

PRACTICAL

METHOD

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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London,
HAWKES & SON,

DENMAN STREET, PICCADILLY CIRCUS, W.

New York. Jos. W. Stern & Co 102-104 West 38th Street.

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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.

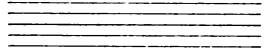
Trusting that this book may find as many friends as there are notes in it, I conclude with the wish that it may well serve the purpose for which it is designed.


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:— 

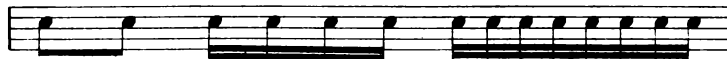
DURATION OF NOTES.

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



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

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



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

THE RELATIVE VALUE OF NOTES.

ONE SEMIBREVE or WHOLE NOTE
IS EQUAL TO

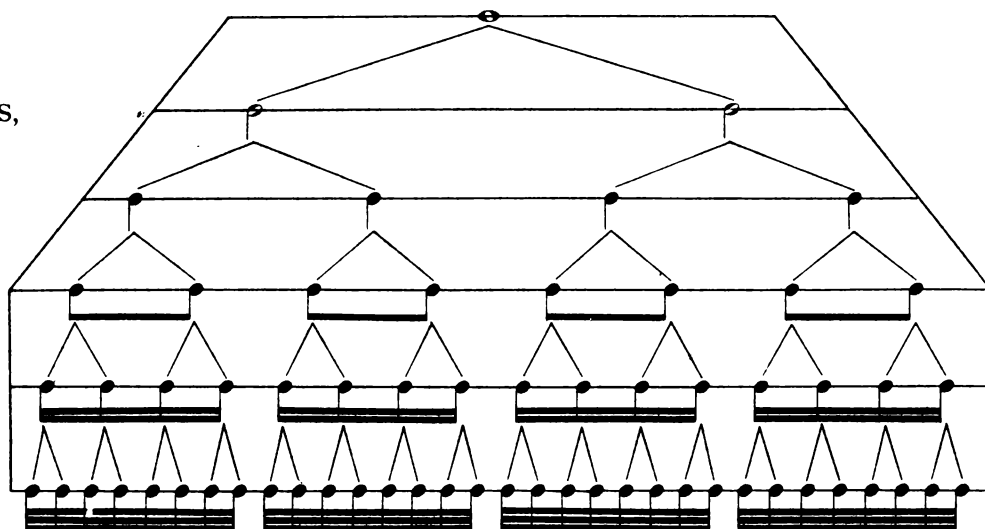
2
MINIMS or HALF-NOTES,

or 4
CROTCHETS,
(Quarter-notes.)

or 8
QUAVERS,
(Eighths.)

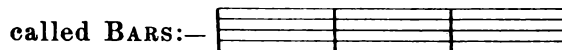
or 16
SEMI-QUAVERS,
(Sixteenths.)

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



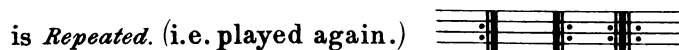
BARS.

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



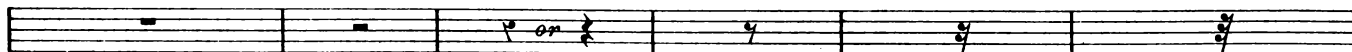
every bar must contain a certain number of notes regulated by the FIGURES, which always follow the signature.

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,



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.


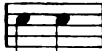
A DOT placed after any note increases its value one half, Thus:—


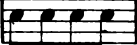


Two Dots placed after a note increase its value one half and a quarter, or

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

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


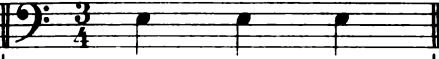
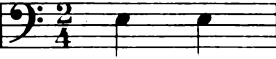
Three Crotchets marked thus  must be played in the same time as two Crotchets 

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

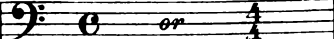
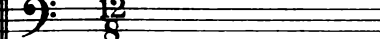
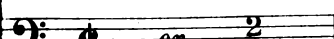
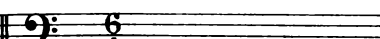
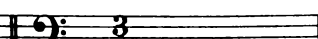
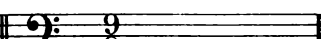
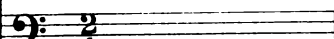
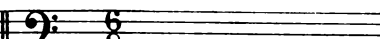
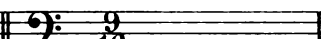
There are also groups of   and  notes.

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:—

<i>Common-Time.</i>	<i>Three-four Time.</i>	<i>Two-four Time.</i>
		
Contains four crotchets or the same value in longer or shorter notes or rests, and four (1,2,3,4,) have to be counted in a bar.	Contains three crotchets or the same value of longer or shorter notes or rests, and three (1,2,3,) have to be counted in a bar.	Contains two crotchets, two (1,2,) have to be counted.

A TABLE OF TIMES.

<i>Single common Times.</i>	<i>Compound common Times.</i>	<i>Single triple Times.</i>	<i>Compound triple Times.</i>
			
			
			

When a line is drawn through the C thus C 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*.

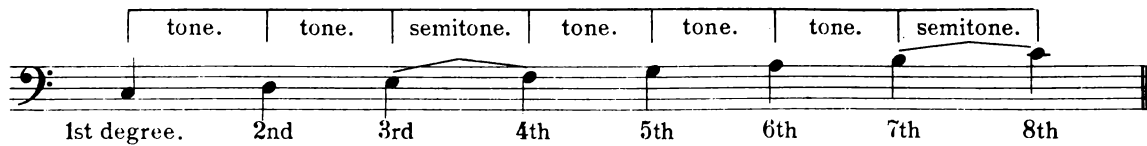
Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

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.

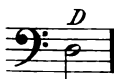


The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval they are said to be in *Unison*.


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.

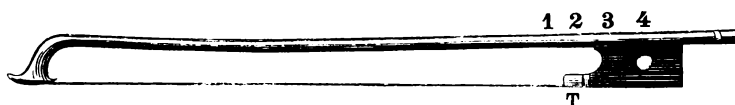
Place the thumb of the left hand behind the neck of the instrument and extend the fingers across the strings, parallel with and about four inches below the nut; the right side of the back should rest against the left side of the players chest; the point of the left foot is placed under the lower bend 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.

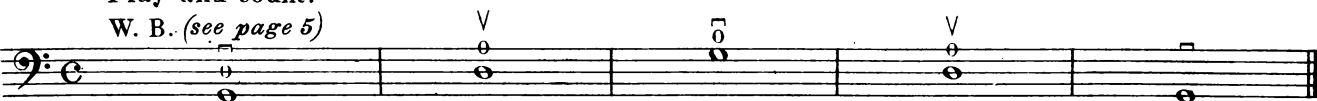
BOWING MARKS.

▢ = Down Bow. √ = 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 etc.

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. 

9. 

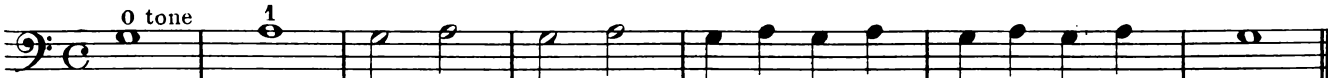
10. 



EXERCISES ON ONE STRING.

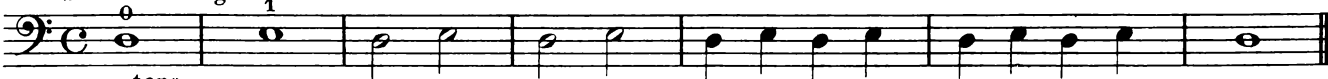
(IN THE FIRST POSITION.)

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. 

1st string. semitones

18. 

2nd string. semitone

19. 

3rd string. semitones

EXERCISES ON TWO STRINGS.

20. 

2nd string. *1st string.*

21. 

3rd string. *2nd string.* *3rd string.*

22. 

23.

24.

25.

26.

27.

28.

29.
fingers close close

30.

31.
close

32.
close close

33.
close

34.
close close

35.

36. 

37. 

38. 

SCALE OF C MAJOR.



EXERCISES.

In Thirds.

39. 

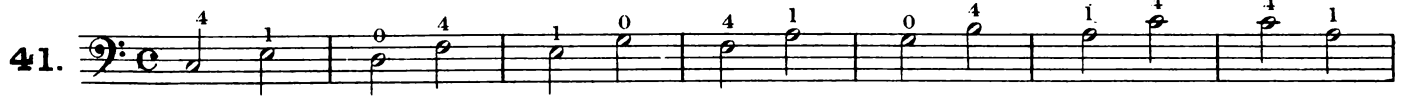




40. 





41. 



THE PAUSE.

This sign (\frown) 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. 





43. 





44. 

45. 







In Fifths.

46.
 or 2

47.

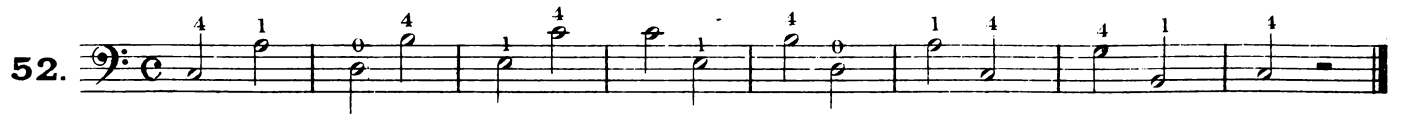
48.

