

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
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KLARINETT-SCHULE

von

CARL BAERMANN

ERSTER TEIL, Op.63.

Zweite Abteilung:

Anfang der praktischen Schule
mit angefügten leichteren Orchester-Studien.

(Seite 39—133)

Klarinett-Stimme.

Pianoforte-Begleitung zur 2^{ten} Abteilung in gesondertem Band (Edition Nr. 502/d)



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Klarinette in B.

CLARINETTE EN Sib. CLARINET IN Bb.

N^o 1. Griff-Studien.* *Etudes de toucher.* Studies in stopping.**

N^o 2. Klappen-Töne. *Sons à clef. Keyed Notes.*

*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^o 1 et 2, afin d'imprimer définitivement dans sa mémoire leur doigt, ainsi que les signes. Les notes ayant deux signes de doigts 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 N^o 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

N^o 3.

Dans l'exercice N^o 3, l'élève devra surtout faire attention à ce qu'on n'entende pas de sons intermédiaires entre les notes liées, faute qui se produit facilement, surtout en saisissant la clef de Sib, 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 doigt, et en ne respirant à nouveau qu'au signe indiqué. (d)

Bei dem Beispiel N^o 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 (d) frisch geholt werden.

In N^o 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 \flat 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 (d).

N^o 4. C dur. Ut majeur. C major.

Skala. Gamme. Scale.

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

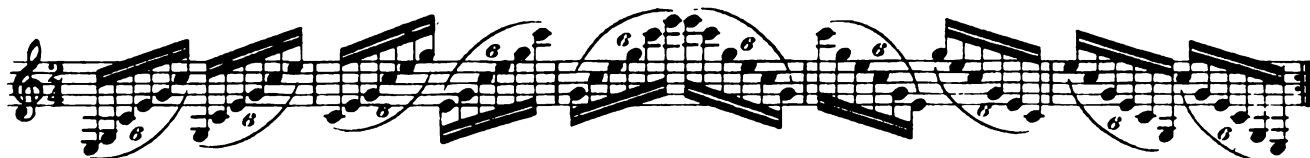
In allen Tonarten und streng im Takt zu üben.

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 soutenant le son aussi longtemps que possible, afin de fortifier la respiration et l'embouchure. Quand on jouera les gammes plus vite, il faudra les exercer legato, puis staccato. Les accords brisés ont trois genres de roulés 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 (staccato) 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.

N^o 5. Moderato.



Le mélange suivant de petits exercices techniques est de la plus haute importance, l'élève devra les exercer journellement, 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 geübt 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.

*NB. 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 *—△ 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, en tant que les exercices n'auront pour but que d'exercer uniquement les doigts. Mais quand l'embouchement et les doigts sont d'égal 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”.

NB. Vorstehende wie auch alle nachfolgenden Uebungen 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 *—△, 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 Uebungen teilweise ohne zu blasen, d.h. stumm, üben, insoweit die Uebungen sich mehr auf Fingerübung allein beziehen; sind aber „Ansatz” und Finger gleich wichtig, was bei den Uebungen für die höheren Töne der Fall ist, so müssen dieselben wenigstens ebenso oft „laut” als „stumm” studiert werden.

*NB. Above 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 *—△, 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.

N^o 7. *Moderato.*

p legato *p^a* *cresc.* *f* *p*

N^o 8. *Allegro molto moderato.*

Mit hartem Stosse. Attaquer vigoureusement. Detached.

mf *p* *pp* *mf* *f* *p* *cresc.* *sempre cresc.* *f*

N^o 9. *Moderato.*

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

p *mf* *p*

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 mouvement Allegro.

Dieses Beispiel muss zuerst Andante und dann immer schneller geübt 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^o 10. Allegro moderato.

p *fz* *p* *dim.* *p* *cresc.* *pp* *a tempo* *ritard.* *p* *fz* *p* *cresc.* *dim.* *pp* *pp* *pp*

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.

N^o 11. Allegro.*

N^o 12 devra être étudié comme le N^o 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.

N^o 12 muss ebenso, wie N^o 10, zuerst langsam und dann bis zum Allegro studiert werden — gemischter Stoss durchgehend mit Kraft und vollstem Ton zu spielen.

N^o 12 must also, like N^o 10, be studied at first slowly, then quicker, up to Allegro. — Mixed staccato; to be played with power and a full tone throughout.

Dans l'exercice N^o 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^o 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^o 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 6^{ème} et la 7^{ème} note sont haussées en montant, et ramenées à leur état primitif en descendant; et la gamme mineure harmonique ou en montant et en descendant, seule la 7^{ème} 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.

N^o 13. A moll. La mineur. A minor.



binden. legato.



stossen. staccato.



A partir du N^o 14 tous les morceaux de la 1^{re} partie ont un accompagnement de piano.

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

All the pieces in Part I from N^o 14 have a piano-accompaniment

ROMANCE. Romanze. ROMANCE.

N^o 14. Andante con moto.

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

Rigoureusement en mesure, Sons pleins et amples.

Im strengen Takt und mit vollem, breitem Ton.

In strict time and with a full, broad tone.

N^o 15. Andante con moto.

Musical staff 1: *f* $\frac{0}{3-\Delta}$ *p* $\frac{2}{2}$ * Δ * Δ

Musical staff 2: *p* * Δ *cresc.* *fz* * Δ *fz*

Musical staff 3: *f* *fz* $\frac{2}{2}$ *fz*

Musical staff 4: * Δ *

Musical staff 5: Δ *p* $\frac{0}{3-\Delta}$ * Δ *f*

Musical staff 6: *f* *f* * Δ *fz* * Δ *fz* * Δ *fz*

Musical staff 7: *p* *p* * Δ

Musical staff 8: *cresc.* *f* $\frac{4}{4}$ $\frac{4}{4}$ * Δ *

Musical staff 9: Δ *mf* *diminuendo* *p* *p*

Musical staff 10: *pp* * Δ *poco ritard.*

N^o 16. G dur. Sol majeur. G major.

melod.

binden. legato.

stossen. staccato.
mit 3 Stricharten.

avec trois genres de coulés différents. with 3 different ways of slurring.

Suite de petits exercices de doigter.

Weitere Folge von kleinen Finger-
Uebungen.

Short Finger-Exercises continued.

N^o 17.

Chaque exercice 20 fois.

Jede Uebung 20 mal.

Each exercise 20 times.

A partir du 36^{ème} de ces exercices de doigter, l'ut dièse devra être pris avec le doigter habituel 5.

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

From No 36 of the above finger-exercises that c[#] is to be taken with the usual fingering 5.

N^o 18. *Molto moderato.**Mit ruhigem Gefühl. Avec un sentiment de calme. With calm expression.*

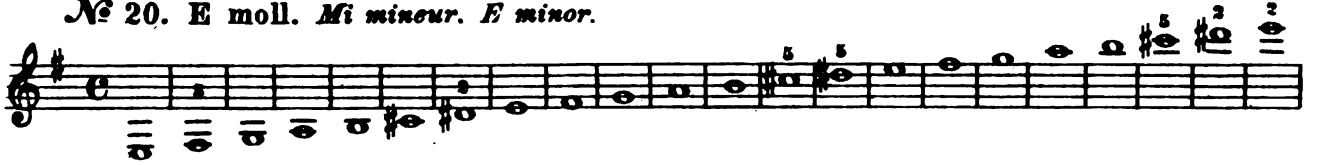
Musical score for No. 18, *Molto moderato*. The score consists of 11 staves of music in G major, 3/4 time. It features various dynamics (p, f, sfz, cresc., più p, pp, ppp) and performance markings (A, B, C, con dolore, morendo, ritard.).

