C. FISCHER'S

New and Revised Edition

OF

CELEBRATED

TUTORS

Method for the

Three String

DOUBLE BASS

NEW-YORK.
CARL FISCHER, 6 FOURTH AVE.

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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, Mr. CARL FISCHER has 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 Four String 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 practice 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.

The Publisher.

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RUDIMENTS OF MUSIC.

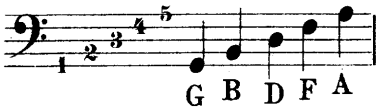
Before the student can commence to play on any instrument it is neccessary that he should be acquainted with the rudiments of Musical Notation.

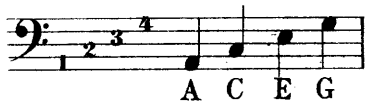
The signs which indicate pitch and duration of a musical sound, are called Notes, figured thus—

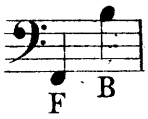
etc.

They are named after seven letters of the alphabet; C, D, E, F, G, A, B, and are written on, between, above, or below five parallel lines called the Stave, the names of which are determinated by Clefs, placed on different lines.

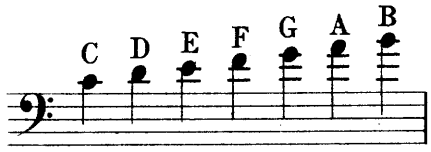
For the Double Bass as an orchestral instrument only the F 𝄢 or Bass Clef is used.

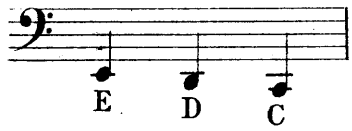
The names of the notes on the five lines are 

Of the four between the lines or spaces 

Of the two above and below the lines 

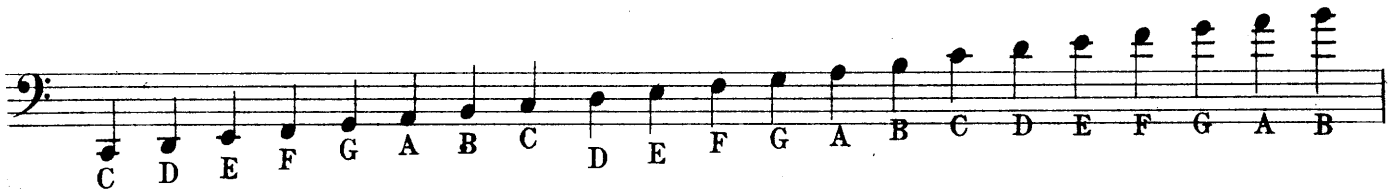
These eleven notes being too limited and in order to signify higher and deeper sounds, Ledger lines have to be added above and below the stave.

Notes of the ledger lines above the stave. 

Notes of the ledger lines below the stave. 

etc.

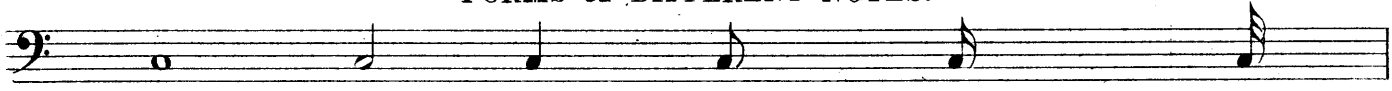
TABLE OF NOTES.



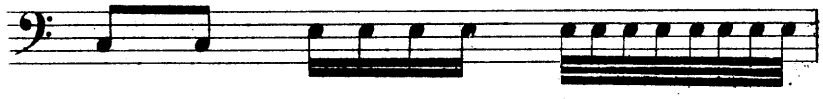
DURATION OF NOTES.

Notes may be of longer or shorter Duration, which is shown by the peculiar form of each note.

FORMS OF DIFFERENT NOTES.



Whole note; *Half note;* *Quarter note;* *Eighth note;* *Sixteenth note;* *Thirty second note;*

Several of the latter three species may also be written in groups thus: 

Eighths. *Sixteenths.* *Thirty seconds.*

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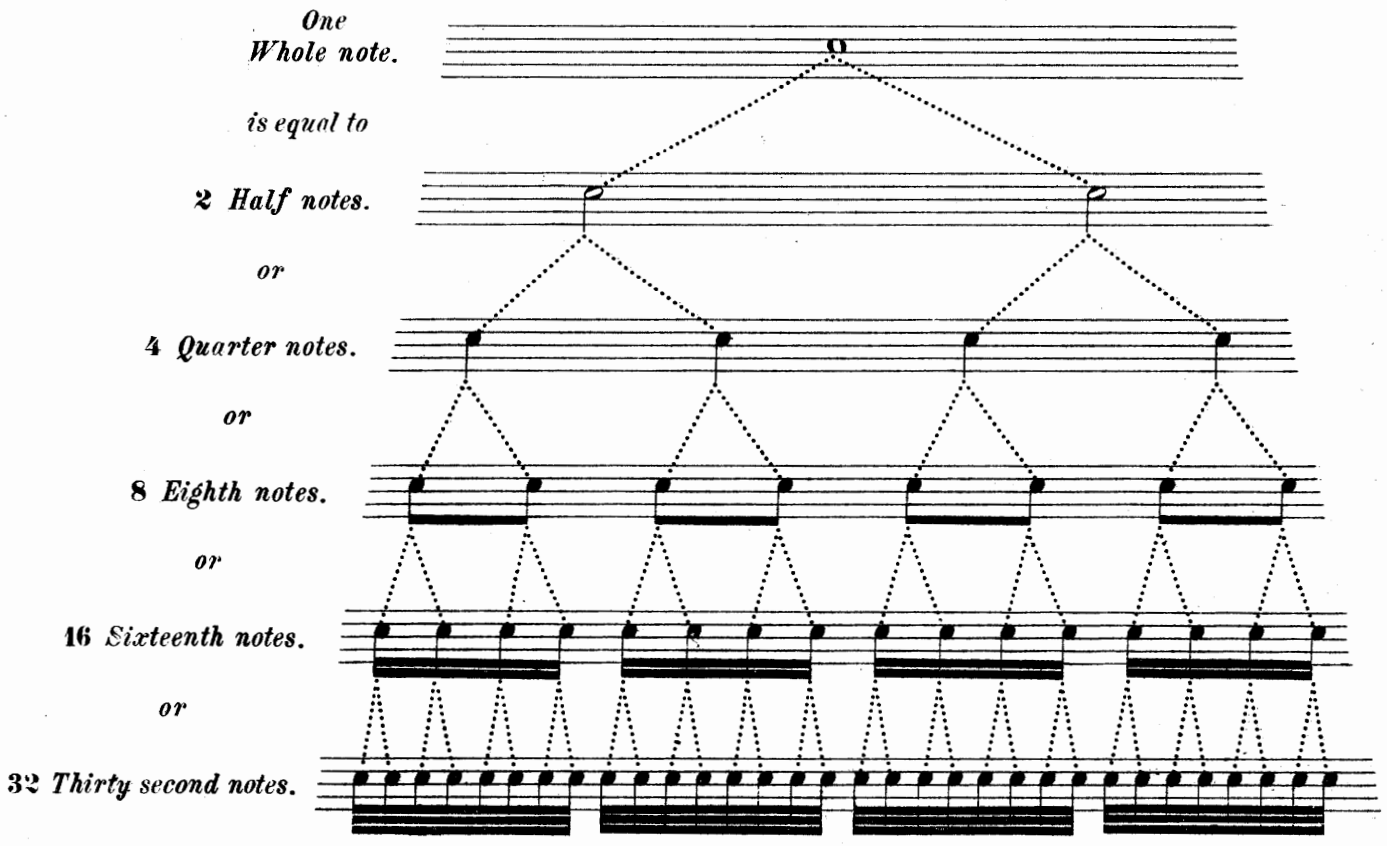
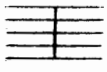
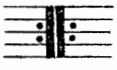
COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.



BARS.

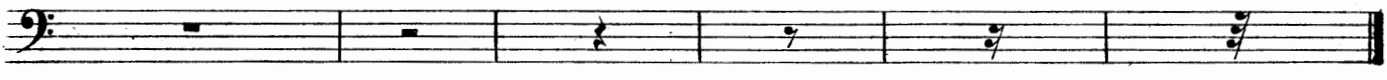
Notes are arithmetically divided into Bars, marked by one or two lines drawn across the stave.

One line  is placed after each bar and each bar contains the same number or value of notes, and each note must last precisely the same length of time.

At the end of each part of a composition two lines or a Double Bar is placed, and if either two or four dots  are found by the side of the double bar, the whole part from the preceding double bar, or if there is no earlier double bar, then from the beginning of the piece is to be played again. This is called a Repeat.

RESTS.

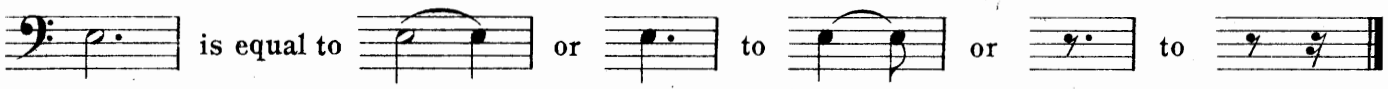
Instead of a note a Rest of an equal value can be placed.

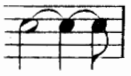


Rest for a Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirty second note.

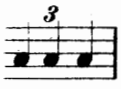
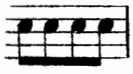
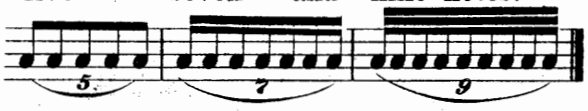
DOTS.

A Dot placed after any note or rest increases its value one half. Thus:—



Two Dots placed after a note increases its value one half and a quarter or is equal to  etc.

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a *3* being put over a group of three notes. Double Triplets by a *6* being put over a group of six notes. That means: Three Quarter notes marked thus  must be played in the same time as two quarter notes not so marked. Or six Eighth notes thus marked like four Eighth notes  not so marked. There are also groups of five  seven and nine notes. but seldom.

TIME.

In order to know how many Quarters, Eighths or Sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

Common Time.

Contains four quarters or the same value in longer or shorter notes or rests and four **1.2.3.4.** have to be counted in a bar.

Three four Time.

Contains three quarters or the same value in longer or shorter notes or rests and three **1. 2. 3.** have to be counted in a bar.

Two four Time.

Contains two quarters or the same value in longer or shorter notes or rests and two **1.2.** have to be counted in a bar.

TABLE OF TIMES.

Single Common Times.	*Compound Common Times.*	*Single Triple Times.*	*Compound Triple Times.*
C or 4	12/8	3/2	9/4
C or 2/2 or 4/4	6/4	3/4	9/8
2/4	6/8	3/8	9/16

When a line is drawn through the C thus ¢ which is called Alla breve, two are counted in a bar.

SCALES.

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.

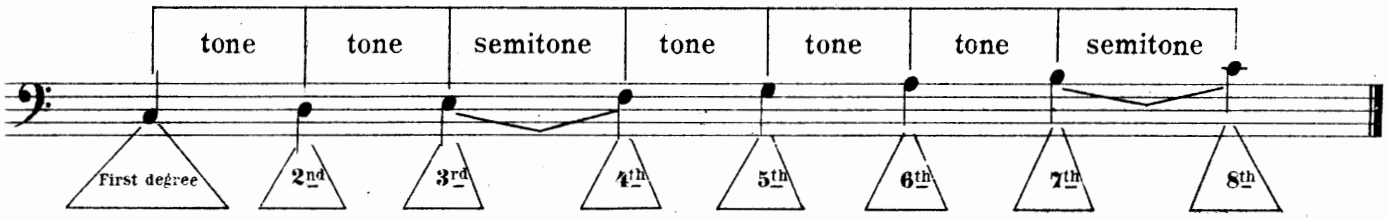
Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

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.* only in semitones.

For the present only the Major Scale will be explained.

In the Major scale the semitones are situated between the third and fourth, and the seventh and eighth degree of the scale.

EXAMPLE.



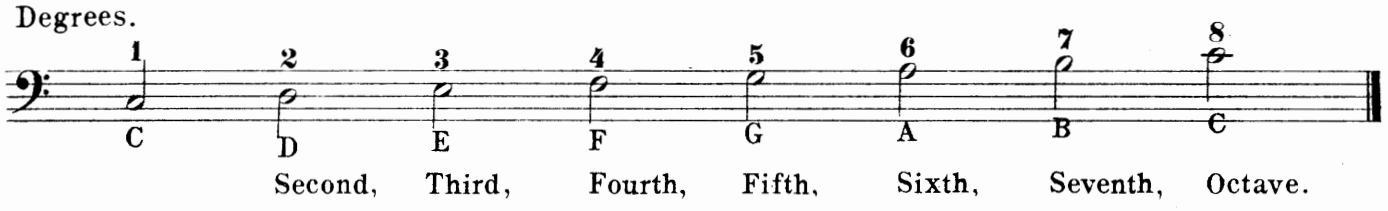
Each diatonic scale derives its name from the name of the note on the first degree or the Root.

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.

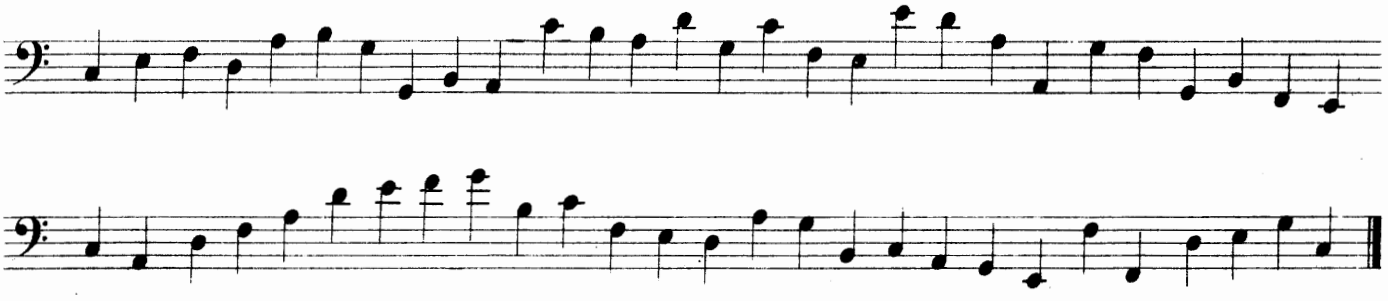
The distance from one note to another is called an Interval. Two notes placed on the same degree do not produce any interval they are said to be in Unison.

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

TABLE.



EXAMPLE FOR THE STUDENT TO READ THE NOTES.

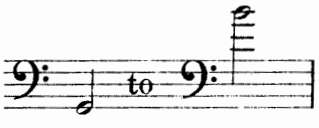


Manner of holding the Double Bass.

The instrument must be held not vertically, but slightly inclining towards the player; the player slightly leaning to the right. The upper rib of the instrument should lean against his left side, and the angle of the lower rib should touch the ball of the knee. In this manner the instrument will stand upright, without the assistance of the arm. The thumb of the left hand must be placed vertically behind the neck of the instrument.

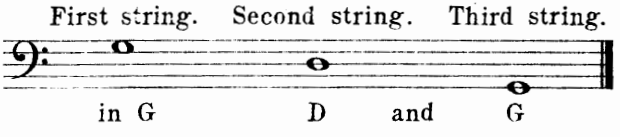
Manner of holding the Bow.

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 following refers the Dragonetti Bow. Place the second, third and fourth fingers in the hollow of the nut of the Bow, the first Finger and Thumb above the stick in such a manner that the tip of the first finger shall touch that of the thumb.

The Compass of the three string Bass is from 

as written for in orchestral parts.

Tuning.

The Double Bass with three strings is tuned: * 

The strings are called open, when not pressed against the finger board and are indicated by a o. The fingers of the left hand are marked with numbers 1 for the first 2 for the second 3 for the third and 4 for the little finger.

Marks for Bowing. W. B. Whole Bow.
H. B. Half Bow.
Sh. St. Short Strokes.
⊓ Down Bow.
V Up Bow.

NB. The Double Bass is called: in French, Contre-Basse; in Italian Contrabasso; and in German Contrabass.

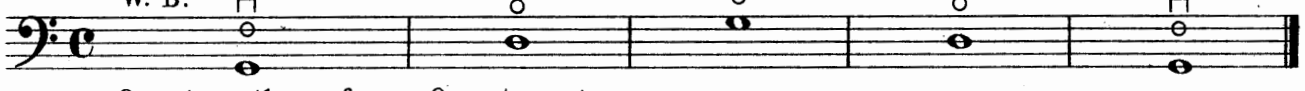
* This rule of tuning has been generally adopted lately in England for the three stringed Bass. Formerly the general rule was to tune the the third string to A. It is obvious, that tuning to G, is preferable as it adds a note to the compass of the instrument and faciliates Octave playing on the third and first strings.

Exercises, on open Strings.

Play and count.

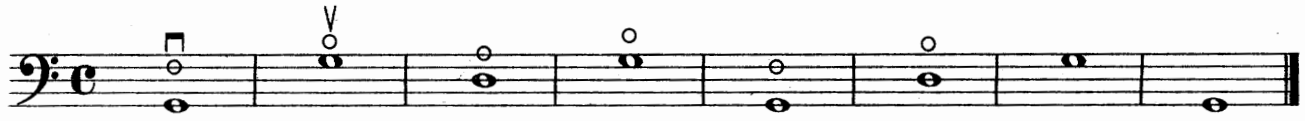
W. B.

1.



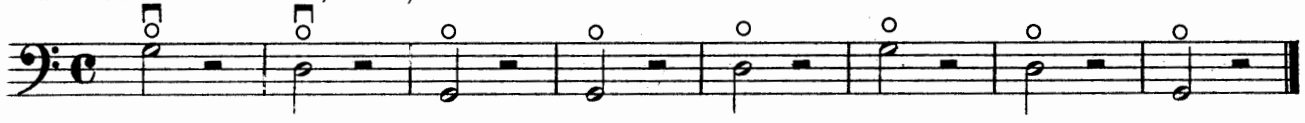
One, two, three, four. One, two etc.

2.



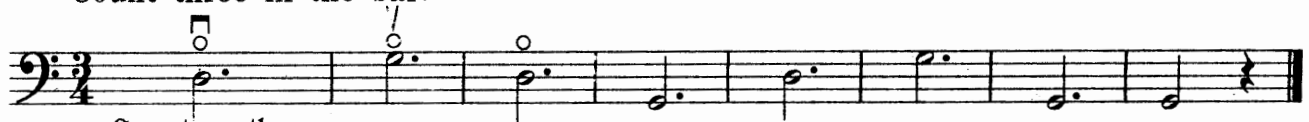
The half note must not be sustained longer than its value *i. e.* One, two, for the note and three, four, for the rest.

3.



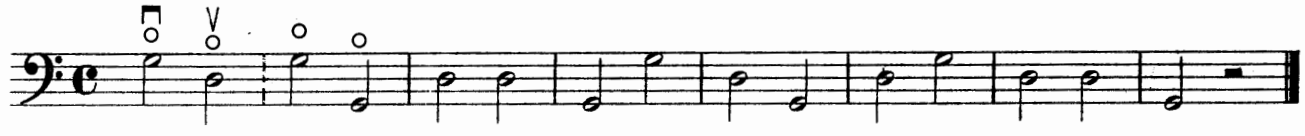
Count three in the bar.

4.



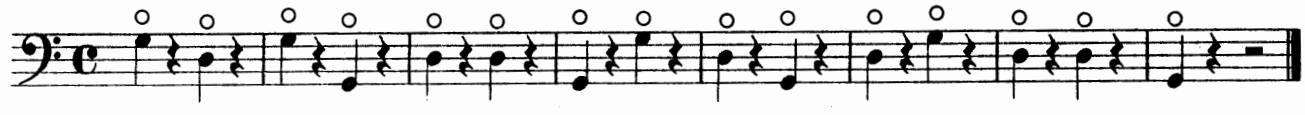
One, two, three.

5.

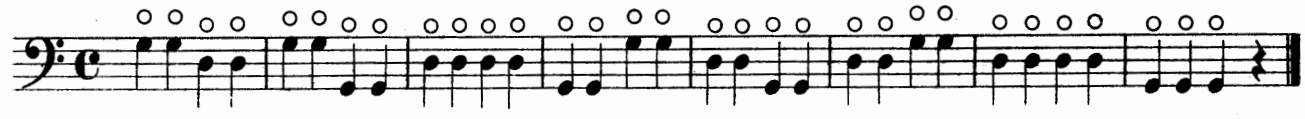


One fourth of the time in a bar, a quarter note must be sustained, after that the bow must be lifted from the strings during the rest.

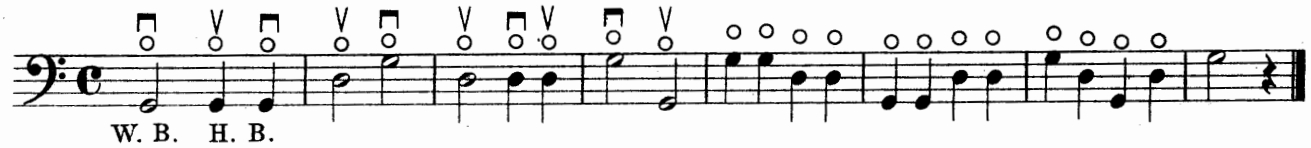
6.



7.

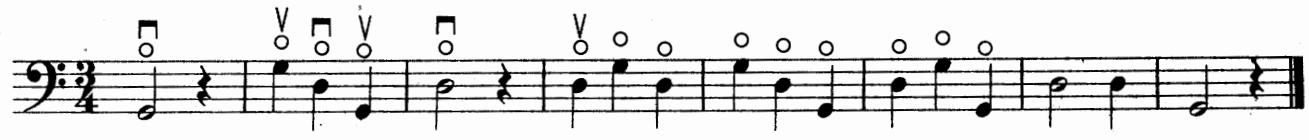


8.

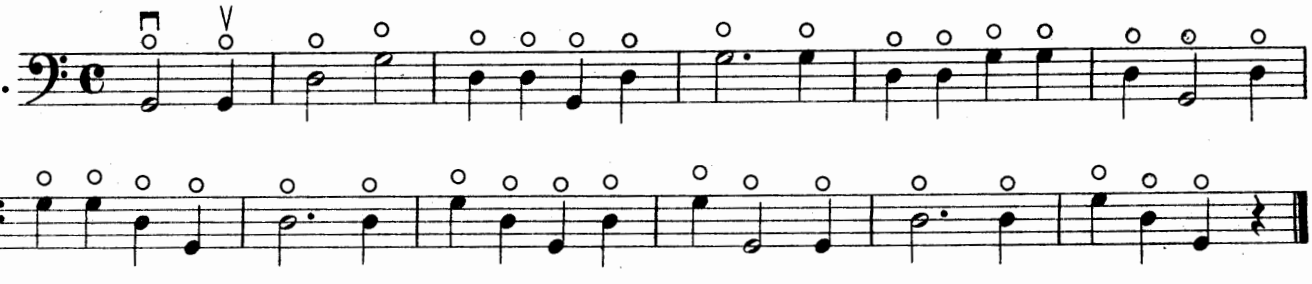


W. B. H. B.

9.



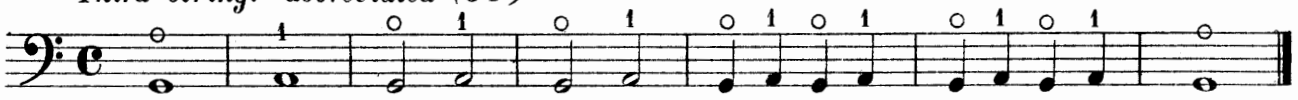
10.



First Exercises for the left hand on one string.

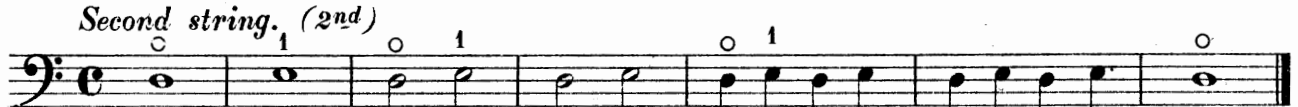
Third string. abbreviated (3rd)

11.



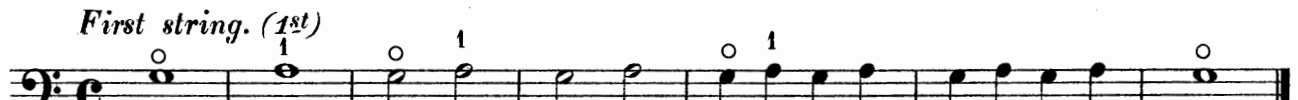
Second string. (2nd)

12.



First string. (1st)

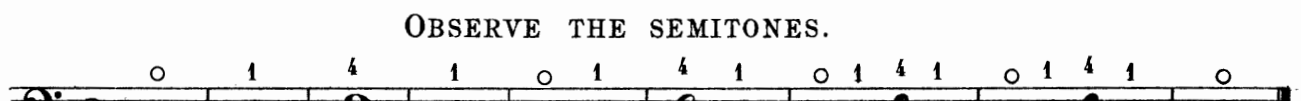
13.



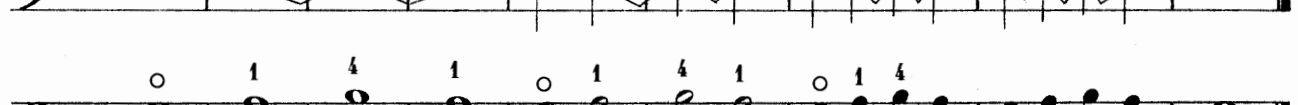
14.

Observe the semitones.

15.



16.



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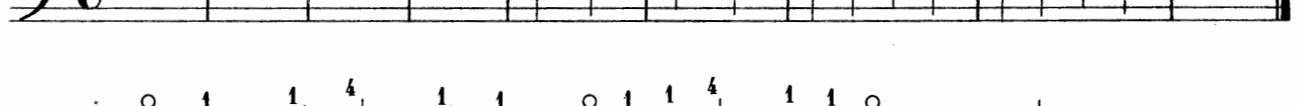
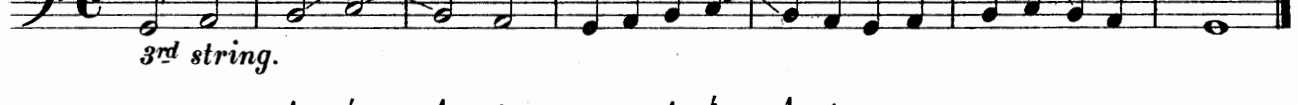


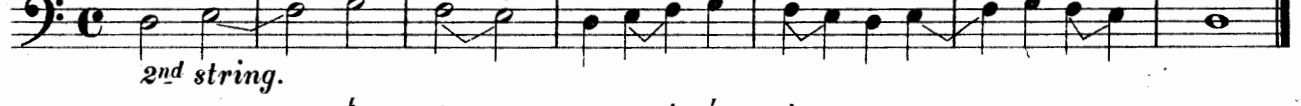
3rd string.

18.



2nd string.

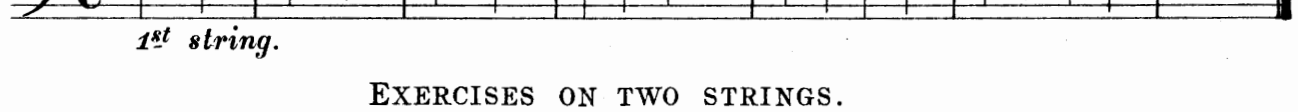
19.



1st string.

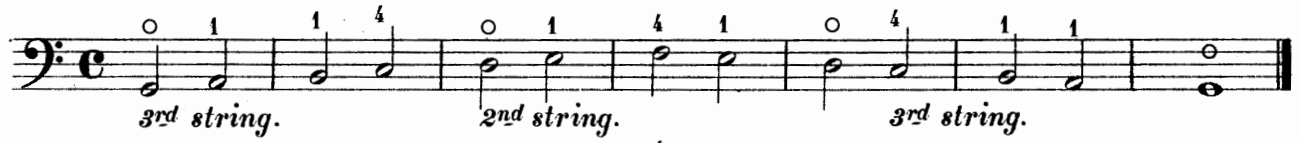
Exercises on two strings.

20.



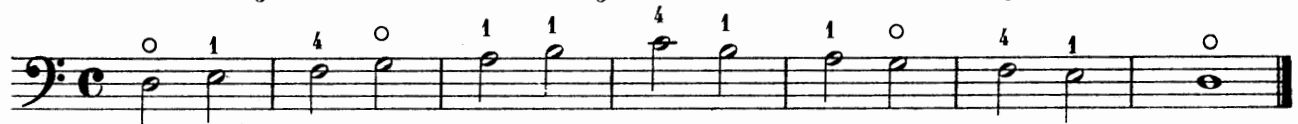
3rd string. *2nd string.* *3rd string.*

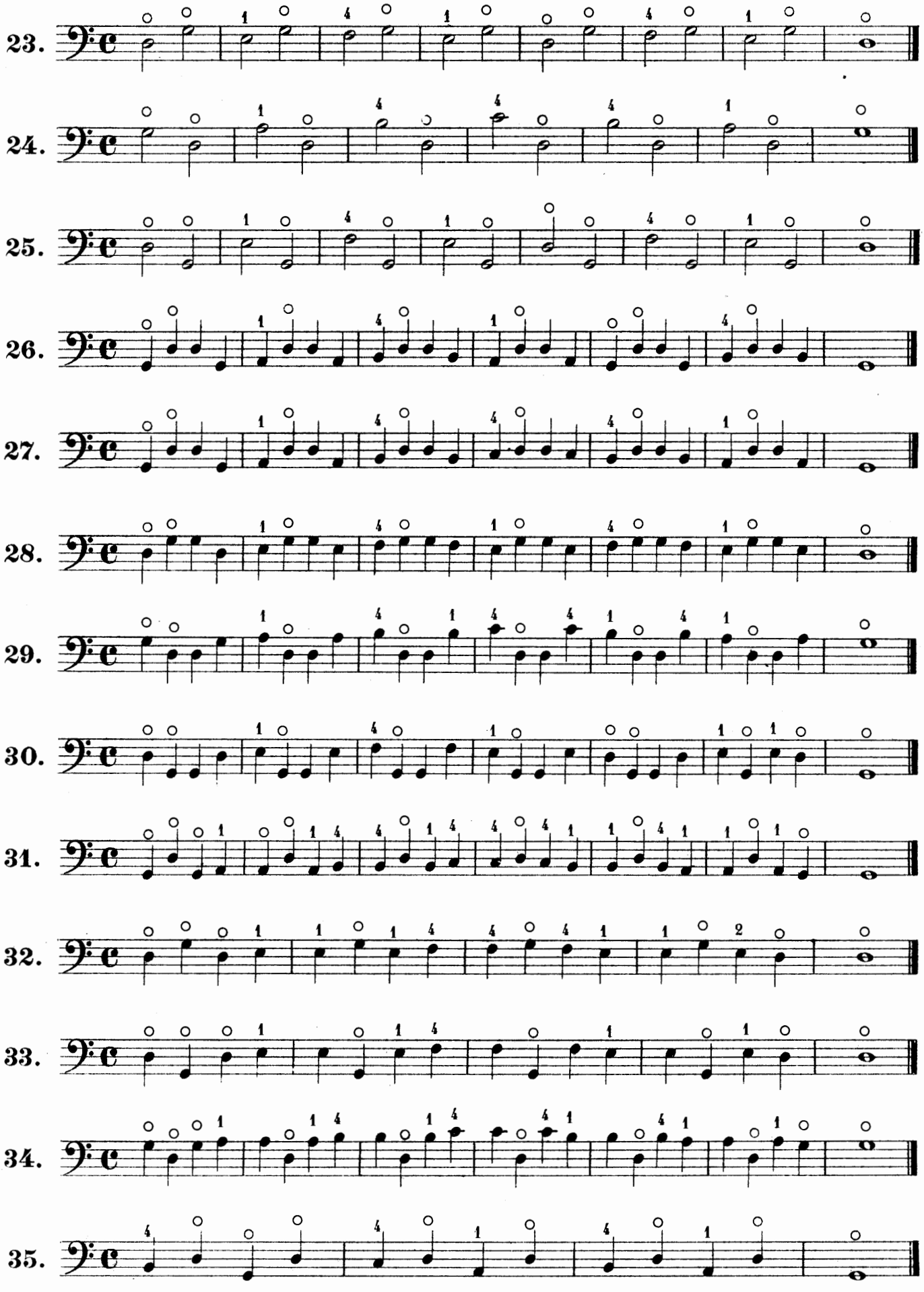
21.



2nd string.

22.




23.
24.
25.
26.
27.
28.
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30.
31.
32.
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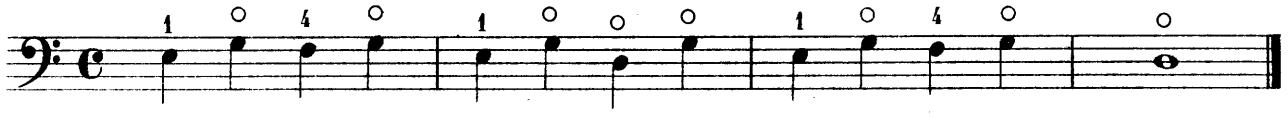
34.
35.

36.



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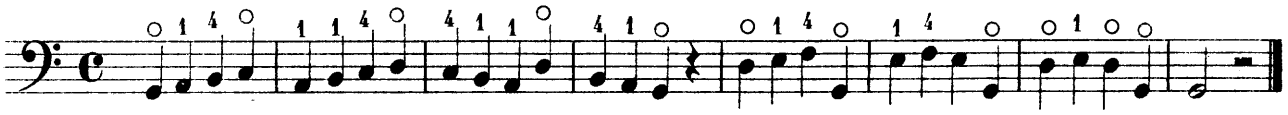

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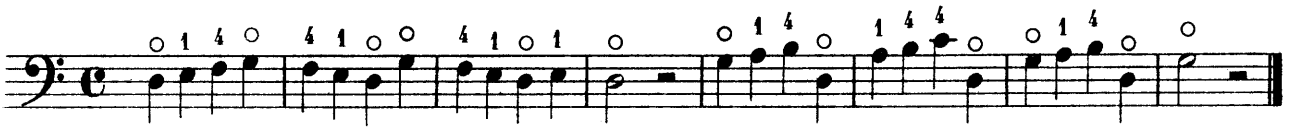
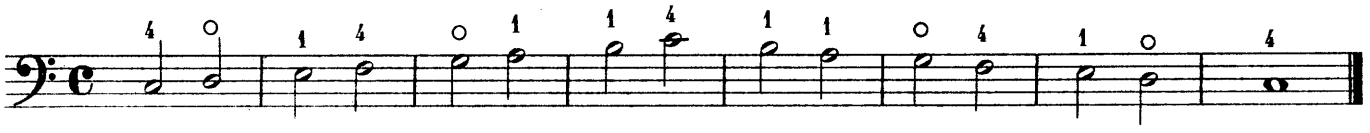


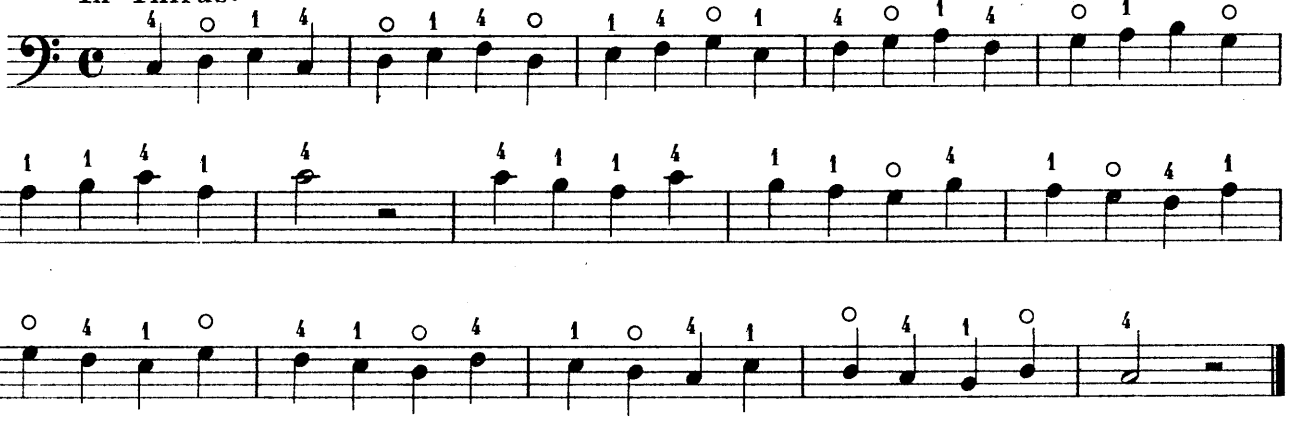
SCALE OF C MAJOR.



EXERCISES.

In Thirds.

39.



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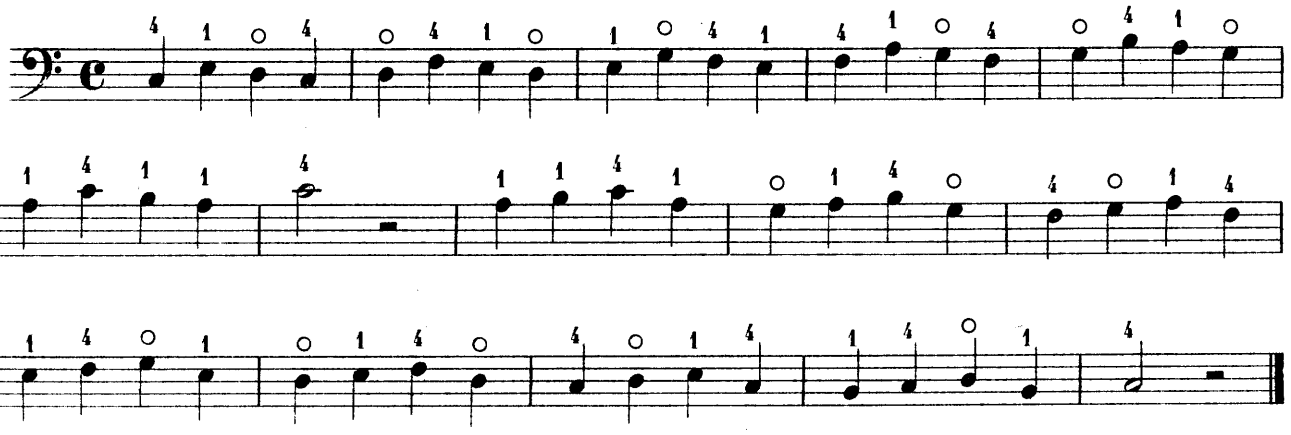

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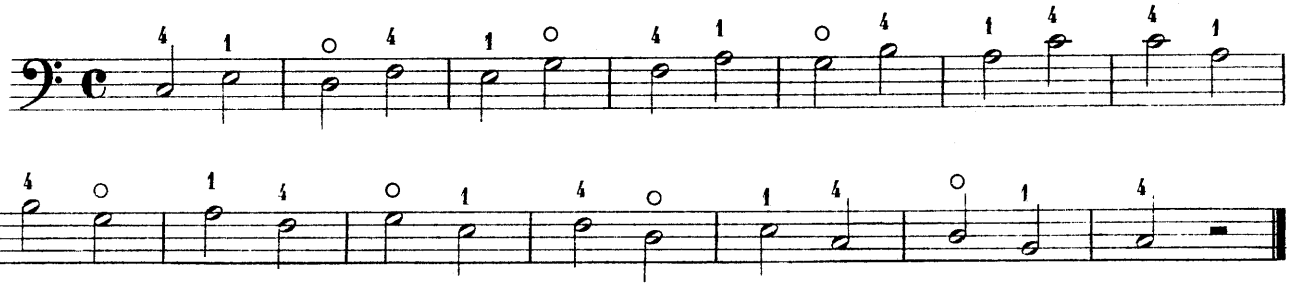
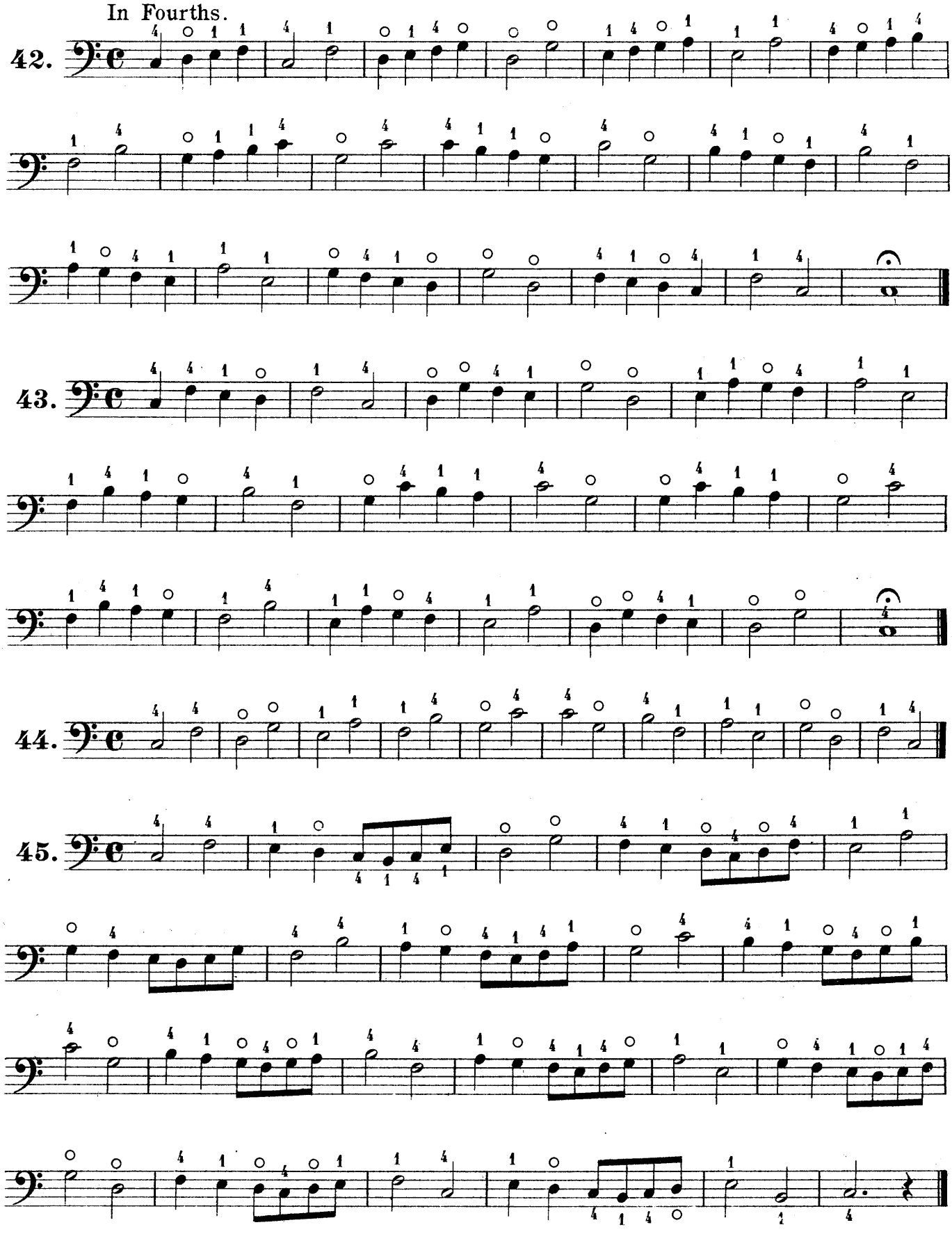


The Pause.

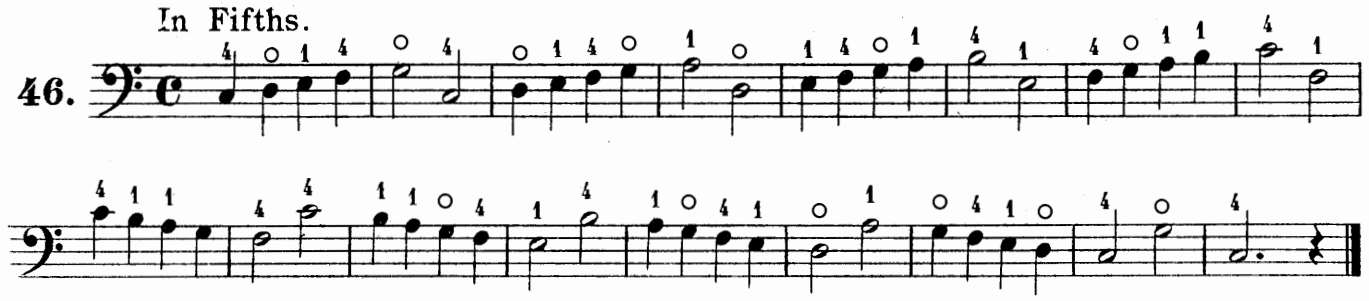
This sign 𝄐 is called a Pause. When it occours the note is sustained to an indefinite length, at the performer's pleasure, the counting being interupted.

In Fourths.



In Fifths.

46.



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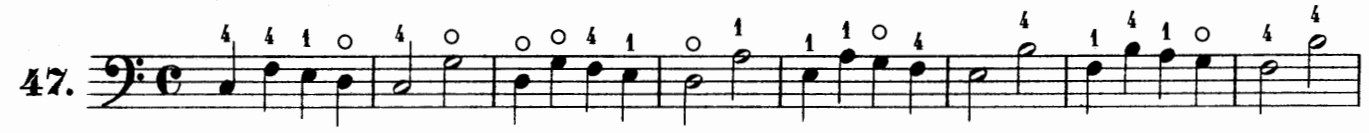

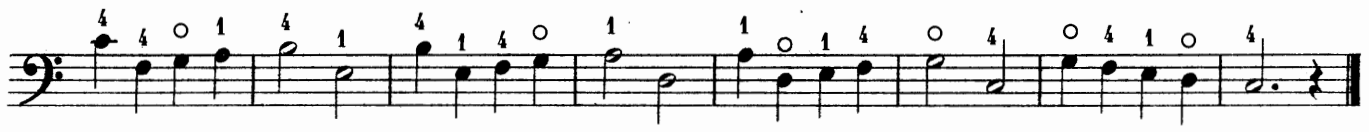

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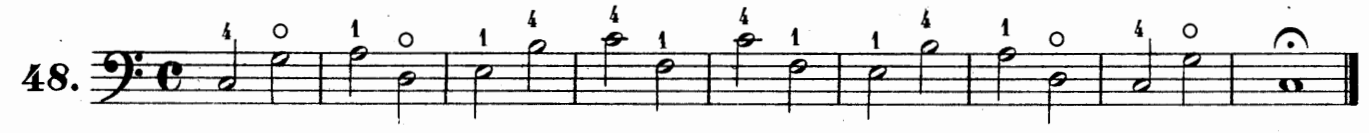

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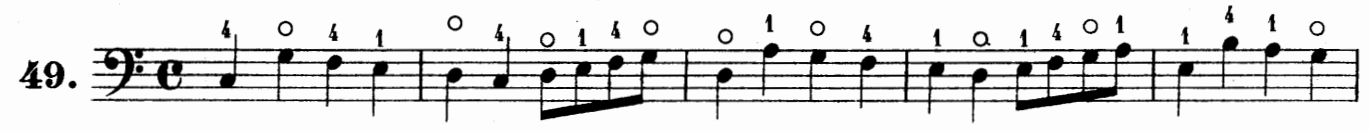
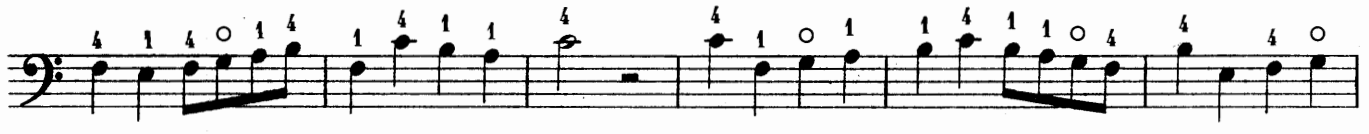
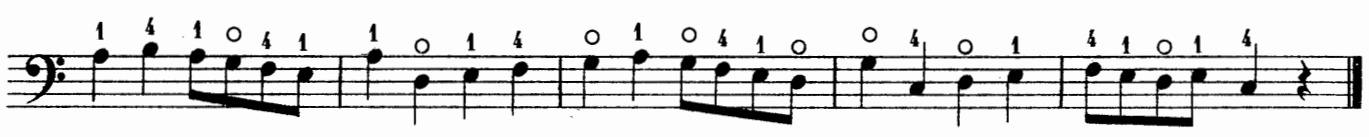
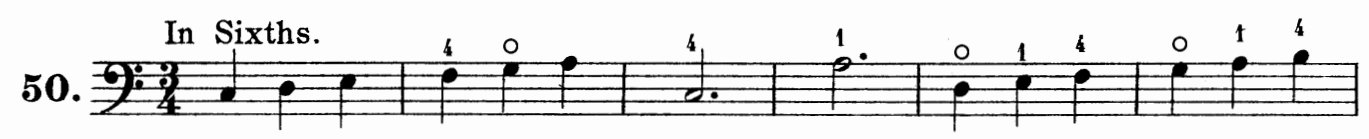


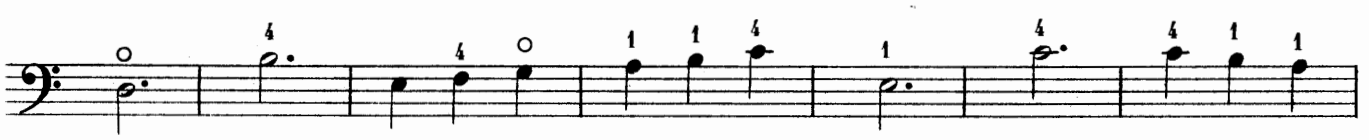


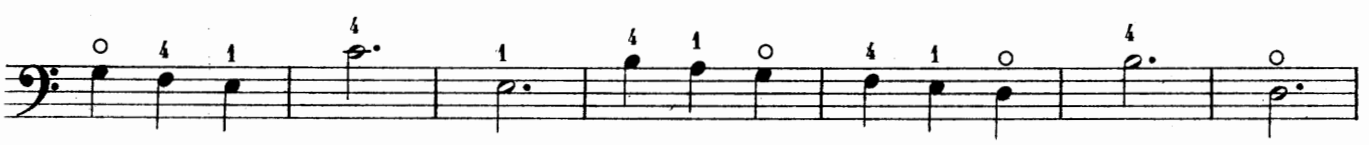


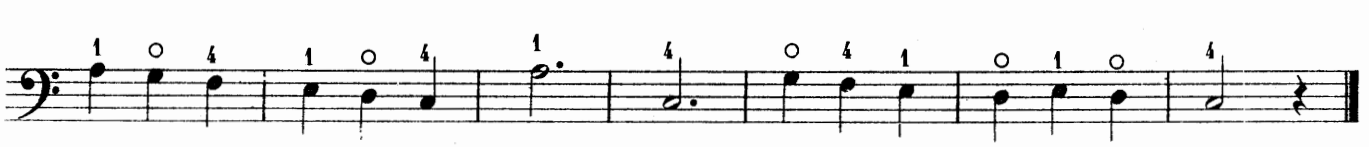
In Sixths.

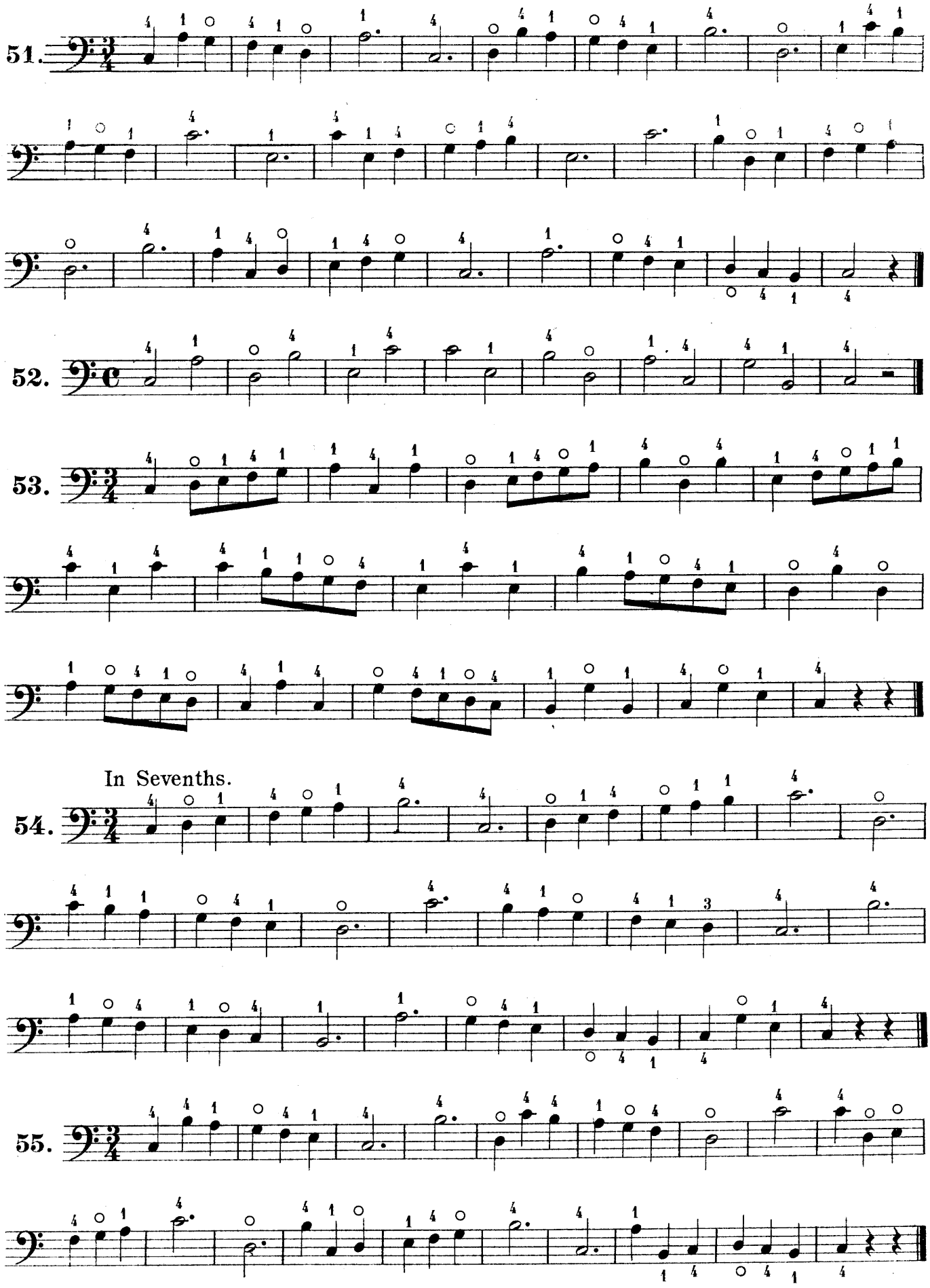
50.










51.
52.
53.
In Sevenths.
54.
55.

56.

57.

In Octaves.

58.

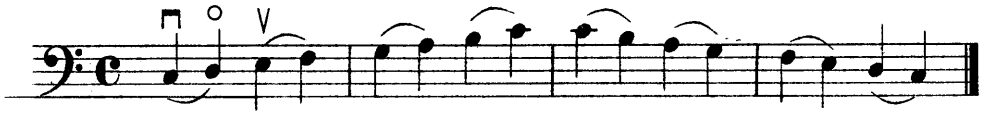
EXERCISES.

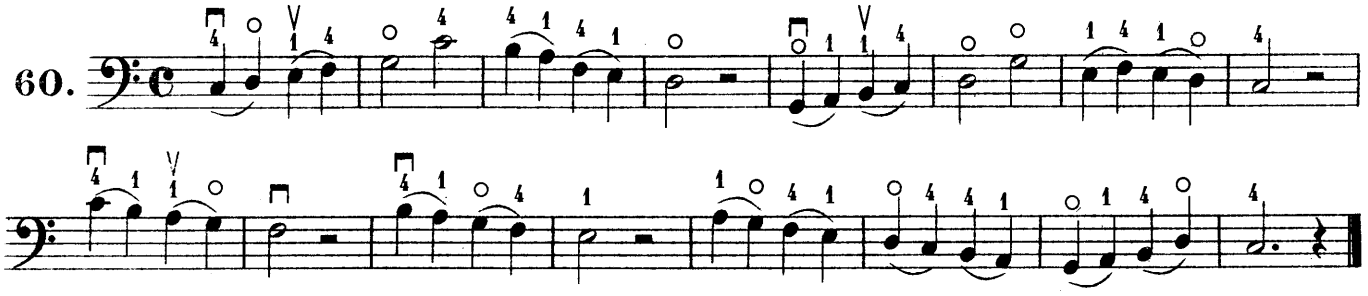
A. Durier.

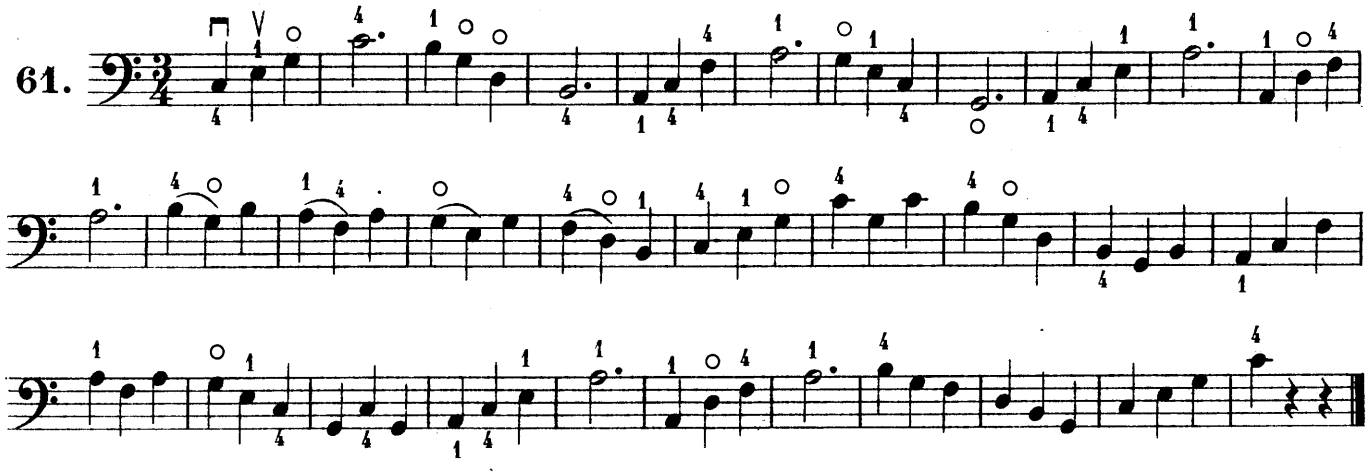
59.

The Slur.

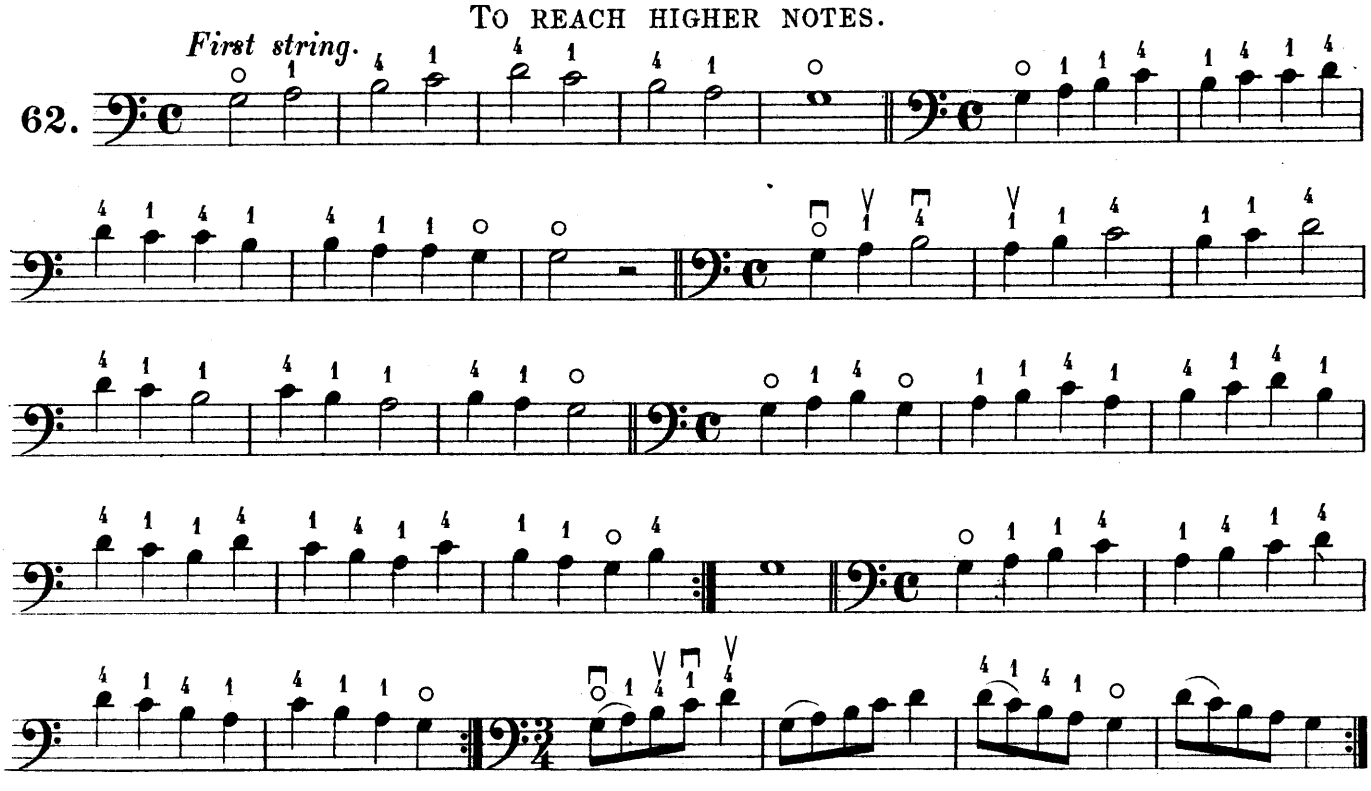
A slur ⁀ drawn over two or more notes, means that they must be played *legato* in the same stroke. An equal division of the Bow should here be observed.





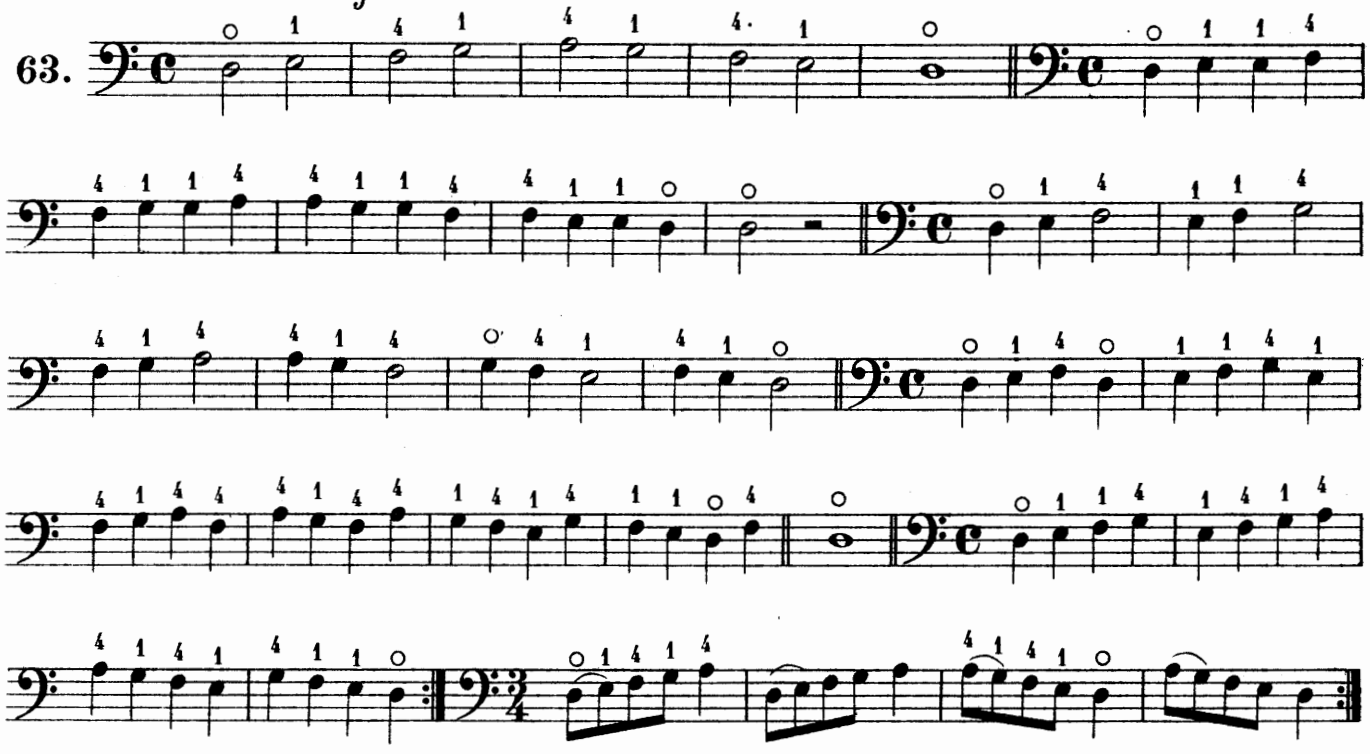


TO REACH HIGHER NOTES.



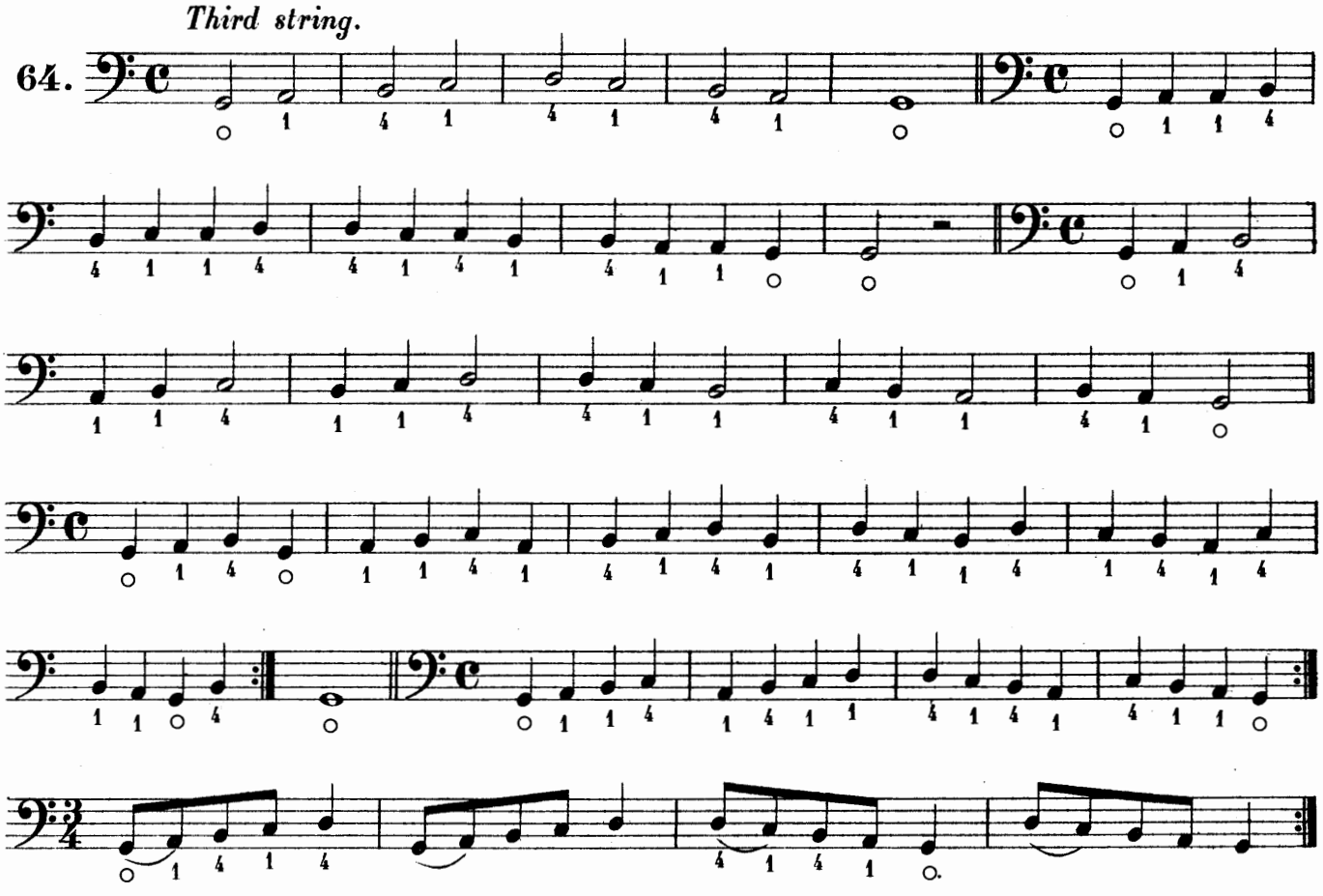
Second string.

63.



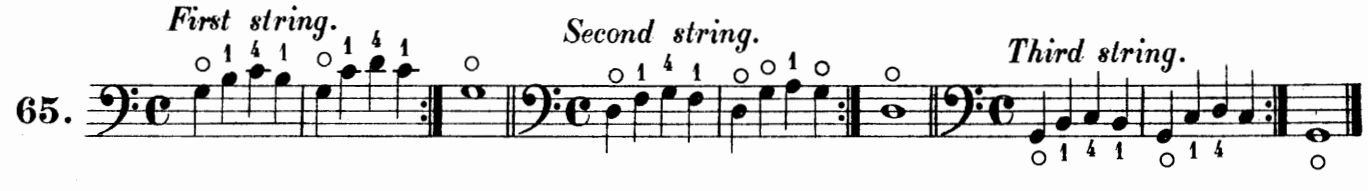
Third string.

64.



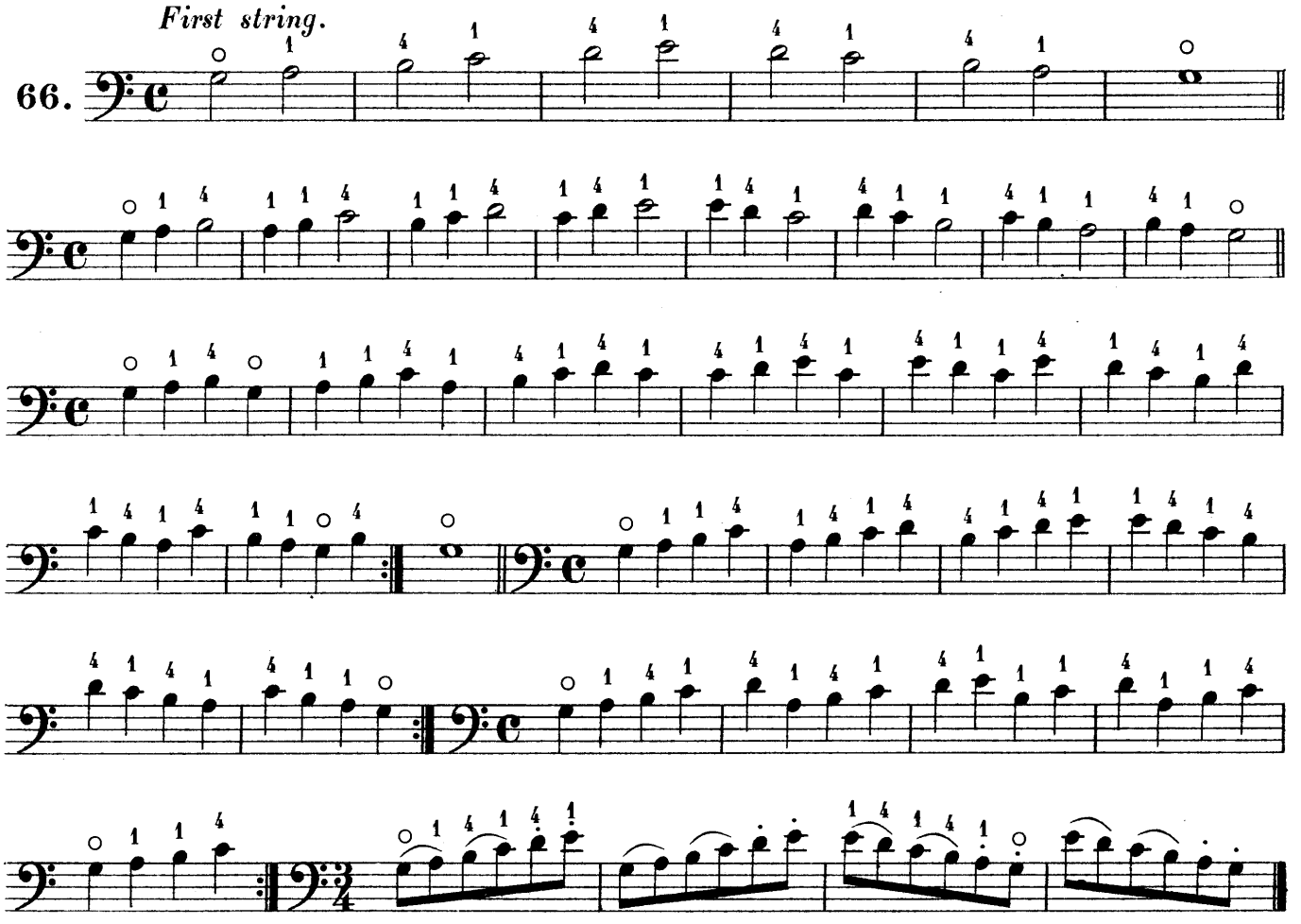
First string. *Second string.* *Third string.*

65.



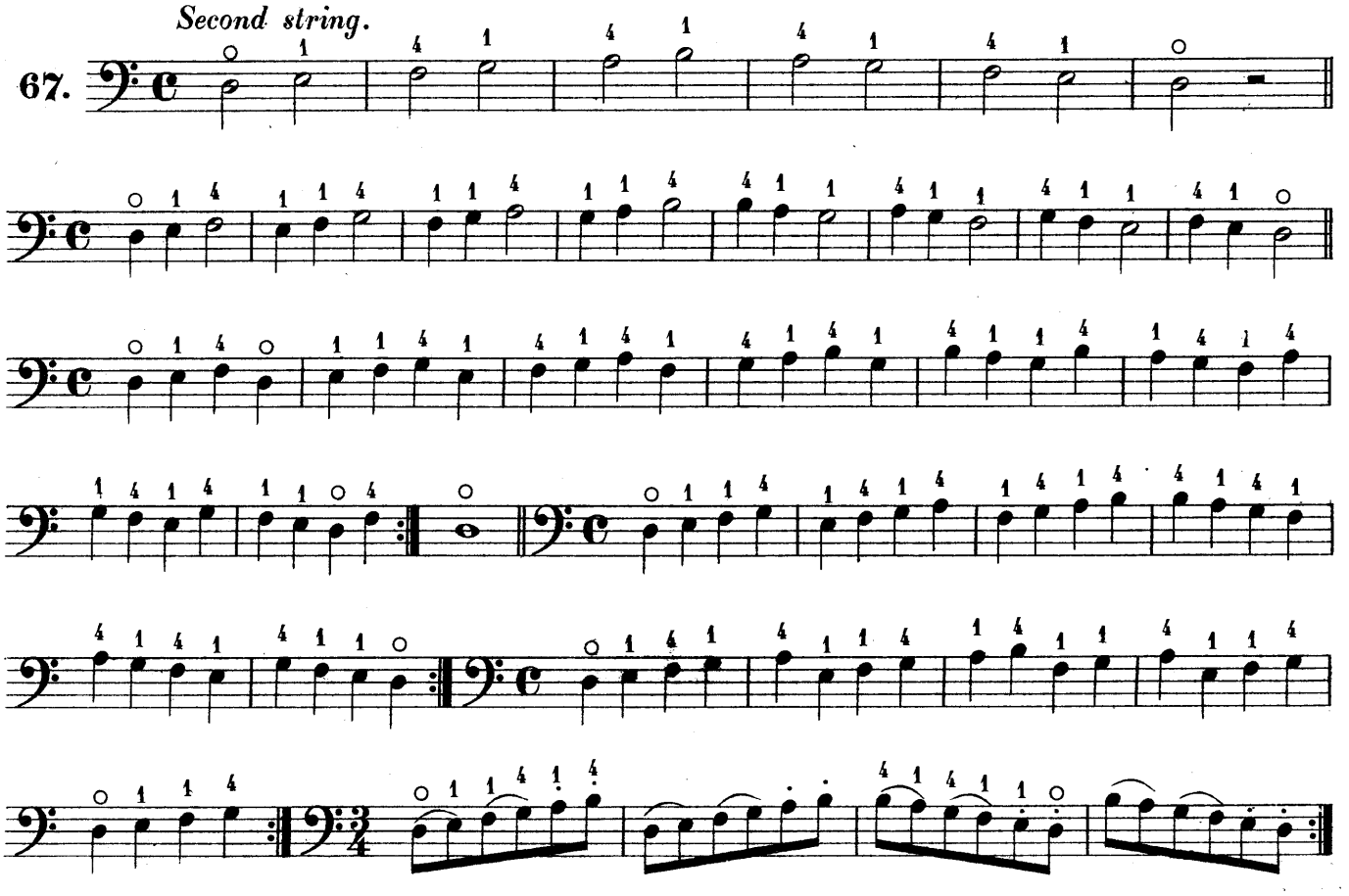
First string.

