PRACTICAL

TUTOR

for the

Double-Bass

(WITH THREE STRINGS)

OTTO LANGEY.

NEW EDITION, REVISED & ENLARGED.

BY

JOHN REYNOLDS.

OF THE R.I.O. & THE MONDAY POPULAR CONCERTS.

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PREFACE.

The many different styles in which the Double-Bass is played, increases the difficulty of writing a Tutor for this instrument. But in order to satisfy modern requirements, Messrs HAWKES & SON have published two Double-Bass Tutors in this Series, one for the Three, and one for the Four Stringed Instrument. In this book, — treating of the Three Stringed Bass, the English system of tuning and fingering has been adopted, with but few exceptions. The exercises are so arranged, as to follow as nearly as possible in progressive order. Should however one or another seem too difficult, it is advisable to pass it for the present and to practise it later, when technical difficulties are better overcome. It is almost impossible to express in one book, everything which occurs in Music, especially, when only a limited space is available. It is advisable therefore when practicable, to study it with a competent teacher.

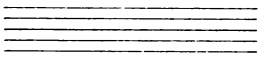
Trusting that this book may find as many friends as there are notes in it, I conclude with the wish that it may well serve the purpose for which it is designed.

Otto Langey.

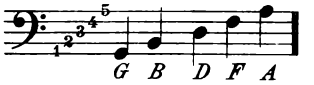
RUDIMENTS OF MUSIC.

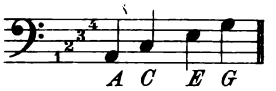
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of Notation.

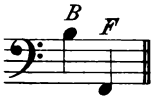
The musical signs which indicate pitch and duration of a musical sound, are called Notes, figured thus:—

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

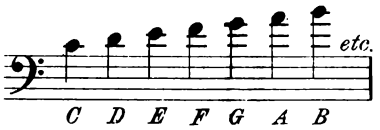
Music for the Double-Bass is written in the Bass or F clef, which is placed on the fourth line of the stave thus:—

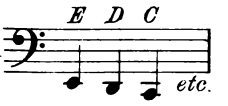
The names of the notes placed upon the five lines, in the Bass-clef are:— 

and those in the four spaces between the lines are:— 

the two notes immediately above and below the lines are:— 

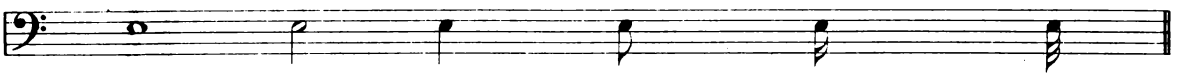
If more notes are required, then, what are called leger-lines, are added above and below the stave, the note placed on and above the leger-lines are:—



and those placed on and below the leger-lines are:— 

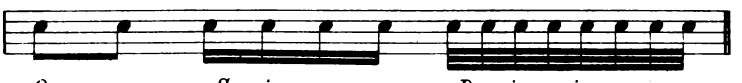
DURATION OF NOTES.

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



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

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



Quavers or Eighths.	*Semi-quavers. (Sixteenths.)*	*Demi-semi-quavers. (Thirtyseconds.)*

THE RELATIVE VALUE OF NOTES.

ONE SEMIBREVE or WHOLE NOTE
IS EQUAL TO

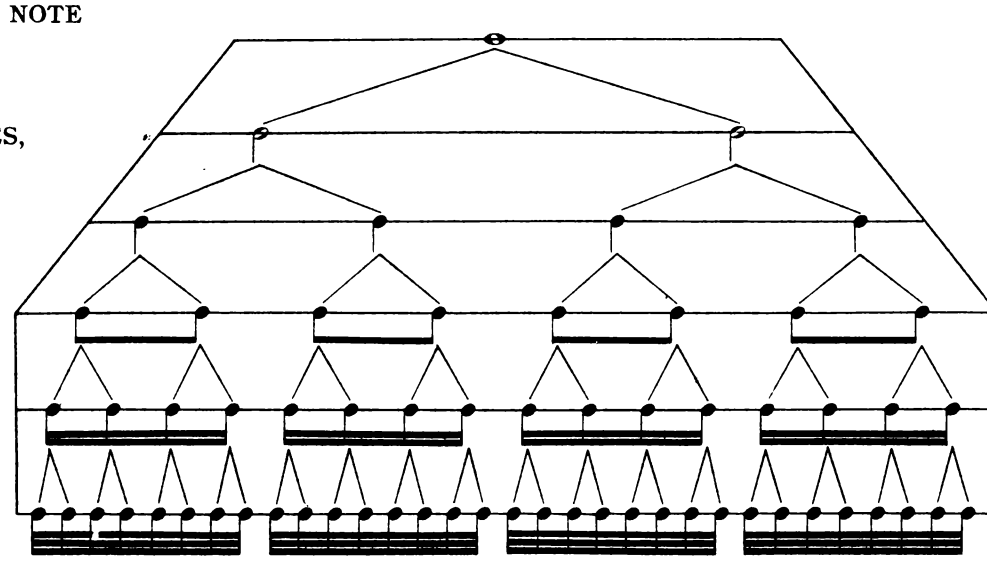
2
MINIMS or HALF-NOTES,

or 4
CROTCHETS,
(Quarter-notes.)

or 8
QUAVERS,
(Eighths.)

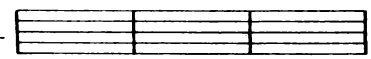
or 16
SEMI-QUAVERS,
(Sixteenths.)

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



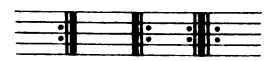
BARS.

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

called BARS:— 

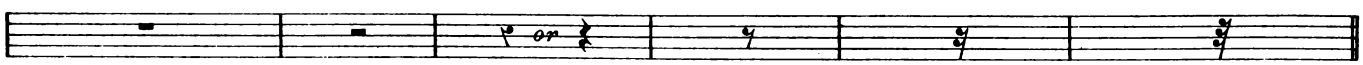
every bar must contain a certain number of notes regulated by the FIGURES, which always follow the *signature.*

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

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

RESTS.

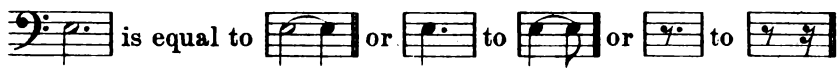
Instead of a note, a *Rest* of an equal value may be used to complete the measure.

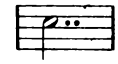
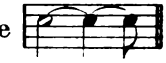


Rest for a Semibreve, or Whole-note.	*Minim. (Half-note.)*	*Crotchet. (Quarter-note.)*	*Quaver. (Eighth-note.)*	*Semi-quaver. (Sixteenth-note.)*	*Demi-semi-quaver. (Thirtysecond-note.)*

DOTS.

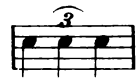
A *DOT* placed after any note increases its value *one half,* Thus:—



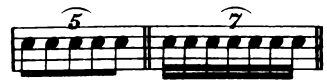
Two Dots placed after a note increase its value one half and a quarter, or  like 

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

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

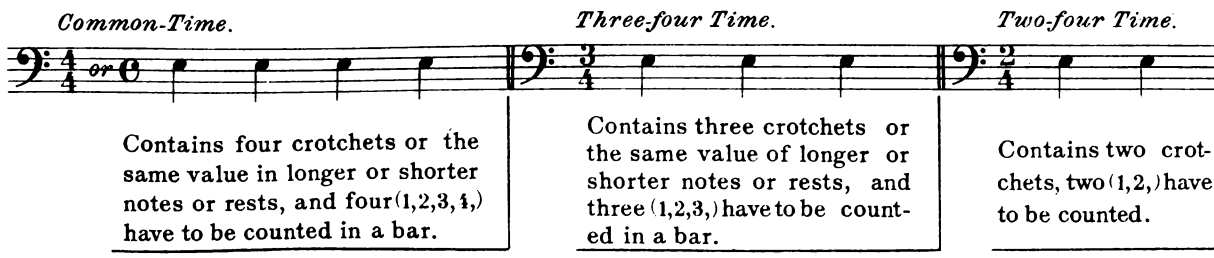
Three Crotchets marked thus  must be played in the same time as two Crotchets

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

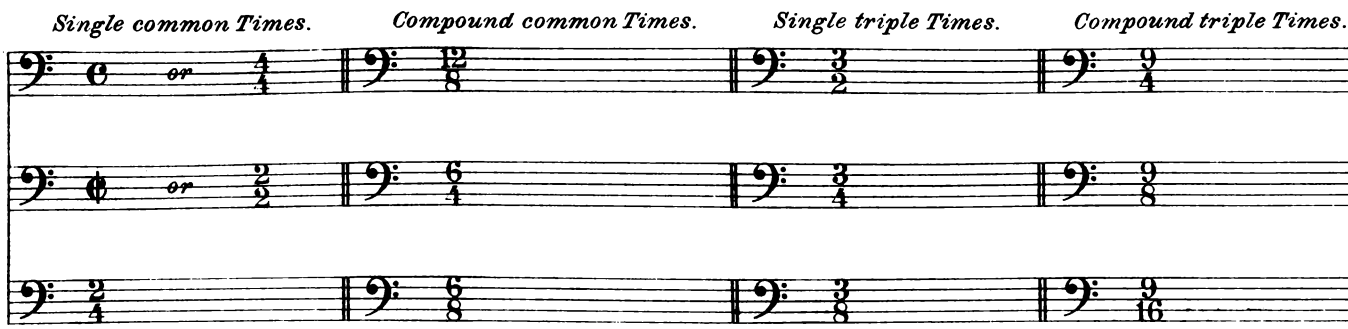
There are also groups of  and notes.

TIME OR MEASURE.

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



A TABLE OF TIMES.



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

SCALES EXPLAINED.

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

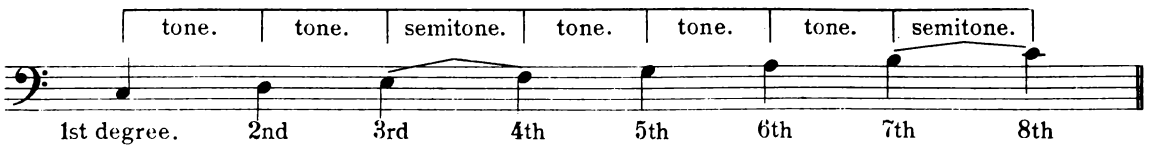
Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

There are two principal kinds of Scales; termed *Major* and *Minor,* whose ascension or descension is diatonical (i.e. in tones and semitones,) and a third kind whose ascension or descension is chromatical (i.e. in semitones.)

For the present only the *Major Scale* will be explained.

In the Major Scale the semitones are placed between the third and fourth, and the seventh and eighth degrees of the scale.

DEGREES.



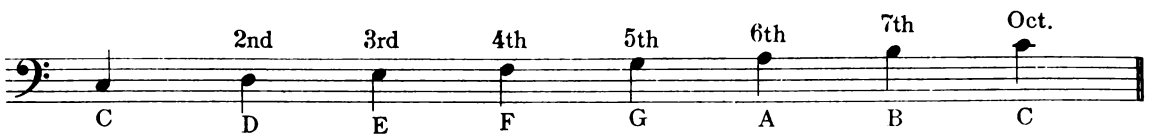
Each diatonic scale derives its name from the name of the note on the first degree — or the *Root.*

There are twelve Major and twelve Minor scales; but not to burden the student with their combinations, only the scale of C major will be used for the present.

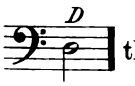
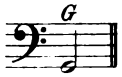
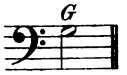
The distance from one note to another is called an *Interval.* Two notes placed on the same degree do not produce any interval they are said to be in *Unison.*

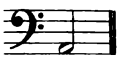
The intervals are named:— the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh and the Octave.

INTERVALS.



THE METHOD OF TUNING.

First tune the open second or middle string to:—  then tune the open third or lower string to:—  and finally tune the open first or upper string to:—  Great care must be taken to keep the Bridge in its proper position, that is, upright, this direction is most important.

N.B. The lower string is tuned occasionally to A:— 

THE METHOD OF HOLDING.

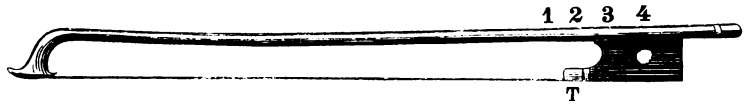
Place the thumb of the left hand behind the neck of the instrument and extend the fingers across the strings, parallel with and about four inches below the nut; the right side of the back should rest against the left side of the players chest; the point of the left foot is placed under the lower bend of the back, acting as a kind of wedge to keep the instrument in the required position for playing.

THE BOW.

There are two kinds of Bows used for the Double-Bass, a straight one, mostly used in France called the Bottesini Bow and a curved one, in general use in England and Germany, called the Dragonetti Bow.

THE METHOD OF HOLDING.

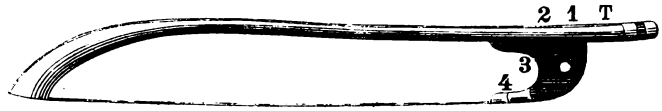
THE BOTTESINI BOW.



Place the fingers upon the stick in the order marked; the first finger must be pressed down firmly, the second should extend to the ferule where the hair commences, the third and fourth fingers are placed against the nut, the thumb is placed on the ferule, opposite the second finger, the wrist must be turned in an outward direction. The hair of the Bow must be placed upon the strings in a direct line with, and about four inches from the Bridge.

THE METHOD OF HOLDING.

THE DRAGONETTI BOW.



Place the third and fourth fingers of the right hand in the semicircle of the nut, between the hair and the stick, place the first finger, slightly curved, along the side of the stick, and the point of the thumb on the stick, opposite the second joint of the first finger, the end of the stick will rest loosely between the lower joints of the finger and thumb. The hair of the Bow must be placed upon the strings in a direct line with, and about four inches from the Bridge.

FINGERING MARKS.

The strings are called open, when not pressed against the finger-board and are so indicated by a 0. The fingers of the left hand are marked with the figures 1. 2. 3 and 4.

A Zero (0) indicates a Harmonic note.

BOWING MARKS.

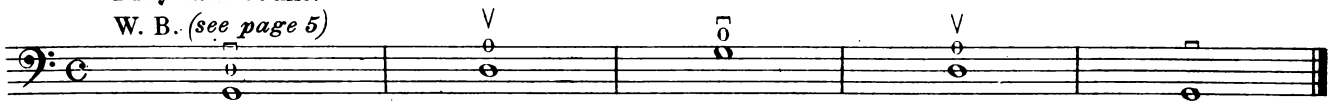
⊓ = Down Bow. V = Up Bow. W. B. = Whole Bow. H. B. = Half Bow. Sh. St. = Short Strokes.

EXERCISES ON OPEN STRINGS.

Play and count.

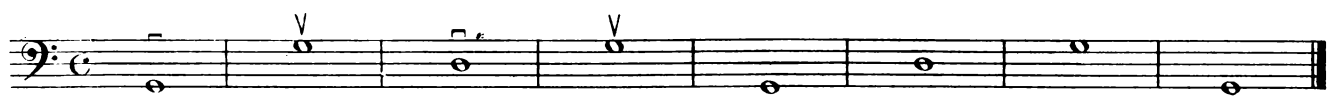
W. B. *(see page 5)*

1.



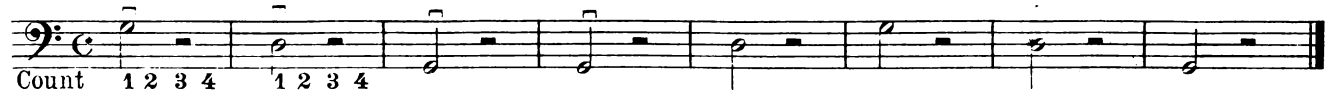
One, two, three, four. One two etcr.

2.



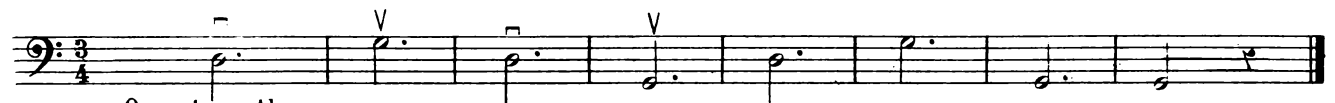
The minim must not be sustained longer than its value *(i. e.)* One, two, for the note and three, four for the rest.

3.



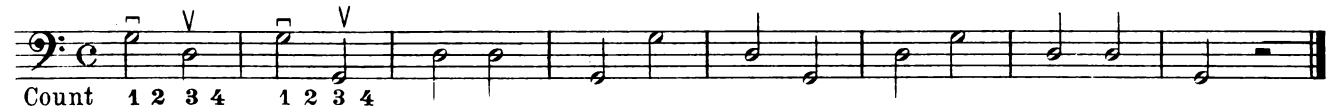
Count three in the bar.

4.



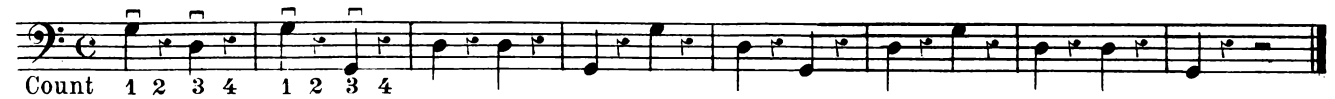
One, two, three.

5.

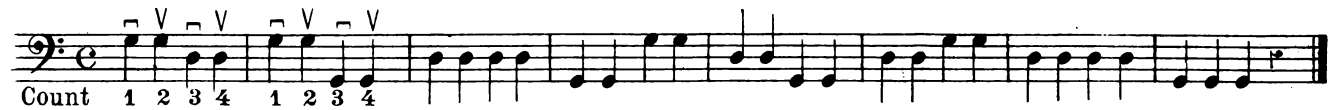


A crotchet must be sustained one fourth of the time in a bar; after each note the bow must be lifted from the strings during the rest.

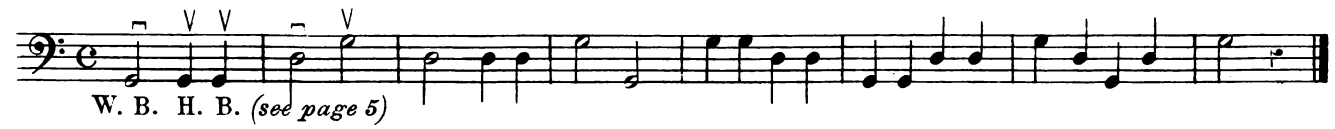
6.



7.

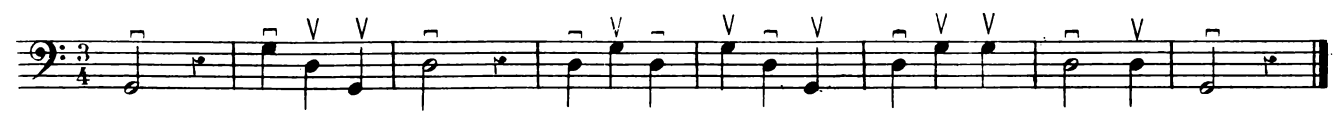


8.

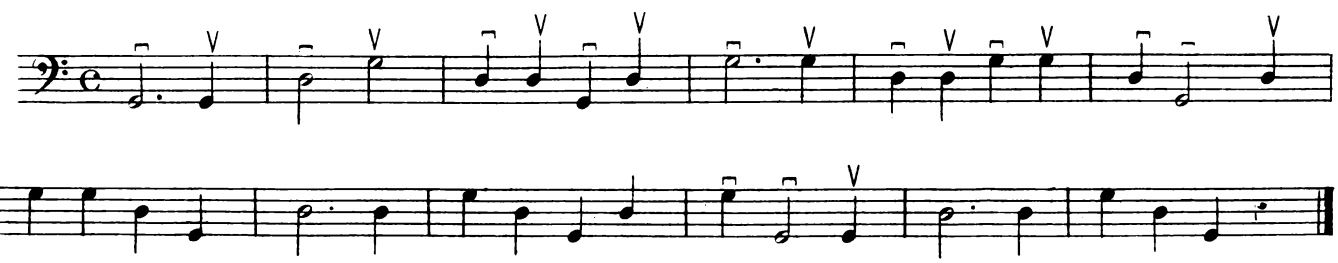


W. B. H. B. *(see page 5)*

9.



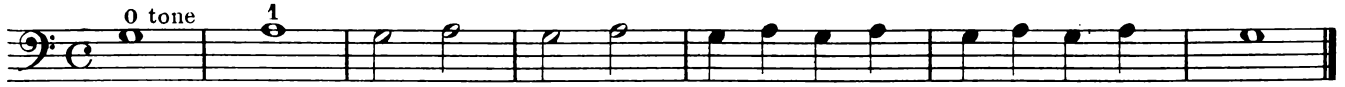
10.



EXERCISES ON ONE STRING.

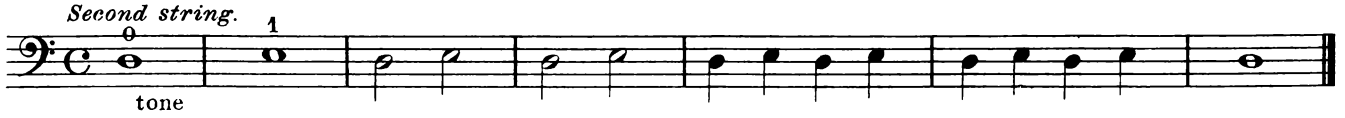
(IN THE FIRST POSITION.)

First string.

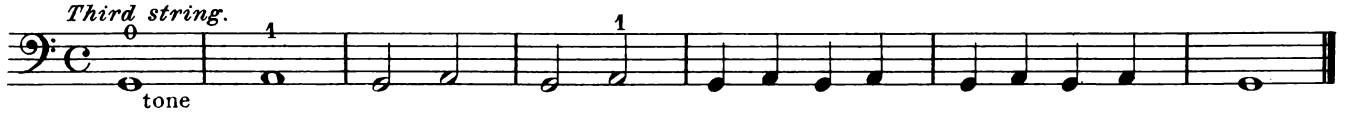
11. 

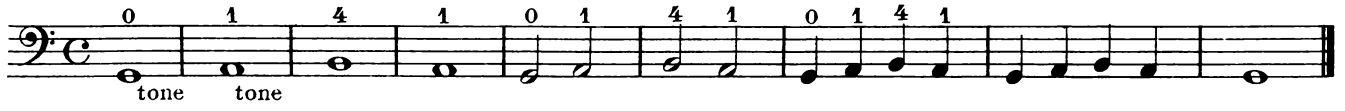
The tones are made by placing the first finger about four inches from the Nut.

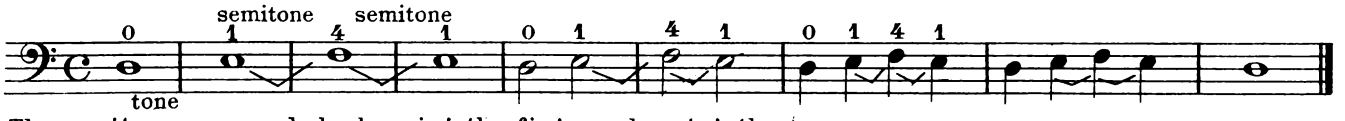
Second string.

12. 

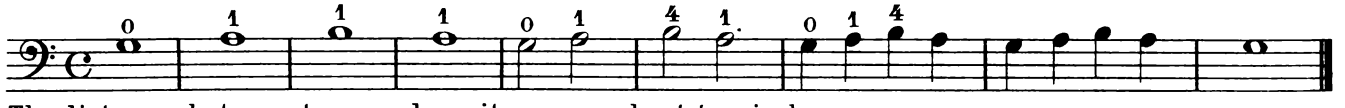
Third string.

13. 

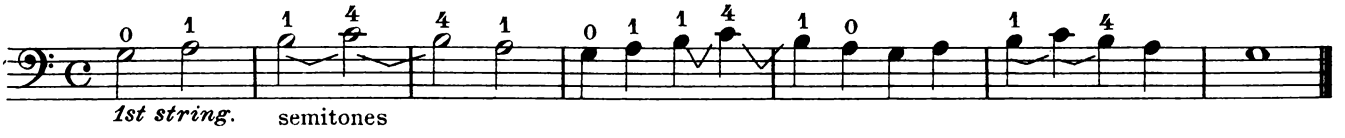
14. 

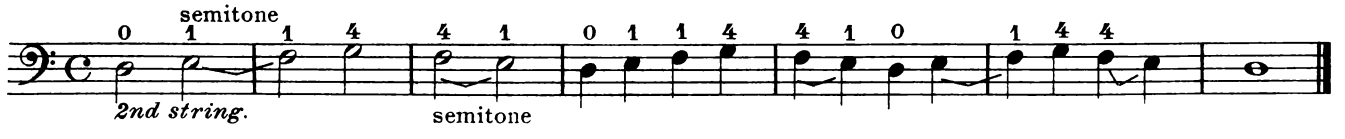
15. 

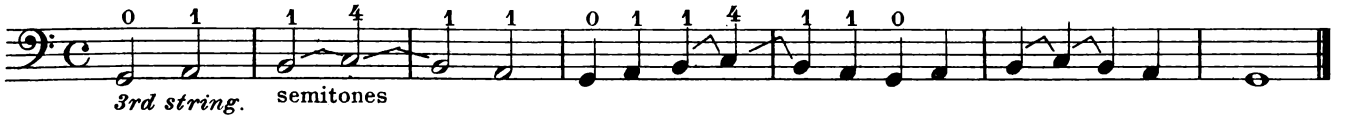
The semitones are made by keeping the fingers close together.

16. 

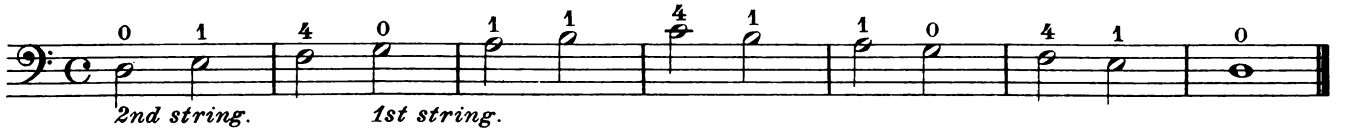
The distances between tones and semitones are about two inches.

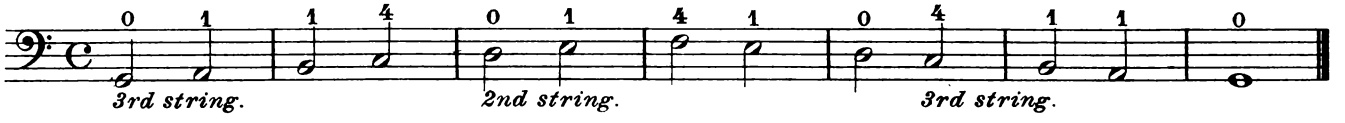
17. 

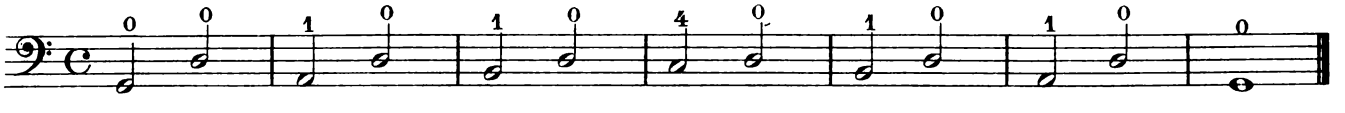
18. 

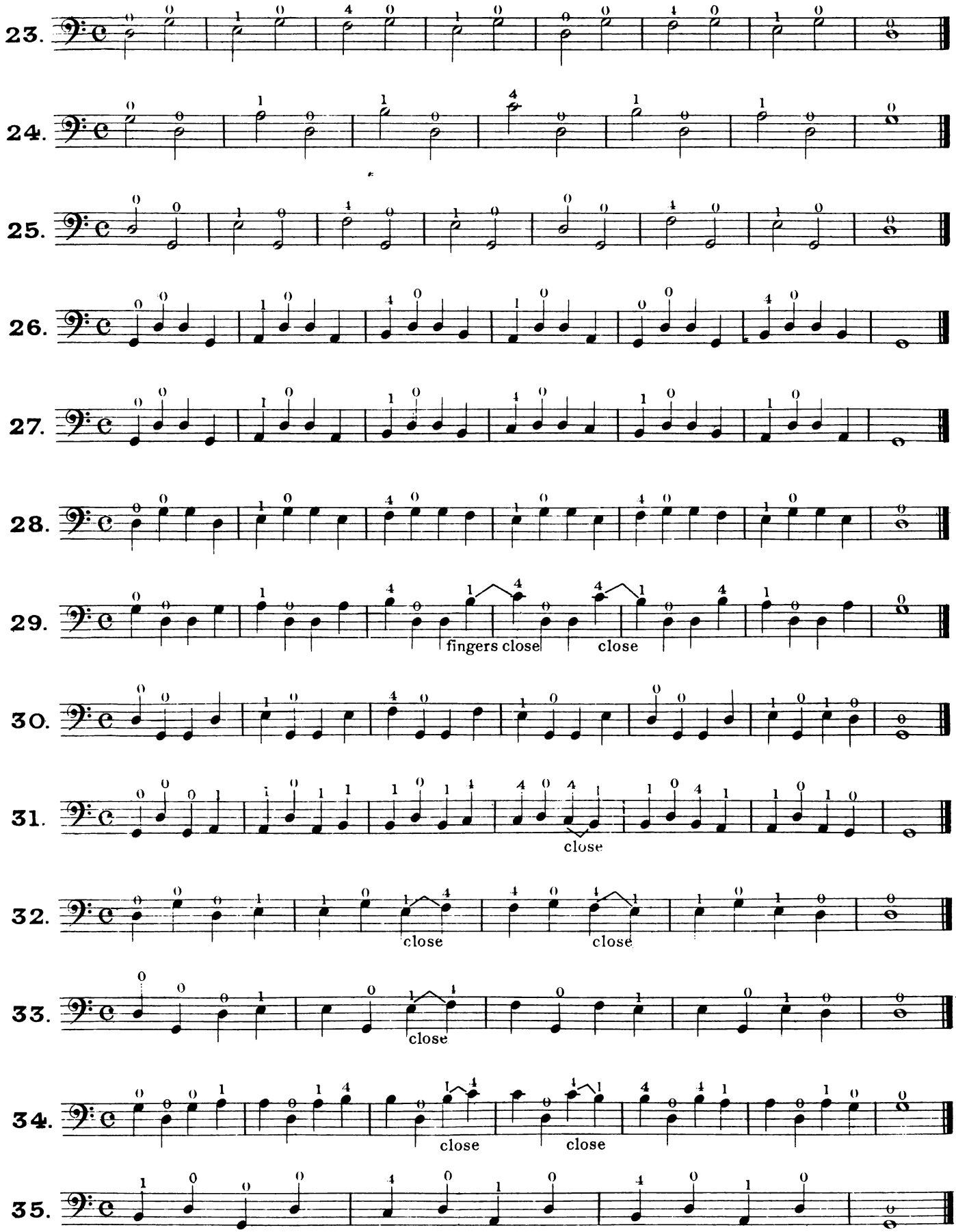
19. 

EXERCISES ON TWO STRINGS.

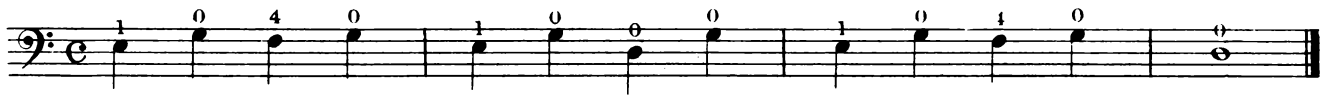
20. 

21. 

22. 


23.
24.
25.
26.
27.
28.
29.
fingers close
close
30.
31.
close
32.
close
close
33.
close
34.
close
close
35.

36.



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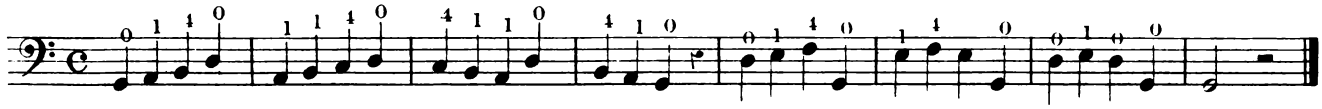

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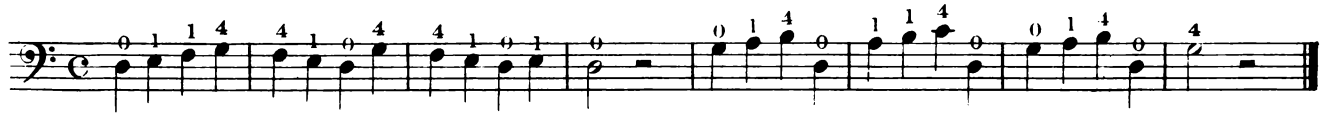
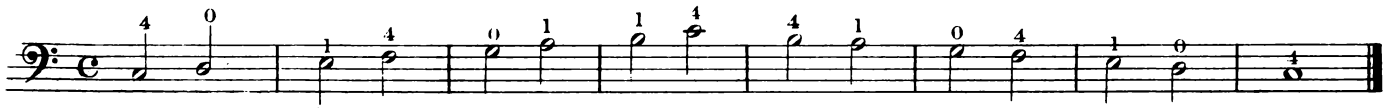


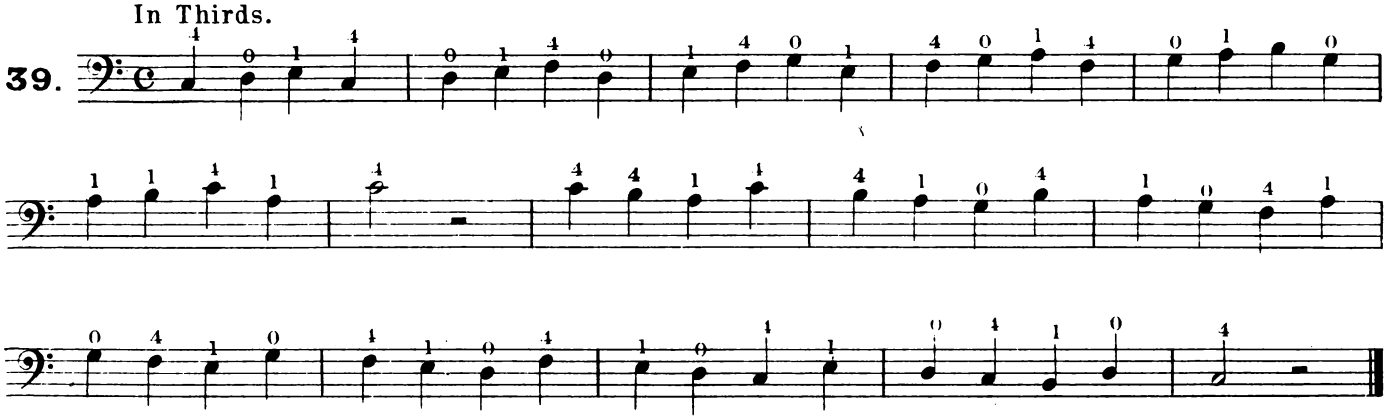
Scale of C major.



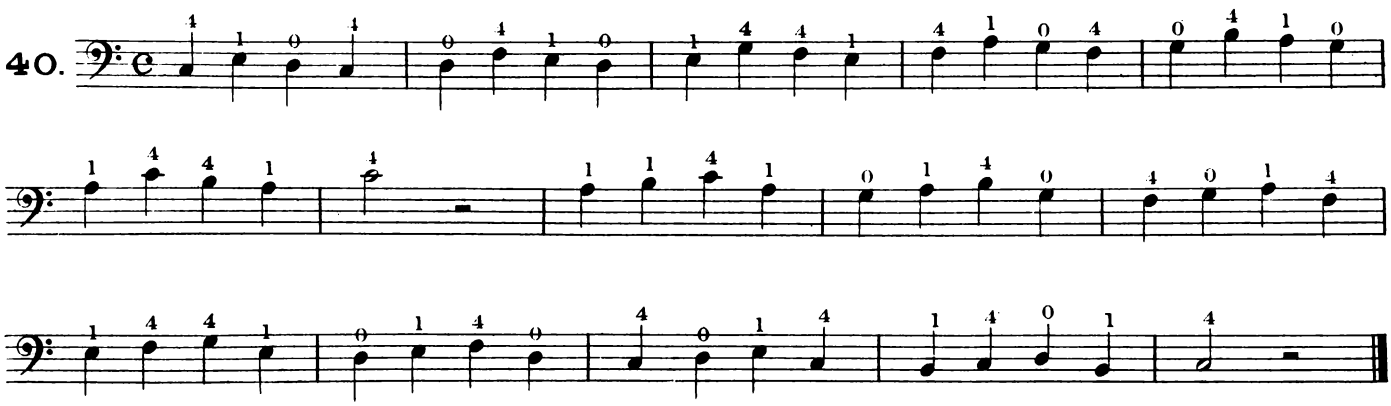
Exercises.

In Thirds.

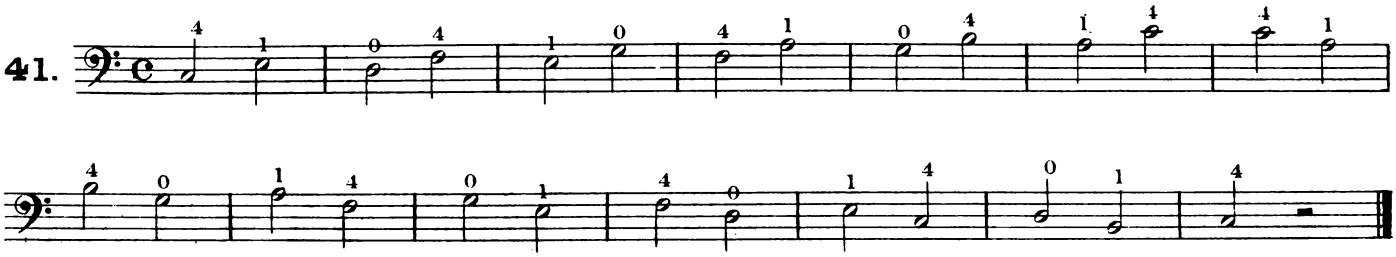
39.



40.



41.

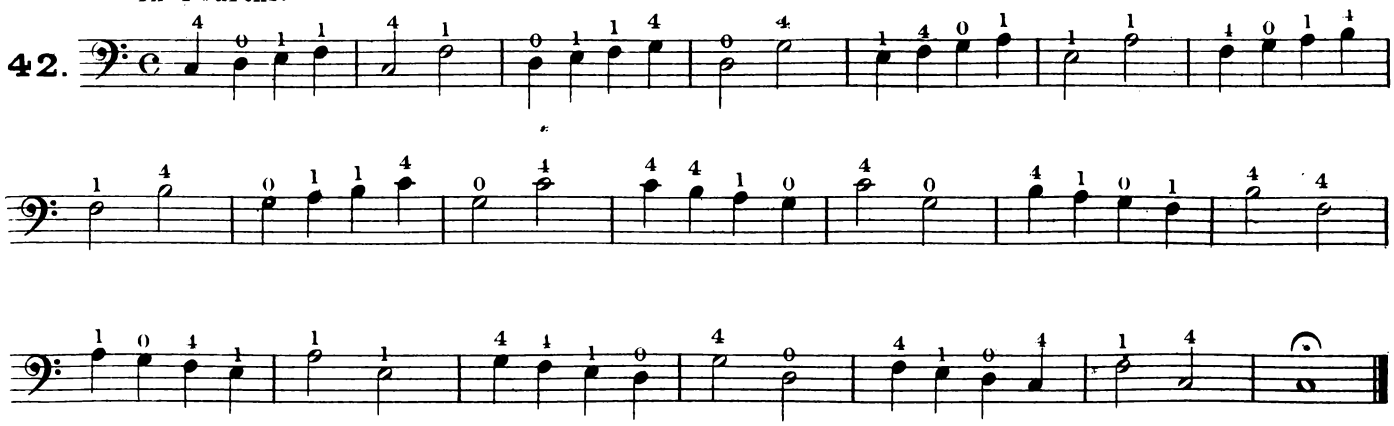


THE PAUSE.

This sign (𝄐) is called a Pause. When it occurs the note is sustained to an indefinite length, at the performer's pleasure, the counting being suspended.

In Fourths.

42.



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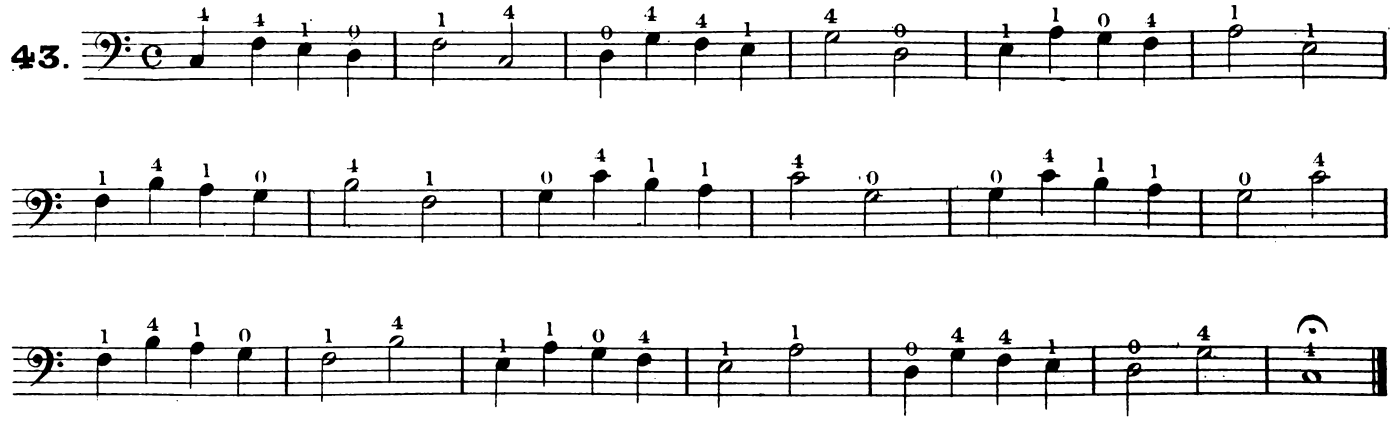
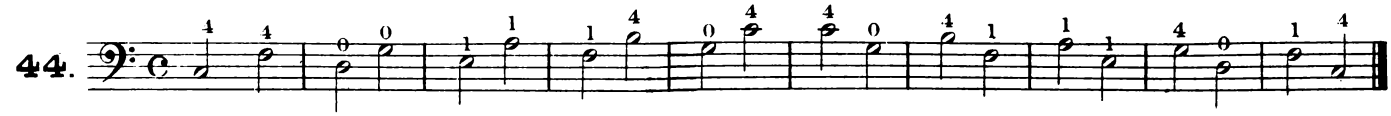


44.



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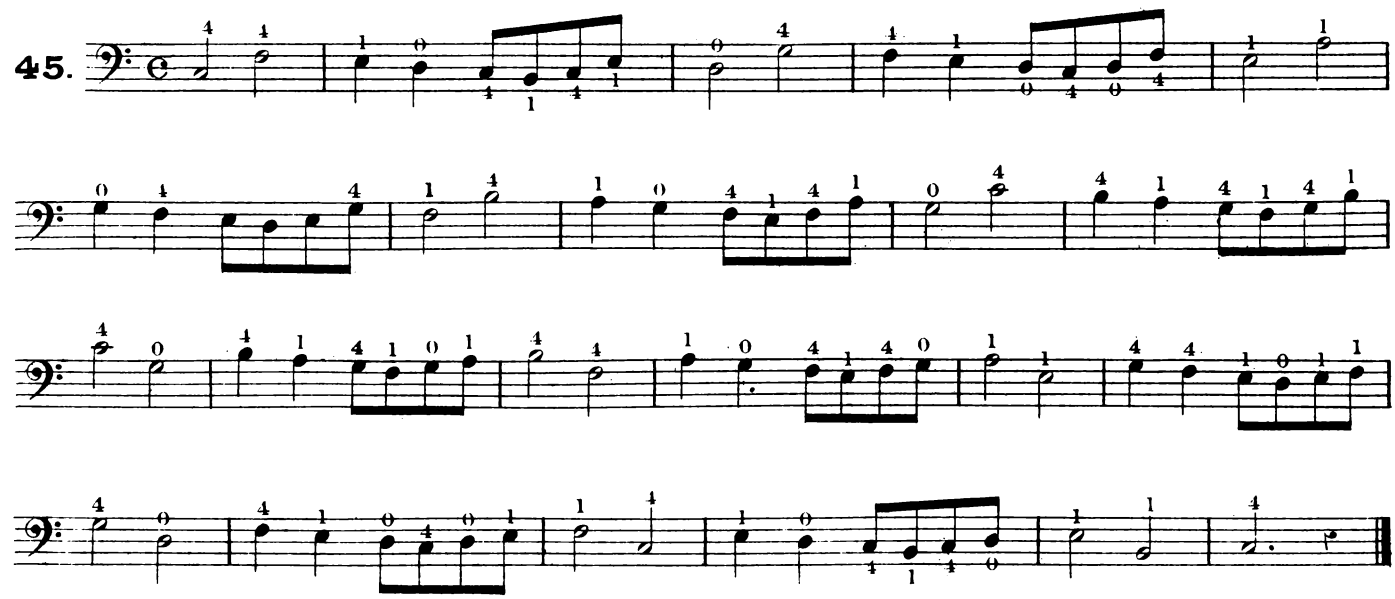
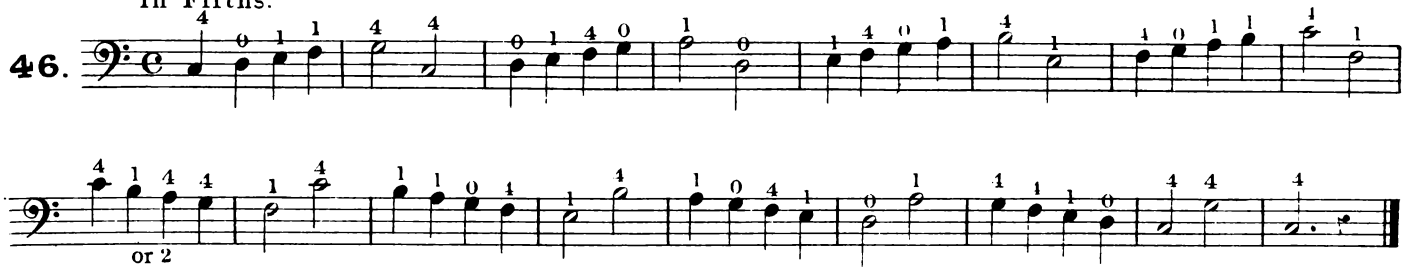


In Fifths.

46.



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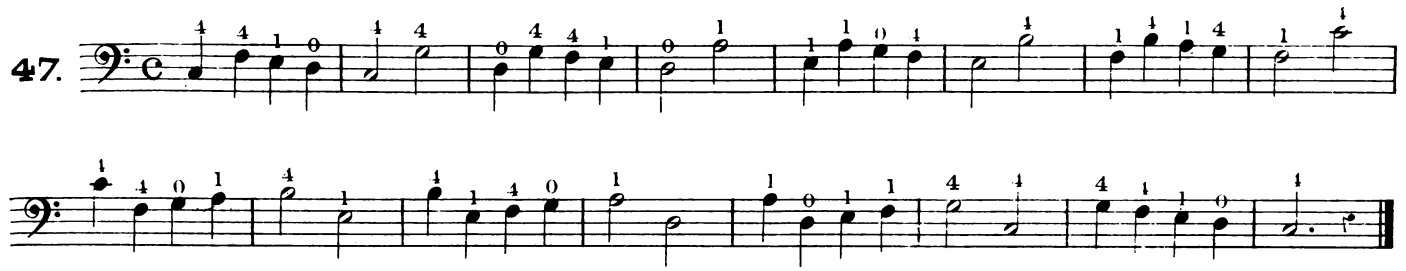

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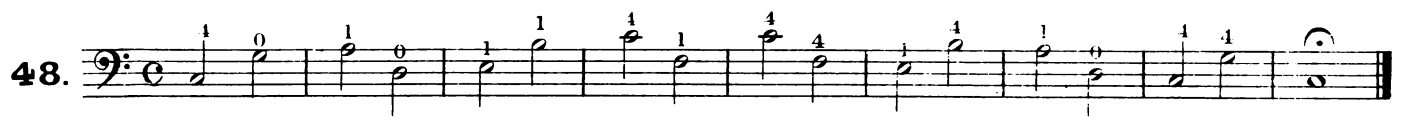

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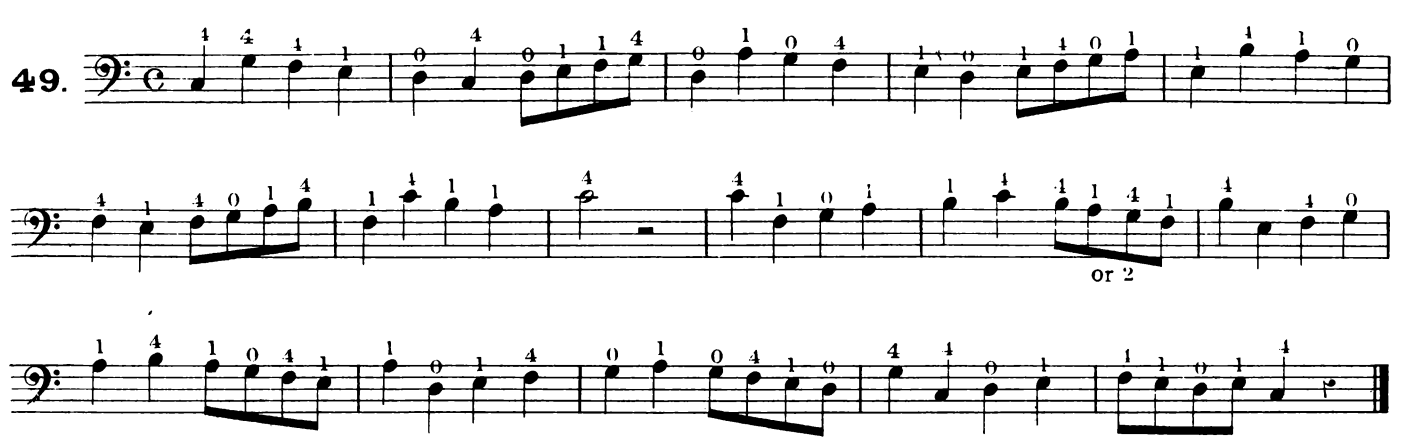
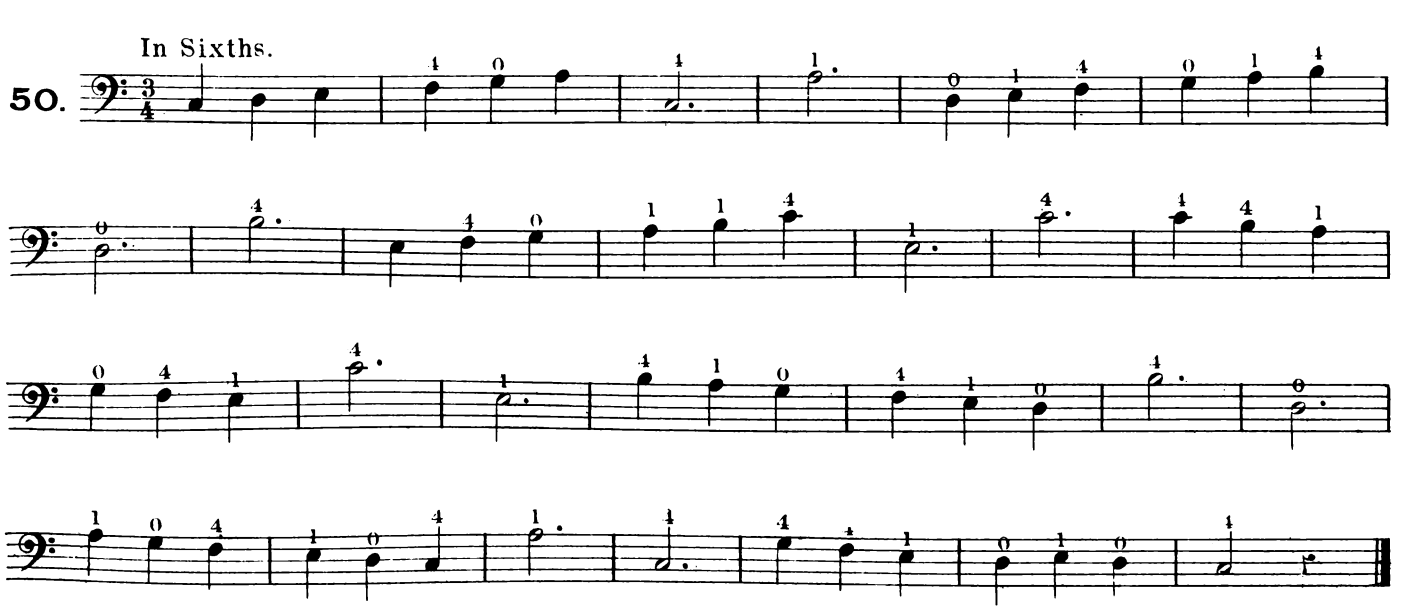


In Sixths.

50.



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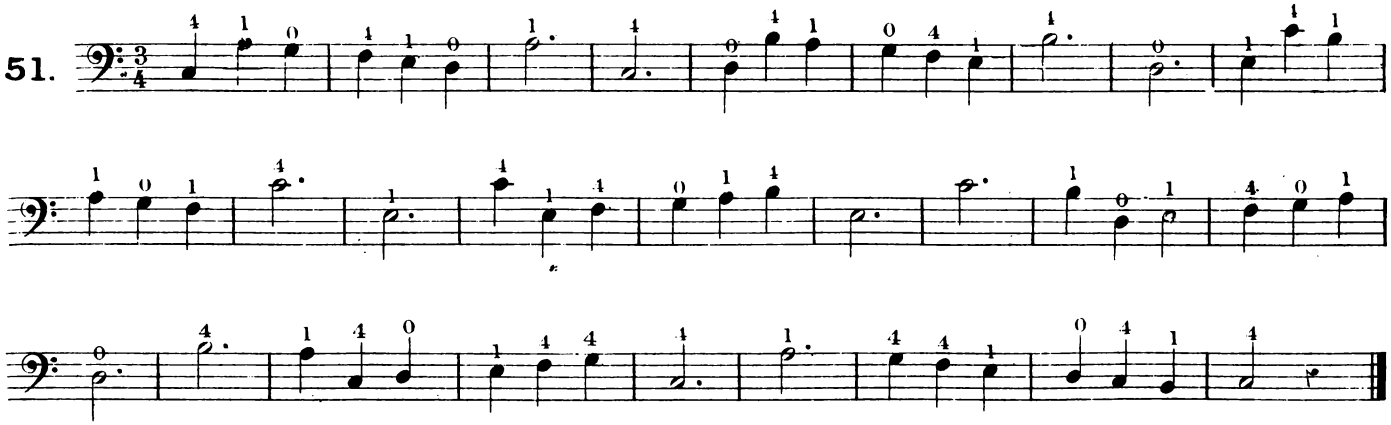
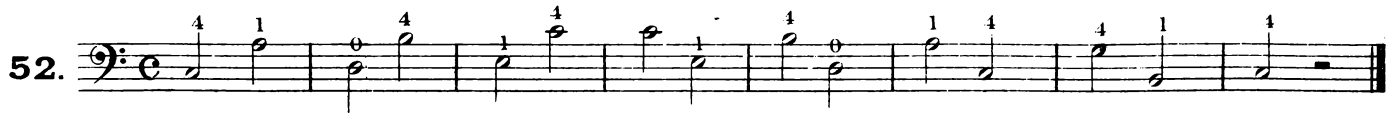
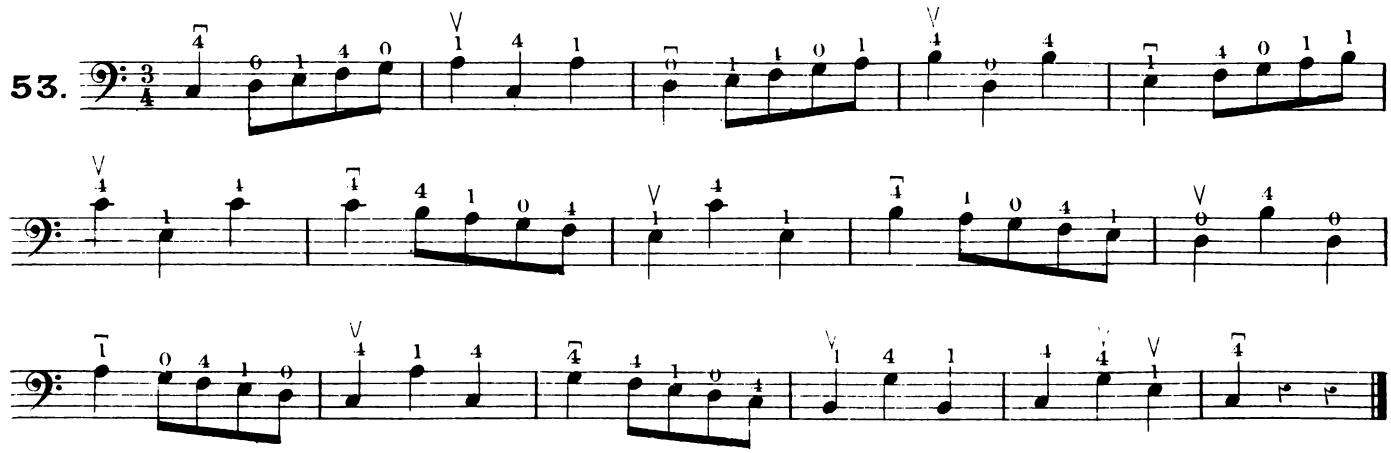


52.

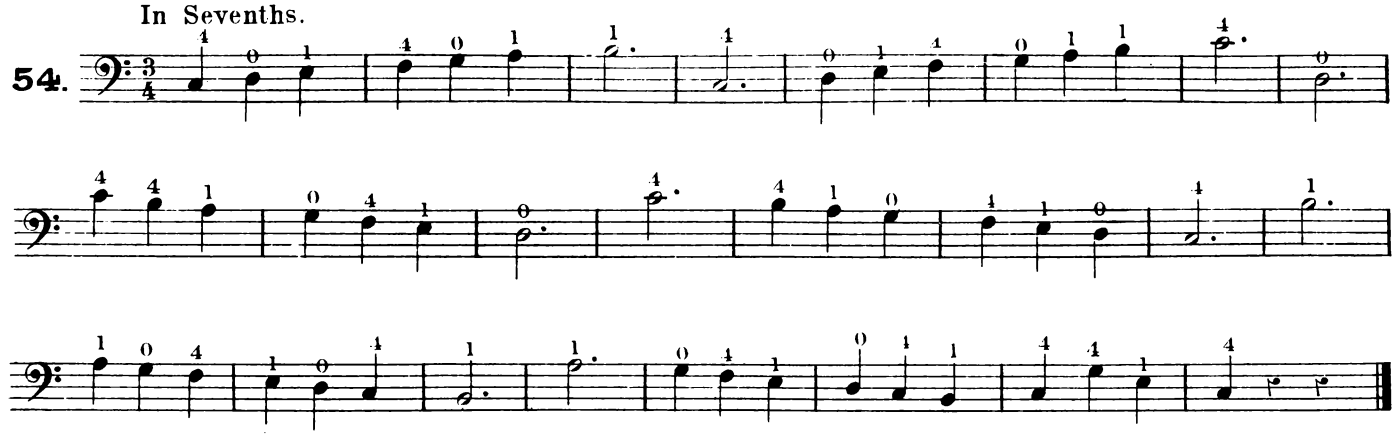


53.



In Sevenths.

54.



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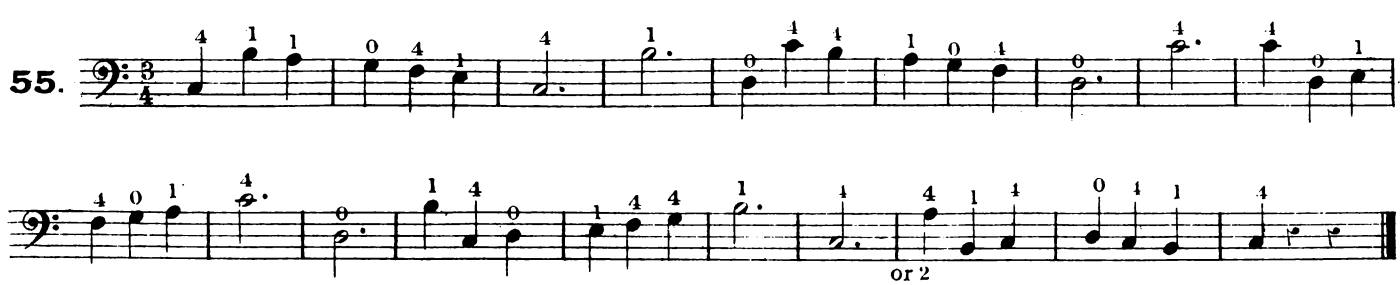
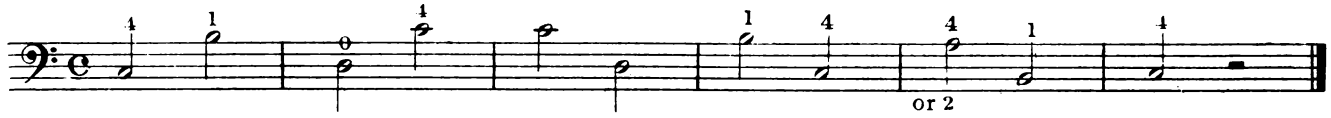
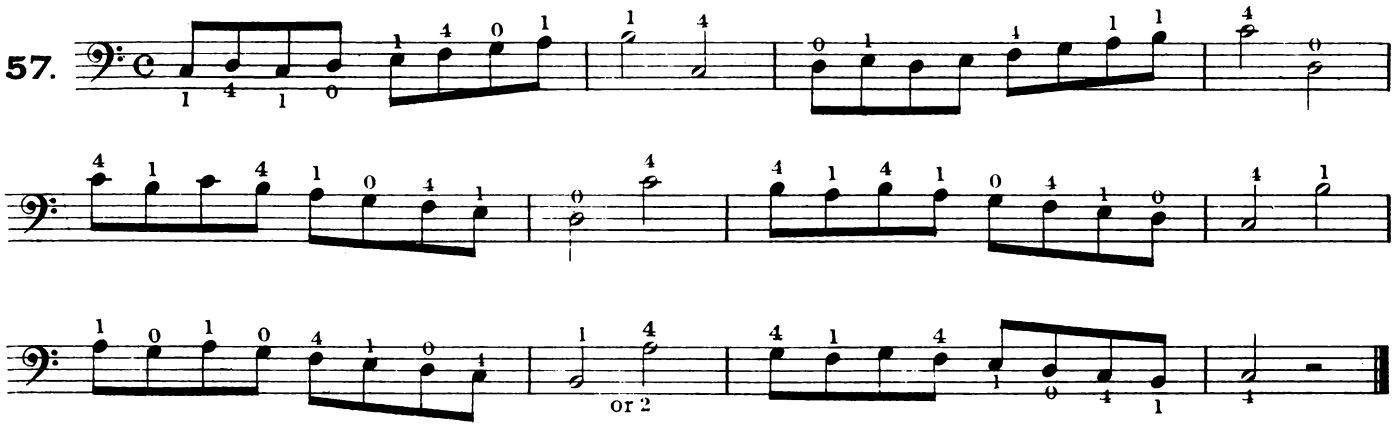


or 2

56.

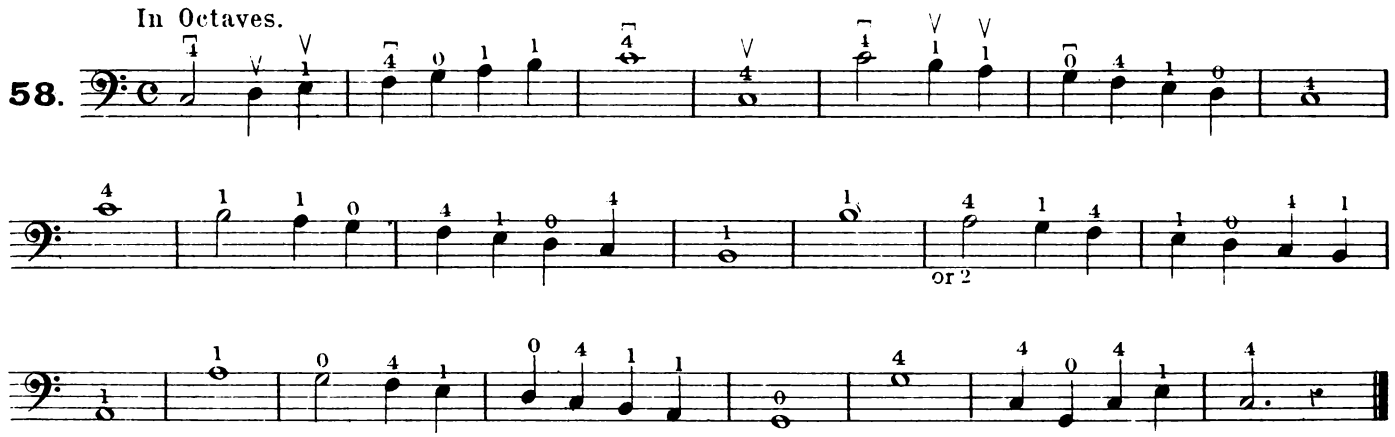


57.



In Octaves.

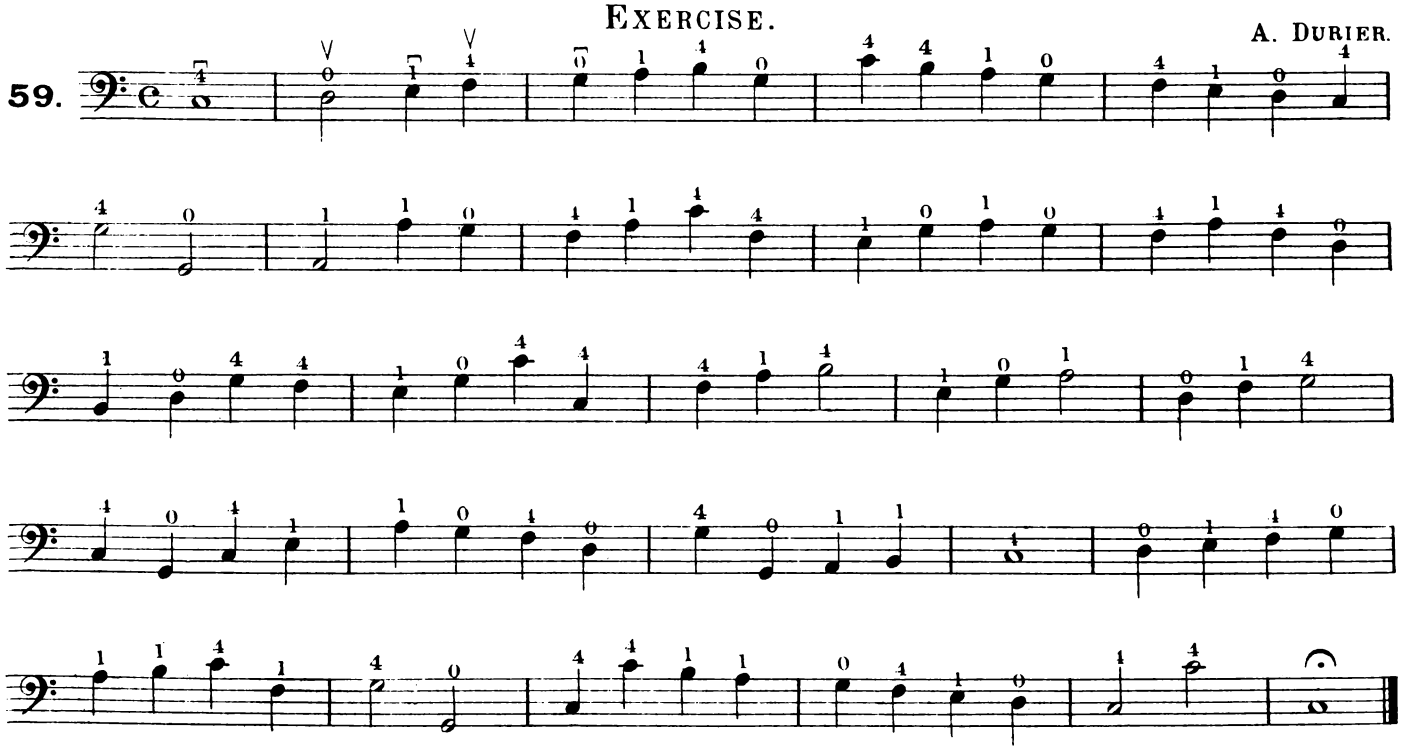
58.



EXERCISE.

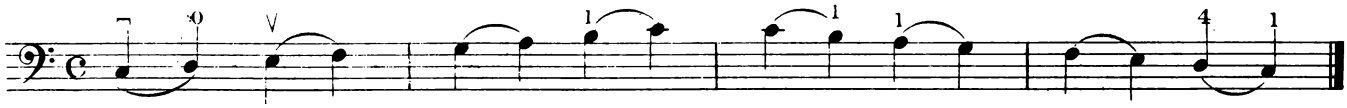
A. DURIER.

59.



THE SLUR.

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



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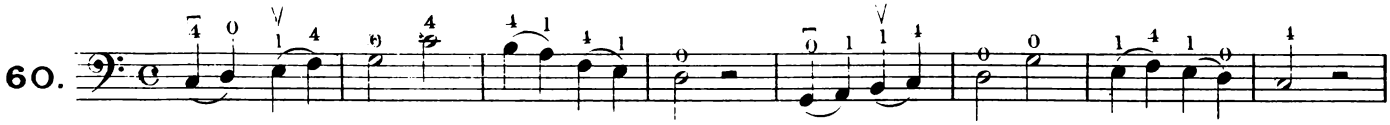
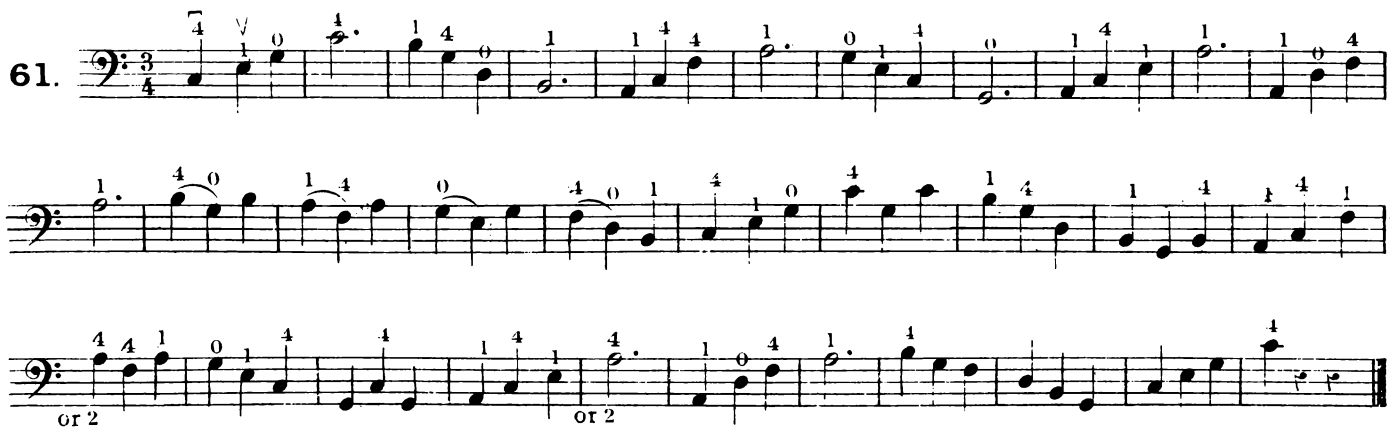
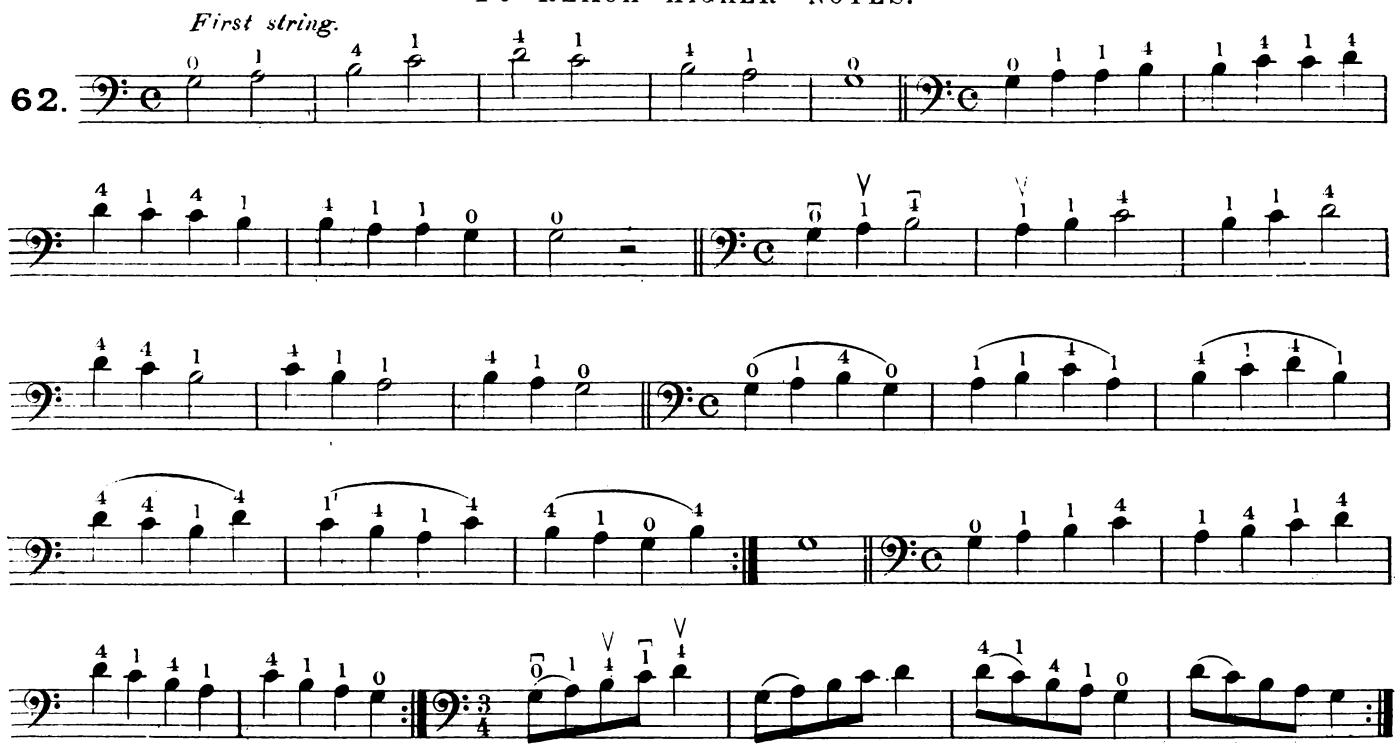


61.



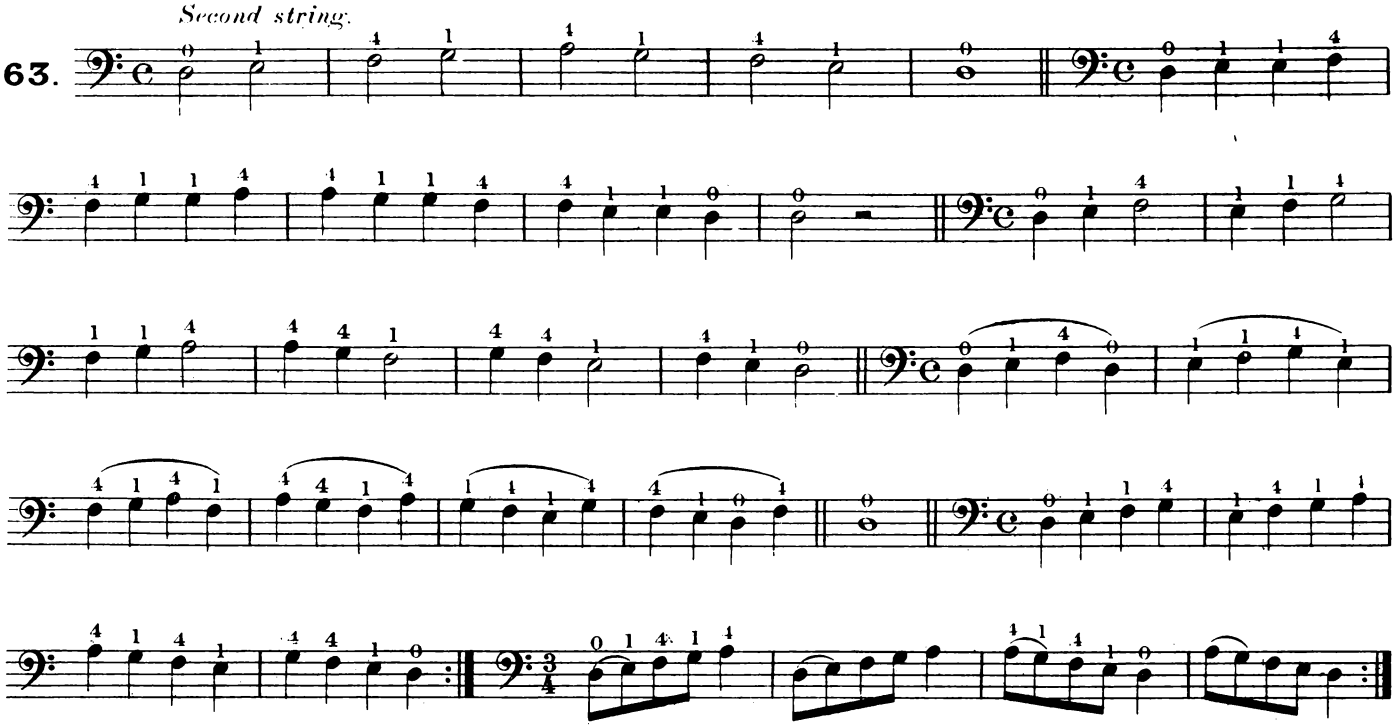
TO REACH HIGHER NOTES.

