



# VIOLONCELL-SCHULE

VON

BERNARD STIASTNY

*Methode  
pour le*

VIOLONCELLE

*par  
Bernard Stiastny*

N° 248.

Pr. 3fl. 30kr.

Mayence, chez B. Schott fils.

248

Mus. Schott. Ha 494-1



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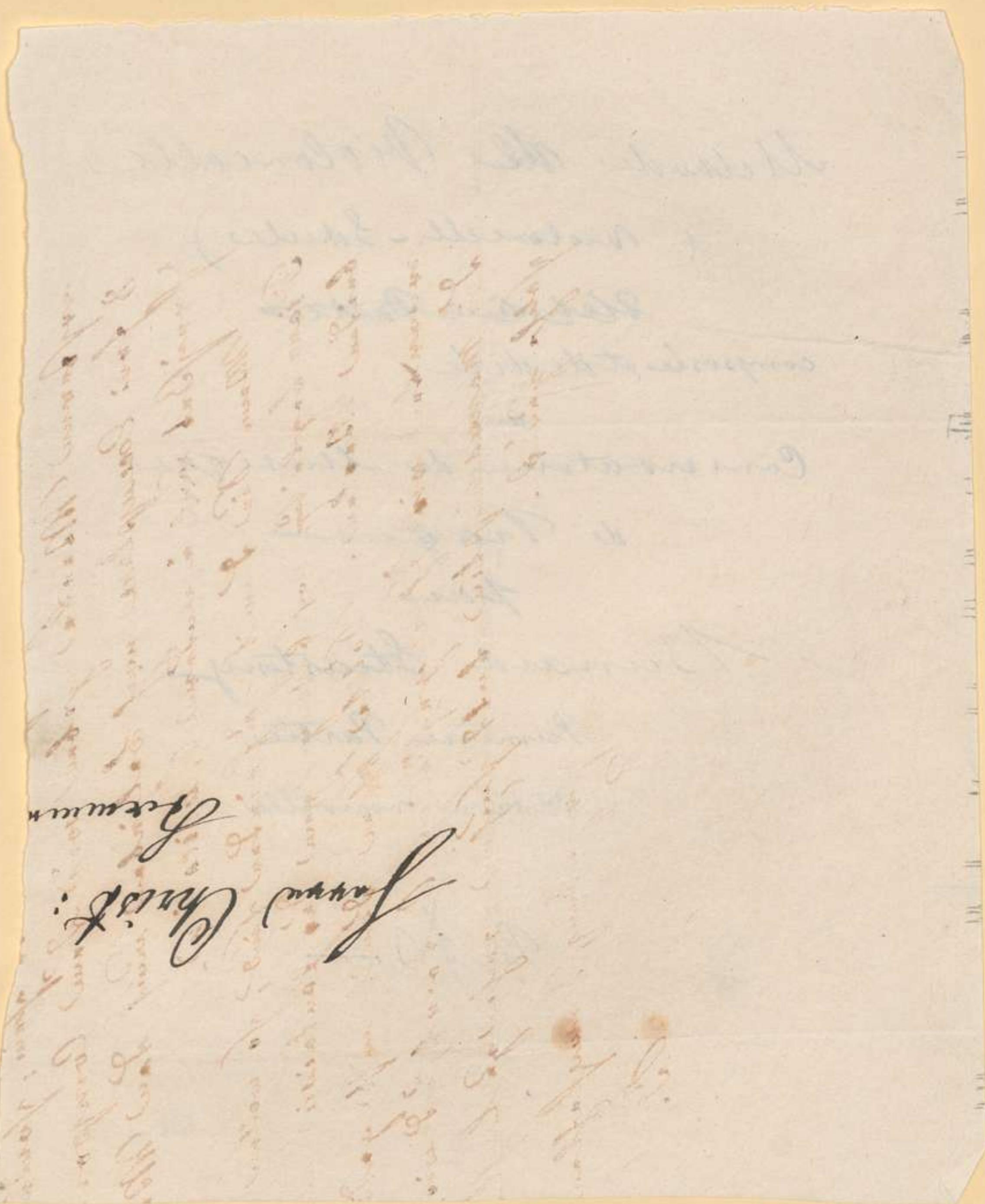
511050  
Méthode de Violoncelle  
(Violoncell-Schule)  
de Violoncelle  
composée et dédiée  
au  
Conservatoire de Musique  
de Prague  
par

Bernard Steastry

Première Partie

Édition nouvelle

R. 13. Chapt.



## EINLEITUNG.

pt. 2.

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



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.

## 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 de Violon, sont accordées de quinte en quinte.*



*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.*

Der Daumen der linken Hand hält bei-läufig 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 geschwinden 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 führen; im Aufschlage (*arsis*) wird er meistentheils bei der Spitze angesetzt. Von der Spitze 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

*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 paralellement 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 tems frappé, et de pousser l'archet au lever de la mesure (*arsis*).*

*Lorsque la note est breve au lever de la mesure, et que la note qui suit au tems frappé est longue, on applique l'archet près de la hausse,*

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 0. 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 Lexionen angezeigt. Die Punkten 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<sup>ten</sup> bis zur 59<sup>ten</sup> Lection wird eine jede Note in beiden Stimmen mit einem neuen Strich hin und her gespielt.

*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 vuide sont marquées par 0.*

*A commencer du pouce, on compte le 1<sup>er</sup>, 2<sup>d</sup>, 3<sup>me</sup> et 4<sup>me</sup> ou petit doigt, soit que la position ait lieu, ou que les cordes restent à vuide.*

*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 1<sup>ère</sup> leçon jusqu'à la 59<sup>me</sup>, 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.*

Von der 59. Lection bis zur 64. werden in der oberen Stimme die zwei gleichen gebundenen Noten (die man *Syncope* oder *Ligatura* nennt) beide in einem Zug gestrichen.

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

*De la 59<sup>me</sup> leçon jusqu'à la 64<sup>me</sup>, dans la première partie, deux notes semblables et liées se jouent d'un seul coup d'archet. Ces deux notes s'appellent syncopées.*

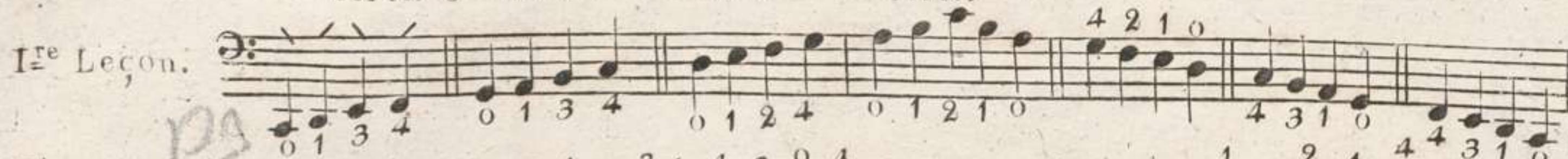
*De la 64<sup>me</sup> leçon jusqu'à la 75<sup>me</sup>, le coup d'archet est indiqué au-dessus de chaque note. Dans les imitations et dans les fugues, il a paru inutile d'indiquer ce coup, parcequ'alors on est censé s'être beaucoup exercé.*

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Gamme diatonique ou naturelle.  
Diatoniſche oder natürliche Tonleiter.

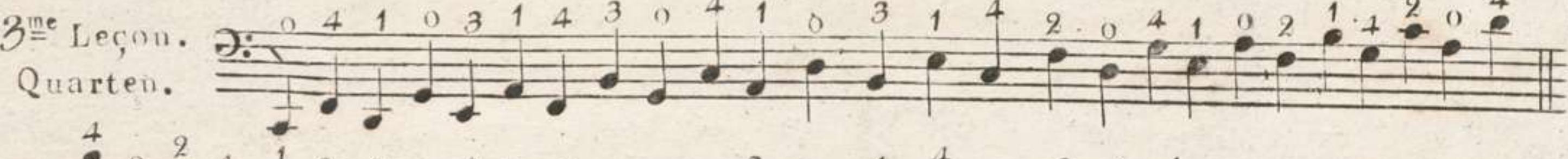
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*4<sup>te</sup> Saite. 3<sup>te</sup> Saite. 2<sup>te</sup> Saite. 1<sup>te</sup> Saite.  
4<sup>me</sup> Corde. 3<sup>me</sup> Corde. 2<sup>de</sup> Corde. 1<sup>re</sup> Corde.*

*1<sup>re</sup> Leçon.* 

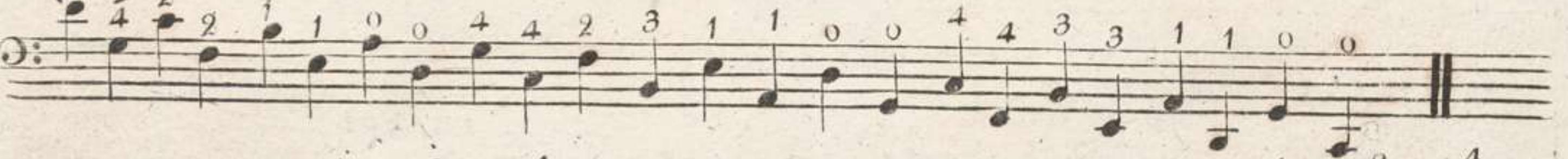
*2<sup>de</sup> Leçon.* 

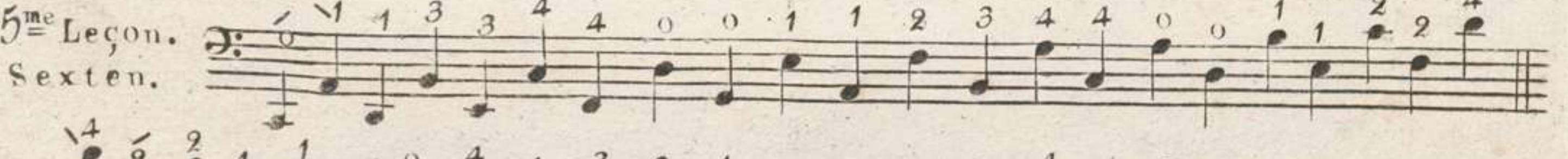
*Terzen.* 

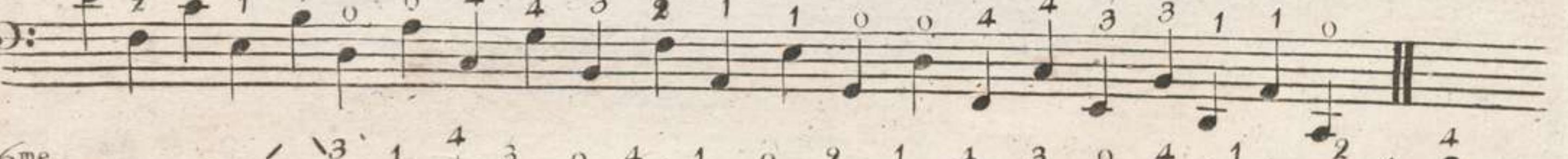
*3<sup>me</sup> Leçon.* 

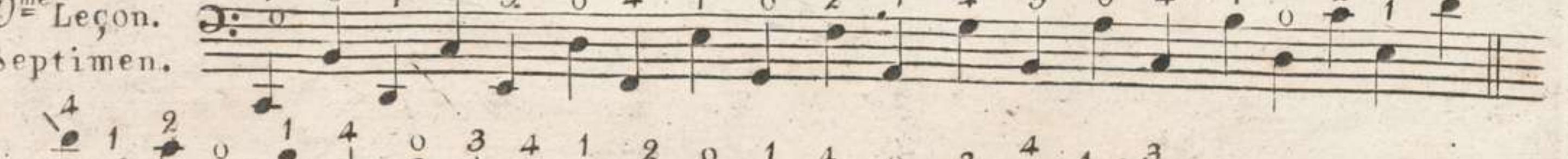
*Quarten.* 

*4<sup>me</sup> Leçon.* 

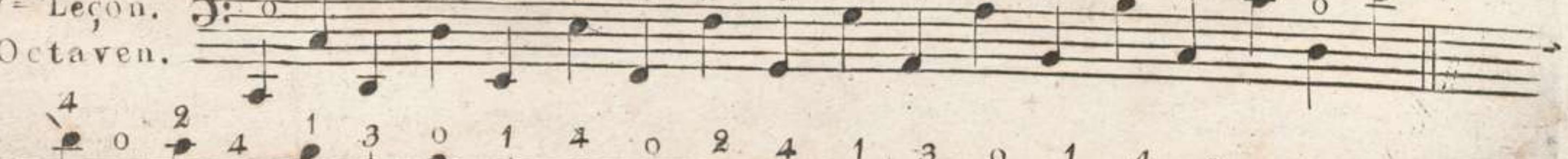
*Quinten.* 

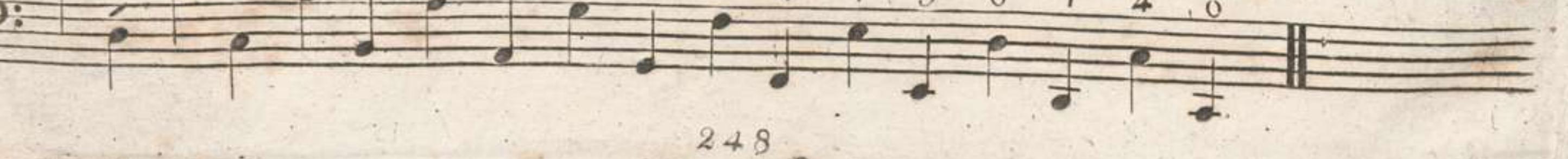
*5<sup>me</sup> Leçon.* 

*Sexten.* 

*6<sup>me</sup> Leçon.* 

*Septimen.* 

*7<sup>me</sup> Leçon.* 

*Octaven.* 

Tonleiter, aller in der Musik befindlichen Dur und Moll Tonarten.

Anmerkung.

ph-1

Man halte es nicht für unumgänglich nöthig, alle die Tonarten in der Ordnung durch zu spielen, man kann bei den schwereren aufhören, und bei der 38 Lection anfangen. Bis 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.

Gamme Générale de tous les ton Mineurs

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<sup>me</sup> Leçon.

Tonleiter in C dur.

Gamme en ut

Majeur.



9<sup>me</sup> Leçon.

in A moll.

en la Mineur.



10<sup>me</sup> Leçon.

in G dur.

en sol Majeur.



11<sup>me</sup> Leçon.

in E moll.

en mi Mineur.



12<sup>me</sup> Leçon.  
in D dur.  
en re Majeur.

12<sup>me</sup> Leçon.  
in D dur.  
en re Majeur.

13<sup>me</sup> Leçon.  
in H moll.  
en si Mineur.

13<sup>me</sup> Leçon.  
in H moll.  
en si Mineur.

14<sup>me</sup> Leçon.  
in A dur.  
en la Majeur.

14<sup>me</sup> Leçon.  
in A dur.  
en la Majeur.

15<sup>me</sup> Leçon.  
in Fis moll.  
en fa dies Mineur.

15<sup>me</sup> Leçon.  
in Fis moll.  
en fa dies Mineur.

16<sup>me</sup> Leçon.  
in E dur.  
en mi Majeur.

16<sup>me</sup> Leçon.  
in E dur.  
en mi Majeur.

17<sup>me</sup> Leçon.  
in Cis moll.  
en ut dies Mineur.

17<sup>me</sup> Leçon.  
in Cis moll.  
en ut dies Mineur.

18<sup>me</sup> Leçon.  
in H dur.  
en si Majeur.

18<sup>me</sup> Leçon.  
in H dur.  
en si Majeur.

19<sup>me</sup> Leçon.  
in Gis moll.  
en sol dies Mineur.

19<sup>me</sup> Leçon.  
in Gis moll.  
en sol dies Mineur.

20<sup>me</sup> Leçon.  
in Fis dur.  
en fa dies Majeur.

