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C. FISCHER'S

New and Revised Edition

OF

CELEBRATED

TUTORS

Method for the

VIOLONCELLO

NEW-YORK.
CARL FISCHER, 6 FOURTH AVE.

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
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RUDIMENTS OF MUSIC.

Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of *Notation*.

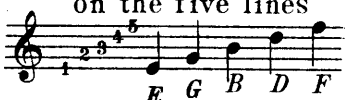
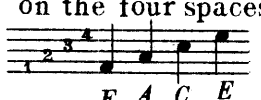
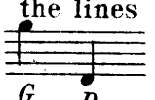
The musical signs which indicate pitch and duration of a musical sound, are called *Notes*, figured thus:  ectr.

They are named after seven letters of the alphabet; *C. D. E. F. G. A. B.* and are written on, between, above or below five parallellines,  called the *Stave*, the names of which are determined by *Clefs*, placed on different lines.


There are three clefs used for the violoncello:


the treble  the tenor  and the bass 
 or *G* clef or *C* clef or *F* clef

The names of the notes in the treble clef are:


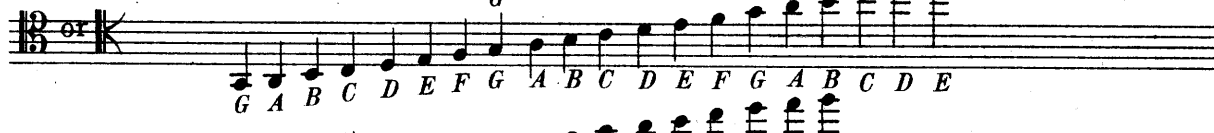

on the five lines  on the four spaces  above and below the lines 

These eleven notes being too limited and in order to signify higher and deeper sounds, ledger lines have to be added above and below the stave.

Notes of the ledger lines above the stave  ectr.


Notes of the ledger lines below the stave  ectr.

Example of Notes in three Clefs with their names below them.

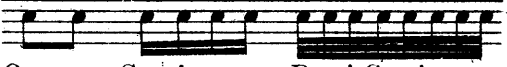
TREBLE. 
 TENOR. 
 BASS. 

DURATION OF NOTES.

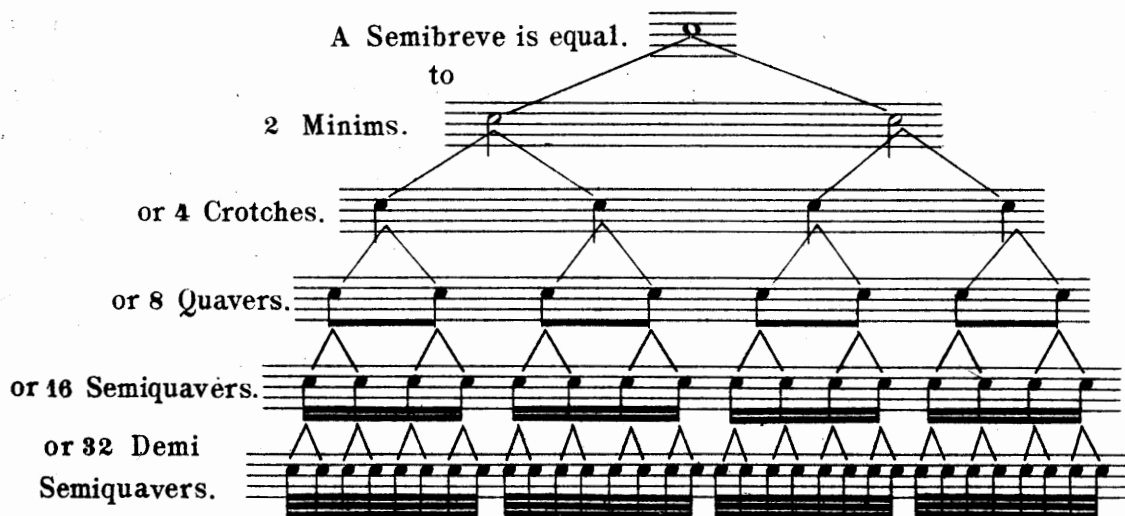
Notes may be of longer or shorter *Duration* which is shown by the peculiar form of each note. Forms of different notes:


 A Semibreve; Minim; Crotchet; Quaver; Semiquaver; Demi-Semiquaver;

Several of the latter three specimen combined may also be written:

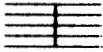



 Quaver; Semiquaver; Demi Semiquaver.

Comparative Table of the relative Value of notes.



BARS.

Notes are arithmetically divided into *Bars*, marked by one or two lines drawn across the *Stave*.

One line  is placed after each bar and each bar contains the same number or value of Notes, and each bar must last precisely the same length of time. At the end or of a part of a composition two lines or  A *Double Bar* is placed, and if either two or four dots  are found by the side of the double bar, the whole part from the preceding double bar, or if there is no earlier *Double bar* then from the beginning of the piece is to be played again. This is called a *Repeat*.

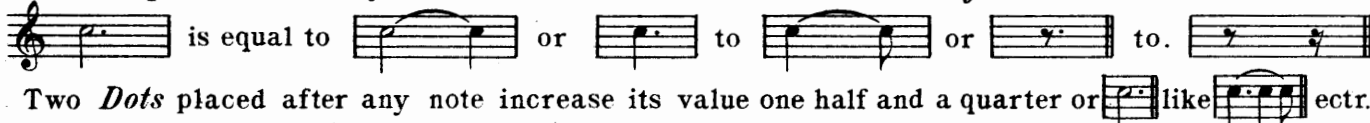
RESTS.

Instead of a Note a *Rest* of an equal value can be placed.


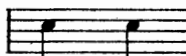
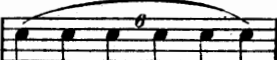
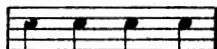





DOTS.

A *Dot* placed after any note or rest increases its value *one half* Thus:



TRIPLETS DOUBLE TRIPLETS AND GROUP.

Triplets are marked by a 3 being put over a group of three notes. *Double Triplets* by a 6 being put over a group of six notes. That means: Three Crotchets marked thus  must be played in the same time as two Crotchets  not so marked or six Quavers thus marked  like four Quavers  not so marked.

There are also groups of five  seven  and nine 

TIME.

In order to know how many Crotchets Quavers or Semiquavers a bar contains, special figures are placed at the beginning of a movement.

Common Time.

Contains four Crotchets or the same value in longer or shorter notes or rests and four 1. 2. 3. 4. have to be counted in a bar.

Three four time.

Contains three Crotchets or the same value of longer or shorter notes or rests and three 1. 2. 3. have to be counted.

Two four time.

Contains two Crotchets ectr. Two 1. 2. have to be counted.

Table of times.

Single common times. Compound common times. Single triple times. Compound triple times.

When a line is drawn through the C thus C which is called *alla breve*, two are counted in a bar.

SCALES.

The ladder like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale* and each note of a Scale is called a *Degree*. Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

There are two principal kinds of Scales termed *Major* and *Minor* whose ascension or descension is diatonical i.e. in tones and semitones, and third kind, whose ascension or descension is chromatical i.e. only in semitones.

For the present only the *Major Scale* will be treated upon. In the major scales the semitones are situated between the third and fourth, and the seventh and eighth degree of the Scale.

Example.

tone tone semitone tone tone tone semitone

First degree 2nd 3rd 4th 5th 6th 7th 8th

Each diatonic scale derive its name from the name of the note on the first degree or the *root*. There are twelve major and twelve minor scales; but not to burden the student with their combinations only the scale of C major will be used for the present.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: The Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh and the Octave.

For the First exercises the Bass clef will only be used. A Table of two and a half Octave of Bass notes is here given, which the student must learn by heart.

Degrees. second Octave.

1 2 3 4 5 6 7 8

D E F G A B C D E F G A

cond, Third, Fourth, Fifth, Sixth, Seventh, Octave.

METHOD FOR THE VIOLONCELLO.

§ 1.

MANNER OF HOLDING THE VIOLONCELLO.

The performer should sit well forward on his seat, with the left foot in advance of the right; both feet turned outwards. The instrument should be placed between the legs with the lower edge of the back on the calf of the left leg and the edge of the belly on the calf of the right leg. The upper part should incline to the body and towards the left shoulder. The instrument must rest entirely in this position without the assistance of the left hand, and high enough, so as to prevent the bow touching the knees.

§ 2.

THE POSITION OF THE LEFT HAND AND ARM.

The fore-part of the thumb must be placed at the back of the Neck of the instrument, opposite the interval between the first and second fingers. The wrist to be held at a little distance from the neck, so that the first joints of the fingers may be perpendicular to the strings the fingers being a little rounded. The nails should be kept closely pared, in order that the touch may be full and decidet. The fingers should fall on the strings like hammers. The arm should be held in the most natural position, neither raising the elbow in the air, nor placing it against the rim of the violoncello.

§ 3.

MANNER OF HOLDING AND USING THE BOW.

The Bow must be held near the nut between the point of the thumb and the joint of the first finger, the second finger should slightly touch the hair, the third finger close to it and the first joint of the little finger must be placed near the nut. The fingers should not be cramped but a slight pressure observed with the thumb and first finger. The Bow should be drawn parallel with the bridge across the strings, on the lowest string with full hair and towards the higher ones more inwardly turned. By playing too close to the bridge a coarse or reedy tone is produced and towards the fingerboard a more soft and mellow one. Two inches from the bridge will give a medium quality. Good Rosin should be used for the hair of the bow.

§ 4.

TUNING.

The violoncello has four strings. The strings are called open, when not pressed against the fingerboard. Their names are:



A being tuned first to the pitch of a proper tuning fork; *D* next, then *G* and finally *C*. In the beginning the help of a piano will assist the tuning of the lower strings, but after some practise the student will soon get used to the peculiar sound of the fifth i.e. the interval from one string to another. The bow then should strike two strings together.

Exercises.

ABBREVIATIONS FOR THE DIVISION OF THE BOW.

- W. B.* Whole Bow
- H. B.* Half Bow
- Sh. St.* Short Strokes
- M. B.* Middle of the Bow
- P.* Point of the Bow
- N.* Near the nut
- ∧ Down Bow
- ∨ Up Bow

MARKS FOR FINGERING.

The open strings are indicated by \circ .
 The fingers are marked with numbers 1 for the first 2 second 3 third and 4 for the little fingers.
 The thumb is marked thus: θ

Play, count and observe the right moving of the Bow.

<i>W. B.</i>	Fourth string Full hair.	Third string Bow turned a little inwardly.	Second string more turned.	First string the most turned.
	\circ One, two, three, four.	\circ One, two, three, four	\circ One, two, ectr. -	\circ - - -

\circ	Turn bow a little outwards.	more outwards.	with full hair.
- - -	- - -	- - -	- - -

EXERCISE to employ the first finger. The first position.

Fourth string.	Third string.
\circ 1 \circ 1 \circ 1 \circ 1	\circ 1 \circ 1 \circ 1 \circ 1
Second string.	First string.
\circ 1 \circ 1 \circ 1 \circ 1	\circ 1 \circ 1 \circ 1 \circ 1

EXERCISES to employ the 2nd and 3rd finger. Semitones will be marked thus: \wedge the latter only being half the distance of that of a tone.

<i>W. B.</i>	Fourth string.
\circ 1 \circ 2 \circ 3 \circ 4	\circ 1 \circ 2 \circ 3
One, two, three, four	One, two ectr.
Third string.	Second string.
\circ 1 \circ 2 \circ 3	\circ 1 \circ 2 \circ 3
First string.	
\circ 1 \circ 2 \circ 3	

EXERCISE to employ the 1st, 2nd, 3rd and 4th finger.

W. B.

First string.

Second string.

Third string.

Fourth string.

Fingering of the Scale of C major in the first Position.

W. B.

Fourth string.

Third string.

Second string.

First string.

Fourth string.

Second string.

Third string.

Fourth string.

EXERCISES UPON THE INTERVALS.

W. B.

SECONDS.

This sign \frown is called a Pause. When it is placed over a note the same is sustained to an indefinite length at the performers pleasure, the counting being interrupted.

THIRDS. *W. B.* \frown \vee

FOURTH. *W. B.* \frown \vee

FIFTH. \frown \vee

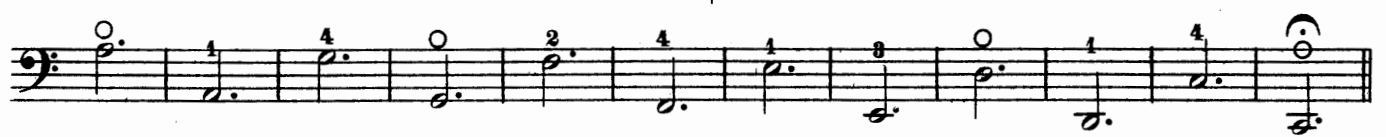
SIXTH. \frown \vee

SEVENTH. \frown \vee

Count three in the bar.

OCTAVES. 

one, two, three, one, two, ectr.

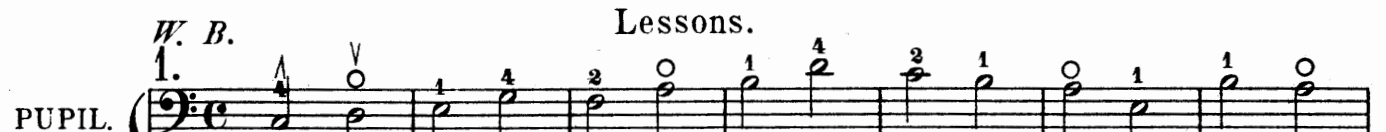
NINTH. 