62. *First string.*



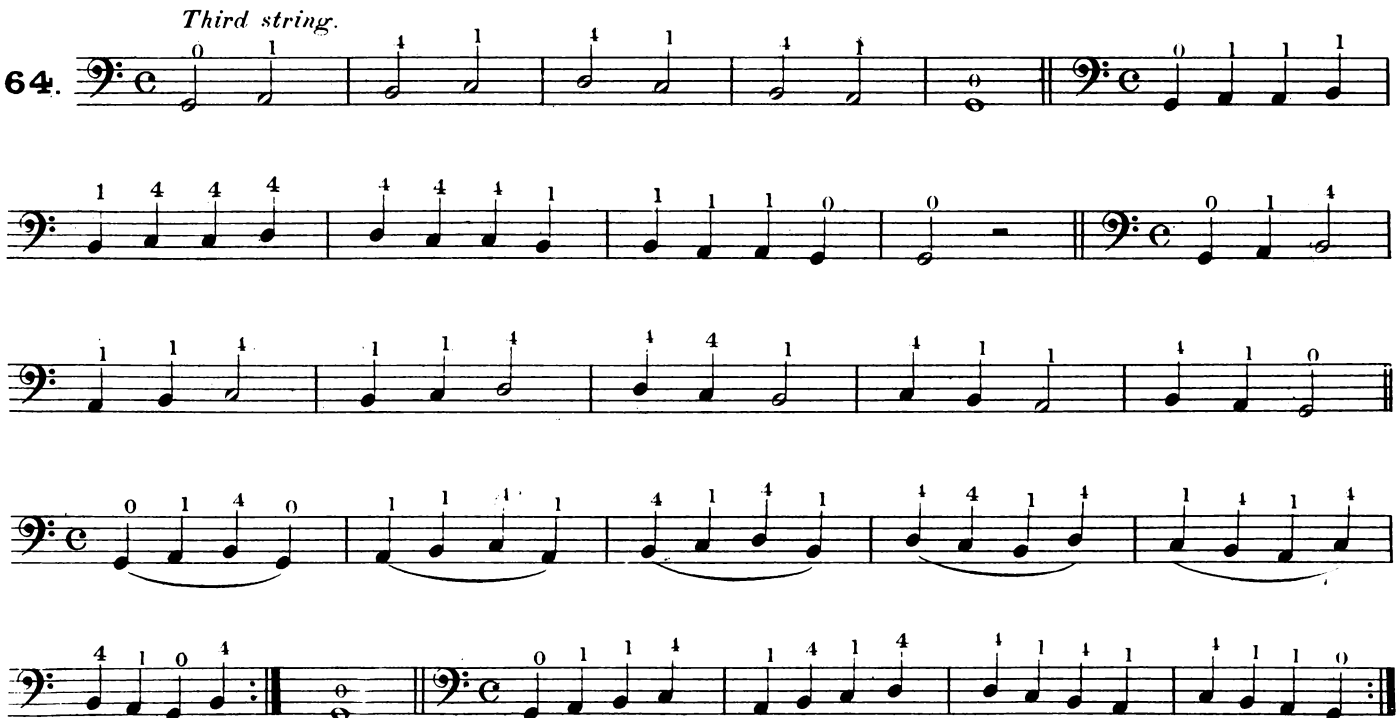
Second string.

63.



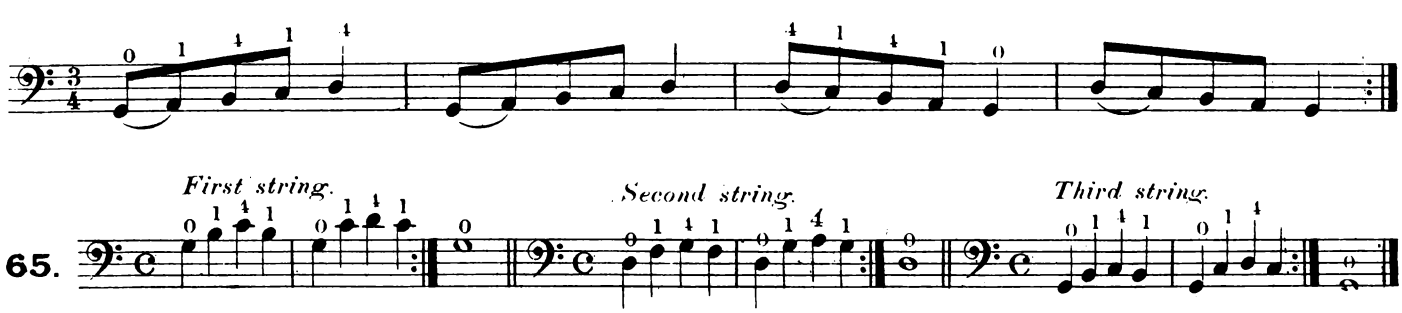
Third string.

64.



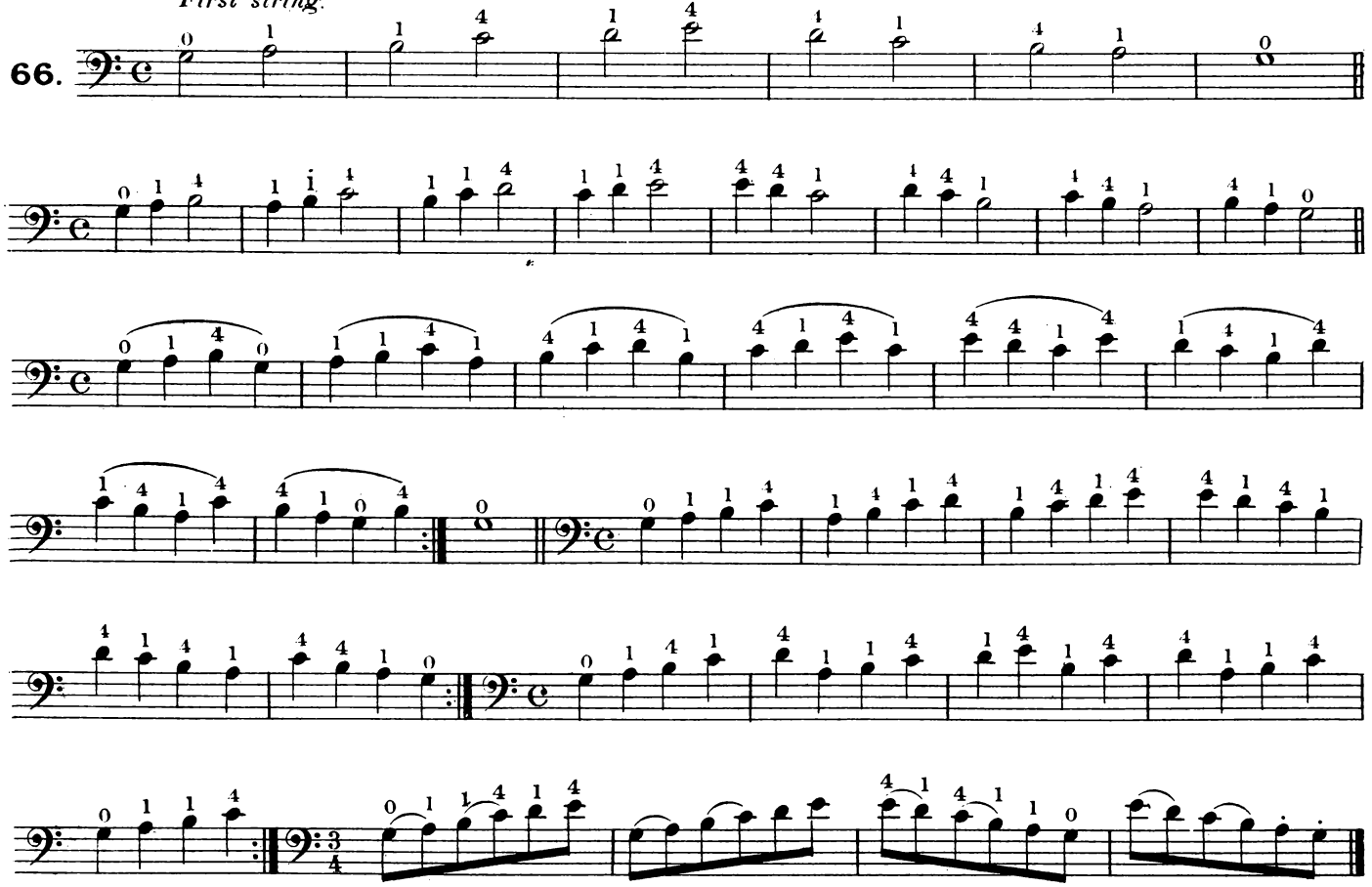
First string. *Second string.* *Third string.*

65.



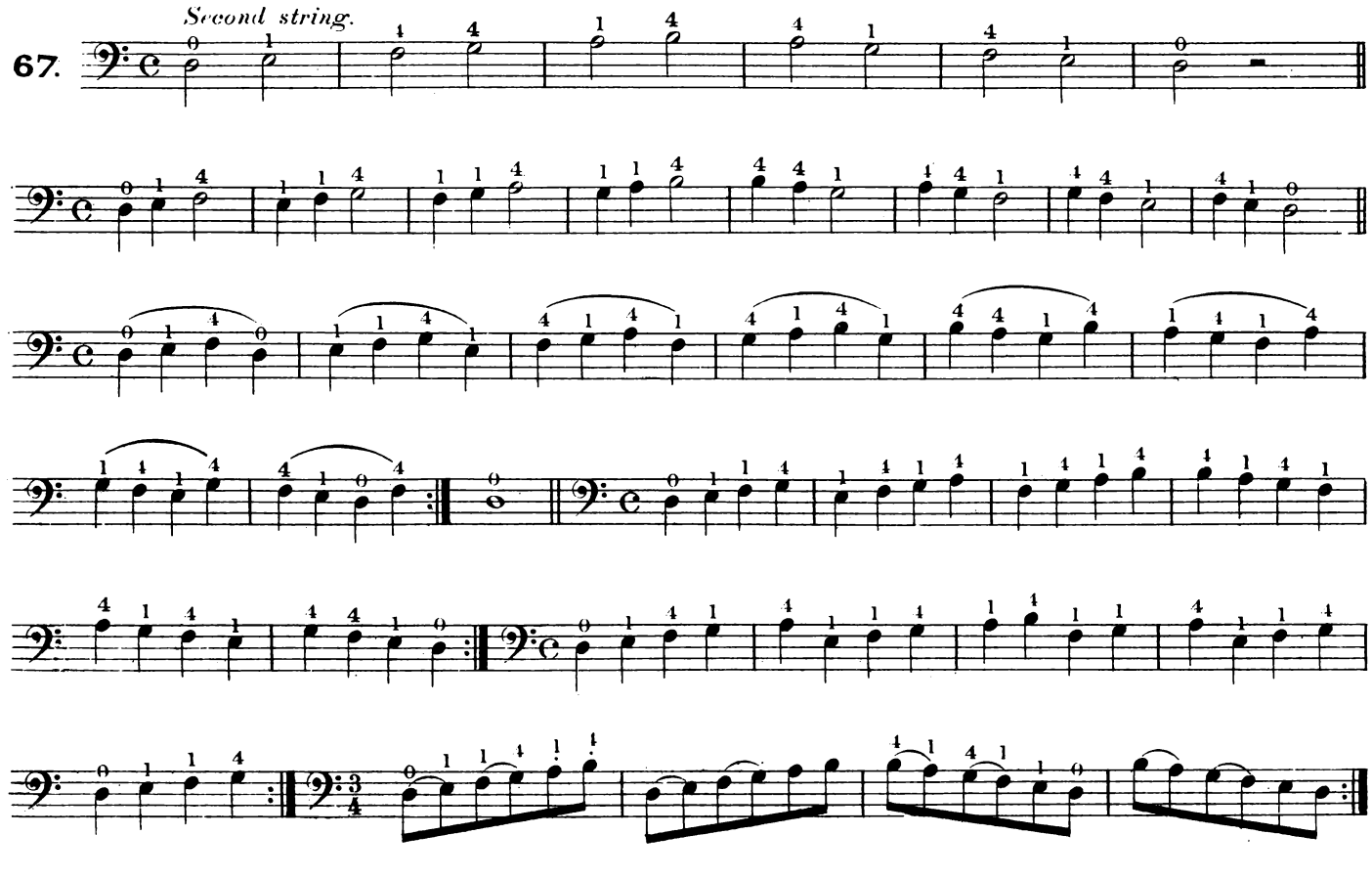
First string.

66.



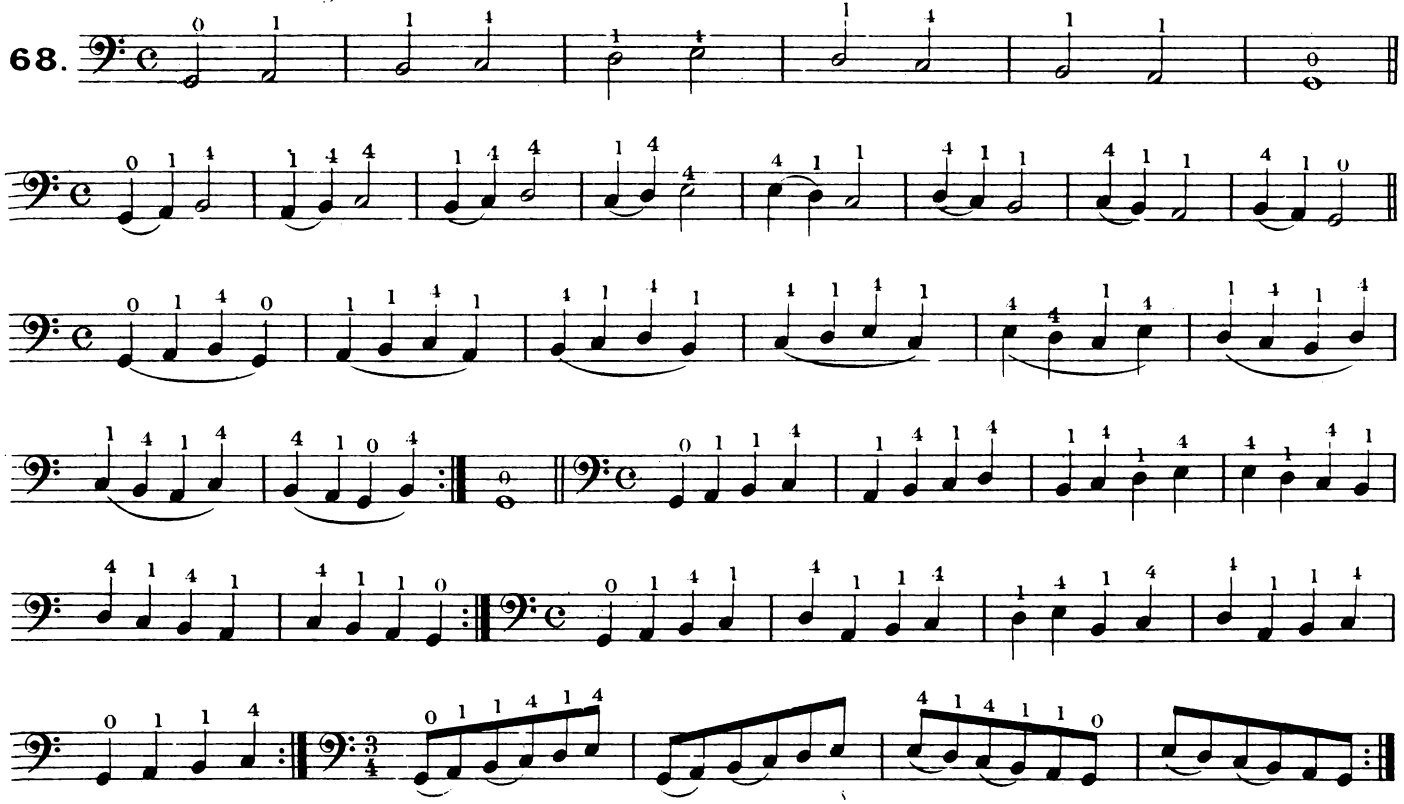
Second string.

67.



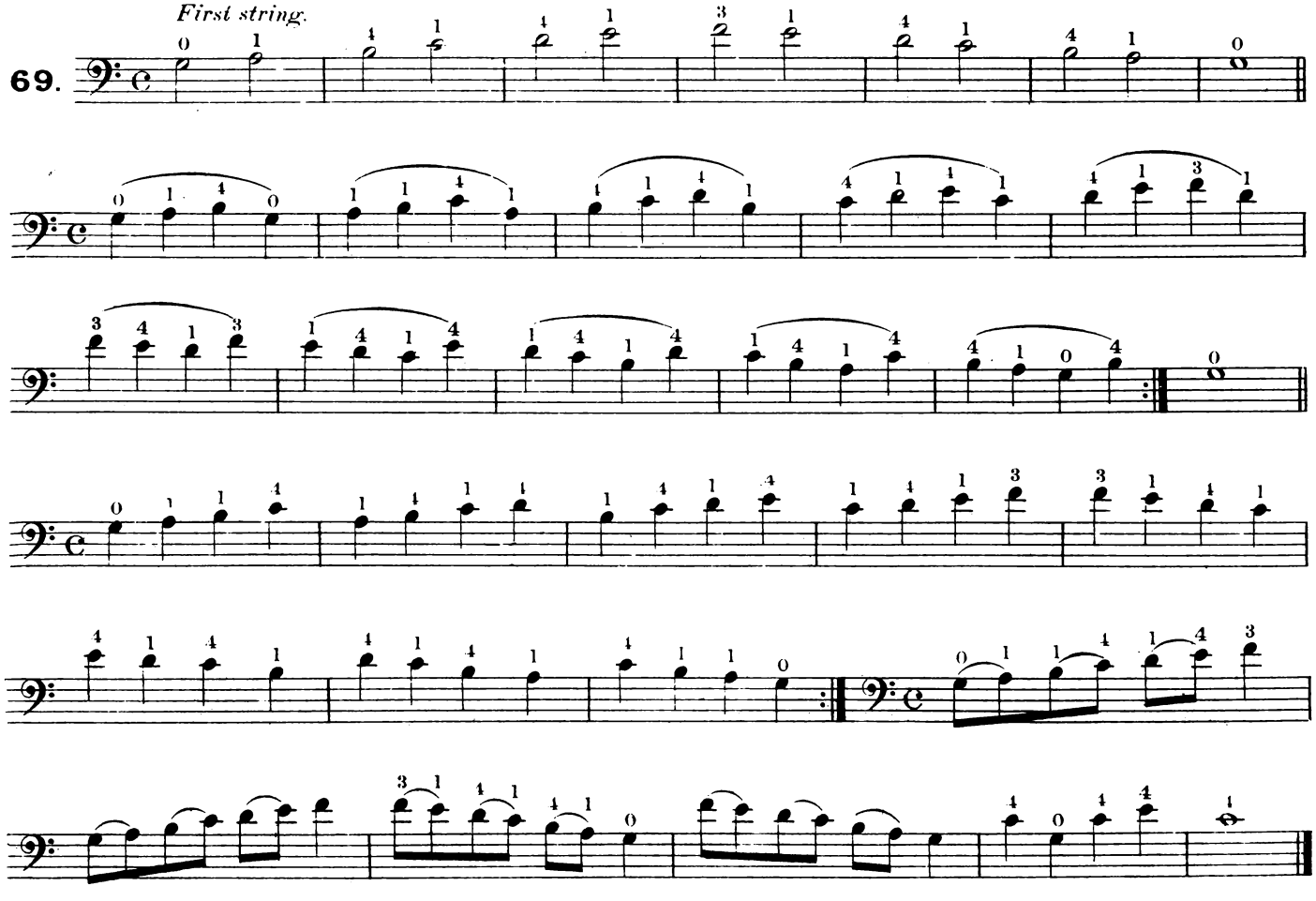
Third string.

68.



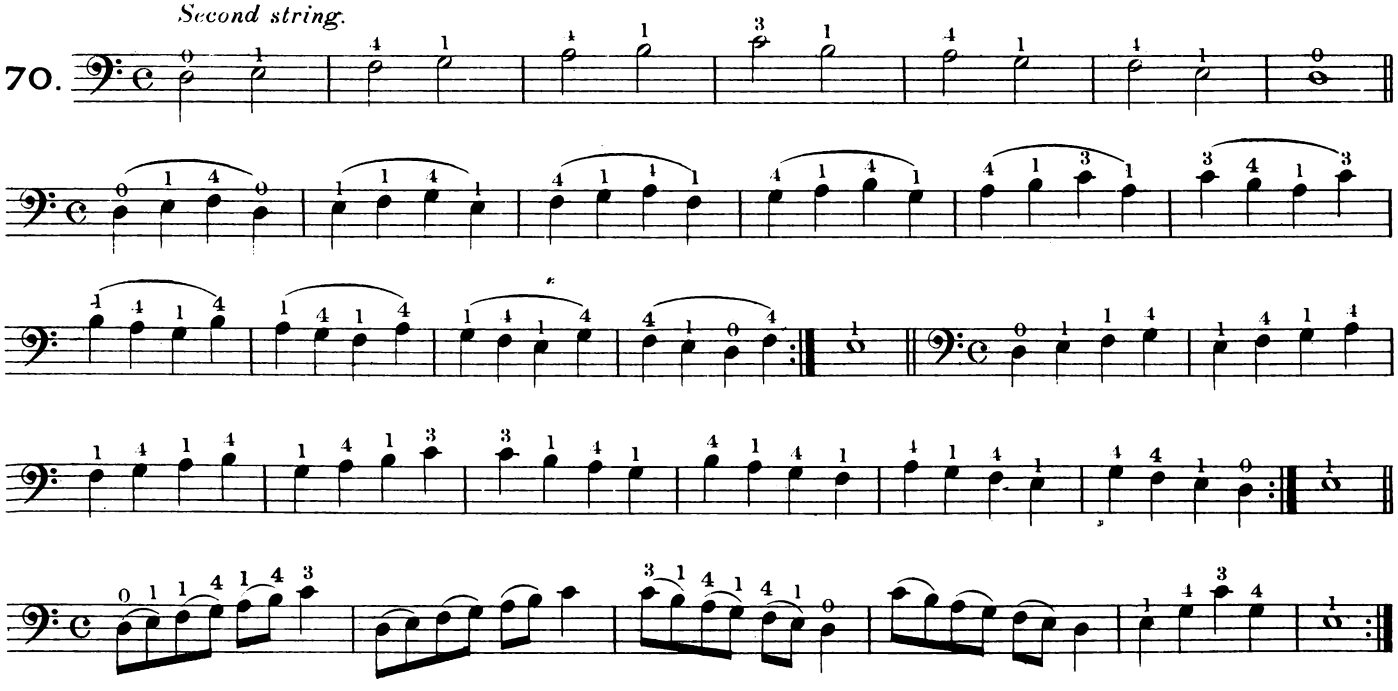
First string.

69.



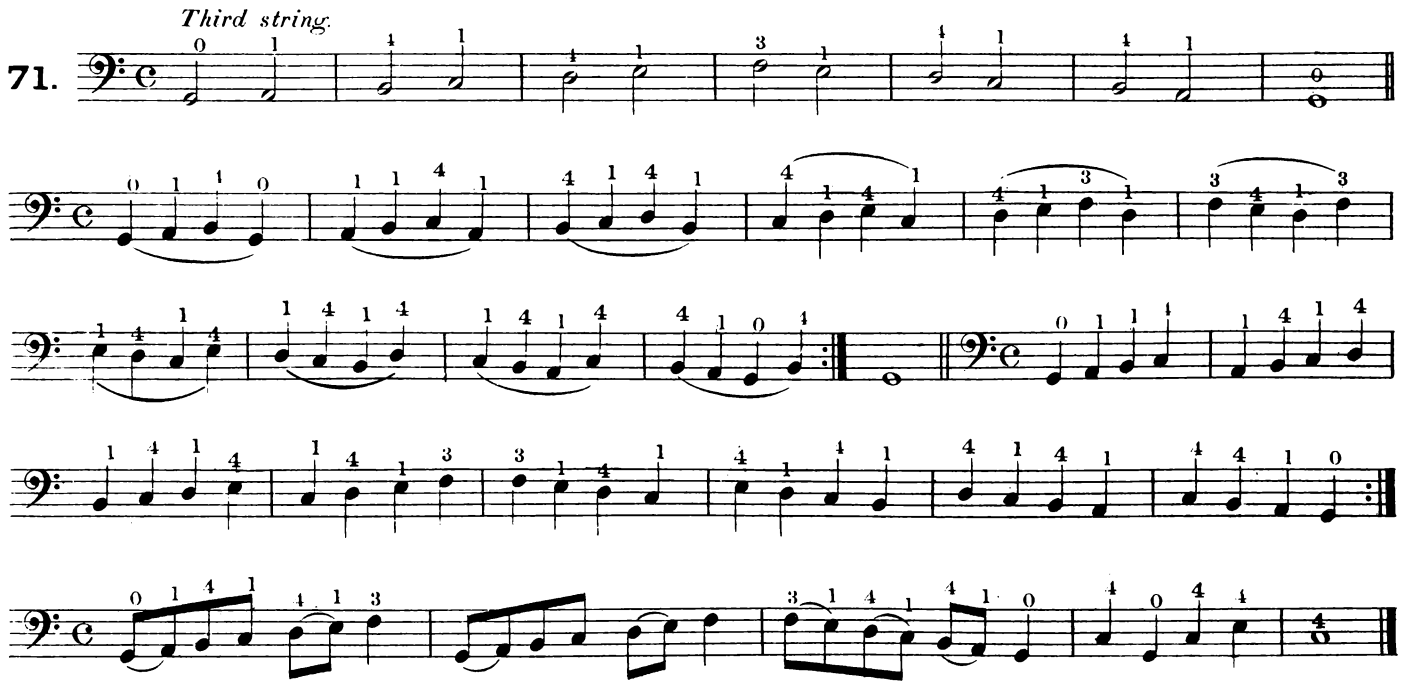
Second string.

70.



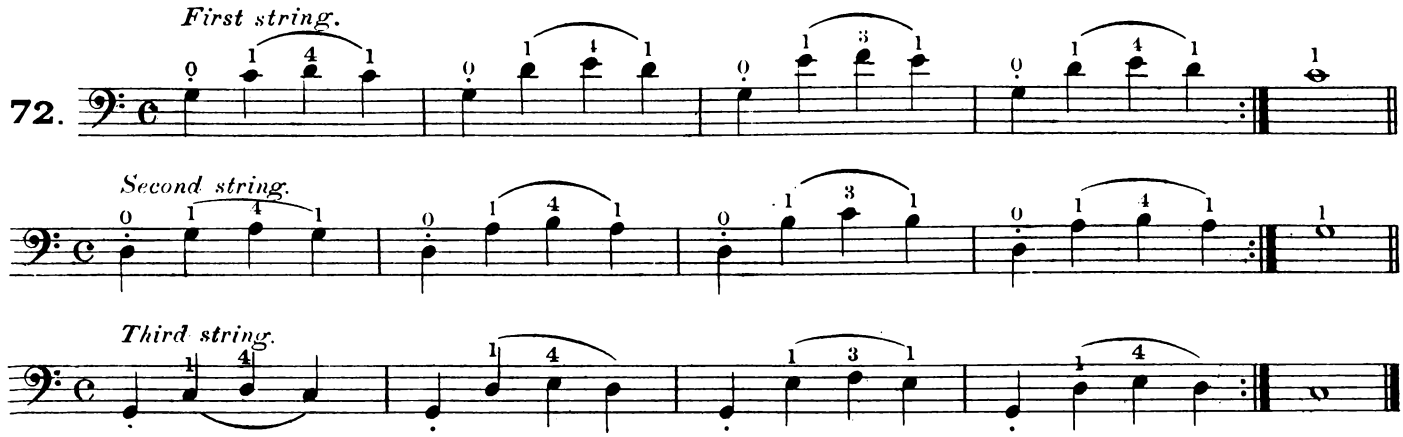
Third string.

71.



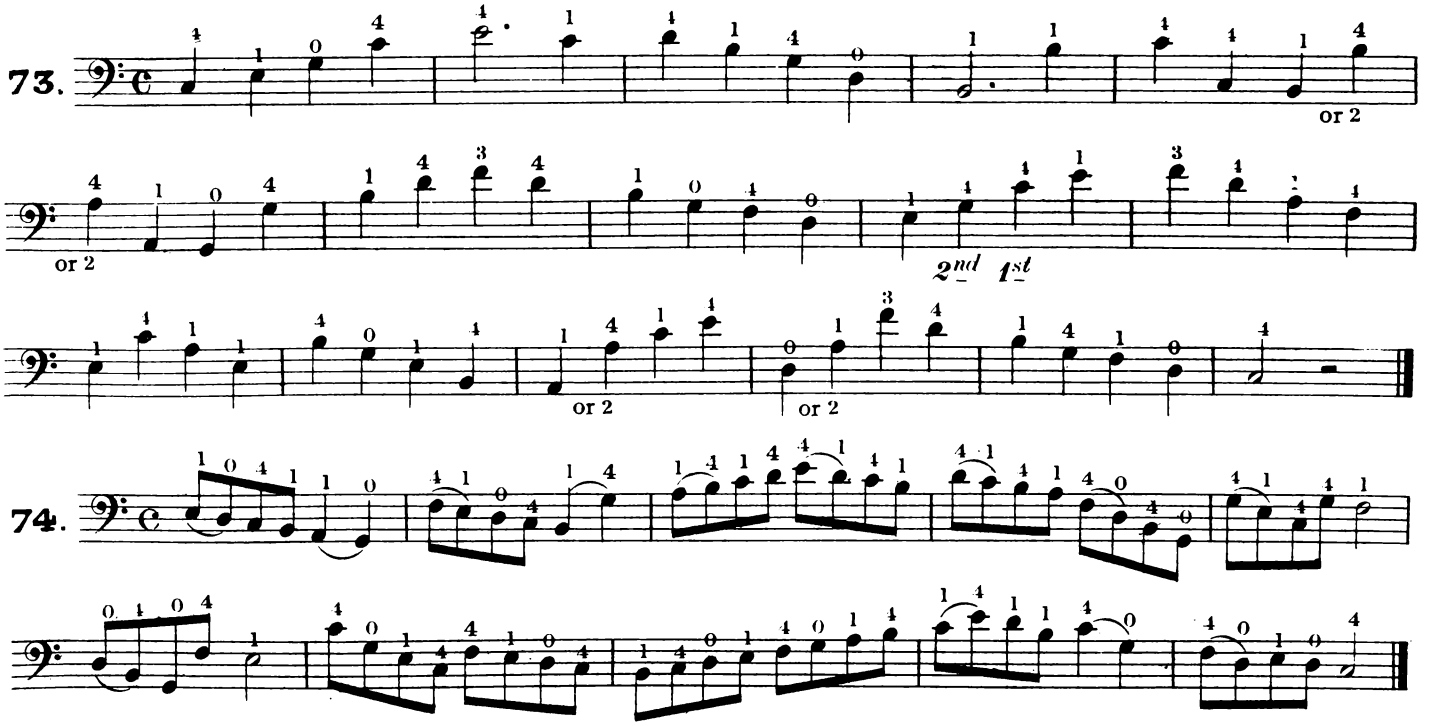
First string.

72.



Second string.

Third string.



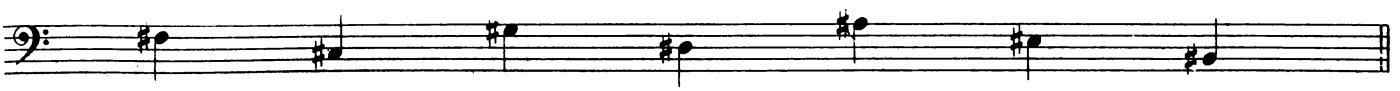
SHARPS.

A scale may be formed on any notes; but to produce semitones between the third and fourth and the seventh and eigth degrees in any other but the Scale of C major, it is necessary to employ certain characters to raise, lower or restore any notes of the scale.

One of these characters is the sharp (♯) which prefixed to a note, raises it a semitone.

The number of sharps employed in a scale depends upon which note the scale is founded.

The sharps succeed each other in the follower order.

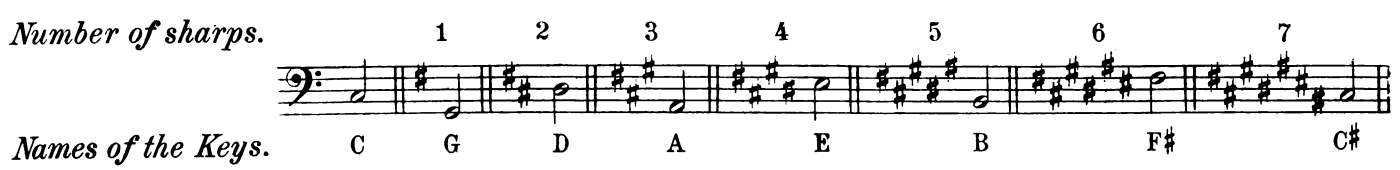


F sharp; C sharp; G sharp; D sharp; A sharp; E sharp; B sharp;

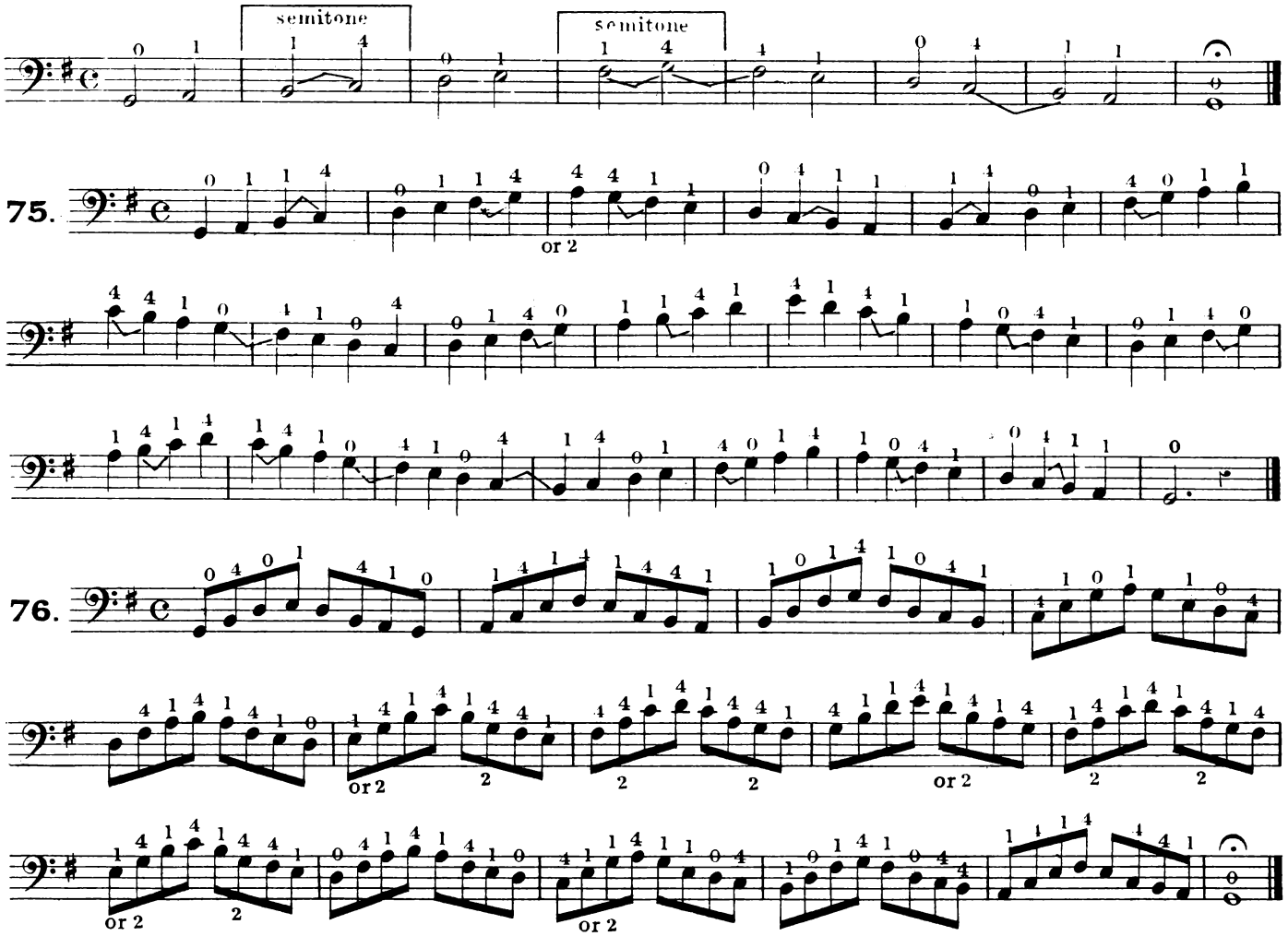
Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised a semitone. Two sharps raise all F's and C's; three sharps all F's, C's and G's etc.

The sharps marked at the commencement are called the Signature, while any, which are marked in the course of the composition are called accidentals.

TABLE OF SIGNATURES IN SHARP KEYS.



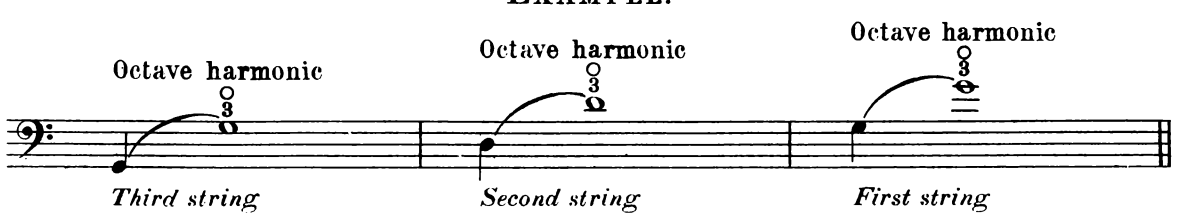
SCALE OF G MAJOR.



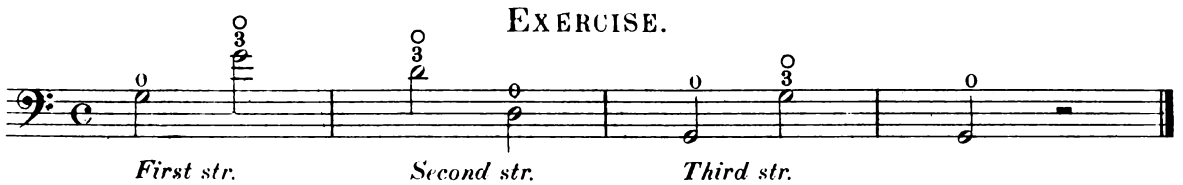
HARMONICS.

Are indicated by a Zero (o) placed over the note, and are produced by laying the third finger upon the string at a given point; in these instances, the point is exactly midway between the nut and the bridge.

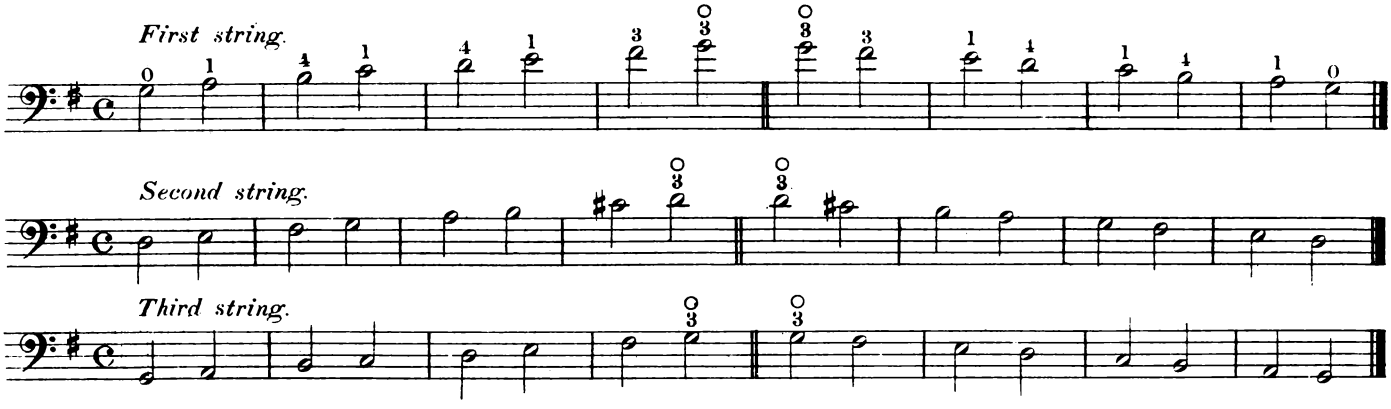
EXAMPLE.



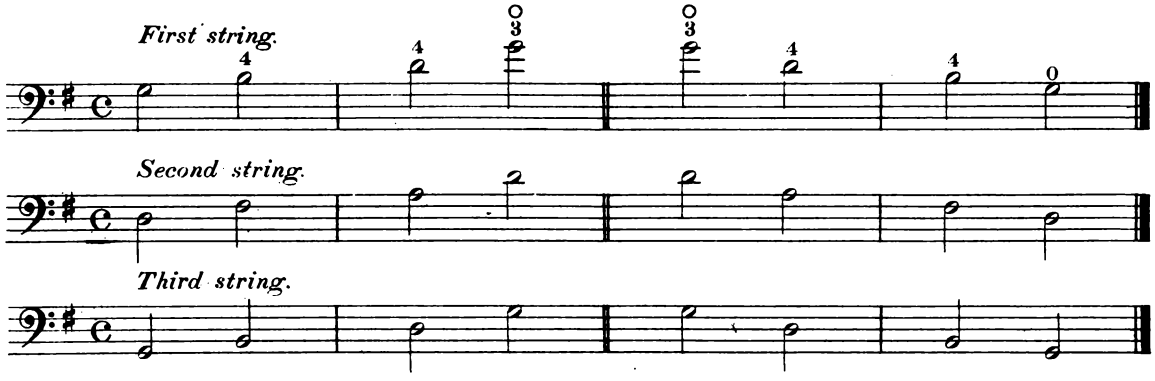
EXERCISE.



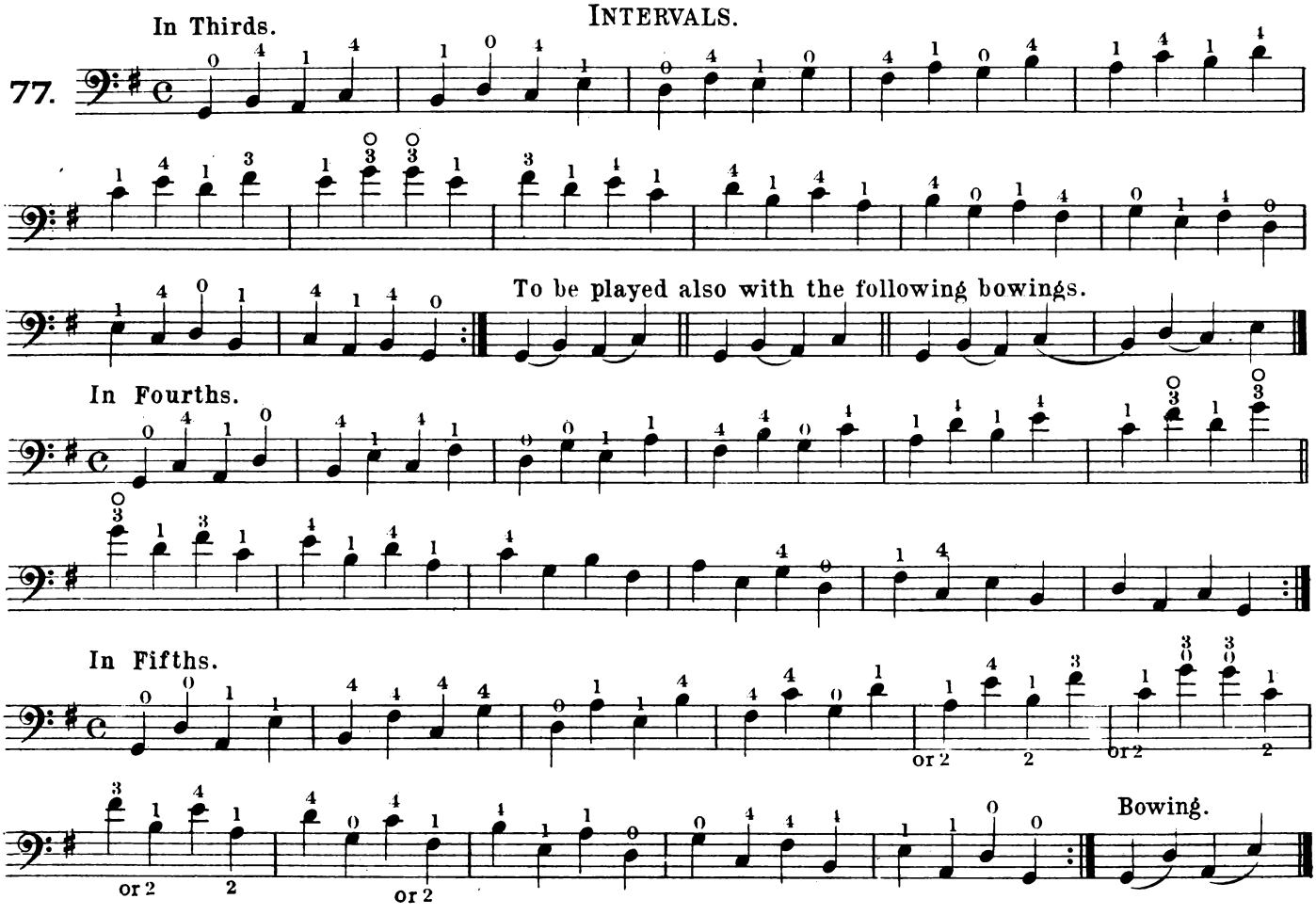
SCALES ON ONE STRING.



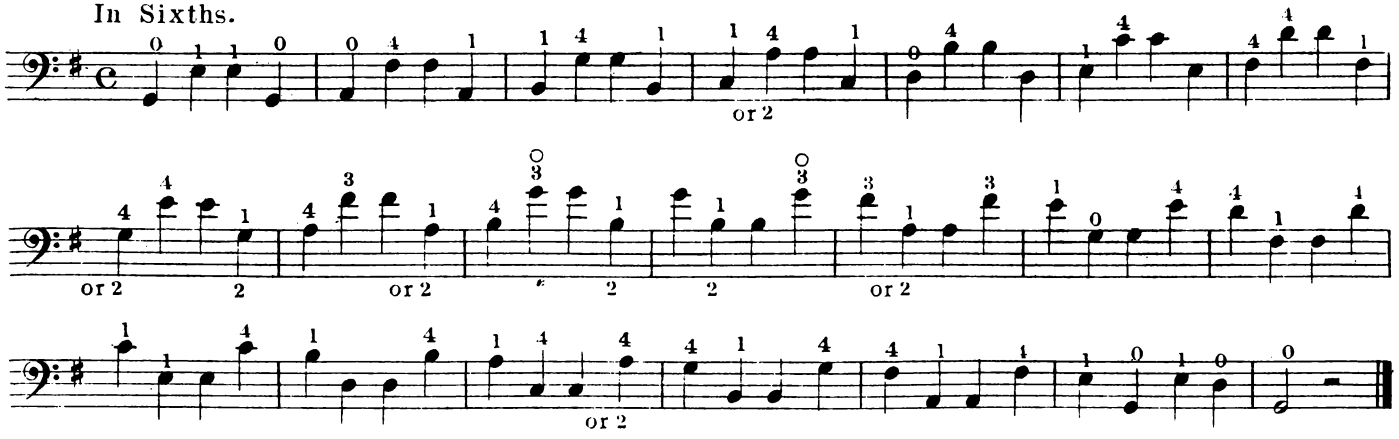
CHORDS.



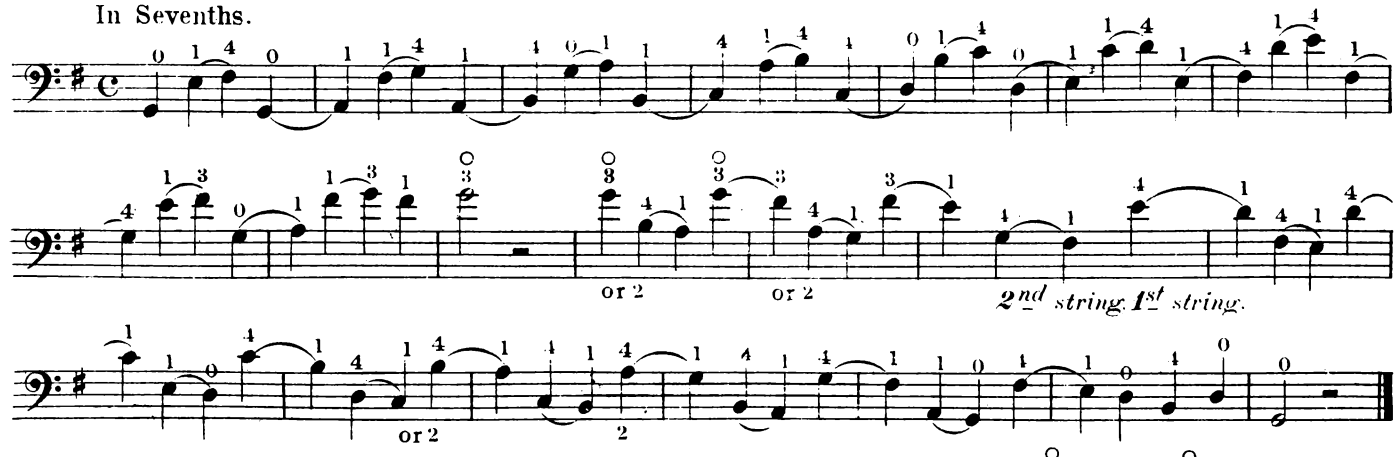
INTERVALS.



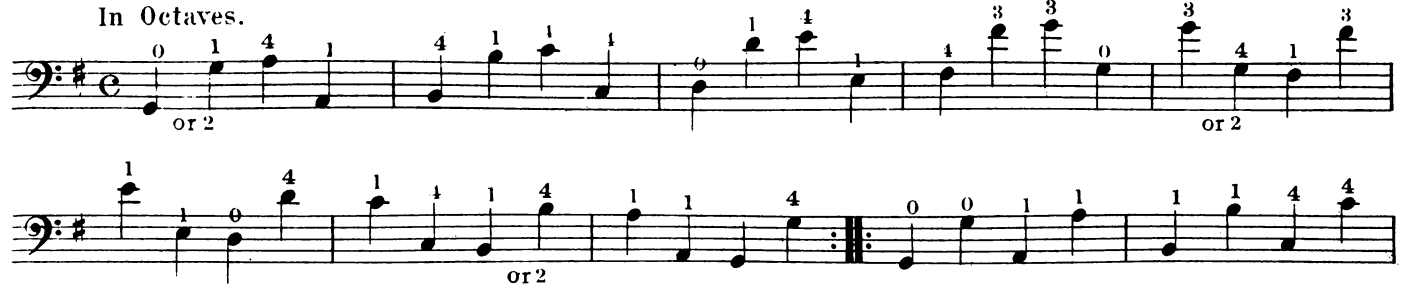
In Sixths.



In Sevenths.

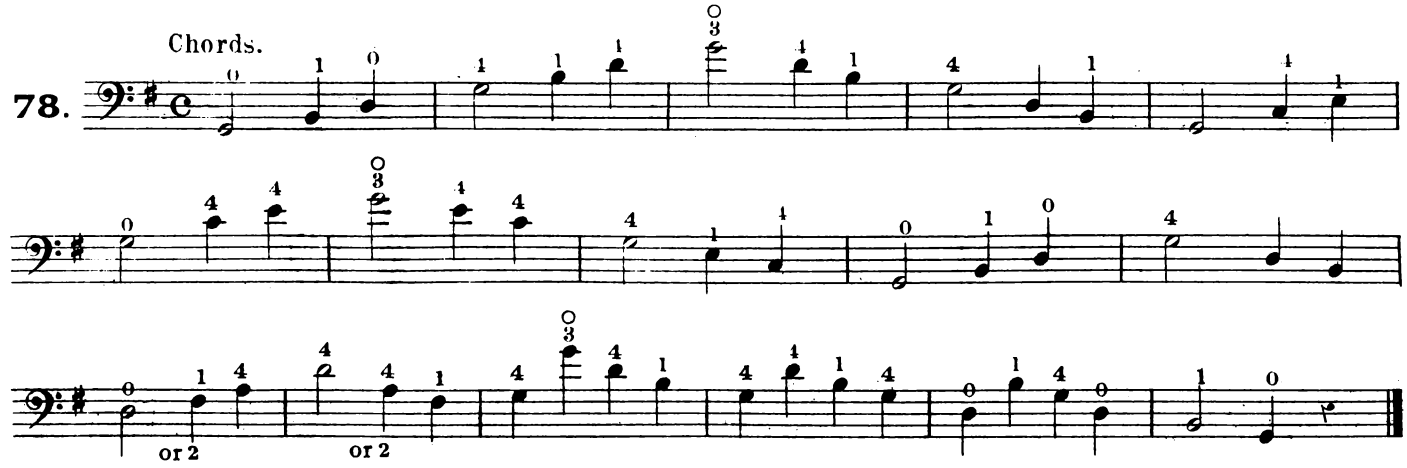


In Octaves.



Chords.

78.

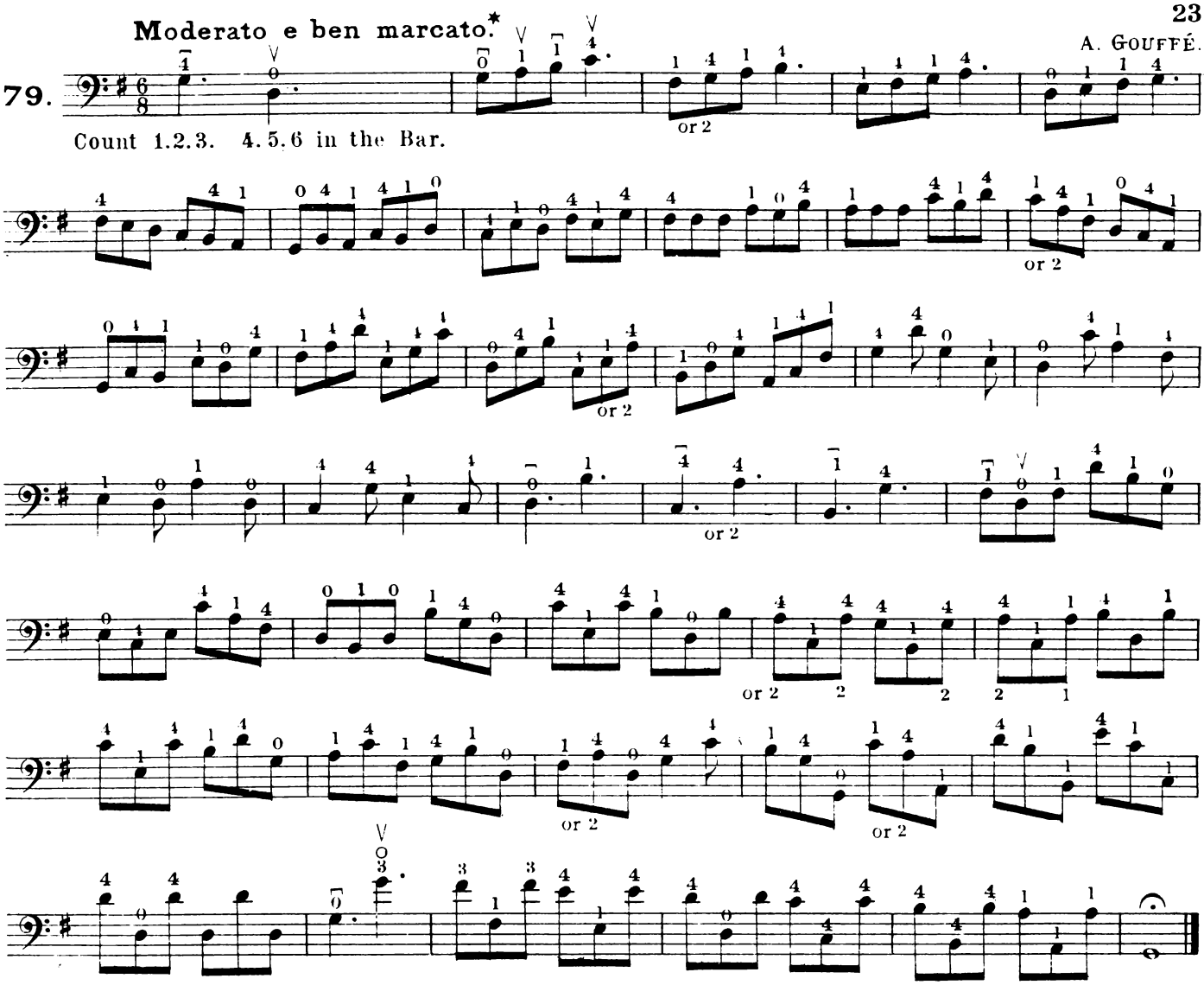


A. GOUFFÉ.

Moderato e ben marcato.*

79.

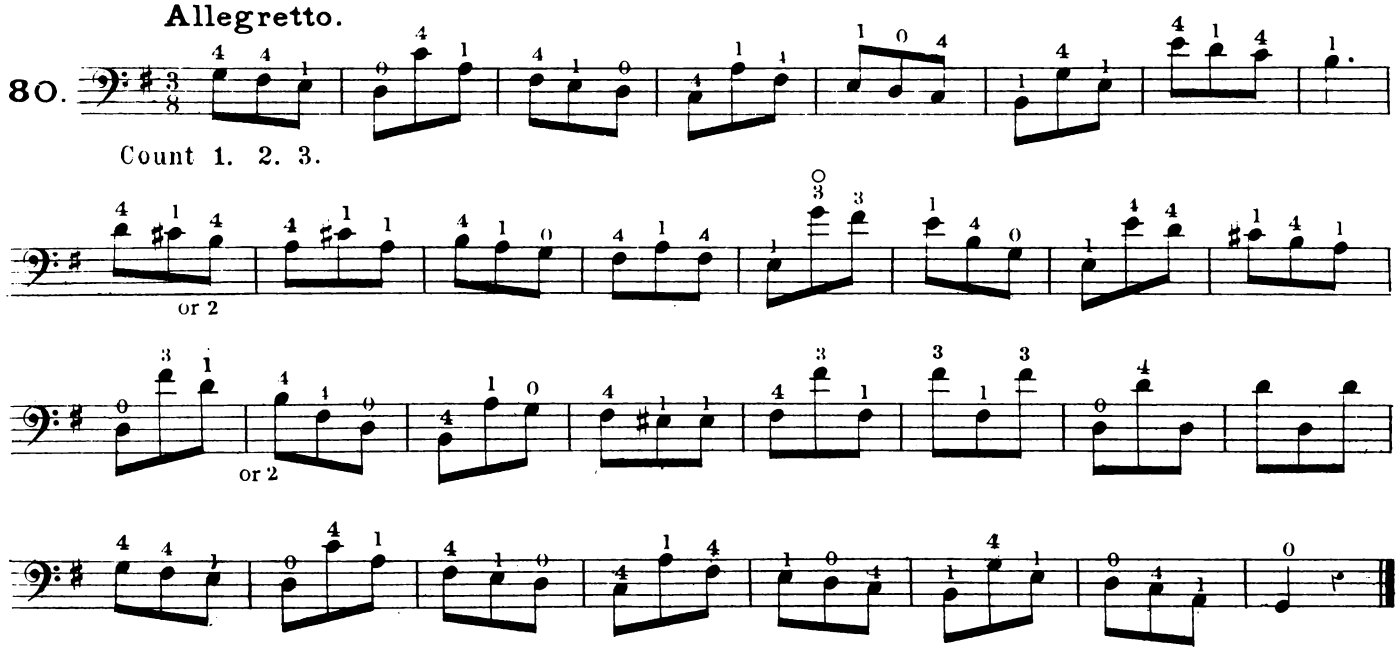
Count 1.2.3. 4.5.6 in the Bar.



Allegretto.

80.

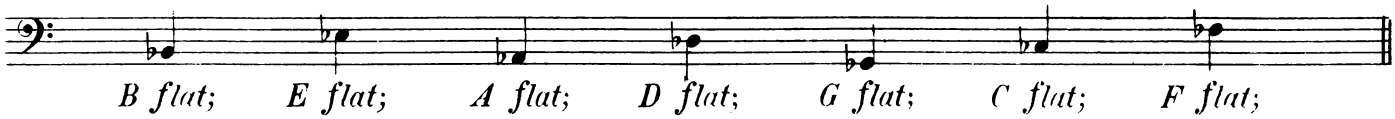
Count 1. 2. 3.



*A List of the principle words used in Modern Music, is given on page 84.

FLATS.

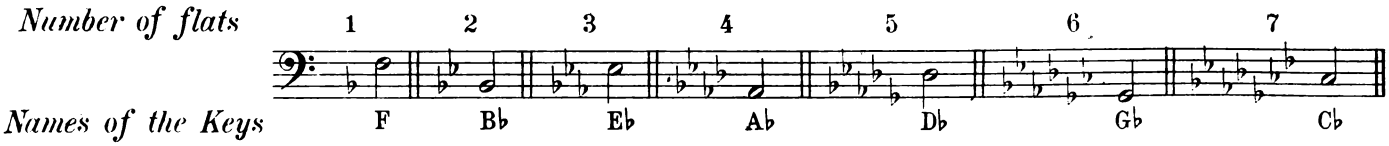
A flat (♭) prefixed to a note, lowers it a semitone. The flats succeed each other in the following order:-



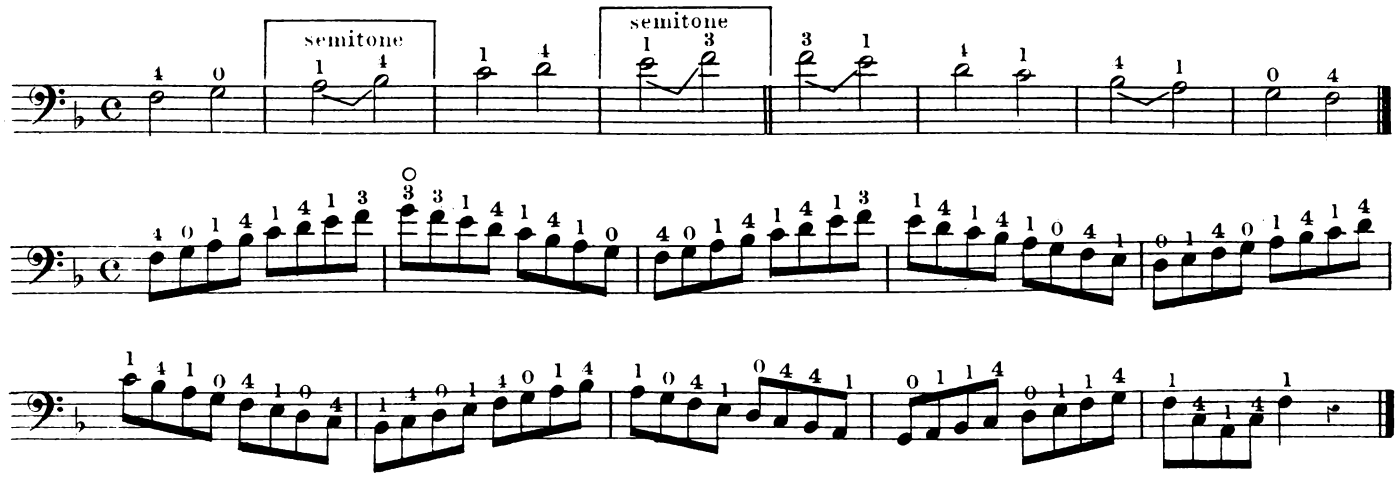
B flat; E flat; A flat; D flat; G flat; C flat; F flat;

The same rule concerning the signature as with sharps is to be observed here.

TABLE OF SIGNATURES IN FLAT KEYS.

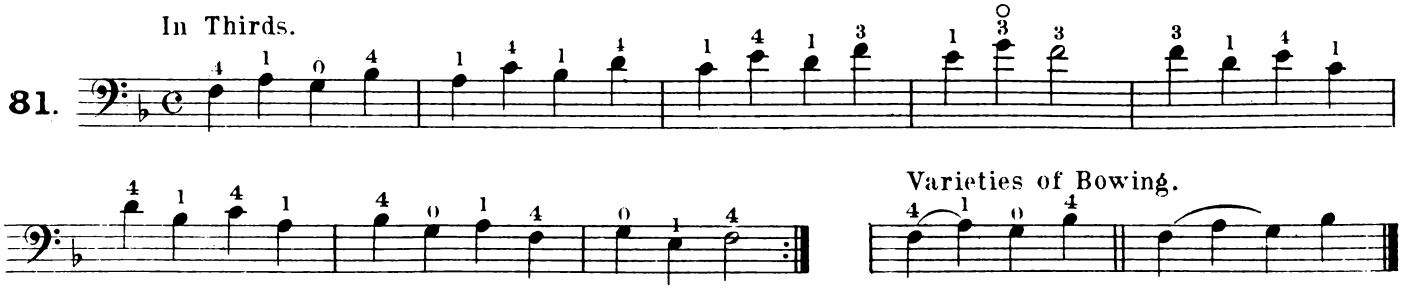


SCALE OF F MAJOR.



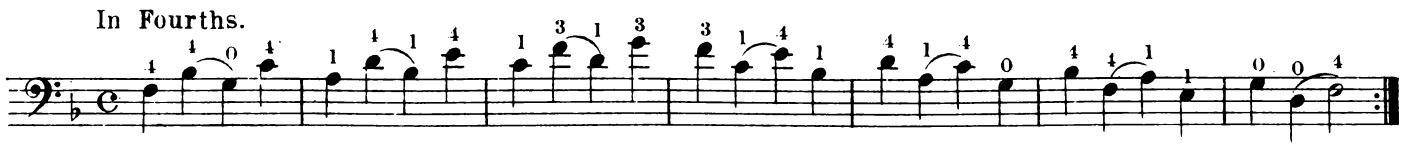
In Thirds.

81.

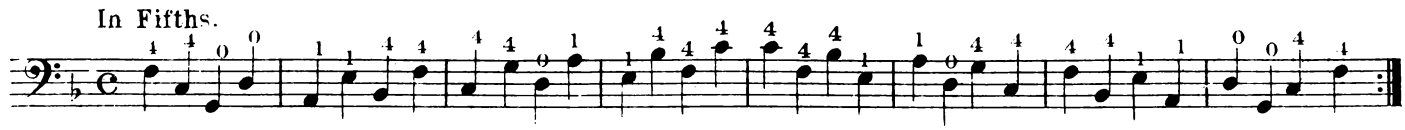


Varieties of Bowing.

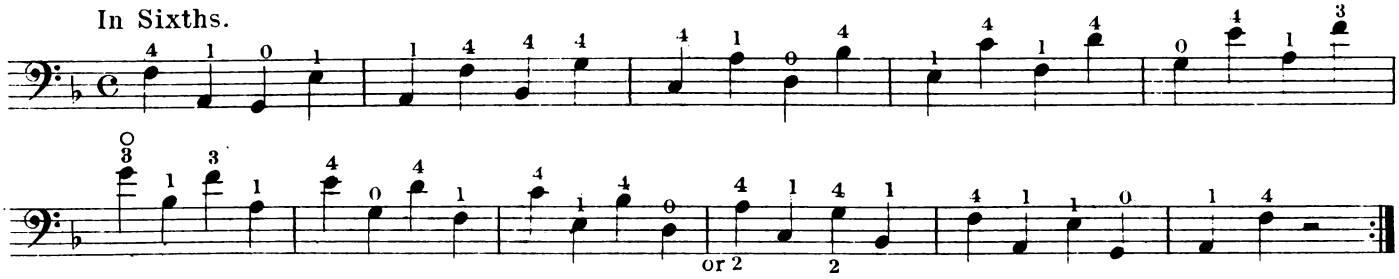
In Fourths.



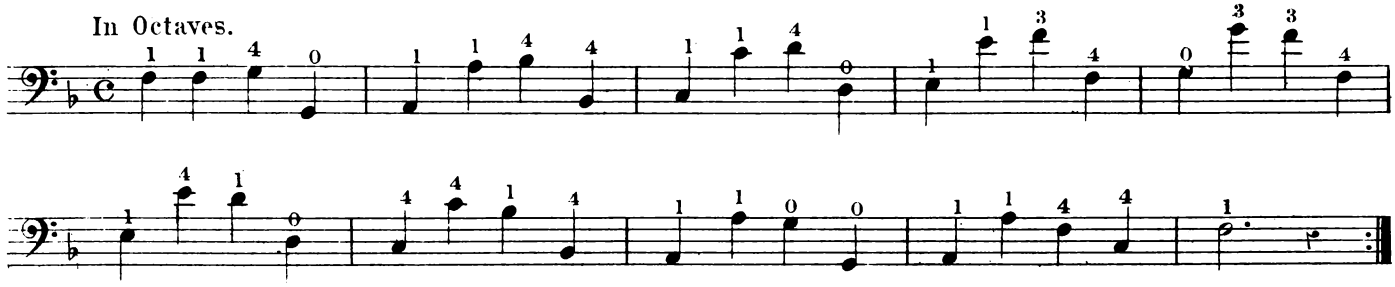
In Fifths.



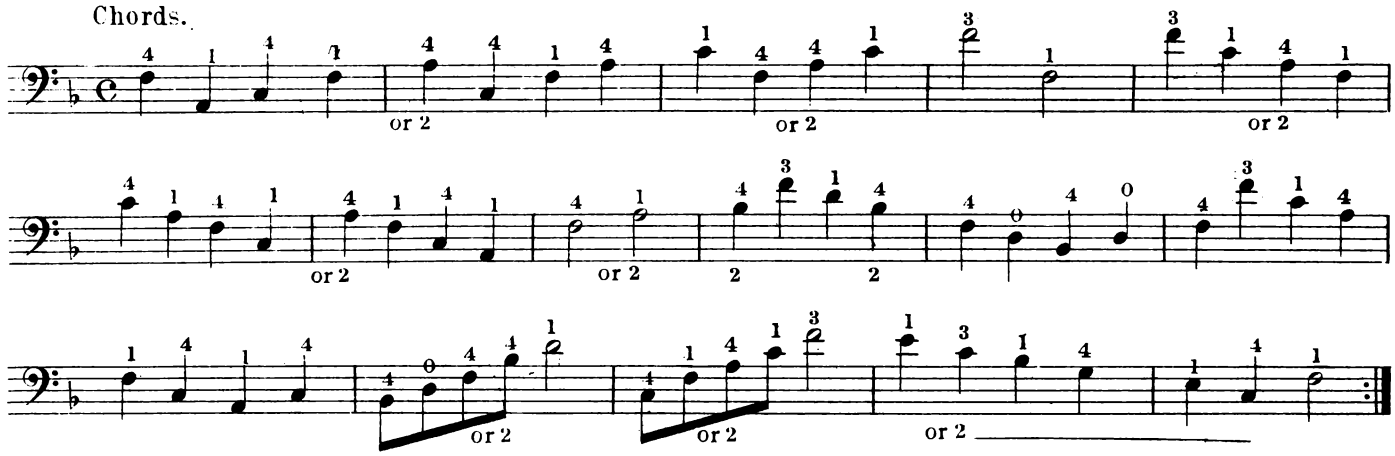
In Sixths.



In Octaves.

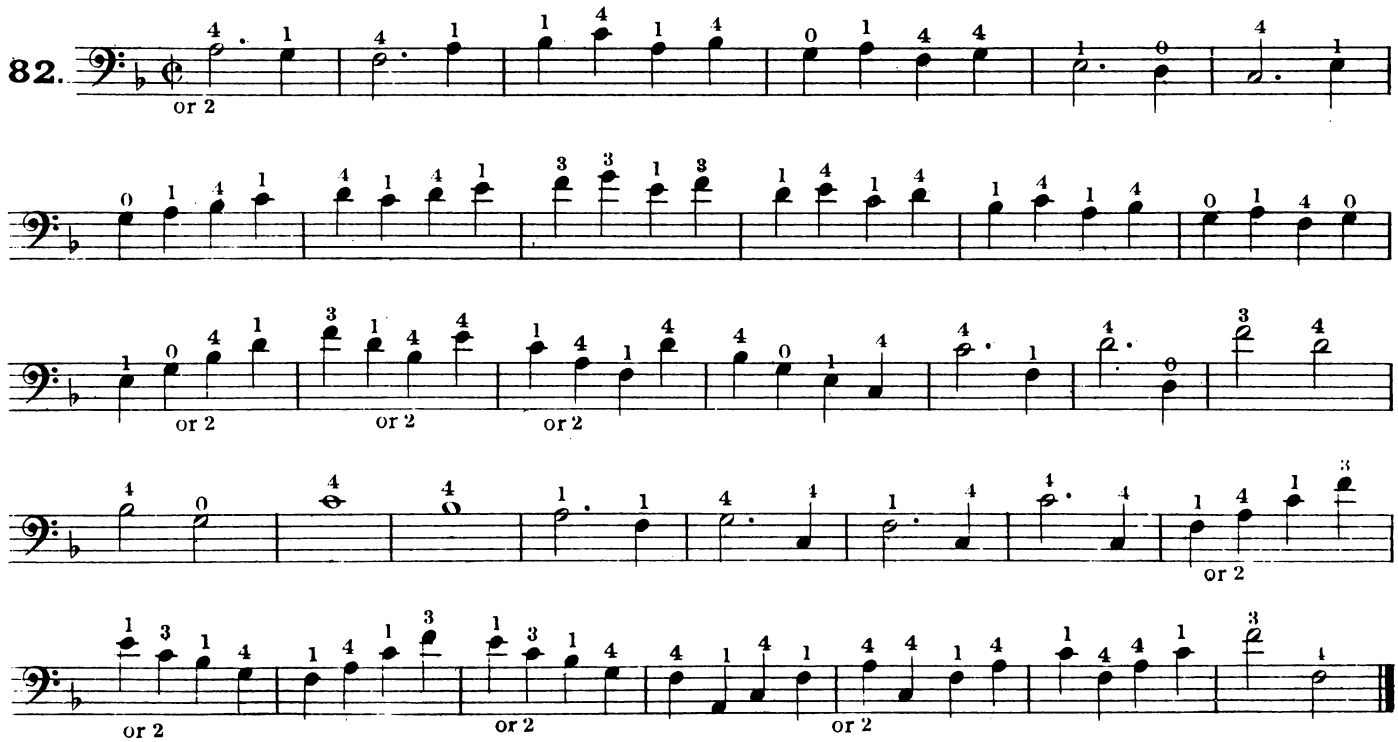


Chords.



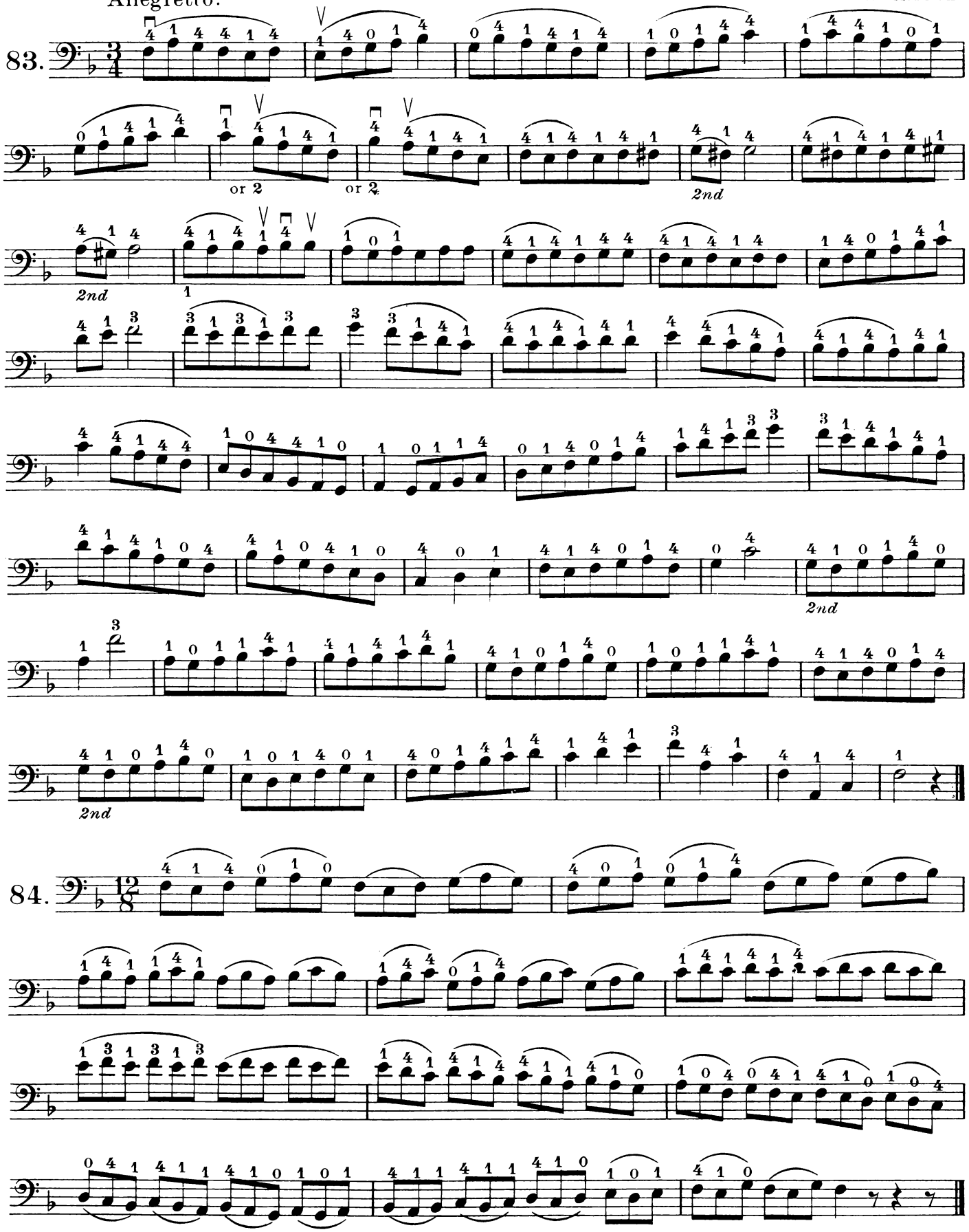
Exercises.

82.



Allegretto.