20<sup>me</sup> Leçon.  
in Fis dur.  
en fa dies Majeur.

21<sup>me</sup> Leçon.  
in Dis moll.  
en re dies Mineur.

21<sup>me</sup> Leçon.  
in Dis moll.  
en re dies Mineur.

22<sup>me</sup> Leçon.  
in Cis dur.  
en ut dies Majeur.

22<sup>me</sup> Leçon.  
in Cis dur.  
en ut dies Majeur.

23<sup>me</sup> Leçon.  
in Ais m II.  
en la dies Mineur.

23<sup>me</sup> Leçon.  
in Ais m II.  
en la dies Mineur.

10

24<sup>me</sup> Leçon.  
in F dur.  
en fa Majeur.



25<sup>me</sup> Leçon.  
in D moll.  
en re Mineur.



26<sup>me</sup> Leçon.  
in B dur.  
en si Bémol Majeur.



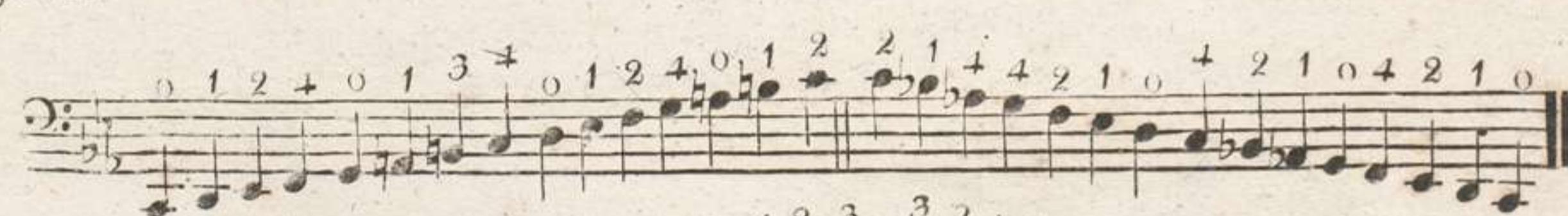
27<sup>me</sup> Leçon.  
in G moll.  
en sol Mineur.



28<sup>me</sup> Leçon.  
in Es dur.  
en mi Bémol Majeur.



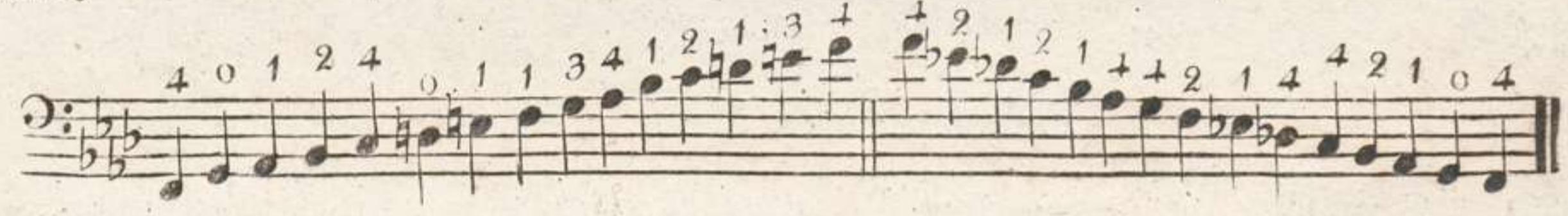
29<sup>me</sup> Leçon.  
in C moll.  
en ut Mineur.



30<sup>me</sup> Leçon.  
in As dur.  
en la Bémol Majeur.



31<sup>me</sup> Leçon.  
in F moll.  
en fa Mineur.



32<sup>me</sup> Leçon.  
in Des dur.  
en re Bémol Majeur.



33<sup>me</sup> Leçon.  
in B moll.  
en si Bémol Mineur.



34<sup>me</sup> Leçon.  
in Ges-dur.  
en sol Bémol Majeur.



35<sup>me</sup> Leçon.  
in Es moll.  
en mi Bémol Mineur.



36<sup>me</sup> Leçon. A. 2 4 1 1 2 4 1 2 2 1 4 2 2 1 2 2  
 in Ces dur.  
 en ut Bémol Majeur.

37<sup>me</sup> Leçon. D. 1 1 2 4 1 1 3 4 1 2 1 2 3 2 1 2 1 2 1 4 2 2 1 4 2 2 1  
 in As moll.  
 en la Bémol Mineur.

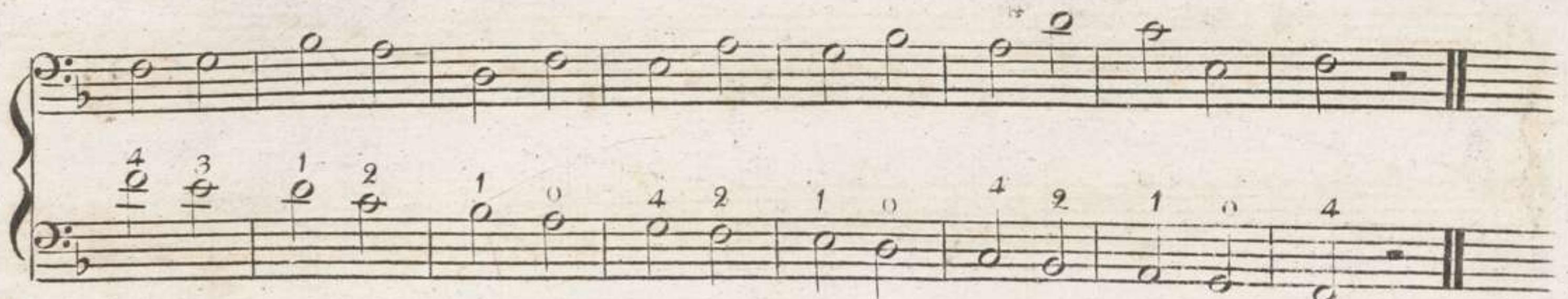
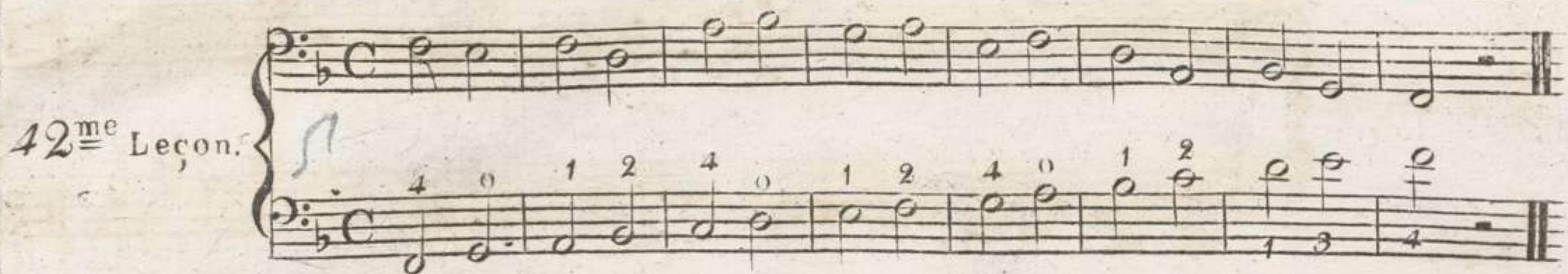
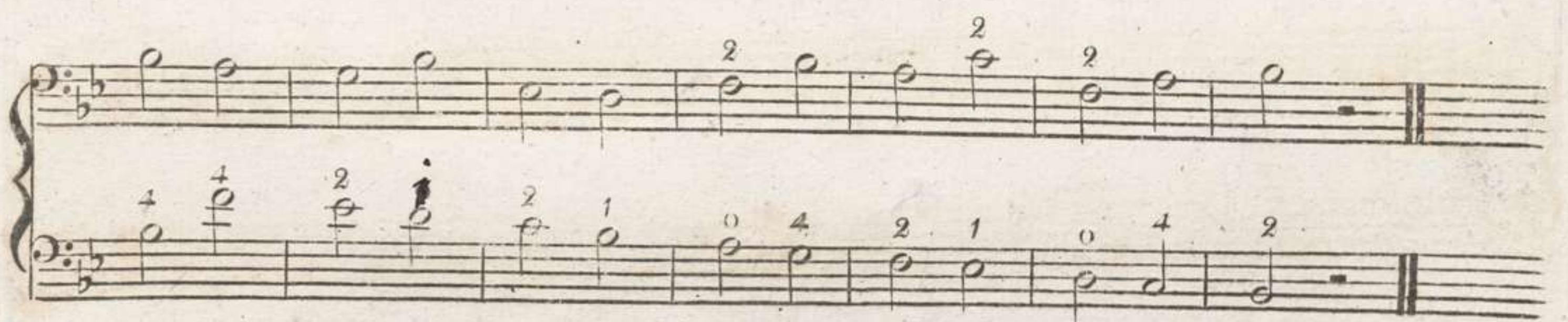
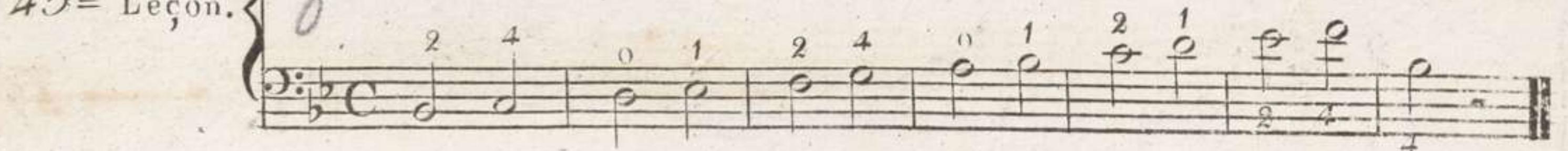
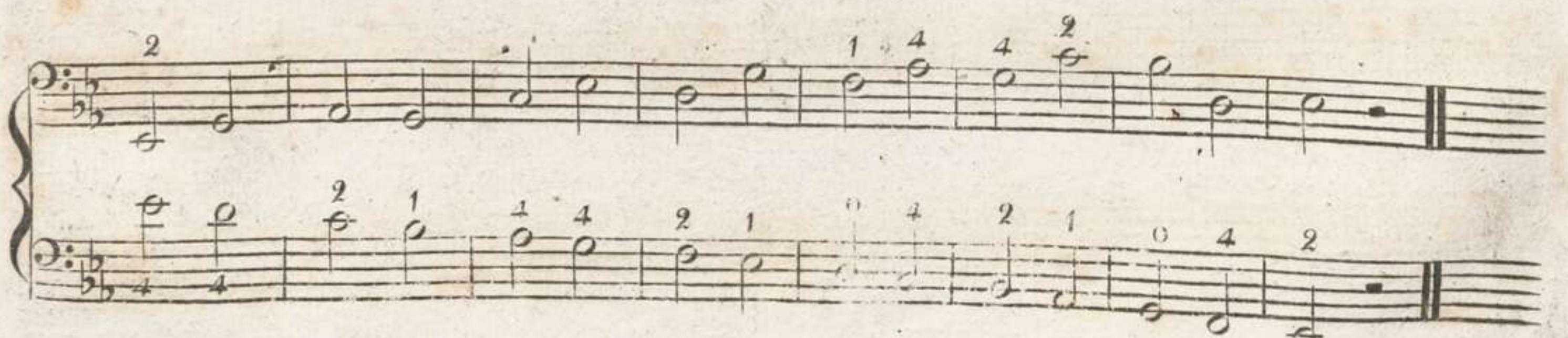
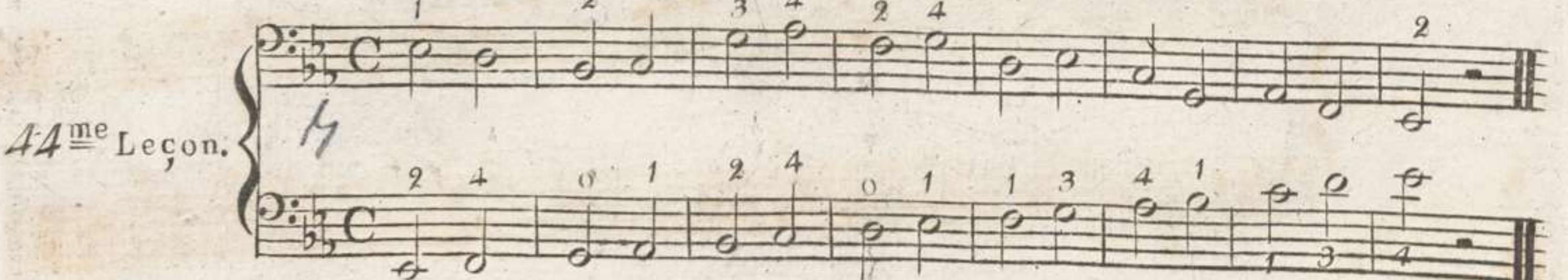
H dur mit Ces dur, Fis dur mit Ges dur, Cis dur mit Des dur; dann Gis moll mit As moll, Dis moll mit Es moll, und Ais moll mit B moll, sind gleiche Tonarten in der enharmonischen Tonleiter, eben dieselben gleiche Tonarten sind mit gleichen Buchstaben angezeigt.

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 Mineur, sont dans les Gammes inharmoniques les mêmes modes. Ces mêmes modes sont dans les leçons marquées des mêmes Lettres.

38<sup>me</sup> Leçon. p 8-9

## 39<sup>me</sup> Leçon.



42<sup>me</sup> Leçon.43<sup>me</sup> Leçon.44<sup>me</sup> Leçon.

14

## 45<sup>me</sup>. Leçon.

A handwritten musical score on aged paper. The top staff uses a treble clef and consists of 12 measures. The bottom staff uses a bass clef and also has 12 measures. Measures 1-4 feature eighth-note patterns. Measures 5-8 show eighth-note pairs followed by quarter notes. Measures 9-12 consist of eighth-note pairs. Measure 13 contains a single eighth note. Measures 14-16 show eighth-note pairs followed by quarter notes. Measures 17-18 consist of eighth-note pairs. Measures 19-20 show eighth-note pairs followed by quarter notes.

## 46<sup>me</sup> Leçon.

A handwritten musical score for the 46th lesson. The score consists of two staves. The top staff is in common time (C) and treble clef, with a key signature of one sharp. It features a continuous series of eighth-note patterns with various slurs and grace notes. The bottom staff is also in common time (C) and treble clef, with a key signature of one sharp. It contains sustained notes and some eighth-note patterns. The score is written on five-line music paper.

Handwritten musical score for two staves. The top staff is in common time, G major, and the bottom staff is in common time, A major. The score consists of two systems of music. The first system starts with a forte dynamic (f) and includes measure numbers 1 through 4. The second system starts with a dynamic of f and includes measure numbers 5 through 8. Measures 1-4 feature eighth-note patterns in the treble clef, while measures 5-8 feature eighth-note patterns in the bass clef. Measure 5 ends with a repeat sign, and measure 8 ends with a double bar line.

## 47<sup>me</sup> Leçon.

A handwritten musical score for two voices. The top staff begins with a soprano clef, a key signature of one sharp, and common time. It contains two measures of eighth-note patterns, with the first measure divided into three groups of three notes each by vertical bar lines, and the second measure divided into two groups of four notes each by vertical bar lines. The bottom staff begins with an alto clef, a key signature of one sharp, and common time. It contains two measures of eighth-note patterns, with the first measure divided into three groups of three notes each by vertical bar lines, and the second measure divided into two groups of four notes each by vertical bar lines. Both staves end with a double bar line.

## 48<sup>me</sup> Leçon.

A handwritten musical score consisting of two staves. The top staff is in common time, C major, and the bottom staff is in common time, G major. Both staves feature sixteenth-note patterns with various fingerings (e.g., 1, 2, 3, 4) and grace notes.

