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# C. FISCHER'S

New and Revised Edition

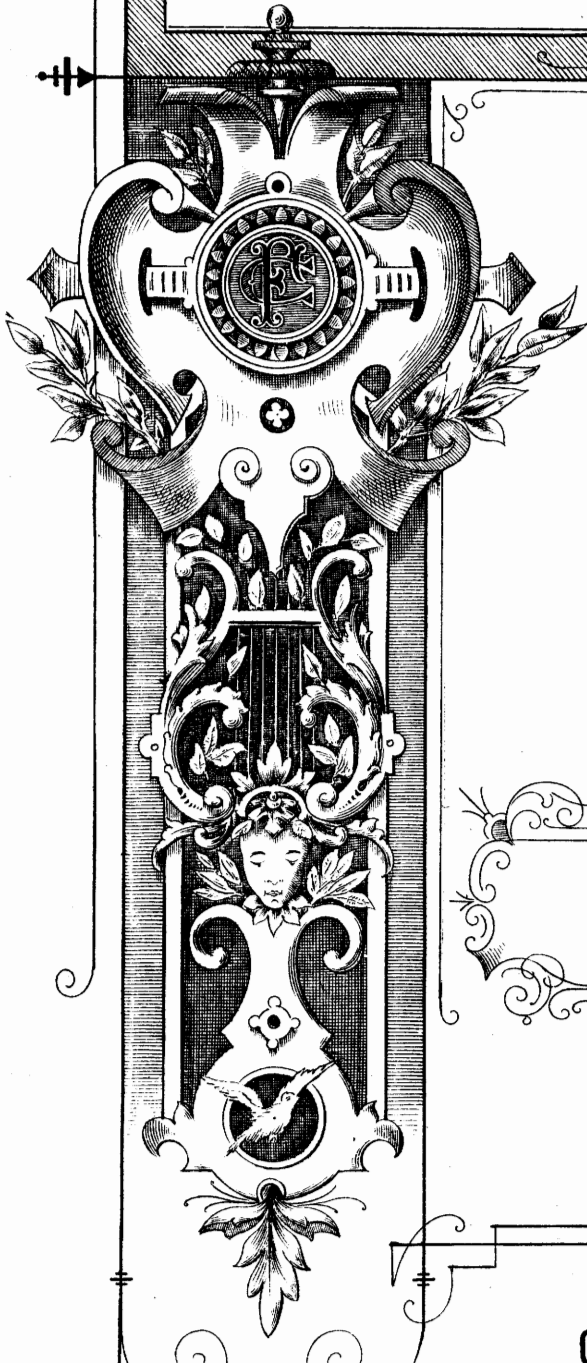
OF

CELEBRATED

## TUTORS

Method for the

## VIOLONCELLO



NEW-YORK.  
CARL FISCHER, 6 FOURTH AVE.

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## APPENDIX.


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## RUDIMENTS OF MUSIC.

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


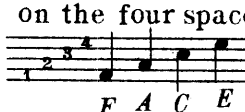
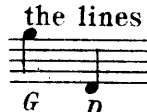
The musical signs which indicate pitch and duration of a musical sound, are called *Notes*, figured thus:  ectr.

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

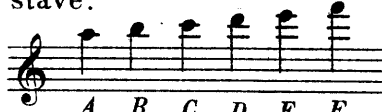
There are three clefs used for the violoncello:


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

The names of the notes in the treble clef are:


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

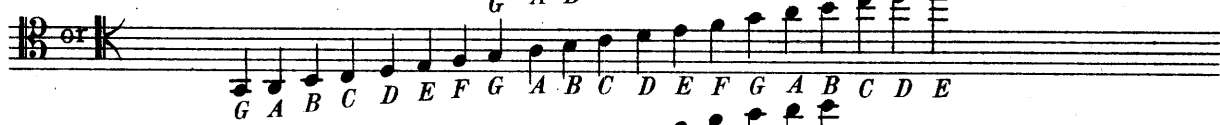
These eleven notes being too limited and in order to signify higher and deeper sounds, ledger lines have to be added above and below the stave.


Notes of the ledger lines above the stave  ectr.

Notes of the ledger lines below the stave  ectr.

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

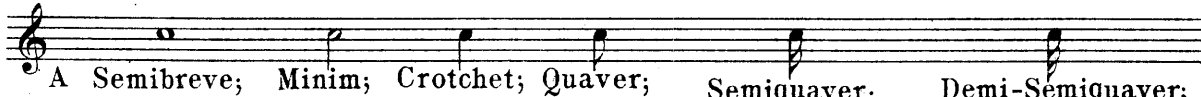
TREBLE. 