66.



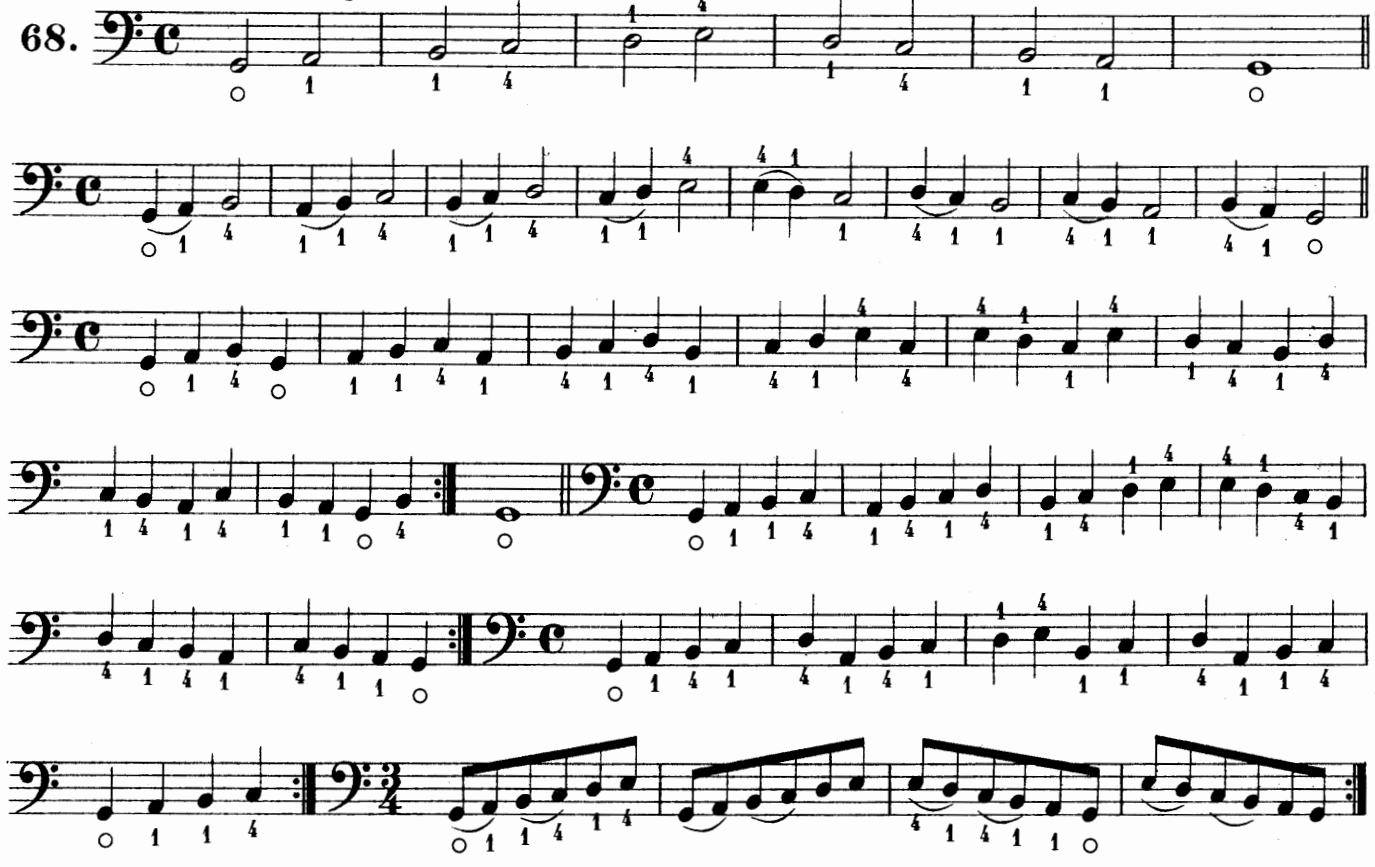
Second string.

67.



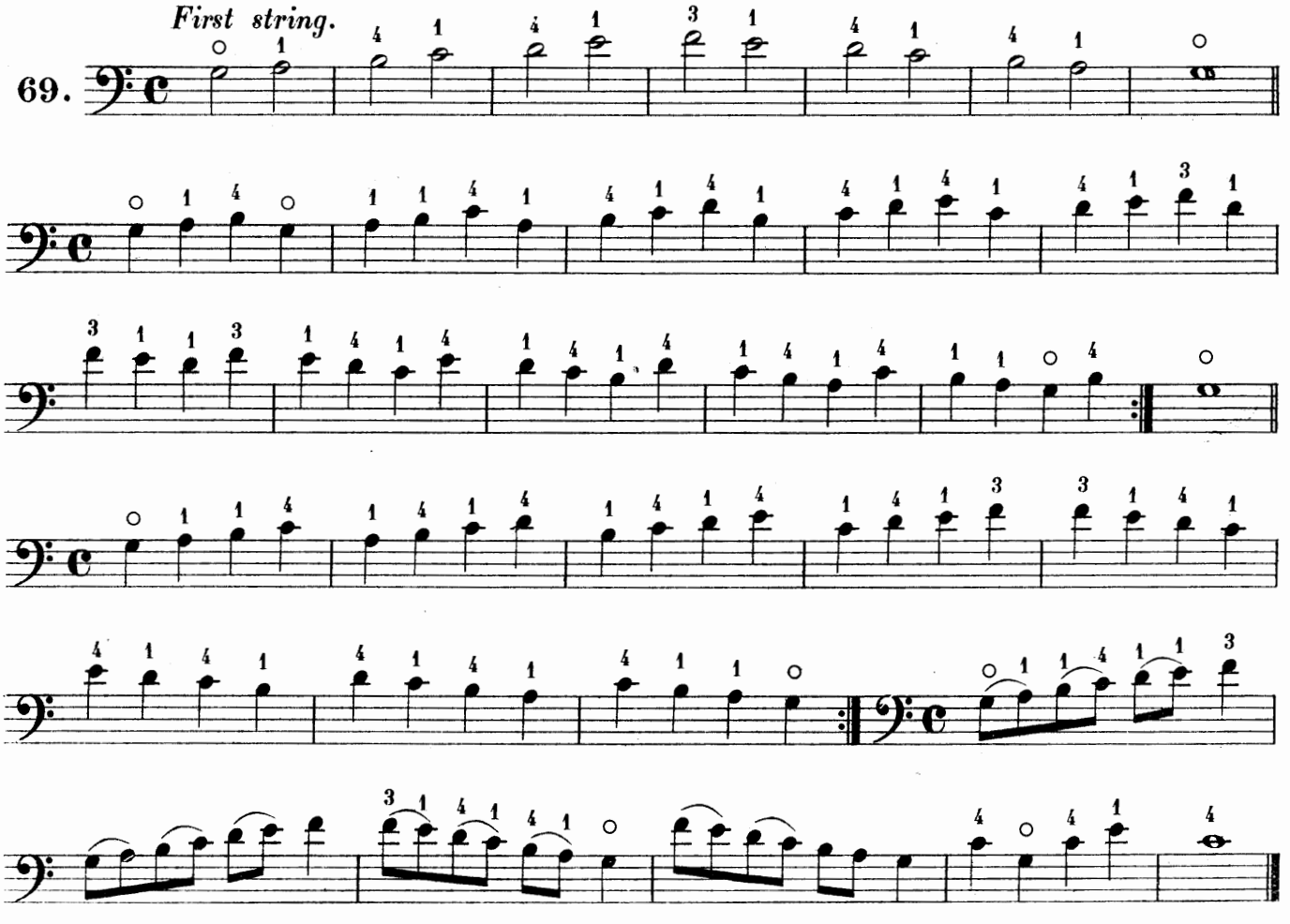
Third string.

68.



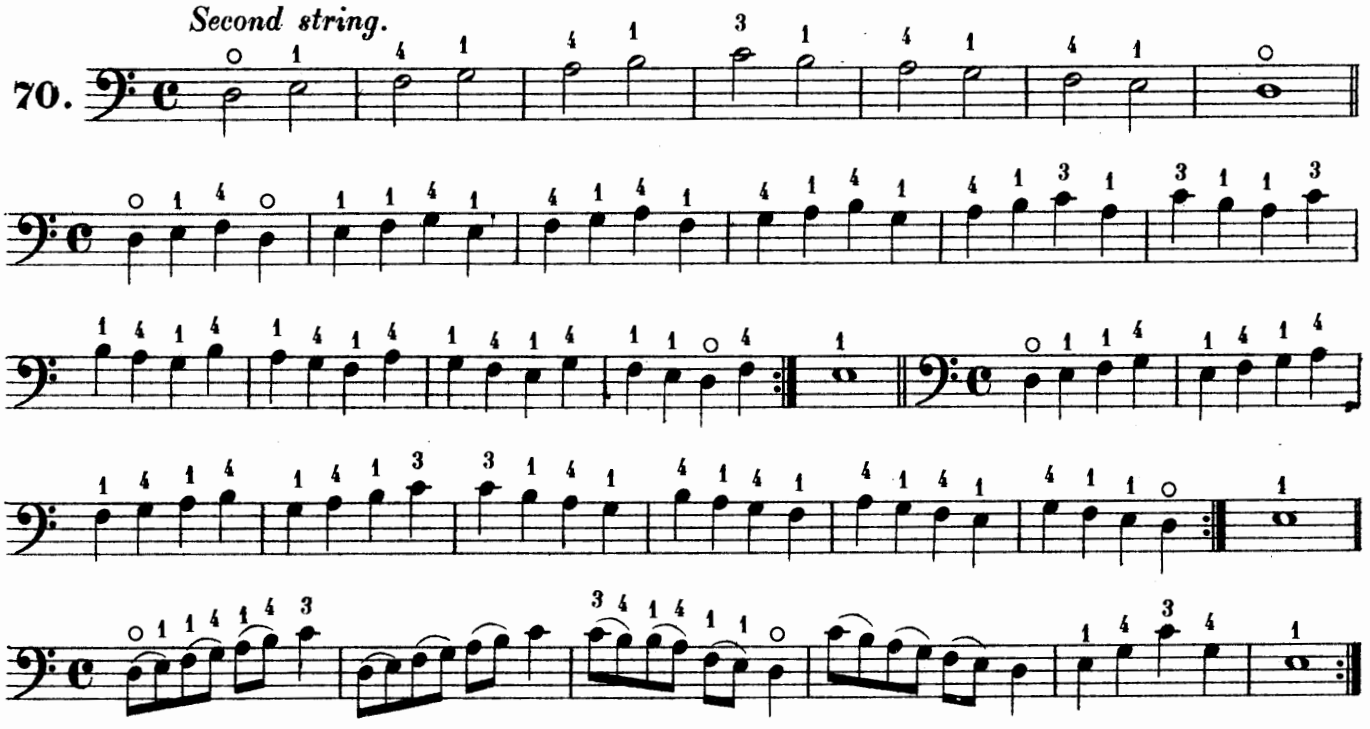
First string.

69.



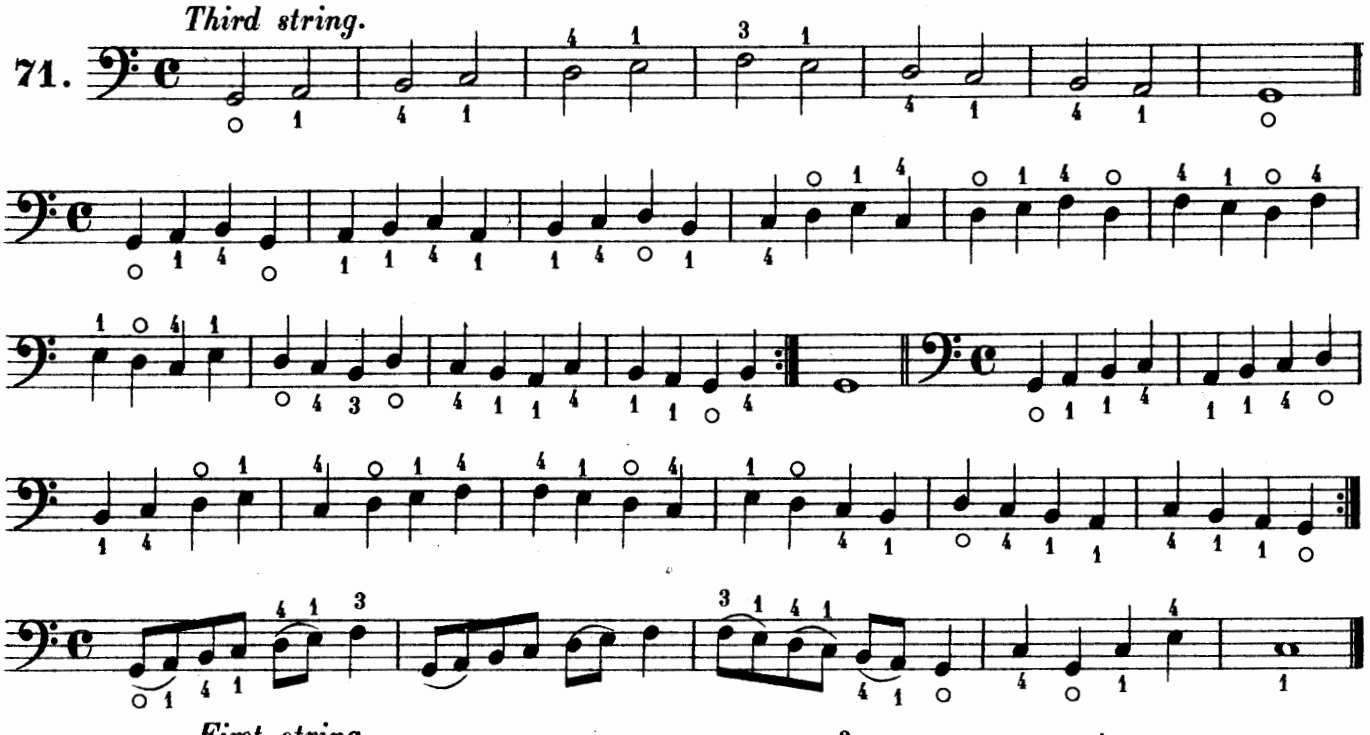
Second string.

70.



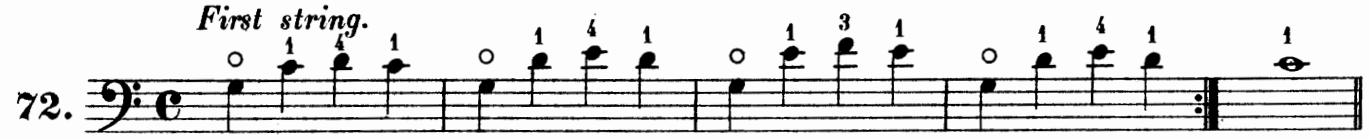
Third string.

71.

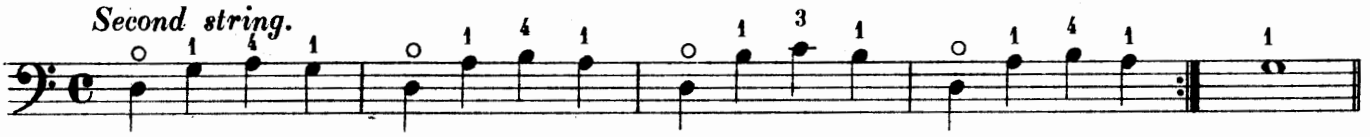


First string.

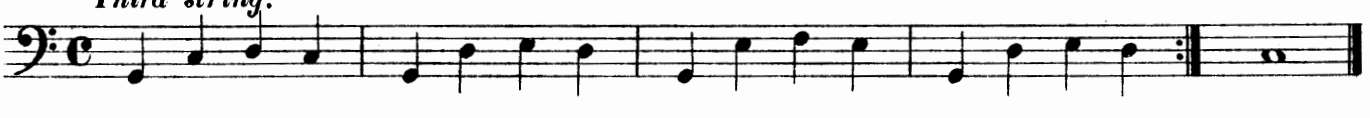
72.

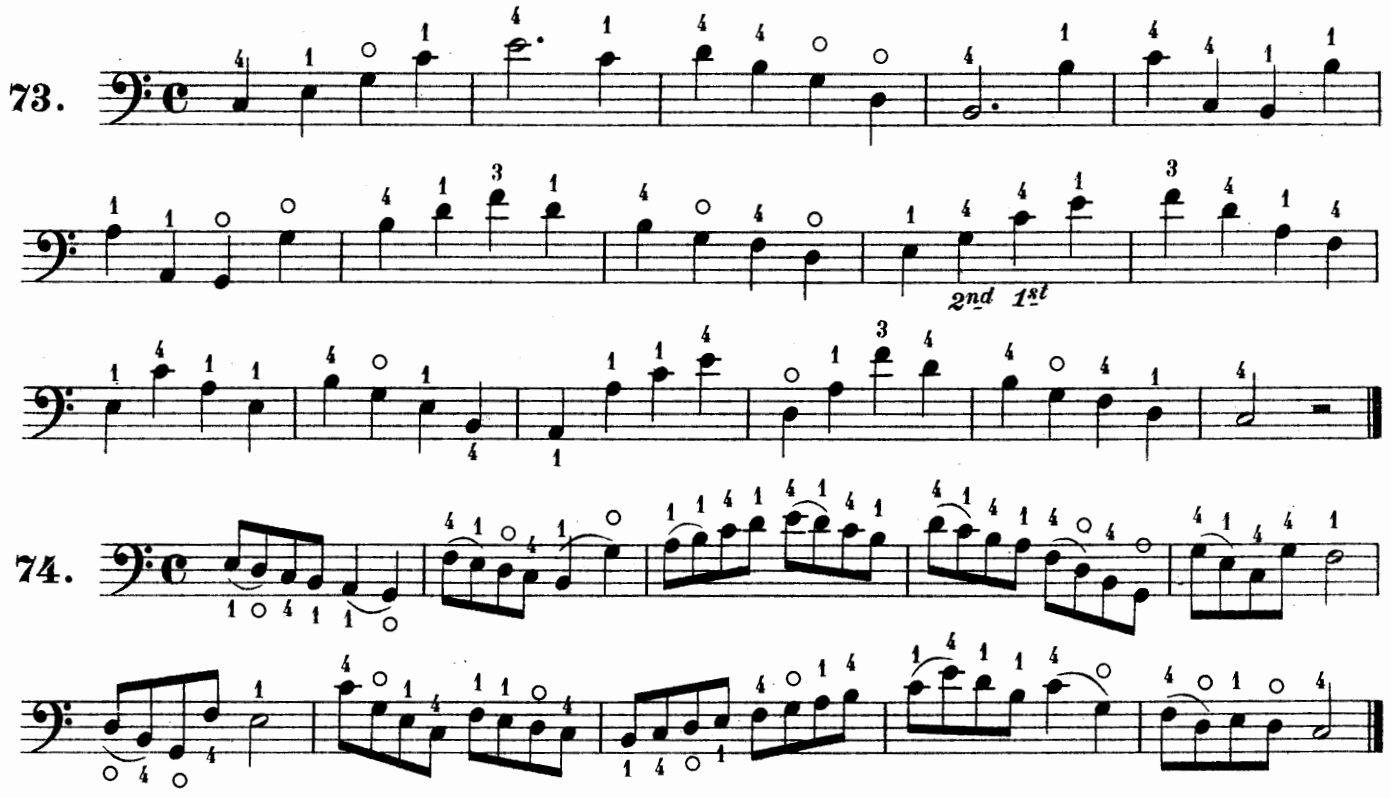


Second string.



Third string.



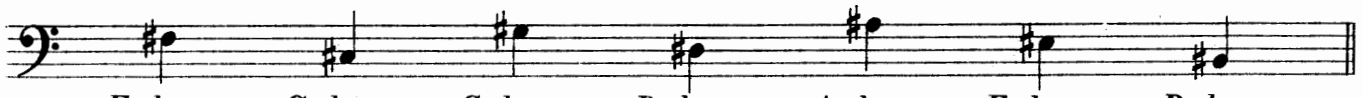


Sharps.

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

One of these characters is the sharp ♯; which prefixed to a note, raises it half a tone. Thus a sharp prefixed to F raises it a semitone, in consequence it must be played half a tone higher.

The number of sharps employed in a scale depends upon which note the scale is founded. The sharps succeed each other in the following order.

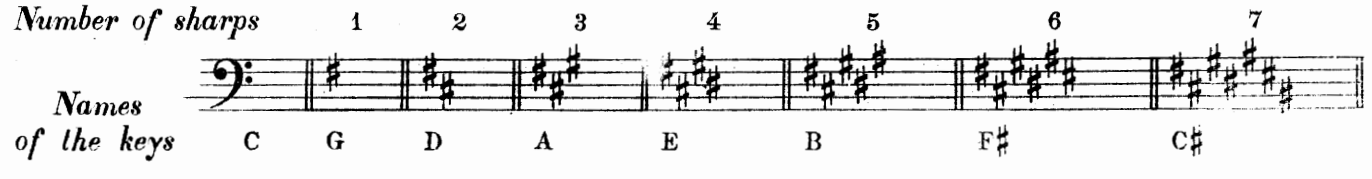


F sharp; C sharp; G sharp; D sharp; A sharp; E sharp; B sharp;

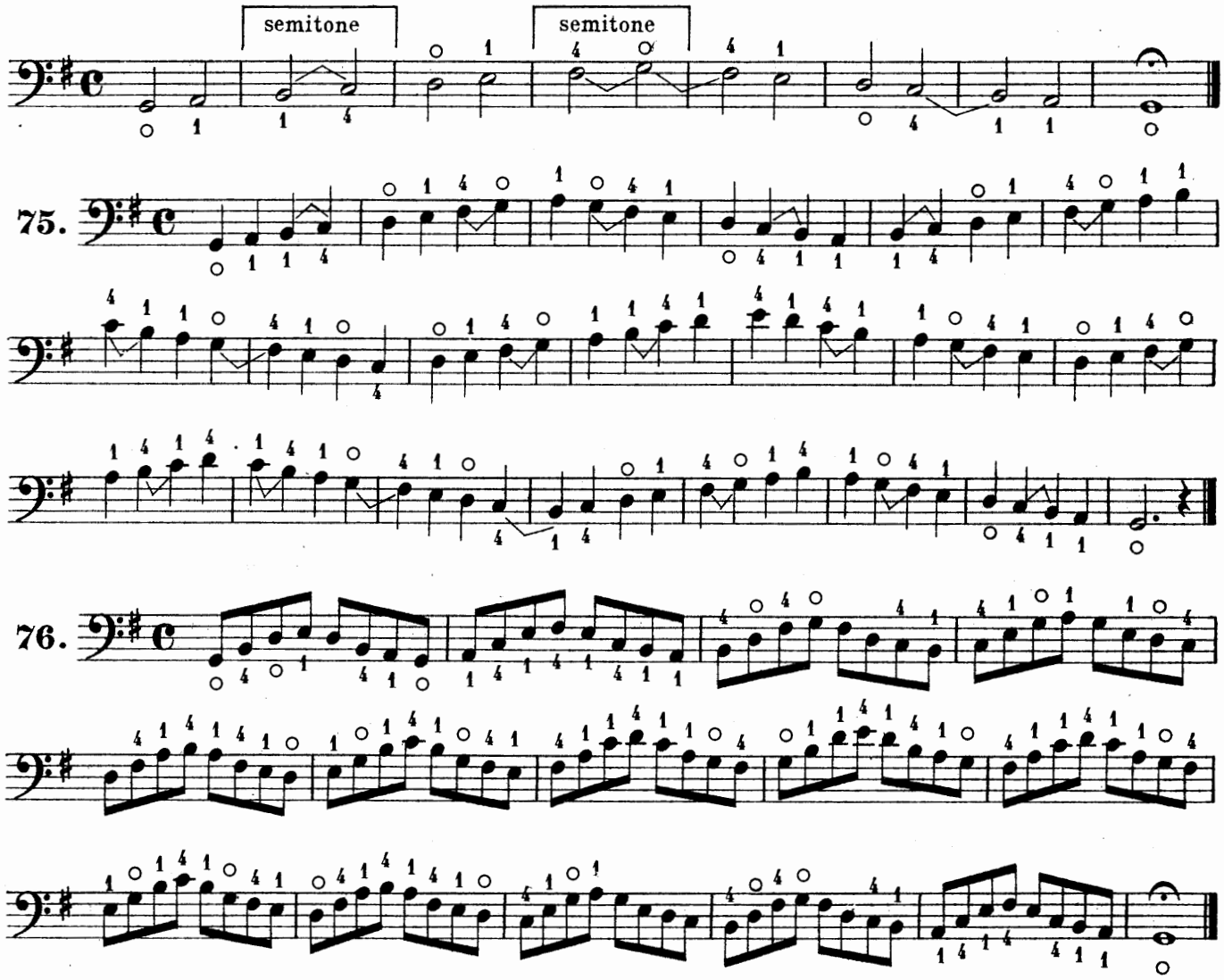
Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. Two sharps raise all F's and C's; three sharps all F's, C's and G's etc.

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 of Sharp Keys.



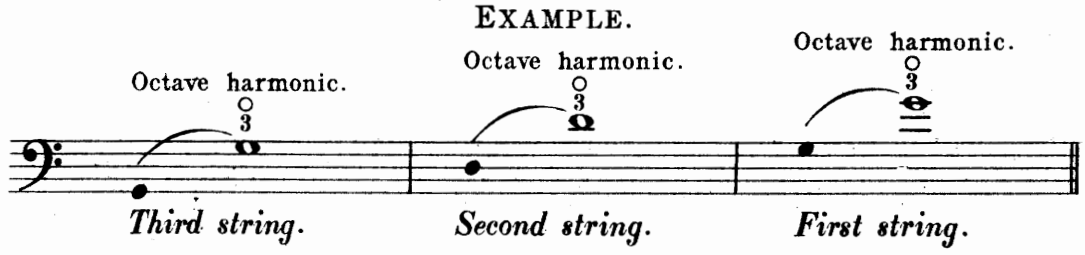
SCALE OF G MAJOR.



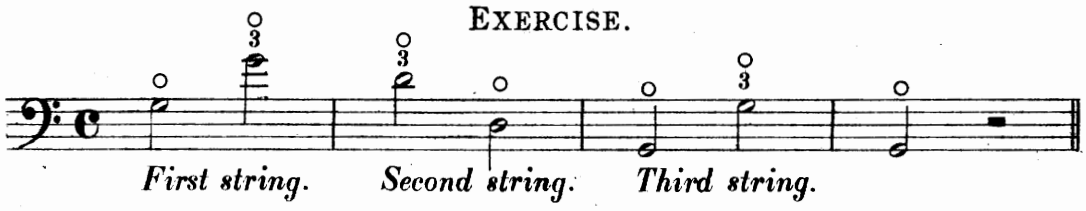
Harmonics.

By touching certain parts of the strings lightly with the finger, harmonic sounds are produced, (of course with using the bow as well,) with whose assistance many passages are made easier. A very important one of these is to be found on the octave of each open string and they are like the open strings indicated thus: ○.

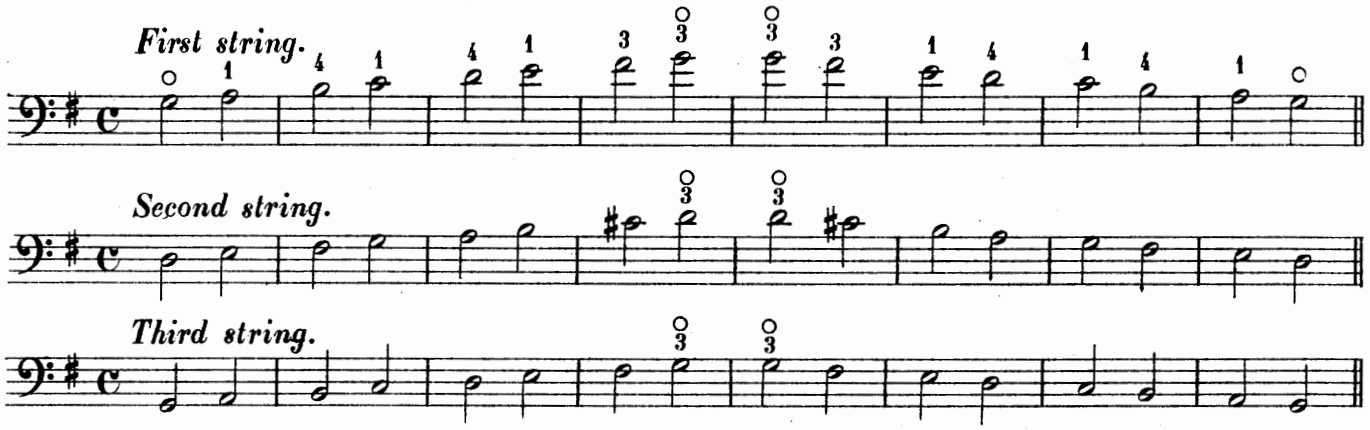
EXAMPLE.



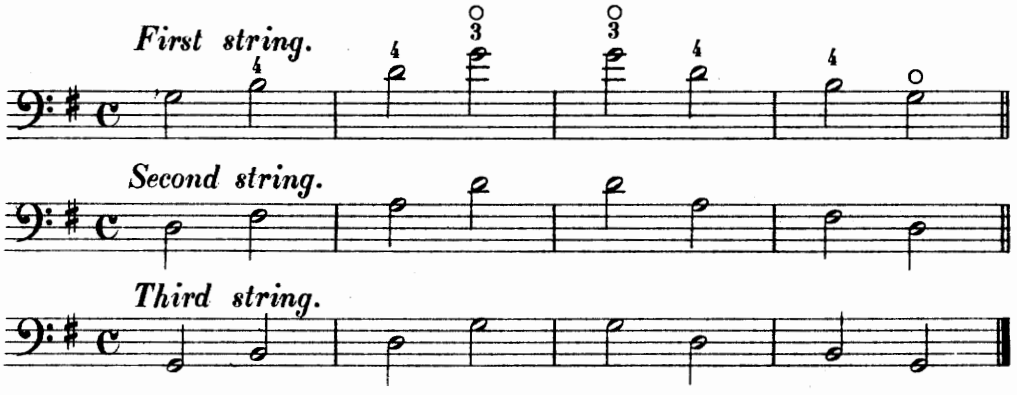
EXERCISE.



SCALES ON ONE STRING.

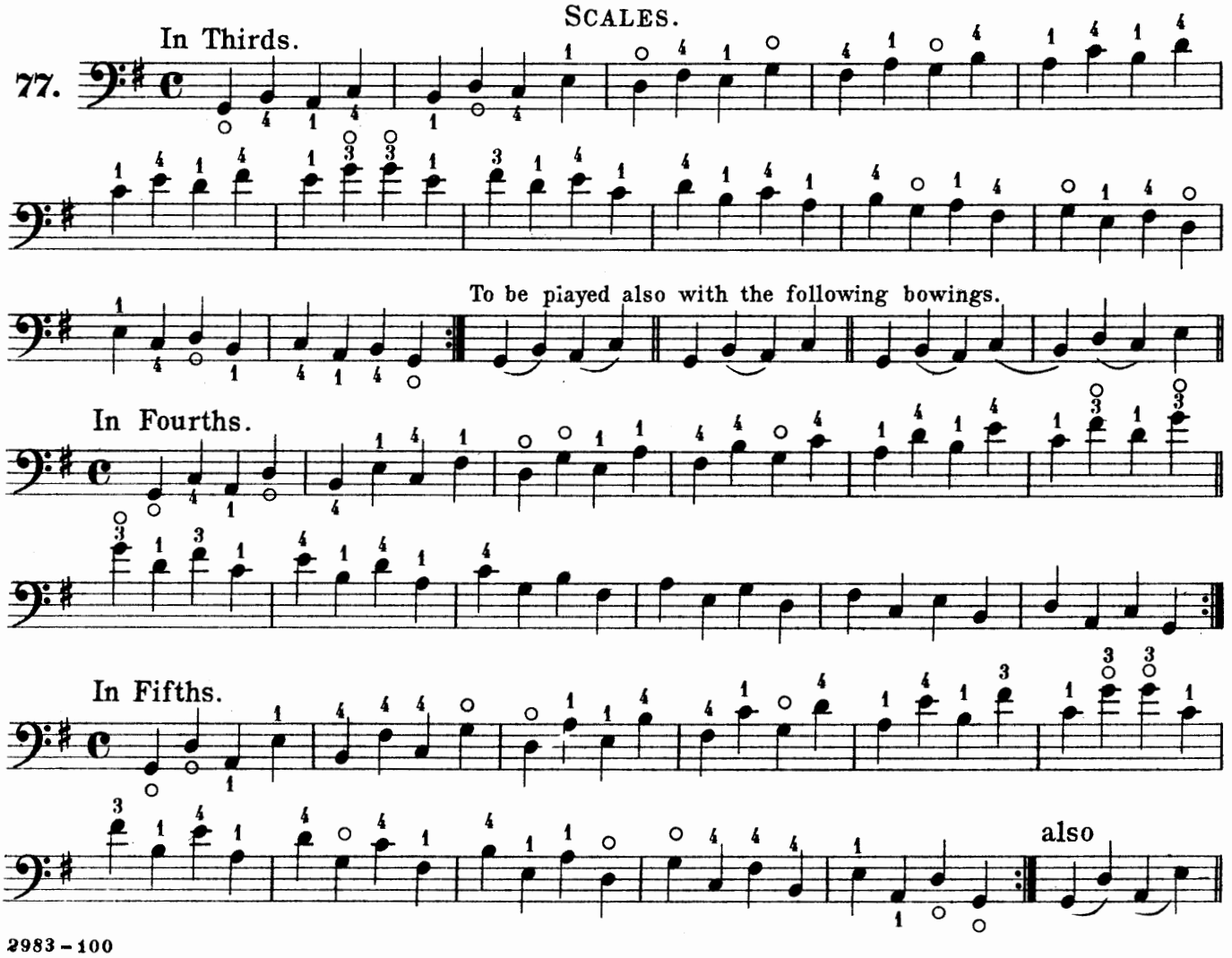


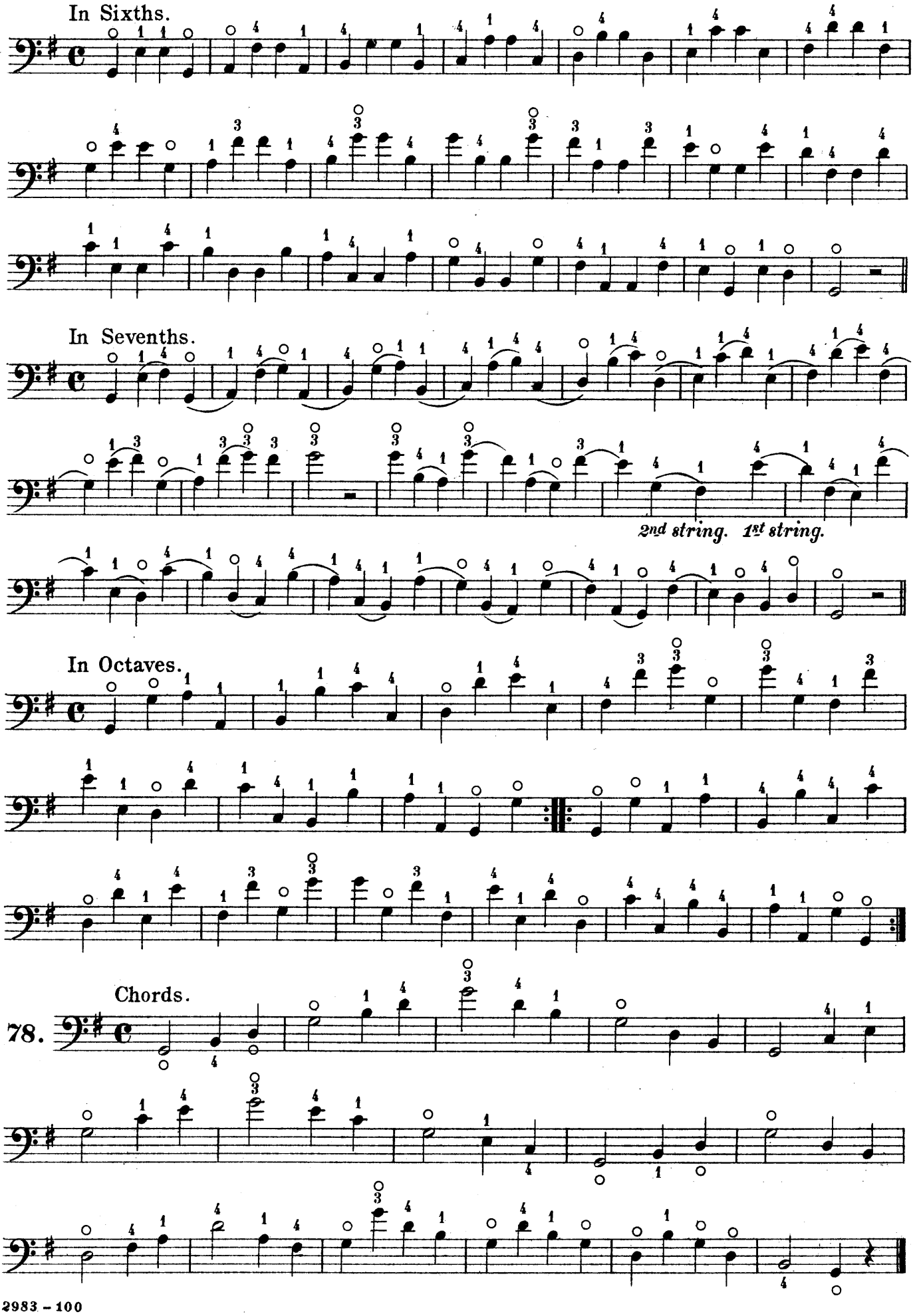
CHORDS.



SCALES.

77.



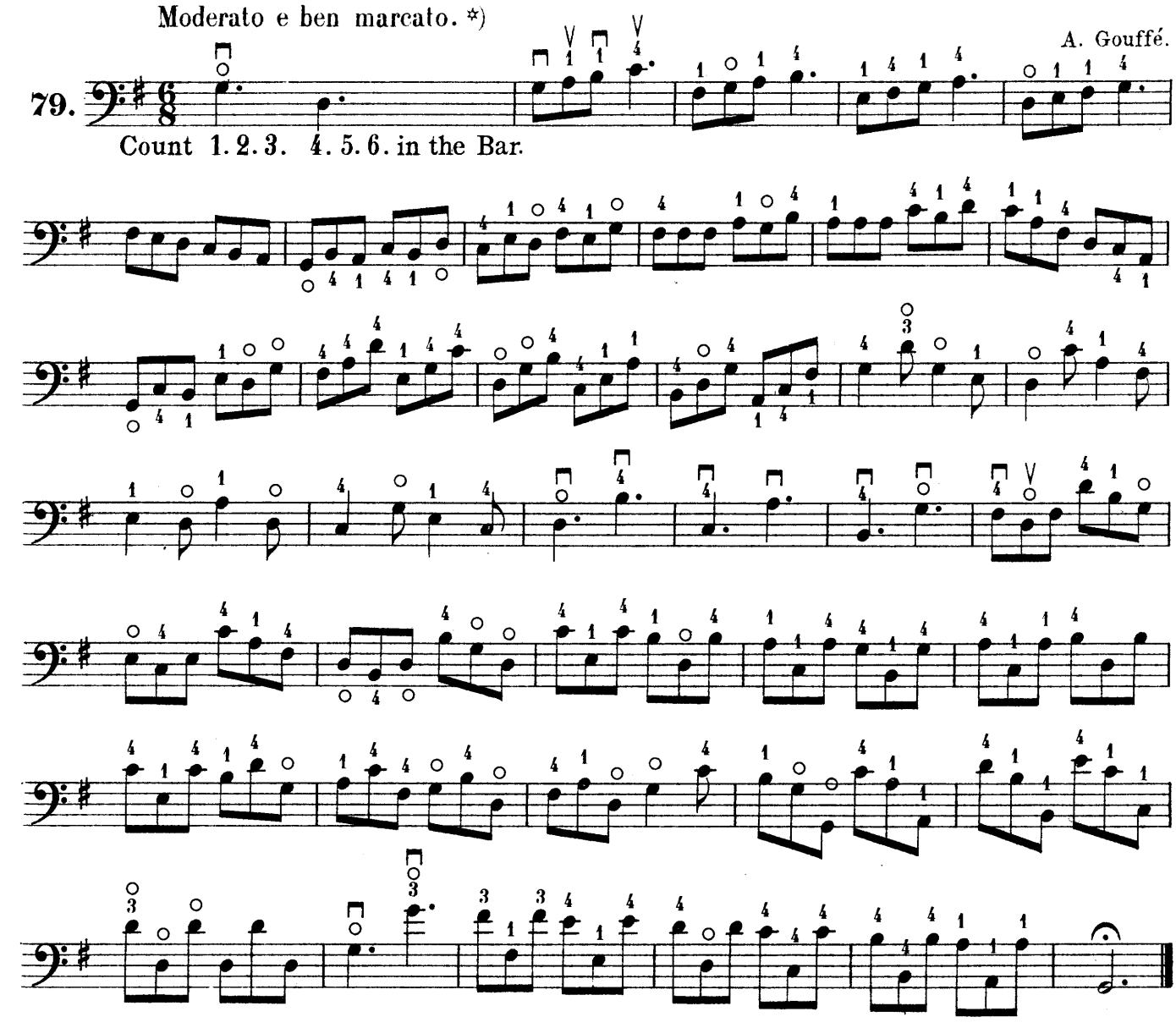

In Sixths.
In Sevenths.
2nd string. 1st string.
In Octaves.
Chords.
78.

Moderato e ben marcato. *)

A. Gouffé.

79.

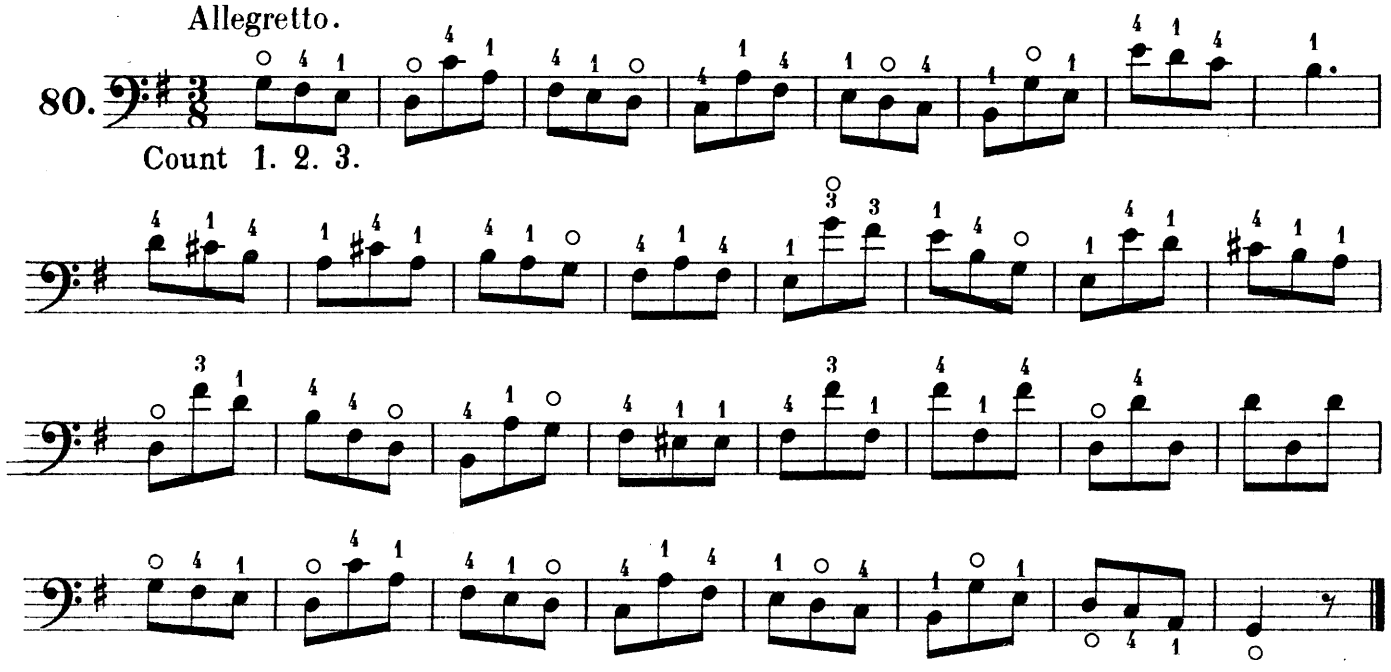
Count 1. 2. 3. 4. 5. 6. in the Bar.



Allegretto.

80.

Count 1. 2. 3.



*) A List explaining the foreign and English words used in modern music is given at the end of this book.

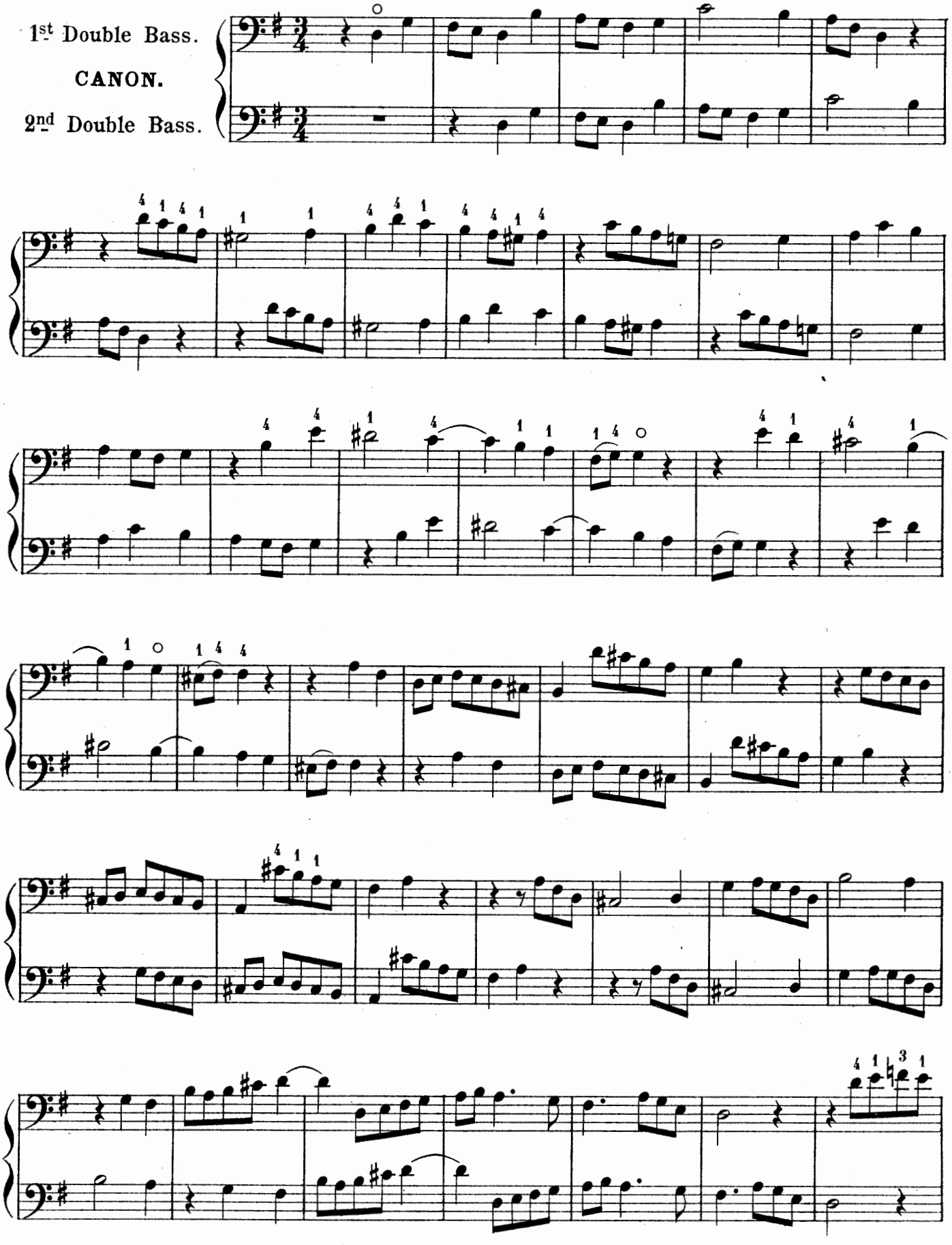
Duet for two Double Basses.

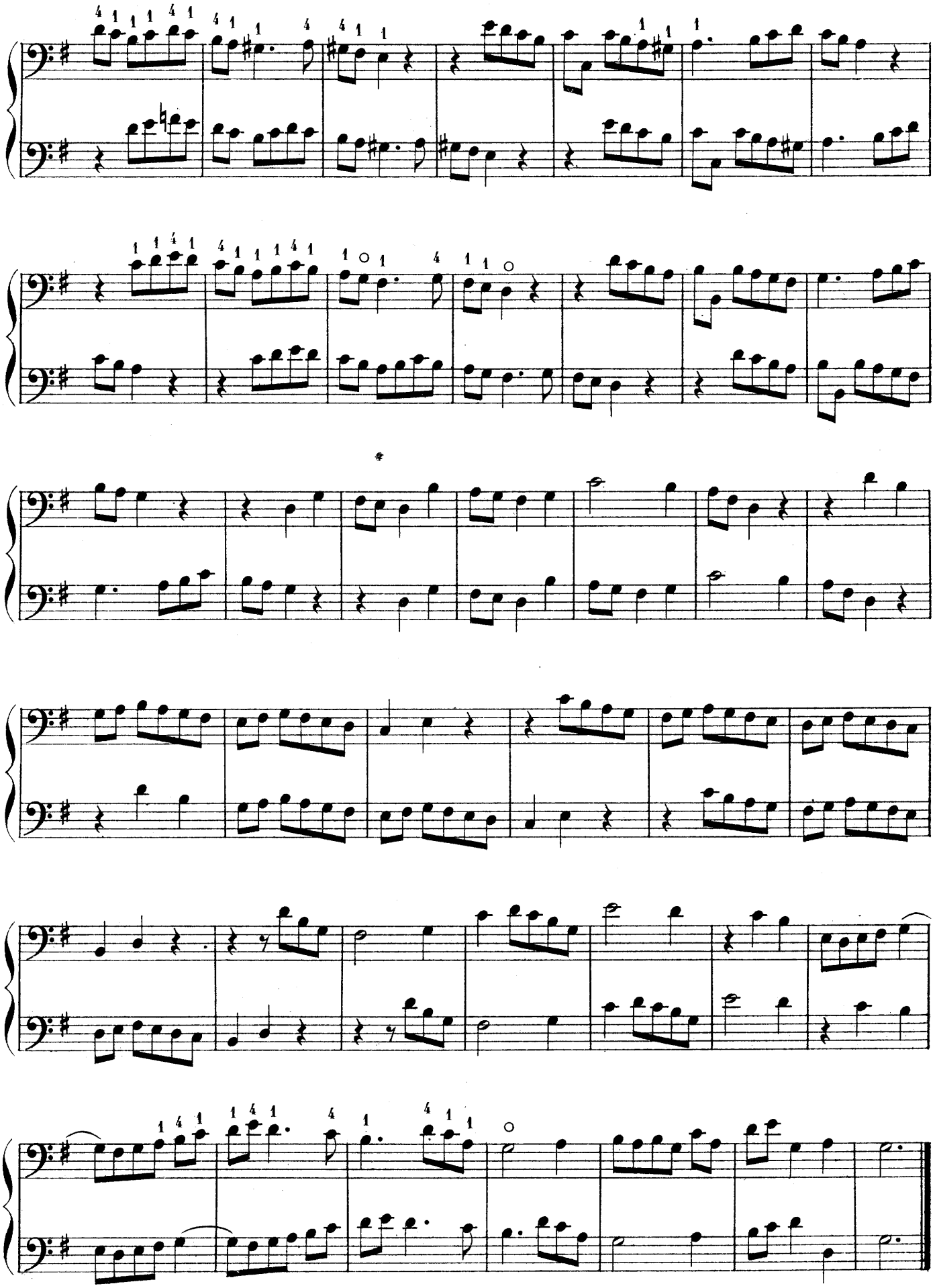
Catel.

1st Double Bass.

CANON.

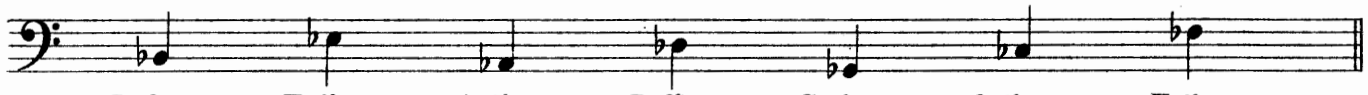
2nd Double Bass.





Flats.

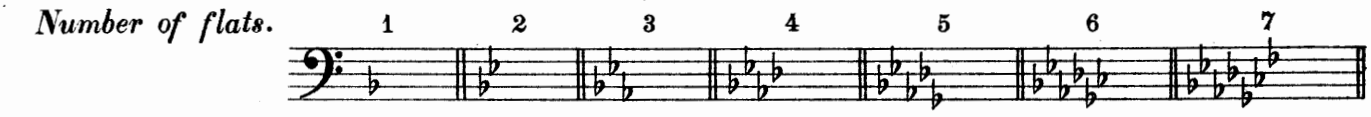
A flat ♭ prefixed to a note, lowers it half a tone. They succeed each other in the following order.



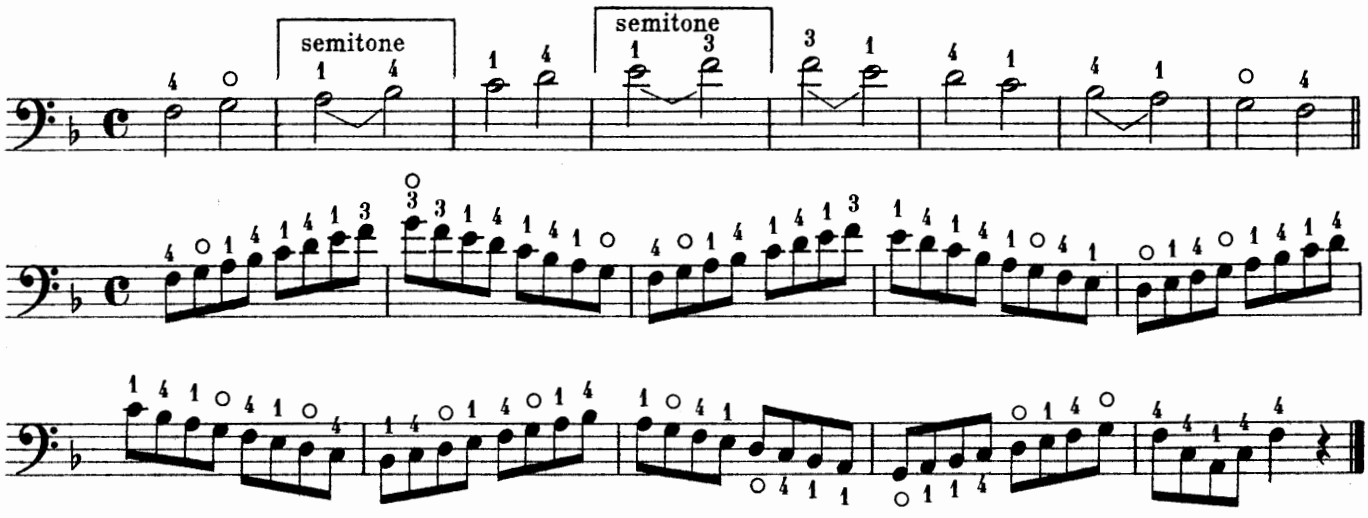
B flat; E flat; A flat; D flat; G flat; C flat; F flat;

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

Table of Signatures of Flat Keys.

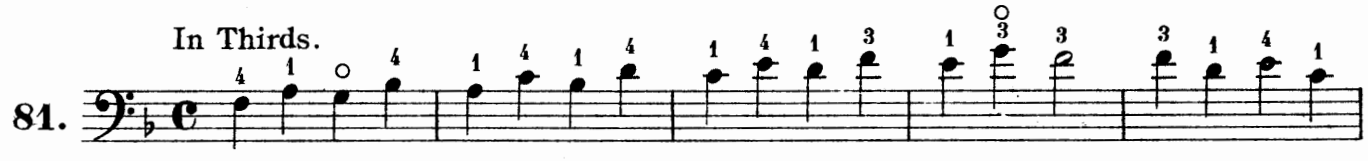


SCALE OF F MAJOR.

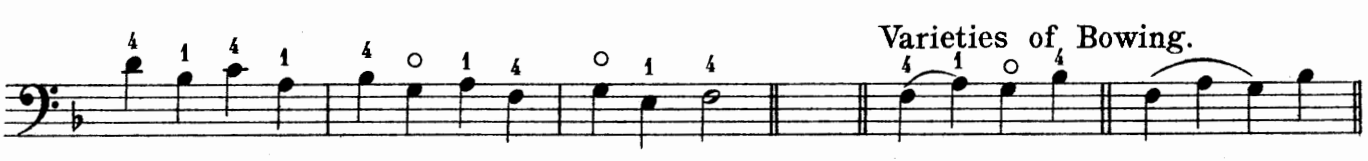


In Thirds.

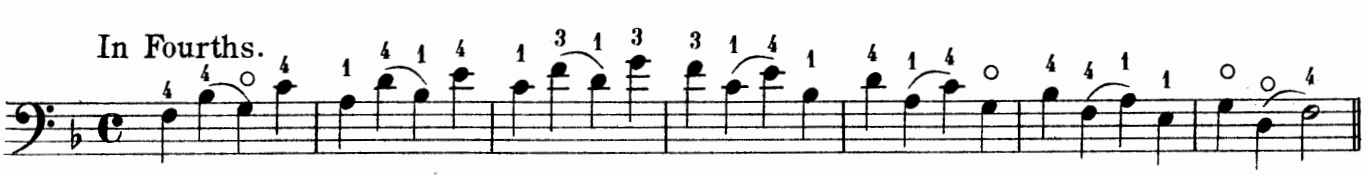
81.



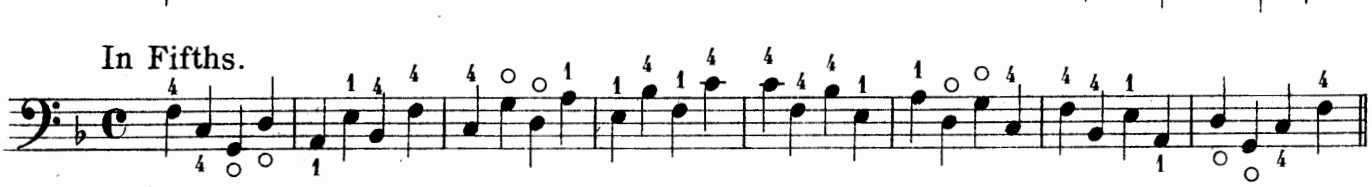
Varieties of Bowing.



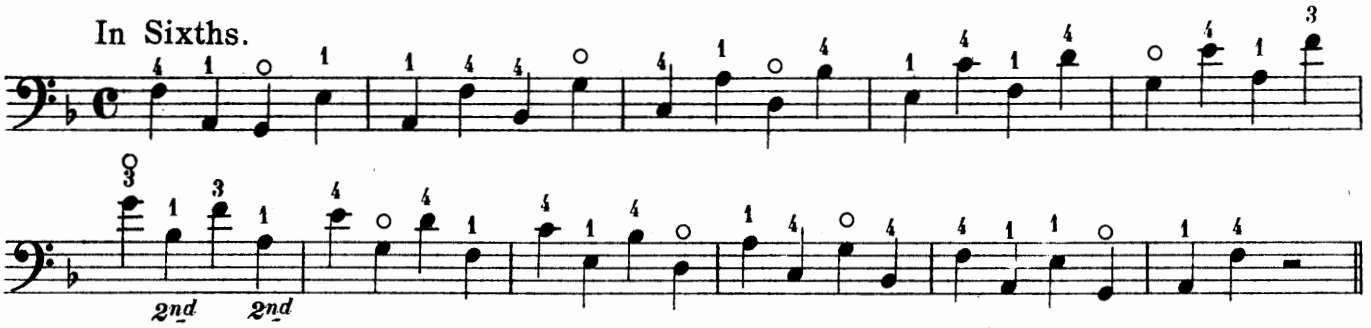
In Fourths.



In Fifths.

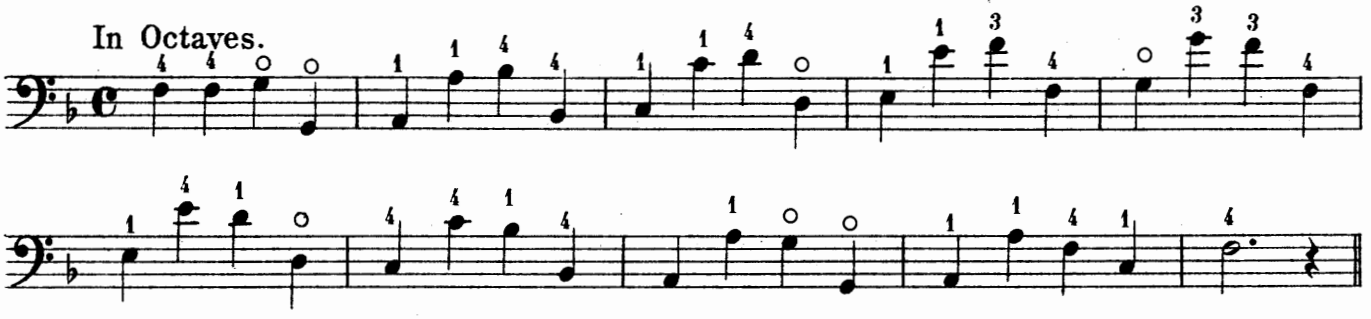


In Sixths.

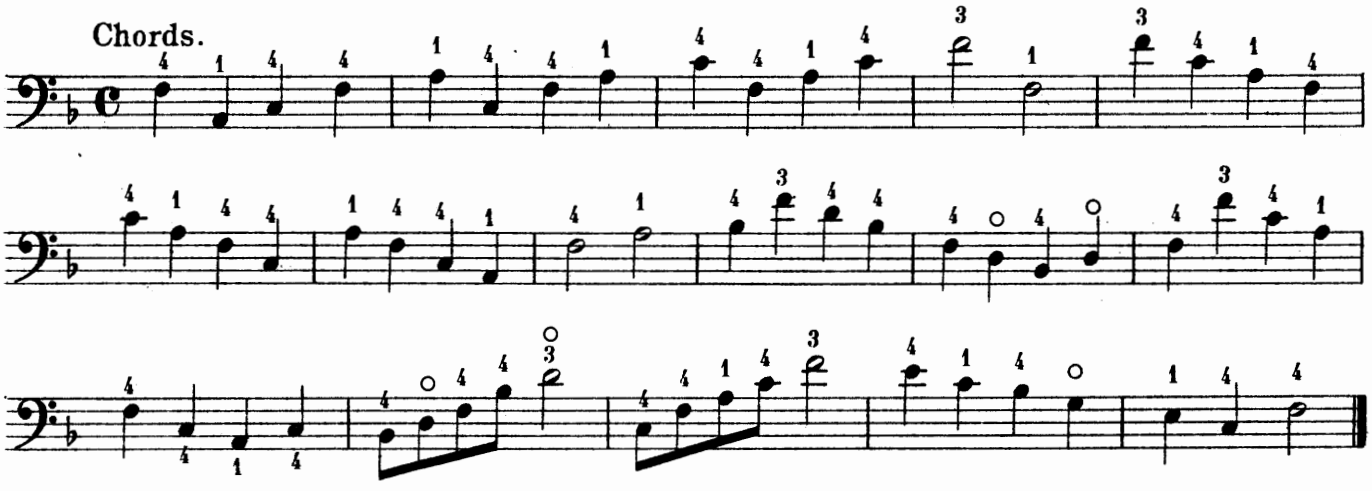


2nd 2nd

In Octaves.



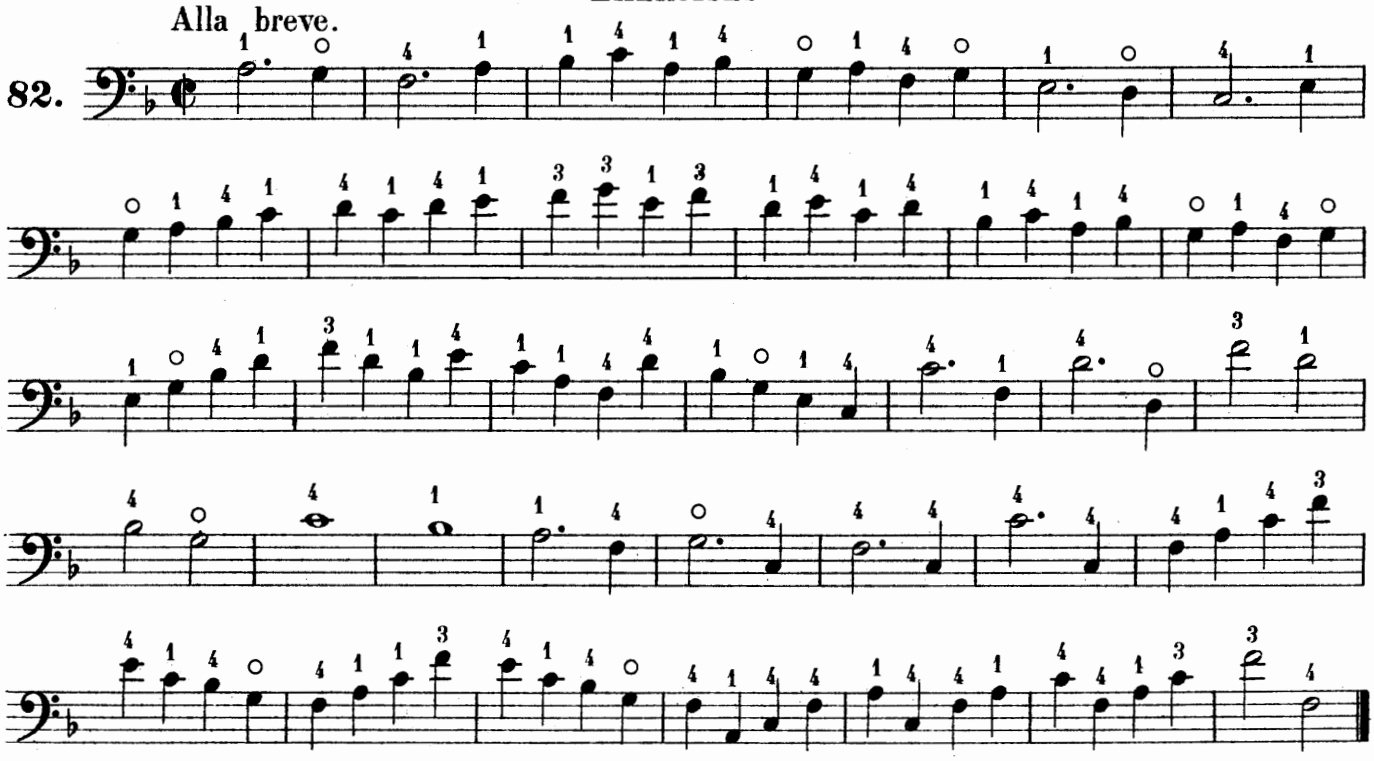
Chords.



Exercises.

Alla breve.

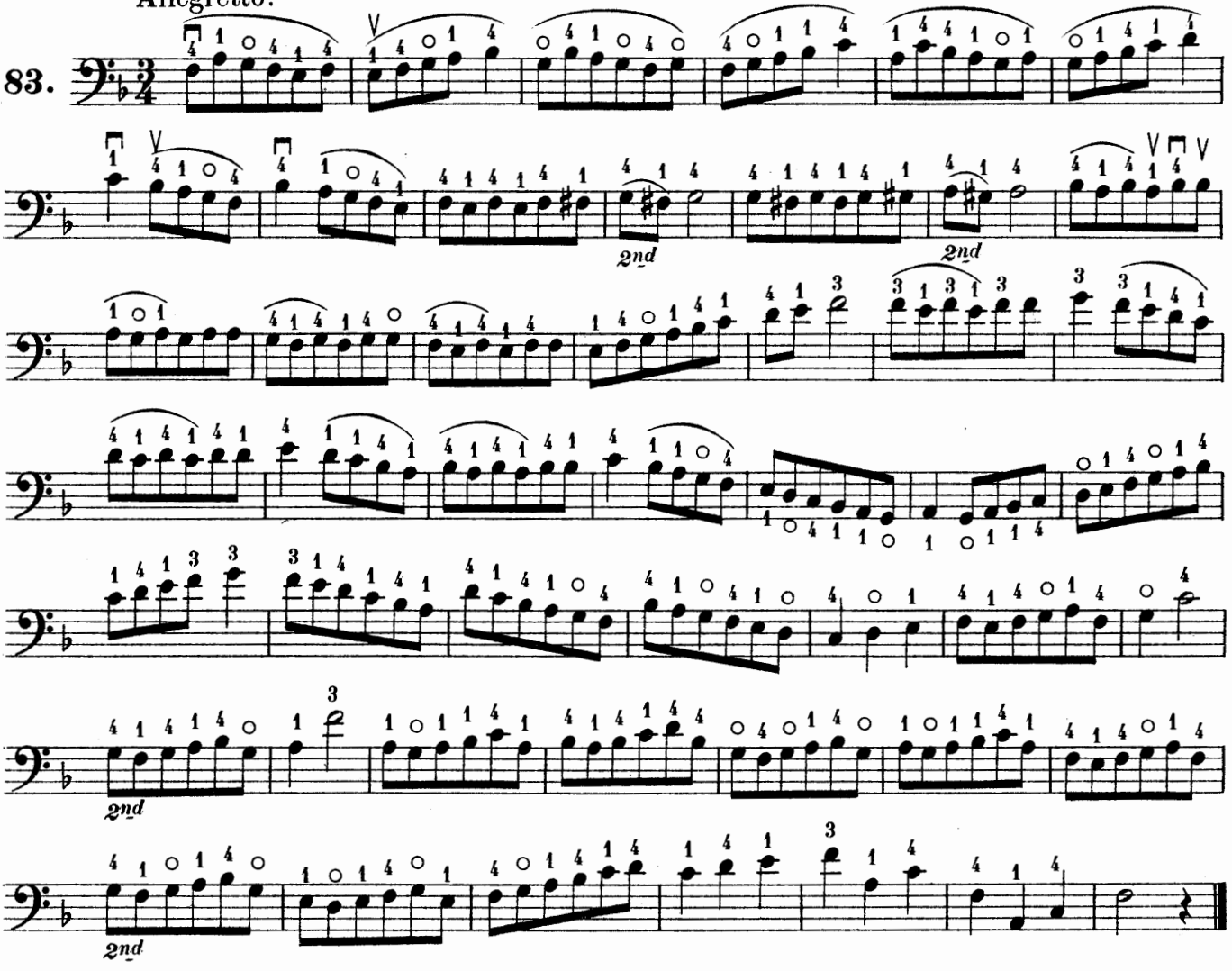
82.



Allegretto.

W. Hause.

83.