N^o 19. *Allegro moderato.**In strengem Takt. Strictement en mesure. In strict time.*

Musical score for No. 19, *Allegro moderato*. The score consists of 4 staves of music in G major, 3/4 time. It features various dynamics (p, f, sfz, cresc., più p, p) and performance markings (A).

ff *fz* *sempre ff* *fz*
sempre f
f *f* *f* **B**
f *ff* *pp* *sempre pp e legato*
p *—△ *—△
C *p* *—△ *—△ *poco cresc.* *fp*
p *—△ *pp* *—△ *p* *poco a poco più cresc.*
fp *più cresc.* *fz* *—△ *p* **D**
sempre più f *p*
cresc. f *ff* *fz* *fz* *ff*
sempre ff *ff*

No 20. E moll. Mi mineur. F minor.



Elegie.
ELÉGIE. ELEGY.

N^o 21. Synkopen. *Syncofes. Syncopated Notes.*

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

p con dolore e legato.

cresc. *f* *dim.* *dim.*

morendo *pp* *f* *sempre f* *f*

sempre f

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

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

p *p* *cresc.*

p *pp* *fp* *p* *pp* *ppp*

No 22. *Allegro con moto.**Mit Energie und Kraft. Avec énergie et puissance. With energy and power.*

f *sempre f*

A

B

5

Allegro molto vivace, quasi Presto.

The musical score consists of ten staves of music in treble clef. The key signature has one sharp (F#). The tempo is marked *Allegro molto vivace, quasi Presto.*

- Staff 1:** Dynamics: *p*, *sfz*, *p*, *p*. Includes a star symbol and a triangle symbol.
- Staff 2:** Dynamics: *sfz*, *p*, *sfz*, *p*. Includes a 'C' section marker.
- Staff 3:** Dynamics: *sfz*, *p*, *ritard.*, *p*, *sfz*, *sfz*. Includes the instruction *a tempo*.
- Staff 4:** Dynamics: *p*, *più cresc.*, *cresc.*, *f*. Includes a 'D' section marker.
- Staff 5:** Dynamics: *dim.*, *ritardando*, *a tempo*, *p*, *p*. Includes a star symbol, a triangle symbol, and a '1' above the staff.
- Staff 6:** Dynamics: *dim.*, *morendo*, *pp*, *ritard.*, *f*. Includes the number '16' and the instruction *Tempo I.*
- Staff 7:** Dynamics: *sempre f*.
- Staff 8:** Dynamics: *f*.
- Staff 9:** Dynamics: *f*, *cresc.*, *p*. Includes a star symbol and a triangle symbol.
- Staff 10:** Dynamics: *f*, *sf*.

NB. A partir du N^o 23 le signe de repos du doigt sur une clef (★—△) 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 qu'indique le signe (3—△).

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

NB. Von N^o 23 angefangen, wird das Zeichen (★—△) zum Fingerliegen lassen 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—△) bedeutet, zu spielen. (Siehe die Erklärung dieses Tones und Zeichens vorn im § 5.)

NB. From N^o 23, the sign (★—△) 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—△). (See the explanation of this tone and sign in § 5.)

N^o 23. F dur. Fa majeur. F major.

The musical score for No. 23 in F major consists of seven staves. The first two staves are in 4/4 time and feature a melody with various articulations and fingerings. The third staff is a long, sweeping melodic line with a fermata. The fourth staff contains a series of chords and arpeggios, with a star symbol (★) and a triangle symbol (△) indicating a specific fingering. The fifth and sixth staves are in 3/4 time and feature a series of chords and arpeggios, with various fingerings and articulations. The seventh staff is in 3/4 time and features a series of chords and arpeggios, with various fingerings and articulations.

N^o 24. Adagio.

Mit Ausdruck und gehaltenem Ton. Avec expression et un son soutenu.

With expression and sustained tone.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The piece is marked 'Adagio' and includes various performance instructions and dynamics.

- Staff 1:** Starts with a piano (*p*) dynamic. Features a slur over the first four notes and another slur over the last four notes. A fermata is placed over the final note.
- Staff 2:** Labeled 'A'. Starts with a piano (*p*) dynamic. Features a slur over the first four notes and another slur over the last four notes. A fermata is placed over the final note.
- Staff 3:** Features a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic and a sforzando (*sfz*) dynamic.
- Staff 4:** Labeled 'B'. Starts with a sforzando (*sfz*) dynamic, followed by a piano (*p*) dynamic and a fortissimo (*sf*) dynamic.
- Staff 5:** Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic, then a pianissimo (*pp*) dynamic.
- Staff 6:** Labeled 'C'. Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic, then a pianissimo (*pp*) dynamic.
- Staff 7:** Labeled 'D'. Starts with a pianissimo (*pp*) dynamic, followed by a 'più cresc.' (more crescendo), a piano (*p*) dynamic, a crescendo (*cresc.*), and another crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic.
- Staff 8:** Starts with a piano (*p*) dynamic, followed by a piano (*p*) dynamic and a diminuendo (*dim.*) dynamic.
- Staff 9:** Labeled 'rall.' (ritardando) and 'morendo' (morendo). Starts with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic.

Variationen.

VARIATIONS.

VARIATIONS.

N^o 25. *Andante maestoso.*

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

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

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

D

Musical score for section D, measures 1-11. The notation includes various fingerings (e.g., 3, 2, 4, 0) and dynamics such as *p* and *d*. A star symbol is present in the first measure, and a triangle symbol is used as a breath mark. The section concludes with a double bar line and the letter 'E' above the staff.

11

Var. 3.

Musical score for Variation 3, measures 1-4. The notation features complex fingering patterns and a *sempre f* dynamic marking. The section ends with a double bar line.

F

Musical score for section F, measures 1-11. The notation includes various fingerings and a *ff* dynamic marking. The section concludes with a double bar line.

Nº 26. D moll. Ré mineur. D minor.

Musical staff 1: Treble clef, D minor key signature, 4/4 time signature. The staff contains a sequence of notes and rests, with fingerings 1, 4, 5, and 4 indicated above the notes.

Musical staff 2: Treble clef, D minor key signature, 4/4 time signature. The staff contains a sequence of notes and rests, with fingerings 2, 3, 4, and 4 indicated above the notes.

binden. legato.

Musical staff 3: Treble clef, D minor key signature, 4/4 time signature. The staff contains a sequence of notes and rests, with fingerings 3, 2, 5, 0, 2, 0, 3, 4, 4, and 3 indicated above the notes. A slur covers the entire staff.

stossen. staccato.

Musical staff 4: Treble clef, D minor key signature, 4/4 time signature. The staff contains a sequence of notes and rests, with fingerings 3, 4, 3, 5, 0, 2, 5, 0, 4, and 3 indicated above the notes. A slur covers the entire staff.

