

# AUSWAHL

VON

# FLÖTEN-WERKEN

VERSCHIEDENER COMPOSITEN.

## I. Reihe.

### Concerte und andere Stücke mit Orchesterbegleitung.

	Mk Pf.
<b>Belcke, C. G.</b> , Op. 7. Fantaisie pastorale (A) . . . . .	4 —
<b>Dressler, R.</b> , Op. 40. 3 <sup>me</sup> Concerto (G) . . . . .	6 —
<b>Eberwein, C.</b> , Concerto (Es) . . . . .	6 —
<b>Fürstenau, A. B.</b> , Op. 98. Variations de Concert (E) sur un Thème fav. de l'Opéra: Le Templier et la Juive de Marschner . . . . .	5 50
<b>Gürgens, Guill.</b> , Grande Polonaise (D) à l'Usage des Concerts . . . . .	3 —
<b>Kummer, Gasp.</b> , Op. 29. Variations brill. et fac. (G) sur „Nel cor più non mi sento“ . . . . .	4 50
<b>Maurer, L.</b> , Op. 58. Variations (G) . . . . .	2 50
<b>Schneider, G. Abr.</b> , Op. 82. Concertino (E) av. 2 V., A., B. et 2 Cors ad lib. . . . .	2 50
— Op. 83. Concerto (F) . . . . .	5 50

### Quintetten, Quartetten und Trios.

<b>Bliesener, J.</b> , Die Friedensfeier. Eine musik. Vorstellung als Flötenquartett . . . . .	3 —
<b>Braun, A. B. P.</b> , Op. 6. Quatuor (D) p. Fl., V., A. et Vclle . . . . .	2 25
<b>Dotzauer, J. J. F.</b> , Op. 23. Quatuor (Gm.) p. Fl., V., A. et Velle . . . . .	3 50
<b>Eberwein, M.</b> , Op. 71. 1 <sup>er</sup> Quatuor (G) p. Fl., V., A. et Velle . . . . .	4 —
— Op. 74. 2 <sup>me</sup> Quatuor (C) p. do. . . . .	3 50
— Op. 79. 3 <sup>me</sup> Quatuor (G) p. do. . . . .	4 50
<b>Kummer, Gasp.</b> , Op. 29. Variations brill. et fac. (G) sur le Duo „Nel cor più non mi sento“ av. Quatuor . . . . .	2 50
<b>Lindner, F.</b> , Op. 1. Quintetto (G) p. Fl., Hautb., Clar., Cor et Basson . . . . .	3 50
<b>Reicha, A.</b> , Op. 12. Quartett (D) f. 4 Flöten. Neue Ausg. . . . .	4 —
<b>Schneider, G. Abr.</b> , Op. 76. 3 Quatuors (C, G, A) p. Fl., V., A. et Velle . . . . .	5 —
<b>Spohr, L.</b> , Op. 58. Quatuor No. 2 (Am.), arr. p. Fl., V., A. et Velle p. A. B. Fürstenau . . . . .	3 50

### Duetten für zwei Flöten.

<b>Berbiguier, T.</b> , Op. 141. Six Duos concert. (d'une moyenne Difficulté). Dédiés aux Amateurs . . . . .	3 75
— Liv. 1 (G, C, F) . . . . .	3 75
— 2 (Es, D, Am) . . . . .	3 75
— Op. 142. 10 petits Duos faciles. (Déd. à ses Elèves) . . . . .	2 —
<b>Boieldieu, A.</b> , Ouverture et Airs de l'Opéra: Le petit Chaperon rouge . . . . .	3 —
<b>Drouet, L.</b> , Op. 150. 3 Duos concert: No. 1 (F). No. 2 (G). No. 3 (C). à . . . . .	2 —
— Op. 204. 3 grands Duos concert. ou Etudes p. la Respiration, l'Articulation et la Manière de phraser. No. 1 (C). No. 2 (C). No. 3 (G) . . . . .	2 —
<b>Ebers, C. F.</b> , Op. 51. 3 Duos . . . . .	2 50
<b>Fürstenau, A. B.</b> , Op. 32. 6 Duos. (3 <sup>me</sup> Liv. des Duos.) . . . . .	3 —
— Liv. 1 (F, D, A) . . . . .	3 —
— 2 (Cm., G, E) . . . . .	3 —

Eigenthum des Verlegers.

