

# Основныя упражненія

ВЪ

ПЕРЕХОДАХЪ ПОЗИЦІИ

для віолончели

Мих. Букинника.

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## Отъ автора.

Эти упражненія могутъ явиться дополненіемъ къ распространеннымъ у насъ школамъ для віолончели Ли и Давыдова. Въ первой совсѣмъ не указаны собыы переходовъ позицій, а во второй они только схематически намѣчены.

Данныя упражненія обнимаютъ всѣ *основныя* моменты переходовъ позицій, до начала изученія грифа большимъ пальцемъ.

Мих. Букинникъ.

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## Основныя упражненія въ переходахъ позицій.

### Правила.

Переходъ изъ одной позиціи въ другую дѣлается пальцемъ лѣвой руки, скользя легко по поверхности струны и большимъ пальцемъ едва касаясь шейки инструмента. Въ моментъ перехода кисть лѣвой руки должна быть совершенно свободна.

Какъ общее правило, за нѣкоторыми исключеніями, слѣдуетъ помнить, что *скользитъ по струнѣ тотъ палецъ, который находится въ данной позиціи.*

Такъ напр., если при переходѣ изъ первой позиціи въ четвертую, нота первой позиціи обозначена первымъ пальцемъ, а четвертой—третьимъ, то *въ восходящемъ порядкѣ, т. е. вверхъ* (считая звуковую высоту по ступенямъ гаммы), *скользитъ первый палецъ; а въ нисходящемъ, т. е. внизъ—третій палецъ.*

Чтобы хорошо усвоить себѣ принципы переходовъ позицій, всего легче заниматься ими, переходя изъ первой въ четвертую позицію и обратно, такъ какъ крайняя точка этихъ позицій легче поддается опредѣленію мѣста на грифѣ и вмѣстѣ съ тѣмъ разстояніе между ними болѣе значительно, чѣмъ между другими первыми четырьмя позиціями.

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Переходы изъ первой позиціи въ четвертую.

М. БУКНИКЪ.

Легко скользить одними и тѣми-же пальцами вверхъ и внизъ.

**№ 1.**

Ла-струна.

Ре-струна.

СоЛ-струна.

До-струна.

Тоже.

2.

Тоже.

3.

Здѣсь (№ 4) пальцы первой позиціи по очереди переходятъ въ четвертую позицію, скользя неизмѣнно по струнѣ первымъ пальцемъ какъ вверхъ, такъ и внизъ.

4.

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

Скользя первымъ пальцемъ вверхъ и внизъ.

5.

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

Тотъ-же пріемъ по отношенію ко второму пальцу, который продолжаетъ скользить какъ вверхъ, такъ и внизъ.

6.

2 2 2 2 3 2 2 3 4 2 2 4 3 2 2 3 2 2 2 2  
 2 2 2 2 3 2 2 3 4 2 2 4 3 2 2 3 2 2 2 2  
 2 2 2 2 3 2 2 3 4 2 2 4 3 2 2 3 2 2 2 2  
 2 2 2 2 3 2 2 3 4 2 2 4 3 2 2 3 2 2 2 2

Тоже.

7.

Exercise 7 consists of four staves of music in bass clef. The first staff has a treble clef and contains fingerings 1, 2, 2, 2, 1, 3, 2, 3, 1, 4, 2, 4, 1, 3, 2, 3, 1, 2, 2, 2. The second staff has a bass clef and contains fingerings 1, 2, 2, 2, 1, 3, 2, 3, 1, 4, 2, 4, 1, 3, 2, 3, 1, 2, 2, 2. The third and fourth staves have bass clefs and contain fingerings 1, 2, 2, 2, 1, 3, 2, 3, 1, 4, 2, 4, 1, 3, 2, 3, 1, 2, 2, 2.

Здесь скользят третий палец вверх и вниз.

8.

Exercise 8 consists of four staves of music in bass clef. The first staff has a treble clef and contains slurs with fingerings 3, 3, 3, 3, 4, 3, 3, 4, 3, 3, 3, 3. The second staff has a bass clef and contains slurs with fingerings 3, 3, 3, 3, 4, 3, 3, 4, 3, 3, 3, 3. The third and fourth staves have bass clefs and contain slurs with fingerings 3, 3, 3, 3, 4, 3, 3, 4, 3, 3, 3, 3.

Тоже.

9.