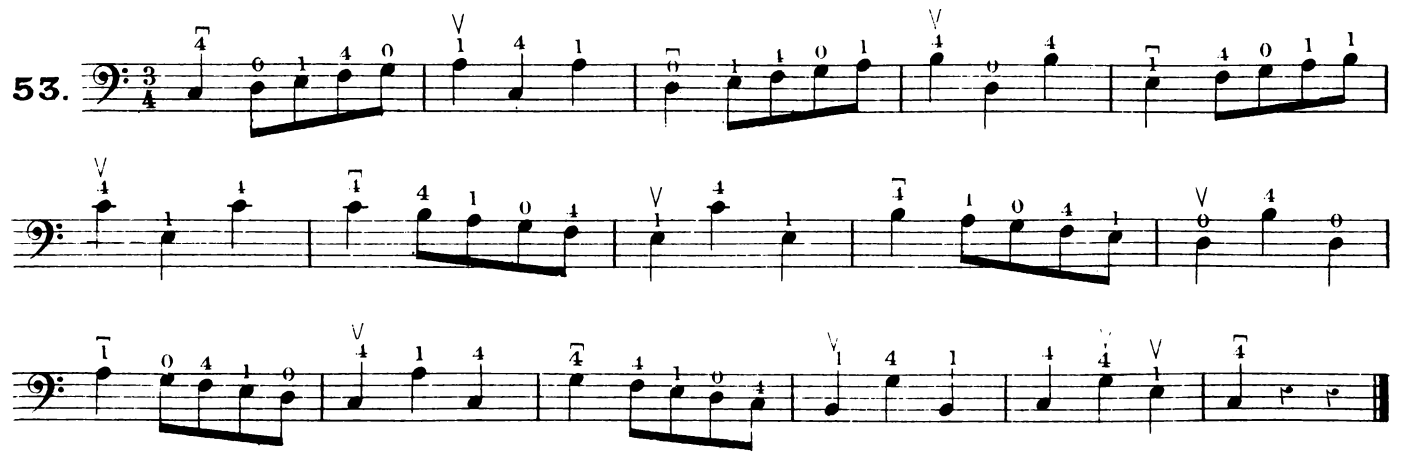
49.
 or 2

In Sixths.

50.

51. 

52. 

53. 

In Sevenths.

54. 

55. 

or 2

56. Musical notation for exercise 56, bass clef, common time. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Fingerings: 4, 1, 0, 4, 1, 4, 4, 1, 4. Includes "or 2" below the staff.

57. Musical notation for exercise 57, bass clef, common time. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Fingerings: 1, 4, 1, 0, 1, 1, 4, 0, 1, 1, 1, 4. Includes slurs.

Musical notation for exercise 57 (continued), bass clef, common time. Notes: A2, B2, C3, D3, E3, F3, G3. Fingerings: 4, 1, 4, 1, 0, 4, 1, 0, 4, 1, 4, 1, 0, 4, 1, 0, 4, 1.

Musical notation for exercise 57 (continued), bass clef, common time. Notes: A2, B2, C3, D3, E3, F3, G3. Fingerings: 1, 0, 1, 0, 4, 1, 0, 1, 4, 4, 1, 4, 1, 0, 4, 1, 4. Includes "or 2" below the staff.

In Octaves.

58. Musical notation for exercise 58, bass clef, common time. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Fingerings: 4, 1, 4, 1, 0, 4, 1, 0, 4, 1, 4, 1, 0, 4, 1, 0, 4, 1. Includes "V" and "7" markings.

Musical notation for exercise 58 (continued), bass clef, common time. Notes: A2, B2, C3, D3, E3, F3, G3. Fingerings: 4, 1, 1, 0, 4, 1, 0, 4, 1, 0, 4, 1, 4, 1, 4, 1, 0, 4, 1. Includes "or 2" below the staff.

Musical notation for exercise 58 (continued), bass clef, common time. Notes: A2, B2, C3, D3, E3, F3, G3. Fingerings: 1, 0, 4, 1, 0, 4, 1, 1, 4, 4, 0, 4, 1, 4, 1.

EXERCISE.

A. DURIER.

59. Musical notation for exercise 59, bass clef, common time. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Fingerings: 4, 1, 4, 1, 0, 4, 1, 0, 4, 1, 4, 1, 0, 4, 1, 0, 4, 1. Includes "V" and "7" markings.

Musical notation for exercise 59 (continued), bass clef, common time. Notes: A2, B2, C3, D3, E3, F3, G3. Fingerings: 4, 0, 1, 1, 0, 4, 1, 4, 4, 1, 0, 1, 0, 4, 1, 0, 4, 1.

Musical notation for exercise 59 (continued), bass clef, common time. Notes: A2, B2, C3, D3, E3, F3, G3. Fingerings: 1, 0, 4, 4, 1, 0, 4, 4, 1, 1, 1, 0, 1, 0, 1, 0, 1, 4.

Musical notation for exercise 59 (continued), bass clef, common time. Notes: A2, B2, C3, D3, E3, F3, G3. Fingerings: 4, 0, 4, 1, 1, 0, 4, 0, 1, 1, 0, 1, 1, 0, 1, 4, 0.

Musical notation for exercise 59 (continued), bass clef, common time. Notes: A2, B2, C3, D3, E3, F3, G3. Fingerings: 1, 1, 4, 1, 4, 0, 4, 4, 1, 1, 0, 4, 1, 0, 1, 4, 4.

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.

60. *(Common Time)*

61. *(3/4 Time)*

or 2

TO REACH HIGHER NOTES.

First string.

62. *(Common Time)*

Second string.

63.

Third string.

64.

First string.

Second string.

Third string.

65.

First string.

66.

Musical score for the first string, exercise 66. It consists of five staves of music in bass clef with a common time signature. The first staff starts with a whole note G2 (0) and a half note G2 (1). The second staff contains eighth notes with fingerings 1, 4, 1, 4, 1, 1, 4, 1, 1, 4, 4, 4, 1, 1, 4, 1, 4, 1, 4, 1, 4, 1, 0. The third staff continues with eighth notes and fingerings 0, 1, 4, 0, 1, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 4, 1, 4, 1, 4, 1, 4, 1, 4. The fourth staff has eighth notes with fingerings 1, 4, 1, 4, 4, 1, 0, 4, 0, 0, 0, 1, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 4, 1, 4, 1, 4. The fifth staff concludes with eighth notes and fingerings 4, 1, 4, 1, 4, 4, 1, 0, 0, 0, 1, 4, 1, 4, 1, 1, 4, 1, 4, 1, 4, 4, 1, 4, 4, 1, 1, 4. The piece ends with a double bar line and a repeat sign.

Second string.

67.

Musical score for the second string, exercise 67. It consists of five staves of music in bass clef with a common time signature. The first staff starts with a whole note G2 (0) and a half note G2 (1). The second staff contains eighth notes with fingerings 1, 4, 1, 4, 1, 1, 4, 1, 1, 4, 4, 4, 1, 1, 4, 1, 4, 1, 4, 1, 4, 1, 0. The third staff continues with eighth notes and fingerings 0, 1, 4, 0, 1, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 4, 1, 4, 1, 4, 1, 4, 1, 4. The fourth staff has eighth notes with fingerings 1, 4, 1, 4, 4, 1, 0, 4, 0, 0, 0, 1, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 4, 1, 4, 1, 4. The fifth staff concludes with eighth notes and fingerings 4, 1, 4, 1, 4, 4, 1, 0, 0, 0, 1, 4, 1, 4, 1, 1, 4, 1, 4, 1, 4, 4, 1, 4, 4, 1, 1, 4. The piece ends with a double bar line and a repeat sign.

Third string.

68.

Musical score for exercise 68, third string, bass clef, common time. It consists of six staves of music. The first staff begins with a treble clef and a common time signature. The music features a sequence of eighth and quarter notes with various fingerings (0, 1, 4) and slurs. The second and third staves continue the melodic line with more complex fingerings and slurs. The fourth and fifth staves show a change in rhythm and articulation, with some notes marked with a double bar line and repeat sign. The sixth staff concludes the exercise with a final flourish.

First string.

69.

Musical score for exercise 69, first string, bass clef, common time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music features a sequence of eighth and quarter notes with various fingerings (0, 1, 4, 3, 2, 4, 1, 4, 1, 0) and slurs. The second and third staves continue the melodic line with more complex fingerings and slurs. The fourth and fifth staves show a change in rhythm and articulation, with some notes marked with a double bar line and repeat sign. The fifth staff concludes the exercise with a final flourish.

Second string.

70.

Musical score for exercise 70, second string part. It consists of five staves of music in bass clef with a common time signature. The first staff has a treble clef and contains a whole note chord. The subsequent staves contain eighth and sixteenth notes with various fingerings (0, 1, 4, 3) and slurs. The piece ends with a double bar line and a repeat sign.

Third string.

71.

Musical score for exercise 71, third string part. It consists of five staves of music in bass clef with a common time signature. The first staff has a treble clef and contains a whole note chord. The subsequent staves contain eighth and sixteenth notes with various fingerings (0, 1, 4, 3) and slurs. The piece ends with a double bar line and a repeat sign.

First string.

72.

Musical score for exercise 72, first string part. It consists of one staff of music in bass clef with a common time signature. The staff has a treble clef and contains a whole note chord with fingerings 0, 1, 4, 1.

Second string.

Musical score for exercise 72, second string part. It consists of one staff of music in bass clef with a common time signature. The staff has a treble clef and contains a whole note chord with fingerings 0, 1, 4, 1.

Third string.

Musical score for exercise 72, third string part. It consists of one staff of music in bass clef with a common time signature. The staff has a treble clef and contains a whole note chord with fingerings 1, 4.

73. 

74. 

SHARPS.

A scale may be formed on any notes; but to produce semitones between the third and fourth and the seventh and eighth 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.

