



MÉTHODE DE VIOLONCELLE

VIOLONCELL-SCHULE

composée et dédiée

au

CONSERVATOIRE DE MUSIQUE
DE PRAGUE

Dr
BERNARD STIASTNY.

PREMIÈRE PARTIE.

ÉDITION NOUVELLE.

N° 248.

Propriété des Éditeurs

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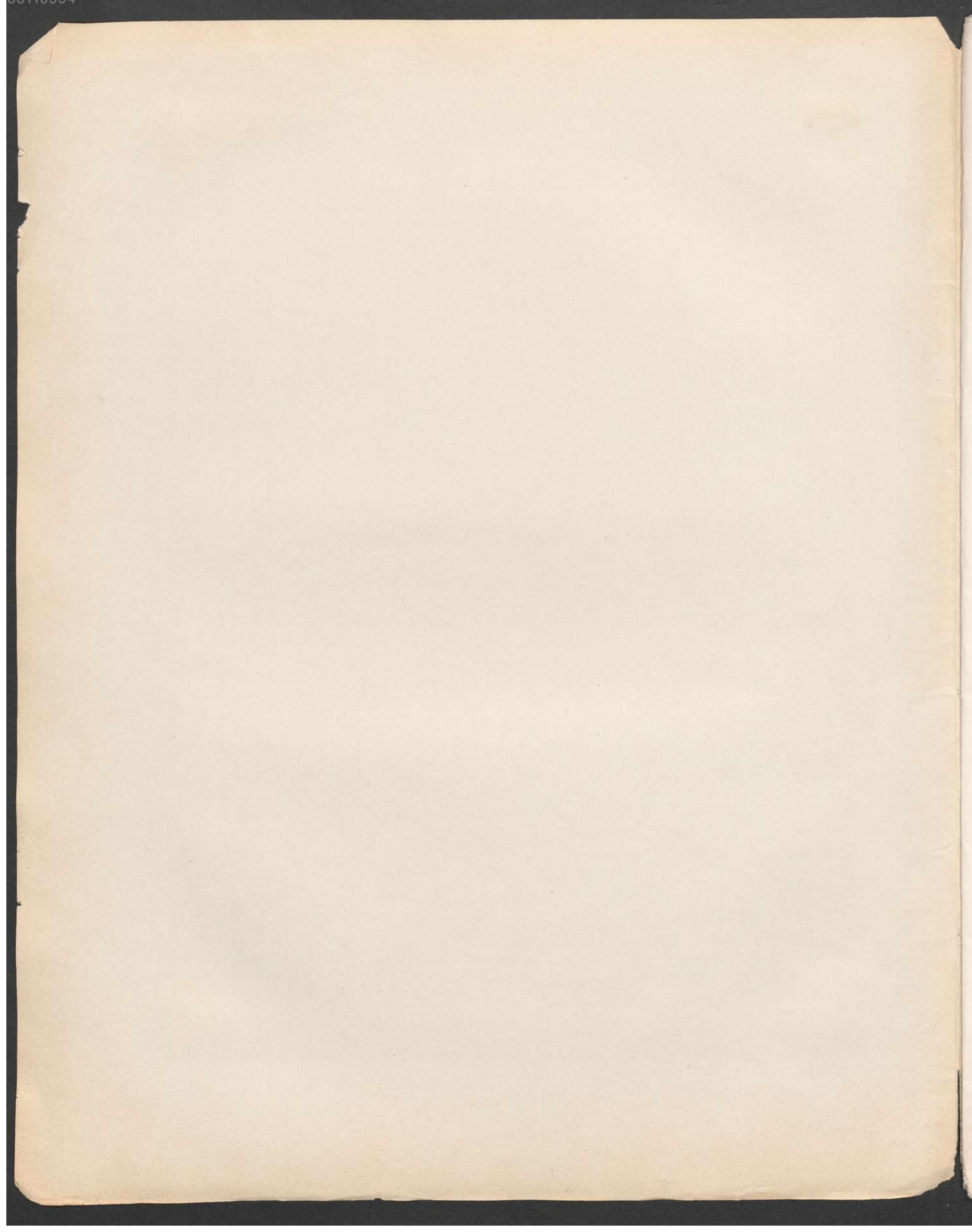
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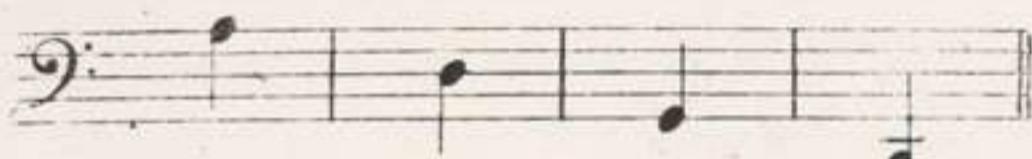


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EINLEITUNG.

Das einnehmende musikalische Instrument Violoncello, oder die Mittel-Geige, besitzt vier Darm-Saiten. Die dünnste ist die erste Saite und heisst A, die zweite heisst D, die dritte G, und die vierte C. Die vier Saiten werden in Quinten gestimmt.

1^{te} Saite. 2^{te} Saite. 3^{te} Saite. 4^{te} Saite.



Das Instrument erfordert unumgänglich, dass der Spieler dabei sitze, und zwar auf dem vordern Theil des Stuhles, um es zwischen den Beinen gut fassen und fest halten zu können.

Man halte es ziemlich hoch von dem Boden, um dem Bogen freien Gang zu lassen, gerade, und mit dem rechten Theil des Instruments zum Leibe gewendet.

Der Daumen der linken Hand hält beiläufig vier Finger weit von dem Kopf das Violoncelle; doch muss derselbe nicht seitwärts, sondern in der Mitte des Halses fest angehalten, und die Spitze eines jeden Fingers auf die Saite immer fest und stark, ohne die Finger zu schonen, aufgedrückt werden, um einen guten Ton hervorbringen zu können.

Der Bogen wird mit der rechten Hand nahe am Fröschel mit dem Haare herab zwischen dem Daumen und zwei, zuweilen drei Fingern gehalten, und zwei Finger weit von dem Steeg entfernt gerade gegen denselben mit dem Gelenk geführt.

Der Bogen wird Anfangs bei langen Noten nicht in der Mitte sondern im Niederschlag (*Thesis*) bei dem Fröschel angesetzt; von dem Fröschel zur Spitze gezogen heisst es *hinunter*. Dies *Hinunter* wird mit folgendem Striche \ angezeigt. Bei kurzen und gehwinden Noten wird aber der Bogen nicht bei dem Fröschel, sondern nicht weit von der Spitze angesetzt, doch aber hinunter gezogen.

Auch im Laufe des Stücks soll man sich bestreben, bei dem Niederschlage den Bogen *hinunter* zu

INTRODUCTION.

Le Violoncelle, qui tient le milieu entre la Basse et le Violon, a quatre cordes de boyau. La plus mince s'appelle La, la seconde Re, la troisième Sol, et la quatrième Ut. Les cordes de cet instrument comme celle du Violon, sont accordées de quinte en quinte.

1^{re} Corde. 2^{de} Corde. 3^{me} Corde. 4^{me} Corde.



Pour bien jouer du Violoncelle, il faut être assis sur le devant de la chaise, et tenir l'instrument bien serré entre les jambes, un peu élevé de terre, et sa partie droite tournée vers le corps, ce qui facilite le jeu de l'archet.

On tient la manche du Violoncelle dans la main gauche, le pouce presqu'à quatre doigts du sommier, et le bout de chaque doigt fortement appuyé sur la corde, pour que le son en soit plus pur.

