

Violoncell-Musik

von

Josef Werner.

Studien für Violoncell.

Supplemente zu seiner Violoncell-Schule, op. 12.

Netto

II. Suppl., Op. 14.	12 mittelschwere Vortrags-Lagen und Bogen-Uebungen in allen Taktarten mit Begleitung eines II. Violoncells	3.—
III. „ Op. 15.	Studien (ohne Daumenaufsatz) mit Begleitung eines II. Violoncells	3.—
IV. „ Op. 16.	10 Etuden mit Begleitung eines II. Violoncells	3.—
V. „ Op. 17.	Universal-Studien zum täglichen Gebrauche. 50 praktische Uebungen in allen Ton-, Takt- und Stricharten, sowie Studien für Intonation, Rhythmik und Vortrag. Heft I, II à	3.—
VI. Suppl., Op. 18.	Studien (mit Daumenaufsatz) mit Begleitung eines II. Violoncells	3.—
Op. 53.	Zweihundert Scalen-Studien. Heft I, II à	3.—

Sämmtliche Studienwerke sind an der kgl. Akademie der Tonkunst in München eingeführt!

Duetten für 2 Violoncells.

Op. 47.	24 leichte rhythmische Duettinos in allen Taktarten und in den Tonarten bis zu 3 Kreuz und 3 B in der ersten und halben Position spielbar	3.—
Op. 44.	12 instructive Duetten	3.—
Op. 22.	2 Duos. No. 1 in G dur	} I. Lieferung {
Op. 23.	No. 2 in C dur	
Op. 30.	2 Duos. No. 3 in D dur	} II. Lieferung {
Op. 31.	No. 4 in B dur	
Op. 48.	12 Capricen (Herrn Paul Miersch in New-York gewidmet). Eingeführt an der kgl. Akademie der Tonkunst in München. Heft I, II à	3.—

Vortragsstücke für Violoncell und Klavier.

Op. 32.	Romanze No. 2	2.—
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Das Urheberrecht an den Werken ist Eigenthum des Verlegers für alle Länder.

Leipzig, Friedrich Hofmeister.

Scalen - Studien

▣ Herunterstrich - *Down stroke* - Tiré.
 ▽ Aufstrich - *Up stroke* - Poussé.

für Violoncell.

Jos. Werner Op. 53 Heft II.

Rhythmische Studien bis N^o 63.

42. 

43. 

44. 

45. 

46. 

47. 

48. 

72. *tr*

73. *tr*

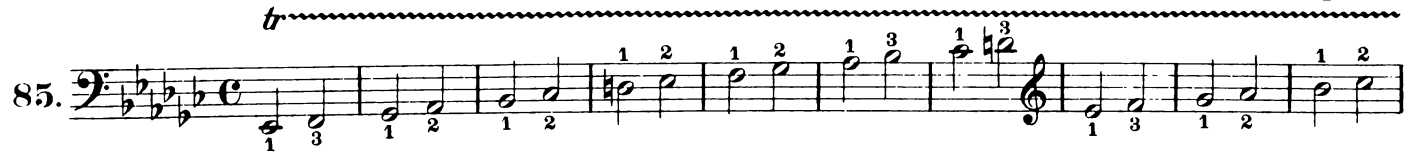
74. *tr*

75. *tr*

84. *tr* 



tr 

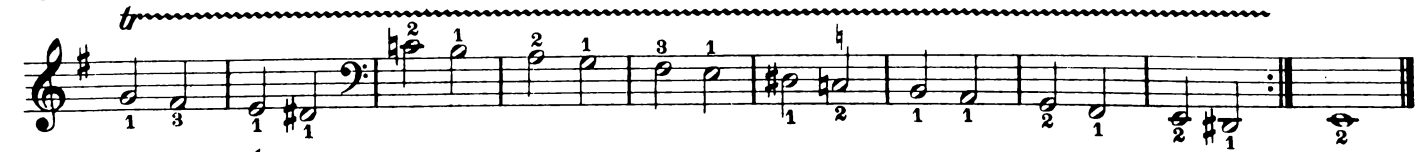
85. *tr* 

tr 

tr 

86. *tr* 

tr 

tr 

87. *tr* 

tr 

tr 

88. *tr*

1 3 1 2 1 2 1 2 1 3

1 2 1 2 1 2 1 2 1 2 1 2 1 2

89. *tr*

0 1 2 2 0 1 2 1

2 1 1 2 1 2 1 2 1 2 1 2 1 2

90. *tr*

1 3 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2

91. *tr*

1 3 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2

92. *tr*

93. *tr*

94. *4^{ta}*

1^{ma} sempre

1ma

1ma

1ma

1ma

1ma

1ma

1ma

2da

2da

3za

3za

4la

4la

4la

Dur Scalen in Terzen.

