

**CELLO
STRING
LEVEL**

FOUR

SCALES:

**C, G, D, A, F, Bb & Eb
ALL TWO OCTAVES**



CELLOBRATION MUSIC STUDIO

TWO-OCTAVE MAJOR SCALES

$\text{♩} = 60$

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

DM
1 x 2 x 4 0 1 x 2 x 4 0 1 3 4 0 1 3 4 3 1 0 4 3 1 0 x 4 x 2 x 1 0 x 4 x 2 x 1

AM
1 x 2 x 4 0 1 x 2 x 4 0 1 3 4 1 3 1 2 1 3 1 4 3 1 0 4 x 2 x 1 0 x 4 x 2 x 1

EM
1 x 2 x 4 1 x 2 x 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 x 4 x 2 x 1 x 4 x 2 x 1

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

BbM
2 4 0 x 1 x 2 4 0 1 3 1 2 4 1 x 2 3 2 x 1 4 2 1 3 1 0 4 2 x 1 0 4 2

EbM
2 4 0 x 1 x 2 4 0 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 0 4 2 x 1 0 4 2

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

4th 6th 4th 2nd 1/2 3rd 2nd 3rd 1/2 2nd 1/2 3rd 6th 3rd 1/2 1/2 3rd 2nd 3rd 1/2 1/2 3rd 4th 6th 4th 1/2 2nd 3rd 1/2

100. FINGER PATTERNS IN C MAJOR

A STRING **D STRING**
First Position

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

First Pos. Third Pos. First Pos.

Hand Stops

(Violin-Bass)

G STRING **C STRING**
First Position

1 2 3 4 1 2 3 4

Third Pos. First Position

101. C MAJOR SCALE

102. C MAJOR ARPEGGIO

103. THIRDS IN C MAJOR

MAJORNED

113 STUDIES

Edited by J. KLINGENBERG

CELLO

FRIEDRICH DOTZAUER

(1783-1860)

Allegro.

1.

f *dim.*

p

mf

f

dim. *p*

mf

pesante

No 35

No 36

My Bonnie

3rd. Position

4th Position

×
 ○ 1 1 2 4 1 2 4 4 4 8 1 4 2 1 ○
 G - - - - - D - - - - - G - - - - -
 ○ 1 3 4 1 3 1 3 1 3 4 1 8 1 4 1
 ○ 1 3 4 4 1 3 4 4 8 1 4 4 8 1 ○
 ○ 1 3 4 1 3 4 8 1 4 3 2 1 4 3 1 ○ 1 3 1 3 1 3 4 8 4 3 1 3 4 3 8
 1 3 4 1 3 4 1 2 4 1 2 4 ○ 1 3 1 3 3 1 2 4 2 1 3 8 1 2 1
 ○ 1 2 4 1 2 4 1 2 4 3 4 2 3 4 2 ○ 1 1 2 2 3 3 4 4 1 1
 2 2 3 3 4 4 ○ 1 1 2 2 3 3 4 4 1 1 2 2 3 3 4 4
 No 44 ○ 1 2 3 4 1 2 4 3 1 2 4 4 4 3 1 4 8 4 1
 8 4 1 4 3 4 ○ 2 1 3 4 1 1 4 3

× In making the change from the first to the fourth position, the first finger should be drawn closer toward the fourth finger, and the second and third fingers held high. In the change from the fourth to the first position, the fourth finger is drawn closer toward the first, and the second and third fingers are held high. The student will find it helpful to establish the right place of the fourth position by slightly touching the side of the instrument with the lower part of the hand.

No 45 **Fr.** 1 3 4 4 1 4

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

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

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

No 46 **W.B.** **Pt.** 2 4 3 1 4 3 4 4 3 1 0 1

1 1 4 3 1 2 1

No 47 **MARTELE xx** **x U.H.** 1 0 4 0 1 3 1 1 1 3

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

No 48 1 3 4 1 1 4 3 3 1 2 4

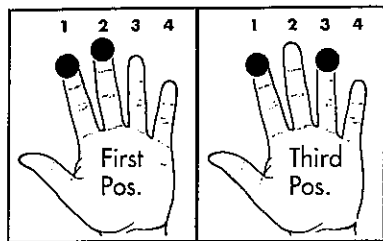
3 1 3 4 1 3 1

× Staccato: short notes. The dot above a note indicates its real value in execution: During the rest, the bow is held pressed on the string with the same pressure as when playing.

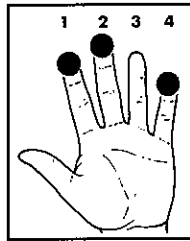
xx When a group of notes is played, each note with a separate bow stroke, and with a definite stop or pause between each short stroke, the manner of performance is called MARTELE BOWING.

