



ZIMMERMANN-SCHULE

PRAKTISCHE
FAGOTT-SCHULE

METHOD FOR THE BASSOON

AUCH ZUM SELBSTUNTERRICHT

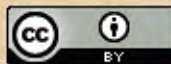
VON

J. SATZENHOFER

TEIL I No.48

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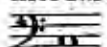
Belehrung in den ersten Übungen.

Instruction in the first exercises.

Руководство къ первымъ упражненіямъ.

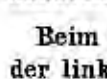
Das Rohr darf nicht zu stark sein und muss hohe sowohl wie tiefe Töne leicht angeben.

Man feuchtet dasselbe ein wenig an und steckt es auf das Es. Alsdann schliesst man die drei Tonlöcher am Flügelstück mit den Fingern der linken Hand und wendet den Zungenstoss D an. Der hierdurch hervorgebrachte Ton ist

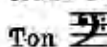
 Man halte ihn einige

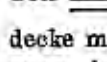
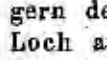
Sekunden lang mit gleicher Stärke aus, ohne dass der Ton nach der Höhe oder Tiefe hin schwankt.

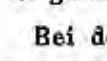
Nachdem hebe man den linken Ringfinger von seinem Tonloche; dadurch erklingt der Ton



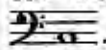
Beim Öffnen des zweiten Fingers der linken Hand erklingt der Ton

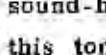


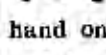
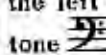
sowie beim Öffnen des Tonlochs für den linken Zeigefinger der Ton . Bei dem Tone  decke man noch ausser den drei Fingern der linken Hand das erste Loch am Stiefelstück mit dem Zeigefinger der rechten Hand.

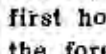
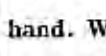
Bei dem Tone  decke man drei Finger der linken und drei Finger der rechten Hand auf ihre Löcher.

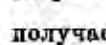
Before fixing the reed, which must not be stout and which utters the high notes as well as the low ones equally easily, to the crook, it is necessary to moisten it somewhat. Then it is fastened to the crook and the three sound-holes of the tenor-joint are closed by the fingers of the left hand; then the tonguing D is applied. The tone produced by this is:

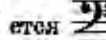
. It is necessary to sus-

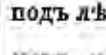
tain it for a few seconds in equal strength without allowing it to fluctuate either to a higher or a lower pitch. After this let the left ringfinger be removed from its sound-hole; it is in this way that this tone is produced: .

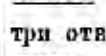
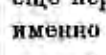
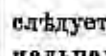
In opening the second finger of the left hand one obtains the tone  and in opening the sound-hole of the left fore-finger one obtains the tone .

When the tone  occurs, it is necessary to stop the first hole of the lower joint with the fore-finger of the right hand, besides the 3 fingers of the left hand. When the tone  occurs, stop the 3 fingers of the left and 3 fingers of the right hand.

Мундштукъ долженъ быть тонокъ и легко давать высокіе, какъ и низкіе звуки; раньше, чѣмъ насадить его на Эсъ, его надо смочить немного, затѣмъ насадить на Эсъ; теперь закрываютъ 3 звуковыя отверстія на крылѣ пальцами лѣвой руки и употребляютъ приемъ, называемый ударъ языкомъ D. Такимъ образомъ получается тонъ .

Этотъ тонъ надо продержать нѣсколько секундъ, такъ чтобы сила звука не измѣнялась, а также и высота его. Послѣ этого поднимаютъ безымянный палецъ лѣвой руки съ соответствующаго звукового отверстія; такъ получается .

Поднимая второй палецъ лѣвой руки, мы получаемъ ,

в открывая звуковое отверстіе подъ лѣвымъ указательнымъ пальцемъ, получаемъ . При тонѣ  слѣдуетъ закрыть не только три отверстія, соответствующія тремъ пальцамъ лѣвой руки, но еще первое отверстіе на сапогѣ, и именно указательнымъ пальцемъ правой руки. При тонѣ  слѣдуетъ закрыть отверстія тремя пальцами лѣвой руки и тремя пальцами правой.



7.



8.



9.



10.



11.



12.



13.



14.



15.

