

C. DE M.

15.12.57

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MÉTHODE

DE

CONTRE-BASSE

(CONTREBASS-SCHULE.)

par

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Ouvrage adopté par le Conservatoire Royal de Bruxelles
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Cl. 2

Man
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LEONARD

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LEONARD

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G. DE M.
N° 15,257

AVANT PROPOS.

En composant cette méthode, j'ai cherché à m'éclairer des travaux de plusieurs virtuoses distingués et notamment de ceux du professeur de violon Monsieur MEERTS de Bruxelles que j'ai jusqu'à un certain point, appliqués à l'étude de la Contrebasse.

Comme lui, j'ai fait un travail spécial de l'étude de la main gauche, pour les exercices des doigts, et de la main droite, pour le classement des études destinées à l'archet, afin d'obtenir le rythme, l'accent et les nuances, éléments constitutifs de l'art moderne, et dont on peut considérer l'étude comme une sorte de gymnastique de l'art.

En me livrant à ce travail, j'ai eu pour but d'établir d'une manière fixe les qualités indispensables qu'il faut posséder pour tirer, de l'instrument un son puissant dans le FORTE, une sonorité convenable dans le PIANO, et les divers effets de la musique. En conséquence, j'ai appliqué le mécanisme à des études de doigts et d'archet, en conservant le caractère de chacun d'eux. C'est dans l'espoir d'avoir réalisé du moins en partie ces effets, que je me suis décidé à publier cet ouvrage.

F. BERNIER
Professeur au Conservatoire Royal de Musique
de Bruxelles.

VORBEMERKUNG.

Als ich die gegenwärtige Schule schrieb, suchte ich mir vor Allem die Werke mehrerer ausgezeichneter Virtuosen, und insbesondere die des Herrn MEERTS, Professor des Violinspiels in Brüssel, klar zu machen, welche letztere ich dann bis zu einem gewissen Punkte auf das Studium des Contrabasses anwendete.

Ich habe wie Herr MEERTS aus der Arbeit der linken Hand ein besonderes Studium gemacht zur Übung der Finger, und wieder ein besonderes aus der Thätigkeit der rechten Hand, durch Classificirung der für die Bogenführung nöthigen Studien, um auf diese Weise mit dem Rhythmus, dem Accent und den verschiedenen Nuancen vertraut zu werden, da dies lauter wesentliche Elemente der modernen Kunst sind, und man das Studium derselben als eine Art von Kunst-Gymnastik betrachten kann.

Als ich diese Arbeit auf mich nahm, war es mein Hauptzweck, in einer bestimmten Weise die unerlässlichen Eigenchaften festzustellen, die man besitzen muss, um seinem Instrumente einen mächtigen Ton im Forte, eine entsprechende Klangfülle im Piano, abzugewinnen, und alle die verschiedenen musikalischen Effecte hervorzubringen. Deshalb habe ich die mechanischen Übungen der Finger und des Bogens getrennt, um jeder derselben ihren Character zu erhalten, und nur in der Hoffnung, wenigstens theilweise dieses Ziel erreicht zu haben, habe ich mich entschlossen, dieses Werk zu veröffentlichen.

F. BERNIER
Professor am königlichen Conservatorium
in Brüssel.

MÉTHODE POUR LA CONTRE BASSE.

CONTRABASS SCHULE.

PREMIÈRE PARTIE.

§ 1.

ETUDE FONDAMENTALE DE L'ARCHET.

L'étude de l'archet se dirise en six coups d'archet que j'appelle fondamentaux, en ce qu'ils font acquérir l'accentuation dans tous les mouvements, et qu'ils aident à exprimer les caractères divers de la musique.

§ 1^{bis}

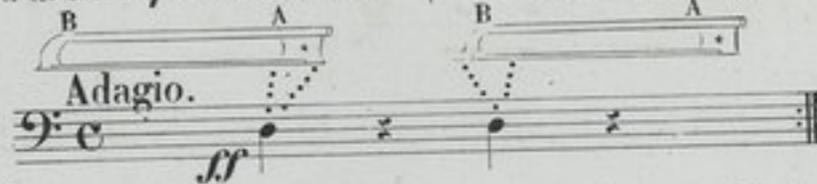
DE LA TENUE DE L'ARCHET DANS LES DOIGTS.

La hausse de l'archet doit être tenue dans la paume de la main, les deux premiers doigts appuyés sur la baguette. Les troisième et quatrième doigts doivent être placés entre la hausse et les crins, afin d'exercer une pression très-vive sur les cordes.

§ 2.

1. *Du grand détaché.*
2. *Du détaché chantant.*
3. *Du martelé de la pointe et du talon.*
4. *Du détaché de l'avant-bras.*
5. *Du petit détaché du poignet*
6. *Du détaché jeté du milieu de l'archet.*

FIGURE du grand détaché ou 1^{er} coup d'archet fondamental.



La difficulté d'exécution de ce coup d'archet consiste à lancer l'archet d'un bout à l'autre en apportant un grand soin à ce que les crins ne quit-

ERSTER THEIL.

§ 1.^{a)}

GRUNDÜBUNG DER BOGENFÜHRUNG.

Das Studium der Bogenführung theilt sich in sechs verschiedene Stricharten (Bogenstriche), welche ich als *Grundbogenstriche* bezeichne, indem man mit Hülfe derselben die richtige Betonung in jedem Grade der Bewegung sich aneignet, und die verschiedenen musikalischen Ausdrucksweisen wiedergeben lernt.

§ 1.^{b)}

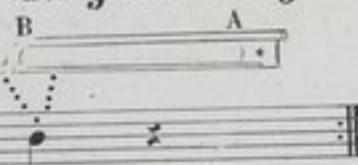
VON DER HALTUNG DES BOGENS IN DEN FINGERN.

Der Frosch des Bogens muss auf der inneren Handfläche ruhen, während die beiden ersten Finger sich auf die Bogenstange stützen. Der 3^{te} und 4^{te} Finger müssen zwischen dem Frosch und den Bogenhaaren aufliegen, damit man einen möglichst starken Druck auf die Saiten ausüben vermag.

§ 2.

1. Von dem *grossen-abgestossenen* Bogenstriche.
2. Von dem *abgestossen-singenden* Bogenstriche.
3. Von dem *abgestossen-gehämmerten* (geschlagenen) Bogenstriche mit der Spitze oder mit dem Frosche.
4. Von dem *Abstossen* mit dem *Vorderarme*.
5. Von dem *kleinen Abstossen* mit dem *Handgelenke*.
6. Von dem *springenden Abstossen* mit der Mitte des Bogens.

FIGUR des grossen-abgestossenen, oder 1^{ten} Grunbogenstrichs.



Die Schwierigkeit der Ausführung dieser Strichart besteht darin, den Bogen rasch von einem Ende bis zum andern zu ziehen, indem man sorgfältig darauf Acht nimmt,

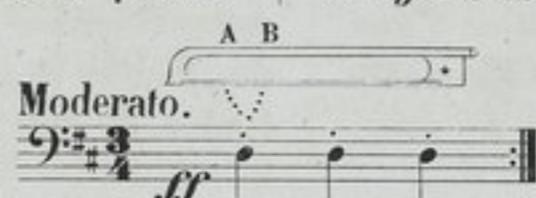
tent jamais la corde dans le parcours, en donnant une exécution vive au tiré comme au poussé et en traçant une ligne bien droite parallèle au chevalet. Ce travail, mettant en action toutes les articulations du bras, donne à l'élève, qui place son archet convenablement sur la corde, une grande puissance de sonorité et d'accentuation.

FIGURE
de l'étude du détaché chantant ou 2^e coup d'archet fondamental.



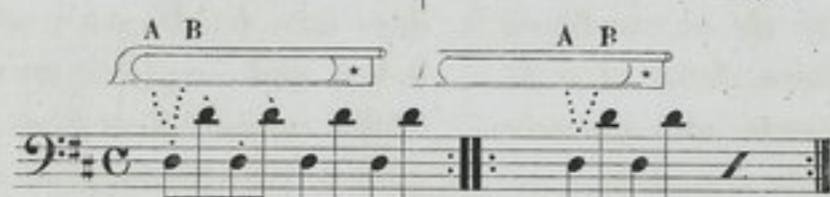
La difficulté d'exécution de ce coup d'archet consiste à soutenir l'archet sur la corde d'un son puissant et une force égale d'un bout à l'autre; ce que l'on obtiendra en serrant l'archet dans la main à mesure qu'il approche de la pointe; l'inverse a lieu en se rapprochant du talon. Par cette étude on évitera la fausse nuance qui se produit dans la note soutenue lentement par un archet peu exercé.

FIGURE
de l'étude du martelé ou 3^e coup d'archet fondamental.



L'étude de ce coup d'archet doit se faire de la pointe dans le plus court espace d'archet possible. Il y a là une grande difficulté pour obtenir un son pur. Il faut éviter aussi que les crins ne quillent la corde, et exercer cette articulation de deux manières: 1^e de la pointe, 2^e du talon.

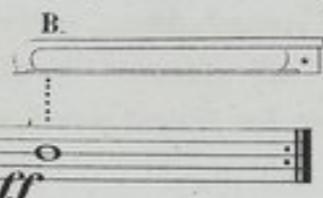
FIGURE
de ce travail.



Il faut faire aussi l'étude en commençant par la note aiguë, chose très difficile.

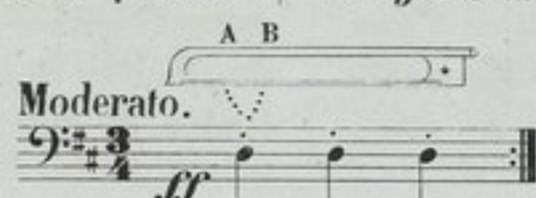
dass die Haare die Saite während des ganzen Striches nicht verlassen, dass man diesen aufwärts wie abwärts mit gleicher Lebhaftigkeit ausführt, und der Bogen immer in gerader Linie, parallel mit dem Stege bleibt. Diese Ausführung setzt alle Gelenke des Armes in Thätigkeit, und verschafft dem Schüler, wenn er den Bogen gehörig auf der Saite hält, eine grosse Kraft des Tones und der Accentuirung.

FIGUR
des abgestossen-singenden oder 2^{ten} Grundbogenstrichs.



Die Schwierigkeit der Ausführung dieser Strichart besteht darin, den Bogen mit kräftigem Tone und gleicher Stärke von einem Ende bis zum andern auf der Saite festzuhalten, was man dadurch zu Stande bringt, dass man den Bogen immer fester in der Hand hält, jemehr er sich der Spitze nähert, und umgekehrt immer schwächer, je näher man an den Frosch kommt. Durch diese Übung wird man die falsche Nuance vermeiden, welche entsteht, wenn man eine langgehaltene Note mit ungeübtem Bogen ausführt.

FIGUR
des gehämmerten oder 3^{ten} Grundbogenstrichs.



Diese Übung muss an der Spitze des Bogens und mit einem möglichst kleinen Theile desselben gemacht werden und es ist sehr schwer, auf diese Art einen reinen Ton zu erhalten. Auch muss man sorgfältig vermeiden, dass die Haare die Saiten nicht verlassen, und muss diese Übung auf zweierlei Art, nämlich mit der Spitze des Bogens und mit dem Frosche ausführen lernen.

FIGUR
der Ausführung.



Man mache diese Übung auch umgekehrt, d.h. mit der hohen Note anfangend, was besonders schwierig ist.

FIGURE

de l'étude du détaché de l'avant-bras, ou 4^{me} coup d'archet fondamental.



Ce coup d'archet doit être considéré comme un martelé allongé, et doit s'exécuter de l'avant-bras, avec beaucoup de souplesse afin d'éviter de donner à la sonorité quelque chose d'aigu; ce qui lui ferait perdre tout son effet.

FIGURE

de l'étude du petit détaché du milieu de l'archet, ou 5^{me} coup d'archet fondamental.



Pour obtenir cet effet, il faut tenir l'archet très-légèrement dans la main. C'est un exercice spécial du poignet. Il faut aussi apporter une grande attention à ce que la vibration de l'archet se fasse d'une manière bien égale et mesurée, chose indispensable pour obtenir de l'égalité et de l'unité avec le mouvement des doigts.

FIGURE

du détaché jeté du bras, ou 6^{me} coup d'archet fondamental.



La difficulté d'exécution de ce coup d'archet consiste à lever l'archet à chaque note de la corde, en ayant grand soin qu'il y retombe bien droit et à la même place comme aussi de conserver une grande égalité dans le mouvement de chaque sonorité.

Il est une autre étude indispensable à faire, c'est un travail tout spécial de l'archet sur deux cordes.

FIGUR

des Abstossens mit dem Vorderarm, oder des 4^{ten} Grundbogenstrichs.

Man muss diese Strichart als eine fortgesetzte hämmernde oder schlagende betrachten und sie mit dem Vorderarme ausführen, jedoch mit grosser Weichheit, weil sonst der Ton eine gewisse Schärfe bekäme, welche seine ganze Wirkung verderben würde.

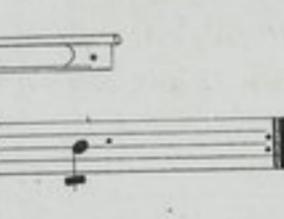
FIGUR

des kleinen Abstossens mit der Mitte des Bogens, oder des 5^{ten} Grundbogenstrichs.

Um diese Wirkung hervorzubringen, muss man den Bogen sehr leicht in der Hand halten. Es ist dies besonders eine Übung für das Handgelenk; auch muss man grosse Aufmerksamkeit darauf verwenden, dass die Schwingungen des Bogens in ganz gleichmässig abgemessener Weise stattfinden, da dies unerlässlich ist für die Erlangung der Gleichheit und Übereinstimmung mit den Bewegungen der Finger.

FIGUR

des springenden Abstossens mit dem Arme, oder des 6^{ten} Grundbogenstrichs.



Die Hauptschwierigkeit dieser Strichart besteht darin, dass man den Bogen nach jeder Note von den Saiten abheben und sorgfältig wieder ganz gerade, und auf dieselbe Stelle zurückfallen lässt, indem man zu gleicher Zeit die grösste Gleichförmigkeit der Bewegung und der Tonstärke beobachtet.

Ein anderes ebenso unerlässliches Studium ist die ganz besondere Übung des Bogens auf zwei Saiten.

FIGURE

de ce mécanisme.



Cette observation est très-importante pour tous les instruments à archet, et notamment pour la Contrebasse, qui, vu la distance des intervalles oblige l'exécutant à passer l'archet sur deux cordes lorsque quatre notes se suivent diatoniquement.

Ces divers coups d'archet doivent s'exercer sur la note à vide avant de les appliquer au mecanisme des doigts, afin de ne pas distraire l'idée de l'élève du but principal, c'est à dire du travail de la main droite.

ETUDE SPECIALE DE LA MAIN GAUCHE.

DE LA TENUE DE LA CONTRE BASSE ET DE LA POSE DE LA MAIN SUR LES CORDES.

Il faut que l'éclisse gauche soit fixée contre le corps de l'exécutant, la Contrebasse parallèle à la jambe gauche. Cette observation est des plus importantes, afin d'éviter un mouvement qui ferait devier l'archet de son parcours sur la corde et par cela même nuirait à la qualité du son.

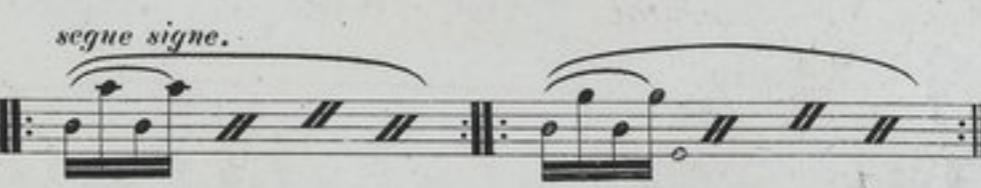
Pour que les doigts soient bien placés sur les cordes, il faut que le pouce se trouve placé vis-à-vis du second doigt afin qu'ils tombent avec force et aplomb sur la corde. Il faut faire en sorte que la paume de la main forme un vide avec le manche de la Contrebasse, pour que les doigts puissent avoir une grande liberté d'action et de souplesse.

