Drüner Dr. I. 240
k

METHODE

pour

l'Alto-Viola

contenant les principes de cet Instrument

suivis de

Vingt cinq Etudes

PAR

B. BRUNI

N° 1599.
Pr: 2 fl 15 Xr

Mayence chez les Fils de B. Schott.

A LA HAYE CHEZ FR BEUSTER.
AU SPUI 9. N° 39

Ca: 1823

Siehe Dr. 176:
gest. Ausg. mit 29 S. und
gleicher Pl. N:...!

Ulrich Thüner
März 78.
London, Reeves

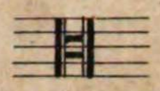
4 Mus.pr. 68244

B S B
MÜNCHEN

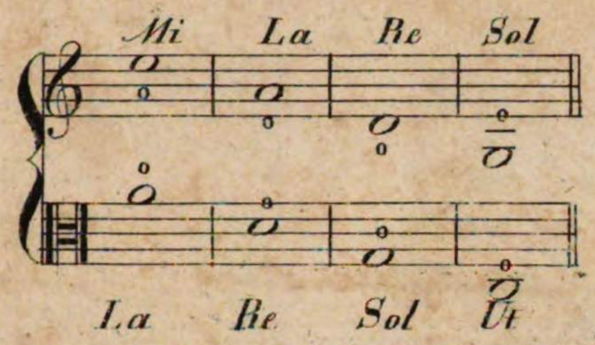
28/08/1503

Principes.

*La clef de l'Alto-Viola est la clef d'*Ut *sur la troisieme ligne.*

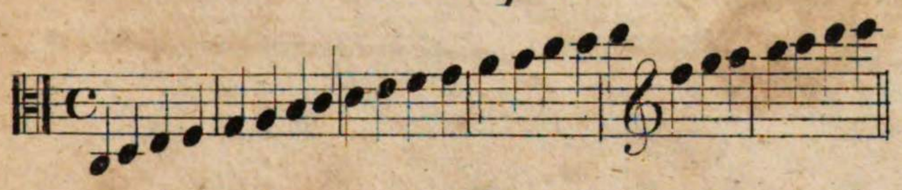
Exemple. 

L'Alto s'accorde de quinte en quinte comme le Violon, avec la seule difference que la chan=terelle qui est Mi *pour le Violon devient pour l'Alto; en conséquence le* La *devient* Re, *le* Re Sol *et le* Sol Ut.

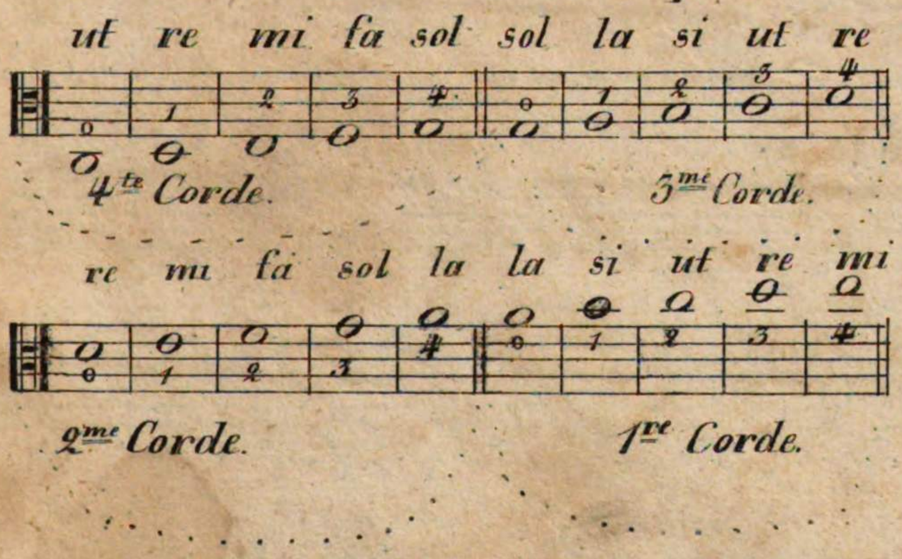


Lorsque l'on ecrit pour l'Alto, l'on se sert aussi de la clef de Violon, pour eviter la confusion qui pourait maître de la multitude de lignes qui tiennent lieu de portées.

Exemple.



Etendue de l'Alto a la 1re position.



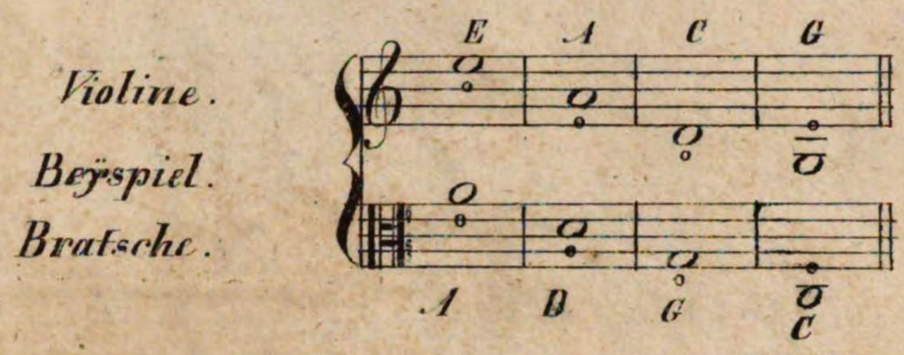
On fera attention de ne pas employer trop souvent les cordes à vide, car l'instrument par lui méme est un peu nazard, et cette observation doit surtout avoir lieu pour le La *ou chan=terelle.*

Grundsätze.

Der Schlüssel der Bratsche ist der C *Schlüssel auf der dritten Linie.*

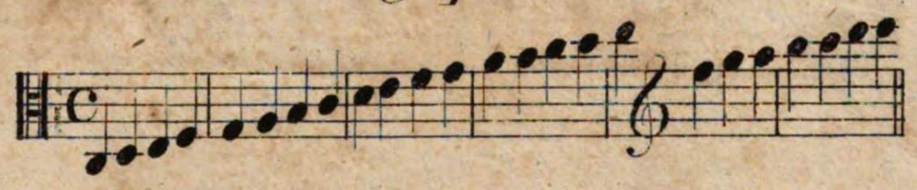
Folgender Gestalt.

Die Bratsche stimmt man von Quinte zu Quinte, wie die Violine, blos mit dem Unterschiede, dass die Quinte, welche das E *auf der Violine ist, auf der Bratsche die* A *Saite ist, worauf statt* A *das* D *statt* D *das* G *und statt* G *das* C *folgt.*

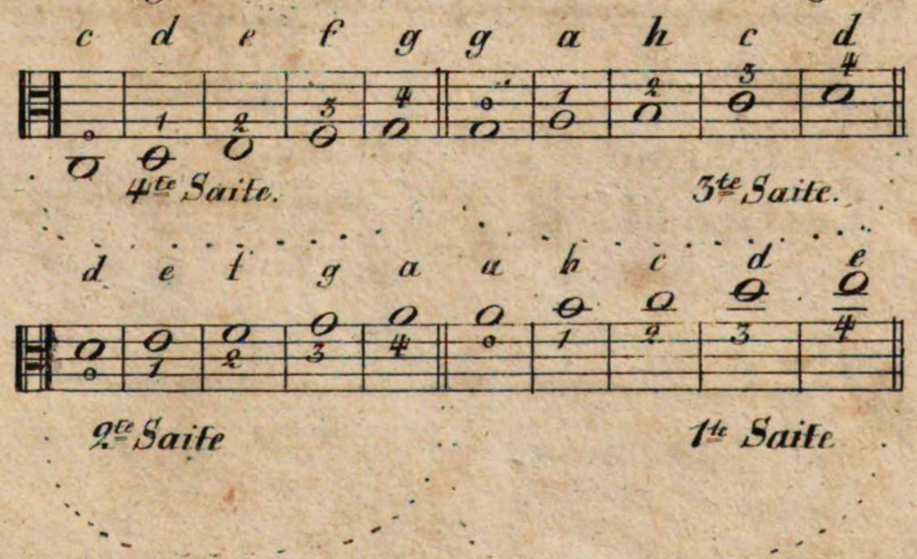


Wenn man für die Bratsche schreibt, bedient man sich auch des Violinschlüssels, um die Verwirrung zu vermeiden, die aus der Menge übereinander stehender Linien entspringen könnten.

Beyspiel.



Umfang der Bratsche in der 1ten Lage.



Man muss sich hüten die leeren Saiten zu oft zu brauchen, denn das Instrument hat schon an sich etwas Näselndes, und diese Bemerkung gilt vorzüglich für die oberste oder A *Saite.*

Tonleiter
Gamme

ut ré mi fa sol la si ut
ré mi fa sol la si ut ré
mi ré ut si la sol fa mi ré ut si la sol fa mi re ut

Lection Iº.

ut mi ut fa ut sol ut la ut si ut ut

Andante
Lection IIº.