G MAJOR

106. FINGER PATTERNS IN G MAJOR



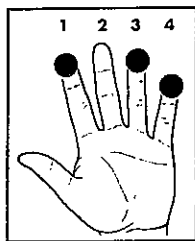
A STRING



D STRING

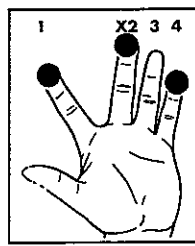
First Position

(Violin-Bass)



G STRING

First Position



C STRING

First Position

107. G MAJOR SCALE

108. G MAJOR ARPEGGIO

109. THIRDS IN G MAJOR

ETUDES

143. G MAJOR ETUDE

Lee



NEW IDEA

TREMOLO

Measured

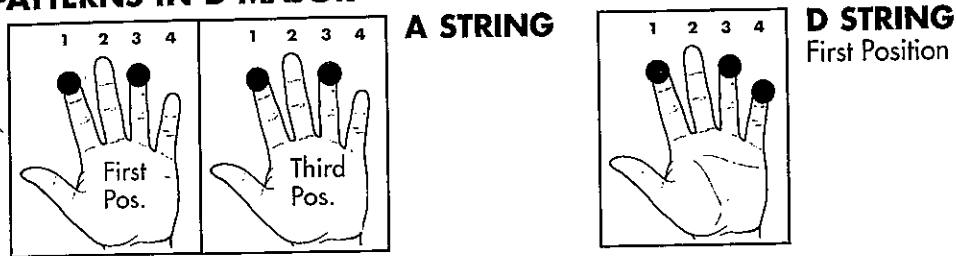
Tremolo is played with rapid down and up bow movements on one note using an exact number of bow strokes.

144. F MAJOR ETUDE

Werner Op. 12

D MAJOR

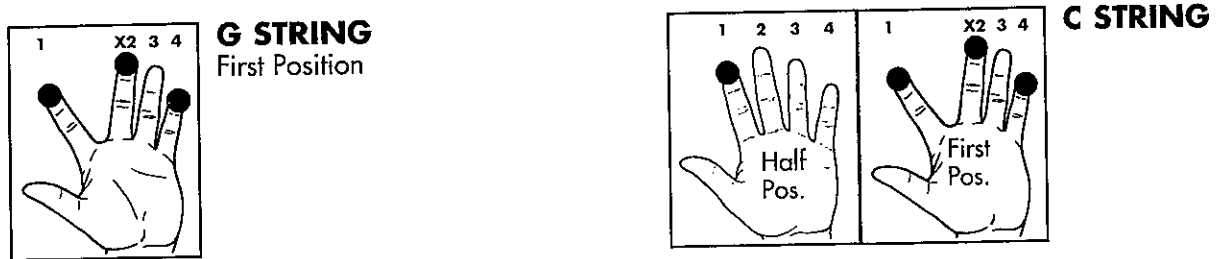
112. FINGER PATTERNS IN D MAJOR



(Violin-Bass)

3

III I



0

1 -1 0 -1

$\frac{1}{2}$ I $\frac{1}{2}$

113. D MAJOR SCALE

Ex 4

0

3 4

3 4

2

2

114. D MAJOR ARPEGGIO

2.

2.

115. THIRDS IN D MAJOR

MAJORKELS

126. MARCH

Allegro

Bach

Musical score for March by Bach, bass clef, 4/4 time. The score consists of five staves. It begins with a *f* dynamic. Fingerings are indicated by numbers 1-4 and Roman numerals I-IV. A repeat sign with first and second endings is present. A circled number 10 marks a measure. A circled number 15 marks another measure. A circled number 20 marks a final measure. The piece ends with a repeat sign and a circled number 2.

127. VIOLIN CONCERTO—THEME

Andante

Mendelssohn

Musical score for Violin Concerto Theme by Mendelssohn, bass clef, 6/8 time. The score consists of three staves. It begins with a *p* dynamic. Slurs are used for phrasing. Fingerings are indicated by numbers 1-4 and Roman numerals I-IV. A circled number 5 marks a measure. A circled number 9 marks another measure. A circled number 13 marks a measure. A circled number 17 marks a measure. The piece ends with a repeat sign and a circled number 11.

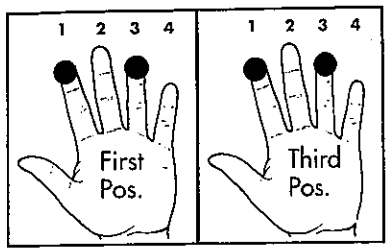
128. MINUET IN G—TRIO

Moderato

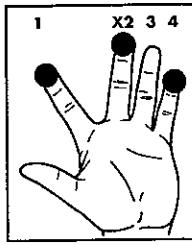
Beethoven

Musical score for Minuet in G Trio by Beethoven, bass clef, 3/4 time. The score consists of three staves. It begins with a *mf* dynamic. Fingerings are indicated by numbers 1-4 and Roman numerals I-IV. A circled number 5 marks a measure. A circled number 10 marks a measure. A circled number 14 marks a measure. The score includes first and second endings. Dynamics change from *mf* to *f* and then to *mp*. The piece ends with a repeat sign and a circled number 11.