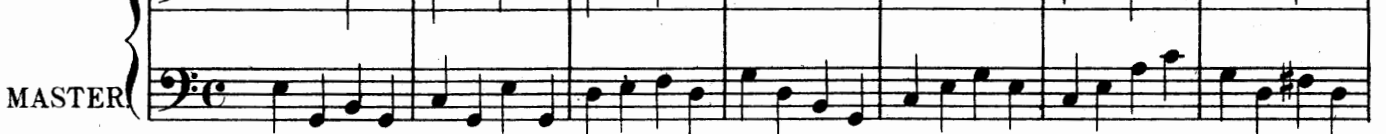


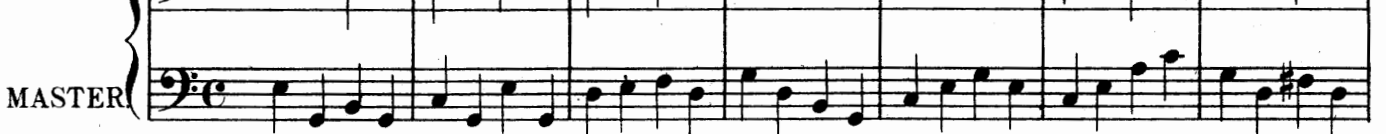
TENTH. 



Lessons.

W. B. 

PUPIL. 

MASTER. 



SLUR.

A slur drawn over two or more notes, means that they should be played (legato) in the same stroke. An equal division of the bow should here be observed.

W. B. 

W. B. 

W. B. W. B.

FINGER EXERCISES.

EXERCISES for the wrist.

SHARPS.

A Scale may be formed on any note but in order to produce semitones between the third and fourth and the seventh and eighth degrees in any other but the scale of C major, it is required to employ certain characters which do raise, depress or restore any note of the Scale. One of these characters is called the sharp \sharp , which when prefixed to a note, raises it half a tone. The number of sharps employed in a scale, depends, upon which note the scale is founded.

The sharps succeed each other in the following order:

F sharp; *C* sharp; *G* sharp; *D* sharp; *A* sharp; *E* sharp; *B* sharp.

Thus it will be seen that if one sharp is employed it must be prefixed to *F*, consequently all *F*'s in that piece must be raised half a tone. When two sharps are employed, all *F*'s and *C*'s must be raised and three sharps all *F*'s *C*'s and *G*'s ectr.

The sharps marked at the commencement are called the Signature, while any which are marked in the course of the composition are called accidentals.

Table of Signatures of Sharp Keys.

Names of Scales	<i>G</i>	<i>D</i>	<i>A</i>	<i>E</i>	<i>B</i>	<i>F</i> \sharp	<i>C</i> \sharp
Number of Sharps	1	2	3	4	5	6	7

SCALE OF G MAJOR. Semitones are marked thus

4. *W. B.*

5.

WRIST EXERCISES.

FINGER EXERCISES.

W. B.

FLATS. ♭

A flat ♭ prefixed to a note lowers it half a tone. They succeed each other in the following order:

B flat; E flat; A flat; D flat; G flat; C flat; F flat.

The same rule concerning Signature as with Sharps is to be observed here.

Table of Signature of Flat Keys.

Names of Keys...	F	B ^b	E ^b	A ^b	D ^b	G ^b	C ^b
Number of Flats...	1	2	3	4	5	6	7

SCALE OF F MAJOR.

N. M. B.

6. *M. B.*


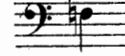

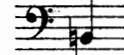
Count one, two in the bar.

7. *M. B.*

EXERCISE in two different Bowings.

THE NATURAL.

In order to restore a note, which has been raised by a sharp # or lowered by a flat b, a *Natural* ♮ is employed, which restores it to its natural position.

Thus  raised by a sharp is restored by the natural  to its original sound or  B flat to  B natural etcr.

MINOR SCALES.

Every major scale has its relative minor, the root note of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of minor scales, the Harmonic and the melodic form, of which the latter now will be treated.

The ascending of the melodic minor scale differs from the descending; the former having its sixth and seventh raised by *accidentals not essential to the Key*.— In the ascending, semitones are situated between the second and third and seventh and eighth degrees and in the descending between the sixth and fifth and the third and second degrees.

Scale of A minor, without signature, relative to C major.

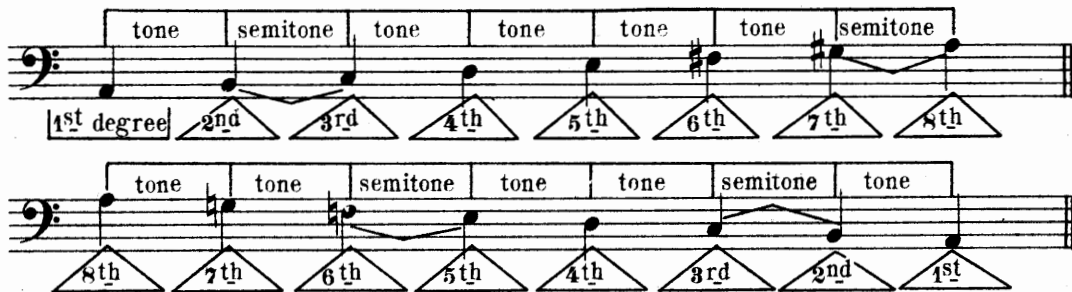
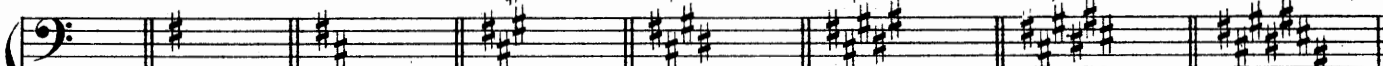
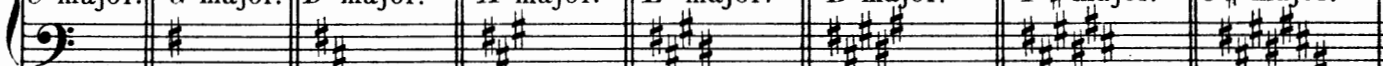


Table of minor Keys with their relation of major.

<i>A</i> minor.	<i>E</i> minor.	<i>B</i> minor.	<i>F#</i> minor.	<i>C#</i> minor.	<i>G#</i> minor.	<i>D#</i> minor.	<i>A#</i> minor.
							
to	to	to	to	to	to	to	to
<i>C</i> major.	<i>G</i> major.	<i>D</i> major.	<i>A</i> major.	<i>E</i> major.	<i>B</i> major.	<i>F#</i> major.	<i>C#</i> major.
							

<i>D</i> minor.	<i>G</i> minor.	<i>C</i> minor.	<i>F</i> minor.	<i>Bb</i> minor.	<i>Eb</i> minor.	<i>Ab</i> minor.
						
to	to	to	to	to	to	to
<i>F</i> major.	<i>Bb</i> major.	<i>Eb</i> major.	<i>Ab</i> major.	<i>Db</i> major.	<i>Gb</i> major.	<i>Cb</i> major.
						

SCALE OF A MINOR.

A Dot placed over a note means, that it must be played short.

8.

Draw the *W. B.* quickly across the strings.

EXERCISES.

SCALE OF D MAJOR.

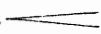
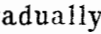
9.

SHORT STROKES. This exercise to be practiced near the point, in the middle and near the

nut of the Bow.

Different shades of Tone.

f. (*forte*) loud.
mf. (*mezzo*)*forte* moderately loud.
p. (*piano*) softly.
pp. (*pianissimo*) very softly.

cresc. (*crescendo*) or marked thus  gradually increasing in strength.
delesc. (*delescendo*)  gradually decreasing in strength.
dim. (*diminuendo*) decreasing.
 > or *marcato* notes played accentuated.

SCALE OF D MINOR.

10.

11.

SCALE OF B \flat MAJOR.

Musical notation for the Scale of B \flat Major, first system. The scale is written in bass clef with a common time signature. Fingerings are indicated by numbers 1-4 above the notes. The scale consists of: B \flat (2), C (4), D (1), E (3), F (4), G (1), A (2), B \flat (4), C (2), D (1), E (4), F (2), G (1), A (4), B \flat (2), C (4).

12. *S. Lee.*

Musical notation for exercise 12, first system. It is in bass clef with a common time signature. The piece starts with a forte (*f*) dynamic. The right hand has a melodic line with various fingerings, and the left hand has a rhythmic accompaniment. The exercise ends with a fermata on the final note.

Musical notation for exercise 12, second system. Continuation of the piece from the first system, showing more complex rhythmic patterns and fingerings in both hands.

Musical notation for exercise 12, third system. Continuation of the piece, featuring intricate fingerings and a steady accompaniment in the left hand.

SCALE OF G MINOR.

Musical notation for the Scale of G Minor. The scale is written in bass clef with a common time signature. Fingerings are indicated by numbers 1-4 above the notes. The scale consists of: G (1), A (2), B (3), C (4), D (1), E (2), F (3), G (4), A (1), B (2), C (3), D (4), E (1), F (2), G (3), A (4).

13. *M. B.*

Musical notation for exercise 13, first system. It is in bass clef with a 6/8 time signature. The piece starts with a count: "Count: one, two, three, four, five, six in the bar". The right hand has a melodic line with various fingerings, and the left hand has a rhythmic accompaniment.

Musical notation for exercise 13, second system. Continuation of the piece, showing more complex rhythmic patterns and fingerings in both hands.

EXERCISE.

Musical notation for an Exercise. It is in bass clef with a common time signature. The exercise consists of a single melodic line with various fingerings and slurs. It starts with a count: "1 2 4".

Exercises with Triplets and Semiquavers.

To be played in the middle of the Bow and the notes equally divided in the bar.

1

Exercise 1: Bass clef, C major, 4/4 time. The first staff contains two measures of eighth-note triplets with accents (^) and breath marks (V) above them. The second staff contains two measures of eighth-note triplets. The exercise concludes with a double bar line and a final whole note.

2

Exercise 2: Bass clef, C major, 4/4 time. The first staff contains two measures of eighth-note triplets. The second staff contains two measures of eighth-note triplets. The exercise concludes with a double bar line and a final whole note.

3

Exercise 3: Bass clef, C major, 4/4 time. The first staff contains two measures of eighth-note triplets. The second staff contains two measures of eighth-note triplets. The exercise concludes with a double bar line and a final whole note.

4

Exercise 4: Bass clef, C major, 4/4 time. The first staff contains two measures of eighth-note triplets. The second staff contains two measures of eighth-note triplets. The exercise concludes with a double bar line and a final whole note.

5

Exercise 5: Bass clef, C major, 4/4 time. The first staff contains two measures of eighth-note triplets with accents (^) and breath marks (V) above them. The second staff contains two measures of eighth-note triplets. The exercise concludes with a double bar line and a final whole note.

6

Exercise 6: Bass clef, C major, 4/4 time. The first staff contains two measures of eighth-note triplets. The second staff contains two measures of eighth-note triplets. The exercise concludes with a double bar line and a final whole note.

7

Exercise 7: Bass clef, C major, 4/4 time. The first staff contains two measures of eighth-note triplets. The second staff contains two measures of eighth-note triplets. The exercise concludes with a double bar line and a final whole note.

Exercises for the agility of the fingers.

To be practised first slowly and by degrees quicker.

S. Lee.

1.

A string.

D string.

G string.

2.

3.

4.

These exercises are also to be practised on the 4th string.
2007-100

Exercises for the wrist.

To be practised first in the middle, often near the point and lastly near the nut of the Bow.
Also to be played with different Bowings.

1.

2.

3.

4.

5.

6.

POSITIONS.



By moving the left hand Different positions thereby ensue. Per example taking  with the first finger it will be the first position; taking  with the first finger it will be the second position. The positions on the violoncello, except with the use of the thumb are every imperfect, as all the intervals of the scale could not be played in the same position except in the first.

Table of different Position.

	1st position.	2nd position.	3rd position.	4th position.	5th position.	6th position.
On the 1 st string.						
On the 2 nd string.						
On the 3 rd string.						
On the 4 th string.						

Scales in one octave on one string.

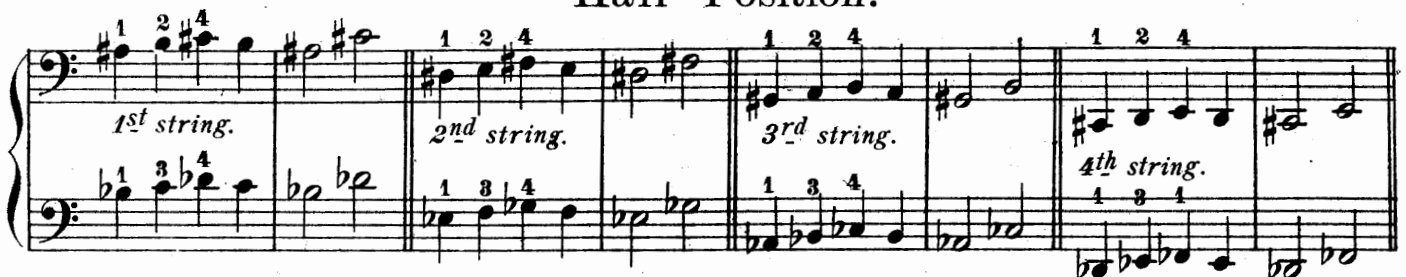
A major.
On the 1st string.

D major.
On the 2nd string.

G major.
On the 3rd string.

On the 4th string.

EXERCISES IN DIFFERENT POSITIONS. Half Position.



1st string.

2nd string.

3rd string.

4th string.

14. EXERCISE.

First system of musical notation for Exercise 14, featuring a bass clef, common time signature, and a series of eighth and sixteenth notes with various fingerings indicated above the staff.

First Position.

Second system of musical notation for Exercise 14, labeled "First Position." It includes a grand staff with four staves labeled "1st string.", "2nd string.", "3rd string.", and "4th string.", each with its own set of notes and fingerings.