### Duetten für zwei Flöten.

	Mk Pf.
<b>Fürstenau, C.</b> , Op. 39. 6 Duetten . . . . .	2 —
<b>Köhler, H.</b> , Op. 13. 6 Sonatines faciles et agréables . . . . .	2 —
— Liv. 1 . . . . .	2 —
— 2 . . . . .	1 50
<b>Marschner, H.</b> , Lieblingsstücke aus der Oper: Hans Heiling, einger. v. C. G. Belcke . . . . .	2 50
— Lieblingsstücke aus: Der Oper: Der Templer und die Jüdin, einger. v. C. G. Belcke . . . . .	1 50
<b>Salzmann, A.</b> , Op. 9. 6 petits Duos faciles et agréables . . . . .	1 50
— Op. 10. Six petits Duos faciles et agréables . . . . .	1 50
— Op. 11. 12 Divertissements faciles. . . . .	2 —
— Op. 14. Notturmo facile (D) . . . . .	2 —
<b>Schneider, G. Abr.</b> , Op. 78. 3 grands Duos concertants . . . . .	3 —
— Op. 79. 3 gr. Duos concertants . . . . .	3 —
— Op. 91. 3 gr. Duos concertants. (Av. . . . .	4 —
<b>Theuss, Th.</b> , Op. 36. 6 Marches militaires . . . . .	1 50

### Solos für Flöte.

<b>Belcke, C. G.</b> , Op. 12. 3 Caprices (A, Em., Dm.) (Liv. 2 des Caprices) . . . . .	1 50
<b>Berbiguier, T.</b> , Op. 138 (posth.). Grandes Etudes caractéristiques. (Dédiées aux Artistes) . . . . .	5 —
— Op. 139. 10 kleine Präludien. Nebst einer Anleitung zur Brechung der Accordes, um sich vollkommen m. den verschied. Auflösungen ders. bekannt zu machen und an das Moduliren zu gewöhnen . . . . .	1 75
<b>Berens, C.</b> , Op. 40. Potpourri d'après des Thèmes fav. de l'Opéra: Hans Heiling de Marschner . . . . .	1 50
<b>Doremieux, (Op. posth.) Exercices en Caprices . . . . .</b>	3 —
<b>Dressler, R.</b> , Op. 41. 6 Thèmes variés. Liv. 1. La Sentinelle (Der treue Tod). — Die Feldflasche. — „Man glaubt von den Männern“ . . . . .	1 —
— 2. „Ich bin liederlich“. — „Wenn ich nur alle Mädchen wüsste“. — „An Alexis send' ich dich“ . . . . .	1 —
— Op. 55. 6 Thèmes variés. Liv. 1. „Es ritten drei Reiter“. — „Reich mir die Hand“. — „Verzeihen Sie, mein Herr Baron“ . . . . .	1 25
— 2. „Voll Zärtlichkeit will ich der Dirne sagen“. — „Hopp Marianchen“. — Romanze aus Joconde . . . . .	1 25
<b>Drouet, L.</b> , 6 Airs variés. Liv. 1. Le bon Roi Dagobert. — Air de la Reine Dagobert. — La Suisse au Bord du Lac. — Air delle Nozze di Figaro. — Barcarolle d'Aline. — „Il était un petit homme.“ . . . . .	1 50

