



C. FISCHER'S

New and Revised Edition

OF

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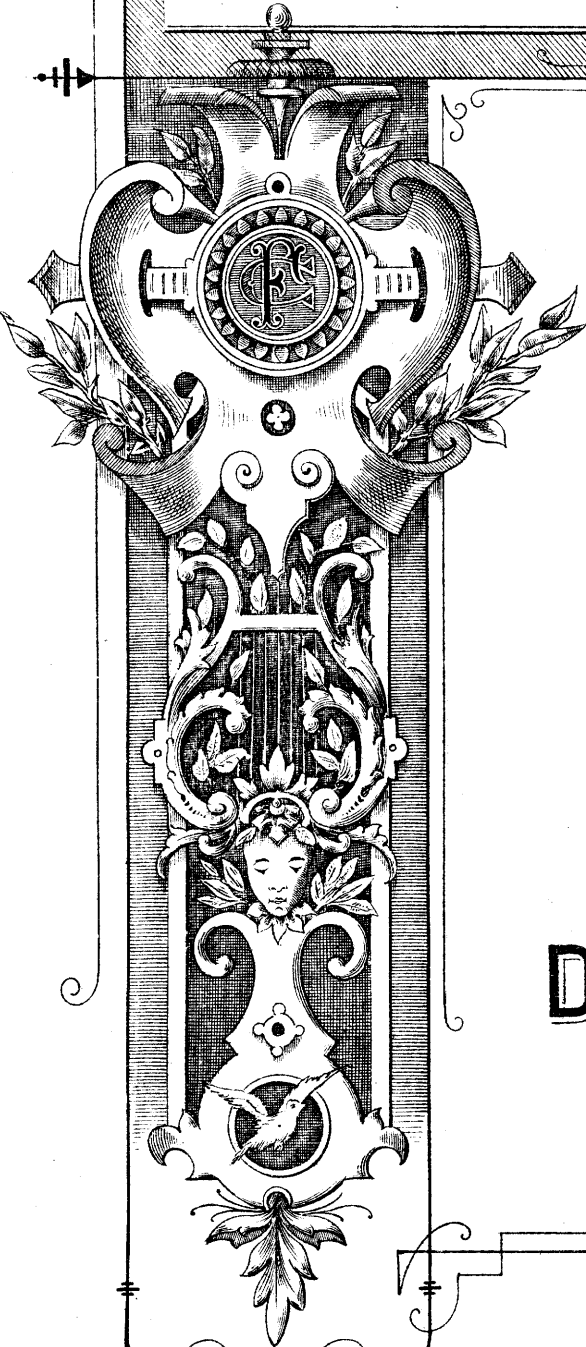
TUTORS

Method for the

Three String
DOUBLE BASS

NEW-YORK.
CARL FISCHER, 6 FOURTH AVE.

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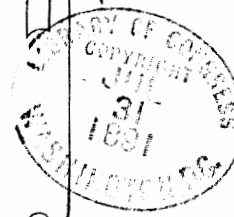
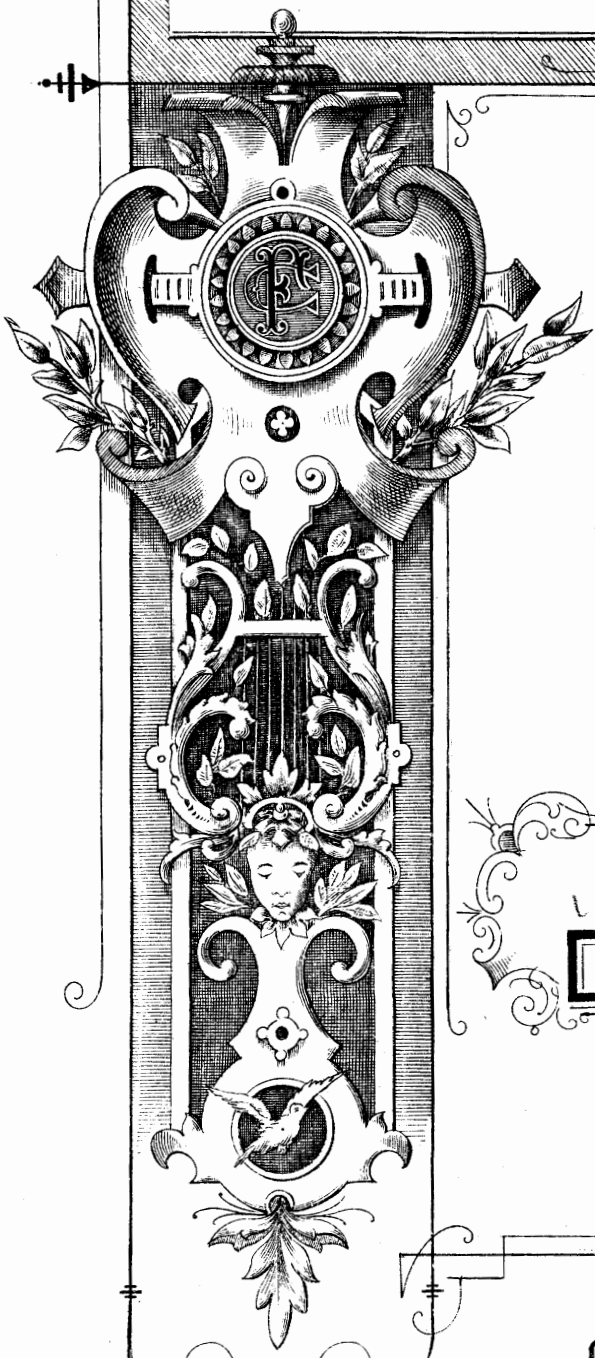
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TUTORS

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DOUBLE BASS



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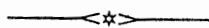
P R E F A C E .

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.

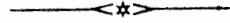
The Publisher.

INDEX.



Page	Page
Rudiments of Music	41
Table of Notes	41
Duration of Notes	50
Comparative Table of the relative	
Value of Notes	52
Bars	58
Rests	58
Dots	59
Triplets, double Triplets and Groups ...	59
Time	59
Table of Times	70
Scales	76
Manner of holding the Double Bass... 5	76
Manner of holding the Bow	78
Tuning	79
Exercises on open strings	80
The Pause	81
The Slur	83
Sharps	84
Table of Signatures of Sharp Keys ..	84
On some Harmonics	85
Flats	85
Table of Signatures of Flat Keys ...	85
The Natural	86
Minor Scales	86
Table of Minor Keys with their	
relation to Major	86
Expressions in Music	86
	Exercises for the Wrist
	Chromatic Intervals
	and Positions
	The double Sharp
	Exercise on different Bowing.....
	Double Notes
	Staccato
	Bowing Exercises in Triplets.....
	Syncopated Notes
	Abbreviations
	The double Flat
	Chromatic Scales.....
	The Appoggiatura.....
	The passing Shake.....
	The Gruppetto or Turn.....
	The Shake
	On Recitative playing.....
	The Harmonic minor Scale
	The Tremolando
	Rests
	Broken Passages.....
	The Pizzicato
	Various Exercises.....
	Fragments of Bass parts from
	various Symphonies
	Duet for Violoncello and Bass
	A List of the principle Words used
	in modern Music.....

APPENDIX.



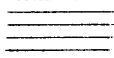
	Page
Home sweet Home	99
Sweet By and by	99
Send for the call Victorious	99
Killarney	100
Rocked in the cradle of the deep	100
The Cruiskeen Lawn	100
Something for the Oldest — Rud. Bullerjahn	101
Variation for Contra Bass — J. Eisengräber	102
Walthers Lied — E. Storch	105
Down in the deep Cellar — A. L. White	106
Concertino — Albert Neibig	109
Theme and Variation — E. Diesel	112


RUDIMENTS OF MUSIC.

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


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



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 determined 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  G B D F A Of the four between the lines or spaces  A C E G

Of the two above  F B 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.



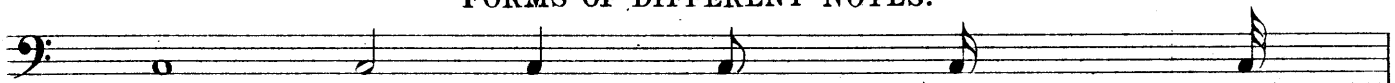
TABLE OF NOTES.



DURATION OF NOTES.

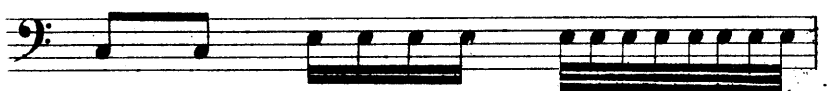
Notes may be of longer or shorter Duration, which is shown by the peculiar form of each note.

