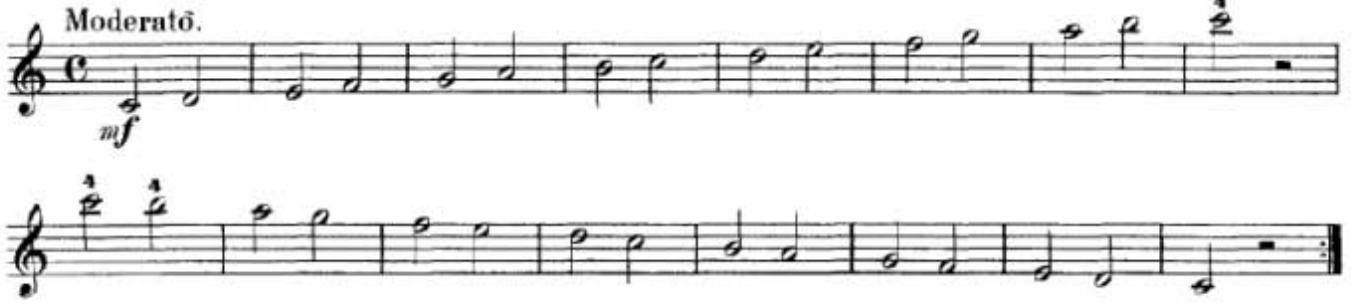
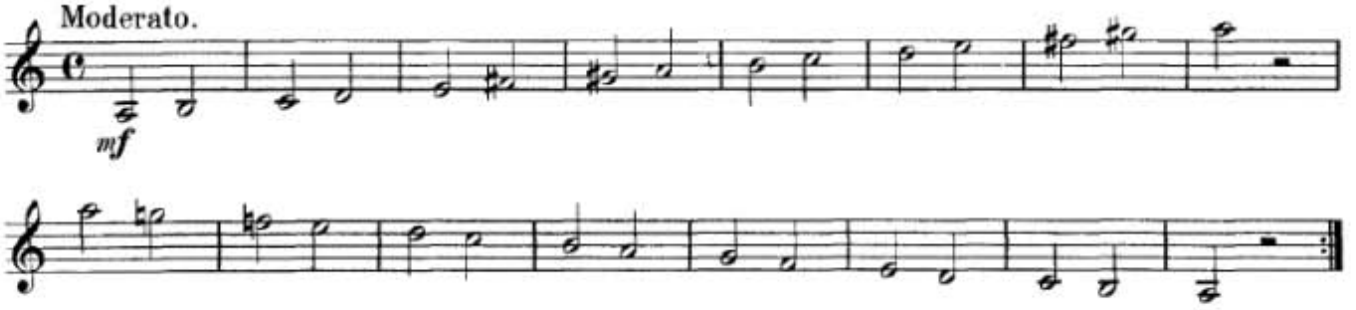
Scale Studies

Johann Hrimaly

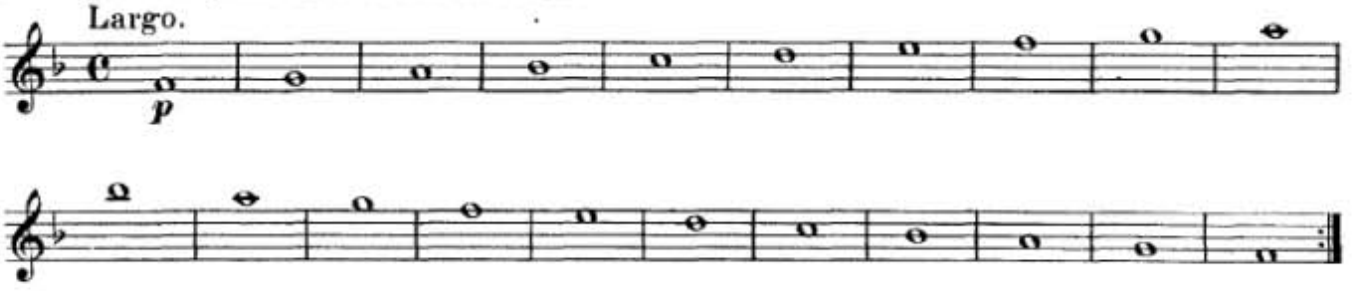
C Major. Long drawn out, with full tone, and change the bow without a break.



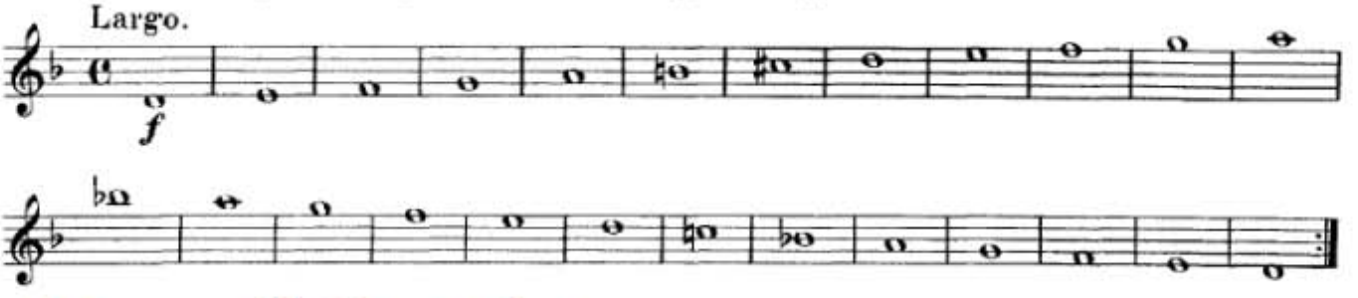
A Minor. As above.



F Major. The *piano* must be soft but clear.



D Minor. An even *forte* throughout. The tone strong, but not pressed.



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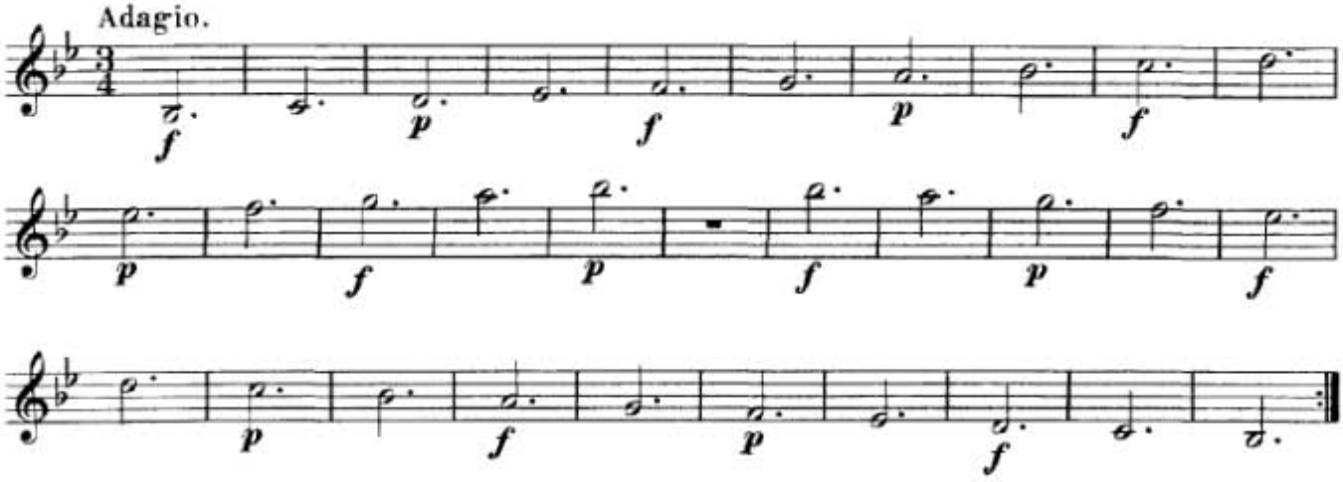
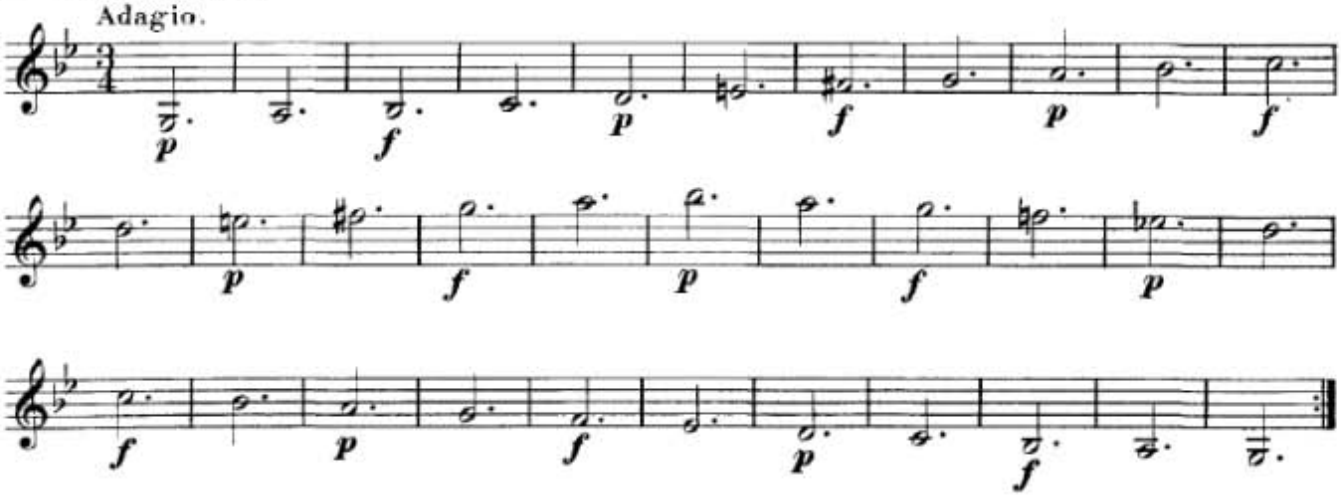
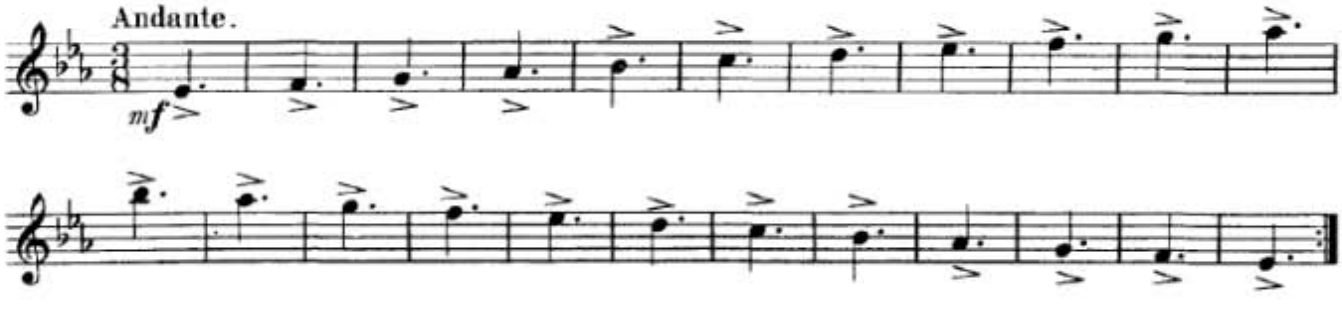
B♭ Major. Have no break between the *forte* and *piano*.



