

PRACTICAL
METHOD
for the
Violoncello

NEW EDITION, REVISED & ENLARGED.

OTTO LANGHEY.

COPYRIGHT, 1909.
By HAWKES & SON.

Price 5/- net

HAWKES & SON (London) LTD.
Sole Selling Agents: BOOSEY & HAWKES, LTD.
295 REGENT STREET, LONDON, W.I.

PRACTICAL
METHOD
for the
Violoncello

NEW EDITION, REVISED & ENLARGED.

OTTO LANGEY.

COPYRIGHT, 1909.
By HAWKES & SON.

Price 5/- net

HAWKES & SON (LONDON) LTD.
BOOSEY & HAWKES LTD.
SOLE SELLING AGENTS
295 REGENT STREET, LONDON W. I.

INDEX.

Page.		Page.	
Rudiments of Music	3	The Tenor-Clef.	37
Relative value of Notes.	4	The double Flat	46
Bars, Rests and Dots	4	Syncopated Notes	54
Triplets and Groups	5	Abbreviations	59
Time or Measure	5	Tremolando	59
Scales explained	6	Numbered Rests	59
General Instructions	7	The Treble-Clef	61
Division of the Bow	8	A Table of Major Scales, fingered	64
Marks for Fingering	8	A Table of Minor Scales, fingered	65
Exercises on open strings	8	"Harmonic" Minor Scales	66
Exercises on intervals	9	The Appoggiatura	67
The Pause	10	The Gruppetto or Turn	68
The Slur.	11	The Passing Shake or Mordente	70
Sharps	12	The Shake or Trill	71
Flats	14	The Chromatic Scale	72
The Natural.	15	Staccato	76
Minor Scales explained	15	Pizzicato	78
Marks of Expression.	17	Double Stops	79
The Positions	22	Arpeggios	81
The long Bow	25	Using the Thumb	85
Scales and Exercises.	26	Harmonic Sounds	95
The double Sharp	36	Recitative Accompaniment	97
		Words used in Modern Music	98

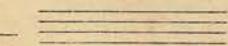
APPENDIX.

Page.	
The introduction to "William Tell"	<i>G. Rossini</i>
Extracts from Overtures.	<i>L. van Beethoven</i>
Sonata, Op. 32	<i>W. S. Bennett</i>
Sonata.	<i>J. N. Hummel</i>

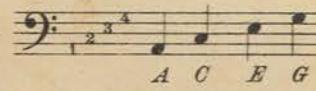
RUDIMENTS OF MUSIC.

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:— .

They are named after the first seven letters of the alphabet; A B C D E F G and are written on, between, above or below five parallel lines:—  called the STAVE, the names of the notes are determined by CLEFS, placed on different lines.

There are three clefs used for the Violoncello:— the Bass or F clef.  the Tenor or C clef.  and the Treble or G clef. 

The names of the notes in the Bass-clef, on the five lines are:—  in the four spaces are:—  and immediately above and below the lines are:— 

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

The notes of the leger-lines above the stave are:— 

The notes of the leger-lines below the stave are:— 

The Notes of the Tenor-clef are given on page 37.

The Notes of the Treble-clef are given on page 61.

DURATION OF NOTES.

Notes may be of long or short Duration, which is shown by their peculiar form:—



a Semibreve Minim. Crotchet. Quaver. Semi-quaver. Demi-semi-quaver.
or Whole-note. (Half-note.) (Quarter-note.) (Eighth-note.) (Sixteenth-note.) (Thirtysecond-note.)

Several of the latter three specimens combined may also be written:—



THE RELATIVE VALUE OF NOTES.

ONE SEMIBREVE or WHOLE-NOTE
IS EQUAL TO

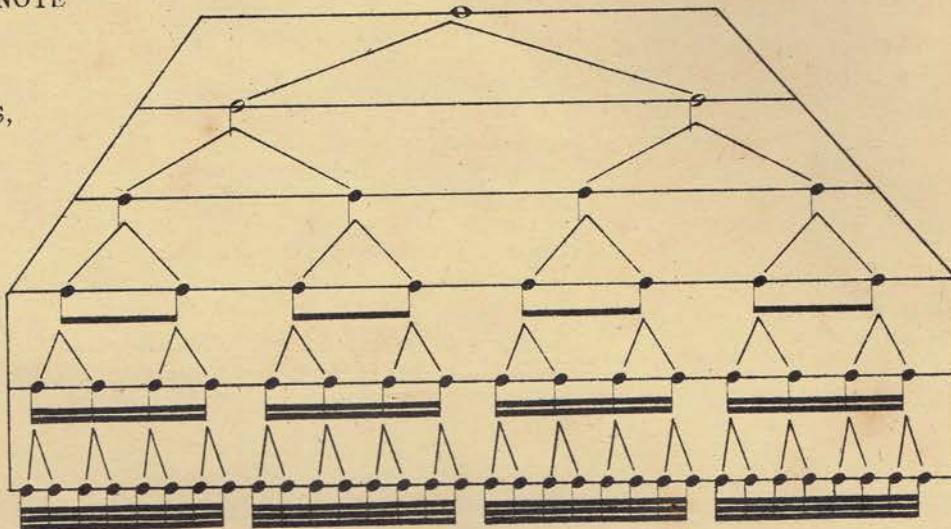
2
MINIMS, or HALF-NOTES,

or 4
CROTCHETS,
(Quarter-notes.)

or 8
QUAVERS,
(Eighths.)

or 16
SEMI-QUAVERS,
(Sixteenths.)

or 32
DEMI-SEMI-QUAVERS.
(Thirtyseconds.)



BARS.

Every piece of music is divided into equal MEASURES or portions of TIME, by vertical lines,

called BARS:—

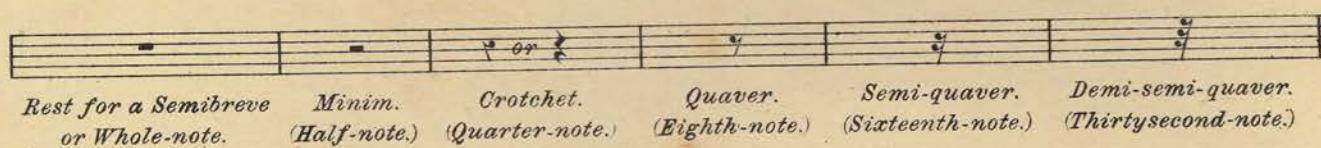
every bar must contain a certain number of notes regulated by the FIGURES, which always follow the signature.