15. EXERCISE.

First system of musical notation for Exercise 15, featuring a bass clef, common time signature, and a series of eighth and sixteenth notes with various fingerings indicated above the staff.

Second Position.

Second system of musical notation for Exercise 15, labeled "Second Position." It includes a grand staff with four staves labeled "1st string.", "2nd string.", "3rd string.", and "4th string.", each with its own set of notes and fingerings.

EXERCISE.

16.

Exercise 16, consisting of three systems of musical notation in a bass clef with a common time signature. The notation includes eighth and sixteenth notes with various fingerings indicated above the staff.

Third Position.

1st string. 2nd string. 3rd string. 4th string.

EXERCISE.

17.

Fourth Position.

1st string. 2nd string. 3rd string. 4th string.

EXERCISE.

18.

S. Lee.

EXERCISES in different positions with different bowings.

The image contains six systems of musical exercises for the bass clef. Each system consists of two staves. The first system is in C major, the second in D major, and the third in D major with a key signature change to C major for the second part. The exercises include various bowings (marked with '1' for downbow and '2' for upbow) and fingerings (marked with numbers 1-4). Some exercises include trills and slurs. The exercises are numbered 1 through 6.

LONG BOW.

In order to acquire a full and strong tone, long sustained notes should frequently be practiced. The bow must be drawn very slowly across the strings and move very steadily without the least shake. The following exercise should be practiced in different ways.

1. With equal strength throughout the bow.
2. With increasing strength towards the middle and decreasing towards the point or nut of the bow.
3. With increasing strength towards the point.
4. With increasing strength towards the nut.

19. EXERCISE.

Exercise 19 consists of two staves of music. The first staff shows a sequence of notes with a long bow symbol above them, indicating sustained notes. The second staff shows a sequence of notes with a long bow symbol below them, also indicating sustained notes. The exercise is in C major and 4/4 time.

20. C MAJOR.

First system of musical notation for exercise 20, C major. The bass line consists of eighth notes, and the treble line consists of whole notes.

Second system of musical notation for exercise 20, C major. It includes fingering numbers (1, 2, 4) and the instruction "4th position." above the treble line.

Third system of musical notation for exercise 20, C major, showing a continuation of the bass and treble lines.

Fourth system of musical notation for exercise 20, C major, showing the final measures of the exercise.

EXERCISES.

Section titled "EXERCISES" featuring four staves labeled "1st string", "2nd string", "3rd string", and "4th string". Each staff contains musical notation with various fingering numbers (1, 2, 3, 4) and slurs.

SCALE OF E MINOR.

2 4 O 1 2 4 1 2 4 1 2 4 #1 #3

2nd string. 1st string.

4 2 1 4 2 1 3 1 O 4 3 1 O 4

2nd string.

EXERCISES.

1 3 #1 2 4 2 1 3

1st string.

1 3 1 2 4 2 1 3

2nd string.

1 3 1 2 4 2 1 3

21. LESSON.

Kummer.

3 4 4 2 1 2

1 2

1 3 4 4 1 1

EXERCISES.

1 3 4 1 2 4 4 1 1 3 4 3 1 1 4

3rd string.

22.

Kummer.

p legato.

f

pp

D MAJOR.

First system of musical notation in D Major, 4/4 time. The bass clef staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are fingering numbers: 1, 2, 4, 3, 4, 1, 3, 4. There are also some circled notes and a fermata over the final D4.

EXERCISE in Triplets.

First system of musical notation for an exercise in triplets, 2/4 time. The bass clef staff features a series of triplet eighth notes. Fingering numbers 1, 4, 3, 3, 1, 2, 1, 4, 2, 1, 1 are written below the notes. There are also circled notes and a fermata at the end.

23. EXERCISE in Triplets.

First system of musical notation for Exercise 23 in triplets, 2/4 time. It consists of two staves. The upper staff has a piano (*p*) dynamic and features triplet eighth notes. Fingering numbers 2, 4, 2, 1, 2, 1, 1, 3, 1 are shown. The lower staff has a bass clef and contains a simple accompaniment.

Second system of musical notation for Exercise 23. The upper staff continues with triplet eighth notes and includes the instruction "2nd string." below the notes. Fingering numbers 2, 4, 2, 1, 2, 1, 3, 1, 2, 4 are present. The lower staff continues with its accompaniment.

Third system of musical notation for Exercise 23. The upper staff features a forte (*f*) dynamic and continues with triplet eighth notes. Fingering numbers 3, 3, 3, 1, 4, 3, 1, 4 are shown. The lower staff continues with its accompaniment.

Fourth system of musical notation for Exercise 23. The upper staff continues with triplet eighth notes and includes a piano (*p*) dynamic. Fingering numbers 2, 4, 1, 2, 1, 3, 2, 4, 2, 1, 3 are shown. The lower staff continues with its accompaniment.

SCALE OF B MINOR.

First system of musical notation for the B minor scale. It consists of two staves. The top staff is a single bass clef line with a common time signature 'C'. The bottom staff is a grand staff with a bass clef on the left and a treble clef on the right, both with a common time signature 'C'. The music is written in B minor, indicated by two sharps (F# and C#) in the key signature. The scale is written in a single line on the bass clef staff, with fingerings (1-4) and accents (^) above the notes. The notes are: B2 (finger 2), C3 (finger 4), D3, E3, F#3 (finger 1), G3 (finger 2), A3 (finger 4), B3 (finger 1), C#4 (finger 3), D4 (finger 4), E4 (finger 1), F#4 (finger 3), G4 (finger 4), A4 (finger 1), B4 (finger 2).

24.

First system of exercise 24. It consists of two staves. The top staff is a single bass clef line with a common time signature 'C'. The bottom staff is a grand staff with a bass clef on the left and a treble clef on the right, both with a common time signature 'C'. The music is written in B minor. The exercise features a sequence of notes with various fingerings (1-4) and accents (^) above them. The notes are: B2 (finger 4), C3 (finger 2), D3, E3, F#3 (finger 1), G3 (finger 2), A3 (finger 4), B3 (finger 4), C#4 (finger 2), D4 (finger 4), E4 (finger 3), F#4 (finger 1), G4 (finger 3), A4 (finger 1), B4 (finger 3).

Second system of exercise 24. It consists of two staves. The top staff is a single bass clef line with a common time signature 'C'. The bottom staff is a grand staff with a bass clef on the left and a treble clef on the right, both with a common time signature 'C'. The music is written in B minor. The exercise continues with a sequence of notes and chords, including slurs and accents (^) above notes. The notes are: B3 (finger 4), C#4 (finger 4), D4 (finger 4), E4 (finger 4), F#4 (finger 4), G4 (finger 4), A4 (finger 4), B4 (finger 4), C#5 (finger 4), D5 (finger 4), E5 (finger 4), F#5 (finger 4), G5 (finger 4), A5 (finger 4), B5 (finger 4).

Third system of exercise 24. It consists of two staves. The top staff is a single bass clef line with a common time signature 'C'. The bottom staff is a grand staff with a bass clef on the left and a treble clef on the right, both with a common time signature 'C'. The music is written in B minor. The exercise continues with a sequence of notes and chords, including slurs and accents (^) above notes. The notes are: B3 (finger 4), C#4 (finger 4), D4 (finger 4), E4 (finger 4), F#4 (finger 4), G4 (finger 4), A4 (finger 4), B4 (finger 4), C#5 (finger 4), D5 (finger 4), E5 (finger 4), F#5 (finger 4), G5 (finger 4), A5 (finger 4), B5 (finger 4).

Fourth system of exercise 24. It consists of two staves. The top staff is a single bass clef line with a common time signature 'C'. The bottom staff is a grand staff with a bass clef on the left and a treble clef on the right, both with a common time signature 'C'. The music is written in B minor. The exercise continues with a sequence of notes and chords, including slurs and accents (^) above notes. The notes are: B3 (finger 3), C#4 (finger 1), D4 (finger 4), E4 (finger 1), F#4 (finger 3), G4 (finger 1), A4 (finger 3), B4 (finger 1), C#5 (finger 3), D5 (finger 1), E5 (finger 3), F#5 (finger 1), G5 (finger 3), A5 (finger 1), B5 (finger 3).

25.

Exercise 25. It consists of two staves. The top staff is a single bass clef line with a common time signature 'C'. The bottom staff is a grand staff with a bass clef on the left and a treble clef on the right, both with a common time signature 'C'. The music is written in B minor. The exercise features a sequence of notes with various fingerings (1-4) and accents (^) above the notes. The notes are: B2 (finger 4), C3 (finger 2), D3, E3, F#3 (finger 1), G3 (finger 2), A3 (finger 4), B3 (finger 4), C#4 (finger 2), D4 (finger 4), E4 (finger 3), F#4 (finger 1), G4 (finger 3), A4 (finger 4), B4 (finger 1), C#5 (finger 3), D5 (finger 4), E5 (finger 1), F#5 (finger 2), G5 (finger 4), A5 (finger 1), B5 (finger 3).

SCALE OF A MAJOR

Musical notation for the Scale of A Major in bass clef, C major key signature. The scale is written in a single line with various fingerings indicated above the notes: 1 4 2 4, 2 4, 3 4, 2 1, 4 3, 1 4, 1 4.

26.

Kummer.

First system of exercise 26, bass clef, C major key signature. Fingerings include 1 4 2 4, 3, 2 4 1 2 1 3 2 4, and 4 2 2 4 1 2.

Second system of exercise 26, bass clef, C major key signature. Fingerings include 2 1, 1 2 1, 1 4 2, and 1.

Third system of exercise 26, bass clef, C major key signature. Fingerings include 3, 4, 1 4, 2 1 1 4, and 1.

27.

First system of exercise 27, bass clef, C major key signature. Fingerings include 3, 2 1, 4, and 1 4 1.

Second system of exercise 27, bass clef, C major key signature. Fingerings include 2 1 2, 4 1, 3, 4, 2 1 4 2 1 1 2 4, and 1 4 3. Labels "2nd string." and "1st string." are present.

EXERCISE.

Musical notation for Exercise, bass clef, C major key signature. The exercise consists of four measures of triplets with various fingerings: 1 4 1 4 1 4 1 4, 1 4 3 4 1 4 3 4 1 4 3 4, 1 4 1 4 1 4 1 4 1 4, and 1 4 1 4 1 4 1 4.

28. Andante. *)

S. Lee.

dolce.)*

*) A translation of Italian names which indicate the time of a movement or the expression of certain phrases given on a special page. See Index.

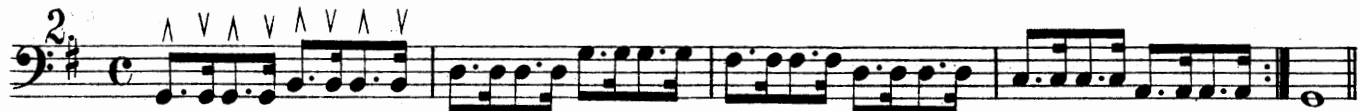
EXERCISES with dotted notes.

1.



M. B. later near *P.* and near *N.* to be practiced.

2.



3.



The following exercises must be practiced with the same different bowings as the three preceding.

4.



5.



6.



7.



8.



SCALE OF F# MINOR.

Musical notation for the Scale of F# minor in C major signature, bass clef, common time. The scale consists of 14 notes: F# (1), G# (2), A (3), B (4), C (1), D (2), E (3), F# (4), G# (2), A (1), B (3), C (4), D (2), E (1), F# (4). The notation includes fingerings and accents.

29. Andante.

S. Lee.

First system of exercise 29, marked *dolce*. The music is in F# minor (two sharps), 3/4 time. The right hand features a melodic line with slurs and fingerings, while the left hand provides a simple accompaniment.

Second system of exercise 29. The right hand continues with slurred eighth-note patterns and includes triplets. The left hand accompaniment remains consistent.

Third system of exercise 29, concluding the piece. The right hand features more complex slurred patterns and triplets.

30. Allegro moderato.

First system of exercise 30, marked *Allegro moderato*. The music is in F# minor, common time. The right hand has a rhythmic eighth-note pattern with slurs and fingerings, while the left hand has a simple accompaniment.

Second system of exercise 30, including the instruction *2nd string* for the right hand. The right hand continues with slurred eighth-note patterns and fingerings.

SCALE OF E MAJOR.

31. Tempo di Polacca.

THE DOUBLE SHARP x.

Any note can be raised a whole tone by prefixing a double sharp marked thus **x** to it. Thus F double sharp F^{x} will sound like G natural.

SCALE OF C# MINOR.

The musical score for the C# minor scale is presented in two systems, each with two staves (treble and bass clef). The key signature is C# minor (three sharps: F#, C#, G#) and the time signature is common time (C). The score includes ascending and descending lines for both hands, with various fingering numbers (1-4) and articulation marks (accents, slurs, and breath marks) to guide the performer.

System 1 (Ascending):

- Right Hand:** Treble clef, notes C#4, D#4, E4, F#4, G4, A4, B4, C#5. Fingering: 1, 2, 3, 4, 1, 2, 3, 4.
- Left Hand:** Bass clef, notes C#3, D#3, E3, F#3, G3, A3, B3, C#4. Fingering: 4, 3, 2, 1, 4, 3, 2, 1.

System 2 (Descending):

- Right Hand:** Treble clef, notes C#5, B4, A4, G4, F#4, E4, D#4, C#4. Fingering: 4, 3, 2, 1, 4, 3, 2, 1.
- Left Hand:** Bass clef, notes C#4, B3, A3, G3, F#3, E3, D#3, C#3. Fingering: 4, 3, 2, 1, 4, 3, 2, 1.

32. Andante.

EXERCISES.

The student must now learn by heart the notes in the tenor clef.

TABLE.

