



ИЗБРАННЫЕ ЭТЮДЫ

Для тромбона

Тетрадь I

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ОТ СОСТАВИТЕЛЯ

Настоящий сборник предназначен для учащихся детских музыкальных школ и музыкальных училищ.

Издание состоит из небольшого вступительного раздела начальных упражнений и трех разделов этюдов, подобранных по возрастающей трудности.

Начальные упражнения и I раздел этюдов предназначены для учащихся младших классов ДМШ. II раздел может служить этюдным материалом как для старших классов ДМШ, так и для I—II курсов музыкального училища. III раздел предназначен для учащихся музыкальных училищ.

Методические задачи раздела начальных упражнений заключаются в овладении навыками звукоизвлечения, знакомстве с аппликатурой, освоении простейших динамических нюансов. Этому способствует использование наиболее удобного для игры регистра и тональности натурального строя тромбона (си-бемоль мажор и соль минор).

В I разделе этюдов задачи постепенно усложняются. Расширяется рабочий диапазон тромбона, увеличивается число несложных, близких натуральному строю тональностей (фа мажор, ре минор, до мажор, ля минор, соль мажор, ми минор), появляются легкие технические пассажи (№ 1, 4, 8, 10, 13). Интонирование требует уже более развитого внутреннего слуха («предслышания»), подготавливающего положение губ к последующему звукоизвлечению. Этюды № 3, 7, 11, 14, 20, 23 ставят своей целью совершенствование звукоизвлечения при игре легато, филировку звука с опорой дыхания на диафрагмальные мышцы. Этюды № 12, 15, 16, 22 содержат ритмические сложности, требующие наиболее тщательной работы над техникой звукоизвлечения и подвижностью языка.

II раздел значительно расширяет круг используемых тональностей (до четырех знаков в ключе). В нотопись всех этюдов этого раздела вводится теноровый ключ. Постепенно усложняются все компоненты исполнительской техники. Прогрессируют трудности в интонировании штрихов: стаккато (№ 24, 27, 35, 38), легато (№ 25, 28, 36, 39, 43, 45), дятлаше (№ 26, 30, 32, 42). Также возрастают исполнительские задачи в этюдах кантиленного характера (№ 24 (средняя часть), 28, 31, 36, 39, 45), усложняются технические требования при отработке артикуляционных приемов в этюдах, включающих пунктирный ритм и сянкоты (№ 29, 37, 40, 44) вводятся этюды со смешанными размерами такта (№ 26, 32, 43). Кроме того, во II раздел наряду с этюдами, направленными на овладение разнообразными штрихами (№ 24, 25, 27, 34, 35, 41, 42) и динамикой (№ 34, 38, 42) помещены этюды, органично сочетающие в различных своих частях эти задачи с кантиленой, что приближает их к художественным произведениям (№ 24, 34, 36).

В последнем, III разделе даны этюды во всех тональностях, вводится параллельно с басовым и теноровым альтовый ключ. Еще более расширен и усложнен круг технических задач.

Для дальнейшего совершенствования подвижности языка и координации правой руки при исполнении различных штрихов рекомендуются этюды № 46, 50, 57, 67 (стаккато), 54, 62, 68, 70, 72, 75, 78 (дятлаше), 52, 55, 56, 65 (легато), 47, 49, 51, 60, 74 (комбинации штрихов). Для развития артикуляции в легато и техники использования дыхания и звуковедения предназначены этюды № 48, 51, 61, 65, 73, 79. Этюды № 49, 51, 53, 59, 63, 64, 66, 67, 69, 71, 76, 80, 81 содержат различные штрихи и в то же время содействуют не только техническому, но и музыкальному развитию учащихся.

Рекомендуется работать над этюдами в следующей последовательности: после ознакомления с техническими задачами этюда и первого проигрывания его с листа следует сначала тщательно выучить наиболее сложные для исполнения эпизоды, а затем, по мере усвоения, соединить их с соседними. Далее проигрывать этюд целиком и после доработки и шлифовки наиболее трудных мест исполнять его с максимальным выполнением всех поставленных в нем задач. Некоторые этюды полезно играть наизусть и затем транспонировать их в другие тональности.

При составлении I-й тетради избранных этюдов для тромбона были использованы следующие издания:

Блажевич В. Школа для раздвижного тромбона. Часть I. М., 1937.