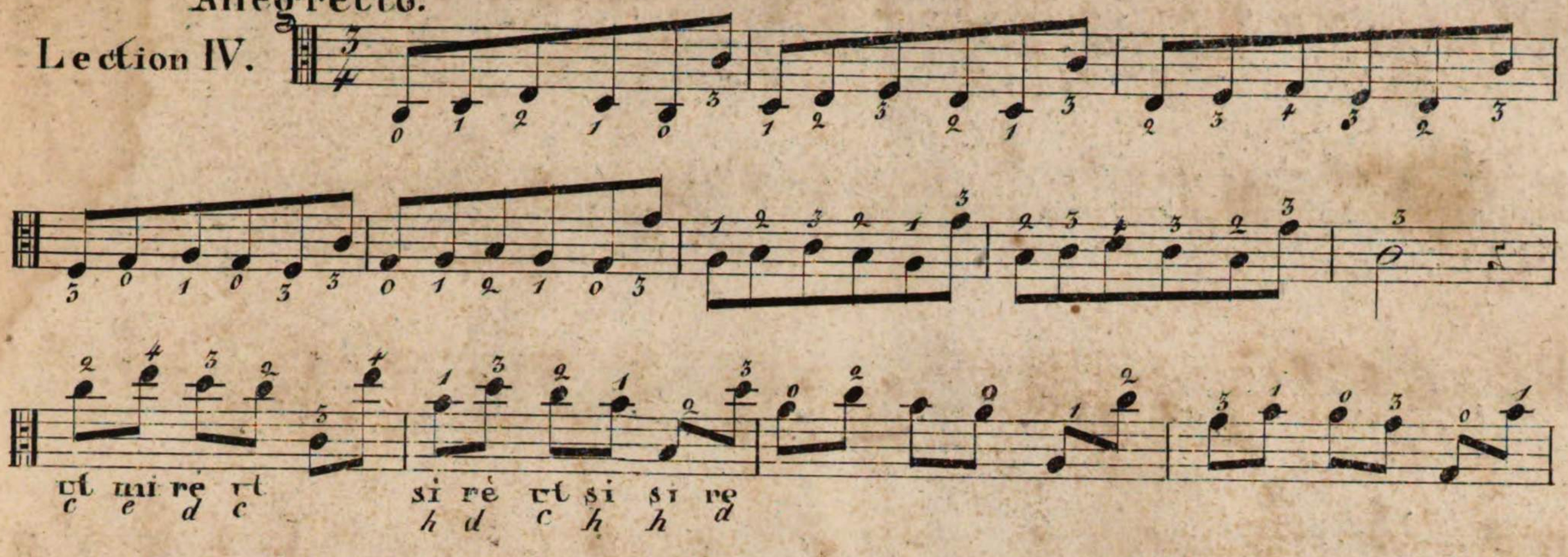
ut ré mi
ré mi fa
mi fa sol
fa sol la
sol la fa
la si ut
si ut re
ut ré mi
ré mi fa
mi fa sol
fa sol la
sol la si
la si ut
si ut ré

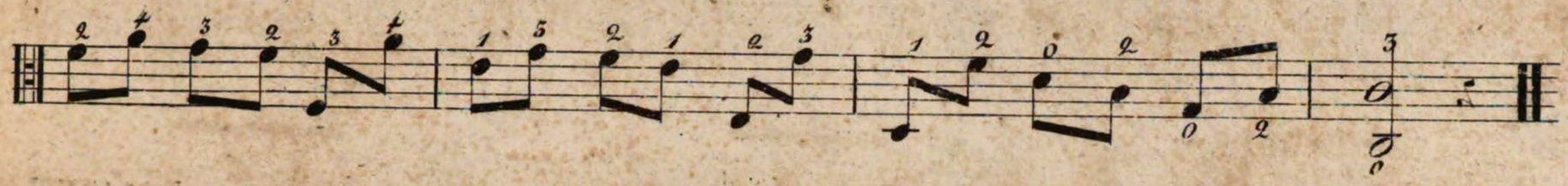
Andantino
Lection IIIº.

ut mi ré
ré fa mi
mi sol fa
fa la sol
sol si la
la ut si
si re ut
ut mi re
re fa mi
mi sol fa
fa la sol
sol si la
la ut si
si le ut

Allegretto.

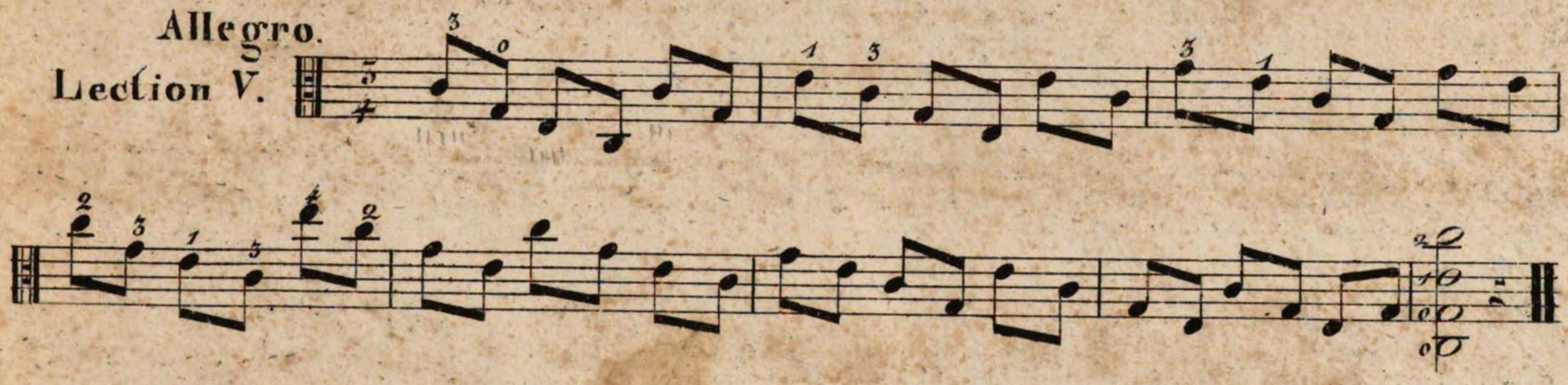
Lection IV.





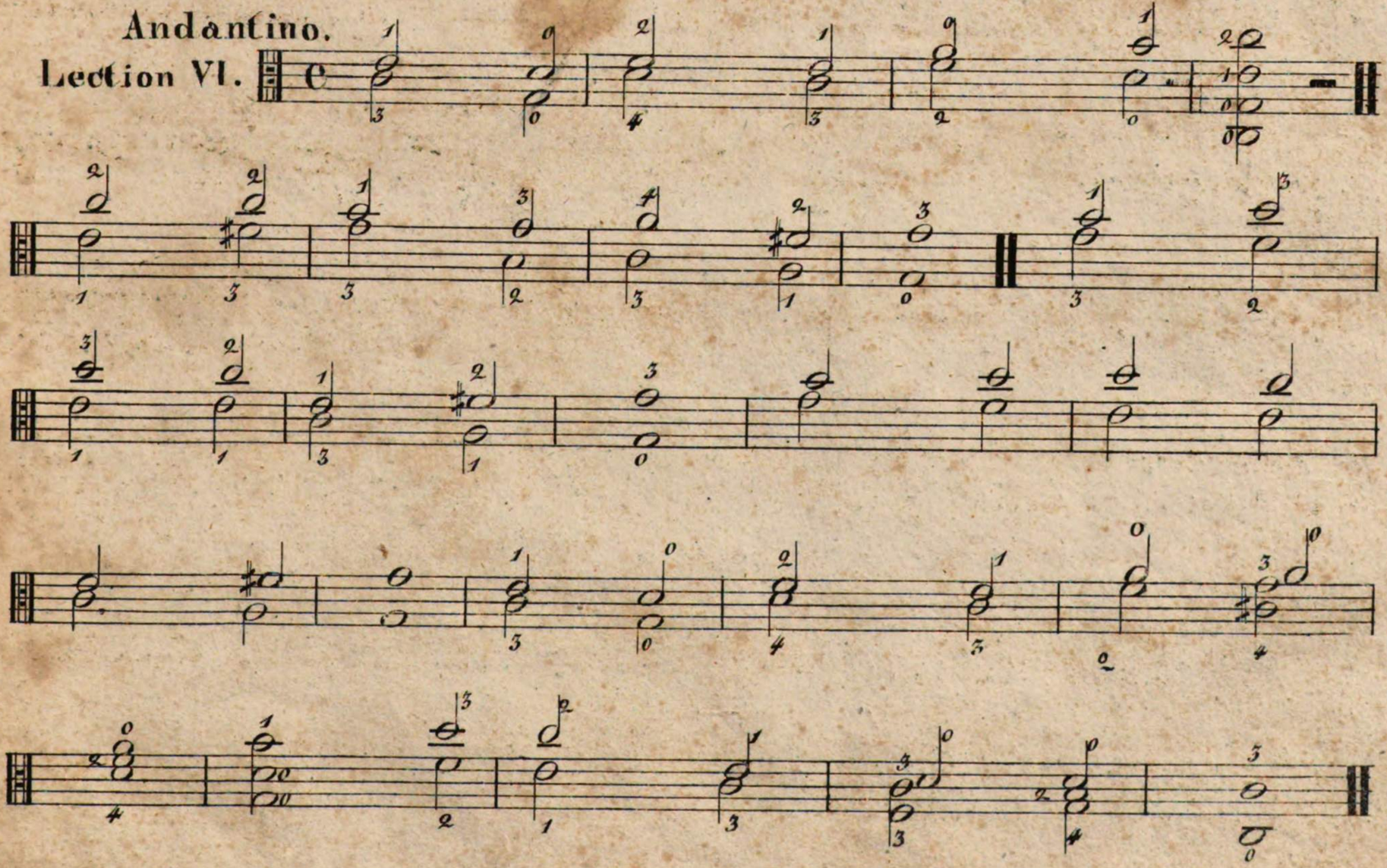
Allegro.

Lection V.



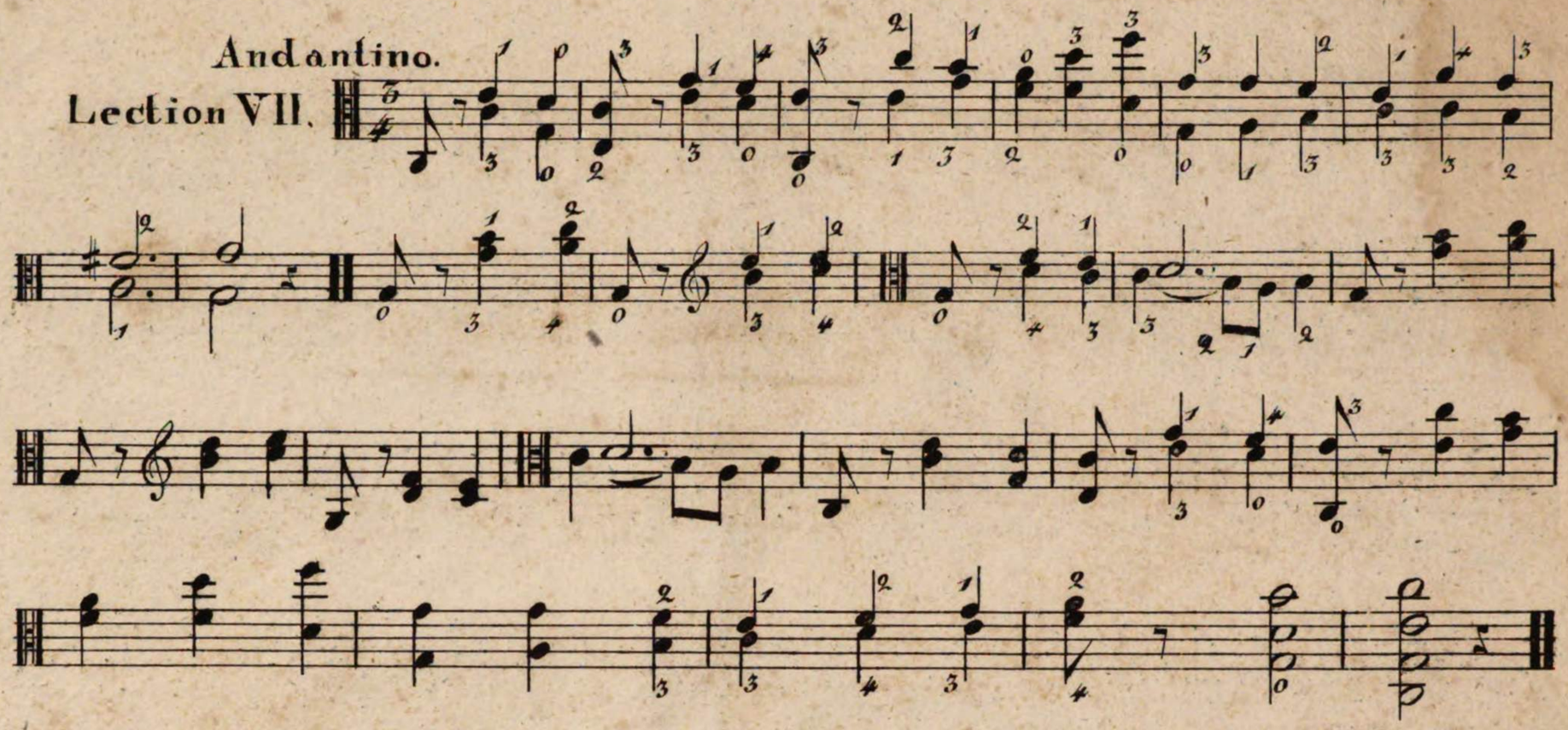
Andantino.