A handwritten musical score for two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The first three measures feature eighth-note patterns with various dynamics like forte (f), piano (p), and accents. The last three measures feature eighth-note patterns with dynamics like forte (f), piano (p), and accents. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music. The first three measures feature quarter-note patterns with dynamics like forte (f), piano (p), and accents. The last three measures feature quarter-note patterns with dynamics like forte (f), piano (p), and accents.

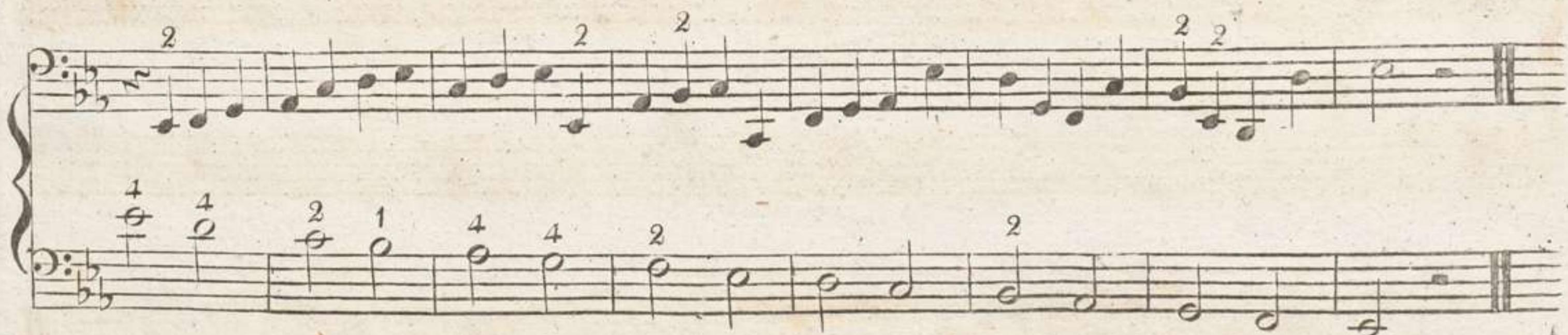
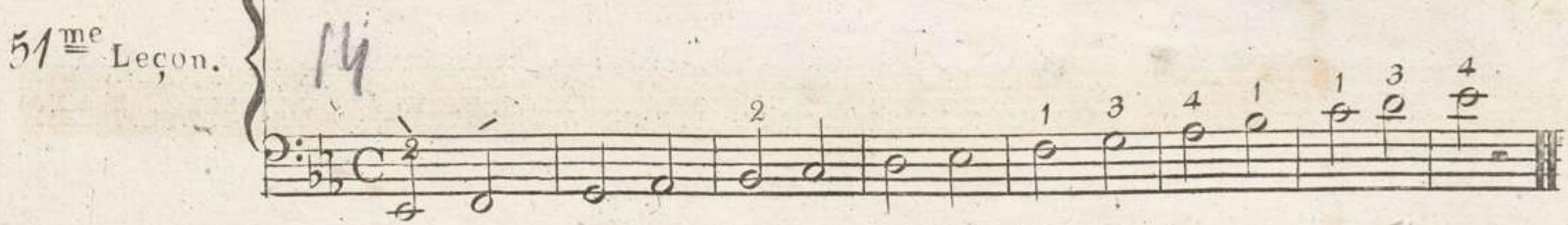
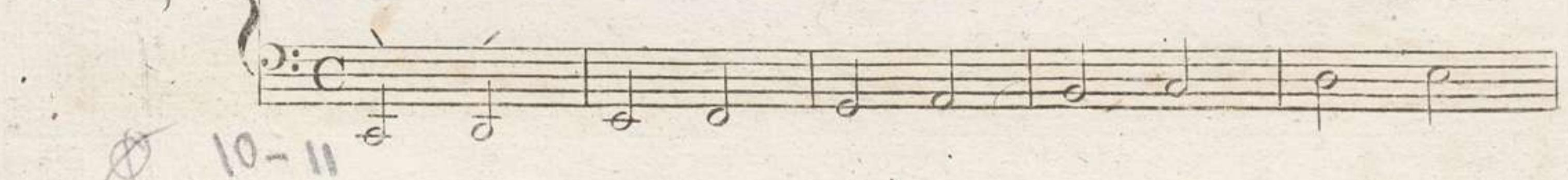
## 47<sup>me</sup> Leçon.

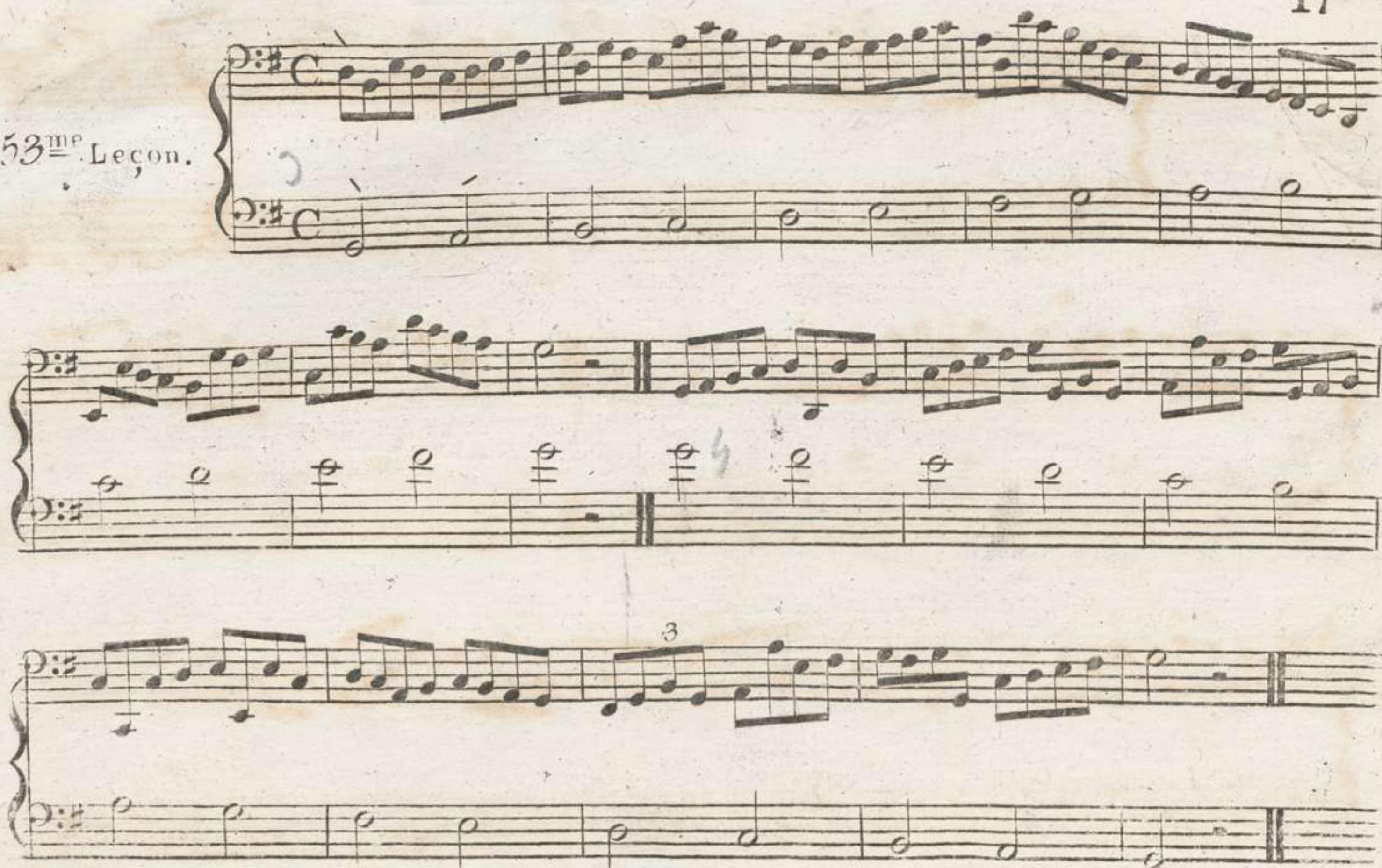
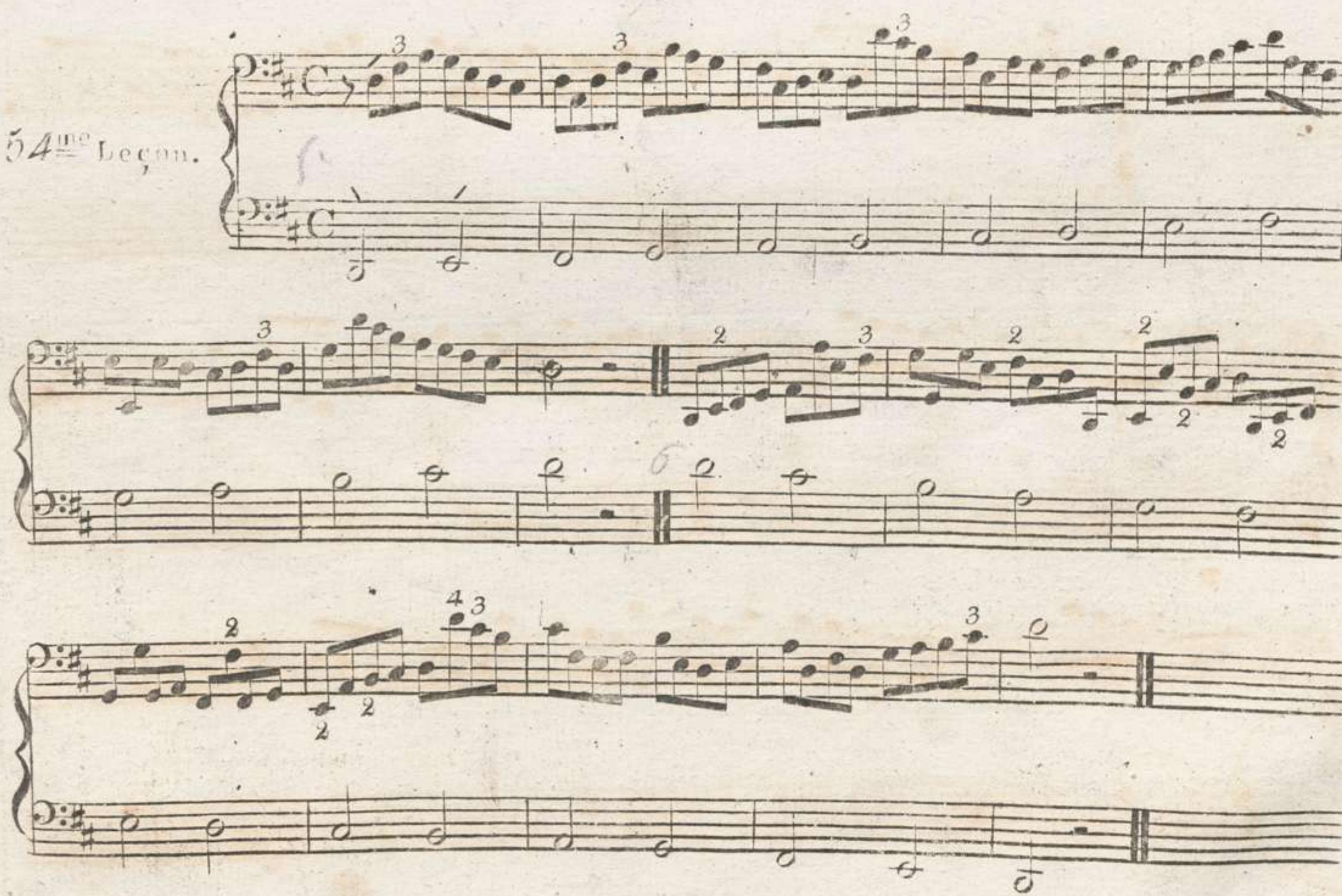
Handwritten musical score for two staves. The top staff is in common time, C major, and consists of 12 measures of eighth-note patterns. The bottom staff is in common time, C major, and consists of 12 measures of quarter-note patterns. Measure numbers 1 through 12 are written above the top staff, and measure numbers 1 through 12 are written above the bottom staff.

50 mc Lesson

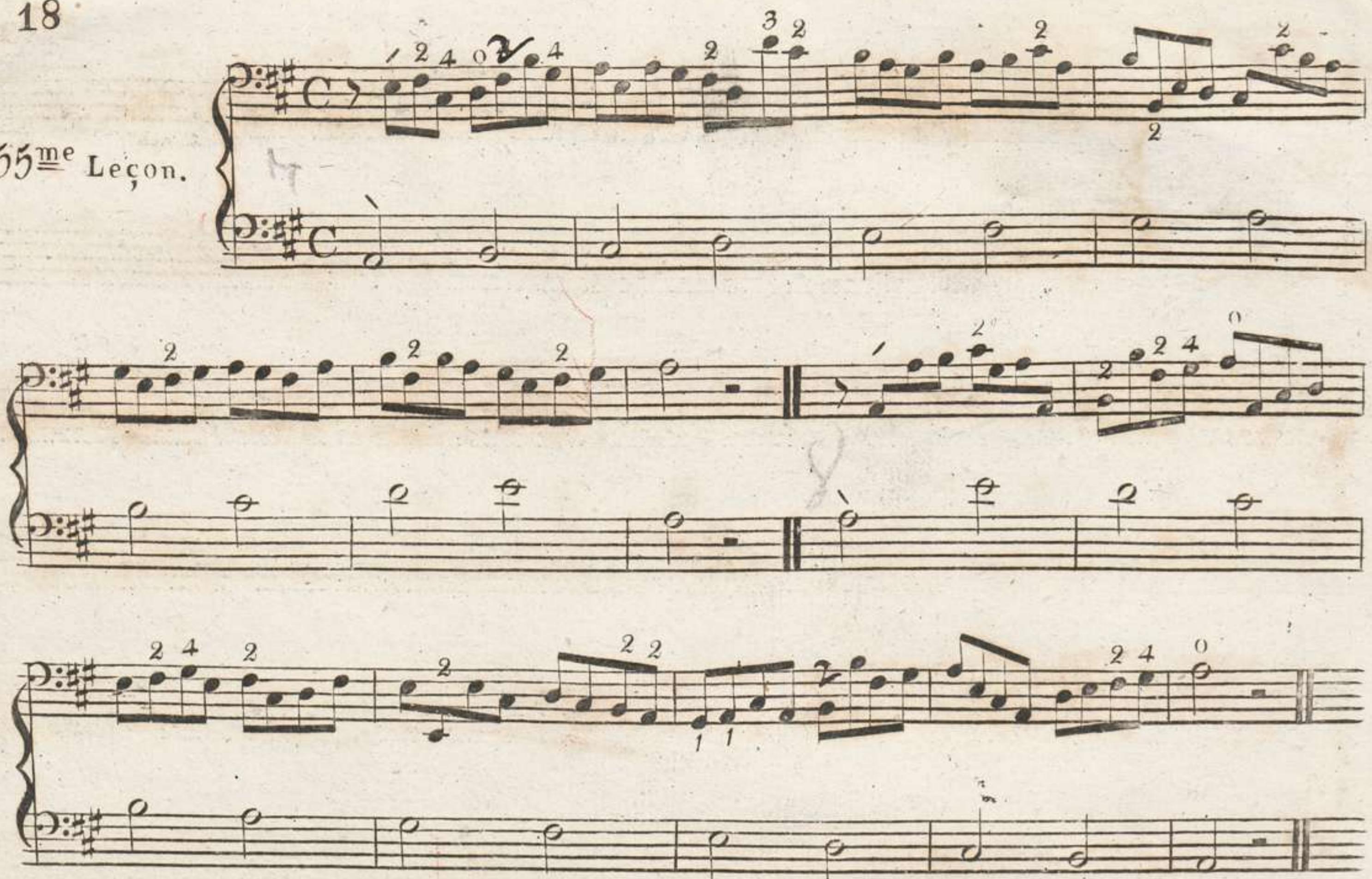
A handwritten musical score for two voices, Treble and Bass. The Treble staff begins with a half note followed by eighth notes. The Bass staff begins with a quarter note followed by eighth notes. Measure numbers 1 through 10 are written above the staves.