Блажевич В. Школа для тромбона в ключах. М., 1958.

Блюм О. Этюды для тромбона. Под ред. Е. Рейхе. В 3-х тетр. М., 1959.

Григорьев О. Этюды для тромбона. М., 1961.

Копраш К. 60 избранных этюдов для фэгота или тромбона. М.—Л., 1947.

Рейхе Е. Школа для цугтромбона. Л., 1937.

Рейхе Е. Этюды для цугтромбона. Л., 1938.

Lafosse André. School of sight reading and style for tenor trombone. In five books. M. Baron Company, New York, 1949.

Posaunen-Schule von Alwin Franz. II Theil. Verlag von Bellmann & Thümer.

В. Венгловский

ИЗБРАННЫЕ ЭТЮДЫ

Для тромбона

Тетрадь I

НАЧАЛЬНЫЕ УПРАЖНЕНИЯ

В. БЛАЖЕВИЧ

1. (Moderato) (f)

1. 4 6 3 4 1 3 4 1 2

1 1 2 3 4 4 1 6 3 1 6 2 1

В. БЛАЖЕВИЧ

2. (Moderato) (mf)

1 6 4 3 1 4 2 1 3

1 2 3 4 2 3 6 4 2 3 6 4

2 4 2 1 2 3 4 2 3 4 2 1

В. БЛАЖЕВИЧ

3. (Andante) (f)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

* Упражнение № 1 играть также половинными и четвертными нотами.

**x — знак повышения позиции.

(Andante)

Е. РЕЙХЕ



(Moderato)

В. БЛАЖЕВИЧ



(Allegro)

В. БЛАЖЕВИЧ



Е. РЕЙХЕ

(Moderato)

7

В. БЛАЖЕВИЧ

(Allegretto)

8

Е. РЕЙХЕ

(Andante)

9

♭ — знак понижения позиции.

В. БЛАЖЕВИЧ

Lento

10

p cantabile *cresc.*
f *pp* *cresc.*
dim. *p* *cresc.*
ff *mf*
rit. *dim.* *p*

В. БЛАЖЕВИЧ

(Moderato)

11

(f)
(3) *(5x)*
(a) *x* *(4x)*
4x

ЭТЮДЫ

Раздел I

В. БЛАЖЕВИЧ

(Andante)

1

А. ФРАНЦ

Con moto

2

Andante sostenuto

E. РЕЙХЕ

3

p

poco a poco cresc.

f

p

a tempo

mf

p

mf

f

p

f

rit.

В. БЛАЖЕВИЧ

Allegro moderato

4



В. БЛАЖЕВИЧ

Moderato

5



Moderato

Е. РЕЙХЕ

6

mf

mf

p

p

cresc.

f

f

Andante cantabile

Е. РЕЙХЕ

7

p

5x
p
f
mf
p
dim.

А. ФРАНЦ

Moderato

f
p
dim.
morendo

Moderato

К. КОПРАШ

9

9

p *f* *p* *f* *p* *f* *p* *f*

Maestoso

А. ФРАНЦ

10

10 *maestoso*

The first system of the musical score consists of four staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a measure rest followed by a half note B-flat, then a half note A, and a half note G. The second staff continues with a half note F, then a half note E, and a half note D. The third staff continues with a half note C, then a half note B-flat, and a half note A. The fourth staff continues with a half note G, then a half note F, and a half note E. The system concludes with a half note D and a half note C. The tempo marking 'maestoso' is written above the first staff, and the measure number '10' is written to the left of the first staff.