1. 2. 3. Strichveränderung. № 97 bis 120.
Variettes of Bowing.

97.

98.

99.

100.

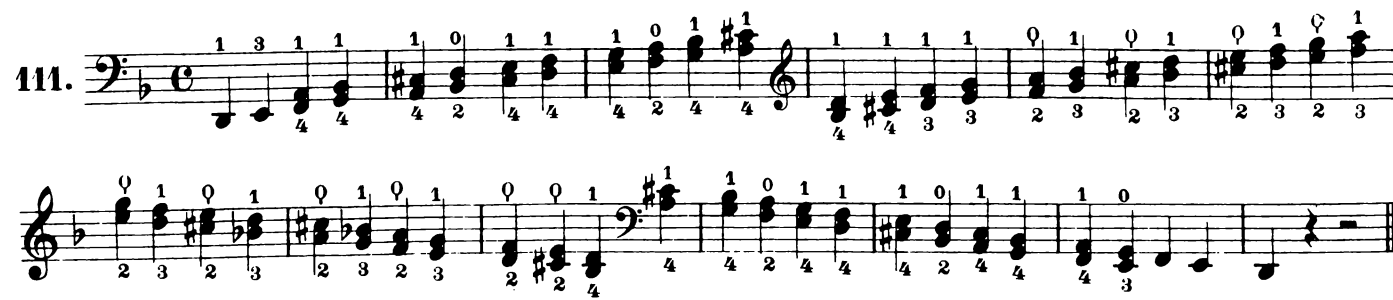
101.

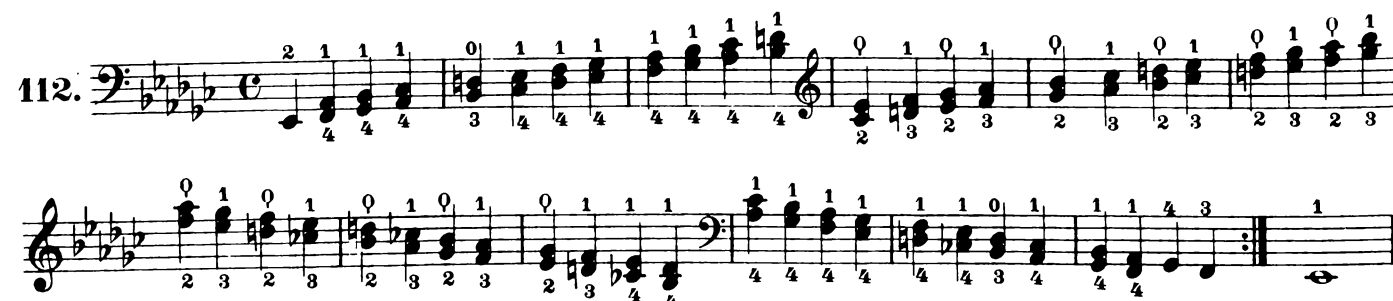
102.


103.

104.

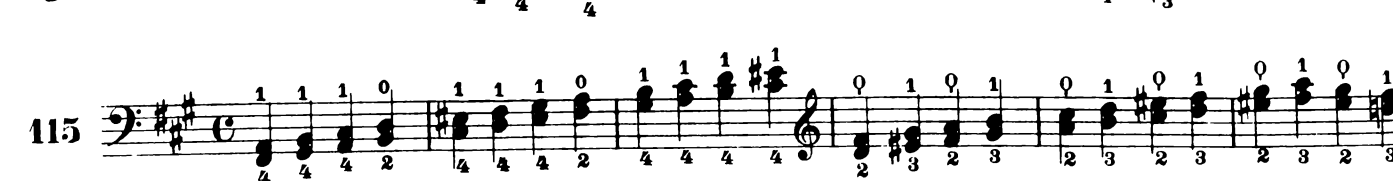
110. 

111. 

112. 

113. 

114. 

115. 

116.

117.

118.

119.

120.

127. 