16

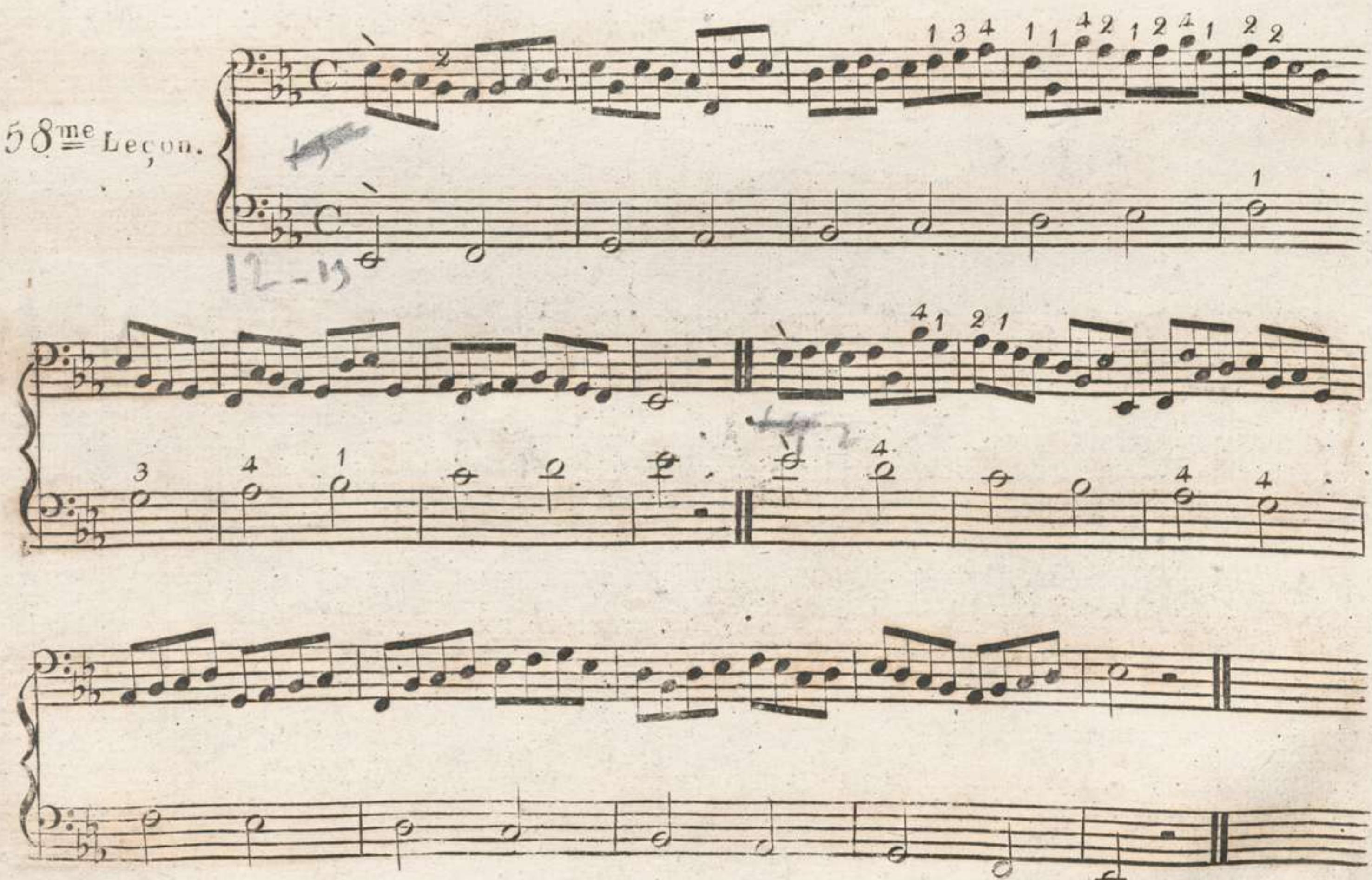
51<sup>me</sup> Leçon.52<sup>me</sup> Leçon.

53<sup>me</sup> Leçon.54<sup>me</sup> Leçon.

18

55<sup>me</sup> Leçon.56<sup>me</sup> Leçon.

19

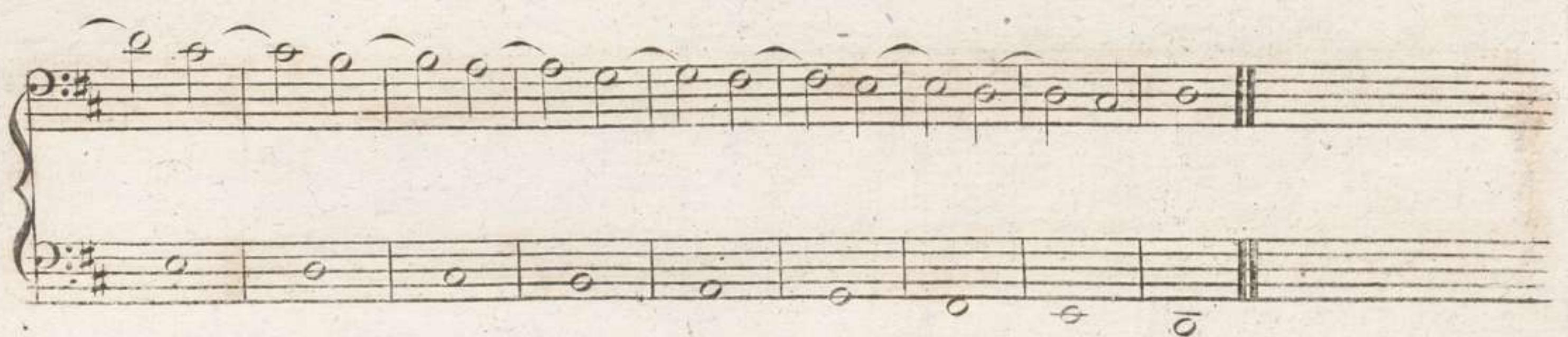
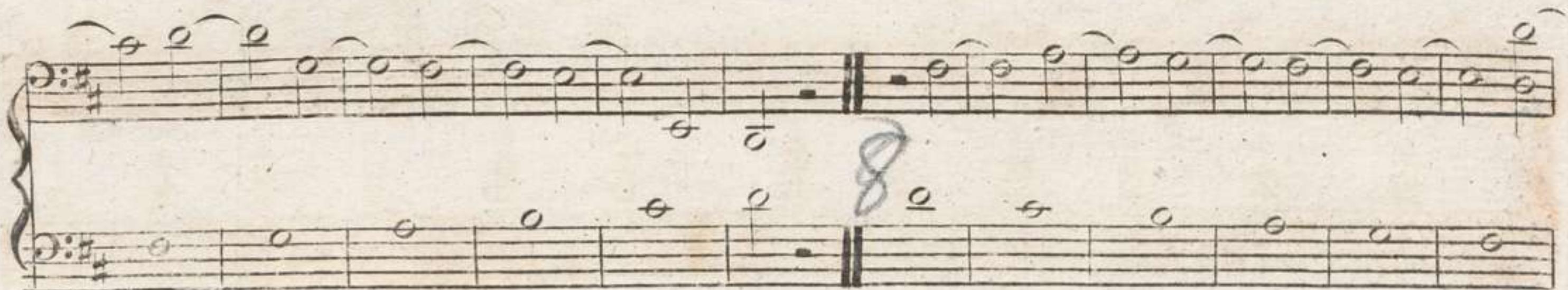
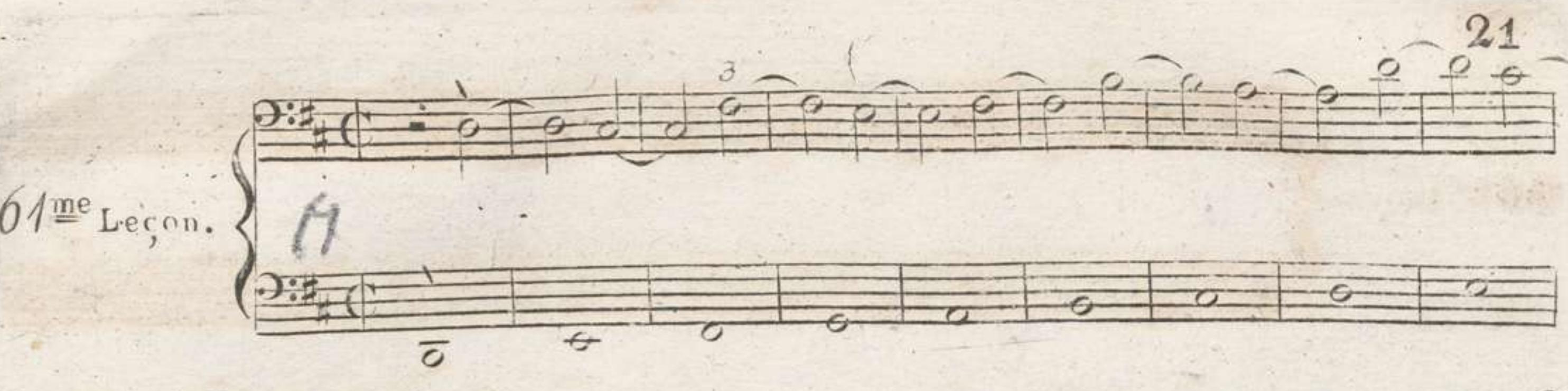
57<sup>me</sup> Leçon.58<sup>me</sup> Leçon.

## 59<sup>me</sup> Leçon.

59<sup>me</sup> Leçon.

60<sup>me</sup> Leçon.

61<sup>me</sup> Leçon.



62<sup>me</sup> Leçon.



63<sup>me</sup> Leçon.

Handwritten musical score for two staves in common time. The top staff starts with a dotted half note followed by an eighth note pattern. The bottom staff has a bass clef and includes fingerings (2, 1, 2, 1, 2, 3) and a measure number 12.

64<sup>me</sup> Leçon.

Handwritten musical score for two staves in common time. The top staff features a sixteenth-note pattern starting with a dotted half note. The bottom staff includes fingerings (1, 2, 1, 2, 1, 2, 3) and a measure number 14-1A.

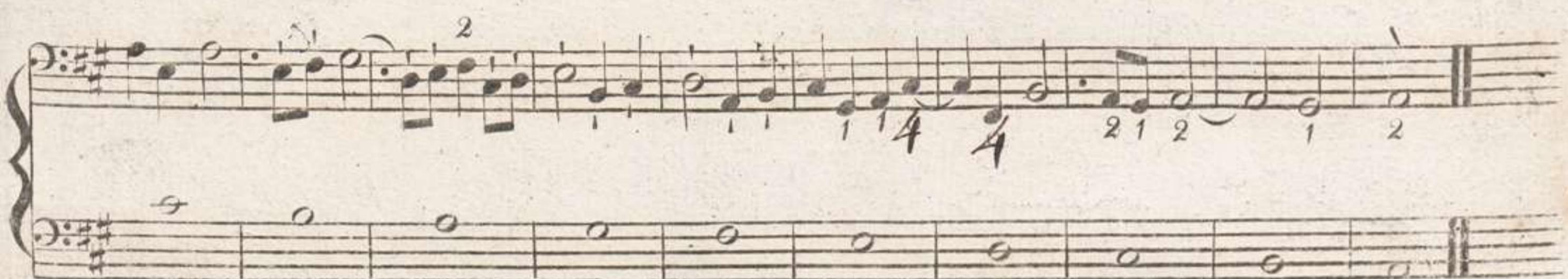
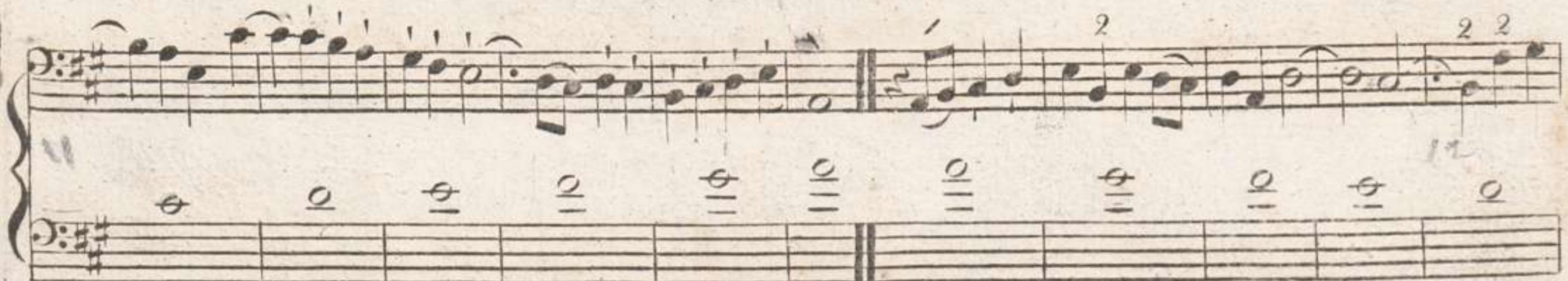
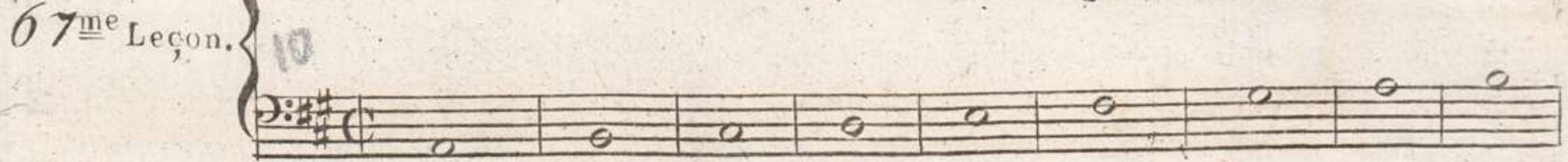
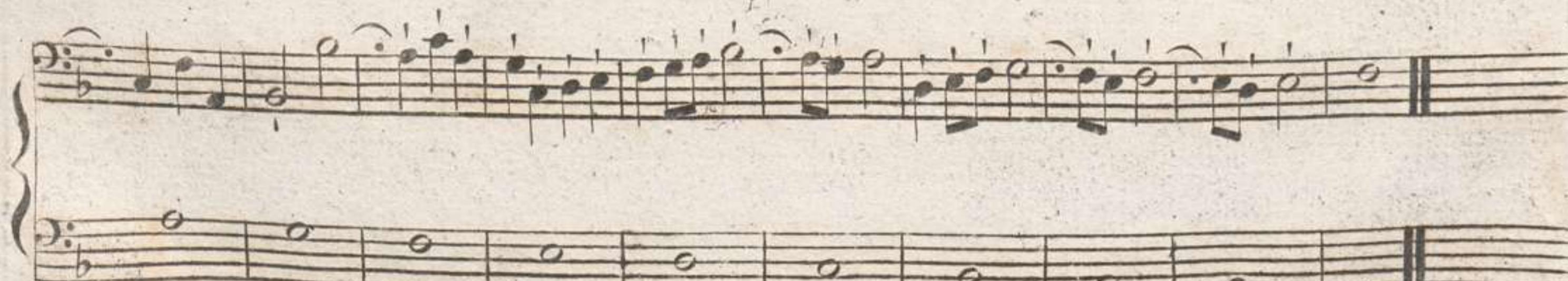
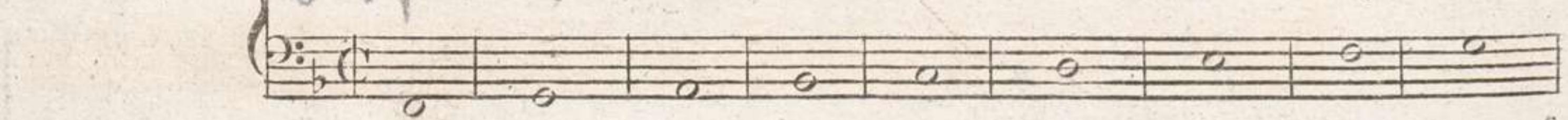
65<sup>me</sup> Leçon.

