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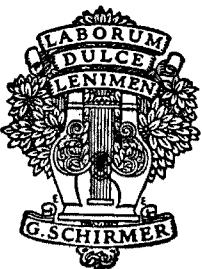
Op. 31

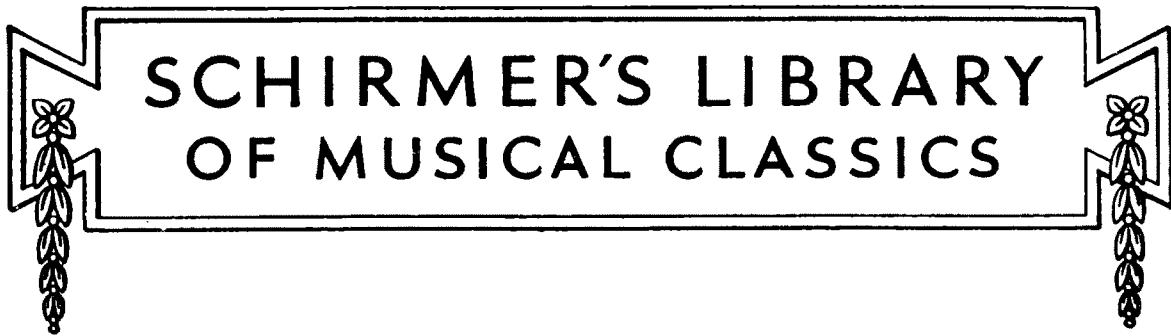
Forty  
Melodic and Progressive  
Etudes  
For Violoncello

(LEO SCHULZ)

Book I (Nos. 1-22)

\$1.00





# SEBASTIAN LEE

Op. 31

## Forty Melodic and Progressive Études

For Violoncello

Edited and Fingered by

LEO SCHULZ

Book I contains a Biographical Sketch of the Composer by

RICHARD ALDRICH

IN TWO BOOKS

Book I (Nos. 1-22) — Library Vol. 639

Book II (Nos. 23-40) — Library Vol. 640

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New York

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# S E B A S T I A N L E E

SEBASTIAN LEE was the eldest and most brilliant and distinguished of three musical brothers, natives of Hamburg, though bearers of an English name. Like his brother Louis, he devoted himself to the 'cello, and became one of the most prominent of the solo performers upon that instrument, known alike in Germany and France. He was born at Hamburg in 1805, and studied with J. N. Prell, who was himself a pupil of the great Bernhard Romberg. His first appearances as a solo cellist were made in 1830, in concerts that he gave at Hamburg and Leipzig. Then he set out upon a tour, visiting Cassel and Frankfort, and arriving in Paris in 1832. There he achieved a brilliant success at his concerts in the Théâtre Italien. In 1836 he gave several concerts in Paris with Gusikow, that singular genius, who excited the musical world of the 30's so greatly by his performances upon the "Strohfiedel,"—an instrument something akin to what is now known as the Xylophone, composed of strips of fir wood resting on a framework of straw. It seems to-day like a curious episode in the career of a dignified virtuoso of the position to which Lee aspired; but it is only necessary to read the contemporary comments upon Gusikow's performances to appreciate the situation. The fastidious Mendelssohn wrote enthusiastically of him as "a true genius,"

a "real phenomenon, who is inferior to no player on earth in style and execution;" Fétis, the musical Brahmin, called him "a prodigious talent," and wrote with equal enthusiasm of the admirable instinct that taught him the means of producing from his strange instrument the accents of expression and passion. Lamartine and Michaud were among his patrons, and he was much encouraged by the violinist Lipinski.

Lee then betook himself to London; but soon returned to Paris, where he made his home for the next thirty years, being till 1868 solo violoncellist at the Grand Opéra. Retiring in that year, he returned to his native Hamburg, where he spent the remainder of his days. He died there on January 4, 1887.

Like most other virtuosos, Lee published many pieces designed to exploit a virtuoso's powers upon his instrument—variations, fantasies upon operatic themes, divertissements, etc. More important are his numerous compositions intended for purposes of instruction, many of which were primarily written for the use of the Conservatoire at Paris, including a number of duos for two violoncellos entitled "École du Violoncelliste." His "Method" for the 'cello is one of the most widely used of all such instruction books.

RICHARD ALDRICH.

Forty  
Melodic and Progressive Études.

SEBASTIAN LEE. Op.31, Book 1.

□ Down-bow.  
▽ Up-bow.

1. Exercise in the broad style of bowing.

Andante.

2. Exercise on the Legato.

Allegro moderato.

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## 3. Melodic Exercise.

*Allegretto.*

*D-str.*

Sheet music for '3. Melodic Exercise.' in bass clef, common time, with a key signature of one flat. The music is labeled 'Allegretto.' and includes a dynamic instruction 'D-str.' in the middle section. The page number 15669 is at the bottom left.

