

SELECT  
AND  
**STANDARD PIECES**  
FOR  
Violin, Flute, Cornet<sup>or</sup> Clarinet

With  
**Pianoforte Accompaniment.**

Slumber Song	<i>for Violin, Flute or Clarinet in A</i>	A. E. Warren	.35
Home Sweet Home	} <i>for Violin, Flute, Cornet or Clarinet in A &amp; B<sup>b</sup>.</i>		.30
Pilgrim of Love			
My lodgings on the cold ground	} <i>Violin, Flute, Cornet or Clarinet in A &amp; B<sup>b</sup></i>		.30
Gaily the Troubadour			
Hope told a flattering tale	<i>for Violin, Flute or Clarinet in C</i>		.30
Amazon Polka	<i>for Cornet Solo with Piano accom.</i>	A. E. Warren	.50
"La Petite" Polonaise	<i>for Violin &amp; Piano</i>	A. E. Warren	.35
Serenade and Polonaise	<i>Solo for Clarinet with Piano acc.</i>	J. Missud	.50
Swiss Boy	<i>Air Varié for one or two Cornets with Piano acc.</i>	B. F. Bent	.50
Second Air Varié	<i>Solo for B<sup>b</sup> Clarinet &amp; Piano</i>	E. S. Thornton	.50
Wren Polka	<i>Piccolo Solo with Piano acc.</i>	E. Damare	.50
Le pre aux Clercs	<i>Air Varié - Solo for Clarinet with Piano acc.</i>	H. Augarde	.50
La Petite Waltz	<i>for Violin &amp; Piano</i>	A. E. Warren	.35



# AIR VARIÉ

PIANO-FORTE.

Solo for  $B\flat$  Clarinet.  
LE PRÉ AUX CLERCS.

H. AUGARDE.

Allo moderato.

The musical score is arranged in six systems. The first system begins with a piano part marked *ff* and a clarinet part marked *Clar.*. The second system continues the piano part with *ff* and includes a *rit.* marking. The third system features a piano part marked *p* and includes *rall.* and *Lento.* markings, along with a *Ped.* marking and an asterisk. The fourth system includes *Ped.* markings and asterisks. The fifth system continues the piano part. The sixth system concludes with a piano part marked *p* and a final chord.

Moderato.

Theme.

The first system of the Theme consists of two staves. The treble staff begins with a piano (p) dynamic and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the Theme. The treble staff features more complex melodic patterns, including some triplets and slurs. The bass staff continues with a steady accompaniment.

The third system includes first and second endings, marked with '1' and '2'. It concludes with a **TUTTI.** section, where the dynamics increase and the texture becomes denser.

The fourth system features a first ending marked '8a' with a dotted line, indicating a repeat or a specific performance instruction. The melodic line in the treble staff is highly active.

The first variation (1<sup>re</sup> Var.) begins with a piano (p) dynamic. It features a more rhythmic and textured accompaniment in the bass staff compared to the Theme.

The second system of the 1<sup>re</sup> Var. includes a trill in the treble staff and a *rall* instruction in the bass staff, indicating a slowing down of the tempo.

The third system of the 1<sup>re</sup> Var. includes first and second endings, marked with '1' and '2'. It concludes with a **TUTTI.** section, similar to the Theme.

6a

2<sup>a</sup> Var.

*p*

*rall*

**TUTTI.**

1 2

**ff**

3<sup>a</sup> Var.

*p*

*rall*

*a Ten ...*

1

TUTTI.

2

ff

Andantino.

ff mf pp

rall

a Trm

Allo.

Finale.

p

f ff

# AIR VARIÉ

Solo CLARINET B $\flat$

Solo for B $\flat$  Clarinet.

LE PRE AUX CLERCS.

H. AUGARDE.

Allo moderato.

*TUTTI.* *SOLO RECIT.* *SOLO* *tr*  
*TUTTI.* *tr*  
*rall.* *Lento.* *f* *tr*  
*con espress.* *f*  
*f* *tr*

Theme. *Moderato.* *p* *TUTTI.* 1 2 8

1<sup>st</sup> Var. *p* *rall.* *a Tempo.* 1 2 *TUTTI* 8

2<sup>d</sup> Var. *p*

*rall.*  
*a Tempo.*

3<sup>a</sup> Var. *p*

*a Tempo.*  
*rall.*

1 2 **TUTTI**

**Andantino.**

**TUTTI** *f* *SOLO.* *p* *f* *p* *rall*

**Finale.**

**Allo.** *p*

*tr.*