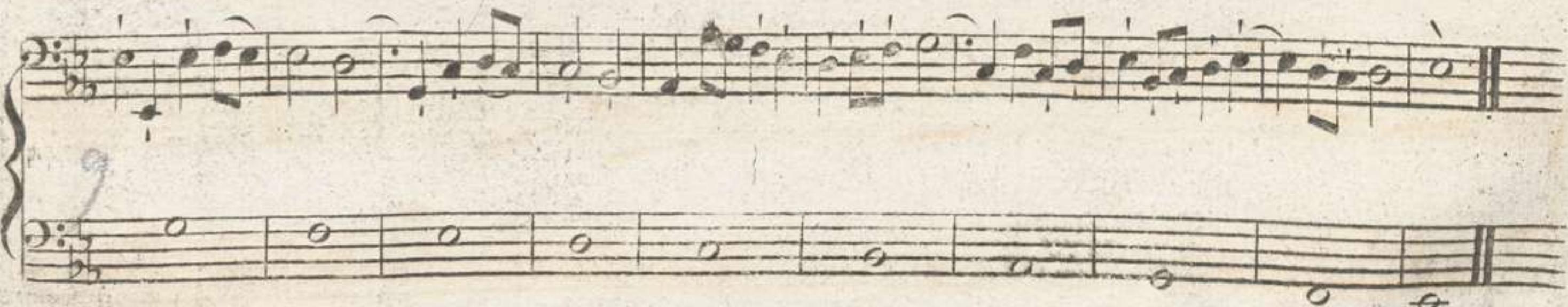
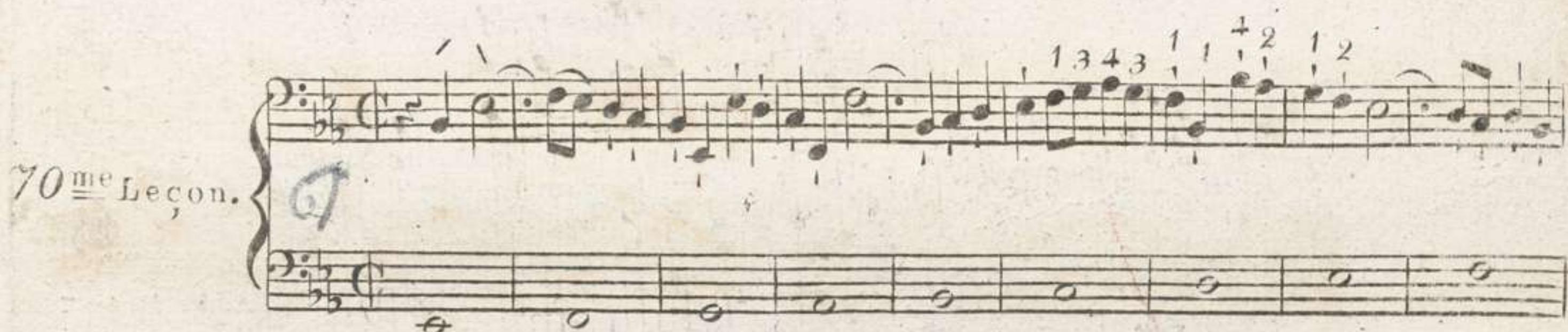
Handwritten musical score for two staves, measures 14-18. The top staff is in common time (C) and the bottom staff is in 6/8 time (G). Measures 14-15 show eighth-note patterns. Measure 16 begins with a bass note followed by eighth-note pairs. Measure 17 shows eighth-note pairs. Measure 18 concludes with a bass note followed by eighth-note pairs.

66<sup>me</sup> Leçon.

Handwritten musical score for two staves, measures 19-23. The top staff is in common time (C) and the bottom staff is in 6/8 time (G). Measures 19-20 show eighth-note patterns. Measure 21 begins with a bass note followed by eighth-note pairs. Measure 22 shows eighth-note pairs. Measure 23 concludes with a bass note followed by eighth-note pairs.

24

67<sup>me</sup> Leçon.68<sup>me</sup> Leçon.

69<sup>me</sup> Leçon.70<sup>me</sup> Leçon.

26

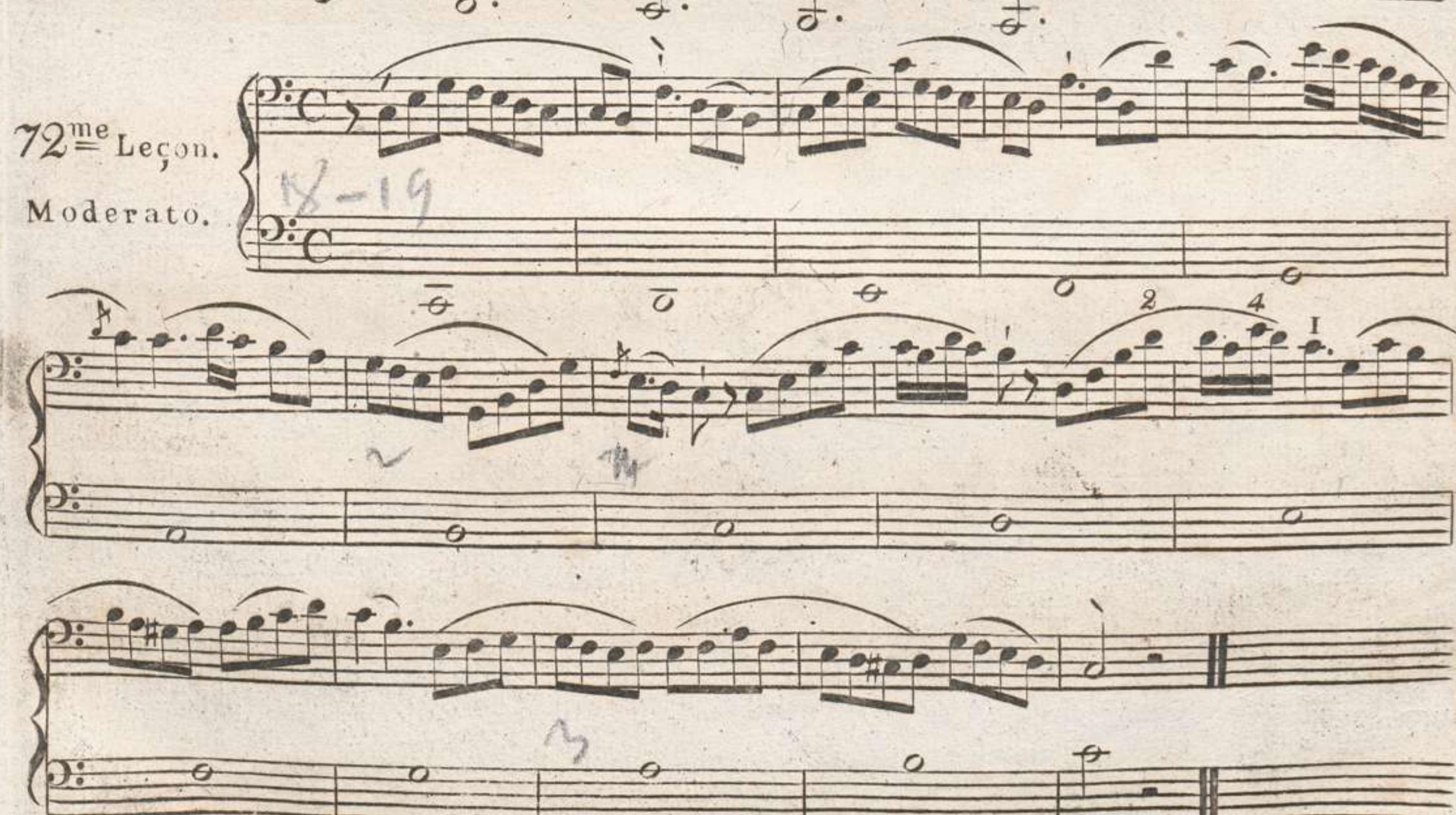
71<sup>me</sup> Leçon.

Tempo di

Menuetto.

72<sup>me</sup> Leçon.

Moderato.



26

27

73<sup>me</sup> Leçon.

Andante suave.

Chromatische Tonleiter.

Gamme Chromatique.

C

1      1      2      3

43+4

4      4      0      1      1      2      3

#0      #0      #0      #0      #0      #0      #0

3. 1 3 4      1 3 4

4      4      0      1      1      2      3      4

#0      #0      #0      #0      #0      #0      #0

4 3 1 4      1 2 4 1 4

4      2      1 4 3 1      1 4 3 1      4 2      2

#0      #0      #0      #0      #0      #0      #0

4      9      0      1      1      2

#0      #0      #0      #0      #0      #0

28

*74<sup>me</sup> Leçon*

*Andante*

*mesto.*

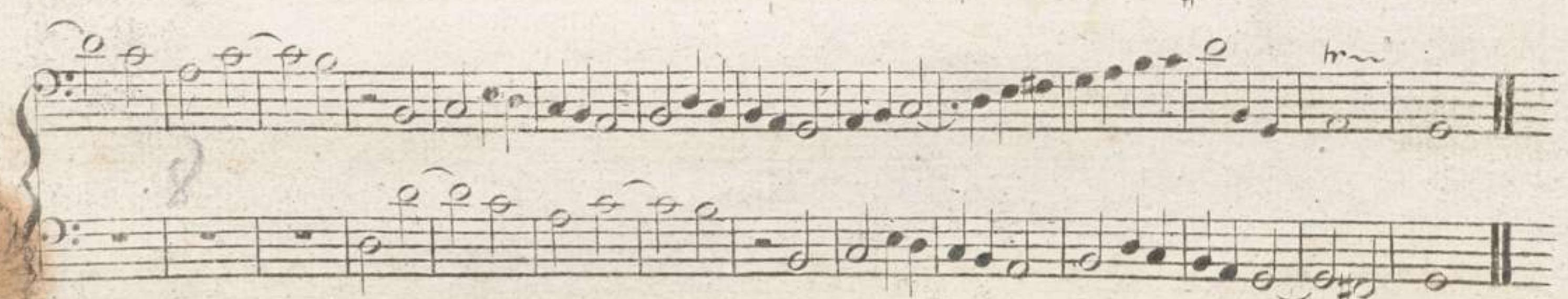
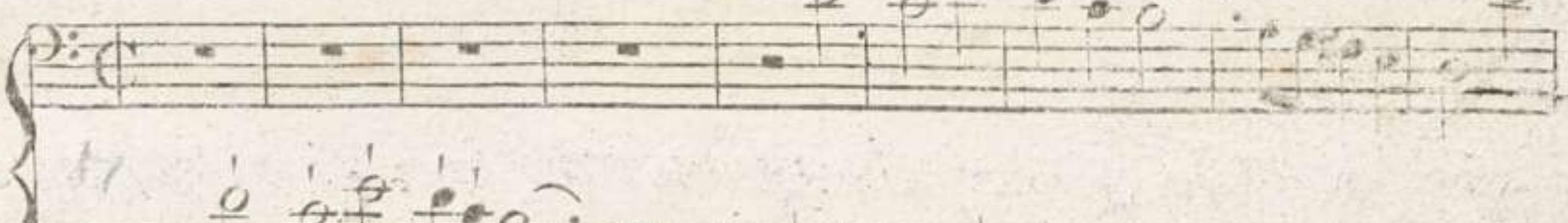
*20-21*



75<sup>me</sup> Leçon.

Imitation im Einklang.

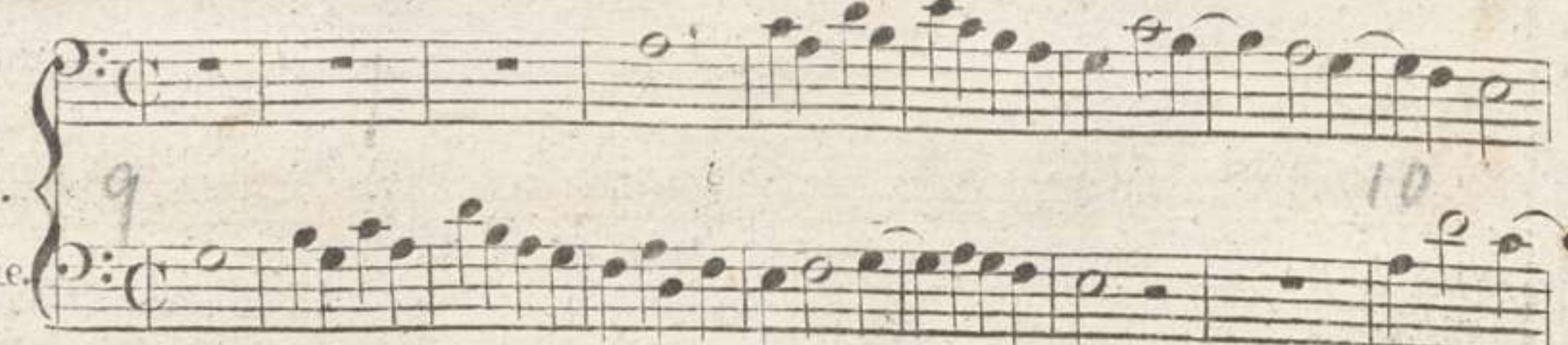
Imitation dans l'unison.



76<sup>me</sup> Leçon.

Imitation in der Second.

Imitation dans le Seconde.

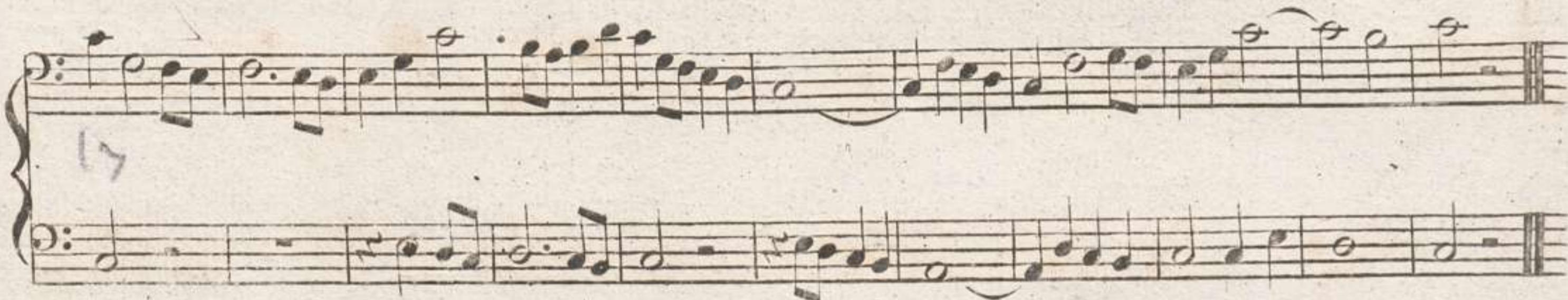


30

77<sup>me</sup> Leçon.