C D E F G A B C D E F G A B C D E

SCALE OF F MAJOR.

C D E F E D C B A

Andante.

S Lee.

p F G F E D

C D E B A

F E A E A C# E G F E D C B A C B A G

SCALE OF D MINOR.

Ascending: 1 3 4 ○ 1 2 4 ○ 1 2 4 ○ 1 #3 4 1 2 4

Descending: 3 4 2 1 4 2 1 ○ 4

Letter names: A G F E D C B A G

34. Allegro.

Melody: 1 D F E D E F 1 E G F E F G 1 C# E D C# D E 1 D F E D E F 1 Bb D C Bb C D

Melody: ○ A C Bb A Bb C 1 G Bb A G A Bb 3 A 1

Exercises.

Exercise 1: 1 4 3 4 1

Exercise 2: 4 4 3 4

Exercise 3: 1 4 3 4 2 4

SCALE OF B \flat MAJOR.

2 4 1 2 4 1 2 1 2 4 1 2 3 2 1 4 2 1 2 1

C D, E F G A B

35. Moderato.

1 2 1 3 4 1

4 2 4 2 1 1 2 4

1 4 3 1 1 4 2 1

SCALE OF G MINOR.

Musical notation for the G minor scale in bass clef, common time. The scale is written on a single staff. Fingering numbers are indicated above the notes: 1, 2, 4, 1, 3, 4, 2, 1, 4, 2, 1. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

36. Allegro moderato.

Dotzauer.

First system of piano music for exercise 36. It consists of two staves in bass clef with a 12/8 time signature. The right hand starts with a melodic line, and the left hand provides a rhythmic accompaniment.

Second system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment.

Third system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment.

Fourth system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment.

Fifth system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment.

Sixth system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment.

SCALE OF E \flat MAJOR.

2 4 0 1 2 4 0 1 2 1 2 4 1 3 4 3 1 4 2 1 2 1 0

2nd string.

37. Allegretto.

Kummer.

legato.

4 4 2 1 4 2 1 1 2 4 2

4 2 1 2 1 4 2 1 4 2 1

1 4 4

4 2 1 4 2 2 1 4 1 2 4

2nd string.

EXERCISE.

2 4 1 2 4 2 1 4 2 4 0 1 4 2 1 4 2 4 0 2 1 2 1 2 4 2 1 2 1 2 4 1

4th string. 3rd string. 2nd string.

2 4 1 2 1 3 4 3 1 2 1 4 2 4 3 4 2 1 4 2 1 0 1 1 4 2 4 1 4

1st string. 2nd string.

2 2 4 1 4 1 4 2 2 0 2 0 1 4 1 4

SCALE OF C MINOR.

Musical notation for the Scale of C Minor. The first line shows the ascending scale in bass clef, and the second line shows the descending scale. Fingering numbers (1-4) are indicated above the notes.

38. Allegretto grazioso.

S. Lee.

Musical score for 'Allegretto grazioso' by S. Lee. The score consists of two systems of piano and 3rd string parts. The piano part is marked *dolce.* and *p*. The 3rd string part is marked *3rd string.*. The score includes various musical notations such as slurs, accents, and fingering numbers (1-4).

SCALE OF A \flat MAJOR.

1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 2 1 2 4 1

3rd string. 2nd string. 1st string.

39. Lento.

p

SCALE OF F MINOR.

4 0 1 2 4 0 1 2 4 1 2 4 1 2 3 4 2 1 2 1 4 3 1 4 2 1 2 1 0 4

40. Lento mesto.

S.Lee.

p

dolce. 2nd string.

p

THE DOUBL FLAT \flat .

A double flat $\flat\flat$ lowers any note a whole tone.

SCALE OF $D\flat$ MAJOR.

Musical notation for the scale of $D\flat$ major, showing the ascending and descending lines with fingering numbers.

41. Moderato.

Musical notation for exercise 41, Moderato, in $D\flat$ major, featuring piano and bass staves with various musical notations and fingering.

42. DUET.
Moderato maestoso.

1st VIOLONCELLO. *f*

2nd VIOLONCELLO.

First system of musical notation, featuring two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of chords and melodic fragments, with dynamic markings of *f* and *p*. The lower staff is in bass clef and contains a similar melodic line. Fingerings are indicated by numbers 1, 2, 3, and 4.

Second system of musical notation, continuing the piece. It features two staves with complex melodic and harmonic textures. The upper staff has a treble clef and the lower staff has a bass clef. The music includes various articulations and dynamic changes.

Third system of musical notation, showing a more active melodic line in the upper staff. It features a treble clef and a bass clef. The music is characterized by slurs and dynamic markings such as *f*.

Fourth system of musical notation, featuring a more rhythmic and chordal texture. It includes a treble clef and a bass clef. The music is marked with *p* and includes triplet markings.

Fifth system of musical notation, showing a return to a more melodic style. It features a treble clef and a bass clef. The music includes slurs and dynamic markings such as *f*.

Sixth system of musical notation, featuring intricate melodic lines and complex chordal structures. It includes a treble clef and a bass clef. The music is marked with *p* and includes various articulations.

Seventh system of musical notation, concluding the page with a final melodic flourish. It features a treble clef and a bass clef. The music is marked with *f* and includes slurs.

EXERCISES for the varieties of bowing and the wrist of the right Hand.

1. *W. B. st. sh.*

2. *M. B.*

EXERCISE.

43. Allegro.

DIFFERENT BOWING FOR THE ABOVE EXERCISE.

44. Allegro ma non troppo.

This section of the score consists of four systems of piano accompaniment. The music is written in D major (two sharps) and 3/4 time. The right hand features intricate rhythmic patterns, including sixteenth-note runs and triplets, often with slurs and accents. The left hand provides a steady accompaniment with quarter and eighth notes. The piece concludes with a double bar line.

45. Allegro.




BOWING EXERCISES WITH TRIPLETS.




This section contains five systems of bowing exercises for violin, all in D major and 3/4 time. The exercises focus on triplet patterns in the right hand, with the left hand providing a simple accompaniment. The exercises include:




- System 1: A series of eighth-note triplets in the right hand, with the left hand playing quarter notes.
- System 2: Similar triplet patterns, but with some sixteenth-note triplets in the right hand.
- System 3: Triplet patterns with various fingerings (1 2 4, 2 4, 4 1 2, 2 4, 4 1 2) indicated above the notes.
- System 4: Triplet patterns with fingerings 1 2 4 and 1 3 4.
- System 5: Triplet patterns with fingerings 1 4 1 4 and 4 4.




The exercises conclude with a double bar line.




TABLE OF DIFFERENT BOWINGS TO №45.

1.  2.  3. 

4.  5.  6. 

7.  8.  9. 

10.  11.  12. 

13.  14.  15. 

46. Moderato.

p 





p 

4 1

f

4 4

This system shows the first two staves of a musical piece. The upper staff contains a complex melodic line with slurs and fingerings (4, 1). The lower staff provides a harmonic accompaniment. A dynamic marking of *f* is present in the second measure. The system concludes with a double bar line and a '4 4' marking below the staff.

2nd string.

3rd string. 4th string.

p

f

This system continues the piece, featuring a section for the 2nd string and a section for the 3rd and 4th strings. The upper staff has intricate fingerings (4 2 1 4 2 1, 3 2 1 4 3 1) and slurs. The lower staff has a dynamic marking of *p* in the first measure and *f* in the third measure. The system ends with a double bar line.

47. Allegro.

p leggiero.

4 4

This system begins with the tempo marking '47. Allegro.' and the dynamic marking '*p leggiero.*'. The upper staff features a series of sixteenth-note runs with slurs and fingerings (4, 4). The lower staff has a dynamic marking of *p* and includes a '2' marking below the staff in the second measure. The system ends with a double bar line.

2

This system continues the sixteenth-note runs in the upper staff. The lower staff features a series of chords and single notes with a '2' marking below the staff in the second measure. The system ends with a double bar line.

4 3 2 2 1 1

This system continues the sixteenth-note runs in the upper staff with slurs and fingerings (4, 3, 2, 2, 1, 1). The lower staff has a dynamic marking of *p* and includes a '2' marking below the staff in the second measure. The system ends with a double bar line.

pp

2

This system continues the sixteenth-note runs in the upper staff. The lower staff has a dynamic marking of *pp* and includes a '2' marking below the staff in the second measure. The system ends with a double bar line.

Exercise on Syncopated notes.

48. Agitato.

The musical score for Exercise 48, titled "Agitato", is presented in a grand staff format with a piano (p) dynamic. The piece is in 2/4 time and the key signature has one sharp (F#). The score is divided into six systems, each consisting of a piano (upper) and bass (lower) staff. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The bass part provides a steady accompaniment with quarter and eighth notes. Fingering numbers (1-4) are indicated above many notes. A piano (p) dynamic marking is present in the third system. The piece concludes with a double bar line in the sixth system.

49. Molto moderato.

legato.

4 2 1, 4 1, 4 2, 4 3, 3 2, 4 2 2 1, 2 1

2 4, 2

4 2, 1 4 2, 1, 4 2, 4 3, 4 2

4 2, 4, 4 3 1 4, 4 2 1

50. Allegro.

staccato.

1 2 4, 2 2, 1 3 4, 1 3 4, 2 3 3, 4

3, 4 2 1 3

1 2 4

51. Allegretto.

p M B.

FOR THE CHANGE OF THE BOW.

52. Andante.

2nd string.

2nd string.

2nd string.
cresc.
p

2nd string.

53. Scherzando.

ben staccato.

4

1 1 4
2 #1 2 #1 2 2 3 4 1 2 4 2 #1 2

2 #1 2 2 3 4
CALLEO

Allegro risoluto.

54

M. B.

marcato.

First system of musical notation, measures 54-57. The upper staff features a series of eighth-note triplets and a four-note group, with dynamic markings *p* and *f*. The lower staff provides a rhythmic accompaniment with eighth notes. Fingerings 1, 2, 4 are indicated for the first triplet.

Second system of musical notation, measures 58-61. The upper staff contains sixteenth-note runs with dynamic markings *p* and *f*, and a *cresc.* marking. The lower staff continues the accompaniment with eighth notes and triplets. Fingerings 1, 3, 4 and 1, 2, 4, 1, 3, 4 are shown.

Third system of musical notation, measures 62-65. The upper staff features eighth-note triplets and sixteenth-note patterns with dynamic markings *p* and *f*, and a *cresc.* marking. The lower staff continues the accompaniment with eighth notes. Fingerings 1, 2, 3, 1 and 1, 2, 4 are indicated.



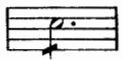
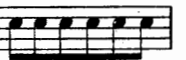

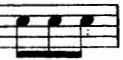
Fourth system of musical notation, measures 66-69. The upper staff has sixteenth-note runs with dynamic markings *f* and *p*. The lower staff continues the accompaniment with eighth notes. A *f* dynamic marking is present in the lower staff.

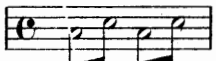
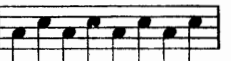


Fifth system of musical notation, measures 70-73. The upper staff features sixteenth-note runs with dynamic markings *p* and *f*, and a *cresc.* marking. The lower staff continues the accompaniment with eighth notes. Fingerings 1, 3, 4 and 1, 2, 3 are shown.

55. Allegretto.

ABBREVIATIONS.

Abbreviations are employed in written music to avoid repetitions of a single note or passage. Thus instead of writing four quavers a minim marked with a thick line will indicate the same.

Or  for  or  for  or  for  etc.

And  for  Or instead of repeating a bar alike a sign marked thus  is used.  etc.

60. Andantino.

The musical score for exercise 60, titled "Andantino," is written in bass clef with a 9/8 time signature. It consists of ten staves of music. The first staff begins with a 9/8 time signature and a key signature of two flats (B-flat and E-flat). The music is characterized by complex rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 4 above the notes. The key signature changes to one flat (B-flat) in the second staff, then to one sharp (F#) in the third staff, and returns to two flats in the fourth staff. The piece concludes with a final cadence in two flats on the tenth staff.

57. Moderato e ben marcato.

Scales and exercises to gain higher notes without the assistance of the thumb.

Exercises.

The student must now learn the notes in the Treble clef a comparative Table of which has been given at the beginning of the book.

Notes in the Treble clef.

2. 142041 2 4 3 121423 143 322 132213 2

A G B A C# B D C# E

231223 123 34 132412 13 0140 341301 4

D E C# D B C# A B G A

58. Andante.

p *decresc.*

animato. *cresc.*

f

rit. *a tempo.*

dim.

Tables of Major and Minor Scales with two different fingerings. The upper fingering is preferable.

MAJOR SCALES.

The image displays a series of musical staves for major scales from C Major to D-flat Major. Each scale is presented in two systems: the first system shows the scale in the bass clef with fingerings (0-4) and the second system shows the scale in the treble clef with fingerings (1-4). The scales are: C MAJOR (1st and 2nd Octave), G MAJOR (2nd and 3rd Octave), D MAJOR (3rd Octave), A MAJOR (2nd and 3rd Octave), E MAJOR (1st and 2nd string), B MAJOR (2nd string), F# MAJOR (4th string), F MAJOR (2nd string), Bb MAJOR (2nd string), Eb MAJOR (2nd string), Ab MAJOR (2nd and 3rd string), and Db MAJOR (2nd, 3rd, and 4th string). The notation includes notes, rests, and fingerings for each note.

MINOR SCALES.

A MINOR. 1st Octave. 2nd Octave. 3rd Octave. 3rd Octave. 2nd Octave. 1st Octave.

1 3 4 0 1 2 4 0 1 2 4 1 2 4 1 2 3 1 2 1 2 1 2 3 3 2 1 2 1 2 1 2 1 3 2 1 4 2 1 4 2 1 4 3 1

E MINOR. 2nd str. 1st str. 2nd string.

