

Vollständige

# Klarinett-Schule

von dem ersten Anfang  
bis zur höchsten Ausbildung des Virtuosen  
in 2 Teilen oder 6 Abteilungen

verfasst von

# Karl Baermann

I. Klarinettist S. M. des König von Bayern, kgl. Kammermusiker und Professor,  
Inhaber des gold. Ehrenzeichens des Ludwig-Ordens, der Ludwigs-Medaille pp.

Revidierte und durch Orchester-Studien der neueren  
Opern und Orchester-Werke erweiterte Ausgabe von

## Prof. Oskar Schubert

Erster Teil (Op. 63)

Abteilg. 2. Anfang der praktischen Schule mit angefügten leichteren  
Orchester-Studien Edition 502 b

---

Eingeführt in allen Konservatorien und Musikschulen

---

Verlag und Eigentum für alle Länder von  
Johann André, Offenbach am Main

# **KLARINETT-SCHULE**

**von**

**CARL BAERMANN**

---

**ERSTER TEIL, Op.63.**

**Zweite Abteilung:**

**Anfang der praktischen Schule  
mit angefügten leichteren Orchester-Studien.  
(Seite 39—133)**

**Klarinet-Stimme.**

Pianoforte-Begleitung zur 2<sup>ten</sup> Abteilung in gesondertem Band (Edition Nr. 502/d)



Verlag von **JOHANN ANDRE**, Offenbach a. Main

## Klarinette in B.

## CLARINETTE EN Sib.

## CLARINET IN B<sub>b</sub>.

## Nº 1. Griff-Studien.\* *Etudes de toucher.\* Studies in stopping.\**

**Nº 2. Klappen - Töne. Sons à clef. Keyed Notes.**

A musical score consisting of five staves. The top staff uses a treble clef and a common time signature. The second staff uses a treble clef and a common time signature. The third staff uses a treble clef and a common time signature. The fourth staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Each staff contains a series of notes and rests, primarily represented by small circles and horizontal dashes, indicating different pitch levels and rhythmic values.

★ L'élève devra étudier avec soin le § V de la partie théorique de cette Méthode, ainsi que chaque désignation de la note, et rechercher les autres signes qui s'y trouvent. Dans les premiers temps, l'élève devra répéter chaque jour la succession des Notes des Exercices N° 1 et 2, afin d'imprimer définitivement dans sa mémoire leur doigter, ainsi que les signes. Les notes ayant deux signes de doigters différents devront être exercées des deux manières.

★ Der Schüler muss genau den § V des theoretischen Teils dieser Schule studieren und jede Bezeichnung der Note und die übrigen Zeichen in demselben nachschlagen. Die versetzten Noten-Beispiele von № 1 und 2 muss der Schüler die erste Zeit täglich wiederholen, damit er die Griffe und die Bedeutung der Zeichen recht bestimmt seinem Gedächtnis einprägt. Diejenigen Noten, bei welchen sich zweierlei Griffbezeichnungen finden, müssen auf beide Arten studiert werden.

**★ The pupil should carefully study § V, (the theoretical part of this School) and look up the name of every note and the meaning of every sign.**

**Examples exercise 1 and 2 introducing transposed notes (accidentals), must be practised every day at first, in order that the pupil may firmly impress the fingerings and meaning of the signs upon his memory. Notes with two different fingerings are to be practised both ways.**

ANDRÉ 8854

## Nº 3.



Dans l'exercice N°3, l'élève devra surtout faire attention à ce qu'on n'entende pas de sons intermédiaires entre les notes liées, saute qui se produit facilement, surtout en saisissant la clef de Si b, que l'on prend avec le pouce de la main gauche; comme par exemple, aux mesures 7 et 8, 9 et 10 de cet exercice. Aussi faut-il à partir d'ici, et dans tous les exercices qui suivront, jouer en se conformant strictement aux lignes et signes de doigter, et en ne respirant à nouveau qu'au signe indiqué. (O)

Bei dem Beispiel N° 3 muss der Schüler besonders darauf achten, dass zwischen den gebundenen Noten keine Zwischentöne zu hören sind, welcher Fehler sich besonders gerne bei dem Greifen der H-B-Klappe einschleicht, welche mit dem linken Daumen genommen wird, wie z.B. im 7. und 8., 9. und 10. Takte dieses Beispiels. Auch müssen von hier an alle nun folgenden Beispiele genau mit den Strich- und Griffbezeichnungen gespielt und der Atem nur bei dem angegebenen (O) frisch geholt werden.

In N° 3 the pupil must take special care that no intermediate tones be heard between the slurred notes. This fault is apt to creep in especially when using the B-B<sub>b</sub> key, which is taken with the left thumb, as for instance in the bars 7 and 8, 9 and 10. Henceforth, too, all exercises must be played strictly according to the various signs and breath must be taken only at the sign (O).

## Nº 4. C dur. Ut majeur. C major.

Skala. Gamme. Scale.

Tous les sons doivent être exercés dans le rythme le plus rigoureux.

In allen Tonarten und streng im Takt zu üben.

To be practised in every key, in strict time.

binden. legato.

stossen. staccato.

gebrochene Akkorde. Accord brisé. Broken chords.



*Dans toutes les gammes il faut d'abord commencer chaque son piano, le continuer crescendo jusqu'à forte, et revenir en diminuendo jusqu'à piano en soulenant le son aussi longtemps que possible, afin de fortifier la respiration et l'embouchure. Quand on jouera les gammes plus rite, il faudra les exercer légato, puis staccato. Les accords brisés ont trois genres de coulées différents ce qui de même devra être observé exactement.*

Bei allen Tonleitern muss der Ton piano angesetzt, bis zum forte anschwellen und wieder zum piano zurückgeführt werden und der Ton überhaupt so lange als möglich ausgehalten werden, damit der Atem und der Ansatz gestärkt wird. Wenn die Tonleitern schneller gespielt werden, muss man dieselben mit der Bindung und mit dem Stoss (stakkato) studieren; die gebrochenen Akkorde haben dreierlei Strich-Arten, was ebenfalls genau beobachtet werden muss.

*In every scale begin the tone piano, swell it to forte, and decrease it again to piano. Sustain the tone as long as possible, in order to strengthen both the breathing and the embouchure. When playing the scales more quickly, study them both legato and staccato. Broken chords are to be practised in the three different ways indicated above.*

### Nº 5. Moderato.

*Le mélange suivant de petits exercices techniques est de la plus haute importance, l'élève devra les exercer journalement, et exactement, tels qu'ils sont écrits. Il répétera chaque mesure séparément jusqu'à ce que les doigts soient fatigués. Ceci est d'autant plus indispensable que ces exercices ont pour but de fortifier les doigts faibles, et de les rendre indépendants. Les sons que l'on peut prendre de différentes manières, devront être pris conformément aux signes indiqués.*

Die folgenden kleinen, eingestreuten, aber höchst notwendigen, technischen Figuren muss der Schüler täglich üben, und zwar wie angegeben: jeden Takt repetieren, bis die Finger ermüden. Es ist dies um so nötiger, als diese Übungen die schwächeren Finger stärken und unabhängig machen. Auch müssen die Töne, welche man auf verschiedene Arten nehmen kann, genau nach den Bezeichnungen gegriffen werden.

*The following very useful technical exercises must be practised every day, each bar to be repeated until the fingers are tired. This is the more necessary, as these exercises strengthen the weaker fingers, and make them independent. Be careful also to practise the notes which have two fingerings strictly as indicated.*

*Chaque exercice 20 fois.*

*Jede Uebung 20 mal.*

*Each exercise 20 times.*



*N.B. Les exercices devront naturellement être exercés au début très-lentement, et être continués autant qu'il le faudra jusqu'à parfaite exécution, nets et sans chocs, dans un mouvement d'allégo rapide; ce que l'on devra faire aussi pour les exercices suivants; de même il ne faudra pas négliger de faire attention au signe  $\star - \Delta$  qui indique le repos des doigts sur les clefs, parceque cela facilite énormément l'exécution.*

*Afin que l'embouchement ne fatigue pas trop l'élève, il pourra aussi jouer ces exercices partiellement „à la muette”, c'est à dire, sans souffler, on tant que les exercices n'auront pour but que d'exercer uniquement les doigts. Mais quand l'embouchement et les doigts sont d'égale importance, ce qui est le cas pour les exercices sur les sons aigus, on devra les étudier au moins aussi souvent en donnant les sons, qu'à „la muette”.*

**N.B.** Vorstehende wie auch alle nachfolgenden Übungen müssen selbstverständlich anfangs sehr langsam und so lange ununterbrochen geübt werden, bis dieselben rein und ohne Anstoß im schnellen Allegro-Tempo gehen, ebenso darf das Zeichen  $\star - \Delta$ , welches das Fingerliegenlassen bezeichnet, nicht übersehen werden, da dies die Spielart unendlich erleichtert.

Damit der Ansatz (Embouchure) den Schüler nicht zu sehr ermüdet, kann er auch diese Übungen teilweise ohne zu blasen, d.h. stumm, üben, insoweit die Übungen sich mehr auf Fingerübung allein beziehen; sind aber „Ansatz“ und Finger gleich wichtig, was bei den Übungen für die höheren Töne der Fall ist, so müssen dieselben wenigstens ebenso oft „laut“ als „stumm“ studiert werden.

**N.B. Abore and following exercises must, of course, be practised very slowly at first, then gradually faster until the pupil can play them in tune and without mistakes in a quick allegro. Carefully observe the sign  $\star - \Delta$ , indicating that the fingers are to remain on the keys; this greatly facilitates the playing.**

*Lest the embouchure should fatigue the pupil, he may practise these exercises part of the time „dumb“, i.e. without sounding the notes in exercises intended only for finger-practice; but when embouchure and finger-practice are equally important, as in the exercises for the higher tones, the exercises should be practised as often „loud“ as „silent.“*

*Nº 7. Moderato.*



*Nº 8. Allegro molto moderato.*

*Mit hartem Stosse. Attaquer vigoureusement. Detached.*



*Nº 9. Moderato.*

*Mit gebundenem Stosse. Attaquer délicatement. Slurred (or bound).*



Cet exercice devra être étudié,  
d'abord dans un mouvement Andante,  
et ensuite de plus en plus vite jusqu'à  
l'exécution parfaite dans le mouve-  
ment Allegro.

Dieses Beispiel muss zuerst Andante  
und dann immer schneller gespielt werden,  
bis es gut als Allegro geht.

This exercise is to be taken at first  
Andante and then gradually quicker,  
until the pupil can play it well in  
Allegro time.

N° 10. Allegro moderato.

The sheet music contains nine staves of musical notation for a single melodic line. The tempo markings include 'p' (piano), 'fz' (fortissimo), 'a tempo', 'ritard.', 'cresc.', 'dim.', and 'pp' (pianissimo). Articulation marks are indicated by stars and triangles below the staff. The dynamics and articulations change frequently across the staves, illustrating the gradual increase in speed from Andante to Allegro.

Cet exercice devra être joué rigoureusement en mesure avec un son large, de façon que ce morceau ait une sonorité imposante.

Dieses Stück muss im strengsten Takt und mit breitem Ton gespielt werden, damit es wuchtig klinge.

