

106692

COLLECTION LITOLFF.

**Violoncell-Schule**  
(Méthode de Violoncelle. \* Violoncello Tutor)  
Nach

**J.J.F. DOTZAUER**

für den heutigen Studien-Gebrauch  
neu bearbeitet und ergänzt

von  
**Johannes Klingenberg.**

CAH. 2.

*Eigenthum für alle Länder.*

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Vol. 2

C

Vierte Lage.

(Kleine Spannung, kleine Terz.)

Quatrième Position.

(Petite Extension, Tierce mineure.)

Fourth Position.

(Short stretch, minor third.)

109.

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

110.

Andante sostenuto.

111.

Lagen-Wechsel. Changements de Positions. Change of Position.

Der Daumen rückt mit der ganzen Hand in die vierte Lage. | Le pouce glisse avec toute la main dans la quatrième Position. | In the fourth position the thumb moves with the whole hand.

112. *Lento.*

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

C dur Tonleiter. — Gamme d'Ut majeur. — Scale of C major.

G dur Tonleiter. — Gamme de Sol majeur. — Scale of G major.

Allegretto. OH.

113. *mf*

Flageolet-Töne.

Sons harmoniques.

Harmonics.

114.


D dur Tonleiter. — Gamme de Ré majeur. — Scale of D major.


115. *Moderato. mf*







D moll Tonleiter. — Gamme de Ré mineur. — Scale of D minor.

Melodisch. — Mélodique. — Melodic.  
 G.  *simile*

Harmonisch. — Harmonique. — Harmonic.  
 G.  *simile*

Erniedrigte vierte Lage. Quatrième Position reculée. Lower Fourth Position.  
 (Grosse Spannung, grosse Terz.) (Grande Extension, Tierce majeure.) (Long stretch, major third.)  
 Zurückstellen des ersten Fingers. Extension du premier doigt en arrière. Backward position of the first finger.

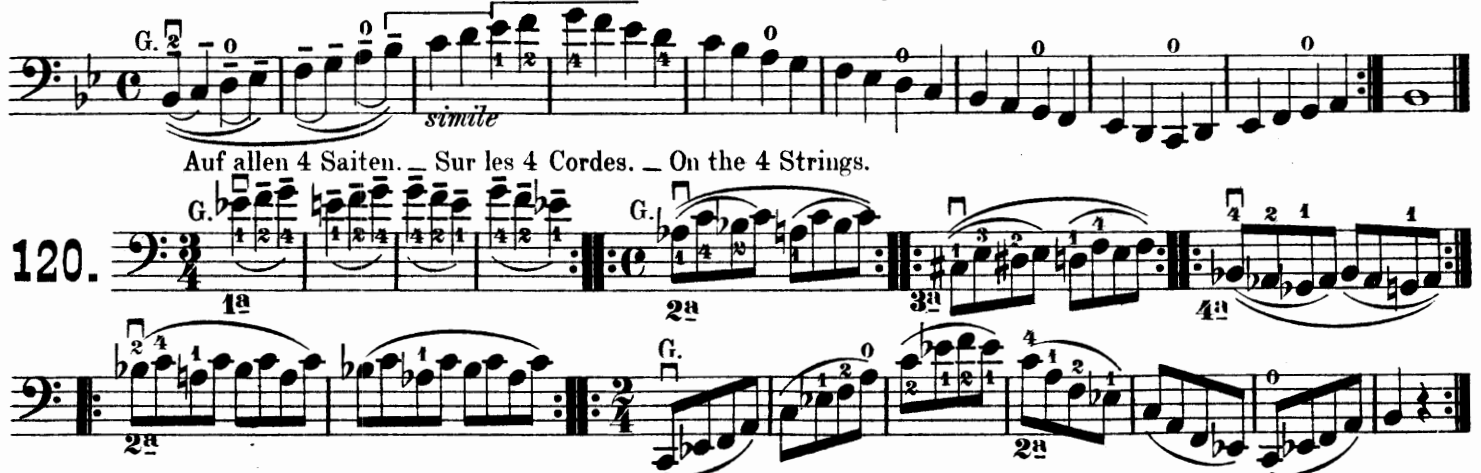
117. 

