

№ 41.

Цѣль этюда ясна сама по себѣ, но при упражненіи не слѣдуетъ слишкомъ много играть его въ ряду, такъ какъ можно переутомить связки, поэтому, когда пальцы начнутъ уставать, слѣдуетъ сдѣлать отдыхъ.

исполняется.



*) *f* *segue*

The first part of the exercise consists of five staves of music. It features a variety of trills (tr) and slurs. The first staff has a trill on a dotted quarter note. The second staff includes trills on eighth notes and quarter notes, with some slurs. The third staff shows trills on eighth notes and quarter notes, with some slurs. The fourth staff has trills on eighth notes and quarter notes, with some slurs. The fifth staff has trills on eighth notes and quarter notes, with some slurs. The key signature is one flat (B-flat), and the time signature is 2/4.

№ 42.

При исполненіи этюда беречь смычекъ, такъ какъ въ аккордахъ при медленномъ движеніи слѣдуетъ имѣть запасъ его, что-бы хорошо и яено выдержать и выдѣлить всѣ движущіяся ноты мелодіи.

The second part of the exercise is titled "Adagio" and starts with a piano (*p*) dynamic. It consists of five staves of music. The first staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff has a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The third staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The fifth staff has a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The key signature is one flat (B-flat), and the time signature is 2/4.

f *p*
p *f* *p*
mf
cresc. *p*
p *mf*
p *mf*
f *tr* *dim.* *p*
f *tr* *cre* *scen* *do*
decresc. *cresc.* *p*
p *mf* *tr* *diminuendo* *p*