

A Monsieur
FERDINAND HERZOG,
Professeur de Piano.

SIX
FANTAISIES ORIGINALES
POUR PIANO

J. L. BATTMANN.

OP. 309.

- N^o 1. MA CHARMANTE *Fantaisie-Valse.*
2. AVANT LE COMBAT *Fantaisie-Marche.*
3. LES ECHOS DE SÉVILLE *Fantaisie-Boléro.*
4. SUR LA MÉDITERRANÉE *Fantaisie-Barcarolle.*
5. LE PETIT CLAIRON *Fantaisie-Pas-redoublé.*
6. SOUVENIR *Fantaisie-Polonaise.*

Chaque N^o 1.50
Les 6 N^{os} réunis: 20^f

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MA CHARMANTE.

FANTAISIE-VALE.

à Monsieur **FERDINAND HERZOG**

Professeur de musique.

J. L. BATTMANN.

Op: 309.—N^o 1.

Allegretto.

INTRODUCTION.

The musical score is written for piano in 3/4 time, key of D major. It begins with an 'INTRODUCTION.' section. The first system shows the introduction with a forte (f) dynamic. The second system starts with a piano (p) dynamic and a repeat sign. The third system continues the piano section. The fourth system introduces a forte (f) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

This page of musical notation consists of five systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a half note F#4, followed by eighth notes G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, 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B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353, E353, F#353,

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as dynamics, fingerings, and articulation marks.

- System 1:** Treble staff begins with a forte (*f*) dynamic and a series of ascending eighth notes with fingerings 1, 1, 2, 1, 1. The bass staff has a half note F# and a half note C. A fortissimo (*ff*) dynamic is marked in the middle of the system.
- System 2:** Treble staff has a half note F# and a half note C. The bass staff has a half note F# and a half note C. A piano (*p*) dynamic is marked in the middle of the system.
- System 3:** Treble staff has a half note F# and a half note C. The bass staff has a half note F# and a half note C.
- System 4:** Treble staff has a half note F# and a half note C. The bass staff has a half note F# and a half note C. A crescendo (*cresc:*) marking is present in the middle of the system.
- System 5:** Treble staff has a half note F# and a half note C. The bass staff has a half note F# and a half note C. A fortissimo (*ff*) dynamic is marked in the middle of the system.

FIN.

p dolce.

sempre dolce

D.C.

A Monsieur
FERDINAND HERZOG,
Professeur de Piano.

SIX
FANTAISIES ORIGINALES
POUR PIANO

P R R
J. L. BATTMANN.

OP. 309.

- 
- N^o 1. MA CHARMANTE *Fantaisie-Valse.*
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 4. SUR LA MÉDITERRANÉE *Fantaisie-Barcarolle.*
 5. LE PETIT CLAIRON *Fantaisie-Pas-redoublé.*
 6. SOUVENIR *Fantaisie-Polonaise.*

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AVANT LE COMBAT.

FANTAISIE-MARCHE.

Op: 309.—N° 2.

J. L. BATTMANN.

Mouv: de Marche.

INTRODUCTION.

