375156

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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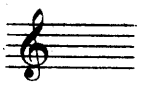
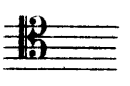
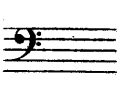
RUDIMENTS OF MUSIC.

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

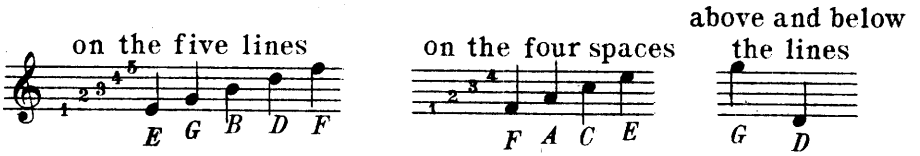
The musical signs which indicate pitch and duration of a musical sound, are called *Notes,* figured thus: 𝅝 𝅗𝅥 ♩ ♪ 𝅘𝅥𝅯 𝅘𝅥𝅰 ectr.

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.

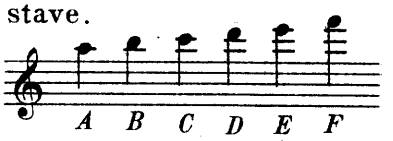
There are three clefs used for the violoncello:

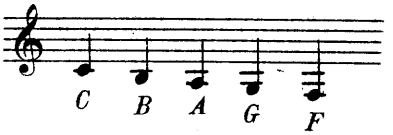
the treble or *G* clef  the tenor or *C* clef  and the bass or *F* clef 

The names of the notes in the treble clef are:

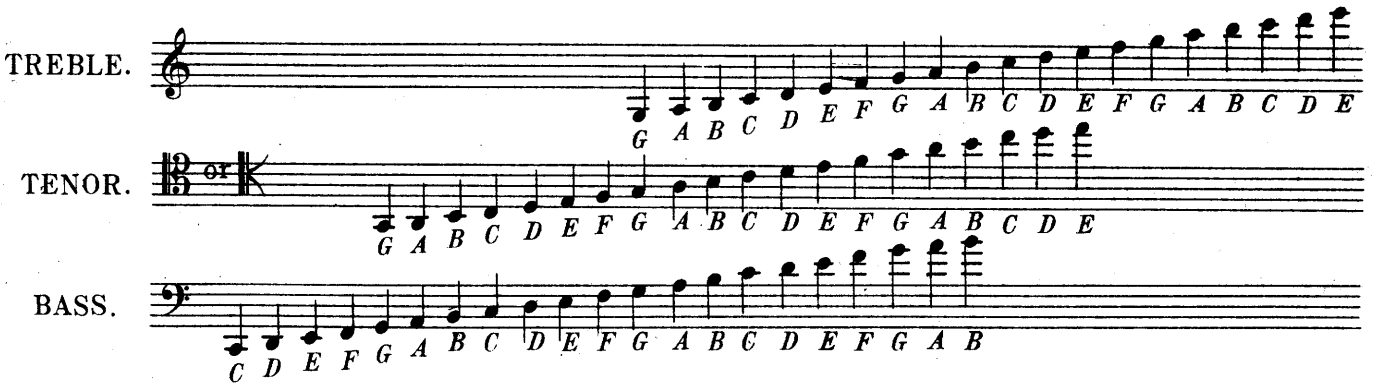


These eleven notes being too limited and in order to signify higher and deeper sounds, ledger lines have to be added above and below the stave.

Notes of the ledger lines above the stave  ectr.

Notes of the ledger lines below the stave  ectr.

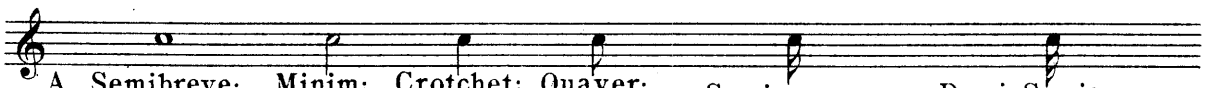
Example of Notes in three Clefs with their names below them.



DURATION OF NOTES.

Notes may be of longer or shorter *Duration* which is shown by the poculiar form of each note.

Forms of different notes:

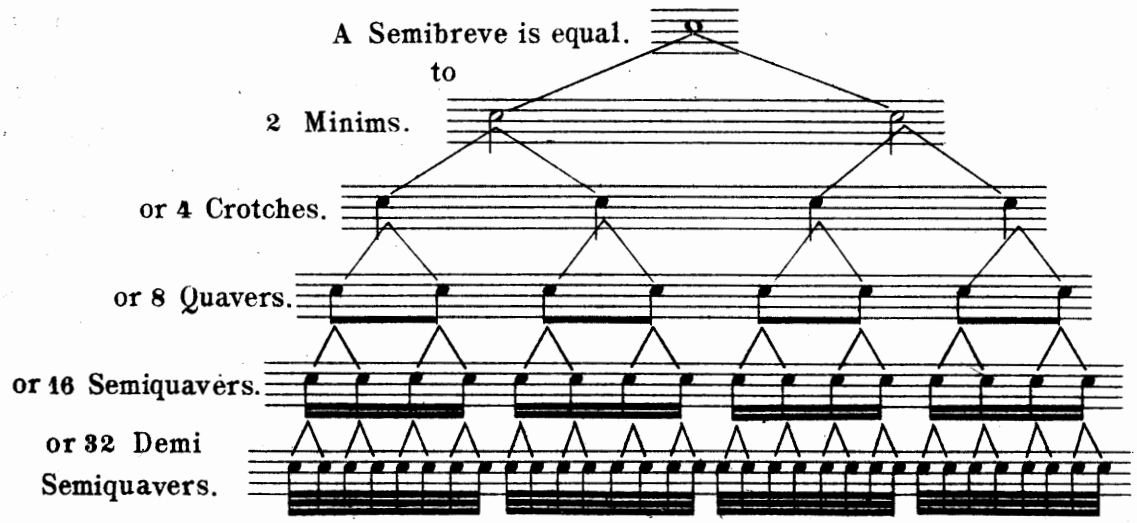


A Semibreve; Minim; Crotchet; Quaver; Semiquaver; Demi-Semiquaver;

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

Quaver; Semiquaver; Demi Semiquaver.

Comparative Table of the relative Value of notes.



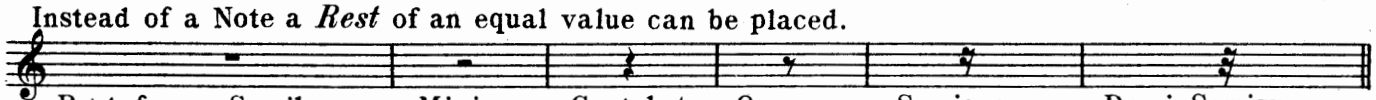
BARS.

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 carlier Double bar then from the beginning of the piece is to be played again. This is called a *Repeat.*

RESTS.

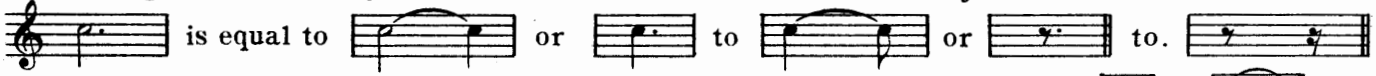
Instead of a Note a *Rest* of an equal value can be placed.



Rest for a Semibreve; Minim; Crotchet; Quaver; Semiquaver; Demi Semiquaver.

DOTS.

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



is equal to or to or to.

Two *Dots* placed after any note increase its value one half and a quarter or like ectr.

TRIPLETS DOUBLE TRIPLETS AND GROUP.

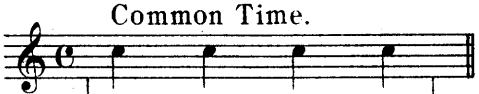
Triplets are marked by a 3 being put over a group of three notes. *Double Triplets* by a 6 being put over a group of six notes. That means: Three Crotchets marked thus must be played in the same time as two Crotchets not so marked or six Quavers thus marked like four Quavers not so marked.

There are also groups of five seven and nine

TIME.

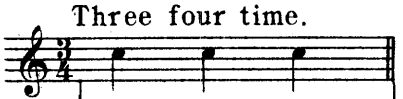
In order to know how many Crotchets Quavers or Semiquavers a bar contains, special figures are placed at the beginning of a movement.

Common Time.



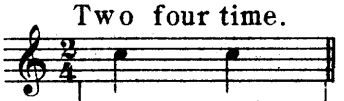
Contains four Crotchets or the same value in longer or shorter notes or rests and four 1. 2. 3. 4. have to be counted in a bar.

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.

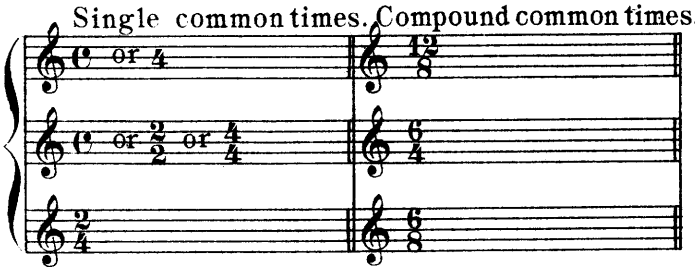
Two four time.



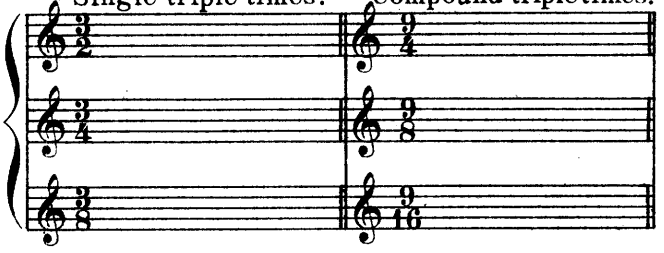
Contains two Crotchets ectr. Two 1. 2. have to be counted.

Table of times.

Single common times. Compound common times.



Single triple times. Compound triple times.



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

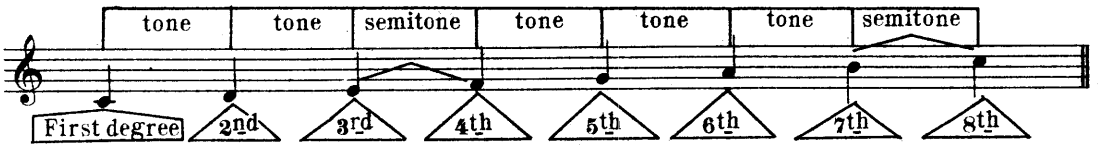
SCALES.

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 pressent 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.



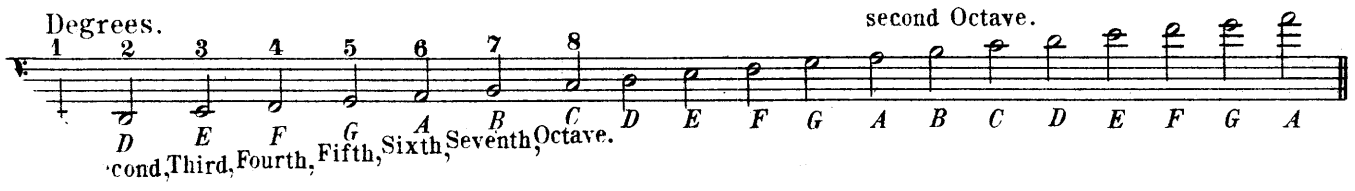
Each diatonic scale dervise its name from the name of the note on the first degree or the *root.*

There are twelfe major and twelfe 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.



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 insrument 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 firs 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.

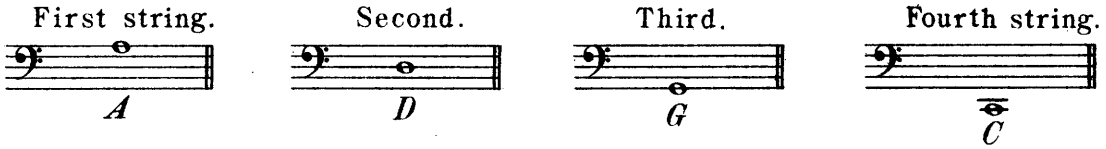
MANNER OF HOLDING AND USING THE BOW.

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 sligthly 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 firs 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 somepractise the student will soon getused to the peculiar sound of the fifth i.e. the interval from one strin to another. The bow then should strike two strings together.

Exercises.

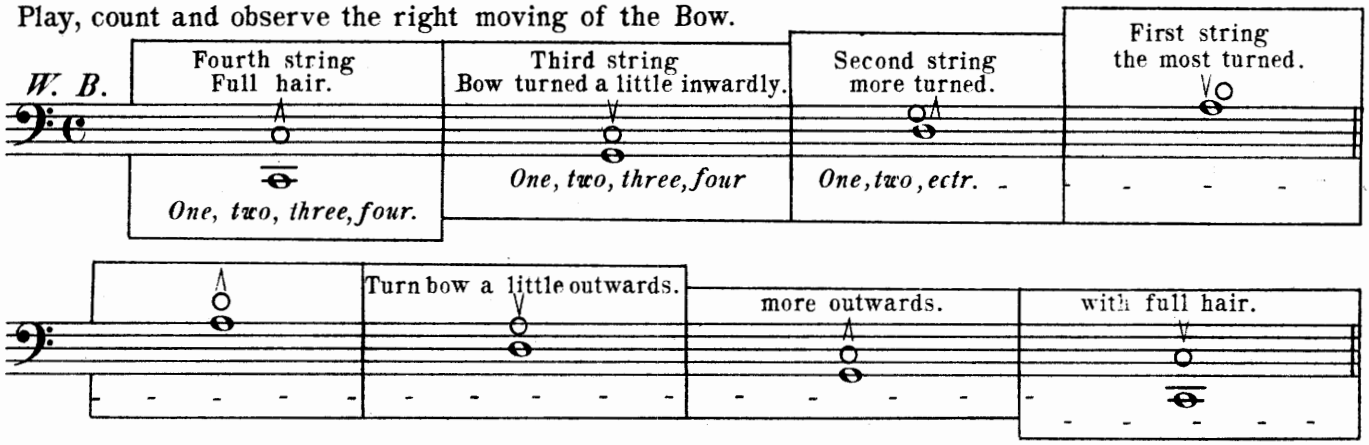
ABBREVIATIONS FOR THE DIVISION OF THE BOW.

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

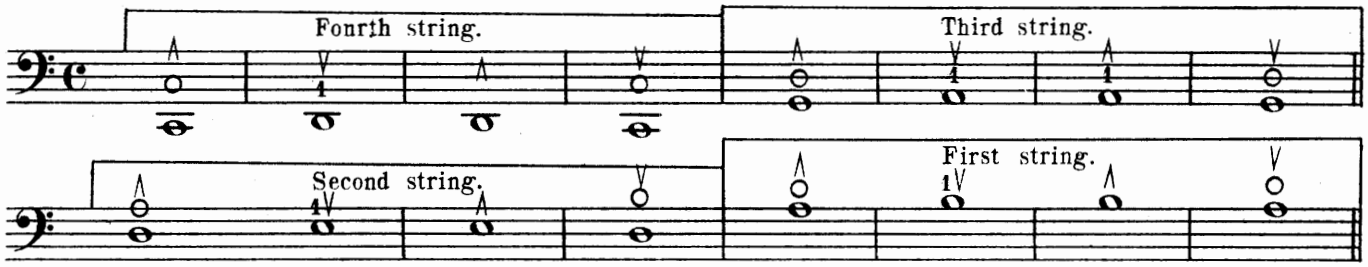
MARKS FOR FINGERING.

The open strings are indicated by ○.
The fingers are marked with numbers 1 forthefirst 2 second 3 third and 4 for the little fingers.
The thumb is marked thus:♀

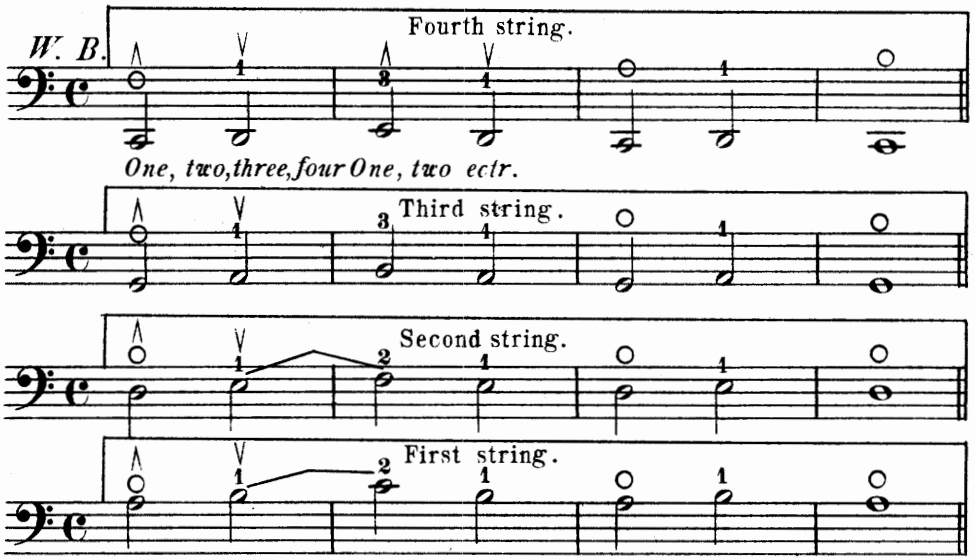
Play, count and observe the right moving of the Bow.



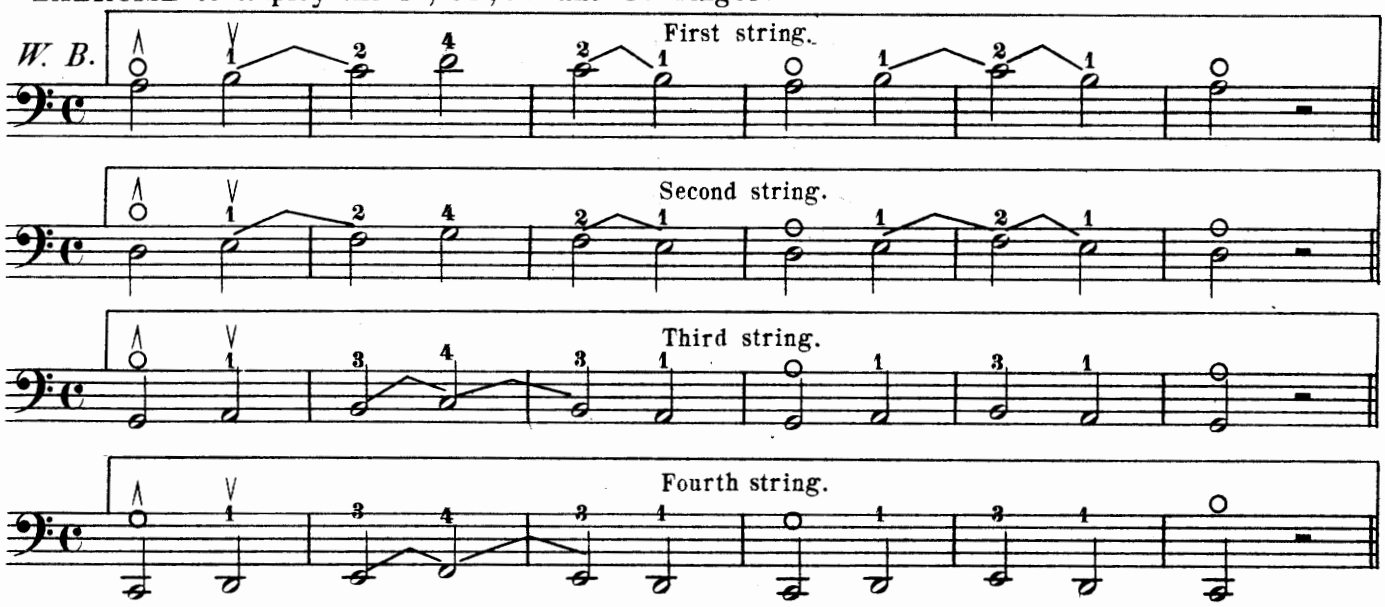
EXERCISE to employ the first finger. The first position.



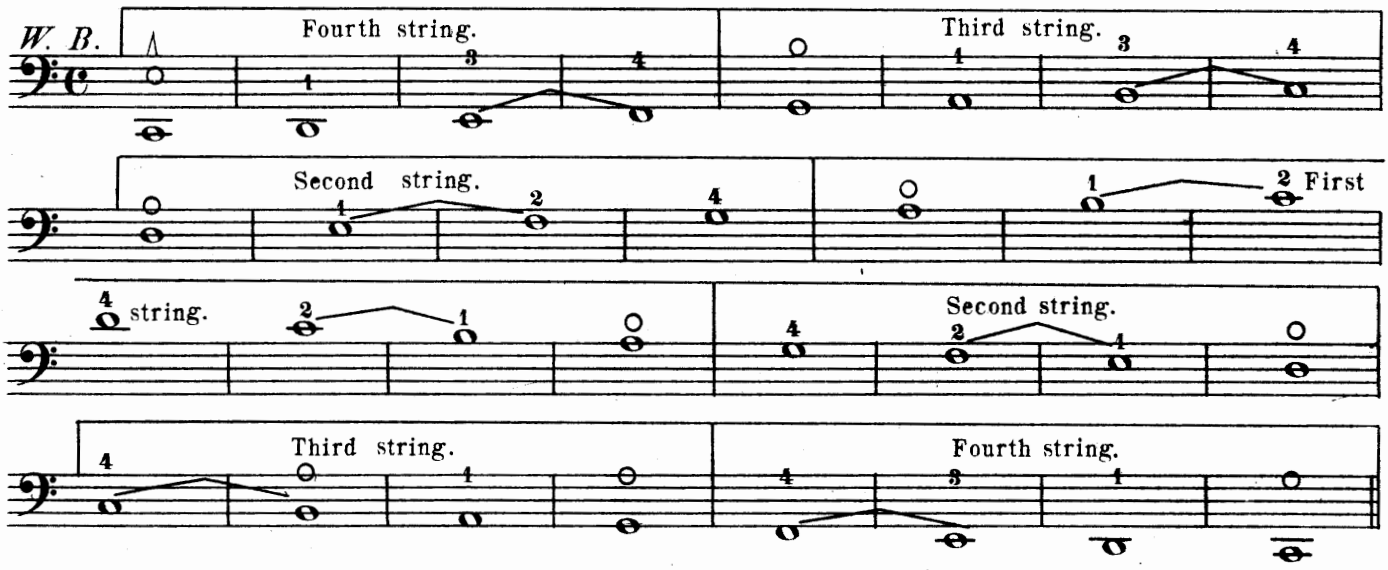
EXERCISES to employ the 2nd and 3rd finger. Semitones will be marked thus:⌒the latter only being half the distance of that of a tone.



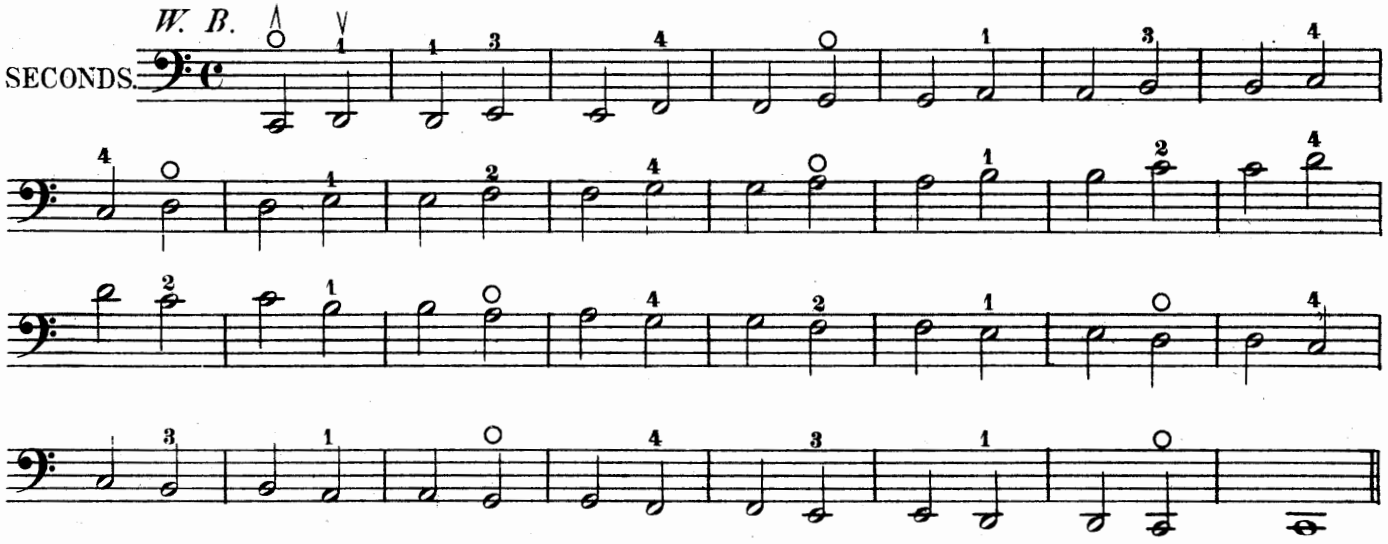
EXERCISE to employ the 1st, 2nd, 3rd and 4th finger.



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

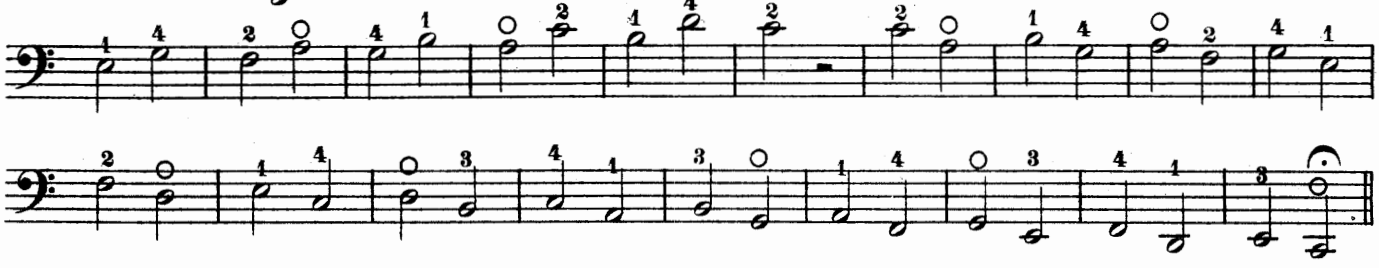


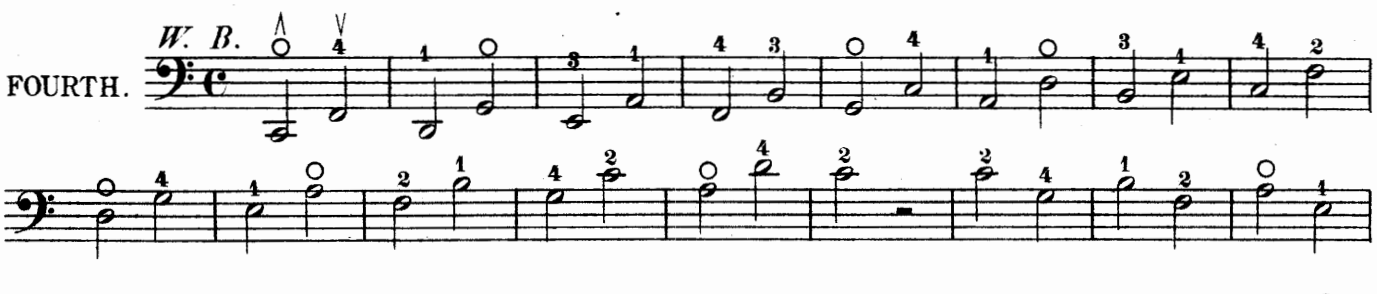
EXERCISES UPON THE INTERVALS.



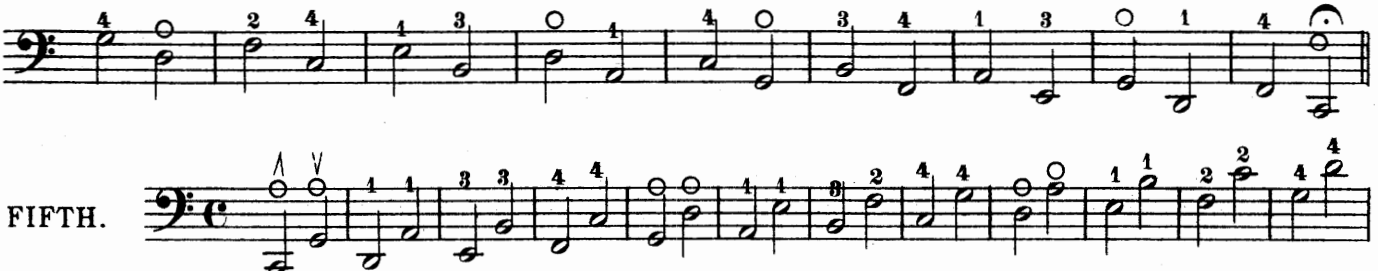
This sign 𝄐 is called a Pause. When it is placed over a note the same is sustained to an indefinite lenghth at the performers pleasure, the counting being interupted.

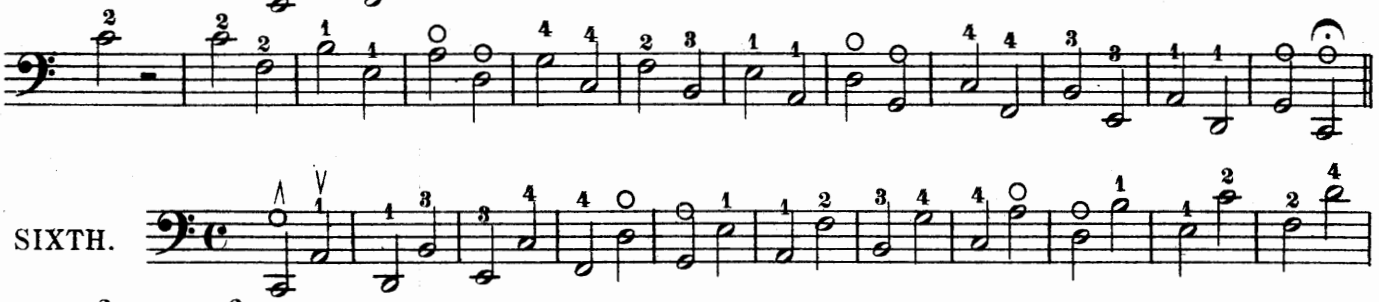
THIRDS. W. B.



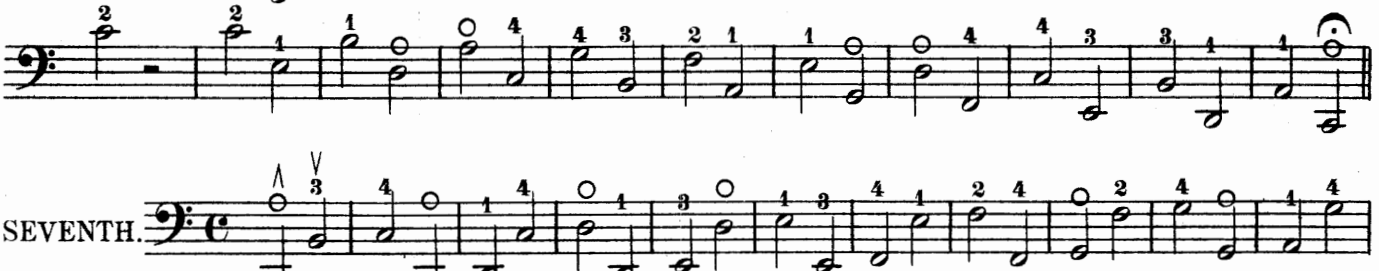


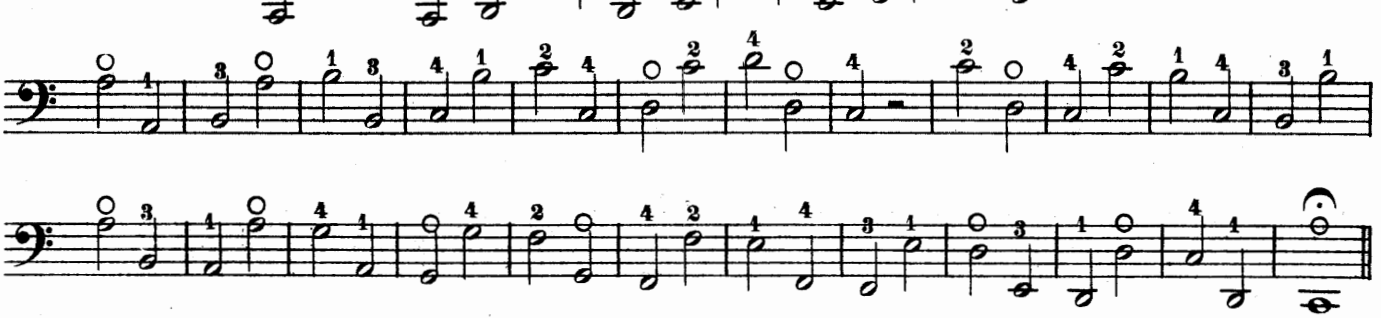
FOURTH. W. B.





FIFTH.

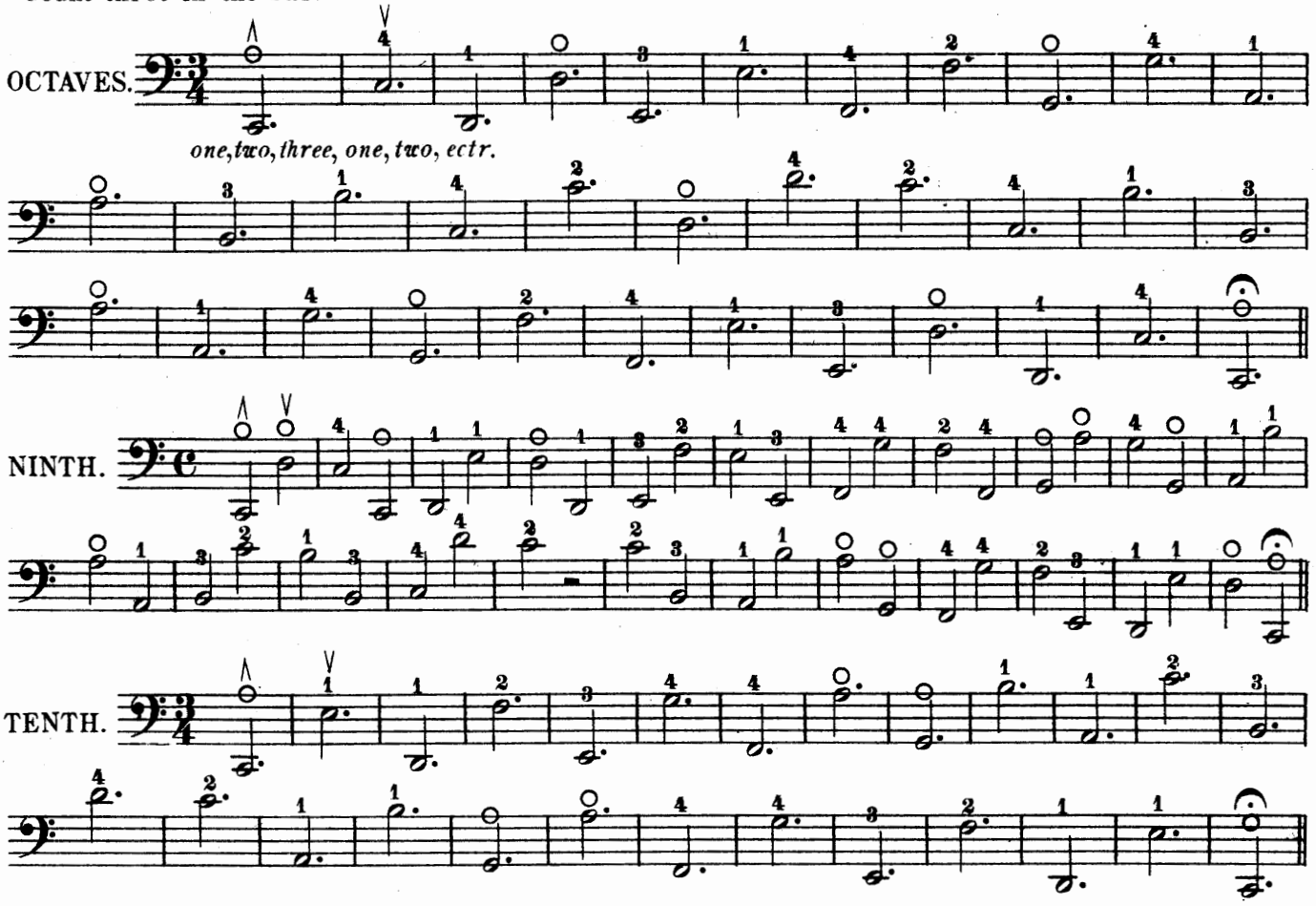




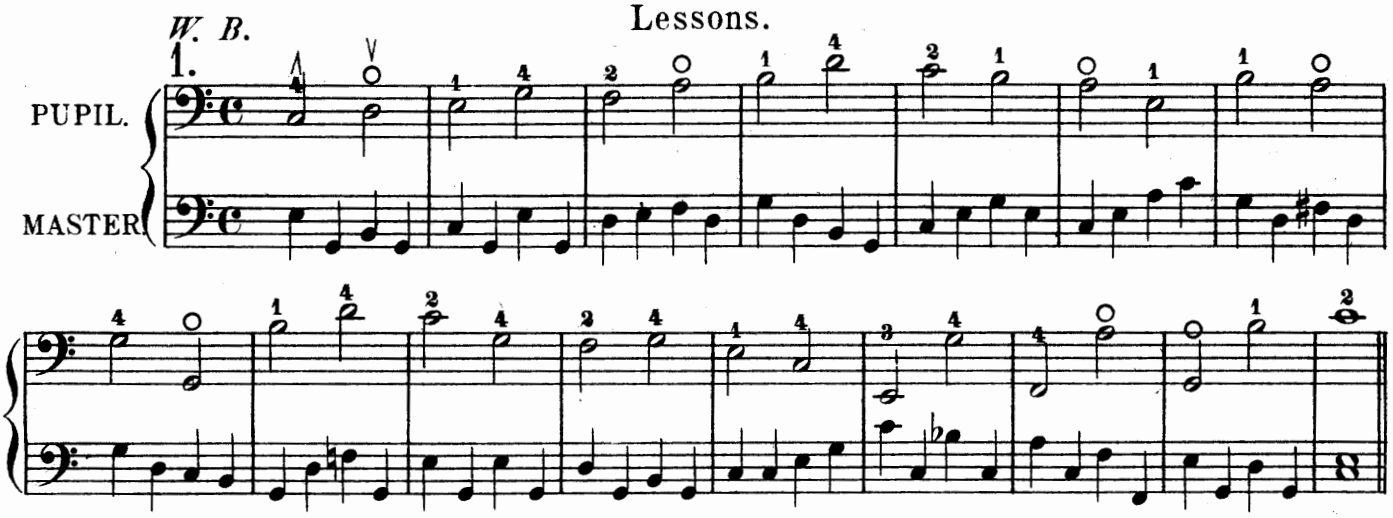
SIXTH.

SEVENTH.

Count three in the bar.

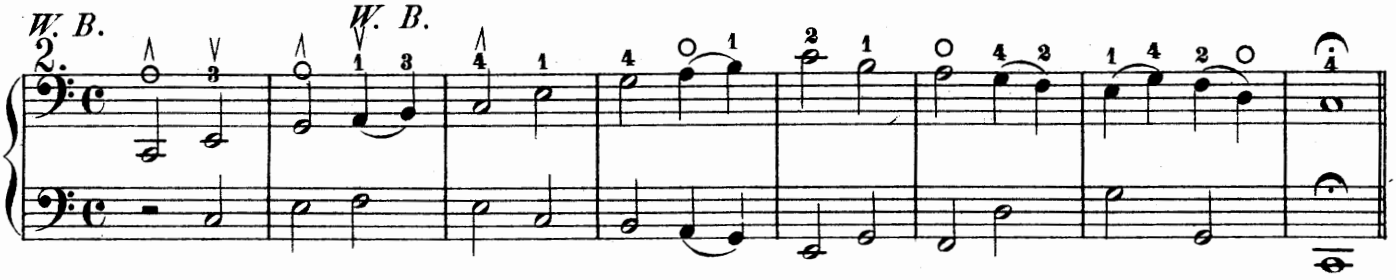


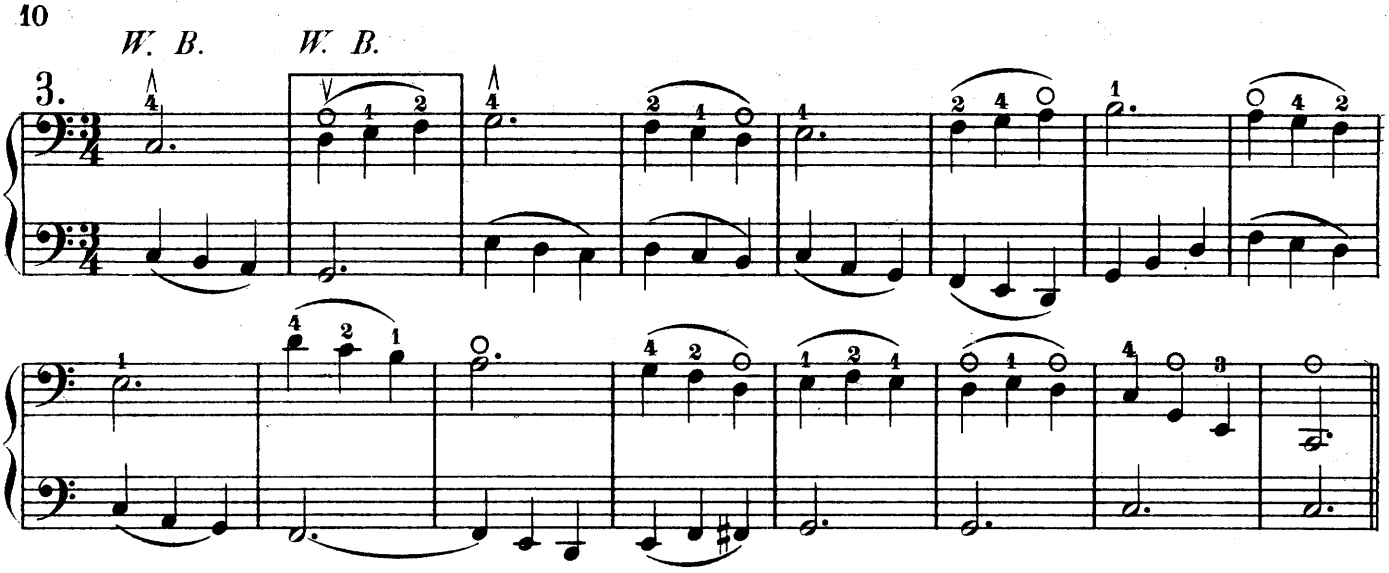
Lessons.

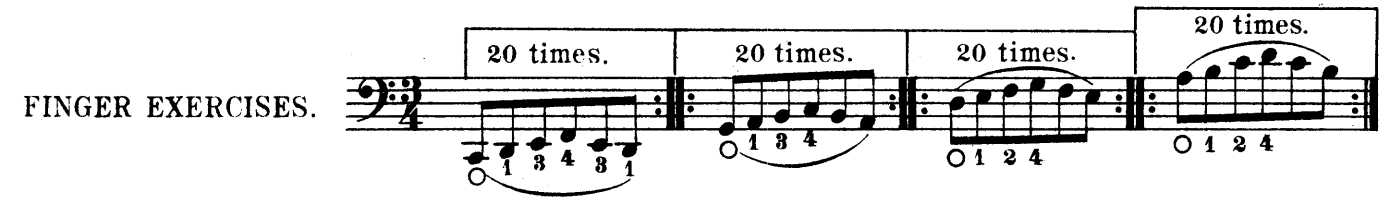


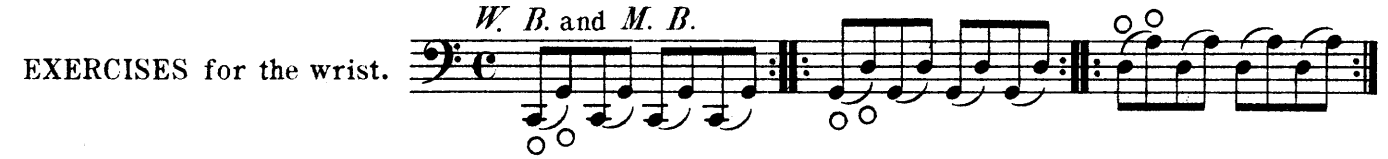
SLUR.

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.





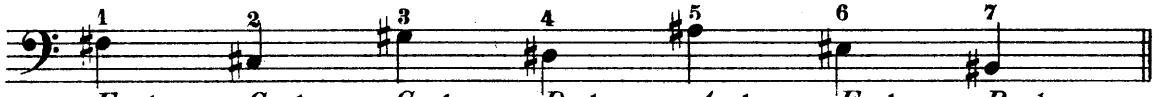




SHARPS.

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♯, 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 foundet.

The sharps succed each other in the following order:

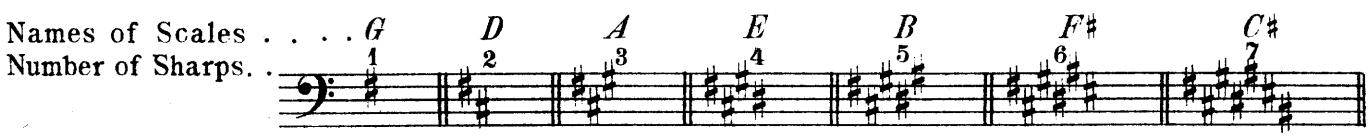


F sharp; *C* sharp; *G* sharp; *D* sharp; *A* sharp; *E* sharp; *B* sharp.

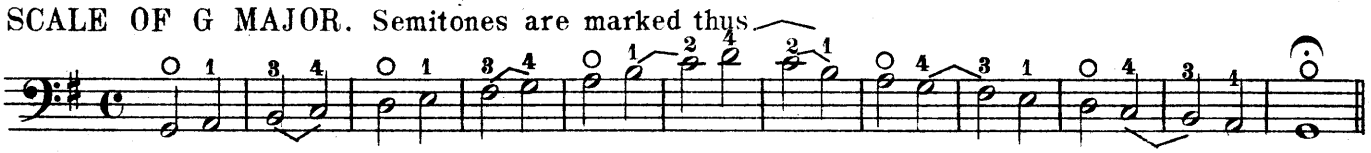
Thus it will be seen that if one sharp is employed it must be prefixed to *F*, consequently all *F's* in that piece must be raised half a tone. When two sharps are employed, all *F*'s and *C*'s must be raised and three sharps all *F*'s *C*'s and *G*'s ectr.

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.



SCALE OF G MAJOR. Semitones are marked thus ⌒



4. *W. B.*

5.

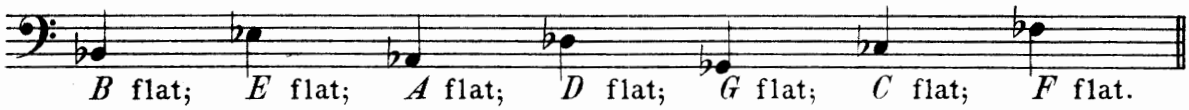
FINGER EXERCISES.

WRIST EXERCISES.

W. B.

FLATS.♭

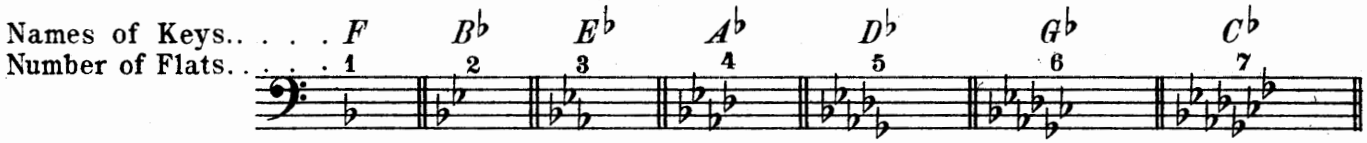
A flat ♭ prefixed to a note lowers it half a tone. They succeed each other in the following order:



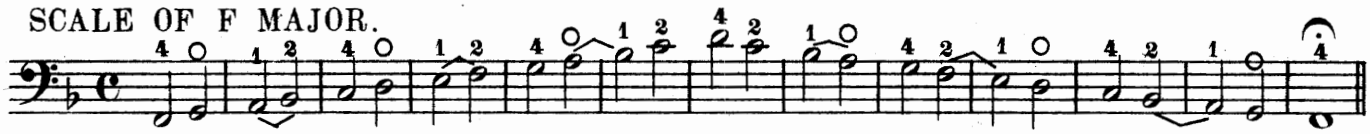
B flat; *E* flat; *A* flat; *D* flat; *G* flat; *C* flat; *F* flat.

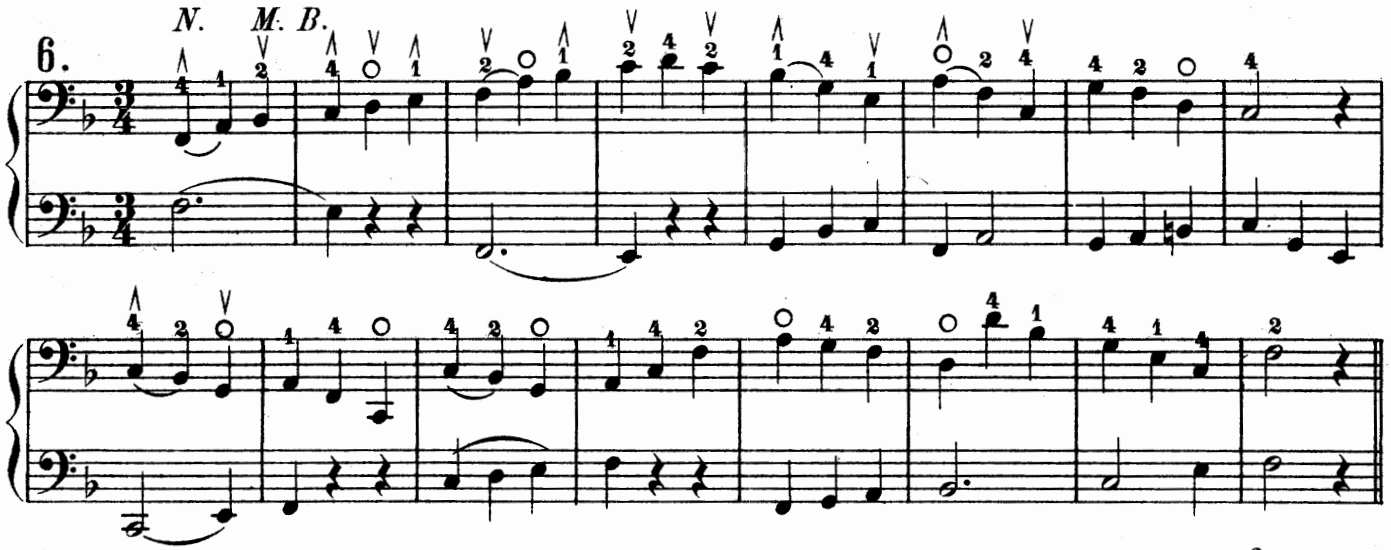
The same rule concerning Signature as with Sharps is to be observed here.

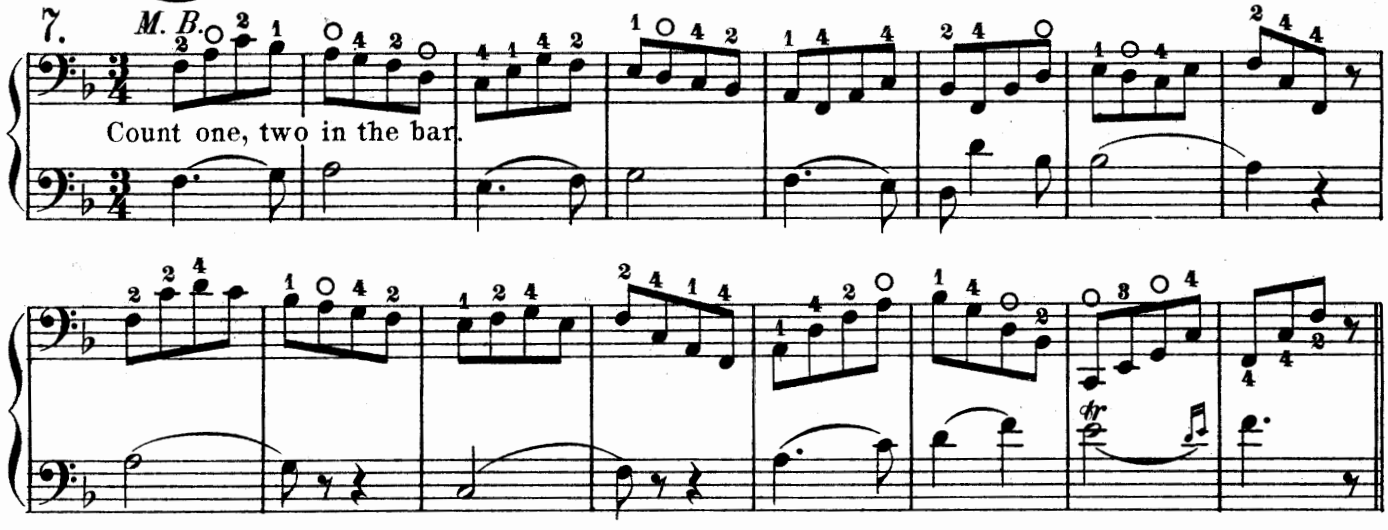
Table of Signature of Flat Keys.



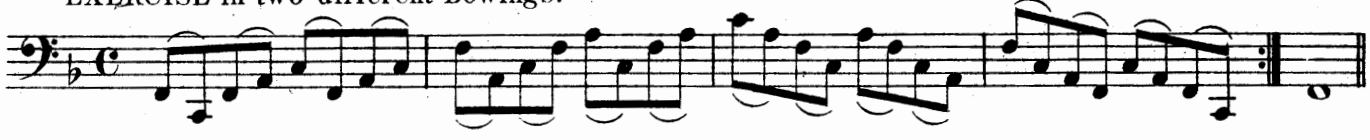
SCALE OF F MAJOR.





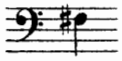
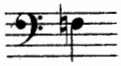
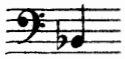
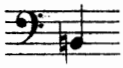


EXERCISE in two different Bowings.



THE NATURAL.

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

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

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 eight degrees and in the descending between the sixth and fifth and the third and second degress.

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

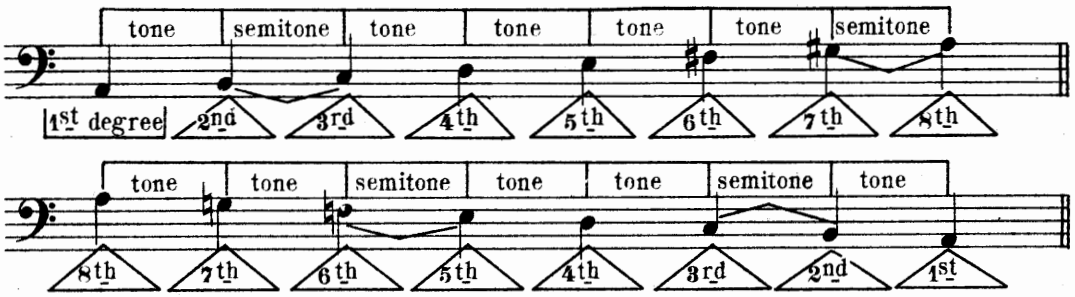
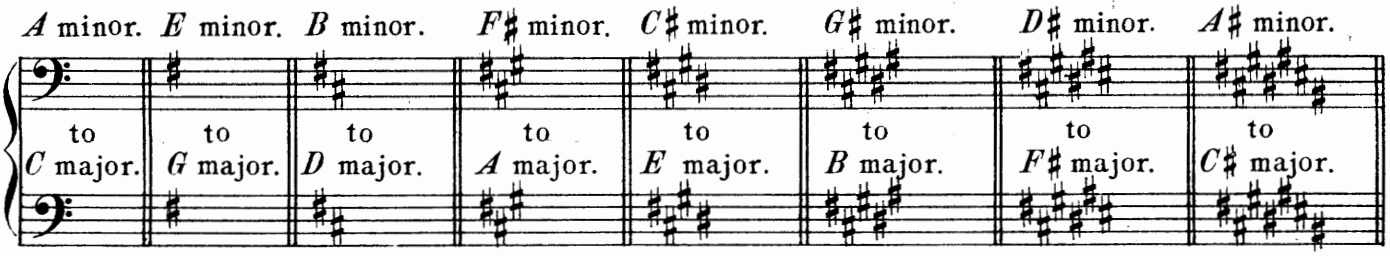
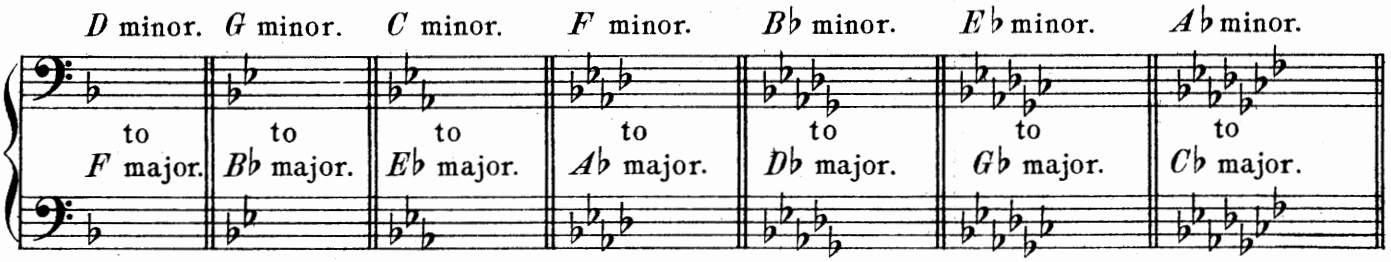
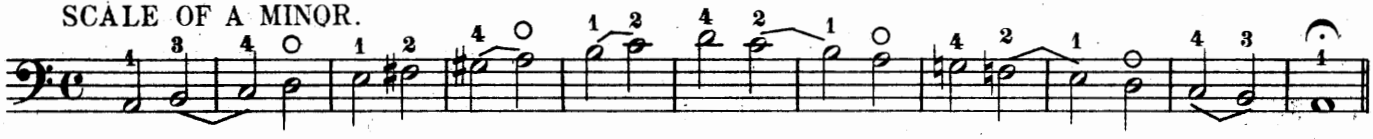


Table of minor Keys with their relation of major.



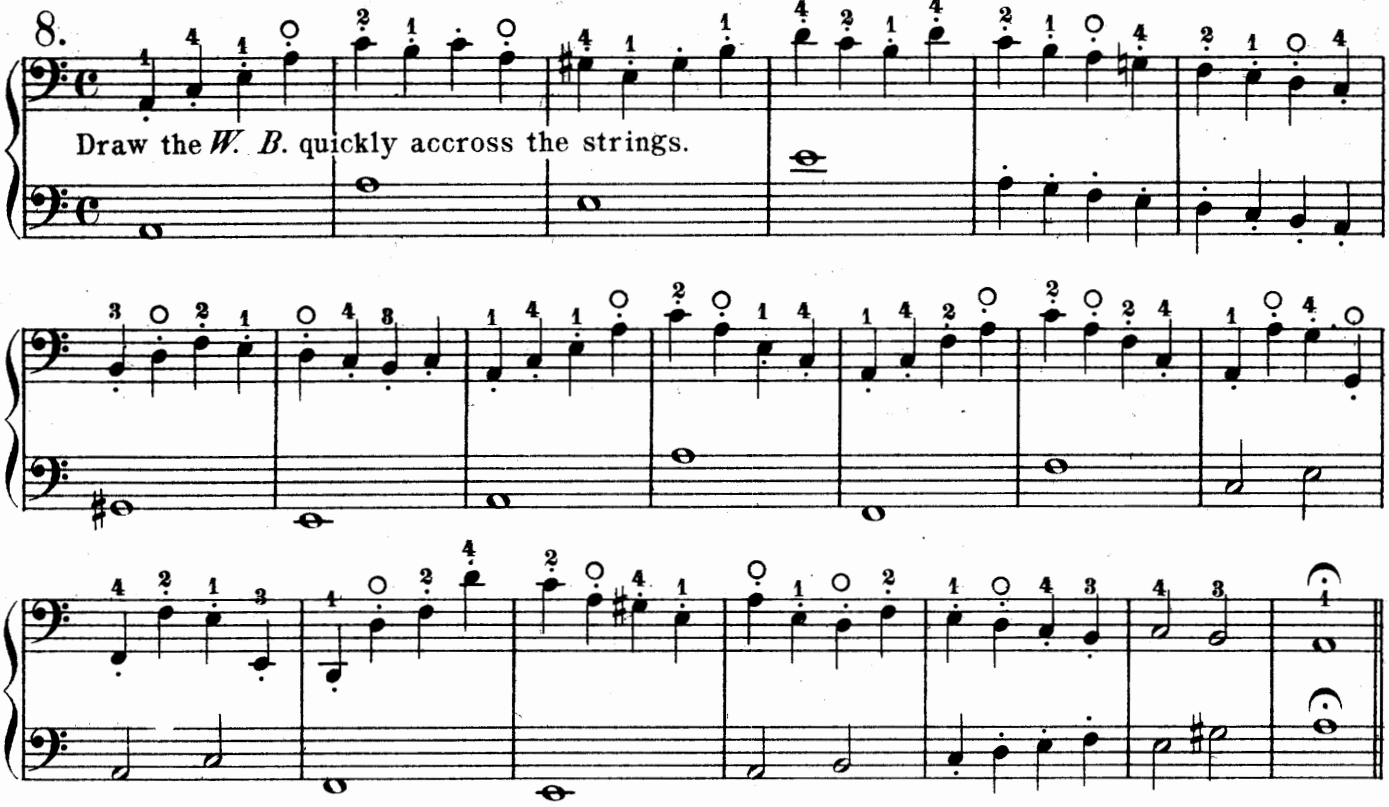


SCALE OF A MINOR.

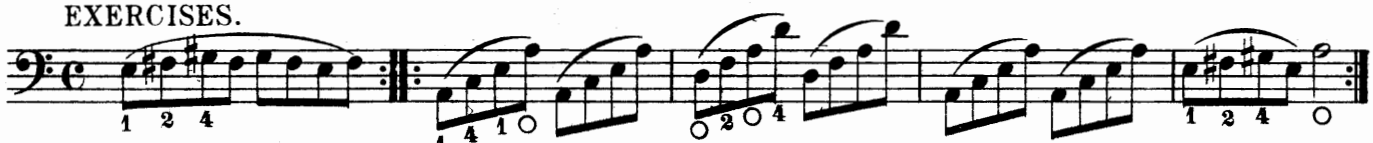


A Dot placed over a note means, that it must be played short.

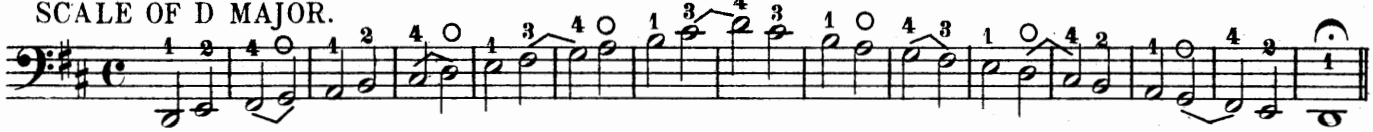
8.



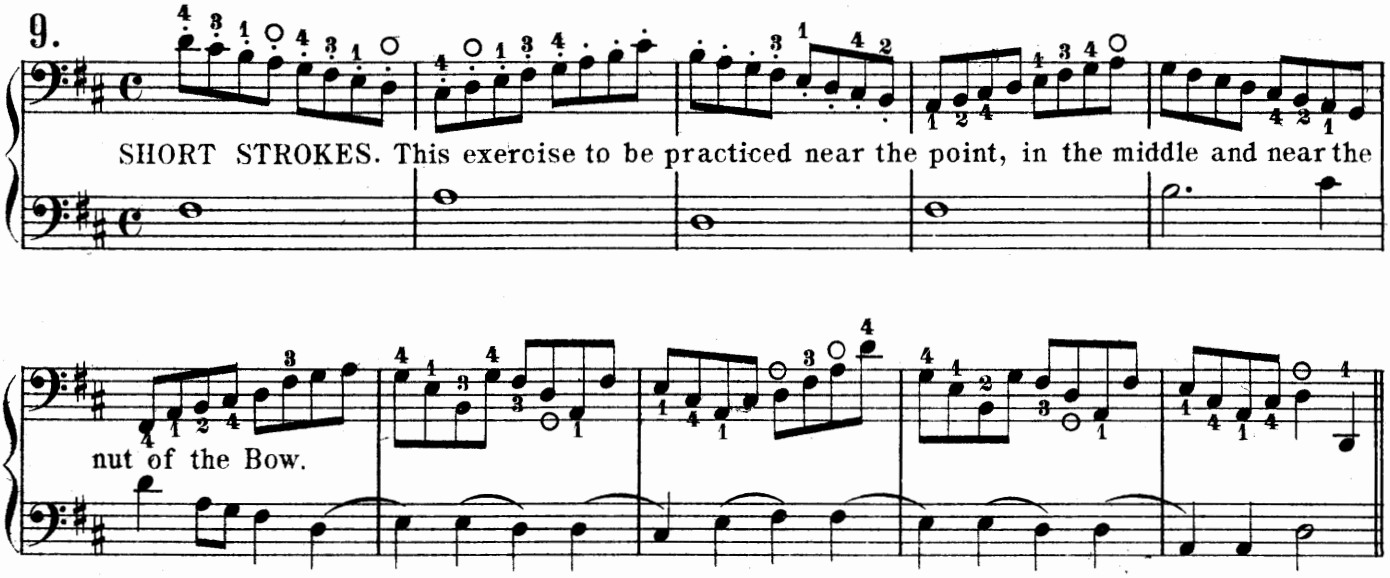
EXERCISES.



SCALE OF D MAJOR.



9.

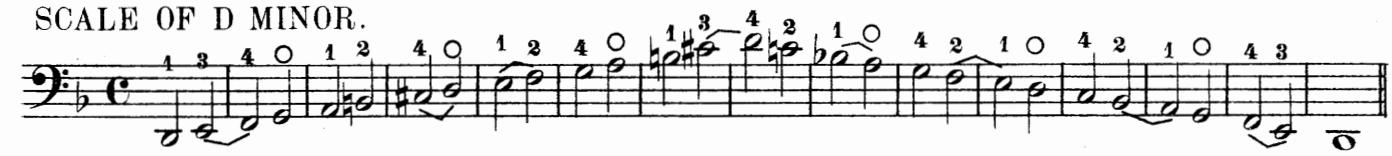


Different shades of Tone.

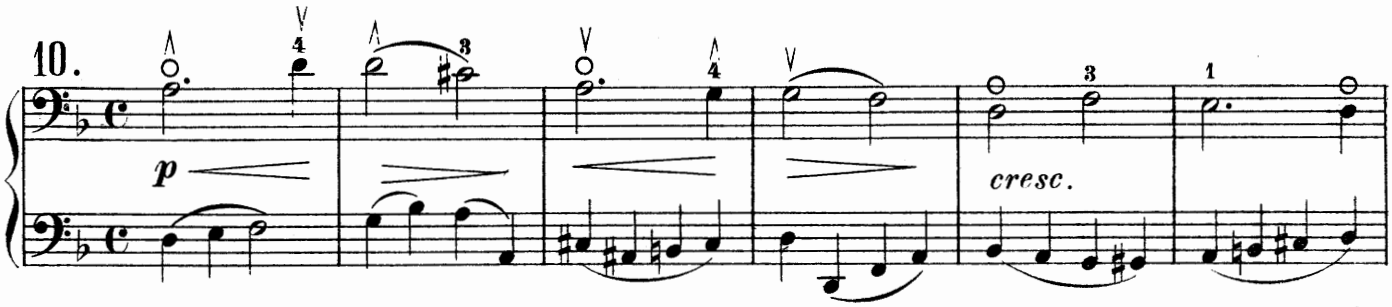
f. *(forte)* loud.
mf. *(mezzo)forte* moderately loud.
p. *(piano)* softly.
pp. *(pianissimo)* very softly.

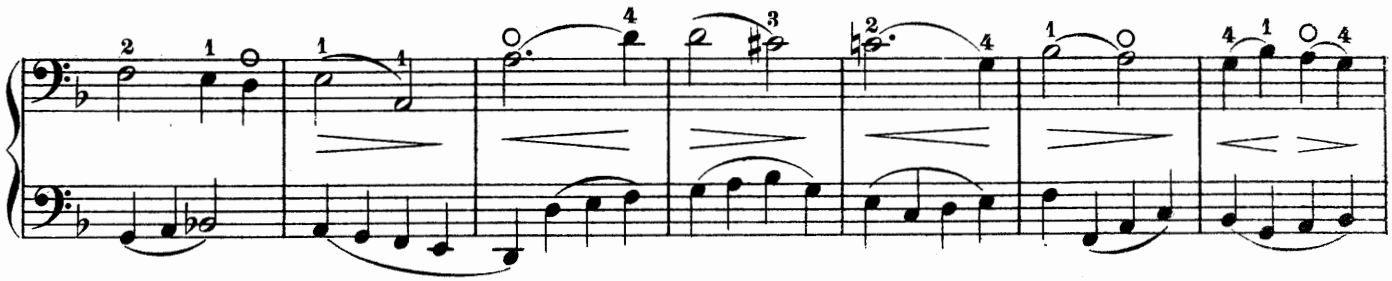
cresc. (crescendo) or marked thus gradually increasing in strength.
decresc. (decrescendo) gradually decreasing in strength.
dim. (diminuendo) decreasing.
> or marcato notes played accentuated.

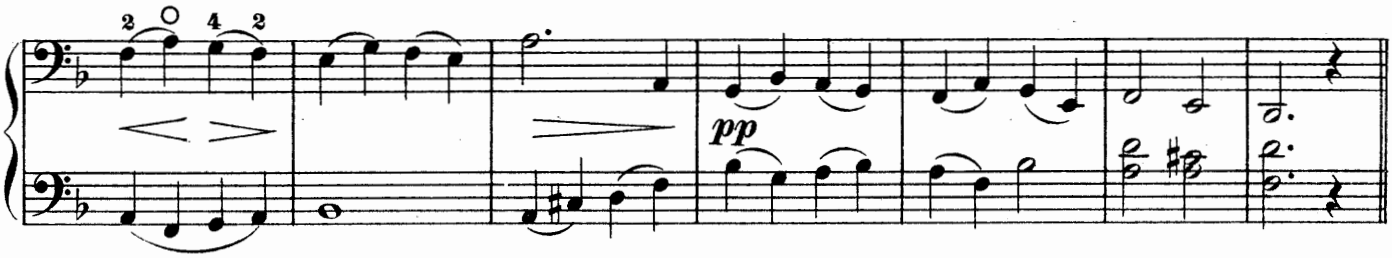
SCALE OF D MINOR.



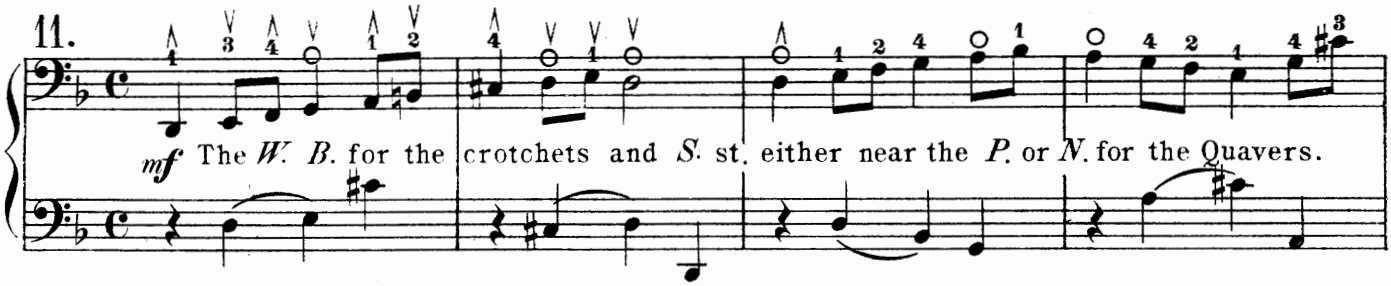
10.