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.

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.

One
Whole note.

is equal to

2 Half notes.

or

4 Quarter notes.

or

8 Eighth notes.

or

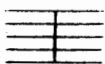
16 Sixteenth notes.



or

32 Thirty second notes.

BARS.

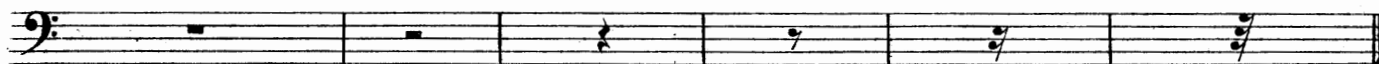
Notes are arithmetically divided into Bars, marked by one or two lines drawn across the staff.

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.

Three four Time.

Two four 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.	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.	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.

<i>Single Common Times.</i>	<i>Compound Common Times.</i>	<i>Single Triple Times.</i>	<i>Compound Triple Times.</i>
or 4	$\frac{12}{8}$	$\frac{3}{2}$	$\frac{9}{4}$
$\frac{2}{2}$ or $\frac{4}{4}$	$\frac{6}{4}$	$\frac{3}{4}$	$\frac{9}{8}$
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{3}{8}$	$\frac{9}{16}$

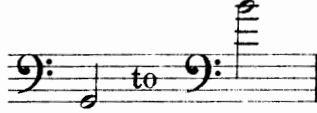
When a line is drawn through the C thus which is called Alla breve, two are counted in a bar.

Manner of holding the Double Bass.

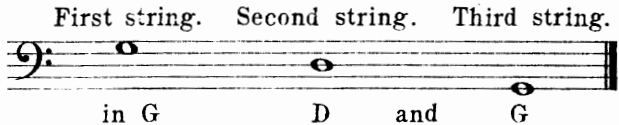
The instrument must be held not vertically, but slightly inclining towards the player; the player slightly leaning to the right. The upper rib of the instrument should lean against his left side, and the angle of the lower rib should touch the ball of the knee. In this manner the instrument will stand 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: *  First string. Second string. Third string.
in G D and G

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.
∨ 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 facilitates Octave playing on the third and first strings.

Exercises, on open Strings.

Play and count.

1.
 W. B.
 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.

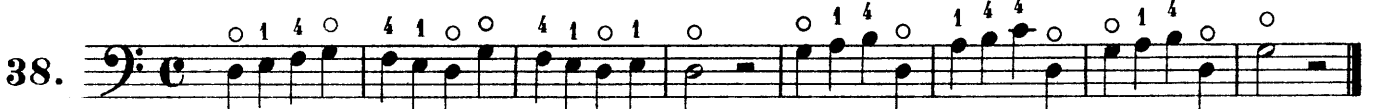
8.
 W. B. H. B.

9.

10.

36. 

37. 

38. 

SCALE OF C MAJOR.

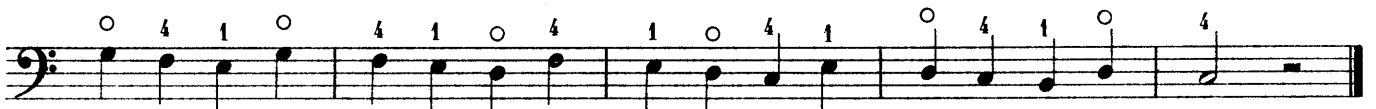


EXERCISES.

In Thirds.

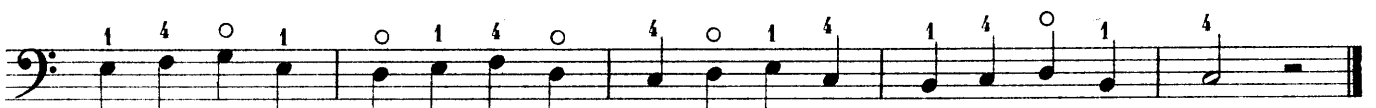
39. 

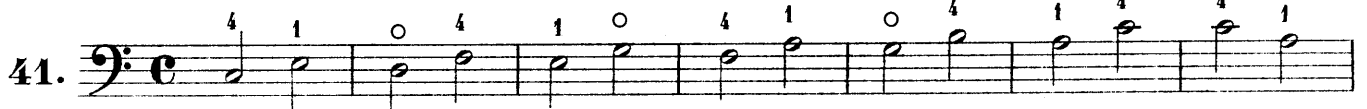


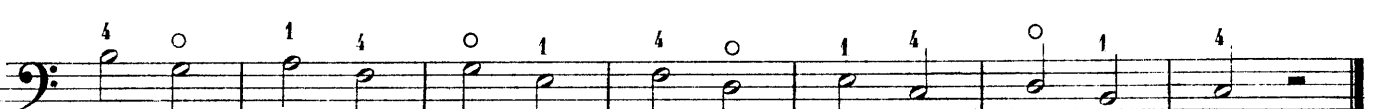


40. 



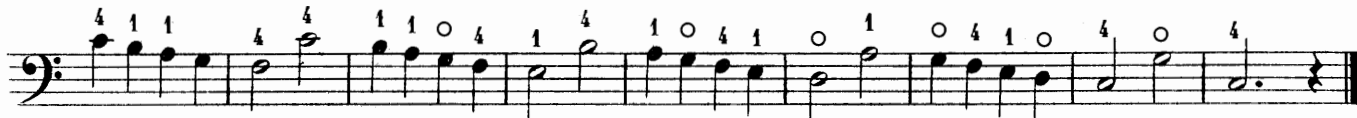


41. 



In Fifths.

46. 



47. 



48. 

49. 






In Sixths.

50. 







51.  Exercise 51 consists of three staves of music in bass clef and 3/4 time. The first staff begins with a 4-fingered chord (F4, A4, C5) and continues with a sequence of notes and chords, including a 1-fingered chord (F4) and a 4-fingered chord (A4, C5). The second staff continues the sequence with a 1-fingered chord (F4) and a 4-fingered chord (A4, C5). The third staff concludes the exercise with a 4-fingered chord (F4, A4, C5) and a final 4-fingered chord (F4, A4, C5).

52.  Exercise 52 is a single staff of music in bass clef and 3/4 time. It starts with a 4-fingered chord (F4, A4, C5) and proceeds through a series of notes and chords, including a 1-fingered chord (F4) and a 4-fingered chord (A4, C5).

53.  Exercise 53 consists of three staves of music in bass clef and 3/4 time. The first staff begins with a 4-fingered chord (F4, A4, C5) and continues with a sequence of notes and chords, including a 1-fingered chord (F4) and a 4-fingered chord (A4, C5). The second staff continues the sequence with a 1-fingered chord (F4) and a 4-fingered chord (A4, C5). The third staff concludes the exercise with a 4-fingered chord (F4, A4, C5) and a final 4-fingered chord (F4, A4, C5).

In Sevenths.

54.  Exercise 54 consists of three staves of music in bass clef and 3/4 time. The first staff begins with a 4-fingered chord (F4, A4, C5) and continues with a sequence of notes and chords, including a 1-fingered chord (F4) and a 4-fingered chord (A4, C5). The second staff continues the sequence with a 1-fingered chord (F4) and a 4-fingered chord (A4, C5). The third staff concludes the exercise with a 4-fingered chord (F4, A4, C5) and a final 4-fingered chord (F4, A4, C5).

55.  Exercise 55 consists of two staves of music in bass clef and 3/4 time. The first staff begins with a 4-fingered chord (F4, A4, C5) and continues with a sequence of notes and chords, including a 1-fingered chord (F4) and a 4-fingered chord (A4, C5). The second staff concludes the exercise with a 4-fingered chord (F4, A4, C5) and a final 4-fingered chord (F4, A4, C5).

56.

57.

58. *In Octaves.*

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.

Exercise 59: A single line of music in the bass clef, common time. It features a slur over a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A 'V' (bowing) symbol is placed above the first note.

Exercise 60: A single line of music in the bass clef, common time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 60 (continued): A single line of music in the bass clef, common time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 61: A single line of music in the bass clef, 3/4 time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 61 (continued): A single line of music in the bass clef, 3/4 time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 61 (continued): A single line of music in the bass clef, 3/4 time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

First string. TO REACH HIGHER NOTES.