The musical score is written for piano and consists of five systems of music. The first system is labeled 'INTRODUCTION.' and begins with a forte (f) dynamic. The second system continues the introduction with a piano (p) dynamic. The third system features a forte (f) dynamic. The fourth system continues with a forte (f) dynamic. The fifth system concludes the introduction with a piano (p) dynamic. The score includes various musical notations such as treble and bass staves, clefs, time signatures, and dynamic markings.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with many slurs and fingerings (e.g., 4 3 2 1 5, 1 3 2 1 5, 3 5, 3, 3 2 1 3). The left hand plays a simple bass line with quarter notes. A dynamic marking *sf* (sforzando) is present in the fourth measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with complex melodic patterns and fingerings (e.g., 1 3 2 1 5, 1 3, 4 3 2 1 4, 4 3 2 1 4). The left hand plays a simple bass line. Dynamic markings include *sf* (sforzando) and *cresc.* (crescendo).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features complex melodic patterns with many slurs and fingerings (e.g., 2 1 3 4 5, 1 2 4 2, 2 3 5, 4 2 4 2 4 2, 1 2 4 2 1 2 3 5). The left hand plays a simple bass line. A dynamic marking *ff* (fortissimo) is present in the second measure.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features complex melodic patterns with many slurs and fingerings (e.g., 4 2 4 2 4 2, 1 5, 1 4, 1 5, 1 4, 1 2 3). The left hand plays a simple bass line. Dynamic markings include *sf* (sforzando) and *sempre forte*. An *8va* (octave) marking is present in the first measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features complex melodic patterns with many slurs and fingerings (e.g., 1 2 3 4, 1, 4 2, 5 2, 4 2, 4). The left hand plays a simple bass line. A dynamic marking *p* (piano) is present in the fourth measure.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a series of sixteenth-note runs, each marked with a '4' above the staff, indicating a four-measure phrase. The left hand plays a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) appears in the fourth measure.

Second system of musical notation. The right hand continues with sixteenth-note runs, marked with '4' and '5' above the staff. The left hand accompaniment includes some chords with sharps. A dynamic marking of *sempre forte.* is written across the middle of the system.

Third system of musical notation. The right hand features more complex sixteenth-note patterns with various fingerings (1, 2, 3, 4, 5) and slurs. The left hand accompaniment includes a *ff* (fortissimo) marking in the second measure.

Fourth system of musical notation. The right hand continues with intricate sixteenth-note passages, marked with '4' and '5' above the staff. The left hand accompaniment includes a *sf* (sforzando) marking in the third measure.

Fifth system of musical notation. The right hand concludes with sixteenth-note runs. A double bar line is followed by the word *FIN.* and a dynamic marking of *p* (piano). The left hand accompaniment includes a *V* (volta) marking in the third measure.

First system of musical notation. The treble staff features a series of triplet eighth notes, with fingerings 3, 1, 3, 1, 3, 1 indicated above. The bass staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present in the third measure.

Second system of musical notation. The treble staff continues with triplet eighth notes and includes fingerings 1 3, 3 4, 1 4 3, 1 4 3, and 1 4 3. A *cresc:* marking is in the first measure, followed by *f* in the second. A long slur spans the second and third measures, with a *p* marking at the end of the third measure. The bass staff has a *sf* marking in the second measure.

Third system of musical notation. The treble staff continues with triplet eighth notes and fingerings 3, 3, 3, 3, 3, 3. The bass staff continues with harmonic accompaniment. A dynamic marking of *mf* is present in the fourth measure.

Fourth system of musical notation. The treble staff includes fingerings 3, 3, 1 4, 1 4, 1 4, 1 4, 1, and 3. A dashed line labeled *8a* is above the first measure. The bass staff has *f* markings in the second and fifth measures, and *sf* markings in the third and fourth measures. A *p* marking is in the fourth measure.

Fifth system of musical notation. The treble staff includes fingerings 3, 2, 3, 3, 3, 5, and a final measure with a repeat sign. The bass staff continues with harmonic accompaniment. A *p* marking is in the third measure. The system ends with a *D.C.* marking.

A Monsieur
FERDINAND HERZOG,
Professeur de Piano.

SIX
FANTAISIES ORIGINALES
POUR PIANO

J. L. BATTMANN.

OP. 309.

- 
- N^o. 1. MA CHARMANTE *Fantaisie-Valse.*
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LES ÉCHOS DE SÉVILLE.

FANTAISIE-BOLÉRO.

Op: 309. — N° 3.

J. L. BATTMANN.

Allegro Moderato.

INTRODUCTION.

The musical score is written for piano and consists of an introduction and several measures of music. The time signature is 3/4. The key signature has one sharp (F#). The introduction is marked *ff* (fortissimo) and *Allegro Moderato*. The score includes several measures with triplets and slurs, and dynamic markings like *rit: e dim:*, *p a tempo.*, *rinf:*, *p*, *cresc:*, *sf*, and *p*. The piece concludes with a final measure marked *p* (piano).