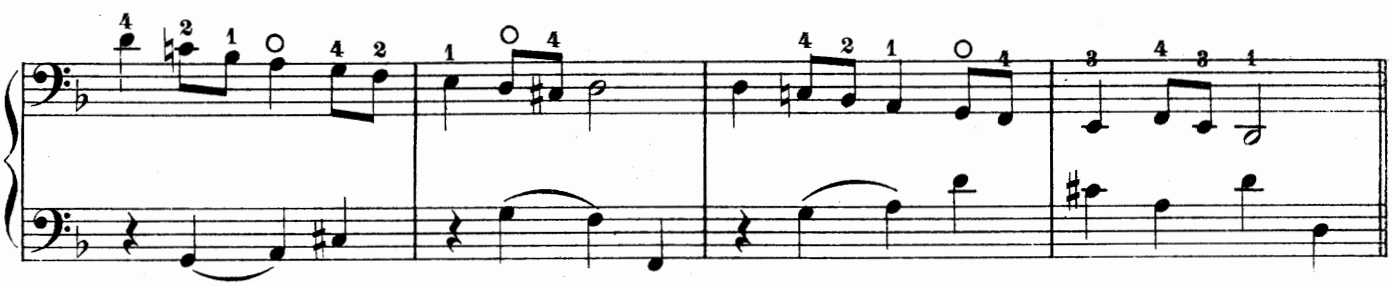






11.





SCALE OF B♭ MAJOR.

12. S. Lee.

f

SCALE OF G MINOR.

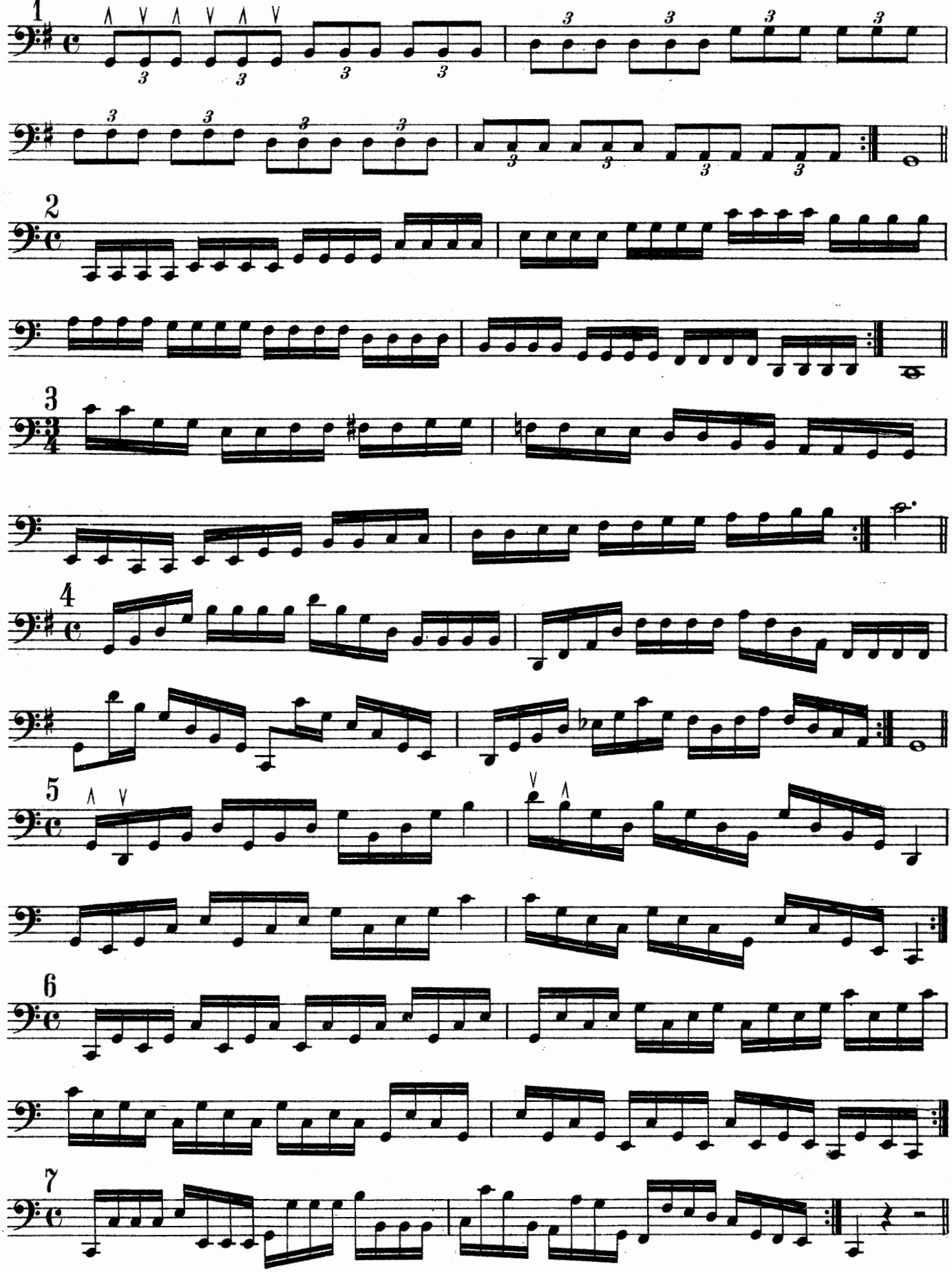
13. *M. B.*

Count: one, two, three, four, five, six in the bar

EXERCISE.

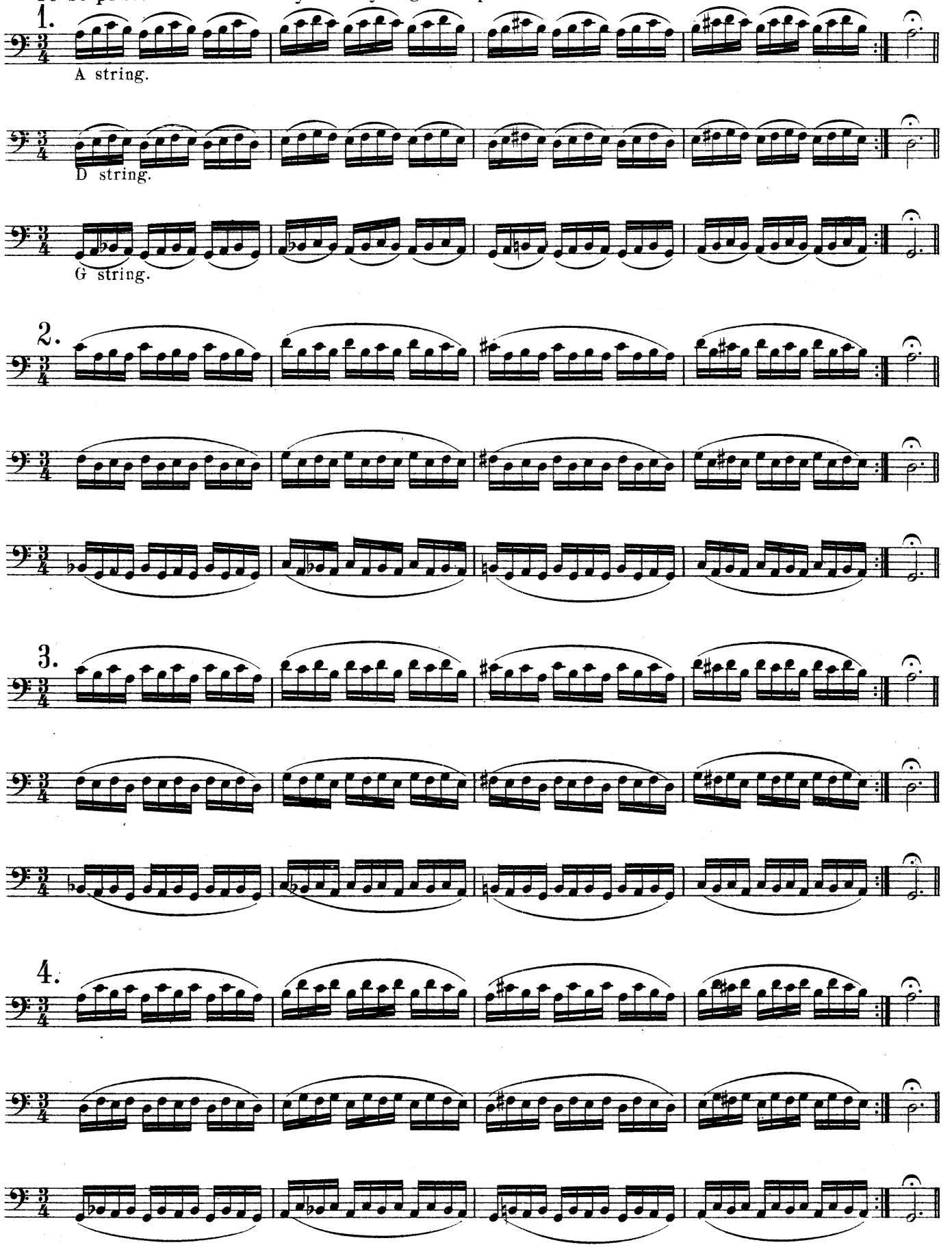
Exercises with Triplets and Semiquavers.

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



Exercises for the agility of the fingers.

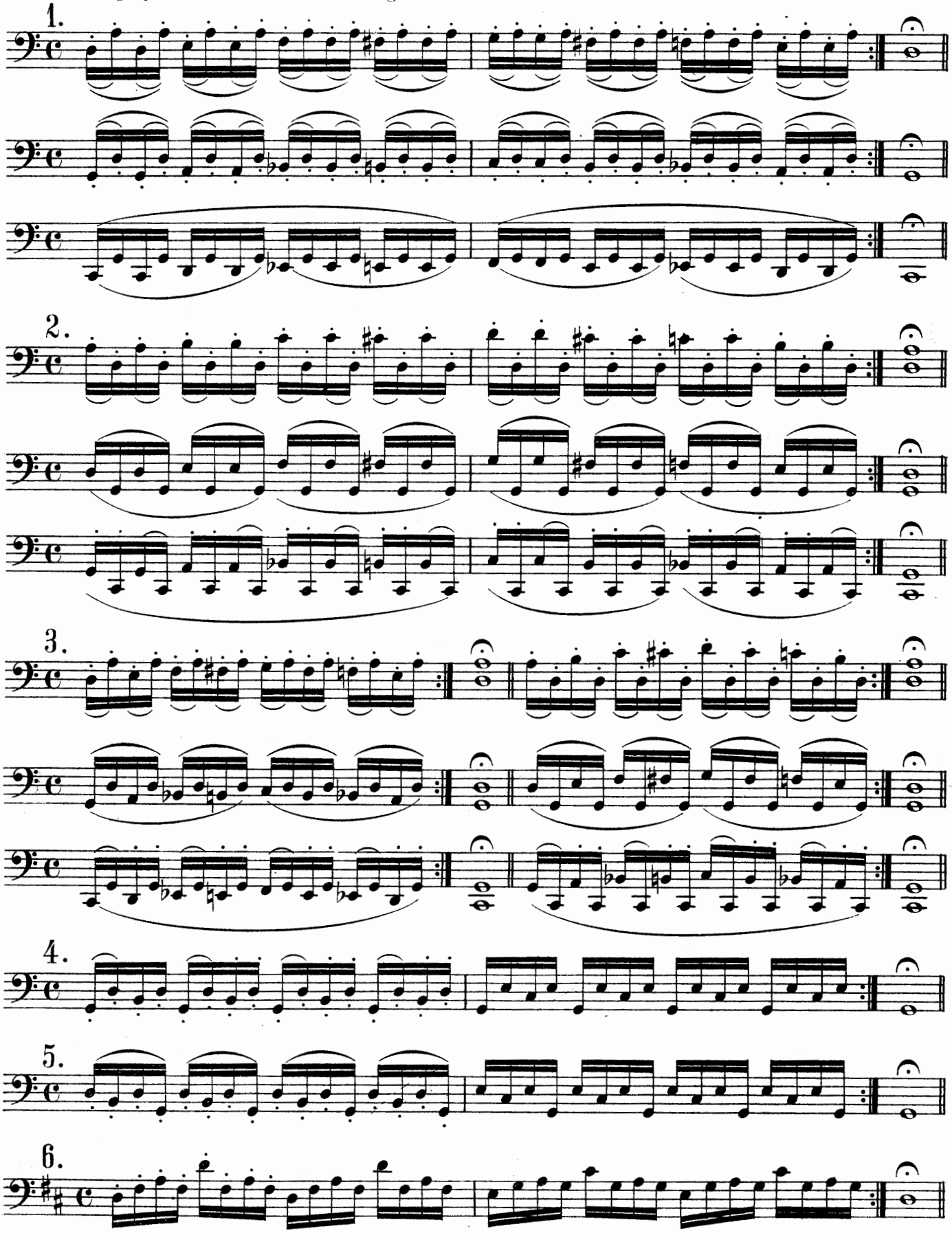
To be practised first slowly and by degrees quicker. S. Lee.



These exercises are alse to be practised on the 4th string.

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.



POSITIONS.

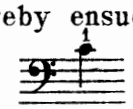
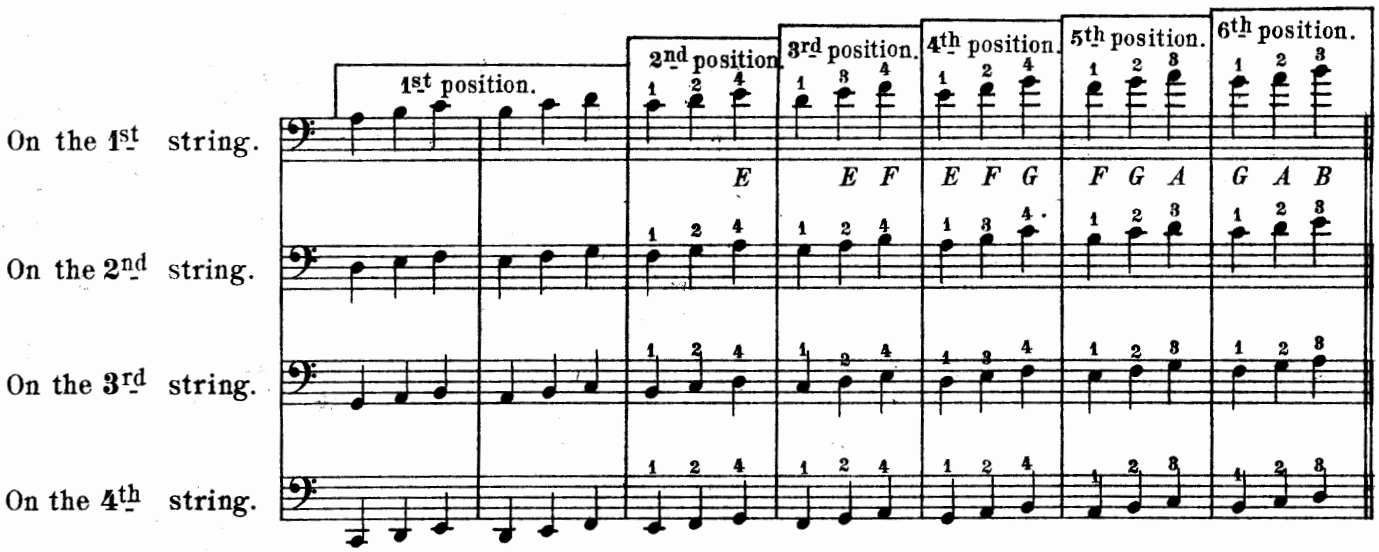
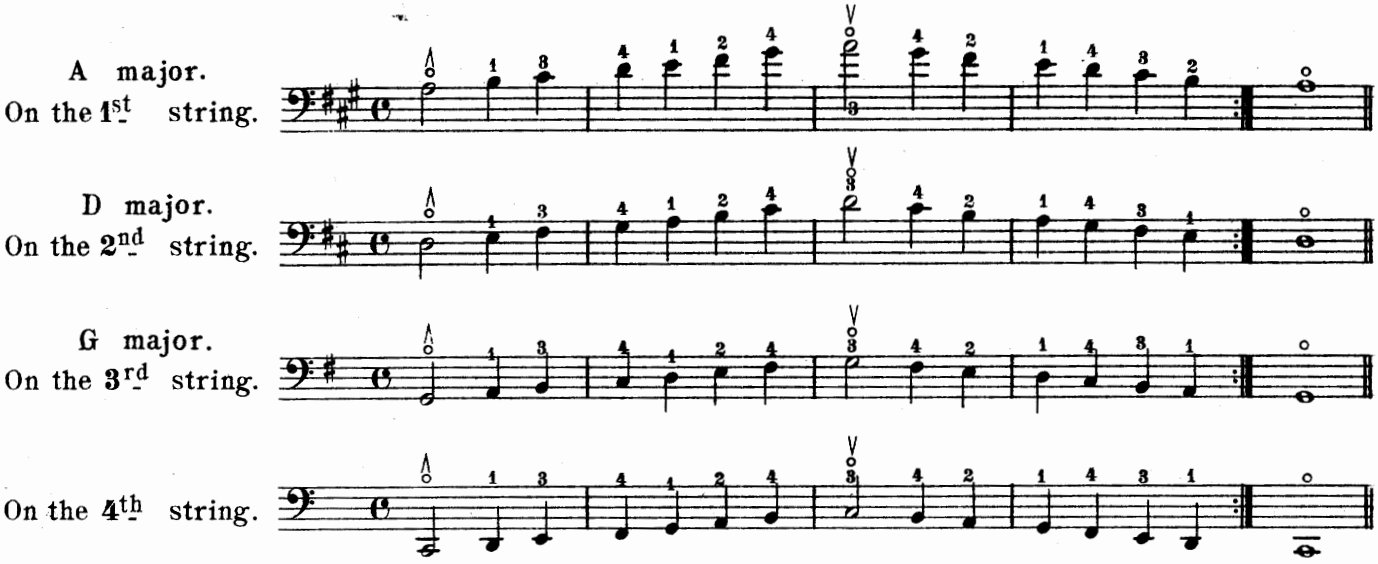
By moving the left hand Differend positions thereby ensue. Per example taking with the first finger it will be the first position; taking  with the first finger it will be the second position. The positions on the violoncello, except with the use of the thumb are very imperfect, as all the intervals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

Table of different Position.

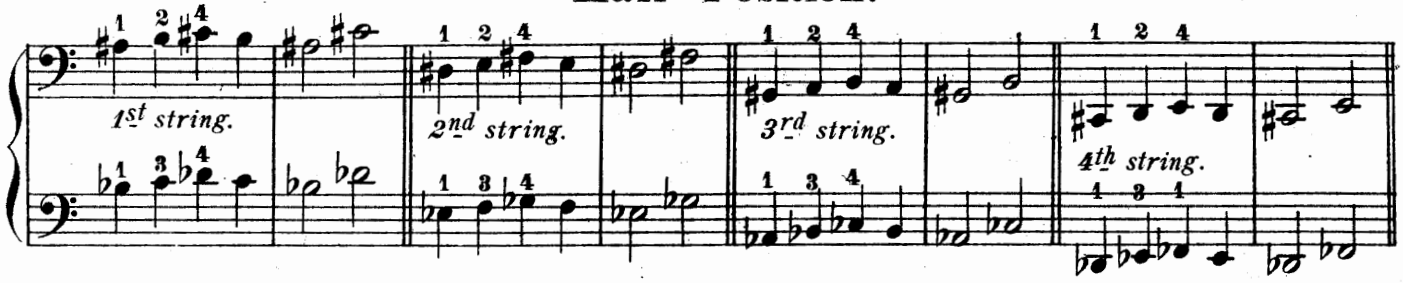


Scales in one octave on one string.

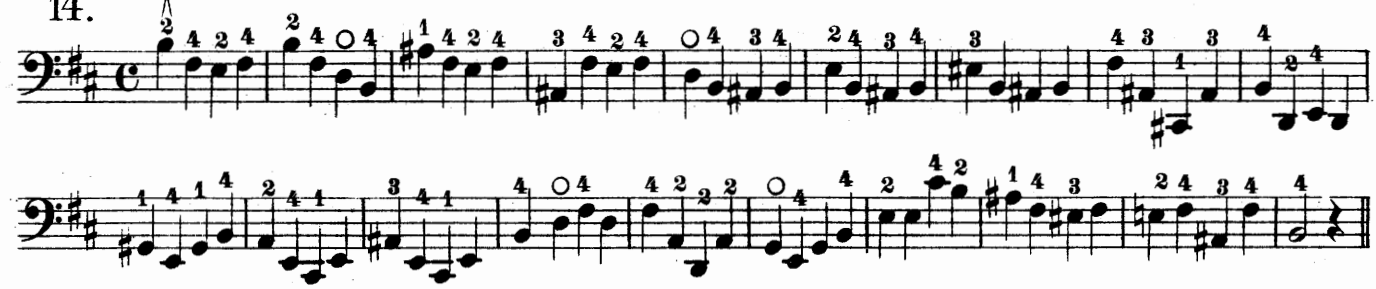


EXERCISES IN DIFFERENT POSITIONS.

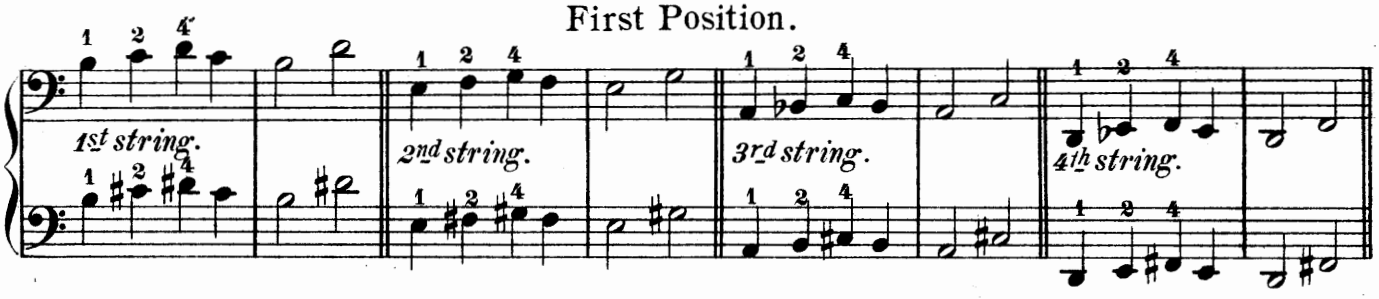
Half Position.



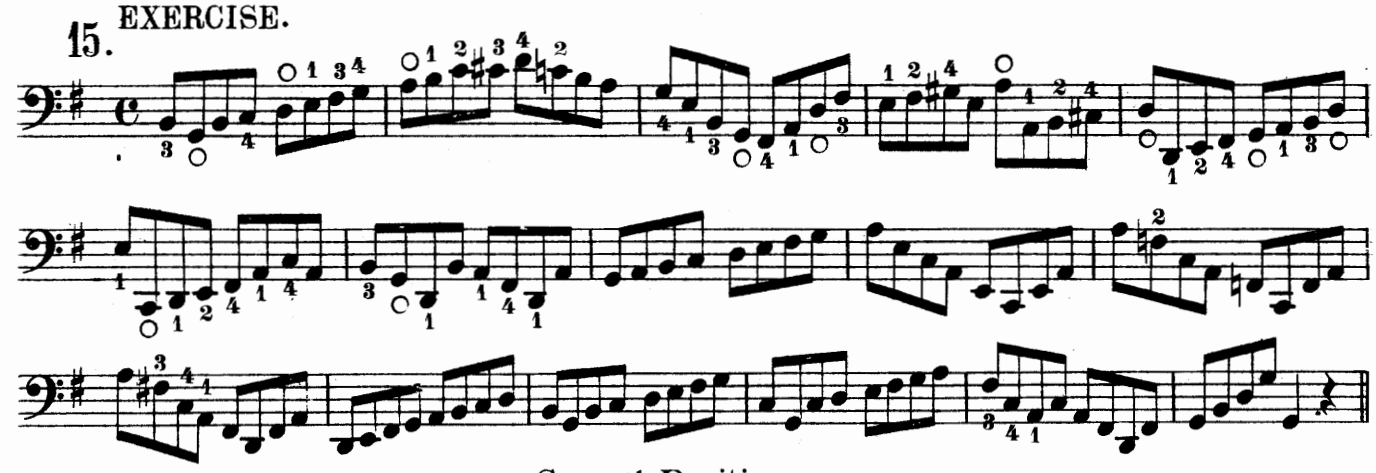
14. EXERCISE.



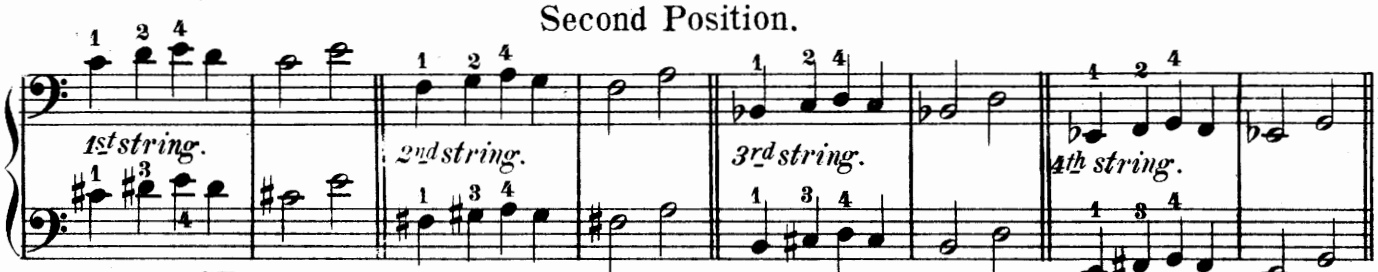
First Position.



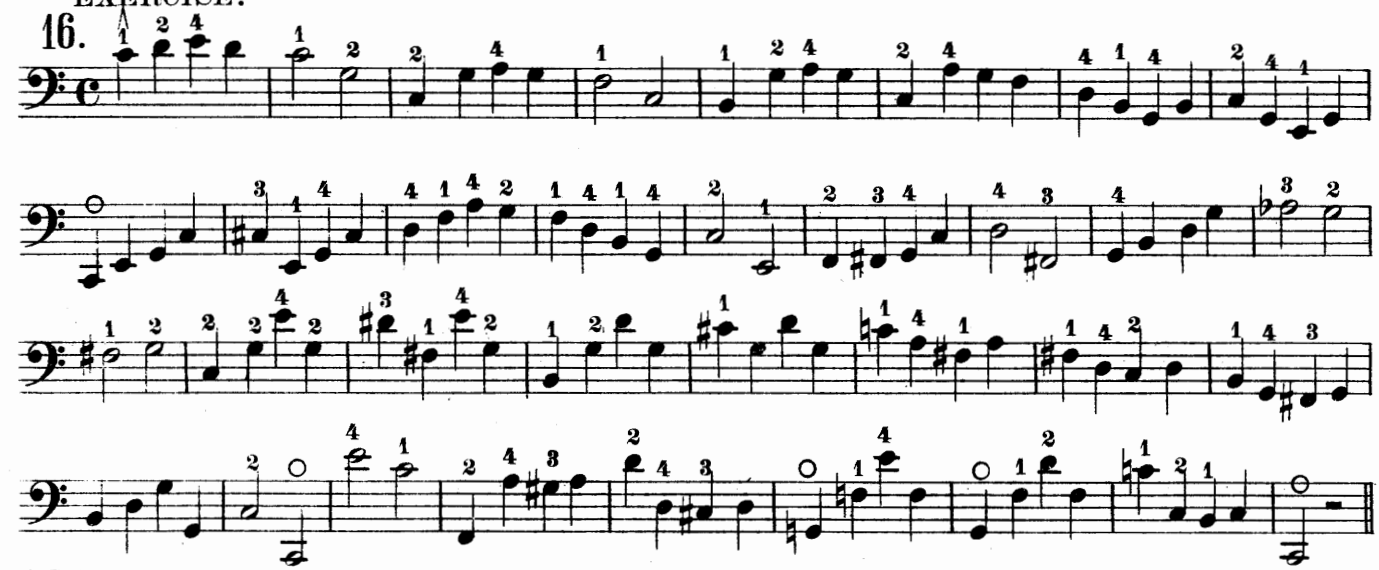
15. EXERCISE.



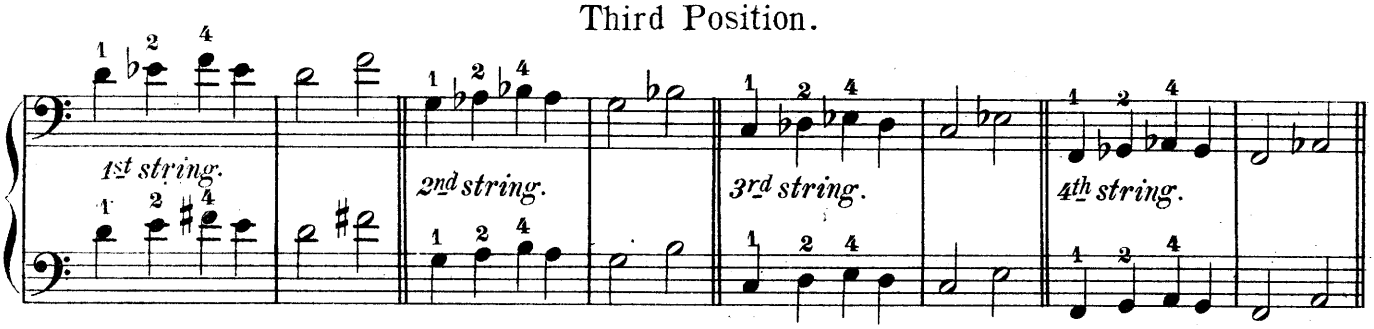
Second Position.



16. EXERCISE.

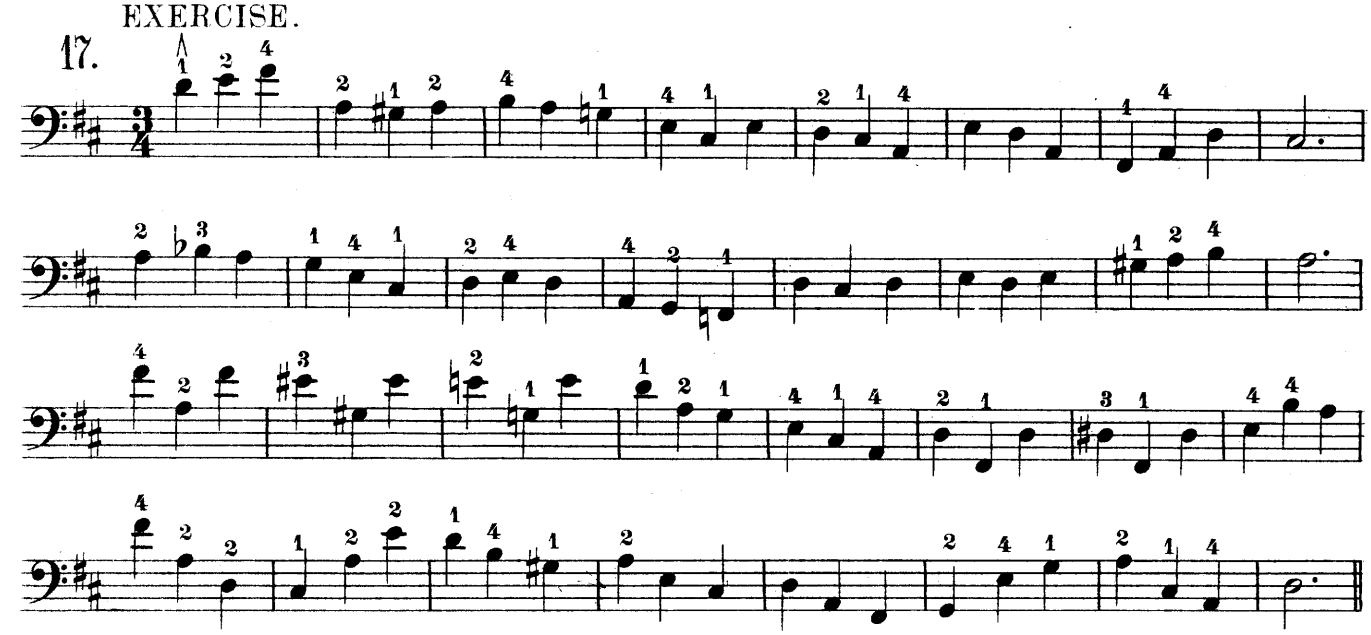


Third Position.

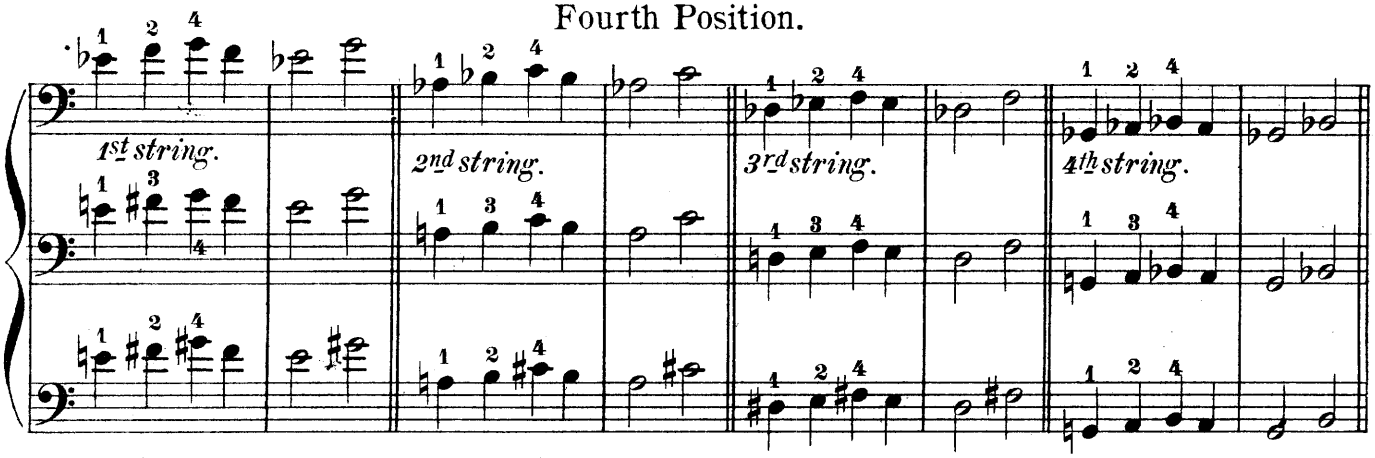


EXERCISE.

17.



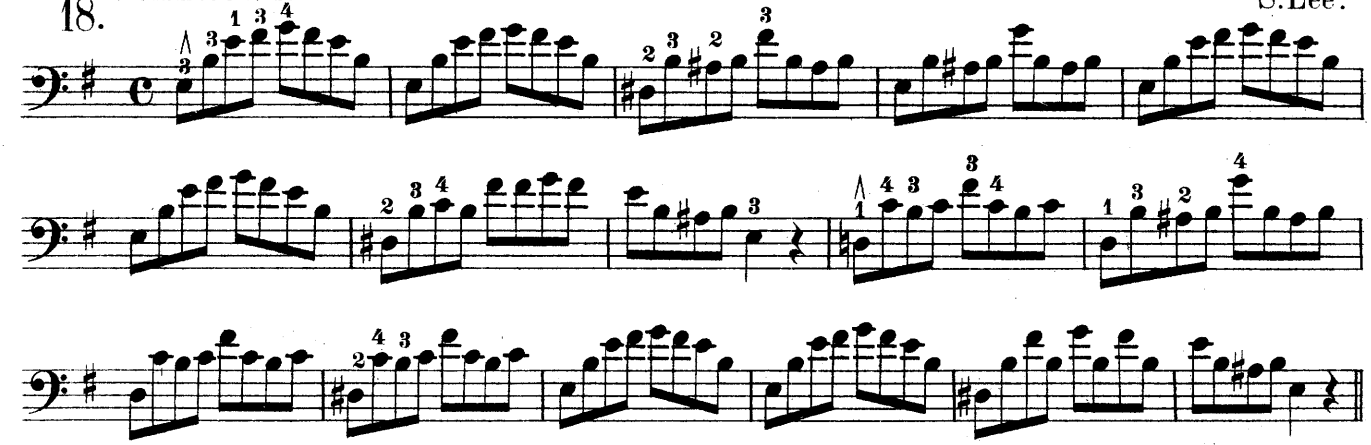
Fourth Position.



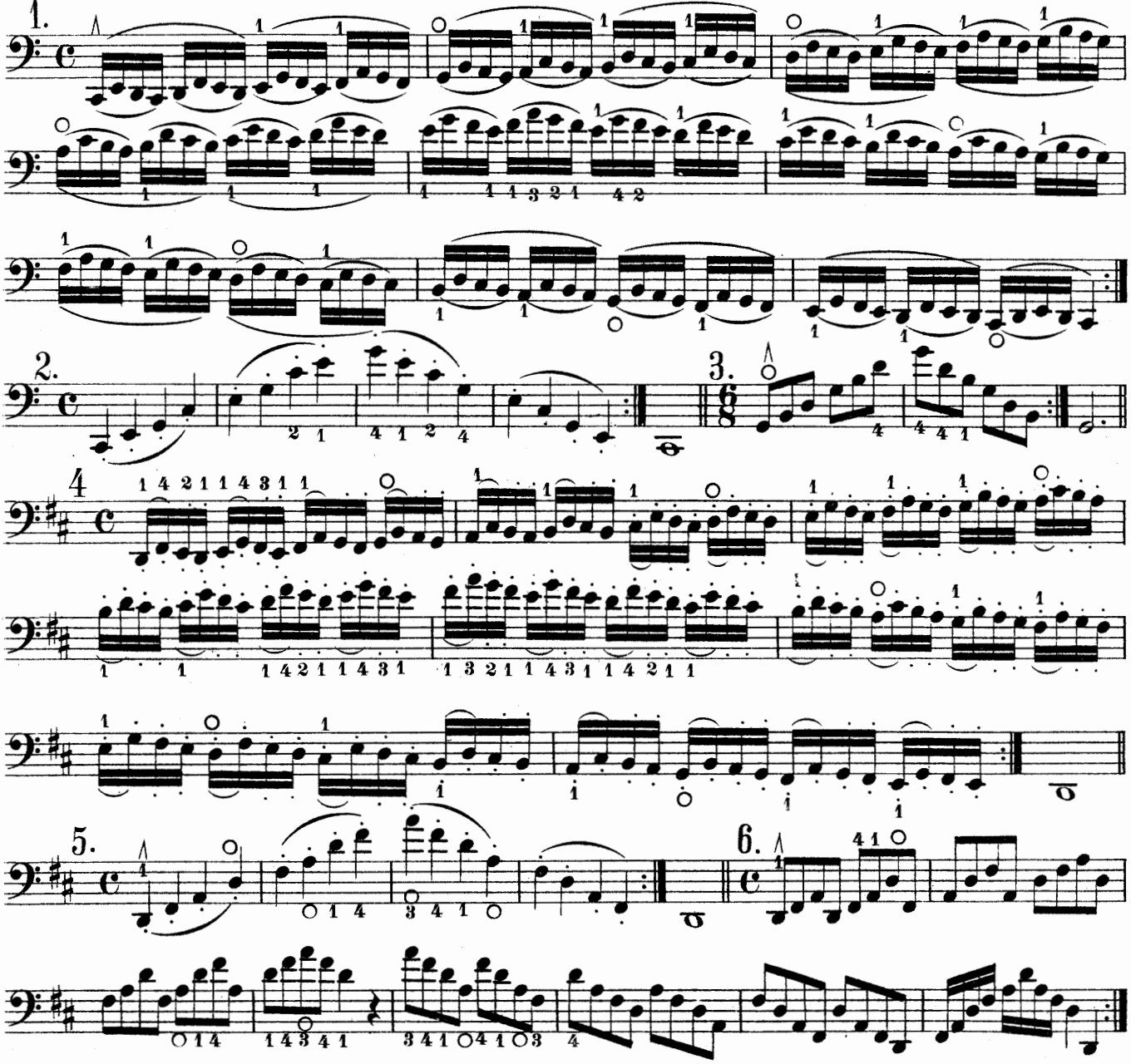
EXERCISE.

18.

S. Lee.



EXERCISES in different positions with different bowings.

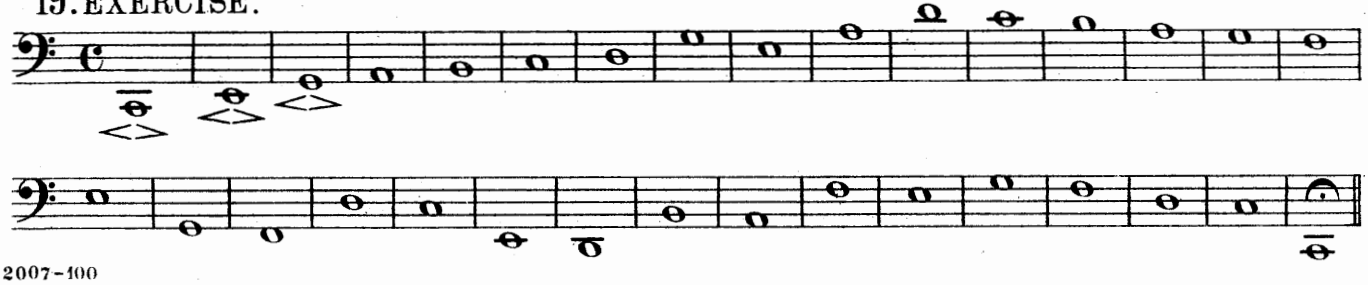


LONG BOW.

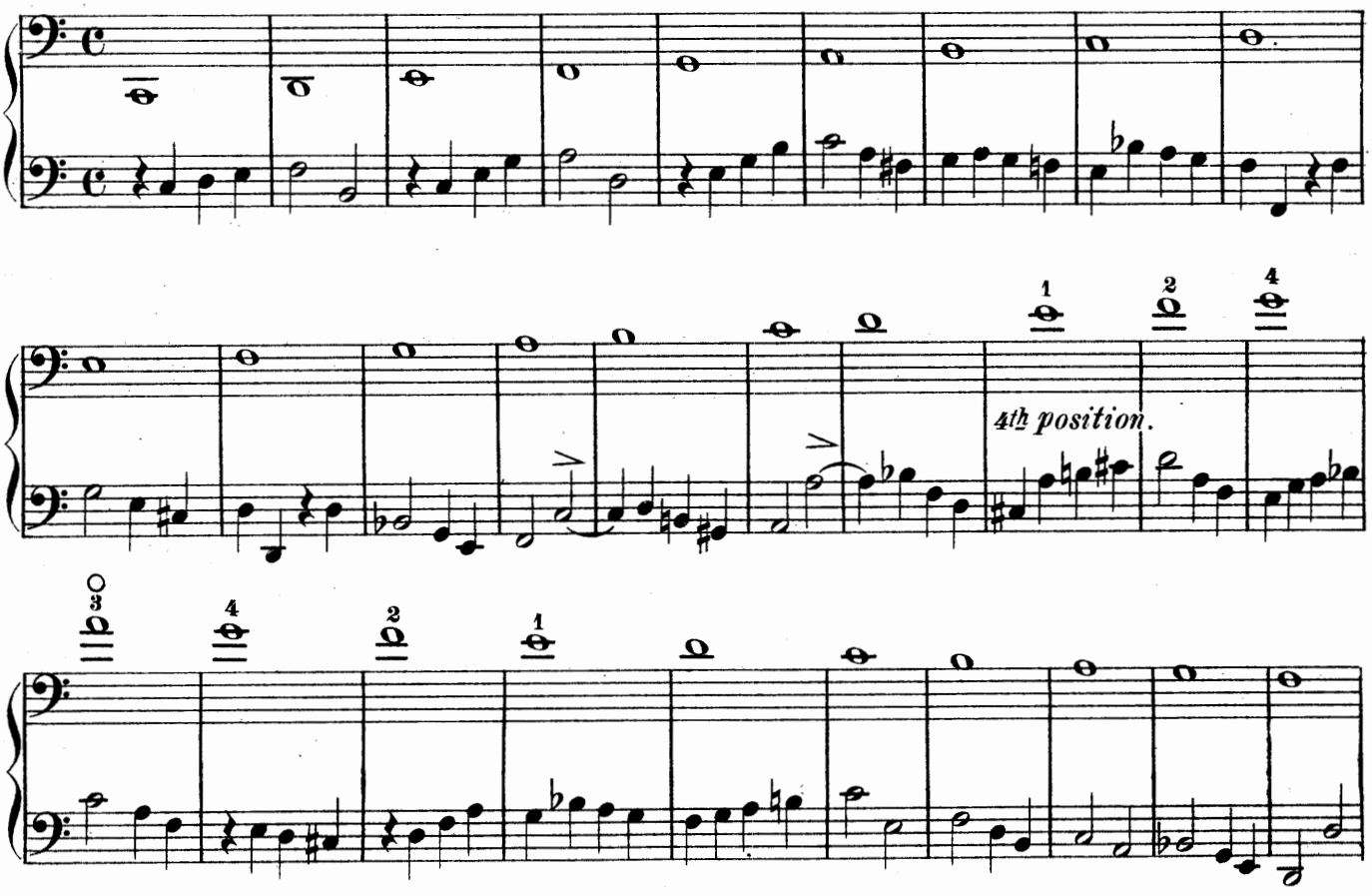
In order to acquire a full and strong tone, long sustained notes should frequently be practiced. The bow must be drawn very slowly accross the strings and move very steadily without the least shake. The following exercise should be practiced in different ways.

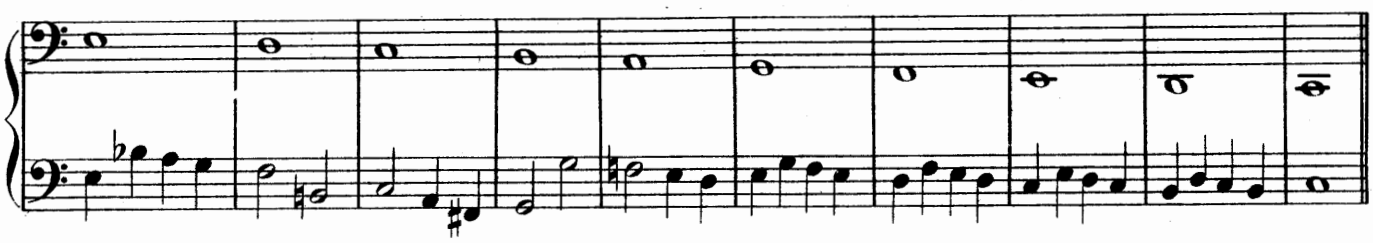
1. With equal strength throughout the bow.
2. With increasing strength towards the middle and decreasing towards the point or nut of the bow.
3. With increasing strength towards the point.
4. With increasing strength towards the nut.

19. EXERCISE.

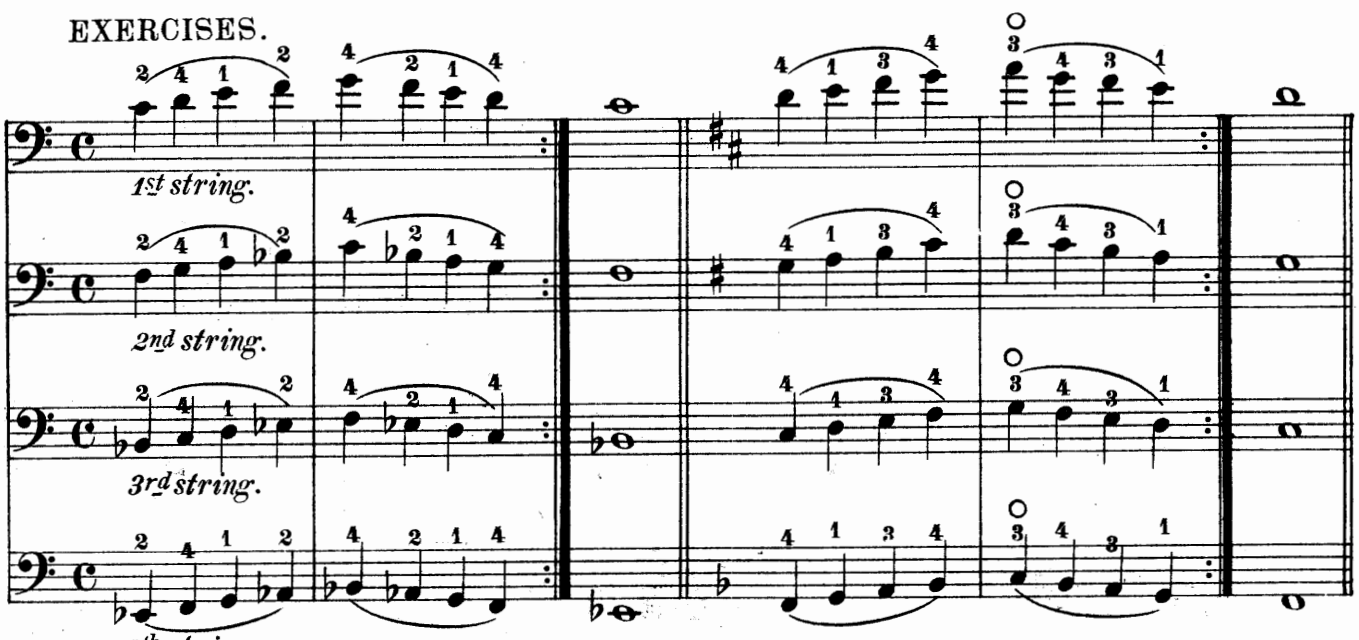


20. C MAJOR.

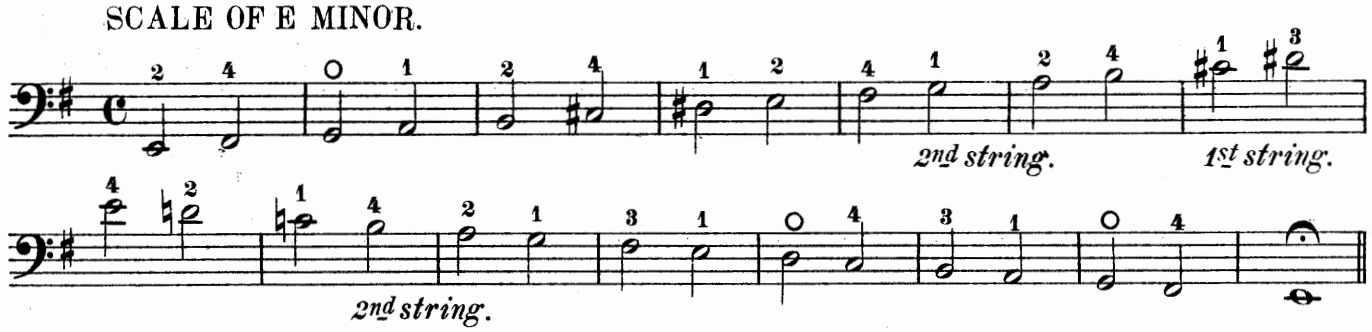




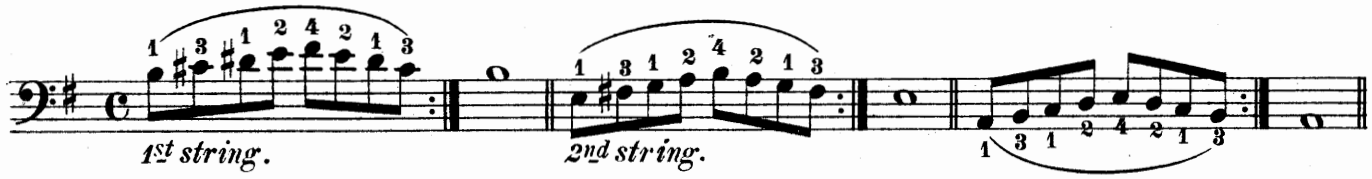
EXERCISES.



SCALE OF E MINOR.

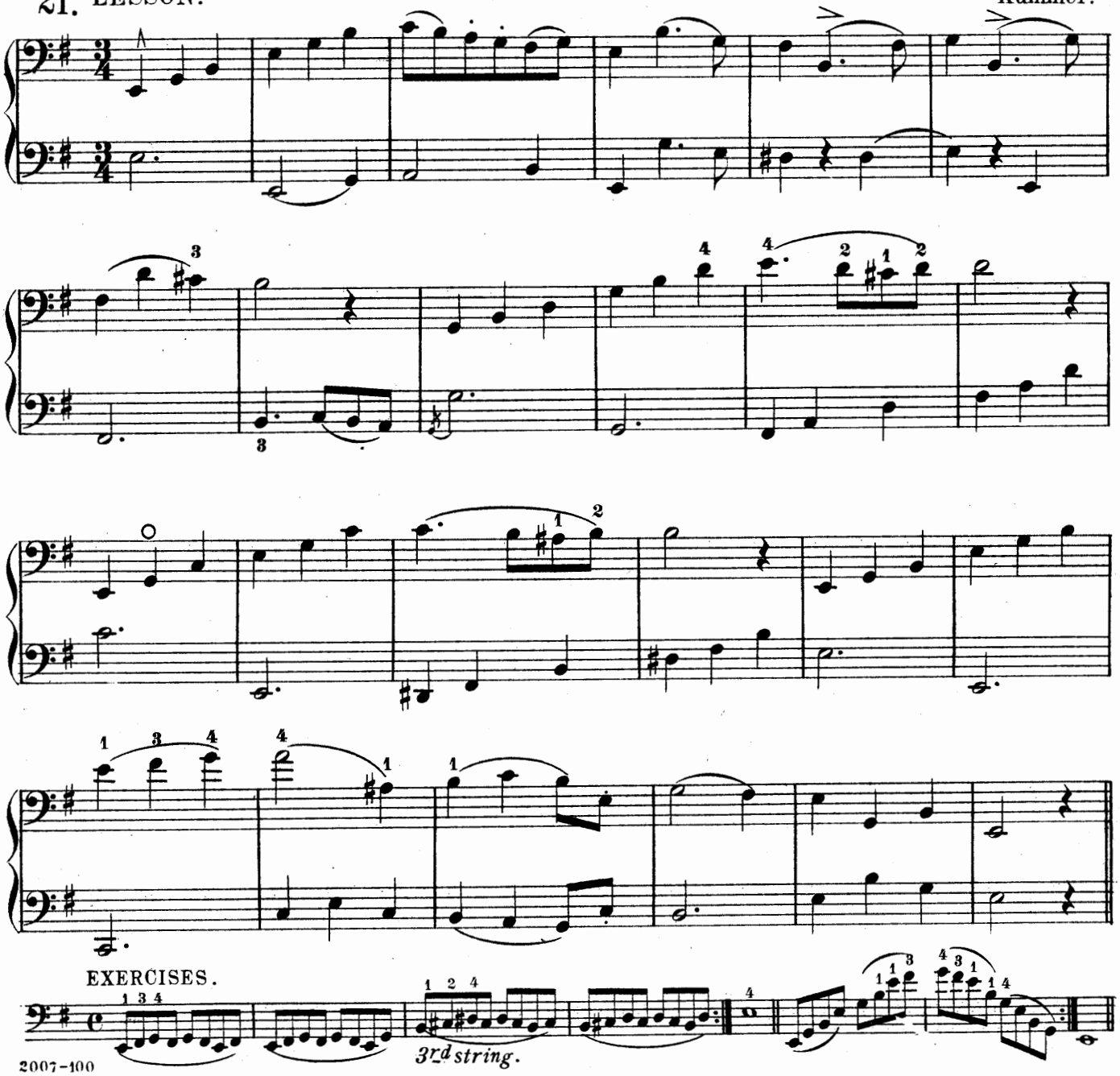


EXERCISES.



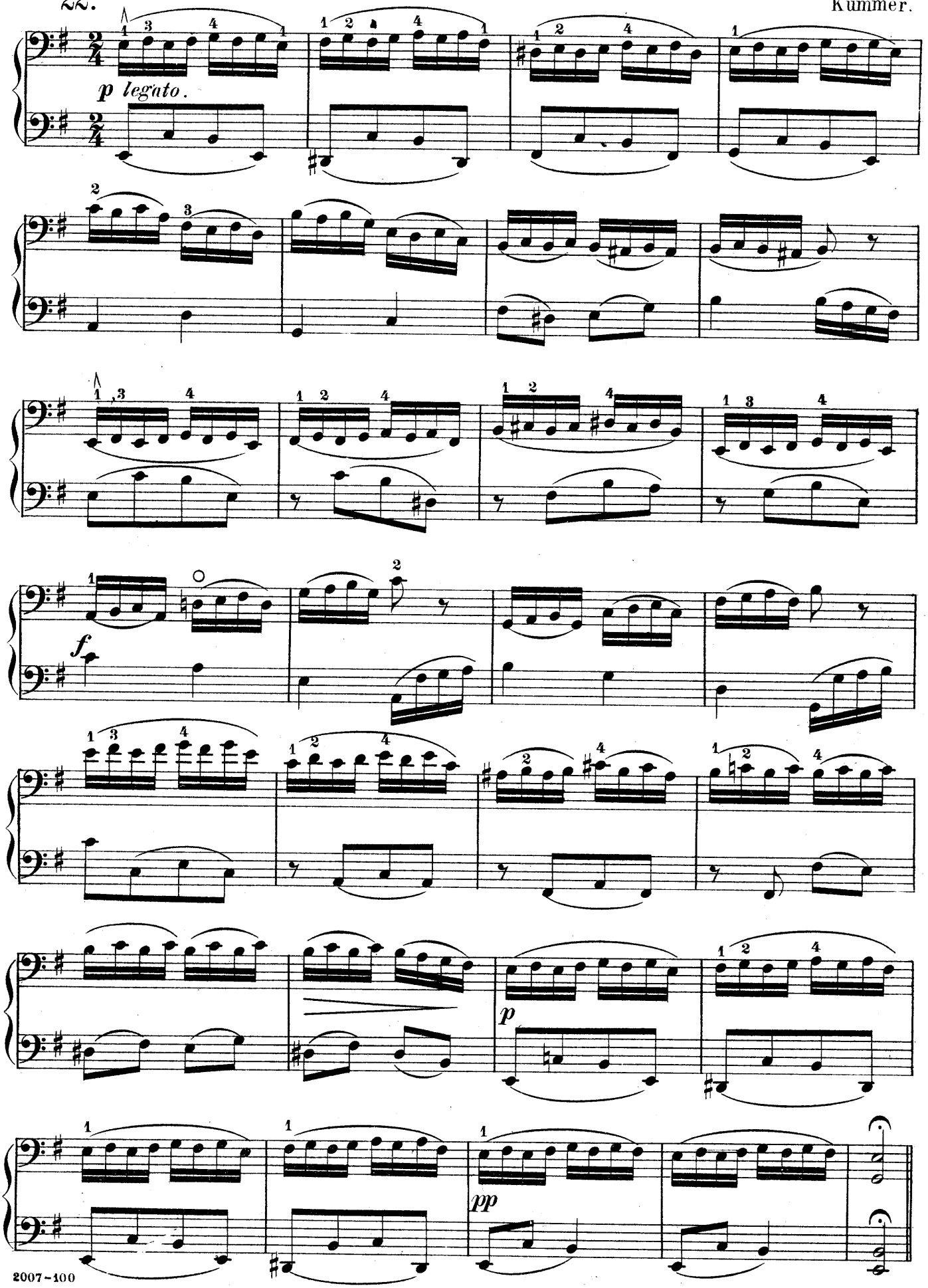
21. LESSON.

Kummer.

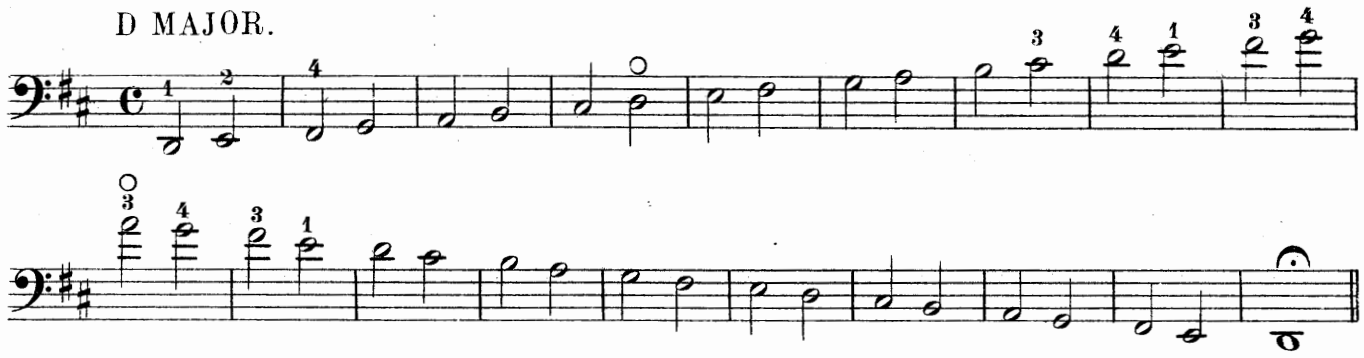


22.

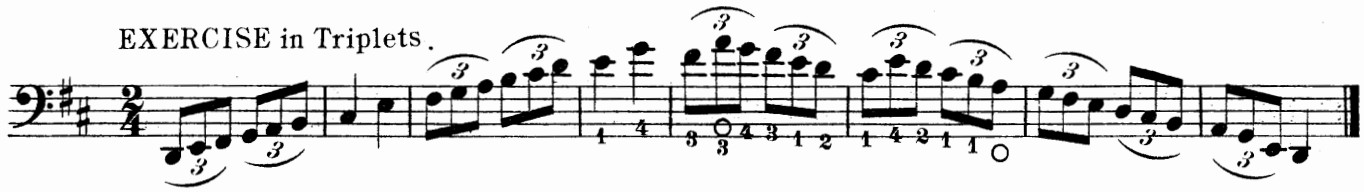
Kummer.



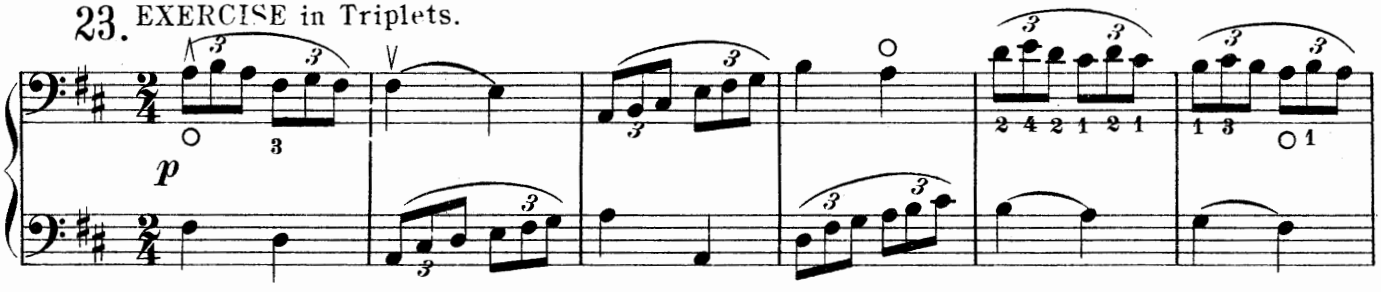
D MAJOR.

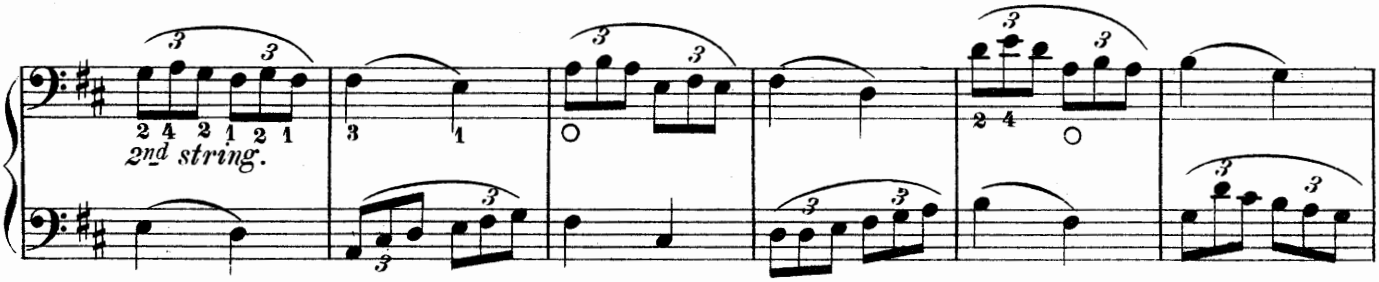


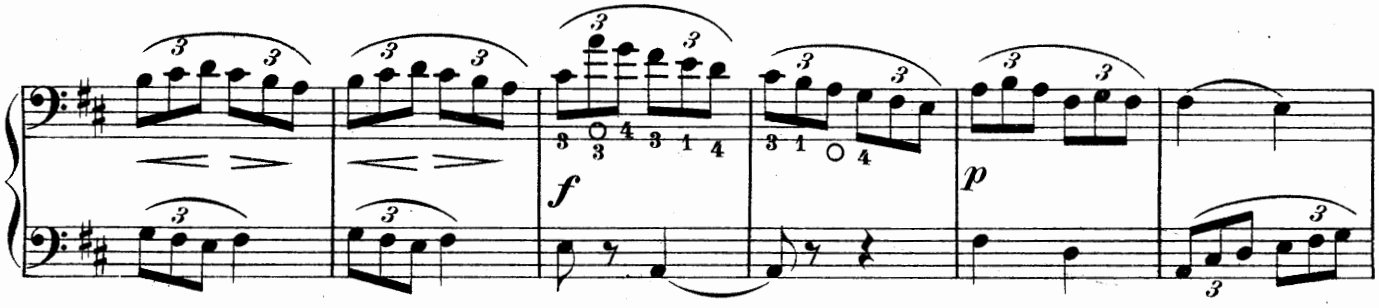
EXERCISE in Triplets.

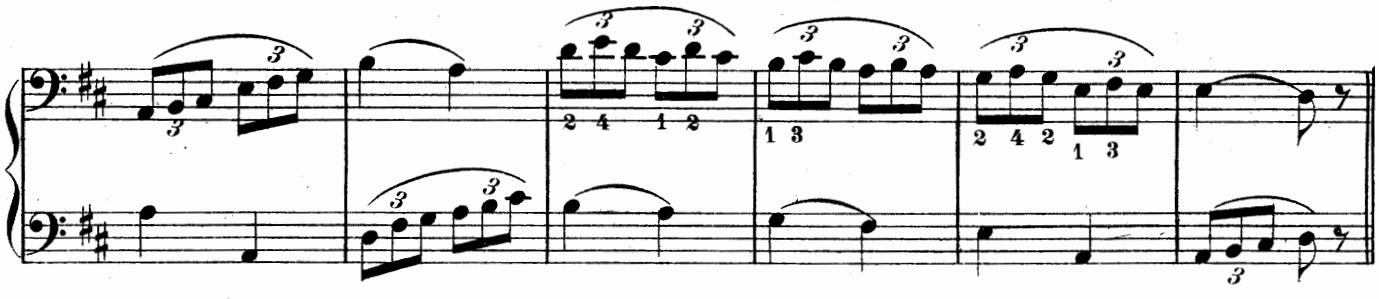


23. EXERCISE in Triplets.

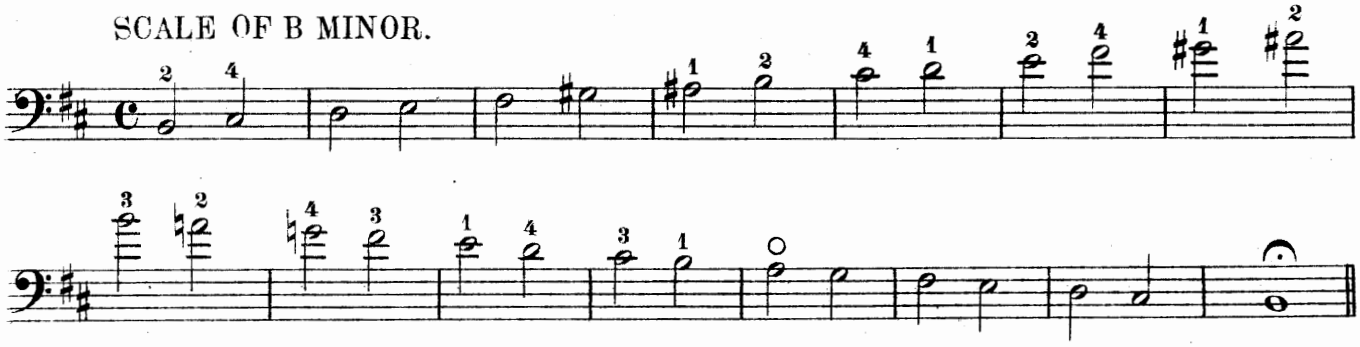








SCALE OF B MINOR.