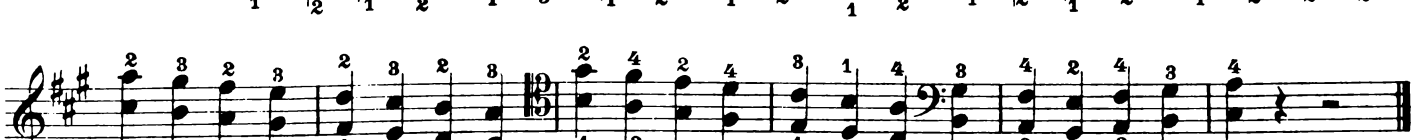
128. 



129. 



130. 



131. 



132. 



139.
 Musical exercise 139 in C major, 4/4 time. The piece consists of two staves. The bass staff begins with a C4 octave and moves up stepwise to G4, then descends. The treble staff begins with a C5 octave and moves up stepwise to G5, then descends. Fingerings are indicated by numbers 1-4. The exercise concludes with a repeat sign.

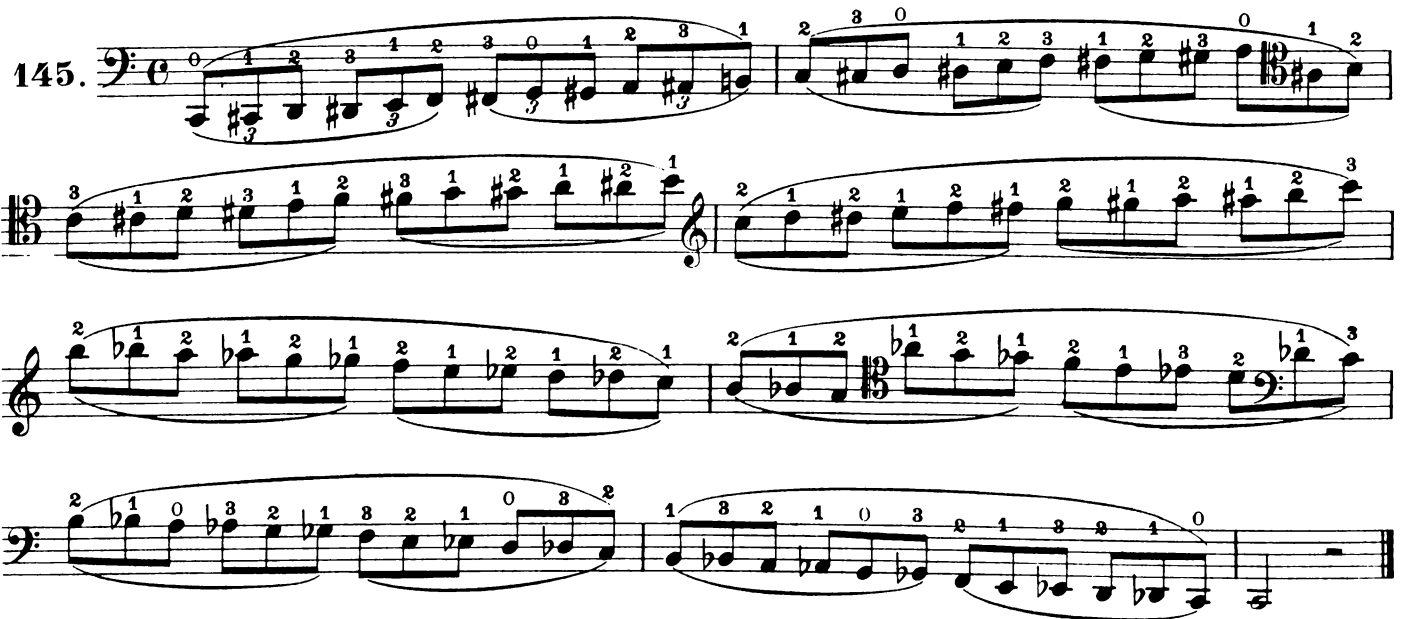
140.
 Musical exercise 140 in D minor, 4/4 time. The bass staff starts on D3 and moves up to A3, then descends. The treble staff starts on D5 and moves up to A5, then descends. Fingerings are indicated by numbers 1-4. The exercise concludes with a repeat sign.

141.
 Musical exercise 141 in E major, 4/4 time. The bass staff starts on E3 and moves up to B3, then descends. The treble staff starts on E5 and moves up to B5, then descends. Fingerings are indicated by numbers 1-4. The exercise concludes with a repeat sign.

