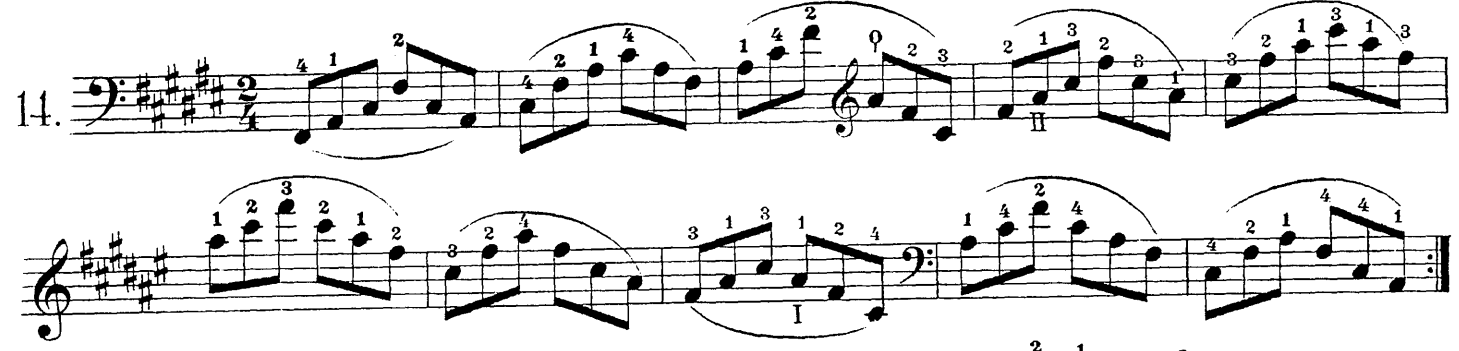
17. Musical notation for exercise 17, measures 1-4. Bass clef, 3/4 time, key signature of two flats. Includes fingering numbers.

The image displays five sets of musical exercises for the F# major scale (Fis - dur). Each set consists of two staves: a bass staff on the left and a treble staff on the right. The exercises are numbered 1 through 5. Each exercise includes various musical notations such as slurs, accents, and fingering numbers (1-4) above or below notes. Exercise 1 starts with a bass staff in C major (one sharp) and a treble staff in F# major. Exercise 2 starts with a bass staff in F# major and a treble staff in C major. Exercise 3 starts with a bass staff in C major and a treble staff in F# major. Exercise 4 starts with a bass staff in F# major and a treble staff in C major. Exercise 5 starts with a bass staff in C major and a treble staff in F# major. The exercises involve ascending and descending scales, often with slurs and specific fingering patterns. Exercise 3 includes a section labeled 'III' in the middle of the bass staff.

This page contains six systems of musical exercises, numbered 6 through 11. Each system consists of two staves: a bass staff on the left and a treble staff on the right. The exercises are written in a key signature of three sharps (F#, C#, G#) and feature a variety of time signatures: 3/4, 2/4, and 3/8. The notation includes eighth and sixteenth notes, often beamed together, with various articulations such as slurs, accents, and breath marks. Fingerings are indicated by numbers 1-4 above or below notes. Exercise 6 is in 3/4 time. Exercise 7 is in 3/4 time. Exercise 8 is in 3/4 time. Exercise 9 is in 2/4 time. Exercise 10 is in 2/4 time. Exercise 11 is in 2/4 time. The exercises are designed to develop technical skills such as finger independence, articulation, and rhythmic precision.

12. 

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The image displays five sets of musical exercises, numbered 1 through 5, for the F# minor scale. Each set consists of two staves: a bass staff on the left and a treble staff on the right. The exercises are written in a key signature of two sharps (F# and C#) and a common time signature (C). The exercises include various musical notations such as slurs, accents, and fingerings (1, 2, 3, 4). Exercise 1 shows a sequence of eighth and sixteenth notes with slurs and accents. Exercise 2 features similar patterns with different articulations. Exercise 3 includes a section with Roman numerals III and IV, indicating a change in the exercise's structure. Exercise 4 and 5 continue the scale exercises with various rhythmic and articulation patterns. The exercises are designed to improve technical skills and familiarity with the F# minor scale.

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16.

Дорогому учителю А. Э. фонъ Глану

въ знакъ признательности.

ВИРТУОЗНЫЯ УПРАЖНЕНІЯ

ВЪ АРПЕДЖІЯХЪ

ДЛЯ ВІОЛОНЧЕЛИ

СОСТАВИЛЪ

М. Букиникъ.

Тетр. I, II—по 1 р. 50 к.

VIRTUOSEN-STUDIEN

in ARPEGGIEN

FÜR VIOLONCELL

VON

M. B u k i n i k.

Heft I, II—à 1 Rb. 50 k.

Собственность издателя
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Varschau, bei E. Wende & C^o.
Kieff, bei L. Idzikowski.

Отъ автора.

Предлагаемыя мною упражненія въ арпеджіяхъ составляютъ новость въ віолончельной литературѣ. Не смотря на то, что на арпеджіяхъ воспитываются почти все инструменталисты и, что даже человѣческій голосъ принято развивать на арпеджіяхъ, этотъ родъ упражненій почти не примѣнялся къ віолончели или употреблялся въ такомъ ограниченномъ видѣ, что совершенно не достигалъ тѣхъ результатовъ, какіе достигаются ими на другихъ инструментахъ.

Тѣмъ болѣе приходится обратить вниманіе віолончелистовъ на этотъ родъ упражненій, какъ на самый радикальный въ дѣлѣ усвоенія чистой и вѣрной интонаціи.

Трудность віолончельной игры, по моему, заключается въ почти непрерывныхъ скачкахъ и перемѣнахъ позицій по довольно большому пространству віолончельнаго грифа; выработка увѣренности въ этомъ направленіи составляетъ главную цѣль моихъ упражненій.

NB. Каждый № упражненій въ каждой тональности долженъ быть разсматриваемъ, какъ самостоятельное цѣлое, а потому не слѣдуетъ играть все №№ подрядъ прежде, чѣмъ не будетъ разученъ каждый въ отдѣльности. Для этой цѣли я рекомендую учить №№ арпеджіи медленно, строго проверяя интонацію до тѣхъ поръ, пока не будутъ усвоены вѣрность скачковъ и перемѣнъ позицій.

Крайне полезно играть арпеджіи различными пальцами, чтобы использовать, такимъ образомъ, грифъ во всехъ позиціяхъ.

Vom Autor.

Die im vorliegenden Werk dargebotenen Accord-Studien bilden eine Neuheit in der Cello-Literatur. Obgleich fast alle Instrumentalisten ihre Studien im Arpeggio machen und selbst in der Gesangkunst vornehmlich Arpeggio studirt wird, ist diese Art Studium fast gar nicht beim Violoncello angewandt worden, oder nur in so begrenztem Maasse, dass nicht die gleichen Resultate wie bei anderen Instrumenten erzielt worden sind.

Um so wichtiger ist es die Aufmerksamkeit der Cellisten auf dieses Studium zu lenken, indem es mir als das radicalste Mittel zur Erlangung einer reinen Intonation erscheint.

Die Schwierigkeit des Violoncellspiels besteht, meiner Meinung nach, in dem fast ununterbrochenen Wechsel der Lagen und weiten Sprüngen aus den unteren in die oberen Lagen bei der verhältnissmässig grossen Ausdehnung des Griffbretts; die Entwicklung der Sicherheit hierbei war das Hauptziel meiner Uebungen.