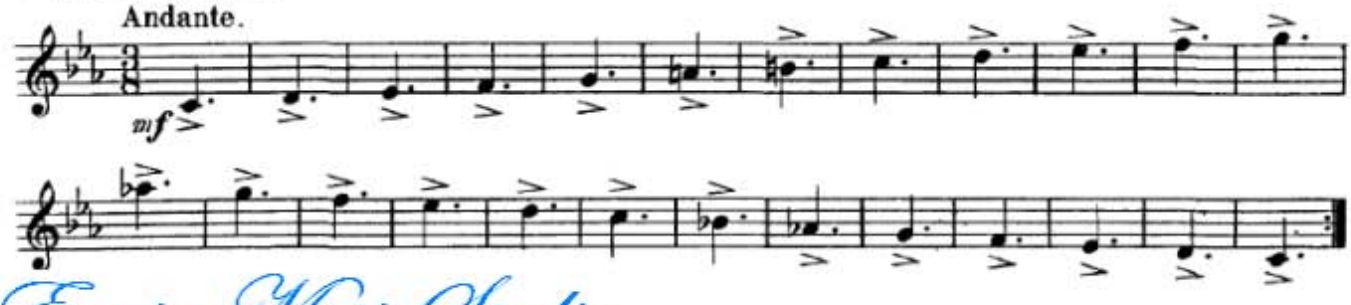
G Minor. As above.



E♭ Major. Give the up-bow as much accent as the down-bow.



C Minor. As above.



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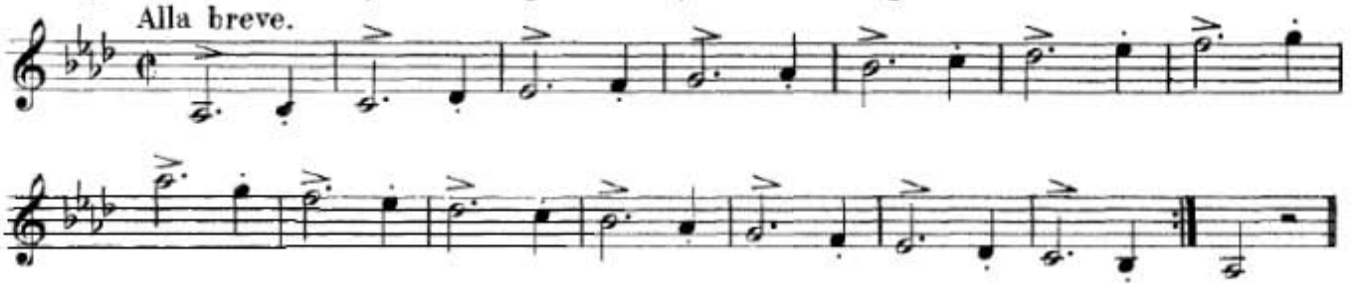
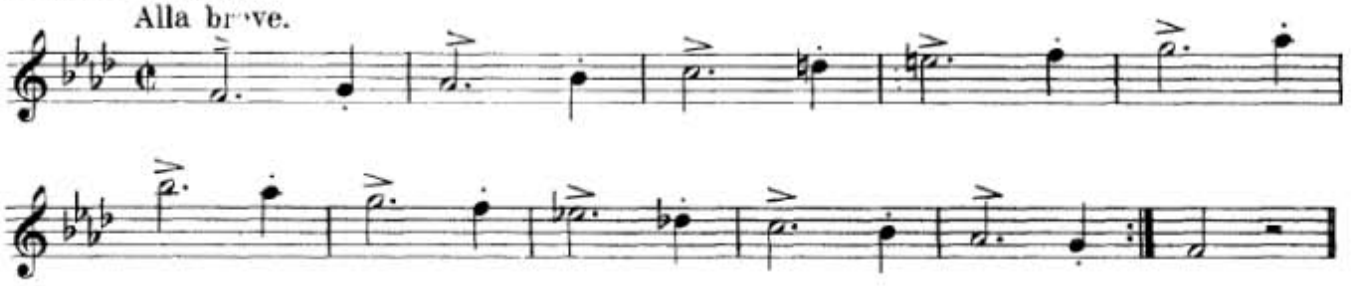
A♭ Major. (Count two.) The quarter-note light and short, almost like an eighth.

Alla breve.



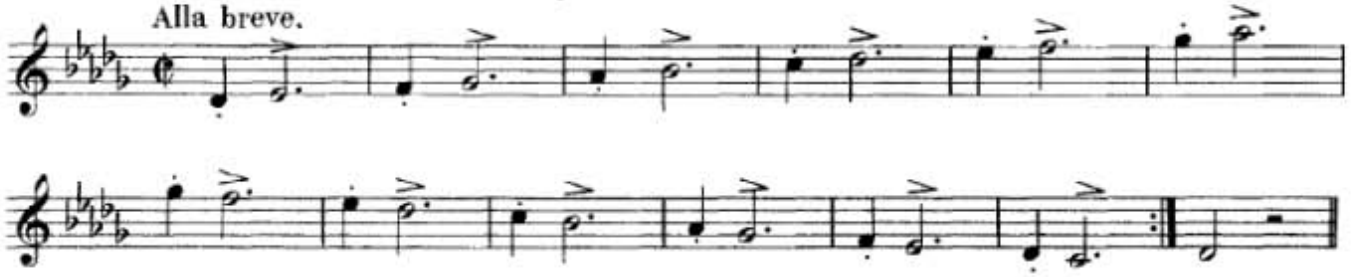
F Minor. As above.

Alla breve.



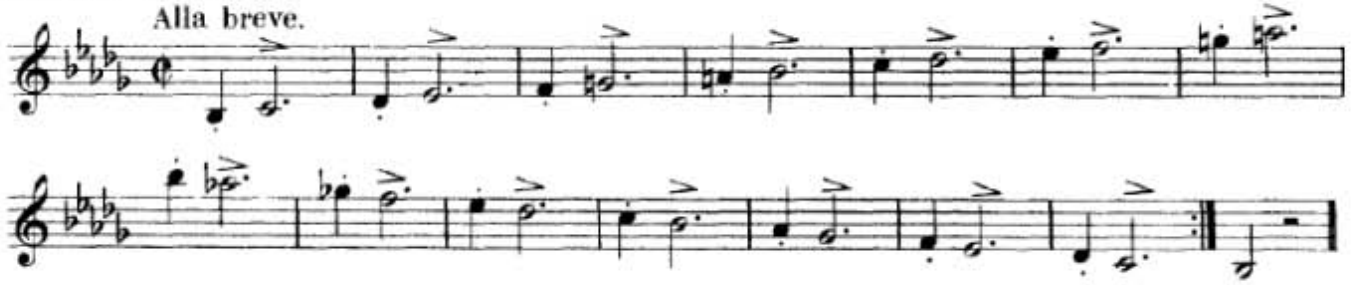
D♭ Major. The quarter-note almost like an eighth.

Alla breve.



B♭ Minor. As above.

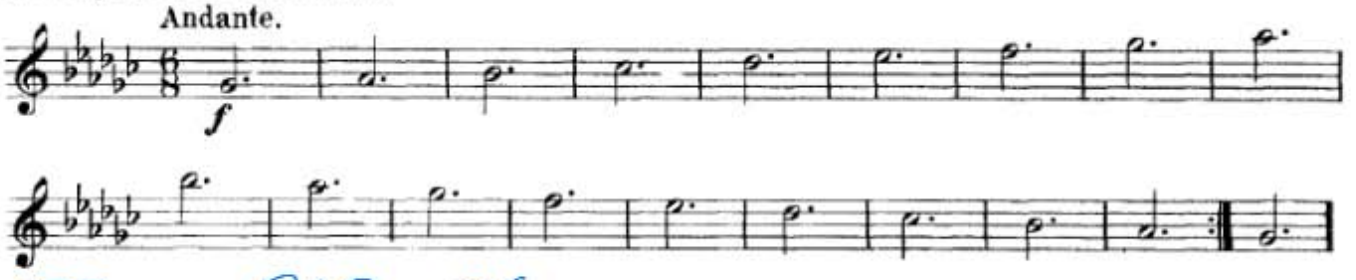
Alla breve.



G♭ Major. Broad and even tone.

Andante.

f



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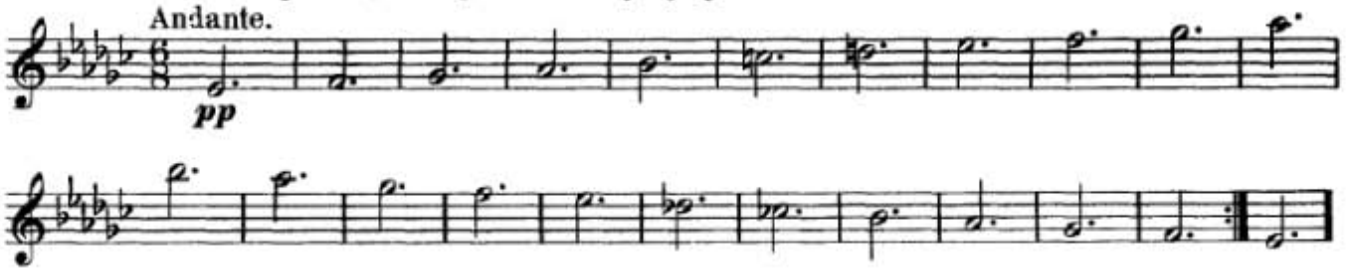
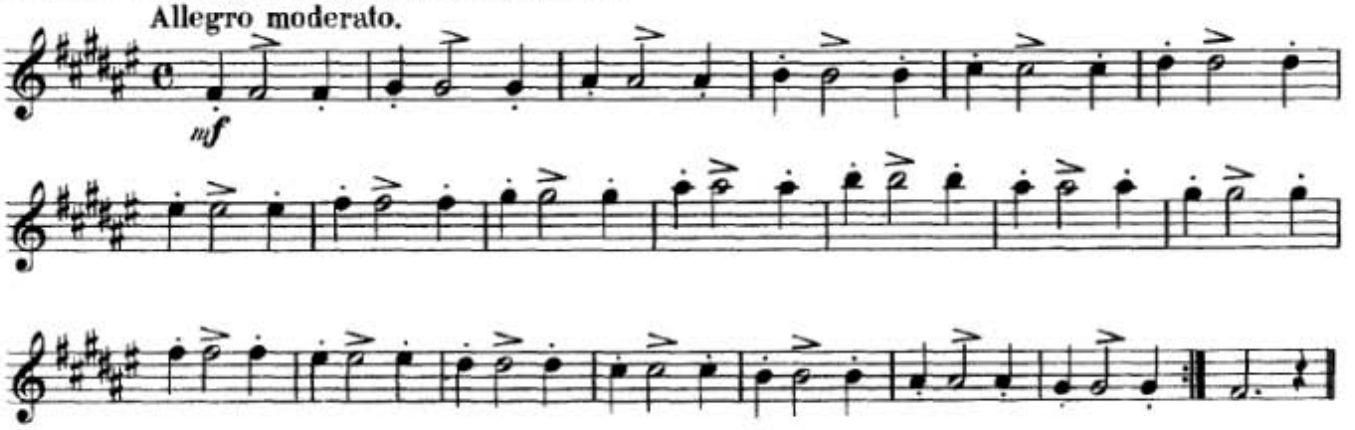
E♭ Minor. As soft as possible, holding the bow very lightly.

Andante.