A DOUBLE-BAR is used to denote either a part, or the whole of a composition, and when Dots are added, the part on the same side as the dots,

is *Repeated*. (i. e. played again.)

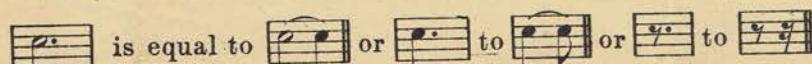
RESTS.

Instead of a note, a *Rest* of an equal value may be used, to complete the measure.



DOTS.

A *DOT* placed after any note increases its value *one half*, Thus:—



Two Dots placed after a note increase its value one half and a quarter, or like

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a $\overline{3}$ being put over a group of three notes. Double Triplets are marked by a $\overline{6}$ being put over a group of six notes. That means:—

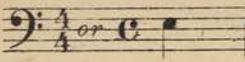
Three Crotchets marked thus  must be played in the same time as two Crotchets 

not so marked; or six Quavers  like four Quavers  not so marked.

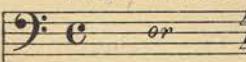
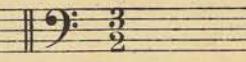
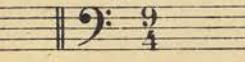
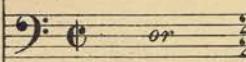
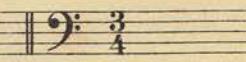
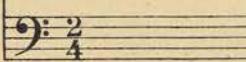
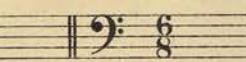
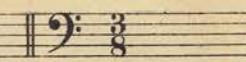
There are also groups of  notes.

TIME OR MEASURE.

In order to know how many parts of a Semibreve or Whole-note each bar contains, figures are placed at the beginning of every piece of music:—

<i>Common Time.</i>	<i>Three-four Time.</i>	<i>Two-four Time.</i>
		
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.	Contains three crotchets or the same value of longer or shorter notes or rests, and three (1, 2, 3) have to be counted in a bar.	Contains two crotchets, two (1, 2) have to be counted.

A TABLE OF TIMES.

<i>Single common-Times.</i>	<i>Compound common-Times.</i>	<i>Single triple-Times.</i>	<i>Compound triple-Times.</i>
			
			
			

When a line is drawn through the **C** thus  it indicates that *Two* beats only must be counted in a bar. This time is often incorrectly termed *Alla Breve*.

SCALES EXPLAINED.

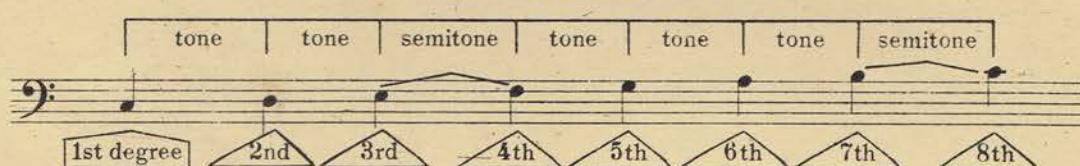
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale* and each note of a Scale is called a *Degree*.

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 a third kind, whose ascension or descension is chromatical (i.e. in semitones.)

For the present, only the *Major* scale will be treated upon. In the *Major* scale the semitones are placed between the third and fourth, and the seventh and eighth degrees of the scale.

DEGREES.



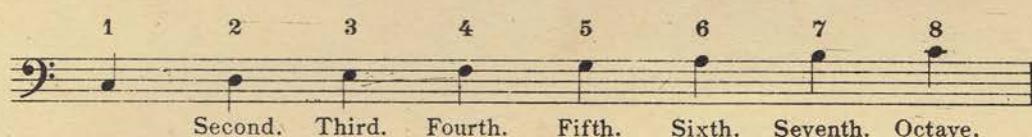
Each diatonic scale derives its name from the name of the note on the first degree—or the *root*.

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 in 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.

INTERVALS.



For the first exercises the Bass-clef will only be used. A Table of two and a half Octaves of Bass-notes is here given, which the student must commit to memory.



GENERAL INSTRUCTIONS.

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. An End-pin should be used for this purpose.

THE POSITION OF THE LEFT HAND AND ARM.

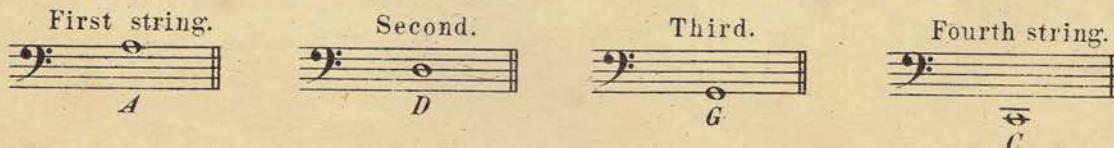
The fore-part of the thumb must be placed at the back of the neck of the instrument, opposite the space between the first and second fingers. The wrist to be held at a little distance from the neck, so that the first joints of the fingers may be perpendicular to the strings the fingers being a little rounded. The nails should be kept closely pared, in order that the touch may be full and decided. 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 edge of the instrument.

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. The wrist must be curved outwards when playing on the upper strings and reversed for the lower. By playing too close to the bridge a coarse or reedy tone is produced, but towards the fingerboard, the tone is more soft and mellow. Two inches from the bridge will give a medium quality. Good Resin should be used for the hair of the bow.

TUNING.

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



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

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 **o**.

The fingers are marked with numbers **1** for the first, **2** second **3** third and **4** for the fourth finger.

The thumb is marked thus: - +

Play and carefully direct the Bow.

EXERCISE to employ the first finger.

