

Jean Baptiste Bréval war Violoncellist und lebte von 1753 bis 1823. Sein großes Lehrwerk nannte er *Traité de Violoncelle op. 42*. Es erschien 1804 und enthält über 200 leichte, mittel-schwere und schwere Stücke für ein Violoncello mit einer zweiten begleitenden Stimme. Diese kann auf einem Cello gespielt werden oder einem geübten Harmonisten auf dem Klavier als Grundlage für Akkorde dienen. Auch die berühmte Sonate von Bréval ist in diesem großen Werk enthalten. — Die vorliegende Auswahl will der Bereicherung der Unterrichtsliteratur dienen. Die Tempobezeichnungen sind vom Herausgeber zugefügt und weisen auf den Zusammenhang von Brévals Übungstücken mit dem Stil der klassischen Musik. Ausgewählt wurden Stücke von C-Dur bis zu den Tonarten mit drei Vorzeichen. Ergänzt wurden auch einige Bögen zur Bereicherung der Artikulation. Für freundliche Hilfe hat der Herausgeber die Bibliothèque Nationale in Paris zu danken.

P R É F A C E

Le violoncelliste Jean-Baptiste Bréval vécut de 1753 à 1823. Son grand ouvrage, intitulé d'opus 42 qu'il publia son *Traité de Violoncelle*, apparut en 1804 et contient plus de 200 pièces pour l'instrument, les unes faciles, les autres moyennes ou de grande difficulté, avec une partie d'accompagnement pour un second violoncelle ou encore servir de base pour des accords, etc. La célèbre sonate de Bréval est aussi comprise dans ce grand ouvrage. — L'éditeur a voulu enrichir la littérature de la technique de l'harmonisation. C'est pourquoi il a ajouté à son planime exercé à la technique de l'harmonisation. C'est également pour cette raison qu'il a choisi la fameuse sonate de Bréval. L'anthologie que nous présentons est donc un véritable répertoire didactique. Les indications de tempo, ajoutées par l'éditeur, ont pour but de révéler la connexion entre les exercices de Bréval au style de la musique classique. Les morceaux ont été choisis de C-Dur jusqu'aux tonalités à trois dièses ou bémols. Afin de donner du relief au phrasé, quelques traits ont été ajoutés. L'éditeur tient à adresser ses remerciements à la Bibliothèque Nationale de Paris pour l'aide qu'elle lui a aimablement apportée.

Erich Doffleit

P R E F A C E

Jean Baptiste Bréval was a cellist who lived from 1753 to 1823. His great teaching work, which he called *Traité de Violoncelle* (Op. 42), appeared in 1804 and contains more than 200 easy, medium-weight and difficult pieces for one violoncello and a second accompanying part. The latter can be played by another cellist or can be regarded by an experienced keyboard player as the basis of a figured bass realisation. Bréval's famous Sonata is also included in this great work. The aim of this selection is to enrich the teaching literature. The tempo indications, which have been added by the editor, reveal the connection between Bréval's exercises and the style of Classical music. Pieces with key-signatures up to three sharps or flats have been chosen. Some slurs have been added to enhance the articulation. The editor gratefully acknowledges the assistance given to him by the Bibliothèque Nationale, Paris.

Erich Doffleit

Leichte Stücke

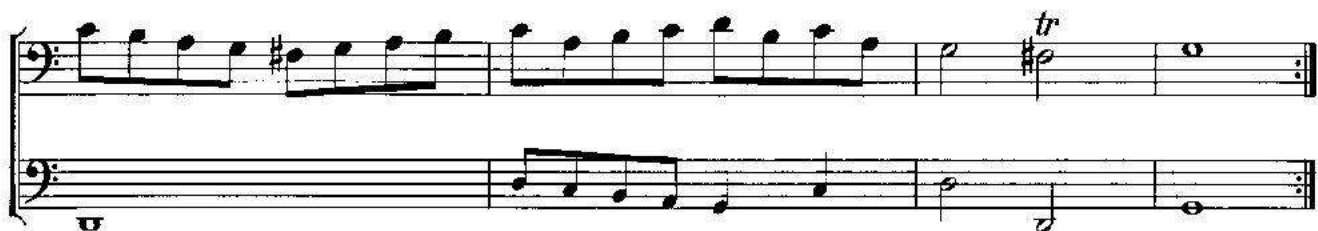
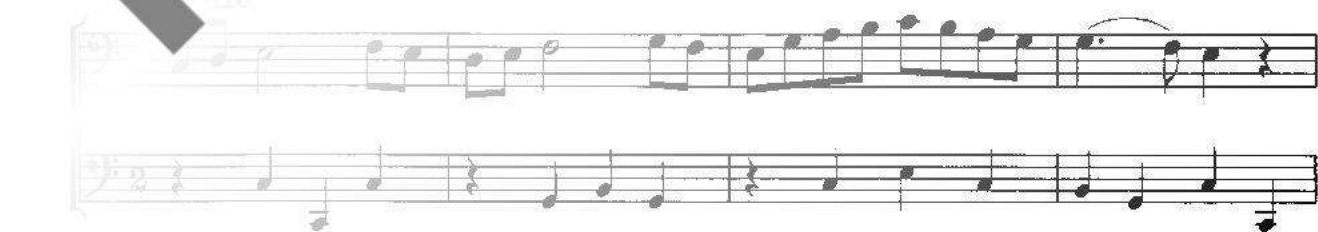
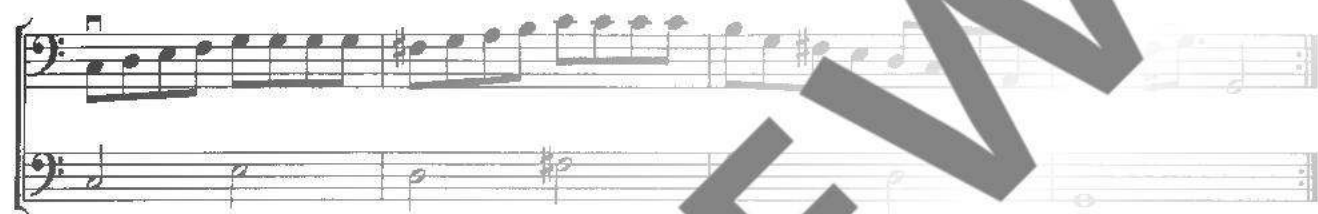
Herausgegeben von Erich Doflein

