

T 80
596

А. ИОГАНСОН

Соч. 25

ЕЖЕДНЕВНЫЕ УПРАЖНЕНИЯ

для корнета с пистонами,
трубы in B, флюгельгорна,
альтгорна, теноргорна
и баритона

Тетрадь I

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
Москва 1940 Ленинград

А. ИОГАНСОН

Соч. 25

ЕЖЕДНЕВНЫЕ УПРАЖНЕНИЯ

для корнета с пистонами,
трубы in B, флюгельгорна,
альтгорна, теноргорна
и баритона

Тетрадь I

Ежедневные упражнения



15592

А. ИОГАНСОН соч. 25. Тетр. I

1. Очень медленно, до № 12 включительно

The musical score for exercise 1 consists of 12 staves of music. The first three staves are marked '1.' and the last three are marked '3.'. The remaining six staves are marked '4.' and '5.'. The music is written in treble clef and includes various rhythmic values, slurs, and dynamic markings. The exercise is intended to be performed very slowly.

6.

7.

8.

9.

10.

11.

12.



13.



14.)*



15.



*) Все упражнения в триолах можно исполнять и по нижеследующим примерам.



titikititiki

tikitiki tiki tiki titiki ki

16.

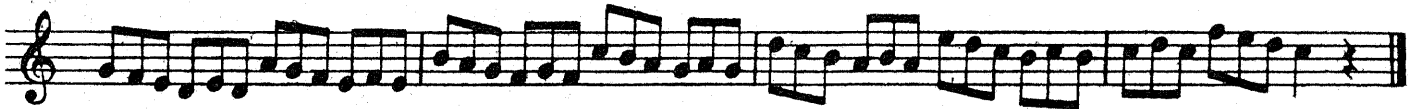
17.

18.

19.



20.



21.



22.



23.

Exercise 23 consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The music is a continuous sequence of eighth and sixteenth notes, primarily moving in an ascending and then descending scale-like fashion. The second and third staves continue this melodic line with some rhythmic variation. The fourth staff concludes the exercise with a final note and a fermata.

24.

Exercise 24 consists of four staves of music. It begins with a treble clef and a common time signature. The melody is characterized by a steady eighth-note pattern with occasional sixteenth-note runs. The piece maintains a consistent rhythmic and melodic flow throughout the four staves, ending with a fermata on the final note.

25.

Exercise 25 consists of four staves of music. It starts with a treble clef and a common time signature. The melody features a mix of eighth and sixteenth notes, with some intervals that suggest a chromatic or semi-chromatic scale. The fourth staff ends with a fermata.

26.

Exercise 26 consists of two staves of music. It begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, showing a similar rhythmic pattern to the previous exercises. The piece concludes with a fermata on the final note.

The first system consists of two staves of music. The top staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line with eighth and sixteenth notes.

27.

The second system consists of three staves of music. The top staff begins with a treble clef and a common time signature (C). The music continues with a melodic line. The bottom two staves provide a harmonic accompaniment with eighth and sixteenth notes.

28.

The third system consists of three staves of music. The top staff begins with a treble clef and a common time signature (C). The music continues with a melodic line. The bottom two staves provide a harmonic accompaniment with eighth and sixteenth notes.

29.

The fourth system consists of three staves of music. The top staff begins with a treble clef and a common time signature (C). The music continues with a melodic line. The bottom two staves provide a harmonic accompaniment with eighth and sixteenth notes.

30.

Exercise 30 consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second and third staves continue the melodic line, ending with a double bar line.

31.

Exercise 31 consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second and third staves continue the melodic line, ending with a double bar line.

32.

Exercise 32 consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second and third staves continue the melodic line, ending with a double bar line.

33.

Exercise 33 consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of two sharps (D major). The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second, third, and fourth staves continue the melodic line, ending with a double bar line.



34.

The musical score consists of 12 staves of music, all in treble clef and common time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of accidentals: sharps (#) and flats (b) are used throughout to indicate specific pitches. The melody is continuous across all staves, with some staves ending in a fermata. The overall style is that of a technical exercise or a short piece of music.

35.

Exercise 35 consists of four staves of music in treble clef with a common time signature. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some chromaticism. The second staff continues the melody, featuring a key signature change to one flat (Bb) and ending with a double bar line. The third and fourth staves continue the piece with various key signatures, including one sharp and one flat, and conclude with a final double bar line.

36.

Exercise 36 consists of four staves of music in treble clef with a common time signature. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some chromaticism. The second staff continues the melody, featuring a key signature change to one flat (Bb) and ending with a double bar line. The third and fourth staves continue the piece with various key signatures, including one sharp and one flat, and conclude with a final double bar line.

37.

Exercise 37 consists of four staves of music in treble clef with a common time signature. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (Bb). The melody is composed of eighth and sixteenth notes, with some chromaticism. The second staff continues the melody, featuring a key signature change to two flats (Bb, Eb) and ending with a double bar line. The third and fourth staves continue the piece with various key signatures, including two flats and one sharp, and conclude with a final double bar line.

Three staves of musical notation in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some accidentals (sharps and naturals) throughout. The second and third staves continue the melodic line.

38.

Four staves of musical notation in treble clef. The first staff begins with a treble clef and a common time signature (C). The key signature changes to one flat (Bb). The music features a complex rhythmic pattern with many sixteenth notes and some accidentals (flats and naturals). The second and third staves continue the melodic line, and the fourth staff concludes the section with a double bar line.

39.

Five staves of musical notation in treble clef. The first staff begins with a treble clef and a common time signature (C). The key signature changes to two flats (Bb, Eb). The music features a complex rhythmic pattern with many sixteenth notes and some accidentals (flats and naturals). The second and third staves continue the melodic line, and the fourth and fifth staves conclude the section with a double bar line.

