

IMPERIAL METHOD



FOR THE
VIOLONCELLO

BY
E. Mollenhauer.

THE JOHN CHURCH COMPANY
THEODORE PRESSER CO., SELLING AGENTS
1712 CHESTNUT STREET
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THE
IMPERIAL
METHOD FOR THE
VIOLONCELLO
CONTAINING

A full Course of Instruction, Progressive Studies, a concise explanation of the Rudiments of Music, together with a varied collection of Choice Pieces, Operatic and Favorite Melodies, Solos, etc, etc.

EDITED BY
E. MOLLENHAUER,

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Our policy has been, in the preparation of the Imperial Methods for various instruments, to secure the services of men as editors who thoroughly understand the instrument of which they treat, rather than to have the entire series compiled by one man, who can have but a superficial knowledge of some, at least, of the instruments represented. By so doing, we are able to present a series of Methods which are thoroughly practical, which contain no false principles, which lead the student from the very first lesson in music to a fair understanding of whatever instrument he may choose to study, and which are superior in every respect to any hitherto published and sold at the same price.

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







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RUDIMENTS OF MUSIC.









Compiled by Walter Lewis.

A musical sound is called a *Tone*, and has four distinct properties; *length*, *pitch*, *power* and *quality*.

To indicate the *length* of tones, characters termed *notes* are used, of which the following are examples.

The *whole note*  the *half note*  the *quarter note*  the *eighth note*  the *sixteenth note* 
note  the *thirty-second note*  the *sixty-fourth note* . These notes bear a specific relation to each other as indicated by their names; the whole note is equalled in duration by two half notes, four quarter notes, eight eighth notes, etc., and the same ratio obtains between all these characters, two quarter notes equalling one half note, four sixteenth notes equalling one quarter note, and so on.








As indicators of silence, characters termed *rests* are employed, which bear the same relation to each other as do notes. They are named as follows:

The *whole rest*  the *half rest*  the *quarter rest*  the *eighth rest*  the *sixteenth rest* 
rest  the *thirty-second rest*  the *sixty-fourth rest* 

To aid the musician in reading quickly, also the author in writing and the engraver or compositor in preparing music for general use, the eighth, sixteenth and thirty-second notes are often connected in groups of two, three, four, five, six or more, instead of being represented singly. The following examples will fully illustrate:



and so on, at pleasure.

Unlike notes, however, rests are seldom seen in groups of two or more of the same class, and when they are so found it is to convey some especial meaning. For example, two whole rests  or two half rests  are never found together; two quarter rests  or two eighth rests  are often so found, while two sixteenth rests  two thirty-second rests  or two sixty-fourth rests  are so seldom seen together that it is not worthy of consideration.

The *pitch* of tones is indicated by a character called the *staff*, consisting of five parallel lines and their spaces, on which the notes are placed.



In this manner we can represent eleven distinct tone-pitches; and as this is but a small number in comparison with those actually in use, we increase the capacity of the staff by the use of

otherwise termed the F clef, is introduced. This clef, it will be noticed, coils around the fourth line of the staff. The pitch of this line is therefore F, and the notation in the bass clef is as follows:

TABLE OF NOTES IN THE BASS CLEF.



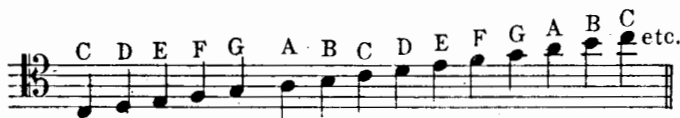
Music for the Double Bass, Violoncello, Bassoon, Tuba, Euphonium, Bass Trombone and other low-voiced instruments is written in this clef, as are also the left-hand parts of piano-forte and organ music. The range of notes given above is sometimes, though rarely, exceeded; it is, however, sufficient for all practical purposes. Like the treble clef, its range is unlimited except by the pleasure of the composer, who usually endeavors to write in the most readable manner.

The third and last clef which we have to consider is the C or moveable clef C . It may be placed upon any line of the staff, but is most generally found upon the third line C as in all Viola music, or upon the fourth line C as in music written for the Violoncello, Bassoon and Tenor trombone, when it is often employed in order to avoid the use of leger lines. It locates the *middle c* C or C upon the line of the staff on which it is placed; when this is the *third* line it is termed the *Alto clef*; when placed on the *fourth* line it is termed *Tenor clef*. Its notation, which in practical use is limited in range, is as follows:

Table of Notes in the Alto Clef.



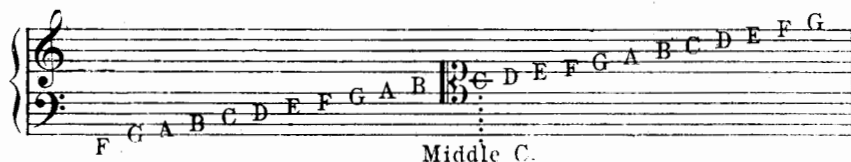
Table of Notes in the Tenor Clef.







Notes higher or lower in pitch than those represented above would be written upon the treble or bass clef, as the case might be.













In order that the student may fully comprehend the functions of the several clefs, which are often misunderstood, thereby causing much needless discussion, we present an illustration of the *Great Staff*, showing the relation which the clefs bear to one another.

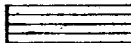
THE GREAT STAFF.



Middle C.

Particular attention should be given to the *middle C* here marked, as it is common to all clefs, and is presumably the center of the range of audible musical sounds. In the treble clef it is located thus:  in the bass clef thus:  in the alto clef thus:  and in the tenor clef thus:  The same sound, or pitch, is represented in all four illustrations.

Bars are the dividing lines between measures, and are of various kinds, according to their location in a piece of music. The *Single Bar*  is found at the end of every measure except the one which finishes a strain, after which a *Double Bar*  is found. If the strain *before* it repeats, it is termed a *Repeat Bar*, and is made thus:  or  or  If the strain *after* it is to be repeated, the dots are changed to the right hand side, thus:  or  or  If both the strain *before* and the one after it are to be repeated, its form is again changed, thus:  or  or  At the close of a piece, and sometimes of a single movement, its form is slightly changed, thus: 

Measures are the rhythmical divisions of music lying between the bars  or in other words, are groups of pulsations, each defined by means of an accent, and each of the same value as those preceding or following it.

MEASURE.

While with the several characters before described we may represent musical sounds and divide them into distinct groups of equal length, yet in order to make practical use of these divisions another set of characters is needed, which are called *Time-marks*, and are in the form of fractions; the numerator indicating the *number* of notes of a certain length, (or their equivalent in rests,) which are to be found in a given measure, and the denominator indicating the *kind* of note which is employed as a standard. For example, in $\frac{2}{2}$ time two half notes or their equivalent are found in each measure; in $\frac{6}{8}$ time six eighth notes, in $\frac{3}{4}$ time three quarter notes, and so on. The different kinds of measure, with their various indications, or time-marks, are classified as follows:

TABLE OF MEASURES.

Single Common Measure.

$\frac{2}{2}$ or C Count two in each measure.
 $\frac{2}{4}$ Count " " " "
 $\frac{4}{4}$ or C Count four in each measure.

Single Triple Measure.

$\frac{3}{2}$ Count three in each measure, or one if
 $\frac{3}{4}$ the movement be very fast.
 $\frac{3}{8}$
 $\frac{3}{16}$

Compound Common Measure.

$\frac{6}{4}$ Count six in each measure, or two if the
 $\frac{6}{8}$ movement be very fast.
 $\frac{12}{8}$ Count four in each measure.

Compound Triple Measure.

$\frac{9}{4}$ Count nine in each measure, or three if
 $\frac{9}{8}$ the movement be very fast.
 $\frac{9}{16}$

SCALES.

It is evident that if all music was written in one key, the effect would be extremely monotonous; we will therefore show the construction of the natural scale, or, more definitely, the succession of eight distinct sounds which constitute an octave, starting from C, which is *one* of the natural scale, so called.



Apparently, the distance from one of the degrees of the scale to the next, which is termed an *interval*, is the same in all cases, but practically it is not. And as the word *interval* is too lengthy for practical use, we will substitute the word *step*, it being more convenient, and will make use of a very ancient illustration of the difference in length of the various degrees of the scale, as follows: From *one* to *two* is a *step*, from *two* to *three* is a *step*, from *three* to *four* is a *half-step*, from *four* to *five* is a *step*, from *five* to *six* is a *step*, from *six* to *seven* is a *step*, from *seven* to *eight* is a *half-step*. Thus it will be seen that of the seven degrees of the scale; two are but one-half the length of the others. This order of intervals must be preserved in every major scale, to accomplish which we are obliged to use two new characters—the *sharp* (#) which *raises* the pitch of the degree of the staff upon which it is placed a semi-tone or one-half tone, and the *flat* (b) which *lowers* the pitch of the degree of the staff upon which it is placed a semi-tone, or one-half tone. ★)

Being desirous of constructing a scale with G as *one* instead of C, we are compelled to use the sharp as follows:



Thus we preserve the same order of intervals as were shown in the scale of C, with half-steps between *three* and *four*, and *seven* and *eight*, and this new scale is termed the scale in G.

Other scales are formed with various letters of the natural scale as *one*, by prefixing sharps to the proper notes, as shown in the following examples:

<p>The Scale in D.</p>	<p>The Scale in A.</p>
<p>The Scale in E.</p>	<p>The Scale in B.</p>
<p>The Scale in F#.</p>	<p>The Scale in C#.</p>

★) It must be here remarked that the word *tone* has various meanings when applied to music, as follows: 1.) A musical sound, in contradistinction to noise. 2.) A sound of a certain pitch (high or low.) 3.) The quality of a certain sound. 4.) The second smallest interval of our practical music, a semitone being the smallest, which is the definition of the word as used above. The terms *step* and *half-step* are now more commonly used in this connection, and prevent confusion.

The foregoing scales are known as the *Scales in Sharp Keys*. There are still others which are constructed from the natural scale by the use of *flats*, and which are termed the *Scales in Flat Keys*. They are here given:

<p>The Scale in F.</p>	<p>The Scale in Bb.</p>	<p>The Scale in Eb.</p>
<p>The Scale in Ab.</p>	<p>The Scale in Db.</p>	<p>The Scale in Gb.</p>
<p>The Scale in Cb.</p>		

It is evident that if we were obliged to write each sharp or flat wherever it should be demanded, the labor of writing music would be vastly increased, and quick reading would be an impossibility. To overcome this difficulty, the sharps or flats belonging to the key or scale of every piece of music are grouped together at its commencement, each having its respective place, according to the number required. These groups are called *Signatures*, and indicate at a glance the key in which the music is written. They are in effect till the close of the piece unless neutralized by the introduction of a different signature, and appear as here given.

SIGNATURES OF THE SHARP KEYS.

In the Treble Clef.

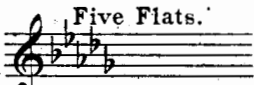
<p>KEY OF G. One Sharp.</p>	<p>KEY OF D. Two Sharps.</p>	<p>KEY OF A. Three Sharps.</p>	
<p>KEY OF E. Four Sharps.</p>	<p>KEY OF B. Five Sharps.</p>	<p>KEY OF F#. Six Sharps.</p>	<p>KEY OF C#. Seven Sharps.</p>

In the Bass Clef.

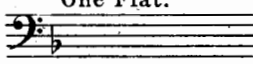
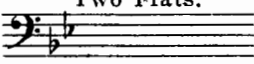
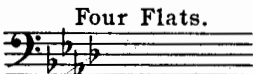
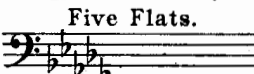
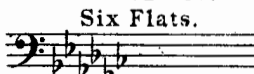
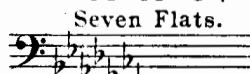
<p>KEY OF G. One Sharp.</p>	<p>KEY OF D. Two Sharps.</p>	<p>KEY OF A. Three Sharps.</p>	
<p>KEY OF E. Four Sharps.</p>	<p>KEY OF B. Five Sharps.</p>	<p>KEY OF F#. Six Sharps.</p>	<p>KEY OF C#. Seven Sharps.</p>

SIGNATURE OF THE FLAT KEYS.

In the Treble Clef.


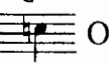
<p>KEY OF F. One Flat.</p> 	<p>KEY OF B\flat. Two Flats.</p> 	<p>KEY OF E\flat. Three Flats.</p> 	
<p>KEY OF A\flat. Four Flats.</p> 	<p>KEY OF D\flat. Five Flats.</p> 	<p>KEY OF G\flat. Six Flats.</p> 	<p>KEY OF C\flat. Seven Flats.</p> 

In the Bass Clef.

<p>KEY OF F. One Flat.</p> 	<p>KEY OF B\flat. Two Flats.</p> 	<p>KEY OF E\flat. Three Flats.</p> 	
<p>KEY OF A\flat. Four Flats.</p> 	<p>KEY OF D\flat. Five Flats.</p> 	<p>KEY OF G\flat. Six Flats.</p> 	<p>KEY OF C\flat. Seven Flats.</p> 

The signatures in the Alto and Tenor clefs bear the same appearance as the foregoing, the only difference being that the sharps or flats are placed upon different degrees of the staff, to correspond with the notation of the particular clef in use, the principle being exactly the same.

THE NATURAL.