118. *Andante.* 

Lagen-Wechsel. Changements de Positions. Change of Position.  
 Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

119. 

B dur Tonleiter. — Gamme de Si bémol majeur. — Scale of B flat major.



G moll Tonleiter. — Gamme de Sol mineur. — Scale of G minor.

Melodisch. — Mélodique. — Melodic.  
 G.  *simile*

120. G. *simile*  
ACCORD. — CHORD

121. Moderato. G. *mf* *cresc.* *1<sup>a</sup>* *f* *2<sup>a</sup>* *dim.*  
*p* *3<sup>a</sup>* *4<sup>a</sup>* *cresc. 3<sup>a</sup>* *2<sup>a</sup>* *1<sup>a</sup>*  
*f 2<sup>a</sup>* *2<sup>a</sup> 3<sup>a</sup>* *2<sup>a</sup> dim.* *3<sup>a</sup>* *p<sup>2</sup>*

Vierte Lage.

(Grosse Spannung, grosse Terz.)

Vorgerückte Stellung des 2.—4. Fingers.

Quatrième Position.

(Grande Extension, Tierce majeure.)

Extension des 2.—4. doigts.

Fourth Position.

(Long stretch, major third.)

Forward position of the 2.—4. finger.

Auf allen 4 Saiten. — Sur

122. G. *simile*  
*1<sup>a</sup>* *2<sup>a</sup>* *3<sup>a</sup>* *4<sup>a</sup>*  
Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

A dur Tonleiter. — Gamme de La majeur. — Scale of A major.

123. G. *simile*  
*1<sup>a</sup>* *2<sup>a</sup>* *3<sup>a</sup>* *4<sup>a</sup>*

A moll Tonleiter. — Gamme de La mineur. — Scale of A minor.

124. Melodisch. — Mélodique. — Melodic. *simile*  
Harmonisch. — Harmonique. — Harmonic. *simile*

124. *Andante con moto.*  
*p dolce* *mf*  
*2<sup>a</sup>* *f<sup>1<sup>a</sup></sup> animato*  
*a tempo* *calando* *p* *mf*  
*1/2 Position.*  
*2<sup>a</sup> dim.* *3<sup>a</sup>* *2<sup>a</sup>* *p*

**Erhöhte vierte Lage. Quatrième Position avancée. Upper Fourth Position.**  
 (Kleine Spannung, kleine Terz.) (Petite Extension, Tierce mineure.) (Short stretch, minor third.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt. Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second. Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

125. *G.* *1<sup>a</sup>* *2<sup>a</sup>* *3<sup>a</sup>* *4<sup>a</sup>* *simile* *3<sup>a</sup>* *4<sup>a</sup>*  
*G.* *1<sup>a</sup>* *3<sup>a</sup>* *4<sup>a</sup>* *simile* *3<sup>a</sup>* *4<sup>a</sup>*  
 Enharmonisch. Enharmonique. Enharmonic.  
*OH.* *Sp.* *OH.* *OH.* *Sp.* *OH.* *1* *4* *2*  
*M.* *G.* *1<sup>a</sup>* *2<sup>a</sup>* *3<sup>a</sup>* *4<sup>a</sup>* *simile* *3<sup>a</sup>* *4<sup>a</sup>*



126. *Andante sostenuto.* *p amabile*

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

127.

Doppelgriffe.      Doubles Cordes.      Double Strings.

Dritte Lage.      Troisième Position.      Third Position.

(Kleine Spannung, kleine Terz).      (Petite Extension, Tierce mineure.)      (Short stretch, minor third.)

128.

Allegretto.  $\sqrt$   
G.  $\frac{3}{4}$

129.

V OH. G. UH. G.

*p* *cresc.*

G.

*mf* *dim.* *p*

130.

G.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

2<sup>u</sup> 1<sup>u</sup> 3<sup>u</sup> 4<sup>u</sup>

Doppelgriffe.      Doubles Cordes.      Double Strings.

G.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

1<sup>u</sup> e 2<sup>u</sup> 2<sup>u</sup> e 3<sup>u</sup>

Lagen-Wechsel.      Changements de Positions.      Change of Position.

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

131.