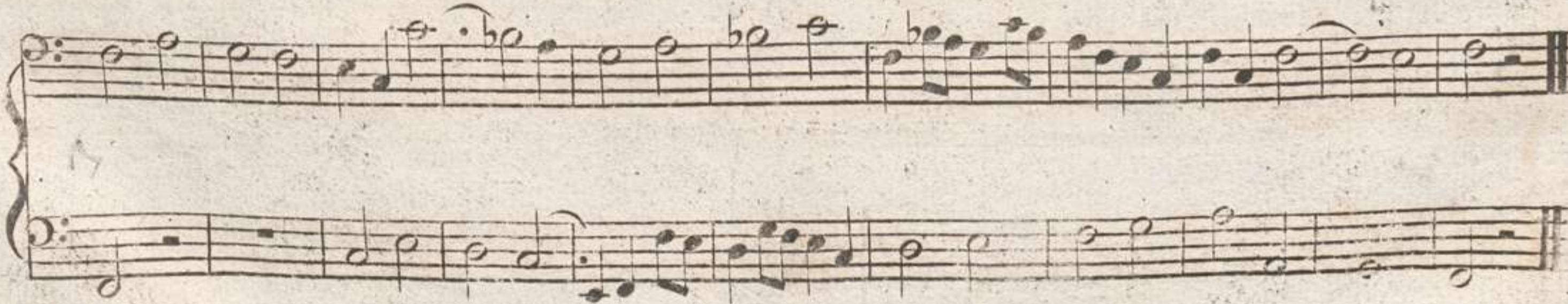
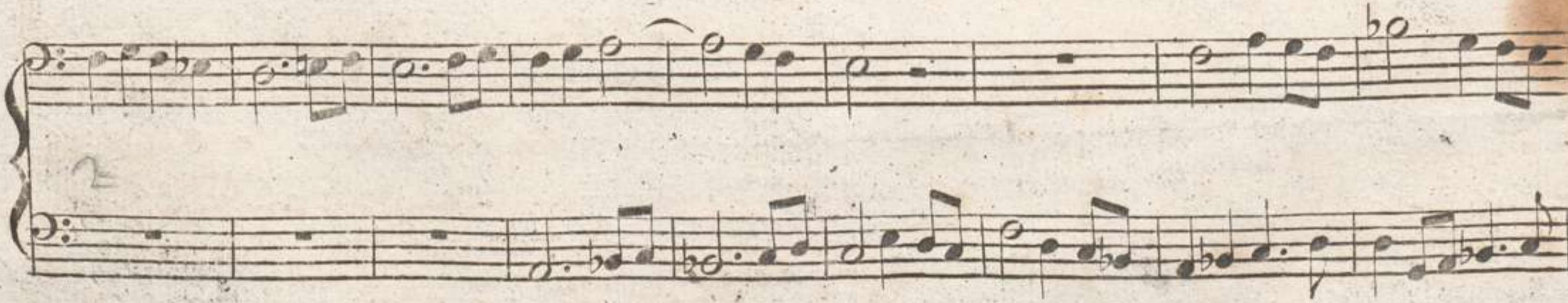
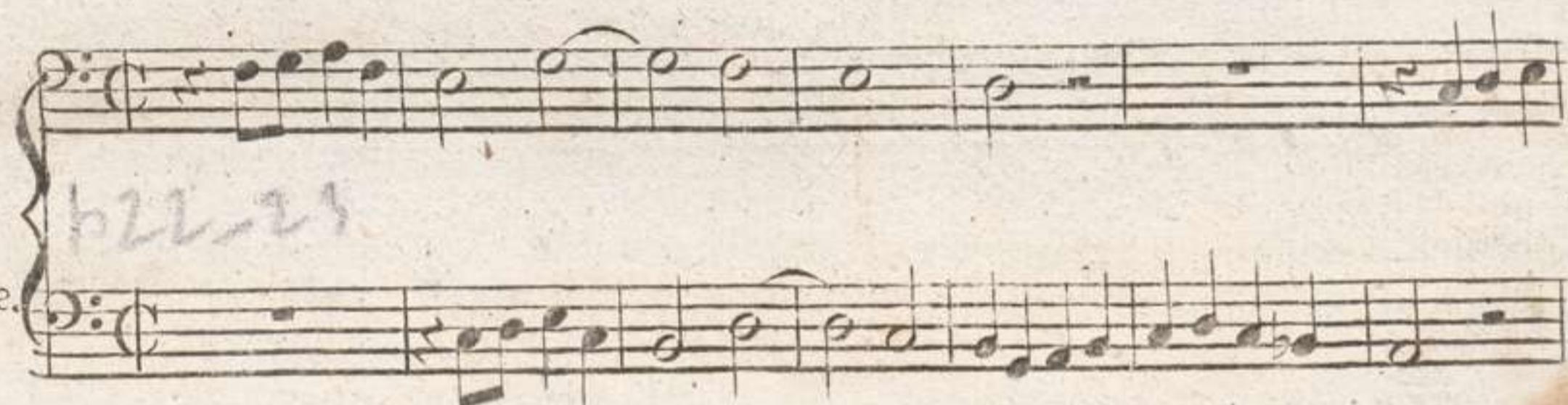
Immitation in der Terz.

Immitation dans le Tierce.

78<sup>me</sup> Leçon.

Immitation in der Quart.

Immitation dans la Quarte.



31

79<sup>me</sup> Leçon.

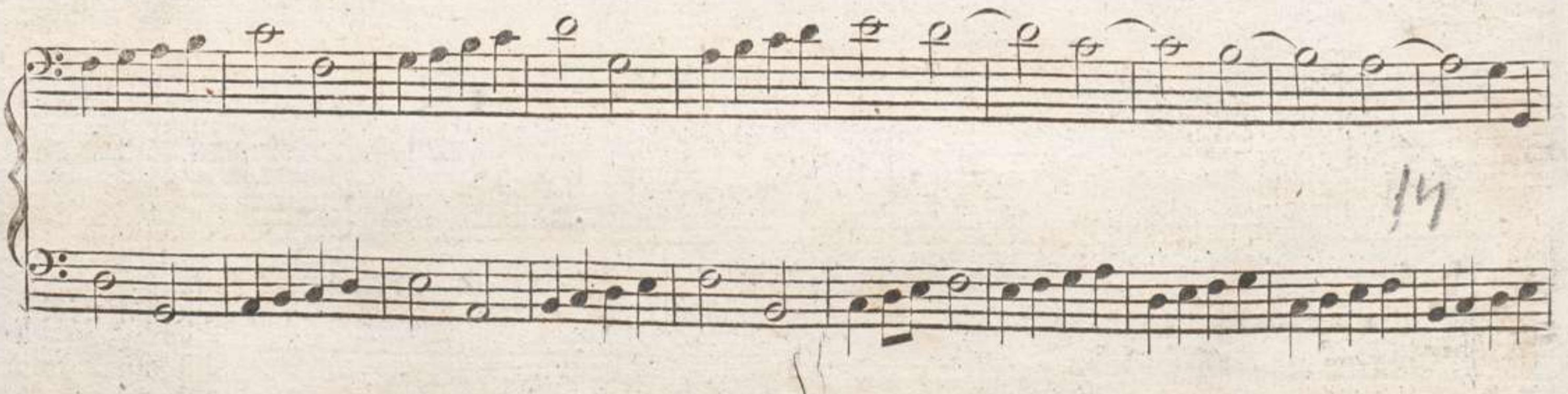
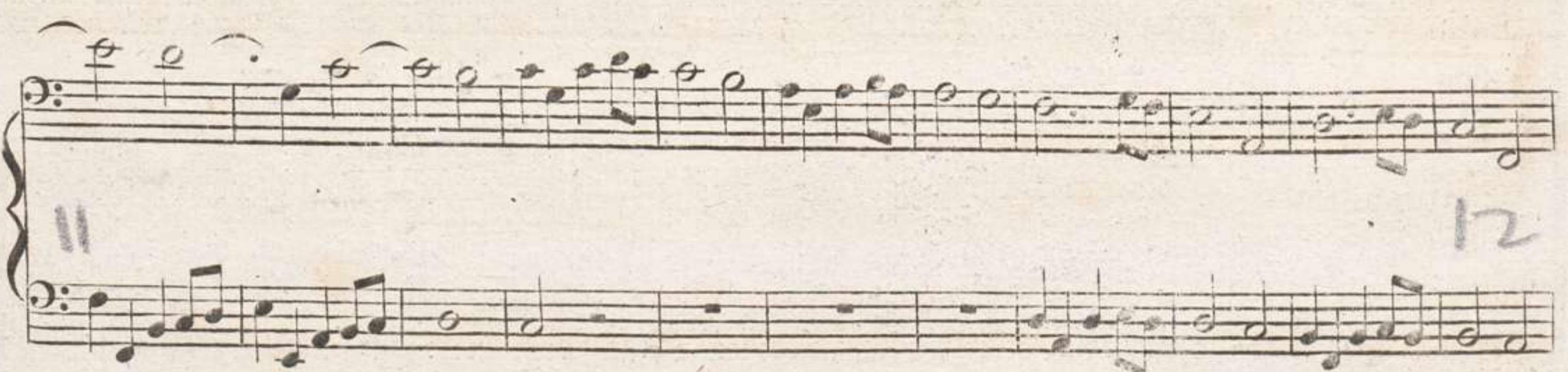
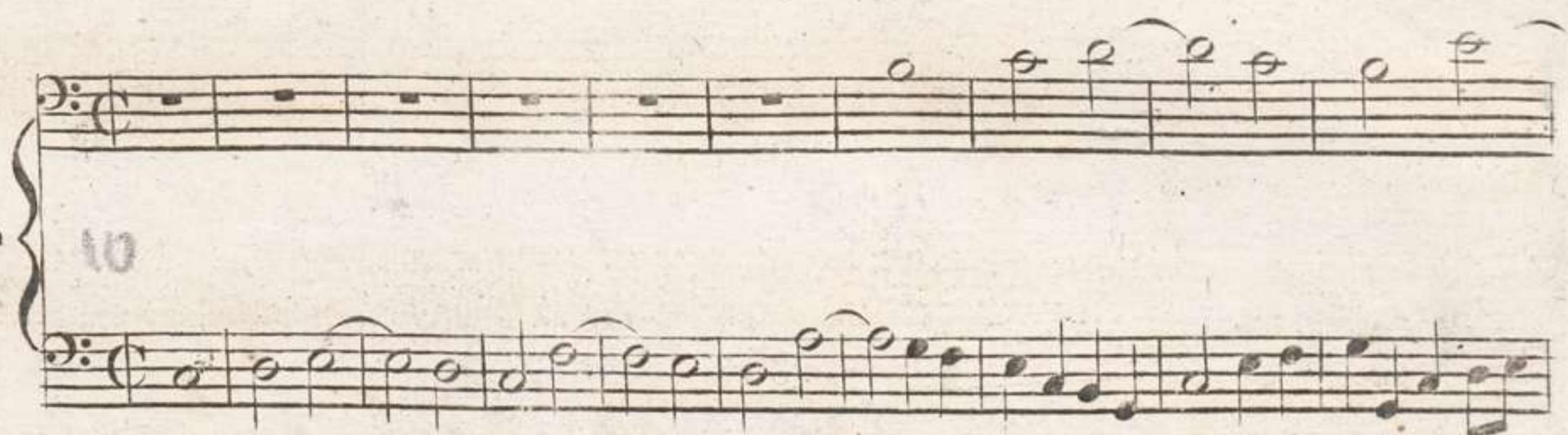
Immitation in der Quint.

Immitation dans la Quinte.

80<sup>me</sup> Leçon.

Immitation in  
der Sext.

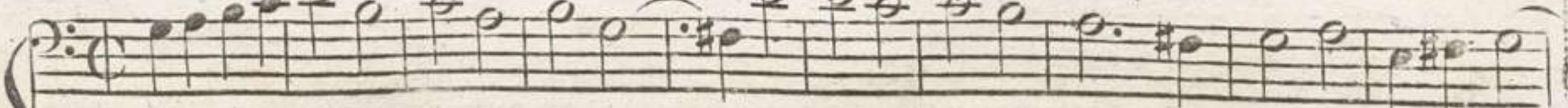
sixtes

81<sup>me</sup> Leçon.Immitation in  
der Septim.

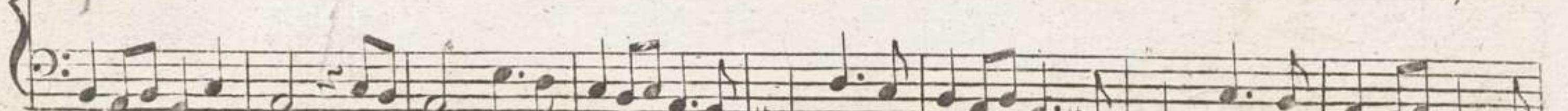
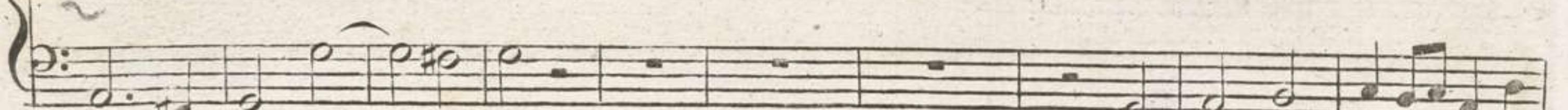
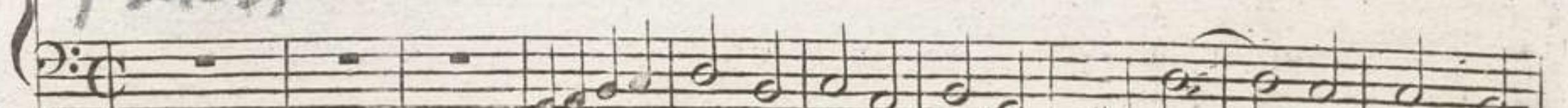
82<sup>me</sup> Leçon.

Immitation in

der Octav.

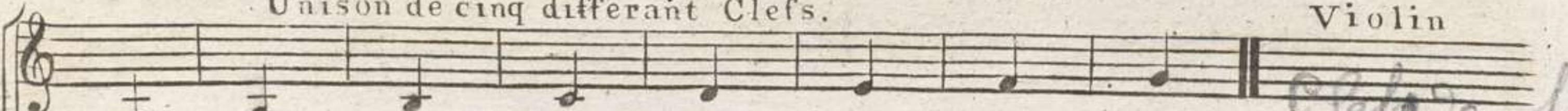
*Octaves*

p 24-25



Einklang der fünf verschiedenen Schlüsseln.  
Unison de cinq differant Clefs.

Violin



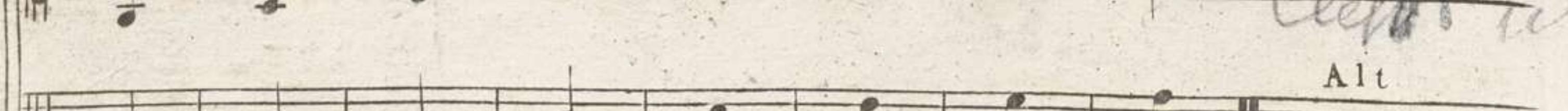
Clef de Sol

Soprano



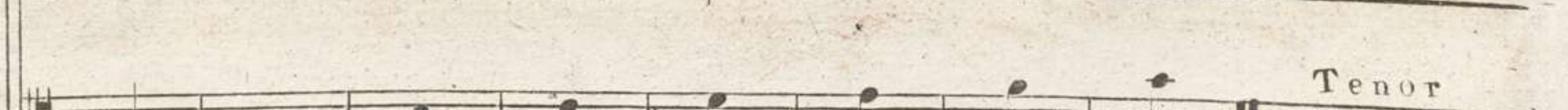
Clef de Sol

Alt



Clef de Sol

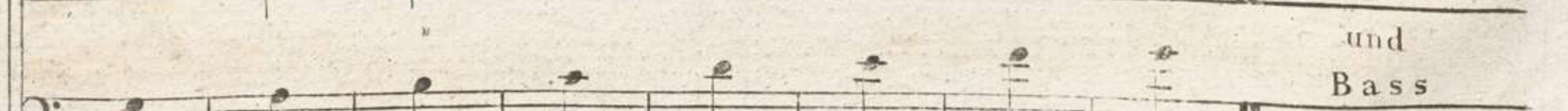
Tenor



Clef de Sol

und

Bass



Clef de Sol

Schlüssel.

