

# GIAMPIERI

## METODO PROGRESSIVO

*PER OBOE*

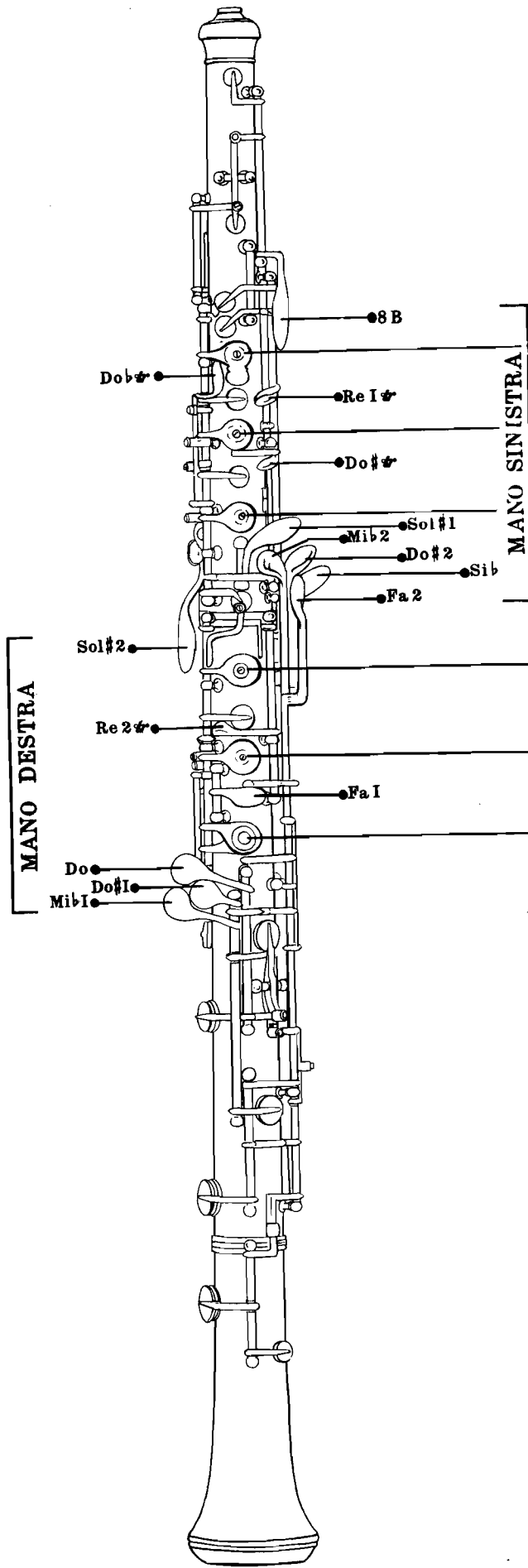
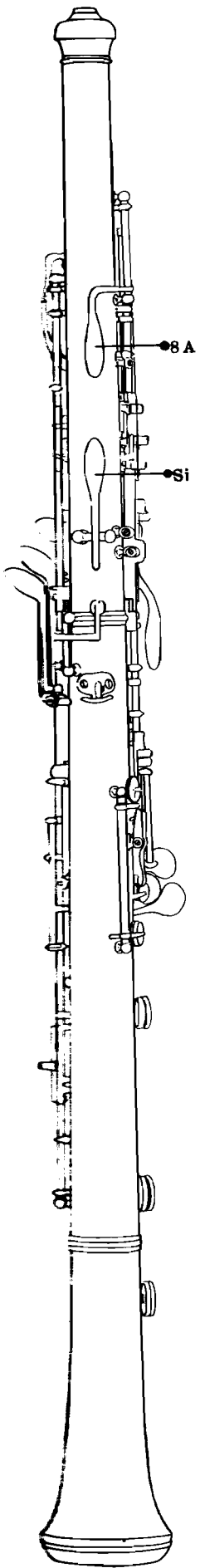
MÉTHODE PROGRESSIVE  
*pour Hautbois*

PROGRESSIVE METHOD  
*for Oboe*

FORTSCHREITENDE METHODE  
*für Oboe*

MÉTODO PROGRESIVO  
*para Oboe*

RICORDI



Measure 1	Measure 2	Measure 3
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•

foro cope  
 agujero a



# METODO PROGRESSIVO

## PER OBOE

### ESERCIZI PER LA SCALA DIATONICA NATURALE

### EJERCICIOS PARA LA ESCALA DIATÓNICA NATURAL

Prima di accingersi allo studio metodico bisogna eseguire molte volte la prima nota per esercitarsi a produrre il suono.  
Le note dei seguenti esercizi debbono essere eseguite tutte staccate.

*Antes de dedicarse al estudio metódico es necesario ejecutar muchas veces la primera nota para ejercitarse a producir el sonido.*

*Las notas de los siguientes ejercicios deberán ejecutarse destacadas.*

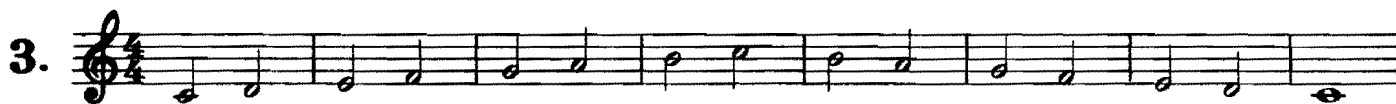
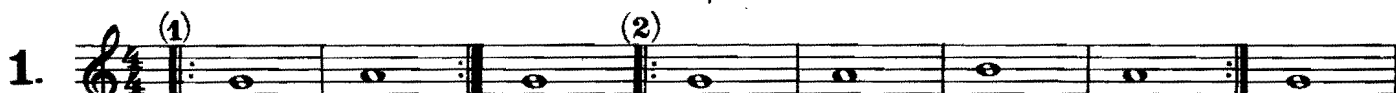
### ÜBUNGEN FÜR DIE DIATONISCHE TONLEITER

### EXERCISES FOR THE NATURAL DIATONIC SCALE

*Ehe man das methodische Studium in Angriff nimmt, ist zu wiederholten Malen die erste Note auszuführen, um sich im Tonansatz zu üben.  
Die Noten der folgenden Übungen müssen staccato ausgeführt werden.*

Before setting about methodical study, the first note must be practised over and over again for the sound production.

The notes of the following exercises must be rendered staccato.



La virgoletta (') indica la ripresa del fiato.

La coma (,) indica que debe tomarse aliento.

Das Komma (,) zeigt das Atemholen an.

The comma (,) indicates breath-taking.



5. 




6. 





7. 



8. 

9. 







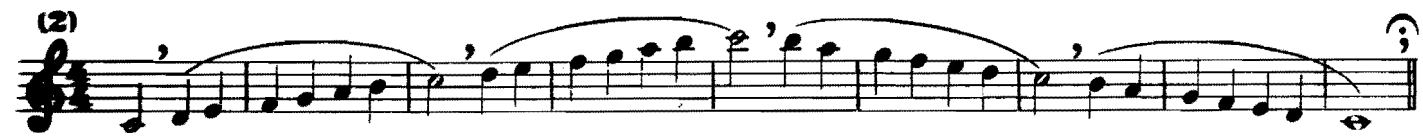


Le note che nel seguente esercizio sono unite da una legatura debbono essere eseguite legate.

Las notas que en el ejercicio siguiente estan unidas por una ligadura deben ejecutarse ligadas.

Die Noten, die in der folgenden Übung innerhalb eines Bindebogens stehen, sind gebunden auszuführen.

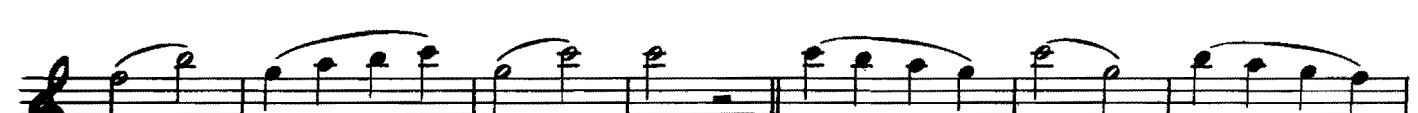
Notes in the following exercise bound together by a slur must be rendered legato.

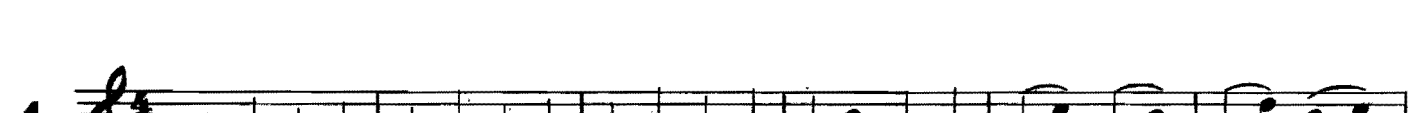


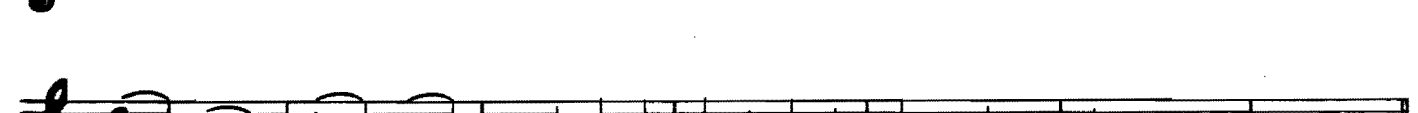


**SALTI DI QUARTA** | **QUARTSPRÜNGE**  
**INTERVALOS DE CUARTA** | **SKIPS OF A FOURTH**

3.  Musical staff 1 of exercise 3, starting with a treble clef and a 4/4 time signature. It contains a sequence of eighth notes with slurs, demonstrating skips of a fourth.