G.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

1<sup>u</sup> 3<sup>u</sup> 2<sup>u</sup> 3<sup>u</sup> 4<sup>u</sup>

Es dur. — Mi b majeur. — E b major.      D moll. — Ré mineur. — D minor.

G.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

132.

Andante.

OH. G. V. M. OH. III Pos.

*p*

**Erniedrigte dritte Lage. Troisième Position reculée. Lower Third Position.**  
 (Grosse Spannung, grosse Terz.) (Grande Extension, Tierce majeure.) (Long stretch, major third.)  
 Zurückstellen des ersten Fingers. Extension du premier doigt en arrière. Backward position of the first finger.

133.

G. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup>

*p*

3<sup>a</sup> 4<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

134.

Andante con moto. G. 1 2 3 4 1 2 3 4 1 2 3 4

*p dolce* *cresc.*

*f*

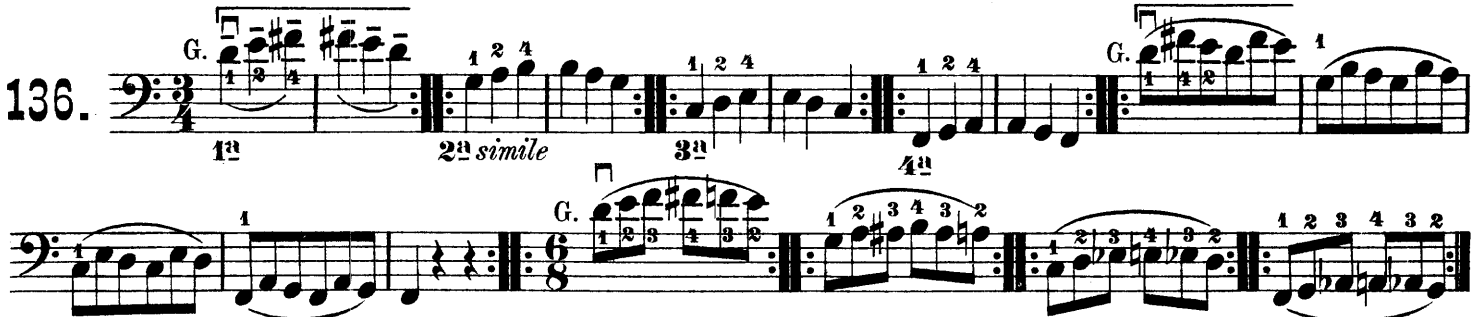
*dim.* *p* *cresc.* *f*

Lagen-Wechsel. Changements de Positions. Change of Position.

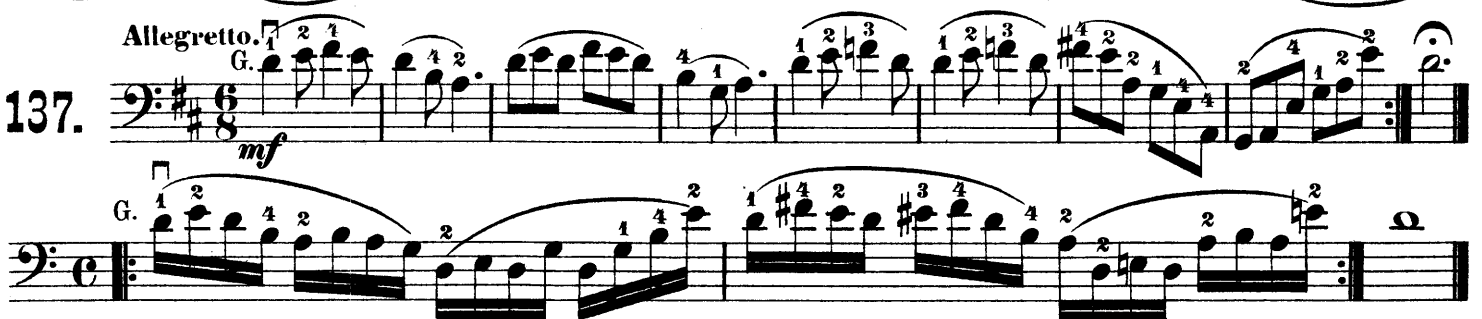
Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

135. 

Vorgerückte Stellung des 2.—4. Fingers. Extension des 2.—4. doigts. Forward position of the 2.—4. finger.