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with fingerings 2, 1, 3, 4, 5, 2, 1, 3, 1, 2 and a trill marked 8^a. The left hand provides a harmonic accompaniment. The instruction *p delicato.* is present.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with fingerings 3, 1, 3, 1, 2 and a trill marked 8^a. The left hand continues the harmonic accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with fingerings 4, 3, 1^a, 1, 3, 2^a, 1, 1, 3, 1, 3, 1. The left hand provides a harmonic accompaniment. The instruction *p* is present. The instruction *mf* is present.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with fingerings 2^a, 2, 3, 3, 3, 4. The left hand provides a harmonic accompaniment. The instruction *dim:* is present. The instruction *rit:* is present. The instruction *p a tempo.* is present.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with fingerings 1, 3, 4, 1, 3, 2, 1, 4, 3, 2, 3, 1, 2. The left hand provides a harmonic accompaniment. The instruction *rinf:* is present.

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece consists of five measures. The first measure features a complex melodic line in the treble with a five-measure rest in the bass. The second measure has a piano (p) dynamic marking. The third measure continues the melodic development. The fourth measure features a five-measure rest in the bass. The fifth measure concludes the piece. The score includes various musical notations such as notes, rests, and dynamic markings.

8^a -----

cresc: *f* *ff*

f *ff*

p *f*

8^a -----

cresc: *f*

8^a -----

ff *f* D.C.

A Monsieur
FERDINAND HERZOG,
Professeur de Piano.

SIX
FANTAISIES ORIGINALES
POUR PIANO

D R R

J. L. BATTMANN.

OP. 309.

- 
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 5. LE PETIT CLAIRON *Fantaisie-Pas-redoublé.*
 6. SOUVENIR *Fantaisie-Polonaise.*

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SUR LA MÉDITERRANÉE

FANTASIE-BARCAROLLE

J. L. BATTMANN.

Op. 309. N° 4.

INTRODUCTION.

Allegretto

f

dim: e rit:

p

p

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a *cresc.* marking. The second system features a *f* marking. The third system includes a *sempre cresc.* marking. The fourth system has a *ff* marking. The fifth system is marked *con tutta sforza.* The notation includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a *cresc.* marking. The second system features a *f* marking. The third system includes a *sempre cresc.* marking. The fourth system has a *ff* marking. The fifth system is marked *con tutta sforza.*

The image shows a musical score for a piano piece, likely 'The Swan' by Camille Saint-Saëns. It consists of two staves: a treble staff and a bass staff. The treble staff contains a complex melodic line with many slurs and fingerings, while the bass staff provides a simple harmonic accompaniment. The piece concludes with a 'rit.' (ritardando) marking.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-6. The score is in 3/4 time, key of B-flat major. It features a piano (*p*) dynamic and a tempo change to "a tempo". The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

The musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann is presented in two systems. The key signature is one sharp (F#), indicating G major, and the time signature is 4/4. The melody is written in the right hand, and the accompaniment is in the left hand. The piece begins with a treble clef and a bass clef. The first system contains four measures, and the second system contains four measures. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. The accompaniment consists of a steady eighth-note pattern in the left hand. The piece concludes with a double bar line and repeat dots.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It features a piano (p) and a violin. The piano part is in G major, 3/4 time, and the violin part is in G major, 3/4 time. The score includes a 'cresc.' marking and a 'p' marking.

8a

sempre cresc:

This system contains the first four measures of the piece. The right hand features a melodic line with various fingerings (1, 2, 3, 4) and a slur over the first two measures. The left hand plays a steady eighth-note accompaniment. The instruction 'sempre cresc:' is written above the right hand in the fourth measure.

