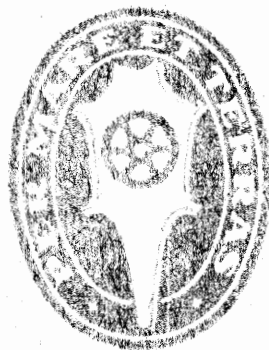


A. PIATTI

Violoncello-Schule

Violoncello-Method



EDITION SCHOTT

No. 970

149437

EDITION SCHOTT

No. 970

VIOLONCELLO SCHULE

Auszug aus den in-
struktiven Werken von

Dotzauer, Duport, Kummer,
Lee, Romberg etc.

Herausgegeben
und erweitert von

A. PIATTI

Neue Ausgabe von W. E. WHITEHOUSE und R. V. TABB

B. SCHOTT'S SÖHNE, MAINZ

Leipzig
B. Schott's Söhne
Lindenstr. 16/18

Bruxelles
Schott Frères
30 Rue St. Jean

Paris
Max Eschig & Cie.
48 Rue de Rome

für England: Augener Ltd., London

Printed in Germany — Imprimé en Allemagne

MT
500
P. 130

THE OPEN STRINGS OF THE VIOLONCELLO

DIE LEEREN SAITEN DES VIOLONCELLOS

The Zero (0) indicates that the open string is to be played

A D G C

1st string. 2nd string
I. Saite. II. Saite 3rd string. 4th string
III. Saite. IV. Saite

Das Zeichen (0) bedeutet das Anstreichen der leeren Saite

▢ = The down bow

▢ = Abstrich

∇ = The up bow

∇ = Aufstrich

EXERCISES ON THE OPEN STRINGS

UEBUNGEN AUF DEN LEEREN SAITEN

The whole bow is to be used
Mit ganzem Bogen

1

Use half the bow on each minim
Auf jede halbe Note die Hälfte des Bogens

2

3

4

5

6

To be played first with the whole bow, and then with the middle of the bow
Zuerst mit ganzem Bogen, dann nur in der Mitte des Bogens

The whole bow to be used
Mit ganzem Bogen

5

6

To be played with the point of the bow
An der Spitze des Bogens

7

Also on the G and D strings
Ebenso auf der G und D Saite

THE LEFT HAND

Place the thumb, without bending the knuckle, at the back of the neck, making a right angle with the same, so that it comes opposite the space between the first and second fingers.

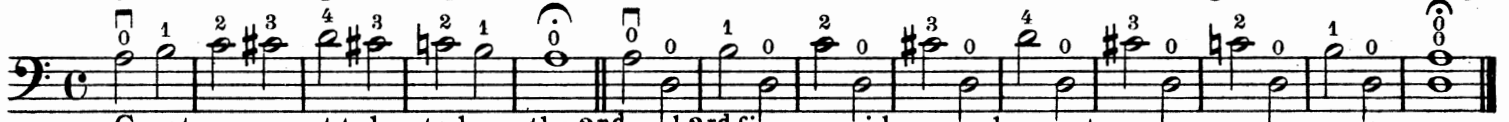
The fingers must be rounded so that the pressure is on the tips, with the exception of the first finger which is only slightly rounded, the point of pressure being not on the tip, but more towards its right side.

The knuckles of the hand should be well away from, but in a parallel line with, the A string

The A string
Die A Saite

Use the whole bow for each note
Auf jede Note einen ganzen Bogen

The fingers must be kept down whilst the open string is being played
Während des Streichens der D Saite bleiben die Finger auf der A Saite liegen

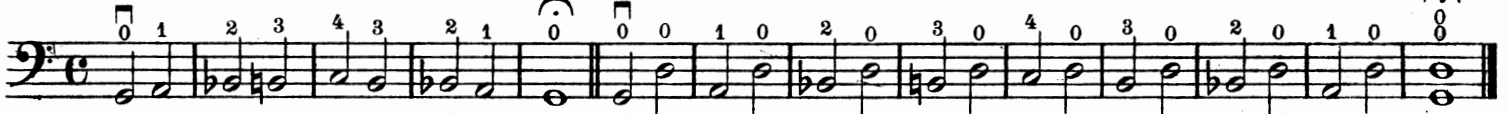


Great care must taken to keep the 2nd and 3rd fingers wide enough apart.
Man achte darauf, dass der 2. und 3. Finger weit genug von einander getrennt sind.

The D string
Die D Saite



The G string
Die G Saite



The C string
Die C Saite



Scale of C Major C. Dur Tonleiter



The 2nd 3rd & 4th fingers must be kept down whilst the open string is being played. This rule must be generally observed.
Der 2. 3. u. 4. Finger müssen liegen bleiben, während die darauffolgende leere Saite gestrichen wird. Diese Regel muss streng beachtet werden.



3 $\frac{3}{4}$ 0 1 3 1 3 4 3 4 0 4 0 1 0 1 3 1 3 4 3 4 0 4 0 1 0 1 2

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

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

4 $\frac{C}{C}$ 0 3 1 0 1 4 3 1 3 0 4 3 4 1 0 4 0 3 1 0 1 4 3 1 3 0 4 3 4 1 0 4 0 2 1 0

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

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

5 $\frac{C}{C}$ 0 4 1 0 3 1 4 3 0 4 1 0 3 1 4 2 0 4 1 0 2 1 4 2

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

6 $\frac{C}{C}$ 0 1 3 1 3 4 0 4 0 1 2 1 3 4 0 4 0 1 2 1

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

7 $\frac{C}{C}$ 0 4 1 0 3 1 4 2 0 4 1 0 3 1 4 2 0 4 4 2 3 1 1 0 0

Every position, (except the half position), can be subdivided into :-

The Normal Position, the fingers being a semitone apart (the 1st and 4th fingers covering a minor 3rd).

The Extended Position, the 1st and 4th fingers covering a major 3rd.

It is important to remember that the interval of a tone is never played between the 3rd and 4th fingers (there are however some rare exceptions to this rule)

Jede Lage (mit Ausnahme der halben Lage) kann eingeteilt werden in :-

Die Normal oder enge Lage; die Finger sind im Abstand von Halbtönen, so dass der Zwischenraum zwischen dem 1. und 4. Finger eine kleine Terz ausmacht.

Die gestreckte Lage; der Zwischenraum zwischen dem 1. u. 4. Finger macht eine grosse Terz aus. Es ist wichtig daran zu erinnern, dass das Intervall des Ganztones nie mit dem 3. und 4. Finger gespielt wird (immerhin giebt es ganz seltene Ausnahmen von dieser Regel)

SCALES AND EXERCISES IN THE FIRST POSITION (NORMAL) TONLEITERN UND ÜBUNGEN IN DER ERSTEN LAGE (NORMAL LAGE)

Scale of C Major C. Dur Tonleiter



Arpeggio



Romberg



Romberg



First system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 2, 4, 3, 4, 1, 4, 4, 1, 4. A V-shaped fingering mark is placed above the first note. The bass clef staff contains whole notes.

Second system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 3, 3, 1, 2, 1, 4, 2, 3, 4. A V-shaped fingering mark is placed above the eighth note. The bass clef staff contains whole notes.

Third system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 2, 1, 2, 1, 3, 3, 3. A V-shaped fingering mark is placed above the second note. The bass clef staff contains whole notes.

Fourth system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 4, 1, 1, 2, 4. A V-shaped fingering mark is placed above the second note. The bass clef staff contains whole notes. A large '3.' is written to the left of the system.

Lee.

Fifth system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 2, 1, 4, 4, 2, 1, 4. The bass clef staff contains whole notes.

The artistic interpretation of music depends upon (among other things) the varieties of tone colour introduced. They bear a similar relation to music as the various shades of colour do to painting. Increase of Tone depends upon three important points which should be carefully noted; they all emanate from the action of the bow

1. More pressure with the first finger
2. The bow nearing the bridge
3. Quickening the pace (of the bow)

Die künstlerische Wiedergabe eines Musikstückes hängt unter anderem von der Verschiedenheit der angewandten Klangfarben ab. Sie stehen in gleicher Beziehung zur Musik wie die verschiedenen Schattierungen der Farbe beim Malen. Steigerungen des Tones hängen von drei wichtigen Momenten ab, welche sorgfältig beachtet werden müssen; sie hängen alle mit der Bogenführung in engster Beziehung

1. Die Stärke des Druckes des 1. Fingers
2. Die Nähe des Bogens am Steg.
3. Das Zeitmass des Streichens

Dotzauer

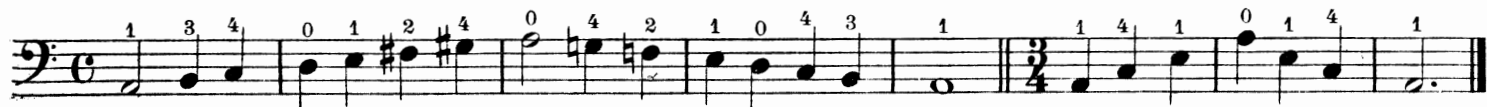
To be repeated many times, gradually increasing the tone and speed
Oft zu wiederholen, nach und nach rascher und mit stärkerer Tongebung



Also on the D string
Ebenso auf der D-Saite

Scale of A minor (Melodic) A-Moll Tonleiter (Melodisch)

Arpeggio



EXERCISES IN THE FIRST POSITION (NORMAL AND EXTENDED)

ÜBUNGEN IN DER ERSTEN LAGE. (NORMAL u. GESTRECKTE LAGE)

Lee



Kummer



7

p *p* *f*

p *f*

0 1 2 4 2 1

Scale of G Major. G. Dur Tonleiter

Arpeggio

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

Dotzauer

8

f *p*

f

p *f* *p*

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

9

p

3 1 0

mf *f*

mf

f

0 1 3 4 3 1

THE HALF POSITION

HALBE LAGE

RULE.

