

Virtuositätsübungen Exercices de virtuosité Virtuosity Drills

(Deutsch – Français – English)

E \flat Horn

Uwe Komischke

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Vorwort

Zu diesen *Virtuositäts-Übungen* möchte ich nicht viel schreiben. Ich habe sämtliche Übungen ohne Artikulationen (ausser Nr. 3) und Tempoangaben geschrieben. Der Bläser sollte selbst entscheiden, wie er sich diese Übungen erarbeitet.

In Verbindung mit meinen Heften "*Tägliche Übungen*" und "*Systematisches Üben*" kann man auch diese Virtuositäts Übungen in das tägliche Training mit einbeziehen.

Préface

Je ne voudrais pas écrire beaucoup sur ces *Exercices de virtuosité*. J'ai omis toute indication d'articulation et de tempo, sauf dans le N° 3. Le musicien doit décider lui-même comment les travailler.

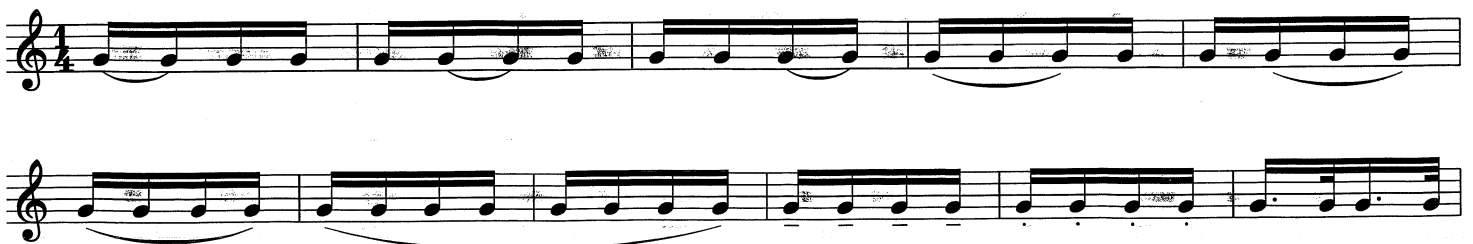
On peut incorporer ces exercices ainsi que les autres cahiers *Exercices journaliers* et *le travail systématique* dans son programme d'entraînement quotidien.

Preface

I do not wish to write very much about these *Virtuosity Drills*. I have written them all without any articulation or tempo indications, except N° 3. The player should decide for himself how to practise them.

One can use these exercises as daily training, together with the volumes *Daily Drills* and *Systematic Practising*.

Hier noch einige Artikulationen:
Voici encore quelques articulations:
Here are some more articulations:



Uwe Komischke

Uwe Komischke wurde 1961 in Schwelm/NRW geboren. Nach musikalischer Ausbildung begann er seine Laufbahn mit 18 Jahren als 1. Solotrompeter im städt. Orchester Gelsenkirchen. 1983 wechselte er in gleicher Position zu den Münchner Philharmonikern unter ihrem Chefdirigenten Sergiu Celibidache. 1987 erhielt er eine Dozentur für Trompete am Richard Strauss Konservatorium in München. Solistisch ist Uwe Komischke in zahlreichen Konzerten im In- und Ausland zu hören, nicht zuletzt auch mit den Münchner Philharmonikern unter Sergiu Celibidache. Dabei machen ihn nicht nur die verschiedenen Schallplatten- und Rundfunkaufnahmen, sondern auch seine kammermusikalische Arbeit, z.B. mit den "Musici Bavariae," einem Barockensemble, dessen Gründer und Leiter er ist, in Fachkreisen bestens bekannt.

Da er sich ausserdem mit der Instrumentenentwicklung befasst, spielt er heute nur noch auf seinen von ihm zusammen mit Norbert Axmann entwickelten Instrumenten.

Anlässlich eines Meisterkurses an der Sensoku Gakuen Hochschule für Musik in Tokyo wurde ihm im April 1993 eine Gast-Professur angeboten.

Seit September 1994 hat Uwe Komischke einen Ruf als Professor für Trompete an die Hochschule "Franz Liszt" Weimar.

Uwe Komischke naquit en 1961 à Schwelm, au nord-ouest de l'Allemagne. Il entama sa carrière musicale avec le poste de première trompette à l'Orchestre de la ville de Gelsenkirchen. En 1983 il reprit la même position au sein du Philharmonique de Munich sous la direction de Sergiu Celibidache. En 1987 il fut nommé professeur de trompette au Conservatoire Richard Strauss à Munich. Uwe Komischke a été actif en tant que soliste lors de nombreux concerts en Allemagne et ailleurs et s'est taillé une réputation solide chez les connaisseurs grâce à ses activités dans le domaine de la musique de chambre, surtout avec l'ensemble baroque "Musici Bavariae" dont il est le fondateur.