L'archet se tient de la main droite, tout près de la hausse entre le pouce et deux, et quelquefois trois doigts. On l'applique sur les cordes à environ deux ou trois pouces du chevalet, et il est poussé et tiré parallèlement au chevalet avec le poignet.

Le mouvement de la hausse de l'archet vers le bec s'appelle tirer, et se marque par le signe \ . Le mouvement contraire du bec vers la hausse s'appelle pousser, et se marque par le signe / .

A chaque nouveau coup d'archet, et au frappé de la mesure (*Thésis*), quand la note est longue, on applique l'archet du côté de la hausse.

Dans le cours du morceau, il faut avoir soin de tirer l'archet au temps frappé, et de pousser l'archet au levé.

führen; im Aufschlage (*arsis*) wird er meistentheils bei der Spitzte angesetzt. Von der Spitzte zu dem Fröschel gezogen heisst es *hinauf*; dieses *Hinauf* wird mit folgendem Striche angezeigt; bei dem kurzen Aufschlage (wenn darauf im Niederschlage eine lange Note folgt) wird der Bogen beim Fröschel angesetzt, doch *hinauf*, und die folgende Note hinunter gezogen.

Bisweilen wird der Aufschlag sammt dem Niederschlage in einem Zug hinunter genommen. Der Daumen muss bei dem Aufsatz gerade über zwei Saiten stark aufgedrückt liegen, und wird mit diesem Zeichen ♀ angezeigt. Der Aufsatz wird angesehen für leere Saiten. Eine wahrhaft leere Saite wird angemerkt mit diesem Zeichen o. Von dem Daumen zu rechnen, wird der erste, zweite, dritte und vierte, oder kleine Finger, sowohl bei leeren Saiten als beim Aufsatz gezählt.

Der Strich des Bogens ist in allen Lectionen angezeigt. Die Punkte über den Noten bedeuten, dass eine jede Note mit einem neuen Striche hin und her gespielt wird, welches man *staccato*, (gestossen) nennt. Ein Bogen über den Noten bedeutet, dass alle die Noten, so weit der Bogen gehet, in einem Strich hinauf oder hinunter genommen werden, welches man *legato*, oder gezogen nennt.

Punkte über den Noten und ein Bogen über den Punkten bedeutet, dass die Noten, soweit die Punkte darüber unter einer Bindung stehen, immer in einem Striche sowohl herab als hinauf gestossen werden.

Von der 1^{ten} bis zur 59^{ten} Lection wird eine jede Note in beiden Stimmen mit einem neuen Strich hin und her gespielt.

Von der 59^{ten} Lection bis zur 64^{ten} werden in der oberen Stimme die zwei gleiche gebundene Noten (die man *Syncope* oder *Ligatura* nennt) beide in einem Zug gestrichen.

Von der 64^{ten} bis zur 75^{ten} Lection ist der Strich über eine jede Note bestimmt angedeutet. In den Imitationen und Fugen hielt man für überflüssig, nach so vielen Strich-Uebungen, den Strich noch anzumerken.

de la mesure (*arsis*).

Lorsque la note est breve au lever de la mesure, et que la note qui suit au temps frappé est longue, on applique l'archet près de la hausse, et la première note se joue en poussant l'autre en tirant.

Quelquefois l'arsis et le Thesis ne veulent qu'un seul coup d'archet en tirant.

Dans ce qu'on appelle position, le pouce doit appuyer fortement sur deux cordes, ce qui est marqué par le signe ♀.

Les cordes qui restent à vide sont marquées par o.

A commencer du pouce, on compte le 4^e, 2^d, 3^{mc} et 4^m ou petit doigt, soit que la position ait lieu, ou que les cordes restent à vide.

Les coups d'archet sont marquées à chaque leçon. Les points au-dessus des notes veulent dire, que chaque note demande un nouveau coup d'archet; ce qui s'appelle *staccato*, ou sec. Une ligne courbe au-dessus des notes signifie, que toutes les notes contenues sous la courbe se jouent d'un seul coup d'archet soit tiré, soit poussé; ce qui s'appelle *legato* ou trainé.

Des points sur les notes et une courbe sur les points signifient, que les notes ainsi liées doivent être jouées soit en tirant ou en poussant d'un seul coup d'archet, et sec.

De la 4^{re} leçon jusqu'à la 59^{me}, chaque note des deux parties est jouée par un nouveau coup d'archet de haut en bas, et de bas en haut, c'est-à-dire en poussant et tirant l'archet.

De la 59^{me} leçon jusqu'à la 64^{me}, dans la première partie, deux notes semblables et liées se jouent d'un seul coup d'archet. Ces deux notes s'appellent syncepées.

De la 64^{me} leçon jusqu'à la 75^{me}, le coup d'archet est indiqué au-dessus de chaque note. Dans les imitations et dans les fugues, il a paru inutile d'indiquer ce coup, parcequ'alors on est censé s'être beaucoup exercé.

DIATONISCHE ODER NATÜRLICHE
TONLEITER.

GAMME DIATONIQUE OU
NATURELLE.

5

4^{te} Saiten. *3^{te} Saiten.* *2^{te} Saiten.* *1^{te} Saiten.*
4^{me} Corde. *3^{me} Corde.* *2^{de} Corde.* *1^{re} Corde.*

1^{re} LEÇON.



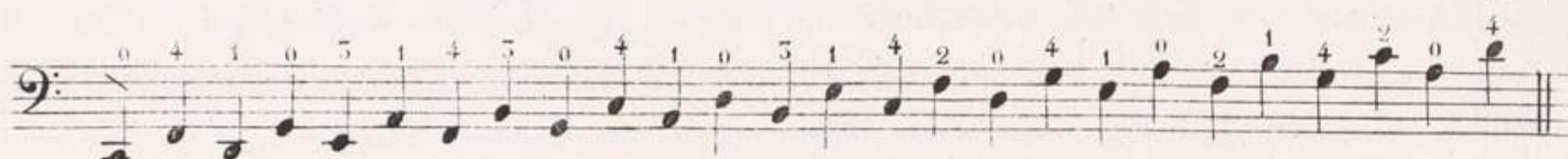
2^{de} LEÇON.

Terzen.
Tieres.



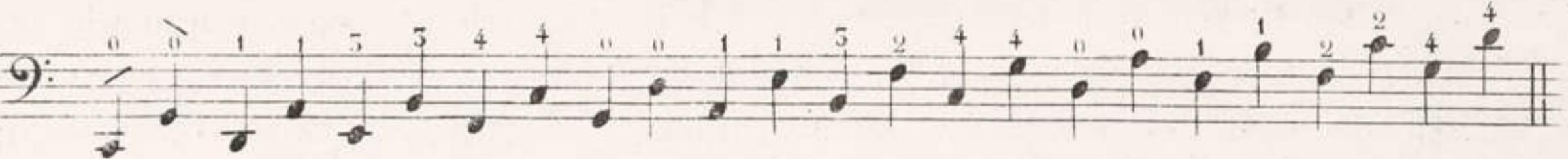
3^{me} LEÇON.

Quarten.
Quartes.



4^{me} LEÇON.

Quinten.
Quintes.



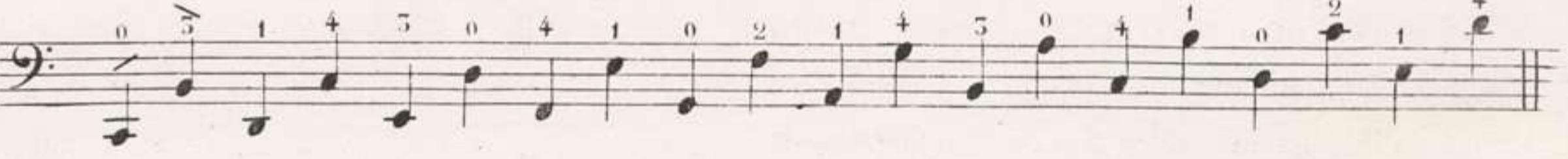
5^{me} LEÇON.

