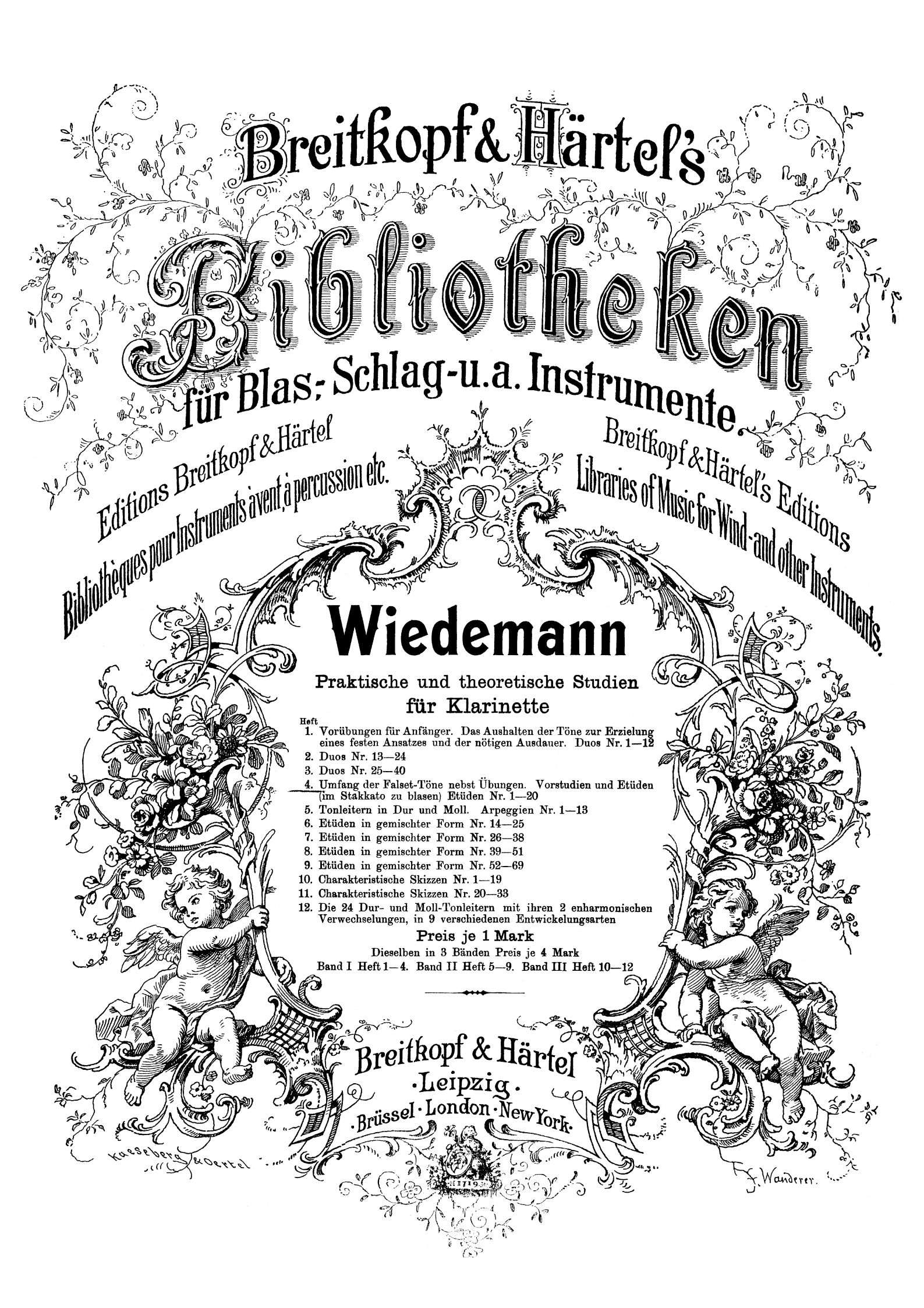
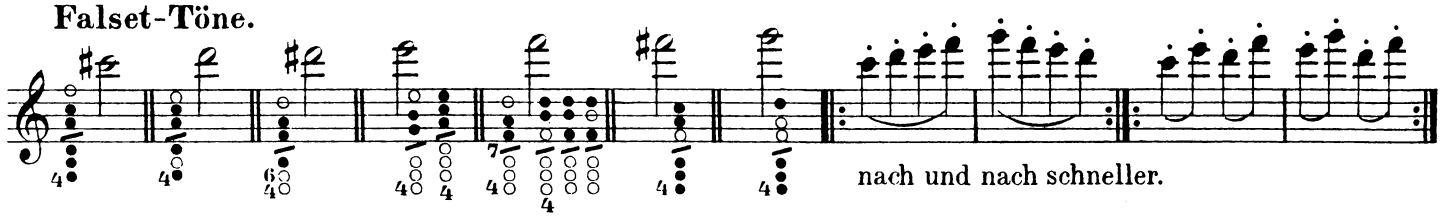

Breitkopf & Härtel's
Bibliotheken
für Blas-, Schlag- u. a. Instrumente.
Editions Breitkopf & Härtel
Bibliothèques pour Instruments à vent, à percussion etc.
Breitkopf & Härtel's Editions
Libraries of Music for Wind- and other Instruments.
Wiedemann
Praktische und theoretische Studien
für Klarinette
Heft
1. Vorübungen für Anfänger. Das Aushalten der Töne zur Erzielung eines festen Ansatzes und der nötigen Ausdauer. Duos Nr. 1—12
2. Duos Nr. 13—24
3. Duos Nr. 25—40
4. Umfang der Falset-Töne nebst Übungen. Vorstudien und Etüden (im Stakkato zu blasen) Etüden Nr. 1—20
5. Tonleitern in Dur und Moll. Arpeggien Nr. 1—13
6. Etüden in gemischter Form Nr. 14—25
7. Etüden in gemischter Form Nr. 26—38
8. Etüden in gemischter Form Nr. 39—51
9. Etüden in gemischter Form Nr. 52—69
10. Charakteristische Skizzen Nr. 1—19
11. Charakteristische Skizzen Nr. 20—33
12. Die 24 Dur- und Moll-Tonleitern mit ihren 2 enharmonischen Verwechselungen, in 9 verschiedenen Entwickelungsarten
Preis je 1 Mark
Dieselben in 3 Bänden Preis je 4 Mark
Band I Heft 1—4. Band II Heft 5—9. Band III Heft 10—12
Breitkopf & Härtel
·Leipzig·
·Brüssel·London·New York·
Kaeseberg & Oertel
F. Wanderer.

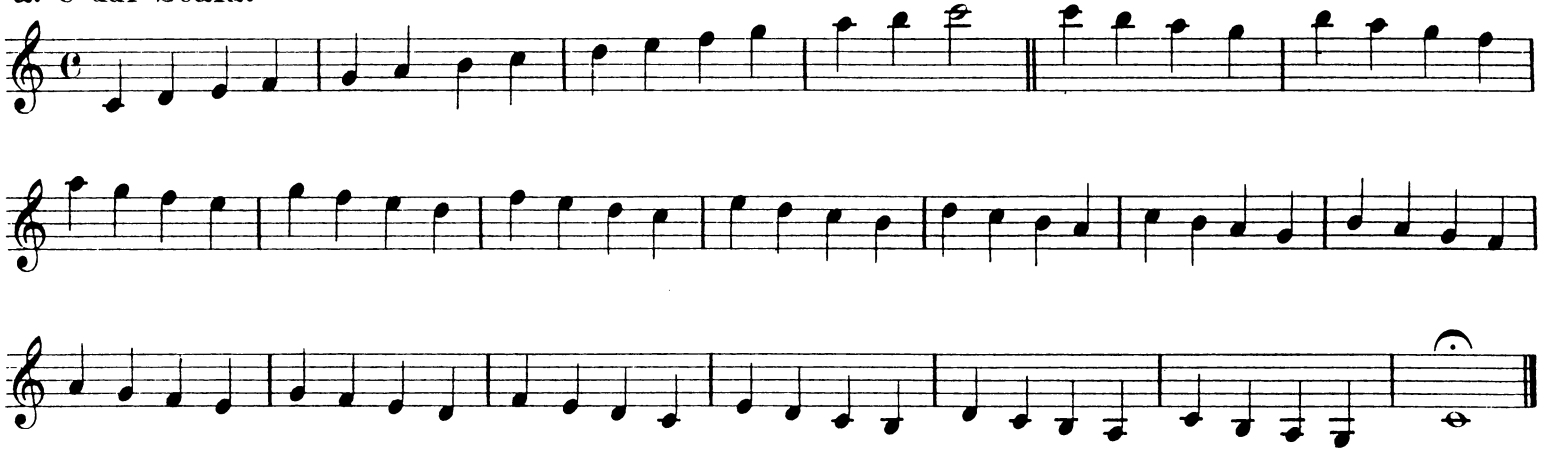
Umfang der Falset-Töne nebst Übungen.

Ludwig Wiedemann.

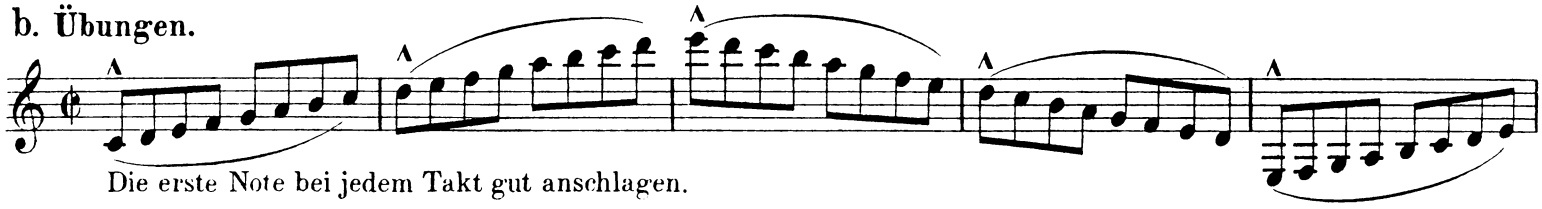
Falset-Töne.



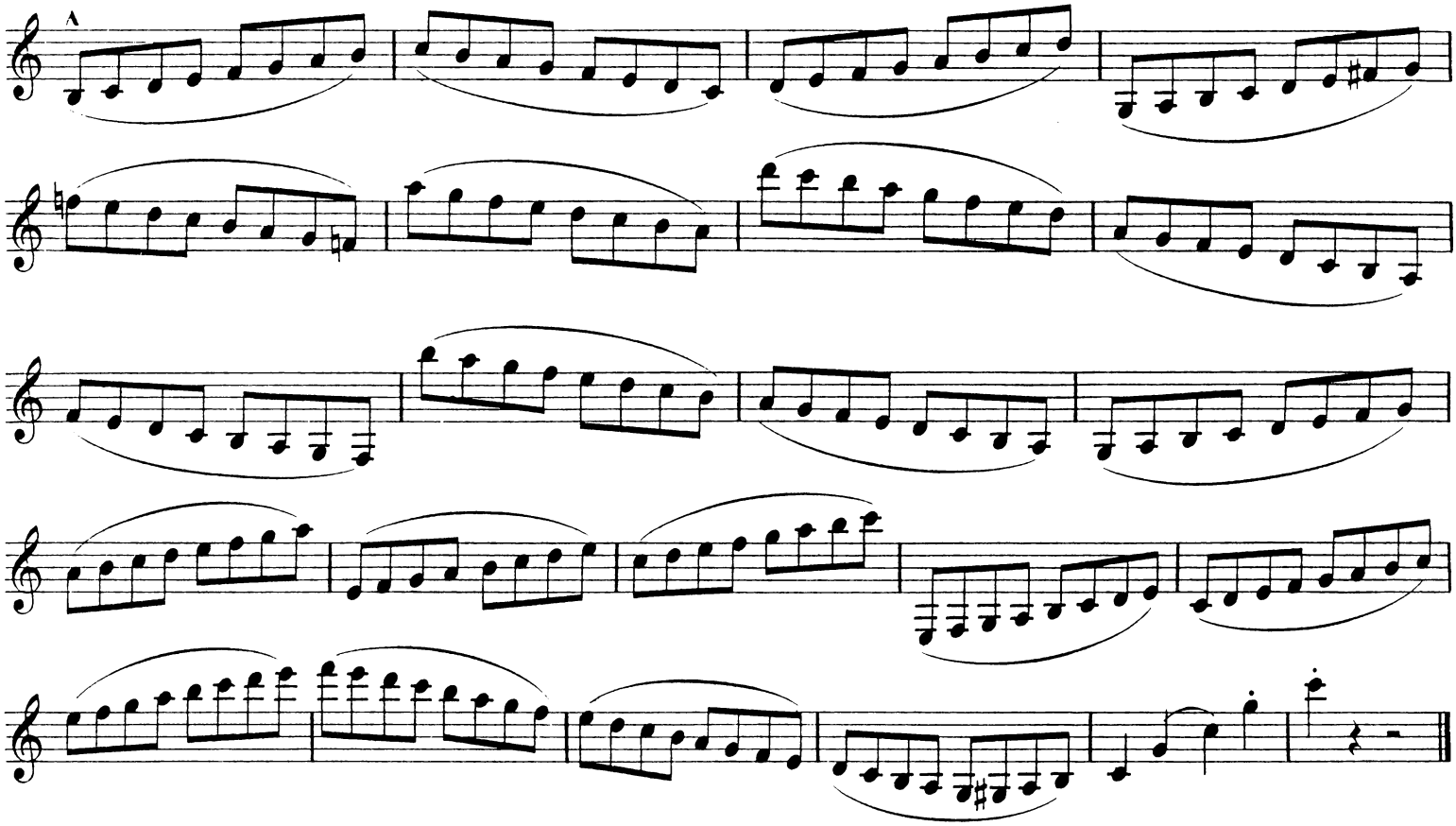
a. C dur Scala.



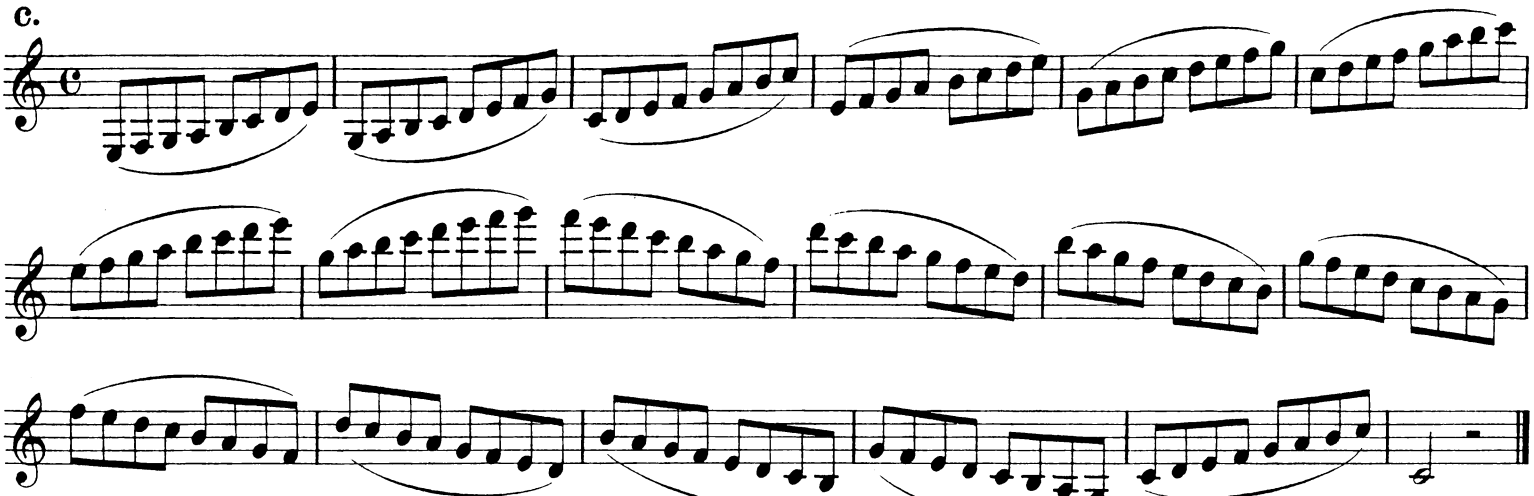
b. Übungen.