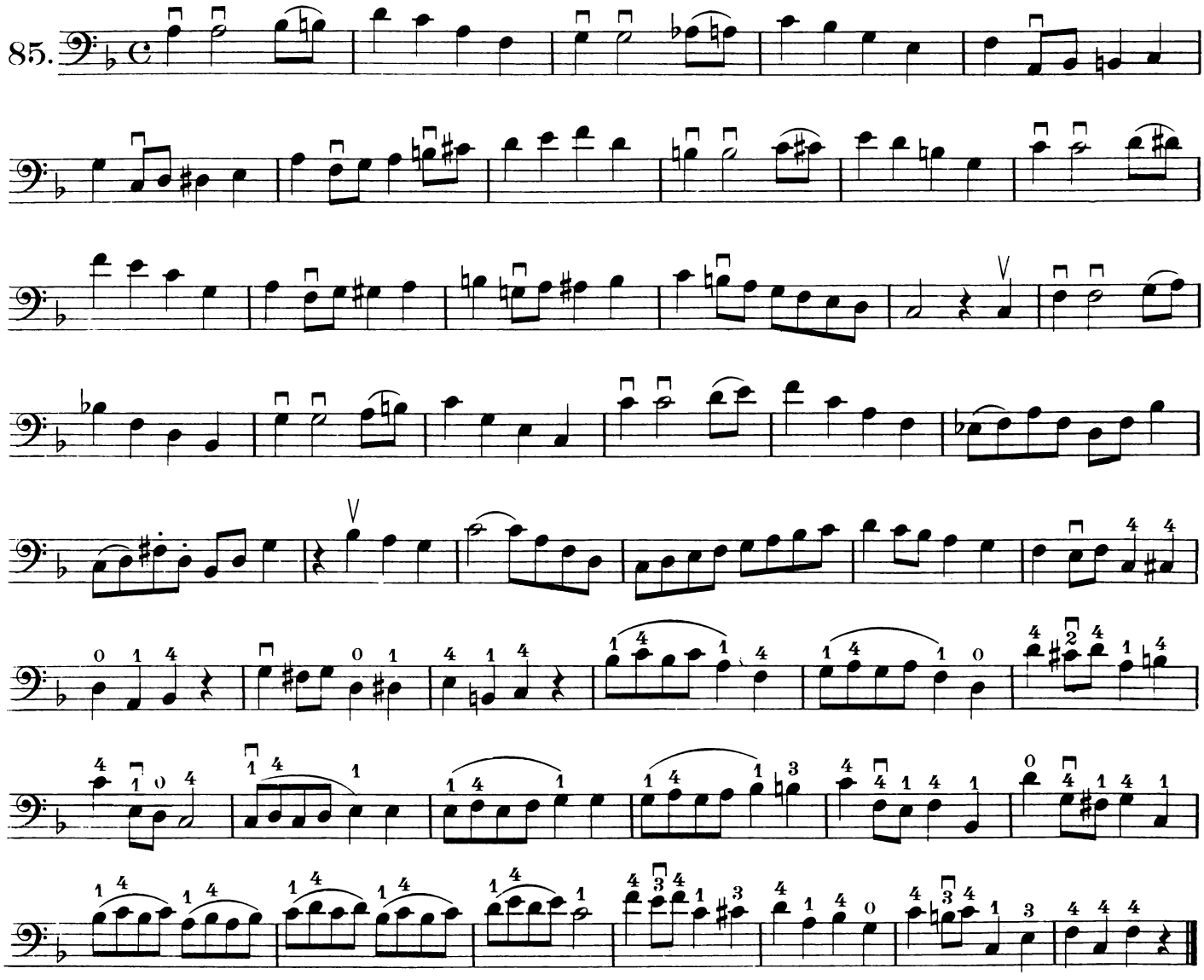
W. HAUSE.



Andante.

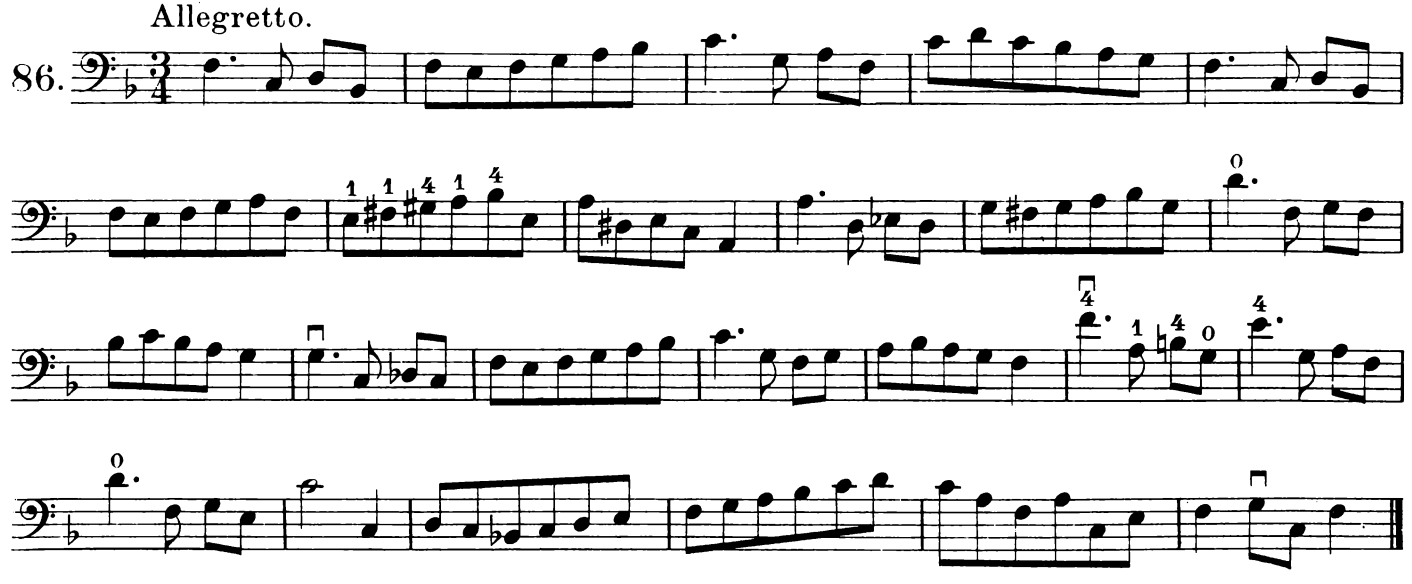
G. BOTTESINI.

85.



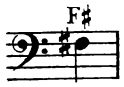
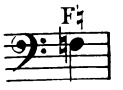
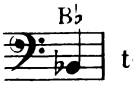
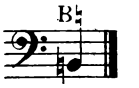
Allegretto.

86.



THE NATURAL.

In order to restore a note, which has been raised by a sharp (♯) or lowered by a flat (♭,) a Natural (♮) is employed, which restores it to its original sound.

Thus  first raised, is restored by the natural  to its original sound. Or  to 

MINOR SCALES EXPLAINED.

Every major scale has its relative Minor, the rootnote of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. The ascending of the minor scale differs from the descending. The former having its sixth and seventh degrees sharpened by accidentals. In ascending, the semitones are placed between the second and third, and seventh and eighth degrees; in descending between the sixth and fifth, and the third and second degrees.

SCALE OF A MINOR,
without signature, relative to C Major.

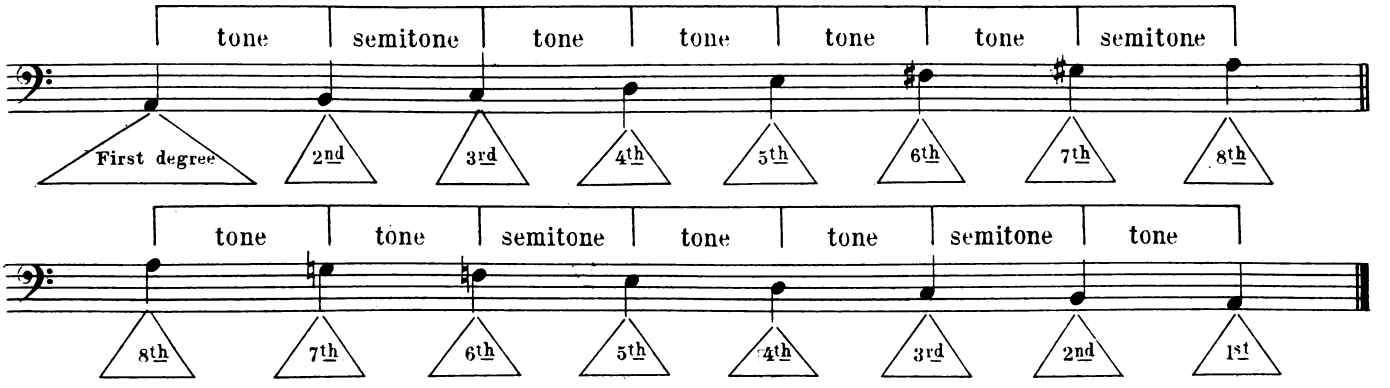
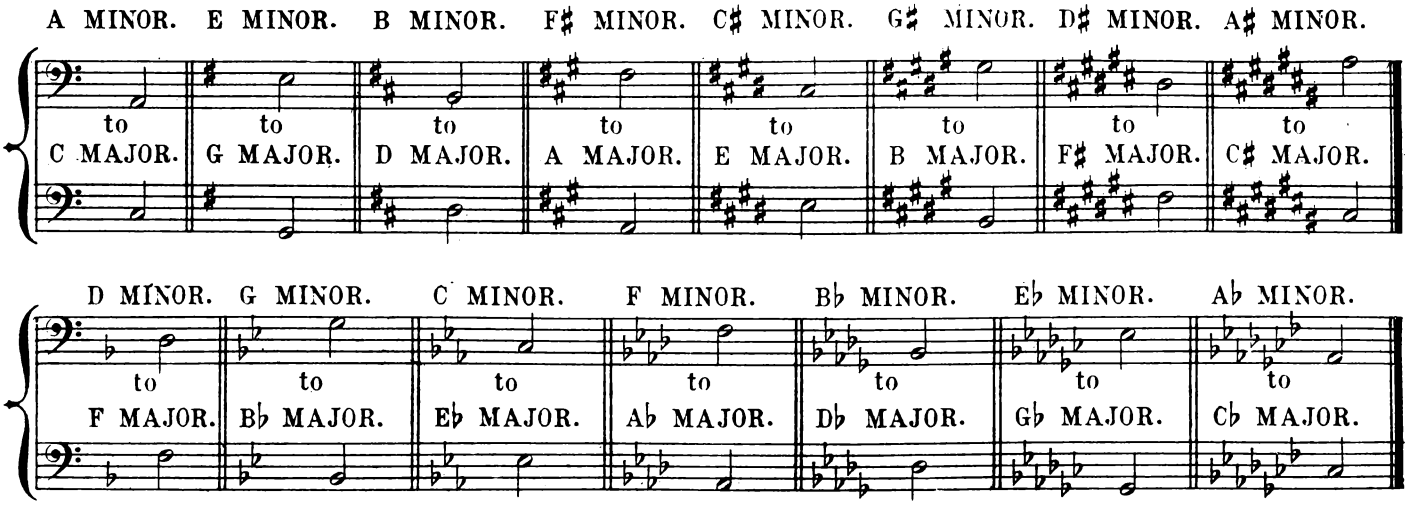
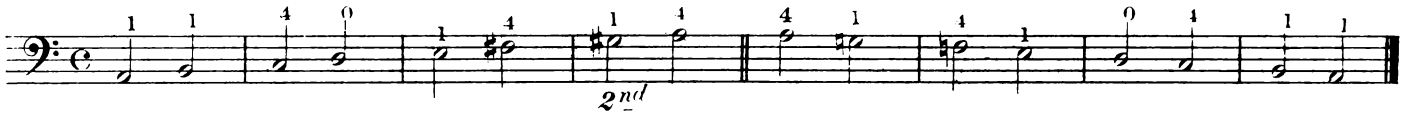
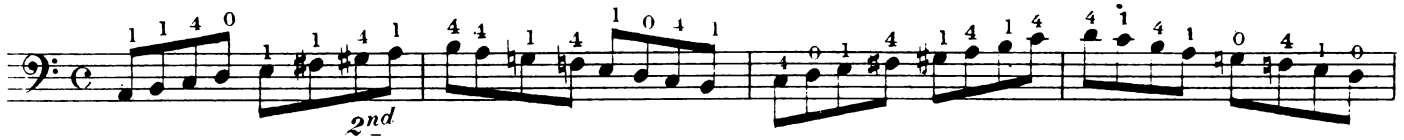


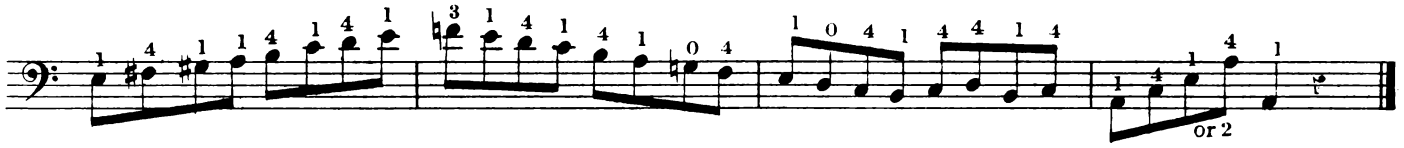
TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.



SCALE OF A MINOR.

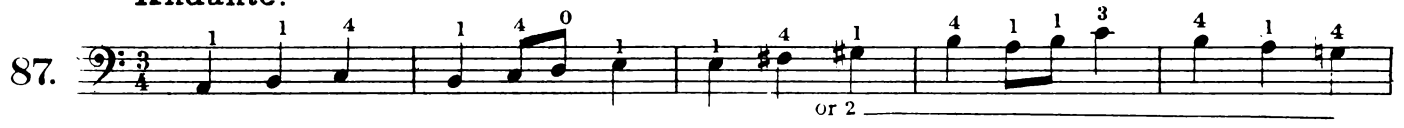


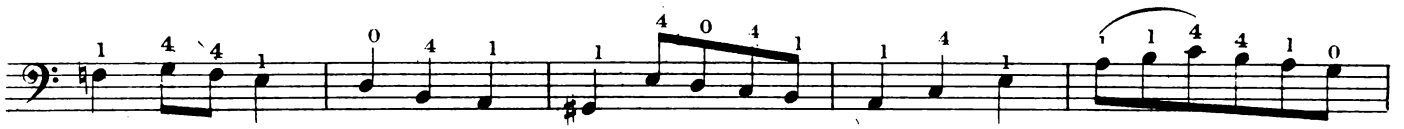


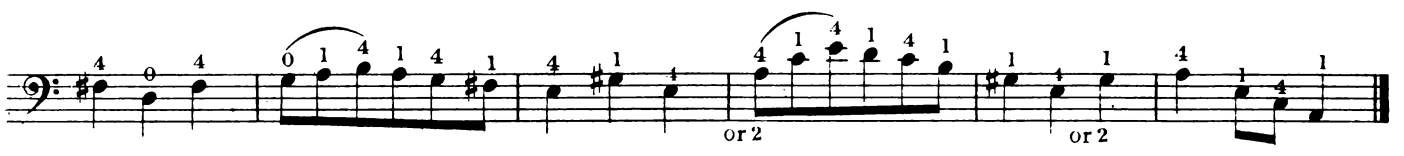


Andante.*

87.

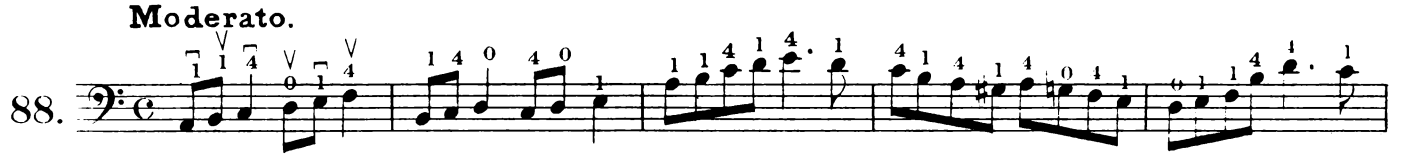


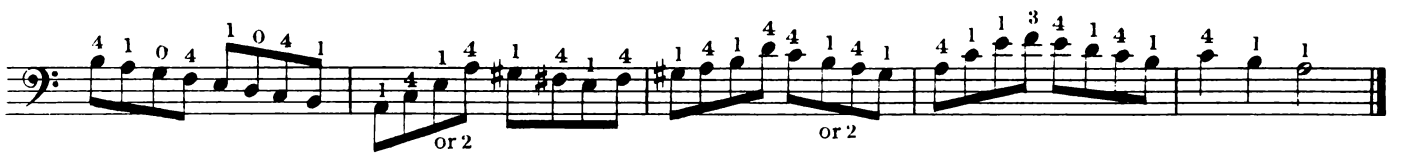




Moderato.

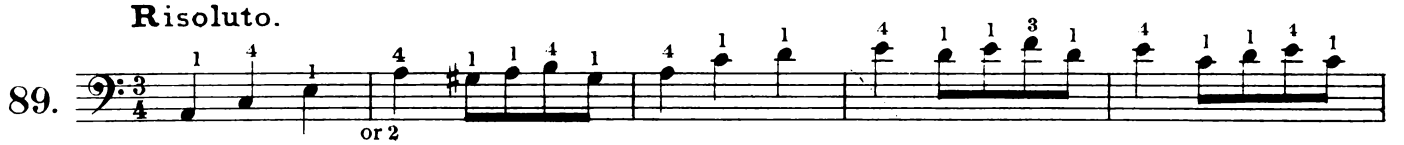
88.

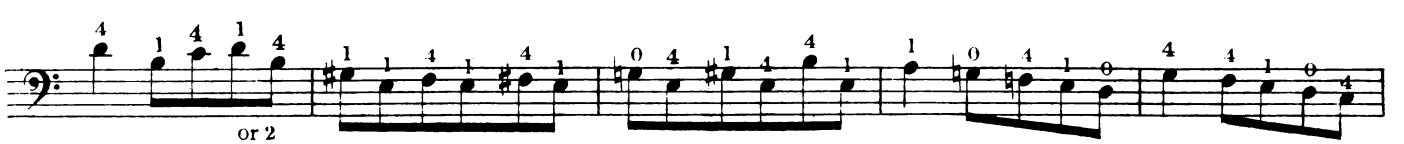


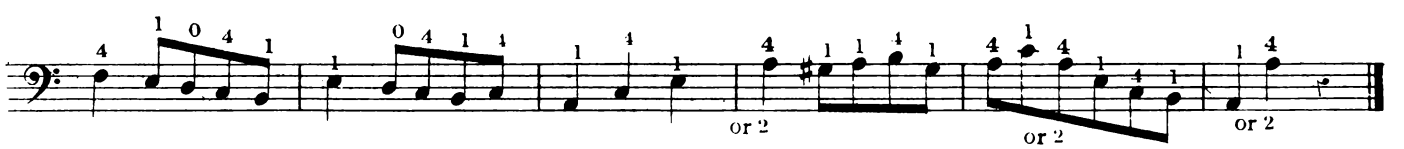


Risoluto.

89.







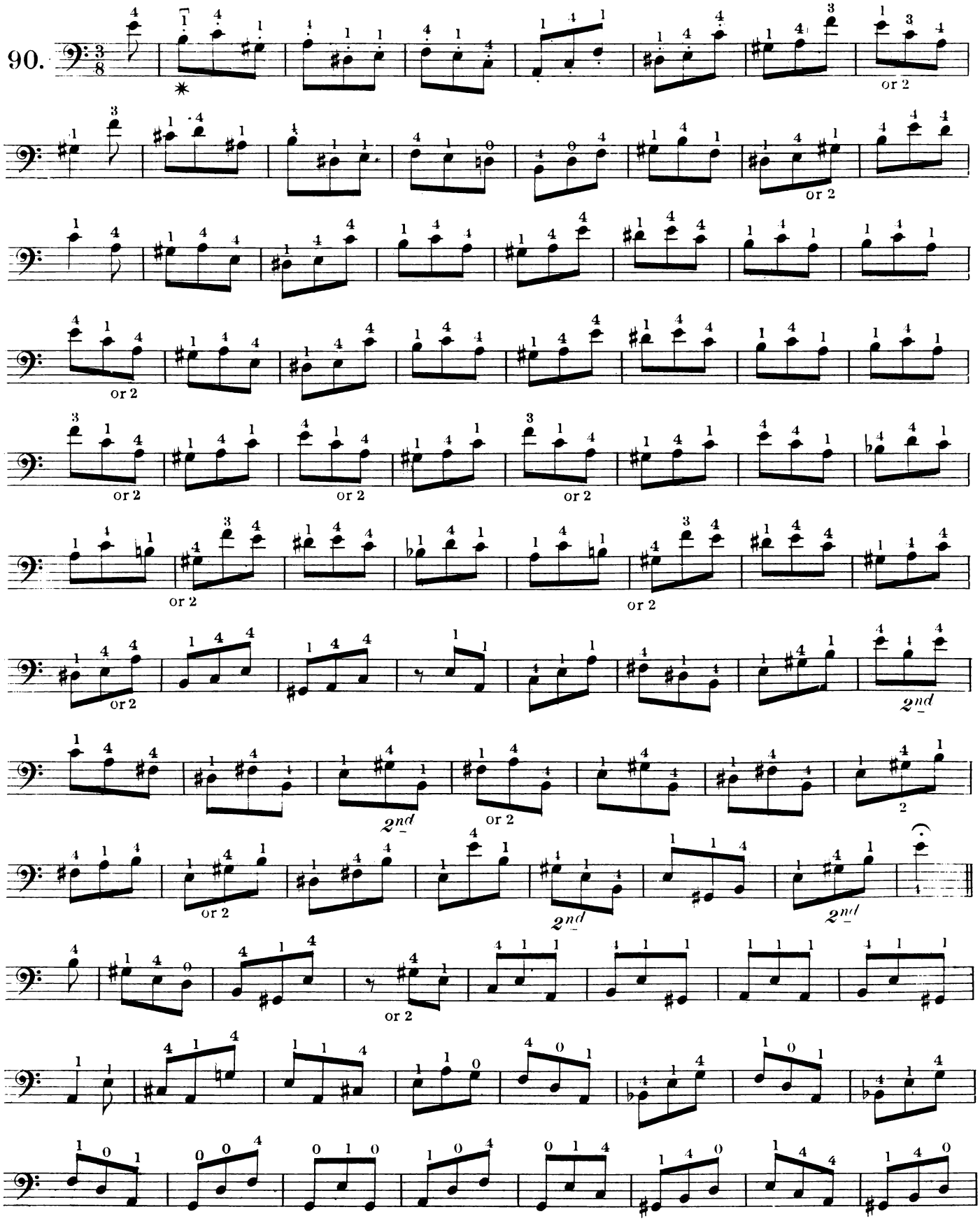
*A List of the principal words used in Modern Music, is given on page 84.

EXERCISE.

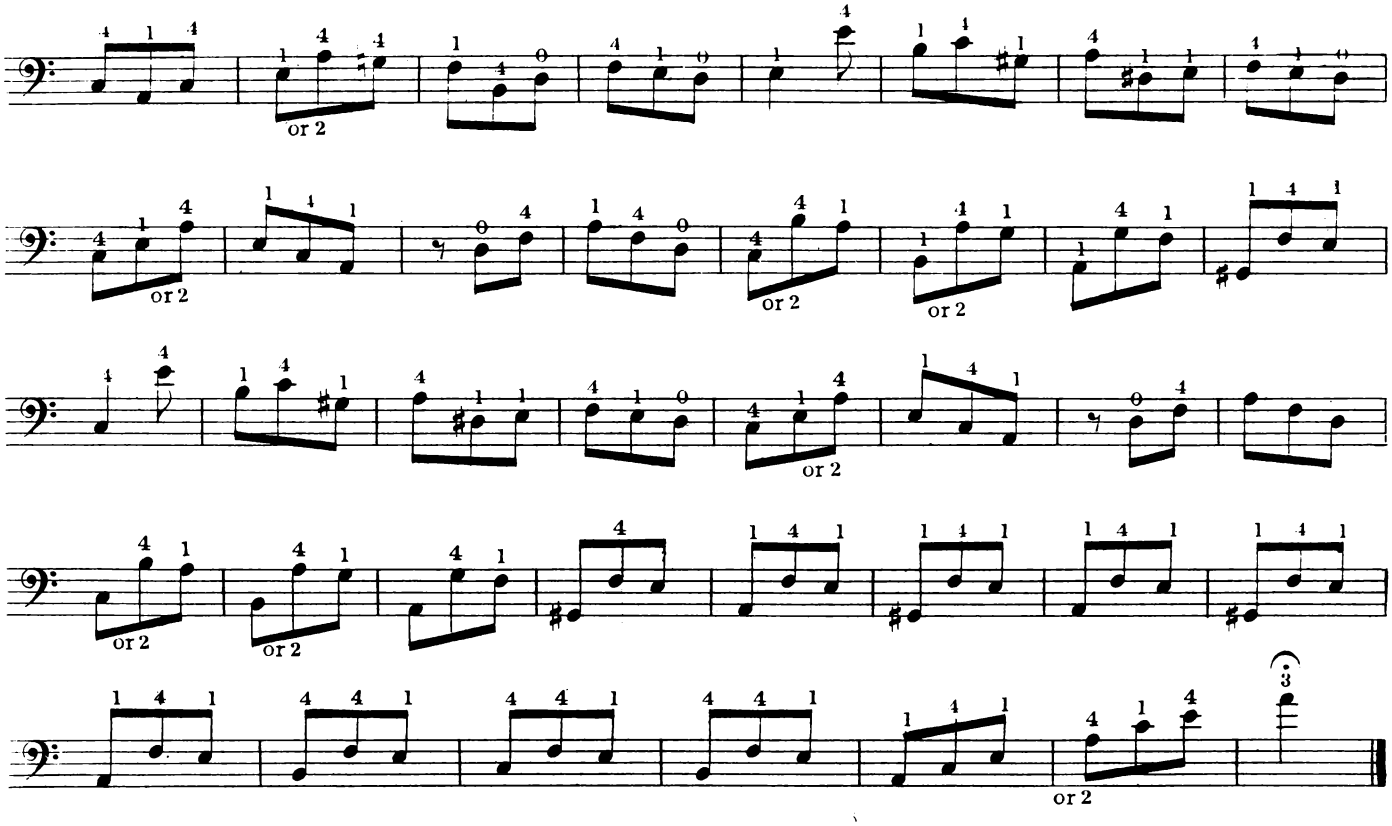
Presto.

A. GOUFFÉ.

90.

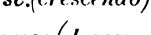
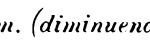


* Notes marked thus ... with dots must be played staccato *(i. e.)* detached. *(very short.)*

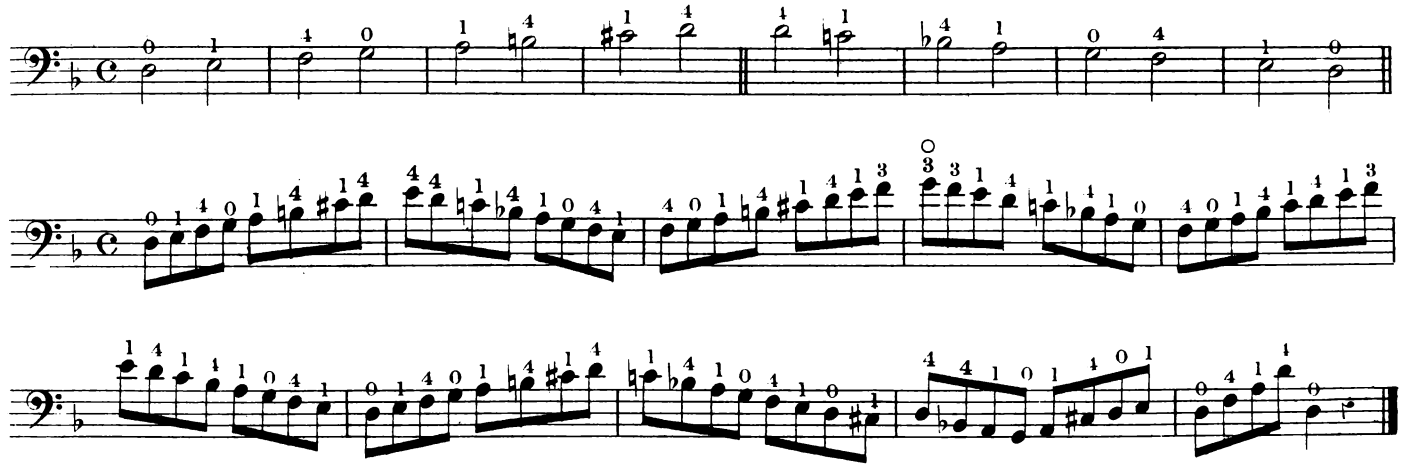


MARKS OF EXPRESSION.

f (forte) loud.
mf (mezzo forte) moderately loud.
p (piano) softly.
pp (pianissimo) very softly.

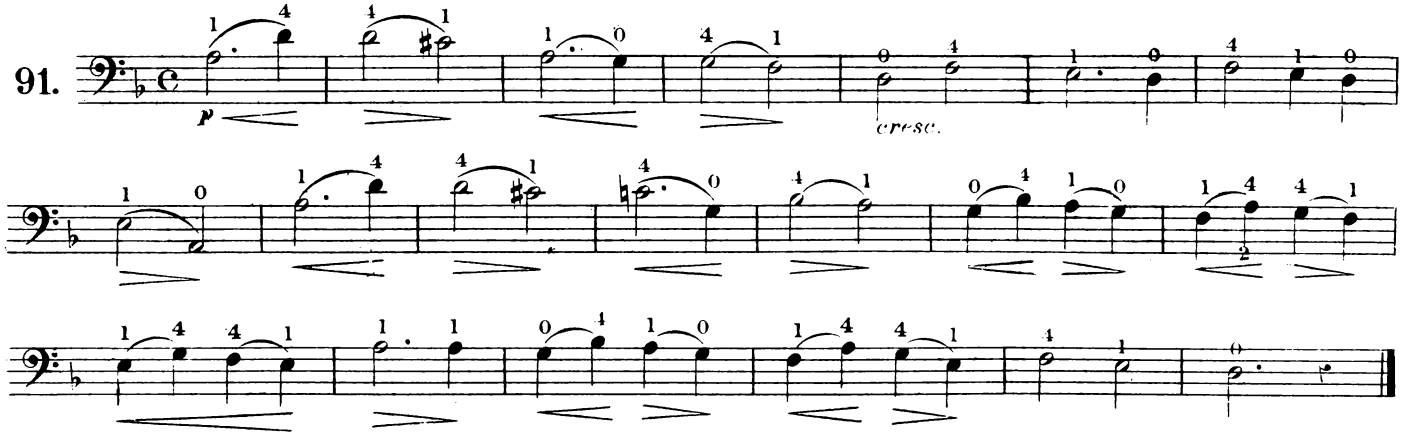
cresc. (crescendo) or marked thus  gradually increasing in strength.
decresc. (decrescendo)  gradually decreasing in strength.
dim. (diminuendo) decreasing.
> or *marcato,* notes played accentuated.

SCALE OF D MINOR.



Andante cantabile.

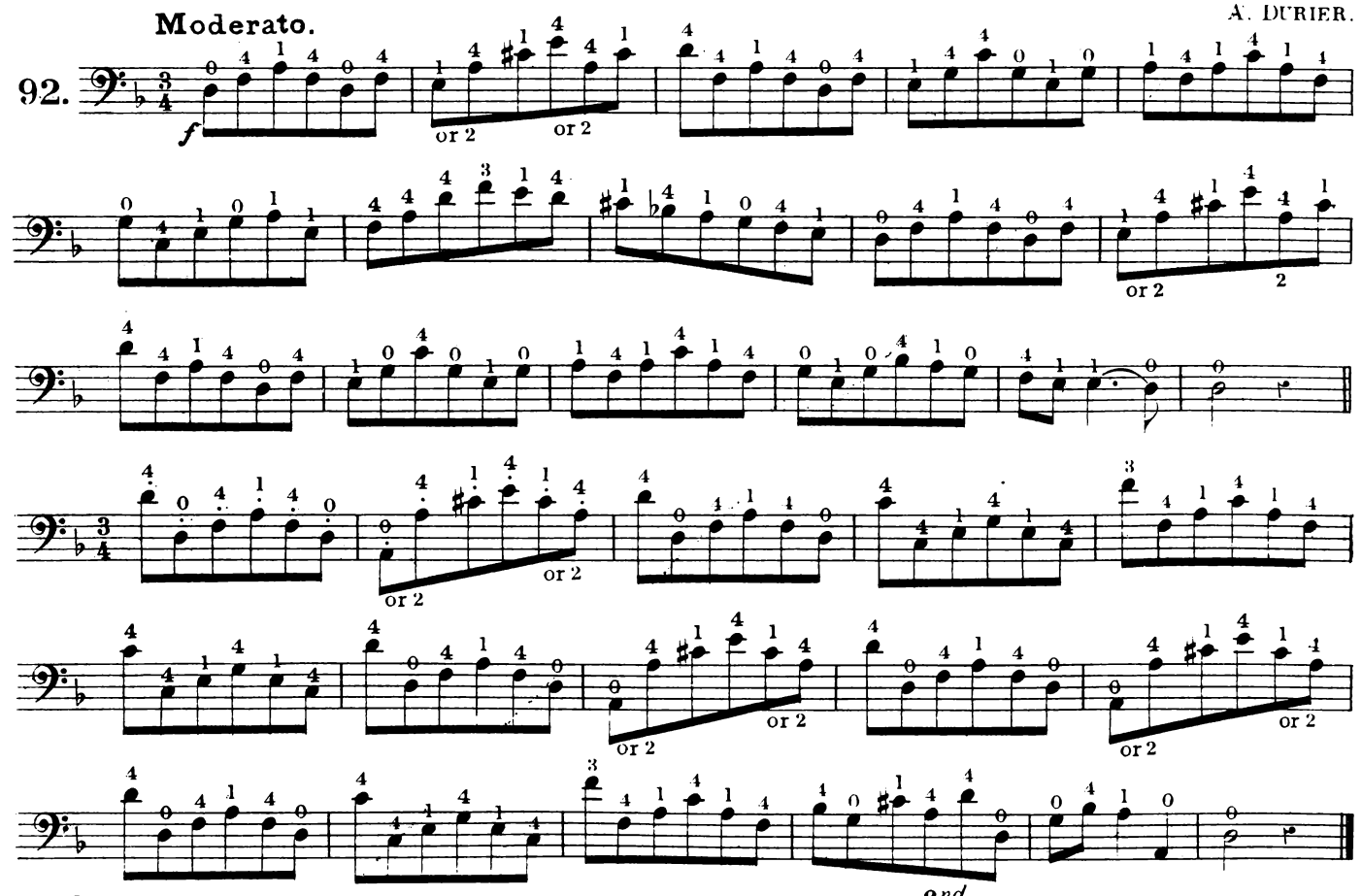
91.



Moderato.

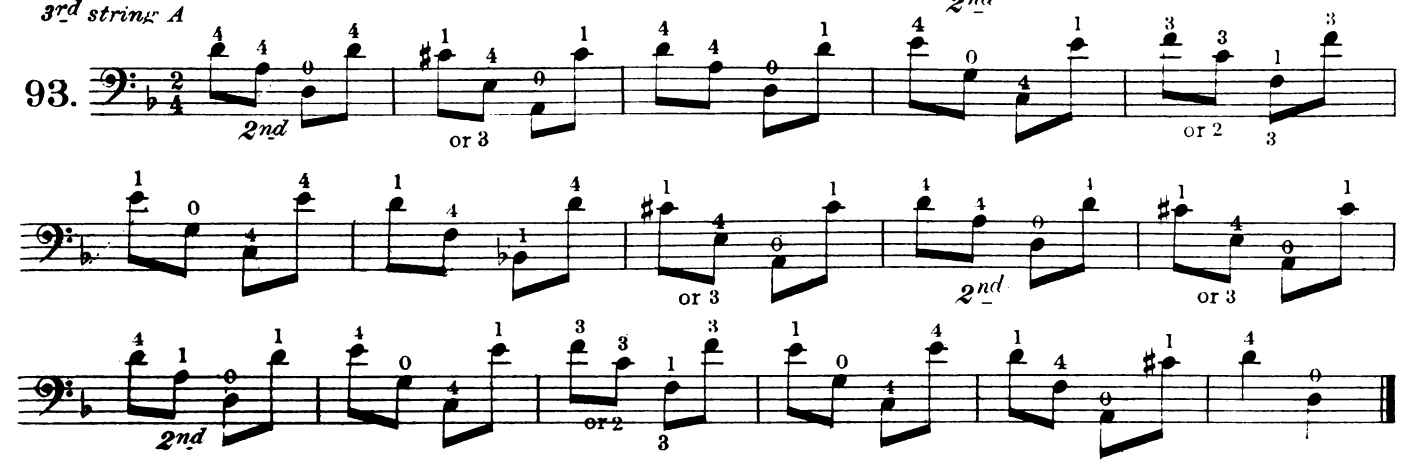
A. DURIER.

92.

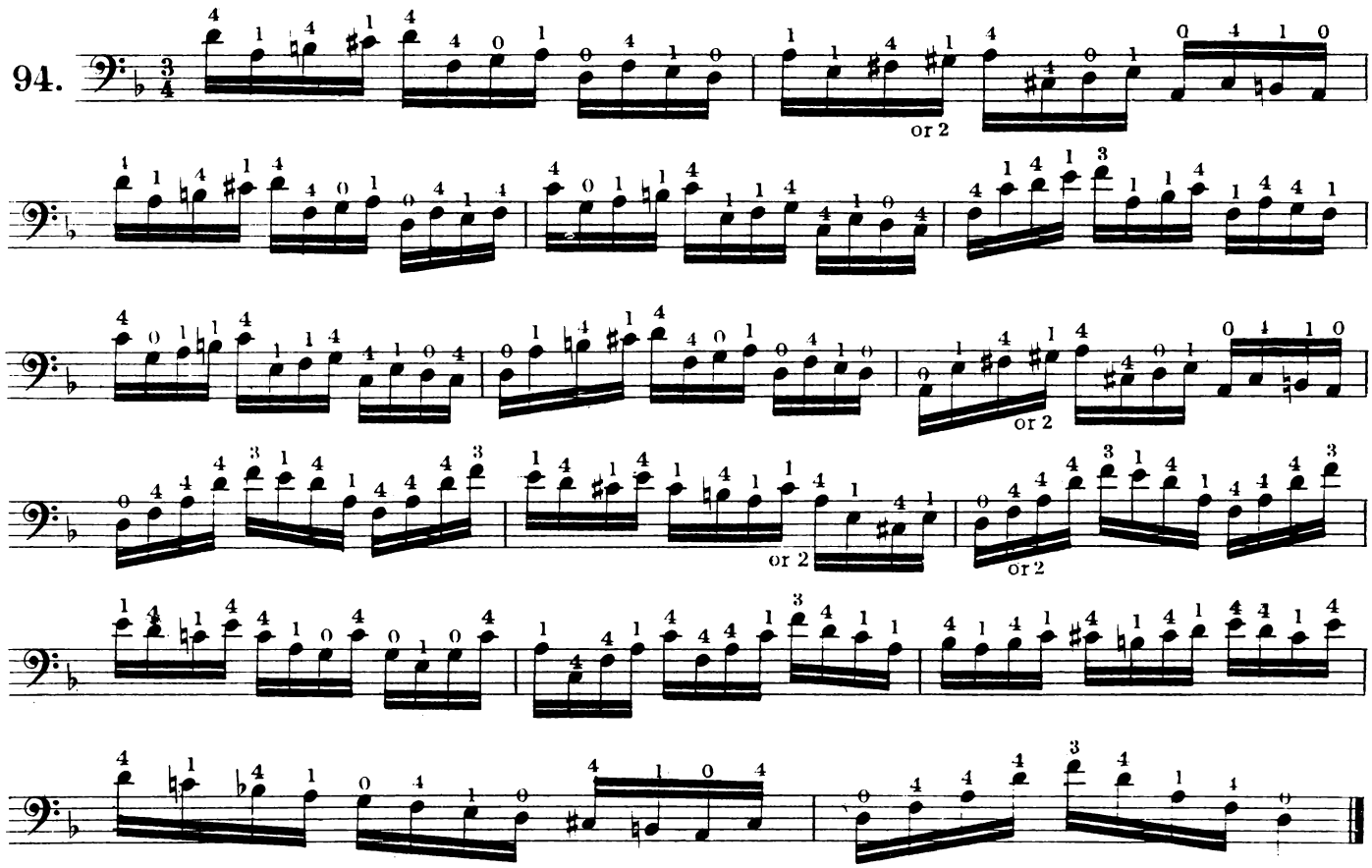


3rd string A

93.

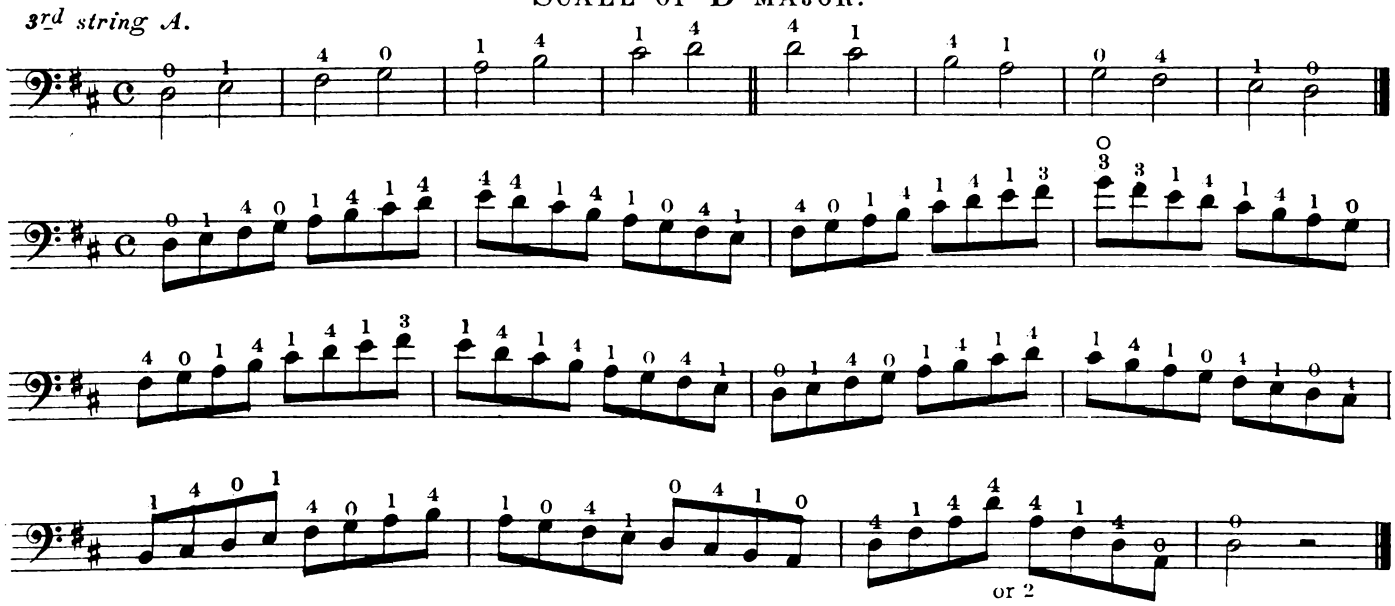


94.

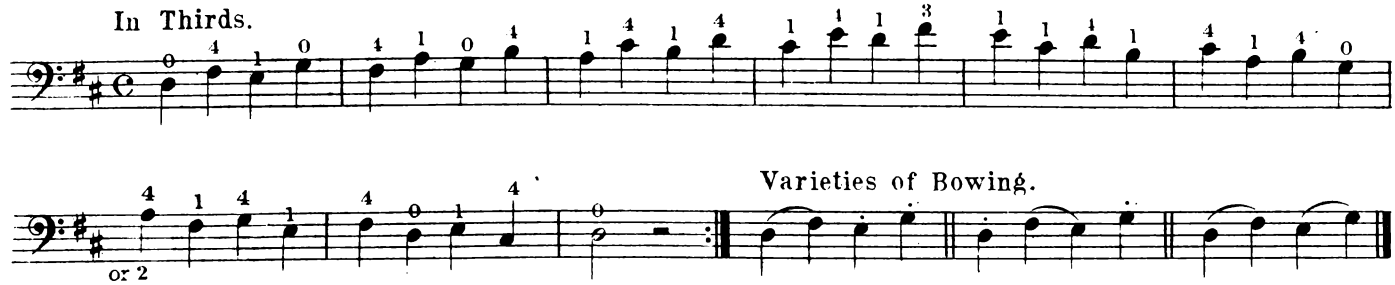


Scale of D major.

3rd string A.



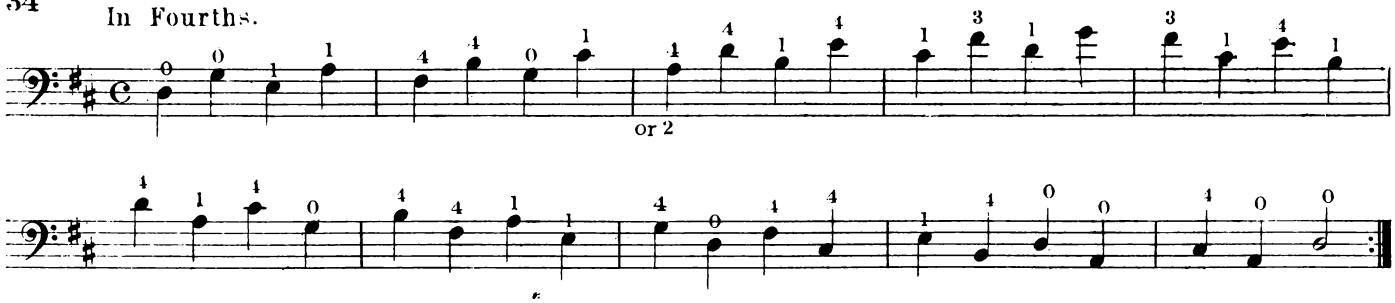
In Thirds.



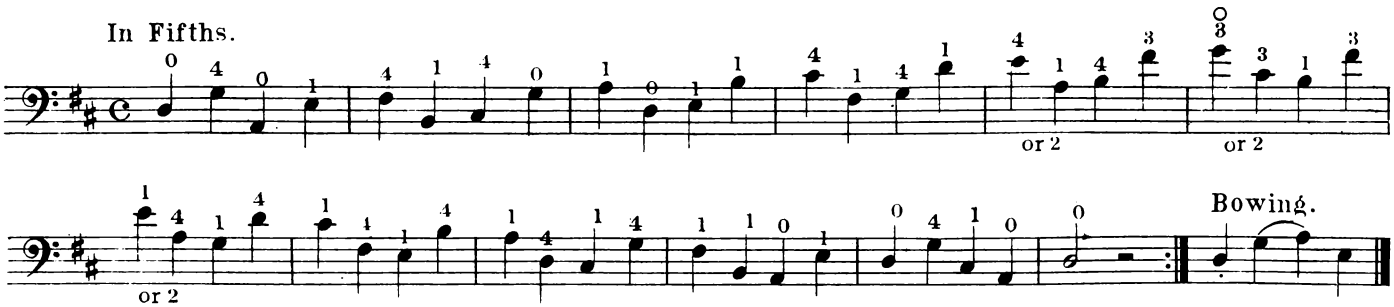
Varieties of Bowing.

3rd string A.

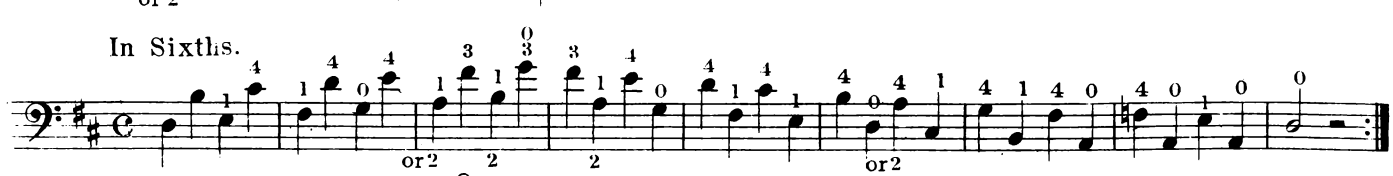
In Fourths.



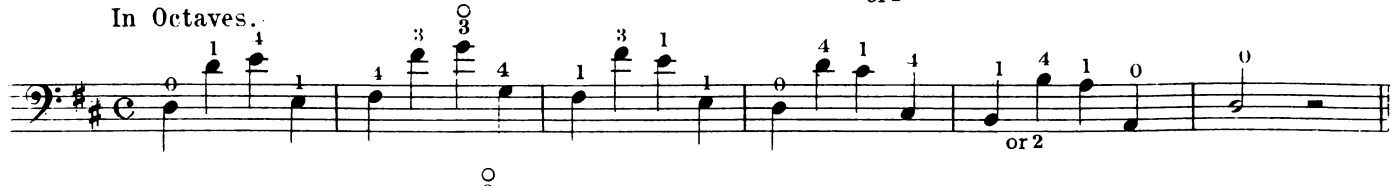
In Fifths.

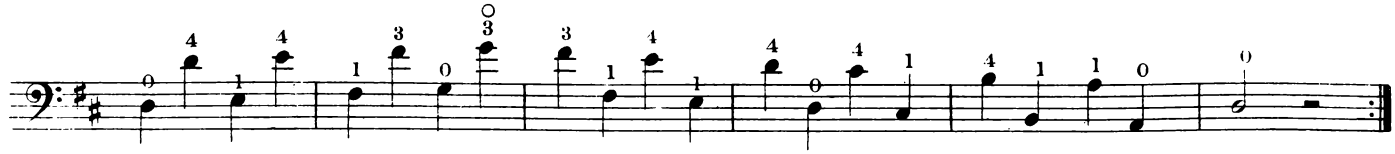


In Sixths.

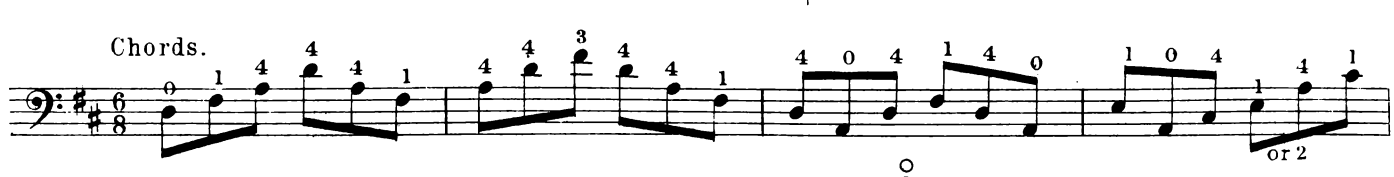


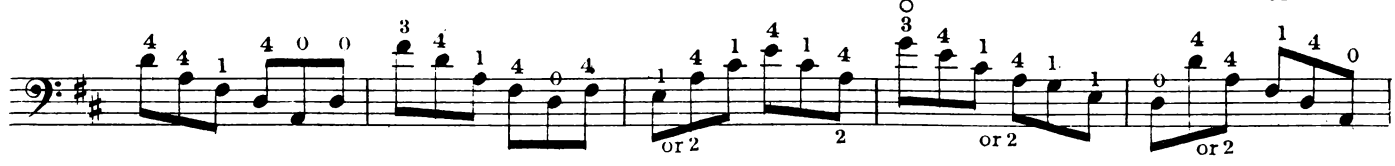
In Octaves.

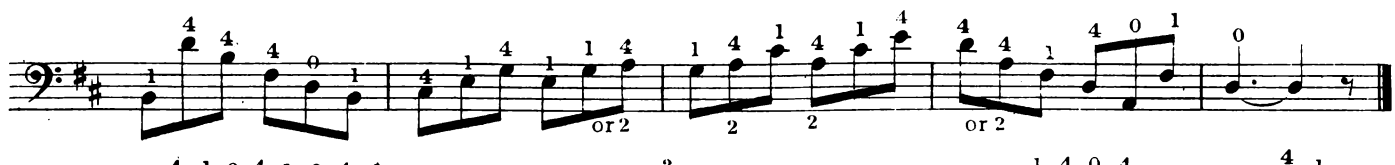


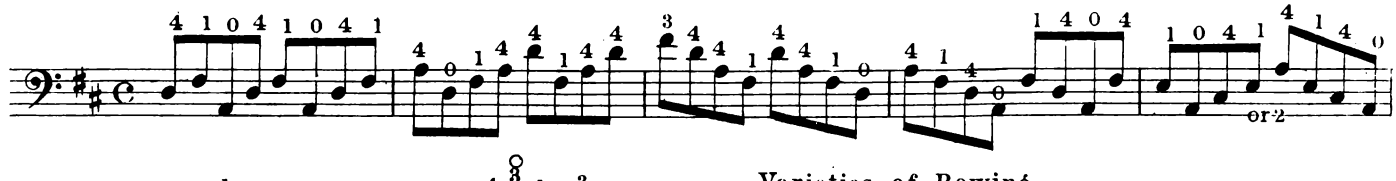


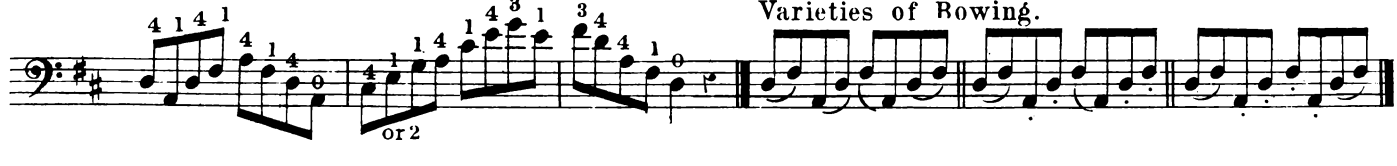
Chords.









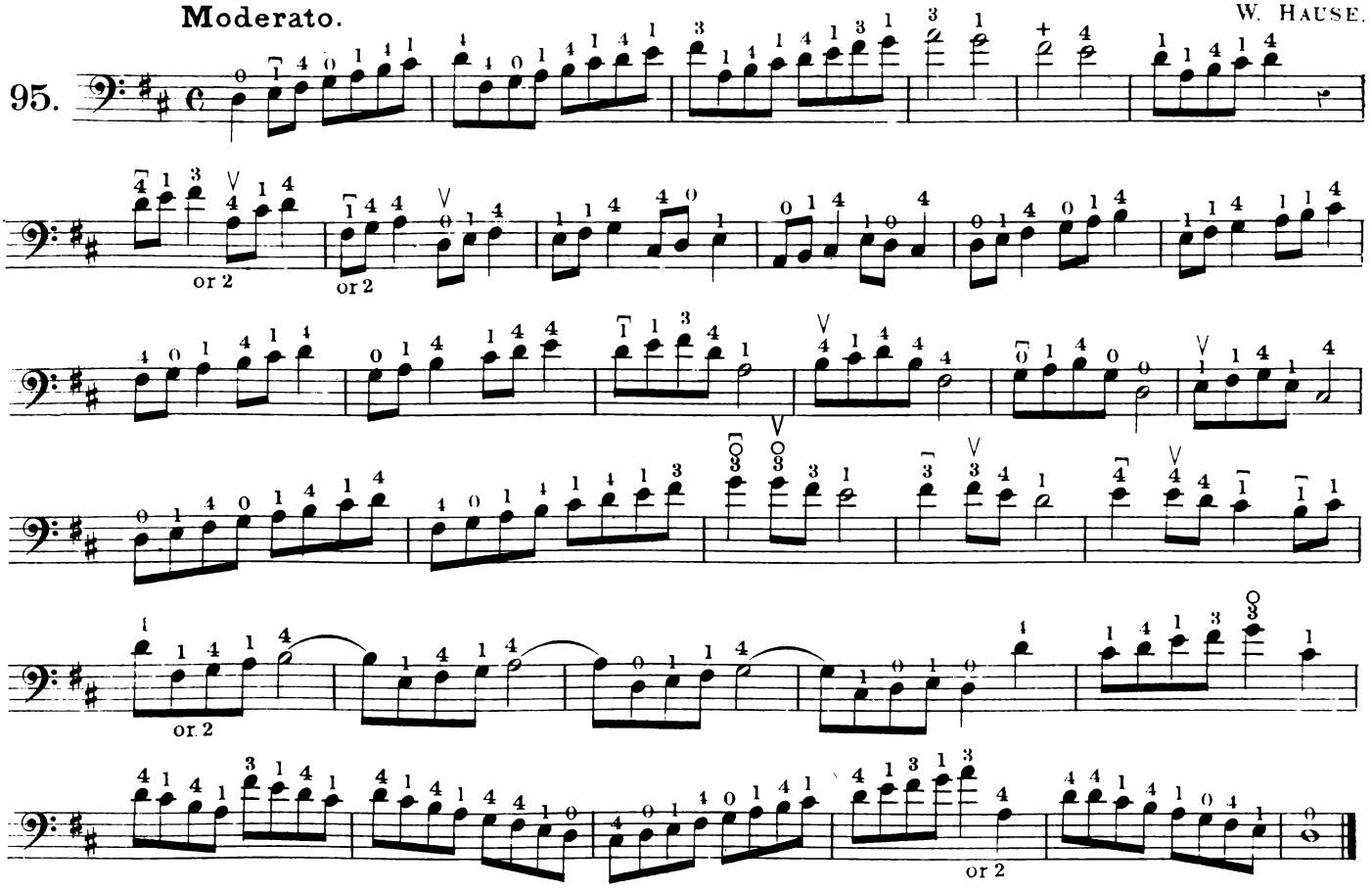


3rd string A.

Moderato.

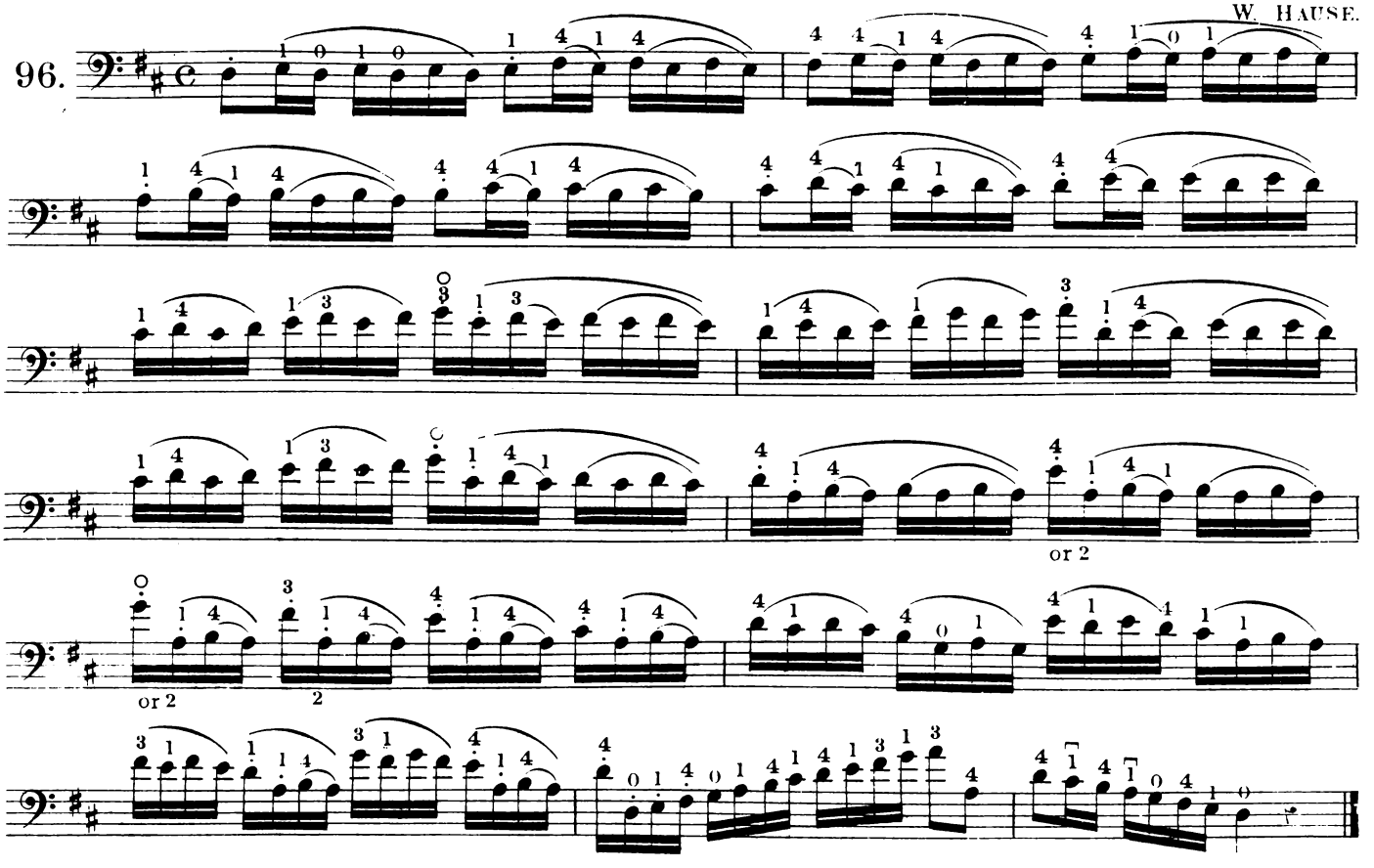
W. HAUSE.

95.



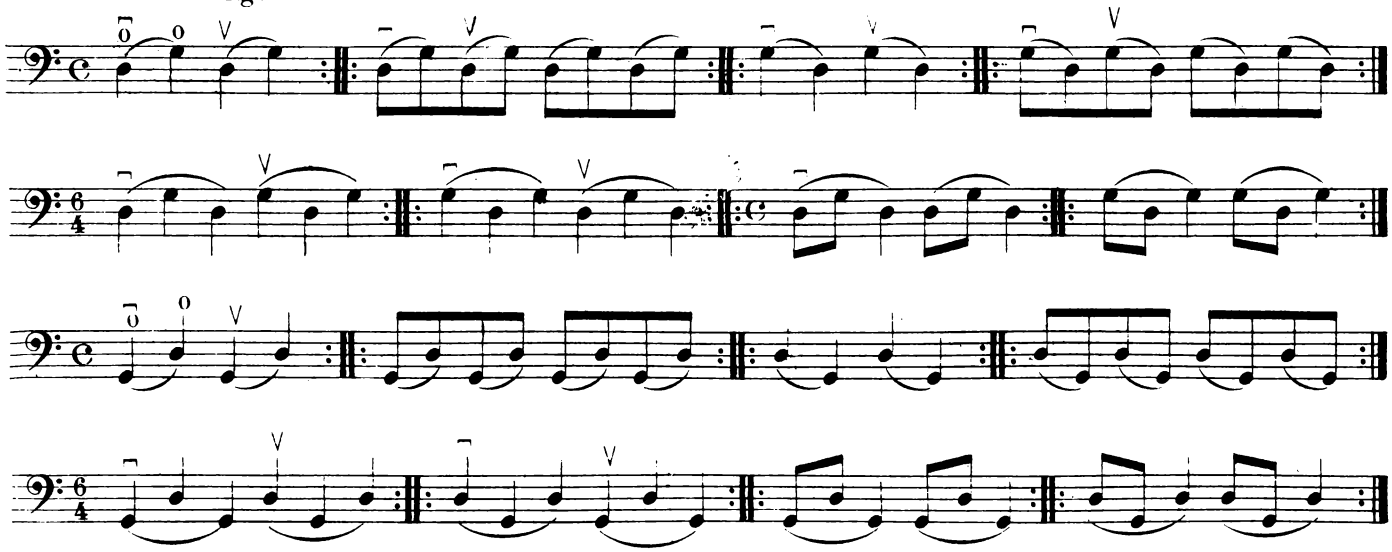
W. HAUSE.

96.

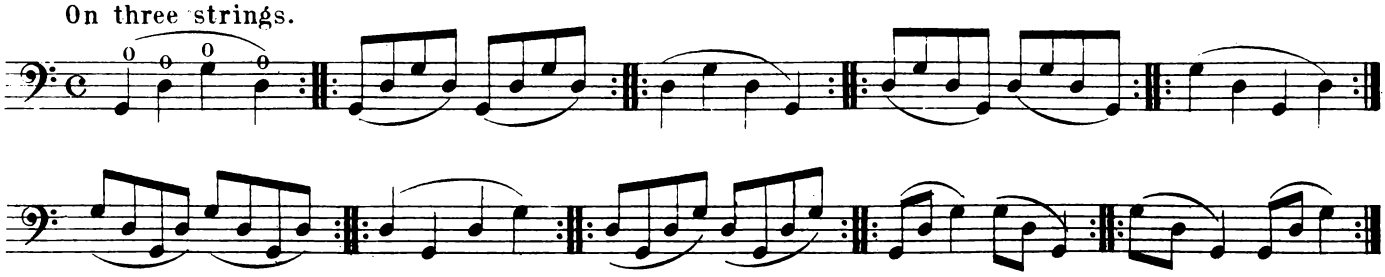


EXERCISES FOR THE WRIST.

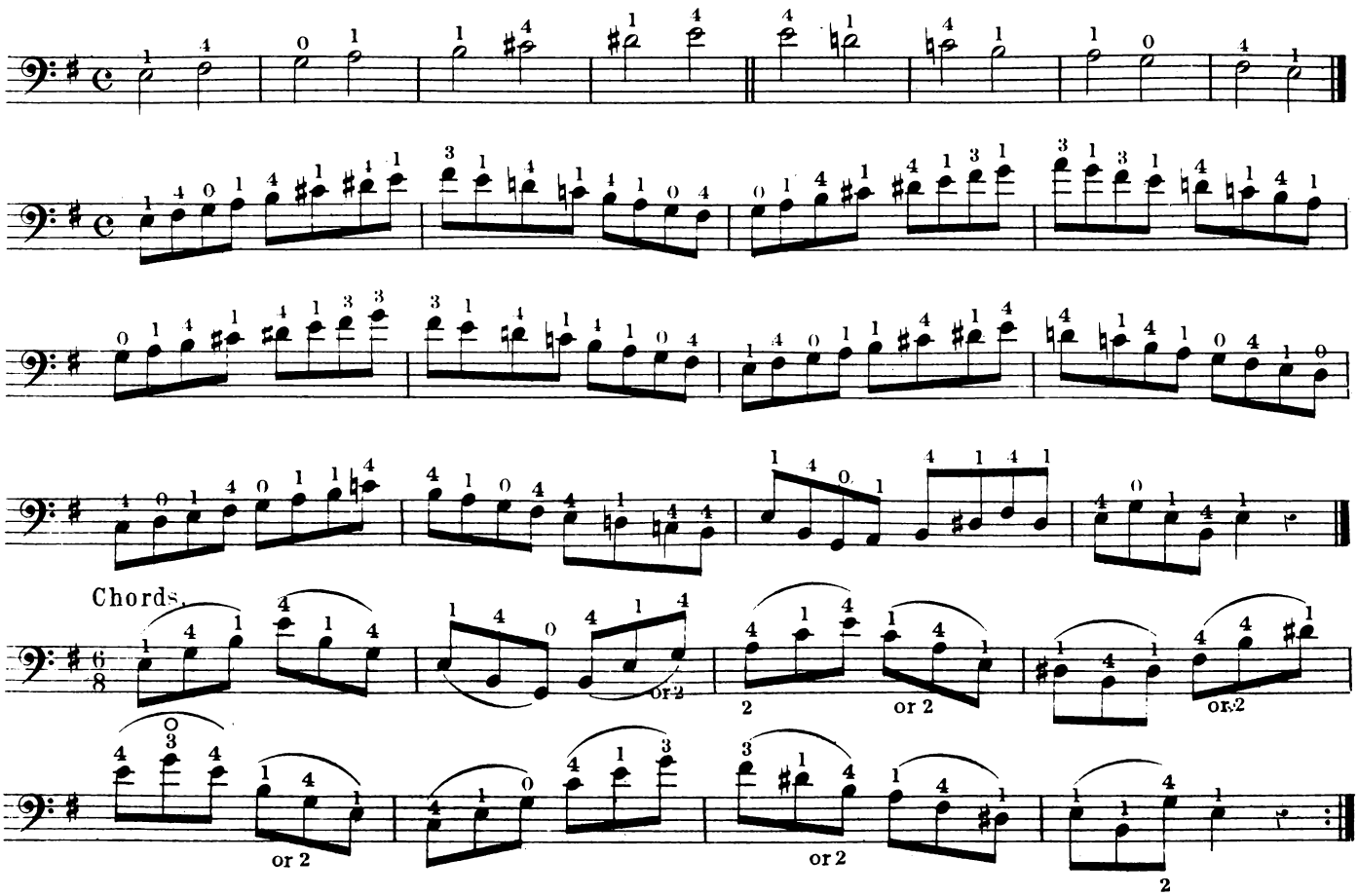
On two strings.



On three strings.

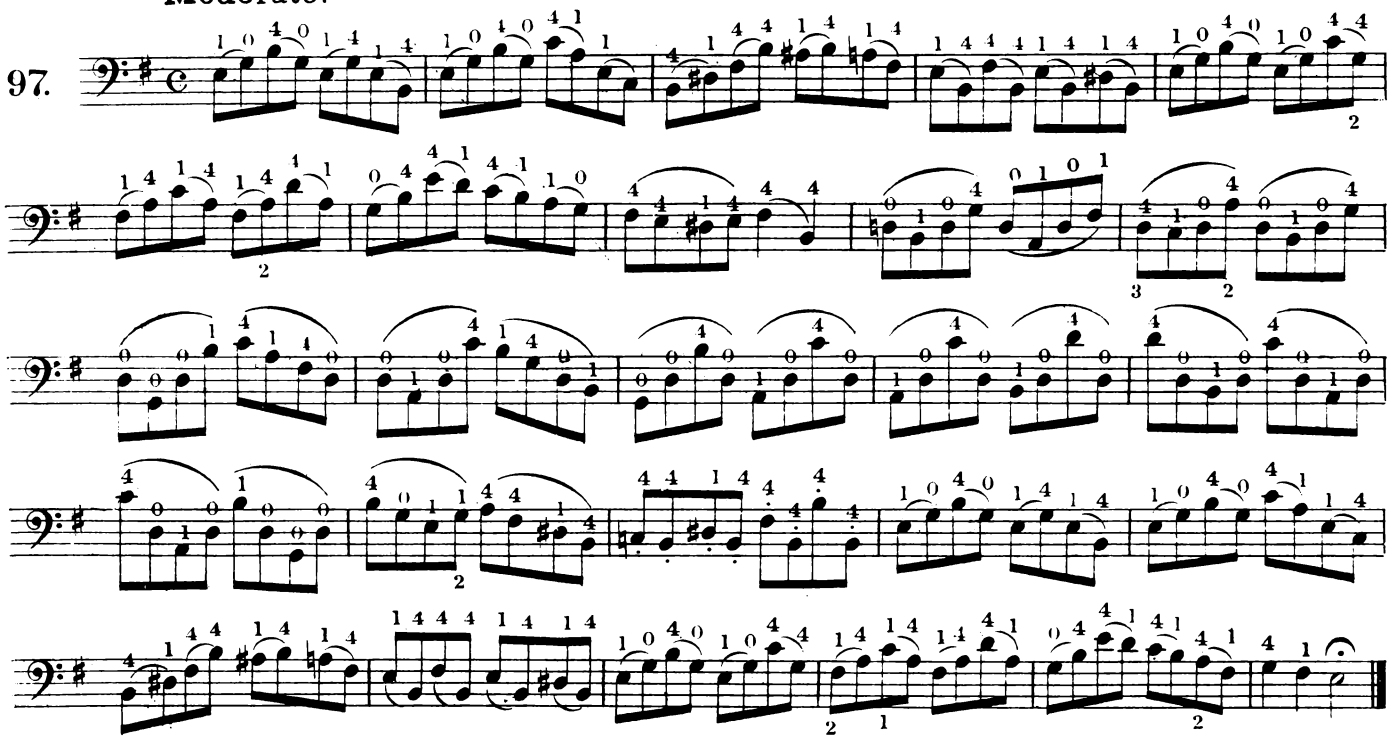


SCALE OF E MINOR.

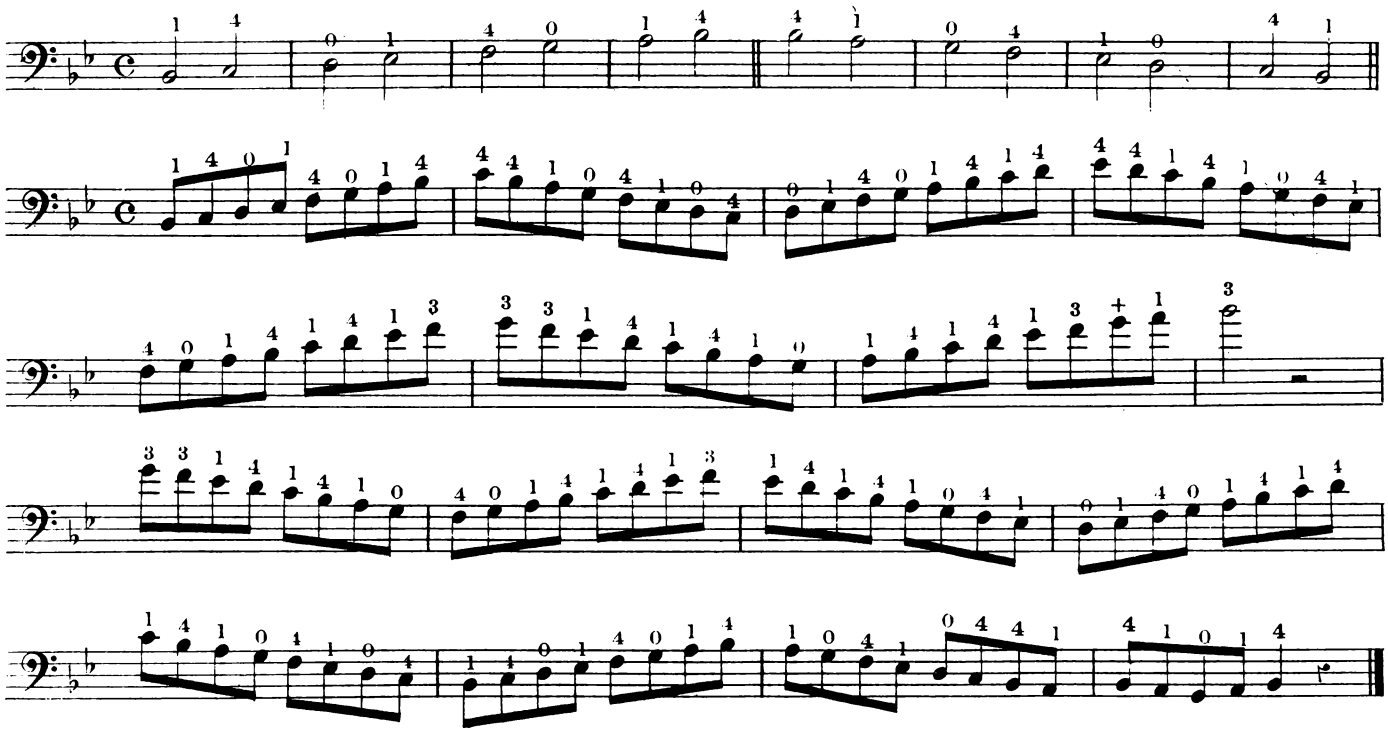


Moderato.

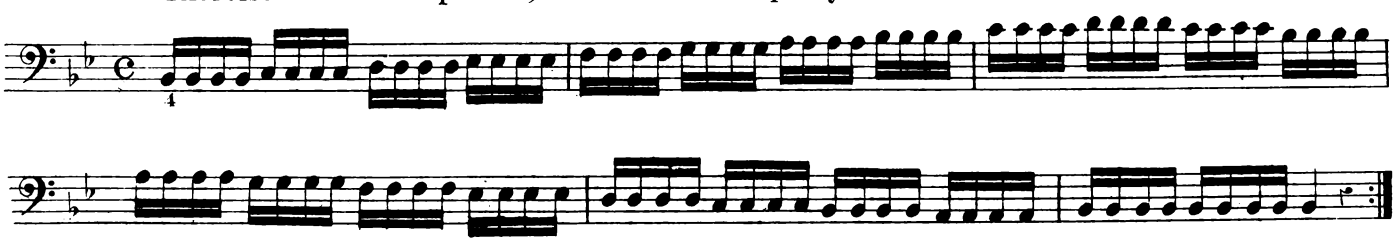
97.



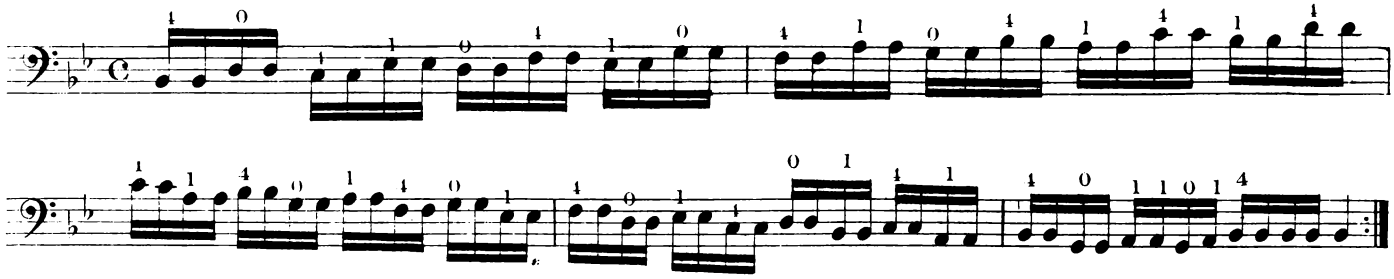
SCALE OF B♭ MAJOR.



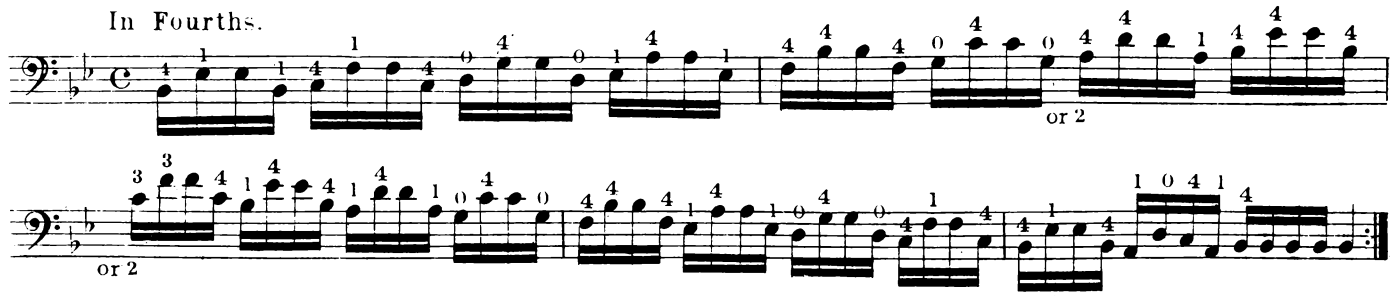
Exercises with Semiquavers, which must be equally divided in the bar.