118. FINGER PATTERNS IN A MAJOR

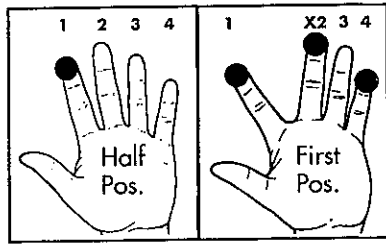


A STRING

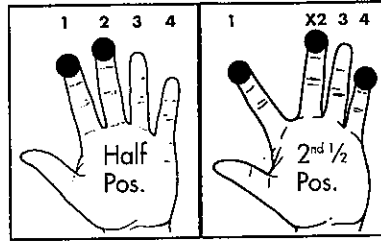


D STRING
First Position

(Violin-Bass)



G STRING



C STRING

1. **A Major**

2. **Thirds in A Major**

121. THIRDS IN A MAJOR

Allegro.

24. *p grazioso*

pp

cresc.

mf

dim. p

cresc. mf dim.

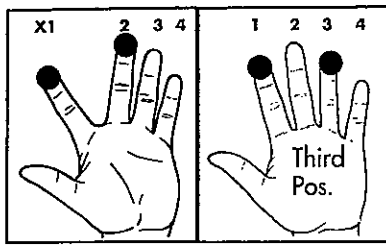
p dim. e morendo pp

Allegro ma non troppo.

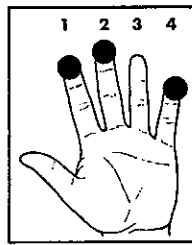
25. *mf dim.*

p simile

124. FINGER PATTERNS IN F MAJOR

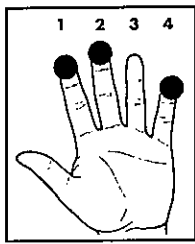


A STRING

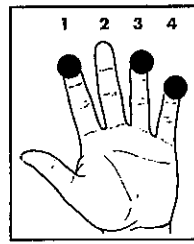


D STRING
First Position

(Violin-Bass)



G STRING
First Position



C STRING
First Position

MAJOR KEYS

125. F MAJOR SCALE

126. F MAJOR ARPEGGIO

127. THIRDS IN F MAJOR

Allegro.

13.

This musical exercise is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second staff includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, with fingering numbers 1, 2, 4, 2, 1, 4 above the notes. The third staff features a piano (*p*) dynamic. The fourth staff includes a fortissimo (*f*) dynamic and a piano (*p*) dynamic, with fingering numbers 0, 1 above the notes. The fifth staff includes a crescendo (*cresc.*) dynamic. The sixth staff includes a fortissimo (*f*) dynamic. The seventh staff includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic, with fingering numbers 1, 2, 4, 1 above the notes. The eighth staff includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The ninth staff includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The tenth staff includes a piano (*p*) dynamic and a crescendo (*cresc.*) dynamic. The piece concludes with a final fortissimo (*f*) dynamic.

mf dim.

p f

rall. ff

Allegro.

14.

p

f p

mf

f p

mf

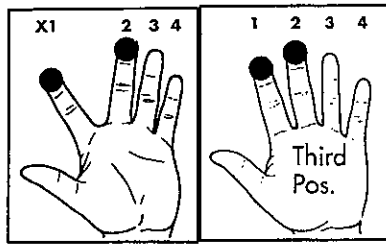
f p

p

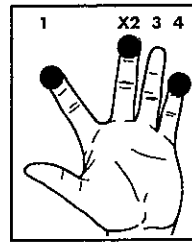
f p dim. e rall. pp

B \flat MAJOR

130. FINGER PATTERNS IN B \flat MAJOR

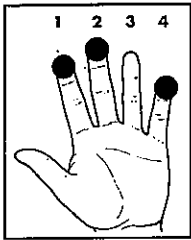
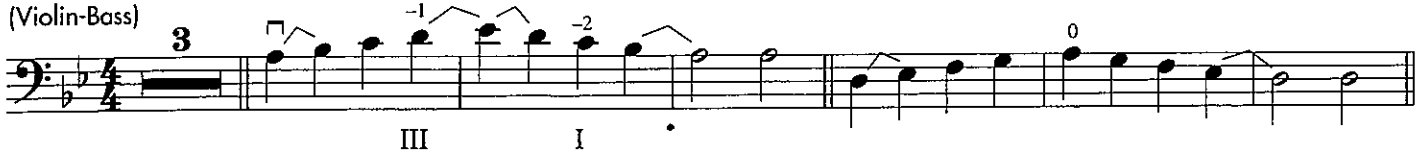