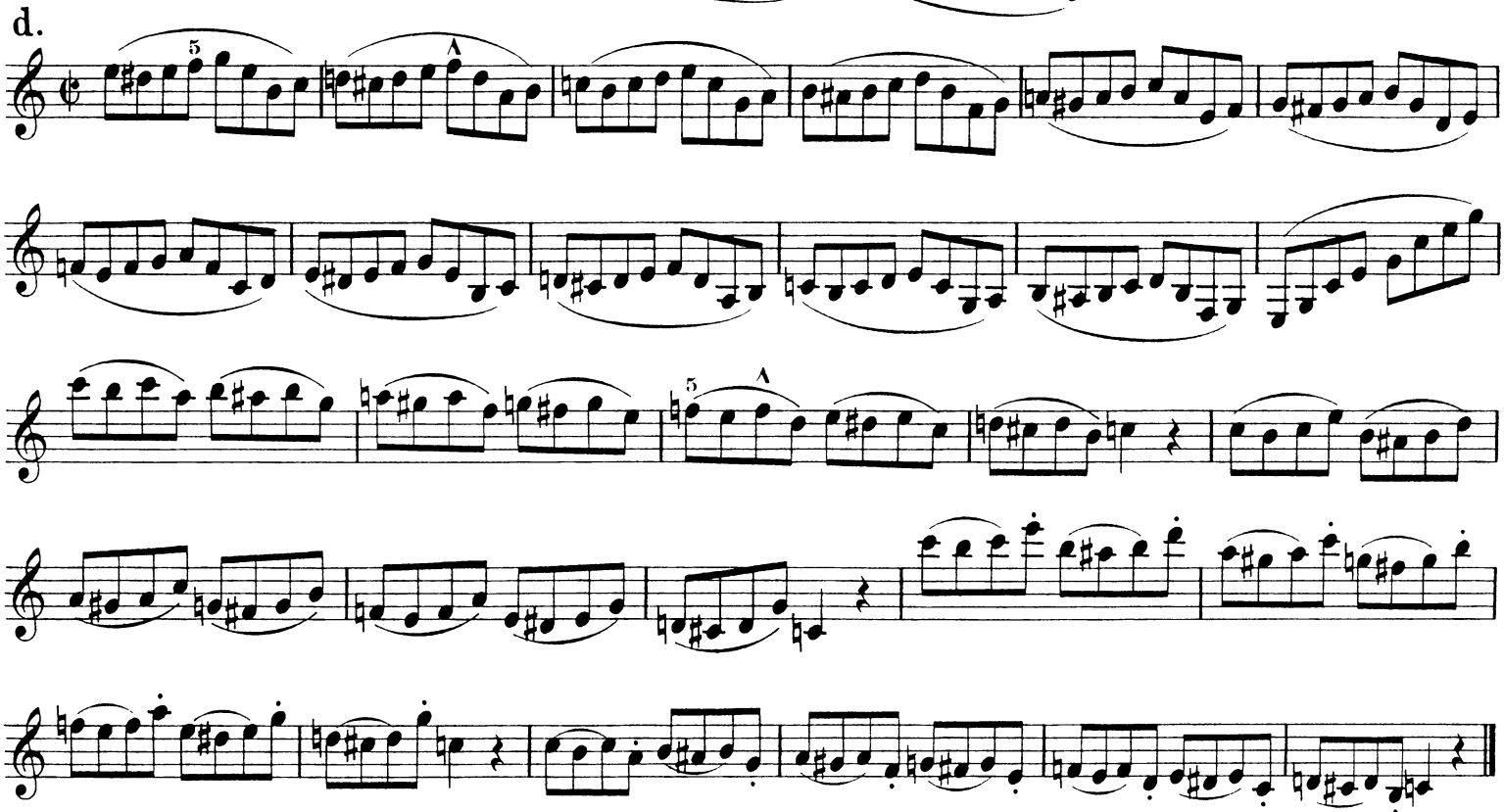
Die erste Note bei jedem Takt gut anschlagen.



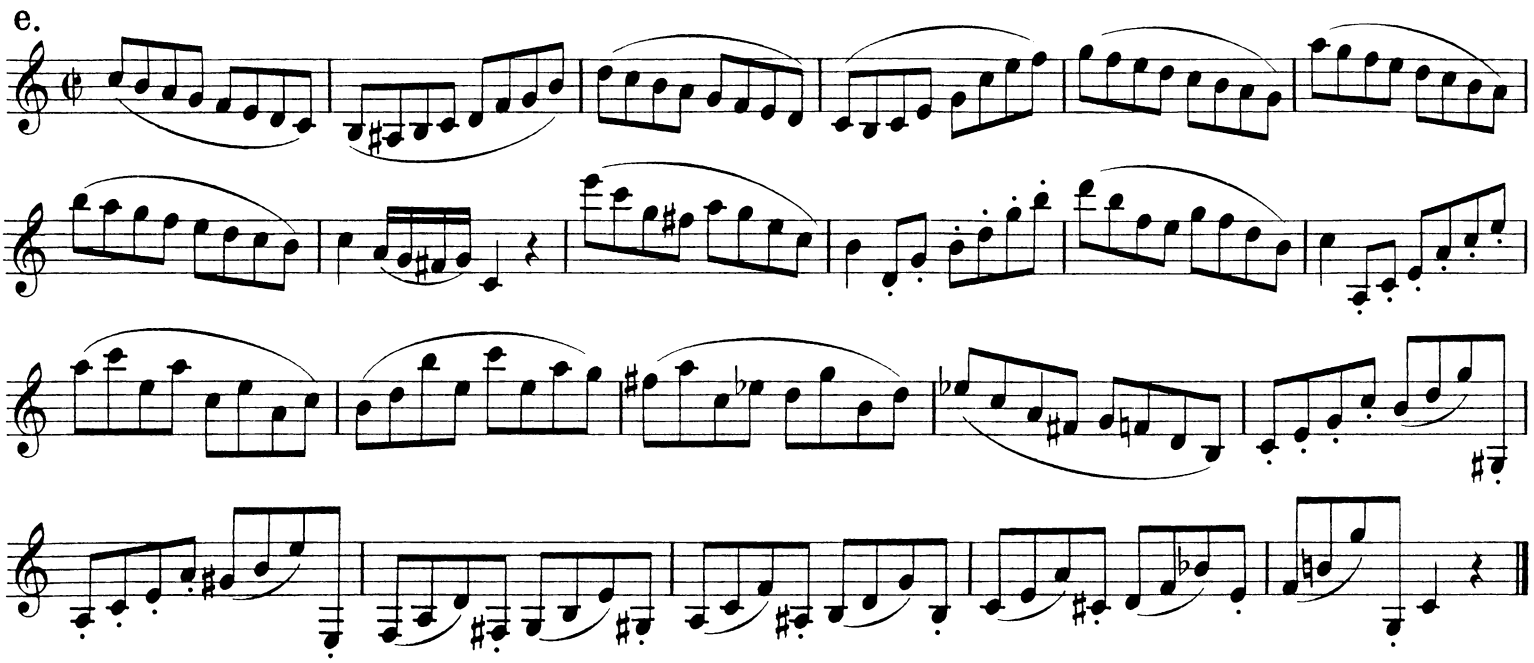
c.



d.

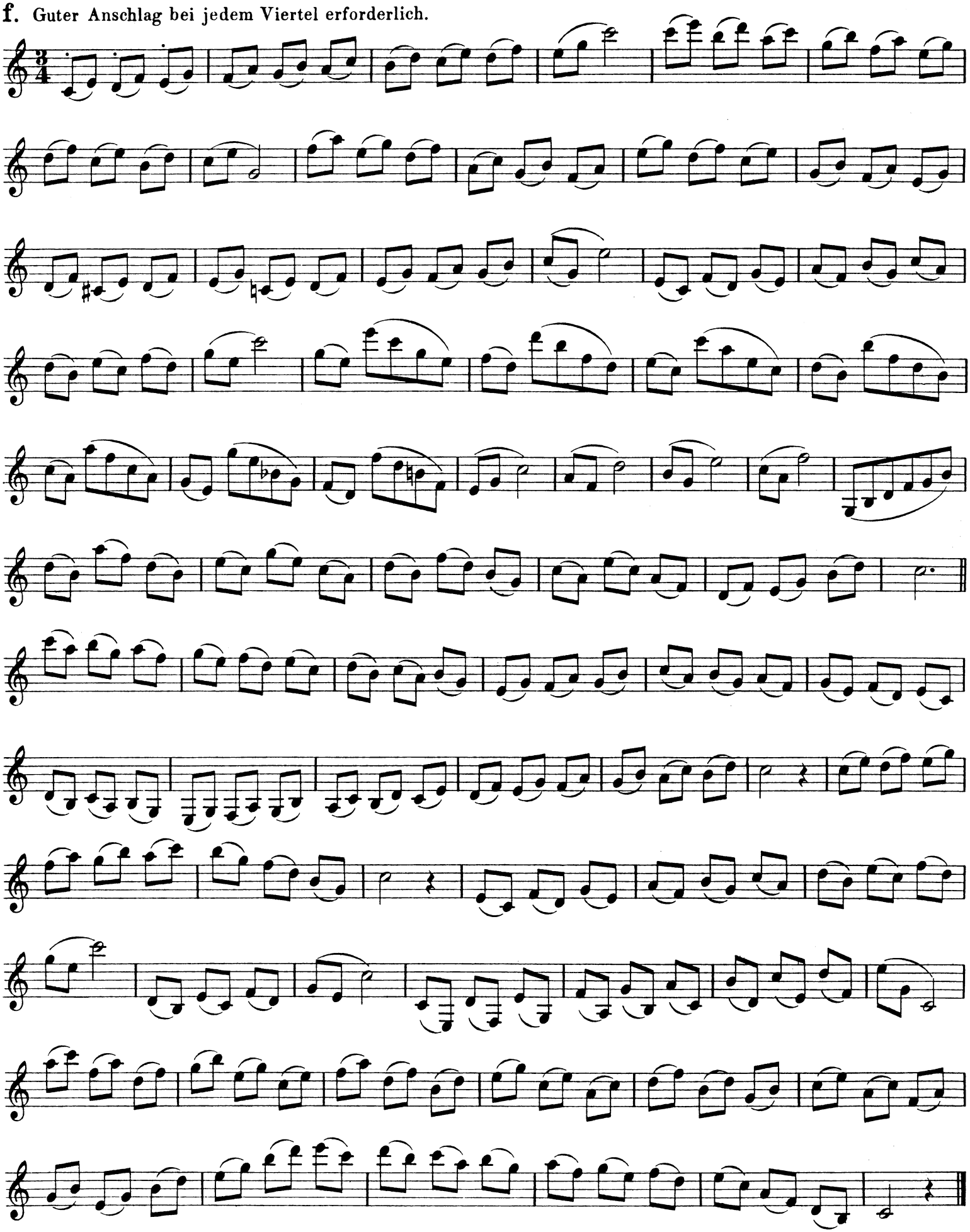


e.



Jedes Viertel vom nächsten etwas getrennt, aber ohne dadurch das zweite Achtel desselben zu schmälern.

f. Guter Anschlag bei jedem Viertel erforderlich.

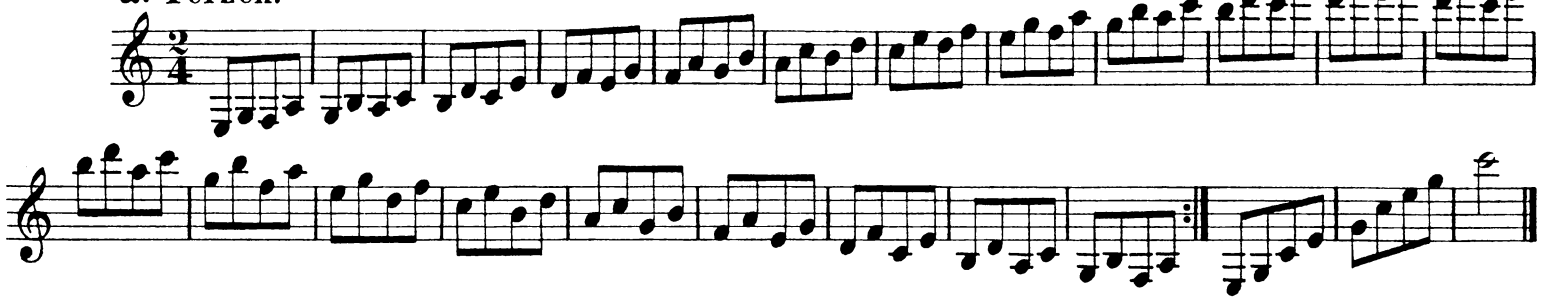


Vorstudien und Etüden.

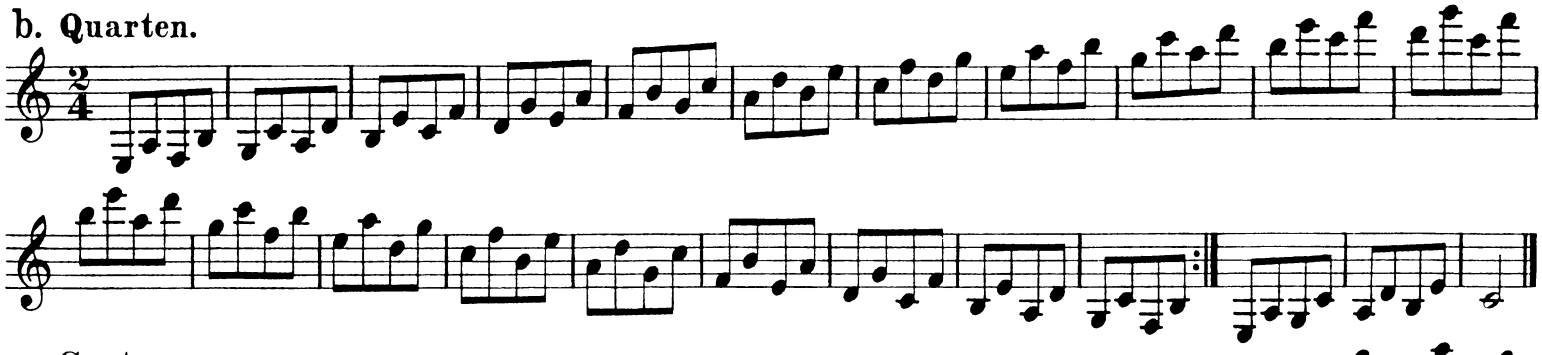
Staccatoübungen in diatonischer Fortschreitung.

Es ist hauptsächlich darauf zu achten, dass bei anfänglich langsamer und gleichmässiger Ausführung jede Note rhythmisch voll zur Geltung kommt.