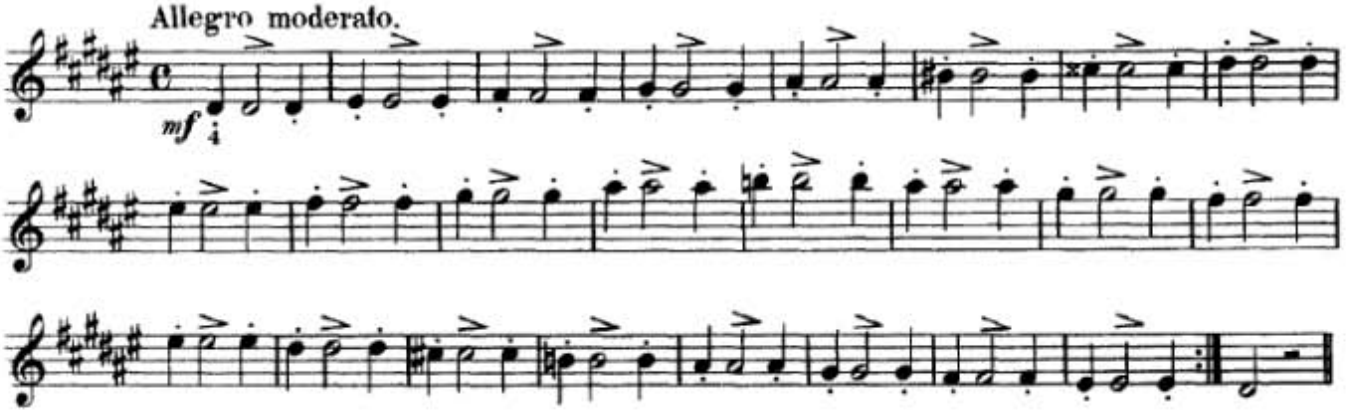
F♯ Major. The quarter-note short, the accent strong.

Allegro moderato.



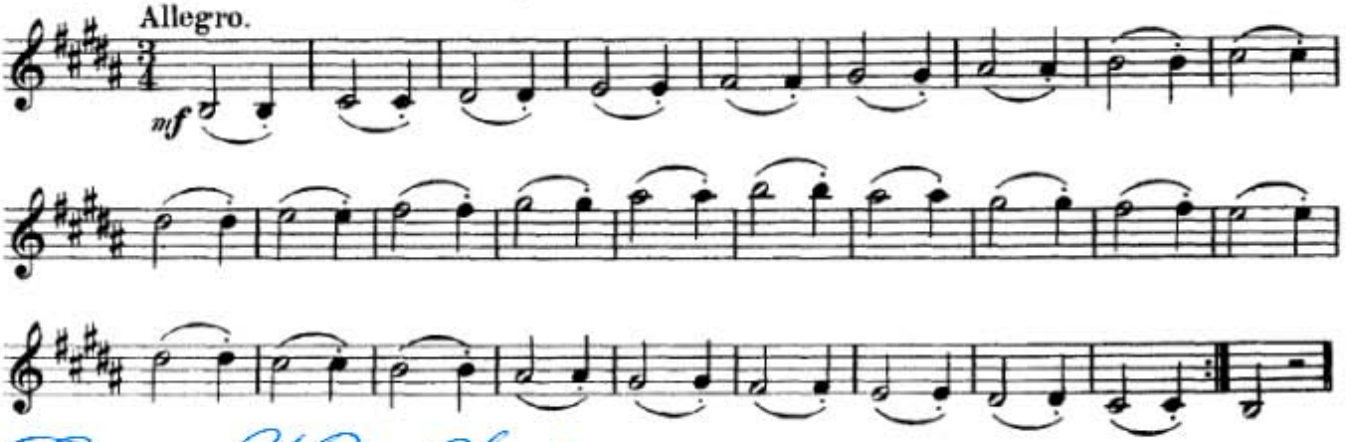
D♯ Minor. As above.

Allegro moderato.



B Major. The quarter-note in the same bow, and somewhat shortened.

Allegro.



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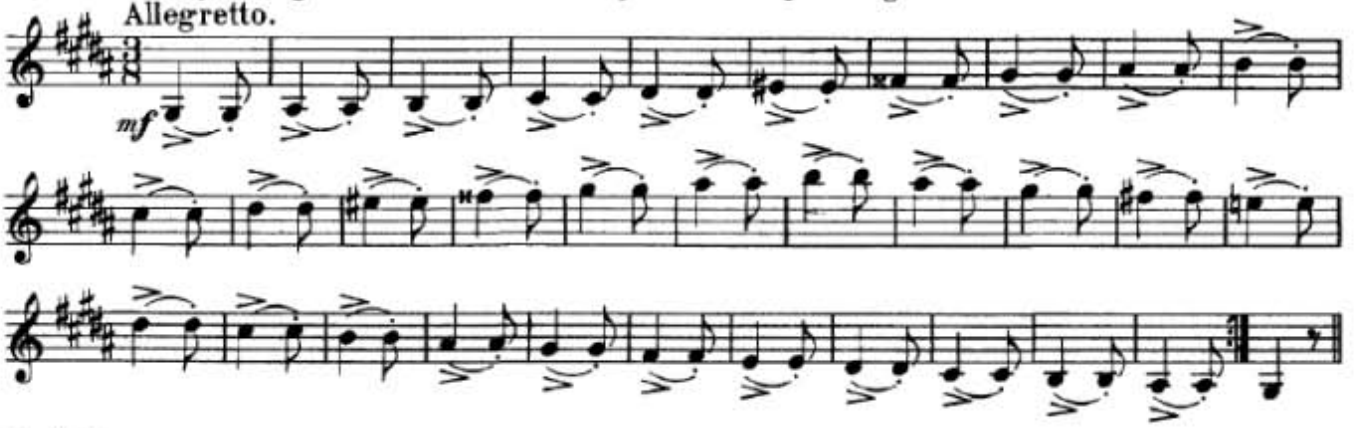
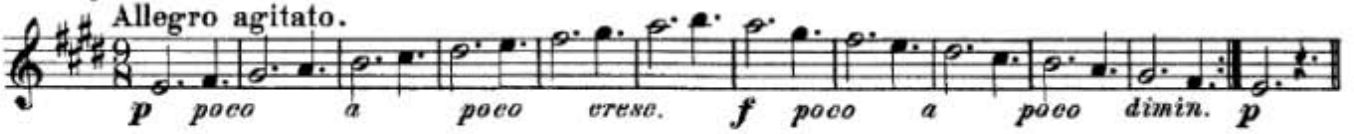
G♯ Minor. Play the eighth-note the same as the quarter in the preceding exercise.

Allegretto.



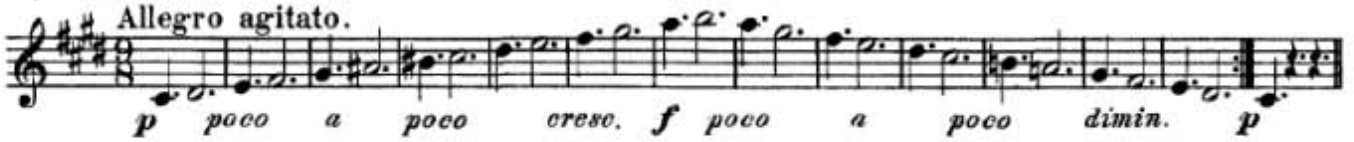
E Major.

Allegro agitato.



C♯ Minor.

Allegro agitato.

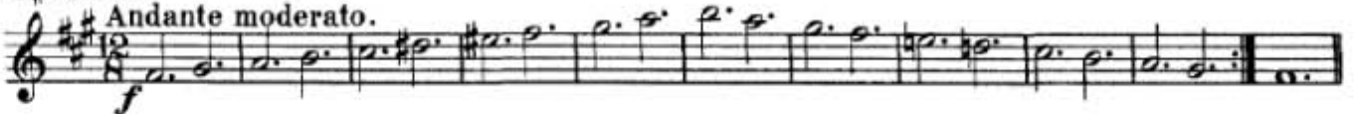


A Major.

Sostenuto.

F♯ Minor.

Andante moderato.



D Major.

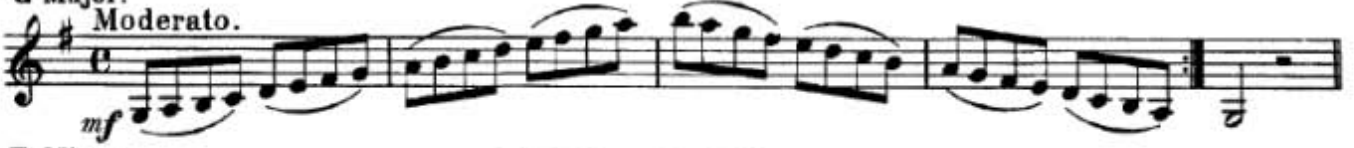
Tempo giusto.

B Minor.

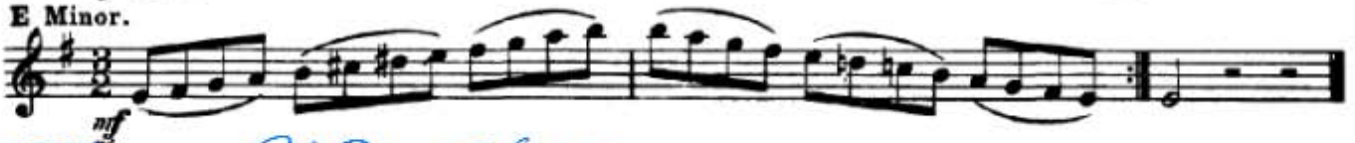
Comodo.

G Major.

Moderato.



E Minor.