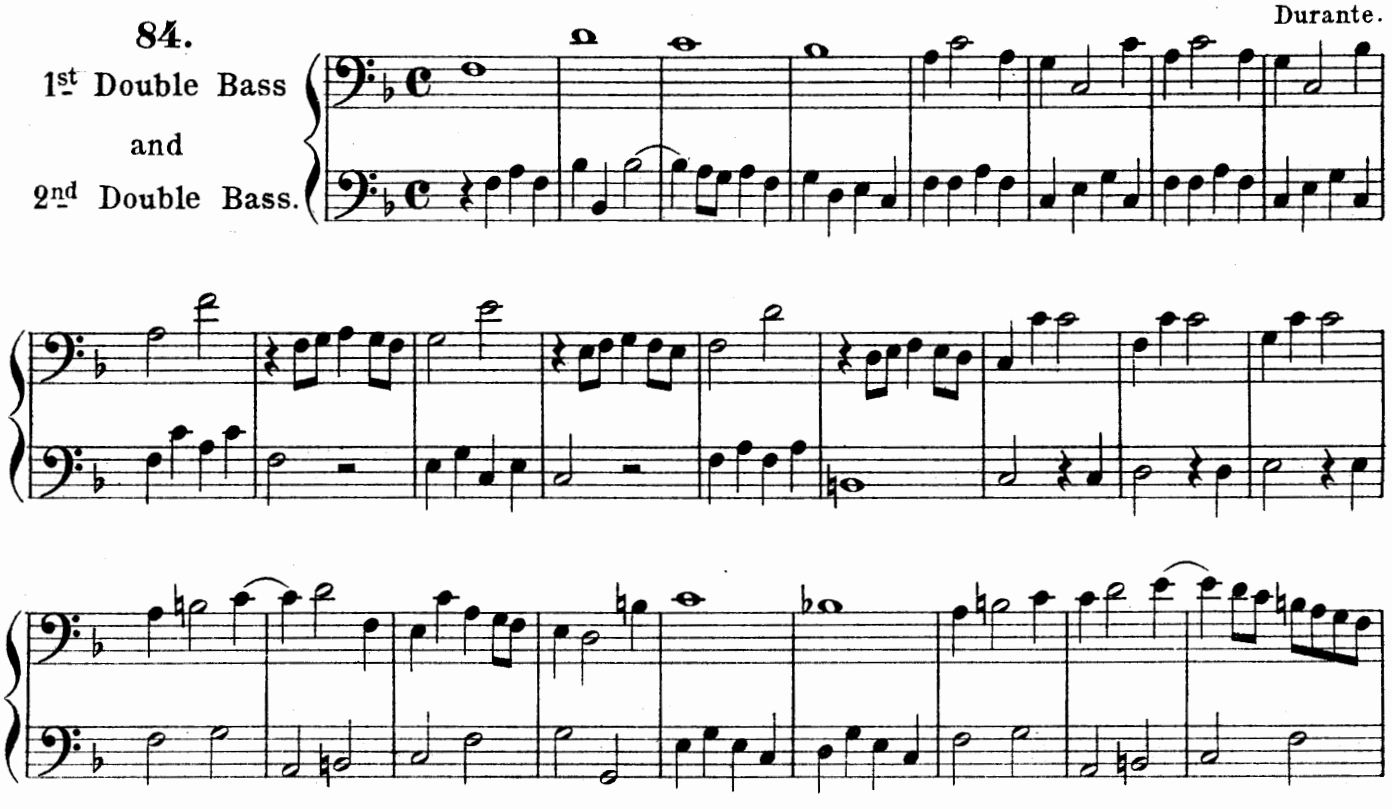


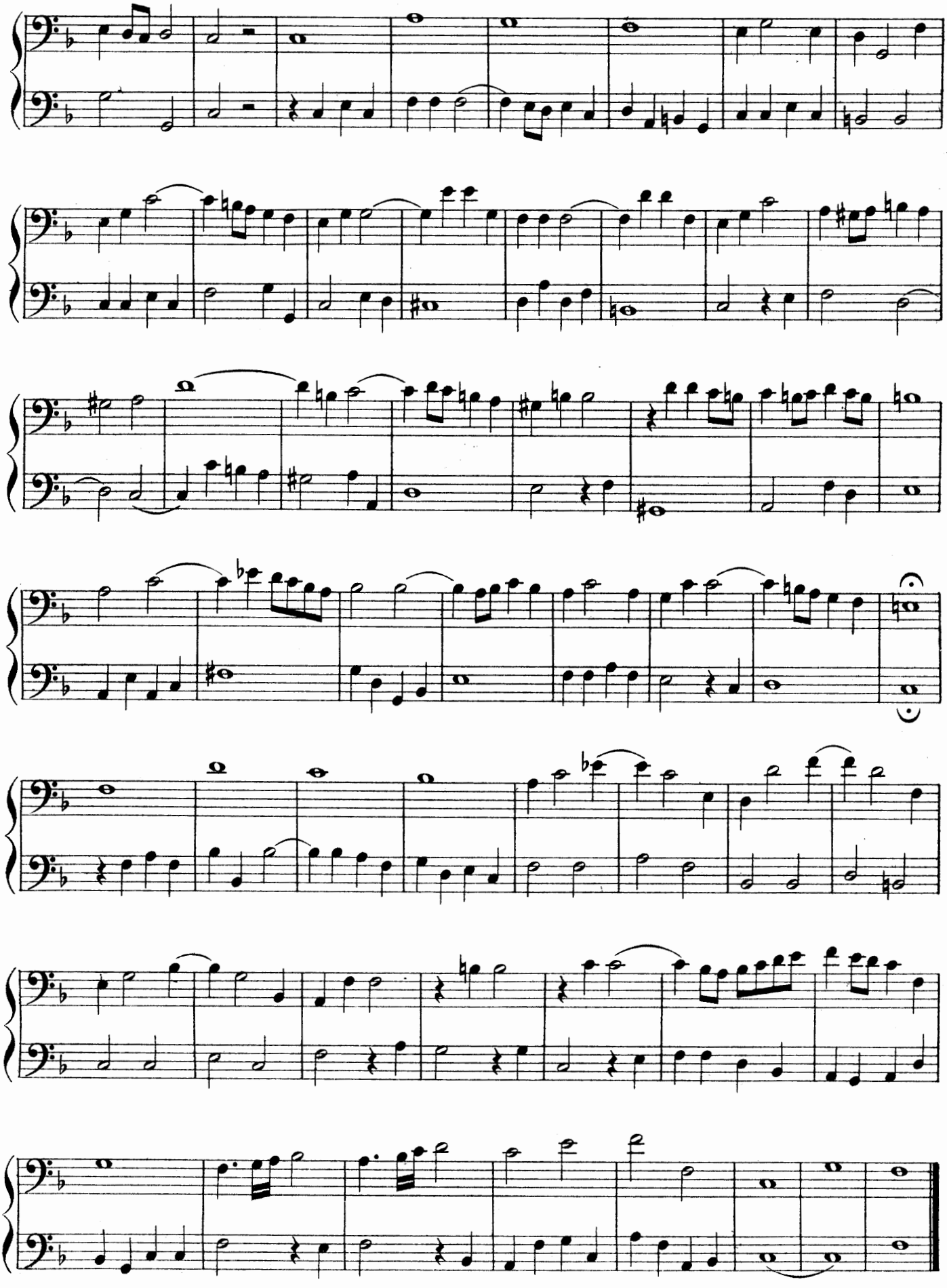
Duet for First and Second Double Bass.

Durante.

84.

1st Double Bass and 2nd Double Bass.

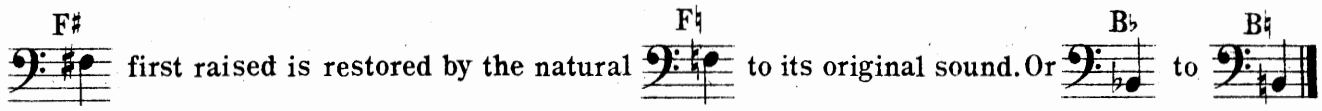




THE NATURAL. ♮

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 natural position.

Thus F♯ first raised is restored by the natural F♮ to its original sound. Or B♭ to B♮



MINOR SCALES.

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. There are two kinds of Minor scales, the Harmonic and the Melodic Form, of which the latter only will be explained for the present. The ascending of the Melodic minor scale differs from the descending. The former having its sixth and seventh degree sharpened by accidentals not essential to the key. In the ascending, semitones are situated between the second and third, and seventh and eighth degree; in the descending between the sixth and fifth, and the third and second degrees.

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

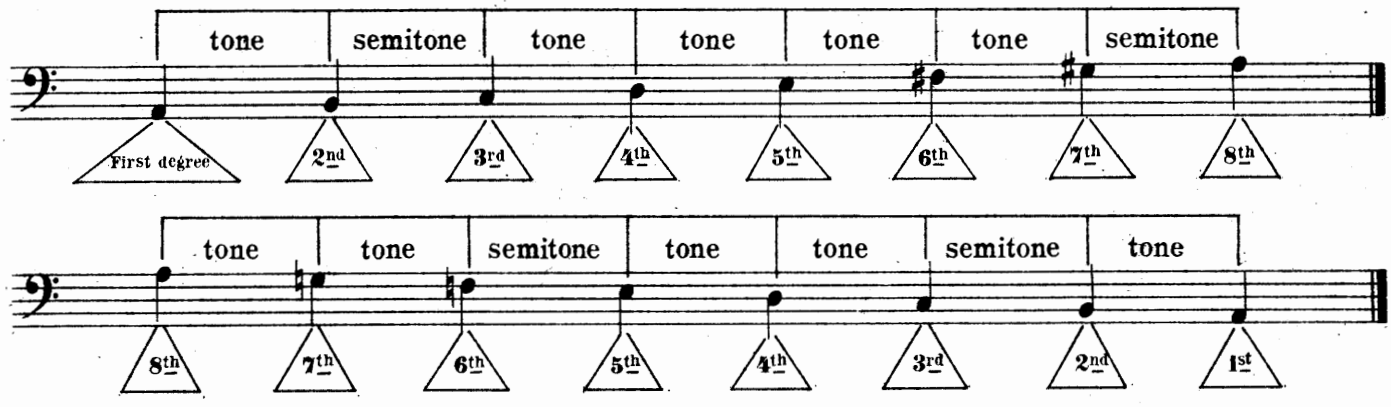
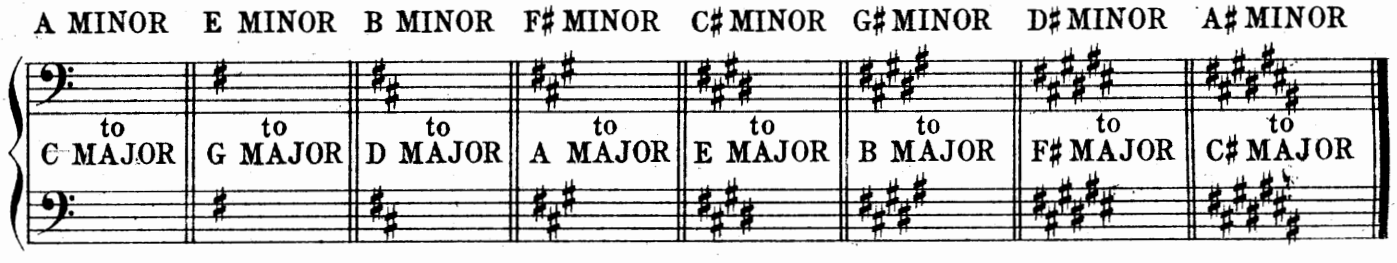
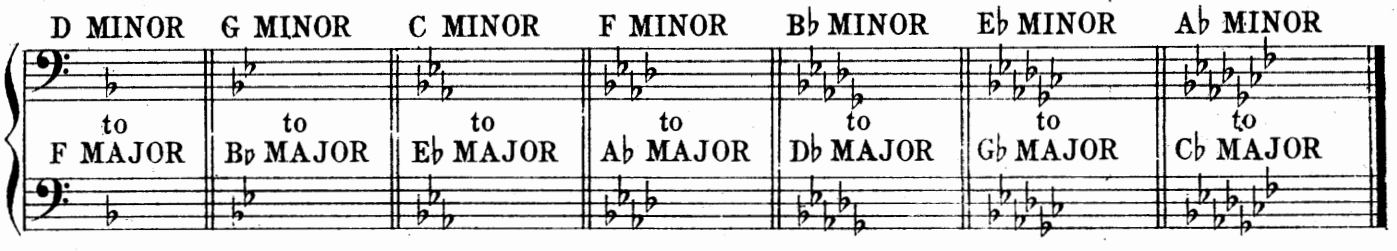
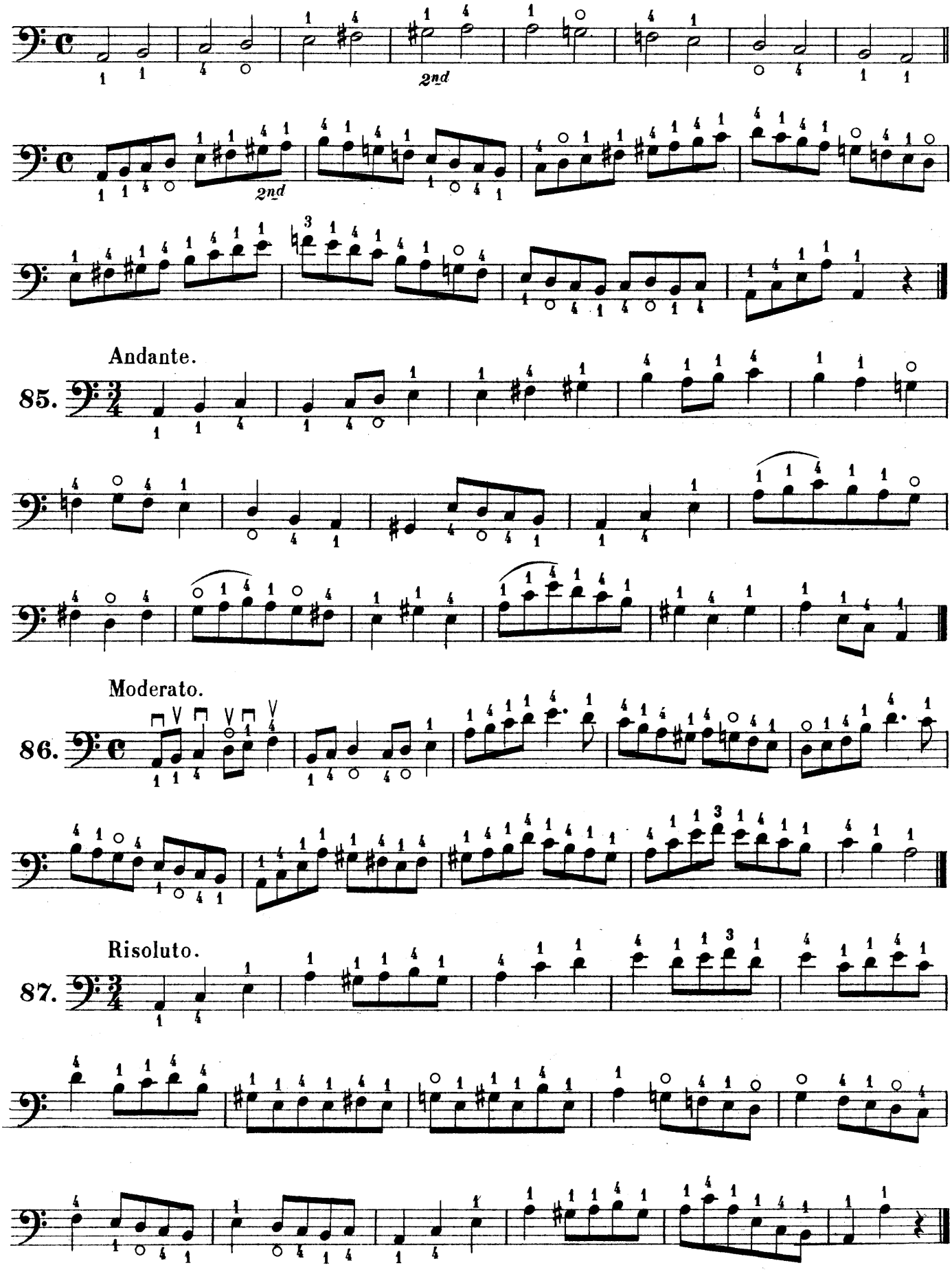


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.





SCALE OF A MINOR.



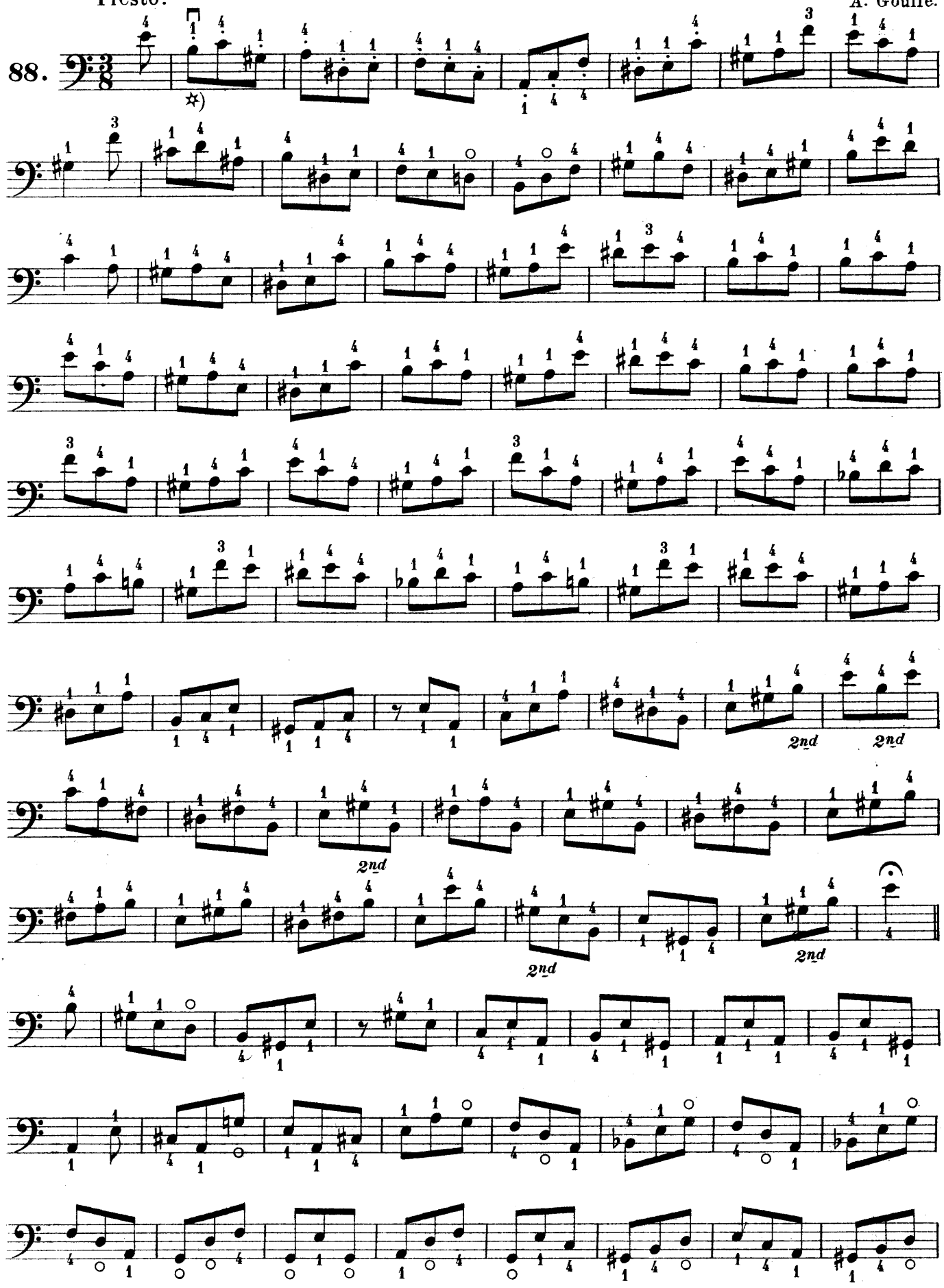
375278

EXERCISE.

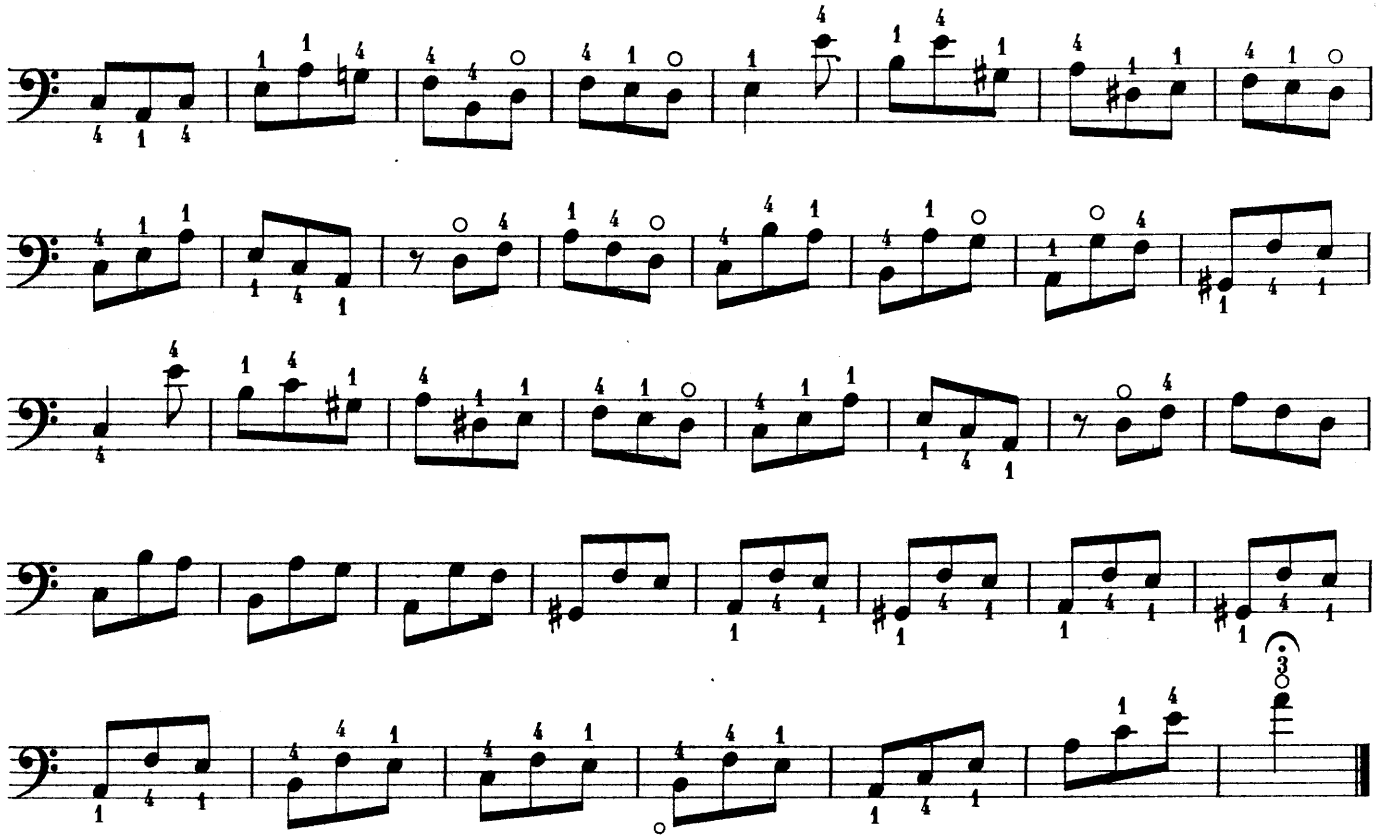
Presto.

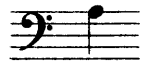
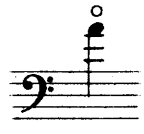
A. Gouffé.

88.



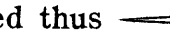
*) Notes marked thus ••• with dots must be played staccato *i.e.* detached. *(very short.)*

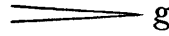


The last note of the above exercise may be taken on the second string by touching lightly the note  which will produce the harmonic 

Expressions in Music.

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

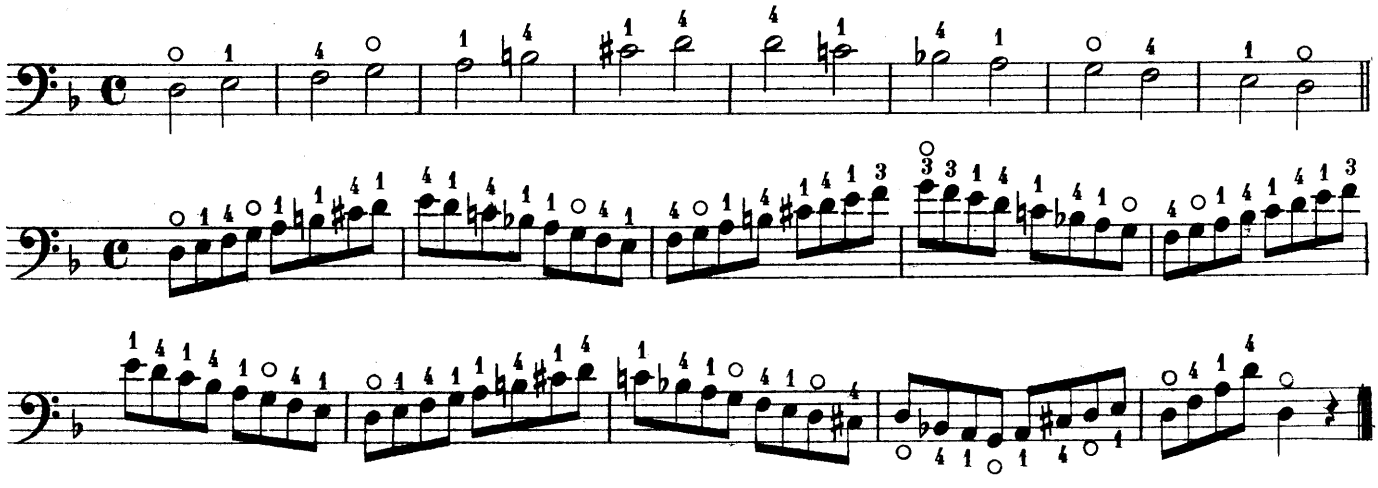
cresc. (crescendo) or marked thus  gradually increasing in strength.

decresc. (decrescendo)  gradually decreasing in strength.

dim. (diminuendo) decreasing.

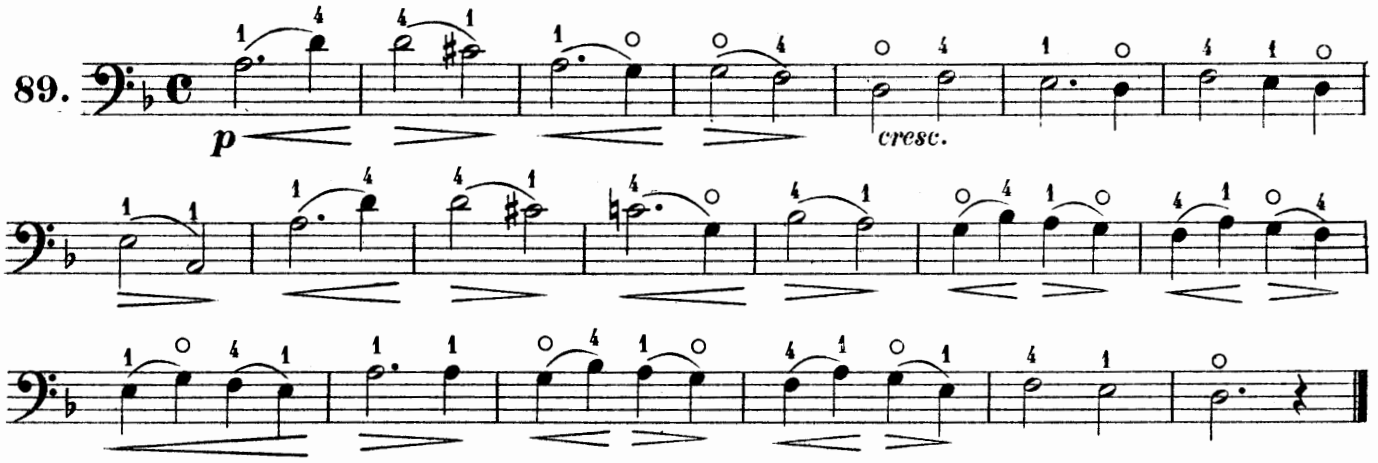
> or *marcato,* notes played accentuated.

SCALE OF D MINOR.



Andante cantabile.

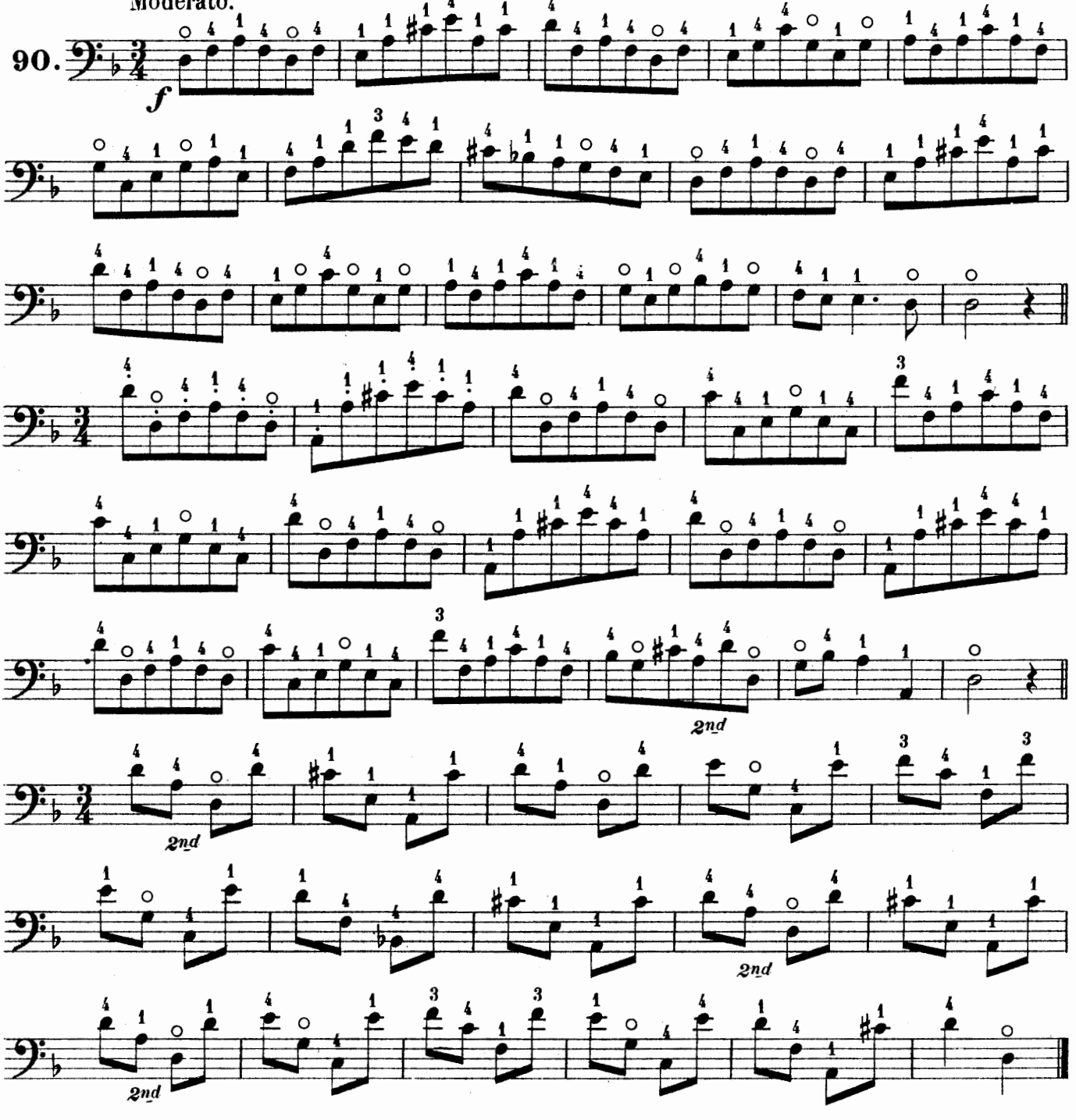
89.



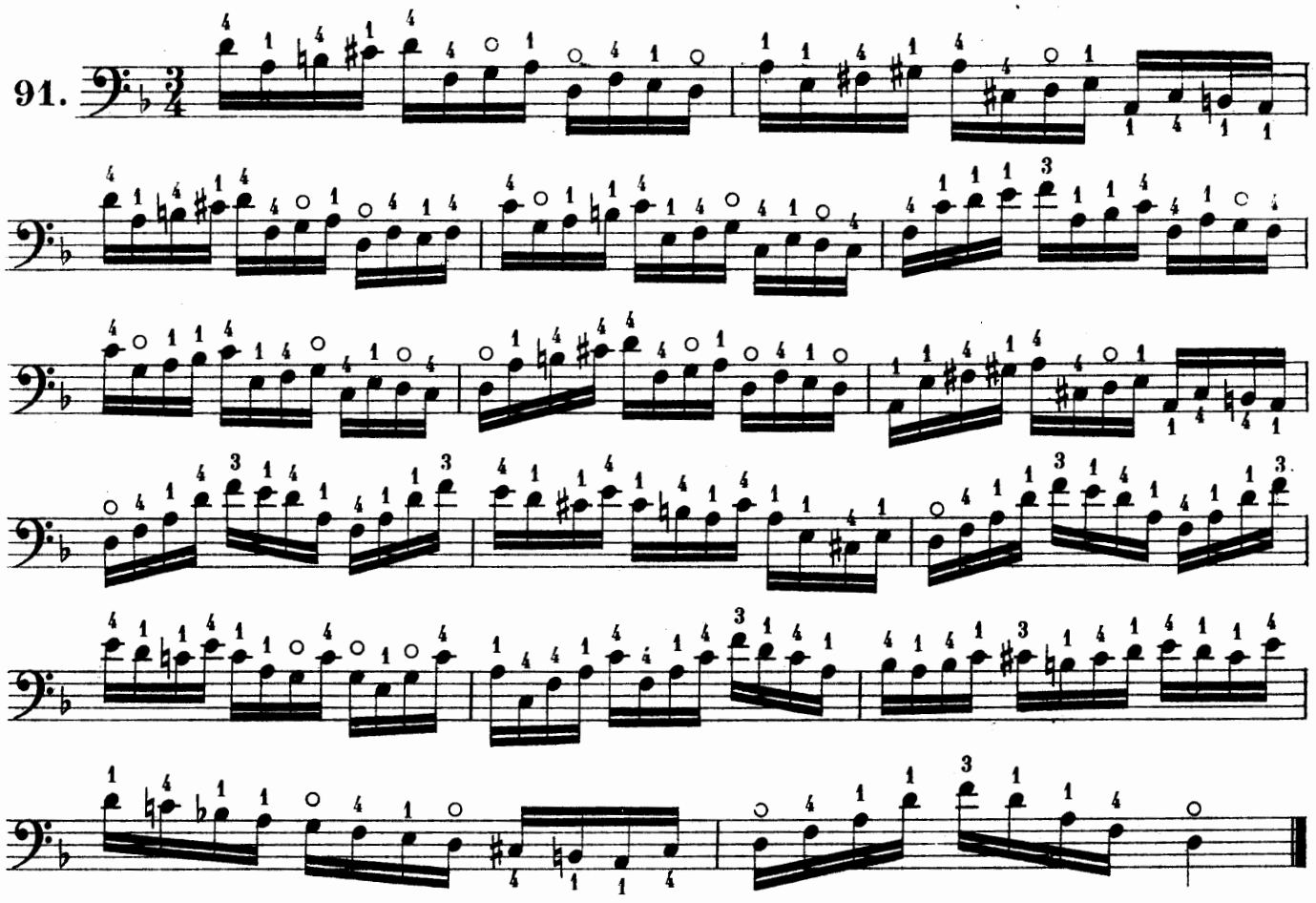
Moderato.

A. Durier.

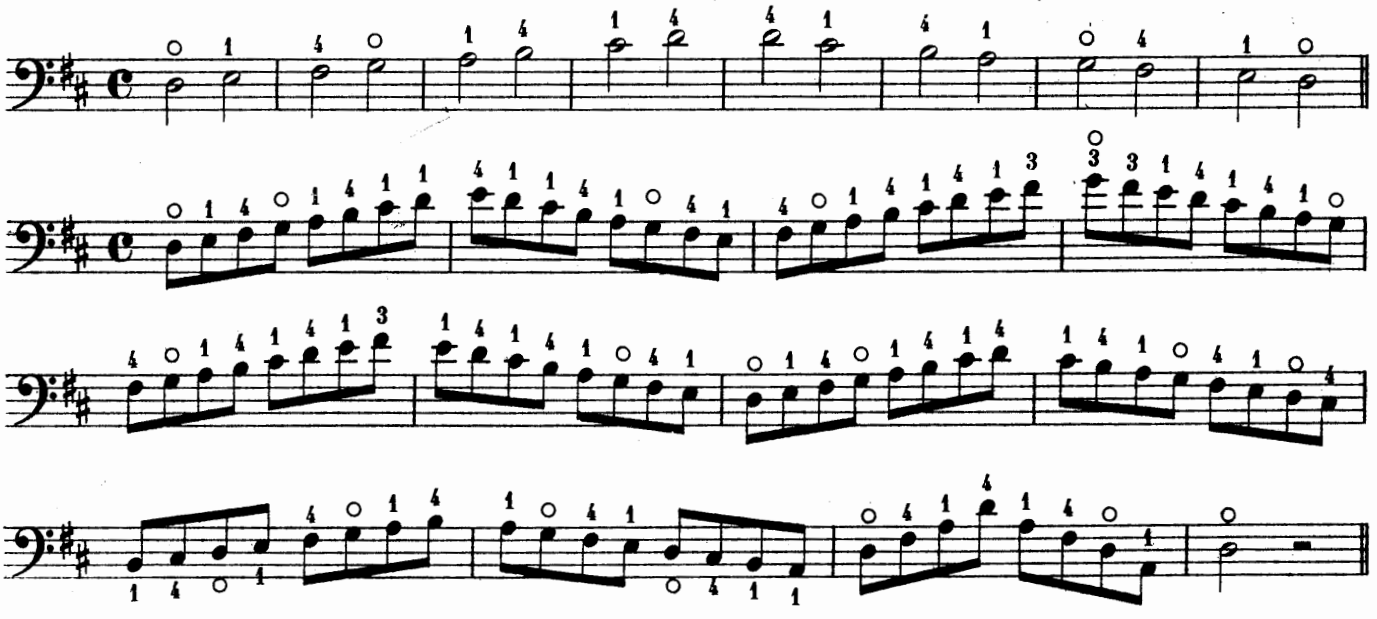
90.



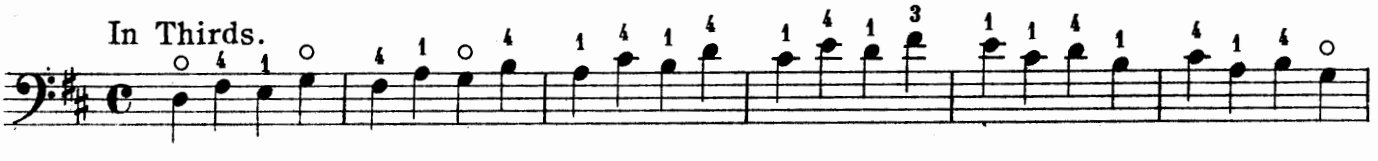
91.



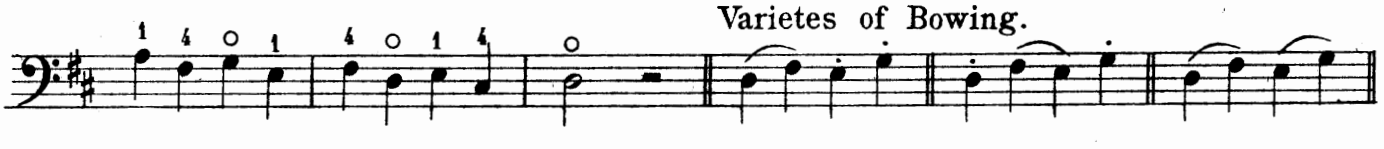
SCALE OF D MAJOR.

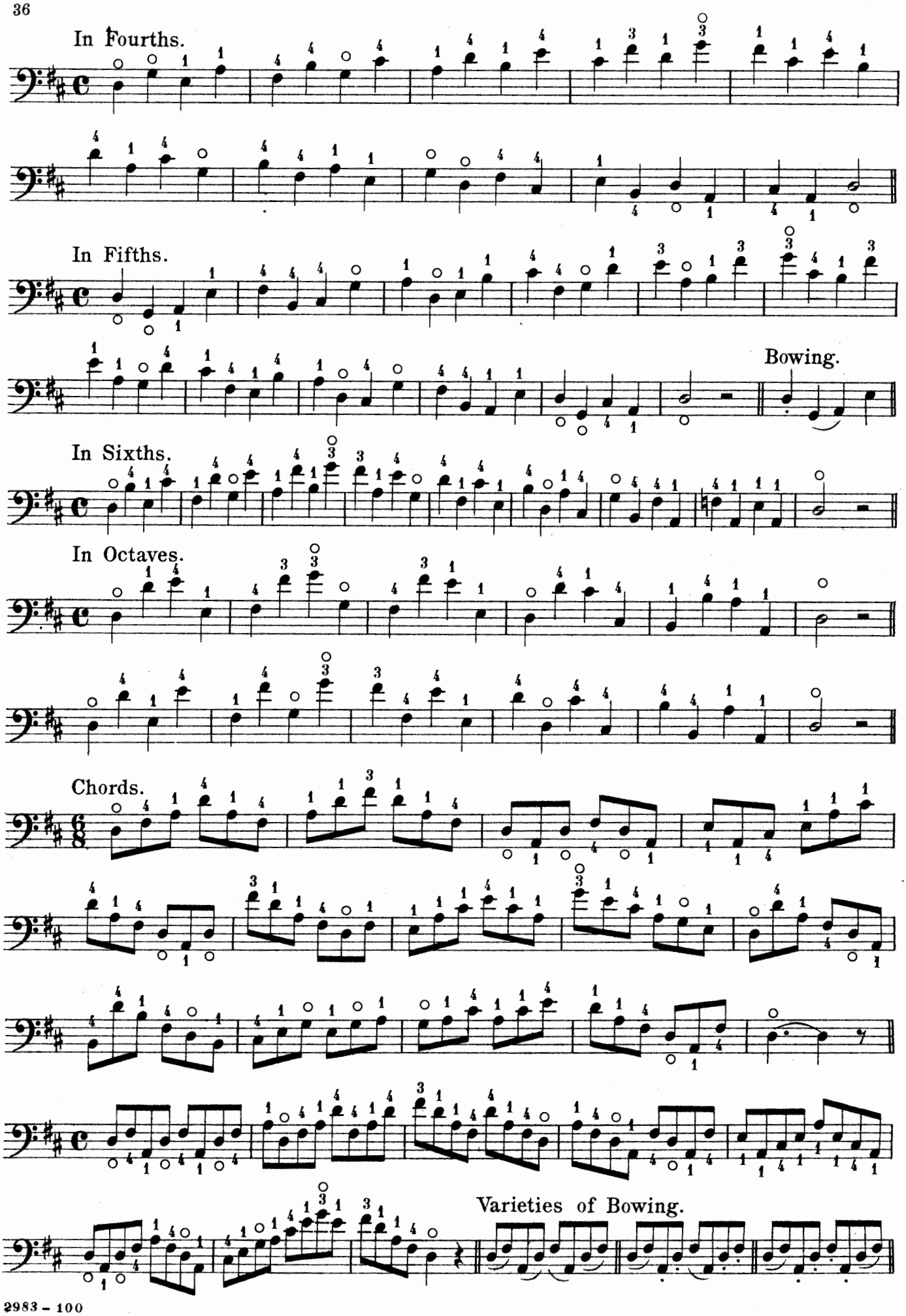


In Thirds.



Varietes of Bowing.

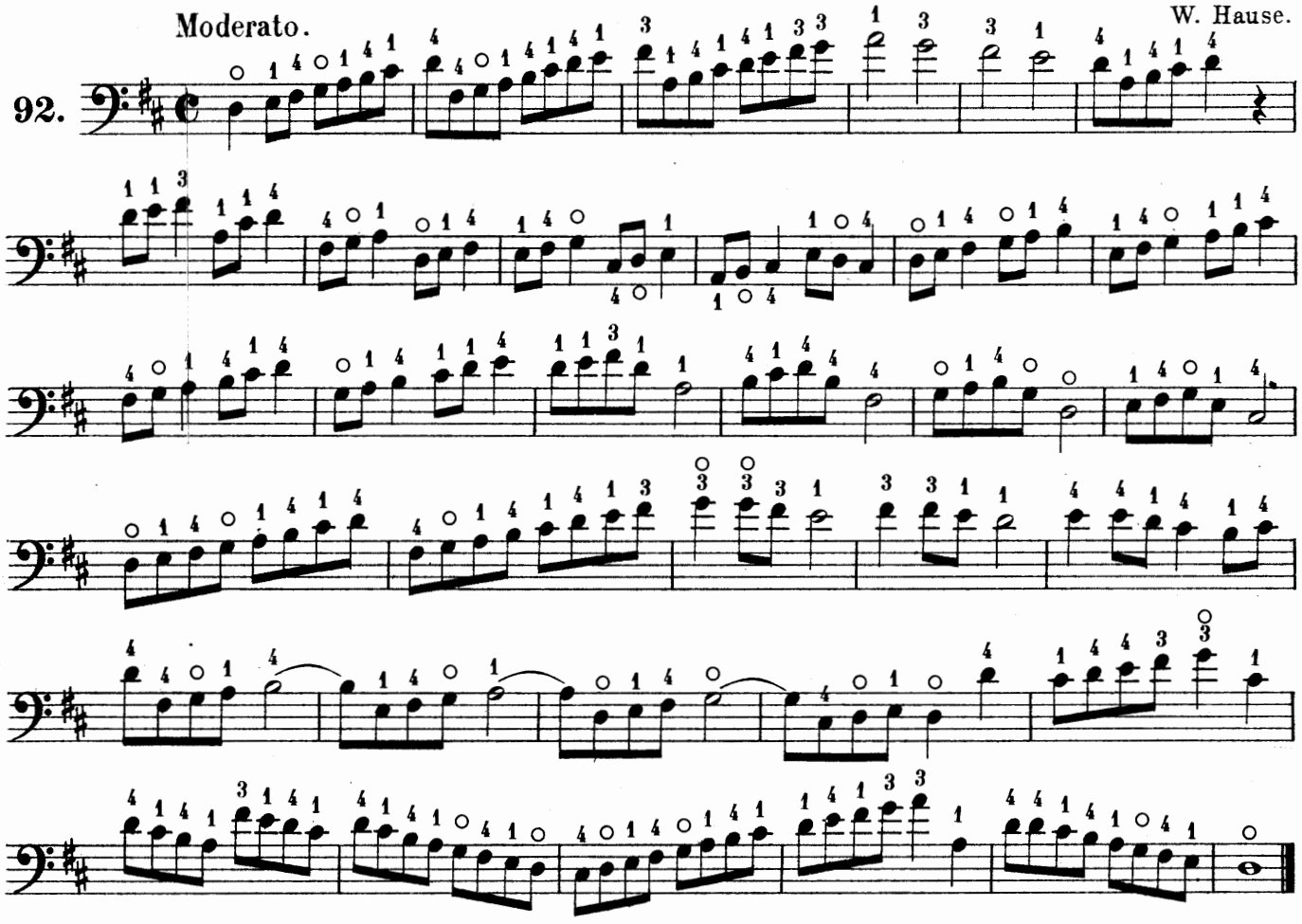



In Fourths.
In Fifths.
Bowing.
In Sixths.
In Octaves.
Chords.
Varieties of Bowing.

Moderato.

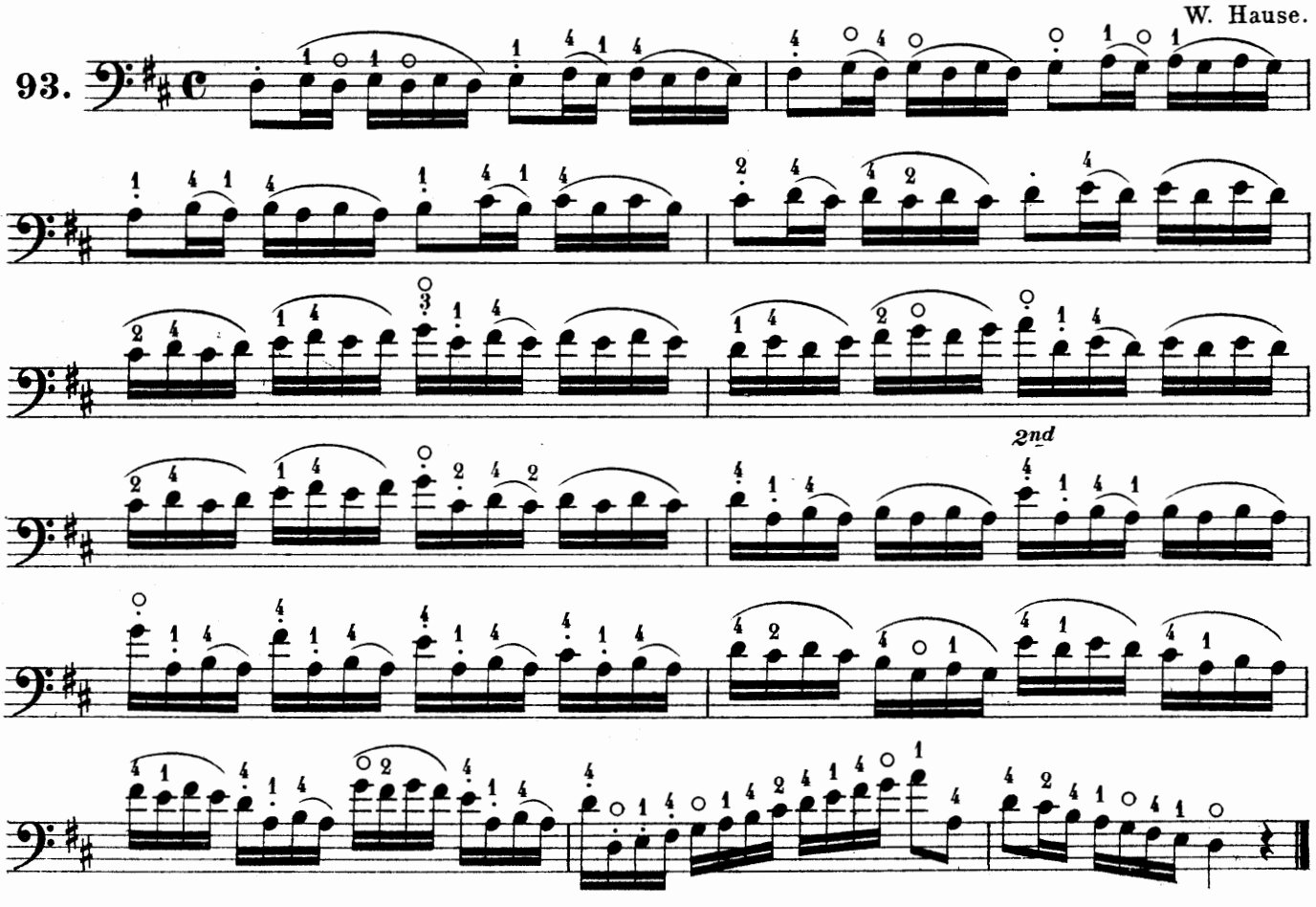
W. Hause.

92.



W. Hause.

93.



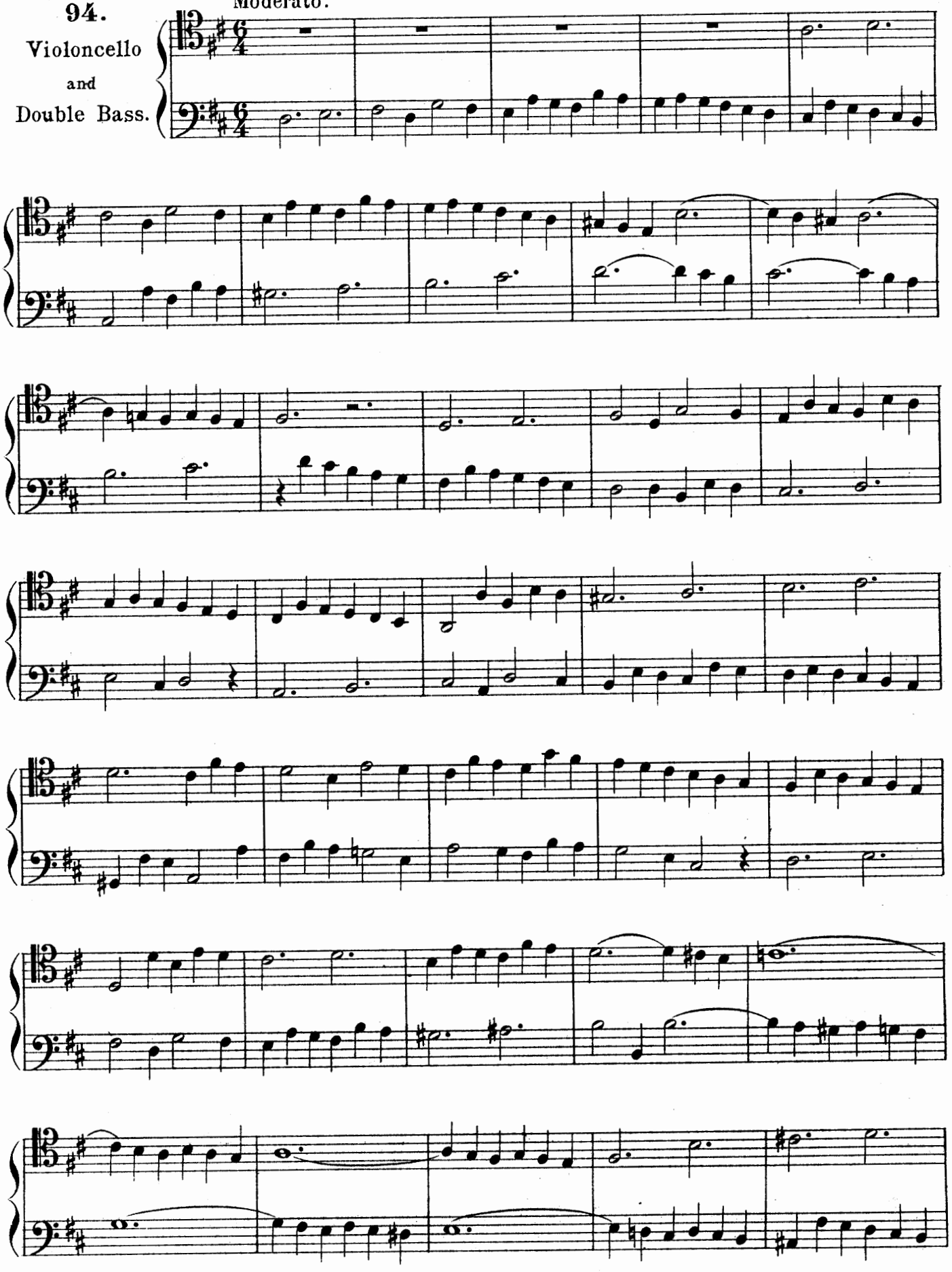
Duet for Violoncello and Double Bass.

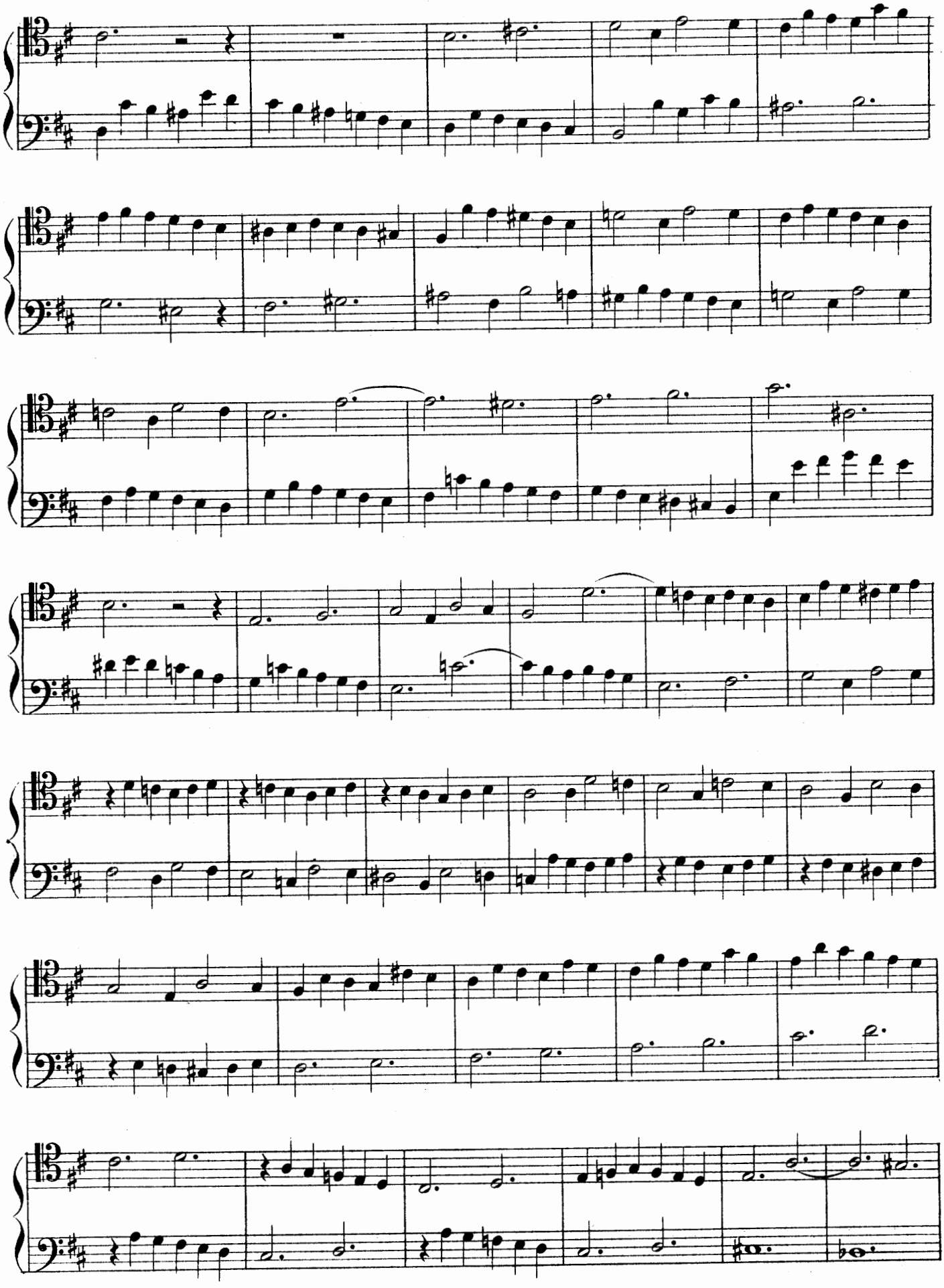
Cherubini.

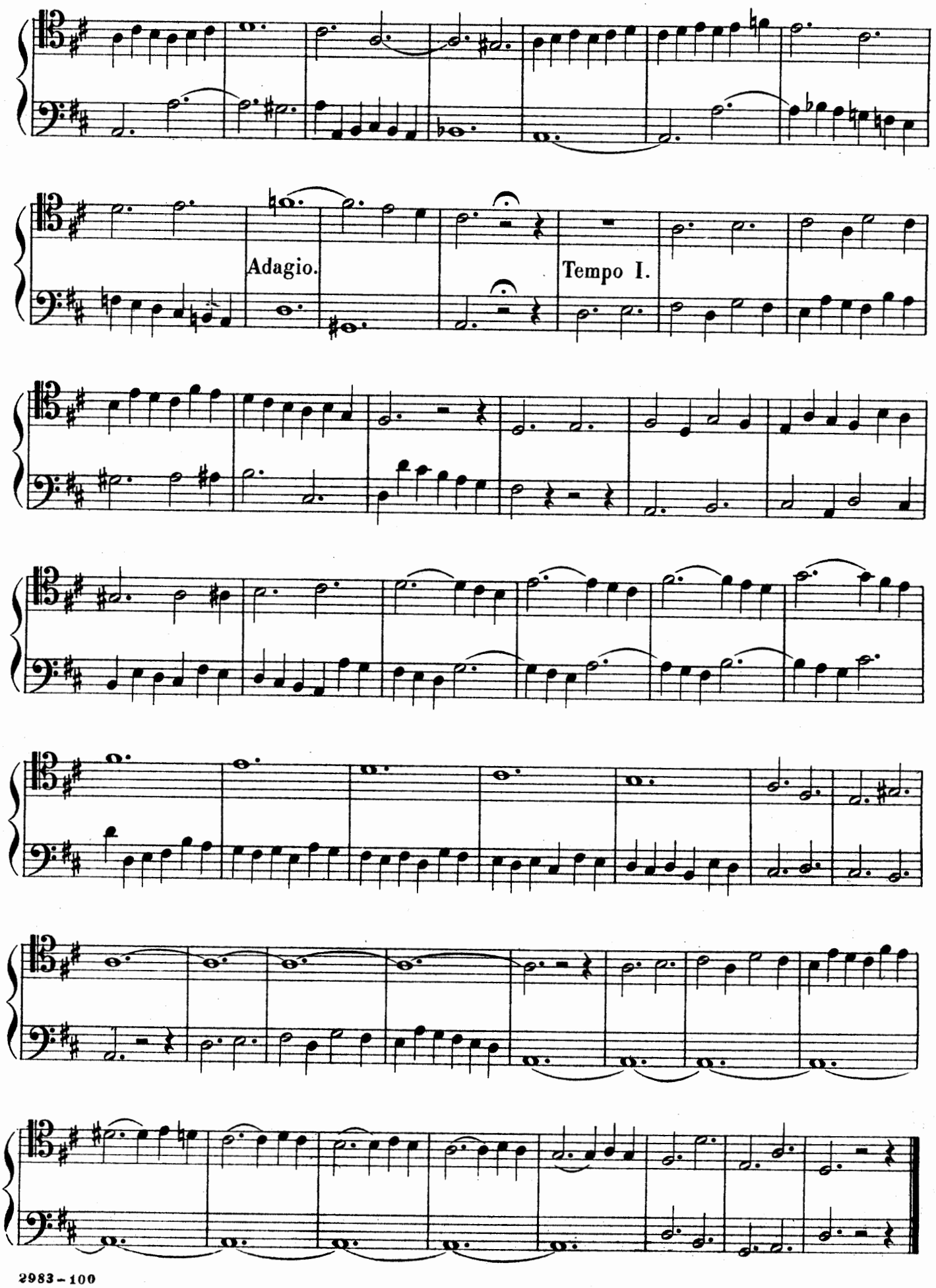
94.

Violoncello and Double Bass.

Moderato.

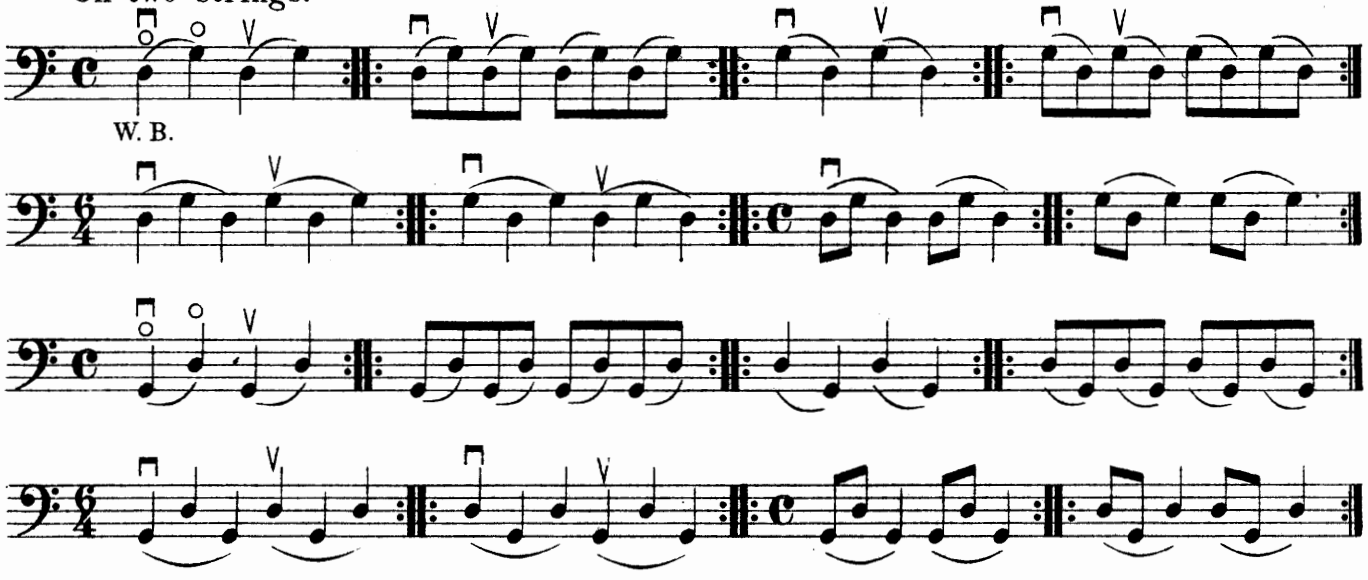




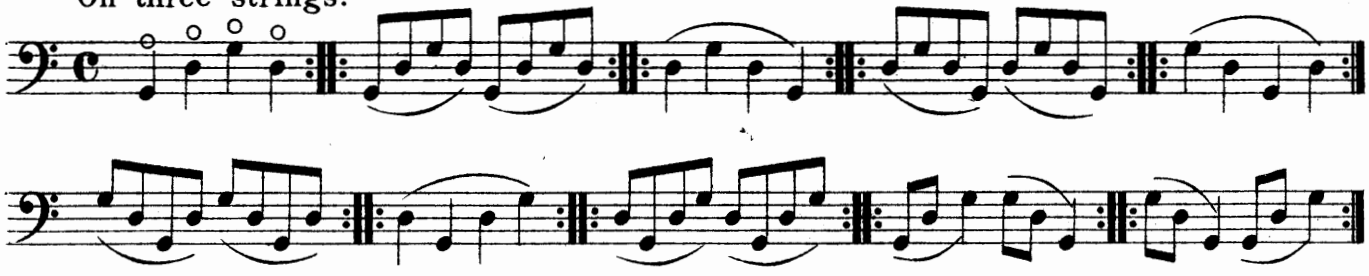

Adagio.
Tempo I.

Exercises for the Wrist.

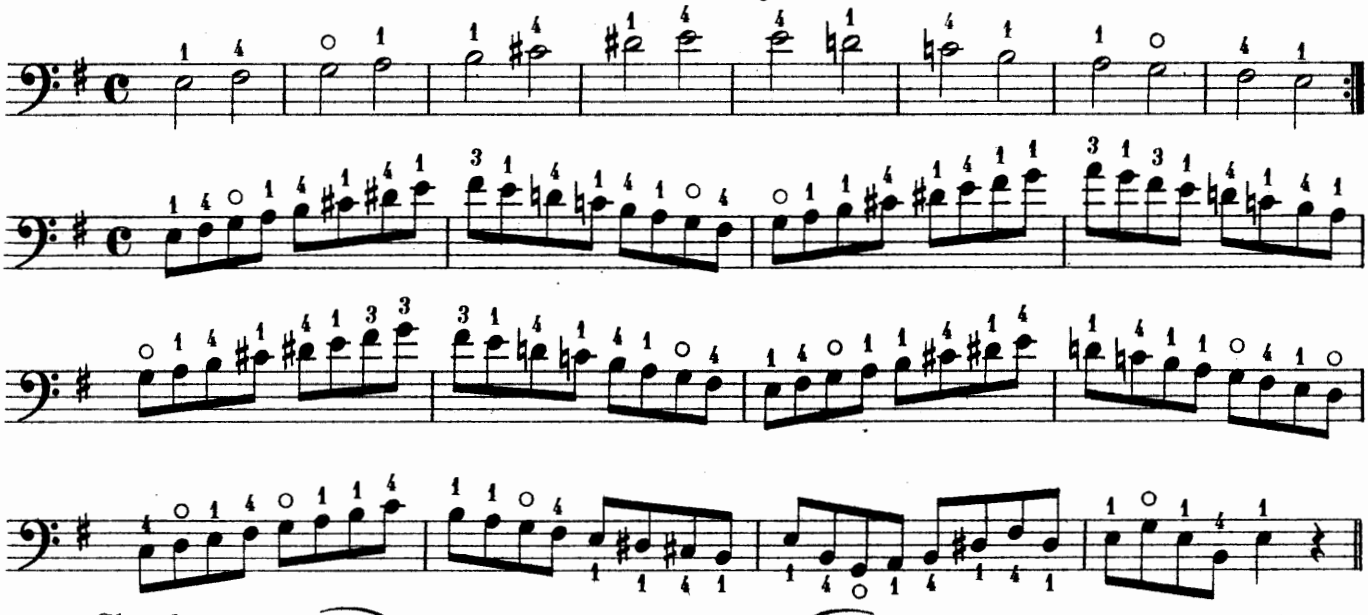
On two strings.



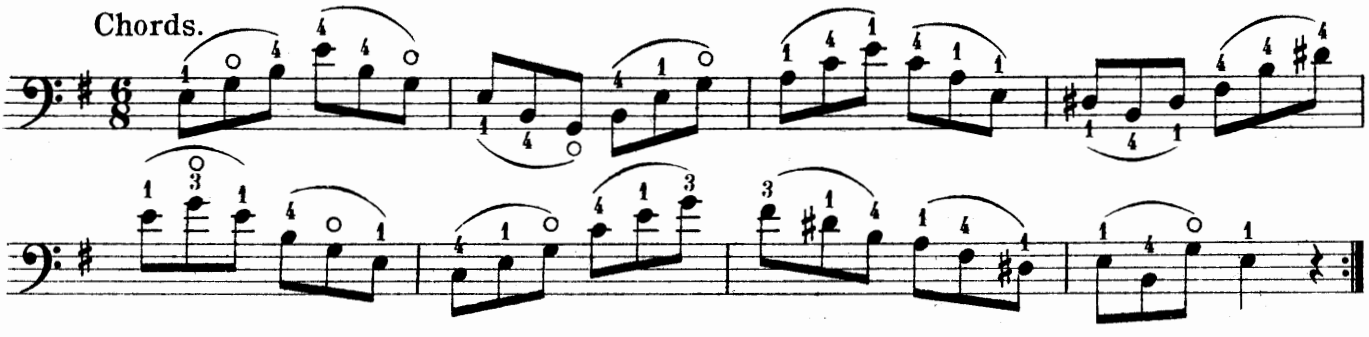
On three strings.



SCALE OF E MAJOR.

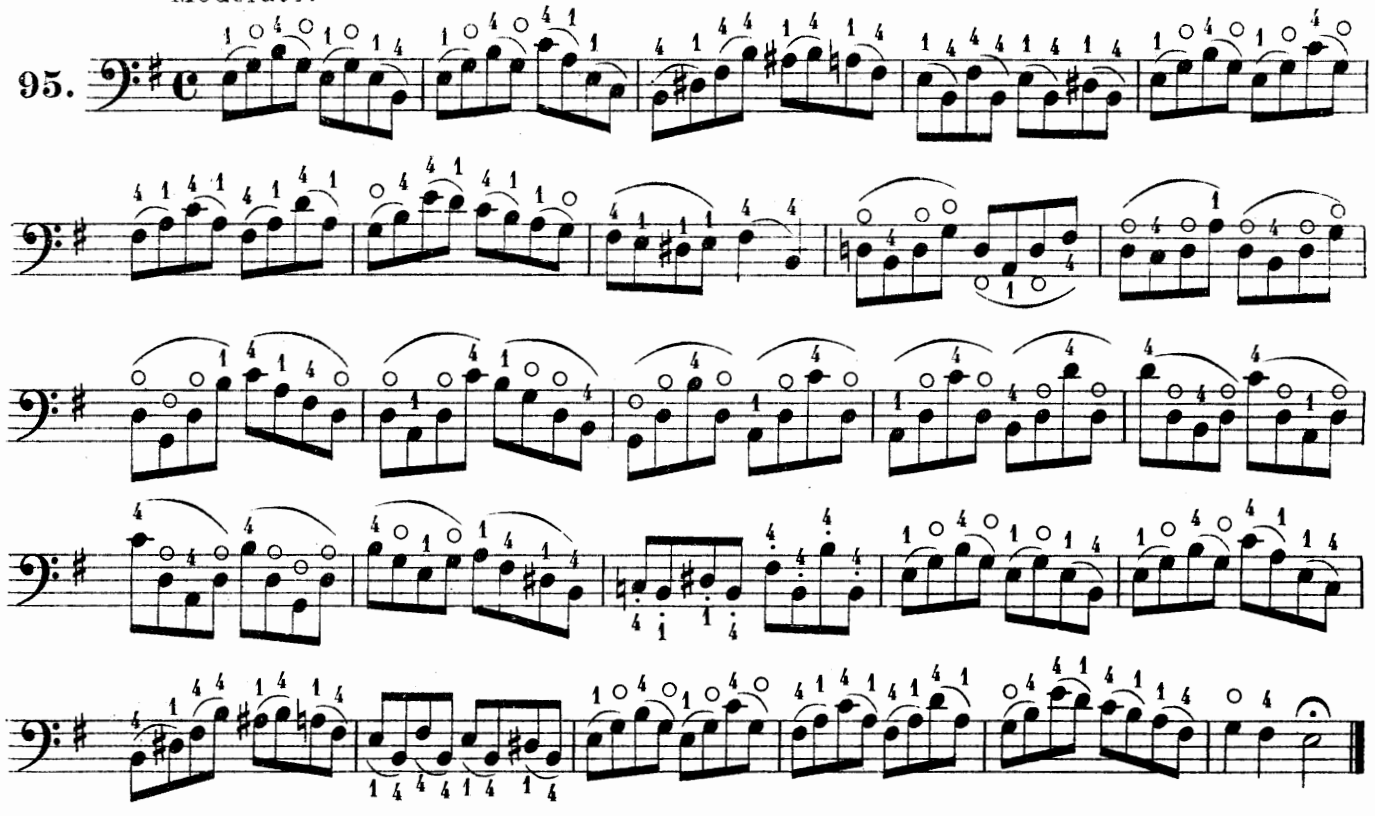


Chords.

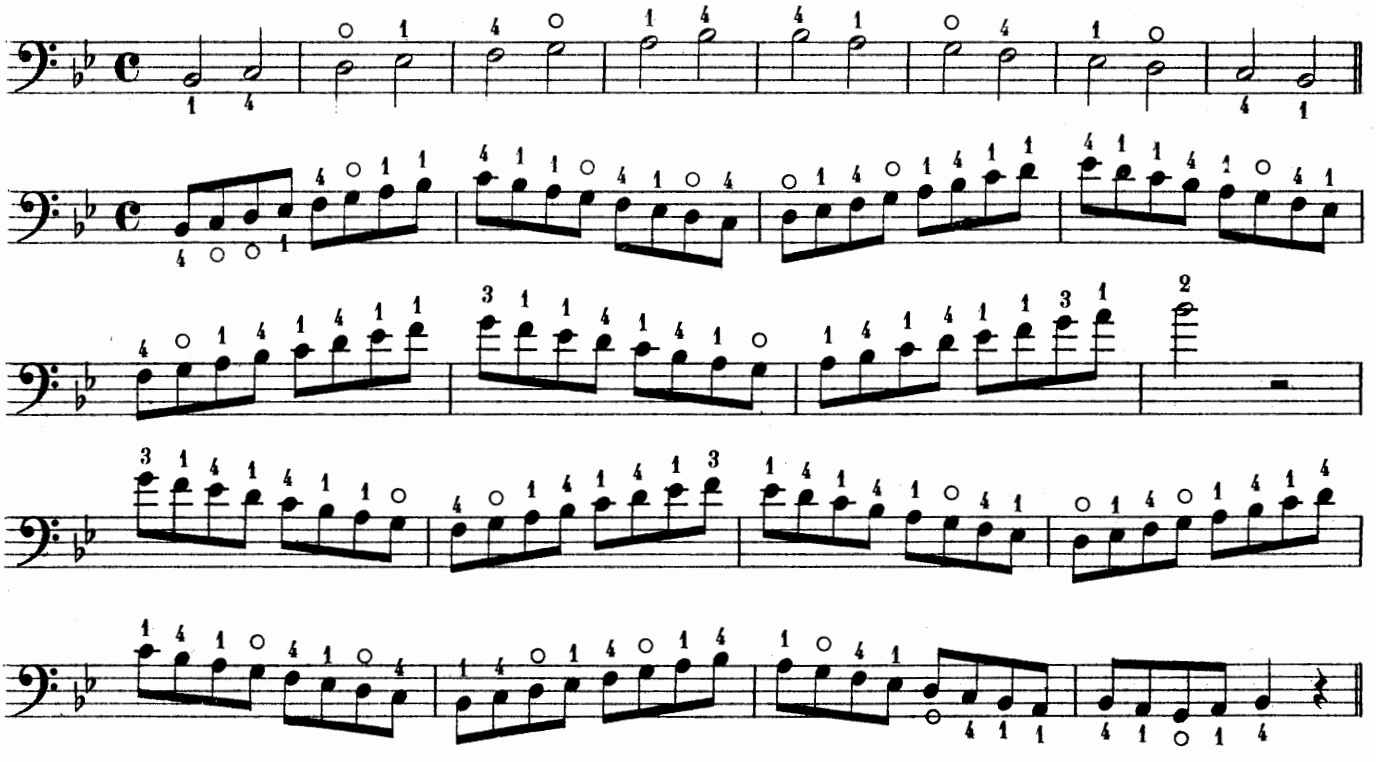


Moderato.

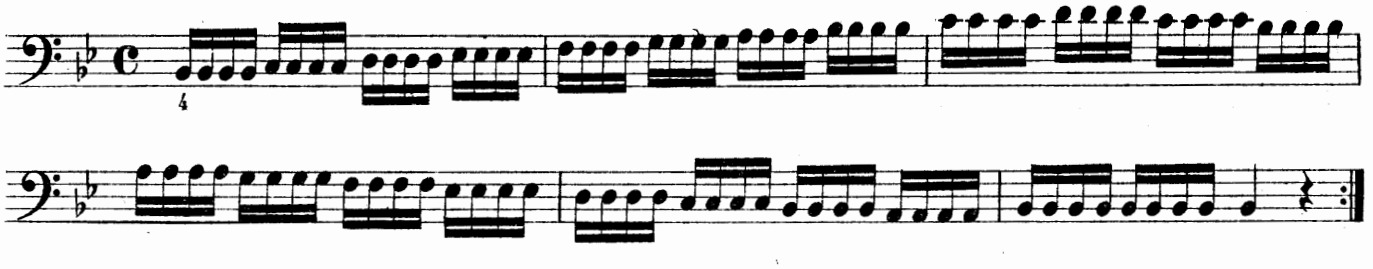
95.



