

88. Der Registerwechsel

Nun können wir beide Register, das tiefe und das hohe, miteinander verbinden. Da von der Ansprache her die "langen" Töne, die z.B. beim H' durch die ganze Klarinette gehen, schwieriger ansprechen als die "kurzen" Töne (E' - B'), ist es meistens besser, den Registerwechsel v o n o b e n her zu beginnen!
Denke daran, bei a l l e n folgenden Übungen und Stücken die rechte Hand a b z u d e c k e n !

The exercises are arranged in five rows:

- Row 1: Exercises a, b, c, d. Each consists of a single melodic line in 3/4 time, starting with a double bar line and repeat sign. Asterisks are placed below the first and last notes of each exercise. Exercise d ends with "(usw.)".
- Row 2: Exercises e, f. Exercise e is in 4/4 time and features a rhythmic pattern of eighth notes. Exercise f is in 4/4 time and features a rhythmic pattern of eighth notes.
- Row 3: Exercises g, h, i, k. Exercise g is in 4/4 time. Exercise h is in 4/4 time. Exercise i is in 6/8 time. Exercise k is in 6/8 time.
- Row 4: Exercises l, m, n, o. All are in 4/4 time.
- Row 5: Exercises p, q, r. All are in 4/4 time.

Alle Übungen legato und staccato; täglich über mehrere Wochen üben!

89. Etüde über den Registerwechsel hinweg

P. Sch.

The score is in 2/4 time and consists of three systems, each with a treble and bass staff. The key signature has one flat (B-flat). The first system begins with a dynamic marking of *mf*. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents. The piece concludes with a double bar line.