 Musical staff 2 of exercise 3, continuing the sequence of eighth notes with slurs. Musical staff 3 of exercise 3, continuing the sequence of eighth notes with slurs. Musical staff 4 of exercise 3, continuing the sequence of eighth notes with slurs. Musical staff 5 of exercise 3, continuing the sequence of eighth notes with slurs. Musical staff 6 of exercise 3, continuing the sequence of eighth notes with slurs. Musical staff 7 of exercise 3, continuing the sequence of eighth notes with slurs.

4.  Musical staff 1 of exercise 4, starting with a treble clef and a 4/4 time signature. It contains a sequence of eighth notes with slurs, demonstrating skips of a fourth.

 Musical staff 2 of exercise 4, continuing the sequence of eighth notes with slurs. Musical staff 3 of exercise 4, continuing the sequence of eighth notes with slurs. Musical staff 4 of exercise 4, continuing the sequence of eighth notes with slurs.





SALTI DI SESTA | SEXTSPRÜNGE  
INTERVALOS DE SEXTA | SKIPS OF A SIXTH

7. 



8. 



SALTI DI SETTIMA | SEPTINENSPRÜNGE  
INTERVALOS DE SÉPTIMA | SKIPS OF A SEVENTH

9.  Musical staff 1 of exercise 9, starting with a treble clef and a 4/4 time signature. It contains a sequence of eighth notes with various intervals, including skips of a seventh.

 Musical staff 2 of exercise 9, continuing the sequence of eighth notes with skips of a seventh. Musical staff 3 of exercise 9, continuing the sequence of eighth notes with skips of a seventh. Musical staff 4 of exercise 9, continuing the sequence of eighth notes with skips of a seventh. Musical staff 5 of exercise 9, continuing the sequence of eighth notes with skips of a seventh. Musical staff 6 of exercise 9, continuing the sequence of eighth notes with skips of a seventh.

10.  Musical staff 1 of exercise 10, starting with a treble clef and a 4/4 time signature. It contains a sequence of eighth notes with various intervals, including skips of a seventh.

 Musical staff 2 of exercise 10, continuing the sequence of eighth notes with skips of a seventh. Musical staff 3 of exercise 10, continuing the sequence of eighth notes with skips of a seventh. Musical staff 4 of exercise 10, continuing the sequence of eighth notes with skips of a seventh.

SALTI DI OTTAVA | OKTAVSPRÜNGE  
INTERVALOS DE OCTAVA | SKIPS OF AN OCTAVE

11.

12.

1.

Exercise 1 consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with various phrasing slurs and accents. The second staff continues the melody with a similar rhythmic pattern. The third staff introduces a new rhythmic motif with a series of eighth notes. The fourth staff continues with a similar pattern, and the fifth staff concludes the exercise with a final phrase.

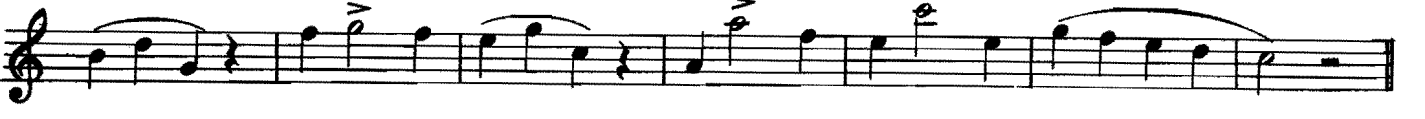
2.

Exercise 2 consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with various phrasing slurs and accents. The second staff continues the melody with a similar rhythmic pattern. The third staff introduces a new rhythmic motif with a series of eighth notes. The fourth staff continues with a similar pattern, and the fifth staff concludes the exercise with a final phrase.

3.  Musical staff 1 of exercise 3, featuring a treble clef, 4/4 time signature, and a series of eighth notes with slurs.

 Musical staff 2 of exercise 3, continuing the melodic line with slurs and eighth notes. Musical staff 3 of exercise 3, showing a continuation of the eighth-note pattern with slurs. Musical staff 4 of exercise 3, featuring a melodic line with slurs and eighth notes. Musical staff 5 of exercise 3, concluding the exercise with a final note and a double bar line.

4.  Musical staff 1 of exercise 4, featuring a treble clef, 4/4 time signature, and a series of eighth notes with slurs and accents.


 Musical staff 2 of exercise 4, continuing the melodic line with slurs and accents. Musical staff 3 of exercise 4, showing a continuation of the eighth-note pattern with slurs and accents. Musical staff 4 of exercise 4, featuring a melodic line with slurs and accents. Musical staff 5 of exercise 4, concluding the exercise with a final note and a double bar line.


ESERCIZI  
per sviluppare il meccanismo  
EJERCICIOS  
*para desarrollar el mecanismo*

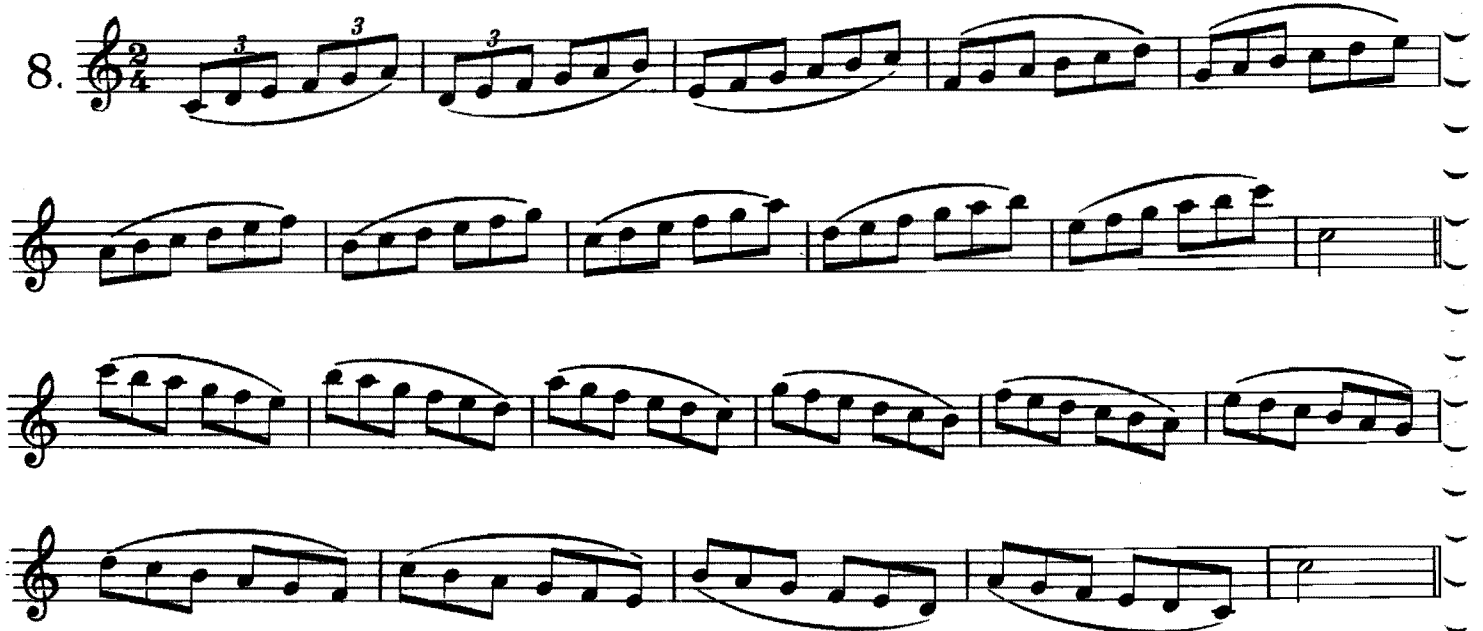
ÜBUNGEN  
*zur Entwicklung der Technik*  
EXERCISES  
for developing technique





6. 

7. 

8. 



9. 





10. 





11. 











12. 