OBSERVATION.

Dans l'étude gymnastique des doigts il est deux choses qu'il faut soigneusement observer: 1^e l'égalité de la pression des doigts sur la corde, afin que la sonorité soit très égale; 2^e une grande exactitude dans la valeur de chaque note, ce qui résoudra une grande difficulté de mesure et par conséquent d'aplomb.

FIGUR

dieser mechanischen Übung.



Die genaue Beobachtung dieser Übung ist für alle Streichinstrumente, besonders aber für den Contrabass äusserst wichtig, weil man auf Letzterem, in Anbetracht des Intervallenabstandes, auf zwei Saiten übergehen muss, sobald vier Noten diatonisch aufeinander folgen.

Diese verschiedene Stricharten müssen zuerst auf den leeren Saiten geübt werden, ehe man die Mechanik der Finger damit verbindet, damit die Aufmerksamkeit des Schülers nicht von der Hauptaufgabe, nämlich der Übung der rechten Hand abgezogen werde.

BESONDERE ÜBUNG DER LINKEN HAND.

VON DER HALTUNG DES CONTRABASSES UND DER LAGE DER HAND AUF DEN SAITEN.

Die rechte Seite (Zarg) des Instrumentes muss fest am Körper des Spielers anliegen, so dass der Contrabass parallel mit dem linken Beine desselben steht. Es ist sehr wichtig, dies genau zu beobachten, um jede Bewegung zu vermeiden, welche den Bogen auf seinem Wege über die Saiten abgleiten lassen, und dadurch die Qualität des Tons beeinträchtigen würde.

Damit die Finger die richtige Lage auf den Saiten einnehmen, muss der Daumen dem zweiten Finger gerade gegenüberstehen, so dass dieselben kräftig und bestimmt auf die Saiten fallen können. Die Hand muss so gehalten werden, dass zwischen der inneren Fläche derselben und dem Halse des Contrabasses ein leerer Raum bleibt, damit die Finger die volle Freiheit der Bewegung und ihre ganze Geschmeidigkeit behalten.

BEMERKUNG.

Bei der Übung der Finger sind zweierlei Dinge besonders zu beobachten: 1.) Die Gleichmässigkeit des Druckes der Finger auf die Saiten, damit auch die Klangstärke ganz egal wird, 2.) die genaueste Einhaltung der Notenwerthe, wodurch eine grosse Schwierigkeit für den Takt und für die Genauigkeit des Spieles beseitigt wird.

TABLEAU DE L'ÉTUDE GYMNASTIQUE
DES DOIGTS.

VERSCHIEDENE ÜBUNGEN FÜR DIE GYMNASIEN DER FINGER.

Adagio.

Adagio.

1. *ff*

3.

5.

7.

9.

11.

2 segue signe.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

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21.

22.

23.

24.

TABLEAU DE L'ÉTUDE DU DÉPLACEMENT DE LA MAIN.

Il est évident que le déplacement de la main et le démanché sont un travail identique. La différence qui existe entre ces deux difficultés, c'est que le 1^{er} est un va et vient de la main, tandis que le 2^d comporte le parcours du manche de bas en haut et réciproquement.

VERSCHIEDENE ÜBUNGEN FÜR DIE VERSCHIEBUNG DER HAND.

Es ist einleuchtend, dass die Verschiebung der Hand und das Springen oder Aufsetzen derselben auf einer und derselben Übung beruht. Der Unterschied zwischen den beiden Schwierigkeiten besteht darin, dass die erstere ein Auf- und Abbewegen der Hand auf dem Griffbrette erfordert, während die zweite ein Springen über das Griffbrett von oben nach unten oder umgekehrt mit sich führt.

Sur une corde.
Auf einer Saite.

The image shows two staves of musical notation for a bassoon. The top staff is labeled "Auf einer Seite." The key signature is one sharp (F# major), and the time signature is common time (C). The bass clef is present on both staves. The first staff, labeled "1.", consists of four measures of eighth-note patterns. The second staff, labeled "3.", also consists of four measures of eighth-note patterns. The notes are grouped by vertical bar lines and horizontal beams.

A handwritten musical score for piano, page 2. The score is divided into two staves by a vertical bar. The top staff begins with a measure labeled '2.' containing four eighth-note chords. The bottom staff begins with a measure labeled '4.' containing four eighth-note chords, each with a curved line above it indicating a sustained note or a grace note. The music continues with similar patterns across the staves.

(*) Afin de ne pas trop multiplier ces exercices il faut les exécuter dans tous les mouvements, lentement d'abord et puis augmenter le mouvement jusqu'à l'extrême vitesse.

(+) Um diese Übungen nicht zu sehr zu vervielfältigen, muss man sie durch alle Grade der Bewegung üben; zuerst ganz langsam, sodann mit zunehmender Beweglichkeit bis zur grössten Schnelligkeit.

segue signe.

5.

TABLEAU DU DÉMANCHÉ.

ÜBUNGEN FÜR DAS AUFSETZEN (SPRINGEN) DER HAND.

Il est inutile de multiplier ces exemples. Il appartient au professeur d'ajouter les exercices qu'il croit utiles à son élève.

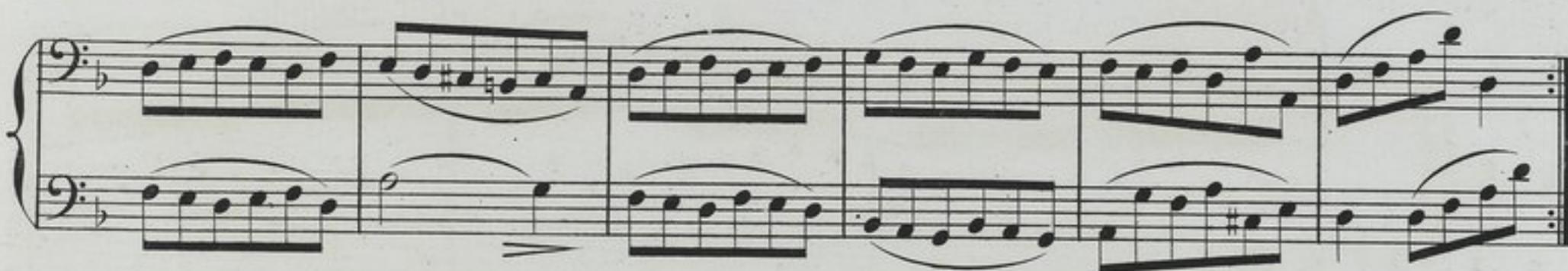
Es ist unnöthig noch mehrere Beispiele anzuführen. Es ist Sache des Lehrers, jene Übungen beizufügen, die er für seinen Schüler für nöthig hält.

Lento.

N° 1.

Andante.

N° 2.

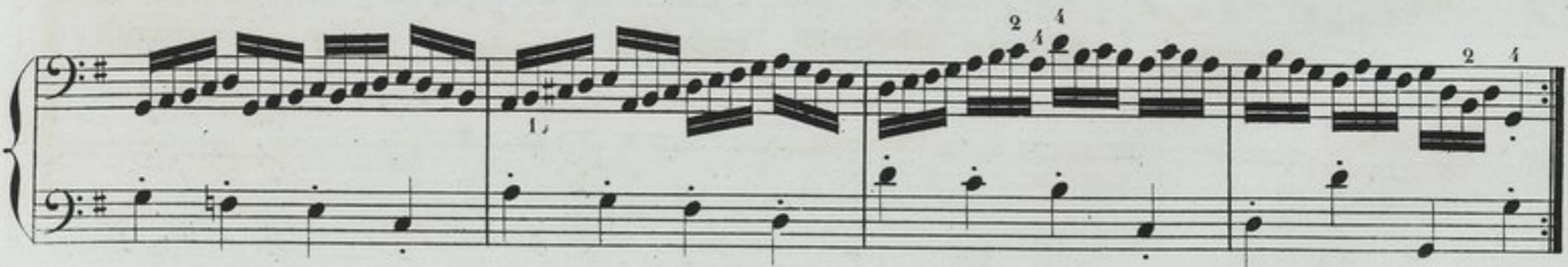
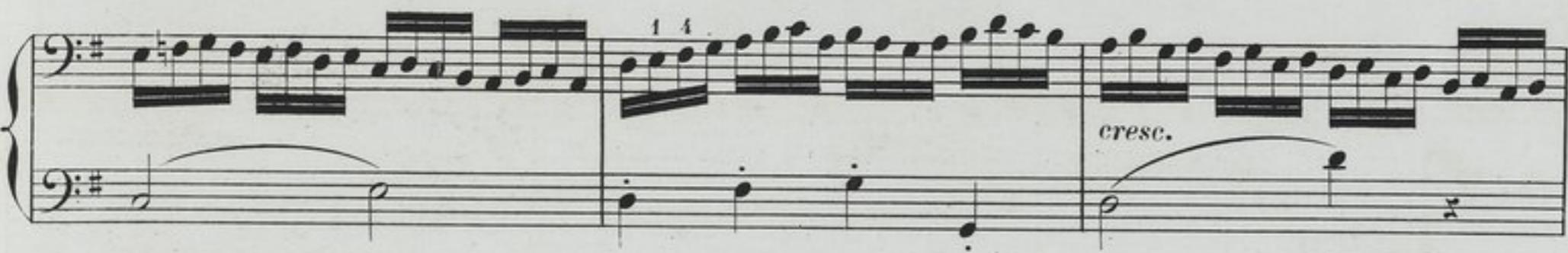
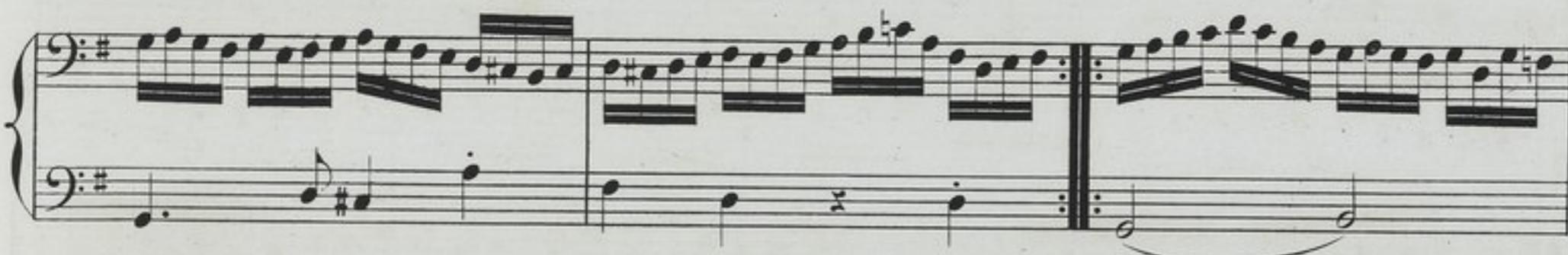
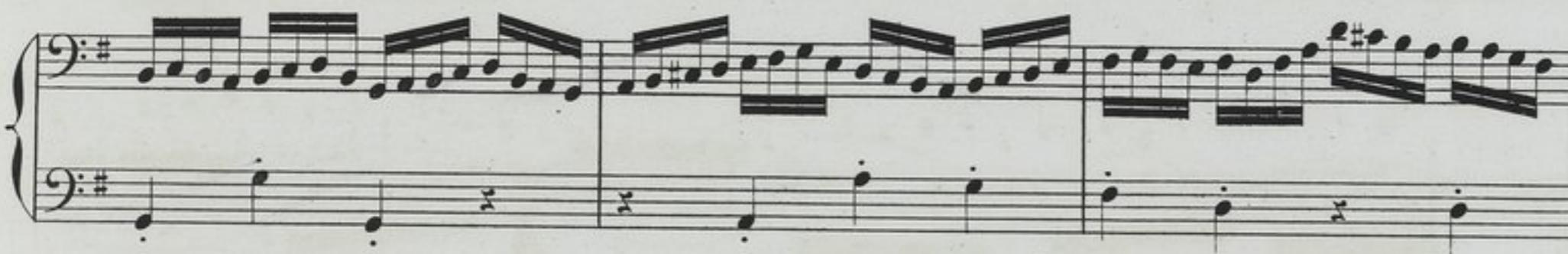


Moderato.

N^o. 3.

f.

segue signe



Andantino.

Nº 4.

mf

cresc.

sforz.

Nº 5.

Allegretto.

Nº 6.

Il faut bien observer que, dans l'étude destinée à l'exercice de la main gauche, l'archet est écrit avec des liaisons, par la raison que la retenue de l'archet en contact avec le mouvement des doigts, est d'une grande importance et s'acquiert difficilement.

Man bemerke wohl, dass bei den Übungen für die Ausbildung der linken Hand der Bogenstrich immer gebunden angezeigt ist, und zwar aus dem Grunde, weil die Übereinstimmung der Bogenführung mit der Bewegung der Finger sehr wichtig und sehr schwer zu erlangen ist.

Moderato.

Nº 4. {

(1.) Comme étude gymnastique, il faut dire l'étude double-forté, d'un bout à l'autre; comme effet musical il faut exécuter les nuances et diviser l'archet par 4, 8 et 16 notes.

(1.) Als Übung für die Fingergymnastik muss diese Etude von Anfang bis zum Ende im fortissimo gespielt werden; für den musikalischen Ausdruck aber müssen die verschiedenen Nuancen beobachtet und der Bogenstrich auf 4, 8 u. 16 Noten eingetheilt werden.



MISE EN PRATIQUE DU GRAND DÉTACHÉ DANS
SON SENTIMENT MUSICAL.

Adagio.

PRACTISCHE ANWENDUNG DES GROSSEN, ABGE-
STOSSENEN BOGENSTRICHS IN SEINER MUSIKA-
LISCHEN BEDEUTUNG.

Nº 2.

MISE EN PRATIQUE DU DÉTACHE CHANTANT
DANS SON SENTIMENT MUSICAL.

PRACTISCHE ANWENDUNG DES SINGEND-ABGE-
STOSSENEN BOGENSTRICHS IN SEINER MUSIKA-
LISCHEN BEDEUTUNG.

Grave.

Nº 4.

(1.) Le signe indiqué ci-dessus signifie qu'il faut soutenir le son d'une force égale d'un bout de l'archet à l'autre.

(1.) Das angegebene Zeichen bedeutet, dass man den Ton mit gleicher Stärke von einem Ende des Bogens bis zum andern anhalten soll.

Andante.

Nº 5.

seguo signe.

cresc.

f dim.

cresc.

f dolce cresc.

pizz.

cresc. dolce cresc. pizz. dolce

cresc. arco cresc. pizz. arco

cresc. arco f dim. cresc. arco

pizz. arco

The image shows three staves of musical notation. The top staff is for the bassoon, starting with a dynamic of p and a crescendo (cresc.) followed by a piano dynamic (p). The middle staff is for the piano, featuring sustained notes and dynamic markings of pp and f . The bottom staff is also for the piano, showing eighth-note patterns and dynamics of f and s .

Moderato.

Maestoso.

Nº 7.