NB. Bei diesen Uebungen muss jede einzelne Nummer in jeder Tonart als etwas selbstständiges Ganzes angesehen werden, und daher soll man nicht alle Nummern der Reihe nach spielen, bevor jede einzelne einstudirt ist. Zu diesem Zweck empfehle ich, jede Nummer dieser Uebungen langsam zu studiren, dabei streng die Reinheit der Intonation zu kontrolliren, bis die Uebergänge und Wechsel der Lagen vollständig angeeignet sind.

Es ist sehr nützlich die Arpeggien mit verschiedener Applicatur zu spielen um auf dem ganzen Griffbrett vertraut zu sein.

Virtuosen-Studien in Arpeggien.

Exercices de virtuosité en arpèges.

HEFT II.

M. BUKINIK.

Соль-мажоръ.

G-dur.

The image displays five exercises (numbered 1 to 5) for piano, each consisting of two staves (treble and bass clef). The exercises are in G major (one sharp) and 2/4 time. They feature complex arpeggiated patterns with various fingering (1-4) and hand position (I, II, III) markings. Exercise 1 starts with a bass clef and a treble clef. Exercises 2, 3, and 4 also start with a bass clef and a treble clef. Exercise 5 starts with a bass clef and a treble clef. The exercises are arranged in a vertical sequence, with each exercise occupying two staves. The notation includes slurs, accents, and dynamic markings like 'p' and 'f'. The exercises are designed to develop technical skills in arpeggiated playing, including hand independence and coordination.

This musical score consists of six systems, numbered 6 through 11. Each system contains two staves: a bass staff on the left and a treble staff on the right. The music is written in a key signature of one sharp (F#) and various time signatures, including 3/4, 2/4, and 4/4. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). Fingerings are indicated by numbers 1-4 above or below notes. Some systems include specific fingering instructions like 'II I' or 'II III'. The piece concludes with repeat signs and double bar lines.

12. Musical notation for exercise 12, first system. Bass clef, 3/4 time signature, key signature of one sharp (F#). The system contains two staves. The first staff has a double bar line with a Roman numeral II below it. The second staff has a double bar line with a Roman numeral III below it. The notation includes various rhythmic values, slurs, and fingerings.

Musical notation for exercise 12, second system. Treble clef, 3/4 time signature, key signature of one sharp. The system contains two staves. The first staff has a double bar line with a Roman numeral II below it. The second staff has a double bar line with a Roman numeral III below it. The notation includes various rhythmic values, slurs, and fingerings.

13. Musical notation for exercise 13, first system. Bass clef, 3/4 time signature, key signature of one sharp. The system contains two staves. The first staff has a double bar line with a Roman numeral I below it. The second staff has a double bar line with a Roman numeral I below it. The notation includes various rhythmic values, slurs, and fingerings.

Musical notation for exercise 13, second system. Treble clef, 3/4 time signature, key signature of one sharp. The system contains two staves. The first staff has a double bar line with a Roman numeral I below it. The second staff has a double bar line with a Roman numeral I below it. The notation includes various rhythmic values, slurs, and fingerings.

14. Musical notation for exercise 14, first system. Bass clef, 2/4 time signature, key signature of one sharp. The system contains two staves. The first staff has a double bar line with a Roman numeral II below it. The second staff has a double bar line with a Roman numeral I below it. The notation includes various rhythmic values, slurs, and fingerings.

Musical notation for exercise 14, second system. Treble clef, 2/4 time signature, key signature of one sharp. The system contains two staves. The first staff has a double bar line with a Roman numeral II below it. The second staff has a double bar line with a Roman numeral I below it. The notation includes various rhythmic values, slurs, and fingerings.

15. Musical notation for exercise 15, first system. Bass clef, 2/4 time signature, key signature of one sharp. The system contains two staves. The first staff has a double bar line with a Roman numeral II below it. The second staff has a double bar line with a Roman numeral I below it. The notation includes various rhythmic values, slurs, and fingerings.

Musical notation for exercise 15, second system. Treble clef, 2/4 time signature, key signature of one sharp. The system contains two staves. The first staff has a double bar line with a Roman numeral II below it. The second staff has a double bar line with a Roman numeral I below it. The notation includes various rhythmic values, slurs, and fingerings.

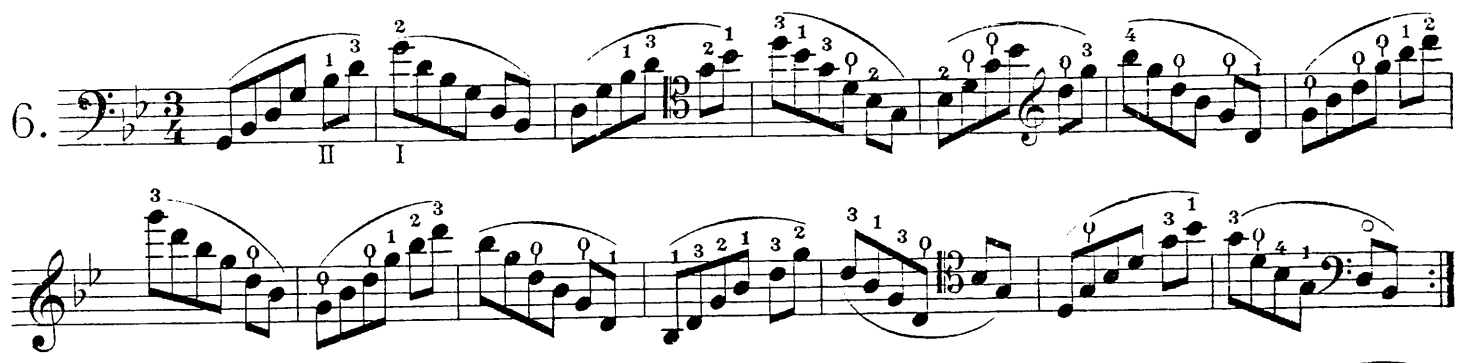
16. Musical notation for exercise 16, first system. Bass clef, 3/4 time signature, key signature of one sharp. The system contains two staves. The first staff has a double bar line with a Roman numeral I below it. The second staff has a double bar line with a Roman numeral I II below it. The notation includes various rhythmic values, slurs, and fingerings.

Musical notation for exercise 16, second system. Treble clef, 3/4 time signature, key signature of one sharp. The system contains two staves. The first staff has a double bar line with a Roman numeral I below it. The second staff has a double bar line with a Roman numeral I II below it. The notation includes various rhythmic values, slurs, and fingerings.

Соль-миноръ.

G-moll.

The image displays five numbered musical exercises, each consisting of two staves (bass and treble clef). The exercises are written in G minor (one flat) and common time (C).
Exercise 1: Features a series of eighth-note patterns with slurs and fingerings (1, 2, 3, 4). It includes first and second endings marked 'I' and 'II'.
Exercise 2: Similar to exercise 1, with eighth-note patterns and slurs. It also includes first and second endings.
Exercise 3: Features a 3/4 time signature. It includes eighth-note patterns with slurs and fingerings, and first and second endings.
Exercise 4: Features eighth-note patterns with slurs and fingerings, and first and second endings.
Exercise 5: Features eighth-note patterns with slurs and fingerings, and first and second endings.
Throughout the exercises, various musical notations are used, including slurs, accents, and specific fingering numbers (1-4) to guide the performer.