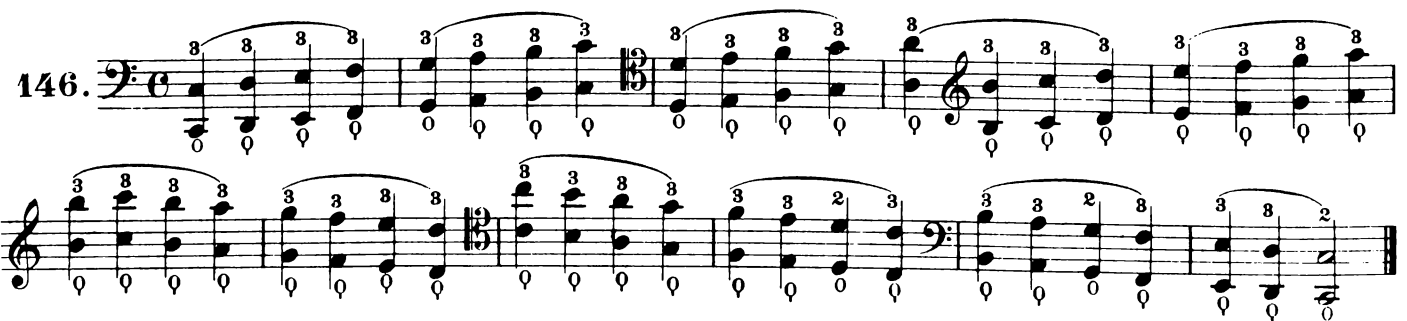
142.
 Musical exercise 142 in F major, 4/4 time. The bass staff starts on F3 and moves up to C4, then descends. The treble staff starts on F5 and moves up to C6, then descends. Fingerings are indicated by numbers 1-4. The exercise concludes with a repeat sign.

143.
 Musical exercise 143 in G minor, 4/4 time. The bass staff starts on G3 and moves up to D4, then descends. The treble staff starts on G5 and moves up to D6, then descends. Fingerings are indicated by numbers 1-4. The exercise concludes with a repeat sign.

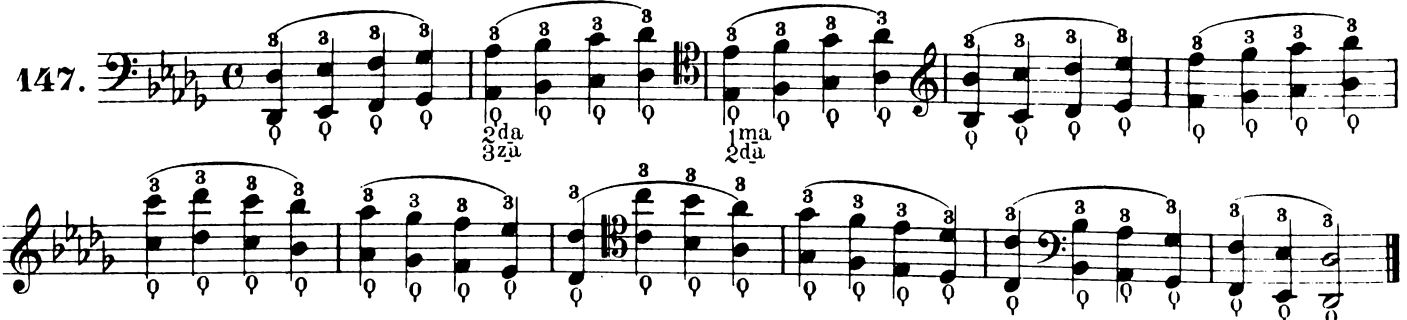
144.
 Musical exercise 144 in A major, 4/4 time. The bass staff starts on A3 and moves up to E4, then descends. The treble staff starts on A5 and moves up to E6, then descends. Fingerings are indicated by numbers 1-4. The exercise concludes with a repeat sign.