Musical score for piano, Maestoso, N° 7. The score consists of eight staves of music, each with a bass clef and a key signature of one flat. The dynamics and performance instructions include:

- Staff 1:** Dynamics: *pp*, *cresc.*
- Staff 2:** Dynamics: *sf*, *sf*
- Staff 3:** Dynamics: *f*, *f*, *p*, *pp*
- Staff 4:** Dynamics: *p*
- Staff 5:** Dynamics: *p*
- Staff 6:** Dynamics: *pp*, *sf*, *sf*
- Staff 7:** Dynamics: *cresc.*, *cresc.*
- Staff 8:** Dynamics: *f*

Musical score for orchestra and piano, page 176, measures 1-10. The score consists of ten staves. The top four staves are for the orchestra, featuring two violins, two violas, cello, double bass, and timpani. The bottom six staves are for the piano. Measure 1: The piano has eighth-note chords. Measure 2: The piano has eighth-note chords. Measure 3: The piano has eighth-note chords. Measure 4: The piano has eighth-note chords. Measure 5: The piano has eighth-note chords. Measure 6: The piano has eighth-note chords. Measure 7: The piano has eighth-note chords. Measure 8: The piano has eighth-note chords. Measure 9: The piano has eighth-note chords. Measure 10: The piano has eighth-note chords.

MISE EN PRATIQUE DU DÉTACHÉ DE L'AVANT
BRAS DANS SON SENTIMENT MUSICAL.

PRACTISCHE ANWENDUNG DES ABSTOSSENS MIT
DEM VORDERARM IN SEINER MUSIKALISCHEN
BEDEUTUNG.

Allegro con brio.

Nº 8.

A handwritten musical score for two voices and basso continuo. The score consists of six systems of music, each with two staves. The top staff of each system is for the upper voice (soprano or alto), and the bottom staff is for the basso continuo. The basso continuo staff features a bass clef, a common time signature, and a bass staff line. Figured bass notation is provided below the bass staff in some systems. The music is written in black ink on aged, yellowed paper. Measure numbers are present at the beginning of the first and second systems.

17821

Andante.

Nº 9.

The score is a single page of handwritten musical notation for piano. It features ten staves of music, each consisting of five horizontal lines. The music is in common time (indicated by 'C') and G major (indicated by 'G:'). The notation includes various note heads, stems, and beams. Dynamic markings are present throughout, including 'mf', 'sf', 'cresc.', 'pp', 'f', 'sf', 'p', 'cresc.', 'dim.', and 'sf'. The music is divided into measures by vertical bar lines. The handwriting is clear and legible, though there are some minor smudges and variations in line thickness.

pp
con espressione *sf* > *sf* *sf*

sf *sf* *sf* *sf*

sf > > *sf*

sf

sf

cresc.

f

Allegro.

Nº 10.

The musical score for Allegro, No. 10, is composed of five systems of music. Each system begins with a dynamic marking: (1.) *pp*, *segue*; *cresc.*, *f*; *p*. The music is written for violin and piano. The violin part features various bowing techniques, including 'segue', 'cresc.', 'f', and 'p'. The piano part provides harmonic support with sustained notes and chords. The score is set in common time, with the key signature changing between G major and A major.

(1.) Bien que ces sortes d'effets ne soient pas dans le caractère de l'instrument, il est bon d'en exercer le mécanisme parce qu'il donne beaucoup de souplesse et de légèreté au poignet.

(1.) Obgleich derartige Effekte nicht im Character dieses Instruments liegen, so ist es doch gut, die Mechanik desselben zu studiren, weil dies dem Handgelenk eine besondere Geschmeidigkeit und Leichtigkeit giebt.

A handwritten musical score for two voices (treble and bass) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the treble voice and the bottom staff is for the bass voice. The piano part is represented by a bass staff at the bottom of each system. The key signature is A major (three sharps). The time signature varies between common time and 2/4 time. Dynamics and performance instructions are written in ink above the music. The score includes crescendos, decrescendos, and forte markings. The handwriting is in cursive ink, with some notes and rests indicated by small 'x' marks.

ABSTRA
SEINER

cresc.

f

p cresc.

f

dim.

p

dim.

cresc.

f

Moderato.

Nº 11.

The musical score for piece N° 11 consists of six staves of music for piano. The key signature is three sharps, and the time signature is common time. The dynamics are marked as follows: first measure (f), second measure (f), third measure (dim.), fourth measure (f), fifth measure (f), and sixth measure (f). The music features continuous eighth-note patterns with grace notes and slurs. The score is written on five-line staff paper, with the first staff being the bass clef and the subsequent staves being the treble clef.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a bass clef and has a key signature of two sharps. The bottom staff also uses a bass clef and has a key signature of two sharps. The music consists of six measures. Measure 27 starts with eighth-note pairs in the top staff, followed by eighth-note pairs in the bottom staff. Measure 28 begins with sixteenth-note pairs in the top staff, followed by eighth-note pairs in the bottom staff. Measures 29-30 begin with sixteenth-note pairs in the top staff, followed by eighth-note pairs in the bottom staff. Measure 31 begins with sixteenth-note pairs in the top staff, followed by eighth-note pairs in the bottom staff. Measure 32 begins with sixteenth-note pairs in the top staff, followed by eighth-note pairs in the bottom staff.

MISE EN PRATIQUE DU DÉTACHÉ JETÉ, AU MILIEU
DE L'ARCHET DANS SON SENTIMENT MUSICAL.

PRACTISCHE ANWENDUNG DES SPRINGENDEN
ABSTOSSENS MIT DER MITTE DES BOGENS IN
SEINER MUSIKALISCHEN BEDEUTUNG.

N° 12.

The musical score consists of five staves of violin notation. Staff 1: Violin part, G major, 6/8 time. Dynamic 'p'. Instruction: 'segue'. Staff 2: Violin part, G major, 6/8 time. Staff 3: Violin part, G major, 6/8 time. Staff 4: Violin part, G major, 6/8 time. Staff 5: Violin part, G major, 6/8 time.

(1.) Notation pour prouver l'effet que doit produire l'archet en se levant de la corde, pourvu qu'on ait bien soin qu'il retombe très droit et sur la même place de la corde.

(1.) Um den richtigen Effekt mit dem Bogen hervorzubringen, muss man denselben von der Saite schnell aufheben und ganz gerade auf dieselbe Stelle der Saite zurückfallen lassen.

A handwritten musical score for two voices (treble and bass) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the treble voice, and the bottom staff is for the bass voice. The piano part is represented by a single staff at the bottom of each system. The music is written in common time with a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines. The score is divided into measures by vertical bar lines.

ETUDE SIMULTANÉE DE DEUX ACCENTS, À SAVOIR
L'ACCENT VIF ET L'ACCENT LENT, PRÉSENTÉS
PAR LE 2^e ET LE 1^r COUPS D'ARCHET FONDAMENTAUX.

GLEICHZEITIGE ÜBUNG ZWEIER VERSCHIEDENER
ACCENTE, NÄMLICH DES LEBHAFTEN UND DES
LANGSAMEN, DARGESTELLT DURCH DEN 2 UND
1 GRUNDBOGENSTRICH.

Maestoso.

N°1.

ÉTUDE SIMULTANÉE DU 2^e ET DU 3^e COUPS
D'ARCHET FONDAMENTAUX.

GLEICHZEITIGE ÜBUNG DES 2 UND 3 GRUND-
BOGENSTRICHS.

Allegro.

N°2.

(1.) Ce travail doit être considéré comme étant préparatoire aux effets du rythme.

(1.) Diese Übung muss man als eine Vorübung der rhythmischen Effekte betrachten.



ÉTUDE SIMULTANÉE DU 2^e ET DU 4^e COUPS | GLEICHZEITIGE ÜBUNG DES 2 UND 4 GRUND-
D'ARCHET FONDAMENTAUX. BOGENSTRICHS.

Allegro.

N°3.

2/4 1 sharp

D.C.

S

ÉTUDE SIMULTANÉE DU 2^e ET DU 5^e COUPS D'ARCHET FONDAMENTAUX.

GLEICHZEITIGE ÜBUNG DES **2** UND **5** GRUND- BOGENSTRICHS.

Allegro vivace.

Nº 4.

A handwritten musical score for two voices (treble and bass) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the treble voice and the bottom staff is for the bass voice. The piano part is represented by a single staff at the bottom of each system. Measure numbers are present at the beginning of each system. Various dynamics and performance instructions are written throughout the score.

Measure 1: Treble staff has eighth notes. Bass staff has quarter notes. Piano staff has eighth-note chords. Dynamics: **f**, **dim.**, **cresc.**

Measure 2: Treble staff has eighth notes. Bass staff has quarter notes. Piano staff has eighth-note chords. Dynamics: **p**, **cresc.**, **p**, **f**.

Measure 3: Treble staff has eighth notes. Bass staff has quarter notes. Piano staff has eighth-note chords. Dynamics: **pp**, **f**, **pp**.

Measure 4: Treble staff has eighth notes. Bass staff has quarter notes. Piano staff has eighth-note chords. Dynamics: **pp**.

Measure 5: Treble staff has eighth notes. Bass staff has quarter notes. Piano staff has eighth-note chords. Dynamics: **f**.

Measure 6: Treble staff has eighth notes. Bass staff has quarter notes. Piano staff has eighth-note chords. Dynamics: **ff**.

ÉTUDE SIMULTANÉE DU 2^e ET DU 6^e COUPS
D'ARCHET FONDAMENTAUX.

GLEICHZEITIGE ÜBUNG DES 2 UND 6 GRUND-
BOGENSTRICHS.

Lento.

N^o. 5.

The music consists of five systems of two staves each, written in common time (indicated by '12') with a key signature of one sharp (F#). The top staff is for the cello, and the bottom staff is for the bass. The first system begins with a dynamic 'mf' and ends with the instruction 'segue signo'. The subsequent systems are connected by brace lines and show alternating patterns of bows. The bowing patterns involve sixteenth-note groups and eighth-note groups, alternating between the two staves.

A handwritten musical score for two voices (treble and bass) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the treble voice and the bottom staff is for the bass voice. The piano part is represented by a single staff at the bottom of each system. Measure numbers are present at the beginning of each system. The music includes various dynamics such as *dim.*, *cresc.*, *f*, *p*, and *pp*. The score is written in common time and major key signatures.

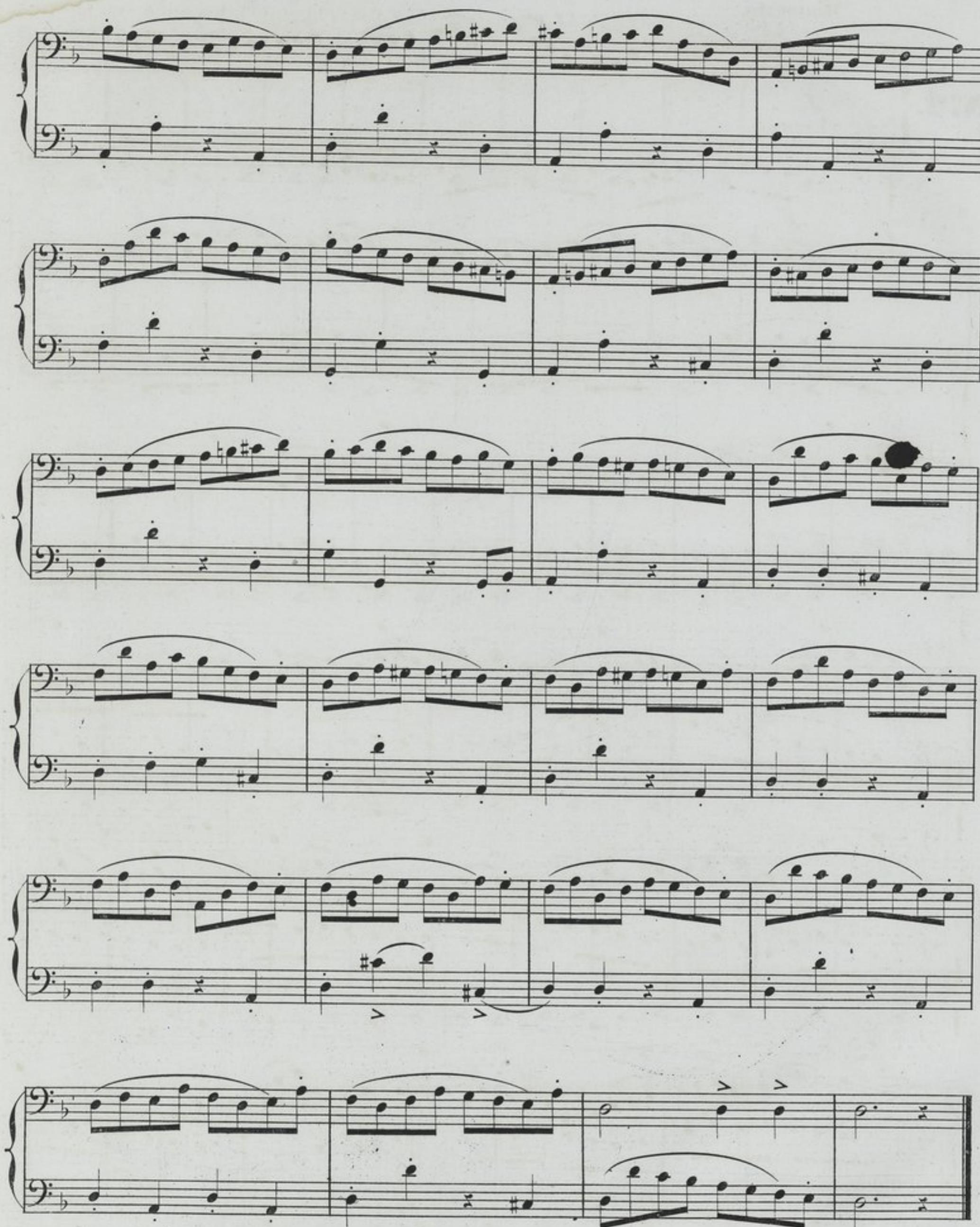
17821

AMPLIFICATION DES ÉTUDES D'ÉLAN ET DE
REtenUE D'ARCHET AVEC DES EXERCICES
DES DOIGTS.

WEITERE AUSFÜHRUNG DER ÜBUNGEN FÜR DAS
AUSGREIFEN UND EINHALTEN DES BOGENS, MIT
ÜBUNGEN FÜR DIE FINGER.

Lento.

Nº 1.