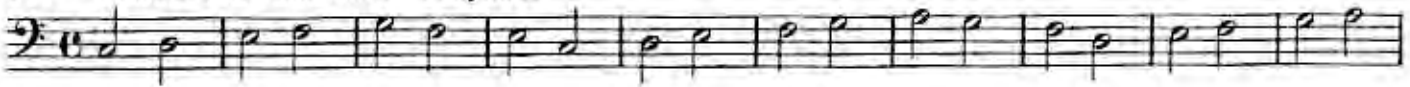




16.



17. Sekunden. Seconds. Секунды.



18. Terzen. Thirds. Терции.

Exercise 18 consists of five staves of music in bass clef, 6/8 time. Each staff contains a sequence of eighth notes grouped into pairs, with slurs and accents indicating the intervals. The intervals progress from major thirds to minor thirds and then to major and minor seconds.

19. Quarten. Fourths. Кварты.

Exercise 19 consists of four staves of music in bass clef, 6/8 time. Each staff contains a sequence of eighth notes grouped into pairs, with slurs and accents indicating the intervals. The intervals progress from major fourths to minor fourths and then to major and minor thirds.

20. Quinten. Fifths. Квинты.

Exercise 20 consists of three staves of music in bass clef, 6/8 time. Each staff contains a sequence of eighth notes grouped into pairs, with slurs and accents indicating the intervals. The intervals progress from major fifths to minor fifths and then to major and minor fourths.



21. Sexten. Sixths. СЕКСТЫ.

22. Septimen. Sevenths. СЕПТИМЫ.

Four staves of musical notation in bass clef. The first staff contains a sequence of eighth notes with a slur. The second staff continues with eighth notes and a slur. The third staff features a mix of eighth and sixteenth notes with a slur. The fourth staff concludes with eighth notes and a final double bar line.

23. Oktaven. Octaves. Октавы.

Eight staves of musical notation in bass clef, dedicated to octave exercises. The first staff shows a sequence of eighth notes with a slur and an accent. The second staff continues with eighth notes, slurs, and accents. The third staff features sixteenth notes with slurs and accents. The fourth staff has eighth notes with slurs and accents. The fifth staff continues with eighth notes and slurs. The sixth staff features eighth notes with slurs and accents. The seventh staff has eighth notes with slurs. The eighth staff concludes with eighth notes, slurs, and a final double bar line.

Uebungen in allen Tonarten.

Exercises in all keys.

Упражнения во всѣхъ тонахъ.

C-dur.

C-major.

До-мажоръ.

1.

Musical exercise 1 in C major, consisting of six staves of music. The first two staves are simple whole-note scales. The remaining four staves feature more complex rhythmic patterns with eighth and sixteenth notes, often grouped with slurs.

A-moll.

A-minor.

Ля-миноръ.

2.

Musical exercise 2 in A minor, consisting of four staves of music. The first two staves are simple whole-note scales. The last two staves feature more complex rhythmic patterns with eighth and sixteenth notes, often grouped with slurs.

Moderato.

p espressivo *f*

F-dur.

F-majör.

Фа-мажоръ.

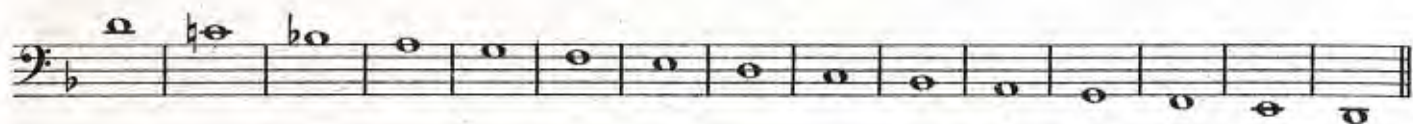
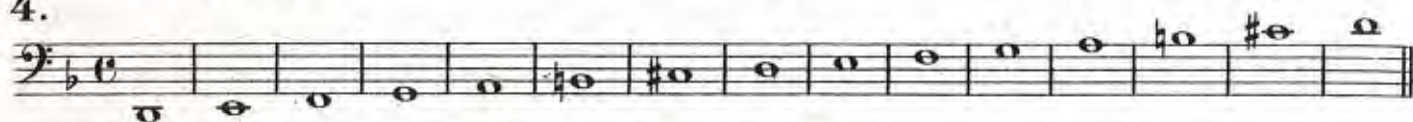
3.