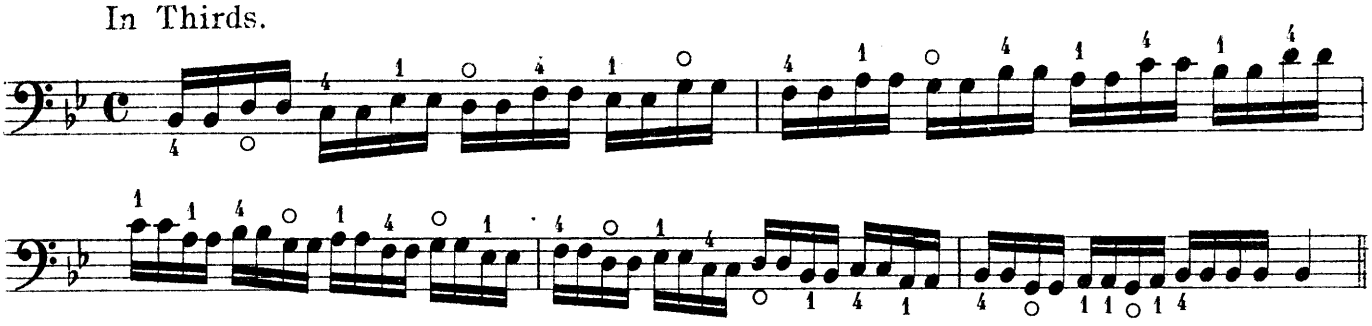
SCALE OF B♭ MAJOR.



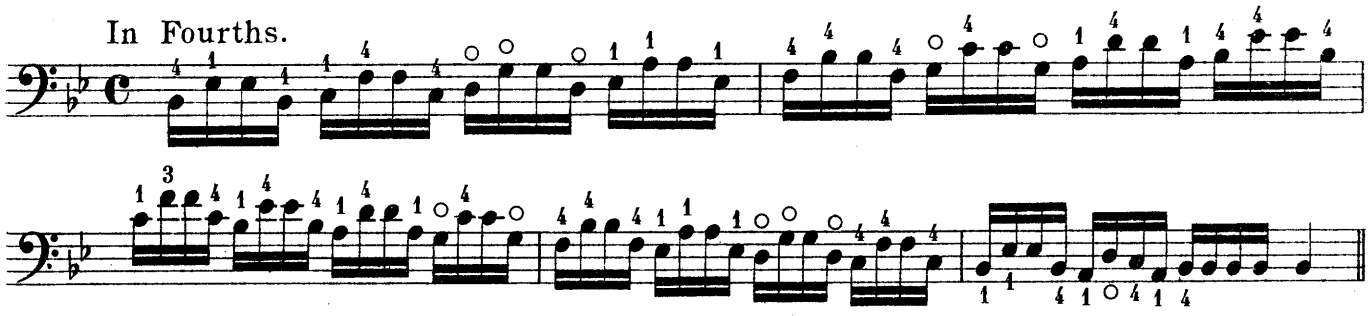
Exercises with Sixteenth notes, which must be well divided in the bar.



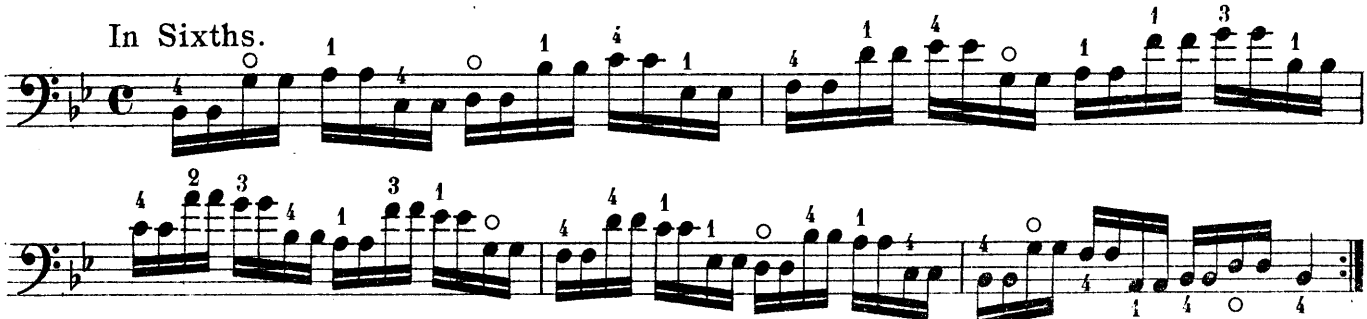
In Thirds.



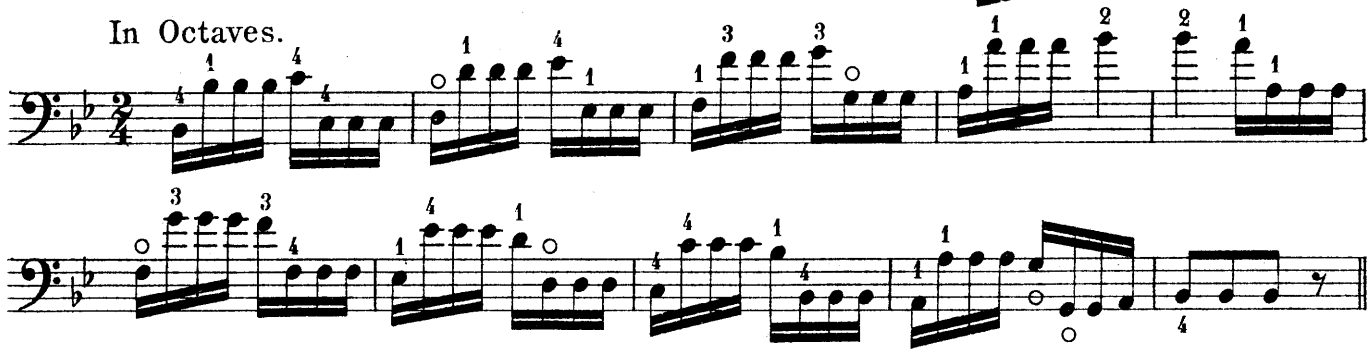
In Fourths.



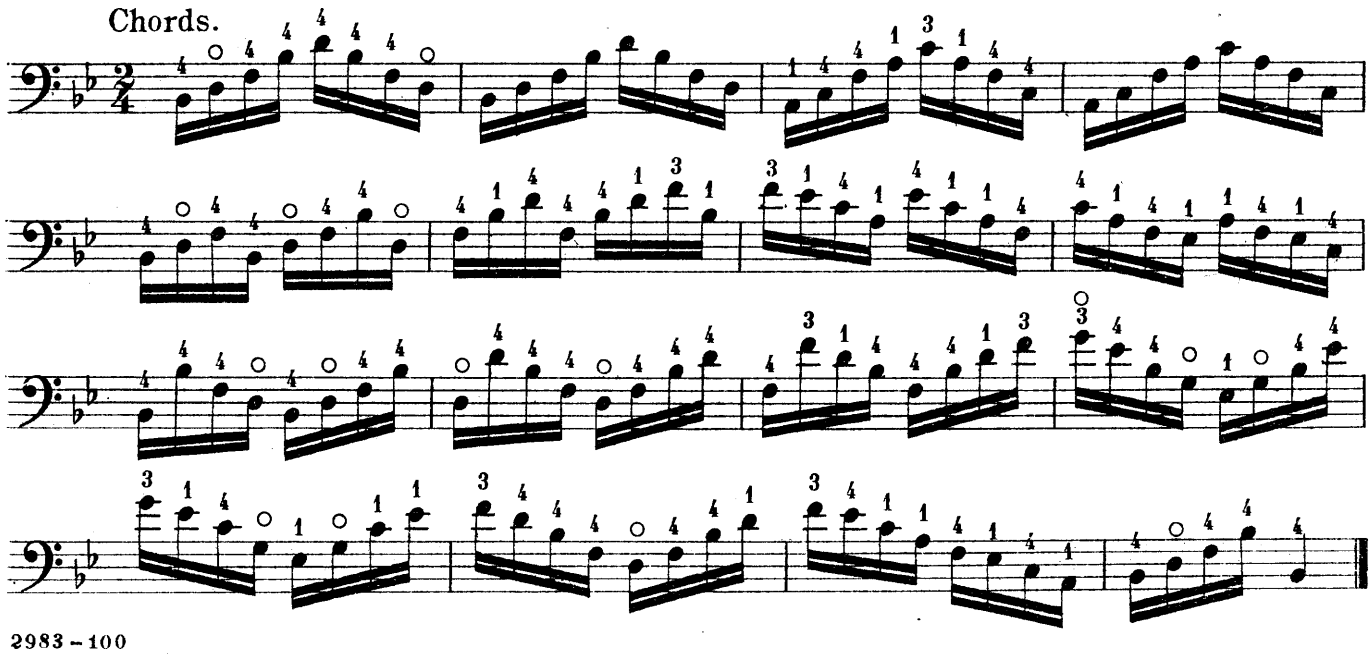
In Sixths.



In Octaves.



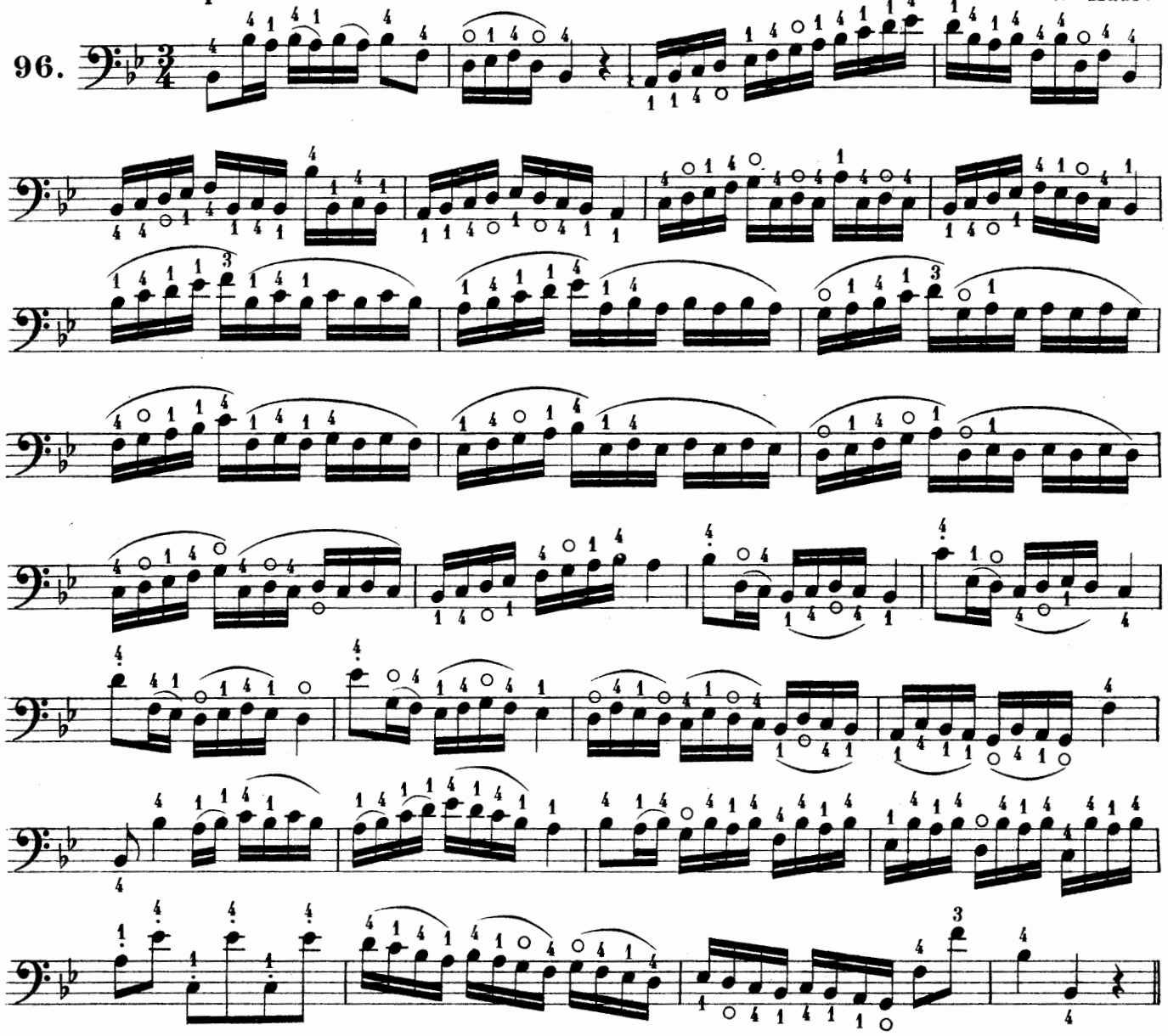
Chords.



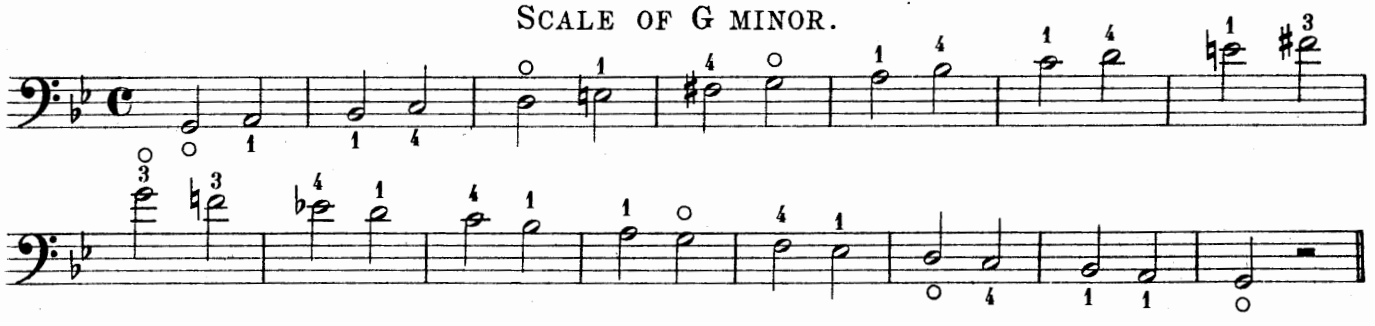
Tempo di Minuetto.

W. Hause.

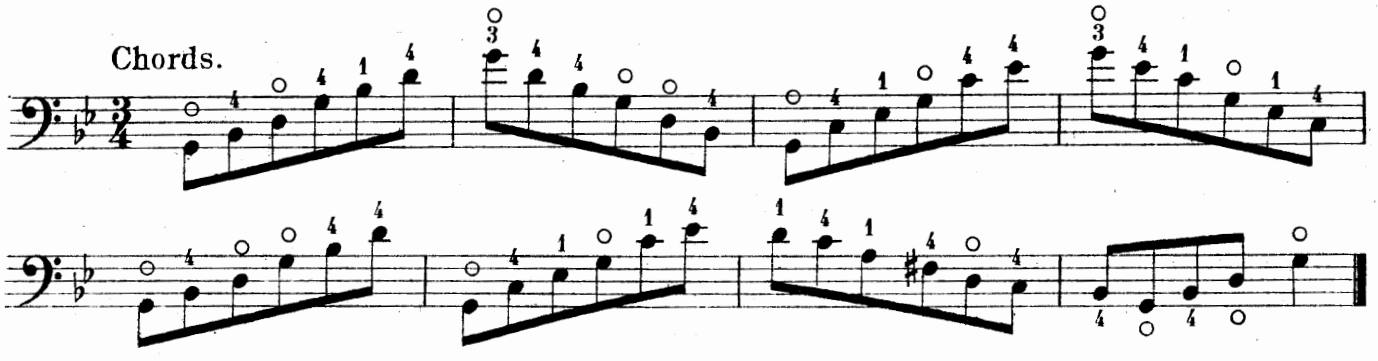
96.



SCALE OF G MINOR.



Chords.

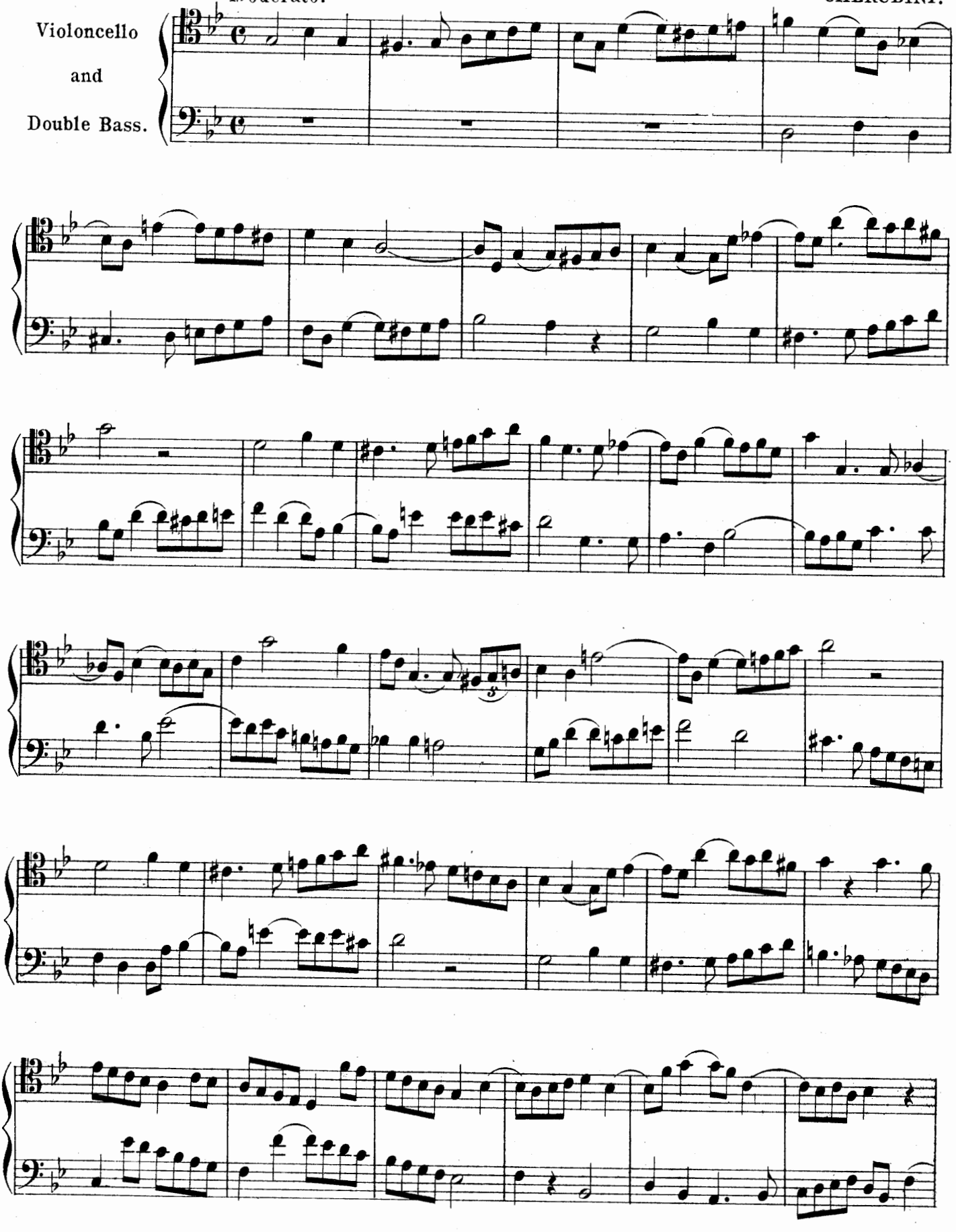


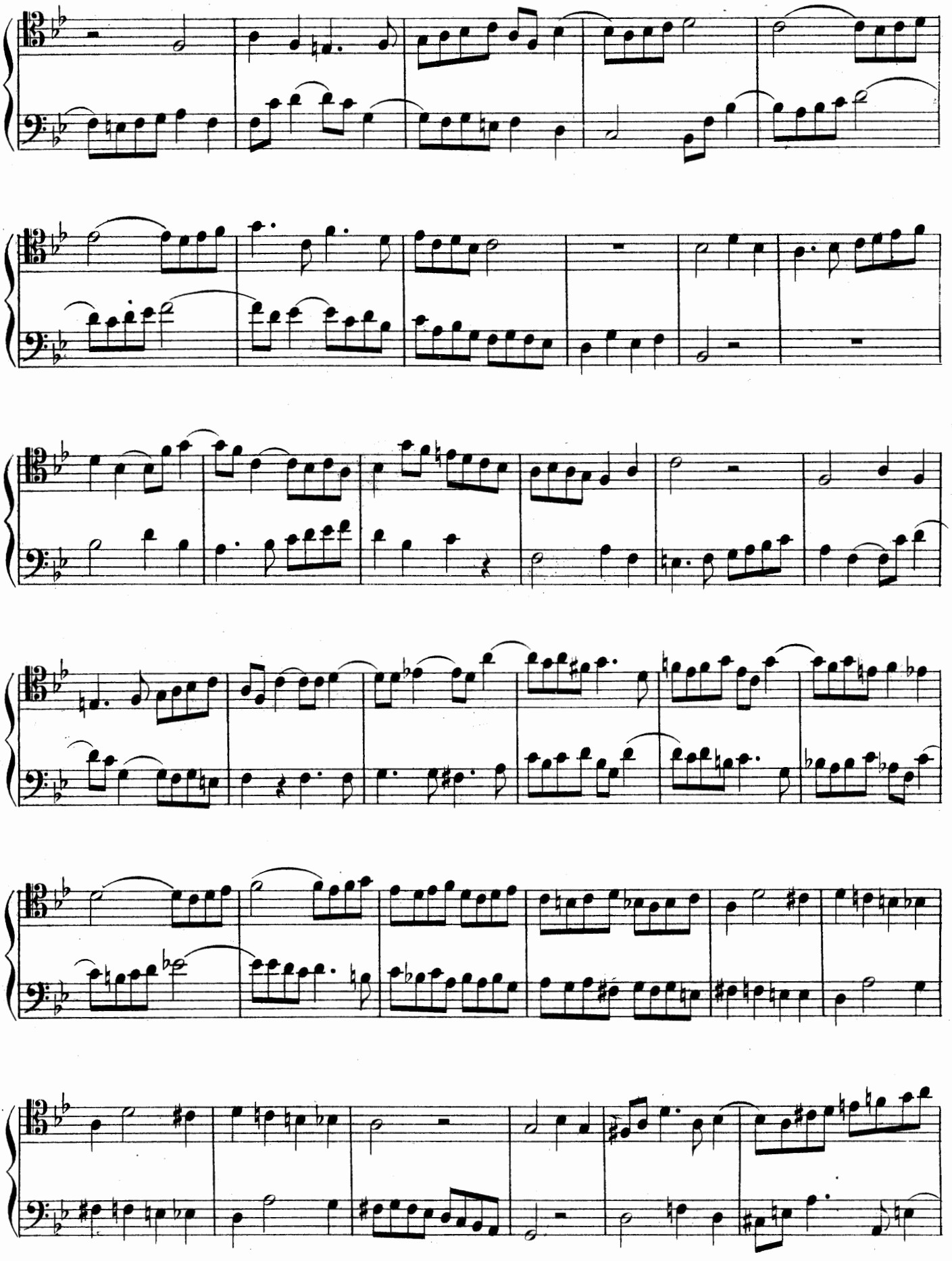
DUET FOR VIOLONCELLO AND DOUBLE BASS.

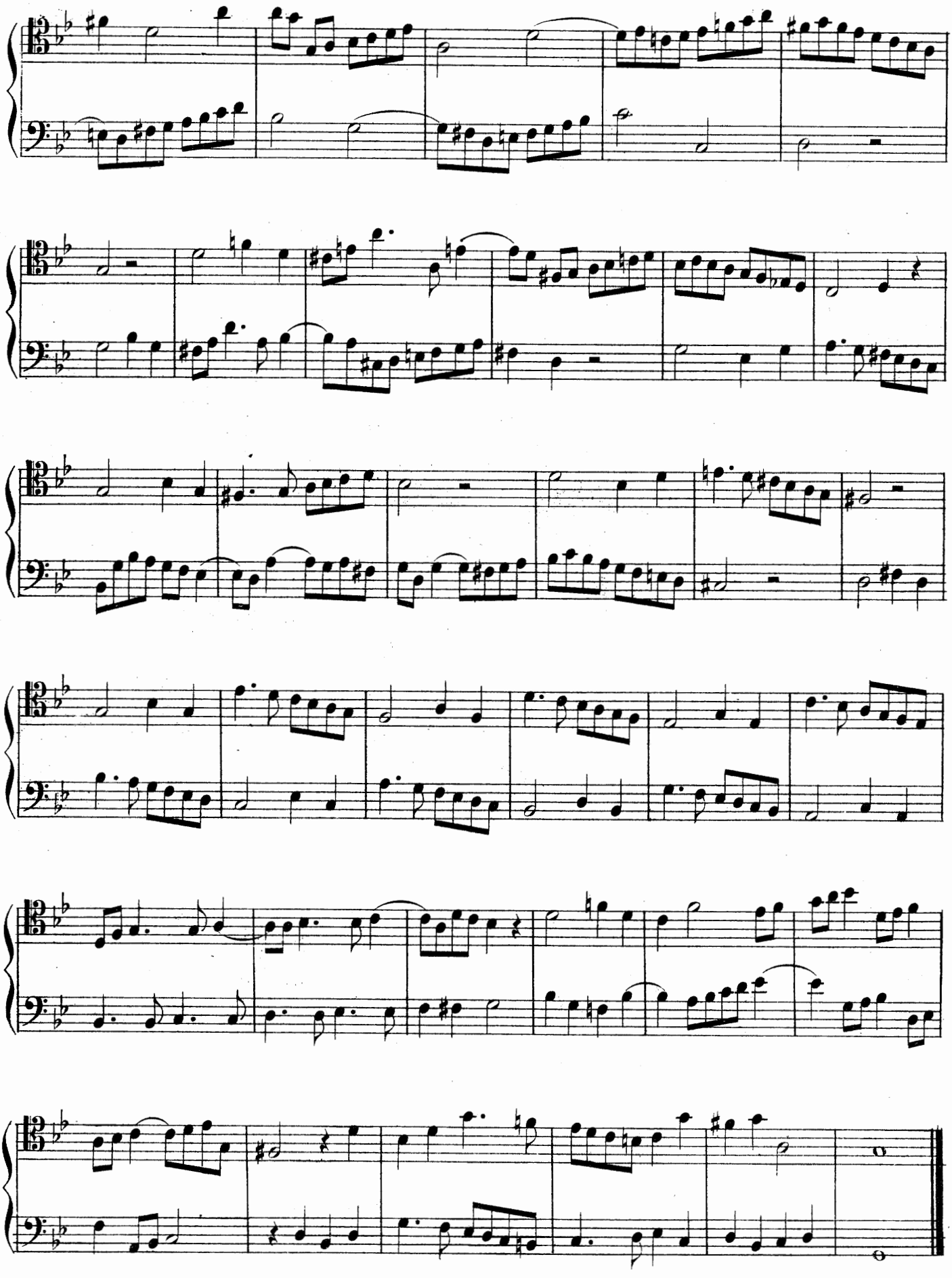
Moderato.

CHERUBINI.

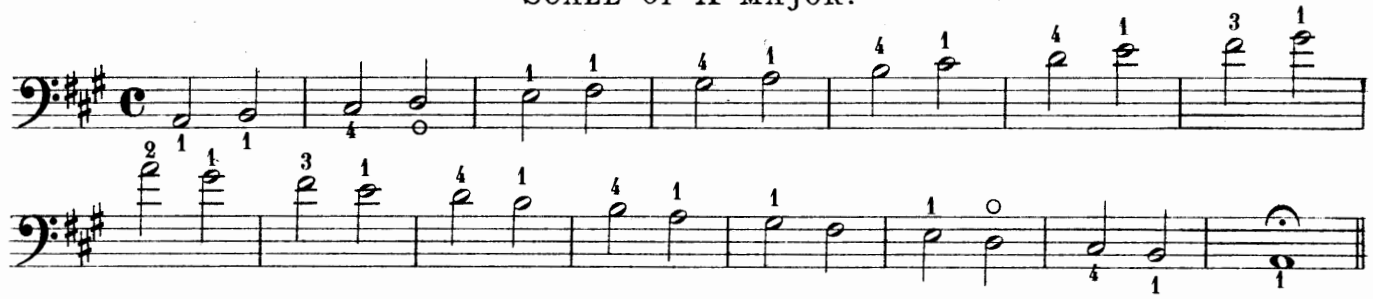
Violoncello and Double Bass.



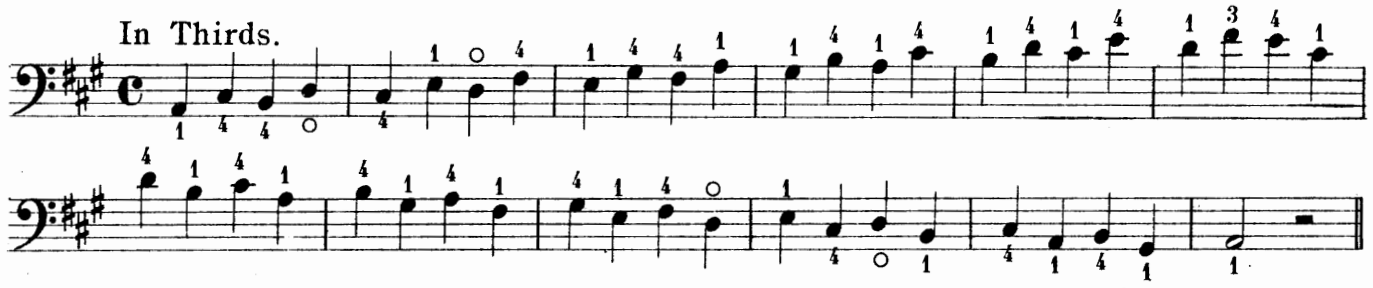




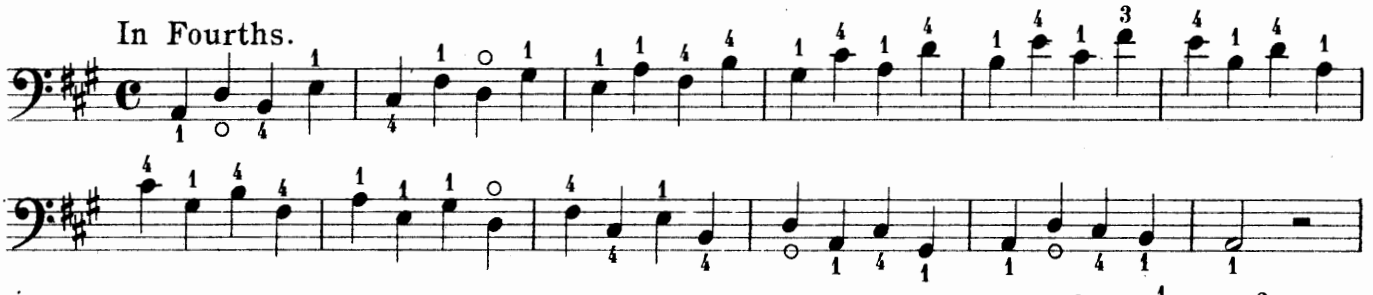
Scale of A major.



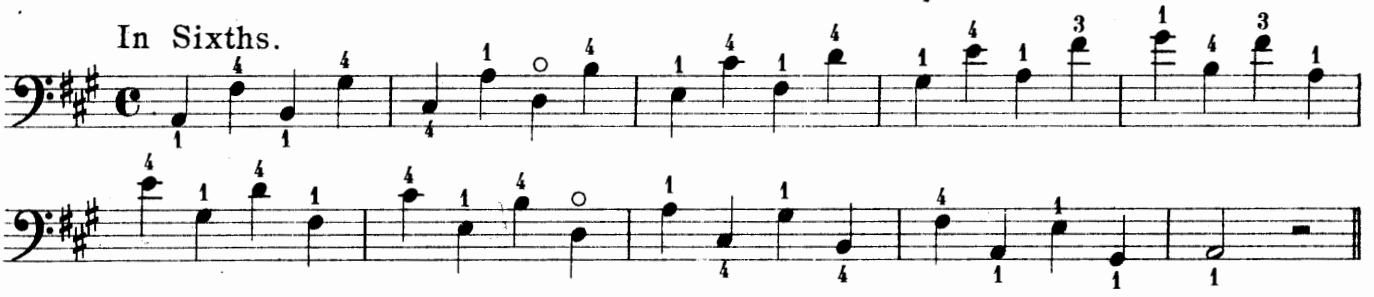
In Thirds.



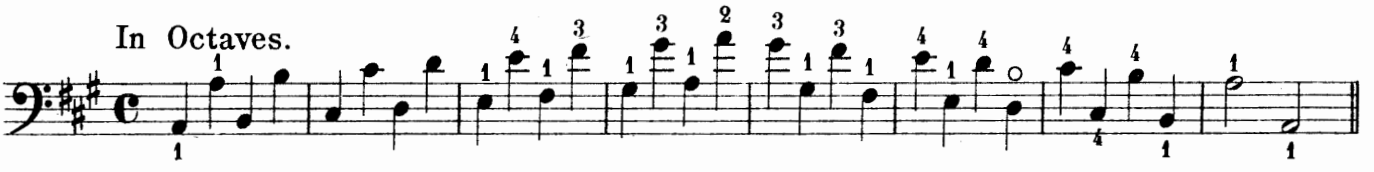
In Fourths.



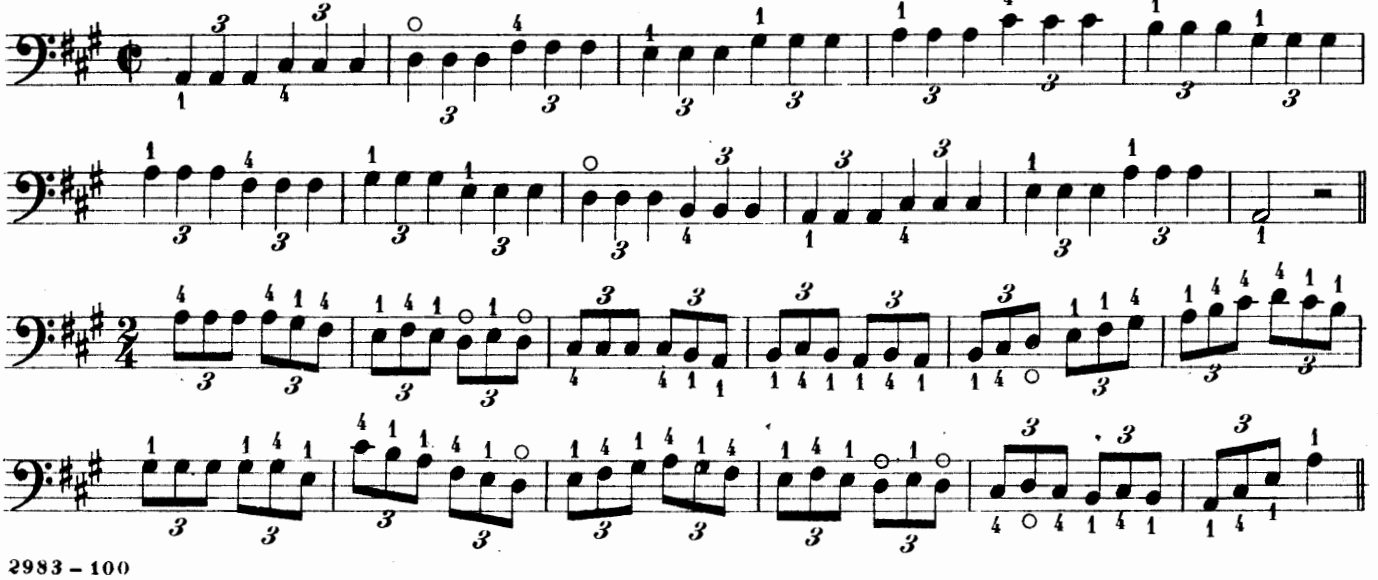
In Sixths.

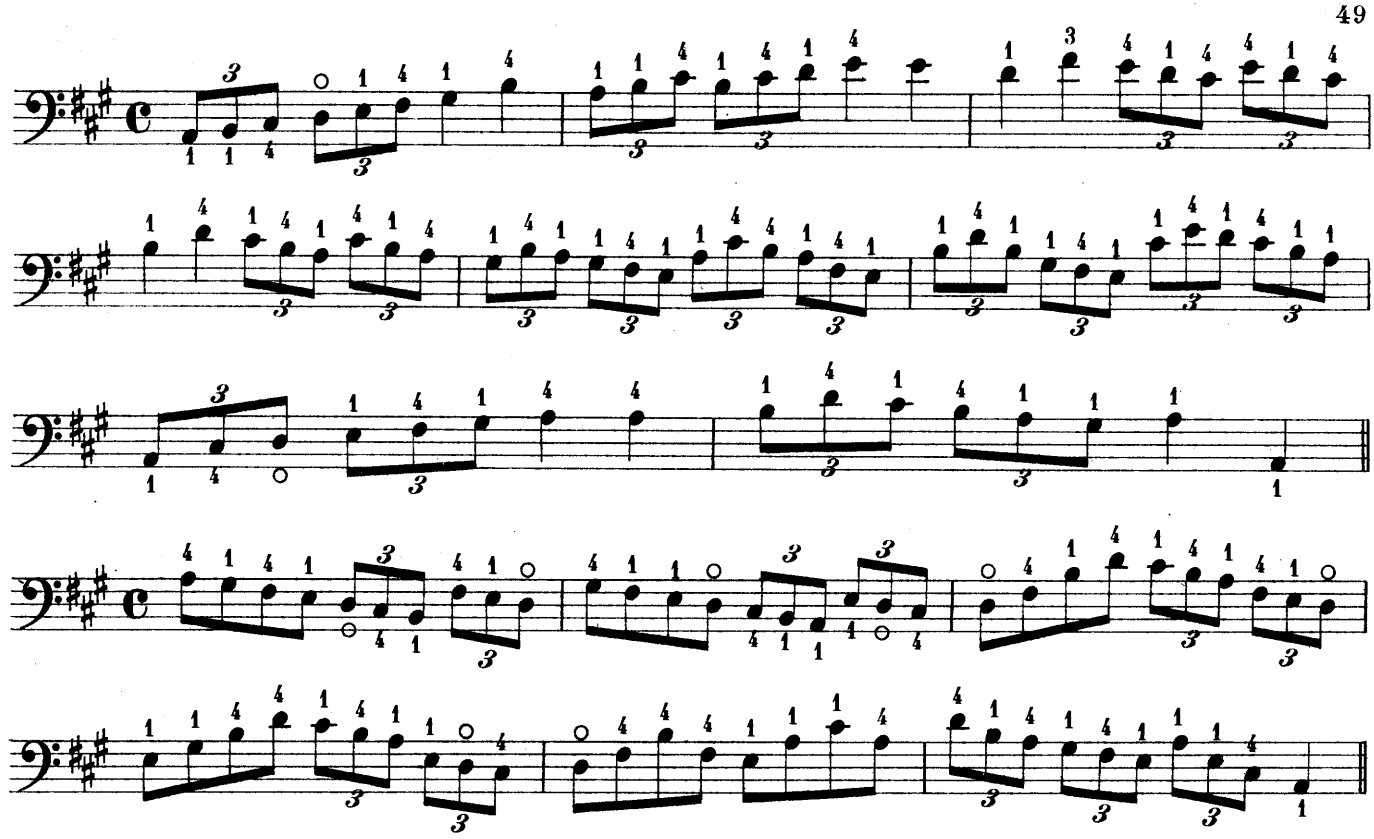


In Octaves.



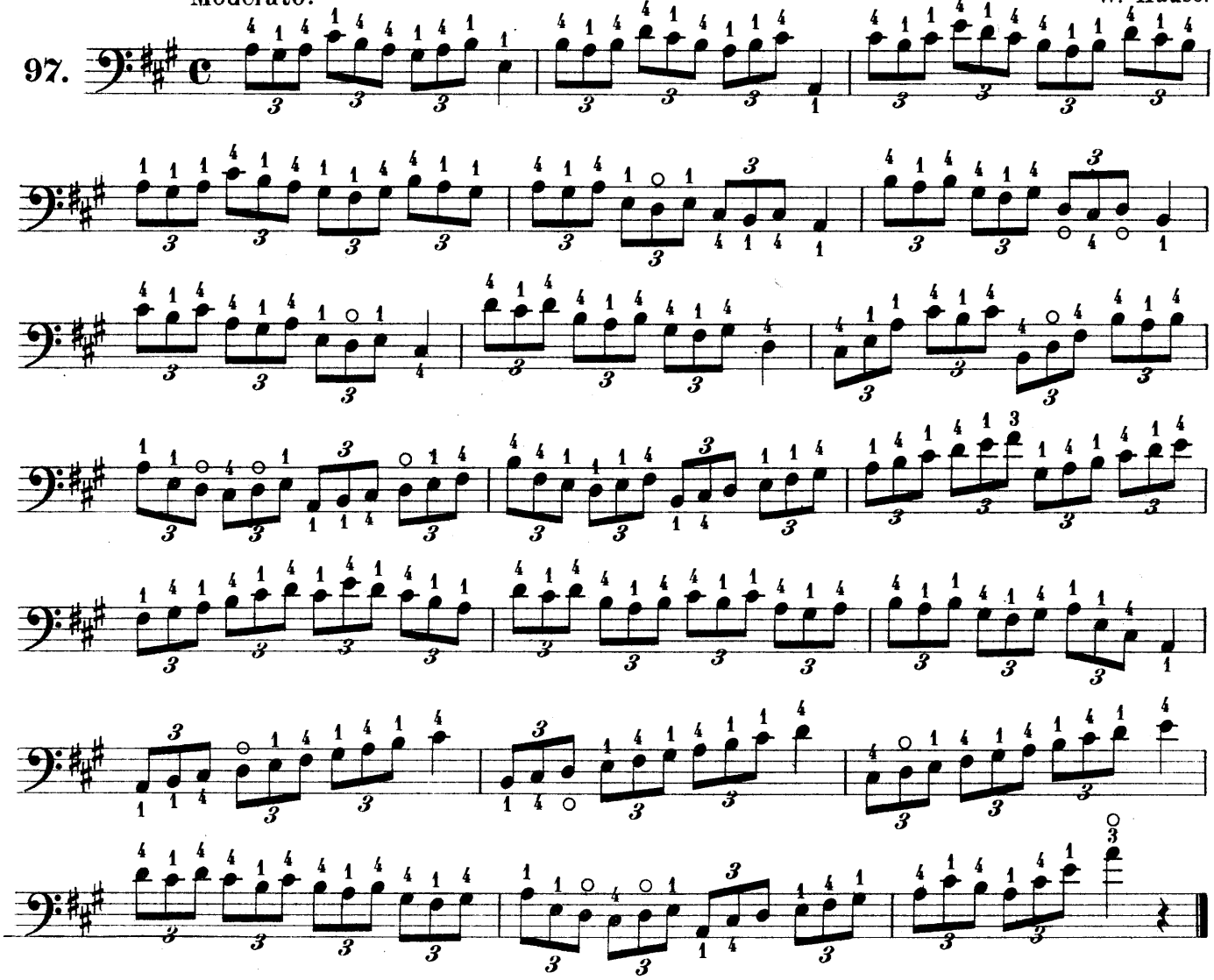
Exercise in Triplets.



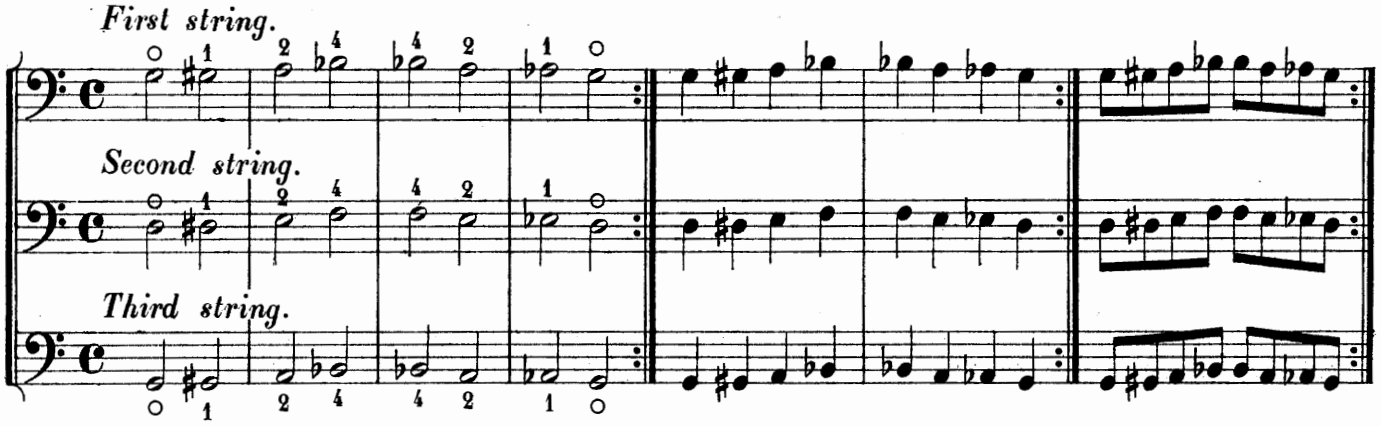


Moderato. W. Hause.

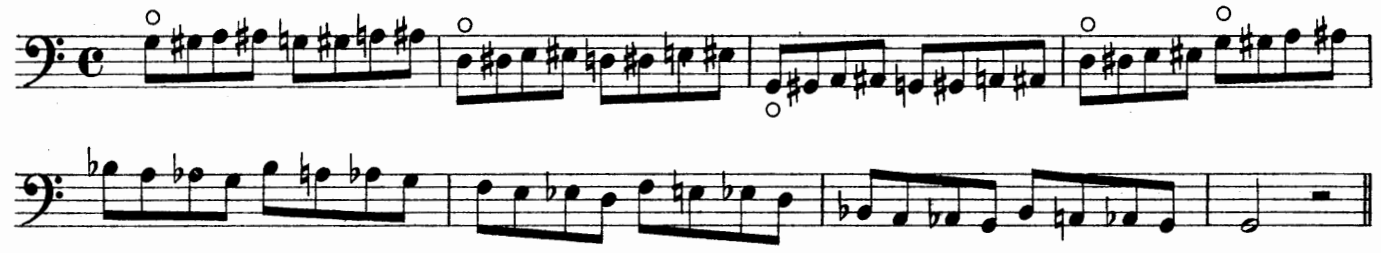
97.



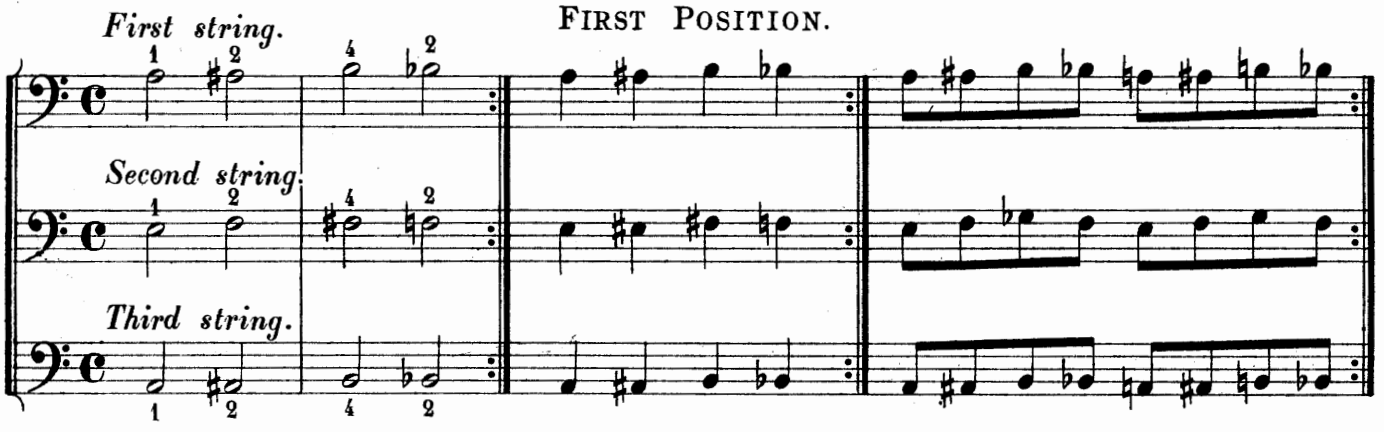
Chromatic Intervals and Positions.



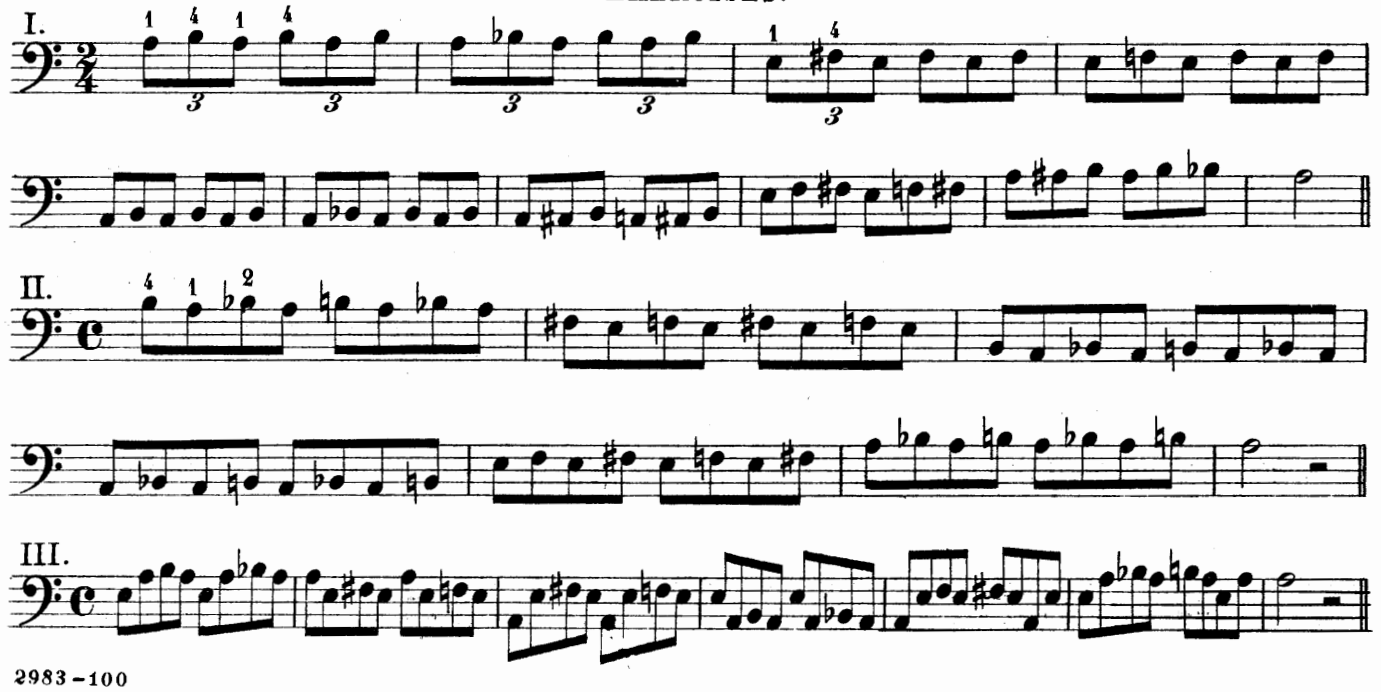
EXERCISE.



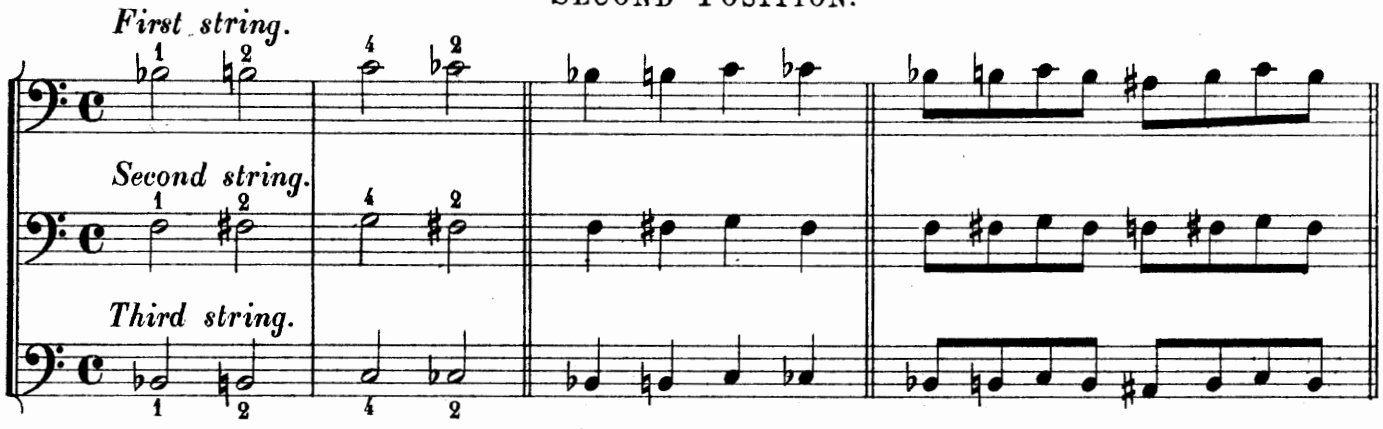
FIRST POSITION.



EXERCISES.

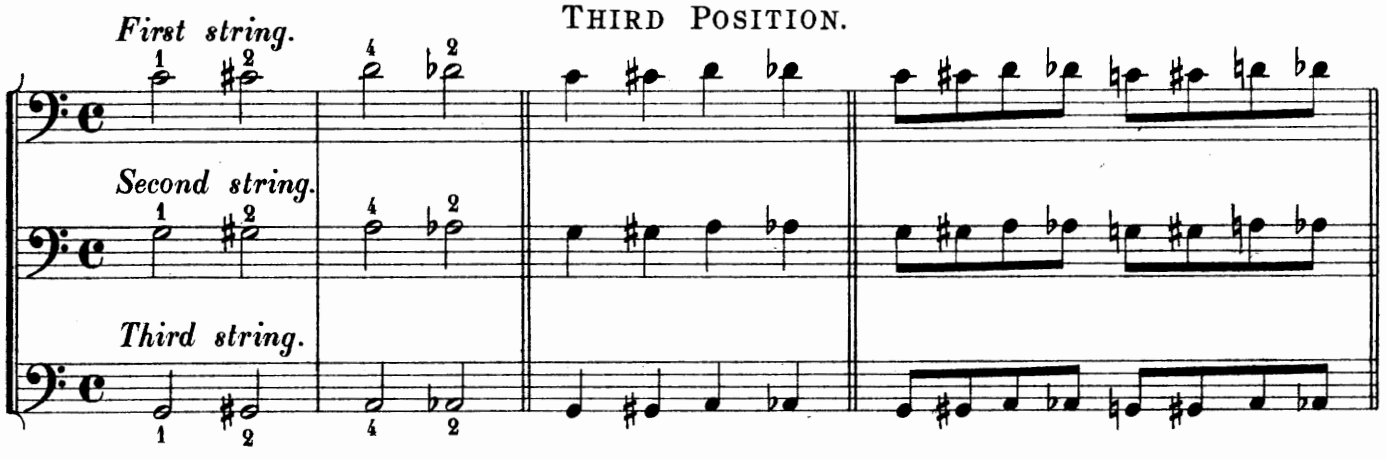


SECOND POSITION.

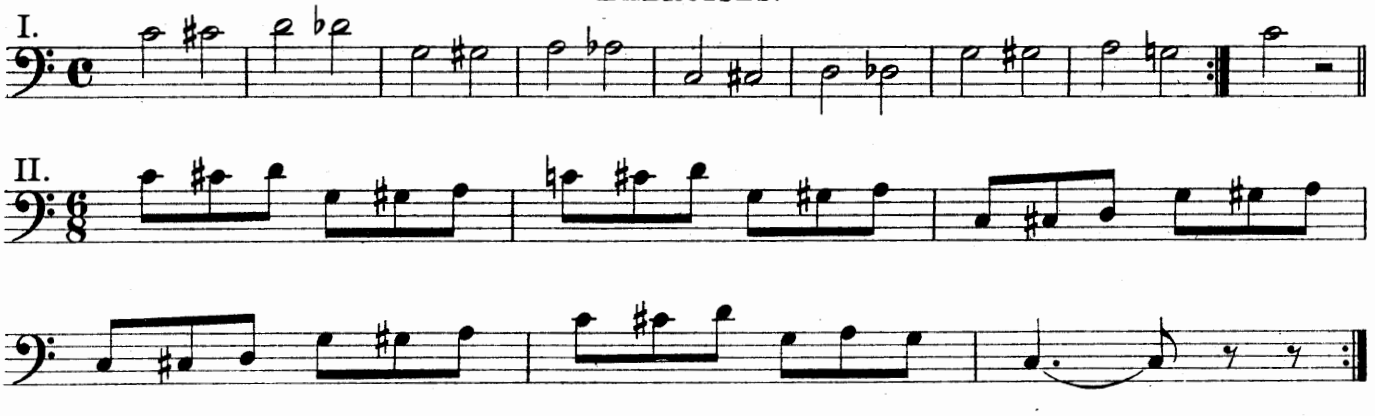


EXERCISES.

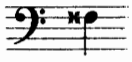
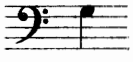
THIRD POSITION.



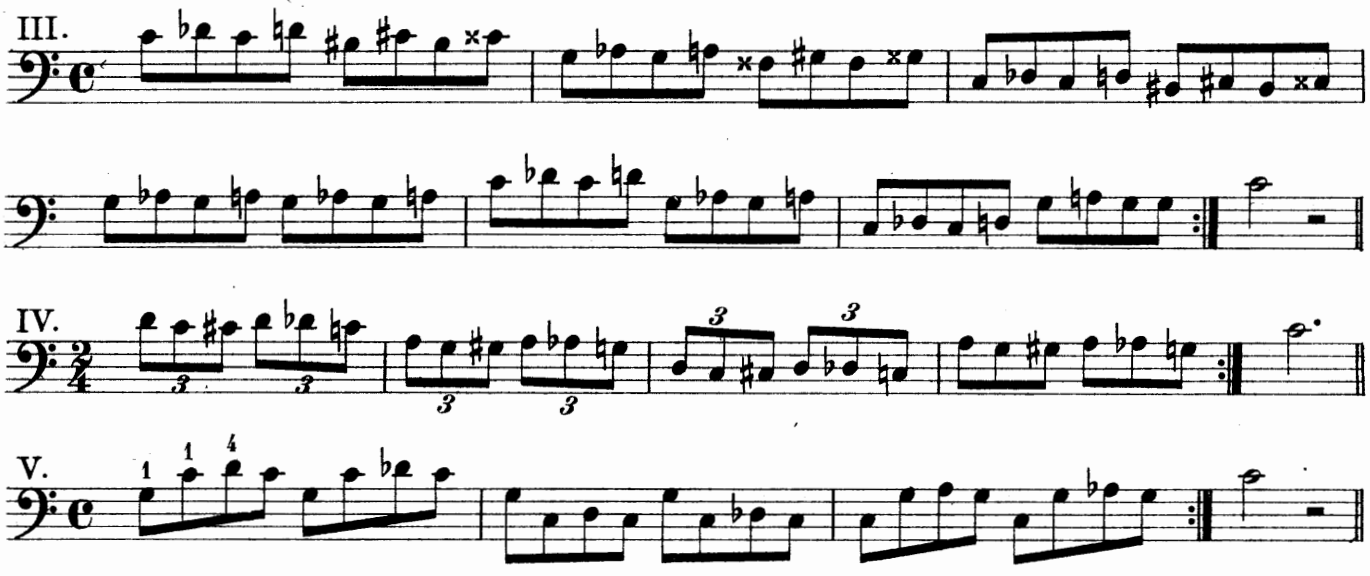
EXERCISES.



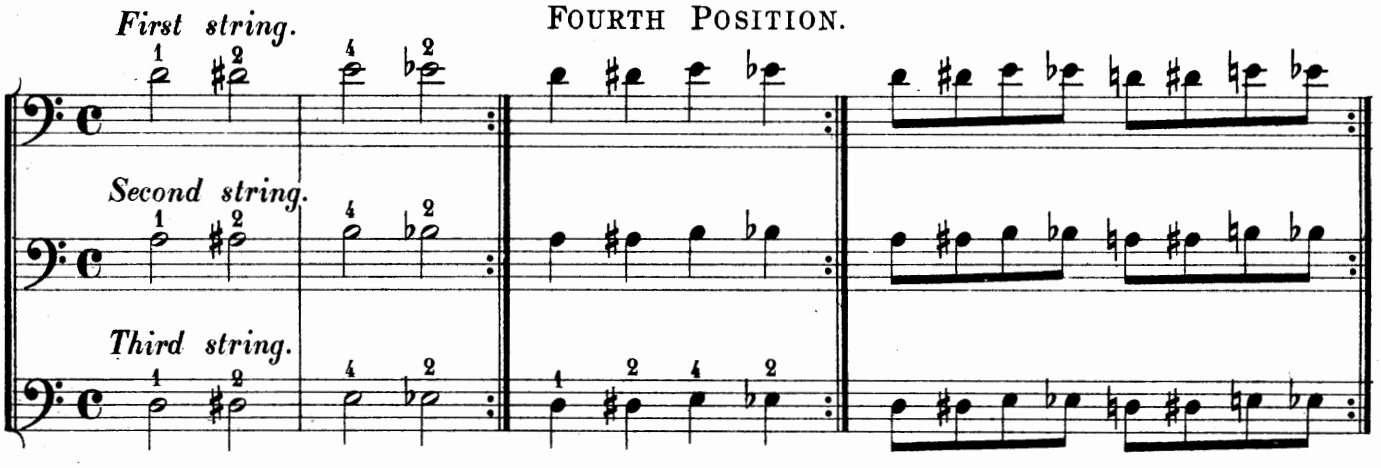
The Double Sharp. ×

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

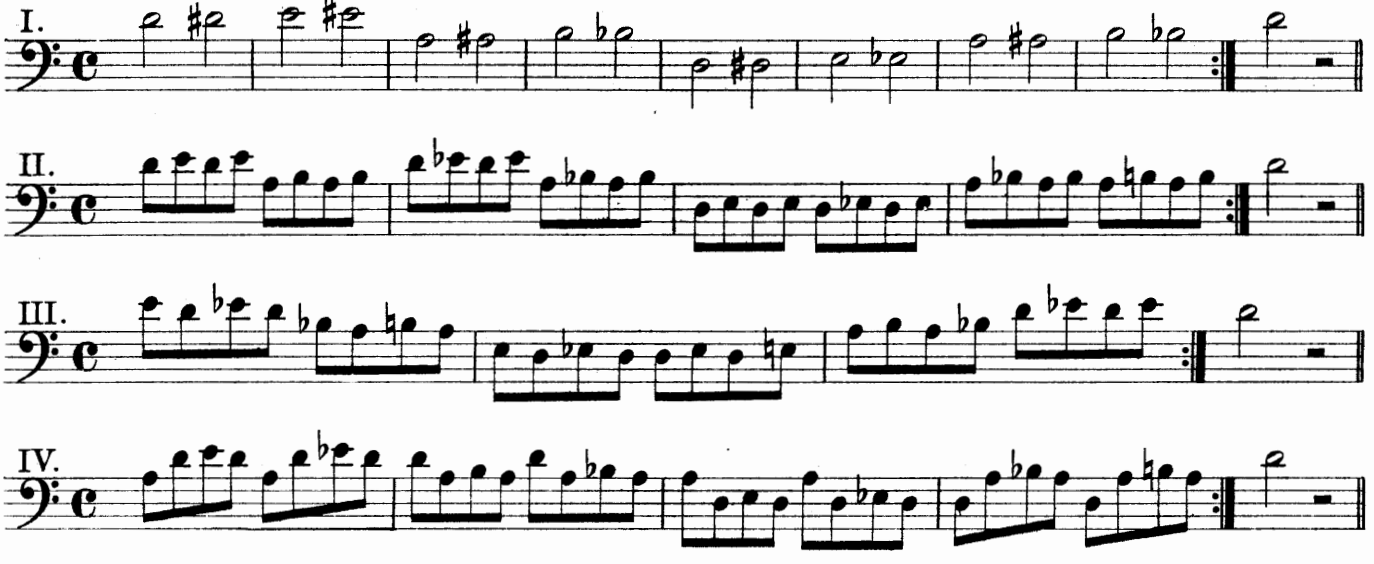
EXERCISES IN THE THIRD POSITION CONTINUED.



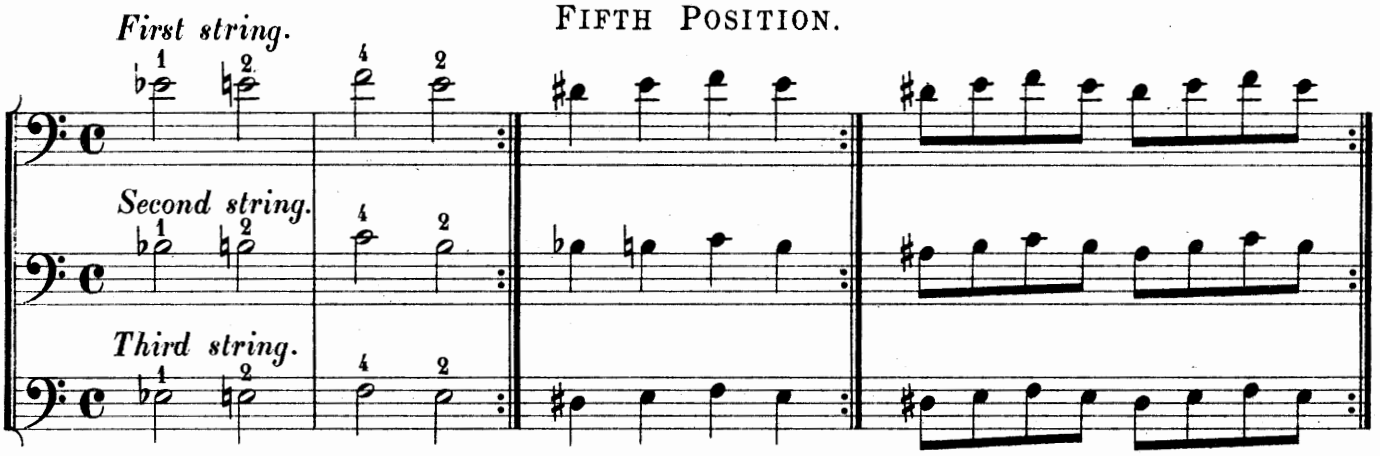
FOURTH POSITION.



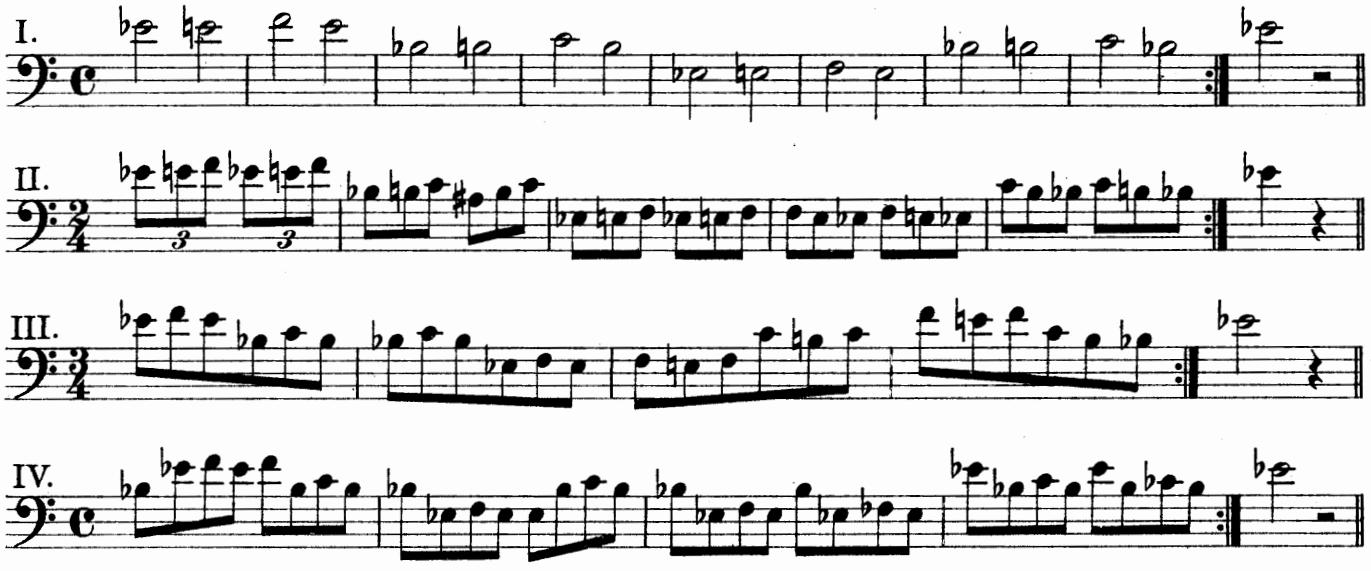
EXERCISES.



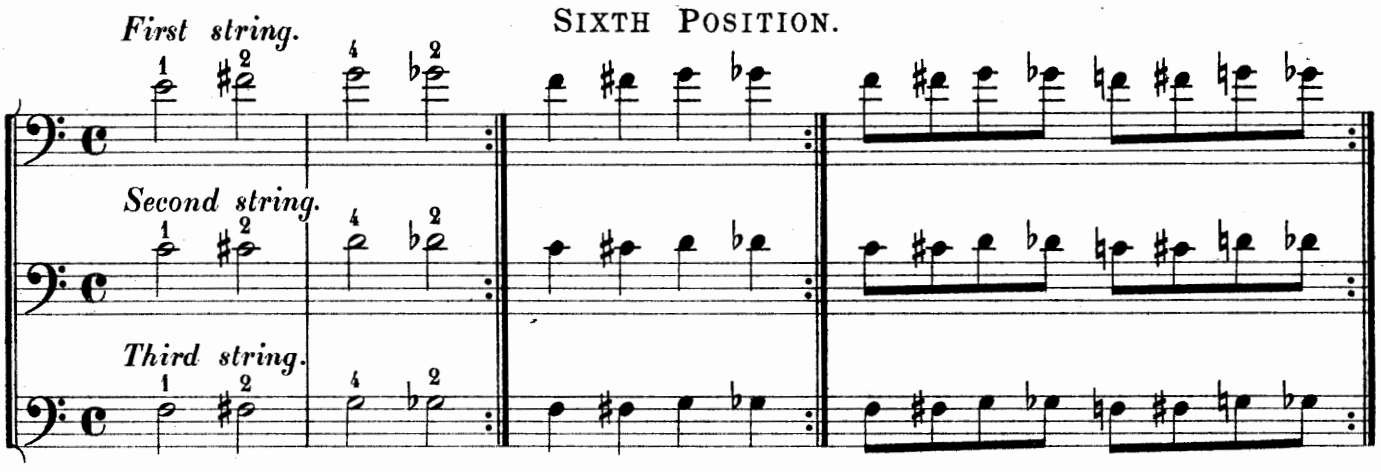
FIFTH POSITION.



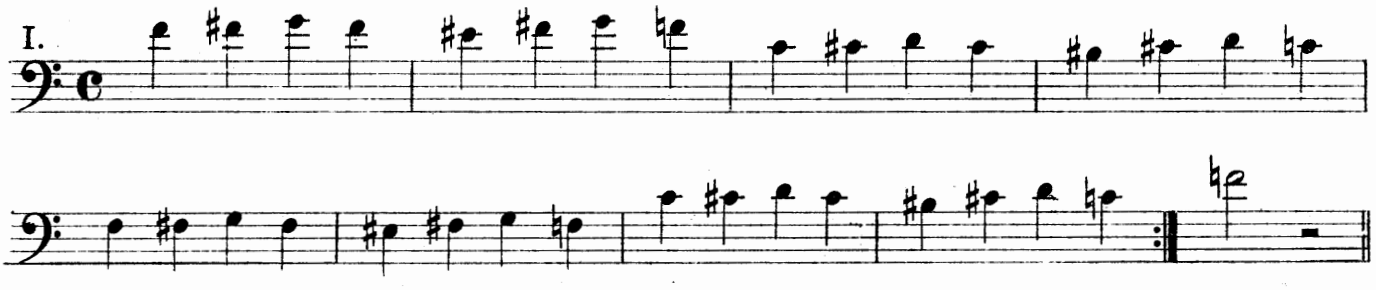
EXERCISES.



SIXTH POSITION.



EXERCISES.

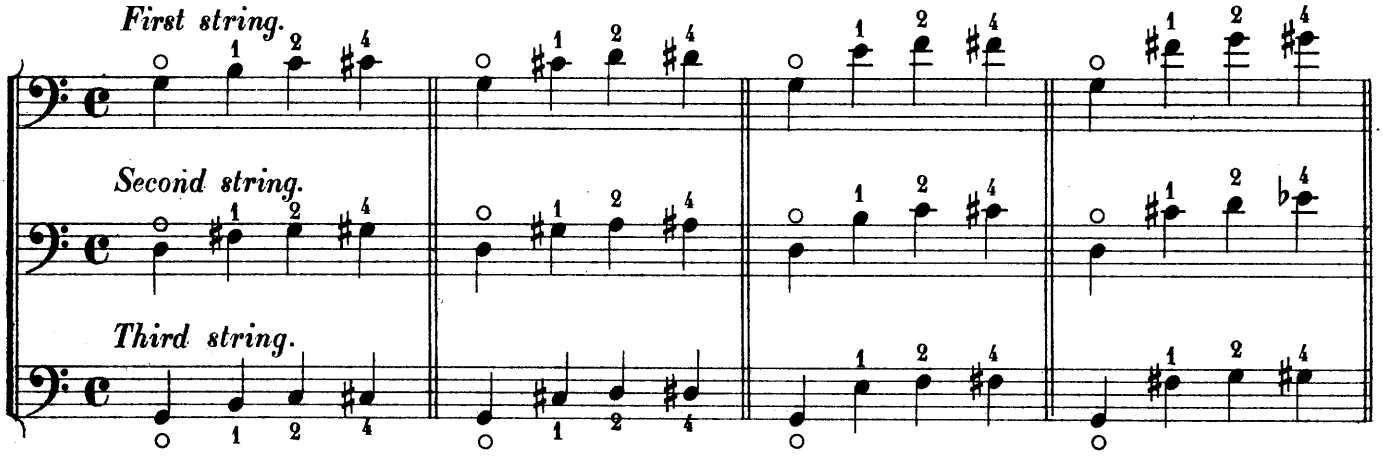


II.

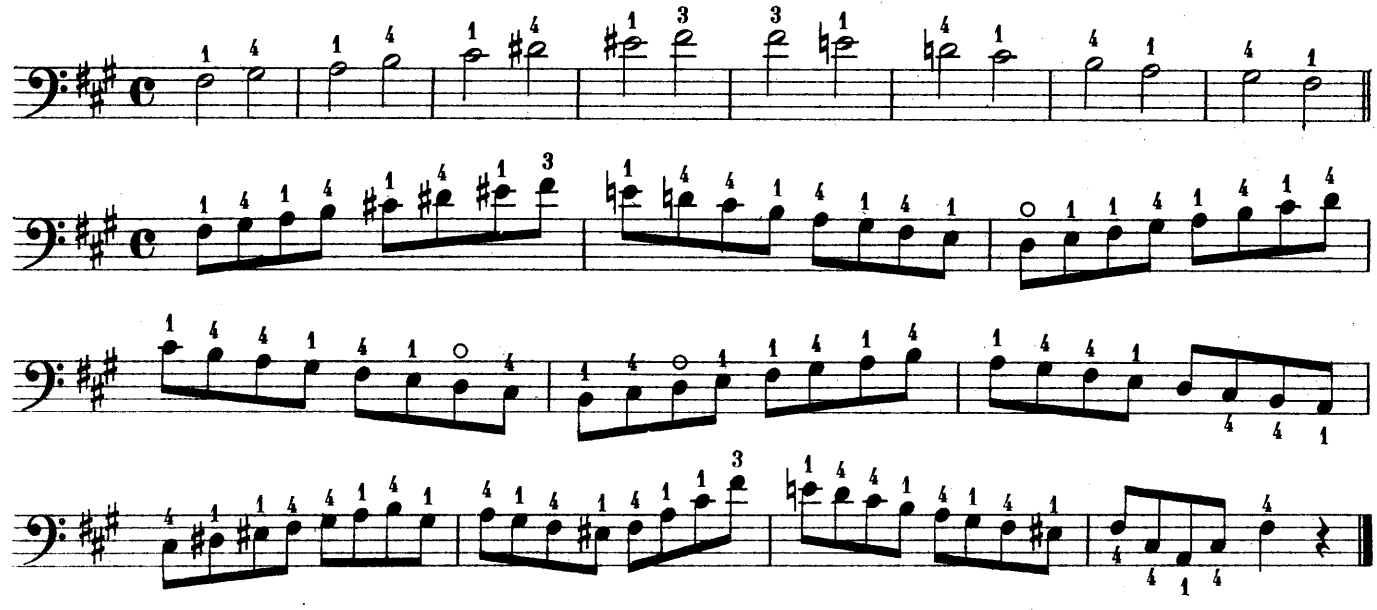
III.