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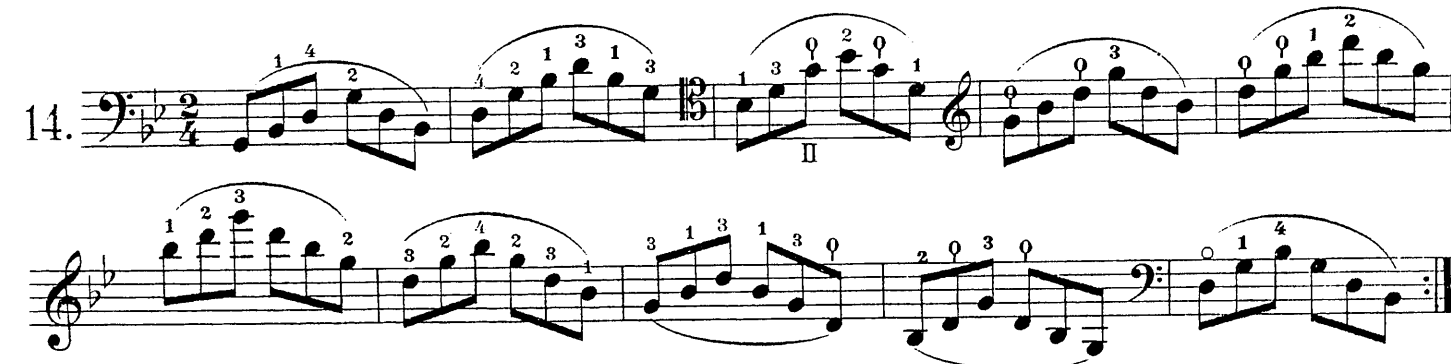
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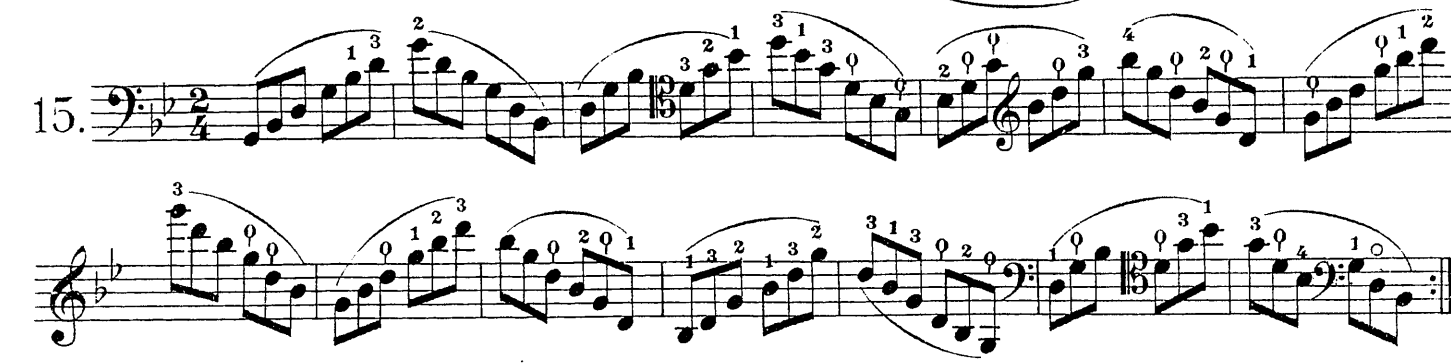
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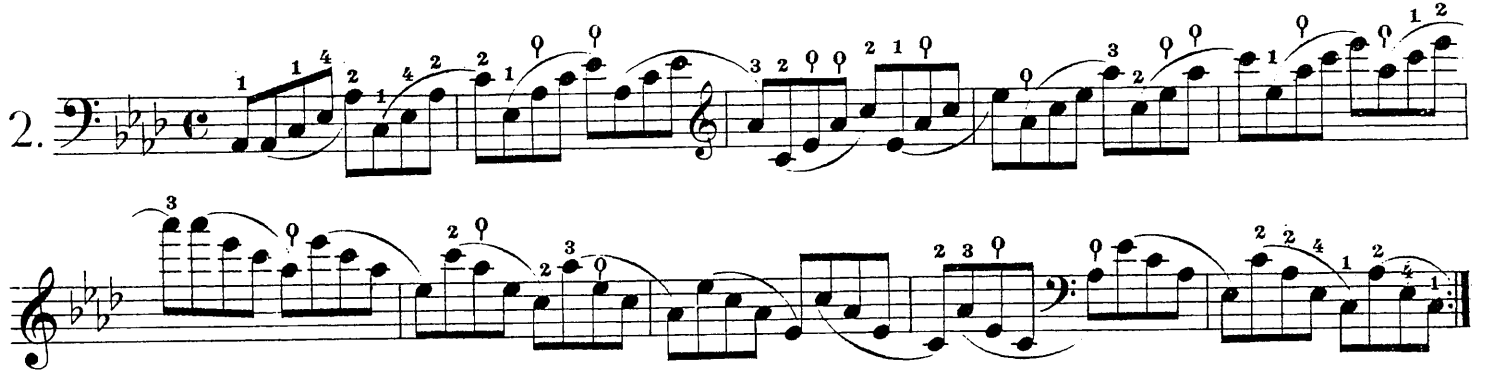
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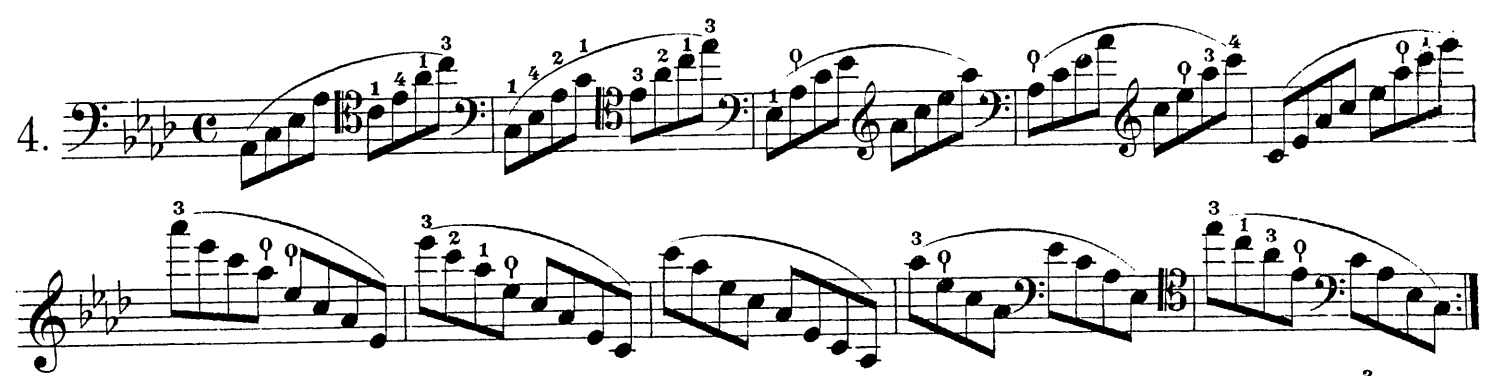
Ля \flat мажоръ.