2 4 0 1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 1 2 1 2 3 3 2 1 2 1 4 3 4 2 1 4 2 1 3 1 0 4 3 1 0 4 3 1 0 4 2

B MINOR.

2 4 0 1 2 4 1 2 4 1 2 4 1 2 3 1 2 1 2 3 3 2 1 2 1 2 1 3 2 1 4 3 1 4 3 1 0 4 3 1 0 4 2

F # MINOR. 4th str.

1 3 4 1 2 4 1 2 4 0 1 3 1 2 4 1 2 4 1 2 3 1 2 3 3 2 1 2 1 4 4 2 1 3 1 0 4 2 1 0 4 2 1 4 2

C # MINOR. 3rd str. 2nd str.

1 3 4 1 2 4 1 2 4 1 2 4 1 2 3 4 1 2 1 2 3 3 2 1 4 2 1 4 4 2 1 4 2 1 4 3 1 4 3 1

G # MINOR.

1 3 4 1 2 4 1 2 4 1 2 4 1 2 3 4 1 2 1 2 3 3 2 1 2 1 2 1 2 1 4 2 1 4 2 1 4 3 1 4 3 1

D # MINOR. 3rd string.

1 3 4 1 2 4 0 1 2 1 2 4 1 2 3 4 1 2 1 2 3 3 2 1 2 1 4 3 4 2 1 4 2 1 4 3 1 4 3 1

D MINOR.

1 3 4 0 1 2 4 0 1 2 4 0 1 2 3 1 2 1 2 3 3 2 1 2 1 2 1 4 3 1 2 1 4 2 1 4 2 1 4 3 1 4 3 1

G MINOR.

0 1 2 4 0 1 3 4 0 1 2 4 1 2 3 4 1 2 1 2 3 3 2 1 2 1 2 1 4 2 1 4 2 1 0 4 2 1 0 4 2 1 0

C MINOR. 2nd str. 2nd string.

0 1 2 4 0 1 3 4 0 1 2 4 1 2 3 4 1 2 1 2 3 3 2 1 4 2 1 4 4 2 1 4 2 1 0 4 2 1 0 4 2 1 0

F MINOR.

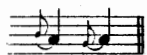
4 0 1 2 4 0 1 2 4 1 2 4 1 2 3 4 1 2 1 2 3 3 2 1 2 1 2 1 4 3 1 4 2 1 2 1 0 4 3 1 4 3 1

B b MINOR. 2nd string.

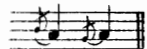
2 1 2 4 1 2 4 1 3 4 1 2 4 1 2 3 1 2 1 2 3 3 2 1 2 1 2 1 2 1 4 3 1 4 3 1 4 3 1 4 3 1

THE APPOGGIATURA.

The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written thus:



the value of it is one half of the following note. When crossed by a small line, thus:



its value is but the fourth part of the note that follows it.

Examples.

Written thus: 

Played thus: 

There is also a double appoggiatura, which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

Example.

Written thus: 

Played thus: 

60. Lento.

p dolce.



THE PASSING SHAKE.

The passing shake, often written thus \approx must be played quick and round in the following manner:

Written. 

Played. 

61. Moderato.

S. Lee.



THE GRUPETTO OR TURN.

is composed of three grace-notes placed between or after a principal note. The turn is marked thus: ∞ A small sharp placed under some of the marks thus \sharp is to indicate that the lowest of the three grace-notes is sharp. Should the sharp be placed above the mark thus: \sharp the upper grace note must be sharp; or in case of a sharp above and beneath the sign \sharp the upper and lower grace notes must be sharp. The same rule applies to flats, only that the grace notes must be lowered half a tone in this case.

EXAMPLES.

As written: 

As played: 

With sharps and flats.



62. *Andante.* Kummer.

sotto voce.



THE SHAKE.


The shake, or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

EXAMPLES.

As written 

As played 

Chain of shakes.



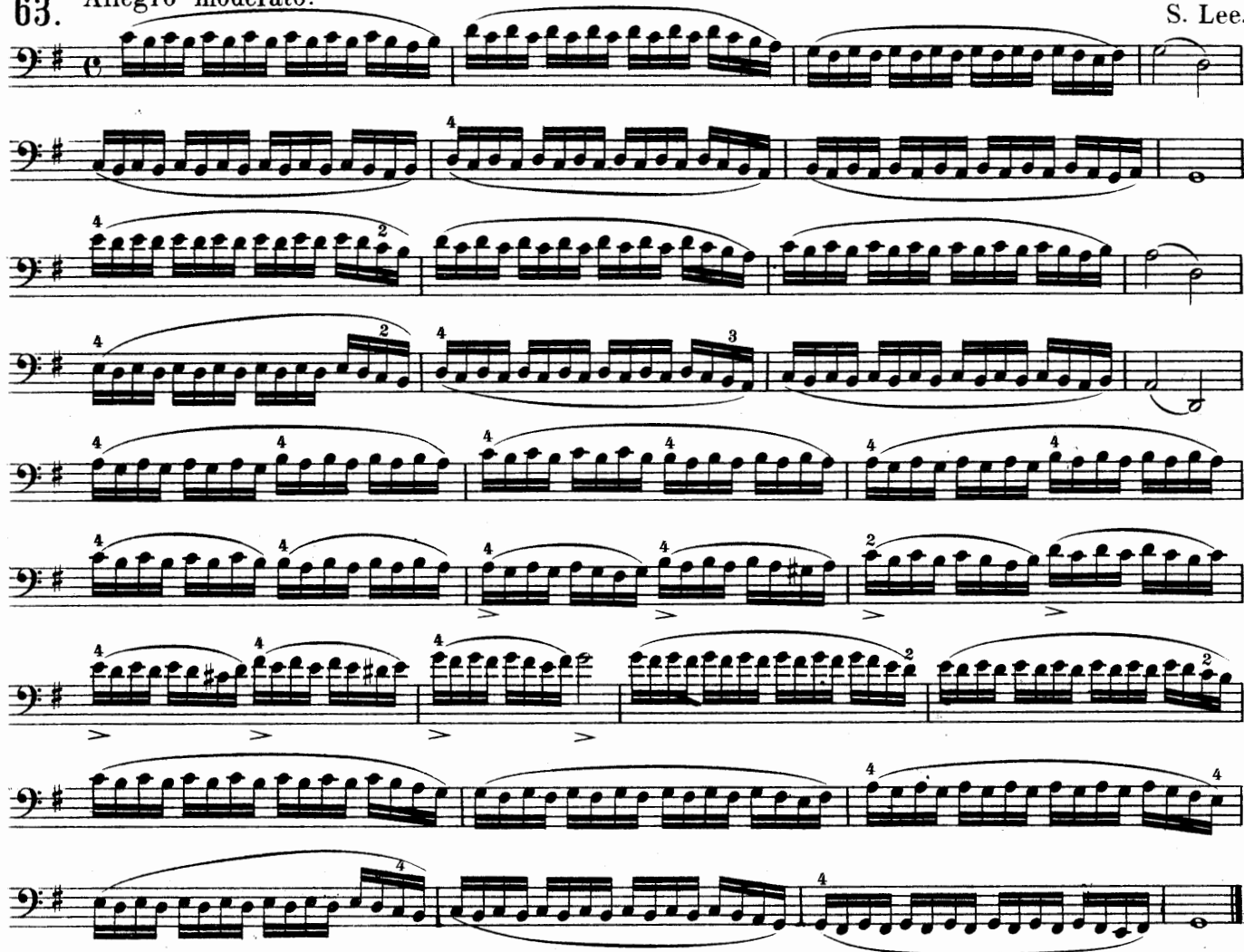
In order to acquire a fine shake, the fingers must be raised high and full perpendicularly upon the string. The shake should be practised and in many cases when performed begin slowly and increase the velocity gradually.

SHAKE as written  as played 

Exercise to prepare the Shake.

63. Allegro moderato.

S. Lee.



Moderato.

S. Lee.

64.

Trills (tr) and chromatic passages are prominent throughout the piece. Fingerings are indicated by numbers 0-4. Dynamics include piano (p) and piano fortissimo (p.f.). A 'Shake' instruction is present in the third system.

THE CHROMATIC SCALE.

0 1 2 3 1 2 3 0 1 2 3 1 2 3 0 1 2 3 1 2 3 0 1 2 3 1 2 3 4
 4 3 2 1 3 2 1 3 2 1 0 3 2 1 0 3 2 1 0 3 2 1 0 3 2 1 0

CHROMATIC EXERCISES.

65.

Allegro.

Kummer.

The musical score consists of six systems of piano accompaniment. Each system contains two staves: a treble staff and a bass staff. The treble staff features intricate chromatic patterns with various fingerings (1-4) and slurs. The bass staff provides a harmonic accompaniment with simpler rhythmic patterns. Key features include:

- System 1:** Treble staff starts with a sequence of notes and rests, followed by a chromatic run. Bass staff has a simple accompaniment. Fingerings like 1, 2, 3, 4, 1, 1 are shown.
- System 2:** Treble staff continues with chromatic patterns. Bass staff accompaniment. Labels: "2nd 1st string.", "1st string.", "4".
- System 3:** Treble staff chromatic patterns. Bass staff accompaniment. Labels: "2nd string.", "1st string.", "4".
- System 4:** Treble staff chromatic patterns. Bass staff accompaniment. Labels: "4", "2", "3", "2", "1", "1", "O", "4", "4", "4".
- System 5:** Treble staff chromatic patterns. Bass staff accompaniment. Labels: "3", "O", "3", "2", "1", "2", "3", "1", "1", "4", "4", "O", "1", "1".
- System 6:** Treble staff chromatic patterns. Bass staff accompaniment. Labels: "4", "4", "0", "1", "1", "sf", "3", "4", "1", "4", "4", "4", "2", "3", "4".

Allegro agitato.

66.

S. Lee.

The musical score is written for piano in 3/4 time. It consists of seven systems, each with two staves. The music is highly technical, featuring complex fingerings and dynamic markings such as *fp*, *f*, and *p*. The key signature has two flats. The score includes various musical notations like slurs, accents, and dynamic markings.

The first system of the exercise features a continuous chromatic scale in the bass clef. The right hand provides accompaniment with chords and a simple melodic line. Dynamic markings include *f* and *f*.

The second system continues the chromatic scale exercise. The right hand accompaniment includes a *rit.* (ritardando) marking.

The third system continues the chromatic scale exercise. The right hand accompaniment includes dynamic markings *fp* and *fp*.

The fourth system continues the chromatic scale exercise. The right hand accompaniment includes dynamic markings *fp*, *f*, and *p*.

The fifth system concludes the chromatic scale exercise. The right hand accompaniment includes a *cresc.* (crescendo) marking and a final *f* dynamic marking.

Chromatic Scale into higher positions.

This section shows a chromatic scale exercise transitioning from the bass clef to the treble clef. It includes various fingering numbers and dynamic markings.

DOUBLE STOPS.

1. 2. 3. 4. 5. 6. 7. 8. 9.

2nd and 3rd

SCALE OF D MAJOR IN THIRDS.

SCALE OF A MAJOR IN-SIXTHS.

E MINOR.

F MAJOR.

B \flat MAJOR.

C MINOR.

Shakes with double stops.

Only the upper note must be shaken.


Both notes to be shaken.

S. Lee.

67. Andantino.

68. Andante.

Dotzauer.

*) Da capo or shortened D. C. al fine, means, the piece must be repeated from the beginning and finished at the Fine or pause  over the double bar.

69. Moderato. Kummer.

mf

f

p

cresc.

f

p

f

p

2nd string.

1 1

ARPEGGIOS.

1. Studies for preparing the same. On three strings.

VARIETIES OF BOWING.

Arpeggios on four strings.

These studies may also serve as varieties of bowing for the next exercise.

The first system of the musical score consists of two staves. The upper staff is in bass clef with a common time signature (C). It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together in groups of four. The lower staff is in treble clef with a common time signature (C), providing a simpler accompaniment of quarter and eighth notes. A dynamic marking of *p* (piano) is present in the lower staff, along with the instruction *2da* (second ending).

The second system continues the musical notation. The upper staff in bass clef shows intricate fingerings with numbers 1, 2, 3, and 4 placed above the notes. The lower staff in treble clef continues with its accompaniment. The overall texture remains consistent with the first system.

The third system features a dynamic shift. The lower staff begins with a *cresc.* (crescendo) marking. The upper staff in bass clef continues with its complex patterns. A repeat sign is present, followed by a *f* (forte) dynamic marking in the lower staff.

The fourth system shows a dynamic range from *p* (piano) to *f* (forte) and back to *p*. The upper staff in bass clef continues with its intricate patterns, while the lower staff in treble clef provides accompaniment. The key signature changes to one sharp (F#).

The fifth system continues the musical notation in the one-sharp key signature. The upper staff in bass clef maintains its complex rhythmic patterns, and the lower staff in treble clef provides accompaniment.

The sixth system concludes the piece with a *pp dim.* (pianissimo, decrescendo) marking in the lower staff. The upper staff in bass clef features final intricate patterns with fingerings indicated. The lower staff in treble clef provides a simple accompaniment.

Larger groups of grace notes are frequently met with in older Compositions. Grace notes of this class (written in small notes) are played with more or less speed, so as to diminish by a little as possible the value of the notes to which they serve as ornaments. No general rule can be laid down, as to the time in which those notes should be played, but it should be in conformity with the character of the composition: in slow movements slower and in quick movements quicker.

EXAMPLES.

As written

As played.

73 Adagio. EXERCISE. Dotzauer.

STACCATO.

The staccato consists in smartly detaching several notes under a single bow. It is obtainable by pressing the bow lightly with the first finger and the thumb on the string. It is to be practised first very slowly, so that every note is distinct. The staccato notes must be struck very short.