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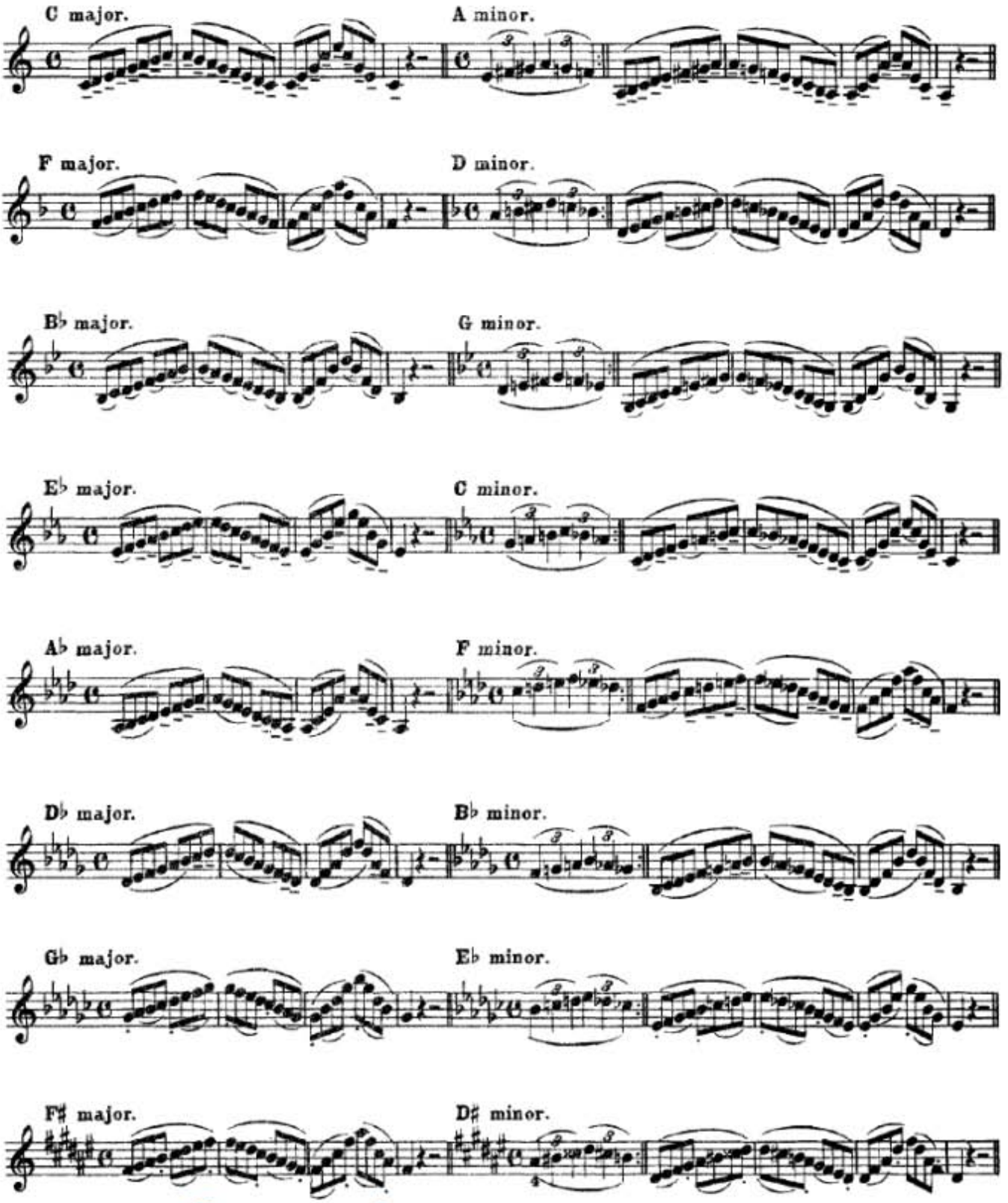
First practise these scales *legato*, and then play them with the bowing given below. The correct stopping of the Sixth and Seventh is prepared by the short finger-exercise preceding each minor scale.



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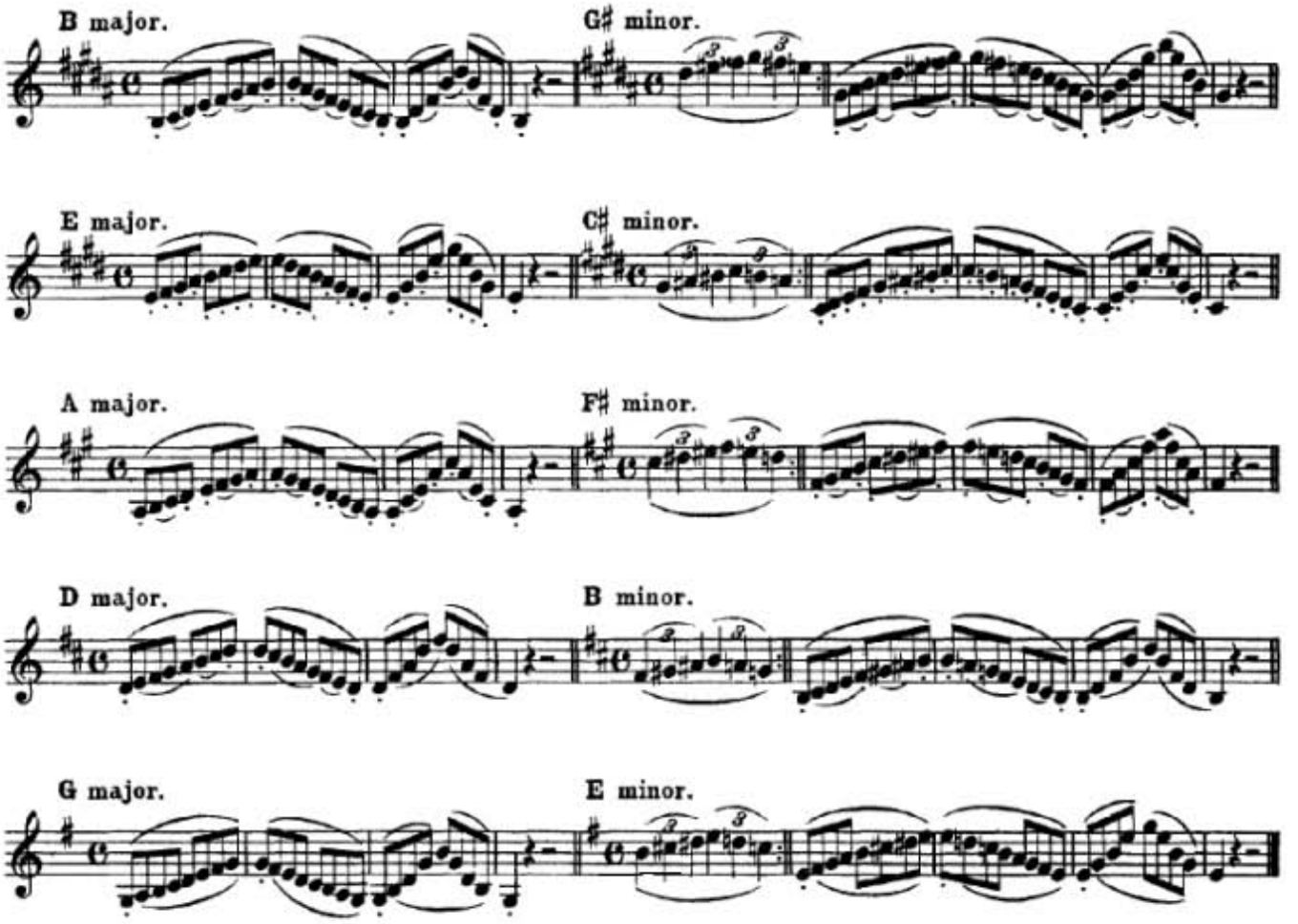
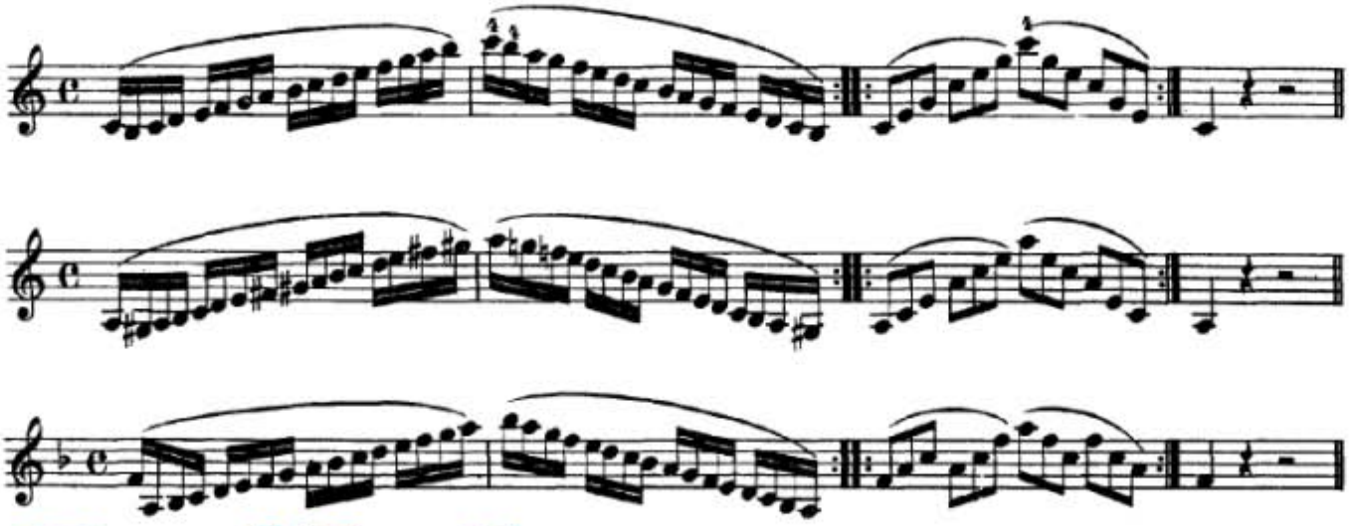


Major and Minor Scales Within the First Position.

The previous remarks are a sufficient guide for practice.



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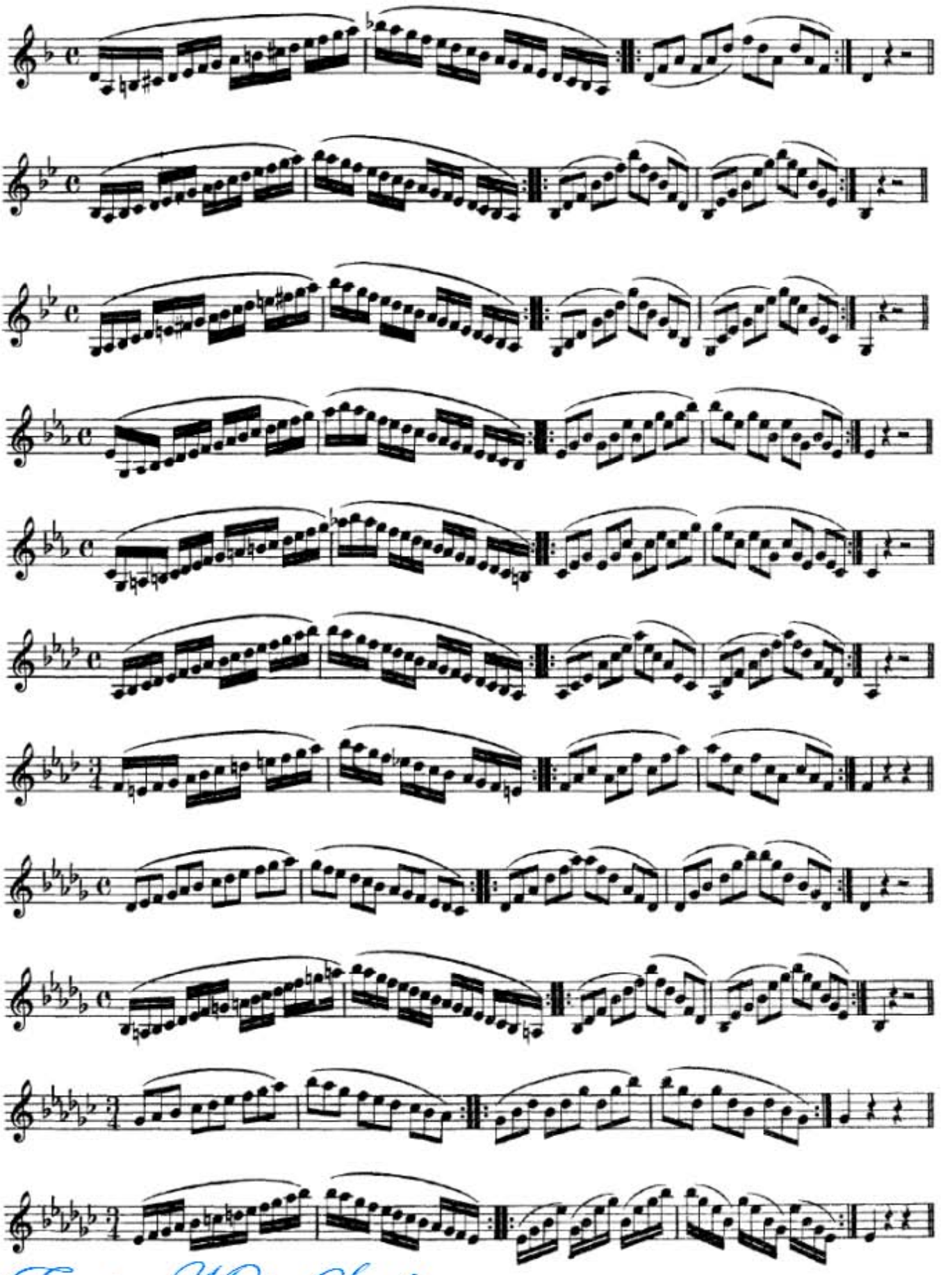

