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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*.

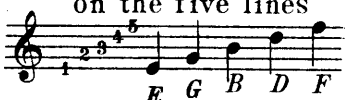

The musical signs which indicate pitch and duration of a musical sound, are called *Notes*, figured thus:  ectr.

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 parallellines,  called the *Stave*, the names of which are determined by *Clefs*, placed on different lines.

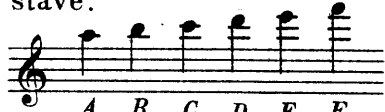
There are three clefs used for the violoncello:


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

The names of the notes in the treble clef are:


on the five lines  above and below the lines   
*E G B D F* *F A C E* *G D*

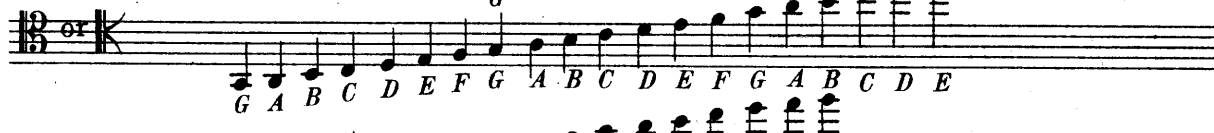
These eleven notes being too limited and in order to signify higher and deeper sounds, ledger lines have to be added above and below the stave.


Notes of the ledger lines above the stave  ectr.  
*A B C D E F*

Notes of the ledger lines below the stave  ectr.  
*C B A G F*

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


TREBLE.   
*G A B C D E F G A B C D E F G A B C D E*

TENOR.   
*G A B C D E F G A B C D E F G A B C D E*

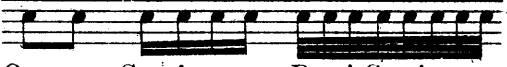
BASS.   
*C D E F G A B C D E F G A B C D E F G A B*

## DURATION OF NOTES.

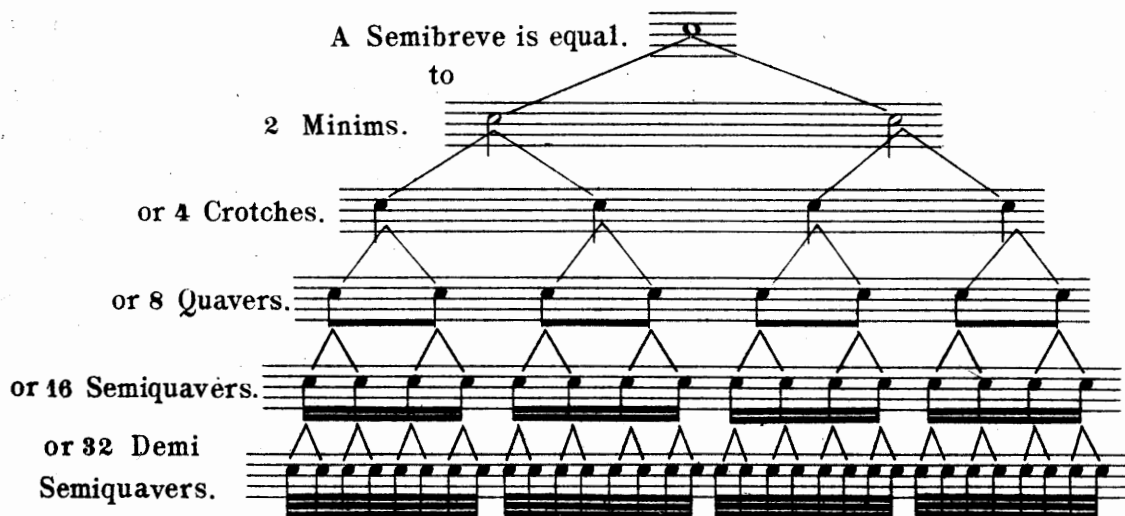
Notes may be of longer or shorter *Duration* which is shown by the peculiar form of each note. Forms of different notes:

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

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

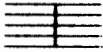


  
 Quaver; Semiquaver; Demi Semiquaver.

# Comparative Table of the relative Value of notes.



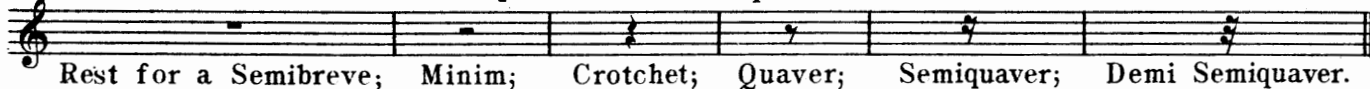
## BARS.

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

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

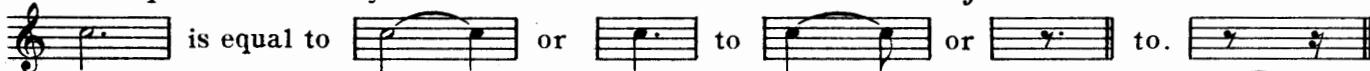
## RESTS.



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




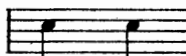
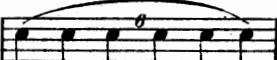
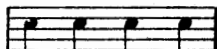
## DOTS.




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



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  $\text{C}$  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 practise the student will soon get used to the peculiar sound of the fifth i.e. the interval from one string to another. The bow then should strike two strings together.

Exercises.

ABBREVIATIONS FOR THE DIVISION OF THE BOW.

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

MARKS FOR FINGERING.

The open strings are indicated by ○.  
 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.

Fourth string.

Second string.

Third string.

Fourth string.

EXERCISES UPON THE INTERVALS.

W. B.

SECONDS.

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

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

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

FIFTH.  $\frown$   $\vee$

SIXTH.  $\frown$   $\vee$

SEVENTH.  $\frown$   $\vee$

Count three in the bar.

OCTAVES.

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

NINTH.

TENTH.

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.

### SHARPS.

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

The sharps succeed each other in the following order:

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

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

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

### Table of Signatures of Sharp Keys.

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

SCALE OF G MAJOR. Semitones are marked thus

4. *W. B.*

5.

WRIST EXERCISES.

FINGER EXERCISES.

*W. B.*

# FLATS. ♭

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

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

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

## Table of Signature of Flat Keys.

Names of Keys...	F	B <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.

N. M. B.

6. Count one, two in the bar.


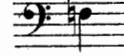

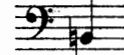
7. M. B.

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.

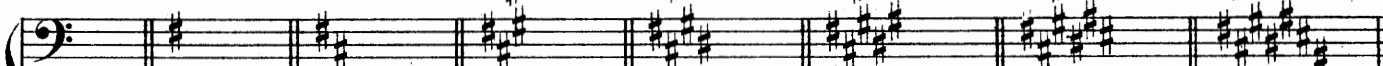
## MINOR SCALES.

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.

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

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

SCALE OF A MINOR.

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

8.

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

EXERCISES.

SCALE OF D MAJOR.

9.

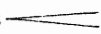
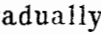
SHORT STROKES. This exercise to be practiced near the point, in the middle and near the

nut of the Bow.



# Different shades of Tone.

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

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

## SCALE OF D MINOR.

10.

11.

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

SCALE OF B $\flat$  MAJOR.

