



Nr. 5962 b

DOTZAUER

VIOLONCELLO-SCHULE
VIOLONCELLO TUTOR
METHODE DE VIOLONCELLO

(KLINGENBERG)

BAND II · VOL. II

J. J. F. DOTZAUER

J. KLINGENBERG

VIOLONCELLO-SCHULE

VIOLONCELLO TUTOR · METHODE DE VIOLONCELLE

BAND I: ERSTE UND HALBE LAGE

BAND II: ZWEITE BIS FÜNFTE LAGE

BAND III: DIE ÜBRIGEN LAGEN

VOL. I: FIRST AND UPPER FIRST POSITION

VOL. II: SECOND TO FIFTH POSITION

VOL. III: THE OTHER POSITIONS

Unter Nr. 5962b in die Edition Peters aufgenommen

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

HENRY LITOLFF'S VERLAG / C. F. PETERS

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Vorwort

Keine der Dotzauer'schen Schulen schien nach dem heutigen Stande des Violoncell-Unterrichtes zu unverändertem Wiederabdruck geeignet, aber die Güte und Verwendbarkeit des in ihnen enthaltenen Lehrstoffes veranlasste mich, denselben in vorliegender Schule von neuem möglichst nutzbringend anzuordnen und zu gestalten. Zur Ausfüllung der vorhandenen Lücken wurden teilweise ältere, oft bewährte

Beispiele von B. Romberg, J. L. Duport und J. B. Gross gewählt und für das Ganze eine systematisch fortschreitende und übersichtliche Anordnung erstrebt, die nur allein dem Schüler ein sicheres und schnelles Vorwärtsschreiten ermöglicht. Der Lehrer versäume nicht, den Schüler im mühe-losen Erkennen der grossen und kleinen Terzen zu üben, denn auf dem Unterschiede dieser beiden Inter-

valle beruht die Violoncell-Technik zumeist.

Zweck der Schule möchte sein, dem angehenden Violoncellisten eine sichere und manierenfreie Grundlage zu bieten, von der ausgehend es ihm bei Talent und dem nötigen Fleisse gelingen kann, auch höhere Staffeln in der Kunst des Violoncell-Spiels zu erreichen.

Préface

Aucune des diverses Méthodes de Violoncelle de Dotzauer ne semblait pouvoir supporter l'épreuve de la réédition, étant donné le niveau élevé qu'atteint aujourd'hui l'étude de cet instrument. Et cependant l'excellence pratique des exercices qu'elle contient m'a déterminé à la remettre au jour, en l'utilisant de la façon la plus profitable à l'élève. J'ai comblé les la-

cunes qu'elle présentait par des exemples choisis de B. Romberg, J. L. Duport et J. B. Gross, et je me suis efforcé de grouper ces différents éléments dans un ordre systématique et progressif, de façon à former un ensemble qui fasse faire à l'élève des progrès rapides et sûrs. Le professeur devra de bonne heure exercer l'élève à distinguer les tierces ma-

jeures et mineures, car la technique du violoncelle repose en bonne partie sur la différence entre ces deux intervalles.

Le but de cette méthode est donc d'offrir aux commençants une base d'études, nouvelle dans sa forme et éprouvée dans ses éléments, qui, le travail aidant, les conduira rapidement à la virtuosité.

Preface

None of the Dotzauer Schools for studying the Violoncello seemed appropriate for the purpose of republishing without alteration, considering the position which the study of this instrument occupies now-a-days; but the excellence and value of the material for instruction which they contain, has led me to introduce them again, arranged in the most advantageous form possible. In order to

supply existing deficiencies, older, and much approved selections have been made from B. Romberg, J. L. Duport and J. B. Gross, and the aim throughout has been such a systematic and progressive arrangement as can alone enable the pupil to make sure and rapid strides. The master should accustom the pupil from the first to distinguish between the major and minor thirds, for the

technique of the violoncello lies, for the most part, in the difference between these two intervals.

The object of this School is to afford the beginner in Violoncello playing a sure and simple foundation, by means of which (given the necessary industry and talent) he may succeed in advancing to the higher degrees of excellency in the art.