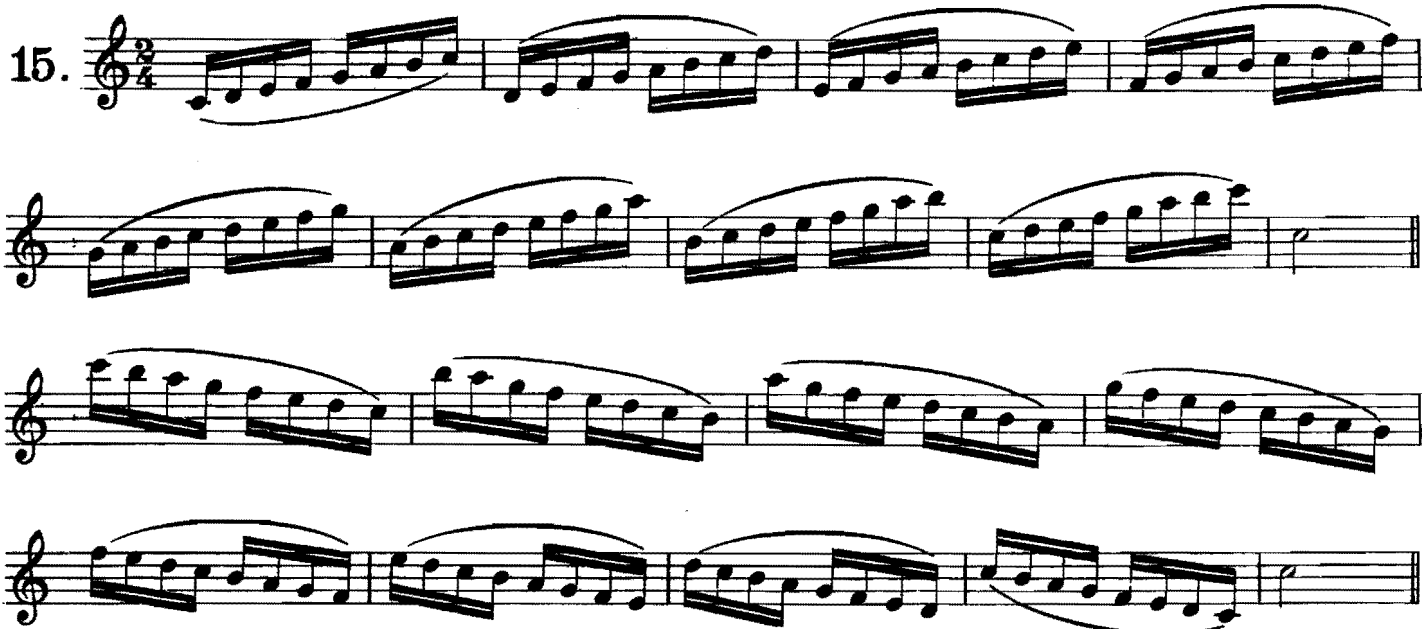


13. 



14. 



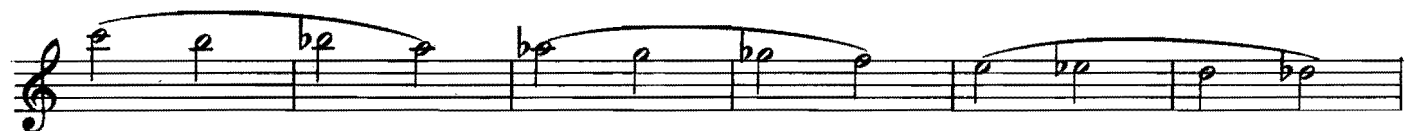
15. 

16. 

17. 

ESERCIZI PER LA  
SCALA CROMATICA  
EJERCICIOS PARA LA  
ESCALA CROMÁTICA

ÜBUNGEN FÜR DIE  
CHROMATISCHE TONLEITER  
EXERCISES ON THE  
CHROMATIC SCALE

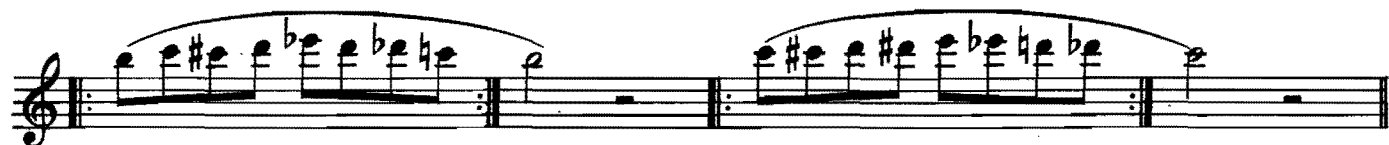
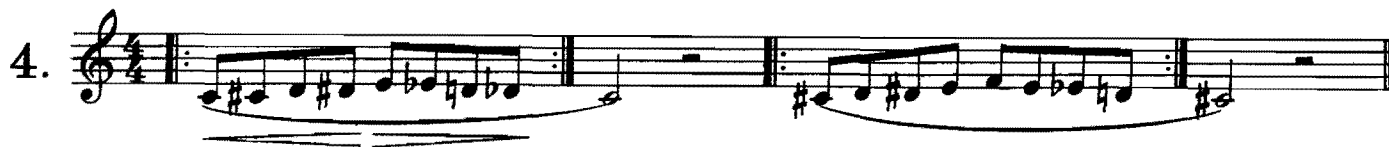


Per l'estensione fino a Mi acuto | Zur Ausweitung des Tonumfangs bis zum zweigestrichenen C.  
Por su extensión hasta el Mi agudo | To be extended as far as the high E.



Ogni ritornello dovrà essere ripetuto diverse volte.  
Cada ritornelo deberá repetirse varias veces.

Jede Wiederholung ist mehrere Male zu üben.  
Every phrase should be repeated several times.



Variante: | Abwandlung:  
Variante: | Variant:



5. (1)

Musical staff 5. (1) in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a long slur covering the first two measures.

Musical staff 5. (2) in 3/4 time, continuing the melody from staff 5. (1) with a key signature of two flats (Bb, Eb). It features a long slur over the first two measures.

(2)

Musical staff 5. (2) in 3/4 time, continuing the melody from staff 5. (1) with a key signature of one sharp (F#). It features a long slur over the first two measures.

Musical staff 5. (2) in 3/4 time, continuing the melody from staff 5. (1) with a key signature of two flats (Bb, Eb). It features a long slur over the first two measures.

6. (1)

Musical staff 6. (1) in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a long slur covering the first two measures.

Musical staff 6. (2) in 3/4 time, continuing the melody from staff 6. (1) with a key signature of two flats (Bb, Eb). It features a long slur over the first two measures.

(2)

Musical staff 6. (2) in 3/4 time, continuing the melody from staff 6. (1) with a key signature of one sharp (F#). It features a long slur over the first two measures.

Musical staff 6. (2) in 3/4 time, continuing the melody from staff 6. (1) with a key signature of two flats (Bb, Eb). It features a long slur over the first two measures.

STUDIETTI DI GENERE  
DIATONICO E CROMATICO

PEQUEÑOS ESTUDIOS EN GÉNERO  
DIATÓNICO I CROMÁTICO

KLEINE CHROMATISCHE UND  
DIATONISCHE STUDIEN

SHORT STUDIES OF A DIATONIC  
AND CHROMATIC NATURE

1.  Exercise 1 consists of five staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily diatonic, featuring eighth and sixteenth notes with various rests and phrasing. The second staff continues the diatonic pattern. The third staff introduces a chromatic element with a sharp sign on a note. The fourth and fifth staves further develop the chromatic and diatonic motifs.

2.  Exercise 2 consists of six staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature, marked with a piano (*p*) dynamic. The melody is primarily diatonic, featuring eighth and sixteenth notes with various rests and phrasing. The second staff continues the diatonic pattern. The third staff introduces a chromatic element with a sharp sign on a note, marked with a crescendo (*cresc.*) and a piano (*p*) dynamic. The fourth and fifth staves further develop the chromatic and diatonic motifs, with a mezzo-forte (*mf*) dynamic marking. The sixth staff concludes the exercise with a crescendo (*cresc.*) marking.

3.  Musical staff 1 of exercise 3, starting with a treble clef and a 4/4 time signature. It contains a sequence of eighth and sixteenth notes with various accidentals.

 Musical staff 2 of exercise 3, continuing the melodic line with eighth and sixteenth notes. Musical staff 3 of exercise 3, featuring a series of eighth notes with some slurs and accents. Musical staff 4 of exercise 3, showing a continuation of the eighth-note pattern with various accidentals. Musical staff 5 of exercise 3, including a key signature change to one sharp (F#) and a change in the melodic contour. Musical staff 6 of exercise 3, concluding the exercise with a final melodic phrase.

4.  Musical staff 1 of exercise 4, starting with a treble clef and a 3/4 time signature. It begins with a piano (*p*) dynamic marking and features a sequence of eighth notes with many sharps.

 Musical staff 2 of exercise 4, continuing the eighth-note sequence with a piano (*p*) dynamic marking. Musical staff 3 of exercise 4, showing a continuation of the eighth-note pattern with various accidentals. Musical staff 4 of exercise 4, including a key signature change to one flat (Bb) and a change in the melodic contour, ending with a forte (*f*) dynamic marking. Musical staff 5 of exercise 4, concluding the exercise with a final melodic phrase in the one-flat key signature.



5. 

6. 

7.

Musical score for exercise 7, consisting of seven staves of music in 3/4 time. The music features a continuous eighth-note pattern with various slurs and accents.

8.

Musical score for exercise 8, consisting of five staves of music in 3/4 time. The music features a continuous eighth-note pattern with various slurs and accents, including dynamic markings *p*, *mf*, and *f*.