Sexten.
Sixtes.



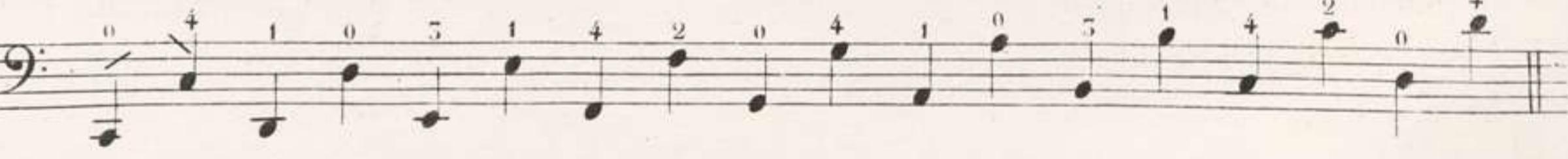
6^{me} LEÇON.

Septimen.
Septes.



7^{me} LEÇON.

Octaven.
Octaves.



TONLEITER ALLER IN DER MUSIK BE-
FINDLICHEN DUR UND MOLL TONARTEN.

ANMERKUNG.

Man halte es nicht für unumgänglich nötig, alle die Tonarten in der Ordnung durchzuspielen; man kann bei den schwereren aufhören, und bei der 38^{ten} Lection anfangen. Wenn man etwas mehr gespielt hat, kann man die übrigen üben; obwohl einige Tonarten selten vorkommen, so ist es doch sehr gut und nützlich, wenn man sie alle da hat, und sich in manchen Zufällen darnach richten und helfen kann.

CAMME GÉNÉRALE DE TOUS LES TONS MI-
NEURS ET MAJEURS.

OBSERVATION.

Il n'est pas absolument nécessaire de jouer toutes ces Gammes dans l'ordre qui suit. On peut s'arrêter aux plus difficiles, et ne choisir au Commencement que les Gammes faciles.

8^{me} LECON.
Tonleiter in C dur.
Gamme en UT Majeur.



9^{me} LECON.
in A moll.
en LA Mineur.



10^{me} LECON.
in G dur.
en SOL Majeur.



11^{me} LECON.
in E moll.
en MI Mineur.



12^{me} LECON.
in D dur.
en RE Majeur.



15^{me} LECON.
in H moll.
en SI Mineur.



14^{me} LECON.
in A dur.
en LA Majeur.



15^{me} LECON.
in FIS moll.
en FA dièse Mineur.



16^{me} LECON.
in E dur.
en MI Majeur.



17^{me} LECON.
in CIS moll.
en UT dièse Mineur.



18^{me} LECON.
in H dur.
en SI Majeur.



19^{me} LECON.
in GIS moll.
en SOL dièse Mineur.



20^{me} LECON.
in FIS dur.
en FA dièse Majeur.



21^{me} LECON.
in DIS moll.
en RE dièse Mineur.



22^{me} LECON.
in CIS dur.
en UT dièse Majeur.



23^{me} LEÇON.
in AIS moll.
en LA dièse Mineur.

F
AIS (C major)
LA (D-sharp major)

This musical score consists of two staves of music for a string instrument like the cello. The first staff is in F major (AIS) and the second is in C major (LA). The music is written in common time. Fingerings are indicated above the notes, such as '1 5 4' and '2 4'. The piece concludes with a double bar line and repeat dots.

24^{me} LEÇON.
in F dur.
en FA Majeur.

F
F dur (F major)
FA (F major)

This musical score consists of two staves of music for a string instrument like the cello. Both staves are in F major. Fingerings are indicated above the notes, such as '4 0 1 2' and '0 1 2 4'. The piece concludes with a double bar line and repeat dots.

25^{me} LEÇON.
in D moll.
en RE Mineur.

D
D moll (D minor)
RE (D minor)

This musical score consists of two staves of music for a string instrument like the cello. Both staves are in D minor. Fingerings are indicated above the notes, such as '1 3 4 0' and '1 2 4 0'. The piece concludes with a double bar line and repeat dots.

26^{me} LEÇON.
in B dur.
en SI Bémol Majeur.

B
B dur (B major)
SI Bémol (B-flat major)

This musical score consists of two staves of music for a string instrument like the cello. Both staves are in B major. Fingerings are indicated above the notes, such as '2 4 0 1' and '2 4 0 1'. The piece concludes with a double bar line and repeat dots.

27^{me} LEÇON.
in G moll.
en SOL Mineur.

G
G moll (G minor)
SOL (G minor)

This musical score consists of two staves of music for a string instrument like the cello. Both staves are in G minor. Fingerings are indicated above the notes, such as '0 1 2 4' and '0 1 2 4'. The piece concludes with a double bar line and repeat dots.

28^{me} LEÇON.
in ES dur.
en MI Bémol Majeur.

E
ES dur (E-sharp major)
MI Bémol (E-flat major)

This musical score consists of two staves of music for a string instrument like the cello. The first staff is in E-sharp major and the second is in E-flat major. Fingerings are indicated above the notes, such as '2 4 0 1' and '2 4 0 1'. The piece concludes with a double bar line and repeat dots.

29^{me} LEÇON.
in C moll.
en UT Mineur.

C
C moll (C minor)
UT (C minor)

This musical score consists of two staves of music for a string instrument like the cello. Both staves are in C minor. Fingerings are indicated above the notes, such as '0 1 2 4' and '0 1 2 4'. The piece concludes with a double bar line and repeat dots.

30^{me} LEÇON.
in AS dur.
en LA Bémol Majeur.

A
AS dur (A-sharp major)
LA Bémol (A-flat major)

This musical score consists of two staves of music for a string instrument like the cello. The first staff is in A-sharp major and the second is in A major. Fingerings are indicated above the notes, such as '1 1 3 4' and '1 1 3 4'. The piece concludes with a double bar line and repeat dots.

31^{me} LEÇON.
in F moll.
en FA Mineur.

F
F moll (F minor)
FA (F minor)

This musical score consists of two staves of music for a string instrument like the cello. Both staves are in F minor. Fingerings are indicated above the notes, such as '4 0 1 2' and '4 0 1 2'. The piece concludes with a double bar line and repeat dots.

32^{me} LEÇON.
in DES dur.
en RE Bémol Majeur.

D
DES dur (D-sharp major)
RE Bémol (D-flat major)

This musical score consists of two staves of music for a string instrument like the cello. The first staff is in D-sharp major and the second is in D major. Fingerings are indicated above the notes, such as '1 1 3 4' and '1 1 3 4'. The piece concludes with a double bar line and repeat dots.

55^{me} LECON.
in B moll.
en SI Bémol Mineur.

54^{me} LECON.
in GES dur.
en SOL Bémol Majeur.

55^{me} LECON.
in ES moll.
en MI Bémol Mineur.

56^{me} LECON.
in CES dur.
en UT Bémol Majeur.

57^{me} LECON.
in AS moll.
en LA Bémol Mineur.

H dur mit Ces dur, Fis dur mit Ges dur, Cis
dur mit Des dur, dann Gis moll mit As moll,
Dis moll mit Es moll, und Ais moll mit B moll,
sind gleiche Tonarten in der enharmonischen Ton-
leiter; eben dieselben gleichen Tonarten sind mit glei-
chen Buchstaben angezeigt.