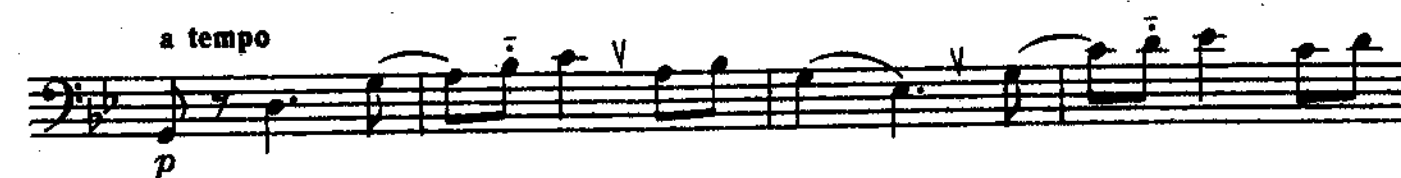
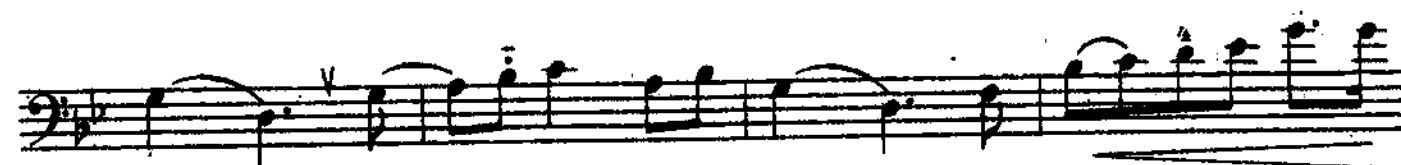


11 **Adagio** Е. РЕЙХЕ

Second system of music, measures 11-19. The music continues in bass clef with a key signature of two flats. It includes dynamic markings: *mf* (measures 11-12), *p* (measure 13), *f* (measure 14), *p* (measure 15), *f* (measure 16), *mf* (measure 17), *poco rit.* (measure 18), and *f* (measure 19). There are also markings for *a tempo* (measure 18) and *mf* (measure 19). The music features various ornaments and a complex bass line.

12 (Moderato) *(f)*

13 Lento (di molto) *(mp)*



(Moderato)

В. БЛАЖЕВИЧ

15

(f)

Poco Allegro

А. ФРАНЦ

16

(mf)

5x



Б. ГРИГОРЬЕВ

17 **Moderato**

f pesante

6

p

f

4

7

6

Moderato

Е. РЕЙХЕ

18

mf

p

poco a poco cresc.

f

dim.

p

mf

p

f

Andante

В. БЛАЖЕВИЧ

19

(mf)

f



Б. ГРИГОРЬЕВ

20 *Moderato*

p cantabile

(7) (2)

f

p *f*

p

rit.

(Andante)

В. БЛАЖЕВИЧ

21

mf

(4)

(1)

Maestoso

А. ФРАНЦ

22

(mp)

(mf)

(f)

(mf)

23 **Adagio**

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of 11 staves. The tempo is marked **Adagio**. The piece begins with a *mf* (mezzo-forte) dynamic and features several triplets (indicated by a '3' below the notes). The first staff has a *mf* marking. The second staff has a *p* (piano) marking. The third staff has a *p* marking. The fourth staff has a *cresc.* (crescendo) marking. The fifth staff has a *mf* marking. The sixth staff has a *p* marking. The seventh staff has a *mf* marking. The eighth staff has a *p* marking. The ninth staff has a *cresc.* marking. The tenth staff has a *mf* marking. The eleventh staff has a *mf* marking. The piece concludes with a double bar line and a repeat sign.

Раздел II

Е. РЕЙХЕ

Allegro moderato

24

mf
dolce
p
f
mf
p
f
dim.
p

А. ЛАФОС

25 *Moderato*

mf *semplice*

f

meno f

p

rit. *a tempo*

mf

f

f

В. БЛАЖЕВИЧ

26 *Con moto*

(f)

A piacere

Е. РЕЙХЕ

27

mf

Lento

В. БЛАЖЕВИЧ

28

p dolce

Con moto

The musical score is written in 12/8 time and consists of ten staves. The key signature has one flat (B-flat). The tempo is marked "Con moto". The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are several slurs and accents (marked with a 'v') throughout. Dynamic markings include *f* (forte) and *p* (piano). The tempo changes are indicated by "allarg." (ritardando), "a tempo", and "Tempo I". The piece concludes with a double bar line and a repeat sign.

