

Bläsertechnik *Plus* Nr.3 - klingend As-Dur (Grad 4-5)

Josef Basting

1. Intervallbindungen - locker, nicht zu schnell!

The musical score is arranged in a standard orchestral layout with ten staves. From top to bottom, the instruments are: Flöte in C (Flute in C), Oboe/ Stabspiele (Oboe/English Horn), Klarinette in B (Clarinet in B), Fagott (Bassoon), Holz in Es (Alto Saxophone), Horn in F (Horn in F), Horn in Es (Horn in E-flat), Blech in B (Trumpet in B-flat), Blech in C (Trumpet in C), and Tuba in C (Tuba in C). The percussion section at the bottom consists of Pauken (Snare Drum) and Drum Set. The score is in 4/4 time with a key signature of one flat (B-flat major). The flute and woodwind parts feature melodic lines with slurs and ties, while the brass parts play rhythmic patterns. The drum set part provides a steady, complex rhythmic accompaniment. The score concludes with a double bar line and repeat dots at the end of each staff.

2. Tonleiter 16tel-Rhythmus - auf- und abwärts, gleichmäßig anstoßen, Luft fließen lassen!

17

The musical score is written for a piano and consists of five systems, each containing five staves. The first system is labeled '17' and 'a)'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The exercise is divided into five sections: a) measures 1-2, b) measures 3-4, c) measures 5-6, d) measures 7-8, and e) measures 9-10. Each section contains a melodic line in the upper staves and a bass line in the lower staves. The melodic line consists of a 16th-note scale ascending and then descending. The bass line consists of a 16th-note scale ascending and then descending. The exercise is performed with a steady, consistent pulse, and the instruction 'Luft fließen lassen!' (let the air flow) suggests a smooth, continuous sound.

3. Tonleiter 16tel-Rhythmus - verlängert

23

This musical score is for a piece titled "3. Tonleiter 16tel-Rhythmus - verlängert". It is written for a piano and features a complex rhythmic structure. The score is organized into two systems of staves. The first system consists of five staves: four treble clefs and one bass clef. The second system also consists of five staves: four treble clefs and one bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is characterized by a constant 16th-note rhythmic pattern in the right hand, which is extended throughout the piece. The left hand provides a harmonic accompaniment with various rhythmic patterns, including quarter notes and eighth notes. The score concludes with a double bar line and repeat signs.

4. Tonleiterkrabbeln - Tempo steigern bis Alla-breve - staccato und legato!

32

This musical score is for a piece titled '4. Tonleiterkrabbeln' (Scale Crawling). It is written for a piano and consists of 32 measures. The score is divided into two systems of five staves each. The first system includes a treble clef staff, a bass clef staff, and three grand staff systems (treble and bass clefs). The second system follows the same layout. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a steady eighth-note accompaniment in the bass and a melody in the treble that moves up and down the scale. The tempo instruction is 'Tempo steigern bis Alla-breve - staccato und legato!', indicating a gradual increase in tempo to Alla-breve, with staccato and legato articulations. The score ends with a double bar line and repeat dots.

5. Tonleiterkrabbeln - "Treppensteigen" - Tempo steigern bis Alla-breve - staccato und legato!

40

This musical score is for a piece titled "5. Tonleiterkrabbeln - 'Treppensteigen'". It is marked with a tempo instruction to increase the tempo to "Alla-breve" and to play "staccato und legato". The score is written for a piano and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate treble clef staff. The second system includes a grand staff and a separate bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a continuous eighth-note pattern that ascends and then descends, characteristic of a scale exercise. The piece concludes with a double bar line and repeat dots.

6. halbe Tonleitern - erst staccato, dann legato! Tempo langsam beginnen

48

The musical score consists of two systems of staves. The first system includes five staves: two treble clefs, two bass clefs, and a percussion line. The second system includes five staves: two treble clefs, two bass clefs, and a percussion line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first system shows a transition from staccato to legato playing. The second system continues with similar patterns, including some chords and rests. The percussion line is mostly silent, indicated by dashes.

57

This musical score page contains measures 57 through 64. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score is organized into two systems of five staves each. The first system (measures 57-62) features a complex rhythmic texture with frequent sixteenth-note runs and eighth-note patterns. The second system (measures 63-64) continues this texture, with the final two measures showing a more relaxed feel with longer note values. At the bottom of the page, there is a grand staff consisting of a bass clef staff and a piano staff, both of which are empty throughout the entire piece.