## Allegretto con moto.

## 4. Scherzo.

The sheet music contains ten staves of musical notation for a double bass. The music is in 3/4 time and Allegretto con moto. The notation includes various rhythmic patterns, such as eighth and sixteenth note figures, and dynamic markings like accents and slurs. The bass clef and 3/4 time signature are present at the start of each staff. The music is divided into sections by measure numbers (1, 2, 3, 4) and section titles (Allegretto con moto., 4. Scherzo.). The overall style is characteristic of a cello or double bass part in a classical or romantic composition.

## 5. Exercise on the Legato.

Allegro con moto.

G-str.

## 6. Melodic Exercise.

Allegro.

Sheet music for Exercise 6, Allegro. The music is written for bassoon in common time, treble clef, and A major (two sharps). The score consists of ten staves of continuous eighth-note patterns with slurs and grace notes. Fingerings (1, 2, 3, 4) are indicated above the notes, and dynamic markings like 'p' and 'f' are present.

Moderato.

## 7. Exercise on the Legato.

Sheet music for Exercise 7, Moderato. The music is written for bassoon in common time, bass clef, and E-flat major (one flat). The score consists of six staves featuring sustained notes and slurs. Fingerings (1, 2, 3, 4) are indicated above the notes, and dynamic markings like 'espressivo' and 'D-str.' are present.



Allegro non troppo. 8. Exercise for the Right Wrist.

Sheet music for double bass, 8. Exercise for the Right Wrist. The music is in common time with a key signature of one sharp. It features ten staves of bass clef notes with dynamic markings like 'V' and 'f'. The notes are primarily eighth and sixteenth notes, often grouped by slurs and grace notes, demonstrating a continuous exercise for wrist dexterity.

## Moderato.

## 9. Melodic Exercise.

Melodic Exercise (9) consists of six staves of bassoon parts. The parts are labeled G-str., D-str., and A-str. The music is in 2/4 time, major key, and features eighth-note patterns with various slurs and grace notes.

## Allegretto.

## 10. Rondo.

Rondo (10) consists of six staves of bassoon parts. The parts are labeled G-str., D-str., and A-str. The music is in 6/8 and 2/4 time, major key, and includes dynamic markings like forte and piano.



11. Melodic Exercise.

Allegretto con moto.

A musical score for a bassoon, consisting of ten staves of music. The music is in common time and uses a bass clef. The key signature changes between C major (no sharps or flats) and B-flat major (one flat). The score is numbered 11 at the top left. The music includes dynamic markings like forte and piano, and various slurs and grace notes.

## 12. Exercise for the Right Wrist.

Allegro.

*leggero*

The score is organized into four sections of three staves each. The first section starts with measure 1, followed by measure 2. The second section starts with measure 3, followed by measure 4. The third section starts with measure 5, followed by measure 6. The fourth section starts with measure 7, followed by measure 8. Measures 1 through 4 are in common time (indicated by 'C'). Measures 5 through 8 are in 3/8 time (indicated by '3/8'). The key signature changes between staves, with some staves in G major (no sharps or flats) and others in A major (one sharp). The music includes various note heads (solid black, open, etc.) and stems, with some stems pointing up and others down. Grace notes are present in several measures, particularly in the first and second sections. Measure numbers are placed above the staff in some cases, such as '1' above the first measure and '3' above the third measure. The overall style is technical and focused on wrist movement, as indicated by the title and subtitle.

The image shows ten staves of musical notation for bassoon, arranged vertically. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and grace notes. Measure numbers 1 through 10 are written above each staff. Measure 1 starts with a bass clef, a key signature of one sharp, and a tempo marking of 120. Measures 2-10 follow a similar pattern of eighth-note groups, with measure 10 concluding with a final cadence.

## 13. Theme and Variations.

Andante.

Bass clef  
C  
*dolce*

Var. I.

*legato*

## Var. II.

Var. II.

Bass clef, B-flat key signature, common time.

Measure 1: Dynamic C.

Measure 2: Melodic line with grace notes and slurs.

Measure 3: Melodic line with grace notes and slurs.

Measure 4: Melodic line with grace notes and slurs.

Measure 5: Melodic line with grace notes and slurs.

Measure 6: Melodic line with grace notes and slurs.

Measure 7: Melodic line with grace notes and slurs.

Measure 8: Melodic line with grace notes and slurs.

Measure 9: Melodic line with grace notes and slurs.

Measure 10: Dynamics: *f*, *rit.*, *dolce*, *a tempo*.

Measure 11: Dynamics: *ff*.

## 14. Exercise in Dotted Notes.

Maestoso.

\*) Different bowings:



## 15. Facility in Bowing.

### Moderato.

15. Facility in Bowing.

Moderato.

The musical score consists of ten staves of bass clef music. The first staff begins with a common time signature. Subsequent staves introduce a variety of time signatures, including 2/4, 3/4, and 4/4. The music is characterized by rapid sixteenth-note patterns. Numerous bowing markings are present, often consisting of numbers (1, 2, 3, 4) placed above or below specific notes to indicate the sequence of bows. Slurs and grace notes are also used to further delineate the bowing patterns. The overall style is technical, designed to practice and improve the player's ability to execute complex bowing schemes.