EXERCISES to employ the 1st 2nd and 3rd fingers. Semitones are marked thus \wedge being only half the distance of a whole tone.

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

W. B.

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

W. B.

EXERCISES UPON INTERVALS.

W. B.

SECONDS.

This sign (♩) is called a Pause. When it is placed over a note that note is sustained to an indefinite length, at the performers pleasure.

W. B. ♩ V

THIRDS. ♩: e

FOURTHS. ♩: c

FIFTHS. ♩: c

SIXTHS. ♩: c

SEVENTH. ♩: c

Count three in the bar.

OCTAVES. ♫:3

NINTHS. ♫:C

TENTHS. ♫:3

Lessons.

W. B.

PUPIL. { ♫:e

MASTER. { ♫:e

THE SLUR.

A slur (—) drawn under or over two or more notes, means that they should be played with one stroke of the Bow. An equal division of the bow should here be observed.

W. B.

2. ♫:e

W. B.

2. ♫:e

12

W.B.

W.B.

3.

FINGER EXERCISES

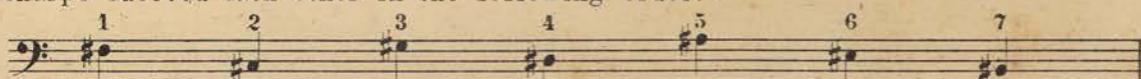
W.B. and M.B.

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 necessary to employ certain characters which raise, depress or restore any note of the Scale. One of these characters is called a sharp (\sharp) and when prefixed to a note, raises it a semitone. 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.

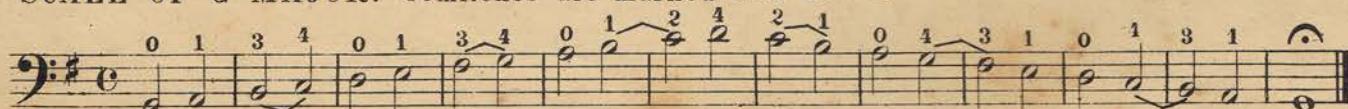
Thus it will be seen that if one sharp is employed it must be prefixed to *F*, consequently all *F*'s in that piece must be raised a semitone. When two sharps are employed, all *F*'s and *C*'s must be raised and three sharps all *F*'s *C*'s and *G*'s.

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 in Sharp Keys

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

SCALE OF *G* MAJOR. Semitones are marked thus



4.

H. B.

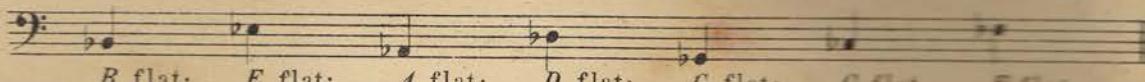
5.

WRIST EXERCISES.

FINGER EXERCISES.

FLATS.

A flat (\flat) prefixed to a note lowers it a semitone. 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 the Signature, as with Sharps, is to be observed here.

Table of Signature in Flat Keys.

Names of the Keys.....	<i>F</i>	<i>B\flat</i>	<i>E\flat</i>	<i>A\flat</i>	<i>D\flat</i>	<i>G\flat</i>	<i>C\flat</i>
Number of Flats.....	1	2	3	4	5	6	7

SCALE OF F MAJOR.

N. *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 (\sharp) or lowered by a flat (\flat), a *Natural* (\natural) is employed, which restores it to its natural sound.

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

MINOR SCALES EXPLAINED.

Every major scale has its relative minor, the root note of which is to be found in the sixth degree of the major scale. Both scales bear the same signature. There are two forms of the minor scale, the Harmonic and the Melodic; the latter form will now be explained.

The ascending of the melodic minor scale differs from the descending. In ascending, the semitones are placed between the second and third and seventh and eighth degrees; in descending between the sixth and fifth and the third and second degrees.

The *Harmonic* Minor scales are given on page 66.

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

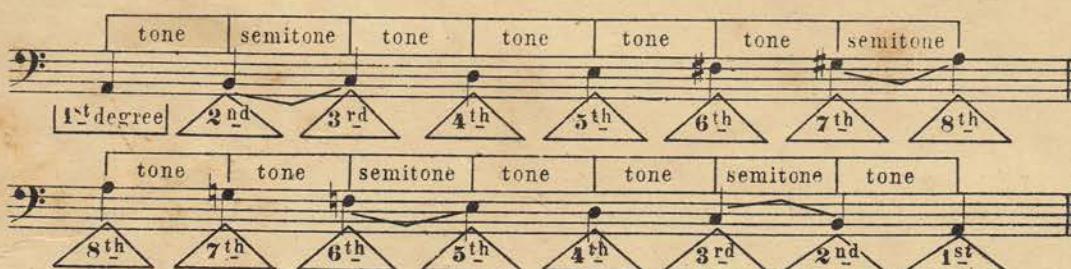


TABLE OF MINOR KEYS WITH THEIR RELATION OF MAJOR.

<i>A</i> minor.	<i>E</i> minor.	<i>B</i> minor.	<i>F</i> \sharp minor.	<i>C</i> \sharp minor.	<i>G</i> \sharp minor.	<i>D</i> \sharp minor.	<i>A</i> \sharp 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> \sharp major.	<i>C</i> \sharp major.

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

SCALE OF A MINOR.



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

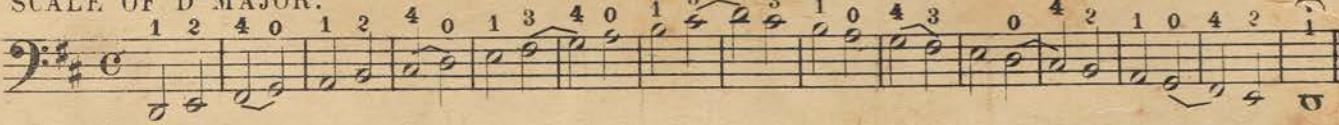
8.

Three staves of exercises for the bassoon. The first staff is in common time (C), the second in 6/8 time (G), and the third in 4/4 time (F#). Each staff contains six measures of music with various notes and rests, some with dots indicating staccato.