Exercise 62: A single line of music in the bass clef, common time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 62 (continued): A single line of music in the bass clef, common time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 62 (continued): A single line of music in the bass clef, common time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 62 (continued): A single line of music in the bass clef, common time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 62 (continued): A single line of music in the bass clef, common time. It features a slur over a sequence of notes with various fingering numbers (1, 4) and bowing symbols (V, square). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Second string.

63.

Musical notation for exercise 63, second string, in bass clef with a common time signature. It consists of five staves of music with various fingerings indicated by numbers 1 and 4 above notes. The piece concludes with a double bar line and repeat dots.

Third string.

64.

Musical notation for exercise 64, third string, in bass clef with a common time signature. It consists of six staves of music with various fingerings indicated by numbers 1 and 4 above notes. The piece concludes with a double bar line and repeat dots.

First string.

Second string.

Third string.

65.

Musical notation for exercise 65, featuring three staves for the first, second, and third strings in bass clef with a common time signature. Fingerings 1 and 4 are indicated above notes. The piece concludes with a double bar line and repeat dots.

First string.

66. 







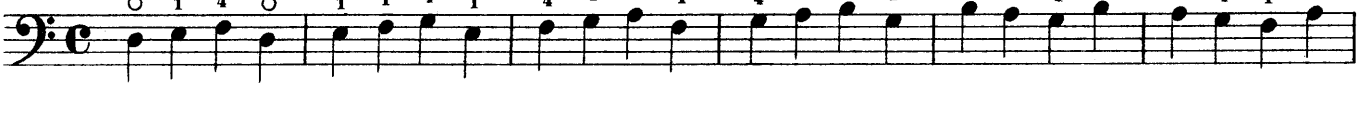





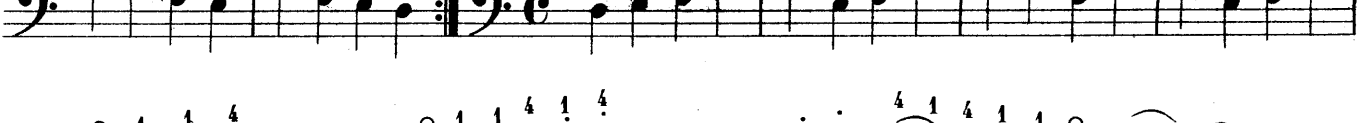
Second string.

67. 









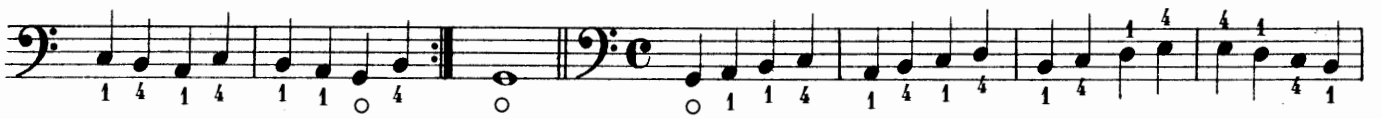


Third string.

68. 



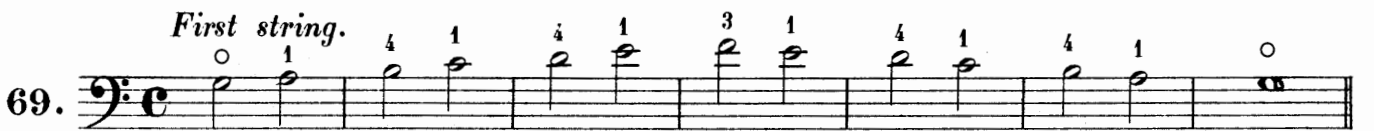









First string.

69. 











Second string.

70. 

Musical notation for the second string of measure 70, consisting of five staves of bass clef music. The notation includes various fingerings (1, 4, 3) and articulations (accents, slurs) over a series of notes.

Third string.

71. 

Musical notation for the third string of measure 71, consisting of five staves of bass clef music. The notation includes various fingerings (1, 4, 3) and articulations (accents, slurs) over a series of notes.

First string.

72. 

Musical notation for the first string of measure 72, consisting of one staff of bass clef music. The notation includes various fingerings (1, 4, 3) and articulations (accents, slurs) over a series of notes.

Second string.



Musical notation for the second string of measure 72, consisting of one staff of bass clef music. The notation includes various fingerings (1, 4, 3) and articulations (accents, slurs) over a series of notes.

Third string.



Musical notation for the third string of measure 72, consisting of one staff of bass clef music. The notation includes various fingerings (1, 4, 3) and articulations (accents, slurs) over a series of notes.

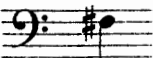
73. 

74. 

Sharps.

A scale may be formed on any note; but to produce semitones between the third and fourth and the seventh and eighth degrees in any other but the Scale of C major, it is 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.

Number of sharps	1	2	3	4	5	6	7	
Names of the keys	C	G	D	A	E	B	F#	C#



SCALE OF G MAJOR.

The image shows two exercises for the G major scale in bass clef. Exercise 75 is a simple scale with fingering (1, 4, 1, 4) and semitone markings. Exercise 76 is a more complex scale with slurs and various fingering techniques.

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: o.

The image shows two sections for harmonics. The 'EXAMPLE' section shows octave harmonics on the third, second, and first strings. The 'EXERCISE' section shows a sequence of notes with octave harmonics on the first, second, and third strings.

First string.

Second string.

Third string.

CHORDS.

First string.

Second string.

Third string.

SCALES.

In Thirds.

77.

To be played also with the following bowings.

In Fourths.

In Fifths.

also

In Sixths.

Exercise 'In Sixths' consists of three staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The exercise features a sequence of sixths, with various fingering numbers (1, 4, 3) and accents above the notes.

In Sevenths.

Exercise 'In Sevenths' consists of three staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The exercise features a sequence of sevenths, with various fingering numbers (1, 4, 3) and accents above the notes. A label '2nd string. 1st string.' is positioned below the second staff.

In Octaves.

Exercise 'In Octaves' consists of three staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The exercise features a sequence of octaves, with various fingering numbers (1, 4, 3) and accents above the notes.

Chords.

Exercise 'Chords' starts at measure 78 and consists of three staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains measures 78-81, the second staff contains measures 82-85, and the third staff contains measures 86-90. The exercise features a sequence of chords, with various fingering numbers (1, 4, 3) and accents above the notes.

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.

Catei.

1st Double Bass.

CANON.

2nd Double Bass.

The musical score is written for two double basses in G major (one sharp) and 3/4 time. It features a canon between the two instruments. The first system shows the 1st Double Bass starting with a whole note G, followed by the 2nd Double Bass starting with a whole note G two measures later. The score consists of five systems of two staves each. The notation includes various rhythmic patterns, fingerings (e.g., 4 1 4 1, 1 1 4 4 1 4, 1 1 4 4 1 4, 1 1 4 4 1 4, 4 1 1 4 1 1 4 1), and articulations (e.g., accents, slurs, and a fermata). The key signature is G major, and the time signature is 3/4.

First system of musical notation. The upper staff contains a melodic line with fingerings: 4 1 1 4 1, 4 1 1, 4, 4 1 1, 1, 1, 1. The lower staff contains a bass line with chords and single notes.

Second system of musical notation. The upper staff contains a melodic line with fingerings: 1 1 4 1, 4 1 1 1 4 1, 1 1 1, 4 1 1. The lower staff contains a bass line with chords and single notes.

Third system of musical notation. The upper staff contains a melodic line with a fermata over the final note. The lower staff contains a bass line with chords and single notes.

Fourth system of musical notation. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with chords and single notes.

Fifth system of musical notation. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with chords and single notes.

Sixth system of musical notation. The upper staff contains a melodic line with fingerings: 1 4 1, 1 4 1, 4, 1, 4 1 1. The lower staff contains a bass line with chords and single notes.

Flats.

A flat \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.

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

SCALE OF F MAJOR.

In Thirds.

81.

Varieties of Bowing.

In Fourths.

In Fifths.

Allegretto.

W. Hause.

83.

This exercise consists of seven staves of music for a single bass instrument. The key signature has one flat (B-flat) and the time signature is 3/4. The piece is marked 'Allegretto'. The notation includes various rhythmic figures, slurs, and fingerings (numbers 1-4). There are several 'V' markings above the notes. The piece concludes with a double bar line.

DUET FOR FIRST AND SECOND DOUBLE BASS.

Durante.

84.

1st Double Bass

and

2nd Double Bass.

This exercise is a duet for two double basses. It consists of two staves. The key signature has one flat (B-flat) and the time signature is common time (C). The piece is marked 'Durante'. The notation includes slurs and dynamic markings such as 'f' (forte) and 'p' (piano).