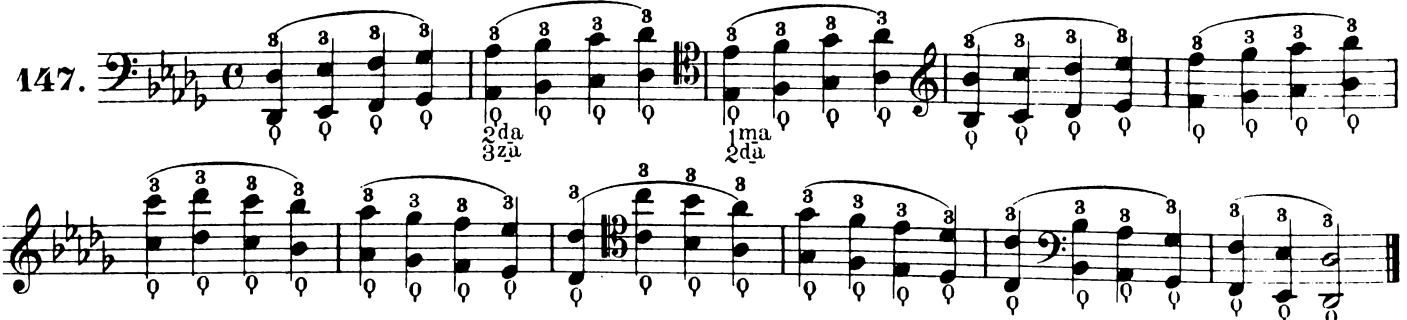
145. 

Exercise 145 consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, with numerous fingerings (1-3) and slurs. The key signature has one sharp (F#).

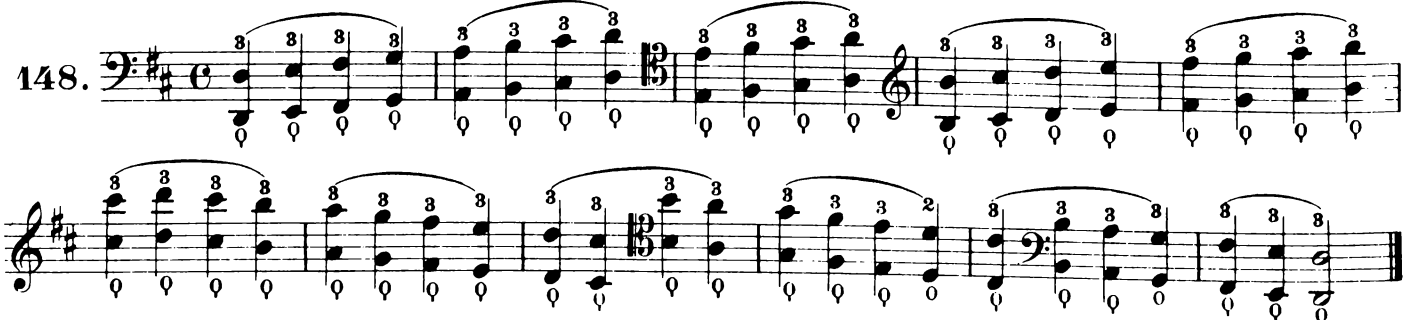
146. 

Exercise 146 consists of two staves, one in bass clef and one in treble clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, with numerous fingerings (1-3) and slurs. The key signature has one sharp (F#).

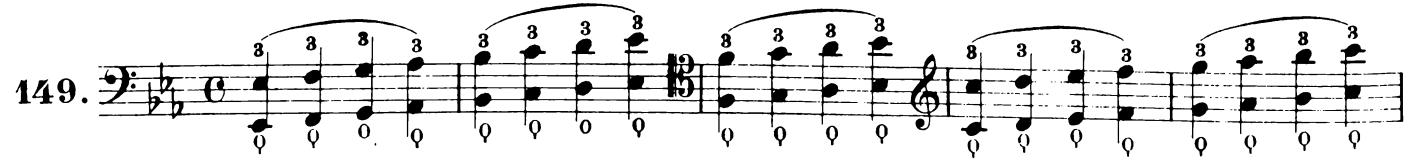
147. 

147. 

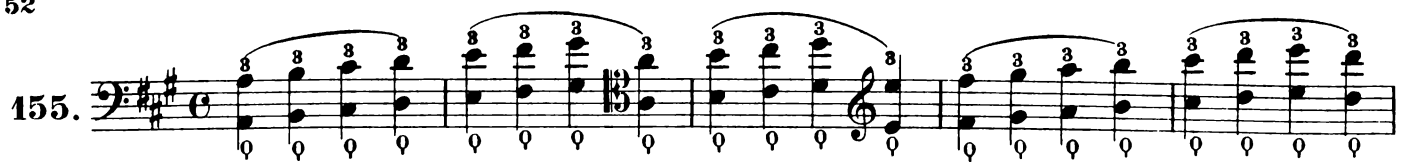
Exercise 147 consists of two staves, one in bass clef and one in treble clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, with numerous fingerings (1-3) and slurs. The key signature has two flats (Bb, Eb). The lyrics "2da 3zu" and "1ma 2da" are written below the bass staff.