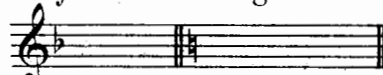
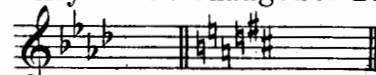
We have one more important character to consider before proceeding farther, the *Natural* \natural . Its only use is to neutralize the effect of a previous sharp or flat, whether in the signature or elsewhere. For example, in the key of D the signature is two sharps.  For some reason we desire to sound the natural tone of C, and express the intention thus  Or it may be necessary to sharp a certain degree of the staff for the time being, and immediately after restore the original sound, which we do in this manner:



The natural performs the same mission when used after a flat, that of restoring the former pitch, as for example:



We also use the natural to effect changes of signature when necessary, as the following examples will show; the effect being the same as previously explained.

<p>Key of D. Changed to G.</p> 	<p>Key of F. Changed to C.</p> 	<p>Key of A\flat. Changed to D.</p> 
--	--	--

THE DOUBLE SHARP AND DOUBLE FLAT.

The Double Sharp \times *raises* the pitch of the degree on which it is placed one whole tone; the Double Flat $\flat\flat$ *lowers* the pitch of the degree on which it is placed one whole tone. These characters are seldom used except to affect degrees which appear sharped or flatted in the signature of the piece, for example:



ACCIDENTALS.

Accidentals are sharps, double sharps, flats, double flats or naturals occurring in a piece of music, other than those found in the signature. They affect only the degree of the staff upon which they are placed, (not the various octaves, as some wrongly insist,) and their power extends only throughout the measure in which they are found, unless the note before which they appear is the last in a measure, and is connected by a tie with another note on the same degree, in the next measure. The following example will fully illustrate their use.



DOTTED NOTES.

A *Dot* placed after any note or rest adds one-half to its value.



Two *Dots* placed after any note adds three-fourths to its value. They are seldom used after a rest, but when so used have a similar effect.



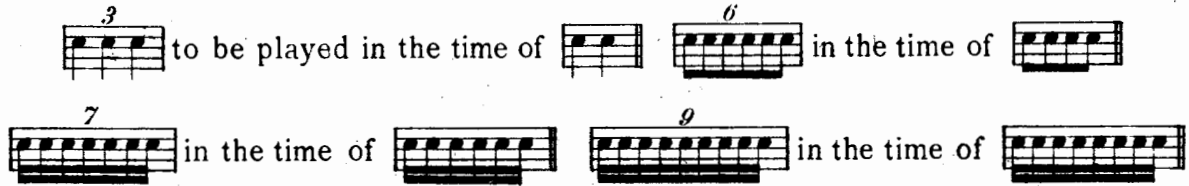
* NOTE. 1. Here the two signs $\flat\flat$ are used in conjunction to signify the restoration of the B \flat of the signature. 2. Here the two signs $\sharp\sharp$ restore the C \sharp of the signature. 3. The sharp is introduced to neutralize the effect of the previous natural on the same degree of the staff. 4. 5. 6. No accidental is required before the second of these two notes, the tie carrying the effect of the previous accidental beyond the bar. 7. No natural is needed here, as the effect of the flat in the previous measure is ended. As a precautionary measure, however, the natural would usually be written before this note.

A *Triplet* is indicated by a figure 3 over or under a group of three notes, which indicates that they are to be played in the time of two notes of the same individual length.

A *Sextolet* is indicated by a figure 6 over or under a group of six notes, which are to be played in the time of four.

Groups of five, seven, nine, eleven or more notes are frequently met with, and are usually played in the time of four, six, eight and ten notes of the same length, respectively.


A few examples will illustrate:







SIGNS AND ABBREVIATIONS.

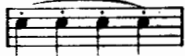
D. C. signifies a return to the commencement of the movement or piece.






D. S. signifies a return to a sign % at some previous point. These two signs must never be confounded, for although very similar in appearance, they have a widely different meaning.

A *Hold* placed over a double bar  signifies the close of a piece or movement, also the stopping - place after a *D. C.*

Dots over notes  indicate that they are not to be held to their full length, but abbreviated,  the time being strictly maintained.

Dashes over notes  indicate that they shall receive their full value of time, in contradistinction to the dots .

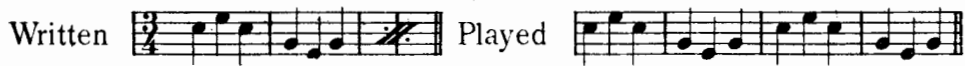
Notes both dotted and tied  are to be given their full time, but each note must be lightly attacked. In violin playing, all of these notes would be played with either an up or a down bow, as the case might be, in contrast to the effect produced by the usual alternation of up and down bow.






The sign  indicates that the preceding measure is to be repeated. The sign  across a bar indicates that the two preceding measures are to be repeated. The sign  or  appearing after a note or group of notes in a measure indicates a repetition of the previous note or group of notes, thus filling the measure. Some careless writers use the sign  for this purpose also, but it is unwise to do so, as it is liable to confuse the player. A sign or an abbreviation should have but one meaning.

Examples.

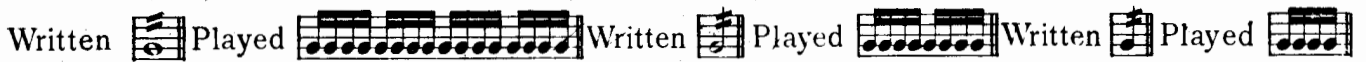
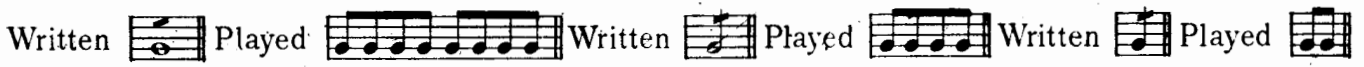








Examples Continued.


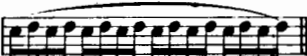


A *Dash* over a whole note  or across the stem of a half note  or that of a quarter note  divides it into eighth notes, each of which is attacked; that is, each receives a separate stroke of the tongue, bow or finger, depending upon the character of the instrument in use. Two dashes  divide the original note into sixteenth notes; three dashes  into thirty-second notes.

Examples.




A *Direct Turn* (∞) over a note indicates that it is to be played in this manner: (Written)  (Played)  When the sign is placed after a note it is called a *Full Turn*, thus: (Written)  (Played)  When the sign is placed vertically ($\text{\textcircled{2}}$) it is called an *Inverted Turn*, and appears as follows: (Written)  (Played) 





A *Trill* (*tr*) is the alternate reiteration of two notes, either a semitone or a whole tone apart, commencing with the note over which the sign is placed, which must always be the lowest of the two notes, thus: (Written)  (Played) 

If the trill be a long one, it is usually played in the following manner:



A *Slur*  over several notes indicates that they are to be played smoothly and connectedly, the first only being attacked.

A *Tie* is used to connect two notes on the same degree of the staff, causing them to sound as one note. These two terms must never be confused.

A *Mordente*  over a note indicates that it is to be quickly alternated with the semitone below, thus: (Written)  (Played)  or 

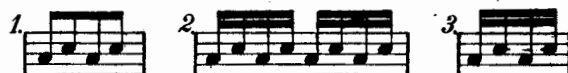
It is usually found over quarter notes or eighth notes.

The signs \wedge $>$ indicate that the note over which they are placed shall receive an unusually strong attack, and shall be plainly detached from the note next following.

An abbreviation very commonly used, although without a legitimate name, is the following.



which signifies that the two notes shall be reiterated during the space of time occupied by *one* of them when used alone, thus:



The foregoing instructions, although of necessity somewhat condensed, will enable the student to readily comprehend the meaning of the exercises and studies contained in this work. They are much clearer and more comprehensive than any ever written for a similar purpose, and are in many respects a departure from old and incorrect methods of imparting knowledge.

The published works of *Preston Ware Orem*, *Hugh A. Clarke*, *L. C. Elson*, *William Mason* and *W. S. B. Mathews* have furnished many valuable ideas, some of which, perhaps, appear for the first time in a treatise on instrumental music. They are, however, none the less useful on that account, and are worthy of careful consideration by artist, teacher and pupil.

That the foregoing pages shall be a help instead of a hindrance to the understanding of the true principles of music is the earnest wish of

The Compiler.

To those who desire to proceed still further in the study of music, we recommend the following works published by the THEODORE PRESSER CO., Philadelphia, Pa., as being in full accord with the principles herein outlined:

RUDIMENTS OF MUSIC	<i>J. R. Murray</i>
Price 25 cents	
A PRIMER OF FACTS ABOUT MUSIC	<i>M. G. Evans</i>
Price 60 cents	
GIBBON'S CATECHISM OF MUSIC	<i>G. C. Killough</i>
Price 60 cents	
HARMONY BOOK FOR BEGINNERS	<i>Preston Ware Orem</i>
Price \$ 1.25	
THEORY AND COMPOSITION OF MUSIC	<i>Preston Ware Orem</i>
Price \$ 1.25	
COUNTERPOINT, STRICT AND FREE	<i>H. A. Clarke</i>
Price \$ 1.25	

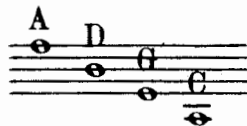
Position.

To play the Violoncello well, it is necessary that a correct position should be acquired at the outset. The student should be seated near the edge of the chair, the left foot placed slightly in advance of the right, which should be drawn back a little. The instrument is held between the knees, the lower part of its back resting against the left leg while its upper edge rests lightly against the body of the student. When the tail pin is used, it must be so long, that the lowest peg of the Cello nearly reaches the left ear. This will prevent the bow from interfering with the left knee when playing. The bow is held in the right hand, and the right side of the upper part of the thumb is placed against the nut. The upper joint of the forefinger rests on the stick, the middle finger touches the hair, and the other two fingers take a natural position on the stick. When playing an up bow, the wrist should be bent toward the body. Place the bow on the middle of the strings between the bridge and the finger board and let the wrist rise gradually while playing. When playing a down bow, the wrist is lowered and forced outward. Draw from heel to point and from point to heel, until a certain ease is acquired.

V signifies up bow. ▢ signifies down bow.

C sign of common time or $\frac{4}{4}$, four quarters in one measure.

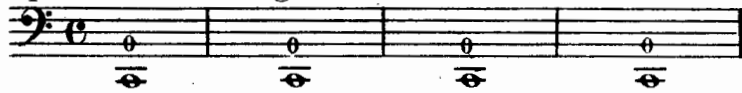
 Bass Clef

The Cello is tuned in fifths 

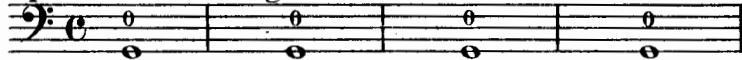
The neck of the instrument rests in the left hand. The thumb is held fast against the back of the neck, and the tips of the fingers are placed on the strings, in a bent position, slanting toward the bridge.

The left arm remains in an easy position.

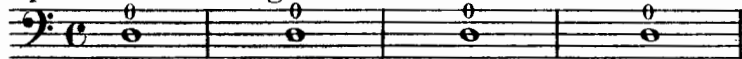
Open C or 4th String.



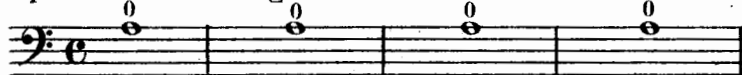
Open G or 3^d String.



Open D or 2^d String.




Open A or 1st String.



Use the bow from heel (nut) to point and repeat the exercise on each string until enough strength has been acquired to produce a fair tone.

This (0) sign signifies open string. **OPEN STRINGS.**

Whole note  count four.

Half Steps are indicated by the sign. ()

C String. G D A A D G C

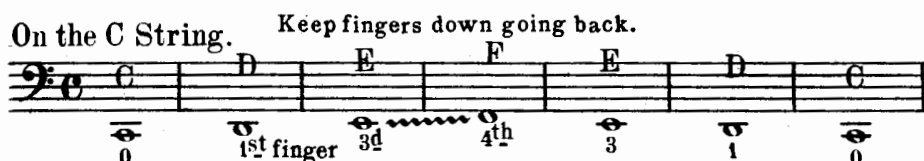


Whole note.  0

Count 1 2 3 4

Use the bow from heel (or nut) to point and back to heel and keep the bow in the middle of the strings between bridge and finger-board. When able to produce a fair tone go to next exercise.

On the C String. Keep fingers down going back.



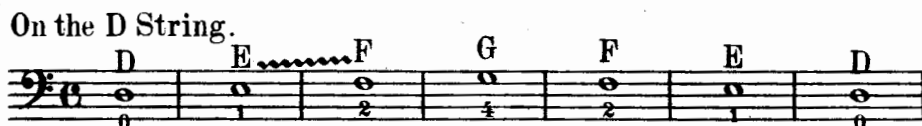
0 1st finger 3^d 4th 3 1 0

On the G String.



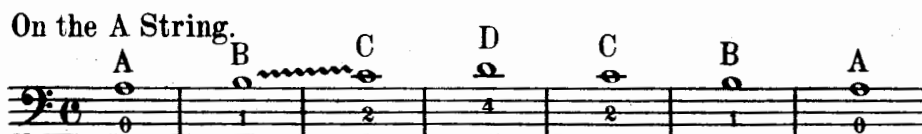
0 1 3 4 3 1 0

On the D String.