Johannes Klingenberg

Vierte Lage

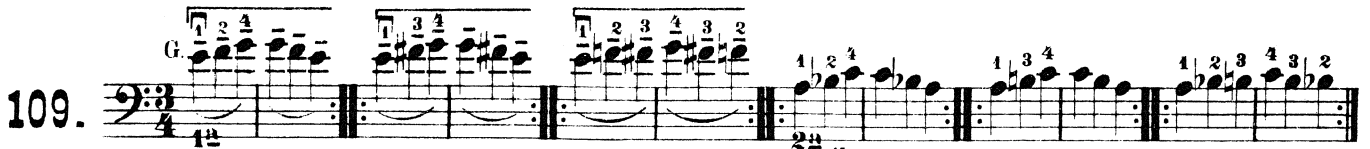
(Kleine Spannung, kleine Terz)

Quatrième Position

(Petite Extension, Tierce mineure)

Fourth Position

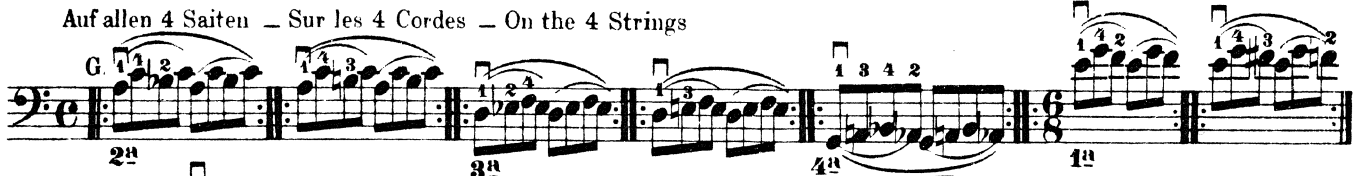
(Short stretch, minor third)

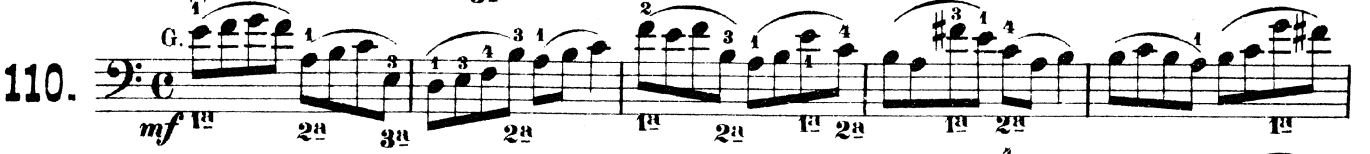
109. 





Auf allen 4 Saiten – Sur les 4 Cordes – On the 4 Strings

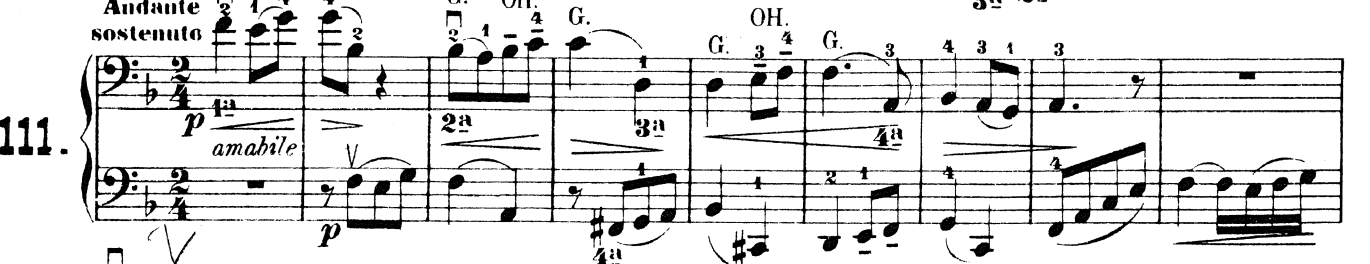


110. 







111. 



A musical score for a piece titled 'Lagen-Wechsel' (Change of Position). It features two staves in bass clef with a key signature of one flat (B-flat). The music includes various fingerings and dynamic markings such as *dim.* and *p*. There are also some performance instructions like 'V' and 'G'.

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**

Exercise 112, marked **Lento**. It is a single-staff piece in bass clef with a key signature of one flat. It features a series of chords and melodic lines with detailed fingerings.