Si Majeur et Ut Bémol Majeur, Fa dies Majeur et
Sol Bémol Majeur, Ut dies Majeur et Re Bémol Majeur,
Sol dies Mineur et La Bémol Mineur, Re dies Mineur
et Mi Bémol Mineur, La dies Mineur et Si Bémol Mi-
neur, sont dans les Gammes inharmoniques les mêmes
modes. Ces mêmes modes sont dans les leçons mar-
quées des mêmes Lettres.

58^{me}
LECON.

59^{me}
LECON.

40^{me}
LECON.

41^{me}
LECON.

42^{me}
LECON.

45^{me}
LECON.

44^{me}
LECON.

+ 11.

9

45^{me} LECON.

46^{me} LECON.

47^{me} LECON.

48^{me} LECON.

49^{me} LECON.

50^{me} LECON.

51^{me} LECON.

52^{me}
LECON.

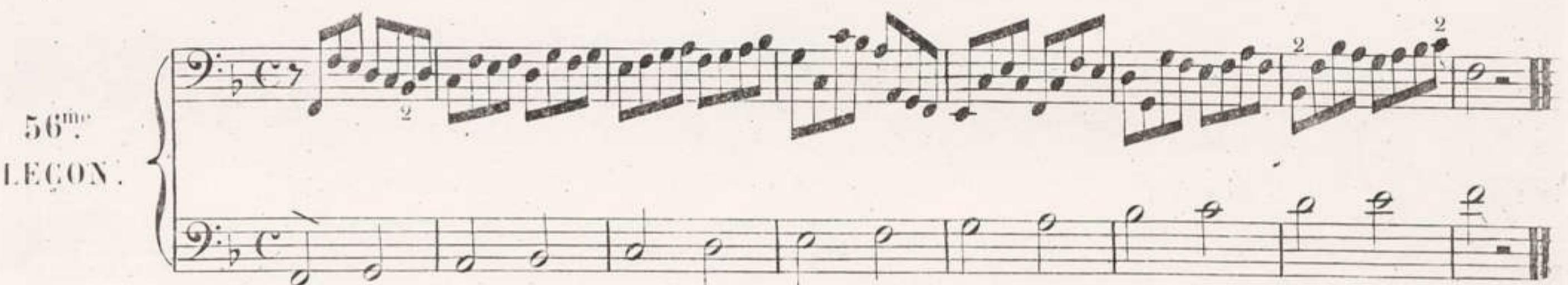


55^{me}
LECON.



54^{me}
LECON.



55^{me}
LECON.56^{me}
LECON.57^{me}
LECON.

58^{me}
LECON.

59^{me}
LECON.

60^{me}
LECON.

61^{me}
LECON.

62^{me}
LECON.

63^{me}
LECON.

65^{me}
LECON.

64^{me}
LEÇON.

A handwritten musical score for two staves. The top staff uses a bass clef and common time, featuring a continuous sequence of eighth-note pairs connected by slurs. The bottom staff also uses a bass clef and common time, with notes primarily consisting of quarter notes and half notes. The music is divided into measures by vertical bar lines.

65^{me}
LEÇON.

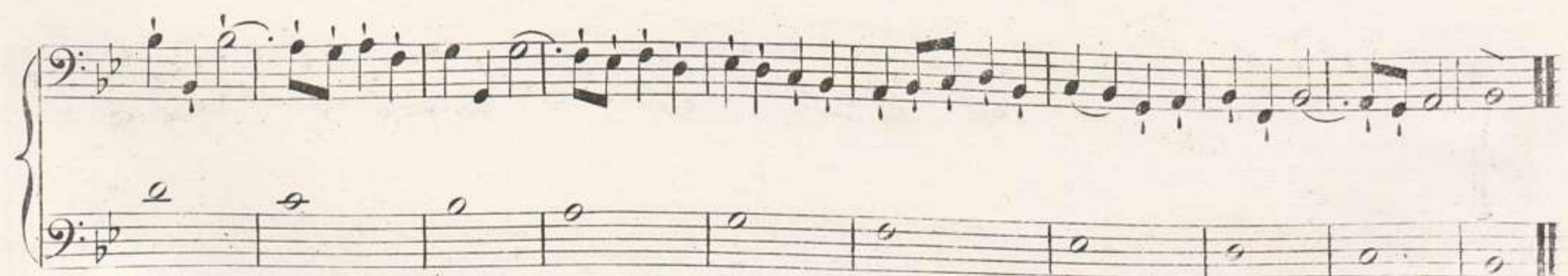
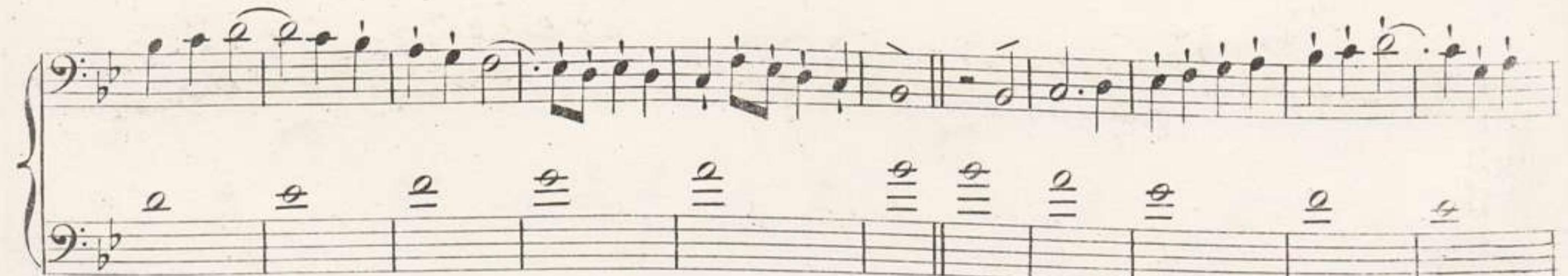
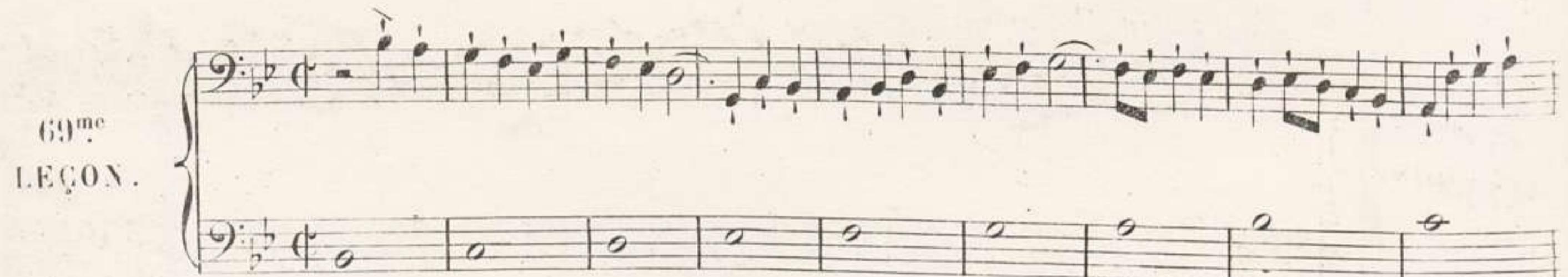
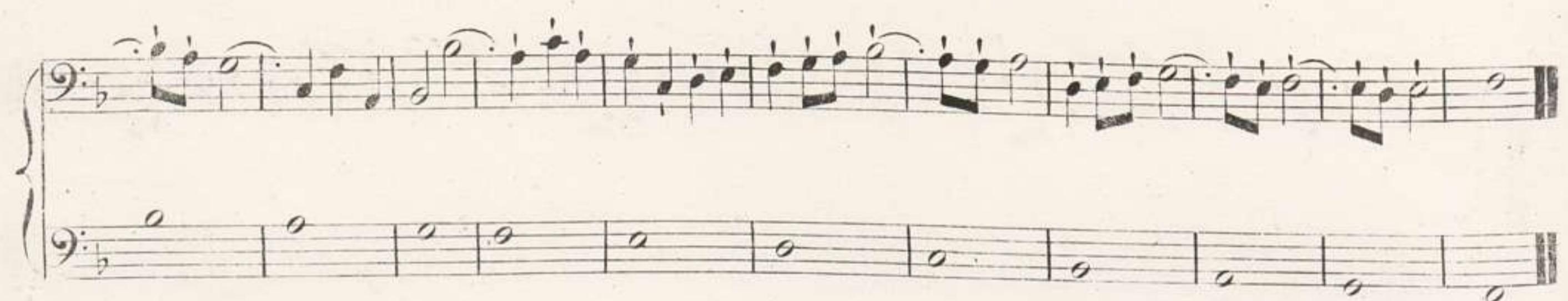
A handwritten musical score for two staves. The top staff uses a bass clef and common time, with a mix of eighth and sixteenth note patterns. The bottom staff uses a bass clef and common time, with notes mostly in quarter and half note values. The score is organized into measures separated by bar lines.