0 1 2 4 2 1 0

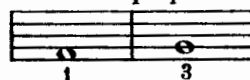
On the A String.



0 1 2 4 2 1 0

Whole step apart.

Whole tones are fingered with 1st and 3^d or 2^d and 4th finger.

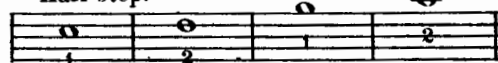


1 3

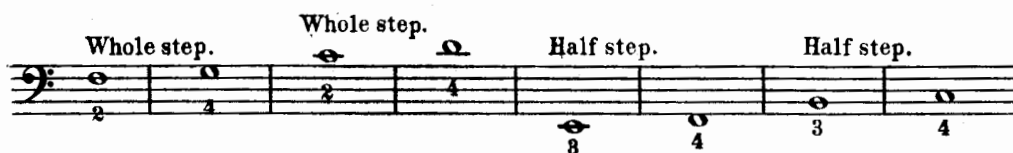
Half step.

Half step.

Half tones are fingered with 1st and 2^d or 3^d and 4th finger.



1 2 3 4



2 4 3 4 5 4 3 4

Whole step. Whole step. Half step. Half step.

This rule holds good for 1st 2^d and 3^d positions only, there are exceptions though, which will be explained later on.

For the present the half steps are indicated by this sign (♭)

Use the whole bow for these exercises.

Ascending the scale keep 1st, 3^d and 4th fingers on string until obliged to raise them for open string.

Descending the scale, place 4th, 3^d and 1st finger on next string before playing.

C String. G String. D String.

A String.

1-2
Half note, count 1.2.

If there is one sharp (#) in the signature it stands for F# which is a half step higher than F. (b) this sign is a natural and indicates a return to the original sound.

F Fsharp. Fnatural. F Fsharp. Fnatural.

D or 2^d String. pause.

G or 3^d String.

C or 4th String.

A or 1st String.

F Sharp.

D String.

Quarter notes.

C String.

Lento.

In moving a semitone with the 1st 2^d and 3rd fingers do not change the position of the thumb.


C Sharp. Nat.

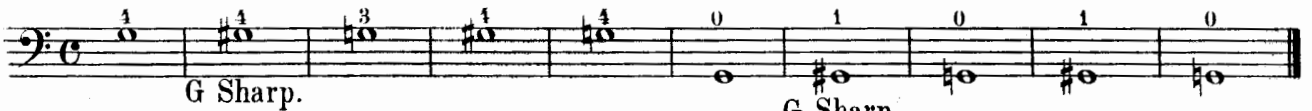
move up.back.

If there are two sharps in the signature F# and C# are indicated.

Scale in D.

Andante.

If there are three sharps in the signature the third sharp stands for G Sharp. 

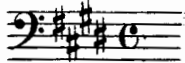


G Sharp. G Sharp.

In moving a semitone, do not change the position of the thumb.

Scale in A. (F# C# G#)



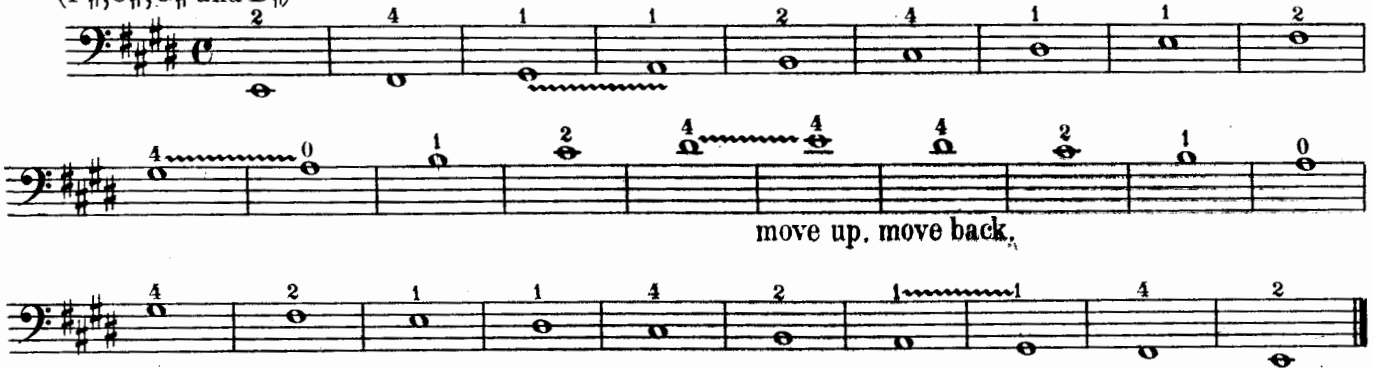
If there are four sharps in the signature the fourth stands for D Sharp. 



move up. move back.

If a dot is placed after a note, it augments the value of the same one half. 

Scale in E.
(F#, C#, G# and D#)



move up. move back.

equal to equal to equal to equal to equal to

Eighth note, 1 flag. Sixteenth note, 2 flags. Thirtysecond note, 3 flags. 4 eighths equal to two quarters. 4 sixteenths equal to one quarter. 4 thirtyseconds equal to one eighth.

A slur binds the notes in the same bow as far as it extends.

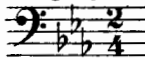
A flat (b) indicates a pitch a half step lower than without it.

If there is one flat in the signature it stands for B \flat .


Do not change the position of thumb when playing a semitone.

Scale in F. (B \flat)

In playing all scales, fingers must be placed in their proper positions before descending.*

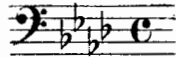
 time two quarters in a measure.

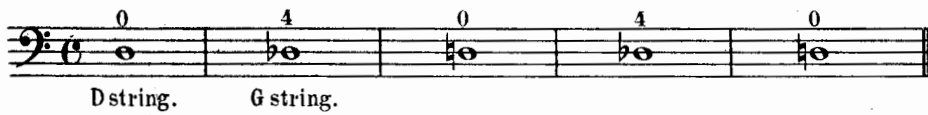
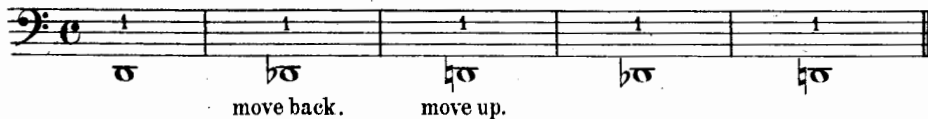
Scale in Eb. (Bb Eb and Ab)



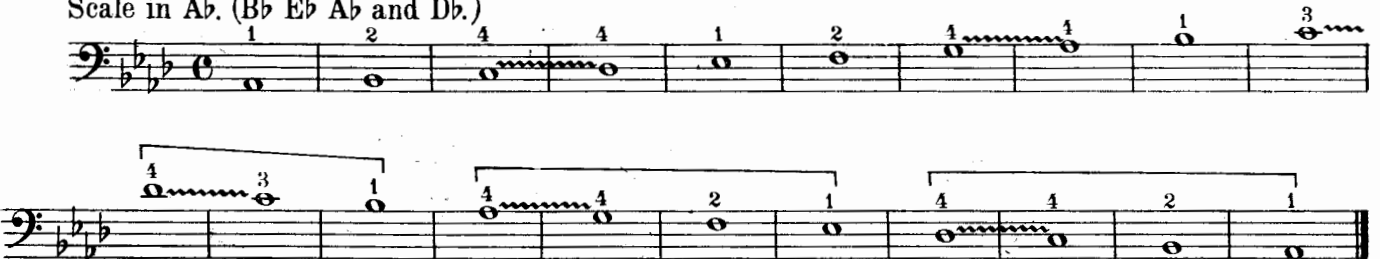
Adagio. (*Very slow.*)

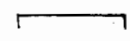


If there are four flats in the signature the fourth flat stands for Db. 

Scale in Ab. (Bb Eb Ab and Db.)



*The following mark indicates position of fingers held down on string while descending. 

Lento.

6 times. 6 times. 6 times. 6 times.

Detailed description: This section contains six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with various fingerings (1, 2, 4, 3, 1, 2, 4, 1, 3, 1, 2, 4, 1, 2, 1) and slurs. The second and third staves continue the melody with similar fingerings and slurs. The fourth staff contains four repeated rhythmic patterns, each marked '6 times.' The fifth and sixth staves provide a bass line with fingerings (0, 3, 1, 4, 3, 0, 4, 1, 0, 3, 1, 4, 3, 0, 4, 1, 0, 2, 1, 4) and slurs.

Triplets are three notes in the time of two, or to one beat.

Triplets.

Detailed description: This section contains two staves of music. The first staff is labeled 'Triplets.' and shows four examples of triplet patterns. Each triplet consists of three notes beamed together, with a '3' written below the group. Fingerings are indicated above the notes. The second staff shows another four examples of triplet patterns, also with fingerings and a '3' below each group.

† The dash between the same number viz: 2-2, 3-3, indicates that the same fingers should cover both strings in advance.

In the middle of the bow.

Three staves of musical notation in bass clef, showing a sequence of eighth notes and sixteenth notes, illustrating bowing technique.

All the tones thus far played, can be performed in different positions and when so played are differently fingered. We will first study the fourth position, it being the most natural for both mind and hand.

The hand moving upward one tone or degree brings it into a different position.

Move up one tone with the whole hand.

Musical notation showing four positions on the A string: 1st Pos., 2d Pos., 3d Pos., and 4th Pos. with fingerings 1, 1, 1, 1 and instructions "move up one tone."

4th Position on the A string.

Musical notation for the 4th position on the A string, showing notes E, F, G, G, F, E with fingerings 1, 2, 4, 4, 2, 1.

Musical notation showing a sequence of notes E, G, F, G with various fingerings (1, 4, 2, 4, 1, 4, 2, 4, 1, 2, 4, 2, 1).

Repeat 6 times.

Musical notation showing a sequence of notes with fingerings, including 1st Pos. and 4th Pos. labels.

Move back to the first position and up to the fourth, with the whole hand.

F#

0 3 4

3

1 3 4 3 1 4 2 4 3 4 3

4th Pos. 1st Pos.

4 3

1 4 4 4 4 4 3

4th Pos. 1st Pos.

3

F# and C#

1 2 4 0 2 4 0 3 4 0

3 4 3 4 3 4 2 4 2 4 2

3 0 1 3 3 1 4 0

4 4 1 4 1 4 0

Move up to position with the whole hand.

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

4th Pos. 1st 4th Pos. 1st Pos. 4th Pos. 1st 4th Pos. 1st Pos

Moderato.

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

4th Pos. D string. A string. D string. A string.

F# C# and G#.

2 4 0 2 4 0 4 2 2

4

3 4

First finger must remain on the string. Hand must not move.



Repeat 6 times.



Repeat 6 times.



Repeat 6 times.



Repeat 6 times.

F#, C#, G# and D#.



If there are five sharps in the signature the fifth sharp stands for A#



F# C# G# D# and A#.



EXERCISES FOR THE WRIST.

On the point of the bow.

Bb.

EXERCISES ON ALL THE STRINGS IN THE FOURTH POSITION.

On the D String

On the G String.

On the C String.

pp stands for piano (soft) *ff* (loud) *cresc.*(increasing) *dim.*(diminishing.)

4th Pos.

On the D String.

4th Pos.

On the G String.

4th Pos.

On the C String.

4th Pos.

4th Pos. D string. G string. C string. 1st Pos.

Bb and Eb.

Andante.

Adagio.

If there are five flats in the signature the fifth flat stands for Gb.

Keep the thumb in position.

4th Pos.

Scale in Db, (Bb, Eb, Ab, Db and Gb.)

time, nine eighths in a measure.

Andante. *p* *f*

4th Pos. 1st Pos.

cres - cen - do. -

f f

p

f

Allegro.

2 2 2 0 4

1 1 2 4 2

2 0

0

0 1 3 0 3 2 2 0 2

Cover both strings.

SECOND POSITION.

Move with the whole hand.

2^d Pos.

D string. G string. C string.

G string

D string. A string.

1st Pos.

EXERCISES IN THE SECOND POSITION.

D string.

G string.

C string. G string. G string. D string.

A string.

EXERCISES IN THE FIRST, SECOND AND FOURTH POSITIONS.

2d Pos. 1st Pos.

4th Pos. 1st Pos. 2d Pos. 1st Pos.

V

EXERCISE IN THE THIRD POSITION.

2d Pos. 3d Pos.

1 2 4 2 1 1 2 4 2 1

1 2 4 2 1 1 2 4 2 1 1 2 4 2 1

1 4 1 1 1 2 1 4 1 2 1 1 2 4 2 1

1 4 1 1 1 2 1 4 1 2 1 1 2 4 2 1

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

1st Pos. 4th Pos.

Move up half a step and place the finger lightly on the string.

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

4th Pos.

Place the finger lightly on the string.

1 2 4 3 0 0 0 3 0 0

4th Pos.

1 2 4 3 0 0 0 3 0 0

4th Pos.

1 2 4 3 0 0 0 3 0 0

4th Pos.

1 2 4 3 0 0 0 3 0 0

4th Pos.

3 0 0 3 0 0 0 3 0 0

4th Pos.

3 0 0 3 0 0 0 3 0 0

4th Pos.