This block contains the continuation of the duet for two double basses from exercise 84. It features two staves with musical notation, including slurs, dynamic markings, and various rhythmic patterns.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. The upper staff features a more active melodic line with slurs and ties, and the lower staff continues the accompaniment.

Third system of musical notation. The upper staff has a melodic line with a prominent slur and tie, and the lower staff continues with a steady accompaniment.

Fourth system of musical notation. The upper staff shows a melodic line with a slur and tie, and the lower staff continues the accompaniment.



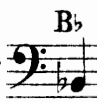

Fifth system of musical notation. The upper staff features a melodic line with a slur and tie, and the lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff has a melodic line with a slur and tie, and the lower staff continues the accompaniment.

Seventh system of musical notation, the final system on the page. The upper staff has a melodic line with a slur and tie, and the lower staff continues the accompaniment.

THE NATURAL.

In order to restore a note, which has been raised by a sharp # or lowered by a flat b, a Natural ♮ is employed, which restores it to its natural position.

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

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.

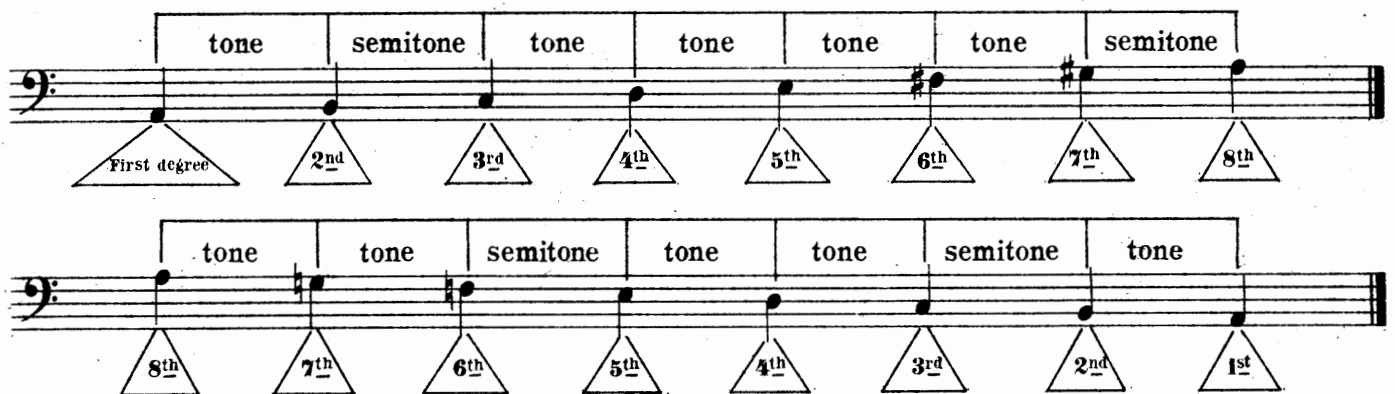


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.


A MINOR	E MINOR	B MINOR	F# MINOR	C# MINOR	G# MINOR	D# MINOR	A# MINOR
to C MAJOR	to G MAJOR	to D MAJOR	to A MAJOR	to E MAJOR	to B MAJOR	to F# MAJOR	to C# MAJOR
D MINOR	G MINOR	C MINOR	F MINOR	Bb MINOR	Eb MINOR	Ab MINOR	
to F MAJOR	to Bb MAJOR	to Eb MAJOR	to Ab MAJOR	to Db MAJOR	to Gb MAJOR	to Cb MAJOR	




EXERCISE.

Presto.

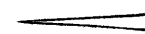
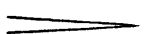
A. Gouffé.

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.
delesc. (*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.

Exercise 91 is a bass clef piece in 3/4 time, D minor. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns and fingering techniques, including slurs and accents. Fingering numbers 1, 4, and 3 are prominently used throughout the piece.

SCALE OF D MAJOR.

The D major scale exercise is presented in bass clef with a common time signature. The first staff shows the scale in a simple, stepwise fashion. The second and third staves provide more complex fingering patterns for the scale, including slurs and specific fingering numbers like 1, 4, 3, and 1.

In Thirds.

This exercise is titled "In Thirds" and is written in bass clef with a common time signature. It shows the D major scale played in a third interval, with various fingering numbers (1, 4, 3) and slurs indicated above the notes.

Varietes of Bowing.

The "Varietes of Bowing" exercise is in bass clef with a common time signature. It features several measures of music demonstrating different bowing techniques, such as slurs, accents, and specific fingering patterns.

In Fourths.

In Fifths.

Bowing.

In Sixths.

In Octaves.

Chords.

Varieties of Bowing.

Moderato.

W. Hause.

92.

Exercise 92 is a bass clef piece in 6/8 time, marked Moderato. It consists of six staves of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with numerous fingering numbers (1, 2, 3, 4) and accents above the notes. The piece concludes with a final cadence.

W. Hause.

93.

Exercise 93 is a bass clef piece in 6/8 time, marked Moderato. It consists of five staves of music. The notation features many slurs and fingering numbers (1, 2, 4). A second ending is marked "2nd" above the fourth staff. The piece concludes with a final cadence.

DUET FOR VIOLONCELLO AND DOUBLE BASS.

Cherubini.

94.

Moderato.

Violoncello
and
Double Bass.

Musical notation for measures 1-4. The Violoncello part is mostly rests, while the Double Bass part plays a rhythmic pattern of eighth notes.

Musical notation for measures 5-8. Both instruments play eighth-note patterns, with some phrasing slurs in the Double Bass part.

Musical notation for measures 9-12. The Violoncello part features a melodic line, while the Double Bass part continues with eighth notes.

Musical notation for measures 13-16. The Violoncello part has a more active melodic line, and the Double Bass part provides a steady accompaniment.

Musical notation for measures 17-20. The Violoncello part plays a descending eighth-note scale, while the Double Bass part continues with eighth notes.

Musical notation for measures 21-24. The Violoncello part has a melodic line with some phrasing slurs, and the Double Bass part continues with eighth notes.

Musical notation for measures 25-28. The Violoncello part has a melodic line with phrasing slurs, and the Double Bass part continues with eighth notes.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The treble staff begins with a whole rest, while the bass staff starts with a quarter note G4. The system concludes with a half note G4 in the treble and a half note F#4 in the bass.

Second system of musical notation. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff begins with a whole rest, followed by a half note G3, and then a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

Third system of musical notation. The treble staff features a half note G4, followed by a half note A4, and then a half note B4 with a slur over it. The bass staff continues with eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.

Fourth system of musical notation. The treble staff starts with a whole rest, followed by a half note G4, and then a half note A4 with a slur over it. The bass staff continues with eighth notes: B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0.

Fifth system of musical notation. The treble staff begins with a whole rest, followed by a half note G4, and then a half note A4 with a slur over it. The bass staff continues with eighth notes: C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1.

Sixth system of musical notation. The treble staff contains a half note G4, followed by a half note A4, and then a half note B4 with a slur over it. The bass staff continues with eighth notes: C-1, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-1, A-1, G-1, F#-1, E-1, D-1.

Seventh system of musical notation. The treble staff starts with a half note G4, followed by a half note A4, and then a half note B4 with a slur over it. The bass staff continues with eighth notes: C-1, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-1, A-1, G-1, F#-1, E-1, D-1.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/8. The music consists of flowing eighth-note patterns in both hands.

Second system of musical notation. The tempo marking "Adagio." is placed above the bass staff, and "Tempo I." is placed above the treble staff. The music continues with similar rhythmic patterns.

Third system of musical notation, continuing the piece with consistent eighth-note accompaniment and melodic lines.

Fourth system of musical notation, showing more intricate melodic development in the treble clef.

Fifth system of musical notation, featuring a more active bass line with eighth-note patterns.

Sixth system of musical notation, with a prominent melodic line in the treble clef and a steady bass accompaniment.

Seventh system of musical notation, concluding the page with a final cadence in both hands.

Exercises for the Wrist.

On two strings.

W. B.

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.

Two staves of musical notation in bass clef, common time. The first staff contains the first four measures, and the second staff contains the next four measures. The music consists of eighth-note patterns with various fingering numbers (1, 4) and some notes marked with circles.

In Fourths.

Two staves of musical notation in bass clef, common time. The first staff contains the first four measures, and the second staff contains the next four measures. The music consists of eighth-note patterns with various fingering numbers (1, 4, 3) and some notes marked with circles.

In Sixths.