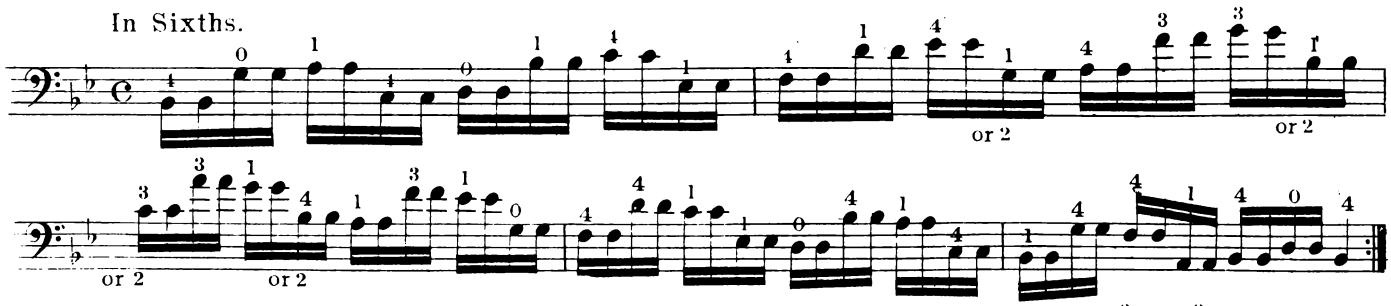
In Thirds



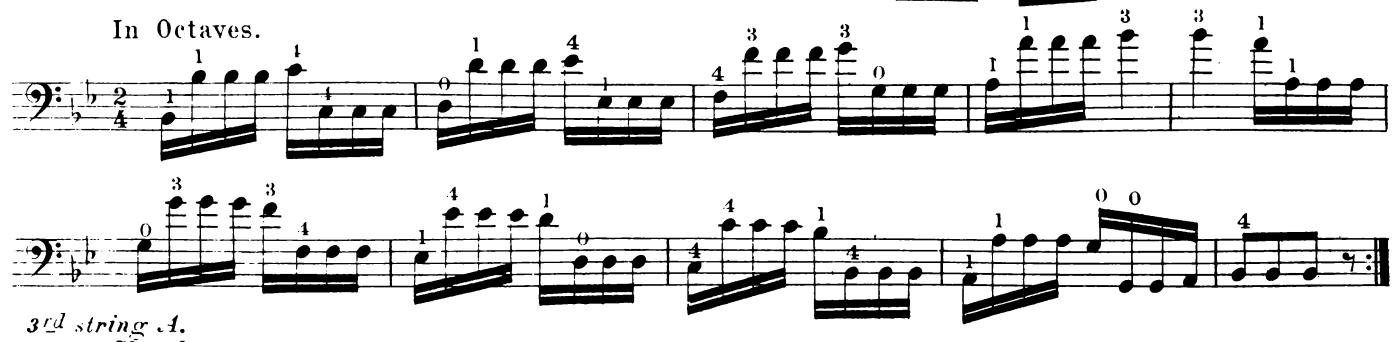
In Fourths.



In Sixths.

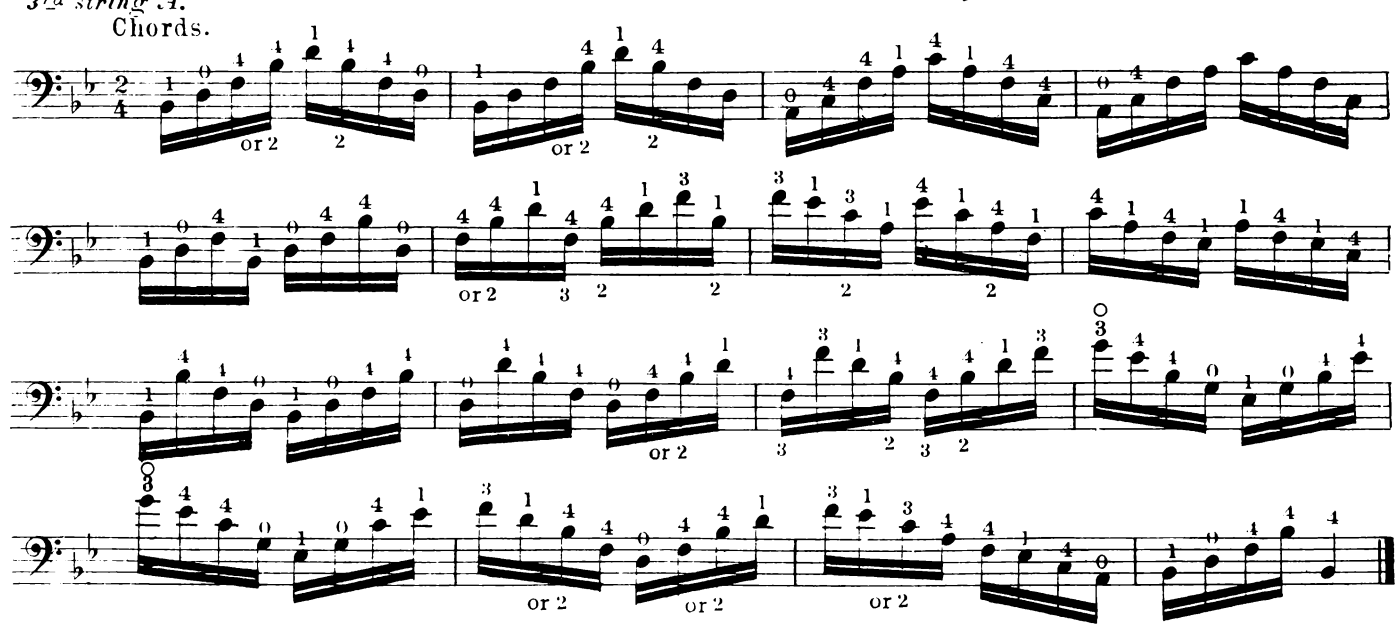


In Octaves.



3rd string A.

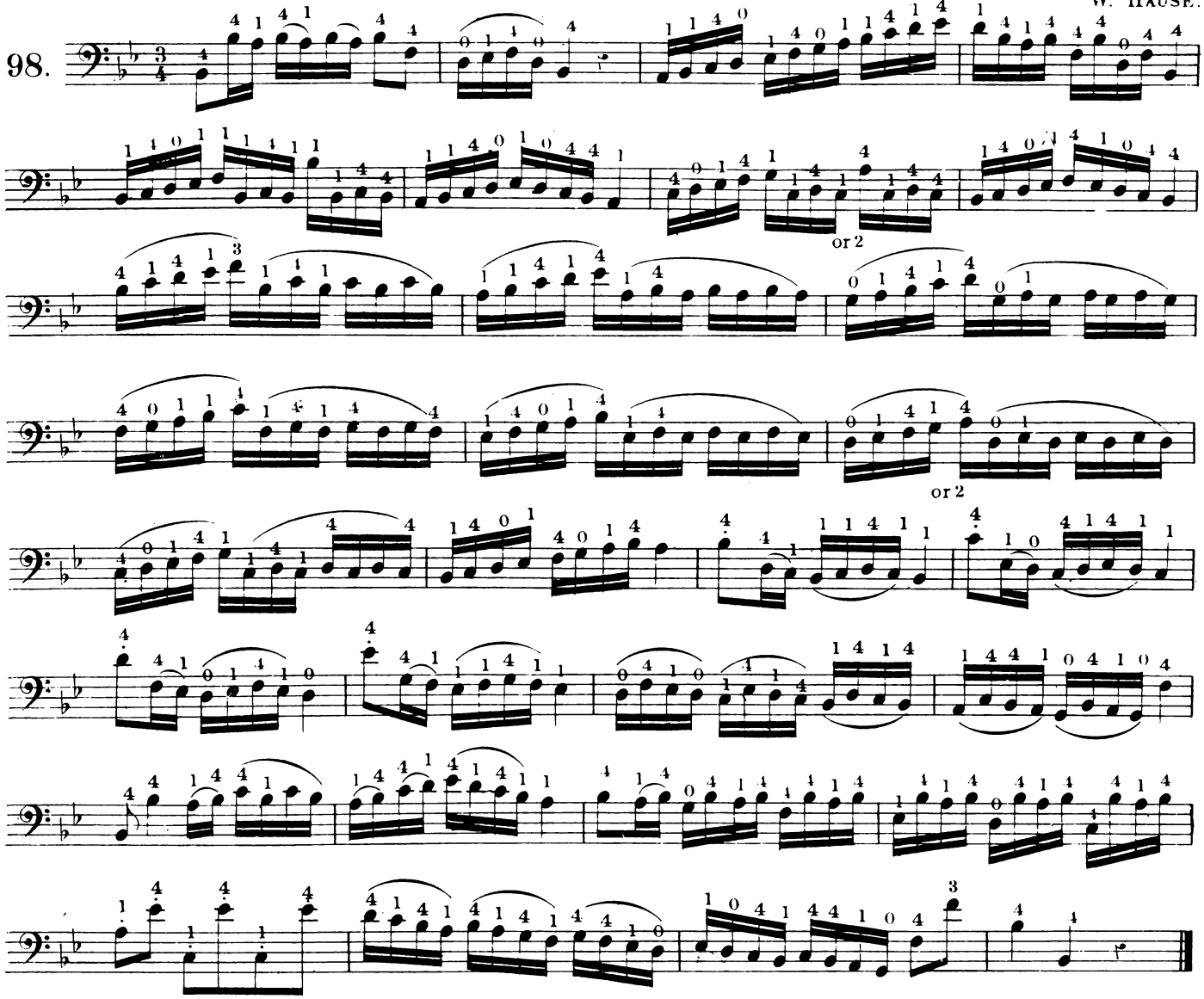
Chords.



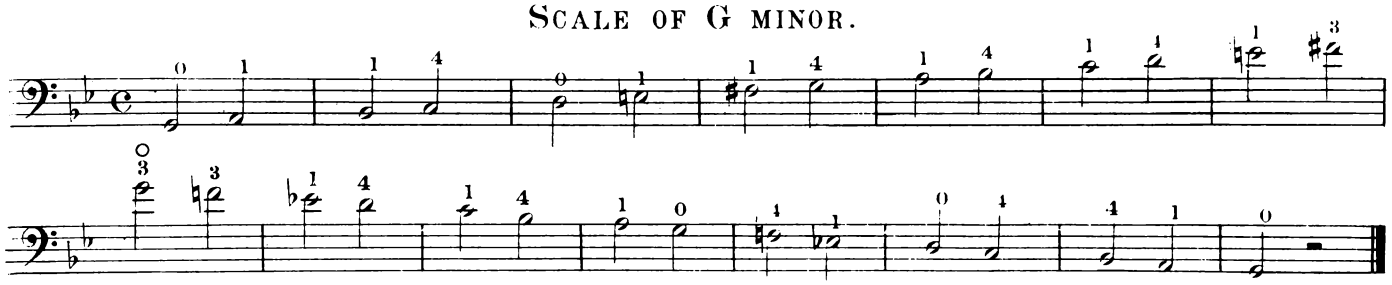
Tempo di Menuetto.

W. HAUSE.

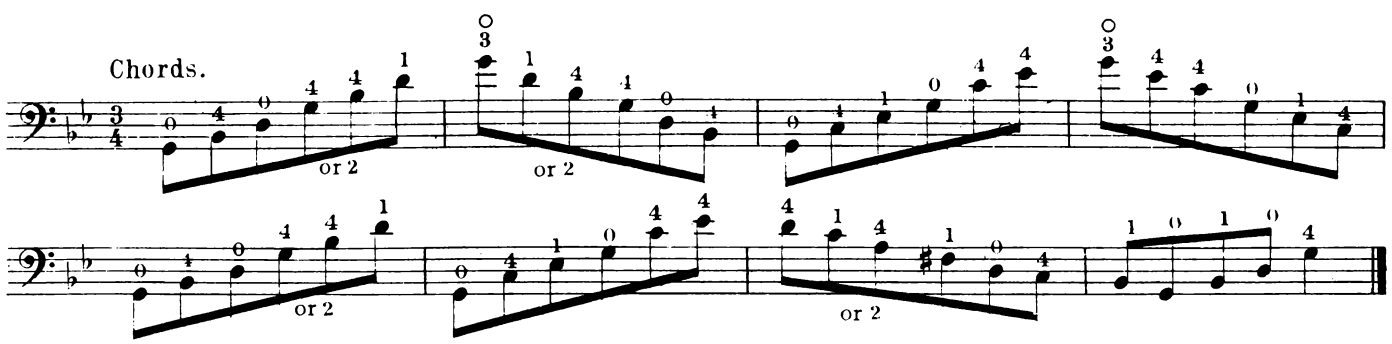
98.



SCALE OF G MINOR.

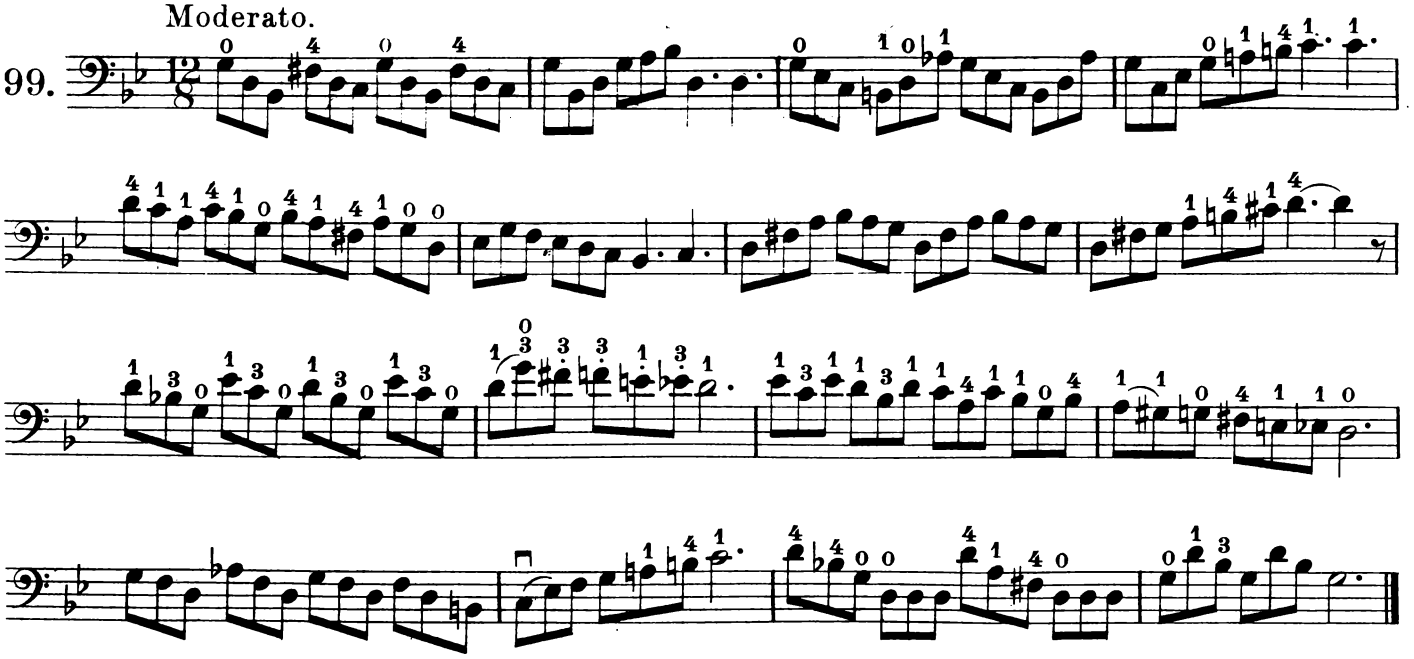


Chords.



Moderato.

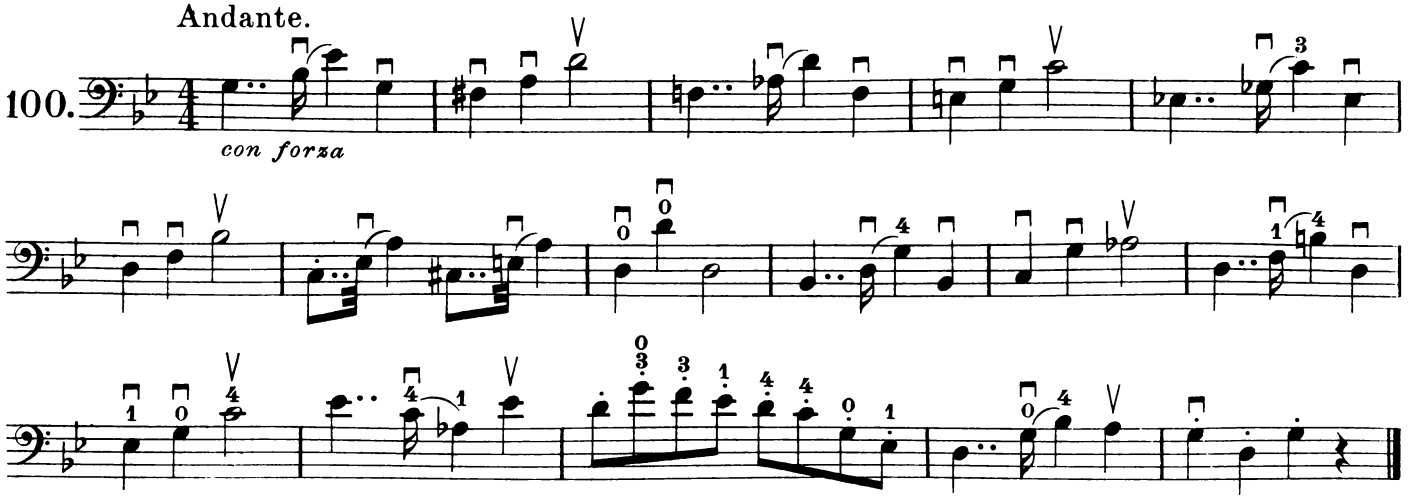
99.



Andante.

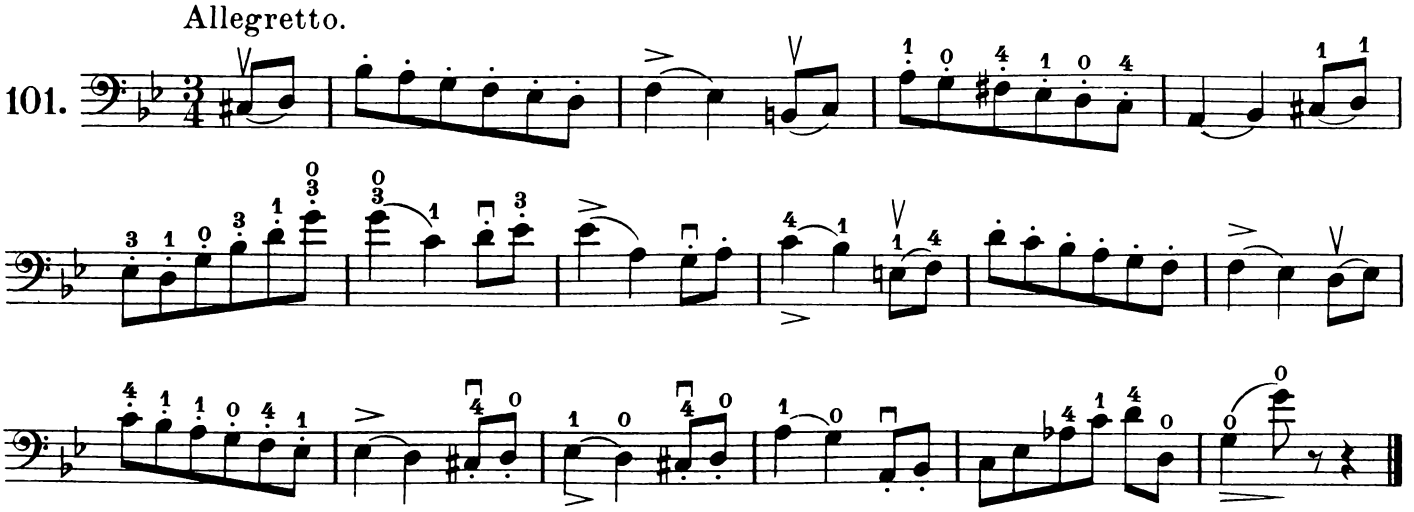
100.

con forza

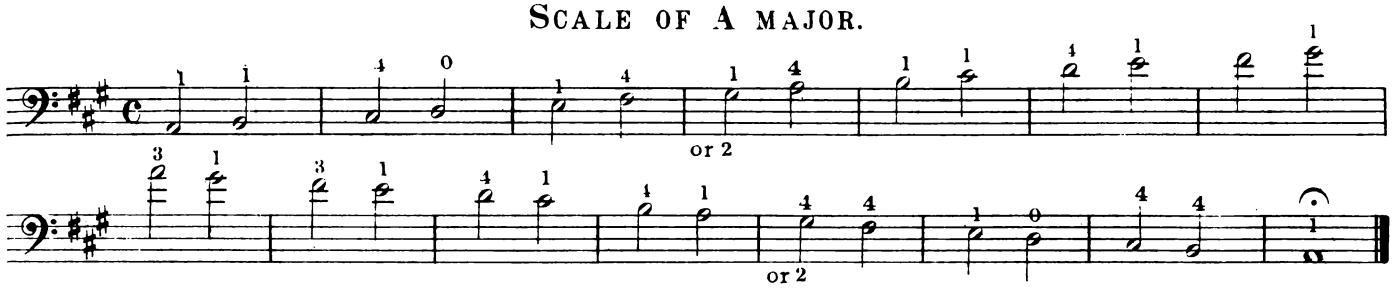


Allegretto.

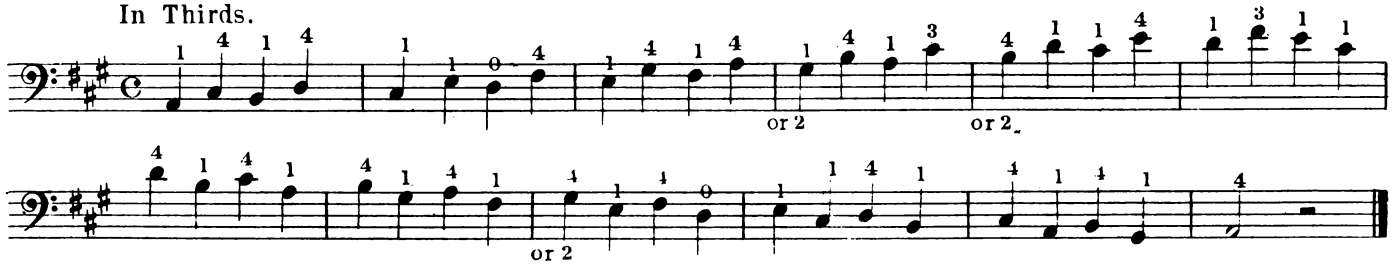
101.



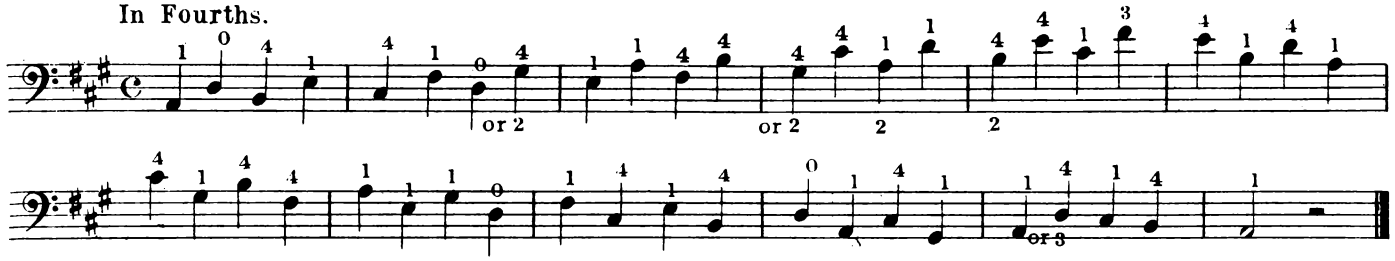
Scale of A major.



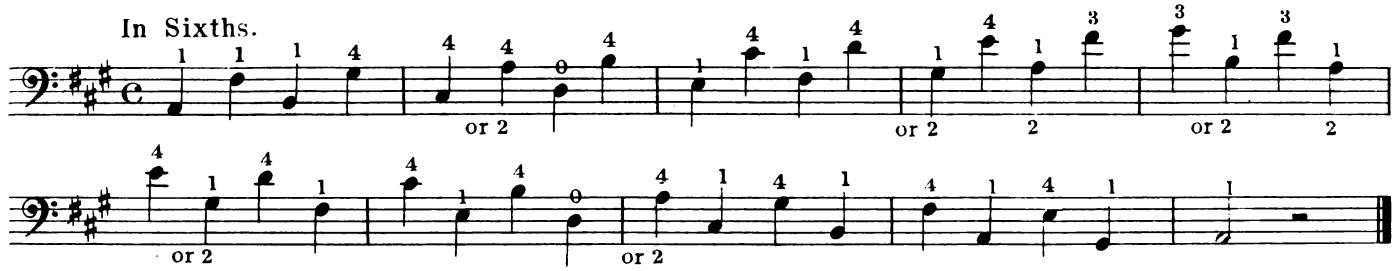
In Thirds.



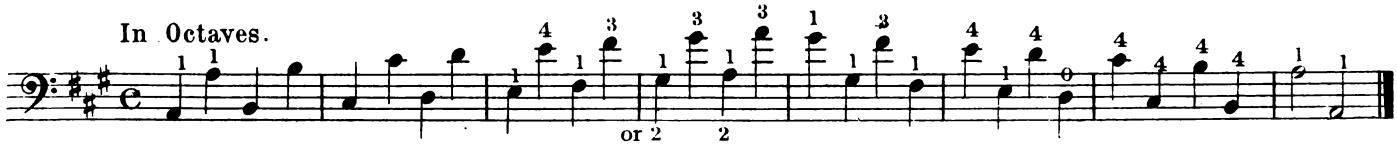
In Fourths.



In Sixths.

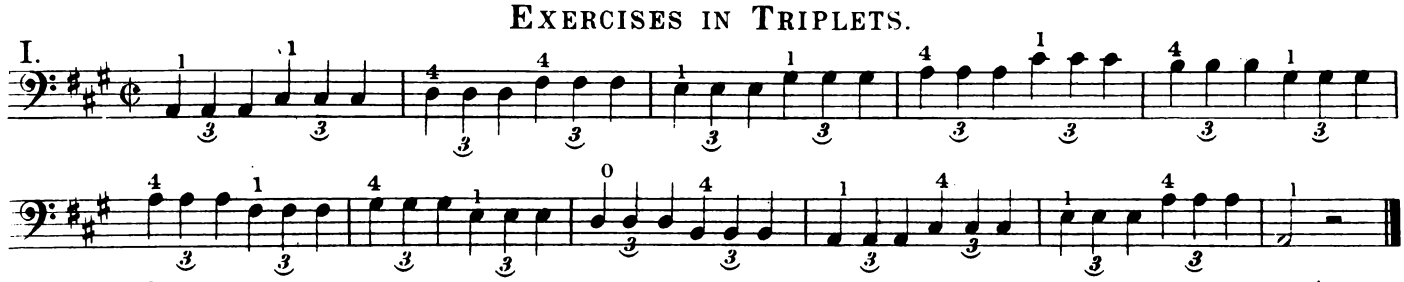


In Octaves.

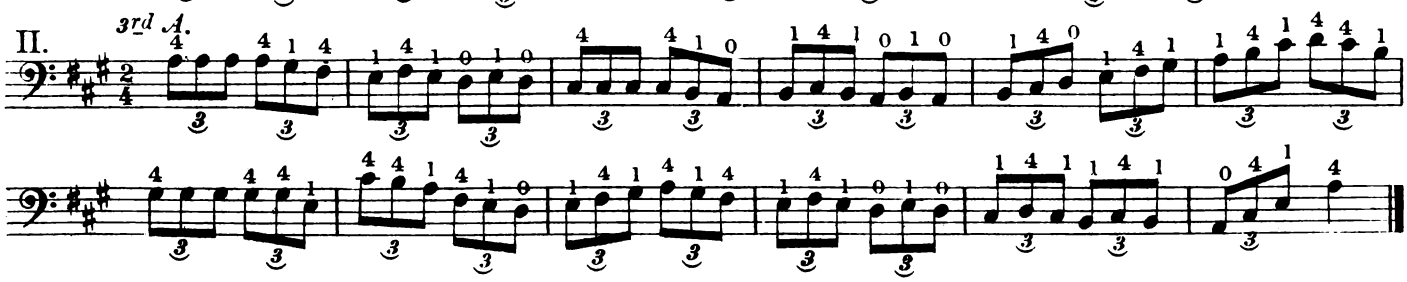


Exercises in Triplets.

I.

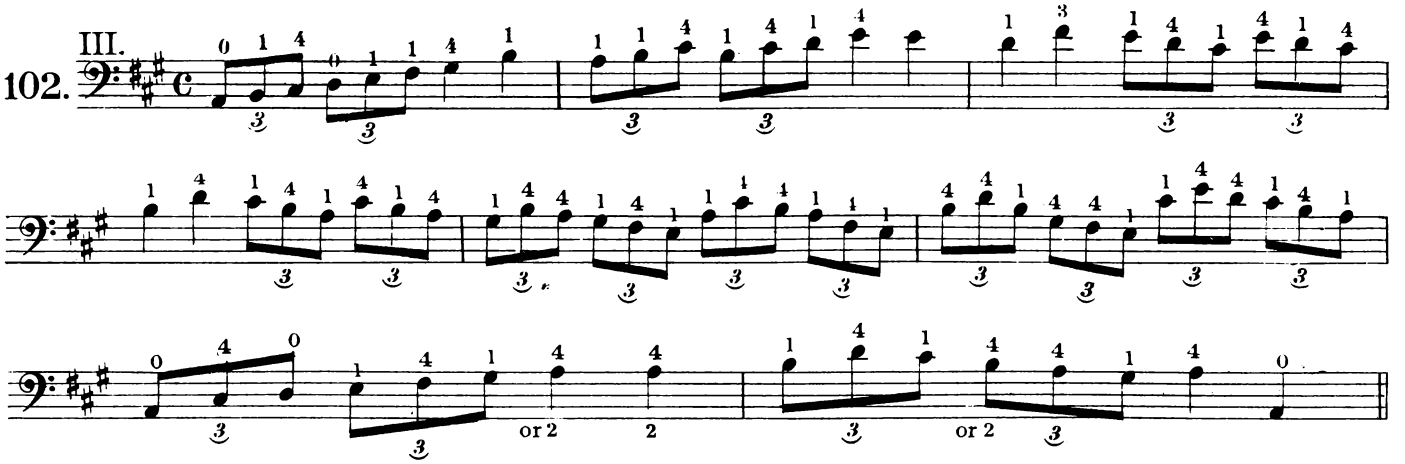


II.

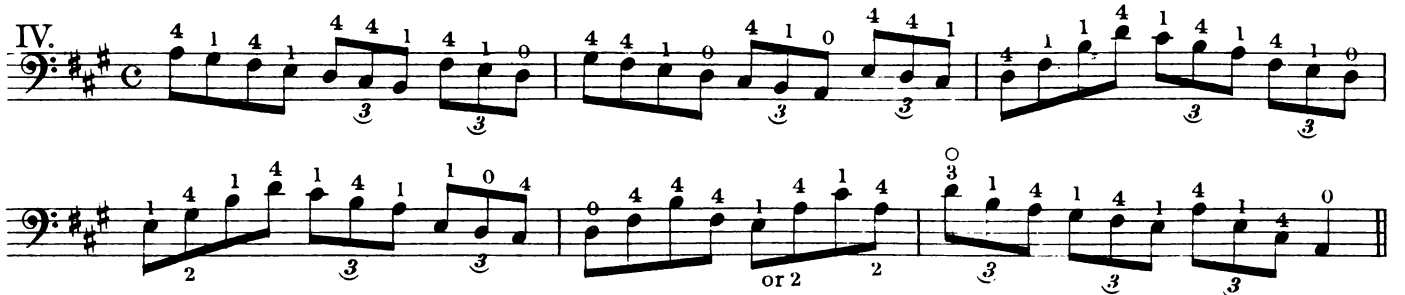


III.

102.



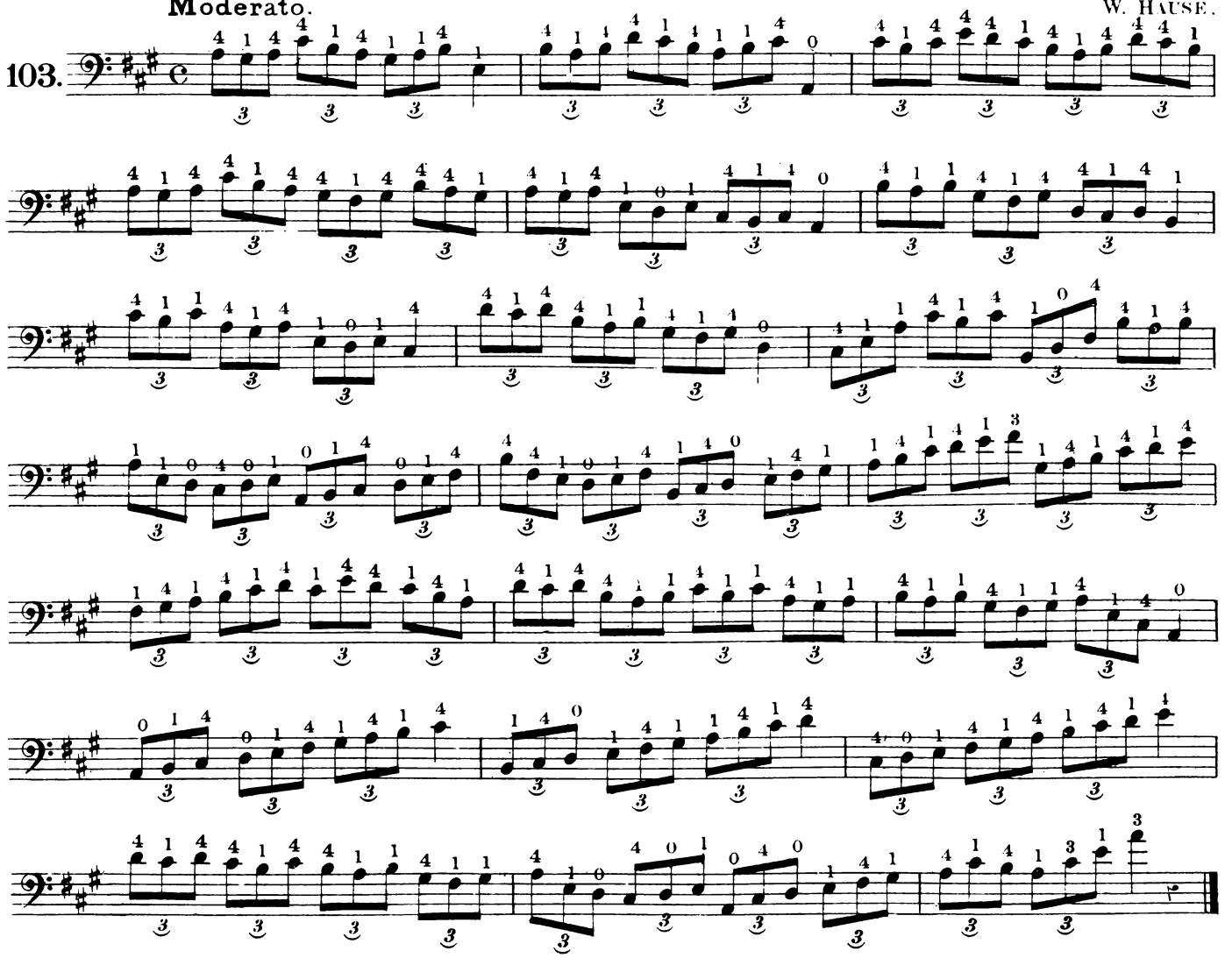
IV.



Moderato.

W. HAUSE.

103.

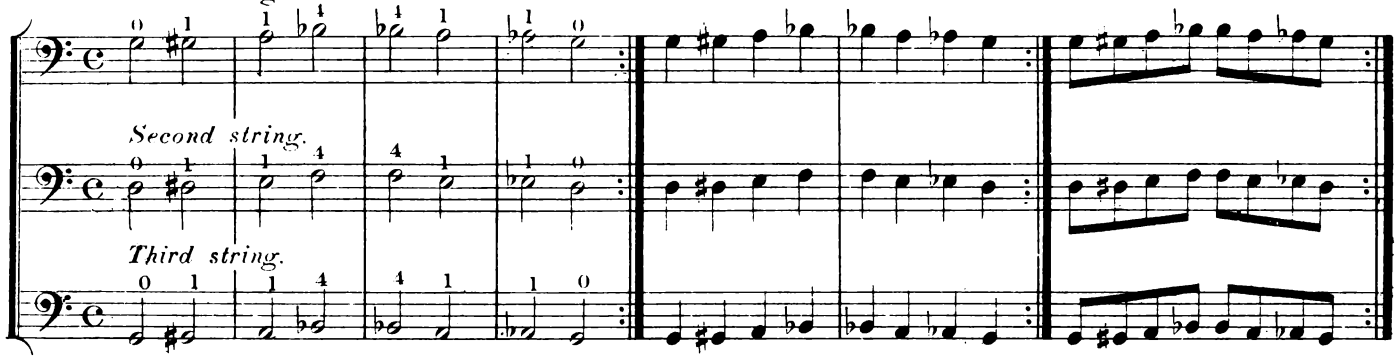


CHROMATIC INTERVALS AND POSITIONS.

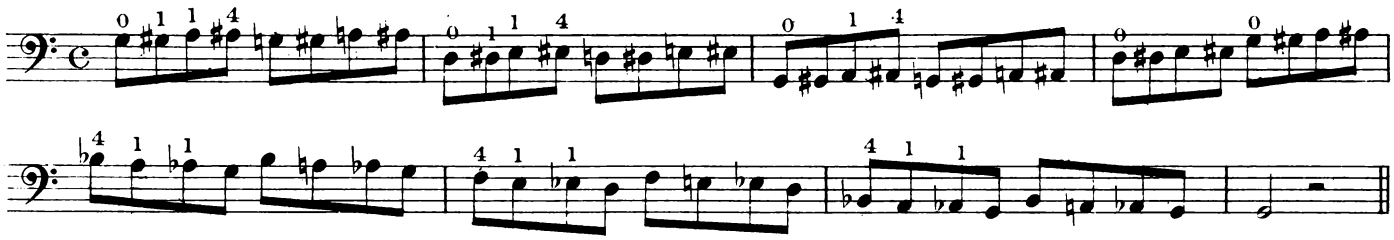
First string.

Second string.

Third string.



EXERCISE.

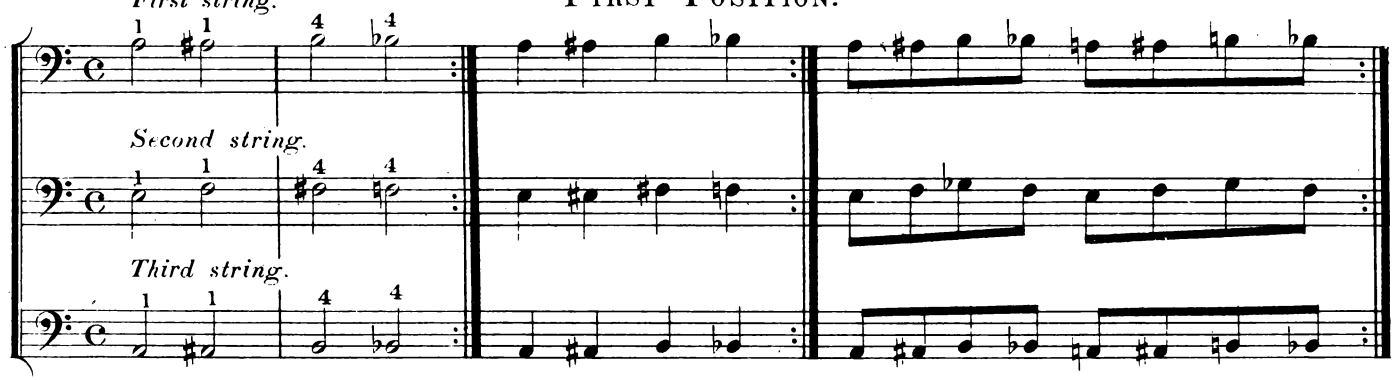


FIRST POSITION.

First string.

Second string.

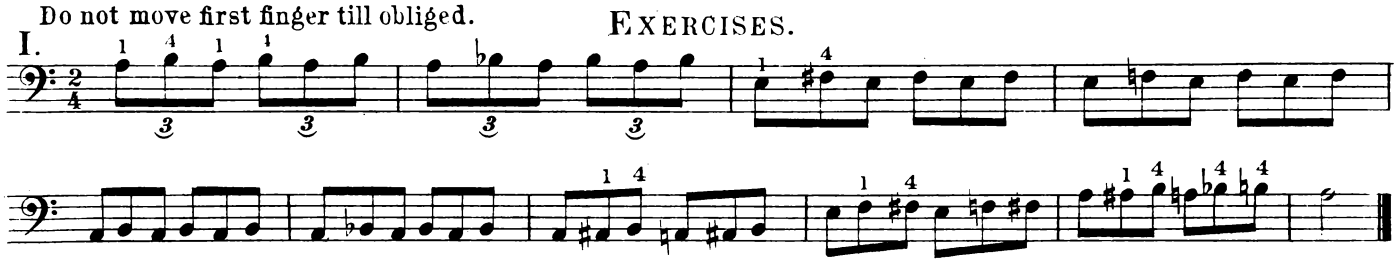
Third string.



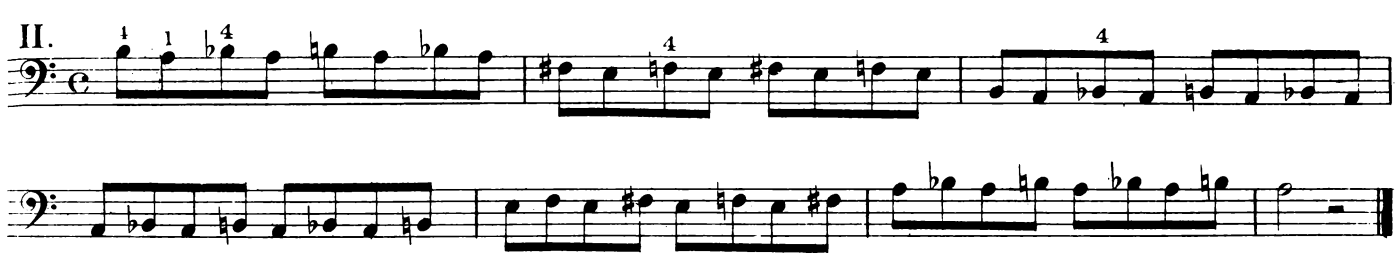
Do not move first finger till obliged.

EXERCISES.

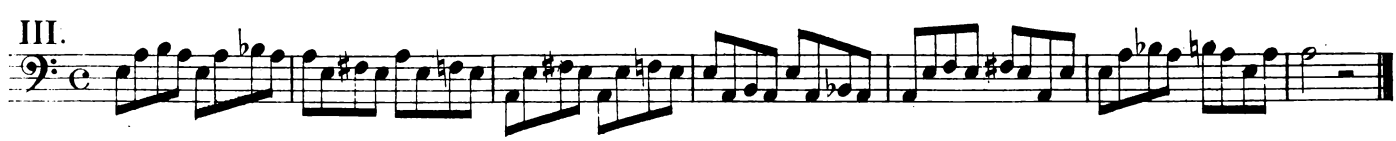
I.



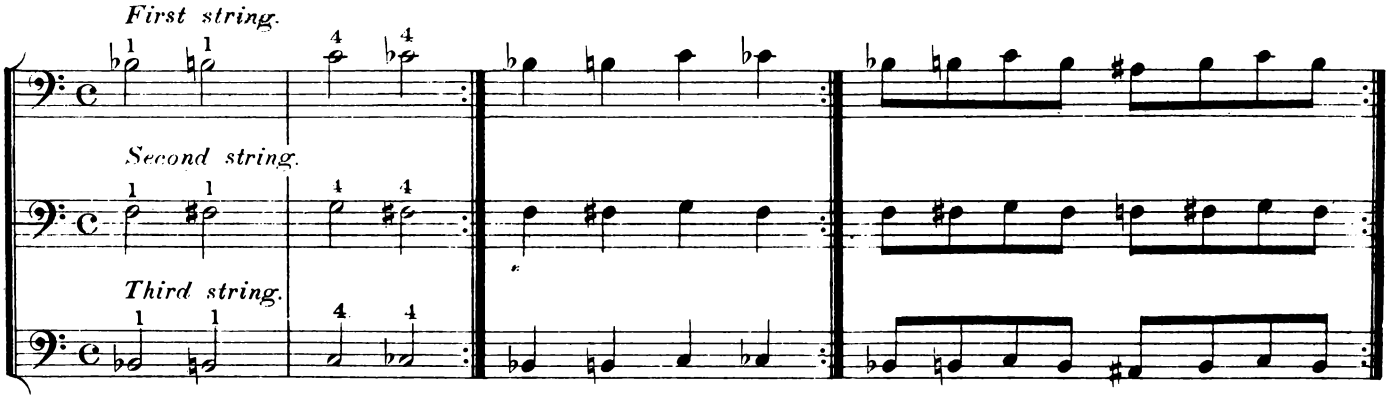
II.



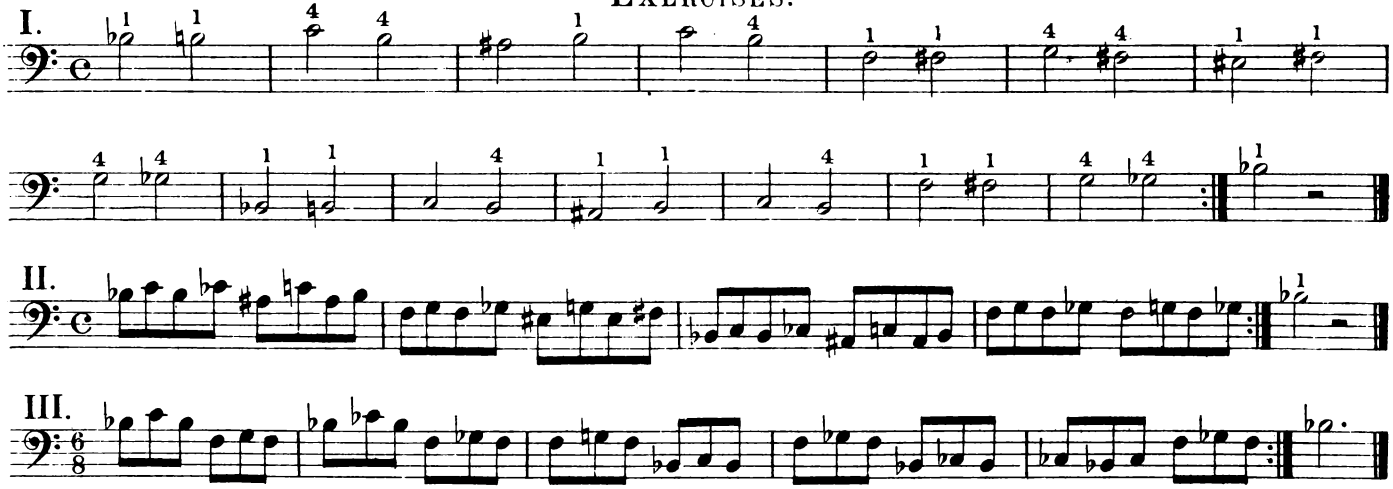
III.



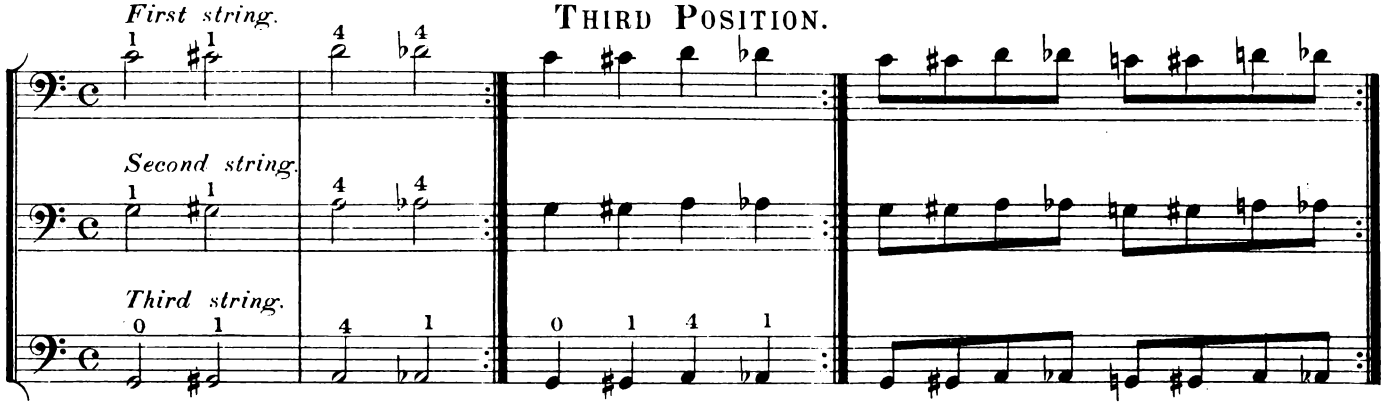
Second Position.



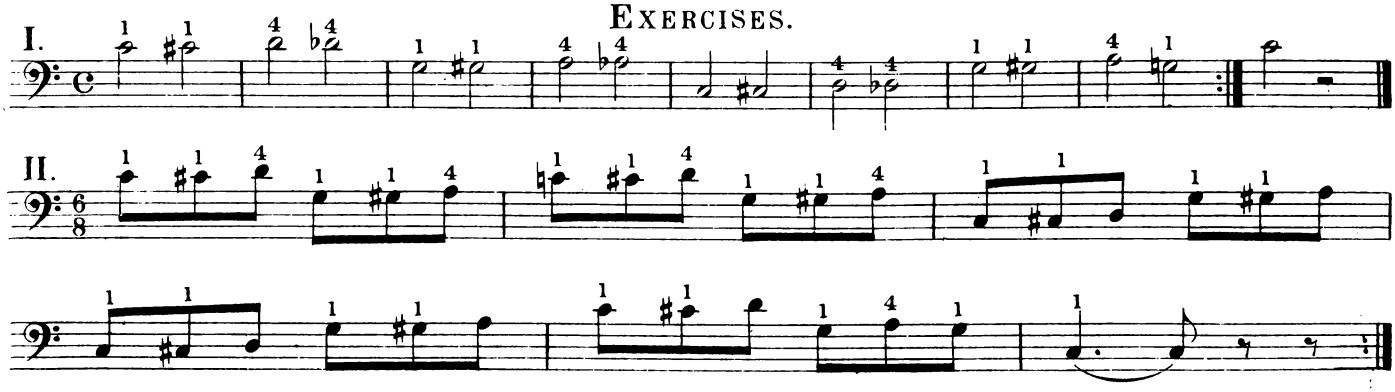
Exercises.



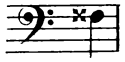
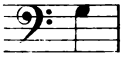
Third Position.



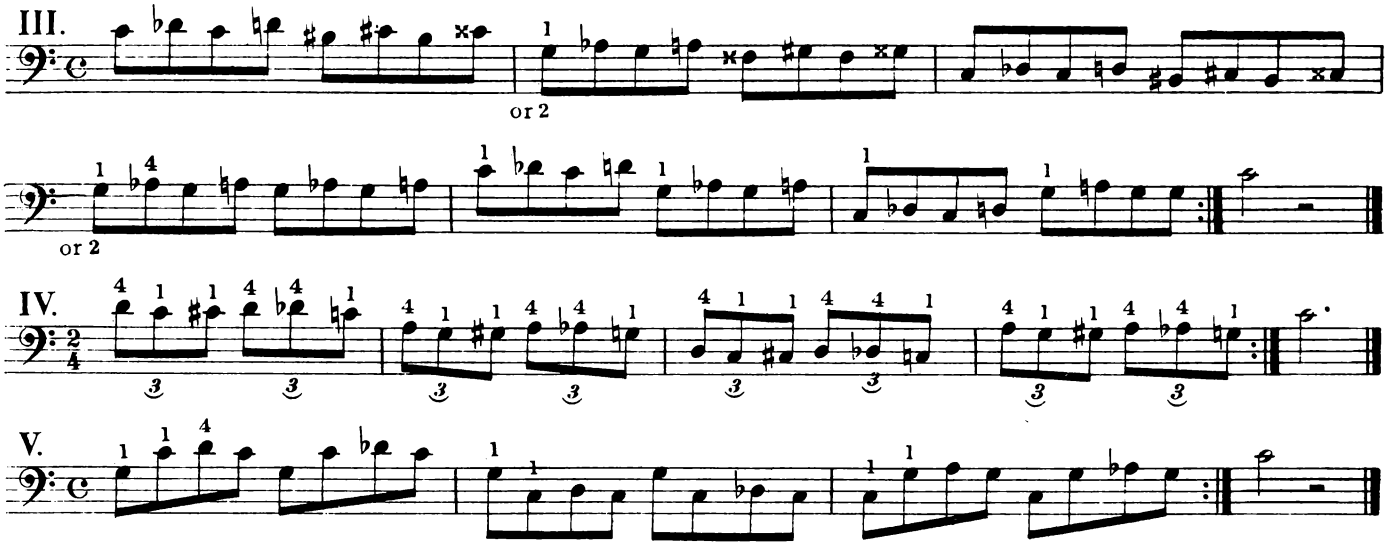
Exercises.



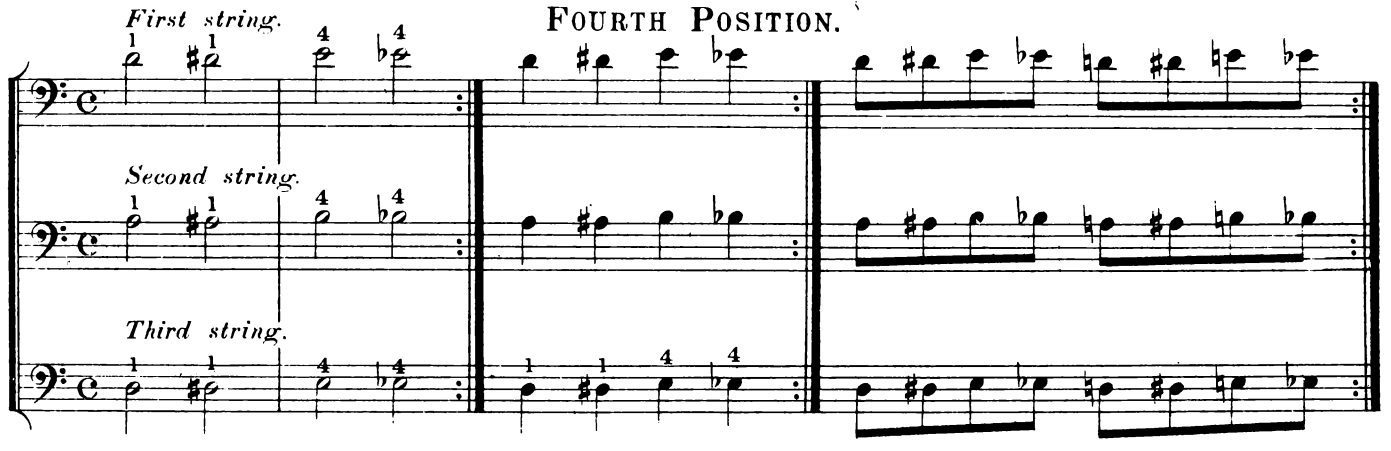
THE DOUBLE SHARP.

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

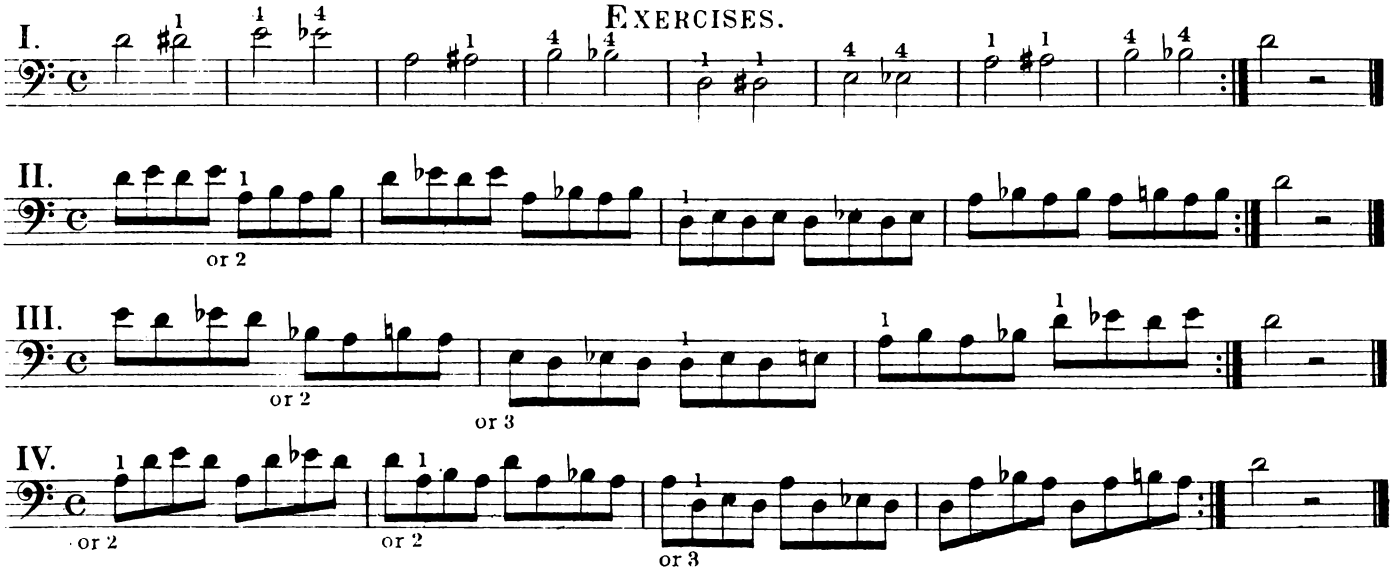
EXERCISES IN THE THIRD POSITION CONTINUED.



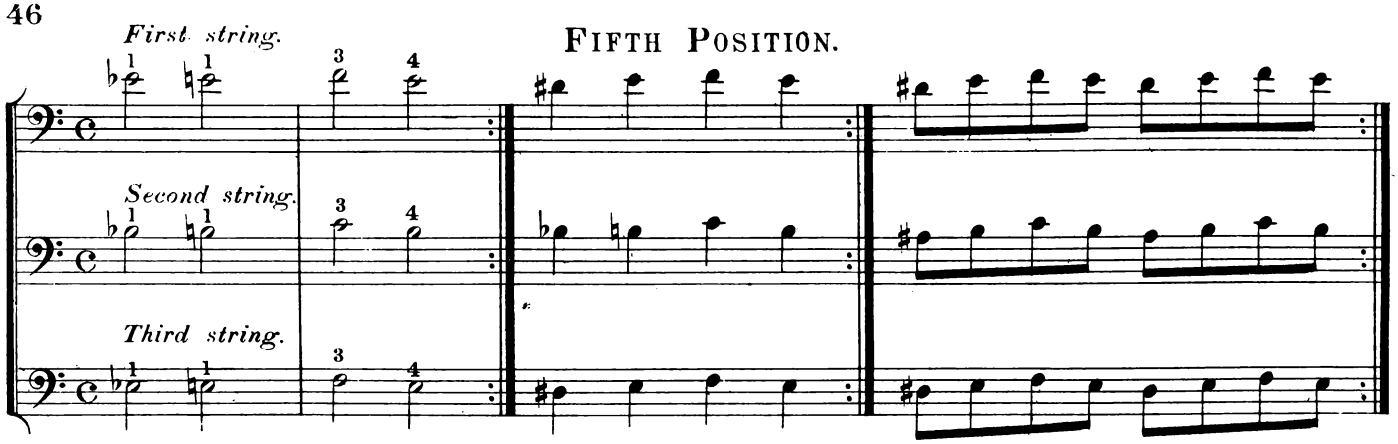
FOURTH POSITION.



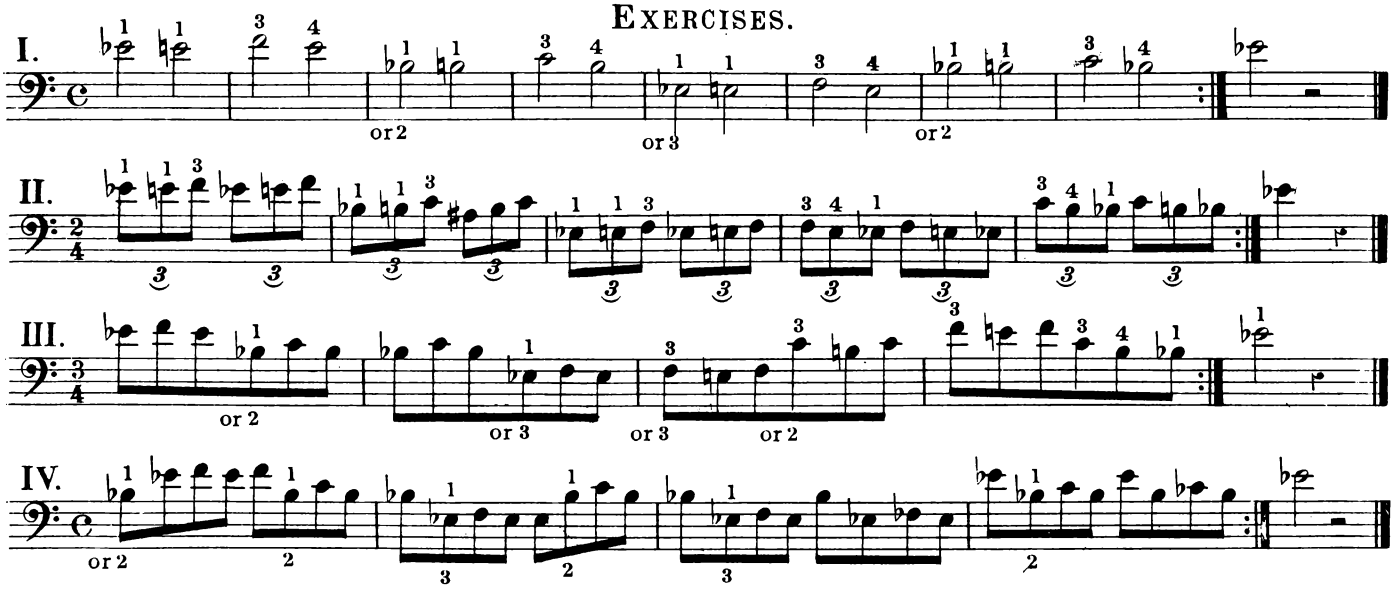
EXERCISES.



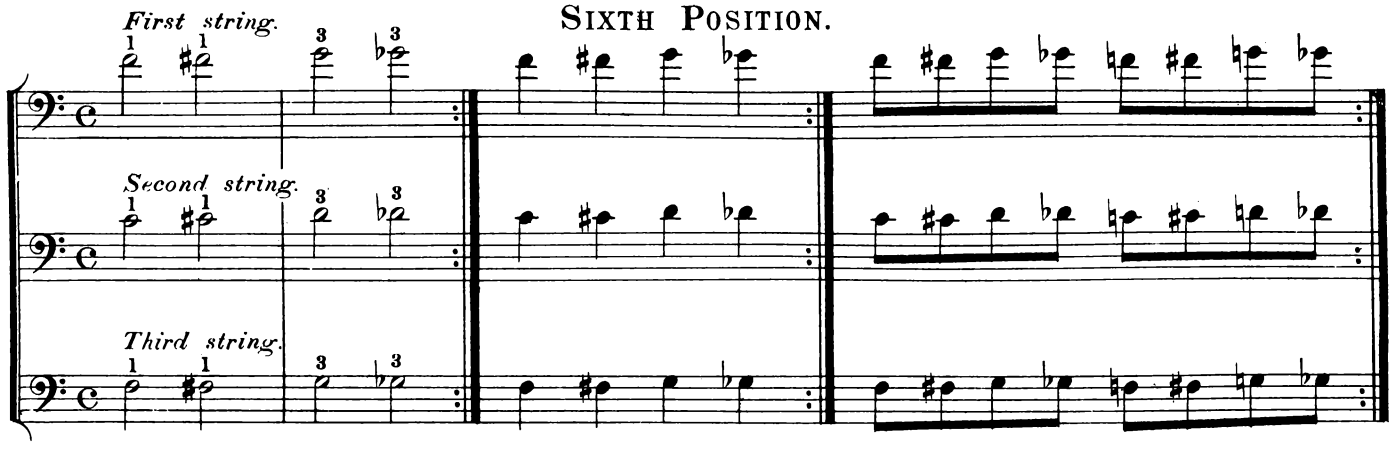
FIFTH POSITION.



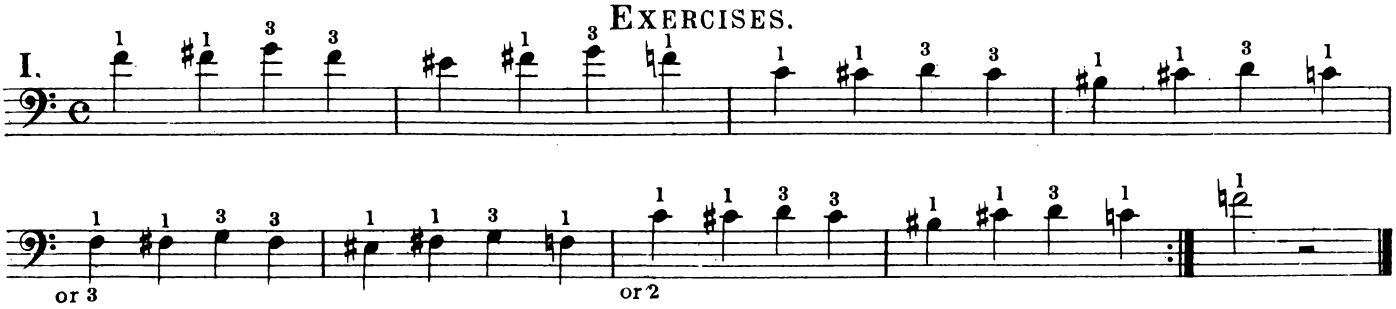
EXERCISES.



SIXTH POSITION.



EXERCISES.



II.

III.

IV.

Do not move first finger.

TABLE OF HALF POSITIONS.

First string.

Second string.

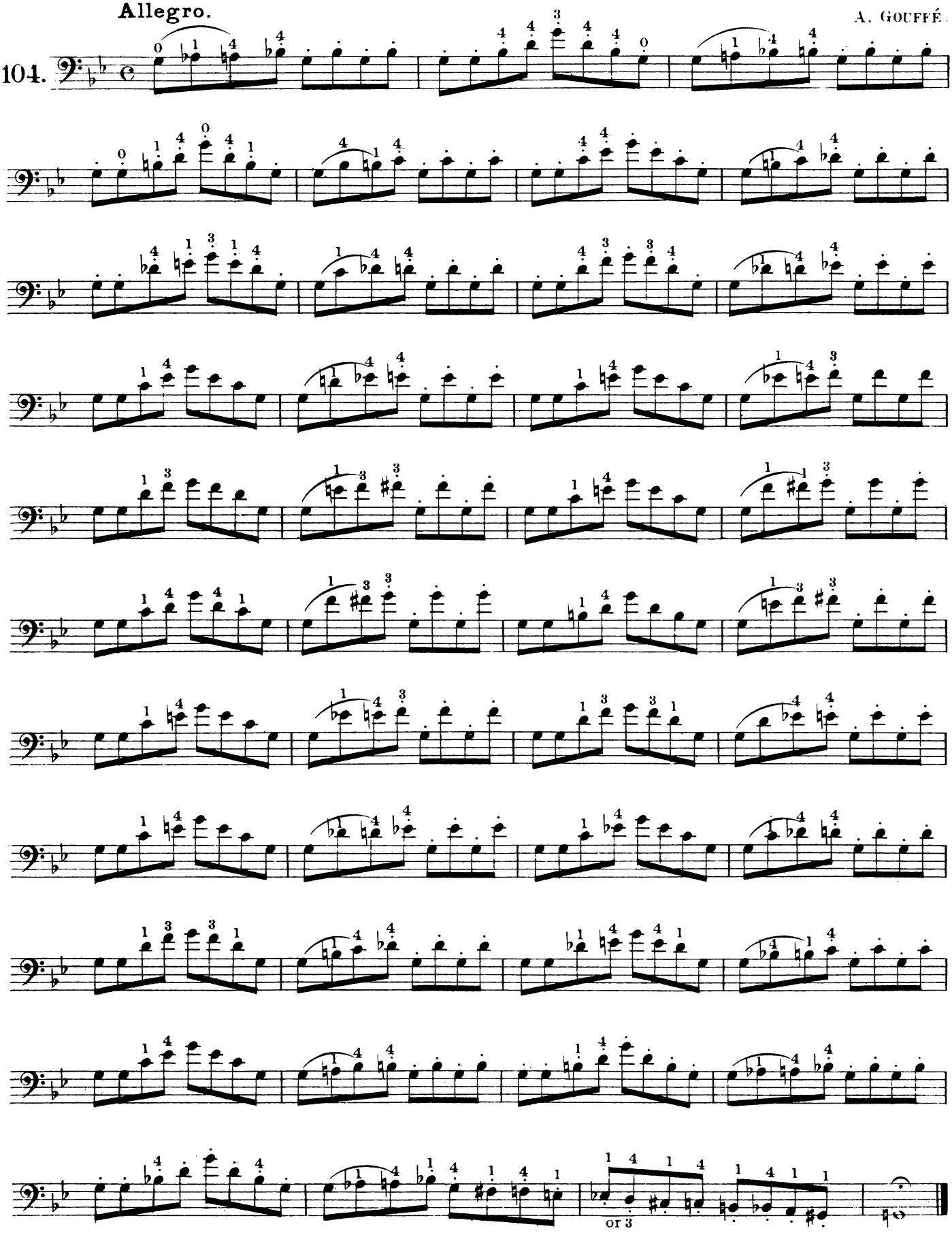
Third string.

SCALE OF F♯ MINOR.

Exercise on the first string in different Positions.

Allegro. A. Gouffé.

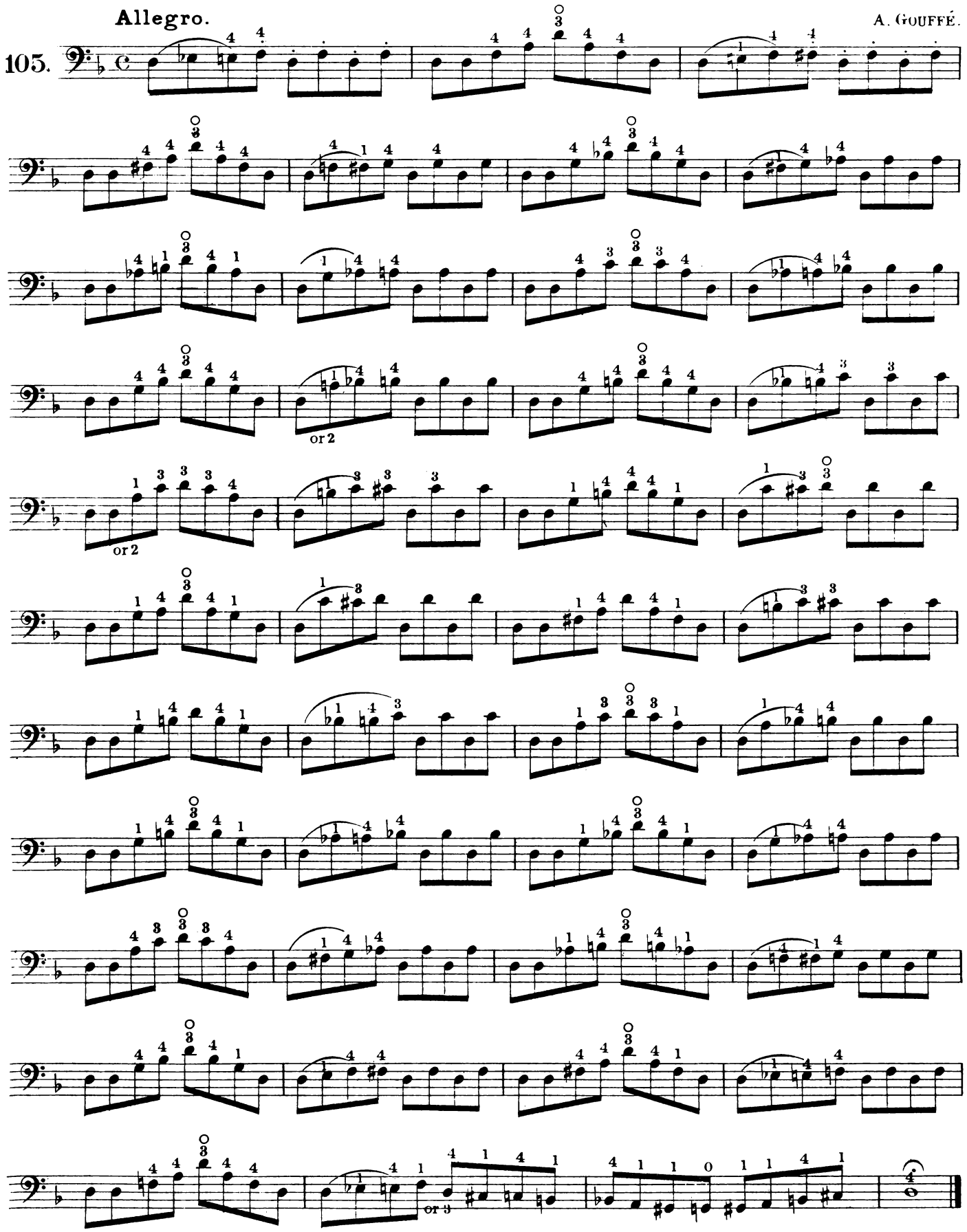
104.



Exercise on the second string in different Positions.

Allegro. A. Gouffé.

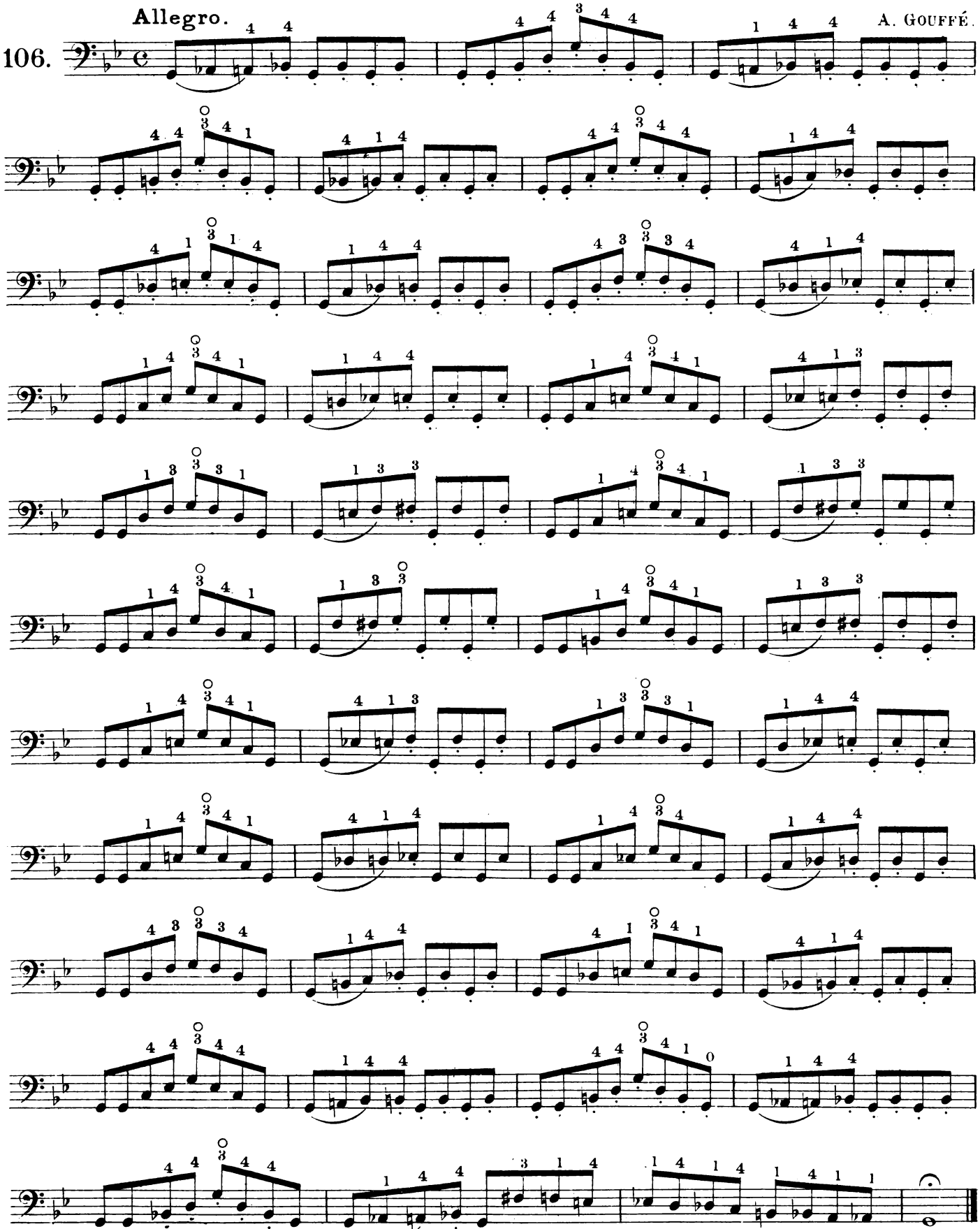
105.



