

# SOLO - PIECEN

## für Violine, Flöte, Posaune, etc.

mit Begleitung des Pianoforte oder Orchester.

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" " für Flöte mit Orchester	3. — netto
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" " Op. 26. Variations drolatiques f. Flöte m. Piano	2. 40
" " f. Flöte m. Orch.	3. 60 netto
" " Op. 27. Variations elegiaques f. Flöte m. Piano	2. —
" " f. Flöte m. Orch.	

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# Variations diaboliques.

sur un air suédois. (Pendant du Carnaval russe de Ciardi)

1.

## Violino I.<sup>mo</sup>

Joach. Androm., Op. 26

Allegro vivace. d. 116.

2.

4.

mf

f

1.

mf cresc.

p

dim

mf

p

arco

p

pizz

1.

1.

Moderato quasi Allegretto

ten. ritenuto

Cadenza

p

leggiere

mf

rall. ten. a tempo

Flauto

piu mosso pizz.

4.

p

marcato

arco

p

pizz

f

p

rall.

Flauto

Thema. Allegretto

arco

a tempo

pp

mf

pizz

I.

II.

rall.

Var. I.

pizz

pp

mf

p

I.

II.

Var. II.

4

9

Violino I.

Var. III. *pizz.* *mf* *p* *cresc.*

Var. IV. *mf* *p* *mf* *f marc.* *f marc.* *f marc.* *f* *mf*

Var. V. *p* *divisi* *mf* *f marc.* *f marc.* *arco*

Var. VI. *pizz.* *p* *mf* *p* *f* *f*

Var. VII. *arco* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*cresc.* *f* *Presto listessa*

# Variations drolatiques.

sur un air suédois. (Surlant du Carnaval russe de Liardi.)

## Violino 2<sup>do</sup>

Fach. Andersen, Op: 26.

Allegro vivace.  $\text{♩} = 116$ .



# Variations drolatiques.

sur un air suédois. (Pendant du Carnaval d'asse de Liardi.)

## Viola.

Joach. Anderson, Op. 26.

Allegro vivace.  $\text{♩} = 116$ .

mf. ff. p. arco. ff. p. arco. p. mf. dim. mf. p. 1. arco. cadenz.

Mod<sup>o</sup> quasi Allegretto.

p. leggiero. mf. p. p. mf. piu mosso. p. sf. mf. arco. p. mf.

Thema. Allegretto.

arco. p. pizz. arco. a tempo. pp. I II

Var. 1.

p. pp. mf. Var. 2. 4. 9.

Viola.

*Var. 3.* *pizz.* *p.* *mf* *arco.* *mf p.*

*Var. 4.* *pizz.* *p. divisi.* *mf* *arco.* *p.*

*Var. 5.* *pp.* *divisi.* *arco. p.* *p.* *mf* *pp.*

*Var. 6.* *pizz.* *mf* *p.* *mf* *p.*

*Var. 7.* *arco.* *p.* *sf.* *p.* *p.* *p.* *mf* *pp.*

*p.* *sf.* *p.* *sf.* *p.* *sf.* *p.*

*pizz.* *divisi.*

*arco.* *arco.* *f.* *Presto & Rit.*

*div.* *ff.*

The image shows a page of musical notation for the Viola part, consisting of seven variations (Var. 3-7). The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The variations are marked with various dynamics and articulations: *pizz.* (pizzicato), *p.* (piano), *mf* (mezzo-forte), *pp.* (pianissimo), *sf.* (sforzando), *arco.* (arco), *divisi.* (divisi), *ff.* (fortissimo), and *Presto & Rit.* (Presto and Ritardando). The variations are numbered 1, 2, and 3, indicating different endings or sections. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The page ends with a double bar line and a *ff.* marking.

# Variations diaboliques.

sur un air suédois. (Pendant du Carnaval russe de Liardi)

1.

## Cello.

Foach, Andersen, Op: 26.

Allegro vivace. d=116.

ff. cresc. p. p. cresc. f. cresc. ff. pizz. p. p. arco. mf. Mod. quasi Allegretto. leggiero. p. ritenuto. p. pp. cresc. sf. p. 1. 5. arco. sf. pizz. 1. 2. rall. Allegretto. p. p. pizz. pp. arco. mf. Var. 1. p. pizz. pp. 4. 9. Var. 2.