Two staves of musical notation in bass clef, common time (C). The first staff has two measures with notes marked with an upward-pointing triangle (^) and labeled 'M B P'. The second measure has notes marked with an upward-pointing triangle (^) and a downward-pointing triangle (v), labeled 'M P'. The second staff continues with similar staccato patterns across four measures.

74 Allegro. Kummer.

Exercise 74, titled 'Allegro' and 'Kummer', is presented in a grand staff (treble and bass clefs) in common time (C) with a key signature of one flat (B-flat). The piece consists of four systems of two staves each. The first system has four measures. The second system has four measures. The third system has four measures, with the first measure containing a fermata over the bass staff. The fourth system has four measures. The notation includes various staccato patterns, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte).

The first system consists of two staves. The upper staff contains a series of eighth-note chords and single notes, with several slurs and accents. The lower staff features a more rhythmic accompaniment with eighth-note patterns and some rests.

75. Allegro.

The second system begins with a piano (*p*) dynamic marking. It features two staves with eighth-note patterns. The upper staff has a melodic line with slurs and a first fingering (1) indicated. The lower staff provides a steady accompaniment.

The third system continues the piece with two staves. The upper staff shows more complex fingering, including a second fingering (2) and a first fingering (1). The lower staff maintains the accompaniment with some dynamic markings like *p* and *f*.

The fourth system is characterized by a dense texture of notes in the upper staff, with many slurs and accents. The lower staff continues with a rhythmic accompaniment.

The fifth system includes a $\frac{1}{4}$ time signature and a fermata over a note in the upper staff. The lower staff has some rests and chordal accompaniment.

The sixth system concludes the piece with two staves. The upper staff features complex fingering, including a second fingering (2), a fourth fingering (4), a first fingering (1), a second fingering (2), and an eighth (8). The lower staff has some rests and chordal accompaniment.

THE PIZZICATO. (abbreviated pizz.)

The pizzicato is produced by striking the string with the first finger of the right hand. Chords over three or four strings are easier to be done with the thumb of the right hand. If the pizzicato ceases, arco is put, which means, that the bow should be used again.

1st finger.
pizz.

thumb.

76. Allegretto.

*) This { sign indicates, that the Chords must be struck harp-like.

THE USE OF THE THUMB.





Without the use of the Thumb, the technic on the Violoncello would be very limited. By placing the thumb across the strings, regular positions are possible, to play every note of the scale. It is absolutely necessary to procure tested strings for these exercises that the fifth which the pressure of the thumb produces may be faultless in tune.

Scales with the use of the thumb.

Place the side of the thumb horizontally across the first and second strings.

			2 nd string. 1 st string.	2 nd string. 3 rd string.	4 th string.
Positions		C MAJOR			
Positions		D MAJOR			
Positions		E MAJOR			
Positions		F MAJOR			
Positions		G MAJOR			
Positions		A MAJOR			
Positions		B ^b MAJOR			
Positions		C MINOR			
Positions		D MINOR			

All the other scales have the same fingering.

Positions		Chromatic Scale	
Positions		Study	

77. Allegro moderato.

Dotzauer.

Position.

2nd string.

p

f

f *dim.*

p *f*

78. Allegro non troppo.

Position.

2nd string.


3rd string.


f

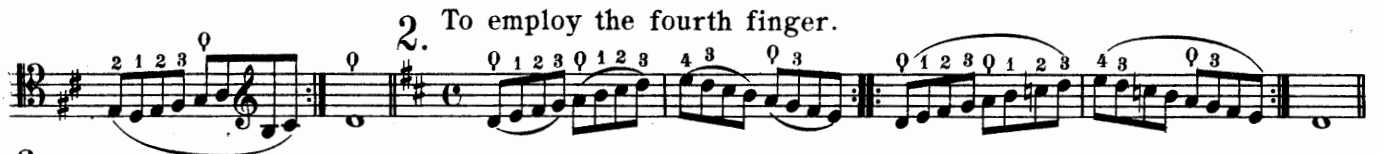
Introducing and shifting the thumb.


C major. 

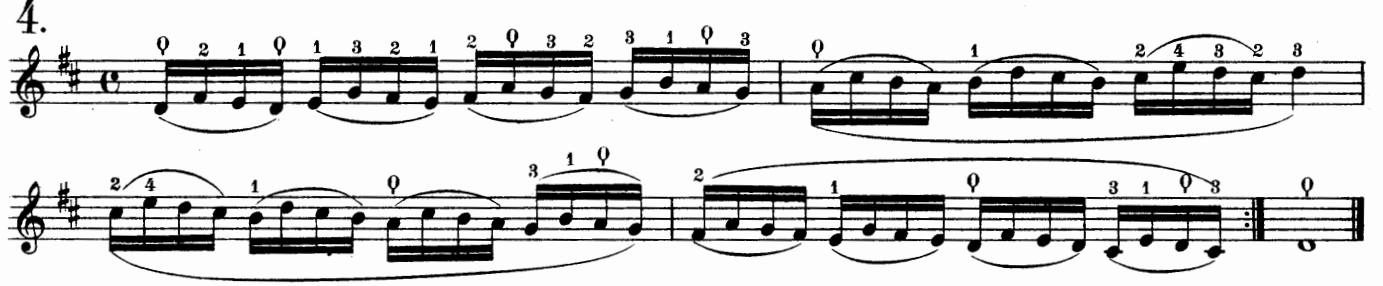
A major. 

The thumb remains in the same position 

1. Study. 

2. To employ the fourth finger. 

3. 

4. 

79. Allegro. 

Study.

Musical score for 'Study' in 12/8 time, key of D major. It consists of three staves of music. The first staff is the treble clef, the second is the bass clef, and the third is a lower bass clef. The music features a continuous eighth-note pattern with various slurs and accents.

80. Allegro non troppo.

Dotzauer.

First system of the musical score for '80. Allegro non troppo'. It features a grand staff with treble and bass clefs. The right hand (treble clef) has a melody with first finger (1) markings. The left hand (bass clef) has a bass line. Dynamics include *p* (piano) and *f* (forte). The tempo is marked 'Allegro non troppo'.

Second system of the musical score. The right hand continues the melody with a fourth finger (4) marking. The left hand has a bass line with a forte (*f*) dynamic. The tempo remains 'Allegro non troppo'.

Third system of the musical score. The right hand has a melody with first (1) and second (2) finger markings. The left hand has a bass line with a forte (*f*) dynamic. The tempo remains 'Allegro non troppo'.

Fourth system of the musical score. The right hand has a melody with a *dolce* (sweet) dynamic marking. It includes first (1), second (2), and third (3) finger markings. The left hand has a bass line. The tempo remains 'Allegro non troppo'.

Fifth system of the musical score. The right hand has a melody with first (1), second (2), and third (3) finger markings. The left hand has a bass line with a piano (*p*) dynamic. The tempo remains 'Allegro non troppo'.

A musical score for a piece titled "THE SPICCATO". It features a treble and bass clef. The music consists of several measures of sixteenth-note patterns, some with slurs and accents. A dynamic marking of *f* (forte) is present. The piece concludes with a double bar line.

THE SPICCATO. (abbreviated spicc.)

The spiccato is done in the middle of the bow. The bow must elastically touch the string but remain in a continual jumping movement, which is produced with the wrist moved quickly up and down. The notes must sound as short as possible.

1. Studies.

First study in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "spicc." and the second measure is marked "2.". The piece ends with a double bar line.

Third study in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "3." and the second measure is marked "4.". The piece ends with a double bar line.

Fourth study in bass clef, common time. It consists of two measures of sixteenth-note patterns. The piece ends with a double bar line.

Fifth study in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "5." and the second measure is marked "4.". The piece ends with a double bar line.

EXERCISE.

81. Allegro.

S. Lee.

First staff of exercise 81 in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "1" and the second measure is marked "3".

Second staff of exercise 81 in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "4" and the second measure is marked "1 1 2 3".

Third staff of exercise 81 in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "0 2 1" and the second measure is marked "0 2 4 3 2 1 0 3 2 1 0 3 2 0 2 1 3".

Fourth staff of exercise 81 in treble clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "2 1 2 0 2 4" and the second measure is marked "1 3 1 3 4 3 1 2 3 0 1 2 2 2 0 2".

Fifth staff of exercise 81 in treble clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "3 2 2 1 1 0 3 2 3" and the second measure is marked "0 0 2 1 3".

Sixth staff of exercise 81 in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "0 0 2 1 4" and the second measure is marked "2 0 2 1 3".

HARMONIC SOUNDS.

These sounds resemble much the tone of the Flageolet. There are natural and artificial Harmonics. The Natural ones are produced by touching the string on certain notes very lightly with the finger, the bow must also be lightly used. Harmonics are marked thus: ○

TABLE on the upper parts of the strings.

<p>First string</p>	<p>Third string</p>
<p>Second string</p>	<p>Fourth string</p>

Those marked are difficult to produce, therefore they are seldom used.

Harmonics on the lower parts of the strings.

<p style="text-align: center;">First string.</p> <p>Played thus</p> <p>Real sound</p>	<p style="text-align: center;">Second string.</p> <p>Played thus</p> <p>Real sound</p>
<p style="text-align: center;">Third string.</p> <p>Played thus</p> <p>Real sound</p>	<p style="text-align: center;">Fourth string.</p> <p>Played thus</p> <p>Real sound</p>

The artificial Harmonics are produced by putting the thumb firmly on the string and touching the fourth degree upwards lightly with the third finger. In this manner the second Octave of the Note touched with the thumb will be produced.

<p style="text-align: center;">First string.</p> <p>Played thus</p> <p>Real sound</p>	<p style="text-align: center;">Second string.</p> <p>Played thus</p> <p>Real sound</p>
---	--

Similar sounds in a similar way can be produced on the other strings.

EXERCISE ON HARMONICS.

Moderato.

82.

Kummer.

The musical score is for Exercise 82, titled "EXERCISE ON HARMONICS" by Kummer. It is marked "Moderato" and numbered "82." in the top left corner. The score is written for two string parts: the 2nd string (left) and the 1st string (right). The key signature is one sharp (F#) and the time signature is common time (C). The score consists of eight systems of music. Each system contains two staves. The 2nd string part is primarily in the bass clef, while the 1st string part is in the treble clef. The music features a variety of harmonic techniques, including natural harmonics (indicated by circles above notes) and artificial harmonics (indicated by circles below notes). Fingering is indicated by numbers 1-4 above or below notes. Dynamic markings include *p* (piano), *f* (forte), and *fz* (forzando). The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall structure is a continuous piece of music designed to explore the timbral and technical possibilities of string harmonics.

In Tenths.

EXERCISE ON OCTAVES.

83. Tempo ad libitum.

Kummer.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a continuous eighth-note pattern, while the left hand plays a simple bass line.

Second system of musical notation. The right hand continues with eighth-note patterns, incorporating some chromaticism. The left hand maintains a steady bass line.

Third system of musical notation. The right hand's eighth-note pattern becomes more complex. A *cresc.* (crescendo) marking is present. The system concludes with a double bar line and a 12-measure repeat sign.

Fourth system of musical notation. The right hand features a more intricate eighth-note pattern. A forte (*f*) dynamic marking is present. The left hand has a few notes, including a half note.

Fifth system of musical notation. The right hand continues with eighth-note patterns, including triplets. The left hand has a bass line with some rests and a 4-measure rest.

Sixth system of musical notation. The right hand features a dense eighth-note texture with triplets. The left hand has a bass line with some rests. A 12-measure repeat sign is at the end.

1st and 2nd

cresc.

pp

4 3 4

EXERCISE ON THIRDS AND SIXTHS.

84. Tempo ad libitum.

Kummer.

First system of musical notation, measures 1-2. The right hand (treble clef) plays chords in a 12/8 time signature. Measure 1 features a descending sequence of chords with a '2' below the first chord and a '2' below the second. Measure 2 features an ascending sequence of chords with a '3' below the first chord. The left hand (bass clef) plays a simple bass line starting with a half note G2, followed by quarter notes A2, B2, and C3, with a fermata over the final note. A piano (*p*) dynamic marking is present in the first measure.

Second system of musical notation, measures 3-4. The right hand continues the chordal exercise. Measure 3 has a '2' below the first chord and a '2' below the second. Measure 4 has a '3' below the first chord. The left hand continues the bass line with quarter notes D3, E3, and F3, ending with a fermata.

Third system of musical notation, measures 5-6. The right hand continues the chordal exercise. Measure 5 has a '2' below the first chord and a '3' below the second. Measure 6 has a '2' below the first chord and a '3' below the second. The left hand continues the bass line with quarter notes G2, A2, and B2, ending with a fermata. A *cresc.* (crescendo) marking is present in the second measure.

Fourth system of musical notation, measures 7-8. The right hand continues the chordal exercise. Measure 7 has a '2' below the first chord and a '3' below the second. Measure 8 has a '2' below the first chord and a '3' below the second. The left hand continues the bass line with quarter notes C3, D3, and E3, ending with a fermata.

Fifth system of musical notation, measures 9-10. The right hand continues the chordal exercise. Measure 9 has a '3' above the first chord, a '2' above the second, and a '1' above the third. Measure 10 has a '2' below the first chord and a '3' below the second. The left hand continues the bass line with quarter notes F3, G3, and A3, ending with a fermata. A mezzo-forte (*mf*) dynamic marking is present in the first measure.

Sixth system of musical notation, measures 11-12. The right hand continues the chordal exercise. Measure 11 has a '3' above the first chord, a '2' above the second, and a '1' above the third. Measure 12 has a '3' above the first chord, a '2' above the second, and a '1' above the third. The left hand continues the bass line with quarter notes B2, C3, and D3, ending with a fermata. A forte (*f*) dynamic marking is present in the first measure.