Lection VI.



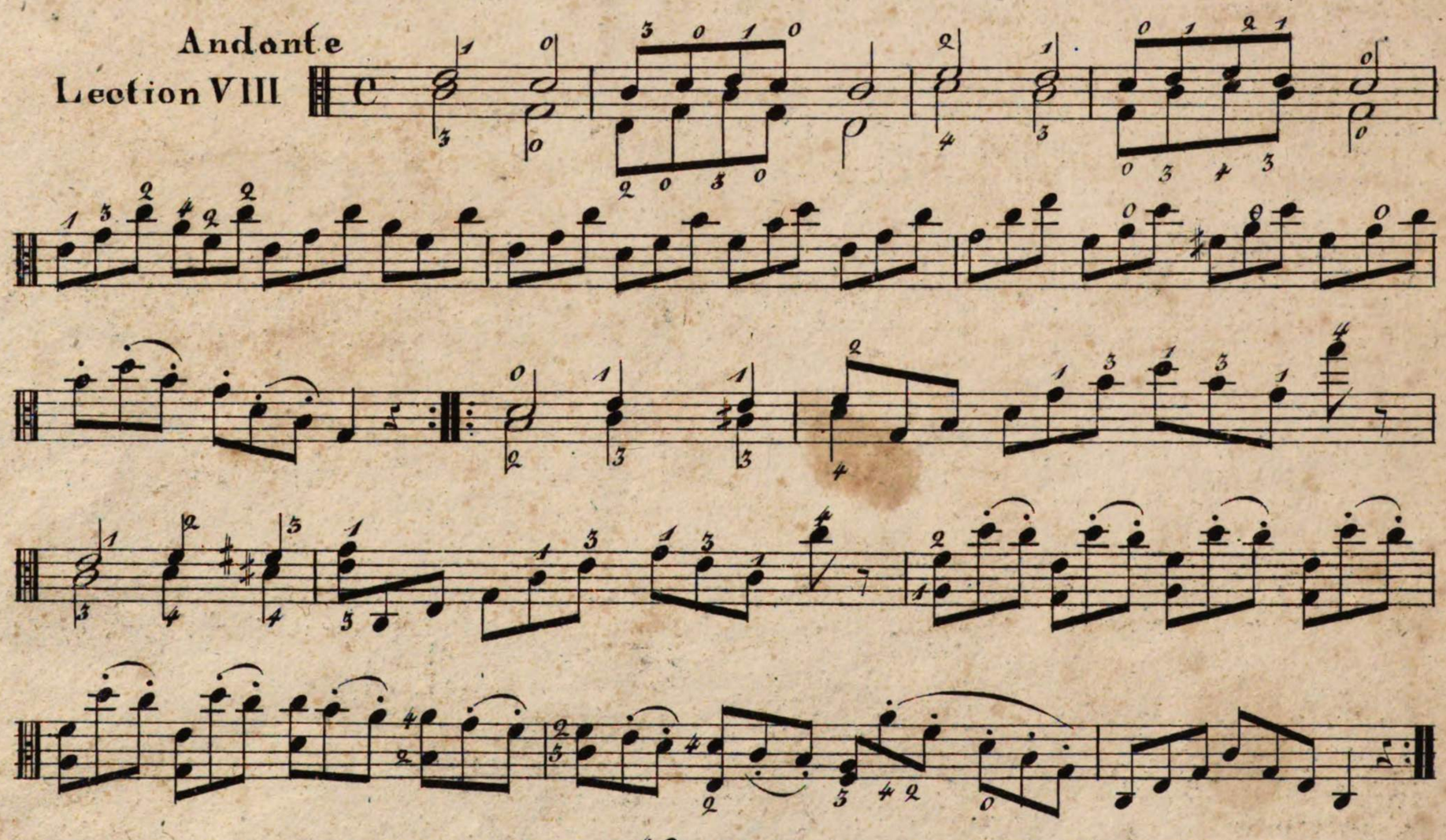
Andantino.

Lection VII.

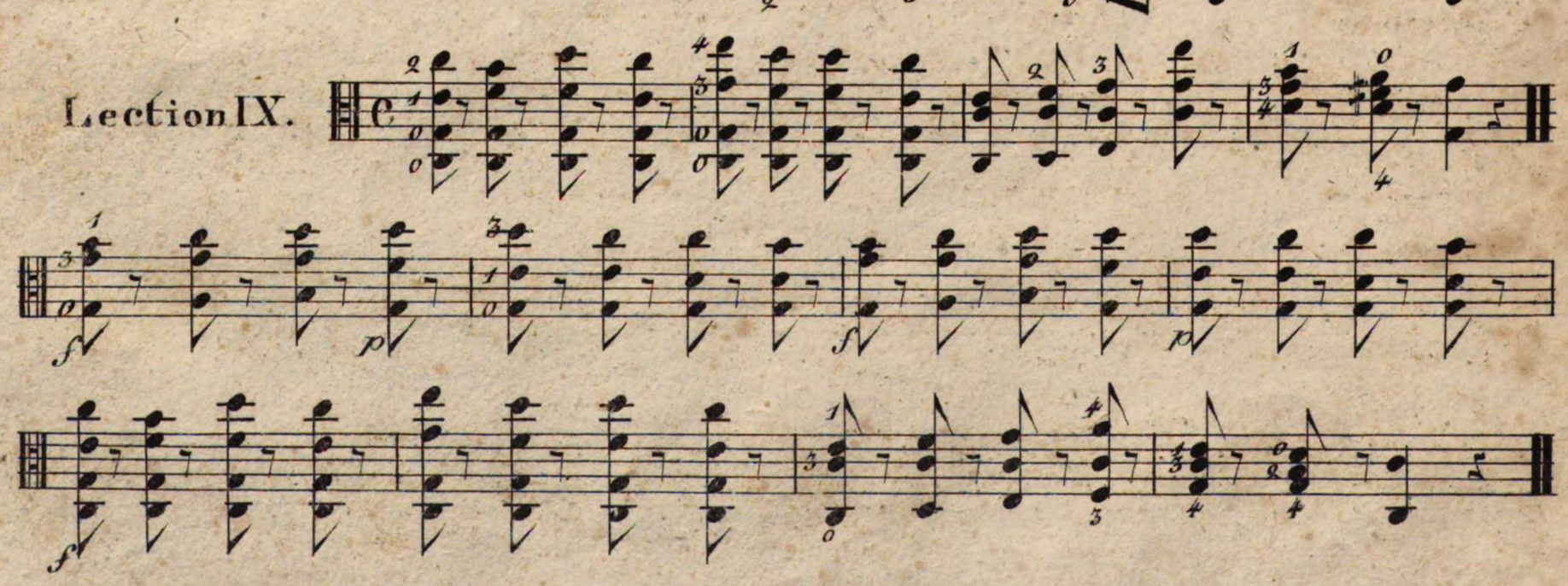


Andante

Lection VIII



Lection IX.



Andantino.

Lection X

Allegretto

Lection XI.

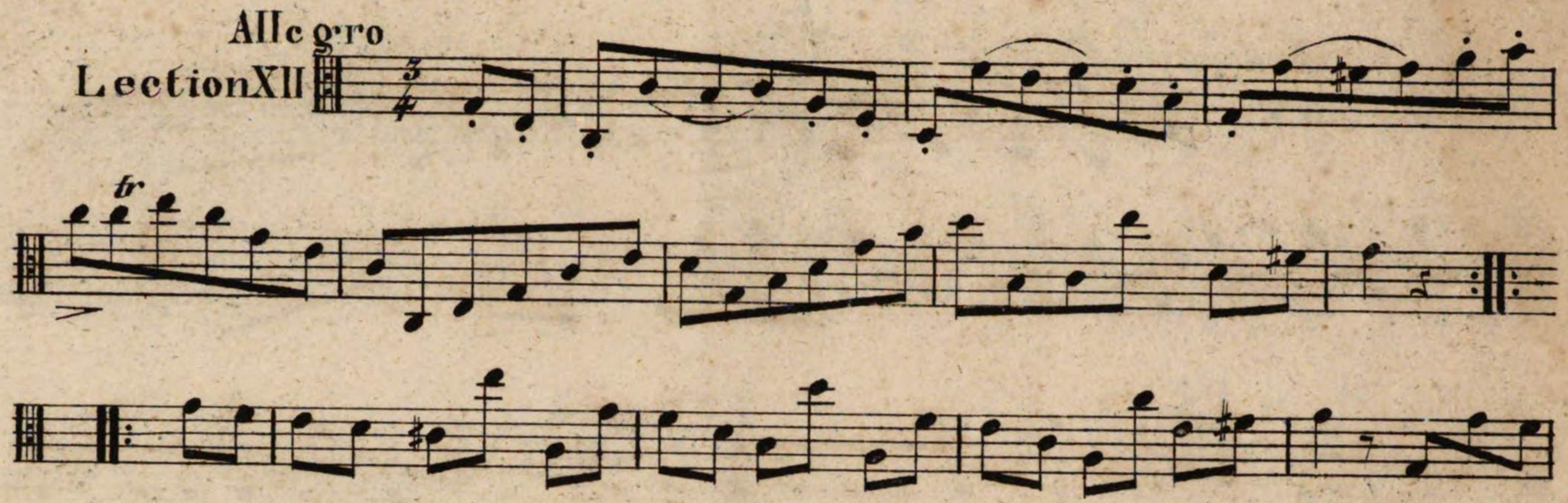
Andante.

