

IX-C (14-18)

14)

15)

16)

17)

18)

The musical score consists of 14 numbered staves, each containing a single melodic line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (accents). The key signature and time signature change throughout the piece:

- Staff 14: 4/4, key signature of one flat (B-flat).
- Staff 15: 4/4, key signature of two flats (B-flat, E-flat).
- Staff 16: 4/4, key signature of three flats (B-flat, E-flat, A-flat).
- Staff 17: 4/4, key signature of two flats (B-flat, E-flat).
- Staff 18: 4/4, key signature of three sharps (F-sharp, C-sharp, G-sharp).

Staff 18 includes triplet markings (indicated by a '3' over a group of notes) and a '3' below a group of notes, indicating a triplet rhythm.

IX-C (19-22)

Paul Schenk: Schule des Blattsingens

Musical score for exercise IX-C, measures 19-22. The score is written in treble clef and 3/4 time. It consists of 10 staves of music. The first staff is labeled 19). The second staff is labeled 20). The third staff is unlabeled. The fourth staff is unlabeled. The fifth staff is labeled 21). The sixth staff is unlabeled. The seventh staff is unlabeled. The eighth staff is labeled 22). The ninth staff is unlabeled. The tenth staff is unlabeled. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

IX-D (1-2)

Übungen im chromatonalen Tonraum

Ganztonleiter

Musical score for exercise IX-D, measures 1-2. The score is written in treble clef and 4/4 time. It consists of two staves of music. The first staff is labeled 1) and the second staff is labeled 2). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one flat (Bb) to one sharp (F#).

IX-D (3-10)

This musical score consists of ten numbered melodic exercises, each on a single staff in treble clef. The exercises are as follows:

- Exercise 3:** 4/4 time, key of B-flat major. Features a triplet of eighth notes and various intervals.
- Exercise 4:** 3/4 time, key of B-flat major. Features a triplet of eighth notes and various intervals.
- Exercise 5:** 4/4 time, key of B-flat major. Features a triplet of eighth notes and various intervals.
- Exercise 6:** 3/4 time, key of B-flat major. Features a triplet of eighth notes and various intervals.
- Exercise 7:** 2/4 time, key of B-flat major. Features a triplet of eighth notes and various intervals.
- Exercise 8:** 3/4 time, key of B-flat major. Features a triplet of eighth notes and various intervals.
- Exercise 9:** 3/4 time, key of B-flat major. Features a triplet of eighth notes and various intervals.
- Exercise 10:** 4/4 time, key of B-flat major. Features a triplet of eighth notes and various intervals.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Exercises 1 and 2 are marked with first and second endings, respectively.

IX-D (11-20)

Kombination beider Systeme

11)



Exercise 11 consists of two staves of music in 6/8 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 with various accidentals. The second staff continues the melody with similar rhythmic patterns and accidentals.

12)



Exercise 12 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The melody features a mix of eighth and sixteenth notes with sharp and flat accidentals. The second staff continues the piece with similar rhythmic and melodic elements.

13)



Exercise 13 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The melody is primarily composed of quarter and eighth notes with various accidentals. The second staff continues the melody with similar rhythmic patterns.

14)



Exercise 14 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of quarter and eighth notes with various accidentals. The second staff continues the piece with similar rhythmic and melodic elements.

15)



Exercise 15 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes with various accidentals. The second staff continues the piece with similar rhythmic and melodic elements.

16)



Exercise 16 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes with various accidentals. The second staff continues the piece with similar rhythmic and melodic elements.

17)



Exercise 17 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of quarter and eighth notes with various accidentals. The second staff continues the piece with similar rhythmic and melodic elements.

18)



Exercise 18 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of quarter and eighth notes with various accidentals. The second staff continues the piece with similar rhythmic and melodic elements.

19)



Exercise 19 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of quarter and eighth notes with various accidentals. The second staff continues the piece with similar rhythmic and melodic elements.

20)



Exercise 20 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of quarter and eighth notes with various accidentals. The second staff continues the piece with similar rhythmic and melodic elements.

IX-D (21-31)



Übermäßiger Dreiklang



IX-D (32-40)

This musical score consists of ten staves of music, numbered 32 through 40. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signatures vary: 4/4 for staves 32-33, 2/4 for staves 34-35, 3/4 for staves 36-37, and 4/4 for staves 38-40. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Many notes are marked with a fermata (a curved line with a vertical tick) above them, indicating a pause or a long note. The music is written in a single melodic line on a five-line staff.

IX-D (41-49)



Verminderter Septakkord



Übermäßiger Terzquartakkord



IX-D (50-58)

50)

51)

52)

53)

54)

55)

56)

57)

58)

IX-D (59-69)

This musical score consists of ten staves, numbered 59 to 69, each containing a single melodic line. The notation is written on a five-line staff with a treble clef. The key signature and time signature vary between staves:

- Staff 59: 3/8 time, key signature of one flat (B-flat).
- Staff 60: 3/8 time, key signature of one flat (B-flat).
- Staff 61: 4/4 time, key signature of one flat (B-flat).
- Staff 62: 4/4 time, key signature of one flat (B-flat).
- Staff 63: 4/4 time, key signature of one flat (B-flat).
- Staff 64: 4/4 time, key signature of one flat (B-flat).
- Staff 65: 3/8 time, key signature of one flat (B-flat).
- Staff 66: 3/8 time, key signature of one flat (B-flat).
- Staff 67: 4/4 time, key signature of one flat (B-flat).
- Staff 68: 4/4 time, key signature of one flat (B-flat).
- Staff 69: 4/4 time, key signature of one flat (B-flat).

The music is characterized by a series of eighth and sixteenth notes, often grouped with slurs and accents. The melodic lines are intricate, with frequent chromaticism and a focus on rhythmic patterns. Each staff concludes with a double bar line.

IX-D (76-82)

76) (3+3+2)



77) (6+4)



78)



79)



80)



81)



82)



IX-D (83-87)

83) (4 + 3)

84) (4 + 3)

85)

86)

87)