IV.

TABLE OF HALF POSITIONS.



SCALE OF F♯ MINOR.

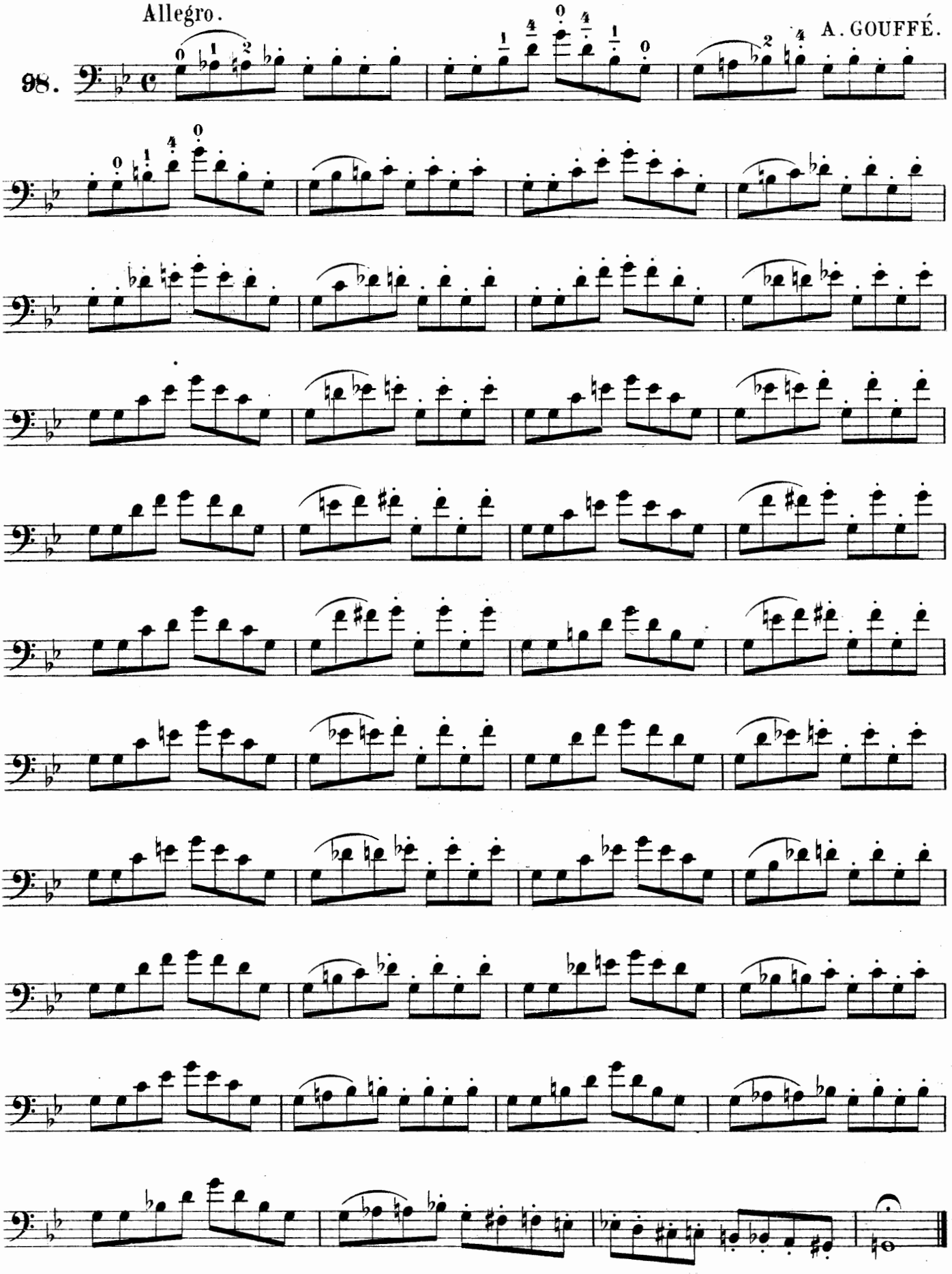


EXERCISE ON THE FIRST STRING IN DIFFERENT POSITIONS

Allegro.

A. GOUFFÉ.

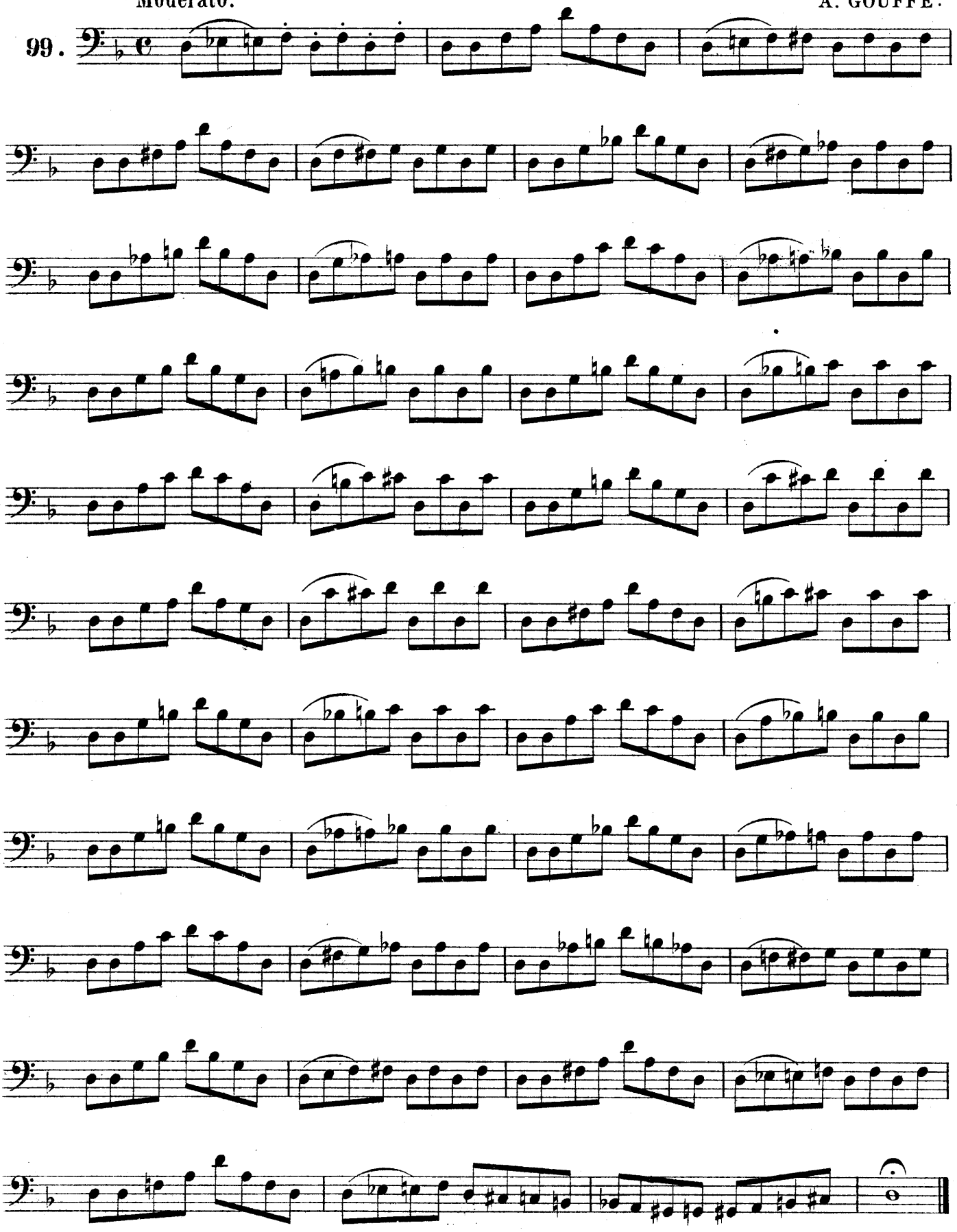
98.



EXERCISES ON THE SECOND STRING IN DIFFERENT POSITIONS.

Moderato. A. GOUFFÉ.

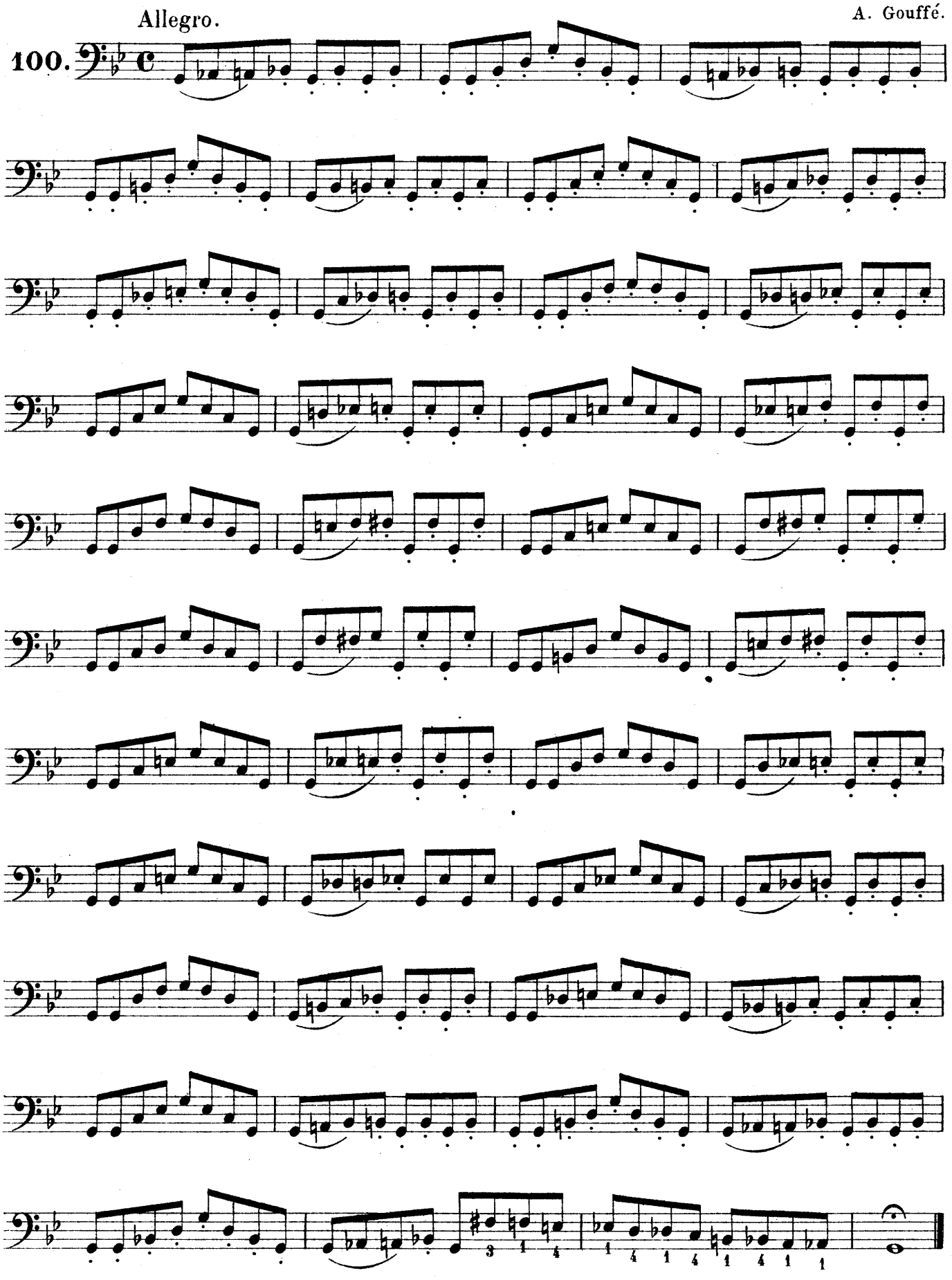
99.



Exercise on the third string in different Positions.

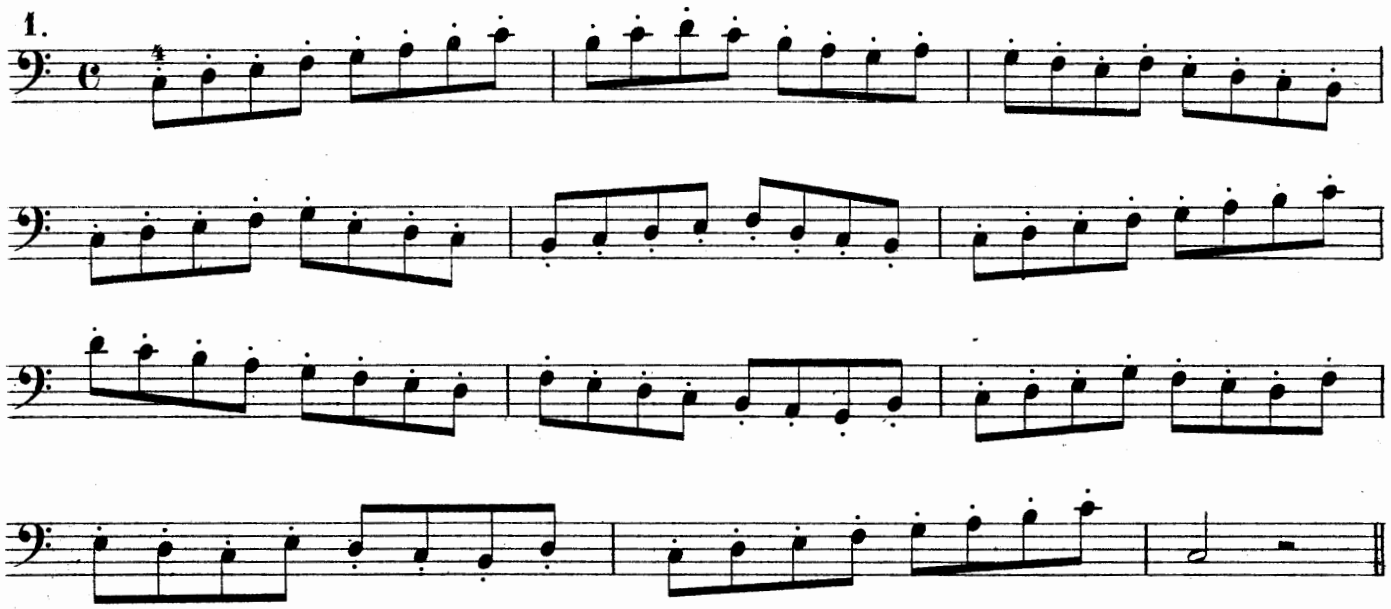
Allegro. A. Gouffé.

100.



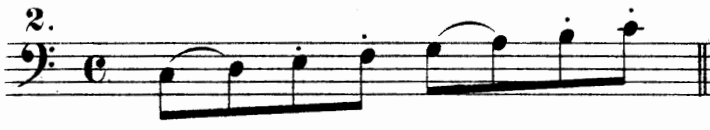
EXERCISE ON DIFFERENT BOWING.

1.



VARIETIES of BOWING.

2.



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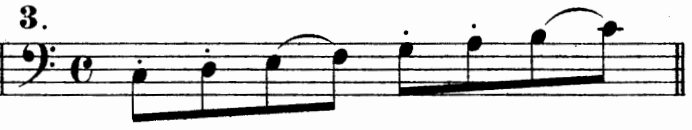

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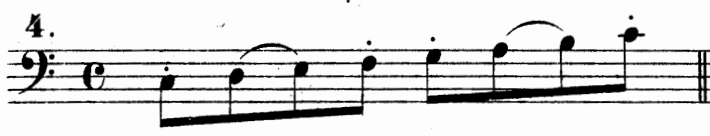

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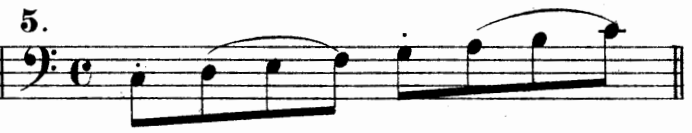

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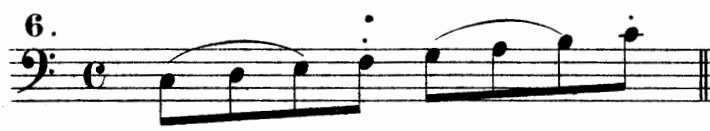

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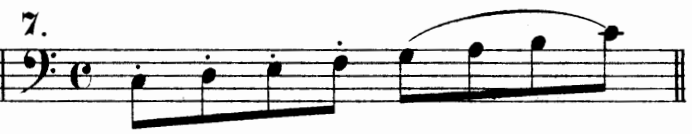

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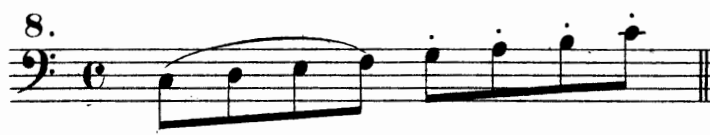

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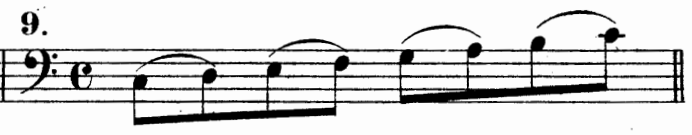

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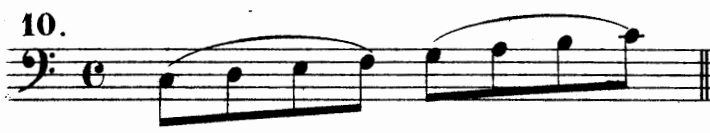

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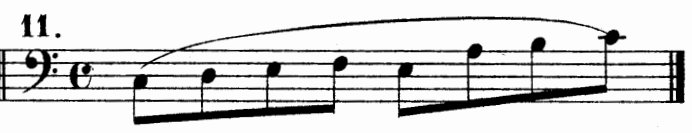
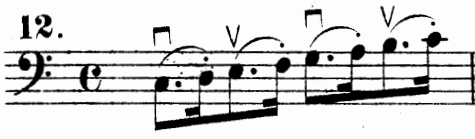


DOTTED NOTES.

Above exercise should also be practiced with dotted notes.

12.



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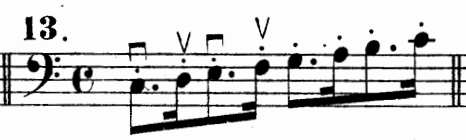
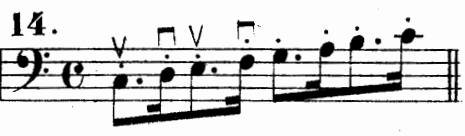


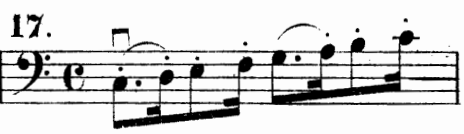
14.



15.

16.

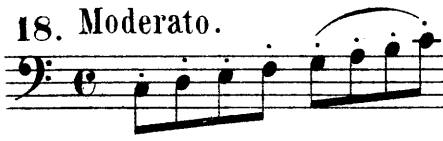
17.



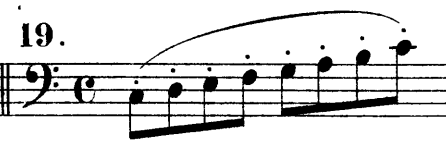
STACCATO.

The staccato consists in smartly detaching several notes under a single bow.

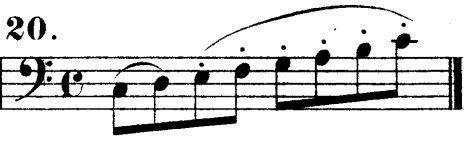
18. Moderato.



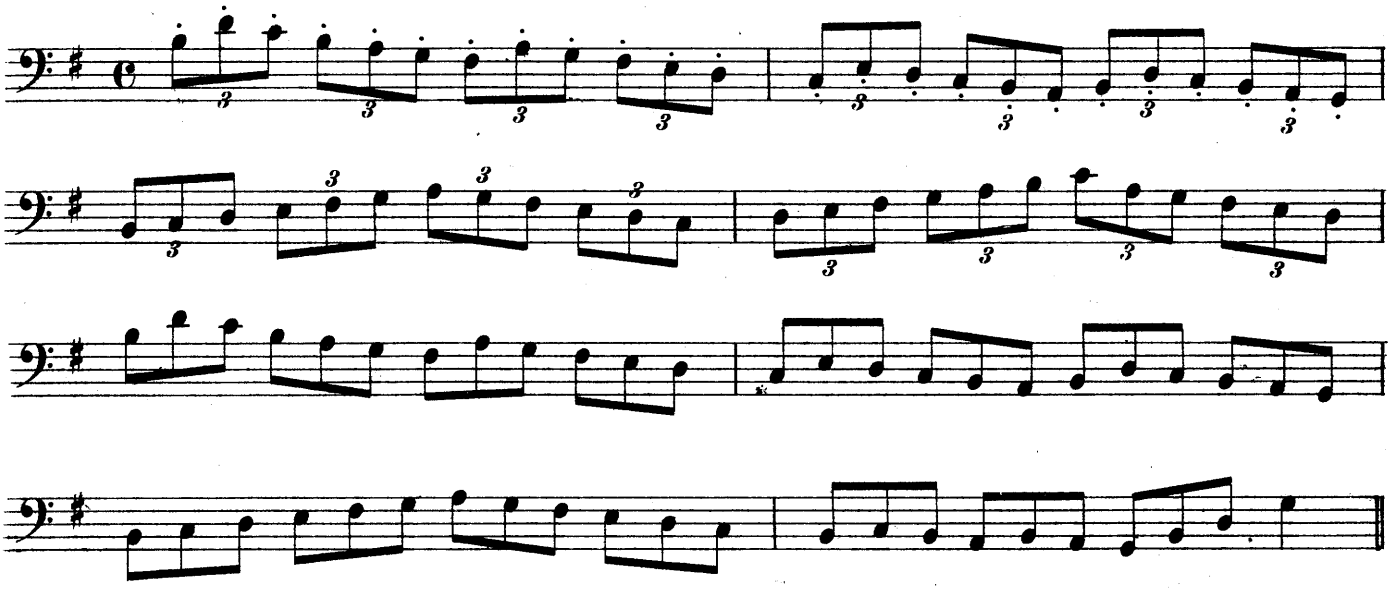
19.



20.

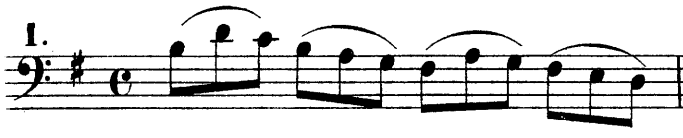


BOWING EXERCISES IN TRIPLETS.



VARIETIES OF BOWING.

1.



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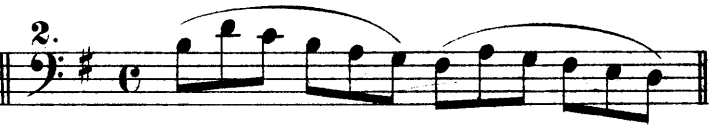

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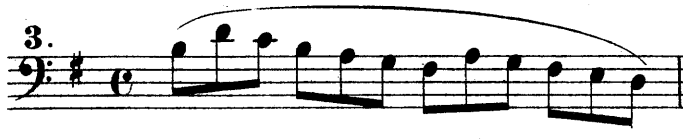

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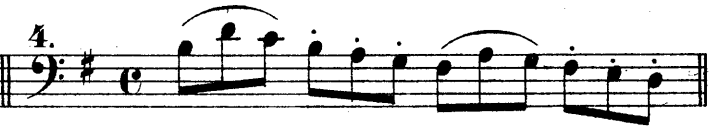

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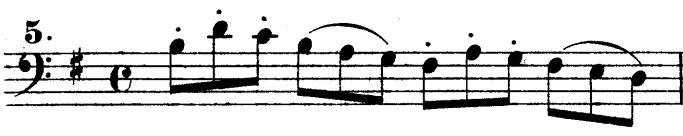

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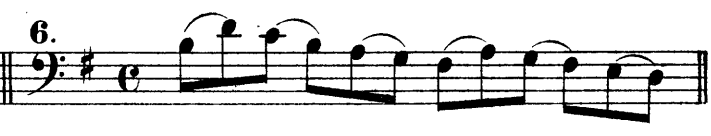

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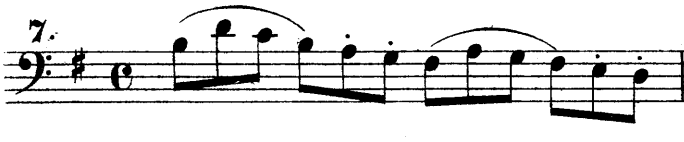

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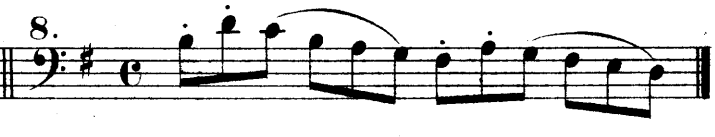
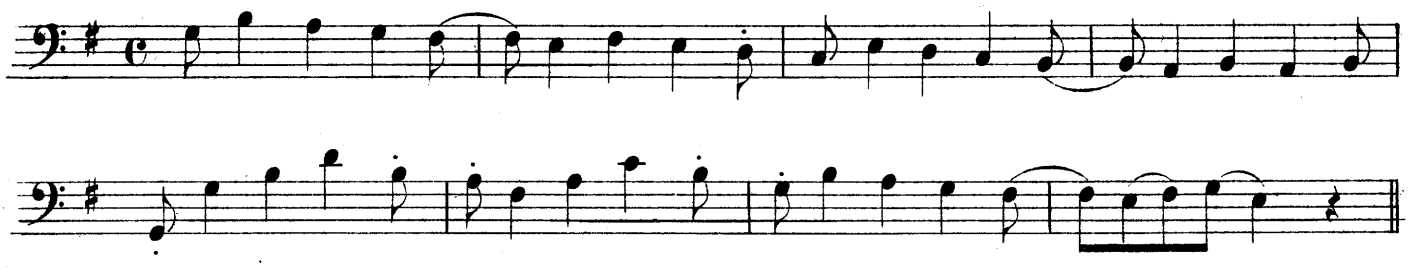
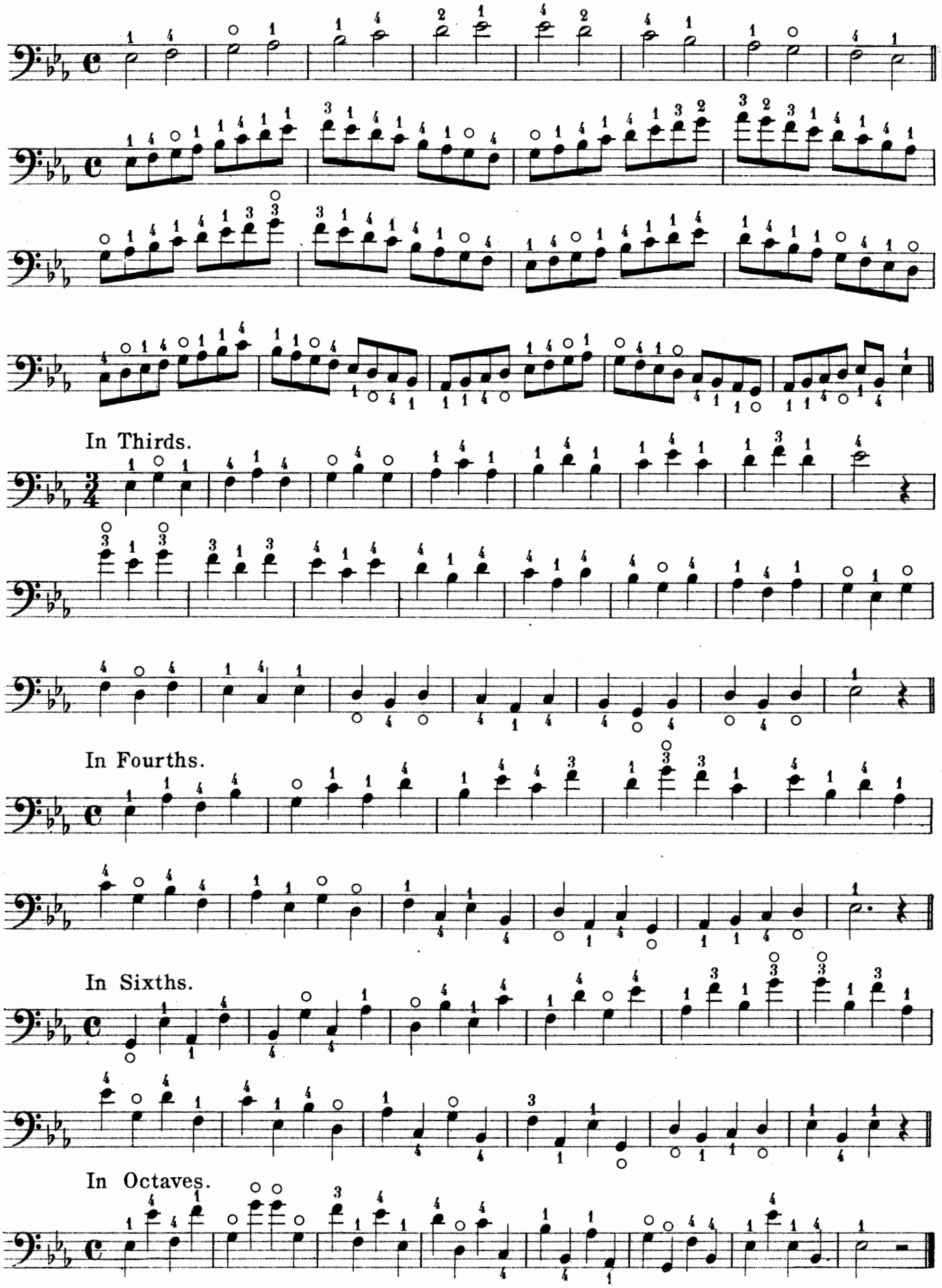


SYNCOPATED NOTES.

EXERCISE.



SCALE OF E♭ MAJOR.



EXERCISE.

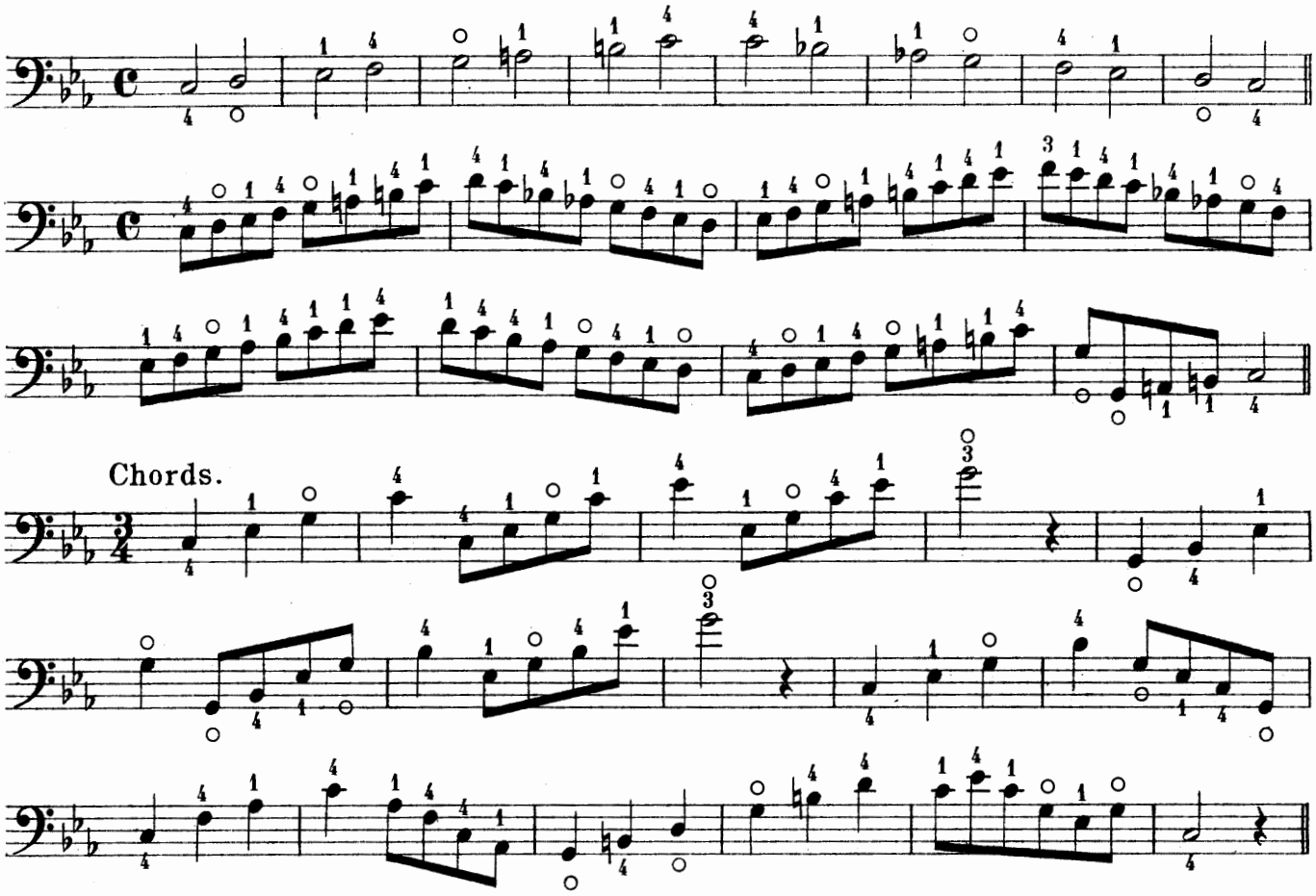
Andantino. A. Gouffé.

101.

dolce.

dim.

Scale of C minor.

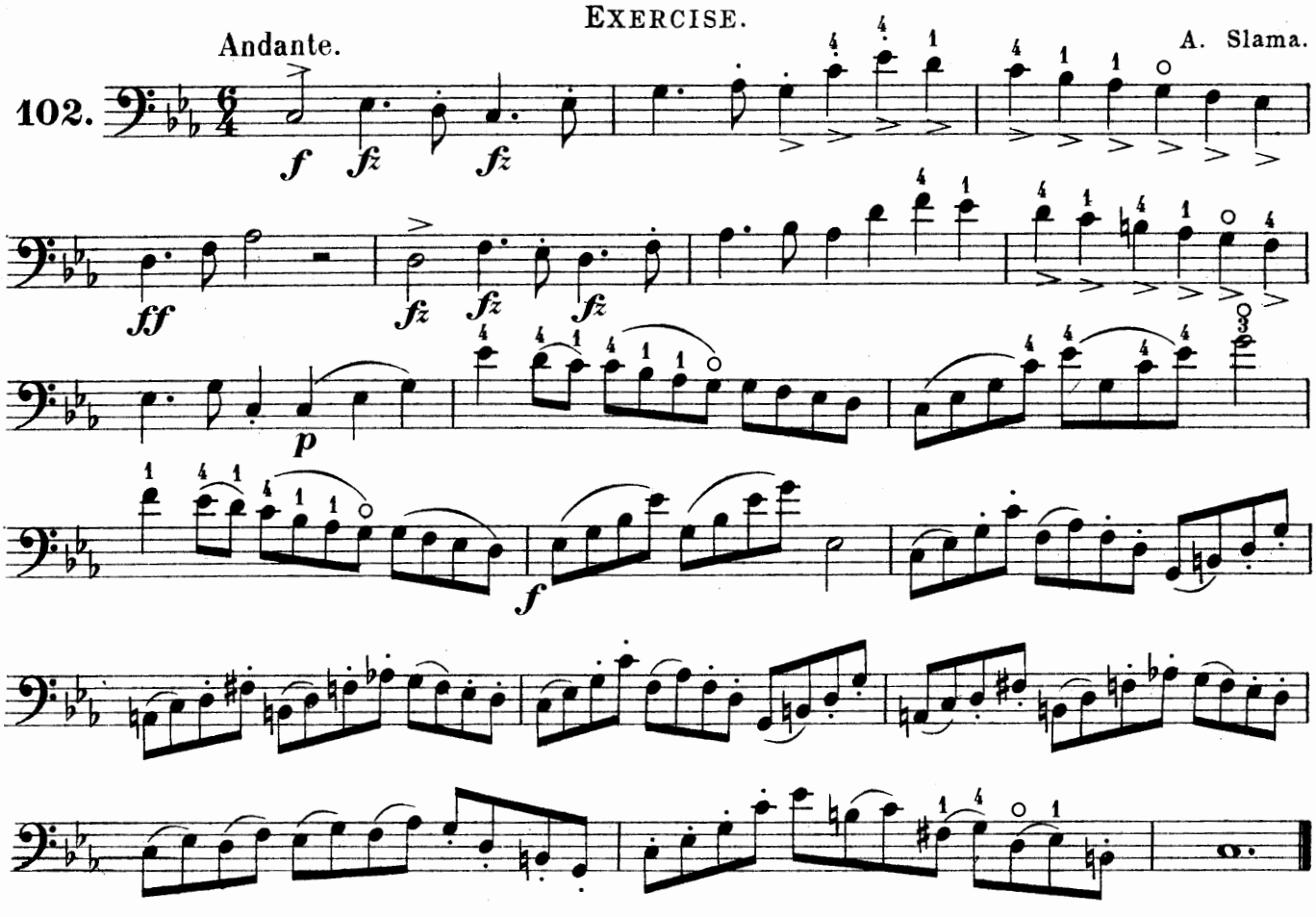


Chords.

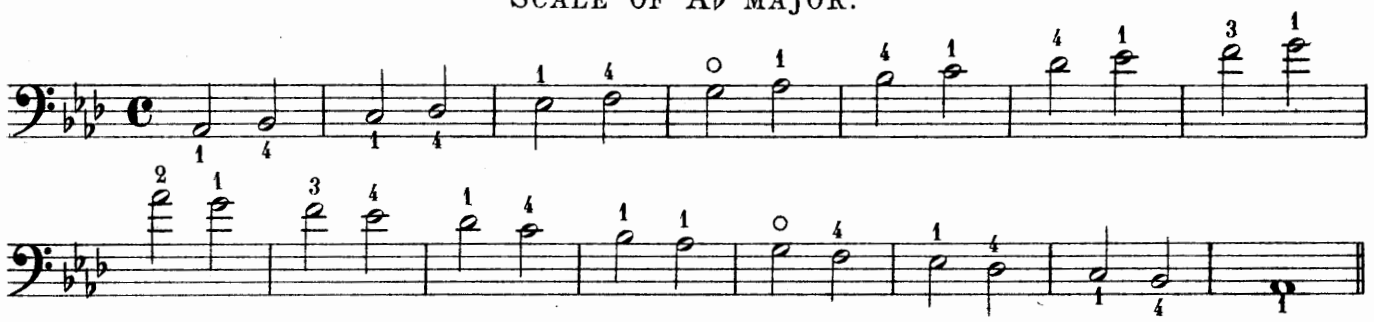
Exercise.

Andante.

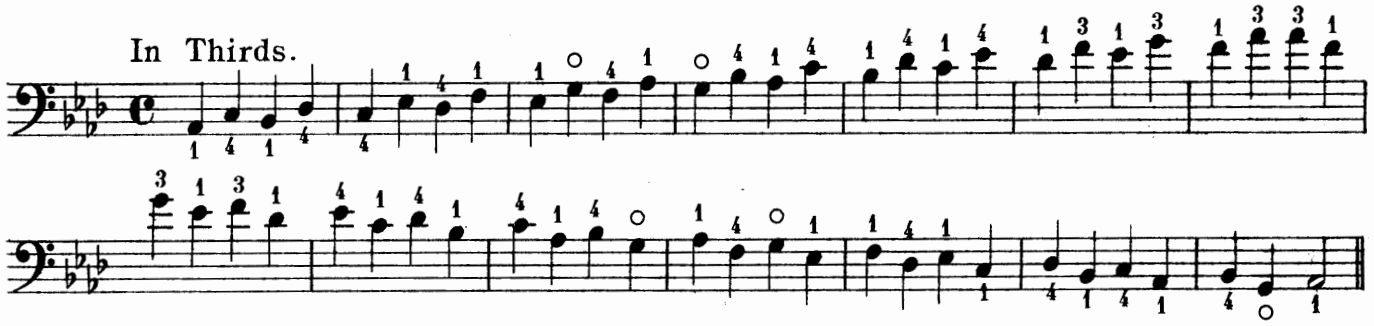
A. Slama.



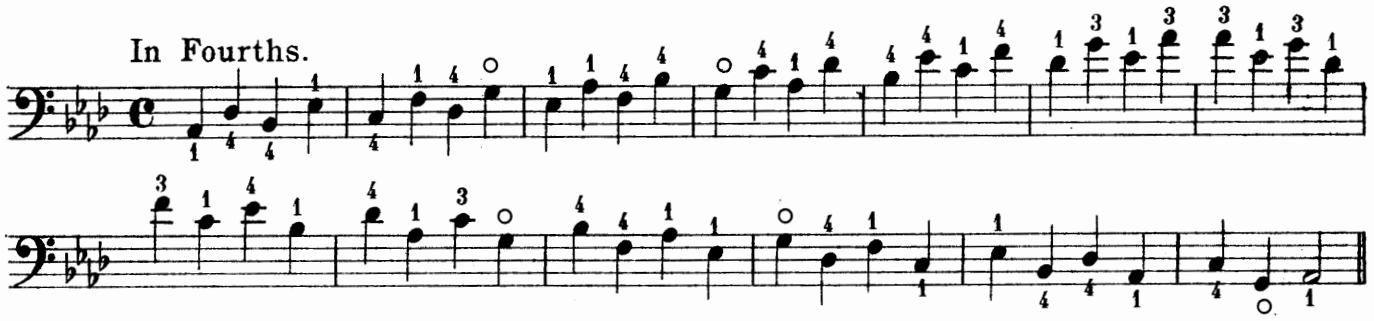
Scale of Ab major.



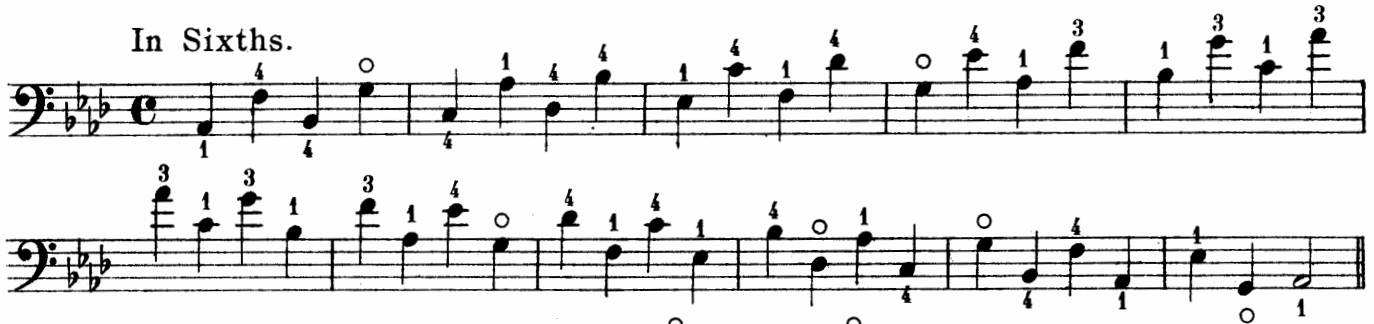
In Thirds.



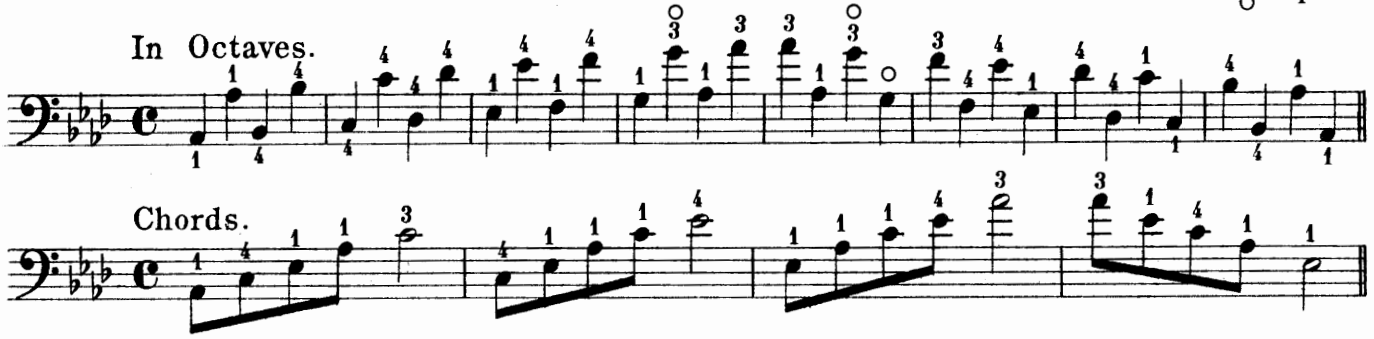
In Fourths.



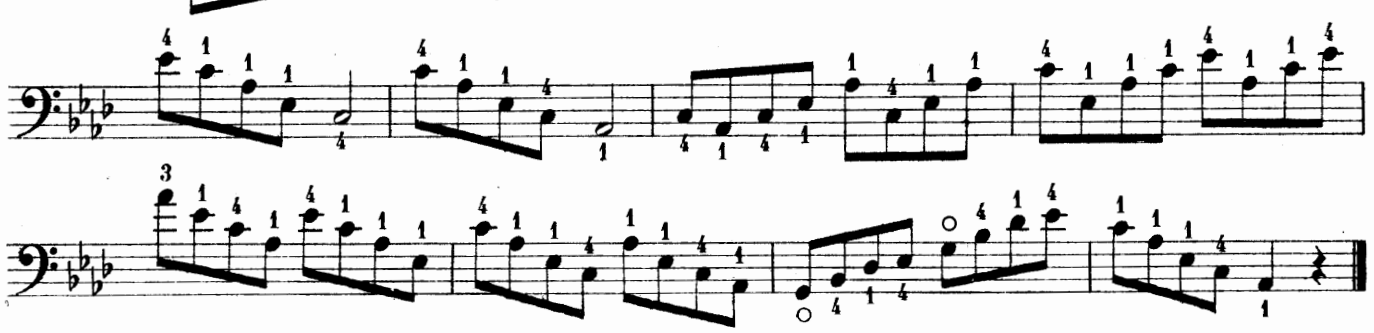
In Sixths.



In Octaves.



Chords.

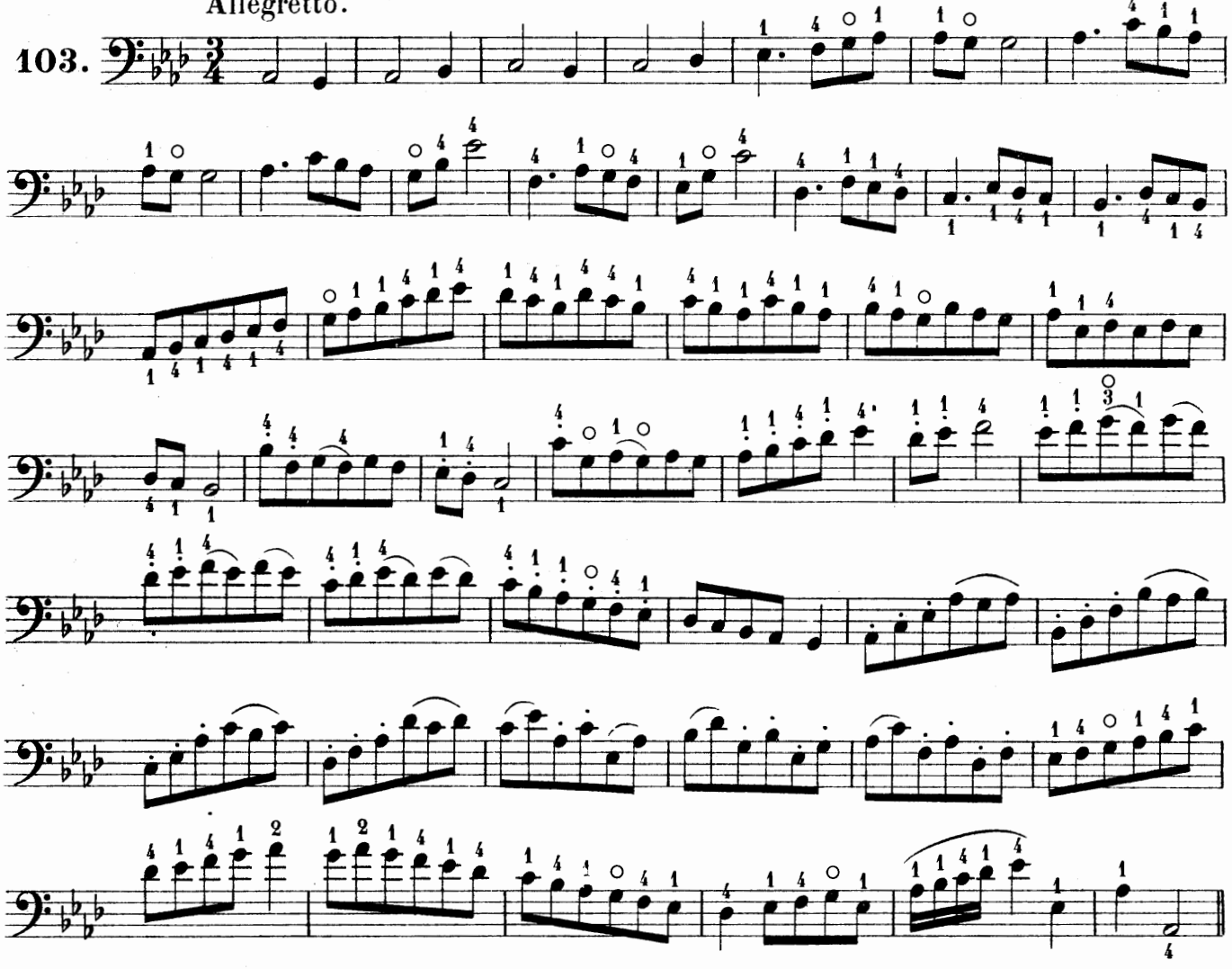


EXERCISE.

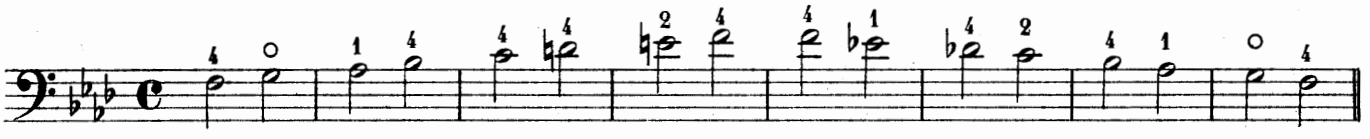
W. Hause.

Allegretto.

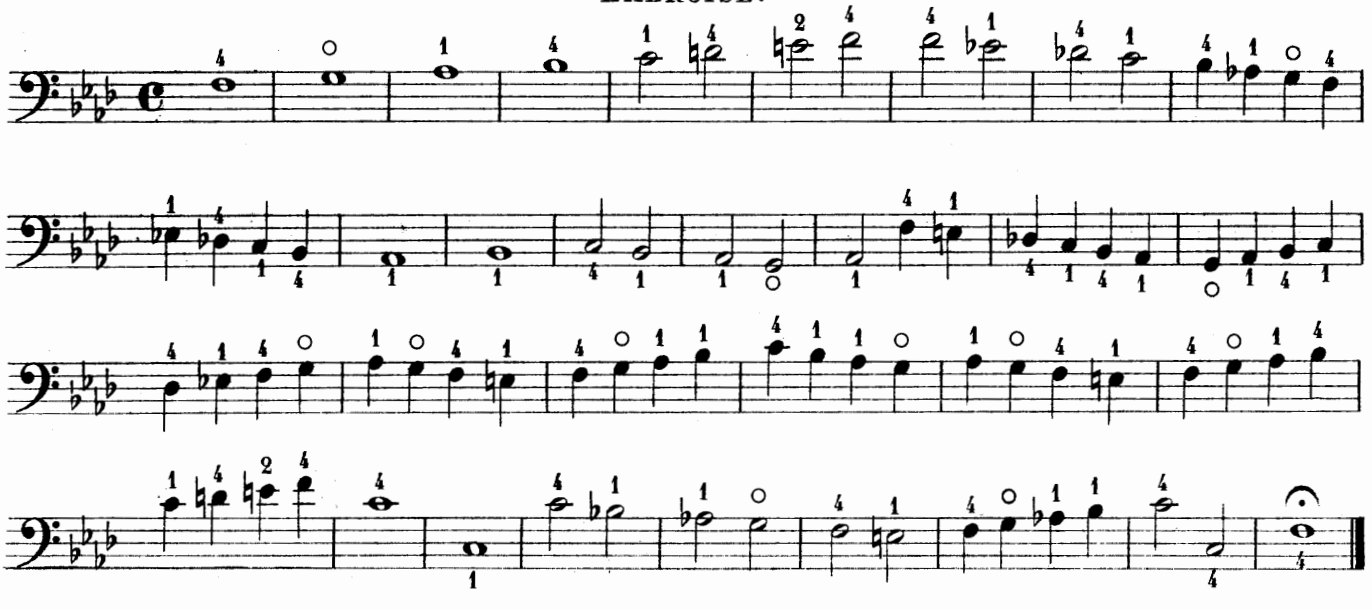
103.



SCALE OF F MINOR.



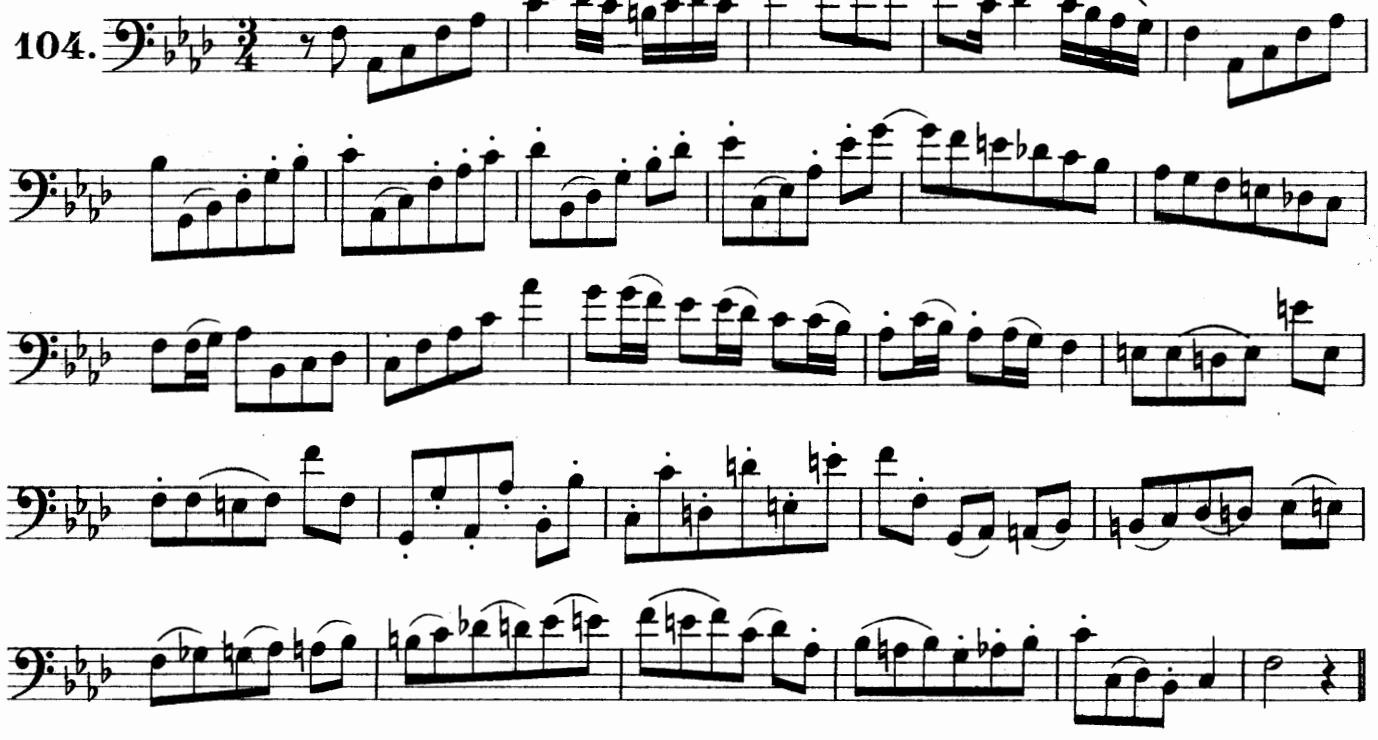
EXERCISE.



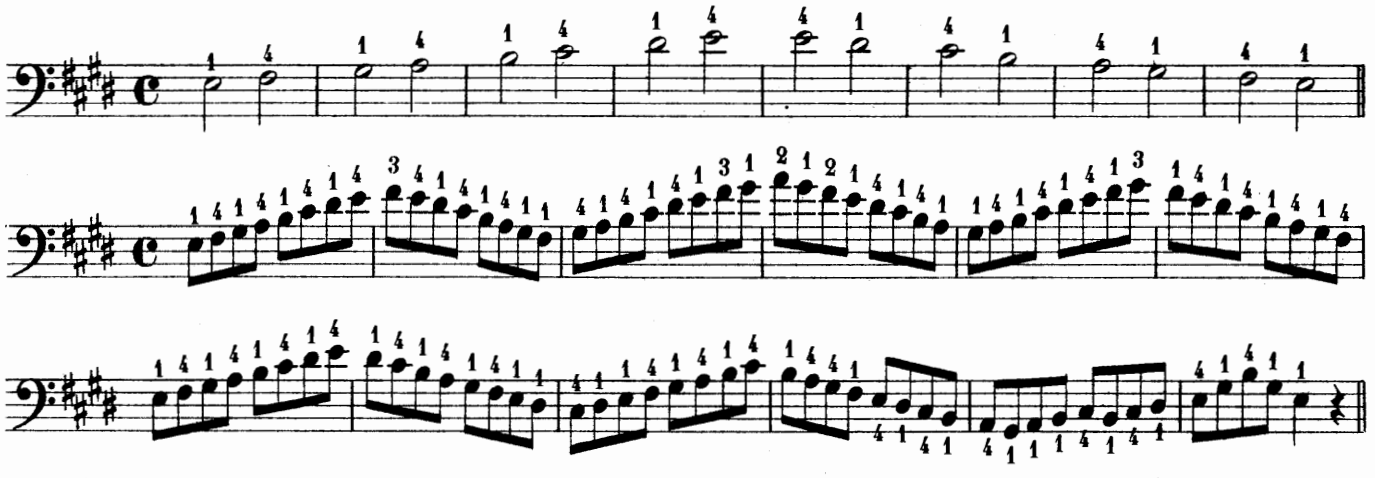
Andantino quasi Allegretto.

A. Slama.

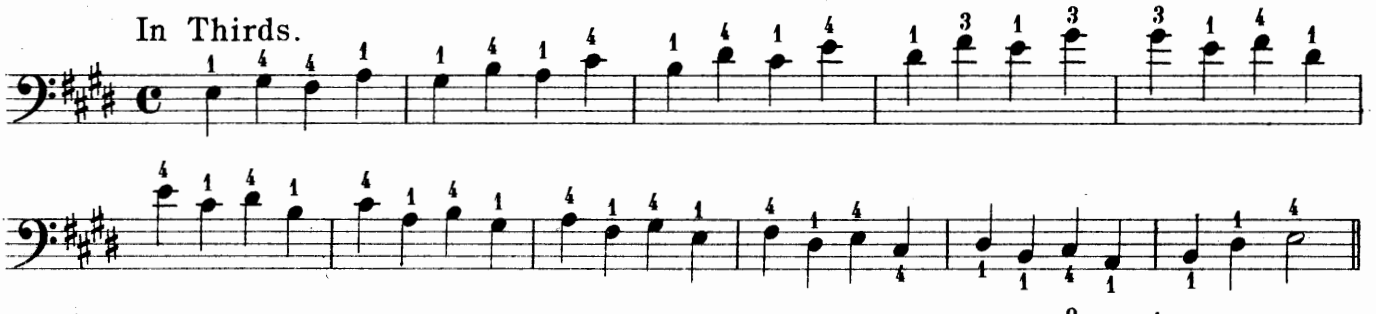
104.



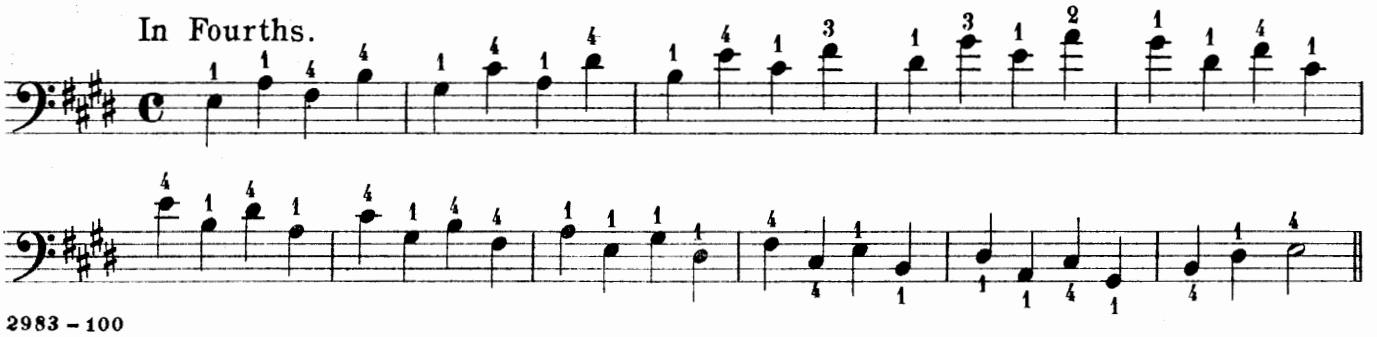
SCALE OF E MAJOR.



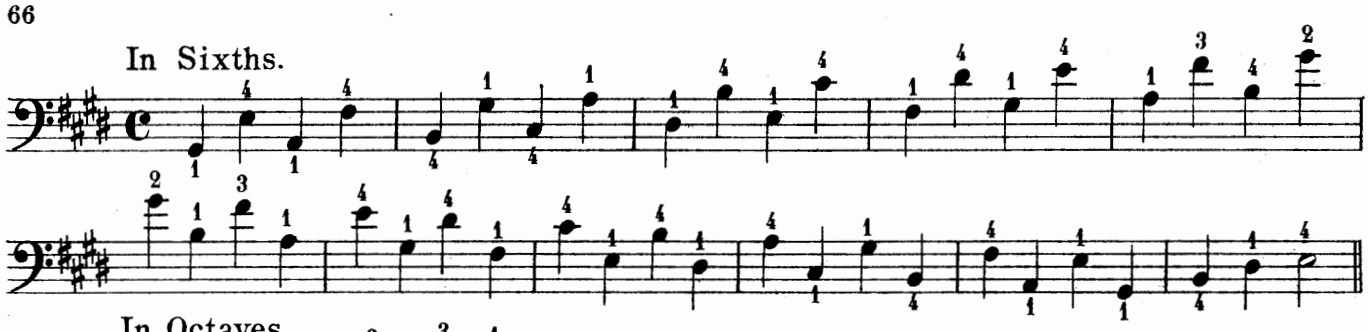
In Thirds.



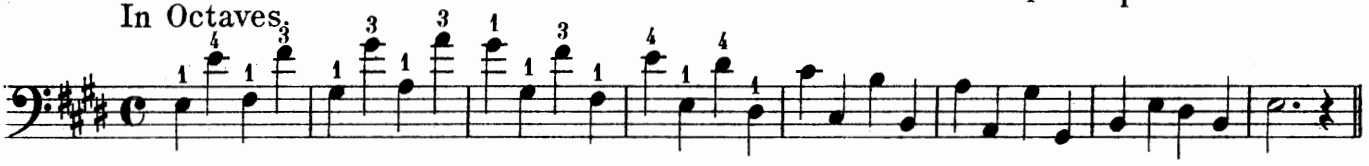
In Fourths.



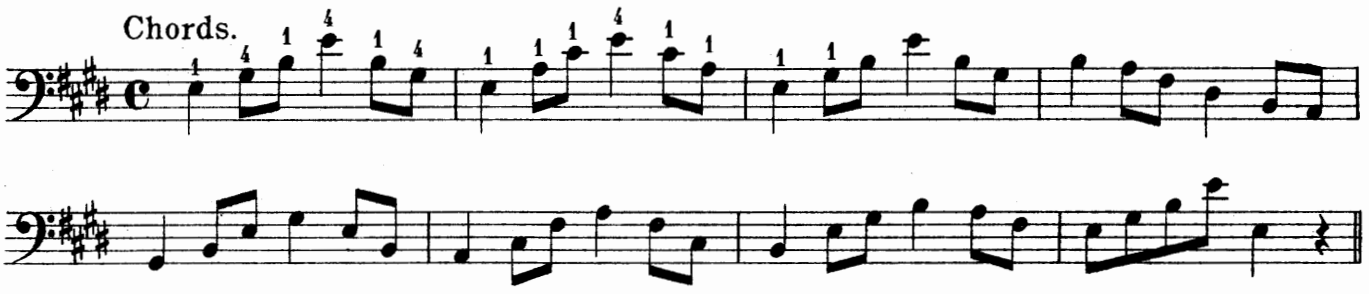
In Sixths.



In Octaves.



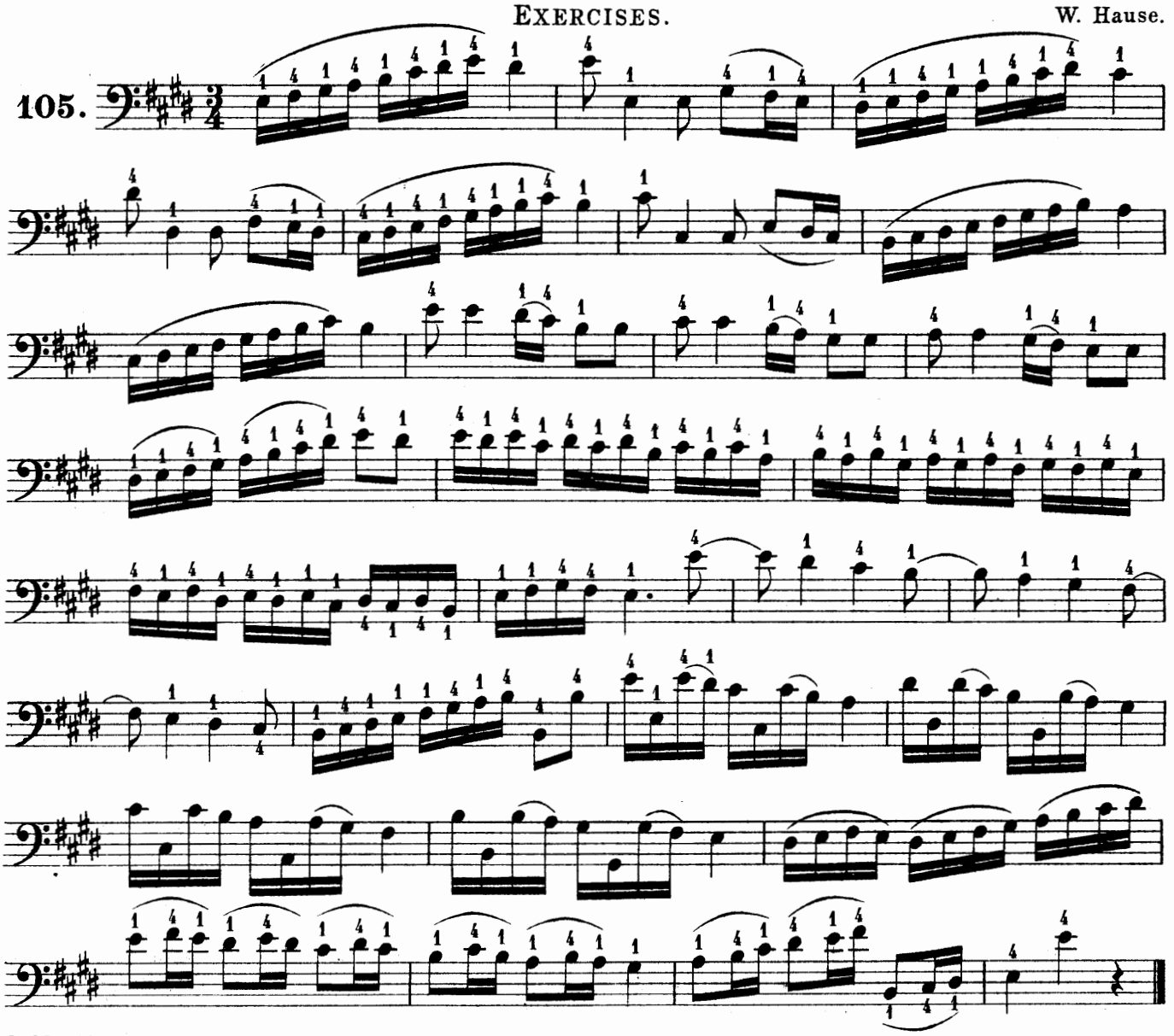
Chords.

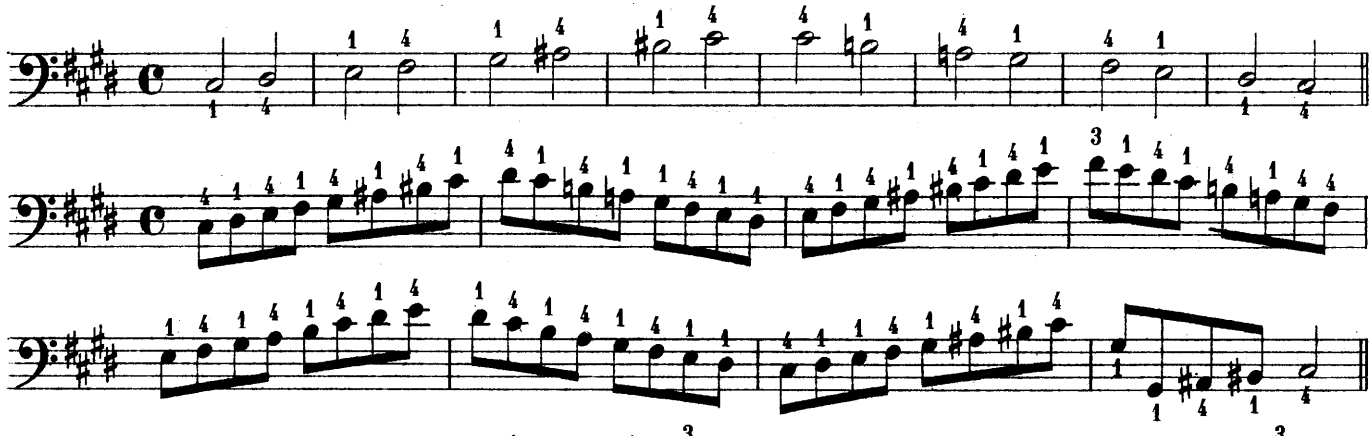


EXERCISES.

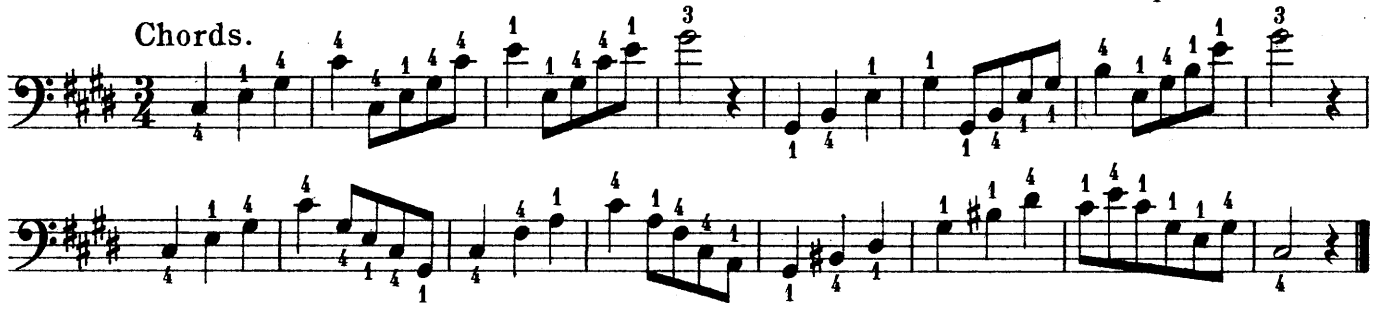
W. Hause.

105.



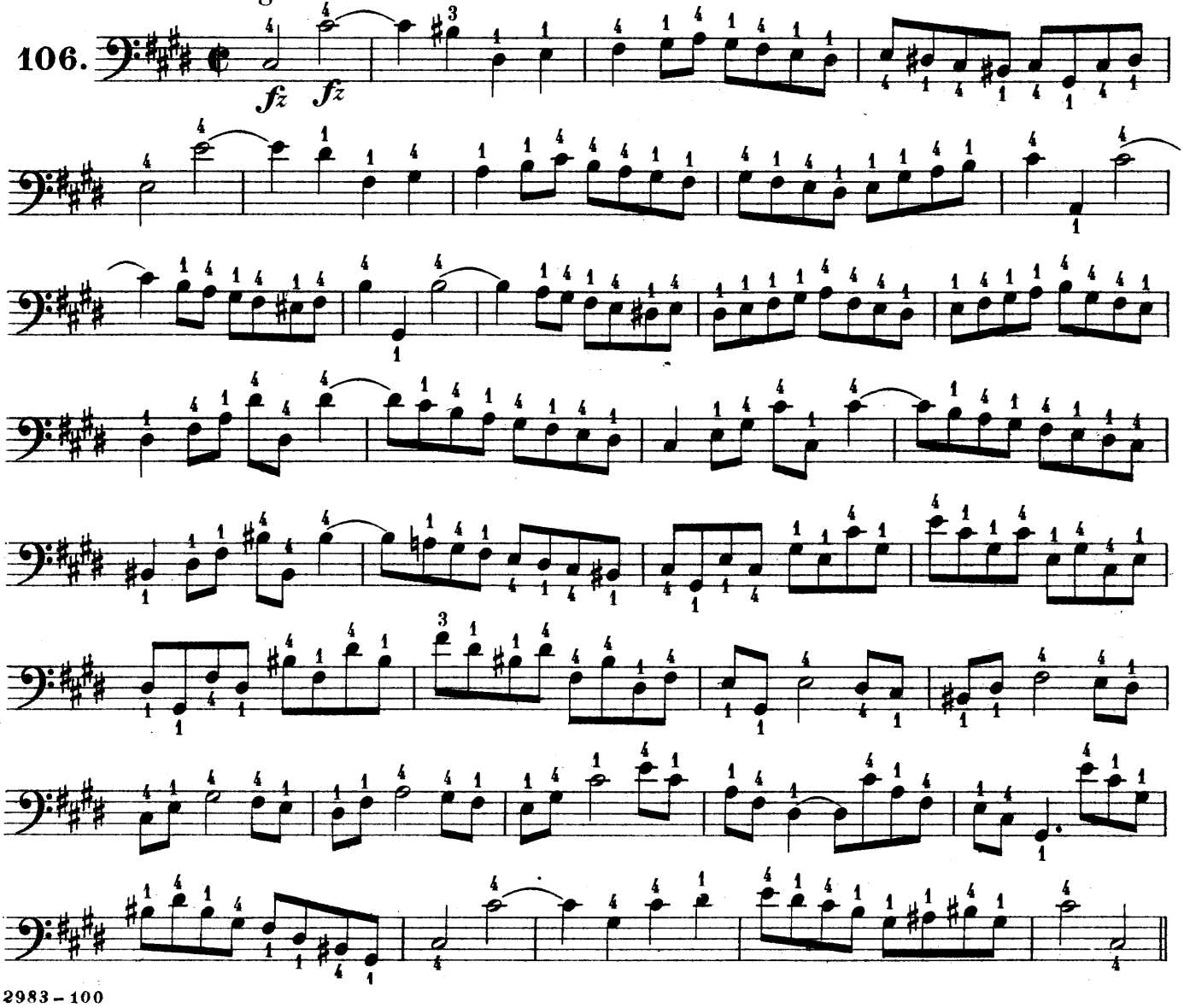


Chords.

