

IX. Kapitel

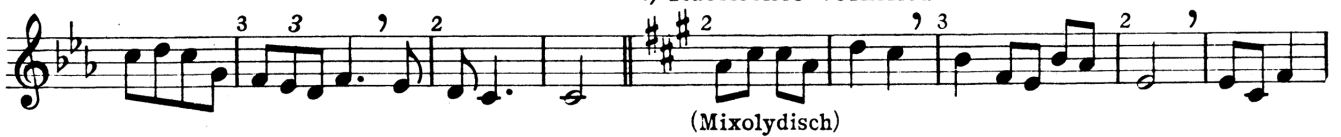
Taktwechsel

1) Tschechisches Volkslied (s. Smetana) ($\frac{2}{4}$ - in $\frac{3}{4}$ - Takt)2) Tschechisches Volkslied ($\frac{2}{8}$ - in $\frac{3}{8}$ - Takt)

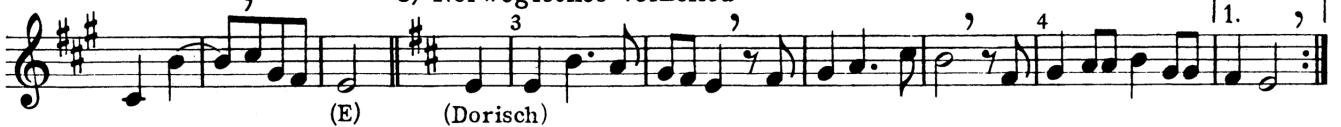
3) Ungarisches Volkslied



4) Russisches Volkslied



5) Norwegisches Volkslied



6) Ukrainisches Volkslied



7) Albanisches Volkslied



8) Makedonisches Volkslied



9. Ungarisches Volkslied



10) Ungarisches Bauernlied (Bartók)



11) Ungarisches Bauernlied (Bartók)



12) Slowenisches Volkslied



13) Serbisches Volkslied



14) Russisches Volkslied

*D. C. al (◡) s. r.*

15) Finnisches Volkslied



16) Rumänisches Volkslied



(Phrygisch)

17) Rumänisches Volkslied

18) Griechisches Volkslied
(Dur-Phrygisch)

19) Bulgarisch

20) Serbisches Volkslied

21) Serbisches Volkslied

21) Serbisches Volkslied
(H)

21) Serbisches Volkslied

21) Serbisches Volkslied

22) Serbisches Volkslied
D. C. al (♩)

22) Serbisches Volkslied



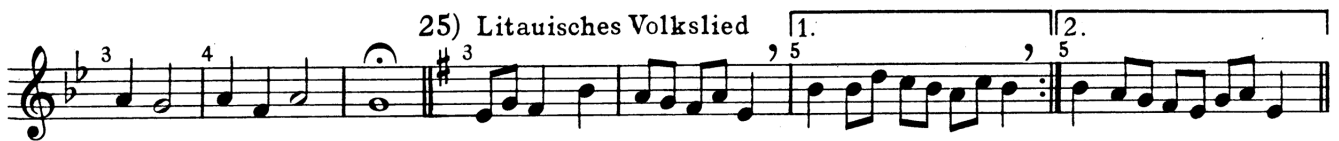
23) Litauisches Volkslied



24) Bulgarisches Volkslied



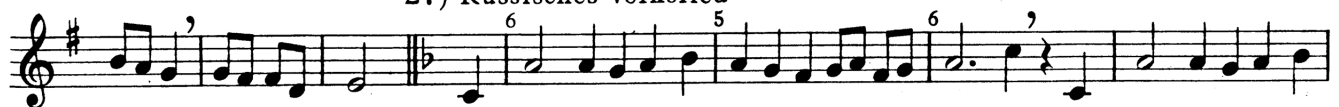
25) Litauisches Volkslied



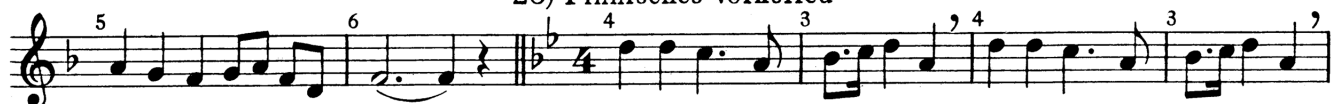
26) Bulgarisch



27) Russisches Volkslied



28) Finnisches Volkslied



29) Kroatisches Volkslied



30) Baskisches Volkslied



IX-A (31-39)

31) Bulgarisch
(Durphrygisch)

32) Litauisches Volkslied

33) Lettisches Volkslied

34)
(Dorisch)

35) Kroatisches Volkslied

36) Litauisches Volkslied

37) Bulgarisch

38) Bulgarisch

39) Bulgarisch

Detailed description of the musical score: The score consists of nine staves of music, each representing a different exercise. Exercise 31 is in a Dorian mode (Durphrygisch) with a 4/8 time signature. Exercise 32 is a Lithuanian folk song in a minor mode with a 5/8 time signature. Exercise 33 is a Latvian folk song in a minor mode with a 3/8 time signature. Exercise 34 is in a Dorian mode with a 5/8 time signature. Exercise 35 is a Croatian folk song in a minor mode with a 7/8 time signature. Exercise 36 is a Lithuanian folk song in a major mode with a 3/8 time signature. Exercise 37 is in a major mode with a 7/8 time signature. Exercise 38 is in a major mode with a 9/8 time signature. Exercise 39 is in a minor mode with a 5/16 time signature. The score includes various rhythmic patterns, accidentals, and dynamic markings.