Never stretch from one position to another, always move the whole hand, the thumb maintaining its same relative position

REGEL

Nie von einer Lage in eine andere spannen, immer mit der ganzen Hand zugleich die Lage ändern; der Daumen bleibt in entsprechender Stellung der jeweiligen Lage

Scale of E minor (Melodic) E-Moll Tonleiter (Melodisch) Arpeggio

The large figure denotes that at this point a change of position occurs
Die gross gedruckten-Ziffern zeigen an, dass an diesen Stellen ein Lagenwechsel stattfindet

* In crossing the strings from the 1st position into the half position, the entire hand must slide back a whole tone (as shewn by the acciaccatura) no slide being heard from the first finger. This method of shifting applies to all similar passages

* Beim Übergang von der ersten Lage (gestreckte Lage) auf der G-Saite nach der halben Lage auf der D-Saite muss der 4. Finger einen Ganzton nach rückwärts gleiten; ein Gleiten des ersten Fingers darf nicht gehört werden. Diese Art des Lagenwechsels wird in allen ähnlichen Fällen angewandt

R. V. T.

Dotzauer

11

Romberg

12

0 1 3 4 0 1

f

1 3 0 1 4

p

15

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

p

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

p *cresc.*

4 2 2 1 4 3 1

f

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

p *cresc.* *f*

0 1 3 4 3 1

R. V. T.

Scale of B minor (Melodic) B.Moll Tonleiter (Melodisch)

Arpeggio

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

Lee

16

f

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

Dotzauer

17

p *p*

f *f* *f* *f*

f

3 3 3 3 2 3 1 2

p *f* *f*

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

Scale of A Major. A.Dur Tonleiter

Arpeggio

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

18 *mf* *p* Romberg

3 0 3 0 4 1 4 3 4 4 1

f *p*

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

f

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

Scale of F Major F. Dur Tonleiter

Arpeggio

21

22

23

Scale of D minor. (Melodic) D-Moll Tonleiter (melodisch)

Arpeggio

Romberg

24

R. V. Tabb

25

Scale of B \flat major. B-dur Tonleiter

Arpeggio

Musical notation for the scale of B \flat major. The first line shows the ascending scale with fingerings: 2, 4, 0, 1, 2, 4, 0, 1, 0, 4, 2, 1, 0, 4, 2. The second line shows the descending scale with fingerings: 2, 0, 2, 1, 2, 0, 2.

26 *f* Lee

Arpeggio exercise 26, marked *f*. The piece is in B \flat major and common time. The bass line consists of a steady eighth-note accompaniment. The treble line features arpeggiated chords with accents (>) and slurs.

Continuation of the arpeggio exercise, showing the second system of the bass and treble staves.

Continuation of the arpeggio exercise, showing the third system of the bass and treble staves.

27 *mf* *p* R. V. Tabb

Arpeggio exercise 27, marked *mf* and *p*. The piece is in B \flat major and common time. The bass line consists of a steady eighth-note accompaniment. The treble line features arpeggiated chords with accents (>) and slurs.

Continuation of the arpeggio exercise, showing the second system of the bass and treble staves.

p
mf

f

0 1 2 4 2 1

Scale of G minor. (Melodic.) G-Moll Tonleiter. (melodisch.) Arpeggio

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

28

p *f* Kummer

p *pp*

29

f

p

p *f*

p *p*

cresc. *f*

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

Scale of Eb major Es-dur Tonleiter

Arpeggio

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

R.V. Tabb

30

1 2

4 3 4 3 2 2 3 2

0 1 2 4 2 1

EXERCISES ON SEPARATE BOWINGS

ÜBUNGEN IN BOGEN-STRICHARTEN

The following exercises are to be played lightly with the middle of the bow, and should be practised with varying pace and tone. Ultimately they can be played "Spiccato" i. e. with a jumping bow

Die folgenden Übungen werden in der Mitte des Bogens leicht und in verschiedener Schnelligkeit und Stärke geübt. Zuletzt kann man sie auch "Spiccato" d. h. mit springendem Bogen spielen

Lee.

The image contains ten musical staves of a double bass exercise. The first staff is in G major (one sharp) and common time (C), featuring a simple eighth-note pattern. The second staff introduces sixteenth-note patterns. The third staff continues with sixteenth-note patterns. The fourth staff has a common time signature and a more complex sixteenth-note pattern. The fifth staff has a key signature change to one sharp (F#) and continues with sixteenth-note patterns. The sixth staff continues with sixteenth-note patterns. The seventh staff continues with sixteenth-note patterns. The eighth staff continues with sixteenth-note patterns. The ninth staff continues with sixteenth-note patterns and includes a 'V' marking above a note. The tenth staff continues with sixteenth-note patterns and includes a 'V' marking above a note.

FINGER EXERCISES

FINGER-ÜBUNGEN

The following exercises are also to be practised on the other strings. The thumb must remain in the same place whether the position is a close or an extended one

Folgende Übungen sind auch auf den andern Saiten zu üben. Der Daumen bleibt am selben Platz ob die Lage eng oder weit ist



EXERCISES ON DIFFERENT BOWINGS
ÜBUNGEN IN VERSCHIEDENEN STRICHARTEN

Lee





EXERCISES FOR THE RIGHT WRIST

ÜBUNGEN FÜR DAS RECHTE HANDGELENK

The changing from one string to another is effected by the wrist, without moving the upper part of the arm

Der Übergang von einer Saite zur andern wird durch eine Handgelenkbewegung ausgeführt, ohne den oberen Teil des Armes zu bewegen Kummer

V

Middle of the Bow. In der Mitte des Bogens.

Examples of different bowings to be applied to the above exercise
Die obenstehende Übung ist auch mit folgenden Stricharten zu studieren

EXERCISE IN THE FIRST AND SECOND POSITIONS

ÜBUNGEN IN DER ERSTEN UND ZWEITEN LAGE

Andante

R. V. Tabb

The musical score consists of six systems, each with a piano (p) and bass clef staff. The tempo is marked 'Andante'. The first system begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The second system includes a *p* dynamic and a *cresc.* marking. The third system features a *p* dynamic and a *cresc.* marking. The fourth system has a *p* dynamic. The fifth system includes a *f* (forte) dynamic. The sixth system concludes with a *p* dynamic, a *rit.* (ritardando) marking, and a final *f* dynamic. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 4, 0) above the notes. The key signature is one sharp (F#).

For further Studies in this style see "Position Studies" by R.V. Tabb (Augener Limited, London)

THE THIRD POSITION

DIE DRITTE LAGE

* In descending from the third position to the first the first finger must remain on the string, gliding back very quickly, the second finger hitting the new note as hard as possible. It must be practised assiduously until little or no slide is apparent to the ear.

Während des Lagenwechsels von der 3. in die erste Lage bleibt der 1. Finger auf der Saite. In demselben Augenblick, in welchem der 1. Finger an seinen Platz in der 1. Lage kommt, lässt man den 2. Finger fest auf fallen (in dem untenstehenden Beispiel auf die Note C). Es muss dies sehr fleissig studiert werden, bis wenig oder gar kein Gleiten mehr hörbar ist.

Also on the other strings
Ebenso auf den andern Saiten

EXERCISE IN THE FIRST, SECOND AND THIRD POSITIONS
 ÜBUNG IN DER ERSTEN, ZWEITEN UND DRITTEN LAGE

Adagio ma non troppo

R. V. Tabb

The musical score consists of six systems of two staves each, written in bass clef with a 3/4 time signature and a key signature of one sharp (F#). The piece is marked "Adagio ma non troppo" and "p" (piano). The first system includes a "V" marking above the first measure. The second system includes a "p" marking. The third system includes a "p" marking. The fourth system includes a "cresc." marking followed by a "f" (forte) marking and a "p" marking. The fifth system includes a "rit." (ritardando) marking and a "p" marking. The score is heavily annotated with fingering numbers (1-4) and slurs, indicating specific techniques for playing in the first, second, and third positions. The piece concludes with a double bar line and a fermata over the final note.

For further Studies in this style see "Position Studies" by R. V. Tabb (Augener Limited, London.)

THE FOURTH POSITION

DIE VIERTE LAGE

In this position the thumb must rest in the angle of the neck, encircling the same, with the fingers in a sloping position

In dieser Lage bleibt der Daumen in der Ecke des Halses, diesen leicht umspannend, die Finger in einer nach oben geneigten Stellung.

1st string A-Saite 2nd string D-Saite

3rd string G-Saite 4th string C-Saite

Kummer

Also on the other strings
Ebenso auf den anderen Saiten

EXERCISES FOR THE SUCCESSIVE USE
OF THE FIRST FOUR POSITIONS

ÜBUNGEN FÜR ABWECHSELNDE ANWENDUNG DER ERSTEN VIER LAGEN

Owing to the extensive compass of the Violoncello
(shown below in octaves)

In Folge des grossen Ton-Umfanges (wie das un-
ten stehende Beispiel zeigt)

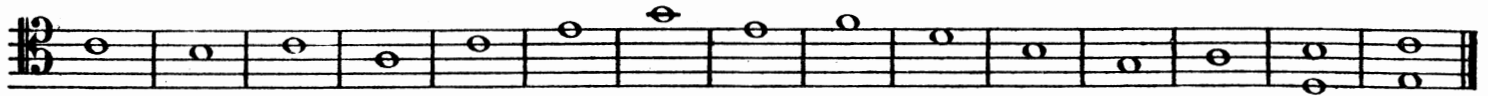
it is necessary for the student to be acquainted
with three clefs

ist es notwendig, dass der Schüler die 3 Schlüs-
sel kennen lernt

Bass or F clef. Tenor or C clef. Treble or G clef.
Bass oder F Schlüssel. Tenor oder C Schlüssel. Violin oder G Schlüssel.