This piece must be played in very strict time and with a broad tone, so as to sound ponderous.

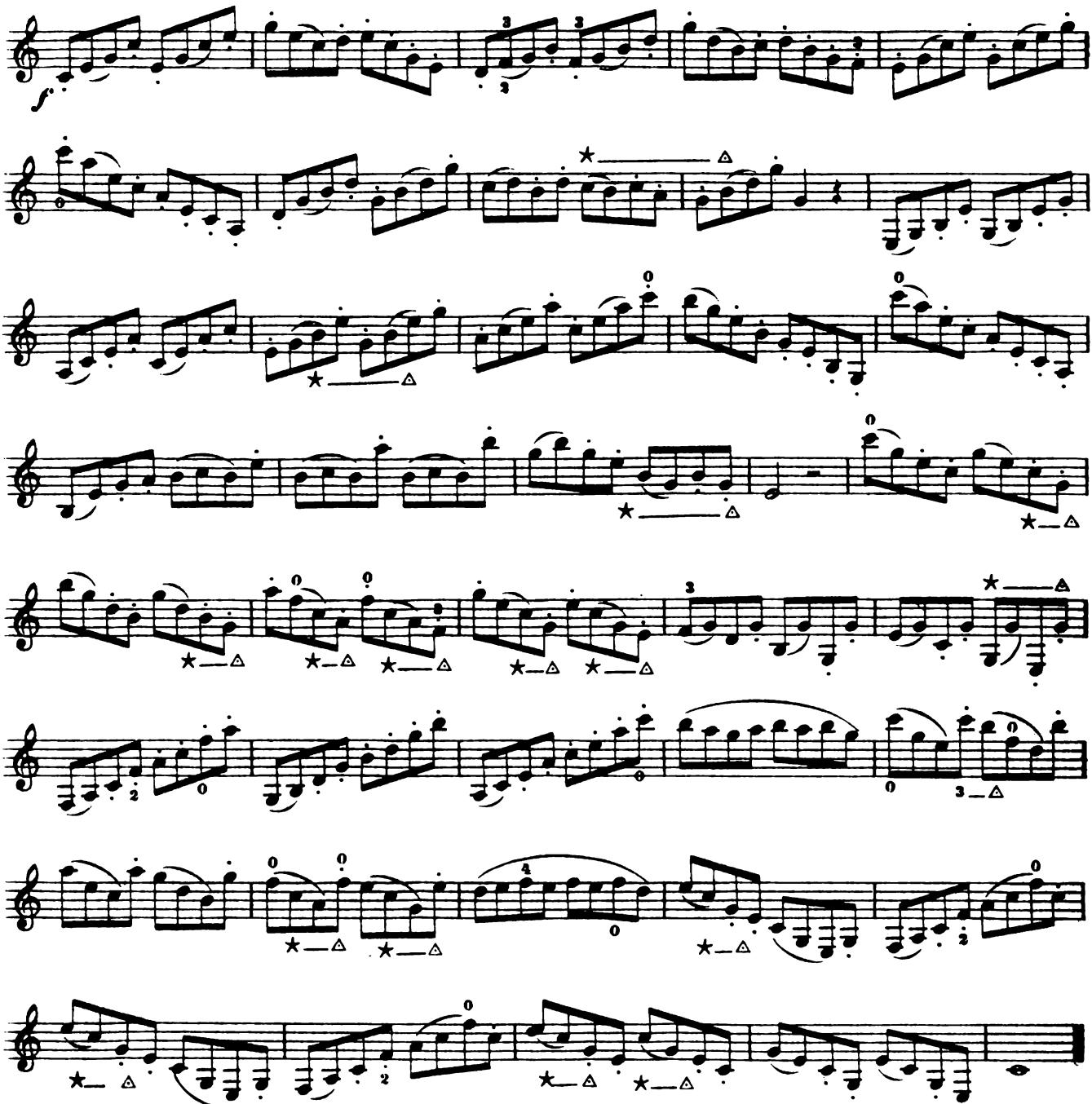
Nº 11. *Allegro.*

Nº 12 devra être étudié comme le Nº 10 d'abord lentement, puis plus vite progressivement jusqu'au *Tempo Allegro* — le staccato entremêlé, à jouer du commencement à la fin avec vigueur, et avec la sonorité la plus nourrie.

Nº 12 muss ebenso, wie Nº 10, zuerst langsam und dann bis zum *Allegro* studiert werden — gemischter Stoss durchgehend mit Kraft und vollstem Ton zu spielen.

Nº 12 must also, like Nº 10, be studied at first slowly, then quicker, up to *Allegro*. — Mixed staccato; to be played with power and a full tone throughout.

Nº 12.



*Dans l'exercice N° 12, l'élève devra minutieusement faire attention aux signes de coulés, parce que ces signes changent continuellement. Dans ce morceau on n'a pas indiqué de signes de respiration, parce que plus le morceau sera joué vite, plus il faudra changer souvent ces signes. On devra observer surtout que la respiration soit prise très-vite.*

*Bei dem Beispiel N° 12 muss der Schüler genau auf die Strich-Bezeichnung acht haben, da dieselbe sich stets ändert; auch ist bei diesem Stück das Zeichen zum frischen Atemholen nicht angegeben, weil sich dasselbe immer nach dem Tempo richtet, in dem das Stück gespielt wird. Hauptsache ist, dass der Atem sehr schnell geschöpft wird.*

*In exercise N° 12 the pupil must carefully observe the slurs and dots, as they continually change. The signs for breathing are not indicated here, as they naturally depend upon the speed at which the piece is played. The chief thing is to take in breath as quickly as possible.*

*Il est très important que l'élève s'exerce dans les deux gammes mineures; la gamme mineure mélodique dans laquelle la 6ème et la 7ème note sont haussées en montant, et ramenées à leur état primitif en descendant; et la gamme mineure harmonique où en montant et en descendant, seule la 7ème note est haussée.*

*Es ist sehr wichtig, dass der Schüler beide Moll-Tonleitern übe, die melodische, in der der 6. und 7. Ton aufwärts erhöht und abwärts wieder aufgelöst wird und die harmonische, in welcher auf- und abwärts nur der 7. Ton erhöht wird.*

*It is of the utmost importance that the pupil practise both kinds of minor scales: the melodic, in which the 6th and 7th degrees are raised in ascending progression, and resolved in descending, and the harmonic in which only the 7th degree is raised ascending and descending, producing the augmented second.*

Nº 13. A moll. La mineur. A minor.

The sheet music consists of ten staves of musical notation for a single instrument. The first two staves are in common time (C) and show the melody in a simple harmonic style. The third staff begins with the instruction "binden. legato." and continues with a melodic line. The fourth staff begins with "stossen. staccato." and features a more rhythmic, percussive style. The remaining six staves are in 3/4 time (3/4) and show complex melodic patterns with grace notes and slurs. Various performance techniques are indicated throughout, such as dynamic markings like forte (f), piano (p), and sforzando (sf), and specific fingerings like 1, 2, 3, 4, 5, 6, 7, 8, and 9.

*A partir du N° 14 tous les morceaux de la 1<sup>re</sup> partie ont un accompagnement de piano.*

Von N° 14 angefangen sind sämtliche Stücke des 1. Teils mit Klavier-Begleitung.

*All the pieces in Part I from N° 14 have a piano-accompaniment*

## Romanze.

ROMANCE.

ROMANCE.

### N° 14. Andante con moto.

*Mit innigem Gefühl. Avec un profond sentiment. With tender feeling.*

8 A      B      C      D      E

*p*      *f*      *p*      *cresc.*      *p*

*ritard. a tempo*

*poco ritard. a tempo*

*rall.*

*ritard.*

*Rigoureusement en mesure, Sons  
pleins et amples.*

*Im strengen Takt und mit vollem, brei-  
tem Ton.*

*In strict time and with a full,  
broad tone.*

### N° 15. Andante con moto.

*p*      *f*      *cresc.*

*ritard.*

*a tempo*

*A*

Sheet music for a solo instrument, likely flute or piccolo, featuring ten staves of musical notation. The music includes dynamic markings like *f*, *p*, *cresc.*, *fz*, and *sforz.*, and performance instructions like *diminuendo* and *poco ritard.*. Various symbols such as stars and triangles are placed under specific notes across the staves.

**Staff 1:** Dynamics: *f*, *p*, *cresc.*, *fz*, *sforz.*. Symbols:  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ .

**Staff 2:** Dynamics: *p*, *fz*, *fz*. Symbols:  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ .

**Staff 3:** Dynamics: *f*, *fz*. Symbols:  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ .

**Staff 4:** Dynamics: *f*, *fz*. Symbols:  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ .

**Staff 5:** Dynamics: *p*, *fz*. Symbols:  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ .

**Staff 6:** Dynamics: *f*, *fz*, *fz*, *fz*, *fz*. Symbols:  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ .

**Staff 7:** Dynamics: *p*, *p*. Symbols:  $\star$ — $\triangle$ .

**Staff 8:** Dynamics: *cresc.*, *fz*, *fz*, *fz*. Symbols:  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ .

**Staff 9:** Dynamics: *fz*, *p*, *p*. Symbols:  $\star$ — $\triangle$ ,  $\star$ — $\triangle$ .

**Staff 10:** Dynamics: *pp*, *poco ritard.* Symbols:  $\star$ — $\triangle$ .

N° 16. G dur. Sol majeur. G major.  
melod.

The sheet music consists of six staves of musical notation in G major (two sharps). The first two staves are labeled "melod." and show a continuous melody with slurs and grace notes. The third staff is labeled "binden. legato." and features a melodic line with slurs. The fourth staff is labeled "stossen. staccato." and "mit 3 Stricharten." (with 3 strokes), showing a series of slurs with stars and triangles below them. The fifth and sixth staves are labeled "avec trois genres de coulés différents. with 3 different ways of slurring." and show slurs with circled numbers 1, 2, and 3, indicating three different slurring techniques.

*Suite de petits exercices de doigter.*

*Weitere Folge von kleinen Finger-Uebungen.*

*Short Finger-Exercises continued.*

N° 17.

*Chaque exercice 20 fois.*

*Jede Uebung 20 mal.*

*Each exercise 20 times.*

The sheet music for Exercise N° 17 consists of three staves of musical notation in G major (two sharps). Each staff contains a series of slurred eighth-note patterns. Fingerings are indicated above the notes: the first staff has a '1' over the first note, the second staff has a '2' over the first note, and the third staff has a '3' over the first note. The music is divided by vertical bar lines into measures.



*A partir du 36<sup>ème</sup> de ces exercices de doigter, l'ut dièse devra être pris avec le doigter habituel 5.*

Von der 36ten dieser Finger-Uebungen angefangen, soll das cis mit dem gewöhnlichen Griff 5 genommen werden.