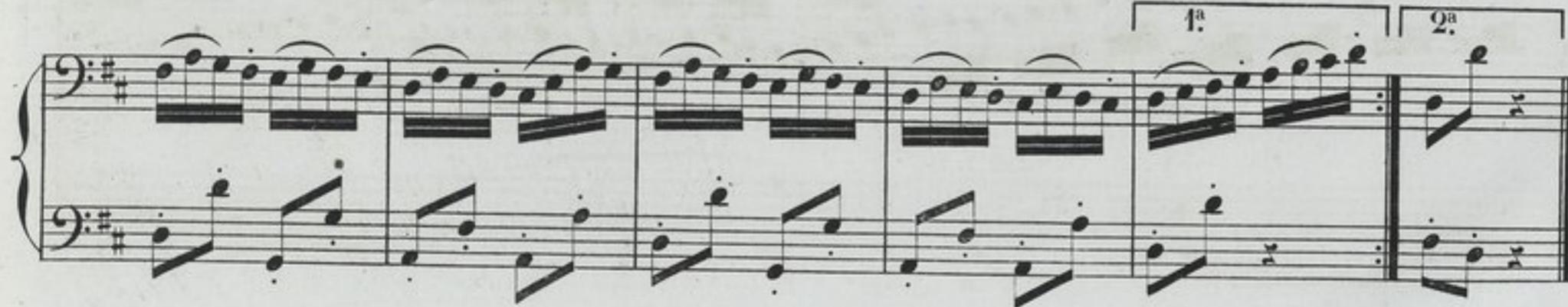
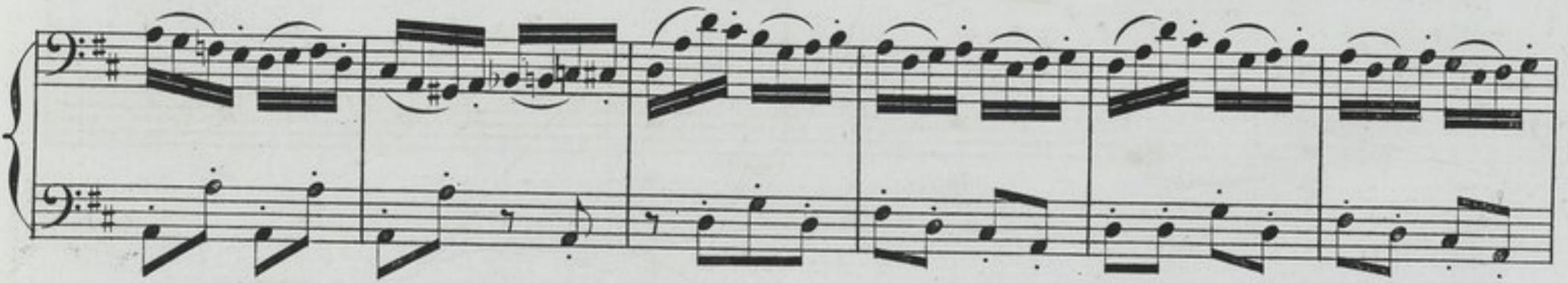
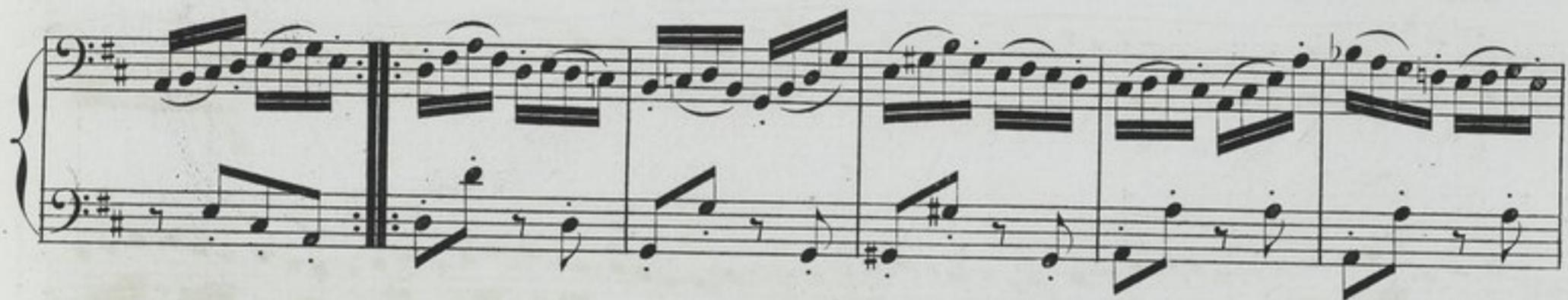
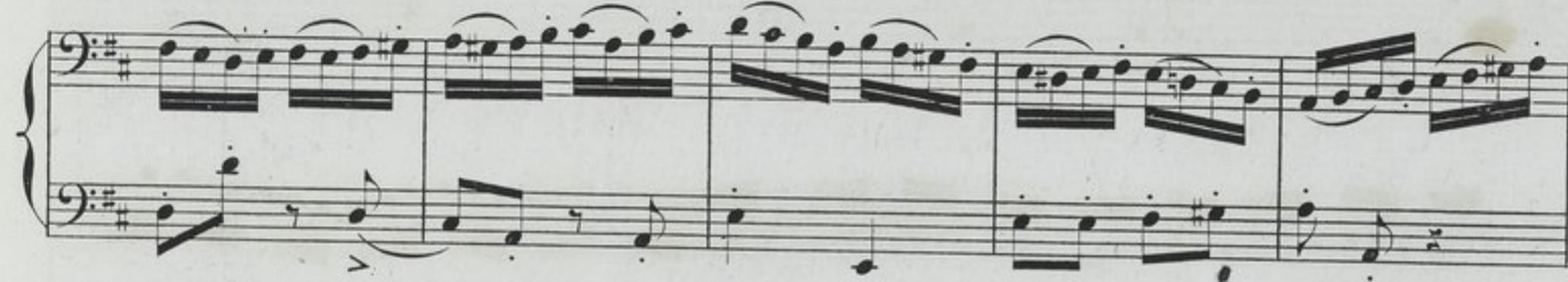
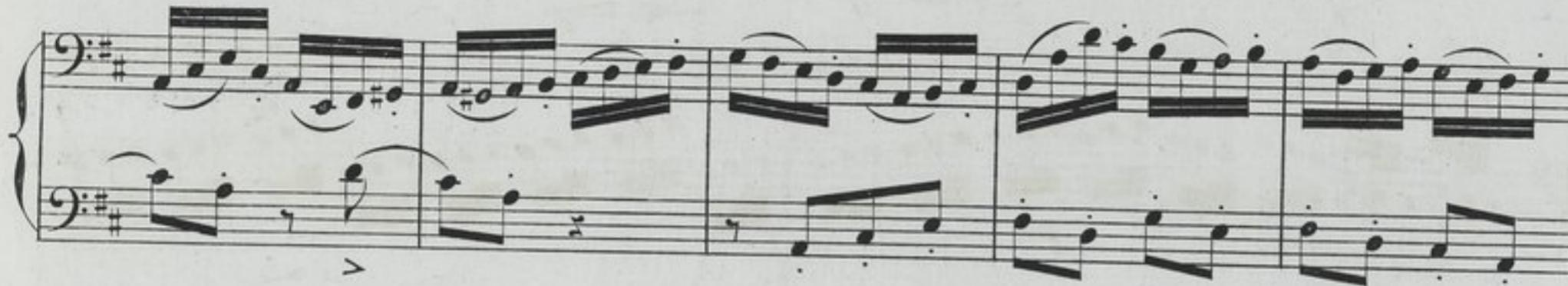
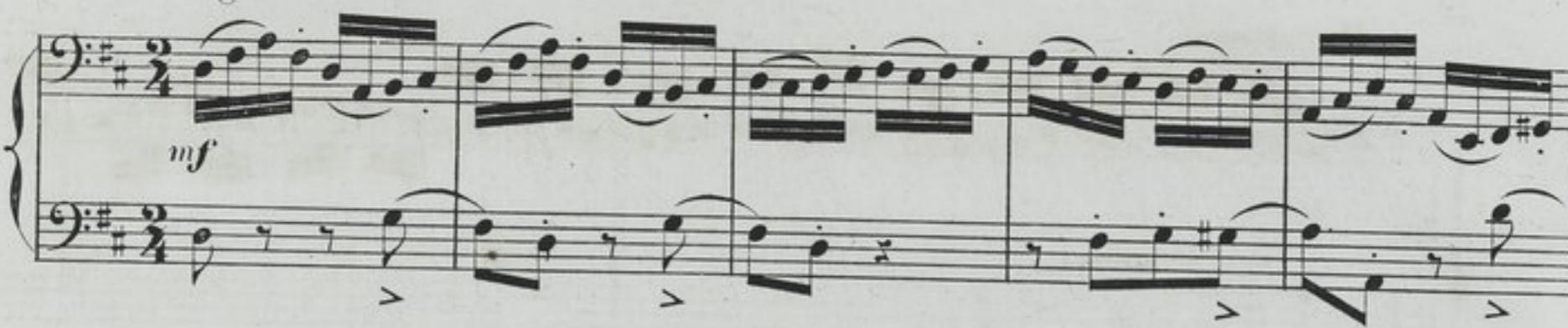
Moderato.

Nº 2.

f

Allegro.

Nº 5.



Maestoso.

Nº 4.

p

cresc.

f

dim.

cresc.

sf

A handwritten musical score for two voices and basso continuo, page 41. The score consists of five systems of music, each with two staves. The top staff of each system is for the soprano voice, and the bottom staff is for the basso continuo. The basso continuo staff includes a bass clef, a key signature of one sharp, and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 5 are present above the first four systems. The fifth system begins with measure 6. The score is written on aged paper with some yellowing and water damage at the top and bottom edges.

Moderato.

Nº 5. {

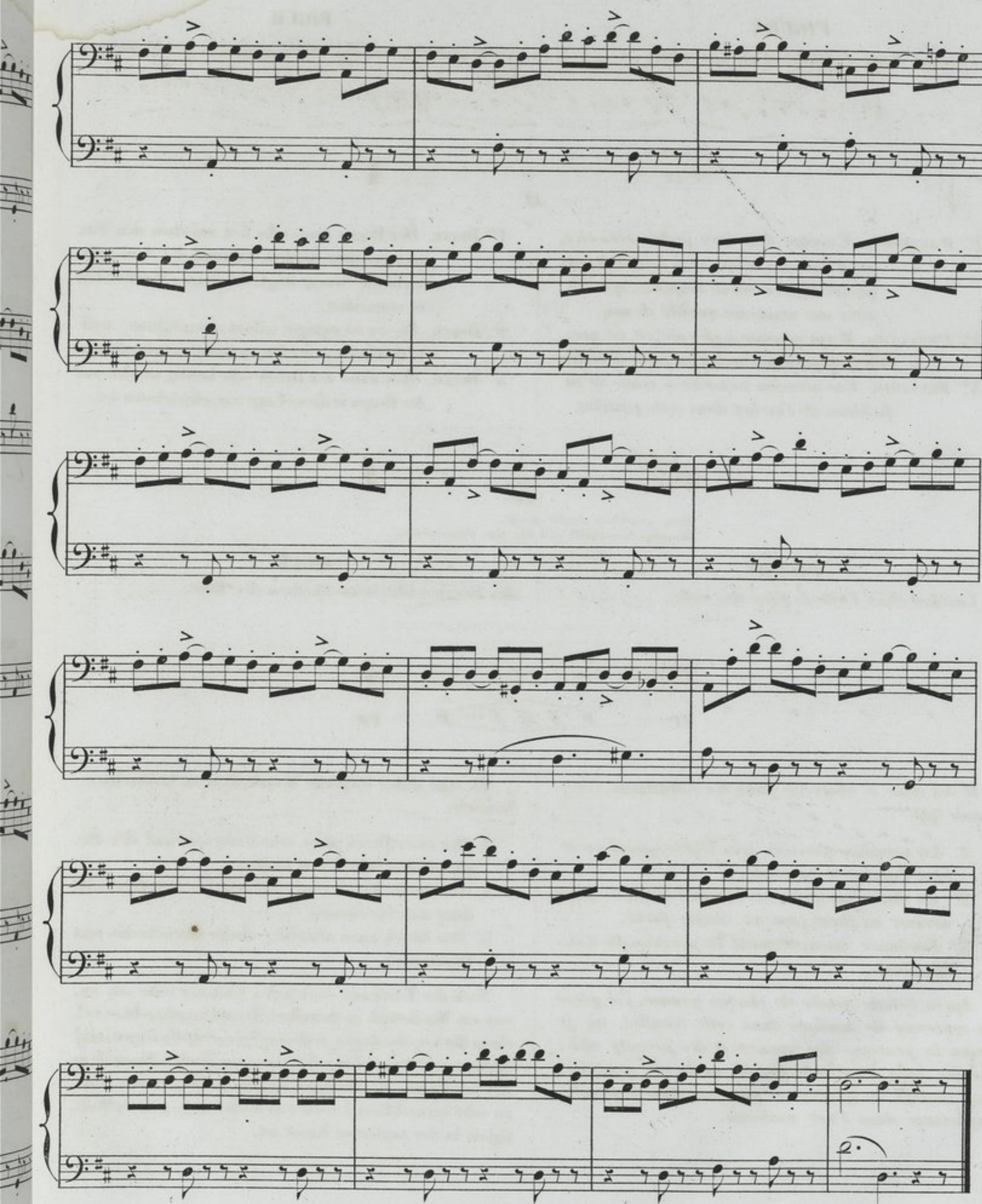


FIGURE
de l'archet dans l'emploi d'un son égal.



1^{re} PRESSION. L'archet doit être pressé très-vive-
ment dans les doigts et le bras doit sup-
porter légèrement la baguette, afin d'é-
viter une mauvaise qualité de son.

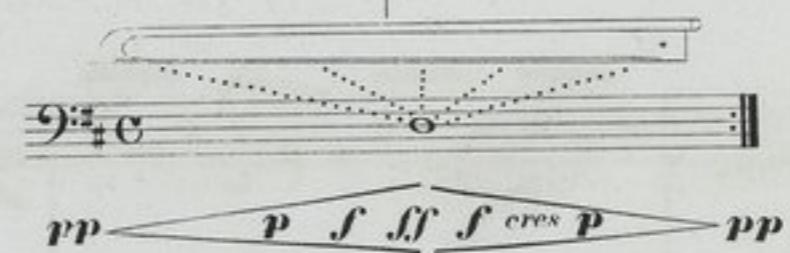
2^{me} PRESSION. Moins gênante à obtenir en ce que,
dans cette position, l'archet est facile à traiter.

3^{me} PRESSION. Une pression très-vive à cause de la
faiblesse de l'archet dans cette position.

FIGUR
des Bogenstrichs zur Hervorbringung eines gleichmässigen
Tones.



FIGURE.
de l'archet dans l'art de filer des sons.



Il est donc à observer pour les conditions.
Savoir que

- 1^o. La première pression très légère, quand on a bien l'archet à la corde.
- 2^o. La deuxième pression l'augmente encore pour arriver au forté puis au double-forté.
- 3^o. Diminuer insensiblement la pression du double-piano.

Après l'étude tonale de chaque gamme, j'ai placé un morceau de musique dans cette tonalité, où je donne la pratique des nuances et des accents obligatoires, afin d'habituer les élèves à cet exercice trop négligé en général et pourtant d'une si grande importance dans l'art moderne.

FIGUR
des Bogenstrichs beim Spinnen des Tons.

Es sind dabei folgende Vorschriften zu beobachten.
Nämlich:

1. Der erste Druck muss sehr leicht sein und der Bogen auf der Seite liegen bleiben.
2. Der zweite Druck wird verstärkt bis zum Forte und dann zum Fortissimo.
3. Der Druck muss allmählig wieder abnehmen bis zum Pianissimo.

Nach der Tonübung einer jeden Tonleiter habe ich immer ein Musikstück in derselben Tonart angebracht, in welchem die verschiedenen nothwendigen Schattirungen und Accente zur Anwendung kommen, um die Schüler an diese Art von Übung zu gewöhnen, welche im Allgemeinen viel zu sehr vernachlässigt wird und doch von so grosser Wichtigkeit in der modernen Kunst ist.

ETUDE OBLIGATOIRE DE LA GAMME.

L'étude de la gamme peut être considérée comme le travail le plus important de l'instruction musicale, tant pour les voix que pour les instruments. Afin d'en recevoir tout le fruit, il faut s'imposer des conditions fixes et précises en divisant ces exercices en plusieurs catégories.

Pour que l'organisation musicale puisse se développer, il faut apporter une grande sévérité dans la justesse d'intonation, faire en sorte que le sentiment tonal de chaque gamme soit irreprochable, tant sous rapport de la qualité du son, que sous celui de la véritable justesse d'intonation. Ces conditions sont les mêmes pour tous.

En appliquant ce travail à la Contrebasse, il faut bien démontrer aux élèves les difficultés d'archet que comportent les diverses conditions de l'étude de la gamme. Je les résumerai ici en trois conditions principales:

- 1^o en sons DOUBLE-FORTÉ,
- 2^o en sons DOUBLE-PIANO,
- 3^o en sons FILÉS.

1^o Pour obtenir la première condition, qui consiste en un son égal double-forté, il faut exercer trois pressions différentes sur la baguette (voir à la figure de ce travail). En tirant il faut serrer vivement l'archet dans la main, en ayant soin d'avoir le bras bien léger et en augmentant la pression à mesure que l'on approche de la pointe. On doit observer les mêmes conditions en sens inverse, en poussant.