They should follow one another in this order, but
when the Treble Clef is used directly after the Bass
Clef, the former is invariably meant to be played
an octave lower than written

Dies ist die gewöhnliche Reihenfolge, wird aber
der Violin-Schlüssel direct nach dem Bass-Schlüs-
sel gebraucht, so wird der Ersterer ausnahmslos eine
Oktave tiefer gespielt, als wie er geschrieben ist



THE FIFTH POSITION

DIE FÜNFTE LAGE

In the fifth, sixth and seventh positions the thumb gradually recedes from its encircling position at the base of the neck, and at the same time the fourth finger is less used

In der 5., 6. und 7. Lage verlässt der Daumen seine bisherige Lage im Winkel des Halses, nach und nach; zugleich wird der 4. Finger nur noch sehr selten gebraucht



Also on the other strings
Ebenso auf den andern Saiten

THE SIXTH POSITION
DIE SECHSTE LAGE



Also on the other strings
Ebenso auf den andern Saiten

THE SEVENTH POSITION
DIE SIEBENTE LAGE

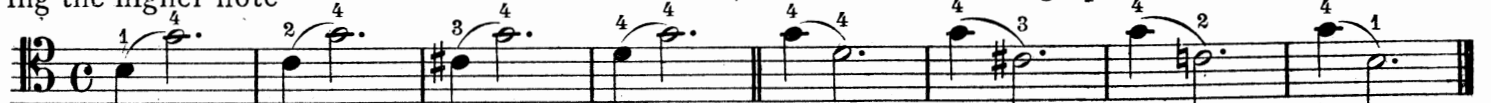


GLISSANDO (gliding)

GLISSANDO (gleiten, rutschen)

In ascending, the slide is made by the finger playing the lower note
In descending, the slide is made by the finger playing the higher note

Beim Hinaufgleiten führt der Finger, der die untere Note gespielt hat, das Glissando aus
Beim Hinuntergleiten führt es der Finger aus, der die obere Note gespielt hat



Also on the other strings
Ebenso auf den andern Saiten

SCALES AND EXERCISES ON THE DIFFERENT POSITIONS TONLEITERN UND ÜBUNGEN IN DEN VERSCHIEDENEN LAGEN

Scale of C Major C-Dur Tonleiter

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

Arpeggio

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

The large figure denotes that at this point a change of position occurs

Die gross gedruckten Zahlen zeigen an, dass an dieser Stelle ein Lagenwechsel stattfindet

Cantabile. Tempo giusto

Kummer

1 dolce p f

Allegro moderato

Kummer

2 mf

Andante

3 *p* Lee

p *f* *p* 1/4

Scale of A minor (Melodic) A-Moll Tonleiter (melodisch)

Arpeggio

PIZZICATO

PIZZICATO

The sign "Pizz" signifies that the notes are to be played by plucking the string. (the first finger will be found the most convenient for single notes).

The thumb is placed flat against the edge of the fingerboard, and the bow grasped by the remaining fingers with the hair uppermost.

The sign "arco" cancels the "Pizz" and bowing is resumed

Die Bezeichnung "Pizz." bedeutet, dass die Töne durch Zupfen der Saite erzeugt werden sollen. (Der 1. Finger ist am geeignetsten dazu, wenn es sich nur um einzelne Noten handelt.)

Der Daumen wird an die Kante des Griffbrettes angelegt, der Bogen mit den übrigen Fingern festgehalten, die Bogenhaare nach oben gerichtet.

Die Bezeichnung "arco" hebt das Pizzicato auf, und es wird wieder mit dem Bogen gestrichen

The method of playing pizz. chords varies according to the character of the music, and thus the variations are so many, that their exposition is better left to the professor.

Die Art Akkorde pizzicato auszuführen, hängt von dem Charakter des Musikstückes ab, und die Verschiedenheiten sind so mannigfach, dass die Erklärungen hierfür dem Lehrer überlassen werden müssen

There is also a *left hand* pizzicato

Es giebt auch ein Pizz. mit der *linken Hand*

Moderato

Kummer

5

The main musical score consists of five systems of two staves each. The first system includes a large number '5' on the left. The music is in 3/4 time and features a melodic line in the upper staff and a supporting bass line in the lower staff. Fingerings are indicated by numbers 1-4. The second system includes a 'p' (piano) dynamic marking. The third system includes a 'pizz.' (pizzicato) marking. The score concludes with a double bar line.

Scale of G Major G-Dur Tonleiter

The scale of G Major is presented in a single staff with a treble clef and a key signature of one sharp (F#). The scale is written in both ascending and descending directions. Fingerings are indicated by numbers 0, 1, 2, 3, 4.

Arpeggio

An arpeggio exercise in G Major, 3/4 time, written in a single staff with a treble clef. It consists of a sequence of chords with individual notes beamed together. Fingerings are indicated by numbers 0, 1, 2, 3, 4.

CANTILENA

Andante

Kummer

6

pizz. dolce

4

arco

pizz. p

pizz.

Allegretto

Kummer

7

Musical score for measures 7-11. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score consists of two staves. The upper staff features a complex melodic line with many slurs and accents, including a forte (*f*) dynamic. The lower staff provides a steady accompaniment with a consistent eighth-note pattern. Fingerings are indicated by numbers 1-4. A crescendo (*cresc.*) is marked in measure 10, leading to a forte (*f*) dynamic in measure 11. Measure numbers 2, 3, 4, 1, and 2 are written below the lower staff.

Allegro

Kummer

8

Musical score for measures 12-15. The tempo is marked 'Allegro'. The score consists of two staves. The upper staff has a more rhythmic and driving melody with frequent slurs and accents, marked with a forte (*f*) dynamic. The lower staff continues the accompaniment. Fingerings are indicated by numbers 1-4. Vertical lines with a 'V' above them indicate vibrato or breath marks. Measure numbers 1, 4, 2, 1, 4, 2, 4, 2 are written below the lower staff.

Scale of E minor (Melodic) E-Moll Tonleiter (melodisch)

*In descending from the 2nd position into the 3rd position the move is made by the 1st finger on the A string (as shewn by the acciaccatura) no slide being made with the 4th finger.

This method of shifting applies to all similar passages

Beim Hinuntergehen von der 2. Lage auf der A-Saite nach der 3. Lage auf der D-Saite, wird der Lagenwechsel durch den 1. Finger auf der A-Saite ausgeführt (wie es oben durch den Vorschlag gezeigt ist) ohne jedes Rutschen mit dem 4. Finger.

Diese Art des Lagenwechsels bezieht sich auf alle ähnlichen Fälle

Arpeggio

Cantabile languido

Kummer

Moderato

Kummer

10

p ben legato

Scale of D Major D-Dur Tonleiter

Musical notation for the D major scale in bass clef. The scale is written across two staves. Fingerings are indicated by numbers 1-4 above or below notes. The sequence of notes is: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4. The second staff continues from the first with notes: E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6.

Arpeggio

Musical notation for the D major arpeggio in bass clef. The arpeggio is written across two staves. Fingerings are indicated by numbers 1-4 above or below notes. The sequence of notes is: D2, F#2, A2, D3, F#3, A3, D4, F#4, A4, D5, F#5, A5, D6, F#6, A6, D7.

Lee

Allegro moderato

Main musical score for the piece in bass clef. The piece is in 2/4 time and D major. It begins with a piano introduction marked *mf*. The score consists of several systems of two staves each. The first system is marked with the number 11. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf* and *f*. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a final cadence.

Scale of B minor (Melodic) H-Moll Tonleiter (melodisch)

Molto moderato

Kummer

15

The main musical score consists of six systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 6/8. The piece begins with a *p* (piano) dynamic. The first system includes fingering numbers 1, 4, 3, 1, 4, 2, 1, 4, 2, 1. The second system features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The third system includes a *diminuendo* marking. The fourth system returns to a *p* dynamic. The fifth system includes fingering numbers 1, 4, 2, 1, 4, 3, 1. The sixth system includes fingering numbers 1, 4, 2, 1, 0, 4, 2, 1, 0.

Scale of A Major A-Dur Tonleiter

The scale of A Major is shown in a single staff with a key signature of two sharps. The notes are A, B, C#, D, E, F#, G#, A. The scale is written in both ascending and descending directions. Fingering numbers are provided below the notes: 1 2 4 0 1 2 4 0 1 3 4 1 2 4 3 4 2 1 4 3 1 0 4 2 1 0.

Arpeggio

An arpeggio exercise in a single staff with a key signature of two sharps. The notes are A, B, C#, D, E, F#, G#, A. The exercise is written in a 2/4 time signature. Fingering numbers are provided below the notes: 1 4 1 0 1 4 0 1 0 1 4 1.

VIBRATO

This term, though rarely written in music, is essentially a feature of artistic interpretation.

The use of it vitalizes the tone and increases the power of expression. It consists of a wide movement of the left hand (not a trembling motion) and should be acquired by practising (preferably with the 2nd finger) a slow semi-circular movement coming from the wrist. By this means the finger will alternately sharpen and flatten the note, thereby creating "vibrato." Joachim termed it pulsation. The thumb should remain in contact with the neck, except when using the fourth finger when it may be temporarily released.

VIBRATO

Dieses Ausdrucksmittel, selten eingezeichnet, ist ein wichtiges Moment der künstlerischen Wiedergabe eines Musikstückes. Seine Anwendung belebt den Ton und verstärkt den Ausdruck.

Das Vibrato besteht aus einer gedehnten Bewegung der linken Hand und wird am besten gelernt (vorzugsweise mit dem 2. Finger) durch eine halb-kreisförmige Bewegung des Handgelenks. Bei dieser Art wird der Ton abwechselnd um ein Minimum erhöht und erniedrigt, und dadurch wird das Vibrato erzeugt. Joachim bezeichnete es als Pulsieren. Der Daumen bleibt am Hals, ausser beim Gebrauch des 4. Fingers.