<i>Number of sharps.</i>	1	2	3	4	5	6	7
							
<i>Names of the Keys.</i>	C	G	D	A	E	B	F# C#

SCALE OF G MAJOR.

The image shows the G major scale in bass clef, starting with a G2 (0). Exercises 75 and 76 provide various fingering patterns and harmonic exercises. Exercise 75 includes a 'semitone' box over the first two notes (G2 and A2) and another 'semitone' box over the fourth and fifth notes (D3 and E3). Exercise 76 features a series of slurs and double notes with 'or 2' and '2' markings, indicating alternative fingering or double stops.

HARMONICS.

Are indicated by a Zero (0) 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.

The example shows three notes on a single staff, each with an 'O₃' marking above it. The notes are labeled 'Third string', 'Second string', and 'First string' below the staff. The 'O₃' indicates the third harmonic.

EXERCISE.

The exercise shows three notes on a single staff, each with an 'O₃' marking above it. The notes are labeled 'First str.', 'Second str.', and 'Third str.' below the staff. The 'O₃' indicates the third harmonic.

SCALES ON ONE STRING.

First string.

Second string.

Third string.

CHORDS.

First string.

Second string.

Third string.

INTERVALS.

77. In Thirds.

To be played also with the following bowings.

In Fourths.

In Fifths.

Bowling.

In Sixths.

0 1 1 0 0 4 1 1 4 1 1 4 1 0 4 1 4 1

or 2

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

or 2 2 or 2 2 2 or 2

1 4 1 4 1 4 4 4 1 4 4 1 4 1 0 1 0 0

or 2

In Sevenths.

0 1 4 0 1 1 4 1 4 0 1 1 4 1 4 0 1 4 0 1 4 1 4 1

or 2 or 2

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

or 2 or 2

2nd string 1st string.

1 1 0 4 1 4 1 4 1 4 1 4 1 4 1 1 0 1 1 0 4 0 0

or 2 2

In Octaves.

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

or 2 or 2

1 4 1 1 4 1 1 4 1 1 4 0 0 1 1 1 1 4 4

or 2

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

Chords.

78. 0 1 0 1 1 1 4 1 4 1 4

0 4 4 4 4 4 1 0 4

0 1 4 4 4 1 4 4 1 4 1 4 0 1 4 1 0

or 2 or 2

Moderato e ben marcato.*

A. GOUFFÉ.

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.

<i>Number of flats</i>	1	2	3	4	5	6	7
<i>Names of the Keys</i>	F	B♭	E♭	A♭	D♭	G♭	C♭

SCALE OF F MAJOR.

In Thirds.

81.

Varieties of Bowing.

In Fourths.

In Fifths.

In Sixths.

In Octaves.

Chords.

EXERCISES.

82.

Allegretto.

W. HAUSE.

83.

83. Musical score for exercise 83, bass clef, 3/4 time signature. It consists of seven staves of music with various fingering numbers (1, 4, 0, 3) and articulation marks (accents, slurs). The score includes first and second endings, indicated by "2nd" and "or 2" markings.

84.

84. Musical score for exercise 84, bass clef, 12/8 time signature. It consists of four staves of music with various fingering numbers (1, 4, 0, 3) and articulation marks (accents, slurs).

Andante.

G. BOTTESINI.



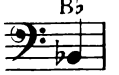

85.

Allegretto.

86.

THE NATURAL.

In order to restore a note, which has been raised by a sharp (#) or lowered by a flat (b), 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.

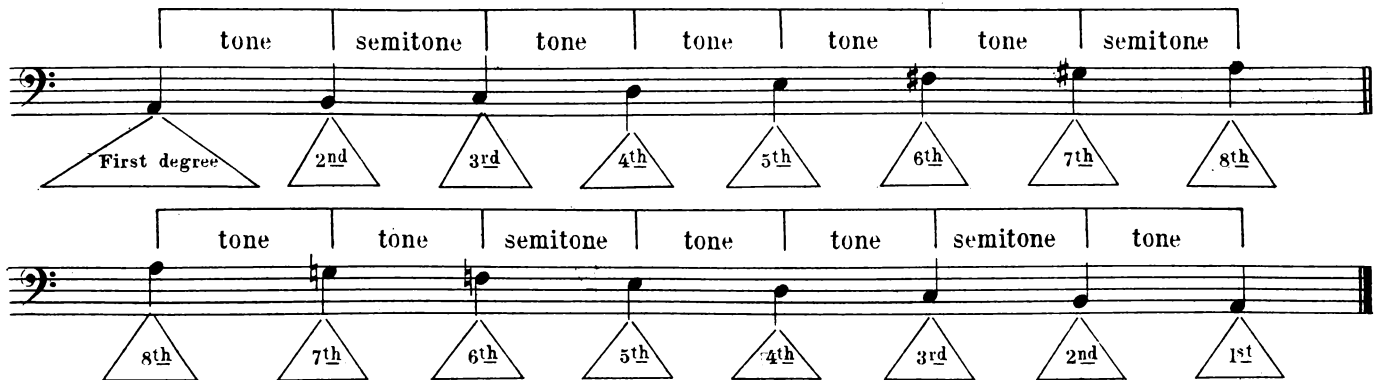


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.

A MINOR.		E MINOR.		B MINOR.		F# MINOR.		C# MINOR.		G# MINOR.		D# MINOR.		A# MINOR.	
to		to		to		to		to		to		to		to	
C MAJOR.		G MAJOR.		D MAJOR.		A MAJOR.		E MAJOR.		B MAJOR.		F# MAJOR.		C# MAJOR.	

D MINOR.		G MINOR.		C MINOR.		F MINOR.		Bb MINOR.		Eb MINOR.		Ab MINOR.	
to		to		to		to		to		to		to	
F MAJOR.		Bb MAJOR.		Eb MAJOR.		Ab MAJOR.		Db MAJOR.		Gb MAJOR.		Cb MAJOR.	

SCALE OF A MINOR.

1 1 4 0 1 4 #1 4 4 1 4 1 0 1 1 1

1 1 4 0 1 #1 #1 4 1 4 4 1 4 1 0 4 1 1 0 1 4 #1 4 1 4 4 1 4 1 0 4 1 0

1 #1 #1 1 4 1 4 1 #1 3 1 4 1 4 1 1 0 4 1 4 4 1 4 1 4 1

Andante*

87. 1 1 4 1 4 0 1 4 #1 4 1 1 3 4 1 4

1 4 4 1 0 4 1 1 4 1 1 4 1 4 1 0

4 0 4 0 1 4 1 4 1 4 #1 4 1 4 1 1 4 1 1 4 1 1

Moderato.

88. 1 1 4 0 4 0 1 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

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

Risoluto.

89. 1 4 1 4 1 4 1 4 1 1 4 1 1 3 1 4 1 1 4 1

4 1 4 1 4 1 1 4 1 4 1 4 1 4 1 0 4 1 4 4 1 1 0 4 1 0 4 4 1 0 4

4 1 0 4 1 0 4 1 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

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


Presto.

EXERCISE.

A. GOUFFÉ.

90.

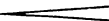

The musical score for Exercise 90 is written in bass clef, 3/8 time, and D major. It consists of 11 staves. The first staff begins with a tempo marking of 'Presto.' and a measure number of '90.'. The key signature has one sharp (F#). The music is characterized by eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are marked with an asterisk (*), indicating they should be played staccato. Performance instructions such as 'or 2', '2nd', and '3rd' are placed below the staves to indicate alternative fingerings or articulations. The score concludes with a double bar line.

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

Five staves of musical notation in bass clef. The first staff contains a sequence of notes with fingering numbers 1 and 4, and a bracketed 'or 2' below. The second staff continues with similar patterns and includes 'or 2' markings under several notes. The third staff features more complex fingering, including a triplet of notes marked '3'. The fourth and fifth staves show further variations of the fingering patterns, with 'or 2' appearing again at the end of the fifth staff.



MARKS OF EXPRESSION.

- | | |
|---|--|
| <i>f</i> (<i>forte</i>) loud. | <i>cresc.</i> (<i>crescendo</i>) or marked thus  gradually increasing in strength. |
| <i>mf</i> (<i>mezzo forte</i>) moderately loud. | <i>decresc.</i> (<i>decrescendo</i>)  gradually decreasing in strength. |
| <i>p</i> (<i>piano</i>) softly. | <i>dim.</i> (<i>diminuendo</i>) decreasing. |
| <i>pp</i> (<i>pianissimo</i>) very softly. | > or <i>marcato</i> , notes played accentuated. |

SCALE OF D MINOR.

Three staves of musical notation for the D minor scale. The first staff shows the scale in a simple, step-by-step manner with a key signature of two flats (Bb and Eb) and a common time signature. The second and third staves provide more detailed fingering for the scale, with numbers 1, 4, and 0 (for natural) indicating finger placement. The scale is presented in both ascending and descending directions.

Andante cantabile.

91. *p* *cresc.*

Moderato.

A. DURIER.

92. *f*

93. *2nd* *3rd string A* *2nd*

94.

or 2

or 2

or 2

or 2

or 2

SCALE OF D MAJOR.

3rd string A.

or 2

In Thirds.

Varieties of Bowing.

or 2

34 *3rd string A.*
 In Fourths.

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

1 1 1 0 4 4 1 1 4 0 1 4 1 4 0 0 4 0 0

In Fifths.

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

or 2 or 2

Bowling.

1 4 1 4 1 1 4 1 4 1 1 0 1 0 4 1 0 0

or 2

In Sixths.

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

or 2 2 2 or 2

In Octaves.

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

or 2

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

Chords.

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

or 2

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

or 2 2 or 2 or 2

4 4 1 4 0 1 4 1 4 1 4 1 4 1 4 1 4 4 1 4 0 1 0

or 2 2 2 or 2

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

or 2

Varieties of Bowing.