Musical staff 5: Treble clef, D minor key signature, 4/4 time signature. The staff contains a sequence of notes and rests, with fingerings 2, 2, 2, 2, 0, 0, 0, 0, 0, 0, and 0 indicated above the notes. A slur covers the entire staff. A star symbol and a triangle symbol are placed below the staff.

Musical staff 6: Treble clef, D minor key signature, 4/4 time signature. The staff contains a sequence of notes and rests, with fingerings 0, 0, 2, 2, 2, 2, 0, 0, 0, 0, 2, 2, 2, 2, 2, 2, and 2 indicated above the notes. A slur covers the entire staff. Star and triangle symbols are placed below the staff.

Musical staff 7: Treble clef, D minor key signature, 4/4 time signature. The staff contains a sequence of notes and rests, with fingerings 2, 2, 3, 3, 3, 3, 0, 0, 0, 0, 3, 2, 2, 3, 3, 3, and 3 indicated above the notes.

Musical staff 8: Treble clef, D minor key signature, 4/4 time signature. The staff contains a sequence of notes and rests, with fingerings 2, 2, 2, 3, 0, 0, 0, 0, 0, 0, 2, 2, 2, 2, 2, 2, and 2 indicated above the notes.

Musical staff 9: Treble clef, D minor key signature, 4/4 time signature. The staff contains a sequence of notes and rests, with fingerings 2, 2, 0, 2, 0, 6, 6, 6, 6, 0, 2, 0, 2, 2, 2, and 2 indicated above the notes. A slur covers the entire staff. The letters 'd d' are written above the staff.

† 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 indiqués deux doigts différents, 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 vorgeschrittene 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.

cresc.

dim.

p

cresc.

E

cresc.

f

dim.

p

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and dynamic markings. The first staff begins with a series of slurs over groups of notes, with fingerings indicated by numbers 0, 1, 2, 3, and 4. The second staff continues this pattern. The third staff features a change in dynamics, marked with 'F' and 'p'. The fourth staff includes a 'cresc.' marking. The fifth staff also has a 'cresc.' marking. The sixth staff is marked with 'G' and includes a '5' fingering. The seventh staff continues the melodic line. The eighth staff features a '3' fingering. The ninth staff includes a '3' fingering and a 'ff' marking. The tenth staff concludes the piece with a final flourish.

Zigeunerweise.

AIR TSIIGANE.

IN GYPSY STYLE.

(Alla Zingara.)

*Etüde über punktierte Noten. Etude des notes pointées. Study on dotted notes.*N^o 28. *Allegretto molto moderato.*

Musical score for the first section of the study. It begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is written on a single staff and features a variety of rhythmic patterns, including dotted notes and slurs. Dynamics include *fz* (forzando), *f*, and *mf*. There are also accents and slurs throughout. The section is marked with a '9' at the beginning and a '3-Δ' at the end.

Musical score for the second section, marked "Maggiore. En majeur." and "dolce p". It features a treble clef, a 4/4 time signature, and a key signature of two sharps (D major). The music is written on a single staff and includes dynamics such as *f* and *p*. There are slurs and accents throughout.

Musical score for the third section, marked "p" and "5". It features a treble clef, a 4/4 time signature, and a key signature of two sharps (D major). The music is written on a single staff and includes dynamics such as *p*. There are slurs and accents throughout.

Musical score for the fourth section, marked "fz", "p", and "dim.". It features a treble clef, a 4/4 time signature, and a key signature of two sharps (D major). The music is written on a single staff and includes dynamics such as *fz*, *p*, and *dim.*. There are slurs and accents throughout.

Musical score for the fifth section, marked "C", "pp", and "p". It features a treble clef, a 4/4 time signature, and a key signature of two sharps (D major). The music is written on a single staff and includes dynamics such as *pp* and *p*. There are slurs and accents throughout.

Musical score for the sixth section, marked "f" and "p". It features a treble clef, a 4/4 time signature, and a key signature of two sharps (D major). The music is written on a single staff and includes dynamics such as *f* and *p*. There are slurs and accents throughout.

Musical score for the seventh section, marked "D Minore. En mineur." and "fz". It features a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is written on a single staff and includes dynamics such as *fz*. There are slurs and accents throughout.

sempre f

Trio.
con asprezione
cresc.

1.
2.
E 4

f
dim.

p *dim.* *cresc.* *rall.* *a tempo*

p

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

rallentando *a tempo*

dim.
1 G 4

Minore. En mineur.

Musical score for Minore. En mineur. The score consists of five staves of music. The first staff begins with a forte (*fz*) dynamic and features a series of sixteenth-note patterns with slurs and accents. The second staff continues with similar patterns, including a section marked *f* and *fz*, and a section marked *f* and *p*. The third staff starts with a forte (*f*) dynamic and includes a section marked *f* and *p*. The fourth staff features a section marked *ff* and includes triplets. The fifth staff concludes with a section marked *fp*.

Continuation des petits exercices.

Weitere Folge von kleinen Uebungen.

Short Exercises continued.

N^o 29.

Chaque exercice 20 fois.

Jede Uebung 20 mal.

Each exercise 20 times.

Musical score for exercise No. 29, consisting of five staves of repetitive rhythmic exercises. Each staff contains multiple measures of eighth-note patterns, often grouped in pairs or groups of four. The exercises include various fingerings (e.g., 2, 2, 2, 2; 1, 4; 2, 2, 2, 2, 2, 2, 2, 2; 3, 3; 0, 0) and articulations (accents, slurs). The score is marked with stars and triangles to indicate specific points of interest or repetition.

The image displays ten systems of musical notation for guitar, each consisting of a treble staff and a bass staff. The notation includes various chords, melodic lines, and fingerings. Some measures contain performance markings such as stars and triangles. The piece is in a key with one flat and a 3/4 time signature. The notation is complex, with many beamed notes and slurs. The bottom right of the page contains the number '2 0 2 2 0 2'.

This page of musical notation is for guitar and consists of ten staves. The notation includes treble clefs, key signatures with one flat (B-flat), and various musical symbols such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 below the notes. Chord diagrams are shown as numbers 0-5 above the staff lines. The music is organized into measures, with repeat signs and first/second endings. The notation is dense, with many sixteenth and thirty-second notes, and includes some complex rhythmic patterns. The final staff ends with a double bar line and repeat dots.

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 Uebungen nicht gleich Hals über Kopf einstudieren soll, sondern täglich vielleicht eine neue Zeile zu den früher studierten hinzufügen. 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!

N^o 30. B dur. Si bémol majeur. B^b major.

binden. legato.

stossen. staccato.

N^o 31. *Andante molto cantabile.*

This musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a melodic line with various articulations, including slurs, accents, and dynamic markings such as *p* (piano) and *cresc.* (crescendo). A section labeled 'B' is marked with a star and a triangle. The second staff continues the melodic line, incorporating triplets and a section labeled 'C' with a star and triangle. Dynamics include *p*, *cresc.*, and *f con espressione* (forte with expression). The third staff shows a section labeled 'D' with a star and triangle, featuring a *dim.* (diminuendo) marking and a *p* dynamic. The fourth staff includes a *p* dynamic and a *con moto* (with motion) instruction. The fifth staff features a *p* dynamic and a star-triangle marking. The sixth staff has a *p* dynamic and a star-triangle marking. The seventh staff is marked *f* (forte) and *sempre f* (always forte). The eighth staff includes a *cresc.* marking. The ninth staff has a *dim.* marking. The tenth staff concludes with a *p* dynamic and a star-triangle marking.