TENOR. 

BASS. 

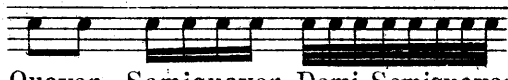
## DURATION OF NOTES.

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




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

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

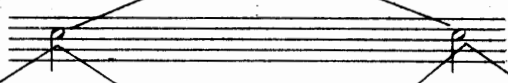


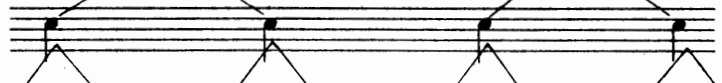
Quaver; Semiquaver; Demi Semiquaver.


## Comparative Table of the relative Value of notes.


A Semibreve is equal. 


to

2 Minims. 

or 4 Crotchets. 

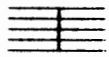
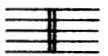

or 8 Quavers. 

or 16 Semiquavers. 

or 32 Demi Semiquavers. 

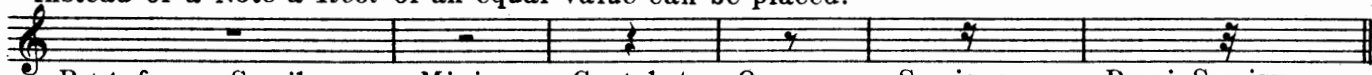
## BARS.

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

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

## RESTS.

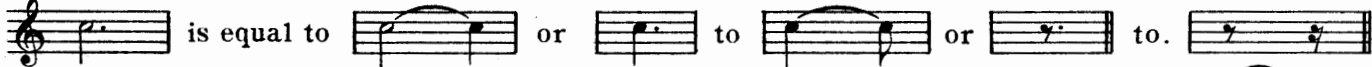
Instead of a Note a *Rest* of an equal value can be placed.

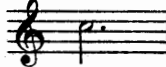

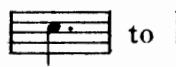

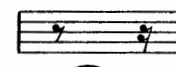
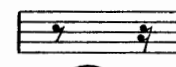




Rest for a Semibreve; Minim; Crotchet; Quaver; Semiquaver; Demi Semiquaver.

## DOTS.




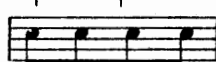
A *Dot* placed after any note or rest increases its value *one half* Thus:






 is equal to  or  to  or  to 

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

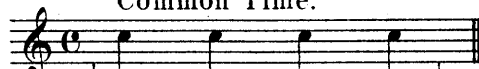
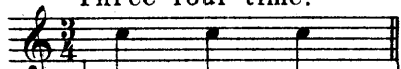
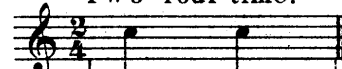
## TRIPLETS DOUBLE TRIPLETS AND GROUP.

*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.

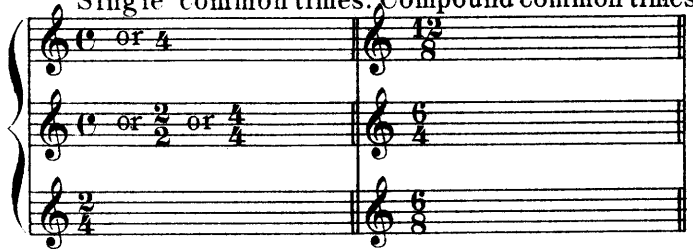
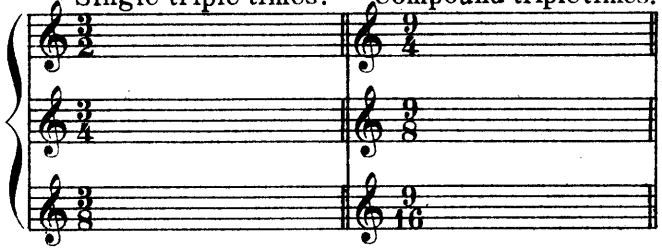
There are also groups of five  seven  and nine 

## TIME.

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

<p>Common Time.</p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>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.</p> </div>	<p>Three four time.</p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains three Crotchets or the same value of longer or shorter notes or rests and three 1. 2. 3. have to be counted.</p> </div>	<p>Two four time.</p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains two Crotchets ectr. Two 1. 2. have to be counted.</p> </div>
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### Table of times.