Il s'intéresse en outre au développement des instruments et ne joue aujourd'hui que sur les instruments qu'il a conçu avec l'aide de Norbert Axmann.

Lors d'un stage de maître au Conservatoire Sensoku Gakuen à Tokyo on lui proposa le poste de professeur invité.

Depuis septembre 1994 il est appelé en tant que professeur de trompette au Conservatoire Franz Liszt à Weimar.

Uwe Komischke was born in 1961 in Schwelm in north-west Germany. At the age of 18 he started his career as 1st trumpet in the Gelsenkirchen Orchestra before moving to the same position with Munich Philharmonic under Sergiu Celibidache. In 1987 he received a teaching appointment at the Richard Strauss Conservatoire in Munich. He has appeared as soloist in many concerts in Germany and elsewhere, including with his own orchestra under Sergiu Celibidache. He is well-know amongst brass specialists for his numerous recordings for the radio and on CDs and also for his work with the baroque chamber-music group "Musici Bavariae" of which he is the founder.

He is also deeply involved in instrument design, and now plays only on the trumpets which he has developed with the help of Norbert Axmann.

He was offered a guest professorship at the Sensoku Gakuen Music School in Tokyo whilst giving a master-class there in April 1993.

In September 1994 he was appointed trumpet at the Franz Liszt Conservatoire in Weimar.

Virtuositätsübungen

Exercices de virtuosité - Virtuosity Drills

Uwe Komischke
(*1961)



Nr. 2

Nr. 6

The musical score for 'Nr. 6' is written in 3/4 time and consists of 12 staves. The key signature is one flat (B-flat). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. The piece features a mix of ascending and descending melodic lines, with some staves containing complex rhythmic figures. The final staff concludes with a whole note chord.

Nr. 7

Musical score for Nr. 7, consisting of eight staves. The first staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The subsequent staves alternate between different key signatures: the second is in three flats (Bb, Eb, Ab), the third in one sharp (F#), the fourth in three flats (Bb, Eb, Ab), the fifth in three sharps (F#, C#, G#), the sixth in one flat (Bb), the seventh in three sharps (F#, C#, G#), and the eighth in one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals such as naturals and double flats.

Nr. 8

Musical score for Nr. 8, consisting of five staves. The first staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The subsequent staves alternate between different key signatures: the second is in three flats (Bb, Eb, Ab), the third in one sharp (F#), the fourth in three flats (Bb, Eb, Ab), and the fifth in three sharps (F#, C#, G#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals such as naturals and double flats.

This page contains 13 staves of musical notation for guitar. The notation is written in treble clef and includes various key signatures and complex rhythmic patterns. The staves are arranged vertically, with each staff containing a single line of music. The music features a variety of note values, including eighth and sixteenth notes, and rests. Some staves include 'x' marks, which typically indicate natural harmonics or specific fretting techniques. The overall style is that of a technical exercise or a short piece of music.



Nr. 11 



The image displays ten staves of musical notation, each featuring a treble clef and a key signature. The notation includes various note values, accidentals, and repeat signs. The keys used are: Staff 1: B-flat major; Staff 2: D major; Staff 3: B-flat major; Staff 4: D major; Staff 5: B-flat major; Staff 6: B-flat major; Staff 7: D major; Staff 8: B-flat major; Staff 9: D major; Staff 10: B-flat major. The notation is arranged in a vertical sequence, with each staff containing a single line of music.

HORN E^b - MI Bémol

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| EMR 909J | ARMITAGE, Dennis | Candelight Waltz |
| EMR 19252 | BACH, Johann S. | Arioso |
| EMR 510J | BACH, Johann S. | Badinerie |
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| EMR 2180K | BARATTO, Paolo | Paprika (Csardas) |
| EMR 923J | BEATLES, The | Eleanor Rigby (8) |
| EMR 923J | BEATLES, The | Hey Jude (8) |
| EMR 923J | BEATLES, The | I Wanna Hold Your Hand (8) |
| EMR 923J | BEATLES, The | Michelle (8) |
| EMR 923J | BEATLES, The | Ob-la-di, Ob-la-da (8) |
| EMR 923J | BEATLES, The | Penny Lane (8) |
| EMR 923J | BEATLES, The | Yellow Submarine (8) |
| EMR 923J | BEATLES, The | Yesterday (8) |
| EMR 2181K | BECHET, Sydney | Petite Fleur |
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| EMR 2200J | BOEHME, Oskar | Russian Dance |
| EMR 2200J | BOEHME, Oskar | Russischer Tanz |
| EMR 14591 | BOWMAN, Euday | 12th Street Rag |
| EMR 4480 | CHESEAUX, Tony | Abenzoares |
| EMR 19008 | CHESEAUX, Tony | Easter Song |
| EMR 4360 | CHESEAUX, Tony | Fantasy of Dances |
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| EMR 14576 | DE CURTIS, Ernesto | Come Back To Sorrento |
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| EMR 2300 | DEBONS, Eddy | Akron |
| EMR 2163K | DEBONS, Eddy | Danses païennes |
| EMR 2167K | DEBONS, Eddy | Dinardzade |
| EMR 2165K | DEBONS, Eddy | Divertimento |
| EMR 2434 | DEBONS, Eddy | Espereao |
| EMR 2164K | DEBONS, Eddy | Fantasietta |