E *cresc.* *dim.* *p* *f* *pp*

Tempo I. *p* *f* *pp* *cresc.* *cresc.* *dim.* *pp* *p*

Nº 32. Andante con moto, quasi „Allegro moderato“

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

Thema.
Moderato.

Var. 1. Dolce con espressione.

Var. 2. Scherzando.

F

p

cresc.

G 11

Var. 3. *Brillante.*

tr

f con fuoco

sempre f

H

f

sempre f

tr

I 11 1

d

p

con espressione

dim. perdendosi

pp

morendo

pp

pp

ppp

Nº 33. G moll. Sol mineur. G minor.

The musical score consists of ten staves of music in G minor, 2/4 time. The first three staves are simple chords and single notes. The fourth staff begins with a long melodic line marked *binden. legato.* and includes the instruction *slossen. staccato.* below it. The fifth and sixth staves continue this melodic line with various fingerings and articulations, including slurs and accents. The seventh staff features a series of triplets. The eighth and ninth staves contain more complex melodic passages with slurs and fingerings. The tenth staff concludes with a series of sixteenth-note runs, some marked with a '6' and others with a '4'.

Nº 34. Adagio.

Musical score for the first section of "Adagio". It consists of six staves of music. The first staff begins with a piano (*p*) dynamic and includes a star symbol and a triangle symbol. The second staff features a piano-piano (*pp*) dynamic, a triplets symbol (3-Δ), and markings for *rall.*, *a tempo*, and *cresc.*. The third staff has a forte (*f*) dynamic, a section marker 'A', and a *rall.* marking. The fourth staff is marked *con moto* and includes *p*, *cresc.*, and *pp* dynamics. The fifth staff starts with *cresc.*, *ff*, and *dim.* dynamics, followed by a section marker 'B', *rit.*, *a tempo*, *pp*, *accelerando*, and *cresc.*. The sixth staff includes *cresc.*, *sfz*, a triplets symbol (3-Δ), *p*, and *rall.* markings.

Agitato, quasi „Presto alla breve.“

Musical score for the second section of "Adagio", marked *Agitato, quasi „Presto alla breve.“*. It consists of six staves of music. The first staff begins with a fortissimo (*ff*) dynamic. The second staff has a forte (*f*) dynamic, a *rall.* marking, *a tempo*, *ff*, and a section marker 'C'. The third staff includes *espressivo*, a triplets symbol (3-Δ), and a piano (*p*) dynamic. The fourth staff features a *cresc.* marking, a triplets symbol (3-Δ), *p*, a section marker 'D', and *cresc.*. The fifth staff starts with a forte (*f*) dynamic, followed by *mf*, *f*, *p*, *rall.*, and *p* dynamics.

a tempo

fz *sempre più cresc.*

sfz *sfz* *f* *fz* *fz*

fz *sfz* *sfz* *ff*

ff

3

E

№ 35. Allegro moderato, alla Polacca.

mf *★* *Δ*

p *A* *★* *Δ*

fz *p* *più p* *pp* *fz* *0*

p *molto cresc.* *ff* *mf*

f *ff*

11

This musical score consists of ten staves of music, likely for guitar, written in a single system. The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The score includes various chords and performance markings:

- Staff 1:** Starts with a treble clef and a key signature of two flats. It features a series of chords and melodic lines, including a **C** chord. Dynamics include *f* and *cresc.*
- Staff 2:** Continues the melodic and harmonic development. Dynamics include *fz* and *cresc.*
- Staff 3:** Marked *dolce* and *p*. It includes the instruction *sempre*. Dynamics include *p*.
- Staff 4:** Features a **D** chord and the instruction *con espressione*. Dynamics include *p*.
- Staff 5:** Includes a triplet of eighth notes marked with a triangle ($3-\Delta$) and *cresc.*
- Staff 6:** Continues with *cresc.* and a triplet ($3-\Delta$). Dynamics include *p*.
- Staff 7:** Features a **E** chord and *cresc.* markings. Dynamics include *f*.
- Staff 8:** Includes *dim.*, *p*, and *f cresc.* markings.
- Staff 9:** Includes *cresc.* and a triplet ($3-\Delta$). Dynamics include *cresc.*
- Staff 10:** Features a **F** chord and *cresc.* markings. Dynamics include *f* and *p*.

Maggiore. L

con espressione

cresc. *p*

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

dim. *p* *cresc.* *fz rall.*

a tempo *cresc.* *M* *p* *ritard.*

p

fz *p*

p *fz* *fz* *fz*

N *f*

fz *fz* *fz*

0 *p* *cresc.* *f* *tr.* *tr.* *ff*

Minore.

Musical score for Minore, measures 1-12. The first staff shows a melodic line with dynamics *ff* and *fz*, and fingerings 2, 0, 2. The second staff features triplets and dynamics *ff* and *P*, with fingerings 3, 0, 0, 0. The third staff continues with triplets and dynamics *ff*, with fingerings 2, 0, 4, 4.

Nº 36. D dur. Ré majeur. D major.

Musical score for N° 36, measures 1-12. The first staff shows a melodic line with dynamics *ff* and *fz*, and fingerings 2, 3, 0. The second staff continues with triplets and dynamics *ff*, with fingerings 2, 0, 4, 4.

binden. legato.

Musical score for N° 36, measures 13-24. The first staff shows a melodic line with dynamics *ff* and *fz*, and fingerings 2, 3, 0. The second staff continues with triplets and dynamics *ff*, with fingerings 2, 0, 4, 4.

slossen. staccato.

Musical score for N° 36, measures 25-36. The first staff shows a melodic line with dynamics *ff* and *fz*, and fingerings 2, 3, 0. The second staff continues with triplets and dynamics *ff*, with fingerings 2, 0, 4, 4. The third staff shows a melodic line with dynamics *ff* and *fz*, and fingerings 2, 3, 0. The fourth staff continues with triplets and dynamics *ff*, with fingerings 2, 0, 4, 4.

Nº 37. Adagio.

p *con espressione* *p* *p* *p* *con espressione*

cresc. *p* *p*

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

fz *fz* *p* *con moto* *p*

C

D

p cresc.

p cresc. cresc.

E

cresc. f p

f p

F

f dim.

*p dim. **

p pp morendo

7

P Tempo I.

G

cresc. cresc. cresc. f

fz fz p p dim. morendo ppp ppp

Ländler.

Nº 38.

TYROLIENNE.

TYROLIENNE.

Tempo di Valse.

Nº 1.

Musical score for 'Ländler. Tyrolienne. No. 1'. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a tempo marking of 'Tempo di Valse'. The first measure features a triplet of eighth notes. The score includes various dynamic markings such as *p* (piano), *fz* (forzando), *più fz* (more forzando), *dim.* (diminuendo), and *dim. e rallentando* (diminuendo and rallentando). There are also performance instructions like 'a tempo'. The score is divided into sections labeled 'A', 'B', and 'C'. Section 'A' includes first and second endings. The piece concludes with a double bar line and the number '16'.

Nº 2.