dolce

Allegretto

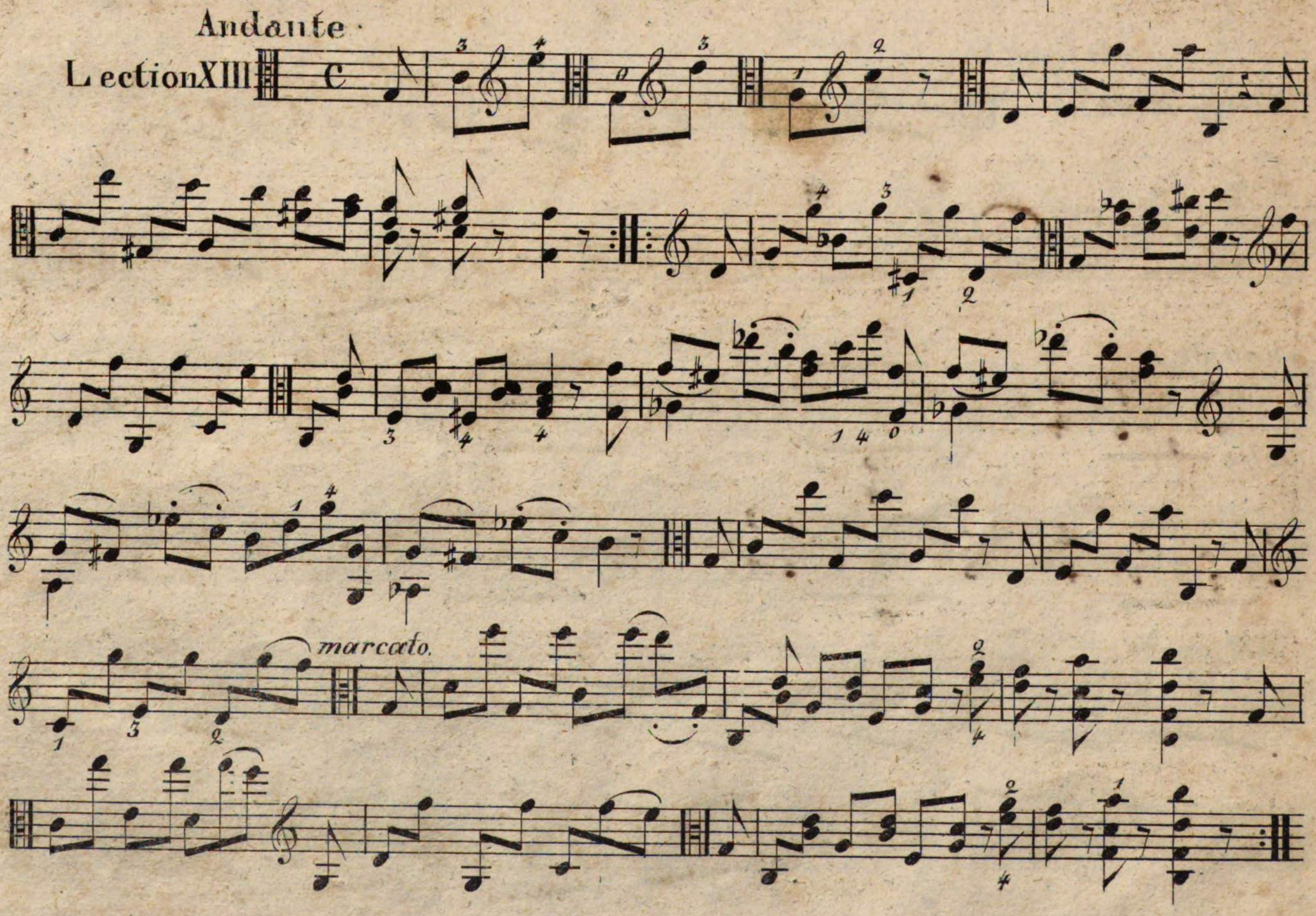
Allegro

Lection XII

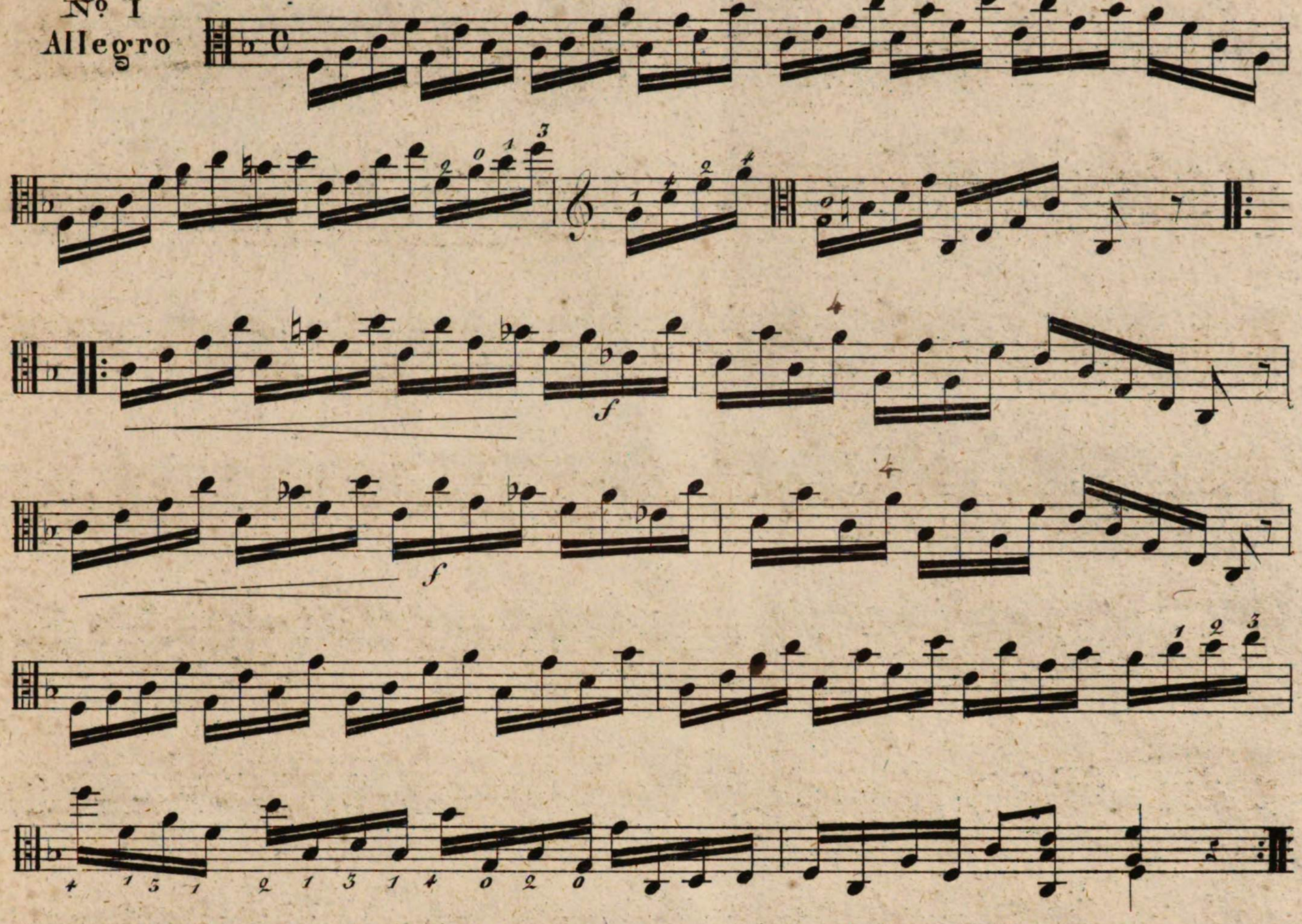


Andante.