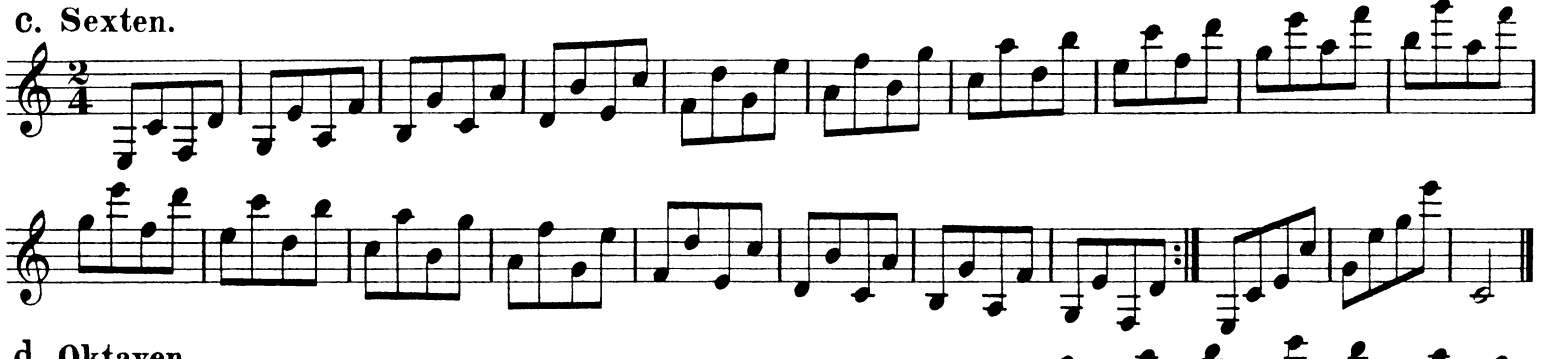
a. Terzen.



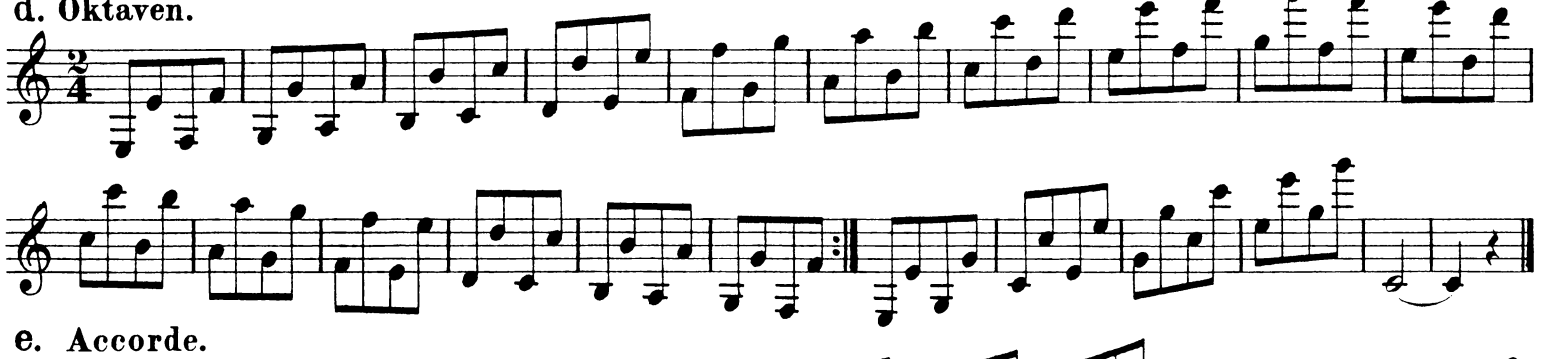
b. Quarten.



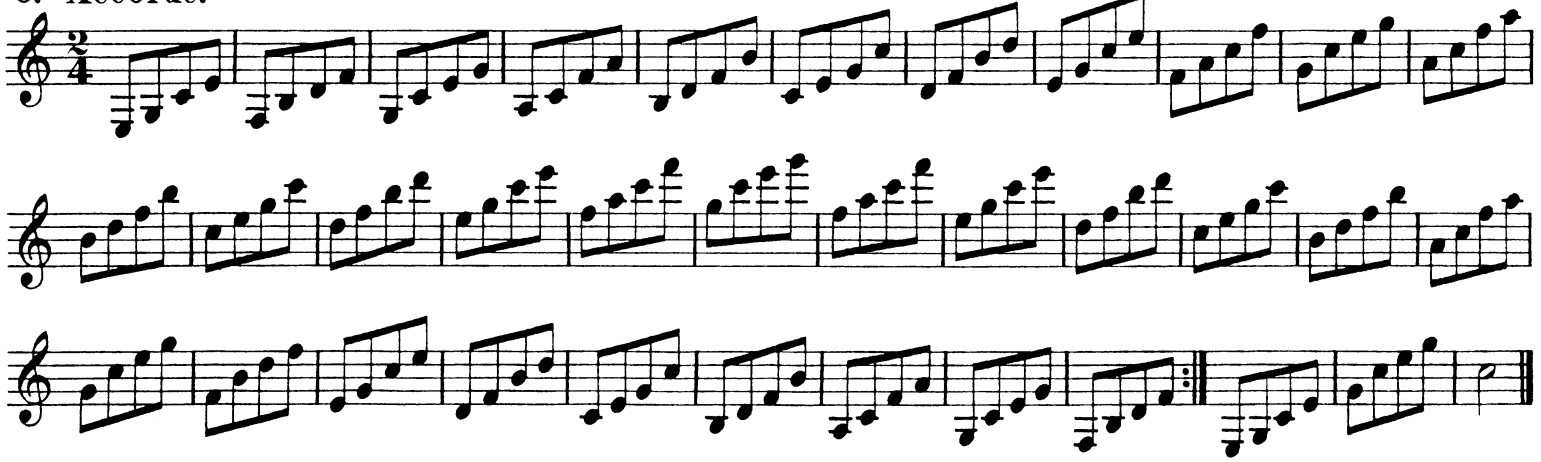
c. Sexten.



d. Oktaven.



e. Accorde.

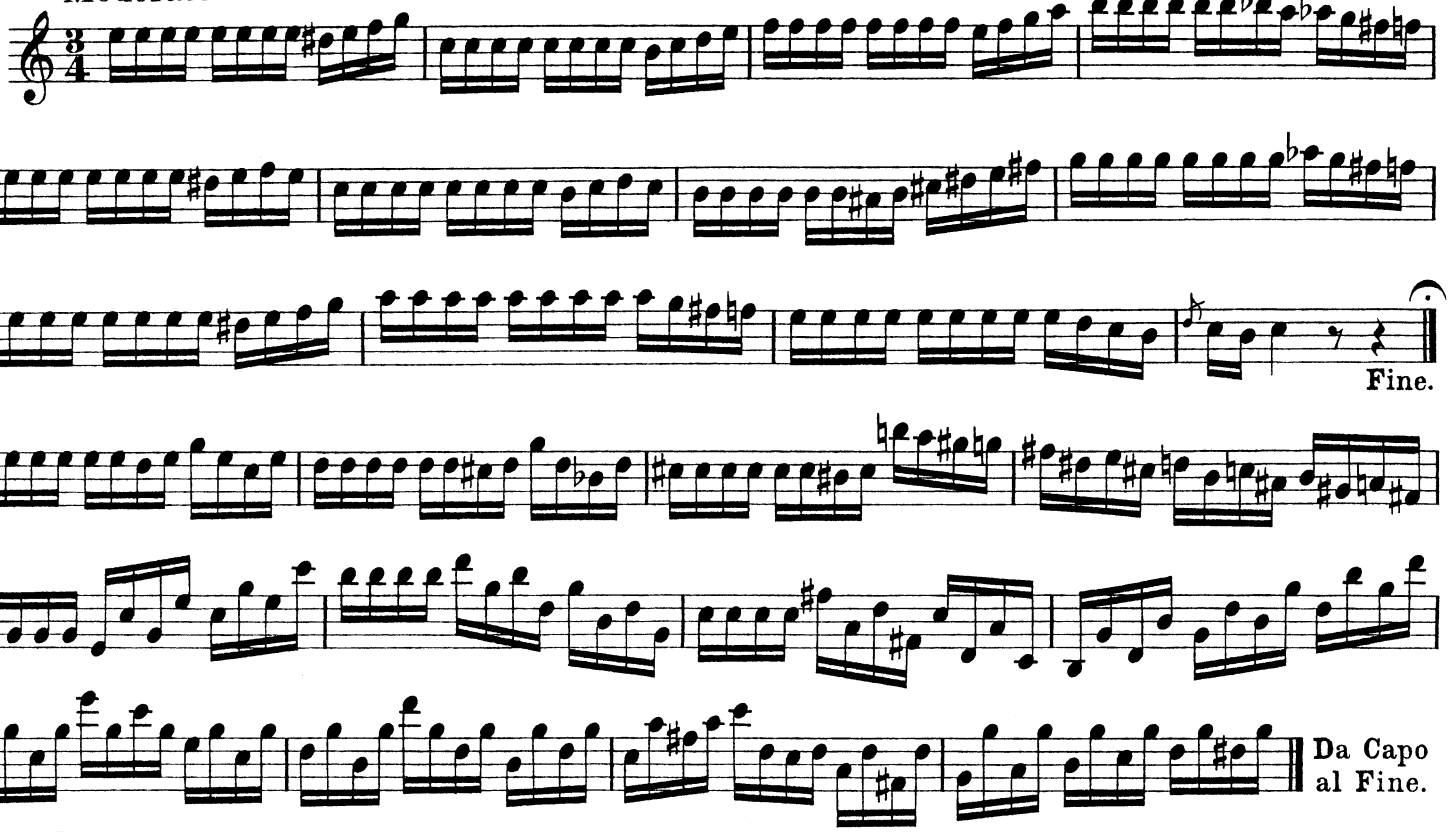


Etüden.

Staccato.

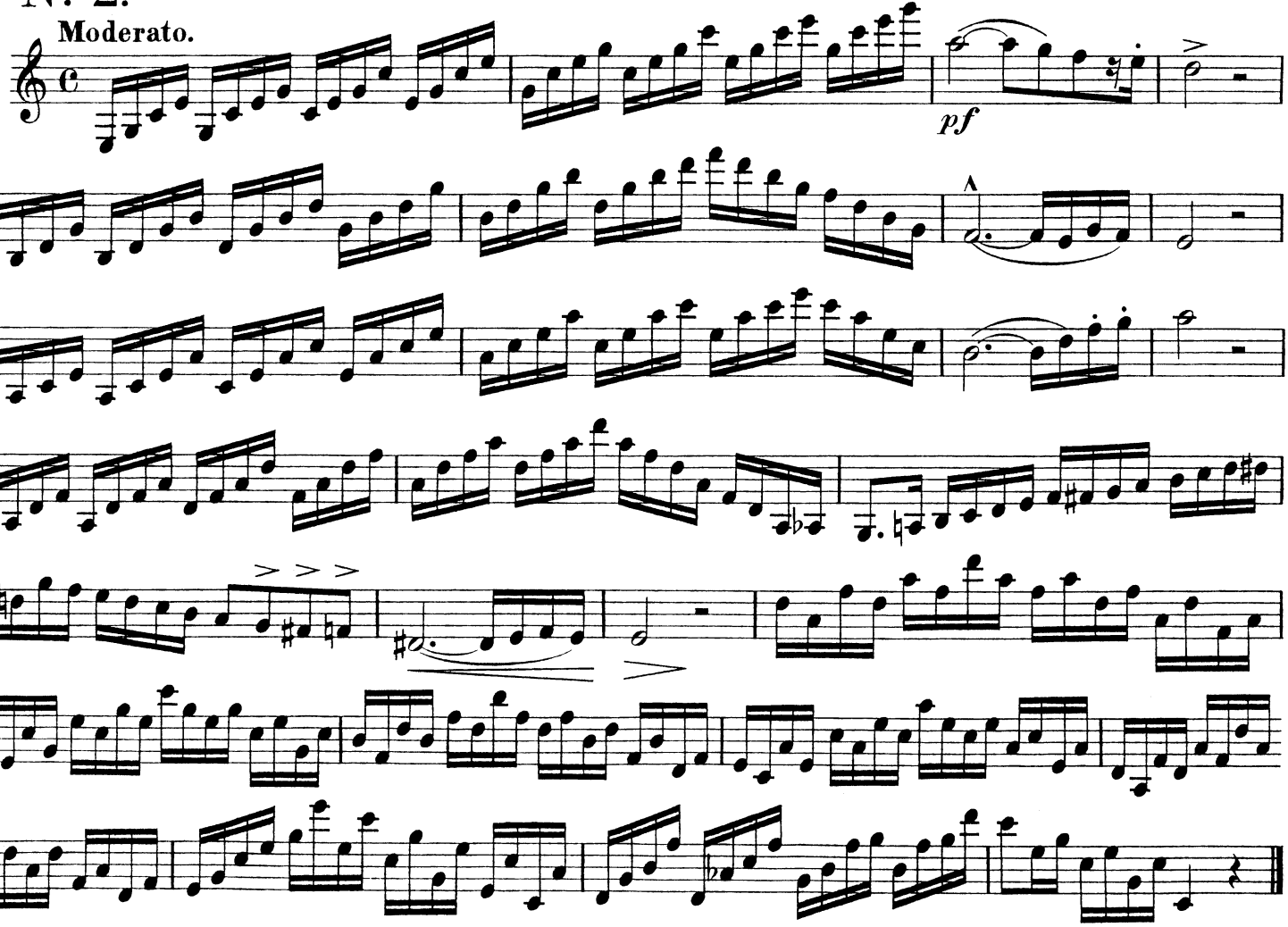
No. 1.

Moderato.



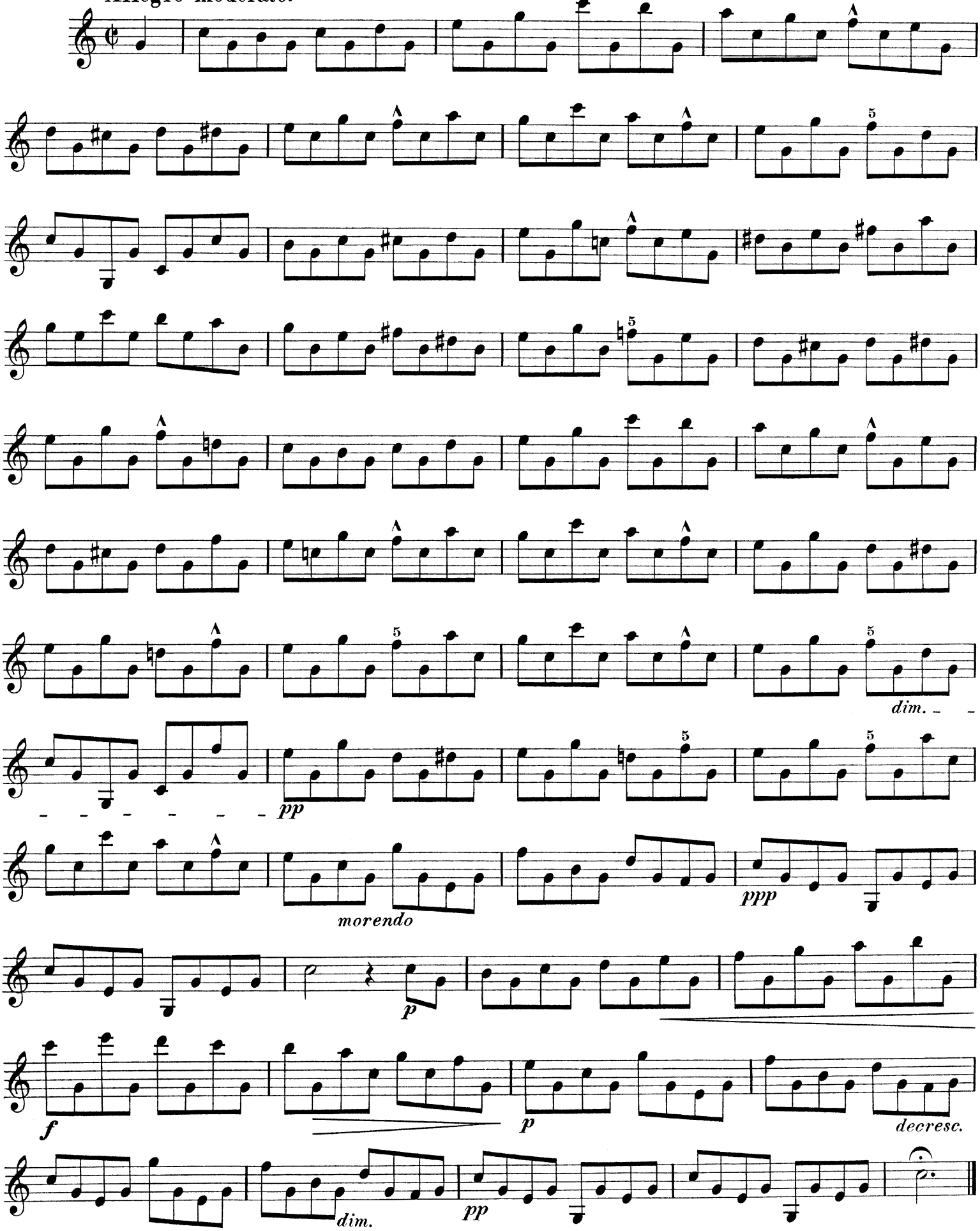
No. 2.