The image displays a page of musical notation for piano, consisting of six systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p* and *piano*. Fingerings are indicated by numbers 1-3. The music features complex rhythmic patterns and articulation marks.

The first system shows a treble clef staff with a series of eighth notes and a bass clef staff with a single note. The second system continues the treble clef staff with eighth notes and the bass clef staff with a single note. The third system shows the treble clef staff with eighth notes and the bass clef staff with a single note. The fourth system shows the treble clef staff with eighth notes and the bass clef staff with a single note. The fifth system shows the treble clef staff with eighth notes and the bass clef staff with a single note. The sixth system shows the treble clef staff with eighth notes and the bass clef staff with a single note.

2 0 2 0 2 0 2 0

2nd

2 0 2 0 2 0 2 0

2 0 2 0 3 0 2 3 0 3 0 3 0 3 0 3 0

0 2 0 2 1 3 0 2 0 2 0 2 0 2 0 2 0 2 0 2 1 3 0 2 0 2 0 2

2 2 2 2 2 2 2 2 2 2 1 1 3 2 3 2 1 1 1 0 2

2nd and 3rd 1st and 2nd

cresc.

1 2 4 3 4 2 3 2 1 3 2 1 3 2

f

3 3 2 1 0

THE HARMONIC MINOR SCALE.

The Harmonic minor scale differs from the melodie, as only the Seventh degree is raised by an accidental, which remains, whether ascending or descending.

SCALE OF A MINOR.

Musical notation for the A minor scale. The ascending line is written in the bass clef, and the descending line is in the treble clef. Both lines include fingering numbers (1-4) and a natural sign (o) over the seventh degree (G) to indicate it is raised.

SCALE OF E MINOR.

Musical notation for the E minor scale. The ascending line is in the bass clef, and the descending line is in the treble clef. Both lines include fingering numbers and a natural sign (o) over the seventh degree (D) to indicate it is raised.

SCALE OF D MINOR.

Musical notation for the D minor scale. The ascending line is in the bass clef, and the descending line is in the treble clef. Both lines include fingering numbers and a natural sign (o) over the seventh degree (C) to indicate it is raised.

All the other Harmonic minor scales follow this rule.

THE TREMOLANDO. (abbreviated trem.)

The Tremolando is done in a shaky manner with the bow, only a short part of the latter is employed.

Musical notation illustrating the Tremolando effect. The top staff, labeled 'Written thus', shows three chords in the bass clef with the instruction 'trem.' below them. The bottom staff, labeled 'Played', shows a dense tremolo pattern of notes corresponding to the chords above.

RESTS.

When a composition requires a longer silence for an instrument, this is indicated by numbered rests thus:

Musical notation showing rests of 1, 2, 6, and 10 bars. The rests are indicated by horizontal lines with the numbers 1, 2, 6, and 10 above them. The word 'etc.' follows the 10-bar rest.

this means so many bars of that movement should be quietly counted.

Overture of William Tell.

Original arrangement of Rossini's for 7 Violoncellos.

INTRODUCTION.

Andante.

Musical score for the first system of the introduction. It includes parts for Violin 1st Solo, Violin 2nd Solo, Violin 3rd Solo, Violin 4th Solo, Violin 5th Solo, Violoncello, and Basso. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The first violin part has a melodic line with slurs and accents, starting with a *pp* dynamic. The other instruments provide harmonic support with sustained notes and chords.

Musical score for the second system of the introduction. It continues the parts for Violoncello and Basso. The Violoncello part features a melodic line with slurs and accents, starting with a *pp* dynamic. The Basso part provides a steady harmonic accompaniment with sustained notes and chords.

Musical score for the third system of the introduction. It continues the parts for Violoncello and Basso. The Violoncello part features a melodic line with slurs and accents, starting with a *pp* dynamic. The Basso part provides a steady harmonic accompaniment with sustained notes and chords. The system concludes with a *pizz.* (pizzicato) marking for the Basso part.

Musical score system 1, measures 18-23. The system consists of seven staves. The top staff (treble clef) features a melodic line with triplets and slurs, marked *pp*. The second staff (treble clef) has a similar melodic line, also marked *pp*. The third staff (treble clef) contains a bass line with slurs, marked *pp*. The fourth staff (bass clef) has a bass line with slurs, marked *pp*. The fifth staff (bass clef) has a bass line with slurs, marked *pp*. The sixth staff (bass clef) has a bass line with slurs, marked *pp*. The seventh staff (bass clef) has a bass line with slurs, marked *pp*.

Musical score system 2, measures 24-29. The system consists of seven staves. The top staff (treble clef) has a melodic line with slurs, marked *pp*. The second staff (treble clef) has a melodic line with slurs, marked *pp*. The third staff (treble clef) has a bass line with slurs, marked *pp*. The fourth staff (bass clef) has a bass line with slurs, marked *pp*. The fifth staff (bass clef) has a bass line with slurs, marked *pp*. The sixth staff (bass clef) has a bass line with slurs, marked *pp*. The seventh staff (bass clef) has a bass line with slurs, marked *pp*. The word *arco.* is written above the sixth staff in measure 27.

Musical score system 3, measures 30-35. The system consists of seven staves. The top staff (treble clef) has a melodic line with slurs, marked *pp*. The second staff (treble clef) has a melodic line with slurs, marked *pp*. The third staff (treble clef) has a bass line with slurs, marked *pp*. The fourth staff (bass clef) has a bass line with slurs, marked *pp*. The fifth staff (bass clef) has a bass line with slurs, marked *pp*. The sixth staff (bass clef) has a bass line with slurs, marked *pp*. The seventh staff (bass clef) has a bass line with slurs, marked *pp*. The word *arco.* is written above the seventh staff in measure 30.

On the Accompaniment of the Recitative.

As the old custom to accompany a recitative in the works of classical composers with Violoncello and double Bass only, has been retained in England, an example is given here in what manner this has to be done. To accompany a recitative properly, the player should have a perfect knowledge of harmony and of the Violoncello, be familiar with figured Bases and be able to practise them with ease.

In the accompaniment with the figured bass only the fundamental note of the Chord is given which is given by the double Bass. The Violoncello strikes sometimes the full Chord, sometimes only the two wanting notes of the Chord.

“And the Angel.”

Recit.

from Handels “Messiah.”

Voice.

And the Angel said unto them: fear not for be-hold! I bring you glad

Figured Bass as written.

Violoncello as played.

The first system of the musical score consists of three staves. The top staff is for the Voice, with a treble clef and common time signature. The middle staff is for the Figured Bass, with a bass clef and common time signature, containing figured bass notation (6, #, 6) and a dynamic marking of *p*. The bottom staff is for the Violoncello, with a bass clef and common time signature, containing chordal notation and a dynamic marking of *p*.

tidings of great joy which shall be to all people; For un-to you is born this

The second system of the musical score consists of three staves. The top staff is for the Voice, with a treble clef and common time signature. The middle staff is for the Figured Bass, with a bass clef and common time signature, containing figured bass notation (6, #, 4+ 2, #, #, 6) and dynamic markings of *f* and *p*. The bottom staff is for the Violoncello, with a bass clef and common time signature, containing chordal notation and dynamic markings of *f* and *p*.

day in the Ci - ty of Da-vid a Saviour which is Christ the Lord.

The third system of the musical score consists of three staves. The top staff is for the Voice, with a treble clef and common time signature. The middle staff is for the Figured Bass, with a bass clef and common time signature, containing figured bass notation (7, 5#, 4+ 2) and dynamic markings of *f* and *p*. The bottom staff is for the Violoncello, with a bass clef and common time signature, containing chordal notation and dynamic markings of *f* and *p*.

LE REVE.

G. Goltermann.

Adagio ma non troppo.

Solo.

8 *p* 2nd 1st 2nd

3 2 1st 2nd 4

dol. *largo.*

2nd 1st *f* 2nd *p*

mf 1st 2nd *f* *rall.* *p* *attaca.*

Allegro appassionato.

mf 1st 2nd 4

f

p 2nd

3 2 2 1st *f* *string. e cresc.*

prit. 1 2 4 1st *f* *a tempo. string e cresc.*

1 1 2 4 1 1 2 4 1 3 4 3 *p* *rit.* *a piacere.*

Andante cantabile.

WIEGENLIED.

Berceuse.

M. Hauser.

SÉRÉNADE.

103

Moderato.

Ch: Gounod.

rall.

LIEBESLIED.

A. Henselt.

Allegretto sostenuto ed amoroso.

Musical score for "Liebeslied" by A. Henselt, featuring ten staves of music in 3/8 time. The score includes various dynamics and articulations:

- Staff 1: *p*
- Staff 2: *cresc.*, *f*, *p*
- Staff 3: *con espress. rit.*
- Staff 4: *con animato e cresc.*, *f*, *cresc.*
- Staff 5: *rit. a tempo.*, *f*, *f*
- Staff 6: *cresc.*
- Staff 7: *f*
- Staff 8: *rit. p*, *a tempo.*
- Staff 9: *f*, *dim.*, *p*
- Staff 10: *cresc.*, *f*, *p*, *rit.*, *pp*

PETITE VALSE.

Grazioso.
legatissimo.

A. Henslt.

pp

pp

Fine.

p

p f p

2nd

marcato. f

D.C. al Fine.

CAVATINA.

J. Raff, Op.85.

Larghetto quasi Andantino.

p 3rd 2nd

pp 2nd *f* *pp*

f *p* 6 *smorz.* *p*

p 1st *cresc.* *f* *p*

cresc. *f*

easier. 3

p *pp* 2nd *p*

grandioso. *f* *rf*

2nd *ff* string. *a tempo.* *f* *p* 3rd

f *p* *pp*

MÉLODIE.

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A. Rubinstein.

Moderato.

First system: *p*
Second system: *p*
Third system: *p*
Fourth system: *p*
Fifth system: *p*
Sixth system: *p*
Seventh system: *p*
Eighth system: *p*
Ninth system: *p*
Tenth system: *p*
Eleventh system: *p*
Twelfth system: *p*
Thirteenth system: *p*
Fourteenth system: *p*
Fifteenth system: *p*
Sixteenth system: *p*
Seventeenth system: *p*
Eighteenth system: *p*
Nineteenth system: *p*
Twentieth system: *p*
Twenty-first system: *p*
Twenty-second system: *p*
Twenty-third system: *p*
Twenty-fourth system: *p*
Twenty-fifth system: *p*
Twenty-sixth system: *p*
Twenty-seventh system: *p*
Twenty-eighth system: *p*
Twenty-ninth system: *p*
Thirtieth system: *p*
Thirty-first system: *p*
Thirty-second system: *p*
Thirty-third system: *p*
Thirty-fourth system: *p*
Thirty-fifth system: *p*
Thirty-sixth system: *p*
Thirty-seventh system: *p*
Thirty-eighth system: *p*
Thirty-ninth system: *p*
Fortieth system: *p*
Forty-first system: *p*
Forty-second system: *p*
Forty-third system: *p*
Forty-fourth system: *p*
Forty-fifth system: *p*
Forty-sixth system: *p*
Forty-seventh system: *p*
Forty-eighth system: *p*
Forty-ninth system: *p*
Fiftieth system: *p*
Fifty-first system: *p*
Fifty-second system: *p*
Fifty-third system: *p*
Fifty-fourth system: *p*
Fifty-fifth system: *p*
Fifty-sixth system: *p*
Fifty-seventh system: *p*
Fifty-eighth system: *p*
Fifty-ninth system: *p*
Sixtieth system: *p*
Sixty-first system: *p*
Sixty-second system: *p*
Sixty-third system: *p*
Sixty-fourth system: *p*
Sixty-fifth system: *p*
Sixty-sixth system: *p*
Sixty-seventh system: *p*
Sixty-eighth system: *p*
Sixty-ninth system: *p*
Seventieth system: *p*
Seventy-first system: *p*
Seventy-second system: *p*
Seventy-third system: *p*
Seventy-fourth system: *p*
Seventy-fifth system: *p*
Seventy-sixth system: *p*
Seventy-seventh system: *p*
Seventy-eighth system: *p*
Seventy-ninth system: *p*
Eightieth system: *p*
Eighty-first system: *p*
Eighty-second system: *p*
Eighty-third system: *p*
Eighty-fourth system: *p*
Eighty-fifth system: *p*
Eighty-sixth system: *p*
Eighty-seventh system: *p*
Eighty-eighth system: *p*
Eighty-ninth system: *p*
Ninetieth system: *p*
Ninety-first system: *p*
Ninety-second system: *p*
Ninety-third system: *p*
Ninety-fourth system: *p*
Ninety-fifth system: *p*
Ninety-sixth system: *p*
Ninety-seventh system: *p*
Ninety-eighth system: *p*
Ninety-ninth system: *p*
One hundred system: *p*

cresc.

Tempo primo.