### Solos für Flöte.

	Mk Pf.
<b>Drouet, L.</b> , 6 Airs variés. Liv. 2. Plaisir d'Amour. — Rondo provençal de l'Opéra: Aline. — Valse fav. — The yellow hair'd Laddie. — Rose in Castle. — „My lodging is on the cold ground“ . . . . .	1 50
— 18 Préludes et 6 Cadences dans les Modes les plus usités . . . . .	1 —
<b>Flötenschule, praktische, oder leichte Arien und Romanzen.</b> Hef 1, a. Johann von Paris, Opferfest, Vestalin . . . . .	1 25
— 2, a. d. Rothkäppchen, Nachtigall und Rabe, Schweizerfamilie . . . . .	1 25
— 3, a. Tancred, diebische Elster, Zauberflöte . . . . .	1 25
— 4, a. Sargino, Achilles, Barbier von Sevilla . . . . .	1 25
— 5, a. d. Freischütz, Don Juan, Joconde . . . . .	1 25
— 6, a. d. Pflegekindern Preciosa, Italienerin in Algier . . . . .	1 25
— 7, a. Eurynthe . . . . .	1 25
— 8, a. Faust, Libussa, Jesso. . . . .	1 25
— 9, a. Rubezahl, Schneidermamsells . . . . .	1 25
— 10, a. Così fan tutte, Concert am Hofe, Maurer . . . . .	1 25
— 11, a. d. weissen Dame, Fräulein vom See . . . . .	1 25
— 12, a. Oberon, Wasserträger . . . . .	1 25
— 13, a. Norma, Hans Heiling . . . . .	1 25
— 14, a. Sonnambula, Templer und Jüdin . . . . .	1 25
<b>Fürstenau, C.</b> , Variationen über: „Ich bin liederlich.“ . . . . .	— 75
<b>Gabrielsky, W.</b> , Op. 82. Fantaisie (Es) — Op. 83. Fantaisie (Am) . . . . .	1 25
<b>Köhler, H.</b> , Op. 68. Amusement (6 Sonatines). Cah. 1, 2 . . . . .	1 —
— Op. 122. 6 Préludes. Liv. 1, 2 à . . . . .	1 —
<b>Marschner, H.</b> , Auswahl beliebter Melodien a. d. Oper: Der Vampyr . . . . .	2 —
<b>Rabboni, J.</b> , Op. 18. 6 Romances . . . . .	1 50
<b>Schmitt, Al.</b> , Op. 2. 6 Variations sur le Thème: „An Alexis send' ich Dich“ . . . . .	— 75
<b>Soussmann, H.</b> , Op. 31. Trois Solos (G, F, D) . . . . .	3 —

### Lehrbücher für Flöte.

<b>Berbiguier, T.</b> , Op. 140. L'Art de la Flöte. Cours complet, théorique et pratique p. l'Etude de la Flöte, suivi d'un Appendice p. la Flöte en Ut et d'un Traité des Sons harmoniques. Nouv. Edition. (Neue theoretisch-prakt. Flötenschule) . . . . .	10 —
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Den Verträgen gemäss eingezeichnet.

LEIPZIG, FRIEDRICH HOFMEISTER.

M.M. 104.

4<sup>o</sup> DUO.

Musical score for Flute 1, Op. 141 by T. Berbiguier. The score consists of 15 staves of music in 2/4 time, starting with a treble clef and a key signature of two flats. The tempo is Allegro marziale. The score includes various dynamic markings such as *f*, *sf*, *rf*, *p*, and *sfz*, along with performance instructions like *schertz con delicatezza*, *a piacere*, *p espress. scherz.*, and *ten.*. There are also section markers *a* and *B*.

FLAUTO 1.

Handwritten musical score for Flauto 1, featuring 16 staves of music. The score includes various dynamics (f, sf, p, mf, rf, ff), articulations (tr, marcato, scherz., dol. espress.), and performance instructions such as "P scherz. e delicato." and "p espress con delicatezza." The notation includes slurs, trills, and dynamic markings.

FLAUTO 1.

Andante.

M.M. ♩=112.

SICILIANO.

Grazioso.

M.M. ♩=152.