<p>Single common times. Compound common times.</p> 	<p>Single triple times. Compound triple times.</p> 
--	---

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

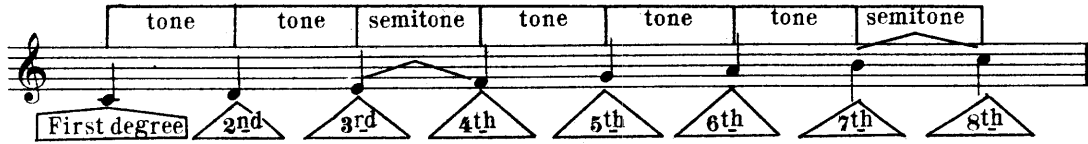
## SCALES.

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

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

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

### Example.



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

There are twelve major and twelve minor scales; but not to burden the student with their combinations only the scale of C major will be used for the present.

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

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

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



# METHOD FOR THE VIOLONCELLO.

## § 1.

### MANNER OF HOLDING THE VIOLONCELLO.

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

## § 2.

### THE POSITION OF THE LEFT HAND AND ARM.

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

## § 3.

### MANNER OF HOLDING AND USING THE BOW.

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

## § 4.

### TUNING.

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



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

Exercises.

ABBREVIATIONS FOR THE DIVISION OF THE BOW.

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

MARKS FOR FINGERING.

The open strings are indicated by O.  
 The fingers are marked with numbers 1 for the first 2 second 3 third and 4 for the little fingers.  
 The thumb is marked thus: 9

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

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

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

EXERCISE to employ the first finger. The first position.

	Fourth string.		Third string.
	Second string.		First string.

EXERCISES to employ the 2<sup>nd</sup> and 3<sup>rd</sup> finger. Semitones will be marked thus:  $\frown$  the latter only being half the distance of that of a tone.

<i>W. B.</i>	Fourth string.
One, two, three, four	One, two ectr.
	Third string.
	Second string.
	First string.



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

W. B.

First string.

Second string.

Third string.

Fourth string.

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

W. B.

Fourth string.

Third string.

Second string.

First string.

EXERCISES UPON THE INTERVALS.

W. B.

SECONDS.

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

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

Musical notation for 'THIRDS' in bass clef with common time signature. It consists of two staves. The top staff has a 'W. B.' marking and a 'frown' symbol over the first note. The piece contains various rhythmic patterns and fingerings (1-4) and ends with a 'Pause' symbol over the final note.

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

Musical notation for 'FOURTH' in bass clef with common time signature. It consists of two staves. The top staff has a 'W. B.' marking and a 'frown' symbol over the first note. The piece contains various rhythmic patterns and fingerings (1-4) and ends with a 'Pause' symbol over the final note.

FIFTH.  $\frown$   $\vee$

Musical notation for 'FIFTH' in bass clef with common time signature. It consists of two staves. The top staff has a 'frown' symbol over the first note. The piece contains various rhythmic patterns and fingerings (1-4) and ends with a 'Pause' symbol over the final note.

SIXTH.  $\frown$   $\vee$

Musical notation for 'SIXTH' in bass clef with common time signature. It consists of two staves. The top staff has a 'frown' symbol over the first note. The piece contains various rhythmic patterns and fingerings (1-4) and ends with a 'Pause' symbol over the final note.

SEVENTH.  $\frown$   $\vee$

Musical notation for 'SEVENTH' in bass clef with common time signature. It consists of two staves. The top staff has a 'frown' symbol over the first note. The piece contains various rhythmic patterns and fingerings (1-4) and ends with a 'Pause' symbol over the final note.

Count three in the bar.

OCTAVES. 

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

NINTH. 

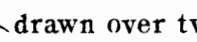
TENTH. 

W. B. Lessons. 

PUPIL.

MASTER

### SLUR.

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

W. B. 

W. B.

W. B. W. B.

FINGER EXERCISES.

EXERCISES for the wrist. W. B. and M. B.

### 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 founded.

The sharps succeed each other in the following order:

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

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

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

### Table of Signatures of Sharp Keys.

Names of Scales . . . . .	G	D	A	E	B	F#	C#
Number of Sharps . . . . .	1	2	3	4	5	6	7

SCALE OF G MAJOR. Semitones are marked thus



# FLATS. ♭

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

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

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

## Table of Signature of Flat Keys.

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

### SCALE OF F MAJOR.

6. *N. M. B.*

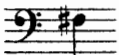
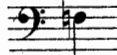


7. *M. B.*

Count one, two in the bar.