Exercise 9 consists of four staves of music in bass clef. The first staff has a treble clef and contains slurs with fingerings 1, 3, 3, 3, 1, 4, 3, 4, 1, 3, 3, 3. The second staff has a bass clef and contains slurs with fingerings 1, 3, 3, 3, 1, 4, 3, 4, 1, 3, 3, 3. The third and fourth staves have bass clefs and contain slurs with fingerings 1, 3, 3, 3, 1, 4, 3, 4, 1, 3, 3, 3.

При этом номеръ вверх скользят первый палец, а вниз — пальцы четвертой позиции.

10.

Exercise 10 consists of four staves of music in bass clef. The first staff has a treble clef and contains slurs with fingerings 1, 1, 2, 1, 1, 1, 3, 1, 1, 1, 4, 1, 1, 1, 3, 1, 1, 1, 2, 1. The second staff has a bass clef and contains slurs with fingerings 1, 1, 2, 1, 1, 1, 3, 1, 1, 1, 4, 1, 1, 1, 3, 1, 1, 1, 2, 1. The third and fourth staves have bass clefs and contain slurs with fingerings 1, 1, 2, 1, 1, 1, 3, 1, 1, 1, 4, 1, 1, 1, 3, 1, 1, 1, 2, 1.

Вверх скользить первый палец, а вниз—пальцы четвертой позиции.

11.

Тоже. Вверх скользить второй палец, вниз—пальцы четвертой позиции.

12.

Здѣсь вверх скользить второй палец, а вниз пальцы четвертой позиции.

13.

Вверх скользят второй палец, а вниз пальцы четвертой позиции.

14.

Тоже. Вверх скользят третий палец, а вниз — пальцы четвертой позиции.

15.

Тоже.

16.

Вверх скользят первый палец, а вниз — пальцы четвертой позиции.

17.

Тоже.

18.

Всѣ вышеприведенныя правила дѣйствительны также въ томъ случаѣ, если крайняя нота первой позиціи понижена на полтона, т.е. когда въ первой позиціи на струнѣ *la* нужно играть не *si a si $\flat$* ; или, если крайняя нота четвертой позиціи повышена на полтона, т.е. когда вмѣсто *sol* (на *la* струнѣ) надо играть *sol $\sharp$* ; или, если первая нота четвертой позиціи понижена на полтона, т.е. когда вмѣсто *mi* (на *la* струнѣ) надо играть *mi $\flat$* .

Какъ напримѣръ:

19.

Тоже.

20.



То же.

21.

Переходы изъ второй позиці въ четвертую.

Тѣ-же приемы, какіе были при переходахъ изъ первой въ четвертую позицію.

22.

23.

Exercise 23 consists of four staves of music. Each staff contains a sequence of notes with fingering numbers written above them. The notes are primarily eighth and sixteenth notes, often beamed together. The fingering numbers range from 1 to 4, with some instances of 3 and 4. The exercise is divided into eight measures, each containing four notes per staff.

24.

Exercise 24 consists of four staves of music. Each staff contains a sequence of notes with fingering numbers written above them. The notes are primarily eighth and sixteenth notes, often beamed together. The fingering numbers range from 1 to 4, with some instances of 2 and 3. The exercise is divided into eight measures, each containing four notes per staff.

25.

Exercise 25 consists of four staves of music. Each staff contains a sequence of notes with fingering numbers written above them. The notes are primarily eighth and sixteenth notes, often beamed together. The fingering numbers range from 1 to 4, with some instances of 3 and 4. The exercise is divided into eight measures, each containing four notes per staff.

26.

Exercise 26 consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff contains a sequence of notes with fingerings (1, 2, 3, 4) and slurs. The first staff has fingerings: 1 4 4 1, 1 4 4 1, 2 4 4 2, 3 4 4 3, 4 4 4 4, 3 4 4 3, 2 4 4 2, 1 4 4 1, 1 4 4 1. The second staff has fingerings: 1 4 4 1, 1 4 4 1, 2 4 4 2, 3 4 4 3, 4 4 4 4, 3 4 4 3, 2 4 4 2, 1 4 4 1, 1 4 4 1. The third staff has fingerings: 1 4 4 1, 1 4 4 1, 2 4 4 2, 3 4 4 3, 4 4 4 4, 3 4 4 3, 2 4 4 2, 1 4 4 1, 1 4 4 1. The fourth staff has fingerings: 1 4 4 1, 1 4 4 1, 2 4 4 2, 3 4 4 3, 4 4 4 4, 3 4 4 3, 2 4 4 2, 1 4 4 1, 1 4 4 1.