136. 

1<sup>a</sup> 2<sup>a</sup> *simile* 3<sup>a</sup> 4<sup>a</sup>

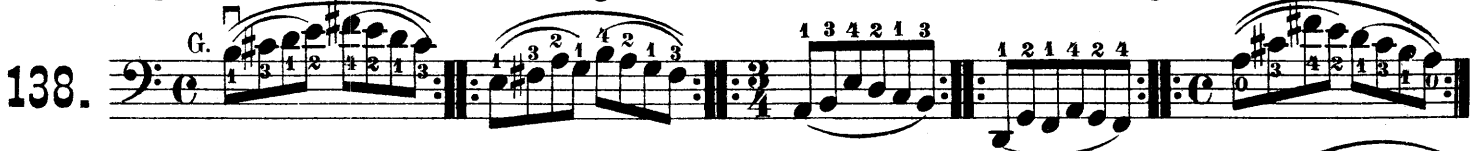
137. 

*Allegretto.* *mf*

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.



Lagen-Wechsel. Changements de Positions. Change of Position.

138. 



Erhöhte dritte Lage. Troisième Position avancée. Upper Third Position.

(Kleine Spannung, kleine Terz.)

(Petite Extension, Tierce mineure.)

(Short stretch, minor third.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt. Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second. Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

139. 

1<sup>a</sup> 2<sup>a</sup> *simile* 3<sup>a</sup> 4<sup>a</sup>

simile

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

G.

G.

140. Andantino. *p dolce* cresc. *mf*

dim. *p* *f*

141. *mf* OH. M. 3

OH.

OH. Sp. OH. M. OH. M. OH. G.





Zweite Lage.

(Kleine Spannung, kleine Terz.)

Deuxième Position.

(Petite Extension, Tierce mineure.)

Second Position.

(Short stretch, minor third.)

144.

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

145.

Allegretto.

*p* 2<sup>a</sup> dolce

146. *Allegro*  
 G. *mf*  
*cresc.* *f* *dim.*  
*mf* *dim.* *p*

Lagen-Wechsel.      Changements de Positions.      Change of Position.

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

147. G.

Doppelgriffe.

Doubles Cordes.

Double Strings.

G. *b2 2* *b2 4* *b2 2* *b2 2* *b2 1* *b2 1* *b2 2*

Zweite Lage.

(Grosse Spannung, grosse Terz.)

Deuxième Position.

(Grande Extension, Tierce majeure.)

Second Position.

(Long stretch, major third.)

148. G. *1<sup>a</sup>* *2<sup>a</sup> simile* *3<sup>a</sup>* *4<sup>a</sup>*

Auf allen 4 Saiten. — Sur les 4 Cordes. —  
 On the 4 Strings.

*2<sup>a</sup>* *Andante con moto.* *3<sup>a</sup>* *4<sup>a</sup>*

149. G. *p dolce* *cresc.*

First system of musical notation, featuring a treble and bass clef. The music includes various fingerings (1, 2, 3, 4) and dynamics such as *f* and *dim.*

Second system of musical notation, including dynamics such as *p*, *cresc.*, and *f*.

150. *Andante.* *G.* *mf*

Exercise 150, starting with *Andante.* and *mf*. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature.

Third system of musical notation for exercise 150, including dynamics such as *f* and *dim.*

Fourth system of musical notation for exercise 150, including dynamics such as *mf* and *p*.

Lagen-Wechsel.      Changements de Positions.      Change of Position.  
 Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

151. *G.*

Exercise 151, starting with *G.* and a treble clef. The notation includes a key signature of one flat and a common time signature.

Second system of musical notation for exercise 151.

Third system of musical notation for exercise 151.

Fourth system of musical notation for exercise 151, including triplets.

Erhöhte zweite Lage. Deuxième Position avancée. Upper Second Position.

(Kleine Spannung, kleine Terz.)

(Petite Extension, Tierce mineure.)

(Short stretch, minor third.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt.

Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second.

Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

152.

Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

153.

*mf*

Allegretto.

Doppelgriffe.

Doubles Cordes.

Double Strings.

154.

*mf*





**Erhöhte zweite Lage. Deuxième Position avancée. Upper Second Position.**

(Grosse Spannung, grosse Terz.)