### EXERCISE in two different Bowings.

## THE NATURAL.

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

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

## MINOR SCALES.

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

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

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

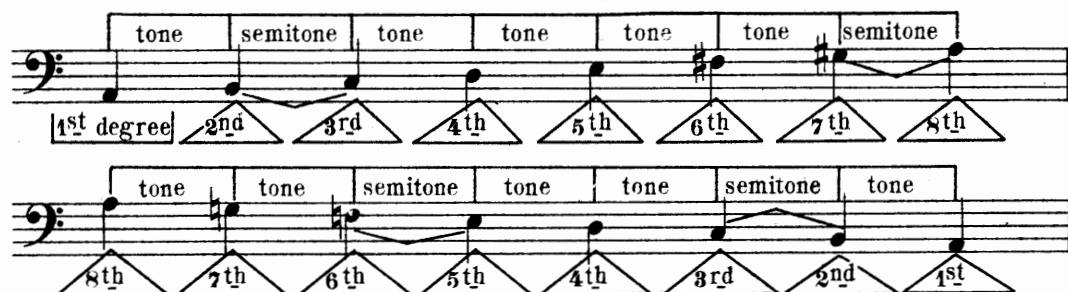
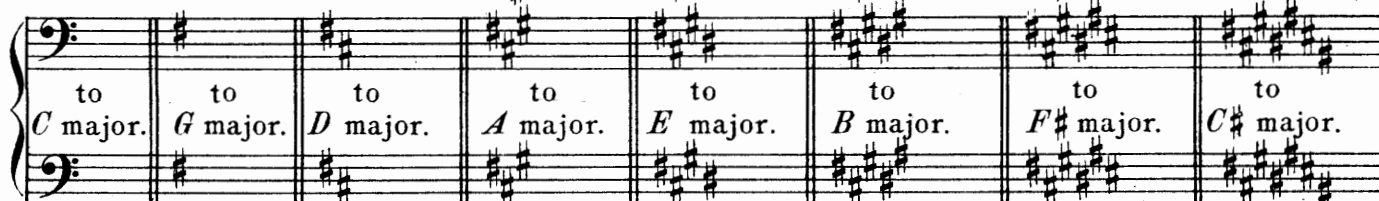


Table of minor Keys with their relation of major.

A minor.	E minor.	B minor.	F# minor.	C# minor.	G# minor.	D# minor.	A# minor.
to	to	to	to	to	to	to	to
C major.	G major.	D major.	A major.	E major.	B major.	F# major.	C# major.



D minor.	G minor.	C minor.	F minor.	Bb minor.	Eb minor.	Ab minor.
to	to	to	to	to	to	to
F major.	Bb major.	Eb major.	Ab major.	Db major.	Gb major.	Cb major.



SCALE OF A MINOR.

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

8.

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

EXERCISES.

SCALE OF D MAJOR.

9.

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

nut of the Bow.



### Different shades of Tone.

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

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

#### SCALE OF D MINOR.

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

10.

*p*  $\llcorner$   $\lrcorner$  *cresc.*

*pp*

11.

*mf* The *W. B.* for the crotchets and *S. st.* either near the *P.* or *N.* for the Quavers.



### Exercises with Triplets and Semiquavers.

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

The page contains seven exercises, each consisting of two staves of music in bass clef, C major, and 4/4 time. Exercise 1 starts with a treble clef and a common time signature, then switches to bass clef and 4/4. It features a sequence of triplets of eighth notes and semiquaver patterns. Exercises 2, 3, and 4 continue with similar rhythmic patterns, including triplets and semiquaver runs. Exercise 5 introduces accents and slurs over semiquaver patterns. Exercises 6 and 7 continue with semiquaver patterns, some with slurs and accents. The exercises are numbered 1 through 7 at the beginning of their respective staves.

# Exercises for the agility of the fingers.

To be practised first slowly and by degrees quicker.

S. Lee.

1.

A string.

This staff shows the first exercise for the A string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on G4, the second on A4, the third on B4, and the fourth on C5. The notes are: G-A-B-A-G, A-B-C-B-A, B-C-D-C-B, and C-B-A-G.

D string.

This staff shows the first exercise for the D string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on D4, the second on E4, the third on F4, and the fourth on G4. The notes are: D-E-F-E-D, E-F-G-F-E, F-G-A-G-F, and G-F-E-D.