Moderato.



Nº 3.

Allegro moderato.



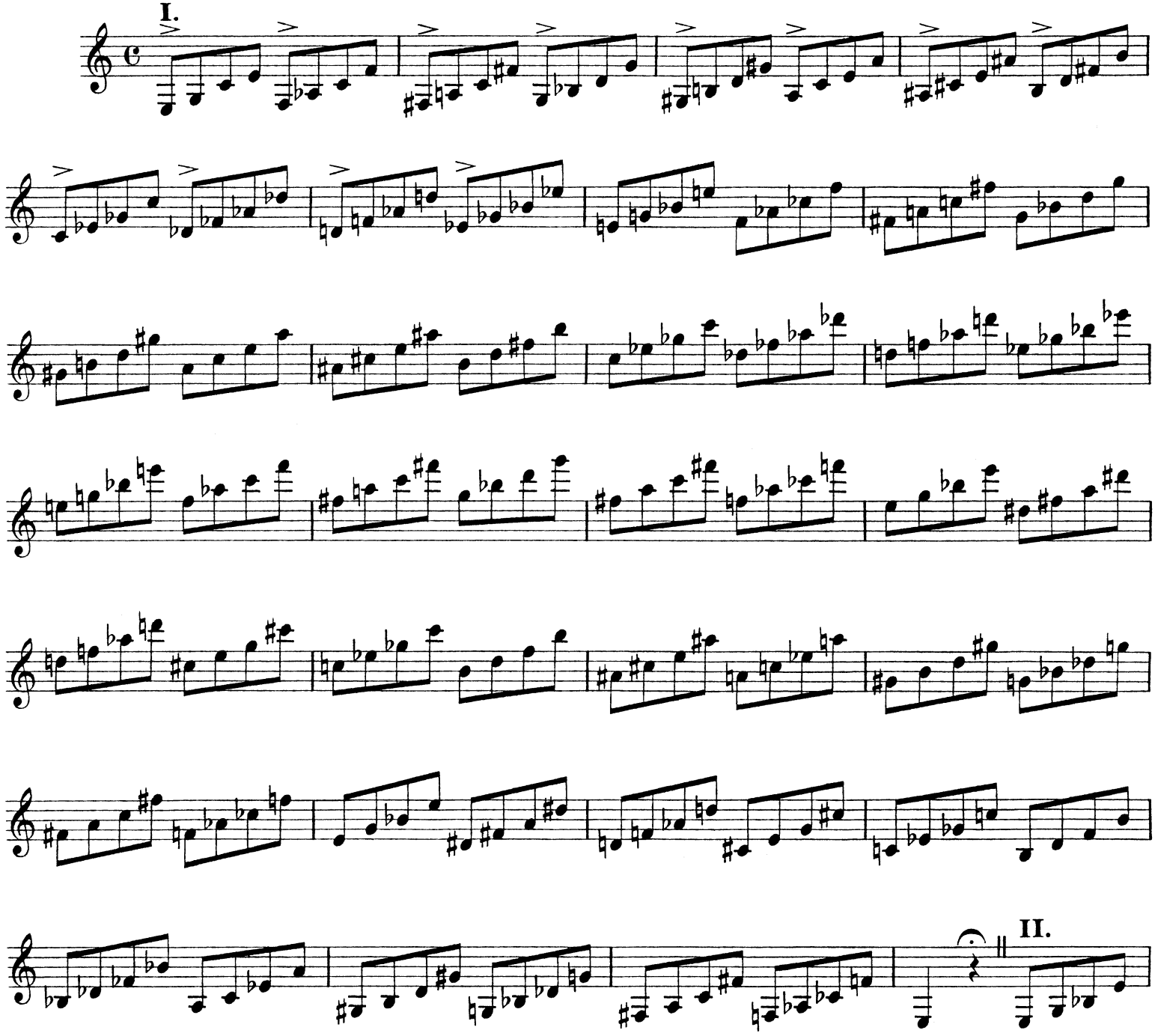
Chromatische Entwicklungen.

Das 1. und 3. Viertel betonen.

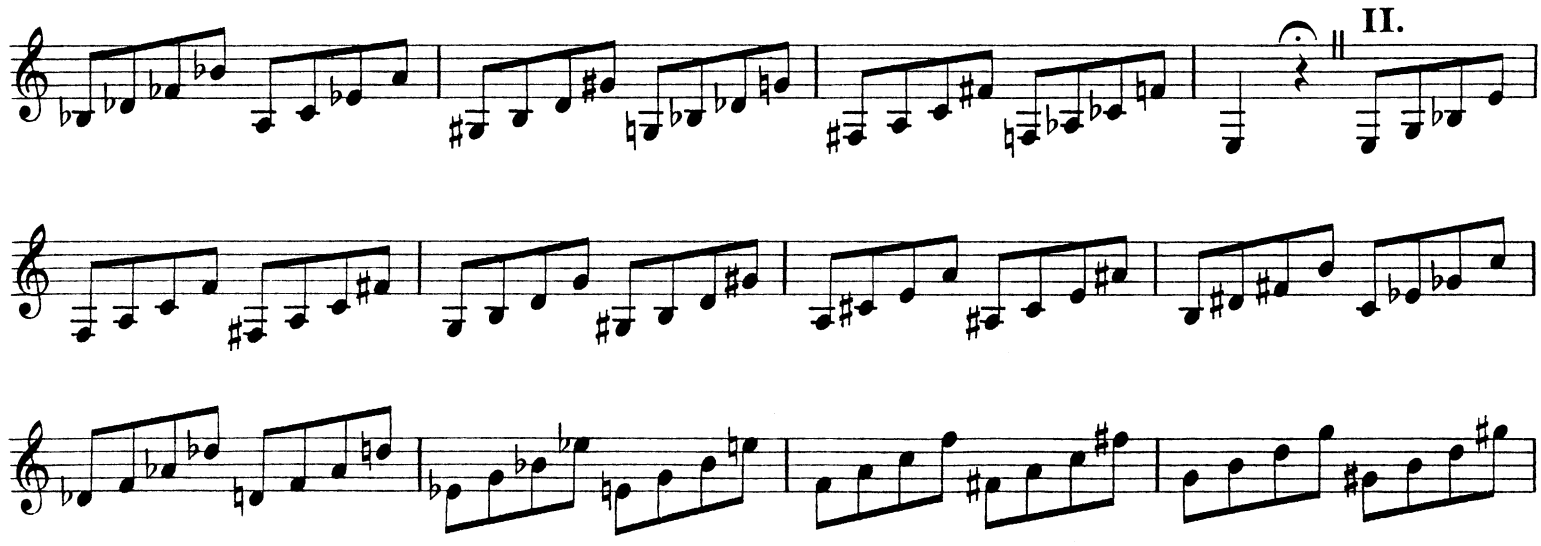
No. 4.

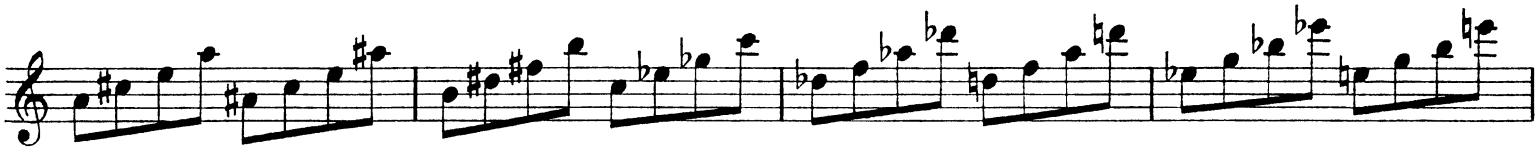
Dur und Moll. *(Hart und Weich.)*

I.

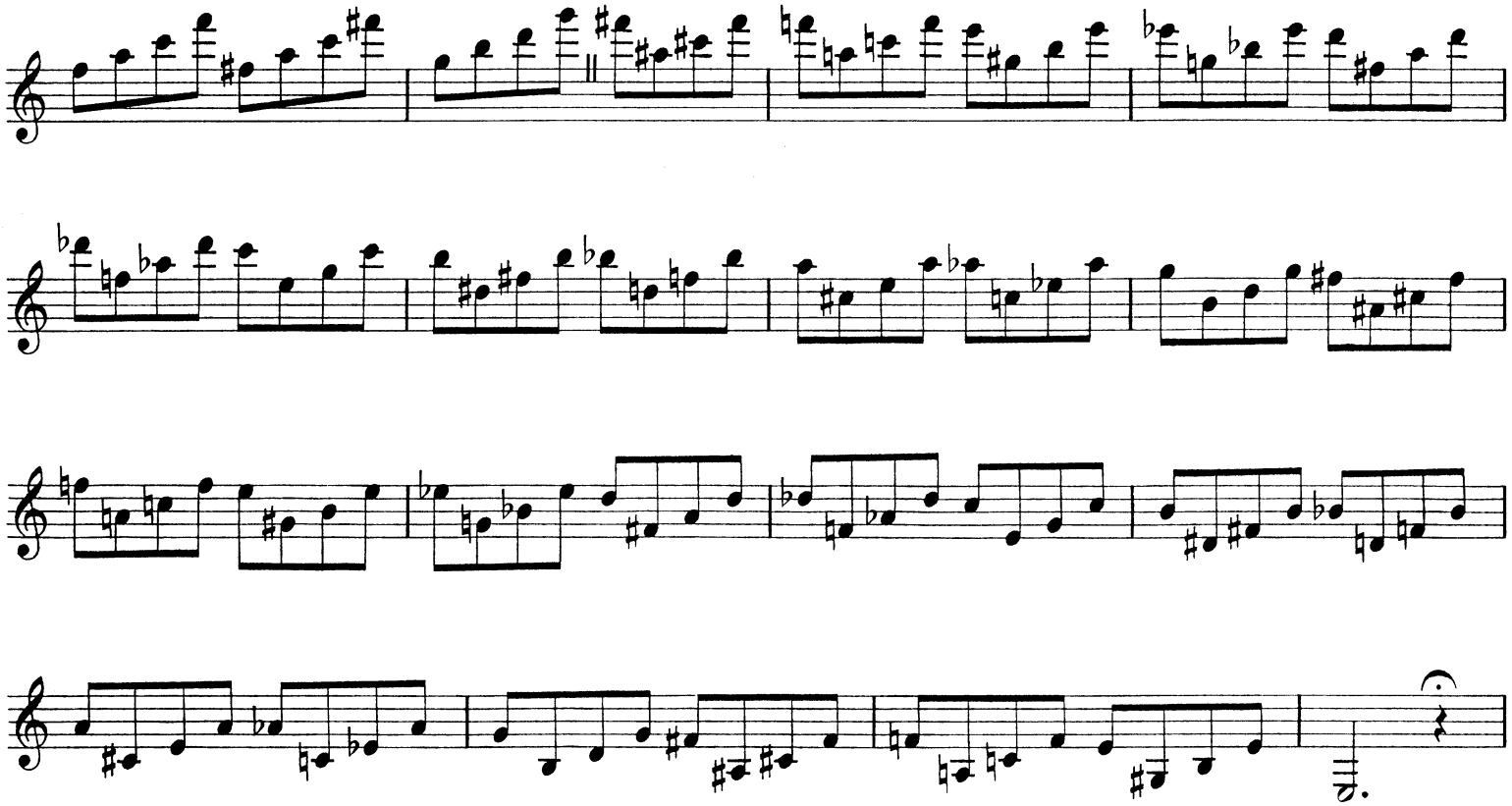


II.

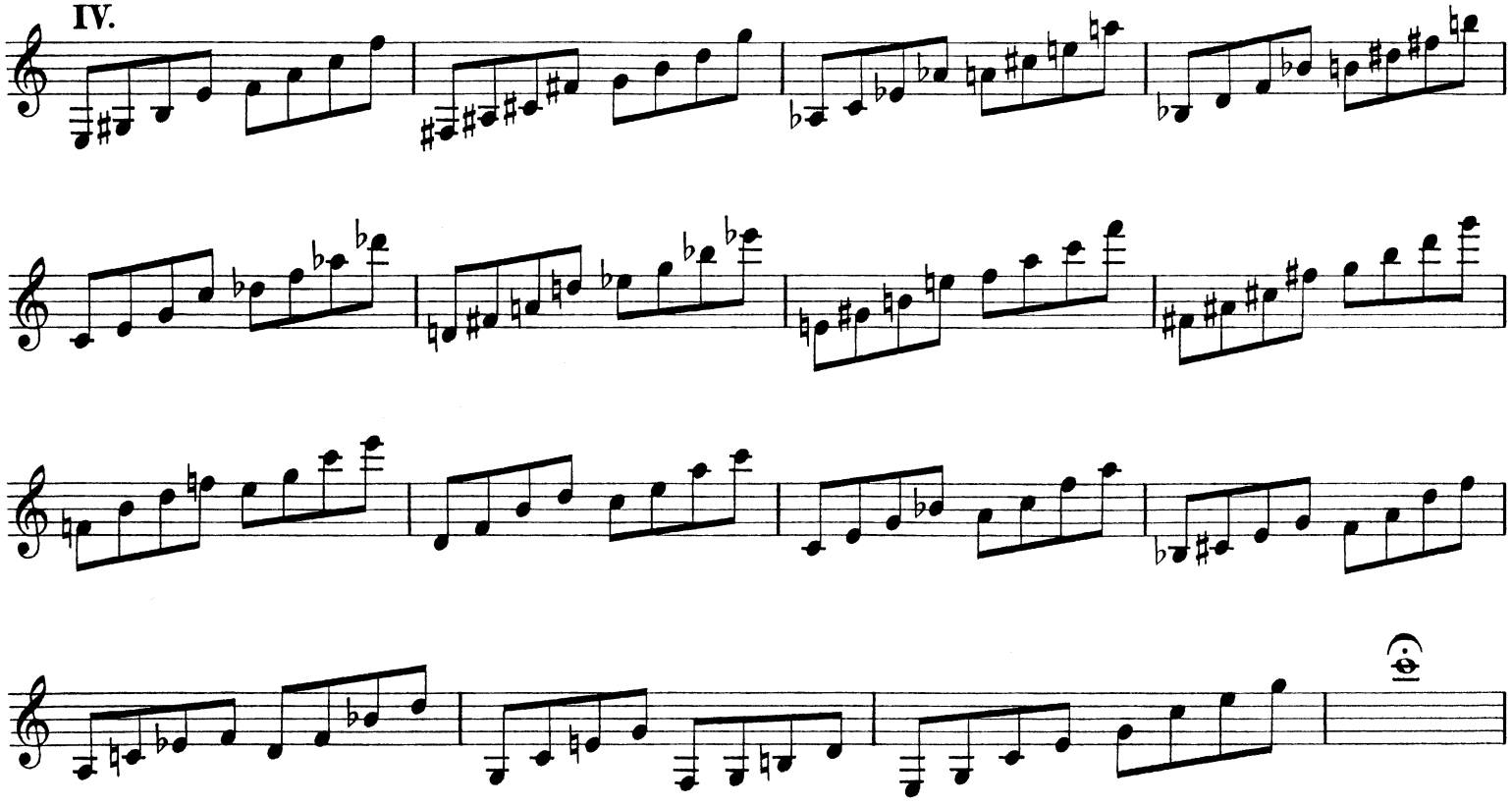




III.