Andante cantabile Lee

16

p *dolce* *p*

f

crescendo

f *p*

f *p*

Allegro moderato

Kummer

17

Moderato

Kummer

18

The main musical score consists of six systems of two staves each, written in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music is characterized by flowing eighth-note patterns, often grouped in pairs or fours, and includes various fingering indications (1-4) and slurs. The piece concludes with a final whole note chord.

Scale of F# minor (Melodic) Fis-Moll Tonleiter (melodisch)

The melodic scale of F# minor is shown on a single bass staff. It includes the ascending and descending lines with specific fingering: 1 3 4 1 2 4 1 2 4 0 1 3 1 3 4 2 1 3 1 0 4 2 1 4 3 1 4 3 1.

Arpeggio

An arpeggio exercise is shown on a single bass staff in 3/4 time. It consists of a sequence of chords with the following fingering: 4 1 4 2 1 4 2 4 1 4 2 4 1 4.

Andante

Lee

19

p dolce

cresc. *f*

p p

Moderato

Kummer

20

f

p *rall.* *f*

Scale of E Major E-Dur Tonleiter

Arpeggio

Andante sostenuto

Lee

21

espressivo

p

p

pp

Moderato

Kummer

22

Maestoso

Kummer

24

First system of musical notation for measures 24-25. It consists of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is 2/4 and the key signature has three sharps (F#, C#, G#). The first measure starts with a forte (*f*) dynamic. The notation includes various note values, slurs, and fingerings (1-4).

Scale of F Major F-Dur Tonleiter

Scale of F Major (F-Dur Tonleiter) in treble clef, 2/4 time signature, key signature of one flat (Bb). The scale is written in a single line with fingerings indicated above each note: 4 0 1 2 4 0 1 2 4 0 1 2 1 3 4 3 1 2 1 0 4 2 1 0 4.

Arpeggio

Arpeggio exercise in treble clef, 3/4 time signature, key signature of one flat (Bb). The notation shows a sequence of chords with fingerings indicated below the notes: 4 1 4 2 1 4 2 4 1 2 4 1 4.

25

Lee

Second system of musical notation for measures 25-26. It consists of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is 2/4 and the key signature has one flat (Bb). The first measure starts with a piano (*p*) dynamic. The notation includes various note values, slurs, and fingerings (1-4).

Third system of musical notation for measures 26-27. It consists of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is 2/4 and the key signature has one flat (Bb). The notation includes various note values, slurs, and fingerings (1-4).

Fourth system of musical notation for measures 27-28. It consists of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is 2/4 and the key signature has one flat (Bb). The notation includes various note values, slurs, and fingerings (1-4).

Scale of D minor.(Melodic) · D-Moll Tonleiter.(melodisch)

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

Arpeggio

Andante amoroso

Kummer

27

p

p

Allegro

Kummer

28

f

Scale of Bb Major B-Dur Tonleiter

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

Arpeggio

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

Allegro moderato

Lee

29 *dolce*
p

cresc.

f

dolce
p

pizz. arco
p *pizz. arco*

Cantabile languido

Kummer

31

Musical score for "Kummer" (Op. 9, No. 18) by Franz Schubert, measures 31-40. The score is in 3/4 time, B-flat major, and consists of two systems of piano accompaniment.

System 1 (Measures 31-34): The right hand features a melodic line with slurs and fingerings (1, 2, 1, 2, 1, 1, 2, 1, 1, 1, 4, 4, 4, 2, 4). The left hand accompaniment is marked *p calando*.

System 2 (Measures 35-40): The right hand includes dynamic markings *mf*, *p*, *f*, and *p*. The left hand is marked *cresc.* and *dolce*. The piece concludes with a final cadence in the right hand.

CANON
Allegretto

Lee

32 *p*

The musical score is written for two staves in bass clef, 3/4 time signature, and B-flat major. It features a variety of musical notations including slurs, accents, and fingerings (1-4). The piece is marked with a piano (*p*) dynamic. The score is divided into several systems, each with two staves. The first system includes a large number '32' and a piano dynamic marking. The piece concludes with a final cadence in the second staff of the last system.

Scale of Eb Major Es-Dur Tonleiter

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

Arpeggio

Moderato

Lee

34

p

f

p

p

pizz. arco

p

pizz. arco

Cantabile grazioso

Kummer

35

dolce

sotto voce

p

Allegro

Kummer

36

f

poco ritard.

a tempo

Scale of C minor.(Melodic) C-Moll Tonleiter (melodisch)

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

Arpeggio

Allegretto grazioso

Lee

37

dolce

p

Allegro animato

Kummer

38

Musical score for measures 38-42. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro animato'. The score consists of five systems of two staves each. The first system (measures 38-39) starts with a piano (*p*) dynamic. The second system (measures 40-41) includes a *poco rit.* (slightly ritardando) marking. The third system (measures 42-43) is marked *a tempo*. The score includes various fingering numbers (1-4) and articulation marks like accents and slurs.

Agitato con fierezza

Kummer

39

Musical score for measures 39-43. The tempo is marked 'Agitato con fierezza'. The score consists of three systems of two staves each. The first system (measures 39-40) is marked with a forte (*f*) dynamic and includes accents. The second system (measures 41-42) includes a *decresc.* (decrescendo) marking and ends with a piano (*p*) dynamic. The third system (measures 43-44) is marked *dim.* (diminuendo). The score includes various fingering numbers and articulation marks.

Scale of Ab major As-Dur Tonleiter

Arpeggio

ROMANCE
Andante affettuoso

40

41

p

Andante

Kummer

41

dolce

p

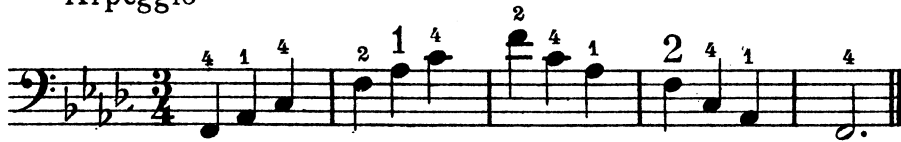
cresc.

p

Scale of F minor (Melodic) F-Moll Tonleiter (melodisch)