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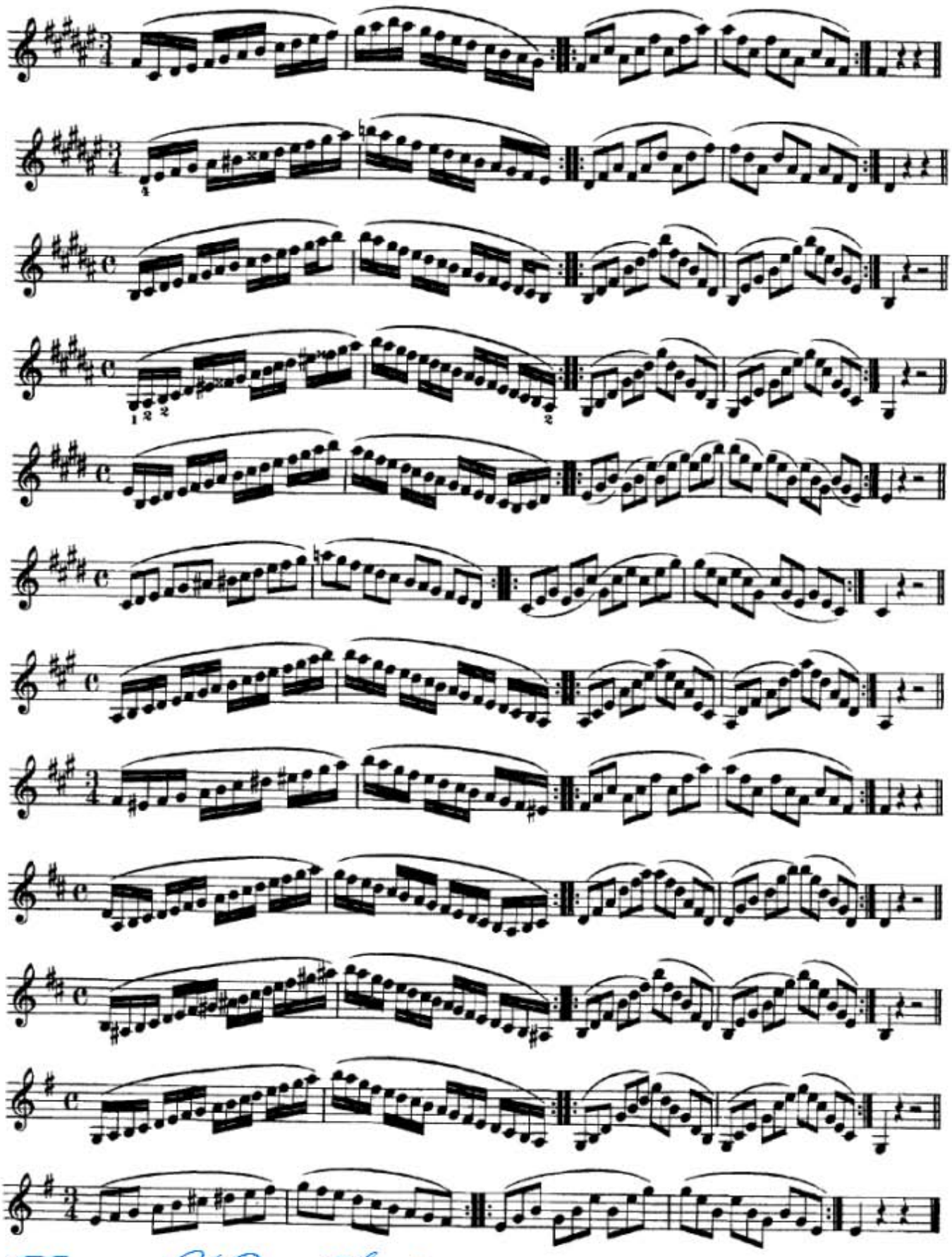
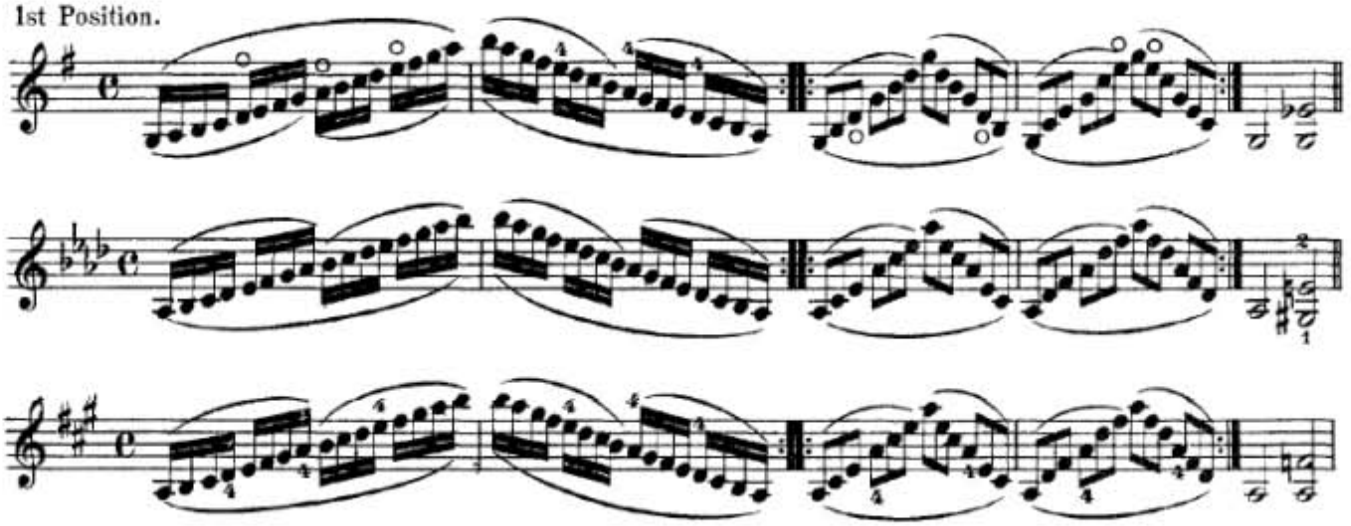


Nº 1.

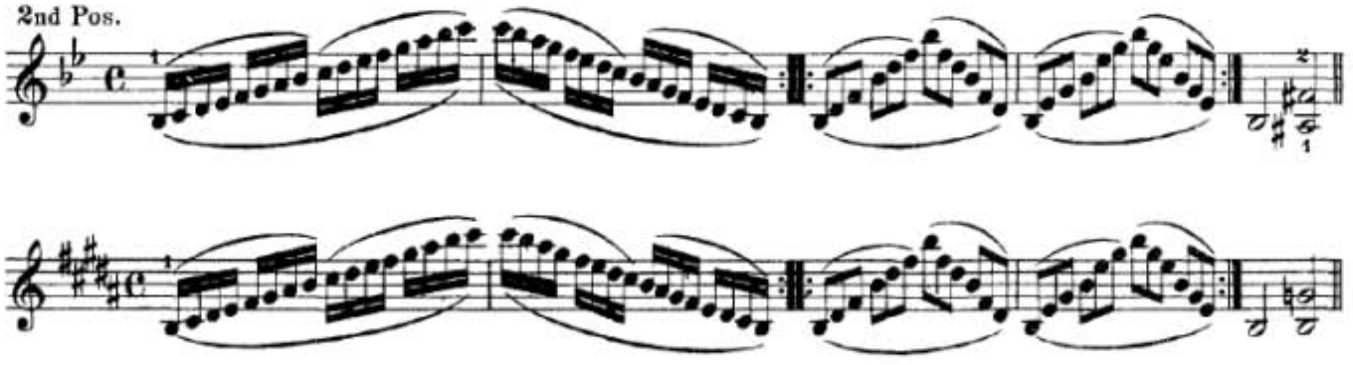
Major Scales Beginning with the First Finger.

Scales without changing position.

1st Position.

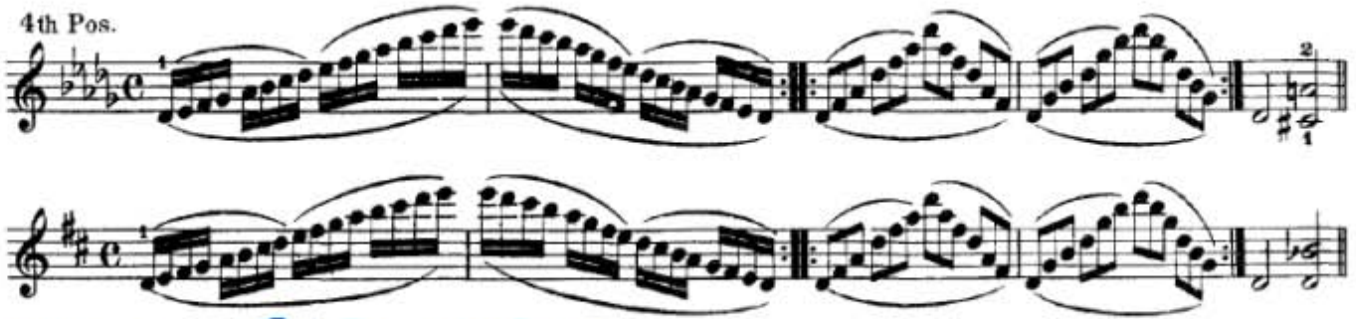


2nd Pos.



3rd Pos.

4th Pos.



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5th Pos.

6th Pos.

7th Pos.

Nº 2.

Minor Scales Beginning with the First Finger.

The accents well marked. The first four bowings with the upper half of the bow.

1st Pos.

2nd Pos.

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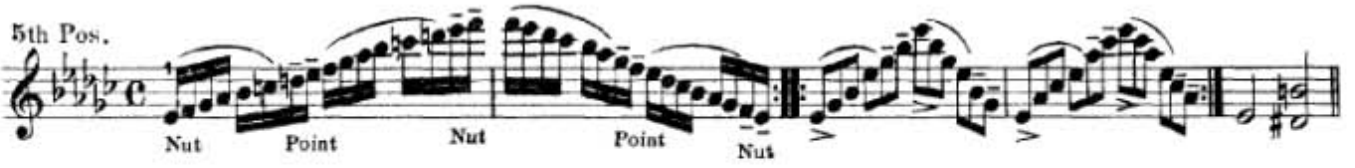
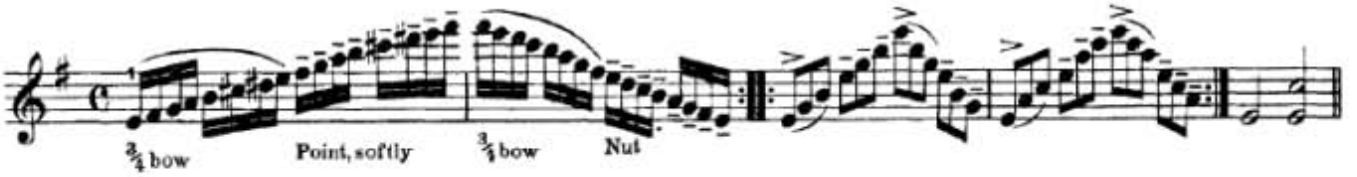
At the point and very short and dry.