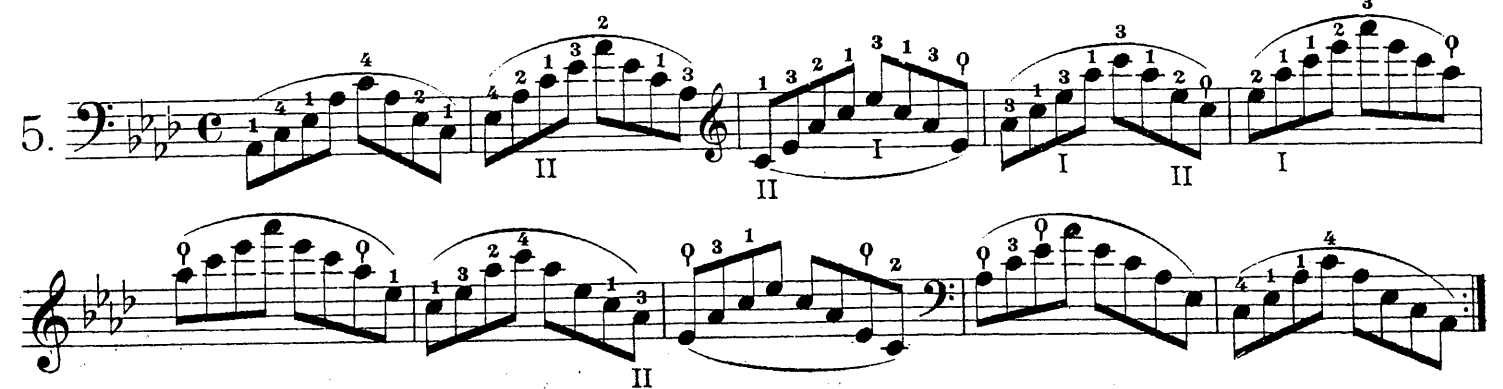
As-dur.

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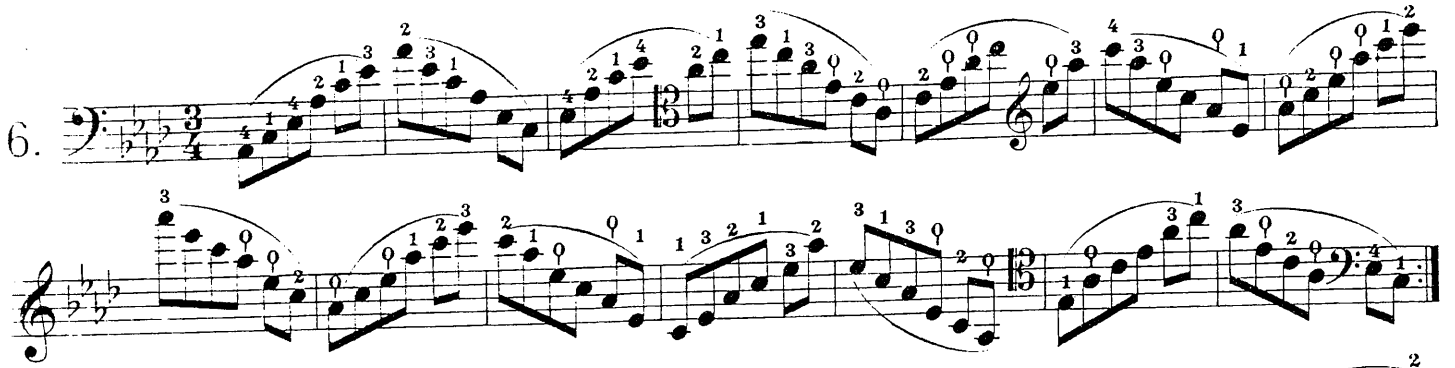
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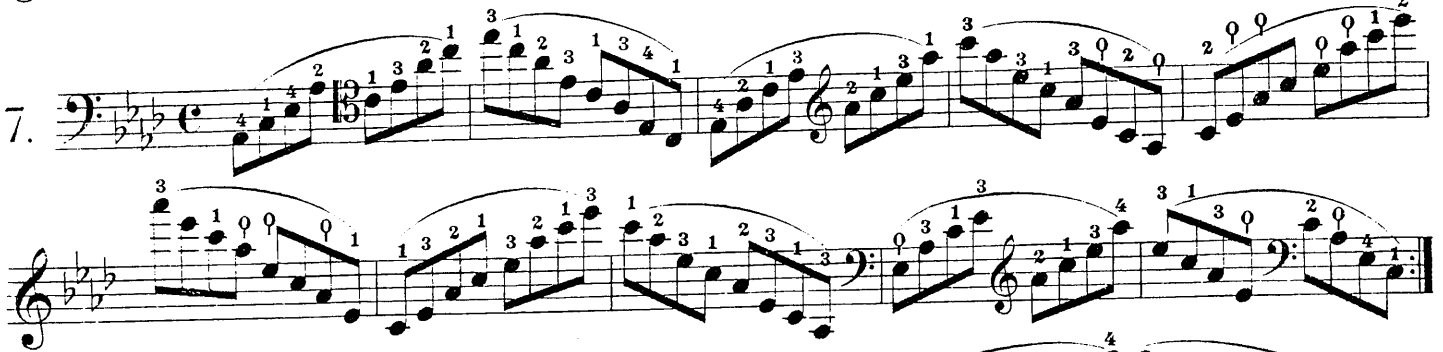
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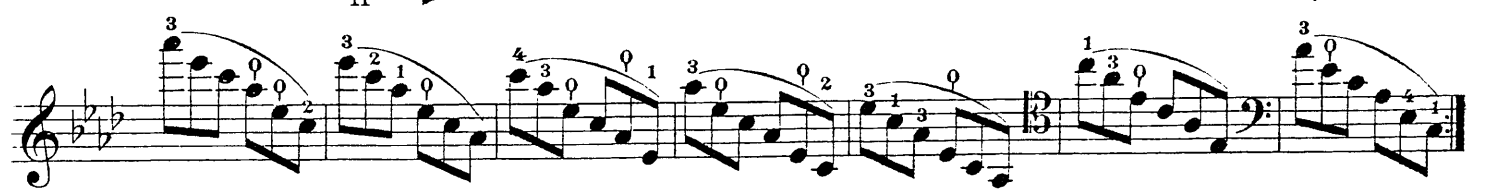


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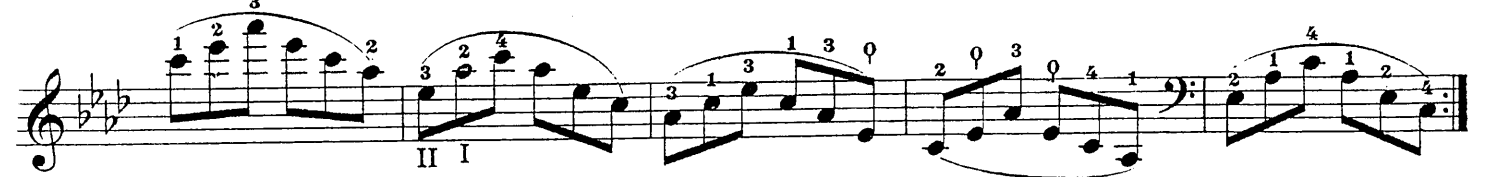




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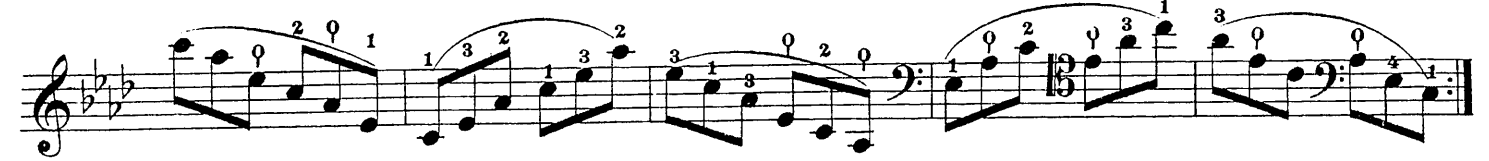
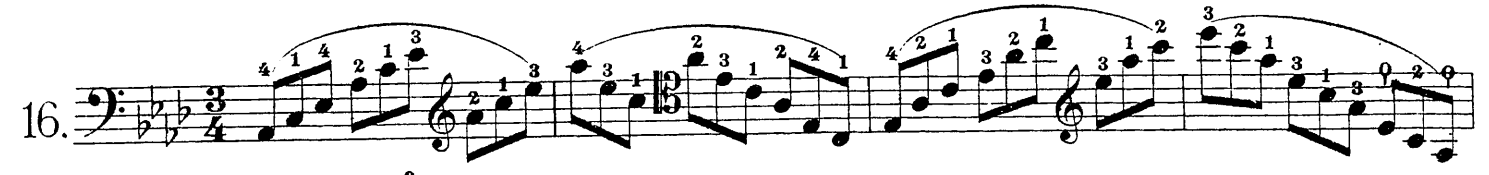