Musical score for 'Ländler. Tyrolienne. No. 2'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of 'Tempo di Valse'. The first measure features a group of four eighth notes. The score includes dynamic markings such as *p* (piano) and *fz* (forzando). There are also performance instructions like 'a tempo'. The piece concludes with a double bar line.

Musical score for the first system, consisting of five staves of music. The notation includes various dynamics such as *fz*, *fz*, *p*, *più p*, and *cresc.*. There are also markings for *rall.* and *a tempo*. The music features complex rhythmic patterns with many beamed notes and slurs.

Musical score for the second system, starting with "No 8." and containing ten staves of music. The notation includes dynamics such as *dolce*, *p*, *più p*, *cresc.*, *f*, and *dim.*. There are also markings for *1.*, *2.*, and *12*. The music continues with complex rhythmic patterns and slurs.

No 4.

First system of musical notation for No 4. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a single melodic line with various fingerings (0, 2, 4) and dynamic markings including *f*, *sempre f*, and *fz*. There are also first and second endings indicated by '1.' and '2.'.

Second system of musical notation for No 4. It continues the melodic line with dynamic markings *fz*, *sempre f*, and *ff*. A section marked 'K' is indicated.

Third system of musical notation for No 4. It includes dynamic markings *dim.*, *p*, *pp*, and *pp*. The tempo marking *poco a poco rallentando* is present, followed by *a tempo*.

Fourth system of musical notation for No 4. It continues the melodic line with dynamic markings *pp*, *pp*, and *pp*.

Fifth system of musical notation for No 4. It includes a measure rest for 16 measures and dynamic markings *p* and *p*. The section title 'No 5.' is visible.

Sixth system of musical notation for No 4. It continues the melodic line with dynamic markings *p* and *p*.

Seventh system of musical notation for No 4. It includes dynamic markings *fz*, *p*, *fz*, and *p*. A section marked 'M' is indicated.

Eighth system of musical notation for No 4. It includes dynamic markings *piu fz* and *piu fz*.

Ninth system of musical notation for No 4. It includes dynamic markings *dim.*, *p*, *p*, and *p*. A section marked 'N' is indicated.

sempre p

a tempo
dim. e rallentando *p*

fz *p* *fz*

cresc. *cresc.* *f* *ff*

ff *ff*

ff *sempre ff*

2 Coda. *p* *sempre p*

p *morendo*

pp *ppp* *ppp* *ppp*

Nº 39. H moll. Si mineur. B minor.

binden. legato.

stossen. staccato.

Nº 40. *Andante.*

p cresc. cresc. p cresc.

più f molto cresc. f p cresc.

f p dim. p dim.

pp pp pp pp pp

Tempo I. p

fz p p cresc.

cresc. p cresc. p rall.

p legato e tranquillo

p

p dim.

** morendo pp ritard. ppp*

Tarantella.

TARENTELLE.

TARENTELLE.

Nº 41. *Allegro vivace, quasi Presto.*

The musical score consists of ten staves of music in a 2/4 time signature with a key signature of one sharp (F#). The piece is marked "Allegro vivace, quasi Presto".

- Staff 1:** Starts with a 4-measure rest, followed by a melody with dynamics *p* and *f*. It includes a triplet of eighth notes.
- Staff 2:** Labeled **A**, featuring a melody with dynamics *fz* and *fz*.
- Staff 3:** Continues the melody with dynamics *f*, *p*, and *p*.
- Staff 4:** Labeled **B**, featuring a melody with dynamics *f*, *fz*, *fz*, and *cresc.* leading to *f*.
- Staff 5:** Continues the melody with dynamics *p* and *les Mal più f*.
- Staff 6:** Labeled **C**, featuring a melody with dynamics *fz* and *fz*.
- Staff 7:** Continues the melody with the instruction *più f e senza repetizione*.
- Staff 8:** Labeled **D**, featuring a melody with dynamics *f*, *fz*, and *fz*.
- Staff 9:** Continues the melody with dynamics *fz*, *fz*, *fz*, and *fz*.
- Staff 10:** Labeled **E**, featuring a melody with dynamics *fz*, *fz*, and *f*.
- Staff 11:** Continues the melody with dynamics *p* and *f*.
- Staff 12:** Continues the melody with dynamics *ff*, *sempre ff*, and *p*.

cresc.

fz

p

cresc.

cresc.

ff

N^o 42. Es dur. Mi bémol majeur. E^b major.

binden. legato.

stossen. staccato.

Nº 43. Adagio.

cantabile

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

A *p* *cresc.* *p*

fz *p* *rall.*

B a tempo *p* *fp* *cresc.* *p*

molto cresc. *dim. e rall.* *p poco riturd.*

C Allegro con moto. legato *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p* *cresc.*

pp *sempre pp* *p*

D *cresc.* *cresc.*

p *cresc.*
p
più f
f
f
dim.
dim.
p *pp*
p
pp *morendo*
pp *ppp* *p* *Adagio.*
sp *p* *cresc.* *p*
cresc. molto *5-2* *0* *dim. e rall.* *p poco ritard.* *pp*

Variations sentimentales.

No 44. Andante.

Cadensa.

Cadence.

Thema.
Andante.

mf > > *ritard.* p. *

p p *cresc.*

A *a tempo* *cresc.* *fz* *rall.* p *cresc.*

Var. 1.

p *con espressione*

cresc. *cresc.* *fz*

p *cresc.*

B *a tempo* *p dim. e rall.* *cresc.* *f*

Var. 2.

p *grazioso*

This page of musical notation for guitar consists of ten staves of music. The notation includes various dynamics such as *più f*, *f*, *cresc.*, *p*, *schierzando*, *leggiere*, *rall.*, *a tempo*, and *f*. It also features articulations like *tr* (trill) and *C* (crescendo), and performance instructions like *rall.* (rallentando) and *a tempo*. The music is written in a single melodic line with a treble clef and a key signature of one flat. The notation includes numerous fingerings, slurs, and accents. A section labeled "Var. 3." begins on the fifth staff, marked "schierzando". The piece concludes with a final cadence on the tenth staff.

№ 45. C moll. Ut mineur. C minor.

Musical score for No. 45, C minor. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (C minor), and a common time signature. The music is characterized by a series of eighth and sixteenth notes, often grouped in pairs or triplets. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves feature more complex rhythmic figures, including triplets and sixteenth-note runs. The fifth and sixth staves show a continuation of these patterns with various fingerings indicated by numbers 1-3. The seventh and eighth staves are highly technical, featuring rapid sixteenth-note passages and complex fingerings (up to 6). The ninth staff concludes the piece with a final cadence.

№ 46. Adagio.

Musical score for No. 46, Adagio. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (C minor), and a common time signature. The tempo is marked "Adagio". The music is characterized by a series of quarter and eighth notes, often grouped in pairs or triplets. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a continuation of these patterns with various fingerings indicated by numbers 1-3. The score includes dynamic markings: *p* con dolore e con grand' espressione, *fz*, and *pp*. It also includes performance instructions: *cresc.* and *dim.*. The piece concludes with a final cadence.

cresc. p cresc. p pp

p con dolcezza cresc. f p dim. p

cresc. cresc. f p

dim. pp p con dolcezza pp morendo pp

Rondo.
Nº 47. Allegro vivace.

p

fz

fz cresc. fz fz fz p

grazioso

cresc.

p p

p

p

f

Maggiore.