MENUETTO

*dol. e mezza voce.*

FLAUTO 1.

*f* *p* *ff* *ff*  
*ff* *ff*  
*f* *ff* *f*  
*p* *ad lib.*  
*mezza voce. ff*  
*p* *ff*  
*ff* *ff* *f* *p*  
*leggiere.* *p*  
*dol. ff* *ff* *f*  
*f* *p*  
*f* *ff*  
*p* *dim.* *f* *f*  
*f*  
*f* *ff* *f* *ff*  
*mezza voce. ff espress. con gusto.*

Allegro moderato.

M.M. ♩ = 100.

5<sup>o</sup> DUO.

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro moderato' and the metronome marking is 'M.M. ♩ = 100'. The piece is titled '5<sup>o</sup> DUO'. The first staff includes dynamic markings *p*, *f*, and *fieramente.*. The second staff includes *p*, *f*, *fz*, and *p*. The third staff includes *rf*. The fourth staff includes *fz*, *rf*, *f*, *fz*, *fz*, *f*, and *p*. The fifth staff includes *p*. The sixth staff includes *f*. The seventh staff includes *ff*, *rf*, and *rf*. The eighth staff includes *f*, *fz*, and *fz*. The ninth staff includes *fz*. The tenth staff includes *fz*. The eleventh staff includes *fz*. The twelfth staff includes *fz*. The thirteenth staff includes *fz*. The score is filled with various musical notations including slurs, accents, and dynamic markings.

FLAUTO 1.

Handwritten musical score for Flute 1, page 7. The score consists of 12 staves of music in treble clef with a key signature of one sharp (F#). The music is highly technical, featuring rapid sixteenth-note passages, slurs, and dynamic markings such as *f*, *fz*, *p*, and *sf*. A section marked *spianato* is present in the lower half of the page. The page number "7" is in the top right corner, and the number "2559" is at the bottom center.

FLAUTO I.

*p* *espress.* *fz* *fz* *p*  
*fz* *p*  
*espress.* *fz* *sp*  
*fz* *tr* *fz* *spianato*  
*sp* *sp* *dol* *sp* *sp*  
*sp* *sp*  
*sp* *sp*  
*sp*  
*f* *f* *f* *f*  
*fz* *f* *fz*  
*f* *fz* *rf* *ff* *f*

M.M. 76.

Andante. ten.

ROMANZA.

*espress.* *sons pleins:*







FLAUTO 1.

Handwritten musical score for Flauto 1, page 11. The score consists of 14 staves of music in treble clef with a key signature of one sharp (F#). The music is highly technical, featuring rapid sixteenth-note passages, slurs, and various dynamic markings. The dynamics range from fortissimo (f) to pianissimo (p), with some sections marked 'cresc.' (crescendo) and 'diminuendo'. There are also markings for 'ten.' (tenuto) and 'm' (mezzo). The notation includes many slurs and accents, indicating phrasing and emphasis. The paper shows signs of age, with some staining and wear.

*ten.*  
*schertz* >

*f f*

*crese.* .....

*f p f f f f*

*f f f f < f < f < f < f*

*f f*

*f f f f f f f f*

M.M. = 108. Moderato.

6<sup>o</sup> DUO. *espressivo e legato.*

*f f p*

*f*

*tr tr tr tr*

*marcato.*

*rf*

*f f f f*

*p*

*dim.* .....

*B*

*f p p dolce e legato. f pp f*







*f espress.* *f* *f* *fz*

*fz p* *fz* *fz* *fz p*

*f mf* *fz* *dol. espress.*

*f* *rf* *f* *rf* *f*

*f* *rf* *f* *rf* *f*

*rf* *tr* > > > > > >

Même Mouvement.

*dol. espress.* *f*

*f* *f* *fz*

*dol.* *fz* *fz* *fz*

*fz* *fz* *sf*

*fz* *rf*



Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *f* and *rf*.