3 0 0 3 0 0 0 3 0 0

4th Pos.

C string Harmonic. D A D G C

(x) Double sharp raises the pitch a whole tone. equal to equal to etc.

(bb) Double flat lowers the pitch a whole tone. equal to equal to etc.

Very slow at first.

EXERCISES IN THE FIRST, SECOND, THIRD AND FOURTH POSITION.

tr stands for trill. performed

performed

Turn ∞ performed

Turn ∞ performed

*Draw out nearly to point of bow, for 1st two separated notes, return to lower half for remaining two notes at end of measure.

EXERCISES IN TURNS AND TRILLS.

Adagio.

Cover A and D strings with 1st finger.

Cover C and F.

Cover A and D strings with 1st finger.

Cover A and D strings with 2nd finger.

Keep C down while playing 4th finger.

CHROMATIC SCALES.

OR

MINOR SCALES.

A Minor.

4th Pos.

E Minor.

2d Pos.

B Minor.

2d Pos.

F# Minor.

3d Pos.

C# Minor.

2d Pos.

G# Minor.

4th Pos.

D Minor.

2d Pos.

G Minor.

2d Pos.

C Minor.

2d Pos.

F Minor.

4th Pos.

Bb Minor.

4th Pos. 6th Pos. 3d Pos. 4th Pos.

TENOR CLEF.

BASS CLEF.

TREBLE CLEF.

G A B C D E F G A B C D E

G A B C D E F G A B C D E F G A B

G A B C D E F G A B C D E F G A B C

SCALE IN TENOR CLEF.

Allegretto.

0 1 3 4 0 1 2 4 0 1 2 4 4 2 4 1 2 9

DOUBLE STOPS.

Adagio.

First system of musical notation for Adagio exercise 1. It consists of two staves of bass clef music in G major. The first staff contains measures 1-5, and the second staff contains measures 6-10. Fingerings are indicated by numbers 1-4 above or below notes.

Adagio.

First system of musical notation for Adagio exercise 2. It consists of two staves of bass clef music in G major. The first staff contains measures 1-5, and the second staff contains measures 6-10. Fingerings are indicated by numbers 1-4 above or below notes.

Adagio.

First system of musical notation for Adagio exercise 3. It consists of two staves of bass clef music in G major. The first staff contains measures 1-5, and the second staff contains measures 6-10. Fingerings are indicated by numbers 0-4 above or below notes.

Allegretto.

First system of musical notation for Allegretto exercise 1. It consists of two staves of bass clef music in G major. The first staff contains measures 1-5, and the second staff contains measures 6-10. Fingerings are indicated by numbers 1-4 above or below notes.

Andante.

The first system consists of five staves of music. The top staff is in treble clef with a 6/8 time signature and a key signature of two flats. It contains a melodic line with fingerings 2, 4, 1, 4, 2, 2, 1, 4, 2. The second staff is in bass clef with fingerings 1, 3, 4, 0, 3, 0, 3, 0, 1, 4, 4, 2, 1, 2, 3, 2, 1, 4, 1, 2, 4. The third staff is in bass clef with fingerings 1, 4, 3, 1, 2, 4, 3, 0, 4, 4, 1, 4, 3, 4, 3. The fourth staff is in bass clef with fingerings 1, 3, 1, 2, 2, 4, 1, 4, 3, 1, 1, 2. The fifth staff is in bass clef with fingerings 1, 4, 3, 1, 4, 3, 1, 1, 2, 3, 1, 4.

Andante.

The second system consists of five staves of music. The top staff is in bass clef with a 6/8 time signature and a key signature of two flats. It contains a melodic line with fingerings 1, 4, 2, 4, 1, 1, 4, 2, 2, 1, 4, 2, 2, 4, 2, 0, 1, 3, 4. The second staff is in bass clef with fingerings 4, 4, 2, 1, 4, 2, 4, 4, 2, 2, 1, 4, 1, 4, 3, 1, 4, 3, 1, 2, 3, 3, 3, 2-2. The label "D string." is placed below this staff. The third staff is in bass clef with fingerings 4, 2, 2, 4, 3, 3, 4, 3, 1, 2, 1, 2, 4, 2, 3, 1, 3, 0, 1, 3, 4, 3. The label "D string." is placed below this staff. The fourth staff is in bass clef with fingerings 1, 4, 2, 2, 1, 4, 2, 4, 1, 4, 1, 4, 2, 4, 1. The fifth staff is in bass clef with fingerings 1, 4, 2, 2, 2, 1, 4, 2, 3, 0, 4, 2, 1, 1, 2, 4, 2, 4, 0, 4.

Place the fingers down simultaneously for the chords.

Moderato. 3

Second Pos.

Third Pos.

Fourth Pos.

Fifth Pos.

A string.

D string.

G string.

C string.

Scale in D \flat .

Musical notation for the first part of the D \flat scale exercise. It consists of three staves of music in bass clef with a key signature of three flats (B \flat , E \flat , A \flat) and a common time signature (C). The first staff is labeled "C string." and contains the notes: 1 2 4 1 2 4 1 2 4 1 2 4 1 3 1 3 1 2 1 2. The second staff is labeled "G string." and contains the notes: 1 3 1 3 1 4 2 1 4 2 1 4 2 1 4 2 1. The third staff is labeled "D string." and contains the notes: 1 1 4 2 1 1 2 1 4 1 4 1 4 1 4 1. The fourth staff is labeled "A string." and contains the notes: 1 3 1 3 1 4 2 1 4 2 1 4 2 1 4 2 1. The notation includes various fingerings and articulation marks.

F \sharp , C \sharp , G \sharp , D \sharp , A \sharp and E \sharp .

Musical notation for the second part of the scale exercise, covering the F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , and E \sharp strings. It consists of eight staves of music in bass clef with a key signature of three sharps (F \sharp , C \sharp , G \sharp) and a common time signature (C). The first staff is labeled "F \sharp string." and contains the notes: 1 2 4 1 2 4 1 2 4 1 2 4 1 3 1 3 1 4 2 1 4 2 1 4 2 1. The second staff is labeled "C \sharp string." and contains the notes: 4 1 4 2 1 4 2 4 1 4 2 4 1 4 2 4 1. The third staff is labeled "G \sharp string." and contains the notes: 1 3 1 3 1 4 2 1 4 2 1 4 2 1 4 2 1. The fourth staff is labeled "D \sharp string." and contains the notes: 1 1 4 2 1 1 2 1 4 1 4 1 4 1 4 1. The fifth staff is labeled "A \sharp string." and contains the notes: 1 3 1 3 1 4 2 1 4 2 1 4 2 1 4 2 1. The sixth staff is labeled "E \sharp string." and contains the notes: 1 1 4 2 1 1 2 1 4 1 4 1 4 1 4 1. The seventh staff is labeled "F \sharp string." and contains the notes: 1 3 1 3 1 4 2 1 4 2 1 4 2 1 4 2 1. The eighth staff is labeled "C \sharp string." and contains the notes: 4 1 4 2 1 4 2 4 1 4 2 4 1 4 2 4 1. The notation includes various fingerings, articulation marks, and slurs.

Musical staff with bass clef, key signature of one sharp (F#), and a series of eighth notes with fingerings 1, 3, 4, 1, 4, 0, 4, 1, 4.

Musical staff with bass clef, key signature of one sharp (F#), and a series of eighth notes with fingerings 4, 2, 2, 4, 2.

Moderato.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with fingerings 2, 2, 4, 2.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with fingerings 1, 4, 3, 2, 2, 2.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with fingerings 1, 2, 4, 0, 4, 4, 2, 2.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with a 'V' marking above the final note.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with fingerings 2, 4, 1, 2, 2, 2, 4, 3, 1.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with fingerings 1, 4, 3, 3, 4, 2, 2, 1, 4, 3, 0, 4, 2, 1, 4.

D string.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with fingerings 1, 2, 3, 0, 1, 2, 3, 1, 2, 3, 4.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with fingerings 2, 4, 2, 1, 3, 4, 3, 4.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with fingerings 0, 2, 1, 0.

Musical staff with bass clef, key signature of one flat (Bb), and a series of eighth notes with fingerings 3, 2, 4, 3, 3, 2, 3, 4, 0, 2, 4, 1, 2, 4, 1, 4, 4, 2.

Allegro.

This musical score is written for a bass clef instrument in 6/8 time, marked 'Allegro'. The piece consists of ten staves of music. The notation includes a variety of rhythmic patterns, slurs, and accents. Fingerings are indicated by numbers 1-4 and 0 (for natural harmonics). A specific instruction 'D string.' is placed below the fifth staff. The key signature has one flat (B-flat). The score concludes with a double bar line and repeat dots.

In very difficult Solos, the thumb is frequently used as a finger. At this sign (☉) use the thumb on the A and D strings.

Put the thumb square on E and B. Move with thumb and the whole hand one half step through-out the exercise.

Bass clef musical staff with notes and fingerings. The notes are: E (open), B (open), C# (1), D# (2), E (3), F (open), G# (1), A# (2), B (3), C (open), D (open), E (3).

Keep the thumb on D and A strings.

Bass clef musical staff with notes and fingerings. The notes are: E (3), B (open), C (1), D (2), E (3), F (open), G (1), A (2), B (3), C (open), D (open), E (3).

Bass clef musical staff with notes and fingerings. The notes are: E# (3), B# (open), C# (1), D# (2), E# (3), F# (open), G# (1), A# (2), B# (3), C# (open), D# (open), E# (3).

Bass clef musical staff with notes and fingerings. The notes are: E (3), B (open), C (1), D (2), E (3), F (open), G (1), A (2), B (3), C (open), D (open), E (3).

Bass clef musical staff with notes and fingerings. The notes are: E# (3), B# (open), C# (1), D# (2), E# (3), F# (open), G# (1), A# (2), B# (3), C# (open), D# (open), E# (3).

Bass clef musical staff with notes and fingerings. The notes are: E (3), B (open), C (1), D (2), E (3), F (open), G (1), A (2), B (3), C (open), D (open), E (3).

Bass clef musical staff with notes and fingerings. The notes are: E (3), B (open), C (1), D (2), E (3), F (open), G (1), A (2), B (3), C (open), D (open), E (3).

Treble Clef.

Treble clef musical staff with notes and fingerings. The notes are: B (3), C (open), D (1), E (2), F (3), G (open), A (1), B (2), C (3), D (open), E (open), F (3).

Treble clef musical staff with notes and fingerings. The notes are: C (3), D (open), E (1), F (2), G (3), A (open), B (1), C (2), D (3), E (open), F (open), G (3).

Treble clef musical staff with notes and fingerings. The notes are: C# (3), D# (open), E# (1), F# (2), G# (3), A# (open), B# (1), C# (2), D# (3), E# (open), F# (open), G# (3).

Treble clef musical staff with notes and fingerings. The notes are: D (3), E (open), F (1), G (2), A (3), B (open), C (1), D (2), E (3), F (open), G (open), A (3).

EXERCISE FOR TREBLE, TENOR AND BASS CLEF.

Andante.

Andante.

Keep strict time.

The Andante section consists of seven staves of bass clef musical notation. The first staff begins with a treble clef and a common time signature (C). The music features a series of eighth notes, often grouped in pairs or fours, with various fingerings (1, 2, 3, 4) and slurs. The subsequent staves continue this melodic line with more complex phrasing and fingerings, including some triplets and slurs over groups of notes.

Moderato.

The Moderato section begins with a treble clef staff in a key signature of one sharp (F#) and common time (C). The notation includes guitar-specific instructions: "D st." (D string), "G st." (G string), "A st." (A string), and "D st." (D string). Fingerings (1, 2, 3) and slurs are used throughout. Below the treble staff is a bass clef staff with musical notation and fingerings (1, 2, 3, 4) for the lower register.

Remain in pos.

Keep 3rd finger

down on D string.

G string.

D string.

A string.

1st Pos.

1st Pos.

1st Pos.

1st Pos.

THIRDS.

Seven staves of musical notation in bass clef, featuring various chordal exercises. Each staff contains a sequence of chords with fingerings (1-4) and accidentals (sharps, flats, naturals) indicated above the notes. The exercises progress through different harmonic structures, including triads and dyads.

OCTAVES.

A and D Strings.

Musical notation for 'A and D Strings' showing triplets of notes on the A and D strings. The notes are marked with a '3' above them, and the thumb is indicated by a '1' below the notes.

D and A Strings.

Musical notation for 'D and A Strings' showing triplets of notes on the D and A strings. The notes are marked with a '3' above them, and the thumb is indicated by a '1' below the notes.

On the point.

Allegro

Musical notation for 'On the point' in bass clef, featuring a rhythmic exercise with fingerings (1, 2, 4, 2, 1, 2) and a tempo marking of *Allegro*. The notes are marked with a '2' above them, and the thumb is indicated by a '1' below the notes.

Musical notation for 'On the point' in bass clef, featuring a rhythmic exercise with fingerings (1, 2, 4, 2, 1, 0) and a tempo marking of *Allegro*. The notes are marked with a '2' above them, and the thumb is indicated by a '1' below the notes.

1st Pos.

2d Pos.

3d Pos.

4th Pos.

5th Pos.

6th Pos.

ARPEGGIO.

Moderato.