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

or 2

3rd string A.

Moderato.

W. HAUSE.

95.

96.

EXERCISES FOR THE WRIST.

On two strings.

On three strings.

SCALE OF E MINOR.

Chords.

97.

1 0 4 0 1 4 1 4 1 0 4 0 4 1 1 4 4 1 4 1 4 1 4 4 1 4 1 4 1 0 4 0 1 0 4 4

1 4 1 4 1 4 1 0 4 4 1 4 1 0 4 4 1 4 4 0 1 0 1 4 1 0 4 0 1 0 4

0 0 1 4 1 4 0 0 0 1 4 0 1 0 0 0 1 0 0 0 0 1 0 0 4 0 0 1 0 0 0 4

4 0 0 1 0 0 4 0 1 1 4 4 4 4 1 0 4 0 1 4 1 4 1 0 4 0 4 1 1 4

4 1 4 4 1 4 1 4 1 4 4 4 1 0 4 0 1 0 4 4 1 4 1 4 4 1 0 4 4 1 4 1 4

SCALE OF B \flat MAJOR.

1 4 0 1 4 0 1 4 1 4 1 0 4 0 1 4 1 4 4 4 1 0 4 1 0 4 0 1 4 0 1 4 1 4

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

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

1 4 1 0 4 1 0 1 0 1 4 0 1 4 1 0 4 1 0 4 4 1 4 1 0 1 4

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

4

In Thirds

Musical notation for 'In Thirds' in bass clef, 3/4 time, G major. The piece consists of two staves of music. The first staff begins with a treble clef and a common time signature, indicating a change in the original manuscript. The second staff concludes with a repeat sign. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes.

In Fourths.

Musical notation for 'In Fourths' in bass clef, 3/4 time, G major. It consists of two staves. The first staff includes the instruction 'or 2' below a measure. The second staff includes the instruction 'or 2' below a measure. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes.

In Sixths.

Musical notation for 'In Sixths' in bass clef, 3/4 time, G major. It consists of two staves. The first staff includes the instruction 'or 2' below a measure. The second staff includes the instruction 'or 2' below a measure. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes.

In Octaves.

Musical notation for 'In Octaves' in bass clef, 2/4 time, G major. It consists of two staves. The first staff has a 2/4 time signature and a common time signature. The second staff has a common time signature. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes.

3rd string A. Chords.

Musical notation for '3rd string A. Chords' in bass clef, 2/4 time, G major. It consists of four staves. The first staff has a 2/4 time signature. The second staff has a common time signature. The third and fourth staves have a common time signature. The notation includes many slurs and fingerings (1, 2, 3, 4) above the notes, indicating specific chord and scale patterns.

98.

4 1 4 1 4 4 0 1 4 0 4 1 1 4 0 1 4 0 1 1 4 1 4 1 4 1 4 4 4 4 4 4 4 4

1 1 0 1 1 1 4 1 1 1 1 4 0 1 0 4 4 1 4 0 1 4 1 1 4 1 4 4 1 4 0 1 4 1 0 4 4

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

4 0 1 1 1 4 1 4 1 4 0 1 4 1 4 0 1 4 1 4 0 1 4 1 4 0 1 4 1 4 0 1 4 1 4 0 1 4 1 4 0 1 4 1 4

4 0 1 4 1 1 4 1 4 1 4 0 1 4 0 1 4 4 4 1 1 4 1 1 4 1 0 4 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1

4 4 1 0 1 4 1 0 4 1 1 4 1 1 0 4 1 0 1 1 1 4 1 4 1 4 1 4 4 1 0 4 1 4 4 1 0 4 1 0 4

4 4 1 4 4 1 1 4 4 1 4 1 4 1 1 4 1 4 0 4 1 4 1 4 1 1 4 1 1 4 1 4 4 1 4 1 4 4 1 4

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

SCALE OF G MINOR.

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

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

Chords.

0 4 4 1 0 1 0 4 4 0 1 4 4 0 1 4

0 4 4 1 0 4 1 0 4 4 1 0 1 0 4

Moderato.

99.

Musical score for exercise 99, Moderato, bass clef, 12/8 time signature. It consists of four staves of music with various fingering numbers (0, 1, 2, 3, 4) and slurs.

Andante.

100.

con forza

Musical score for exercise 100, Andante, bass clef, 4/4 time signature. It consists of three staves of music with dynamic markings like "con forza" and "V" (fortissimo), and various fingering numbers.

Allegretto.

101.

Musical score for exercise 101, Allegretto, bass clef, 3/4 time signature. It consists of three staves of music with dynamic markings like "V" and ">" (accent), and various fingering numbers.

SCALE OF A MAJOR.

First two staves of the A major scale in bass clef. The first staff shows the scale with fingering numbers: 1, 1, 4, 0, 1, 4, 1, 4, 1, 1, 4, 1, 1, 4, 1. The second staff shows an alternative fingering for the first few notes: 3, 1, 3, 1, 4, 1, 1, 4, 4, 1, 0, 4, 4, 1, 1.

In Thirds.

Two staves of the A major scale in thirds in bass clef. The first staff has fingering: 1, 4, 1, 4, 1, 1, 0, 4, 1, 4, 1, 4, 1, 4, 1, 3, 4, 1, 1, 4, 1, 3, 1, 1. The second staff has fingering: 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 1, 0, 1, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

In Fourths.

Two staves of the A major scale in fourths in bass clef. The first staff has fingering: 1, 0, 4, 1, 4, 1, 4, 4, 4, 4, 1, 1, 4, 4, 1, 3, 4, 1, 1, 4, 1. The second staff has fingering: 4, 1, 4, 4, 1, 1, 0, 1, 4, 4, 0, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1.

In Sixths.

Two staves of the A major scale in sixths in bass clef. The first staff has fingering: 1, 1, 1, 4, 4, 4, 0, 4, 1, 4, 1, 4, 1, 3, 3, 1, 1, 1. The second staff has fingering: 4, 1, 4, 1, 4, 1, 4, 0, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

In Octaves.

Two staves of the A major scale in octaves in bass clef. The first staff has fingering: 1, 1, 4, 3, 3, 3, 1, 3, 4, 4, 4, 4, 1, 1. The second staff has fingering: 4, 4, 4, 4, 1, 1, 0, 4, 4, 4, 4, 4, 4, 1, 1.

EXERCISES IN TRIPLETS.

Exercise I, first two staves. The first staff contains ten groups of triplets, each starting with a '3' below the notes. The second staff continues the exercise with various triplet patterns and fingering numbers.

Exercise II, second two staves. The first staff is marked '3rd A.' and contains ten groups of triplets. The second staff continues the exercise with various triplet patterns and fingering numbers.

102. **III.**

103. **IV.**

Moderato.

W. HAUSE.

103.

First string.

EXERCISE.

FIRST POSITION.

Do not move first finger till obliged.

EXERCISES.

SECOND POSITION.

First string.

Second string.

Third string.

EXERCISES.

I.

II.

III.

THIRD POSITION.

First string.

Second string.

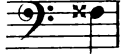
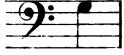
Third string.

EXERCISES.

I.

II.

THE DOUBLE SHARP.

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

EXERCISES IN THE THIRD POSITION CONTINUED.

III. 

IV. 

V. 

FOURTH POSITION.

First string. 

Second string. 

Third string. 

EXERCISES.

I. 

II. 

III. 

IV. 

First string.

FIFTH POSITION.

Musical score for Fifth Position, strings 1-3. The score is in C major, 4/4 time. It consists of three staves: First string, Second string, and Third string. The first string part starts with a whole note chord (B2, D3, F3) and a half note chord (G2, B2). The second and third strings follow similar patterns with different voicings. The piece concludes with a whole note chord (B2, D3, F3).

EXERCISES.

Four exercises for Fifth Position, strings 1-3. Each exercise is on a single staff in C major, 4/4 time. Exercise I features eighth notes with fingerings 1, 2, 3, 4 and includes 'or 2' and 'or 3' alternatives. Exercise II is in 2/4 time with eighth notes and triplets. Exercise III is in 3/4 time with eighth notes and triplets. Exercise IV is in C major, 4/4 time with eighth notes and triplets.

First string.

SIXTH POSITION.

Musical score for Sixth Position, strings 1-3. The score is in C major, 4/4 time. It consists of three staves: First string, Second string, and Third string. The first string part starts with a whole note chord (D3, F3, A3) and a half note chord (B3, D4). The second and third strings follow similar patterns with different voicings. The piece concludes with a whole note chord (D3, F3, A3).

EXERCISES.

Two exercises for Sixth Position, strings 1-3. Each exercise is on a single staff in C major, 4/4 time. Exercise I features eighth notes with fingerings 1, 2, 3 and includes 'or 3' alternatives. Exercise II features eighth notes with fingerings 1, 2, 3 and includes 'or 2' alternatives.

II.

6/8

or 2

III.

or 2

or 2

or 2

or 3

IV.

3/4

or 3 2

or 2

Do not move first finger.

TABLE OF HALF POSITIONS.

First string.

Second string.

Third string.

SCALE OF F# MINOR.

or 2 2

or 2

or 2

or 3

or 2

or 2

EXERCISE ON THE FIRST STRING IN DIFFERENT POSITIONS.
Allegro.

A. GOUFFÉ.

104.

The musical score consists of ten staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The exercise is marked 'Allegro'. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs) across the strings. The first staff begins with a measure containing a 0 (open string), 1, 4, and a 4 with a flat. The piece concludes with the instruction 'or 3'.

EXERCISE ON THE SECOND STRING IN DIFFERENT POSITIONS.