Two staves of musical notation in bass clef, common time. The first staff contains the first four measures, and the second staff contains the next four measures. The music consists of eighth-note patterns with various fingering numbers (1, 4, 2, 3) and some notes marked with circles.

In Octaves.

Two staves of musical notation in bass clef, 2/4 time. The first staff contains the first four measures, and the second staff contains the next four measures. The music consists of eighth-note patterns with various fingering numbers (1, 4, 3, 2) and some notes marked with circles.

Chords.

Four staves of musical notation in bass clef, 2/4 time. Each staff contains four measures of music. The music consists of eighth-note patterns with various fingering numbers (1, 4, 3) and some notes marked with circles.

Tempo di Minuetto.

W. Hause.

96.

SCALE OF G MINOR.

Chords.

DUET FOR VIOLONCELLO AND DOUBLE BASS.

Moderato.

CHERUBINI.

Violoncello

and

Double Bass.

The first system of music shows the Violoncello and Double Bass parts. The Violoncello part is written on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The Double Bass part is written on a single staff with a bass clef, the same key signature, and a common time signature. The music begins with a series of eighth and sixteenth notes in the Violoncello part, while the Double Bass part has a few notes in the second and fourth measures.

The second system continues the musical piece. The Violoncello part features a melodic line with various intervals and rests. The Double Bass part provides a harmonic accompaniment with a steady rhythm of eighth notes.

The third system shows further development of the musical themes. The Violoncello part has a more active melodic line, and the Double Bass part continues with its accompaniment, including some triplet figures.

The fourth system continues the duet. The Violoncello part has a melodic phrase with a triplet, and the Double Bass part has a more complex accompaniment with some sixteenth-note patterns.

The fifth system shows the Violoncello part with a melodic line that includes a triplet. The Double Bass part continues with its accompaniment, featuring some sixteenth-note patterns.

The sixth system concludes the musical piece on this page. The Violoncello part has a melodic line with a triplet, and the Double Bass part continues with its accompaniment, ending with a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of one flat, and a 12/8 time signature. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both hands.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic figures and melodic passages.

Fifth system of musical notation, with dense sixteenth-note passages in both staves.

Sixth system of musical notation, concluding the page with sustained chords and melodic fragments.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one flat (B-flat) and the time signature is 12/8. The music consists of several measures with various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 12/8 time signature and one flat key signature. The notation includes complex rhythmic figures and melodic lines in both hands.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 12/8 time signature and one flat key signature. The notation includes complex rhythmic figures and melodic lines in both hands.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 12/8 time signature and one flat key signature. The notation includes complex rhythmic figures and melodic lines in both hands.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 12/8 time signature and one flat key signature. The notation includes complex rhythmic figures and melodic lines in both hands.

Sixth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs, maintaining the 12/8 time signature and one flat key signature. The notation includes complex rhythmic figures and melodic lines in both hands, ending with a double bar line.

SCALE OF A MAJOR.

In Thirds.

In Fourths.

In Sixths.

In Octaves.

EXERCISE IN TRIPLETS.

Handwritten musical notation in bass clef, 3/4 time signature, key of D major. The piece consists of five staves of music. It features a series of eighth-note patterns, many of which are grouped into triplets. Fingerings are indicated by numbers 1, 4, and 3 above the notes. Slurs are used to group notes across measures. The notation includes various rhythmic values and rests.

Moderato.

W. Hause.

97.

Handwritten musical notation in bass clef, 3/4 time signature, key of D major. This section is numbered 97 and consists of ten staves of music. It continues the style of the previous section with eighth-note patterns, triplets, and fingerings (1, 4, 3). The notation includes various rhythmic values and rests, ending with a double bar line.

Chromatic Intervals and Positions.

First string.
Second string.
Third string.

○ #1 2 4 4 2 1 ○

EXERCISE.

First string.
Second string.
Third string.

FIRST POSITION.

1 2 4 2

EXERCISES.

I.

II.

III.

SECOND POSITION.

First string.

Second string.

Third string.

EXERCISES.

I.

II.

III.

THIRD POSITION.

First string.

Second string.


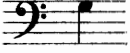
Third string.

EXERCISES.

I.

II.

The Double Sharp. *

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

EXERCISES IN THE THIRD POSITION CONTINUED.

III. 

Exercise III consists of two staves of music in bass clef with a common time signature. The first staff contains a sequence of eighth notes with various accidentals, including double sharps (marked with 'x'). The second staff continues the sequence with similar notes and accidentals, ending with a repeat sign and a final note.

IV. 

Exercise IV consists of two staves of music in bass clef with a 2/4 time signature. It features eighth-note patterns with triplets (marked with a '3') and various accidentals.

V. 

Exercise V consists of two staves of music in bass clef with a common time signature. It features eighth-note patterns with various accidentals and a final note with a fermata.

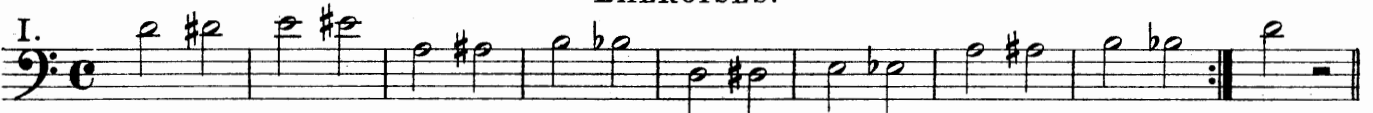
First string.

FOURTH POSITION.



This section shows the first four strings of a double bass in fourth position. Each string is represented by a separate staff in bass clef with a common time signature. The notes and accidentals are: First string (1 2 #2 4 e b2), Second string (1 #2 4 b2), Third string (1 2 4 2), and Fourth string (1 2 4 2). The notation includes repeat signs and a final note with a fermata.

EXERCISES.

I. 

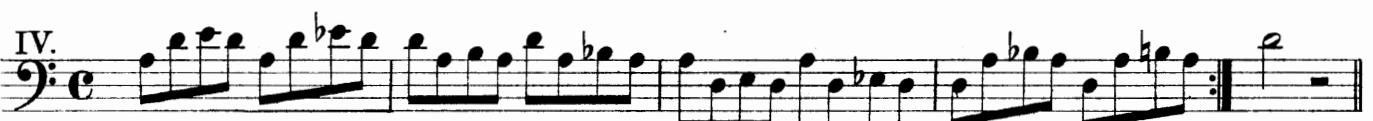
Exercise I consists of one staff of music in bass clef with a common time signature, featuring eighth-note patterns with various accidentals.

II. 

Exercise II consists of one staff of music in bass clef with a common time signature, featuring eighth-note patterns with various accidentals.

III. 

Exercise III consists of one staff of music in bass clef with a common time signature, featuring eighth-note patterns with various accidentals.

IV. 

Exercise IV consists of one staff of music in bass clef with a common time signature, featuring eighth-note patterns with various accidentals.

First string.

FIFTH POSITION.

Musical score for Fifth Position, First, Second, and Third strings. The score is written in bass clef with a common time signature (C). The first string part shows fingerings 1 and 2 for the first two notes, and 4 and 2 for the next two. The second and third strings also show fingerings 4 and 2 for their first two notes. The score consists of three measures, each with a repeat sign at the end.

EXERCISES.

Exercise I for Fifth Position. A single-line bass clef staff with a common time signature (C). The exercise consists of a sequence of notes: B \flat , B \natural , E, E, B \flat , B \natural , G, G, B \flat , B \natural , E, B \flat , B \natural . It ends with a repeat sign and a final B \flat note.

Exercise II for Fifth Position. A single-line bass clef staff with a 2/4 time signature. The exercise consists of a sequence of notes: B \flat , B \natural , E, E, B \flat , B \natural , G, G, B \flat , B \natural , E, B \flat , B \natural . It includes triplets and ends with a repeat sign and a final B \flat note.

Exercise III for Fifth Position. A single-line bass clef staff with a 3/4 time signature. The exercise consists of a sequence of notes: B \flat , B \natural , E, E, B \flat , B \natural , G, G, B \flat , B \natural , E, B \flat , B \natural . It ends with a repeat sign and a final B \flat note.

Exercise IV for Fifth Position. A single-line bass clef staff with a common time signature (C). The exercise consists of a sequence of notes: B \flat , B \natural , E, E, B \flat , B \natural , G, G, B \flat , B \natural , E, B \flat , B \natural . It ends with a repeat sign and a final B \flat note.

First string.

SIXTH POSITION.