2^o. L'étude du son DOUBLE - PIANO offre aussi une grande difficulté pour obtenir un son pur, et non un frottement sans valeur aucune. Ce travail doit s'appeler: l'art de poser les sons, et il ne faut pas le confondre avec l'art de filer des sons, qui est une étude toute différente de la première.

NOTHWENDIGKEIT DES STUDIUMS DER TONLEITER.

Das Studium der *Tonleiter* kann man als die wichtigste Aufgabe des musikalischen Unterrichts betrachten, sowohl in Bezug auf die menschliche Stimme als auf die verschiedenen Instrumente. Um aber den vollen Nutzen daraus zu ziehen, muss man sich feste und klare Vorschriften auferlegen, indem man seine Studien in verschiedene Kategorien abtheilt.

Damit die musikalischen Anlagen sich entwickeln können, muss man vor Allem mit grösster Strenge auf Reinheit der Intonation halten, und dahin trachten, dass der klangliche Eindruck jeder Tonleiter untadelhaft sei, sowohl in Bezug auf die Qualität des Tons, als auch in Bezug auf vollkommen reine Intonation. Dieselben Vorschriften gelten für alle Tonleiter.

Wenn nun dieses Studium auf den *Contrabass* angewendet werden soll, so muss man dem Schüler die Schwierigkeiten des Bogenstriches begreiflich machen, welche die verschiedenen Vorschriften für das Studium der Tonleiter mit sich bringen. Ich werde diese in drei Hauptbedingungen zusammenfassen.

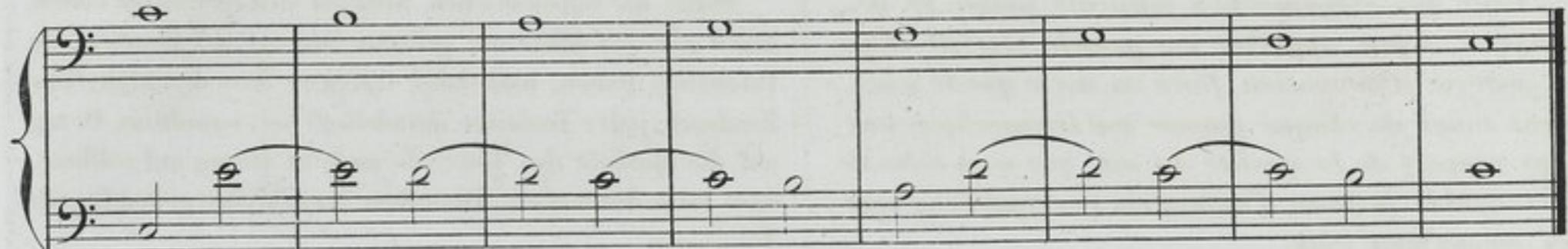
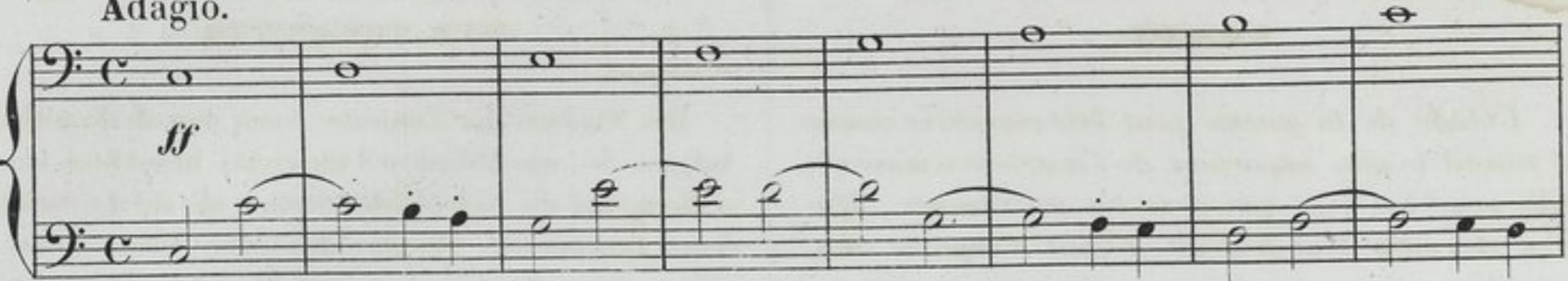
1. Das *Fortissimo*,
2. Das *Pianissimo*,
3. Das *Spinnen* der Töne (Anschwellen und Abnehmen).

1. Um der ersten Vorschrift zu genügen, welche in der Erzeugung eines durchaus gleichmässigen Tones von höchster Stärke besteht, muss man drei verschiedene Arten von Druck auf die Bogenstange einüben. (Siehe die nachfolgende Figur dieser Ausführung). Beim Abstrich fasse man den Bogen fest in der Hand, indem man mit Sorgfalt eine leichte Haltung des Armes bewahrt, und den Druck auf die Bogenstange verstärkt, jenäher man an die Spitze des Bogens kommt. Beim Aufstrich sind die nämlichen Vorschriften, nur in umgekehrter Weise zu beobachten.

2. Auch das Studium des *Pianissimo* bietet grosse Schwierigkeiten, um einen reinen Ton, und nicht blos ein bedeutungsloses Gekratze hervorzubringen. Man sollte diese Ausführung bezeichnen als: *die Kunst die Töne zu tragen* und man darf sie nicht verwechseln mit dem Spinnen der Töne, welches eine von der ersteren ganz verschiedene Übung ist.

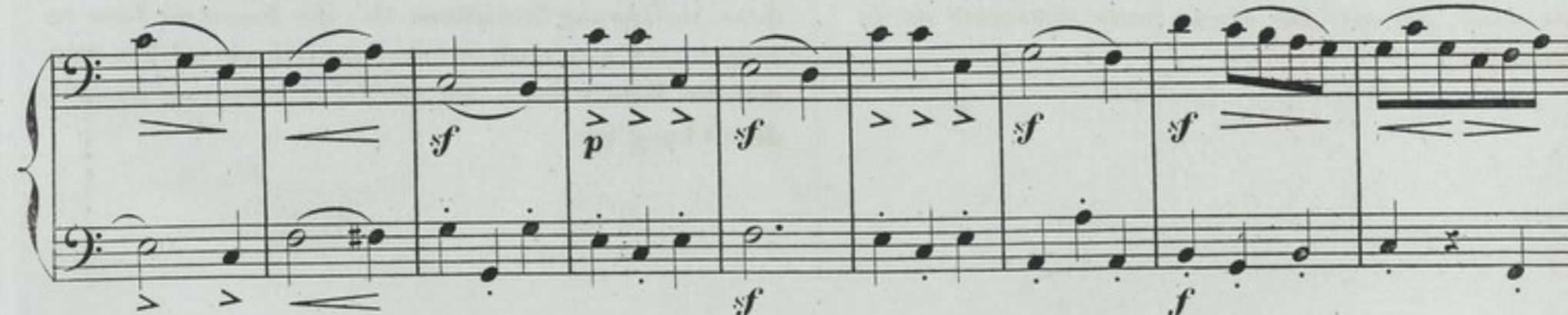
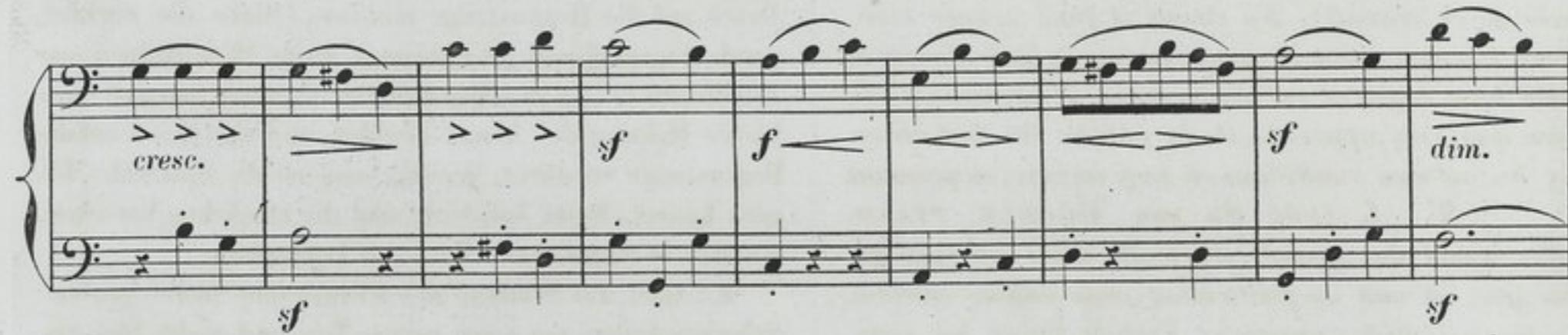
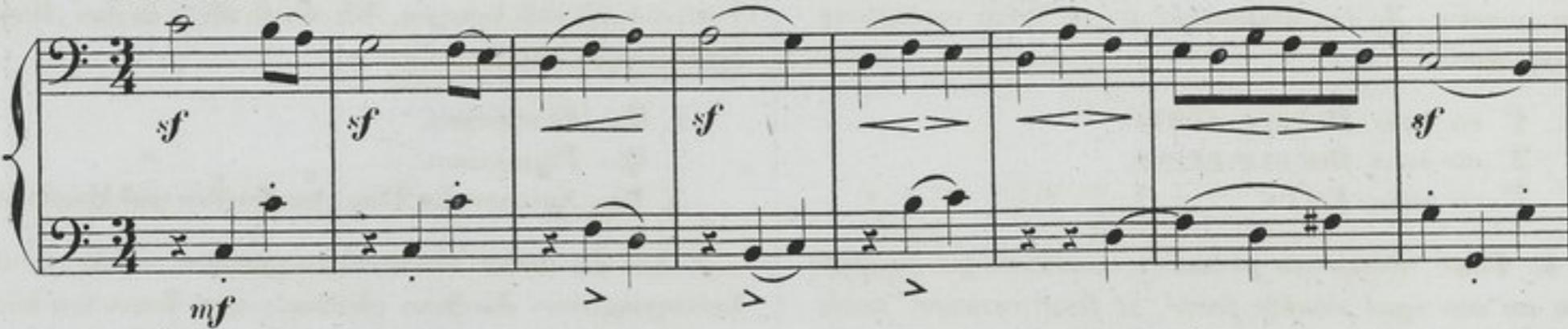
GAMME EN UT MAJEUR. (C Dur.)

Adagio.



1^{re} MISE EN PRATIQUE DES DIVERSES NUANCES. | **1^{te} PRACTISCHE ANWENDUNG DER VERSCHIEDENEN NÜANCEN.**

Andante.



Three staves of musical notation for two voices. The top staff uses bass clef and has dynamic markings *sf*, >, and >-->. The middle staff uses bass clef and includes dynamic markings *dim.*, *sfp*, and >>>. The bottom staff uses bass clef and has dynamic markings *sf*, >>>, and >>>.

Adagio.

GAMME EN LA MINEUR. (A Moll.)

Two staves of musical notation. The top staff shows a scale in A minor (la mineur) with dynamic *ff*. The bottom staff shows a continuation of the scale with a bass line.

Moderato.

Moderato.

pp

cresc.

f

cresc.

f

p

cresc.

p

cresc.

sf

ETUDE OBLIGATOIRE DE LA GAMME.

L'étude de la gamme peut être considérée comme le travail le plus important de l'instruction musicale, tant pour les voix que pour les instruments. Afin d'en receuillir tout le fruit, il faut s'imposer des conditions fixes et précises en divisant ces exercices en plusieurs catégories.

Pour que l'organisation musicale puisse se développer, il faut apporter une grande sévérité dans la justesse d'intonation, faire en sorte que le sentiment tonal de chaque gamme soit irreprochable, tant sous rapport de la qualité du son, que sous celui de la véritable justesse d'intonation. Ces conditions sont les mêmes pour tous.

En appliquant ce travail à la Contrebasse, il faut bien démontrer aux élèves les difficultés d'archet que comportent les diverses conditions de l'étude de la gamme. Je les résumerai ici en trois conditions principales:

- 1^e. en sons DOUBLE-FORTÉ,
- 2^e. en sons DOUBLE-PIANO,
- 3^e. en sons FILÉS.

1^e. Pour obtenir la première condition, qui consiste en un son égal double-forté, il faut exercer trois pressions différentes sur la baguette (voir à la figure de ce travail). En tirant il faut serrer vivement l'archet dans la main, en ayant soin d'arroir le bras bien léger et en augmentant la pression à mesure que l'on approche de la pointe. On doit observer les mêmes conditions en sens inverse, en poussant.

2^e. L'étude du son DOUBLE-PIANO offre aussi une grande difficulté pour obtenir un son pur, et non un frottement sans valeur aucune. Ce travail doit s'appeler: l'art de poser les sons, et il ne faut pas le confondre avec l'art de filer des sons, qui est une étude toute différente de la première.

NOTHWENDIGKEIT DES STUDIUMS DER TONLEITER.

Das Studium der *Tonleiter* kann man als die wichtigste Aufgabe des musikalischen Unterrichts betrachten, sowohl in Bezug auf die menschliche Stimme als auf die verschiedenen Instrumente. Um aber den vollen Nutzen daraus zu ziehen, muss man sich feste und klare Vorschriften auferlegen, indem man seine Studien in verschiedene Categorien abtheilt.

Damit die musikalischen Anlagen sich entwickeln können, muss man vor Allem mit grösster Strenge auf Reinheit der Intonation halten, und dahin trachten, dass der klangliche Eindruck jeder Tonleiter untadelhaft sei, sowohl in Bezug auf die Qualität des Tons, als auch in Bezug auf vollkommen reine Intonation. Dieselben Vorschriften gelten für alle Tonleiter.

Wenn nun dieses Studium auf den *Contrabass* angewendet werden soll, so muss man dem Schüler die Schwierigkeiten des Bogenstriches begreiflich machen, welche die verschiedenen Vorschriften für das Studium der Tonleiter mit sich bringen. Ich werde diese in drei Hauptbedingungen zusammenfassen.

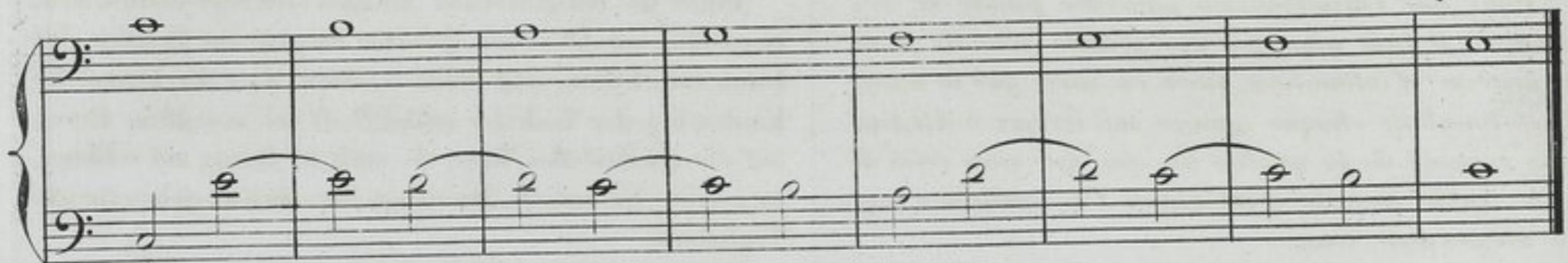
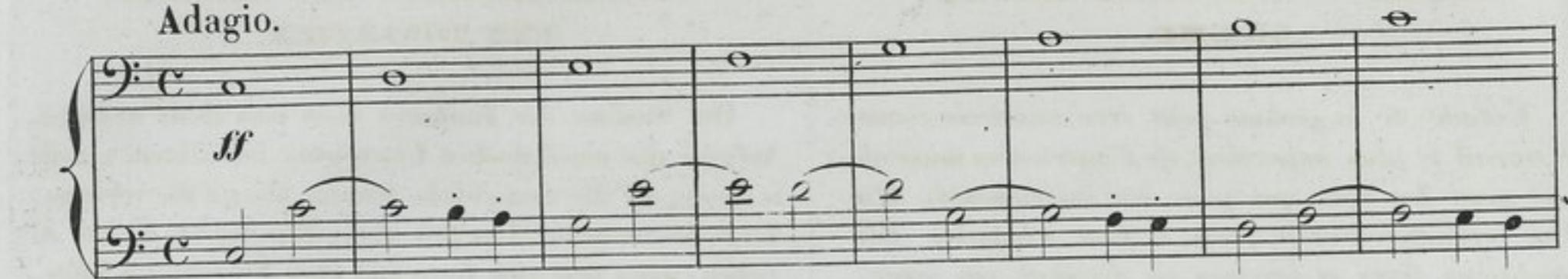
1. Das *Fortissimo*,
2. Das *Pianissimo*,
3. Das *Spinnen* der Töne (Anschwellen und Abnehmen).