*From N° 36 of the above finger-exercises that c<sup>#</sup>, is to be taken with the usual fingering 5.*

Nº 18. *Molto moderato.**Mit ruhigem Gefühl. Avec un sentiment de calme. With calm expression.*

*p* \*—△ *fz* \*—△ *p* \*—△ *cresc.*

A *p* *fz* \*—△ *p* *fz* \*—△ *p* *cresc.*

*p* \*—△ *cresc.* 3—△ *p* *cresc.* 3—△

B *con dolore* *fz* \*—△ *fz* \*—△ *fz* \*—△ *fz*

*cresc.* \*—△ *più p*

*p* \*—△ *fz* \*—△ *fz* \*—△ *fz*

C *fz* \*—△ *p* *cresc.* *morendo* *ritard.*

*p* \*—△ *pp* *pp* *pp* *ppp*

Nº 19. *Allegro moderato.**In strengem Takt. Strictement en mesure. In strict time.*

*p* *fz* *fz*

*p* \*—△ *p* \*—△ *p* *cresc.* *cresc.*

*fz* *p* *più p* *p*

*cresc.* *fz* *fz* *p* *cresc.*

The image shows a page of sheet music for piano, consisting of 12 staves of musical notation. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by sharp and double sharp symbols. The dynamics and performance instructions are as follows:

- Staff 1:  $\text{ff}$ ,  $\text{fz}$  *sempre ff*,  $\text{fz}$
- Staff 2:  $\text{fz}$  *sempre f*
- Staff 3:  $\text{f}$ ,  $\text{f}$ ,  $\text{f}$ ,  $\text{f}$
- Staff 4:  $\text{f}$ ,  $\text{fz}$ ,  $\text{fz}$ ,  $\text{fz}$
- Staff 5:  $\text{f}$ ,  $\text{ff}$ ,  $\text{pp}$  *sempre pp e legato*
- Staff 6:  $\text{p}$ ,  $\star - \triangle$ ,  $\star - \triangle$ ,  $\star - \triangle$
- Staff 7:  $\text{p}$ ,  $\star - \triangle$ ,  $\star - \triangle$ ,  $\text{poco cresc.}$ ,  $\text{fp}$
- Staff 8:  $\text{p}$ ,  $\star - \triangle$ ,  $\text{pp}$ ,  $\star - \triangle$ ,  $\text{p}$ ,  $\text{poco a poco più cresc.}$
- Staff 9:  $\text{fp più cresc.}$ ,  $\text{fz}$ ,  $\star - \triangle$ ,  $\text{p}$
- Staff 10:  $\text{sempr più f}$ ,  $\text{o}$ ,  $\text{o}$ ,  $\text{p}$
- Staff 11:  $\text{cresc. f}$ ,  $\text{o}$ ,  $\text{ff}$ ,  $\text{fz}$ ,  $\text{fz}$ ,  $\text{ff}$
- Staff 12:  $\text{fz}$  *sempre ff*,  $\text{ff}$

Nº 20. E moll. *Mi mineur. E minor.*

*binden. legato.*

*stossen. staccato.*

Elegie.  
ELÉGIE.  
ELEGY.

Nº 21. Syncopen. Syncopes. Syncopated Notes.

*Largo. Mit tiefem Ernst und sehr langsam.* Avec une profonde gravité et très-lent.  
With fervor, and very slowly.

The sheet music contains ten staves of musical notation. The first staff begins with *p con dolore e legato.* The second staff starts with *morendo*. The third staff includes *cresc.*, *dim.*, and *dim.* The fourth staff features *sempr. f.* The fifth staff has *cresc.* and *dim.* The sixth staff includes *p*. The seventh staff shows *cresc.*, *p*, *dim.*, *pp*, and *pp*. The eighth staff ends with *cresc.* The ninth staff concludes with *p*, *pp*, *f.p.*, *p*, *pp*, and *ppp*.

Nº 22. *Allegro con moto.*

Mit Energie und Kraft. Avec énergie et puissance. With energy and power.

sempre *f*

A

B

5

*Allegro molto vivace, quasi Presto.*

The image shows a page of sheet music for piano, consisting of 12 staves of musical notation. The music is in common time and uses a treble clef. The key signature changes between G major and F# major (one sharp) throughout the piece. The music is divided into sections labeled A through F, each with specific dynamic markings such as *p*, *fz*, *ritard.*, *a tempo*, *dim.*, *morendo*, *sempre f*, *cresc.*, and *ff*. The notation includes various note values, rests, and slurs. The music is highly expressive, with many performance instructions like 'dim.', 'morendo', and 'ritard.'.

*NB. A partir du N° 23 le signe de repos du doigt sur une clef ( $\star - \Delta$ ) n'apparaîtra plus que rarement, et, pour ainsi dire, seulement pour rafraîchir la mémoire de l'élève, parce qu'il aura pu se pénétrer suffisamment de sa signification dans les morceaux précédents.*

*Je rappellerai encore une fois à ce sujet, que l'on doit jouer l'ut  autant que possible avec les trois doigts de la main droite, ce qui indique le signe ( $3 - \Delta$ ).*

*(Voyez l'explication de ce son et de ce signe au commencement, au § 5.)*

*N.B. Von N° 23 angefangen, wird das Zeichen ( $\star - \Delta$ ) zum Fingerliegenlassen nur mehr sehr selten gesetzt werden, dem Schüler gleichsam nur zur Erinnerung, da er dessen Bedeutung aus den vorhergehenden Stücken genugsam kennen gelernt hat.*

*Nochmals erinnere ich daran,* 

*so viel als möglich, mit den drei Fingern der rechten Hand, welches das Zeichen ( $3 - \Delta$ ) bedeutet, zu spielen.  
(Siehe die Erklärung dieses Tones und Zeichens vorn im § 5.)*

*N.B. From No 23, the sign ( $\star - \Delta$ ) to leave the finger on a key, will appear but rarely, only as it were, to remind the pupil, who is supposed by this time to have become sufficiently acquainted with its meaning.*

*I again remind the pupil to play* 

*as much as possible with the three fingers of the right hand, as indicated by the sign ( $3 - \Delta$ ).*

*(See the explanation of this tone and sign in § 5.)*

### N° 23. F dur. Fa majeur. F major.

N° 24. *Adagio.*

*Mit Ausdruck und gehaltenem Ton.* Avec expression et un son soutenu.  
*With expression and sustained tone.*

The sheet music consists of nine staves of musical notation for a single instrument. The key signature is B-flat major (two flats). The time signature varies between common time and 12/8. The music is divided into sections labeled A, B, C, and D, each with specific dynamic markings like *p*, *f*, *sfz*, *cresc.*, *fp*, *pp*, and *dim.*. Articulation marks include slurs, grace notes, and accents. Performance instructions like *rall.* (rallentando) and *morendo* are also present. The music concludes with a final section starting with *rall.* and *morendo*.

## Variationen.

## VARIATIONS.

## VARIATIONS.

**Nº 25. *Andante macstoso.***

Sheet music for 'Andante. Thema.' and Variations A, B, C. The music is arranged for two staves, featuring treble and bass clefs. The tempo is Andante. The key signature changes throughout the piece. The first section, 'Andante. Thema.', includes dynamics such as  $p$ ,  $fp$ ,  $cresc.$ , and  $pp$ . Variations A, B, and C follow, each with specific dynamics like  $p$ ,  $sp$ ,  $cresc.$ ,  $\Delta$ , and  $*$ . The variations are labeled with Roman numerals (II, III, IV) and include performance instructions like 'legato' and '1.', '2.'. Measures are numbered at the end of each staff.

*N.B. La petite barre (-) au-dessus d'une note, indique que la note au-dessus de laquelle elle se trouve doit être un peu soutenue.*

N.B. Der kleine Strich (-) über oder unter der Note bedeutet: Die so bezeichnete Note etwas anhalten!

*N.B. The sign (-) above or below a note indicates that the note should be somewhat sustained.*

D

Var. 3.

E 11

F

## N° 26. D moll. Ré mineur. D minor.

The sheet music consists of eight staves of musical notation for guitar, arranged vertically. The first two staves begin with a treble clef and common time. The third staff starts with a bass clef and common time, followed by a staff with a bass clef and a tempo marking "binden. legato.". The fifth staff begins with a bass clef and common time, followed by a staff with a bass clef and a tempo marking "stossen. staccato.". The sixth staff begins with a bass clef and common time, followed by a staff with a bass clef and common time. The eighth staff begins with a bass clef and common time, followed by a staff with a bass clef and common time. Various performance instructions are included, such as fingerings (e.g., 1, 2, 3, 4, 5, 0), slurs, grace notes, and dynamic markings like *dd*.

Nº 27.<sup>+</sup> Andante.

The sheet music consists of ten staves of musical notation for violin. The first staff begins with a dynamic *mf*. Subsequent staves include fingerings such as 0, 4, 2, 3, 5, 0, 2, 5, 2, 0, 3, 5, 0, 2, 5, 2, 5, 0, and 2. There are also slurs, grace notes, and performance instructions like *cresc.*, *f*, *dim.*, and *A* and *B* above certain staves. The music is in common time and includes a section marked *—△*.

\* Cette étude, quand elle est jouée dans le mouvement *Allegro vivace*, est très-profitable, même pour les élèves plus avancés, lorsqu'elle est étudiée avec beaucoup de soin. Dans les endroits où l'on trouve indiquées deux doigtures différentes, il faudra aussi les exercer des deux manières. NB. Le doigtier du dessus est préférable comme exercice des doigts.

\* Diese Etüde, wenn sie im *Allegro vivace* gespielt wird, ist sehr nützlich, selbst für weiter vorgerückte Schüler, wenn dieselbe sorgfältig studiert wird. Stellen mit zwei verschiedenen Griff-Bezeichnungen müssen auf beide Arten studiert werden. NB. Die „oben“ stehende Bezeichnung ist als Finger - Uebung vorzuziehen.

\* This study, when played *Allegro vivace*, is of great advantage even to advanced pupils, provided it be studied carefully. Passages with two fingerings are to be studied with both fingerings. NB. The upper fingering is preferable as finger-exercise.

C

*p grazioso con espressione*

D

*cresc.*

*star* *triangle*

*cresc.*

*dim.*

E

*p*

*cresc.*

*f*

*cresc.*

*dim.*

*p*

Musical score for violin and piano, page 65. The score consists of eight staves of musical notation. The top two staves are for the violin, the bottom two for the piano. The piano part includes dynamic markings such as *cresc.* and *ff*. Fingerings are indicated above the notes. Measure numbers 4 through 12 are present below the notes. The key signature changes between staves and measures. Measure 12 concludes with a fermata over the violin's eighth note.

## Zigeunerweise.

AIR TSIGANE.

IN GYPSY STYLE.

(Alla Zingara.)

*Etude über punktierte Noten. Etude des notes pointées. Study on dotted notes.*

Nº 28. Allegretto molto moderato.

**A**

**B**

**C**

**D** Minore. En mineur.

*sempre f*

Trio.

*con espressione*

*cresc.*

*f*

*p*

*dim.*

*F a tempo*

*rall.* *p*

*p* *dim.*

*cresc.*

*dim.* *p* \*

*rallentando*

*a tempo*

*dim.*

*G*

*Minore. En mineur.*

Sheet music for Minore. En mineur. The page contains five staves of musical notation for a single instrument. The first four staves are in common time, and the fifth staff begins in common time and ends in 2/4 time. Various dynamics like fz, f, s, and ff are indicated. The letter 'H' appears above the third staff.

*Continuation des petits exercices.*

Weitere Folge von kleinen Uebungen.

