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LEE

Op. 31

Forty  
Melodic and Progressive  
Etudes  
For Violoncello

(LEO SCHULZ)

Book I (Nos. 1-22)

\$1.00





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SEBASTIAN LEE

Op. 31

Forty Melodic and  
Progressive Études  
For Violoncello

Edited and Fingered by  
LEO SCHULZ

Book I contains a Biographical Sketch of the Composer by  
RICHARD ALDRICH

IN TWO BOOKS

Book I (Nos. 1-22) — Library Vol. 639

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

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

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

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

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

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

RICHARD ALDRICH.

# Forty Melodic and Progressive Études.

▢ Down-bow.  
▽ Up-bow.

SEBASTIAN LEE. Op.31, Book 1.

## 1. Exercise in the broad style of bowing.

Andante.

Allegro moderato.

## 2. Exercise on the Legato.

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The first section of the exercise consists of four staves of music in bass clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of slurred eighth notes with fingerings 1, 4, 1, 3. The second staff continues with similar slurred eighth notes and includes a measure with a whole note chord marked with a '0'. The third and fourth staves continue the melodic line with various slurs and fingerings, including 3, 1, 4 and 4, 2, 2.

3. Melodic Exercise.

Allegretto.

The second section of the exercise, titled '3. Melodic Exercise', is marked 'Allegretto' and is in 3/4 time. It consists of ten staves of music in bass clef. The first staff begins with a treble clef and a key signature of one flat (Bb). The music features a series of slurred eighth notes with fingerings 1, 4, 1, 3. The second staff continues with similar slurred eighth notes and includes a measure with a whole note chord marked with a '0'. The third and fourth staves continue the melodic line with various slurs and fingerings, including 4, 1, 1, 3, 2, 1, 4, 3 and 4, 2, 2. The fifth staff includes a measure with a whole note chord marked with a '0' and the instruction 'D-str.'. The sixth and seventh staves continue the melodic line with various slurs and fingerings, including 2, 1, 3, 4, 2, 1, 4, 3 and 4, 1, 1, 3, 2, 1, 4, 3. The eighth and ninth staves continue the melodic line with various slurs and fingerings, including 4, 1, 1, 3, 2, 1, 4, 3 and 4, 1, 1, 3, 2, 1, 4, 3. The tenth staff concludes the exercise with a final measure.

4. Scherzo.

Allegretto con moto.

The musical score is written in bass clef with a 3/4 time signature. It consists of 12 staves of music. The tempo is marked 'Allegretto con moto'. The key signature is one sharp (F#). The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs. Fingerings (1-4) are indicated throughout. A 'V' (trill) is marked above a note in the seventh staff. The piece concludes with a final note on the twelfth staff.

5. Exercise on the Legato.

Allegro con moto.

This musical score is a ten-staff exercise in bass clef, marked 'Allegro con moto'. The piece is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together and slurred. Fingerings are indicated by numbers 1 through 4 above the notes. Some notes are marked with accents or slurs. The exercise concludes with a final cadence. A specific instruction 'G-str.' is written below the eighth staff.

Allegro.

6. Melodic Exercise.

6. Melodic Exercise. *Allegro.*

Moderato.

7. Exercise on the Legato.

7. Exercise on the Legato. *Moderato.*

*espressivo*

D-str.



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

9. Melodic Exercise.

This musical exercise is written for the bass clef in a key with two sharps (D major or F# minor) and a common time signature. It consists of eight staves of music. The first staff begins with a 4-measure rest. The piece is marked 'Moderato'. The notation includes various stringing techniques: 'G-str.' (G-string), 'D-str.' (D-string), and 'A-str.' (A-string). The music features a mix of eighth and sixteenth notes, often beamed together in groups of four. Fingerings (1-4) and breath marks (V) are clearly indicated throughout the score.

Allegretto.

10. Rondo.

This musical exercise is written for the bass clef in a key with two sharps (D major or F# minor) and a 6/8 time signature. It consists of seven staves of music. The piece is marked 'Allegretto'. The notation is more rhythmic and complex than exercise 9, featuring many eighth and sixteenth notes, often with slurs and fingerings (1-4). The exercise includes various rhythmic patterns and rests, such as a 7-measure rest in the final staff.

9

II. Melodic Exercise.

*Allegretto con moto.*

12. Exercise for the Right Wrist.

Allegro.