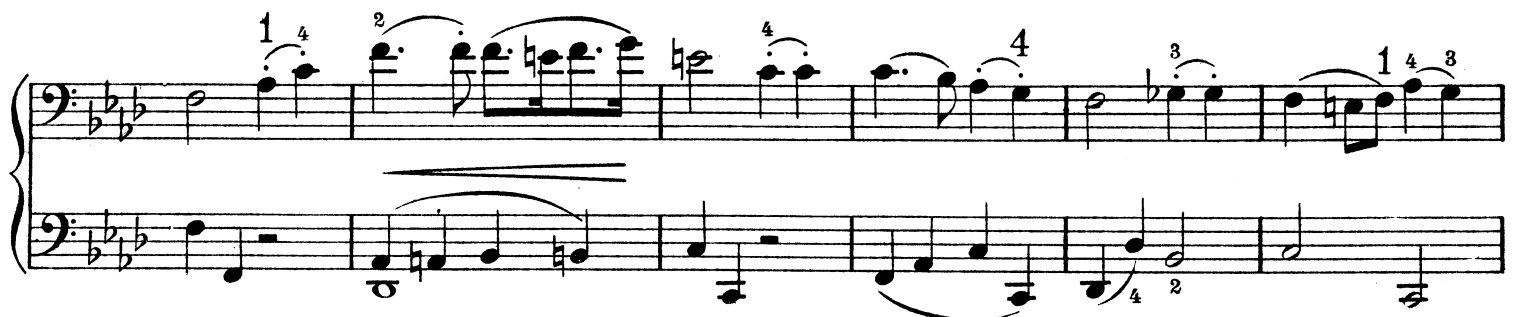
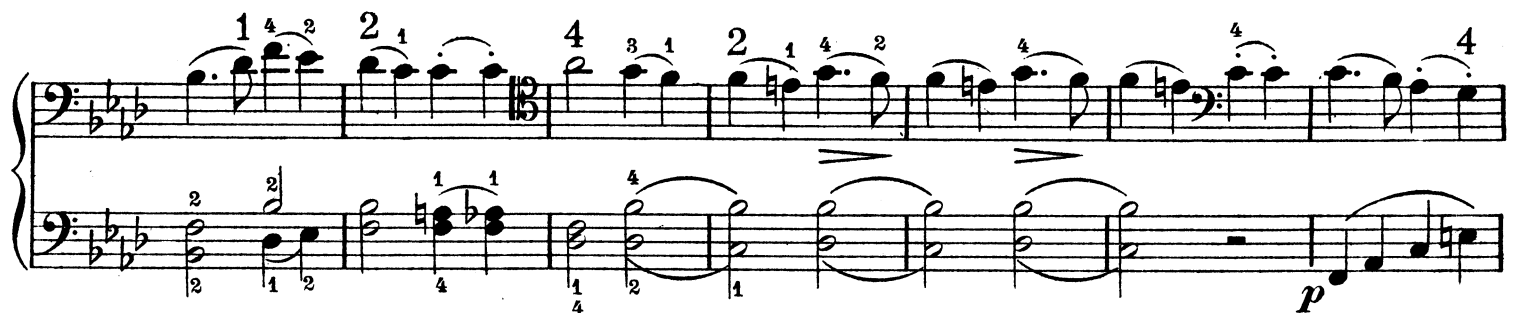
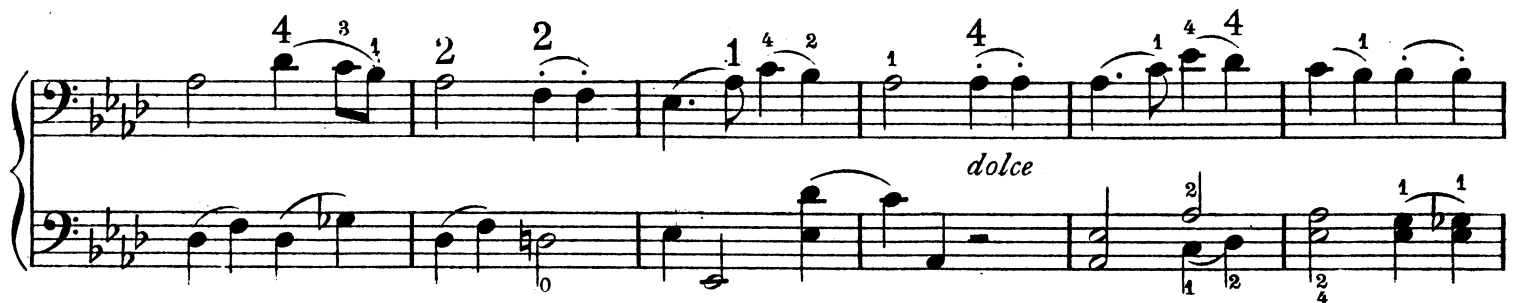
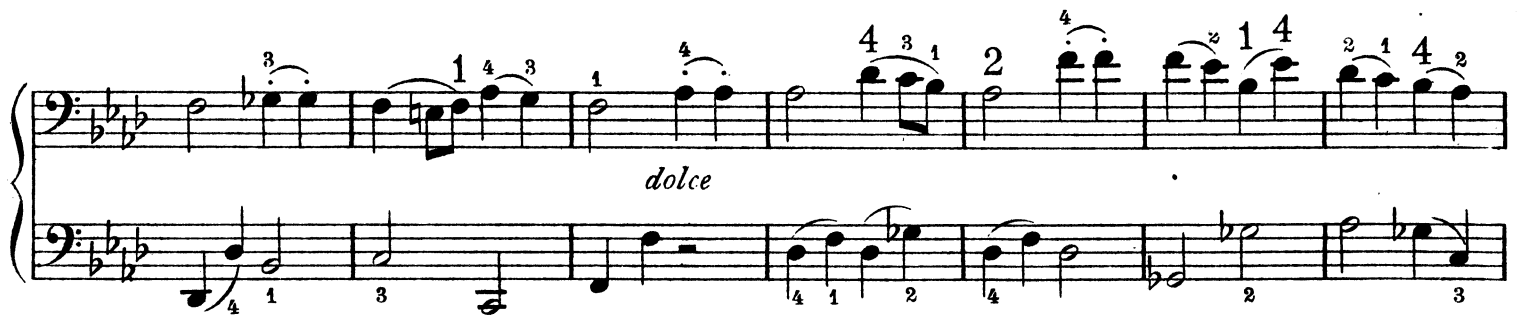
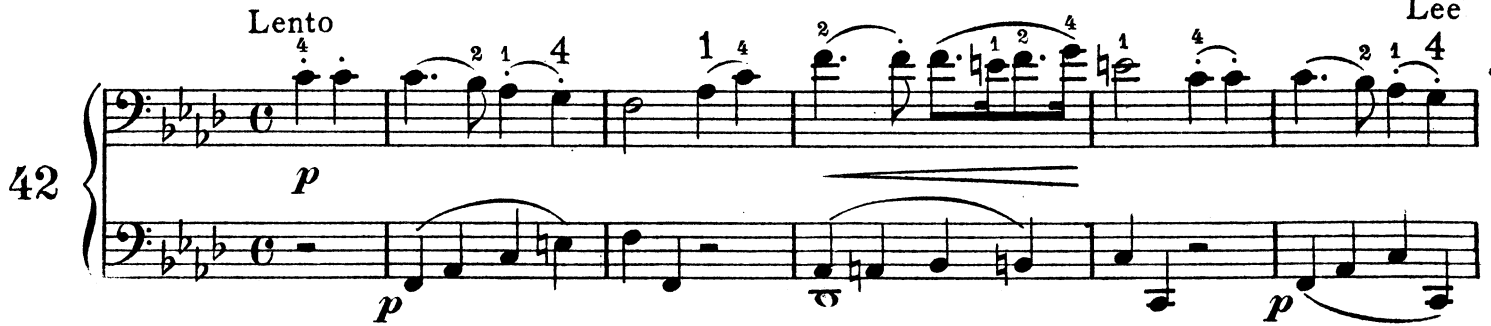


Arpeggio



Lento

Lee



Allegro moderato

Lee

The main musical score consists of eight staves of music in bass clef, 6/8 time. The first staff begins with a treble clef and a common time signature, which then changes to 6/8. The music features a continuous eighth-note pattern. Fingering numbers (1, 2, 4) are placed above various notes throughout the piece. A double bar line is present at the end of the eighth staff.

VARIETIES OF BOWING
 BOGENSTRICH-VERÄNDERUNGEN

This section contains eight numbered examples of bowing variations, each on a single staff in bass clef. The examples are:

- 1. A single eighth note with a slur above it.
- 2. A single eighth note with a slur above it.
- 3. A pair of eighth notes with a slur above them.
- 4. A pair of eighth notes with a slur above them.
- 5. A pair of eighth notes with a slur above them.
- 6. A pair of eighth notes with a slur above them.
- 7. A pair of eighth notes with a slur above them.
- 8. A pair of eighth notes with a slur above them.

EXERCISES ON SYNCOPATION

ETÜDEN MIT SYNKOPEN

Moderato

Romberg

The first exercise, 'Moderato' by Romberg, is written in 3/4 time and D major. It consists of four systems of piano and bass staves. The piano part features a complex rhythmic pattern with syncopation, including eighth and sixteenth notes, and rests. The bass part provides a steady accompaniment with quarter and eighth notes. Fingerings and accents are indicated throughout the score.

Allegro moderato

Kummer

The second exercise, 'Allegro moderato' by Kummer, is written in 2/4 time and D major. It consists of three systems of piano and bass staves. The piano part features a complex rhythmic pattern with syncopation, including eighth and sixteenth notes, and rests. The bass part provides a steady accompaniment with quarter and eighth notes. Fingerings and accents are indicated throughout the score.

EXERCISES ON DOTTED NOTES.
 ÜBUNGEN MIT PUNKTIERTEN NOTEN

The student should practise other scales in this manner
 Der Schüler übe auch andere Tonleitern auf diese Art

Allegretto Lee

To be repeated many times increasing the tone and pace.
 Oft zu wiederholen, nach und nach rascher und mit mehr Ton.

EXERCISE

Lee

Allegro

The musical score is written for a single bass clef instrument. It begins with a treble clef and a key signature of one sharp (F#), indicating G major. The time signature is 3/4. The tempo is marked 'Allegro'. The piece consists of 12 staves of music. The first staff starts with a common time signature 'C' and contains a series of eighth notes. The second staff continues with eighth notes and includes a natural sign (0) above a note. The third staff has a '1' above the first note. The fourth staff continues with eighth notes. The fifth staff includes accents (>) and a '1' above a note. The sixth staff has a '1' above the first note. The seventh staff continues with eighth notes. The eighth staff includes a '2' above a note. The ninth staff has a '2' above the first note. The tenth staff includes a '1' above a note. The eleventh staff has a '1' above the first note. The twelfth staff continues with eighth notes. The final staff ends with a double bar line and a repeat sign.

GRACE NOTES

VERZIERUNGS-NOTEN

The appoggiatura (♭) takes half the value of the note before which it is placed, except when that note is dotted, when it takes one third

Der lange oder breite Vorschlag nimmt die Hälfte des Notenwertes der ihm folgenden Hauptnote. Ist diese Note eine punktierte Note, dann nur den dritten Teil

Written. Schreibweise

Duport

(Original Key Gb)
(Original Schlüssel ges)

Played. Ausführung

Written. Schreibweise

Played. Ausführung

The acciaccatura (♯) has to be played as quickly as possible; it takes no value from the note it precedes.

Der kurze Vorschlag (♯) wird so schnell als möglich ausgeführt und nimmt Nichts vom Wert der ihm folgenden Note

Tempo di menuetto

Romberg

VERZIERUNGEN

Kummer

Musical notation for 'Kummer' in bass clef, common time. The piece consists of two systems of two staves each. The upper staff contains a melodic line with grace notes and ornaments, while the lower staff provides a rhythmic accompaniment with triplets and slurs.

Andante

Kummer

Musical notation for 'Kummer' in Andante tempo, bass clef. The piece consists of two systems of two staves each. The upper staff is marked 'sotto voce' and features a melodic line with grace notes and ornaments. The lower staff provides a rhythmic accompaniment with slurs and fingerings.

THE SHAKE

DER TRILLER

To obtain a perfect shake, the student should begin slowly, and gradually increase in speed and tone, taking care that the notes forming the shake are equally distinct. It should be a finger action only with no movement of the wrist

Um einen vollendeten Triller zu erlangen, muss der Schüler langsam beginnen, dann nach und nach schneller und mit stärkerer Tongebung fortfahren; er achte scharf darauf, dass die Töne des Trillers sich gleichmässig und deutlich folgen. Beim Triller bewegen sich nur die Finger, die Hand bleibt ruhig

Musical notation for 'THE SHAKE' and 'DER TRILLER' in treble clef. The piece consists of two systems of one staff each. The notation shows a sequence of notes with trills and grace notes, including fingerings and slurs.

Sevenths. Septimen

Musical notation for 'Sevenths. Septimen' in bass clef. The piece consists of two staves. The upper staff features chords with fingerings 4, 2, 4, 2, 4, 3, 4, 2, 4, 3, 4, 2. The lower staff contains a single melodic line with various intervals and accidentals.