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

12. *S. Lee.*

Musical notation for exercise 12, first system. It consists of two staves in bass clef with a key signature of two flats and common time. The upper staff begins with a dynamic marking *f*. The exercise features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4.

Musical notation for exercise 12, second system. Continuation of the exercise from the first system, showing intricate fingering patterns and rhythmic complexity.

Musical notation for exercise 12, third system. Continuation of the exercise, featuring various rhythmic values and fingerings.

SCALE OF G MINOR.

Musical notation for the Scale of G Minor, written in bass clef with a key signature of one flat (G minor) and common time. The notes are: G, A, B, C, D, E $\flat$ , F, G, A, B, C, D, E $\flat$ , F, G. Fingerings are indicated by numbers 1-4.

13. *M. B.*

Musical notation for exercise 13, first system. It consists of two staves in bass clef with a key signature of one flat and a 6/8 time signature. The exercise features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. A count is provided: "Count: one, two, three, four, five, six in the bar".

Musical notation for exercise 13, second system. Continuation of the exercise, showing intricate fingering patterns and rhythmic complexity.

EXERCISE.

Musical notation for the Exercise, written in bass clef with a key signature of one flat and common time. The exercise features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4.

# Exercises with Triplets and Semiquavers.

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

1

Exercise 1: Bass clef, C major, common time. The first staff shows a sequence of eighth notes with accents (^) and breath marks (V) over the first three notes of each bar. The second staff shows a sequence of eighth notes with triplets (3) over the last three notes of each bar. The exercise concludes with a double bar line and a final whole note.

2

Exercise 2: Bass clef, C major, common time. The exercise consists of two staves of eighth notes. The first staff contains a sequence of eighth notes with a double bar line and repeat sign. The second staff continues the sequence of eighth notes, also ending with a double bar line and repeat sign.

3

Exercise 3: Bass clef, C major, 3/4 time. The exercise consists of two staves of eighth notes. The first staff contains a sequence of eighth notes with a double bar line and repeat sign. The second staff continues the sequence of eighth notes, also ending with a double bar line and repeat sign.

4

Exercise 4: Bass clef, C major, common time. The exercise consists of two staves of eighth notes. The first staff contains a sequence of eighth notes with a double bar line and repeat sign. The second staff continues the sequence of eighth notes, also ending with a double bar line and repeat sign.

5

Exercise 5: Bass clef, C major, common time. The first staff shows eighth notes with accents (^) and breath marks (V) over the first three notes of each bar. The second staff shows eighth notes with accents (^) and breath marks (V) over the first three notes of each bar. The exercise concludes with a double bar line and a final whole note.

6

Exercise 6: Bass clef, C major, common time. The exercise consists of two staves of eighth notes. The first staff contains a sequence of eighth notes with a double bar line and repeat sign. The second staff continues the sequence of eighth notes, also ending with a double bar line and repeat sign.

7

Exercise 7: Bass clef, C major, common time. The exercise consists of two staves of eighth notes. The first staff contains a sequence of eighth notes with a double bar line and repeat sign. The second staff continues the sequence of eighth notes, also ending with a double bar line and repeat sign.

## Exercises for the agility of the fingers.

To be practised first slowly and by degrees quicker.

S. Lee.

1.

A string.

D string.

G string.

2.

3.

4.

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

## Exercises for the wrist.

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

1.

2.



3.

4.

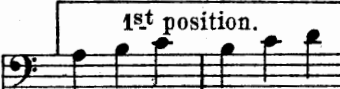


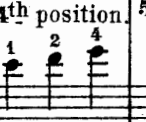


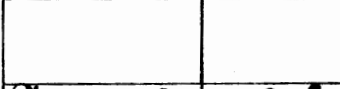
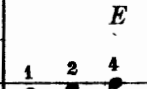
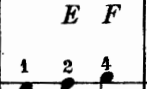

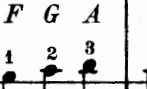
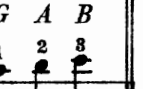
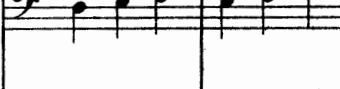
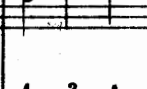
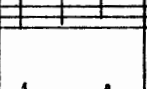
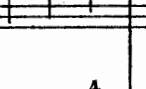
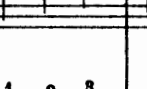
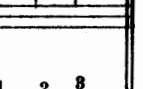


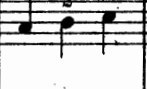

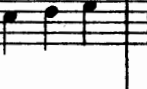
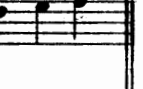
5.

6.

# POSITIONS.


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

## Table of different Position.

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

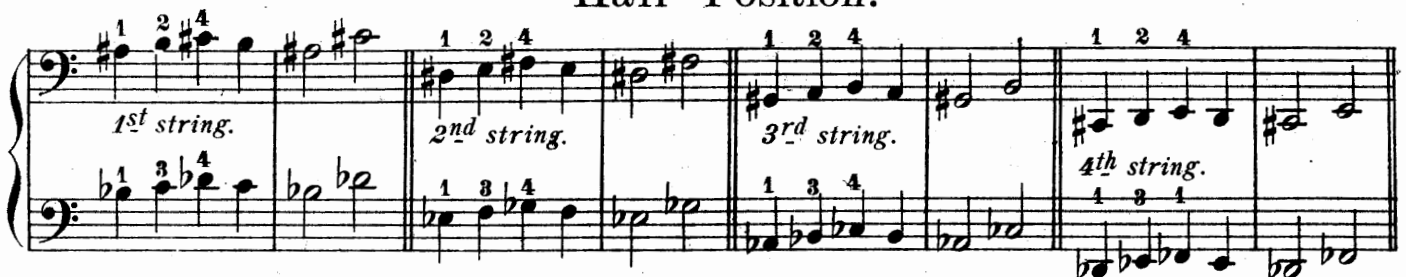
A major.  
On the 1<sup>st</sup> string. 

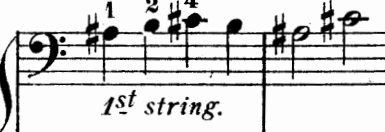
D major.  
On the 2<sup>nd</sup> string. 

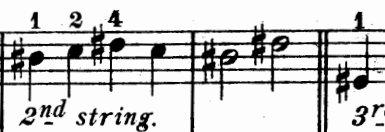
G major.  
On the 3<sup>rd</sup> string. 

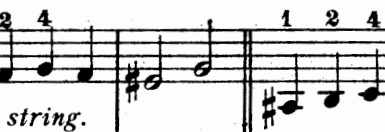
On the 4<sup>th</sup> string. 

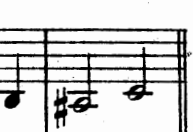
## EXERCISES IN DIFFERENT POSITIONS. Half Position.



1<sup>st</sup> string. 

2<sup>nd</sup> string. 

3<sup>rd</sup> string. 

4<sup>th</sup> string. 

14. EXERCISE.

Two staves of musical notation in bass clef, 4/4 time. The first staff contains a sequence of notes with fingerings: 2 4 2 4, 2 4 4, 1 4 2 4, 3 4 2 4, 4 3 4, 2 4 3 4, 3, 4 3, 3, 4. The second staff continues with fingerings: 1 4 1 4, 2 4 1, 3 4 1, 4, 4 2 2 2, 4, 2, 4 2, 4 2, 1 4 3, 2 4 3 4, 4.