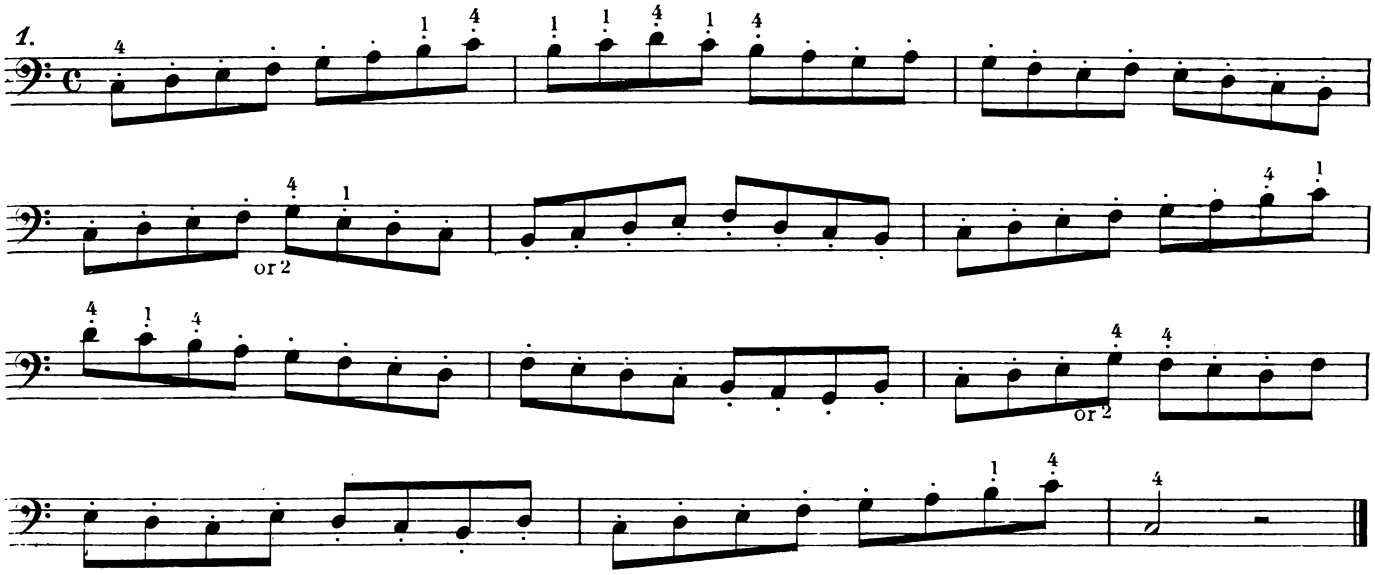
Exercise on the third string in different Positions.

Allegro. A. Gouffé.

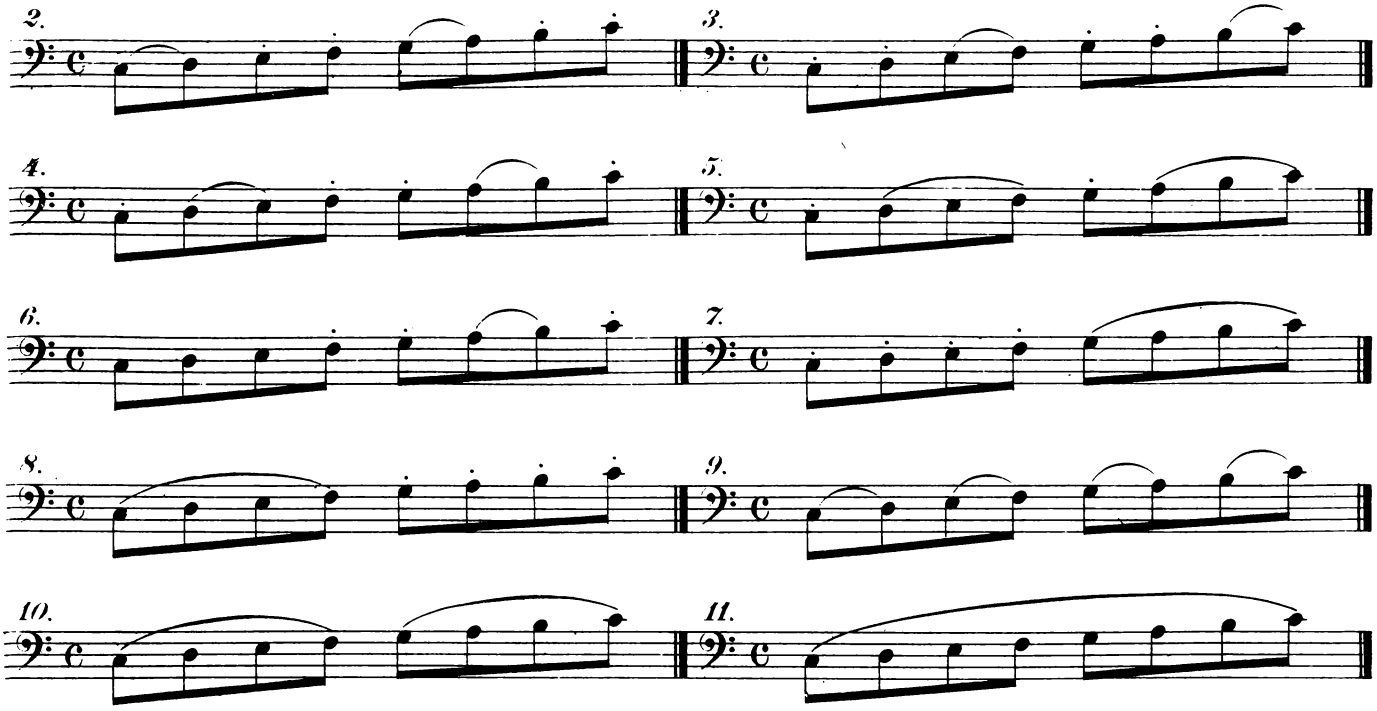
106.



BOWING EXERCISES.

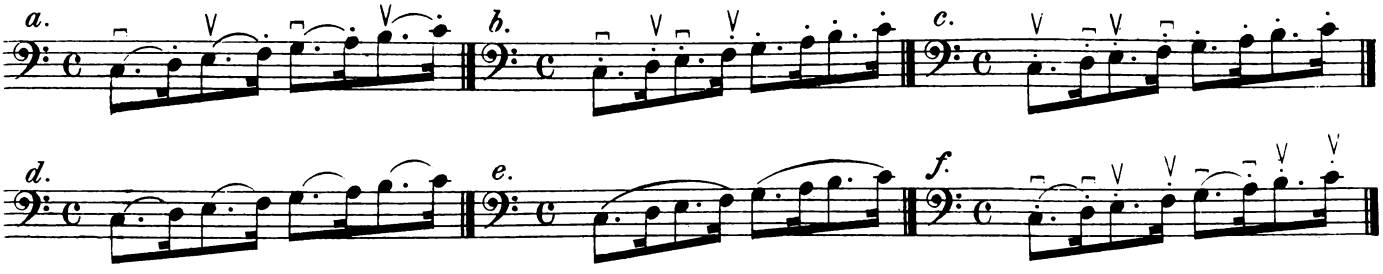


VARIETIES OF BOWING.



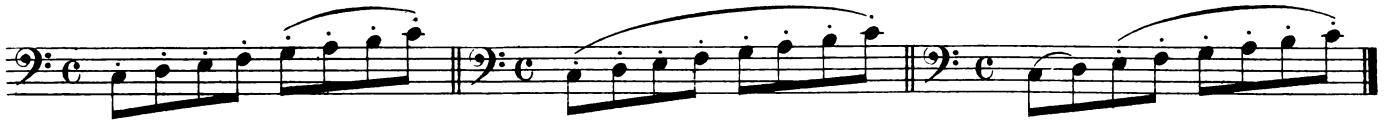
DOTTED NOTES.

The above exercise should also be practised with dotted notes.

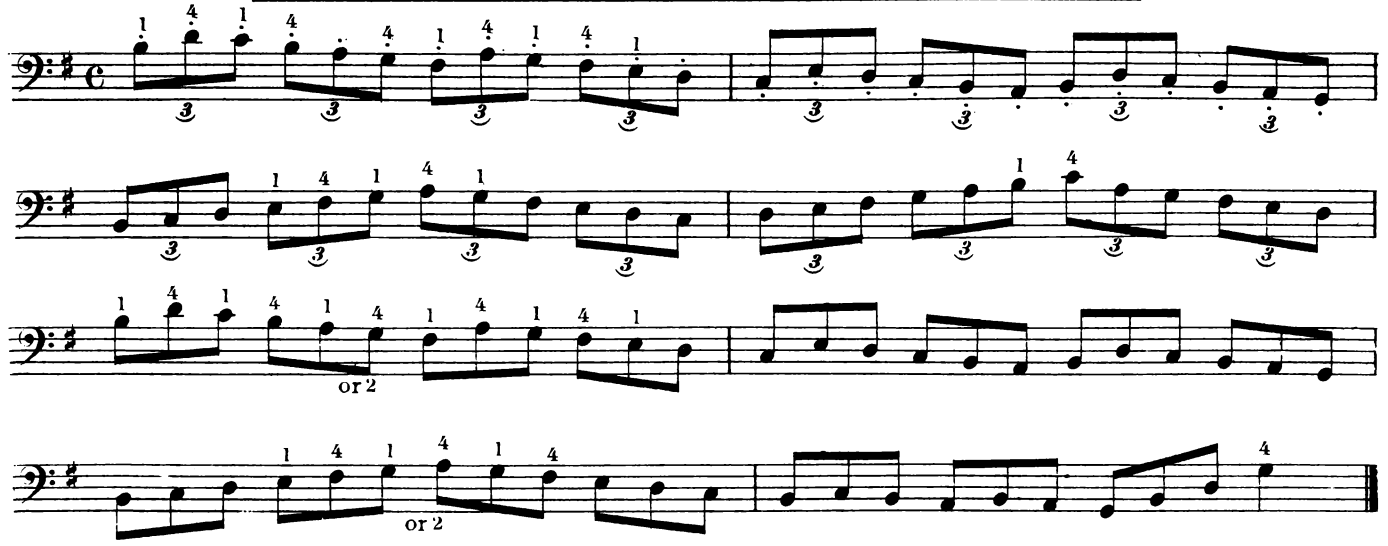


STACCATO.

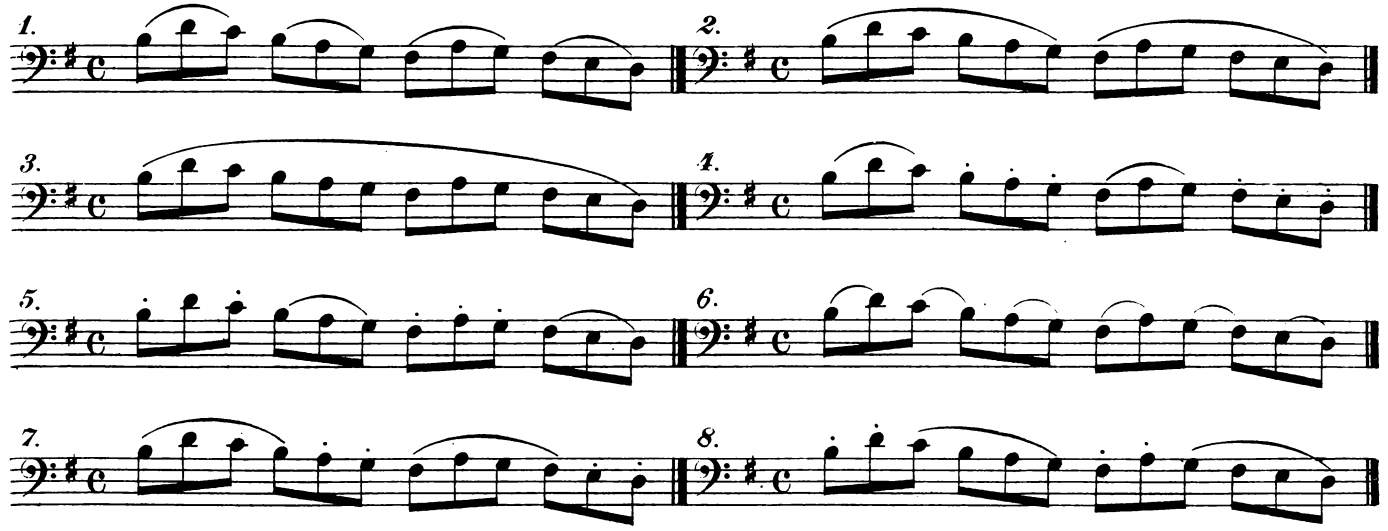
The staccato consists in smartly detaching several notes under one bow.



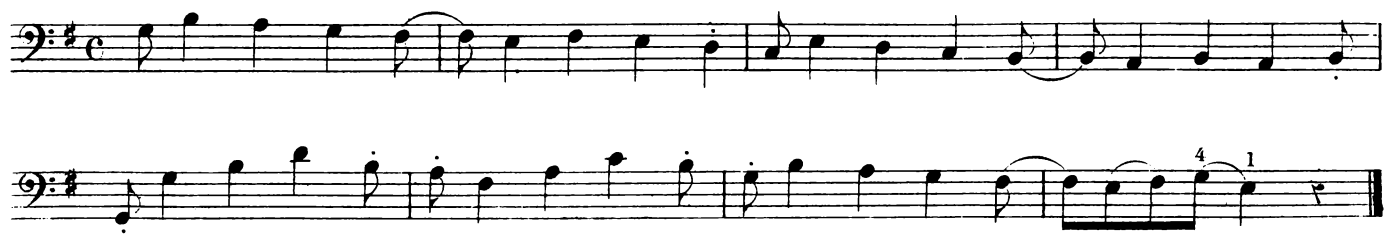
BOWING EXERCISES IN TRIPLETS.



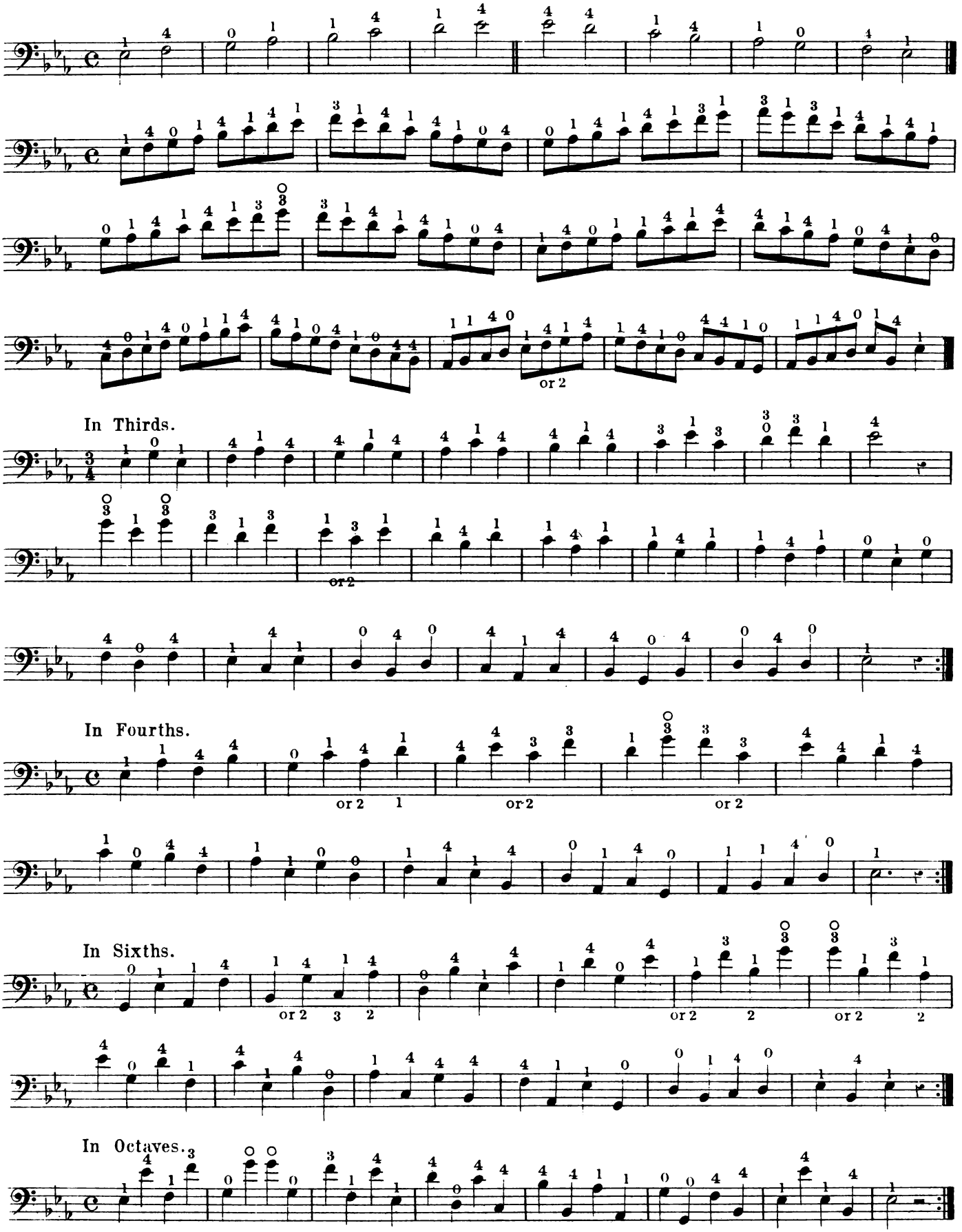
VARIETIES OF BOWING.



SYNCOPATED NOTES.



Scale of E♭ major.

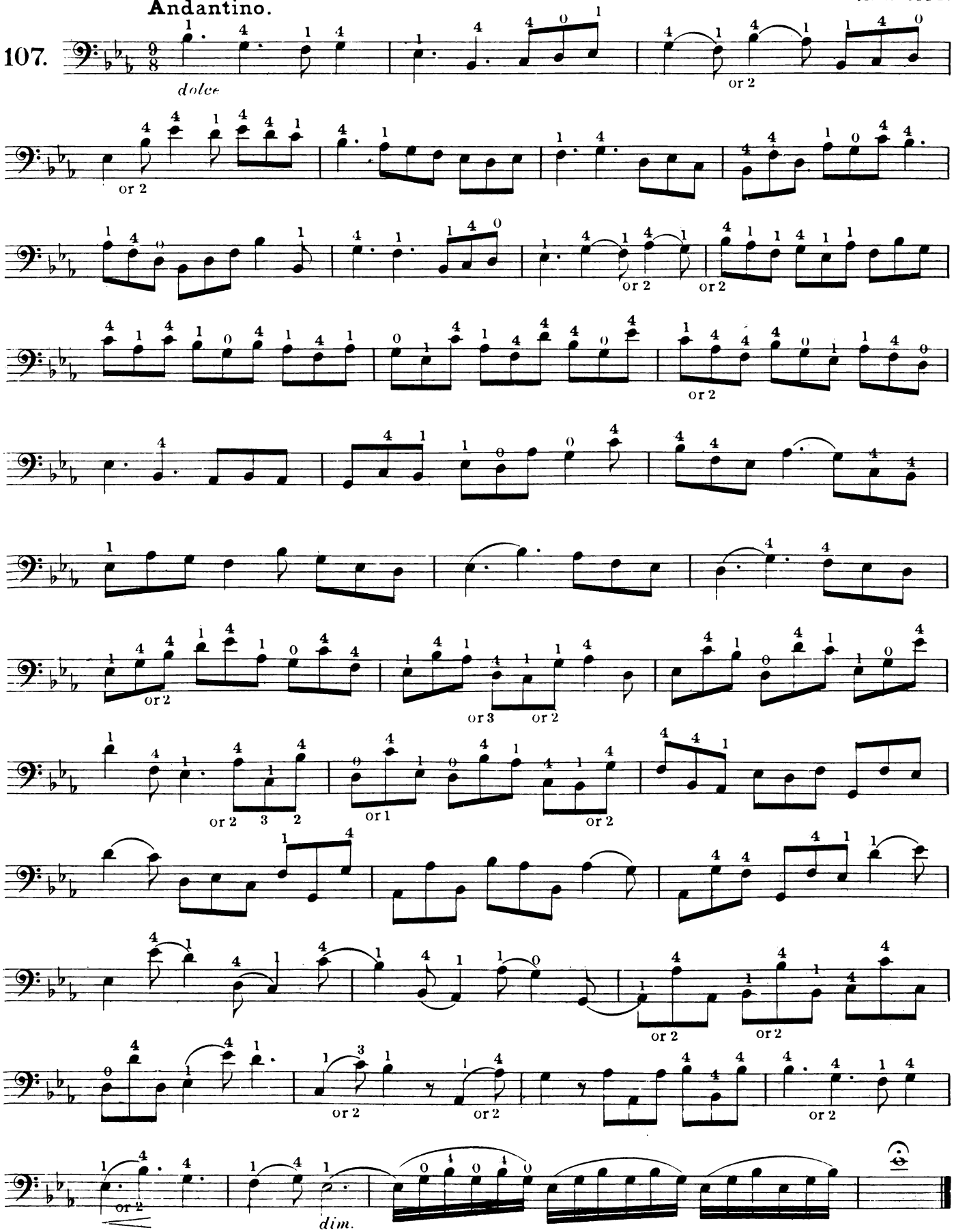


EXERCISE.

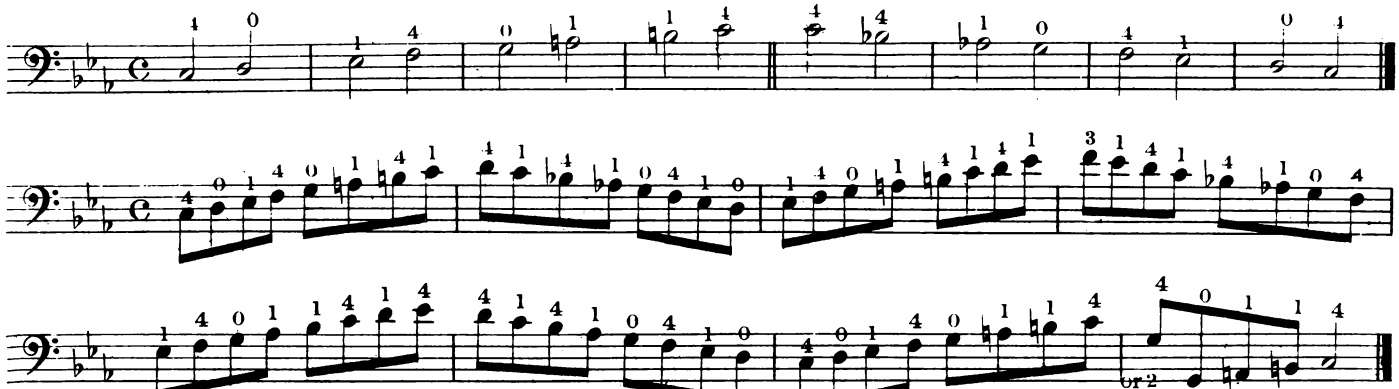
A. GOUFFÉ.

Andantino.

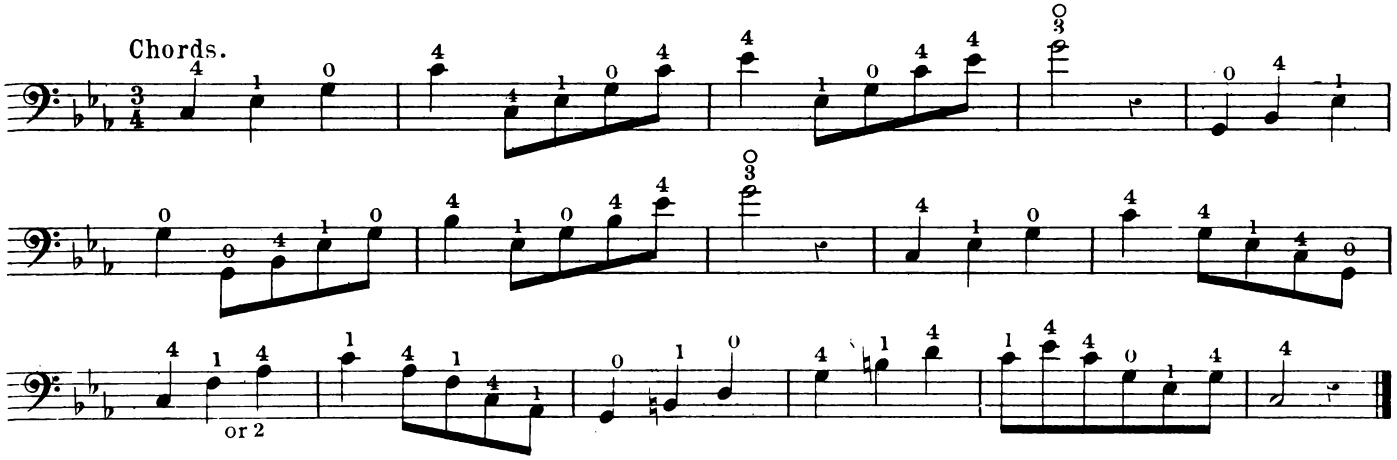
107.



Scale of C minor.

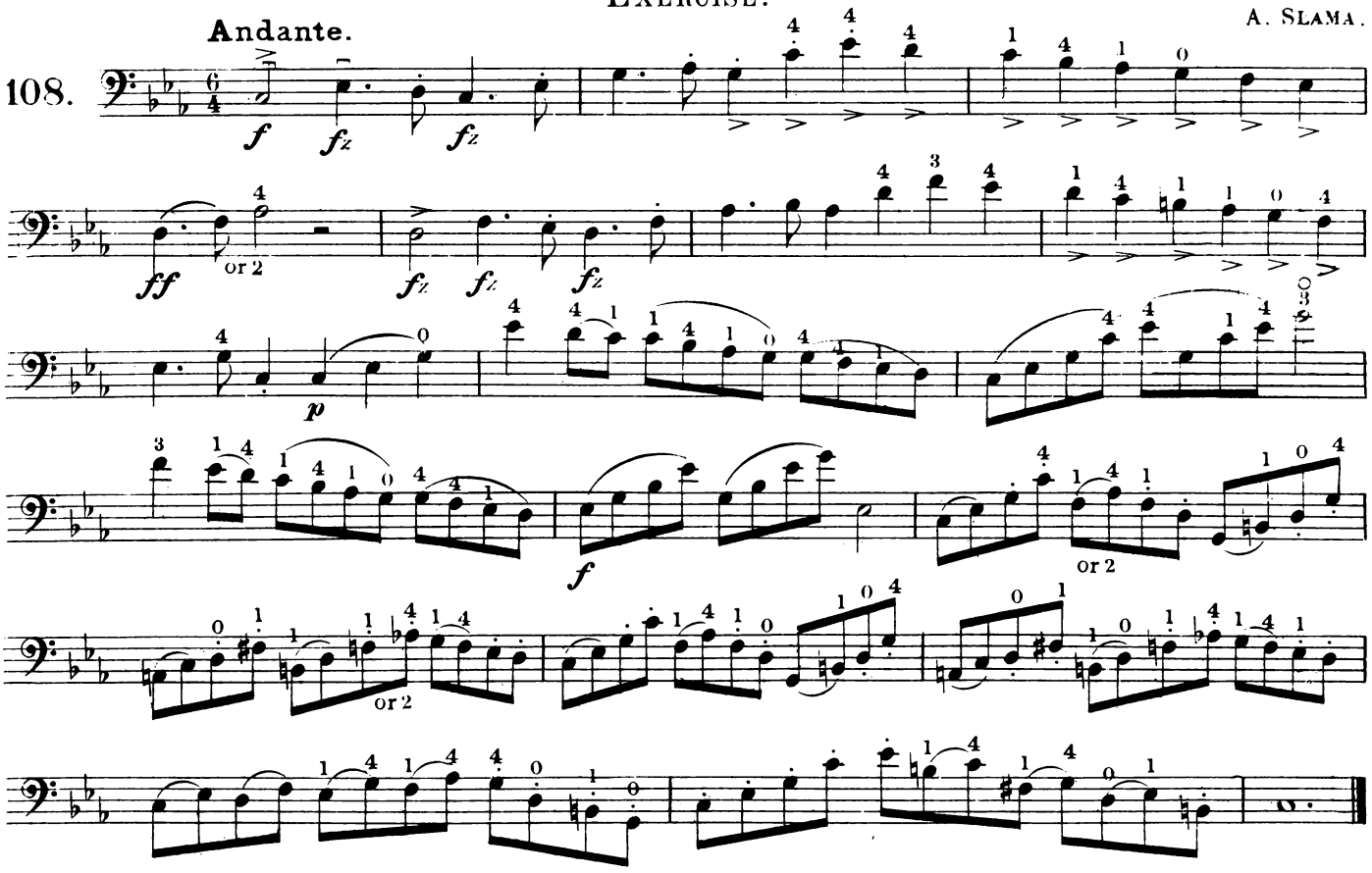


Chords.

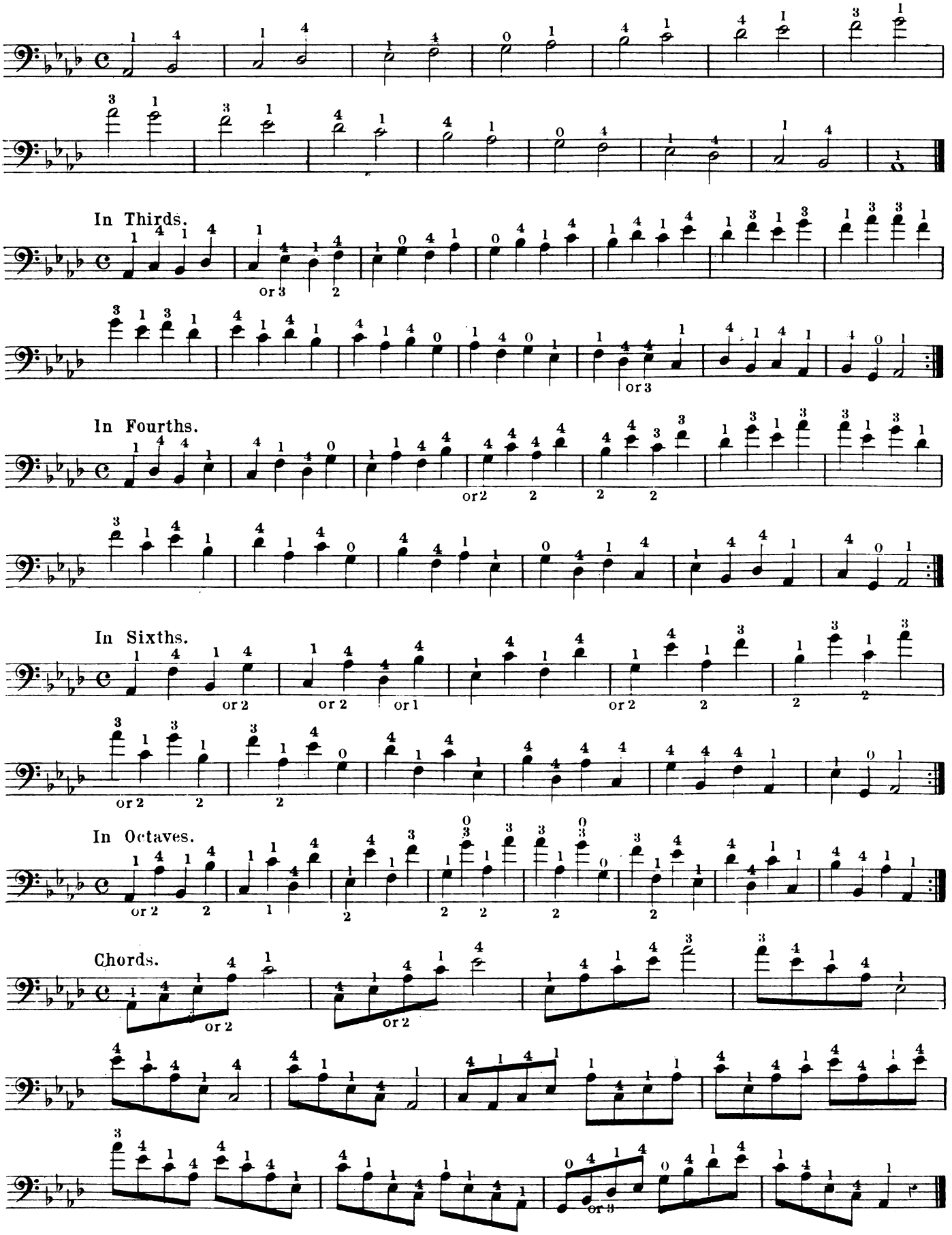


Exercise.

A. Slama.



Scale of A♭ major.

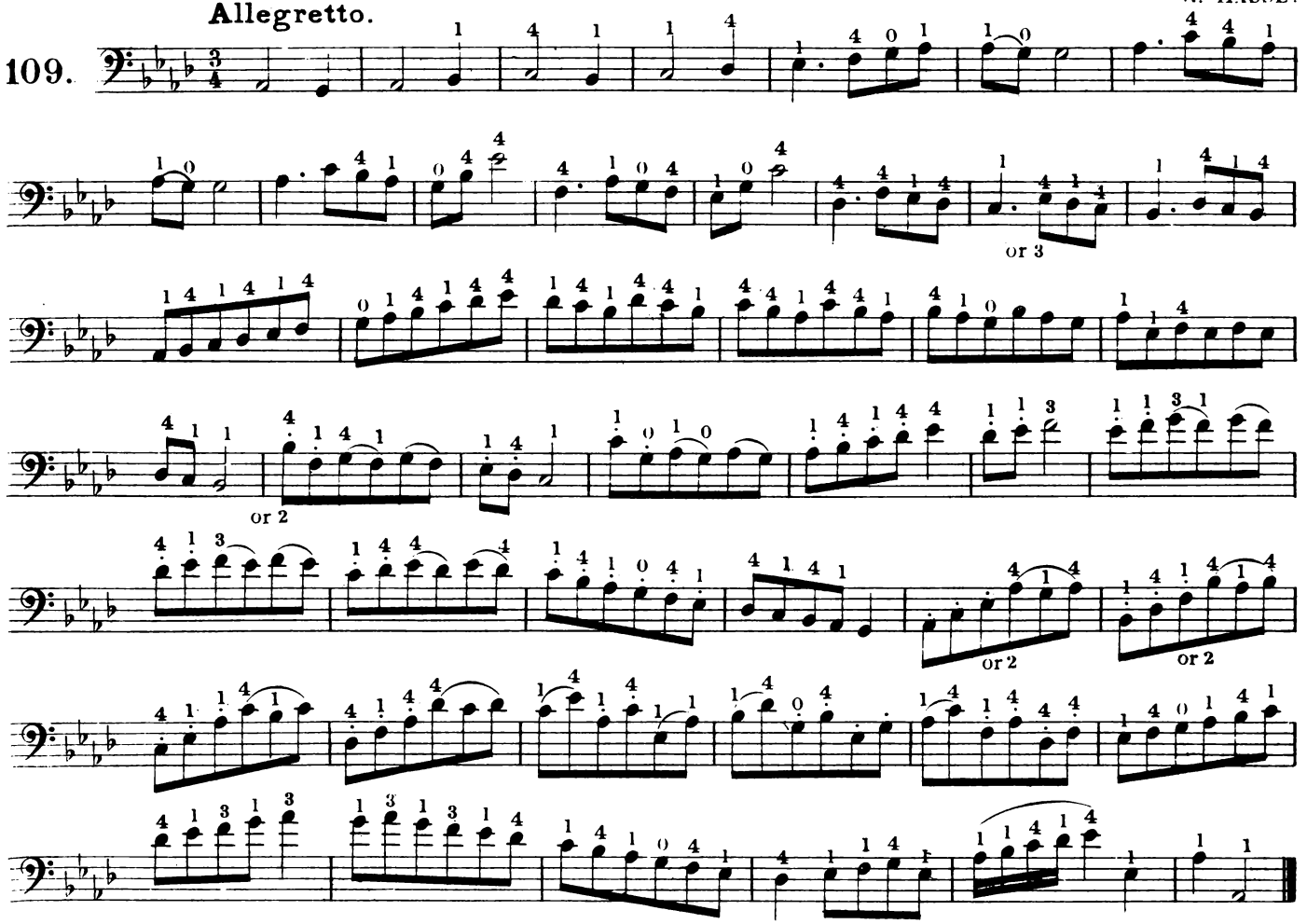


EXERCISE.

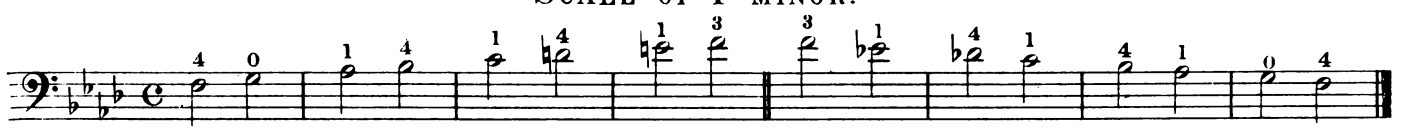
W. HAUSE.

Allegretto.

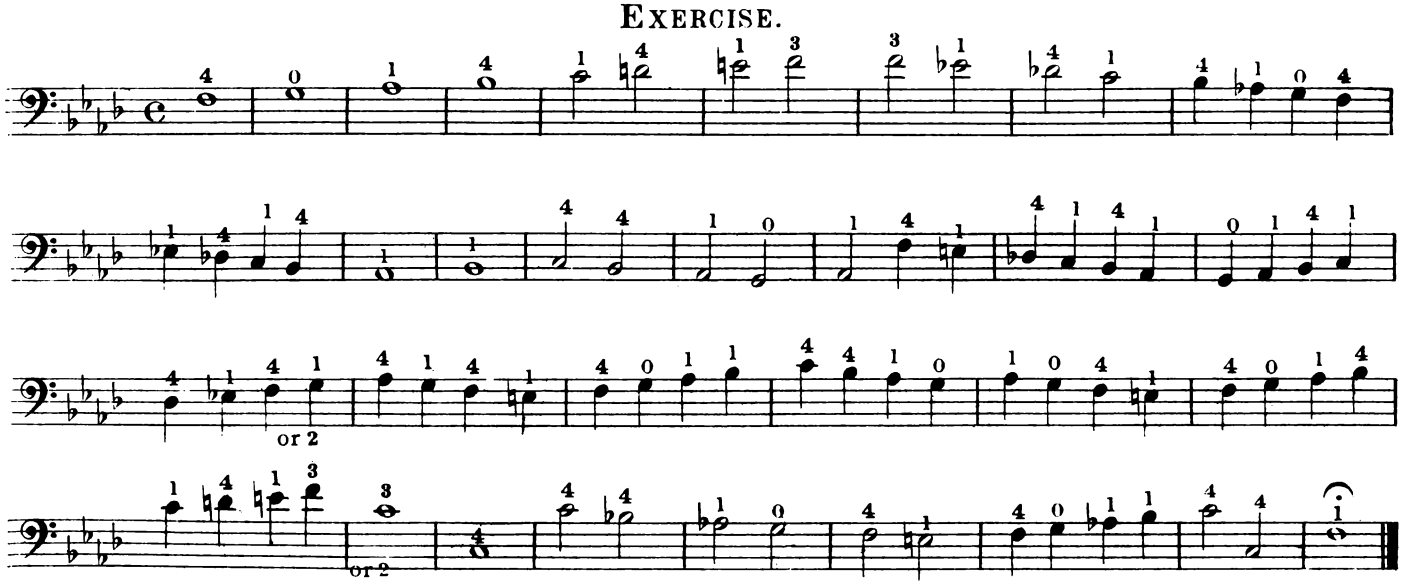
109.



SCALE OF F MINOR.



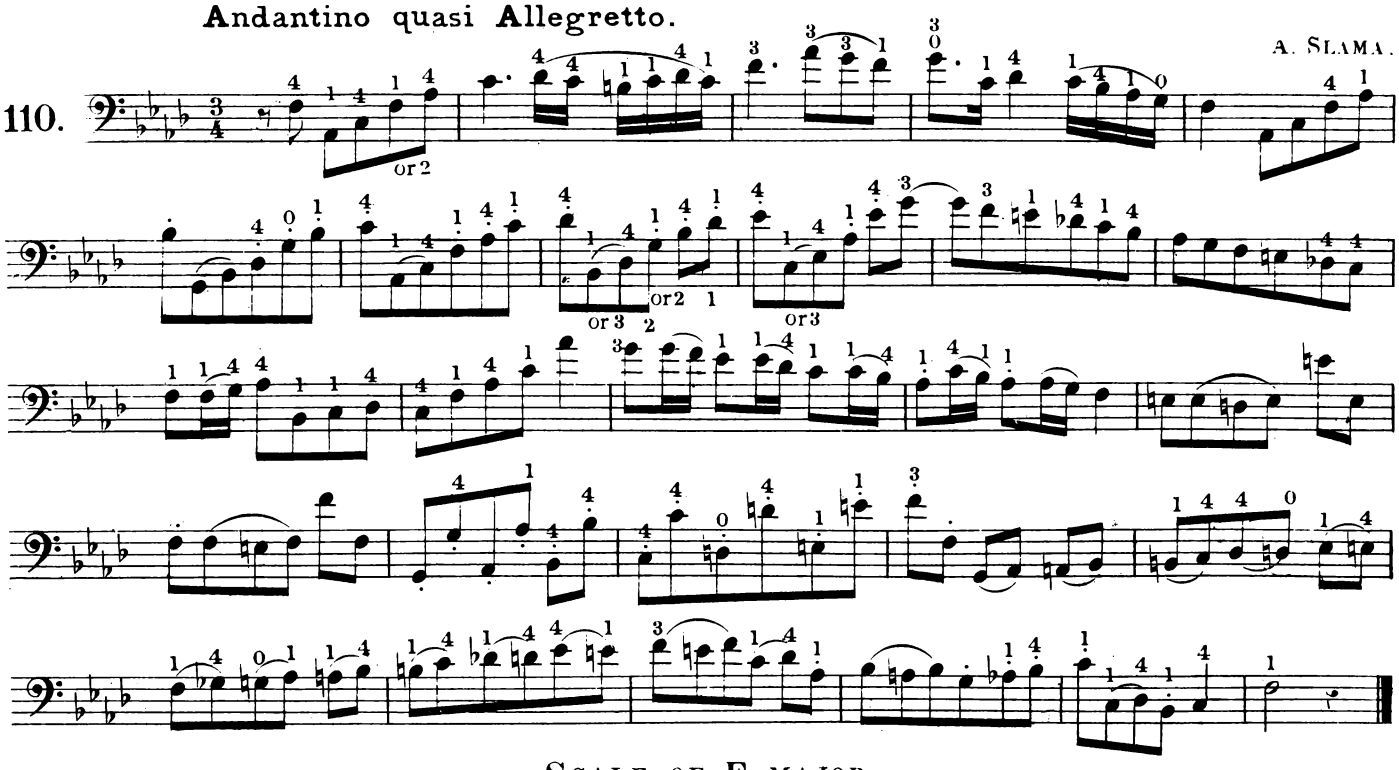
EXERCISE.



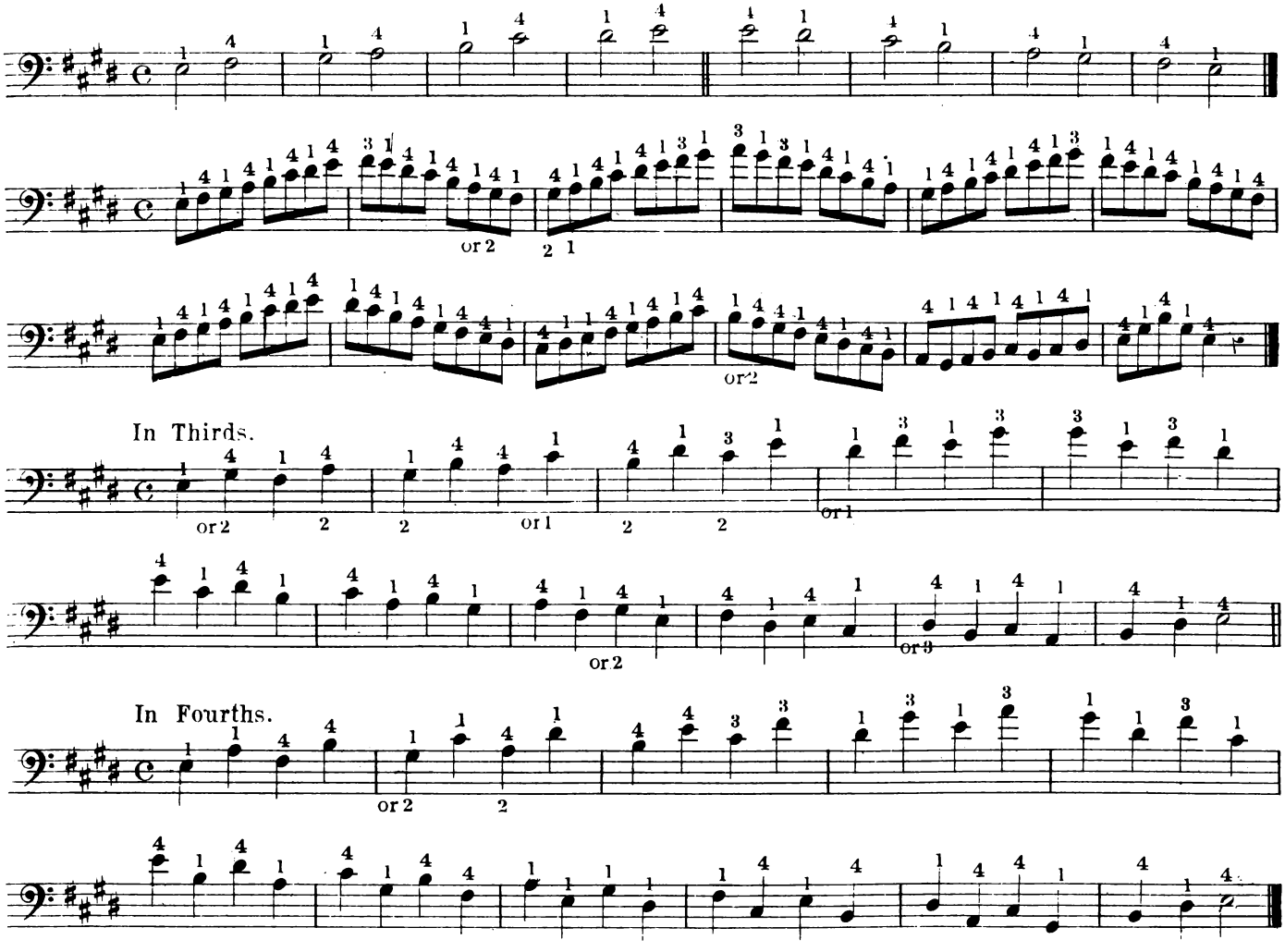
Andantino quasi Allegretto.

A. SLAMA.

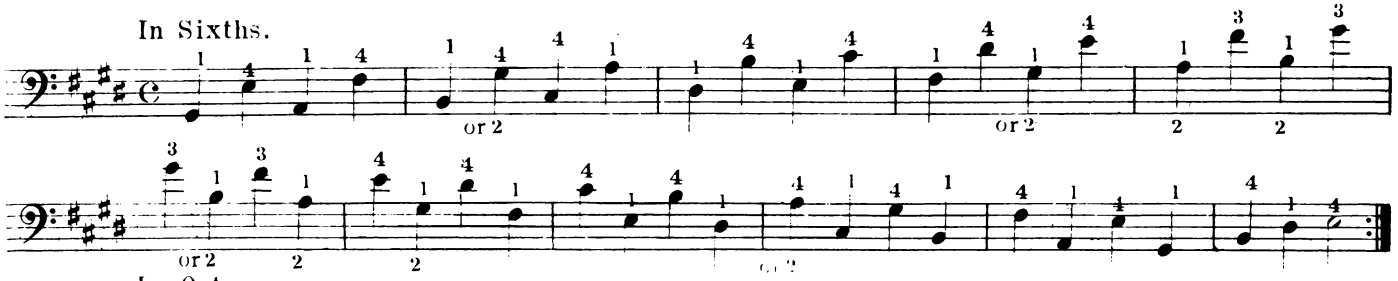
110.



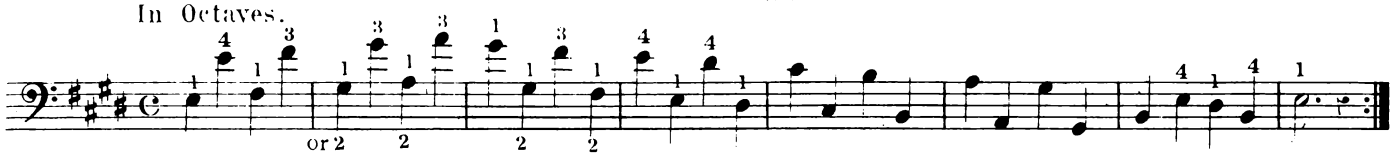
SCALE OF E MAJOR.



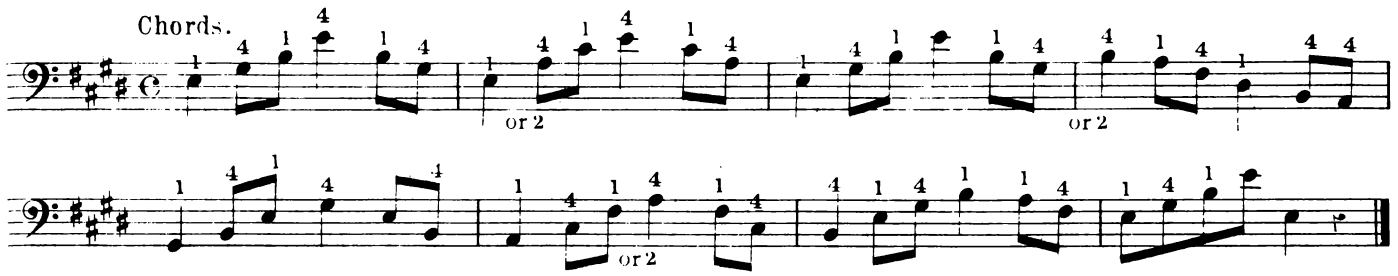
In Sixths.



In Octaves.



Chords.

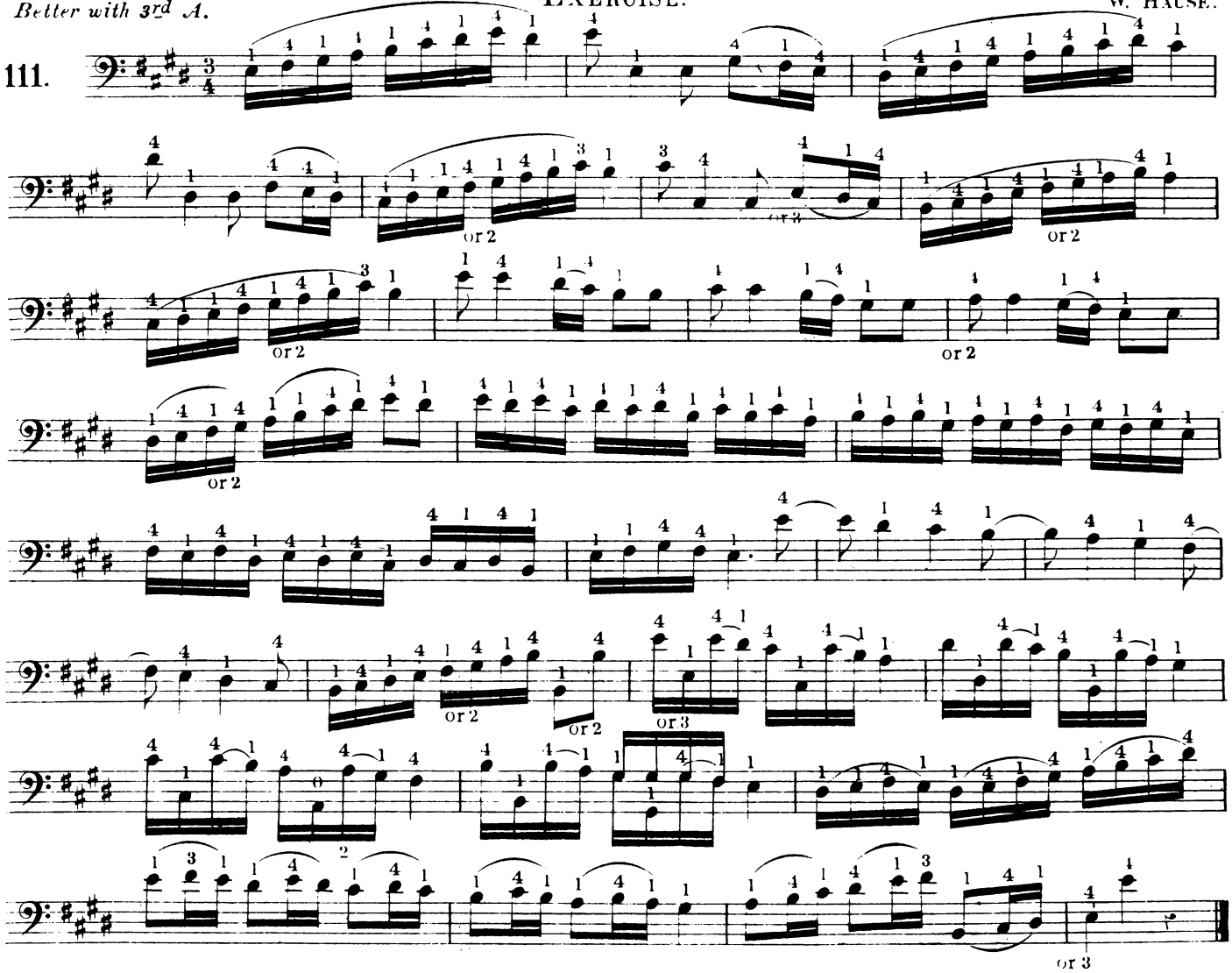


EXERCISE.

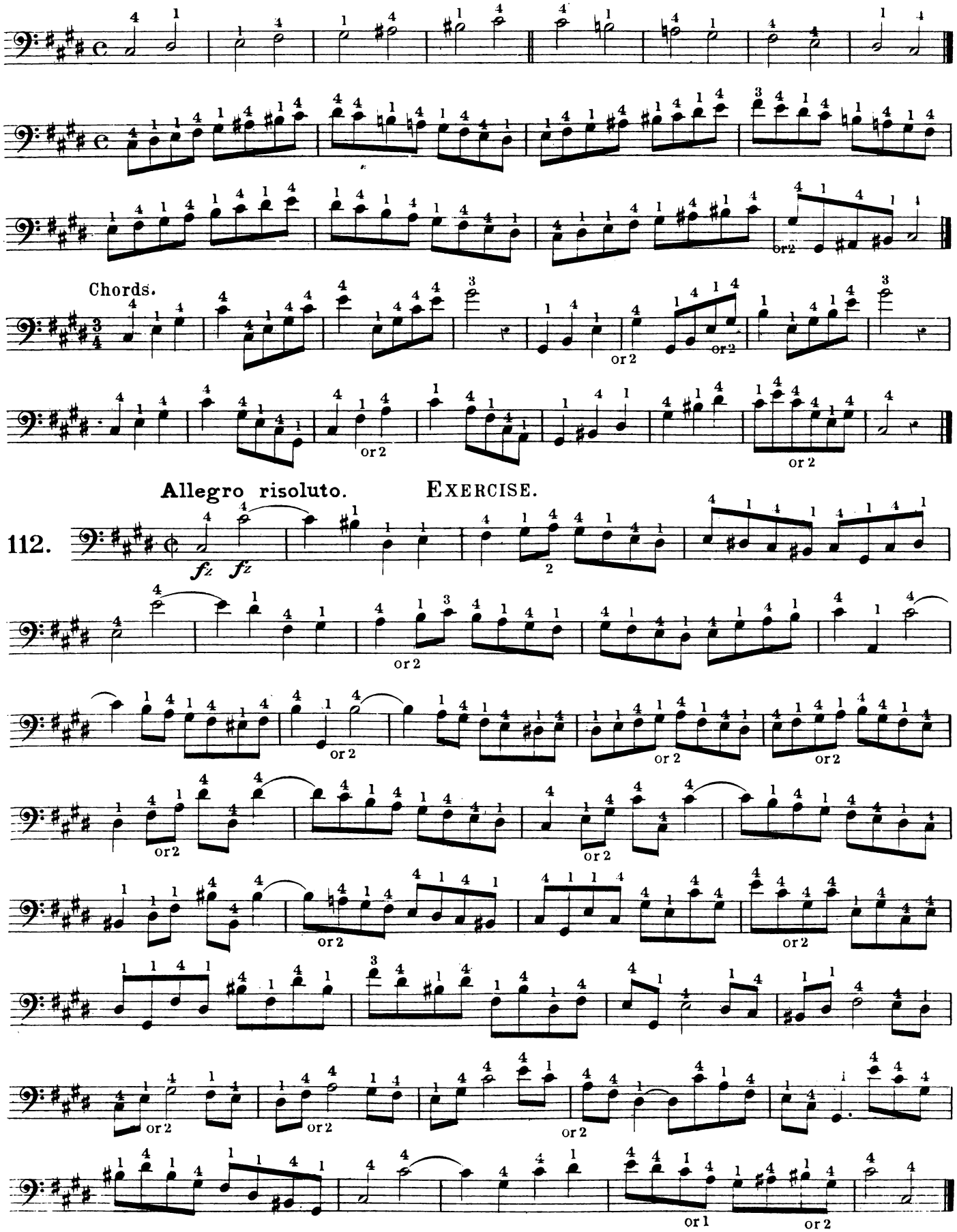
W. HAUSE.

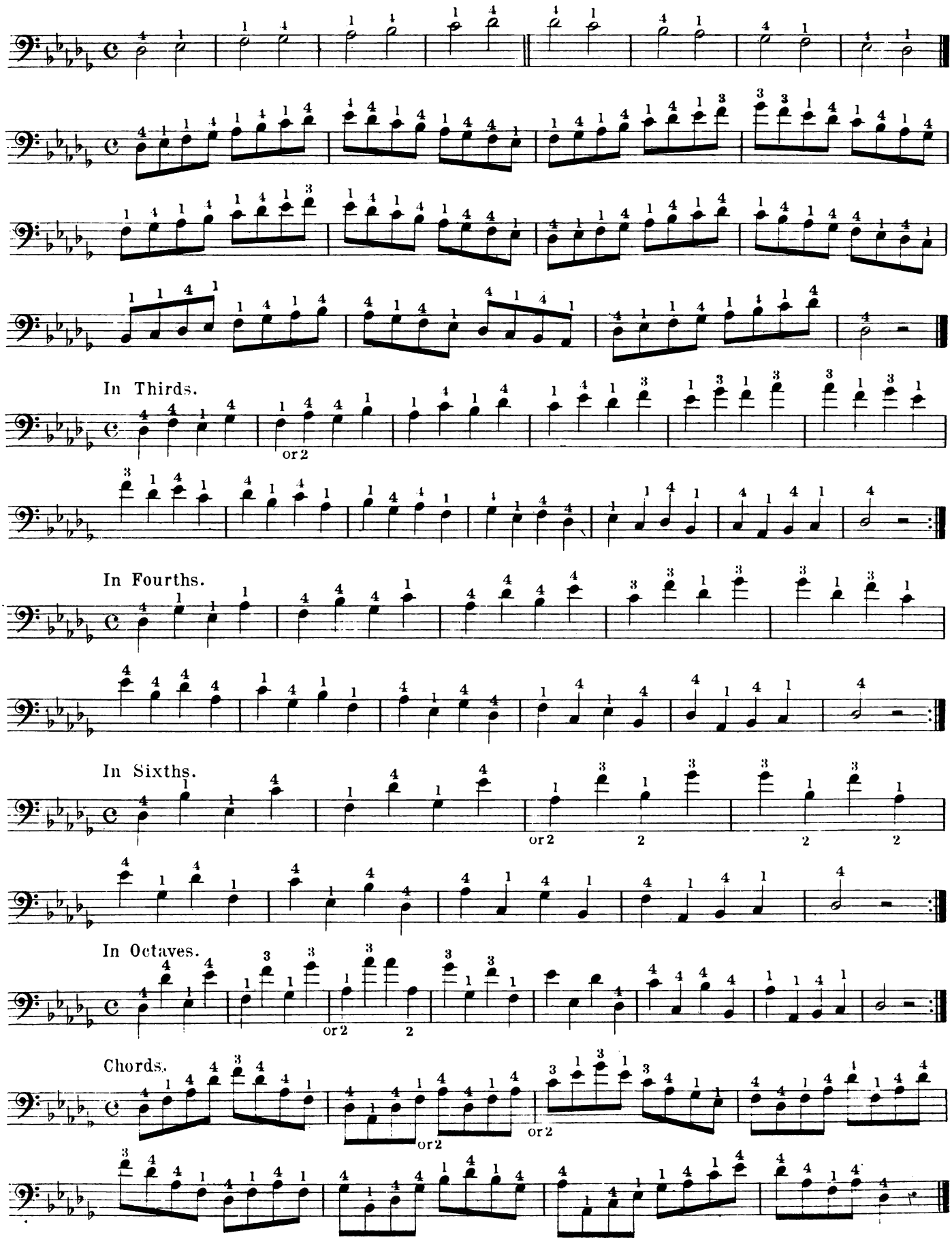
Better with 3rd A.

111.



SCALE OF C♯ MINOR.



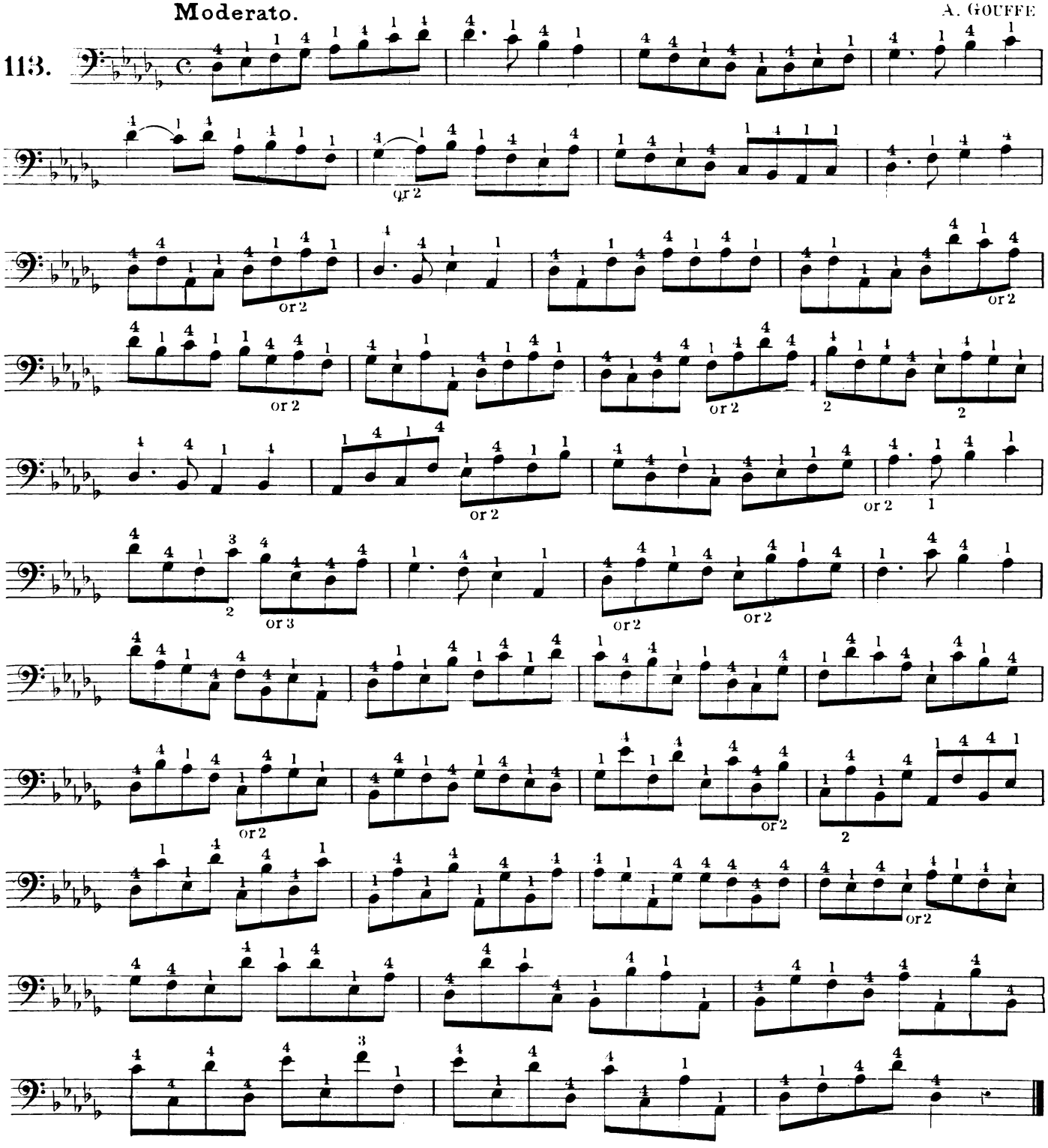

In Thirds.
or 2
In Fourths.
In Sixths.
or 2
In Octaves.
or 2
Chords.
or 2
or 2

EXERCISE.

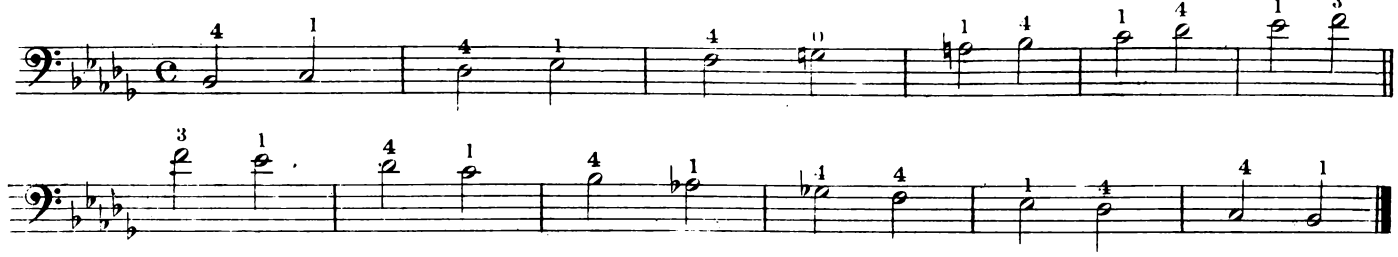
Moderato.

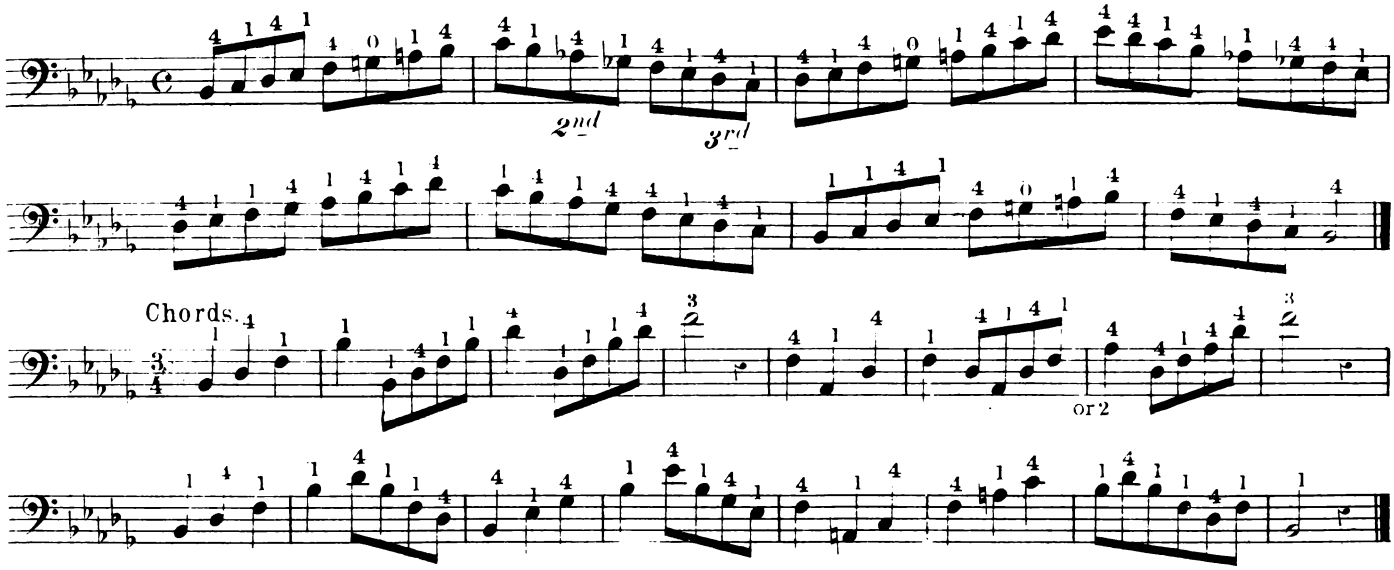
A. GOUFFE

113.



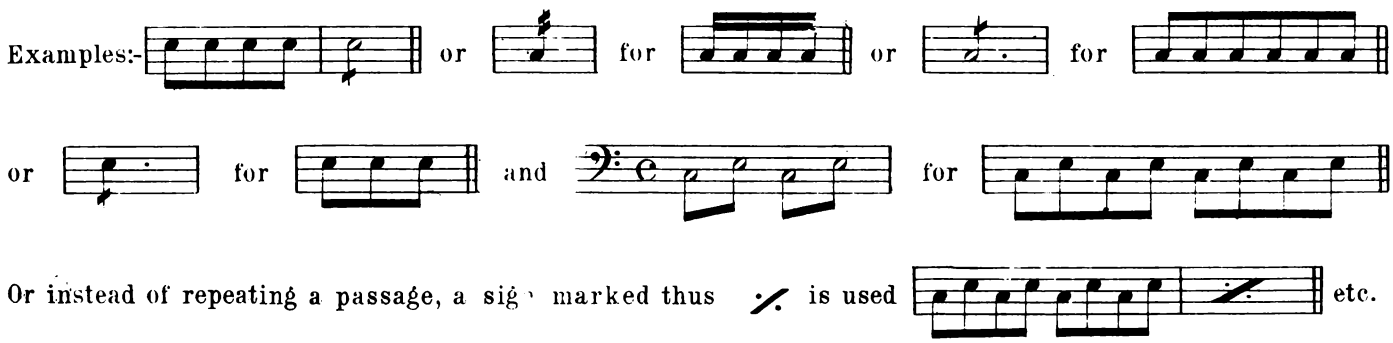
SCALE OF B♭ MINOR.





ABBREVIATIONS.

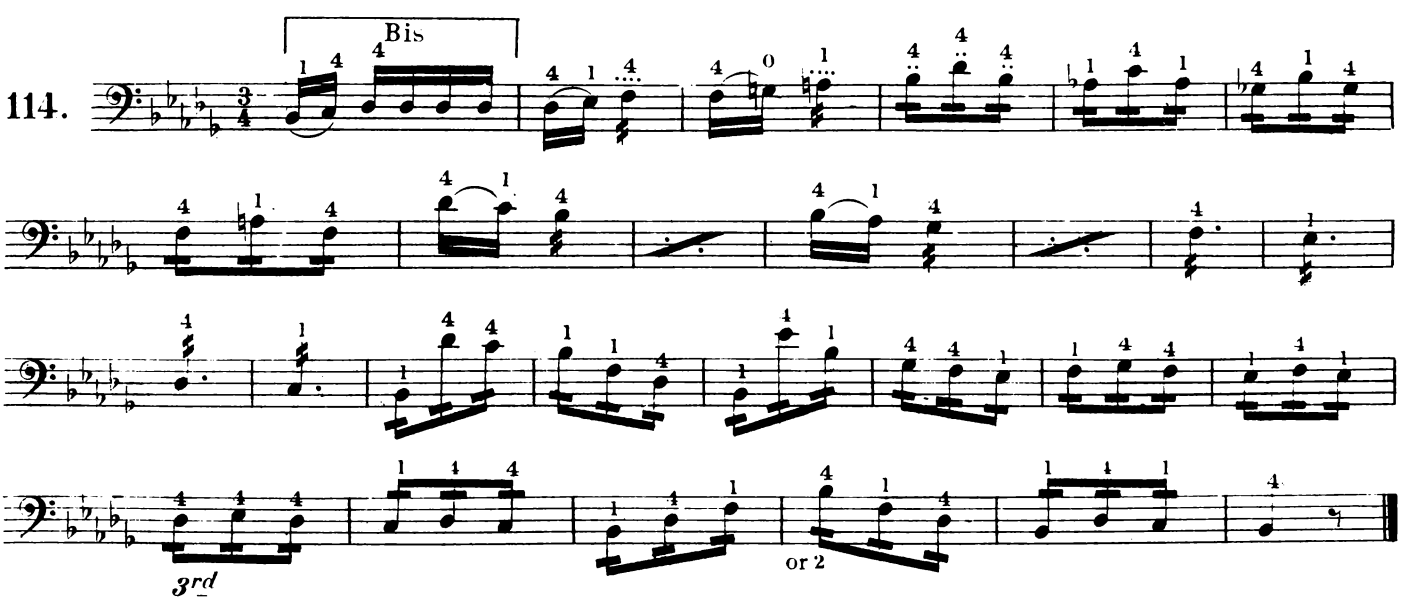
Abbreviations are employed in music to avoid the repetition of a single note or a bar. Thus instead of writing four quavers, a minim marked with a thick line will indicate the same.



Or instead of repeating a passage, a sign marked thus 𝄇 is used etc.

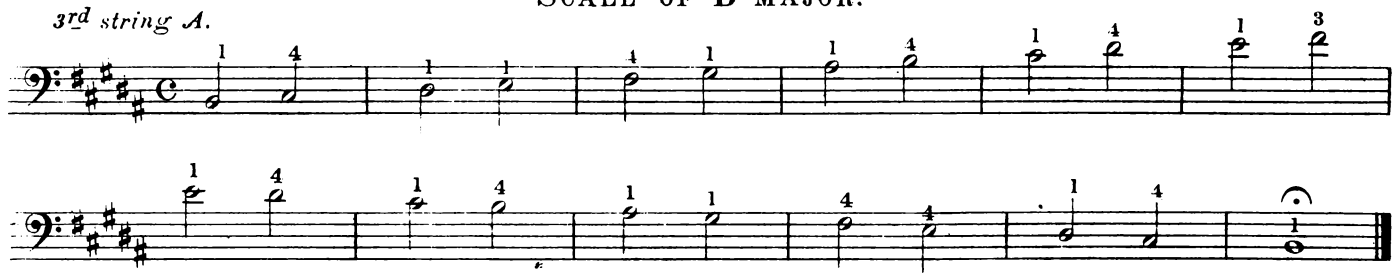
Bis. means that the bar or bars over which it is placed, must be played twice.

EXERCISE.

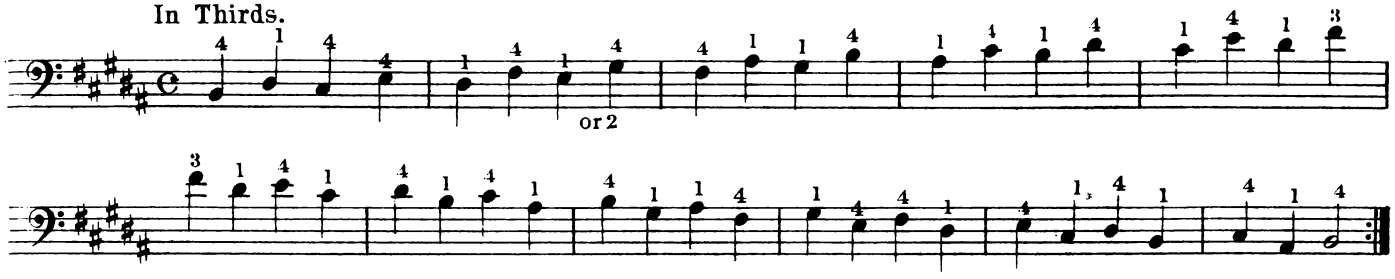


Scale of B major.

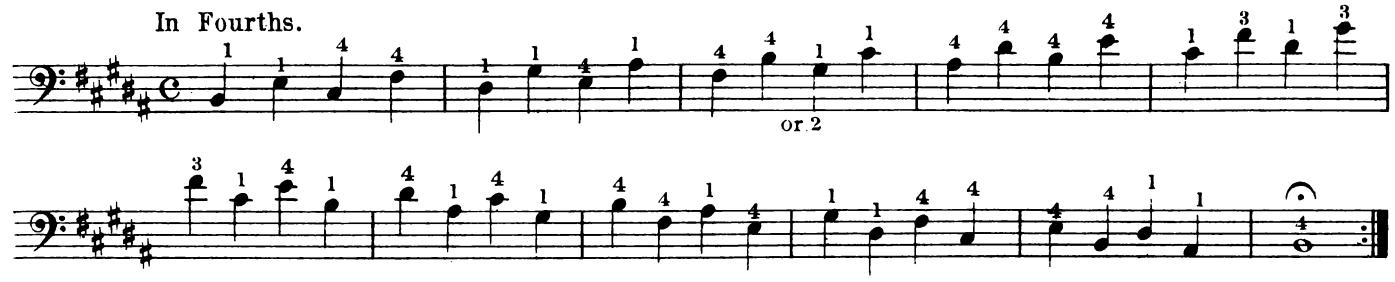
3rd string A.



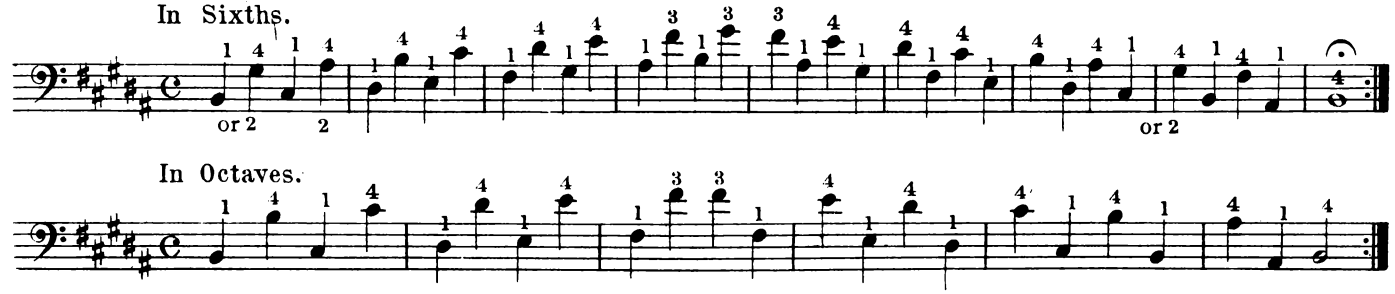
In Thirds.



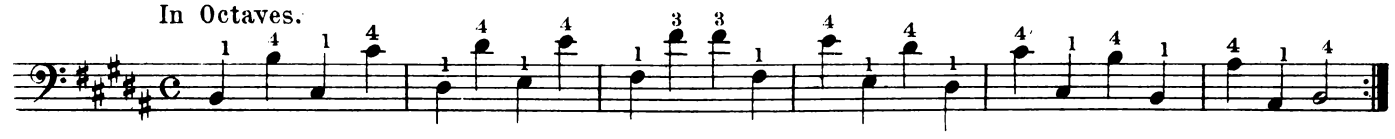
In Fourths.