Diminished Sevenths Verminderte Septimen

Musical notation for 'Diminished Sevenths Verminderte Septimen' in bass clef. The upper staff shows chords with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. The lower staff is a single melodic line.

On the extension of the fourth finger. Das Strecken des 4. Fingers

Musical notation for 'On the extension of the fourth finger. Das Strecken des 4. Fingers' in treble clef. The piece is divided into seven systems, each with a single staff. It features complex rhythmic patterns, slurs, and various fingerings (1, 2, 3, 4) to demonstrate the extension of the fourth finger. The notation includes many beamed notes and dynamic markings.

This page of musical notation is for guitar, featuring ten staves of music. The notation includes various chords, scales, and fingerings, with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a style typical of guitar sheet music, with a focus on technical exercises and melodic lines. The first staff begins with a treble clef and a common time signature. The subsequent staves alternate between treble and bass clefs. The notation includes numerous fingerings (1-4) and slurs, indicating specific techniques and phrasing. The piece concludes with a double bar line and a final chord.

CHORALES CHORÄLE

Dotzauer

The image displays three systems of musical notation, each consisting of two staves (treble and bass clef) joined by a brace on the left. The music is in a common time signature (C) and a key signature of one sharp (F#).
System 1: The first system is marked with a large '1' on the left. It begins with a piano (*p*) dynamic and features a crescendo leading to a piano (*p*) dynamic, followed by a decrescendo and a final fortissimo (*f*) dynamic. Fingerings are indicated by numbers 1-4 above notes.
System 2: The second system is marked with a large '2' on the left. It starts with a fortissimo (*f*) dynamic, followed by a decrescendo to piano (*p*), and ends with a crescendo to fortissimo (*f*).
System 3: The third system is marked with a large '3' on the left. It is marked *sempre f* (always fortissimo) and includes a *V* (accents) marking. It concludes with a fortissimo (*f*) dynamic.
Throughout the score, various musical notations such as slurs, ties, and dynamic hairpins are used to guide the performer.

MISCELLANEOUS EXERCISES
GEMISCHTE ÜBUNGEN

Duport

The musical score consists of ten staves of music in bass clef. The first staff is in 6/8 time, while the remaining staves are in 3/4 time. The exercises include various rhythmic patterns, such as eighth and sixteenth notes, and are accompanied by detailed fingering instructions (1-4) and slurs. The key signature is one sharp (F#). The exercises progress through different intervals and rhythmic groupings, ending with a final cadence in the last staff.

This page contains ten staves of musical notation for a bass clef piece. The notation includes various rhythmic patterns, fingerings (1-4), and articulations (accents, slurs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a single system across ten staves. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The notation is dense with sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs and accents are used throughout to indicate phrasing and emphasis. The piece concludes with a final cadence on the tenth staff.

Duport

The musical score is written for bass guitar in 3/4 time. It features ten staves of music. The key signature consists of two flats (B-flat and E-flat). The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Some measures include trills or grace notes. The piece concludes with a double bar line and a final chord.

Duport

23

Musical score for exercise 23, bass clef, 3/4 time, key of B-flat major. It consists of three staves of music with various fingering numbers (1, 2, 3, 4) above the notes.

Duport

23A

Musical score for exercise 23A, bass clef, 3/4 time, key of D major. It consists of four staves of music with various fingering numbers (1, 2, 3, 4) above the notes.

Duport

23B

Musical score for exercise 23B, bass clef, 3/4 time, key of B-flat major. It consists of four staves of music with various fingering numbers (1, 2, 3, 4) above the notes.

THUMB POSITIONS

DAUMEN-LAGE

The thumb (♭) must be placed across two strings in a parallel line with the bridge, thus forming a moveable nut, it must lean back slightly, so that the side of the nail will touch the string. The fingers must be rounded so as to play on the tips and the knuckles of the hand should be well raised

Der Daumen wird auf zwei Saiten zugleich aufgedrückt und zwar so, dass er parallel mit dem Steg steht; er bildet gleichsam eine bewegliche Grundlage: Der Daumen muss etwas nach rückwärts geneigt sein, so dass die rechte Seite des Nagels auf die Saite zu liegen kommt. Die Finger müssen rund sein, damit sie mit den Fingerspitzen aufgesetzt werden können und die Knöchel der Hand stehen hoch

Four staves of musical notation in bass clef, C major, showing various thumb position exercises. Each staff contains several measures of music with fingerings (1-4) and accents (♭) above notes. The exercises involve moving the thumb across strings and playing specific intervals and patterns.

Also in other keys
Auch in andern Tonarten

Six staves of musical notation in treble clef, D major, showing various thumb position exercises. Each staff contains several measures of music with fingerings (1-4) and accents (♭) above notes. The exercises involve moving the thumb across strings and playing specific intervals and patterns.

In ascending, the thumb must slide abruptly on to the note, and in continuing the scale the hand must move in its entirety, the thumb and first finger maintaining the same relative position.

Beim Hinaufgehen in eine höhere Lage muss der Daumen so rasch als möglich auf die Note gleiten, und bei der Fortsetzung der Tonleiter muss die ganze Hand als ein Ganzes die Lage wechseln, so dass Daumen und erster Finger immer die entsprechende Stellung behalten

EXERCISES IN THE THUMB POSITION
ÜBUNGEN IN DER DAUMEN-LAGE

Scherzando

Kummer

PASTORALE
Allegretto

Lee

The musical score is presented in a grand staff format, consisting of a treble clef (G-clef) and a bass clef (F-clef) joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 6/8. The piece is marked 'Allegretto' and begins with a piano (*p*) dynamic. The notation includes a variety of rhythmic values, primarily eighth and sixteenth notes, often beamed together. There are numerous slurs and phrasing marks throughout. Fingerings are indicated by numbers 1-4 above or below notes. The score concludes with a double bar line and the word 'Fine.' written in italics.

First system of musical notation. The treble clef staff contains a series of sixteenth-note runs, each phrase starting with a fermata. The first phrase is marked with a 'Q' and a '3'. The second phrase is marked with a '3'. The bass clef staff contains a simple accompaniment of quarter notes.

Second system of musical notation. The treble clef staff continues the sixteenth-note runs. The first phrase is marked with a '3'. The second phrase is marked with a '3' and a '1'. The third phrase is marked with a '1' and a '1'. The bass clef staff continues the quarter-note accompaniment.

Third system of musical notation. The treble clef staff features sixteenth-note runs. The first phrase is marked with a '3'. The second phrase is marked with a '3'. The third phrase is marked with a '2'. The bass clef staff continues the quarter-note accompaniment.

Fourth system of musical notation. The treble clef staff continues the sixteenth-note runs. The first phrase is marked with a '3'. The second phrase is marked with a '3'. The bass clef staff continues the quarter-note accompaniment.

Fifth system of musical notation. The treble clef staff continues the sixteenth-note runs. The first phrase is marked with a '3'. The second phrase is marked with a '3'. The third phrase is marked with a '3'. The system ends with a double bar line and repeat signs. The bass clef staff continues the quarter-note accompaniment.

D.C.

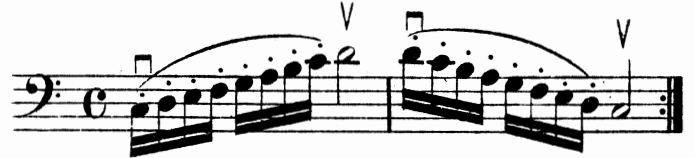
STACCATO

Stop the bow abruptly after each note and use as small a length of bow as possible



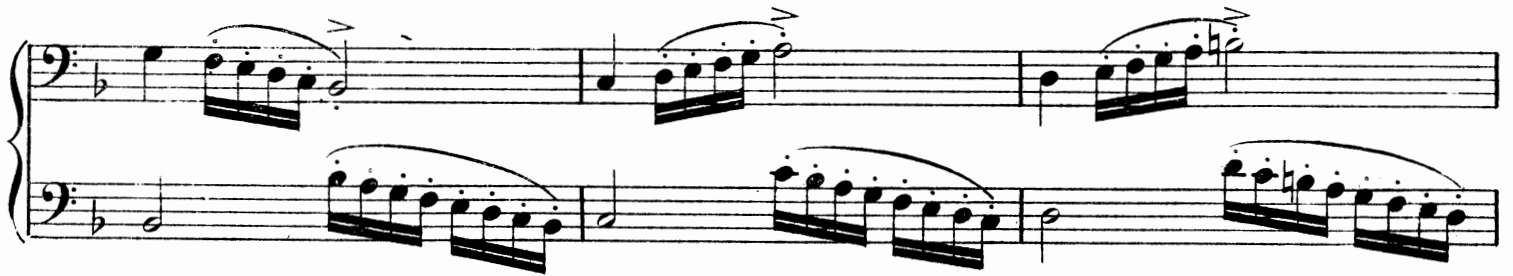
STACCATO

Man halte den Bogen nach jeder Note plötzlich an und benutze so wenig Bogen als möglich



Moderato

Kummer



ARPEGGIOS

ARPEGGIEN

All stiffness and unnecessary movement must be avoided.

When the chord changes, the fingers must be placed upon the strings simultaneously

Alle Steifheit und unnötige Bewegung muss vermieden werden

Wenn der Akkord wechselt, müssen die Finger gleichzeitig auf die verschiedenen Saiten gesetzt werden

Lee

Moderato

The musical score is for a piece titled 'ARPEGGIOS' (ARPEGGIEN) by Lee, marked 'Moderato'. It is written for piano in G major (one sharp) and common time. The piece consists of five systems of two staves each. The right hand plays a sequence of arpeggiated chords, and the left hand plays a simple bass line. Fingerings are indicated by numbers 0-4 above the notes. The key signature has one sharp (F#).