The first note sharp and short.

With half of the bow, a short pause after the third note, and make the last note sharply staccato.

With a brisker style of bowing.





Accents well marked. Lively style.

The detached notes energetically.

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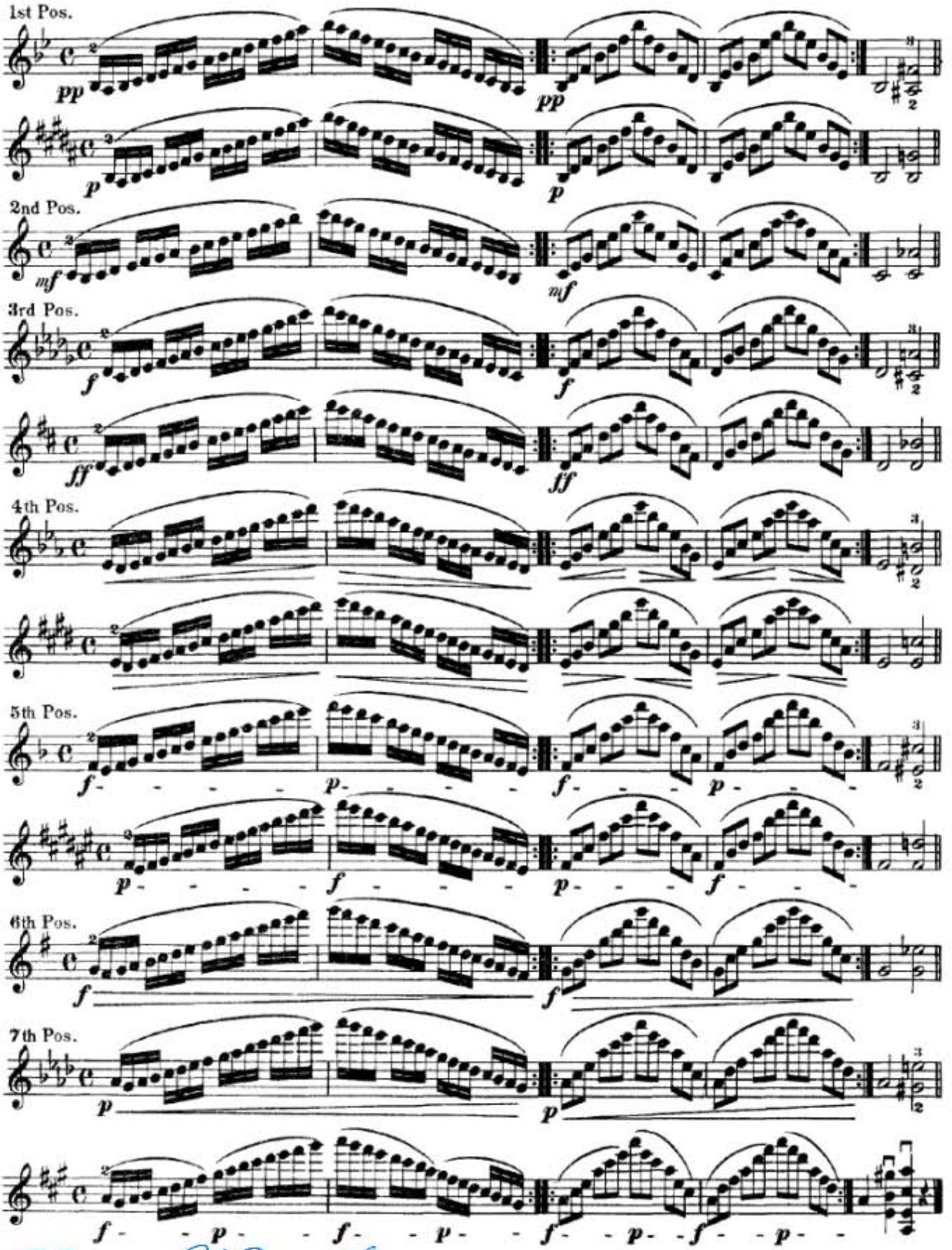
Nº 3.

Major Scales Beginning with the Second Finger.



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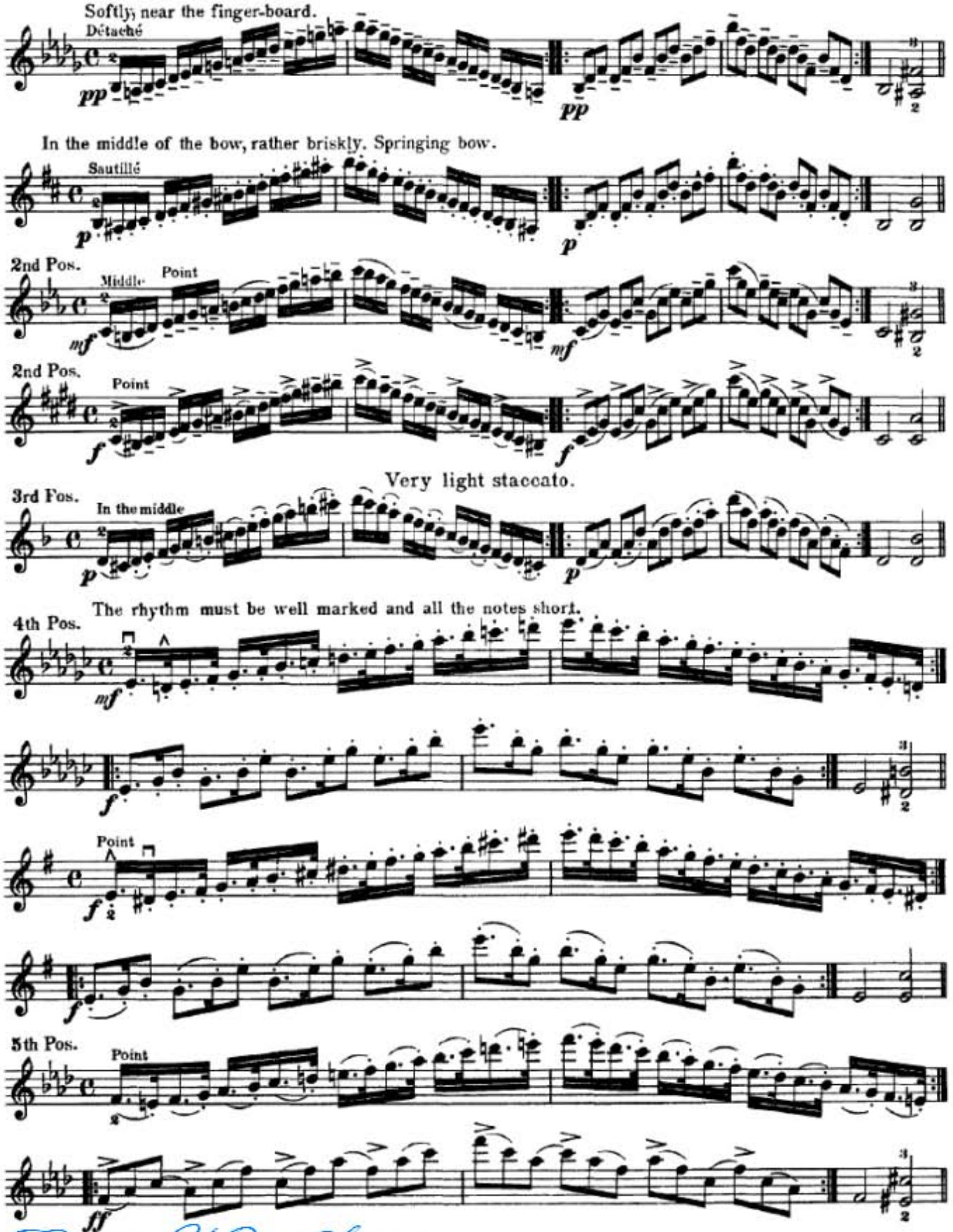
Nº 4.

Minor Scales Beginning with the Second Finger.



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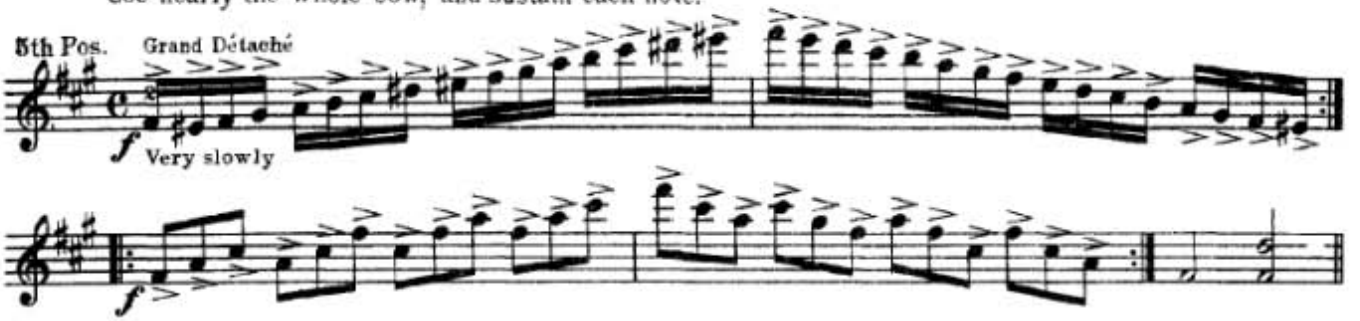
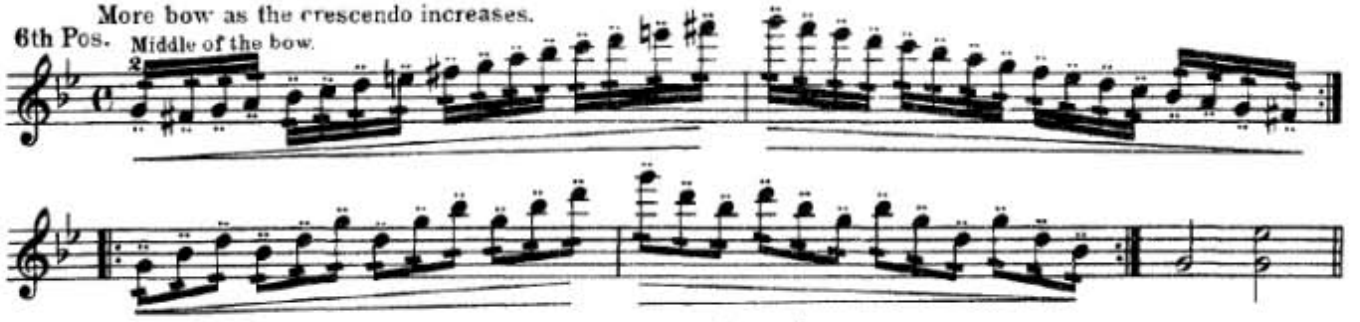
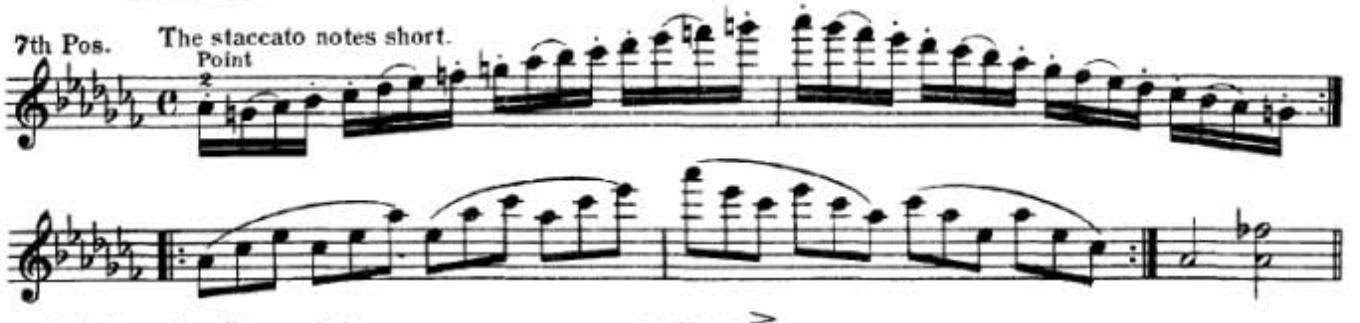
Use nearly the whole bow, and sustain each note.

