

Air de trois Notes
par
J. J. ROUSSEAU
avec la parodie allemande

par
GOTTER
et
24. Variations
pour le Clavecin ou le Pianoforte
un Violon obligé et un Violoncell
par
BAUMBACH



A Berlin chez Jean Morino et Compagnie et à Leipzig chez Breitkopf.

J. Fromlitz del et sc

V e r z e i c h n i s d e r S u b s c r i b e n t e n.



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Mad. <i>Babst</i> in Riga	—	—	—	1
Dem. <i>C. Dor. Babst</i> in Riga	—	—	—	1
— <i>S. Joh. Bärenhoff</i> in Riga	—	—	—	1
Herr Musikdirector <i>Bachmann</i> in Berlin	—	—	—	1
Fräul. <i>von Bachoff</i> in Altenburg	—	—	—	1
Herr <i>Basler</i> in Genf	—	—	—	2
Dem. <i>Bause</i> in Leipzig	—	—	—	1
Fr. Aeltest. <i>Behnken</i> in Riga	—	—	—	1
Herr <i>Jac. Joh. Berkholz</i> in Riga	—	—	—	1
Frau Professorinn <i>Beseke</i> in Mitau	—	—	—	1
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— Stadthauptmann <i>Boetseur</i> in Riga	—	—	—	1
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— <i>Hel. Cath. Boismann</i> in Wiburg	—	—	—	1
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Herr Pastor <i>Bornemann</i> in Riga	—	—	—	1
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— Doctor <i>Chladny</i> in Wittenberg	—	—	—	1
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E.				Ex.
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Air de trois Notes.

Allegretto.

Que le jour me du-re pas-sé loin de toi toute la na-
 Wie der Tag mir schlaucht, oh-ien dich verbräut! Die Natur er-

tu-re n'est plus rien pour moi. Le plus verd boc-ca ge quand tu n'y viens
 das ist nicht mehr ein mich reizt Nacht. Ihn dich hält alles sich in Speisung

pas n'est qu'un lieu sau-ra ge pour moi sans ap-pas
 ein, ein zur sein Mühe wird der grüne Gain.

Helas! si je passe un jour sans te voir
 Je cherche ta trace dans mon desespoir
 Si je l'ai perdue, je reste à pleurer
 Mon ame, eperdue est près d'expirer.

Kamst du abend und ich dich nicht sehen
 Such' ich dich bang und such' ich dich bang
 Hast du dich verloren, bleib ich weinend stehen
 Glaubt in Sehnen verführte Augen zu vergehen.

Le coeur me palpite, quand j'entends ta voix
 Tout mon sang s'agite dès que je te vois
 Ouvre tu la bouche, les cieux vont s'ouvrir
 Si ta main me touche, je me sens fremir.

Wie ich ahnend zitter wenn du mich nicht siehst!
 Wenn ich dich erblickt, wie das Blut mir wallt!
 Öffnest du ein Lippchen klopft mein ganzes Herz
 Wenn Hand berührt mich himmelwärts.

On ne se servira du mouvement
 Allegretto, que par rapport aux Varia-
 tions. Pour le chant, on reprendra
 l'Andante selon l'intention de Rouf-
 seau et le sens des paroles.

Das Tempo zu dem Air ist nur in Beziehung auf
 die Variationen als Allegretto zu nehmen.
 Beim Singen andante ist es nach Rousseau's
 Angabe, wie man dem Worte gemäß zu verfahren.



Var. 1.



Var. 2.



Var. 3.



3. *Var. 4.*



Var. 5.



Var. 6.





Var. 7.



5. *Var. 8.*



Var. 9.

Var. 10.



Var. 11.



Var. 12.



7. Var. 15.

Handwritten musical score for Variation 15, measures 1-12. The score is written on six staves in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 3/8. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The first system (measures 1-4) shows a complex melodic line in the treble and a simpler bass line. The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) concludes the variation with a final cadence.

Var. 14.

Handwritten musical score for Variation 14, measures 1-8. The score is written on two staves in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 3/8. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The first system (measures 1-4) shows a complex melodic line in the treble and a simpler bass line. The second system (measures 5-8) continues the melodic development. The word "Minore" is written below the second system.