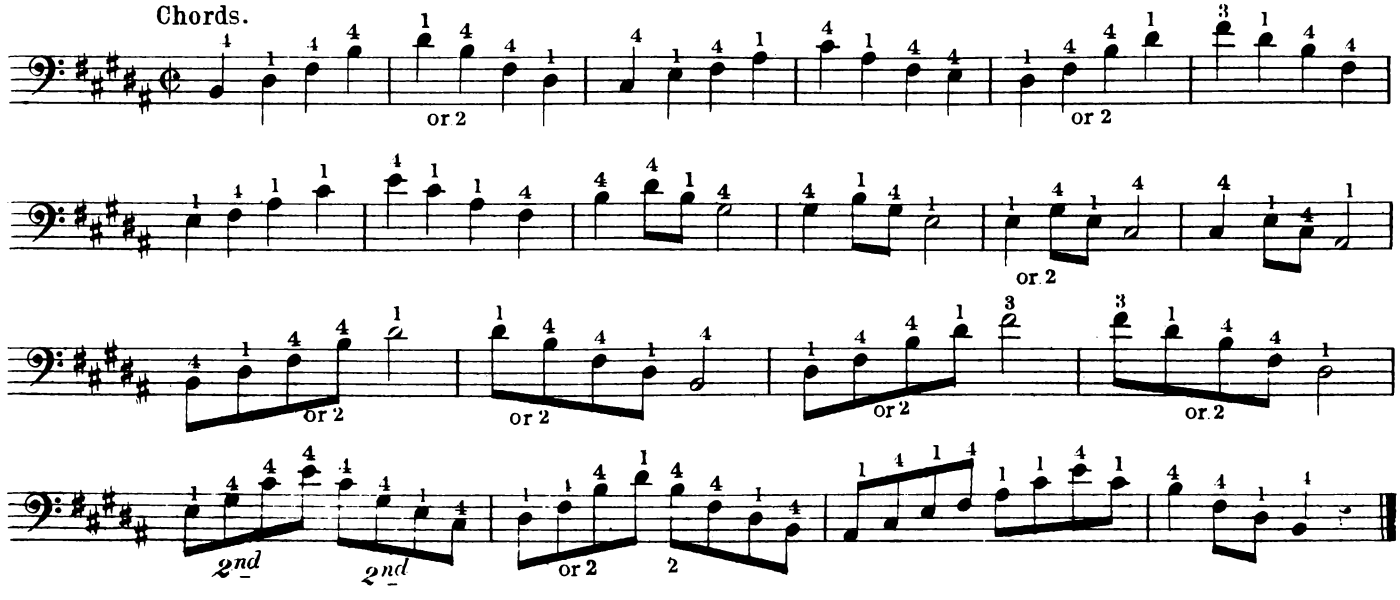
In Sixths.



In Octaves.



Chords.

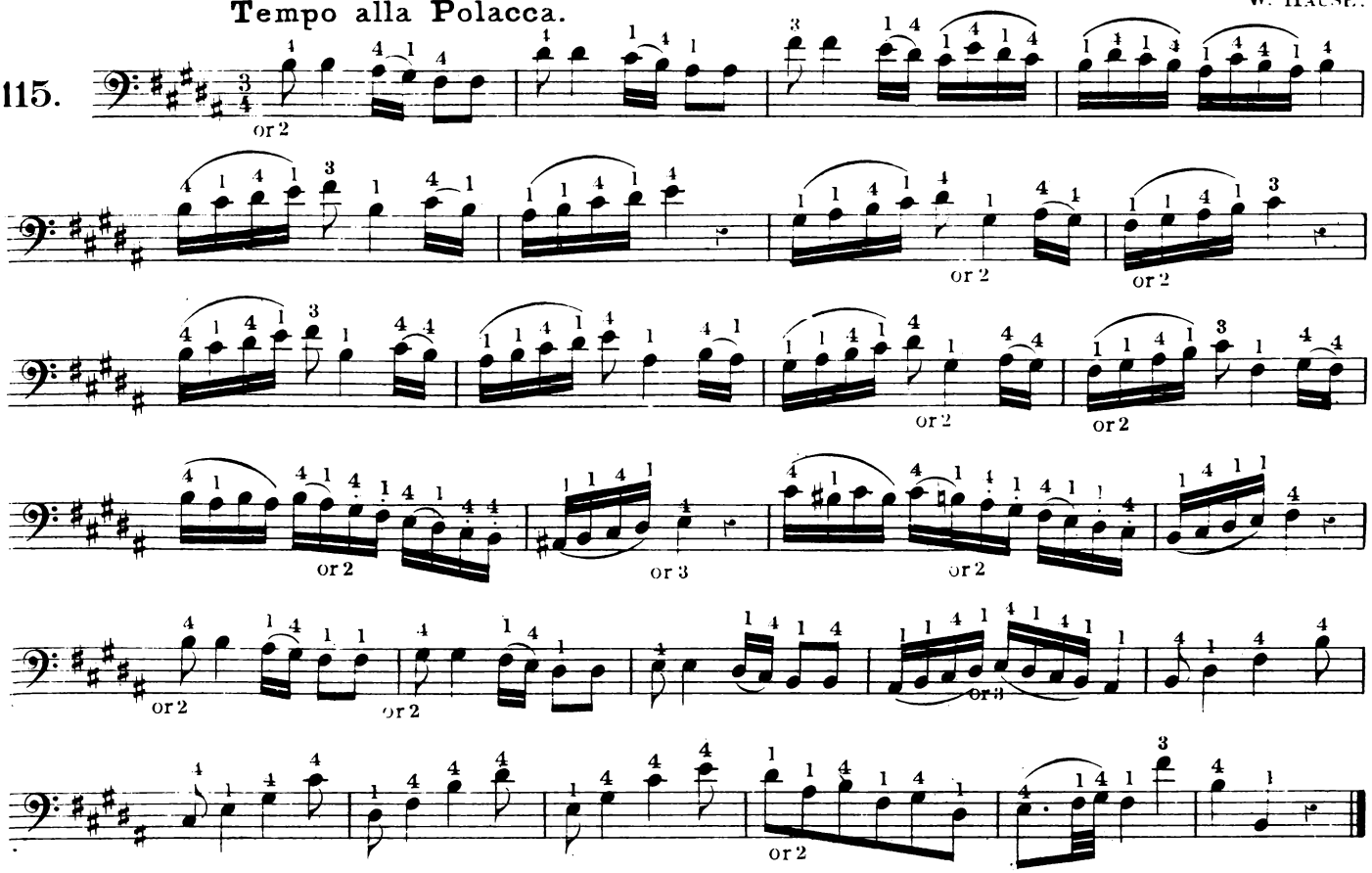


EXERCISE.

Tempo alla Polacca.

W. HAUSE.

115.

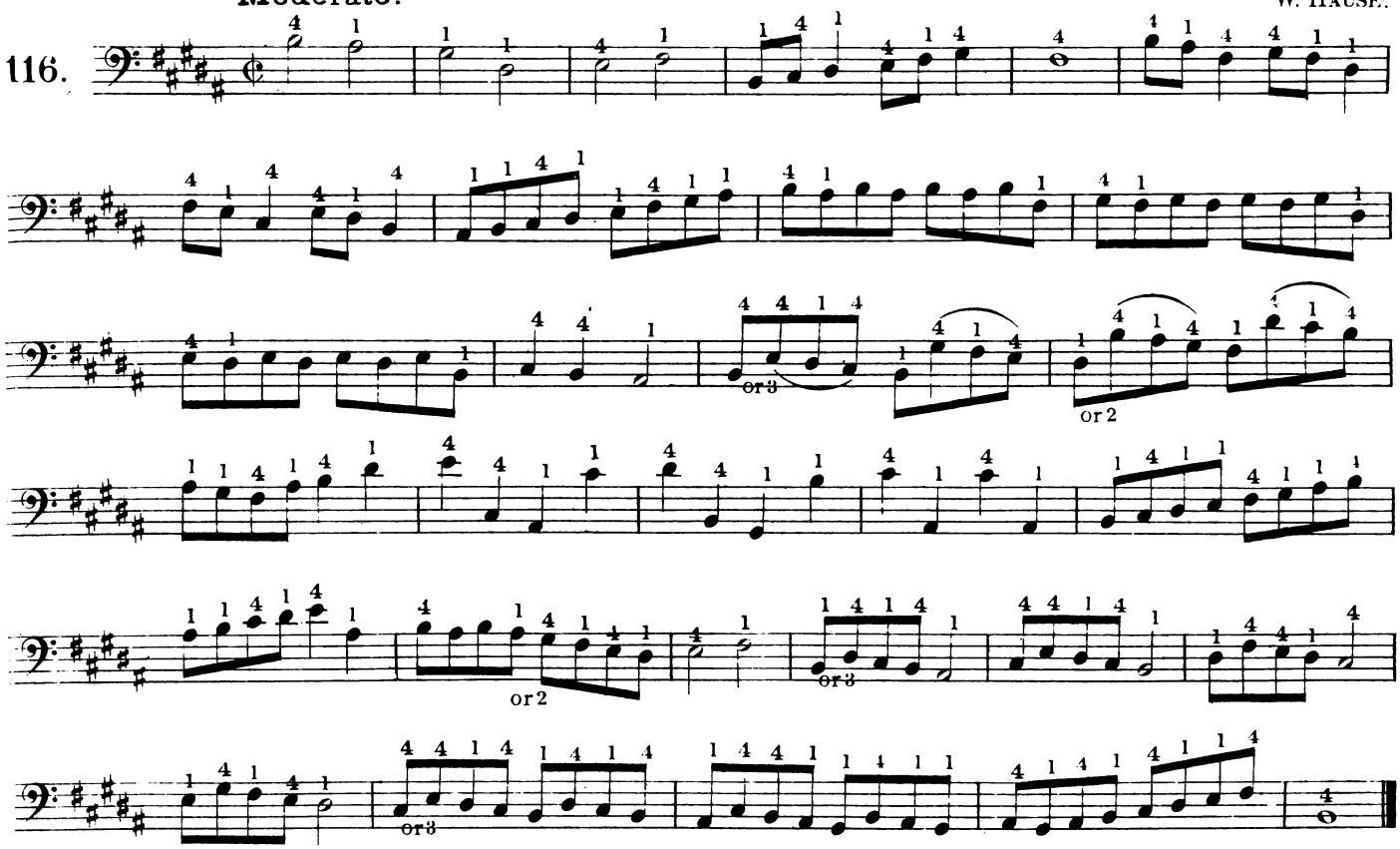


EXERCISE.

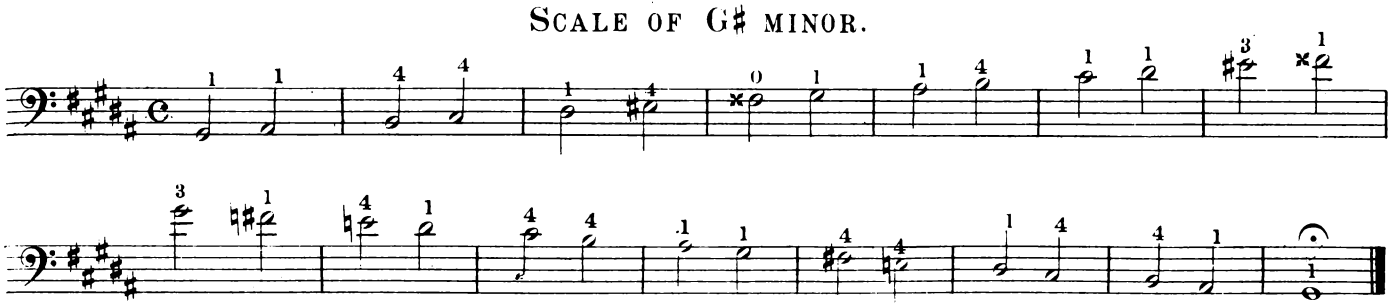
Moderato.

W. HAUSE.

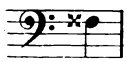
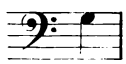
116.



SCALE OF G♯ MINOR.



THE DOUBLE SHARP.

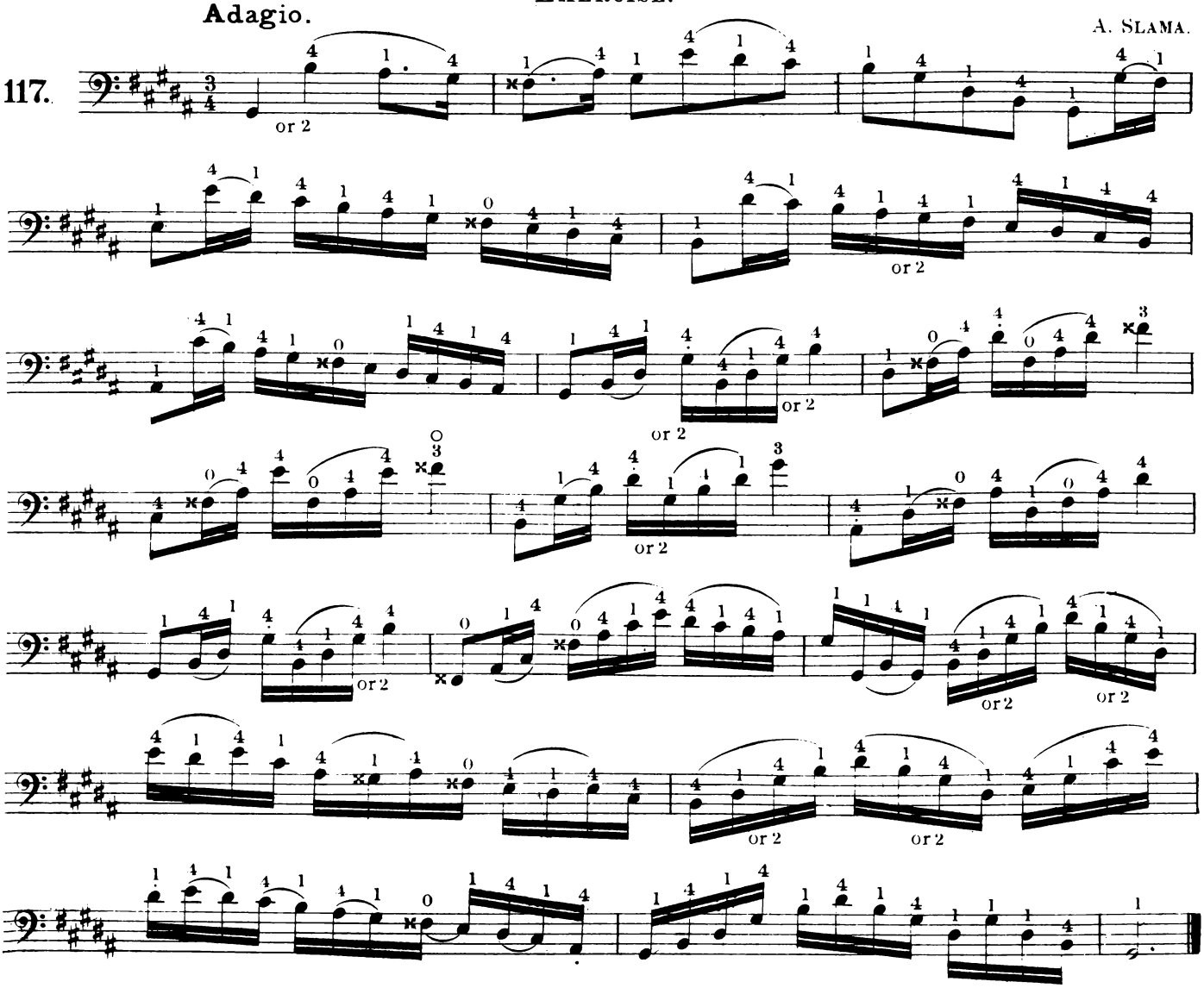
Any note can be raised a whole tone by prefixing a double sharp marked thus 𝄪 to it. F double sharp  will sound like  G natural.

EXERCISE.

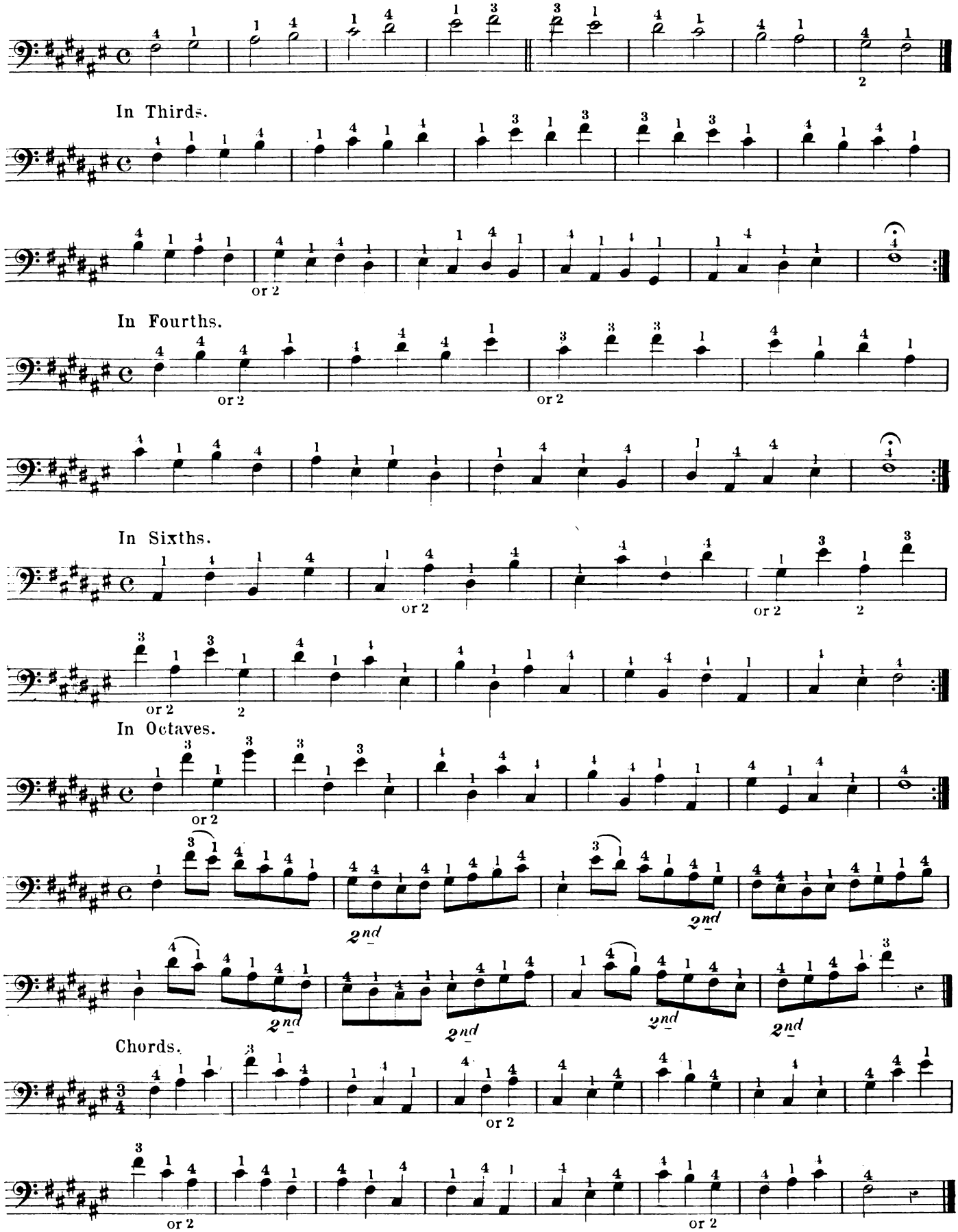
Adagio.

A. SLAMA.

117.



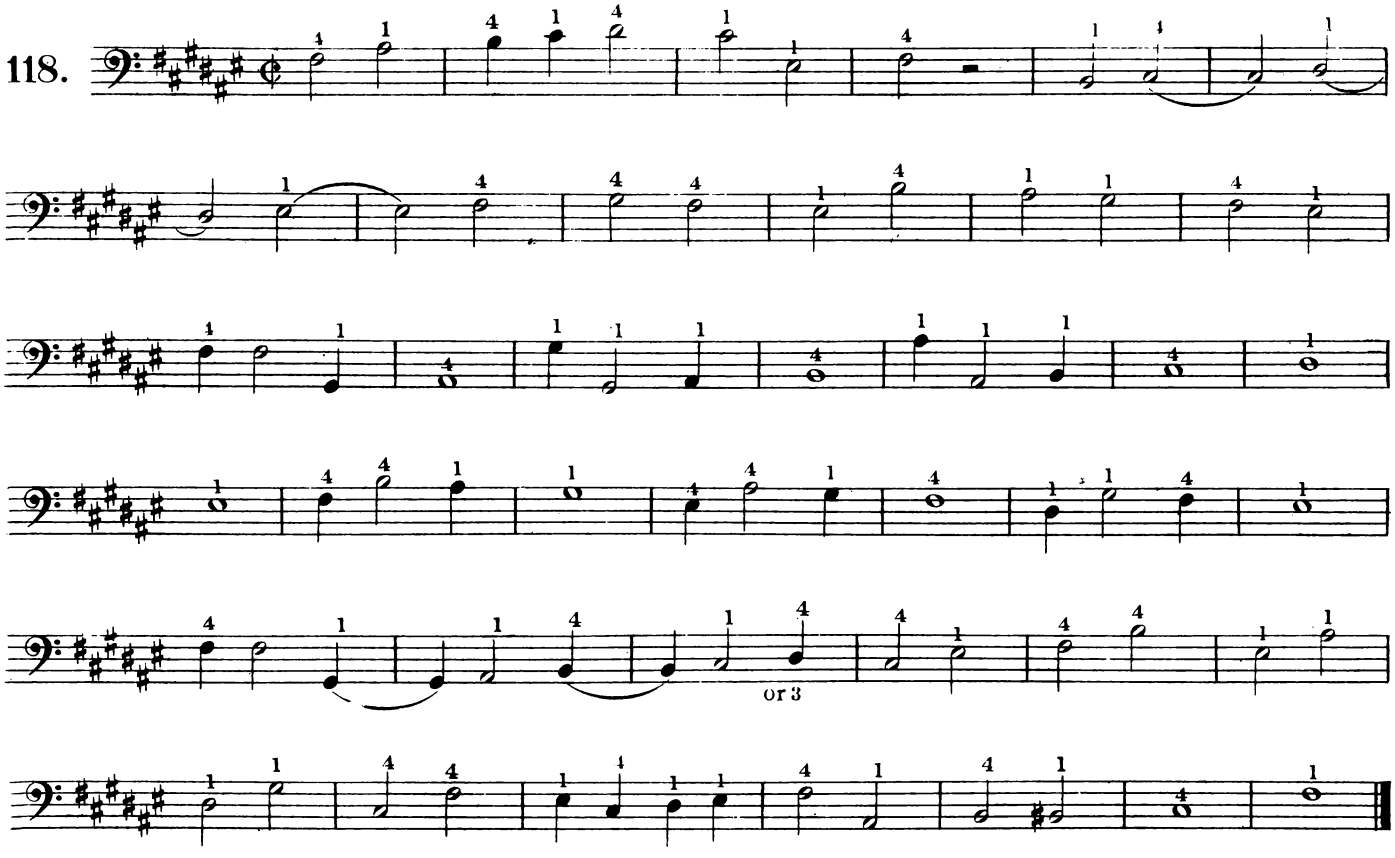
Scale of F♯ major.



EXERCISE.

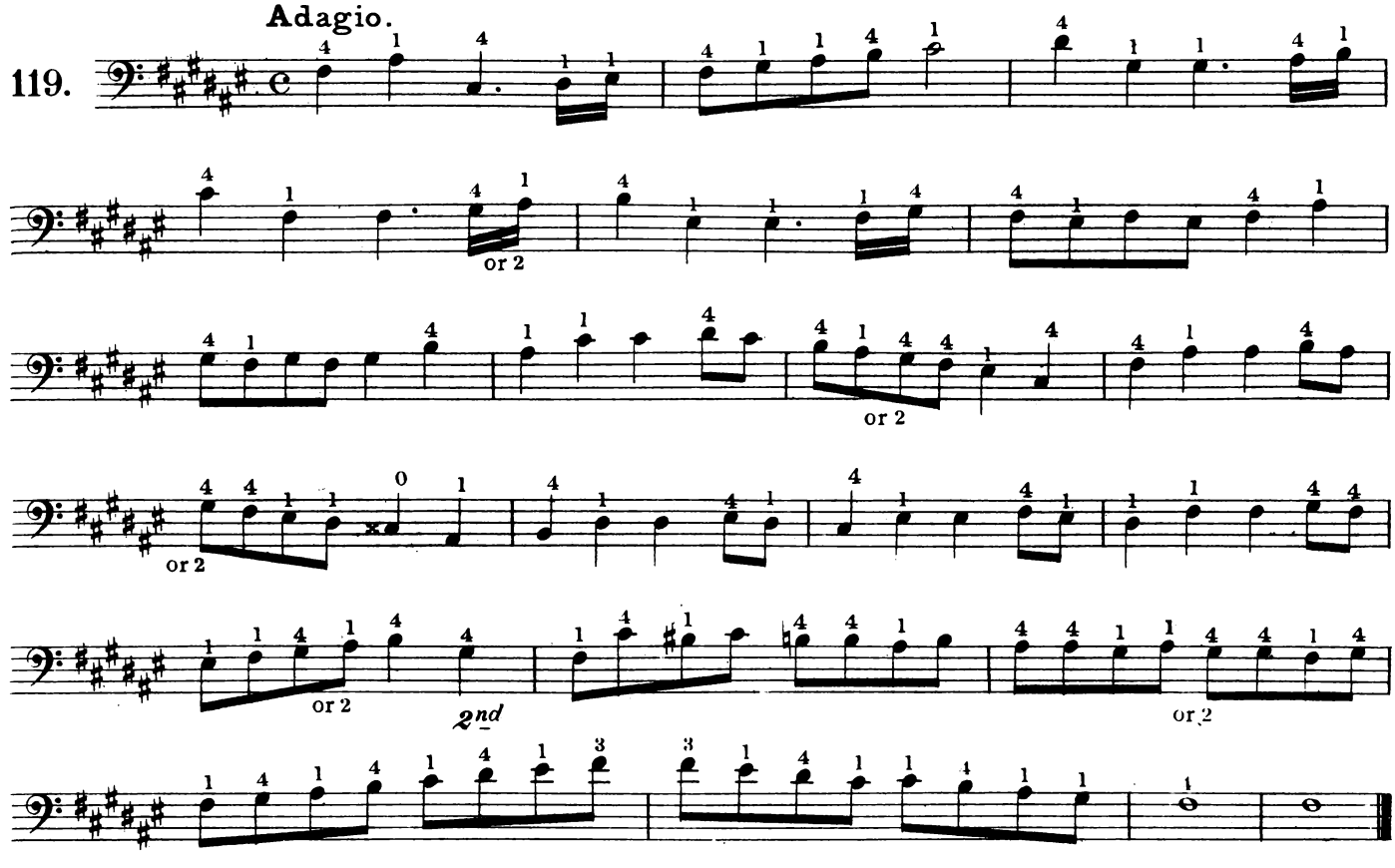
W. HAUSE.

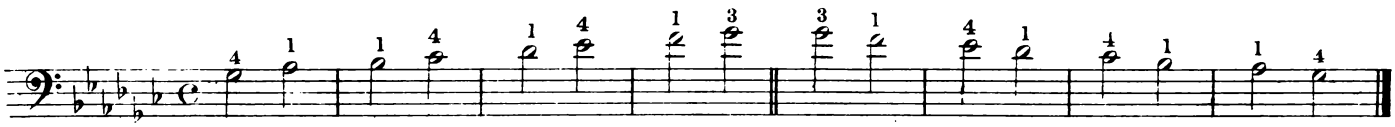
118.



EXERCISE.

119. Adagio.



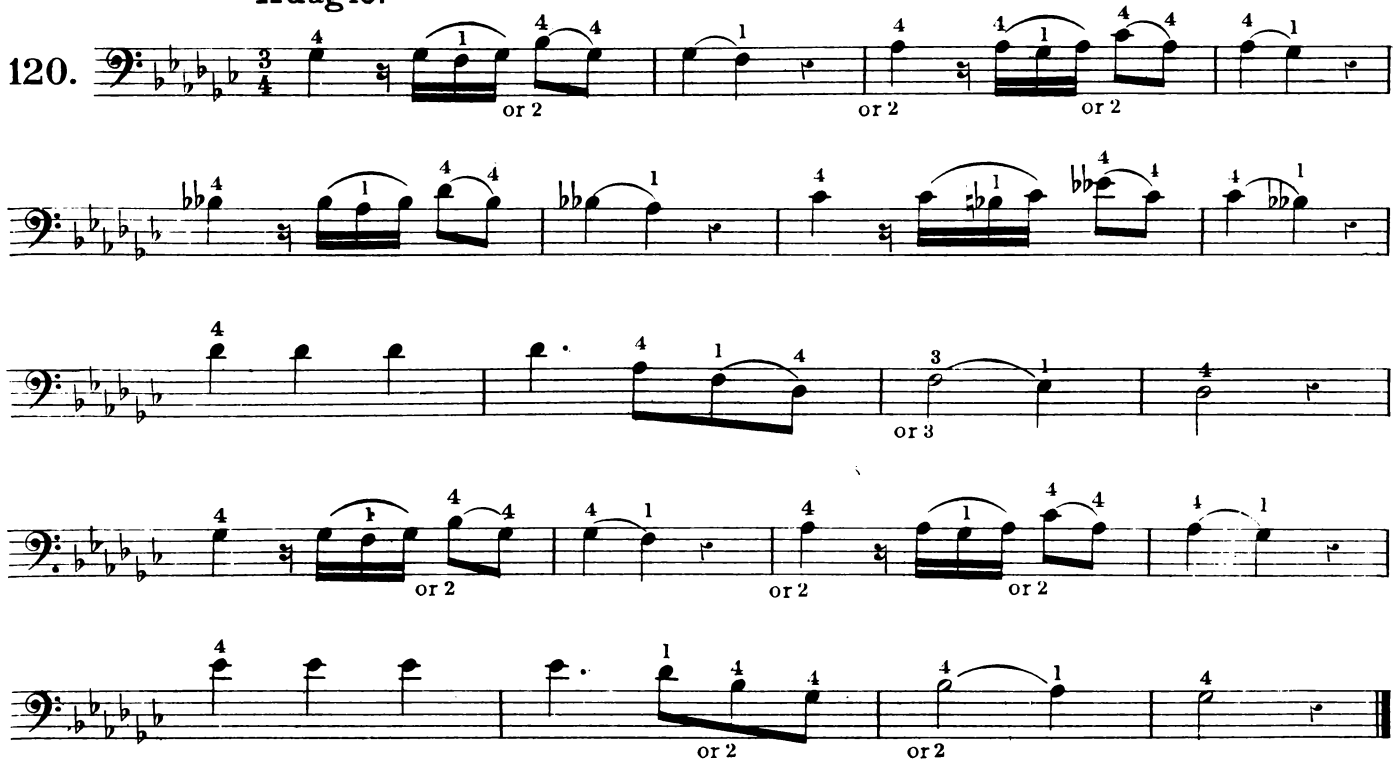


THE DOUBLE FLAT.

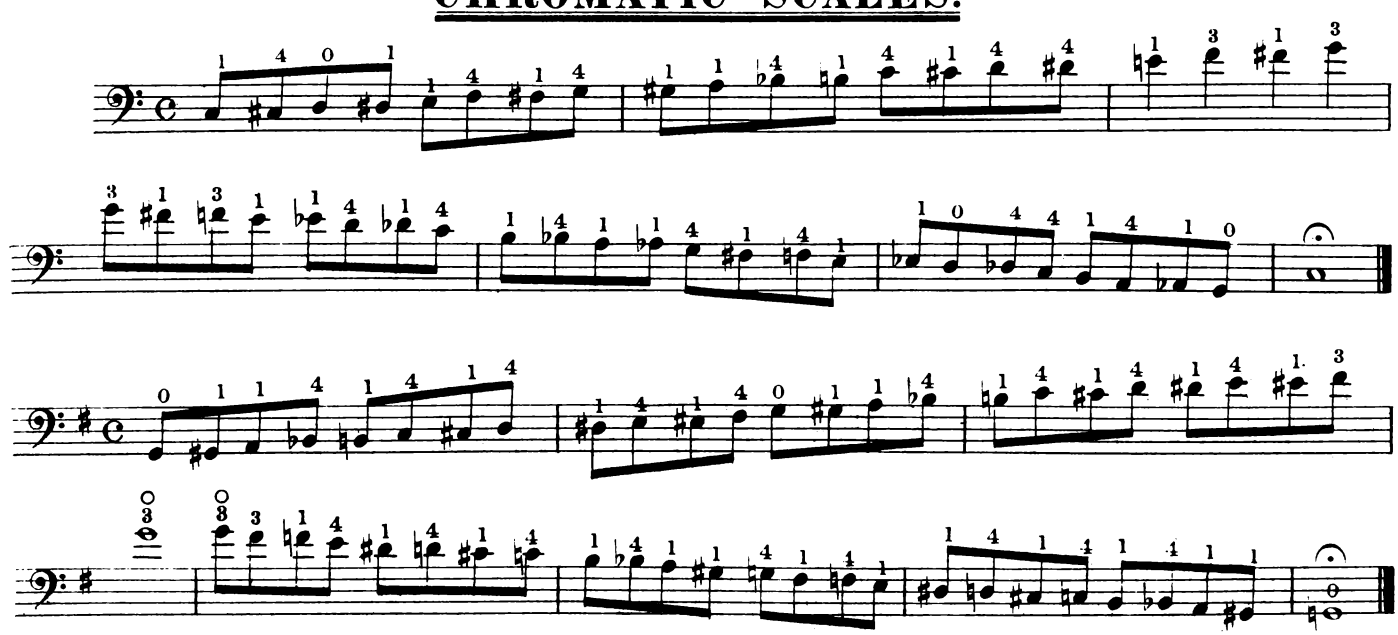
If a double flat (𝄫) is prefixed to a note, that note is lowered a whole tone.

Adagio. EXERCISE.

120.



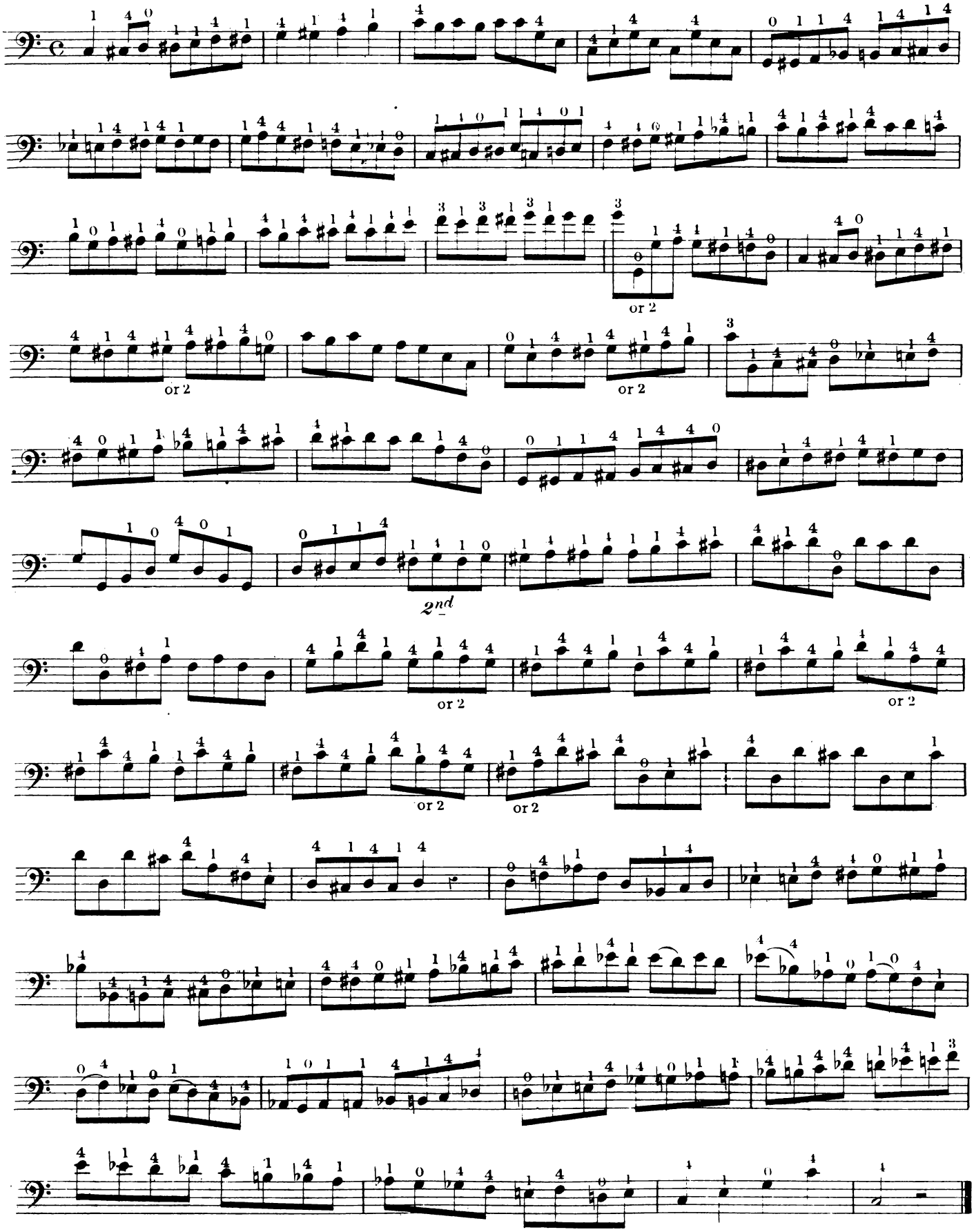
CHROMATIC SCALES.



Exercise with Chromatic Intervals.

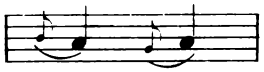
Moderato.

A. Gouffe

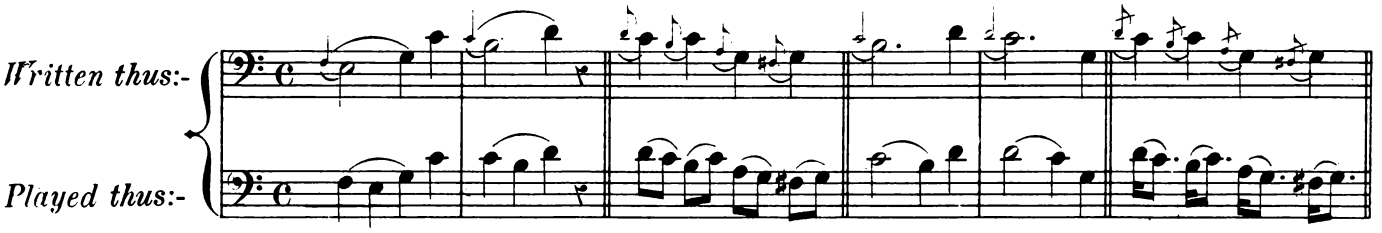


THE APPOGGIATURA.

The appoggiatura is a grace-note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone.

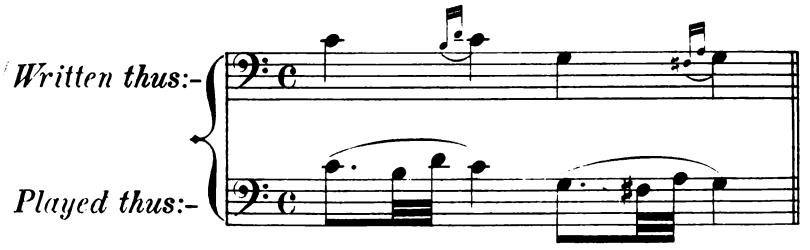
When the appoggiatura is written so  the value of it is one half of the following note. When crossed by a small line thus:- its value is but the fourth part of the note that follows it.

EXAMPLES.

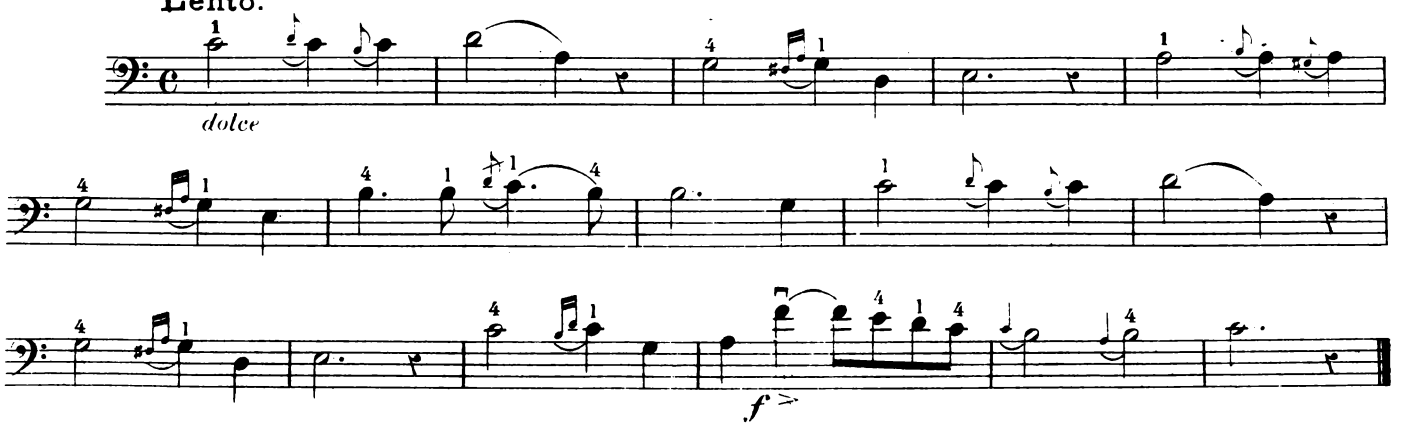


There is also a double Appoggiatura, which is composed of two grace-notes placed:-the first, one degree below the principal note, and the second, one degree above it.

EXAMPLE.

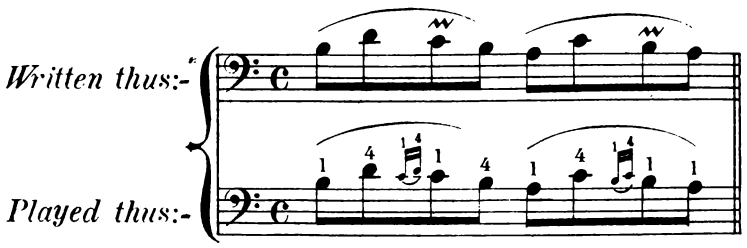


EXERCISE.



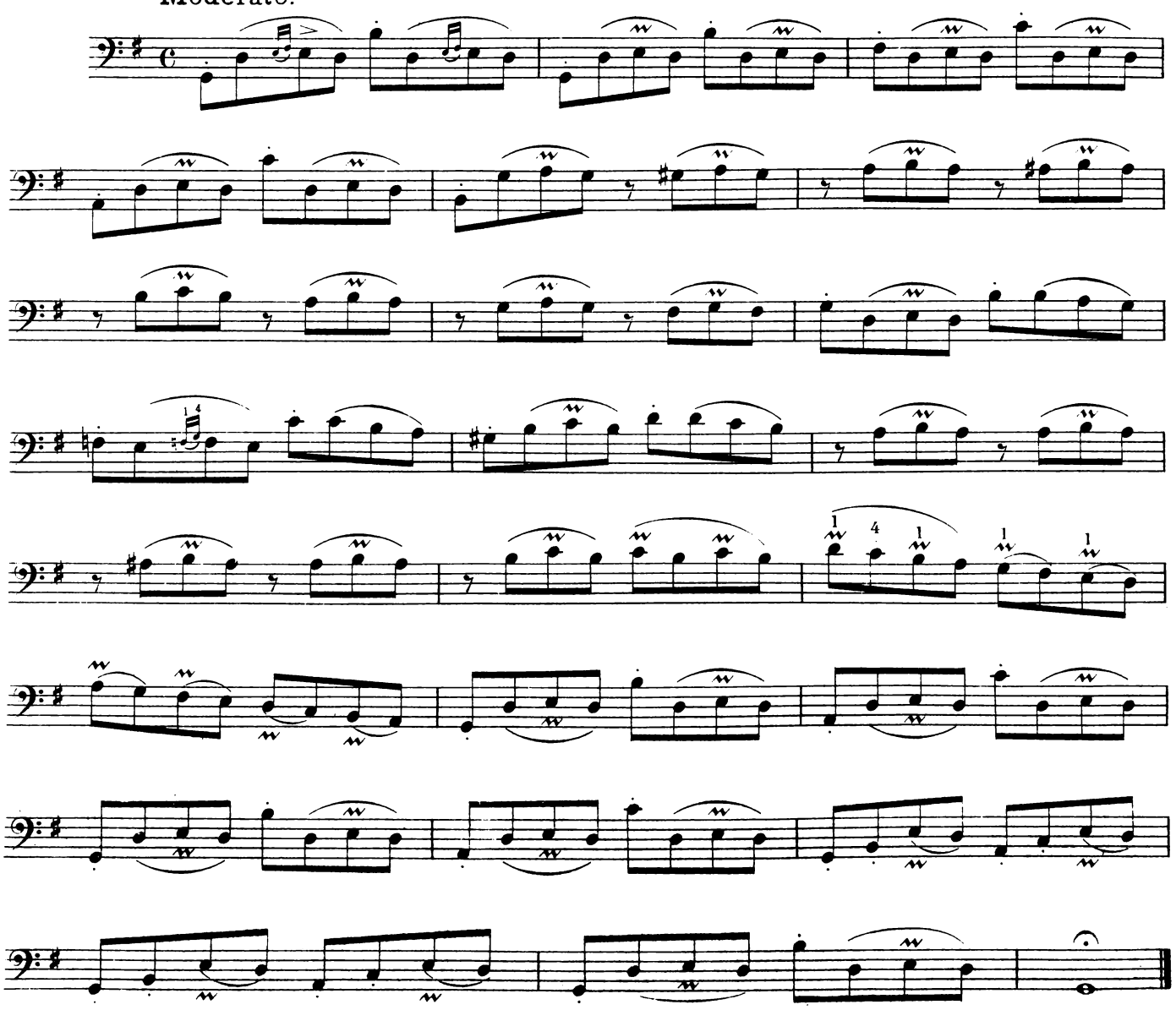
THE PASSING SHAKE.

The passing Shake, often written thus ~ must be played quick and round in the following manner:-



EXERCISE.

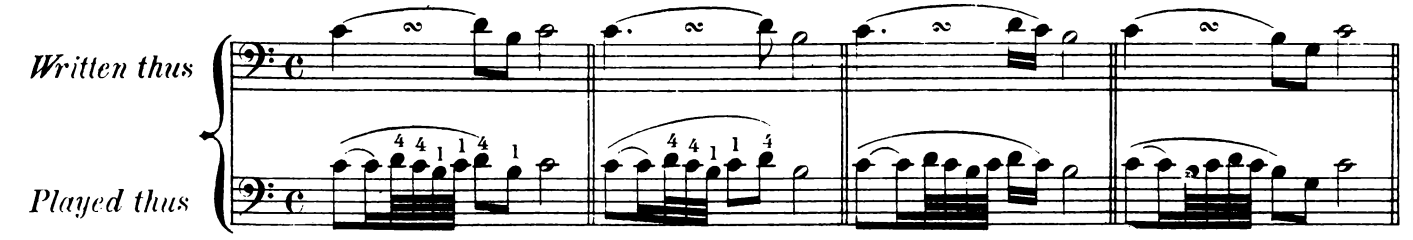
Moderato.



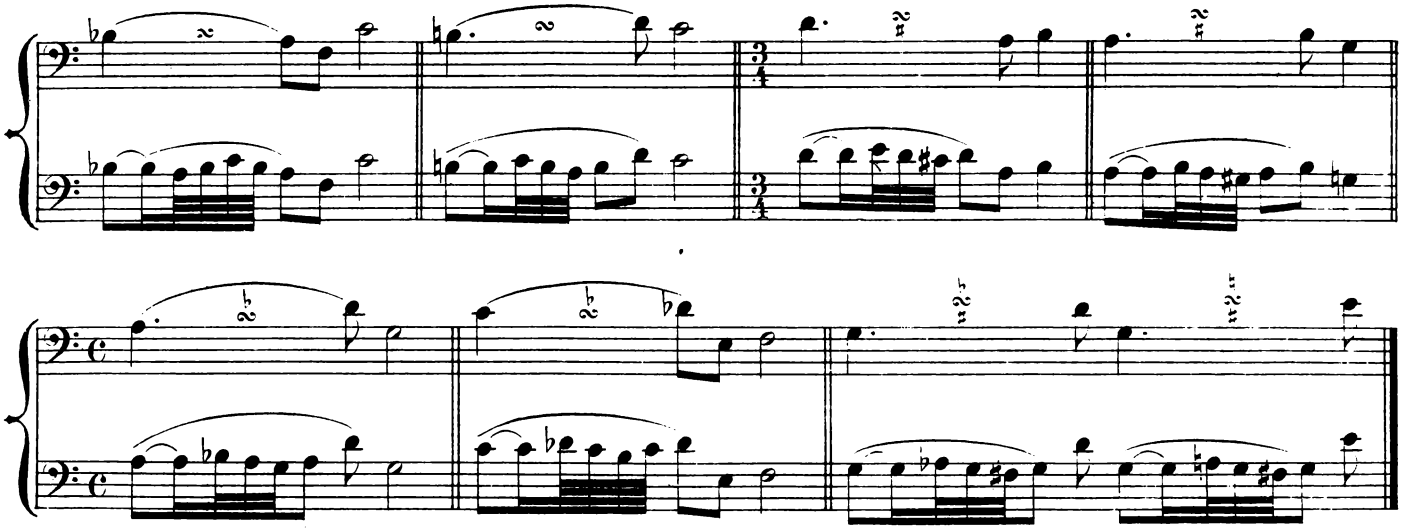
THE GRUPPETTO OR TURN.

Is composed of three or four grace-notes placed after a principal note. The Turn is marked thus (∾) a small (♮) placed under some of the marks (∾̲) is to indicate that the lowest of the three grace-notes is sharp. Should the (♮) be placed above the mark (♮∾) the upper grace-note must be sharp; a sharp (♯) above and beneath (♯∾♯) indicates that both, the upper and the lower grace-note must be sharp.—The same rule applies to flats— only that the grace-notes must be a semitone lower in this case.

EXAMPLE.



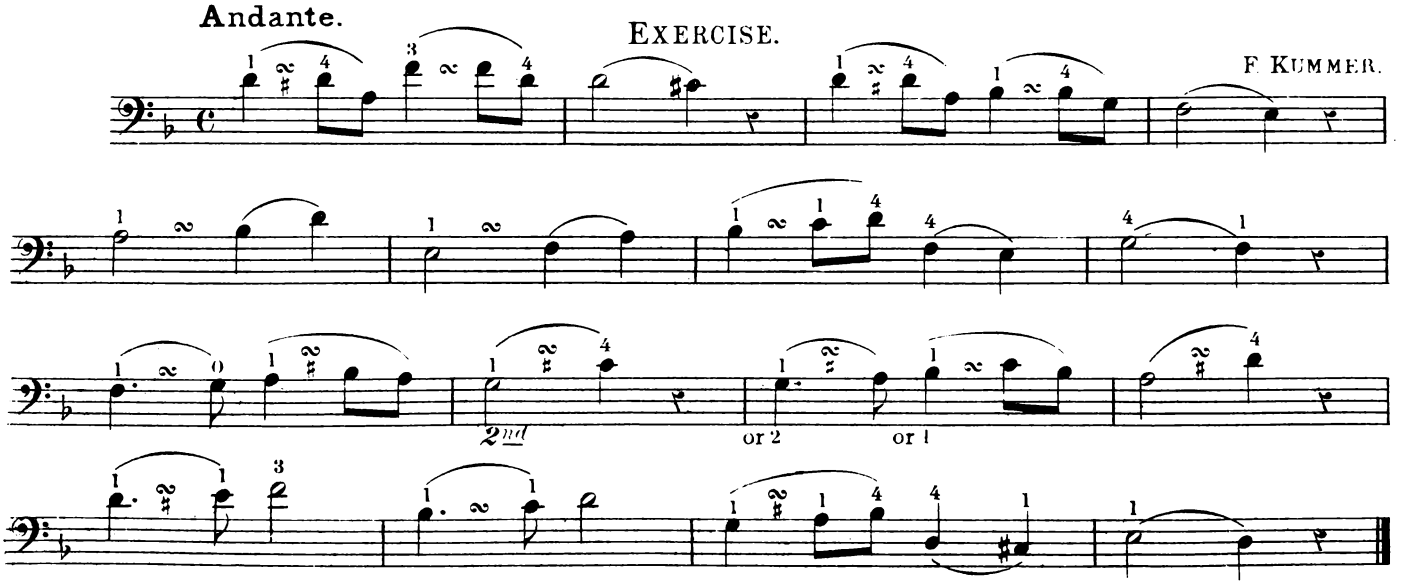
with sharps and flats



Andante.

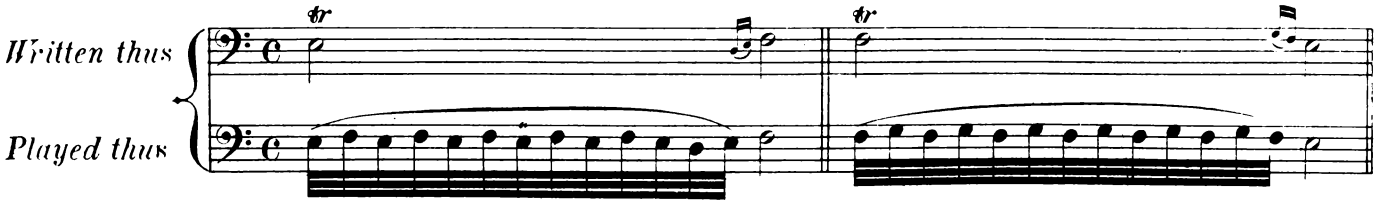
EXERCISE.

F. KUMMER.

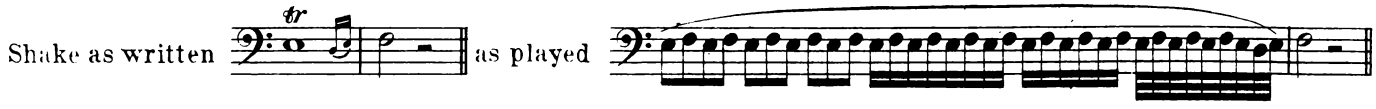


THE SHAKE.

The shake or trillo, marked thus: *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

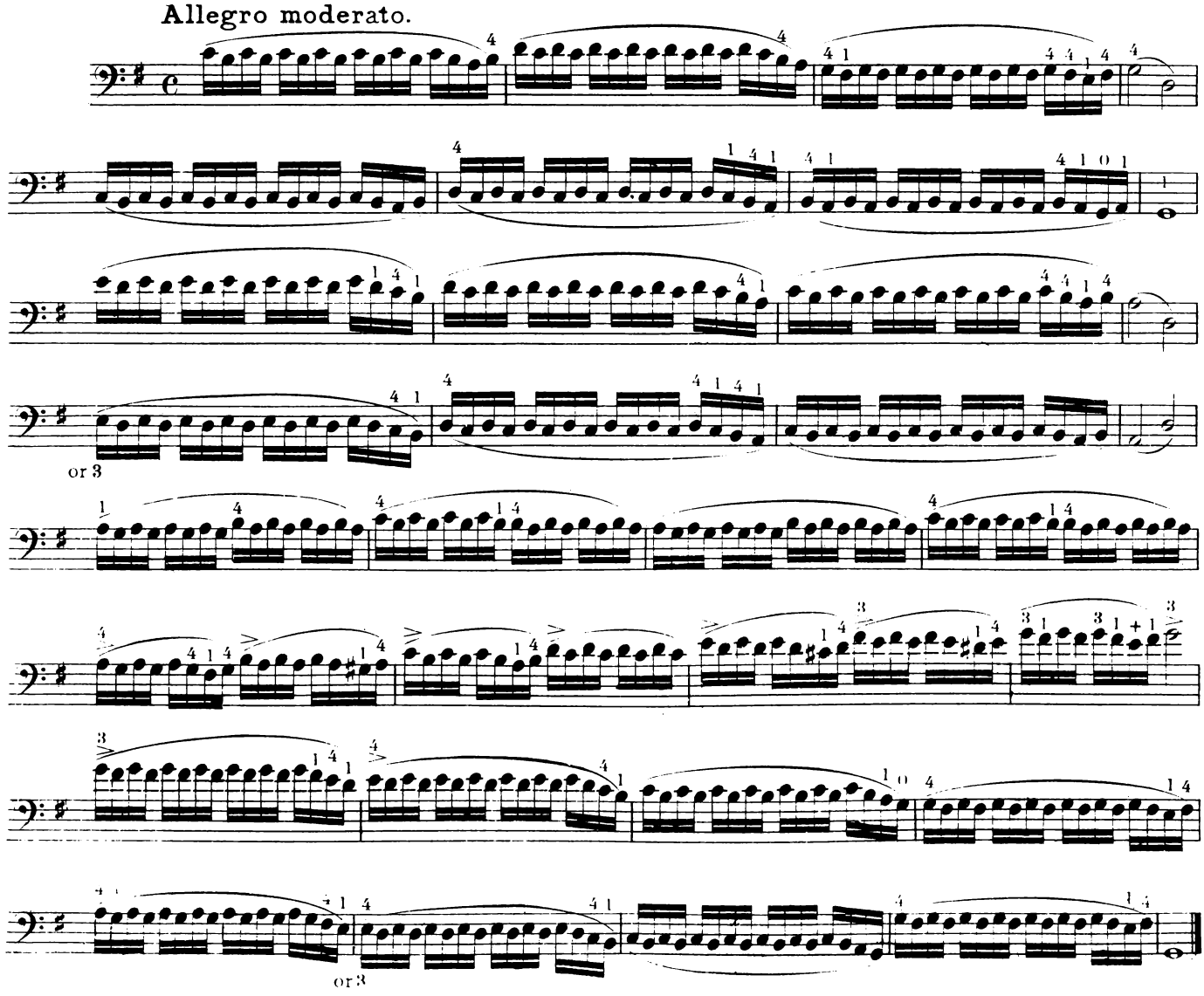


To acqire a good shake the finger must be raised high and fall perpendicularly upon the string.— The shake should be practised and in many cases when performed, begin slowly and encrease the velocity gradually.



EXERCISE TO PREPARE THE SHAKE.

Allegro moderato.



EXERCISE.

A. GOUFFÉ.

Maestoso.

1.

mf

or 2

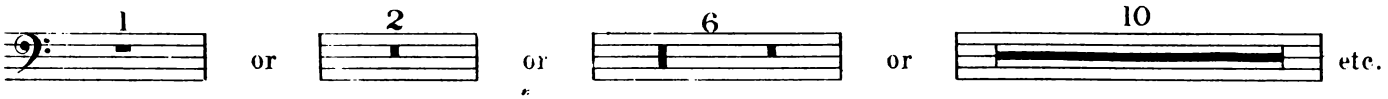
EXERCISE.

Allegro moderato.

2.

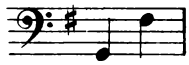
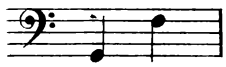
NUMBERED RESTS.

When a composition requires a long silence for an instrument, this is indicated by numbered rests, thus:

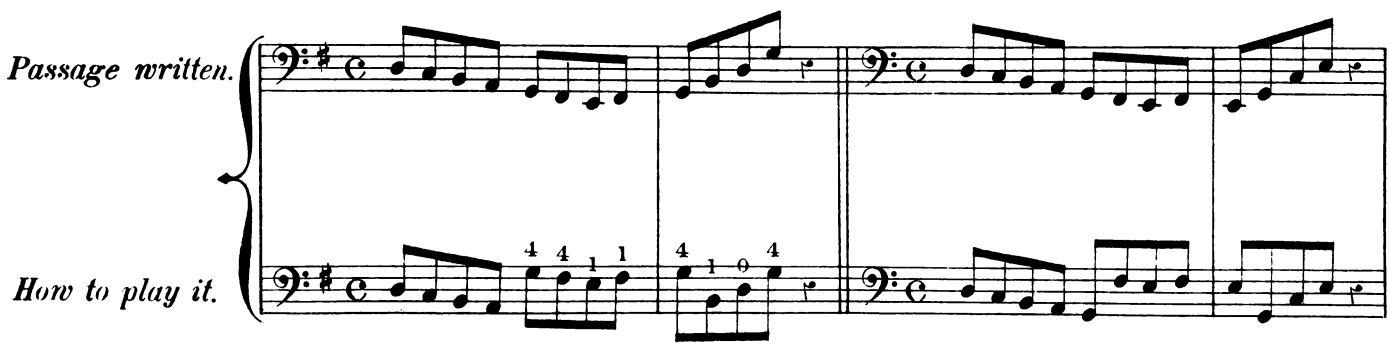


This means, so many bars as the number over the rest indicates should be quietly counted.

BROKEN PASSAGES.

There will often be found passages in Double-Bass copies which exceed the compass of the three stringed Bass on the third string. Those passages being intended for a four stringed Bass, it will be found necessary to break those passages off on a certain point and play the low notes an octave higher, until the compass admits again the passage to be played as written. Great care has to be taken, where to break the passage, as some intervals are more suited for that than others. From the root to the leading note  should never be broken. The best break is from the root to the seventh. 

EXAMPLES.



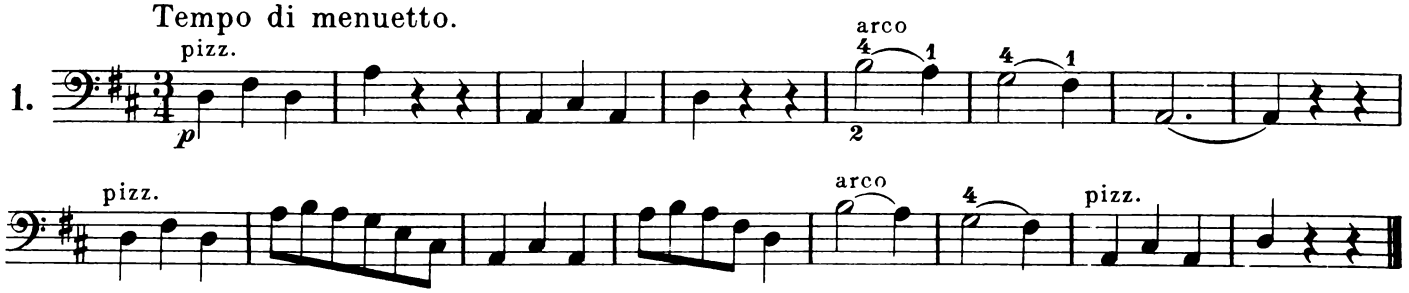
PIZZICATO. (abbreviated pizz.)

This effect is made by pulling the notes with the first finger of the right hand instead of using the bow, which must be inverted between the third and fourth fingers and held clear while the strings are being pulled. The word *arco* signifies that the bow is to used in the usual manner.

EXERCISES FOR PIZZICATO.

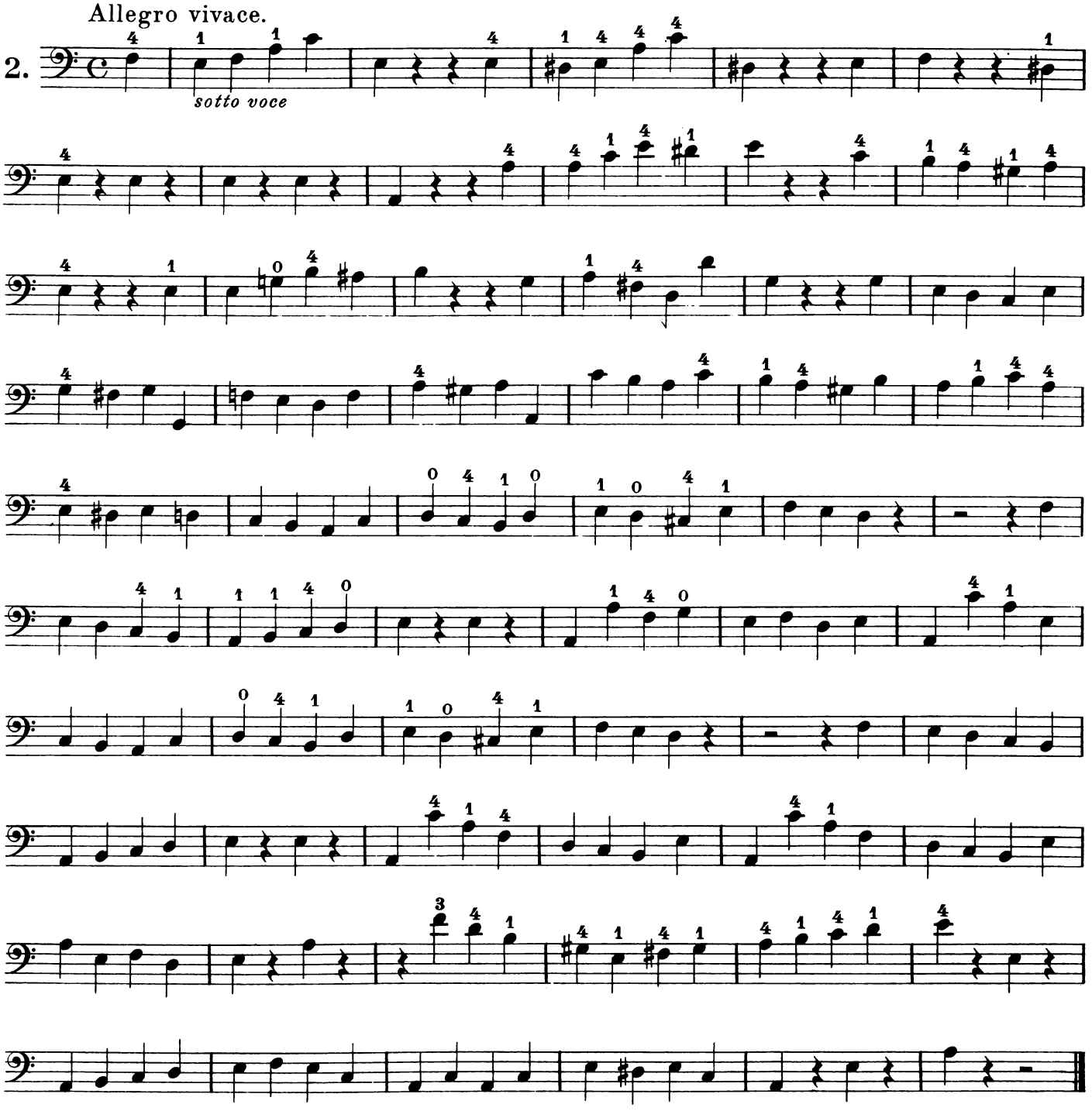
Tempo di menuetto.

1.



Allegro vivace.

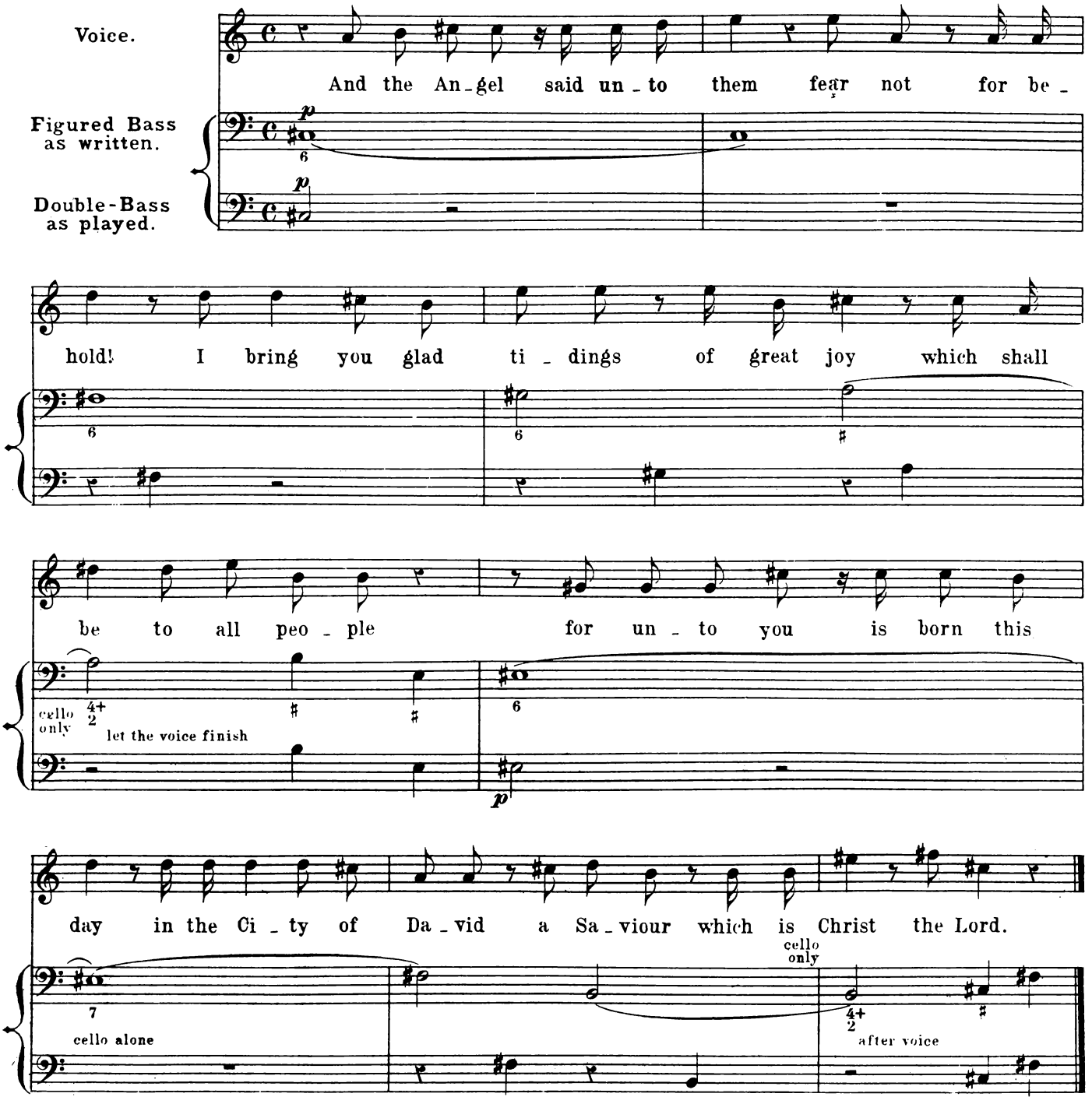
2.



ON RECITATIVE PLAYING.

As the old custom to accompany a recitative in the works of the classical Composers with Violoncello and Double-Bass only, has been retained in England, an example is given here, in what manner this has to be done. The Double-Bass plays the figured Bass notes in the manner shown below, while the Violoncello adds the wanting notes of the chord.

"AND THE ANGEL" *Recit.* from HANDEL'S "MESSIAH"

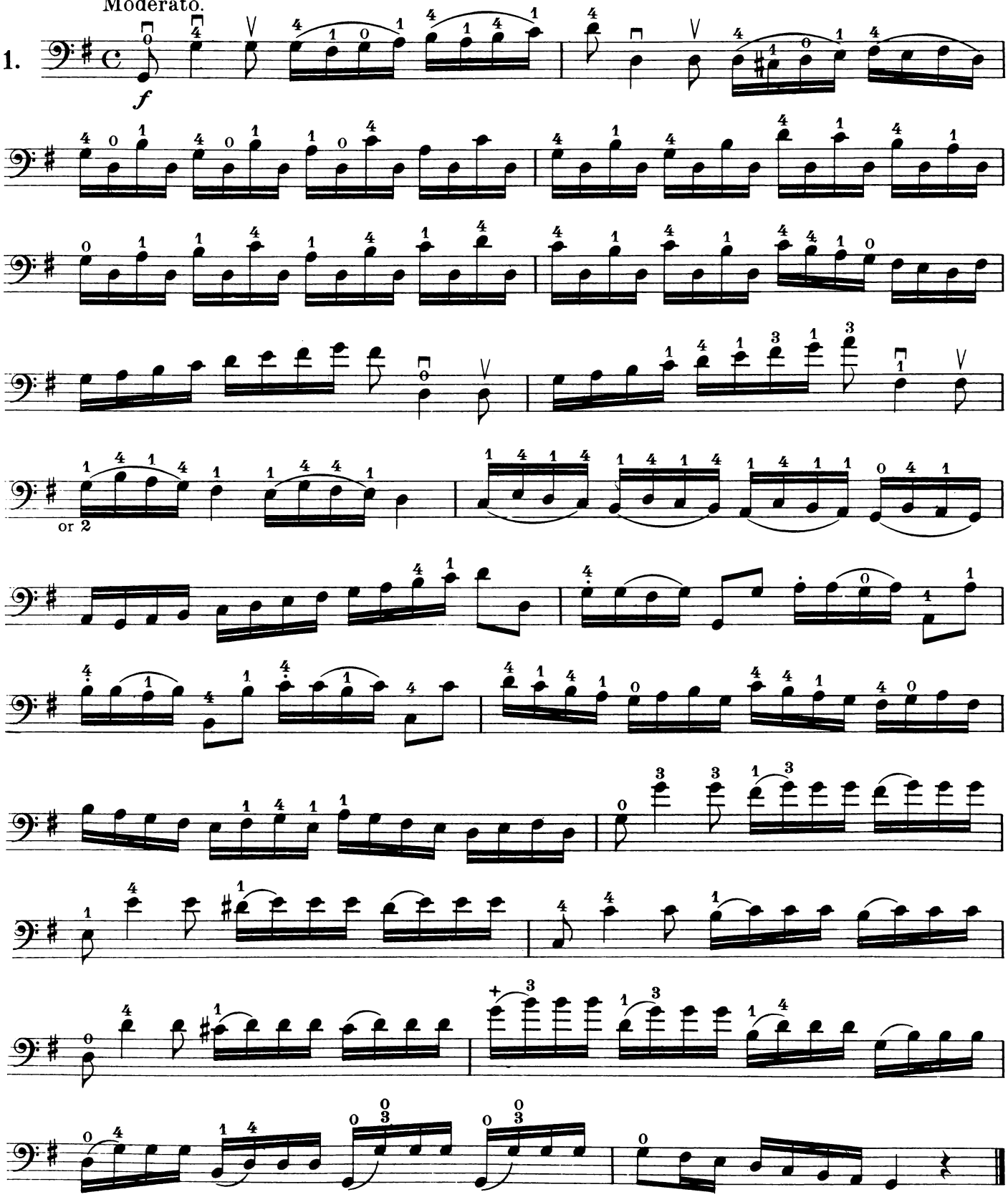


VARIOUS STUDIES.

W. HAUSE.

Moderato.

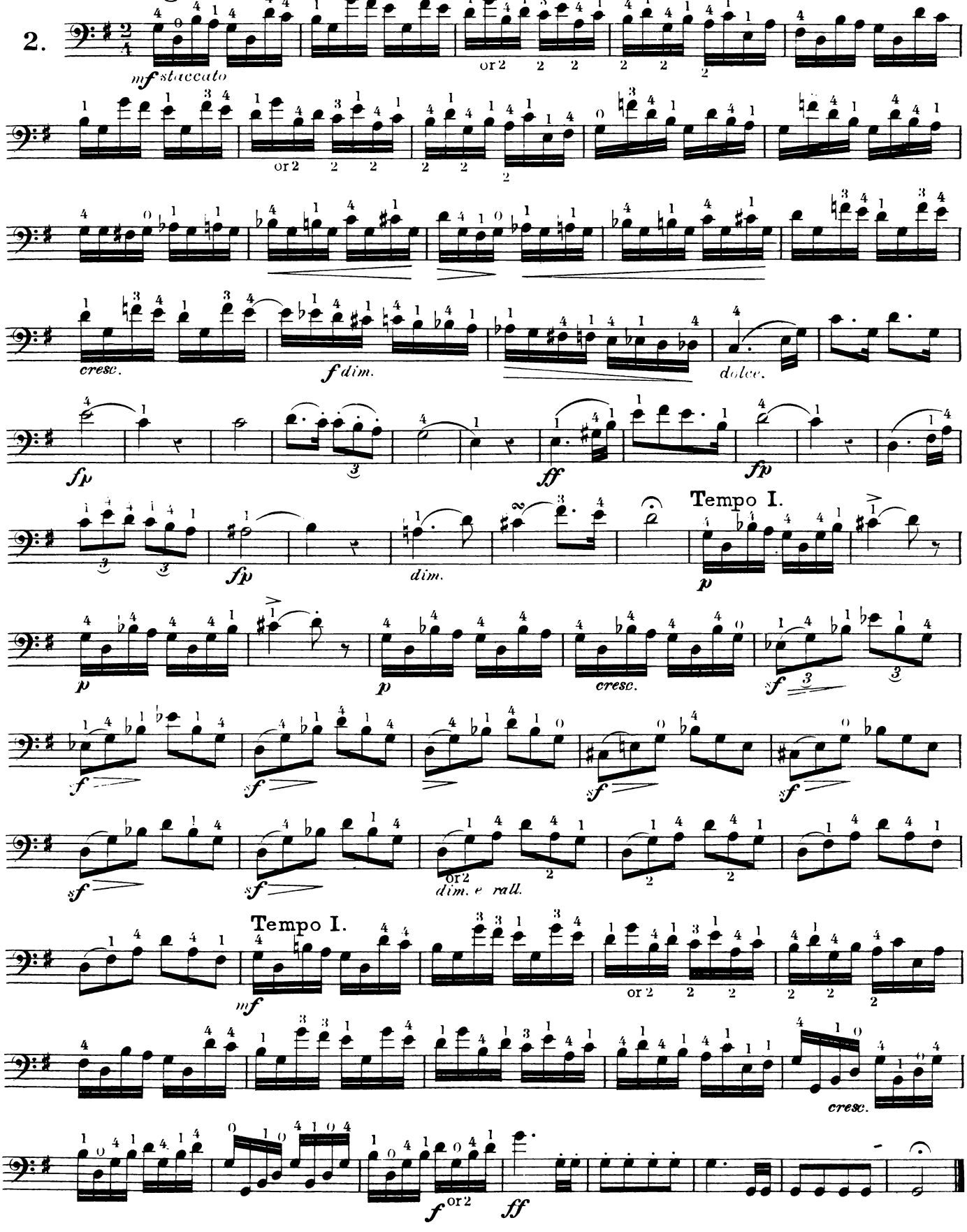
1.