27.

Exercise 27 consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff contains a sequence of notes with fingerings (1, 2, 3, 4) and slurs. The first staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The second staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The third staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The fourth staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1.

28.

Exercise 28 consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff contains a sequence of notes with fingerings (1, 2, 3, 4) and slurs. The first staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The second staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The third staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The fourth staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1.

29.

Exercise 29 consists of four staves of music. Each staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes, often beamed in pairs or groups. Fingerings are indicated by numbers 1-4 above the notes. The first staff has fingerings: 2 1 1 2, 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 3 3 2, 2 2 2 2, 2 1 1 2. The second staff has: 2 1 1 2, 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 3 3 2, 2 2 2 2, 2 1 1 2. The third staff has: 2 1 1 2, 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 3 3 2, 2 2 2 2, 2 1 1 2. The fourth staff has: 2 1 1 2, 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 3 3 2, 2 2 2 2, 2 1 1 2.

30.

Exercise 30 consists of four staves of music. Each staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes, often beamed in pairs or groups. Fingerings are indicated by numbers 1-4 above the notes. The first staff has fingerings: 3 1 1 3, 3 2 2 3, 3 3 3 3, 3 4 4 3, 3 3 3 3, 3 2 2 3, 3 1 1 3. The second staff has: 3 1 1 3, 3 2 2 3, 3 3 3 3, 3 4 4 3, 3 3 3 3, 3 2 2 3, 3 1 1 3. The third staff has: 3 1 1 3, 3 2 2 3, 3 3 3 3, 3 4 4 3, 3 3 3 3, 3 2 2 3, 3 1 1 3. The fourth staff has: 3 1 1 3, 3 2 2 3, 3 3 3 3, 3 4 4 3, 3 3 3 3, 3 2 2 3, 3 1 1 3.

31.

Exercise 31 consists of four staves of music. Each staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes, often beamed in pairs or groups. Fingerings are indicated by numbers 1-4 above the notes. The first staff has fingerings: 4 1 1 4, 4 2 2 4, 4 3 3 4, 4 4 4 4, 4 3 3 4, 4 2 2 4, 4 1 1 4. The second staff has: 4 1 1 4, 4 2 2 4, 4 3 3 4, 4 4 4 4, 4 3 3 4, 4 2 2 4, 4 1 1 4. The third staff has: 4 1 1 4, 4 2 2 4, 4 3 3 4, 4 4 4 4, 4 3 3 4, 4 2 2 4, 4 1 1 4. The fourth staff has: 4 1 1 4, 4 2 2 4, 4 3 3 4, 4 4 4 4, 4 3 3 4, 4 2 2 4, 4 1 1 4.

32.

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

33.

1 2 2 2 1 3 2 3

34.

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

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

35.

1 3 3 3 1 2 3 2

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

Переходы из третьей позиции в четвертую.

36.

37.

38.

Приемы тѣ-же, что и въ прежнихъ упражненіяхъ.

39.

Exercise 39 consists of four staves of music. The first staff has fingerings: 1 1 1 1, 2 2 2 2, 3 3 3 3, 4 4 4 4, 3 3 3 3, 2 2 2 2, 1 1 1 1. The second staff has fingerings: 1 1 1 1, 2 2 2 2, 3 3 3 3, 4 4 4 4, 3 3 3 3, 2 2 2 2, 1 1 1 1. The third staff has fingerings: 1 1 1 1, 2 2 2 2, 3 3 3 3, 4 4 4 4, 3 3 3 3, 2 2 2 2, 1 1 1 1. The fourth staff has fingerings: 1 1 1 1, 2 2 2 2, 3 3 3 3, 4 4 4 4, 3 3 3 3, 2 2 2 2, 1 1 1 1.

40.

Exercise 40 consists of four staves of music. The first staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 4 4 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The second staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 4 4 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The third staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 4 4 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The fourth staff has fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 4 4 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1.

41.

Exercise 41 consists of four staves of music. The first staff has fingerings: 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 3 3 2, 2 2 2 2. The second staff has fingerings: 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 3 3 2, 2 2 2 2. The third staff has fingerings: 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 3 3 2, 2 2 2 2. The fourth staff has fingerings: 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 3 3 2, 2 2 2 2.