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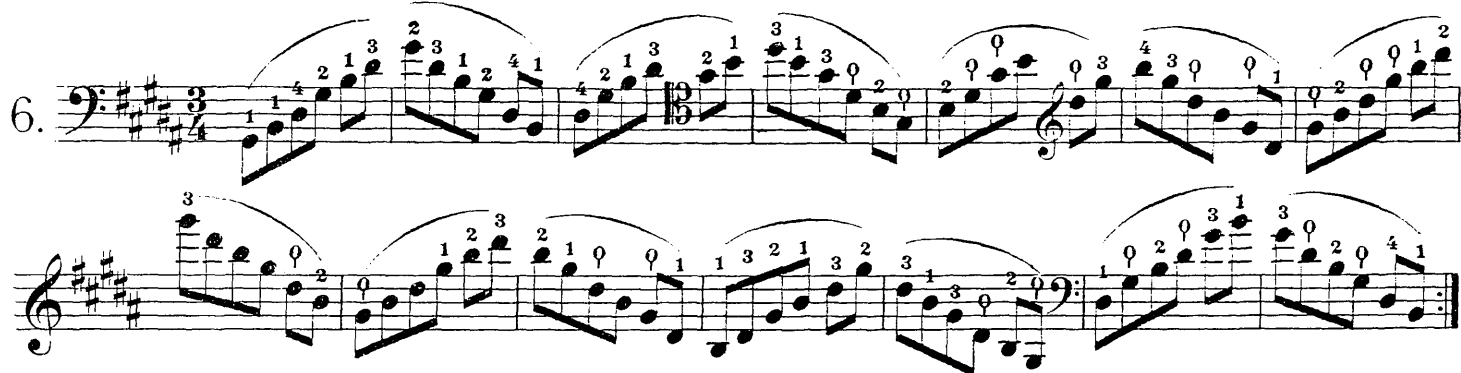
1. 

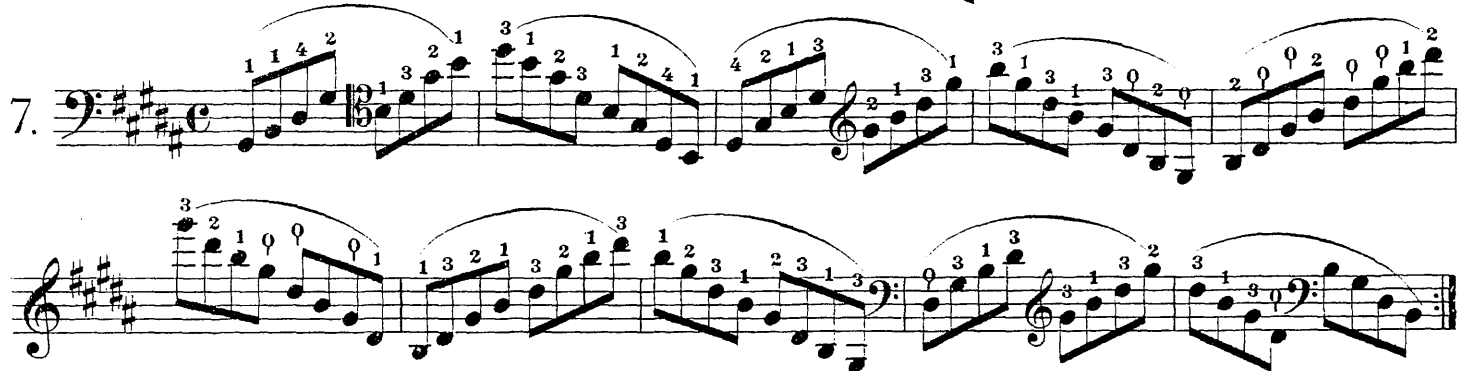
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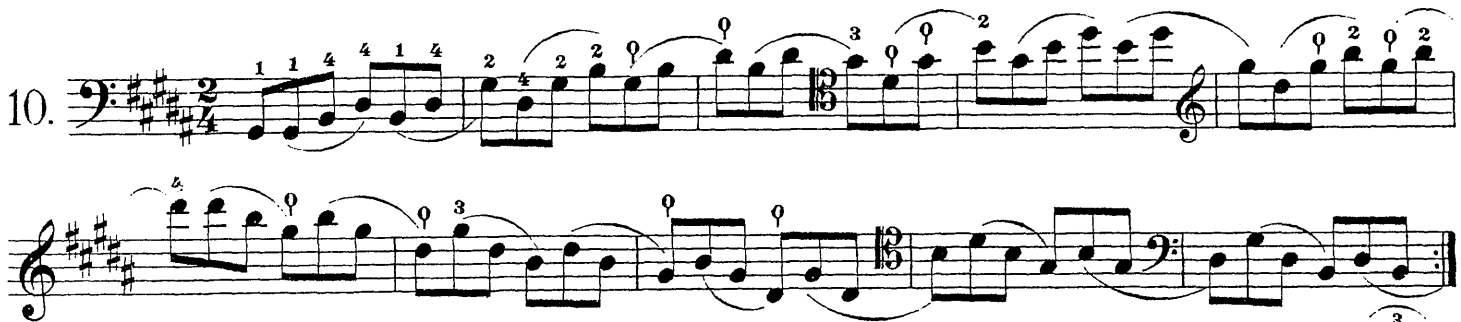
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11. 

This page contains four musical exercises, numbered 12 through 15. Each exercise is presented in two staves: a bass clef staff on top and a treble clef staff on the bottom. Exercise 12 is in 2/4 time and features a key signature of two sharps (F# and C#). Exercise 13 is in 3/4 time with the same key signature. Exercise 14 is in 2/4 time with two sharps (F# and C#). Exercise 15 is in 2/4 time with two sharps. The exercises consist of eighth and sixteenth notes, often beamed together, with various fingerings (1-4) and accents (acc) indicated. Exercise 14 includes a double bar line with a repeat sign and the Roman numeral 'II' below it. Exercise 15 includes a double bar line with a repeat sign and a fermata over the final note.

Ля - мажоръ.

A - dur.

The image displays five sets of musical exercises, numbered 1 through 5. Each set is composed of two staves: a bass staff on the left and a treble staff on the right. The music is written in the key of D major (A-dur), indicated by two sharps (F# and C#) in the key signature. The time signature is common time (C). The exercises are highly technical, featuring complex fingerings (indicated by numbers 1-4) and slurs. Exercise 1 includes triplets and slurs. Exercise 2 features a mix of eighth and sixteenth notes with slurs. Exercise 3 is in 3/4 time and includes a double bar line with a repeat sign. Exercise 4 includes a double bar line with a repeat sign and a key signature change to B major (B-dur). Exercise 5 includes a double bar line with a repeat sign and a key signature change to B major (B-dur). The exercises are designed to improve guitar technique, particularly in the left hand.

