

(3)

b - + b - # + b - . # + # . | b - . b - . b - # . b - # . b - .

# . # . b - . # . # . b - . | b - . b - . b - # . b - # . b - .

b - . b - . b - # . b - . | + # . b - + # . # + b - +

b - ± b - # - b - = b - # - b - = | b - = b - # - b - = b - = b -

U U U U | U U U U

(4)

# - ± b - = b - = b - = b - = | b - = b - = b - = b - = b - +

U U U U | U U U U

b - b - b - + b - . # . # . b - b - | + . b - . b - . b - . b - .

U U U U | U U U U

b - # - b - b - b - b - | b - b - b - b - b -

U U U U | U U U U

(5)

+ b - # - b - . b - # - # - | . b - . b - . b - # - b - . b - .

# - # - . b - . # - # - . b - . | . b - . b - . b - # - b - . b - .

. b - . b - # - . b - . | # - # - + b - # - # - + b - .

± b - # - b - = b - = b - # - b - = | ± b - = b - = b - # - b - =

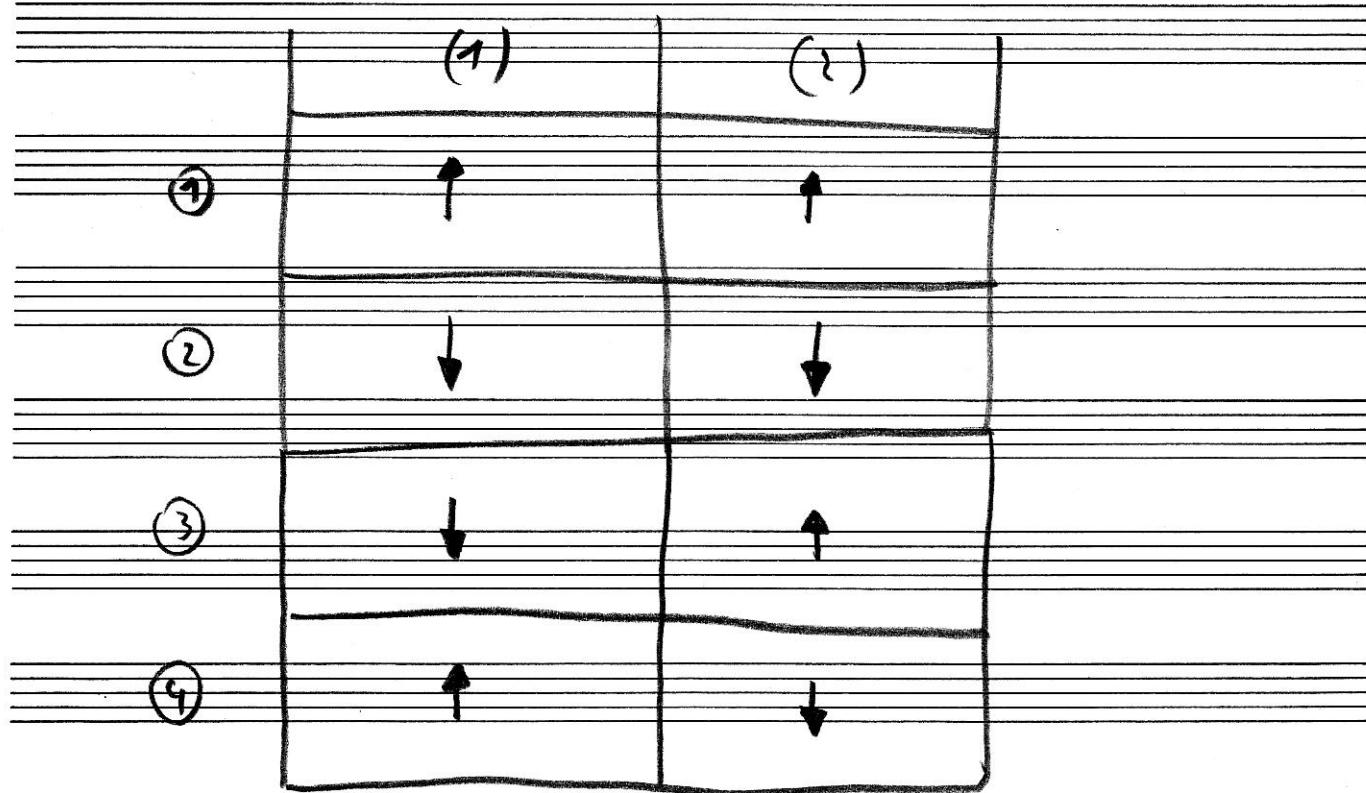
U U U U | U U U U

$\pm \# \pm b \pm \flat \pm$     $\pm \flat \pm \# \pm \# \pm$     $\flat \pm \flat \pm$     $\pm \# \pm b - \flat \pm + \flat -$   
 (1) 

(1) Richtung des „Rhythmus“: ↑, ↓

(2) Richtung der „Übung“: ↑, ↓  
 (= auf dem Instrument)

⇒ 4 „Übungen“



(3)

b + # + b - q + • # • # + | q . • b • b - q + • # • # + |

q . • b • b - q + • # • # + | b . • # • b - q . • # • # + |

b . • b - q + • # • b - q + • # • b - q + • b - q + • b -

b - ± # ± q - q ± ± # ± # ± q - ± ± b ± q ± # ±

(4)

# ± ± b ± q ± q ± ± # ± # ± q ± q ± ± # ± q ± b ± + q ±

b ± b + . q + # • # • q • q . | # . • b • q • q . • # • # .

q • q • • # • q • b • q . | b • b • q • # • # • q • q .

# . • b • q . q . • # • # . q . • # • # • q . b .

A handwritten musical score consisting of four staves of music. The first staff begins with a circled 'D' and contains a series of eighth-note patterns. The second staff starts with a 'b' and features eighth-note patterns with various rests. The third staff begins with a 'b' and consists of eighth-note patterns. The fourth staff begins with a 'b' and contains eighth-note patterns.