*Short Exercises continued.*

Nº 29.

Chaque exercice 20 fois.

Jede Uebung 20 mal.

Each exercise 20 times.

Sheet music for Short Exercises continued. It consists of five staves of musical notation, each starting with a star (\*) and ending with a triangle (Δ). The exercises involve various note patterns and rests, primarily in common time.

The musical score consists of ten staves of music for a wind instrument. The notation includes various note heads, stems, and rests, with some notes having numerical or symbol markings above them. The first staff ends with a double bar line and repeat dots, indicating a section to be repeated. The second staff begins with a repeat sign. The third staff features a measure with a single note followed by a measure with a sixteenth-note pattern. The fourth staff contains measures with eighth-note patterns. The fifth staff begins with a repeat sign. The sixth staff features a measure with a single note followed by a measure with a sixteenth-note pattern. The seventh staff contains measures with eighth-note patterns. The eighth staff begins with a repeat sign. The ninth staff features a measure with a single note followed by a measure with a sixteenth-note pattern. The tenth staff contains measures with eighth-note patterns.

The sheet music consists of ten staves of musical notation for a string instrument, likely cello or double bass. Each staff begins with a treble clef, a key signature, and a common time signature. The notation includes various弓 (bow) and 指 (finger) markings above the notes. Below each note, there are numerical fingerings indicating which finger should be used for each pitch. The music is divided into measures by vertical bar lines.

**Staff 1:** Measures 1-5. Fingerings: 4, 4; 0, 0; 0, 0, 0; 0; 0, 0, 0.

**Staff 2:** Measures 6-10. Fingerings: 0, 0; 0, 2, 0; 0, 0, 2, 0, 0, 2; 4, 0, 0, 0, 0; 0, 0, 2, 0.

**Staff 3:** Measures 11-15. Fingerings: 2, 0, 0; 0, 0, 0; 5, 2, 5, 0, 5, 2, 5; 5, 2, 5, 5, 2, 5; 2, 5, 2, 5, 5, 2, 5.

**Staff 4:** Measures 16-20. Fingerings: 3, 2, 5, 0, 5, 2, 5; 2, 5, 2, 5, 0, 0; 5, 2, 0, 2, 0, 0; 5, 0, 5, 0, 2, 0, 5, 0; 5, 2, 5.

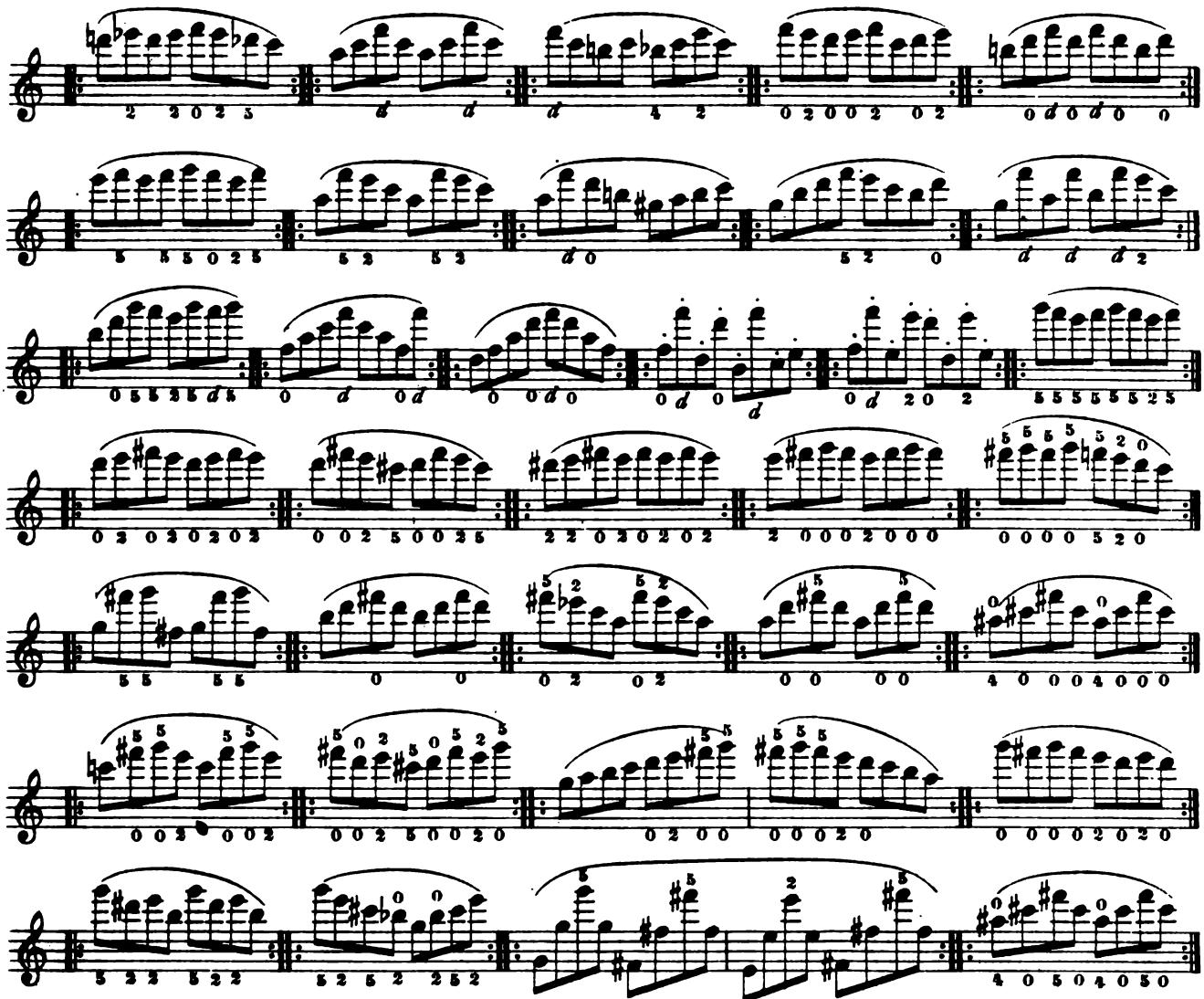
**Staff 5:** Measures 21-25. Fingerings: 2, 5, 2, 5, 0, 0; 5, 0, 2, 0, 5; 0, 0, 0; 5, 0, 2, 0, 2, 0, 5, 0; 8, 8.

**Staff 6:** Measures 26-30. Fingerings: x, x, 0, 0; 5, 2, 2, 0, 2, 0, 5; 5, 2, 5, 2, 0, 2; 0, 0, 2, 5, 2, 5; 5, 2, 5.

**Staff 7:** Measures 31-35. Fingerings: 2, 5, 2, 0, 2; 2, 2, 2, 2, 2, 2, 2; 2, 3, 2, 2, 2, 2, 2, 2; 2, 2, 2, 2; 2, 2, 2.

**Staff 8:** Measures 36-40. Fingerings: 0, 2, 0, 2, 5, 2, 5, 2; 2, d, 2, d, 2, 0, 2, 0; 4, 0, 2, 0, 2, 0; 0, 0, 2, 0, 0, 2; 2, 3, 2, 0, 0, 2.

**Staff 9:** Measures 41-45. Fingerings: 2, 2, 2, 2, 2, 2; 2, 2, 2, 2, 2, 2; 2, d, 3, 2, d, 2, 2, 2; 2, d, 2, 0, 2, d, 2, 2, 2; 2, d, 2, 2, 2, d, 2.



*Il est à peine nécessaire de dire que ces petits exercices ne doivent pas être étudiés précipitamment; mais on pourra peut-être ajouter chaque jour une ligne nouvelle à celle étudiée la veille. Quelque aride et fatigante que puisse être cette étude, l'élève ne devra pas s'en laisser détourner, parce que c'est le véritable et unique moyen de parvenir à une technique solide et perfectionnée, sans laquelle aucun grand but ne saurait être atteint, et parce que ce n'est qu'avec la technique la plus parfaite que l'artiste peut se développer librement et suivre son inspiration. La persévérance aide à franchir les montagnes les plus escarpées et le succès récompense chaque effort.*

Es braucht wohl nicht erwähnt zu werden, dass man diese kleinen Übungen nicht gleich Hals über Kopf einstudieren soll, sondern täglich vielleicht eine neue Zeile zu den früher studierten hinzufüge. So trocken und ermüdend dieses Studium auch sein mag, der Schüler lasse sich durch nichts davon abhalten, da dies der wahre, der einzige Weg zu einer solid ausgebildeten Technik ist, ohne welche kein grosses Ziel zu erreichen ist, da nur bei möglichst vollendeter Technik der Künstler sich ungehindert entfalten und seiner Fantasie folgen kann. Ausdauer führt über die steilsten Berge, und der Erfolg belohnt jede Mühe.

*It is hardly necessary to say, that the pupil should not practise these little exercises all at once, but should add perhaps one line a day to those already studied. This study, however dry and fatiguing, should be resolutely carried through, in spite of every thing, if the pupil seriously wishes to obtain a finished technique, without which nothing of any account can be accomplished, nor can the artist follow the inspirations of his own fancy. Perseverance will overcome every difficulty, and success will finally crown every effort!*

Nº 30. B dur. Si bémol majeur. B<sup>b</sup> major.

binden. legato.

slossen. staccato.

★ △★ — △

## Nº 31. Andante molto cantabile.

*p*

3

A

1

*p*

*cresc.*

*f con espressione*

*dim.* 3 3 \* *p*

9

*p* *con moto* \*

\* △

D

*f*

*sempre f*

*cresc.*

*dim.*

*p*

*p*

\* △ 0

E      cresc.

dim.

*p*

*f*      *dim.*

*pp*      *pp*

*Tempo I.*

F      *p*

G      *cresc.*      *cresc.*      *dim.*      *pp*      *p*

*p*      *fz*      *p*      *pp*      *pp*

Nº 32. *Andante con moto, quasi „Allegro moderato.”*

*p*

*cresc.*

*f*      *p*

A      *pp*

*p*      *p*      *p*      *cresc.*      *f*      *dim.*      *p*      *pp*      *ritard.*

Thema.

Moderato.



Var. 1. Dolce con espressione.



Var. 2. Schersando.



F  
p

cresc. 3 △ vcl

G 11

Var. 3. Brillante.  
f con fuoco sempre f

H  
f sempre f

tr

I 11 1 p

con espressione dim. perdendosi

morendo pp pp ppp

N<sup>o</sup> 33. G moll. Sol mineur. G minor.

The sheet music consists of ten staves of musical notation for piano, arranged vertically. The key signature is one flat (G minor). The first two staves begin with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature, with the instruction "binden. legato." above it. The fifth staff begins with a treble clef and a common time signature, with the instruction "slossen. staccato." below it. The sixth staff begins with a treble clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a treble clef and a common time signature. The ninth staff begins with a treble clef and a common time signature. The tenth staff begins with a treble clef and a common time signature. Various dynamics, including slurs, grace notes, and accidentals, are indicated throughout the piece. Fingerings are marked with numbers (e.g., 1, 2, 3, 4, 5, 6) above or below the notes. Performance instructions like "binden. legato." and "slossen. staccato." are placed above and below specific staves respectively.