This page contains six numbered musical exercises (6-11) for guitar, each consisting of two staves (treble and bass clef). The exercises are written in the key of D major (two sharps) and 4/4 time. Exercise 6 is in 3/4 time. Exercises 7 and 8 are in 3/4 time. Exercises 9 and 10 are in 2/4 time. Exercise 11 is in 2/4 time. The exercises include various techniques such as triplets, slurs, and specific fingerings (1-4) and articulations (accents, slurs). Exercise 6 features a complex sequence of notes with many slurs and fingerings. Exercise 7 has a similar complexity with many slurs and fingerings. Exercise 8 is a more rhythmic exercise with many slurs and fingerings. Exercise 9 is a rhythmic exercise with many slurs and fingerings. Exercise 10 is a rhythmic exercise with many slurs and fingerings. Exercise 11 is a rhythmic exercise with many slurs and fingerings.

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melodic line. It features slurs, fingerings (1, 2, 3), and a repeat sign at the end.

12. Musical staff with bass clef, key signature of two sharps, and a 2/4 time signature. It contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4).

Musical staff with treble clef, key signature of two sharps, and a melodic line with slurs and fingerings (1, 2, 3, 4).

13. Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. It contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4).

Musical staff with treble clef, key signature of two sharps, and a melodic line with slurs and fingerings (1, 2, 3, 4).

14. Musical staff with bass clef, key signature of two sharps, and a 2/4 time signature. It contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4).

Musical staff with treble clef, key signature of two sharps, and a melodic line with slurs and fingerings (1, 2, 3, 4).

15. Musical staff with bass clef, key signature of two sharps, and a 2/4 time signature. It contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4).

Musical staff with treble clef, key signature of two sharps, and a melodic line with slurs and fingerings (1, 2, 3, 4).

16. Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. It contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4).

Musical staff with treble clef, key signature of two sharps, and a melodic line with slurs and fingerings (1, 2, 3, 4).

This page contains five systems of musical notation for a piano exercise in A minor. Each system consists of two staves, one in bass clef and one in treble clef. The music is written in common time (C) and includes various musical symbols such as clefs, time signatures, notes, rests, and fingerings. The exercise is divided into five systems, each with its own number (1-5) at the beginning. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and fingerings. The exercise is divided into five systems, each with its own number (1-5) at the beginning. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and fingerings. The exercise is divided into five systems, each with its own number (1-5) at the beginning.

6. 

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11. 

12. Musical notation for exercise 12, bass clef, 2/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 1 1 4 2 1 3 and 1 4 2 1 3 2, followed by a double bar line with a repeat sign.

Musical notation for exercise 12, treble clef, 2/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 3 2 1 0 and 3 2 1 0, followed by a double bar line with a repeat sign.

13. Musical notation for exercise 13, bass clef, 3/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 1 4 2 1 3 and 2 1 3 2, followed by a double bar line with a repeat sign.

Musical notation for exercise 13, treble clef, 3/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 3 2 1 0 and 3 1 2 0, followed by a double bar line with a repeat sign.

14. Musical notation for exercise 14, bass clef, 2/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 4 1 2 and 4 2 1 3, followed by a double bar line with a repeat sign.

Musical notation for exercise 14, treble clef, 2/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 1 2 3 2 1 2 and 3 2 3 1, followed by a double bar line with a repeat sign.

15. Musical notation for exercise 15, bass clef, 2/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 4 1 2 1 3 and 2 3 1 2, followed by a double bar line with a repeat sign.

Musical notation for exercise 15, treble clef, 2/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 3 2 1 0 and 1 3 2 1 3 2, followed by a double bar line with a repeat sign.

16. Musical notation for exercise 16, bass clef, 3/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 1 1 4 2 1 3 and 4 2 3 1 2 4, followed by a double bar line with a repeat sign.

Musical notation for exercise 16, treble clef, 3/4 time signature. The exercise consists of a sequence of eighth notes with fingerings 1 3 2 1 3 4 and 3 2 1 3 1 2 3 1, followed by a double bar line with a repeat sign.

Си ♭ мажоръ.

B-dur.

1.

2.

3.

4.

5.

This page contains six pairs of musical exercises, numbered 6 through 11. Each exercise consists of a bass clef staff and a treble clef staff. The exercises are written in a key signature of one flat (B-flat) and feature various time signatures: 3/4, 4/4, 2/4, and 3/8. The notation includes eighth and sixteenth notes, often beamed together, with frequent use of slurs and ties. Fingerings are indicated by numbers 1-4 above or below notes. Some exercises include rests marked with a '0'. Exercise 6 starts in 3/4 time and changes to 4/4. Exercise 7 is in 4/4 time. Exercise 8 is in 3/4 time. Exercise 9 is in 2/4 time. Exercise 10 is in 2/4 time. Exercise 11 is in 2/4 time. The exercises are designed to develop technical skills such as finger independence, articulation, and rhythmic precision.

12. Musical notation for exercise 12, first staff (bass clef). It features a 2/4 time signature and a key signature of one flat. The melody consists of eighth and sixteenth notes with various fingerings (1-4, 2-1-3, 1-4-2, 1-3-2, 0-3-1, 0-2-0, 0-3-1, 2-0-0, 0-3, 1-0, 0-3-4, 0-1-2) and slurs. A double bar line with a repeat sign is present.

Musical notation for exercise 12, second staff (treble clef). It continues the melody from the first staff with similar rhythmic patterns and fingerings (3, 3-2-1, 4-3-2-0-1, 3-0, 0-0-2, 3-1-3-0-0, 1-3-0, 2-0, 2-3-1, 2-4). A double bar line with a repeat sign is present.

13. Musical notation for exercise 13, first staff (bass clef). It features a 3/4 time signature and a key signature of one flat. The melody consists of eighth and sixteenth notes with fingerings (1-4-2, 1-3-2, 1-3-2, 0-1-2) and slurs. A double bar line with a repeat sign is present.

Musical notation for exercise 13, second staff (treble clef). It continues the melody from the first staff with fingerings (3, 2-1-0, 3-2-1-0, 4-3-0, 3-0) and slurs. A double bar line with a repeat sign is present.

14. Musical notation for exercise 14, first staff (bass clef). It features a 2/4 time signature and a key signature of one flat. The melody consists of eighth and sixteenth notes with fingerings (1-4-2, 4-2-1, 3-1-3, 1-3-0, 0-3, 0-3-1, 0-1-2, 1-1-0) and slurs. A double bar line with a repeat sign is present.

Musical notation for exercise 14, second staff (treble clef). It continues the melody from the first staff with fingerings (1-2-3, 1-2, 3-2-4, 3-1, 3-1-3, 1-3-0, 2-0-3, 0-2) and slurs. A double bar line with a repeat sign is present.

15. Musical notation for exercise 15, first staff (bass clef). It features a 2/4 time signature and a key signature of one flat. The melody consists of eighth and sixteenth notes with fingerings (1-4-2, 1-3, 2-3-1, 4-2-1-3, 3-1-3-0-2-0, 2-0-0, 0-3, 4-3-0, 0-1, 0-0, 0-1-2) and slurs. A double bar line with a repeat sign is present.

Musical notation for exercise 15, second staff (treble clef). It continues the melody from the first staff with fingerings (3, 0-1-2-3, 2-1-0, 1-3-2, 1-3, 3-1-3-0-2-0, 1-0, 0-3-1, 3-0, 4-1) and slurs. A double bar line with a repeat sign is present.



16. Musical notation for exercise 16, first staff (bass clef). It features a 3/4 time signature and a key signature of one flat. The melody consists of eighth and sixteenth notes with fingerings (1-4-2, 1-3, 2-1-3, 4-3-1, 2-3-1, 2-4, 4-2-1, 3-2-1, 3-1-2, 3-2-1, 3-1-3, 0-2-0) and slurs. A double bar line with a repeat sign is present.