EXERCISES.



SCALE OF D MAJOR.



9.

A single staff of sixteenth-note exercises for the bassoon. The notes are grouped by vertical bar lines. Fingerings are shown below the notes: 4 3 1 0, 4 0 1 3 4, 3 1 4 2, 1 2 4 1 3 4 0, and 4 2 1.

SHORT STROKES. This exercise to be practised near the point; in the middle; and near the nut of the Bow.

A continuation of Exercise 9, showing a single staff of sixteenth-note exercises for the bassoon. The notes are grouped by vertical bar lines. Fingerings are shown below the notes: 4 1 2 4, 3 4 1 3 4, 3 0 1, 1 4 1, 0 3 0, 4 1 3, 3 0 1, 1 4 1 4, and 0 1.

MARKS OF EXPRESSION.

17

f. (*forte*) loud.*mf.* (*mezzo forte*) moderately loud.*p.* (*piano*) softly.*pp.* (*pianissimo*) very softly.*cresc.* (*crescendo*) or marked thus ————— gradually increasing in strength.*decresc.* (*decrescendo*) ————— gradually decreasing in strength.*dim.* (*diminuendo*) decreasing.

> or marcato, notes played accentuated.

SCALE OF D MINOR.



10.

11.

SCALE OF B^b MAJOR.

12.

J. Duport.

SCALE OF G MINOR.

M.B.

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

Exercises with Triplets and Semiquavers.

19

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

1.

2.

3.

4.

5.

6.

Exercises to make the fingers flexible.

To be practised first slowly and by degrees quicker.

1. A, string.

2. D, string.

3. G, string.

4.

5.

6.

7.

8.

9.

10.

11.

12.

Exercises for the wrist.

21

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

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

THE POSITIONS.

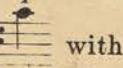
By shifting the left hand, different positions are made, for example, taking  with the first finger it will be in the first position; taking  with the first finger it will be in the second position. The positions on the Violoncello, except with the use of the thumb are VERY IRREGULAR, as all the intervals of the scale could not be played in the same position, except in the first.

Table of different Positions.

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

Scales in one octave, on one string.

A major.

On the 1st string.

D major.

On the 2nd string.

G major.

On the 3rd string.

On the 4th string.

*These natural Harmonics are produced by laying the finger lightly upon the centre of the string, the Bow must also be lightly used. Harmonic sounds are indicated thus, .

The Half Position.

1st string.

2nd string.

3rd string.

4th string.

EXERCISE.

14.

First Position.

EXERCISE.

15.

Second Position.

EXERCISE.

16.

Third Position..

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

EXERCISE.

17.

Fourth Position.

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

EXERCISE.

18.

EXERCISES in different positions with different bowings.

1.

2.

3.

4.

5.

6.

THE LONG BOW.

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

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.

SCALES AND EXERCISES.

20. C MAJOR.

The musical score consists of four staves of music for a bowed instrument like the cello. The first two staves show a C major scale in 1st position, with the second staff including a key signature change to A major. The third staff shows a harmonic scale. The fourth staff shows another C major scale in 1st position. The music is in common time (indicated by 'c'). Fingerings are indicated above the notes, such as '1 2 3 4' for the first staff's first note.

EXERCISES.

The exercise section features four staves, each corresponding to a different string: 1st string, 2nd string, 3rd string, and 4th string. Each staff contains two measures of exercises. The 1st string exercise starts with a 'Harmonic.' note. The 2nd string exercise starts with a 'Harmonic.' note. The 3rd string exercise starts with a 'Harmonic.' note. The 4th string exercise starts with a 'Harmonic.' note. Fingerings are shown above the notes, such as '1 2 3 4' for the 1st string's first note.

SCALE OF E MINOR.

Scale of E minor for violin, 2nd and 1st strings. The scale consists of 12 notes. Fingerings are indicated above the notes: 2, 4, 0, 1, 2, 4, 4, 2, 4, 1, 2, 4, #1, #2, #3. The 2nd string starts at the 5th fret (2) and ends at the 12th fret (#3). The 1st string starts at the 12th fret (#1) and ends at the 15th fret (#2).

EXERCISES.

Violin exercises for the 1st and 2nd strings. The first exercise shows a descending scale on the 1st string (fret 12 to 5) with fingerings 1, 3, 2, 4, 2, 1, 3. The second exercise shows an ascending scale on the 2nd string (fret 5 to 12) with fingerings 4, 3, 1, 2, 4, 2, 1, 3. The third exercise shows a descending scale on the 2nd string (fret 12 to 5) with fingerings 1, 3, 2, 4, 2, 1, 3.

21. LESSON.

Violin lesson 21 by F. Kummer. The lesson consists of four staves of music. The first staff is in common time (♩ = 4), the second in common time (♩ = 4), the third in common time (♩ = 4), and the fourth in common time (♩ = 4). The music includes various弓法 (bowing) and fingerings (e.g., 1, 3, 4, 2, 1, 2).

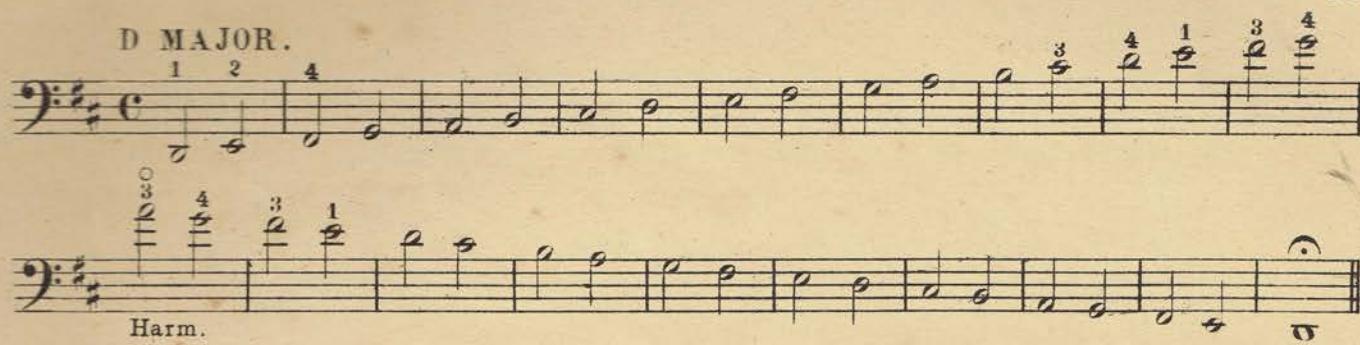
22.

p legato

f

pp

D MAJOR.