(Grande Extension, Tierce majeure.)

(Long stretch, major third.)

Gleicht, enharmonisch, der erniedrigten dritten Lage. Siehe No. 133.

Équivaut, enharmoniquement, à la troisième Position reculée. Voir No. 133.

Equivalent, enharmonically, to the lower third position. See No. 133.

156.

Enharmonisch. - Enharmonique. - Enharmonie.

**Lagen-Wechsel. Changements de Positions. Change of Position.**

157.

**Erhöhte erste Lage. Première Position avancée. Upper First Position.**

(Kleine Spannung, kleine Terz.)

(Petite Extension, Tierce mineure.)

(Short stretch, minor third.)

Gleicht, enharmonisch, der zweiten Lage. Siehe No. 144.

Équivaut, enharmoniquement, à la deuxième Position. Voir No. 144.

Equivalent, enharmonically, to the second position. See No. 144.

158.

159.

160. *Allegretto.* *M.* *p*

161. *Allegro moderato.*

Allegro.

M. 17

162.

1 2 4 2 1 1 0

*p*

1 3 4 3 1 2

1 2 4

0 1 2 4

1 1 2 4 2 1 1 0

*cresc.*

*f*

0 1 2 1 3 4 3 1 2 4 1

0 2 1 0 2 1 2 4

1 4 3 1 4 1 3

1 4 2 1 4 1 2

1 2 4 2 1

1 1 2 4 1

0 1 2 4 1 2

1 4 2 1 4 1 2

1 2 4

UH. G.

*pesante*

*ff*

1 4 2

1 4 1 2

1 1 2 4 1

163.

Allegro.

G. 17

OH.

*p*

1 3 4

1 3 4

0 1 2 4 1 4

4 2 2

*simile*

1 2 4 2 1 1

1 2 4 1 2 4 2 1 4

1 3 4 1 3 4 3 1 2

Stricharten. — Coups d'archet. — Bowings.

Lagen-Wechsel  
auf mehreren Saiten.

Changements de Positions  
sur plusieurs Cordes.

Change of Position  
on various Strings.

164.

Allegro moderato.

165.



166. (ossia staccato M.)

167. *Allegro moderato.*

168. (ossia staccato M.)

169. *Allegro.* *mf* *OH.* 25

The musical score is written for piano in 3/4 time. It consists of eight systems, each with a right-hand and left-hand staff. The key signature has one flat (B-flat). The tempo is marked 'Allegro.' and the dynamic is 'mf'. The score includes various musical notations such as slurs, ties, and fingerings. The first system includes the tempo and dynamic markings. The score ends with a double bar line and repeat dots in the final system.

Allegro.  $\square$

170.

M. 1 2 4 1 3 4 1 2 4 0 1 2 1 2 1 3 4 1 2 4 0 1 3

171.  $\square$

172.  $\square$

Andante.  $\square$

*p dolce*

Andere Strichart. — Un autre coup d'archet. — An other bowing.





First system of the C minor scale exercise. The right hand features a complex melodic line with numerous slurs and fingerings (1-4, 2-1, 3-2, 4-3). Dynamics include *dim.* and *p cresc.* The left hand provides a simple bass line.

Second system of the C minor scale exercise. The right hand continues the melodic line with similar fingering patterns. Dynamics include *f*. The left hand has a few notes and rests.

Third system of the C minor scale exercise. The right hand continues the melodic line with similar fingering patterns. The left hand has a few notes and rests.

Fourth system of the C minor scale exercise. The right hand continues the melodic line with similar fingering patterns. Dynamics include *cresc.*, *pesante*, and *ff*. The left hand has a few notes and rests.

C moll Tonleiter. — Gamme d'Ut mineur. — Scale of C minor.

Melodisch. — Mélodique. — Melodic.

Melodisch section of the C minor scale exercise. The right hand features a complex melodic line with numerous slurs and fingerings. Dynamics include *simile*. The left hand provides a simple bass line.

Harmonisch. — Harmonique. — Harmonic.

Harmonisch section of the C minor scale exercise. The right hand features a complex melodic line with numerous slurs and fingerings. Dynamics include *simile*. The left hand provides a simple bass line.