Musical notation for exercise 16, second staff (treble clef). It continues the melody from the first staff with fingerings (2-0-0, 2-0, 0-1-2, 2-1-0, 2-0, 0-2-0, 1-0-2-0-3, 3-1-3, 1-3-1, 2-3-1, 2-4, 1) and slurs. A double bar line with a repeat sign is present.

The page contains five numbered exercises, each consisting of two staves (treble and bass clef). The key signature is B-flat minor (three flats) and the time signature is common time (C). The exercises are as follows:


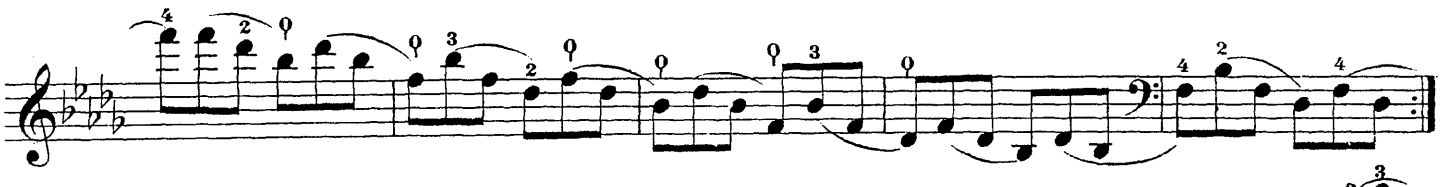
- Exercise 1:** Features a sequence of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. It includes a repeat sign at the end.
- Exercise 2:** Similar to Exercise 1, with more complex rhythmic patterns and fingerings.
- Exercise 3:** Includes a 3/4 time signature change and features triplets and slurs.
- Exercise 4:** Features a 3/4 time signature change and includes a double bar line with repeat dots.
- Exercise 5:** Includes a 3/4 time signature change and features slurs and fingerings. It includes a double bar line with repeat dots.


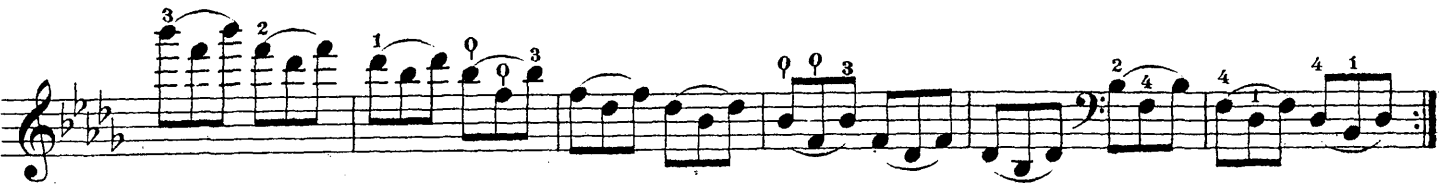
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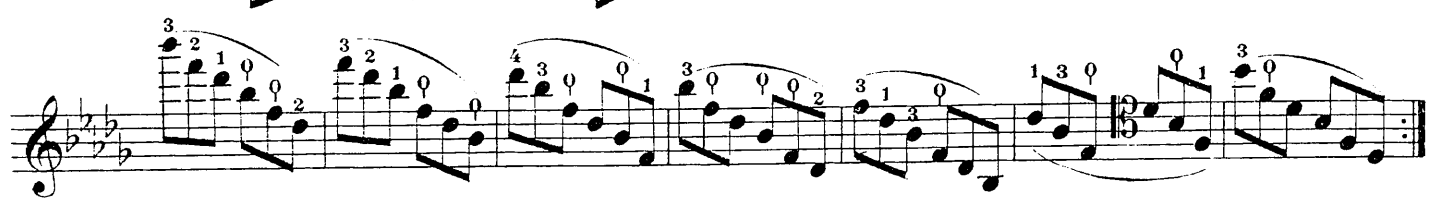

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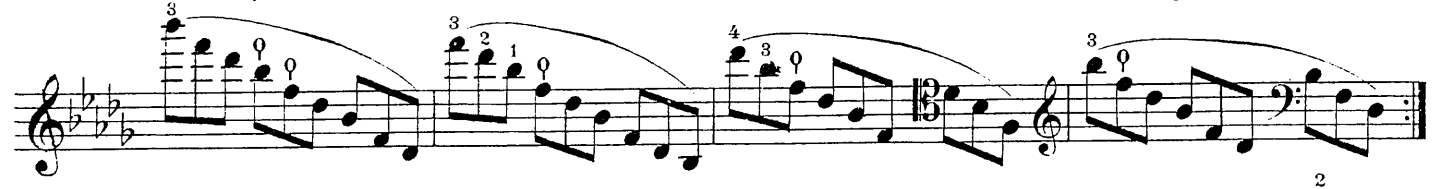
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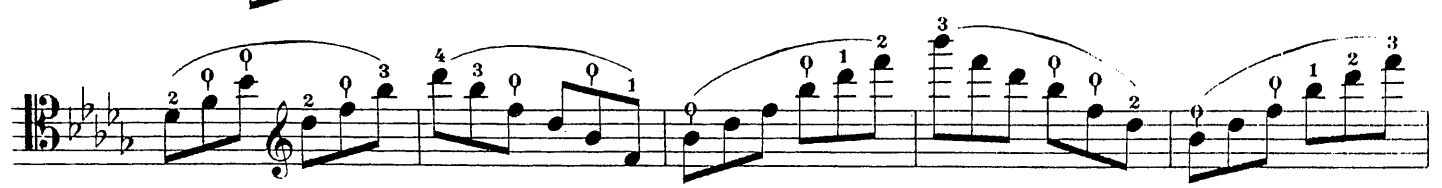

10. 




11. 


12. 


13. 


14. 


15. 


16. 


Си-мажоръ.

H-dur.

The image displays five sets of piano exercises, numbered 1 through 5. Each set is presented in two staves: a bass staff on the left and a treble staff on the right. The key signature is C major (one sharp, F#) and the time signature is common time (C). The exercises are characterized by intricate fingerings and slurs, often involving triplets and sixteenth-note patterns. Exercise 1 includes a 'II' marking in the bass staff. Exercise 3 features a 'II' marking in the bass staff and a '3' marking in the treble staff. Exercise 4 includes a '3' marking in the bass staff. Exercise 5 includes a '3' marking in the bass staff. The exercises are designed to develop technical skills such as finger independence, articulation, and coordination between the hands.

6. 


7. 


8. 


9. 


10. 


11. 

12. Musical notation for exercise 12, first system. Bass clef, 2/4 time, key of D major. Features a double bar line with "II" below it. Includes fingerings 1, 2, 3, 4 and accents.

Musical notation for exercise 12, second system. Treble clef, 2/4 time, key of D major. Includes fingerings 1, 2, 3, 4 and accents.

13. Musical notation for exercise 13, first system. Bass clef, 3/4 time, key of D major. Includes fingerings 1, 2, 3, 4 and accents.

Musical notation for exercise 13, second system. Treble clef, 3/4 time, key of D major. Includes fingerings 1, 2, 3, 4 and accents.

14. Musical notation for exercise 14, first system. Bass clef, 2/4 time, key of D major. Features double bar lines with "II" and "I" below them. Includes fingerings 1, 2, 3, 4 and accents.

Musical notation for exercise 14, second system. Treble clef, 2/4 time, key of D major. Includes fingerings 1, 2, 3, 4 and accents.

15. Musical notation for exercise 15, first system. Bass clef, 2/4 time, key of D major. Includes fingerings 1, 2, 3, 4 and accents.