First Position.

Four staves of musical notation for the first position. The top staff shows the overall melody. Below are four staves labeled '1st string.', '2nd string.', '3rd string.', and '4th string.', each with its own set of notes and fingerings (1, 2, 4).

15. EXERCISE.

Three staves of musical notation in bass clef, 4/4 time. The first staff has notes with fingerings: 1 3 4, 1 2 3 4, 2, 1 2 4, 1 2 4, 1 3. The second staff has fingerings: 1, 1 2 4, 1 4, 3, 1, 1 4, 1. The third staff has fingerings: 3 4 1, 3 4 1, 3 4 1.

Second Position.

Four staves of musical notation for the second position. The top staff shows the overall melody. Below are four staves labeled '1st string.', '2nd string.', '3rd string.', and '4th string.', each with its own set of notes and fingerings (1, 2, 4).

EXERCISE.

Three staves of musical notation in bass clef, 4/4 time. The first staff has notes with fingerings: 1, 1 2, 2, 4, 1, 1 2 4, 2 4, 4 1 4, 2 4 1. The second staff has fingerings: 3 1 4, 4 1 4 2, 1 4 1 4, 2, 1 2 3 4, 4 3 4, 3 2. The third staff has fingerings: 1 2 2 2, 4 2, 3, 1 4, 2, 1 2, 1, 1 4, 1, 1 4 2, 1 4 3. The fourth staff has fingerings: 4 1 2 4 3, 4 3, 1 4, 2, 1 2 1.

Third Position.

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

EXERCISE.

17.

Fourth Position.

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

EXERCISE.

18.

S. Lee.



## EXERCISES in different positions with different bowings.

1. *C*

2. *C*

3. *C*

4. *C*

5. *C*

6. *C*

The exercises consist of six numbered sections, each with two staves of music. Section 1 is in C major, sections 2 and 3 in C major, and sections 4, 5, and 6 in D major. The exercises feature various bowing patterns, including slurs and accents, and are accompanied by detailed fingering numbers (1-4) and some bowing directions (up and down bows).

## LONG BOW.

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

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

## 19. EXERCISE.

Exercise 19 consists of two staves of music. The first staff shows a sequence of whole notes on a single string, starting from a low position and moving up stepwise. The second staff shows the same sequence of notes, but with a long, sustained note at the end, indicated by a fermata. The exercise is designed to practice steady bowing and control over the bow's length.

20. C MAJOR.

EXERCISES.

SCALE OF E MINOR.

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

2nd string. 1st string.

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

2nd string.

EXERCISES.

1 3 #1 2 4 2 1 3

1st string.

1 3 1 2 4 2 1 3

2nd string.

1 3 1 2 4 2 1 3

21. LESSON.

Kummer.

3 4 4 2 1 2

1 2

1 3 4 4 1 1

EXERCISES.

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

3rd string.

22.

Kummer.

*p legato.*

*f*

*pp*

D MAJOR.

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

EXERCISE in Triplets.

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

23. EXERCISE in Triplets.

First system of musical notation for Exercise 23, 2/4 time, bass clef. It features a series of triplet eighth notes. A piano (*p*) dynamic marking is present. Fingering numbers 2, 4, 2, 1, 2, 1, 1, 3, 0, 1 are written below the notes. There are also circled notes and a fermata at the end.

Second system of musical notation for Exercise 23, 2/4 time, bass clef. It continues the triplet exercise. A marking "2nd string." is written below the first measure. Fingering numbers 2, 4, 2, 1, 2, 1, 3, 1, 0, 2, 4 are written below the notes. There are also circled notes and a fermata at the end.

Third system of musical notation for Exercise 23, 2/4 time, bass clef. It continues the triplet exercise. A forte (*f*) dynamic marking is present in the first measure, and a piano (*p*) dynamic marking is present in the fifth measure. Fingering numbers 3, 3, 3, 1, 4, 3, 1, 0, 4 are written below the notes. There are also circled notes and a fermata at the end.

Fourth system of musical notation for Exercise 23, 2/4 time, bass clef. It continues the triplet exercise. Fingering numbers 2, 4, 1, 2, 1, 3, 2, 4, 2, 1, 3 are written below the notes. There are also circled notes and a fermata at the end.

SCALE OF B MINOR.

First system of musical notation for the B minor scale. It consists of two staves. The top staff is a single bass clef line with a common time signature 'C'. The bottom staff is a grand staff with a bass clef on the left and a treble clef on the right, both with a common time signature 'C'. The music is written in B minor, indicated by two sharps (F# and C#) in the key signature. The scale is presented in two directions: ascending and descending. Fingerings are indicated by numbers 1-4 above or below notes. The ascending scale starts on B2 and ends on B3. The descending scale starts on B3 and ends on B2.

24.

First system of exercise 24. It consists of two staves in a grand staff (bass and treble clefs) with a common time signature 'C'. The key signature is B minor (two sharps). The exercise features a complex melodic line in the right hand with slurs and accents, and a supporting bass line in the left hand. Fingerings and articulation marks like 'V' and '^' are present.

Second system of exercise 24. It continues the melodic and bass lines from the first system. The right hand features more complex rhythmic patterns and slurs. The left hand provides a steady accompaniment.

Third system of exercise 24. The melodic line in the right hand continues with various slurs and accents. The bass line in the left hand remains consistent with the previous systems.

Fourth system of exercise 24. This system concludes the exercise with a final cadence in the right hand and a sustained bass line in the left hand.

25.

Exercise 25. It consists of two staves in a grand staff (bass and treble clefs) with a common time signature 'C'. The key signature is B minor (two sharps). The exercise features a melodic line in the right hand with slurs and accents, and a supporting bass line in the left hand. Fingerings and articulation marks like 'V' and '^' are present.

SCALE OF A MAJOR

26.

Kummer.

27.

EXERCISE.

28. Andante. \*)

S. Lee.

*dolce.\*)*

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



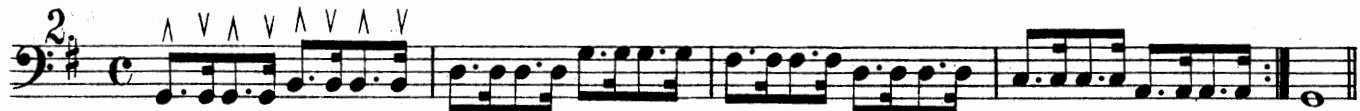
EXERCISES with dotted notes.

1.



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

2.



3.



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


4.



5.



6.



7.



8.



SCALE OF F# MINOR.

29. Andante.

S. Lee.

30. Allegro moderato.

SCALE OF E MAJOR.

31. Tempo di Polacca.

# THE DOUBLE SHARP x.

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

## SCALE OF C# MINOR.

The musical score for the C# minor scale is presented in two systems, each with five staves. The first system covers the ascending scale, and the second system covers the descending scale. The notation includes various articulation marks such as accents (v) and slurs, and detailed fingering numbers (1-4) for both hands. The key signature is one sharp (F#) and the time signature is common time (C). The scale consists of the following notes: C#, D, E, F#, G, A, B, C#.

First system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music includes various note values, slurs, and fingerings.