allarg. a tempo

f

rit. Tempo I

p

Е. РЕЙХЕ

Maestoso

29

f *mp* *f* *mf* *f* *mf* *f*

V *V* *V* *V* *V* *V* *V*

1. *2.* *Fine* *6* *6* *6* *6*

Da capo al Fine

Allegro moderato

А. ФРАНЦ

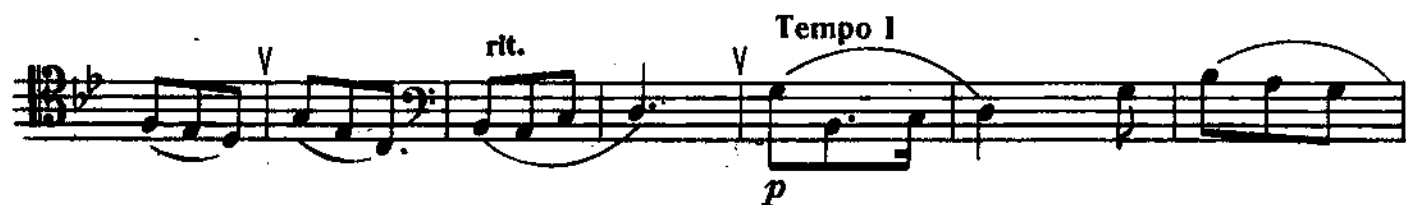
30

f



Largo

Б. ГРИГОРЬЕВ



Moderato

В. БЛАЖЕВИЧ

32

(mf)

Allegretto

А. ЛАФОС

33

mf

f

dim. *p*

mf

cresc.

f *p*

Andante maestoso

Е. РЕЙХЕ

34

Musical score for a piece by E. Reiche, marked "Andante maestoso". The score consists of 11 staves of music in bass clef with a key signature of one sharp (F#). The music features various dynamics (*f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*), articulation (accents, slurs), and technical markings (trills, triplets, sextuplets, and a five-measure rest). The piece concludes with a double bar line on the final staff.

Facilmente

35 *p* *poco rall.*

a tempo

mf *p* *pp* *p* *mf* *f*

cresc.

2854

Andante espressivo

36

Musical score for a piece by E. Reiche, starting at measure 36. The score is in 6/4 time with a key signature of one sharp (F#). It features a piano (p) introduction, followed by a series of melodic lines with various dynamics including *mf*, *p*, *f*, and *cresc.* The score ends with a final measure marked *f*.

Allegro moderato

В. БЛАЖЕВИЧ

37 *mf*

p

poco cresc.

f

rit.

mf

a tempo



E. РЕЙХЕ

Allegro moderato

38



Adagio $\text{♩} = 80$

Е. РЕЙХЕ

39

p espress.

mf

p

cresc.

f

p

f

p

mf

mf

p

p

cresc.

f

p

Е. РЕЙХЕ

Andante

40

f

p

mf

p

mf

mf

pp

poco a poco cresc.

f

mf

p

f

p

f

Allegretto

41

(mf)

poco rit.



42 *A piacere* Е. РЕЙХЕ

mf *p* *mf* *p* *mf* *p* *mf* *p* *f*

43 **Largo**

p dolce

poco cresc. **f** *poco rall.* *dim.*

a tempo *p*

rit.

Maestoso

Е. РЕЙХЕ

44

Musical score for a piece by E. Reich, marked *Maestoso*. The score consists of ten staves of music in bass clef with a key signature of two sharps (F# and C#). The music features various dynamics including *f*, *p*, *cresc.*, *mf*, *mp*, and *f*, along with articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.



Б. ГРИГОРЬЕВ

45 *Largo*

pp cantabile

p *f* *p* *f* *pp* *p* *f* *mf* *p* *pp*

2854

Раздел III

Allegro assai

О. БЛЮМ

46

f *fp* *p* *ff* *p* *f* *ff* *f* *f* *f* *f*

A piacere

К. КОПРАШ

47

mf
f
f
f
f
p
f
dim.
rit.
a tempo
mf



Α. ΛΙΑΦΟΣ

48 *Moderato*

p dolce

cresc.

f

p

cresc.

f marcato

f sempre

rit. a tempo

P subito e dolce

Allegretto

49

Musical score for E. Reich, Allegretto, measures 49-54. The score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "Allegretto". The dynamics are marked *mf* (measures 49-51), *p* (measure 52), *f* (measure 53), *rit.* (measure 54), *a tempo* (measure 55), *mf* (measure 56), *p* (measure 57), and *f* (measure 58). The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Allegretto

50

Musical score for V. Blazhevich, Allegretto, measures 50-51. The score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "Allegretto". The dynamics are marked *f* (measure 50) and *pesante* (measure 51). The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

This page contains ten staves of musical notation, likely for a single melodic line. The music is written in 7/8 time, as indicated by the time signature on the first staff. The notation includes various clefs (bass, alto, and tenor), key signatures (one flat and one sharp), and a variety of note values and rests. Some staves include performance markings such as accents (>) and fingerings (e.g., 8, 2, 7). The piece concludes with a final measure on the tenth staff, marked with a double bar line and a fermata over the final note.