D-moll.

D-minor.

Ре-миноръ.

4.



Andante.

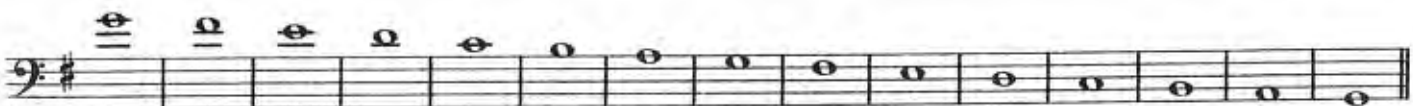
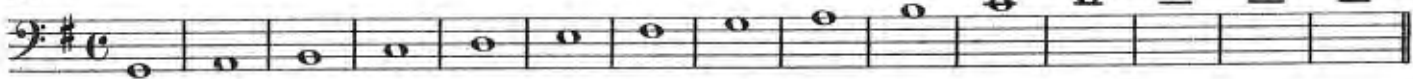
*con. dolore**mf**p*

G-dur

G-major.

Соль-мажоръ.

5.



Allegro.

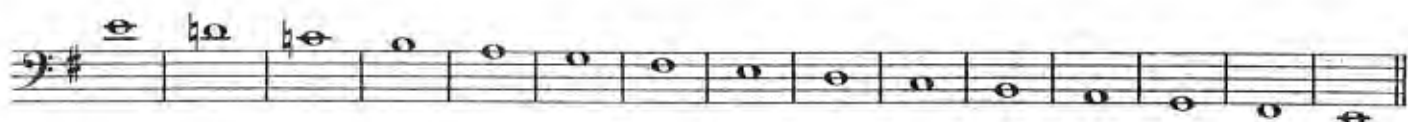
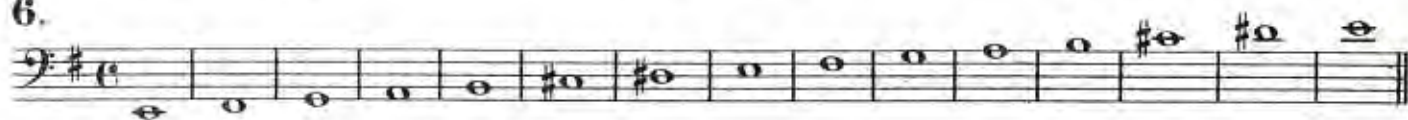


E-moll.

E-minor.

Ми-миноръ.

6.



Allegretto.

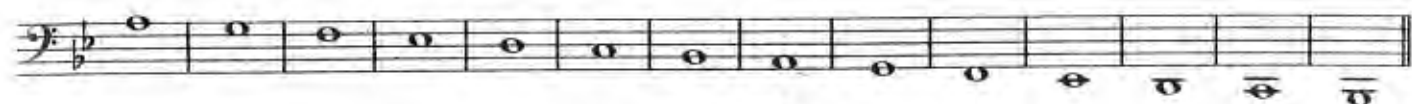
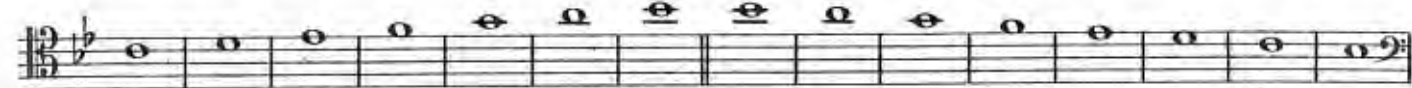
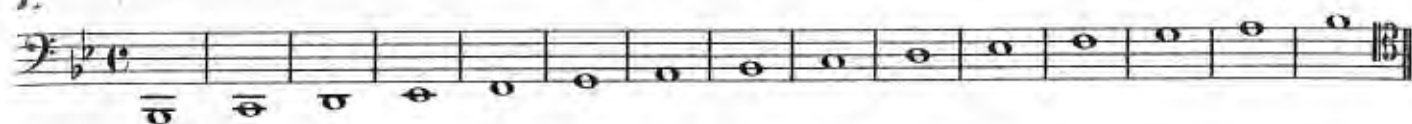
con grazia



B-dur.