Var. 3.

First system of Variation 3. It begins with a *pizz.* (pizzicato) instruction and a dynamic marking of *p.* (piano). The notation includes a first ending bracket labeled *I* and a second ending bracket labeled *II*. The piece concludes with a *rit.* (ritardando) marking.

Second system of Variation 3. It features a *mf. p.* (mezzo-forte piano) dynamic marking, followed by a *mf* (mezzo-forte) marking, and ends with a *p.* (piano) marking.

Third system of Variation 3. It includes a *mf* (mezzo-forte) marking and concludes with a *p.* (piano) marking.

Fourth system of Variation 3. It starts with a *pizz.* (pizzicato) instruction and a dynamic marking of *p.* (piano). The system concludes with a *f marc.* (forzando marcato) marking.

Fifth system of Variation 3. It begins with a *arco.* (arco) instruction and a dynamic marking of *p.* (piano). The system concludes with a *pp.* (pianissimo) marking.

Sixth system of Variation 3. It starts with a *pizz.* (pizzicato) instruction and a dynamic marking of *f marc.* (forzando marcato). The system concludes with a *f marc.* (forzando marcato) marking.

Seventh system of Variation 3. It includes a *pizz.* (pizzicato) instruction and a dynamic marking of *p.* (piano). The system concludes with a *f marc.* (forzando marcato) marking.

Eighth system of Variation 3. It begins with a *arco.* (arco) instruction and a dynamic marking of *p.* (piano). The system concludes with a *p.* (piano) marking.

Ninth system of Variation 3. It features a *pizz.* (pizzicato) instruction and a dynamic marking of *p.* (piano). The system concludes with a *p.* (piano) marking.

Tenth system of Variation 3. It includes a *pizz.* (pizzicato) instruction and a dynamic marking of *p.* (piano). The system concludes with a *p.* (piano) marking.

Eleventh system of Variation 3. It begins with a *pizz.* (pizzicato) instruction and a dynamic marking of *p.* (piano). The system concludes with a *p.* (piano) marking.

Twelfth system of Variation 3. It features a *pizz.* (pizzicato) instruction and a dynamic marking of *p.* (piano). The system concludes with a *p.* (piano) marking.

Thirteenth system of Variation 3. It includes a *pizz.* (pizzicato) instruction and a dynamic marking of *p.* (piano). The system concludes with a *p.* (piano) marking.

Fourteenth system of Variation 3. It features a *pizz.* (pizzicato) instruction and a dynamic marking of *p.* (piano). The system concludes with a *p.* (piano) marking.

# Variations diaboliques.

sur un air suédois. (Pendant du Carnaval russe de Giarde.)

## Basso.

Joach. Andersen, Op: 26.

Allegro vivace.  $\text{♩} = 116$ .

The first section of the score consists of five staves of music. The first staff begins with a forte (*ff*) dynamic and a series of eighth notes. The second staff features a piano (*p*) dynamic and a melodic line with a forte (*ff*) dynamic. The third staff shows a piano (*p*) dynamic with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The fourth staff continues with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*ff*) dynamic. The fifth staff includes a piano (*p*) dynamic, a forte (*ff*) dynamic, and a section marked 'Cadenz.'.

Mod<sup>o</sup> quasi Allegretto.

The second section of the score consists of three staves of music. The first staff is marked 'Mod<sup>o</sup> quasi Allegretto' and includes dynamics like *pizz.*, *ppp.*, and *ritenuto.*. The second staff features a 'piu mosso.' section, a forte (*f*) dynamic, and a section marked '10.'. The third staff includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a section marked '2.'.

Thema: Allegretto.

The third section of the score consists of two staves of music. The first staff is marked 'Thema: Allegretto' and includes dynamics like *p. arco.* and *pizz.*. The second staff features a piano (*p*) dynamic, a forte (*f*) dynamic, and a section marked '1.'.

Var. 1.