Minore

Handwritten musical score for Variation 14, measures 9-16. The score is written on two staves in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 3/8. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The first system (measures 9-12) shows a complex melodic line in the treble and a simpler bass line. The second system (measures 13-16) continues the melodic development.

Var. 15.

Handwritten musical score for Variation 15, measures 1-8. The score is written on two staves in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 3/8. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The first system (measures 1-4) shows a complex melodic line in the treble and a simpler bass line. The second system (measures 5-8) continues the melodic development.

Handwritten musical score for Variation 15, measures 9-16. The score is written on two staves in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 3/8. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The first system (measures 9-12) shows a complex melodic line in the treble and a simpler bass line. The second system (measures 13-16) continues the melodic development.



Handwritten musical notation on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The music consists of a continuous sequence of eighth notes in the treble clef and a bass line in the bass clef. A handwritten number '27' is visible above the staff.

Var. 16.

Handwritten musical notation on a grand staff. The key signature is one sharp (F#). The music features a treble staff with eighth notes and a bass staff with a more active line. A 3/8 time signature is visible in the middle of the piece.

Handwritten musical notation on a grand staff. The key signature is one sharp (F#). The music continues with eighth notes in the treble and a bass line.

Handwritten musical notation on a grand staff. The key signature is one sharp (F#). The music continues with eighth notes in the treble and a bass line.

Var. 17.

Handwritten musical notation on a grand staff. The key signature is one sharp (F#). The music features a treble staff with eighth notes and a bass staff. A 3/8 time signature is visible in the middle of the piece.

Handwritten musical notation on a grand staff. The key signature is one sharp (F#). The music continues with eighth notes in the treble and a bass line.

Handwritten musical notation on a grand staff. The key signature is one sharp (F#). The music continues with eighth notes in the treble and a bass line.

9. Var. 18.



Var. 19.



Var. 20.



35

First system of music, measures 35-36. Treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The music features a complex texture with many beamed sixteenth and thirty-second notes.

Second system of music, measures 37-38. Continues the complex texture with many beamed notes.

36 *Var. 21.*

Third system of music, measures 39-40. Treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The music features a complex texture with many beamed sixteenth and thirty-second notes.

Fourth system of music, measures 41-42. Continues the complex texture with many beamed notes.

Fifth system of music, measures 43-44. Treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The music features a complex texture with many beamed sixteenth and thirty-second notes.

Sixth system of music, measures 45-46. Continues the complex texture with many beamed notes.

Seventh system of music, measures 47-48. Treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The music features a complex texture with many beamed sixteenth and thirty-second notes.

21. Var. 22.



Adagio.



22. Var. 23.



Allegro.



42

43

Var. 24.

44

Andante.

45



Air de 3 Notes par Rousseau
varié par Baumbach.

1.

Violino obbligato.

Allegretto.
16.



2. *Var. 5.*



Var. 6.



Var. 7.

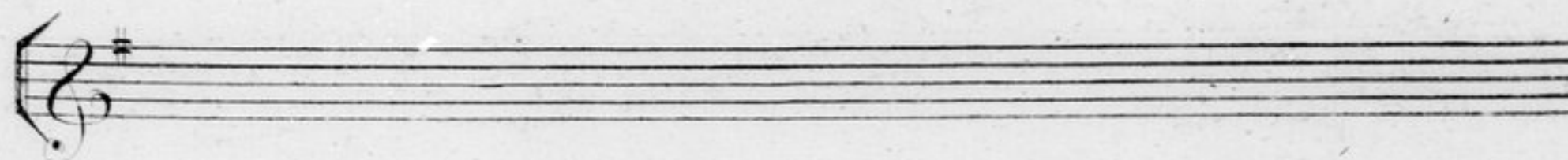


Var. 8.



Var. 9.



*Var. 10.**Var. 11.**Var. 12.*

4. *Var. 13*



Var. 14. Collarco.



Var. 15.



Var. 16.



Var. 17.



Var. 18.





Var. 19.