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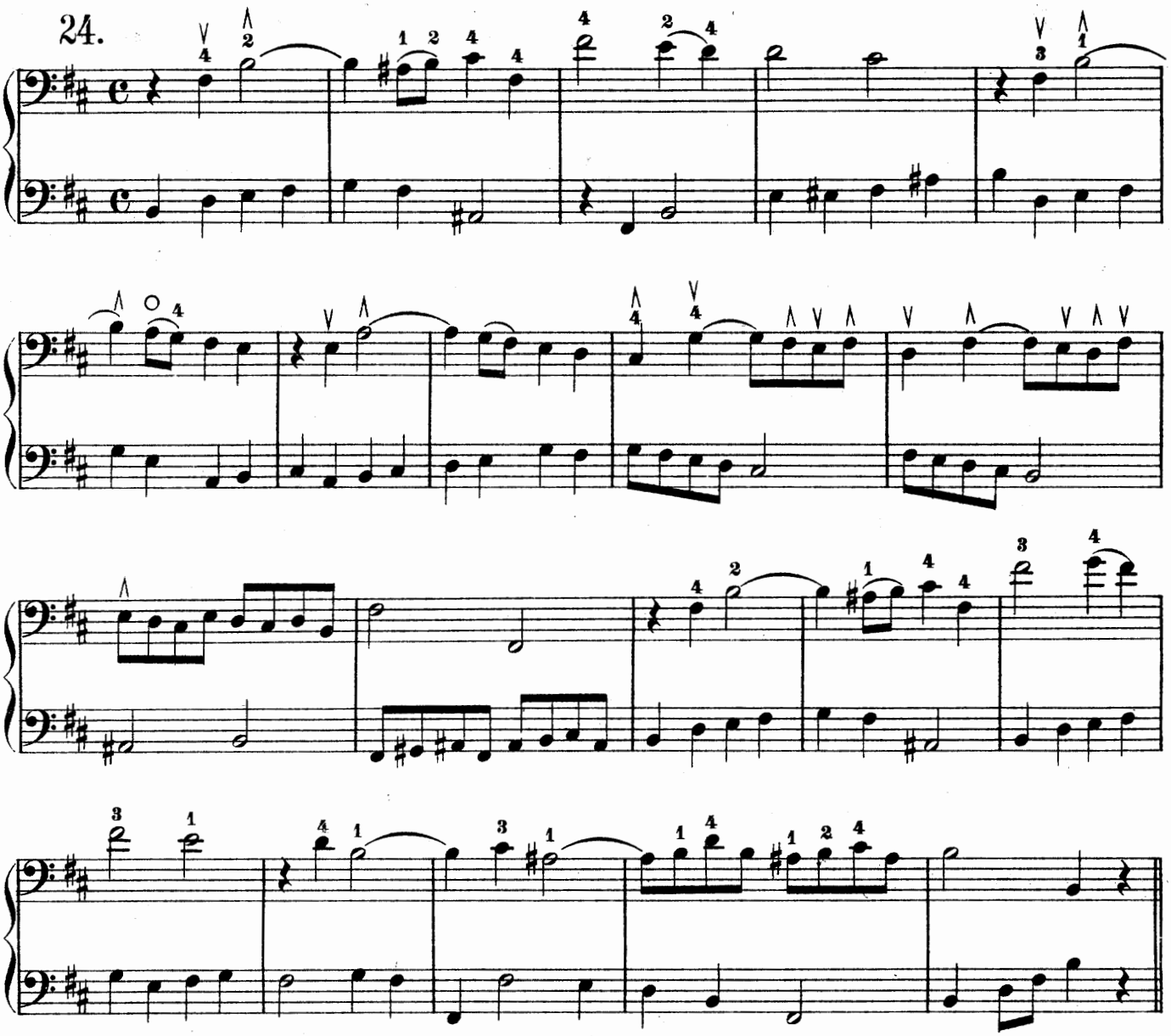

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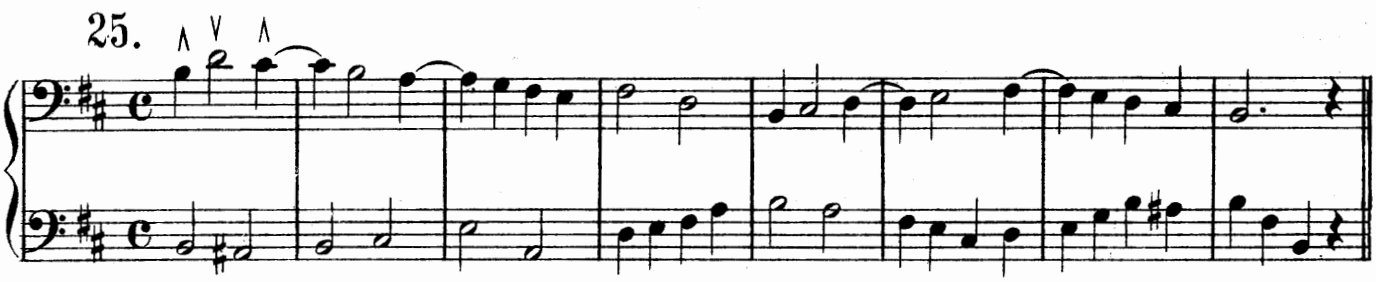
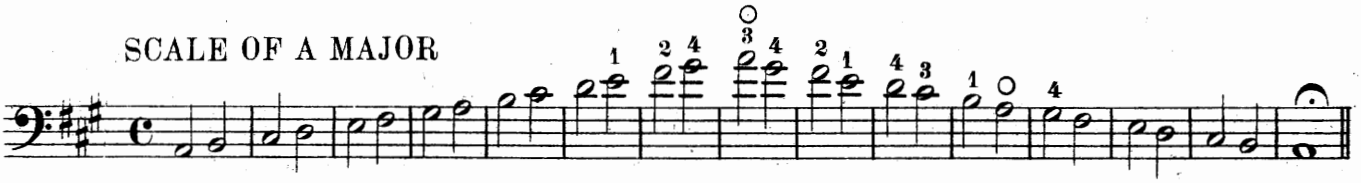
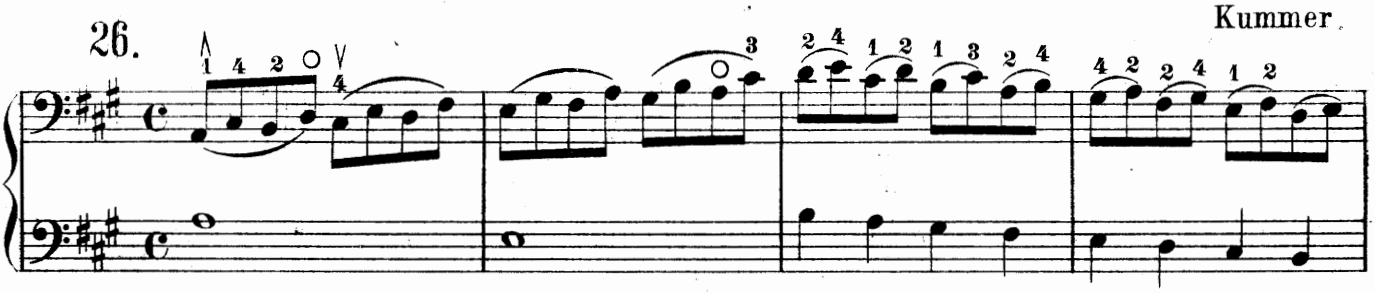


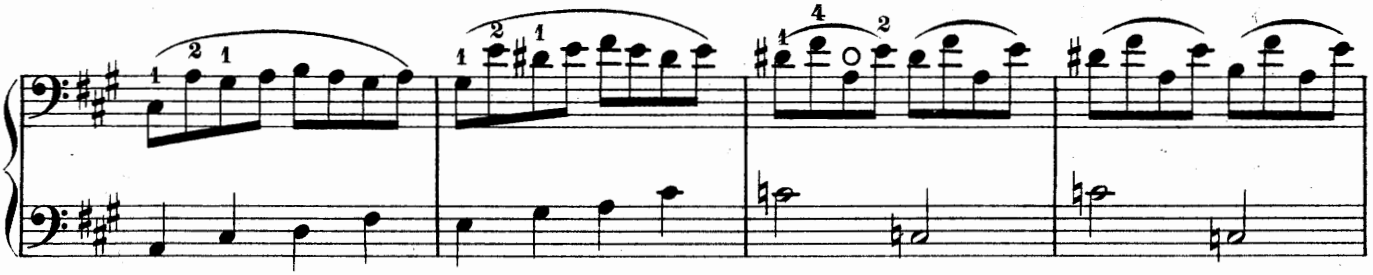
SCALE OF A MAJOR

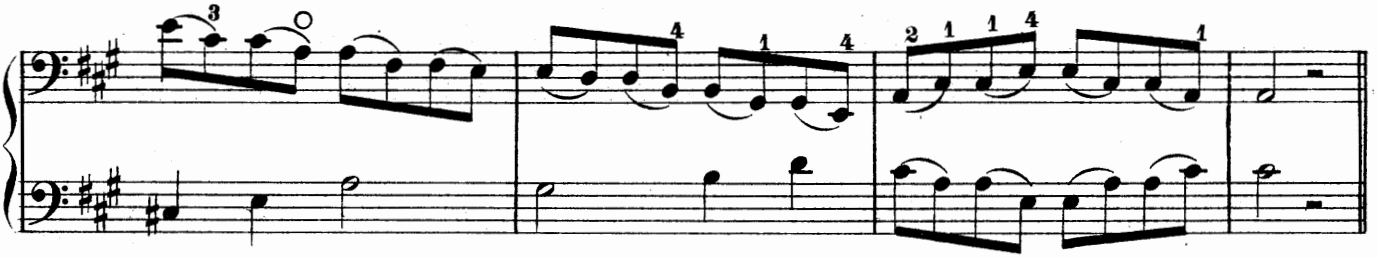


Kummer.

26.







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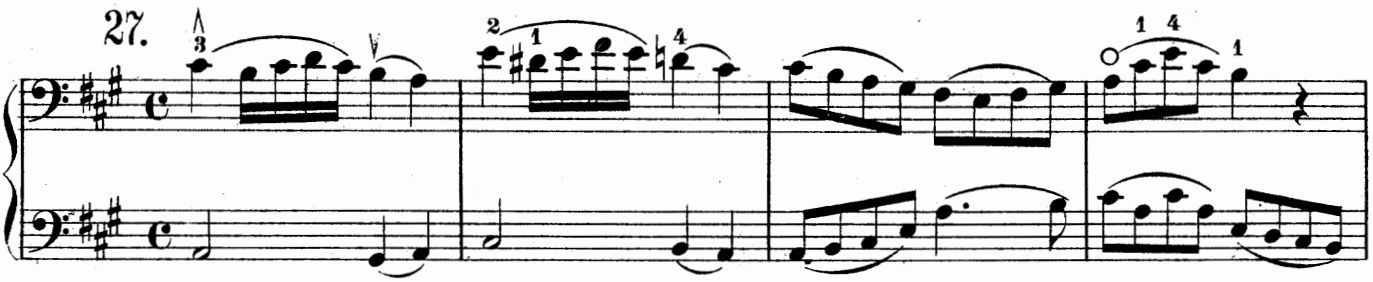
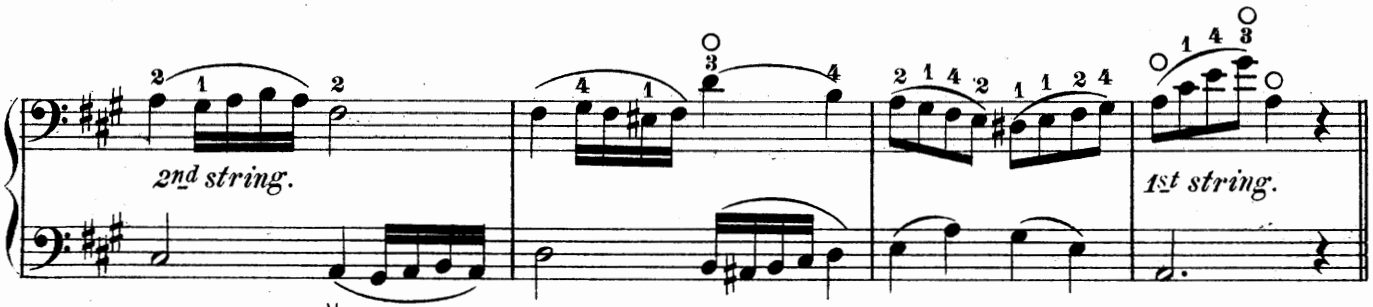
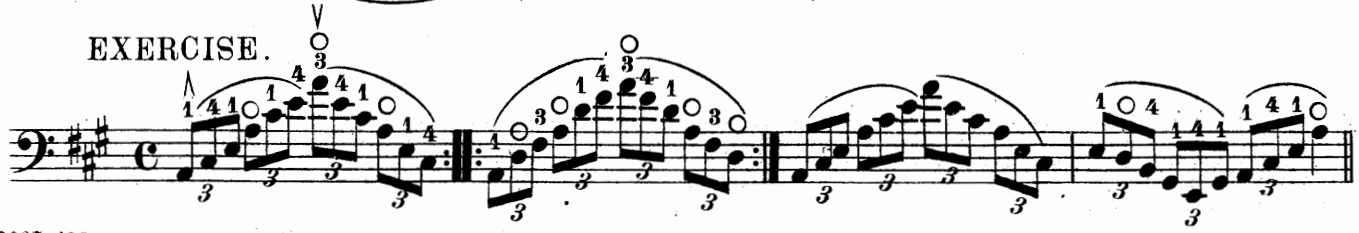


2nd string.

1st string.

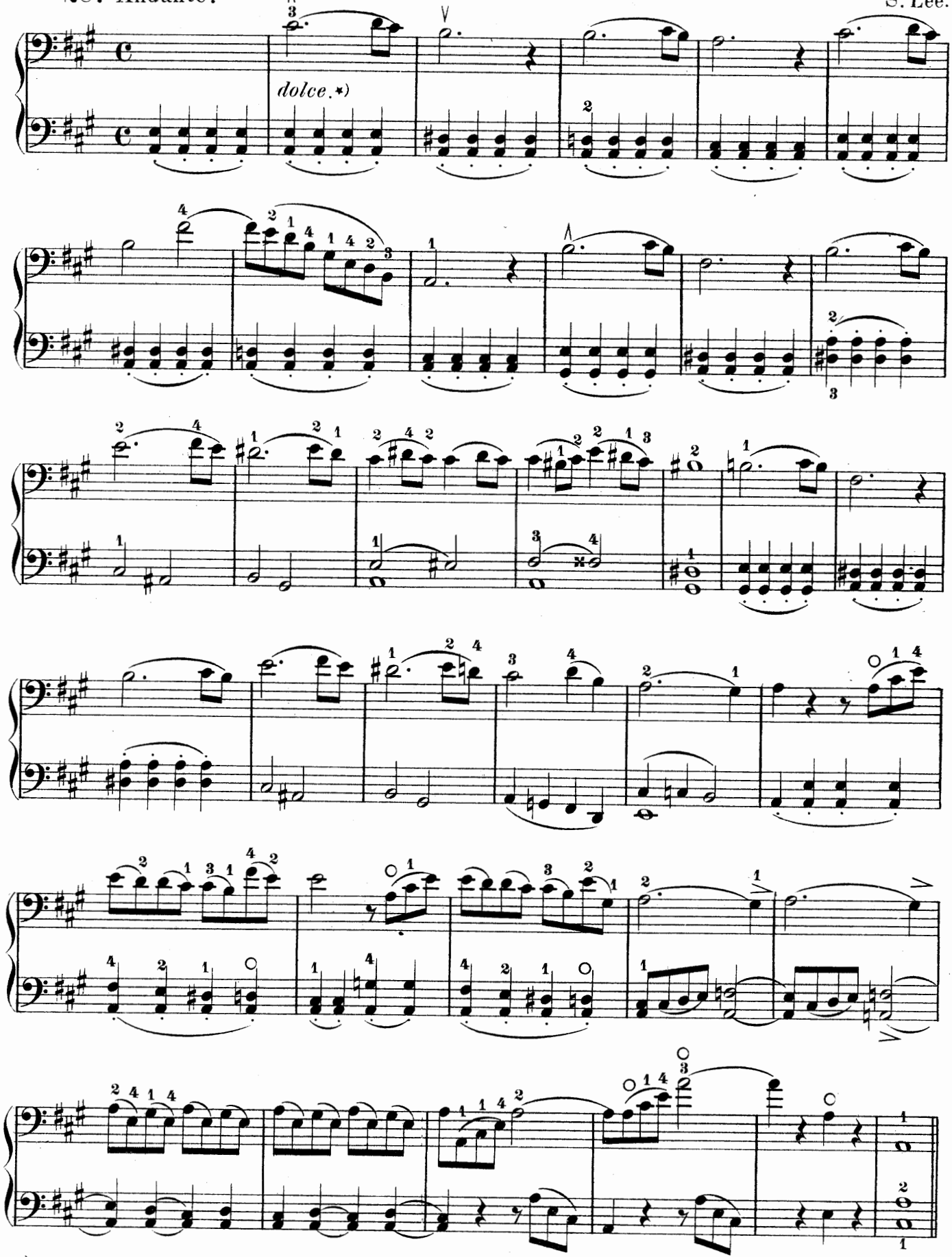


EXERCISE.



28. Andante. *)

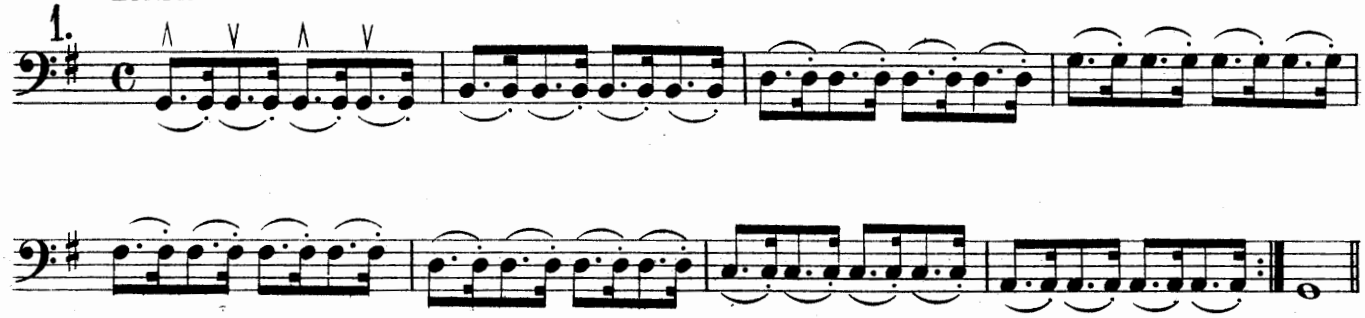
S. Lee.



*) 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.

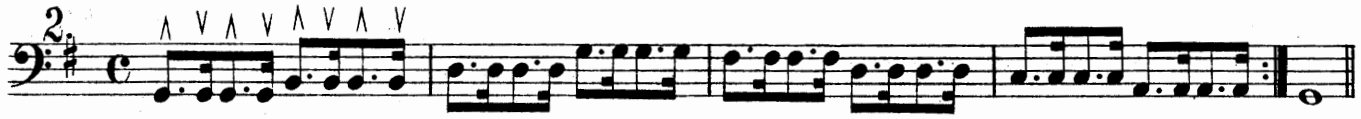
EXERCISES with dotted notes.

1.

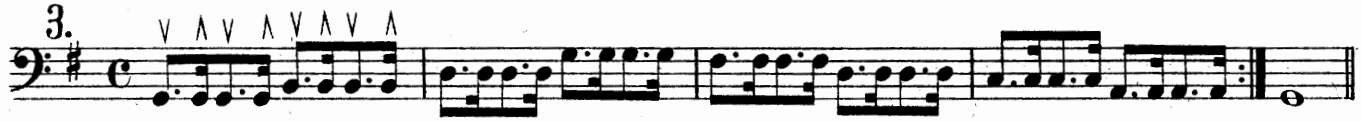


M. B. later near *P.* and near *N.* to be practiced.

2.

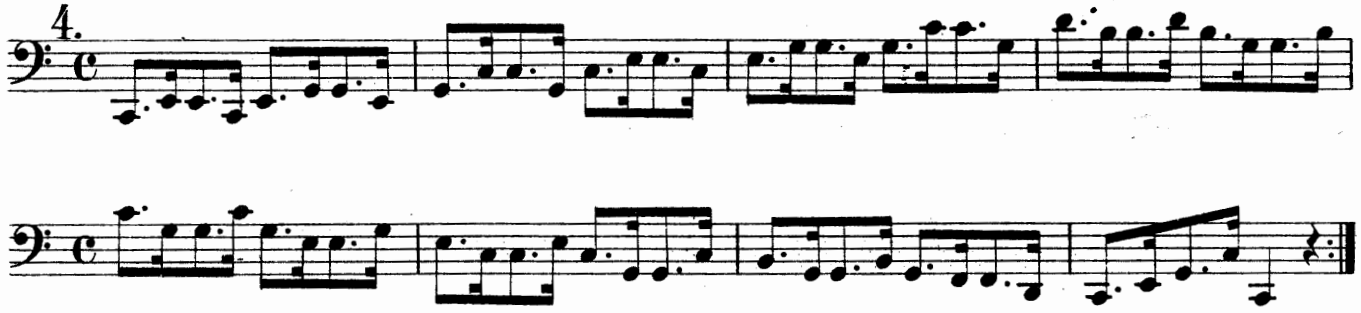


3.

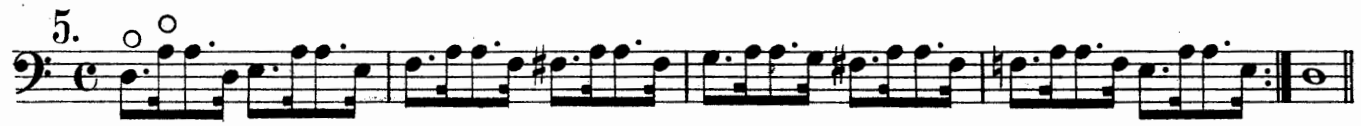


The following exercises must be practiced with the same different bowings as the three preceding.

4.



5.



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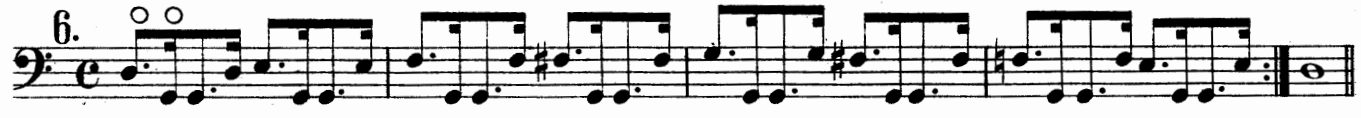
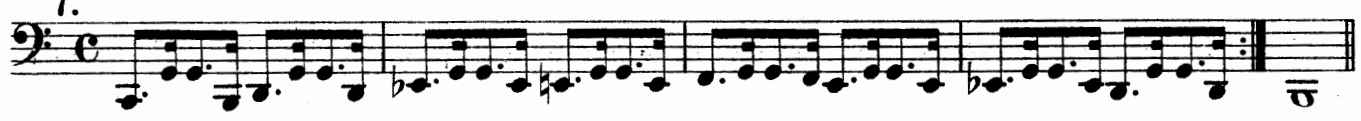


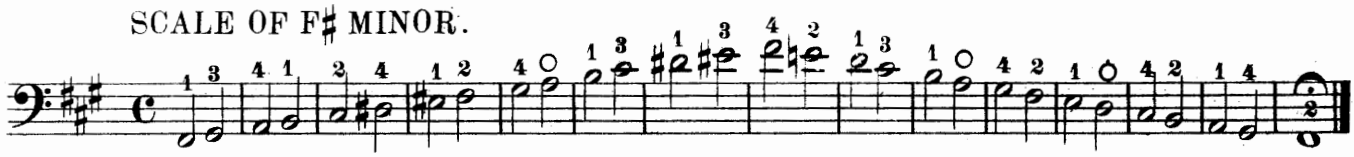
7.



8.

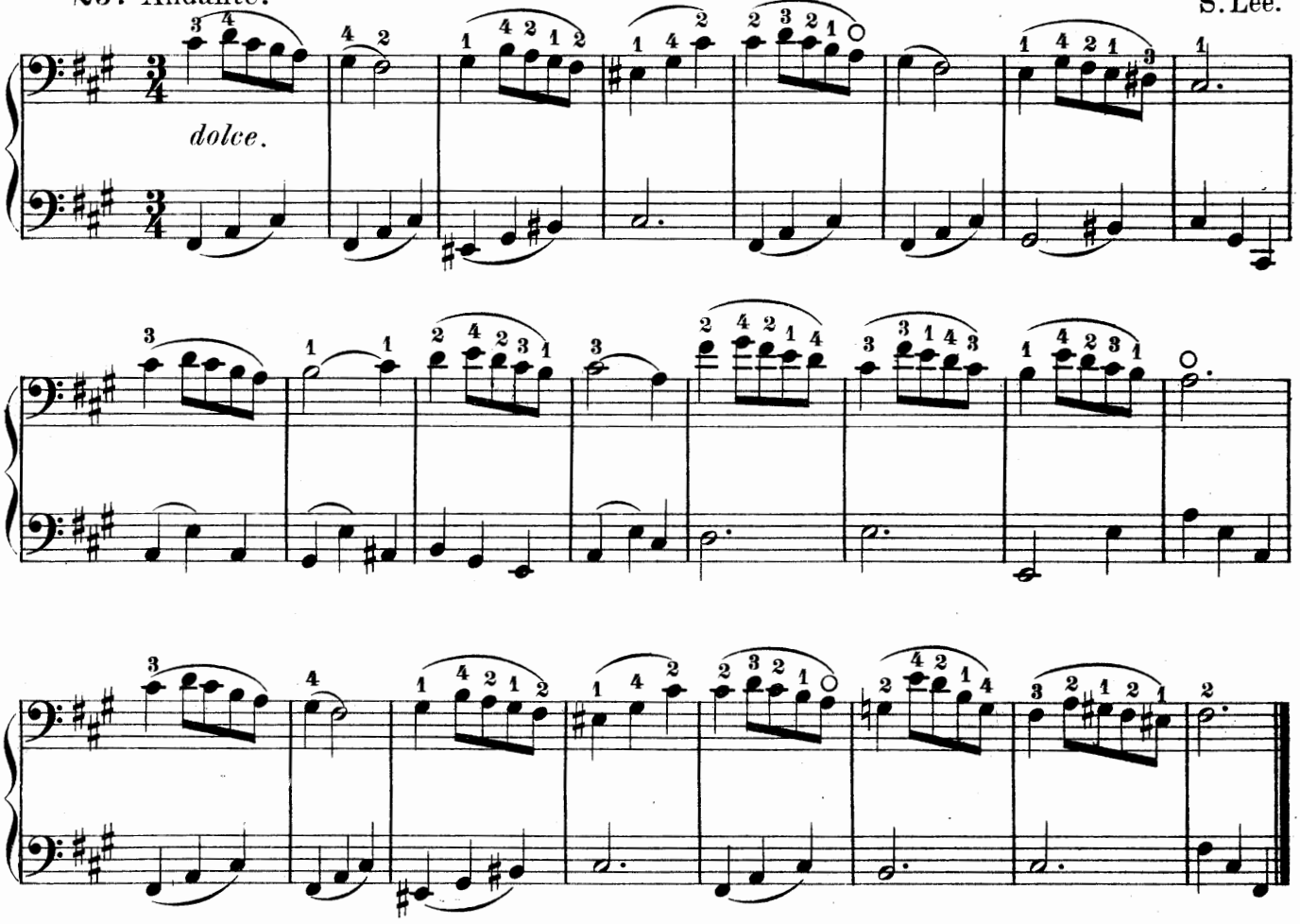
375156

SCALE OF F♯ MINOR.

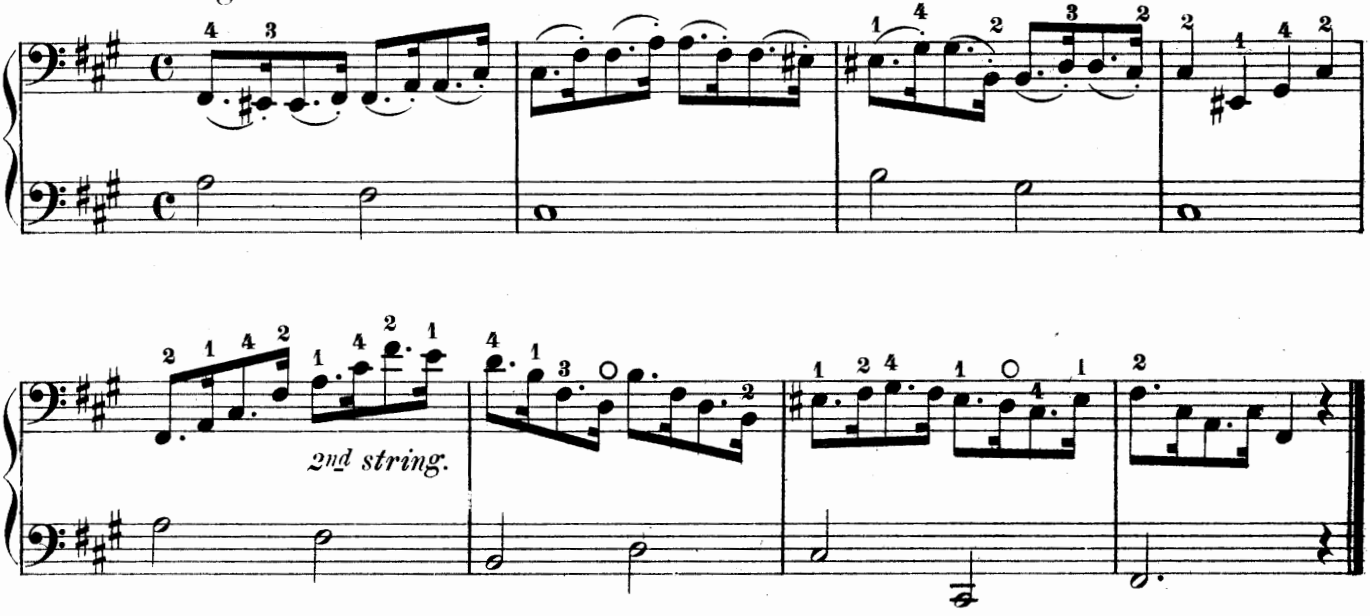


29. Andante.

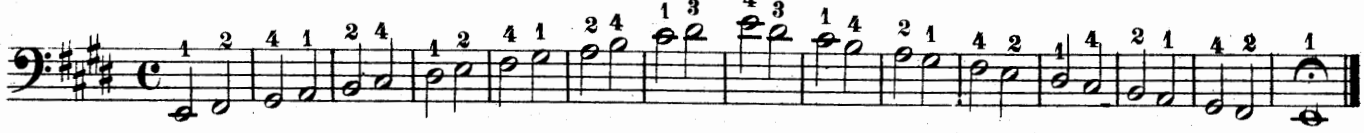
S. Lee.



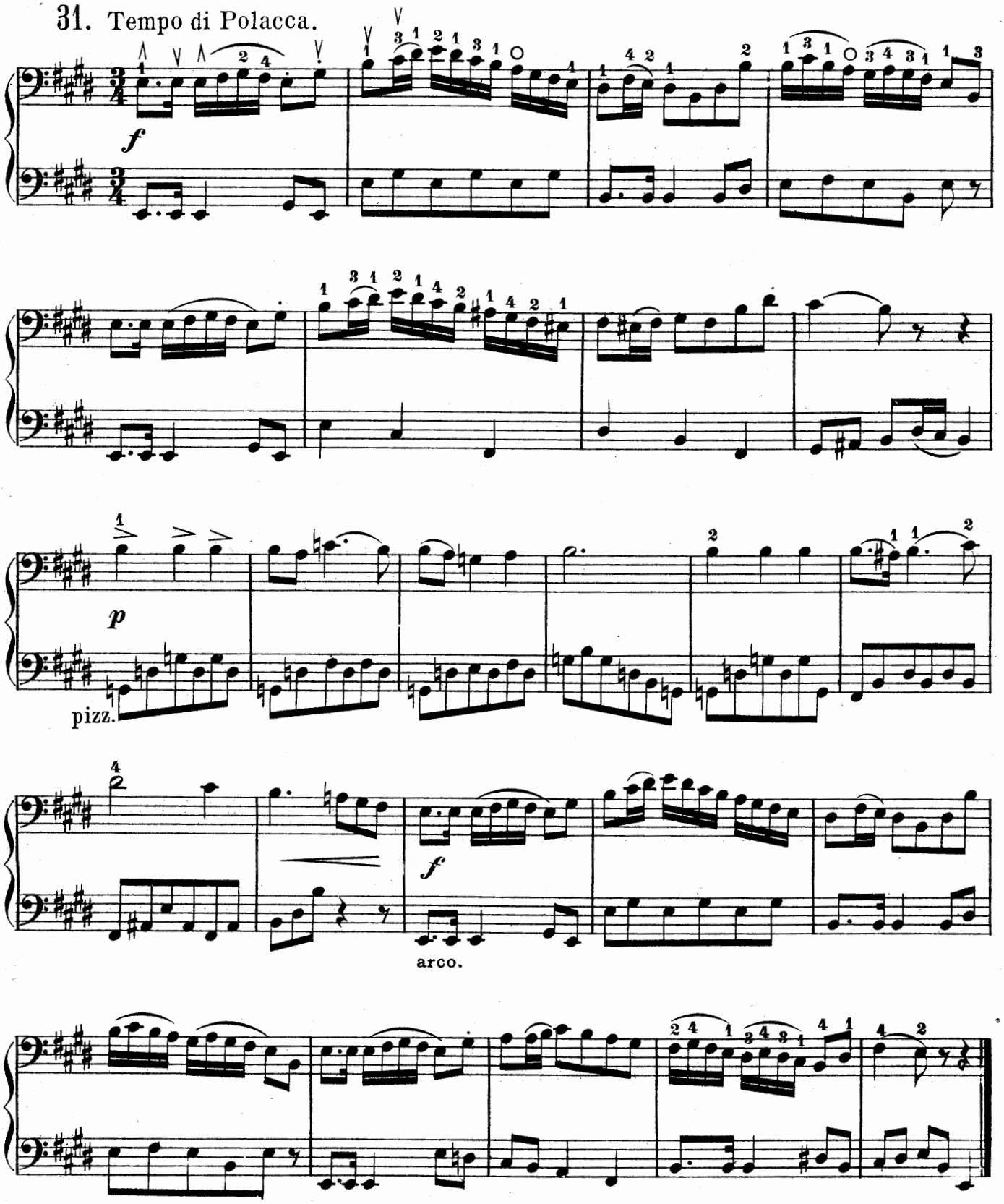
30. Allegro moderato.



SCALE OF E MAJOR.



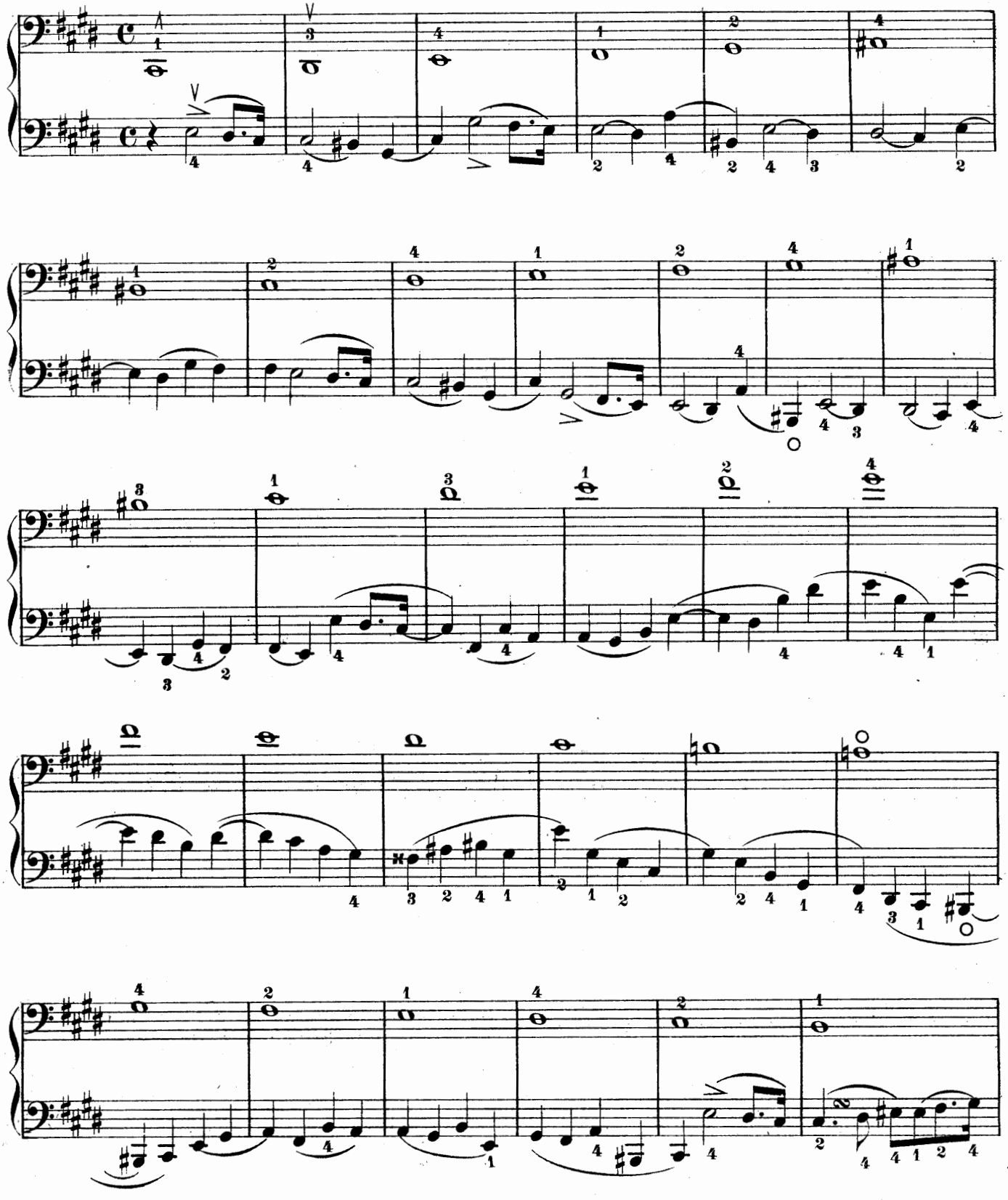
31. Tempo di Polacca.

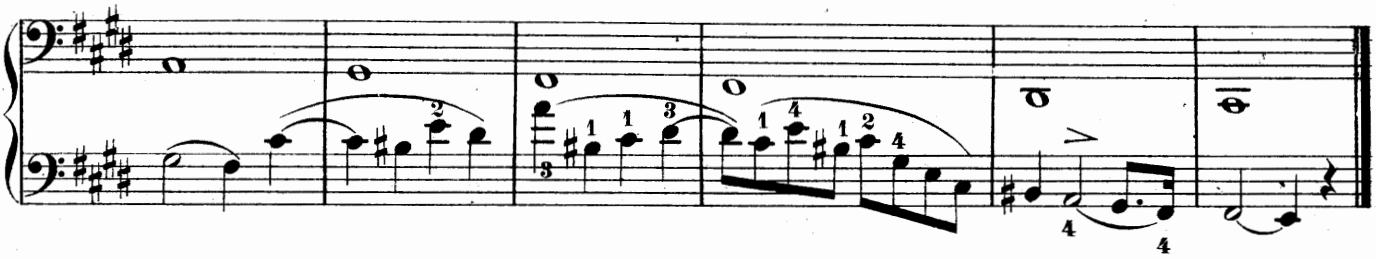


THE DOUBLE SHARP 𝄪.

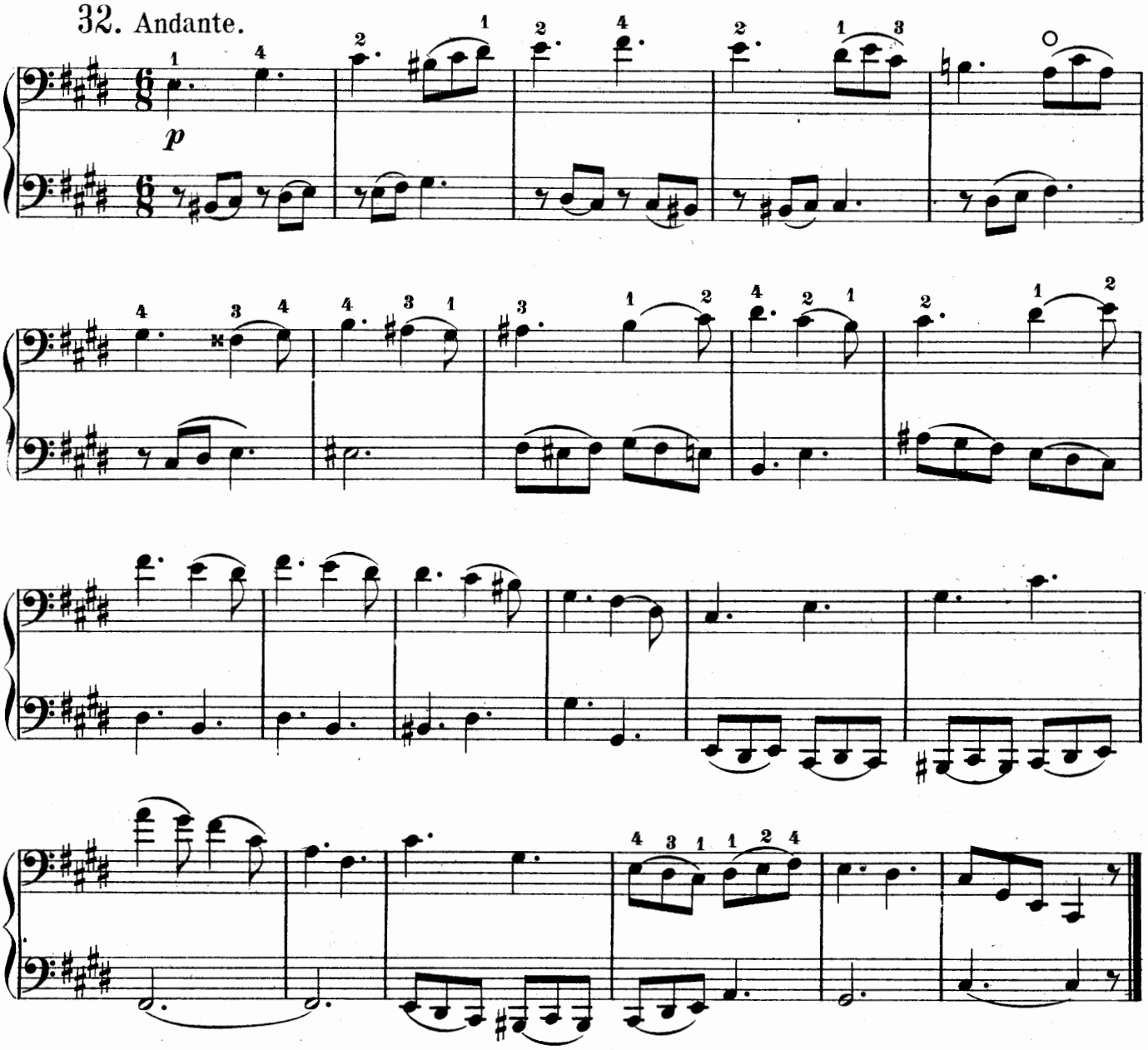
Any note can be raised a whole tone by prefixing a double sharp marked thus 𝄪 to it. Thus F double sharp 𝄢 𝄪𝑓 will sound like G natural.

SCALE OF C♯ MINOR.

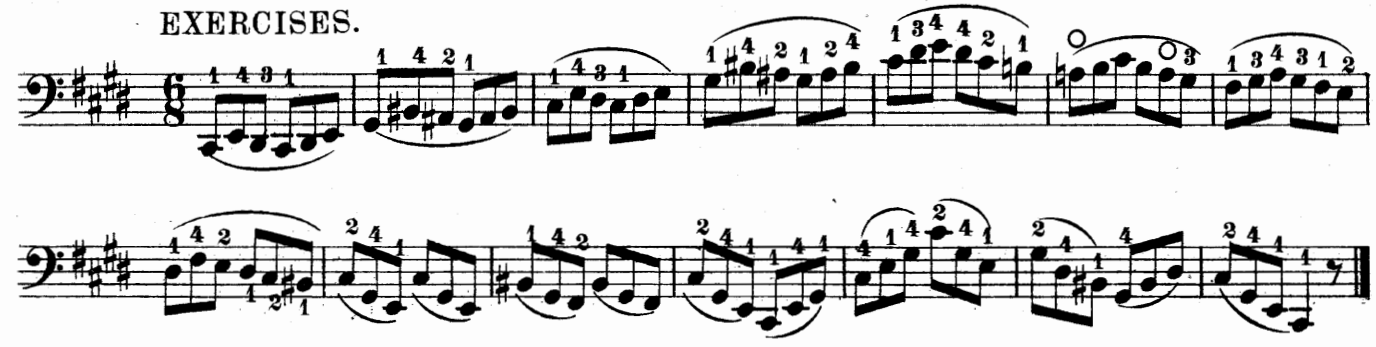




32. Andante.

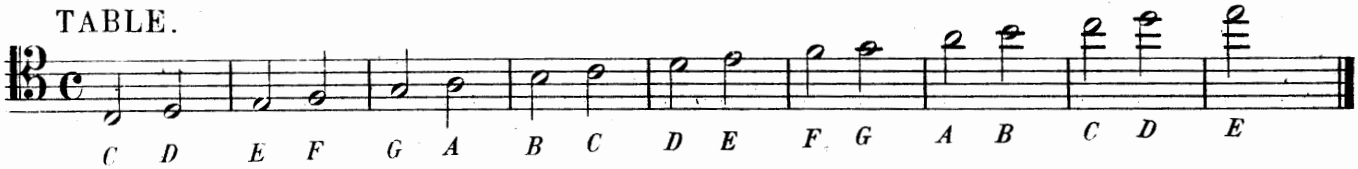


EXERCISES.

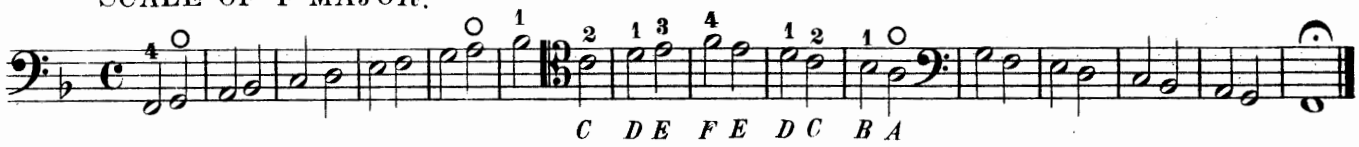


The student must now learn by heart the notes in the tenor clef.

TABLE.

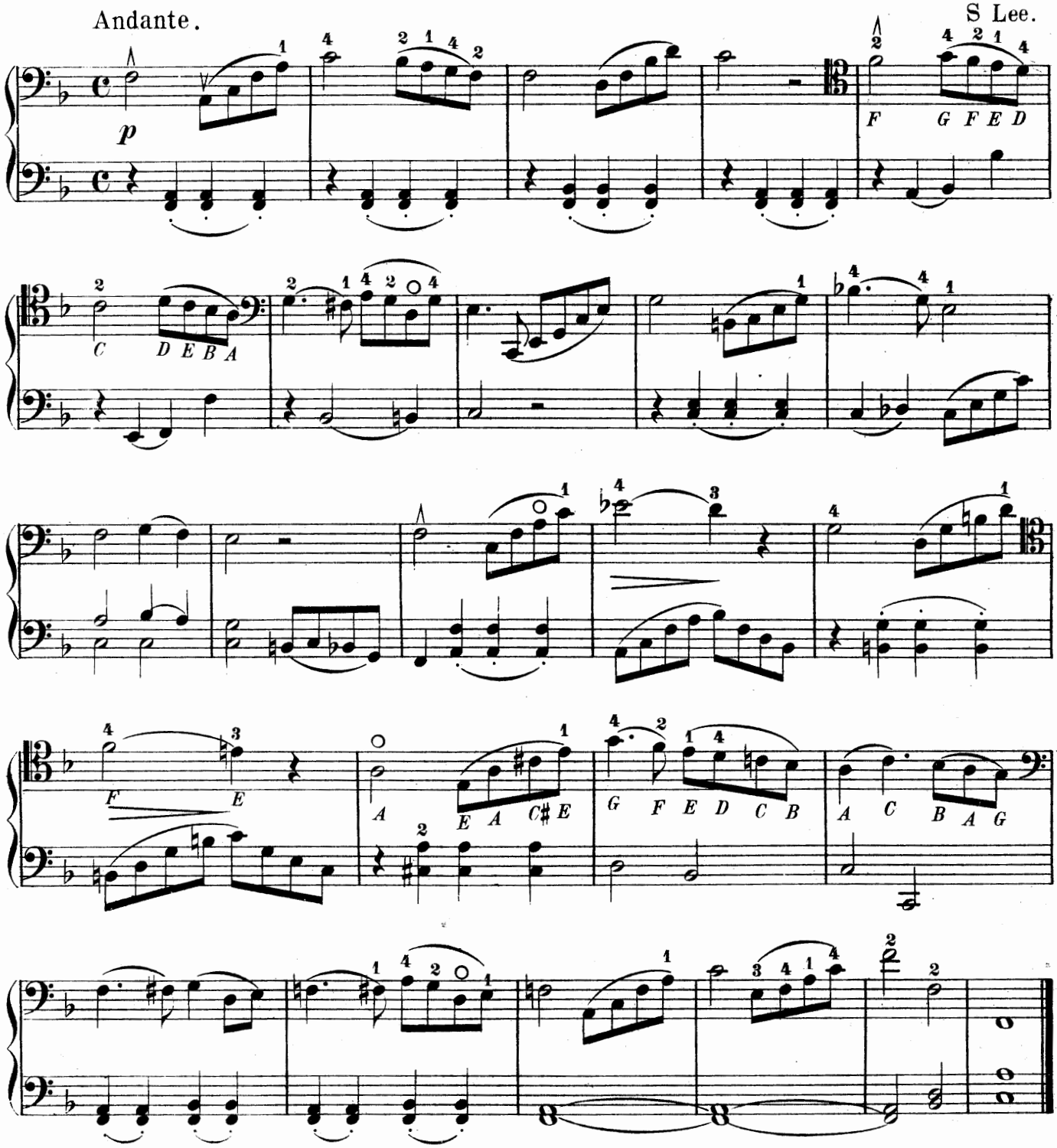


SCALE OF F MAJOR.

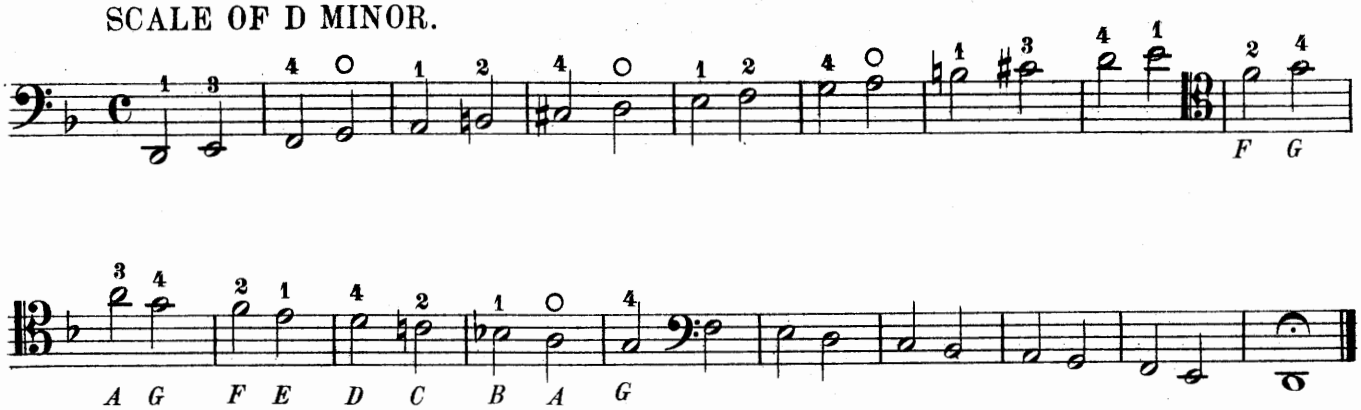


Andante.

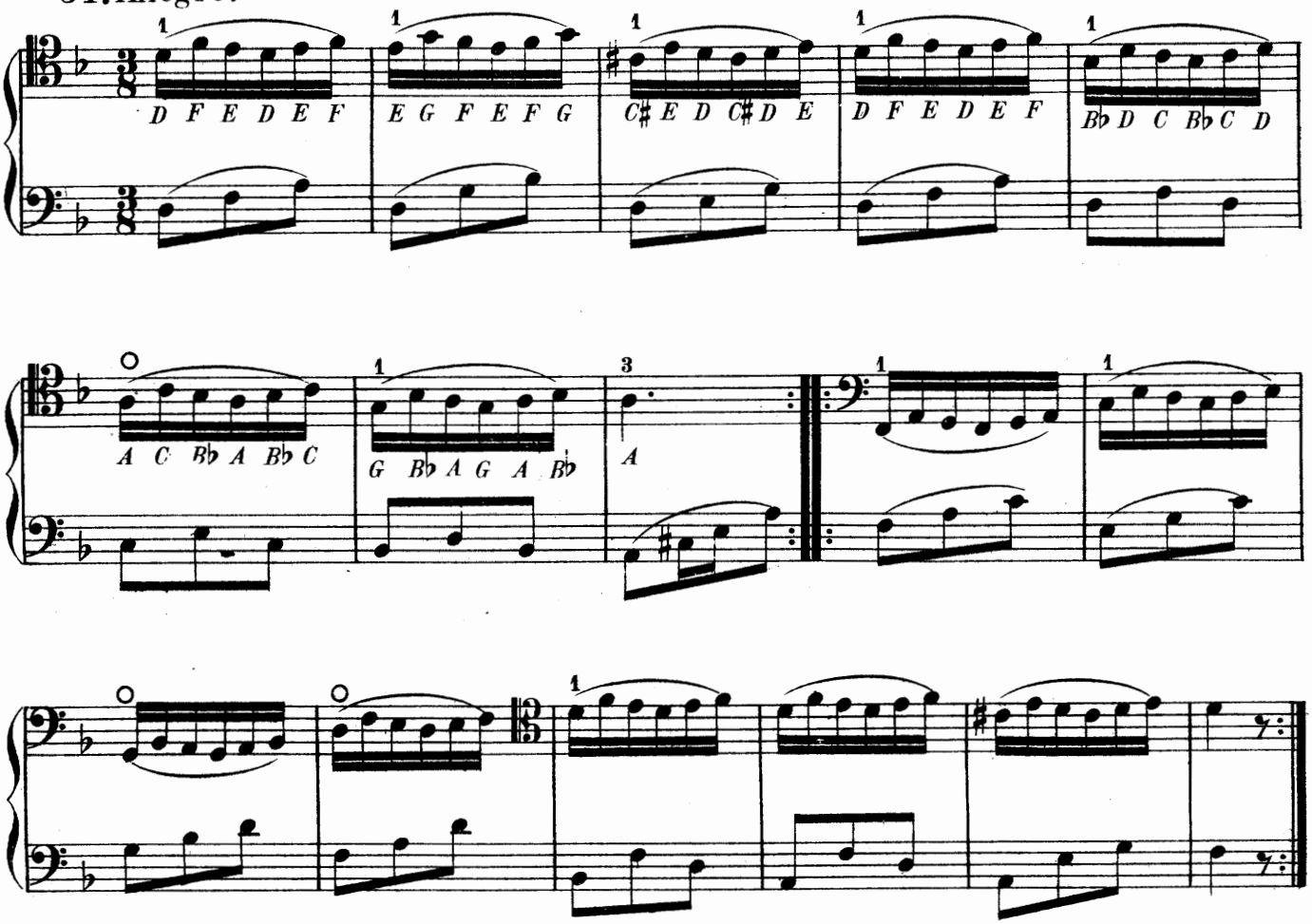
S Lee.



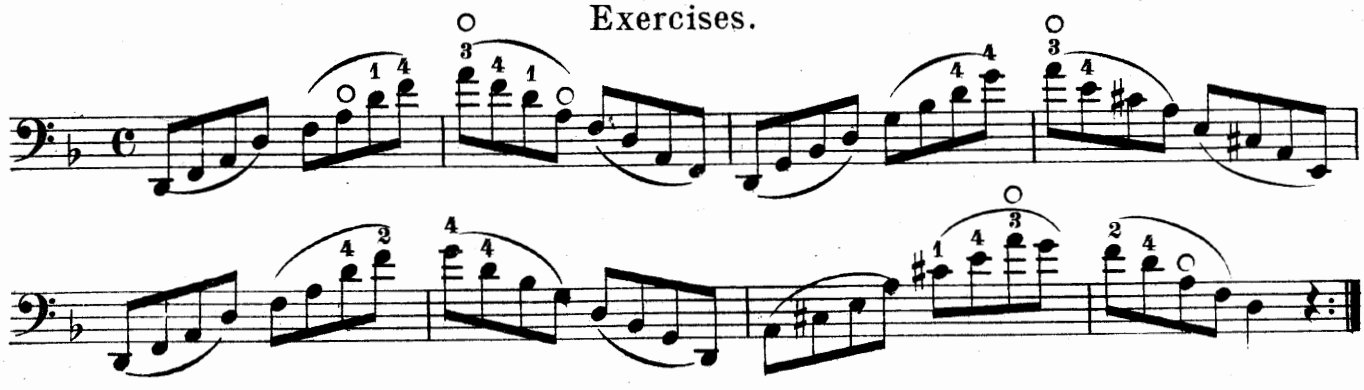
SCALE OF D MINOR.



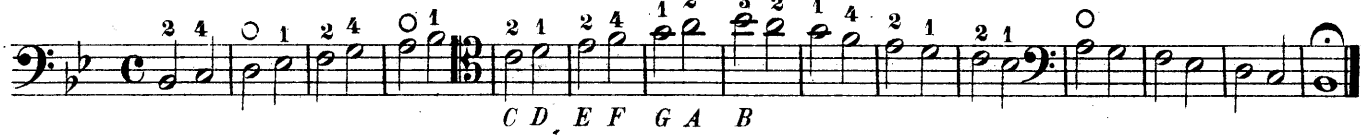
34. Allegro.



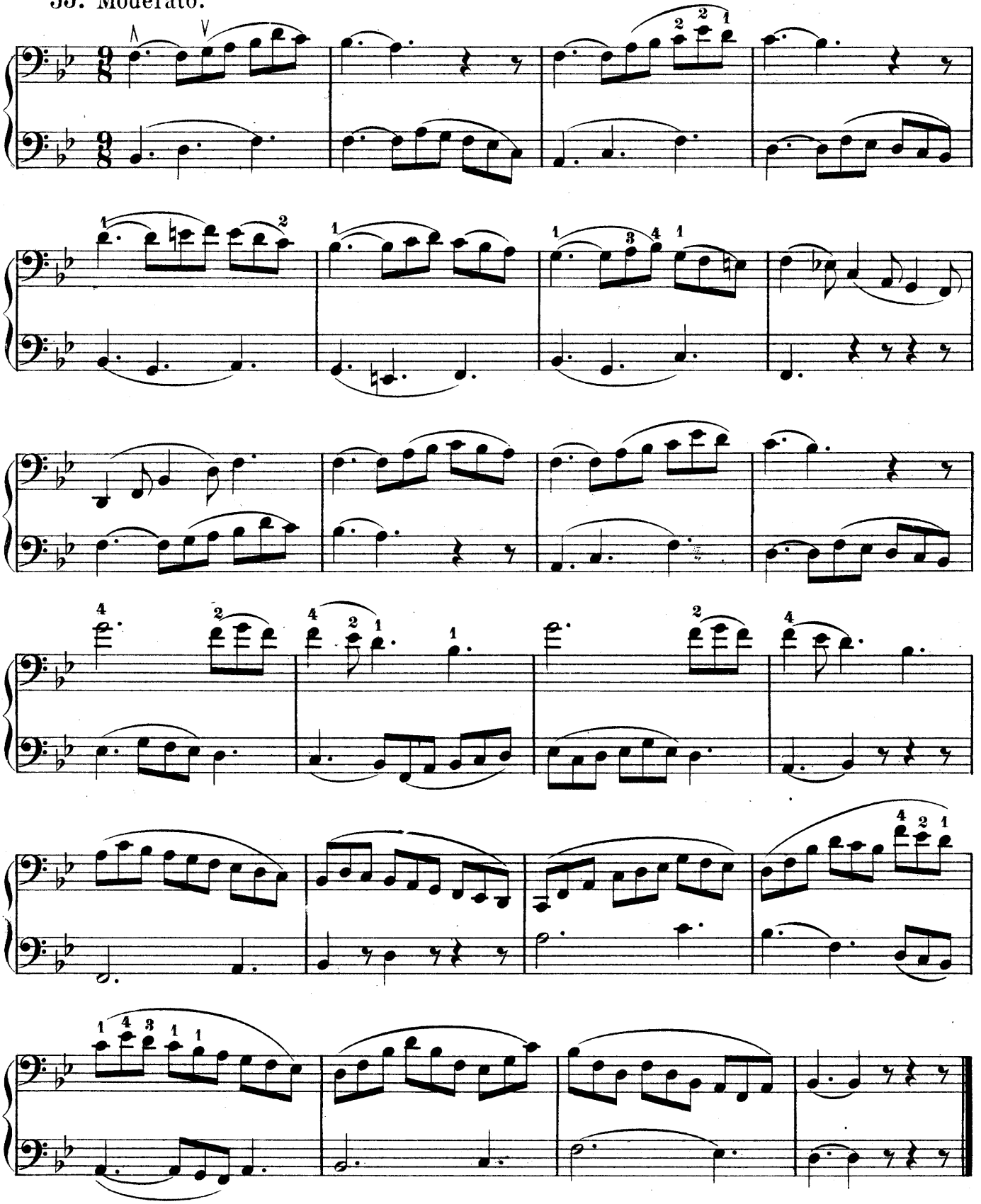
Exercises.



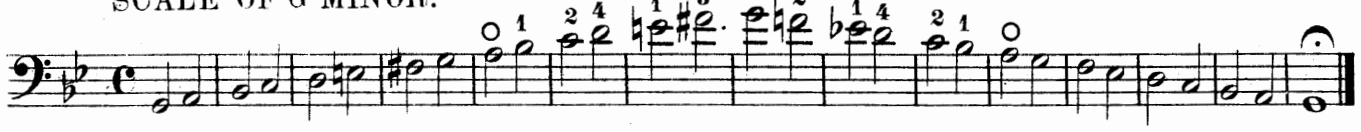
SCALE OF B♭ MAJOR.



35. Moderato.

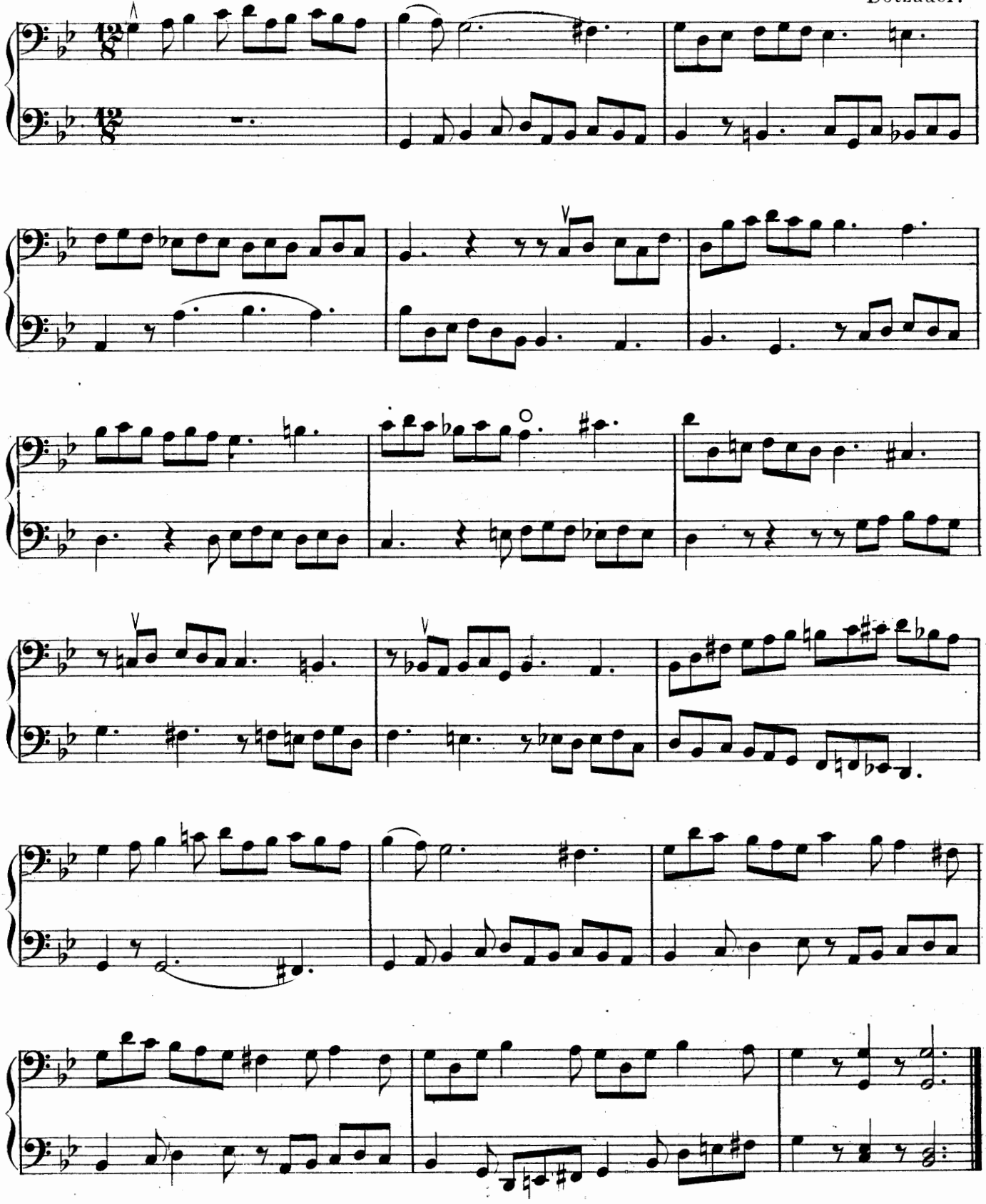


SCALE OF G MINOR.

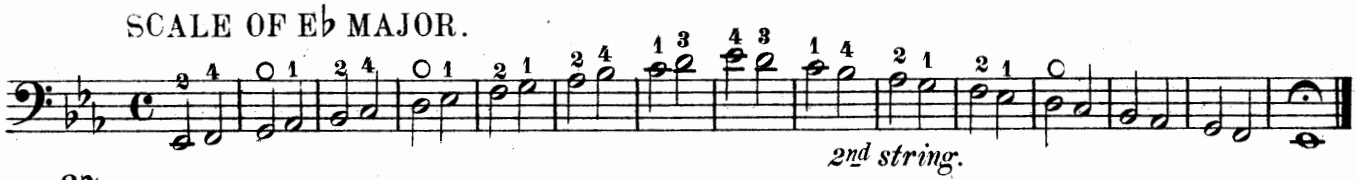


36. Allegro moderato.

Dotzauer.

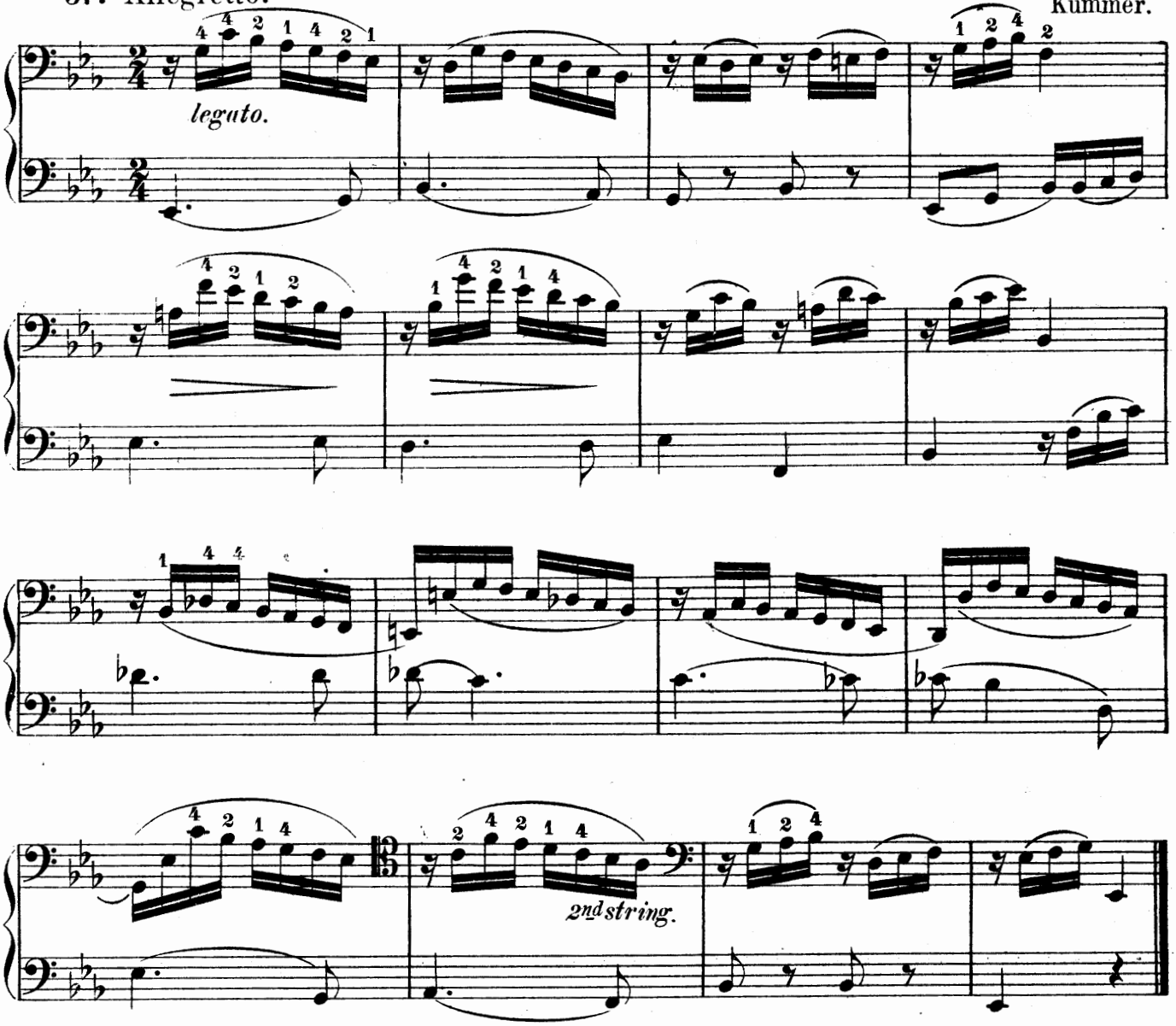


SCALE OF E♭ MAJOR.

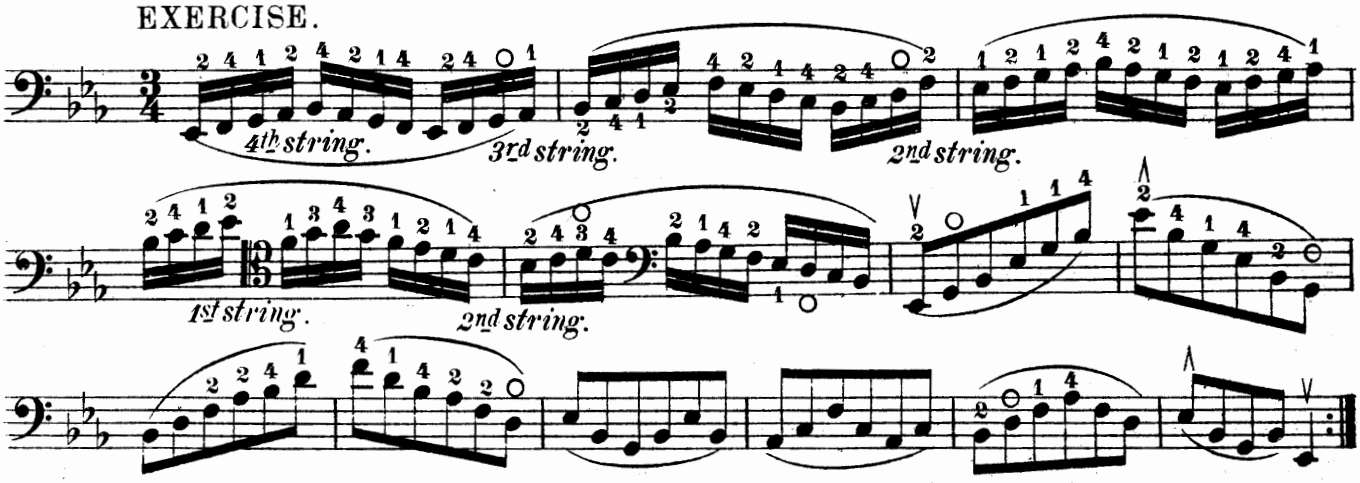


37. Allegretto.

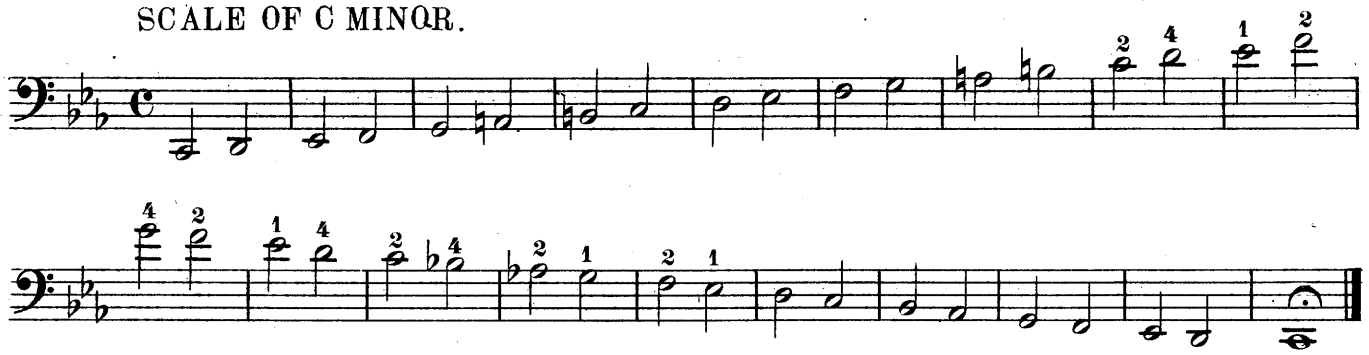
Kummer.



EXERCISE.

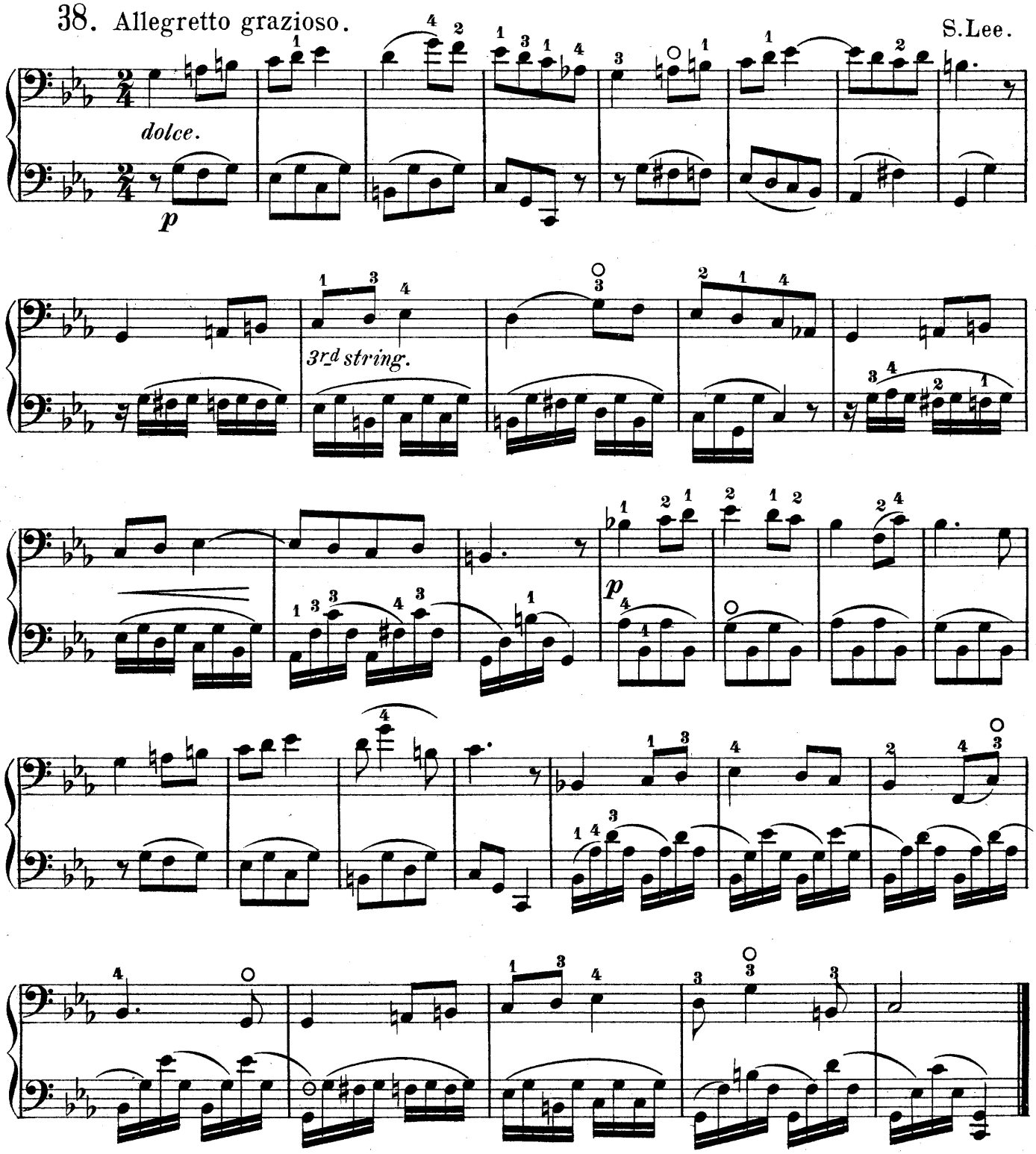


SCALE OF C MINOR.