51 *A piacere*

The musical score is written for a single melodic line, alternating between bass and treble clefs. The key signature is one sharp (F#) and the time signature is 12/8. The piece is marked *A piacere* (at pleasure). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 and '5x'. The score ends with a double bar line.

Dynamic markings: *p* (piano), *f* (forte), *mf* (mezzo-forte).

Technical markings: *5x* (five times), *(5)* (fifth finger).

Е. РЕЙХЕ

Moderato

52

mf

Fine

Meno mosso

dolce

rit.

Da capo al Fine

Tempo di Minuetto ♩ = 144

53

Musical score for a Minuet in G major, Op. 1, No. 1 by Anna LaFos. The score is in 3/4 time with a tempo of 144 beats per minute. It consists of 13 staves of music. The key signature has one sharp (F#). The score includes various dynamic markings such as *mf*, *f*, *p*, *pp*, *molto dim. e rit.*, *a tempo*, *f subito*, and *ff*. There are also articulation marks like accents and slurs, and some fingerings indicated by numbers 5 and 4x.

A piacere

54

The musical score is written for a single melodic line, likely for a piano or violin. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo/mood is indicated as "A piacere". The score is divided into measures by bar lines, with some measures containing repeat signs. Dynamics include *mp* (mezzo-piano), *rit.* (ritardando), *a tempo*, *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Articulations include slurs, accents, and fingerings (e.g., 5, 1, 4, 4). The score ends with a final measure marked *f*.

Adagio dolente

55

55 *p*

poco cresc. *mf*

f *p*

mf *mf*

f *p*

dim. *pp*

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo and mood are 'Adagio dolente'. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 4, 5). Dynamic markings are placed below the staves: *p* (piano) at the start of measure 55, *poco cresc.* (poco crescendo) below the third staff, *mf* (mezzo-forte) at the end of the third staff and below the sixth staff, *f* (forte) below the fourth and eighth staves, and *p* (piano) below the fifth and seventh staves. The score concludes with *dim.* (diminuendo) and *pp* (pianissimo) in the final measure.

A piacere

Е. РЕЙХЕ

56 *mf*

The musical score is written for a single melodic line. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 12/8. The piece is marked 'mf' (mezzo-forte). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and fingering numbers (1-5) throughout the piece. The score ends with a double bar line.

Energico

Е. РЕЙХЕ

57

57

f

dim.

p

f

Allegro moderato $\text{♩} = 92$

А. ЛАФΟΣ

58

58

p

f

5
4x
mf
f
rit.
a tempo
p
mf

Allegro marziale ♩ = 104

A. ЛАФОС

59

f
p dolce
sempre p
più f
f
p
f
5

Giocoso

60

mf

p subito

mf

poco rit. *a tempo*

mf

f *mf*

В. БЛАЖЕВИЧ

Andante con moto

61

p dolce

p

poco a poco cresc.

f

rit.

a tempo

p

espress.

poco rall.

Giusto

62

7 5

4

7

f

p

p

f

p

rit. *f*

a tempo *f*

p *f*

Giocoso

63

Musical score for a piece titled "Giocoso" by E. Reich. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. It begins with a measure in parentheses (4+3). The music is marked *mf* (mezzo-forte). The second staff continues in treble clef. The third staff is in treble clef and includes a *p* (piano) marking. The fourth staff is in bass clef. The fifth staff is in bass clef and includes a *f* (forte) marking. The sixth staff is in bass clef. The seventh staff is in bass clef and includes a *p* marking. The eighth staff is in bass clef and includes an *mf* marking. The ninth staff is in treble clef. The tenth staff is in treble clef and includes a *f* marking. The score ends with a double bar line and a fermata.

Andante maestoso

64

f

p

f

dim.

f

cresc.

Andante

65

mp

espress.