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

A series of four staves of musical notation in bass clef, key of G major. Each staff contains a sequence of chords and melodic fragments, demonstrating techniques for playing on all four strings. The notation includes various fingerings and articulation marks.

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

Two staves of musical notation in bass clef, key of C major. The top staff shows the scale of C major with a *simile* marking. The bottom staff is labeled 'ACCORD - CHORD' and shows chordal accompaniment for the scale.

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

Two staves of musical notation in bass clef, key of G major. The top staff shows the scale of G major with a *simile* marking. The bottom staff is labeled 'ACCORD - CHORD' and shows chordal accompaniment for the scale.

113. *Allegretto* OH. M. OH. M. OH. M. OH. M. OH. M.

Flageolet-Töne

Sons harmoniques

Harmonics

114.

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

115. *Moderato.* M. OH. M. OH. M. OH. M.

F dur Tonleiter — Gamme de Fa majeur — Scale of F major

116.

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.

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. *simile*

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

120.

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

Melodisch — Mélodique — Melodic
 G. *simile*

Exercise 120: Harmonisch — Harmonique — Harmonic. Bass clef, G major. Includes fingerings (0, 1, 3, 0, 4, 1, 3, 4, 0, 3, 1, 0, 0, 4, 2, 0, 1, 2, 4) and the instruction *simile*. Below is an **ACCORD — CHORD** exercise with fingerings (0, 1, 4, 1, 4).

121. Moderato. Bass clef, G major, 6/8 time. *mf*. Includes dynamics: *cresc.*, *f*, *dim.*, *p*, *cresc.*, *f*, *dim.*. Fingerings and positions are indicated throughout.

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

122. Bass clef, G major, 3/4 time. Includes the instruction *simile*. **Auf allen 4 Saiten — Sur les 4 Cordes — On the 4 Strings**. Fingerings and positions are indicated throughout.

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

Exercise 123 (top): A dur Tonleiter — Gamme de La majeur — Scale of A major. Bass clef, G major, 3/4 time. *simile*. Fingerings: 1 2 4 0, 1 2 4 0, 1 3 4, 1 2 4, 1 3, 1 0 4 2, 1 0 4 2, 1.

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

Exercise 123 (bottom): A moll Tonleiter — Gamme de La mineur — Scale of A minor. Bass clef, G major, 3/4 time. *simile*. Fingerings: 1 2 4 1, 1 2 4 1, 1 2 4 1, 1 2 4 1, 1 0 4 2, 1 0 4 3, 1.

8

Andante con moto

124. *p dolce* *mf*

2nd *f^{1st} animato* *a tempo*

calando *p* $\frac{1}{2}$ Position

mf

2nd dim. *3rd* *2nd* *p*

Erhöhte vierte Lage
(Kleine Spannung, kleine Terz.)

Quatrième Position avancée
(Petite Extension, Tierce mineure.)

Upper Fourth Position
(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.

1st *2nd* *3rd* *4th*

G. *1st* *2nd* *3rd* *4th* *simile*

Enharmonisch Enharmonique - Enharmonie *1st* *2nd* *3rd* *4th* *simile*

OH. *Sp.* *OH.* *1st* *2nd* *3rd* *4th* *simile*

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

(Kleine Spannung, kleine Terz).

Troisième Position

(Petite Extension, Tierce mineure.)

Third Position

(Short stretch, minor third.)

128.

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.

137.

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.

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. Sp. 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

146. **Allegro**
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.

Doppelgriffe Doubles Cordes Double Strings

Zweite Lage Deuxième Position Second Position
 (Grosse Spannung, grosse Terz) (Grande Extension, Tierce majeure) (Long stretch, major third)

148.

Auf allen 4 Saiten – Sur les 4 Cordes –
 On the 4 Strings

Andante con moto

149.

1 2 3 2 1 2 4 2 1 1 2 2

f *dim.*

1 4 2 1

p *cresc.* *f*

150. *Audante* *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

151. *G.*

Erhöhte zweite Lage

(Kleine Spannung, kleine Terz.)

Deuxième Position avancée

(Petite Extension, Tierce mineure.)

Upper Second Position

(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

OH. 2 2 4
 OH. 2 Sp. OH. M. OH. M. OH. G.
 OH. Sp. OH. M. OH. Sp. OH. M.