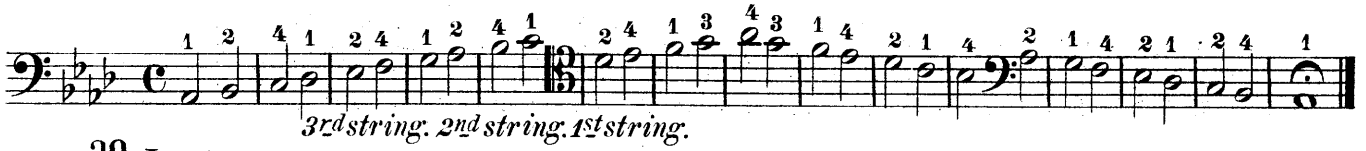


38. Allegretto grazioso.

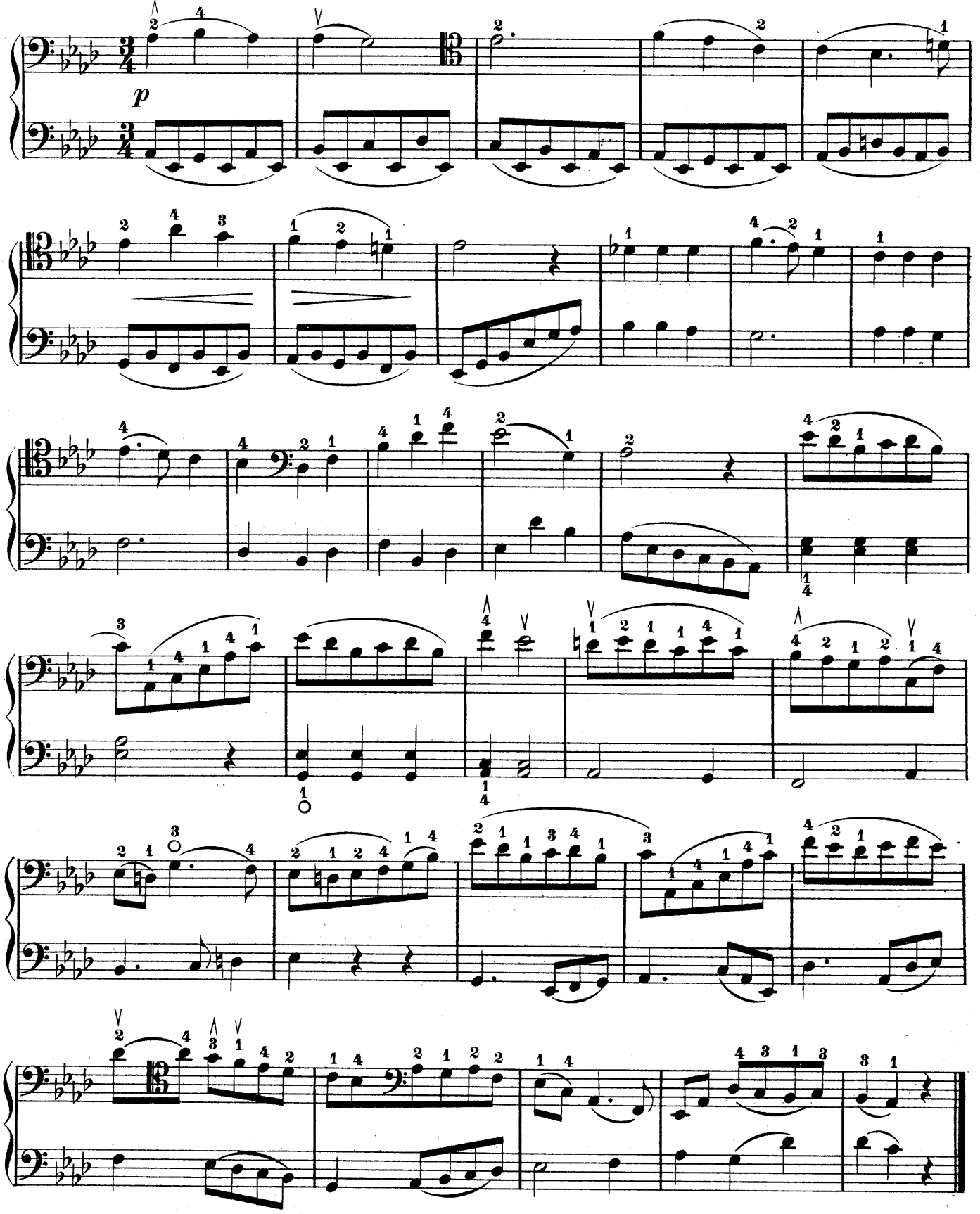
S. Lee.



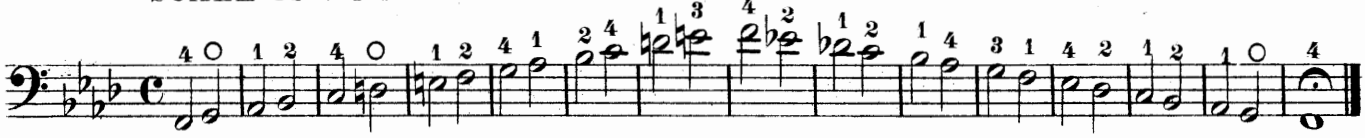
SCALE OF A♭ MAJOR.



39. Lento.

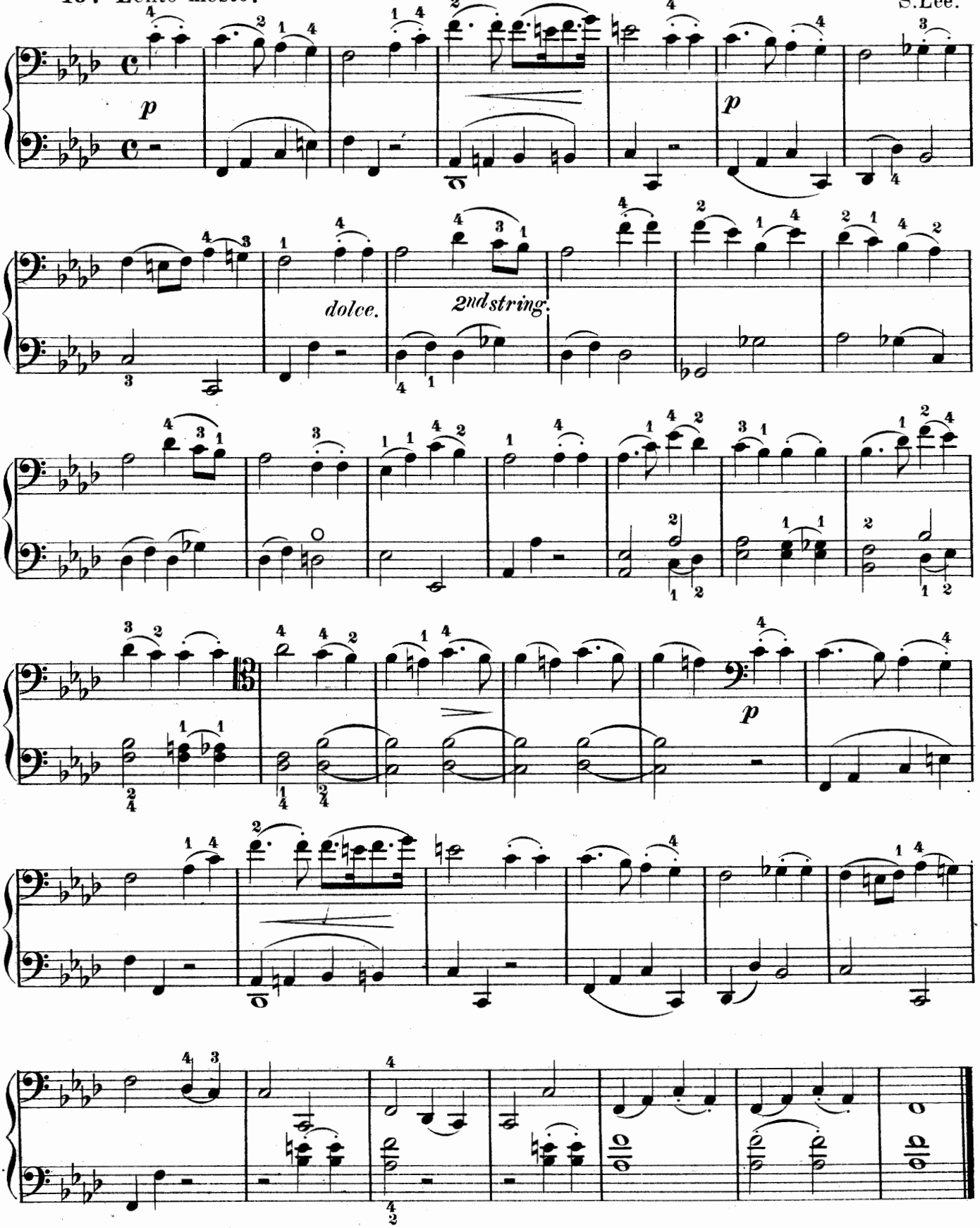


SCALE OF F MINOR.



40. Lento mesto.

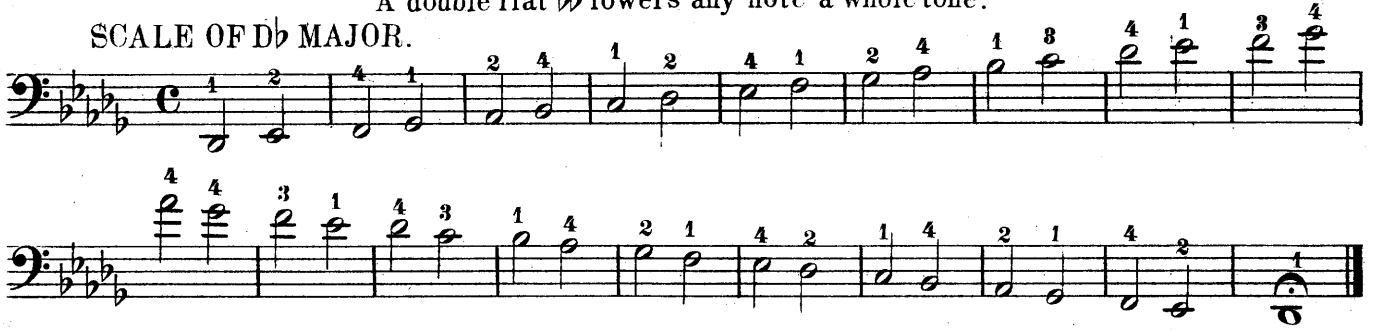
S.Lee.



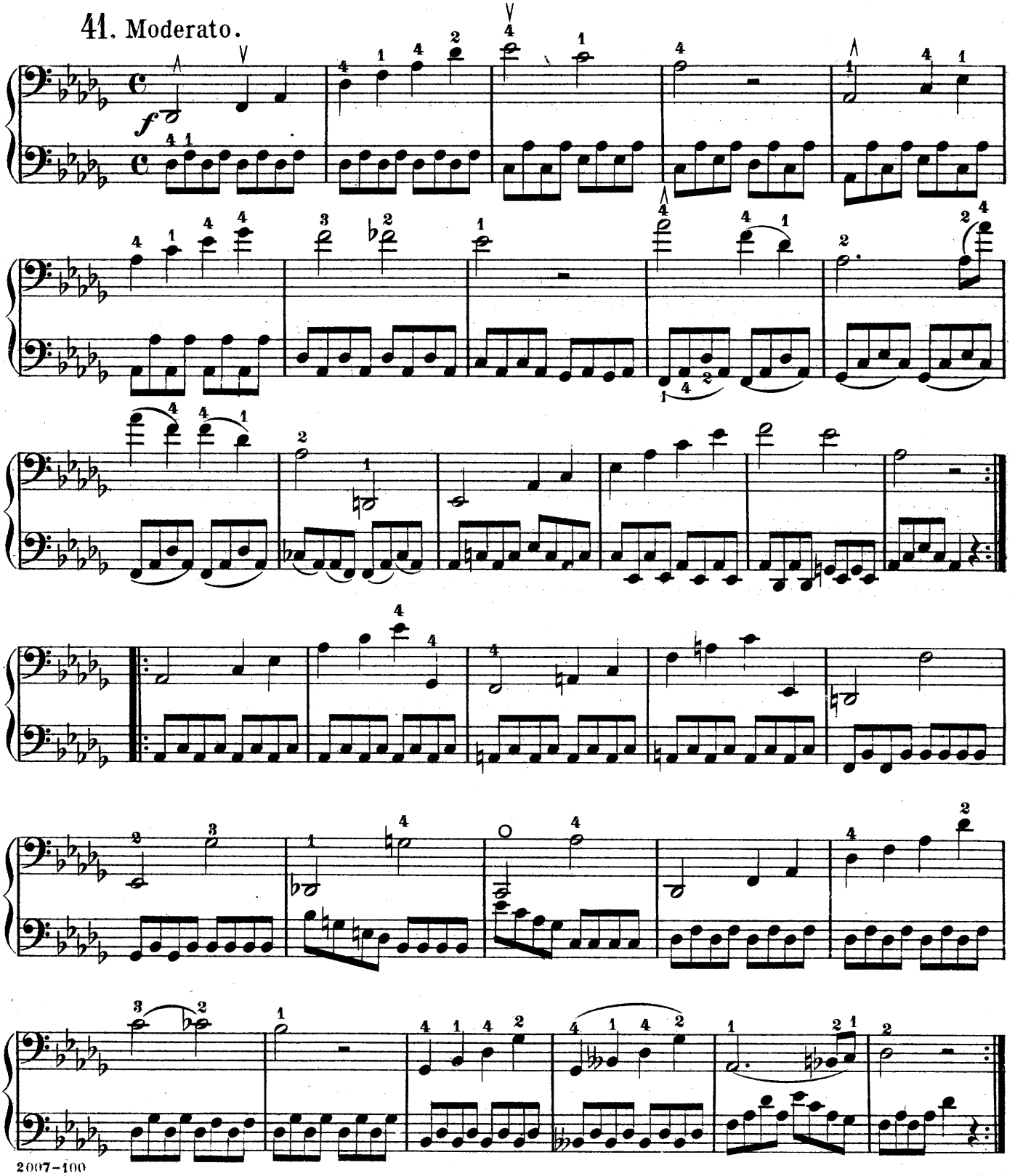
THE DOUBL FLAT 𝄫.

A double flat 𝄫 lowers any note a whole tone.

SCALE OF D♭ MAJOR.

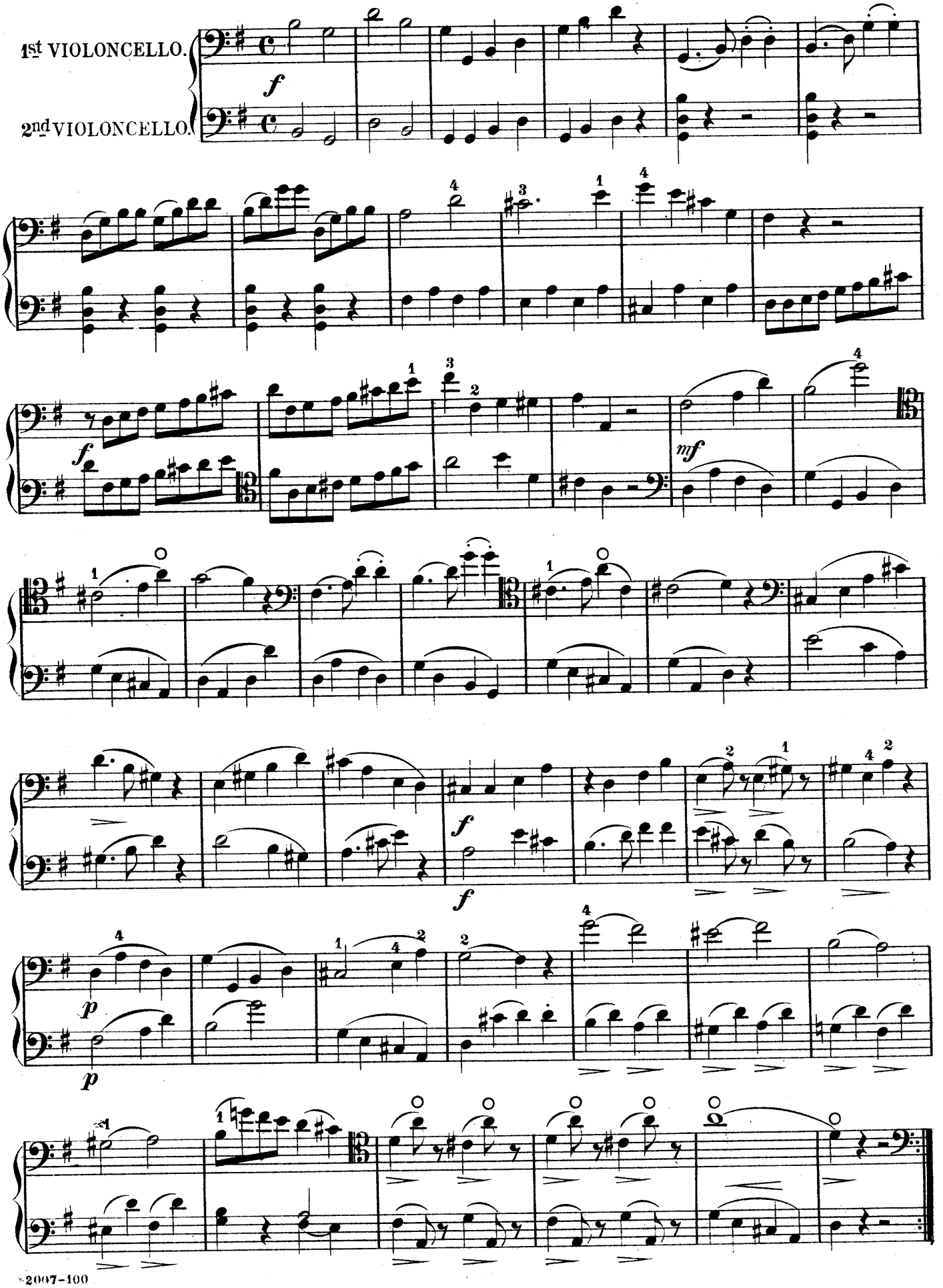


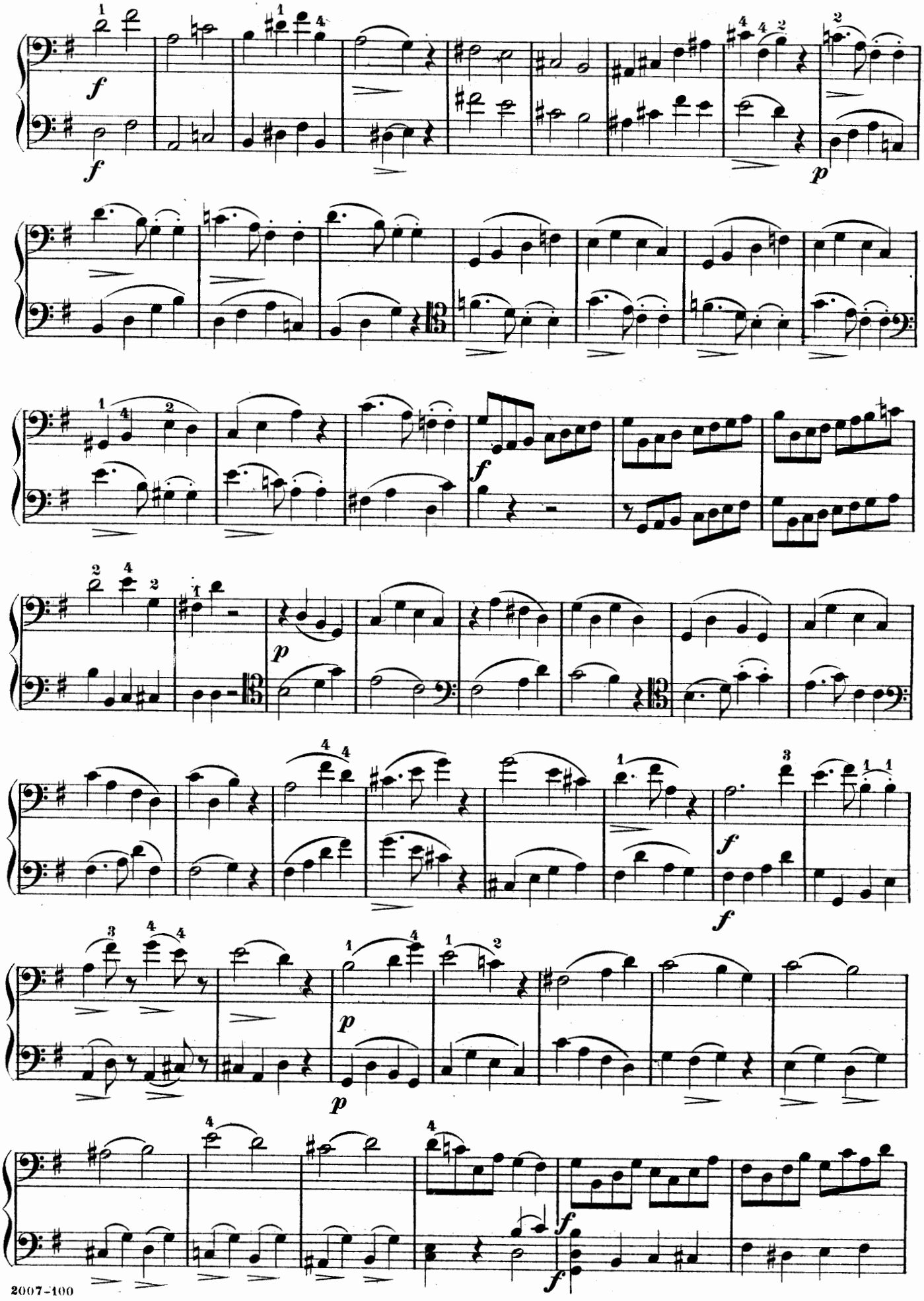
41. Moderato.

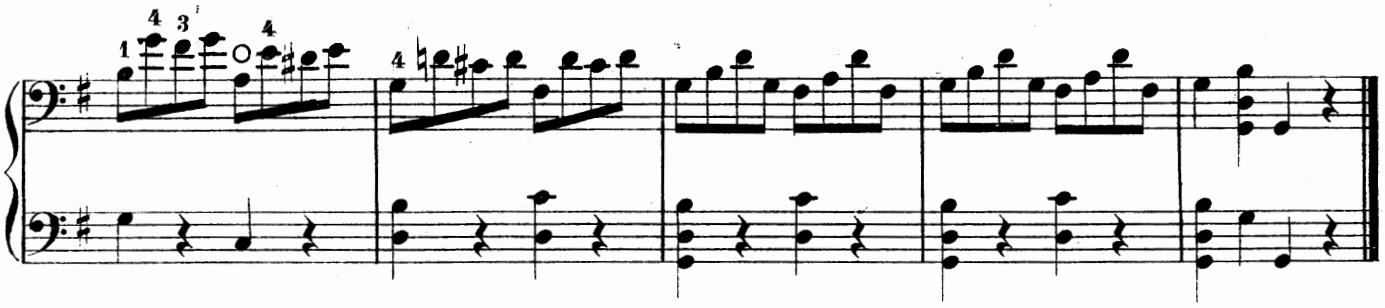


42. DUET.

Moderato maestoso.

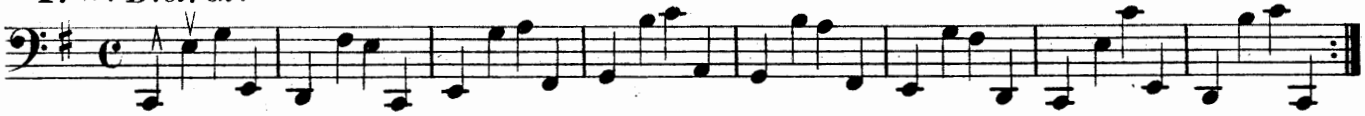






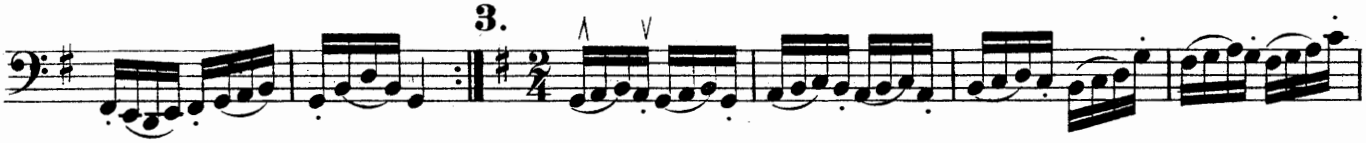
EXERCISES for the varietes of bowing and the wrist of the right Hand.

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

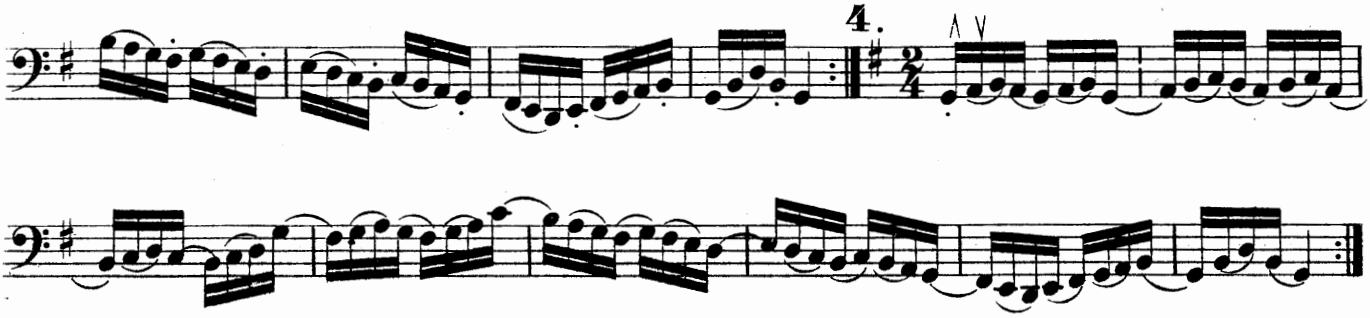


2. *M. B.*

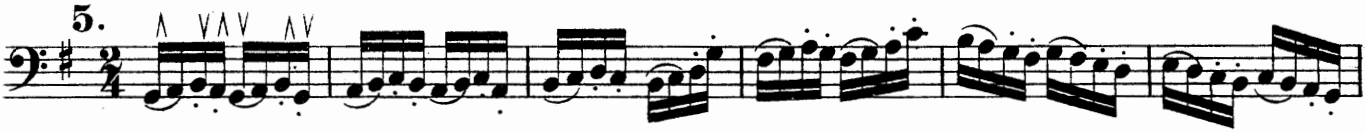
3.



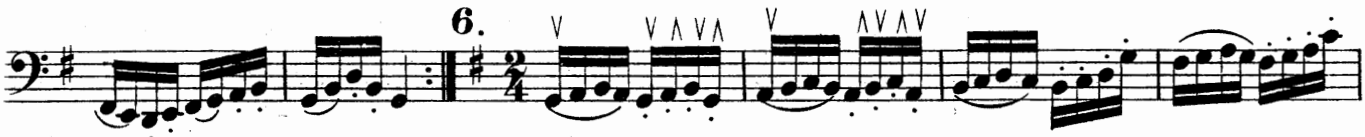
4.



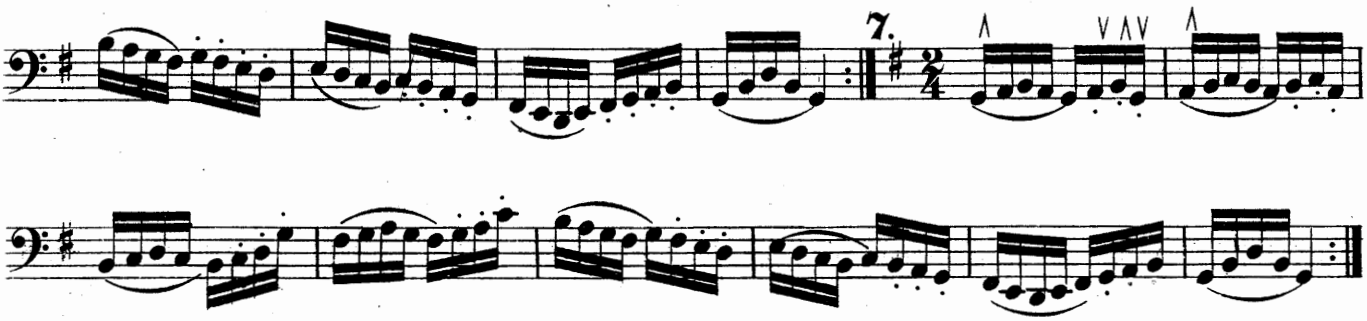
5.



6.

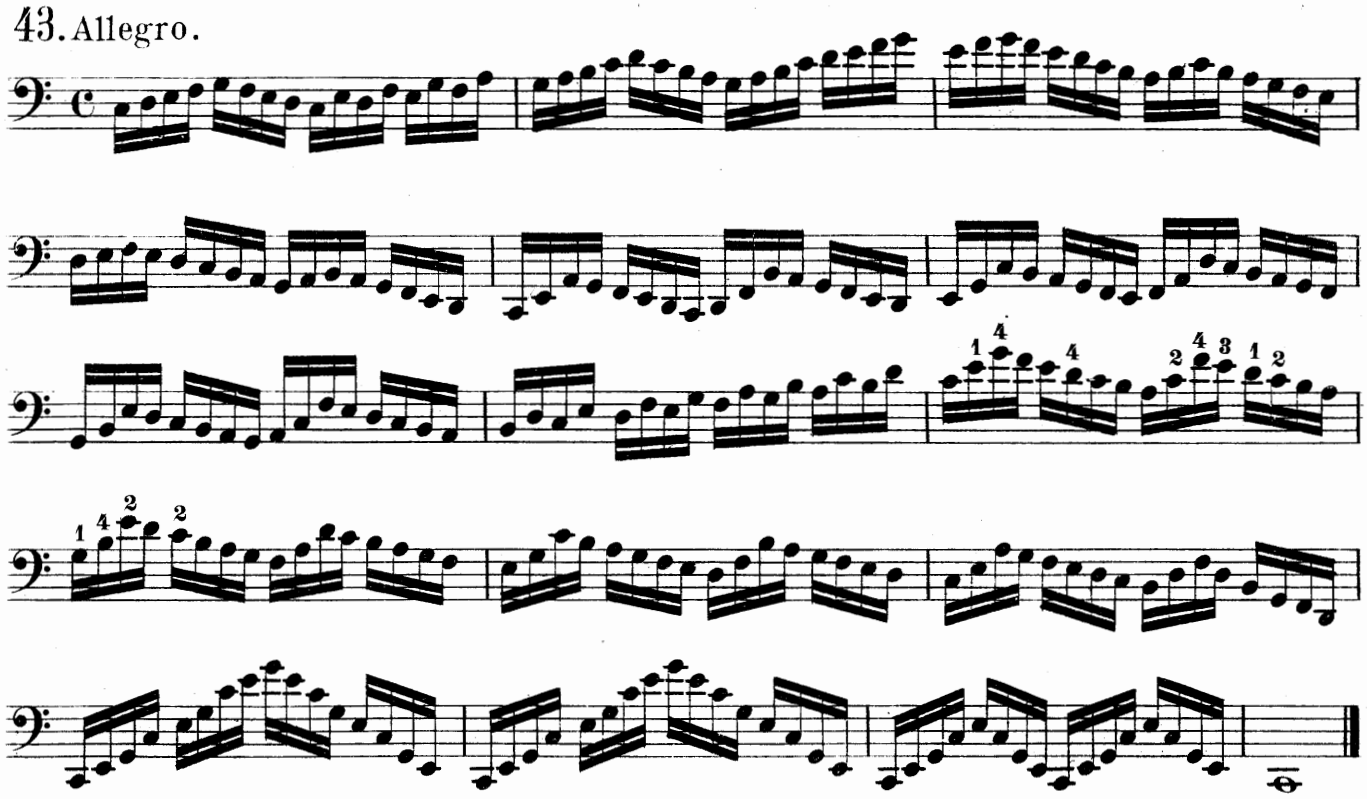


7.

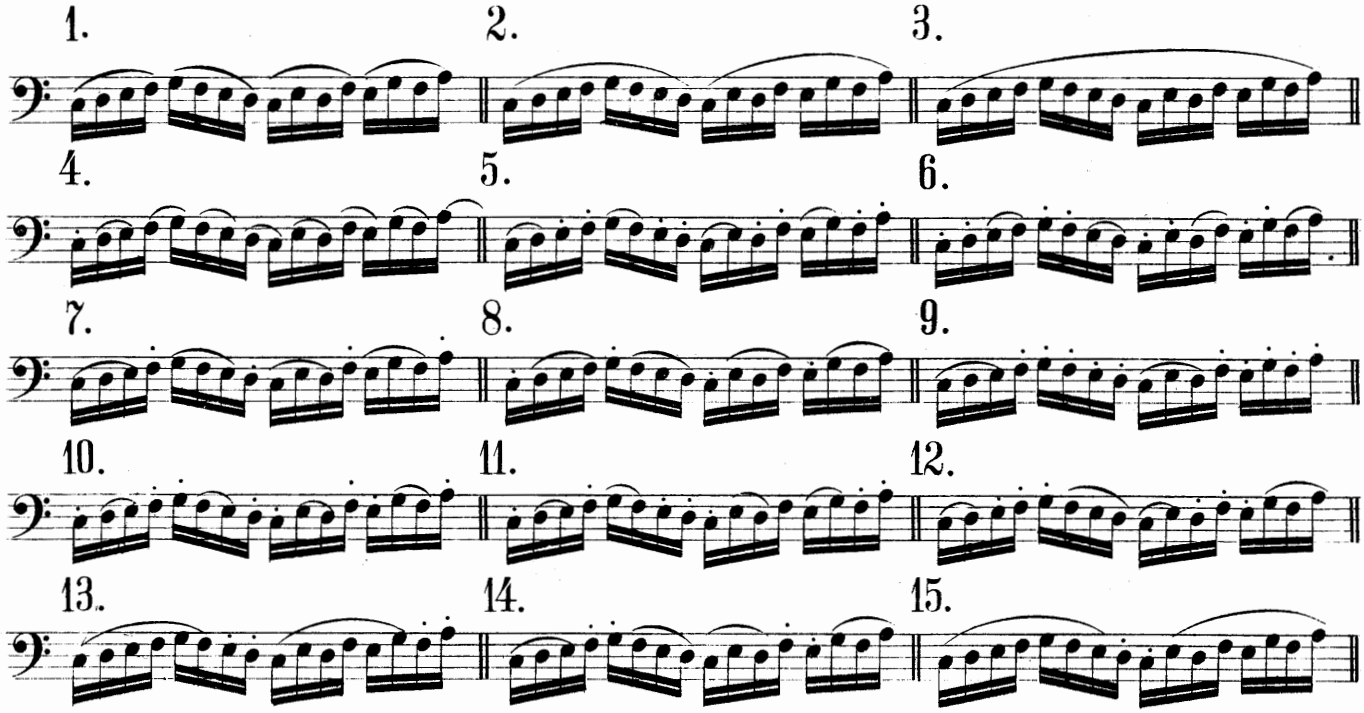


EXERCISE.

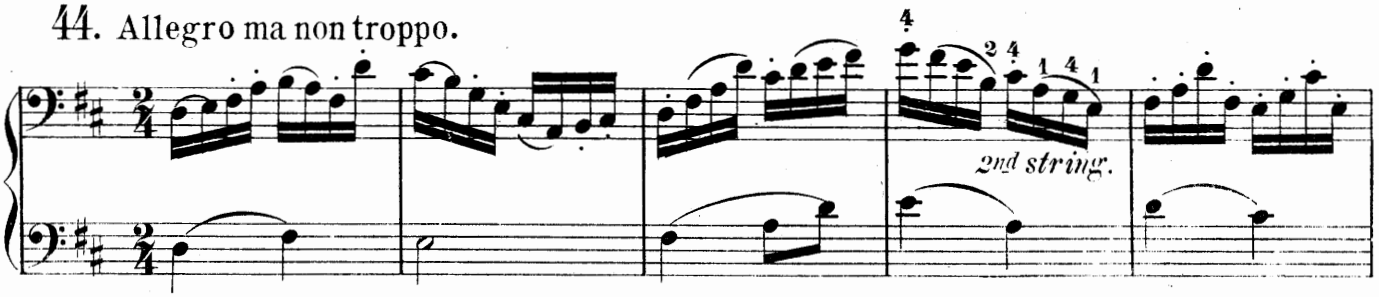
43. Allegro.

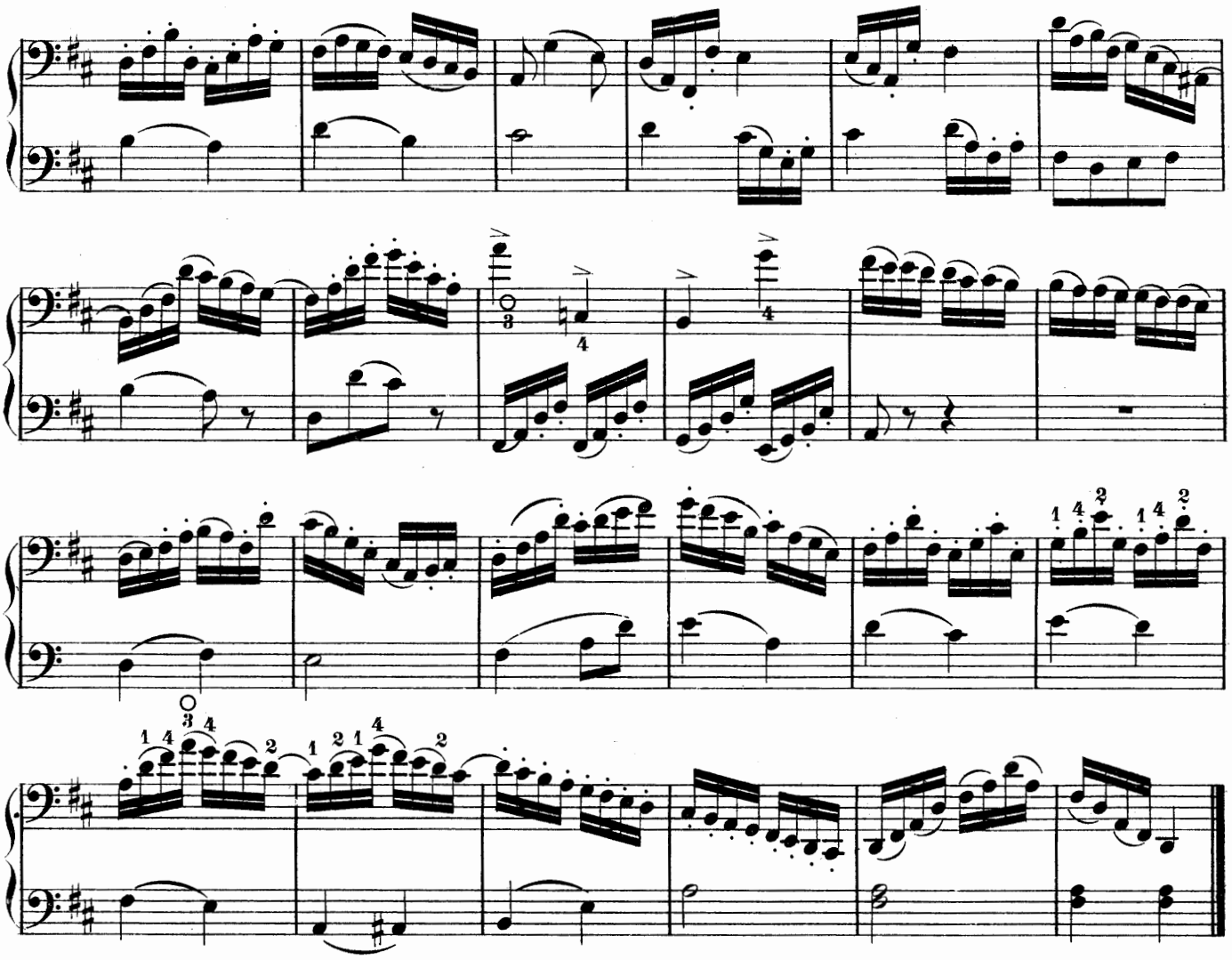


DIFFERENT BOWING FOR THE ABOVE EXERCISE.



44. Allegro ma non troppo.





45. Allegro. BOWING EXERCISES WITH TRIPLETS.

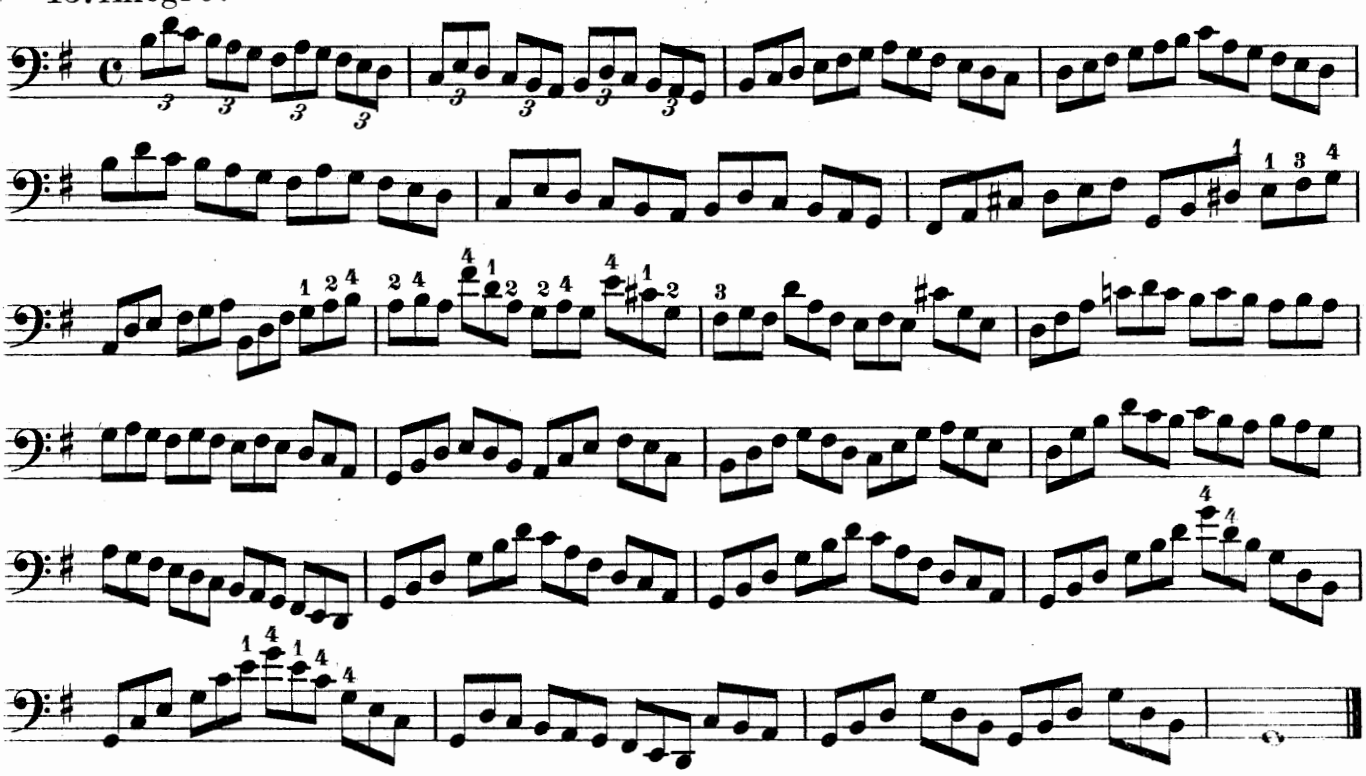
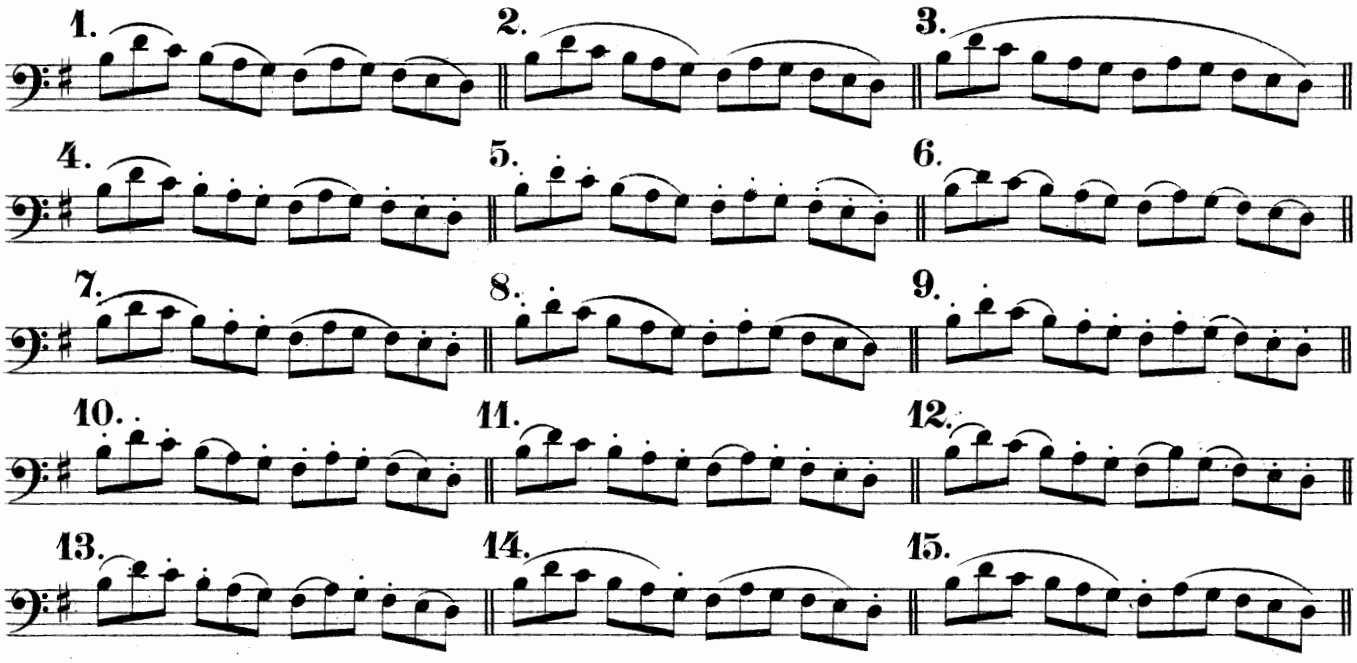
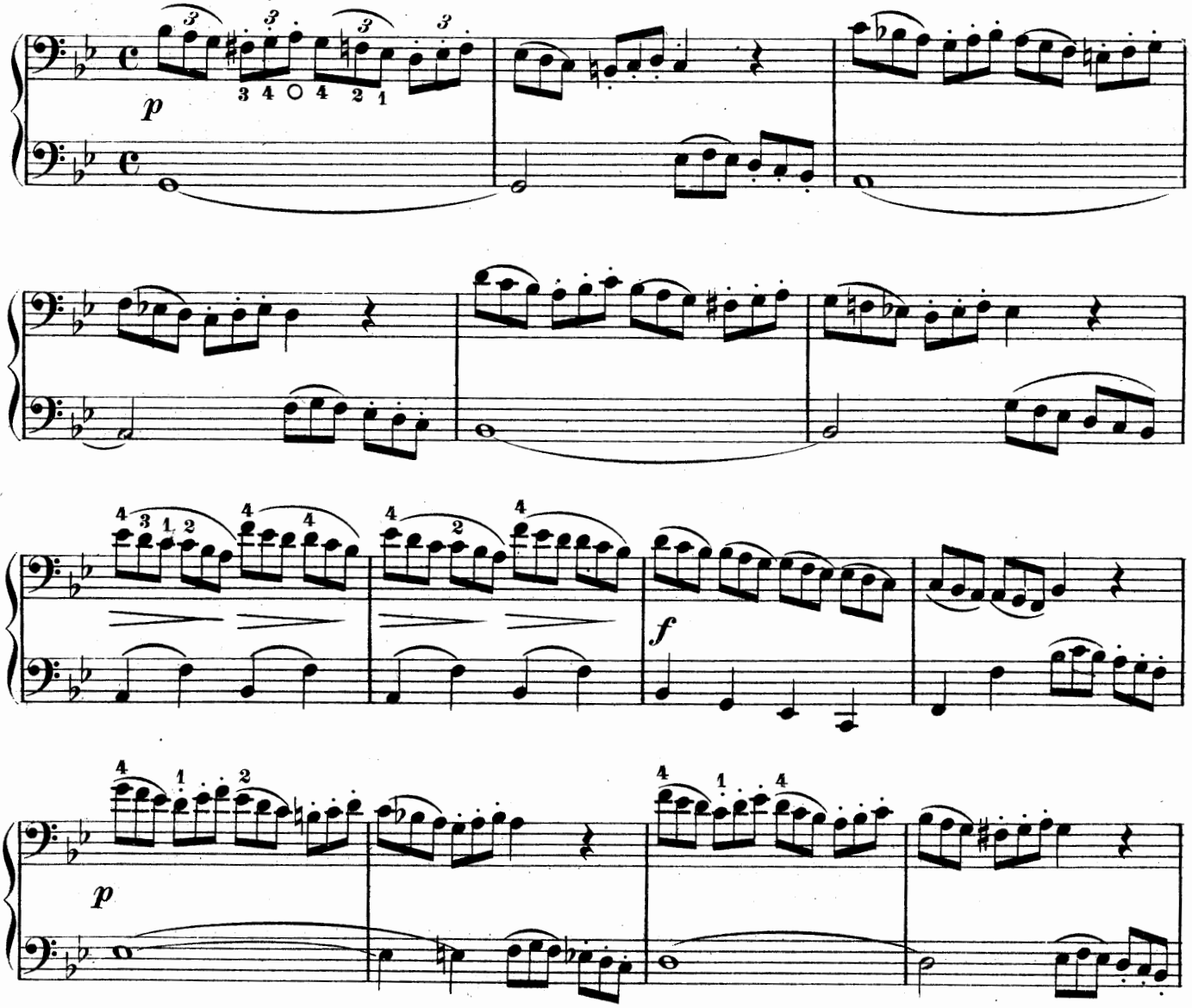
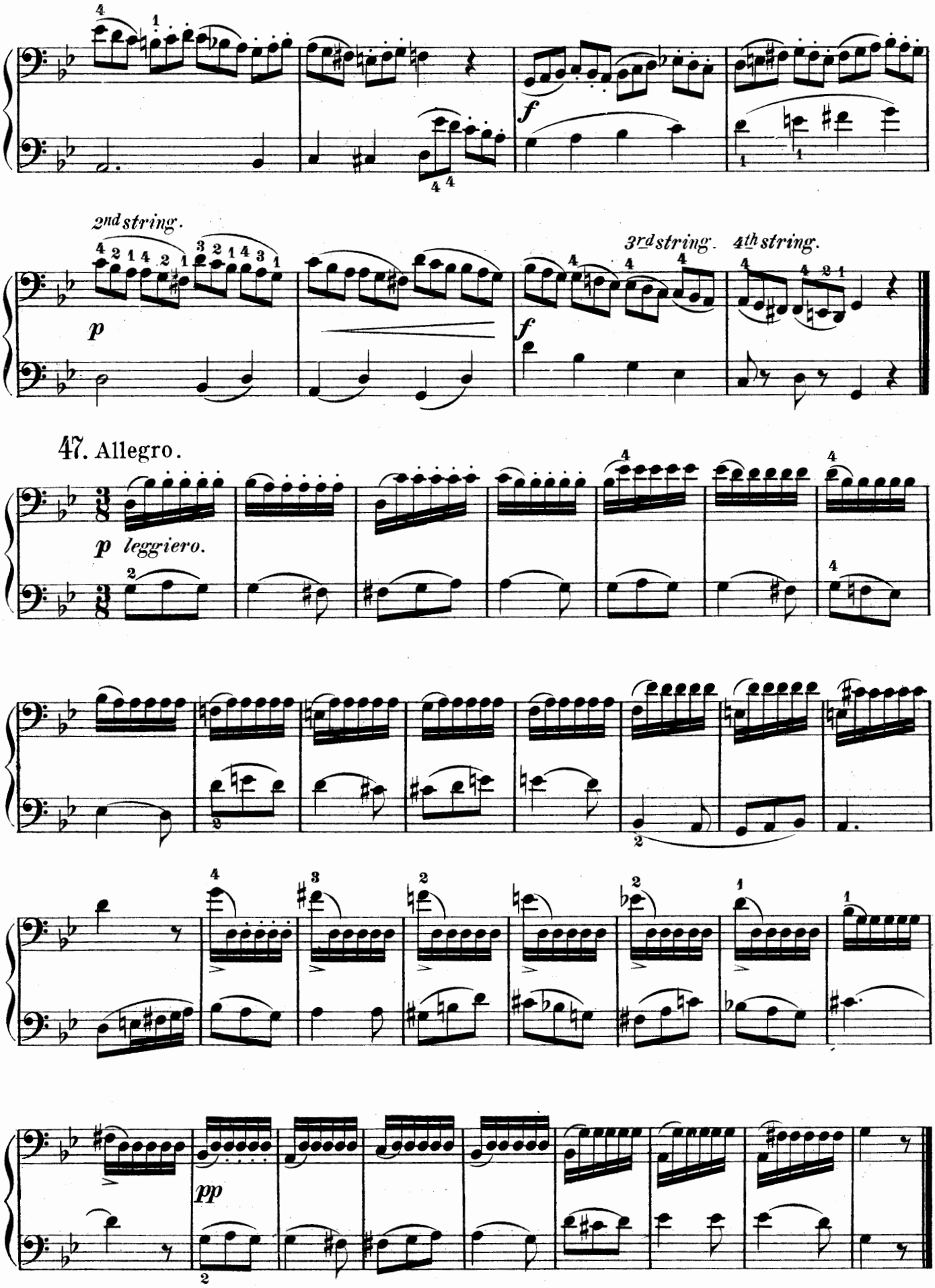


TABLE OF DIFFERENT BOWINGS TO №45.



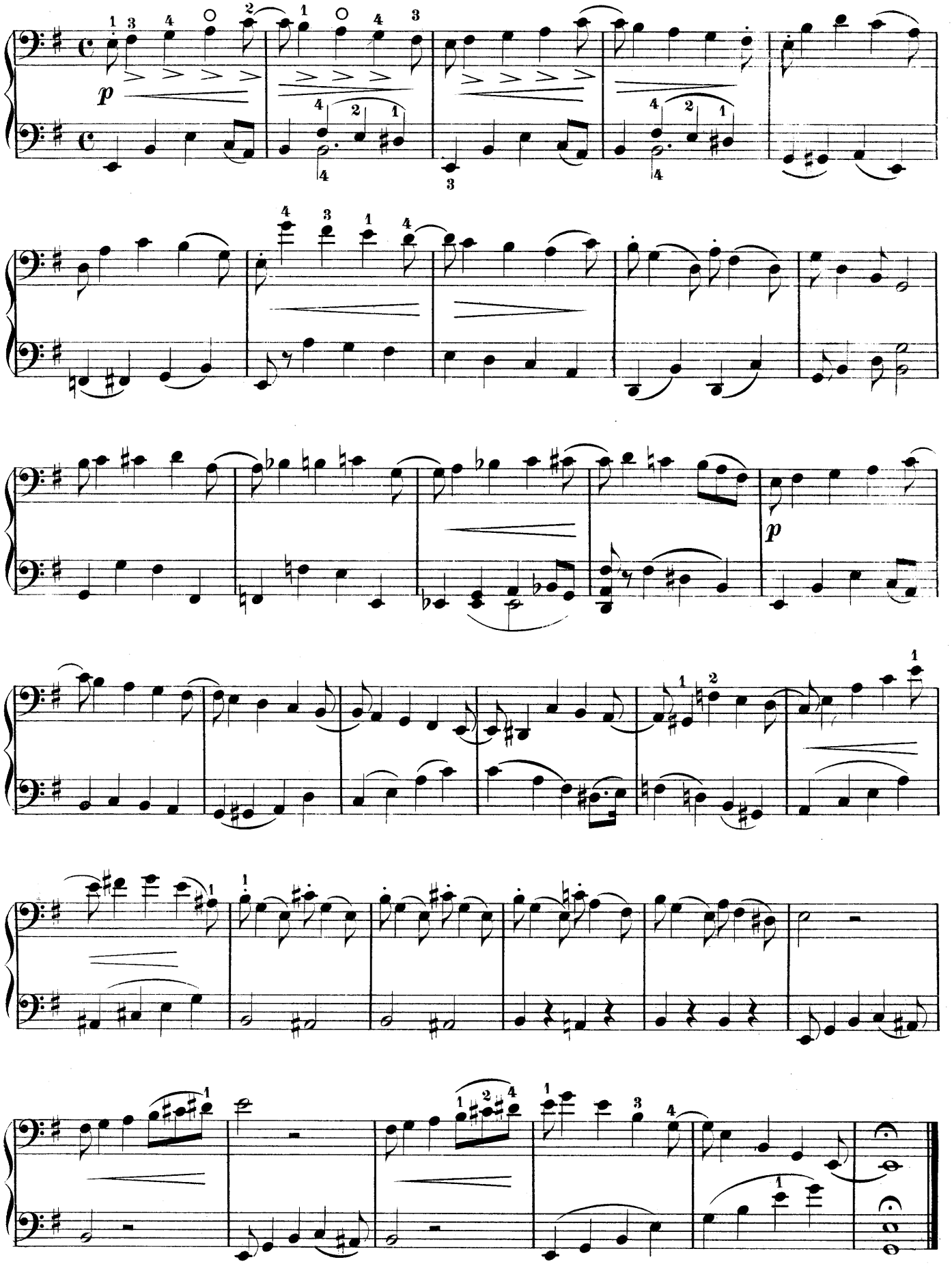
46. Moderato.



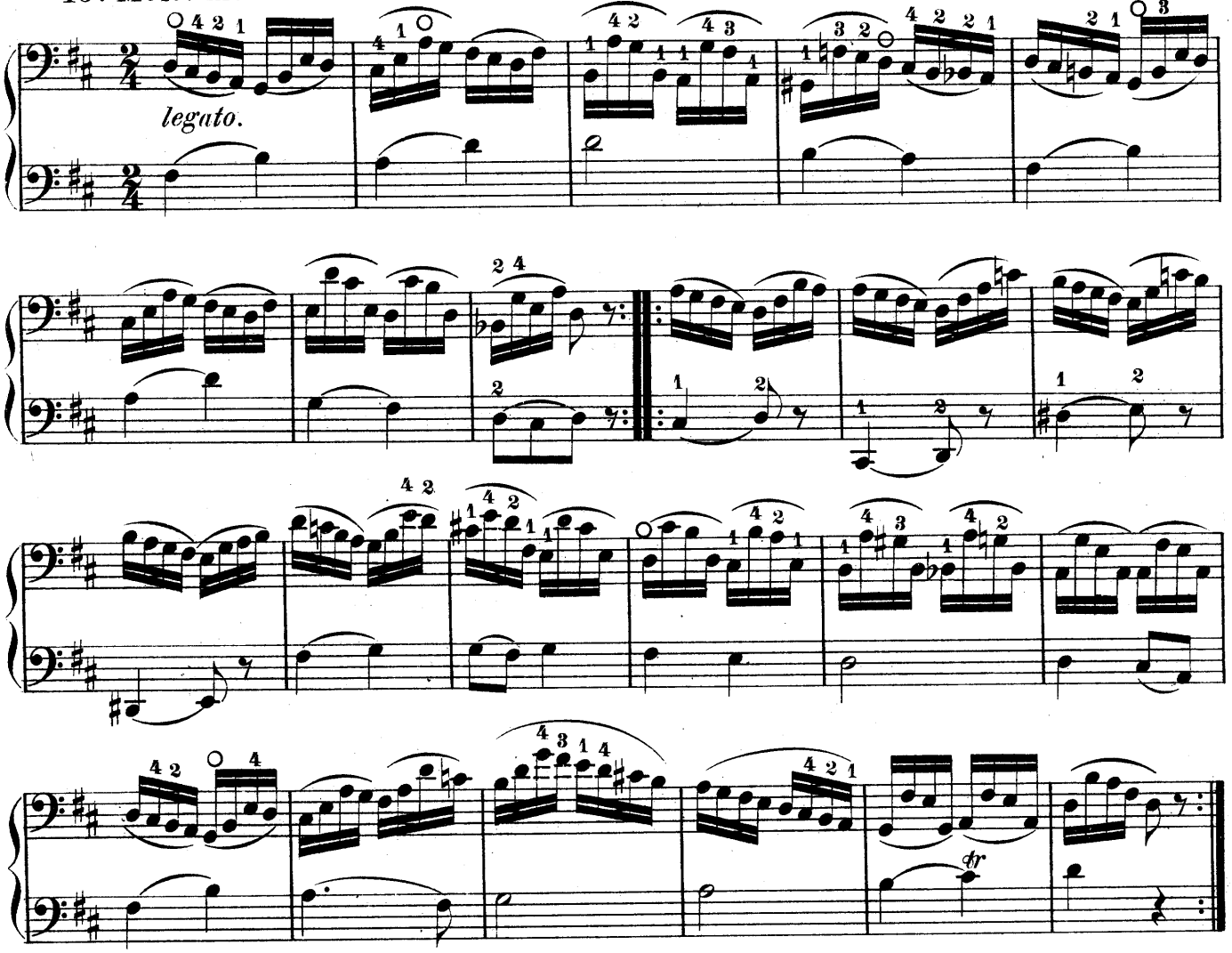

2nd string.
3rd string.
4th string.
47. Allegro.
p leggiero.
pp

Exercise on Syncopated notes.

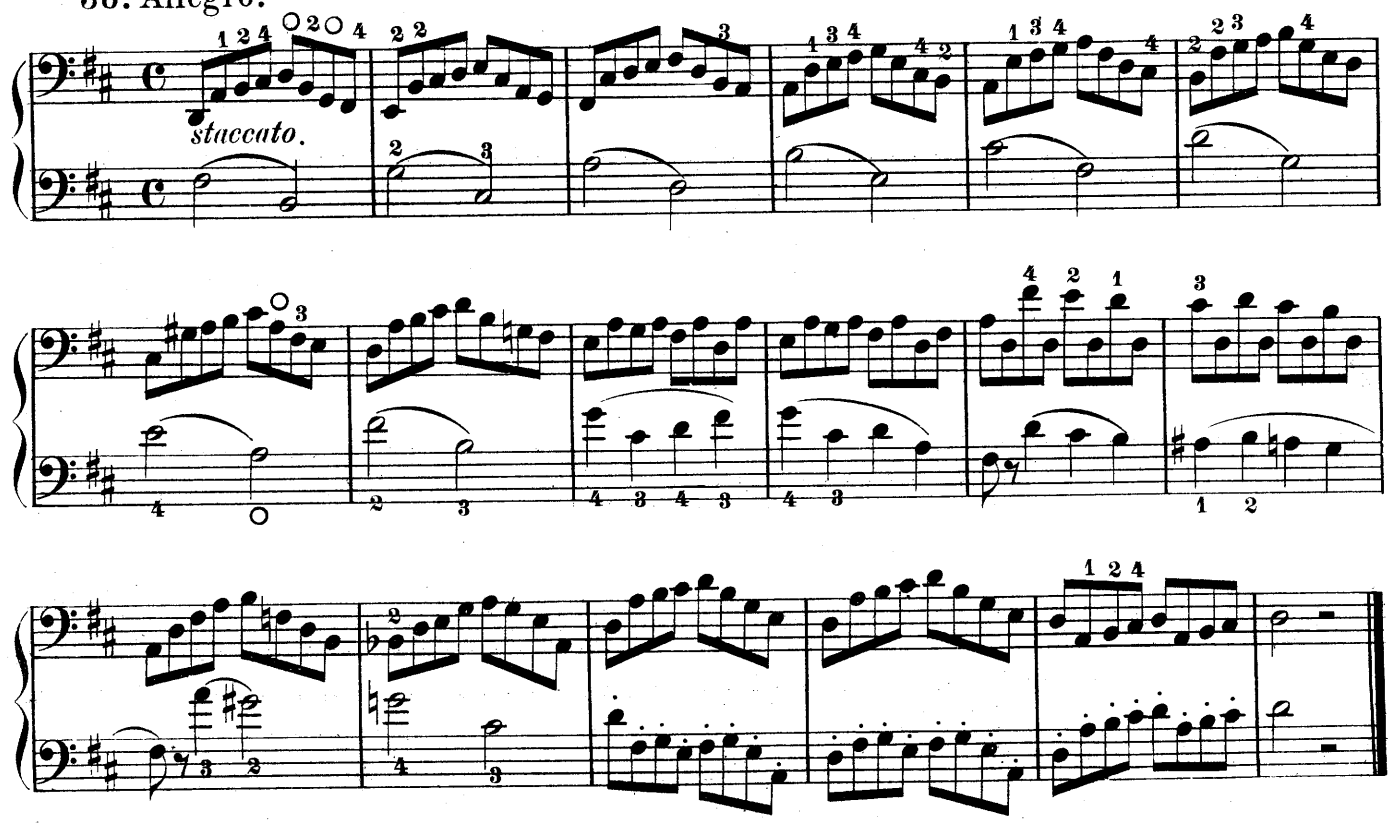
48. Agitato.



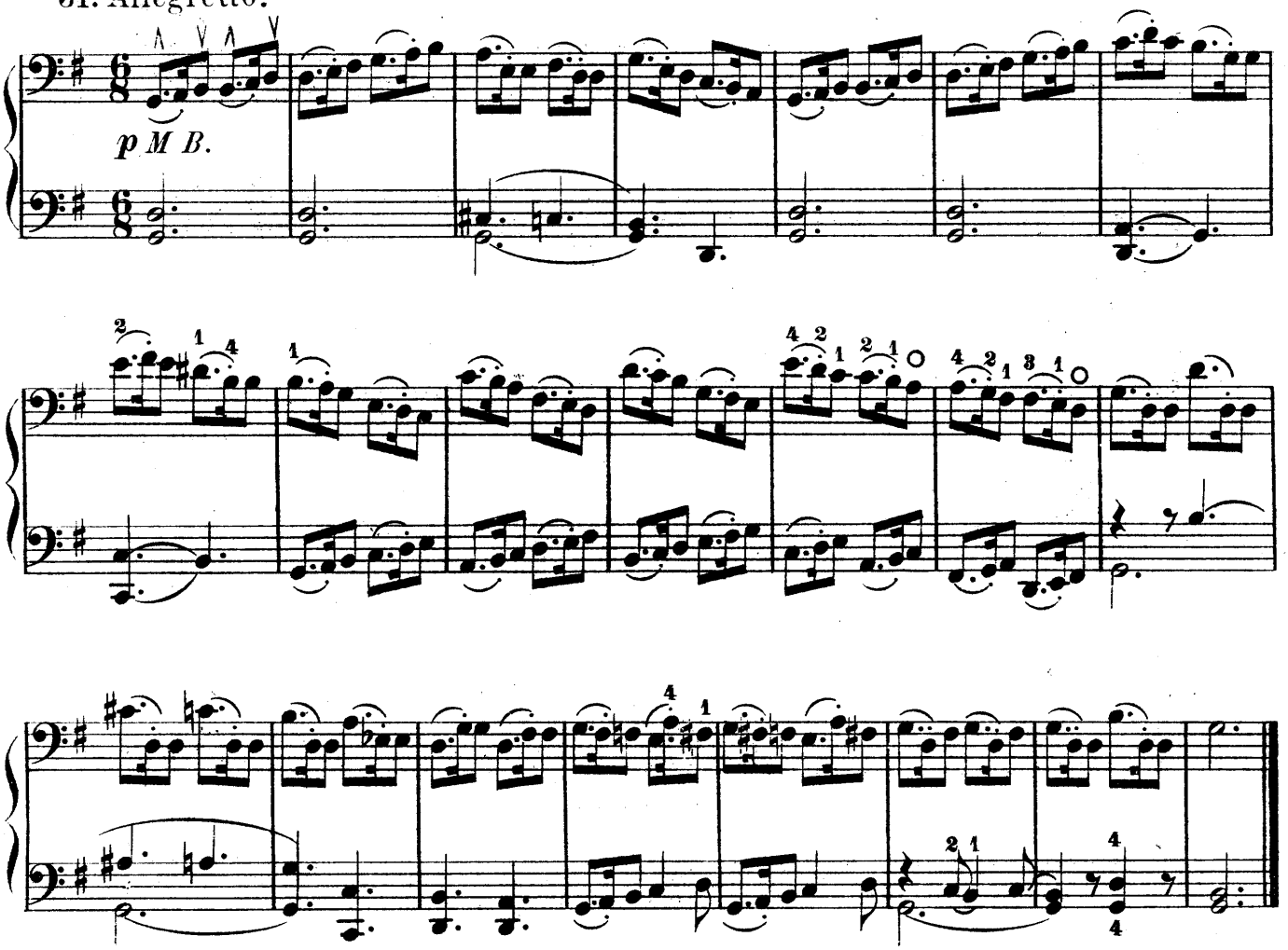
49. Molto moderato.



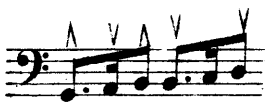
50. Allegro.



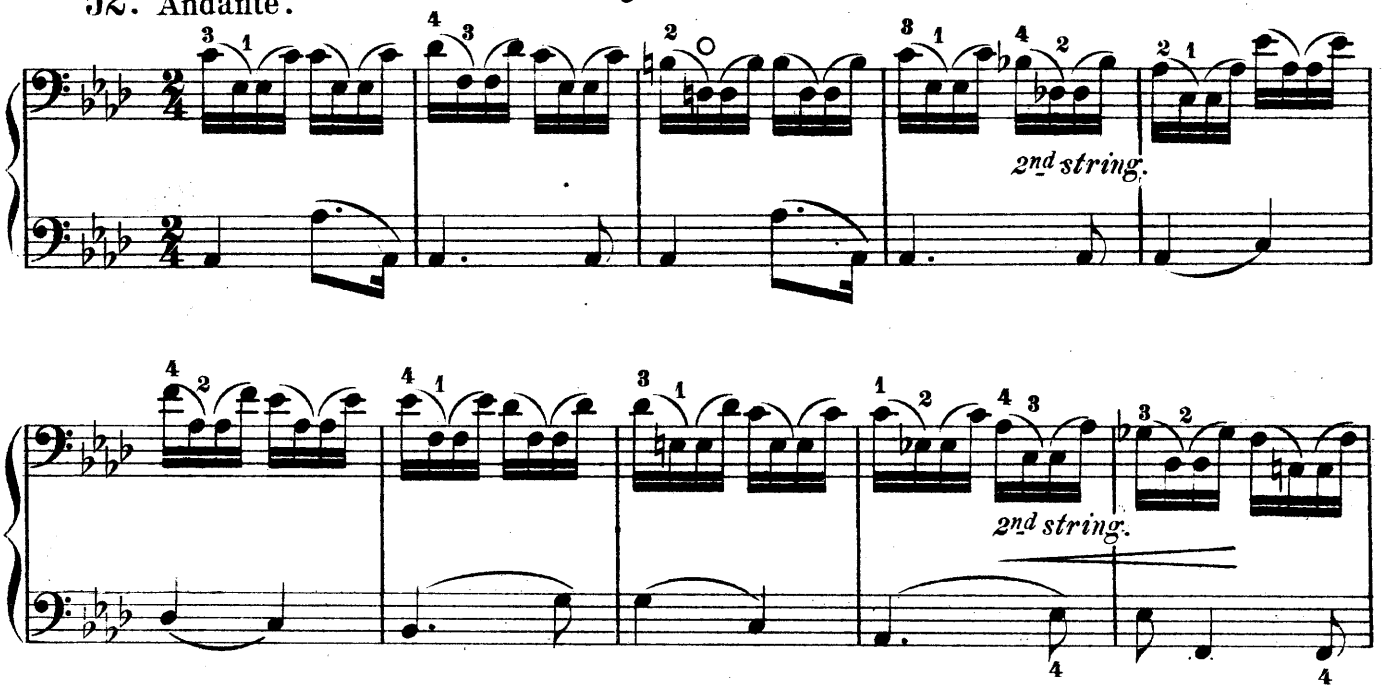
51. Allegretto.