1. Um der ersten Vorschrift zu genügen, welche in der Erzeugung eines durchaus gleichmässigen Tones von höchster Stärke besteht, muss man drei verschiedene Arten von Druck auf die Bogenstange einüben. (Siehe die nachfolgende Figur dieser Ausführung). Beim Abstrich fasse man den Bogen fest in der Hand, indem man mit Sorgfalt eine leichte Haltung des Armes bewahrt, und den Druck auf die Bogenstange verstärkt, jenäher man an die Spitze des Bogens kommt. Beim Aufstrich sind die nämlichen Vorschriften, nur in umgekehrter Weise zu beobachten.

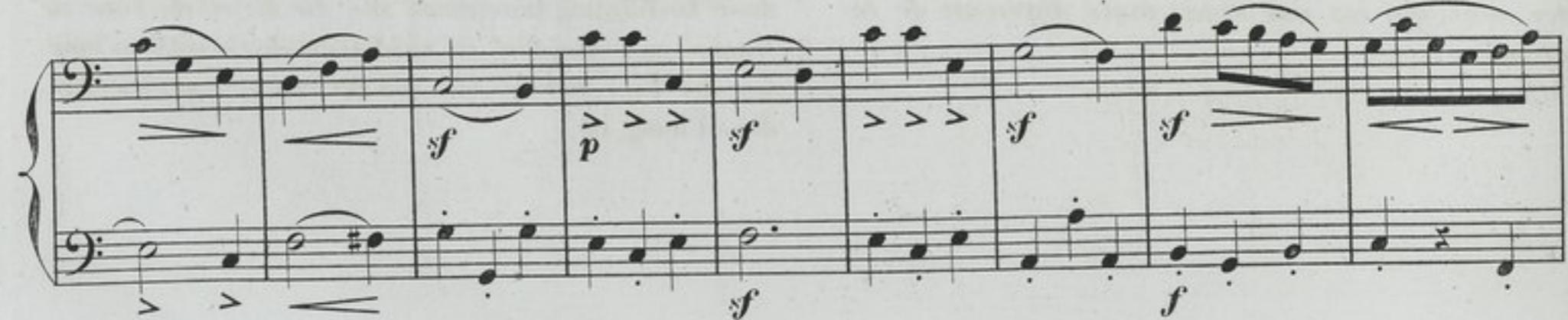
2. Auch das Studium des *Pianissimo* bietet grosse Schwierigkeiten, um einen reinen Ton, und nicht blos ein bedeutungsloses Gekratze hervorzubringen. Man sollte diese Ausführung bezeichnen als: *die Kunst die Töne zu tragen* und man darf sie nicht verwechseln mit dem Spinnen der Töne, welches eine von der ersteren ganz verschiedene Übung ist.

GAMME EN UT MAJEUR. (C Dur.)

Adagio.

1^{re} MISE EN PRATIQUE DES DIVERSES NUANCES.1^{te} PRACTISCHE ANWENDUNG DER VERSCHIEDENEN
NUANCEN.

Andante.



Three staves of musical notation for bassoon or double bass. The top staff uses slurs and grace notes. The middle staff includes dynamic markings (sf, p, dim.) and slurs. The bottom staff uses slurs and grace notes.

GAMME EN LA MINEUR. (A Moll.)

Adagio.

Two staves of musical notation for bassoon or double bass, showing a scale in A minor (la mineur). The first staff starts with a forte dynamic (ff) and the second staff begins with a dynamic (c).

Moderato.

Moderato.

pp

cresc.

f

p

cresc.

f

p

cresc.

sf

cresc.

cresc.

sf

A handwritten musical score for two voices and piano, consisting of six systems of music. The score is written in two parts, each with a bass clef and a key signature of one sharp. The top part starts with a dynamic of *f*. The second system shows a melodic line with a crescendo, indicated by *pp* and *cresc.*. The third system begins with a dynamic of *f*. The fourth system features a dynamic of *p*. The fifth system starts with a dynamic of *pp*. The sixth system continues with a dynamic of *pp*.

GAMME EN SOL MAJEUR. (G Dur.)

Adagio.

Musical score for the Adagio section in G major. The score consists of four systems of music, each with two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. The key signature is one sharp (G major). The tempo is Adagio. The dynamics include *ff*, *p*, and *cresc.*

Allegretto.

Musical score for the Allegretto section in G major. The score consists of two systems of music, each with two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. The key signature is one sharp (G major). The tempo is Allegretto. The dynamics include *p*, *f*, *s*, and *cresc.*

A handwritten musical score for two voices (treble and bass) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the voice (Treble or Bass), and the bottom staff is for the piano. The music is written in common time. Various dynamics are indicated throughout the score, including *cresc.*, *sf*, *mf*, *f*, and *tr.*. The score shows a progression of harmonic changes, with key signatures shifting between major and minor keys.

Adagio.

GAMME EN MI MINEUR. (E Moll.)

A handwritten musical score for piano, consisting of five systems of music. The score is written on five-line staves, primarily in common time. The key signature varies between systems, including G major (no sharps or flats), A major (one sharp), D major (two sharps), E major (three sharps), and F major (one flat). The music features various note values such as eighth and sixteenth notes, and includes rests and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines.

Allegro moderato.

mf spirituoso

f *p* *cresc.*

f *p* *cresc. f.*

f

p

pp

Handwritten musical score for two staves, page 55. The top staff uses a bass clef and the bottom staff uses a bass clef. The music consists of six systems of notes. Dynamics include *f*, *p*, *cresc.*, *f*, *ff*, and *ff*. Articulations are marked with '>' symbols.

GAMME EN RE MAJEUR. (D Dur.)

Adagio.

Musical score for the Adagio section, featuring two staves in G major (two sharps). The top staff has a dynamic of *ff*. The bottom staff includes a performance instruction: > > > segue signo. The music consists of eighth-note patterns.

Continuation of the musical score, showing two staves in G major (two sharps). The music continues with eighth-note patterns, maintaining the tempo and key signature established in the previous section.

Andante.

Musical score for the Andante section, featuring two staves in G major (two sharps). The top staff includes dynamics *sf* and *mf*, and a performance instruction *con express.* The bottom staff shows eighth-note patterns. The music features grace notes and slurs.

Continuation of the musical score, showing two staves in G major (two sharps). The music continues with eighth-note patterns and grace notes, maintaining the tempo and style of the previous section.

Final continuation of the musical score, showing two staves in G major (two sharps). The music concludes with eighth-note patterns and grace notes, bringing the piece to a close.

VAR.

GAMME EN SI MINEUR. (H Moll.)

Allegro moderato.

The musical score consists of five systems of music. System 1: Bass clef, common time, key signature one sharp (F#). Dynamics: ff. Measures 1-8. System 2: Bass clef, common time, key signature one sharp (F#). Measures 9-16. System 3: Bass clef, common time, key signature one sharp (F#). Measures 17-24. System 4: Bass clef, common time, key signature one sharp (F#). Measures 25-32. System 5: Bass clef, common time, key signature one sharp (F#). Measures 33-40. The piece is labeled 'Allegro moderato.'

A handwritten musical score for two voices and piano, consisting of six staves of music. The top two staves are for the soprano voice, the middle two for the alto voice, and the bottom two for the piano. The music is written in common time, with a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines, with some notes having horizontal dashes or arrows indicating specific performance techniques. The score is divided into measures by vertical bar lines.

GAMME EN LA MAJEUR. (A Dur.)

ff

Adagio cantabile con espressione

A handwritten musical score for two voices (treble and bass) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the treble voice, and the bottom staff is for the bass voice. The piano part is represented by a single staff at the bottom of the page. The music is written in common time with a key signature of one sharp (F#). Dynamic markings such as *f* (fortissimo), *s* (sforzando), and *v* (vibrato) are placed throughout the score. The vocal parts feature various melodic lines with eighth and sixteenth note patterns, often accompanied by eighth-note chords or basso continuo figures. The piano part provides harmonic support with sustained notes and rhythmic patterns.

GAMME EN FA: MINEUR. (Fis Moll.)

The musical score consists of four systems of piano music:

- System 1:** Starts with a dynamic *ff*. The notes are: FA (open circle), C (solid circle), D (open circle), E (solid circle), G (open circle), A (solid circle), FA (open circle). The bass line consists of eighth-note patterns.
- System 2:** Continues the sequence: FA, C, D, E, G, A, FA.
- System 3:** Continues the sequence: FA, C, D, E, G, A, FA.
- System 4:** Starts with a dynamic *ff*. The notes are: FA, C, D, E, G, A, FA. This section is labeled "Maestoso." above the first measure. It includes a instruction "segue signe" between measures 4 and 5. The bass line consists of eighth-note patterns.

A handwritten musical score for two voices and piano, page 65. The score consists of six systems of music, each with two staves. The top staff of each system is for the soprano voice (C-clef) and the bottom staff is for the basso continuo (F-clef). The key signature is two sharps (D major), and the time signature is common time. The music features various note heads, stems, and beams, with some notes having vertical dashes through them. Measure numbers are present at the beginning of each system. The score includes dynamic markings such as $\text{f}^{\#}$ (fortissimo), p (pianissimo), and *dim.* (diminuendo). The vocal parts are mostly in eighth-note patterns, while the continuo part provides harmonic support with sustained notes and chords.

GAMME EN MI MAJEUR. (E Dur.)

Adagio.

The musical score consists of six staves of piano music. Staff 1 starts with a forte dynamic (ff) and a treble clef. Staff 2 begins with a bass clef. Staff 3 starts with a treble clef. Staff 4 starts with a bass clef. Staff 5 starts with a treble clef. Staff 6 starts with a bass clef. The music is in common time throughout. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like ff, f, and cresc. The final staff includes performance instructions "dolce" and "cresc."

Handwritten musical score for two voices and piano, page 65. The score consists of six systems of music. The top system starts with dynamic *f*. The second system includes dynamics *cresc.* and *f*. The third system includes dynamic *f*. The fourth system includes dynamic *p* and *cresc.*. The fifth system includes dynamic *f*. The sixth system ends with dynamic *pp*.

Adagio.

GAMME EN UT: MINEUR. (Cis Moll.)

The musical score consists of three staves of music for two voices. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2'). The key signature is C major (no sharps or flats). The music begins with a forte dynamic (ff) in the top voice, followed by eighth-note patterns in both voices. The middle staff continues with eighth-note patterns, while the bottom staff begins with a sustained note followed by eighth-note patterns. The score concludes with a series of eighth-note patterns in both voices.

Allegro con fuoco.

The musical score consists of three staves of music for two voices. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2'). The key signature changes to A major (two sharps). The music begins with a forte dynamic (ff) in the top voice, followed by sixteenth-note patterns in both voices. The middle staff continues with sixteenth-note patterns, while the bottom staff begins with a sustained note followed by sixteenth-note patterns. The score concludes with a series of sixteenth-note patterns in both voices.

GAMME EN SI MAJEUR. (H Dur.)

Adagio.

Three staves of musical notation for piano in G major (H Dur.). The top staff shows a sustained note followed by eighth-note pairs. The middle staff shows eighth-note pairs with slurs and dynamic markings. The bottom staff shows eighth-note pairs with slurs and dynamic markings.

Grave cantabile.

Three staves of musical notation for piano in G major (H Dur.). The top staff starts with a forte dynamic (f) followed by a dynamic marking 'sf con express.'. The middle staff shows eighth-note pairs with slurs and dynamics. The bottom staff shows eighth-note pairs with slurs and dynamics.

Musical score for two staves, measures 1-10. The top staff consists of two systems of four measures each. Measure 1: Both staves begin with eighth-note patterns. Measure 2: The top staff has sixteenth-note patterns, while the bottom staff continues its eighth-note pattern. Measures 3-4: Both staves return to eighth-note patterns. Measure 5: The top staff has sixteenth-note patterns again, while the bottom staff continues its eighth-note pattern. Measures 6-7: Both staves return to eighth-note patterns. Measure 8: The top staff has sixteenth-note patterns, while the bottom staff continues its eighth-note pattern. Measures 9-10: Both staves return to eighth-note patterns.

Musical score for two staves, measures 11-20. The top staff consists of two systems of five measures each. Measure 11: The top staff begins with eighth-note patterns, followed by sixteenth-note patterns. Measure 12: The top staff continues with sixteenth-note patterns. Measures 13-14: The top staff returns to eighth-note patterns. Measure 15: The top staff has sixteenth-note patterns, while the bottom staff continues its eighth-note pattern. Measures 16-17: The top staff returns to eighth-note patterns. Measure 18: The top staff has sixteenth-note patterns, while the bottom staff continues its eighth-note pattern. Measures 19-20: The top staff returns to eighth-note patterns.

dim.

s f con espress.

cresc.

pp cresc.

Musical score for piano, page 10, measures 11-16. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of four sharps. Measure 11: The top staff has a sustained note followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 12: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 13: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 14: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 15: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 16: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs.

GAMME EN SOL[#] MINEUR. (Gis Moll.)

Adagio.

The musical score consists of six staves of music for piano, arranged in two sections: Adagio and Vivace.

Adagio Section:

- Staff 1: Treble clef, key signature of G major (one sharp). Dynamics: *ff*, *p*.
- Staff 2: Bass clef, key signature of G major (one sharp).
- Staff 3: Treble clef, key signature of G major (one sharp).
- Staff 4: Bass clef, key signature of G major (one sharp).

Vivace Section:

- Staff 1: Treble clef, key signature of G major (one sharp). Measure 1 starts with *pp*. Measures 2-3 show a melodic line with dynamic changes: *pp*, *cresc.*, *pp*, *cresc.*, *p*.
- Staff 2: Bass clef, key signature of G major (one sharp).
- Staff 3: Treble clef, key signature of G major (one sharp).
- Staff 4: Bass clef, key signature of G major (one sharp).

The score concludes with a final section labeled *Fin.* at the end of the sixth staff.

A handwritten musical score for two voices, likely for soprano and alto or bass, in 9/8 time. The music consists of six systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). The notation includes various note heads (circles, crosses, and circles with crosses), stems, and beams. Measure numbers are present at the beginning of each system. The score shows a continuous melodic line with some harmonic complexity through the use of different note heads.

GAMME EN SOL^b MAJEUR. (Ges Dur.)

Adagio.

Adagio.

segue staccato

THÈME VARIÉ.