G string.

This staff shows the first exercise for the G string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on G3, the second on A3, the third on B3, and the fourth on C4. The notes are: G-A-B-A-G, A-B-C-B-A, B-C-D-C-B, and C-B-A-G.

2.

This staff shows the second exercise for the A string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on G4, the second on A4, the third on B4, and the fourth on C5. The notes are: G-A-B-A-G, A-B-C-B-A, B-C-D-C-B, and C-B-A-G.

This staff shows the second exercise for the D string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on D4, the second on E4, the third on F4, and the fourth on G4. The notes are: D-E-F-E-D, E-F-G-F-E, F-G-A-G-F, and G-F-E-D.

This staff shows the second exercise for the G string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on G3, the second on A3, the third on B3, and the fourth on C4. The notes are: G-A-B-A-G, A-B-C-B-A, B-C-D-C-B, and C-B-A-G.

3.

This staff shows the third exercise for the A string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on G4, the second on A4, the third on B4, and the fourth on C5. The notes are: G-A-B-A-G, A-B-C-B-A, B-C-D-C-B, and C-B-A-G.

This staff shows the third exercise for the D string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on D4, the second on E4, the third on F4, and the fourth on G4. The notes are: D-E-F-E-D, E-F-G-F-E, F-G-A-G-F, and G-F-E-D.

This staff shows the third exercise for the G string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on G3, the second on A3, the third on B3, and the fourth on C4. The notes are: G-A-B-A-G, A-B-C-B-A, B-C-D-C-B, and C-B-A-G.

4.

This staff shows the fourth exercise for the A string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on G4, the second on A4, the third on B4, and the fourth on C5. The notes are: G-A-B-A-G, A-B-C-B-A, B-C-D-C-B, and C-B-A-G.

This staff shows the fourth exercise for the D string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on D4, the second on E4, the third on F4, and the fourth on G4. The notes are: D-E-F-E-D, E-F-G-F-E, F-G-A-G-F, and G-F-E-D.

This staff shows the fourth exercise for the G string in 3/4 time. It consists of four measures of eighth-note patterns, each with a slur. The first measure starts on G3, the second on A3, the third on B3, and the fourth on C4. The notes are: G-A-B-A-G, A-B-C-B-A, B-C-D-C-B, and C-B-A-G.

These exercises are also to be practised on the 4<sup>th</sup> 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.

1.

2.



3.

4.

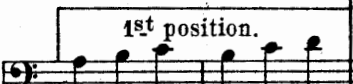
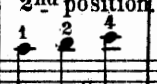









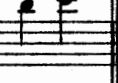


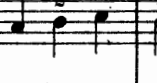


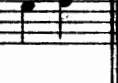
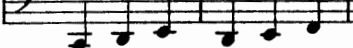
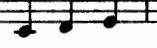

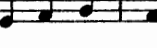
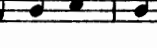
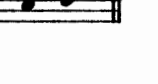
5.

6.


## POSITIONS.


By moving the left hand Different positions thereby ensue. Per example taking  with the first finger it will be the first position; taking  with the first finger it will be the second position. The positions on the violoncello, except with the use of the thumb are 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.


	1 <sup>st</sup> position.	2 <sup>nd</sup> position.	3 <sup>rd</sup> position.	4 <sup>th</sup> position.	5 <sup>th</sup> position.	6 <sup>th</sup> position.
On the 1 <sup>st</sup> string.						
		E	E F	E F G	F G A	G A B
On the 2 <sup>nd</sup> string.						
On the 3 <sup>rd</sup> string.						
On the 4 <sup>th</sup> string.						

### Scales in one octave on one string.

A major.  
On the 1<sup>st</sup> string. 

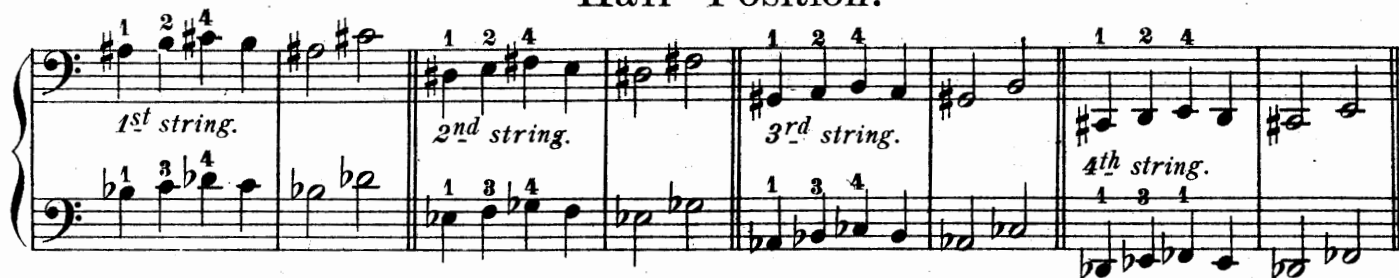
D major.  
On the 2<sup>nd</sup> string. 

