

Kopprasch: Etude 14

Transposition Exercise

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1

First system of exercise 1, first part. Bass clef, key signature of one sharp (F#), 6/8 time signature. The first staff contains two measures of eighth-note patterns. The first measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin leading to a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin leading to a mezzo-forte (*mf*) dynamic.

2

Second system of exercise 1, first part. Bass clef, key signature of one sharp (F#), 6/8 time signature. The first staff contains two measures of eighth-note patterns. The first measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin leading to a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin leading to a mezzo-forte (*mf*) dynamic. The second staff contains two measures of eighth-note patterns. The first measure starts with a forte (*f*) dynamic. The second measure starts with a forte (*f*) dynamic and a decrescendo (*dim.*) hairpin.

3

Third system of exercise 1, first part. Bass clef, key signature of two sharps (F#, C#), 6/8 time signature. The first staff contains two measures of eighth-note patterns. The first measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin leading to a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin leading to a mezzo-forte (*mf*) dynamic. The second staff contains two measures of eighth-note patterns. The first measure starts with a forte (*f*) dynamic. The second measure starts with a forte (*f*) dynamic and a decrescendo (*dim.*) hairpin.

4

Fourth system of exercise 1, first part. Bass clef, key signature of two flats (Bb, Eb), 6/8 time signature. The first staff contains two measures of eighth-note patterns. The first measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin leading to a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin leading to a mezzo-forte (*mf*) dynamic. The second staff contains two measures of eighth-note patterns. The first measure starts with a forte (*f*) dynamic. The second measure starts with a forte (*f*) dynamic and a decrescendo (*dim.*) hairpin.

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5

Exercise 5, measures 1-4. The first staff (treble clef) contains a sequence of eighth-note chords. The dynamics are *p*, *cresc.*, *mf*, *p*, *cresc.*, and *mf*. The second staff (bass clef) contains a sequence of eighth-note chords. The dynamics are *f* and *dim.*

6

Exercise 6, measures 1-4. The first staff (treble clef) contains a sequence of eighth-note chords. The dynamics are *p*, *cresc.*, *mf*, *p*, *cresc.*, and *mf*. The second staff (bass clef) contains a sequence of eighth-note chords. The dynamics are *f* and *dim.*

7

Exercise 7, measures 1-4. The first staff (treble clef) contains a sequence of eighth-note chords. The dynamics are *p*, *cresc.*, *mf*, *p*, *cresc.*, and *mf*. The second staff (bass clef) contains a sequence of eighth-note chords. The dynamics are *f* and *dim.*

8

Exercise 8, measures 1-4. The first staff (treble clef) contains a sequence of eighth-note chords. The dynamics are *p*, *cresc.*, *mf*, *p*, *cresc.*, and *mf*. The second staff (bass clef) contains a sequence of eighth-note chords. The dynamics are *f* and *dim.*

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9

Exercise 9 consists of two staves in bass clef. The first staff features a sequence of eighth-note chords with dynamic markings *p*, *cresc.*, *mf*, *p*, *cresc.*, and *mf*. The second staff features a sequence of eighth-note chords with dynamic markings *f* and *dim.*

10

Exercise 10 consists of two staves in bass clef. The first staff features a sequence of eighth-note chords with dynamic markings *p*, *cresc.*, *mf*, *p*, *cresc.*, and *mf*. The second staff features a sequence of eighth-note chords with dynamic markings *f* and *dim.*

11

Exercise 11 consists of two staves in bass clef. The first staff features a sequence of eighth-note chords with dynamic markings *p*, *cresc.*, *mf*, *p*, *cresc.*, and *mf*. The second staff features a sequence of eighth-note chords with dynamic markings *f* and *dim.*

12

Exercise 12 consists of two staves in bass clef. The first staff features a sequence of eighth-note chords with dynamic markings *p*, *cresc.*, *mf*, *p*, *cresc.*, and *mf*. The second staff features a sequence of eighth-note chords with dynamic markings *f* and *dim.*

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1

Exercise 1, first system. The top staff is in bass clef with a key signature of one sharp (F#). It contains two measures of sixteenth-note runs. The first measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains two measures of sixteenth-note runs. The first measure starts with a forte (*f*) dynamic. The second measure starts with a decrescendo (*dim.*) leading to a mezzo-forte (*mf*) dynamic.