## 16. Exercise on the Inverted Mordent.

Andante con moto.

The music consists of ten staves of bassoon music. The first staff begins with a bass clef, a key signature of one flat, and a tempo marking of 'Andante con moto.' The subsequent staves show various bowing patterns and fingerings, including circled numbers 1, 2, 3, and 4, and a circled 'o'. The music is divided into sections labeled 'D.' and 'A.' at the end of certain staves. The bass clef changes to a bass clef with a sharp sign on the fourth line in the later staves.

Allegro moderato.

## 17. Facility in Bowing.

The music consists of ten staves of bassoon music. The first staff begins with a bass clef, a key signature of one flat, and a tempo marking of 'Allegro moderato.' The subsequent staves show various bowing patterns and fingerings, including circled numbers 1, 2, 3, and 4, and a circled 'o'. The bass clef changes to a bass clef with a sharp sign on the fourth line in the later staves.

A page of musical notation for bassoon, featuring ten staves of music. The notation is in bass clef, with a key signature of two flats. The music consists of continuous sixteenth-note patterns with various slurs, grace notes, and dynamic markings. The page is numbered 17 at the top right.

## 18. Exercise in Detached Bowing.

Largo.

Allegro.

Moderato.

19. Rondino.

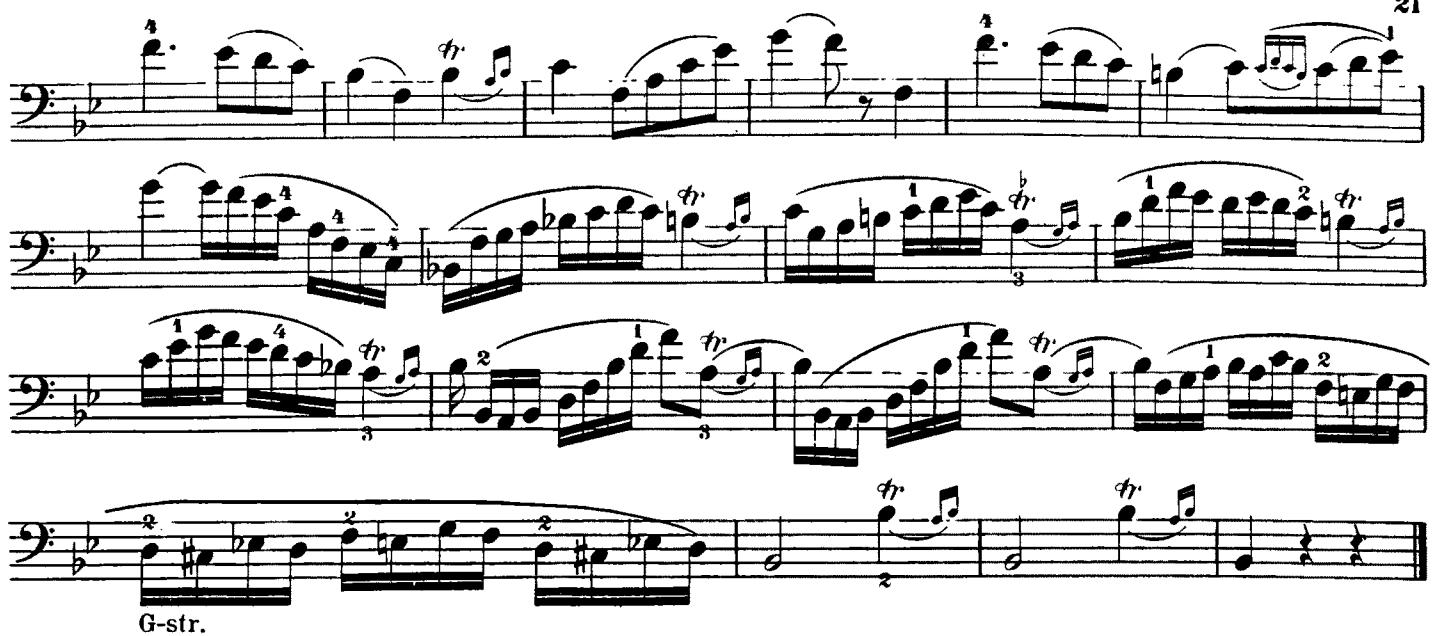
19



## 20. Exercise on the Trill.

Allegretto.

Sheet music for Exercise 20, Allegretto, featuring eight staves of bassoon music in F major (one flat) and common time. The music includes trills and grace notes. Measure numbers 1 through 8 are indicated above the staves.



## 21. Exercise in employing the Thumb.

Allegro.

same pos. - - - - -

## 22. Exercise in Arpeggios.

*Allegro.*

1 2 3 4 5 6 7 8 9 10

The musical score consists of ten staves of bassoon music. The key signature is one flat, and the time signature is common time. The music features a variety of slurs, grace notes, and dynamic markings, including the numbers '2' and '4'. The notation is typical of classical bassoon parts.

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