G major.  
On the 3<sup>rd</sup> string. 

On the 4<sup>th</sup> string. 

## EXERCISES IN DIFFERENT POSITIONS.

### Half Position.



The exercise consists of four measures, each focusing on a different string. Each measure shows a sequence of notes with fingerings (1, 2, 4) and includes a double bar line at the end of each measure. The notes are: 1st string (F#, G, A, B), 2nd string (G, A, B, C), 3rd string (A, B, C, D), and 4th string (B, C, D, E).



Third Position.

Musical notation for Third Position exercise. It consists of four staves, one for each string: 1st string, 2nd string, 3rd string, and 4th string. Each staff shows a sequence of notes with fingerings 1, 2, and 4. The notes are: 1st string (G2, A2, B2), 2nd string (D2, E2, F2), 3rd string (A1, B1, C2), and 4th string (D1, E1, F1).

EXERCISE.

17.

Musical notation for Exercise 17, a single staff in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The exercise consists of four lines of music. The first line starts with a quarter note G2, followed by eighth notes A2, B2, and quarter notes C2, D2, E2, F2. The second line continues with quarter notes G2, A2, B2, C2, D2, E2, F2, G2. The third line features eighth notes G2, A2, B2, C2, D2, E2, F2, G2. The fourth line ends with quarter notes G2, A2, B2, C2, D2, E2, F2, G2.

Fourth Position.

Musical notation for Fourth Position exercise. It consists of four staves, one for each string: 1st string, 2nd string, 3rd string, and 4th string. Each staff shows a sequence of notes with fingerings 1, 2, and 4. The notes are: 1st string (G2, A2, B2), 2nd string (D2, E2, F2), 3rd string (A1, B1, C2), and 4th string (D1, E1, F1).

EXERCISE.

18.

S. Lee.

Musical notation for Exercise 18, a single staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). The exercise consists of three lines of music. The first line starts with a quarter note G2, followed by eighth notes A2, B2, and quarter notes C2, D2, E2, F2. The second line continues with quarter notes G2, A2, B2, C2, D2, E2, F2, G2. The third line features eighth notes G2, A2, B2, C2, D2, E2, F2, G2.





20. C MAJOR.

EXERCISES.



22.

Kummer.

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It consists of seven systems, each with a treble and bass clef staff. The first system begins with the instruction *p legato.* and features a series of eighth-note patterns in the right hand, often grouped in fours with fingerings 1, 3, 4 and 1, 2, 4. The left hand provides a simple harmonic accompaniment. The second system continues these patterns, with some notes marked with a '2' above them. The third system introduces a fermata over a note in the right hand. The fourth system features a dynamic shift to *f* (forte) and includes a circled 'O' above a note. The fifth system returns to a piano (*p*) dynamic and shows more complex right-hand patterns with fingerings 1, 2, 4 and 1, 3, 4. The sixth system continues with similar patterns, ending with a dynamic marking of *p*. The seventh and final system concludes with a very soft (*pp*) dynamic and ends with a whole note chord in both hands.

D MAJOR.

First system of musical notation in D Major, C time signature. The bass clef staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are fingerings: 1, 2, 4, 3, 4, 1, 3, 4. Below the staff are fingering numbers: 4, 3, 1, 2, 3, 4, 1, 2, 3, 4.

EXERCISE in Triplets.

First system of musical notation for an exercise in triplets, 2/4 time signature. The bass clef staff features triplet eighth notes. Fingerings 1, 4, 3, 3, 1, 2, 1, 4, 2, 1, 1 are indicated below the staff.

23. EXERCISE in Triplets.

First system of musical notation for Exercise 23 in triplets, 2/4 time signature. The piece begins with a piano (*p*) dynamic. The bass clef staff contains triplet eighth notes. Fingerings 2, 4, 2, 1, 2, 1, 1, 3, 0, 1 are shown below the staff.