Nº 34. *Adagio.*

*con moto*

*A*

*cresc.* *pp* *rall.*

*cresc.* *ff* *dim.* *p* *rit. a tempo* *accelerando* *cresc.*

*cresc.* *sfz* *3* *2* *p* *rall.*

*Agitato, quasi „Presto alla breve.”*

*f* *rall.* *a tempo* *fz* *p*

*espressivo* *3-Δ* *p*

*cresc. 3-Δ* *p* *cresc.*

*f* *mf* *f* *p* *rall.* *p*

*a tempo*

*fz*      *sempre più cresc.*

*sffz*    *sffz*    *f*    *fz*

*fz*    *sffz*    *sffz*    *ff*

*F*

*3*

Nº 35. *Allegro moderato, alla Polacca.*

*mf*

*\**    *△*

*A*

*\**    *△*

*tr*

*fz*

*p*

*più p*

*pp*

*fz*

*0*

*B*

*p*    *molto cresc.*    *ff*    *mf*

*ff*

*11*

2

*cresc.*

*dolce*

*sempre*

*p*

*p*

*D*

*con espressione*

*s-△*

*cresc.*

*cresc.*

*p*

*cresc.*

*cresc.*

*f*

*dim.*

*p*

*p*

*f cresc.*

*cresc.*

*s-△*

*cresc.*

*f*

*cresc.*

*s-△*

*f*

*F*

*cresc.*

*3*

*p*

81

G

*fz* *cresc.*

*p* *cresc.* *cresc.*

H

*fz* *#* *fz* *#* *cresc.*

*f* *fz* *tr.* 24

I

*mf* *\** *△*

*più f* *\** *△* K *p*

*fz* *p* *fz* *p* *tr.*

*fz* *p* *fz* *p* *più p*

*pp* *fz* *rall.*

Maggiore. L

*con espressione*

$\equiv \text{ctcsc}.$

dir

CTOSC.

M

11

*a tempo*

*cresc.*

fit ro

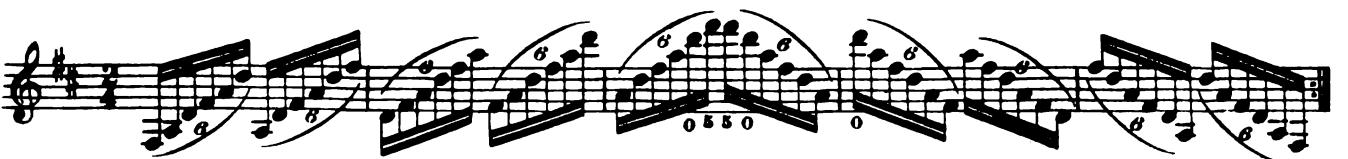
1

三

N

1

0

*Minore.**Nº 36. D dur. Ré majeur. D major.**binden. legato.**slossen. staccato.*

## Nº 37. Adagio.

Sheet music for piano, numbered 84, page 37, Adagio. The music consists of nine staves of musical notation in G major (two sharps) and common time.

- Staff 1:** Dynamics  $p$ , *con espressione*  $p$ ,  $p$ ,  $p$ , *con espressione*.
- Staff 2:** Dynamics  $p$ , *cresc.*,  $p$ ,  $p$ , **A**.
- Staff 3:** Dynamics  $p$ ,  $p$ ,  $p$ ,  $p$ .
- Staff 4:** Dynamics  $p$ , *cresc. dim.*  $p$ , *cresc.*, *cresc.*
- Staff 5:** Dynamics  $f$ ,  $f$ ,  $p$ , 8, *con moto*,  $p$ ,  $*$ ,  $\Delta$ ,  $*$ .
- Staff 6:** Dynamics  $--$ ,  $\Delta$ .
- Staff 7:** Dynamics  $--$ .
- Staff 8:** Dynamics C, *f*, *f*.
- Staff 9:** Dynamics  $--$ .

D

p cresc.

cresc. cresc.

E

cresc. f p

f p

F

> f >

> dim.

p dim. \*

morendo

-△ p pp

pp morendo

P Tempo I.

G

cresc. cresc. cresc.

cresc. f

fz fz = p p p dim. morendo ppp ppp

## Ländler.

N° 38.

TYROLIENNE.

TYROLIENNE.

*Tempo di Valse.*

N° 1.

3

1. 2. A

*p* *fz* *p* *fz*

*più fz* *più fz*

B

*dim.* *p* *star* *triangle* *p* *star* *triangle* *star*

*a tempo*

*p* *sempre* *dim. e rallentando* *p*

C

*star* *triangle* *fz*

*p* *fz* *p*

*f* 16

N° 2.

4 *p* *star* *triangle* *fz* *p*

*p* *star* *triangle* *fz* *p* *star* *triangle*

Sheet music for piano, page 87, featuring 12 staves of musical notation. The music is in G major (two sharps) and consists of measures 87 through 99. The notation includes various dynamics such as *f*, *fz*, *p*, *più p*, *rall.*, *cresc.*, *dolce*, and *dim.*. Performance instructions include *E*, *F*, *G*, *H*, and measure numbers *1.*, *2.*, *12*, *5*, *9*, and *10*. Measure 87 starts with a dynamic of *f*. Measures 88-90 show a transition with *fz* and *p* dynamics. Measure 91 begins with *più p* followed by *rall.* and *a tempo*. Measure 92 starts with *fz* and leads into *F*. Measure 93 shows a dynamic change from *fz* to *p*. Measure 94 begins with *1.* and ends with *2.* Measure 95 starts with *fz* and ends with *12*. Measure 96 begins with *fz* and ends with *p*. Measure 97 begins with *dolce*. Measure 98 begins with *p* and ends with *dim.*. Measure 99 begins with *più p* and ends with *p*. Measure 100 begins with *cresc.* and ends with *f*. Measure 101 begins with *f* and ends with *fz*. Measure 102 begins with *5* and ends with *9*. Measure 103 begins with *dim.* and ends with *più p*. Measure 104 begins with *p* and ends with *p*.



*a tempo*

dim. e rallentando

p

fz

p

cresc.

s

ff

sf

sempre ff

2 Coda. P

sempre p

p

morendo

pp

ppp

ppp

1 1

Nº 39. H moll. Si mineur. B minor.

binden. legato.

5

stossen. staccato.

5

Nº 40. *Andante.*

*p legato*

*ritenuto*

*A* *f a tempo*

*cresc.* *p* *cresc.* *p* *cresc.* *p*

*rall.* *B* *p* *p* *ritard.* *pp*

*L'istesso tempo.*

*pp* *p* *cresc.* *4* *2*

The image shows ten staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures in G major (two sharps) and F# major (one sharp). The notation includes various dynamics such as *p*, *cresc.*, *molto cresc.*, *dim.*, *pp*, *sfz*, *rall.*, *legato e tranquillo*, *cresc.*, *ritard. ppp*, and *\* morendo*. Performance instructions like *Tempo I.* and measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) are also present. Measure 1 starts with a dynamic of *p* followed by *cresc.* Measures 2-3 show *molto cresc. f* and *p* dynamics. Measure 4 ends with *dim.* Measure 5 begins with *pp* dynamics. Measure 6 starts with *Tempo I.* Measure 7 features *sfz* dynamics. Measure 8 includes *cresc.* and *p* dynamics. Measure 9 has *cresc.* and *p* dynamics. Measure 10 ends with *rall.* and *dim.* Measure 11 starts with *p legato e tranquillo* and *p* dynamics. Measure 12 has *p* dynamics. Measure 13 starts with *F* and *p* dynamics. Measure 14 ends with *dim.* Measure 15 starts with *\* morendo* and *pp* dynamics. Measure 16 ends with *ritard. ppp*.

## Tarantella.

TARENTELLE.

TARENTELLE.

Nº 41. *Allegro vivace, quasi Presto.*

4

*p*    *fz*    *fz*    *p*    *fz*    *p*

*fz*    *fz*    *fz*    *cresc.*    *f*

*p* *à les Mal più f*

*fz*    *fz*

*p* *m* *p* *più f e senza repetizione*

*fz*    *fz*    *fz*    *fz*

*fz*    *fz*    *fz*    *f*

*p*

*ff*    *sempre ff*

*F*    *p*

**Nº 42.** Es dur. *Mi bémol majeur. E♭ major.*

A musical staff consisting of five horizontal lines and four spaces. The first measure starts with a note head containing a vertical stem pointing down. The second measure starts with a note head containing a vertical stem pointing up. The third measure starts with a note head containing a vertical stem pointing down. The fourth measure starts with a note head containing a vertical stem pointing up. The fifth measure starts with a note head containing a vertical stem pointing down. The sixth measure starts with a note head containing a vertical stem pointing up. The seventh measure starts with a note head containing a vertical stem pointing down. The eighth measure starts with a note head containing a vertical stem pointing up. The ninth measure starts with a note head containing a vertical stem pointing down. The tenth measure starts with a note head containing a vertical stem pointing up.

*binden. legato.*

*stlossen, staccato.*

A musical score for piano in G major, 2/4 time. The left hand plays sustained notes and chords, while the right hand plays melodic patterns. Measure 11 starts with a bass note followed by a series of eighth-note chords. Measure 12 begins with a bass note, followed by a melodic line starting with a quarter note and eighth notes. The score includes dynamic markings like 'p' (piano), 'ff' (fortissimo), and 'ff' (fortissimo) at the end of measure 11.

A musical score for piano featuring a single melodic line. The key signature is B-flat major (two flats). The melody consists of eighth-note patterns with grace notes. A dynamic marking 'p' (piano) is placed above the first measure. Below the staff, there are three performance instructions: a star symbol followed by a horizontal line, a triangle symbol, and the numbers '4', '2', '2', '0', '2', '0', '0'. The score is set against a background of vertical bar lines.

A musical score for piano in 3/4 time. The key signature has one sharp (F#) and one flat (B-flat). The melody consists of eighth and sixteenth-note patterns. Slurs are used to group notes, and grace notes are indicated by small numbers above or below the main note heads. The first measure starts with a half note followed by a sixteenth-note grace note (labeled '3') and an eighth note. Measures 2-4 show eighth-note pairs with grace notes labeled '2' and '3'. Measures 5-6 feature sixteenth-note patterns with grace notes labeled '3', '2', and '3'. Measures 7-8 continue with eighth-note pairs and grace notes labeled '3'. Measures 9-10 end with eighth-note pairs and grace notes labeled '3'.

A musical score for piano featuring a single melodic line on a five-line staff. The key signature is one flat, and the time signature is common time (indicated by '4'). The melody consists of eighth-note patterns, some of which are grouped by slurs. Grace notes are indicated by small dots placed before main notes. Fingerings are marked above the notes, such as '0' over a note, '3' over a note, and '4' over a note. The music is divided into measures by vertical bar lines.