Musical score for Sixth Position, First, Second, and Third strings. The score is written in bass clef with a common time signature (C). The first string part shows fingerings 1 and 2 for the first two notes, and 4 and 2 for the next two. The second and third strings also show fingerings 4 and 2 for their first two notes. The score consists of three measures, each with a repeat sign at the end.

EXERCISES.

Exercise I for Sixth Position. A single-line bass clef staff with a common time signature (C). The exercise consists of a sequence of notes: E, E \sharp , F, F, G \sharp , G \sharp , F, F, E, E, D, D, C. It ends with a repeat sign and a final C note.

Exercise II for Sixth Position. A single-line bass clef staff with a common time signature (C). The exercise consists of a sequence of notes: E, E \sharp , F, F, G \sharp , G \sharp , F, F, E, E, D, D, C. It ends with a repeat sign and a final C note.

II.

III.

IV.

TABLE OF HALF POSITIONS.

First string.

Second string.

Third string.

SCALE OF F# MINOR.

EXERCISE ON THE FIRST STRING IN DIFFERENT POSITIONS

Allegro.

A. GOUFFÉ.

98.

The musical score for exercise 98 consists of ten staves of music in bass clef, 2/4 time, and B-flat major. The first staff includes fingerings: 0, 1, 2, b, 1, 4, 0, 4, 1, 0, 2, 4. The exercise is a continuous sequence of eighth and sixteenth notes, often grouped in pairs or fours and slurred. The notes move across the strings, demonstrating various positions and fingerings. The final staff concludes with a whole note chord.

EXERCISES ON THE SECOND STRING IN DIFFERENT POSITIONS.

Moderato.

A. GOUFFÉ.

99.

The musical score for exercise 99 consists of ten staves of music. It is written for the second string in a bass clef, with a key signature of one flat (B-flat major or D minor) and a time signature of 3/4. The tempo is marked 'Moderato'. The exercise is composed of eighth and sixteenth notes, often grouped in pairs or fours with slurs. The piece concludes with a final whole note chord on the tenth staff.

EXERCISE ON THE THIRD STRING IN DIFFERENT POSITIONS.

Allegro.

A. Gouffé.

100.

The musical score consists of ten staves of music, all in bass clef, B-flat major, and 2/4 time. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef and 2/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The key signature is B-flat major, indicated by two flats. The piece concludes with a final note on the tenth staff, which is accompanied by the following fingerings: 3 1 4 1 4 1 4 1 1.

EXERCISE ON DIFFERENT BOWING.

1.

VARIETIES of BOWING.

2. 3.

4. 5.

6. 7.

8. 9.

10. 11.

DOTTED NOTES.

Above exercise should also be practiced with dotted notes.

12. 13. 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. 2. 3. 4. 5. 6. 7. 8.



SYNCOPATED NOTES.

EXERCISE.



SCALE OF E \flat MAJOR.

First system of the E \flat major scale in C major, bass clef. It consists of four staves. The first staff shows the scale in a slow, steady pace with fingering numbers 1, 4, 1, 4, 2, 1, 4, 2, 4, 1, 1, 4, 1. The subsequent three staves show the scale with increasing speed and more complex fingering patterns, including triplets and slurs.

In Thirds.

Second system of the E \flat major scale in thirds, bass clef. It consists of two staves. The first staff shows the scale in a 3/4 time signature with fingering numbers 1, 4, 1, 4, 4, 1, 4, 1, 1, 4, 1, 3, 1, 4. The second staff shows the scale with more complex fingering patterns, including triplets and slurs.

In Fourths.

Third system of the E \flat major scale in fourths, bass clef. It consists of two staves. The first staff shows the scale in C major with fingering numbers 1, 4, 4, 1, 4, 4, 3, 1, 3, 3, 1, 4, 1, 4, 1. The second staff shows the scale with more complex fingering patterns, including triplets and slurs.

In Sixths.

Fourth system of the E \flat major scale in sixths, bass clef. It consists of two staves. The first staff shows the scale in C major with fingering numbers 1, 4, 4, 1, 4, 4, 3, 1, 3, 3, 1, 4, 1, 4, 1. The second staff shows the scale with more complex fingering patterns, including triplets and slurs.

In Octaves.

Fifth system of the E \flat major scale in octaves, bass clef. It consists of two staves. The first staff shows the scale in C major with fingering numbers 1, 4, 4, 1, 4, 4, 3, 1, 3, 3, 1, 4, 1, 4, 1. The second staff shows the scale with more complex fingering patterns, including triplets and slurs.

EXERCISE.

Andantino.

A. Gouffé.

101. 

SCALE OF C MINOR.

Three staves of musical notation for the C minor scale. The first staff shows the scale in a slow, legato style with fingerings (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4) and accents. The second and third staves show the scale in a more rhythmic, eighth-note style with similar fingerings.

Chords.

Three staves of musical notation for C minor chords. The first staff is labeled "Chords." and shows the scale in a slow, legato style with fingerings (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4). The second and third staves show the scale in a more rhythmic, eighth-note style with similar fingerings.

Andante.

EXERCISE.

A. Slama.

102.

Six staves of musical notation for exercise 102 in C minor. The first staff is in 6/4 time and starts with a forte (*f*) dynamic. The second staff has a fortissimo (*ff*) dynamic. The third staff has a piano (*p*) dynamic. The fourth and fifth staves have a forte (*f*) dynamic. The sixth staff has a forte (*f*) dynamic. The exercise includes various rhythmic patterns, slurs, and fingerings.

SCALE OF A \flat MAJOR.

The first two staves of the scale are in bass clef with a common time signature. The first staff contains the first six notes of the scale: A \flat , B \flat , C \flat , D \flat , E \flat , and F \flat . The second staff contains the last six notes: G \flat , A \flat , B \flat , C \flat , D \flat , and E \flat . Fingerings are indicated by numbers 1-4. Some notes have a circle above them, likely indicating a natural sign or a specific articulation.

In Thirds.

The 'In Thirds' section consists of two staves. The first staff shows the scale in thirds, starting with A \flat and B \flat . The second staff continues with C \flat and D \flat . Fingerings are indicated by numbers 1-4.

In Fourths.

The 'In Fourths' section consists of two staves. The first staff shows the scale in fourths, starting with A \flat and D \flat . The second staff continues with E \flat and A \flat . Fingerings are indicated by numbers 1-4.

In Sixths.

The 'In Sixths' section consists of two staves. The first staff shows the scale in sixths, starting with A \flat and F \flat . The second staff continues with G \flat and E \flat . Fingerings are indicated by numbers 1-4.

In Octaves.

The 'In Octaves' section consists of two staves. The first staff shows the scale in octaves, starting with A \flat and A \flat an octave higher. The second staff continues with B \flat and B \flat an octave higher. Fingerings are indicated by numbers 1-4.

Chords.

The 'Chords' section consists of three staves. The first staff shows the scale in chords, starting with A \flat and B \flat . The second staff continues with C \flat and D \flat . The third staff continues with E \flat and F \flat . Fingerings are indicated by numbers 1-4.

EXERCISE.

W. Hause.

Allegretto.

103.

Musical score for exercise 103, consisting of seven staves of bass clef music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked 'Allegretto'. The notation includes various rhythmic patterns, slurs, and fingerings (1, 4, 1, 4, etc.). The first staff begins with a treble clef and a key signature of two flats, then changes to a bass clef. The piece concludes with a double bar line and a 4/4 time signature.

SCALE OF F MINOR.

Musical score for the scale of F minor, consisting of a single staff of bass clef music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The scale is written in a single line, starting on F and ending on F.

EXERCISE.

Musical score for an exercise, consisting of three staves of bass clef music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various rhythmic patterns, slurs, and fingerings (1, 4, 1, 4, etc.). The piece concludes with a double bar line and a 4/4 time signature.

Andantino quasi Allegretto.

A. Slama.

104.

SCALE OF E MAJOR.

In Thirds.

In Fourths.

In Sixths.

Two staves of musical notation in bass clef, 2/4 time, with a key signature of two sharps (F# and C#). The exercise consists of eighth-note patterns. The first staff starts with a quarter rest followed by eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The second staff continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

In Octaves.

One staff of musical notation in bass clef, 2/4 time, with a key signature of two sharps. The exercise consists of eighth-note patterns. The first staff starts with a quarter rest followed by eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The second staff continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

Chords.

Two staves of musical notation in bass clef, 2/4 time, with a key signature of two sharps. The exercise consists of eighth-note patterns. The first staff starts with a quarter rest followed by eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The second staff continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

EXERCISES.