IV.

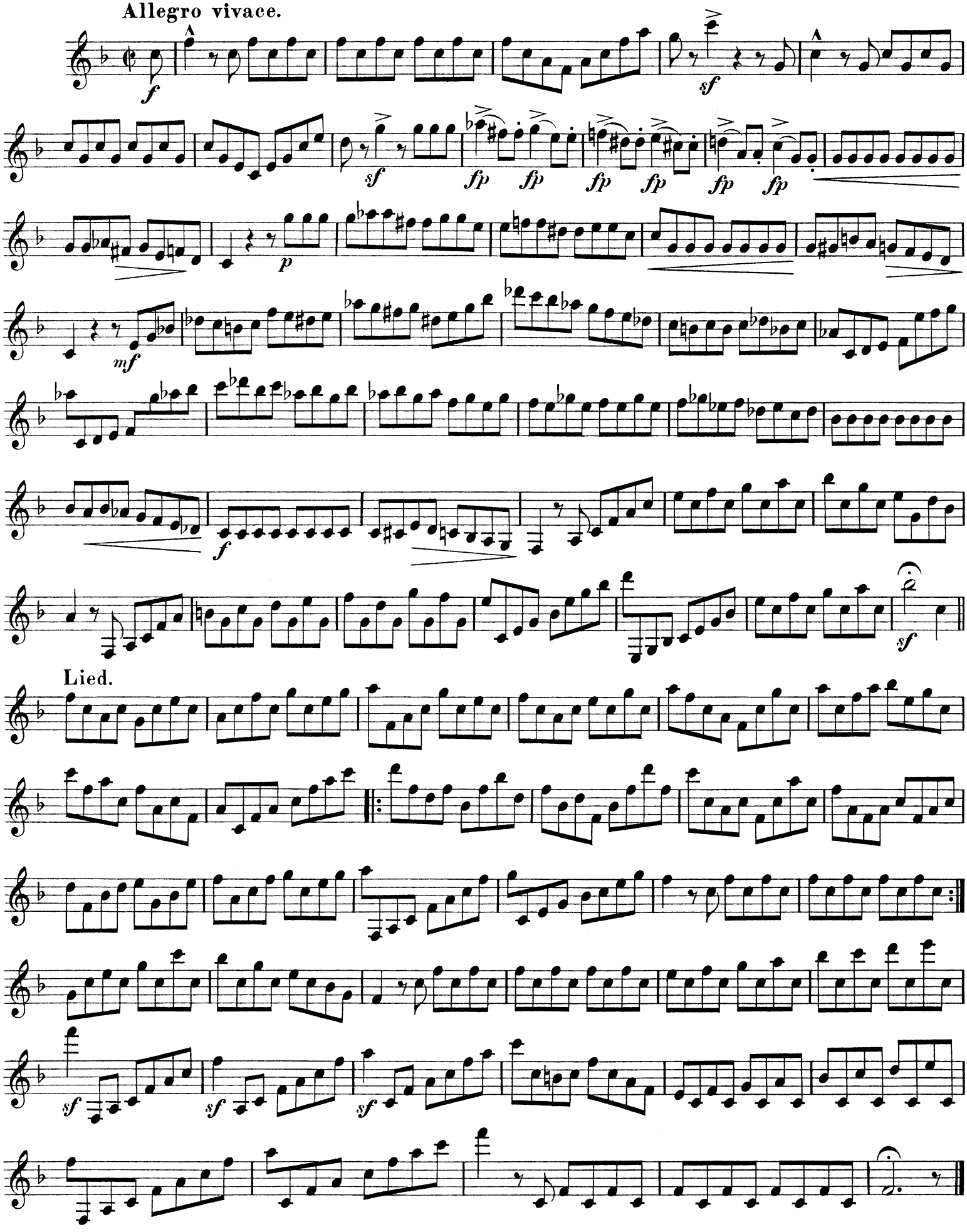


Über das Lied:

Stimmt an mit hellem hohen Klang.

No. 5.

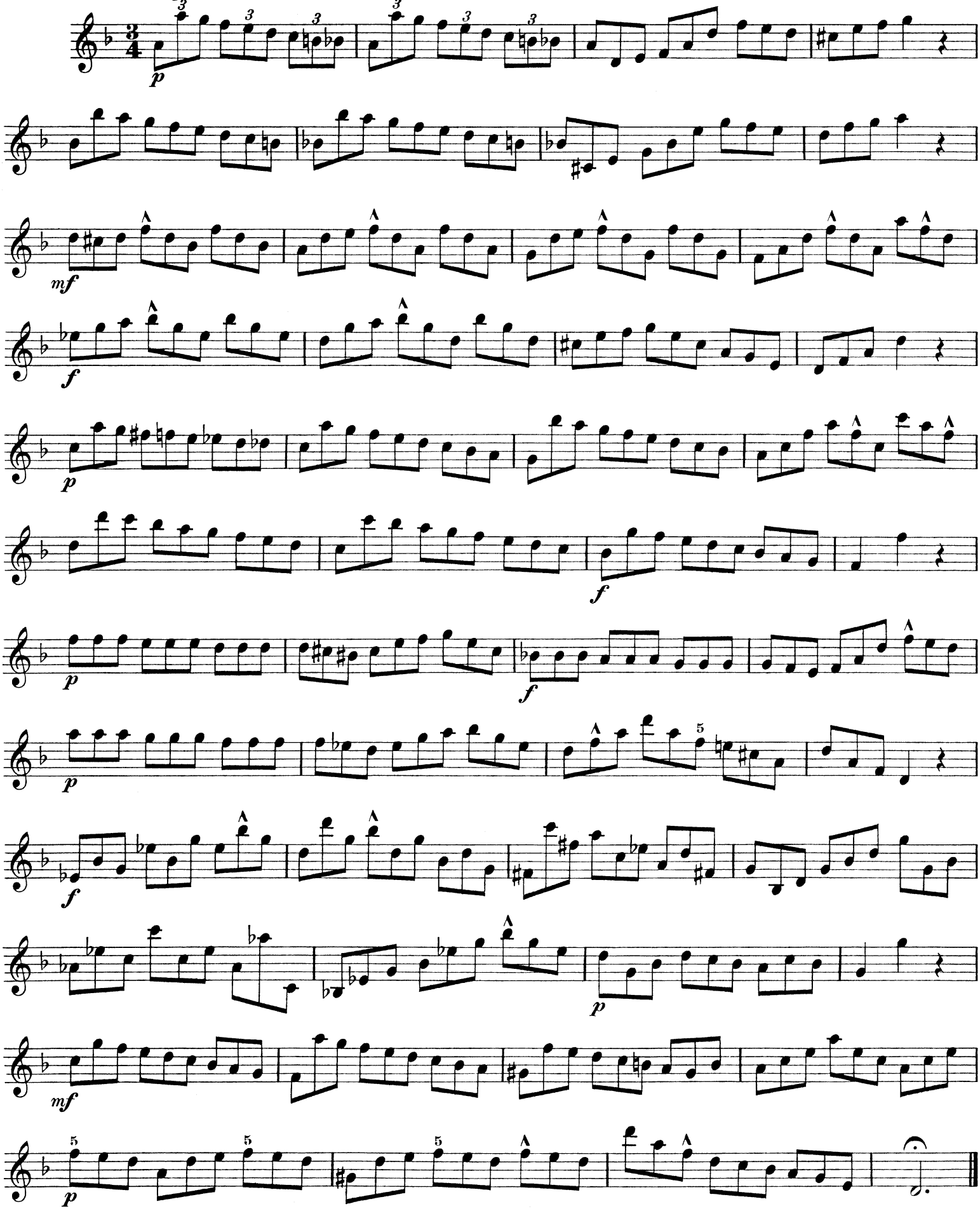
Allegro vivace.



No. 6.

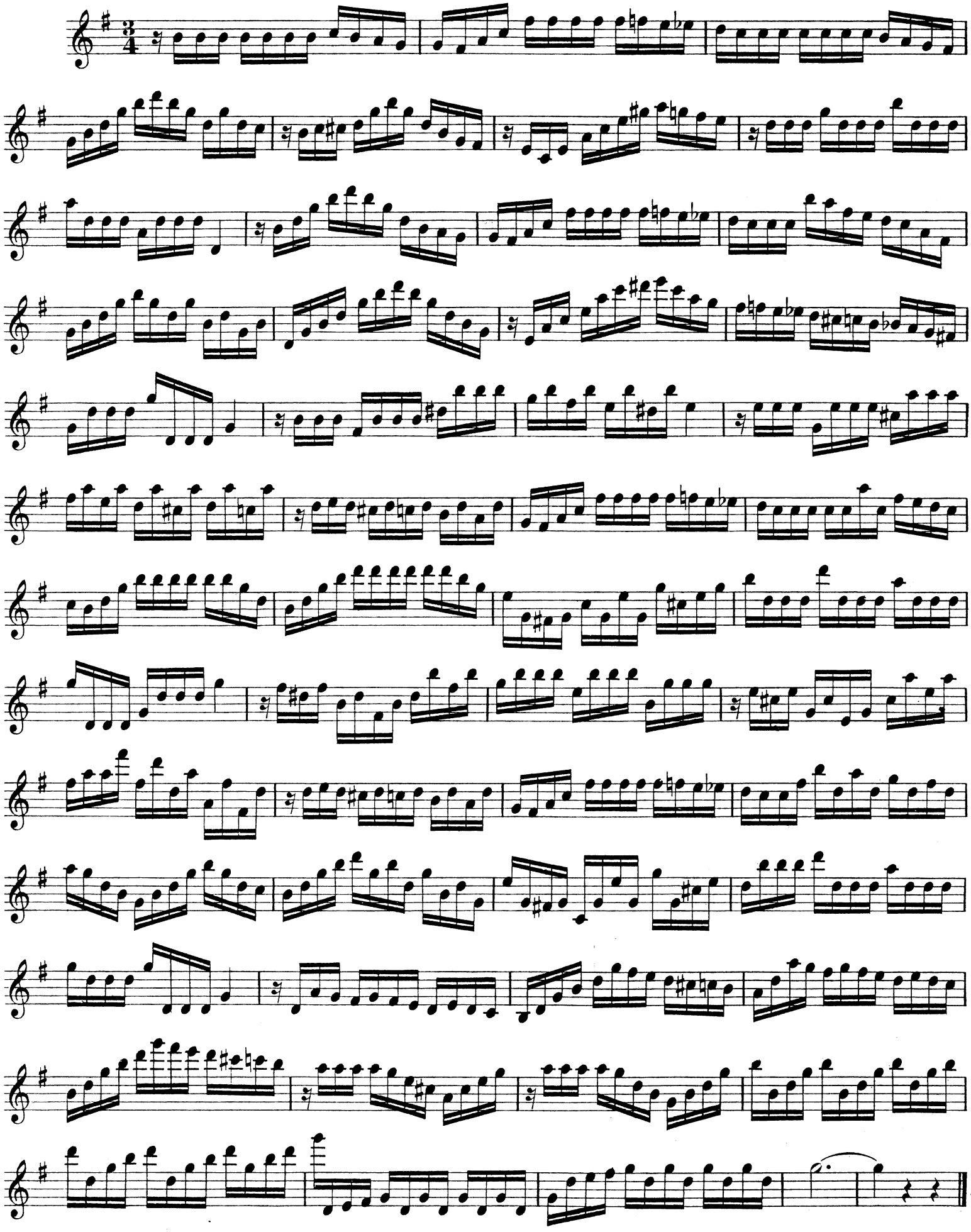
Staccato ohne Betonung.

Allegro moderato.



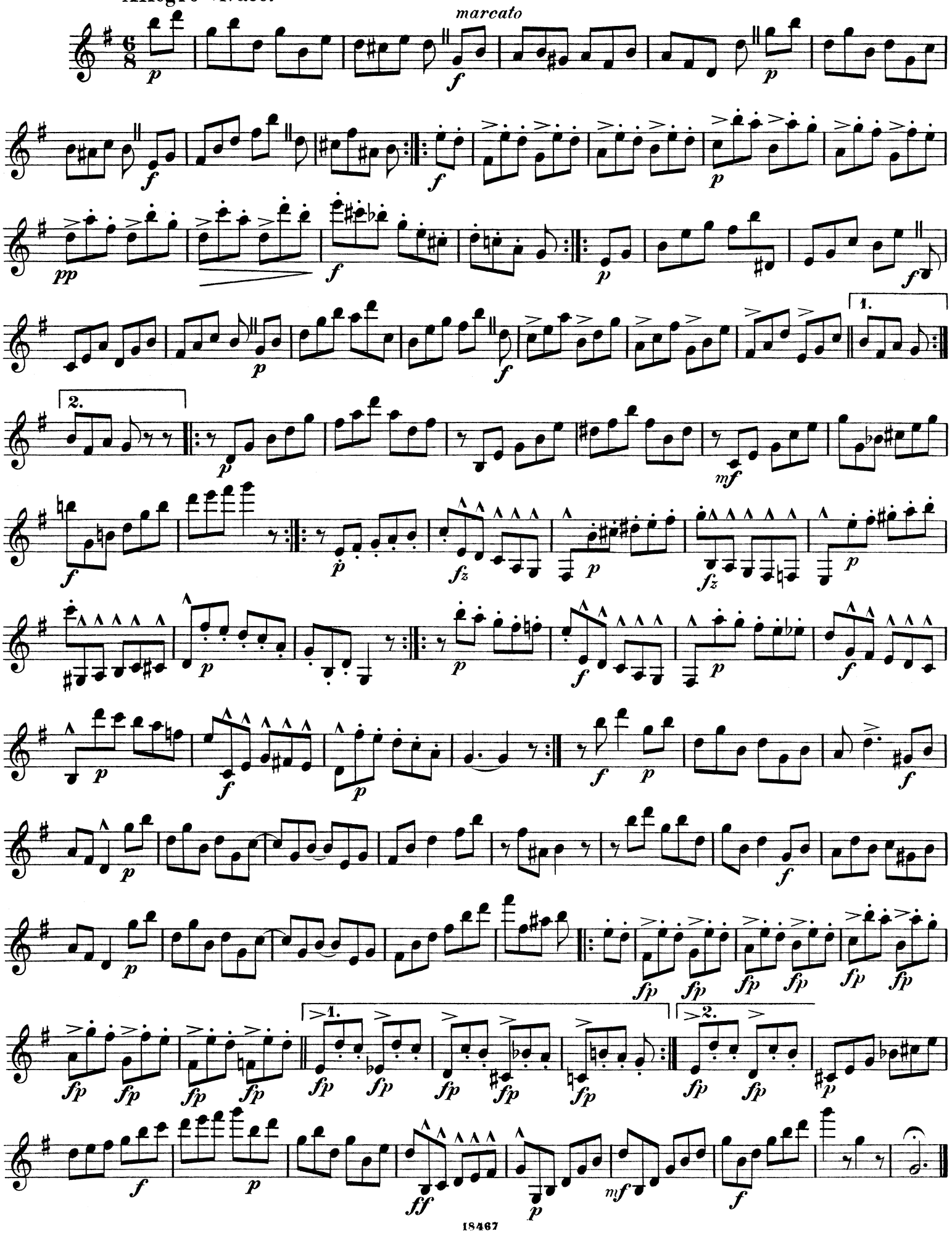
No. 7.