B \flat -major.Си \flat -мажоръ.

7.



G-moll.

G-minor.

Соль-миноръ.

8.

Andante.

*p dolce**rall.*
a tempo

D-dur.

D-major.

Ре-мажоръ.

9.

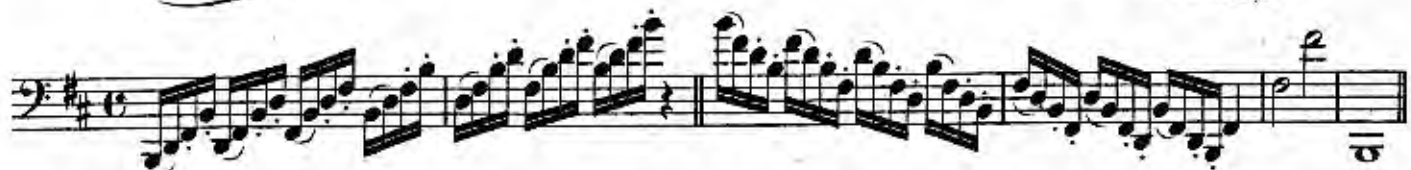
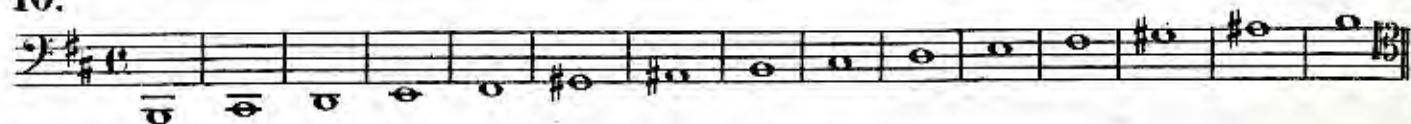
This page contains 13 staves of musical notation for a bassoon part. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves continue the melodic line with increasing complexity, including slurs and dynamic markings such as *mf* and *f*. The piece concludes with a final cadence on the last staff.

H-moll.

B-minor.

Си-миноръ.

10.



Valse.

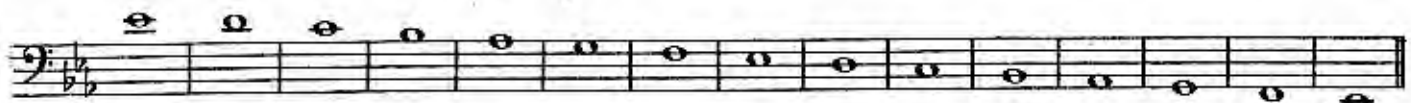


Es-dur.

E♭-major.

Миъ-миноръ.

11.



C-moll.

C-minor.

До-миноръ.

12.



Andante amoroso.

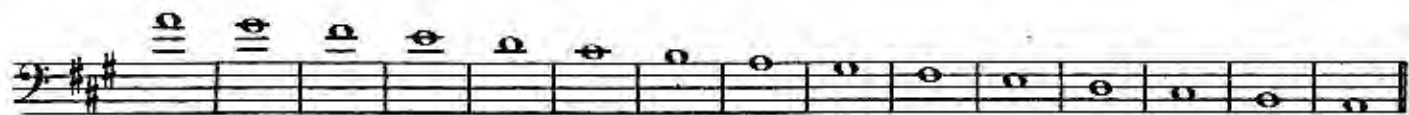


A-dur.

A-majör.

Ля-мажорь.

13.



Five staves of musical notation in bass clef, F# minor key signature, and common time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

Fis-moll.

F#-minor.

Фа#-миноръ.

14.

Six staves of musical notation in bass clef, F# minor key signature, and common time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The word "Andantino." is written above the fifth staff.

As dur.

Ab-major.

Ляб-мажоръ.

15.

Musical score for exercise 15, featuring ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The score includes a melodic line with slurs and a complex accompaniment with many beamed notes and slurs.