7. Arpeggien - "Berg- und Talfahrt" - langsam, dann Tempo steigern!

66

This musical score consists of 11 staves. The first five staves are for the right hand, and the last six are for the left hand. The first five staves are in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The last six staves are in 4/4 time with a key signature of two flats (B-flat, E-flat). The score is divided into four measures. The first measure contains arpeggiated chords in the right hand and a simple bass line in the left hand. The second measure continues the arpeggiated chords in the right hand and the bass line in the left hand. The third measure features a more complex arpeggiated pattern in the right hand and a bass line in the left hand. The fourth measure concludes the piece with a final arpeggiated chord in the right hand and a bass line in the left hand.

70

The image displays a musical score for measures 70 through 74. It is organized into five systems, each containing five staves. The first system (measures 70-74) features a complex texture with multiple melodic lines in both treble and bass clefs, characterized by frequent sixteenth-note runs and slurs. The second system (measures 75-79) shows a more melodic and spacious texture, with fewer notes per staff and a focus on sustained intervals and simple rhythmic patterns. The third system (measures 80-84) continues this melodic style. The fourth system (measures 85-89) is mostly empty, with only a few notes in the bass clef staves. The fifth system (measures 90-94) is also empty. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various note values, rests, slurs, and dynamic markings.

8. Intervallbindungen

74

The musical score is titled "8. Intervallbindungen" and begins at measure 74. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is organized into five systems of staves. The first system consists of five staves, each containing a different melodic or harmonic line with various intervals and phrasings. The second system also has five staves, featuring more melodic lines with some long spans. The third system has five staves, primarily composed of block chords. The fourth system has five staves, continuing with block chords and some melodic fragments. The fifth system consists of a single staff with a whole rest and a double bar line, indicating the end of the piece.

1. Intervallbindungen - locker, nicht zu schnell!

2. Tonleiter 16tel-Rhythmus - auf- und abwärts, gleichmäßig anstoßen, Luft fließen lassen!

3. Tonleiter 16tel-Rhythmus - verlängert

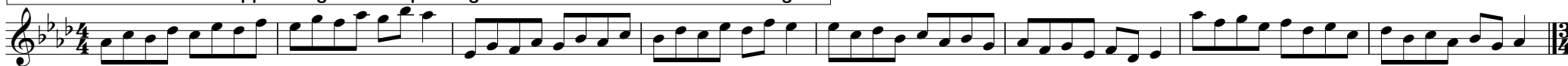
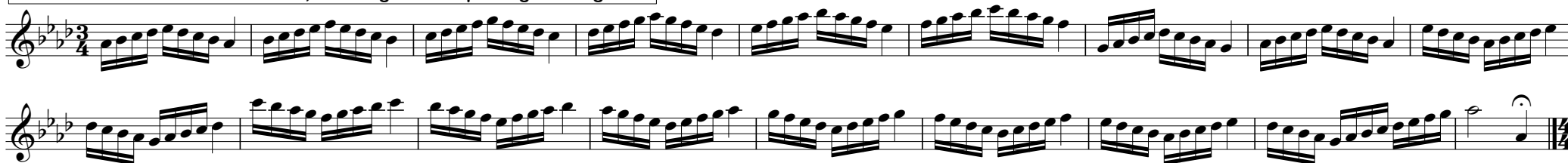
4. Tonleiterkrabbeln - Tempo steigern bis Alla-breve - staccato und legato!