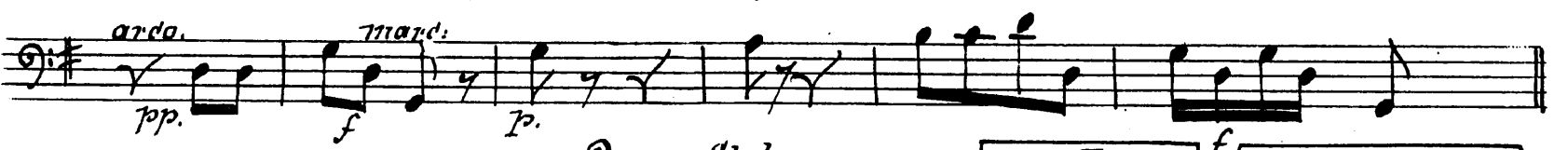
The fourth section of the score consists of three staves of music. The first staff is marked 'Var. 1.' and includes dynamics like *pizz.* and *p.*. The second staff features a mezzo-forte (*mf.*) dynamic and a piano (*p.*) dynamic. The third staff includes a piano (*p.*) dynamic and a section marked '4.'.

Basso.

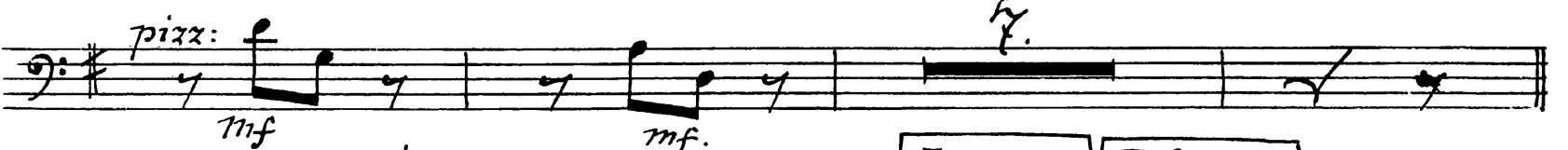
Variation 3. 

Var. 4. 



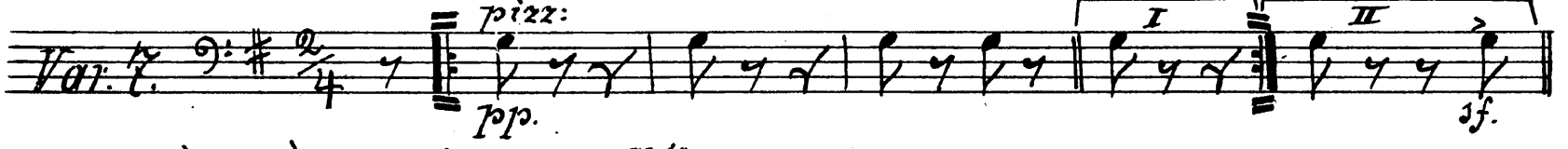


Var. 5. 

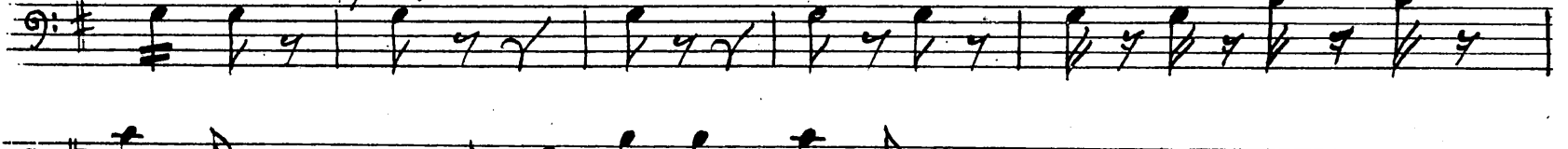


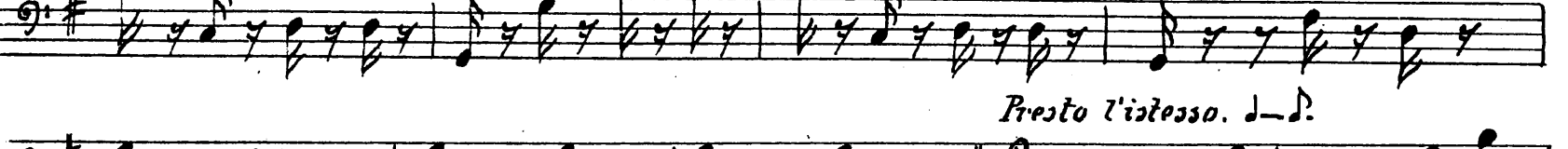
Var. 6. 