Second system of musical notation for Exercise 23 in triplets, 2/4 time signature. The bass clef staff continues with triplet eighth notes. The text "2nd string." is written below the first measure. Fingerings 2, 4, 3, 1, 0, 2, 4, 0 are shown below the staff.

Third system of musical notation for Exercise 23 in triplets, 2/4 time signature. The piece features a forte (*f*) dynamic in the first measure, which then changes to piano (*p*). The bass clef staff continues with triplet eighth notes. Fingerings 3, 0, 4, 3, 1, 4, 3, 1, 0, 4 are shown below the staff.

Fourth system of musical notation for Exercise 23 in triplets, 2/4 time signature. The bass clef staff continues with triplet eighth notes. Fingerings 2, 4, 1, 2, 1, 3, 2, 4, 2, 1, 3 are shown below the staff.

SCALE OF B MINOR.

The first two lines of the exercise are written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first line contains the first eight notes of the scale: B2, C3, D3, E3, F#3, G3, A3, B3. The second line contains the next eight notes: C#4, D4, E4, F#4, G4, A4, B4, and a final B4. Fingerings are indicated by numbers 1-4 above the notes.

Exercise 24 begins with a treble clef and a common time signature (C). The first system shows the right hand playing a melodic line with slurs and accents, and the left hand playing a steady eighth-note accompaniment. The right hand starts on B4 and moves up to G5. Fingerings and articulation marks (accents and slurs) are present.

The second system of exercise 24 continues the melodic and accompanimental lines. The right hand reaches the final note of the exercise, B5, with a slur and an accent. The left hand continues its eighth-note pattern.

The third system of exercise 24 shows the continuation of the piece. The right hand features slurs and accents over the notes, while the left hand maintains the eighth-note accompaniment.

The fourth system of exercise 24 concludes the piece. The right hand ends with a final B5 note, and the left hand finishes with a few final eighth notes.

Exercise 25 is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of a single line of music with slurs and accents over the notes, starting from B2 and ending on B3. Fingerings are indicated by numbers 1-4.



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.

6.

7.

8.

SCALE OF F# MINOR.

SCALE OF E MAJOR.

Musical notation for the E major scale in bass clef, common time. The scale is written on a single staff with fingerings indicated above the notes: 1 2 4 1 2 4, 1 2 4 1 2 4, 1 3 4 3 1 4, 2 1 4 2 1 4, 2 1 4 2 1 4, 2 1 4 2 1 4. The piece ends with a double bar line and a fermata over the final note.

31. Tempo di Polacca.

Musical notation for the first system of "Tempo di Polacca". It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is E major (two sharps) and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include "f" (forte) and "p" (piano). Fingerings and accents are indicated above the notes.

Musical notation for the second system of "Tempo di Polacca". It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is E major (two sharps) and the time signature is 3/4. The music continues with eighth and sixteenth notes. Dynamics include "f" (forte) and "p" (piano). Fingerings and accents are indicated above the notes.

Musical notation for the third system of "Tempo di Polacca". It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is E major (two sharps) and the time signature is 3/4. The music continues with eighth and sixteenth notes. Dynamics include "p" (piano) and "pizz." (pizzicato). Fingerings and accents are indicated above the notes.

Musical notation for the fourth system of "Tempo di Polacca". It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is E major (two sharps) and the time signature is 3/4. The music continues with eighth and sixteenth notes. Dynamics include "f" (forte) and "arco." (arco). Fingerings and accents are indicated above the notes.

Musical notation for the fifth system of "Tempo di Polacca". It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is E major (two sharps) and the time signature is 3/4. The music continues with eighth and sixteenth notes. Dynamics include "f" (forte) and "p" (piano). Fingerings and accents are indicated above the notes.

# THE DOUBLE SHARP x.

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

## SCALE OF C# MINOR.

The musical score for the C# minor scale is presented in five systems, each consisting of a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings like *p* and *f*. Fingering numbers (1-4) are provided for many notes to guide the performer. The scale is written in a descending sequence from the fifth line of the treble clef to the first line of the bass clef.

32. Andante.

EXERCISES.

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

TABLE.

A musical staff in tenor clef (C4) with a common time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6. The notes are grouped into pairs of eighth notes, with some pairs beamed together.

SCALE OF F MAJOR.

A musical staff in bass clef with a common time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6. The notes are grouped into pairs of eighth notes, with some pairs beamed together. Fingerings are indicated above the notes.

Andante.