ESERCIZI PREPARATORI ALLE  
SCALE DIATONICHE

EJERCICIOS PREPARATORIOS A LAS  
ESCALAS DIATÓNICAS

VORBEREITENDE ÜBUNGEN ZUR  
DIATONISCHEN TONLEITER

PREPARATORY EXERCISES FOR  
THE DIATONIC SCALES

Ogni ritornello dovrà essere ripetuto diverse volte  
*Cada ritornelo deberá repetirse varias veces.*

*Jede Wiederholung ist mehrere Male zu üben.*  
Every phrase should be repeated several times.





Variante | *Abwandlung*  
 Variante | Variant



SCALE DIATONICHE  
nelle 24 tonalità maggiori e minori

ESCALAS DIATÓNICAS  
en las 24 tonalidades mayores y menores

DIATONISCHE TONLEITERN  
in den 24 Dur- und Molltonarten

DIATONIC SCALES  
in the 24 major and minor keys

Queste scale si studieranno prima legate com'è indicato alla lettera (A,) poi staccate com'è indicato alla lettera (B.)

*Estas escalas se estudiarán antes ligadas como está indicado á la letra (A,) luego destacadas como está indicado á la letra (B)*

*Diese Tonleitern sind zuerst gebunden zu üben, wie unter Buchstabe (A) angegeben ist, sodann staccato, wie unter (B) angegeben.*

These Scales must be practised first legato as indicated at letter (A,) then staccato, as indicated at letter (B.)

Do magg: | C dur:  
Do may: | C major:



La min: | A moll:  
La men: | A minor:



Fa magg: | F dur:  
Fa may: | F major:



Re min: | D moll:  
Re men: | D minor:



Sib magg: | B dur:  
Sib may: | B major:



Sol min: | G moll:  
Sol men: | G minor:



Mib magg: | Es dur:  
Mib may: | E major:



Do min: | C moll:  
Do men: | C minor:



La ♭ magg: | As dur:  
La ♭ may: | A ♭ major:



Fa min: | F moll:  
Fa men: | F minor:



Re ♭ magg: (Omól: di Do ♯ magg.) | Des dur: (Gleich wie Cis dur, enharmonisch verwechselt.)  
Re ♭ may: (Enarmónico de Do ♯ may.) | D ♭ major: (Corresponding to C ♯ major.)



Si ♭ min: (Omól: di La ♯ min.) | B moll: (Gleich wie Ais moll, enharmonisch verwechselt.)  
Si ♭ men: (Enarmónico de La ♯ men.) | B ♭ minor: (Corresponding to A ♯ minor.)



Sol magg: | G dur:  
Sol may: | G major:



Mi min: | E moll:  
Mi men: | E minor:



Re magg: | D dur:  
Re may: | D major:



Si min: | H moll:  
Si men: | B minor:



La magg: | A dur:  
 La may: | A major:



Fa # min: | Fis moll:  
 Fa # men: | F# minor:



Mi magg: | E dur:  
 Mi may: | E major:



Do # min: | Cis moll:  
 Do # men: | C# minor:



Si magg: (Omol: di Dob magg.) | H dur: (Gleich wie Ces dur, enharmonisch verwechselt.)  
 Si may: (Enarmónico de Dob may.) | B major: (Corresponding to Cb major.)



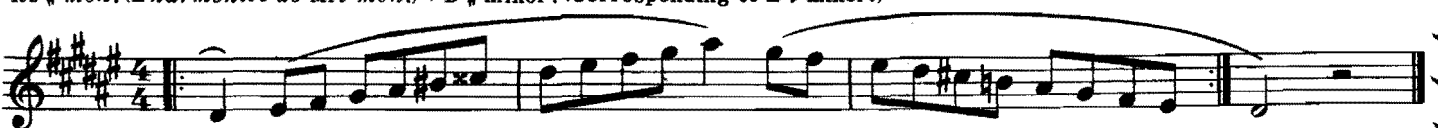
Sol # min: (Omol: di Lab min.) | Gis moll: (Gleich wie As moll, enharmonisch verwechselt.)  
 Sol # men: (Enarmónico de Lab men.) | G# minor: (Corresponding to Ab minor.)



Fa # magg: (Omol: di Solb magg.) | Fis dur: (Gleich wie Ges dur, enharmonisch verwechselt.)  
 Fa # may: (Enarmónico de Solb may.) | F# major: (Corresponding to Gb major.)



Re # min: (Omol: di Mib min.) | Dis moll: (Gleich wie Es moll, enharmonisch vewechselt.)  
 Re # men: (Enarmónico de Mib men.) | D# minor: (Corresponding to Eb minor.)



Variante | Abwandlung  
 Variante | Variant



ESERCIZI PREPARATORI  
AGLI ARPEGGI  
EJERCICIOS PREPARATORIOS  
A LOS ARPEGIOS

VORBEREITENDE ÜBUNGEN  
FÜR DIE ARPEGGIEN  
PREPARATORY EXERCISES  
FOR ARPEGGIOS

Ogni ritornello dovrà essere ripetuto diverse volte.  
Cada ritornelo deberá repetirse varias veces.

Jede Wiederholung ist mehrere Male zu üben.  
Every phrase should be repeated several times.

The image shows ten staves of musical notation for arpeggio exercises. Each staff contains three measures of music, with the first measure being an arpeggiated chord and the following two measures being rests. The chords progress through various keys and inversions across the staves.

Variante: Abwandlung:  
Variante: Variant:

A small musical notation showing a triplet of eighth notes in 2/4 time, with a '3' above the notes.



**ARPEGGI**

nelle 24 tonalità maggiori e minori

**ARPEGGIOS**

en las 24 tonalidades mayores y menores

**ARPEGGIEN**

in den 24 Dur - und Molltonarten

**ARPEGGIOS**

in the 24 major and minor keys

Questi arpeggi si studieranno prima com'è indicato alla lettera (A), poi com'è indicato alla lettera (B)

Estos arpeggios se estudiarán antes como está indicado á la letra (A) luego como está indicado á la letra (B)

Diese Arpeggien sind zuerst wie unter Buchstabe (A) angegeben ist, zu üben, dann wie unter Buchstabe (B)

These arpeggios should be practised first as indicated at letter (A,) then as indicated at letter (B,)

Do magg: | C dur  
Do may: | C major

La min: | A moll:  
La men: | A minor:

Fa magg: | F dur:  
Fa may: | F major:

Re min: | D moll:  
Re men: | D minor:

Si b magg: | B dur:  
Si b may: | B b major:

Sol min: | G moll:  
Sol men: | G minor:

Mi b magg: | Es dur:  
Mi b may: | E b major:

Do min: | C moll:  
Do men: | C minor:

La ♭ magg: | As dur.  
La ♭ may: | A ♭ major:



Fa min: | F moll:  
Fa men: | F minor:



Re ♭ magg: (Omol: di Do ♯ magg:) | Des dur: (Gleich wie Cis dur, enharmonisch verwechselt.)  
Re ♭ may: (Enarmónico de Do ♯ may:) | D ♭ major: (Corresponding to C ♯ major:)



Si ♭ min: (Omol: di La ♯ min:) | B moll: (Gleich wie Ais moll, enharmonisch verwechselt.)  
Si ♭ men: (Enarmónico de La ♯ men:) | B ♭ minor: (Corresponding to A ♯ minor:)



Sol magg: | G dur:  
Sol may: | G major:



Mi min: | E moll:  
Mi men: | E minor:



Re magg: | D dur.  
Re may: | D major:



Si min: | H moll:  
Si men: | B minor:



La magg: | A dur:  
La may: | A major:



Fa # min: | Fis moll:  
Fa # men: | F # minor:



Mi magg: | E dur:  
Mi may: | E major:



Do # min: | Cis moll:  
Do # men: | C # minor:



Si magg: (Omol: di Do b magg:) | H dur: (Gleich wie Ces dur, enharmonisch verwechselt.)  
Si may: (Enarmónico de Do b may:) | B major: (Corresponding to C b major.)



Sol # min: (Omol: di La b min:) | Gis moll: (Gleich wie As moll, enharmonisch verwechselt.)  
Sol # men: (Enarmónico de La b men:) | G # minor: (Corresponding to A b minor.)



Fa # magg: (Omol: di Sol b magg:) | Fis dur: (Gleich wie Ges dur, enharmonisch verwechselt.)  
Fa # may: (Enarmónico de Sol b may:) | F # major: (Corresponding to G b major.)



Re # min: (Omol: di Mi b min:) | Dis moll: (Gleich wie Es moll, enharmonisch verwechselt.)  
Re # men: (Enarmónico de Mi b men:) | D # minor: (Corresponding to E b minor.)



STUDI DI MECCANISMO  
ESTUDIOS DE MECANISMO

TECHNISCHE ÜBUNGEN  
STUDIES IN TECHNIQUE

1. 



2. 



3.

4.

5.

Musical score for exercise 5, consisting of six staves of music in 9/8 time with a key signature of two flats. The music features a continuous eighth-note pattern with various articulations and rests.