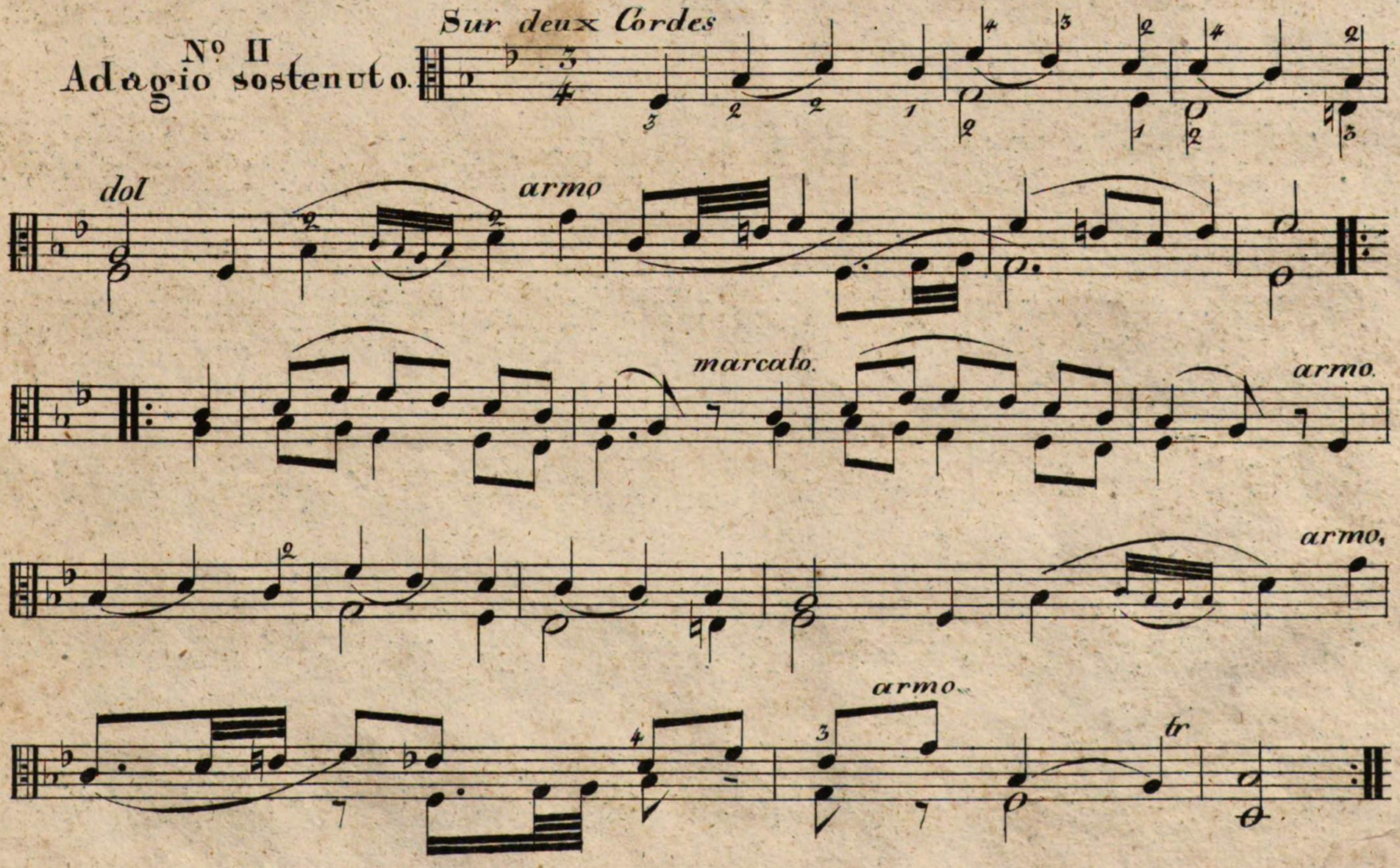
Lection XIII



Nº I
Allegro

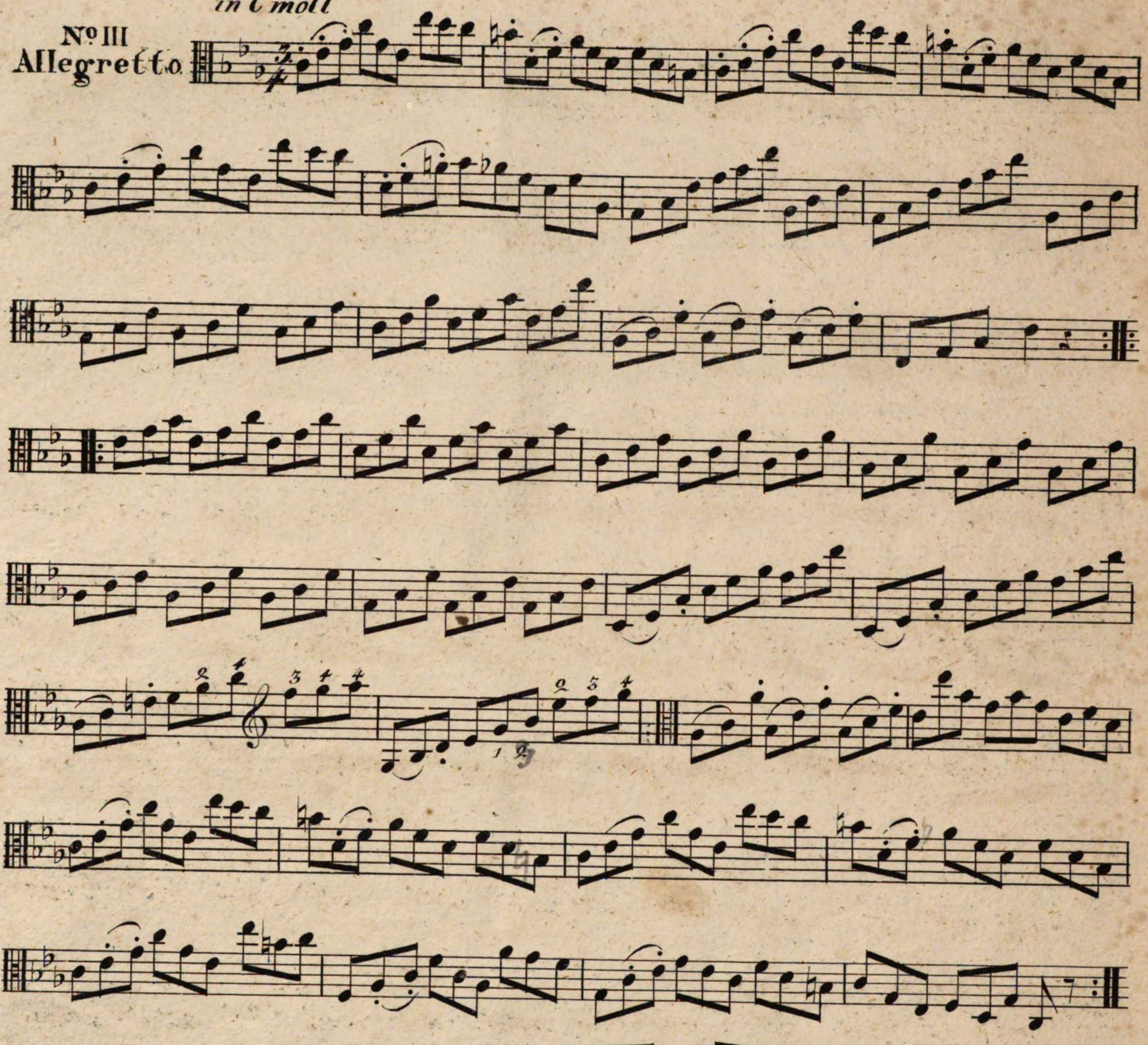


Nº II
Adagio sostenuto.

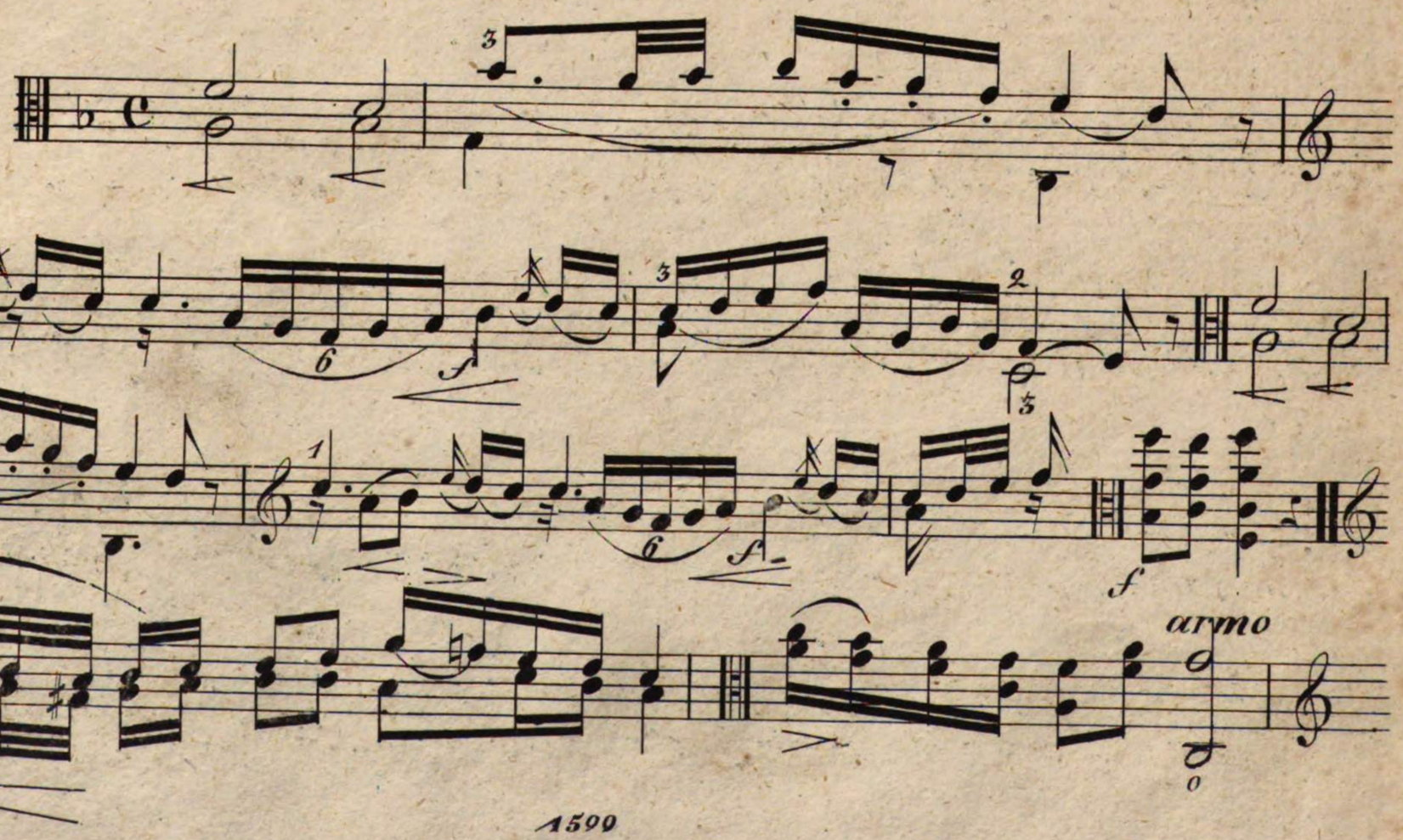


in C moll

№ III
Allegretto



№ IV
Adagio.



armo.

f.

Nº V

Allegretto.

Arpegio.

dol

f

dol

f

f

f

p

f

p

dol

f

Nº VI
Adagio.

dol

memecorde

f

p

memecorde

loco

dol

memecorde

ad libitum

armo

Nº VII
Allegro conmoto.