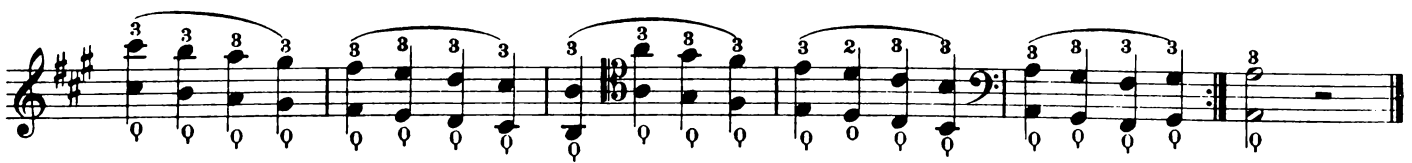
148. 

Exercise 148 consists of two staves, one in bass clef and one in treble clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, with numerous fingerings (1-3) and slurs. The key signature has two sharps (F#, C#).

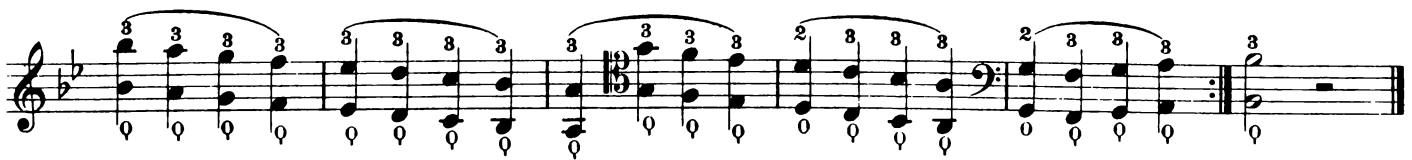
149. 

Exercise 149 consists of two staves, one in bass clef and one in treble clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, with numerous fingerings (1-3) and slurs. The key signature has two flats (Bb, Eb).

155. 



156. 



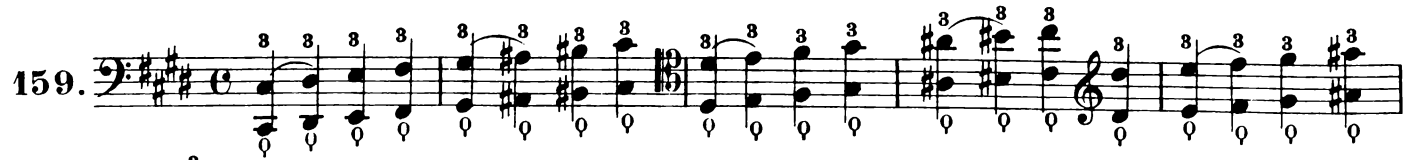
157. 



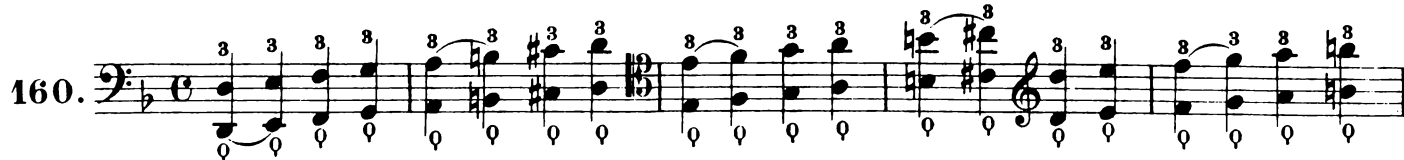
Harmonische Scala in Moll.