8a

ff

This system contains measures 5 through 8. The right hand continues the melodic development with more complex fingerings. The left hand accompaniment remains consistent. A fortissimo (*ff*) dynamic marking is placed above the right hand in the sixth measure.

8a

ff

This system contains measures 9 through 12. The right hand has a slur over measures 9 and 10. The left hand accompaniment continues. A fortissimo (*ff*) dynamic marking is placed above the right hand in the twelfth measure.

sf *sf*

This system contains measures 13 through 16. The right hand features a slur over measures 13 and 14. The left hand accompaniment continues. Two sforzando (*sf*) dynamic markings are placed above the right hand in the fifteenth and sixteenth measures.

ff. *mf* FIN.

This system contains measures 17 through 20. The first measure has a fortissimo (*ff.*) dynamic marking. A double bar line with the word 'FIN.' above it occurs at the end of measure 18. The second system of this page begins with a mezzo-forte (*mf*) dynamic marking. The right hand has a slur over measures 19 and 20. The left hand accompaniment continues.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The Treble staff contains a melody with various fingerings indicated by numbers 1-5 above the notes. The Bass staff contains a bass line with fingerings 1 and 5. The piece is marked with a treble clef and a bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'Andante'. The piece concludes with a 'cresc.' marking and a final chord.

8^a

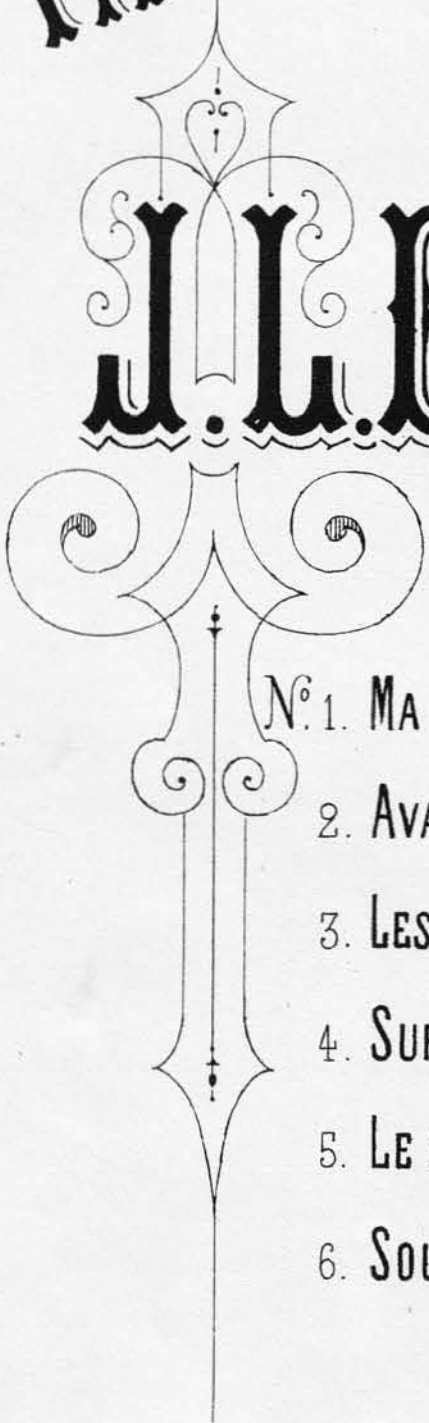
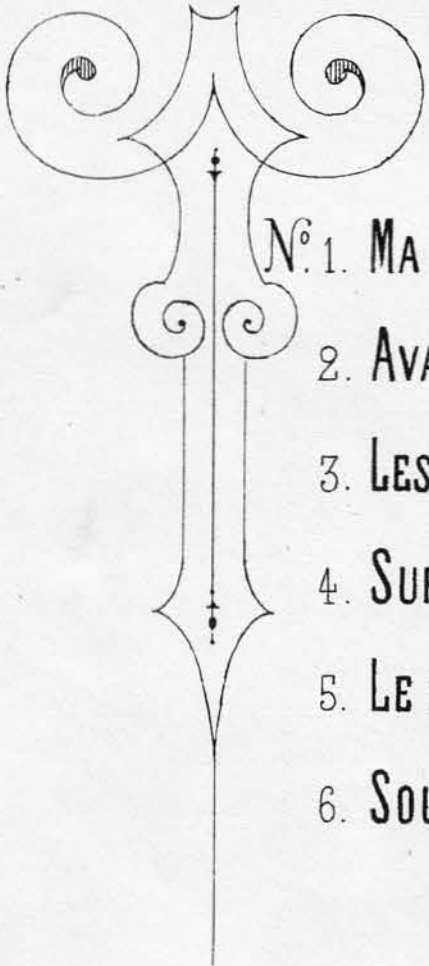
Musical score for '8a'. The score is written for a grand staff (treble and bass clefs). The treble staff contains a melodic line with various fingerings (1, 4, 5, 1, 4, 1, 5, 4, 2, 5, 1, 4, 2, 3, 1, 4, 2, 5) and a large slur over the final measures. The bass staff contains a harmonic accompaniment with chords and a large slur over the final measures. The score is divided into four measures by vertical bar lines.