A handwritten musical score for two staves. The top staff uses a bass clef and common time, with a pattern of eighth and sixteenth notes. The bottom staff uses a bass clef and common time, with notes mostly in quarter and half note values. The score is divided into measures by bar lines.

66^{me}
LECON.

67^{me}
LECON.

68^{me}
LECON.



70^{me} LECON.

71^{me} LECON.

Tempo di Menuetto.

Moderato.

72^{me} LEÇON.

73^{me} LEÇON.

Chromatische Tonleiter.
Gamme Chromatique.

Andante suave.

This page contains ten staves of handwritten musical notation for a six-string guitar. The notation is rhythmic and melodic, with each staff featuring a bass staff at the bottom. Fingerings are indicated on the bottom staff of each group of staves. The music is divided into measures by vertical bar lines.

74^{me}

LEGON.

Andante mesto

The score consists of ten staves of handwritten musical notation. The key signature varies throughout the piece, with most staves starting in F major (indicated by a 'F' with a circle). Measure numbers 1 through 10 are written above each staff. The music features continuous eighth-note patterns with various slurs and grace notes. The first staff begins with a bass clef, while subsequent staves begin with a treble clef. The notation is dense and rhythmic, typical of a solo instrument like cello or bassoon.

75^{me} LECON.

Imitation im Einklang
Imitation dans l'unison.

Musical score for the 75^{me} LECON. The score consists of two staves of music in common time. The top staff has a key signature of one sharp. The music features eighth-note patterns with various slurs and grace notes. The bottom staff follows the same rhythmic and melodic patterns.

76^{me} LECON.

Imitation in der Second.
Imitation dans le Seconde.

Musical score for the 76^{me} LECON. The score consists of two staves of music in common time. The top staff has a key signature of one sharp. The music features eighth-note patterns with slurs and grace notes. The bottom staff follows the same rhythmic and melodic patterns.

77^{me} LECON.

Imitation in der Terz.
Imitation dans le Tierce.

Musical score for the 77^{me} LECON. The score consists of two staves of music in common time. The top staff has a key signature of one sharp. The music features eighth-note patterns with slurs and grace notes. The bottom staff follows the same rhythmic and melodic patterns.

78^{me} LECON.

Imitation in der Quart.

Imitation dans la Quarte.

79^{me} LECON.

Imitation in der Quint.

Imitation dans la Quinte.

80^{me} LECON.

Imitation in der Sext.

Imitation dans la Sixte.

A handwritten musical score for two voices. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The music consists of two measures. Measure 11 starts with a forte dynamic and includes several grace notes. Measure 12 begins with a bassoon solo line. The score is written on five-line staves with black ink.

A handwritten musical score for two voices. The top staff is labeled 'Treble' and the bottom staff is labeled 'Bass'. Both staves begin with a clef, followed by a 'C' (common time). The music consists of measures separated by vertical bar lines. The Treble staff has a dynamic instruction 'f' (fortissimo) above the first measure. The Bass staff has a dynamic instruction 'ff' (fortississimo) above the second measure. Measures 1-4: Treble staff has eighth-note pairs (one note up, one note down), Bass staff has quarter notes. Measures 5-6: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 7-8: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 9-10: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 11-12: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 13-14: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 15-16: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 17-18: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 19-20: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 21-22: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 23-24: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 25-26: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 27-28: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 29-30: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 31-32: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 33-34: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 35-36: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 37-38: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 39-40: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 41-42: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 43-44: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 45-46: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 47-48: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 49-50: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 51-52: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 53-54: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 55-56: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 57-58: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 59-60: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 61-62: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 63-64: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 65-66: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 67-68: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 69-70: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 71-72: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 73-74: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 75-76: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 77-78: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 79-80: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 81-82: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 83-84: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 85-86: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 87-88: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 89-90: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 91-92: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 93-94: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 95-96: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 97-98: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measures 99-100: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs.

81^{me} LECON.

Immitation in der Septim. Immitation dans la Septe.

A handwritten musical score for two voices. The top staff uses a treble clef and consists of a single measure with a rest followed by a melodic line starting on G. The bottom staff uses a bass clef and consists of a continuous eighth-note bass line. The music is written on five-line staves.

A musical score for two voices. The top staff is for the soprano voice, starting with a forte dynamic (f) and a melodic line consisting of eighth and sixteenth notes. The bottom staff is for the basso continuo, featuring a steady eighth-note bass line. Measures 11 and 12 are shown, separated by a repeat sign with a brace.

A handwritten musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves use common time. The music consists of eight measures. The top voice starts with eighth notes, followed by sixteenth-note patterns, and ends with a sixteenth-note pattern. The bottom voice starts with eighth notes, followed by a measure of rests, and then continues with eighth-note patterns.

A handwritten musical score for two voices. The top staff uses a bass clef and consists of 16 measures. The bottom staff uses a bass clef and consists of 10 measures. Measures 1-4 of the top staff begin with a whole note followed by eighth notes. Measures 5-8 show a pattern of eighth notes. Measures 9-12 continue the eighth-note pattern. Measures 13-16 feature quarter notes. Measures 1-4 of the bottom staff begin with eighth notes. Measures 5-8 show a pattern of quarter notes. Measures 9-10 end with a half note.

82^{me} LECON.Imitation in der Octav.
Imitation dans l'Octave.

The musical score consists of four staves of music. The top staff is in common time (C) and has a bass clef. It contains six measures of music with various note heads and stems. The second staff is also in common time (C) and has a bass clef. It contains five measures of music. The third staff is in common time (C) and has a bass clef. It contains five measures of music. The fourth staff is in common time (C) and has a bass clef. It contains five measures of music.

EINKLANG DER FÜNF VERSCHIEDENEN
SCHLÜSSELN.UNISON DE CINQ DIFFERANT
CLEFS.Violin:
Clef de SOL.

A single staff of music in common time (C) with a treble clef (G clef). It contains eight measures of music.

Soprano:
Clef d'UT.

A single staff of music in common time (C) with a soprano clef (C clef). It contains eight measures of music.

Alt:
Clef d'UT.

A single staff of music in common time (C) with an alto clef (C clef). It contains eight measures of music.

Tenor und
Clef d'UT.

A single staff of music in common time (C) with a tenor clef (C clef). It contains eight measures of music.

Bass-Schlüssel
Clef de FA.