6. *Cantabile*

Musical score for exercise 6, consisting of six staves of music in 2/4 time with a key signature of two flats. The music is marked "Cantabile" and includes dynamic markings such as *p*, *cresc.*, *mf cresc.*, and *f*.

7.

Musical score for exercise 7, consisting of six staves of music in 12/8 time. The notation includes various rhythmic patterns, slurs, and accidentals (sharps and naturals).

8. *Cantabile*

Musical score for exercise 8, consisting of six staves of music in 2/4 time. The tempo marking is *Cantabile*. The notation includes slurs, accents, and various rhythmic patterns.

9. *mf*

*mf*

*mf*

*p cresc.*

*mf cresc.*

10.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*



11. 

*Cantabile*

12. 

13. 

14. 

15.

*Cantabile*  
16.

17.

**Cantabile**

18.

• 19. AZUL

20.

Cantabile

21.

Musical score for exercise 21, marked Cantabile in 4/4 time. The piece consists of six staves of music. The first staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff includes a crescendo (*cresc.*) and reaches a forte (*f*) dynamic. The third staff starts with a forte (*f*) dynamic. The fourth staff begins with a piano (*p*) dynamic and includes a piano crescendo (*p cresc.*). The fifth staff starts with a piano (*p*) dynamic. The sixth staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

22.

Musical score for exercise 22, in 2/4 time. The piece consists of six staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff continues with a mezzo-forte (*mf*) dynamic. The third staff starts with a mezzo-forte (*mf*) dynamic. The fourth staff begins with a mezzo-forte (*mf*) dynamic. The fifth staff starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*). The sixth staff begins with a forte (*f*) dynamic.

23. *p* *cresc.*

Musical score for exercise 23, consisting of six staves of music in 3/4 time with a key signature of two flats. The piece features triplet patterns and dynamic markings of piano (*p*) and crescendo (*cresc.*).

Cantabile

24. *5*

Musical score for exercise 24, consisting of five staves of music in 3/4 time with a key signature of two flats. The piece is marked Cantabile and features quintuplet patterns. The number 5 is written above the first staff.

25.

26.



27. 

28. 

29.

*Cantabile*

30.

31. *mf* *mf* *p cresc.* *mf cresc.* *p cresc.* *f*

32. *f* *f* *f* *f*

ABBELLIMENTI  
ADORNOS

VERZIERUNGEN  
ORNAMENTS

APPOGGIATURA  
APOYATURA

VORSCHLAG  
APPOGGIATURA

ESEMPI  
EJEMPLOS

BEISPIELE  
EXAMPLES

Come si scrive: | *Notierung:*  
Como se escribe: | How written:

Come si eseguisce: | *Ausführung:*  
Como se ejecuta: | How executed:

(2)

(4) (5)

ESERCIZI  
EJERCICIOS

ÜBUNGEN  
EXERCISES

Moderato

1.

Assai moderato

2.

**ACCIACCATURA  
APOYATURA BREVE**

**KURZER VORSCHLAG (Zusammenschlag)  
ACCIACCATURA**

**ESEMPI  
EJEMPLOS**

**BEISPIELE  
EXAMPLES**

**ACCIACCATURA SEMPLICE | DER EINFACHE VORSCHLAG  
APOYATURA BREVE SIMPLE | SIMPLE ACCIACCATURA**

(1)

Come si scrive: | Notierung:  
Como se escribe: | How written:

in battere | *im Niederschlag*  
dar | on the down beat

Come si eseguisce: | Ausführung:  
Como se ejecuta: | How executed:

(2)

in levare | *im Auftakt*  
alsar | on the up beat

**ACCIACCATURA DOPPIA | DER DOPPELTE VORSCHLAG  
APOYATURA BREVE DOBLE | DOUBLE ACCIACCATURA**

(3)

(4)

in battere | *im Niederschlag*  
dar | on the down beat

in levare | *im Auftakt*  
alsar | on the up beat

**ACCIACCATURA DOPPIA INTERMEDIA | DOPPELTER VORSCHLAG MIT ZWISCHENNOTE  
APOYATURA BREVE DOBLE INTERMEDIA | INTERMEDIATE DOUBLE ACCIACCATURA**

(5)

soltanto in levare | *nur im Auftakt*  
solamente al alsar | up beat only

**ESERCIZI  
EJERCICIOS**

**ÜBUNGEN  
EXERCISES**

**Allegretto moderato**

*p* *cresc.* *p*

First musical staff with treble clef, key signature of two flats, and 2/4 time signature. It features a melodic line with slurs and a *cresc.* marking.

Second musical staff with treble clef, key signature of two flats, and 2/4 time signature. It features a melodic line with slurs and dynamic markings *p*, *cresc.*, and *p*.

Third musical staff with treble clef, key signature of two flats, and 2/4 time signature. It features a melodic line with slurs and dynamic markings *cresc.* and *f*.

Fourth musical staff with treble clef, key signature of two flats, and 2/4 time signature. It features a melodic line with slurs and a *p* marking.

Fifth musical staff with treble clef, key signature of two flats, and 2/4 time signature. It features a melodic line with slurs and a *cresc.* marking.

Assai moderato

Sixth musical staff, marked with a '4.' and a treble clef. The key signature changes to one flat and the time signature to 2/4. It features a melodic line with slurs.

Seventh musical staff with treble clef, key signature of one flat, and 2/4 time signature. It features a melodic line with slurs.

Eighth musical staff with treble clef, key signature of one flat, and 2/4 time signature. It features a melodic line with slurs.

Ninth musical staff with treble clef, key signature of one flat, and 2/4 time signature. It features a melodic line with slurs.

Tenth musical staff with treble clef, key signature of one flat, and 2/4 time signature. It features a melodic line with slurs and a key signature change to two flats.

Eleventh musical staff with treble clef, key signature of two flats, and 2/4 time signature. It features a melodic line with slurs.

**MORDENTE**  
*MORDENTE*

*MORDENT*  
**MORDENTS**

**ESEMPI**  
*EJEMPLOS*

*BEISPIELE*  
**EXAMPLES**

**MORDENTE SEMPLICE** | *EINFACHER MORDENT*  
*MORDENTE SIMPLE* | **SIMPLE MORDENT**

Come si scrive: | *Notierung:*  
*Como se escribe:* | **How written:**

Come si eseguisce: | *Ausführung:*  
*Como se ejecuta:* | **How executed:**

**MORDENTE DOPPIO** | *DOPPELTER MORDENT*  
*MORDENTE DOBLE* | **DOUBLE MORDENT**

**MORDENTE COL SUONO AUSILIARIO ALTERATO** | *MORDENT MIT CHROMATISCH ERHÖHTER HILFSNOTE*  
*MORDENTE CON LA NOTA AUXILIAR ALTERADA* | **MORDENT WITH CHANGED AUXILIARY NOTE**

**ESERCIZIO**  
*EJERCICIO*

*ÜBUNG*  
**EXERCISE**

In questo esercizio può essere praticato prima il mordente semplice e poi quello doppio, sia coll'ausiliario superiore che inferiore.

*In dieser Übung kann zuerst der einfache, dann der doppelte Mordent Anwendung finden, sowohl mit der oberen, als mit der unteren Hilfsnoten.*

*En este ejercicio puede practicarse primeramente el mordente simple y luego el doble, sea con la nota auxiliar superior o inferior.*

In this exercise the simple mordent can be practised first, and then the double one, with the higher as well as the lower auxiliary.

5. *Allegretto*

**GRUPPETTO**  
*GRUPETO*

**DOPPELSCHLAG**  
**TURN**

**ESEMPI**  
*EJEMPLOS*

**BEISPIEL**  
**EXAMPLE**

**GRUPPETTO DI TRE SUONI** | **DOPPELSCHLAG MIT DREI NOTEN**  
*GRUPETO DE TRES NOTAS* | **THREE-NOTE TURN**

(1)

Come si scrive: | *Notierung:*  
*Como se escribe:* | How written:

Come si eseguisce: | *Ausführung:*  
*Como se ejecuta:* | How executed:

(2)

**GRUPPETTO DI QUATTRO SUONI** | **DOPPELSCHLAG MIT VIER NOTEN**  
*GRUPETO DE CUATRO NOTAS* | **FOUR-NOTE TURN**

(3)

(4)

(5)



GRUPPETTI VARI | VERSCHIEDENE DOPPELSCHLÄGE  
 GRUPELOS VARIOS | VARIOUS TURNS

Come si scrive: | Notierung:  
 Como se escribe: | How written:

(6)

Musical notation for exercise (6) in 6/8 time. The top staff shows the notation with eighth notes and rests. The bottom staff shows the execution with triplets of eighth notes.

Come si eseguisce: | Ausführung:  
 Como se ejecuta: | How executed:

(7)

Musical notation for exercise (7) in 4/4 time. The top staff shows the notation with quarter notes and eighth notes. The bottom staff shows the execution with triplets of eighth notes.

(8)

Musical notation for exercise (8) in 3/4 time. The top staff shows the notation with quarter notes and eighth notes. The bottom staff shows the execution with triplets of eighth notes.

(9)

Musical notation for exercise (9) in 4/4 time. The top staff shows the notation with quarter notes and eighth notes. The bottom staff shows the execution with triplets of eighth notes.