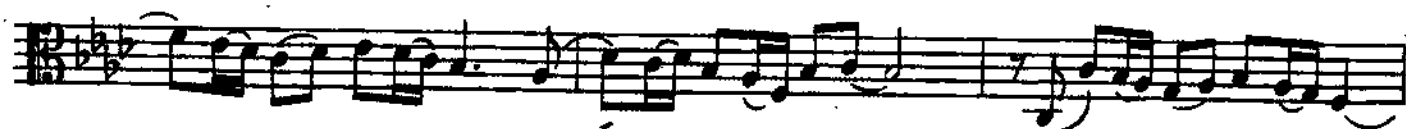
cresc.

poco più mosso
f
mp
 a tempo
 poco a poco accel.
 rall.
 a tempo e cresc.
p
 rall.
 morendo

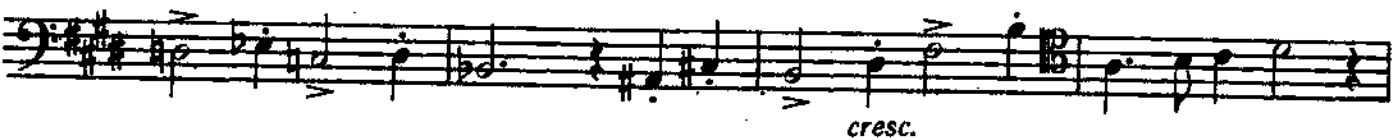
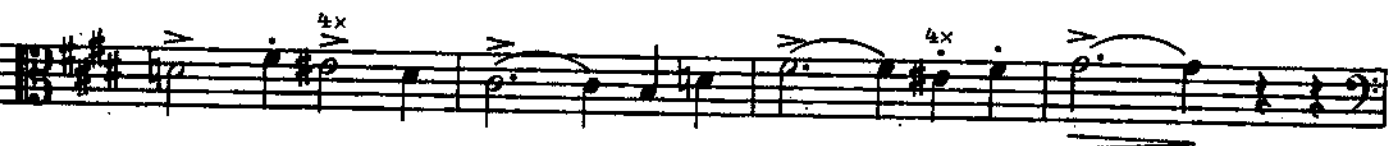
66 *Con moto*

(mf)

2854

*poco rit.*Allegro $\text{♩} = 92$

А. ЛАФОРС

*cresc.**ben mesurato*

Allegro moderato

68

mf

poco meno mosso

p

mf

Musical score for a piece in 12/8 time, featuring multiple staves with various dynamics and a tempo change. The score includes the following elements:

- Staff 1:** Treble clef, 12/8 time signature. Dynamics: *mf*.
- Staff 2:** Treble clef, 12/8 time signature. Dynamics: *p*, *mf*.
- Staff 3:** Bass clef, 12/8 time signature. Dynamics: *f*, *p*, *mf*.
- Staff 4:** Treble clef, 12/8 time signature. Dynamics: *p*, *mf*, *p*, *p sub.*
- Staff 5:** Bass clef, 12/8 time signature. Dynamics: *mf*.
- Staff 6:** Treble clef, 12/8 time signature. Dynamics: *mf*.
- Staff 7:** Treble clef, 12/8 time signature. Dynamics: *p*, *mf*. A tempo change to **Tempo I** is indicated above the staff.
- Staff 8:** Treble clef, 12/8 time signature. Dynamics: *mf*.
- Staff 9:** Treble clef, 12/8 time signature. Dynamics: *mf*.
- Staff 10:** Treble clef, 12/8 time signature. Dynamics: *mf*.

Tempo di Barcarola $\text{♩} = 63$

69

p *f* *mf* *p* *f* *sf*

Allegro risoluto

70

f *p* *f*

12/8 B-flat major

Staff 1: *p* *cresc.* 6

Staff 2: *f* 5

Staff 3: 4x *p*

Staff 4: *p* *p* 6

Staff 5: *p* 6

Staff 6: *f* *p*

Staff 7: *p* *p*

Staff 8: *f*

Staff 9: *p*

Staff 10: *p*

Staff 11: *f* *p*

Staff 12: *f* *p* *f*

Staff 13: *f* *p* *f*

Staff 14: *f* *p* *f*

2854

Andante mosso

Е. РЕЙХЕ

71

p

mf

p

p

p *cresc.* *mf*

f

mf

p

cresc. *mf*

(1) (5)

2854

The image displays a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano (p) and violin (v). The key signature is one sharp (F#), and the time signature is 12/8. The piano part is written in the right hand, and the violin part is written in the left hand. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings include *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), and *mf* (mezzo-forte). The tempo marking is 'poco a poco cresc.' (poco a poco crescendo). The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line.