Musical notation for exercise 15, second system. Treble clef, 2/4 time, key of D major. Includes fingerings 1, 2, 3, 4 and accents.

16. Musical notation for exercise 16, first system. Bass clef, 3/4 time, key of D major. Includes fingerings 1, 2, 3, 4 and accents.

Musical notation for exercise 16, second system. Treble clef, 3/4 time, key of D major. Includes fingerings 1, 2, 3, 4 and accents.

The image displays five sets of musical exercises, numbered 1 through 5. Each set consists of two staves: the top staff is for the left hand (bass clef) and the bottom staff is for the right hand (treble clef). The exercises are written in a major key (C major) and its corresponding minor key (C minor). They feature various rhythmic patterns, including eighth and sixteenth notes, and are heavily annotated with fingerings (numbers 1-4) and accents (circles above notes). Exercise 1 starts with a C major scale in the right hand and a C minor scale in the left hand. Exercises 2 through 5 continue with similar patterns, often including slurs and dynamic markings like 'p' (piano). The exercises are designed to improve technical skills such as scale runs, arpeggios, and finger independence.

6. 

7. 

8. 

9. 

10. 

11. 

12. *p*

13.

14. *p*

15.

16.

Квартъ-секстаккорды.

Quart-sextaccorden.

До мажоръ.
C-dur.

First system of musical notation for C major. It consists of two staves: a bass staff on the left and a treble staff on the right. The key signature has one sharp (F#) and the time signature is 3/4. The music features a sequence of chords and melodic lines with various fingerings (1, 2, 3, 4) and accents (Q). Roman numerals II and I are placed below the bass staff.

Second system of musical notation for C major, continuing the sequence of chords and melodic lines from the first system.

Third system of musical notation for C major, continuing the sequence of chords and melodic lines.

Fourth system of musical notation for C major, continuing the sequence of chords and melodic lines.

Fifth system of musical notation for C major, continuing the sequence of chords and melodic lines.

Sixth system of musical notation for C major, continuing the sequence of chords and melodic lines.

Seventh system of musical notation for C major, continuing the sequence of chords and melodic lines.

Eighth system of musical notation for C major, continuing the sequence of chords and melodic lines.

Ninth system of musical notation for C major, continuing the sequence of chords and melodic lines.

ла миноръ.
a-moll.

First system of musical notation for A minor. It consists of two staves: a bass staff on the left and a treble staff on the right. The key signature has no sharps or flats and the time signature is 3/4. The music features a sequence of chords and melodic lines with various fingerings (1, 2, 3, 4) and accents (Q). Roman numerals I and II are placed below the bass staff.

Second system of musical notation for A minor, continuing the sequence of chords and melodic lines.

Third system of musical notation for A minor, continuing the sequence of chords and melodic lines.

Fourth system of musical notation for A minor, continuing the sequence of chords and melodic lines.

Fifth system of musical notation for A minor, continuing the sequence of chords and melodic lines.

Sixth system of musical notation for A minor, continuing the sequence of chords and melodic lines.

Seventh system of musical notation for A minor, continuing the sequence of chords and melodic lines.

ми миноръ.
e-moll.

First system of musical notation for E minor. It consists of two staves: a bass staff on the left and a treble staff on the right. The key signature has one sharp (F#) and the time signature is 3/4. The music features a sequence of chords and melodic lines with various fingerings (1, 2, 3, 4) and accents (Q). Roman numerals I, II, and III are placed below the bass staff.

First system of musical notation, consisting of two staves (treble and bass clef). The music features complex fingering (1, 2, 3, 4) and slurs across multiple notes. The key signature is one sharp (F#).

Ре мажоръ
D-dur.

Second system of musical notation, including a 3/4 time signature. It features Roman numerals III and II. The music continues with complex fingering and slurs.

Third system of musical notation, continuing the piece with complex fingering and slurs.

Fourth system of musical notation, including a 3/4 time signature and complex fingering.

си миноръ
h-moll.

Fifth system of musical notation, including a 3/4 time signature and the word "restez". The music continues with complex fingering and slurs.

Sixth system of musical notation, continuing the piece with complex fingering and slurs.

Seventh system of musical notation, including Roman numerals III, II, and I. The music continues with complex fingering and slurs.

ЛЯ мажоръ
A-dur.

Eighth system of musical notation, including a 3/4 time signature and the word "restez". The music continues with complex fingering and slurs.

Ninth system of musical notation, continuing the piece with complex fingering and slurs.

Фа # мажоръ
fis-moll.

Ми мажоръ
E-dur.

До # миноръ
cis-moll.

Си-мажоръ
H-dur.

II I restez

III II I

соль # миноръ
gis-moll.

Фа # мажоръ
fis-dur.

II I III II I

IV III I

ре # миноръ
dis-moll.

III II I

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various notes, rests, and fingerings (1, 2, 3, 4) across both staves.

Ре \flat мажоръ.
Des - dur.

Second system of musical notation, labeled 'Ре \flat мажоръ. Des - dur.' It features a treble clef staff and a bass clef staff with notes and fingerings. Roman numerals III, II, and I are visible at the end of the system.

Third system of musical notation, continuing the piece with a treble clef staff and a bass clef staff. It includes notes, rests, and fingerings.

Fourth system of musical notation, featuring a treble clef staff and a bass clef staff with notes and fingerings.

си \flat миноръ.
b - moll.

Fifth system of musical notation, labeled 'си \flat миноръ. b - moll.' It consists of a treble clef staff and a bass clef staff with notes and fingerings. Roman numeral II is present at the end.

Sixth system of musical notation, continuing the piece with a treble clef staff and a bass clef staff. It includes notes, rests, and fingerings.

Seventh system of musical notation, featuring a treble clef staff and a bass clef staff with notes and fingerings.

Ла \flat мажоръ.
As - dur.

Eighth system of musical notation, labeled 'Ла \flat мажоръ. As - dur.' It consists of a treble clef staff and a bass clef staff with notes and fingerings. Roman numeral II is present at the end.

Ninth system of musical notation, continuing the piece with a treble clef staff and a bass clef staff. It includes notes, rests, and fingerings.

Tenth system of musical notation, featuring a treble clef staff and a bass clef staff with notes and fingerings.

фа миноръ.
f - moll.

First system of musical notation for F minor. It consists of two staves: a bass staff on the left and a treble staff on the right. The music is written in 3/4 time with a key signature of two flats. The bass staff contains a series of descending eighth-note patterns, often grouped in pairs or triplets, with some notes marked with a 'q' (quaver). The treble staff contains ascending eighth-note patterns, also with some 'q' markings. Roman numerals 'II', 'III', and 'II' are placed below the bass staff. Fingering numbers (1, 2, 3, 4) are written above and below notes throughout the system.

Ми б мажоръ.
Es - dur.

Second system of musical notation for E-flat major. It consists of two staves: a bass staff on the left and a treble staff on the right. The music continues with similar eighth-note patterns as the first system. Roman numerals 'III', 'II', and 'I' are placed below the bass staff. Fingering numbers are present throughout.

до миноръ.
e - moll.

Third system of musical notation for D minor. It consists of two staves: a bass staff on the left and a treble staff on the right. The music continues with similar eighth-note patterns. Roman numerals 'II' and 'I' are placed below the bass staff. Fingering numbers are present throughout.

Си б мажоръ.
B - dur.

Fourth system of musical notation for B-flat major. It consists of two staves: a bass staff on the left and a treble staff on the right. The music continues with similar eighth-note patterns. Roman numerals 'II' and 'I' are placed below the bass staff. Fingering numbers are present throughout.

соль миноръ.
g - moll.

Фа мажоръ.
F - dur.

ре миноръ.
d - moll.