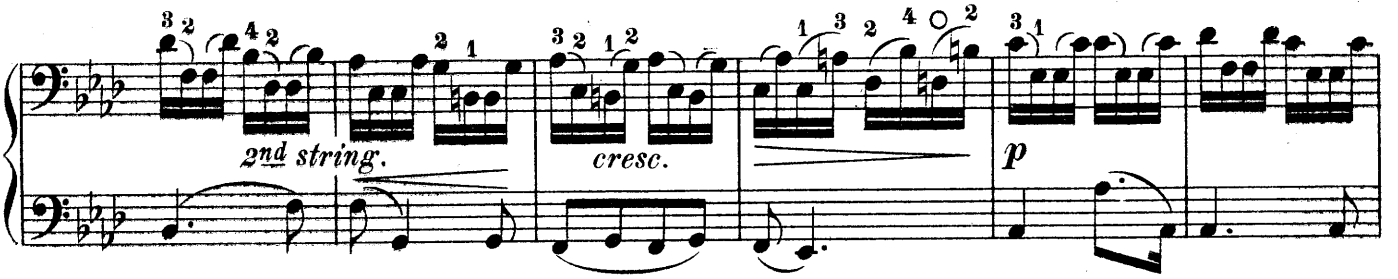


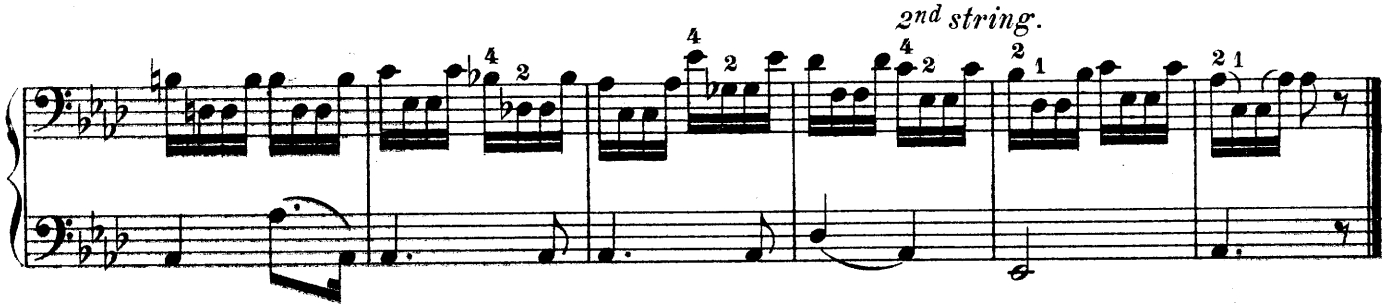
FOR THE CHANGE OF THE BOW.



52. Andante.

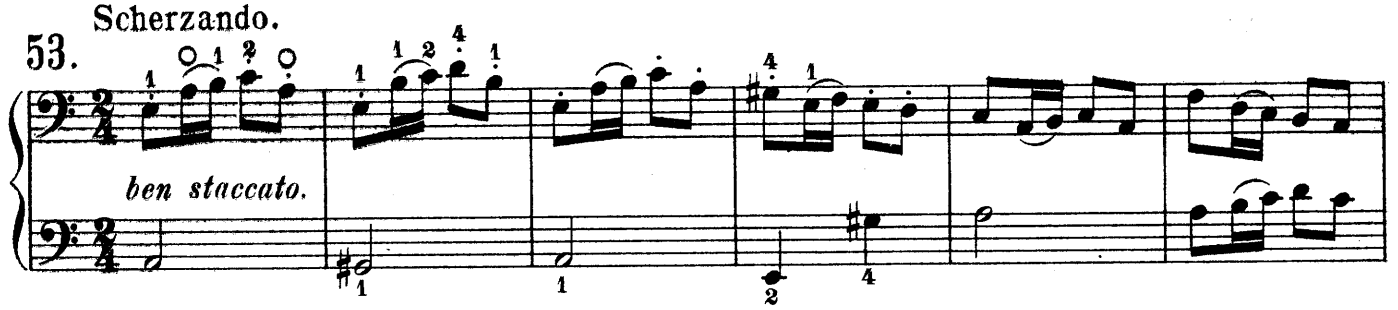


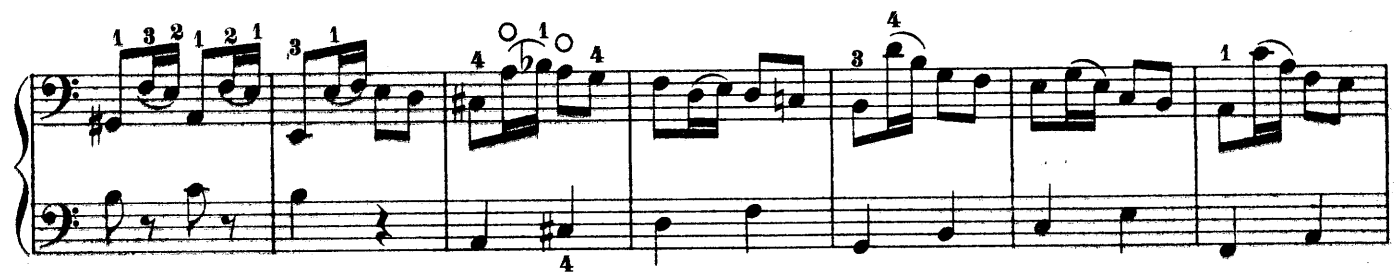


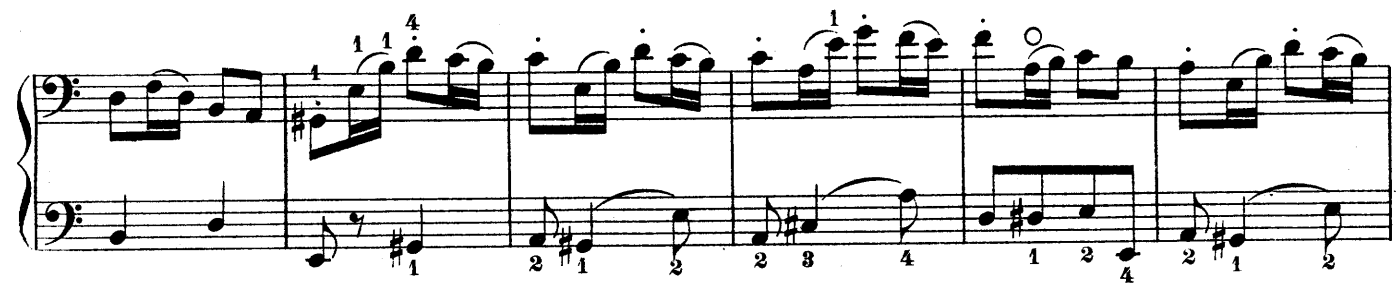


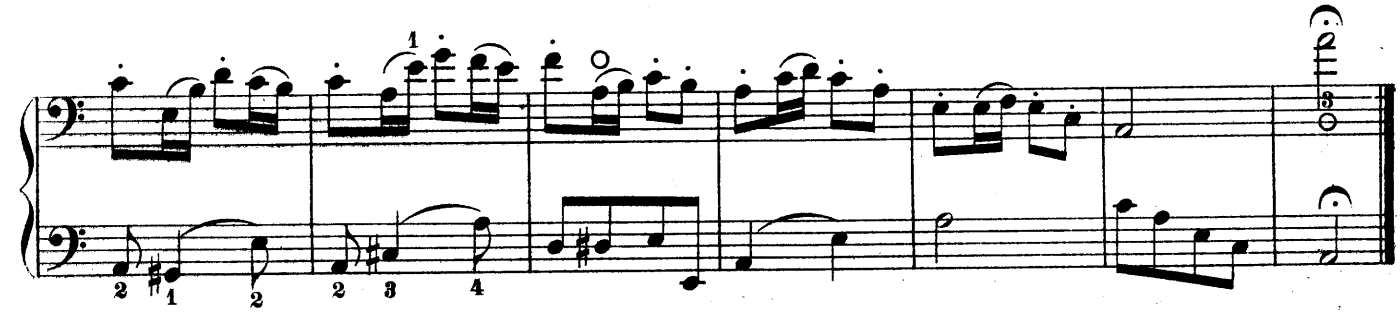
Scherzando.

53.



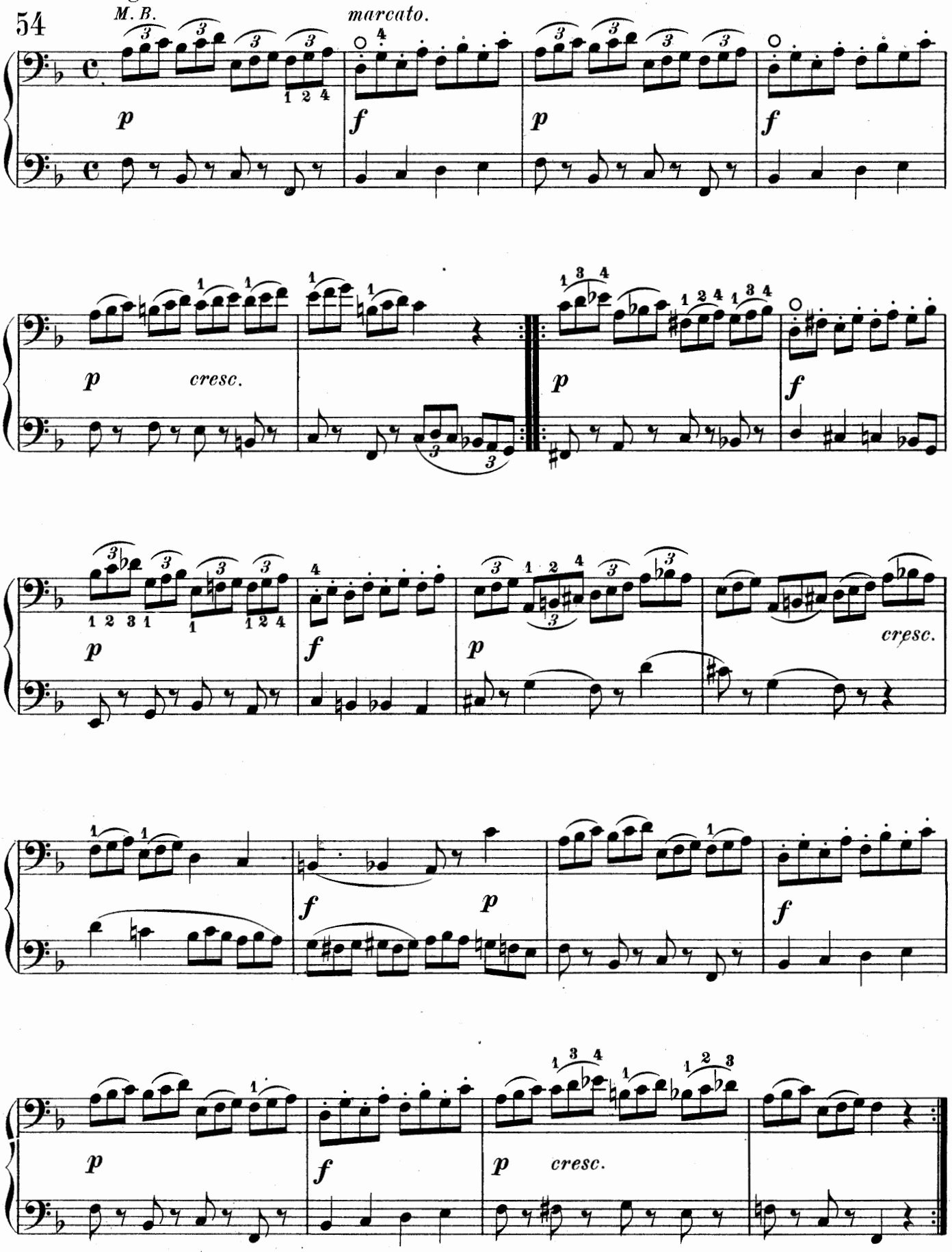




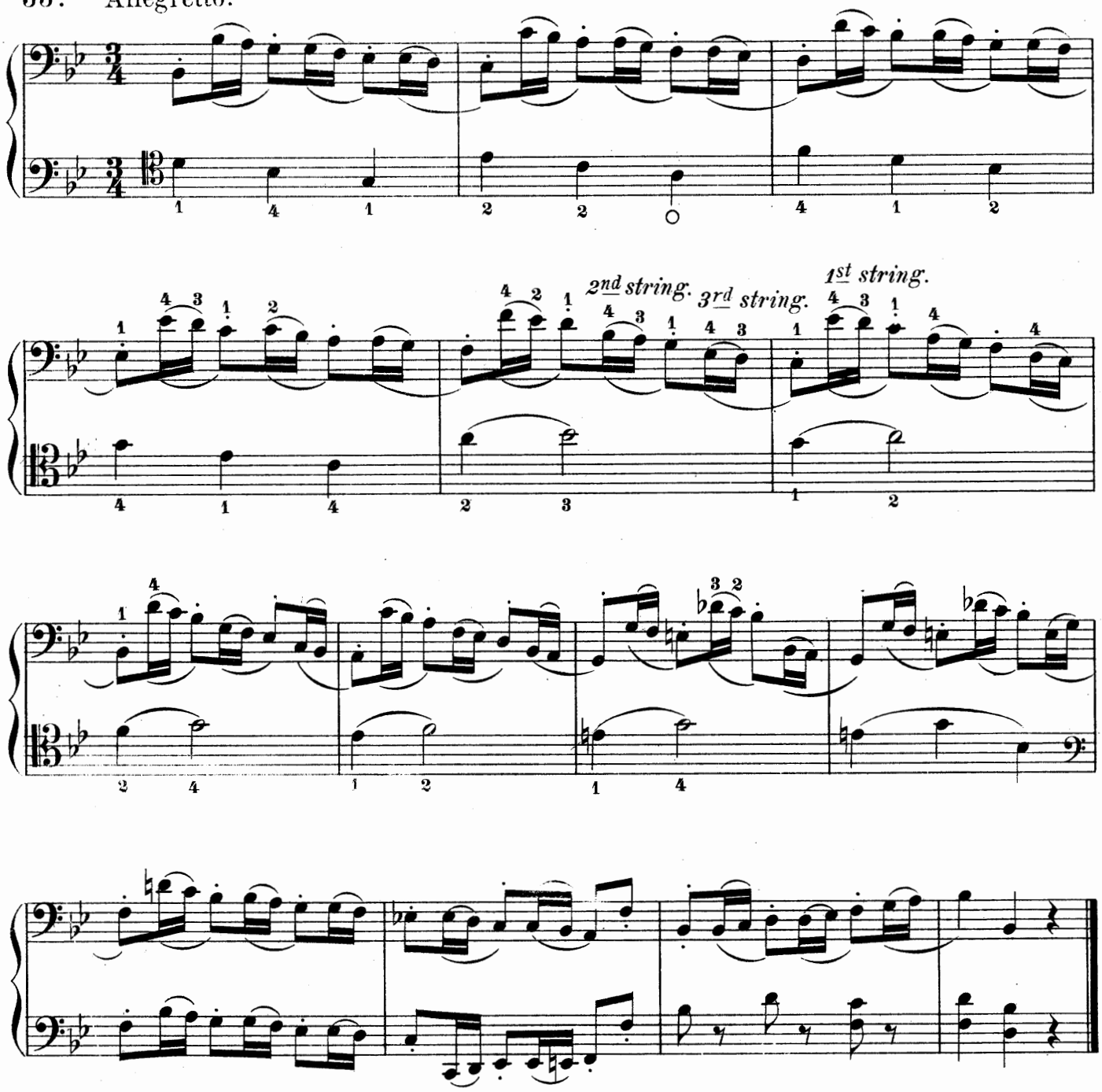


Allegro resoluto.

54

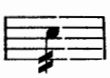
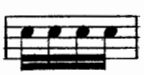
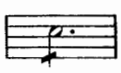
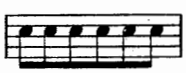
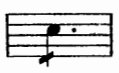
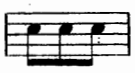


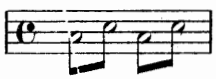
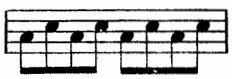
55. Allegretto.



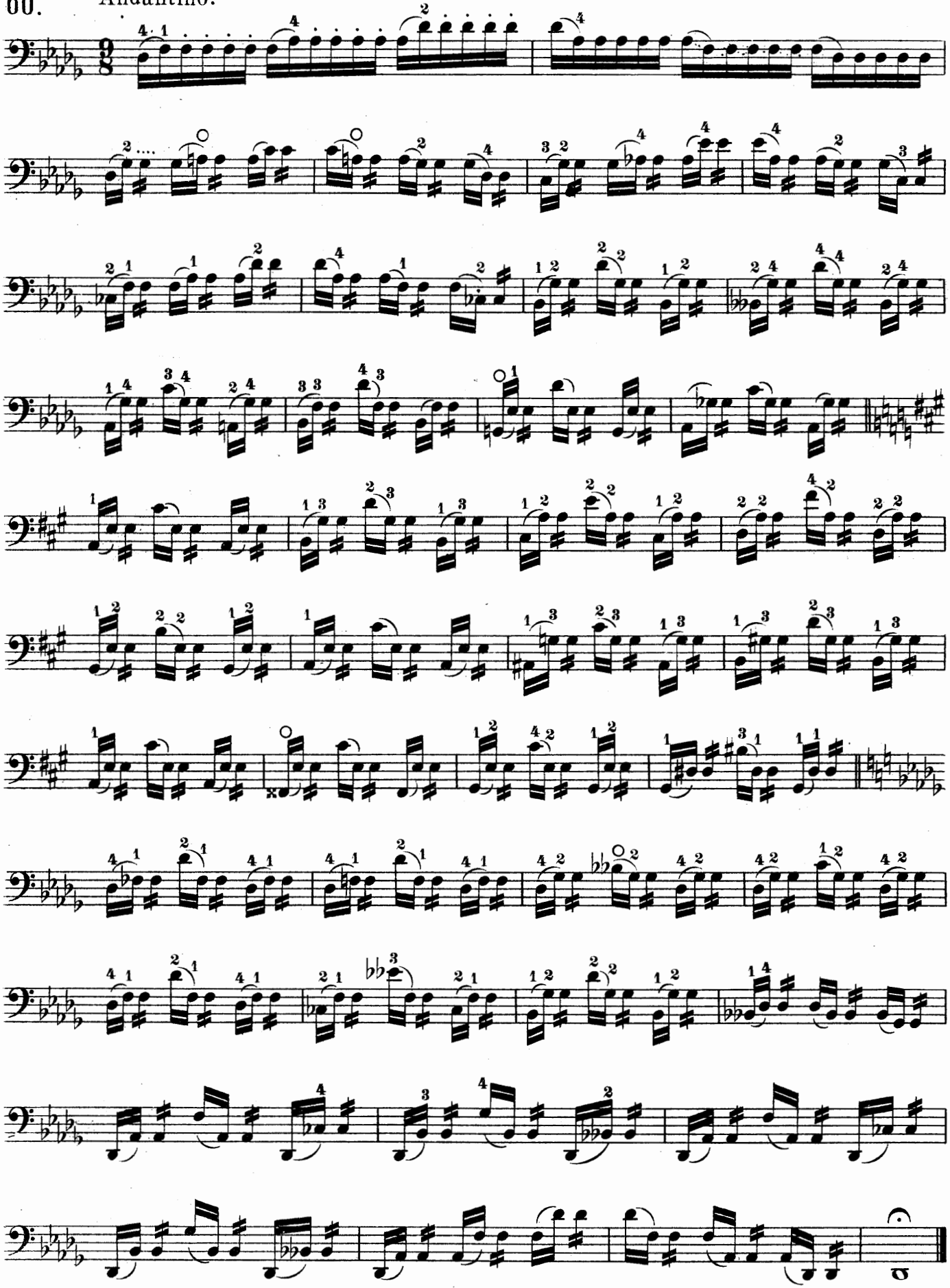
ABBREVIATIONS.

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.

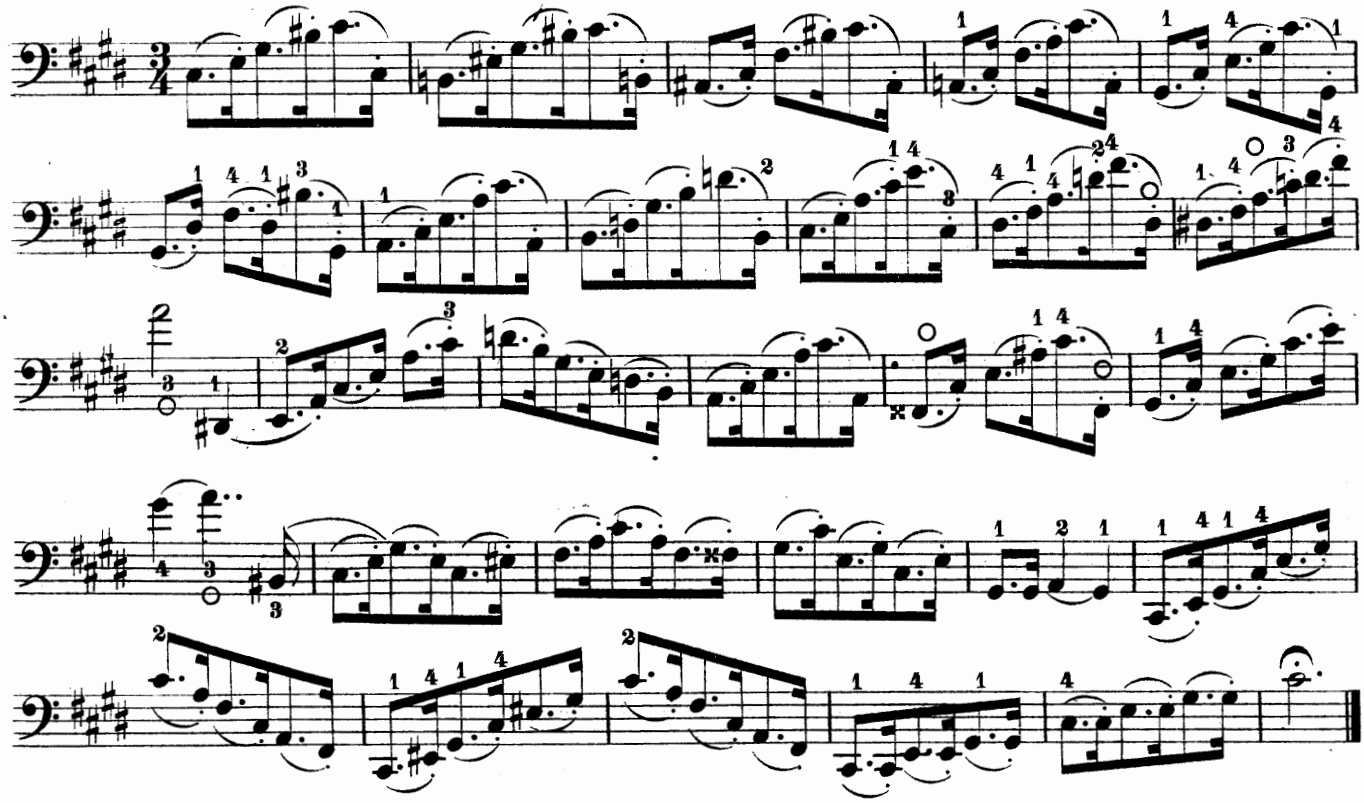
Or  for  or  for  or  for  etc.

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

60. Andantino.

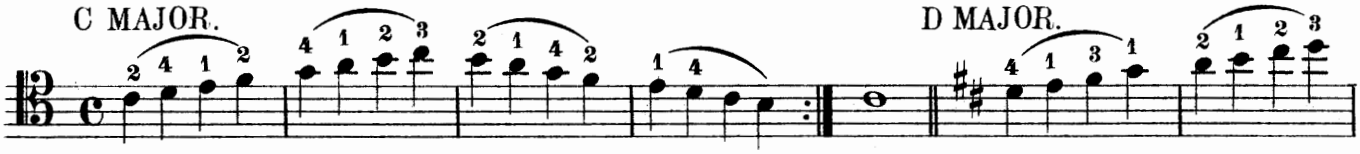


57. Moderato e ben marcato.



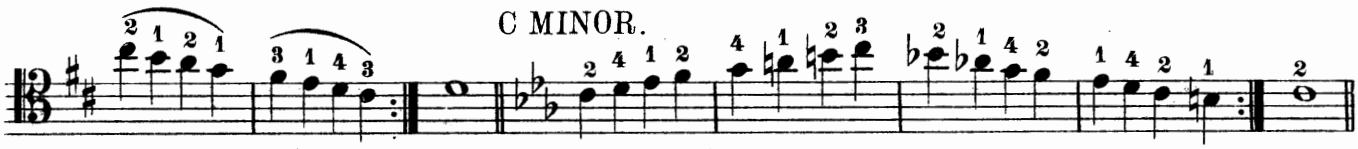
Scales and exercises to gain higher notes without the assistance of the thumb.

C MAJOR.

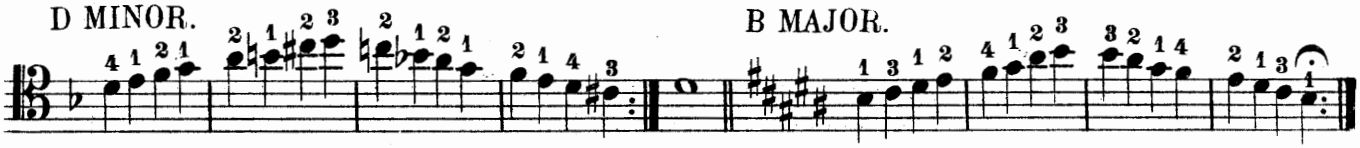


D MAJOR.

C MINOR.

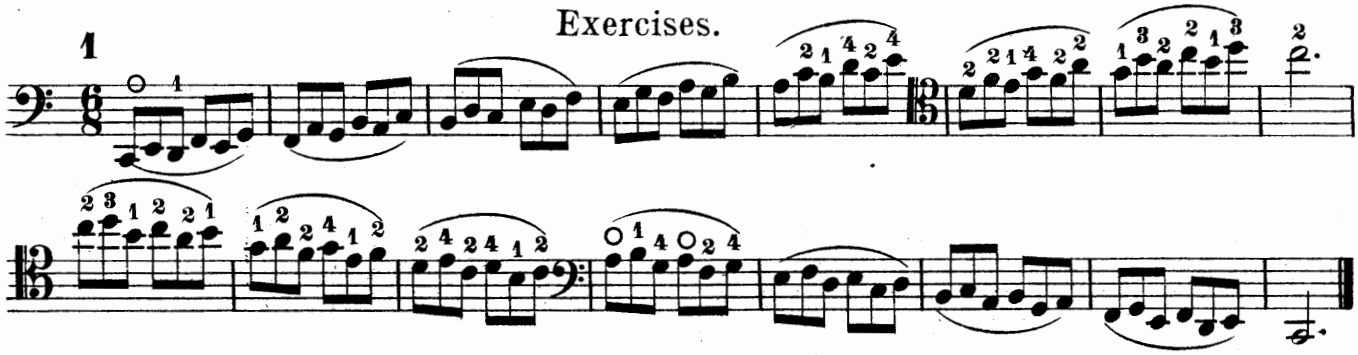


D MINOR.



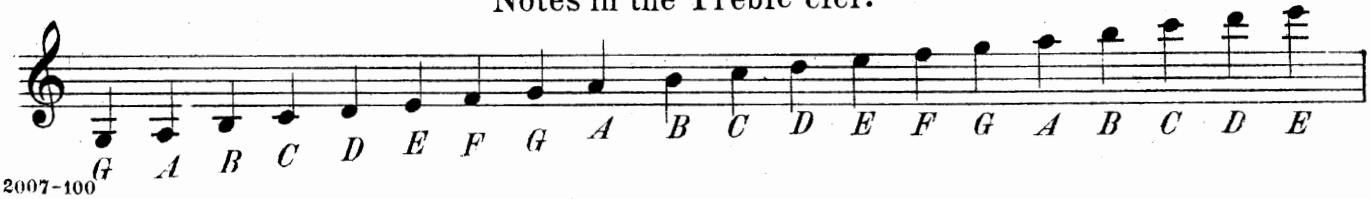
B MAJOR.

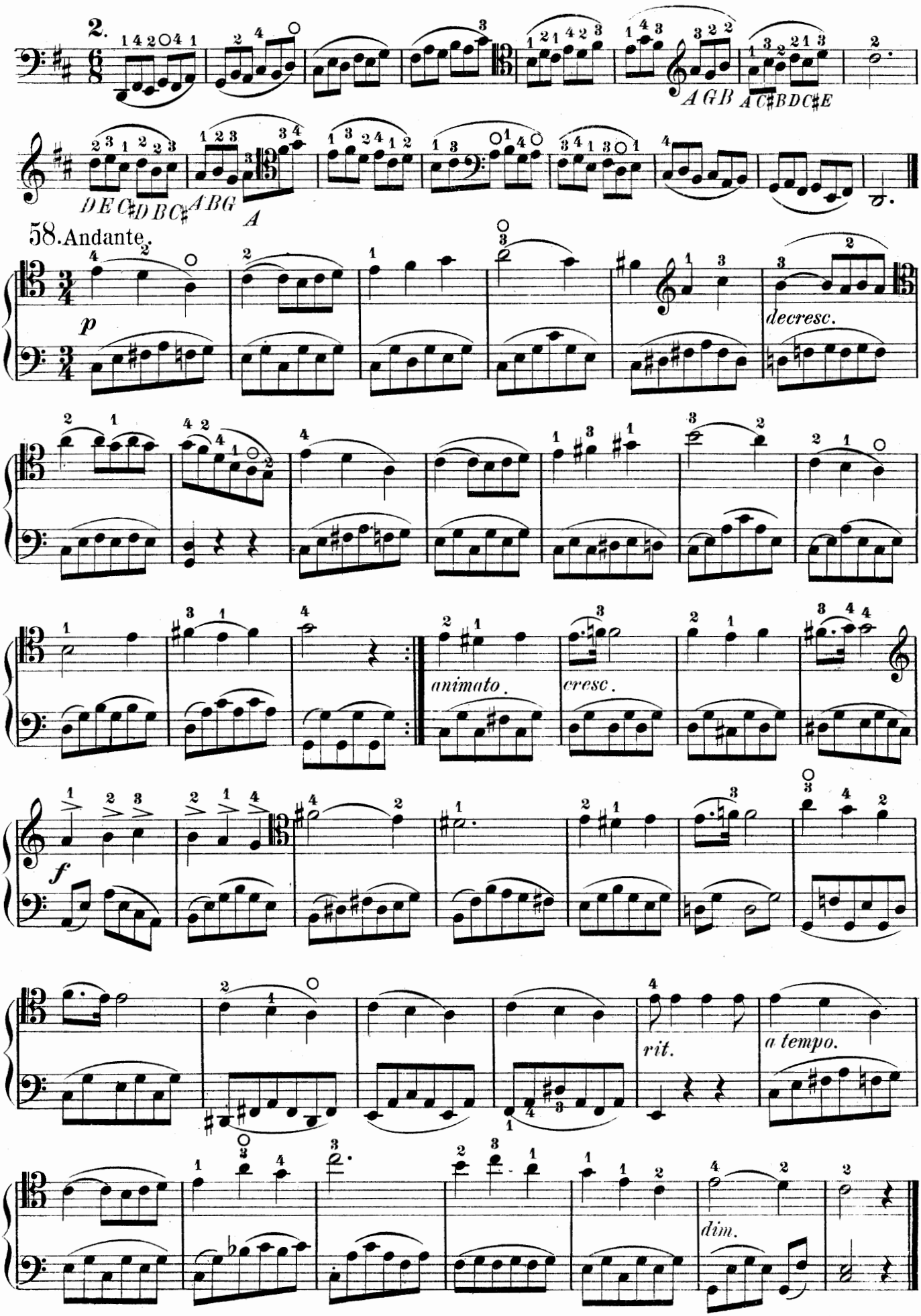
Exercises.



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.

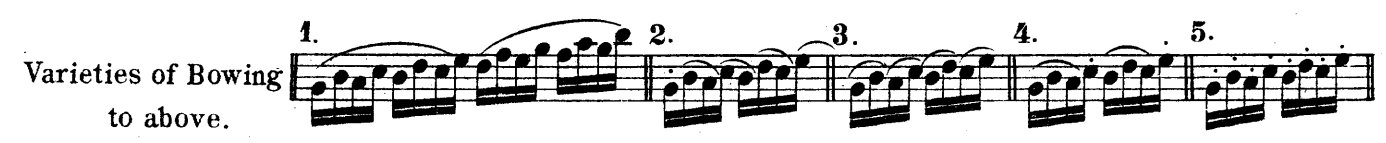
Notes in the Treble clef.




2.
A G B
A C♯ B D C♯ E
D E C♯ D B C♯
A B G
A
58. Andante.
p
decresc.
animato.
cresc.
f
rit.
a tempo.
dim.

59. Moderato.

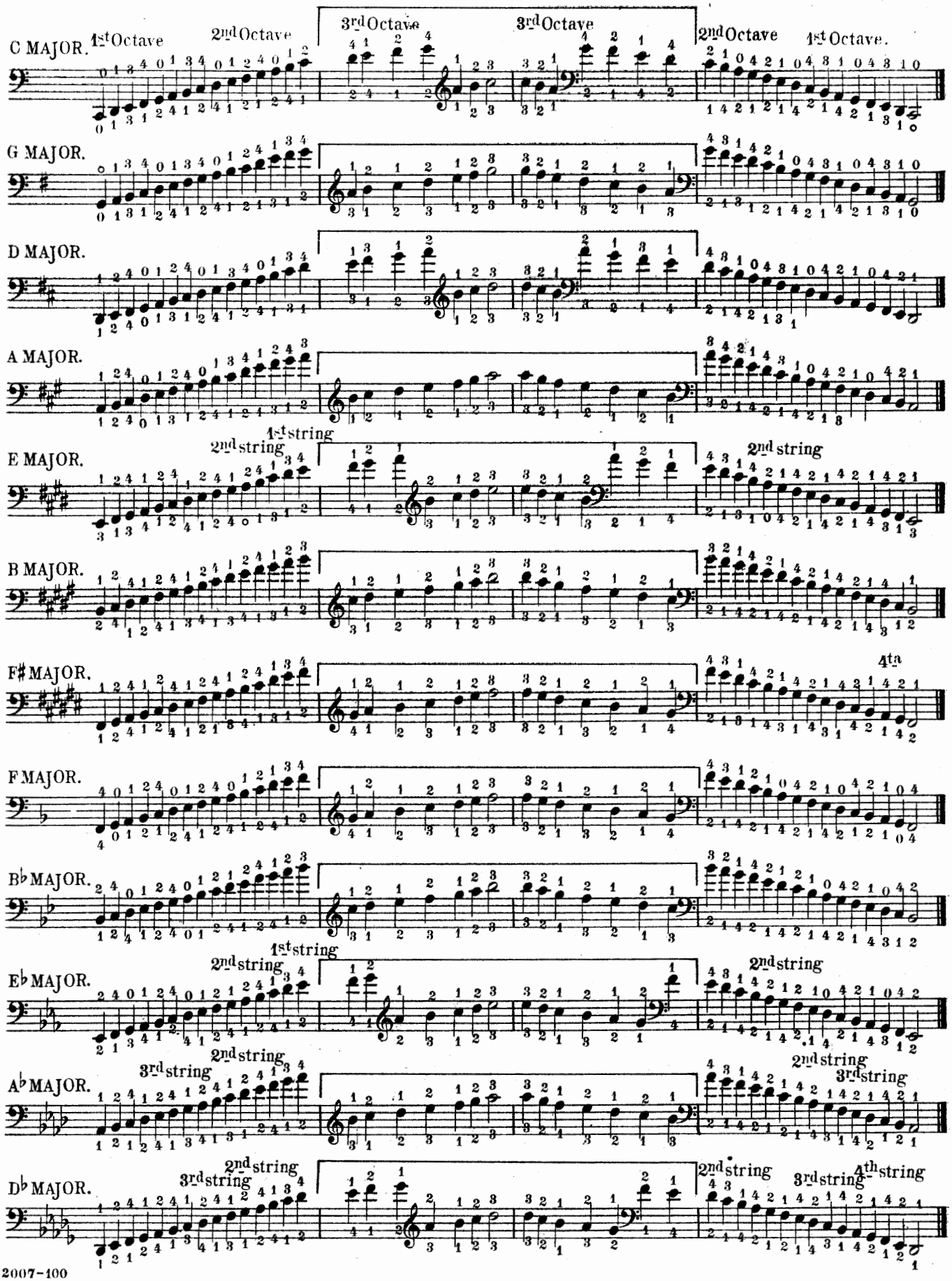
2nd string.



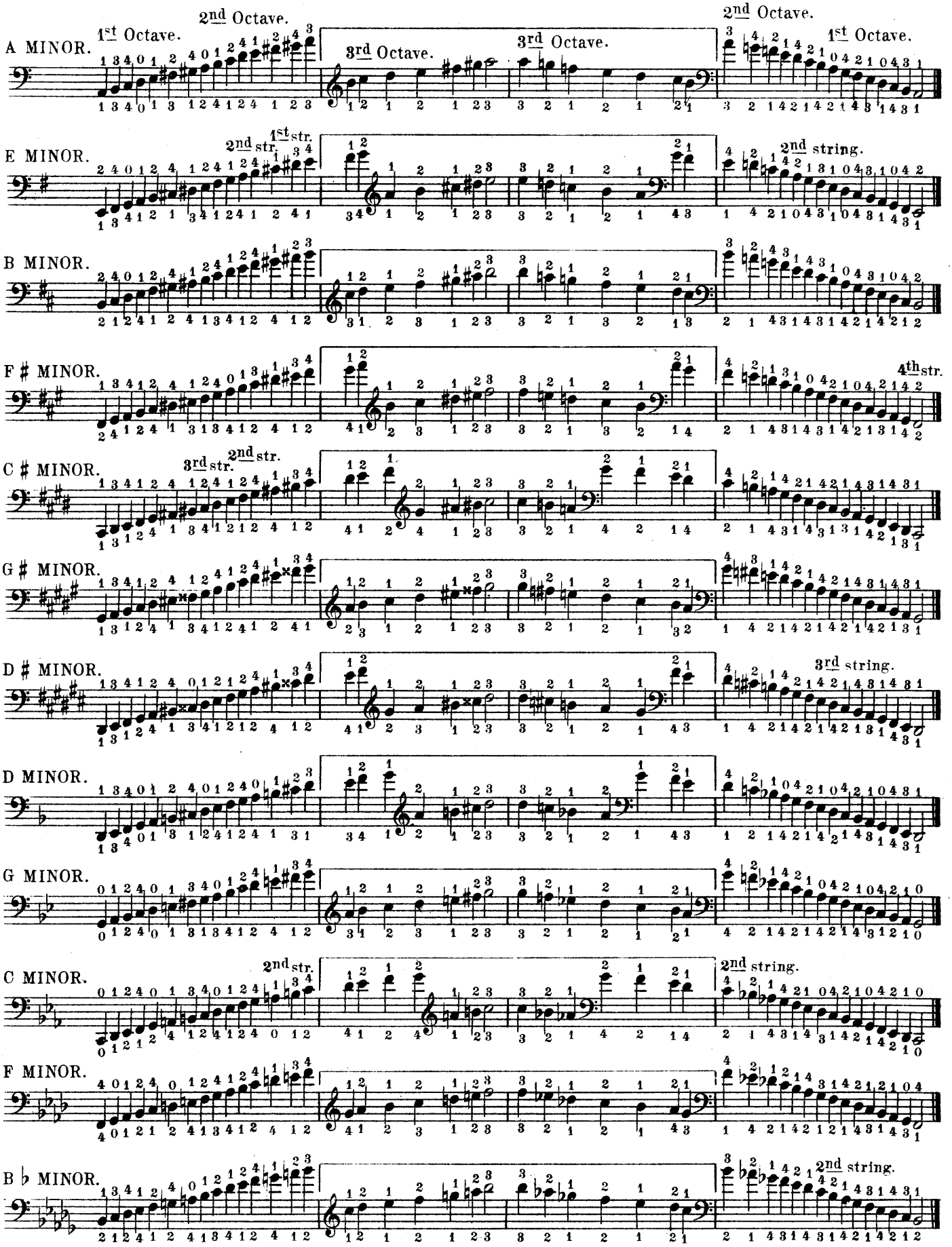
Varieties of Bowing to above.

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

MAJOR SCALES.

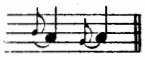
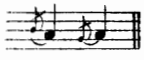


MINOR SCALES.

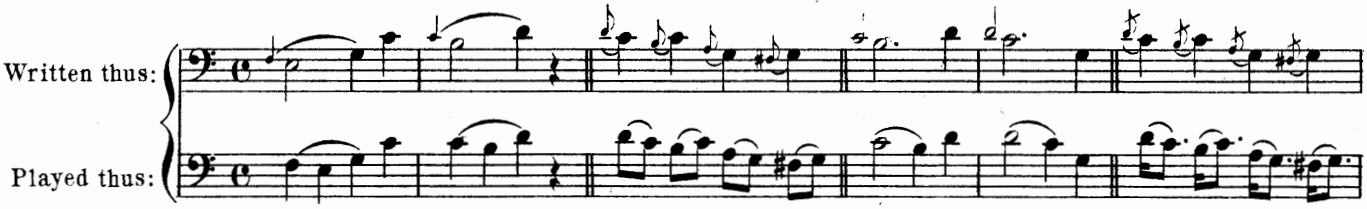


Graces, Embellishments or Ornaments of Melody.

THE APPOGGIATURA.

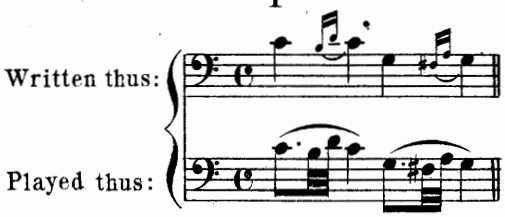
The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written thus:  the value of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



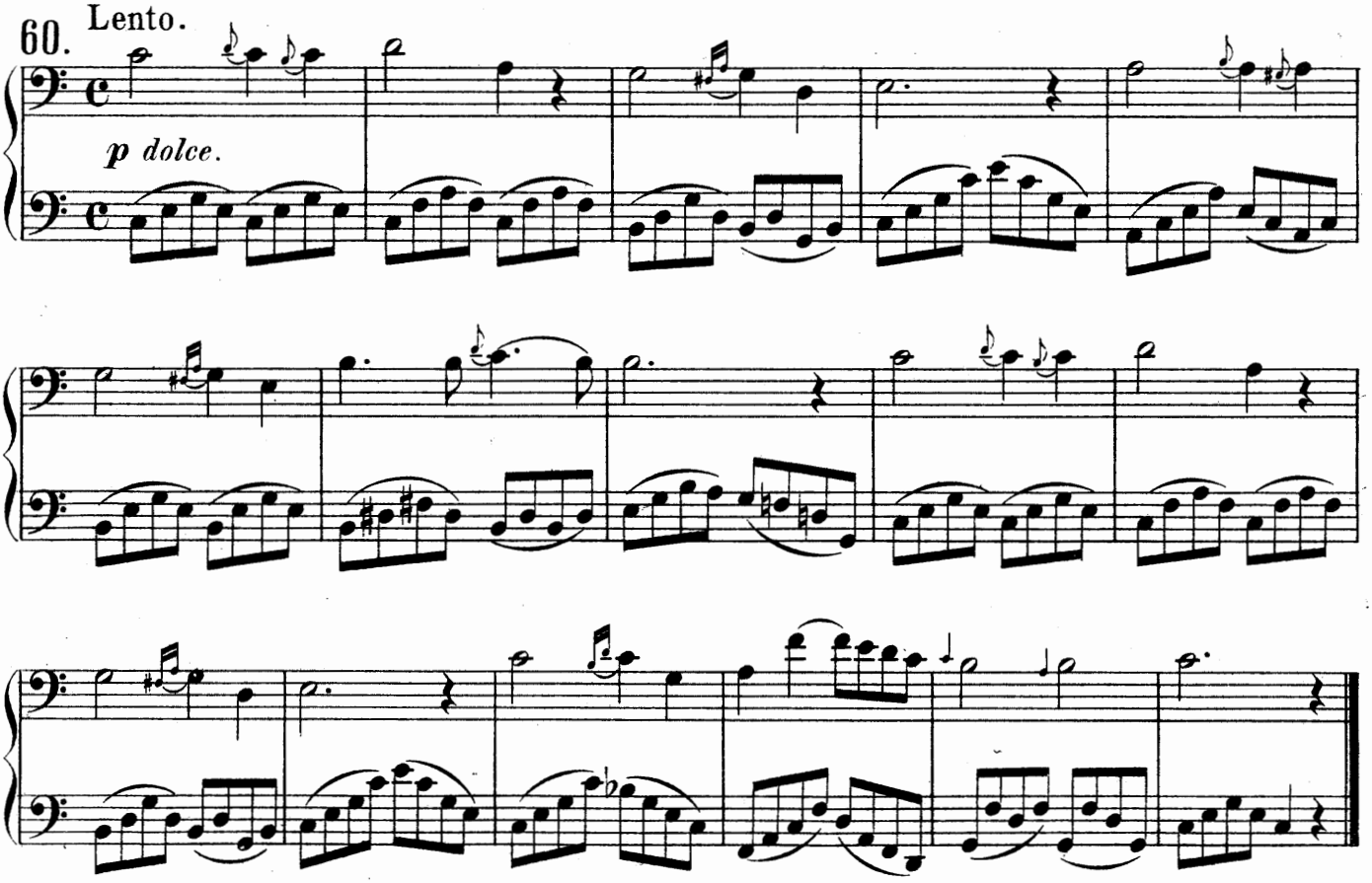
There is also a double appoggiatura, which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

Example.



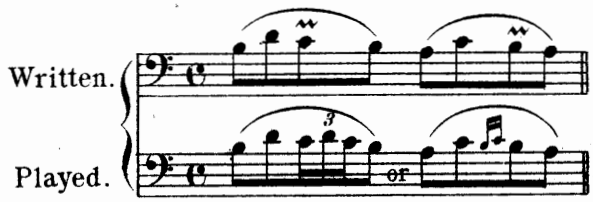
60. Lento.

p dolce.



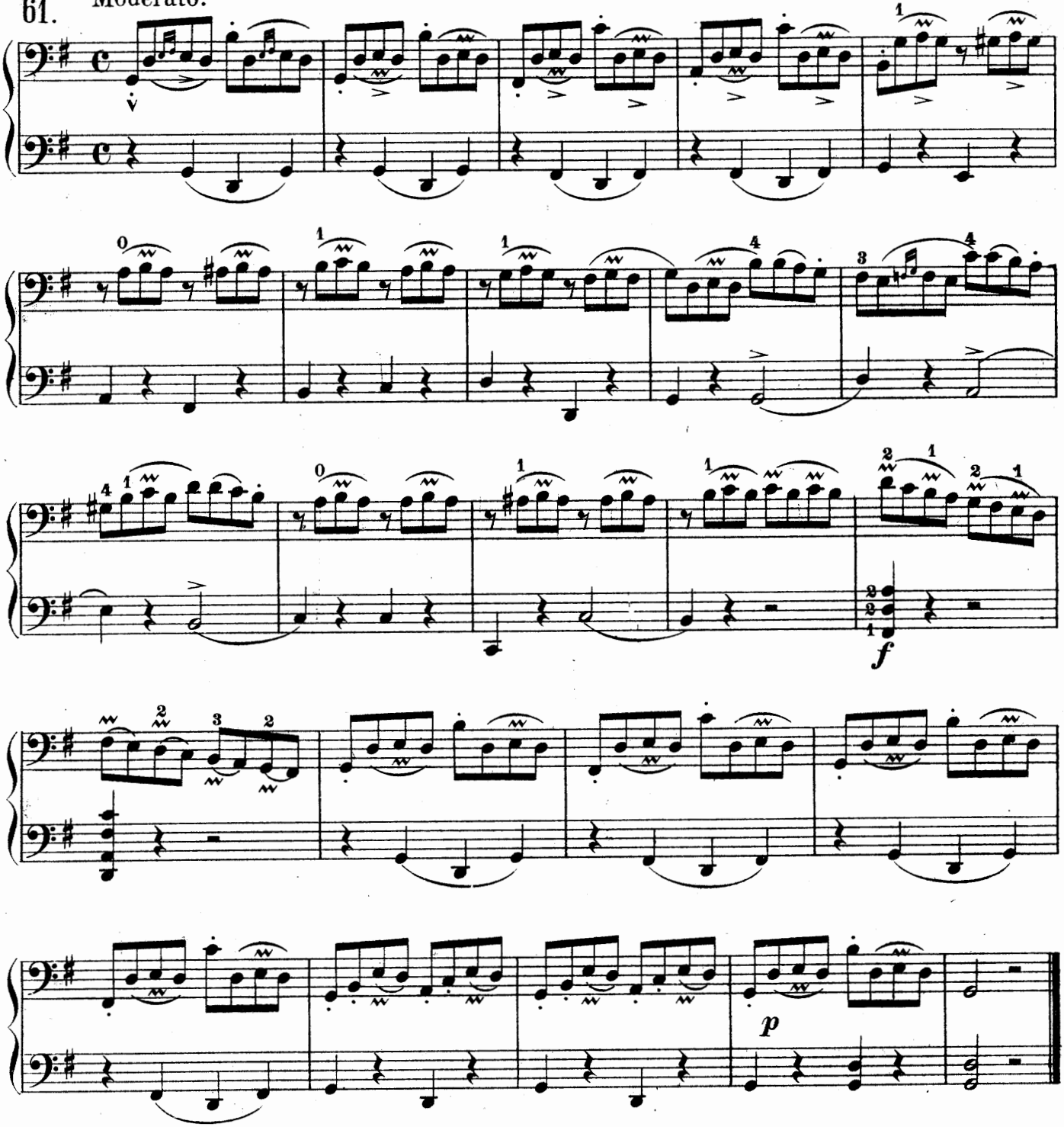
THE PASSING SHAKE.

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



61. Moderato.

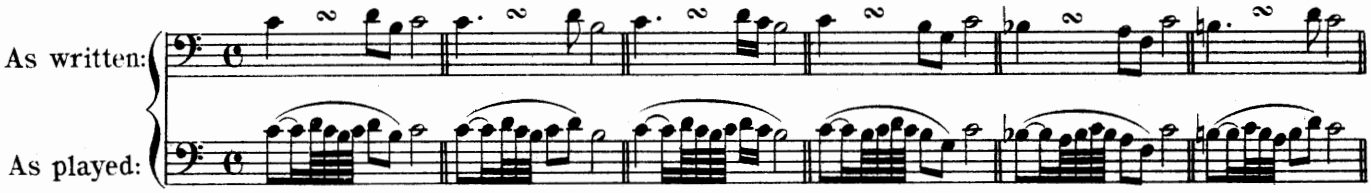
S. Lee.



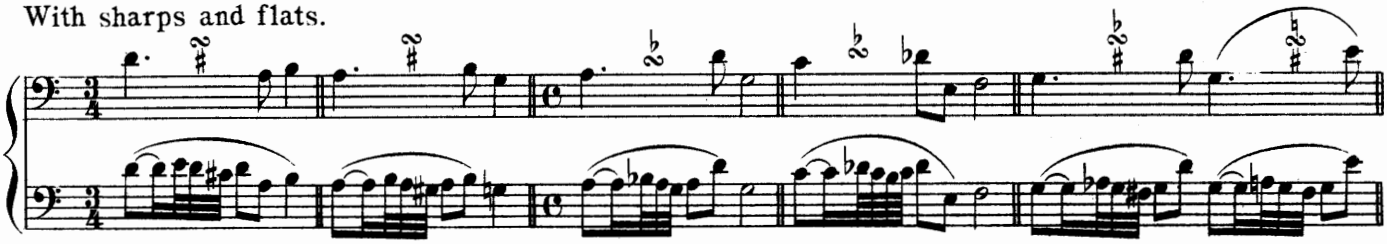
THE GRUPETTO OR TURN.

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 ♯ is to indicate that the lowest of the three grace-notes is sharp. Should the sharp be placed above the mark thus: ♯ the upper grace note must be sharp; or in case of a sharp above and beneath the sign ♯♯ 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.



With sharps and flats.

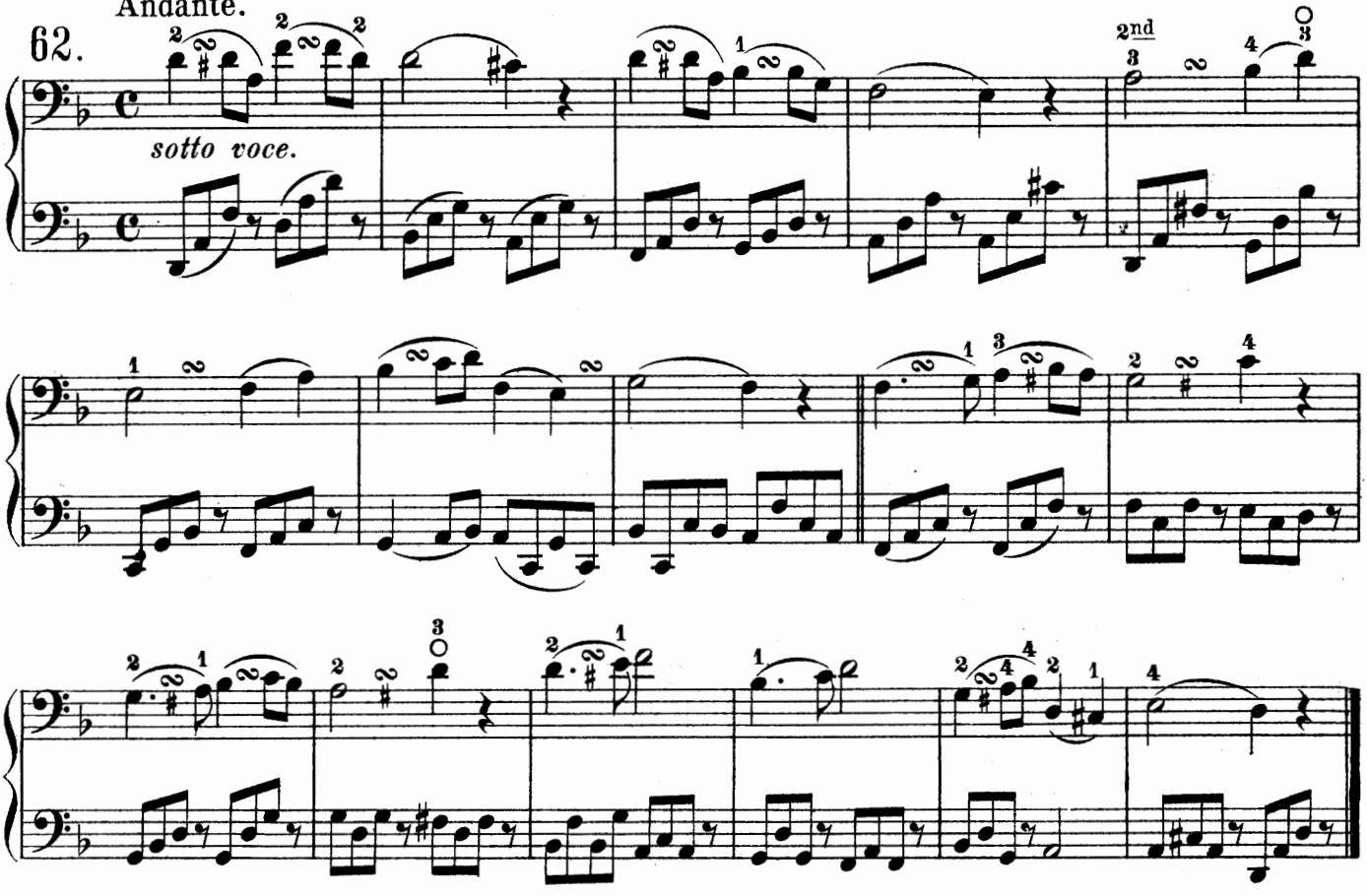


Kummer.

Andante.

62.

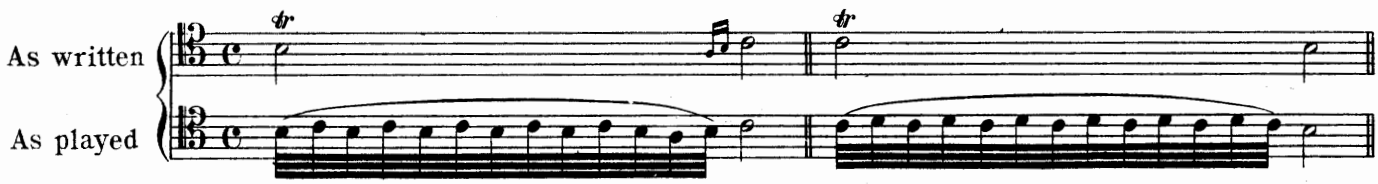
sotto voce.



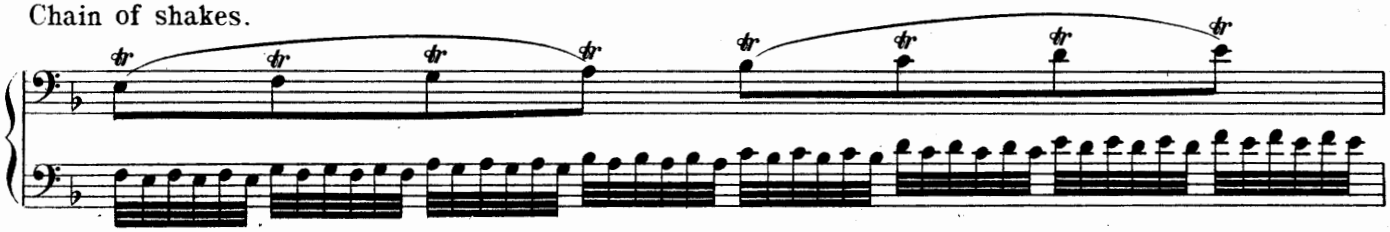
THE SHAKE.

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.

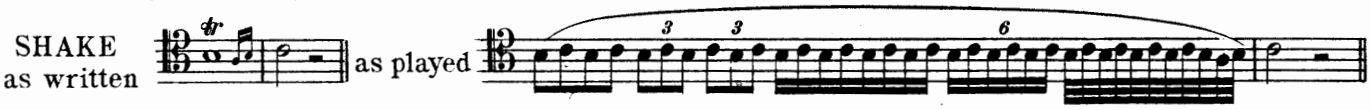
EXAMPLES.



Chain of shakes.

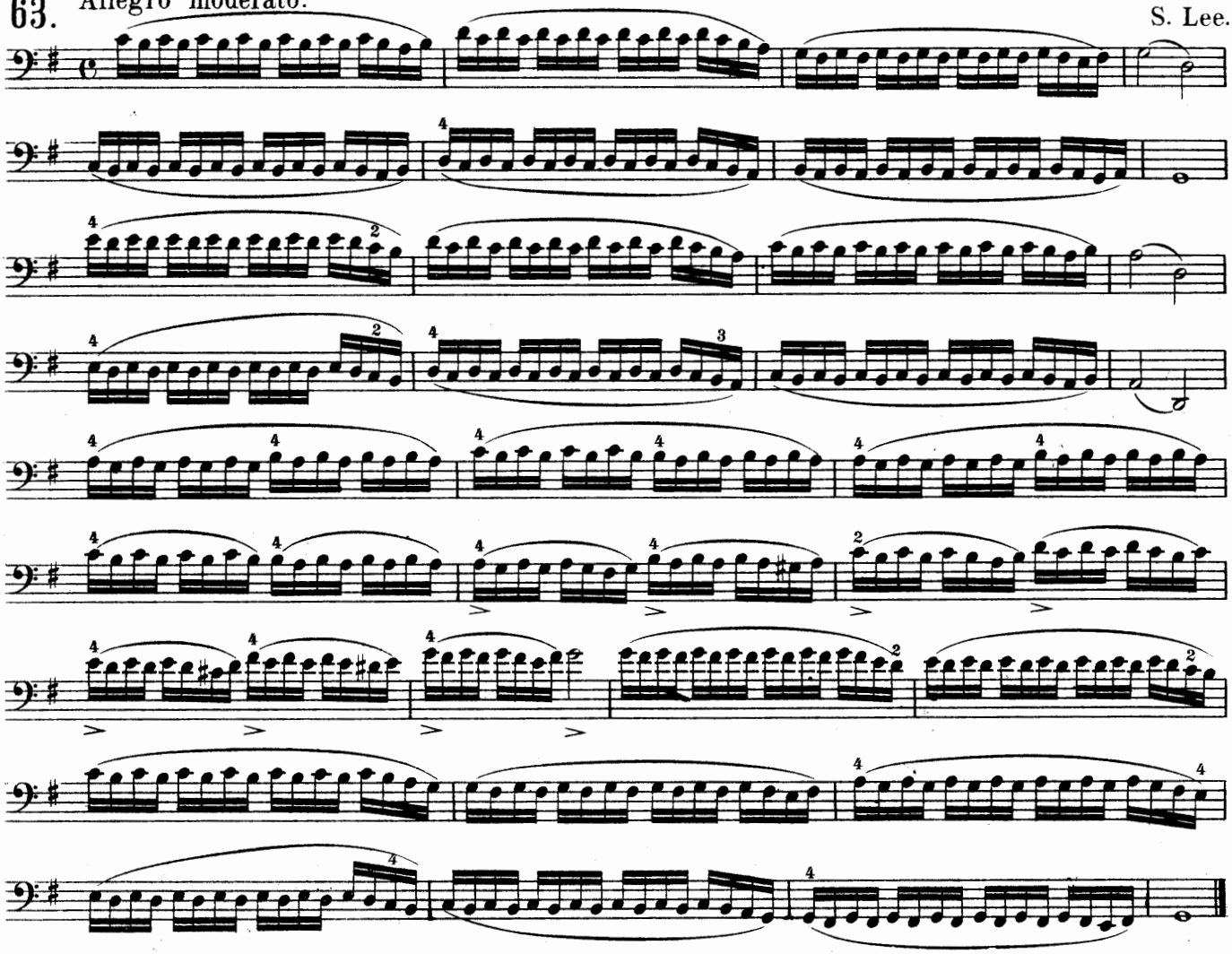


In order to acquire a fine shake, the fingers must be raised high and full perpendicularly upon the string. The shake should be practised and in many cases when performed begin slowly and increase the velocity gradually.

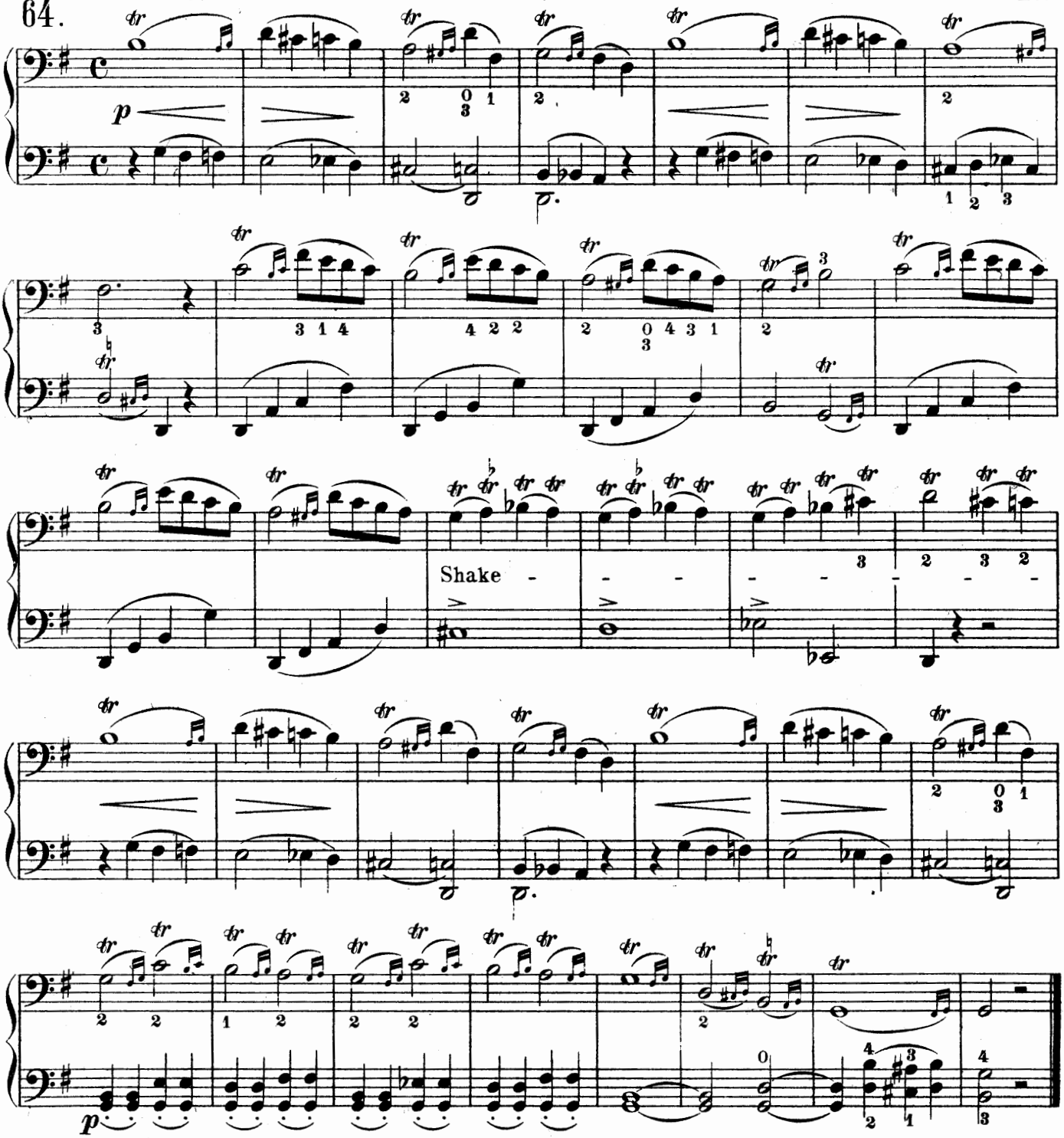


Exercise to prepare the Shake.

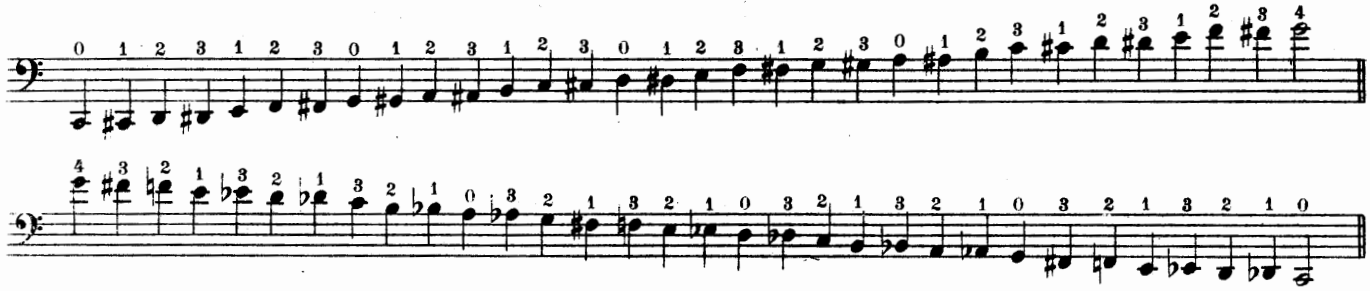
63. Allegro moderato. S. Lee.



64. Moderato. S. Lee.

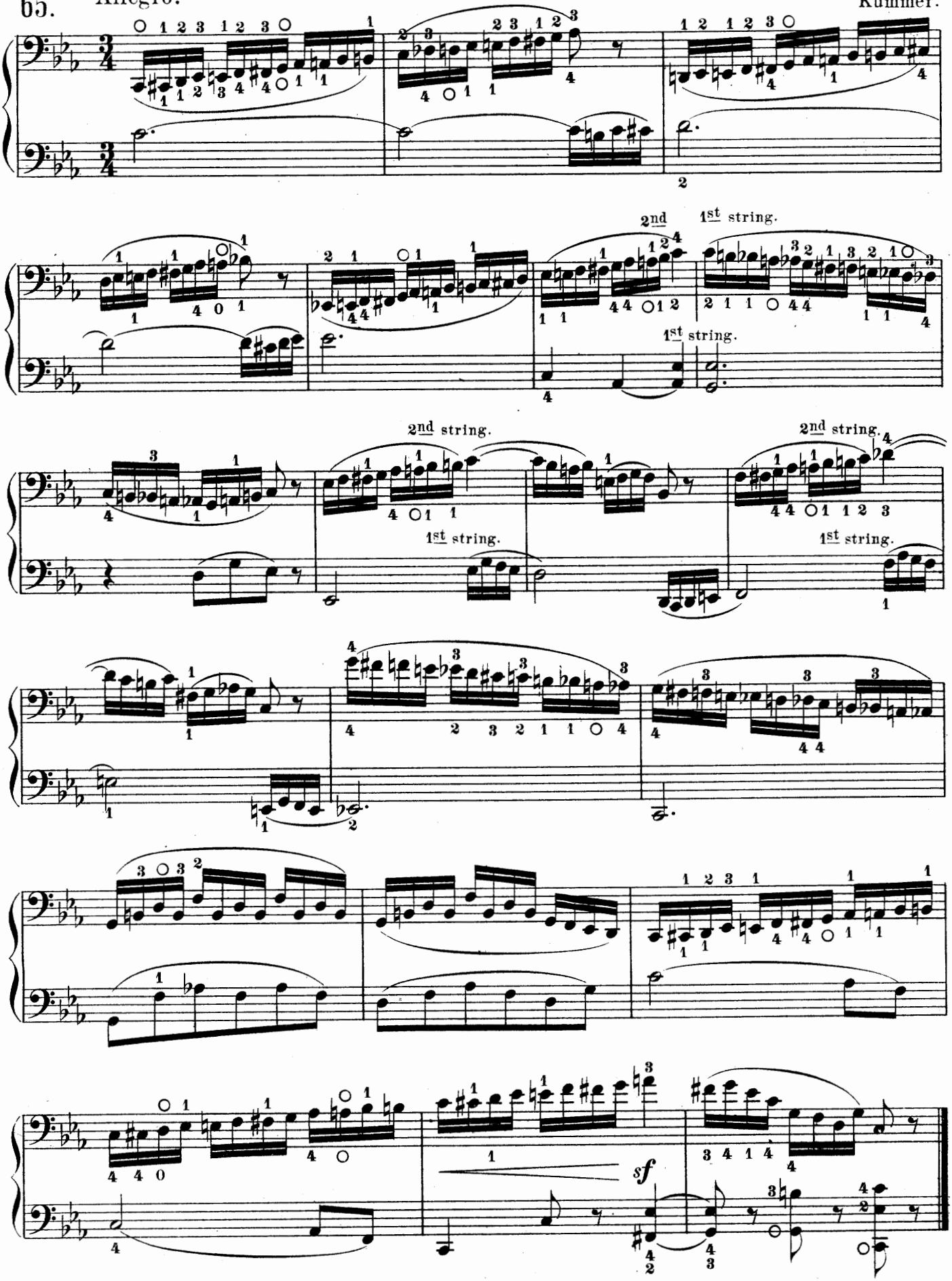


THE CHROMATIC SCALE.