Allegro

В. БЛАЖЕВИЧ

72

(f)

rit.

a tempo



Tranquillo

Е. РЕЙХЕ

73

mp

mf

mf

p

cresc.

f

p

p

Moderato

74

mf

f

mf

f

p

f

f

p

f

p

This page of musical notation consists of ten staves, each containing a system of a treble and bass clef. The music is written in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various dynamics, articulations, and fingerings.

Staff 1: Treble clef. Dynamics: *f p* and *ff p*. Fingerings: 5, 1, 5, 6, 1.

Staff 2: Bass clef. Dynamics: *ff p* and *f p*.

Staff 3: Treble clef. Dynamics: *f*.

Staff 4: Bass clef. Dynamics: *f*.

Staff 5: Treble clef. Dynamics: *mf*.

Staff 6: Bass clef. Dynamics: *f*.

Staff 7: Treble clef. Fingerings: 5, 6, 1.

Staff 8: Bass clef. Fingerings: 5, 6, 5, 6.

Staff 9: Treble clef. Fingerings: 5, 6.

Staff 10: Bass clef. Dynamics: *f*. Articulation: *v* (accents).

Energico

E. РЕЙХЕ

75

f

p *mf* *p* *mf*

Three staves of music in 3/4 time, key of F# major. The first staff begins with a piano (*p*) dynamic, followed by mezzo-forte (*mf*) and forte (*f*). The music features rapid sixteenth-note passages with fingerings 1-6 indicated. The second and third staves continue the melodic development with similar rhythmic patterns and fingerings.

76 **Moderato** ♩ = 76 A. ЛАФΟΣ

Six staves of music in 3/4 time, key of F# major. Measure 76 is marked **Moderato** with a tempo of ♩ = 76. The first staff begins with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic. The third staff is marked *energico* and includes a *più f* dynamic. The fourth staff shows a mezzo-forte (*mf*) dynamic followed by a piano (*p*) dynamic. The fifth staff includes a *sfz* (*sf*) dynamic. The sixth staff begins with a piano (*p*) dynamic and a *dim.* (diminuendo) marking.

Allegro

77 *mf*

5 3 5 6 1

5 5 5 (5)

(5) 6

6

5

(6)

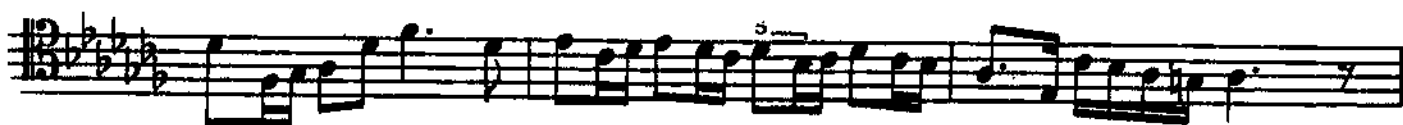
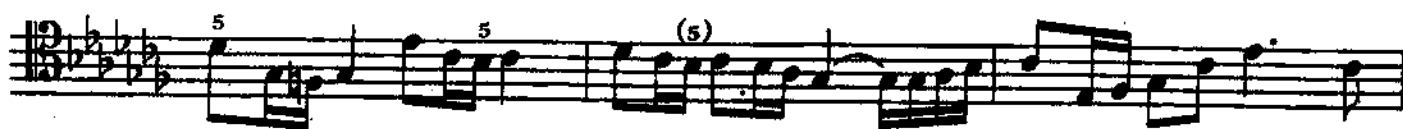
(5) (6) 1

(6)

Moderato

В. БЛАЖЕВИЧ

78



Con moto



rit.

Tempo I



Andante dolente

E. РЕЙХЕ

79

p

f

p

f

p *f* *p* *p*

rit.

p

Allegro moderato

В. БЛАЖЕВИЧ

80

f energico

f

p

cresc.

ff

pp

cresc.

f

Allegretto

Е. РЕЙХЕ

81

mf

f

mf

p

f

mf

p

f

mf

rit.

p

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