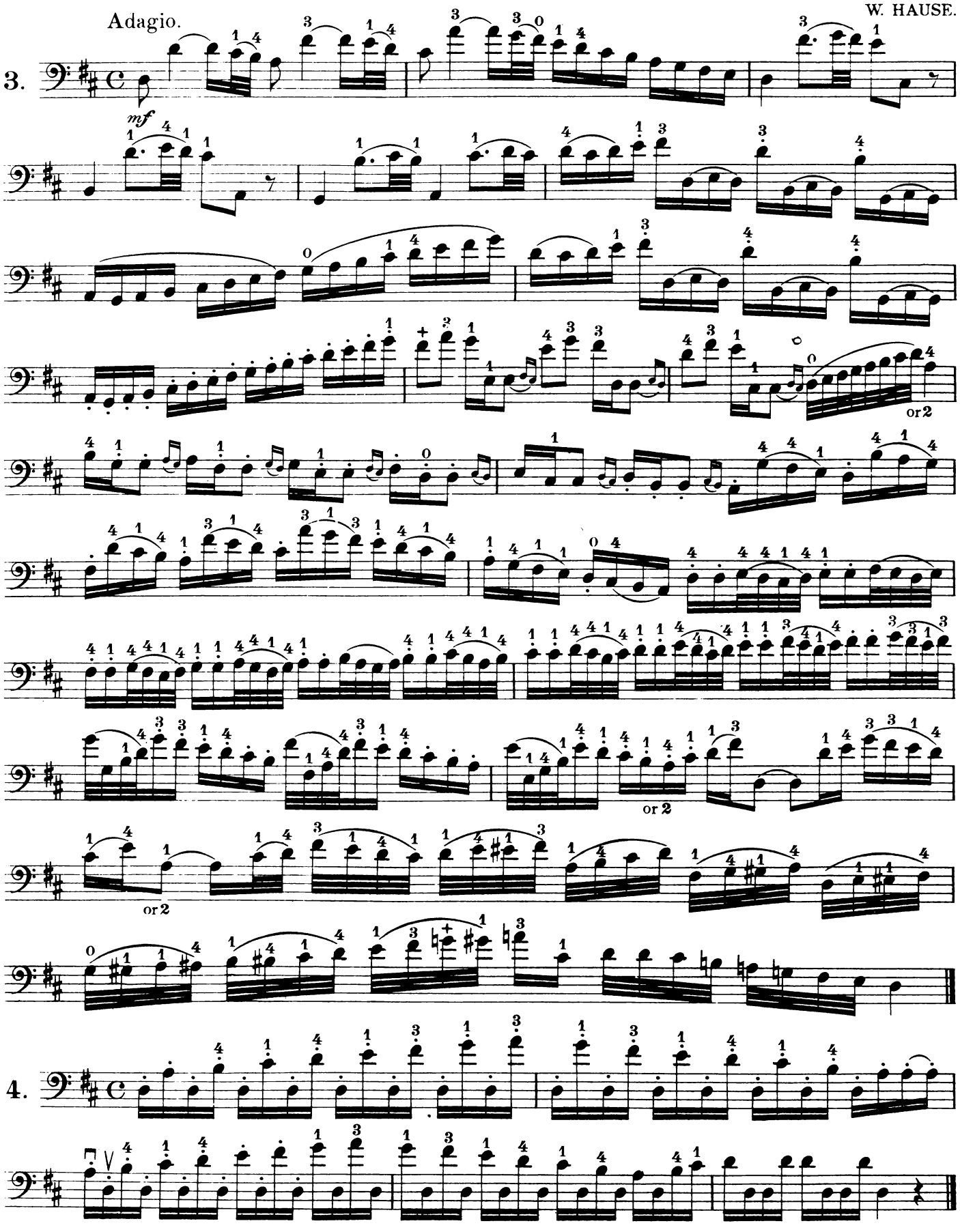


Allegretto.

A. GUOFFE.

2.




Adagio.
3.
mf
or 2
or 2
or 2
4.

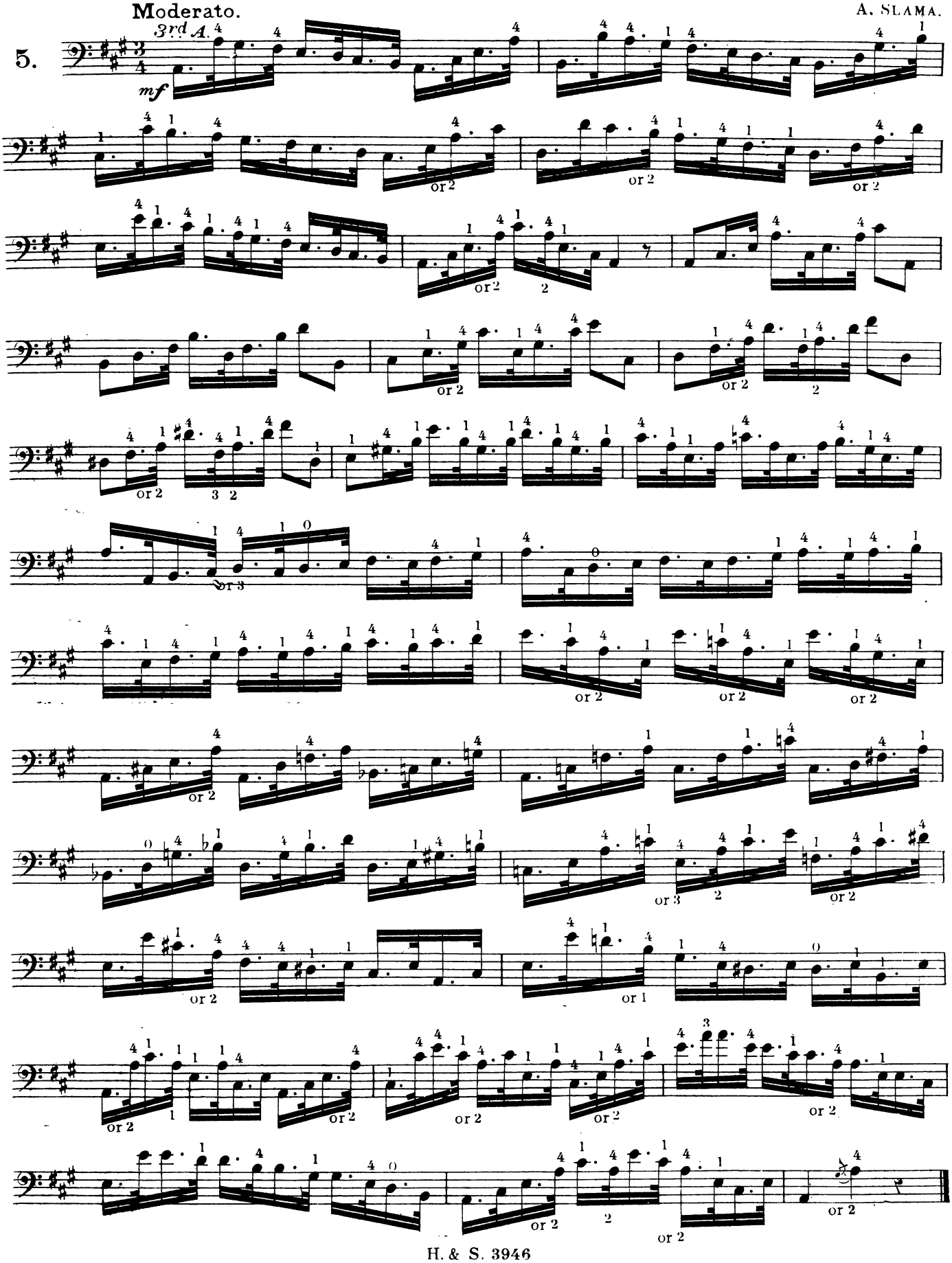
Moderato.

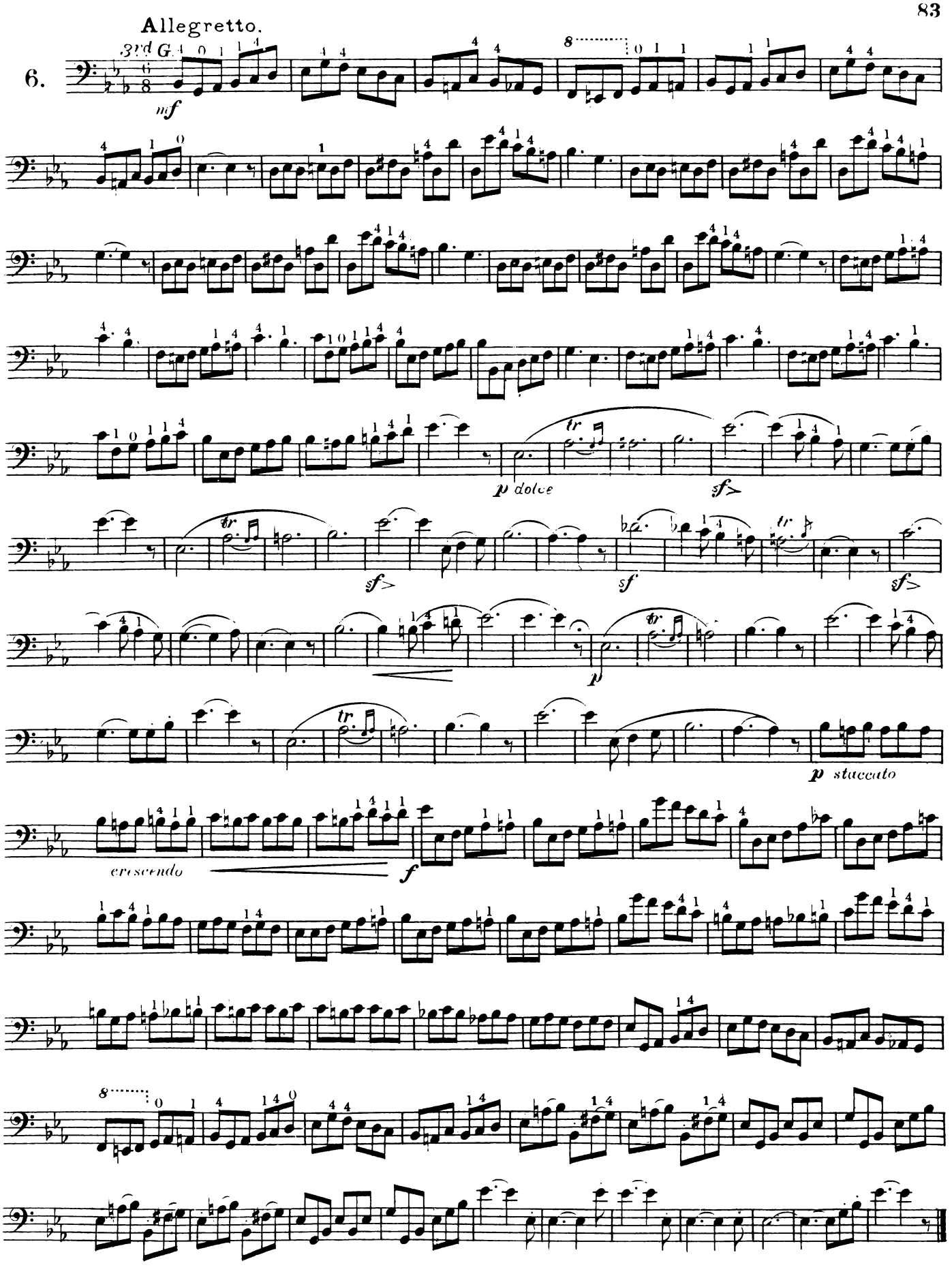
A. SLAMA.

5.

3rd A.

mf




Allegretto.
6.
3rd G.
mf
p dolce
sf>
sf
p
p staccato
crescendo
f

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC

With their Abbreviations and Explanations.

A.....to, in, or at; *a tempo* in time.
Accelerando.....Gradually increasing the speed.
Adagio.....Very slow.
Ad libitum.....As the performer pleases; not in strict time.
Agitato.....Restless with agitation.
Al or *Alla*.....To or in the style of a March.
Alla Marcia.....In the style of a March.
Allegretto.....Moderately quick.
Allegro.....Quick and lively.
Andante.....In moderately slow time.
Andantino.....A little less slow than Andante.
Amoroso.....Affectionately.
Anima, con / *Animato*.....With animation.
A piacere.....At pleasure.
Appassionato.....Impassioned.
Arpeggio.....Separating or breaking the notes of a chord.
Assai.....Very.
A tempo.....In time.
Attacca.....Proceed at once to the following movement.
Barcarolle.....A boating song.
Ben.....Well. *Ben marcato*, well marked.
Bis.....Twice.
Bravura.....Brilliant execution.
Brillante.....Gay, rapid, brilliant.
Brio, con.....With much spirit.
Cadenza.....A passage introduced by way of embellishment.
Calando.....Gradually softer and slower.
Cantabile.....In a singing style.
Canzonetta.....A short song or Air.
Capriccio / *Caprice*.....A composition of irregular construction.
Cavatina.....A
Chord.....A combination of two or more sounds.
Coda.....A supplement at the end of a composition.
Col or *con*.....With.
Crescendo or *cresc*.....Gradually louder.
Da or *dal*.....From.
Da Capo or *D.C*.....From the beginning.
Dal Segno.....From the sign 𝄋.
Decrescendo or *decresc*.....Decreasing in strength.
Diminuendo or *dim*.....Gradually softer.
Dolce or *dol*.....Softly, sweetly.
Duetto or *duo*.....A piece for two performers.
E.....And.
Energico.....With energy.
Espressivo.....With expression.
Fine or *Il Fine*.....The end.
Forte or *f*.....Loud.
Fortissimo or *ff*.....Very loud.
Forzando or *fz*>.....Accentuate the note.
Forza.....Force of tone.
Fuoco, con.....With fire.
Furioso.....Furiously.
Gracioso.....Graceful.
Giocoso.....Joyously.
Giusto.....Just, exact.
Grave.....Very slow and solemn.
Gusto.....Taste.
Harmonie.....A combination of musical sounds.
Key note.....The first degree of the Scale.
Larghetto.....Slow, but not so slow as Largo.
Largo.....Broad and slow.
Legato.....Smoothly, the reverse of Staccato.
Leggiero.....Lightly.
Lento.....Slow.
L'istesso tempo.....The same time.
Loco.....In place. Play as written, no longer an octave higher or lower.
Ma.....But. *Ma non troppo* but not too much.
Maestoso.....Majestically.
Maggiore.....Major Key.
Marcato.....Marked.
Mancando.....Dying away.
Meno.....Less.
Mezzo.....Half.
Minore.....Minor Key.
Moderato.....Moderately. *Allegro moderato*, moderately quick.
Molto.....Much.
Morendo.....Dying away.
Mosso.....Moved. *Più mosso*, quicker.
Moto.....Motion. *Con moto*, with animation.
Non.....Not.
Obbligato.....An indispensable part.
Opus or *Op*.....A work.
Ottava or *8va*.....To be played an Octave higher.
Pause.....The sign indicating stoppage.
Perdendosi.....Dying away.
Pesante.....Heavily.
Pianissimo or *pp*.....As soft as possible.
Piano or *p*.....Soft.
Più.....More.
Più tosto.....Quicker.
Poco or *un poco*.....A little.
Poco a poco.....Gradually, by degrees.
Poi.....Then, afterwards.
Prestissimo.....As quick as possible.
Presto.....Very quick.
Primo or *1mo*.....The first.
Perdendosi.....Losing itself, dying away.
Pomposo.....Pompous, grand.
Quartetto.....A piece for four performers.
Quasi.....As if, similar to.
Quintetto.....A piece for five performers.
Rallentando or *rall*.....Gradually slower.
Ritardando or *rit*.....Slackening speed.
Replica.....Repetition. *Senza replica*, without repeats.
Rinforzando.....With emphasis.
Risoluto.....Resolutely, bold.
Ritenuto.....Retarding the time.
Scherzando.....Playfully.
Secondo or *2nd*.....The second.
Seconda volta.....The second time.
Semplice.....Simply.
Sempre.....Always.
Senza.....Without. *Senza sordino*, without mute.
Simile.....The same.
Sino.....As far as.
Smorzando.....Diminishing the sound.
Solo.....For one performer only. *Soli* for all.
Sordino.....Mute. *Con sordino*, with the mute.
Sostenuto.....Sustained.
Sotto.....Under. *Sotto voce*, in a subdued tone.
Spirito, spiritoso.....Spirit, spirited.
Staccato.....Detached.
Stretto.....An increase of speed.
Tacet.....Silent.
Thema.....The subject of melody.
Tempo.....Time. *Tempo primo*, the same time as at the commencement.
Tenuto or *ten*.....Held for the full value.
Tranquillo.....Quietly.
Tremolando / *Tremolo*.....Trembling, rapid movement.
Trio.....A piece for three performers.
Troppo.....Too much. *Allegro ma non troppo*, quick, but not too quick.
Tutti.....All, all the instruments.
Un.....A, one.
Unisono.....In unison.
Una corda.....On one string.
Veloce.....Quick.
Vivace.....With vivacity.
Vivo.....Lively.
Variatione.....Variation of a melody.
Volkslied.....A national song.
Voce.....The voice.
Volti Subito or *V.S*.....Turn over quickly.

APPENDIX.

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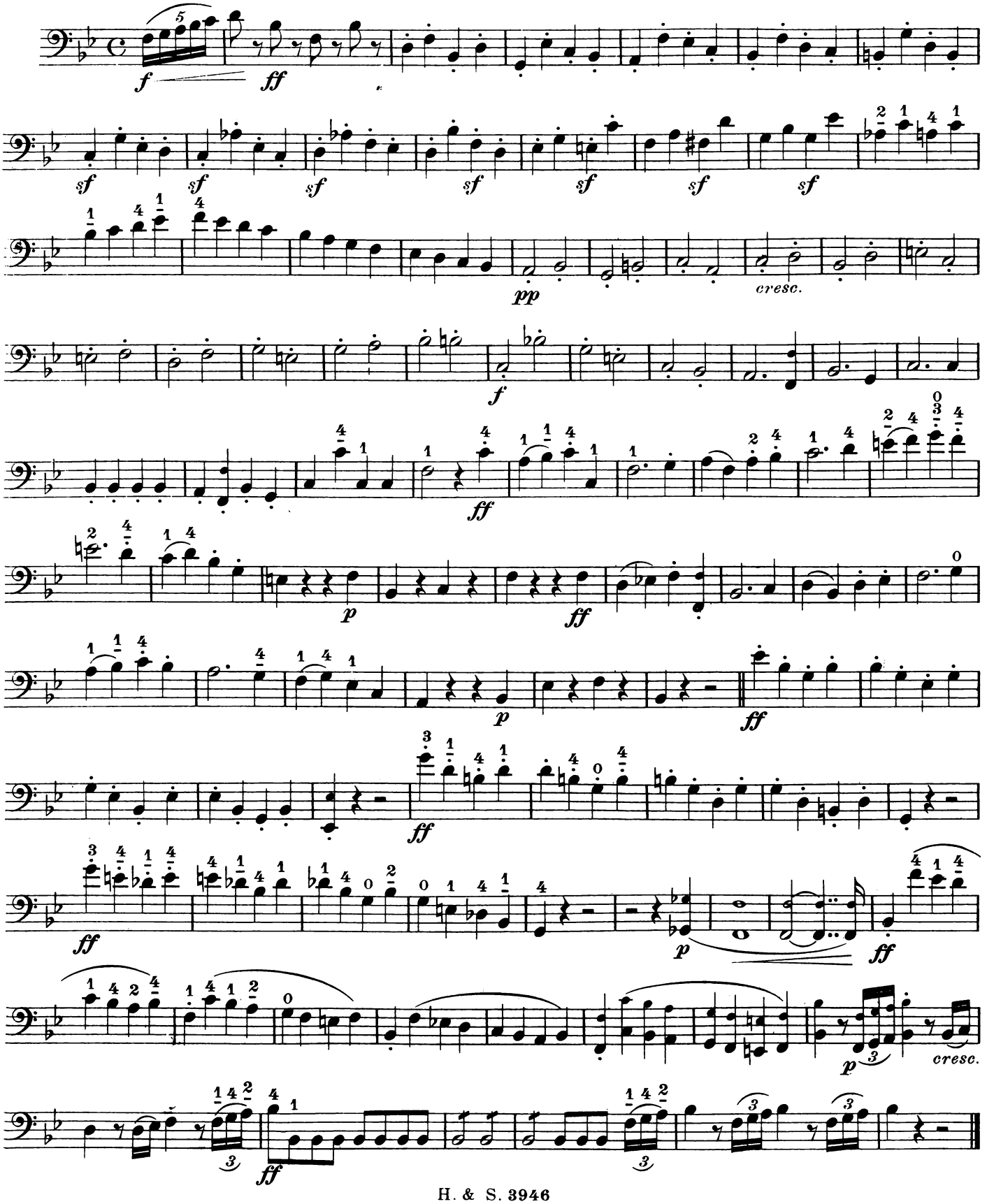
Extract from Symphonie No. 5.	*L. van Beethoven*	94
Extracts from various Symphonies.	*L. van Beethoven*	95
Extracts from various Symphonies.	*Joseph Haydn*	96
Extract from Overture "Anacreon".	*L. Cherubini*	97
Extract from Symphonie No. 1.	*L. van Beethoven*	98
Extract from Overture "Zauberflöte".	*W. A. Mozart*	100
Extract from Symphonie No. 2.	*L. van Beethoven*	101
Extract from Symphonie No. 8.	*L. van Beethoven*	102
Recitative from Symphonie No. 9	*L. van Beethoven*	103
Finale from the Pastoral Symphonie	*L. van Beethoven*	104
Scherzo from the C minor Symphonie	*L. van Beethoven*	106
Extract from Symphonie	*W. A. Mozart*	107
Extract from Symphonie	*F. Schubert*	108
Extract from Overture "Faust".	*R. Wagner*	110
Extract from Overture "Braut von Messina".	*R. Schumann*	110
Extract from Overture "Preciosa".	*C. M. von Weber*	111
Extract from Symphonie	*F. Mendelssohn*	112
Extract from Symphonie No. 2.	*F. Mendelssohn*	113
Duet for 'Cello and Bass	*Anon.*	114
Duet for 'Cello and Bass	*L. Farreng*	116
Duet for 'Cello and Bass	*L. Cherubini*	118
Extract from Overture "Don Juan"	*W. A. Mozart*	121
Extract from Overture "Athalie"	*F. Mendelssohn*	121

FROM SYMPHONIE No. 4.

Allegro vivace.

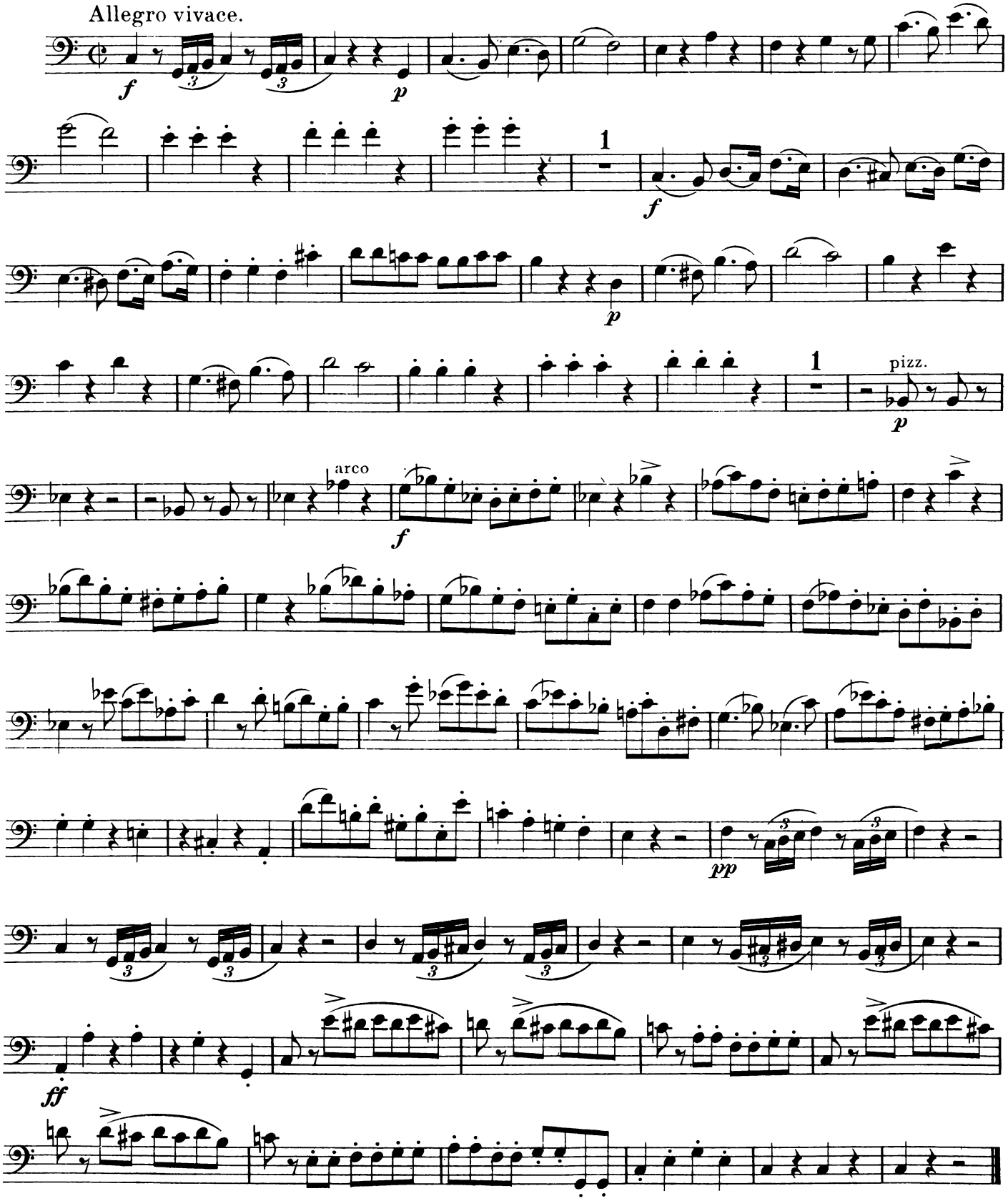
L. van BEETHOVEN.



FROM SYMPHONIE in C.

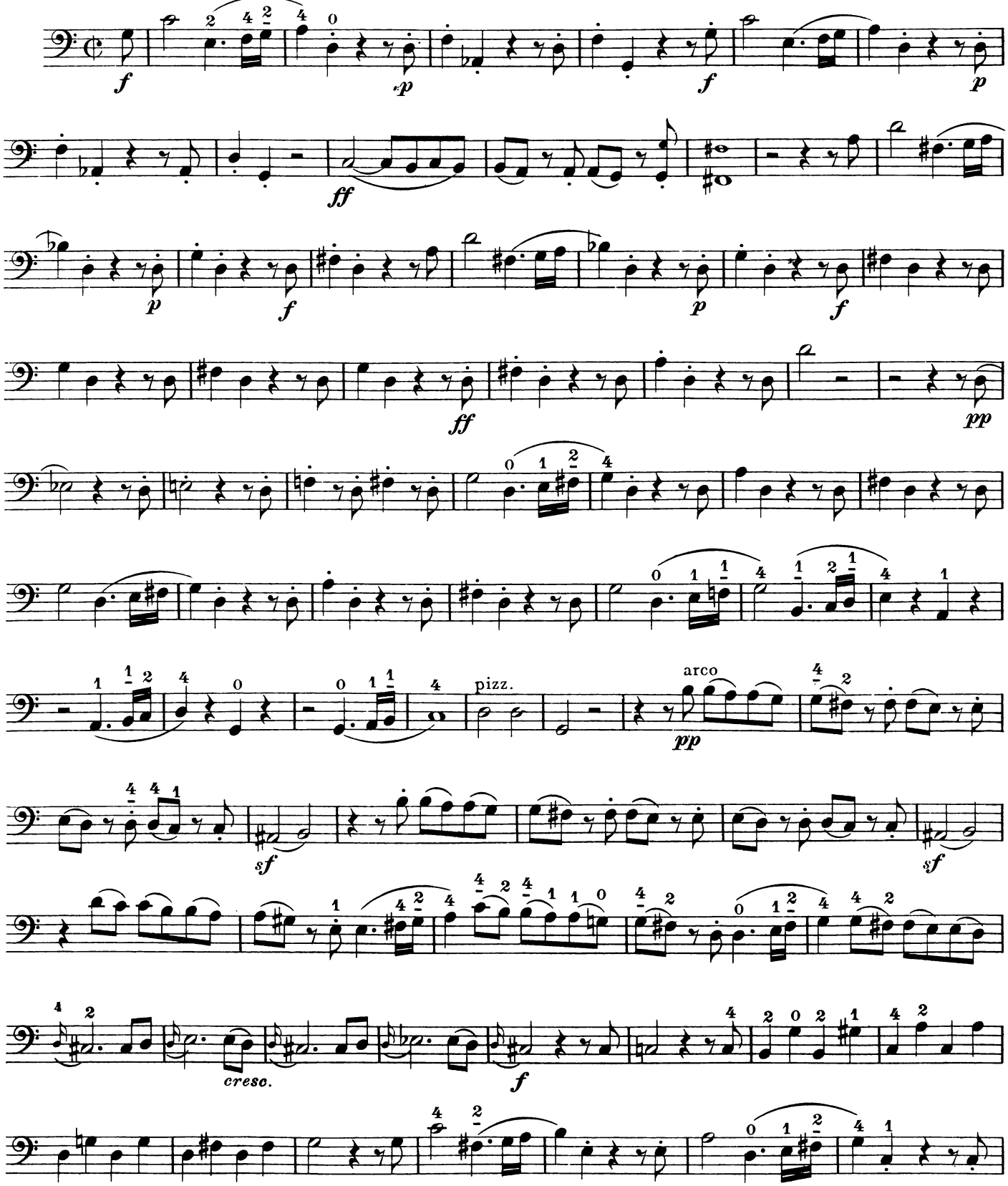
W. A. MOZART.

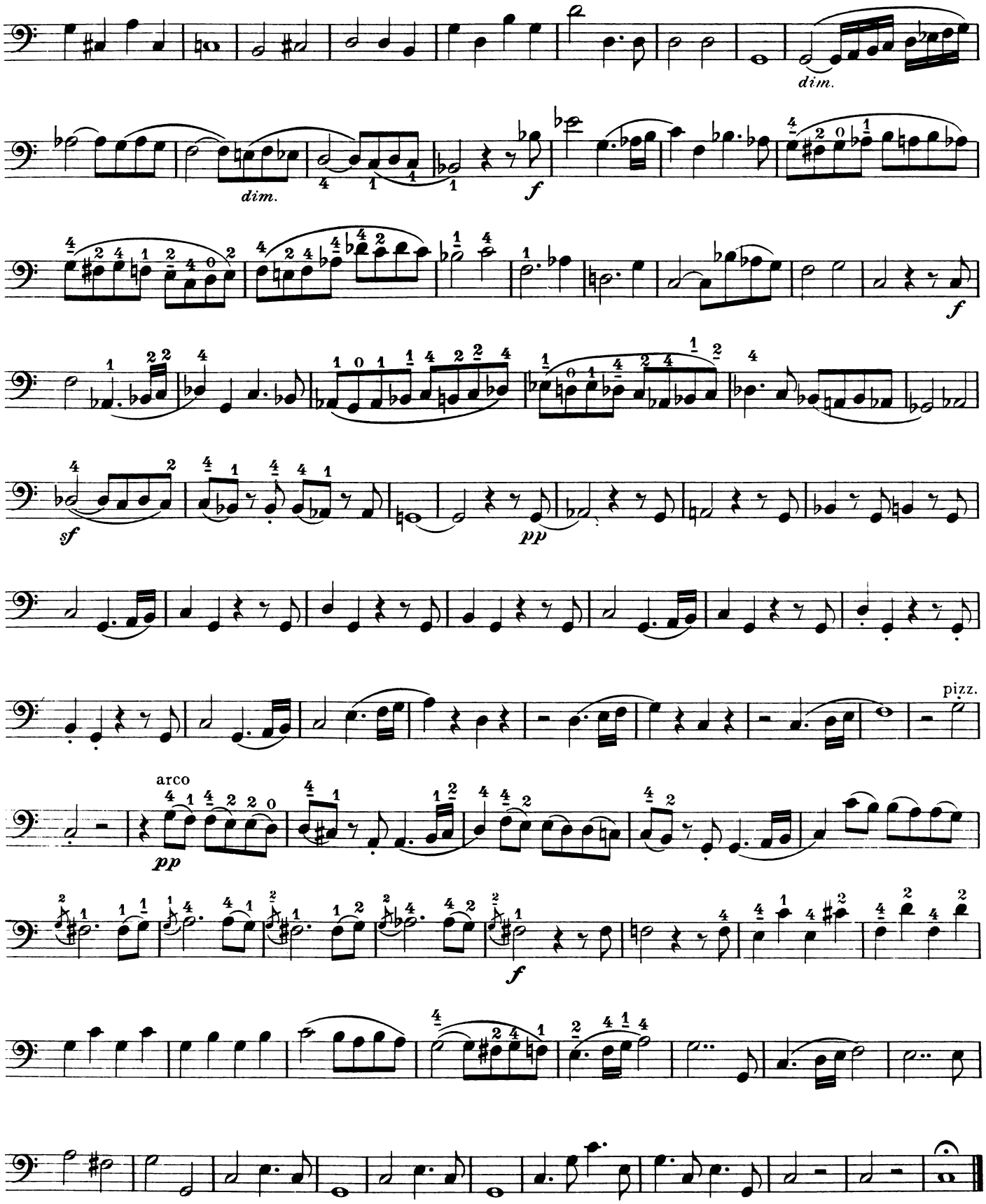
Allegro vivace.



FROM SYMPHONIE No. 3.

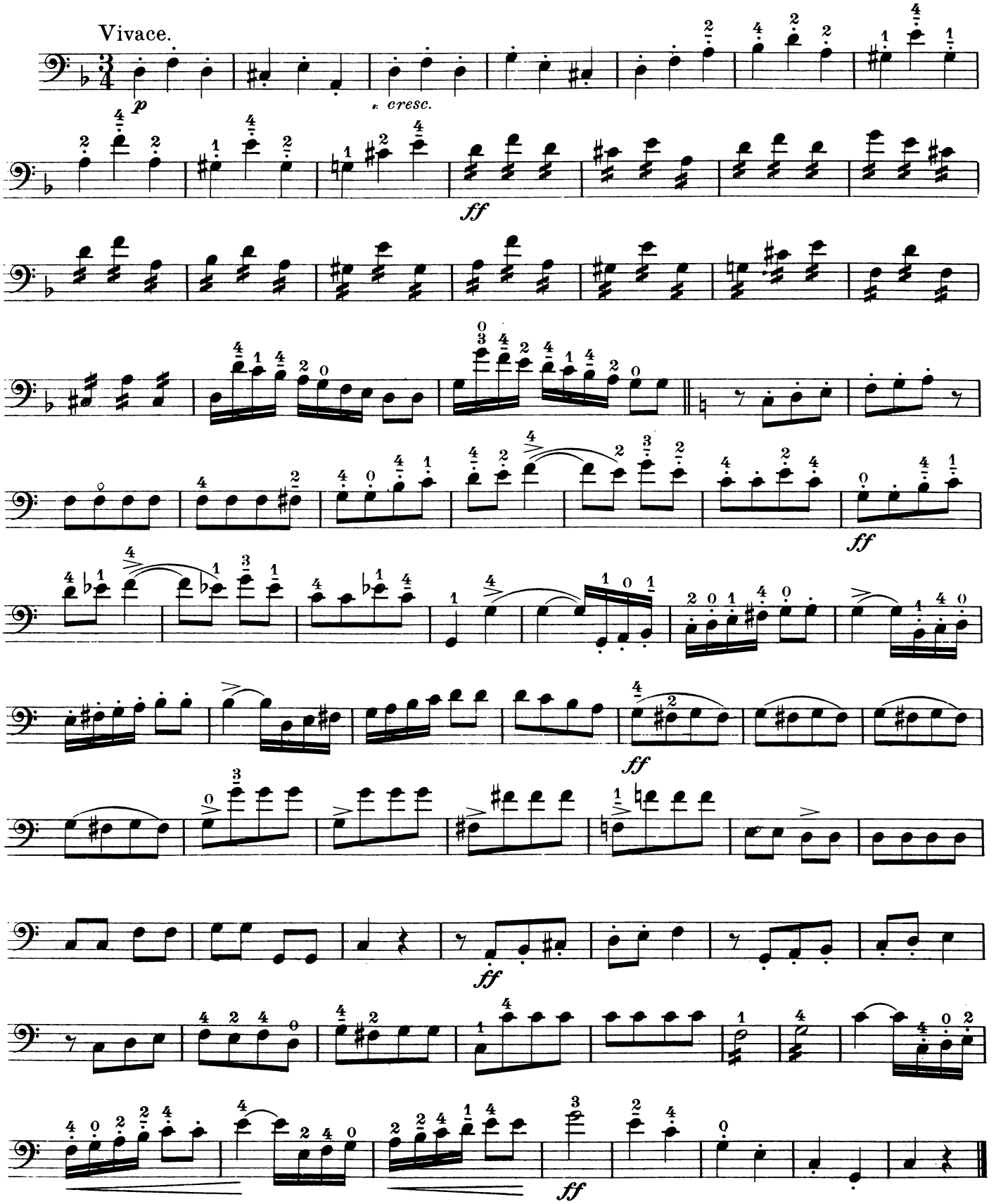
Allegro vivace. L. SPOHR.




dim.
dim.
f
f
sf
pp
pizz.
arco
pp
f

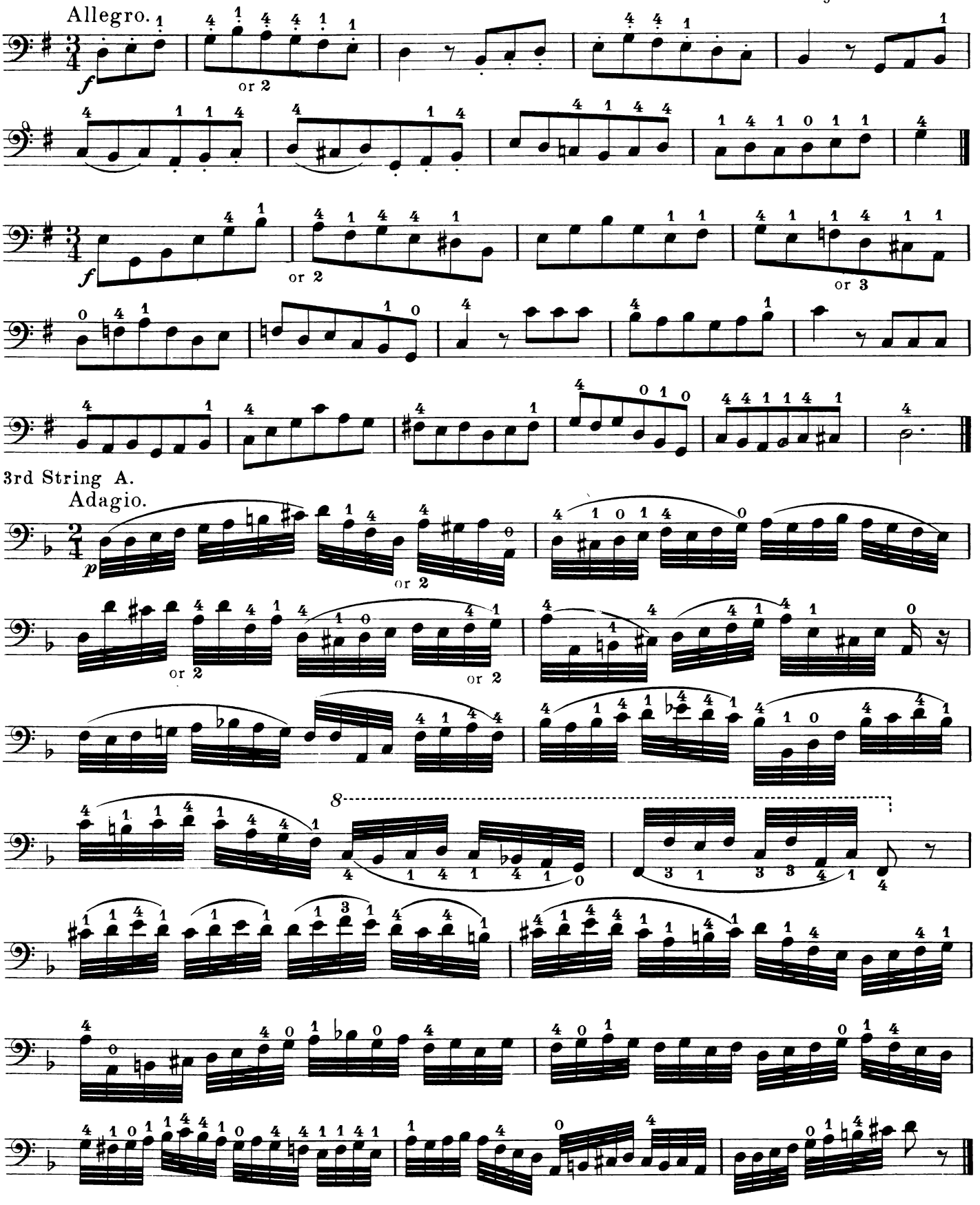
FURIENTANZ FROM "ORPHEUS AND EURYDICE."

CHR. W. v. GLUCK.



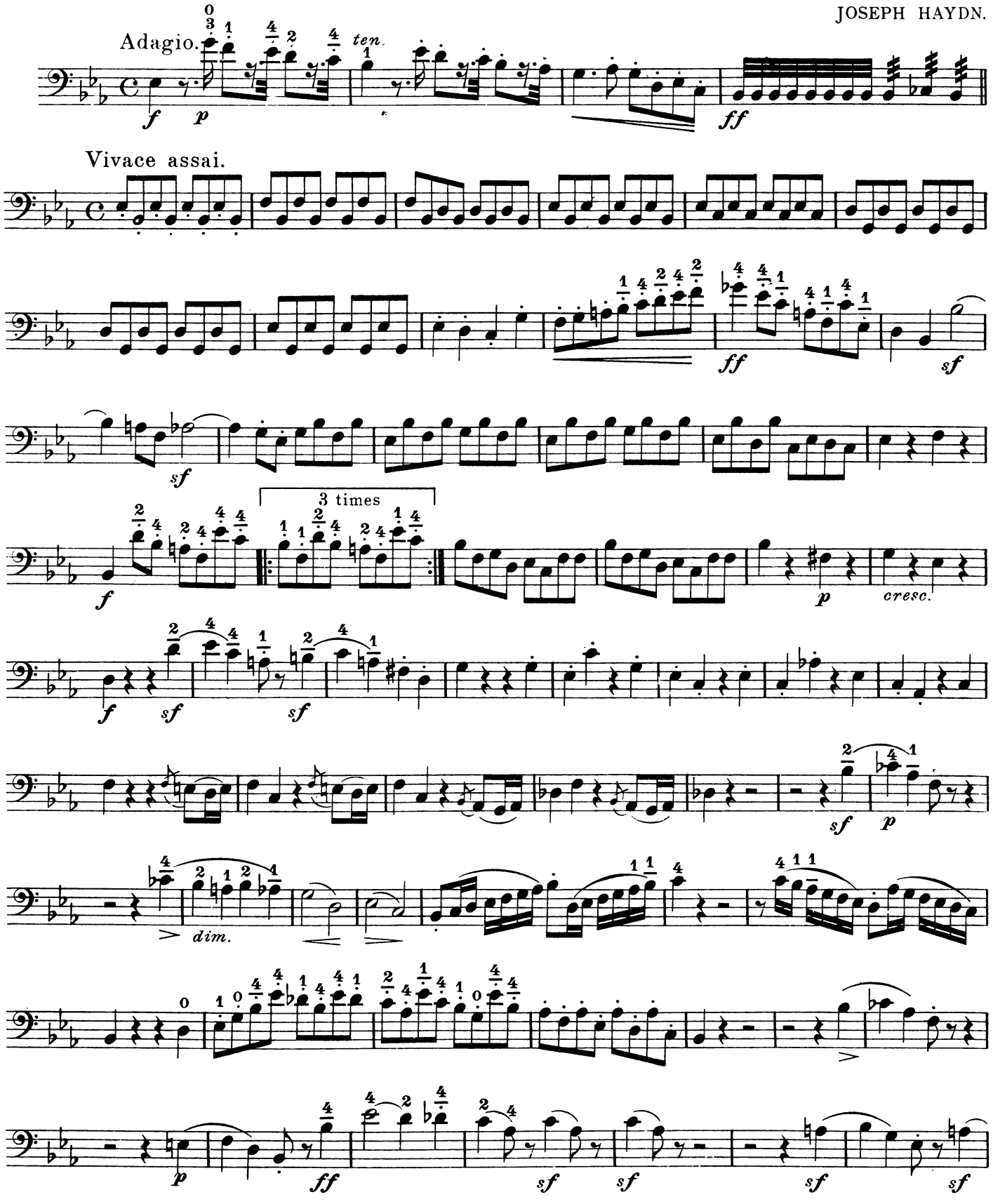
FROM VARIOUS SYMPHONIES.

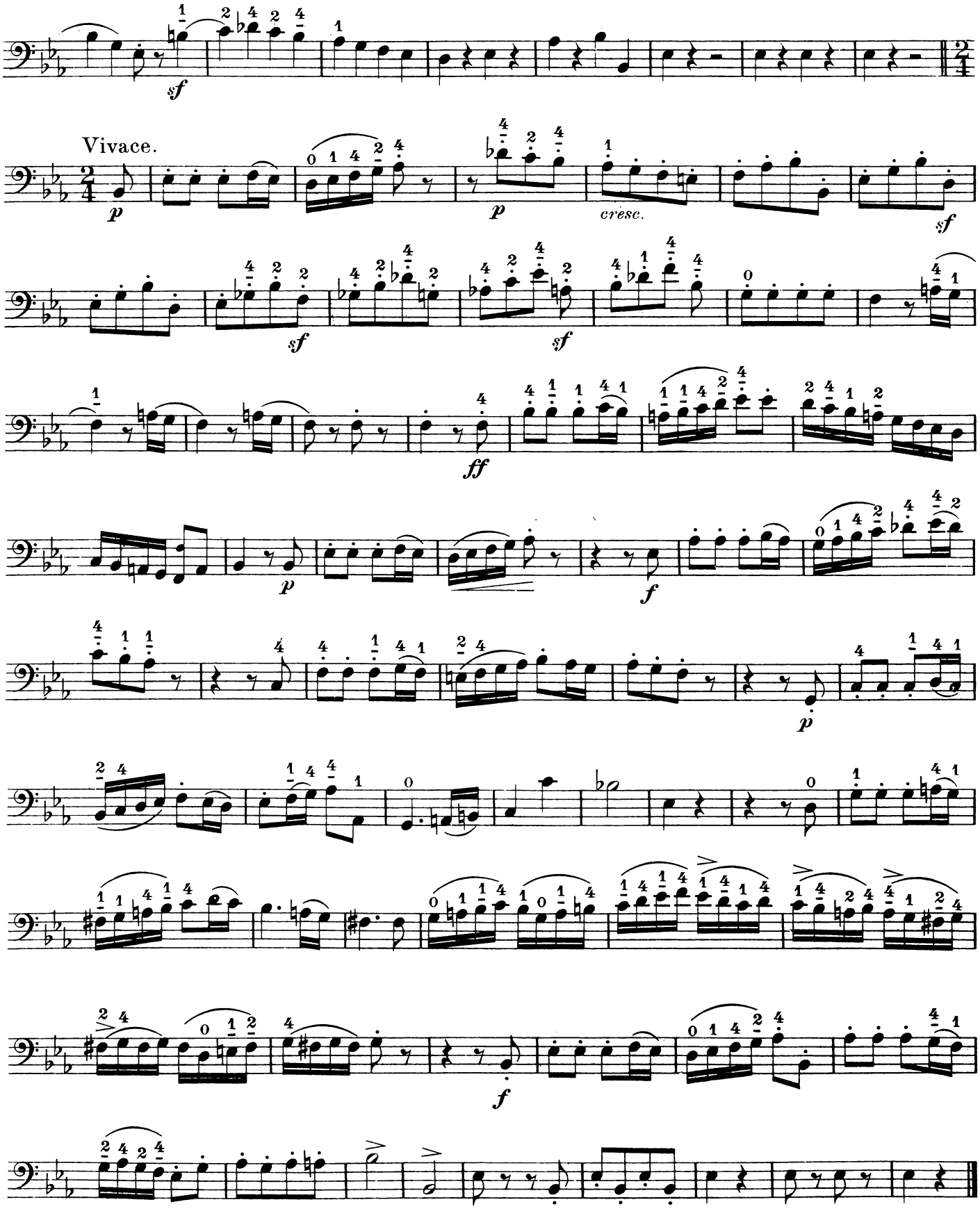
JOSEPH HAYDN.



FROM SYMPHONIE No. 3.

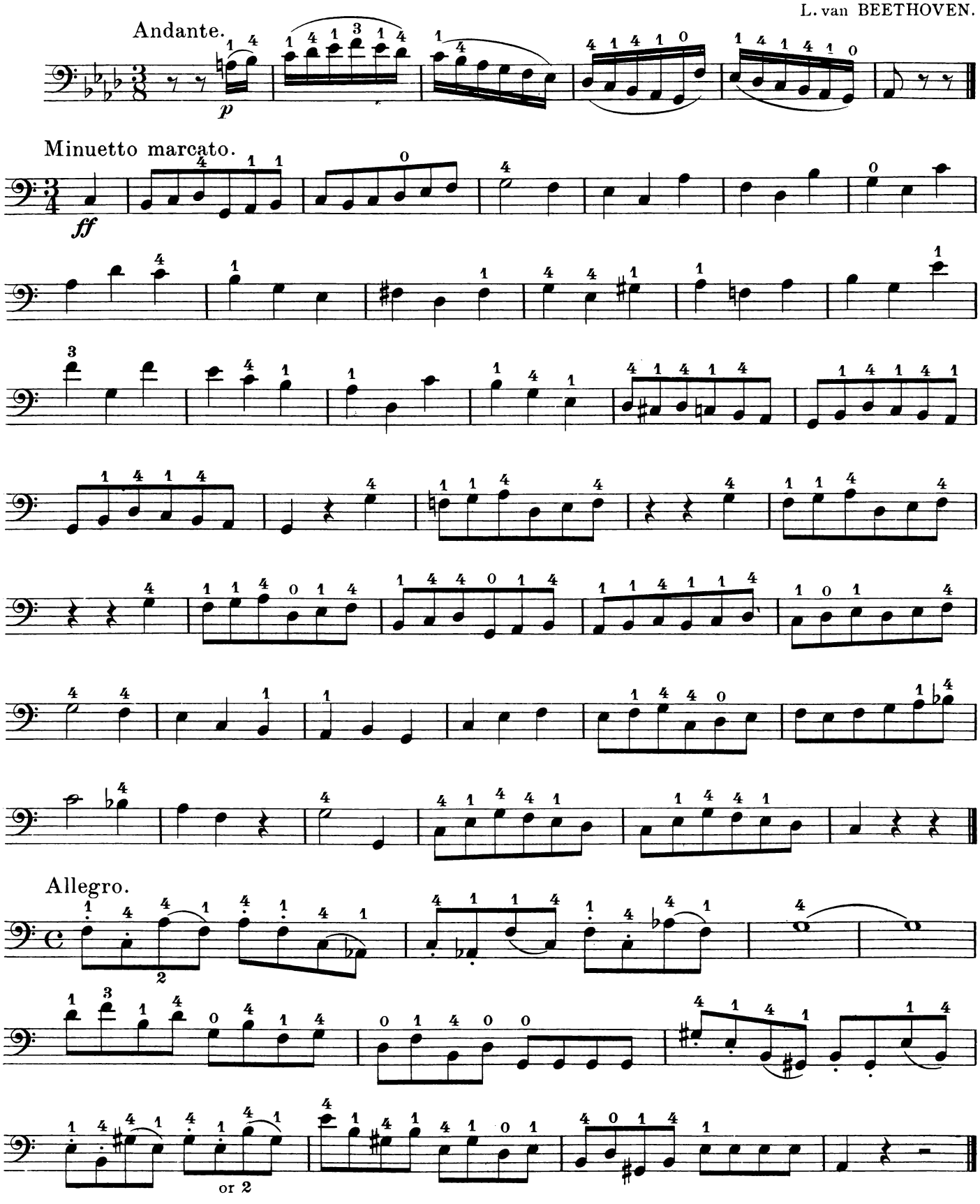
JOSEPH HAYDN.




Vivace.
cresc.

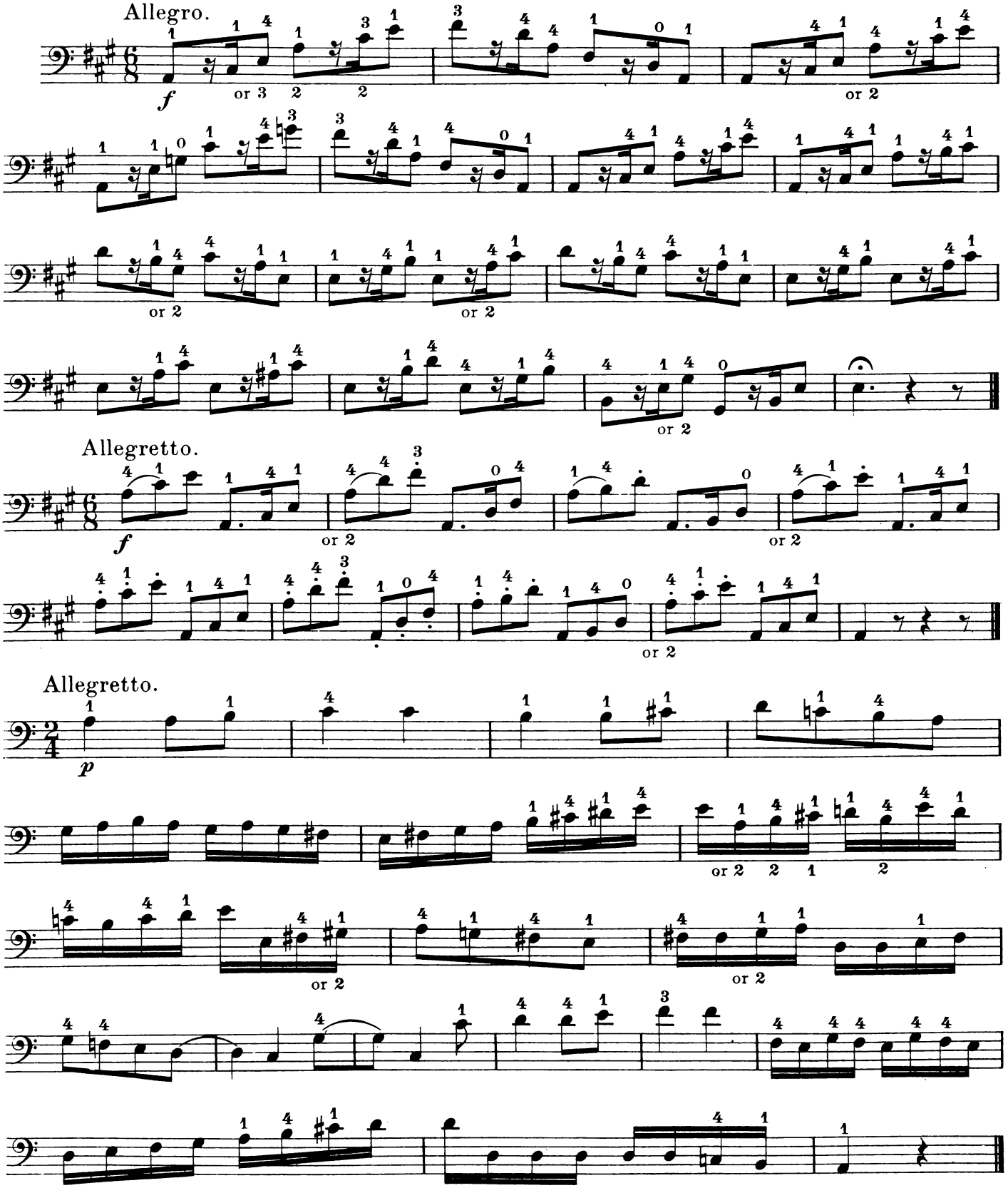
FROM SYMPHONIE No. 5.

L. van BEETHOVEN.



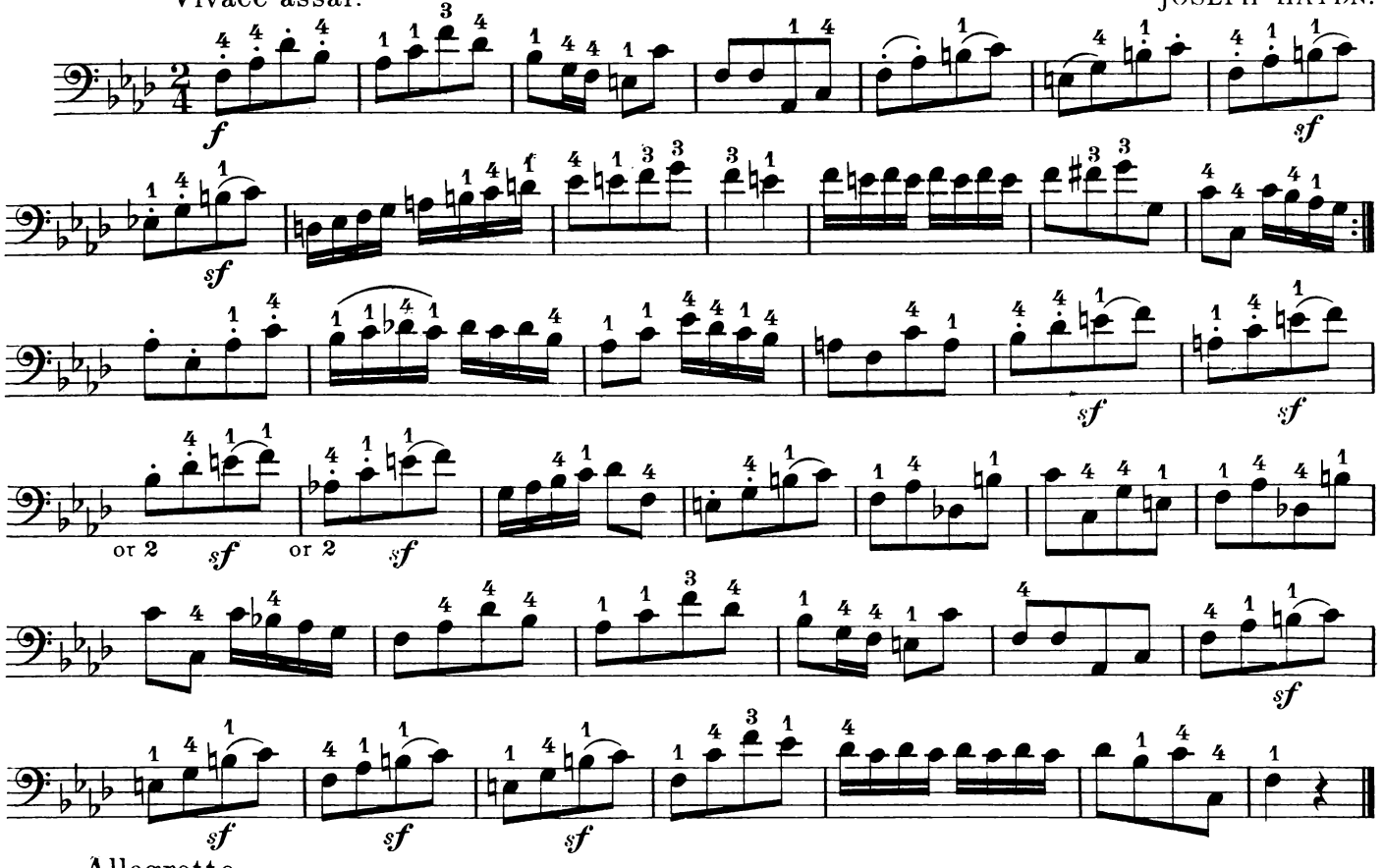
FROM VARIOUS SYMPHONIES.

L. van BEETHOVEN.

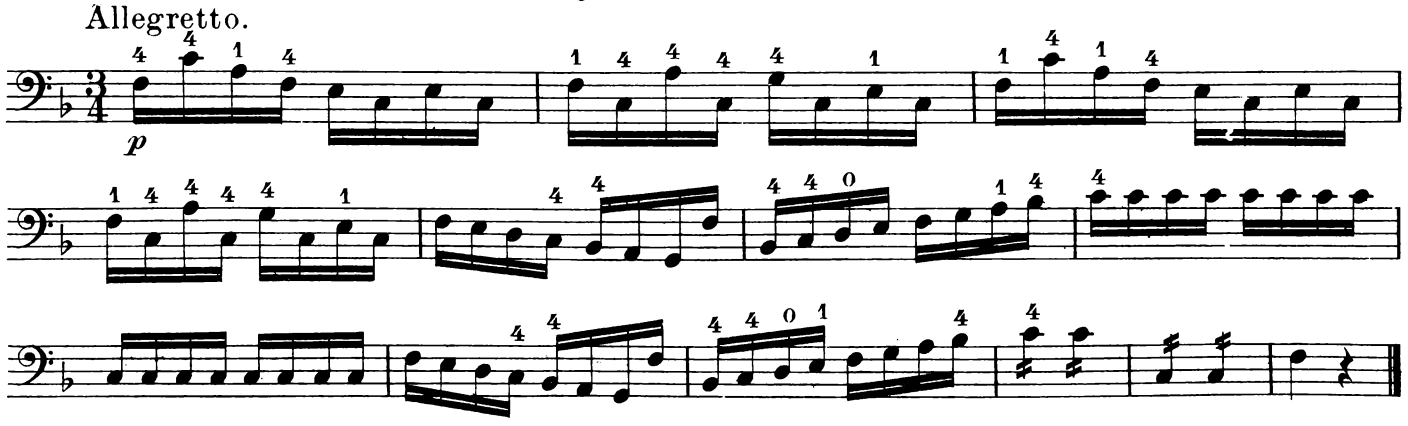


FROM VARIOUS SYMPHONIES.

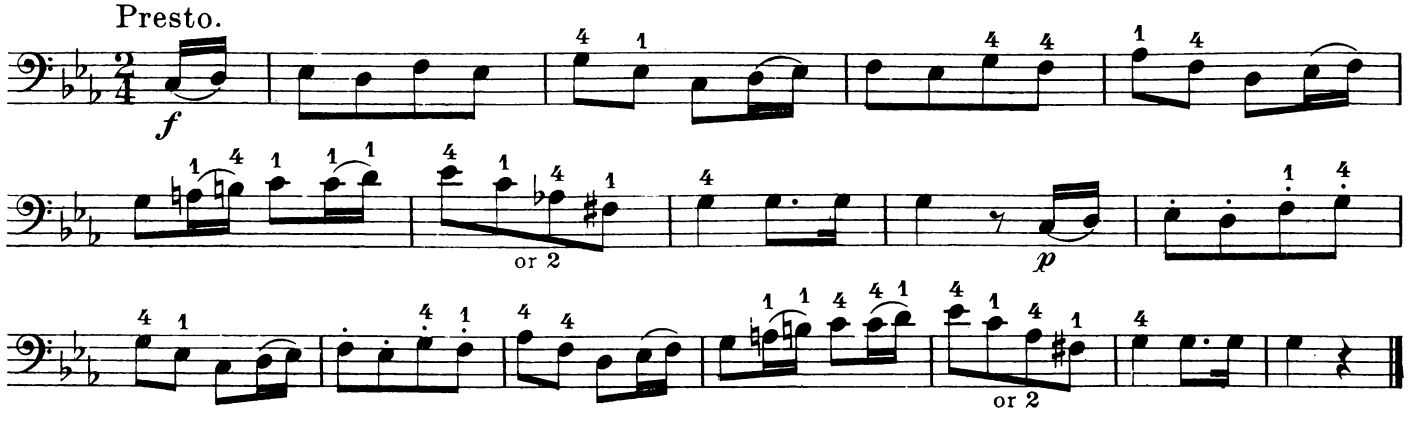
Vivace assai. JOSEPH HAYDN.



Allegretto.

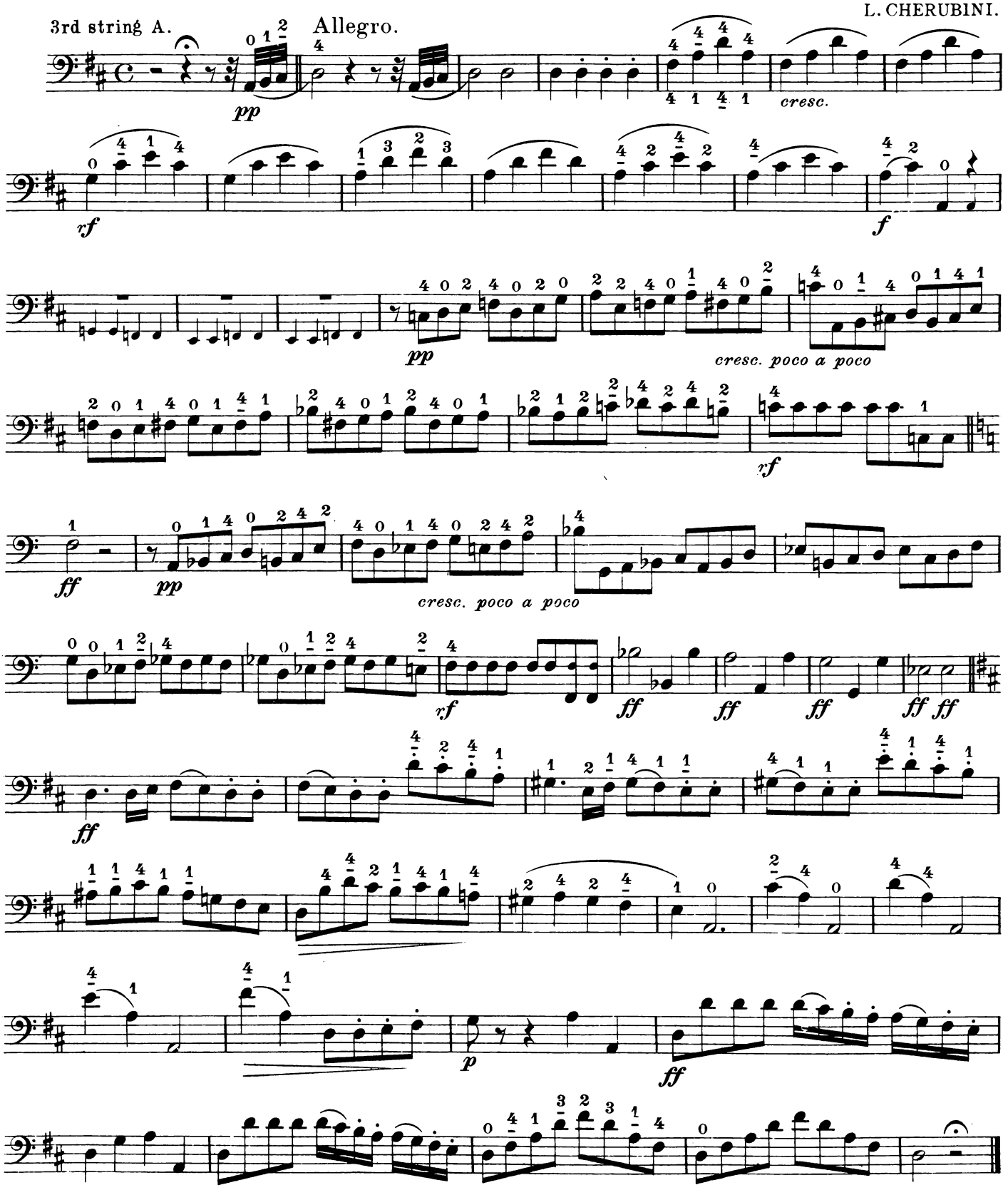


Presto.



FROM OVERTURE "ANACREON."

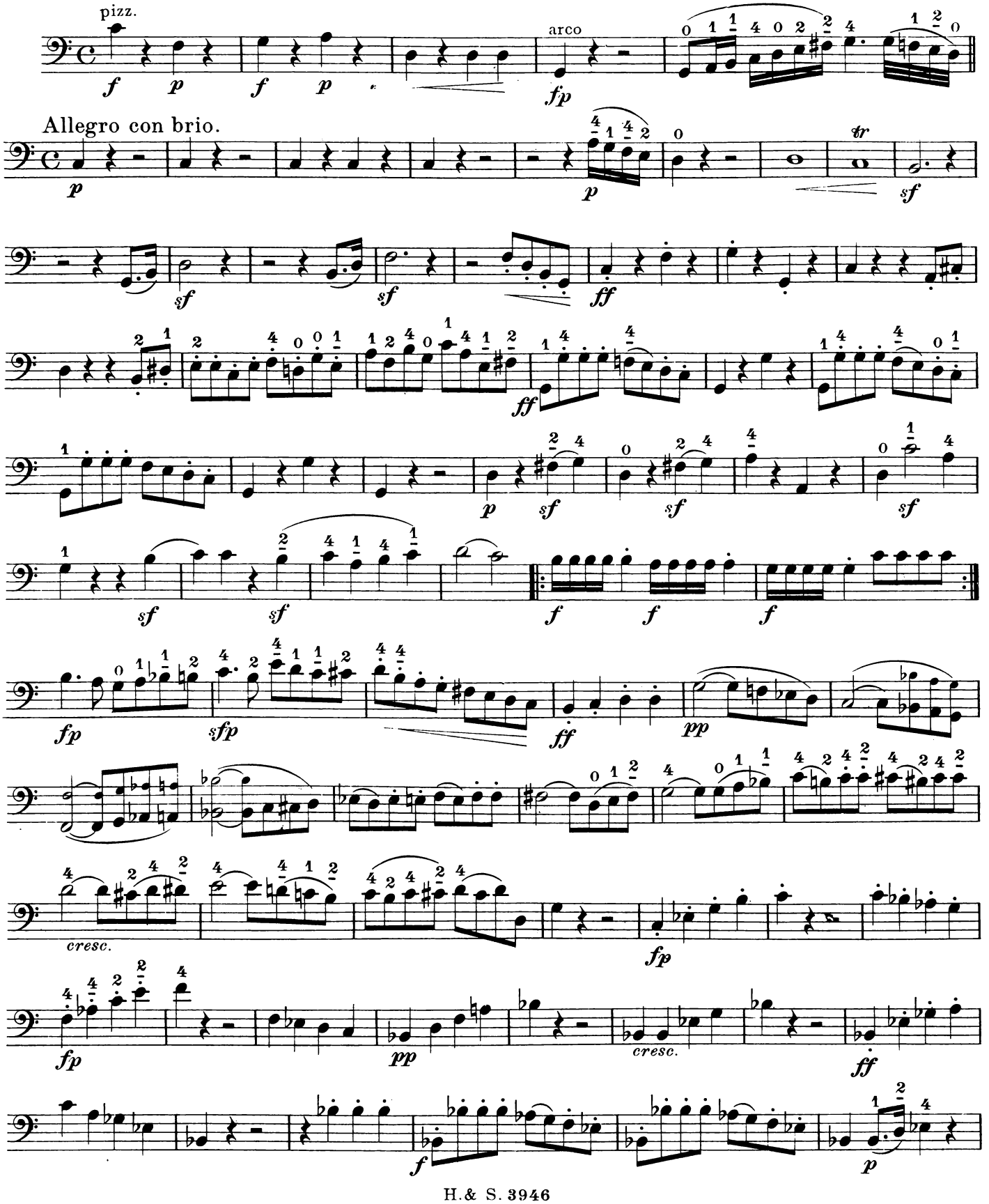
L. CHERUBINI.

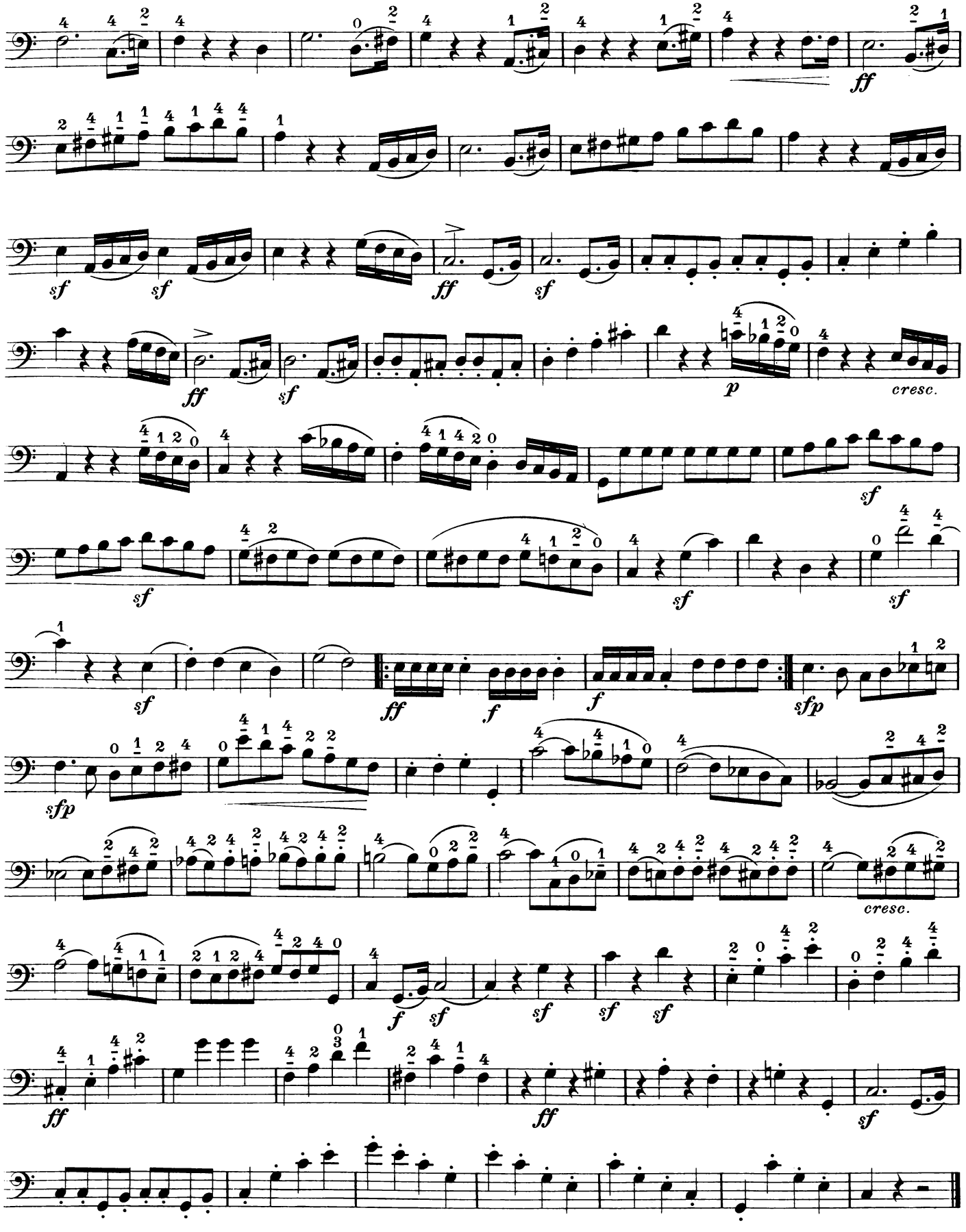


FROM SYMPHONIE No. 1.

Adagio molto.

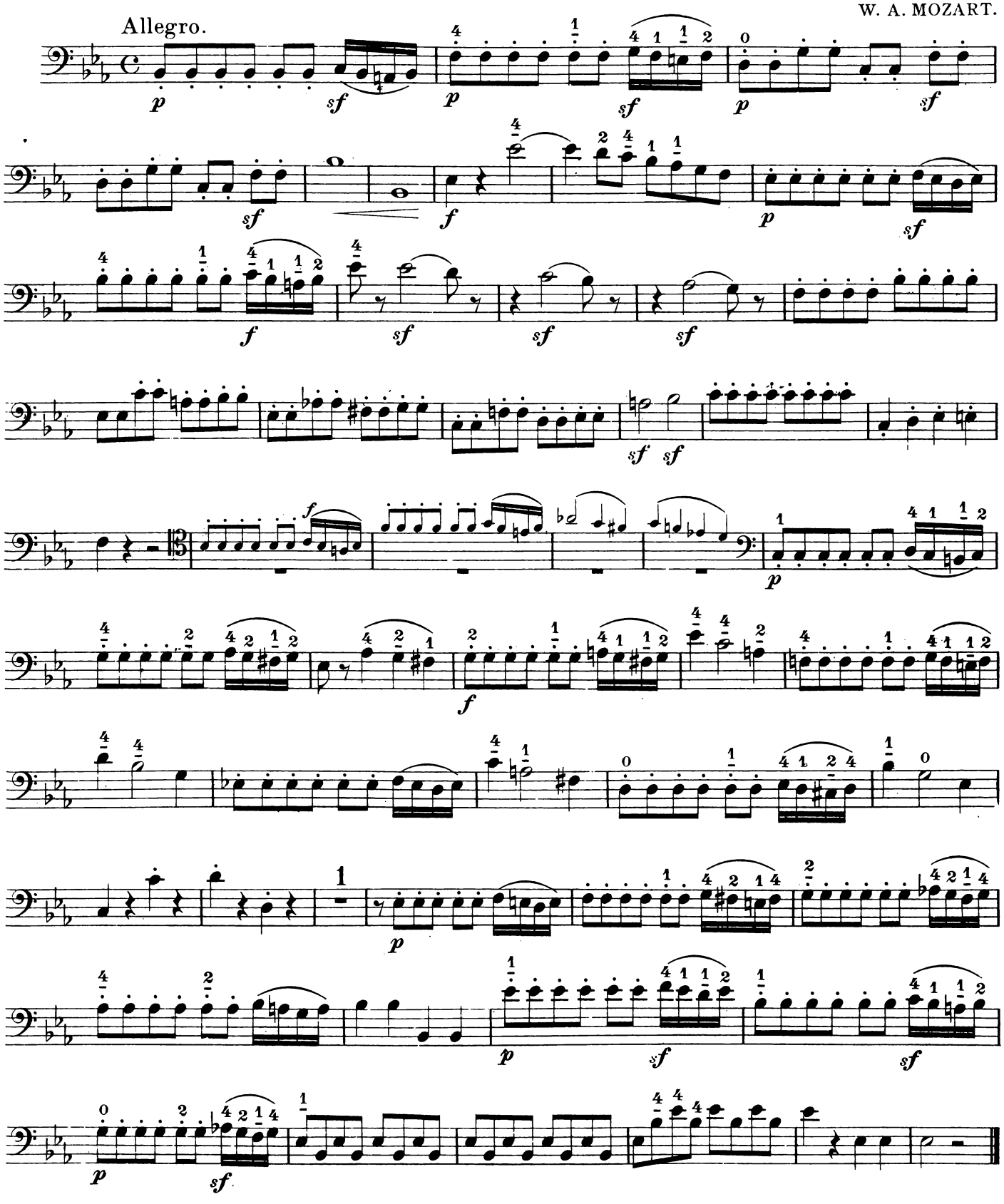
L. van BEETHOVEN.




ff
sf
sf
ff
sf
ff
sf
p
cresc.
sf
sf
sf
sf
sf
ff
f
f
sfp
sfp
cresc.
f
sf
sf
sf
ff
ff
sf

FROM OVERTURE "ZAUBERFLÖTE."