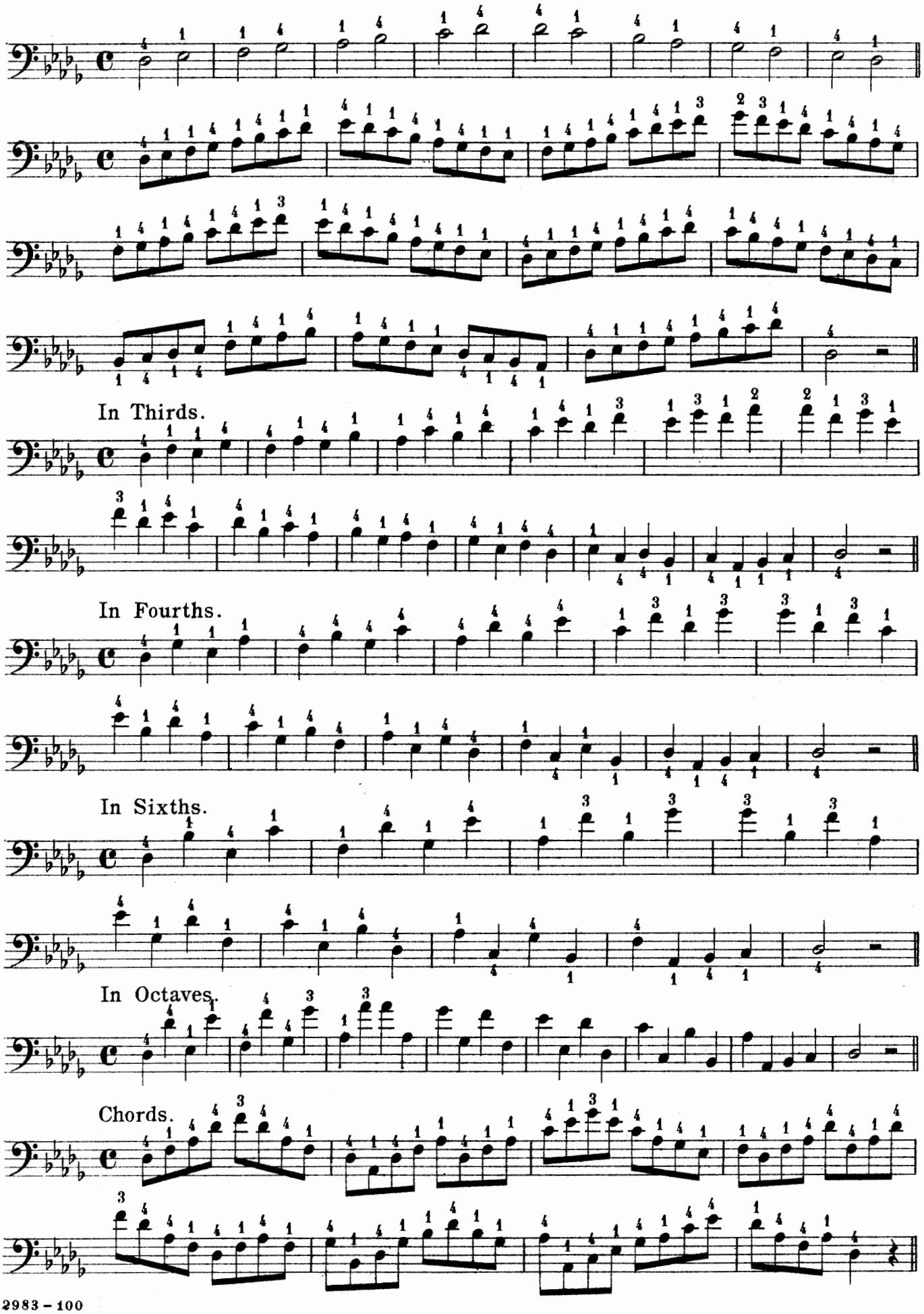


Allegro risoluto. EXERCISE.

106.

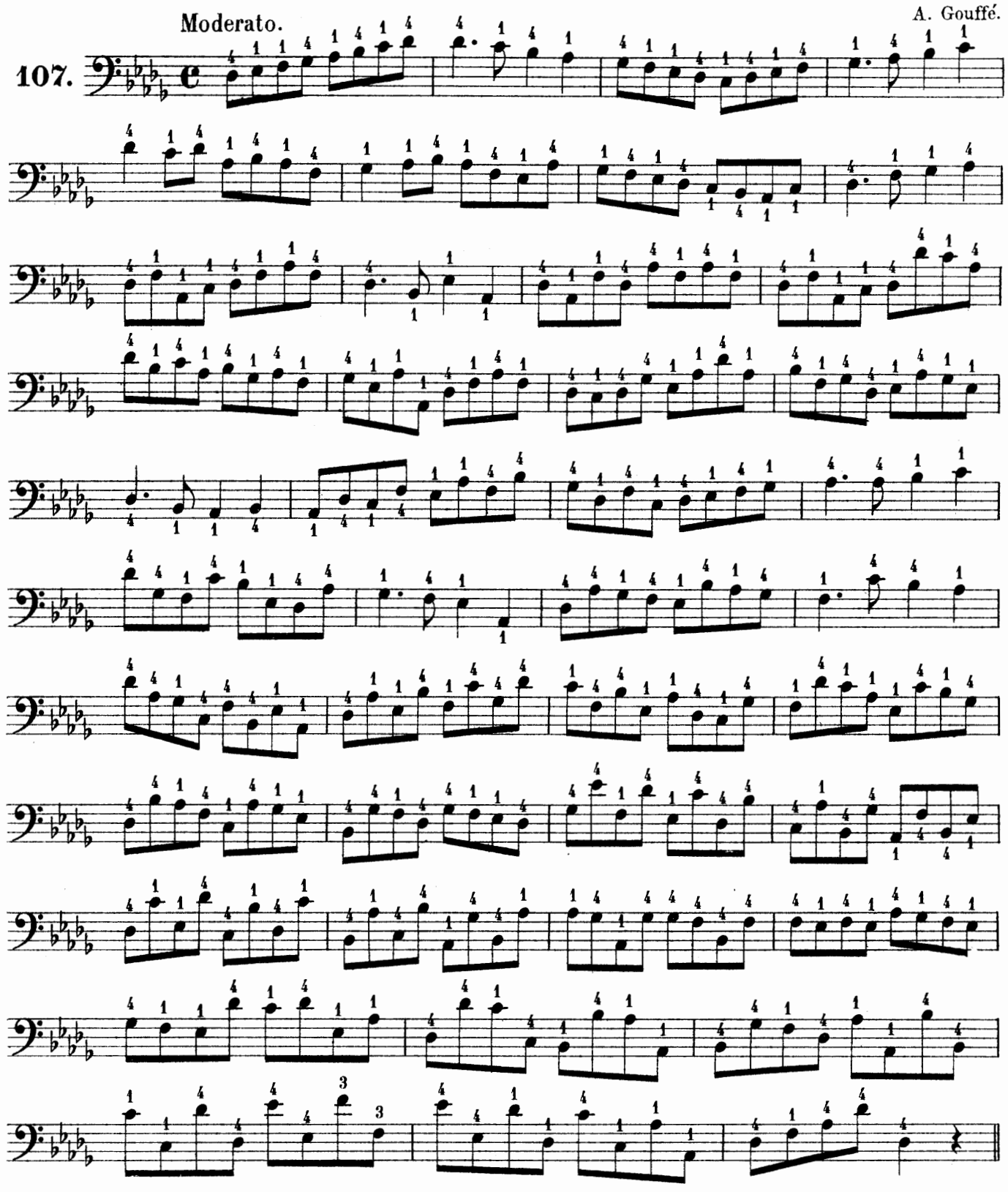


Scale of Db major.

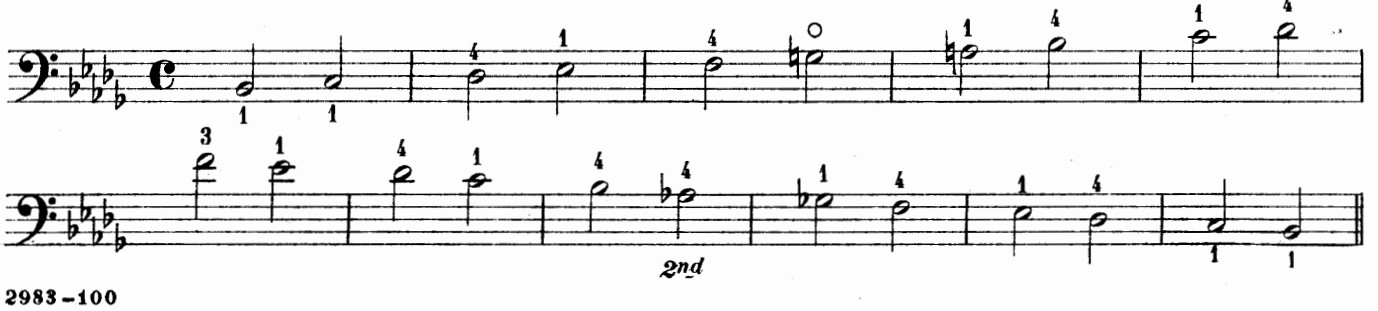


Moderato. A. Gouffé.

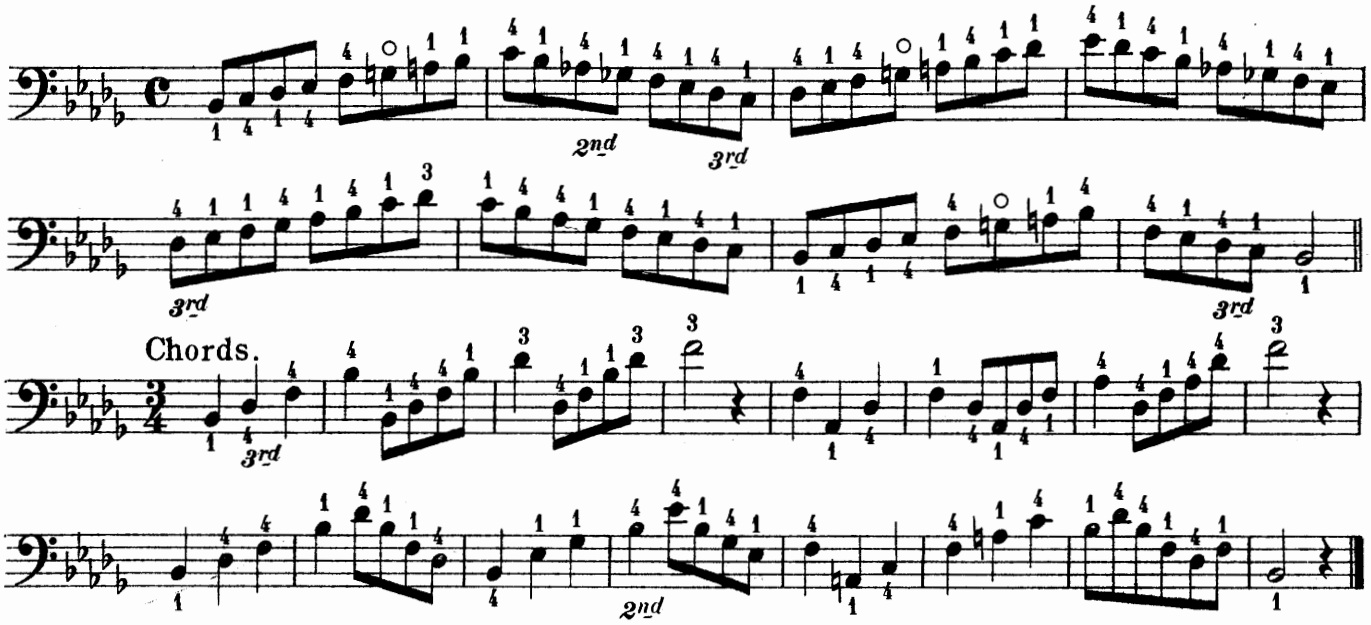
107.



SCALE OF B♭ MINOR.

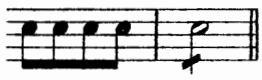
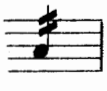
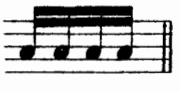
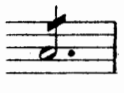
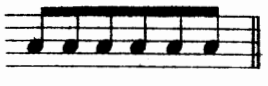


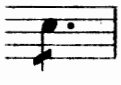
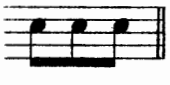
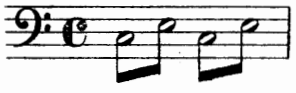
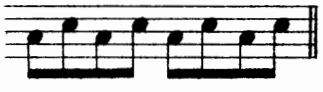
2nd

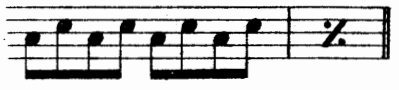


Abbreviations.

Abbreviations are employed in written music to avoid repetitions of a single note or passage. Thus instead of writing four quarter notes, a half note marked with a thick line will indicate the same.

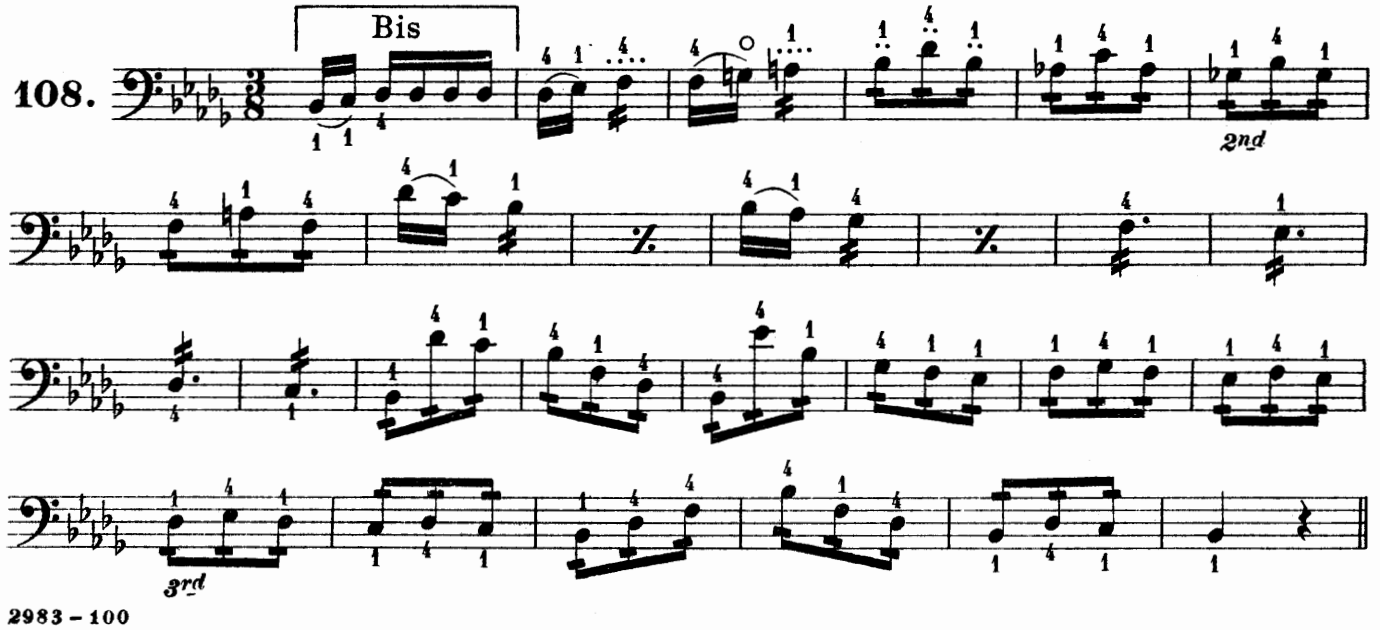
Examples  or  for  or  for 

or  for  and  for  Or instead

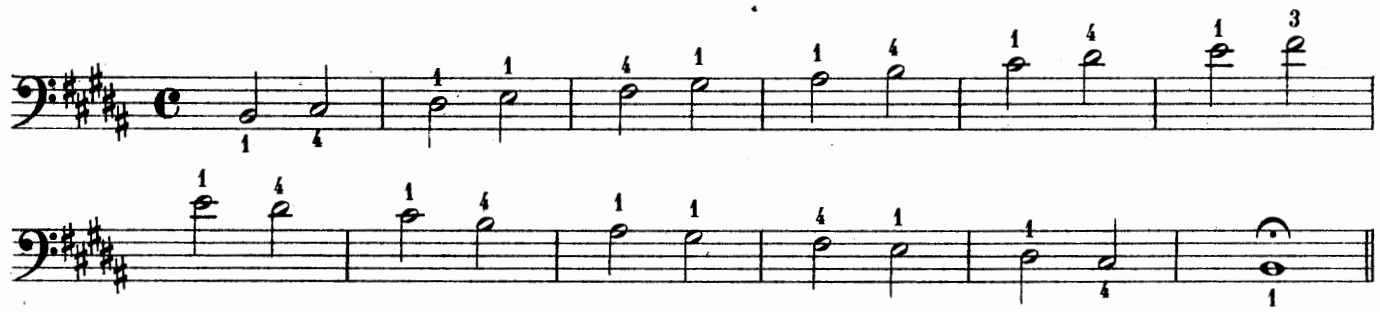
of repeating a bar alike, a sign marked thus 𝄋 is used  etcr.

Bis means that the bar must be played twice.

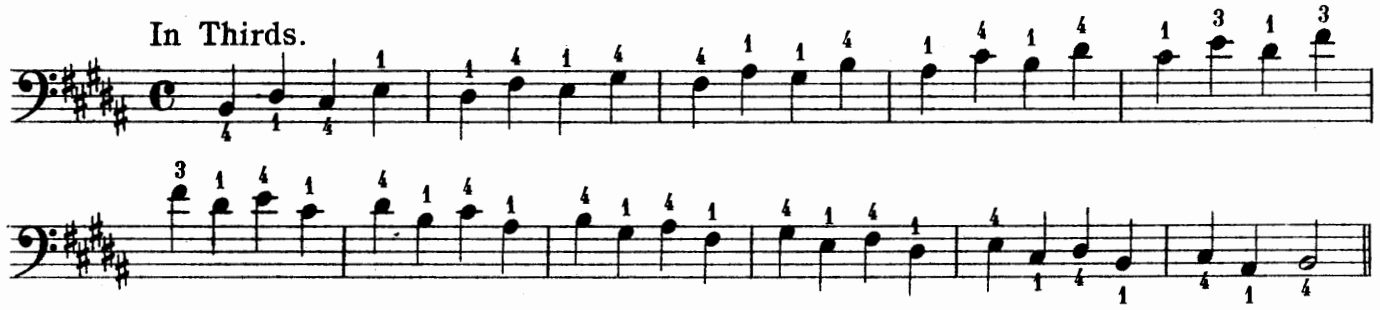
EXERCISE.



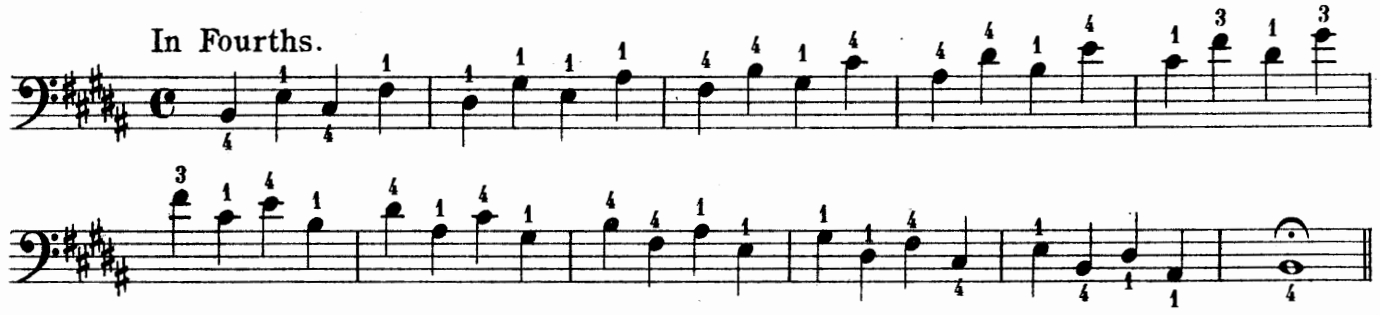
SCALE OF B MAJOR.



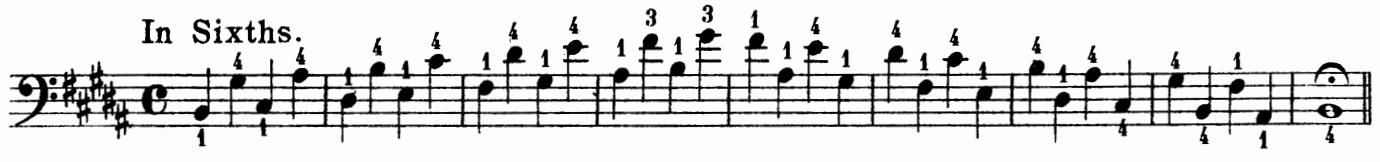
In Thirds.



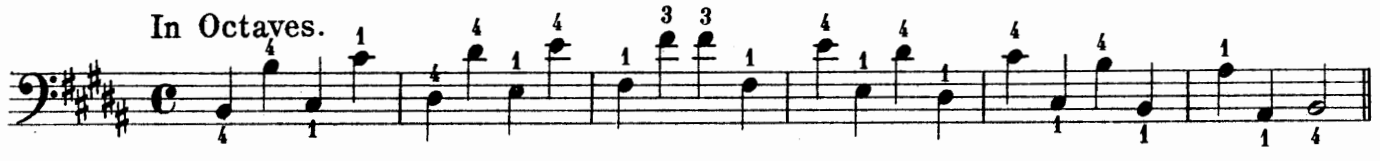
In Fourths.



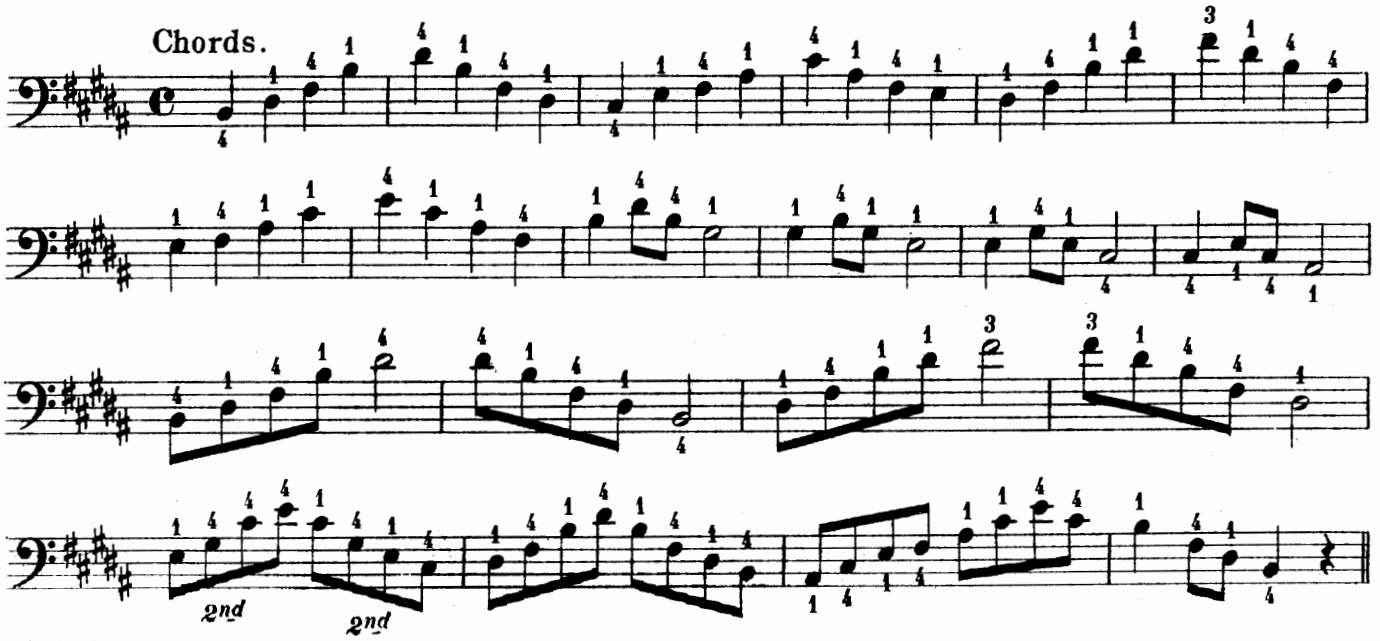
In Sixths.



In Octaves.



Chords.

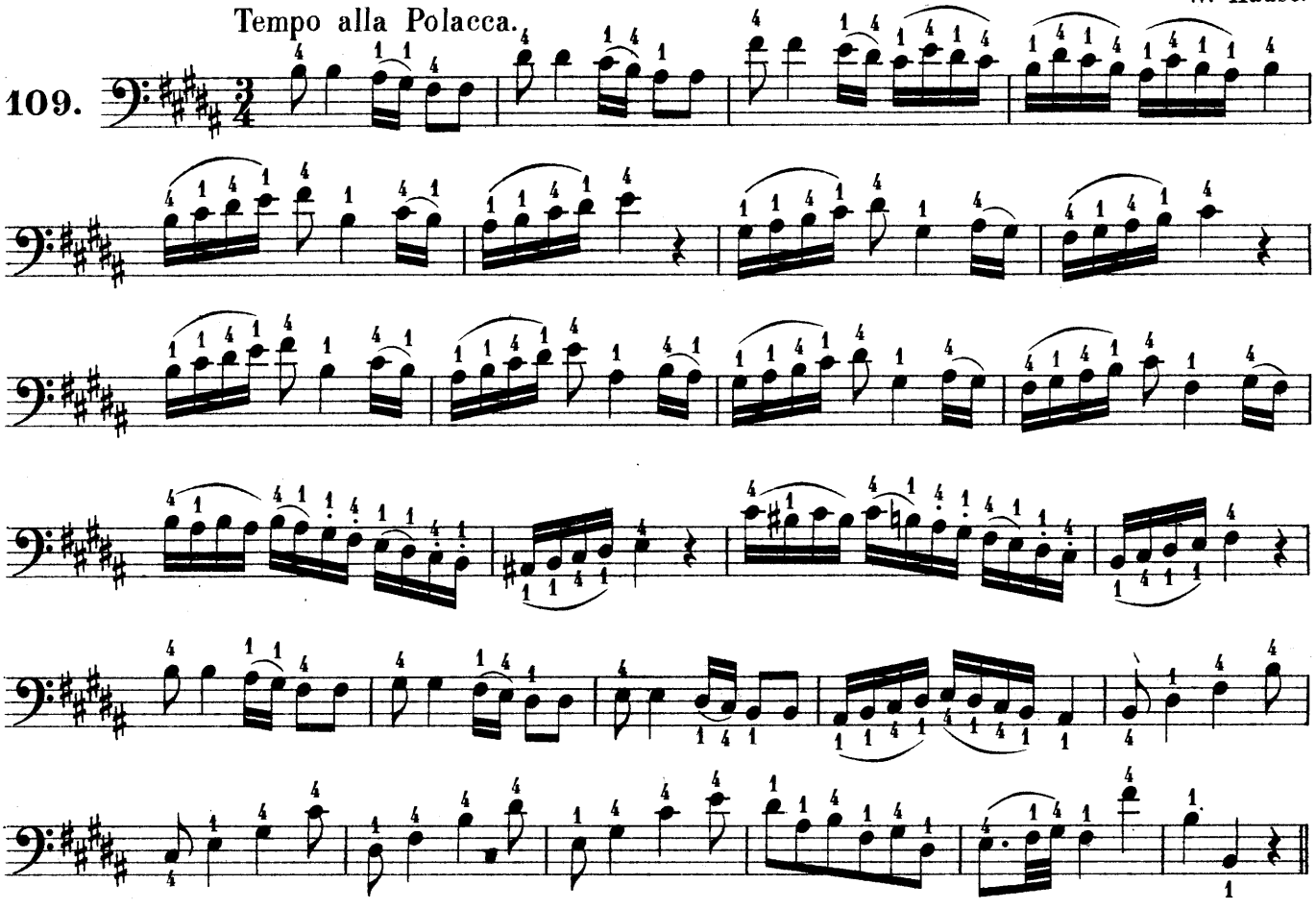


EXERCISE.

W. Hause.

Tempo alla Polacca.

109.

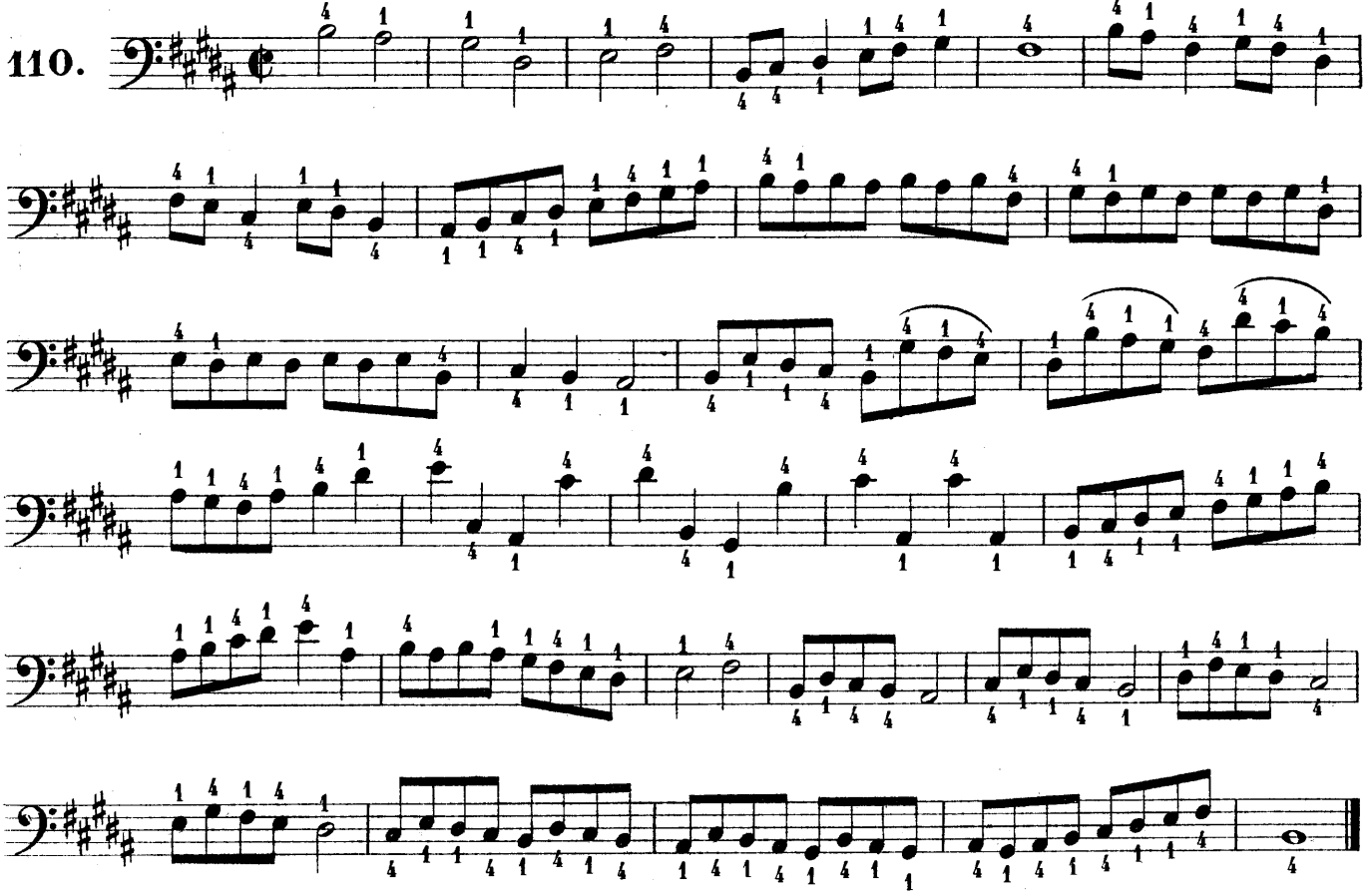


EXERCISE.

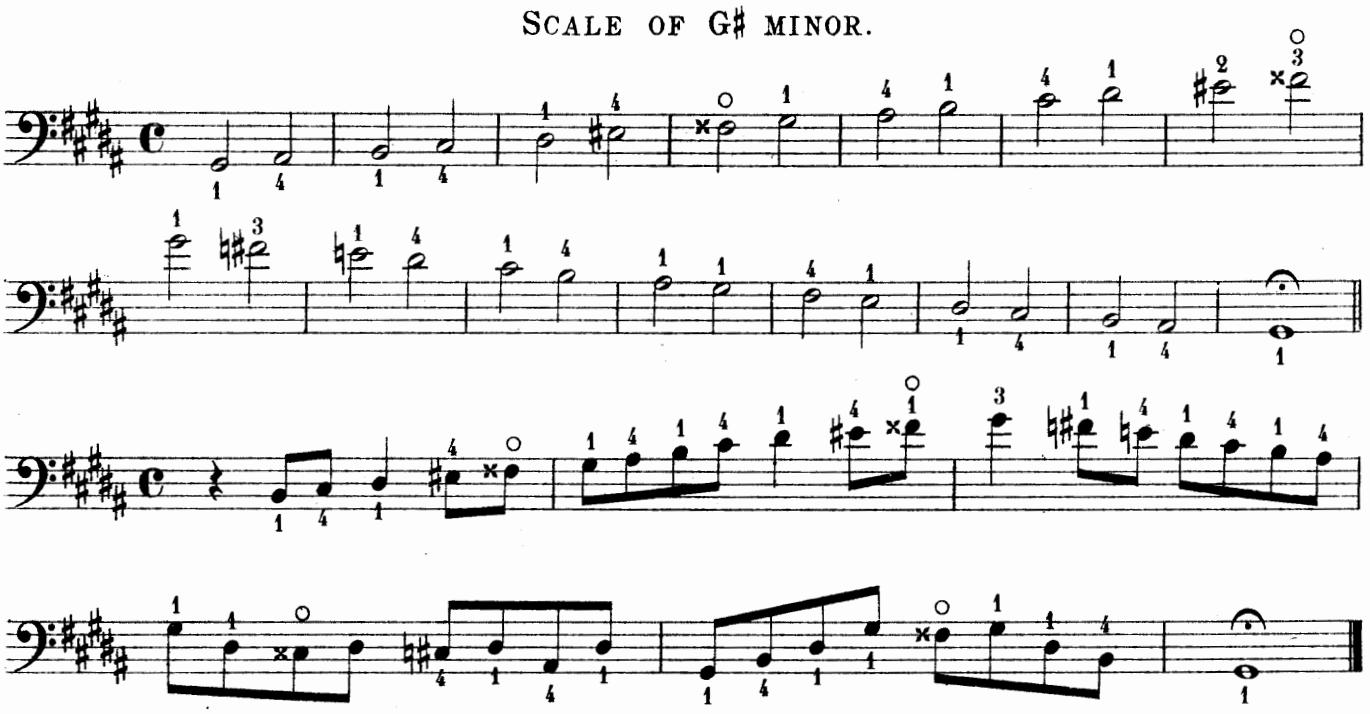
W. Hause.

Moderato.

110.



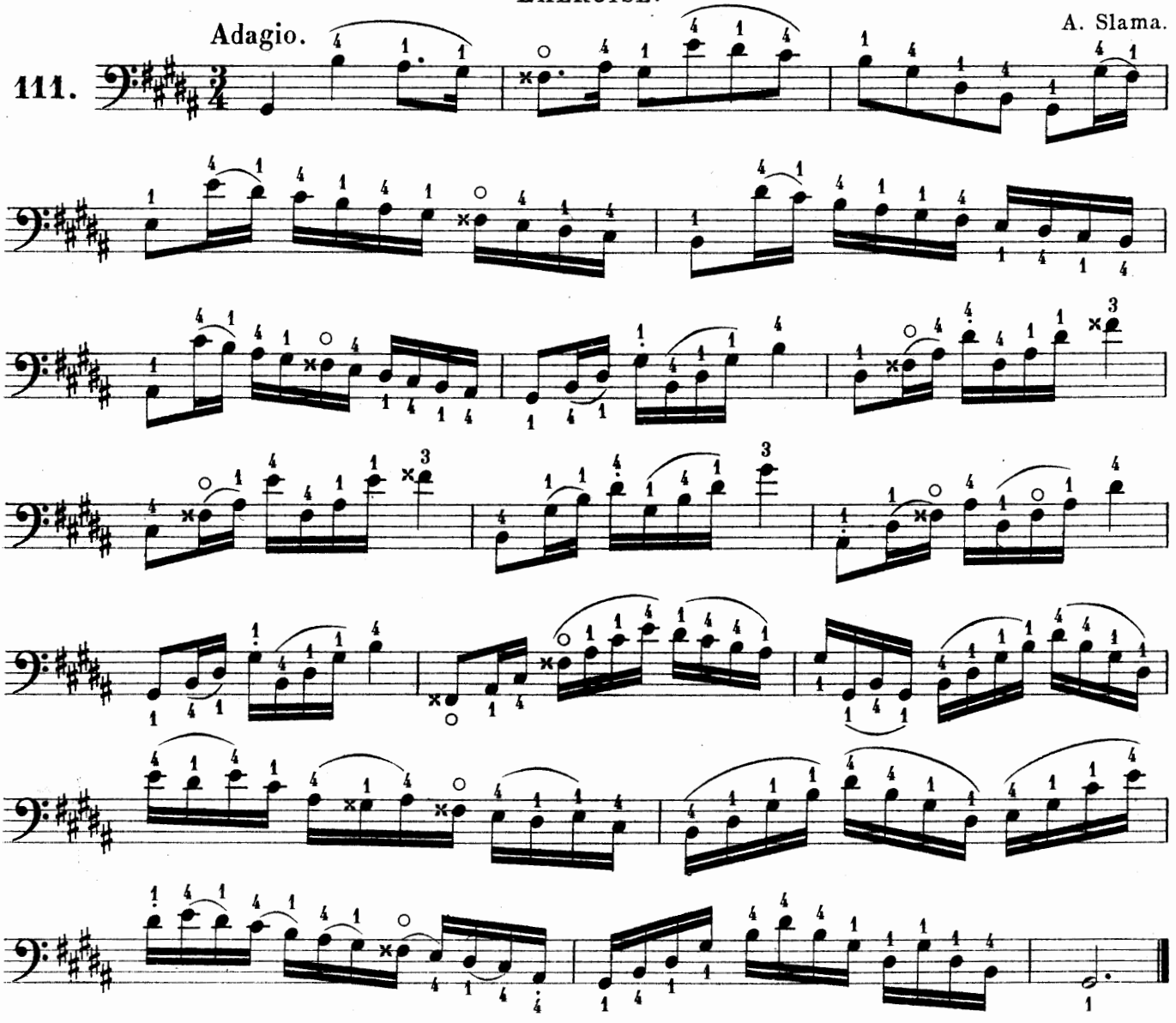
Scale of G♯ minor.



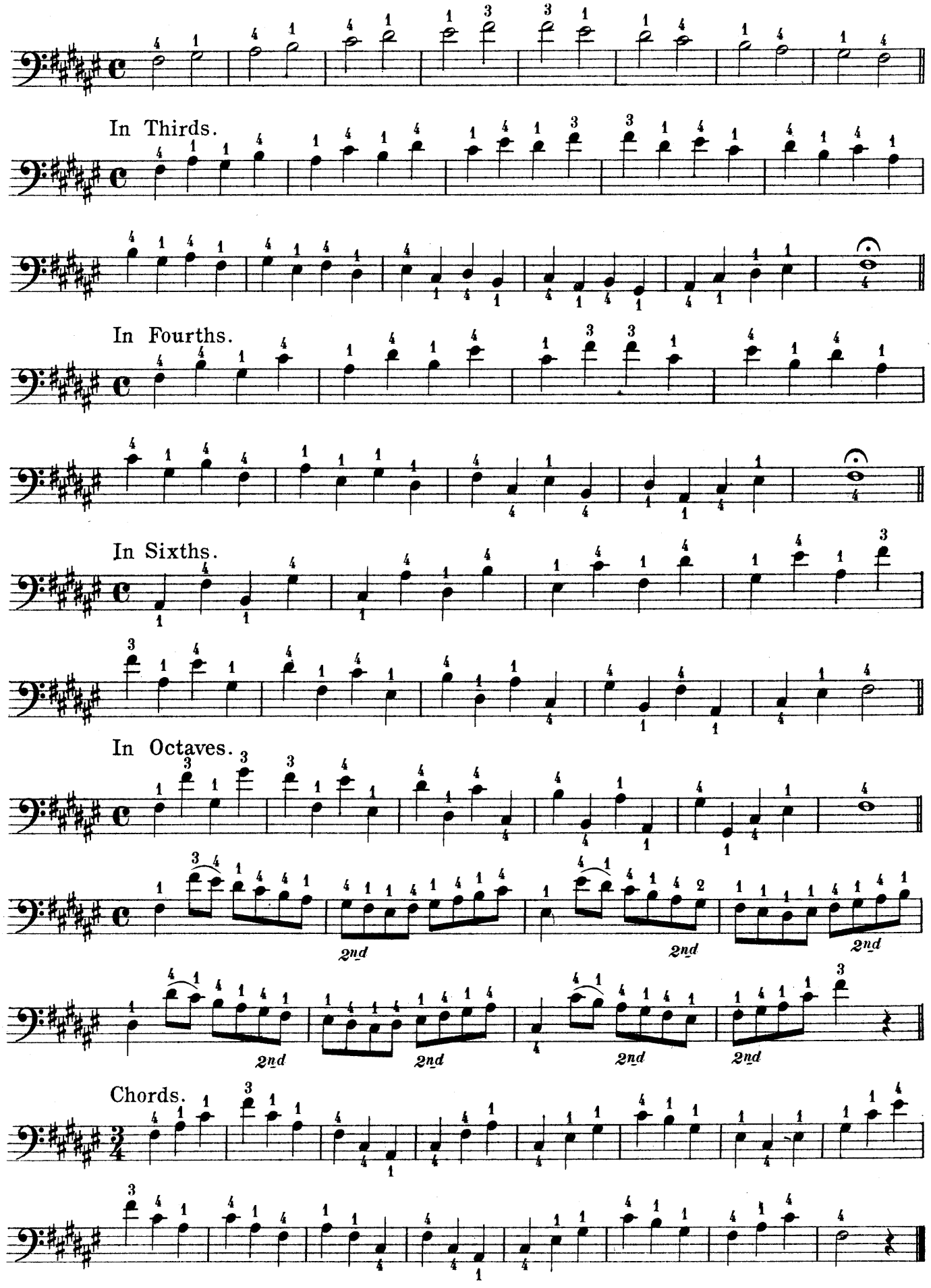
Exercise.

Adagio. A. Slama.

111.



SCALE OF F♯ MAJOR.

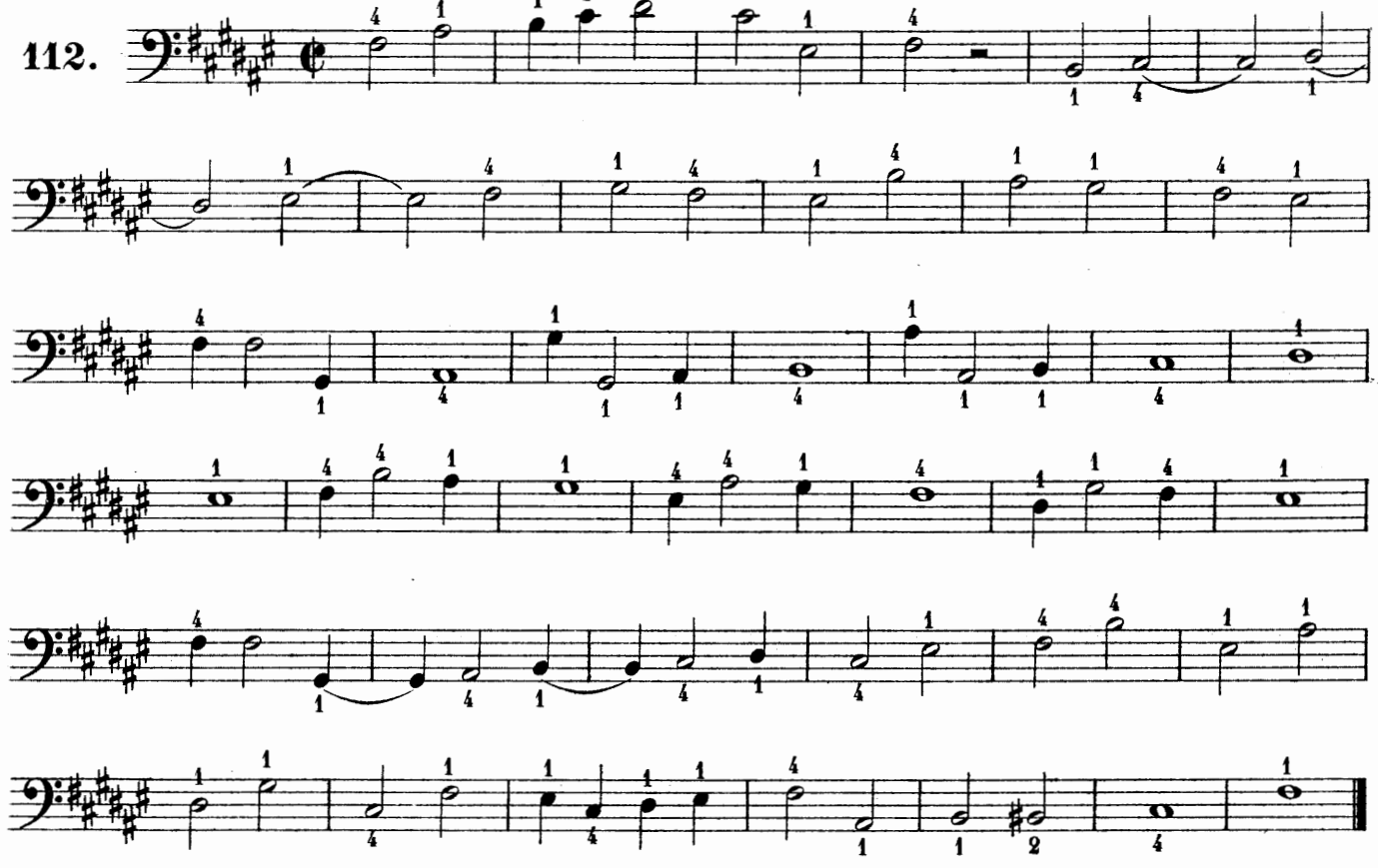


EXERCISE.

Alla breve.

W. Hause.

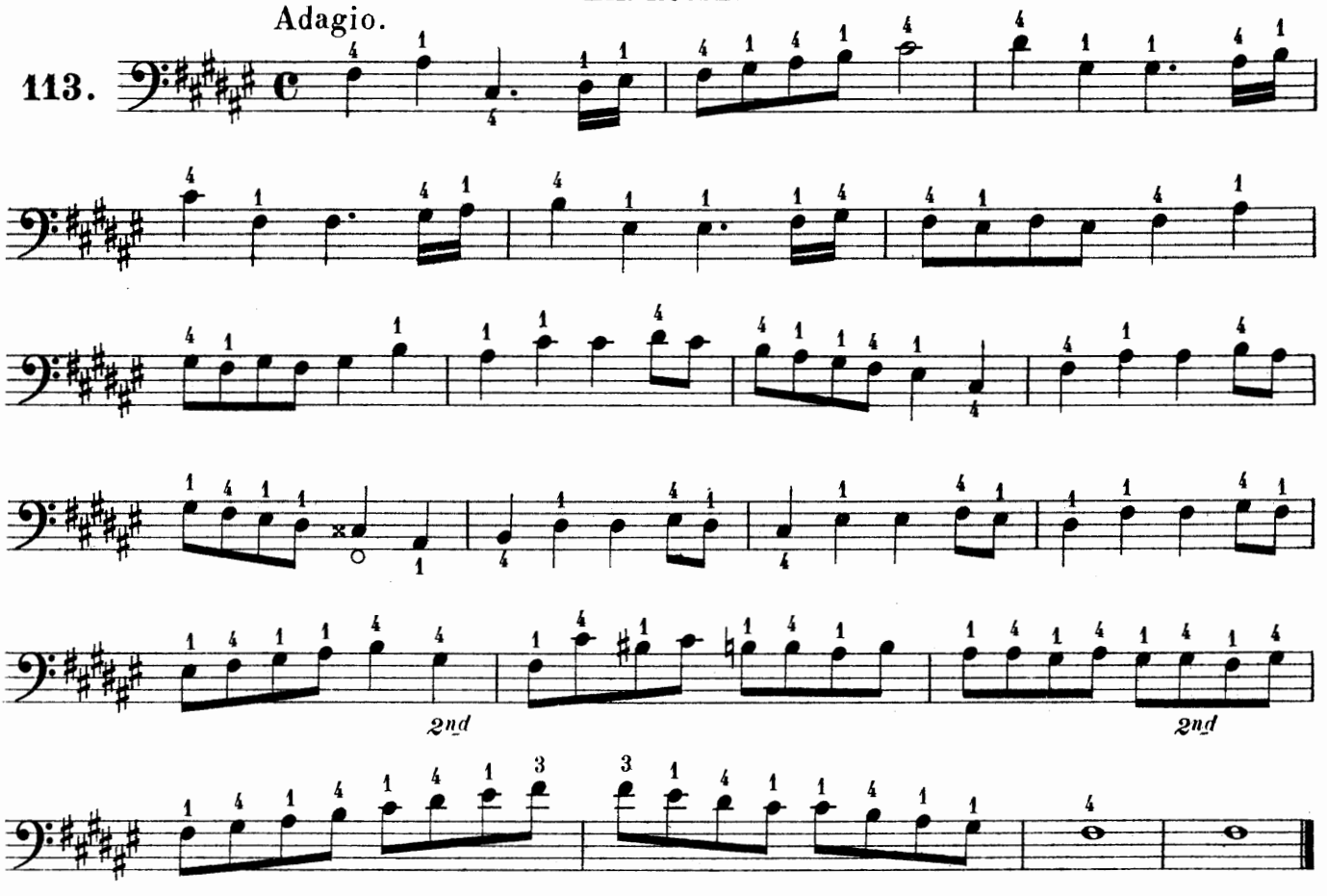
112.

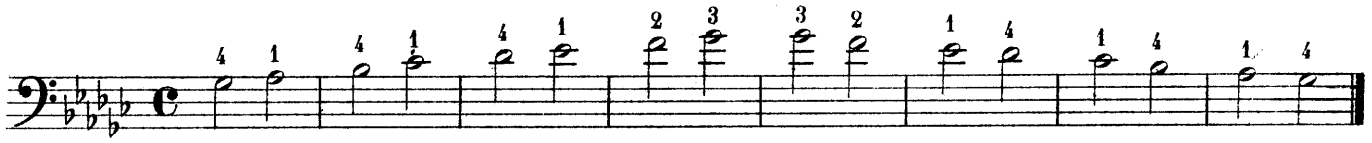


EXERCISE.

Adagio.

113.





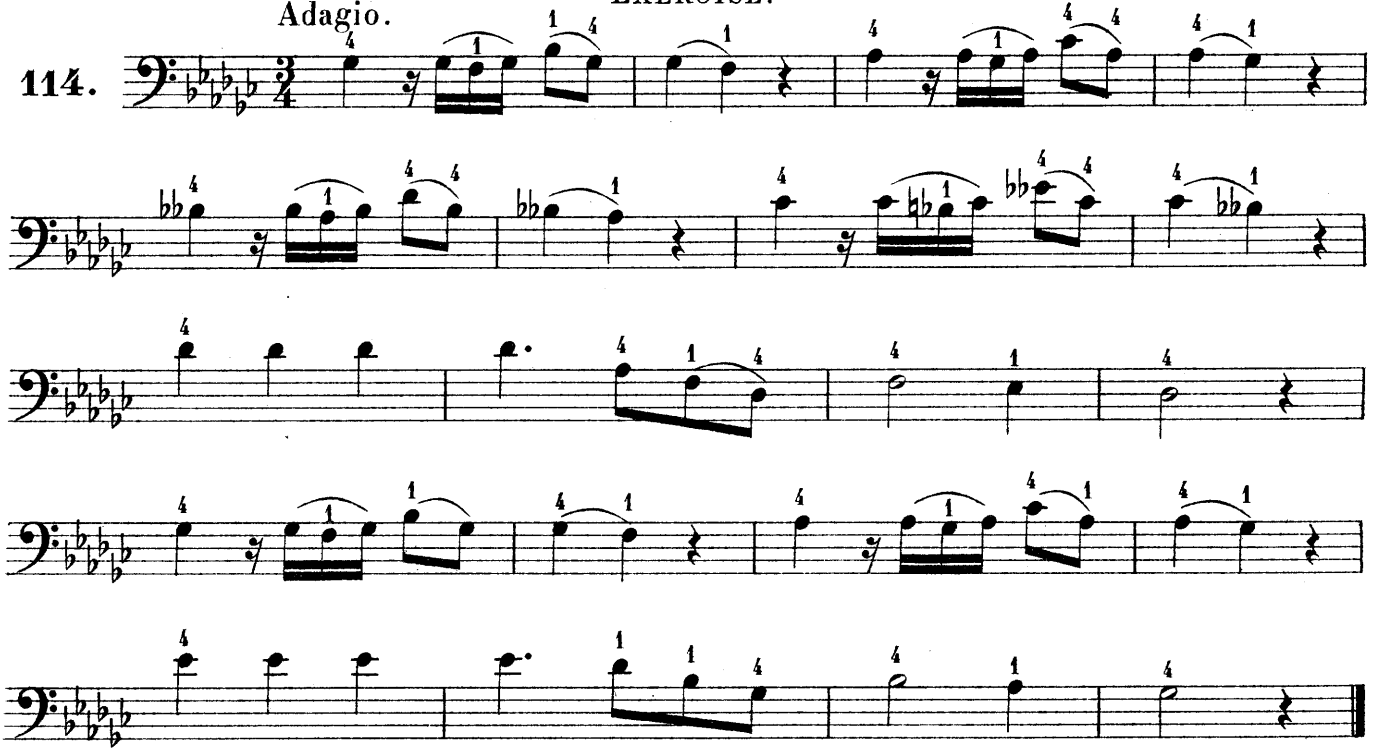
The Double Flat. 𝄫

If a double flat 𝄫 is prefixed to a note, the same is lowered a whole tone.

EXERCISE.

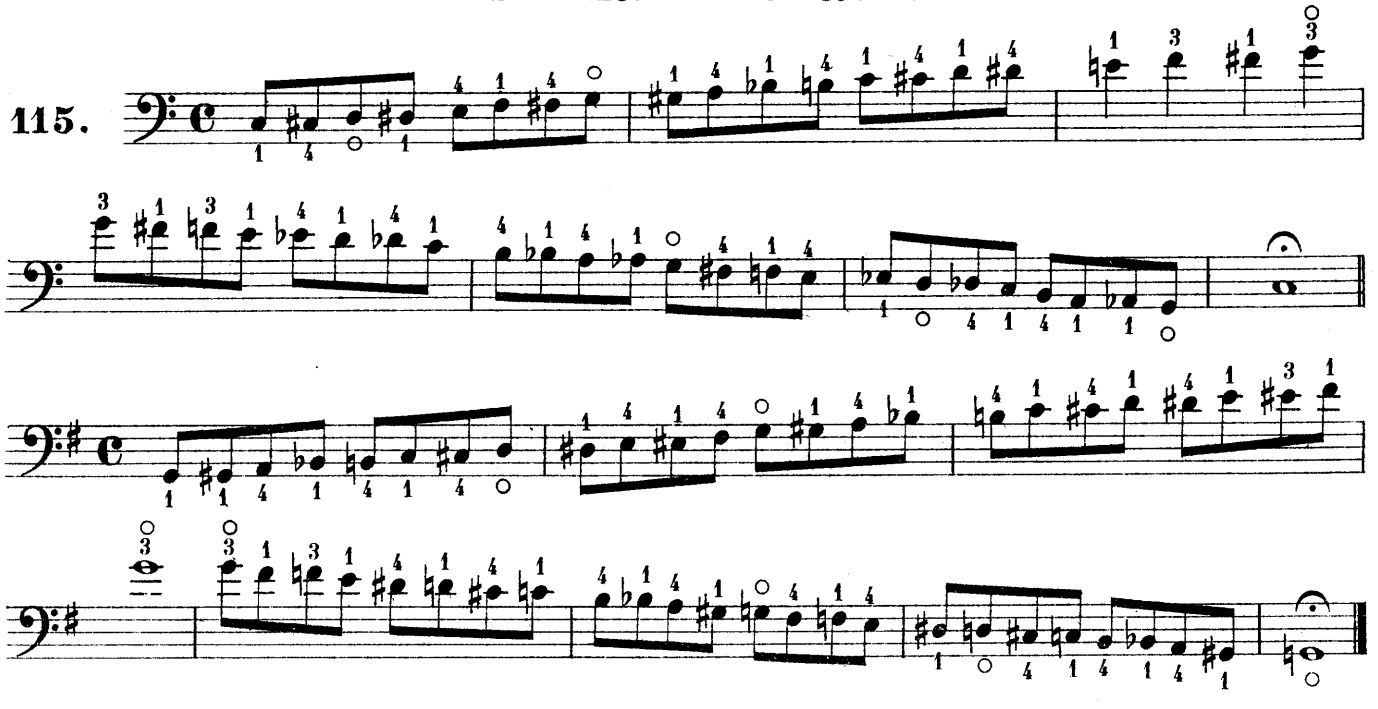
Adagio.

114.



Chromatic Scales.

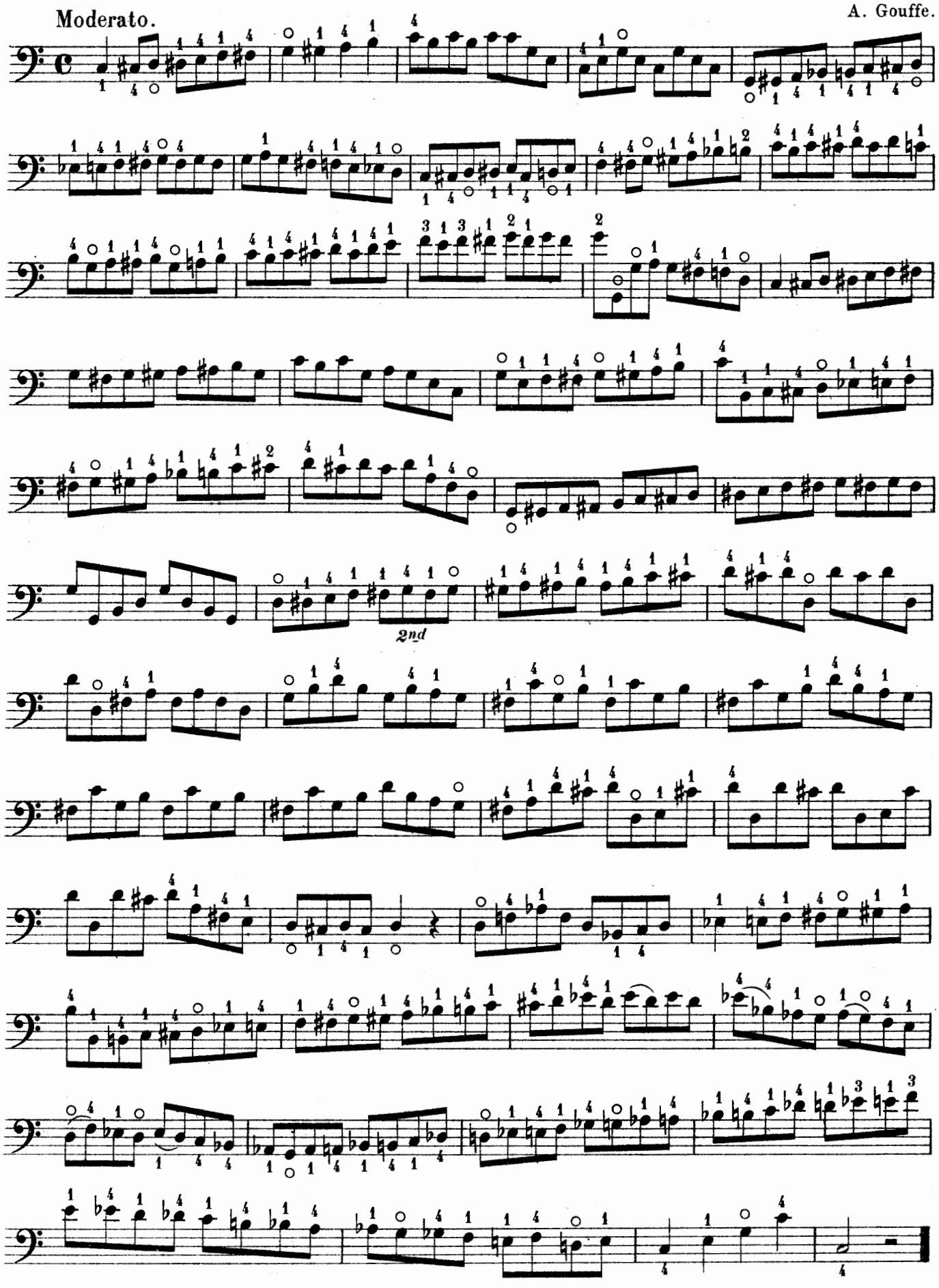
115.



Exercise with Cromatic Intervals.

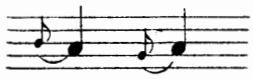
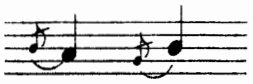
Moderato.

A. Gouffe.

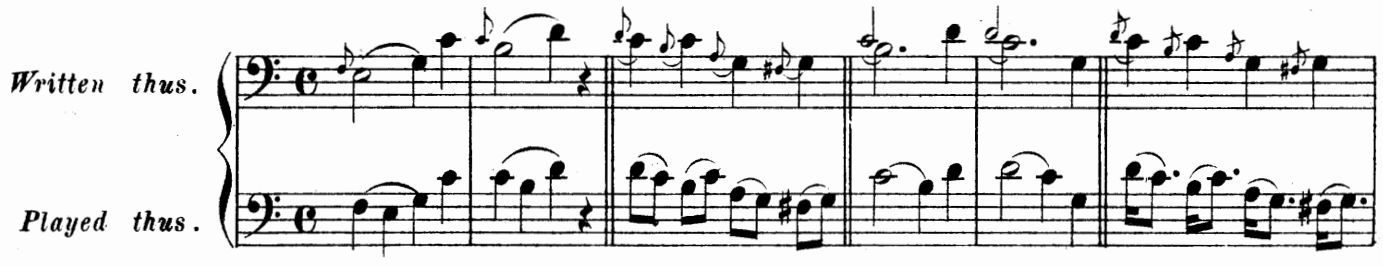


THE APPOGGIATURA.

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.

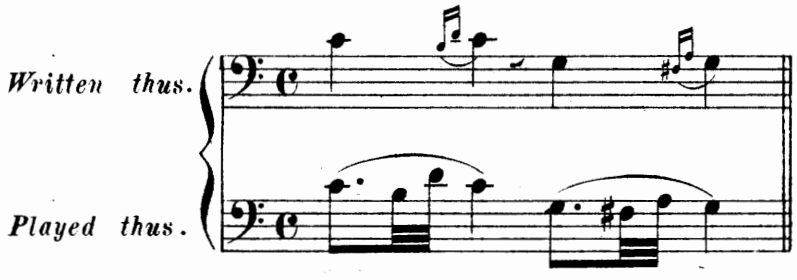
When the appoggiatura is written so  the value of it is one half of the following note. When crossed by a small line thus:  its value is but the fourth part of the note that follows it.

EXAMPLE.

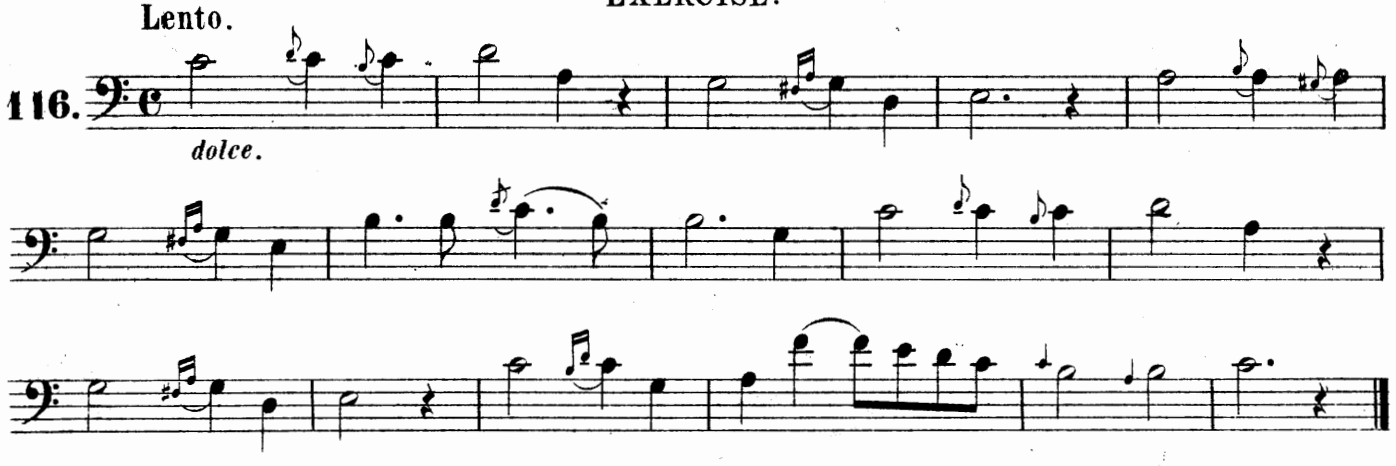


There is also a double Appoggiatura, which is composed of two grace-notes placed: the first, one degree below the principal note, and the second, one degree above.

EXAMPLE.

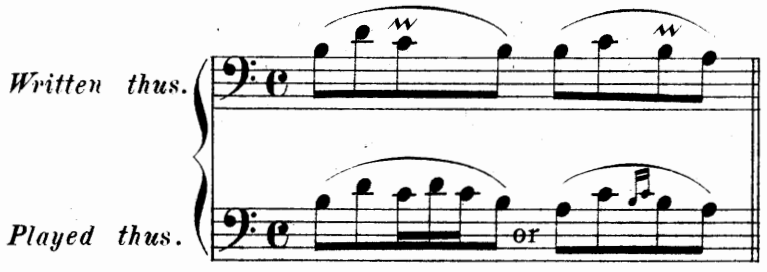


EXERCISE.



THE PASSING SHAKE.

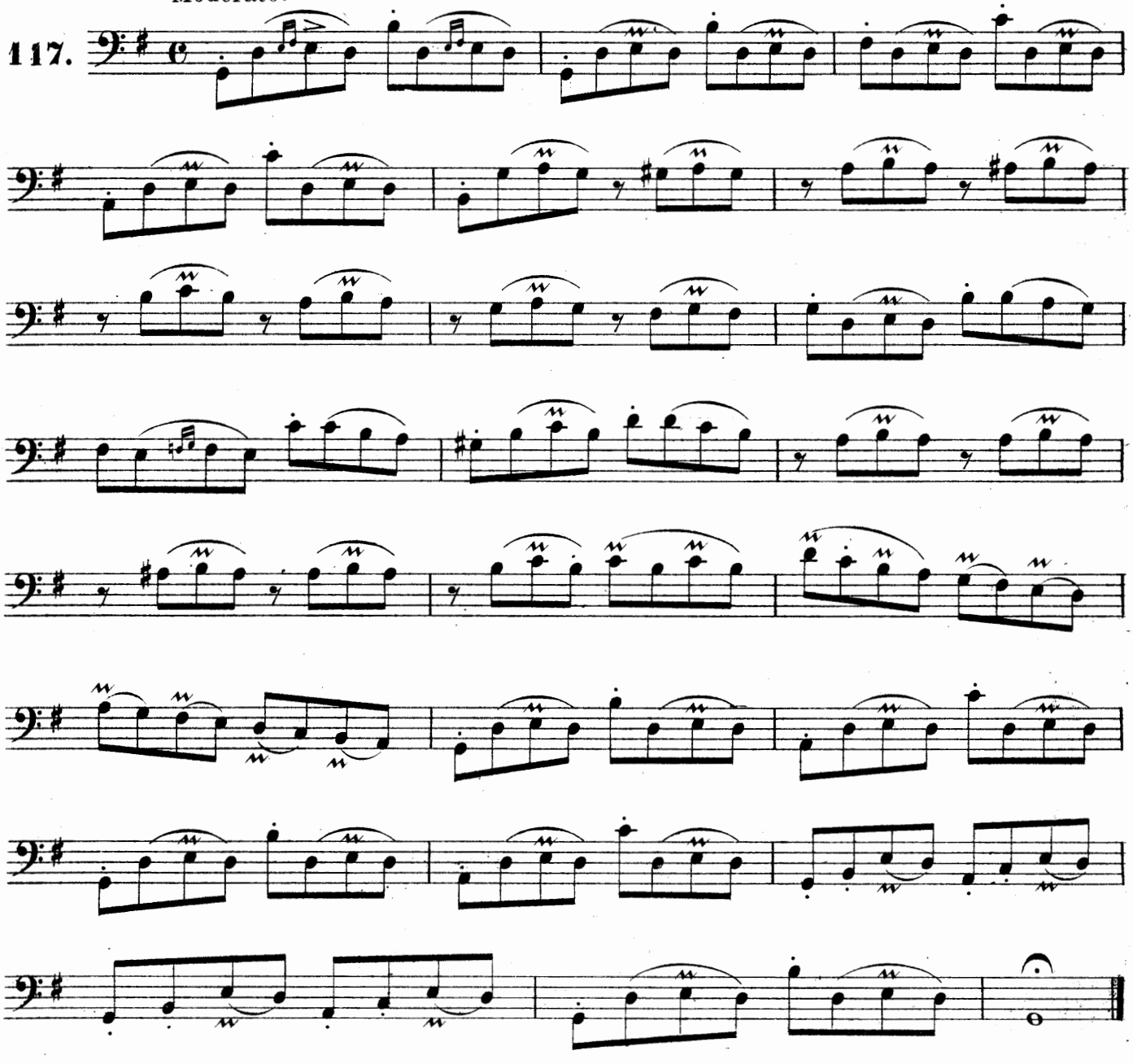
The passing Shake, often written thus ~~ must be played quick and round in the following manner.



EXERCISE.

Moderato.

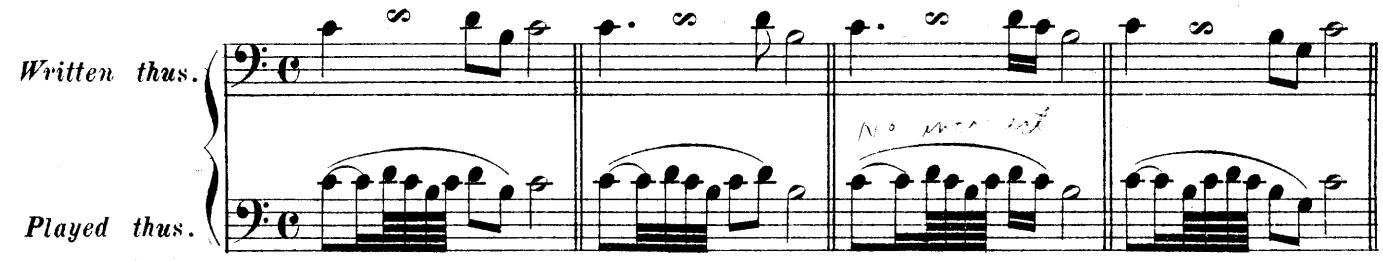
117.



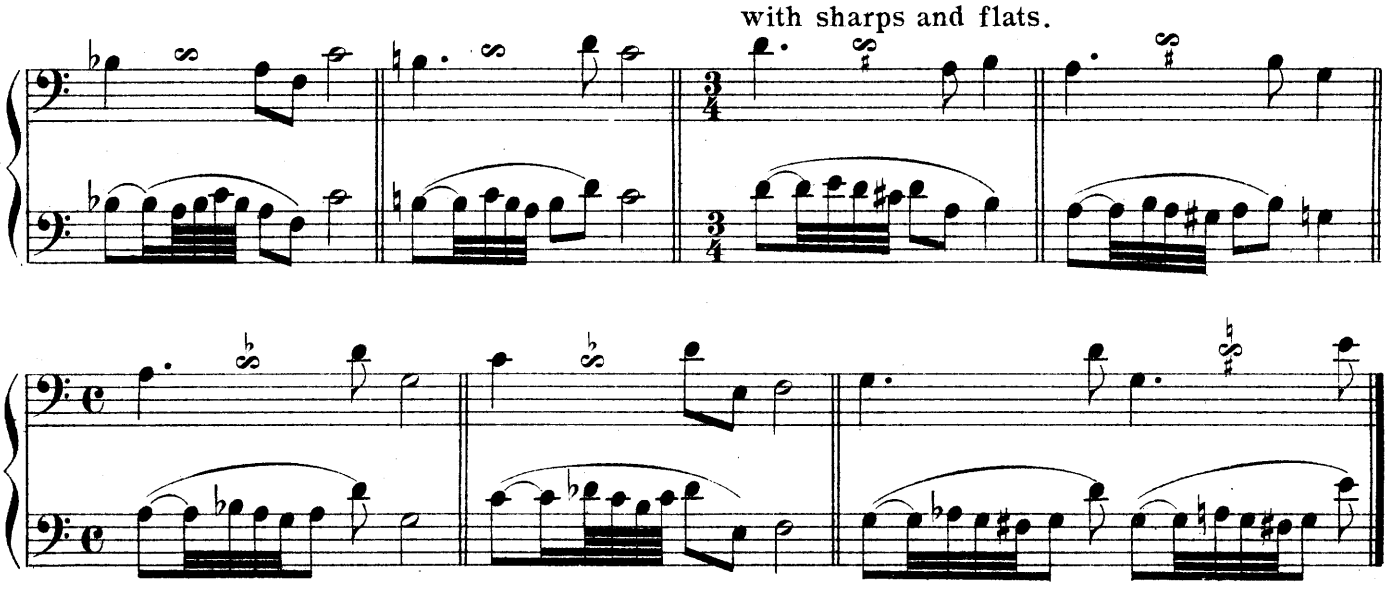
THE GRUPPETTO OR TURN.

Is composed of three grace notes, placed between or 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, or in case a ♯ above and beneath (∞) indicates that both, the upper and lower grace note must be sharp.— The same rule applies to flats— only that the graces must be half a tone lower in this case.

EXAMPLE.