ACCORD. — CHORD.

ACCORD section of the C minor scale exercise. The right hand features a complex melodic line with numerous slurs and fingerings. Dynamics include *simile*. The left hand provides a simple bass line.

Allegro. OH.

176. *f risoluto* *simile* 2<sup>a</sup>

E moll Tonleiter. — Gamme de Mi mineur. — Scale of E minor.

Melodisch. — Mélodique. — Melodic.

G. 2 4 0 1 2 4 1 2 4 1 2 4 1 3 1 3 4

ACCORD. — CHORD.

G. 3 0 1 1 4 2 4 1 1 3 0

Andante con moto.

177.

G.  $\square$  *p*

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180. *Allegro.* *mf*

M. OH. M. OH.

3<sup>a</sup> 4<sup>a</sup>

UH. G. Sp. M. OH.

*p*

2<sup>a</sup>

3<sup>a</sup>

UH. G.

3<sup>a</sup> 2<sup>a</sup>

UH. G.

3<sup>a</sup>

Andantino.

181.

H moll Tonleiter. — Gamme de Si mineur. — Scale of B minor.

Melodisch. — Mélodique. — Melodic.

Harmonisch. — Harmonique. — Harmonic.

ACCORD. — CHORD.

Allegretto.

182.



183. Allegretto. OH. Sp. OH. 35

*Perzioso*

*Fine.* *mf*

*mf* *f* *D.C. al Fine.*

H dur Tonleiter. — Gamme de Si majeur. — Scale of B major.

G.  $\square$  1 2 4 1 2 4 1 2 4 1 2 4 2 1 4 2 1 4 2 1 4 2 1 3 1 4 2 1 2 4 1 3

*simile* 1<sup>a</sup>

ACCORD. — CHORD.

G.  $\square$  1 4 2 4 1 4 2 4 1 4

3

184. Moderato. M.  $\square$  4 1 2 4 2

*mf* 3<sup>a</sup> 3<sup>a</sup> 3<sup>a</sup> 3<sup>a</sup> 1 2<sup>a</sup> 1<sup>a</sup>

2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 3<sup>a</sup>

Andante con moto.

185.

G. *p dolce* *staccato* *cresc.* *mf* *dim.* *p* *cresc.* *f* *dim.* *p*

Fünfte Lage.

(Kleine Spannung, kleine Terz.)

Gleicht, enharmonisch, der erhöhten vierten Lage. Siehe No. 125.

Cinquième Position.

(Petite Extension, Tierce mineure.)

Équivaut, enharmoniquement, à la quatrième Position avancée. Voir No. 125.

Fifth Position.

(Short stretch, minor third.)

Equivalent, enharmonically, to the upper fourth position. See No. 125.

186.

Enharmonisch. — Enharmonique. — Enharmonic.

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>

As dur Tonleiter. — Gamme de La bémol majeur. — Scale of A flat major.

187.

ACCORD. — CHORD.

Moderato.

*pdolce*

*cresc.*

*mf*

*p*

*mf*

*p*

Allegro. *G.*

Musical notation for the first system of exercise 188, including piano (mf) and leggiero markings.

Musical notation for the second system of exercise 188.

Musical notation for the third system of exercise 188.

Musical notation for the fourth system of exercise 188.

Des dur Tonleiter. — Gamme de Ré bémol majeur. — Scale of D flat major.

Musical notation for the scale of D flat major, including the word simile.

ACCORD. — CHORD.

Musical notation for the accord/chord exercise.

Allegro, ma non troppo.

Musical notation for exercise 189, including piano (p) and mezzo-forte (mf) markings.

First system of musical notation. The upper staff contains a complex melodic line with numerous slurs and fingerings (1-4). The lower staff features a bass line with rests and occasional notes. A dynamic marking of *mf* is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has rests and notes. A dynamic marking of *mf* is present in the lower staff.

Third system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has rests and notes.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has rests and notes. A dynamic marking of *mf* is present in the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has rests and notes. A dynamic marking of *mf* is present in the lower staff.

Sixth system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has rests and notes. A dynamic marking of *mf* is present in the lower staff.

Seventh system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has rests and notes. Dynamic markings include *dim.*, *rall.*, and *pp*. A fermata is placed over the final note of the upper staff.