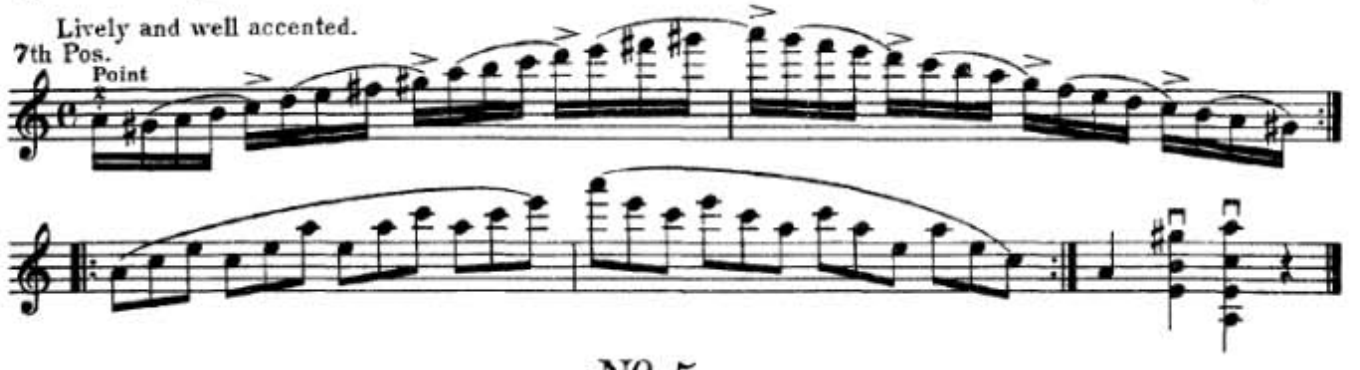


More bow as the crescendo increases.



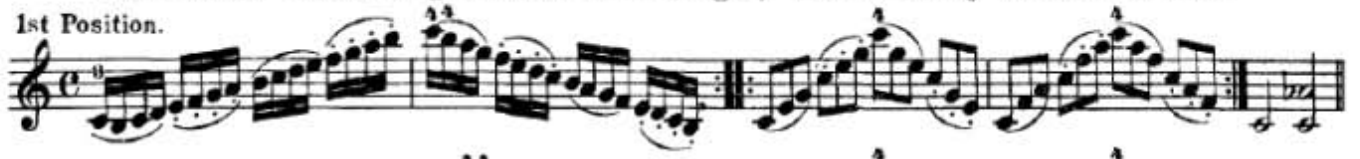


Lively and well accented.



No. 5.

Major Scales Commencing with the Third Finger; and the Study of the Staccato.



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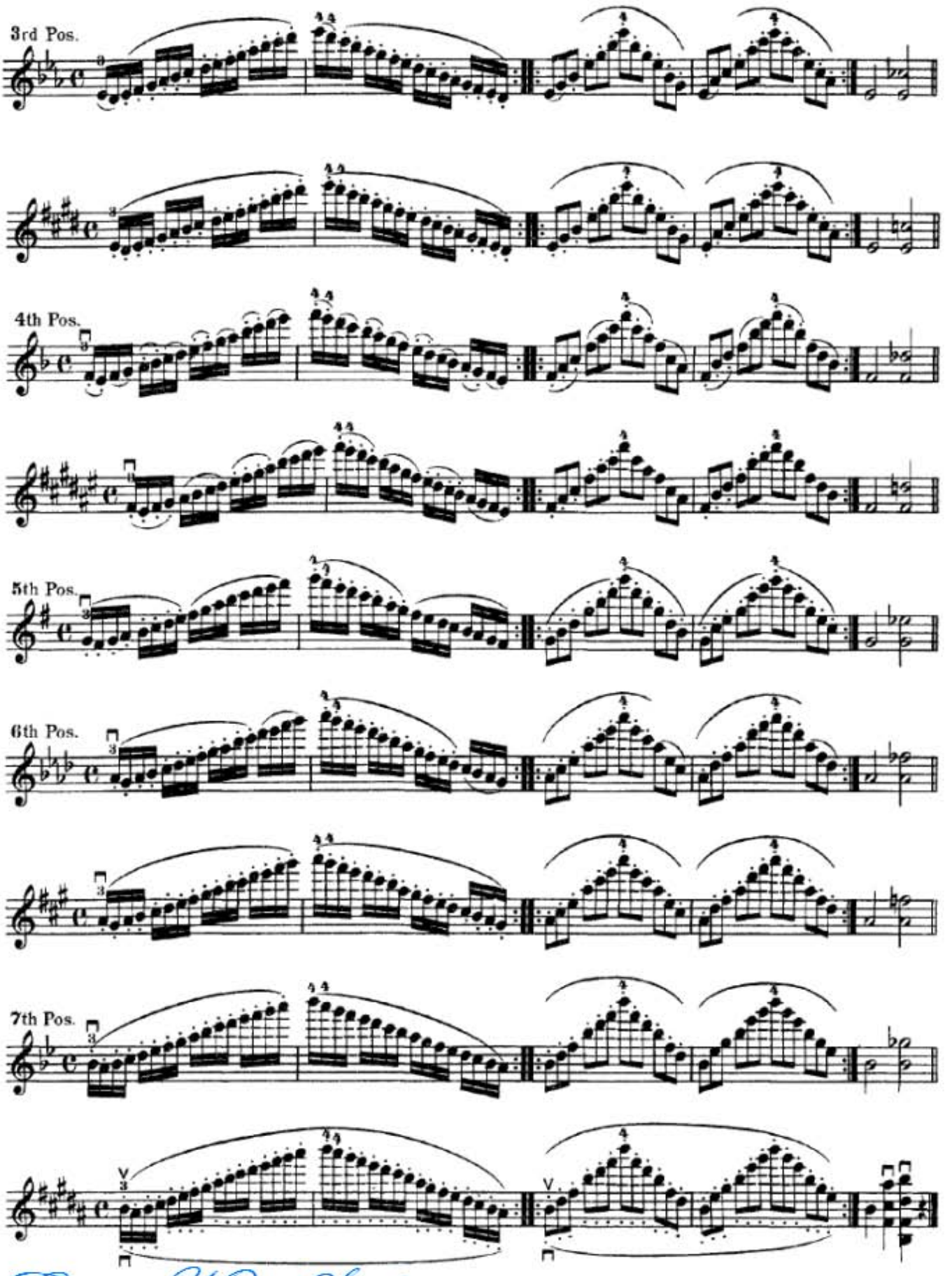

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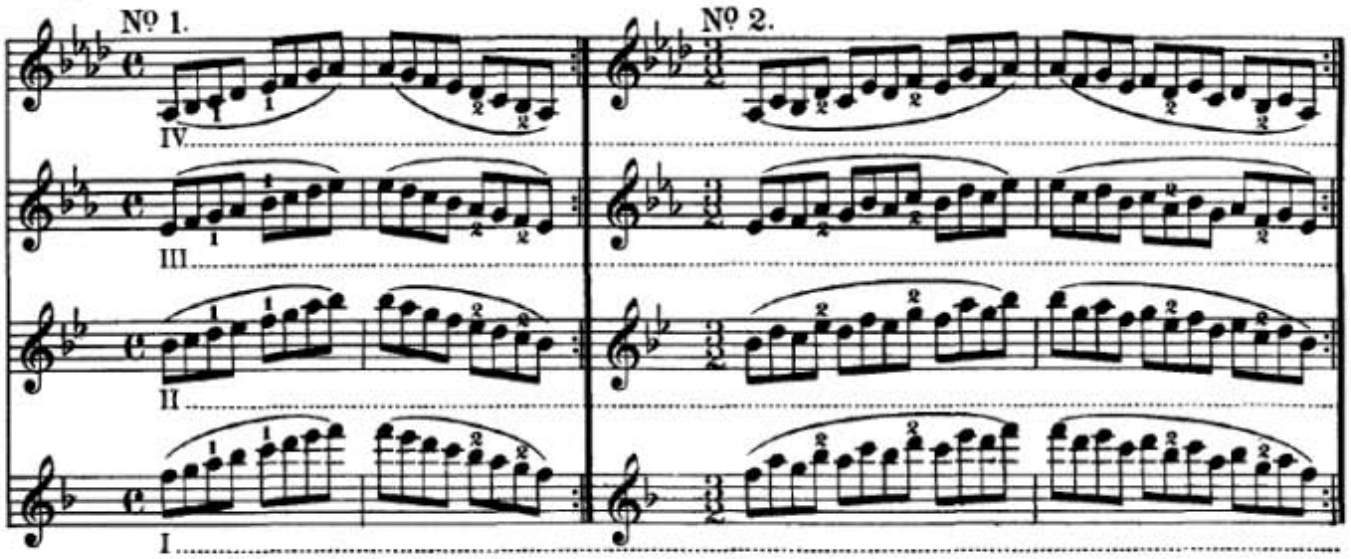
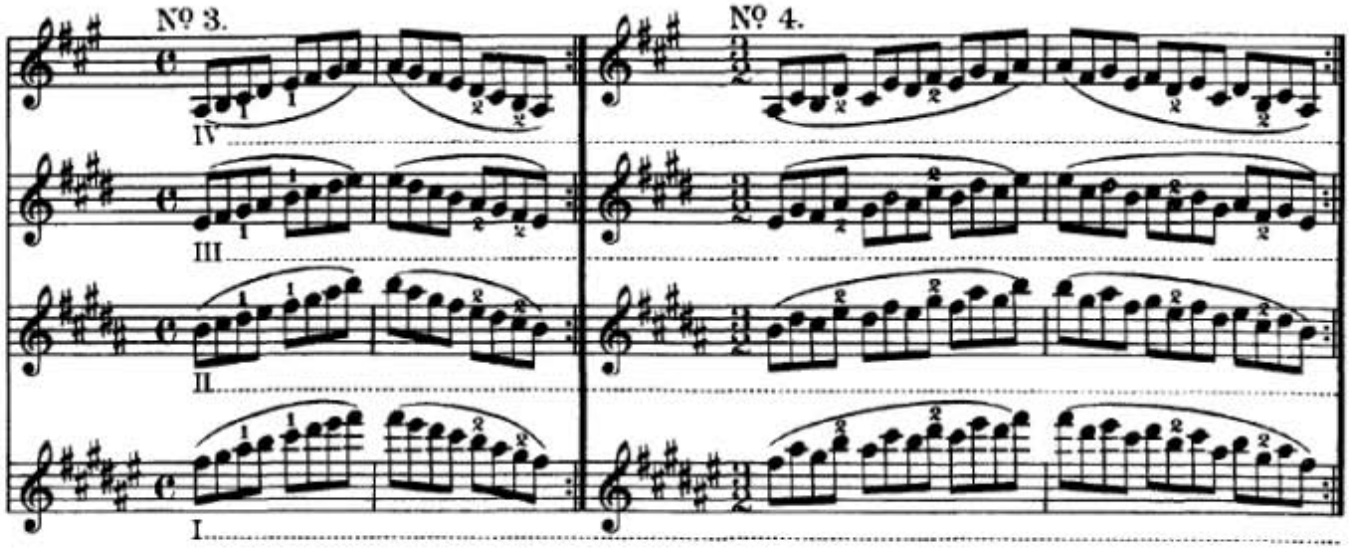
Scales and broken thirds on one string for practice in changing positions.