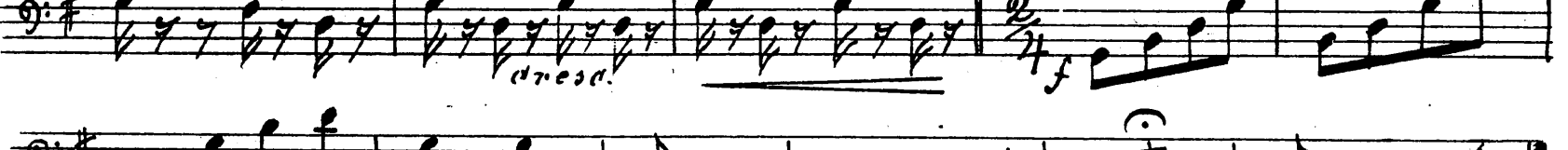


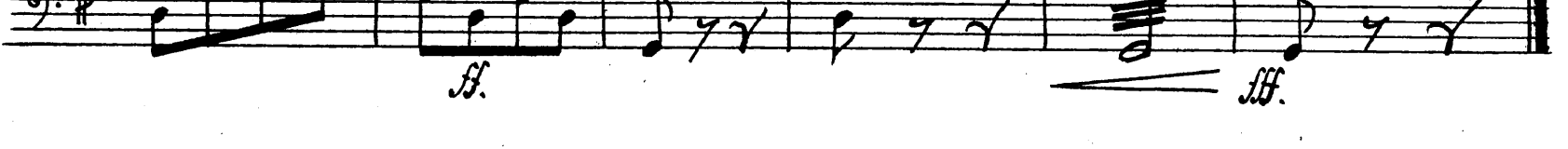
Var. 7. 











# Variations diaboliques.

sur un air suédois. (Pendant du Carnaval russe de Cracovie.)

## Flauto 1<sup>ms</sup>

Loach. Anderson, Op. 26.

All. vivace  $\text{♩}$  116.

mf

mf

mf

mf

mf

3.

2

19

Mod. quasi Allegretto

Flauto

più mosso

Oboe I.

2

17

Thema. Allegretto

2

Solo

5

Var. I.

4

9

Var. II.

2

9

Var. III.

4

9

Var. IV. Fag.

2

5

Var. V.

4

9

Var. VI.

4

3

5

Var. VII.

2

16.

Presto listesso  $\text{♩}$

Sup.

Abschreiben ist gesetzlich verboten.

Max Leichsenring, Hamburg.

(673)

# Variations drôlatiques.

sur un air suédois. (Pendant du Carnaval russe de Ciardi)

## Flauto 2<sup>e</sup>.

Foachi: Andersen, Op. 26.

Allé vivace  $\text{♩} = 116$ .

# Variationen drôlatiques.

sur un air suédois. (Soudant du Carnaval russe de Ciardi).

Fréd. Andriani

## Oboe 1<sup>mo</sup>

Op. 26.

All<sup>o</sup> vivace 2/4. 116.

The musical score is written for Oboe 1 in G major, 2/4 time. It begins with a tempo of 'All<sup>o</sup> vivace' and a rehearsal mark of 116. The score consists of several staves of music, including variations and a 'Thema'. Key features include:

- Staff 1-4:** Main theme with dynamics *mf*, *cresc*, and *Solo*.
- Staff 5:** Variation 16, marked 'rall.' and 'mod<sup>o</sup> quasi Allegretto'.
- Staff 6:** Variation 17, marked 'rall.', 'Fl. <sup>tr</sup>', and 'p<sup>iu</sup> mosso Solo'.
- Staff 7:** 'Thema. Allegretto' marked 'f marc.'.
- Staff 8:** Variation I, marked 'sch<sup>er</sup>zando'.
- Staff 9:** Variation II, marked 'Solo'.
- Staff 10:** Variation III, marked 'p'.
- Staff 11:** Variation IV, marked 'Fagotti', 'p', and 'tenuto'.
- Staff 12:** Variation V, marked 'ms'.
- Staff 13:** Variation VI, marked 'ms'.
- Staff 14:** Variation VII, marked '4' and '16'.
- Staff 15:** 'Presto listesso' marked 'f'.
- Staff 16:** Final section with dynamics *f* and *tr*.