Allegro.

A. GOUFFÉ.

105.

The musical score consists of ten staves of music in bass clef, 2/4 time, and one flat (B-flat). The exercise is marked 'Allegro'. The notation includes various rhythmic patterns, slurs, and specific fingering instructions. Circled numbers 3 and 4 indicate triplets and four-note groups, respectively. The word 'or 2' appears below the second and fourth staves, indicating alternative fingerings. The piece concludes with a final note on the tenth staff.

EXERCISE ON THE THIRD STRING IN DIFFERENT POSITIONS.

Allegro. 4 4 3 4 4 1 4 4 A. GOUFFÉ.

106.

The musical score consists of ten staves of music in bass clef, 4/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegro.' The exercise is numbered '106.' and attributed to 'A. GOUFFÉ.' The notation includes various rhythmic patterns, slurs, and fingering numbers (1, 3, 4) above the notes. Some notes are marked with a circled 'O', likely indicating natural harmonics. The piece concludes with a double bar line and a fermata over the final note.

BOWING EXERCISES.

1.

VARIETIES OF BOWING.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

DOTTED NOTES.

The above exercise should also be practised with dotted notes.

a.

b.

c.

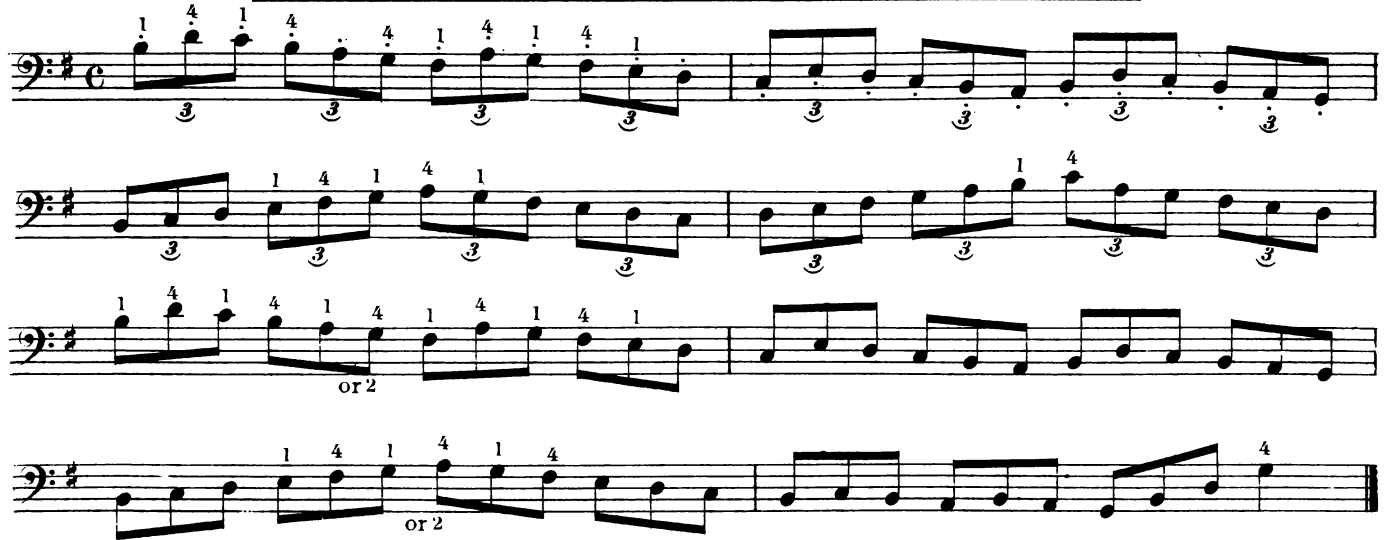
d.

e.

f.

STACCATO.

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

**BOWING EXERCISES IN TRIPLETS.****VARIETIES OF BOWING.****SYNCOPATED NOTES.**

SCALE OF E \flat MAJOR.

In Thirds.

In Fourths.

In Sixths.

In Octaves.

EXERCISE.

A. GOUFFÉ.

Andantino.

107. *dolce*

The musical score consists of 11 staves of music in bass clef with a 9/8 time signature. The key signature has two flats. The piece is marked 'Andantino' and 'dolce'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (representing the thumb). There are several slurs and accents throughout. Alternative fingerings are marked with 'or 2', 'or 3', and 'or 1'. The piece concludes with a double bar line and a fermata over the final note, followed by the marking 'dim.'.

SCALE OF C MINOR.

First line of the C minor scale in bass clef, starting on C4 and ending on C5. Fingering: 4, 0, 1, 4, 0, 1, 1, 1, 1, 1, 4, 0, 1, 4, 0, 1.

Second line of the C minor scale in bass clef, starting on C5 and ending on C6. Fingering: 4, 0, 1, 4, 0, 1, 4, 1, 4, 1, 1, 1, 1, 1, 3, 1, 4, 1, 4, 1, 4, 1, 0, 4.

Third line of the C minor scale in bass clef, starting on C6 and ending on C7. Fingering: 1, 4, 0, 1, 1, 4, 1, 4, 4, 1, 4, 1, 0, 4, 1, 0, 4, 0, 1, 1, 4, 4, 0, 1, 1, 4.

Chords.

Fourth line of the C minor scale in bass clef, starting on C7 and ending on C8. Fingering: 3, 4, 1, 0, 4, 4, 4, 4, 0, 4, 4, 0, 4.

Fifth line of the C minor scale in bass clef, starting on C8 and ending on C9. Fingering: 0, 4, 1, 0, 4, 4, 4, 4, 4, 1, 0, 4, 4, 4, 1, 4, 0.

Sixth line of the C minor scale in bass clef, starting on C9 and ending on C10. Fingering: 4, 1, 4, 1, 4, 1, 0, 1, 0, 4, 1, 4, 1, 4, 4, 0, 1, 4, 4.

EXERCISE.

A. SLAMA.

108. *Andante.*

First line of Exercise 108 in bass clef. Dynamics: *f*, *fz*, *fz*. Fingering: 4, 4, 1, 4, 1, 0.

Second line of Exercise 108 in bass clef. Dynamics: *ff*, *fz*, *fz*, *fz*. Fingering: 4, or 2, 4, 3, 4, 1, 4, 1, 0, 4.

Third line of Exercise 108 in bass clef. Dynamics: *p*. Fingering: 4, 4, 1, 1, 4, 1, 0, 4, 4, 4, 1, 4.

Fourth line of Exercise 108 in bass clef. Dynamics: *f*. Fingering: 3, 1, 4, 1, 4, 1, 0, 4, 4, 1, 4, 1, 1, 0, 4, or 2.

Fifth line of Exercise 108 in bass clef. Fingering: 0, 1, 1, 4, 1, 4, 1, 4, 1, 0, 1, 0, 4, 0, 1, 1, 0, 1, 4, 1, 4, 1.

Sixth line of Exercise 108 in bass clef. Fingering: 1, 4, 1, 4, 4, 0, 1, 0, 1, 4, 1, 4, 0, 1.

SCALE OF A^b MAJOR.

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

In Thirds.

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

or 3 2

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

or 3

In Fourths.

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

or 2 2 2 2

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

In Sixths.

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

or 2 or 2 or 1 or 2 2 2 2

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

or 2 2 2

In Octaves.

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

or 2 2 1 2 2 2 2 2 2 2

Chords.

or 2 or 2

4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4

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

or 3

EXERCISE.

W. HAUSE.

Allegretto.

109.

This musical exercise is written for bass clef in 3/4 time and F minor. It consists of seven staves of music. The first staff starts with a bass clef, a key signature of two flats, and a 3/4 time signature. The music features eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4, 0) are placed above the notes to indicate fingerings. There are several slurs and accents throughout. The exercise includes alternative fingerings, such as 'or 3' and 'or 2'.

SCALE OF F MINOR.

The scale of F minor is shown in bass clef with a 2/4 time signature. It consists of a single staff of music containing the notes of the scale: F, G, A-flat, B-flat, C, D, E-flat, F. The notes are written in a sequence of quarter notes, with some accidentals (flats) explicitly written.

EXERCISE.

This exercise is written for bass clef in 2/4 time and F minor. It consists of three staves of music. The first staff begins with a bass clef, a key signature of two flats, and a 2/4 time signature. The music features quarter and eighth notes, with various fingering numbers (1, 2, 3, 4, 0) and articulation marks (accents, slurs). The second and third staves continue the exercise with similar patterns and include alternative fingerings like 'or 2'.

Andantino quasi Allegretto.

A. SLAMA.

110.

or 2

or 3 2 or 3

SCALE OF E MAJOR.

or 2 2 1

or 2

In Thirds.

or 2 2 2 or 1 2 2 or 1

or 2 or 3

In Fourths.

or 2 2

In Sixths.

Musical notation for 'In Sixths' in bass clef with C-clef. Includes two staves with various fingerings and 'or 2' options.

In Octaves.

Musical notation for 'In Octaves' in bass clef with C-clef. Includes two staves with fingerings and 'or 2' options.

Chords.

Musical notation for 'Chords' in bass clef with C-clef. Includes two staves with fingerings and 'or 2' options.

EXERCISE.

Better with 3rd A.

W. HAUSE.

111. Musical exercise in bass clef with C-clef, starting with '111.'. Includes multiple staves with complex fingerings and 'or 2'/'or 3' options.

SCALE OF C# MINOR.

Chords.

Allegro risoluto. EXERCISE.

112. *fz fz*

In Thirds.

In Fourths.

In Sixths.

In Octaves.

Moderato.

113.