Fis dur Tonleiter. — Gamme de Fa dièze majeur. — Scale of F sharp major.

G.  $\square$  1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 2 1 4 2

*simile*

Enharmonisch: Ges dur. — Enharmonique: Sol b majeur. — Enharmonie: G b majeur.

*simile*

ACCORD. — CHORD.

G.  $\square$  1 4 2 1 4 2 4 1 2 4 1 2 4 1 4 2 4 1 2 4 4 1

2<sup>a</sup> 2<sup>a</sup> 3 3<sup>a</sup> 2<sup>a</sup> 2<sup>a</sup> 4<sup>a</sup>

190. Moderato.

G.  $\square$  2 1 4 2 4 3 2 4 3 2 1 3 1 1 2

*p*

3<sup>a</sup> 1<sup>a</sup> 1<sup>a</sup> 1<sup>a</sup> 1<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup> 2<sup>a</sup> 2<sup>a</sup>

Fis moll Tonleiter. — Gamme de Fa dièze mineur. — Scale of F sharp minor.

Melodisch. — Mélodique. — Melodic.

G.  $\square$  1 3 4 1 2 4 1 2 4 0 1 2 1 3 4 2 1 2 1 0 4 2 1 4 3 1 4 3

*simile*

ACCORD. — CHORD.

G.  $\square$  1 4 2 1 4 2 4 1 2 4 1 2 4 1 4 2 4 1 2 4 2 1

2<sup>a</sup> 2<sup>a</sup>



191.

Allegro. OH. M. OH.

The sheet music is arranged in eight systems, each with a treble and bass clef staff. The tempo is marked 'Allegro' and the initial dynamic is 'mf'. The music includes several technical passages, such as a triplet in the first system and a sixteenth-note run in the second system. Dynamic markings include 'mf', 'cresc.', 'f', 'dim.', 'p', and 'pesante ff'. Fingerings are indicated by numbers 1-4. The piece concludes with a final cadence marked 'pesante ff'.



193. Allegretto. OH. UH. OH. 43

OH. UH. OH. 43

*p*<sup>1<sup>a</sup></sup> 2<sup>a</sup> *f*

*dim.*

F moll Tonleiter. — Gamme de Fa mineur. — Scale of F minor.

Melodisch. — Mélodique. — Melodic.

G. 1 3 4 1 2 4 1 2 4 1 2 4 1 3 1 3 4 3 1 2 1 4 2 1 4 3 1 4 3

*simile* 2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 4<sup>a</sup>

ACCORD. — CHORD.

194. Allegro. OH. *f marcato* 3<sup>a</sup>

OH. *f marcato* 3<sup>a</sup>

2<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

B moll Tonleiter. — Gamme de Si bémol mineur. — Scale of B flat minor.

Melodisch. — Mélodique. — Melodic.

G. 1 3 4 1 2 4 1 2 4 2 1 4 2  
*simile*  
2<sup>a</sup>

ACCORD. — CHORD.

G. 4 1 1 4 1 4 1 4  
2<sup>a</sup>

Allegro con fuoco.

195.

M. 3 0 2 3 1 2 3 1 2 3  
*p leggiero* *cresc.* *mf*  
1 3 1 3

*dim.* *p* *cresc.*  
4 2 1 4 2 1 1

*mf* *dim.*  
4 0 1 3 3 0 2

*p* *pp*  
3 1 1 1 1 1 1 1

*cresc.* *1<sup>a</sup>* *mf* *dim.* *p*  
2 4 3 4 1 4 1

*cresc.* *mf* *dim.*

*p* *cresc.*

*mf* *dim.* *2<sup>a</sup>* *rall.* *p*

Es moll Tonleiter. — Gamme de Mi bémol mineur. — Scale of E flat minor.

Melodisch. — Mélodique. — Melodic.

G. *simile* *1<sup>a</sup>*

ACCORD. — CHORD.

M. *1<sup>a</sup>*

196. *Allegretto.* *mf* *OH.* *3<sup>a</sup>*

*1<sup>a</sup>*

69'

DRUCK VON HENRY LITOLFFIS VERLAG IN BRAUNSCHWEIG.

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