32. Andante.

Second system of musical notation, starting with a piano (*p*) dynamic marking. It features a grand staff with treble and bass clefs, a key signature of two sharps, and a 6/8 time signature. Fingerings are indicated above the notes.

Third system of musical notation, continuing the piece with a grand staff, key signature of two sharps, and 6/8 time signature. Fingerings are indicated above the notes.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of two sharps, and a 6/8 time signature. The music includes slurs and various note values.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of two sharps, and a 6/8 time signature. Fingerings are indicated above the notes.

EXERCISES.

First exercise of musical notation, featuring a grand staff with treble and bass clefs, a key signature of two sharps, and a 6/8 time signature. It includes fingerings and slurs.

Second exercise of musical notation, featuring a grand staff with treble and bass clefs, a key signature of two sharps, and a 6/8 time signature. It includes fingerings and slurs.

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

TABLE.

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

SCALE OF F MAJOR.

C D E F E D C B A

Andante.

S Lee.

*p* F G F E D

C D E B A

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

SCALE OF D MINOR.

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

Descending: 3 4 2 1 4 2 1 ○ 4

A G F E D C B A G

34. Allegro.

D F E D E F E G F E F G C# E D C# D E D F E D E F Bb D C Bb C D

A C Bb A Bb C G Bb A G A Bb A

Exercises.

SCALE OF B $\flat$  MAJOR.

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

C D E F G A B

35. Moderato.

The exercise consists of six systems of piano accompaniment. Each system has a right-hand and left-hand part. The first system includes slurs and accents (marked with ^ and v) over the right-hand part. The second system features a complex right-hand part with slurs and fingerings (1, 2, 1, 3, 4, 1). The third system continues with slurs and fingerings. The fourth system has a right-hand part with slurs and fingerings (4, 2, 4, 2, 1, 1, 2, 4). The fifth system includes slurs and fingerings (4, 2, 1). The sixth system concludes with slurs and fingerings (1, 4, 3, 1, 1, 4, 2, 1).



SCALE OF G MINOR.

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

36. Allegro moderato.

Dotzauer.

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

Second system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

Third system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

Fourth system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

Fifth system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

Sixth system of piano music for exercise 36. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

SCALE OF E $\flat$  MAJOR.

2<sup>4</sup> 0<sup>1</sup> 2<sup>4</sup> 0<sup>1</sup> 2<sup>1</sup> 2<sup>4</sup> 1<sup>3</sup> 4<sup>3</sup> 1<sup>4</sup> 2<sup>1</sup> 2<sup>1</sup> 0

2nd string.

37. Allegretto.

Kummer.

*legato.*

2nd string.

EXERCISE.

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

1st string. 2nd string.

SCALE OF C MINOR.

4 2 1 4 2 4 2 1 2 1

38. Allegretto grazioso.

S. Lee.

*dolce.*  
*p*

*3rd string.*

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

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

4 1 3 4 3 3 3 3 1 3 3 3

4 1 3 4 3 3 3 3

SCALE OF A $\flat$  MAJOR.

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

3<sup>rd</sup> string. 2<sup>nd</sup> string. 1<sup>st</sup> string.

39. Lento.

*p*

SCALE OF F MINOR.

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

40. Lento mesto.

S.Lee.

*p*

*dolce.* *2nd string.*

*p*

# THE DOUBL FLAT $\flat\flat$ .

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

## SCALE OF $D\flat$ MAJOR.

Ascending scale:  $D\flat$  (1),  $E\flat$  (2),  $F\flat$  (4),  $G\flat$  (1),  $A\flat$  (2),  $B\flat$  (4),  $C$  (1),  $D$  (2),  $E$  (4),  $F$  (1),  $G$  (2),  $A$  (4),  $B$  (1),  $C$  (3),  $D$  (4),  $E$  (1),  $F$  (3),  $G$  (4).

Descending scale:  $D$  (4),  $C$  (4),  $B$  (3),  $A$  (1),  $G$  (4),  $F$  (3),  $E$  (1),  $D$  (4),  $C$  (2),  $B$  (1),  $A$  (4),  $G$  (2),  $F$  (1),  $E$  (4),  $D$  (2),  $C$  (1),  $B$  (4),  $A$  (2),  $G$  (1),  $F$  (4),  $E$  (2),  $D$  (1).

## 41. Moderato.

Exercise 41, Moderato, in  $D\flat$  major. The piece is in common time (C) and begins with a forte (*f*) dynamic. It consists of 16 measures. The piano part features a melodic line with various ornaments and slurs, while the bass part provides a rhythmic accompaniment with eighth and sixteenth notes. Fingering numbers are provided throughout the score.

42. DUET.  
Moderato maestoso.

1st VIOLONCELLO. *f*

2nd VIOLONCELLO.

First system of musical notation, featuring two staves. The upper staff contains a melodic line with various ornaments and fingerings (1, 4, 2, 4, 2). The lower staff provides a harmonic accompaniment. Dynamics include *f* and *p*.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, showing more complex melodic patterns and dynamic shifts.

Fourth system of musical notation, featuring a prominent *p* dynamic and intricate melodic lines.

Fifth system of musical notation, with a *f* dynamic marking and complex fingering (1, 4, 4, 1, 3, 1, 1).

Sixth system of musical notation, including a *p* dynamic and detailed melodic ornamentation.

Seventh system of musical notation, concluding the page with a *f* dynamic and active melodic lines.



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

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

2. *M. B.*

EXERCISE.

43. Allegro.

DIFFERENT BOWING FOR THE ABOVE EXERCISE.

44. Allegro ma non troppo.




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




45. Allegro.




BOWING EXERCISES WITH TRIPLETS.




This section contains five systems of bowing exercises for violin, all in D major and 3/4 time. The exercises are designed to improve triplet technique and include various fingerings and bowing patterns. The first system features eighth-note triplets with fingerings 1-2-3 and 1-2-3. The second system includes eighth-note triplets with fingerings 1-2-4 and 1-3-4. The third system shows eighth-note triplets with fingerings 1-2-4, 2-4, 4-1-2, 2-4, 4-1-2, and 3. The fourth system features eighth-note triplets with fingerings 1-4 and 1-4. The fifth system includes eighth-note triplets with fingerings 1-4 and 4-1. The exercises conclude with a double bar line.




TABLE OF DIFFERENT BOWINGS TO N<sup>o</sup> 45.

1.  2.  3. 

4.  5.  6. 

7.  8.  9. 

10.  11.  12. 

13.  14.  15. 

## 46. Moderato.

*p* 





*p* 

4 1

*f*

4 4

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

2nd string.

3rd string. 4th string.

*p*

*f*

This system continues the piece, featuring a section for the 2nd string with fingerings (4 2 1 4 2 1) and another section for the 3rd and 4th strings with fingerings (3 2 1 4 3 1). Dynamic markings of *p* and *f* are used. The system ends with a double bar line.

47. Allegro.

*p leggiero.*

4 4

This system begins the '47. Allegro.' section. The upper staff features a rapid sixteenth-note pattern with a dynamic marking of *p leggiero.* and a '4 4' marking. The lower staff has a simpler accompaniment with a '2' marking.

2

This system continues the rapid sixteenth-note pattern in the upper staff. The lower staff accompaniment includes a '2' marking.