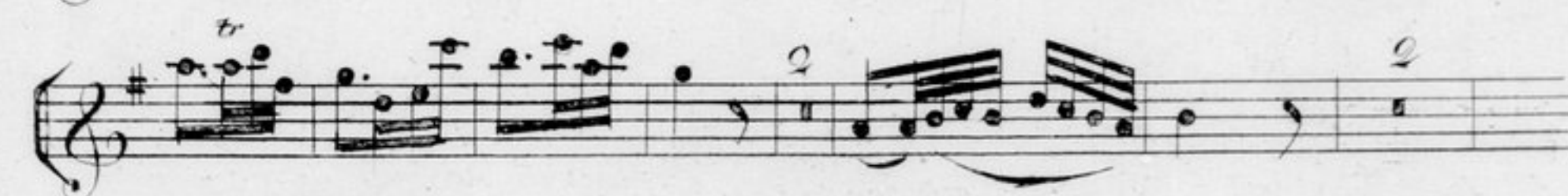
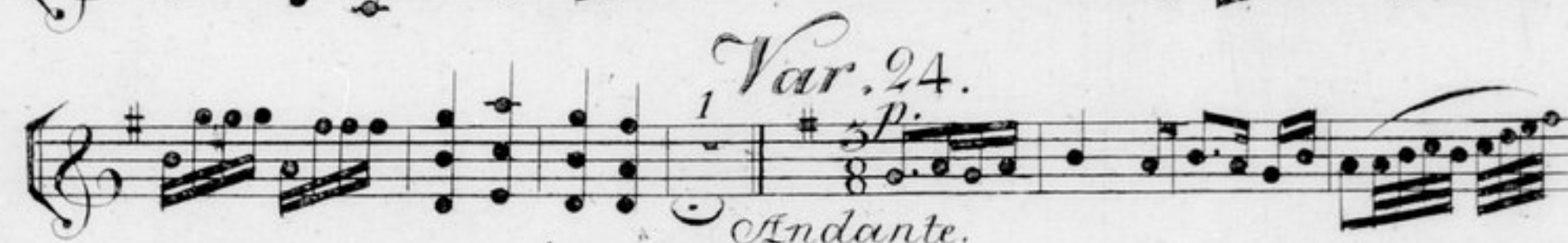
Var. 20.



Var. 21.



6. *Var. 22.*

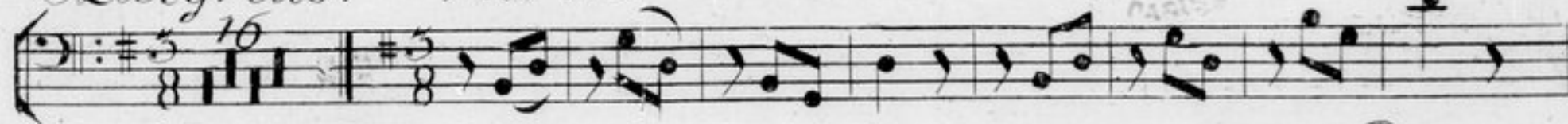


Air de 5 Notes par Rousseau,
varié par Baumbach.

7.

Violoncello.

Allegretto. Var. 1.



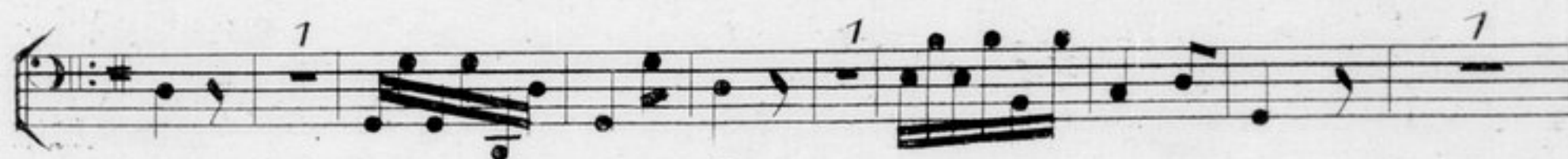
Var. 2.



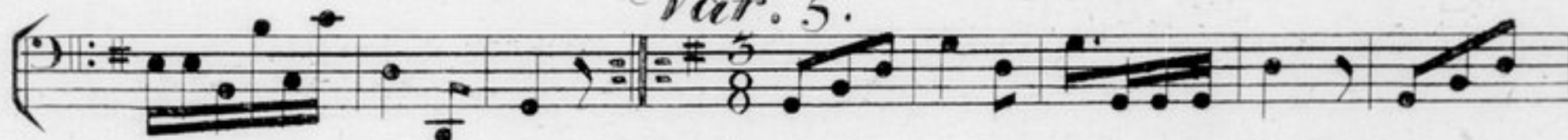
Var. 3.