Clef de Sol

Nº 1.

*Andante*

### Sostenuto.

Nº 1.

Andante sostenuto. { 21

Detailed description: This is a handwritten musical score for a solo instrument, possibly flute or oboe, consisting of ten staves of music. The score is in common time (indicated by '3') and includes various dynamics such as 'f' (fortissimo), 'ff' (fortississimo), 'p' (pianissimo), and 'pp' (pianississimo). Fingerings are indicated by numbers above or below the notes, such as '1', '2', '3', '4', '1 2 3', '1 2 3 4', and '1 2 3 4 5'. Performance instructions like 'dot' (dot over a note) and 'tr' (trill) are also present. The score is annotated with several large, handwritten numbers: '21' at the beginning, '3' above the third staff, '4' above the fourth staff, '2' above the fifth staff, '3' above the sixth staff, '1' above the seventh staff, '4' above the eighth staff, '5' above the ninth staff, and '6' above the tenth staff. There are also some smaller handwritten marks, including a '4' above the first staff and a '1' above the second staff.

ritartando. tempo I<sup>o</sup>

*p*

Attacca Fuga.

Fuga

I.

*p 26-27*

36



A handwritten musical score for two voices, consisting of eight staves of music. The music is written in common time, with a mix of soprano and bass clefs. The score is numbered 8 through 12 above the staves. The notation includes various note heads, stems, and beams, typical of early printed music notation.

8

9

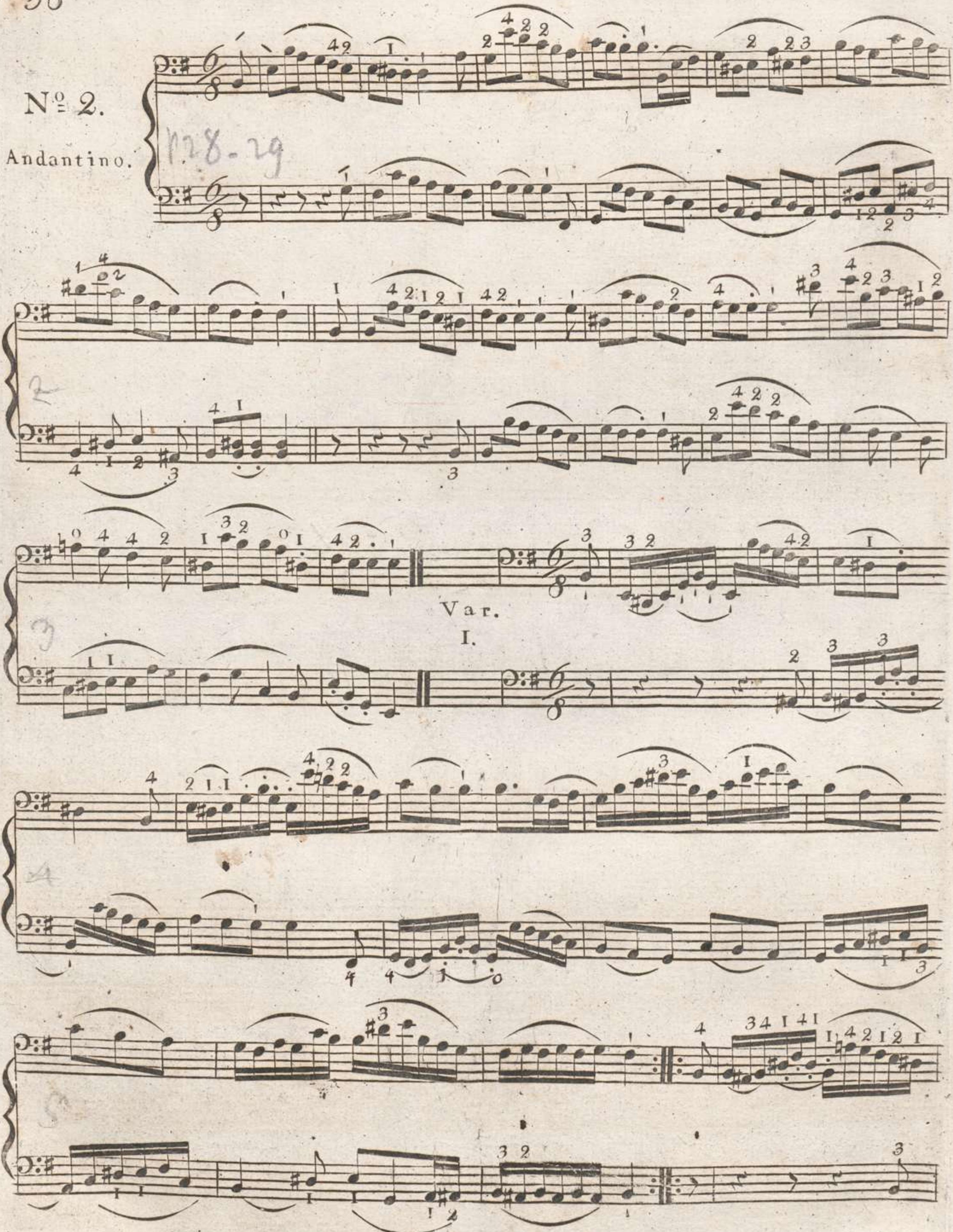
10

11

12

N<sup>o</sup> 2.

Andantino.



30

Var.  
2.

attacca Fuga.

40

Fuga  
II.

The image shows a handwritten musical score for two staves. The top staff is labeled "Fuga" and "II.". The music consists of six systems of two measures each. The notation includes various note heads (circles, squares, triangles) and stems, with some notes having horizontal dashes or vertical stems. Measure 1: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 2: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 3: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 4: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 5: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 6: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. There are handwritten numbers 1, 2, 3, 4, 5, and 6 placed above the first six measures respectively. The score is written on aged paper with some staining and discoloration.

41

Nº 3.

Larghetto

Languido

42

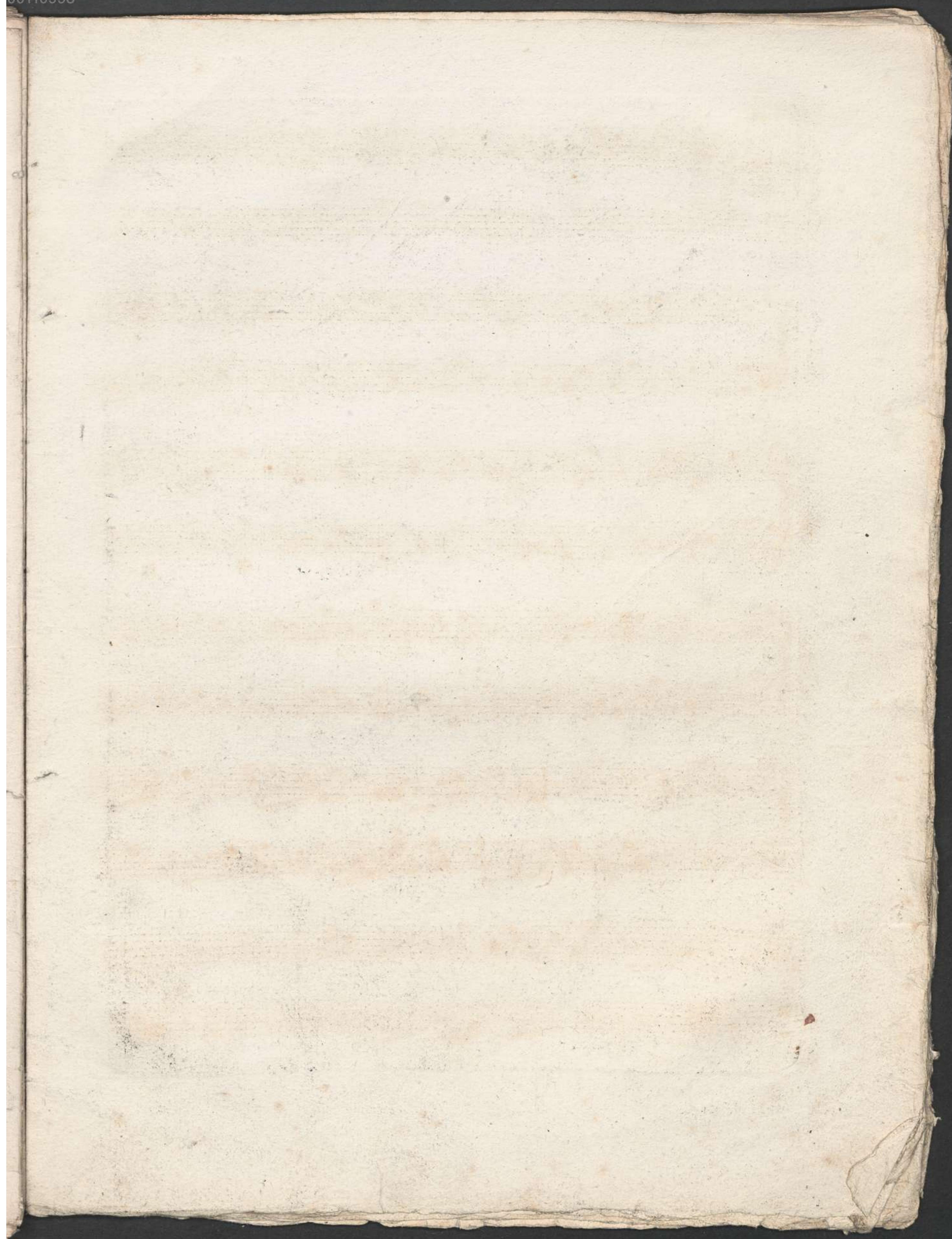
12

10

11

92 32

attacca Fuga.

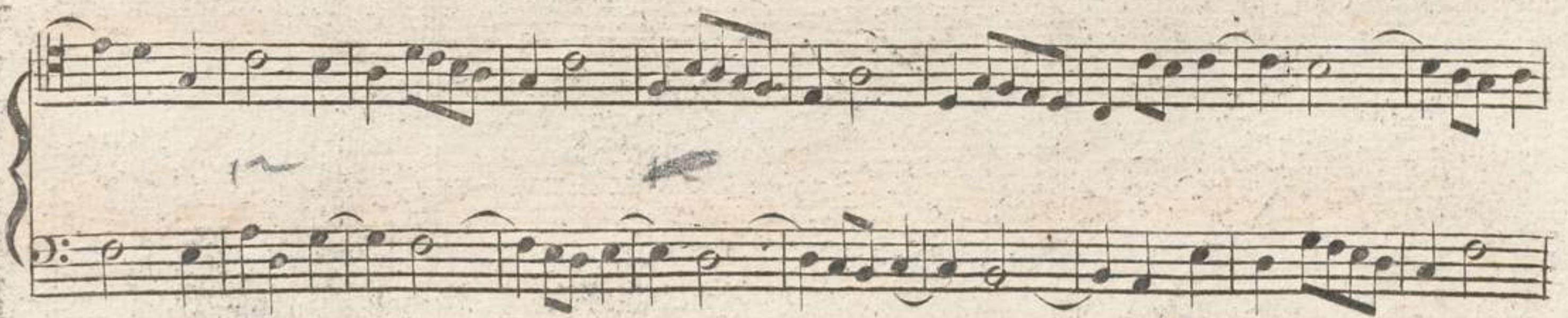
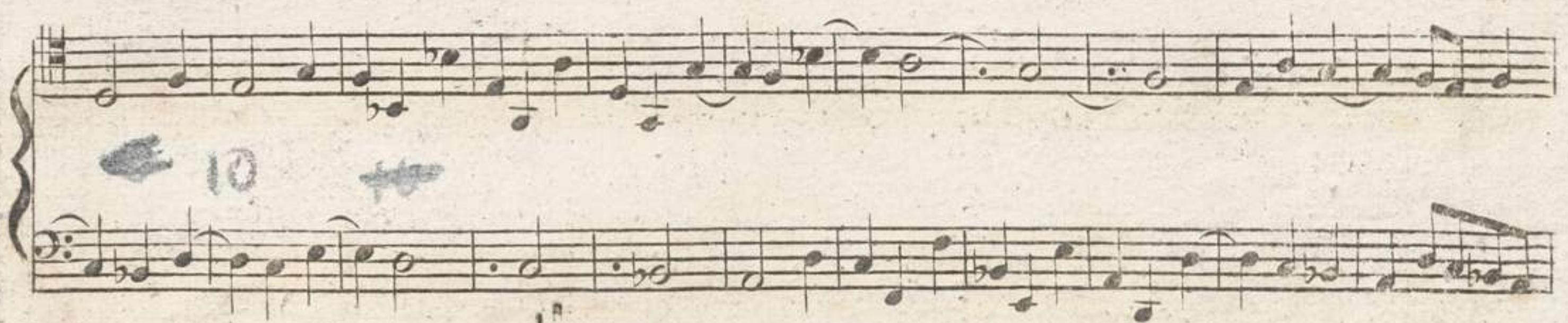
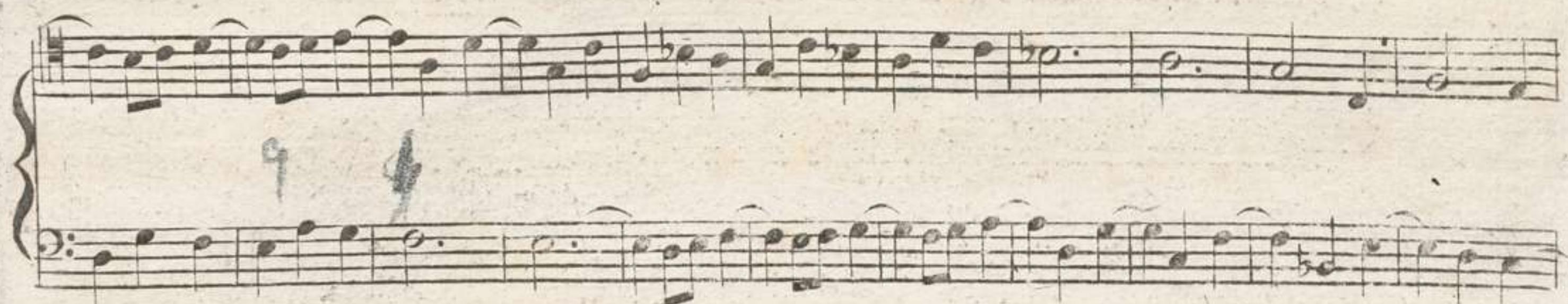