4 3 2 2 1 1

This system continues the rapid sixteenth-note pattern. Fingerings (4, 3, 2, 2, 1, 1) are indicated above the notes in the upper staff.

*pp*

2

This system concludes the piece with a dynamic marking of *pp* and a '2' marking in the lower staff.

## Exercise on Syncopated notes.

## 48. Agitato.

The musical score for Exercise 48, titled "Agitato", is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a piano (*p*) dynamic. The first system includes fingerings 1, 3, 4, 2, 1, 4, 3 in the right hand and 4, 2, 1, 4, 2, 1 in the left hand. The second system features fingerings 4, 3, 1, 4 in the right hand. The third system includes a piano (*p*) dynamic marking in the right hand. The fourth system has fingerings 1, 2 in the right hand. The fifth system has fingerings 1, 2, 4, 1, 3, 4 in the right hand. The sixth system has a final fingering of 1 in the right hand. The score is characterized by syncopated rhythms and various articulations such as accents and slurs.

49. Molto moderato.

legato.

50. Allegro.

staccato.

51. Allegretto.

*p M B.*

FOR THE CHANGE OF THE BOW.

52. Andante.

*2nd string.*



2nd string.  
cresc.  
p

2nd string.

53. Scherzando.

ben staccato.

Allegro risoluto.

54 *M. B.* *marcato.*

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

*p* *cresc.* *p* *f*

*p* *f* *p* *cresc.*

*f* *p* *f*

*p* *f* *p* *cresc.*

## 55. Allegretto.

1 4 1 2 2 0 4 1 2

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

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

1 4 3 2 3 2 3 2



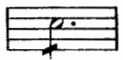
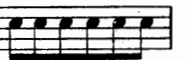

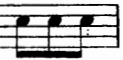
2 4 1 2 1 4

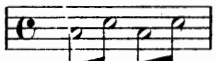
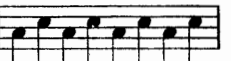

1 4 3 2 3 2 3 2

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

## ABBREVIATIONS.

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

Or  for  or  for  or  for  etc.

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

## 60. Andantino.

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

57. Moderato e ben marcato.

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

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.

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

58. Andante.

59. Moderato.

Varieties of Bowing  
to above.

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

# MAJOR SCALES.

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



# MINOR SCALES.

A MINOR. 1<sup>st</sup> Octave. 2<sup>nd</sup> Octave. 3<sup>rd</sup> Octave. 3<sup>rd</sup> Octave. 2<sup>nd</sup> Octave. 1<sup>st</sup> Octave.

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

E MINOR. 2<sup>nd</sup> str. 1<sup>st</sup> str. 2<sup>nd</sup> string.

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

B MINOR.

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

F # MINOR. 4<sup>th</sup> str.

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

C # MINOR. 3<sup>rd</sup> str. 2<sup>nd</sup> str.

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

G # MINOR.

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

D # MINOR. 3<sup>rd</sup> string.

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

D MINOR.

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

G MINOR.

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

C MINOR. 2<sup>nd</sup> str. 2<sup>nd</sup> string.

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

F MINOR.

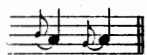
4 0 1 2 4 0 1 2 4 1 2 4 1 2 3 4 1 2 1 2 3 3 2 1 2 1 2 1 4 3 1 4 2 1 2 1 4 3 1 4 3 1

B b MINOR. 2<sup>nd</sup> string.

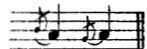
2 1 2 4 1 2 4 0 1 2 1 2 4 1 2 3 1 2 1 2 3 3 2 1 2 1 2 1 2 1 4 3 1 4 3 1 4 3 1

## THE APPOGGIATURA.

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



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



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

## Examples.

Written thus: 

Played thus: 

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

## Example.

Written thus: 

Played thus: 

60. Lento.

*p dolce.*



# THE PASSING SHAKE.

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

Written. 

Played. 

61. Moderato.

S. Lee.



## THE GRUPETTO OR TURN.

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

### EXAMPLES.

As written: 

As played: 

With sharps and flats.



62. *Andante.* Kummer.

*sotto voce.*



# THE SHAKE.

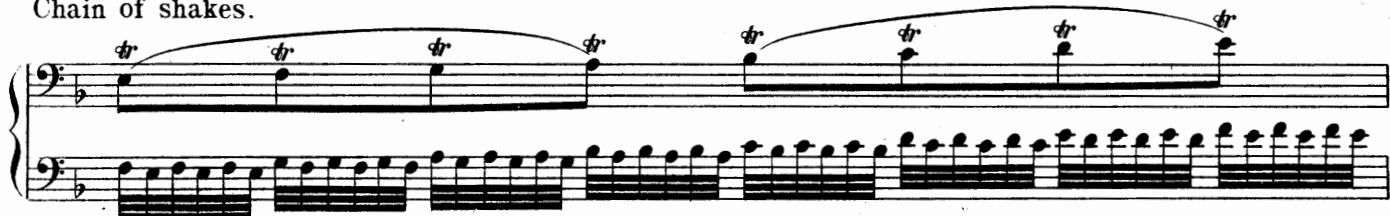
The shake, or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

## EXAMPLES.

As written 

As played 

Chain of shakes.



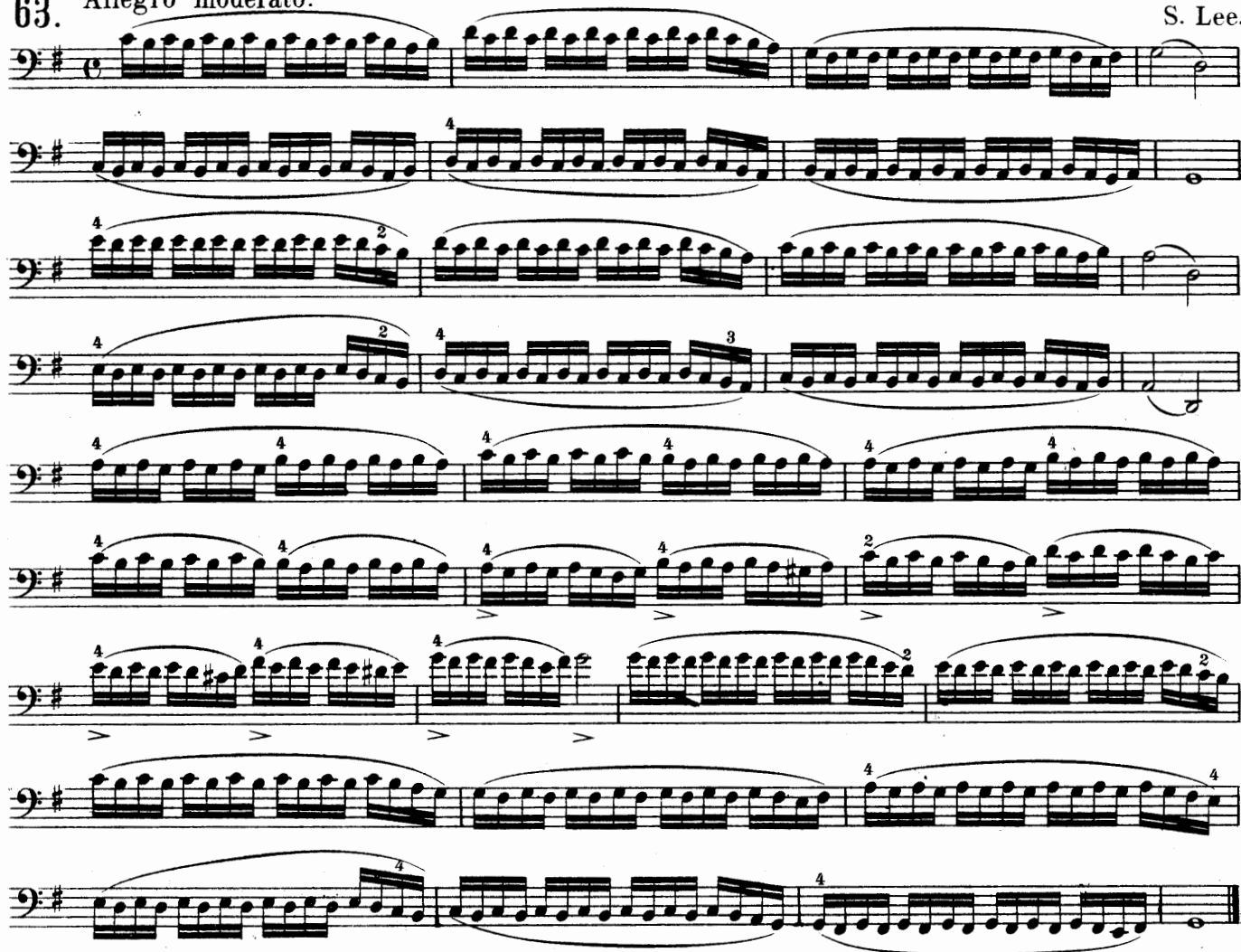
In order to acquire a fine shake, the fingers must be raised high and full perpendicularly upon the string. The shake should be practised and in many cases when performed begin slowly and increase the velocity gradually.