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

p *molto cresc.* *f* *ff* *p*

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

cresc. *f* *cresc.* *ff* *ritard.* *p*

Minore.

G *p*

cresc. *cresc.* *f*

rit. **14** *a tempo. Scherzando e grazioso* *3-Δ*

H *fz* *p* *cresc.* *f*

I *fz* *p* *cresc.* *f*

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

L *fz* *p* *pp ritard.*

a tempo

p

11 M *ff*

mf *f* *mf*

f *p* *cresc.*

cresc. *f*

tr *p* *f* *ff* *sempre con tutta forza*

19 *più mosso*

1 P *ff* 1

ff

Nº 48. A dur. La majeur. A major.

The first two staves of the musical score. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of a series of quarter and eighth notes, starting on a middle C and moving upwards. The second staff continues the melody with similar rhythmic values and includes some slurs.

The third staff of the musical score. It features a long slur covering the entire staff, with the instruction *binden. legato.* written above it. The notation includes various rhythmic patterns and slurs, indicating a continuous, connected playing style.

The fourth staff of the musical score. It features a long slur covering the entire staff, with the instruction *stossen. staccato.* written below it. The notation includes various rhythmic patterns and slurs, indicating a staccato playing style.

The fifth staff of the musical score. It features a long slur covering the entire staff, with a triangle symbol (Δ) placed below it. The notation includes various rhythmic patterns and slurs.

The sixth staff of the musical score. It features a 3/4 time signature and contains several triplet markings (indicated by the number 3) over groups of notes. The notation includes various rhythmic patterns and slurs.

The seventh staff of the musical score. It features a 3/4 time signature and contains several slurs over groups of notes. The notation includes various rhythmic patterns and slurs.

The eighth staff of the musical score. It features a 3/4 time signature and contains several slurs over groups of notes. The notation includes various rhythmic patterns and slurs.

The ninth staff of the musical score. It features a 3/4 time signature and contains several slurs over groups of notes. The notation includes various rhythmic patterns and slurs.

No 49. Andante.

The musical score consists of ten staves of music in a treble clef, key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo is marked 'Andante'. The dynamics range from *ppp* (pianississimo) to *fz* (forzando). The score includes several sections marked with letters: 'A' (measures 1-4), 'B' (measures 5-8), and 'C' (measures 9-12). Section 'D' begins at the end of the piece. Fingerings are indicated by numbers 1-5 above notes. Ornaments (marked with a star and a triangle) are placed above notes in measures 1, 2, 3, 5, 6, 7, 8, 9, 10, and 11. The piece concludes with a final ornamented note in measure 12.

Nº 50. Allegro grazioso.

p grazioso *fz*

A *p* *fz*

p

B *p* *cresc.* *fz*

p *dim. e. ritardando* *a tempo*

p *dim.* *C*

dim. *pp* *ff* 21

Cantabile.

4 D *p con espressione* *fp*

fz *cresc.* *p*

p *fz* *fz* *molto p*

p *cresc.* *f*

cresc. *fz* *f*

p
p legato *cresc.* *ff* *dim.*
rall. pp *pp* *pp* *3*
p *ff*
p *cresc.* *ff* *p* ***
ff *p*
dim. ritard. p
Moderato.
p *piu f*
p *ff* *ff*
p *cresc.* *ff*
1 *p* *1* *p*
pp *pp* *ff* *pp*

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

Letzte Folge von kleineren Uebungen 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 5^{ten} Finger der linken Hand.

Exercice sur le doigt de la clef de mi bémol et exécuté par le 5^{ème} 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.	5.F.l.H.	5.F.l.H.	3.R.r.H.	2.R.r.H.	5.F.l.H.	5.F.l.H.
3 ^e doigt de la m.g.	2 ^e doigt de la m.d.	5 ^e d.m.g.	5 ^e d.m.g.	2 ^d d.m.d.	2 ^d d.m.d.	5 ^e d.m.g.	5 ^e d.m.g.
5. finger of the l.h.	2. finger of the r.h.	5.f.l.h.	5.f.l.h.	3.f.l.h.	2.f.l.h.	5.f.l.h.	5.f.l.h.

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 prématurés. Ils sont prévus pour la deuxième partie, dans la mesure où ils pourront être exécutés sur la clarinette.

Hiermit schliessen die kleineren Uebungen; im 2^{ten} 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 fehlenden Tonleitern. Musikstücke für diese schwierigeren Tonarten würden verfrüht sein und sind im 2^{ten} 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.

N^o 52. Fis moll. Fa dièse mineur. F# minor.

binden. legato.*stossen. staccato.**As dur. Lab majeur. Ab major.*

F. moll. Fa mineur. F minor.

binden. legato.

stossen. staccato.

E dur. Mi majeur. E major.

binden. legato.

stossen. staccato.

Two staves of musical notation in C# minor. The first staff contains a series of sixteenth-note patterns with slurs. The second staff continues these patterns, including some sixteenth-note chords and slurs.

Cis moll. Ut # mineur. C # minor.

Two staves of musical notation in C# minor. The first staff shows a melodic line with slurs and accents. The second staff shows a bass line with slurs and accents.

binden. legato.

A staff of musical notation in C# minor with a long slur over the notes, indicating a legato performance.

slösen. staccato.

A staff of musical notation in C# minor with a long slur over the notes, indicating a staccato performance.

A staff of musical notation in C# minor featuring several triplet markings over groups of notes.

A staff of musical notation in C# minor with slurs over groups of notes.

A staff of musical notation in C# minor with slurs and accents over groups of notes.

Des dur. Ré b majeur. D b major.

A staff of musical notation in Db major, showing a melodic line with slurs and accents.

A staff of musical notation in Db major, showing a bass line with slurs and accents.

binden. legato.

stossen. staccato.

B moll. Si^b mineur. B^b minor.

binden. legato.

stossen. staccato.

H dur. Si majeur. B major.

binden. legato.

slossen. staccato.

Gis moll. Sol# mineur. G# minor.

binden. legato.

slossen. staccato.

Four staves of musical notation. The first staff features a long, sweeping slur over a series of eighth and sixteenth notes. The subsequent three staves contain intricate passages with numerous slurs, ties, and specific fingering numbers (0, 2, 3, 4, 6) indicating fingerings for the notes.

Fis dur. Fa# majeur. F# major.

Two staves of musical notation. The first staff shows a sequence of chords with some notes written as whole notes. The second staff continues with similar chordal structures, including some double bar lines and specific fingering numbers.

binden. legato.

A single staff of musical notation featuring a long, continuous slur over a series of notes. The instruction *binden. legato.* is placed above the staff.

stossen. staccato.

Three staves of musical notation. The first staff begins with the instruction *stossen. staccato.* and contains notes with slurs and ties. The second and third staves continue with complex passages, including slurs, ties, and specific fingering numbers (0, 2, 3, 4, 6).

Dis moll. Ré# mineur. D# minor.

binden. legato.

stossen. staccato.

This page of musical notation is for guitar and consists of ten staves. The first seven staves are in treble clef and contain complex rhythmic patterns, including many triplets and slurs. The eighth and ninth staves are in bass clef and feature long, sweeping slurs over the notes, with some fingerings indicated below the notes. The tenth staff is also in bass clef and continues the melodic line with slurs and fingerings. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings.