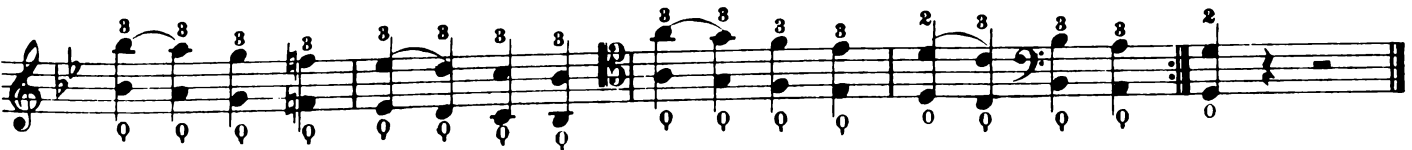
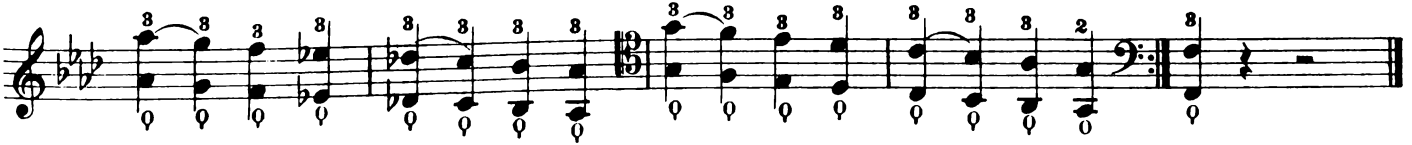
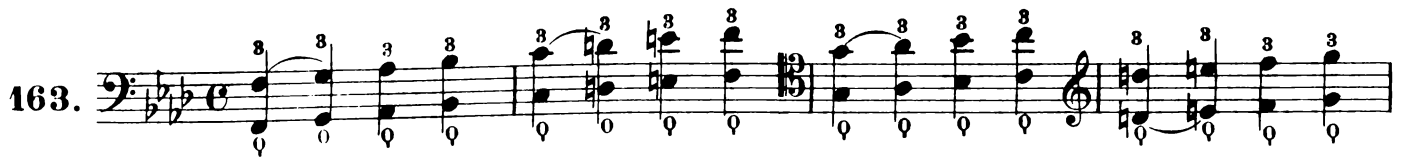
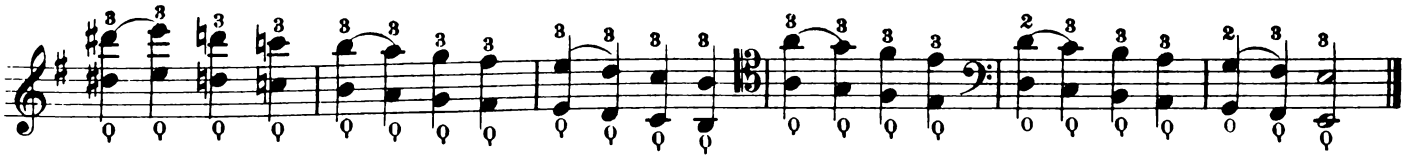
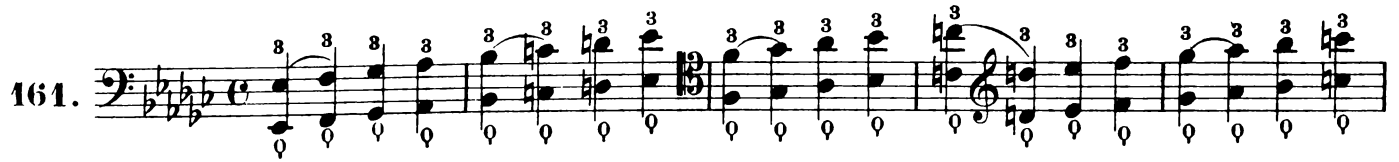
158. 




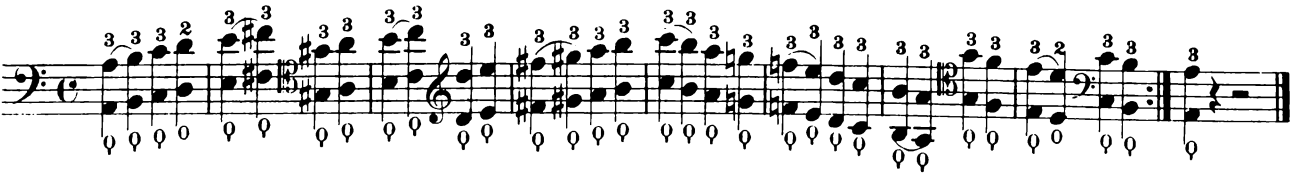
159. 



160. 



166. 

167. 

168. 

169. 

170. 











3za 4ta

171.

3za 4ta 2da 3za 1ma 2da

simile

2da 3za 3za 4ta

172.

spiccato legato

173.

Chromatische Scala.

198.

Künstliche Flageolets in Doppelgriffen.

199a

199b

199c