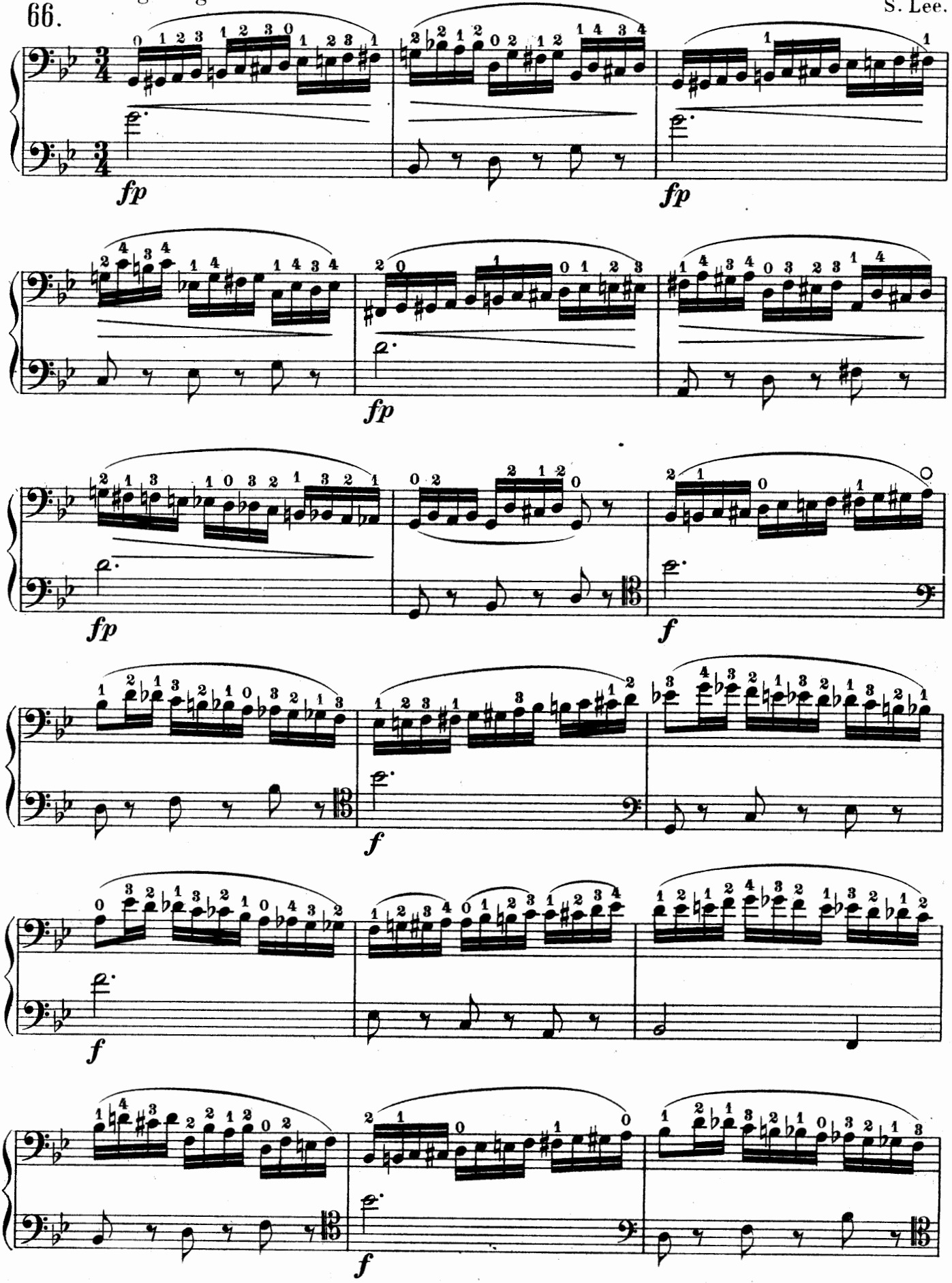
CHROMATIC EXERCISES.

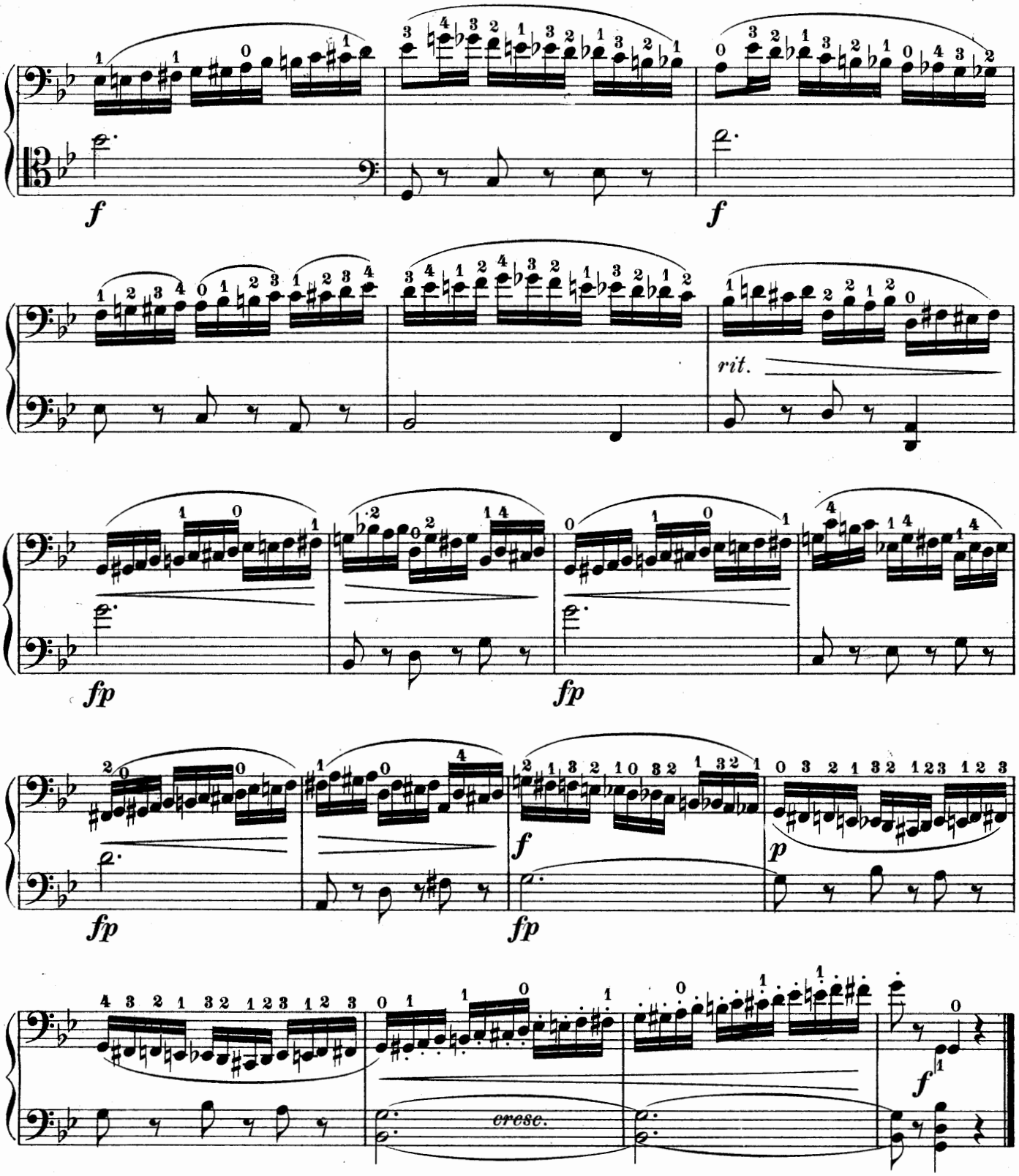
65. Allegro. Kummer.



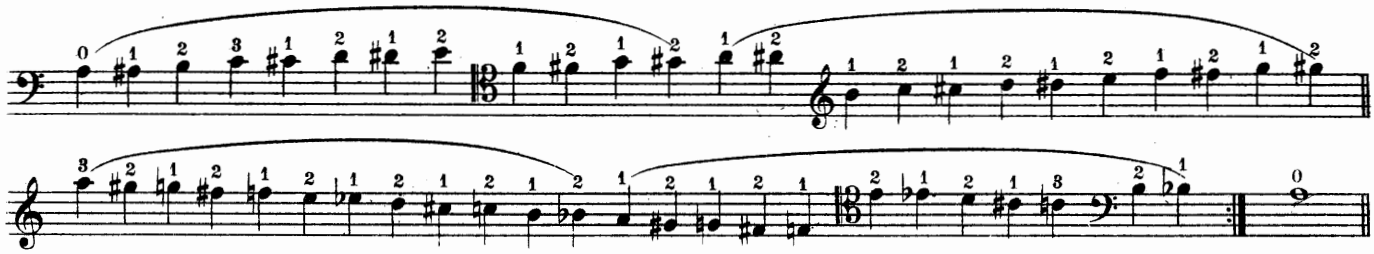
66. Allegro agitato.

S. Lee.

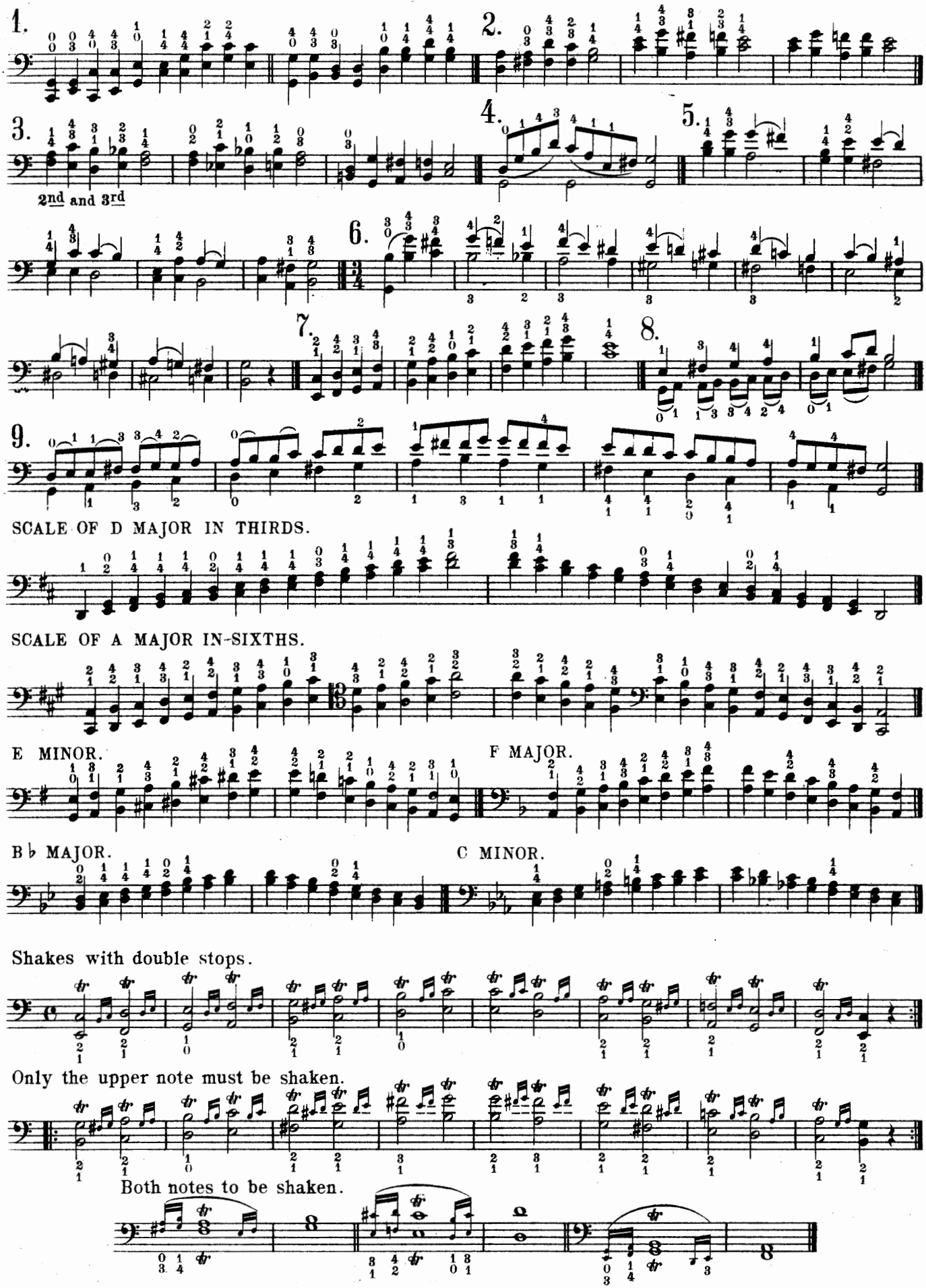




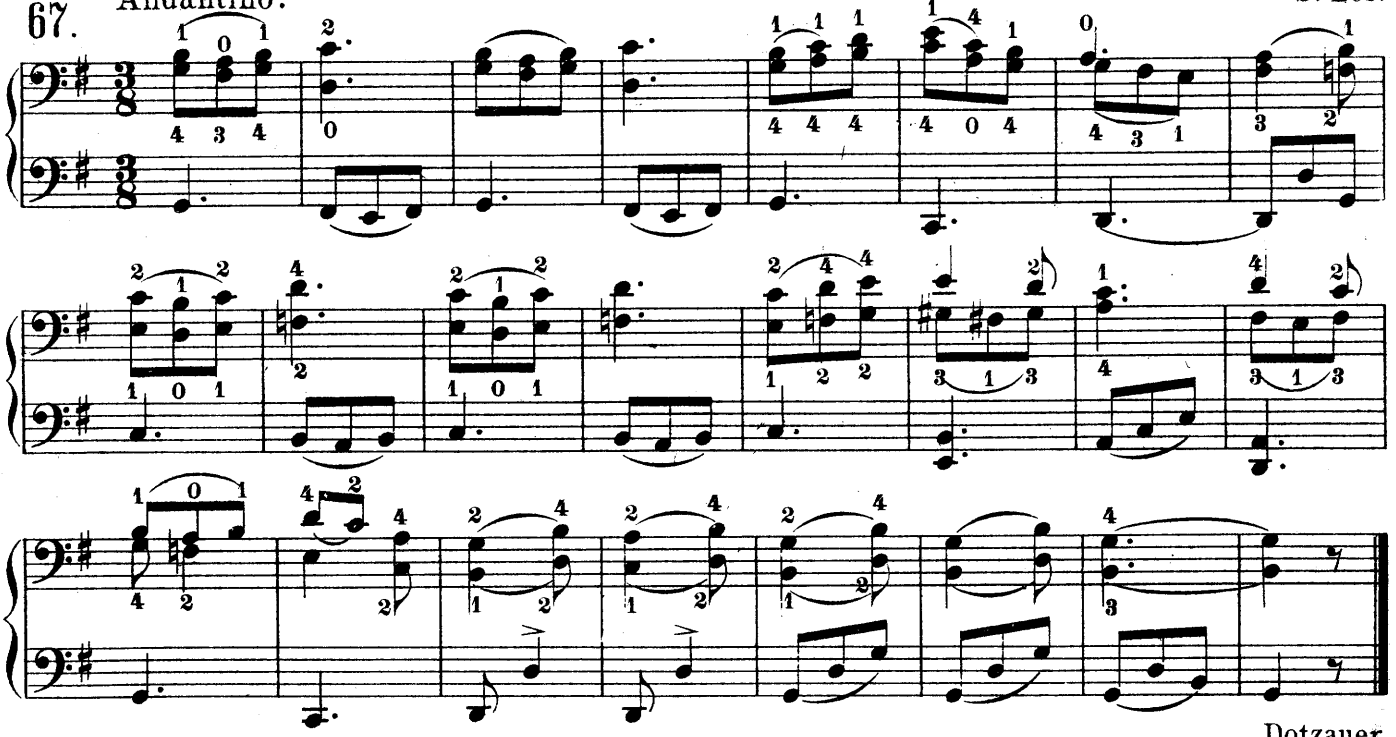
Chromatic Scale into higher positions.



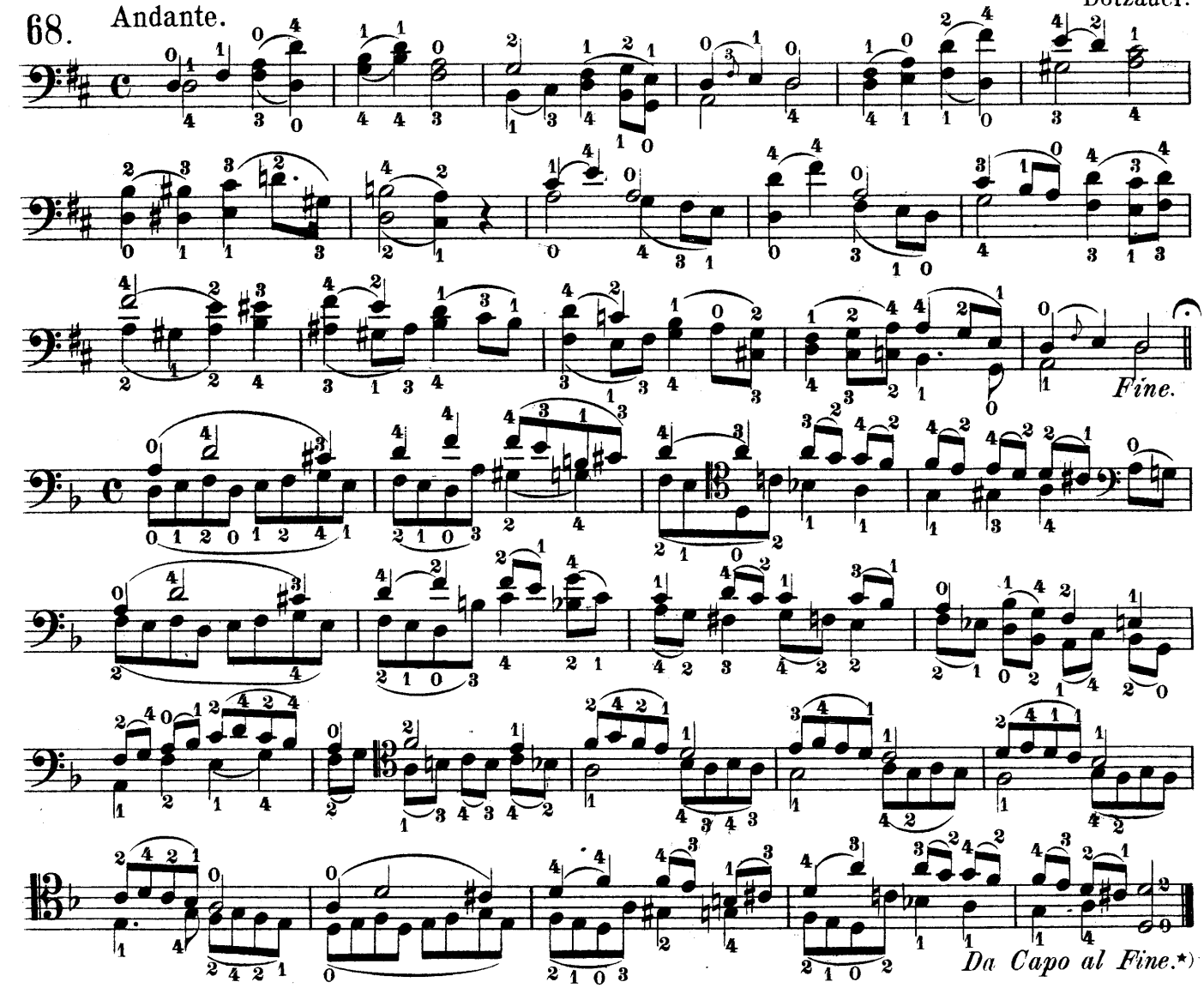
DOUBLE STOPS.



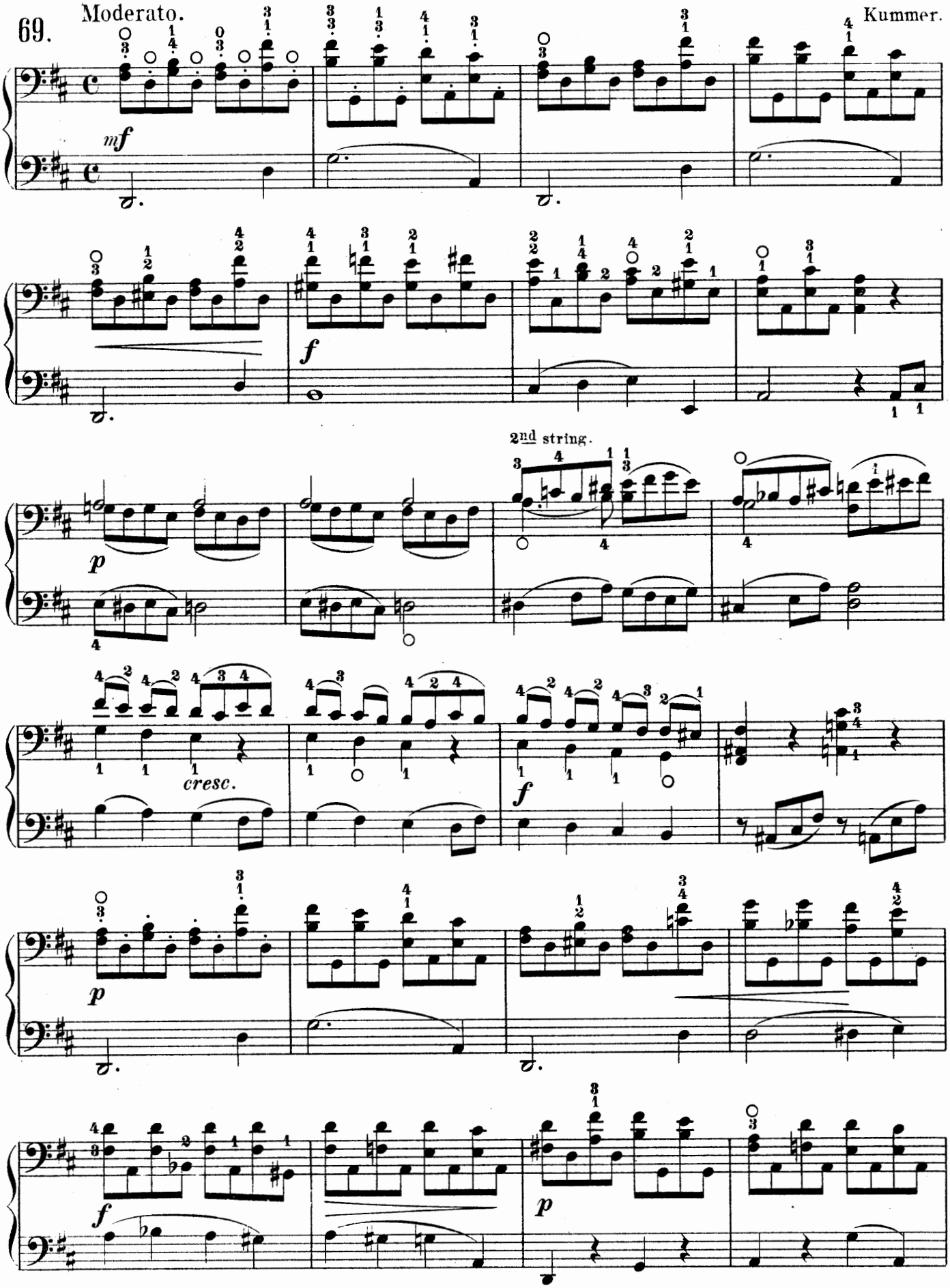
67. Andantino. S. Lee.

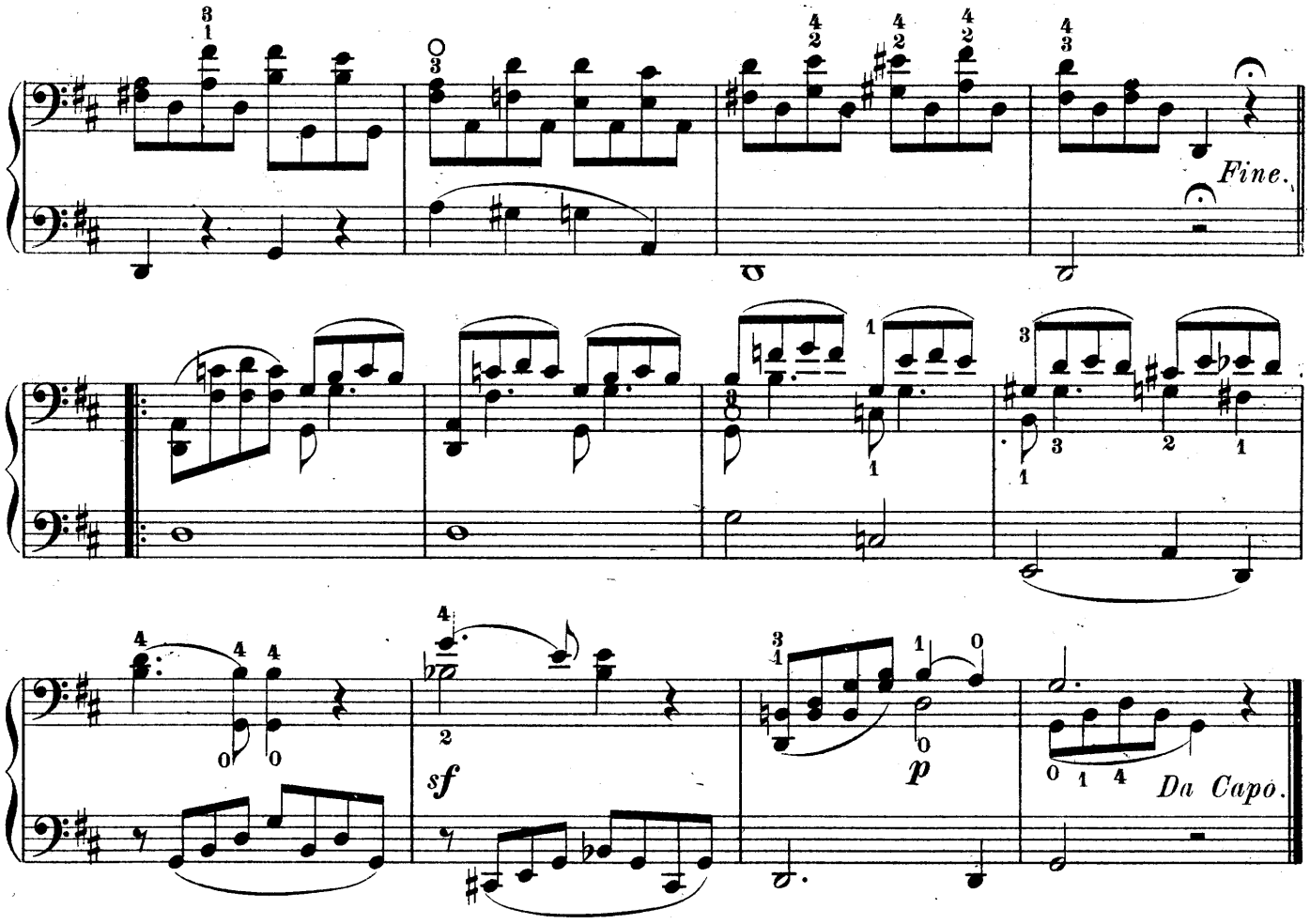


68. Andante. Dotzauer.



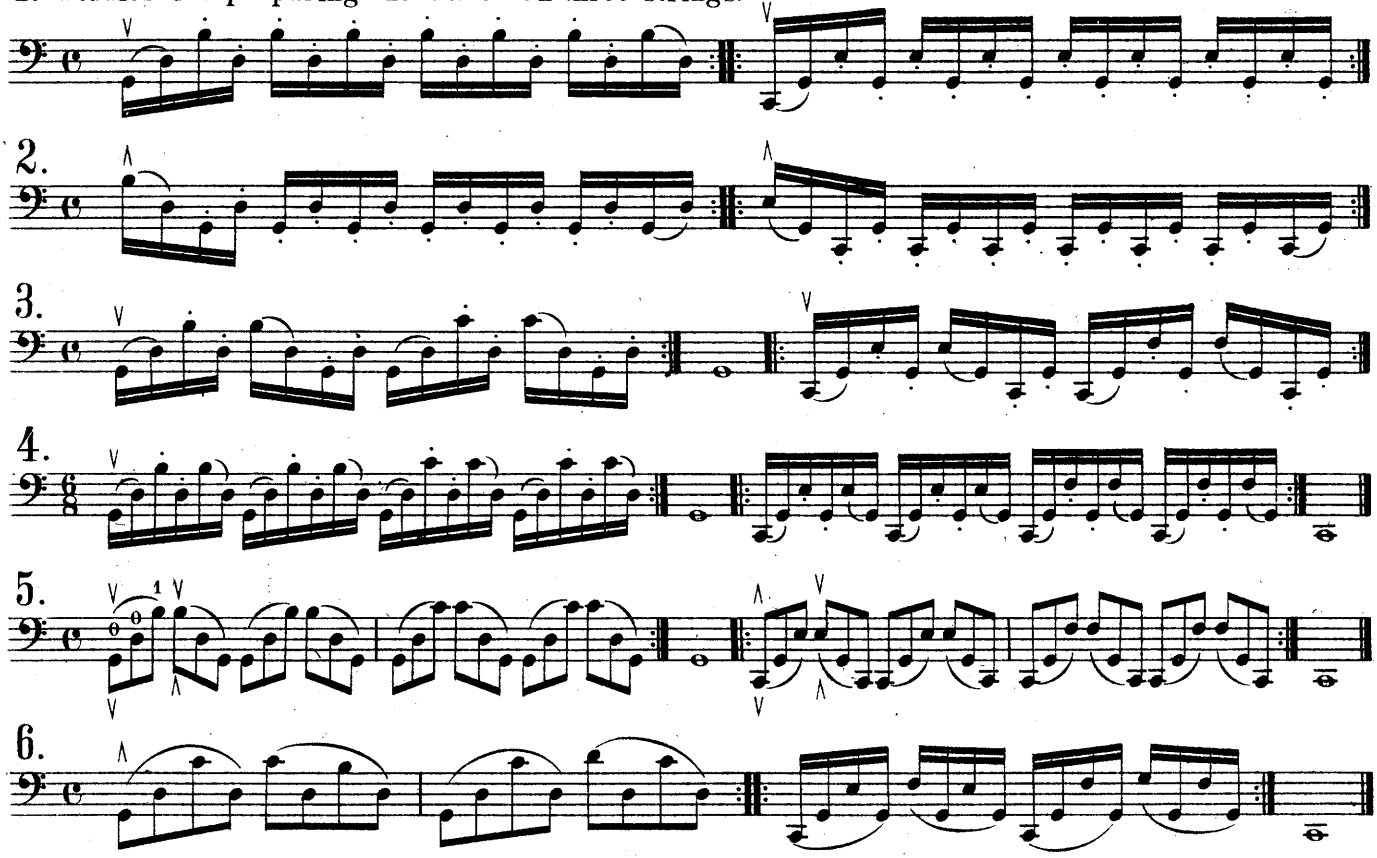
*) Da capo or shortened D. C. al fine, means, the piece must be repeated from the beginning and finished at the Fine or pause 𝄐 over the double bar.


69.
Moderato.
Kummer.
mf
f
2nd string.
p
cresc.
f
p
f
p



ARPEGGIOS.

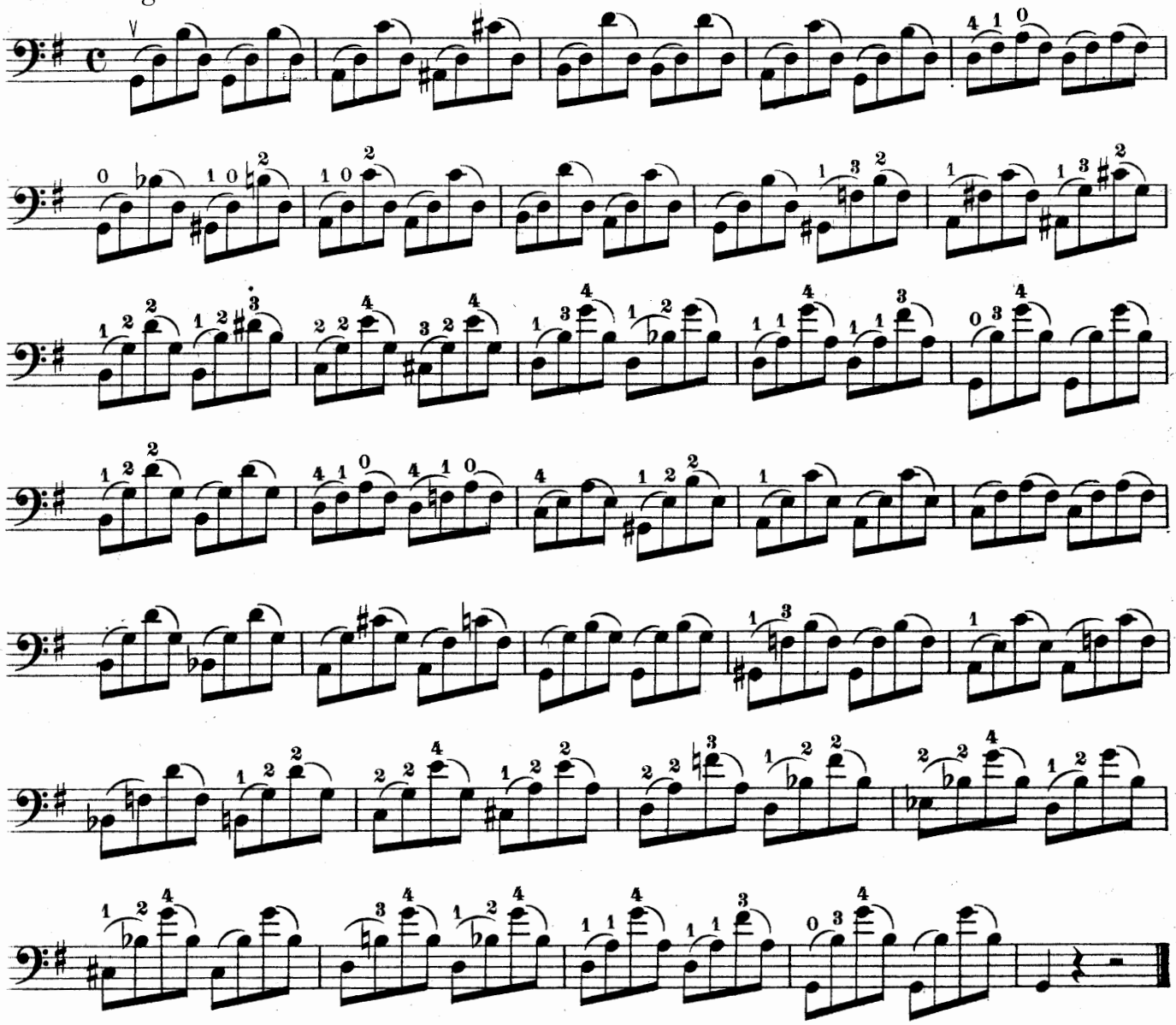
1. Studies for preparing the same. On three strings.



EXERCISES.

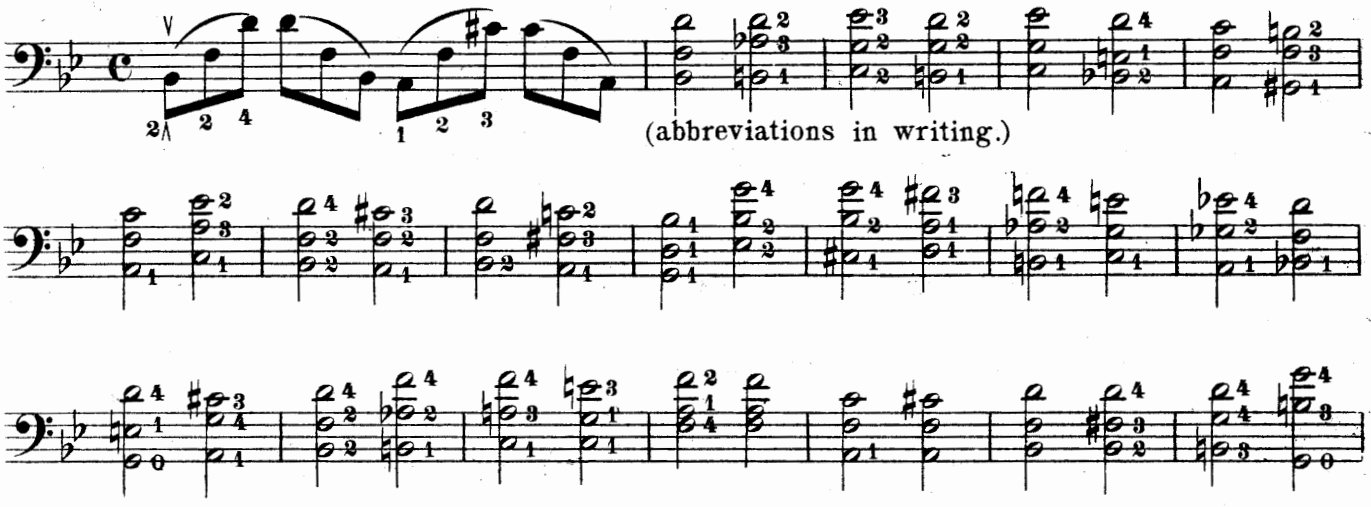
70. Allegro.

Dotzauer.

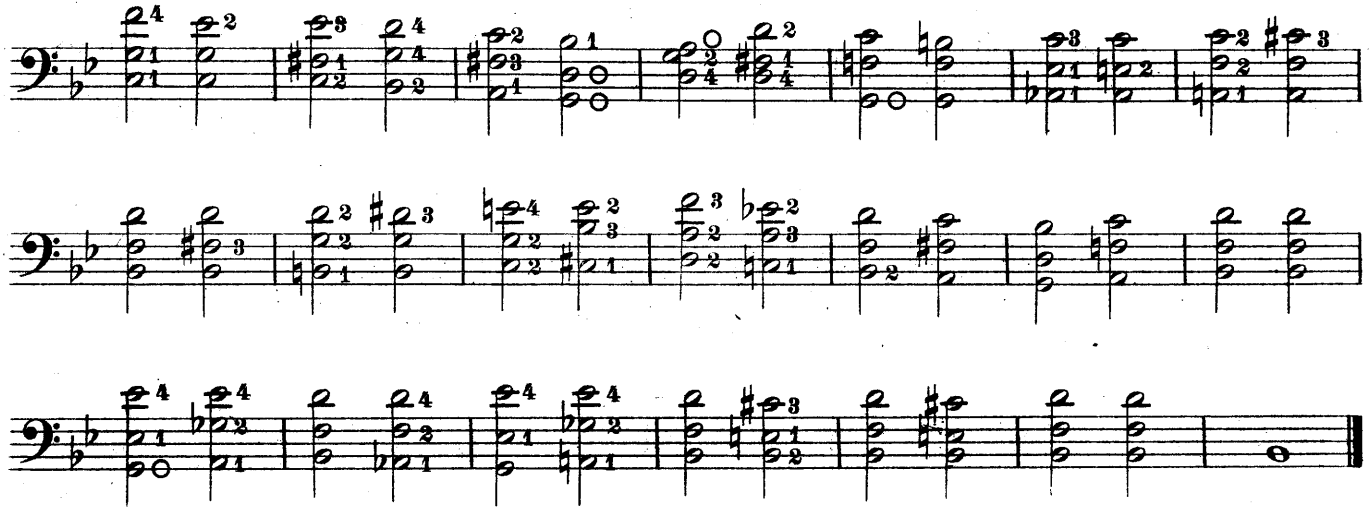


71. Allegro giusto.

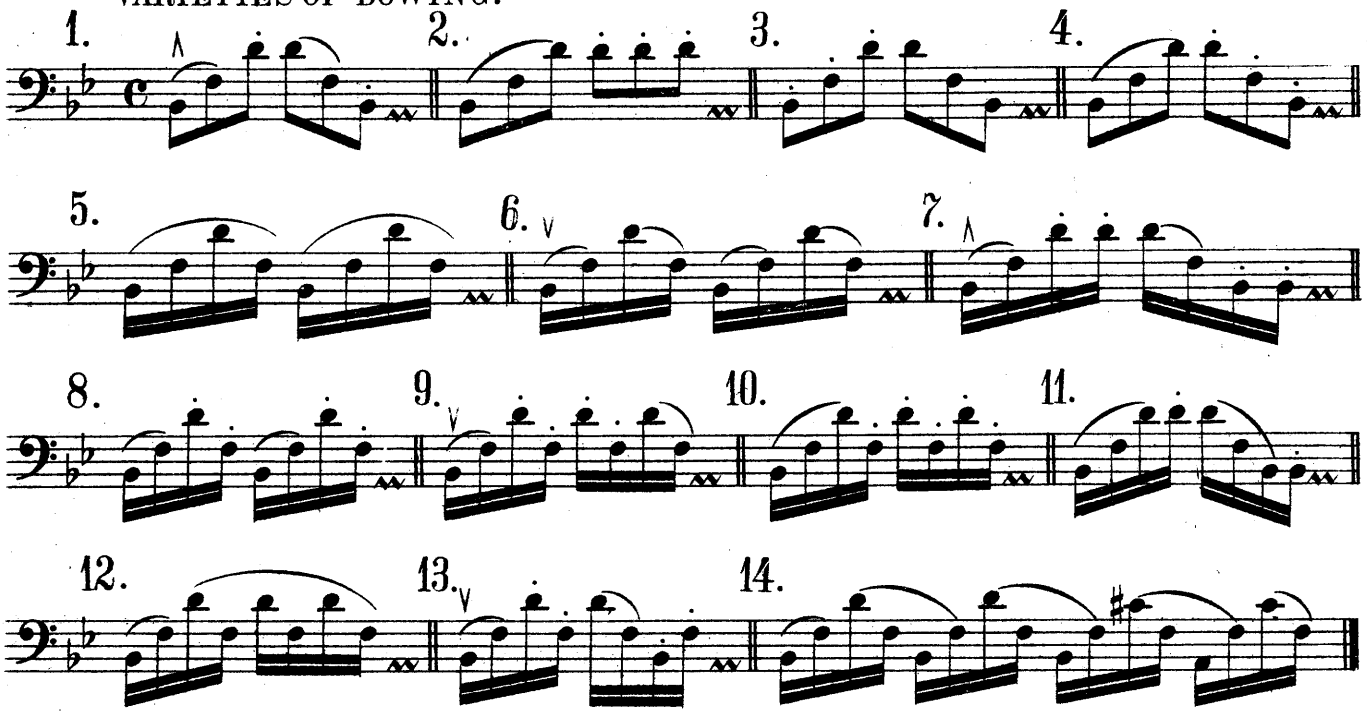
Dotzauer.



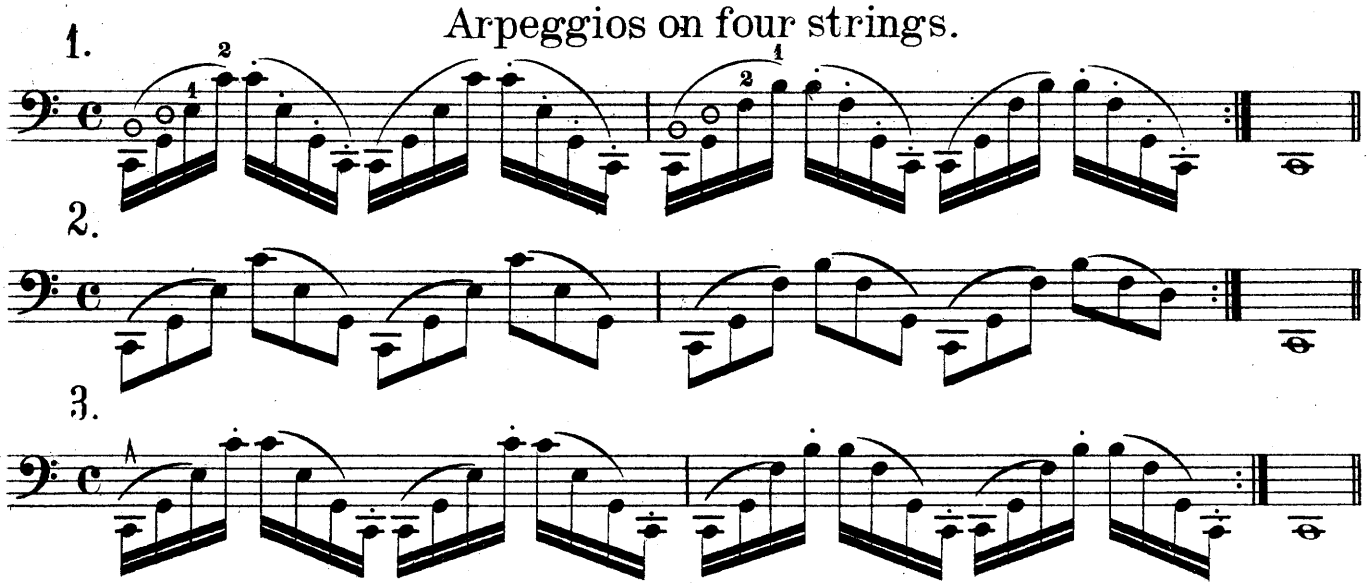
(abbreviations in writing.)



VARIETIES OF BOWING.

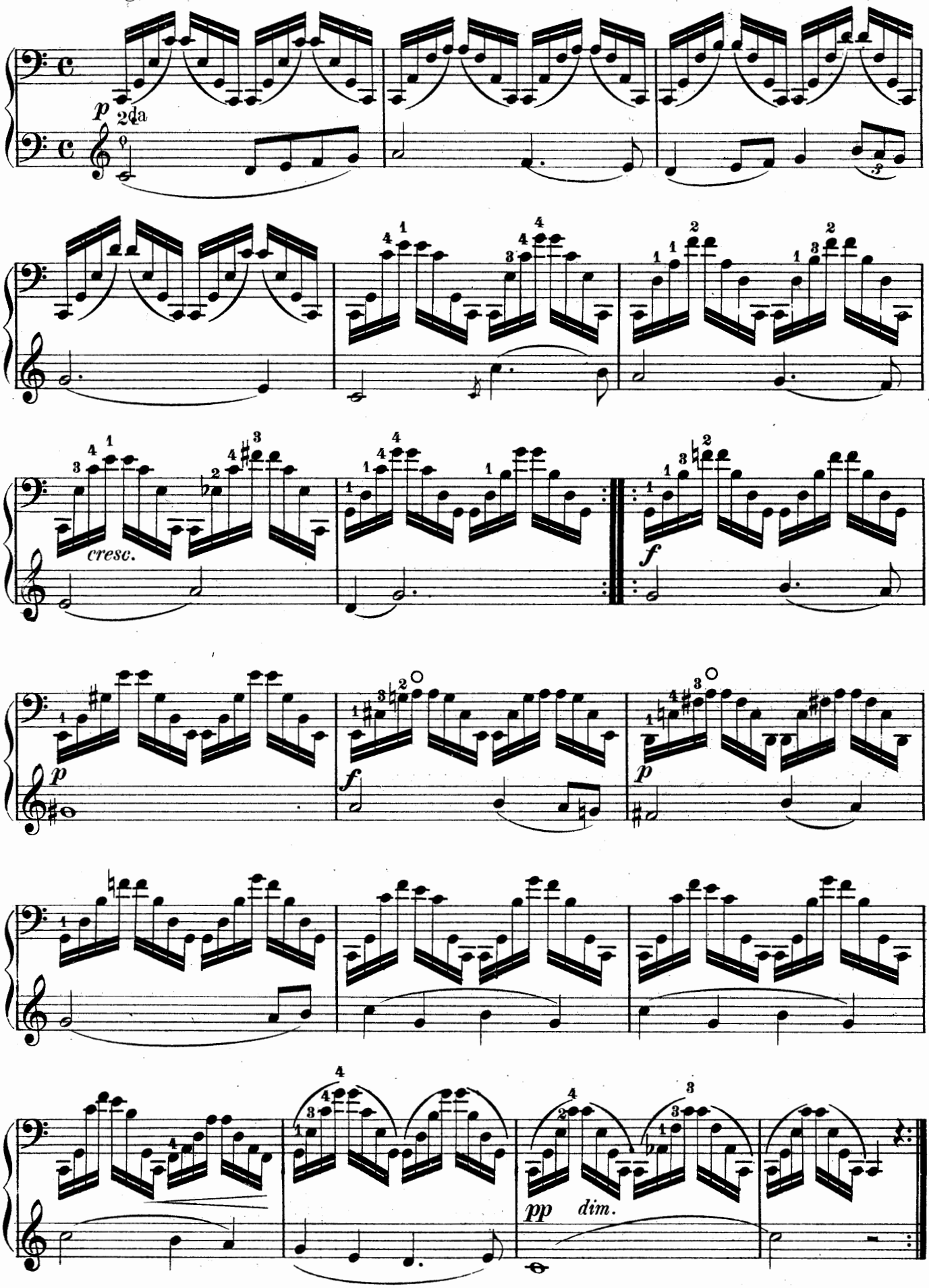


Arpeggios on four strings.



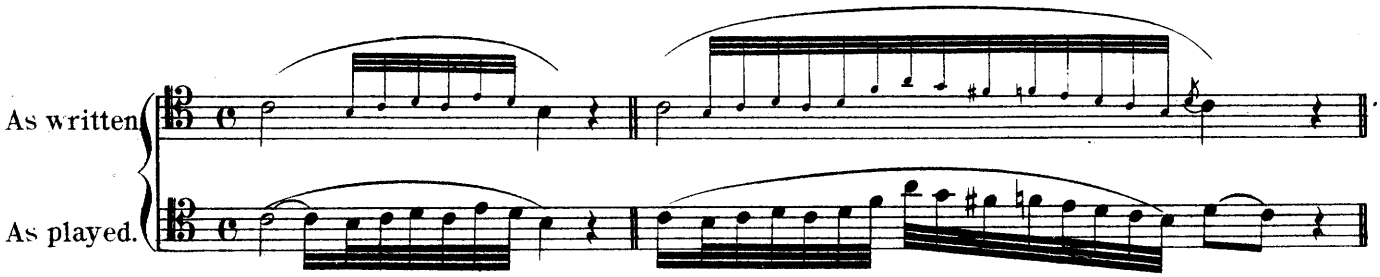
These studies may also serve as varieties of bowing for the next exercise.

72. Allegro



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.

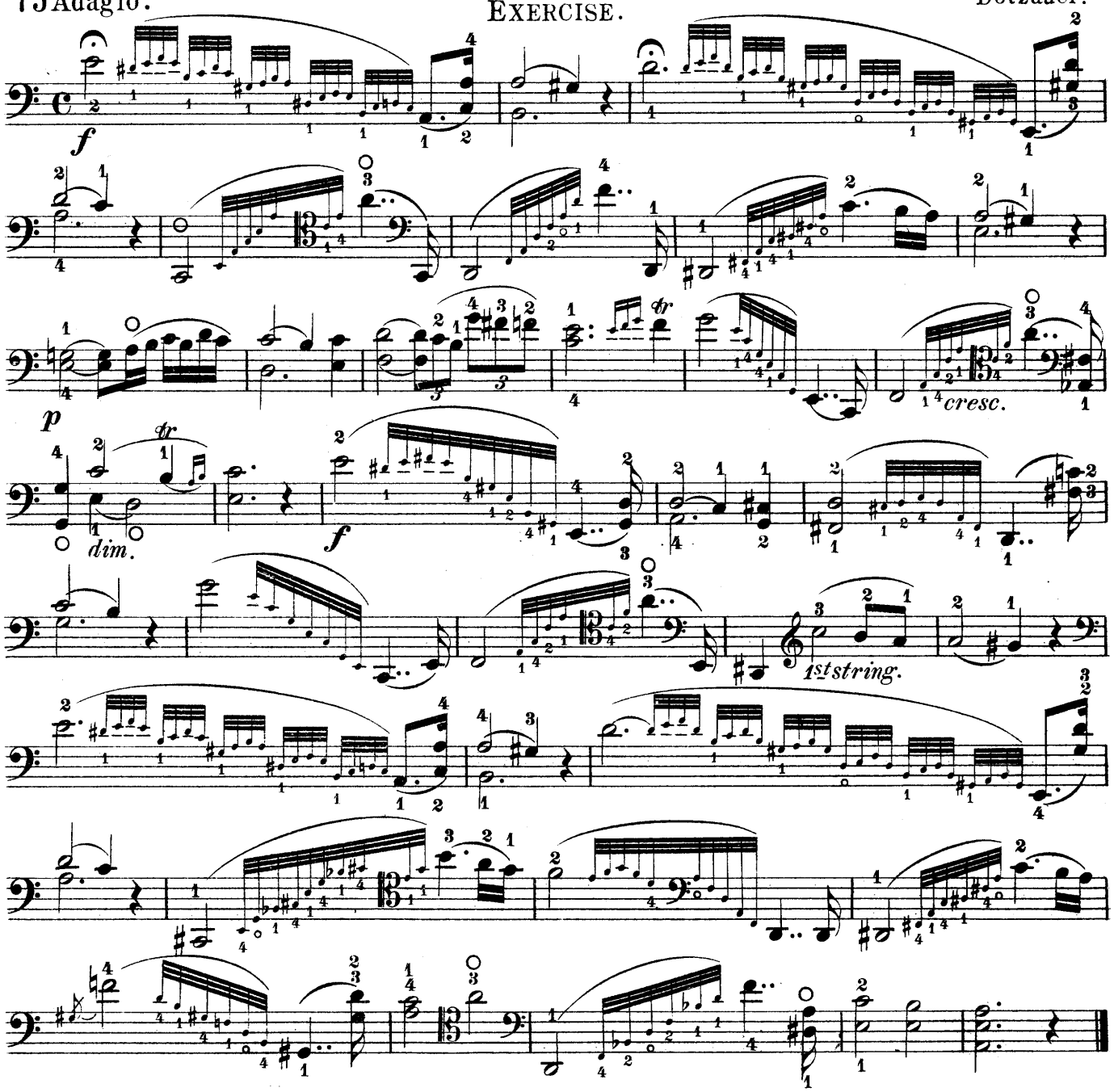
EXAMPLES.



73 Adagio.

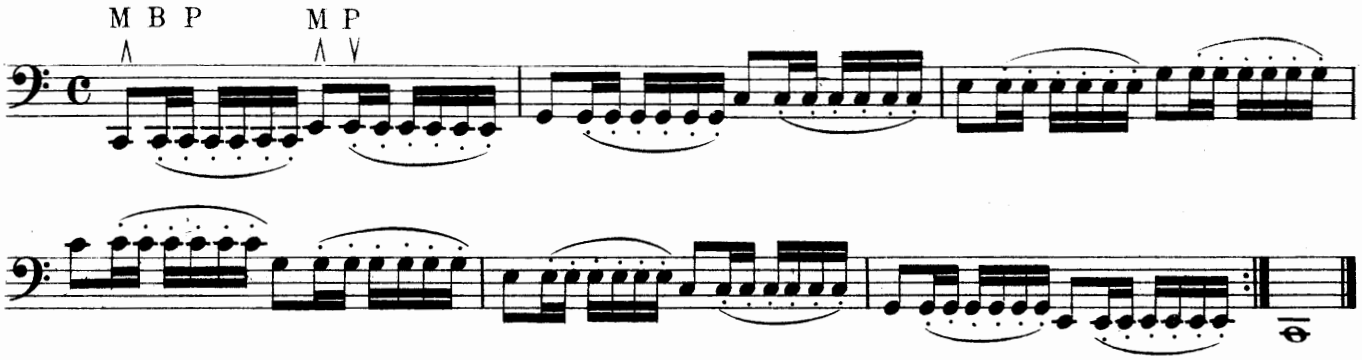
EXERCISE.

Dotzauer.



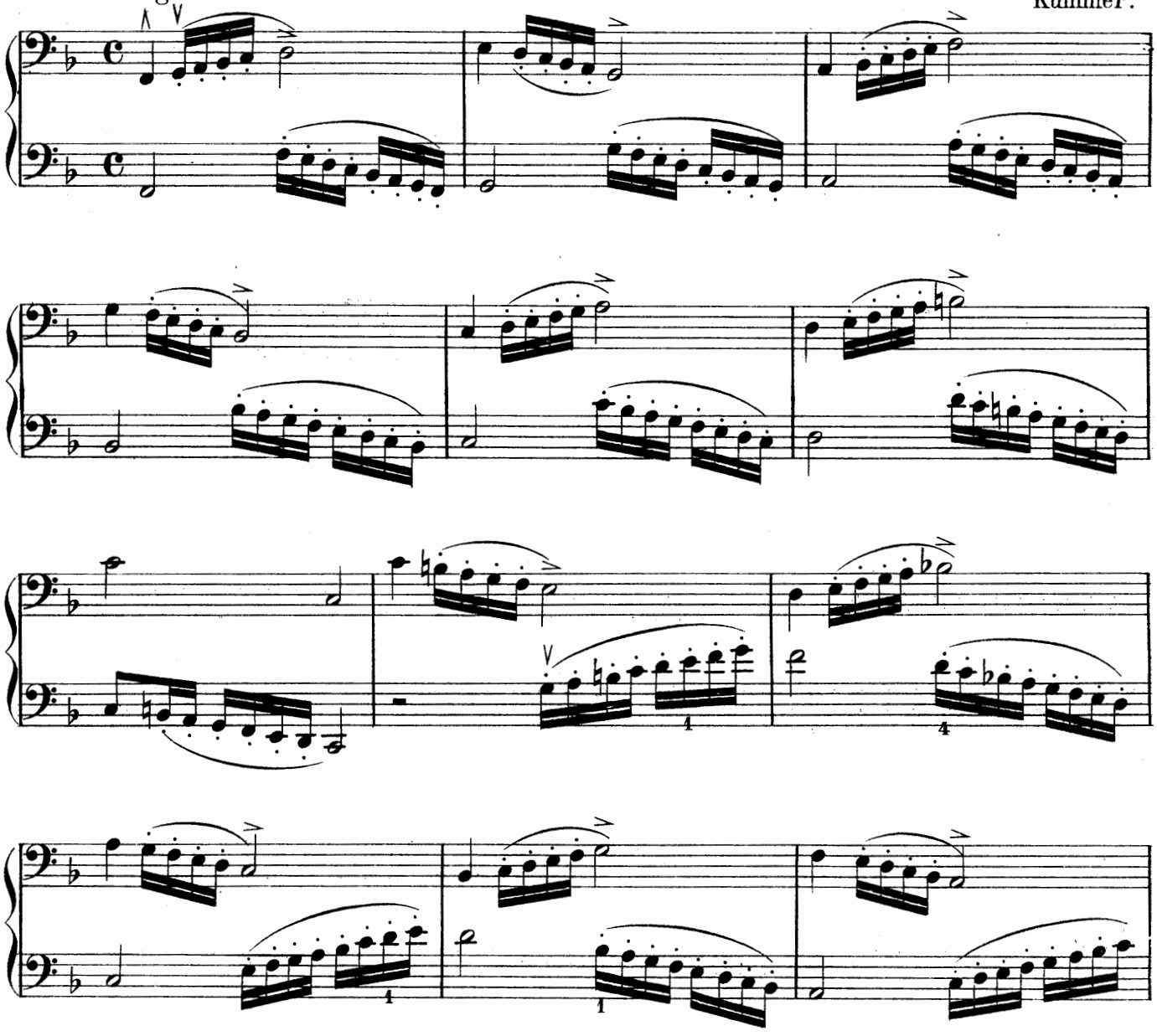
STACCATO.

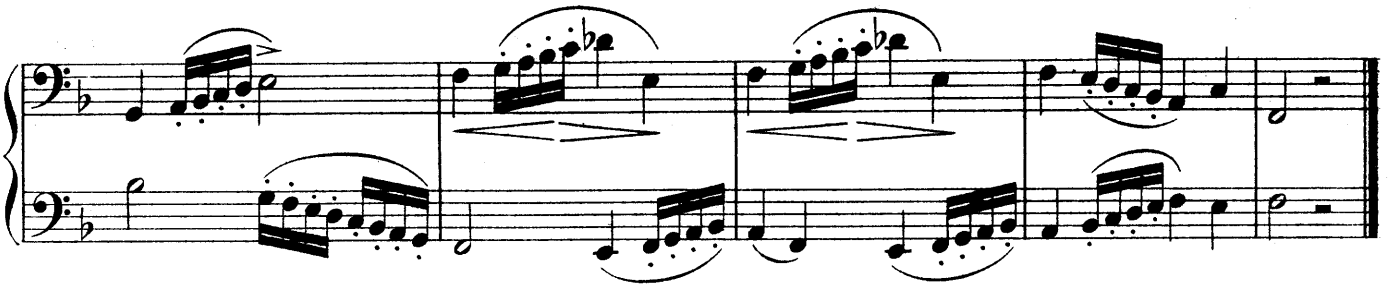
The staccato consists in smartly detaching several notes under a single bow. It is obtainable by pressing the bow lightly with the first finger and the thumb on the string. It is to be practised first very slowly, so that every note is distinct. The staccato notes must be struck very short.



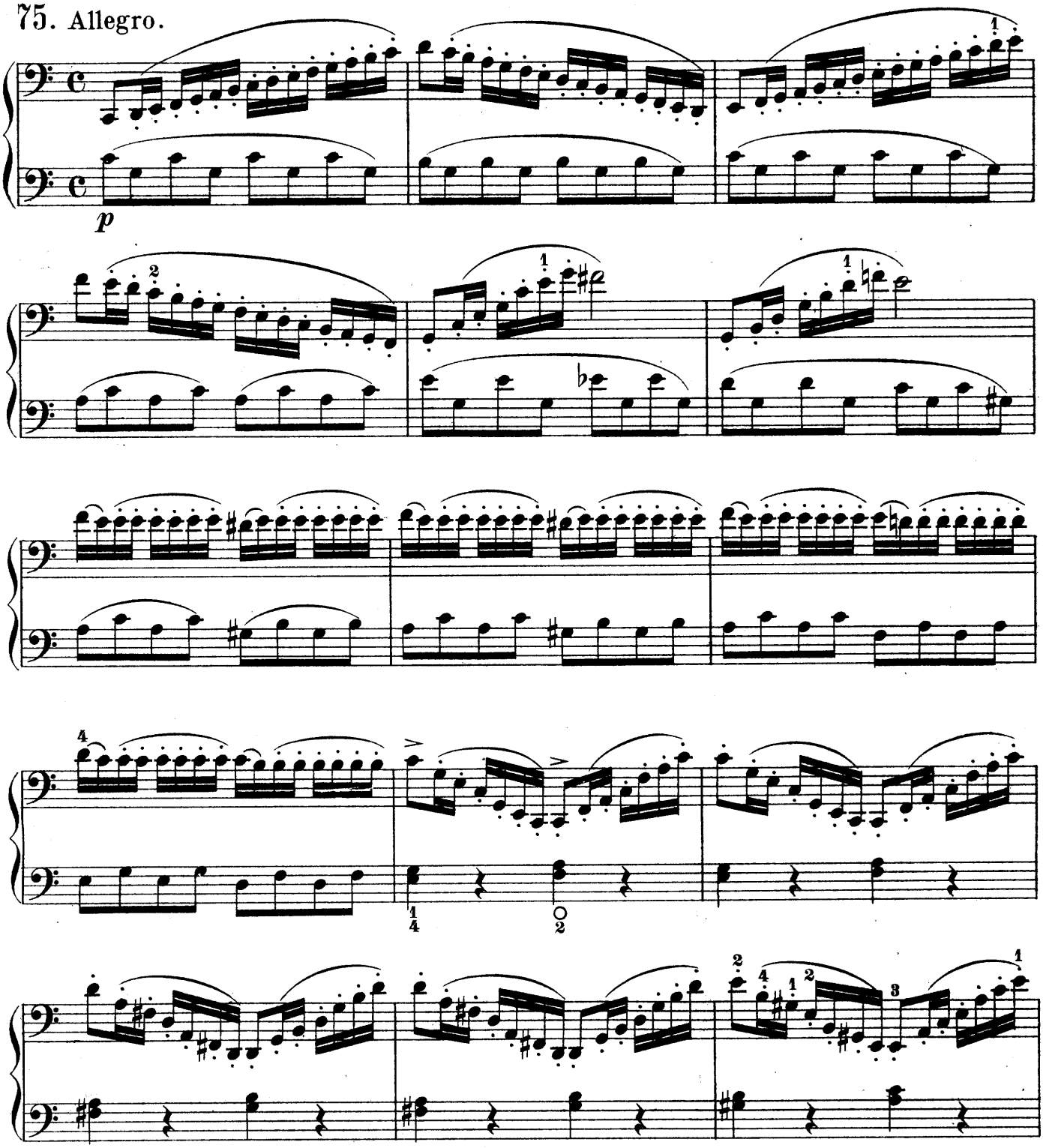
74 Allegro.

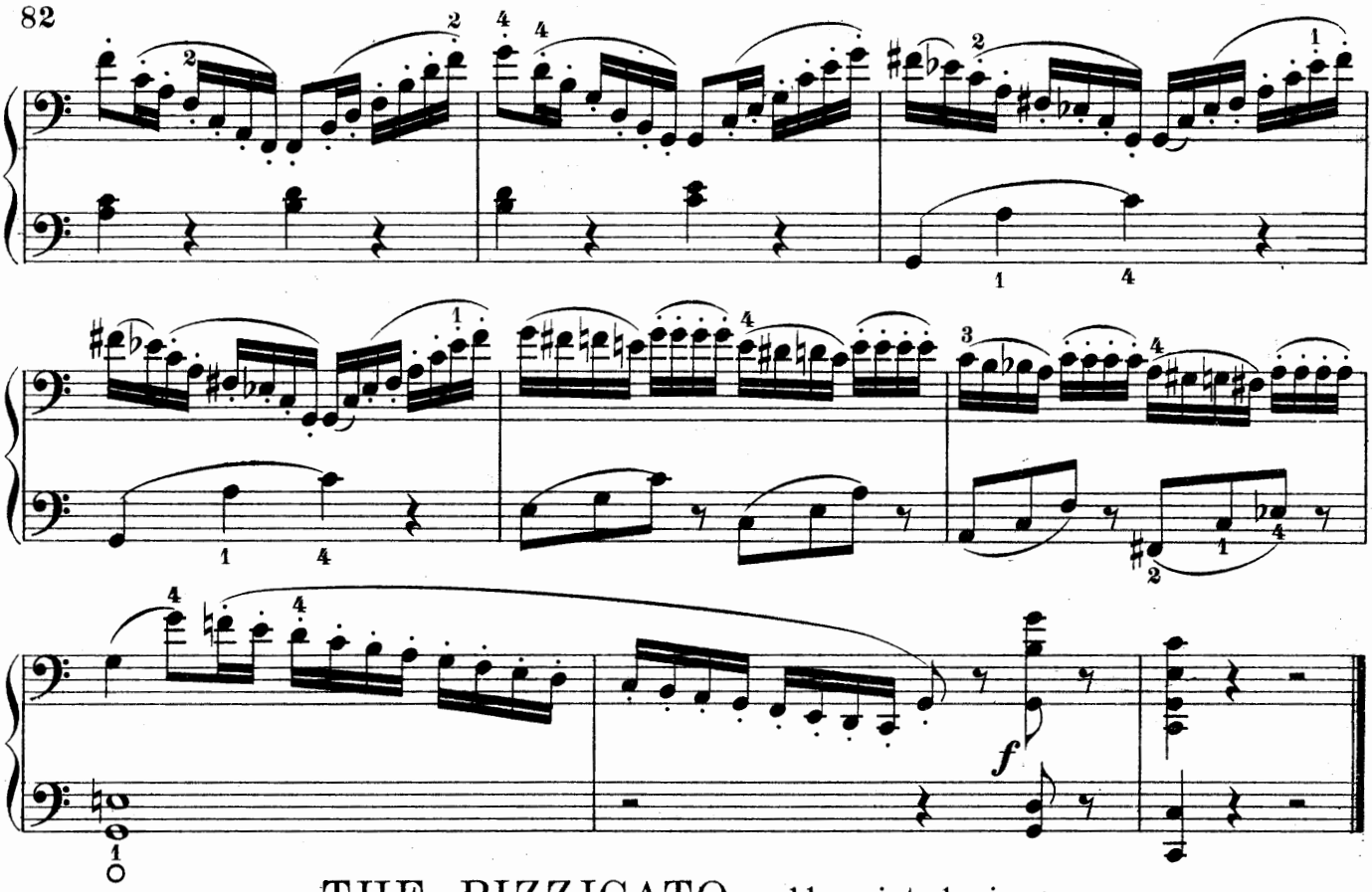
Kummer.





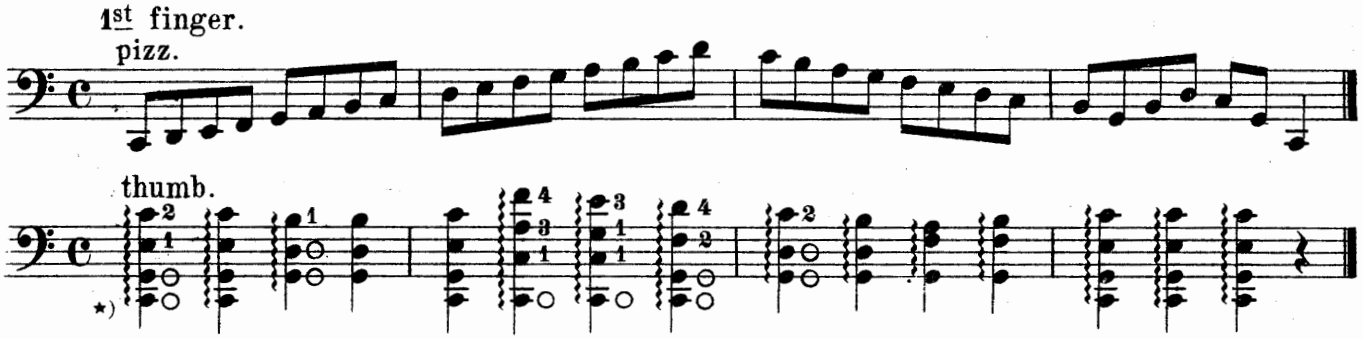
75. Allegro.



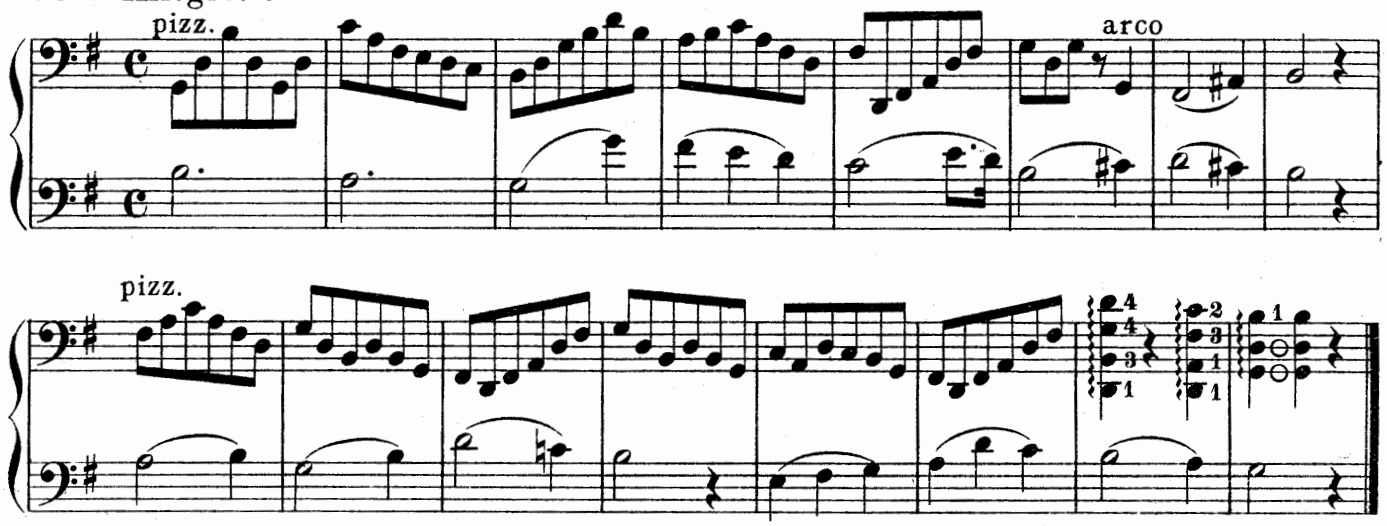


THE PIZZICATO. (abbreviated pizz.)

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.