This page of musical notation is for guitar and consists of ten staves. Each staff contains two measures of music, with a double bar line separating them. The notation includes various chords, fingerings (indicated by numbers 1-5), and articulations such as accents and slurs. The music is written in a style typical of classical guitar repertoire, with a focus on chordal textures and melodic lines. The key signature and time signature are not explicitly shown but are implied by the notation.

Ouverture „Lodoiska” Luigi Cherubini.
Moderato in A. La.

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

Ouverture „Abenceragen” Luigi Cherubini.
Largo in A. La.

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

Entre Act in B. Sib. Bb.

Andante agitato. sotto voce molto legato ed espressivo

pp *dim.* *cresc.* *p espress.*
p espress. *poco cresc. espressivo*
cresc.
f *dim.* *mezza voce*

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

p
Andante con moto in B. Sib. Bb.
cresc. *f* *p* 1
 1 2 3 1 *cresc.* 3 3 1
p *p* *p* 1

Allegro ma non troppo in B. Sib. Bb.

pp *cresc.*
p *p*

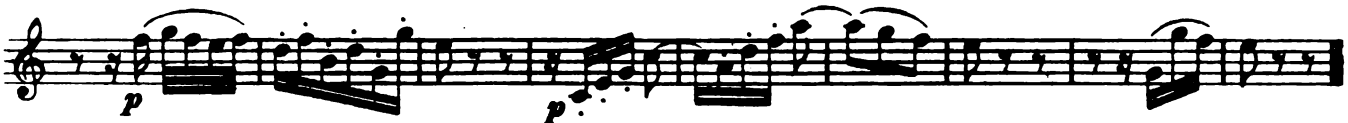
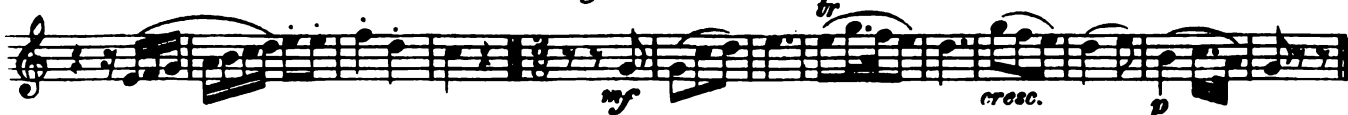
Sinfonie N° 1. L.van Beethoven.

Allegro molto vivace in C. Ut.



Sinfonie N° 2. L.van Beethoven.

Larghetto in A. La.

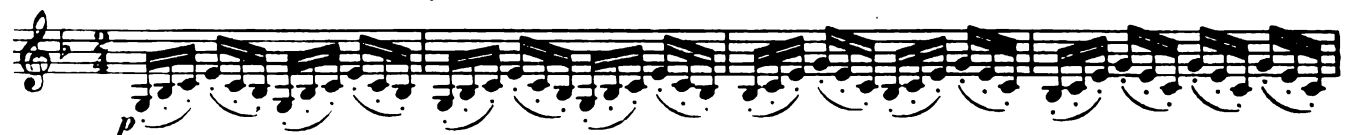


Sinfonie N° 3. L.van Beethoven.

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.

Musical notation for 'Preziosa' by C.M.v.Weber. It features a single staff in treble clef with a common time signature. The piece is marked 'Allegro' and 'in B. Sib. Bb.'. Dynamics include piano (p) and pianissimo (pp). A 'lento' marking is present at the end of the piece.

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

Musical notation for 'Freischütz' by C.M.v.Weber. It consists of three staves in treble clef with a common time signature. The piece is marked 'Vivace' and 'in B. Sib. Bb.'. Dynamics include fortissimo (ff), piano (p), and forte (f). The instruction 'con molto passione' is written below the first staff.

in B. Sib. Bb.

Moderato.

Musical notation for a 'Moderato' section in B. Sib. Bb. It features a single staff in treble clef with a common time signature. Dynamics include pianissimo (pp), forte (f), and piano (p). The instruction 'ad libitum' is written below the first staff, and 'dolce' is written below the second staff.

Adagio in B. Sib. Bb.

Beherrscher der Geister
Presto in B. Sib. Bb.

Dominateur des Esprits
Ruler of the spirits

C.M.v.Weber.

Musical notation for 'Beherrscher der Geister' by C.M.v.Weber. It consists of four staves in treble clef with a 3/4 time signature. The piece is marked 'Presto' and 'in B. Sib. Bb.'. Dynamics include pianissimo (pp) and fortissimo (ff). The instruction 'Adagio' is written at the beginning of the first staff.

Sinfonie No 2. C dur *Ut majeur* C major Robert Schumann.

Adagio espressivo in B. Sib. Bb.

Musical score for the first section of Schumann's Symphony No. 2, C major, Adagio espressivo. The score consists of six staves of music. Dynamics include *p*, *pp*, *mf*, *p*, *pp*, *sp*, *pp*, *espressivo*, *p*, *sp*, *sp*, *p*, and *mf*. There are also markings for *cresc.* and *Allegro molto vivace.* at the end of the section.

Sinfonie A moll *La mineur* A minor F. Mendelssohn Bartholdy.

Allegro un poco agitato in A. La.

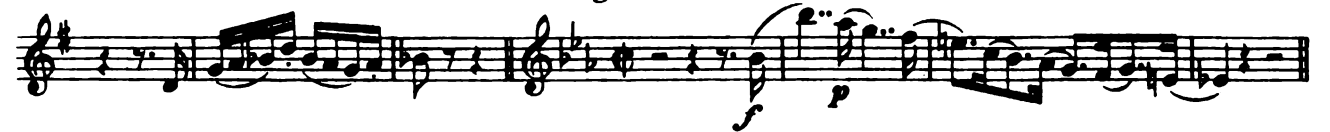
Musical score for the first section of Mendelssohn's Symphony No. 4, A minor, Allegro un poco agitato. The score consists of two staves of music. Dynamics include *pp* and *sempre pp*.



Vivace non troppo in B. Sib. Bb.



Allegro vivacissimo.



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

Andante con moto in A. La.

Ouverture „Hebriden“ F. Mendelssohn Bartholdy.

in A. La.

Der fliegende Holländer *Le vaisseau fantôme* Richard Wagner.
The flying Dutchman

Allegro moderato in A. La.

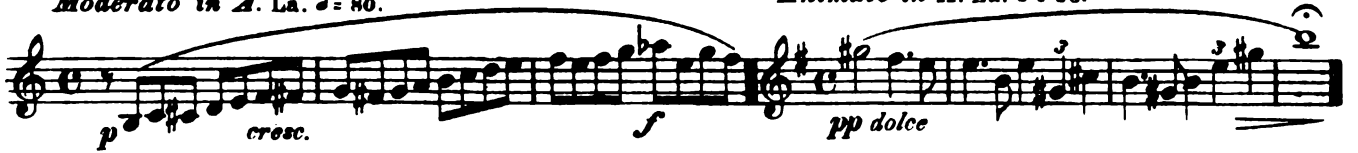
Vivace, ma non troppo presto in B. Sib. Bb. ♩ = 72.

Più lento in A. La. ♩ = 100.

Allegro moderato in A. La.

Allegro appassionato in B. Sib. Bb. ♩ = 76.