Abschreiben ist gesetzlich verboten.

Max Leichsenring, Hamburg  
(873).

# Variations drôlatiques

sur un air suédois. (Pendant du Carnaval russe de Ciardi) von Joach. Anderson.

## Oboe 2<sup>do</sup>

Op: 26.

*All: vivace*  $\text{♩} = 116$

*Moderato quasi Allegretto*

*Solo*

*Var. I.*  $\text{♩} = 9$  *Var. II.*  $\text{♩} = 9$

*Var. III.*  $\text{♩} = 9$  *Var. IV.*  $\text{♩} = 2$

*Var. V.*  $\text{♩} = 9$

*Var. VI.*  $\text{♩} = 4$   $\text{♩} = 3$

*Var. VII.*  $\text{♩} = 4$   $\text{♩} = 16$  *Presto listesso*  $\text{♩} = 116$

# Variations drôlatiques.

sur un air suédois. (Pendant du Carnaval russe de Ciardi) von Joach Andersen Op. 26.

## Clarinete I. A.

Allegro vivace d. 116.

mf  
f  
mf  
cres

16. *Modo quasi Allegretto*  
Solo  
ppp  
f marc.

*Thema. Allegretto*  
rit atempo  
Var. I. 4 = 9  
Var. II. 3

Var. III. 4 = 9  
Var. IV. Fag. 2 = 5  
Var. V. 3 = 9  
Var. VI. 4 = 3

Var. VII. 5 = 13  
Solo  
Presto listesso  
f  
cresc



# Variations diaboliques.

sur un air suédois. (Pendant du Carnaval russe de Ciardi.)

## Clarinete 2<sup>de</sup> A.

Joach. Anderson, Op. 26.

All. vivace  $\text{♩} = 116$ .

mf *cres - - - & cen - -*

1. *19. rall.*

Mod<sup>o</sup> quasi Allegretto

pissosso

fl. *17. rall.*

Thema. Allegretto

rall. a tempo

Var. I. 4 9 Var. II. Solo 1 2 3

Var. III. 1 4 9

Var. IV. 2 5 3

Var. V. 4 6 3 Var. VI. 9

Var. VII. 4 13 Solo

Presto listesso  $\text{♩} = 1$

# Variations diaboliques.

sur un air suédois. (Pendant du Carnaval russe de Ciardi.)

All<sup>o</sup> vivace ♩ = 116.

## Fagotto 1<sup>mo</sup>.

Fach. Andersen, Op: 26

The musical score is written for Bassoon 1 and consists of 13 variations and a central theme. The tempo and dynamics are as follows:

- 6. Solo**: *p*, *cresc.*, *mf*, *rit.*
- Mod<sup>o</sup> quasi Allegretto**: *Viol.*, *f marc.*, *Solo*, *piu mosso*
- 5 Solo rall**: *p*, *din*, *pp*, *f marc.*, *Thema. Allegretto*
- 2 a tempo**: *rall*, *3.*, *p solo*
- Var. I.**: *p solo*
- Var. II.**: *f marc.*, *Solo*, *p*
- Var. III.**: *p*
- Var. IV. Solo**: *p*
- Var. V.**: *f*, *Stocheu*, *f*, *p*, *Solo*
- Var. VI.**: *f*, *3.*
- Var. VII.**: *f*, *5.*
- Var. VIII.**: *f*, *13.*
- Presto listesso**: *f*, *tr*

# Variations diaboliques.

sur un air suédois (Pendant du Carnaval russe de Ciardi.)

## Fagotto 2<sup>o</sup>.

Loach. Andersen Op. 26.

Allegro vivace ♩. 116.

Musical notation for the first system of the Fagotto 2<sup>o</sup> part. It begins with a 2/4 time signature and a key signature of one sharp (F#). The music is marked *Allegro vivace*. The first staff contains a melodic line with slurs and accents. The second staff features a bass line with a *Solo* marking and dynamics of *mf* and *cresc.*. The third staff continues the melodic line with a *Solo* marking and dynamics of *mf* and *rall.*. The fourth staff shows a bass line with a *Solo* marking and dynamics of *p* and *rall.*.