W. Hause.

Exercise 105, consisting of eight staves of musical notation in bass clef, 3/4 time, with a key signature of two sharps. The exercise features complex rhythmic patterns, including sixteenth and thirty-second notes, and slurs. The first staff starts with a quarter rest followed by eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The second staff continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

SCALE OF D \flat MAJOR.

In Thirds.

In Fourths.

In Sixths.

In Octaves.

Chords.

Moderato.

107.

Musical score for exercise 107, Moderato, in B-flat minor, 4/4 time. It consists of ten staves of music with various fingering numbers (1, 4) and slurs. The key signature has three flats (B-flat, E-flat, A-flat).

SCALE OF B \flat MINOR.

Musical score for the scale of B \flat minor, consisting of two staves. The first staff shows the ascending scale with fingering numbers 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. The second staff shows the descending scale with fingering numbers 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4. The key signature has three flats (B-flat, E-flat, A-flat).

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 etc.

Bis means that the bar must be played twice.

EXERCISE.

108.

EXERCISE.

W. Hause.

Tempo alla Polacca.

109.

Moderato.

EXERCISE.

W. Hause.

110.

EXERCISE.

Alla breve.

W. Hause.

112.

Musical score for exercise 112, Alla breve, bass clef, 4/4 time signature. The score consists of six staves of music. Fingerings are indicated by numbers 1 and 4 above or below notes. The key signature has four sharps (F#, C#, G#, D#).

EXERCISE.

Adagio.

113.

Musical score for exercise 113, Adagio, bass clef, 4/4 time signature. The score consists of six staves of music. Fingerings are indicated by numbers 1, 4, and 3. The word "2nd" appears below the fourth and fifth staves. The key signature has four sharps (F#, C#, G#, D#).

EXERCISE WITH CROMATIC INTERVALS.

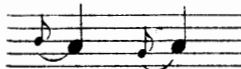
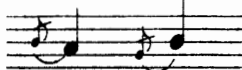
A. Gouffe.

Moderato.

The musical score is written for a single bass clef instrument in 4/4 time, marked 'Moderato'. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by frequent chromatic intervals and complex fingerings. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The tempo is indicated as 'Moderato'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. A '2nd' marking appears on the 7th staff, indicating a second ending. The piece concludes with a final cadence on the 12th staff.

THE APPOGGIATURA.

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

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

EXAMPLE.

Written thus. 

Played thus. 

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

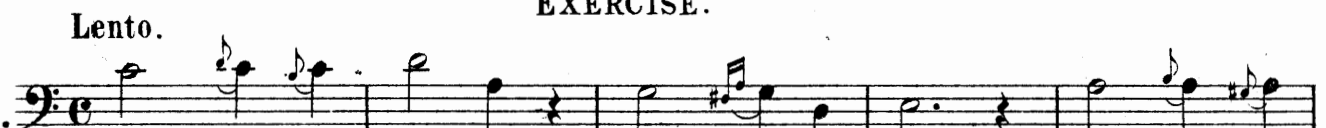
EXAMPLE.

Written thus. 

Played thus. 

EXERCISE.

Lento.

116. 

dolce. 



THE PASSING SHAKE.

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

Written thus.



Played thus.



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.

Written thus.

Played thus.

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 degree above it.

Written thus. 

Played thus. 


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.

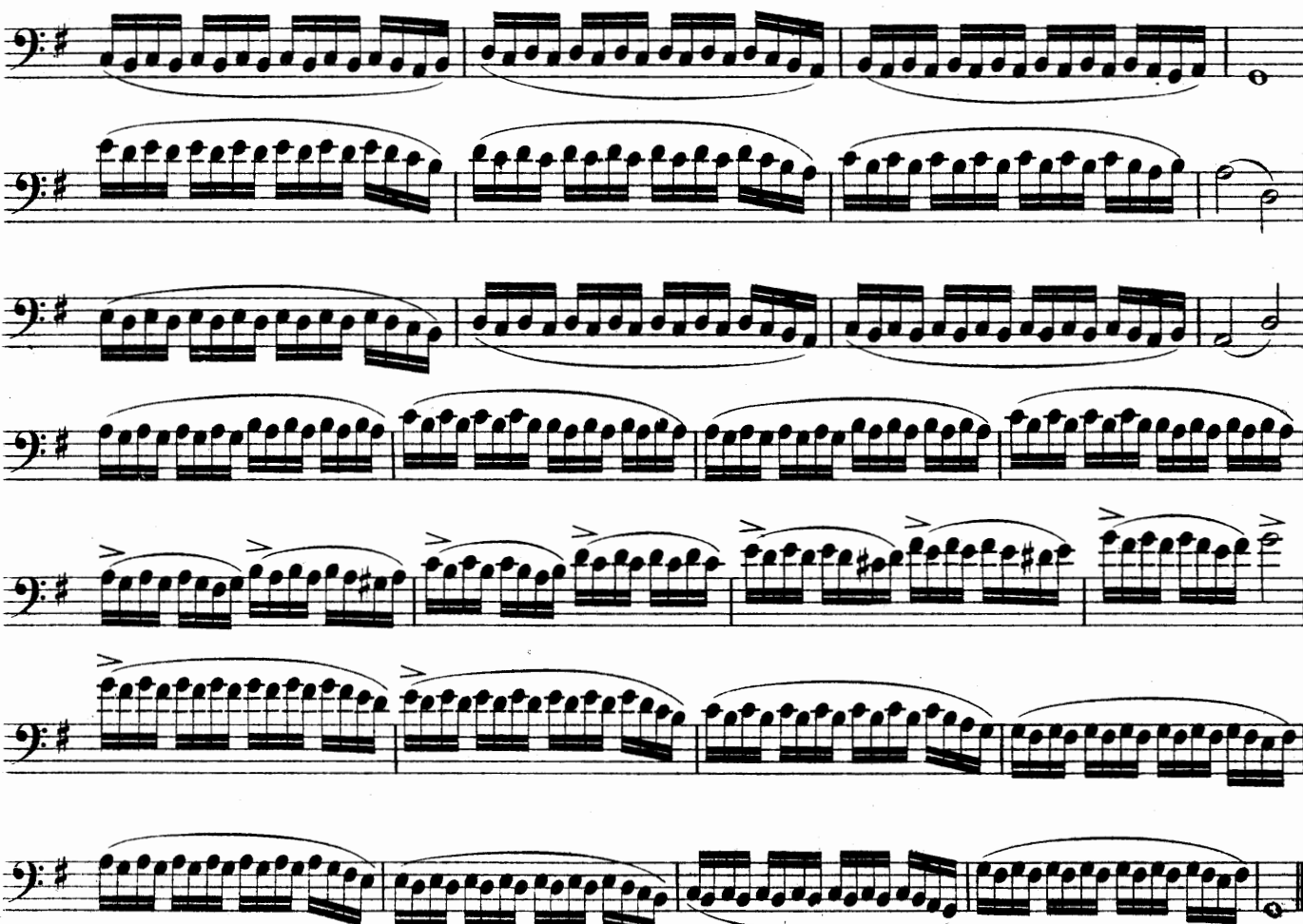
Shake as written  as played 

EXERCISE TO PREPARE THE SHAKE.

Allegro moderato.

J. LEE.

119. 



EXERCISE.

A. GOUFFÉ.

Maestoso.

120. *mf*

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.”

VOICE.

Figured Bass as written.

Double Bass as played.

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.

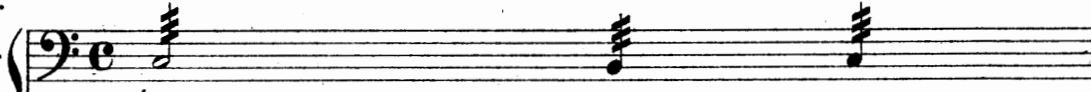
SCALE OF G MINOR.


SCALE OF C MINOR.

All the other harmonic minor Scales follow this rule.

The Tremolando. (ABBREVIATED TREM.)

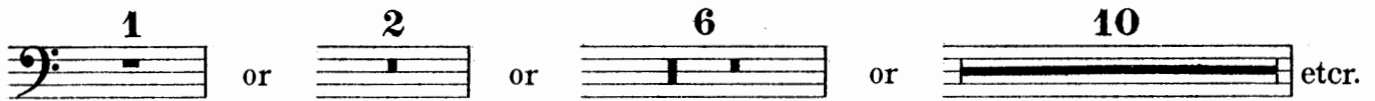
The Tremolando is done in a shaky manner with the bow; only a short part of the latter is employed.

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.