2

Exercise 2, first system. The top staff is in bass clef with a key signature of three flats (Bb, Eb, Ab). It contains two measures of sixteenth-note runs. The first measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bottom staff is in bass clef with a key signature of three flats (Bb, Eb, Ab). It contains two measures of sixteenth-note runs. The first measure starts with a forte (*f*) dynamic. The second measure starts with a decrescendo (*dim.*) leading to a mezzo-forte (*mf*) dynamic.

3

Exercise 3, first system. The top staff is in bass clef with a key signature of one flat (Bb). It contains two measures of sixteenth-note runs. The first measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bottom staff is in bass clef with a key signature of one flat (Bb). It contains two measures of sixteenth-note runs. The first measure starts with a forte (*f*) dynamic. The second measure starts with a decrescendo (*dim.*) leading to a mezzo-forte (*mf*) dynamic.

4

Exercise 4, first system. The top staff is in bass clef with a key signature of three sharps (F#, C#, G#). It contains two measures of sixteenth-note runs. The first measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bottom staff is in bass clef with a key signature of three sharps (F#, C#, G#). It contains two measures of sixteenth-note runs. The first measure starts with a forte (*f*) dynamic. The second measure starts with a decrescendo (*dim.*) leading to a mezzo-forte (*mf*) dynamic.

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5

Exercise 5, measures 1-4. The first staff (top) is in bass clef with a key signature of two flats (B-flat, E-flat). It contains two measures of sixteenth-note runs. The first measure starts with a piano (*p*) dynamic and a *cresc.* (crescendo) hairpin, ending with a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a *cresc.* hairpin, ending with a mezzo-forte (*mf*) dynamic. The second staff (bottom) is in bass clef with a key signature of two flats. It contains two measures of sixteenth-note runs. The first measure starts with a forte (*f*) dynamic. The second measure starts with a *dim.* (diminuendo) hairpin and ends with a sharp sign on the final note.

6

Exercise 6, measures 1-4. The first staff (top) is in bass clef with a key signature of one sharp (F-sharp). It contains two measures of sixteenth-note runs. The first measure starts with a piano (*p*) dynamic and a *cresc.* hairpin, ending with a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a *cresc.* hairpin, ending with a mezzo-forte (*mf*) dynamic. The second staff (bottom) is in bass clef with a key signature of one sharp. It contains two measures of sixteenth-note runs. The first measure starts with a forte (*f*) dynamic. The second measure starts with a *dim.* hairpin and ends with a sharp sign on the final note.

7

Exercise 7, measures 1-4. The first staff (top) is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains two measures of sixteenth-note runs. The first measure starts with a piano (*p*) dynamic and a *cresc.* hairpin, ending with a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a *cresc.* hairpin, ending with a mezzo-forte (*mf*) dynamic. The second staff (bottom) is in bass clef with a key signature of three flats. It contains two measures of sixteenth-note runs. The first measure starts with a forte (*f*) dynamic. The second measure starts with a *dim.* hairpin and ends with a sharp sign on the final note.

8

Exercise 8, measures 1-4. The first staff (top) is in bass clef with a key signature of two flats. It contains two measures of sixteenth-note runs. The first measure starts with a piano (*p*) dynamic and a *cresc.* hairpin, ending with a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic and a *cresc.* hairpin, ending with a mezzo-forte (*mf*) dynamic. The second staff (bottom) is in bass clef with a key signature of two flats. It contains two measures of sixteenth-note runs. The first measure starts with a forte (*f*) dynamic. The second measure starts with a *dim.* hairpin and ends with a sharp sign on the final note.

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9

Exercise 9 consists of two staves of music in bass clef. The top staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bottom staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) leading to a mezzo-forte (*mf*) dynamic. Both staves feature a series of eighth-note patterns with slurs and accents.

10

Exercise 10 consists of two staves of music in bass clef. The top staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bottom staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) leading to a mezzo-forte (*mf*) dynamic. Both staves feature a series of eighth-note patterns with slurs and accents.

11

Exercise 11 consists of two staves of music in bass clef. The top staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bottom staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) leading to a mezzo-forte (*mf*) dynamic. Both staves feature a series of eighth-note patterns with slurs and accents.

12

Exercise 12 consists of two staves of music in bass clef. The top staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bottom staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) leading to a mezzo-forte (*mf*) dynamic. Both staves feature a series of eighth-note patterns with slurs and accents.