The musical score is written in bass clef with a common time signature (C). It begins with a dynamic marking of *V* (piano) and a tempo marking of *Moderato*. The piece consists of ten staves of music. Each staff contains arpeggiated chords, with many notes beamed together and slurs indicating the arpeggiated motion. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The key signature has one sharp (F#), and the piece concludes with a double bar line.

Four staves of musical notation for a double bass. Each staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. Fingerings (1, 2, 3, 4) are indicated above various notes to guide the performer.

STACCATO.

Two staves of musical notation. The first staff is labeled "written" and shows a series of notes with a single slur over them. The second staff is labeled "performed" and shows the same notes with a more complex, rhythmic articulation, likely representing the actual sound produced when played staccato.

Commence at the point of the bow.

Five staves of musical notation for a double bass. The first staff includes a "V" symbol above the notes, indicating the point of the bow. The subsequent staves show various rhythmic patterns and articulations, including slurs and accents, demonstrating different bowing techniques.

Press the fingers very lightly on the string.

Musical notation for natural harmonics on the strings. The notation shows fingerings (2, 1, 4, 2, 1, 4) above notes on the A string, D string, G string, and C string. The notes are placed on the strings to indicate the specific harmonics to be produced.

A string. Natural Harmonics. D string. G string. C string.

STACCATO EXERCISES.

The first nine exercises are in bass clef, 6/8 time, and feature various rhythmic patterns and fingerings. Each exercise is marked with a 'V' for staccato. The exercises include slurs, accents, and specific fingering instructions (1, 2, 3, 4). The tenth exercise is a rest.

Restez

These exercises to be played with the wrist movement

The final two exercises are in bass clef, 6/8 time, and feature complex rhythmic patterns and fingerings. Each exercise is marked with a 'V' for staccato. The exercises include slurs, accents, and specific fingering instructions (1, 2, 3, 4).

SLIDING TRILL.

Written. Performed.

D, A and C Strings.
Very slow at first.

G and D Strings.

Two staves of bass clef musical notation. The first staff contains a sequence of eighth notes with triplets (indicated by a '3' above the notes) and slurs. The second staff continues this pattern, ending with a double bar line and repeat dots.

CHORDS. remain in position.

Five staves of bass clef musical notation. Each staff shows a sequence of chords with fingerings (1, 2, 3) and slurs. The chords are written in a way that suggests they should be held in position. The notation includes various accidentals and key signatures.

Allegro.

Three staves of bass clef musical notation. The first staff is labeled '1st Pos. G string.' and shows a sequence of eighth notes with slurs and fingerings (1, 4, 2, 3). The second staff is labeled 'D string.' and shows a similar sequence. The third staff is labeled 'A string.' and shows a similar sequence. The tempo is marked 'Allegro'.

Three staves of bass clef musical notation. Each staff contains a sequence of eighth notes, grouped in pairs and then in groups of four. The notes are marked with fingerings '1' and '4' above them, indicating the first and fourth fingers. The first two staves end with a double bar line, while the third staff ends with a fermata over a whole note.

Put the thumb of the right hand on the finger board and pick the string with the first finger.

A single staff of bass clef musical notation. It begins with a double bar line and a repeat sign. The notes are eighth notes, and the instruction "pizzicato." is written below the first few notes.

A single staff of bass clef musical notation. It begins with a double bar line and a repeat sign. The notes are quarter notes, and some are marked with fingerings '1' and '2' above them.

A single staff of bass clef musical notation. It begins with a double bar line and a repeat sign. The tempo instruction "Adagio." is written above the first few notes. The notes are quarter notes, and some are marked with fingerings '1', '2', and '3' above them.

A single staff of bass clef musical notation. It begins with a double bar line and a repeat sign. The notes are quarter notes, and some are marked with fingerings '1', '2', '3', and '4' above them.

A single staff of treble clef musical notation. It begins with a double bar line and a repeat sign. The notes are quarter notes, and some are marked with fingerings '1', '2', '3', and '4' above them.

A single staff of bass clef musical notation. It begins with a double bar line and a repeat sign. The notes are quarter notes, and some are marked with fingerings '1', '2', '3', and '4' above them.

A single staff of bass clef musical notation. It begins with a double bar line and a repeat sign. The notes are quarter notes, and some are marked with fingerings '1', '2', '3', and '4' above them. The instruction "Harmonic." is written below the first few notes.

EXERCISE IN CHROMATIC SCALES.

This page contains ten staves of musical notation for a chromatic scale exercise. The key signature is G major (one sharp) and the time signature is 4/4. The exercise is written in bass clef. Each staff contains a series of eighth notes, with some notes beamed together. Fingering numbers (1, 2, 3, 4, 0) are placed above the notes to indicate fingerings. Slurs are used to group notes across measures. The exercise covers the full range of the bass clef, from G2 to G4, and includes chromatic descents and ascents. The notation is as follows:

- Staff 1: G2 (1), A2 (1), B2 (2), C3 (1), D3 (2), E3 (3), F3 (0), G3 (1), A3 (1), B3 (2), C4 (3), D4 (0), E4 (1), F4 (4), G4 (3), A4 (2), B4 (1), C5 (4).
- Staff 2: G4 (1), F4 (2), E4 (3), D4 (4), C4 (0), B3 (1), A3 (2), G3 (3), F3 (4), E3 (1), D3 (1), C3 (2), B2 (3), A2 (1), G2 (0), F2 (1).
- Staff 3: G2 (0), A2 (2), B2 (1), C3 (2), D3 (3), E3 (0), F3 (3), G3 (2), A3 (1), B3 (2), C4 (3), D4 (1), E4 (2), F4 (3), G4 (1), A4 (2), B4 (3), C5 (1).
- Staff 4: G4 (4), F4 (3), E4 (2), D4 (1), C4 (3), B3 (2), A3 (1), G3 (2), F3 (3), E3 (1), D3 (2), C3 (1), B2 (3), A2 (2), G2 (1), F2 (4).
- Staff 5: G2 (2), A2 (4), B2 (1), C3 (2), D3 (1), E3 (3), F3 (2), G3 (1), A3 (2), B3 (1), C4 (3), D4 (2), E4 (1), F4 (4), G4 (1), A4 (2), B4 (3), C5 (4).
- Staff 6: G4 (3), F4 (4), E4 (2), D4 (1), C4 (3), B3 (2), A3 (1), G3 (2), F3 (3), E3 (1), D3 (2), C3 (1), B2 (3), A2 (2), G2 (1), F2 (4).
- Staff 7: G2 (1), A2 (2), B2 (3), C3 (1), D3 (2), E3 (3), F3 (0), G3 (1), A3 (2), B3 (3), C4 (1), D4 (2), E4 (3), F4 (0), G4 (1), A4 (2), B4 (3), C5 (2), D5 (1), E5 (3), F5 (2), G5 (1).
- Staff 8: G4 (3), F4 (2), E4 (1), D4 (3), C4 (2), B3 (1), A3 (3), G3 (2), F3 (1), E3 (3), D3 (2), C3 (1), B2 (3), A2 (2), G2 (1), F2 (4).
- Staff 9: G2 (0), A2 (1), B2 (2), C3 (4), D3 (0), E3 (1), F3 (2), G3 (3), A3 (0), B3 (1), C4 (2), D4 (3), E4 (0), F4 (1), G4 (2), A4 (3), B4 (0), C5 (1), D5 (2), E5 (3), F5 (0), G5 (1), A5 (2), B5 (3), C6 (1).
- Staff 10: G5 (1), F5 (2), E5 (3), D5 (4), C5 (0), B5 (1), A5 (2), G5 (3), F5 (4), E5 (1), D5 (1), C5 (2), B5 (3), A5 (1), G5 (0), F5 (1).

HOPPING OR BOUNDING BOW.

Play this exercise with wrist and forearm only.

Vivace.

The musical score consists of ten staves of music in bass clef, 2/4 time, with a key signature of two sharps (F# and C#). The piece is marked 'Vivace'. The notation includes various rhythmic patterns, slurs, and fingerings (numbers 1-4) above the notes. There are also dynamic markings such as 'Cand F' and 'Cover'.

Cand F

Cover

Cover

TREMOLO.

Play at first one measure several times until the fingers are exhausted, then the next, and soon to the end of the exercise, when the necessary strength and clearness of tone have been acquired then play as written.

Andante.

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of ten staves of music. Each staff contains a series of tremolo patterns (rapid sixteenth-note runs) under a slur. The exercise is divided into measures, with some measures containing fingerings (1, 2, 3, 4) and other markings (0, 1, 2, 3, 4) indicating specific techniques or starting points. The tempo is marked 'Andante'.

SCALES TO THE HIGHEST POSITION.

This page contains ten staves of musical notation, each representing a scale exercise. The scales are written in a variety of keys and clefs, including C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. Each staff begins with a treble clef and a common time signature (C). The notation includes notes, rests, and fingerings (numbers 1-4) above or below the notes. Some scales also feature slurs and accents. The scales are arranged in ascending and descending directions, with some including trills or grace notes. The exercises are designed to be played on a stringed instrument, likely a violin or viola, as indicated by the use of a treble clef and the specific fingering patterns.

DIMINISHED CHORDS.

Six staves of musical notation for diminished chords. The first five staves show melodic lines in bass clef with various fingerings (1, 2, 3, 4) and accidentals. The sixth staff shows chords in bass clef with fingerings 2 and 4.

Thirds with thumb and second finger.

Two staves of musical notation showing thirds with thumb and second finger. The first staff is in bass clef and the second is in treble clef, both with fingerings 2 and 4.

Moderato.

A staff of musical notation in bass clef, 2/4 time, marked Moderato. It features a melodic line with fingerings 1, 4, 2, 1, 3, 4, 4, 4, 0, 1, 1, 1.

Cover F and C have 1st finger on string.

A staff of musical notation in bass clef, 2/4 time, continuing the Moderato piece with fingerings 4, 4, 4, 4, 4, 4, 4, 4.

C string G

The musical score consists of ten staves of music. The first staff is in bass clef with a key signature of one flat (B-flat). It features a sequence of eighth notes with fingerings 2, 1, 2, 1, 1, 2, 1, 2, 4, 2. The second staff continues with eighth notes and includes a bracketed section with fingerings 1, 2, 2, 1. The third staff has eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The fourth staff has eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The fifth staff is in bass clef with a key signature of one flat, featuring eighth notes with fingerings 3, 1, 3, 2, 2, 3, 2, 3, 2, 3. The sixth staff is in treble clef with a key signature of one flat, featuring eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The seventh staff is in treble clef with a key signature of one flat, featuring eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The eighth staff is in bass clef with a key signature of one flat, featuring eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The ninth staff is in bass clef with a key signature of one flat, featuring eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The tenth staff is in bass clef with a key signature of one flat, featuring eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

Cover F and C

Restez

Allegro.

The musical score is written for a single instrument, likely a piano or organ, and is divided into two systems. The first system consists of three staves: the first two are in bass clef and the third is in treble clef. The second system consists of four staves, all in treble clef. The key signature is G major (one sharp) for the first two systems and C major (no sharps or flats) for the third system. The time signature is common time (C). The piece begins with a series of chords in the bass clef, marked with a '2' and a fermata. The treble clef part enters with a series of chords, also marked with a '2' and a fermata. The piece then moves to a section with a treble clef, featuring a series of chords marked with a '2' and a fermata. The final section is a series of chords marked with a '3' and a fermata, indicating a triplet or a similar rhythmic pattern. The piece concludes with a final chord in the bass clef.

C String. G String. D String. A String.

Musical notation for the first system, including string labels (C String, G String, D String, A String) and a 'Moderato' tempo marking. The notation shows rhythmic patterns for each string.

Place E and C on D and A strings before playing. G and B same manner.

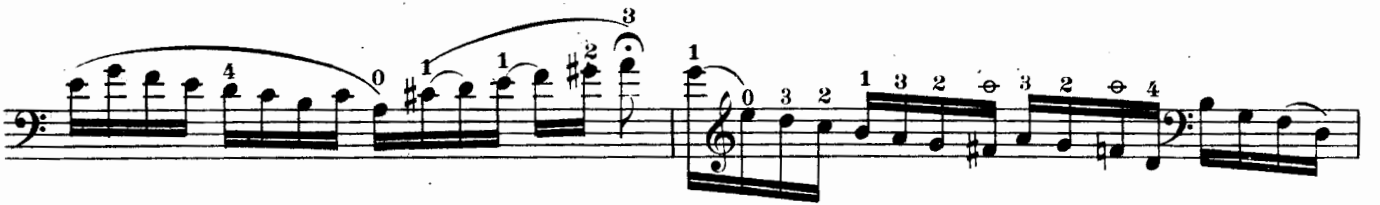
together

Main body of musical notation for the piece, featuring multiple staves with complex rhythmic patterns and fingerings. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

D string.

Point, long bows to end of line.

D string.



Allegro.



Cover A and D strings throughout bar.



This page contains ten staves of musical notation, all in bass clef. The music is highly technical, featuring complex fingerings and slurs. The notation includes various rhythmic patterns and melodic lines. Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used to group notes together. The key signature has two sharps (F# and C#). The time signature is 4/4. The music is written in a style typical of advanced guitar or bass guitar sheet music.

Allegro.