First system: *rit.* *p*
Second system: *p*
Third system: *p*
Fourth system: *p*
Fifth system: *p*
Sixth system: *p*
Seventh system: *p*
Eighth system: *p*
Ninth system: *p*
Tenth system: *p*
Eleventh system: *p*
Twelfth system: *p*
Thirteenth system: *p*
Fourteenth system: *p*
Fifteenth system: *p*
Sixteenth system: *p*
Seventeenth system: *p*
Eighteenth system: *p*
Nineteenth system: *p*
Twentieth system: *p*
Twenty-first system: *p*
Twenty-second system: *p*
Twenty-third system: *p*
Twenty-fourth system: *p*
Twenty-fifth system: *p*
Twenty-sixth system: *p*
Twenty-seventh system: *p*
Twenty-eighth system: *p*
Twenty-ninth system: *p*
Thirtieth system: *p*
Thirty-first system: *p*
Thirty-second system: *p*
Thirty-third system: *p*
Thirty-fourth system: *p*
Thirty-fifth system: *p*
Thirty-sixth system: *p*
Thirty-seventh system: *p*
Thirty-eighth system: *p*
Thirty-ninth system: *p*
Fortieth system: *p*
Forty-first system: *p*
Forty-second system: *p*
Forty-third system: *p*
Forty-fourth system: *p*
Forty-fifth system: *p*
Forty-sixth system: *p*
Forty-seventh system: *p*
Forty-eighth system: *p*
Forty-ninth system: *p*
Fiftieth system: *p*
Fifty-first system: *p*
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Fifty-third system: *p*
Fifty-fourth system: *p*
Fifty-fifth system: *p*
Fifty-sixth system: *p*
Fifty-seventh system: *p*
Fifty-eighth system: *p*
Fifty-ninth system: *p*
Sixtieth system: *p*
Sixty-first system: *p*
Sixty-second system: *p*
Sixty-third system: *p*
Sixty-fourth system: *p*
Sixty-fifth system: *p*
Sixty-sixth system: *p*
Sixty-seventh system: *p*
Sixty-eighth system: *p*
Sixty-ninth system: *p*
Seventieth system: *p*
Seventy-first system: *p*
Seventy-second system: *p*
Seventy-third system: *p*
Seventy-fourth system: *p*
Seventy-fifth system: *p*
Seventy-sixth system: *p*
Seventy-seventh system: *p*
Seventy-eighth system: *p*
Seventy-ninth system: *p*
Eightieth system: *p*
Eighty-first system: *p*
Eighty-second system: *p*
Eighty-third system: *p*
Eighty-fourth system: *p*
Eighty-fifth system: *p*
Eighty-sixth system: *p*
Eighty-seventh system: *p*
Eighty-eighth system: *p*
Eighty-ninth system: *p*
Ninetieth system: *p*
Ninety-first system: *p*
Ninety-second system: *p*
Ninety-third system: *p*
Ninety-fourth system: *p*
Ninety-fifth system: *p*
Ninety-sixth system: *p*
Ninety-seventh system: *p*
Ninety-eighth system: *p*
Ninety-ninth system: *p*
One hundred system: *p*

Tempo primo.

cresc.

rit.

6

p

p

ROMANCE.

A. Rubinstein.

The musical score consists of ten staves of music in bass clef, 6/8 time, with a key signature of two sharps (F# and C#). The tempo is marked "Andante." and the initial dynamic is "p". The score includes various musical notations such as slurs, accents (V), and dynamic markings like "p", "cresc.", and "f". Fingering numbers (1-4) are indicated throughout. The piece concludes with a final measure marked with a fermata and a "2" below the note.

BARCAROLLE.

Andantino.

L. Spohr.

p dolce.

p *pp*

mf *p* *pp*

p *f* *p*

f

p *2nd* *pp* Harm. 2 0

f *p*

f *2nd* *1st*

p

Detailed description: This musical score is for a Barcarolle by Ludwig Spohr, marked 'Andantino'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is 'Andantino'. The first staff is marked 'p dolce.' and contains several slurs and fingerings (2, 3, 4). The second staff has dynamics 'p' and 'pp'. The third staff has 'mf', 'p', and 'pp'. The fourth staff has 'p', 'f', and 'p'. The fifth staff has 'f'. The sixth staff has 'p', '2nd', and 'pp', with a 'Harm. 2 0' instruction. The seventh staff has 'f' and 'p'. The eighth staff has 'f', '2nd', and '1st'. The ninth staff has 'p'. The score includes various musical notations such as slurs, ties, and fingerings throughout.

Musical staff 1: Treble clef, 12/8 time signature, key signature of two flats. Features a complex melodic line with many slurs and accents. Fingerings 4, 1, 4 are indicated.

Musical staff 2: Treble clef, 12/8 time signature, key signature of two flats. Starts with a dynamic marking of *f* and ends with *p*. Includes slurs and fingerings 1, 2, 4, 1, 4, 3.

Musical staff 3: Treble clef, 12/8 time signature, key signature of two flats. Starts with a dynamic marking of *ff* and ends with *pp*. Includes slurs and fingerings 1, 2, 4, 3, 2.

Musical staff 4: Treble clef, 12/8 time signature, key signature of one sharp. Features a melodic line with slurs and fingerings 3, 4.

Musical staff 5: Treble clef, 12/8 time signature, key signature of one sharp. Starts with a dynamic marking of *p* and ends with *mf*. Includes slurs and fingerings 4, 3.

Musical staff 6: Treble clef, 12/8 time signature, key signature of one sharp. Starts with a dynamic marking of *p* and ends with *pp*. Includes slurs and fingerings 1, 3, 3.

Musical staff 7: Treble clef, 12/8 time signature, key signature of one sharp. Starts with a dynamic marking of *p*. Includes slurs and fingerings 1.

Musical staff 8: Treble clef, 12/8 time signature, key signature of one sharp. Ends with a dynamic marking of *f*. Includes slurs.

Musical staff 9: Treble clef, 12/8 time signature, key signature of one sharp. Starts with a dynamic marking of *pp*. Includes slurs and fingerings 3, 2, 4, 3.

Musical staff 10: Treble clef, 12/8 time signature, key signature of one sharp. Starts with a dynamic marking of *pp* and ends with *pp*. Includes a section labeled "Harm." and a section labeled "poco rall.". Includes slurs, fingerings 0, 3, 2, 1, 2, 1, 3, 2, 4, 2, 0, 3, 1, 2nd, 1, 3rd.

SCHLUMMERLIED.

R. Schumann.

Allegretto.

The musical score consists of ten staves of bass clef notation. The key signature is one flat (B-flat), and the time signature is 6/8. The piece begins with a piano (*p*) dynamic and includes various performance markings such as *2nd*, *f*, *cresc.*, *rit.*, *a tempo.*, *pp*, *mf*, and *p*. The notation includes numerous slurs, fingerings (e.g., 0, 1, 2, 3, 4), and articulation marks. The score concludes with a final *p* dynamic marking.

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

With their Abbreviations and Explanations.

A.....	to, in, or at; <i>a tempo</i> in time.	<i>Meno</i>	Less.
<i>Accelerando</i>	Gradually increasing the speed.	<i>Mezzo</i>	Half.
<i>Adagio</i>	Very slow.	<i>Minore</i>	Minor key. [quick.
<i>Ad libitum</i>	As the performer pleases; not in strict time.	<i>Moderato</i>	Moderately. <i>Allegro moderato</i> , moderately
<i>Agitato</i>	Restless with agitation.	<i>Molto</i>	Much.
<i>Al</i> or <i>Alla</i>	To or in the style of a March.	<i>Morendo</i>	Dying away.
<i>Alla Marcia</i>	In the style of a March.	<i>Mosso</i>	Moved. <i>Piu mosso</i> , quicker.
<i>Allegretto</i>	Moderately quick.	<i>Moto</i>	Motion. <i>Con moto</i> , with animation.
<i>Allegro</i>	Quick and lively.	<i>Non</i>	Not.
<i>Andante</i>	In moderately slow time.	<i>Obbligato</i>	An indispensable part.
<i>Andantino</i>	A little less slow than <i>Andante</i> .	<i>Opus</i> or <i>Op</i>	A work.
<i>Amoroso</i>	Affectionately.	<i>Ottava</i> , or <i>Sva</i>	To be played an octavo higher.
<i>Anima</i> , <i>con</i> {	With animation.	<i>Pause</i>	The sign indicating stoppage.
<i>Animato</i> }		<i>Perdendosi</i>	Dying away.
<i>A piacere</i>	At pleasure.	<i>Pesante</i>	Heavily
<i>Appassionato</i>	Impassioned.	<i>Pianissimo</i> or <i>pp</i>	As soft as possible
<i>Arpeggio</i>	Separating or breaking the notes of a chord.	<i>Piano</i> or <i>p</i>	Soft.
<i>Assai</i>	Very.	<i>Piu</i>	More.
<i>A tempo</i>	In time.	<i>Piu tosto</i>	Quicker.
<i>Attacca</i>	Proceed at once to the following movement.	<i>Poco</i> or <i>un poco</i>	A little.
<i>Barcarolle</i>	A boating song.	<i>Poco a poco</i>	Gradually, by degrees.
<i>Ben</i>	Well. <i>Ben marcato</i> , well marked.	<i>Poi</i>	Then, afterwards.
<i>Bis</i>	Twice.	<i>Prestissimo</i>	As quick as possible.
<i>Bravura</i>	Brilliant execution.	<i>Presto</i>	Very quick.
<i>Brillante</i>	Gay, rapid, brilliant.	<i>Primo</i> or <i>1^{mo}</i>	The first.
<i>Brio</i> , <i>con</i>	With much spirit.	<i>Perdendosi</i>	Losing itself, dying away.
<i>Cadenza</i>	A passage introduced by way of embellishment	<i>Pomposo</i>	Pompous, grand.
<i>Calando</i>	Gradually softer and slower.	<i>Quartetto</i>	A piece for four performers.
<i>Cantabile</i>	In a singing style.	<i>Quasi</i>	As if, similar to.
<i>Canzonetta</i>	A short song or air.	<i>Quintetto</i>	A piece for five performers.
<i>Capriccio</i> {	A composition of irregular construction.	<i>Rallentando</i> or <i>rall</i>	Gradually slower.
<i>Caprice</i> }		<i>Ritardando</i> or <i>rit</i>	Slackening speed.
<i>Cavatina</i>	An Italian air.	<i>Replica</i>	Repetition. <i>Senza replica</i> , without repeats
<i>Chord</i>	A combination of two or more sounds.	<i>Rinforzando</i>	With emphasis.
<i>Coda</i>	A supplement at the end of a composition.	<i>Risoluto</i>	Resolutely, bold.
<i>Col</i> or <i>con</i>	With.	<i>Ritenuo</i>	Retarding the time.
<i>Crescendo</i> or <i>cres</i>	Gradually louder.	<i>Scherzando</i>	Playfully.
<i>Da</i> or <i>dal</i>	From.	<i>Secondo</i> or <i>2^{do}</i>	The second.
<i>Da Capo</i> , or <i>D. C.</i>	From the beginning.	<i>Seconda volta</i>	The second time.
<i>Dal Segno</i>	From the sign.	<i>Semplice</i>	Simply.
<i>Decrescendo</i> or <i>decre</i>	Decreasing in strength.	<i>Sempre</i>	Always.
<i>Diminuendo</i> or <i>dim</i>	Gradually softer.	<i>Senza</i>	Without. <i>Senza sordino</i> , without mute.
<i>Dolce</i> or <i>dol</i>	Softly, sweetly.	<i>Simile</i>	The same.
<i>Duetto</i> or <i>duo</i>	A piece for two performers.	<i>Sino</i>	As far as.
<i>E</i>	And.	<i>Smorzando</i>	Diminishing the sound.
<i>Energico</i>	With energy.	<i>Solo</i>	For one performer only. <i>Soli</i> , for all.
<i>Espressivo</i>	With expression.	<i>Sordino</i>	Mute. <i>Con sordino</i> , with the mute.
<i>Fine</i> or <i>Il Fine</i>	The end.	<i>Sostenuto</i>	Sustained.
<i>Forte</i> or <i>f</i>	Loud.	<i>Sotto</i>	Under. <i>Sotto voce</i> , in a subdued tone.
<i>Fortissimo</i> or <i>ff</i>	Very loud.	<i>Spirito spiritoso</i>	Spirit, spirited.
<i>Forzando</i> or <i>fz</i> >.....	Accentuate the note.	<i>Staccato</i>	Detached.
<i>Forza</i>	Force of tone.	<i>Stretto</i>	An increase of speed.
<i>Fuoco</i> , <i>con</i>	With fire.	<i>Tacet</i>	Silent.
<i>Furioso</i>	Furiously.	<i>Thema</i>	The subject of melody. [commencement.
<i>Gracioso</i>	Graceful.	<i>Tempo</i>	Time. <i>Tempo primo</i> , the same time as at the
<i>Giocoso</i>	Joyously.	<i>Tenuto</i> or <i>ten</i>	Held for the full value.
<i>Giusto</i>	Just, exact.	<i>Tranquilla</i>	Quietly.
<i>Grave</i>	Very slow and solemn.	<i>Tremolando</i> {	Trembling, rapid movement.
<i>Gusto</i>	Taste.	<i>Tremolo</i> }	
<i>Harmony</i>	A combination of musical sounds.	<i>Trio</i>	A piece for three performers.
<i>Key note</i>	The first degree of the Scale.	<i>Troppo</i>	Too much. <i>Allegro ma non troppo</i> , } quick, but not too quick.
<i>Larghetto</i>	Slow, but not so slow as <i>Largo</i> .	<i>Tutti</i>	All, all the instruments.
<i>Largo</i>	Broad and slow.	<i>Un</i>	A, one.
<i>Legato</i>	Smoothly, the reverse of <i>Staccato</i> .	<i>Unisono</i>	In unison.
<i>Leggiero</i>	Lightly.	<i>Una corda</i>	On one string.
<i>Lento</i>	Slow.	<i>Veloce</i>	Quick.
<i>L'istesso tempo</i>	The same time. [tavo higher or lower.	<i>Vivace</i>	With vivacity,
<i>Loco</i>	In Place. Play as written, no longer an oc-	<i>Vivo</i>	Lively.
<i>Ma</i>	But. <i>Ma non troppo</i> but not too much.	<i>Variatione</i>	Variation of a melody.
<i>Maestoso</i>	Majestically.	<i>Volkshied</i>	A national song.
<i>Maggiore</i>	Major Key.	<i>Voce</i>	The voice.
<i>Marcato</i>	Marked.	<i>Volti Subito</i> or <i>V. S.</i>	Turn over quickly.
<i>Mancando</i>	Dying away.		