8a

Handwritten musical score for a piece labeled '8a'. The score is written on two staves, Treble and Bass. The Treble staff features a melodic line with various ornaments (accents, slurs, and fingerings like 1, 3, 5, 4, 1, 5, 4, 1, 4) and a crescendo marking. The Bass staff provides harmonic support with chords and single notes, including a 'cresc.' marking. The notation is in a historical style, possibly Baroque or Classical, with a focus on ornamentation and dynamics.

A Monsieur
FERDINAND HERZOG,
Professeur de Piano.

SIX
FANTAISIES ORIGINALES
POUR PIANO

 J. L. BATTMANN.


OP: 309.

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LE PETIT CLAIRON

FANTAISIE PAS-REDOUBLÉ

Op. 309. N° 5.

J. L. BATTMANN.

Allegro non troppo.

INTRODUCTION.

The musical score is written for piano and treble clef. It begins with an introduction marked 'Allegro non troppo.' and a forte (f) dynamic. The score is divided into five systems. The first system includes a treble staff with a melody and a bass staff with a supporting line. The second system continues the melody and bass line, with a forte (sf) dynamic. The third system features a piano (p) dynamic and a crescendo (cresc.) marking. The fourth system includes a piano (p) dynamic and a crescendo (cresc.) marking. The fifth system concludes the piece with a final chord. The score includes various musical notations such as notes, rests, and fingerings.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingering numbers (1-5) are present above many notes.

System 1: Treble staff has a series of eighth notes with fingering 4, 4, 4, 4, 4, 3, 5, 1, 2, 4, 3, 5. Bass staff has a series of eighth notes with fingering 1, 2, 4, 3, 5, 1, 2, 4, 3, 5.

System 2: Treble staff has a series of eighth notes with fingering 3, 2, 4, 2, 5, 4, 4, 4, 4, 4, 5, 1, 4, 3, 2, 1. Bass staff has a series of eighth notes with fingering 1, 2, 4, 3, 5, 1, 2, 4, 3, 5. The word *cresc:* is written above the bass staff.

System 3: Treble staff has a series of eighth notes with fingering 4, 4, 3, 2, 1, 4, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 3, 3, 1, 4, 3, 2, 1. Bass staff has a series of eighth notes with fingering 1, 2, 4, 3, 5, 1, 2, 4, 3, 5. The word *f.* is written above the bass staff.

System 4: Treble staff has a series of eighth notes with fingering 5, 4, 3, 2, 1, 5, 5, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has a series of eighth notes with fingering 1, 2, 4, 3, 5, 1, 2, 4, 3, 5. The word *f.* is written above the bass staff.

System 5: Treble staff has a series of eighth notes with fingering 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has a series of eighth notes with fingering 1, 2, 4, 3, 5, 1, 2, 4, 3, 5. The word *sf* is written above the bass staff, and the word *sempre cresc:* is written below the bass staff.