Enpoussant la premiere note.

f

f

f

p

f

p

f

stac

1590

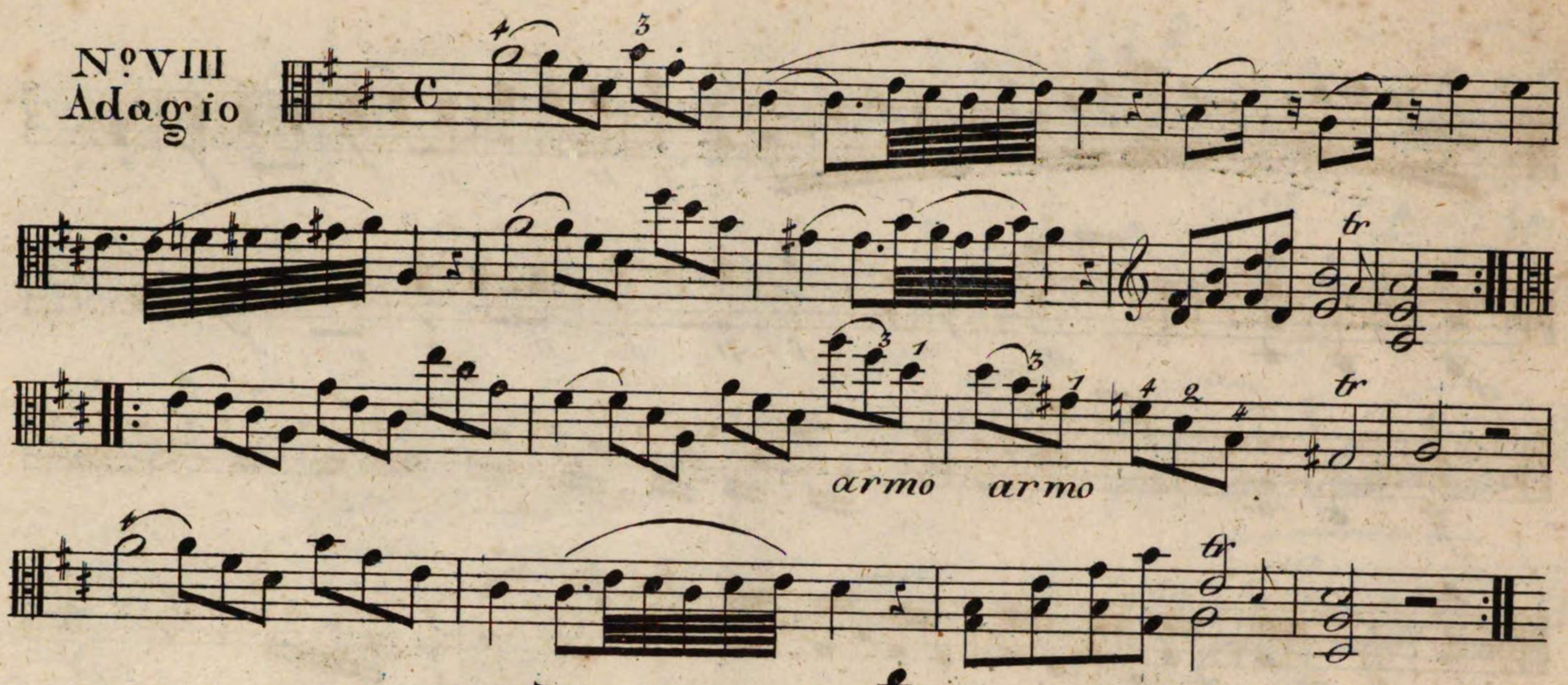
B.S.B. MÜNCHEN

dol

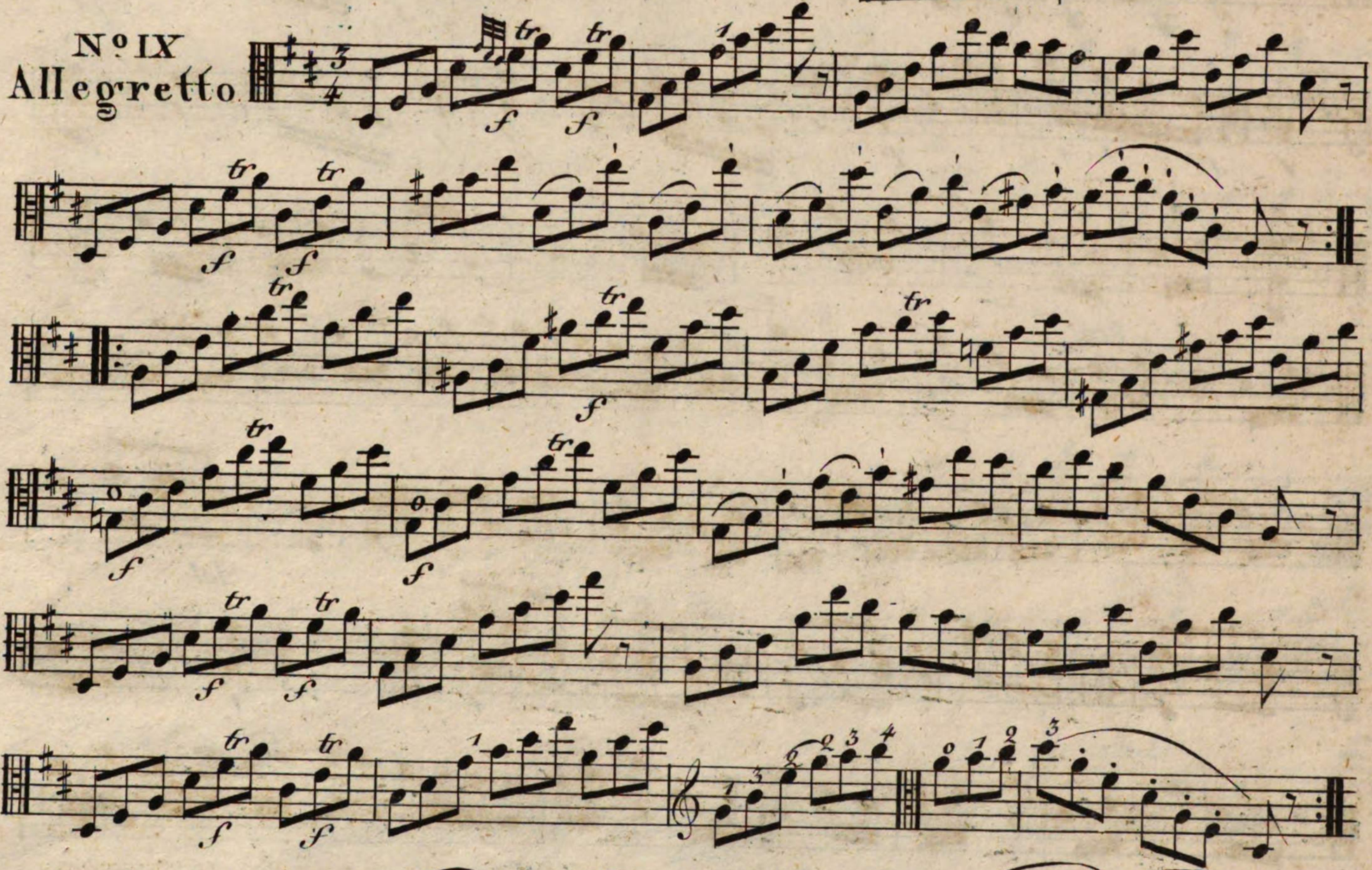
dol

dol

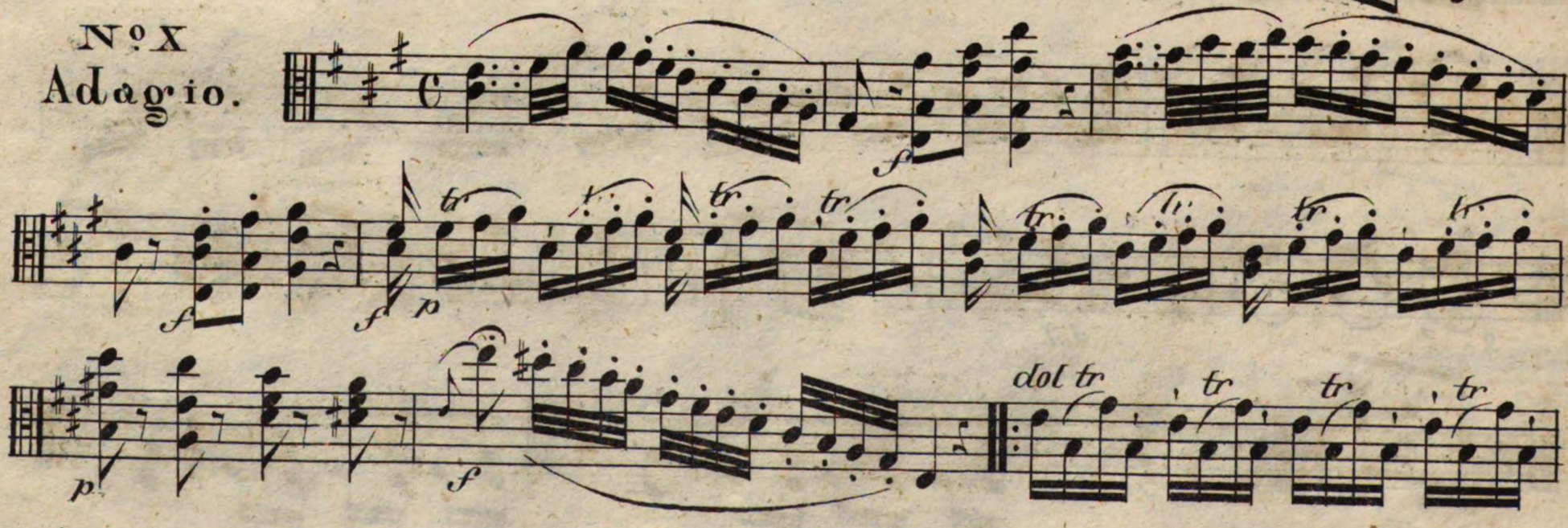
Nº VIII
Adagio



Nº IX
Allegretto



Nº X
Adagio.



crescendo

tr

f

dol

p

Nº XI

Allº scherzando

N°XII.
Adagio.

armo

dol.

so sl

armo

dol.