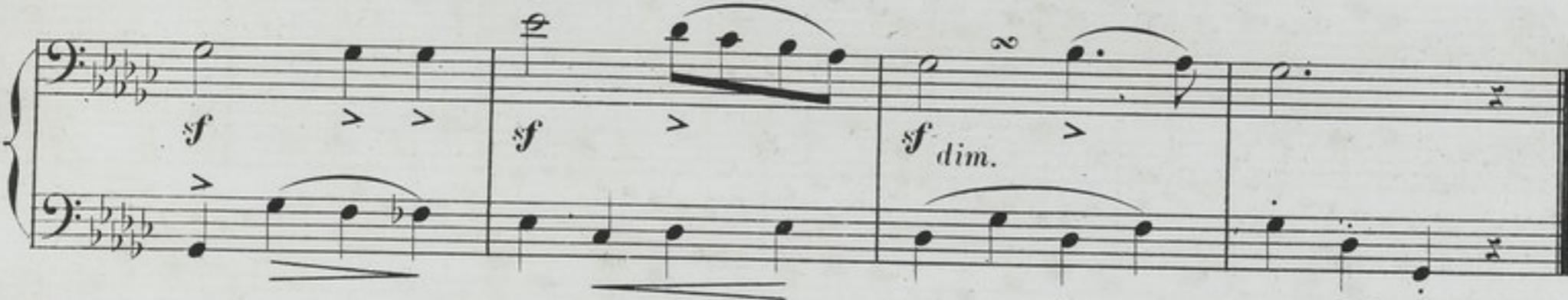
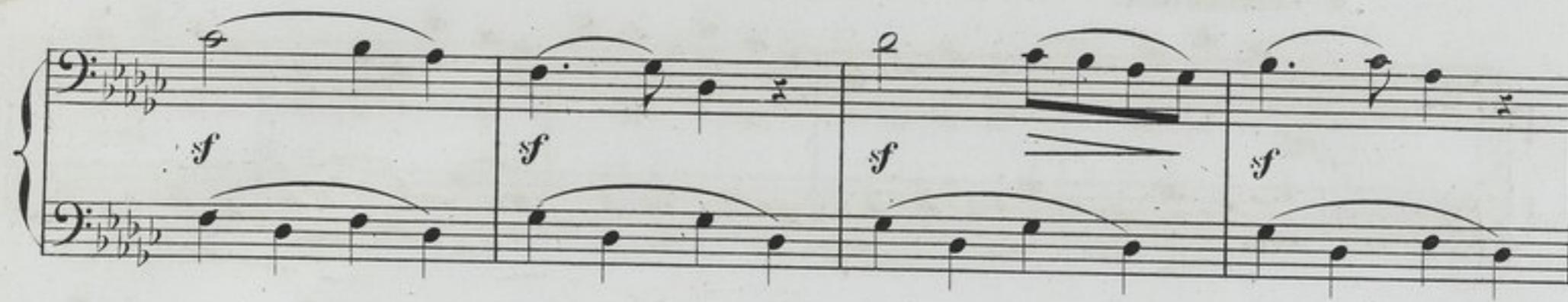
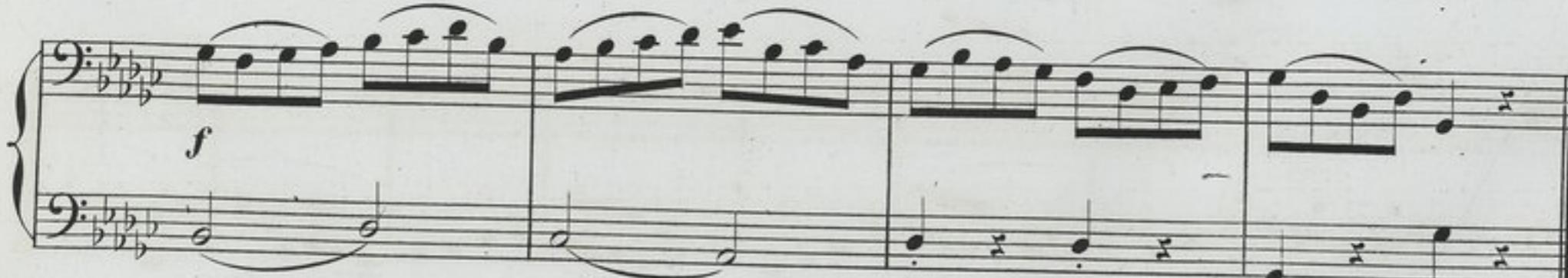
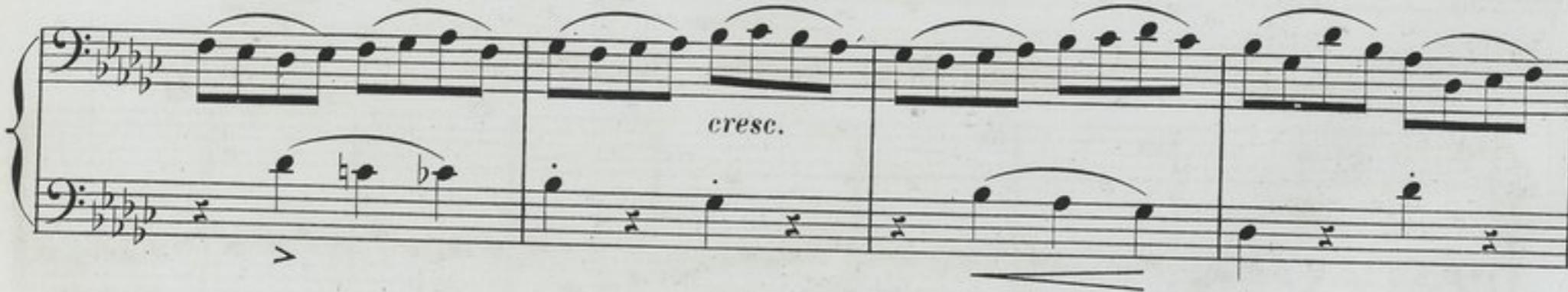
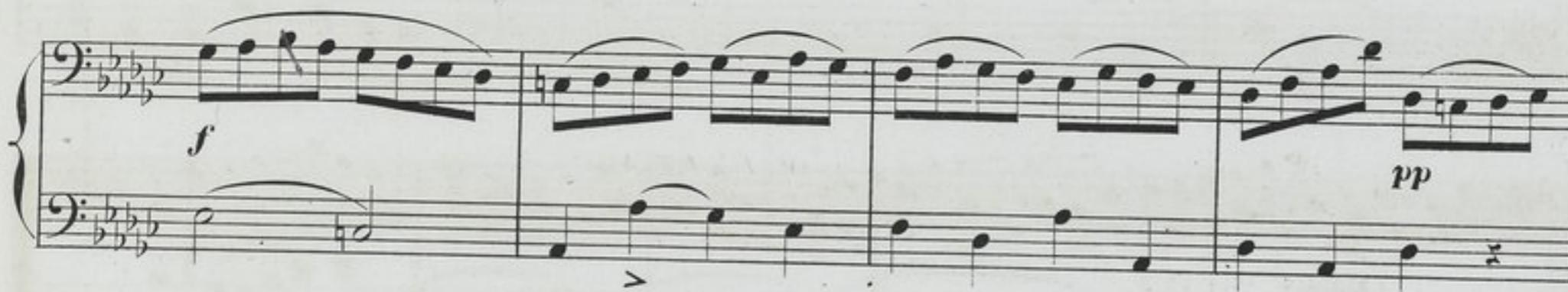
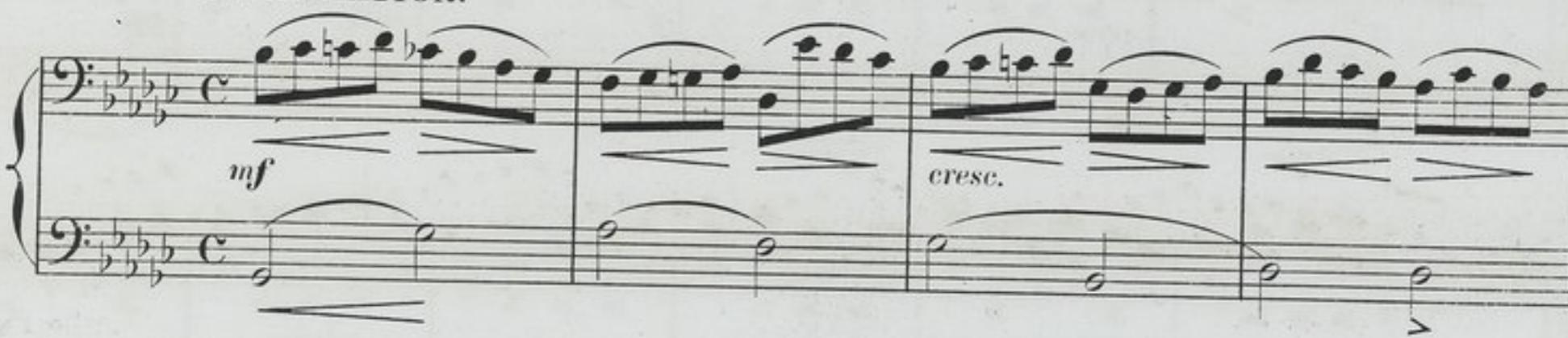
Adagio.

s con espressione *f* > *f* *f*

mfp >

s cresc. *f* *p* *f*

f

1^{re} VARIATION.Volti 1^{re} Variation.

2^e VARIATION.

2^e VARIATION.

Adagio.

GAMME EN RE^b MAJEUR. (Des Dur.)

Adagio.

GAMME EN RE^b MAJEUR. (Des Dur.)

Andante.

légèrement *sf*

cresc. *p* > *cresc.*

f

dim.

cresc. > *pp >* *cresc.*

dim. *sf*

GAMME EN SI^b MINEUR. (B Moll.)

Adagio.

The musical score consists of five staves of piano music. The first two staves are in Adagio tempo, indicated by the instruction "Adagio." above them. The remaining three staves are in Maestoso tempo, indicated by the instruction "Maestoso." above them. The music is in B minor (two flats). The score includes dynamic markings such as *ff*, *sf*, *appassionato sf*, *cresc.*, *pp*, and *sf*. The notation includes various note values, rests, and slurs. The paper shows signs of age and wear, particularly at the bottom left corner.

GAMME EN LA ♬ MAJEUR. (As Dur.)

Adagio.

The musical score consists of four systems of piano music. The first three systems are in common time (indicated by 'C') and the fourth system is in 3/4 time (indicated by '3'). The key signature is one flat (B-flat). The first system starts with a dynamic of ***ff***. The second system begins with a dynamic of ***ff***. The third system begins with a dynamic of ***ff***. The fourth system begins with a dynamic of ***mf***, followed by ***cresc.***, then ***sf***. The music features various note patterns, including eighth-note chords and sixteenth-note figures, with some grace notes indicated by small 'g' symbols.

A handwritten musical score for two voices, likely bassoon or double bass, in bass clef. The score is in 2/4 time and B-flat major. It consists of six staves of music, each with two voices. The dynamics include **f**, **p**, **ff**, *cresc.*, and *decresc.*. Performance markings such as slurs and grace notes are also present. The music features various rhythmic patterns and harmonic changes throughout the six measures.

Musical score for two bassoon parts, page 10, measures 1-10. The score consists of two systems of five staves each. The top system starts with a dynamic of ***p*** and continues with ***pp***. The bottom system begins with ***sf***, followed by ***mf***. Measure 10 concludes with a dynamic of ***cresc.***.

Musical score for six staves, likely for two voices, basso continuo, and basso. The score consists of six systems of music, each starting with a bass clef and a key signature of one flat. Measure 1: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 2: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 3: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 4: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 5: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 6: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 7: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 8: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 9: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 10: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 11: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 12: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 13: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 14: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 15: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 16: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 17: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 18: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 19: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs. Measure 20: The top voice has eighth-note pairs, basso continuo has eighth-note pairs, and basso has eighth-note pairs.

GAMME EN MI^b MAJEUR. (Es Dur.)

Adagio.

Adagio.

Allegretto.

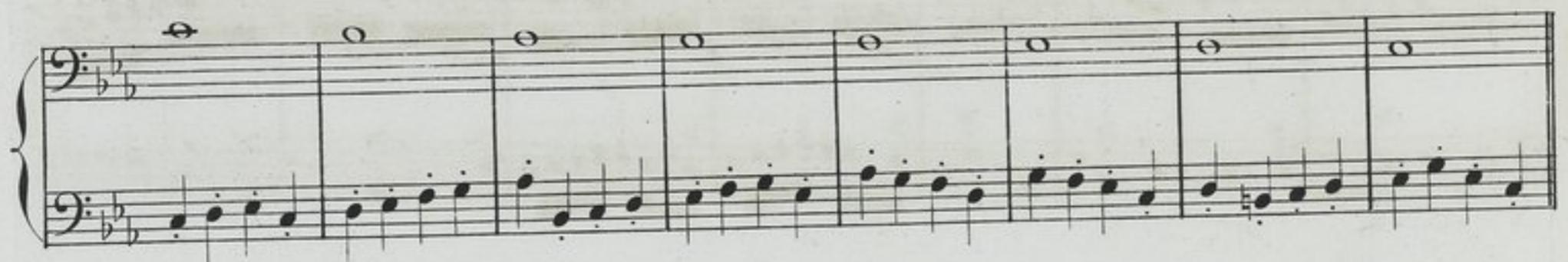
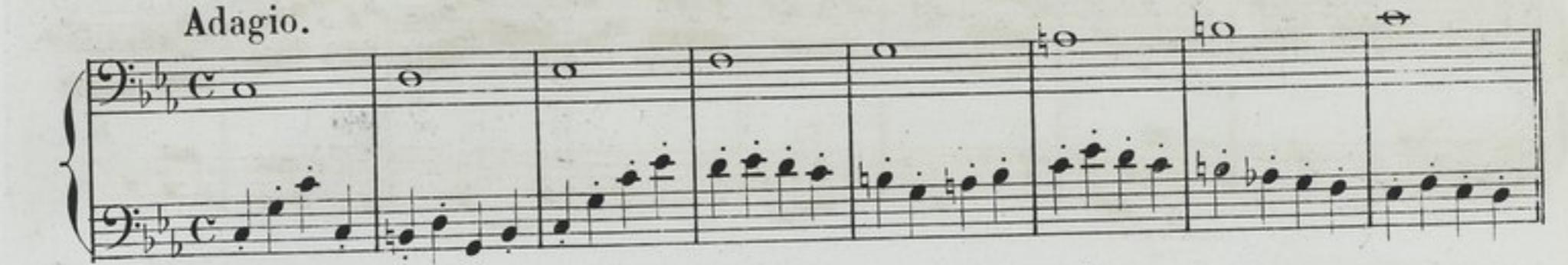
2a

D.G.