42.

Exercise 42 consists of four staves of music. The top staff is a single bass clef line with a key signature of one sharp (F#) and a common time signature. The subsequent three staves are grand staves, each with a bass clef on the left and a treble clef on the right. The music is written in eighth notes, often beamed in pairs or groups. Fingering numbers (1-4) are placed above the notes to indicate fingerings. The exercise is divided into seven measures, each containing a specific sequence of notes and fingerings.

43.

Exercise 43 consists of four staves of music. The top staff is a single bass clef line with a key signature of one sharp (F#) and a common time signature. The subsequent three staves are grand staves, each with a bass clef on the left and a treble clef on the right. The music is written in eighth notes, often beamed in pairs or groups. Fingering numbers (1-4) are placed above the notes to indicate fingerings. The exercise is divided into seven measures, each containing a specific sequence of notes and fingerings.

44.

Exercise 44 consists of four staves of music. The top staff is a single bass clef line with a key signature of one sharp (F#) and a common time signature. The subsequent three staves are grand staves, each with a bass clef on the left and a treble clef on the right. The music is written in eighth notes, often beamed in pairs or groups. Fingering numbers (1-4) are placed above the notes to indicate fingerings. The exercise is divided into seven measures, each containing a specific sequence of notes and fingerings.



45.

Exercise 45 consists of four staves of music in bass clef. Each staff contains six measures of music. The notes are primarily eighth and quarter notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group notes across measures. The key signature has one flat (B-flat), and the time signature is 4/4. The exercises progress through various intervals and patterns, including slurs over groups of notes.

46.

Exercise 46 consists of four staves of music in bass clef. Each staff contains six measures of music. The notes are primarily eighth and quarter notes, often beamed together. Fingerings are indicated by numbers 1-3 above the notes. Slurs are used to group notes across measures. The key signature has one flat (B-flat), and the time signature is 4/4. The exercises progress through various intervals and patterns, including slurs over groups of notes.

47.

Exercise 47 consists of four staves of music in bass clef. Each staff contains six measures of music. The notes are primarily eighth and quarter notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group notes across measures. The key signature has one flat (B-flat), and the time signature is 4/4. The exercises progress through various intervals and patterns, including slurs over groups of notes.

Переходы изъ первой во вторую позицію.

48.

Exercise 48 consists of four staves of music in bass clef. Each staff contains a sequence of notes with fingering numbers written above them. The notes are grouped into measures, and the exercise is repeated twice. The fingering numbers are: 1 1 1 1, 1 1 1 1, 2 2 2 2, 3 3 3 3, 4 4 4 4, 3 3 3 3, 2 2 2 2, 1 1 1 1, 1 1 1 1.

49.

Exercise 49 consists of four staves of music in bass clef. Each staff contains a sequence of notes with fingering numbers written above them. The notes are grouped into measures, and the exercise is repeated twice. The fingering numbers are: 1 1 1 1, 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1, 1 1 1 1.

50.

Exercise 50 consists of four staves of music in bass clef. Each staff contains a sequence of notes with fingering numbers written above them. The notes are grouped into measures, and the exercise is repeated twice. The fingering numbers are: 2 1 1 2, 2 1 1 2, 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 3 3 2, 2 2 2 2, 2 1 1 2, 2 1 1 2.

51.

Exercise 51 consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above them. The key signature has one sharp (F#).

52.

Exercise 52 consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features a sequence of eighth notes with various fingering numbers (2, 3, 4) written above them. The key signature has one sharp (F#).

Переходы изъ второй въ третью позицію.

53.

Exercise 53 consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) written above them. The key signature has one flat (Bb).

54.

Exercise 54 consists of four staves of music. The top staff is a single bass clef line with fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The second staff is a grand staff (treble and bass clefs) with fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The third staff is a single bass clef line with fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The bottom staff is a single bass clef line with fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. Slurs and accents are used throughout.

55.

Exercise 55 consists of four staves of music. The top staff is a single bass clef line with fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The second staff is a grand staff (treble and bass clefs) with fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The third staff is a single bass clef line with fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. The bottom staff is a single bass clef line with fingerings: 1 1 1 1, 1 2 2 1, 1 3 3 1, 1 4 4 1, 1 3 3 1, 1 2 2 1, 1 1 1 1. Slurs and accents are used throughout.