SHAKE as written  as played 

## Exercise to prepare the Shake.

63. Allegro moderato.

S. Lee.



Moderato.

S. Lee.

64.

Trills and slurs are used throughout the piece. Dynamic markings include *p* and *p.*. Fingerings are indicated by numbers 1-4. A 'Shake' instruction is present in the third system.

### THE CHROMATIC SCALE.

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

# CHROMATIC EXERCISES.

65.

Allegro.

Kummer.

Allegro agitato.

66.

S. Lee.

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of seven systems, each with two staves. The upper staff is the right hand, and the lower staff is the left hand. The piece is marked 'Allegro agitato' and includes dynamic markings such as *fp*, *f*, and *p*. The score is highly technical, with complex fingerings and articulations. The first system begins with a *fp* marking. The second system includes a *fp* marking. The third system includes a *fp* marking and a *f* marking. The fourth system includes a *f* marking. The fifth system includes a *f* marking. The sixth system includes a *f* marking. The seventh system includes a *f* marking. The score is numbered 66 and is by S. Lee.



*f* *f*

*rit.*

*fp* *fp*

*fp* *fp* *p*

*cresc.* *f*

Chromatic Scale into higher positions.

*f*

# DOUBLE STOPS.

1. 2.

3. 4. 5.

6. 7. 8.

9.

2nd and 3rd

SCALE OF D MAJOR IN THIRDS.

SCALE OF A MAJOR IN-SIXTHS.

E MINOR.

F MAJOR.

B $\flat$  MAJOR.

C MINOR.

Shakes with double stops.

Only the upper note must be shaken.

Both notes to be shaken.

S. Lee.

67. Andantino.

68. Andante.

Dotzauer.

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

69. Moderato. Kummer.

*mf*

*f*

*p*

*cresc.*

*f*

*p*

*f*

*p*

2nd string.

1 1

### ARPEGGIOS.

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

## EXERCISES.

70. Allegro.

Dotzauer.

70. Allegro. Dotzauer.

71. Allegro giusto.

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.

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

The second system continues the piece. The upper staff maintains the intricate eighth-note patterns, with several measures featuring fingerings (1, 2, 3, 4) and slurs. The lower staff continues its accompaniment. The system ends with a fermata.

The third system begins with a *cresc.* (crescendo) marking in the lower staff. The upper staff's patterns become more dense. A double bar line with repeat dots appears, followed by a *f* (forte) dynamic marking. The system ends with a fermata.

The fourth system features a dynamic shift from *p* (piano) to *f* (forte) in the lower staff. The upper staff continues with its characteristic eighth-note textures. The system concludes with a fermata.

The fifth system continues the musical development. The upper staff's patterns remain consistent, while the lower staff provides a steady accompaniment. The system ends with a fermata.

The sixth system concludes the piece. It features a *pp dim.* (pianissimo, decrescendo) marking in the lower staff. The upper staff's patterns are more complex, including some sixteenth-note runs. The system ends with a fermata.



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

EXAMPLES.

As written

As played.

73 Adagio. EXERCISE. Dotzauer.

# STACCATO.

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

M B P      M P

74 Allegro. Kummer.

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

75. Allegro.

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

The third system continues the piece with two staves. The upper staff includes fingerings (1, 2) and slurs over eighth-note chords. The lower staff has a similar accompaniment pattern.

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

The fifth system includes a 4/4 time signature. The upper staff features a melodic line with slurs and accents, while the lower staff has a rhythmic accompaniment with slurs.

The sixth system continues with two staves, showing complex rhythmic patterns and slurs in both parts. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment.

### THE PIZZICATO. (abbreviated pizz.)

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

1st finger.  
pizz.

thumb.

### 76. Allegretto.

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

## THE USE OF THE THUMB.

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

### Scales with the use of the thumb.

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

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

All the other scales have the same fingering.

Positions	Chromatic Scale	
Positions	Study	

77. Allegro moderato.

Dotzauer.

Position.

2nd string.

*p*

*f*

*f* *dim.*

*p* *f*

Detailed description: This block contains the first system of music for exercise 77. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Allegro moderato'. The first system includes measures 1 through 12. Fingerings are indicated by numbers 1-3 above notes. Dynamics include piano (*p*) and forte (*f*). The second staff has a '2nd string.' label. The piece ends with a double bar line.

78. Allegro non troppo.

Position.

2nd string.

3rd string.

*f*



*f*



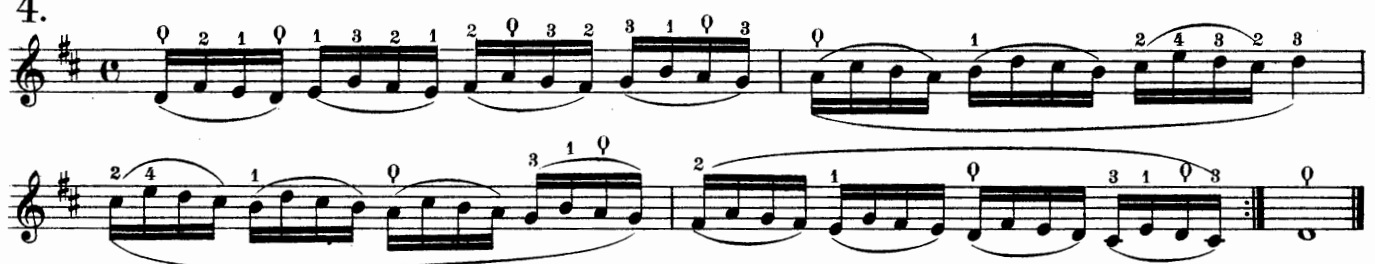
Detailed description: This block contains the first system of music for exercise 78. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Allegro non troppo'. The first system includes measures 1 through 12. Fingerings are indicated by numbers 1-3 above notes. Dynamics include forte (*f*). The second staff has a '2nd string.' label. The piece ends with a double bar line.