The musical score consists of ten staves of bass guitar notation. The first staff begins with the tempo marking 'Allegro.' and a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation is primarily in the bass register, with various rhythmic patterns and fingerings indicated by numbers 1-4. The second staff contains a bracketed section with a '1' below it. The third staff has a '3' above the first measure. The fourth staff has a '2 1' above the last measure. The fifth staff has a '1' below a bracketed section. The sixth staff has a '3' above the first measure. The seventh staff has a '4 1' above the first measure. The eighth staff has a 'D string' label below it. The ninth staff has a '1' above the first measure. The tenth staff has a '2' above the first measure and a '3' above the second measure. The final measure of the tenth staff includes a treble clef and the instruction 'Restez D A string'.

Andante.

D string.

This musical score is for the D string of a double bass, marked 'Andante'. It consists of ten staves of music. The notation includes various fingerings (1-4) and techniques such as triplets, slurs, and accents. The key signature has one flat (B-flat), and the time signature is common time (C). The piece concludes with a double bar line.

Back to G string.

Musical staff 1: Bass clef, treble clef, and guitar tablature. Includes fingerings like 3, 1, 4, 2, 4, 1, 1, 1, 1 and a circled 6.

Musical staff 2: Bass clef, treble clef, and guitar tablature. Includes fingerings like 3, 0, 0, 0, 3, 0, 0, 0, 0, 3.

Musical staff 3: Bass clef, treble clef, and guitar tablature. Includes fingerings like 2, 1, 4, 2, 1, 0, 4, 4, 2, 2.

Musical staff 4: Treble clef, bass clef, and guitar tablature. Includes fingerings like 2, 0, 3, 3, 1, 2, 3, 0, 0, 0, 1.

Musical staff 5: Treble clef, bass clef, and guitar tablature. Includes fingerings like 3, 1, 1, 0, 3, 1, 3, 3, 4, 4.

Musical staff 6: Bass clef, treble clef, and guitar tablature. Includes fingerings like 1, 4, 4, 0, 4, 3, 2, 1, 0.

Musical staff 7: Bass clef, treble clef, and guitar tablature. Includes fingerings like 1, 4, 3, 2, 2, 4, 1, 2, 3, 0, 1, 1, 2, 3, 4.

G and D strings.

Musical staff 8: Bass clef, treble clef, and guitar tablature. Includes fingerings like 2, 1, 4, 2, 2, 4, 3.

Musical staff 9: Bass clef, treble clef, and guitar tablature. Includes fingerings like 3, 2, 1, 4, 2, 1, 0, 1, 0, 0, 3, 3.

Musical staff 10: Bass clef, treble clef, and guitar tablature. Includes fingerings like 2, 1, 4, 2, 3.

Musical staff 11: Bass clef, treble clef, and guitar tablature. Includes fingerings like 1, 6, 1, 1, 2, 0, 3.

Allegro.

The first section consists of ten staves of musical notation in bass clef. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation is highly technical, featuring rapid sixteenth-note passages, slurs, and various fingerings indicated by numbers 1-4. The first staff begins with a common time signature 'C'. The second staff has a '4' above the first measure. The third staff has a '2' above the first measure. The fourth staff has a '0 1' above the first measure. The fifth staff has a '2' above the first measure. The sixth staff has a '3 4' above the first measure. The seventh staff has a '1' above the first measure. The eighth staff has a '2 0' above the first measure. The ninth staff has a '1' above the first measure. The tenth staff has a '1' above the first measure. The notation includes many slurs and accents, suggesting a fast and fluid performance style.

Play with wrist only, do not use upper arm.

Allegro.

The second section consists of two staves of musical notation in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is highly technical, featuring rapid sixteenth-note passages, slurs, and various fingerings indicated by numbers 1-4. The first staff has a '1' above the first measure. The second staff has a '1' above the first measure. The notation includes many slurs and accents, suggesting a fast and fluid performance style.

This page contains 12 staves of musical notation for a bass line. The notation includes various rhythmic patterns, accidentals, and fingering numbers. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed above notes to indicate fingerings. The second staff continues the melodic line. The third staff introduces a change in rhythm with some dotted notes and continues the melodic development. The fourth staff features a sequence of eighth notes with a descending contour. The fifth staff continues this descending sequence with various accidentals. The sixth staff shows a more complex rhythmic pattern with sixteenth notes and a change in the key signature to one flat (Bb). The seventh staff features a series of sixteenth-note runs. The eighth staff continues with eighth notes and includes a measure with a whole rest. The ninth staff has a more intricate rhythmic pattern with many sixteenth notes. The tenth staff continues with eighth notes and includes a measure with a whole rest. The eleventh staff features a sequence of eighth notes with a descending contour. The twelfth staff concludes the piece with a final chord and a double bar line.

Allegro moderato.

3rd Pos. 0 4 4 3 1 1 1 4 3 1 1

D string. 1st Pos.

Lower half of bow.

Full bow. Draw to point. Lower half. Same bowing as before.

Lower half. Draw to point. Full bow.

Lower half, draw out, back to lower half.

* Draw to point with two slurred notes each time.

Gavotte.

This musical score is for a piece titled "Gavotte" in bass clef, 6/8 time. The key signature is one flat (B-flat). The score consists of ten staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Ornaments, specifically mordents, are placed above several notes. The piece includes repeat signs with first and second endings. The notation is clear and includes all necessary musical symbols for performance.

Allegro.

4 3

4 2

4 3

3 1 4

1 b 4 3 1 4 3 1 1

2 4 2 1 2

4 4 4 2 1

4 3

3

3 2

1 1 2 1 4 2 2

1 1 2 4 0 1

1 0 1

6

6

1 2 3 4 0

4

1 4 4

4 2 1

V

1

4 4

Half Pos.

2 4 1 2 3 4 1 3 4

3 4 1 4 0 2 1

3 3 4 0 3 1

4 3 3 1 4 2 1

V

4 3 2 4

4 4

3

4 4

4 4

4 3 3

4 4 1 4 2

3 1 4 2 4

Symphony Studies.

by
FRIED. GUMBERT.

SINFONIE N°1 (C moll.)

Mendelssohn. Op. 11.

Allegro con fuoco.

f *ff*

1 4 1

f

5 *f*

ff

1

SINFONIE N° 3 (A moll.)

Mendelssohn. Op. 56.

Allegro un poco agitato. ♩ = 100

p *pp sempre.*

pp *cresc.*

f

ff *sf*

p *cresc.*

f *sf* *p cantabile.*

sf *p*

dim. *pp*

cresc.

dim. *pp* *p*

This page of musical notation, numbered 81, contains ten staves of music for a bass line. The notation is written in bass clef and includes various dynamics and performance markings.

- Staff 1:** Features a melodic line with eighth and sixteenth notes, marked with *pp* (pianissimo).
- Staff 2:** Continues the melodic line, marked with *p* (piano) and *pp*.
- Staff 3:** Shows a more rhythmic pattern with sixteenth notes, marked with *pp* and *sempre pp* (always pianissimo).
- Staff 4:** Features a melodic line with eighth notes, marked with *p* and *cresc.* (crescendo).
- Staff 5:** Shows a melodic line with eighth notes, marked with *sf* (sforzando).
- Staff 6:** Features a melodic line with eighth notes, marked with *ff* (fortissimo), *dim.* (diminuendo), and *cresc.*
- Staff 7:** Shows a melodic line with eighth notes, marked with *ff*, *dim.*, and *sf* (sforzando).
- Staff 8:** Features a melodic line with eighth notes, marked with *sf*, *fff* (fortississimo), and *p*.
- Staff 9:** Shows a melodic line with eighth notes, marked with *ff* and *f* (forte).
- Staff 10:** Features a melodic line with eighth notes, marked with *sf cresc. sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *ff*.

Vivace non troppo. ♩ = 126

Musical score for bass clef, 2/4 time. The piece is marked "Vivace non troppo" with a tempo of ♩ = 126. The score consists of ten staves of music.

Dynamics and markings include:

- ff* (fortissimo)
- sf* (sforzando)
- più f* (più forte)
- p* (piano)
- pp* (pianissimo)
- mf* (mezzo-forte)
- cresc.* (crescendo)
- f* (forte)
- ff* (fortissimo)

The score features various articulations, including slurs, accents, and fingerings (e.g., 1, 2, 3). The key signature has one flat (B-flat).

1 *p*

1

1 *cresc.*

f *p* *pp*

dim. 6 *p cresc.*

ff

sf *sf*

10 *pp* *pizz.*

Adagia. $\text{♩} = 76$

f *dim.* *p* *cantabile e marcato.* *sul A.*

sf *dim.* *cresc.*

f *dim.* *p*

pp *p* *cresc.* *f*

p *cresc.* *f* *p* *cresc.* *f* *p*

cresc. *f* *p*

Allegro vivacissimo. $\text{♩} = 126$

ff *sf* *sf* *sf*

sf *f*

sf *sf* *sf* *ff*

Allegro maestoso assai. ♩. = 104

mf

cresc.

p *cresc.*

ff

SINFONIE N° 4 (A dur.)

Mendelssohn. Op. 90.

Allegro vivace.

pizz. arco.

f *p* *p* *p* *p* *p* *p* *p* *p* *p*

cresc. *mf* *ff* *pp* *mf* *cresc.* *f* *cresc.*

1 1 1 1 1 1 1 1 1 1

4 4 6

3

ff f

f

ff

13 mf

sf

p cresc.

ff sf sf sf

Andante con moto.



sf dim.

p

dim. *pp* *pizz.*

SALTARELLO.
Presto.

ff

f

This page of musical notation consists of ten staves of music, all in bass clef. The key signature is one sharp (F#). The music is characterized by frequent triplet patterns, often spanning across bar lines and grouped with slurs. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). Other markings include *p* (piano), *f* (forte), and *dim.* (diminuendo). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Some notes are marked with fingerings (1, 2, 3, 4). The piece concludes with a final measure marked *pp*.

SINFONIE N° 5.

Mendelssohn. Op. 107.

Andante.

p

p *p#* *cresc.* *mf*

cresc. *pp*

Allegro con fuoco.

f

sf

sf

cresc.

f

sf *sf* *sf*

pizz.
pp

arco.
pp staccato.

cresc. poco a poco. *p* *cresc.*

p *cresc.*

sempre più f

molto cresc. *ff* *sf*

pp *pp string.* *poco a poco.* *p*

cresc. *f* *sempre.*

string. cresc.

pp string. 6

6 6 3 ff ff

1 > >

Meno Allegro.

1 pp pp

p

cresc.

poco a poco

f cresc.

ff

ff *con fuoco.*

f *piu f*

non legato.

ff

ff *f*

Allegro vivace.

f

cresc.

f

f *cresc.* *p*

cresc. sempre.

f *cresc.* *più f*

Allegro maestoso.

ff *pesante.*

ff

f marcato.

f *sf*

ff

p
cresc. poco a poco

f

sf ff pp

cresc.

p sf cresc. sempre.

f f
Più animato poco a poco.

cresc. sempre più f al

ff sf sf σ

SINFONIE (C dur.)

Schubert.

Andante.

2 Violincello Solo.

espressivo.

decresc.

pp

ff

Allegro ma non troppo.

f

p cresc.

f

ff

p

fp

f *p* *ff* *f* *p*

cresc. *ff* *f*

p

2 3 4 5

6 7 1

f *p* *f* *p* *f*

p *f* *p*

2 Violoncello.

pp

1 2 3 4

cresc.

The musical score consists of ten staves. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melody with dynamics *poco*, *a*, and *poco*. The second staff is in treble clef with a key signature of one flat, featuring a melody with dynamics *ff* and fingerings 1, 3, 2, 1, 4, 3, 2, 2. The third staff is in bass clef with a key signature of one flat, featuring a melody with dynamics *sf*, *sf*, *sf*, *sf*, *sf*, *sf*. The fourth staff is in bass clef with a key signature of one flat, featuring a melody with dynamics *p* and fingerings 1, 2, 1, 4. The fifth staff is in bass clef with a key signature of one flat, featuring a melody with dynamics *f*. The sixth staff is in bass clef with a key signature of one flat, featuring a melody with dynamics *cresc.* and *f*. The seventh staff is in bass clef with a key signature of one flat, featuring a melody with dynamics *f*. The eighth staff is in bass clef with a key signature of one flat, featuring a melody with dynamics *p* and *pp*. The ninth staff is in bass clef with a key signature of one flat, featuring a melody with dynamics *p* and *p*. The tenth staff is in bass clef with a key signature of one flat, featuring a melody with dynamics *p* and *p*.

sempre *p* *p* *cresc.*

f

pp

mf

f *p* *f* *p*

cresc. *ff*

Detailed description: This page of a musical score is written for a bass clef instrument. It consists of ten staves of music. The first staff begins with the instruction 'sempre p' and features a melodic line with a first fingering (1) and a dynamic marking of 'p cresc.'. The second staff continues the melodic line. The third staff starts with a dynamic marking of 'f' and includes a fermata. The fourth staff features a triplet of eighth notes and a dynamic marking of 'p'. The fifth staff contains a triplet of eighth notes and a first fingering (1). The sixth staff includes a second fingering (2), a trill, and a triplet of eighth notes. The seventh staff continues the melodic line. The eighth staff is marked 'pp' and features a triplet of eighth notes. The ninth staff is marked 'mf' and contains a triplet of eighth notes. The tenth staff includes a fourth fingering (4), a trill, and dynamic markings of 'f', 'p', 'f', and 'p'. The final staff concludes with a dynamic marking of 'cresc.' and a fortissimo 'ff' marking.