56.

Exercise 56 consists of four staves of music. The top staff is a single bass clef line with fingerings: 2 1 1 2, 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 3 3 2, 2 2 2 2, 2 1 1 2. The second staff is a grand staff (treble and bass clefs) with fingerings: 2 1 1 2, 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 3 3 2, 2 2 2 2, 2 1 1 2. The third staff is a single bass clef line with fingerings: 2 1 1 2, 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 3 3 2, 2 2 2 2, 2 1 1 2. The bottom staff is a single bass clef line with fingerings: 2 1 1 2, 2 2 2 2, 2 3 3 2, 2 4 4 2, 2 3 3 2, 2 2 2 2, 2 1 1 2. Slurs and accents are used throughout.

57.

Exercise 57 consists of four staves of music in bass clef. The music is organized into four measures. Each measure contains a triplet of eighth notes, followed by a slur over two eighth notes. The notes are in the key of D major (indicated by two sharps). Fingerings 3 and 4 are indicated above the notes.

58.

Exercise 58 consists of four staves of music in bass clef. The music is organized into four measures. Each measure contains a slur over two eighth notes, followed by a slur over two eighth notes. The notes are in the key of D major. Fingerings 3 and 4 are indicated above the notes.

Переходы изъ первой въ пятую позицію.

Вверхъ и внизъ легко скользнуть третьимъ пальцемъ.

59.

Exercise 59 consists of four staves of music in bass clef. The music is organized into seven measures. Each measure contains a triplet of eighth notes, followed by a slur over two eighth notes. The notes are in the key of D major. Fingerings 1, 2, 3, and 4 are indicated above the notes.

Изъ первой въ шестую позицію.

Тоже.

60.

Тоже.

61.

Переходы позицій съ одной струны на другую.

При переходахъ позицій съ одной струны на другую, слѣдуетъ помнить общее правило, что каждый палецъ скользнуть по той струнѣ, на которой находится, какъ вверхъ, такъ и внизъ.

62.

63.

Exercise 63 consists of three staves of music. The top staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The middle staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The bottom staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The music is in a key with one sharp (F#) and a common time signature.

64.

Exercise 64 consists of three staves of music. The top staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The middle staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The bottom staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The music is in a key with two flats (Bb, Eb) and a common time signature.

65.

Exercise 65 consists of three staves of music. The top staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The middle staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The bottom staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The music is in a key with one sharp (F#) and a common time signature.

66.

Exercise 66 consists of three staves of music. The top staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The middle staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The bottom staff uses fingerings 1, 2, 3, 4, 3, 2, 1. The music is in a key with one sharp (F#) and a common time signature.

67.

Exercise 67 consists of three staves of music. The top staff has a treble clef and contains notes with fingering numbers 1, 2, 3, and 4. The middle and bottom staves have bass clefs and contain notes with fingering numbers 1, 2, 3, and 4. The exercise is divided into seven measures, each containing a sequence of notes with specific fingerings.

68.

Exercise 68 consists of three staves of music. The top staff has a treble clef and contains notes with fingering numbers 1, 2, 3, and 4. The middle and bottom staves have bass clefs and contain notes with fingering numbers 1, 2, 3, and 4. The exercise is divided into seven measures, each containing a sequence of notes with specific fingerings.

69.

Exercise 69 consists of three staves of music. The top staff has a treble clef and contains notes with fingering numbers 1, 2, 3, and 4. The middle and bottom staves have bass clefs and contain notes with fingering numbers 1, 2, 3, and 4. The exercise is divided into seven measures, each containing a sequence of notes with specific fingerings.

70.

Exercise 70 consists of three staves of music. The top staff has a treble clef and contains notes with fingering numbers 1, 2, 3, and 4. The middle and bottom staves have bass clefs and contain notes with fingering numbers 1, 2, 3, and 4. The exercise is divided into seven measures, each containing a sequence of notes with specific fingerings.



Переходы изъ второй въ первую позицію.

71.

Изъ третьей въ первую позицію.

72.

Изъ четвертой въ первую позицію.

73.

Изъ третьей во вторую позицію.

74.

Изъ четвертой во вторую позицію.

75.

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

Изъ четвертой въ третью позицію.

76.

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

Изъ четвертой въ первую позицію.

77.

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

78.

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

79.

Переходы изъ первой въ пятую и шестую позици.

80.

81.

82.