A single staff of music in common time (C) with a bass clef (F clef). It contains eight measures of music.

Andante sostenuto.

N.º 1.

ritardando. Tempo I.

p

Attacca Fuga

FUGA
I.

A handwritten musical score for two voices, consisting of six systems of music. The music is written on two-line staves with vertical bar lines. The top voice uses soprano C-clef, and the bottom voice uses bass F-clef. The key signature varies by system, indicated by sharps or flats placed before the clef. The time signature is mostly common time (indicated by a 'C'). The notation includes various note values such as eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and some measures contain multiple vertical bar lines indicating measure repeat signs. The score is divided into systems by large brace-like brackets on both the top and bottom staves.

v. 2.

Andantino.

Andantino.

N° 2.

The music is divided into three sections:

- Section 1:** The first two staves. The top staff uses a bass clef and a common time signature (indicated by a 'C'). The bottom staff uses a bass clef and a 6/8 time signature. Both staves feature sixteenth-note patterns with various slurs and grace notes.
- Section 2:** The next two staves. The top staff uses a bass clef and a common time signature. The bottom staff uses a bass clef and a 6/8 time signature. These staves continue the sixteenth-note patterns established in Section 1.
- Section 3:** The final two staves. The top staff uses a bass clef and a common time signature. The bottom staff uses a bass clef and a 6/8 time signature. This section begins with a variation, labeled "VAR. I.", where the patterns change to eighth-note triplets and sixteenth-note pairs.

Throughout the piece, fingerings are indicated above the notes, such as '1 2' or '3 2'. Measure numbers are also present in some staves.

VAR. II.

pp

Allegro Fuga

FUGA
II.

A handwritten musical score for a fugue, labeled "FUGA II." The score consists of two staves, each with a bass clef and a common time signature. The music is divided into ten measures. The first measure shows the entry of the first voice with a rhythmic pattern of eighth and sixteenth notes. The second measure begins with a repeat sign and continues the pattern. The third measure introduces the second voice with a similar rhythmic pattern. Measures four through nine show the voices continuing their patterns, with measure nine featuring a key change indicated by a sharp sign. Measure ten concludes the fugue with a final cadence. The score is written on aged paper with black ink.

Larghetto languido.
N. 3.

FUGA
III.

A handwritten musical score for two voices (treble and bass) and piano, consisting of eight staves of music. The music is in common time and includes various dynamics such as f , ff , p , and ff . The score is divided into measures by vertical bar lines. The top two staves represent the upper voice parts, while the bottom two staves represent the lower voice parts. The piano part is indicated by the bottom two staves, which show bass clef, common time, and various note heads and rests. The manuscript is written in black ink on aged paper.

Poco Andante

N.^o 4.

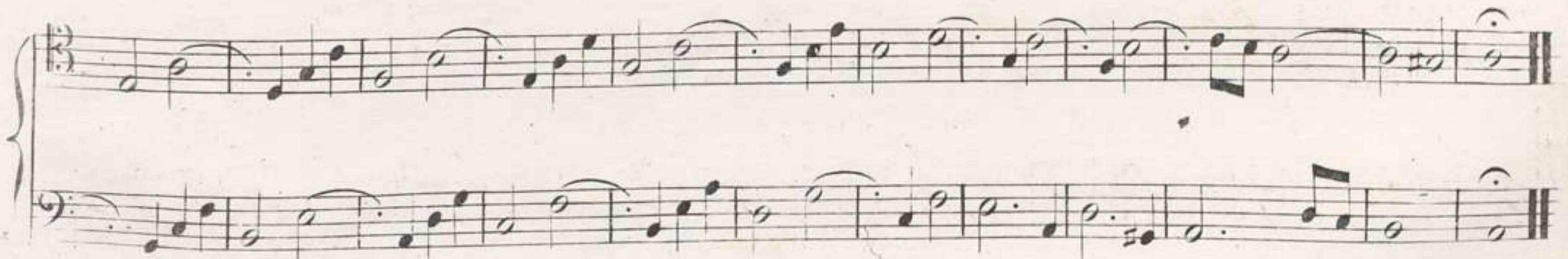
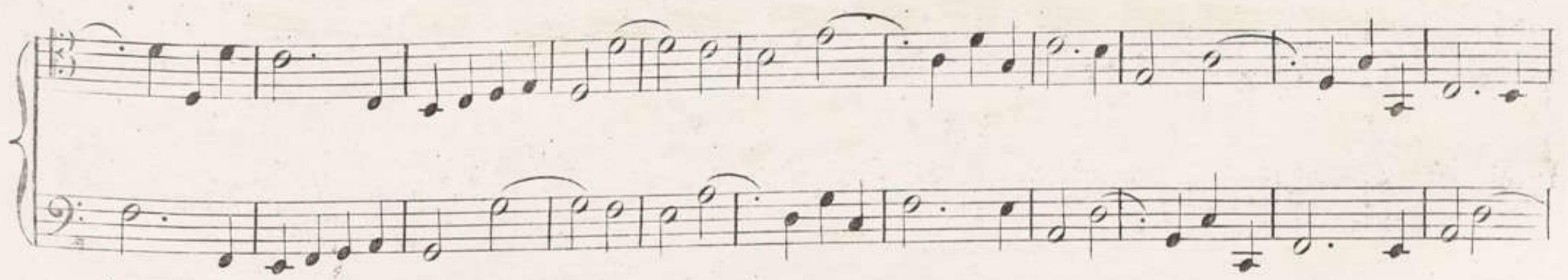
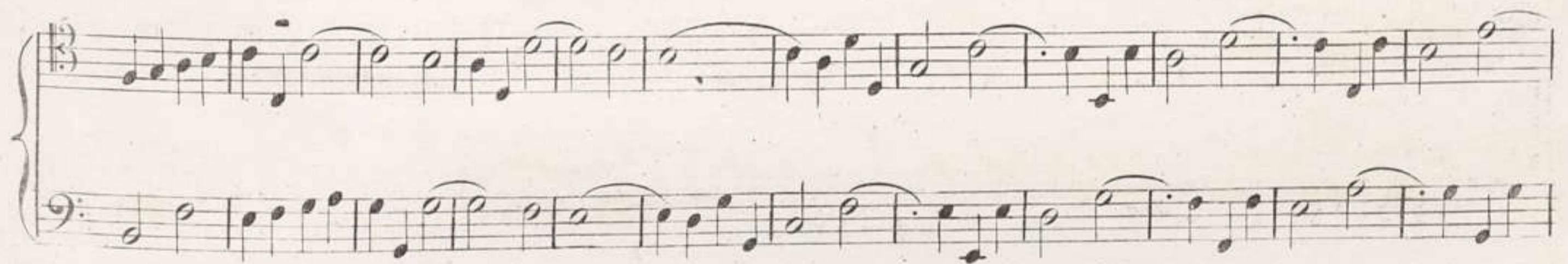
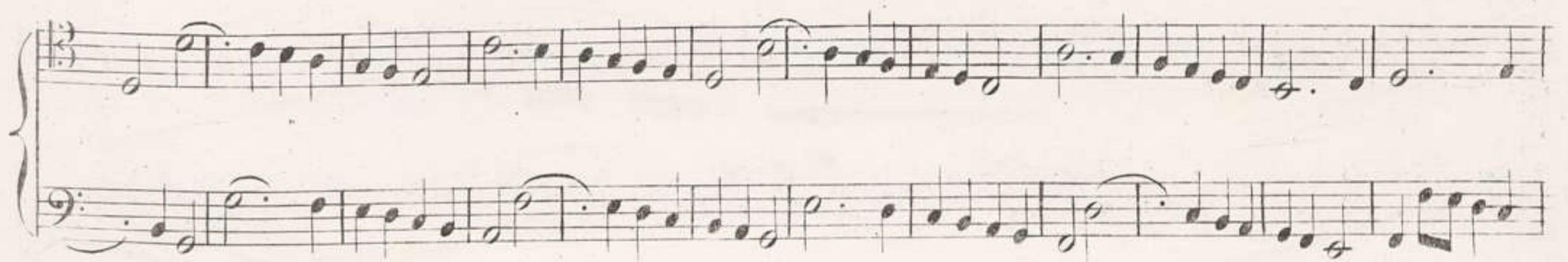
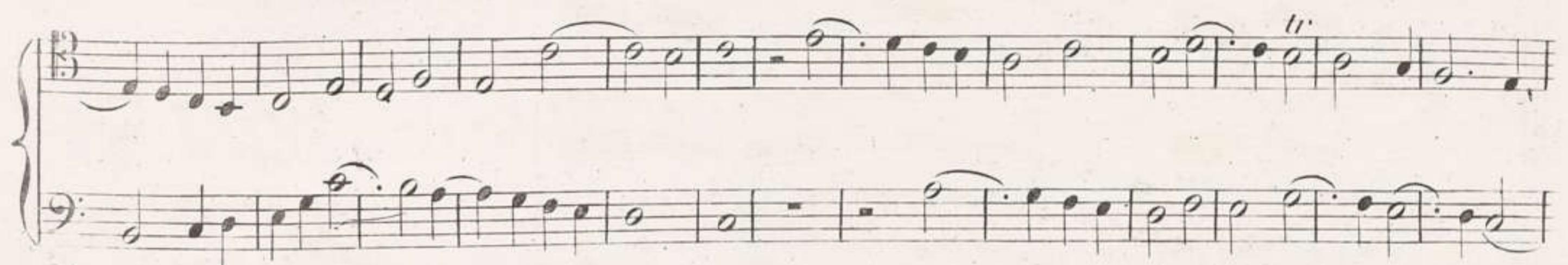
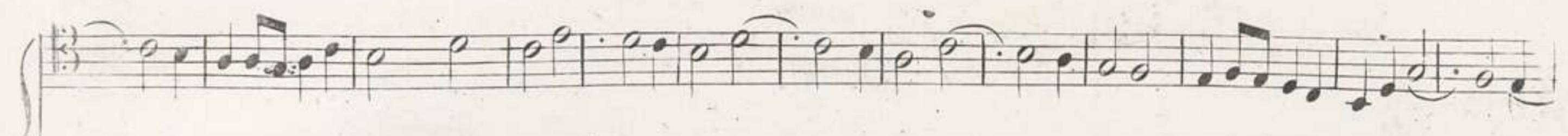
1 2 3 4 5