System 6: Treble staff has a series of eighth notes with fingering 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has a series of eighth notes with fingering 1, 2, 4, 3, 5, 1, 2, 4, 3, 5. The word *ff* is written above the bass staff.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation is complex, featuring numerous fingerings (e.g., 4, 3, 2, 1, 5, 4, 3, 2, 1) and articulations (e.g., accents, slurs). The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The piece concludes with a double bar line and the word "FIN.".

8a

8a

8a

ff

mf

FIN.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *sf*, *cresc.*, *mf*, *f*, and *p*. Fingering numbers (1-5) and articulation marks (accents, slurs) are present throughout. The piece concludes with a double bar line and a D.C. (Da Capo) instruction.

F 3309

A Monsieur
FERDINAND HERZOG,
Professeur de Piano.

SIX
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P F R
J. L. BATTMANN.

OP: 309.

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SOUVENIR.

FANTAISIE - POLONAISE

Op. 309. N° 6.

J. L. BATTMANN.

Allegretto.

INTRODUCTION.

f *p*

p

cresc.

f

sempre crescendo. *ff* *p*

First system of musical notation, measures 1-4. The treble staff features a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. The treble staff continues the melodic development. The bass staff includes a section marked *f* (forte) in measure 8, with a downward bow or breath mark.

Third system of musical notation, measures 9-12. The treble staff shows a melodic line with slurs and fingerings. The bass staff features a section marked *ff* (fortissimo) in measure 10, followed by a section marked *dim poco a poco.* (diminuendo poco a poco) in measures 11 and 12.

Fourth system of musical notation, measures 13-16. The treble staff continues the melodic line. The bass staff features a section marked *p* (piano) in measure 14, followed by a section marked *cresc.* (crescendo) in measures 15 and 16.

Fifth system of musical notation, measures 17-20. The treble staff continues the melodic line. The bass staff features a section marked *f* (forte) in measure 18, followed by a section marked *cresc.* (crescendo) in measures 19 and 20.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat (B-flat). The first staff of the first system has a dynamic marking of *f* and a fingering of 5. The second staff of the first system has a dynamic marking of *f* and a fingering of 1. The first system ends with a dynamic marking of *f* and a fingering of 5. The second system begins with a treble clef and a key signature of one flat. The first staff of the second system has a dynamic marking of *ff* and a fingering of 3. The second staff of the second system has a dynamic marking of *ff* and a fingering of 2. The second system ends with a dynamic marking of *ff* and a fingering of 3. The third system begins with a treble clef and a key signature of one flat. The first staff of the third system has a dynamic marking of *ff* and a fingering of 5. The second staff of the third system has a dynamic marking of *ff* and a fingering of 1. The third system ends with a dynamic marking of *ff* and a fingering of 3. The fourth system begins with a treble clef and a key signature of one flat. The first staff of the fourth system has a dynamic marking of *ff* and a fingering of 5. The second staff of the fourth system has a dynamic marking of *ff* and a fingering of 1. The fourth system ends with a dynamic marking of *ff* and a fingering of 3. The fifth system begins with a treble clef and a key signature of one flat. The first staff of the fifth system has a dynamic marking of *ff* and a fingering of 5. The second staff of the fifth system has a dynamic marking of *ff* and a fingering of 1. The fifth system ends with a dynamic marking of *ff* and a fingering of 3. The sixth system begins with a treble clef and a key signature of one flat. The first staff of the sixth system has a dynamic marking of *ff* and a fingering of 5. The second staff of the sixth system has a dynamic marking of *ff* and a fingering of 1. The sixth system ends with a dynamic marking of *ff* and a fingering of 3.

f

sempre crescendo

ff

ff

ff

un peu plus lent.

FIN.

p dolce.

rinf.

p dolce.

rinf:

mf

f

ff

dim. poco a poco.

p

D.C.