Allegretto, quasi moderato.



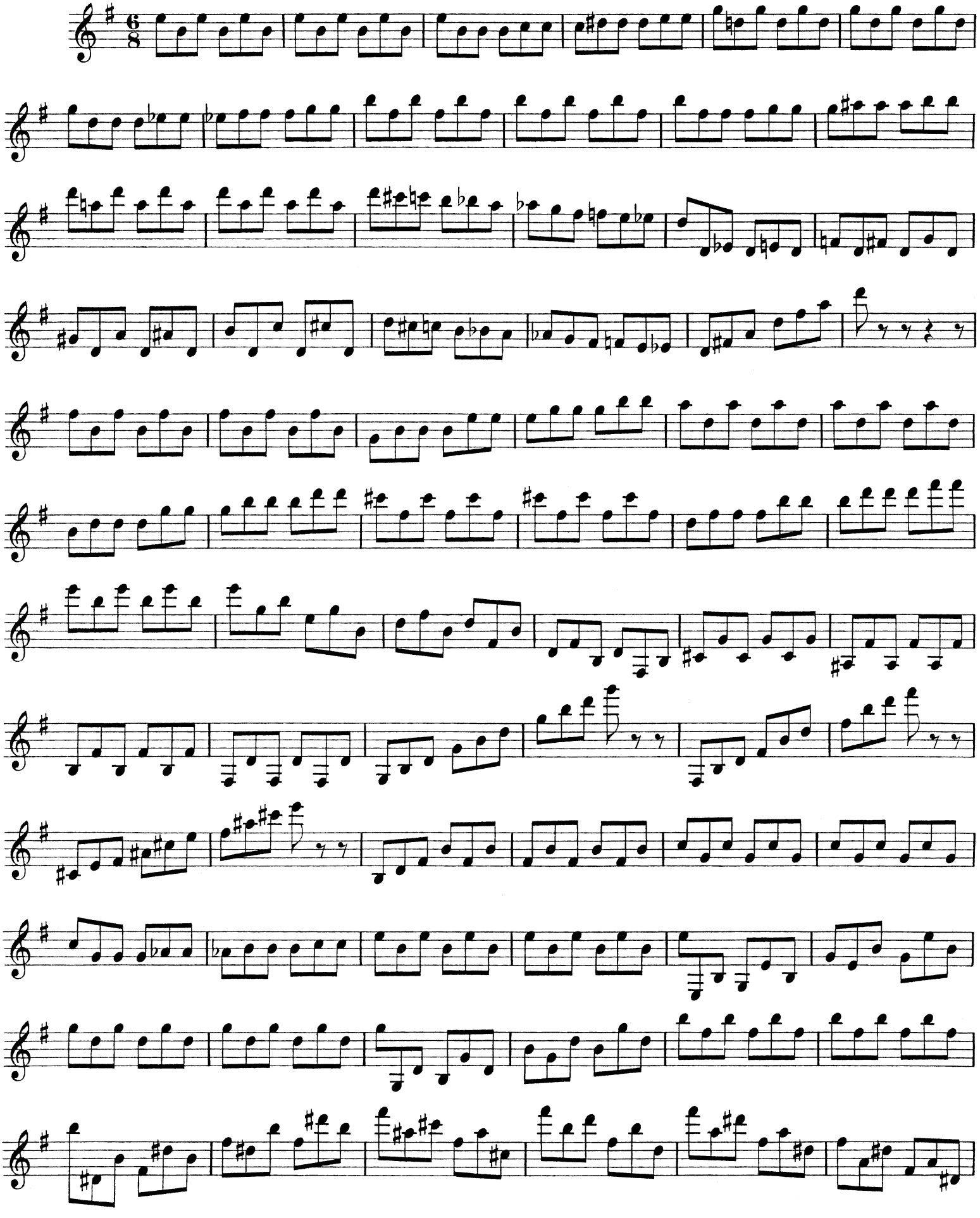
No. 8.

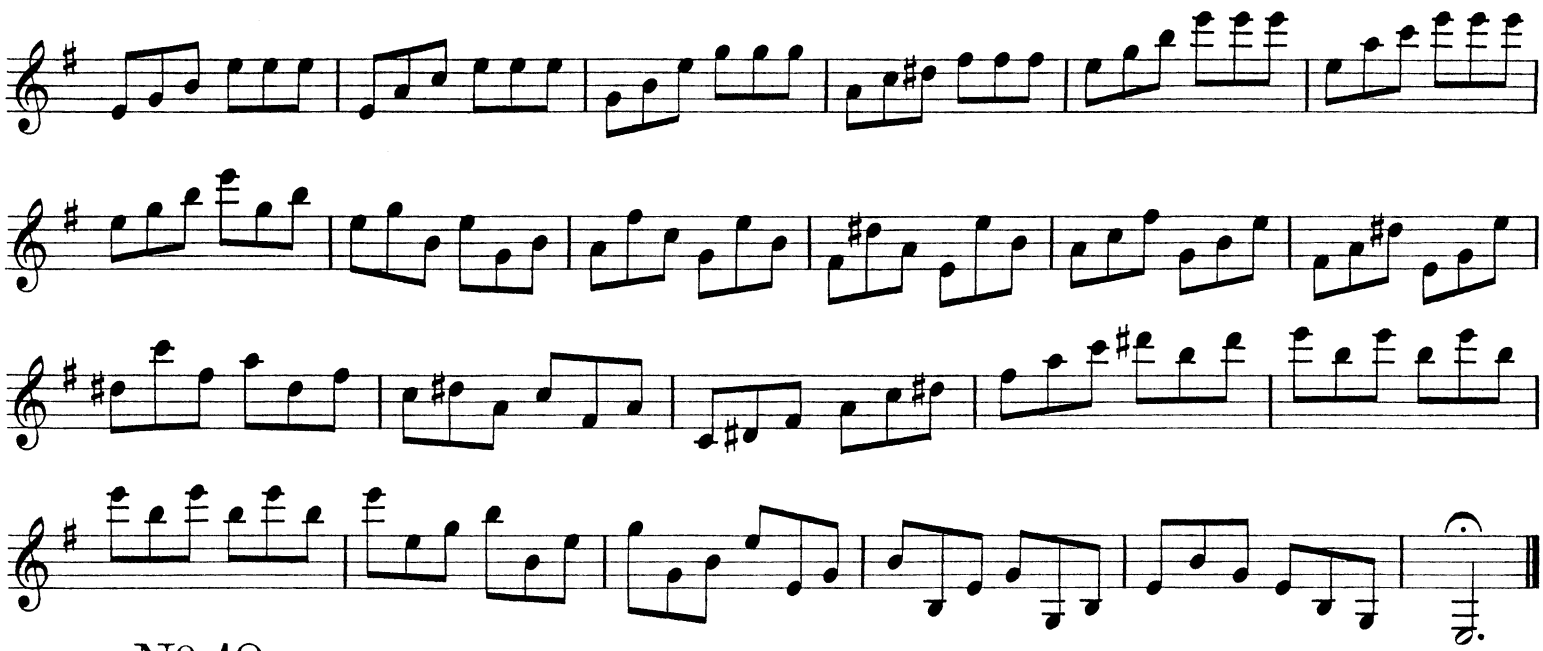
Allegro vivace.



Nº 9.

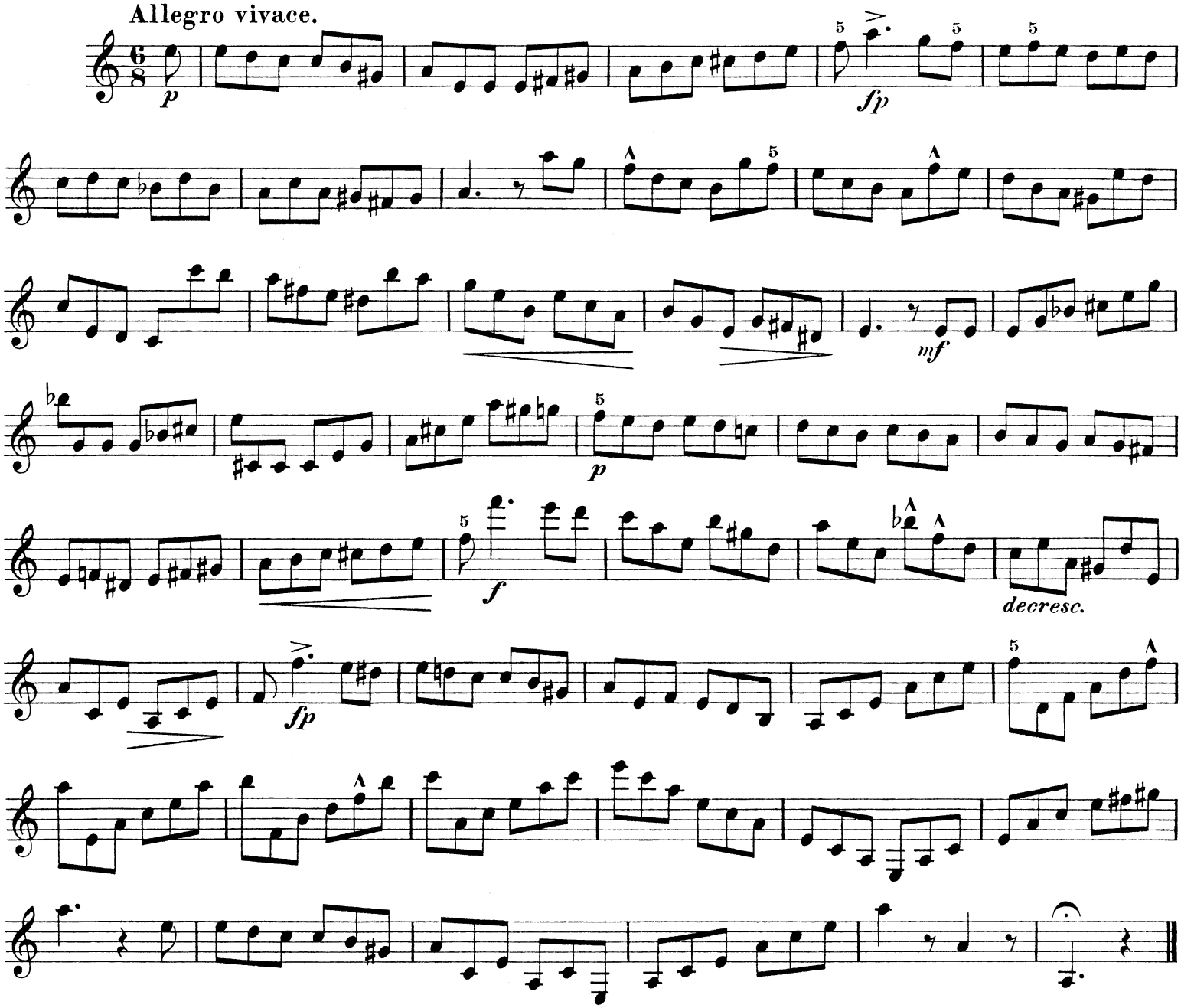
Alla breve. *(Schnell.)*





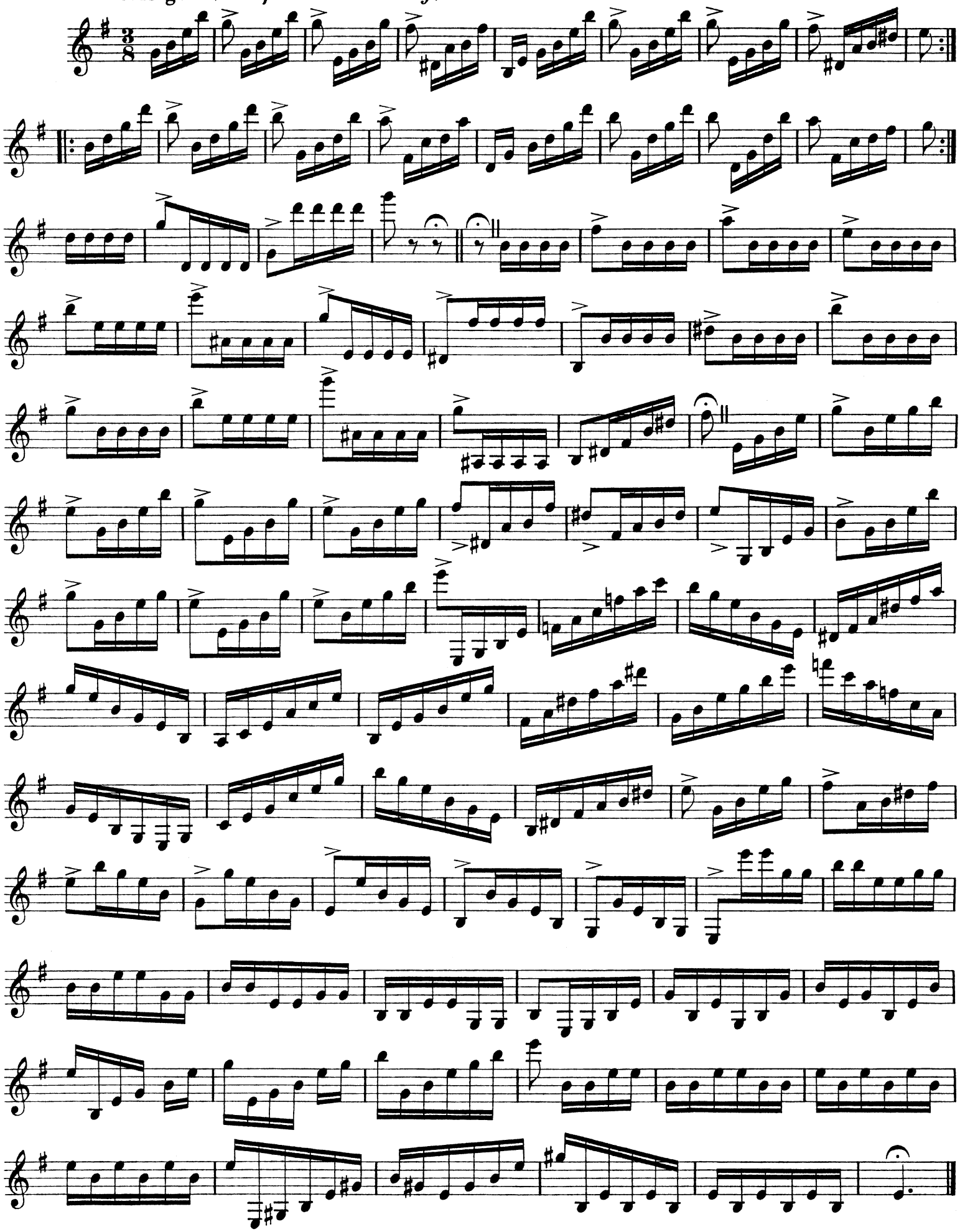
Nº 10.