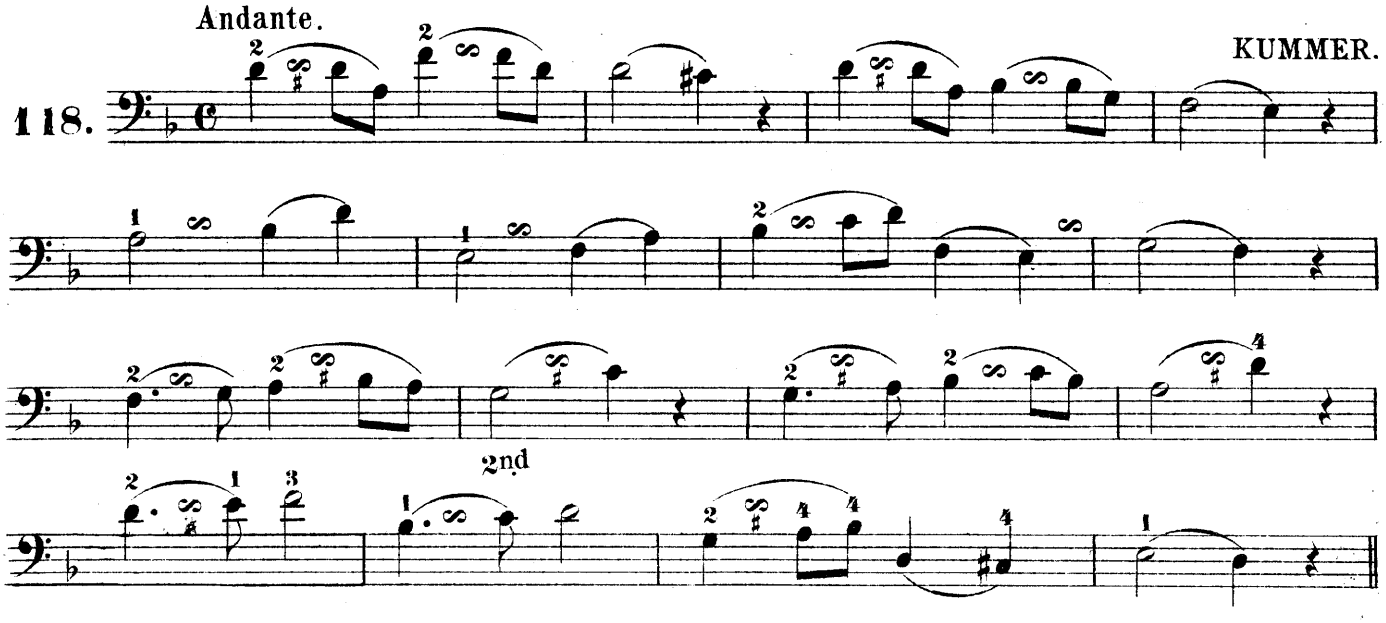
with sharps and flats.



Andante.

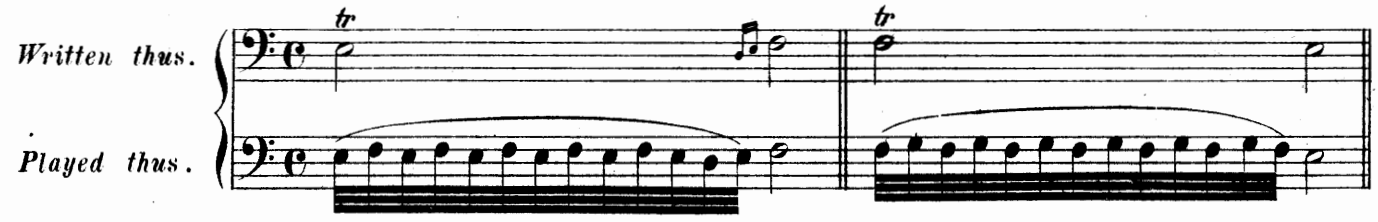
KUMMER.

118.

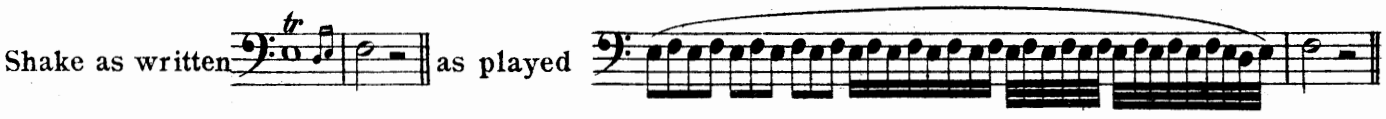


THE SHAKE.

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



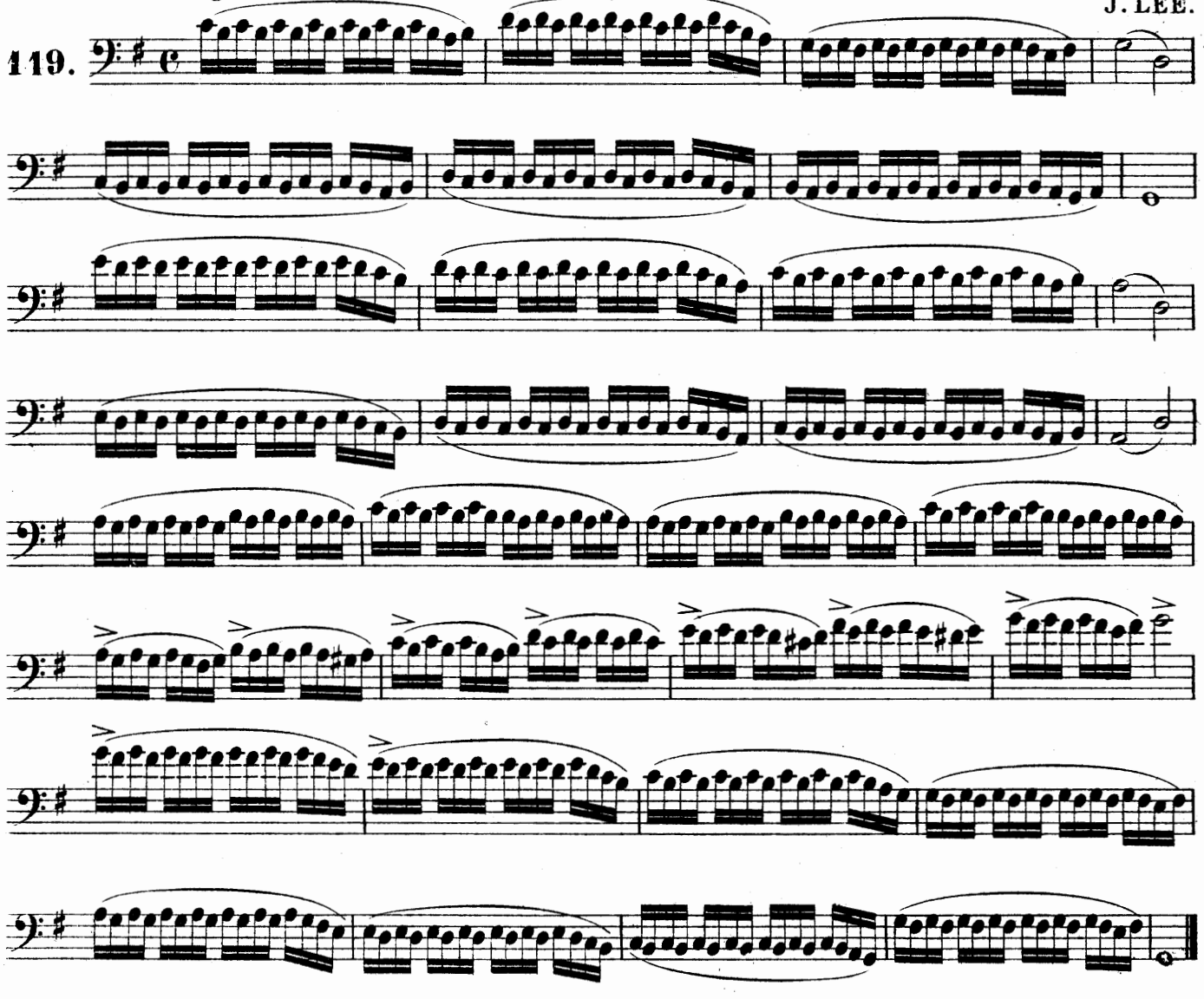
To acquire a fine shake, the fingers must be raised high and fall perpendicularly upon the string.— The shake should be practiced and in many cases when performed begin slowly and increase the velocity gradually.



EXERCISE TO PREPARE THE SHAKE.

Allegro moderato.

J. LEE.

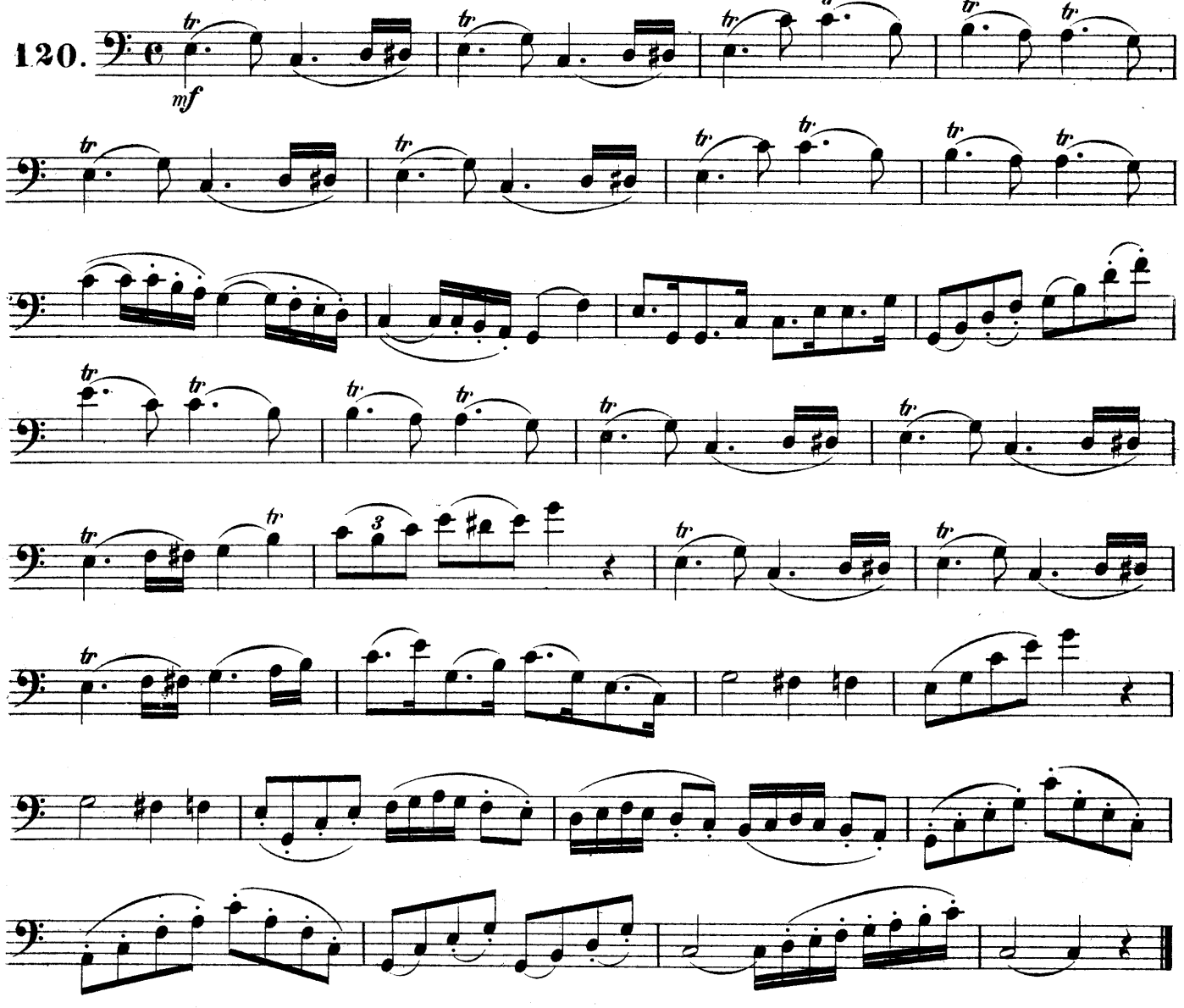


EXERCISE.

A. GOUFFÉ.

Maestoso.

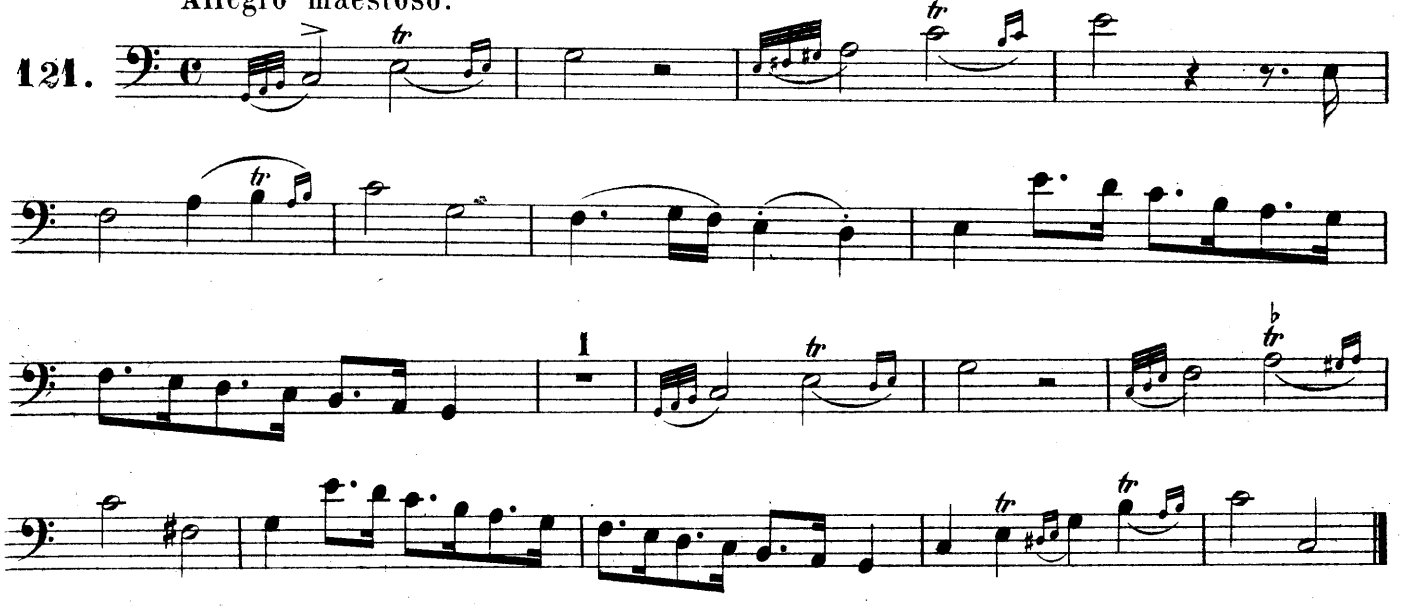
120.



EXERCISE.

Allegro maestoso.

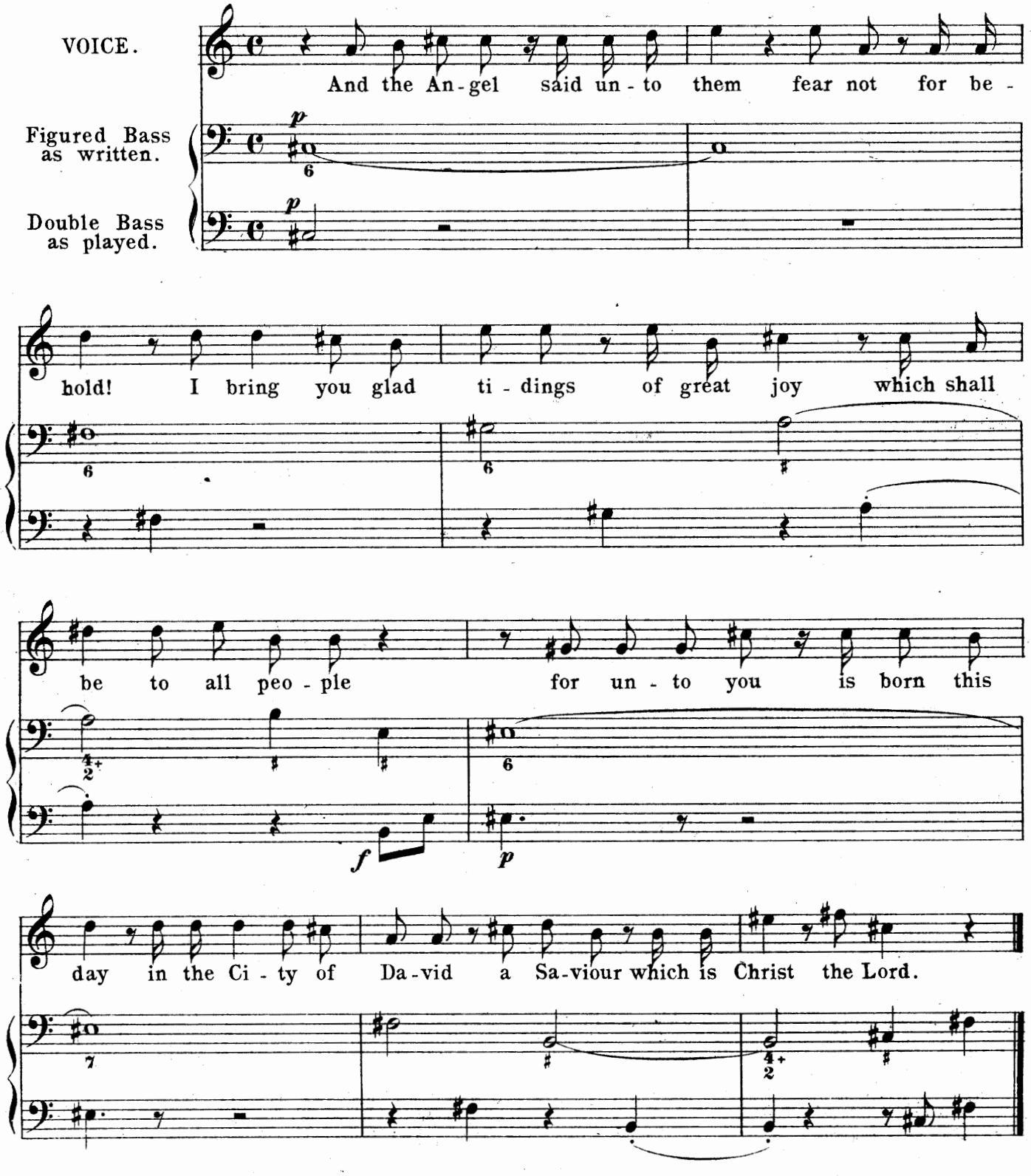
121.



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.

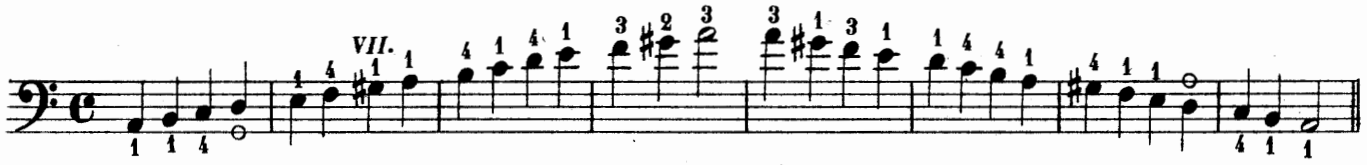
"AND THE ANGEL" *Recit.* from HÄNDEL'S "MESSIAH."



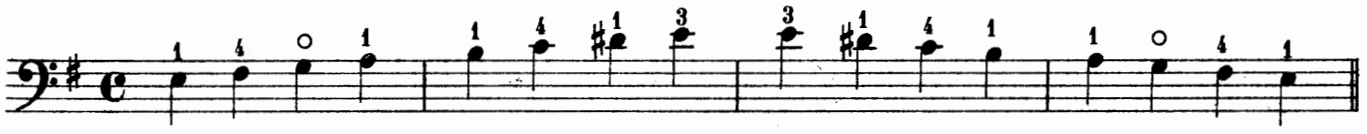
The Harmonic Minor Scale.

The Harmonic Minor Scale differs from the melodic, as only the seventh degree is raised by an accidental, which remains whether ascending or descending.

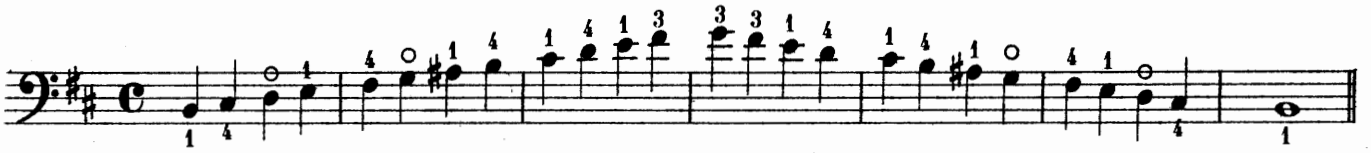
SCALE OF A MINOR.



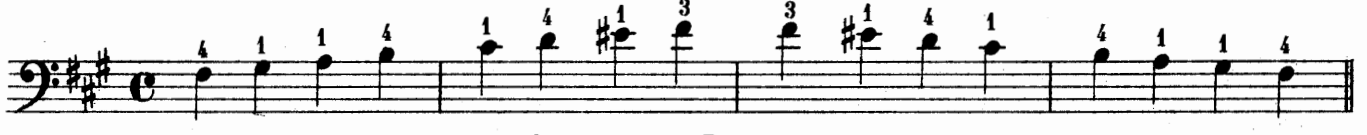
SCALE OF E MINOR.



SCALE OF B MINOR.

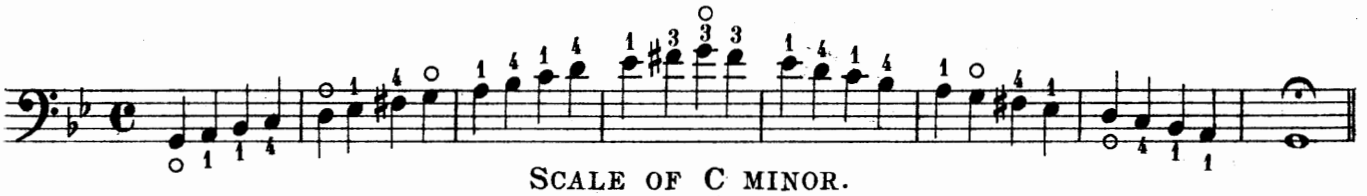


SCALE OF F♯ MINOR.

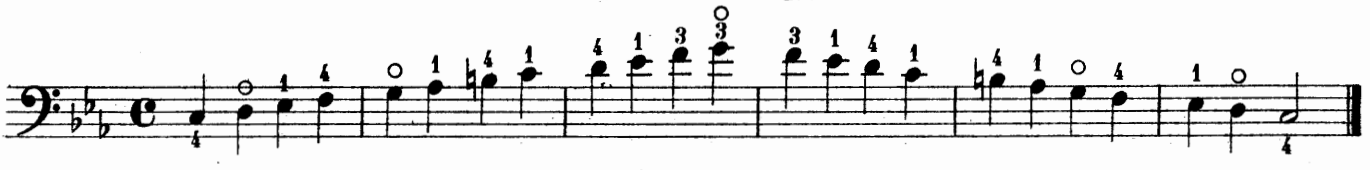


SCALE OF D MINOR.

SCALE OF G MINOR.



SCALE OF C MINOR.



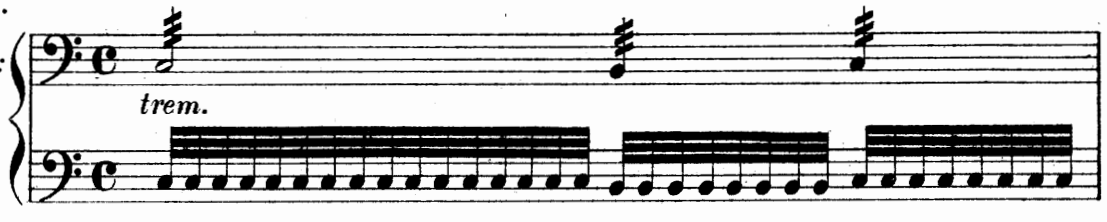
All the other harmonic minor Scales follow this rule.

The Tremolando. (ABBREVIATED TREM.)

The Tremolando is done in a shaky manner with the bow; only a short part of the latter is employed.

Written thus:

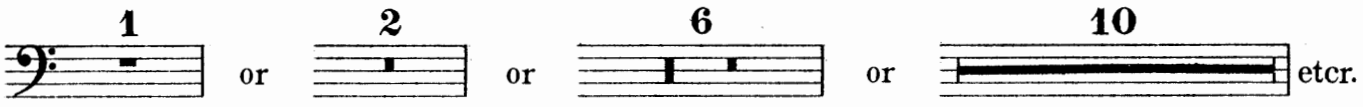
Played thus:



etcr.

Rests.

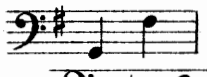
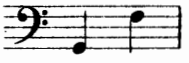
When a composition requires a long silence for an instrument, this is indicated by numbered rests, thus:



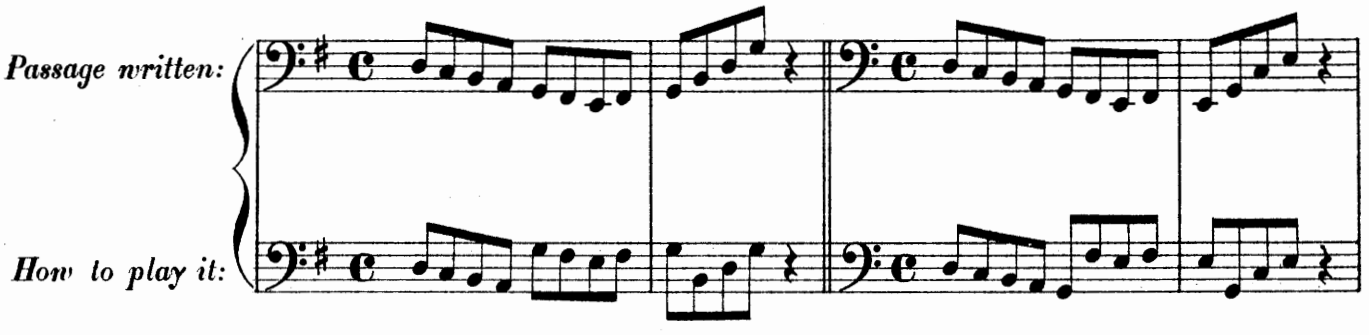
This means, so many bars as the number over the rest indicates should be quietly counted.

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.

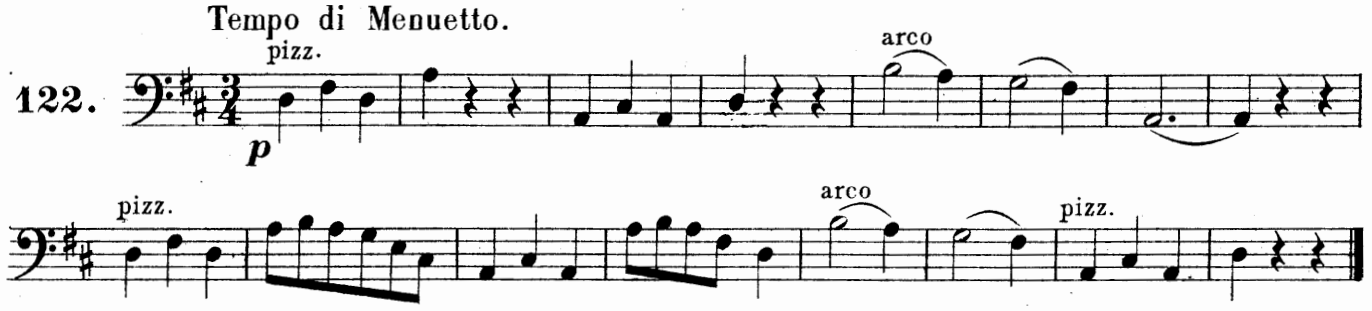


The Pizzicato. (ABBREVIATED PIZZ.)

Pizzicato, is to make the string vibrate by touching it with the fingers in the manner of the harp. The string must be pulled obliquely by the first finger of the right hand so as to cause a strong vibration. When the pizzicato ceases, arco is put, which means, that the bow should be used again.

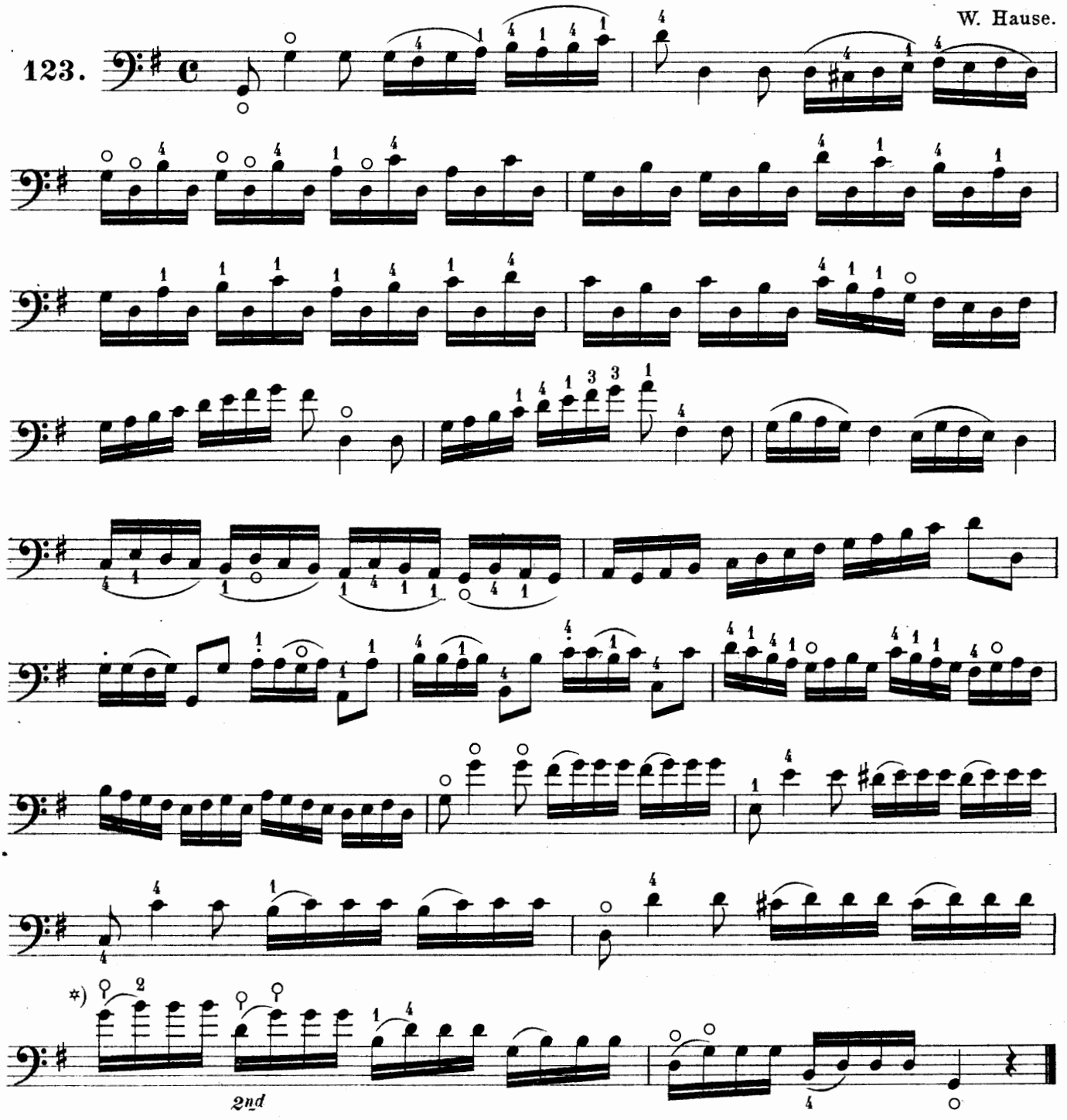
Tempo di Menuetto.

122.



Various Exercises.

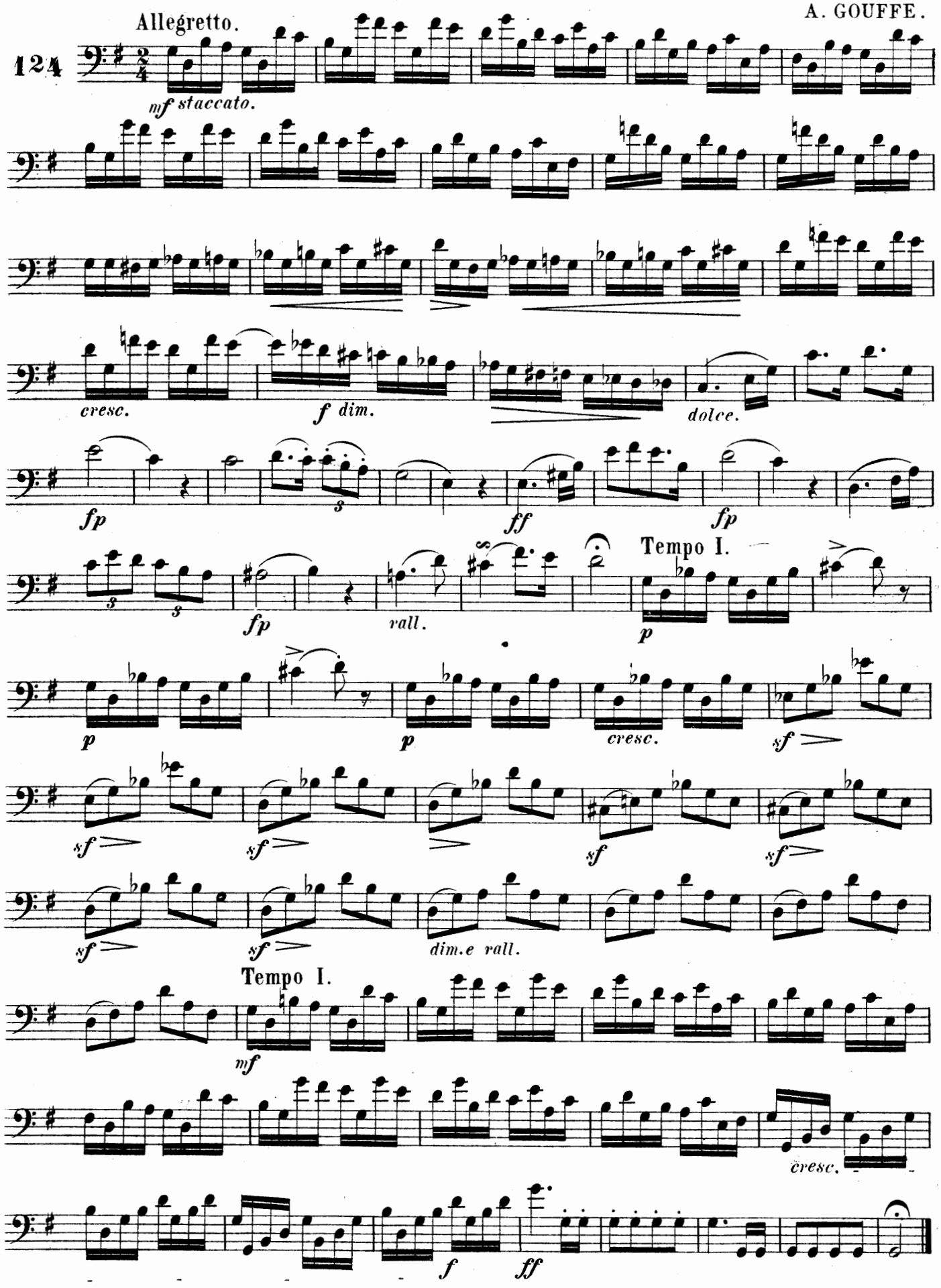
123. W. Hause.



*) This sign ♀ indicates the thumb.

Allegretto. A. GOUFFÉ.

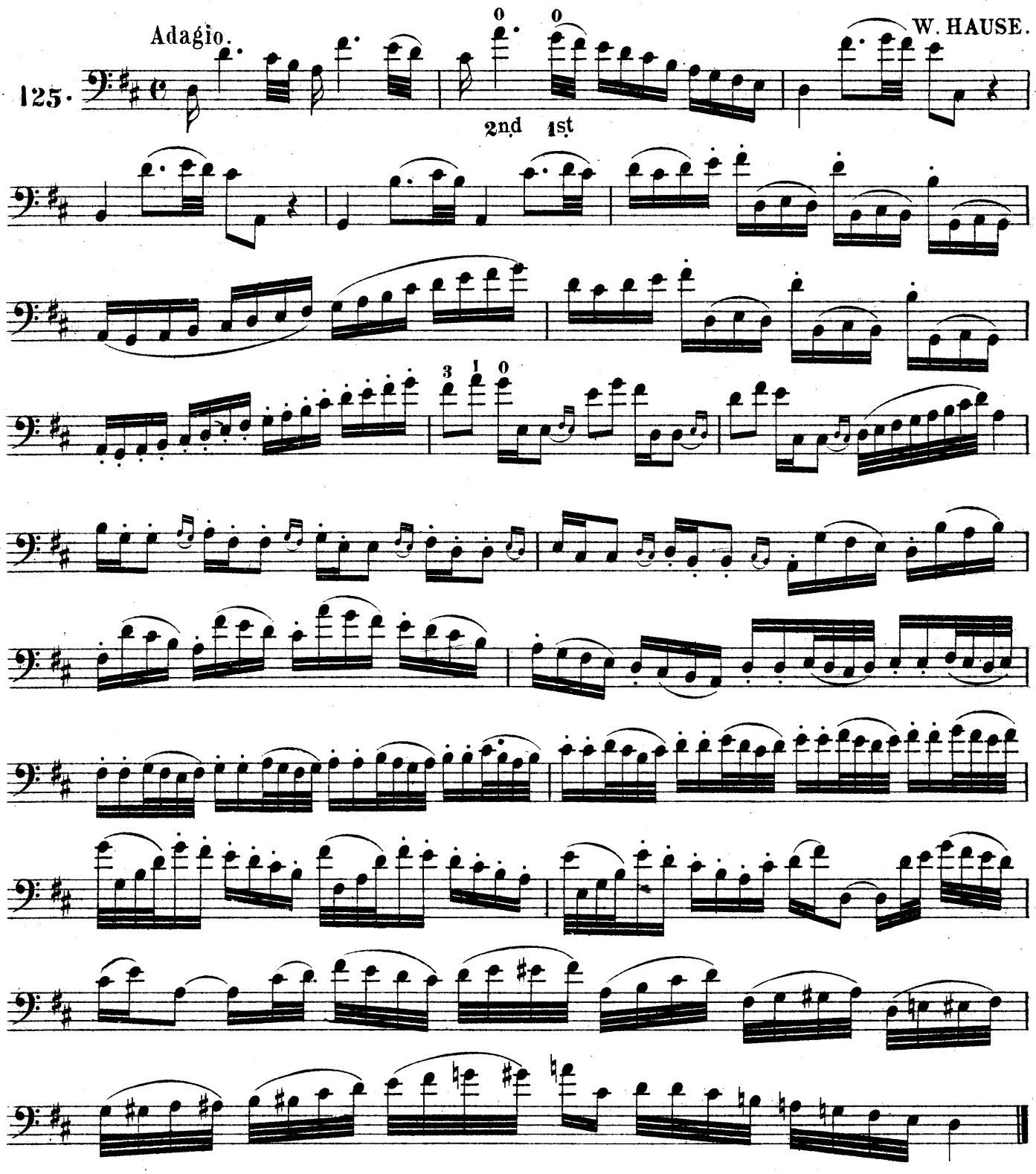
124



Adagio.

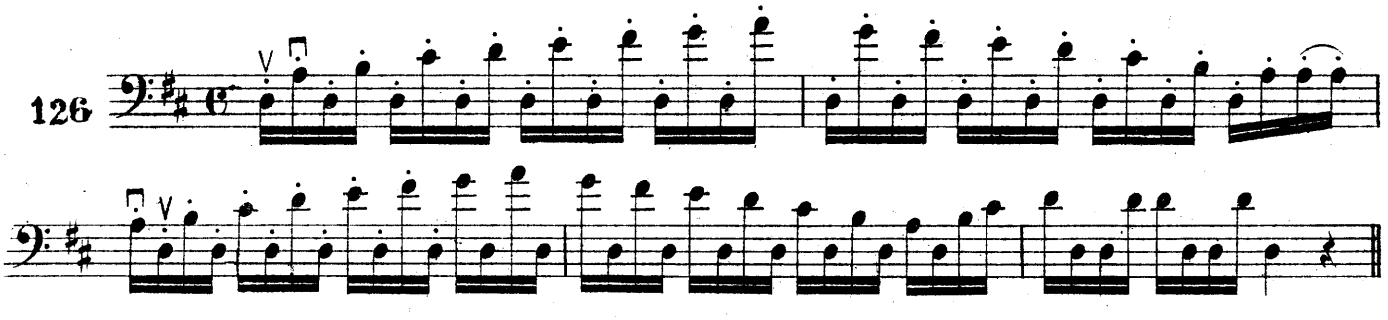
W. HAUSE.

125.



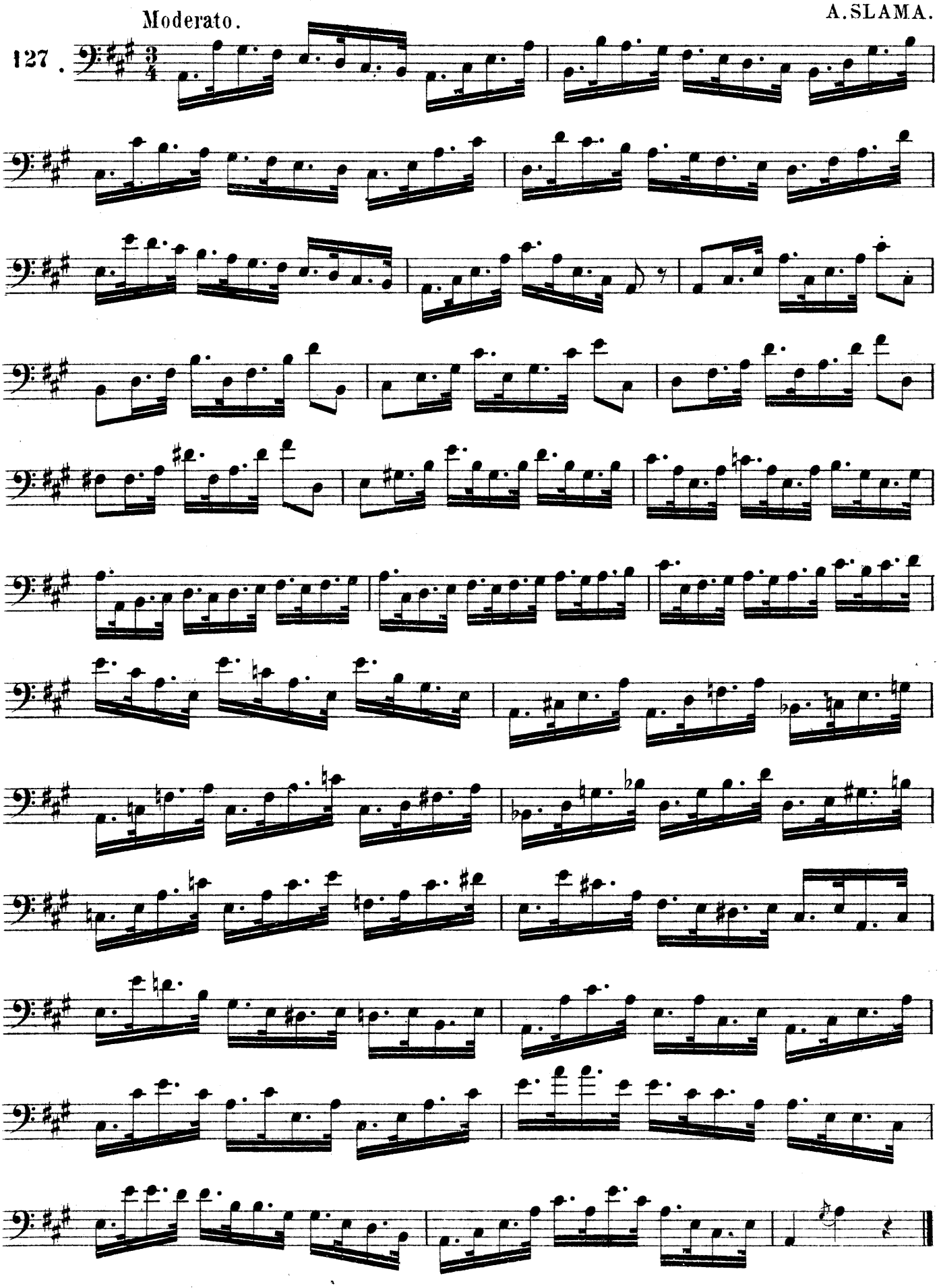
EXERCISE.

126



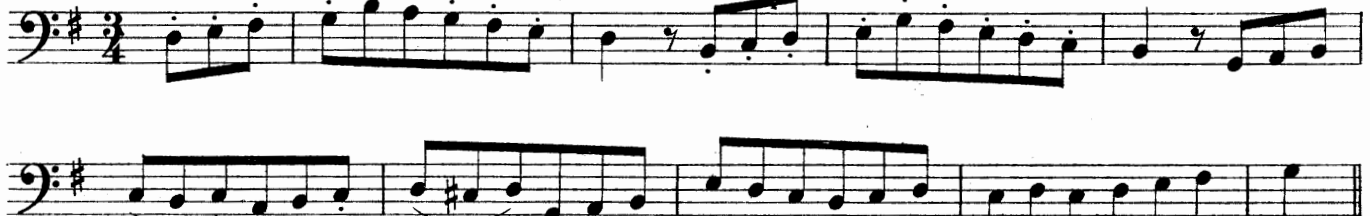
Moderato. A. SLAMA.

127.

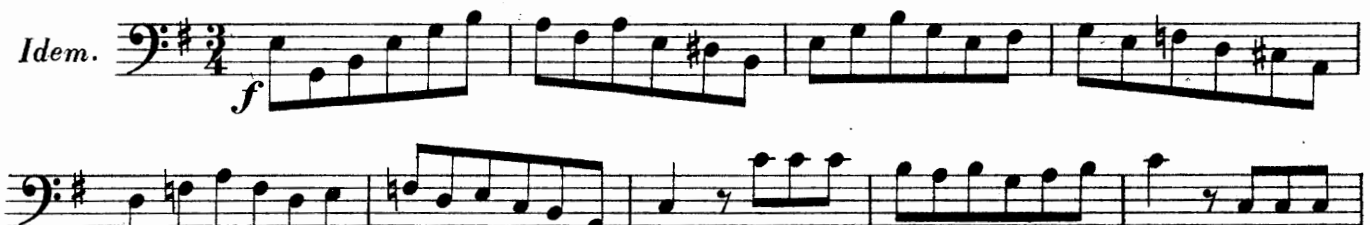


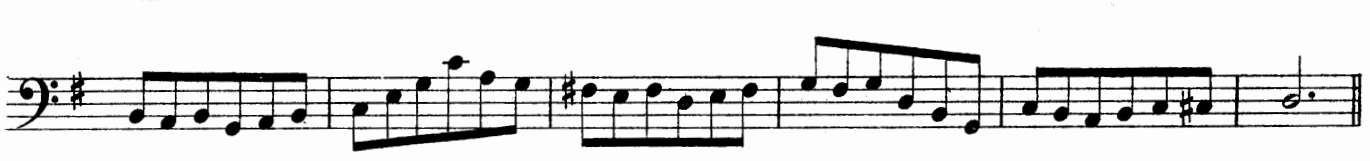
Fragments of Bass Parts from various Symphonies.

Allegro. Haydn.



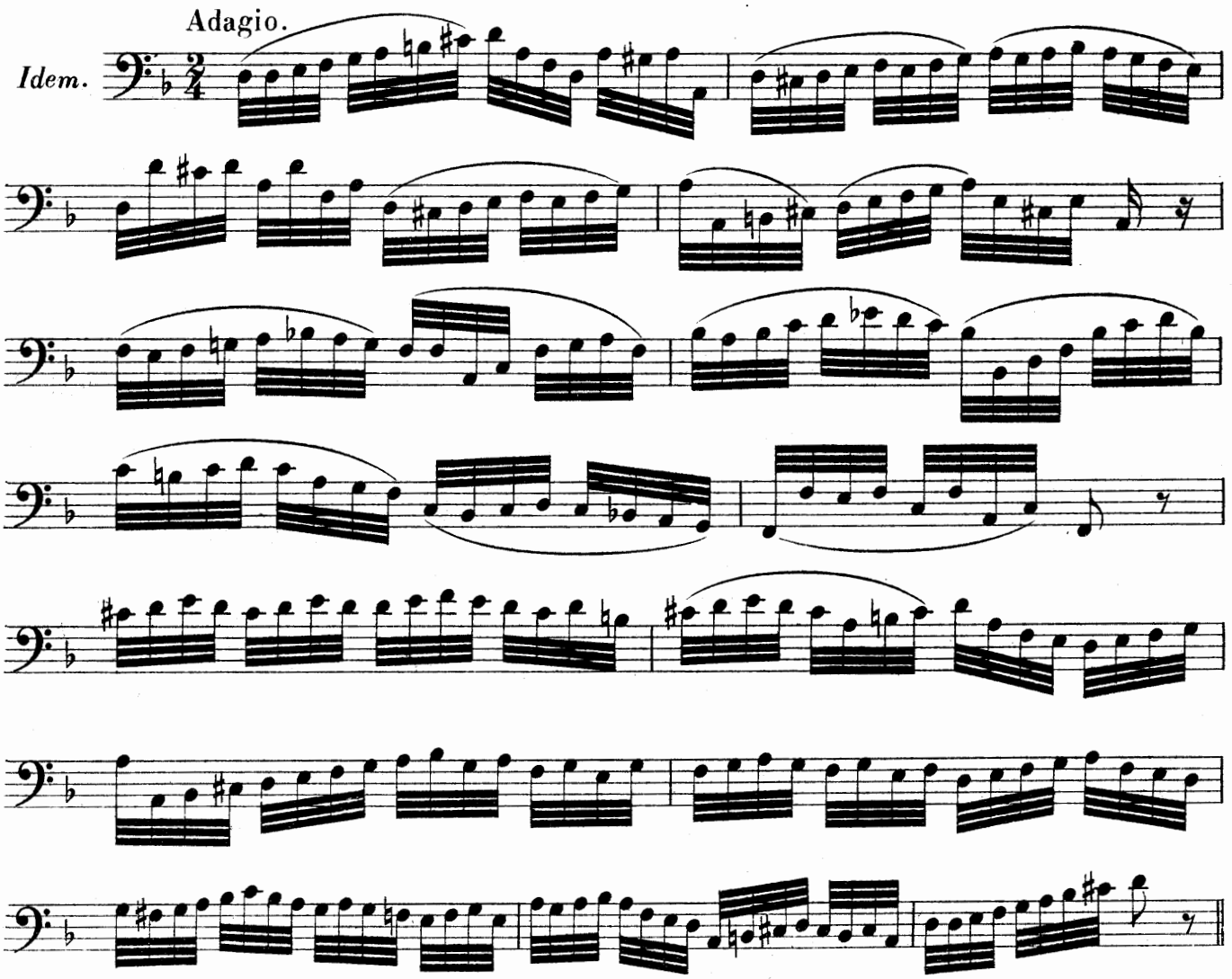
Idem.





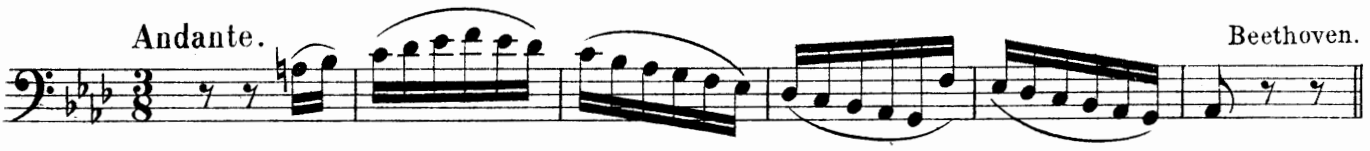
Adagio.

Idem.

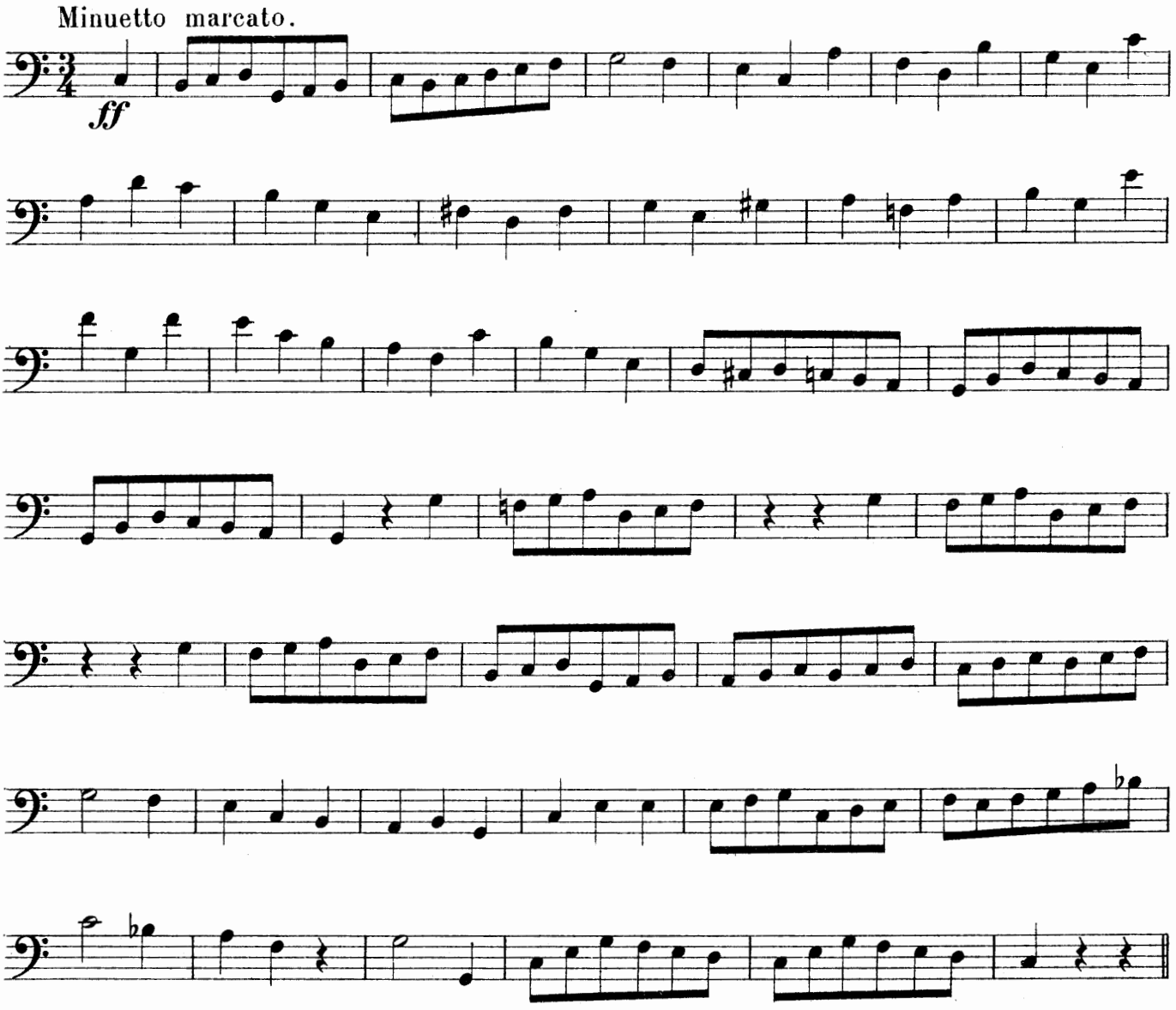


Andante.

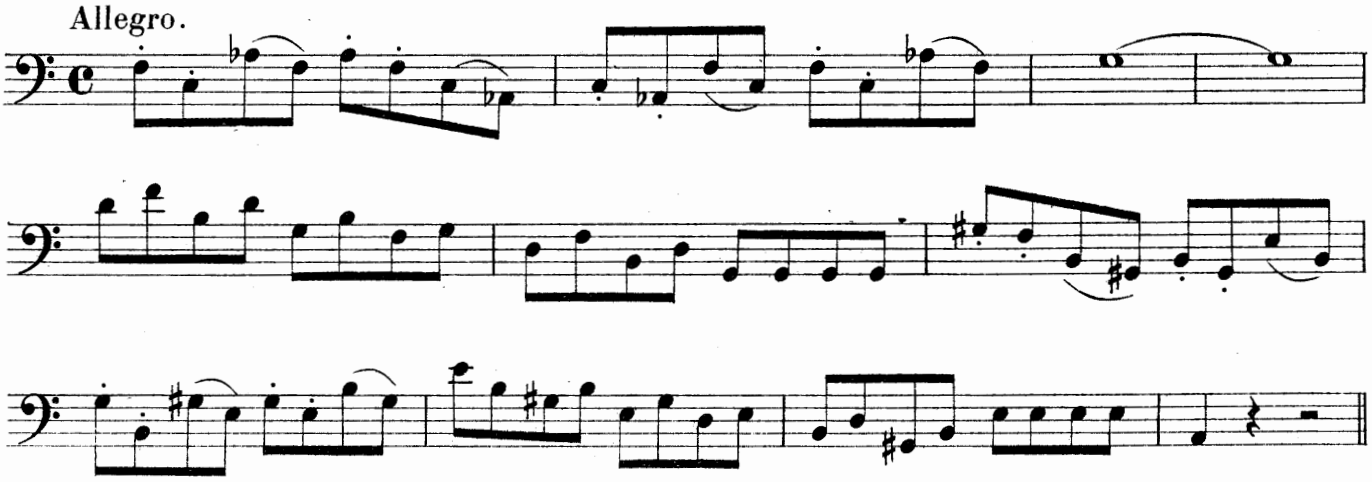
Beethoven.



Minuetto marcato.

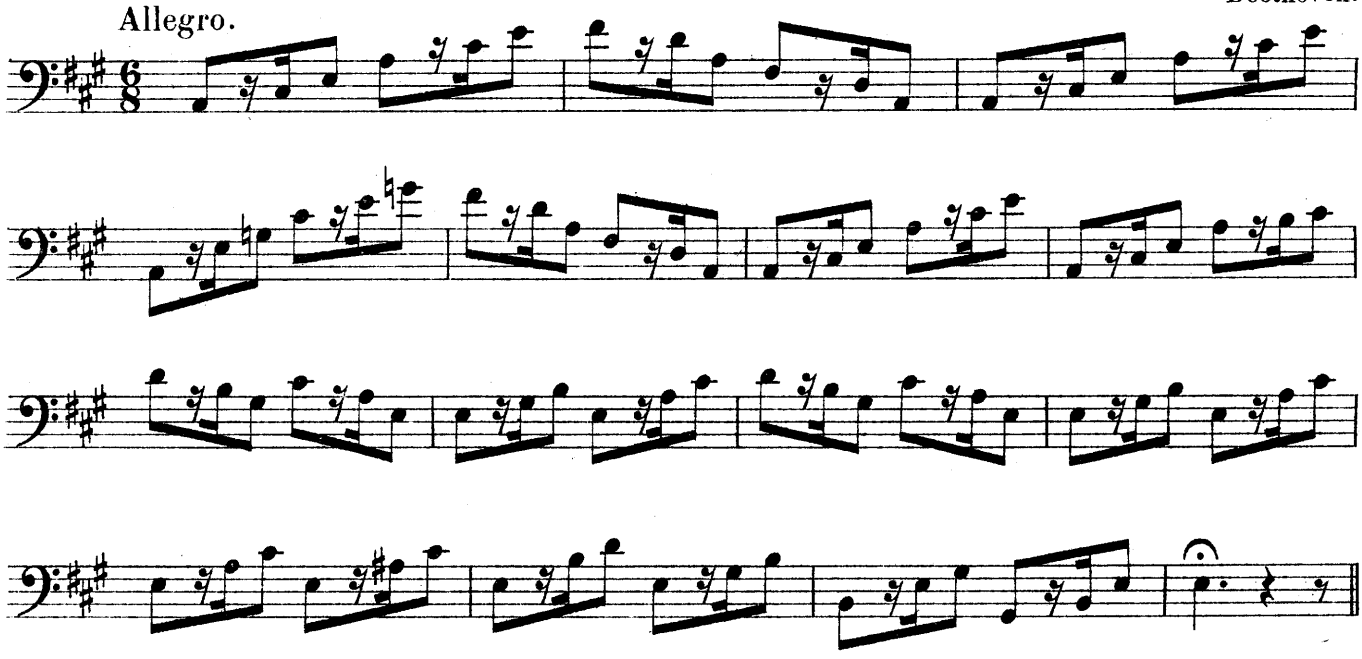


Allegro.



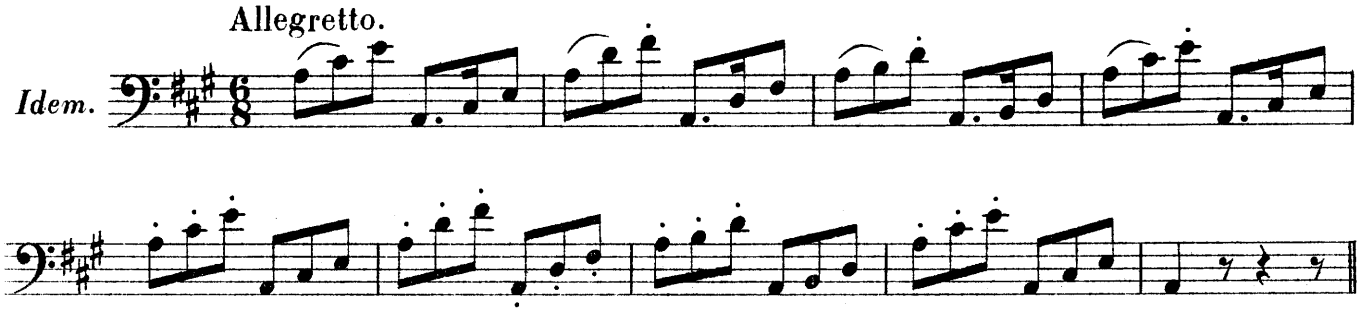
Beethoven.

Allegro.



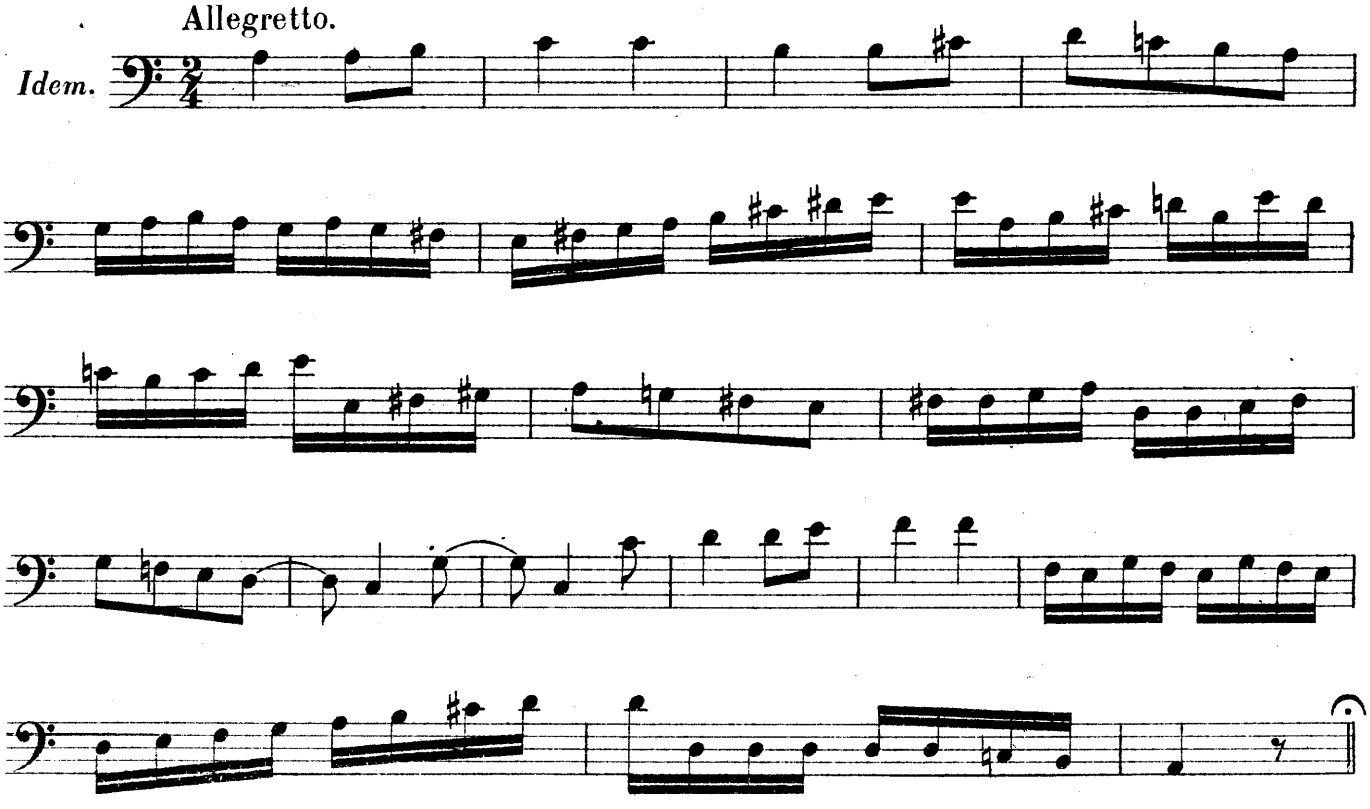
Allegretto.

Idem.



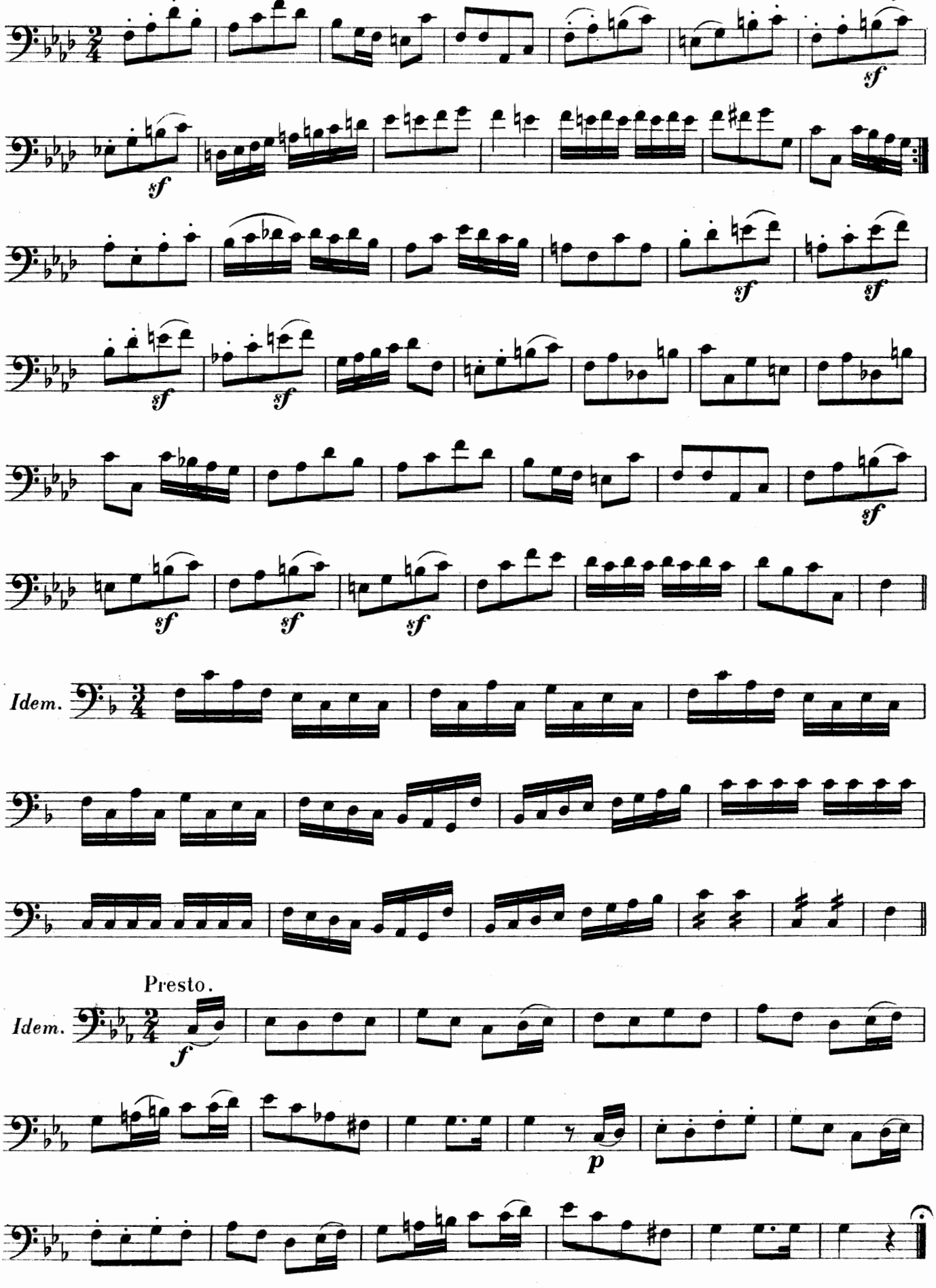
Allegretto.

Idem.



Vivace assai.

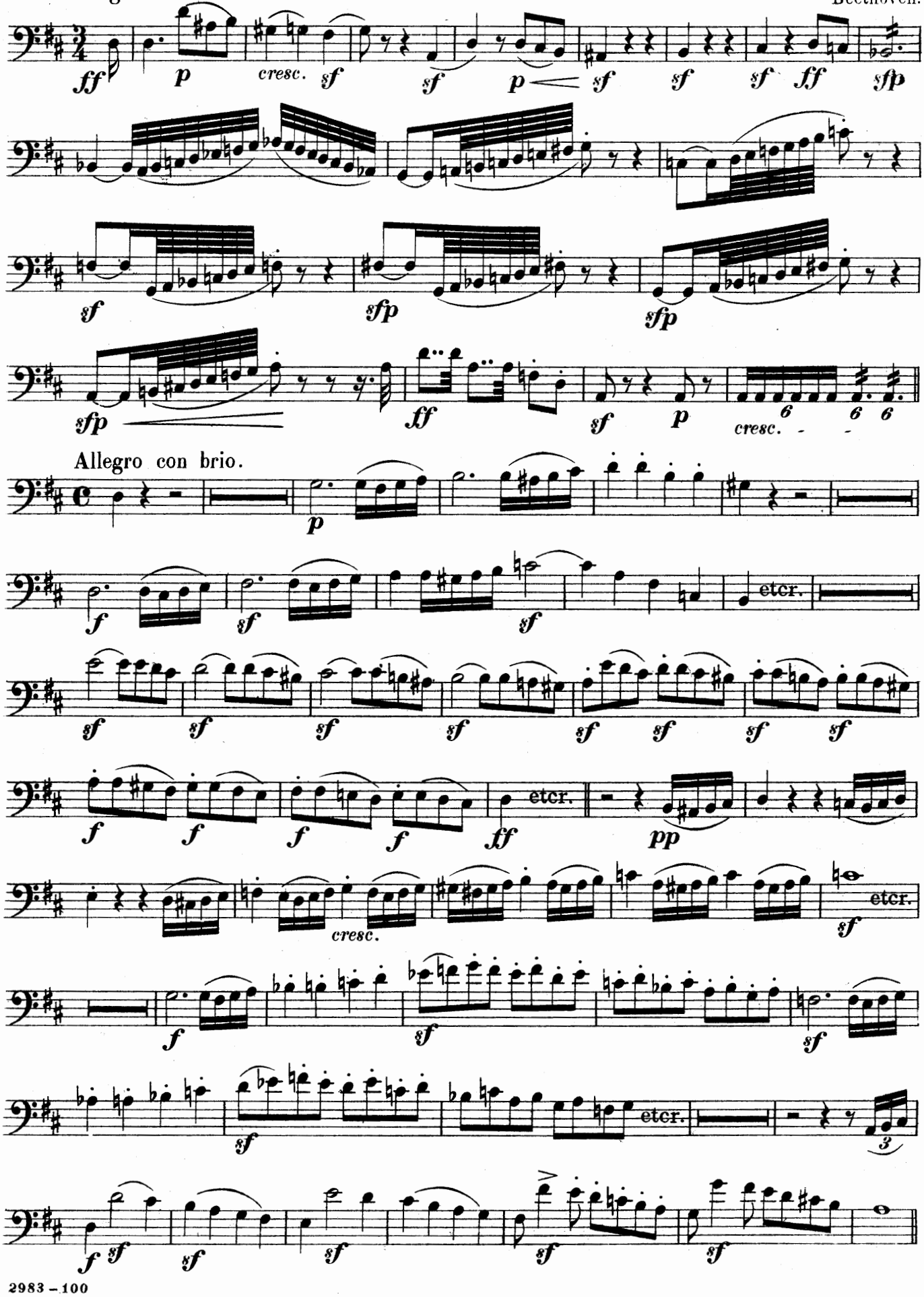
Haydn.



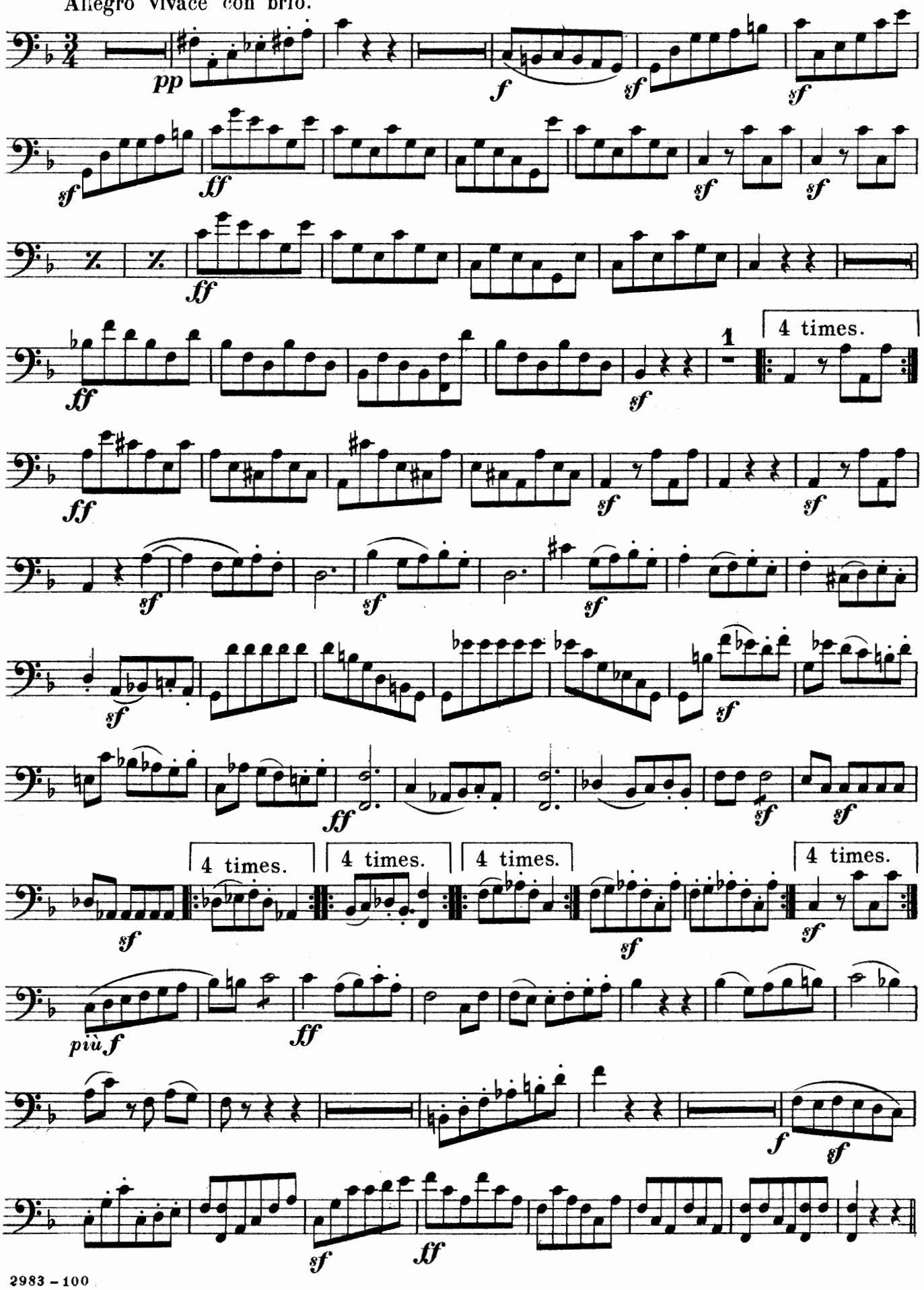
SYMPHONY № 2.