155. *mf* 2^{da}

OH. 3 G. UH.M.
 OH. Sp. OH. M. OH. G. G. Sp. OH. M.
 OH. G. Sp. OH. M. OH. Sp.

OH. V M. 4 OH. 2 Sp. OH. M. OH. G. G. Sp. OH. M. OH. G.
 G. 4 OH. OH. Sp. OH. M.

OH. Sp. OH. M.

OH. M. OH. M. UH. G.
 1 2 1 2 1 2 2 2 3 2 4 1 4 2 1 2 0 2 1 2 4 2 1 4

rail. *f*

Erhöhte zweite Lage

(Grosse Spannung, grosse Terz)

Deuxième Position avancée

(Grande Extension, Tierce majeure)

Upper Second Position

(Long stretch, major third)

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

Equivaut, 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

(Kleine Spannung, kleine Terz.)

Première Position avancée

(Petite Extension, Tierce mineure)

Upper First Position

(Short stretch, minor third)

Gleicht, enharmonisch, der zweiten Lage Siehe No. 144

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

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

158.

159.

160. *Allegretto* *M.*

p

2a

2a

cresc.

f

UH.G.

161. *Allegro moderato*

mf

2

2

UH. G.

rall.

2

Allegro.

M. 17

162.

Musical notation for measures 162-165, first system. Bass clef, 2/4 time. Treble clef has a piano (*p*) dynamic. Fingerings are indicated above notes.

Musical notation for measures 162-165, second system. Continuation of the first system with more fingerings.

Musical notation for measures 162-165, third system. Treble clef has a crescendo (*cresc.*) and forte (*f*) dynamic. A 2nd fingering (*2^a*) is marked.

Musical notation for measures 162-165, fourth system. Continuation of the piece with various fingerings.

Musical notation for measures 162-165, fifth system. Treble clef has a *pesante* dynamic and a *UH. G.* marking. The system ends with a double bar line and a forte (*ff*) dynamic.

163.

Allegro

G.

OH.

p

Musical notation for measures 163-166, first system. Bass clef, 6/8 time. Treble clef has a piano (*p*) dynamic. Fingerings are indicated above notes.

Musical notation for measures 163-166, second system. Treble clef has a *simile* dynamic. Fingerings are indicated above notes.

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.

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat). It is divided into seven systems, each with a right-hand and left-hand staff. The right-hand part is highly technical, featuring a continuous stream of eighth and sixteenth notes with various slurs and fingerings (1-4). The left-hand part provides a rhythmic accompaniment, often using slurs and dynamic markings such as *mf* and *f*. The piece ends with a double bar line.

Allegro

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

mf

OH. V. M.

OH.

171.

G.

172.

Andante

p dolce

G. OH. G.

f

p *cresc.*

173.

Moderato *M.*

Andere Strichart – Un autre coup d'archet – An other bowing

dim. *p cresc.*

f

f

cresc. *pesante* *ff* G.

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

Melodisch — Mélodique — Melodic

simile

Harmonisch — Harmonique — Harmonic

simile

ACCORD — CHORD

simile

177.

G. p

cresc.

f

dim. p dolce

V

dim. pp

Allegro \square Sp. OH.

178.

E dur Tonleiter — Gamme de Mi majeur — Scale of E major

ACCORD - CHORD

Allegro

180.

M.
1 2

OH.

M.
2

OH.

1 2

2 0

3

mf

UH.
3

G.
4 2 1

Sp.
1 2 4 4

M.
1 3

OH.

4

4 2 1

p

2 0

4

4

1 2

4

1 3 0

4

2^u

1 4

1 2 4

4

0

1 2 4

1 1 2

4

1 2 4

1 1 3

1 2

2

2 4

3^u

2

2

4 1 2

4

4 1 2

4

3 1 2

4

1 3

4 3

UH.
1 2 4

G.
1 4 2 2

2^u

3

2 4

4 1 2

4

2 1 1 2

4

1 2

4

2 1 1 2

UH.

G.
4

3

4

4

3

Audantio

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. *Perazioso*

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

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

G. *simile*

1^{re} ACCORD - CHORD G.

184. *Moderato* *mf*

Andante con moto

185.