Examples of different bowings to be applied to the above exercise

Diese Etude ist auch mit folgenden Stricharten zu üben

1

2

3

Kummer

A piano score for the piece 'Kummer'. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of six systems of two staves each. The left hand (upper staff) features a complex, flowing melodic line with many slurs and fingerings. The right hand (lower staff) provides a harmonic accompaniment with sustained notes and some rhythmic patterns. The score includes various musical notations such as slurs, ties, and dynamic markings. A 'p' (piano) marking is present in the first system. The piece concludes with a double bar line and repeat dots in the final system.

p

1

4

2

0 4 1

0 4 1

0 3 2

0 4 1

4 1 0

1 2 4

1 1 0

1 2

1 2 4

3

2

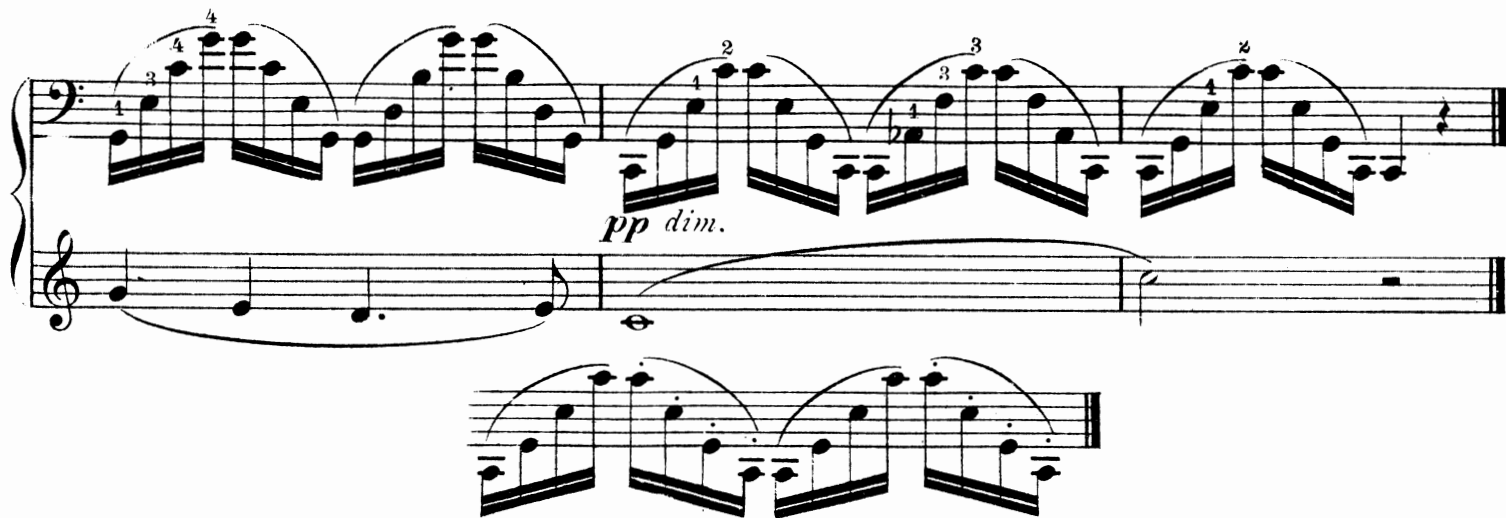
1

4

Allegro

Kummer

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic and a tempo marking of *Allegro*. The piece is in common time (C) and features a complex, rhythmic bass line with frequent sixteenth-note patterns. The right hand provides a more melodic accompaniment. The score includes several systems of music, each with a piano and bass staff. Dynamics vary throughout, including *p*, *f*, and *cresc.* (crescendo). Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a final cadence in the bass staff.

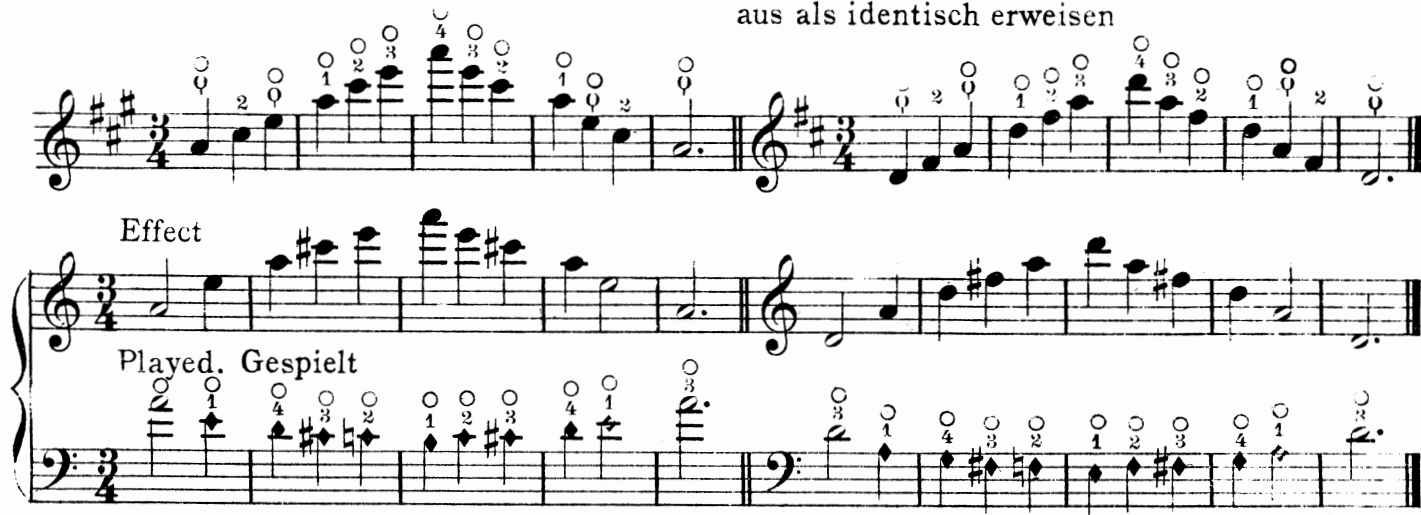


HARMONICS
(natural or open)

FLAGEOLETT-TÖNE
(natürlich oder offen)

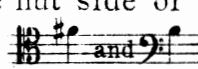
At a point midway between the nut and the bridge, will be found the lowest harmonic (o) that can be played on any string, viz: its octave, and from this point, whether the hand be passed downwards towards the bridge or upwards towards the nut, other but higher sounding harmonics can be played, and will be found to be identical on both sides of this given point

Genau in der Mitte zwischen Sattel und Steg befindet sich der tiefste Flageolett-Ton, (o) der auf jeder Saite gespielt werden kann, nämlich deren Oktave. Von diesem Punkte aus, ob die Hand sich nach dem Steg oder nach dem Sattel hin bewegt, können andere aber nur höher klingende Flageolett-Töne gespielt werden und diese werden sich in beiden Richtungen vom angegebenen Punkt aus als identisch erweisen

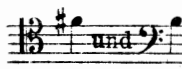


They are more difficult still to produce on the lower strings but should be attempted

Diese sind noch schwieriger auf den tieferen Saiten hervorzubringen; der Schüler versuche es aber trotzdem

It will be noticed that the thirds of both Scales are stopped notes, but the notes on the nut side of the given point viz:  have good harmonics.



Es ist zu beachten, dass die Terz der beiden Akkorde nicht als Flageolett-Ton, sondern mit aufgedrücktem Finger gespielt wird, aber dass auf der Seite nach dem Sattel hin von dem bezeichneten Punkt aus die Noten  natürliche Flageolett-Töne ergeben.

Allegretto

HARMONICS (stopped or artificial)

FLAGEOLETT-TÖNE (künstliche)

The harmonic obtained from lightly touching the note (a perfect fourth from the open D string) is sounding 2 octaves above the open string, similarly if you make this G a stopped note (which now takes the place of the open string) and lightly touch with the fourth finger the note (a perfect fourth from this) you obtain the artificial harmonic sounding 2 octaves above the stopped note.

These artificial harmonics can be made on any degree of the scale with either the first and fourth fingers, or 1st and 3rd finger

Der Flageolett-Ton, welcher erklingt, wenn wir die D-Saite an der Stelle leicht berühren, welche eine reine Quart höher ist als die leere D-Saite, ist genau 2 Oktaven höher als diese . Dementsprechend wird durch Aufdrücken des 1 Fingers auf die Note G , an Stelle der leeren Saite, und zugleich leichtes Berühren der Saite durch den 4. Finger eine reine Quart höher, an der Stelle, an welcher der Ton C liegt, der künstliche Flageolett-Ton erklingen.

Diese künstlichen Flageolett-Töne können auf jeder Stufe der Tonleiter entweder mit dem ersten und 4. oder mit dem Daumen und 3. Finger gespielt werden

The image displays a page of piano sheet music, numbered 99 in the top right corner. The music is arranged in seven systems, each consisting of a right-hand staff and a left-hand staff. The key signature is G major (one sharp) and the time signature is 4/4. The right-hand part features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are also some circled notes and dynamic markings like 'f' and 'p'. The left-hand part provides a steady accompaniment with eighth and sixteenth notes, often beamed together. The music concludes with a double bar line and a fermata over the final note.

Moderato

A. Piatti

This musical score is for a piece by A. Piatti, marked 'Moderato'. It consists of ten staves of music, primarily in bass clef with a key signature of one sharp (F#). The piece is characterized by intricate fingerings and dynamic markings. The first staff begins with a series of sixteenth-note patterns. The second and third staves continue these patterns with various accents and slurs. The fourth staff introduces dynamic markings of *p* (piano) and *f* (forte). The fifth and sixth staves show further development of the melodic lines with *p* and *f* markings. The seventh staff features a *mf* (mezzo-forte) marking and includes a triplet. The eighth and ninth staves are marked *f* and contain complex sixteenth-note passages. The final staff concludes the piece with a series of chords and a final cadence.