6

Attacca Fuga

FUGA
IV

A handwritten musical score for a fugue movement, identified by the title "FUGA IV" at the top left. The music is written in B-flat major (indicated by a B with a flat symbol) and common time (indicated by a "C"). The score consists of two staves: a treble staff and a bass staff. The music is divided into six systems, each starting with a repeat sign and a bass clef. The notation includes various note values such as eighth and sixteenth notes, and rests. The manuscript shows signs of age and wear.



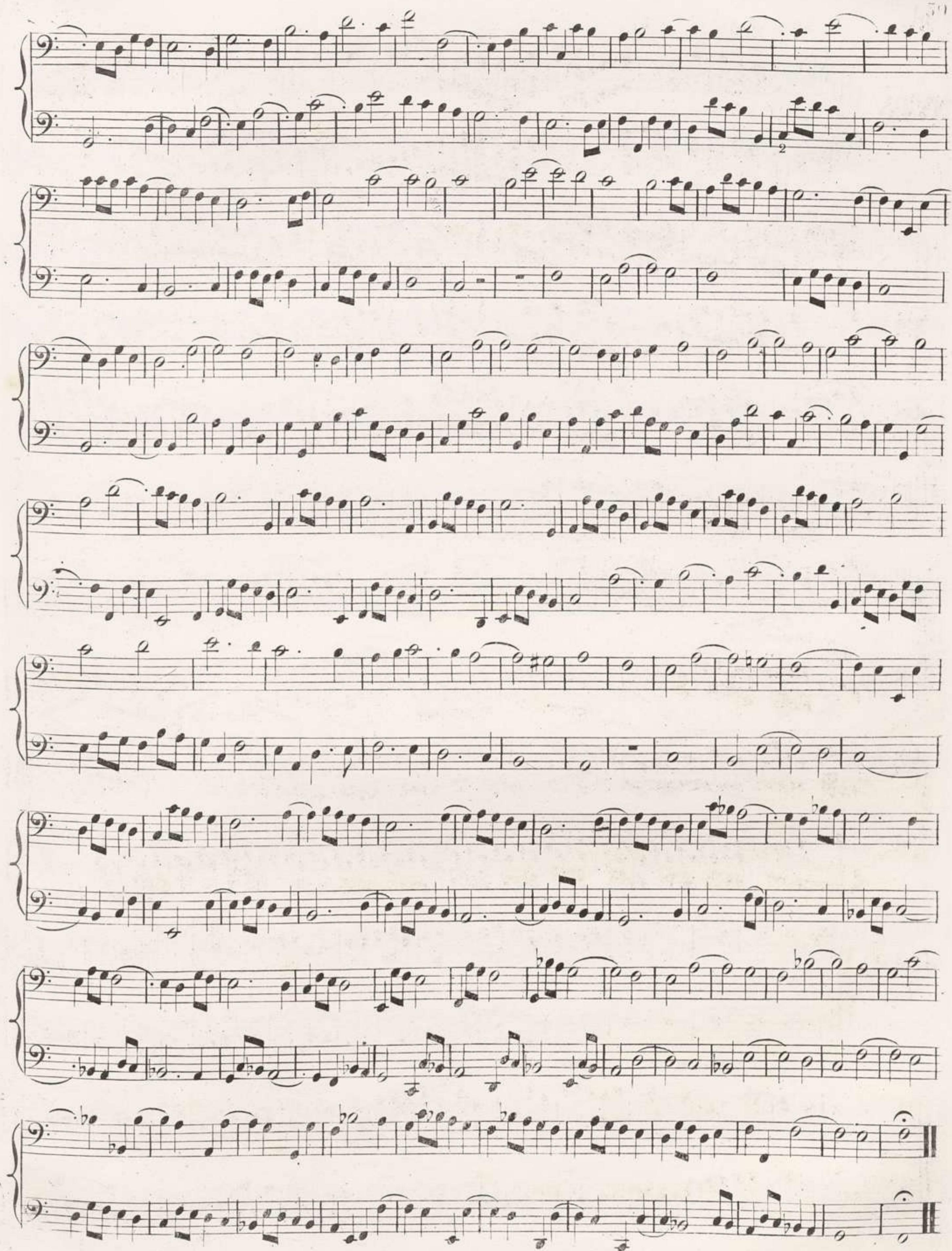
Andante cantabile

N° 5.

Attacca Fuga

FUGA

V.