N°XIII.
Allegro vivace

dol.

dol

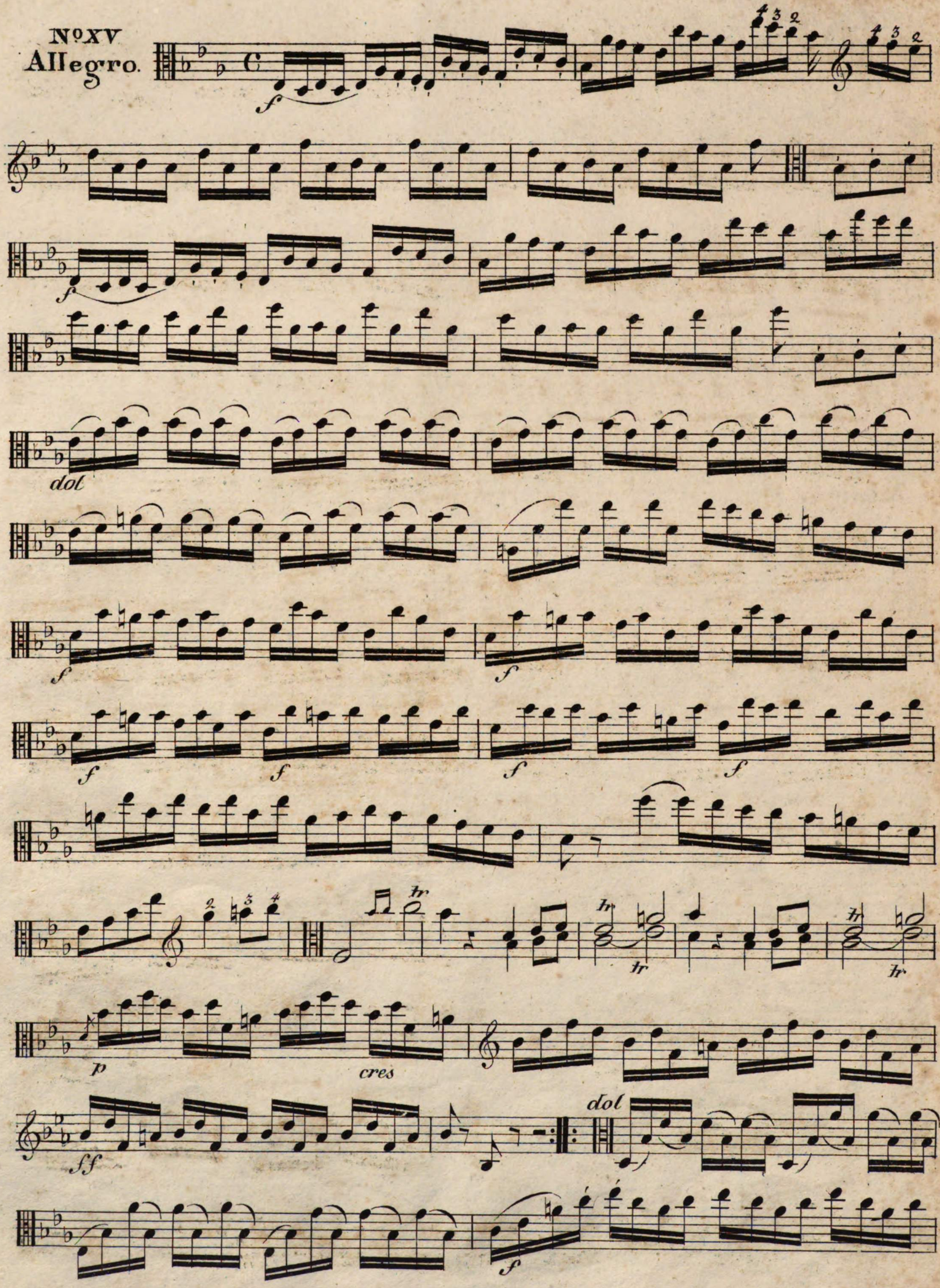
dol

No XIV
Adagio.

con grazia

Nº XV

Allegro.



Sur le Chevalet

dolce

tr

f

1 2 3 4

f

f

dol

Nº XVI.

Adagio con espressione

f *marcato.* *tr* *p*

p *sfp* *p* *sfp* *p* *sfp* *p* *sfp* *p* *sfp* *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *dolce*

f *p*

f *dol* *f* *p* *sfp* *sfp*

fp *sfp*

leg *p*

N°XVII.
Tempo di Menuetto con Variazione.

dol.

dol.

dol.

1ª

dol.

arpegio.

arpegio.

II^{da} *dolce*

leg *dol* *leg*

dol *cres* *dol*

dol *cres* *dol*

III^{a} *Virace*

f *f* *p* *f* *p* *f*

dol

dol

dol

dol

dol

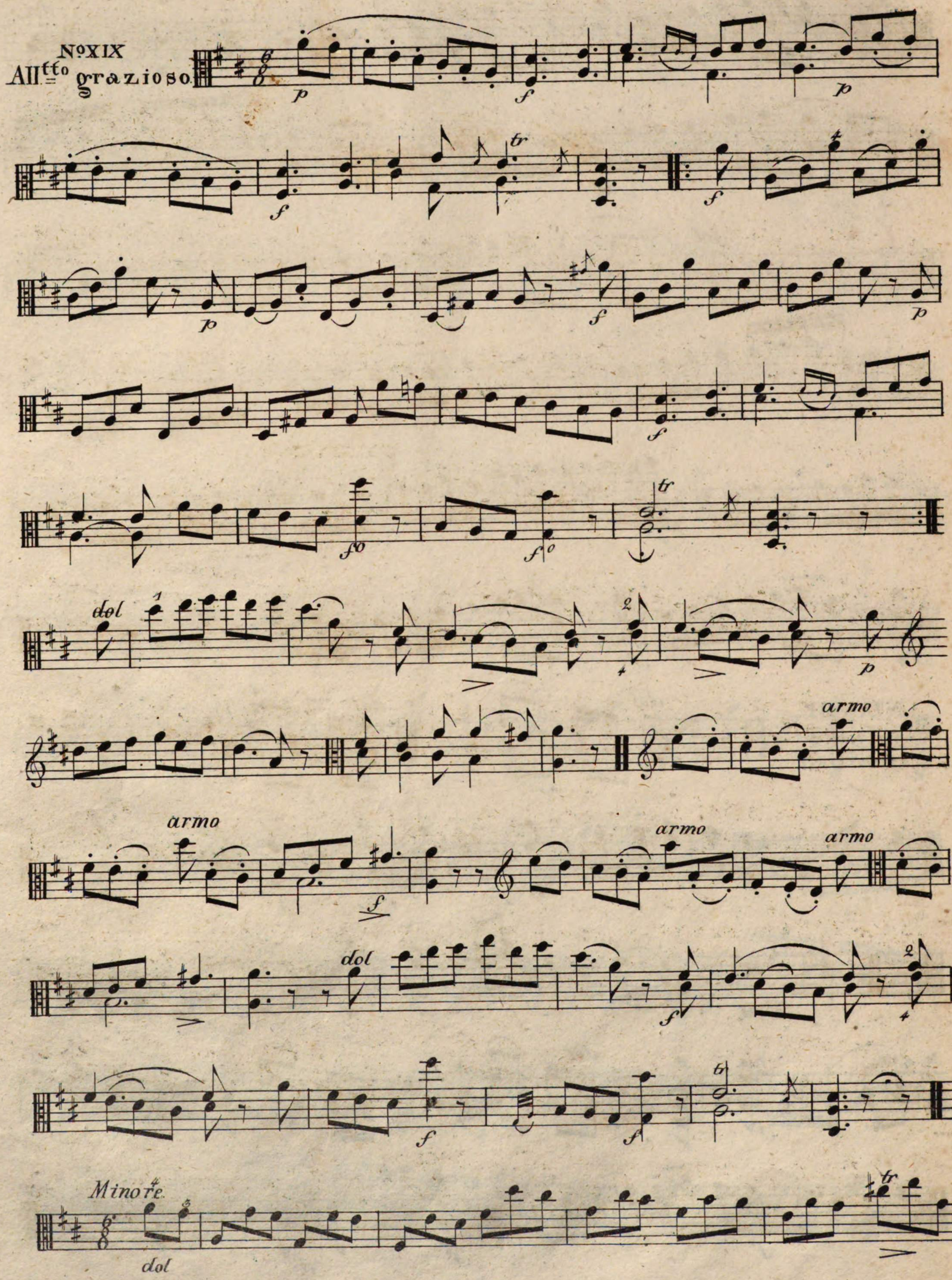
dol

dol

N°XVIII
Andante grazioso.

N°XIX

All^tto grazioso.