F-moll.

F-moll.

Фа-миноръ.

16.

16.

E-dur.

E-maj.

Ми-мажоръ.

17.

17.

Five staves of musical notation in bass clef, key of C# minor. The first staff shows a melodic line with eighth and sixteenth notes. The second and third staves show a bass line with eighth notes and slurs. The fourth and fifth staves continue the melodic and bass lines with various rhythmic patterns and slurs.

Cis-moll.

C#-minor.

До#-миноръ.

18.

Five staves of musical notation in bass clef, key of C# minor, starting with a 6/8 time signature. The first staff shows a melodic line with half notes and slurs. The second and third staves show a bass line with eighth notes and slurs. The fourth and fifth staves continue the melodic and bass lines with various rhythmic patterns and slurs. The word "Moderato." is written above the fourth staff, and "afflito" is written below it.

Des-dur.

D \flat -major.Ре \flat -мажоръ.

19.

Musical score for exercise 19, featuring three keys: Des-dur, D \flat -major, and Ре \flat -мажоръ. The score consists of 13 staves of music in bass clef with a common time signature. The first two staves show a simple melodic line in Des-dur. The third and fourth staves show a more complex melodic line in D \flat -major. The remaining nine staves show a rhythmic pattern in Ре \flat -мажоръ, characterized by eighth and sixteenth notes with various articulations.

B-moll.

B \flat -minor.

Сиб-миноръ.

20.

Musical staff 1: Bass clef, B-flat major key signature (two flats), common time signature. Contains a sequence of half and quarter notes.

Musical staff 2: Bass clef, B-flat major key signature, common time signature. Contains a sequence of half and quarter notes.

Musical staff 3: Bass clef, B-flat major key signature, common time signature. Contains a sequence of half and quarter notes.

Musical staff 4: Bass clef, B-flat major key signature, common time signature. Contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical staff 5: Bass clef, B-flat major key signature, common time signature. Contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical staff 6: Bass clef, B-flat major key signature, common time signature. Marked *Adagio* and *f*. Contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical staff 7: Bass clef, B-flat major key signature, common time signature. Marked *p*. Contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical staff 8: Bass clef, B-flat major key signature, common time signature. Contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical staff 9: Bass clef, B-flat major key signature, common time signature. Contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical staff 10: Bass clef, B-flat major key signature, common time signature. Marked *p*. Contains a sequence of eighth and sixteenth notes with slurs and accents.

H-dur.

В-мажор.

Си-мажоръ.

21.

The musical score consists of three systems, each with three staves. The first system shows a simple harmonic exercise in G major (H-dur) with a treble clef and a common time signature. The second system shows a similar exercise in B major (В-мажор) with a bass clef and a common time signature. The third system shows a more complex exercise in C major (Си-мажоръ) with a bass clef and a 2/4 time signature, featuring intricate sixteenth-note patterns and slurs.

Gis-moll.

G#-minor.

Соль#-миноръ.

22.

Moderato.



Ges-dur.

G \flat -major.Соль \flat -мажорь.

23.

Es-moll.

E♭-minor.

Миъ-миноръ.

24.

Lento.

doloroso

Fis-dur.

F#-major.

Фа#-мажоръ.

25.

The musical score for exercise 25 is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of ten staves of music. The first two staves feature a simple melodic line of quarter notes. The third and fourth staves introduce a more complex rhythmic pattern with eighth notes and slurs. The fifth through tenth staves continue with intricate rhythmic patterns, including sixteenth notes and eighth notes, with some staves featuring slurs and accents.

Dis-moll.

D \sharp -minor.Ре \sharp -минорь.

26.

First section of exercise 26, consisting of four staves of music in bass clef, D minor key signature, and common time. The first two staves are simple quarter-note and half-note patterns. The third and fourth staves feature more complex rhythmic patterns with eighth and sixteenth notes, some marked with 'x'.

Andante.

Second section of exercise 26, consisting of eight staves of music in bass clef, D minor key signature, and 6/8 time signature. The tempo is marked 'Andante'. The music features a consistent eighth-note pattern with various phrasings and slurs, some notes marked with 'x'.