EXERCISE in Triplets.



23.

SCALE OF B MINOR.

24.

25.

SCALE OF A MAJOR.



26.

F. Kummer.

27.

2nd string.

Harm.

1st string.

28. Andante.*

2nd String.

3rd String.

* A list of the words used in Modern Music, is given on page 98.

EXERCISES with dotted notes.

1.

M. B. later near P. and near N. to be practised.

M. B. later near P. or N.

The following exercises must be practised with the bowings given above.

4.

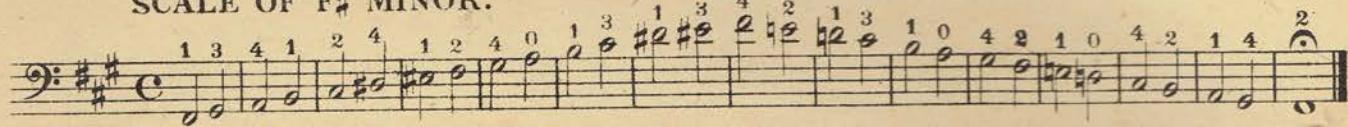
5.

6.

7.

8.

SCALE OF F# MINOR.



29. Cantabile serioso.

Musical score for movement 29. The top staff shows a melodic line with grace notes and slurs, marked with dynamics p and *pizz.*. The bottom staff shows harmonic support with eighth-note patterns. The key signature is two sharps, and the time signature is 6/8.

The middle section consists of two staves. The top staff features a melodic line with sixteenth-note patterns and slurs, marked with dynamics p and p . The bottom staff provides harmonic support with eighth-note patterns.

The bottom section consists of two staves. The top staff shows a melodic line with eighth-note patterns and slurs, marked with dynamics p and *pp dim.*. The bottom staff provides harmonic support with eighth-note patterns.

30. Allegro moderato.

Musical score for movement 30. The top staff shows a melodic line with sixteenth-note patterns and slurs, marked with dynamics p and p . The bottom staff shows harmonic support with eighth-note patterns.

The middle section consists of two staves. The top staff shows a melodic line with sixteenth-note patterns and slurs, marked with dynamics p and p . The bottom staff shows harmonic support with eighth-note patterns.

The bottom section consists of two staves. The top staff shows a melodic line with sixteenth-note patterns and slurs, marked with dynamics p and p . The bottom staff shows harmonic support with eighth-note patterns. The text "2nd String" is written below the bottom staff.

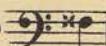
SCALE OF E MAJOR.