The musical score is written for piano in G major and 3/4 time. It begins with a tempo marking of "Andante con moto". The first system includes a guitar (G.) instruction and a dynamic marking of *p dolce*. The score is divided into two parts, labeled "1^a" and "2^a". The second part includes a *staccato* marking. The piece features several dynamic changes: *cresc.* (crescendo), *mf* (mezzo-forte), *dim.* (diminuendo), and *f* (forte). The score is heavily annotated with fingerings and articulation marks. The final system concludes with a fermata over the last note.

Fünfte Lage

(Kleine Spannung, kleine Terz)
Gleicht, enharmonisch, der erhöhten
vierten Lage Siehe No. 125

Cinquième Position

(Petite Extension, Tierce mineure)
Equivaut, 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.

1^{re} 2^{de} *simile* 3^{de} 4^{de} 1^{re} 2^{de} 3^{de} 4^{de}

Enharmonisch — Enharmonique — Enharmonic

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

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 0

simile 1^{re} 3^{de}

ACCORD — CHORD

4^{de} 3^{de} 1^{re} 2^{de} 3^{de} 1^{re} 2^{de} 3^{de} 1^{re} 2^{de} 3^{de} 1^{re} 2^{de} 3^{de} 1^{re} 2^{de} 3^{de} 1^{re}

Moderato

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

pdolce

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

cresc. 3 4 3 4 1 2 3 4 1 2 3 4 1 2 3 4 *mf* 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

p

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

mf *p* *p*

Allegro

G.

mf *leggiero*

1^u

2^u

1^u

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

ACCORD — CHORD

Allegro, ma non troppo

p

mf

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern with various fingerings (1, 2, 3, 4) and slurs. The left hand has a simpler accompaniment with notes and rests. A dynamic marking of *mf* is present.

Second system of musical notation. The right hand continues with intricate sixteenth-note passages. The left hand provides a steady accompaniment. A dynamic marking of *mf* is present.

Third system of musical notation. The right hand maintains the rapid sixteenth-note texture. The left hand has some rests and moving lines. A dynamic marking of *mf* is present.

Fourth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has notes and rests. A dynamic marking of *mf* is present.

Fifth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has notes and rests. A dynamic marking of *mf* is present.

Sixth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has notes and rests. A dynamic marking of *mf* is present.

Seventh system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has notes and rests. Dynamic markings include *dim.*, *rall.*, and *pp*. A fermata is placed over the final notes of the right hand.

Allegro OH. M. OH.

Cis moll Tonleiter — Gamme d'Ut dièze mineur — Scale of C sharp minor

Melodisch — Mélodique — Melodic

G. *simile*

ACCORD. — CHORD

G.

192. **Allegro**

Gis moll Tonleiter — Gamme de Sol dièze mineur — Scale of G sharp minor

Melodisch. — Mélodique — Melodic

G. *simile*

ACCORD — CHORD

G.

193. Allegretto

OH. 2 1 2 OH. 4 2 1 43
UH. 4 2 1
G. 4 4 8 4

p^{1^a} 2^a V *f* 1^a

2^a OH. G. 2^a 3^a G.

dim. 2^a 1 3 2^a 4 1 3

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 2 3 1 3 4 3 1 2 b 1 4 2 1 4 3 1 4 3

2^a *simile* 1^a 2^a 4^a

ACCORD — CHORD

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

3 3 3

194. Allegro

OH. 1 4 1 3 1 4 1 1 1 3 1 2 4 1 3 4 2 1 1

f marcato 3^a 3^a 3^a

3^a 3^a 3^a

2^a 2^a 2^a 3^a 3^a 3^a 4

2^a 2^a 2^a 2^a

B moll Tonleiter — Gamme de Si bémol mineur — Scale of B flat minor
Melodisch — Mélodique — Melodic

G. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{2}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{2}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{1}{2}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{1}{2}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

ACCORD — CHORD

G. $\frac{6}{8}$

Allegro con fuoco

195.

M. $\frac{2}{4}$

cresc. *mf* *dim.*

p *cresc.*

mf *dim.* 2^a *rall.* *p*

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

Melodisch — Mélodique — Melodic

G. *simile* 1^a

ACCORD — CHORD

M.

196. *Allegretto* *mf* OH. 3^a

1^a