Allegro vivace.



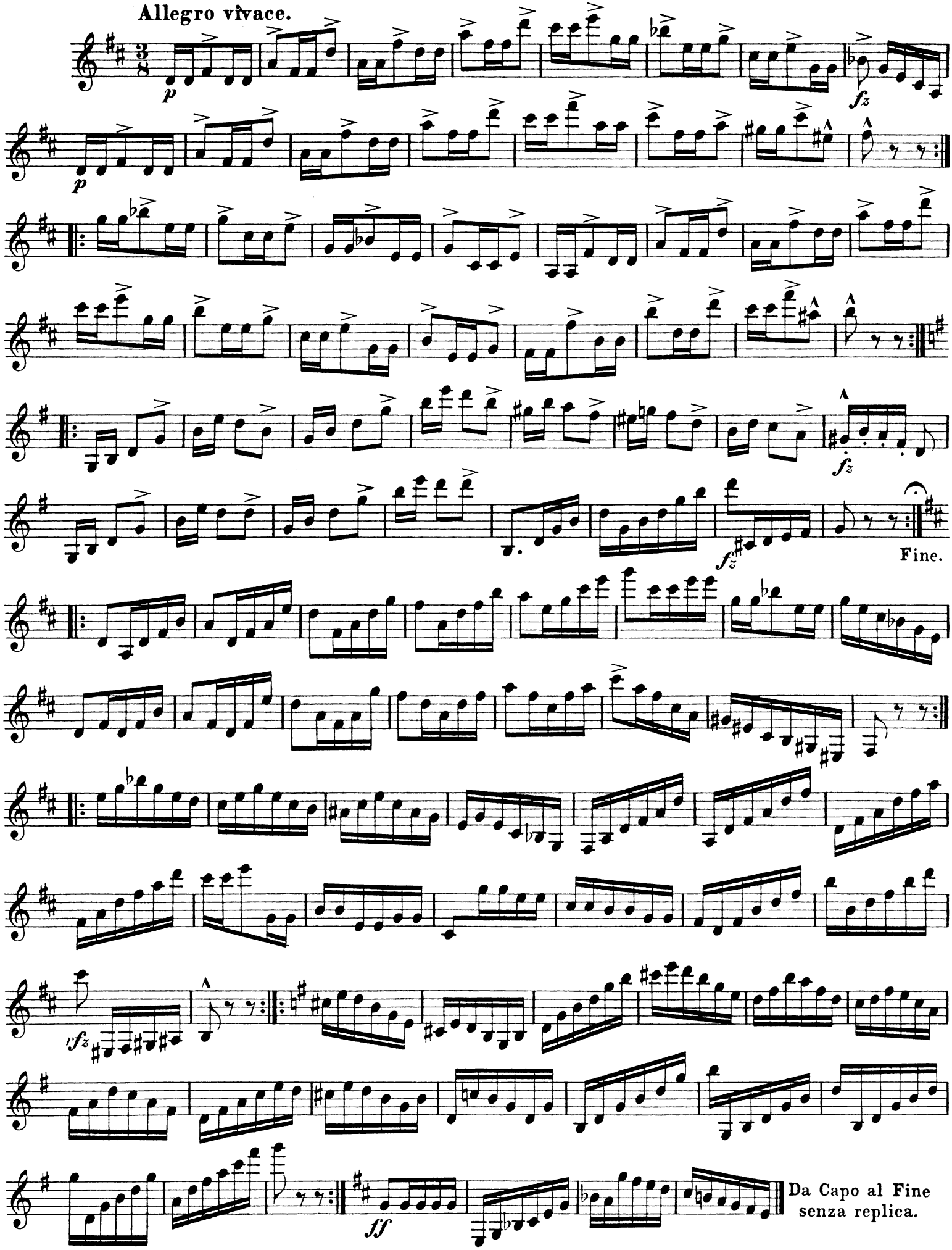
Nº 11.

Allegro. *(Sehr frisch und lebendig.)*



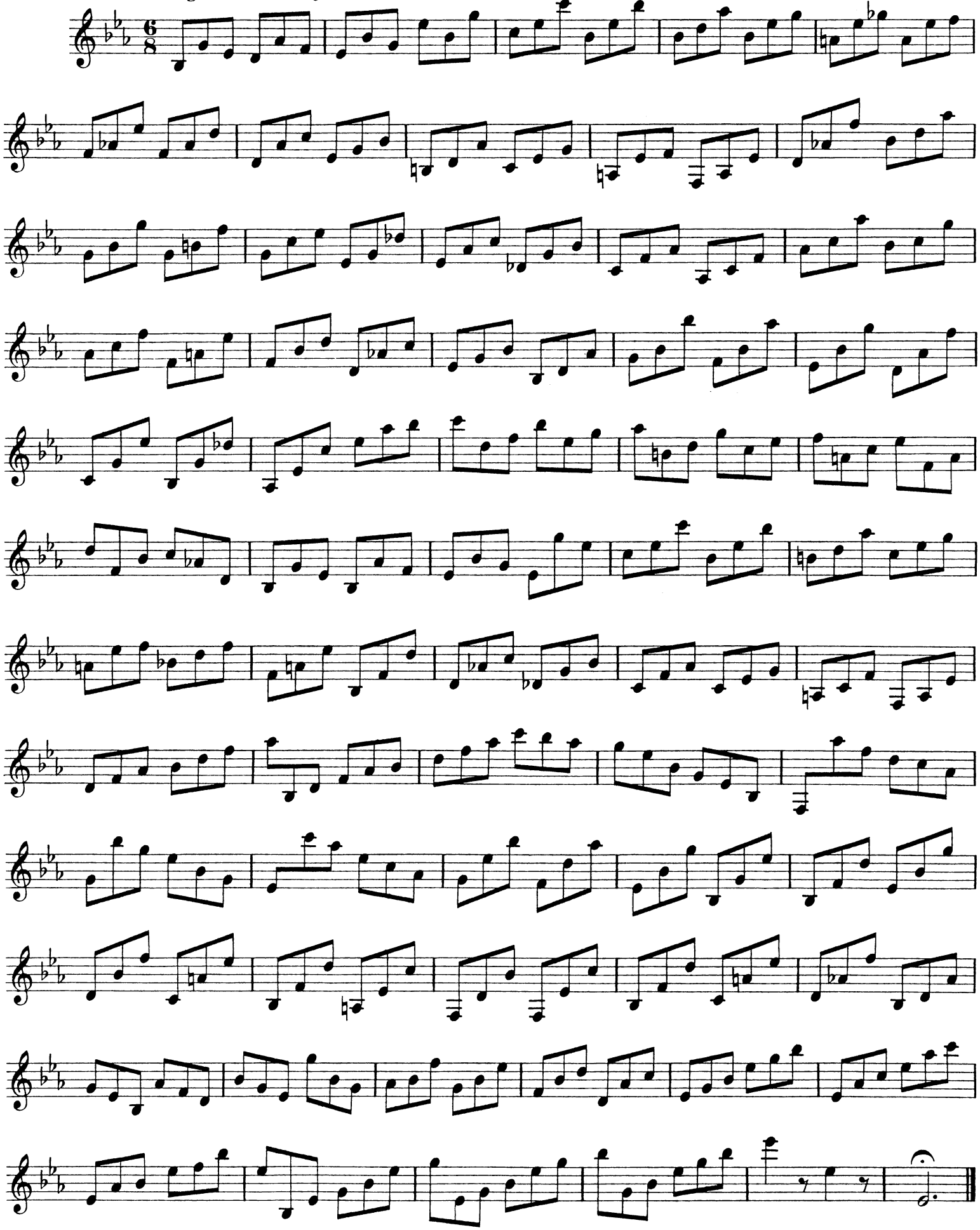
Nº 12.

Allegro vivace.



Nº 13.

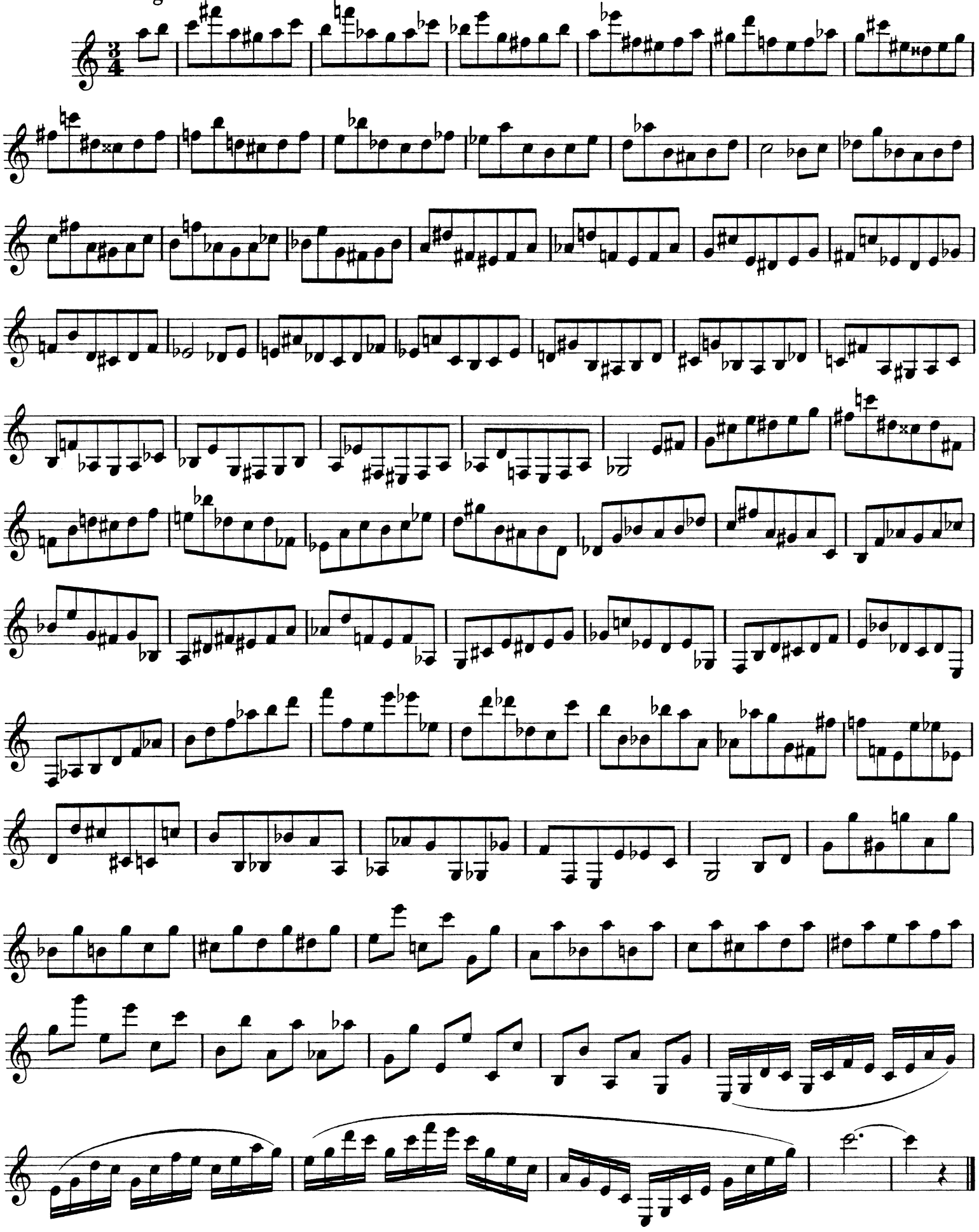
Allegretto. *(Mässig.)*



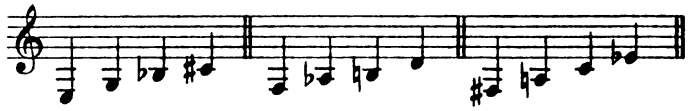
Nº 14.

In chromatischer Bewegung.

Allegro.



Die drei verminderten Septimenaccorde in ihren verschiedenen Lagen.



Nº 15.

Allegro molto.

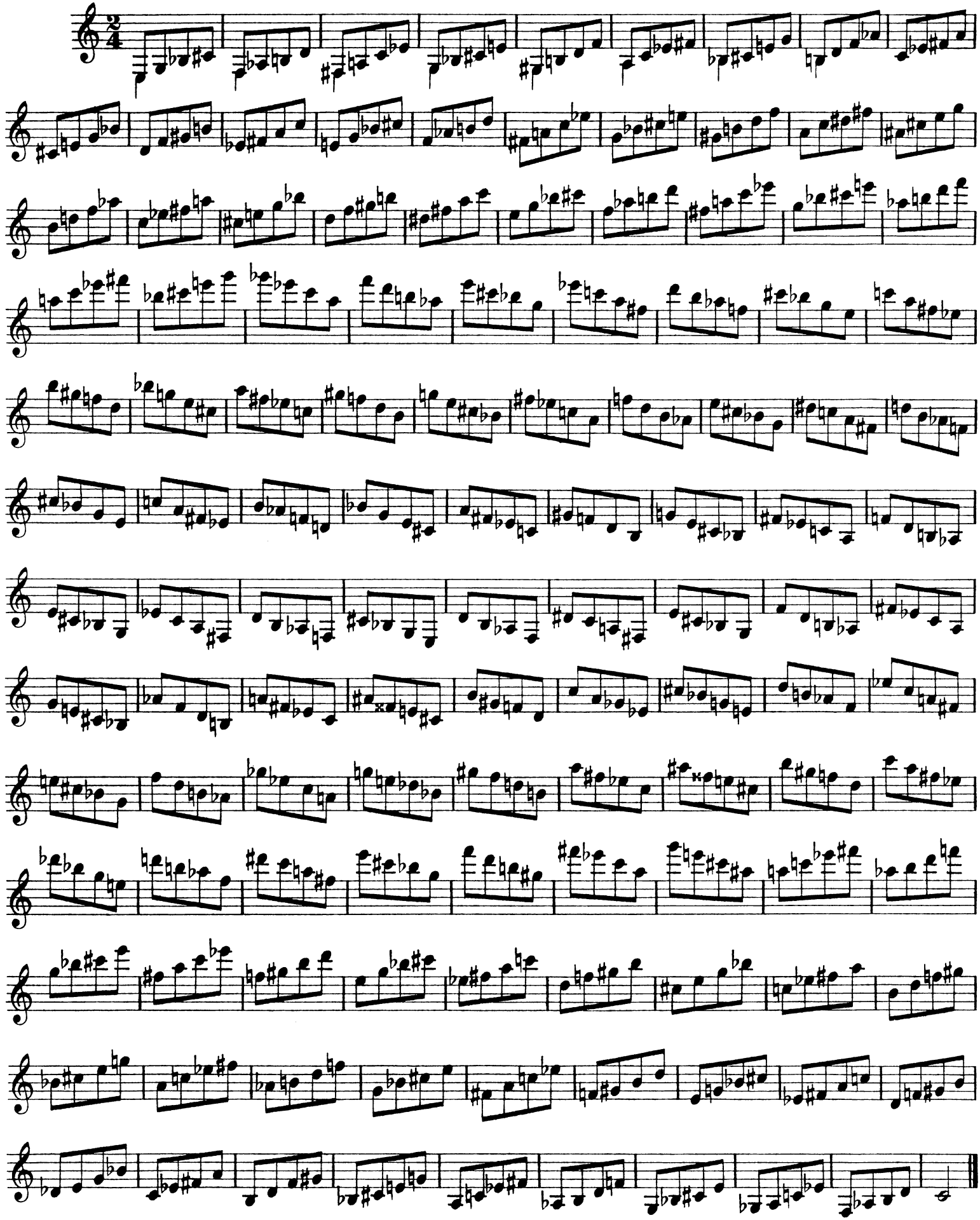
Fine.