The first system of the Andante piece, consisting of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings. The lower staff is in bass clef and contains a harmonic accompaniment. The tempo is marked 'Andante' and the dynamics 'p'.

The second system of the Andante piece, consisting of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings. The lower staff is in bass clef and contains a harmonic accompaniment.

The third system of the Andante piece, consisting of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings. The lower staff is in bass clef and contains a harmonic accompaniment.

The fourth system of the Andante piece, consisting of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings. The lower staff is in bass clef and contains a harmonic accompaniment.

The fifth system of the Andante piece, consisting of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings. The lower staff is in bass clef and contains a harmonic accompaniment.

SCALE OF D MINOR.

Ascending scale:  $\text{D} \text{ E} \text{ F} \text{ G} \text{ A} \text{ B} \text{ C} \text{ D} \text{ E} \text{ F} \text{ G} \text{ A} \text{ B} \text{ C} \text{ D}$

Descending scale:  $\text{D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G}$

34. Allegro.

Notes:  $\text{D} \text{ F} \text{ E} \text{ D} \text{ E} \text{ F}$   $\text{E} \text{ G} \text{ F} \text{ E} \text{ F} \text{ G}$   $\text{C}\sharp \text{ E} \text{ D} \text{ C}\sharp \text{ D} \text{ E}$   $\text{D} \text{ F} \text{ E} \text{ D} \text{ E} \text{ F}$   $\text{B}\flat \text{ D} \text{ C} \text{ B}\flat \text{ C} \text{ D}$

Notes:  $\text{A} \text{ C} \text{ B}\flat \text{ A} \text{ B}\flat \text{ C}$   $\text{G} \text{ B}\flat \text{ A} \text{ G} \text{ A} \text{ B}\flat$   $\text{A}$

Exercises.

SCALE OF B $\flat$  MAJOR.

Musical notation for the scale of B $\flat$  major in bass clef, C major signature, common time. The scale is written in a single line with fingerings: 2 4, 1, 2 4, 1, 2 1, 2 4, 1 2, 3 2, 1 4, 2 1, 2 1. The notes are labeled C, D, E, F, G, A, B. The scale is played in both directions.

35. Moderato.

First system of piano accompaniment for exercise 35. It consists of two staves in bass clef with a 9/8 time signature. The right hand features a melodic line with slurs and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1). The left hand provides a harmonic accompaniment with slurs and fingerings (2, 1, 2, 4, 1, 2, 3, 2, 1, 4, 2, 1, 2, 1).

Second system of piano accompaniment for exercise 35. The right hand continues the melodic line with slurs and fingerings (1, 2, 1, 2, 1, 3, 4, 1). The left hand continues the harmonic accompaniment with slurs and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1).

Third system of piano accompaniment for exercise 35. The right hand continues the melodic line with slurs and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1). The left hand continues the harmonic accompaniment with slurs and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1).

Fourth system of piano accompaniment for exercise 35. The right hand continues the melodic line with slurs and fingerings (4, 2, 1, 1, 2, 4, 2, 1, 4, 2, 1). The left hand continues the harmonic accompaniment with slurs and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1).

Fifth system of piano accompaniment for exercise 35. The right hand continues the melodic line with slurs and fingerings (4, 2, 1). The left hand continues the harmonic accompaniment with slurs and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1).

Sixth system of piano accompaniment for exercise 35. The right hand continues the melodic line with slurs and fingerings (1, 4, 3, 1, 1). The left hand continues the harmonic accompaniment with slurs and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1).



SCALE OF G MINOR.

Musical notation for the G minor scale in bass clef, common time. The scale is written on a single staff. Fingering numbers are indicated above the notes: 1, 2, 4, 1, 3, 4, 2, 1, 4, 2, 1, 0. The scale consists of the following notes: G, A, Bb, C, D, Eb, F, G, A, Bb, C, D, Eb, F, G.

36. Allegro moderato.

Dotzauer.

First system of musical notation for exercise 36. It consists of two staves in bass clef, 12/8 time signature, and G minor key. The upper staff begins with a melodic line, and the lower staff provides a harmonic accompaniment.

Second system of musical notation for exercise 36, continuing the two-staff arrangement from the first system.

Third system of musical notation for exercise 36, continuing the two-staff arrangement.

Fourth system of musical notation for exercise 36, continuing the two-staff arrangement.

Fifth system of musical notation for exercise 36, continuing the two-staff arrangement.

Sixth system of musical notation for exercise 36, concluding the piece with a double bar line.