Musical score for bass clef, featuring various dynamics and articulations. The score consists of 11 staves.

- Staff 1: *p* (piano), measures 1-3.
- Staff 2: *p* (piano), measures 4-7.
- Staff 3: *p* (piano) and *f* (forte), measures 1-2.
- Staff 4: *p* (piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano), measures 1-5.
- Staff 5: *f* (forte), *p* (piano), *decresc.* (decrescendo), measures 1-4.
- Staff 6: *pp* (pianissimo), measures 1-4.
- Staff 7: *poco a poco cresc.* (poco a poco crescendo), measures 1-4.
- Staff 8: *ff* (fortissimo), measures 1-4.
- Staff 9: *ff* (fortissimo), measures 1-4.
- Staff 10: *ff* (fortissimo), measures 1-4.
- Staff 11: *ff* (fortissimo), *largamente* (largely), measures 1-4.

LA CINQUANTAINE.

THE GOLDEN WEDDING.

Air in the ancient style.

GABRIEL MARIE.

Andantino. $\text{♩} = 88$

p

tr

p

tr

f

p

cresc.

f

p

allargando al Fine

f

Fine.

sotto voce.

f

pp

cresc.

f

pp

f rit.

1 *2*

f D.S. al Fine.

* Piano accompaniment may be had from the John Church Co.

Noritos Lament*

from Morlando Vespucci.

W. F. T. Mollenhauer

Andante.

D string.

A string.

* Piano accompaniment can be had at The John Church Co.
12830

Cujus Animam.

Air du Stabat Mater.

Allegro maestoso.

F. A. Kummer, Op. 142, N^o 20.

The musical score is written in bass clef with a key signature of two sharps (D major) and a 2/4 time signature. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic and includes a trill (*tr*) in the final measure. The second staff features a *dol.* (dolce) marking and contains several triplet markings (3). The third staff is marked *p* (piano). The fourth staff is marked *f* (forte). The fifth staff is marked *p* (piano) and includes a triplet marking (3). The sixth staff is marked *mf* (mezzo-forte) and includes a triplet marking (3). The seventh staff is marked *p* (piano) and includes several triplet markings (3). The eighth staff is marked *f* (forte) and includes a *cresc.* (crescendo) marking. The score is filled with various musical notations including slurs, accents, and dynamic markings.

f

f *f* *p* *a piacere.*

a tempo.
dol.

p *f*

dol.

cresc. *ff* *dim.*

dol. *cresc.*

ff *dim.* *p*

ad lib. *pp*

p *pp*

Miserere

de l'Opera. LE TROUBADOUR de Verdi.

Andante assai sostenuto.

F. A. Kummer Op. 142. N^o 22.

Musical score for the 'Miserere' from Verdi's 'Le Troubadour', Op. 142, No. 22 by F. A. Kummer. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of nine staves of music. The first staff begins with a piano dynamic (*p*) and a fingering of 0. The second staff has a piano dynamic (*p*) and includes fingering 1. The third staff has a piano dynamic (*p*) and includes fingering 3. The fourth staff has a piano dynamic (*p*) and includes fingering 3. The fifth staff has a piano dynamic (*p*) and includes fingering 3. The sixth staff has a piano dynamic (*p*) and includes fingering 3. The seventh staff has a piano dynamic (*p*) and includes fingering 3. The eighth staff has a piano dynamic (*p*) and includes fingering 3. The ninth staff has a piano dynamic (*p*) and includes fingering 3. The score includes various musical notations such as slurs, accents, and dynamic markings like *dol.* (dolce).

1
p

1
p

1
p

dol.

p

dol.

cresc. *f* *dol.*

cresc. *f*

p *cresc.* *f*

Passe-Pied.

Dance in the olden Style.

Allegro ma non troppo. $\text{♩} = 69$.

Ernest Gillet.

f

mf

pp

f

tempo.

Trio.

f

mf

p poco rit.

Meditation on the 1st Prelude by S. Bach.

GOUNOD.

The musical score is written for a single melodic line in G major, 6/8 time. It consists of ten staves of music. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece is characterized by its flowing, lyrical quality, with many slurs and fingerings indicated. The first staff begins with a *p* dynamic and a slur over a series of notes, with fingerings 4, 1, 2, 3, 1, 3, 2, 0, 2, 2. The second staff continues with *pp* dynamics and includes fingerings such as 2, 2, 4, 1, 3, 4, 1, 3, 1, 2. The third staff features a *f* dynamic and fingerings like 4, 1, 1, 1, 2, 4, 1. The fourth staff has a *f* dynamic and fingerings such as 2, 2, 3, 1, 4, 4, 3, 1. The fifth staff starts with *f* dynamics and fingerings like 3, 1, 3, 1, 2, 2, 2, 3, 1, 4, 4, 4. The sixth staff returns to *pp* dynamics with fingerings like 2, 2, 2, 2. The seventh staff has *p* dynamics and fingerings like 2, 2, 2, 2. The eighth staff features *f* dynamics and fingerings like 2, 2, 2, 2. The ninth staff has *f* dynamics and fingerings like 2, 2, 2, 2. The tenth staff concludes with *ff* dynamics and fingerings like 2, 2, 2, 2.

Divertimento II, über österreichische Lieder.

Romberg Op. 46.

Poco lento.

f *p dolce. gliss.* *cresc.*

sf *dim.* *p* *poco*

piu.

sempre piu cresc.

f *p* *cresc.*

f

dim. *f* *dim e rallent.*

f risol. *p* *f risol.* *p* *f risol.*

f risol. *p* *f* *dimin.*

p *f dim.* *poco rall.*

leggiero. a tempo. *f risol.* *p* *f risol.* *p* *dim. e rall.* *Allegretto.* *pp semplice.*

stacc.

poco. *f* *dim.*

p *stacc.* *sf* *sf*

f *sf* *sf*

p *cresc.* *f* *f* *dim.*

mf *dol.*

mf *dolce.*

dim. *f* *dim.* *P scherz.*

f

f *p leggiero.*

dim. con espress. f

dim. sf dim. p p

meno piu poco

cresc. espress.

f p meno.

piu sf poco

cresc. p

dim. p piu mf

dim. p dim. e poco rall.

Allegro non troppo.

Musical score for a piece in 3/4 time, featuring multiple staves with various dynamics and articulations. The score includes:

- Staff 1: *pp con grazia.* *sempre*
- Staff 2: *pp* *p*
- Staff 3: *poco cresc.*
- Staff 4: *mf* *piu cresc.*
- Staff 5: *f brillante.*
- Staff 6: *f*
- Staff 7: *con espress.* *dolce.* *con espress.* *mf*
- Staff 8: *pp* *pp*
- Staff 9: *p poco espress.*
- Staff 10: *cresc.* *fz*
- Staff 11: *fz* *dim.*

p
leggero.
mp
dim.
p
cresc.
f con grazia.
cresc.
f
p con grazia.
sempre p
cresc.
f
dim.
sempre dim.
p
f
Or.
cresc.
f
Or.
sempre piu cresc.
ff
pesante.

Selected Orchestra Studies.

Overture: SUMMERNIGHT'S DREAM.

Suppé.

Allegro molto.

The musical score consists of eight staves of music in bass clef, D major, and 2/4 time. The tempo is marked 'Allegro molto'. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together, with various articulations and dynamics. The first staff begins with a treble clef and a 2/4 time signature, followed by a key signature of one sharp (F#). The music continues through eight staves, ending with a double bar line.

Meno mosso.

The musical score consists of one staff of music in bass clef, D major, and 3/4 time. The tempo is marked 'Meno mosso'. The music features a slower, more melodic line with various articulations and dynamics. The staff begins with a treble clef and a 3/4 time signature, followed by a key signature of one sharp (F#). The music ends with a double bar line.

*Solo.**p*

TANNHÄUSER MARCH.

R. Wagner.

Allegro.

3

p

pizz.

arco.

p

cresc.

f

ff

ff

2 3 4 1 2 4 1

2 1 1 2 2 3

1 3 2

2 1 1 6 6

6 6 3 3 3 3 3 3

Selection from Gounod's FAUST.

Stasny.

Andantino. *Solo.* *p*

Allegretto agitato. *p* *cresc.*

f *pizz.* *p*

Larghetto. *Solo.* *dolce.*

Overture: STRADELLA.

Flotow.

Andante. *p*

mf

cresc. *f*

Solo. *p*

Overture: POET AND PEASANT.

Andante maestoso.

Suppé.

Solo.
pp
rall.
a tempo.
ad lib.
pp
pp
morendo.

Overture: DIE FRAU MEISTERIN.

Allegro.

Suppé.

f
ff
pp
pp

Overture: MORNING, NOON AND NIGHT IN VIENNA.

Suppé

Andante amoroso.

pizz.

dolce con molto espress.

con espress.

con espress.

p *Tutti.* *p*

Solo. *dolce.*

p

P con leggerezza.

ff *f*

f *f*

Piu mosso.

ff *ff*

ff *ff* *ff*

Overture: MERRY WIVES OF WINDSOR.

O. Nicolai.

Andantino moderato.

p
cresc. poco a poco.

Allegro moderato.

f
f
f
f
f
f
mf
ff

JUBEL OVERTURE.

Weber.

Adagio.

ff

Solo.

Presto assai.

f rit. assai. *f*

f

ff

Overture: EURYANTHE.

Weber.

Allegro.

p dolce.

pp

mf

f

p *ff*

f

f

f

ff

Overture: MARITANA.

Wallace.

Allegro.

The musical score consists of two staves. The upper staff is a bass line in 6/8 time, starting with a *p* dynamic and moving to *mf*. The lower staff is a piano line, also in 6/8 time, with dynamics ranging from *f* to *ff* and *p*. The piano line includes various articulations such as slurs, accents, and trills. The score concludes with a double bar line.

Andantino.

Solo

The musical score is a single bass line in 6/8 time, marked *Solo* and *p*. It includes fingerings (1, 2, 3, 4) and a trill. The score concludes with a double bar line.

Allegro moderato.

ff

f

ff

ff

Allegro molto.

Overture: ZANETTA.

Auber.

Allegretto. *Solo.*

pizz.

Allegro moderato.

arco.

f

p

f

pizz.

Solo obligato from RIGOLETTO.

Verdi.

Andante.

The musical score consists of eight staves of music in bass clef, 3/4 time, and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The music is a solo obbligato, characterized by a continuous, flowing bass line. The notation includes numerous slurs, ties, and dynamic markings. Above the notes, there are extensive fingering instructions, including numbers 1-4, 0, and 3, often with accents. Some notes are marked with a '+' sign, possibly indicating a breath mark or a specific articulation. The piece concludes with a final cadence on the eighth staff.

Overture: TÄNNHAUSER.

R. Wagner

Andante.

Musical notation for the Andante section, featuring a bass clef, a key signature of two sharps (D major), and a 3/4 time signature. The music begins with a *p* dynamic and includes a *V* marking. The first line contains a triplet of eighth notes. The second line continues the melodic line with various fingerings and slurs.

Allegro.

Musical notation for the Allegro section, featuring a bass clef, a key signature of two sharps (D major), and a common time signature. The music begins with a *fp* dynamic and includes a *f* marking. The section is characterized by sixteenth-note patterns and sixteenth-note triplets, with numerous fingerings and slurs throughout. The notation includes various dynamic markings such as *fp* and *f*.

This musical score is written for bass guitar in the key of G major (one sharp). It consists of ten staves of music. The first staff begins with a *pp* (pianissimo) dynamic marking and includes a triplet of sixteenth notes. The second staff features a *p* (piano) dynamic marking and contains several slurs and fingerings. The third staff starts with a *p* dynamic and includes a triplet. The fourth staff is marked *sempre cresc.* (always crescendo) and contains a triplet. The fifth staff includes a *ff* (fortissimo) dynamic marking. The sixth staff features a double bar line with repeat dots and a 15-measure rest. The seventh, eighth, and ninth staves continue the melodic line with various rhythmic patterns and fingerings. The final staff concludes the piece with a double bar line.

Musical score for a piece in D major, 19/16 time signature. The score consists of ten staves. The first six staves are for the right hand, and the last four are for the left hand. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from fortissimo (ff) to piano (p). Fingerings and accents are indicated throughout.

A DICTIONARY OF MUSICAL TERMS.