Allegro in B. Sib. Bb. ♩ = 76.

Allegro in B. Sib. Bb. ♩ = 76.*Moderato in A. La. ♩ = 80.**Animato in A. La. ♩ = 58.**Allegro molto in A. La. ♩ = 88.**Animato, ma non troppo allegro in C. Ut. ♩ = 80.**Molto agitato in B. Sib. Bb. ♩ = 84.*

Tannhäuser. Richard Wagner.
Andante maestoso in A La ♩ = 80.



Allegro in A La ♩ = 80.



Allegro in A La ♩ = 80.



In späteren Jahren änderte Wagner den letzten Takt wie folgt:

Plus tard Wagner changea la dernière mesure de la manière suivante:
 In later years Wagner altered the last bar as follows:



Allegro molto in C Ut $\text{♩} = 132.$

Allegro in B Si b Bb $\text{♩} = 116.$

Allegro in B Si b Bb $\text{♩} = 78.$

Moderato in B Si b Bb $\text{♩} = 44.$

Allegro moderato in B Si b Bb $\text{♩} = 60.$

Allegro in B Si b Bb $\text{♩} = 80.$

Adagio in A La $\text{♩} = 58.$

Allegro in B Si b Bb $\text{♩} = 80.$

Lohengrin. Richard Wagner.
Adagio in A La.

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

Sehr lebhaft in B. Très vivement en Si b.
With great animation in Bb.

Sehr lebhaft in B. Très vivement en Sib.
With great animation in Bb.

Musical notation for the first section, 'Sehr lebhaft in B.' (Très vivement en Sib. / With great animation in Bb). It consists of three staves of music. The first staff begins with a *ff* dynamic. The second staff features a *f* dynamic followed by a *mf* dynamic. The third staff starts with a *fp* dynamic and includes first and second endings marked with '1' and '2'.

Mässig langsam in A. Assez lentement en La.
Moderately slow in A.

Musical notation for the second section, 'Mässig langsam in A.' (Assez lentement en La. / Moderately slow in A). It consists of two staves of music. The first staff begins with a *p* dynamic. The second staff continues with a *p* dynamic.

Mässig langsam in A. Assez lentement en La.
Moderately slow in A.

Musical notation for the third section, 'Mässig langsam in A.' (Assez lentement en La. / Moderately slow in A). It consists of one staff of music starting with a *p* dynamic.

Langsam in B. Lentement en Sib.
Slow in Bb.

Musical notation for the fourth section, 'Langsam in B.' (Lentement en Sib. / Slow in Bb). It consists of one staff of music starting with a *pp* dynamic and moving to a *p* dynamic.

Musical notation for the fifth section, 'Langsam in B.' (Lentement en Sib. / Slow in Bb). It consists of one staff of music with dynamics *p*, *mf*, and *p*.

Musical notation for the sixth section, 'Langsam in B.' (Lentement en Sib. / Slow in Bb). It consists of one staff of music starting with a *p* dynamic.

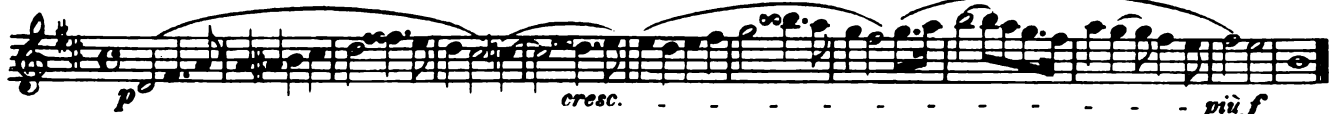
Langsam und feierlich in B. Lentement et solennellement en Sib.
Slow and solemnly in Bb.

Musical notation for the seventh section, 'Langsam und feierlich in B.' (Lentement et solennellement en Sib. / Slow and solemnly in Bb). It consists of one staff of music starting with a *p* dynamic.

Musical notation for the eighth section, 'Langsam und feierlich in B.' (Lentement et solennellement en Sib. / Slow and solemnly in Bb). It consists of one staff of music with dynamics *p*, *cresc.*, and *mf*.

Musical notation for the ninth section, 'Langsam und feierlich in B.' (Lentement et solennellement en Sib. / Slow and solemnly in Bb). It consists of one staff of music starting with a *p* dynamic and ending with a *dim.* dynamic.

Mässig bewegt und feierlich in B. Modérément agité et solennellement en Si \flat .
Moderately animated and solemnly in B \flat .



Feierlich in B. Solennellement en Si \flat .
With solemnity in B \flat .



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



sehr ausdrucksvoll. Avec beaucoup d'expression.
With great expression.



a tempo



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



Langsam in A. Lentement en La.
Slow in A.



Sinfonie fantastique Hector Berlioz.

Allegro non troppo in A La.



Adagio in B Sib Bb.



Allegro in Es Mib Eb.



^{*)} TASSO. Symphonische Dichtung N° 2. Lamento e Trionfo. Franz Liszt
Lento in B Sib Bb.

Meno Adagio.



Allegretto con grazia in A La.



Festklänge. Symphonische Dichtung No 7 Franz Liszt.*

Andante sostenuto in A La.

espress.

Allegro non troppo in C Ut.

„Tiefland“ Oper Eugen d'Albert.**

Andante in B. Si b Bb.

p *sf* *pp* *ff* *pp*

pp *cresc.* *ff* *dim.* *pp* *f*

p

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

p *sehr ausdrucksvoll* *Avec beaucoup d'expression* *mf* *With great expression*

p *poco f* *ausdrucksvoll* *Avec expression* *dim.* *With expression*

poco a poco *p* *smorz.*

* Mit Genehmigung der Originalverleger Breitkopf & Härtel in Leipzig.

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

Ruhig in B. Tranquillement en Si b.
Calm in Bb.

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



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



Mässig bewegt. Modérément agité
Moderately animated



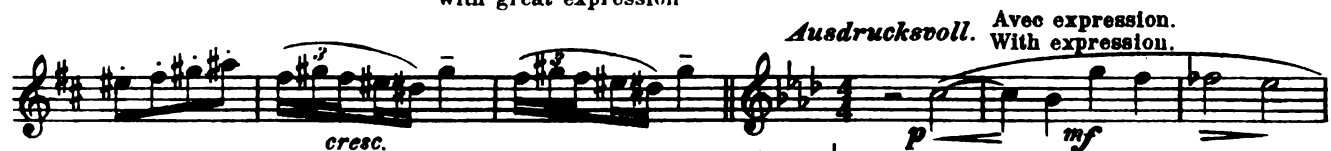
I. Akt. *Mässig in B.* Modéré en Si b.
With moderation in Bb.



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



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



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



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



Langsam in B. Lentement, en Si b.
Slow in Bb.



Mässig. Modéré.
With moderation.



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

Sehr ruhig in B. Très tranquillement en Sib.
Very calmly in Bb.

p dolce *p*

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

dim. *p*

a tempo *rit.* *poco f* *dim. p* *a tempo* *smorz.*

*Traviata. G. Verdi. **
Andante in B. Sib Bb

p *pp* *pp*

pp *ppp*

Gazza ladra. Die diebische Elster. J. Rossini.
Allegro in A La

p

„Semiramis” J. Rossini.
Allegro sotto voce in A La.

p