# Introducing and shifting the thumb.

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

A major.  1st string

The thumb remains in the same position  1. Study.  2nd string 1st string 2nd string 3rd 4th

2. To employ the fourth finger.  3.  4. 

79. Allegro.  1st string. *f*

Study.

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

80. Allegro non troppo.

Dotzauer.

First system of the musical score for '80. Allegro non troppo'. It features a grand staff with treble and bass clefs. The treble clef part is labeled '1st string.' and 'p'. The bass clef part has a 'p' dynamic marking. The music includes fingerings (1, 1, 1) and slurs.

Second system of the musical score. The treble clef part has a '4' fingering and a 'p' dynamic. The bass clef part has a 'f' dynamic marking. The music includes slurs and accents.

Third system of the musical score. The treble clef part has a '1st string.' label and a 'p' dynamic. The bass clef part has a 'f' dynamic marking. The music includes slurs and accents.

Fourth system of the musical score. The treble clef part has a 'dolce.' dynamic marking. The bass clef part has a 'p' dynamic marking. The music includes slurs and accents.

Fifth system of the musical score. The treble clef part has a 'p' dynamic marking. The bass clef part has a '1st string.' label and a 'p' dynamic marking. The music includes slurs and accents.



A musical score for a piece titled "THE SPICCATO. (abbreviated spicc.)". It features a treble and bass clef. The music consists of several measures of sixteenth-note patterns, some with slurs and accents. A dynamic marking of *f* (forte) is present. Fingerings are indicated with numbers 1-4. The piece concludes with a double bar line.

### THE SPICCATO. (abbreviated spicc.)

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

#### 1. Studies.

Study 1: A single staff of music in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "spicc." and the second measure is marked "2.". The piece ends with a double bar line.

Study 2: A single staff of music in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "3." and the second measure is marked "4.". The piece ends with a double bar line.

Study 3: A single staff of music in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "4." and the second measure is marked "5.". The piece ends with a double bar line.

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

### EXERCISE.

#### 81. Allegro.

S. Lee.

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

Exercise 81, second staff: A single staff of music in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "1 3 1 3" and the second measure is marked "1 1 2 3".

Exercise 81, third staff: A single staff of music in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "1 2 1" and the second measure is marked "1 2 3 2 1 2 3 2 1 2 3".

Exercise 81, fourth staff: A single staff of music in treble clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "1 2 1 2 4" and the second measure is marked "1 3 1 3 4 3 1 2 3 1 2 2 1 2".

Exercise 81, fifth staff: A single staff of music in treble clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "3 2 2 1 1 2 3 2 3" and the second measure is marked "1 2 3 2 1 3".

Exercise 81, sixth staff: A single staff of music in bass clef, common time. It consists of two measures of sixteenth-note patterns. The first measure is marked "1 2 1" and the second measure is marked "1 2 3 2 1 3".

## HARMONIC SOUNDS.

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

### TABLE on the upper parts of the strings.

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

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

### Harmonics on the lower parts of the strings.

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

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

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

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

# EXERCISE ON HARMONICS.

Moderato.

82.

Kummer.

The musical score is written for piano and consists of two systems of staves. The first system features a grand staff with a 2nd string part (left hand) and a 1st string part (right hand). The second system also features a grand staff with a 2nd string part (left hand) and a 1st string part (right hand). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f, fz). Fingerings and string numbers are indicated throughout the piece.

# STUDIES ON OCTAVES.

Position 1.

1. 2. 3. 4. 5. 6.

# STUDIES ON THIRDS.

1. 2. 3. 4. 5.

In Tenths.

### EXERCISE ON OCTAVES.

83. Tempo ad libitum.

Kummer.

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

Second system of musical notation. The right hand continues with eighth-note patterns, and the left hand maintains its bass line. The music is in a steady, rhythmic flow.

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

Fourth system of musical notation. The right hand features a more intricate eighth-note pattern. A forte (*f*) dynamic marking is present. The system ends with a double bar line.

Fifth system of musical notation. The right hand continues with eighth-note patterns, including some triplets. The left hand has a bass line with some chords. The system ends with a double bar line.

Sixth system of musical notation. The right hand features a dense eighth-note texture with triplets. The left hand has a bass line with some chords. A marking "2nd and 3rd" is present. The system concludes with a double bar line and a repeat sign.

1st and 2nd

3/4  
F#  
2 3  
cresc.

p  
3

pp  
4 3 4

# EXERCISE ON THIRDS AND SIXTHS.

84. Tempo ad libitum.

Kummer.

The first system consists of two staves. The upper staff is in treble clef with a 12/8 time signature. It features a series of chords in the right hand, with fingerings 2, 2, and 3 indicated. The lower staff is in bass clef, starting with a piano (*p*) dynamic. It contains a simple bass line with notes and rests.

The second system continues the exercise. The upper staff shows chords with fingerings 2, 2, and 3. The lower staff continues the bass line with notes and rests.

The third system introduces a key signature change to one sharp (F#) in the second measure. The upper staff has chords with fingerings 2, 3, 2, and 3. The lower staff includes the instruction *cresc.* (crescendo).

The fourth system continues with the key signature of one sharp. The upper staff features chords with fingerings 2, 3, 2, and 3. The lower staff has notes and rests.

The fifth system is marked *mf* (mezzo-forte). The upper staff shows chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The lower staff continues with notes and rests.

The sixth system is marked *f* (forte). The upper staff features a complex texture with many chords and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The lower staff continues with notes and rests.



The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The piece begins with a piano (*p*) dynamic. The first system features a complex rhythmic pattern in the right hand with fingerings 2, 3, 1, 0, 2, 1 and 2, 0, 2, 1, and a simple bass line. The second system continues with similar right-hand patterns and a more active bass line. The third system introduces triplets in the right hand and a bass line with some rests. The fourth system features a dense texture of triplets in the right hand and a bass line with rests. The fifth system continues with triplets and a bass line with rests. The sixth system concludes with a final triplet in the right hand and a bass line ending with a fermata. Dynamic markings include *p* and *p2*. The piece ends with a double bar line and a repeat sign.

2 0 2 0 2 0 2 0

2nd

2 0 2 0 2 0 2 0

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

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

2 2 2 2 2 2 2 2 2 2 1 1 3 2 1 1 1 2

2nd and 3rd 1st and 2nd

cresc.

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

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.

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

### SCALE OF E MINOR.

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

### SCALE OF D MINOR.

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

All the other Harmonic minor scales follow this rule.

## THE TREMOLANDO. (abbreviated trem.)

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

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

## RESTS.

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

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

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

# Overture of William Tell.

Original arrangement of Rossini's for 7 Violoncellos.

## INTRODUCTION.

Andante.

Violino 1<sup>o</sup> Solo.

Violino 2<sup>o</sup> Solo.

Violino 3<sup>o</sup> Solo.

Violino 4<sup>o</sup> Solo.