Adagio assai

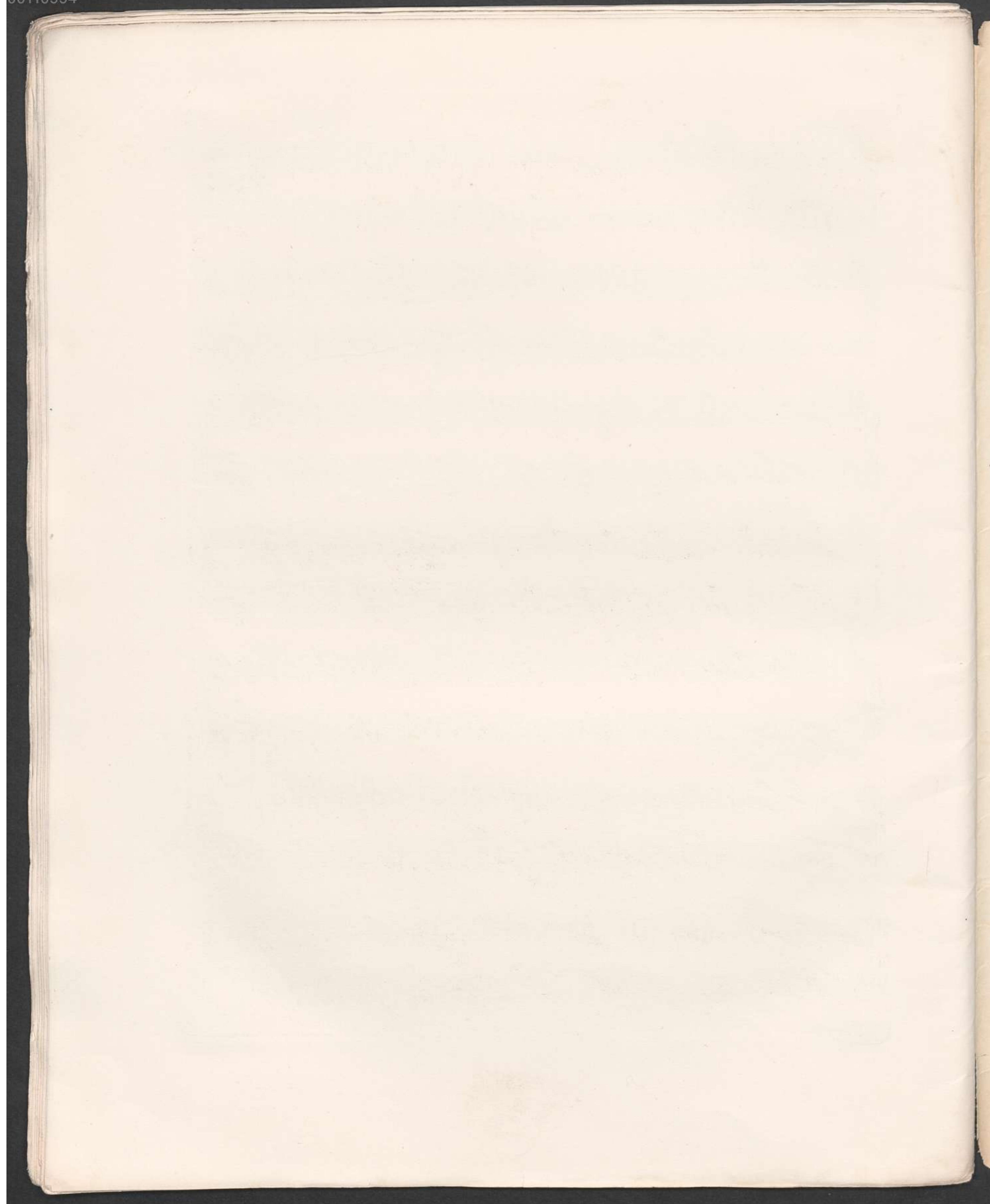
N.^o 6.

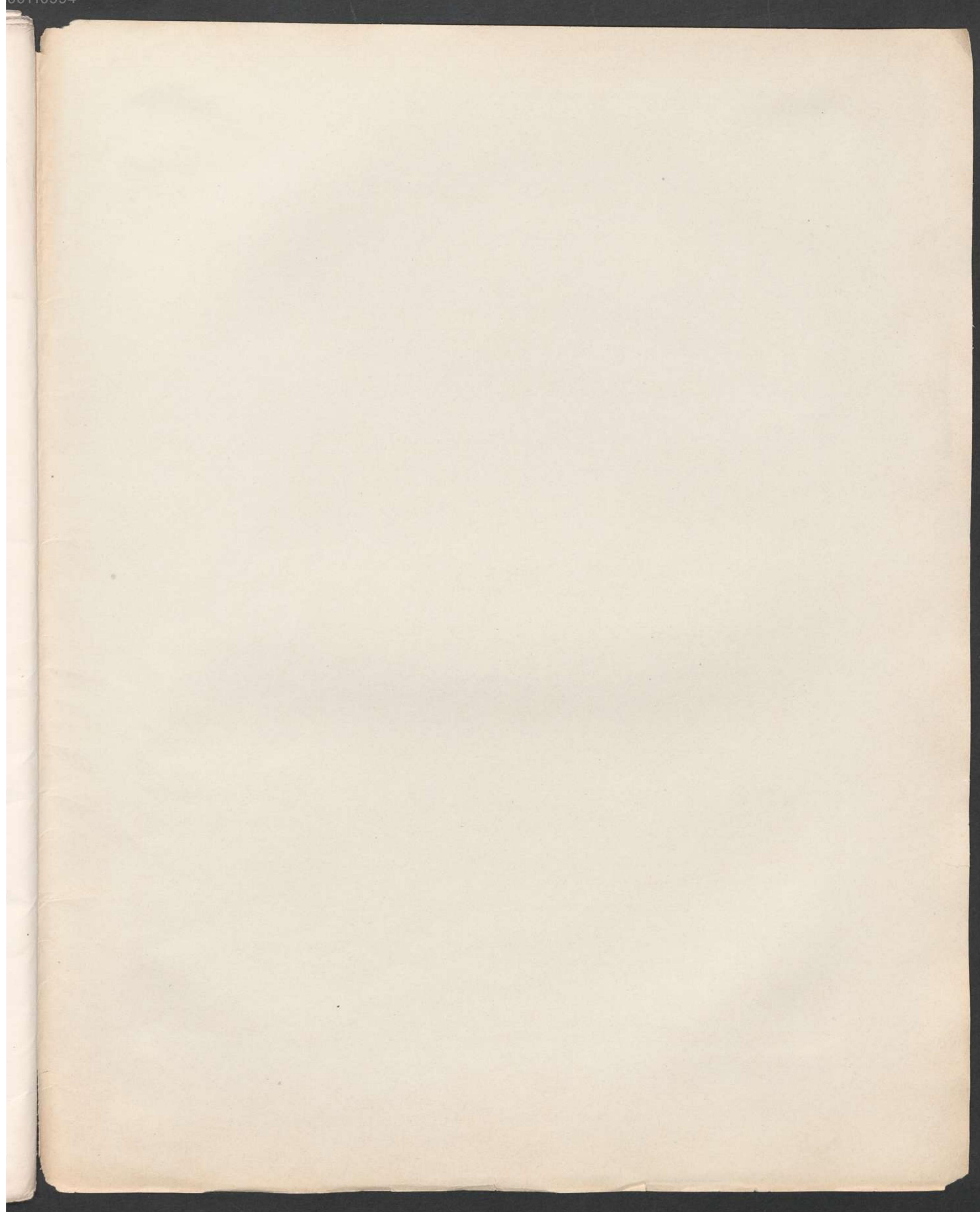
Attacca Fuga

FUGA
VI

41

A handwritten musical score for two voices, likely for soprano and basso continuo. The music is written in common time (indicated by 'C' at the beginning of each system). The top voice (soprano) uses soprano clef, and the bottom voice (basso continuo) uses basso clef. The vocal parts consist of eighth-note patterns, while the continuo part includes sixteenth-note patterns and basso continuo markings like 'bass' and 'c' (for cello/bassoon). The score is divided into eight systems, each ending with a double bar line. The final system concludes with a 'FINE' marking.





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	3 —
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