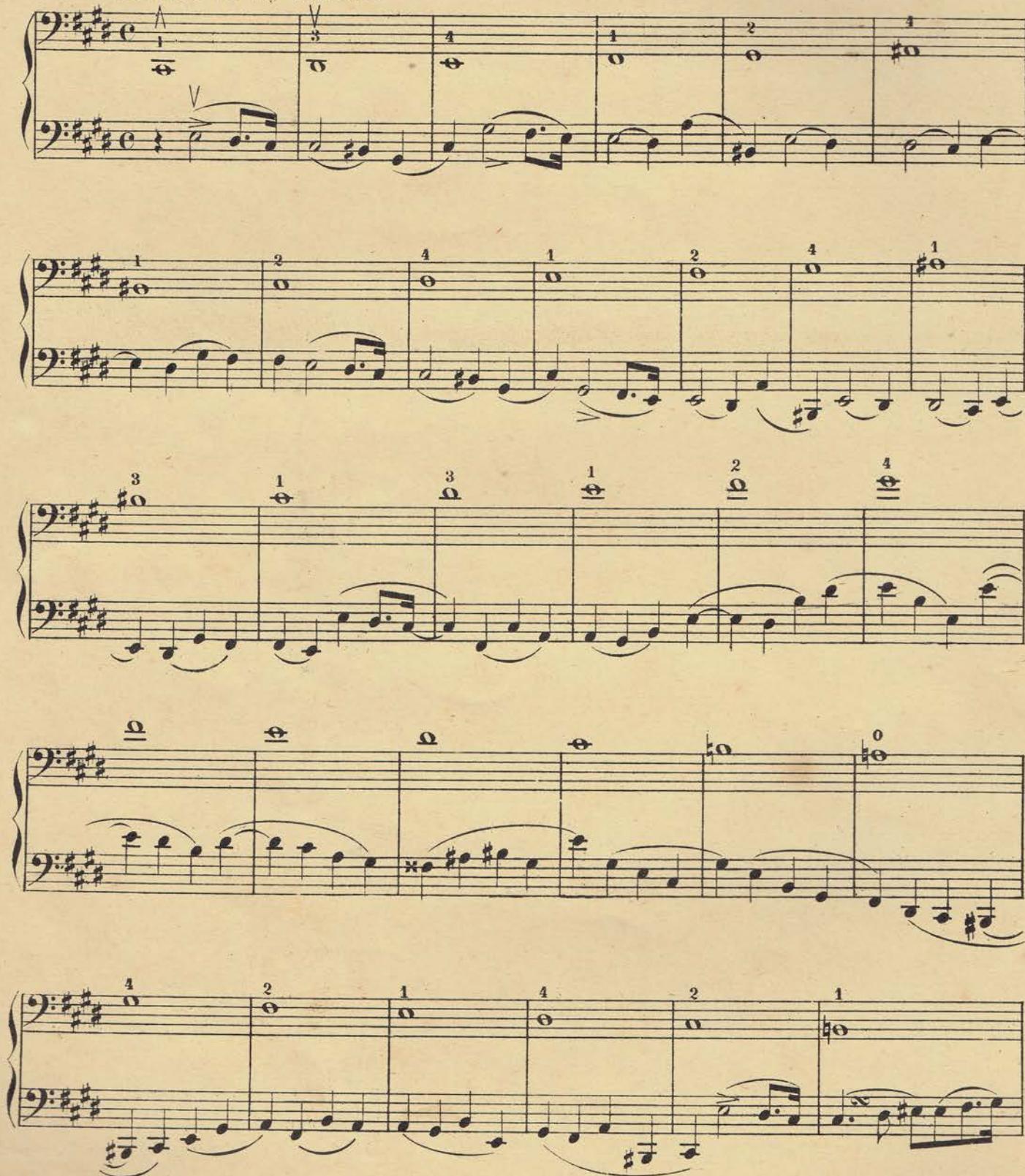


31. Tempo di Polacca.

Sheet music for cello, featuring six staves of music. The first staff shows a scale pattern with fingerings (e.g., 1, 2, 4, 1, 2, 4, 1, 3, 4, 3, 1, 4, 2, 1, 4, 2, 1). The subsequent staves show melodic lines with various dynamics (f, p, arco) and performance instructions (pizz.). The music is in 3/4 time, with a key signature of two sharps.

THE DOUBLE SHARP.

Any note can be raised a whole tone by prefixing a double sharp marked thus $\sharp\sharp$ to it. Then a double sharp  will sound like G natural. 

SCALE OF C \sharp MINOR.


The student must now learn the notes of the Tenor-clef, from the comparative Table given below.

These notes sound like those below.

Tenor.			
	G A B C D E F G A B C D E F G A B C D E	C D E F G A B C D E F G A B C D E F G A	

H. & S. 3945

SCALE OF F MAJOR.



33. Adagio.

2nd String.

SCALE OF D MINOR.

The first two staves show the scale of D minor. The top staff is in common time (C) and the bottom staff is in 12/8 time (B). The notes are numbered 1 through 4 above the staff, corresponding to the fingers 1 through 4. The scale starts at the 1st finger on the 5th string (D) and ascends to the 4th finger on the 1st string (D), then descends back to the 1st finger on the 5th string. The bottom staff shows the same scale starting at the 1st finger on the 5th string (D) and ascending to the 4th finger on the 1st string (D), then descending back to the 1st finger on the 5th string. The notes are labeled with letters below the staff: A, G, F, E, D, C, Bb, A.

34. Allegro.

The musical score consists of three staves. The top staff is in 3/8 time (B) and the bottom staff is in 3/8 time (C). The middle staff is also in 3/8 time (B). The music is divided into measures by vertical bar lines. The top staff has five measures. The middle staff has four measures. The bottom staff has five measures. The notes are numbered 0, 1, 2, 3, and 4 above the staff, corresponding to the fingers 1 through 4. The music includes various dynamics like forte (f), piano (p), and accents.

Exercise.

The exercise consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time (B). The music is divided into measures by vertical bar lines. The top staff has five measures. The bottom staff has five measures. The notes are numbered 0, 1, 2, 3, and 4 above the staff, corresponding to the fingers 1 through 4. The music includes various dynamics like forte (f), piano (p), and accents.

SCALE OF B \flat MAJOR.35. *Moderato.*

The musical score consists of eight staves of bassoon or cello music. The time signature is 9/8. The bass clef is used throughout. The music features various slurs, grace notes, and dynamic markings such as fff and ff. The notation is typical of early 20th-century管弦乐谱 (orchestral score).

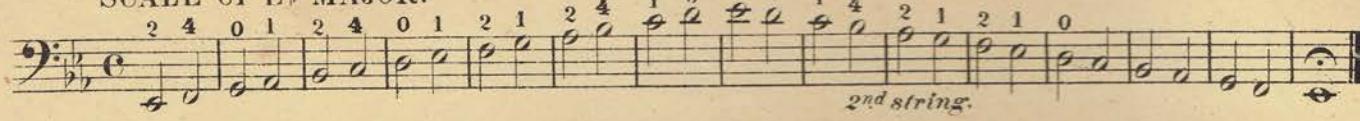
SCALE OF G MINOR.



36. Allegro moderato.

J. Dotzauer.

SCALE OF E♭ MAJOR.



37. Allegretto.

legato

F. Kummer.

A musical score for a bowed instrument, likely a cello or bass. It consists of two staves. The top staff is in 2/4 time and the bottom staff is in 3/4 time. The music features eighth-note patterns with slurs and grace notes. Fingerings are indicated above the notes. The piece is attributed to F. Kummer.

Continuation of the musical score for Allegretto, showing more measures of eighth-note patterns with slurs and grace notes. The time signature changes between 2/4 and 3/4.

Continuation of the musical score for Allegretto, showing more measures of eighth-note patterns with slurs and grace notes. The time signature changes between 2/4 and 3/4.

Continuation of the musical score for Allegretto, showing more measures of eighth-note patterns with slurs and grace notes. The time signature changes between 2/4 and 3/4.

EXERCISE.

A musical exercise for a bowed instrument. It consists of three staves. The first staff is labeled "4th string". The second staff is labeled "3rd string". The third staff is labeled "2nd string". The exercise involves rapid eighth-note patterns with slurs and grace notes, transitioning between different strings.

Continuation of the musical exercise, featuring eighth-note patterns with slurs and grace notes on the 1st string and 2nd string.

Final continuation of the musical exercise, concluding with eighth-note patterns with slurs and grace notes on the 1st string.

SCALE OF C MINOR.



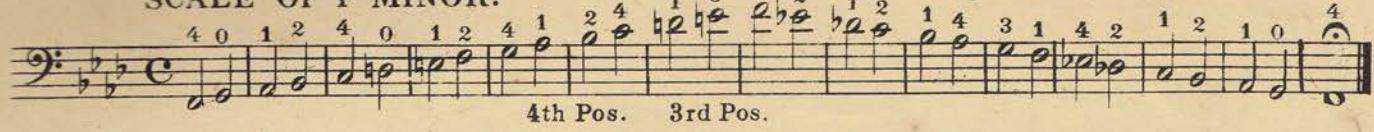
38. Allegro animato.