Violino 5<sup>o</sup> Solo.

Violoncello.

Basso.

The first system of the musical score shows the Violino 1<sup>o</sup> Solo part with a melodic line in G major, 3/4 time, marked Andante. The other instruments (Violino 2<sup>o</sup> Solo, Violino 3<sup>o</sup> Solo, Violino 4<sup>o</sup> Solo, Violino 5<sup>o</sup> Solo, Violoncello, and Basso) are shown with rests, indicating they are silent in this section.

The second system continues the musical score. The Violino 1<sup>o</sup> Solo part continues with its melodic line. The other instruments (Violino 2<sup>o</sup> Solo, Violino 3<sup>o</sup> Solo, Violino 4<sup>o</sup> Solo, Violino 5<sup>o</sup> Solo, Violoncello, and Basso) are shown with rests, indicating they are silent in this section.

The third system continues the musical score. The Violino 1<sup>o</sup> Solo part continues with its melodic line. The other instruments (Violino 2<sup>o</sup> Solo, Violino 3<sup>o</sup> Solo, Violino 4<sup>o</sup> Solo, Violino 5<sup>o</sup> Solo, Violoncello, and Basso) are shown with rests, indicating they are silent in this section.

Musical score system 1, measures 18-23. The system features six staves. The top staff has a treble clef and a key signature of one sharp (F#). The other five staves have bass clefs. The music is marked *pp* (pianissimo). The top staff contains complex melodic lines with triplets and slurs. The lower staves provide harmonic support with sustained notes and rhythmic patterns.

Musical score system 2, measures 24-29. The system features six staves. The top staff has a treble clef and a key signature of one sharp (F#). The other five staves have bass clefs. The music is marked *arco.* (arco). The top staff features melodic lines with slurs and accents. The lower staves continue the harmonic and rhythmic accompaniment.

Musical score system 3, measures 30-35. The system features six staves. The top staff has a treble clef and a key signature of one sharp (F#). The other five staves have bass clefs. The music is marked *pp* (pianissimo). The top staff features melodic lines with slurs and accents. The lower staves continue the harmonic and rhythmic accompaniment.

## On the Accompaniment of the Recitative.

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

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

### “And the Angel.”

Recit.

from Handels “Messiah.”

Voice.

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

Figured Bass as written.

Violoncello as played.

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

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

# LE REVE.

G. Goltermann.

Adagio ma non troppo.

*Solo.*

8 *p* 2<sup>nd</sup> 1<sup>st</sup> 2<sup>nd</sup>

3 2 1<sup>st</sup> 2<sup>nd</sup> 1

*dol.* *largo.*

2<sup>nd</sup> 1<sup>st</sup> *f* 2<sup>nd</sup> *p*

*mf* 1<sup>st</sup> 2<sup>nd</sup> *f* *rall.* *p* *attacca.*

Allegro appassionato.

*mf* 1 2 4

*f*

*p* 2<sup>nd</sup> 1<sup>st</sup> *f* *string. e cresc.*

*prit.* *a tempo. string e cresc.* 1<sup>st</sup> *f*

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

*p* 2<sup>nd</sup> *rit.* *a piacere.*

Andante cantabile.

WIEGENLIED.

Berceuse.

M. Hauser.



# SÉRÉNADE.

103

Moderato.

Ch: Gounod.

*p>*

*mf*

*cresc.*

*rall.*

## LIEBESLIED.

A. Henselt.

Allegretto sostenuto ed amoroso.

The musical score consists of ten staves of music in 3/8 time, marked with a key signature of one sharp (F#). The tempo is "Allegretto sostenuto ed amoroso". The score includes various dynamics and articulations:

- Staff 1: *p* (piano), with accents and slurs.
- Staff 2: *cresc.* (crescendo), *f* (forte), *p* (piano).
- Staff 3: *con espress. rit.* (with expression, ritardando).
- Staff 4: *con animato e cresc.* (with animation and crescendo), *f* (forte), *cresc.* (crescendo).
- Staff 5: *rit. a tempo.* (ritardando to tempo), *f* (forte).
- Staff 6: *cresc.* (crescendo).
- Staff 7: *f* (forte).
- Staff 8: *rit. p* (ritardando, piano), *a tempo.* (tempo).
- Staff 9: *f* (forte), *dim.* (diminuendo), *p* (piano).
- Staff 10: *cresc.* (crescendo), *f* (forte), *p* (piano), *rit.* (ritardando), *pp* (pianissimo).

The score features numerous slurs, accents, and fingerings (e.g., 1, 2, 3, 4) throughout. The piece concludes with a final cadence marked *pp* and a fermata.

# PETITE VALSE.

Grazioso.  
legatissimo.

A. Henslt.

*pp*

*pp*

*Fine.*

*p*

*p* *f* *p*

*marcato.* *f*

*D.C. al Fine.*

# CAVATINA.

J. Raff, Op.85.

Larghetto quasi Andantino.

*p* *3rd* *2nd* *pp* *2nd* *f* *pp* *f* *p* *6* *smorz.* *p* *p* *1st cresc.* *f* *p* *cresc.* *f* *esier.* *2 1 2 2 3* *4* *2nd* *p* *pp* *2nd* *p* *grandioso.* *f* *1 3* *0 3* *3 2* *0 2* *1 2* *2 1* *1 3* *0 3* *1 2* *2 1* *2 1* *ff string.* *a tempo.* *f* *smorz.* *p 3rd* *f* *p* *pp*

# MÉLODIE.

107

A. Rubinstein.

Moderato.

Musical score for the Moderato section, measures 1-10. The piece is in 3/4 time with a key signature of one flat (B-flat). The first measure starts with a piano (*p*) dynamic. The notation includes various fingerings (0, 1, 2, 3, 4) and articulation marks such as slurs and accents. The melody is characterized by flowing eighth and sixteenth notes.

Tempo primo.

Musical score for the Tempo primo section, measures 11-20. The tempo changes to 'Tempo primo'. The notation includes a *rit.* (ritardando) marking at the beginning of the section and a *p* (piano) dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1, 2, 3, 4) and articulation (slurs, accents) are clearly indicated. The section concludes with a final *p* dynamic marking.

# ROMANCE.

A. Rubinstein.

Andante. *p*

*p*

*p*

*p*

*p*

*p*

*p*

*cresc.*

*f*

*f*

*p*

*p*

# BARCAROLLE.

Andantino.

L. Spohr.

*p dolce.*

*p* *pp*

*mf* *p* *pp*

*p* *f* *p*

*f*

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

*f* *p*

*f* *2nd* *1st*

*p*

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

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

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

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

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

Musical staff 5: Treble clef, 12/8 time signature, key signature of one sharp. Starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. Includes slurs and a fingering 4.

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

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

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

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

Musical staff 10: Treble clef, 12/8 time signature, key signature of one sharp. Starts with a pianissimo (*pp*) dynamic, includes a 'Harm.' (harmonic) marking, and ends with a pianissimo (*pp*) dynamic. Features a 'poco rall.' (poco rallentando) instruction. Includes slurs, fingerings 0, 3, 2, 1, 2, 1, 3, 2, 4, 2, 0, 3, 1, and a '2nd' ending marking.



# SCHLUMMERLIED.

R. Schumann.

Allegretto.

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

# A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

With their Abbreviations and Explanations.

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