Musical staff 2: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *f* and *p dim.*

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. A triplet of eighth notes is marked with a '3' above it.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Triplet markings are present.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *fz espress.* and *fz*.

Musical staff 6: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *f p*, *fz*, and *sostenuto.*

Musical staff 7: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *f* and *espress.*

Musical staff 8: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *f* and *più stretto.*

Musical staff 9: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *ff*, *rf*, and *f*.

Musical staff 10: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *espress.*

Musical staff 11: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *f* and **FINE.**





M.M. 104.

4<sup>o</sup> DUO.

The musical score is written for Flute 2 and consists of 12 staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro marziale' with a metronome marking of 104. The score begins with a dynamic of *f* and includes several measures of *fz* (fortissimo). The music is characterized by rhythmic patterns and slurs. Key performance markings include *p* (piano), *p delicato.*, *mf*, *schierz.*, *con grazia.*, and *tr* (trill). Section markers 'A', 'B', 'C', and 'D' are placed above the staves. A measure number '19' is also present. The score concludes with a *fz* dynamic.

*f* *f* *f*

*tr* *f* *f* *f* *f* *10* *20*

*fz* *f* *f* *f* *a piacere.* *p*

*a Tempo.*

*schertz. e delicato.* *p* *p* *p* *delicato.*

*fz* *p* *p* *fz* *fz* *p* *tenuto.*

*delicato.* *fz* *p* *fz* *poco f* *p*

*3* *3*

*f* *fz* *pp* *f*

*f* *f* *p*

*mf* *mf* *mf* *f* *f* *f* *f*

*f* *f* *f* *2*

*f* *f* *f* *f* *f* *f* *f*

*f* *f* *f*

Andante.

M.M. ♩=112.  
SICILIANO.

Musical score for Siciliano, Flauto 2, Andante. The score consists of seven staves of music in 6/8 time, marked with dynamics such as p, f, mf, and cresc. fz.

M.M. ♩=152. Grazioso.

MENUETTO.

Musical score for Menuetto, Flauto 2, Grazioso. The score consists of six staves of music in 3/4 time, marked with dynamics such as mezza voce, ten., mf, fz, p, and dol.

FLAUTO 2.

espress. < p fz dol. < >

p < p fz fz dol. p fz fz

fz poco f fz p fz fz

fz fz ff > > rf > >

mezza voce.

f fz fz dol.

dol. fz fz fz > p

m

m dol. fz

f fz fz dim. calando. p f < >

dol. espress. f f f f fz dol.

p fz > > > f f f f f

ff f p p

Allegro moderato.

M.M. ♩ = 100.  
5: DUO.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes first and second endings (1<sup>o</sup> and 2<sup>o</sup>) and dynamic markings such as *f* and *p*. The second staff continues with a *f* dynamic. The third staff features a *f* dynamic and a first ending. The fourth staff is marked *a* and *pe leggiero.*. The fifth staff has a *f* dynamic. The sixth staff includes dynamics *f*, *ff*, *fz*, *fz*, and *f*. The seventh staff has dynamics *fz*, *fz*, *fz*, and *fz*. The eighth staff includes dynamics *fz*, *fz*, *f*, and *f*, with first and second endings (1<sup>o</sup> and 2<sup>o</sup>). The ninth staff is marked *B* and includes dynamics *f* and *p*. The tenth staff includes dynamics *p*, *f*, *fz*, and *fz*.



C

f ff ffz dol.

f ff ffz f

ff ffz ffz f

f ff ffz ffz

D

dim. ff

ff ffz

E

ff ffz

f p ff ffz p

f ffz ffz p

F

f ffz ffz p

f ffz

19

20

f

The main musical score for Flauto 2 consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics include *f*, *sf*, *fz*, and *fz*. The second staff continues with similar rhythmic patterns. The third staff features a dynamic of *fz*, a hairpin crescendo, and the instruction *express.* The fourth staff starts with *f*, followed by *fz*, *fz*, and *p*. The fifth staff begins with *fz* and *f*. The sixth staff includes *p*, *sp*, *sp*, and *sp*. The seventh staff is marked with *sp*, *sp*, *sp*, and *sp*. The eighth staff features *sp*, *fz*, and *fz*. The ninth staff includes *sp*, *sp*, *fz*, *f*, *f*, and *fz*. The tenth staff concludes with *fz* and *ff*.