SCALE OF A♭ MAJOR.



39. Lento.

SCALE OF F MINOR.

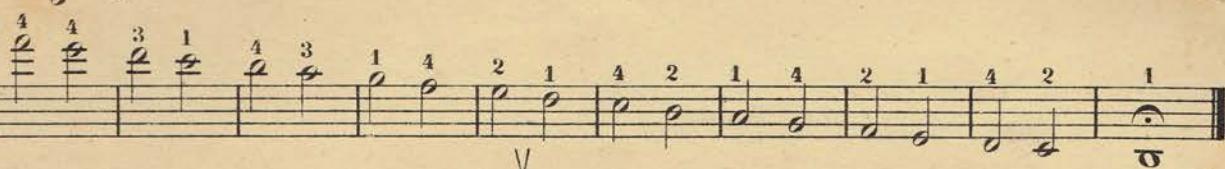
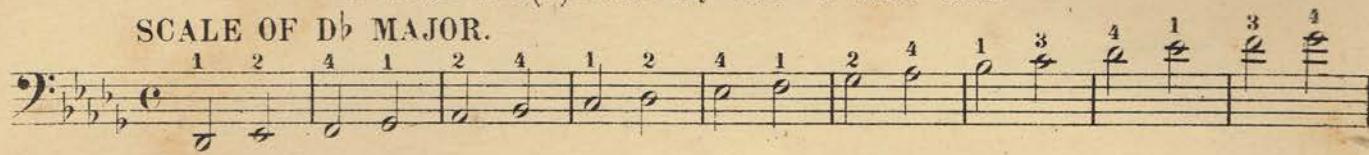


40. Allegro moderato.

B. Romberg.

THE DOUBLE FLAT.

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

SCALE OF D \flat MAJOR.

41. Moderato.



42. *Moderato maestoso.*

DUET.

The image shows a single page of musical notation from a score. It consists of ten staves of music, likely for two voices (soprano and alto) and piano. The top staff is for the soprano voice, the second staff for the alto voice, and the bottom staff for the piano. The music is written in common time, with various key signatures (G major, A major, B major, C major) indicated by sharps and flats. The notation includes a variety of note values (eighth notes, sixteenth notes, etc.) and rests. The piano part features bass and treble clef staves, with dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The vocal parts also have dynamic markings such as 'f' and 'ff' (fortissimo and fortississimo).



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

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



2. *M. B.*



3.



4. *AV*



6. *V VAVVA V AVAVV*



43. Allegro.

The musical score for exercise 43 consists of five staves of music for a cello or double bass. The first four staves are in common time (C), and the fifth is in 2/4 time (2). The music is composed of sixteenth-note patterns. The first four staves are identical, while the fifth staff shows a different rhythmic grouping.

DIFFERENT BOWINGS FOR THE ABOVE EXERCISE.

The musical score shows 15 different bowing variations for the exercise above. Each variation is numbered from 1 to 15 and shows a different way of dividing the sixteenth-note patterns. The variations include various combinations of single and double bows, as well as more complex bowing techniques.

44. Allegro ma non troppo.

The musical score for exercise 44 consists of two staves. The top staff is in 2/4 time and the bottom staff is in 3/4 time. The music includes dynamic markings like 'p' (piano) and 'f' (forte). A label '2nd string' is present on the top staff. The music is composed of eighth-note patterns.



45. Allegro.

Bowing exercises with Triplets.

A single staff of musical notation for cello, continuing the bowing exercises from the previous page. The notation consists of six measures of eighth-note triplets. The first measure starts with a downward bow. Subsequent measures show various bowing techniques, including up bows and bows crossing over or under the string. Measure 6 concludes with a downward bow. The music is in common time with a key signature of one sharp (F#).

TABLE OF DIFFERENT BOWINGS FOR N° 45.



46. Moderato.



47. Allegro.

Musical score for strings (2nd, 3rd, and 4th strings) in 3/4 time. The score consists of two staves. The top staff shows the 2nd string playing eighth-note patterns. The bottom staff shows the 3rd and 4th strings playing eighth-note patterns. The dynamic *p leggiero* is indicated above the 2nd string's eighth-note pattern in measure 47.

Musical score for strings (2nd, 3rd, and 4th strings) in 3/4 time. The score consists of two staves. The top staff shows the 2nd string playing eighth-note patterns. The bottom staff shows the 3rd and 4th strings playing eighth-note patterns.

Musical score for strings (2nd, 3rd, and 4th strings) in 3/4 time. The score consists of two staves. The top staff shows the 2nd string playing eighth-note patterns. The bottom staff shows the 3rd and 4th strings playing eighth-note patterns.

Musical score for strings (2nd, 3rd, and 4th strings) in 3/4 time. The score consists of two staves. The top staff shows the 2nd string playing eighth-note patterns. The bottom staff shows the 3rd and 4th strings playing eighth-note patterns. The dynamic *pp* is indicated above the 2nd string's eighth-note pattern in measure 50.

EXERCISE ON SYNCOPATED NOTES.

48. Agitato.

The sheet music consists of six staves of musical notation. The top two staves are for the bassoon, and the bottom four staves are for the piano. The music is in common time, with a key signature of one sharp (F#). The first staff of the bassoon part features syncopation with grace notes and dynamic markings *p* and *f*. The subsequent staves show various rhythmic patterns and dynamics, including a section with a bassoon solo and piano accompaniment. The piano parts include sustained notes, eighth-note chords, and bass line patterns.

49. Molto moderato.

50. Allegro.

51. Allegretto.

J. Bréval.

The musical score for piece 51 consists of three staves. The top two staves represent the cello part, while the bottom staff represents the piano part. The cello parts feature continuous sixteenth-note patterns with various bowing markings (e.g., '1 2 4', '0 3 2 3', '2 1 0 4 2 1') placed above the bows. The piano part in the bottom staff provides harmonic support with sustained notes and simple chords.

FOR THE CHANGE OF BOWING.