Mod<sup>o</sup> quasi Allegretto

Musical notation for the second system, marked *Mod<sup>o</sup> quasi Allegretto*. It features a 2/4 time signature and a key signature of one sharp. The first staff is marked *Viol.* and *p*. The second staff has a *Solo* marking and dynamics of *p* and *più mosso*. The third staff continues with a *Solo* marking and dynamics of *p* and *più mosso*. The fourth staff shows a bass line with a *Solo* marking and dynamics of *p* and *più mosso*.

Fin. Thema. All<sup>o</sup>

Musical notation for the third system, marked *Fin. Thema. All<sup>o</sup>*. It features a 2/4 time signature and a key signature of one sharp. The first staff has a *Solo* marking and dynamics of *p* and *rall.*. The second staff continues with a *Solo* marking and dynamics of *p* and *rall.*. The third staff shows a bass line with a *Solo* marking and dynamics of *p* and *rall.*. The fourth staff has a *Solo* marking and dynamics of *p* and *rall.*.

Var. II. Fl.

Musical notation for the fourth system, marked *Var. II. Fl.*. It features a 2/4 time signature and a key signature of one sharp. The first staff has a *Solo* marking and dynamics of *p* and *1. 3.*. The second staff continues with a *Solo* marking and dynamics of *p* and *1. 3.*. The third staff shows a bass line with a *Solo* marking and dynamics of *p* and *1. 3.*. The fourth staff has a *Solo* marking and dynamics of *p* and *1. 3.*.

Var. III.

Musical notation for the fifth system, marked *Var. III.*. It features a 2/4 time signature and a key signature of one sharp. The first staff has a *Solo* marking and dynamics of *p* and *1. 4.*. The second staff continues with a *Solo* marking and dynamics of *p* and *1. 4.*. The third staff shows a bass line with a *Solo* marking and dynamics of *p* and *1. 4.*. The fourth staff has a *Solo* marking and dynamics of *p* and *1. 4.*.

Var. IV.

Musical notation for the sixth system, marked *Var. IV.*. It features a 2/4 time signature and a key signature of one sharp. The first staff has a *Solo* marking and dynamics of *p* and *1. 3.*. The second staff continues with a *Solo* marking and dynamics of *p* and *1. 3.*. The third staff shows a bass line with a *Solo* marking and dynamics of *p* and *1. 3.*. The fourth staff has a *Solo* marking and dynamics of *p* and *1. 3.*.

Var. V.

Musical notation for the seventh system, marked *Var. V.*. It features a 2/4 time signature and a key signature of one sharp. The first staff has a *Solo* marking and dynamics of *p* and *1. 3.*. The second staff continues with a *Solo* marking and dynamics of *p* and *1. 3.*. The third staff shows a bass line with a *Solo* marking and dynamics of *p* and *1. 3.*. The fourth staff has a *Solo* marking and dynamics of *p* and *1. 3.*.

Var. VI.

Musical notation for the eighth system, marked *Var. VI.*. It features a 2/4 time signature and a key signature of one sharp. The first staff has a *Solo* marking and dynamics of *p* and *1. 4.*. The second staff continues with a *Solo* marking and dynamics of *p* and *1. 4.*. The third staff shows a bass line with a *Solo* marking and dynamics of *p* and *1. 4.*. The fourth staff has a *Solo* marking and dynamics of *p* and *1. 4.*.

Var. VII.

Musical notation for the ninth system, marked *Var. VII.*. It features a 2/4 time signature and a key signature of one sharp. The first staff has a *Solo* marking and dynamics of *p* and *1. 13.*. The second staff continues with a *Solo* marking and dynamics of *p* and *1. 13.*. The third staff shows a bass line with a *Solo* marking and dynamics of *p* and *1. 13.*. The fourth staff has a *Solo* marking and dynamics of *p* and *1. 13.*.

Presto listesso ♩.

Musical notation for the tenth system, marked *Presto listesso*. It features a 2/4 time signature and a key signature of one sharp. The first staff has a *Solo* marking and dynamics of *p* and *tr.*. The second staff continues with a *Solo* marking and dynamics of *p* and *tr.*. The third staff shows a bass line with a *Solo* marking and dynamics of *p* and *tr.*. The fourth staff has a *Solo* marking and dynamics of *p* and *tr.*.