OCTAVES
OKTAVEN

IN THE THUMB POSITIONS
IN DER DAUMEN-LAGE

Exercises 3, 4 and 5 are also to be played in the manner of Exercise 2
Die Übungen 3, 4 und 5 müssen auch auf die Art von N^o 2 studiert werden

Realize whether the Sixths are major or minor

Man vergewissere sich ob grosse oder kleine Sexte

7

8

Tempo ad libitum

Kummer

First system of musical notation. The right hand (treble clef) features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand (bass clef) provides a steady accompaniment with quarter and eighth notes. A *cresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a more active role with eighth-note accompaniment. Dynamic markings *f* and *p* are used.

Third system of musical notation. The right hand has a more rhythmic, eighth-note texture. The left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand has a simple accompaniment. A *cresc.* marking is present.

Fifth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a steady accompaniment. A *f* marking is present.

Sixth system of musical notation. The right hand features a melodic line with triplets. The left hand has a steady accompaniment with some chords. Fingerings 1 and 4 are indicated.

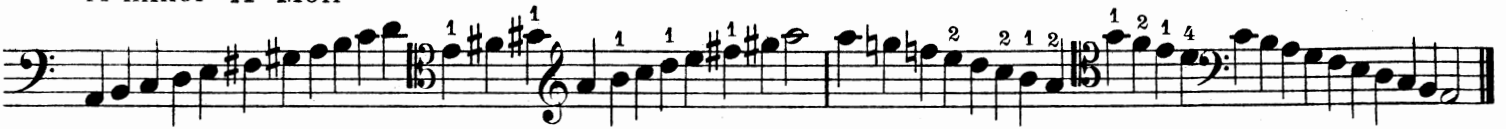
The musical score is arranged in systems, each containing a treble and bass staff. The first system begins with a treble staff featuring a triplet of eighth notes and a bass staff with a whole note chord. The second system continues with similar triplet patterns in the treble and a bass line with a *cresc.* marking. The third system shows a treble staff with a triplet and a bass staff with a long note. The fourth system features a treble staff with a triplet and a bass staff with a *p* dynamic. The fifth system has a treble staff with a triplet and a bass staff with a *p* dynamic. The sixth system continues with a treble staff and a bass staff. The seventh system has a treble staff and a bass staff. The eighth system features a treble staff and a bass staff with a *pp* dynamic. The score concludes with a final measure in the bass staff.

MAJOR AND MELODIC MINOR SCALES
DIE DUR- UND DIE MELODISCHEN MOLL-TONLEITERN

C major C-Dur



A minor A-Moll



G major G-Dur



E minor E-Moll



D major D-Dur



B minor H-Moll



A major A-Dur



F# minor Fis-Moll



E major E-Dur



C# minor Cis-Moll



B major H-Dur

Two staves of music for B major (H-Dur). The left staff is in bass clef and the right staff is in treble clef. The key signature has two sharps (F# and C#). The music consists of a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

G# minor Gis-Moll

Two staves of music for G# minor (Gis-Moll). The left staff is in bass clef and the right staff is in treble clef. The key signature has three sharps (F#, C#, G#). The music consists of a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

F# major Fis-Dur

Two staves of music for F# major (Fis-Dur). The left staff is in bass clef and the right staff is in treble clef. The key signature has three sharps (F#, C#, G#). The music consists of a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

D# minor Dis-Moll

Two staves of music for D# minor (Dis-Moll). The left staff is in bass clef and the right staff is in treble clef. The key signature has four sharps (F#, C#, G#, D#). The music consists of a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

C# major Cis-Dur

Two staves of music for C# major (Cis-Dur). The left staff is in bass clef and the right staff is in treble clef. The key signature has four sharps (F#, C#, G#, D#). The music consists of a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

F major F-Dur

Two staves of music for F major (F-Dur). The left staff is in bass clef and the right staff is in treble clef. The key signature has one flat (Bb). The music consists of a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

D minor D-Moll

Two staves of music for D minor (D-Moll). The left staff is in bass clef and the right staff is in treble clef. The key signature has two flats (Bb and Eb). The music consists of a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

Bb major B-Dur

Two staves of music for Bb major (B-Dur). The left staff is in bass clef and the right staff is in treble clef. The key signature has two flats (Bb and Eb). The music consists of a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

G minor G-Moll

Two staves of music for G minor (G-Moll). The left staff is in bass clef and the right staff is in treble clef. The key signature has one flat (Bb). The music consists of a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

Eb major Es-Dur



C minor C-Moll



Ab major As-Dur



F minor F-Moll



Db major Des-Dur



Bb minor B-Moll



Gb major Ges-Dur



Eb minor Es-Moll



Cb major Ces-Dur



Ab minor As-Moll



For complete Scales and Arpeggios for the Violoncello see "Scale and Arpeggio Album" by the same authors.



CELLO - IBLIOTHEK

Klassischer Sonaten

zusammengestellt von

A. Piatti · J. de Swert · C. Schroeder · A. Moffat · E. Cahnbley

VIOLONCELLO UND KLAVIER

No.			No.			
1.	<i>Locatelli, P.</i>	Sonate, D-dur	(Piatti)	34.	<i>Gasparino, Q.</i>	Sonate, d-moll (Schroeder)
2.	<i>Porpora, N.</i>	Sonate, F-dur	"	35.	—	Sonate, B-dur
3.	<i>Simpson, Chr.</i>	13 Divisions	"	36.	<i>Pianelli.</i>	Sonate, D-dur
4.	<i>Bach, J. S.</i>	1. Suite, G-dur	"	37.	—	Sonate II, F-dur
5.	<i>Valentini, G.</i>	Sonate X, E-dur	"	38.	<i>Guerini, F.</i>	Sonate, D-dur
6.	<i>Veracini, F. M.</i>	Sonate, d-moll	"	39.	<i>Bach, J. S.</i>	Sonate, C-dur
7.	<i>Ariosti, A.</i>	Sonate, Es-dur	"	40.	<i>Lanzetti, S.</i>	Sonate, A-dur
8.	—	Sonate, A-dur	"	41.	—	Sonate, G-dur
9.	—	Sonate, e-moll	"	42.	<i>Hervelois, C. de.</i>	Suite I, A-dur
10.	—	Sonate, F-dur	"	43.	—	Suite II, D-dur
11.	—	Sonate, e-moll	"	44.	<i>Marais, R.</i>	Sonate, C-dur
12.	—	Sonate, D-dur	"	45.	<i>Forqueray, J. B.</i>	Suite I
13.	<i>Trickler, J.</i>	Sonate I, F-dur	(de Swert)	46.	"	Suite II, g-moll
14.	—	Sonate II, B-dur	"	47.	<i>Berteau.</i>	Sonate
15.	—	Sonate III, C-dur	"		<i>Tillière, G. B.</i>	Sonate
16.	<i>Loeillet, J. B.</i>	Grande Sonate	"	48.	<i>Vandini.</i>	2 Sonaten, G-dur, F-dur
17.	<i>Buononcini, G.</i>	Sonate originale	"	49.	<i>Galeotti.</i>	Sonate
18.	<i>Pasqualini, P.</i>	Sonate originale	"	50.	<i>Galuppi, B.</i>	Sonate, D-dur
19.	<i>Martini, G. B.</i>	Sonate originale	"	51.	<i>Antoniotti, G.</i>	Sonate, F-moll (Moffat)
20.	<i>Bach, J. S.</i>	Sonate I, G-dur	(Schroeder)	52.	<i>Gaillard, J. E.</i>	Sonate, e-moll
21.	<i>Breval, J. B.</i>	Sonate I, C-dur	"	53.	<i>Boni, P. G.</i>	Sonate, C-dur
22.	<i>Marcello, B.</i>	2 Sonaten, g-moll, F-dur	"	54.	<i>De Fesch, W.</i>	Sonate, d-moll
23.	<i>Cervetto, G.</i>	2 Sonaten, B-dur, C-dur	"	55.	<i>Sammartini, B. G.</i>	Sonate, G-dur
24.	<i>Boccherini, L.</i>	Sonate, A-dur	"	56.	<i>Marcello, B.</i>	Sonate, D-dur
25.	—	Sonate, G-dur	"	57.	<i>Händel, G. F.</i>	Sonate, c-moll (Orig. f. Oboe)
26.	<i>Loeillet, J. B.</i>	Sonate, g-moll	"	58.	—	Sonate, G-dur (Orig. f. Oboe)
27.	<i>Pasqualini, P.</i>	Sonate, A-dur	"	59.	—	Sonate, F-dur (Orig. f. Flöte)
	<i>Martini, G. B.</i>	Sonate, a-moll	"	60.	<i>Marcello, B.</i>	Sonate, a-moll
28.	<i>Stlasni, J.</i>	Andante cantabile	"	61.	—	Sonate, C-dur
	<i>Buononcini, G.</i>	Sonate, A-dur	"	62.	—	Sonate, G-dur
29.	<i>Boccherini, L.</i>	Rondo	"	63.	—	Sonate, e-moll
	<i>Marcello, B.</i>	Sonate, a-moll	"	64.	—	Sonate, F-dur
30.	<i>Marcello, B.</i>	2 Sonaten, G-dur, C-dur	"	65.	—	Sonate, g-moll
31.	<i>Marcello, B.</i>	Sonate, e-moll	"	66.	<i>Eccles,</i>	Sonate, g-moll (Cahnbley)
	<i>Grazioli, G. B.</i>	Sonate, F-dur	"	67.	<i>Bréval,</i>	Sonate, G-dur
32.	<i>Loeillet, J. B.</i>	Suite, g-moll	"			"
33.	<i>Guerini, F.</i>	Sonate, G-dur	"			"