Jean Baptiste Bréval

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The image displays a preview of a musical score for the song "The Rose Tree". The score is written in bass clef with a 2/4 time signature. It consists of five systems, each with two staves. The melody is primarily in the upper staff of each system, while the lower staff provides a simple harmonic accompaniment. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the center of the image, indicating that this is a low-resolution preview of the full score.

Allegretto





Allegro cantabile

This musical score is for a piece titled "Allegro cantabile". It is written for two bass staves in 2/4 time, with a key signature of one sharp (F#). The score consists of eight systems of two staves each. The first system begins with a dynamic marking of *p* (piano) and a trill ornament over the first note of the upper staff. The second system continues the melodic line in the upper staff. The third system features a key signature change to two sharps (F# and C#) in the upper staff. The fourth system includes dynamic markings of *p* in both staves. The fifth system is marked *(cresc.)* (crescendo) in the upper staff. The sixth system continues the melodic development. The seventh system shows a trill ornament in the upper staff. The eighth and final system concludes with a trill ornament in the upper staff. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the center of the page.

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Tempo di Minuetto

This image displays a musical score for a Minuet in G major, marked 'Tempo di Minuetto'. The score is written for two staves, both in bass clef, with a key signature of one sharp (F#) and a time signature of 3/4. The music is characterized by a continuous eighth-note melody in the upper staff and a supporting bass line in the lower staff. The score includes various musical notations such as triplets, slurs, and a trill (tr) in the final measure. A large, diagonal watermark reading 'PREVIEW' is overlaid across the center of the page, and the text 'Low Resolution' is written below it.

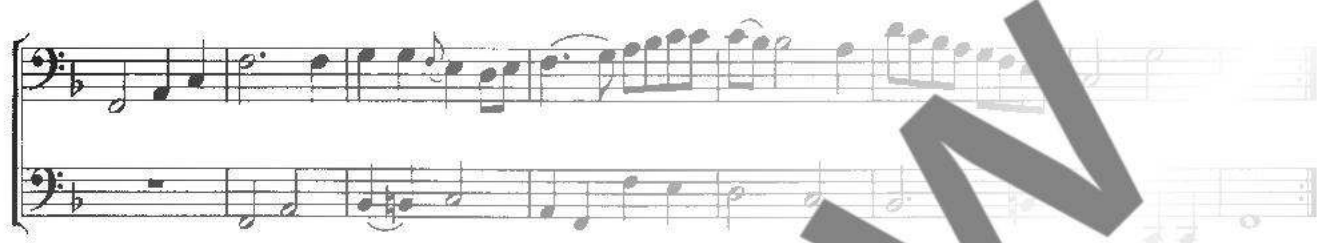
Tempo giusto



10

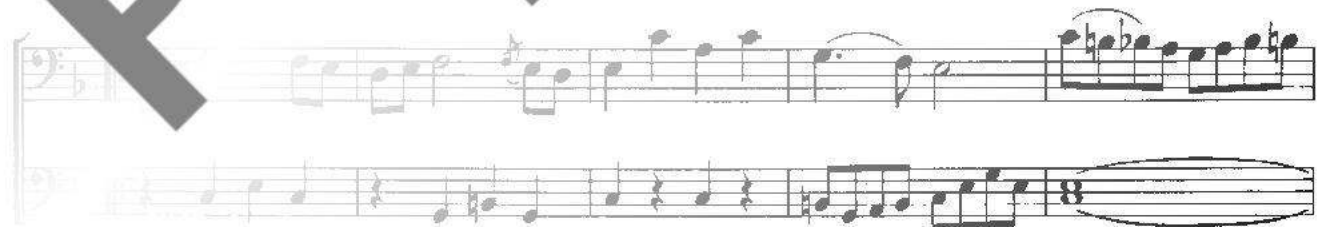
breve





Cortesemente *)

11



*) höflich / courtois / courteous