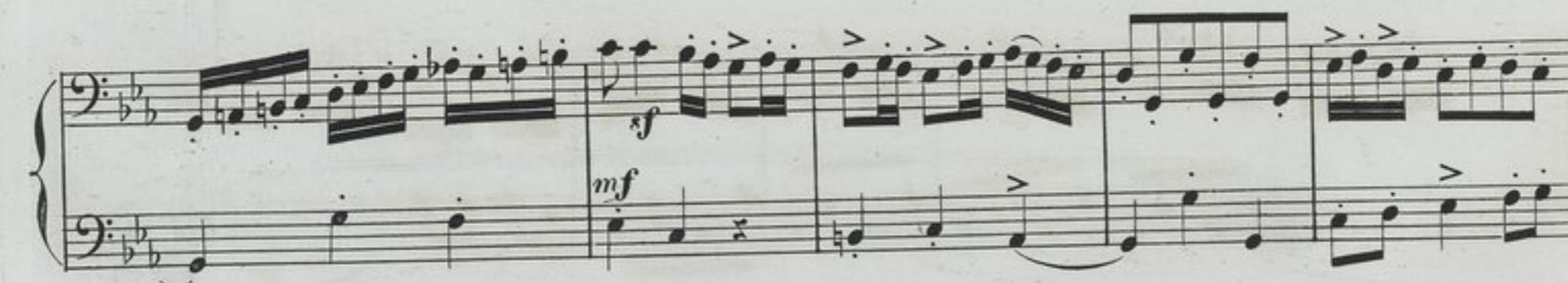
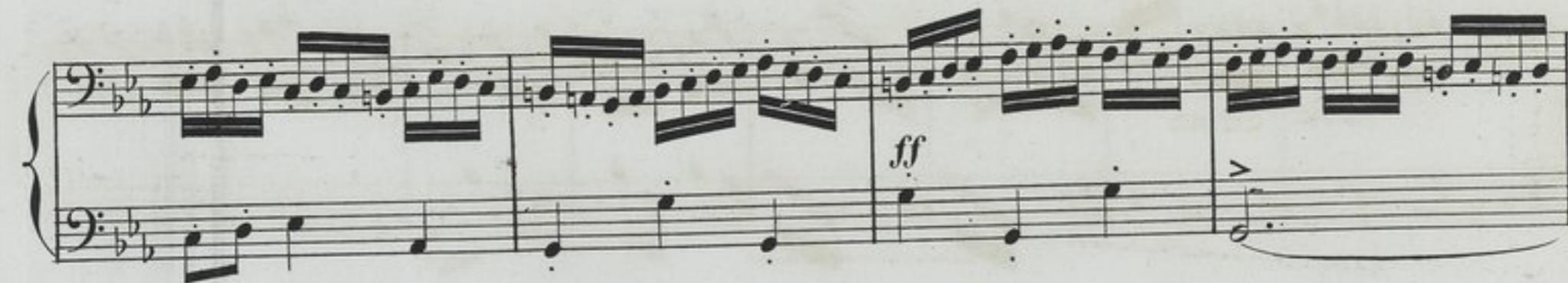
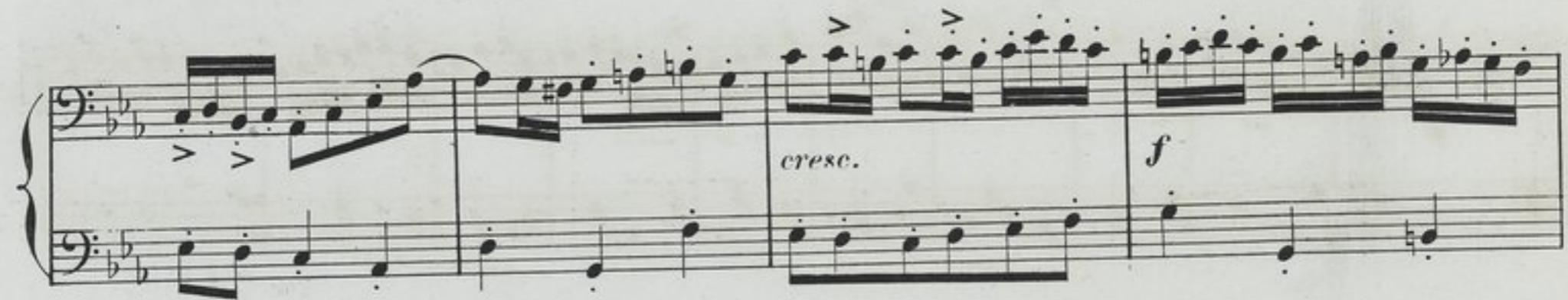
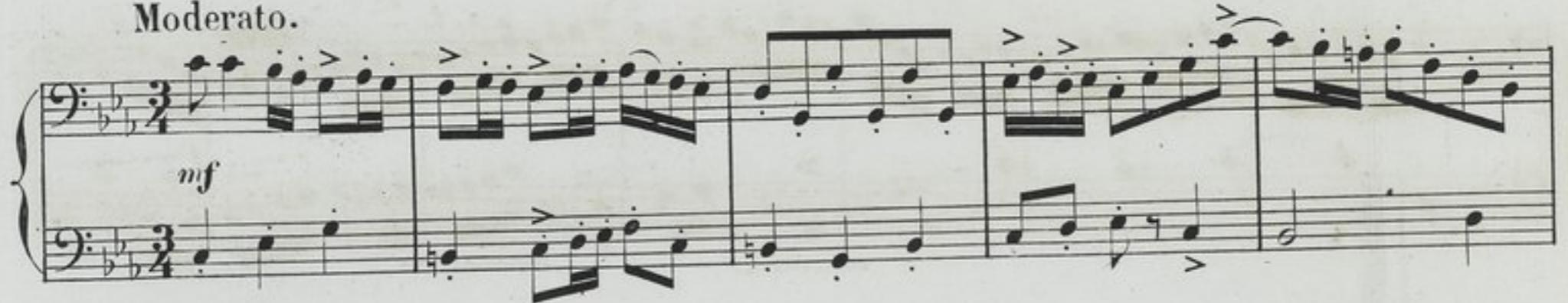
p

GAMME EN UT MINEUR. (C Moll.)

Adagio.



Moderato.



60

10

30

50

70

90

110

130

150

170

190

210

230

250

270

290

310

330

350

370

390

410

430

450

470

490

510

530

550

570

590

610

630

650

670

690

710

730

750

770

790

810

830

850

870

890

910

930

950

970

990

1010

1030

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p

cresc.

p

f

f

cresc.

p

cresc.

f

dim.

p

cresc.

f

mf

cresc.

p

The musical score consists of six staves of bassoon or double bass music. The key signature is two flats, and the time signature is common time. The music features melodic lines with various dynamics and performance instructions:

- Staff 1: Crescendo (cresc.) followed by a dynamic **f**.
- Staff 2: Dynamic **pp** (pianissimo) followed by a crescendo (cresc.).
- Staff 3: Dynamic **f** (fortissimo).
- Staff 4: Diminuendo (dim.) followed by a crescendo (cresc.).
- Staff 5: Dynamics **f**, **p** (pianissimo), and **dim.** (diminuendo).
- Staff 6: A melodic line ending with a dynamic **dim.** (diminuendo).

Adagio.

The score consists of six staves of handwritten musical notation for piano. The first two staves are in B-flat major (two flats). The third staff begins with a dynamic marking *p dolce con simplice*. The fourth staff starts with *sf*. The fifth staff starts with *f*. The sixth staff concludes with *f*. The music features eighth-note patterns with slurs and grace notes. The key signature changes from B-flat major to C major (no sharps or flats) at different points in the piece.

A handwritten musical score for two voices (treble and bass) and piano. The score consists of eight staves of music. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like forte (f), piano (p), and crescendo (sf). The bottom six staves are for two voices, with each voice having a treble clef staff. The vocal parts feature melodic lines with grace notes and slurs. The score is written in common time and includes several measures of music.

Adagio.

The musical score consists of six staves of piano music. The first four staves are in common time (indicated by 'C') and the last two are in 3/2 time (indicated by '3'). The key signature changes throughout the piece:

- Staff 1: G major (no sharps or flats)
- Staff 2: A major (one sharp)
- Staff 3: B major (two sharps)
- Staff 4: C major (no sharps or flats)
- Staff 5: D major (one sharp)
- Staff 6: G major (no sharps or flats)

The tempo is Adagio, indicated by the text "Adagio." at the beginning of the piece. The music features eighth-note patterns and sustained notes.

A handwritten musical score for two voices (treble and bass) and basso continuo. The score consists of six systems of music, each with two staves. The top staff of each system is for the voice part, and the bottom staff is for the continuo part. The music is written in common time, with a key signature of one flat. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like *tr.* (trill) and *dim.* (diminuendo). The score shows a progression of harmonic changes, with the basso continuo providing harmonic support through bass notes and chords.

GAMME EN FA MAJEUR.(F Dur.)

Adagio.

The musical score consists of six staves of music for a single instrument. The first staff starts with a dynamic *ff*. The music is in common time. The key signature is F major, indicated by one sharp sign. The notation includes eighth and sixteenth note patterns, with various slurs and grace notes. The staves are separated by vertical bar lines, and the music is divided into measures by vertical bar lines.

Andante.

The musical score consists of six staves of bassoon music. The first two staves begin with dynamic *p*, followed by *sf*. The third staff starts with *cresc.*, followed by *sf*. The fourth staff starts with *f*, followed by *dim.*. The fifth staff starts with *cresc.*. The sixth staff begins with *sf*, followed by *dim.*. The music features various slurs, grace notes, and dynamic markings throughout.

sf

p

cresc.

f

pp

cresc.

f

Musical score for bassoon, page 97, featuring six staves of music. The score consists of two systems of three staves each. The top staff in each system is a bassoon part, and the bottom staff is a continuo or harmonic part. The music includes various dynamics and performance instructions:

- Staff 1 (Measures 1-2): Bassoon eighth-note patterns with dynamic markings **p** and **f**.
- Staff 2 (Measures 3-4): Bassoon eighth-note patterns with dynamic markings **p** and **f**. The bassoon part ends with a fermata over the first note of the second measure.
- Staff 3 (Measures 5-6): Bassoon eighth-note patterns with dynamic markings **cresc.**, **p**, and **cresc.**. The bassoon part ends with a fermata over the first note of the second measure.
- Staff 4 (Measures 7-8): Bassoon eighth-note patterns with dynamic markings **f** and **p**.
- Staff 5 (Measures 9-10): Bassoon eighth-note patterns with dynamic marking **dim.**.
- Staff 6 (Measures 11-12): Bassoon eighth-note patterns with dynamic marking **f**.

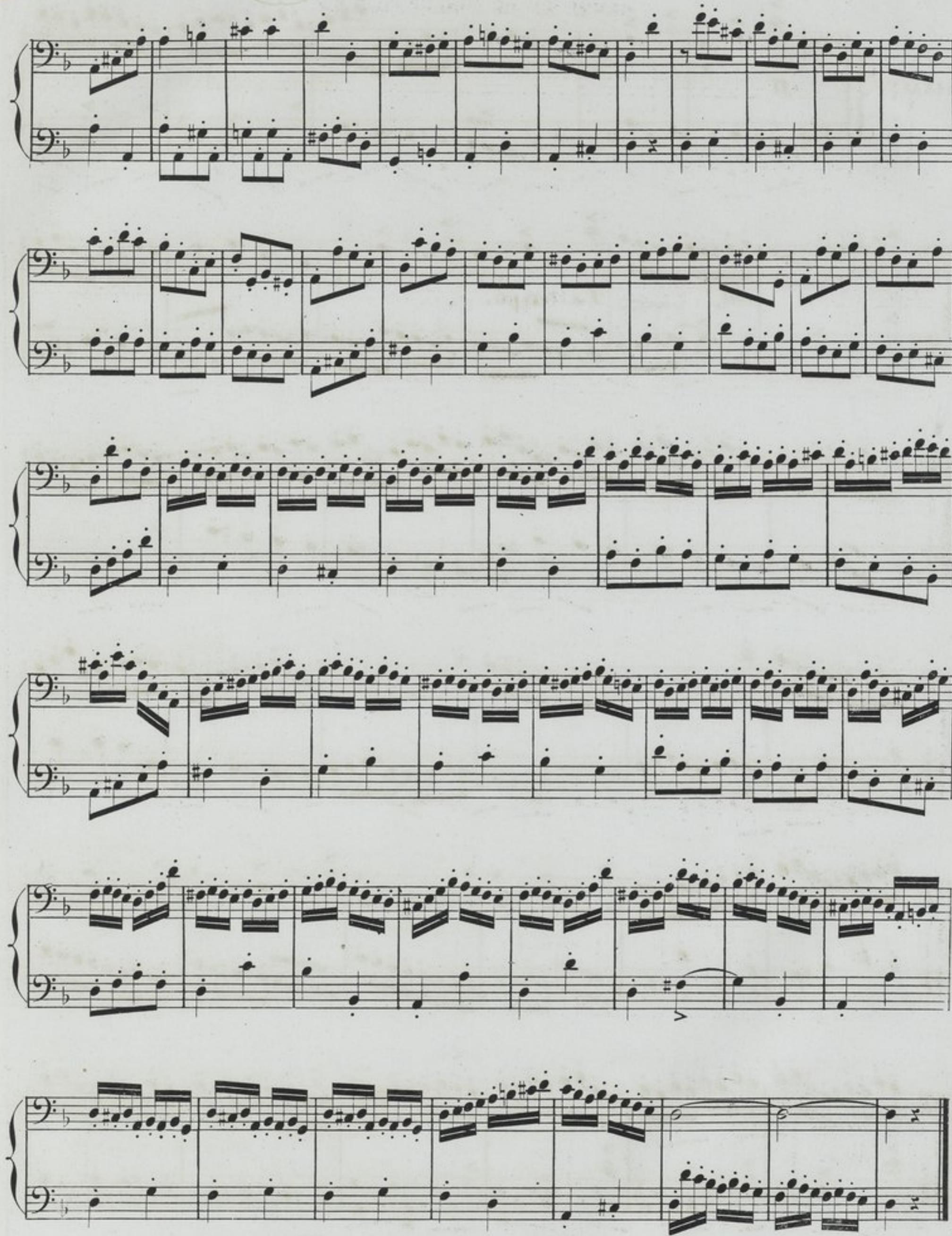
GAMME EN RÉ MINEUR.(D Moll.)

Adagio.

The musical score consists of four staves of bassoon music. The first staff begins with a dynamic of *ff* (fortissimo) and a bass clef. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of two sharps. The fourth staff begins with a bass clef and a key signature of two sharps. The music features eighth and sixteenth note patterns throughout the staves.

Moderato.

The musical score consists of two staves of bassoon music in 2/4 time. The first staff starts with a dynamic of *pp* (pianissimo), followed by *cresc.* (crescendo), *f* (forte), and *p* (pianissimo). The second staff starts with *cresc.* and ends with *pp*.



Vivo.

FINALE.

A handwritten musical score for piano, featuring six staves of music. The score is in common time and consists of six systems. The first system begins with a dynamic of ***ff***. The second system contains the instruction ***rall.*** and ***s a tempo.*** The third system begins with a dynamic of ***p***. The fourth system begins with a dynamic of ***f***. The fifth system begins with a dynamic of ***p***. The sixth system concludes the page. The music is written in two voices, with the right hand generally playing the upper line and the left hand the lower line. The manuscript shows signs of age, including yellowing and water damage at the top right corner.

A handwritten musical score for two voices (treble and bass) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the voice (treble or bass), and the bottom staff is for the piano. The music is written in common time. The score includes various dynamics such as *p*, *f*, and *ff*. The handwriting is clear and organized, typical of a composer's manuscript.

A page of six staves of handwritten musical notation for a bassoon or double bass. The notation uses a bass clef and consists of six measures per staff. Measure 1: Bass clef, dynamic f , eighth notes. Measure 2: Bass clef, dynamic p , eighth notes. Measure 3: Bass clef, dynamic p , eighth notes. Measure 4: Bass clef, dynamic p , eighth notes. Measure 5: Bass clef, dynamic p , eighth notes. Measure 6: Bass clef, dynamic p , eighth notes. Measures 7-12: Bass clef, dynamic p , eighth notes. Measures 13-18: Bass clef, dynamic p , eighth notes. Measures 19-24: Bass clef, dynamic p , eighth notes. Measures 25-30: Bass clef, dynamic p , eighth notes. Measures 31-36: Bass clef, dynamic p , eighth notes. Measures 37-42: Bass clef, dynamic p , eighth notes. Measures 43-48: Bass clef, dynamic p , eighth notes. Measures 49-54: Bass clef, dynamic p , eighth notes. Measures 55-60: Bass clef, dynamic p , eighth notes. Measures 61-66: Bass clef, dynamic p , eighth notes. Measures 67-72: Bass clef, dynamic p , eighth notes. Measures 73-78: Bass clef, dynamic p , eighth notes. Measures 79-84: Bass clef, dynamic p , eighth notes. Measures 85-90: Bass clef, dynamic p , eighth notes. Measures 91-96: Bass clef, dynamic p , eighth notes.

A page of musical notation for two voices, likely a basso continuo part, featuring six systems of music. The notation includes bass clef, common time, and various dynamic markings like forte, piano, and sforzando. The music consists of eighth and sixteenth note patterns, with some notes having greater than signs above them. The final system ends with a double bar line and the word "Fine."