IX-B (1-2)

Modulation

Vorübungen

1)

2)

Detailed description of the warm-up exercises: Exercise 1 is in 4/4 time and starts in a minor mode, modulating through several keys. Exercise 2 is in 2/4 time and starts in a major mode, modulating through several keys. Both exercises are designed to practice modulation techniques.

IX-B (3-10)

3) (= 1. Bsp. + Dominantseptakkord)

4) (= 2. Bsp. + Dominantseptakkord)

5) (= 1. Bsp. + verm. Septakkord)

6) (= 2. Bsp. + verm. Septakkord)

7) D-fis

8) Es-g

9) g-B

10) g-d

IX-B (11-19)

11) g-c

12) g-Es

13) g-F

14) f-Es

15) C-d

16) Es-d

17) g-As

18) D-E

19) g-f

The musical score consists of 19 numbered exercises, each presented on a single staff. The exercises are arranged in a grid-like fashion across the page. Exercises 11, 12, 13, 14, 15, 16, 17, 18, and 19 are in 3/8 time, while exercises 14 and 15 are in 6/8 time. The keys are indicated by the number of flats or sharps: 11) G minor (two flats), 12) G minor (two flats), 13) G minor (two flats), 14) F minor (three flats), 15) C major (no sharps or flats), 16) E-flat minor (three flats), 17) G minor (two flats), 18) D major (two sharps), 19) G minor (two flats). The exercises feature a variety of rhythmic patterns, including eighth and sixteenth notes, and often include triplet markings. The notation is clear and legible, with a consistent layout for each exercise.

IX-B (20-26)

20) E - D

Exercise 20: E - D. The piece is in G major (one sharp) and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some notes beamed together. The second staff continues the melody, ending with a double bar line.

21) g - a

Exercise 21: g - a. The piece is in G minor (two flats) and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody features several triplet markings (indicated by a '3' over a group of notes) and includes some accidentals. The second staff continues the melody, ending with a double bar line.

22) c - d

Exercise 22: c - d. The piece is in C minor (three flats) and 4/4 time. It consists of one staff of music. The staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody is primarily composed of quarter and eighth notes, with some beaming and accents.

23) C - fis

Exercise 23: C - fis. The piece is in C major (no sharps or flats) and 4/4 time. It consists of one staff of music. The staff begins with a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. The melody is composed of quarter and eighth notes, with some beaming and accents.

24) E - Es

Exercise 24: E - Es. The piece is in E minor (three sharps) and 4/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody, ending with a double bar line.

25) es - G

Exercise 25: es - G. The piece is in E minor (three sharps) and 4/4 time. It consists of one staff of music. The staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is composed of quarter and eighth notes, with some beaming and accents.

26) b - f - b

Exercise 26: b - f - b. The piece is in B minor (two sharps) and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a 3/4 time signature. The melody is composed of quarter and eighth notes. The second and third staves continue the melody, ending with a double bar line.

IX-B (27-29)

The first three staves of exercise 27 are in the key of D minor (three flats) and 3/4 time. They feature a complex melodic line with many accidentals and slurs, typical of the 'Blattsingen' style.

27) D - fis - D

The first three staves of exercise 28 are in the key of D major (two sharps) and 3/4 time. The melody is intricate, with numerous sharps and slurs.

28) F - cis - F

The first three staves of exercise 29 are in the key of E-flat major (three flats) and 3/4 time. The notation is dense with accidentals and slurs.

29) Es - fis - Es

The last three staves of exercise 29 continue the melodic line in E-flat major, 3/4 time, showing further complexity in the melodic structure.

IX-B (30-32)

d - D - d

30)

Exercise 30 consists of five staves of music in 4/4 time with a key signature of one flat (B-flat). The notation includes various rhythmic patterns, accidentals, and phrasing marks.

31)

Exercise 31 consists of five staves of music in 3/4 time with a key signature of one flat (B-flat). The notation includes various rhythmic patterns, accidentals, and phrasing marks.

Modulierende Sequenz

32)

Exercise 32 consists of two staves of music in 4/4 time with a key signature of one flat (B-flat). The notation includes various rhythmic patterns, accidentals, and phrasing marks, with chord labels E, A, D, G, and C.

IX-B (33-38)

Musical score for IX-B (33-38) in 3/4 time. The score consists of seven staves of music. The notes are written in a treble clef with a key signature of one flat (B-flat). The notes are: 33) B, Es, As; 34) Des, Ges, D, G; 35) C, F, B, D, G; 36) C, F, B, E; 37) A, D, G, C; 38) d, (D) G, (G) c, (C) f, (F) b.

IX-C (1-7)

Terzenrückung

Vorübungen

Musical score for IX-C (1-7) in 4/4 time. The score consists of seven staves of music, each labeled with a number from 1) to 7). The notes are written in a treble clef with a key signature of one flat (B-flat). The notes are: 1) C, D, E, F, G, A, B, C; 2) C, D, E, F, G, A, B, C; 3) C, D, E, F, G, A, B, C; 4) C, D, E, F, G, A, B, C; 5) C, D, E, F, G, A, B, C; 6) C, D, E, F, G, A, B, C; 7) C, D, E, F, G, A, B, C.

IX-C (8-13)

8)

9)

10)

11) Slowakisches Volkslied

12)

13)

The musical score consists of 13 staves of music, each beginning with a number in a superscript. The notation is in treble clef. Staff 8 is in 3/4 time with a key signature of one sharp (F#). Staff 9 is in 3/4 time with a key signature of two flats (Bb, Eb). Staff 10 is in 3/4 time with a key signature of one sharp (F#). Staff 11 is in 2/4 time with a key signature of three sharps (F#, C#, G#) and includes first and second endings. Staff 12 is in 9/8 time with a key signature of two flats (Bb, Eb). Staff 13 is in 3/4 time with a key signature of one sharp (F#) and contains several triplet markings.