The exercise is written for the bass clef in 4/4 time, B-flat minor. It consists of 11 staves of music. The notation includes various fingering numbers (1, 2, 3, 4) and articulation marks such as accents and slurs. Some notes are marked with 'or 2', indicating alternative fingerings. The exercise starts with a treble clef on the first staff, which then changes to a bass clef for the remainder of the piece. The tempo is marked 'Moderato'.

SCALE OF B^b MINOR.

The scale of B-flat minor is presented in two staves. The first staff shows the ascending scale starting from a treble clef and moving to a bass clef. The second staff shows the descending scale. Fingering numbers are provided for each note to guide the student's technique.

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.

Examples: or for or for or for and for etc.

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.

114.
 Musical exercise 114 in bass clef, 4/4 time. It consists of four staves of notation with various fingerings and articulations. A 'Bis.' marking is placed over the first two bars of the first staff. The exercise ends with '3rd' and 'or 2' markings.

SCALE OF B MAJOR.

3rd string A.

In Thirds.

In Fourths.

In Sixths.

In Octaves.

Chords.

Tempo alla Polacca.

W. HAUSE.

115.

EXERCISE.

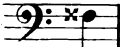
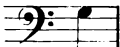
Moderato.

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 \times to it. F double sharp  will sound like  G natural.

Adagio.

EXERCISE.

A. SLAMA.

117.

SCALE OF F# MAJOR.

Musical staff for the scale of F# major in bass clef, showing fingerings and a final double bar line with a repeat sign.

In Thirds.

Musical staff for the scale of F# major in bass clef, played in thirds with fingerings.

Musical staff for the scale of F# major in bass clef, played in thirds with fingerings and a final double bar line with a repeat sign.

In Fourths.

Musical staff for the scale of F# major in bass clef, played in fourths with fingerings.

Musical staff for the scale of F# major in bass clef, played in fourths with fingerings and a final double bar line with a repeat sign.

In Sixths.

Musical staff for the scale of F# major in bass clef, played in sixths with fingerings.

Musical staff for the scale of F# major in bass clef, played in sixths with fingerings and a final double bar line with a repeat sign.

In Octaves.

Musical staff for the scale of F# major in bass clef, played in octaves with fingerings.

Musical staff for the scale of F# major in bass clef, played in octaves with fingerings and a final double bar line with a repeat sign.

Musical staff for the scale of F# major in bass clef, played in octaves with fingerings and a final double bar line with a repeat sign.

Chords.

Musical staff for the scale of F# major in bass clef, played as chords with fingerings.

Musical staff for the scale of F# major in bass clef, played as chords with fingerings and a final double bar line with a repeat sign.

EXERCISE.

W. HAUSE.

118.

EXERCISE.

Adagio.

119.

THE DOUBLE FLAT.

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

Adagio. EXERCISE.

120.

CHROMATIC SCALES.

EXERCISE WITH CHROMATIC INTERVALS.

A. GOUFFE

Moderato.

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature, but the rest of the piece is in bass clef. The music features a variety of chromatic intervals and is heavily annotated with fingerings (1-4) and articulation marks. There are several instances of 'or 2' and '3' indicating alternative fingerings. A '2nd' ending is marked in the sixth staff. The key signature changes from one sharp (F#) to one flat (Bb) in the eighth staff. The piece concludes with a final measure in the tenth staff.

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.

Written thus:- 

Played thus:- 

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.

Written thus:- 

Played thus:- 

Lento.**EXERCISE.**



dolce





f

THE PASSING SHAKE.

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

Written thus:-

Played thus:-

Moderato.

EXERCISE.

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 (\sharp) above and beneath (\sharp) 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.

Written thus

Played thus

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.

Written thus 

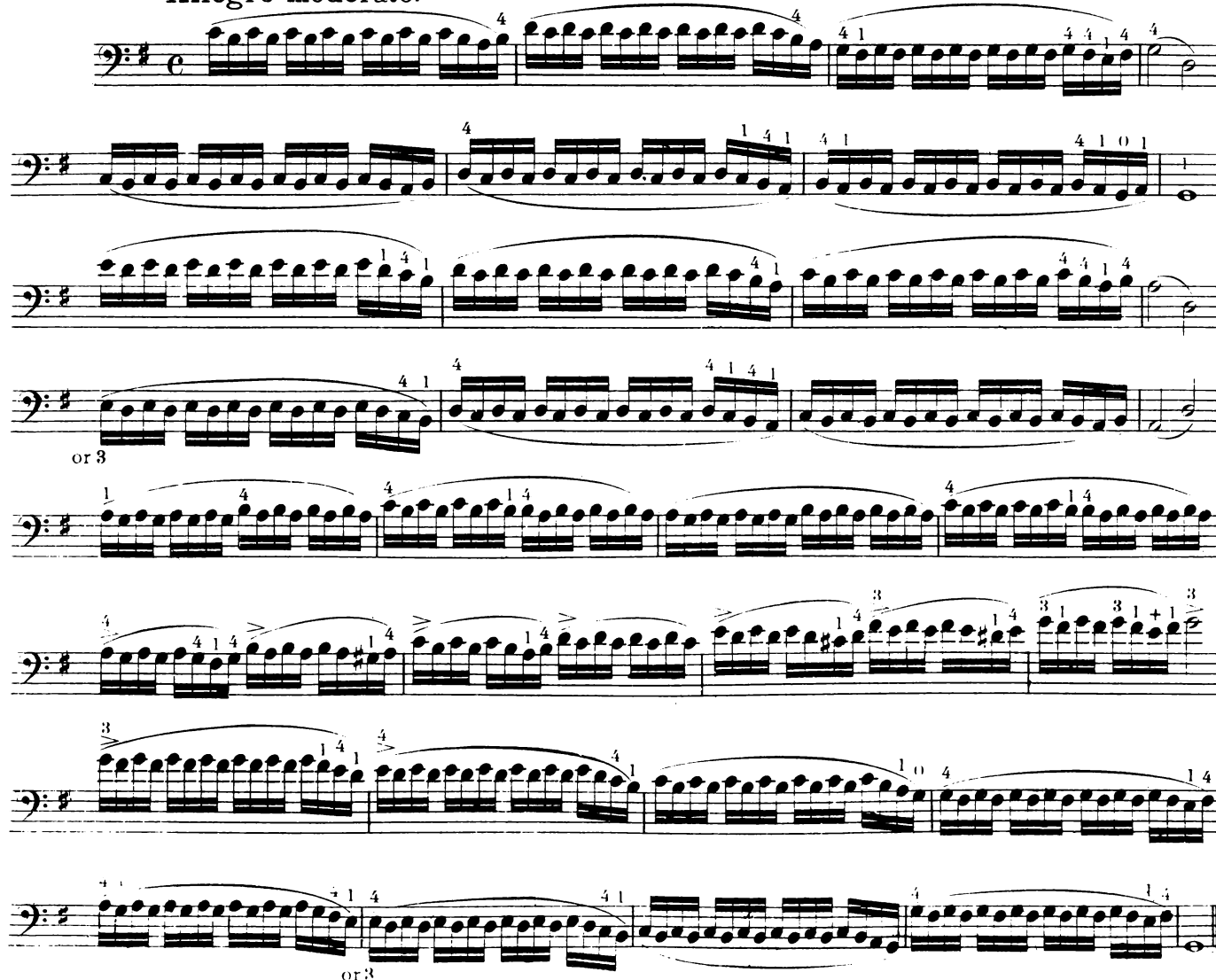
Played thus 

To acquire 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 increase the velocity gradually.

Shake as written  as played 

EXERCISE TO PREPARE THE SHAKE.

Allegro moderato.



EXERCISE.

A. GOUFFÉ.

Maestoso.

1.

mf

EXERCISE.

Allegro moderato.

2.


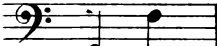
NUMBERED RESTS.

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.

Passage written.



How to play it.

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 be used in the usual manner.

EXERCISES FOR PIZZICATO.

Tempo di menuetto.

1. *pizz.* *p* *arco* *arco* *pizz.*

2. *Allegro vivace.* *sotto voce*

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”

Voice.

And the An-gel said un - to them fear not for be -

Figured Bass as written.

Double-Bass as played.

hold! I bring you glad ti - dings of great joy which shall

be to all peo - ple for un - to you is born this

cello $\frac{4+}{2}$ let the voice finish

day in the Ci - ty of Da - vid a Sa - viour which is Christ the Lord.

cello only

cello alone

cello only

after voice

VARIOUS STUDIES.

W. HAUSE.

Moderato.

1.

f

or 2

3

+

Allegretto.

A. GUOFFE.

2.

mf staccato
cresc. *f dim.* *dolce.*
sf *ff* *sf*
Tempo I.
p *dim.*
p *cresc.* *sf*
f *f* *f* *f*
dim. e rall.
Tempo I.
mf
cresc.
f *or2* *ff*

Adagio.

3.

4.

Moderato.

A. SLAMA.

5.

3rd A. 4

mf

Allegretto.

6. *mf*

3rd G. 1 0 1 1 4

mf

p dolce

sf

p

f

p staccato

crescendo

8.....: 0 1 4 14 0

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC

With their Abbreviations and Explanations.

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

APPENDIX.

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Extract from Overture "Faust".	<i>R. Wagner</i> 110
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FROM SYMPHONIE No. 4.

Allegro vivace.

L. van BEETHOVEN.

This musical score is for the bassoon part of the first movement of Beethoven's Symphony No. 4. It is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegro vivace'. The score consists of 14 staves of music. It begins with a dynamic of *f* (forte) and quickly moves to *ff* (fortissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several trills and grace notes throughout. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *f*, *ff*, *sf* (sforzando), *pp* (pianissimo), and *cresc.* (crescendo). The piece concludes with a final *ff* dynamic.