40.

Exercise 40 consists of five staves of music in treble clef with a common time signature. The first staff begins with a treble clef and a common time signature. The music is written in a key with one sharp (F#) and one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

41.

Exercise 41 consists of two staves of music in treble clef with a common time signature. The first staff begins with a treble clef and a common time signature. The music is written in a key with one sharp (F#) and one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

42.

Exercise 42 consists of two staves of music in treble clef with a common time signature. The first staff begins with a treble clef and a common time signature. The music is written in a key with one sharp (F#) and one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

43.

Exercise 43 consists of three staves of music in treble clef with a common time signature. The first staff begins with a treble clef and a common time signature. The music is written in a key with one sharp (F#) and one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

44.

Exercise 44 consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, featuring a rhythmic pattern of eighth notes followed by a pair of beamed sixteenth notes. The second and third staves continue this pattern, with the third staff ending with a fermata over a quarter note.

45.

Exercise 45 consists of ten staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, featuring a rhythmic pattern of eighth notes followed by a pair of beamed sixteenth notes. The second and third staves continue this pattern. The fourth staff features a fermata over a quarter note. The fifth and sixth staves continue the pattern. The seventh staff features a fermata over a quarter note. The eighth and ninth staves continue the pattern. The tenth staff features a fermata over a quarter note.

46.*)



47.



48.



49.



*)

Все упражнения в шестнадцатых можно исполнять и по нижеследующим примерам:





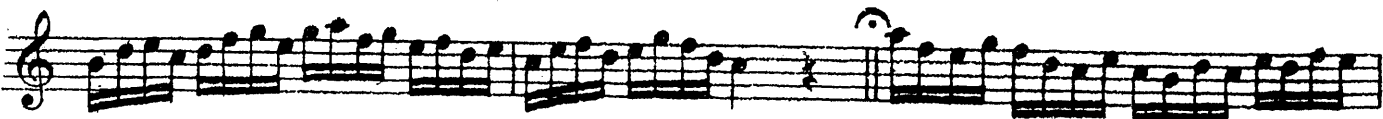
50.



51.



52.



53.

Musical score for exercise 53, consisting of five staves of music in treble clef with a common time signature. The piece features a continuous eighth-note pattern with various rhythmic groupings and melodic lines.

54.

Musical score for exercise 54, consisting of five staves of music in treble clef with a common time signature. The piece features a continuous eighth-note pattern with various rhythmic groupings and melodic lines.

55.

Musical score for exercise 55, consisting of two staves of music in treble clef with a common time signature. The piece features a continuous eighth-note pattern with various rhythmic groupings and melodic lines.

Three staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melodic line with similar rhythmic patterns.

56.

Seven staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many beamed sixteenth notes. The subsequent staves continue this intricate melodic and rhythmic development.

57.

Four staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music continues with the same complex rhythmic patterns of beamed sixteenth notes. The final staff concludes with a fermata over the last note.

58.

Exercise 58 is a single melodic line in treble clef, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second staff ends with a fermata over the final note. The third and fourth staves continue the melodic pattern, with the fourth staff ending with a fermata.

59.

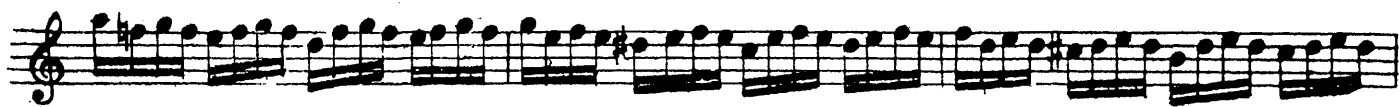
Exercise 59 is a single melodic line in treble clef, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second staff ends with a fermata over the final note. The third and fourth staves continue the melodic pattern, with the fourth staff ending with a fermata.

60.

Exercise 60 is a single melodic line in treble clef, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second staff ends with a fermata over the final note. The third and fourth staves continue the melodic pattern, with the fourth staff ending with a fermata.



61.



62.



63.

Musical score for exercise 63, consisting of five staves of music in treble clef with a common time signature. The music is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a common time signature. The piece concludes with a double bar line and repeat dots.

64.

Musical score for exercise 64, consisting of five staves of music in treble clef with a common time signature. The music is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a common time signature. The piece concludes with a double bar line and repeat dots.

65

Musical score for exercise 65, consisting of three staves of music in treble clef with a common time signature. The music is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a common time signature. The piece concludes with a double bar line and repeat dots.

Two staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of eighth and sixteenth notes, some beamed together, with various accidentals (sharps and naturals) throughout. The second staff continues the melodic line with similar rhythmic patterns and accidentals.

66.

Five staves of musical notation continuing exercise 66. The notation is dense with eighth and sixteenth notes, often beamed in groups. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The piece concludes with a double bar line and repeat dots.

67.

Five staves of musical notation for exercise 67. It begins with a treble clef and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some triplets and beamed notes. The key signature is one sharp (F#). The exercise ends with a double bar line and repeat dots.

68.

Musical score for exercise 68, consisting of five staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece features a continuous eighth-note melody with various rhythmic patterns and accidentals.

69.

Musical score for exercise 69, consisting of five staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece features a continuous eighth-note melody with various rhythmic patterns and accidentals.

Редактор Е. Брумберг

М 54 в П р

Тех. ред. М. Воронова

Сдано в производство 20/VIII-40 г. Подписано в печать 27/VII-40 г.

Ф. 6. 60×91/8

печ. л. 3

Б8038

Гиз 288

Тираж 2500 экз.

Заказ № 3341

Нотный отдел 1-й Образцовой типографии Огиза РСФСР треста «Полиграфкнига». Москва, Валовая, 28.