GRUPPETTI CON SUONI ALTERATI | DOPPELSCHLÄGE MIT CHROMATISCHER VERÄNDERUNG  
 GRUPELOS CON NOTAS ALTERADAS | TURNS WITH CHANGED NOTES

(10)

Musical notation for exercise (10) in 4/4 time. The top staff shows the notation with quarter notes and eighth notes, including chromatic alterations. The bottom staff shows the execution with triplets of eighth notes.

Andante calmo

6. *espressivo*

Assai moderato

7. *mf*

TRILLO  
TRINO

TRILLER  
SHAKES

ESEMPI | BEISPIELE  
EJEMPLOS | EXAMPLES

TRILLO MAGGIORE | DURTRILLER | TRILLO MINORE | MOLLTRILLER  
TRINO MAYOR | MAJOR SHAKE | TRINO MENOR | MINOR SHAKE

Come si scrive: | Notierung:  
Como se escribe: | How written:

Come si eseguisce: | Ausführung:  
Como se ejecuta: | How executed:

TRILLO DIRETTO | DIREKTER TRILLER  
TRINO DIRECTO | DIRECT SHAKE

TRILLO ROVESCIATO | UMGEKEHRTER TRILLER  
TRINO INVERTIDO | INVERTED SHAKE

Trilli con note ausiliarie di preparazione e di risoluzione.  
Trinos con notas auxiliarias de preparaci3n y de resoluci3n.

Triller mit Vorschlag und Nachschlag.  
Shakes with auxiliary notes of introduction and of resolution.

Trilli con la nota ausiliaria alterata.  
Trinos con la nota auxiliar alterada.

Triller mit chromatisch erh3helter Hilfsnote.  
Shakes with changed auxiliary note.

Inizio del trillo con la nota buona.  
Inicio del trino con la nota real.

Trilleranfang mit der Hauptnote.  
Shake beginning on the accented note.

Esecuzione del trillo in fine di periodo.  
Ejecución del trino al fin del periodo.

Ausführung des Trillers am Ende eines Abschnittes.  
Shake executed at the end of the phrase.

(11) *tr* (12) *tr*

Trilli posti sopra note prolungate dal punto.  
Trinos colocados sobre las notas prolongadas por el puntillo.

Triller über punktverlängerte Noten  
Shakes placed above notes prolonged by a dot.

(13) *tr* (14) *tr*

(15) *tr* (16) *tr*

Semitrillo o trillo incompleto.  
Semitrino y trino incompleto.

Halbtriller und unvollständige Triller.  
Semi-shake or incomplete shake.

(17) *tr* (18) *tr*

ESERCIZIO | ÜBUNG  
EJERCICIO | EXERCISE

Moderato

8. *tr* *tr* *tr* *tr*

APPENDICE  
APÉNDICE

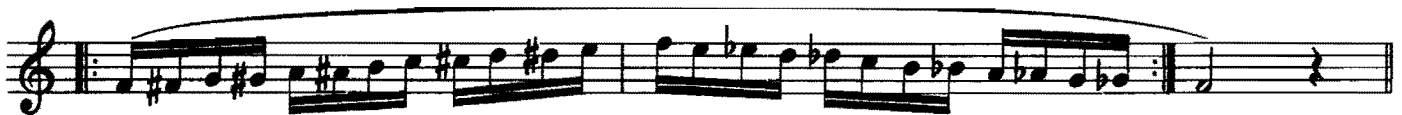
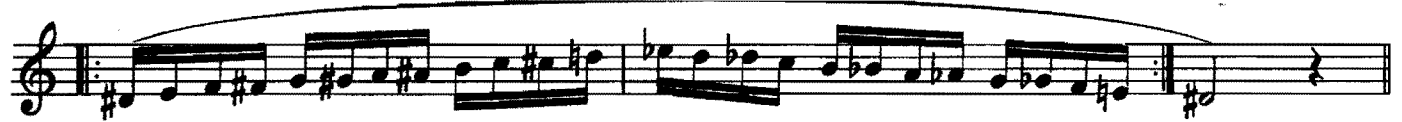
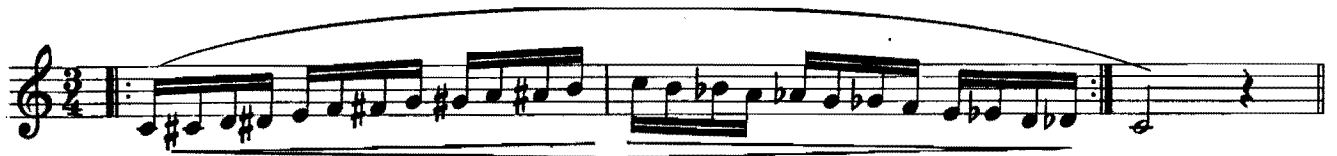
Esercizi giornalieri di perfezionamento  
*Ejercicios diarios de perfeccionamiento*

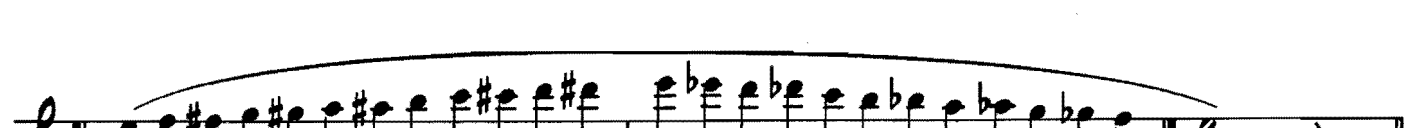
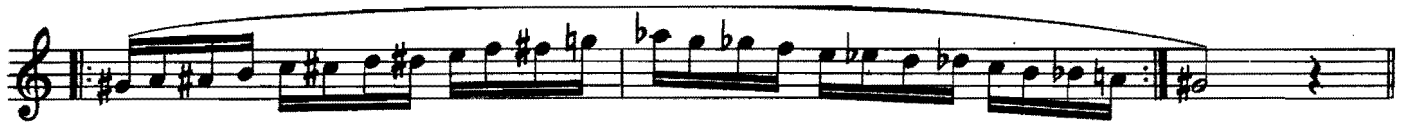
ANHANG  
APPENDIX

*Tägliche Übungen zur Vervollkommnung*  
Improving daily exercises

SCALE CROMATICHE  
ESCALAS CROMÁTICAS

CHROMATISCHE TONLEITERN  
CHROMATIC SCALES






SCALE DIATONICHE  
ESCALAS DIATÓNICAS

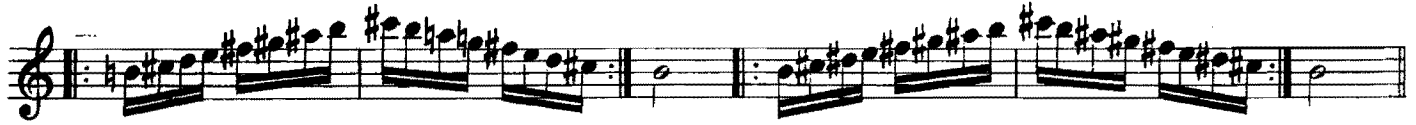
DIATONISCHE TONLEITERN  
DIATONIC SCALES

Minore | *Moll*  
Menor | Minor

Maggiore | *Dur*  
Mayor | Major

(A) (B) (A) (B)





SCALE ESATONALI  
ESCALAS HEXATONALES

HARMONISCHE TONLEITERN  
ATONAL SCALES





ARPEGGI  
ARPEGGIOS

ARPEGGIEN  
ARPEGGIOS

Minore | *Moll*  
*Menores* | Minor

Maggiore | *Dur*  
*Mayores* | Major

(A)  
(B)

Settima di Dominante | *Dominantseptime*  
*Séptima de dominante* | Dominant seventh

This page of musical notation is arranged in 14 systems, each consisting of two staves. The notation is written in treble clef with a 2/4 time signature. The music features a series of eighth-note patterns, often beamed together. Various accidentals, including sharps (#) and flats (b), are used throughout the piece to indicate specific notes and key signatures. The patterns are consistent across the systems, with some variations in the placement of accidentals. The notation is clear and legible, typical of a guitar method book or a technical exercise sheet.

SALTI DI TERZA  
INTERVALOS DE TERCERA

TERZSPRÜNGE  
SKIPS OF A THIRD

Minore | *Moll*  
Menores | Minor

(A) 

(B) 

Maggiore | *Dur*  
Mayores | Major

(A) 

(B) 













SALTI DI TERZA  
INTERVALOS DE TERCERA

TERZSPRÜNGE  
SKIPS OF A THIRD

Minore | Moll  
Menores | Minor

(A) 

(B) 

Maggiore | Dur  
Mayores | Major

(A) 

(B) 



This page contains ten staves of musical notation, each starting with a treble clef and a 4/4 time signature. The music is characterized by complex rhythmic patterns, often involving eighth and sixteenth notes, and chromatic scales. The notation includes various accidentals (sharps, flats, and naturals) and repeat signs. The first staff begins with a key signature of one sharp (F#). The second staff continues with similar patterns. The third staff introduces a key signature change to one flat (Bb). The fourth staff continues with the one flat key signature. The fifth staff returns to one sharp. The sixth staff continues with one sharp. The seventh staff introduces a key signature change to one flat. The eighth staff continues with one flat. The ninth staff returns to one sharp. The tenth staff continues with one sharp. Each staff concludes with a double bar line and a final note, often a whole or half note.