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| EMR 2192J | DEBONS, Eddy | Quintus |
| EMR 2377 | DEBONS, Eddy | Sadhana Boudhana |
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| EMR 2301 | DEBONS, Eddy | Zece Prajini |
| EMR 2383 | DEBONS, Eddy | Zingaresca |
| EMR 2071K | DEMERSSEMAN, J. | Cavatina |
| EMR 4312 | DINICU, Grigoras | Hora Staccato |
| EMR 2321 | FILLMORE, Henry | 15 Rags |
| EMR 305K | FRANCK, Melchior | Suite de Danses (Sturzenegger) |
| EMR 4351 | GAY, Bertrand | 5 Liebeslieder |
| EMR 4351 | GAY, Bertrand | 5 Love-Songs |
| EMR 4351 | GAY, Bertrand | 5 Mélodies d'Amour |
| EMR 4301 | GAY, Bertrand | 5 Minouteries |
| EMR 4298 | GAY, Bertrand | Pouchkine |
| EMR 907J | GERSHWIN, George | 'S Wonderful |
| EMR 8606 | GERSHWIN, George | Bess, You Is My Woman Now (5) |
| EMR 905J | GERSHWIN, George | I Got Rhythm |
| EMR 8672 | GERSHWIN, George | Strike Up The Band (5) |
| EMR 913J | GERSHWIN, George | Summertime |
| EMR 8626 | GERSHWIN, George | Swanee (5) |
| EMR 908J | GERSHWIN, George | The Man I Love |
| EMR 8584 | GERSHWIN, George | I Got Plenty O' Nuttin' (5) |
| EMR 2228 | GOEDICKE, A. | Konzert-Etüde |
| EMR 19526 | HÄNDEL, G.F. | Konzert F-Moll |
| EMR 8626 | HANDY, W.C. | St. Louis Blues (5) |
| EMR 2199J | HÖHNE, Carl | Fantaisie slave |
| EMR 2199J | HÖHNE, Carl | Slavische Fantasie |
| EMR 2199J | HÖHNE, Carl | Slavonic Fantasy |
| EMR 19517 | HUME, J. Ord | The Crystal Palace |
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| EMR 8566 | JOPLIN, Scott | Elite Syncopations (5) |
| EMR 8606 | JOPLIN, Scott | The Entertainer (5) |
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| EMR 8606 | MACDUFF, G. (Arr.) | Charlie Is My Darling (5) |
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| EMR 2012 | MICHEL, Jean-Fr. | Capriccio |
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| EMR 4256 | MOREN, Bertrand | At Hell's Gate |
| EMR 4349 | MOREN, Bertrand | Carnival |
| EMR 4398 | MOREN, Bertrand | Connemara |
| EMR 4392 | MOREN, Bertrand | Devil's Concertino |
| EMR 4294 | MOREN, Bertrand | Eastern Dances |
| EMR 18422 | MOREN, Bertrand | Eastern Folks |
| EMR 14218 | MOREN, Bertrand | Fantasia |
| EMR 4266 | MOREN, Bertrand | Fiesta |
| EMR 4268 | MOREN, Bertrand | Japanese Dance |
| EMR 4485 | MOREN, Bertrand | Korobushka |
| EMR 4259 | MOREN, Bertrand | Oriental Variations |
| EMR 4442 | MOREN, Bertrand | Sorcerers and Wizards |
| EMR 4381 | MOREN, Bertrand | Summer Concertino |
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| EMR 19196 | NAULAIS, Jérôme (Arr.) | Elisa |
| EMR 19557 | NAULAIS, Jérôme (Arr.) | Greensleeves |
| EMR 2306K | NORIS, Günter | El Toro |
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| EMR 19535 | OWEN, Alexander | Mermaid's Song |
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| EMR 303K | PURCELL, Henry | Suite (Sturzenegger) |
| EMR 2170K | RICH / RANDOLPH | Benny Hill (Yackety Sax) |
| EMR 2131K | RICHARDS, Scott | Gloryland |