A. (Italian) by, for.
ACCELERANDO, (It.) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one, by way of enhancing the effect of the composition.
ADAGIO, (It.) a very slow degree of movement.
ADAGISSIMO, (It.) extremely slow.
AD LIBITUM, (Latin) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishments his fancy may suggest.
AGITATO, CON AGITAZIONE, (It.) with agitation, anxiously.
AL. ALL. ALLA, (It.) to the; sometimes, in the style of.
ALLEGREMENTE (It.) with quickness.
ALLEGRETTO, (It.) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (It.) moderately playful and vivacious.
ALLEGREZZA, (It.) joy; as *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (It.) extremely quick at d. lively.
ALLEGRO, (It.) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, etc.
AL SEGNO, AL SEG. or the character ♩ signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark ♩ over a double bar.
ANDANTE, (It.) implies a movement somewhat slow and sedate. The term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (It.) somewhat slower than *andante*.
ANIMATO, CON ANIMA ANIMOSO, (It.) with animation, in a spirited manner.
A PIACERE, A PIACIMENTO, (It.) at the pleasure of the performer.
APPOGGIATURA, (It.) a note of embellishment, generally written in a small character.
APPOGGIATO, (It.) dwelt, leaned upon.
ARIOSO, (It.) in the style of an air.
ARPEGGIANDO, ARPEGGIATO, ARPEGGIO, (It.) Passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (It.) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, A TEM, (It.) in the regular time.
A TEMPO GIUSTO, (It.) in strict and equal time.
ATTACCA, ATTACCA SUBITO, (It.) implies that the performer must directly commence the following movement.
BARCAROLLE, (It.) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (It.) well; as, *ben marcato*, well marked. This expression indicates that the passage must be executed in a clear, distinct and strongly accented manner.
BIS, (Lat.) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRIO, BRIOSO, CON BRIO, (It.) with brilliancy and spirit.
BRISÉ, (Fr.) sprinkled, broken into arpeggios.
CADENCE, (Fr.) a shake; also a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (It.) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (It.) gradually diminishing in tone and quickness.
CALORE, (It.) with much warmth and animation.
CANONE, (It.) a canon, or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABLE, (It.) in a graceful and singing style.
CANTANTE, (It.) a part to be executed by the voice.
CAPELLA, ALLA, (It.) in the church style.
CAPO, (It.) the head, or beginning.
CAPRICCIO, (It.) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts, of a humorous character.
CAVATINA, (It.) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (Fr.) a song or melody; the vocal part.
CHE, (It.) than; as, *poco piu che andante*, rather slower than *andante*.
CHROMATIC, proceeding by semitones, or formed by semitones.
CODA, (It.) a few bars added at the close of a composition beyond its natural termination.
COLLA PARTE, (It.) implies that the accompanist must follow the principal part in regard to time.
CON, (It.) with; as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.
CONCENTO, (It.) concord, agreement.
CONCERTO, (It.) a composition intended to display the powers of some particular instrument, with orchestral accompaniments.
CON DOLCEZZA, (It.) with sweetness.

CON DOLORE, (It.) mournfully, with pathos.
CON GRAVITA, (It.) with gravity.
CON GRAZIA, (It.) with grace.
CON GUSTO, GUSTOSO, (It.) with taste.
CON IMPETO, (It.) with impetuosity.
CON MOTO, (It.) in an agitated style, with spirit.
CON SPIRITO, (It.) with quickness and spirit.
CRESCENDO, or CRES., (It.) with a gradually increasing quantity of tone.
D. (It.) by.
DA, CAPO, or D. C., (It.) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to it and finish with the first strain.
DAL, (It.) by; as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (It.) gradually decreasing in quantity of tone.
DELICATEZZA, (It.) delicacy; as, *con delicatezza*, with delicacy of expression.
DIATONIC, (Greek) naturally; that is according to the degrees of the major and minor scale, or by tones and semitones only.
DILUENDO, (It.) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., (It.) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (It.) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (It.) a short, light composition, written in a familiar and pleasing style.
DOLCE, or DOL., (It.) implies a soft and sweet style.
DOLCEZZA, or CON DOLCEZZA, (It.) with sweetness and softness.
DOLCEMENTE, (It.) in a sweet and graceful style.
DOLOROSO, (It.) indicates a soft and pathetic style.
E, ED, the Italian conjunction and; as, *fauto e violino*, flute and violin; *nobilmente ed animato*, with grandeur and animation.
FACILITA, (It.) a facilitation, an easier adaptation.
FANTASIE, (Fr.) a species of composition.
FANTASIA (It.) tion in which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any set of an opera or of a concert; or the last movement of a symphony or sonata, in the German style.
FINE, (It.) the end.
FORTE, or For., or simply f., (It.) loud.
FORTISSIMO, or ff., (It.) very loud.
FORZANDO, or FORZ., or fz., implies that the note is to be marked with particular emphasis or force.
FUOCO, CON, (It.) with intense animation.
FURIOSO, or CON FURIA, (It.) with fire.
GALLOPPE, (Fr.) a gallop, a quick German dance tune.
GALOP, (Ger.) a quick species of dance.
GALOPPE (Fr.) generally in 2-4 time.
GUSTO, (It.) in just and exact time.
GRACES, occasional embellishments, sometimes spontaneously introduced by the performer. The most important of these are the *apoggiatura*, the *turn*, and the *shake*.
GRAN GUSTO, (It.) in an elevated, grand style.
GRAVAMENTE, (It.) dignified and solemn.
GRAVE, (It.) the slowest degree of movement; also, a deep, low pitch in the scale of sound.
GRAVITA, (It.) gravity; as, *con gravita*, with gravity.
GRUPPETO, (It.) a group³ or notes; a turn.
GRUPPO, (It.) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (It.) with taste, elegantly.
IL, (It.) the.
IMPROMPTU, (Fr.) an extemporaneous production.
IMPROVISARE, (It.) to compose or sing extemporaneously.
IN, (It.) in; as, *in tempo*, in time.
IN CANTO ENER, INNOCENTEMENTE, (It.) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, (It.) a short introduction.
INTRODUZIONE, (It.) tory movement.
INTESSO, (It.) the same; as, *intesso tempo*, the same time.
LARGHETTO, (It.) indicates a time slow and measured in its movement, but less so than *largo*.
LARGHISSIMO, (It.) extremely slow.
LARGO, (It.) a very slow and solemn degree of movement.
LAGATO, (It.) in a smooth and connected manner.
LEGGISSIMO, (It.) exceedingly smooth and connected.
LEGEREMENT, (Fr.) with lightness and gaiety.
LEGGIARDO, (It.) light, gentle.
LEGGIERAMENTE, (It.) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA, (It.) with lightness and facility of execution.
LENTANDO, (It.) with increasing slowness.
LENTAMENTE, LENTO, (It.) in slow time.
LIAISON, (Fr.) smoothness of connection; also, a bind or tie.
LIO, (Lat.) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *sva alta* or *sva bassa*.

MA, (It.) but; as, *all gro ma non troppo*, quick, but not too much so.
MAESTOSO, (It.) with majesty and dignified expression.
MAIN, (Fr.) the hand; as, *main droite*, right hand; *main gauche*, or *M. D., M. G.*, the right or left hand in piano music.
MARCELO, (Fr.) in a marked and emphatic style.
MELANGE, (Fr.) a composition founded on several favorite airs; a medley.
MEME, (Fr.) the same; as, *memme movement*, in the same tune.
MESTO, (It.) mournfully, sadly, pathetically.
MESTOSO, (It.) sadly, pensively.
MEZZO, (It.) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARRATTERE, (It.) implies a moderate degree of expression and execution.
MOLTO, (It.) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (Fr.) a piece or musical composition of any kind.
MORIENTE, (It.) a beator transient shake.
MORBENDO, (It.) gradually subsiding in regard to tone and time; dying away.
MOSSO, (It.) movement; as, *piu mosso*, with more movement, quicker.
MOTO, or CON MOTO, (It.) with agitation.
MOVIMENTO, (It.) time, movement.
NOBILE, NOBILMENTE, (It.) with nobleness, grandeur.
NOTTURNO, (It.) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (It.) or; as, *fauto o violino*, flute or violin.
OBLIGATO, or OBLIGATI, (It.) a part or part of a composition, indispensable to its just performance, and which, therefore, can not properly be omitted.
OTTAVA, or Sva, (It.) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASTORALE, (It.) a soft and rural movement.
PEDALE, (It.) a pedal or stationary bass. In piano music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, PEBERDENDI, or PERDENDO, (It.) implies gradual diminution, both in the quantity of tone and speed of movement.
PEU, (Fr.) a little.
PHRASE, a short musical sentence containing an incomplete idea.
PIACERE, (It.) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or pp., (It.) extremely soft.
PIANO, or p., (It.) soft.
PIU, (It.) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.
PLANTIVA, (It.) expressively, plaintively.
PLUS, (Fr.) more; as, *plus anime*, with greater animation.
POCO, (It.) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (It.) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (It.) then; as, *piano poi forte*, soft, then loud.
POLACCA, (It.) a slow Polish dance.
POLONAISE, (Fr.) in 2-4 time, of a peculiarly culliar rhythmical construction, as the melodial members usually terminate on the third crotchet of the bar.
PORFAMENTO, (It.) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (It.) possible; as, *piu forte possibile*, as loud as possible.
POTPOURRI, (Fr.) a fantasia on favorite airs.
PRECIPITATO, (It.) in a hurried manner.
PRECISIONE, (It.) with precision, exactitude.
PRELUDIO, (It.) a prelude or introduction.
PREMIERE, (Fr.) first; as, *premier fois*, first time.
PRESTISSIMO, (It.) the most rapid degree of movement.
PRESTO, (It.) very quick.
PRIMO, (It.) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (Fr.) a French dance.
QUASI, (It.) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (It.) with calmness or repose; quietly.
RADDOLCENDO, (It.) with augmented softness.
RALLENTANDO, (It.) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.
RAPIDO, (It.) rapidly.
RINFORZANDO, RINFORZATO, or rinf., or rf., (It.) with additional tone and emphasis.
ROMANCE, (Fr.) a short lyric tale set to music.
ROMANZA, (It.) music; or a simple and elegant melody, suitable to such words.
RONDEAU, (Fr.) a composition of several parts, the end of which, the first part, is subject to be repeated.
RITENETE, RITENUTO, (It.) a keeping back or decrease in the speed of the movement.
SCHERZANDO, SCHERZANTE, SCHERZOSO, or SCHERZ., (It.) in a light, playful, and sportive manner.

SEGN0, or S., (It.) a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.
SEGUIE, SEGUITO, (It.) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the finale now follows. It is also used in the sense of *in similar or like manner*, to show that a subsequent passage is to be played like that which precedes it.
SIMPLICITE, SEMPLICEMENTE, (It.) with simplicity, artlessly.
SEMPRE, (It.) always; or *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
SERIOSO, (It.) in a serious style.
SERPEGGIANDO, (It.) gently and silently creeping onwards, quietly advancing.
SFORZATO, SFORZANDO, or sf., (It.) implies that a particular note is to be played with emphasis.
SIICILIANA, (It.) a movement of a slow, soothing pastoral character, in 4-8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (It.) a symphony or orchestral composition in many parts.
SLENTANDO, (It.) a gradual diminution in the time or speed of a movement.
SMORZANDO, (It.) a gradual diminution as to tone.
SOAVE, (It.) in a soft, sweet, and delicate style.
SOGETTO, (It.) the subject or theme.
SOLI, (It.) plural of *solo*. It implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SONATA, (It.) a composition consisting of several movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST., (It.) sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (It.) with spirit.
SPIRITOSO, (It.) with great spirit.
STACCATO, (It.) implies that the notes are to be played distinct, and detached from one another.
STESSO, (It.) the same.
SUBITO, (It.) quickly; as, *voltii subito*, turn quickly.
SUITE, (Fr.) a series, a collection; as, *une suite de pieces*, series of lessons.
SYNCOPE, (It.) in a constrained and syncopated style.
SYNCPATION, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; this displaces the accent, and produces a peculiar effect.
TACET, (Lat.) implies that, during a movement, or part of a movement, some particular instrument is to be silent, as, *fauto tacet*, the flute is not to play.
TANTO NON, (It.) not so much; not too much.
TARANTELO, (It.) slowly, in a dragging manner.
TEMA, (It.) a subject or theme.
TEMPESTOSO, (It.) in a tempestuous manner.
TEMPO COMODO, (It.) in a convenient degree of movement.
TENERAMENTE, TENERO, or CON TENEREZZA, (It.) tenderly.
TENUTO, or TEN., (It.) implies that a note, or notes, must be sustained or kept down the full time.
THEME, (Fr.) a subject.
TIMOROSO, (It.) with timidity or awe.
TRANQUILLO, TRANQUILLAMENTE, or, CON TRANQUILLEZZA, (It.) tranquilly, compositely.
TREMENDO, (It.) with a tremulous expression, horribly.
TREMANDO, (It.) implies the reiteration of a note or chord.
TREMOLATE, (It.) with great rapidity, so as to produce a tremulous kind of motion.
TRILLANDO, (It.) a succession of shakes on different notes.
TRILLE, (Fr.) TRILLO, (It.) a shake.
TRIO, (It.) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, etc., which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (It.) with the utmost vehemence, as loud as possible.
TUTTI, (It. plural) all; a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN, (It.) as *un poco*, a little.
VALCE, (It.) VALSE, (Fr.) a waltz.
VELOCE, or CON VELOCITA, (It.) in rapid time.
VELOCISSIMO, (It.) with extreme rapidity.
VIBRANTE, (It.) a peculiar manner of touching the keys of a piano.
VISTAMENTE, (It.) with quickness.
VITE, (Fr.)
VIVACE, VIVAMENTE, or CON VIVACITA, (It.) with briskness and animation.
VIVACISSIMO, (It.) with extreme vivacity.
VIVACITA, (It.) vivacity.
VIVO, CON VIVEZZA, (It.) animated, lively.
VOCE, (It.) the voice.
VOLANTE, (It.) in a light and rapid manner.
VOLTA, (It.) time of playing a movement, as *prima volta* the first time of playing etc.
VOLTI SUBITO, or V. S., (It.) turn over quickly.

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