44

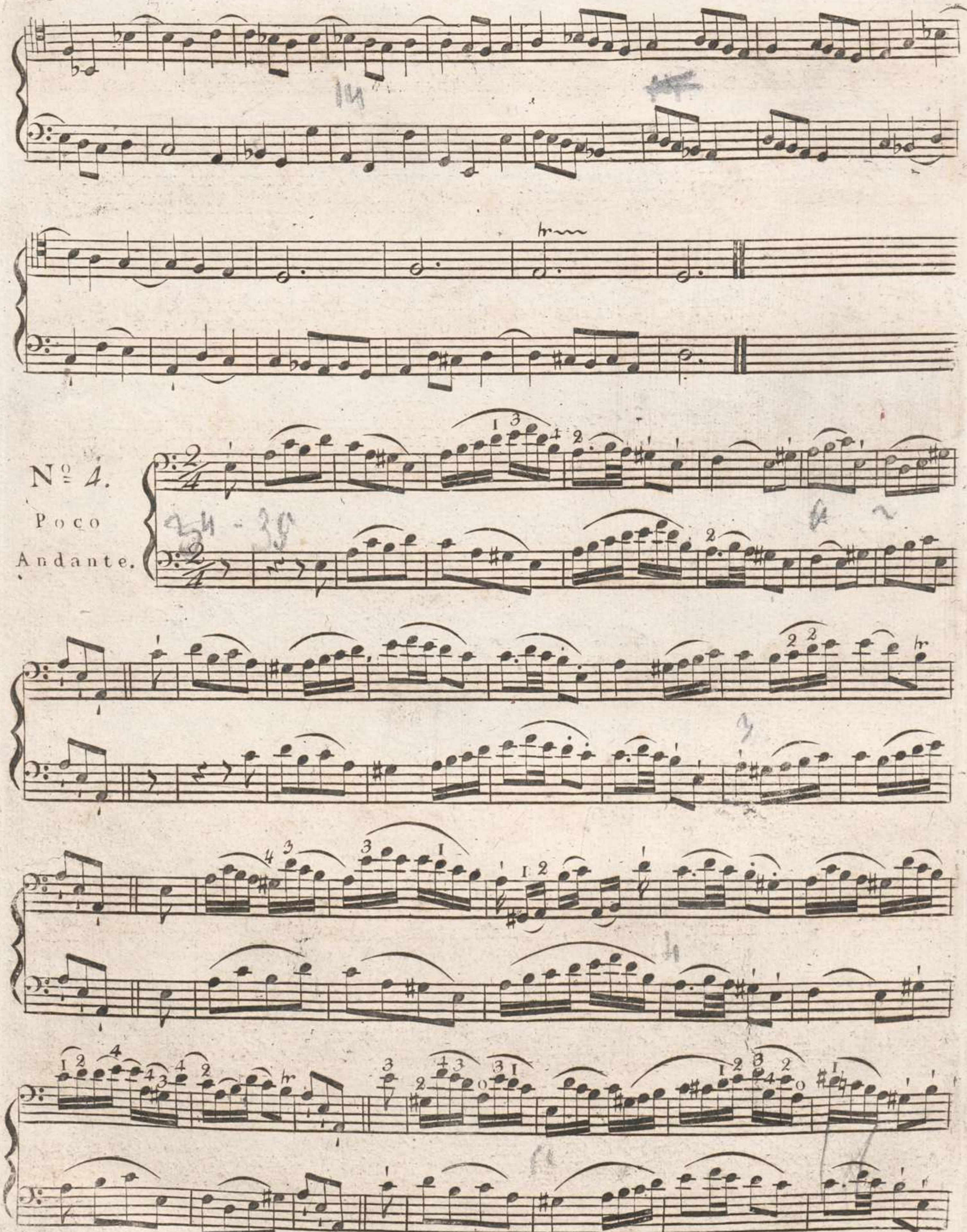
Fugue

III.

The image shows a handwritten musical score for piano, consisting of six staves of music. The score is divided into two sections by a brace: 'Fuga' (the top section) and 'III.' (the bottom section). The music is written in various keys and time signatures, primarily 3/4 and 2/4. The notation includes several dynamics: 'p.' (piano), 'f.' (forte), and 'p.' (piano). Articulation marks include 'tr.' (trill) and 'tr.' (trill). Performance instructions like 'Fuga' and 'III.' are written above the staves. The music features a variety of note heads, including solid black dots and hollow circles, and includes both single and double bar lines.



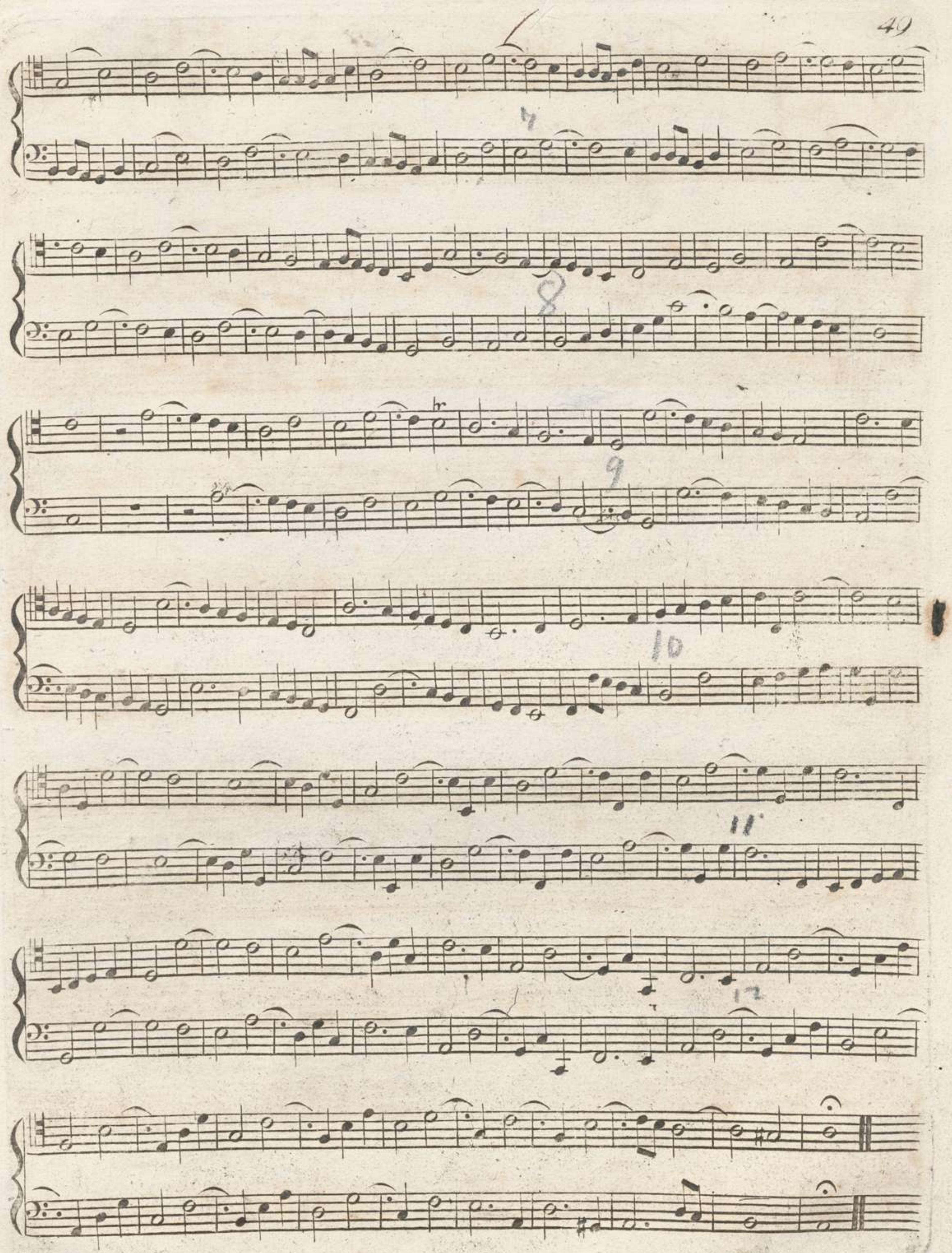
46





48

Fuga  
IV.



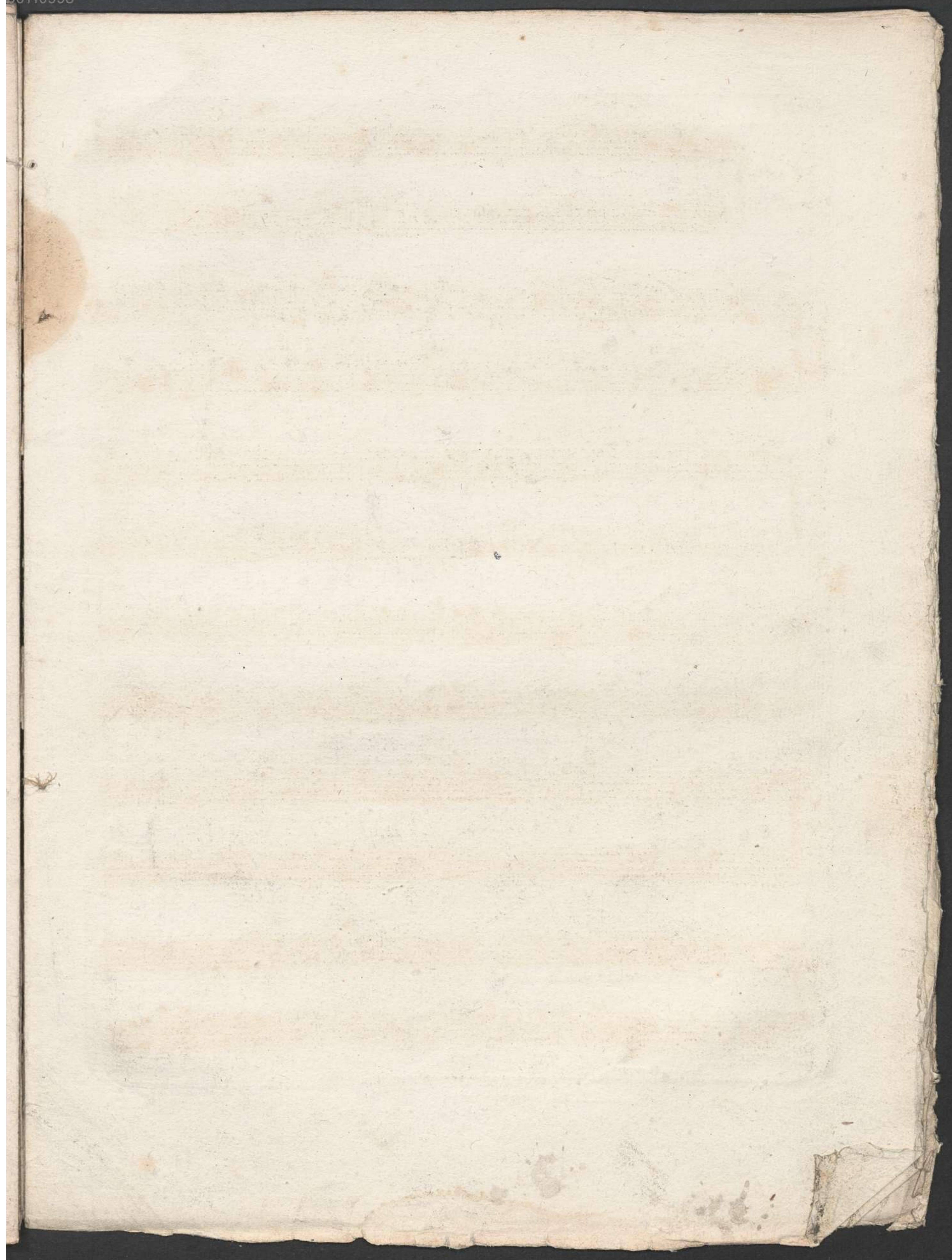
50

N<sup>o</sup> 5.

Andante

Cantabile.

attacca Fuga.



Fuga  
V.

6

7

8

9

10

53

A handwritten musical score for two staves, likely for a harpsichord or organ. The music consists of eight measures, numbered 53 through 15. Measure 53 starts with a bass note followed by a treble eighth-note pattern. Measure 54 begins with a bass eighth note. Measure 55 features a treble eighth-note pattern. Measure 56 starts with a bass eighth note. Measure 57 begins with a treble eighth note. Measure 58 starts with a bass eighth note. Measure 59 begins with a treble eighth note. Measure 60 starts with a bass eighth note. Measures 12 and 13 are identical, showing a treble eighth-note pattern. Measures 14 and 15 are also identical, showing a bass eighth-note pattern.

53

11

12

13

14

15

15

219

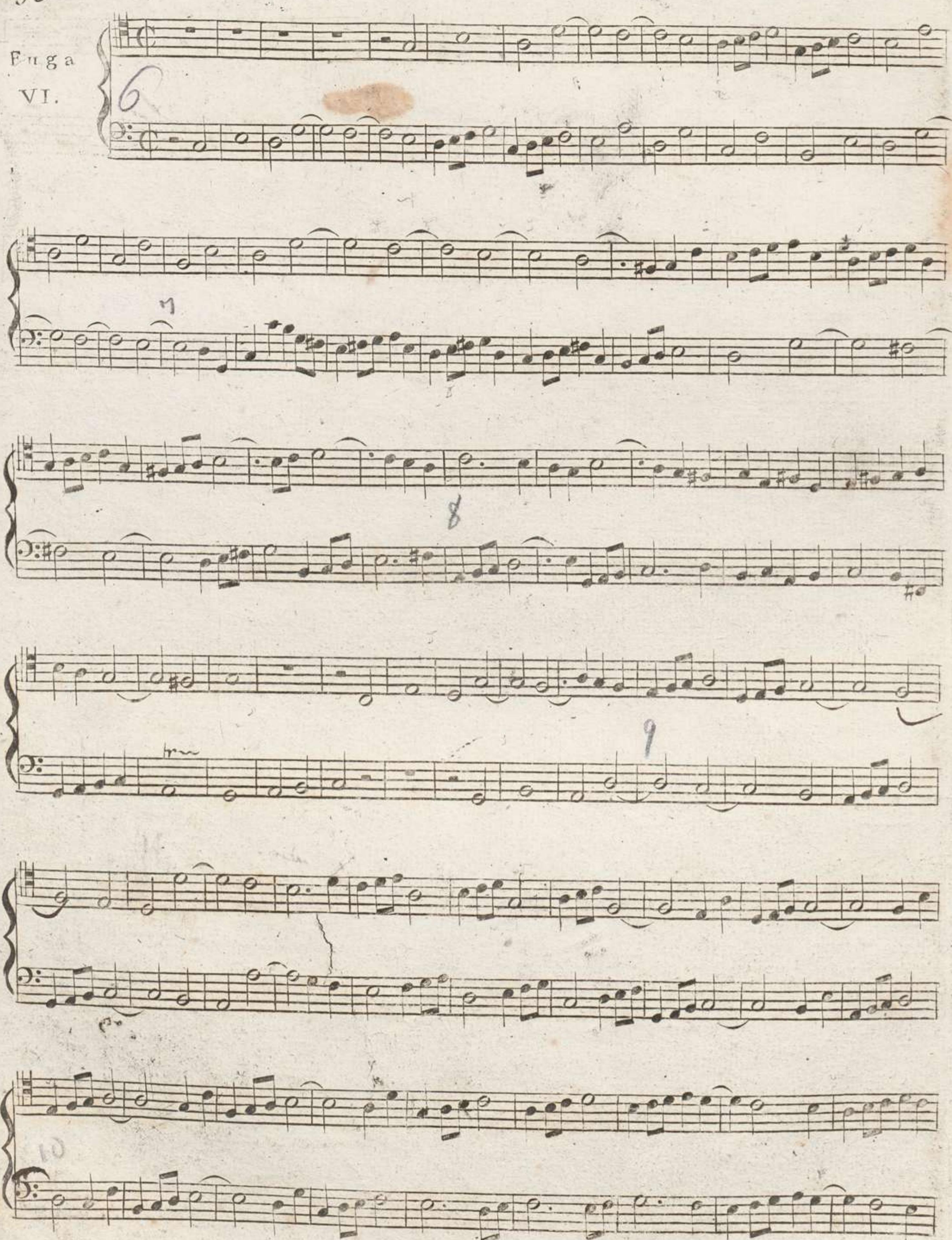




68 409 90

248

56

Eng a  
VI.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of eight staves of music, divided into sections labeled 11, 12, 13, and Fine. The music is written in common time, with various key changes indicated by sharps and flats. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The score is written on aged paper with some staining and foxing.

11

12

13

Fine.

249