SALTI DI OTTAVA  
INTERVALOS DE OCTAVA

OKTAVSPRÜNGE  
SKIPS OF AN OCTAVA

The musical score consists of seven staves of music in treble clef, 4/4 time. The exercises are as follows:

- Staff 1:** Starts on G4, moving up stepwise to G5, then down stepwise to G4. Includes chromatic descents: G4-F4-E4-D4-C4-B3-A2-G2, and chromatic ascents: G2-A2-B2-C3-D3-E3-F3-G3.
- Staff 2:** Starts on G4, moving up stepwise to G5, then down stepwise to G4. Includes chromatic descents: G4-F4-E4-D4-C4-B3-A2-G2, and chromatic ascents: G2-A2-B2-C3-D3-E3-F3-G3.
- Staff 3:** Starts on G4, moving up stepwise to G5, then down stepwise to G4. Includes chromatic descents: G4-F4-E4-D4-C4-B3-A2-G2, and chromatic ascents: G2-A2-B2-C3-D3-E3-F3-G3.
- Staff 4:** Starts on G4, moving up stepwise to G5, then down stepwise to G4. Includes chromatic descents: G4-F4-E4-D4-C4-B3-A2-G2, and chromatic ascents: G2-A2-B2-C3-D3-E3-F3-G3.
- Staff 5:** Starts on G4, moving up stepwise to G5, then down stepwise to G4. Includes chromatic descents: G4-F4-E4-D4-C4-B3-A2-G2, and chromatic ascents: G2-A2-B2-C3-D3-E3-F3-G3.
- Staff 6:** Starts on G4, moving up stepwise to G5, then down stepwise to G4. Includes chromatic descents: G4-F4-E4-D4-C4-B3-A2-G2, and chromatic ascents: G2-A2-B2-C3-D3-E3-F3-G3.
- Staff 7:** Starts on G4, moving up stepwise to G5, then down stepwise to G4. Includes chromatic descents: G4-F4-E4-D4-C4-B3-A2-G2, and chromatic ascents: G2-A2-B2-C3-D3-E3-F3-G3.

QUADRO DEI TRILLI  
MINORI E MAGGIORI  
TABLA DE LOS TRINOS  
MENORES Y MAYORES

TABELLE DER  
MOLL-UND DURTRILLER  
SUMMARY OF THE MINOR  
AND MAJOR SHAKES

La crocetta (+) indica il dito da articolare per ottenere il trillo.

Das Kreuzchen (+) bezeichnet den Finger der bewegt werden muss um den Triller zu erzielen.

La crucecita (+) indica el dedo que se debe articular para obtener el trino.

The cross (+) indicates the finger which must be articulated in order to obtain the shake.

The musical score consists of five staves, each containing a sequence of notes with trills or shakes. Above each note is a fingering diagram consisting of a vertical column of dots representing fingers. A cross (+) indicates the finger to be articulated. The notes and their corresponding diagrams are as follows:

- Staff 1:**
  - Note 1: Do (Dotted), diagram: +Do#2, Do
  - Note 2: +Do (Dotted), diagram: +Do
  - Note 3: +Do#1 (Dotted), diagram: +Do#1
  - Note 4: +Do#1 (Dotted), diagram: +Do#1
- Staff 2:**
  - Note 1: +Mib1 (Dotted), diagram: +Mib1
  - Note 2: +Mib2 (Dotted), diagram: +Mib2
  - Note 3: Mib2 (Dotted), diagram: Mib2
  - Note 4: Mib1 (Dotted), diagram: Mib1
  - Note 5: +Fa1 (Dotted), diagram: +Fa1
  - Note 6: +Fa2 (Dotted), diagram: +Fa2
  - Note 7: + (Dotted), diagram: +
- Staff 3:**
  - Note 1: +Fa1 (Dotted), diagram: +Fa1
  - Note 2: +Fa1 (Dotted), diagram: +Fa1
  - Note 3: + (Dotted), diagram: +
  - Note 4: +Sol#1 (Dotted), diagram: +Sol#1
  - Note 5: +Sol#1 (Dotted), diagram: +Sol#1
  - Note 6: +Sol#2 (Dotted), diagram: +Sol#2
  - Note 7: + (Dotted), diagram: +
- Staff 4:**
  - Note 1: +Sol#2 (Dotted), diagram: +Sol#2
  - Note 2: +Sol#1 (Dotted), diagram: +Sol#1
  - Note 3: + (Dotted), diagram: +
  - Note 4: + (Dotted), diagram: +
  - Note 5: +Dob tr (Dotted), diagram: +Dob tr
  - Note 6: + (Dotted), diagram: +
- Staff 5:**
  - Note 1: + (Dotted), diagram: +
  - Note 2: +Do#tr (Dotted), diagram: +Do#tr
  - Note 3: +Do#tr (Dotted), diagram: +Do#tr
  - Note 4: +Re2tr (Dotted), diagram: +Re2tr
  - Note 5: +Do#2 (Dotted), diagram: +Do#2
  - Note 6: +Do#1 (Dotted), diagram: +Do#1
  - Note 7: +Do#1 (Dotted), diagram: +Do#1
  - Note 8: Mib2 (Dotted), diagram: Mib2
  - Note 9: +Do#1 (Dotted), diagram: +Do#1



Diagram 1: +MibI (circles 1-4), +Mib2 (circles 1-4)  
 Diagram 2: + (circle 1)  
 Diagram 3: Mib2 (circles 1-4)  
 Diagram 4: 8A (circles 1-4), 8A (circles 1-4), Mib2 (circles 1-4)  
 Diagram 5: +FaI (circles 1-4), +Fa 2 (circles 1-4)  
 Diagram 6: 8A (circles 1-4)

Diagram 1: 8A (circles 1-4), 8A (circles 1-4), +FaI (circles 1-4)  
 Diagram 2: 8A (circles 1-4), 8A (circles 1-4), +FaI (circles 1-4)  
 Diagram 3: 8A (circles 1-4)  
 Diagram 4: 8A (circles 1-4), Sol#I (circles 1-4)  
 Diagram 5: +Sol#I (circles 1-4), +Sol#2 (circles 1-4)  
 Diagram 6: 8A (circles 1-4)

Diagram 1: 8A (circles 1-4), 8A (circles 1-4), +Sol#2 (circles 1-4), +Sol#I (circles 1-4)  
 Diagram 2: 8A (circles 1-4), +Sol#I (circles 1-4)  
 Diagram 3: 8B (circles 1-4), 8A (circles 1-4)  
 Diagram 4: 8B (circles 1-4), 8A (circles 1-4)  
 Diagram 5: 8B (circles 1-4), 8A (circles 1-4), Do#tr (circles 1-4)  
 Diagram 6: 8B (circles 1-4), 8A (circles 1-4)

Diagram 1: 8B (circles 1-4), 8A (circles 1-4)  
 Diagram 2: 8B (circles 1-4), 8A (circles 1-4), +Do#tr (circles 1-4)  
 Diagram 3: 8B (circles 1-4), 8A (circles 1-4), +Do#tr (circles 1-4)  
 Diagram 4: 8B (circles 1-4), 8A (circles 1-4), +Re#2tr (circles 1-4)  
 Diagram 5: Do (circles 1-4)  
 Diagram 6: Sol#I (circles 1-4)

Diagram 1: +Sol#I (circles 1-4), +Sol#2 (circles 1-4), Do (circles 1-4), Do (circles 1-4)  
 Diagram 2: +Sol#2 (circles 1-4), +Sol#I (circles 1-4), Do (circles 1-4), Do (circles 1-4)  
 Diagram 3: +Sol#I (circles 1-4), Do (circles 1-4)  
 Diagram 4: 8A (circles 1-4), +Sol#I (circles 1-4), Do (circles 1-4)  
 Diagram 5: 8A (circles 1-4), 8A (circles 1-4), +Sol#I (circles 1-4), +Sol#I (circles 1-4), MibI (circles 1-4), MibI (circles 1-4)  
 Diagram 6: 8A (circles 1-4), +Sol#I (circles 1-4), +Sol#2 (circles 1-4), MibI (circles 1-4)

TRILLI MINORI  
TRINOS MENORES

MOLLTRILLER  
MINOR SHAKES

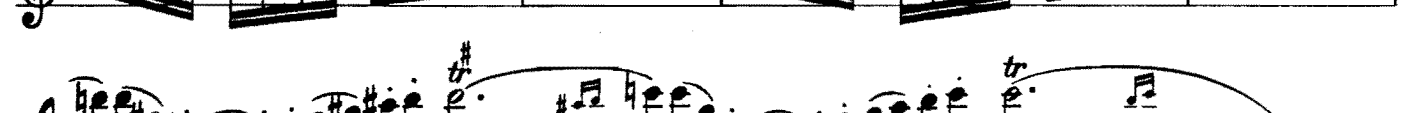
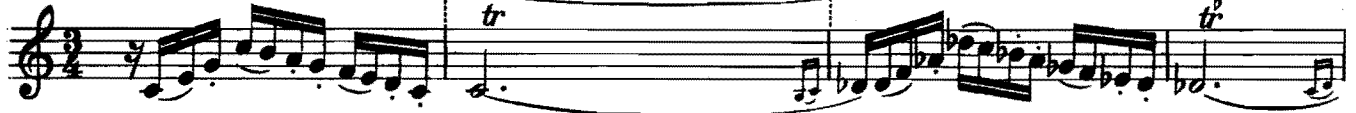
Esecuzione: Ausführung:  
Ejecución: Execution:

The musical score consists of 12 staves of music in treble clef, 7/8 time signature. Each staff begins with a trill exercise in a specific key signature, indicated by a sharp or flat symbol. The exercises are: Staff 1: C major (no sharps or flats); Staff 2: D major (one sharp, F#); Staff 3: E major (two sharps, F# and C#); Staff 4: F major (one flat, Bb); Staff 5: G major (no sharps or flats); Staff 6: A major (three sharps, F#, C#, G#); Staff 7: B major (four sharps, F#, C#, G#, D#); Staff 8: C minor (three flats, F, C, G); Staff 9: D minor (two flats, F, C); Staff 10: E minor (three flats, F, C, G); Staff 11: F minor (four flats, Bb, Eb, Ab, Db); Staff 12: G minor (two flats, Bb, F). Each exercise is marked with a trill symbol 'tr' and includes slurs and accents to guide the performer.

TRILLI MAGGIORI  
TRINOS MAYORES

DURTRILLER  
MAJOR SHAKES

Esecuzione: | Ausführung:  
Ejecución: | Execution:



# STRUMENTI A FIATO - METODI, STUDI, REPERTORIO

## AUTO

- Ancillotti**  
Metodo per fl. (ER 2899)
- Andersen**  
Studi dall'op. 15, 60, 63 *Testo in ing, ita, ted* (prescritti i programmi per gli esami di diploma nei Conservatori musicali) (*Fabbriciani*) (ER 2841)
- Briccialdi**  
Studi per fl. (*Fabbriciani*) (ER 2859)
- Brochet**  
Conosciamo il flauto. Metodo elementare (ER 2887)
- Fürstenau**  
Esercizi op. 107. *Testo in ing, ita, ted* (*Fabbriciani*)  
Fasc. I (ER 2811)  
Fasc. II (ER 2812)
- Galli**  
Esercizi in tutti i toni maggiori e minori preceduti dalle ottave scese op. 100 (*Veggetti*) (ER 2909)  
Indispensabile metodo pratico per fl. (ER 2502)
- Herman**  
Grandi studi di stile per fl. con accomp. ad lib. di un secondo fl. (n. 4-6 dalla raccolta di 12 studi) *Testo in ing, ita, ted* (*Ancillotti*) (ER 2823)

## Hugues

- Esercizi per fl. op. 101 *Testo in ing, ita, ted* (*Fabbriciani*) (ER 2797)
- Nuovi studi per fl. op. 75 (ER 2293)  
Scuola del flauto. Divisa in 4 gradi ed esposta in duettini originali e progressivi op. 51 (per 2 fl.) (*Veggetti*)  
I grado (ER 935)  
II grado (ER 936)  
III grado (ER 937)  
IV grado (ER 938)  
Studi per fl. op. 32 (ER 2292)

## Köhler

- Studi op. 33. *Testo in ing, ita, ted* (*Fabbriciani*)  
Vol. 1: 15 studi facili (ER 2792)  
Vol. 2: 12 studi di media difficoltà (ER 2793)  
Vol. 3: 8 studi difficili (ER 2794)

## Piazza

- Metodo popolare per fl. (*Giampieri*) (ER 2910)

## Pugliese

- Metodo elementare per fl. (ER 2721)

## Torchio

- Studi difficili e "a solo" per fl. e ottavino.  
Vol. I (ER 2201)  
Vol. II (ER 2202)

## Tulou

- Metodo popolare per ottavino (*Andreoni*) (ER 2918)

## OBOE

- Arcamone**  
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- Crozzoli**  
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## Paessler

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## Pasculli

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## Prestini

- Raccolta di studi per oboe. Utili ad un primo e contemporaneo sviluppo dell'agilità e del canto (ER 2199)  
12 Studi di carattere moderno e sul cromatismo armonico (ER 2046)

## Salviani

- Studi per oboe (tratti dal metodo) (*Giampieri*)

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## Singer

- Metodo teorico-pratico per oboe.  
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- Parte IV: 13 Studi (ER 967)  
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## CLARINETTO

### Baermann, H. J.

- 12 Esercizi per cl. op. 30 (*Savina*) (ER 1651)

### Baermann, K.

- 16 Grandi studi da conc. (dall'op. 64) (*Savina*) (ER 2476)

### Blatt

- 12 Capricci in forma di studio per cl. op. 17 (*Giampieri*) (ER 2455)  
24 Esercizi di meccanismo per cl. (*Giampieri*) (ER 2456)

### Cavallini

- 30 Capricci (*Giampieri*) (ER 1202)

### D'Elia

- 12 Grandi studi per il virtuosismo tecnico del cl. Böhm  
*Testo in fra, ing, ita, spa* (ER 909)

### Demnitz

- Studi elementari per cl. *Testo in ing, ita, ted* (*Garbarino*) (ER 2774)

### Gabucci

- 60 Divertimenti per la lettura a prima vista e il trasporto (ER 2541)

- Studi di media difficoltà (ER 2169)

### Gambaro G.B.

- 12 Capricci per cl. (*Giampieri*) (ER 2111)  
22 Studi progressivi per cl. (*Giampieri*) (ER 2112)

### Gambaro V.

- 21 Capricci per cl. (*Giampieri*) (ER 1045)

### Garbarino

- Il clarinetto. Emissione e tecnica *Testo in ing, ita* (ER 2786)

- Dialoghi. 20 duetti per 2 cl.

ER 2772

### Giampieri

- Metodo progressivo per lo studio del cl. sistema Böhm.  
- Parte I (ER 1521)  
- Parte II (ER 1522)  
Passi difficili e "a solo" di opere teatrali e sinf. per cl. e cl. basso.  
- Vol. I (ER 1780)  
- Vol. II (ER 2096)  
Raccolta di esercizi e studi per cl. (ER 2183)  
12 Studi moderni per cl. (ER 1835)

### Klosé

- Metodo completo per cl. *Testo in fra, ita* (*Giampieri*) (ER 2487)

- 20 Studi caratteristici per cl. (*Giampieri*) (ER 2006)

- 20 Studi di genere e di meccanismo (*Giampieri*) (ER 2004)

### Lefèvre

- 60 Esercizi scelti dal metodo per cl. (*Giampieri*) (ER 1784)

Metodo per cl. (*Giampieri*)

- Vol. I (ER 2035)

- Vol. II (ER 2036)

- Vol. III (ER 2037)

Metodo popolare per cl. (*Giampieri*) (ER 2030)

- 20 Studi melodici per cl., saxofono, cl. basso (*Savina*) (ER 2468)

### Magnani

- 10 Studi capriccio di grande difficoltà per cl. in si bem. (*Garbarino*) (ER 2854)

### Marasco

- 10 Studi di perfezionamento (*Giampieri*) (ER 1619)

### Müller

- 30 Studi in tutte le tonalità (*Giampieri*) (ER 1327)

### Nocentini

- 50 Studi di meccanismo *Testo in ing, ita, ted* (*Garbarino*) (ER 2809)

### Noferini

- 6 Studi di tecnica seriale per cl. in si bem. (ER 2707)

### Savina

- 10 Grandi studi. Preparazione alla tecnica orchestrale mediante spunti e frammenti sinfonici (ER 2437)

- Studi sulle scale e sugli intervalli. Fasc. I (ER 2917)

### Scarponi

- 10 Studi per cl. *Intr. in ing, ita* (ER 2920)

### Stark

- 24 Studi di virtuosismo per cl. op. 51. *Testo in ing, ita, ted* (*Garbarino*)

- Fasc. I (ER 2817)

- Fasc. II (ER 2818)

- 24 Studi per cl. in tutte le tonalità op. 49 *Testo in ing, ita, ted* (*Garbarino*) (ER 2768)

- Studi per cl. sugli arpeggi op. 39 *Testo in ing, ita, ted* (*Tirincanti*) (ER 2816)

## FAGOTTO

### Gatti

- 22 Grandi esercizi per fagotto (ER 2914)

### Giampieri

- Metodo progressivo per fg. (ER 2268)

- 16 Studi giornalieri di perfezionamento per fg. (ER 1522)

### Krakamp

- Metodo per fg. (*Muccetti*) (ER 2610)

### Orefici

- Studi di bravura (ER 746)

### Ozi

- 6 Grandi sonate in forma di duetto (dal "Metodo originale") (*Muccetti*) (ER 2588)

- Metodo popolare per fg. (*Torriani*) (96554)

### Romani

- Divertimenti (ER 2878)

### Stadler

- Passi difficili e "a solo" per fg. (ER 1221)