*leggero*

This page contains ten staves of musical notation for a bass line. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, slurs, and fingerings. The first staff begins with a triplet of eighth notes. The second staff features a sequence of eighth notes with slurs and fingerings (1, 4, 3, 2, 4, 1, 4). The third staff continues with similar patterns, including a triplet and slurs. The fourth staff shows a sequence of eighth notes with slurs and fingerings (3, 1, 2, 4, 3, 2, 1, 2). The fifth staff features a sequence of eighth notes with slurs and fingerings (4, 2, 4, 4, 4, 4, 4). The sixth staff continues with eighth notes and slurs, including a triplet. The seventh staff features a sequence of eighth notes with slurs and fingerings (3, 1, 4). The eighth staff shows a sequence of eighth notes with slurs and fingerings (3, 3, 3, 3, 3, 3). The ninth staff features a sequence of eighth notes with slurs and fingerings (3, 3, 3, 3, 3, 3). The tenth staff concludes with a sequence of eighth notes and a final chord with fingerings (1, 4, 2, 1).

13. Theme and Variations.

Andante.

The 'Andante' section consists of four staves of music in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Andante' and the articulation is 'dolce'. The music features a melodic line with various ornaments, including slurs, ties, and grace notes. Fingerings are indicated by numbers 1-4. There are several triplet markings (3) and a 4-measure rest. The section concludes with a 3-measure rest.

Var. I.

'Var. I.' consists of ten staves of music in bass clef with a key signature of one flat. The tempo is 'Andante' and the articulation is 'legato'. The music is characterized by continuous sixteenth-note patterns, often grouped in pairs or fours. Fingerings are indicated by numbers 1-4. There are several triplet markings (3) and a 4-measure rest. The section concludes with a 4-measure rest.

Var. II.

The musical score consists of ten staves of music in bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic patterns, slurs, and fingerings. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (for natural harmonics). Dynamics include *f* (forte) and *rit.* (ritardando). Performance instructions include *a tempo* and *dolce*. The score concludes with a final cadence.

14. Exercise in Dotted Notes.

Maestoso.

\*) Different bowings:



15. Facility in Bowing.

Moderato.

The musical score is written in bass clef with a 2/4 time signature and a key signature of one sharp (F#). It consists of 12 staves of music. The notation includes various bowing techniques such as slurs, accents, and dynamic markings like 'V' (forte). Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The piece concludes with a double bar line and a final cadence.

16. Exercise on the Inverted Mordent.

Andante con moto.

Allegro moderato.

17. Facility in Bowing.

This page of musical notation consists of 17 staves of music, all written in bass clef. The key signature is two flats (B-flat and E-flat). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. Numerous slurs and ties are used to connect notes across measures. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. There are several accidentals, including flats and naturals, scattered throughout the piece. The notation is dense and technical, typical of a solo bass line for a piece of music.

*Largo.*  
*f*

*Allegro.*  
*p*

The musical score is written in bass clef with a common time signature (C). It is divided into two main sections: *Largo* and *Allegro*. The *Largo* section begins with a dynamic marking of *f* and features a series of slurred eighth notes with various fingerings (1, 2, 3, 4) and accents. The *Allegro* section starts with a dynamic marking of *p* and consists of multiple staves of sixteenth-note patterns, often grouped in pairs or fours, with various fingerings and accents. The piece concludes with a final cadence marked with a double bar line and a fermata.

Moderato.

19. Rondino.

The musical score is written in bass clef with a 2/4 time signature and a key signature of two sharps (D major). It consists of 12 staves of music. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings (1-4) are indicated above many notes. Slurs are used to group notes across measures. There are several trills and grace notes throughout the piece. The music is characterized by a rhythmic, dance-like quality typical of a 'Rondino'.

This section contains six staves of musical notation in bass clef, key of D major. The exercises are highly technical, featuring rapid trills and slurs. Fingerings are indicated by numbers 1-4 above notes. Some notes have a 'tr' (trill) marking. The exercises progress from simple trills to more complex patterns involving multiple notes and slurs.

20. Exercise on the Trill.

*Allegretto.*

This section contains eight staves of musical notation in bass clef, key of B-flat major, 3/4 time. The exercises focus on trills and are marked 'Allegretto'. They include dynamic markings such as 'V' (forte) and 'tr' (trill). Fingerings and articulations are clearly marked throughout the piece.

Four staves of bass clef musical notation. The first staff contains a sequence of eighth and sixteenth notes with fingerings 1, 2, 3, 4 and accents. The second and third staves continue with similar patterns, including triplets and slurs. The fourth staff shows a change in rhythm with longer note values and a 'G-str.' marking below.

G-str.

21. Exercise in employing the Thumb.

Allegro.

Five staves of musical notation. The first two staves are in bass clef, with the second staff labeled 'same pos.' and a dashed line indicating a continuation of the previous pattern. The remaining three staves are in treble clef, showing more complex rhythmic patterns with fingerings 1, 2, 3, 4 and slurs. The final staff includes a '4' marking above a group of notes.





This page contains ten staves of musical notation for a bass line. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and ties. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are also several instances of double slurs and accents. The piece concludes with a fermata over the final note of the tenth staff.

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