76. Allegretto.



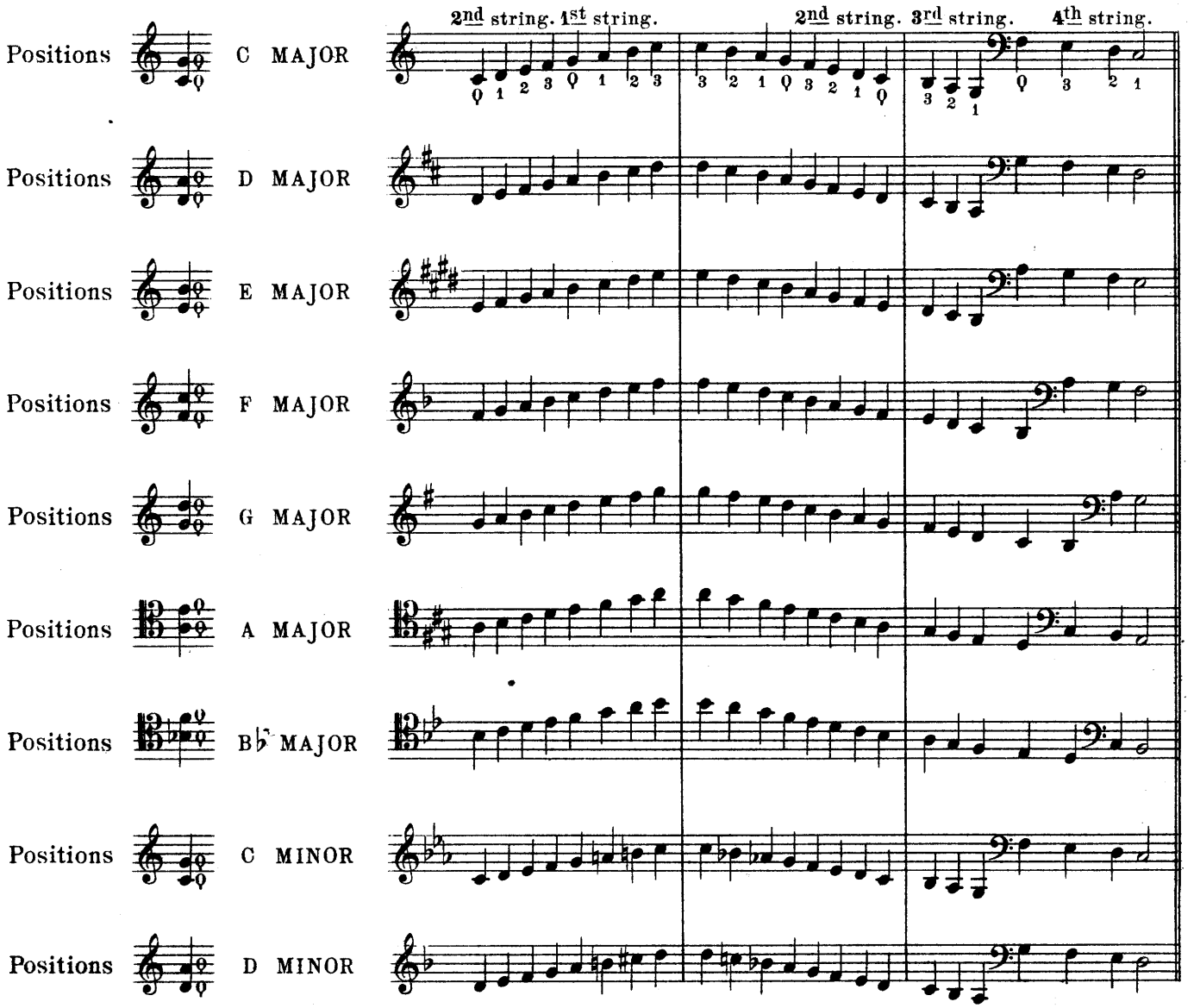
*) This } sign indicates, that the Chords must be struck harp-like.

THE USE OF THE THUMB.

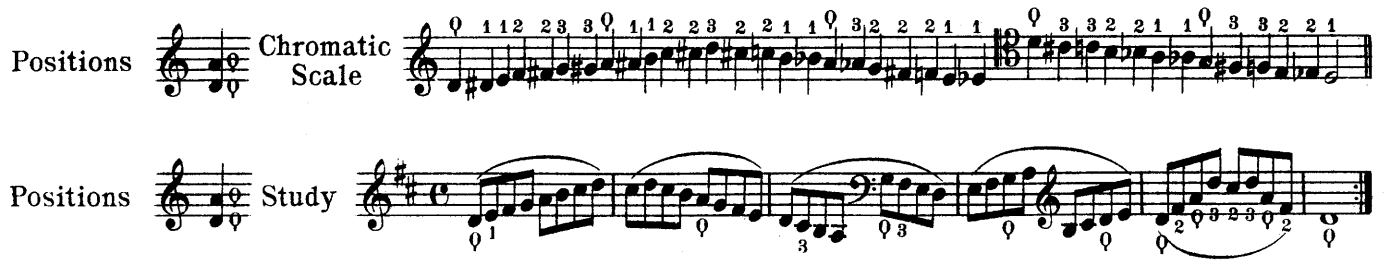
Without the use of the Thumb, the technic on the Violoncello would be very limited. By placing the thumb across the strings, regular positions are possible, to play every note of the scale. It is absolutely necessary to procure tested strings for these exercises that the fifth which the pressure of the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

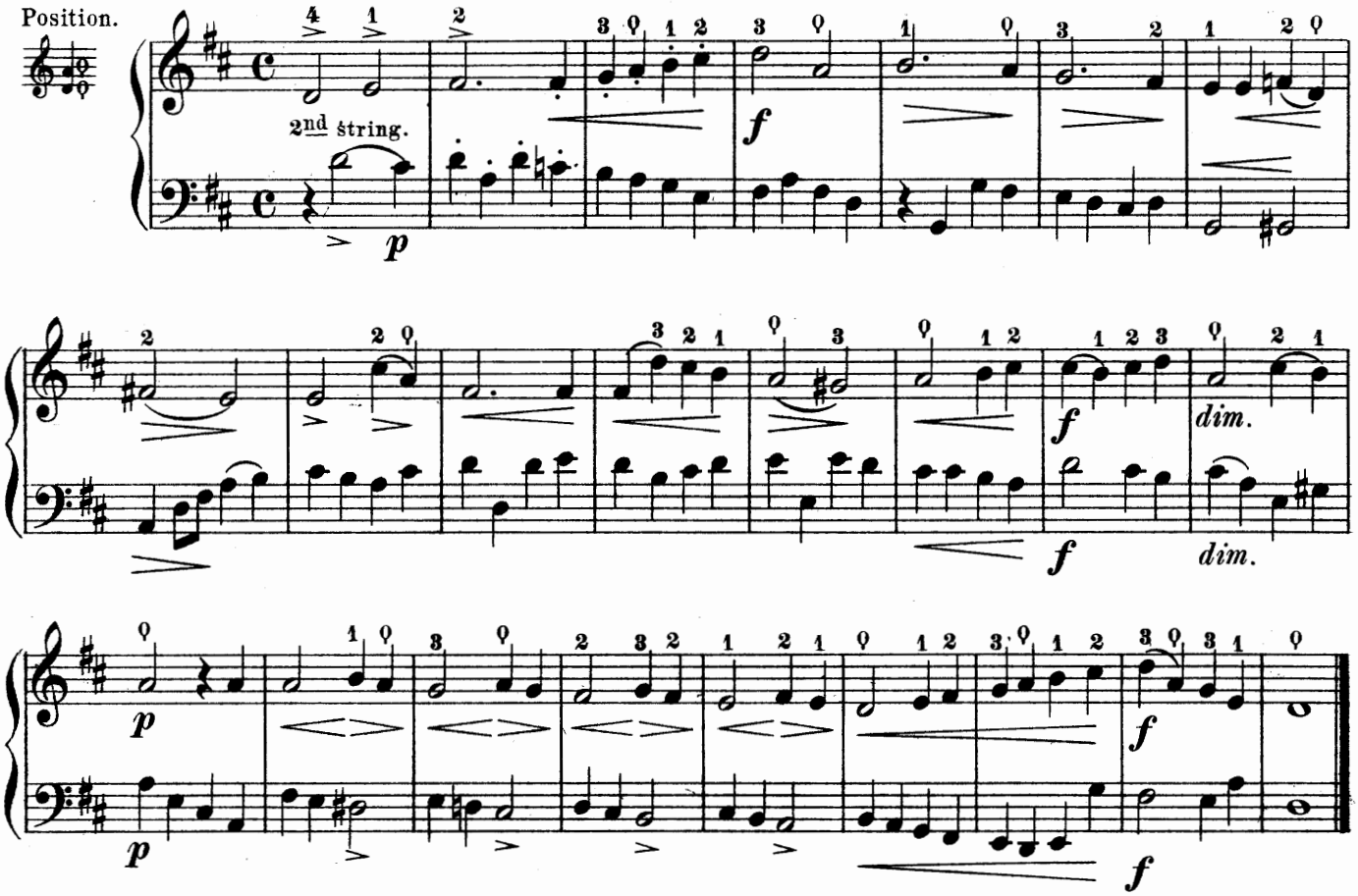


All the other scales have the same fingering.

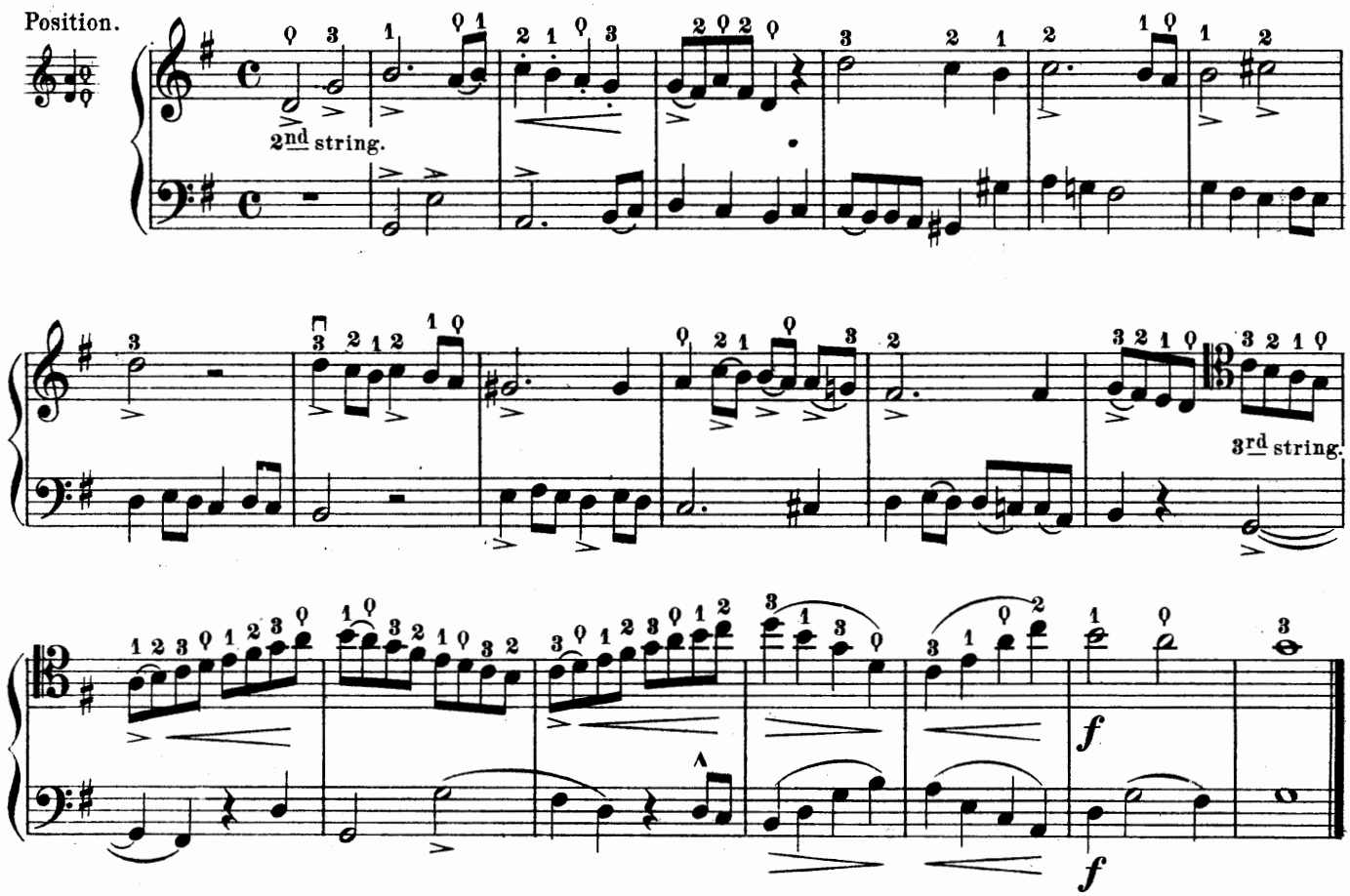


77. Allegro moderato.

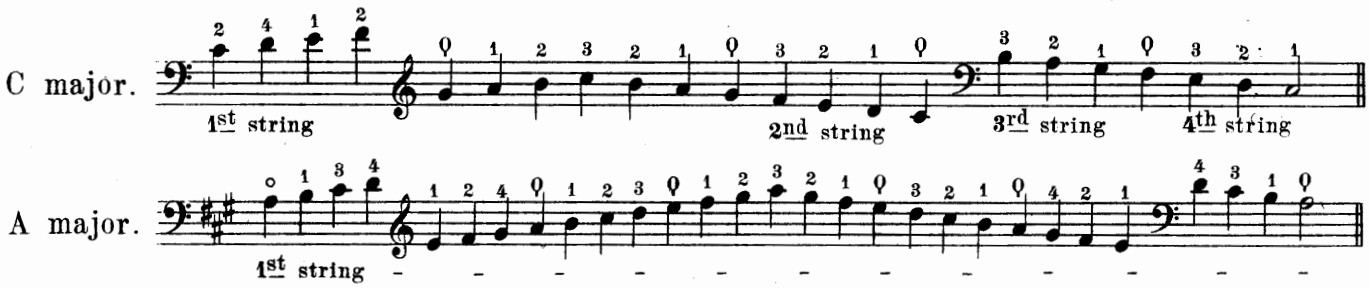
Dotzauer.



78. Allegro non troppo.

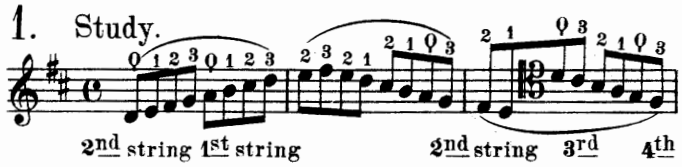


Introducing and shifting the thumb.

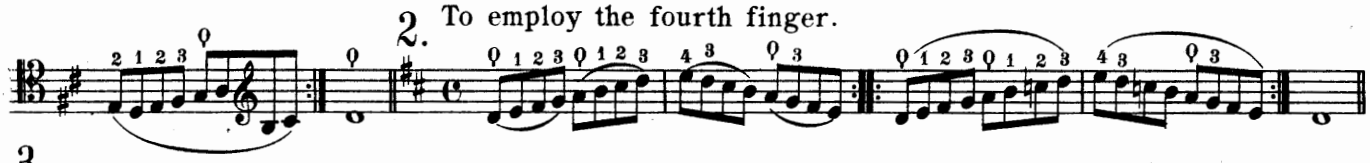


The thumb remains in the same position

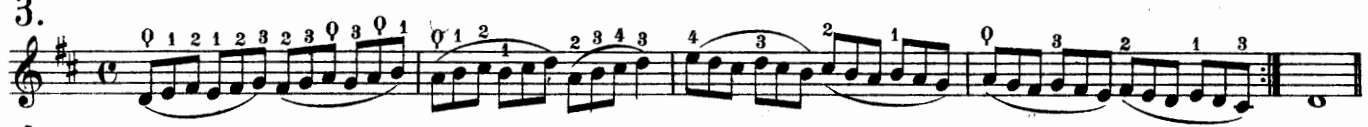
1. Study.



2. To employ the fourth finger.



3.



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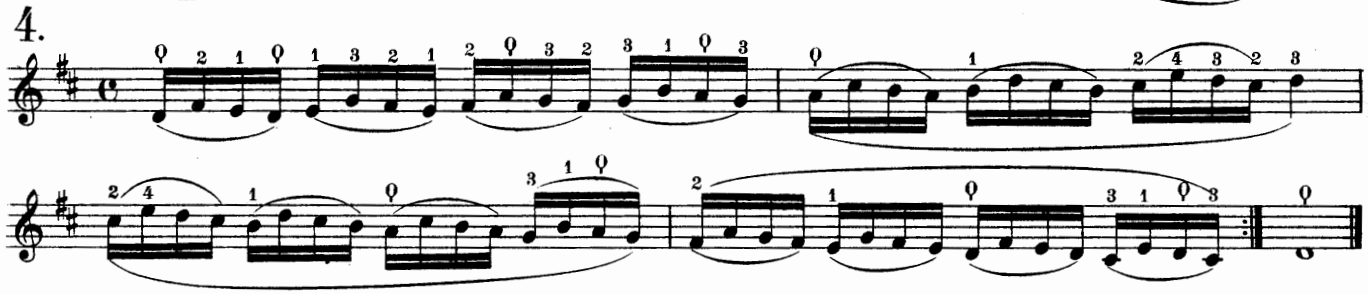
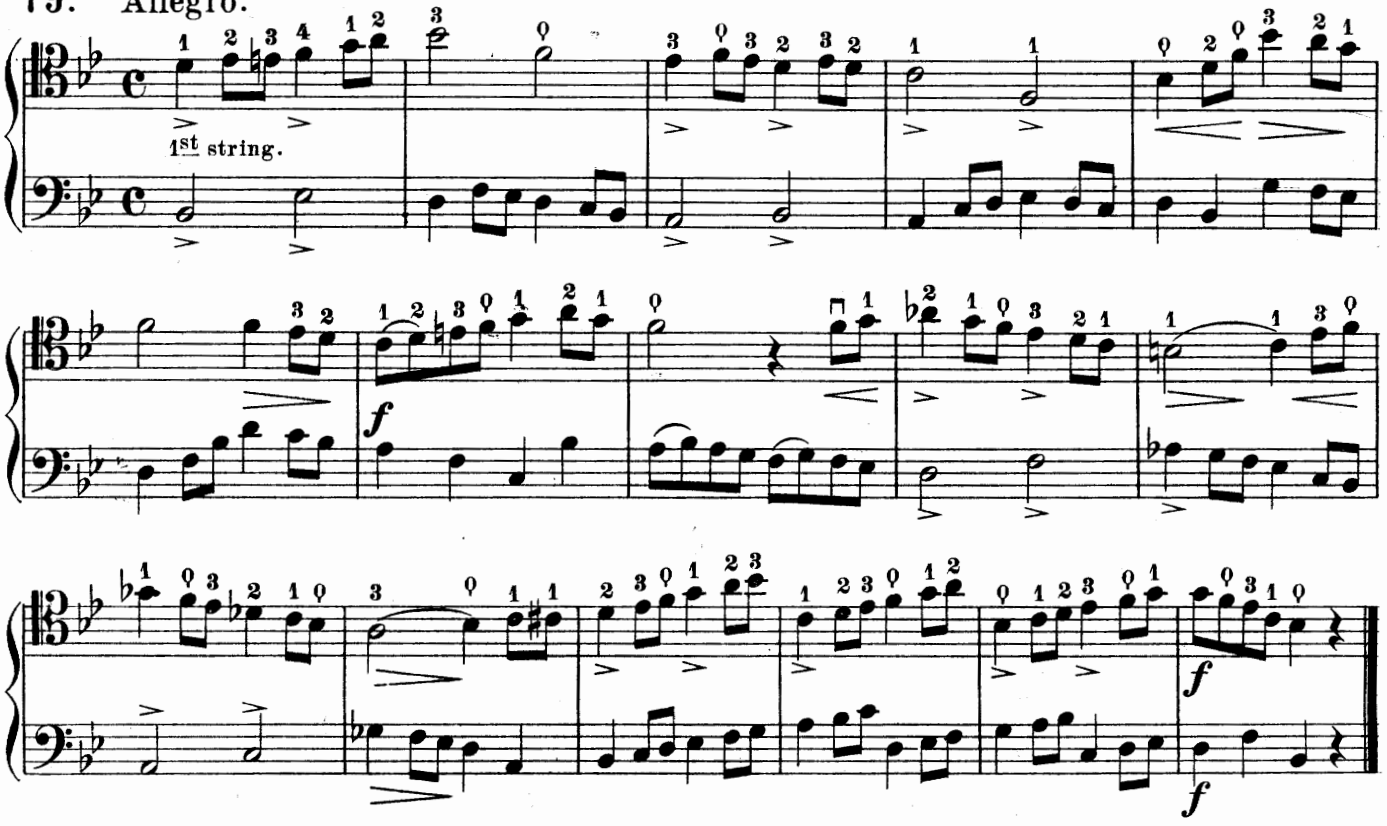
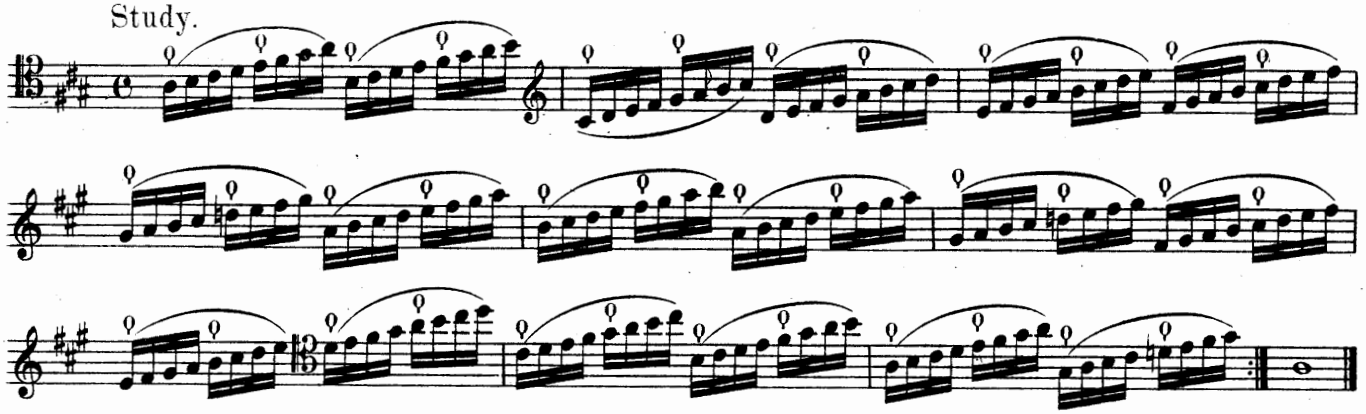


79. Allegro.

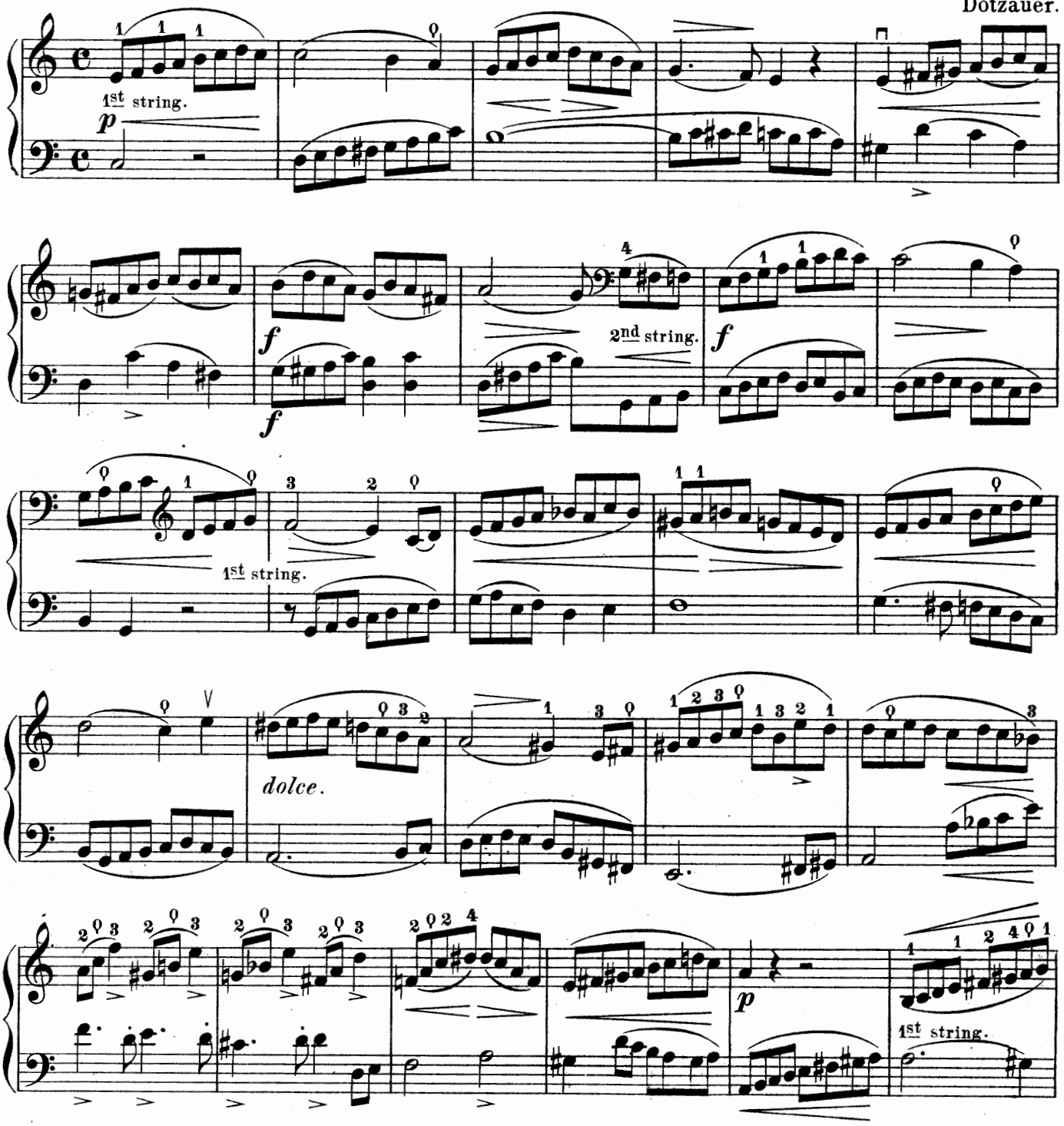


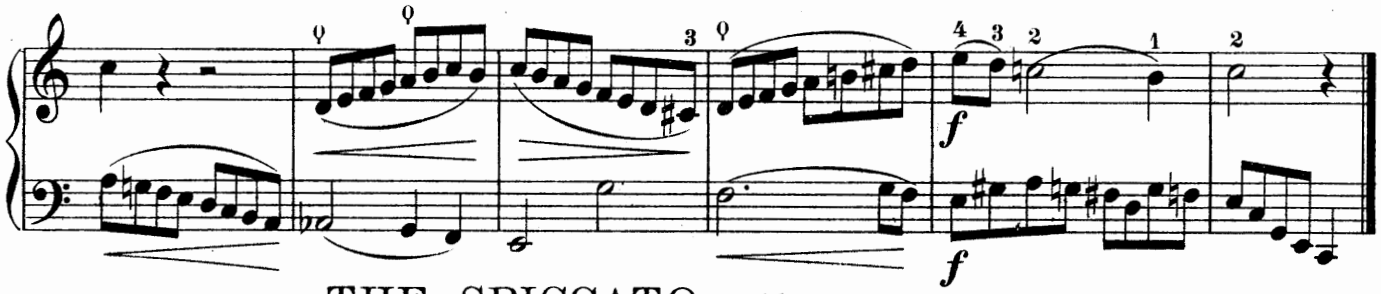
Study.



80. Allegro non troppo.

Dotzauer.

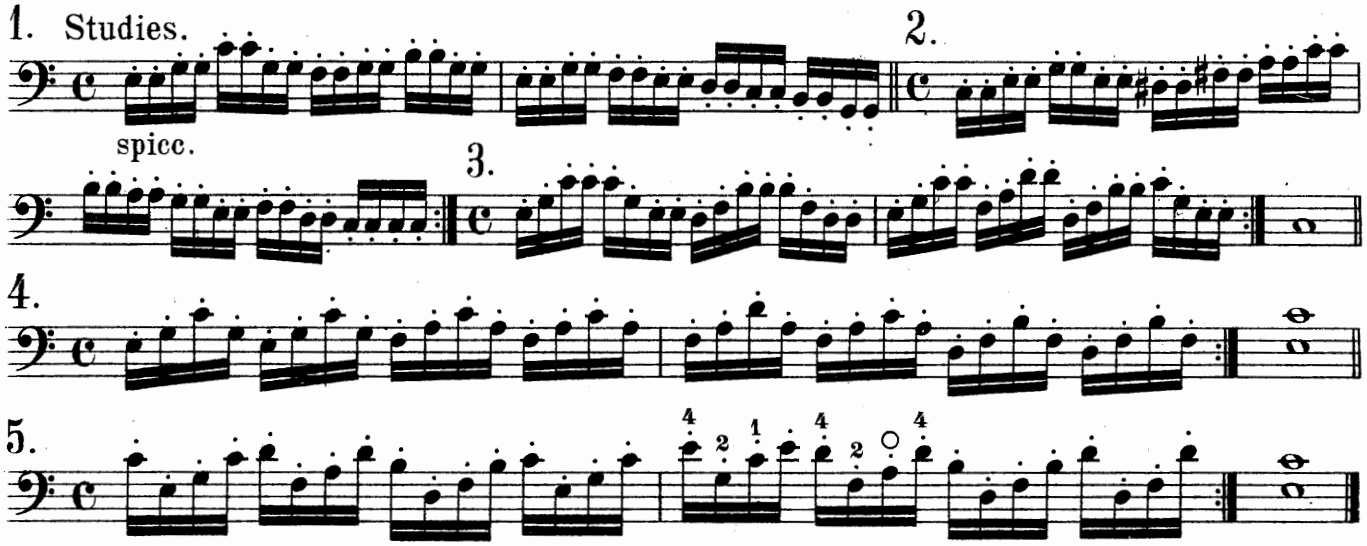




THE SPICCATO. (abbreviated spicc.)

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.

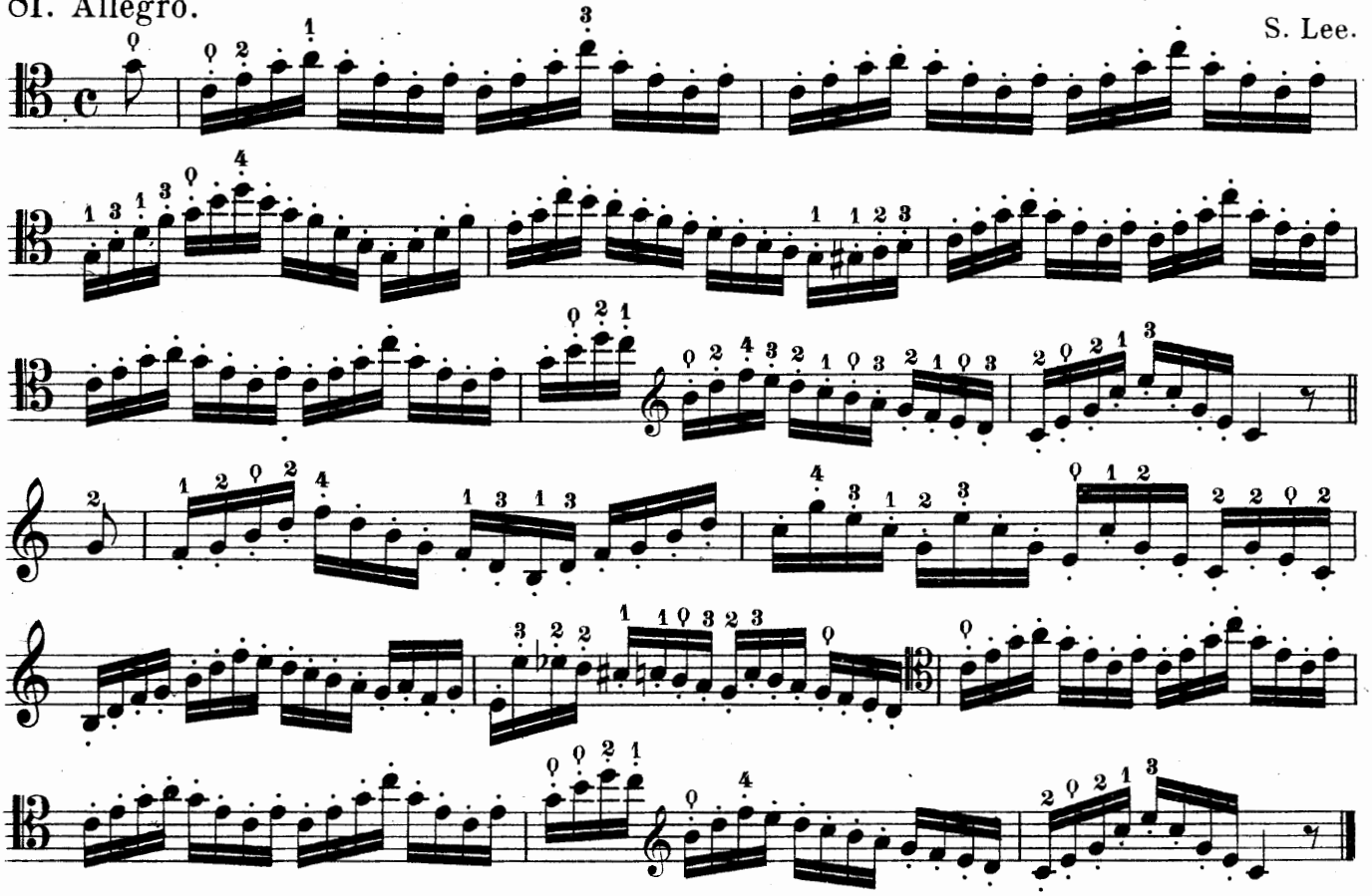
1. Studies.



EXERCISE.

81. Allegro.

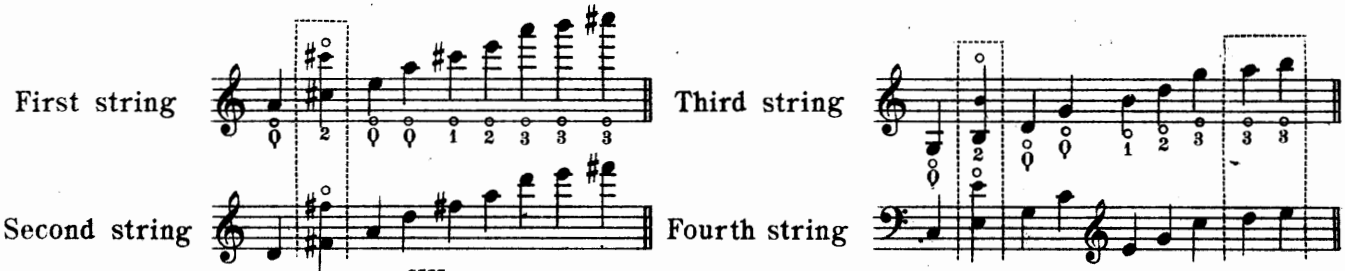
S. Lee.



HARMONIC SOUNDS.

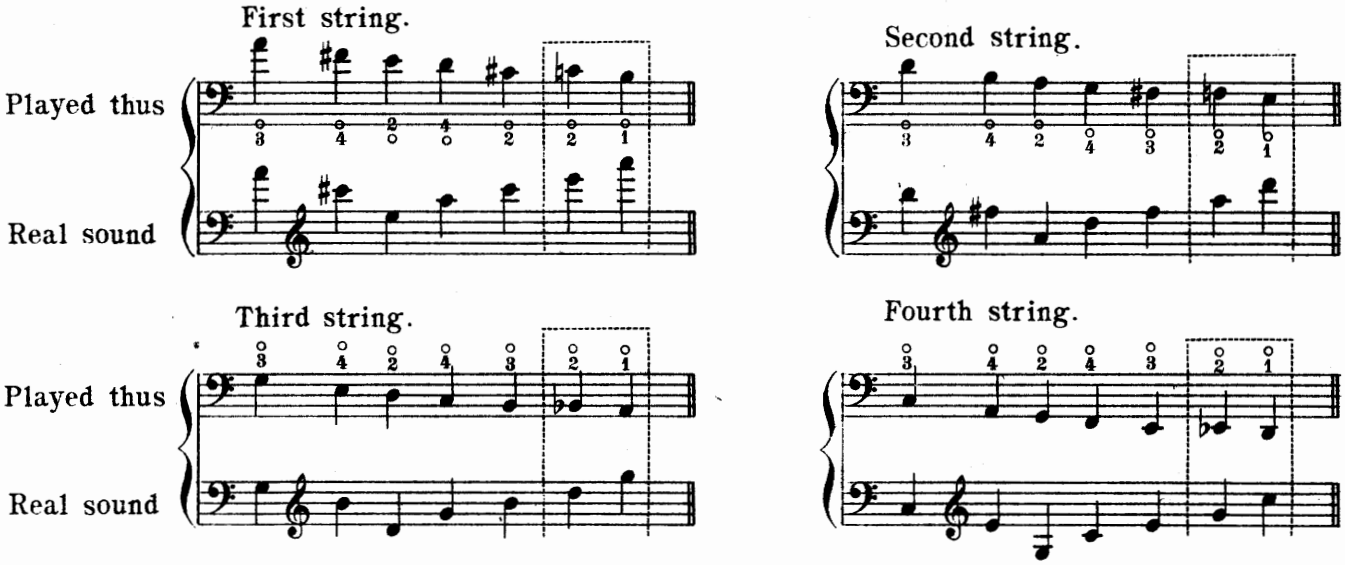
These sounds resemble much the tone of the Flageolet. There are natural and artificial Harmonics. The Natural ones are produced by touching the string on certain notes very lightly with the finger, the bow must also be lightly used. Harmonics are marked thus: ○

TABLE
on the upper parts of the strings.

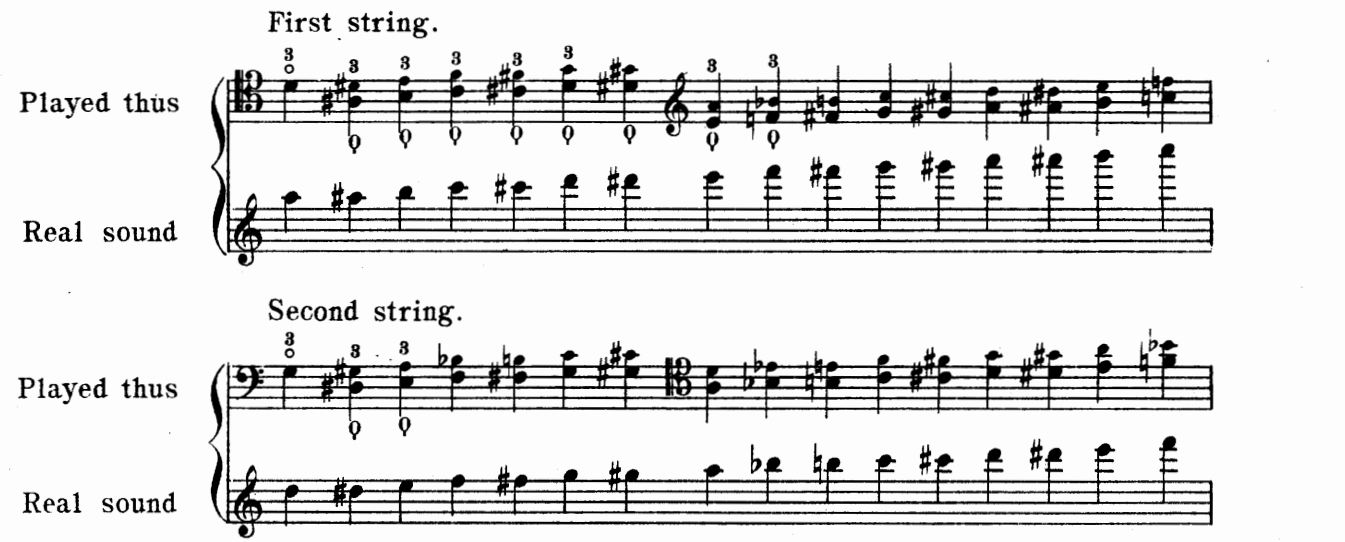


Those marked [ ] are difficult to produce, therefore they are seldom used.

Harmonics on the lower parts of the strings.



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.



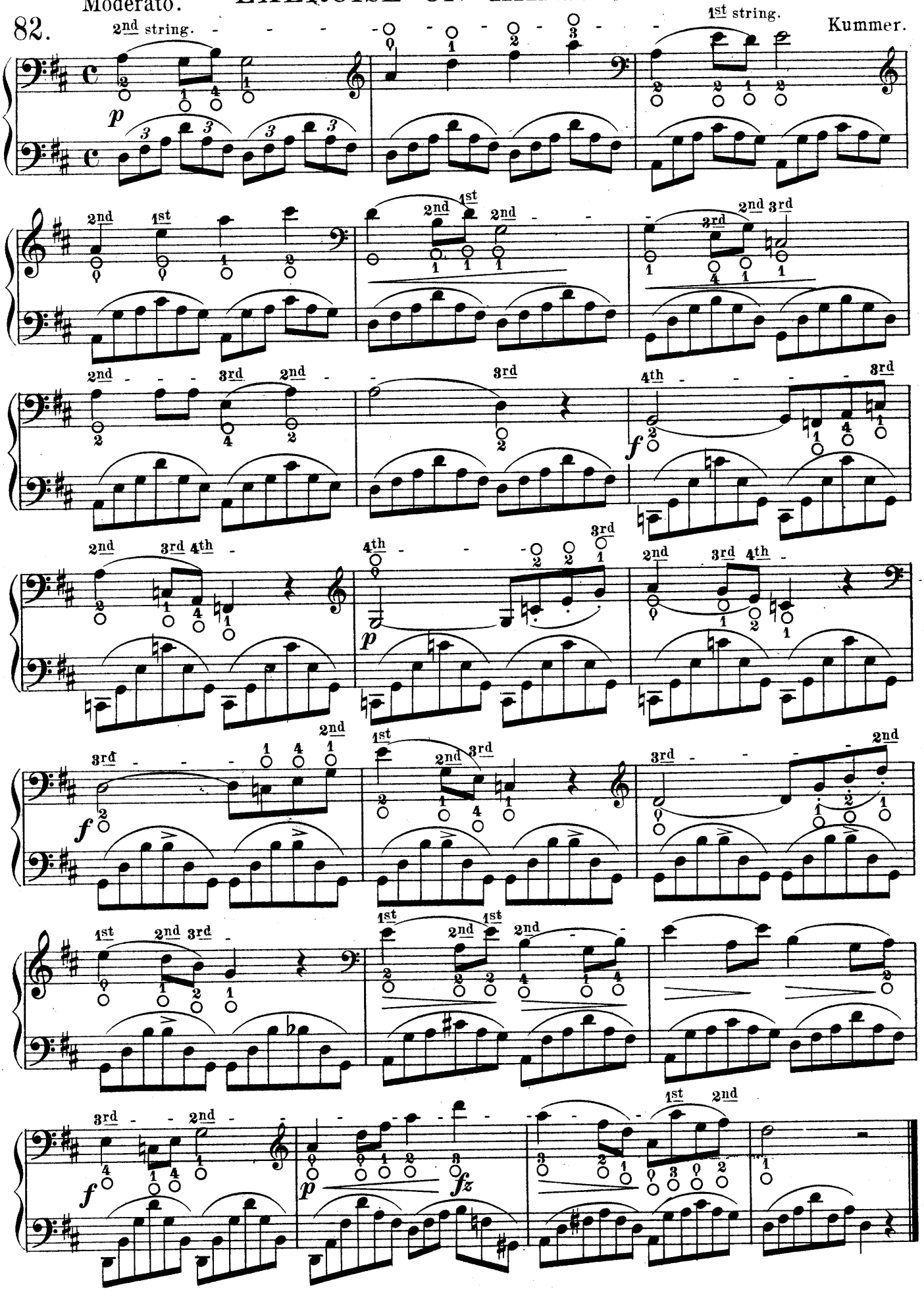
Similar sounds in a similar way can be produced on the other strings.

EXERCISE ON HARMONICS.

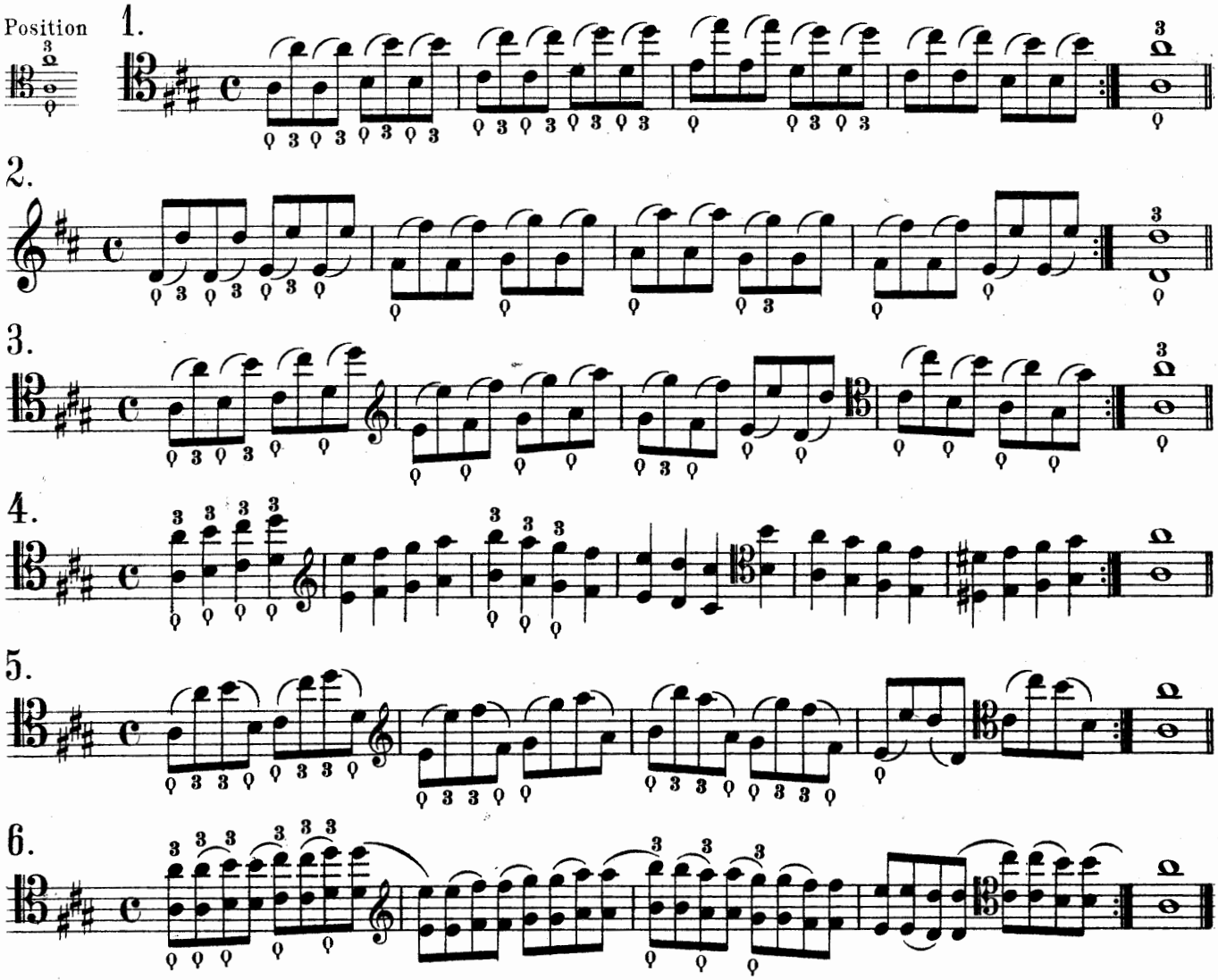
Moderato.

82.

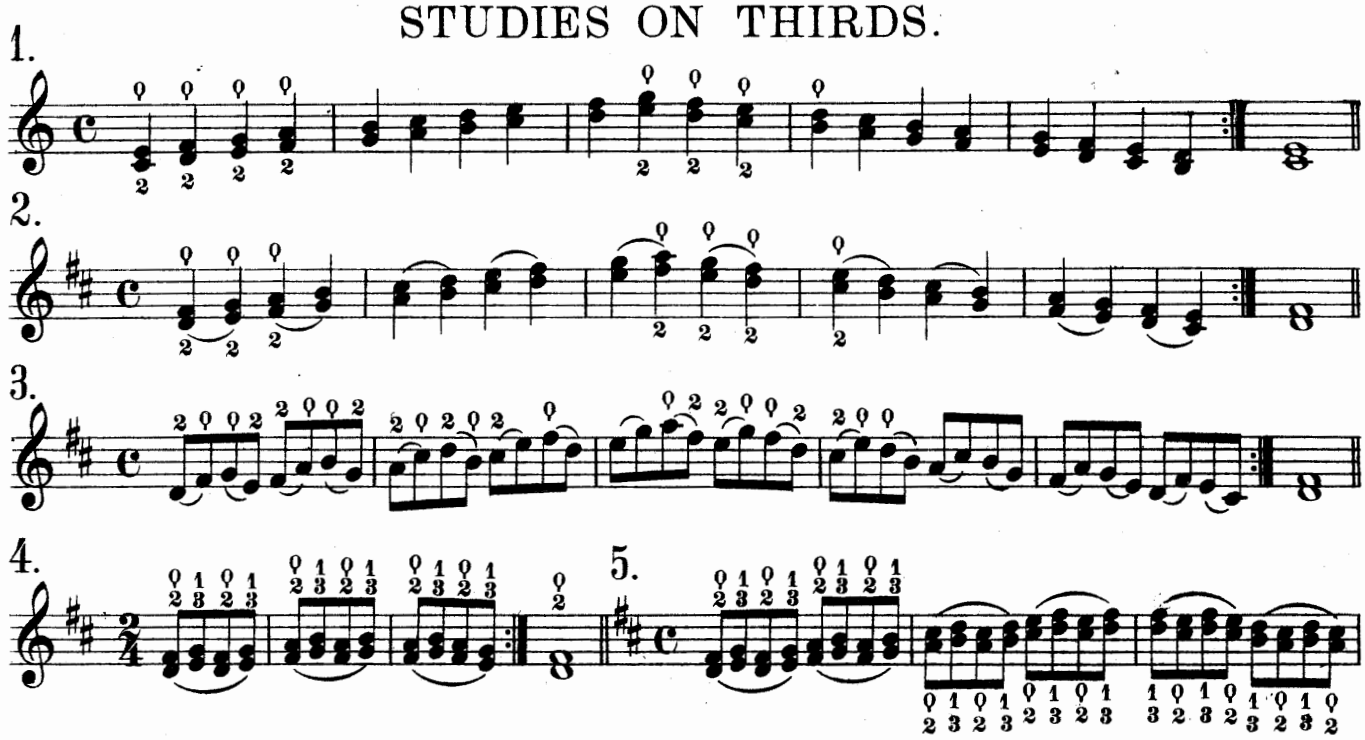
Kummer.

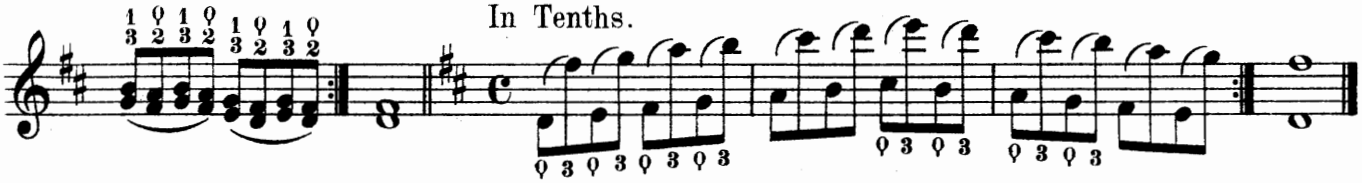


STUDIES ON OCTAVES.



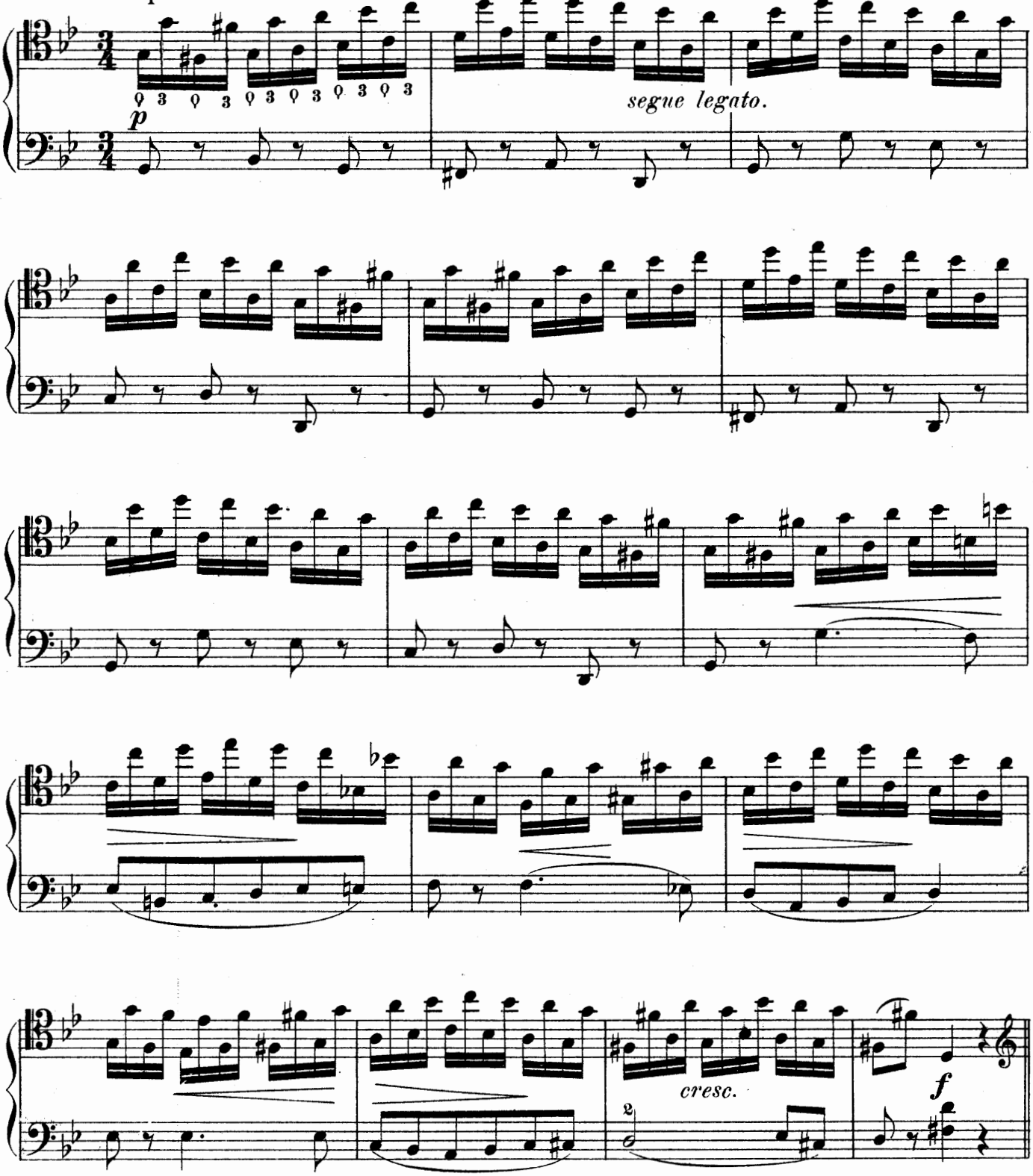
STUDIES ON THIRDS.

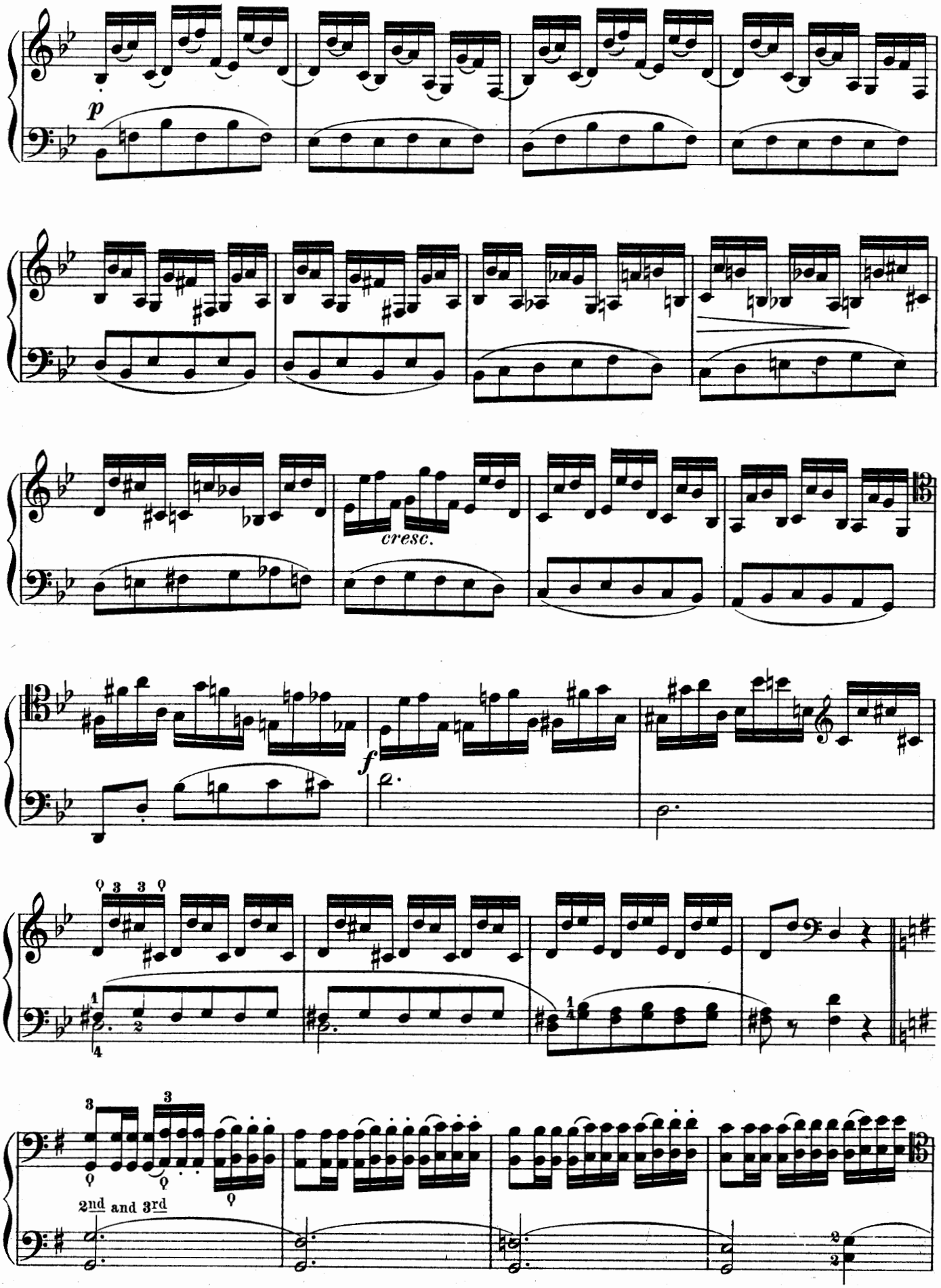


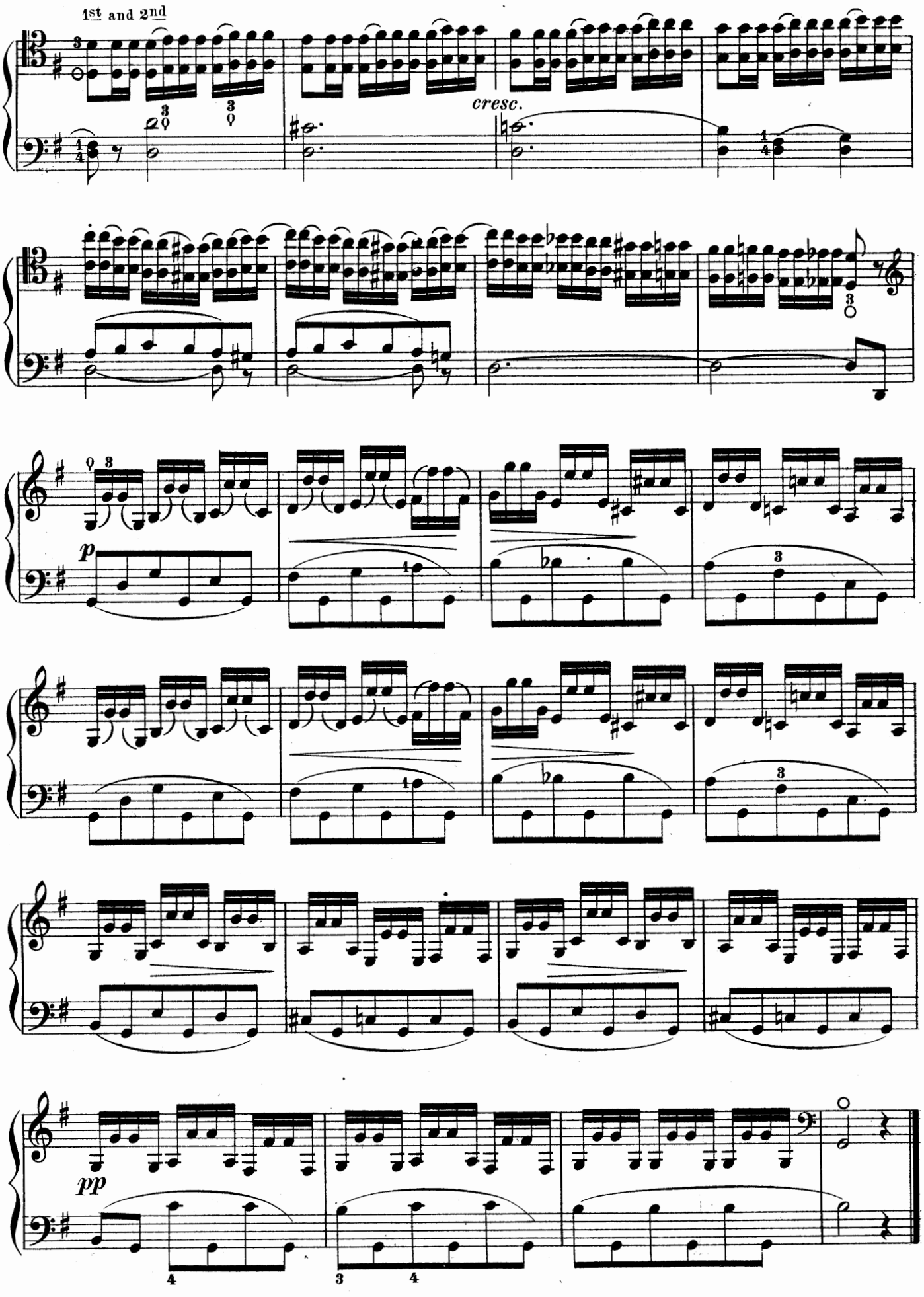


EXERCISE ON OCTAVES.

83. Tempo ad libitum. Kummer.

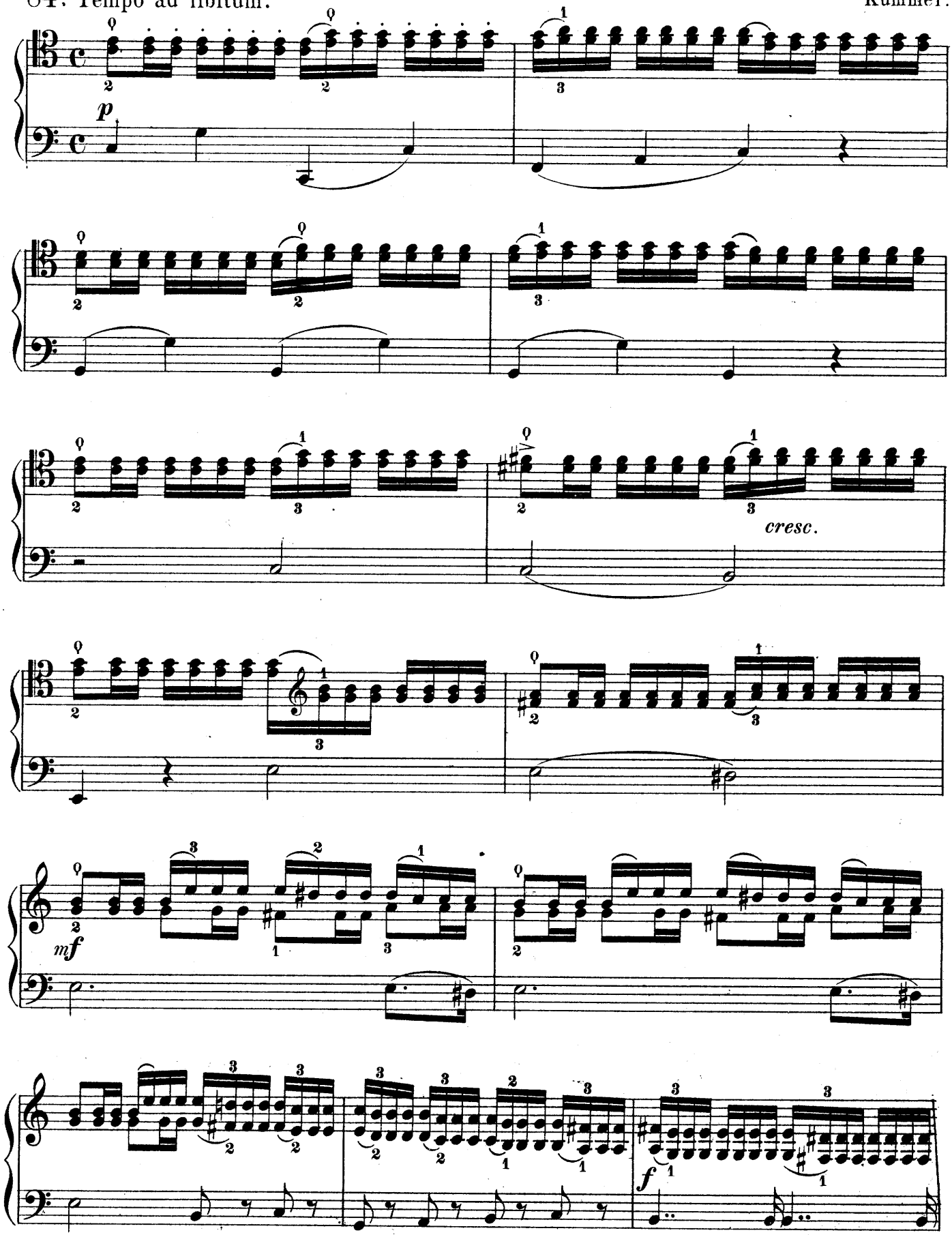


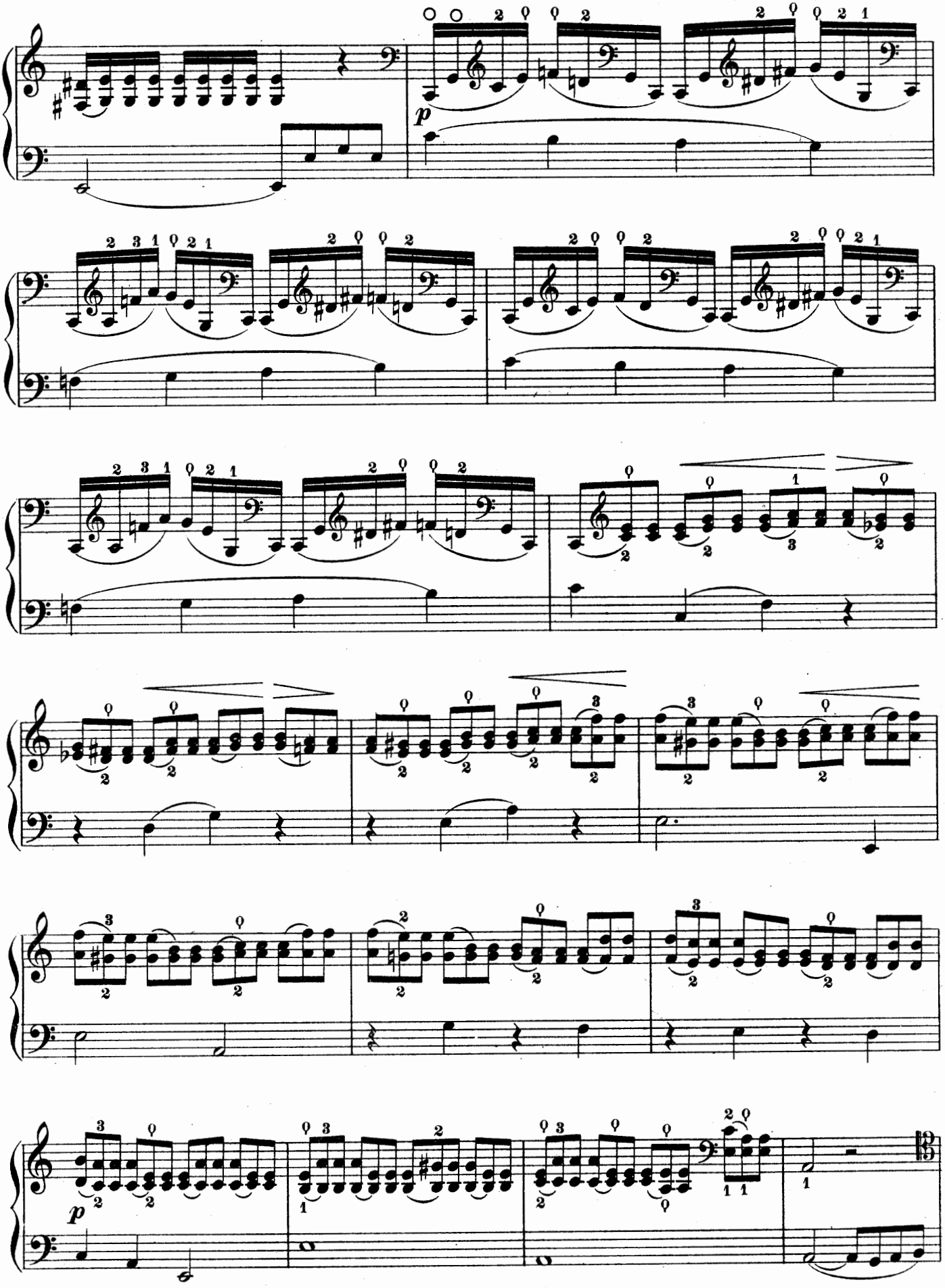

p
cresc.
f
2nd and 3rd

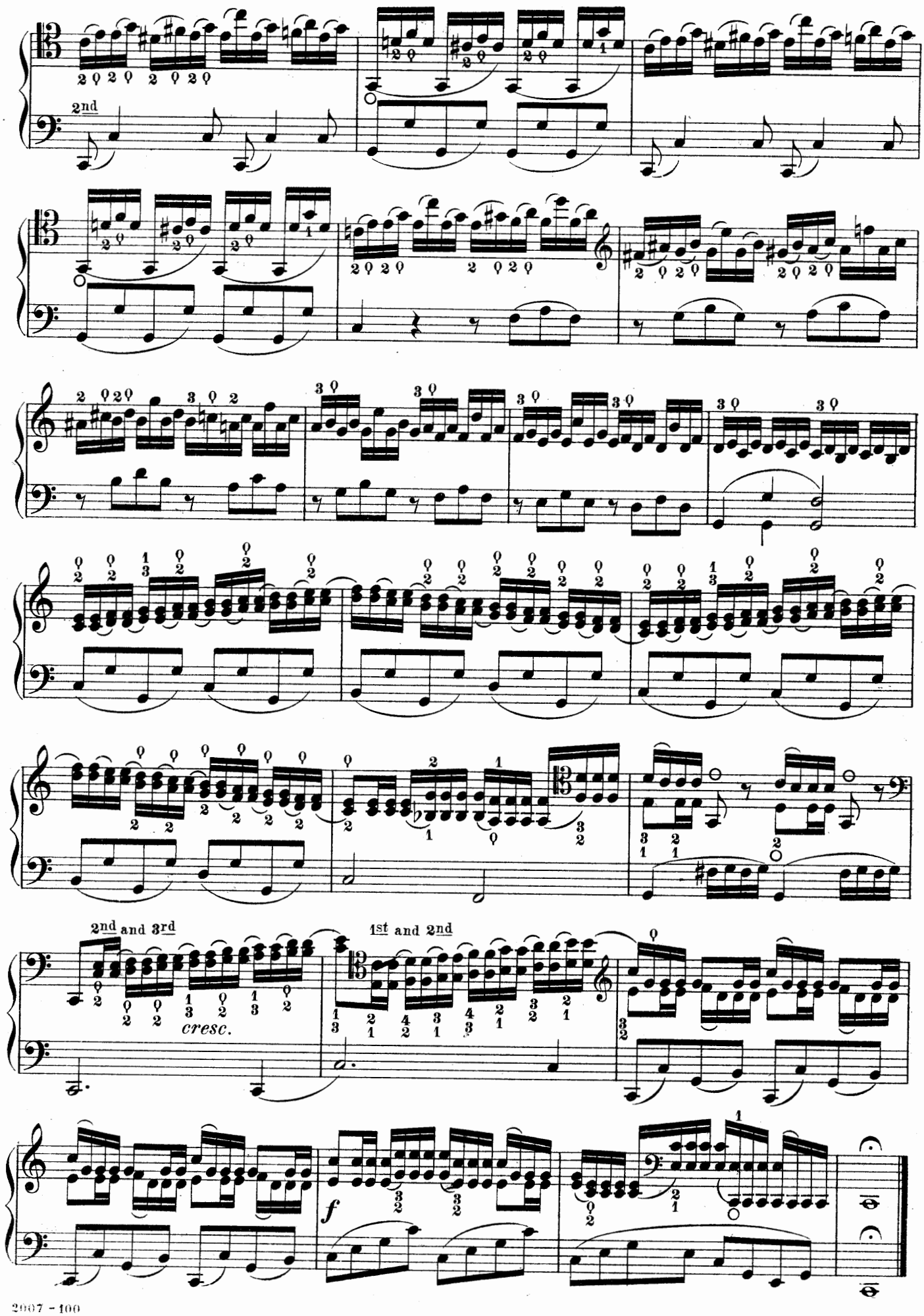

1st and 2nd
cresc.
p
pp

EXERCISE ON THIRDS AND SIXTHS.