M.M.  $\bullet = 76$ .  
 ROMANZA. *Andante.* *sous pleins.*

The Romanza section begins with a new key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Andante.* The music is more melodic and slower. Dynamics include *p* and *p*. The instruction *sostenuto.* is placed above the first staff. The section concludes with a final cadence.

*f* *p* *p* *f* *f* *p*

*f*

*P espress.* *f*

*f* *f* *p* *p* *f* *f*

<sup>10</sup> *p*

*p*

*sempre p* *f* *f* *f*

*f* *p* *sostenuto.*

*p*

*pp*

M.M. = 152.

FINALE  
PRESTO.

The musical score for Flauto 2, Finale Presto, is written in G major and 6/8 time. It consists of 13 staves of music. The piece begins with a dynamic of *p* (piano) and includes various dynamic markings such as *f* (forte), *pp* (pianissimo), and *sf* (sforzando). Performance instructions include *ten.* (tenuto), *leggero.* (leggiero), and *cresc.* (crescendo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, as well as trills and slurs. The piece concludes with a dynamic of *f* and a *sf* marking.

*f* *m* *n*

*p* *p* *p* *p*

*f* *f* *f* *f* *f*

*p* *schertz.* *cresc.* *f* *pp*

*ten.* *ten.* *ten.*

*ten.*

*fz* *fz* *p* *fz* *p*

*fz* *fz* *fz*

*p* *p* *p*

*f*

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

*f*

*ff* *ff*

2750

M.M. = 108. Moderato.

6<sup>o</sup> DUO.

The musical score for Flute 2 on page 15 consists of ten staves of music in treble clef. The dynamics range from *f* (forte) to *pp* (pianissimo). Performance markings include *ff*, *mf*, *f*, *fz*, *dol.* (dolcissimo), *p espress.* (piano espressivo), and *dim.* (diminuendo). The score includes trills (tr.), triplets (3), and various slurs. A key signature change to one sharp (F#) occurs in the final staff. The piece concludes with a double bar line.

FLAUTO 2.

a Tempo. *dol.*

mezza voce. *ff* *ff*

*f* *ff* *f*

*ff*

*ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*più stretto.*

*f* *ff* *f*

*ff* *ff*

*f* *ff*

*rf* *f* *rf*

*f* *rf* *f* *f* *p* *f*

*ff* *animato.* *ff*



M.M. ♩=106.  
ANDANTINO.

Musical score for Flute 2, first section (Andantino). The score consists of six staves of music. The first staff begins with a *dol.* (dolce) marking. The music features various dynamics including *fz*, *p*, and *fz*. The second staff contains a *FINE.* marking followed by *espress.* The third staff includes *fz*, *p*, *espress.*, and *mf*. The fourth staff features *fz*, *fz*, and *dim.* The fifth staff has a first ending bracket labeled *1<sup>o</sup>* and ends with a *D.S.* (Da Capo) marking. The sixth staff begins with *pp*.

M.M. ♩=104.  
ALLEGRETTO.

Musical score for Flute 2, second section (Allegretto). The score consists of five staves of music. The first staff begins with a first ending bracket labeled *1<sup>o</sup>* and includes a *a Tempo.* marking. Dynamics include *p* and *fz*. The second staff features *f*, *p*, *fz*, and *pp*. The third staff starts with *rallent.* and includes a *a Tempo.* marking, with dynamics *f* and *fz*. The fourth and fifth staves continue the piece with various dynamics and articulation marks. The final staff ends with a *fz* dynamic.