5. Tonleiterkrabbeln - "Treppensteigen" - Tempo steigern bis Alla-breve - staccato und legato!

6. halbe Tonleitern - erst staccato, dann legato! Tempo langsam beginnen

7. Arpeggien - "Berg- und Talfahrt" - langsam, dann Tempo steigern!

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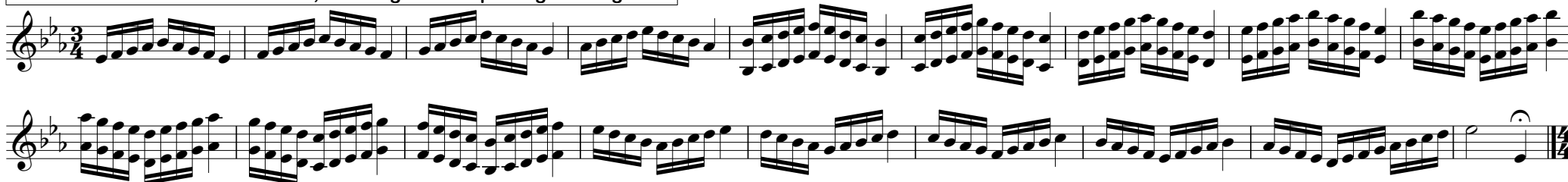
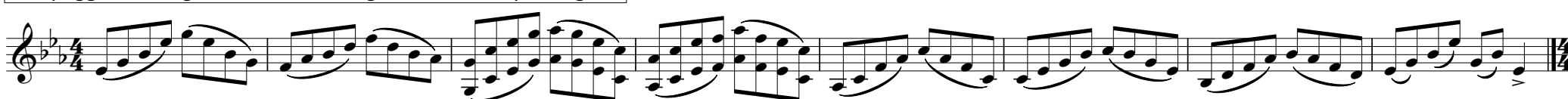
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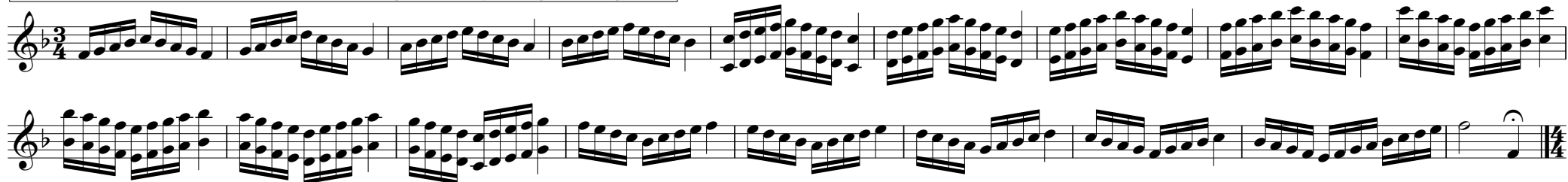
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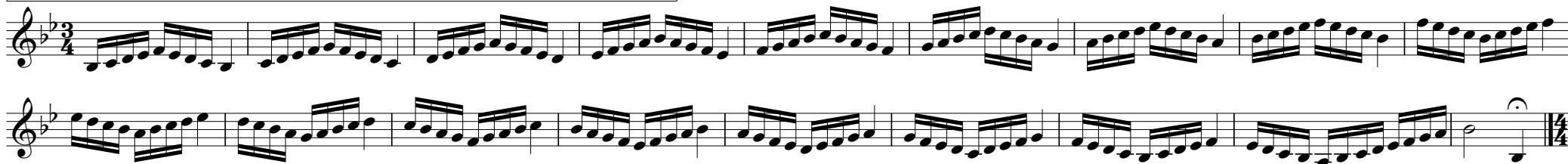
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8. Intervallbindungen

Pauken

Josef Basting

2. Tonleiter 16tel-Rhythmus - auf- und abwärts, gleichmäßig anstoßend

1. Intervallbindungen - locker, nicht zu schnell!

a)

4. Tonleiterkrabbeln - Tempo steigern

7. Arpeggien - "Berg- und Talfahrt" - langsam, dann T

6. halbe Tonleitern - erst staccato, dann legato! Tempo langsam beginn

5. Tonleiterkrabbeln - "Treppensteigen" - Tempo steigern bis 8. Alle Intervallbindungen langsam und le

40

Bläser-Technik Plus Nr. 3 - klingend As-Dur (Grad 4)

1
H 4/4

4

7

10

13

2. Tonleiter 16tel-Rhythmus - auf- und abwärts

15

a)

19

b) c) d)

3. Tonleiter 16tel-Rhythmus - verlängert

22

e)

25

28

6. halbe Tonleitern - erst staccato, dann l

2

5. Tonleiterkrabbeln - "Treppensteigen" - Tempo steigern bis Alla

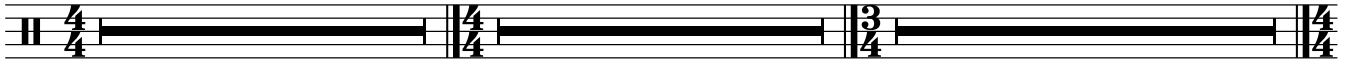
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4. Tonleiterkrabbeln - Tempo steigern bis Alla-breve - staccato und legato!

TACET

TACET

TACET



7. Arpeggien - "Berg- und Talfahrt" - langsam, dann Tempo steigern!

66

TACET

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TACET