A STRING

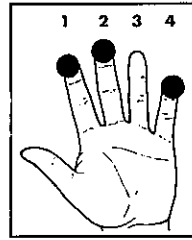


D STRING
First Position

(Violin-Bass)



G STRING
First Position



C STRING
First Position



1. **B \flat Major**

2. **Thirds in B \flat Major**

132. B \flat MAJOR ARPEGGIO



133. THIRDS IN B \flat MAJOR



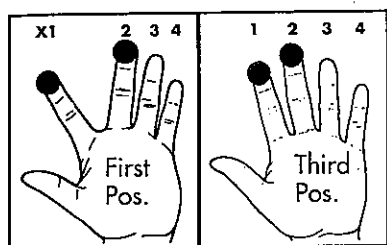
Four staves of musical notation in bass clef, featuring a key signature of one flat (B-flat) and a 3/4 time signature. The music consists of continuous eighth-note patterns with various fingerings indicated by numbers 1-4. The first staff includes a circled '0' above a note. The second staff has a circled '5' above a note. The third and fourth staves continue the melodic line with consistent eighth-note runs.

3. Melodic Exercise.

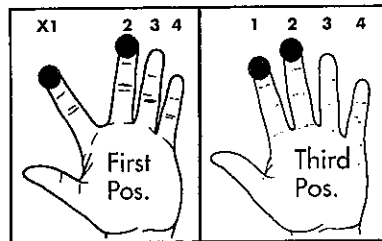
Allegretto.

Ten staves of musical notation in bass clef, featuring a key signature of one flat (B-flat) and a 3/4 time signature. The music consists of continuous eighth-note patterns with various fingerings indicated by numbers 1-4. The first staff includes a circled '4' above a note. The second staff has a circled '1' above a note. The third staff has a circled '2' above a note. The fourth staff has a circled '1' above a note. The fifth staff has a circled '2' above a note. The sixth staff has a circled '1' above a note. The seventh staff has a circled '2' above a note. The eighth staff has a circled '1' above a note. The ninth staff has a circled '2' above a note. The tenth staff has a circled '1' above a note. The notation includes various slurs and accents throughout.

136. FINGER PATTERNS IN E \flat MAJOR



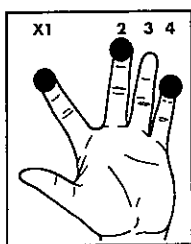
A STRING



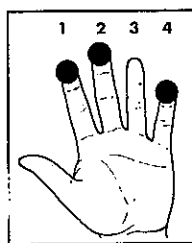
D STRING

(Violin-Bass)

Musical notation for A and D strings. Includes fingerings: 3, -1, -2, III, I, III, I.



G STRING
First Position



C STRING
First Position

Musical notation for G and C strings. Includes fingerings: 0, 0.

137. E \flat MAJOR SCALE

Musical notation for E \flat major scale. Includes handwritten annotations: L1, L1, III D string, II A string, and fingerings: 4, 2, 1, -2, -1, 2, 4, -1, 3, 4.

138. E \flat MAJOR ARPEGGIO

Musical notation for E \flat major arpeggio. Includes fingerings: III, I.

139. THIRDS IN E \flat MAJOR

Musical notation for thirds in E \flat major. Includes fingerings: III, I, III, I, III, I.

E \flat major Scale

No 61

No 62

U.H. A

5th Position

D string

G string C string

Concerto.

VIOLONCELLO.

in D major

Revised and fingered
by Alvin Buchner.

Ludwig Mendelssohn, Op. 218.

Allegro moderato.

13

ritard.

a tempo

p

p

f (broad)

meno mosso

ritard.

p dolce

cresc.

p

mf

f

Tempo I.
ritardando

Recitativo (slower)
p *mp*

mf *p* *mf poco a poco accel.*

Tempo I.
f *dim*

ritard *a tempo* *p* *mf*

mp

meno mosso
ritardando

Detailed description: This musical score is written for a bass clef instrument, likely a cello or double bass, in a key with one sharp (F#). The piece begins with a *Tempo I.* marking and a *ritardando* instruction. The first system contains two staves of music with various dynamics and articulations. The second system is marked *Recitativo (slower)* and includes dynamics *p* and *mp*. The third system features *mf*, *p*, and *mf poco a poco accel.* markings. The fourth system returns to *Tempo I.* with dynamics *f* and *dim*. The fifth system includes *ritard*, *a tempo*, *p*, and *mf*. The sixth system is marked *mp*. The seventh system includes *meno mosso* and *ritardando* markings. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings and bowings are indicated throughout.