FROM SYMPHONIE in C.

W. A. MOZART.

Allegro vivace.

The musical score is written for the bassoon in C major, marked 'Allegro vivace'. It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and features a triplet of eighth notes. The second staff includes a first ending bracket and a forte (*f*) dynamic. The third staff is marked piano (*p*). The fourth staff includes a first ending bracket and a piano (*p*) dynamic with a pizzicato (*pizz.*) instruction. The fifth staff is marked 'arco' and forte (*f*). The sixth staff continues the forte (*f*) dynamic. The seventh staff continues the forte (*f*) dynamic. The eighth staff is marked piano-piano (*pp*) and features a triplet of eighth notes. The ninth staff is marked fortissimo (*ff*) and features a triplet of eighth notes. The tenth staff concludes the passage with a fortissimo (*ff*) dynamic and a triplet of eighth notes.

FROM SYMPHONIE No. 3.

Allegro vivace.

L. SPOHR.

Musical score for bassoon part of Symphony No. 3 by Louis Spohr. The score consists of ten staves of music in bass clef, 3/4 time signature. It features various dynamics including *f*, *p*, *ff*, *pp*, *sf*, and *cresc.*, along with articulation marks like *pizz.* and *arco*. Fingerings and bowings are indicated throughout the piece.

This page of musical notation is for a bass instrument, likely a double bass or electric bass. It consists of ten staves of music. The notation includes various dynamics such as *dim.* (diminuendo), *f* (forte), *pp* (pianissimo), and *pizz.* (pizzicato). There are also articulations like *arco* (arco) and *pizz.* (pizzicato). Fingerings are indicated by numbers 1-4 above notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The notation is written in a standard bass clef.

FURIENTANZ FROM "ORPHEUS AND EURYDICE."

CHR. W. v. GLUCK.

Vivace.

p *cresc.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

FROM VARIOUS SYMPHONIES.

JOSEPH HAYDN.

Allegro. $\frac{3}{4}$

f

1 4 1 4 4 1 1 4 4 1 1 4 1

4 1 1 4 4 1 4 4 1 4 4 1 4 1 0 1 1 4

f or 2 or 3

3rd String A.

Adagio.

p

1 4 4 or 2 1 0 1 4 0

or 2 or 2 or 2 4 1 4 1 4 1 4 1 0

4 1 4 4 4 1 4 4 1 4 1 0 4 4 1

8 4 1 4 1 4 1 0 3 1 3 3 4 1 4

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

4 4 0 1 b 0 4 4 0 1 0 1 4

4 1 0 1 1 4 4 1 0 4 4 1 1 4 1 1 4 0 4 1 4 4 1

FROM SYMPHONIE No. 3.

JOSEPH HAYDN.

Adagio. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ *ten.*

f p ff

Vivace assai.

sf ff sf

f p cresc.

f sf sf

sf p

dim.

p ff sf sf sf sf

3 times

Musical staff 1: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *sf*. Fingerings: 1, 2, 4, 2, 4, 1.

Vivace.

Musical staff 2: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *p*, *p*, *crêsc.*, *sf*. Fingerings: 0, 1, 4, 2, 4, 1.

Musical staff 3: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *sf*, *sf*. Fingerings: 4, 2, 2, 4, 2, 4, 2, 4, 1, 4, 4, 0, 4, 1.

Musical staff 4: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *ff*. Fingerings: 1, 4, 4, 1, 1, 4, 1, 1, 1, 4, 2, 4, 1, 2.

Musical staff 5: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *p*, *f*. Fingerings: 0, 1, 4, 2, 4, 4, 2.

Musical staff 6: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *p*. Fingerings: 4, 1, 1, 4, 4, 1, 4, 1, 2, 4, 4, 1, 4, 1.

Musical staff 7: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *p*. Fingerings: 2, 4, 1, 4, 4, 1, 0, 1, 4, 1.

Musical staff 8: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *f*. Fingerings: 1, 1, 4, 1, 4, 0, 1, 1, 4, 1, 0, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 2, 4.

Musical staff 9: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *f*. Fingerings: 2, 4, 0, 1, 2, 4, 0, 1, 4, 2, 4, 4, 1.

Musical staff 10: Bass clef, 2/4 time signature, key signature of two flats. Dynamics: *f*. Fingerings: 2, 4, 2, 4, 2, 4, 4, 1.

FROM SYMPHONIE No. 5.

L. van BEETHOVEN.

Andante.



Minuetto marcato.



Allegro.



FROM VARIOUS SYMPHONIES.

L. van BEETHOVEN.

Allegro.

Musical score for Allegro in bass clef, 6/8 time, key of D major. The score consists of five staves of music. The first staff begins with a forte (*f*) dynamic. The music features eighth and sixteenth notes with various fingering and articulation markings. Fingerings include 1, 2, 3, 4, and 0. Articulations include accents and slurs. The piece concludes with a fermata on a whole note.

Allegretto.

Musical score for Allegretto in bass clef, 6/8 time, key of D major. The score consists of two staves of music. The first staff begins with a forte (*f*) dynamic. The music features eighth and sixteenth notes with various fingering and articulation markings. Fingerings include 1, 2, 3, 4, and 0. Articulations include accents and slurs.

Allegretto.

Musical score for Allegretto in bass clef, 2/4 time, key of D major. The score consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The music features quarter and eighth notes with various fingering and articulation markings. Fingerings include 1, 2, 3, 4, and 0. Articulations include accents and slurs.

FROM VARIOUS SYMPHONIES.

Vivace assai.

JOSEPH HAYDN.

Musical score for "Vivace assai" by Joseph Haydn, featuring six staves of bass clef notation. The piece is in 2/4 time and B-flat major. Dynamics include *f* and *sf*. Fingering numbers (1, 3, 4) are indicated above notes. The score includes slurs and accents. The first staff begins with a forte (*f*) dynamic. The second and third staves feature *sf* dynamics. The fourth staff includes the instruction "or 2" under the first two measures. The fifth and sixth staves also feature *sf* dynamics.

Allegretto.

Musical score for "Allegretto" by Joseph Haydn, featuring three staves of bass clef notation. The piece is in 3/4 time and B-flat major. The dynamic is *p* (piano). The score consists of continuous eighth-note patterns across all three staves.

Presto.

Musical score for "Presto" by Joseph Haydn, featuring three staves of bass clef notation. The piece is in 2/4 time and B-flat major. Dynamics include *f* (forte) and *p* (piano). The score includes slurs and accents. The first staff begins with a forte (*f*) dynamic. The second and third staves feature *p* dynamics. The second staff includes the instruction "or 2" under the first two measures. The third staff also includes "or 2" at the end.

FROM SYMPHONIE No. 1.

Adagio molto.

L. van BEETHOVEN.

The musical score is written for the double bass in C major, 3/4 time. It begins with a *pizz.* (pizzicato) section marked *f* (forte), alternating with *p* (piano) dynamics. This is followed by an *arco* (arco) section starting with *fp* (fortissimo piano). The tempo then changes to *Allegro con brio*. The dynamics range from *p* to *ff* (fortissimo), with frequent use of *sf* (sforzando) and *pp* (pianissimo). The score includes numerous fingering numbers (0-4) and articulation marks such as slurs and accents. The piece concludes with a *p* (piano) dynamic.

This page of musical notation is for a bass instrument, likely a double bass, and consists of 12 staves of music. The notation includes various dynamics such as *ff* (fortissimo), *sf* (sforzando), *f* (forte), *fz* (forzando), *sfz* (sforzando), *p* (piano), and *cresc.* (crescendo). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is heavily annotated with fingering numbers (0-4) and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final double bar line on the twelfth staff.

FROM OVERTURE "ZAUBERFLÖTE"

W. A. MOZART.

Allegro.

The musical score is written for the bassoon in G major, 2/4 time. It consists of ten staves of music. The dynamics range from *p* (piano) to *sf* (sforzando). The piece is marked *Allegro*. The score includes various fingering indications (e.g., 4, 1, 1, 2, 0) and articulation marks. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents. The key signature has one sharp (F#) and the time signature is 2/4.

FROM SYMPHONIE No. 8.

L. van BEETHOVEN.

Allegro vivace con brio.

This musical score is for the bassoon part of the first movement of Beethoven's Symphony No. 8. It is written in bass clef with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro vivace con brio'. The score consists of 14 staves of music. It begins with a *pp* (pianissimo) dynamic and features a variety of articulations and dynamics, including *f* (forte), *sf* (sforzando), *ff* (fortissimo), and *piu f* (pianissimo forte). The piece is characterized by its rhythmic complexity, with frequent sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. There are several trills and slurs throughout. The score includes repeat signs with first and second endings, and a section marked '4 times'. The piece concludes with a final cadence.

Tempo di menuetto.

THE RECITATIVE FROM THE 9th SYMPHONIE.

L. van BEETHOVEN.

Presto. 7

Allegro non troppo.

Tempo I.

Tempo I.

Allegro assai.

Presto.

8va for 3 strings. 4 times

sempre più f

8va for 3 strings.

sf sf

8va for 3 strings.

sf sf

4 1 4 1 4 4 1 0 4 1 4 4

or 3 or 2

4

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.

L. van BEETHOVEN.

Allegro.

The musical score consists of ten staves of music in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece is marked 'Allegro'. The notation includes various dynamics such as *pp*, *sfp*, *sf*, *dim.*, *f*, *cresc.*, *ff*, and *p*. Articulations include accents, slurs, and fingerings (e.g., 0, 4, 1, 4, 4, 4, 1, 2, 1, 4). Performance directions include *rit.*, *a tempo*, and *poco rit.*. A section labeled 'Trio.' begins on the eighth staff, with the instruction 'Sua for 3 strings' and a dashed line indicating the end of the section. The score concludes with a final cadence.