Nº 43. *Adagio.*

*cantabile*

3 *p* *sp* *p.* *cresc.*

A *p* *4* *3* *△* *cresc.* *p*

*3* *△* *cresc.* *fz* *p* *rall.*

B *a tempo* *p* *△* *sp* *p.* *cresc.* *3* *△* *p*

*mollo cresc.* *dim.* *e rall.* *p* *poco ritard.*

*Allegro con moto.* C *legato* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *p* *cresc.*

*pp* *sempre pp* *0* *p*

D *☆—△* *cresc.*

95

*p*

*cresc.*

*p*

*più f*

*fz*

*fz*

*dim.*

*E*

*dim.*

*pp*

*p*

*morendo*

*Adagio.*

*fp*

*F*

*cresc.*

*cresc. molto*

*dim. e rall.*

*poco ritard.*

*pp*

## Variations sentimentales.

N° 44. Andante.

Cadenza.

Cadence.

Thema.

Andante.

The musical score consists of ten staves of piano music. The first section, labeled "N° 44. Andante.", includes a "Cadenza." and a "Cadence." The "Thema. Andante." section follows. The score then transitions to "Var. 1." and "Var. 2." The notation includes various dynamics such as *mf*, *p*, *cresc.*, and *decresc.*. Performance instructions like "Cadenza.", "Cadence.", "rilard.", "a tempo", "rall.", and "grazioso" are also present. Measure numbers 1 through 10 are indicated above the staves.

Sheet music for piano, page 97, featuring ten staves of musical notation. The music is in common time and includes the following performance instructions and dynamics:

- Staff 1:** *più f.*
- Staff 2:** *f*, *C*
- Staff 3:** *cresc.*, *p*, *rall.*
- Staff 4:** *cresc.*, *f*
- Staff 5:** *scherzando*, *Var. 3.*
- Staff 6:** *leggiero*
- Staff 7:** *cresc.*
- Staff 8:** *p*, *D*, *f*
- Staff 9:** *p*, *rall.*, *p*, *a tempo*, *cresc.*
- Staff 10:** *f*, *f*, *f*

## N° 45. C moll. Ut mineur. C minor.

The musical score consists of ten staves of music for a single instrument. The key signature is one flat (C minor). The time signature varies between common time and 2/4. The music features various note heads (circles, squares, triangles) and stems, with some notes having horizontal dashes or dots. Measure numbers are present at the beginning of several staves. The notation includes slurs, grace notes, and dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{pp}$ .

## N° 46. Adagio.

The musical score consists of three staves of music for a single instrument. The key signature is one flat (C minor). The time signature is common time. The music features various note heads (circles, squares, triangles) and stems, with some notes having horizontal dashes or dots. Measure numbers are present at the beginning of the first two staves. The notation includes slurs, grace notes, and dynamic markings like  $p$ ,  $p\text{ con dolore e con grand' espressione.}$ ,  $fz$ , and  $pp$ . The section is divided into parts A and B, with dynamics *cresc.* and *dim.* indicated.

The sheet music consists of ten staves of musical notation for piano. The first five staves begin with a dynamic of *cresc.*, followed by *p*, then *cresc.*, *p*, and finally *pp*. The second staff includes a section labeled 'C' with dynamics *p con dolcezza*, *cresc.*, *f*, *p*, and *dim.*. The third staff shows *cresc.*, *f*, *cresc.*, *f*, and *p*. The fourth staff features *dim.*, *pp*, *p con dolcezza*, *pp*, and *pp*. The fifth staff concludes with *morendo* and *pp*. The sixth staff is labeled 'Rondo.' and 'Nº 47. Allegro vivace.' It begins with *p* and ends with *pp*. The subsequent staves (7-10) show various sections labeled A, B, and C, with dynamics such as *sfz*, *cresc.*, *sfz*, *sfz*, *p*; *gracioso*; *cresc.*, *p*, *C*; and *p*, *4*, *0*, *2*, *3*, *4*, *1*.

100 Maggiore.

*p con espress.* D *cresc.* f p

E *p molto cresc.* f fz p

F *a tempo* *cresc. dim. ritard.* *con espress.*

G 1 *cresc.* f *cresc.* ff *ritard.* p

14 1 2 H *rit.* *a tempo. Scherzando e grazioso*

I

fz p 0 cresc. f

K

p 0 cresc. 3 0 3 f

cresc. 2 0 2 cresc. 2 0 2

L fz p pp *ritard.*

*a tempo*

11 M

N 3

cresc.

p

cresc.

*tr.* 0 più mosso

ff sempre con tutta forza

1 P 3 1

3 ff

ff

ff

## Nº 48. A dur. La majeur. A major.

The sheet music consists of eight measures of musical notation for piano. The key signature is A major (two sharps). Measure 1: A series of eighth-note chords. Measure 2: A series of eighth-note chords. Measure 3: Starts with a sustained note followed by eighth-note chords. Measure 4: Starts with a sustained note followed by eighth-note chords. Measure 5: Starts with a sustained note followed by eighth-note chords. Measure 6: Starts with a sustained note followed by eighth-note chords. Measure 7: Starts with a sustained note followed by eighth-note chords. Measure 8: Starts with a sustained note followed by eighth-note chords.

*binden. legato.*

*slossen. staccato.*

## N° 49. Andante.

*p*

*cresc.*

*A*

*pp* *p* *fz* *fz* *p* *fz* *pp*

*pp* *star-fz* *f*

*B*

*dim.* *p* *f* *dim.* *p* *o*

*pp* *o* *ppp* *o* *p*

*cresc.* *p* *cresc.* *o*

*C*

*p* *fz* *fz* *dim* *o* *o*

*pp* *pp* *pp* *rall.* *2* *p*

*D*

*pp* *pp*

*<cresc.* *pp* *5-2* *pp* *pp*

**104** № 50. *Allegro grazioso.*

Sheet music for violin and piano, page 10, measures 1-12. The music is in 2/4 time, key signature of A major (no sharps or flats). The violin part consists of six staves, each with its own dynamics and articulations. The piano part is mostly implied by the bass notes and harmonic context. Measure 1 starts with a dynamic of *p* and a tempo marking of *grazioso*. Measures 2-3 show a transition with a dynamic of *p*, followed by measure 4 labeled 'A' with a dynamic of *p*. Measures 5-6 show a continuation of the melodic line with a dynamic of *fz*. Measures 7-8 show a transition with a dynamic of *p*, followed by measure 9 labeled 'B' with a dynamic of *cresc.*. Measures 10-11 show a continuation of the melodic line with a dynamic of *fz*. Measure 12 ends with a dynamic of *f*. Measure 13 begins with a dynamic of *p* and a tempo marking of *a tempo*. Measures 14-15 show a continuation of the melodic line with a dynamic of *dim.* and *e. ritardando*. Measure 16 ends with a dynamic of *p*. Measures 17-18 show a continuation of the melodic line with a dynamic of *dim.*. Measure 19 ends with a dynamic of *dim.*. Measure 20 begins with a dynamic of *dim.* and a tempo marking of *pp*. Measure 21 ends with a dynamic of *fz*. Measure 22 begins with a dynamic of *pp* and a tempo marking of *Cantabile.* Measure 23 ends with a dynamic of *fp*. Measure 24 begins with a dynamic of *fz* and a tempo marking of *cresc.*. Measure 25 ends with a dynamic of *p*. Measure 26 begins with a dynamic of *fz* and a tempo marking of *molto p*. Measure 27 ends with a dynamic of *p*. Measure 28 begins with a dynamic of *p* and a tempo marking of *cresc.*. Measure 29 ends with a dynamic of *fz*. Measure 30 begins with a dynamic of *fz* and a tempo marking of *f*. Measure 31 ends with a dynamic of *p*.

F

*p legato*      *cresc.*      *fz*      *dim.*

*rall.* *pp*      *pp*      *pp*      *=*

*p*      *fz*

G

*cresc.*      *fz*      *p*

*fz*      *p*

*dim.*      *ritard.*      *p*

*Moderato.*

H

*p*      *più f*

*fz*      *fz*

*p*      *cresc.*      *fz*

1      *p*      1      *p*

*pp*      *pp*      *ff*      *pp*

*Dernière suite de petits exercices  
N° 51. sur des doigts très - rarement  
employés.*

Letzte Folge von kleineren Ue-  
bungen über seltener gebrauchte  
Griffe.

*Last series of short exercises, on  
fingerings rarely used.*

Uebung für den Griff durch den Hebel der Es-Klappe mit dem 5ten Finger der linken Hand.

*Exercice sur le doigt de au moyen de la clef de mi bémol et exécuté par le 5ème doigt de la main gauche.*

Exercise on the fingering by means of the Eb key with the 5th finger of the left hand

Uebung für den Fingerwechsel auf der As-Klappe (5-2).

*Exercice pour le changement de doigt sur la clef du la bémol (5-2).*

Exercise for the change of finger on the Ab key (5-2).

Uebungen für folgend bezeichnete Griffe:

*Exercices pour des doigts faits de la manière suivante:*

Exercises on fingerings marked thus:

3. Finger der l.H.      2. Finger der r.H.  
3. doigt de la m.g.      2<sup>4</sup> doigt de la m.d.

3. finger of the l.h.      2. finger of the r.h.

5.F.I.H.      5.F.I.H.

5.d.m.g.      5.d.m.g.

2.R.r.H.      2.R.r.H.

2<sup>4</sup>d.m.d.      2<sup>4</sup>d.m.d.

5.f.I.H.      5.f.I.H.

2.f.l.h.      2.f.l.h.

5.f.I.H.      5.f.I.H.

5.d.m.g.      5.d.m.g.

l.H. = linke Hand, *main gauche*, left hand.

r.H. = rechte Hand, *main droite*, right hand.

*Ici se terminent les petits exercices, ceux de plus grande étendue suivront dans la deuxième partie. L'élève devra lire attentivement ce qui a été dit au § 5, en particulier sur chacun des doigts donnés, parce que autrement, leur emploi dans la pratique resterait toujours obscur pour lui. En même temps se termine ici la première partie, à part les gammes qui manquaient encore et qui suivent ici.*

*Des morceaux de musique dans ces  
tons difficiles seraient prématures.  
Ils sont prévus pour la deuxième  
partie, dans la mesure où ils pourront  
être exécutés sur la clarinette.*

Hiermit schliessen die kleineren Übungen; im 2ten Teil folgen die grösseren. Der Schüler lese genau nach, was in § 5 über jeden einzelnen, bezeichneten Griff gesagt wurde, da ihm sonst die praktische Anwendung stets unklar bleiben wird. Zugleich schliesst hier auch der erste Teil und folgen nur noch die schlussenden Tonleitern.

Musikstücke für diese schwierigeren Tonarten würden verfrüht sein und sind im 2ten Teil vorgesehen, soweit dieselben für die Clarinette auch ausführbar sind.

*The shorter exercises end here, the longer ones follow in Part the Second. The pupil should, however, carefully read what is said in § 5 about each of the various fingerings, otherwise the practical application will never be clear to him. This is also the end of Part I, with the scales not before given.*

*Pieces in these more difficult keys would be out of place here, they are reserved for the second part, as far as they are possible on the Clarinet.*

**Nº 52.** Fis moll. *Fa dièze mineur. F $\sharp$  minor.*

The image shows three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves have two sharps (F# and C#) indicated by a key signature. The time signature is 2/4. The notation consists of various note heads (circles) with stems and beams, representing a melody across three voices.