Var. 4.



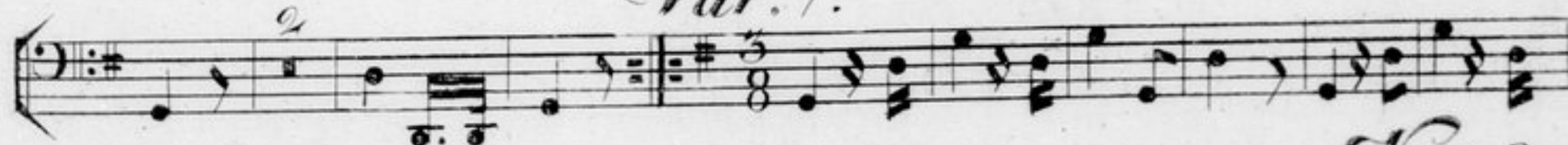
Var. 5.



Var. 6.



Var. 7.



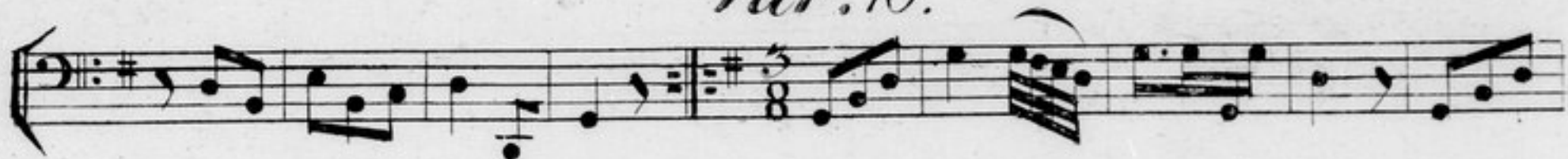
Var. 8.



2. Var. 9.



Var. 10.



Var. 11.



Var. 12.



Var. 13.



pizzicato.

Var. 14. collarco.



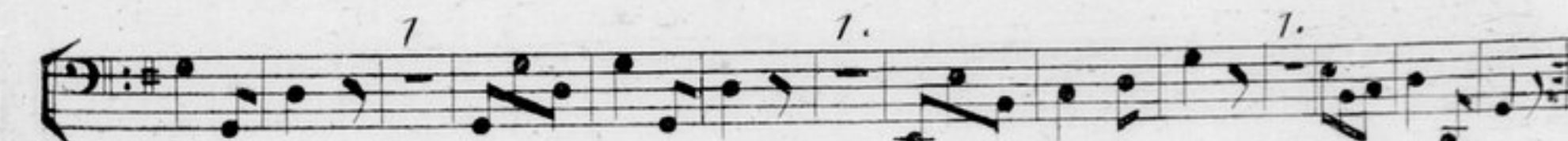
Minore.



Var. 15.



Var. 16.



Var. 17. Var. 18.

5



Var. 19. Var. 20.



Var. 21.



Var. 22.



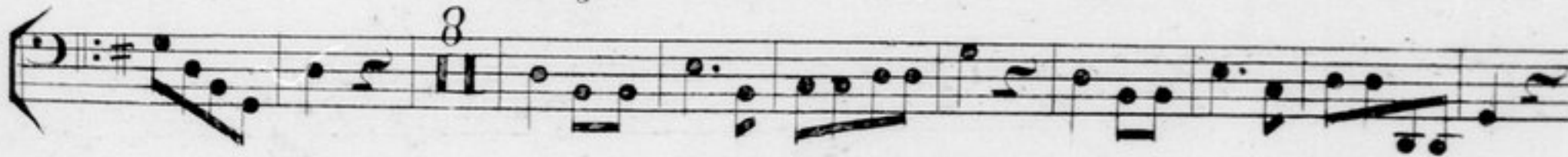
Adagio. *pizz.*



Var. 23



Allegro. *for*



Var. 24.



Andante.



pp Fine