FROM SYMPHONIE.

Allegro molto.

W. A. MOZART.

The musical score is written for the bassoon in G minor, 3/4 time. It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic. The second staff continues with a similar texture. The third staff shows a change in dynamics to *ff* (fortissimo). The fourth staff features a *ff* dynamic and includes a trill. The fifth staff has a *ff* dynamic and includes a trill. The sixth staff has a *ff* dynamic and includes a trill. The seventh staff has a *ff* dynamic and includes a trill. The eighth staff has a *ff* dynamic and includes a trill. The ninth staff has a *p* (piano) dynamic and includes a trill. The tenth staff has a *pp* (pianissimo) dynamic and includes a trill. The score includes various fingerings and articulations throughout.

FROM SYMPHONIE.

SCHERZO.
Allegro vivace.

F. SCHUBERT.

Allegro vivace.

This musical score is written for a bass clef instrument in 2/4 time. It begins with a *ff* dynamic and features a variety of articulations, including accents, slurs, and triplets. The piece includes several first and second endings, marked with '1.' and '2.'. Dynamics range from *ff* to *p*, with markings for *cresc.*, *decresc.*, and *dim.*. Fingerings are indicated by numbers 1-4. The score concludes with a final *f* dynamic.

FROM OVERTURE "FAUST"

RICHARD WAGNER.

This musical score is for the bassoon part of the Overture 'Faust' by Richard Wagner. It consists of seven staves of music in the bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The piece is characterized by its dramatic and intense sound. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), and *dim.* (diminuendo). There are also performance markings like accents and slurs. The score is heavily ornamented with fingerings and breath marks, indicating a technically demanding part. The music features a mix of melodic lines and dense, rhythmic textures.

FROM OVERTURE "BRAUT von MESSINA"

R. SCHUMANN.

This musical score is for the bassoon part of the Overture 'Bride of Messina' by Robert Schumann. It consists of two staves of music in the bass clef, with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Andante'. The score is marked with dynamics including *ff* (fortissimo), *pp* (pianissimo), and *cresc.* (crescendo). It features a variety of articulations such as accents and slurs, and includes detailed fingerings and breath marks. The music is lyrical and expressive, with a focus on melodic development and dynamic contrast.

FROM OVERTURE "PRECIOSA"

Allegro con fuoco.

C. M. v. WEBER.

The image displays a musical score for a bassoon part, consisting of ten staves of music. The score is written in bass clef with a common time signature (C). The tempo is marked "Allegro con fuoco." and the dynamic is "ff" (fortissimo). The key signature is one flat (B-flat major or D minor). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and slurs throughout the piece. The score is arranged in a single system with ten staves.

FROM SYMPHONIE.

F. MENDELSSOHN-BARTHOLDY.

Presto.

The musical score consists of ten staves of music, all in bass clef. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. A first ending bracket spans the first two staves, marked "3 times" and "cresc.". The second staff starts with a dynamic marking of *ff* and contains numerous fingering numbers (1, 2, 4, 0) and triplet markings. The third staff continues with similar technical markings and includes a triplet of eighth notes. The fourth staff features a triplet of eighth notes and a dynamic marking of *f*. The fifth staff includes a triplet of eighth notes and a dynamic marking of *f*. The sixth staff contains a triplet of eighth notes and a dynamic marking of *f*. The seventh staff includes a triplet of eighth notes and a dynamic marking of *f*. The eighth staff contains a triplet of eighth notes and a dynamic marking of *f*. The ninth staff includes a triplet of eighth notes and a dynamic marking of *f*. The tenth staff includes a triplet of eighth notes and a dynamic marking of *f*. The score is highly technical, with many triplet markings and fingering numbers throughout.

FROM SYMPHONIE No. 2.

R. SCHUMANN.

Allegro molto.

The musical score is written for a bass clef instrument. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and the tempo instruction *Allegro molto.* The second staff features a dynamic marking of *ff*. The score is heavily annotated with technical markings, including numerous slurs, accents, and fingering numbers (1-4) above the notes. There are also some dynamic markings like *f* and *sf* at the end of the piece. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns.

DUET FOR 'CELLO AND BASS.

Moderato.

'Cello.

Bass.

p

p

or 2

or 3

or 2

pizz.

arco

p

pizz.

arco

1 4 1

4 1

4

3 1 4

4 4 1 1 4 1

4 4 1 1 0

4 4 1 1 0

4 4 1 1 0

or 3

4

1 4 1 4

1 4 0 1 4 4 1 4 1

1 4 1 4 1 4

1 4 0 1 4 4 1 4 4

7

DUET FOR 'CELLO AND BASS.

L. FARRENG.

Allegretto.

'Cello.

Bass.

This musical score is for a duet for Cello and Bass, titled "DUET FOR 'CELLO AND BASS." by L. Farreng. The tempo is marked "Allegretto." The piece is in 3/4 time and the key signature has one flat (B-flat). The score consists of eight systems of music, each with a Cello staff on top and a Bass staff on the bottom. The Cello part is primarily melodic, often featuring slurs and dynamic markings such as *p*, *f*, and *pp*. The Bass part provides harmonic support and rhythmic accompaniment, frequently using fingerings like 1, 4, 4, 1 and 3, 4, 1, 4, 1, 4. There are several first and second endings indicated by "1." and "2." in the later systems. The piece concludes with a *p* dynamic marking.

0 4 1 4 1 4 0 1 4 1

cresc.

p

1 4 1 1 4 1 4 1 1 4 1 4 4 1 4

1 1 4 4 4 4 1 4 1 0 1

f

4 *p* 1 4 4 1

4 1 3 4 1 4 1

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

f

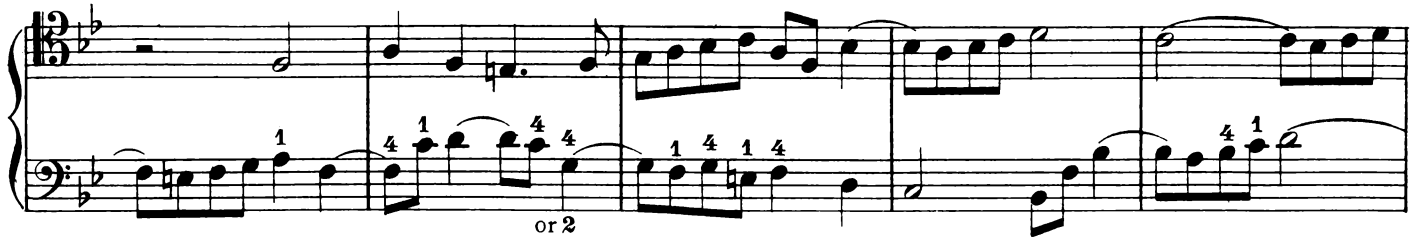
DUET FOR 'CELLO AND BASS.

L. CHERUBINI.

Moderato.

'Cello.

Bass.



System 1: Treble and bass clefs, 12/8 time signature, key signature of two flats. The bass line contains fingerings: 1, 4 1 4 4, 1 4 1 4, and 4 1 2. The word "or 2" is written below the bass line.



System 2: Treble and bass clefs, 12/8 time signature, key signature of two flats. The bass line contains fingerings: 1 4 1 3, 1 4, 1 4 1, 1 4 4, and 1 4.



System 3: Treble and bass clefs, 12/8 time signature, key signature of two flats. The bass line contains fingerings: 4 4 4, 1, 1 4 1, 4 1 4, and 1 4.



System 4: Treble and bass clefs, 12/8 time signature, key signature of two flats. The bass line contains fingerings: 1, 1, 4 4, 1 4 1, 4, 1, 1, 4 1 1 4 4 0.



System 5: Treble and bass clefs, 12/8 time signature, key signature of two flats. The bass line contains fingerings: 1 4, 1 4, 1 4 1 b, 4 1, 1, 1.



System 6: Treble and bass clefs, 12/8 time signature, key signature of two flats. The bass line contains fingerings: 1 4 1, 4 1 1, 4 4, 1 4 1 1, 4 4, 1 4 1 1.

First system of musical notation. Treble clef, key signature of one flat (B-flat), and 12/8 time signature. The bass line includes fingerings: 4, 1 4 1, 1, 4, 1 4, 4, 4, 1 0 1 4 1 4.

Second system of musical notation. Treble clef, key signature of one flat, and 12/8 time signature. The bass line includes fingerings: 4, 4, 1 4, 1 4 4, 1 4, 1 4, 1 4, 1 0. Below the bass line, there are alternative fingerings: "or 2", "2", "2", "1", "or 2".

Third system of musical notation. Treble clef, key signature of one flat, and 12/8 time signature. The bass line includes fingerings: 4, 1 4, 4, 4 1 1, 4 0, 4, 1 4 1, 4 4, 1 0 1, 1 4 4 1 4 4 1 0. Below the bass line, there are alternative fingerings: "or 2", "2", "2".

Fourth system of musical notation. Treble clef, key signature of one flat, and 12/8 time signature. The bass line includes fingerings: 0 4, 4, 1, 4, 4. Below the bass line, there is an alternative fingering: "or 2".

Fifth system of musical notation. Treble clef, key signature of one flat, and 12/8 time signature. The bass line includes fingerings: 1 4, 4 0 4, 1 1 4 1. Below the bass line, there are alternative fingerings: "or 2", "1".

Sixth system of musical notation. Treble clef, key signature of one flat, and 12/8 time signature. The bass line includes fingerings: 0, 4, 4. Below the bass line, there is an alternative fingering: "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."

F. MENDELSSOHN-BARTHOLDY.

3rd String A.

Allegro molto.