*binden. legato.**As dur.  $\text{A}^\flat$  majeur.  $\text{A}^\flat$  major.*

Music for piano in  $\text{A}^\flat$  major (three flats). The score consists of eight staves. Measures 0 through 4 are in common time. Measures 5 through 9 are in 3/4 time. Measure numbers 0, 2, 3, 4, 5, 6, 7, 8, and 9 are indicated above the staves.

F. moll. Fa mineur. F minor.

The first staff begins with a treble clef, two flats, and common time. It consists of six measures of eighth-note patterns. The second staff begins with a treble clef, two flats, and common time. It consists of six measures of eighth-note patterns. The third staff begins with a treble clef, two flats, and common time. It consists of six measures of eighth-note patterns. The fourth staff begins with a treble clef, two flats, and common time. It consists of six measures of eighth-note patterns. The fifth staff begins with a treble clef, two flats, and common time. It consists of six measures of eighth-note patterns. The sixth staff begins with a treble clef, two flats, and common time. It consists of six measures of eighth-note patterns. The music is divided by vertical bar lines. Measures 1-3 of each staff are labeled "binden. legato." and measures 4-6 are labeled "stossen. staccato."

E dur. Mi majeur. E major.

The first staff begins with a treble clef, one sharp, and common time. It consists of six measures of eighth-note patterns. The second staff begins with a treble clef, one sharp, and common time. It consists of six measures of eighth-note patterns. The third staff begins with a treble clef, one sharp, and common time. It consists of six measures of eighth-note patterns. The fourth staff begins with a treble clef, one sharp, and common time. It consists of six measures of eighth-note patterns. The fifth staff begins with a treble clef, one sharp, and common time. It consists of six measures of eighth-note patterns. The sixth staff begins with a treble clef, one sharp, and common time. It consists of six measures of eighth-note patterns. The music is divided by vertical bar lines. Measures 1-3 of each staff are labeled "binden. legato." and measures 4-6 are labeled "stossen. staccato."



Cis moll. Ut  $\sharp$  mineur. C  $\sharp$  minor.

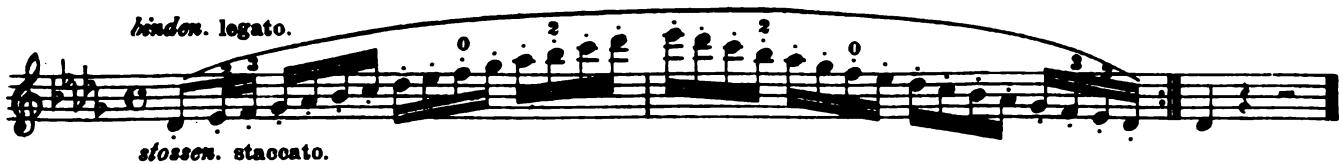


*binden, legato.*  
*slossen, staccato.*



Des dur. Ré  $\flat$  majeur. D  $\flat$  major.





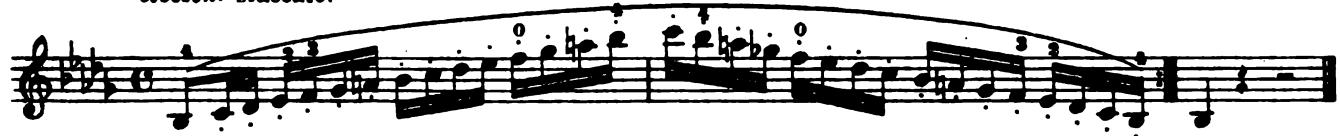
B moll. *Sib* mineur. *Bb* minor.

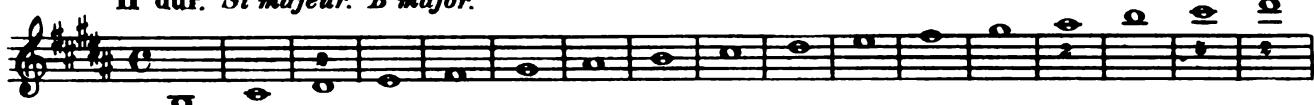


*binden. legato.*



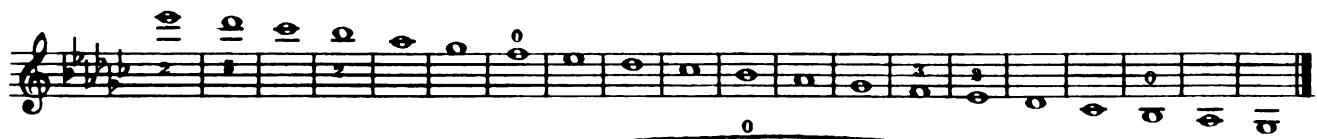
*stossen. staccato.*



*H dur. Si majeur. B major.**binden. legato.**stossen. staccato.**Gis moll. Sol $\sharp$  mineur. G $\sharp$  minor.**binden. legato.**stossen. staccato.*



Ges dur. Sol b majeur. G b major.



*binden. legato.*



*stossen. staccato.*



Es moll. Mi b mineur. E b minor.



*binden. legato.*



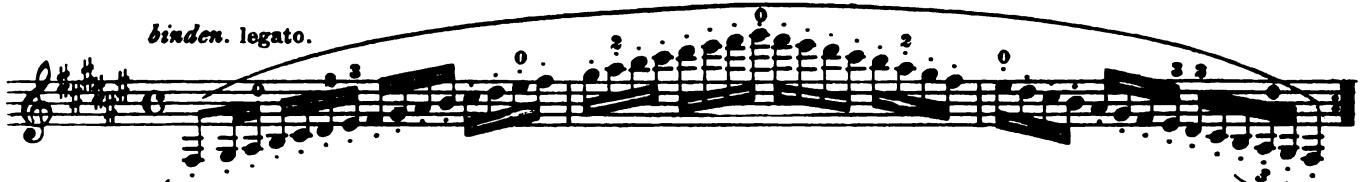
*stossen. staccato.*



Fis dur. Fa  $\sharp$  majeur. F  $\sharp$  major.



*binden. legato.*



*slossen. staccato.*



*Dis moll. Ré ♯ mineur. D♯ minor.*

binden. legato.

stossen. staccato.

P

The sheet music consists of ten staves of musical notation for a solo instrument, likely cello or bass. The music is in common time (indicated by '4'). The key signature changes throughout the piece, indicated by sharps and flats. The notes are primarily eighth and sixteenth notes, with some quarter notes. The dynamics include '3' and '5'. The bottom two staves include performance markings such as '0 2 5 2 0' and '2 5 2'.

52

53

54

55

56

57

58

59

60

61

Ouverture „Lodoiska“ Luigi Cherubini.  
*Moderato in A. La.*

Musical score for the Ouverture "Lodoiska" by Luigi Cherubini, in A major (A. La.). The score consists of three staves of music. The first staff starts with a dynamic of *p*. The second staff begins with a dynamic of *dolce*. The third staff continues the melodic line.

Ouverture „Anacreon“ Luigi Cherubini.  
*Largo assai in A. La.*

Musical score for the Ouverture "Anacreon" by Luigi Cherubini, in A major (A. La.). The score consists of two staves. The first staff starts with a dynamic of *p*. The second staff begins with a dynamic of *dolce*.

Ouverture „Abenceragen“ Luigi Cherubini.  
*Largo in A. La.*

Musical score for the Ouverture "Abenceragen" by Luigi Cherubini, in A major (A. La.). The score consists of two staves. The first staff starts with a dynamic of *p*. The second staff begins with a dynamic of *dolce*, followed by *f* and *p*.

Ouverture „Egmont“ L.van Beethoven.  
*Largo in B. Sib. Bb.*

Musical score for the Ouverture "Egmont" by Ludwig van Beethoven, in B minor (B. Sib.) and B-flat major (Bb). The score consists of two staves. The first staff starts with a dynamic of *ff*. The second staff starts with a dynamic of *pp*.

*Entro Act in B. Sib. Bb.*

*Andante agitato. sotto voce molto legato ed espressivo*

Musical score for the "Entro Act" in B minor (B. Sib.) and B-flat major (Bb). The score consists of three staves. The first staff starts with a dynamic of *ff*. The second staff starts with a dynamic of *espresso*. The third staff ends with a dynamic of *p*.

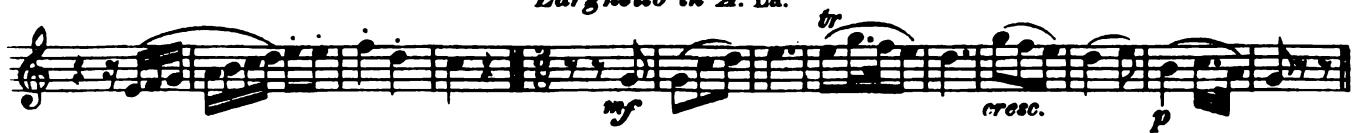
Musical score for piano, page 10, measures 11-15. The score consists of five staves of music. Measure 11 starts with dynamic *pp*, followed by *dim.*, *cresc.*, and *p espress.*. Measure 12 begins with *p espress.* and ends with *poco cresc. espressivo*. Measure 13 shows a dynamic transition from *cresc.* to *cresc.*. Measure 14 starts with *f*, followed by *dim.*, and ends with *mezza voce*. Measure 15 concludes the section.

**Fidelio L.van Beethoven.**  
*Allegro in A. La.*

## Sinfonie N° 1. L.van Beethoven.

*Allegro molto vivace in C. Ut.*

## Sinfonie N° 2. L.van Beethoven.

*Larghetto in A. La.*

## Sinfonie N° 3. L.van Beethoven.

*Allegro con brio in B. Si b. Bb.**Poco Andante in B. Si b. Bb.*

*Preziosa* C.M.v.Weber.  
*Allegro* in B. Sib. Bb.



*Freischütz* C.M.v.Weber.  
*Vivace* in B. Sib. Bb.



in B. Sib. Bb.

*Moderato.*



*Adagio* in B. Sib. Bb.

*Beherrsscher der Geister* *Dominateur des Esprits*  
*Presto* in B. Sib. Bb. *Ruler of the spirits* C.M.v.Weber.



Sinfonie N° 2. C dur *C majeur* Robert Schumann.  
*Adagio espressivo in B. Sib. Bb.*

The musical score consists of eight staves of music for a single instrument. The key signature changes from C major to B minor (two sharps) and then to A major (no sharps or flats). The time signature is common time throughout. Measure numbers 1 through 8 are indicated above the staves. Dynamics include *p*, *pp*, *mf*, *sp*, *cresc.*, and *sf*. Articulation marks like dots and dashes are present on many notes. Measure 7 is labeled *espressivo*. Measure 8 begins with *Allegro molto vivace*.

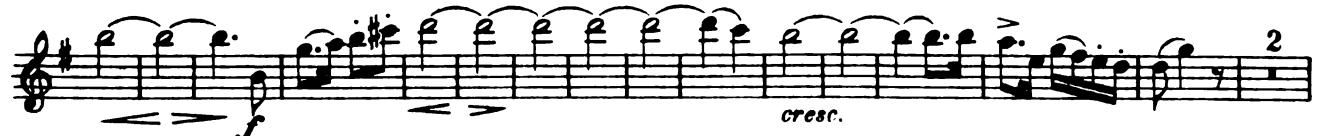
Sinfonie A moll *A minour* F. Mendelssohn Bartholdy.