84. Tempo ad libitum. Kummer.



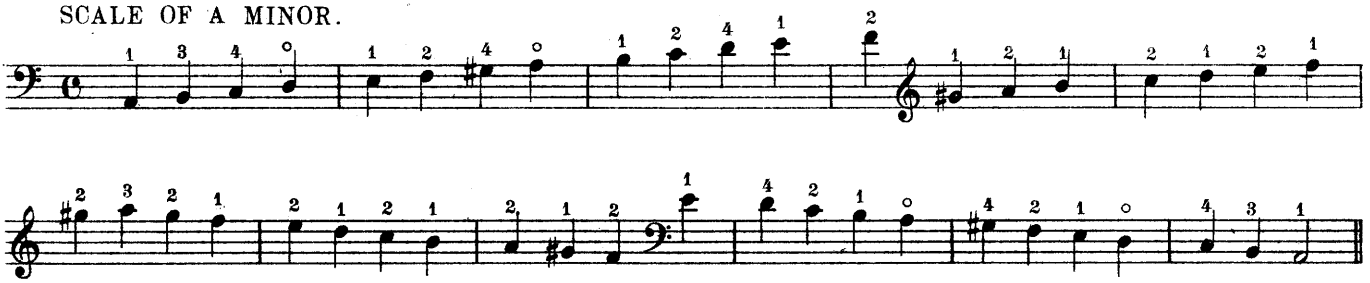



2nd
2nd and 3rd
cresc.
1st and 2nd
f

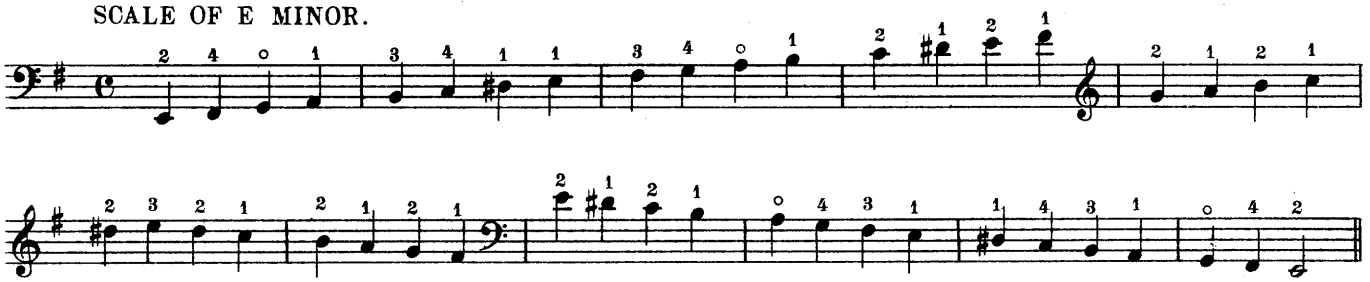
THE HARMONIC MINOR SCALE.

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

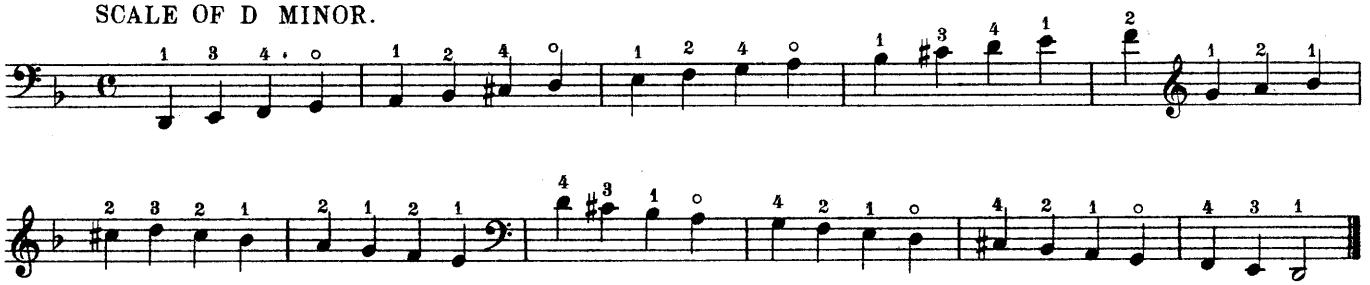
SCALE OF A MINOR.



SCALE OF E MINOR.



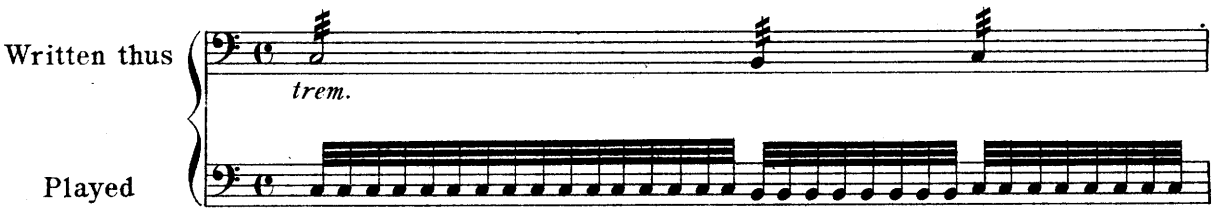
SCALE OF D MINOR.



All the other Harmonic minor scales follow this rule.

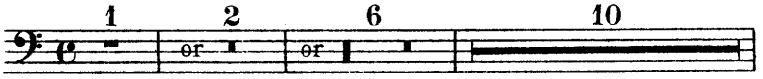
THE TREMOLANDO. (abbreviated trem.)

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



RESTS.

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



etc.

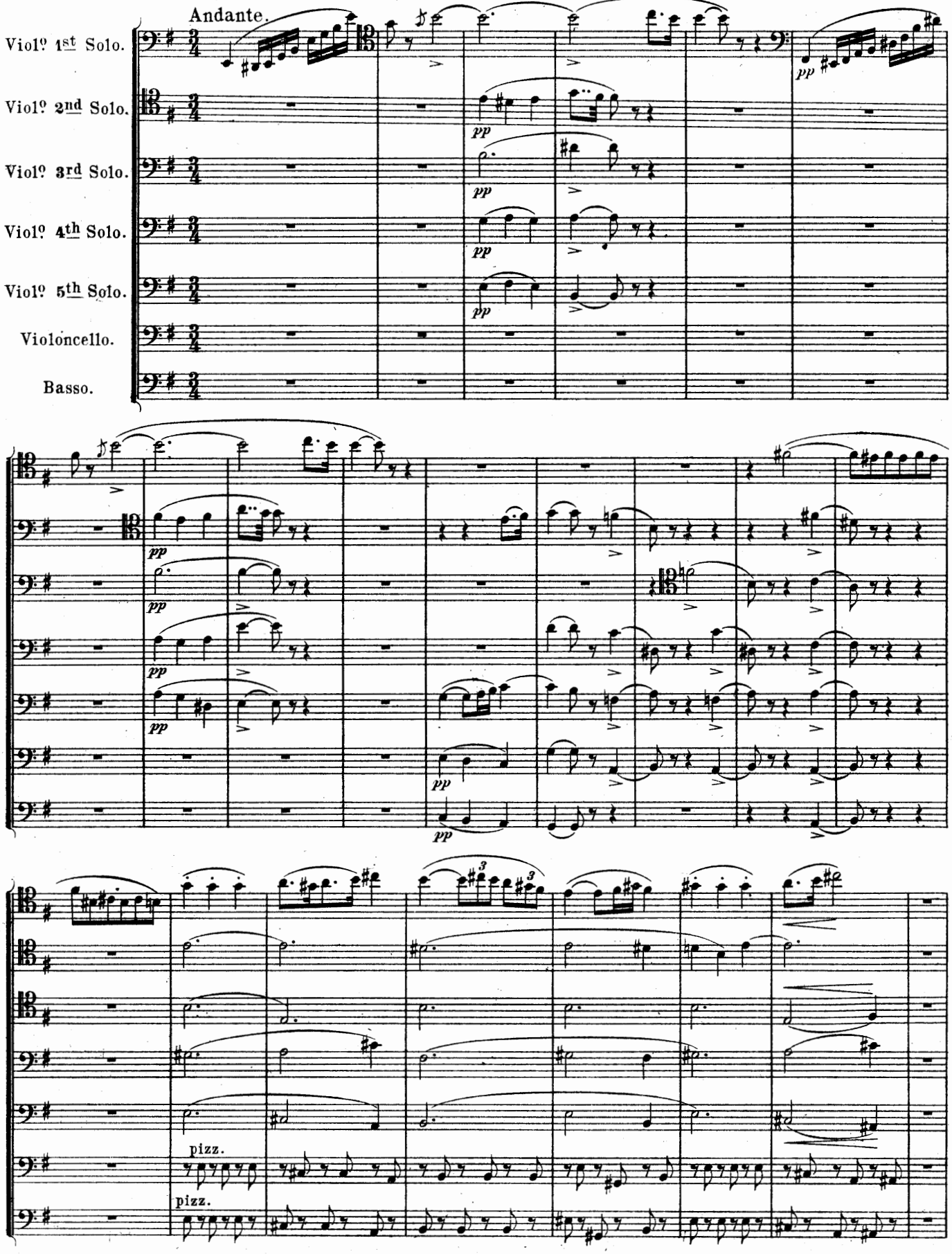
this means so many bars of that movement should be quietly counted.

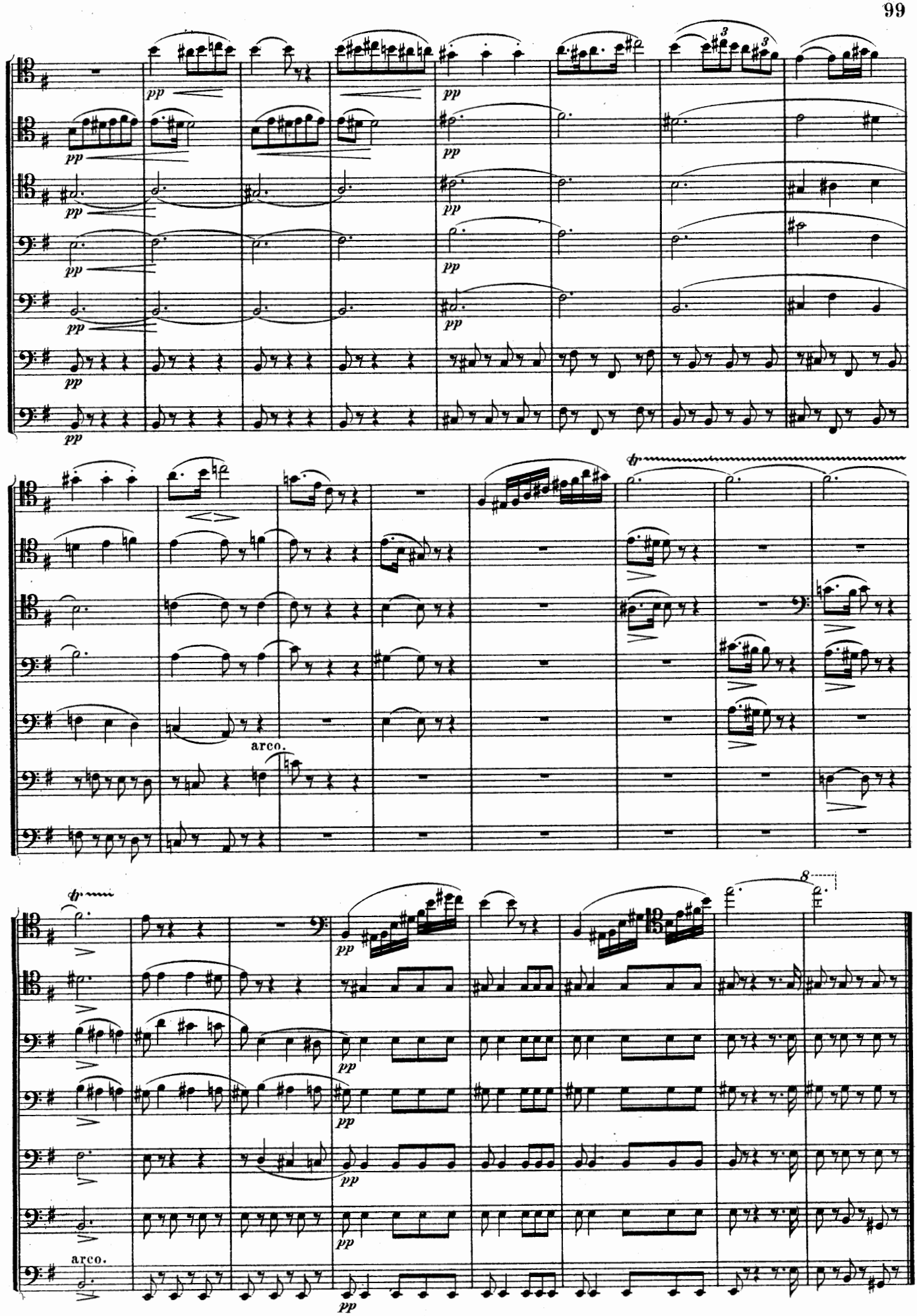
Overture of William Tell.

Original arrangement of Rossini's for 7 Violoncellos.

INTRODUCTION.

Andante.




pp
arco.
tr
8

On the Accompaniment of the Recitative.

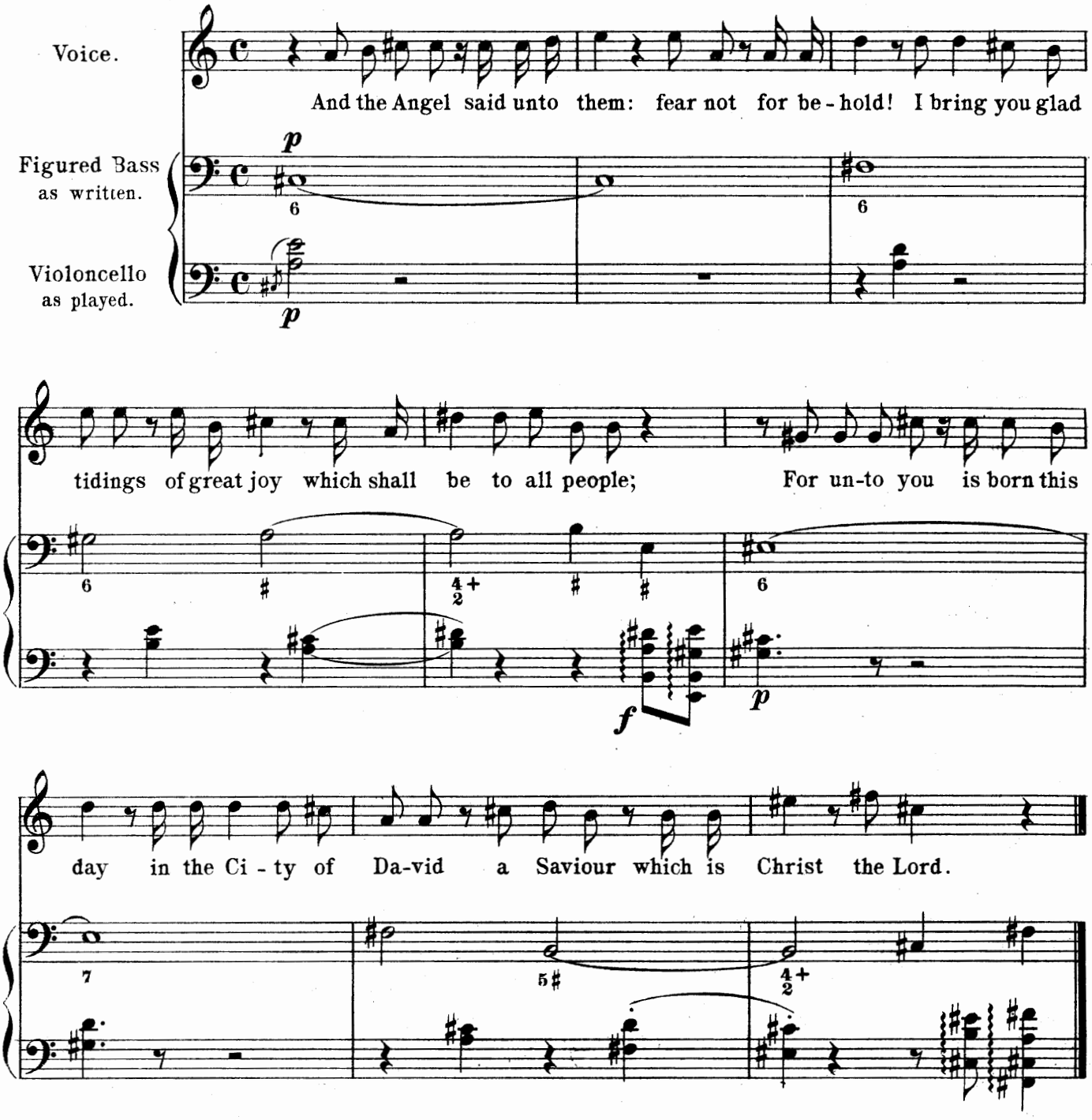
As the old custom to accompany a recitative in the works of classical composers with Violoncello and double Bass only, has been retained in England, an example is given here in what manner this has to be done. To accompany a recitative properly, the player should have a perfect knowledge of harmony and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

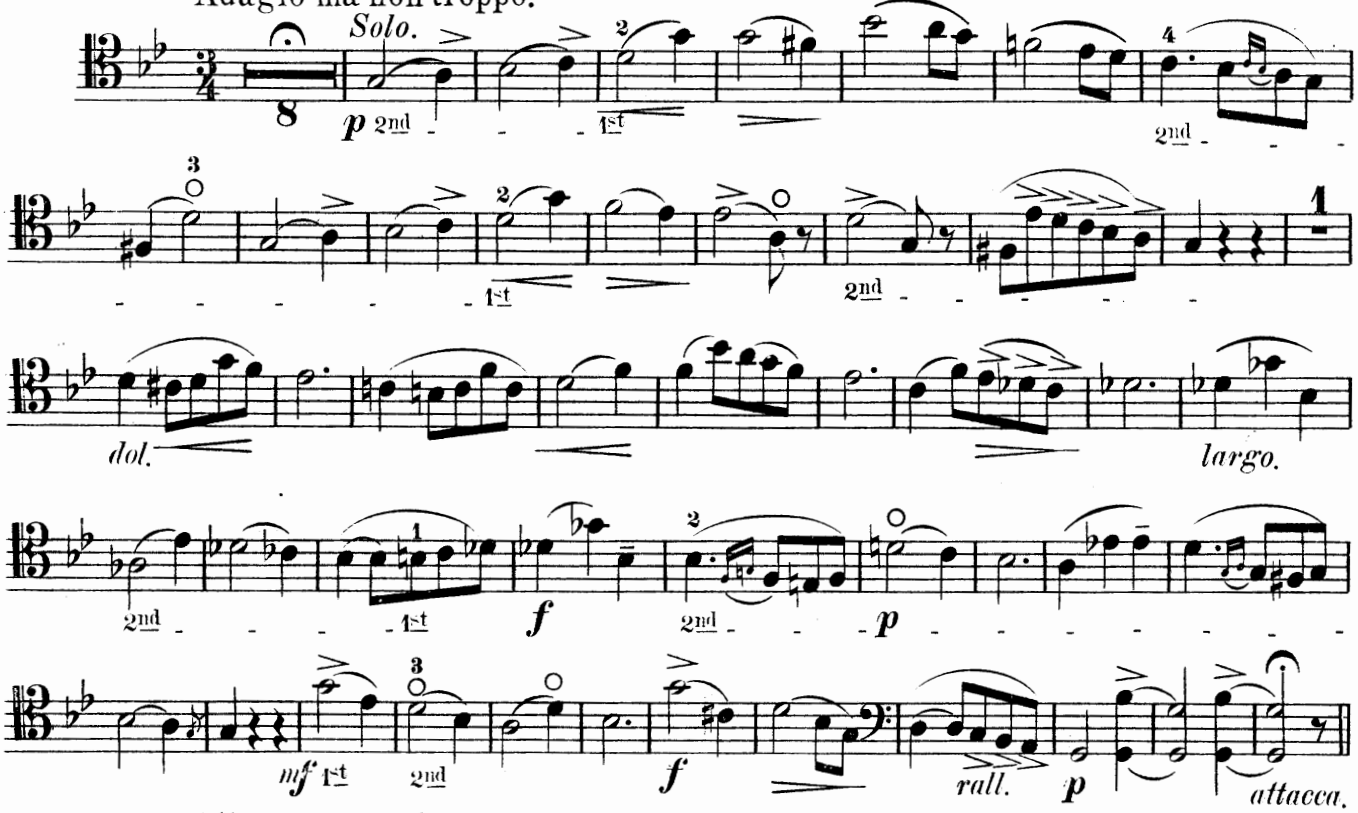
from Handels "Messiah."



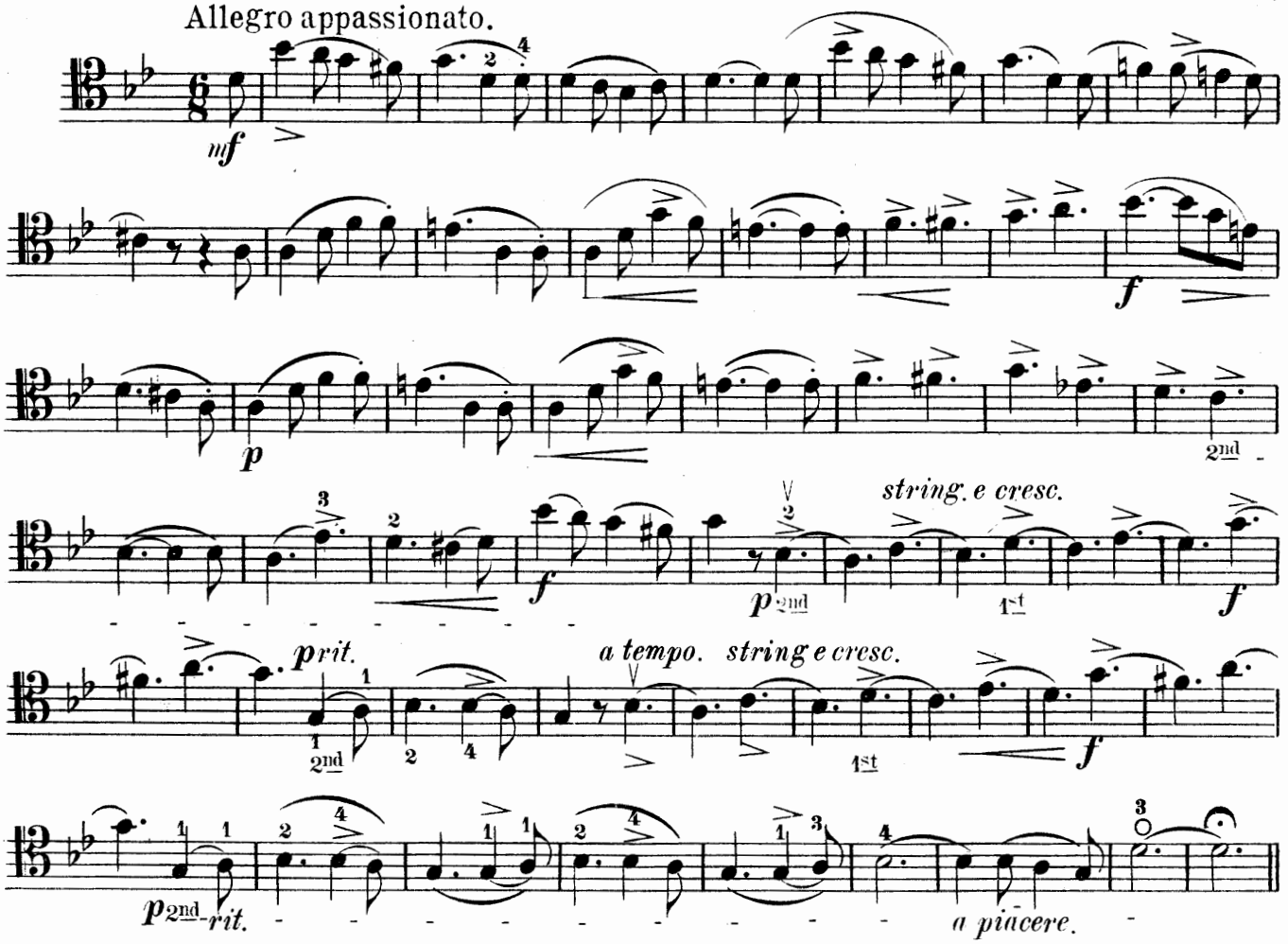
LE REVE.

G. Goltermann.

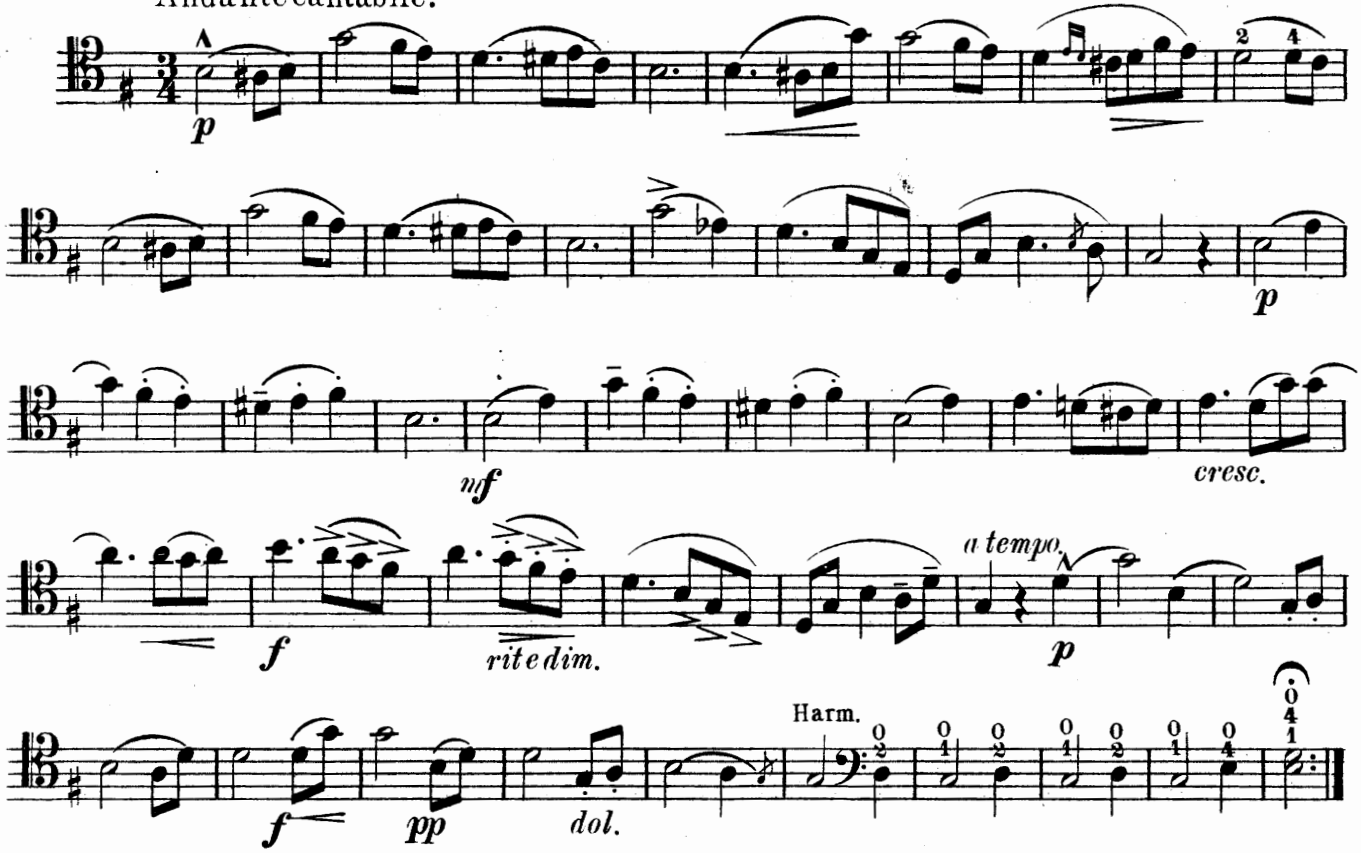
Adagio ma non troppo.



Allegro appassionato.



Andante cantabile.

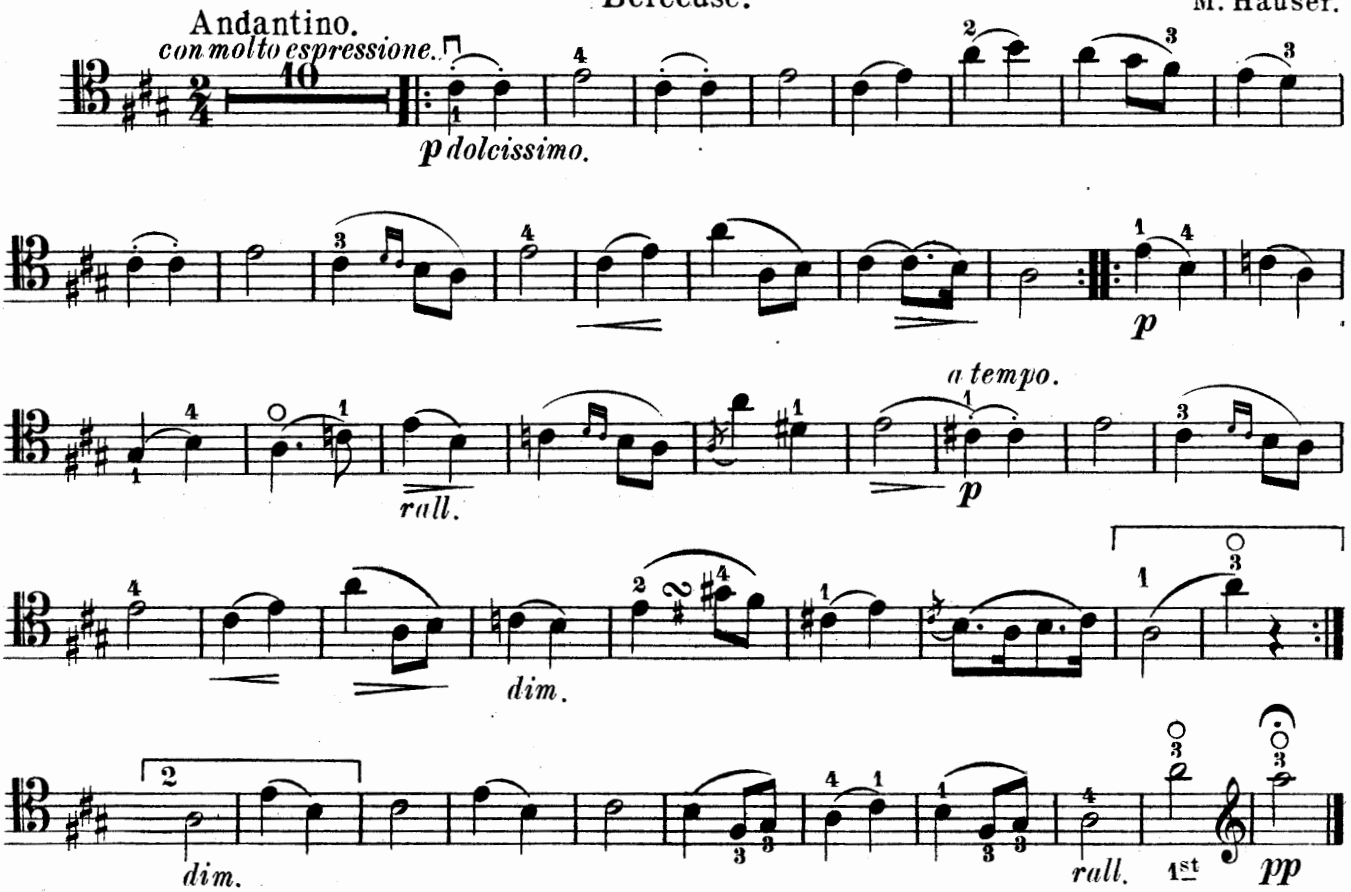


WIEGENLIED.

Berceuse.

M. Hauser.

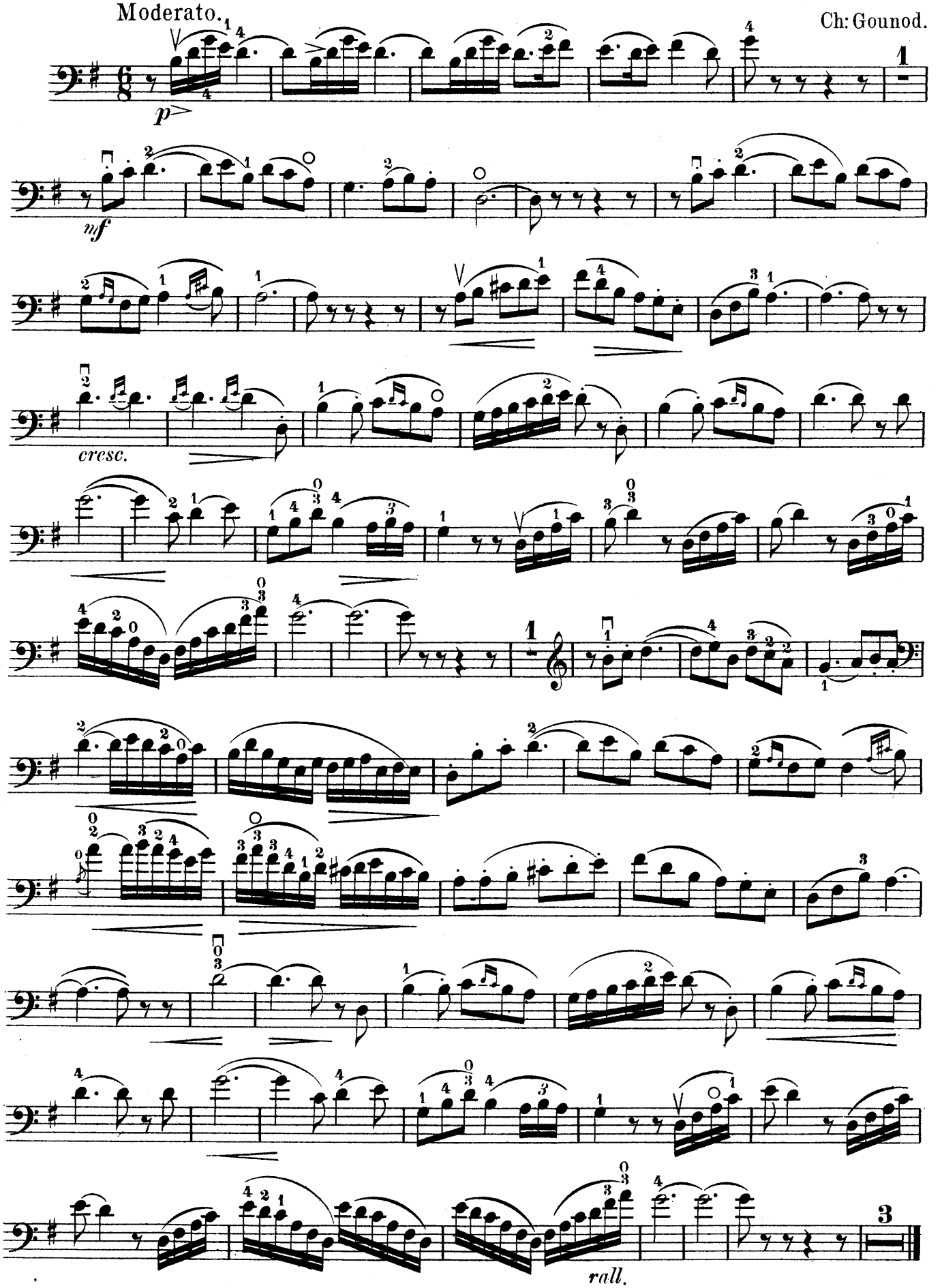
Andantino.
con molto espressione.



SÉRÉNADE.

Moderato.

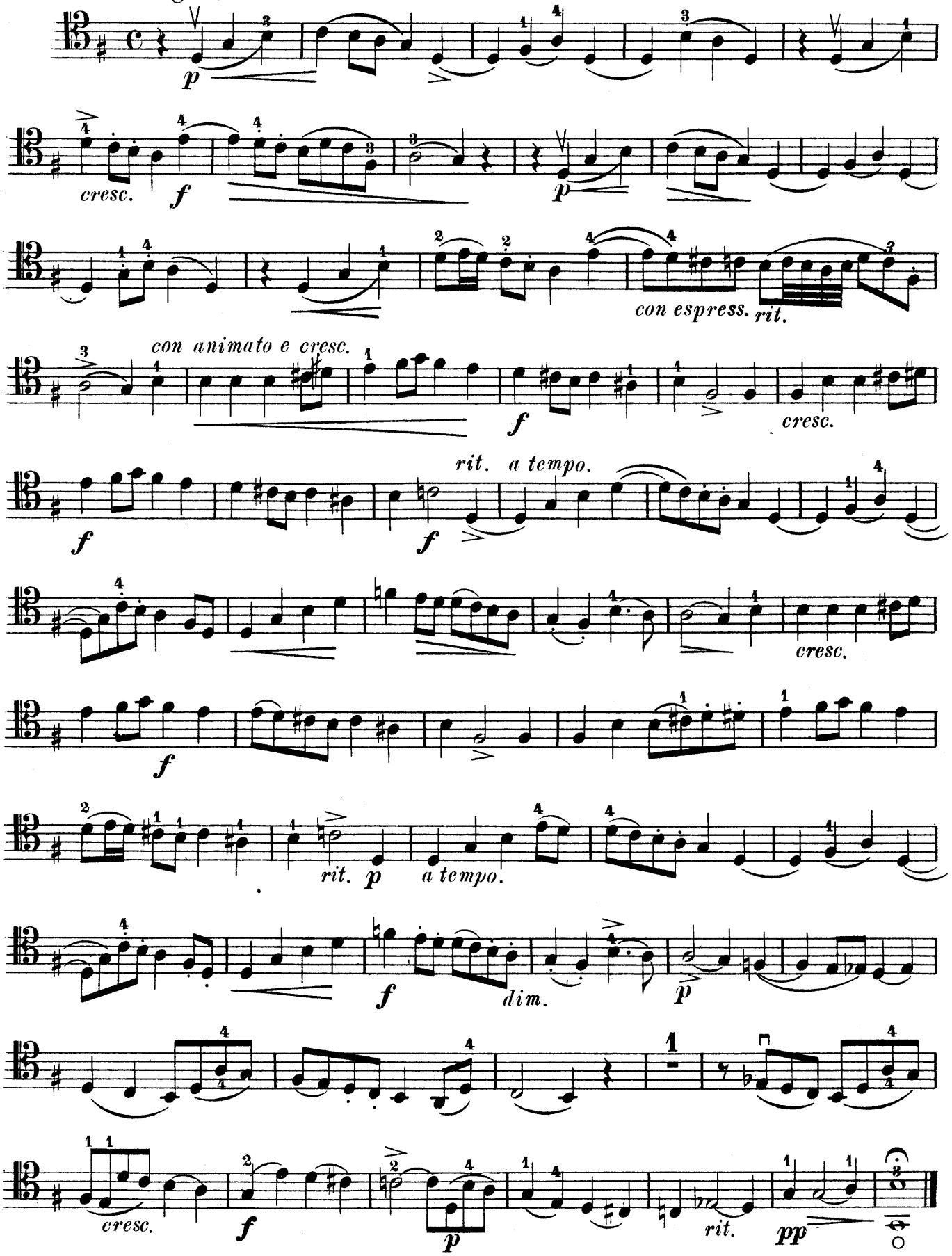
Ch: Gounod.



LIEBESLIED.

A. Henselt.

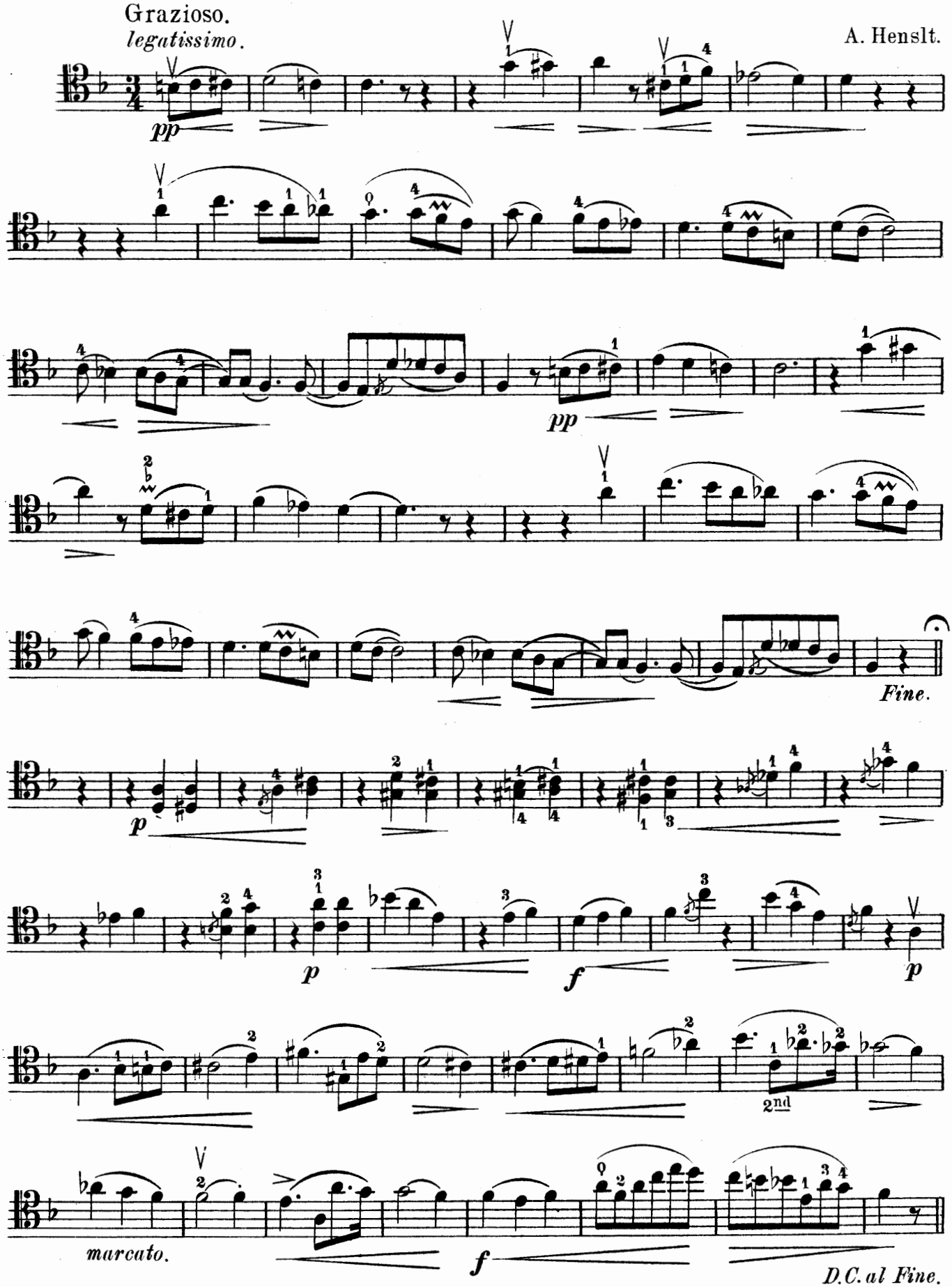
Allegretto sostenuto ed amoroso.



PETITE VALSE.

Grazioso.
legatissimo.

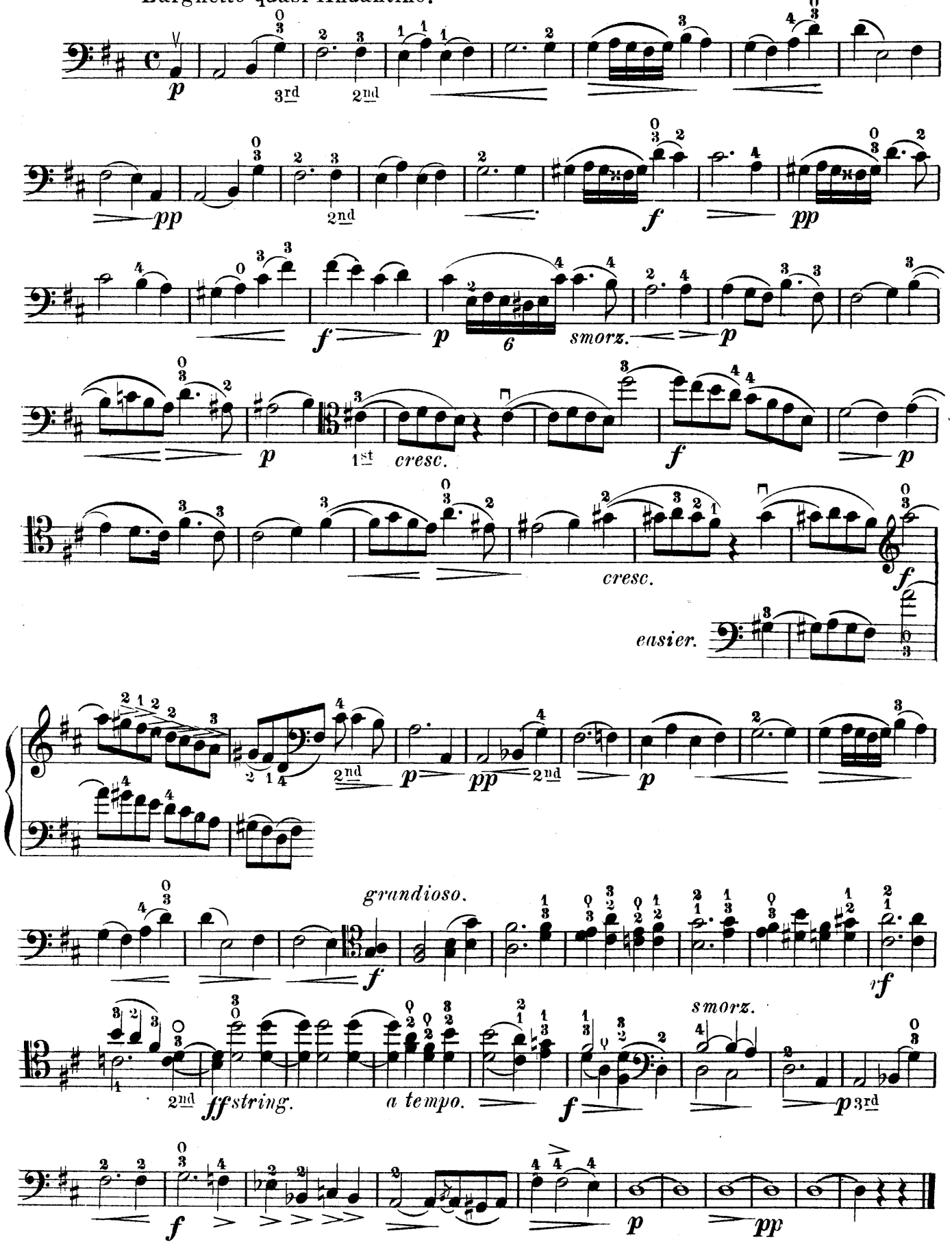
A. Henslt.



CAVATINA.

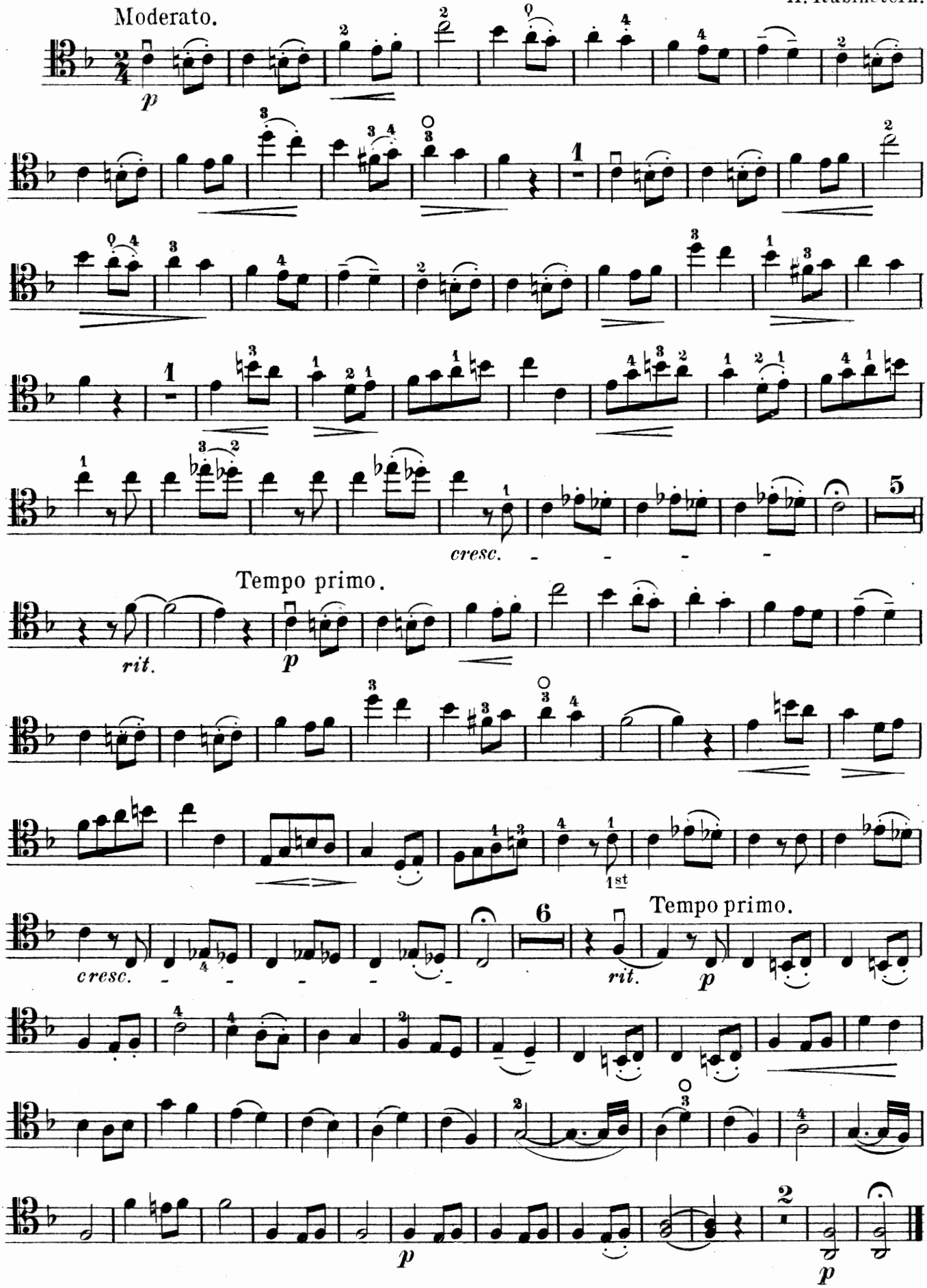
J. Raff, Op. 85.

Larghetto quasi Andantino.



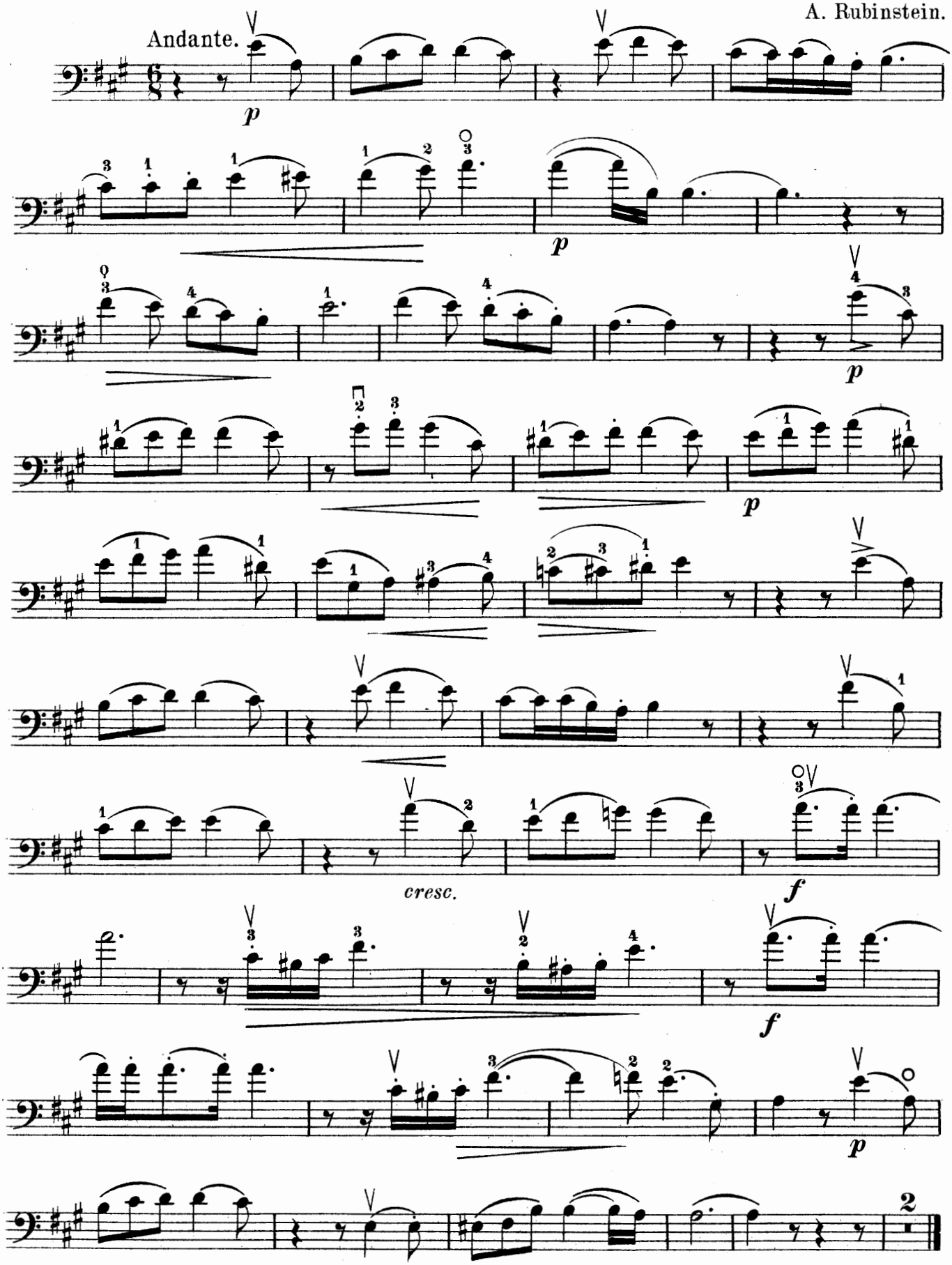
MÉLODIE.

A. Rubinstein.



ROMANCE.

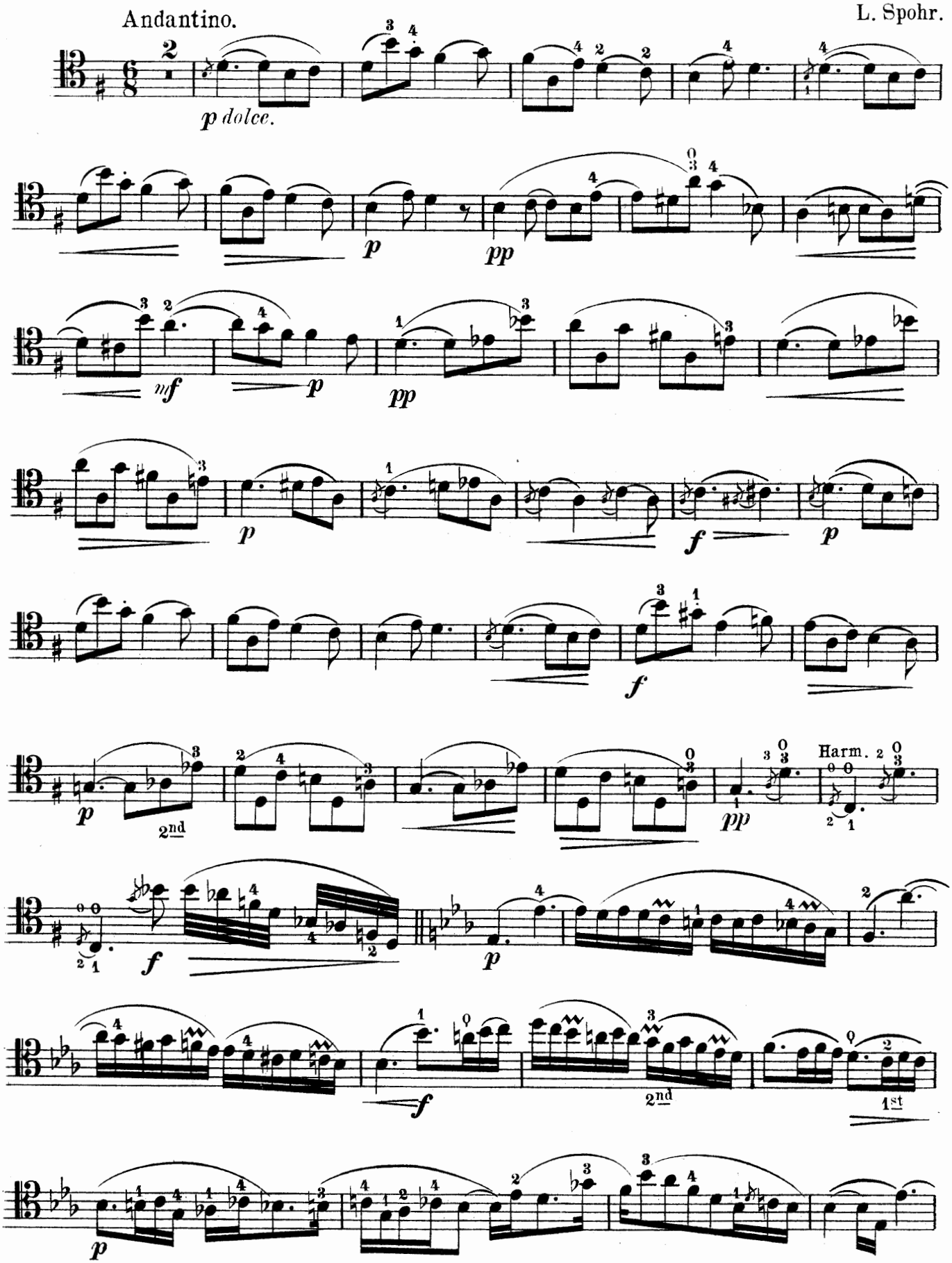
A. Rubinstein.

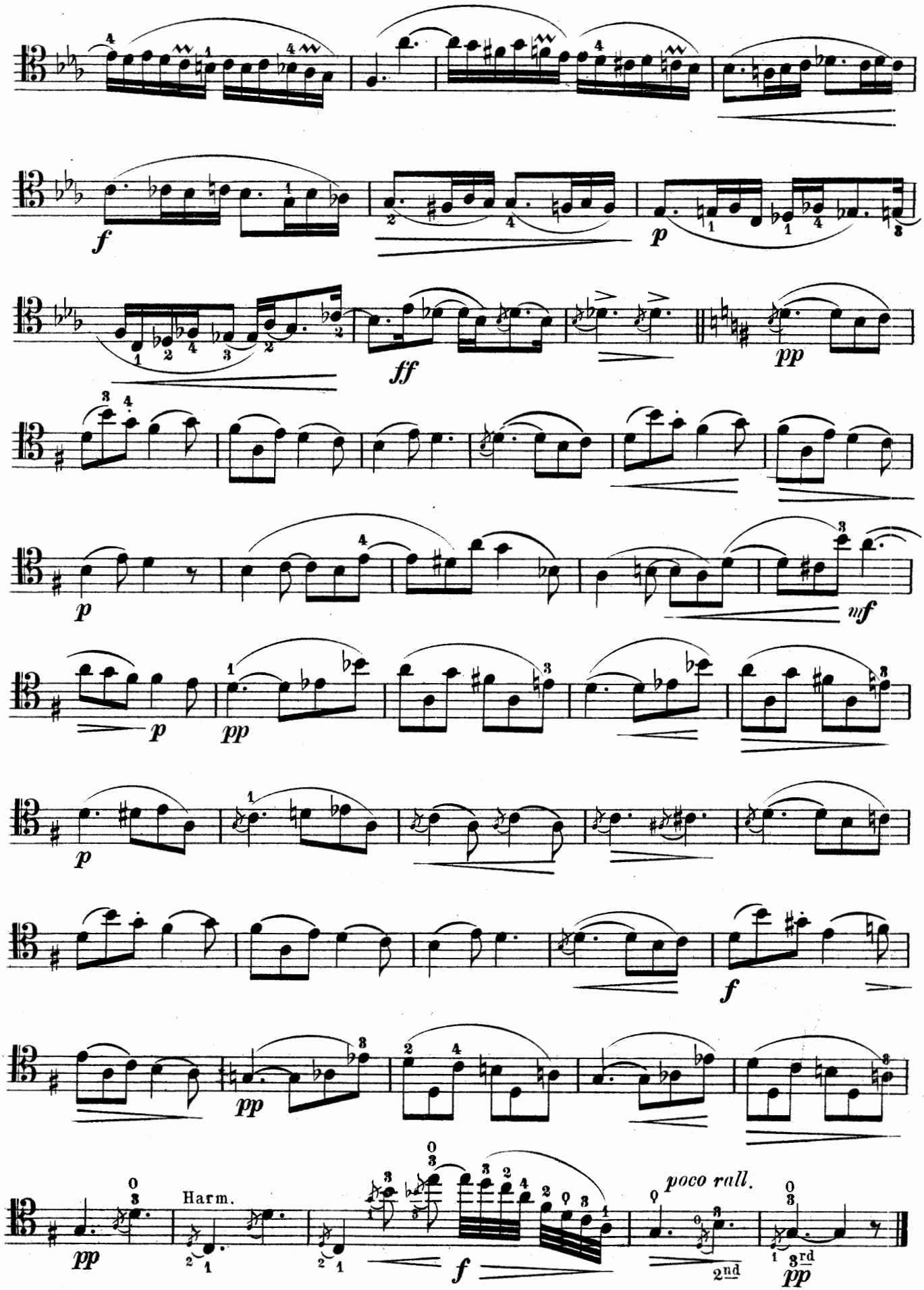


BARCAROLLE.

Andantino.

L. Spohr.

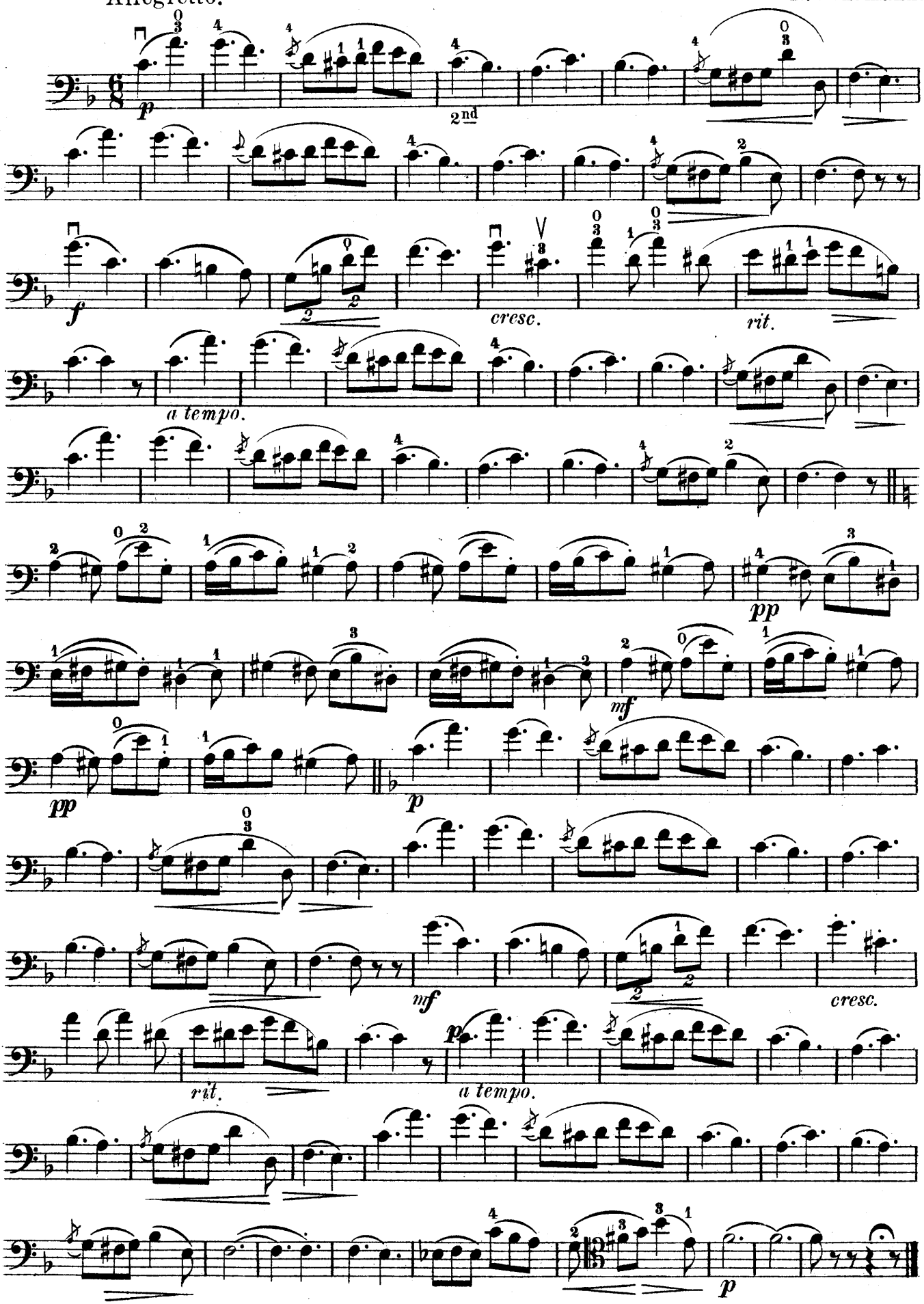



f
p
ff
pp
p
mf
p
pp
p
f
pp
pp
Harm.
f
poco rall.
2nd
3rd
pp

SCHLUMMERLIED.

Allegretto.

R. Schumann.



A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

With their Abbreviations and Explanations.

A..... to, in, or at; *a tempo* in time.
Accelerando..... Gradually increasing the speed.
Adagio..... Very slow.
Ad libitum..... As the performer pleases; not in strict time.
Agitato..... Restless with agitation.
Al or *Alla*..... To or in the style of a March.
Alla Marcia..... In the style of a March.
Allegretto..... Moderately quick.
Allegro..... Quick and lively.
Andante..... In moderately slow time.
Andantino..... A little less slow than Andante.
Amoroso..... Affectionately.
Anima, con / *Animato*..... With animation.
A piacere..... At pleasure.
Appassionato..... Impassioned.
Arpeggio..... Separating or breaking the notes of a chord.
Assai..... Very.
A tempo..... In time.
Attacca..... Proceed at once to the following movement.
Barcarolle..... A boating song.
Ben..... Well. *Ben marcato*, well marked.
Bis..... Twice.
Bravura..... Brilliant execution.
Brillante..... Gay, rapid, brilliant.
Brio, con..... With much spirit.
Cadenza..... A passage introduced by way of embelishment
Calando..... Gradually softer and slower.
Cantabile..... In a singing style.
Canzonetta..... A short song or air.
Capriccio / *Caprice*..... A composition of irregular construction.
Cavatina..... An Italian air.
Chord..... A combination of two or more sounds.
Coda..... A supplement at the end of a composition.
Col or *con*..... With.
Crescendo or *cres*... Gradually louder.
Da or *dal*..... From.
Da Capo, or *D. C*.... From the beginning.
Dal Segno..... From the sign.
Decrescendo or *decres* Decreasing in strength.
Diminuendo or *dim*.. Gradually softer.
Dolce or *dol*..... Softly, sweetly.
Duetto or *duo*..... A piece for two performers.
E..... And.
Energico..... With energy.
Espressivo..... With expression.
Fine or *Il Fine*..... The end.
Forte or *f*..... Loud.
Fortissimo or *ff*..... Very loud.
Forzando or *fz>*..... Accentuate the note.
Forza..... Force of tone.
Fuoco, con..... With fire.
Furioso..... Furiously.
Gracioso..... Graceful.
Giocoso..... Joyously.
Giusto..... Just, exact.
Grave..... Very slow and solemn.
Gusto..... Taste.
Harmony..... A combination of musical sounds.
Key note..... The first degree of the Scale.
Larghetto..... Slow, but not so slow as Largo.
Largo..... Broad and slow.
Legato..... Smoothly, the reverse of Staccato.
Leggiero..... Lightly.
Lento..... Slow.
L'istesso tempo..... The same time.
Loco..... In Place. Play as written, no longer an octavo higher or lower.
Ma..... But. *Ma non troppo* but not too much.
Maestoso..... Majestically.
Maggiore..... Major Key.
Marcato..... Marked.
Mancando..... Dying away.
Meno..... Less.
Mezzo..... Half.
Minore..... Minor key.
Moderato..... Moderately. *Allegro moderate*, moderately quick.
Molto..... Much.
Morendo..... Dying away.
Mosso..... Moved. *Piu mosso*, quicker.
Moto..... Motion. *Con moto*, with animation.
Non..... Not.
Obbligato..... An indispensable part.
Opus or *Op*..... A work.
Ottava, or *8va*..... To be played an octavo higher.
Pause..... The sign indicating stoppage.
Perdendosi..... Dying away.
Pesante..... Heavily
Pianissimo or *pp*.... As soft as possible
Piano or *p*..... Soft.
Piu..... More.
Piu tosto..... Quicker.
Poco or *un poco*..... A little.
Poco a poco..... Gradually, by degrees.
Poi..... Then, afterwards.
Prestissimo..... As quick as possible.
Presto..... Very quick.
Primo or *1mo*..... The first.
Perdendosi..... Losing itself, dying away.
Pomposo..... Pompous, grand.
Quartetto..... A piece for four performers.
Quasi..... As if, similar to.
Quintetto..... A piece for five performers.
Rallentando or *rall*.. Gradually slower.
Ritardando or *rit*.... Slackening speed.
Replica..... Repetition. *Senza replica*, without repeats
Rinforzando..... With emphasis.
Risoluto..... Resolutely, bold.
Ritenuto..... Retarding the time.
Scherzando..... Playfully.
Secondo or *2do*..... The second.
Seconda volta..... The second time.
Semplice..... Simply.
Sempre..... Always.
Senza..... Without. *Senza sordino*, without mute.
Simile..... The same.
Sino..... As far as.
Smorzando..... Diminishing the sound.
Solo..... For one performer only. *Soli*, for all.
Sordino..... Mute. *Con sordino*, with the mute.
Sostenuto..... Sustained.
Sotto..... Under. *Soto voce*, in a subdued tone.
Spirito spiritoso..... Spirit, spirited.
Staccato..... Detached.
Stretto..... An increase of speed.
Tacet..... Silent.
Thema..... The subject of melody. commencement.
Tempo..... Time. *Tempo primo*, the same time as at the
Tenuto or *ten*..... Held for the full value.
Tranquilla..... Quietly.
Tremolando / *Tremolo*..... Trembling, rapid movement.
Trio..... A piece for three performers.
Troppo..... Too much. *Allegro ma non troppo*, quick, but not too quick.
Tutti..... All, all the instruments.
Un..... A, one.
Unisono..... In unison.
Una corda..... On one string.
Veloce..... Quick.
Vivace..... With vivacity,
Vivo..... Lively.
Variatione..... Variation of a melody.
Volkslied..... A national song.
Voce..... The voice.
Volti Subito or *V. S.* Turn over quickly.