# Variations drôlatiques

sur un air suédois. (Pendant du Carnaval russe de Ciardi.)

## Corno 2<sup>e</sup> F.

Frach. Andersen, Op. 26.

Allegro vivace  $\text{♩} = 116$ .

# Variations diaboliques.

sur un air suédois (Pendant du Carnaval russe de Ciardi.)

## Tromba 1<sup>mo</sup> F.

Loach. Andersen, Op. 26.

Allegro vivace.  $\text{♩} = 116$ .

ff. 8. 19. ff. Mod<sup>to</sup> quasi Allegretto. 29. più mosso.

Allegretto. Thema. 9. Var. 1. 4. 9.

Var. 2. 4. 9. Var. 3. 4. 9.

Var. 4. Rag: fff. 3. Solo. sf. mf. 7. 8.

Var. 5. Solo. ppp. 3.

ppp. ppp.

Var. 6. Solo. sf. 4. 3. 5.

Var. 7. 4. 16. Presto l'istesso.  $\text{♩} = 116$ . f. cresc.

ff. sf.

# Variations diaboliques.

sur un air suédois (Pendant du Carnaval russe de Ciardi.)

## Tromba 2<sup>e</sup> F.

Foach. Andersen, Op. 26.

Allegro vivace.  $\text{♩} = 116$ .

*ff.*  
*p.*  
*ff.*  
*Modo quasi Allegretto.*  
*più mosso.*  
*rall.*

*Allegretto.*  
*Thema.*  
*Var. 1.*  
*Var. 2.*

*Var. 4.*  
*Fag.*  
*Solo.*  
*ppp.*  
*mf.*

*Var. 6.*  
*Solo.*  
*ppp.*  
*Var. 7.*  
*Solo.*  
*ff.*

*Presto l'istesso. ♩-♩.*  
*f.*  
*ff.*

# Variation diaboliques.

sur un air suédois. (Pendant du Carnaval russe de Ciardi.)

## Timpani G & D.

Joach. Andersen, Op: 26.

*Allegro vivace.*  $\text{♩} = 116.$

The musical score consists of ten staves of music. The first four staves are in bass clef, and the last six are in treble clef. The score includes various dynamics such as *ff.*, *p.*, *cresc.*, *ppp.*, *mf.*, and *fff.*. Tempo markings include *Allegro vivace*, *Mod<sup>to</sup> quasi Allegretto*, *più mosso*, *Allegretto*, and *Presto l'istesso*. The score is divided into sections labeled *Glocken.*, *Thema*, *Var. 1.*, *Var. 2.*, *Var. 3.*, *Var. 4.*, *Var. 5.*, *Var. 6.*, *Var. 7.*, and *Var. 8.*. Some variations are marked with *Timpri* or *Glocken Solo*. The score also includes first and second endings (1., 2., 1., 2.) and repeat signs. The key signature is one sharp (F#) and the time signature is 2/4.



# Variations drôlatiques.

sur un air suédois (Pendant du Carnaval russe de Liardi)

## Triangel & Tambourin.

Foach Andersen, Op. 26.

Allegro vivace.  $\delta = 116$ .

ff. 8. 19. *Mod.<sup>to</sup> quasi Allegretto.* 1. 2. *più mosso.* 12. ff. *pl.*

*Allegretto.* **Thema**  $\frac{2}{4}$  p. I. II.

*Tambourin.*  $\frac{2}{4}$  2. *Triangel.* pp. mf.

Var. 1.  $\frac{2}{4}$  4. 9. Var. 2.  $\frac{2}{4}$  4. 9.

Var. 3.  $\frac{2}{4}$  4. 9. Var. 4.  $\frac{2}{4}$  4. 9.

*Triangel.* 7. 4. 9. Var. 5.  $\frac{2}{4}$  4. 9.

Var. 6.  $\frac{2}{4}$  4. 5. pp.

Var. 7.  $\frac{2}{4}$  4. 8. 8. f.

*Presto. l'istesso.*  $\frac{2}{4}$  ff. *ff.*

# Variations diaboliques.

sur un air suédois (Pendant du Carnaval russe de Liardi.)

## Elochettes.

Joch. Andersen, Op: 26.

*Allegro vivace. d = 116.*