*Allegro un poco agitato in A. La.*

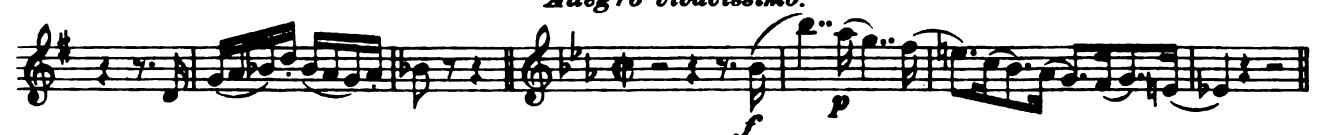
The musical score consists of two staves of music for a single instrument. The key signature is A minor (no sharps or flats). The time signature is common time. Measure numbers 1 and 2 are indicated above the staves. Dynamics include *pp* and *sempre pp*. The music features eighth-note patterns and sixteenth-note patterns.



*Vivace non troppo in B. Sib. Bb.*



*Allegro vivacissimo.*



Unvollendete Sinfonie *Sinfonie non achevée* F. Schubert.  
*Unfinished Symphony*

*Andante con moto in A. La.*

Musical score for the Unfinished Symphony, Andante con moto in A. La. The score consists of two staves of musical notation. The first staff starts with dynamic *pp*, followed by two slurs, then *f=p*, *pp*, and ends with *dim.*. The second staff begins with *pp*, followed by slurs, then *f*, *p*, and ends with slurs.

Ouverture „Hebriden“ F. Mendelssohn Bartholdy.

*in A. La.*

Musical score for the Ouverture „Hebriden“ in A. La. The score consists of two staves of musical notation. The first staff starts with *pp* and ends with *tranquillo assai*. The second staff starts with *p*, followed by *dolce*, *pp*, *dim.*, *un poco rit.*, *dim. pp*.

Der fliegende Holländer *Le vaisseau fantôme* Richard Wagner.

*Allegro moderato in A. La.*

Musical score for Der fliegende Holländer, Allegro moderato in A. La. The score consists of two staves of musical notation. The first staff starts with *p* and ends with *molto rit.*

Vivace, ma non troppo presto in B. Sib. Bb.  $\text{d} = 72$ .

Musical score for Vivace, ma non troppo presto in B. Sib. Bb. The score consists of two staves of musical notation. The first staff starts with *f* and ends with *2*. The second staff starts with *2* and ends with *1*.

*Più lento in A. La.  $\text{d} = 100$ .*

Musical score for Più lento in A. La. The score consists of two staves of musical notation. The first staff starts with *ff* and ends with *3*. The second staff starts with *ppp* and ends with *1*.

*Allegro moderato in A. La.*

*Allegro appassionato in B. Sib. Bb.  $\text{d} = 76$ .*

Musical score for Allegro appassionato in B. Sib. Bb. The score consists of two staves of musical notation. The first staff starts with *p* and ends with *1 rit.*. The second staff starts with *p* and ends with *1*.

*Allegro in B. Sib. Bb.  $\text{d} = 76$ .*

Musical score for Allegro in B. Sib. Bb. The score consists of two staves of musical notation. The first staff starts with *p dolce* and ends with a slur. The second staff starts with a slur and ends with a slur.

*Allegro in B. Sib. Bb. d = 76.*

*Moderato in A. La. d = 80.*

*Animato in A. La. d = 56.*

*Allegro molto in A. La. d = 116.*

*Animato, ma non troppo allegro in C. Ut. d = 80.*

*Molto agitato in B. Sib. Bb. d = 84.*

Tannhäuser. Richard Wagner.  
Andante maestoso in A La  $\text{d} = 80.$



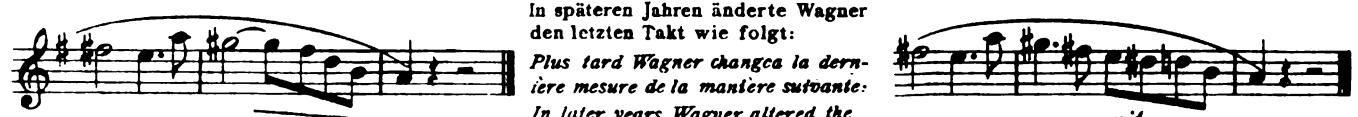
*Allegro in A La  $\text{d} = 80.$*



*Allegro in A La  $\text{d} = 80.$*



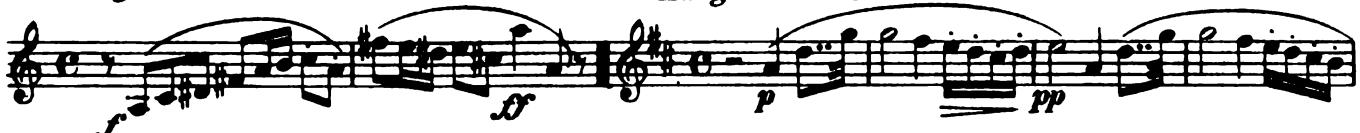
*espressivo*



In späteren Jahren änderte Wagner den letzten Takt wie folgt:

*Plus tard Wagner changea la dernière mesure de la maniere suivante:*

*In later years Wagner altered the last bar as follows:*

*Allegro molto in C Ut*  $\text{d} = 132.$ *Allegro in B Sib Bb*  $\text{d} = 116.$ *Moderato in B Sib Bb*  $\text{d} = 88.$ *Allegro moderato in B Sib Bb*  $\text{d} = 60.$ *Allegro in B Sib Bb*  $\text{d} = 80.$ *Adagio in A La*  $\text{d} = 58.$ *Allegro in B Sib Bb*  $\text{d} = 80.$ 

Lohengrin. Richard Wagner.

*Adagio in A La.**Mässig in B. Modéré en Sib.  
With moderation in Bb.**Sehr lebhaft in B. Très vivement en Sib.  
With great animation in Bb.*

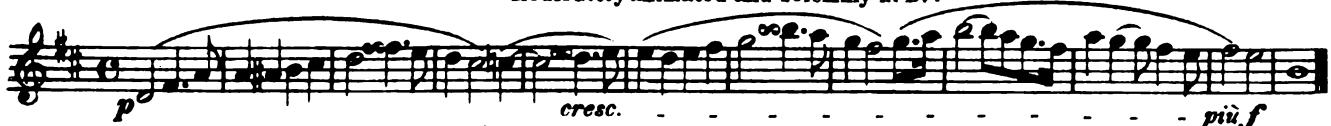
*Sehr lebhaft in B.* Très vivement en Si♭.  
With great animation in B♭.

*Mäßig langsam in A.* Assez lentement en La.  
Moderately slow in A.

*Mäßig langsam in A.* Assez lentement en La.  
Moderately slow in A.

*Langsam in B.* Lentement en Si♭.  
Slow in B♭.

*Langsam und feierlich in B.* Lentement et solennellement en Si♭.  
Slow and solemnly in B♭.



*Feierlich in B.* Solennellement en Sib.  
With solemnity in Bb.



*Sehr lebhaft in A.* Très vivement en La.  
With great animation in A.



*sehr ausdrucksstoll.* Avec beaucoup d'expression.  
With great expression.



*a tempo*



*Sehr ruhig in A.* Très tranquillement en La.  
Very calm in A.

*Langsam in A.* Lentemement en La.

Slow in A.



*Langsam in A.* Lentemement en La.  
Slow in A.



Sinfonie fantastique Hector Berlioz.  
Allegro non troppo in A La.



<sup>4)</sup> Tasso. Symphonische Dichtung N° 2. Lamento e Trionfo. Franz Liszt  
Lento in B Si♭ B♭.

*Meno Adagio.*



## Festklänge. Symphonische Dichtung № 7 Franz Liszt.<sup>+</sup>

*Andante sostenuto in A La.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from C major to A major (one sharp) at the beginning of the second measure. Measure 11 starts with a forte dynamic (F) and ends with a decrescendo (f). Measure 12 begins with a piano dynamic (p) and ends with a forte dynamic (f). The instruction "espress." is written below the first measure.

A musical score for a single melodic line. The staff begins with a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth note patterns, with several grace notes indicated by small stems and dots. Slurs are used to group notes together, such as a sixteenth-note grace followed by a sixteenth note on the same pitch. The line continues with a series of eighth notes and grace notes, ending with a final eighth note.

*Allegro non troppo in C Ut.*

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a bar line. Measure 11 starts with a whole note in common time. Measure 12 begins with a half note. Various slurs and grace notes are present, and measure 12 includes a fermata over the final note.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, featuring various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific performance techniques.

„Tiefland“ Oper Eugen d'Albert. ++

*Andante in B.* Si ♭ B ♭.

*Andante in B. Si b Bb.*

*p*

*ff*

*pp*

*ff*

*pp*

Musical score page 10, measures 11-12. The key signature is one sharp. Measure 11 starts with a dynamic of *p*, followed by a crescendo, a forte dynamic of *ff*, a diminuendo dynamic of *dim.*, and a piano dynamic of *pp*. Measure 12 begins with a forte dynamic of *f*.

A musical score for piano, showing two staves of music. The left staff uses a treble clef and the right staff uses a bass clef. Both staves are in common time. Measure 116 starts with a forte dynamic (f) and ends with a decrescendo (p). Measure 117 begins with a piano dynamic (p) and ends with a forte dynamic (f).

*Mässig in B.* Modéré en Sib.  
With moderation Bb.

*p sehr ausdrucksvooll*    *Avec beaucoup d'expression*  
With great expression

page 4 page

卷之三

2005

\* Mit Genehmigung der Originalverleger Breitkopf & Härtel in Leipzig.

++ Mit Genehmigung des Originalverlegers Ed. Bote & G. Bock in Berlin.

*Ruhig in B.* Tranquille en Si**b**.  
Calm in B**b**.

*Mässig in B.* Modéré en Si**b**.  
With moderation in B**b**.

*Belebt in A.* Vivement en La.  
With animation in A.

*Mässig bewegt.* Modérément agité  
Moderately animated

I.Akt. *Mässig in B.* Modéré en Si**b**.  
With moderation in B**b**.

*Bewegt in B.* Agité en Si**b**.  
With emotion in B**b**.

*Ausdrucksvooll. Avec expression.  
With expression.*

*Bewegt in B.* Agité en Si**b**.  
With emotion in B**b**.

*Mässig in B.* Modéré en Si**b**.  
With moderation in B**b**.

*Langsam in B.* Lentement en Si**b**.  
Slow in B**b**.

*Mässig. Modéré.*  
With moderation.

*Anmutig bewegt in B.* Gracieusement agité en Sib.  
II. Akt Gracefully animated in Bb.

*Sehr ruhig in B.* Tres tranquillement en Sib.  
Very calmly in Bb.



*Etwas langsam in B.* Un peu lentement en Sib.  
Rather slowly in Bb.  
rit. a tempo accel.



Traviata. G.Verdi.\*

*Andante in B.* Sib Bb



Gazza ladra. Die diebische Elster. J.Rossini.

*Allegro in A* La



„Semiramis“ J. Rossini.

*Allegro sotto voce in A* La.