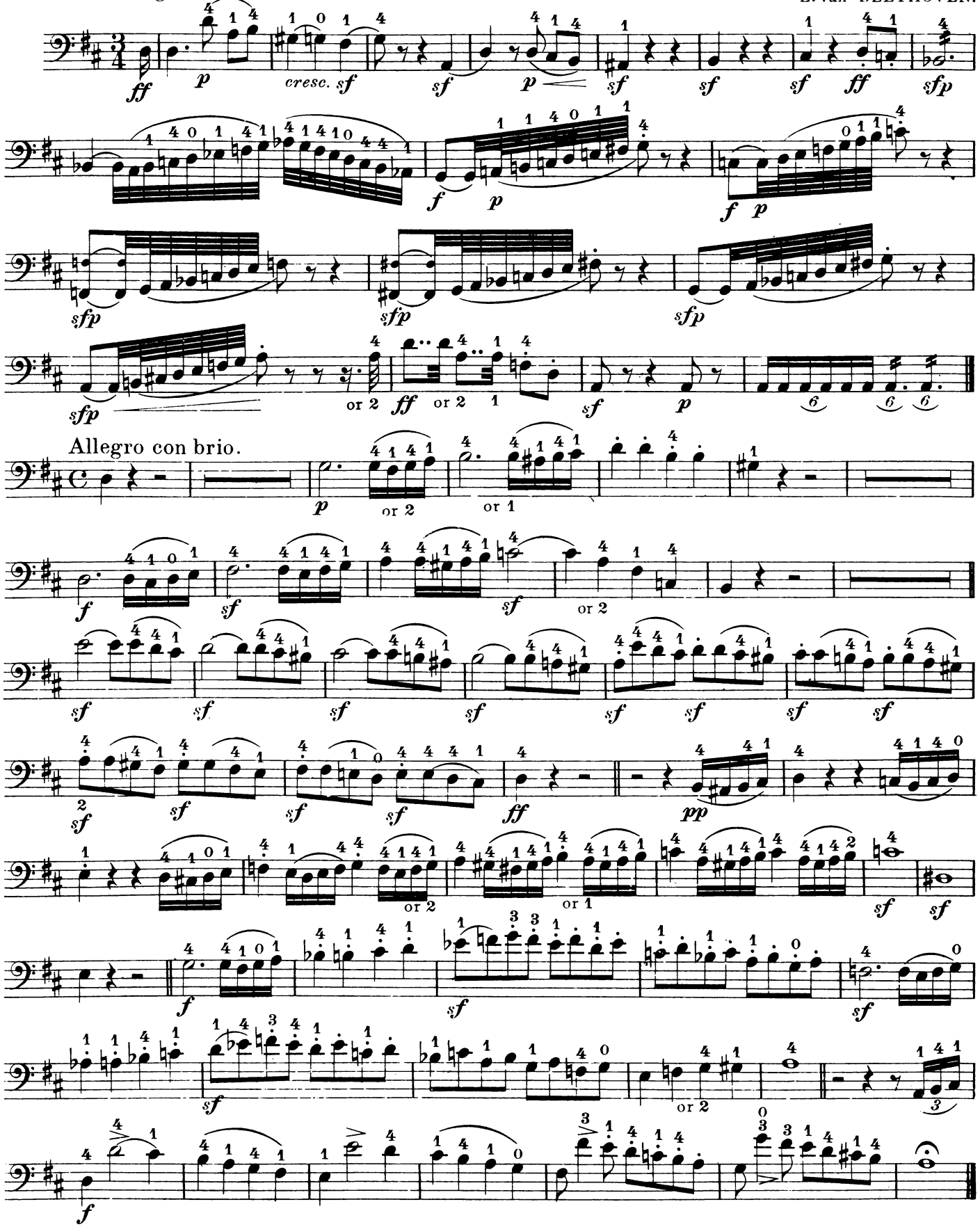
W. A. MOZART.



FROM SYMPHONIE No. 2.

Adagio molto.

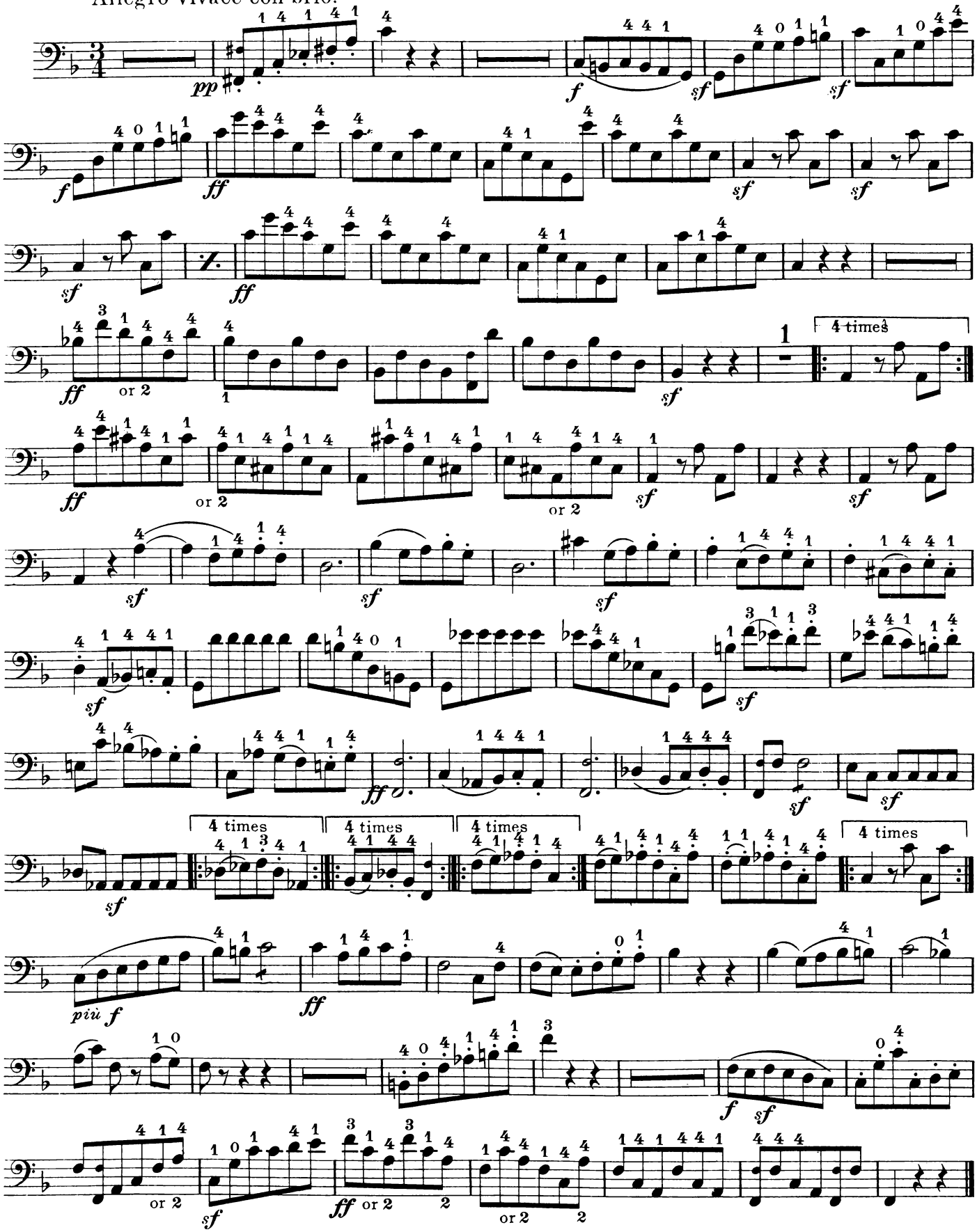
L. van BEETHOVEN.



FROM SYMPHONIE No. 8.

Allegro vivace con brio.

L. van BEETHOVEN.



Tempo di menuetto.

p *più f* *ff*

f *p* *cresc.*

THE RECITATIVE FROM THE 9th SYMPHONIE.

L. van BEETHOVEN.

Presto.

f

dim. *p*

Allegro non troppo.

Tempo I.

ff

dim. *rit.* *poco Adagio*

f

dim.

Tempo I.

p

ff

Allegro assai.

f

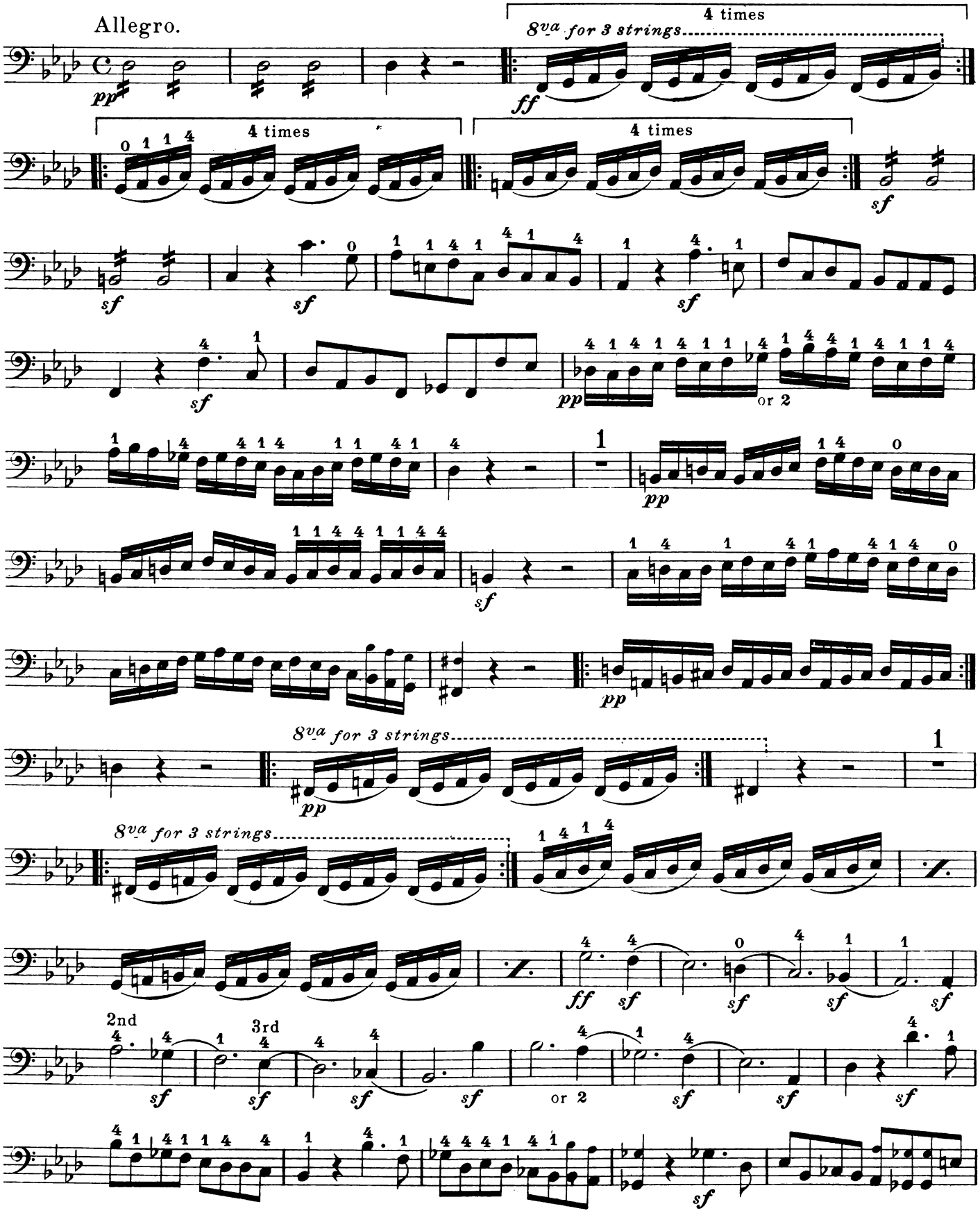
f

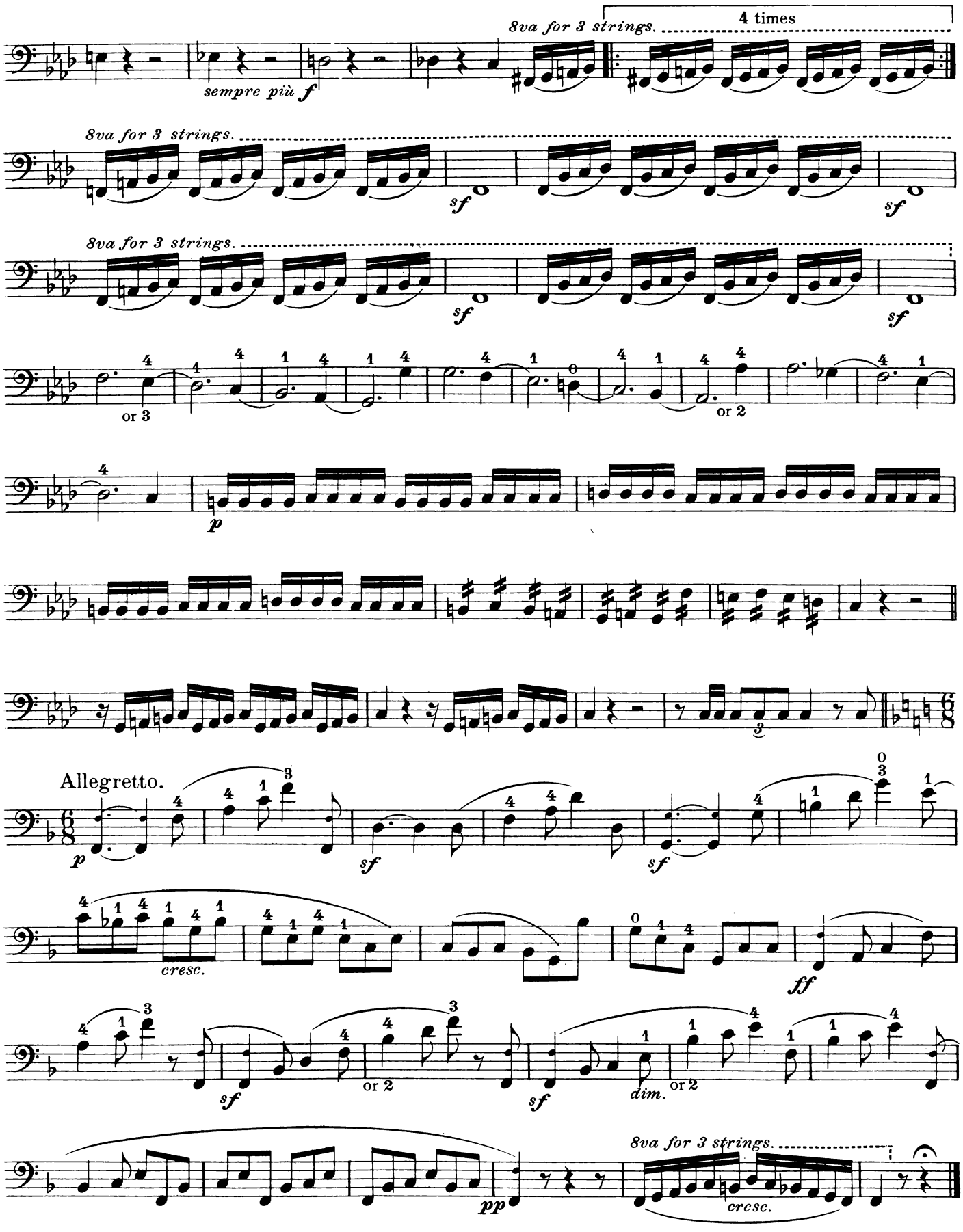
Presto.

ff

FINALE OF THE PASTORAL SYMPHONIE.

L. van BEETHOVEN.

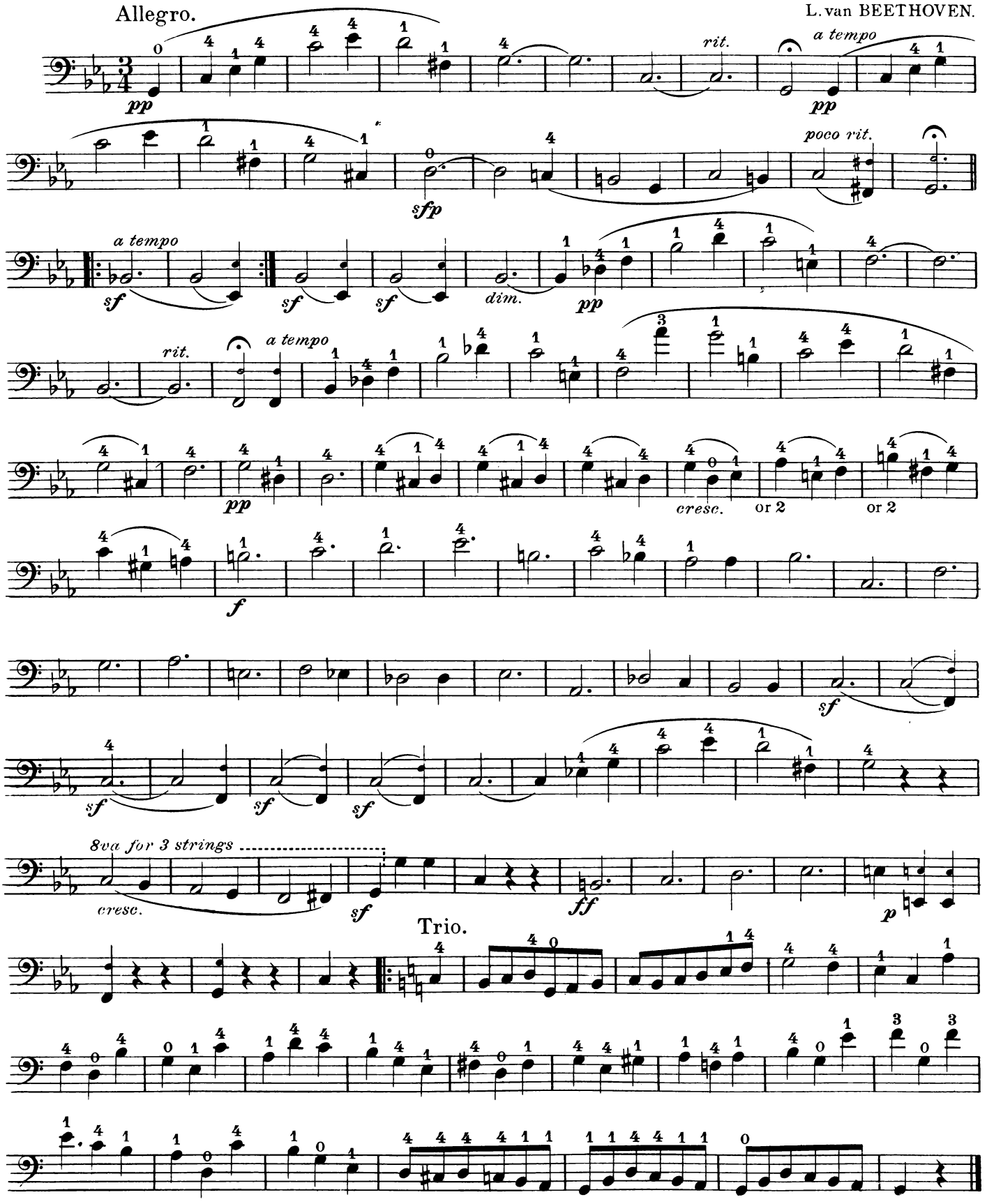



8va for 3 strings.
4 times
sempre più f
8va for 3 strings.
sf
8va for 3 strings.
sf
or 3
or 2
p
Allegretto.
p
sf
sf
cresc.
ff
sf
or 2
sf
dim.
or 2
8va for 3 strings.
pp
cresc.

SCHERZO FROM THE C MINOR SYMPHONIE.

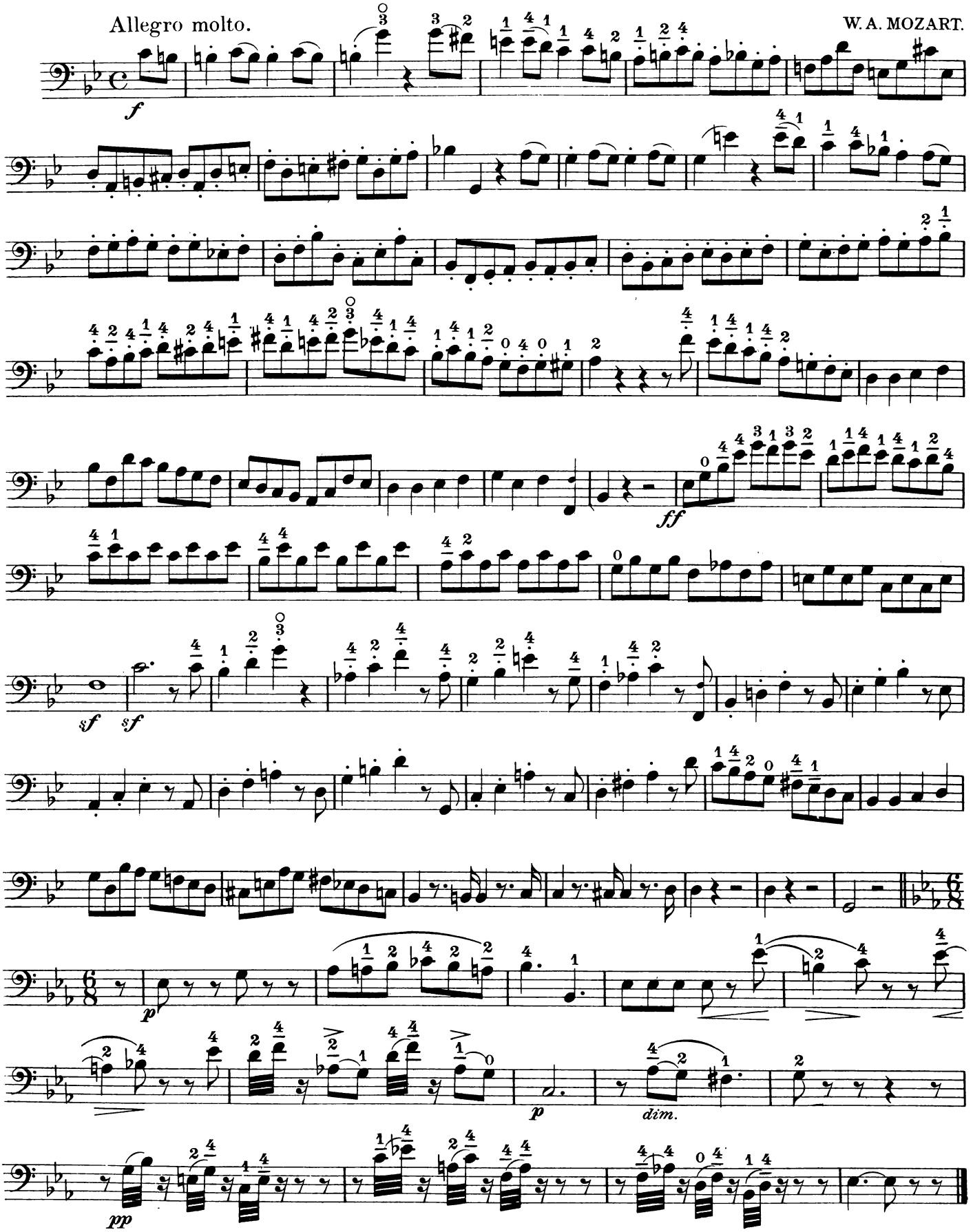
Allegro.

L. van BEETHOVEN.



FROM SYMPHONIE.

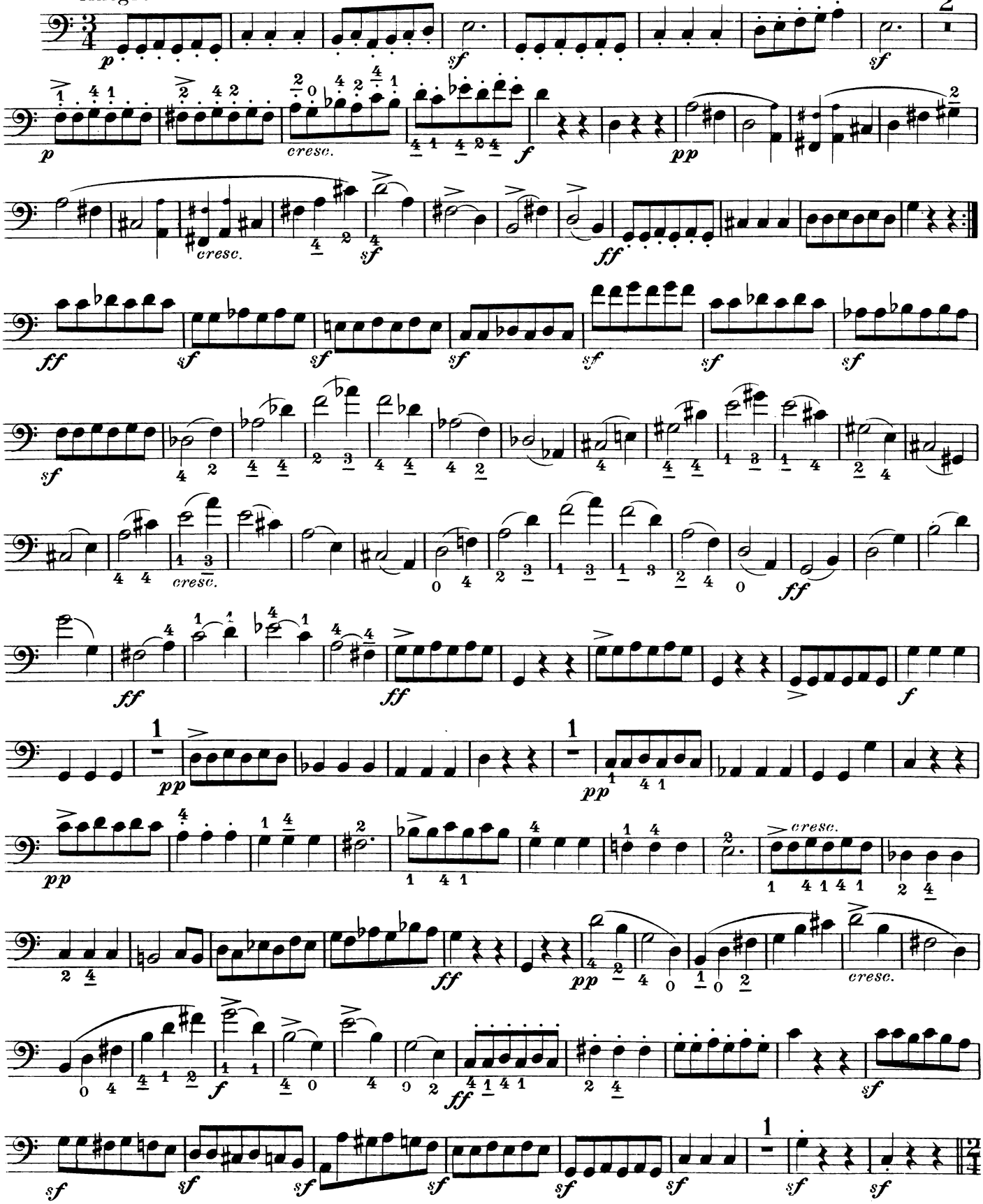
Allegro molto. W. A. MOZART.

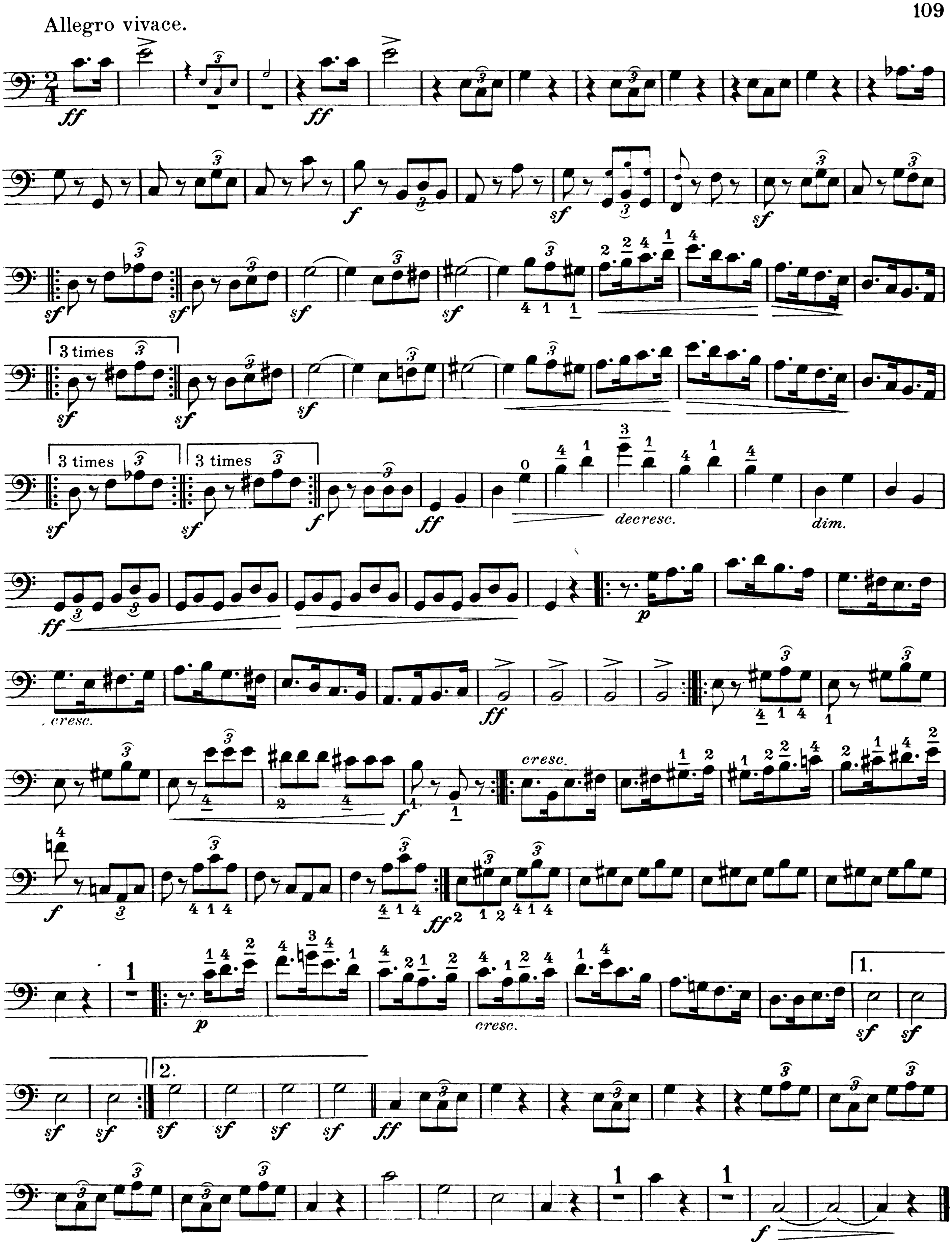


FROM SYMPHONIE.

SCHERZO.
Allegro vivace.

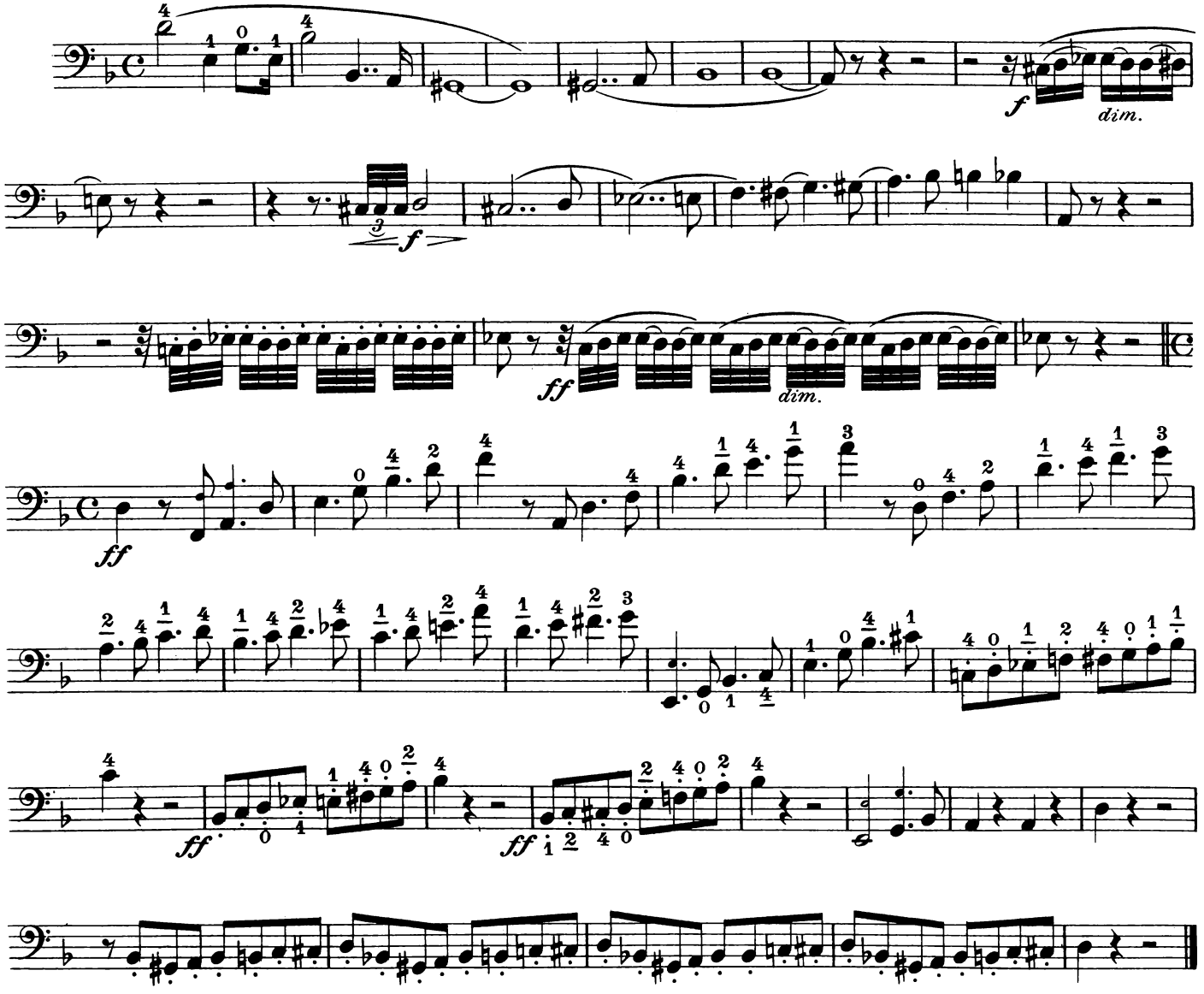
F. SCHUBERT.




Allegro vivace.
3 times
3 times
3 times
decresc.
dim.
cresc.
cresc.
cresc.
1.
2.

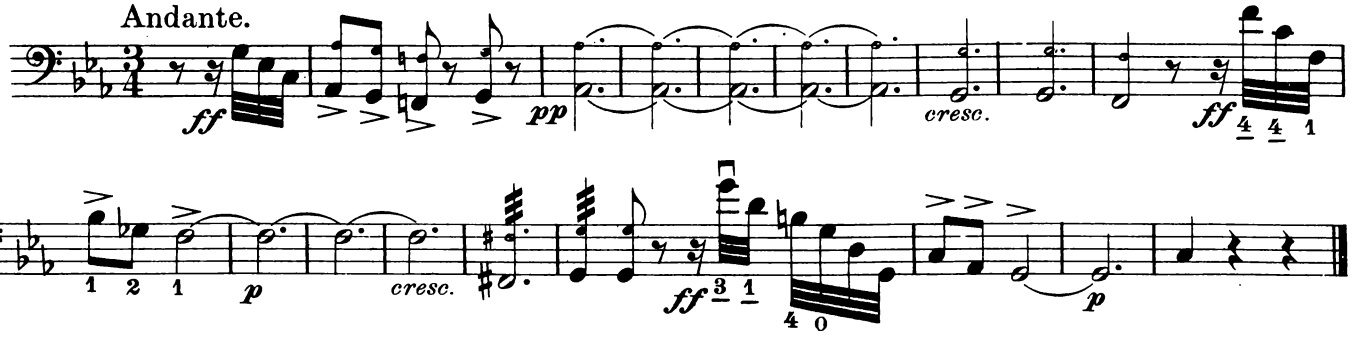
FROM OVERTURE "FAUST."

RICHARD WAGNER.



FROM OVERTURE "BRAUT von MESSINA."

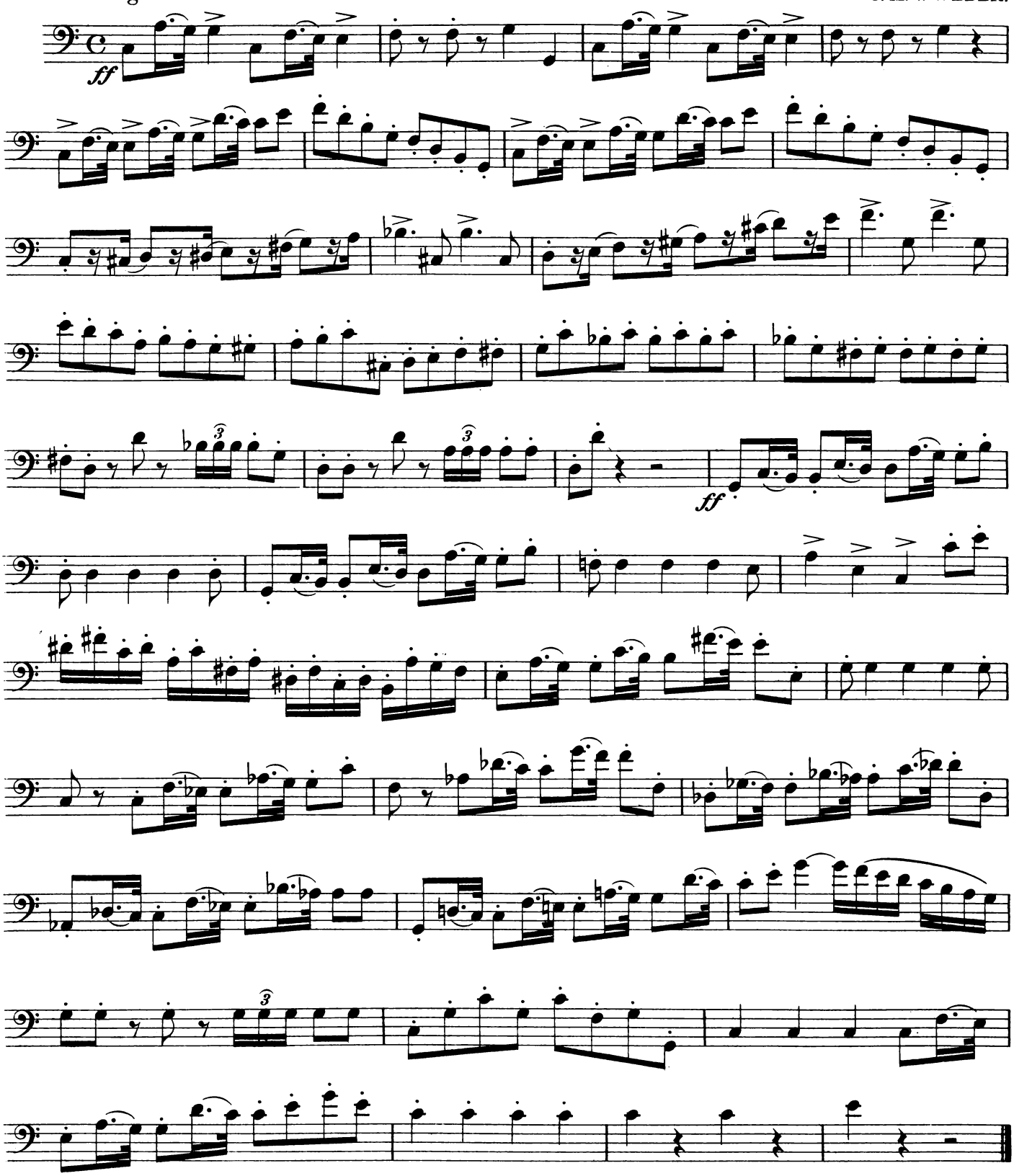
R. SCHUMANN.



FROM OVERTURE "PRECIOSA."

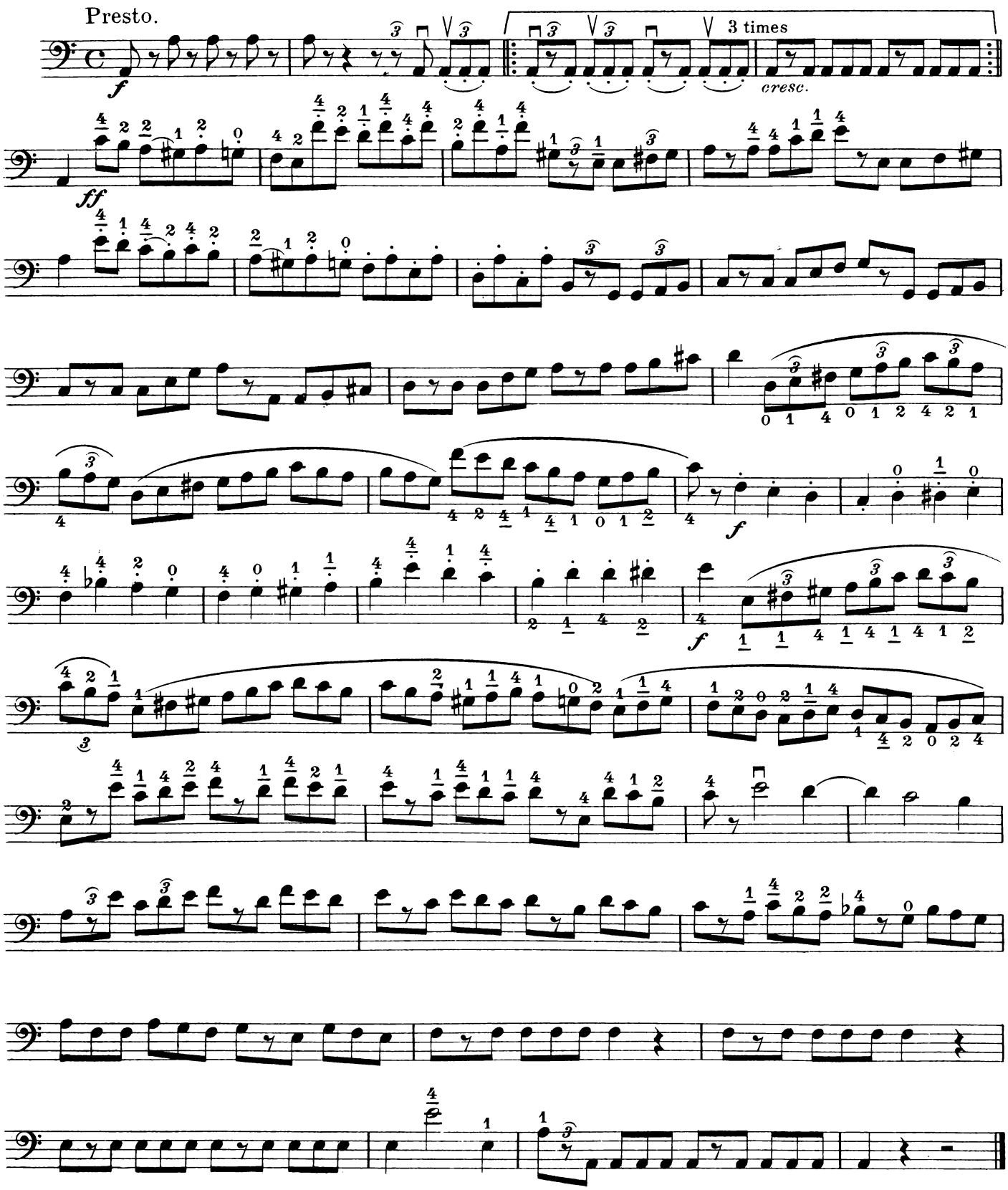
Allegro con fuoco.

C. M. v. WEBER.



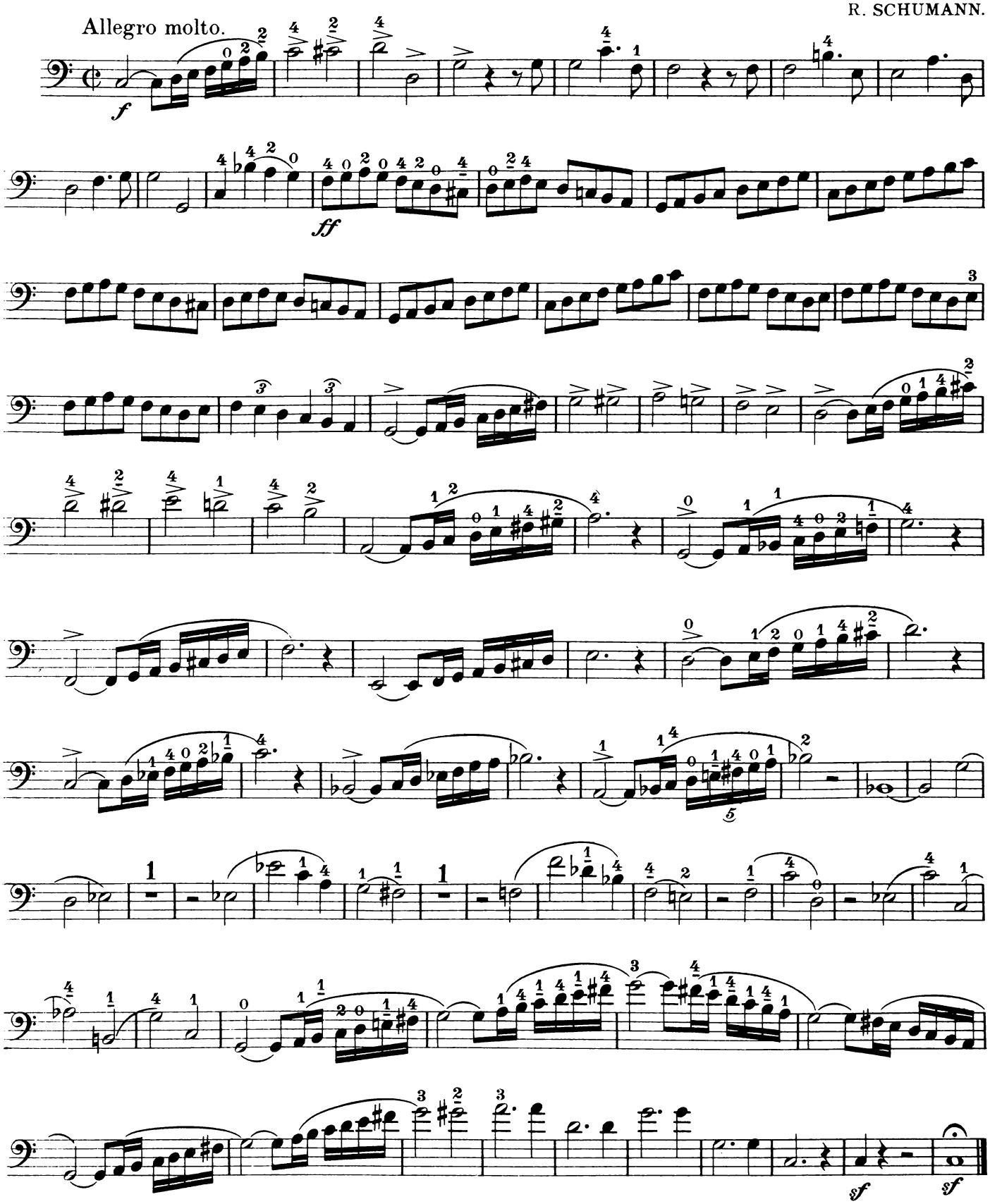
FROM SYMPHONIE.

F. MENDELSSOHN-BARTHOLDY.

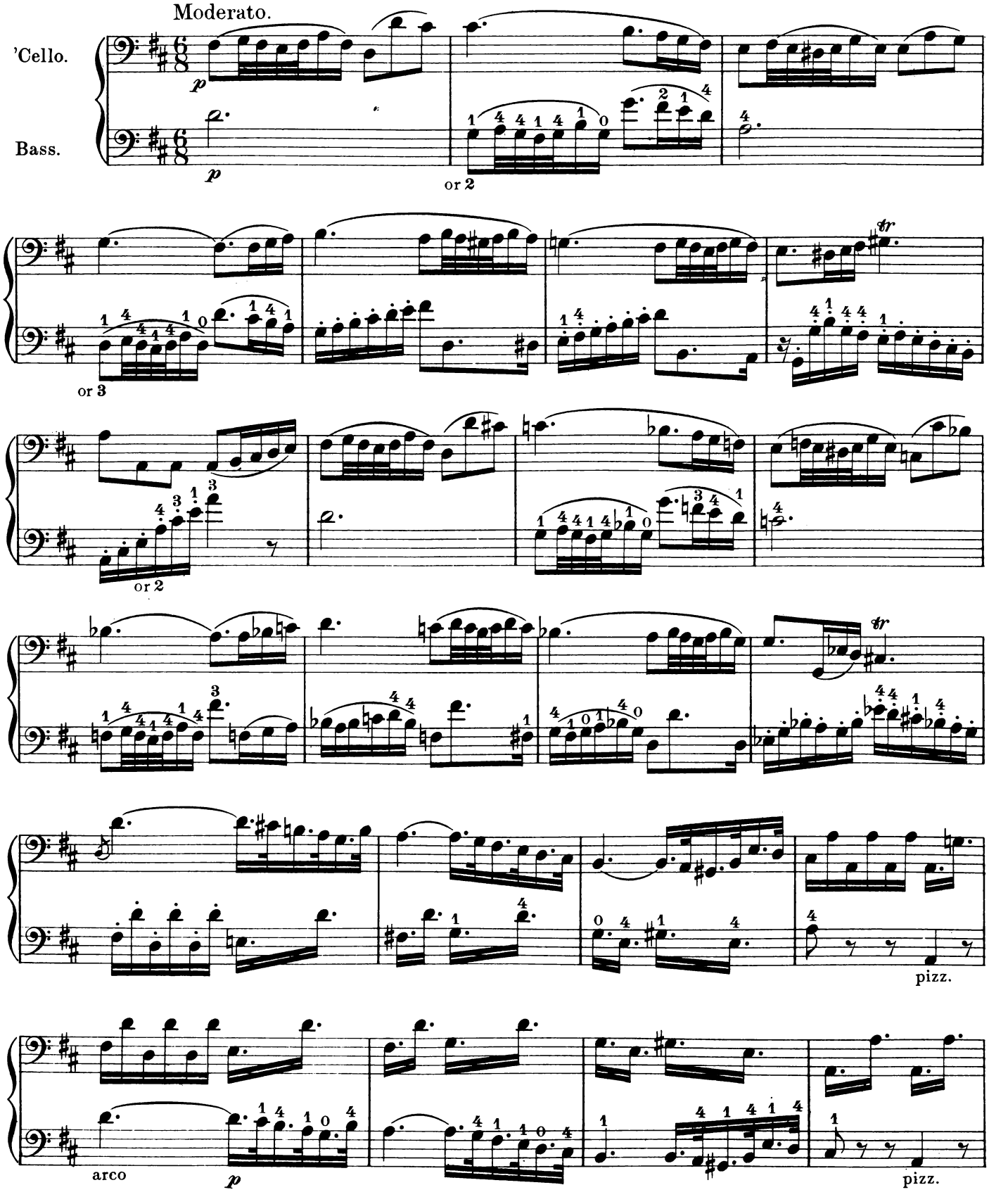


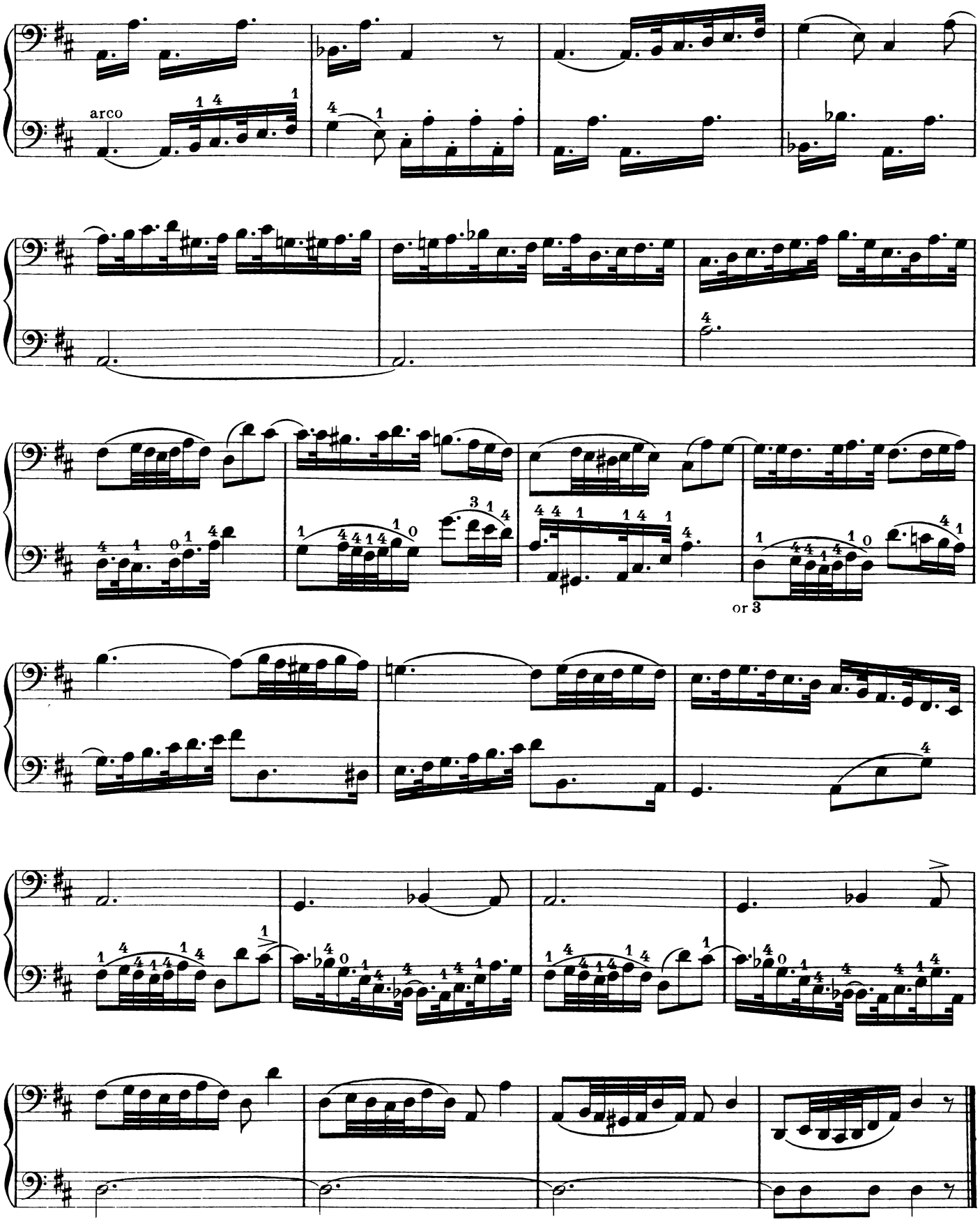
FROM SYMPHONIE No. 2.

R. SCHUMANN.



DUET FOR 'CELLO AND BASS.




arco
or 3

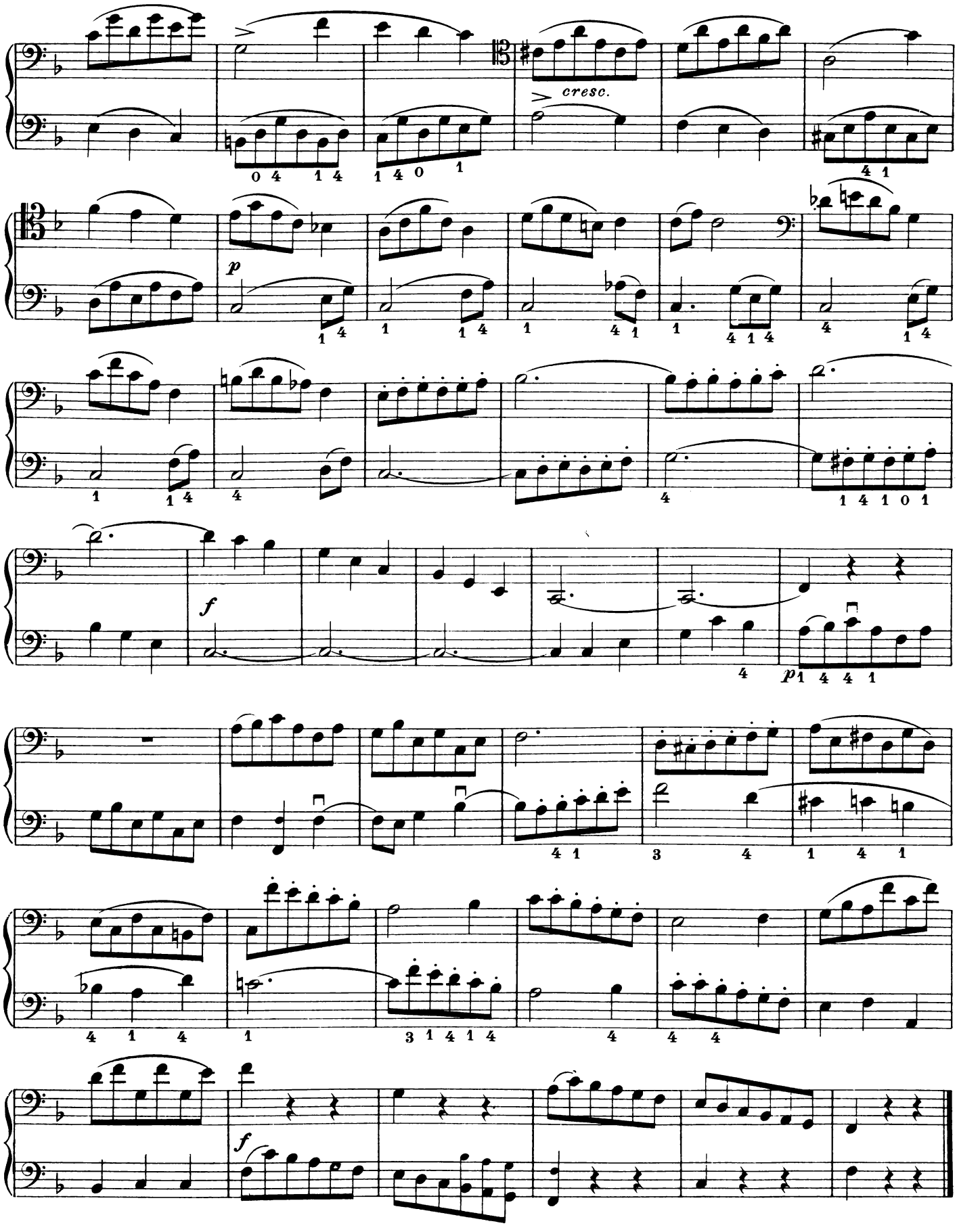
DUET ROR 'CELLO AND BASS.

L. FARRENG.

Allegretto.

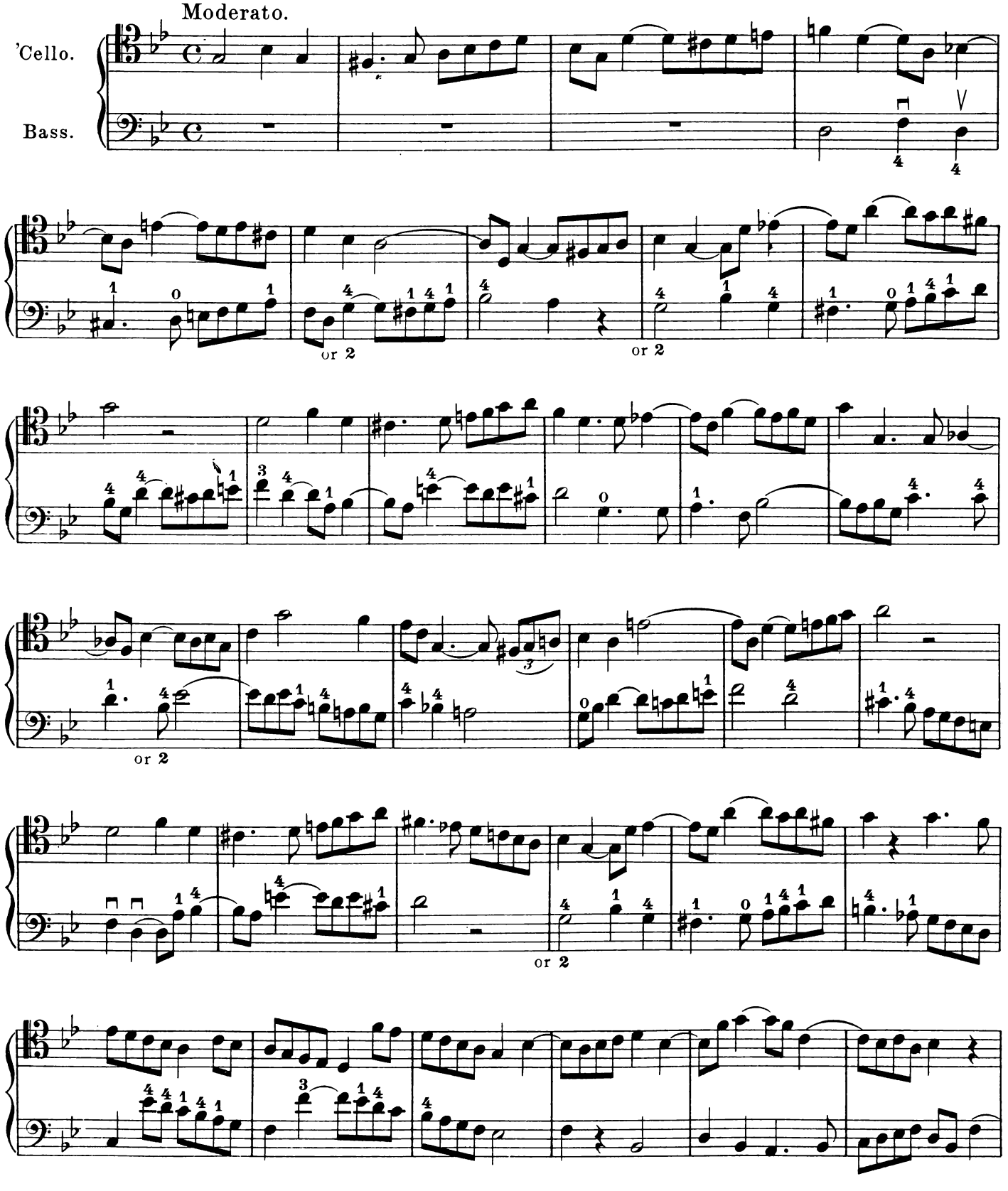
'Cello.

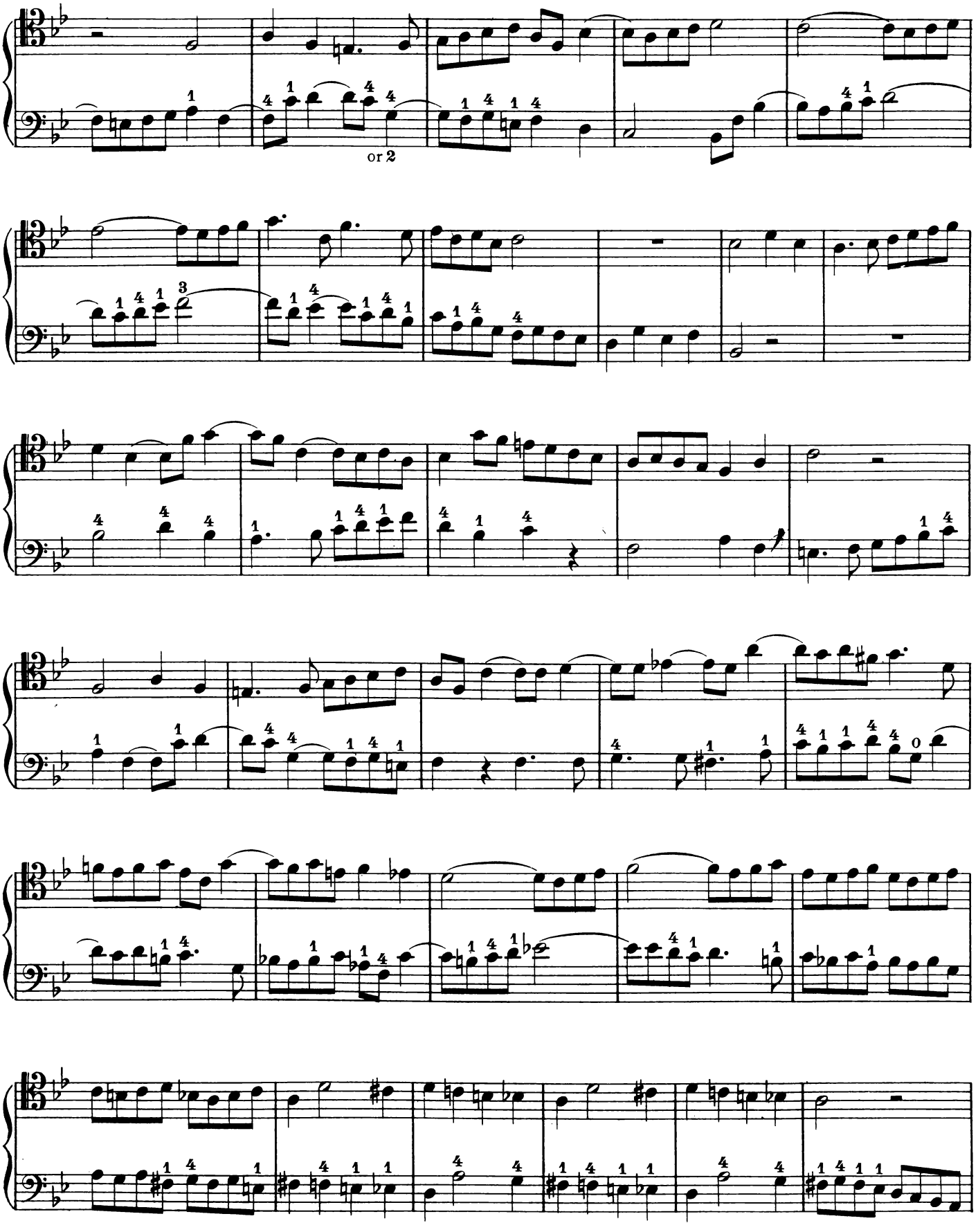
Bass.

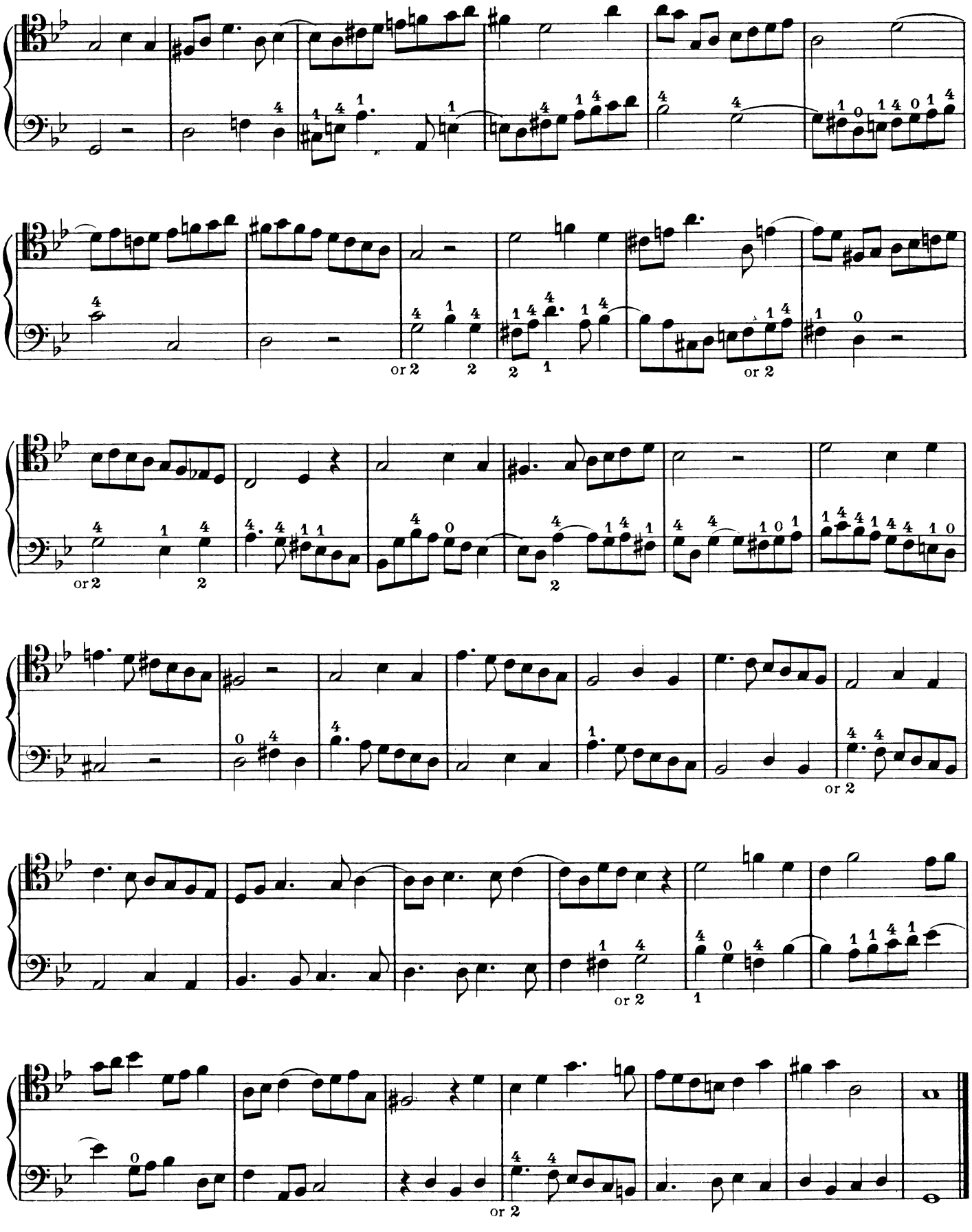

cresc.
p
f
p
f

DUET FOR 'CELLO AND BASS.

L. CHERUBINI.



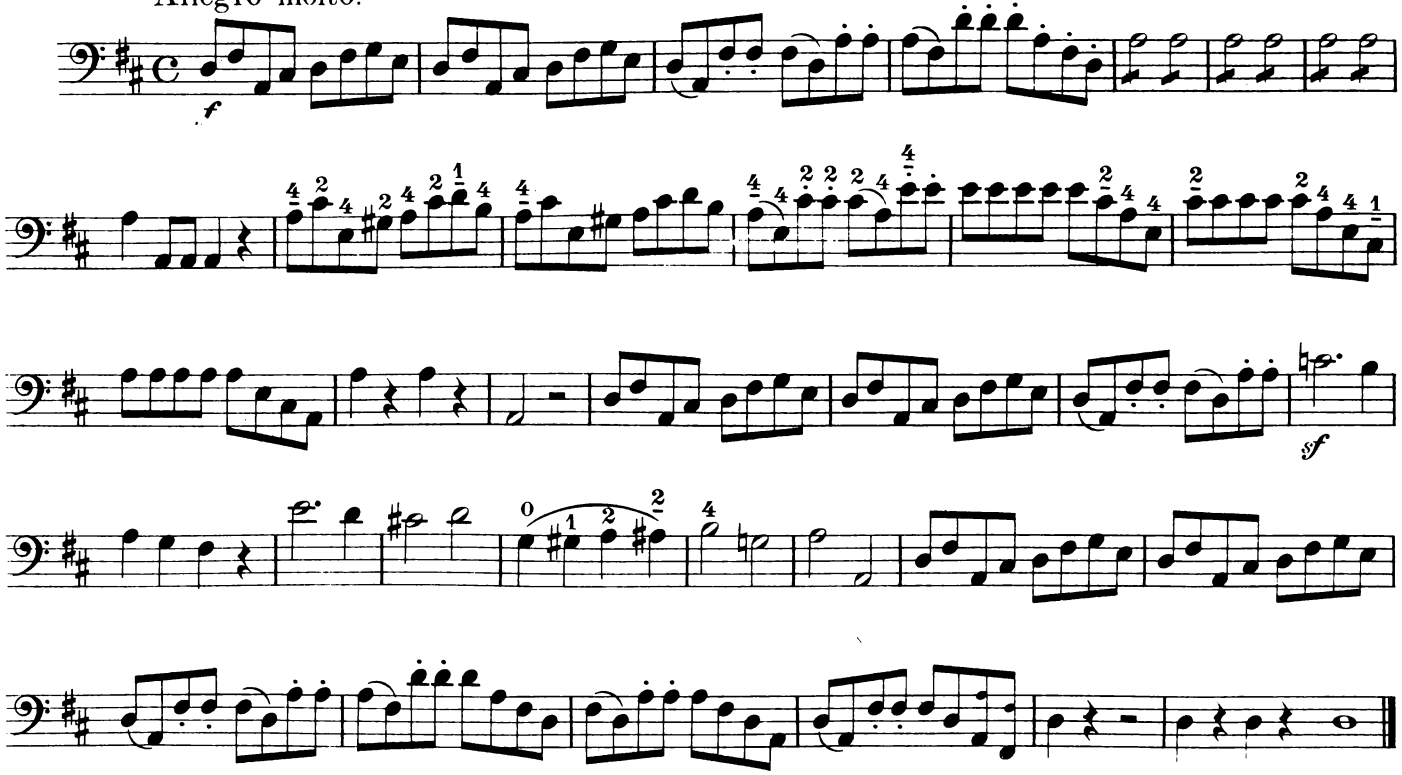

or 2


or 2
or 2
or 2
or 2
or 2
or 2
or 2

FROM OVERTURE "DON JUAN."

W. A. MOZART.

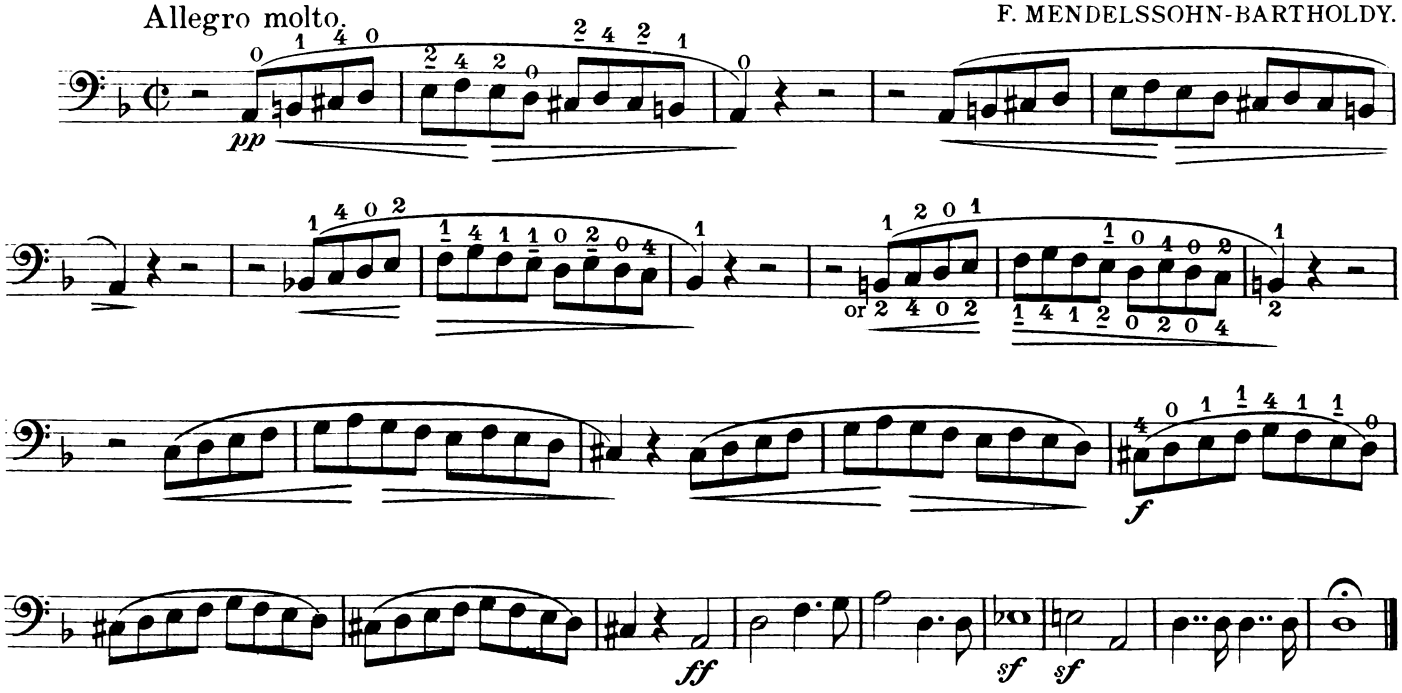
Allegro molto.



N. B. John Reynolds' Scrap-Book. Published by Messrs. Hawkes & Son, price 4/- contains over a hundred pages of extracts from Standard Works.

FROM OVERTURE "ATHALIE."

3rd String A.

Allegro molto.

F. MENDELSSOHN-BARTHOLDY.