Da Capo al Fine.

Die drei verminderten Septimenaccorde nebst ihren verschiedenen Lagen.

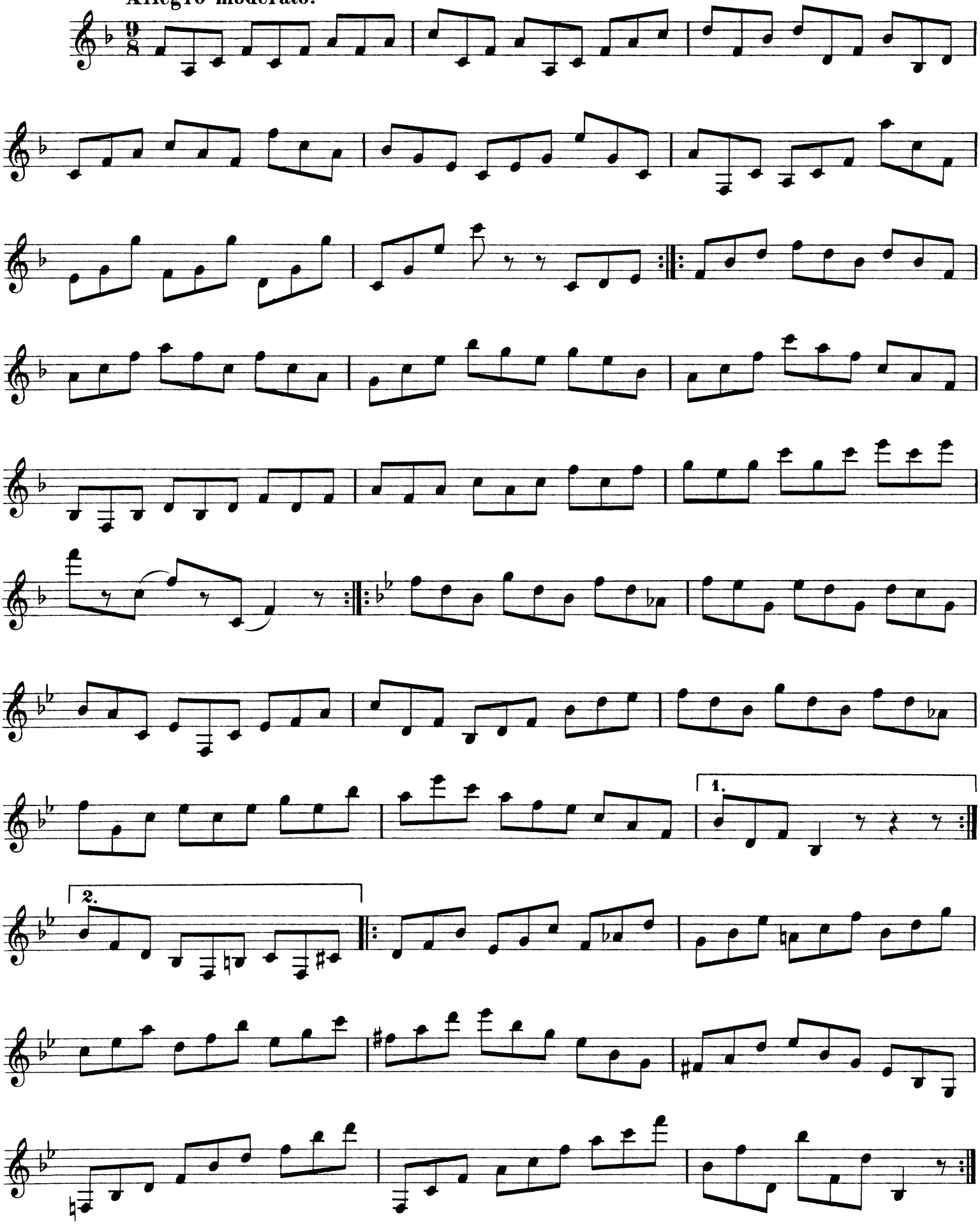
In chromatischer Bewegung.

Nº 16.



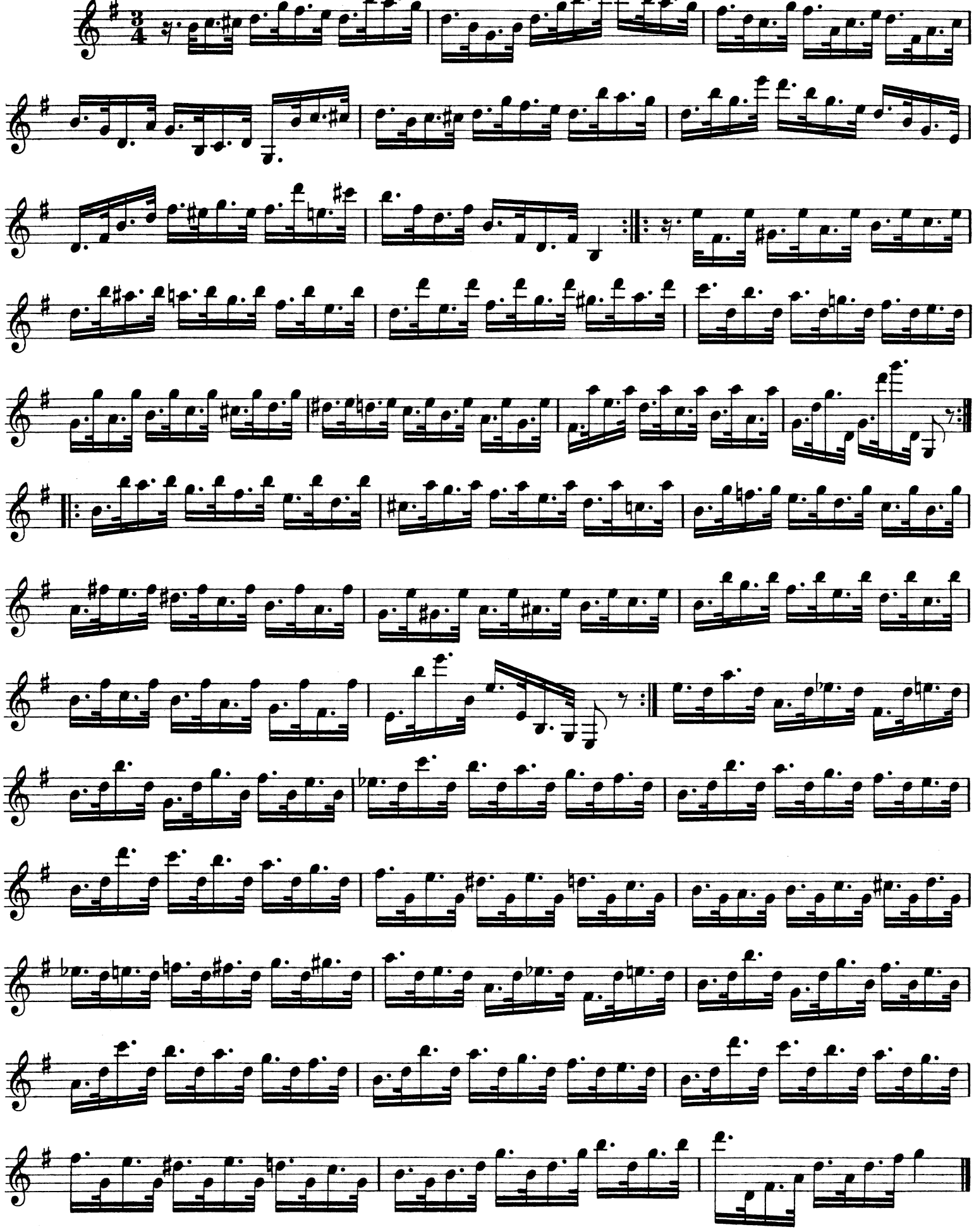
Nº 17.

Allegro moderato.



Nº 18.

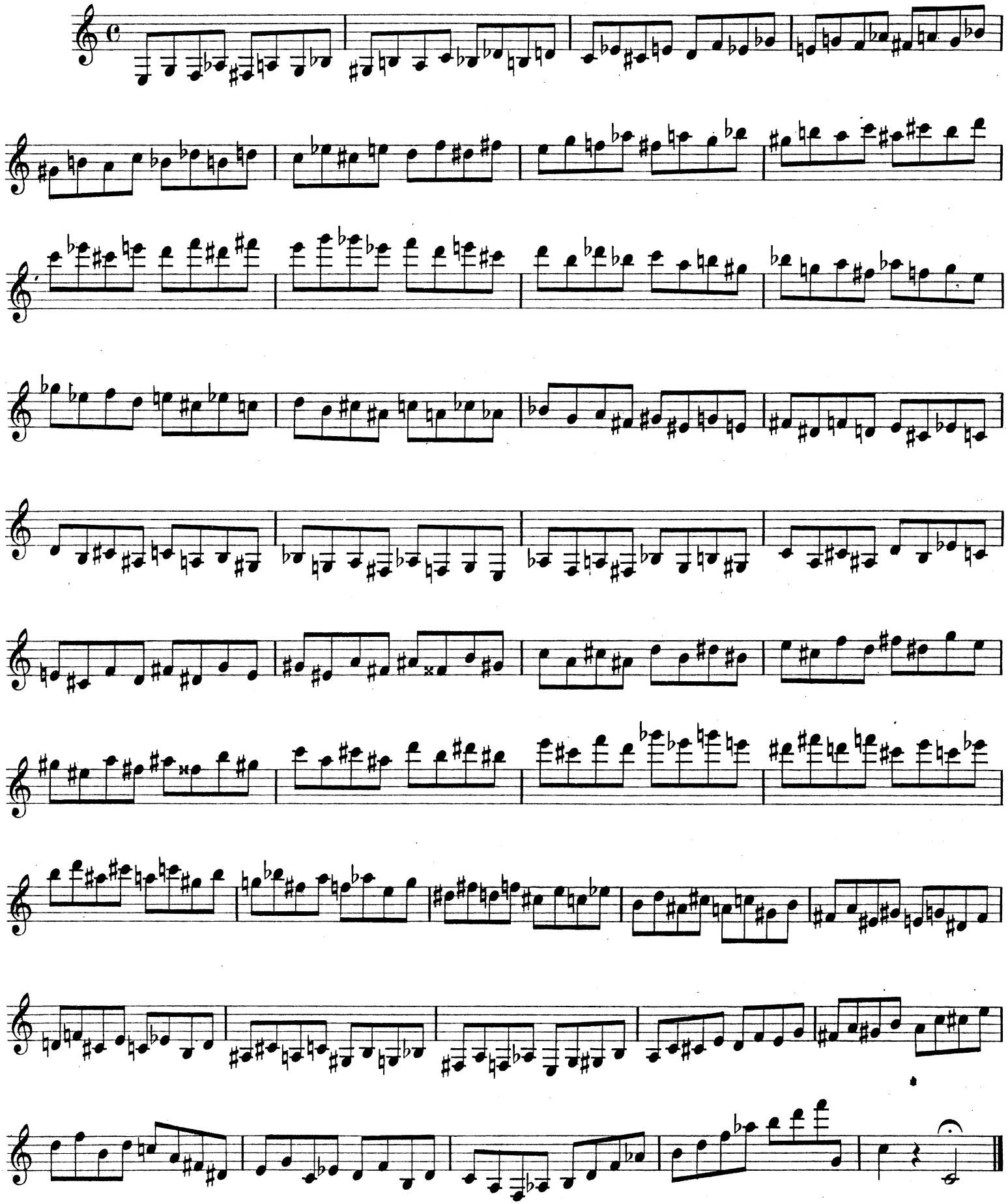
Moderato.



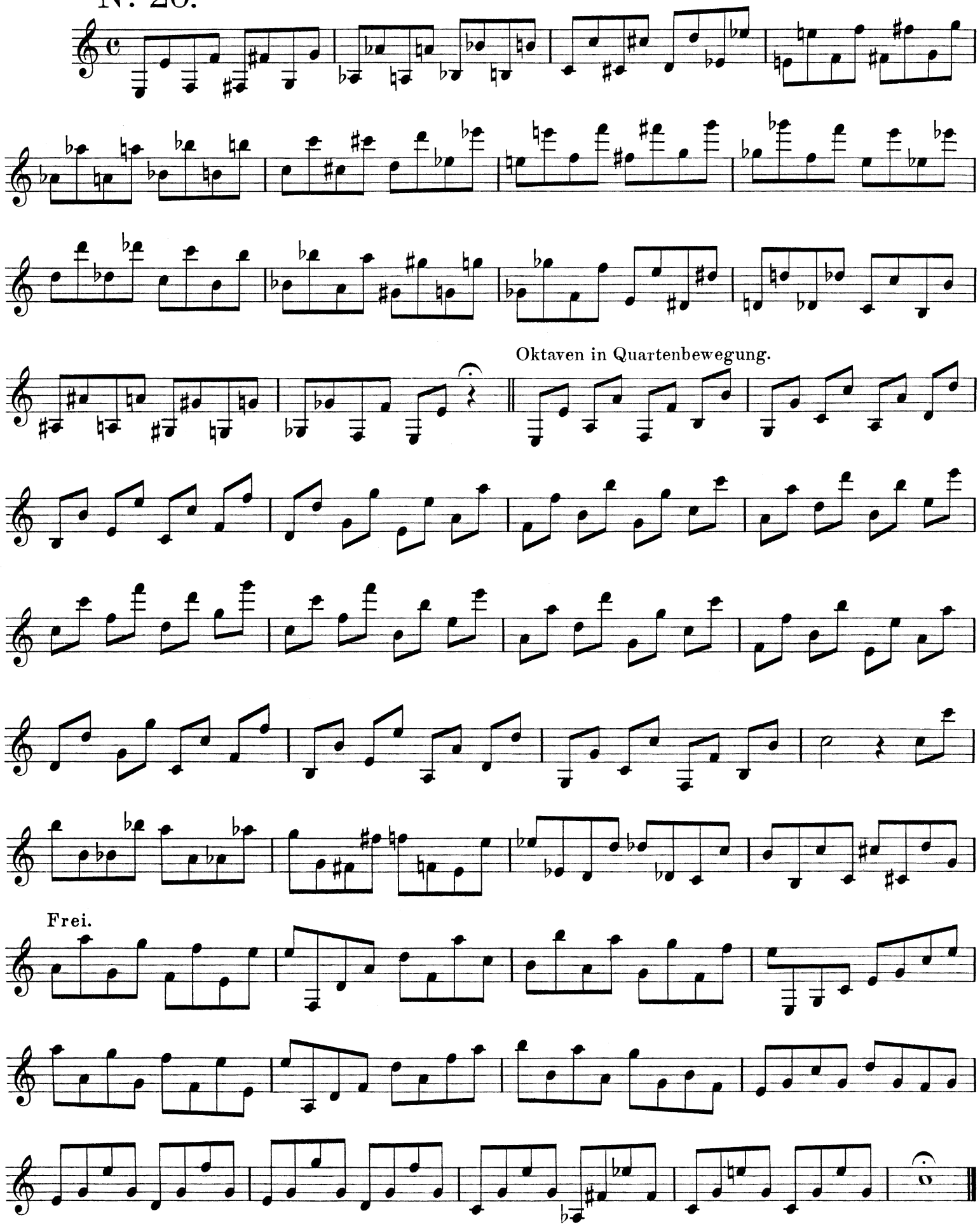
Übung in kleinen Terzen.

In chromatischer Bewegung.

Nº 19.



Oktaven

in chromatischer Fortschreitung.

Nº 20.