Adagio molto.

Beethoven.



Allegro vivace con brio. Beethoven.



Tempo di Menuetto.

più *f* *ff*

p *cresc.*

Celebrated Recitative from the 9th Symphony.

Présto. Beethoven.

f

dim. *p*

Allegro non troppo. Tempo I.

ff

dim. *rit.* *poco Adagio.*

f

dim.

Tempo I.

p

ff

Allegro assai.

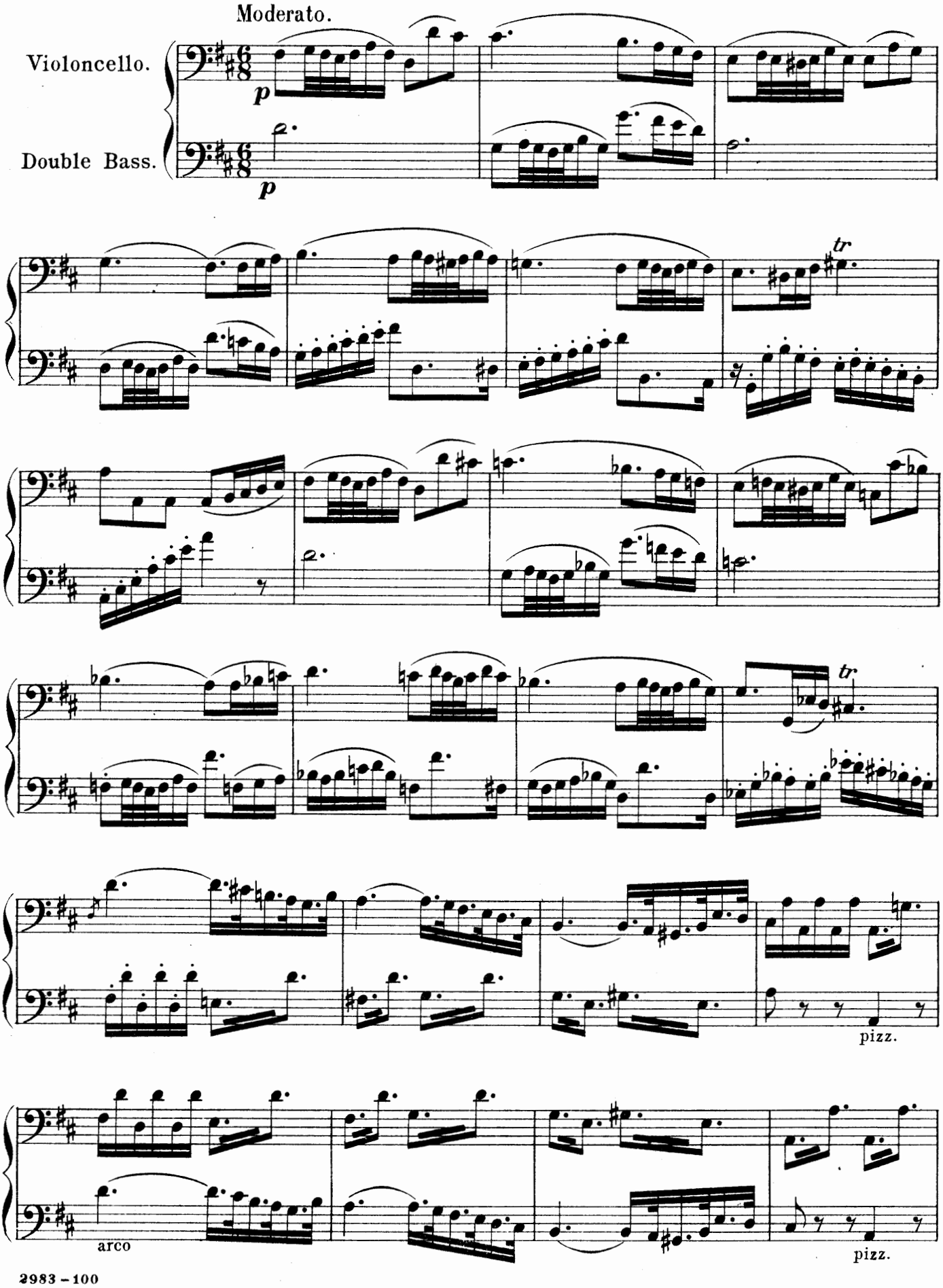
f

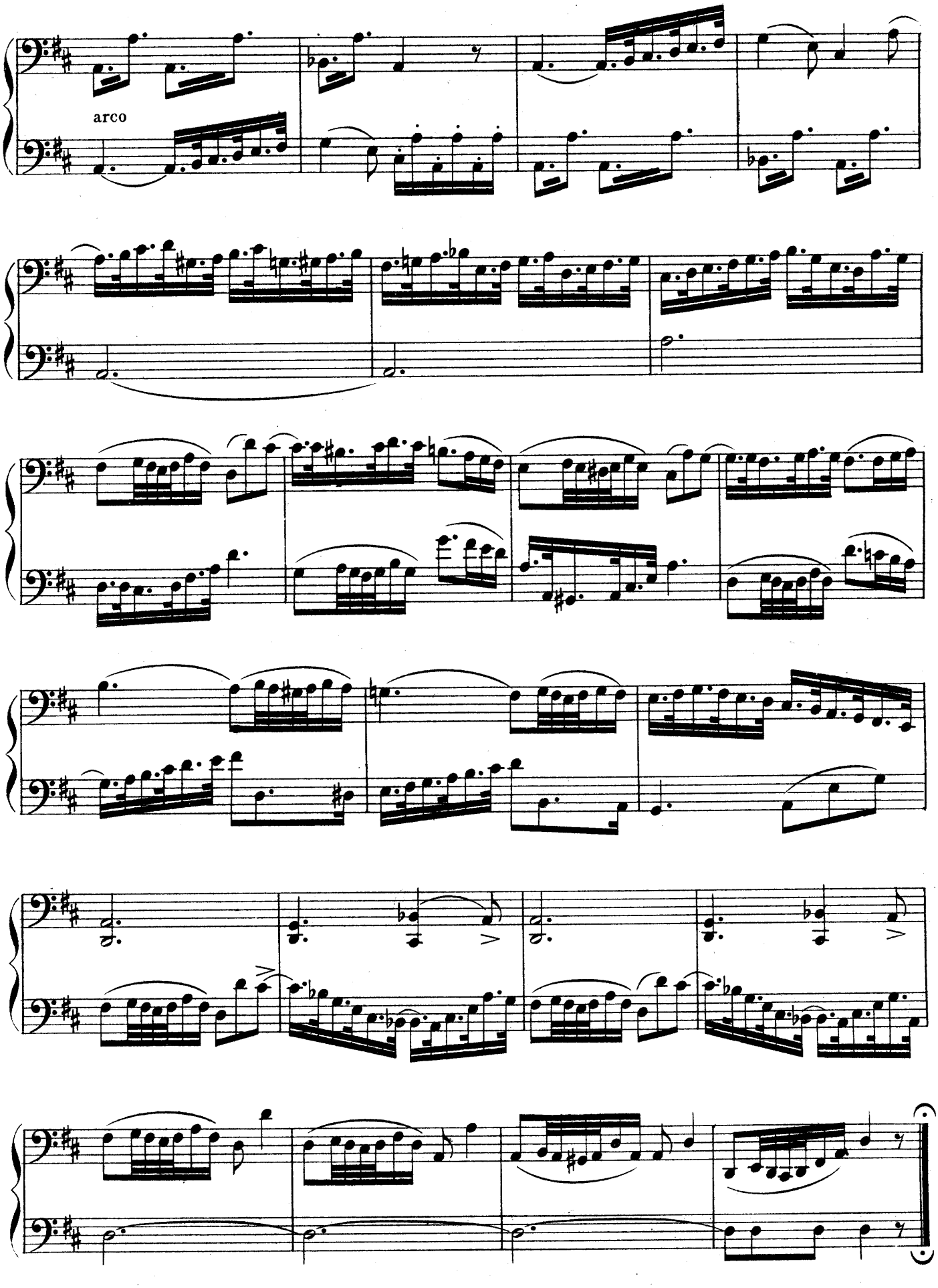
f

Presto.

ff

Duet for Violoncello and Bass.



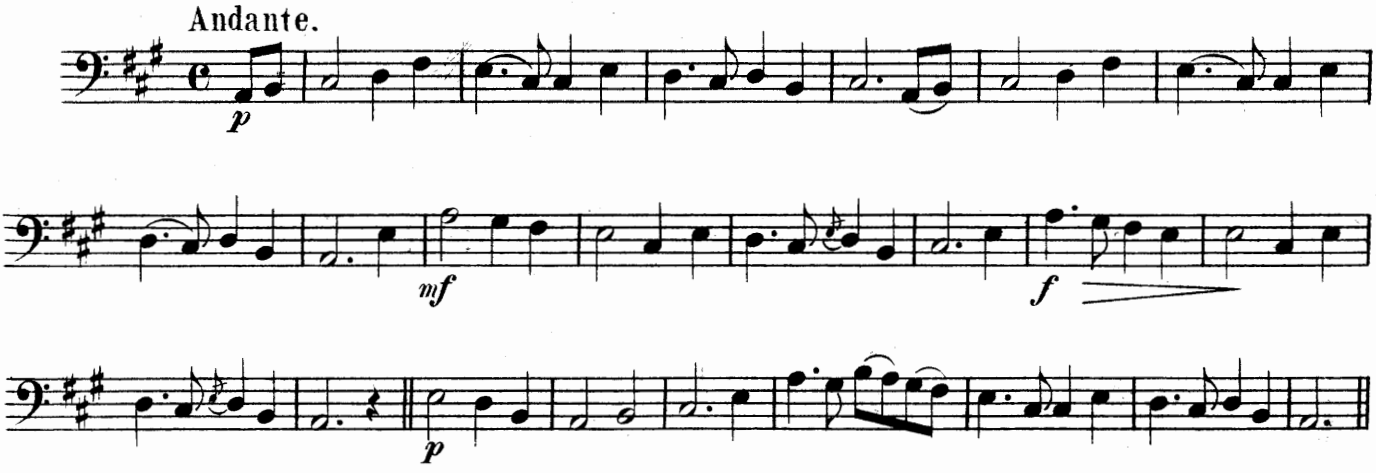

arco

APPENDIX.

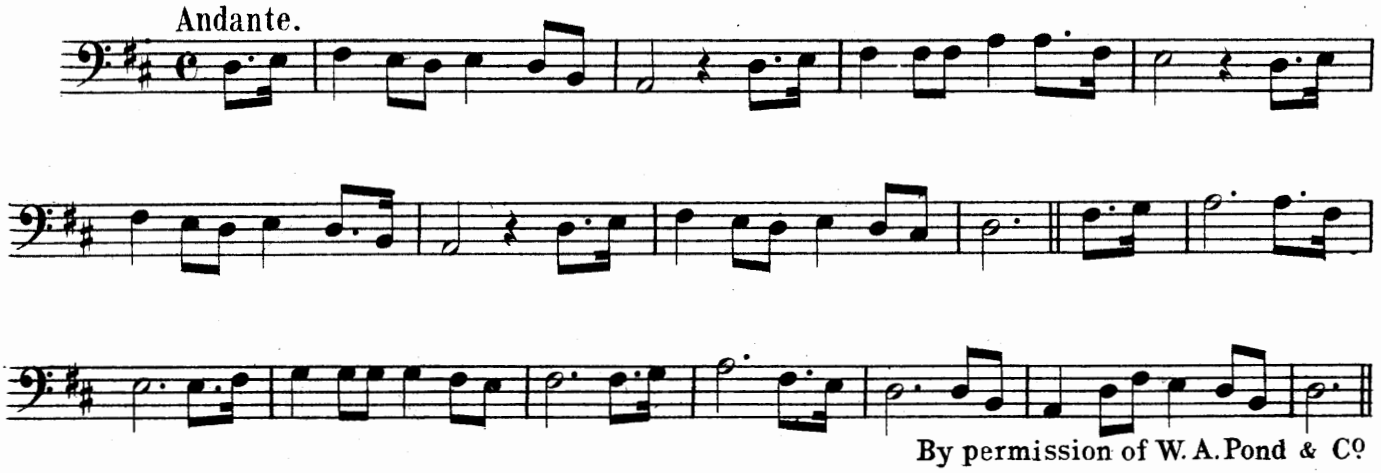
Selected compiled and arranged by

HARRY PRENDIVILLE.

Home Sweet Home.

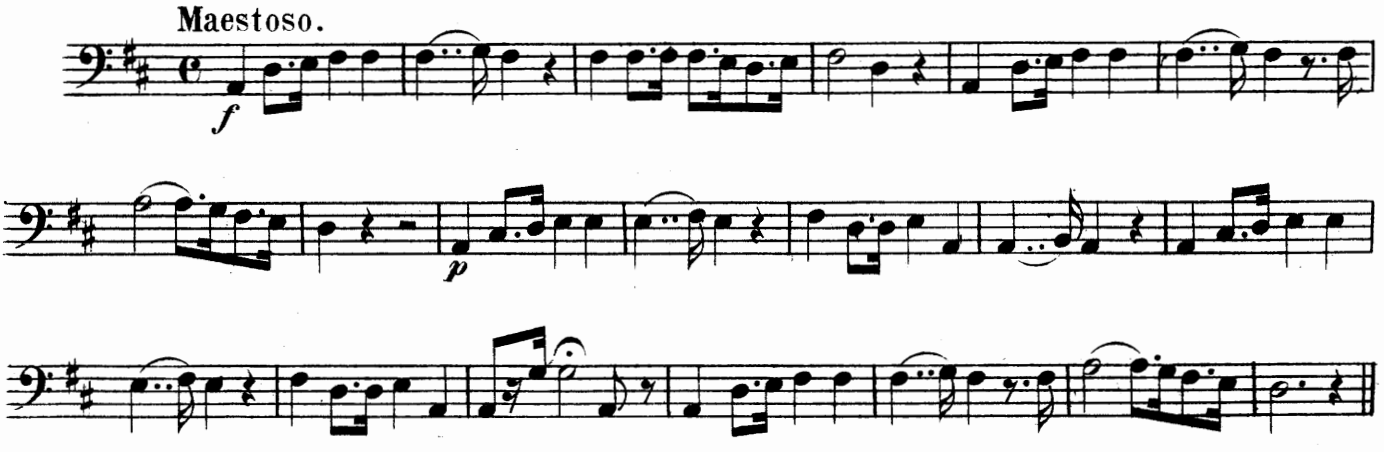


Sweet By and By.

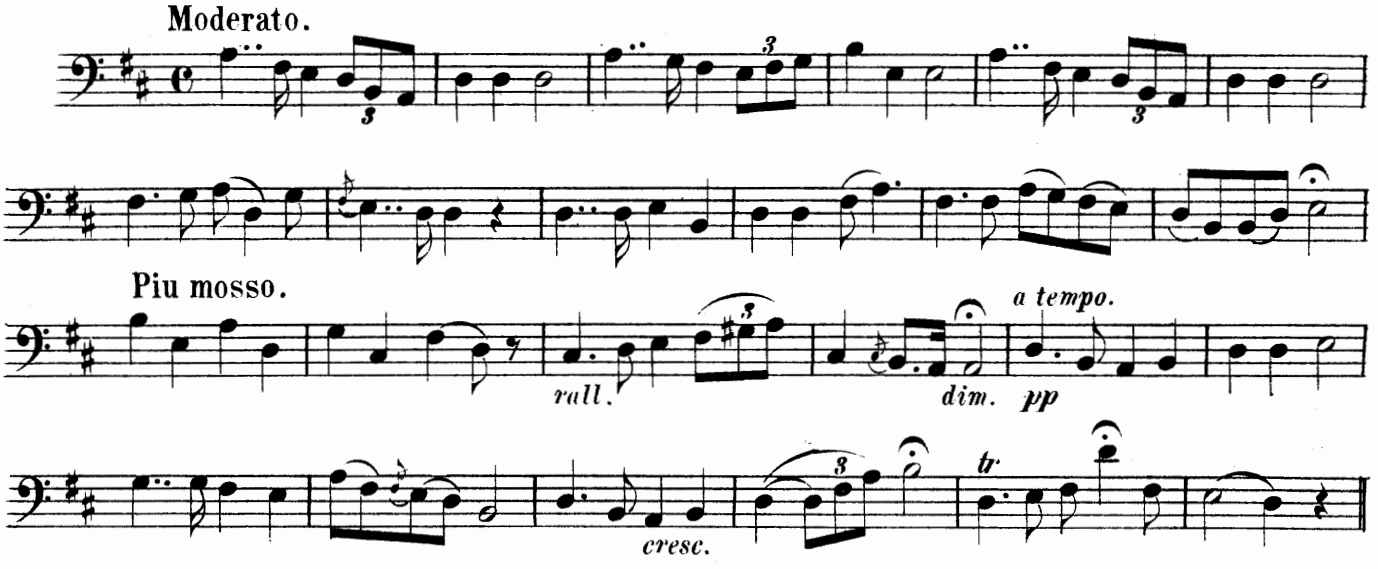


By permission of W. A. Pond & Cº

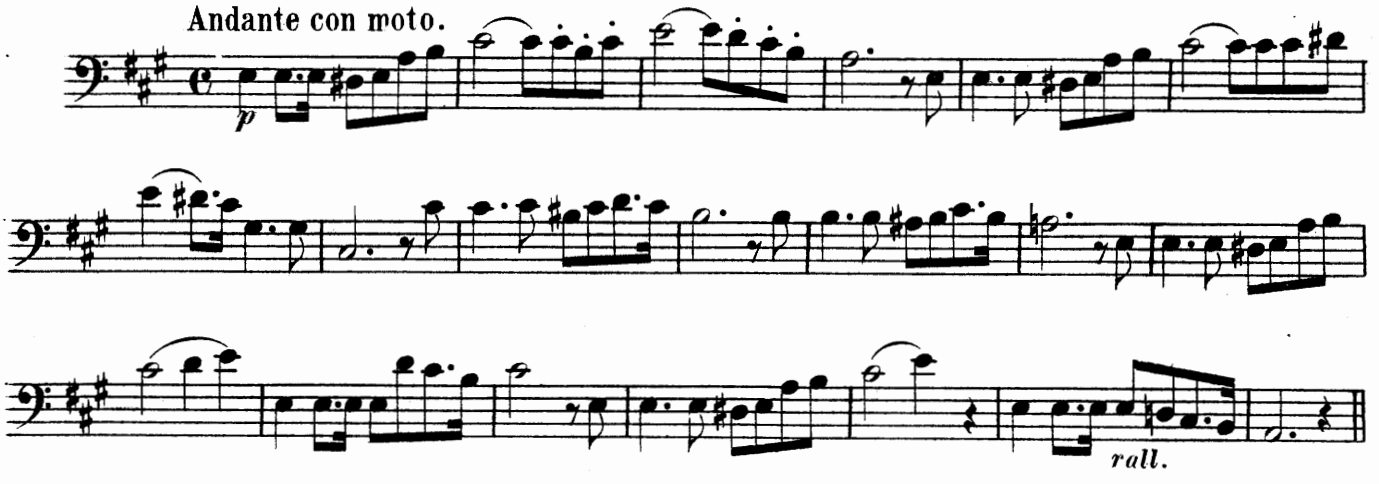
Send forth the call Victorious.



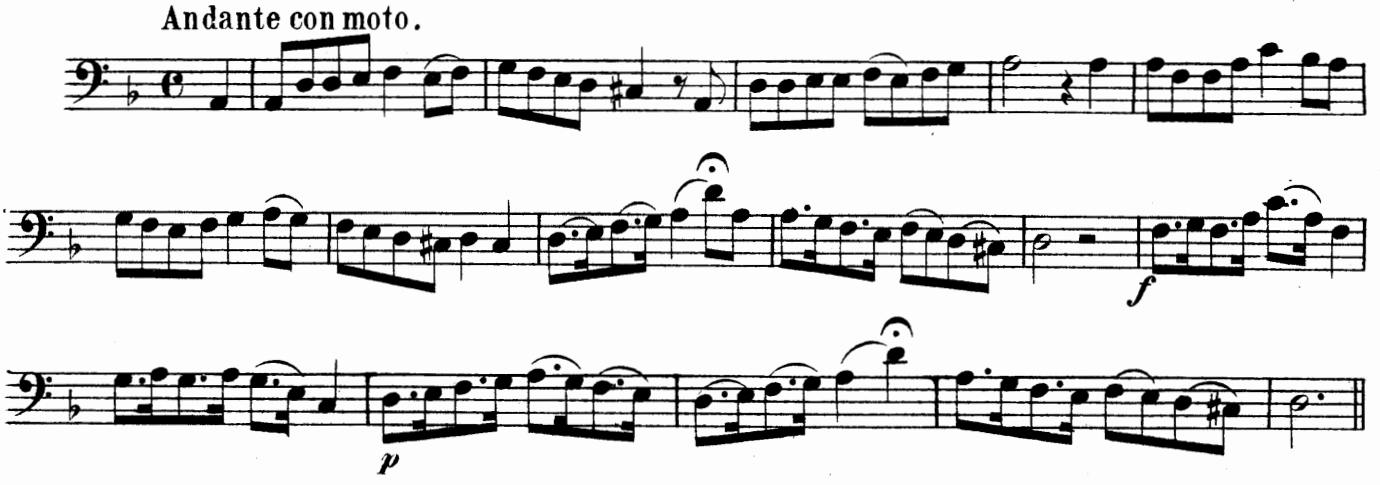
Killarney.



Rock'd in the Cradle of the deep.



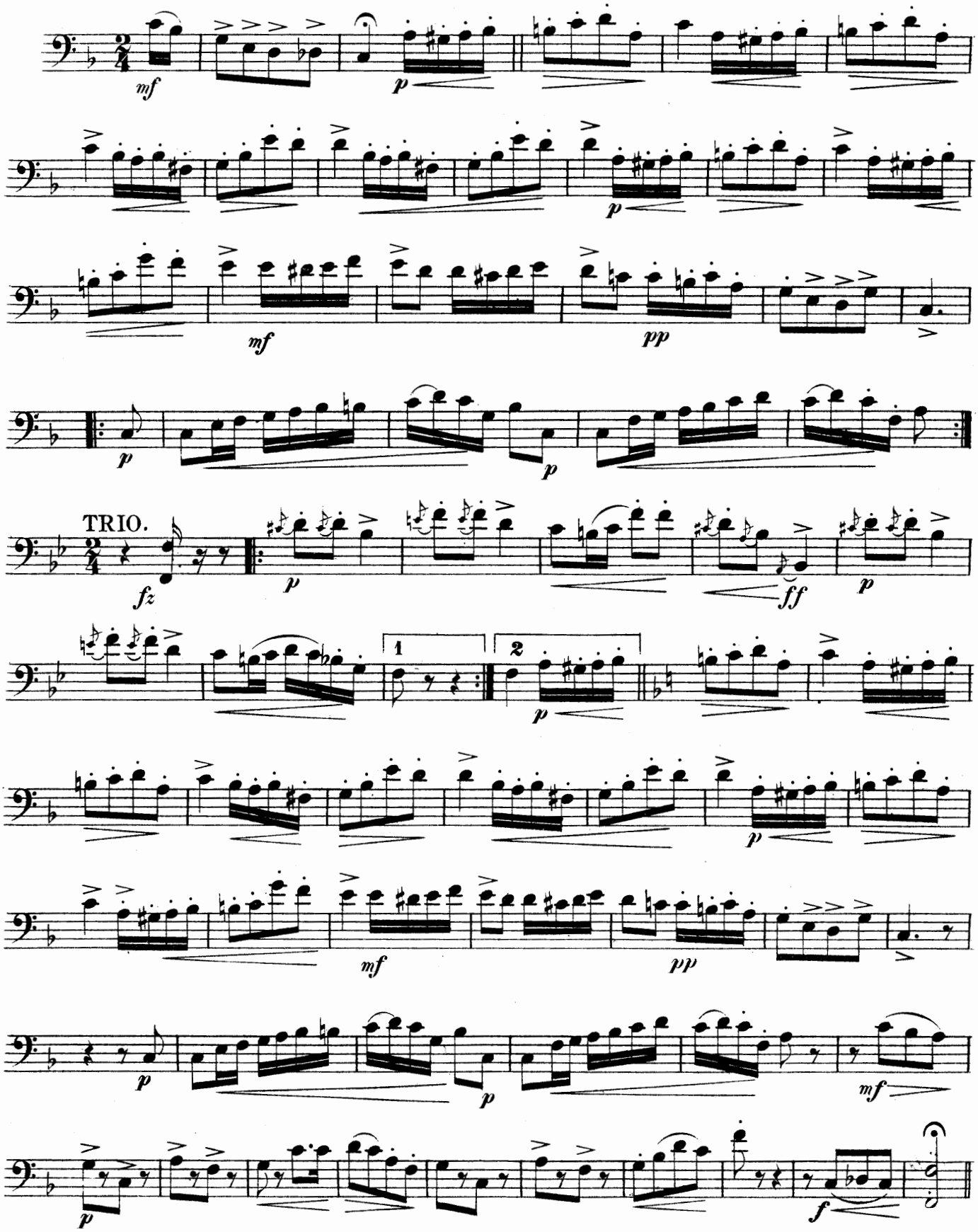
The Cruiskeen Lawn.



Something for the Oldest.

CONCERT POLKA.

CONTRABASSO SOLO. RUD. BULLERJAHN Op. 53.



VARIATION FOR CONTRA BASS.

BASSO PRINZIPALE.

J. EISENGRÄBER.

INTRODUCTION.

Maestoso.

f

stringendo.

THEMA.

Andante.

p *mf*

p *mf*

VAR. I.

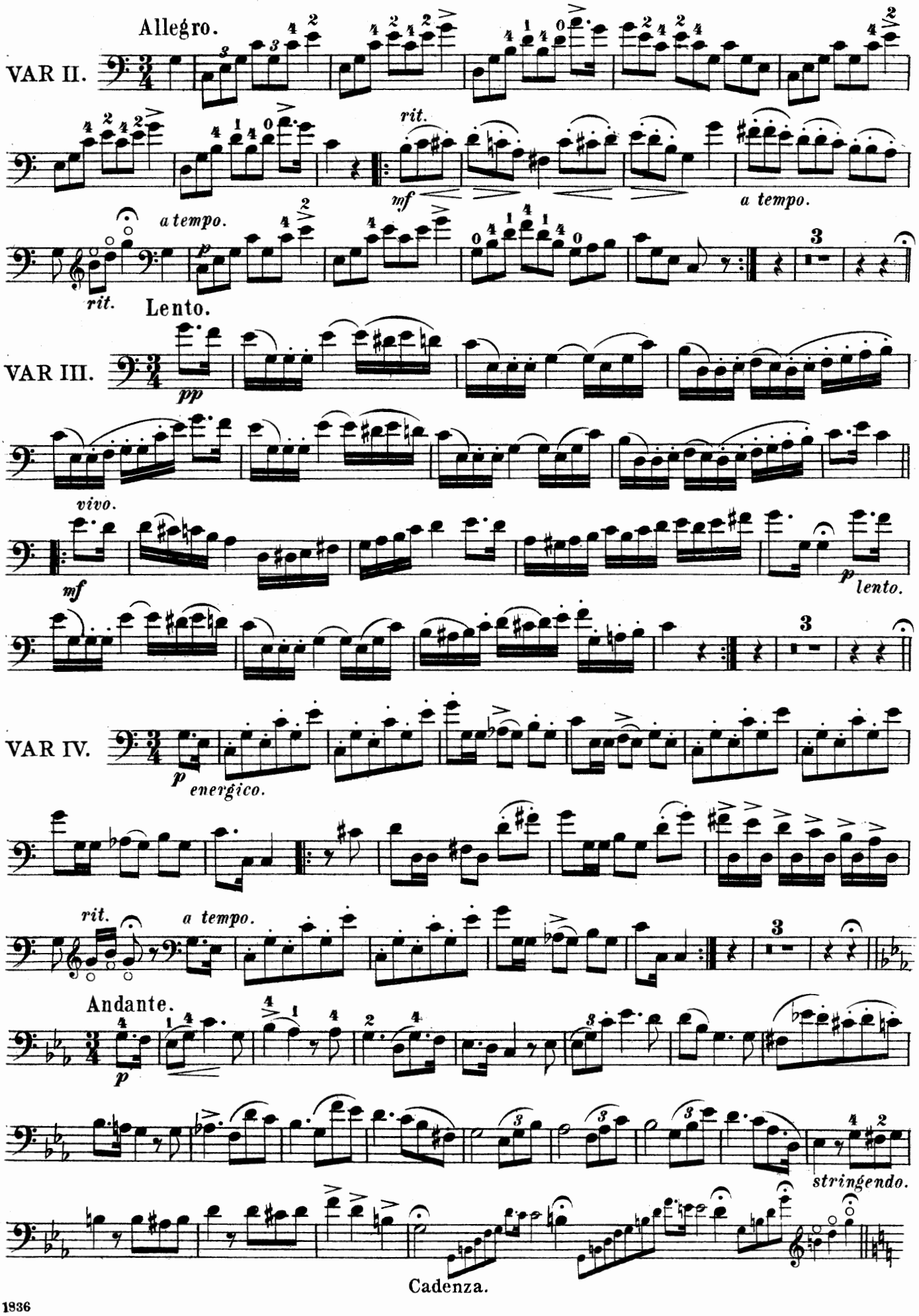
Moderato.

p *stacc.*

f *ritard.*

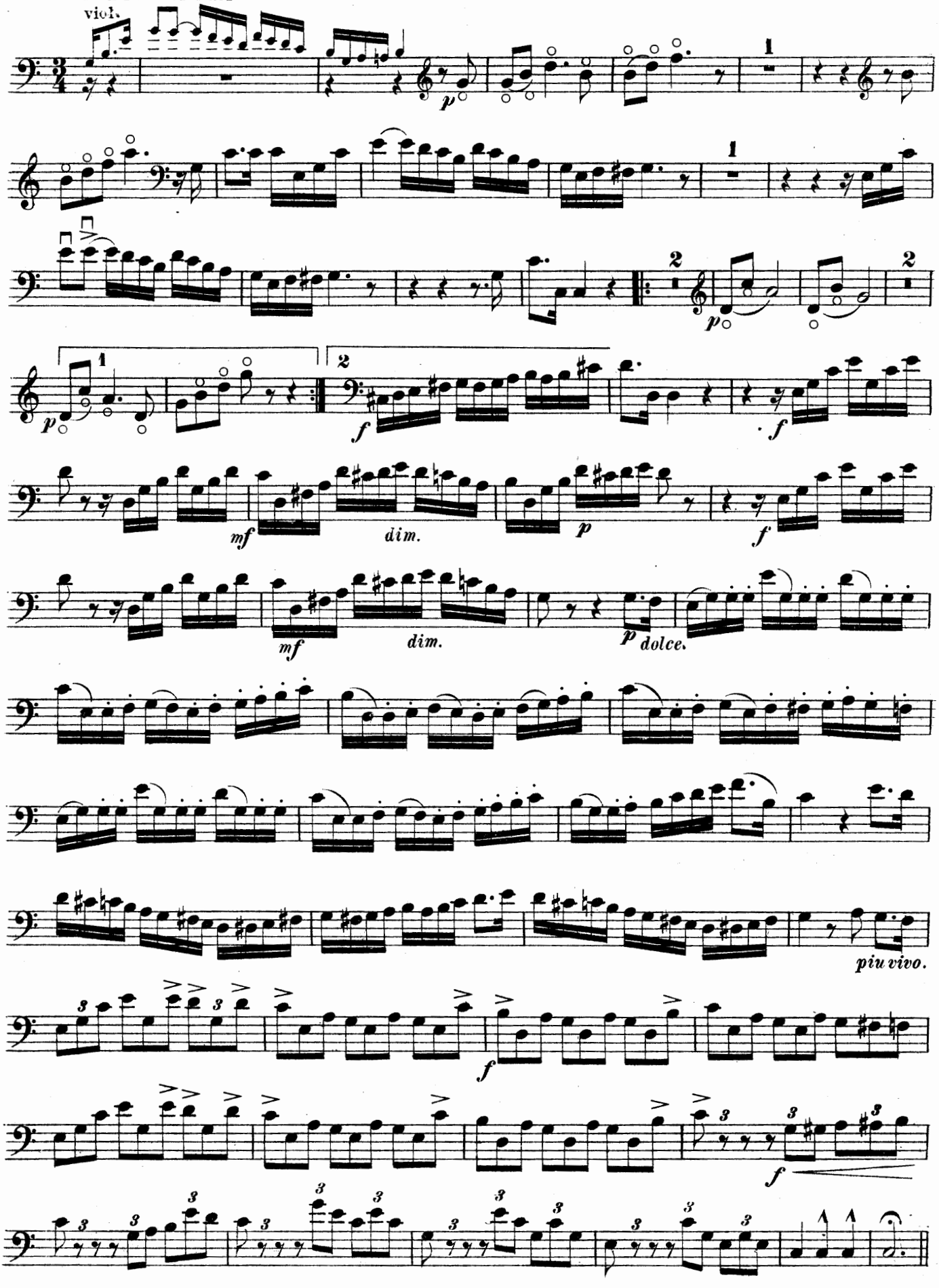
a tempo.

p


Allegro.
VAR II.
rit.
mf
a tempo.
a tempo.
p
rit.
Lento.
VAR III.
pp
vivo.
mf
p
lento.
VAR IV.
p
energico.
rit.
a tempo.
Andante.
p
stringendo.
Cadenza.

CODA. Polonaise.

viol.



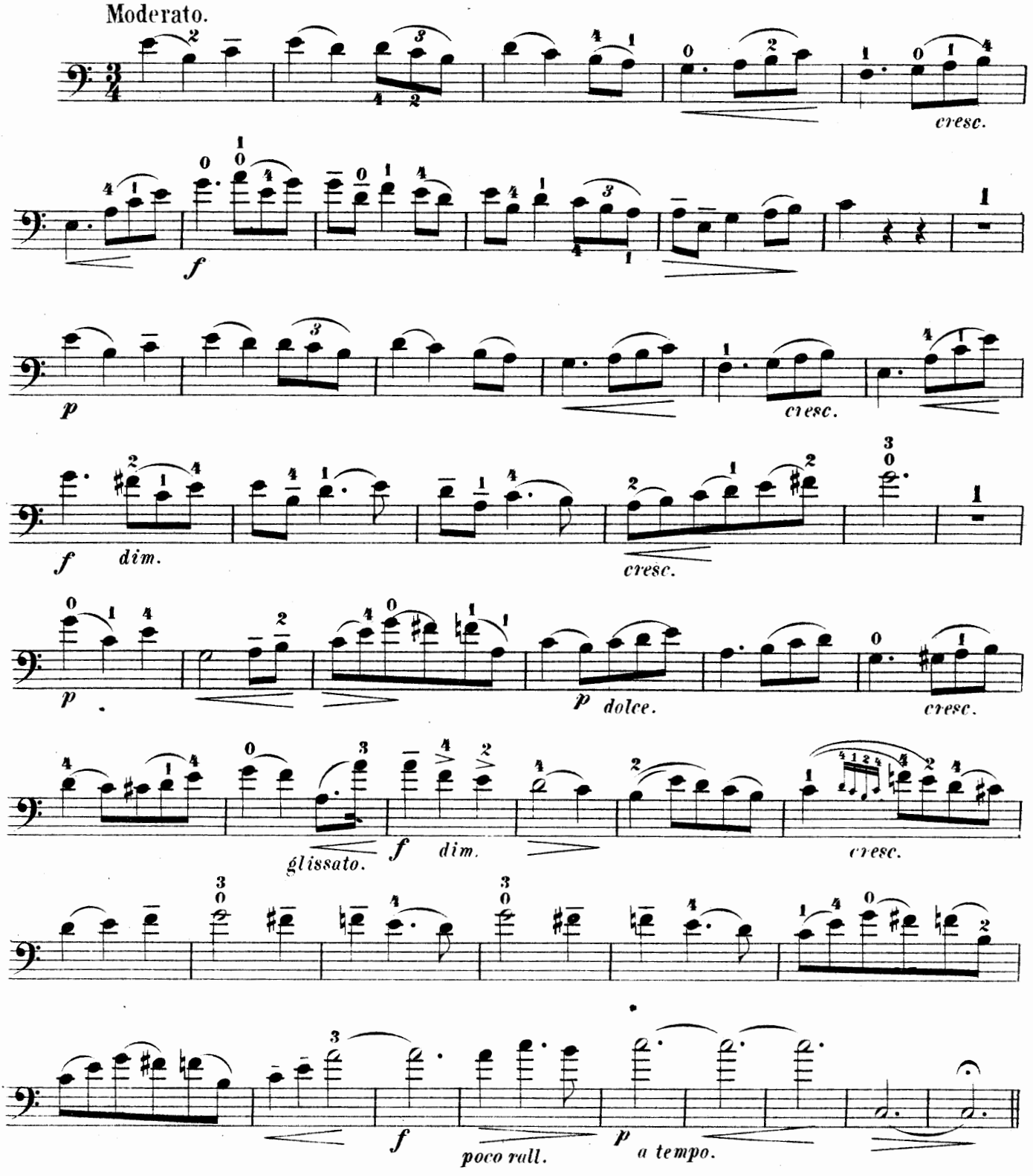
Walther's Lied.

From R. Wagner's Opera.

THE MASTER SINGERS.

CONTRABASSO SOLO.

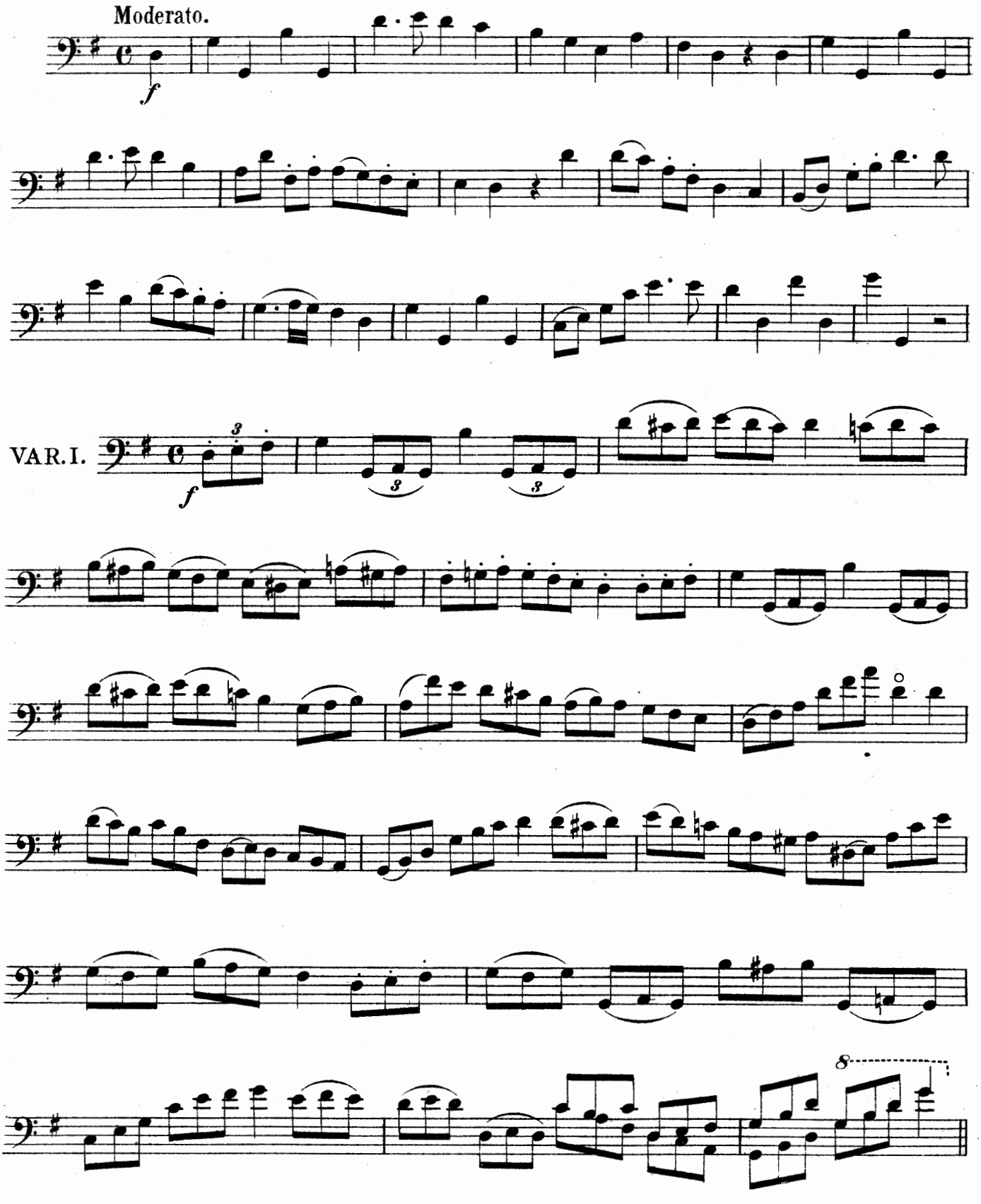
E. STORCH.

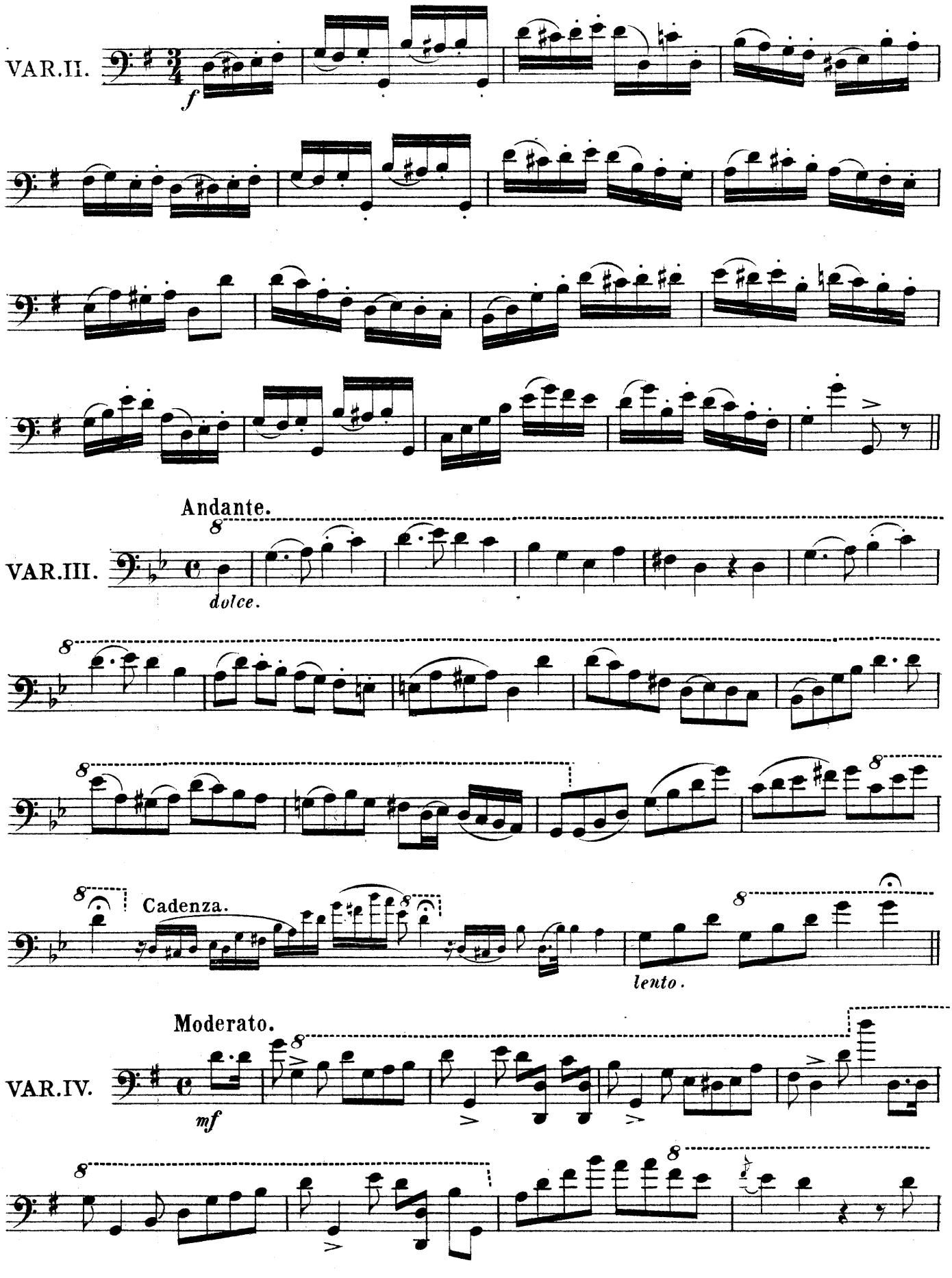


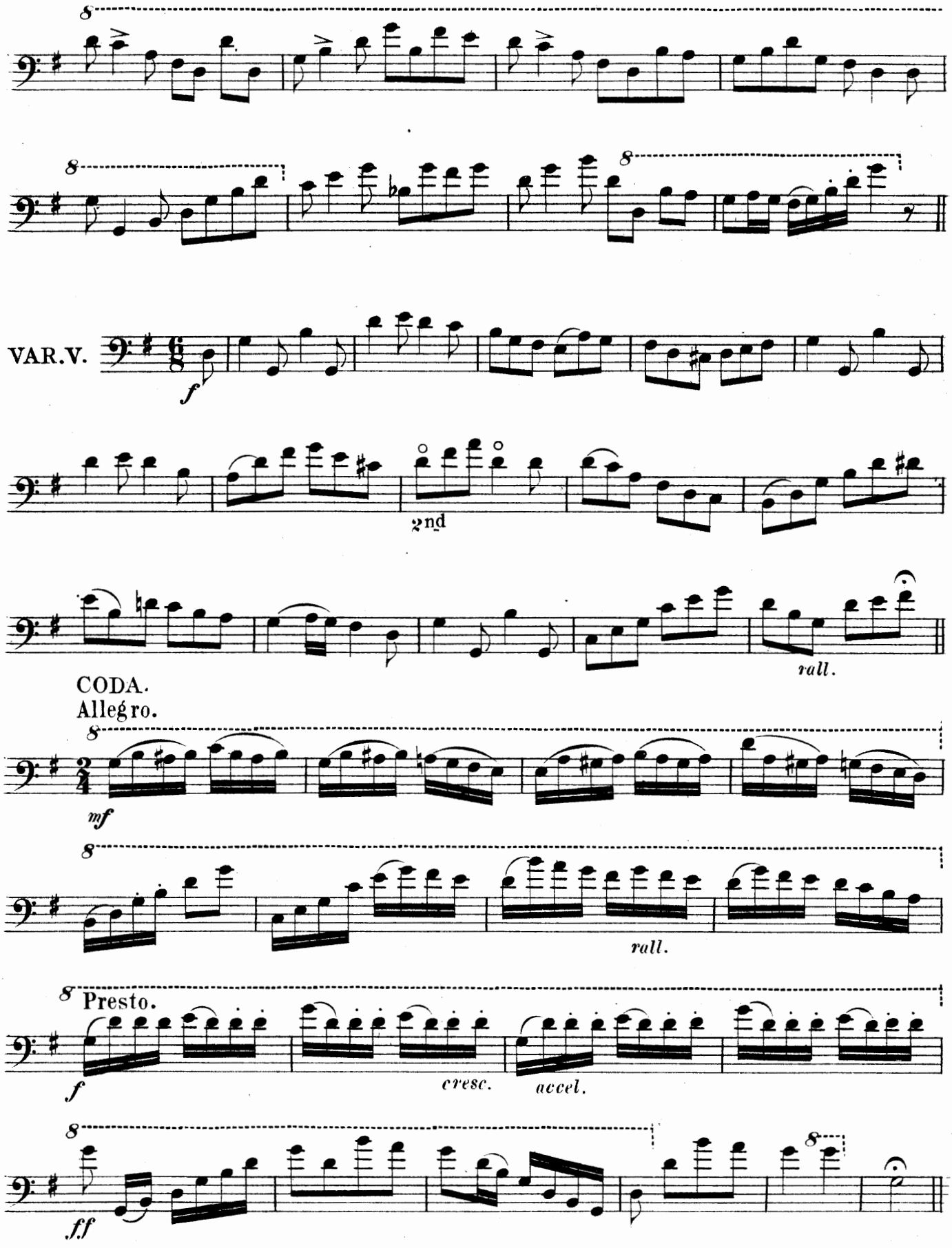
Down in the deep Cellar.

FANTAISIE VARIÉE.

A. C. WHITE.



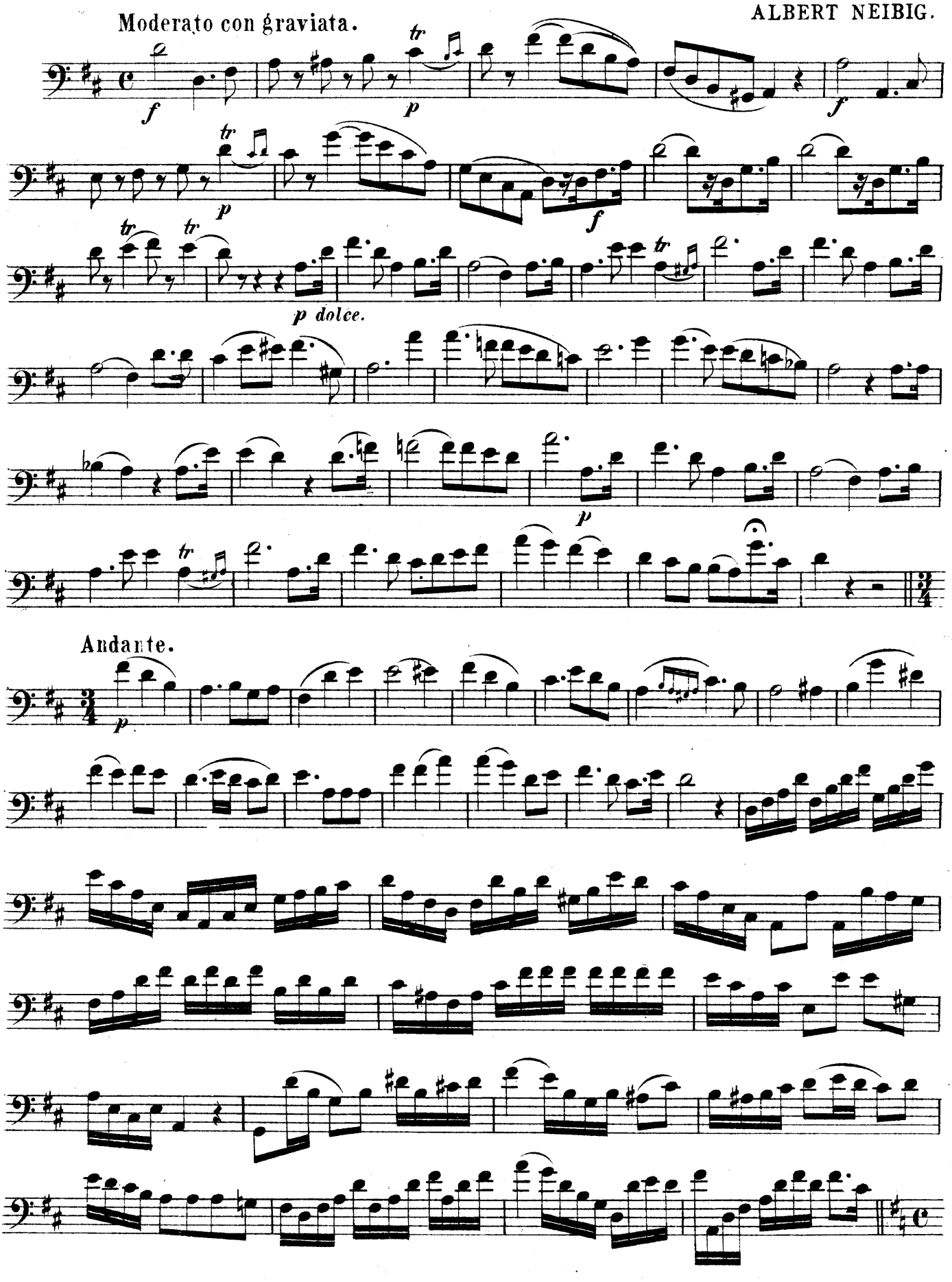

VAR.II.
f
Andante.
VAR.III.
dolce.
Cadenza.
lento.
Moderato.
VAR.IV.
mf


8
8
8
VAR.V.
f
2nd
rall.
CODA.
Allegro.
8
mf
8
rall.
8 Presto.
f
cresc.
accel.
8
8
ff

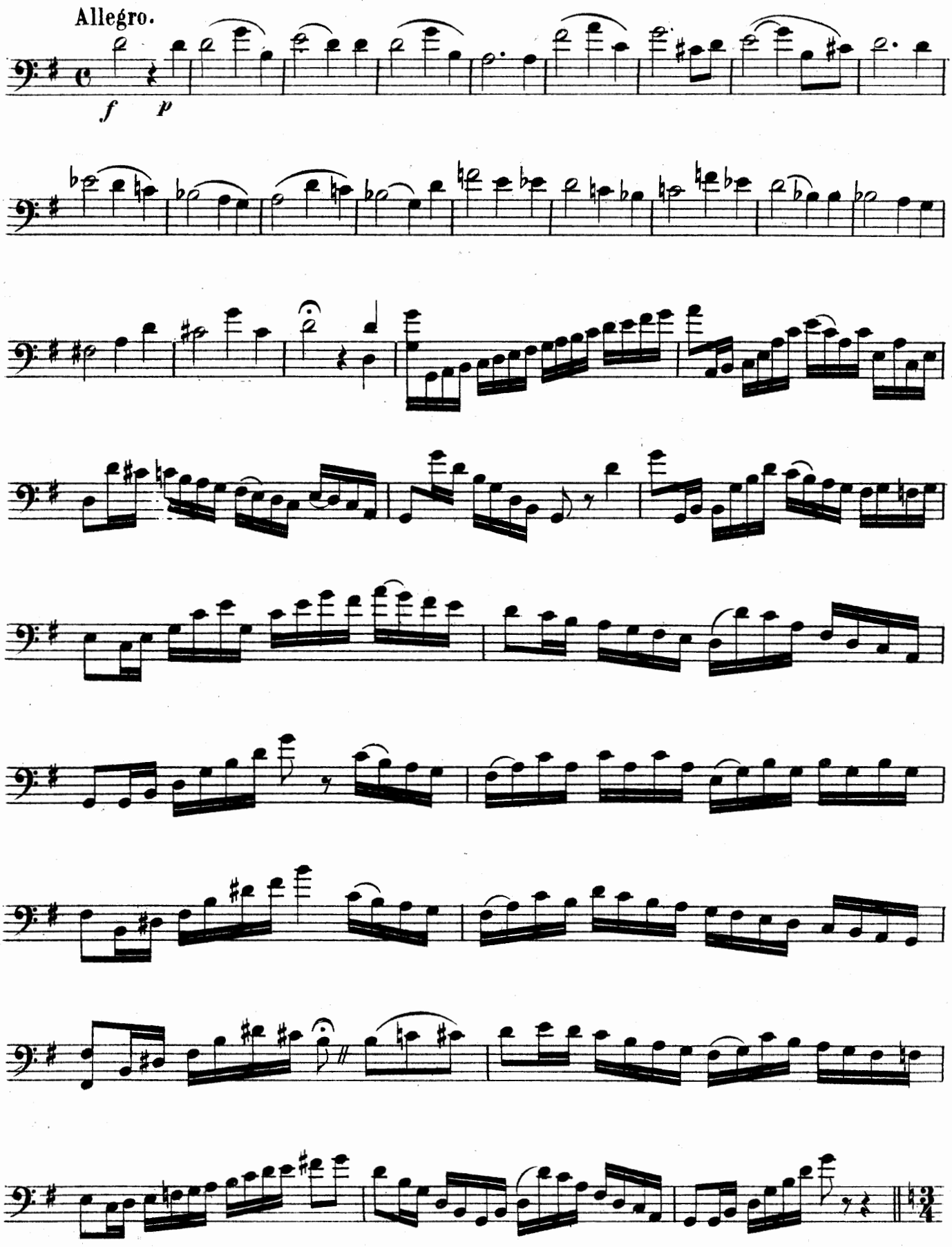
Concertino.

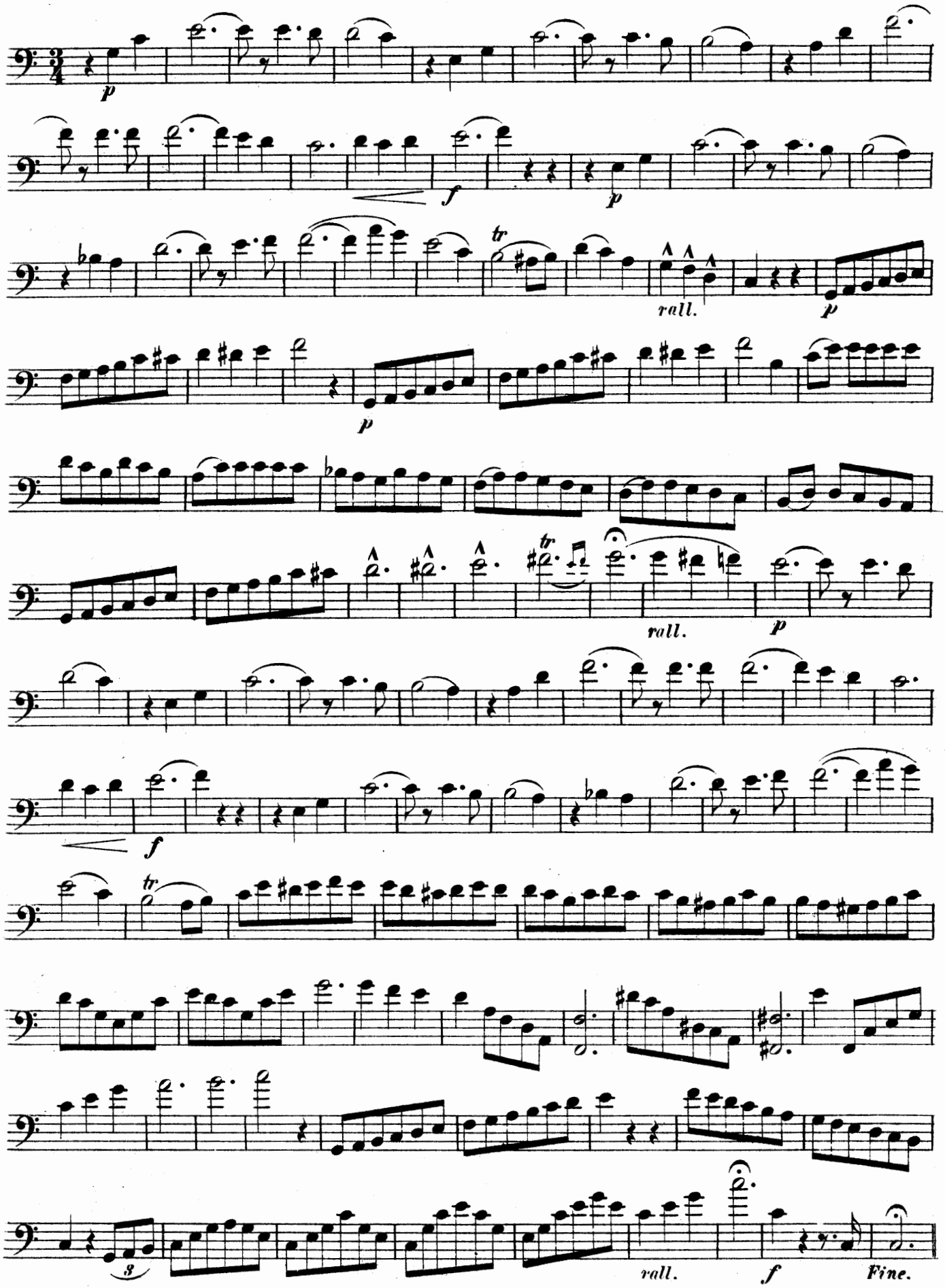
BASSO SOLO.

ALBERT NEIBIG.



1836

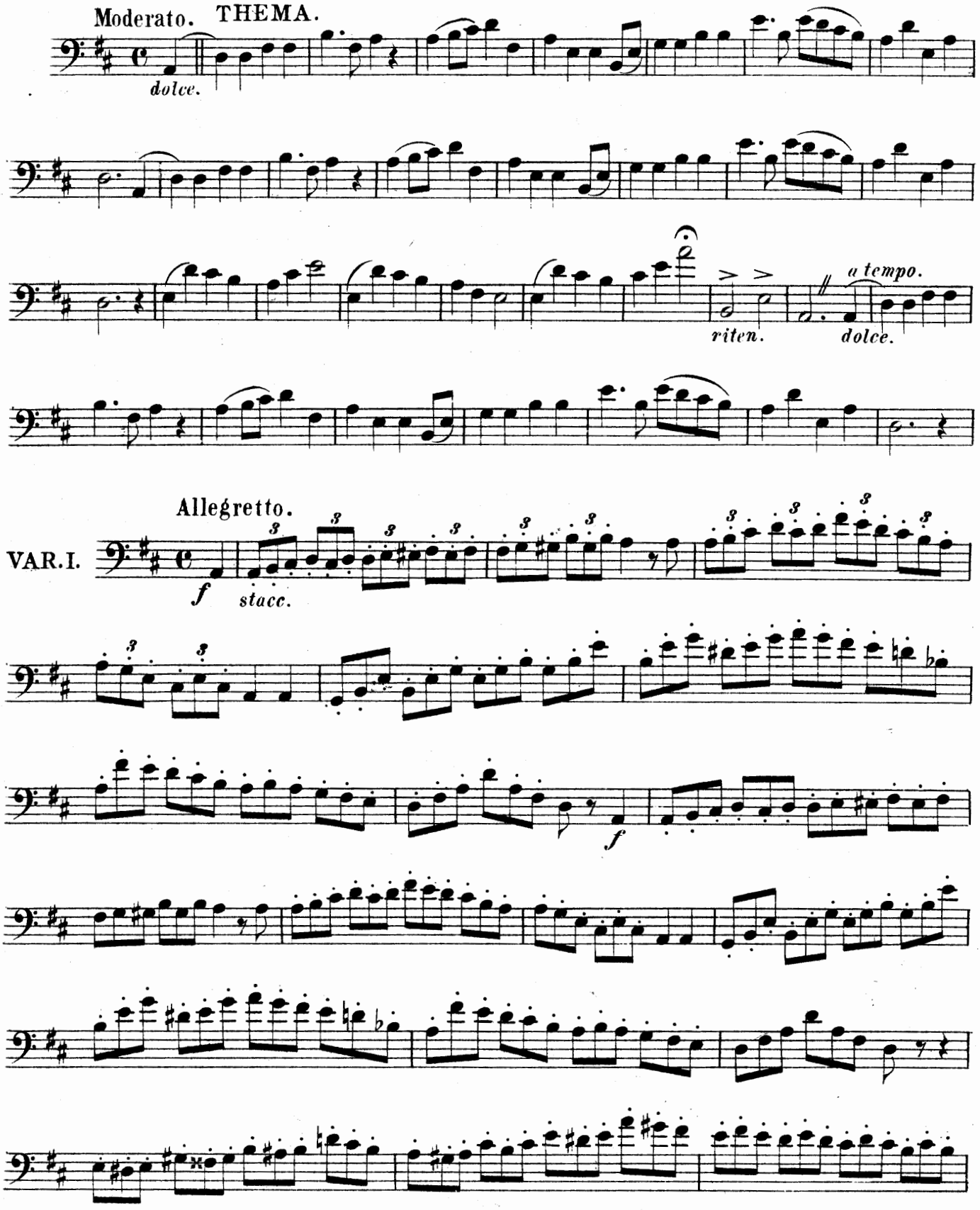

Allegro.
f
p

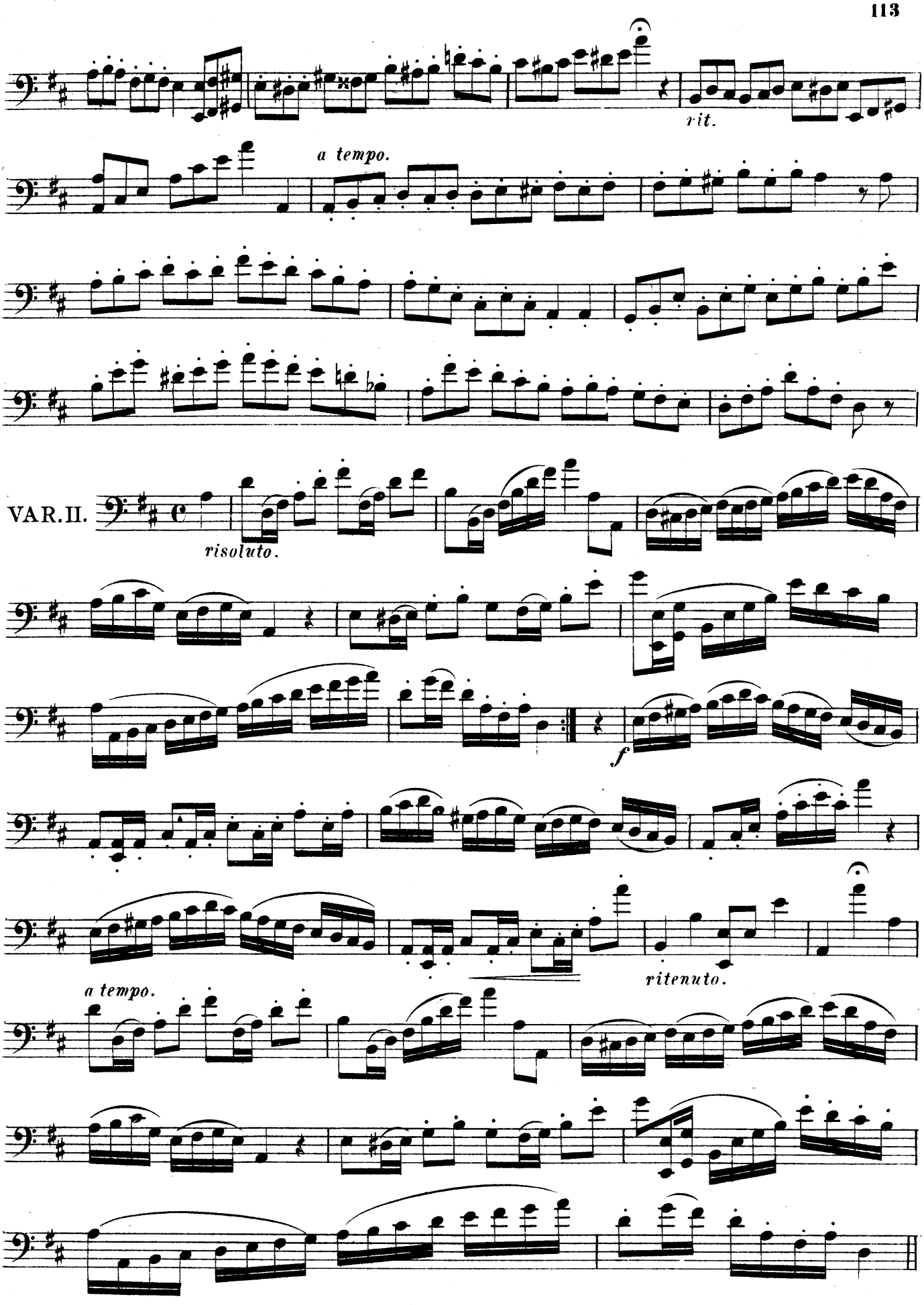

p
f
p
tr
rall.
p
p
tr
rall.
p
f
tr
3
rall.
f
Fine.

THEME AND VARIATIONS.

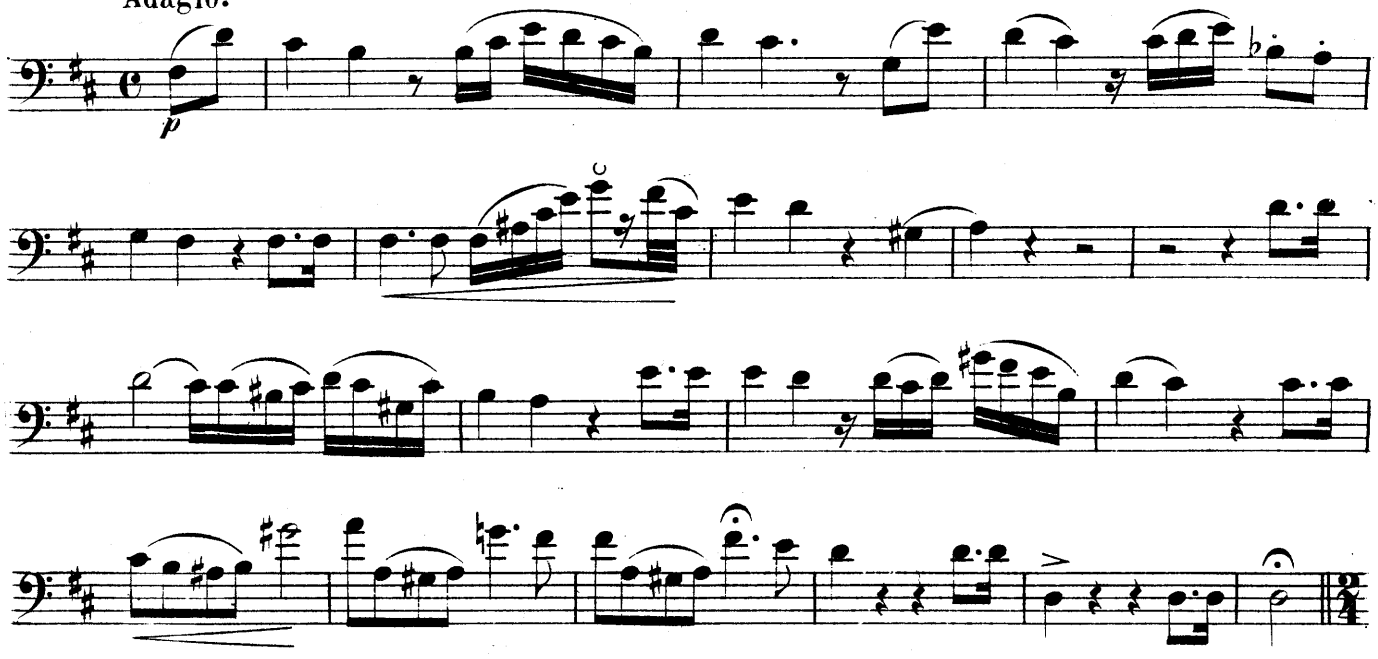
BASSO SOLO.

E. DIESSL, Op. 39.

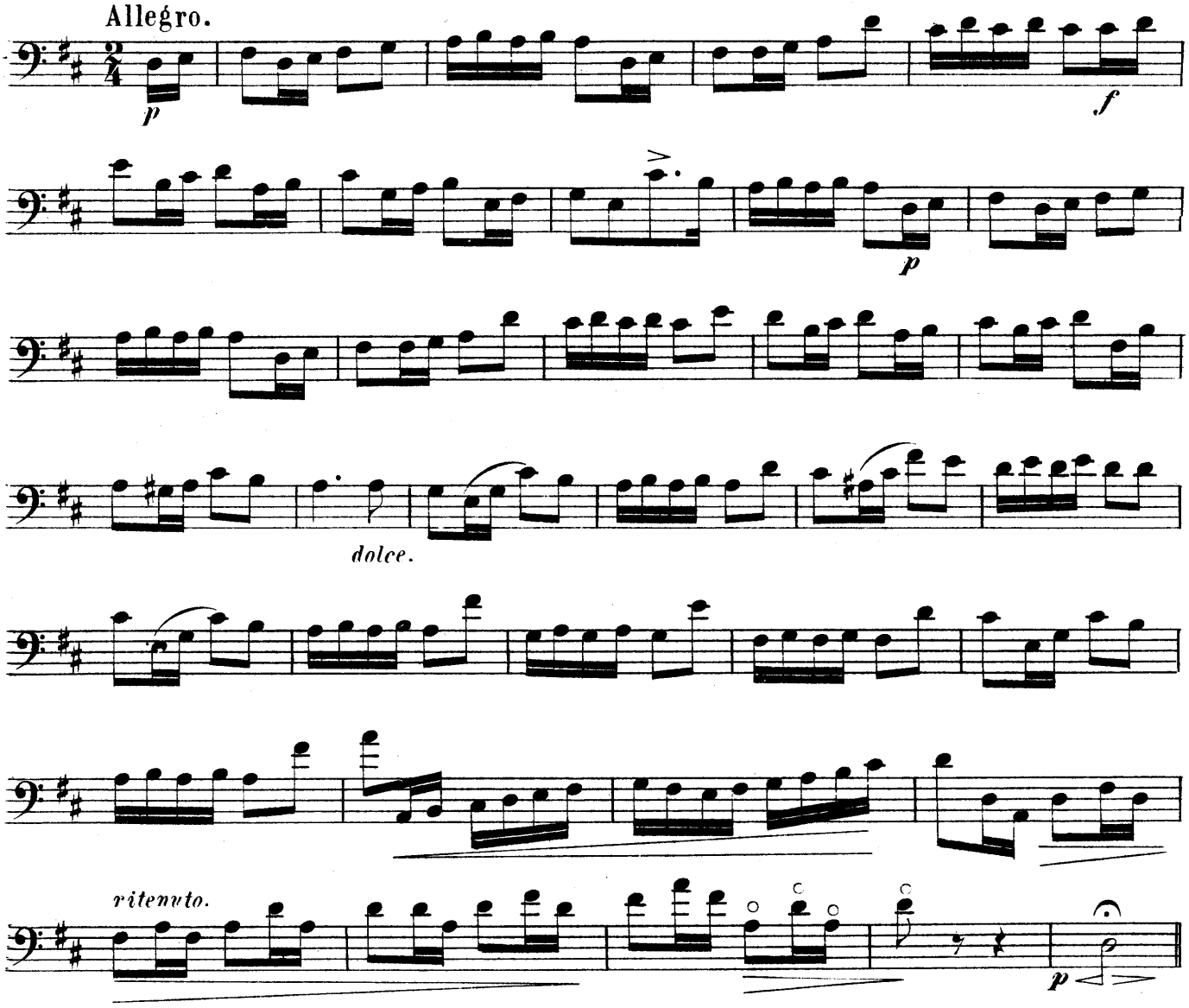



rit.
a tempo.
VAR. II.
risoluto.
f
ritenuto.
a tempo.

Adagio.



Allegro.



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 embelishment
Calando..... Gradually softer and slower.
Cantabile..... In a singing style.
Canzonetta..... A short song or air.
Capriccio / *Caprice*..... A composition of irregular construction.
Cavatina..... An Italian air.
Chord..... A combination of two or more sounds.
Coda..... A supplement at the end of a composition.
Col or *con*..... With.
Crescendo or *cres*... Gradually louder.
Da or *dal*..... From.
Da Capo, or *D. C*.... From the beginning.
Dal Segno..... From the sign.
Decrescendo or *decres* 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.
Harmony..... 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. [tavo higher or lower.
Loco..... In Place. Play as written, no longer an oc-
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. [quick.
Moderato..... Moderately. *Allegro moderate*, moderately
Molto..... Much.
Morendo..... Dying away.
Mosso..... Moved. *Piu 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 octavo higher.
Pause..... The sign indicating stoppage.
Perdendosi..... Dying away.
Pesante..... Heavily
Pianissimo or *pp*.... As soft as possible
Piano or *p*..... Soft.
Piu..... More.
Piu 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 *2do*..... 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. *Soto voce*, in a subdued tone.
Spirito spiritoso..... Spirit, spirited.
Staccato..... Detached.
Stretto..... An increase of speed.
Tacet..... Silent.
Thema..... The subject of melody. [commencement.
Tempo..... Time. *Tempo primo*, the same time as at the
Tenuto or *ten*..... Held for the full value.
Tranquilla..... 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.