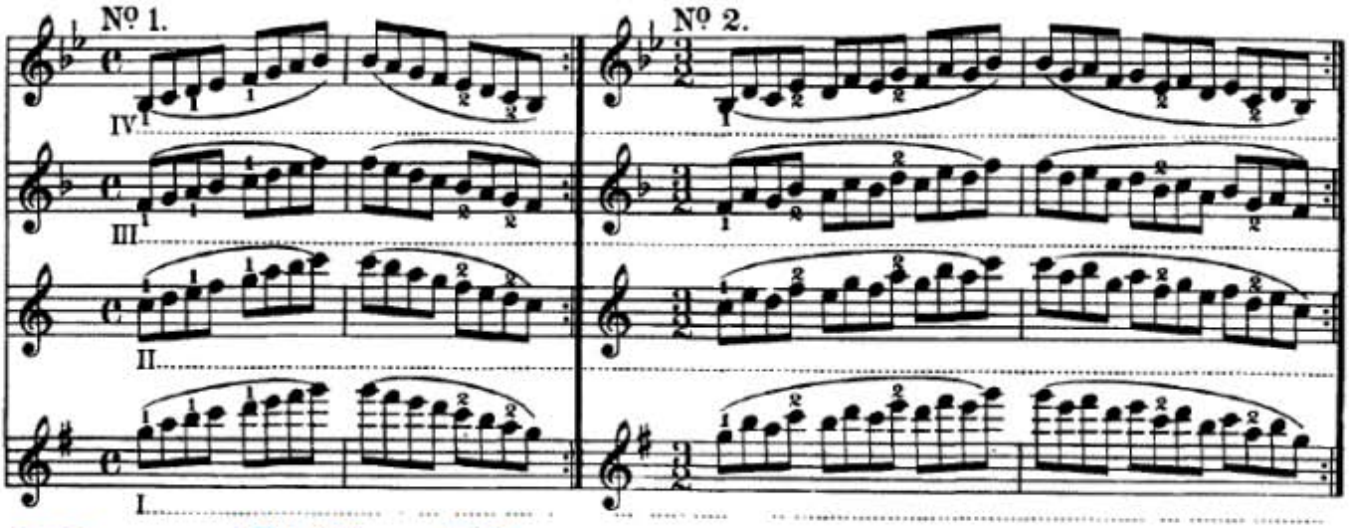
The left hand must be held quite at ease, with the thumb very flexible. Execute each change of position with precision.

Alternation between the 1st, 3d and 5th Positions.





Alternation between the 2d, 4th and 6th Positions.



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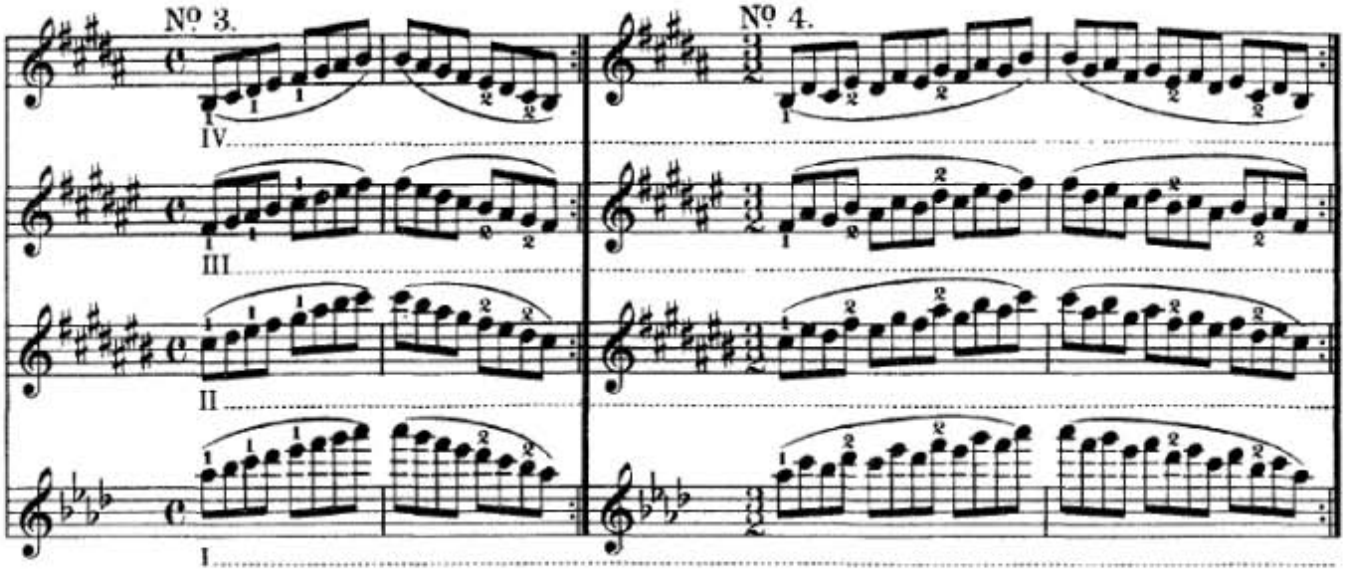
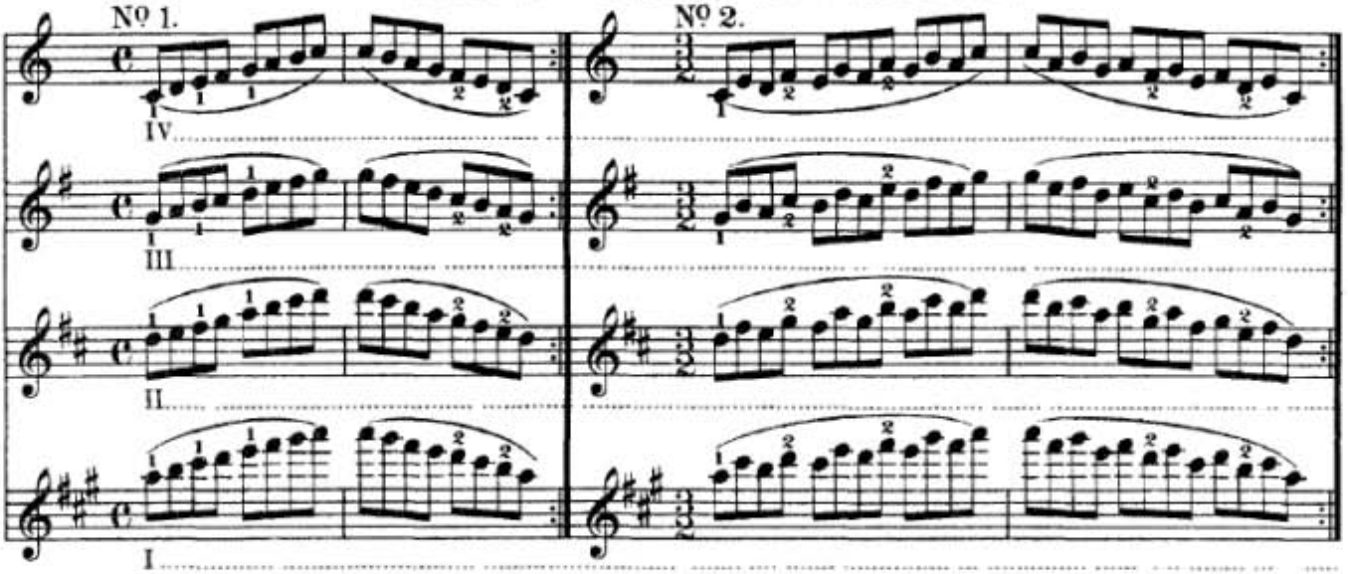
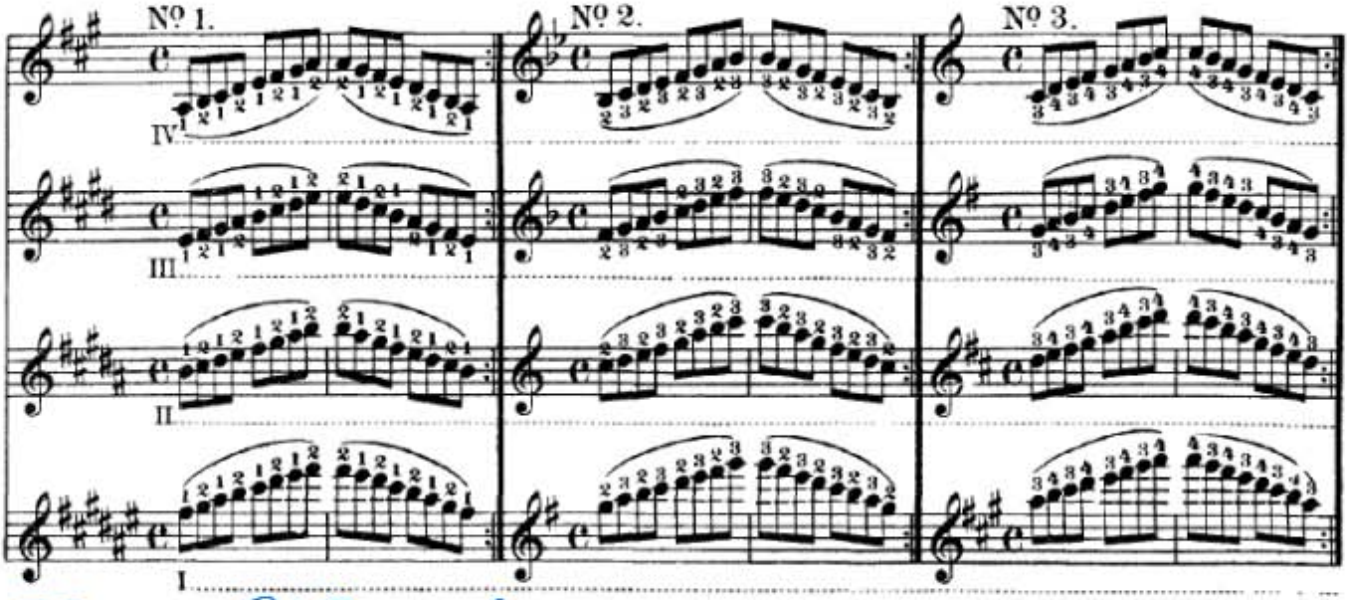


Alternation between the 3d, 5th and 7th Positions.





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