tr tr tr tr

dolce

f dim

pp

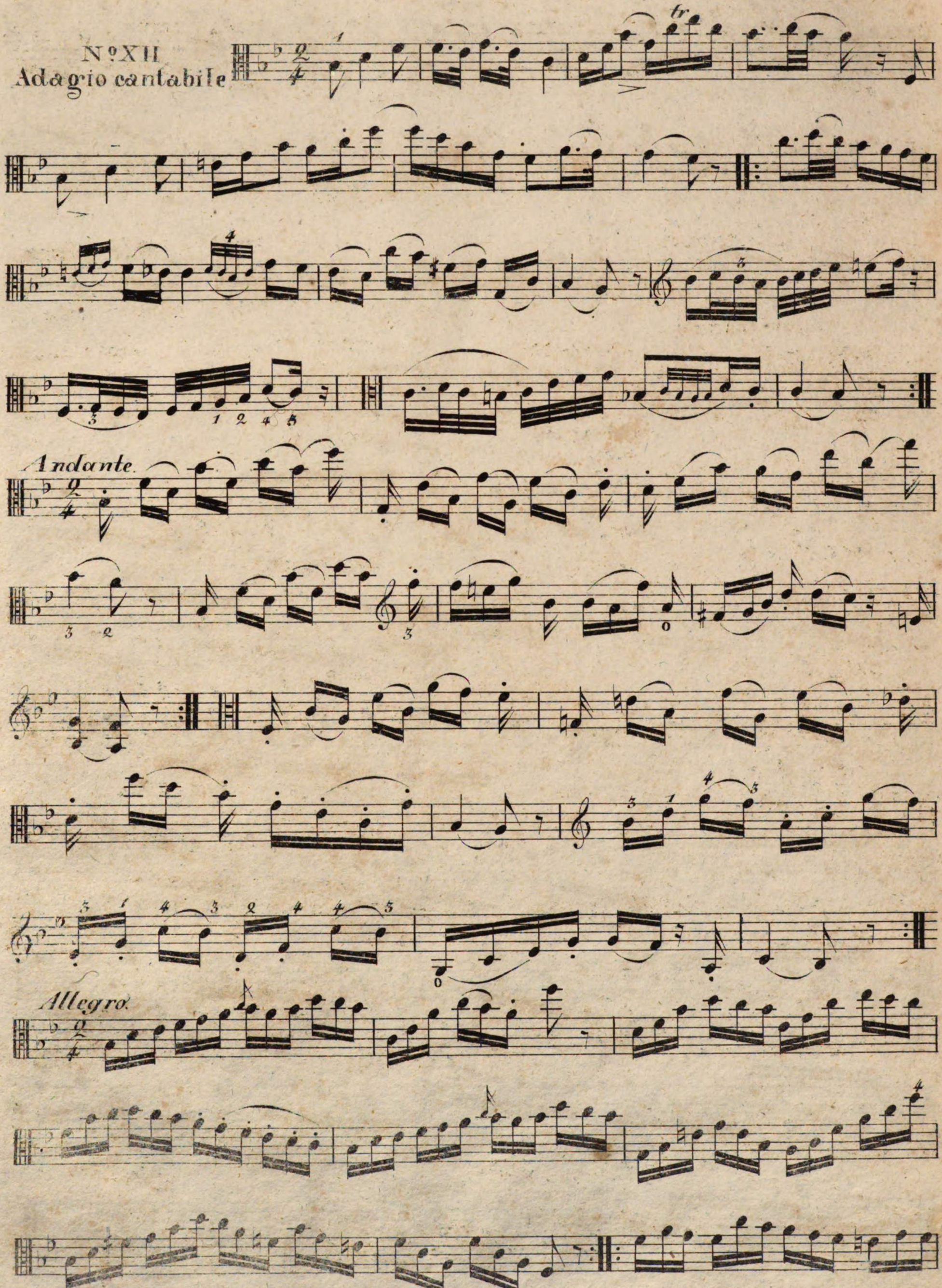
f

Magiore.

f p

f p

N°XII
Adagio cantabile



Marcia sost.

p

f

dol.

Allegro.

p

f

f

p

dol.

N°XXI.

Andante.

Con Variazioni

f

Les deux premieres notes en poussant.

IIIa

f

f

f

sottovoce

IVa

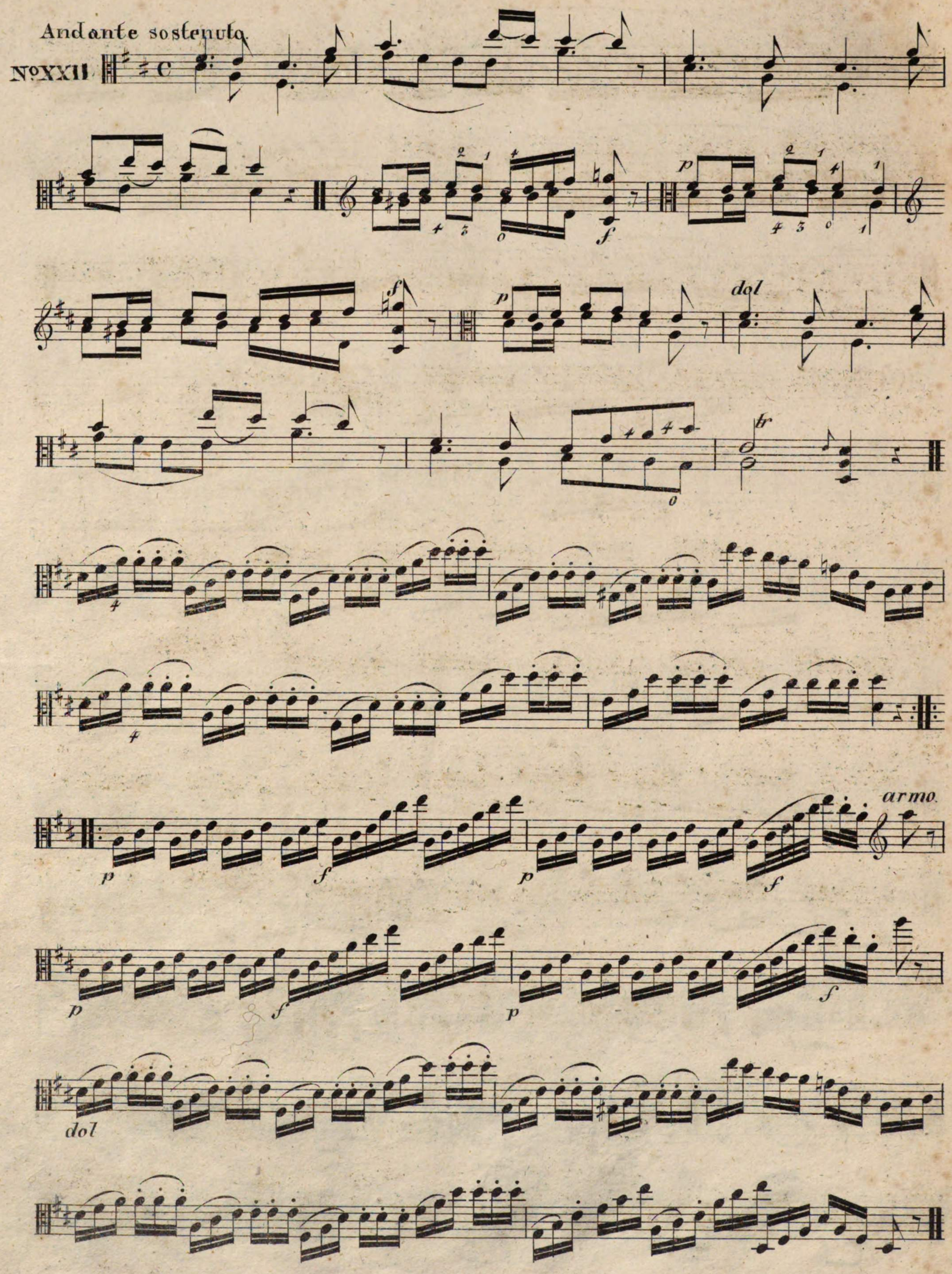
sost

dol

dol

Andante sostenuto.

N°XXII.



arpegio.

segue

Fine

D.C.dal 𝄋. sino al Fine

Sostenuto.

Fine.

D.C.dal 𝄋. sino al Fine

Tempo di Menuetto

No XXIII

con brio

Minore

p cres

f 1º

f 2º

p f p f

p f p p

p f f

p f f

p

cres

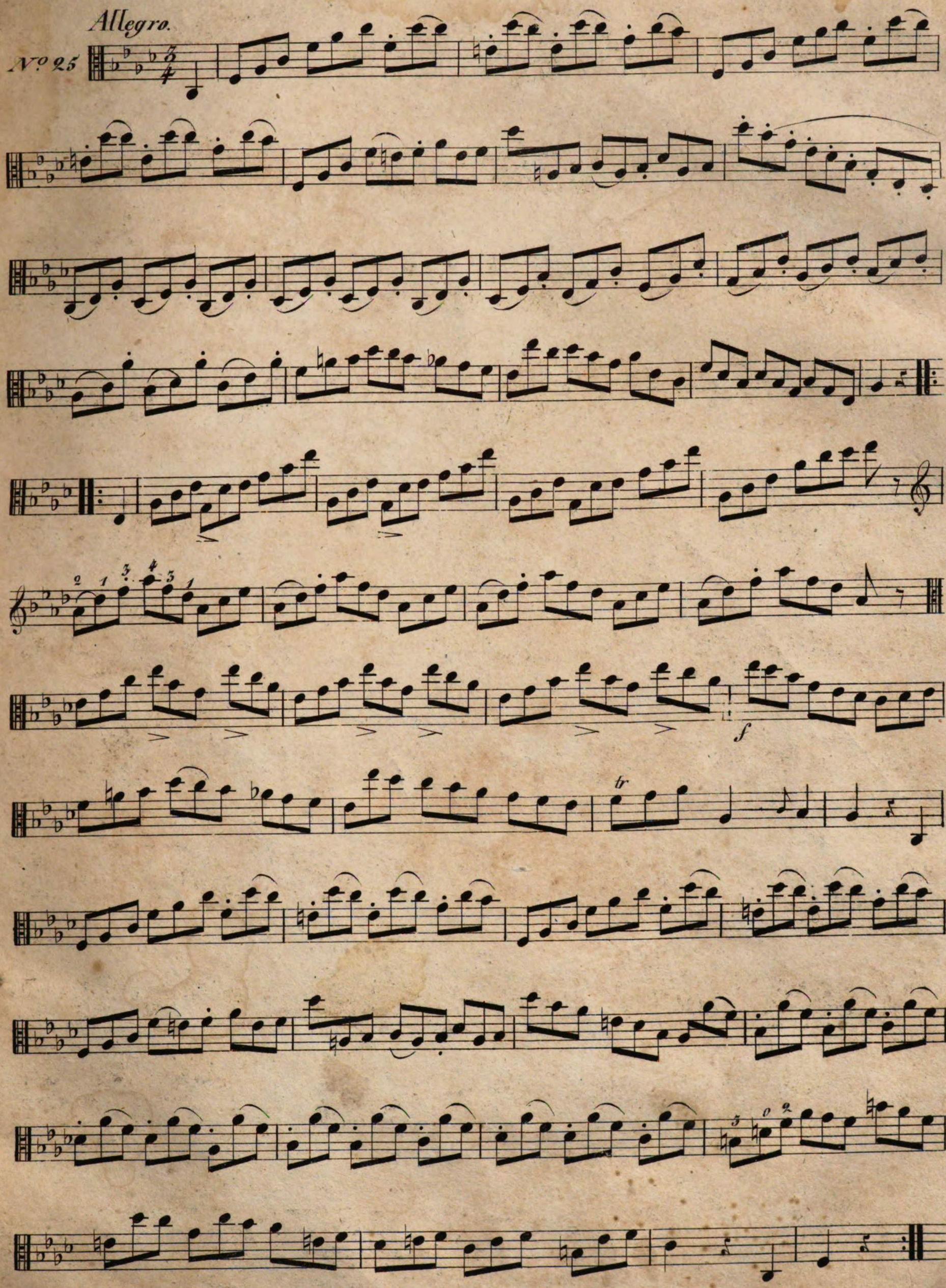
D.C. dal S.

sino al Fine.

N°24.

Andante sostenuto.

arm. *arm.* *arm.* *arm.* *arm.* *arm.* *arm.* *leg.* *leg.*

Allegro.

N.º 25