52. Andante.

The musical score for piece 52 consists of two staves. The top staff represents the cello part, and the bottom staff represents the piano part. The cello part features sixteenth-note patterns with specific bowing markings (e.g., '3 1', '4 3', '2 0', '3 1', '2 1', '2 3') placed above the bows. The piano part in the bottom staff provides harmonic support with sustained notes and simple chords. A label '2nd String.' is placed near the end of the first section of the cello part.

2nd string.

cresc.

p

2nd string.

53. Scherzando.

ben staccato

(

Harm.

54. Allegro resoluto.

M. B.

p cresc.
p f

p f
p f cresc.

f f
f p f

p f
p cresc.

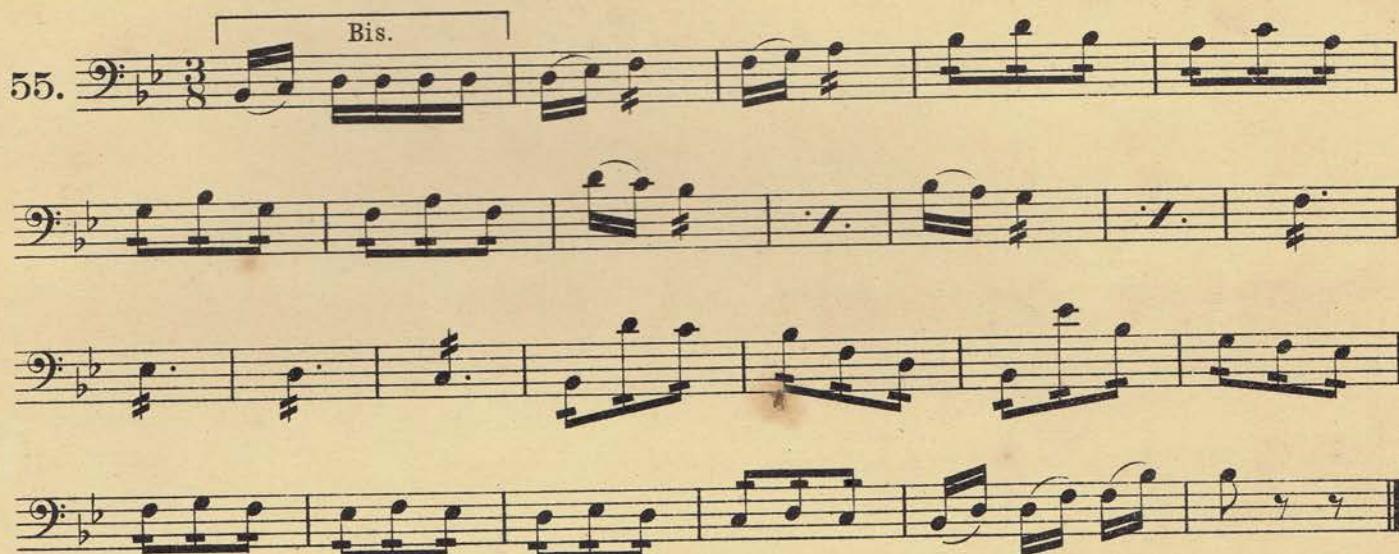
ABBREVIATIONS.

Are employed to avoid the repetition of a single note or a full bar.
Instead of writing four quavers, a minim marked with a thick line, indicates the same.

Examples:-  or  for  or  for  for 
or  for  or  for 

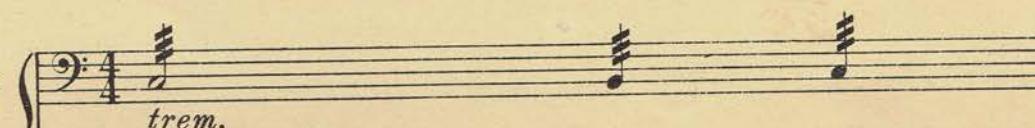
Instead of writing one or more bars alike, this sign  is used. 

Bis. means that the bar over which it is placed, must be played twice.

55. 

TREMOLANDO (abbreviated trem.)

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

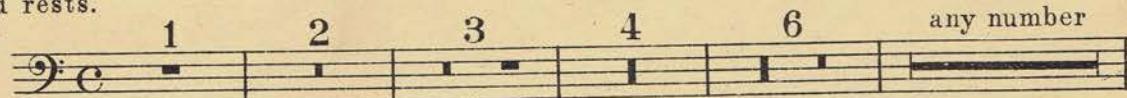
Written thus 
etc.

Played 

NUMBERED RESTS.

When a composition requires a longer silence for an instrument, than half a bar, it is indicated by numbered rests.

1 2 3 4 6 any number



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

56. Andantino.

1 2 3 4 5 6 7 8 9 10

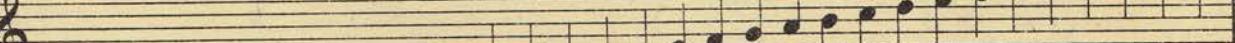
57. *Moderato e ben marcato.*

The image shows a page of sheet music for piano, numbered 57. The music is written in five staves, each in common time. The key signature varies from one staff to another, with some staves in G major (no sharps or flats) and others in A major (one sharp). The notation consists of black notes on white staff lines. Above the staves, the instruction "Moderato e ben marcato." is written. Fingerings are indicated above many of the notes, such as '1' over a note in the first staff, '4' over a note in the second staff, and so on. Dynamics like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte) are also present.

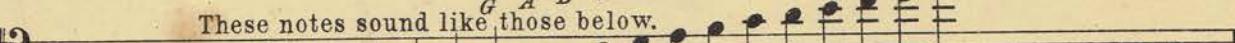
Scales and exercises to play higher notes, without the assistance of the thumb.

The student must now learn the notes of the Treble-clef, from the comparative Table given below.

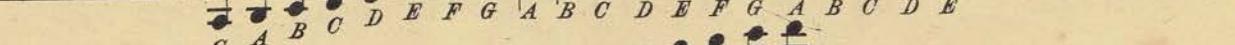
These notes sound like those below.

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



58. Andante.

B 3 4

p