Passage written: 

How to play it: 

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

Various Exercises.

W. Hause.

123.

*) This sign o indicates the thumb.

Allegretto.

A. GOUFFÉ.

124

mf staccato.

cresc. *f dim.* *dolce.*

fp *ff* *fp*

fp *rall.* *Tempo I.* *p*

p *p* *cresc.* *sf*

sf *sf* *sf* *sf*

sf *sf* *dim. e rall.*

Tempo I. *mf*

cresc.

f *ff*

Adagio.

W. HAUSE.

125.

2nd 1st

3 1 0

Detailed description: This musical exercise consists of ten staves of music in bass clef, 2/4 time, and D major. The tempo is marked 'Adagio'. The piece begins with a single eighth note on the first staff, followed by a series of eighth-note patterns. The second staff includes a '2nd' and '1st' fingering instruction. The third staff features a long slur over a series of eighth notes. The fourth staff has a triplet of eighth notes marked with '3', followed by a first finger '1' and an open string '0'. The fifth staff continues with eighth-note patterns. The sixth staff has a slur over a series of eighth notes. The seventh staff has a slur over a series of eighth notes. The eighth staff has a slur over a series of eighth notes. The ninth staff has a slur over a series of eighth notes. The tenth staff has a slur over a series of eighth notes.

EXERCISE.

126

Detailed description: This musical exercise consists of two staves of music in bass clef, 2/4 time, and D major. The tempo is marked 'Adagio'. The piece begins with a single eighth note on the first staff, followed by a series of eighth-note patterns. The second staff continues with eighth-note patterns.

Moderato.

A. SLAMA.

127.

The musical score for Exercise 127 is written in bass clef, 3/4 time, and D major key signature. It consists of 12 staves of music. The first staff begins with a treble clef and a key signature of two sharps (D major), followed by a bass clef. The tempo is marked 'Moderato.' and the composer is 'A. SLAMA.' The exercise is numbered '127.' in the top left corner. The music is a continuous eighth-note pattern with various rhythmic and melodic variations, including some chromaticism and dynamic markings like accents and slurs.

Fragments of Bass Parts from various Symphonies.

Allegro.

Haydn.

Two staves of musical notation in bass clef, key of D major (one sharp), and 3/4 time. The first staff begins with a treble clef and a key signature change to D major. The music consists of eighth and sixteenth notes, with some rests and slurs.

Idem.

f

Two staves of musical notation in bass clef, key of D major, and 3/4 time. The first staff begins with a treble clef and a key signature change to D major. The music features a dynamic marking of *f* and includes slurs and rests.

Adagio.

Idem.

Seven staves of musical notation in bass clef, key of D minor (two flats), and 3/4 time. The first staff begins with a treble clef and a key signature change to D minor. The music is characterized by wide intervals, slurs, and a slower tempo.

Andante.

Beethoven.

Minuetto marcato.

ff

Allegro.

Allegro.

Musical notation for the first section, *Allegro*. It consists of four staves of music in bass clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes with frequent rests.

Allegretto.

Idem.

Musical notation for the second section, *Allegretto*. It consists of two staves of music in bass clef, with a key signature of two sharps and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes with frequent rests.

Allegretto.

Idem.

Musical notation for the third section, *Allegretto*. It consists of four staves of music in bass clef, with a key signature of two sharps and a 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes with frequent rests.

Vivace assai.

Haydn.

sf sf sf sf sf sf sf

Idem.

Presto.

Idem.

f p

SYMPHONY NO 2.

Adagio molto.

Beethoven.

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

sf sfp sfp

sfp ff sf p cresc. 6 6 6

Allegro con brio.

p

f sf sf etc.

sf sf sf sf sf sf sf sf

f f f f ff pp

cresc. sf etc.

f sf sf etc.

f sf sf sf sf

Allegro vivace con brio.

Beethoven.

The musical score is written for the bassoon part of the 8th Symphony by Beethoven. It consists of 12 staves of music in bass clef, 3/4 time, and B-flat major. The tempo is marked 'Allegro vivace con brio'. The dynamics range from *pp* (pianissimo) to *più f* (fortissimo). The score includes various articulation marks such as accents and slurs. There are four first endings marked '1' and '4 times.'.

Tempo di Menuetto.

First system of musical notation for Tempo di Menuetto. It consists of two staves in bass clef with a 3/4 time signature. The melody is written on the upper staff, and the accompaniment on the lower staff. Dynamics include *piu f* and *ff*.

CELEBRATED RECITATIVE FROM THE 9th SYMPHONY.

Présto.

Beethoven.

First system of musical notation for the Celebrated Recitative. It consists of two staves in bass clef with a 3/4 time signature. The melody is written on the upper staff, and the accompaniment on the lower staff. Dynamics include *f* and *dim.*.

Allegro non troppo.

Tempo I.

Second system of musical notation for the Celebrated Recitative. It consists of two staves in bass clef with a 3/4 time signature. The melody is written on the upper staff, and the accompaniment on the lower staff. Dynamics include *ff*, *dim.*, and *rit. poco Adagio*.

Tempo I.

Third system of musical notation for the Celebrated Recitative. It consists of two staves in bass clef with a 3/4 time signature. The melody is written on the upper staff, and the accompaniment on the lower staff. Dynamics include *f* and *dim.*.

Allegro assai.

Fourth system of musical notation for the Celebrated Recitative. It consists of two staves in bass clef with a 3/4 time signature. The melody is written on the upper staff, and the accompaniment on the lower staff. Dynamics include *ff* and *f*.

Présto.

Fifth system of musical notation for the Celebrated Recitative. It consists of two staves in bass clef with a 3/4 time signature. The melody is written on the upper staff, and the accompaniment on the lower staff. Dynamics include *ff*.

Duet for Violoncello and Bass.

Moderato.

Violoncello.

Double Bass.

p

p

tr

tr

pizz.

arco

pizz.

arco

The first system of musical notation features a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of two sharps (F# and C#). The music begins with a series of eighth notes in the treble staff, while the bass staff provides a steady accompaniment of eighth notes. The word "arco" is written in the treble staff. The system concludes with a fermata over the final notes.

The second system continues the musical piece with similar rhythmic patterns. The treble staff contains more complex eighth-note figures, and the bass staff maintains its accompaniment. The system ends with a fermata.

The third system shows a continuation of the eighth-note patterns in both staves. The treble staff has several slurs over groups of notes, and the bass staff continues with its accompaniment. The system ends with a fermata.

The fourth system features more intricate eighth-note passages in the treble staff, with some notes beamed together. The bass staff continues with its accompaniment. The system ends with a fermata.

The fifth system introduces some changes in the treble staff, including a half note and a quarter note with an accent (>). The bass staff continues with its accompaniment. The system ends with a fermata.

The sixth and final system on the page shows the music concluding. The treble staff has a final flourish of eighth notes, and the bass staff ends with a few notes and a fermata. The system concludes with a double bar line and a repeat sign.

APPENDIX.

Selected compiled and arranged by

HARRY PRENDIVILLE.

Home Sweet Home.*Andante.*

Musical score for 'Home Sweet Home' in bass clef, 2/4 time, key of D major. The score consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic followed by a forte (*f*) dynamic with a crescendo hairpin. The third staff begins with a piano (*p*) dynamic.

Sweet By and By.*Andante.*

Musical score for 'Sweet By and By' in bass clef, 2/4 time, key of D major. The score consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic followed by a forte (*f*) dynamic with a crescendo hairpin. The third staff begins with a piano (*p*) dynamic.

By permission of W. A. Pond & Co

Send forth the call Victorious.*Maestoso.*

Musical score for 'Send forth the call Victorious' in bass clef, 2/4 time, key of D major. The score consists of three staves. The first staff begins with a forte (*f*) dynamic. The second staff features a piano (*p*) dynamic. The third staff begins with a piano (*p*) dynamic.

Killarney.

Moderato.

The first two staves of the piece 'Killarney' are in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a 'Moderato' tempo marking. It features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The second staff continues the melodic line with similar rhythmic patterns and includes a fermata over the final note.

Piu mosso.

The last two staves of 'Killarney' continue the piece. The third staff includes a 'rall.' (rallentando) marking and a triplet of eighth notes. The fourth staff features a 'cresc.' (crescendo) marking, a triplet of eighth notes, and a trill (tr.) over a note. The tempo marking 'a tempo.' is placed above the final measure of the piece.

Rock'd in the Cradle of the deep.

Andante con moto.

The piece 'Rock'd in the Cradle of the deep' is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It is marked 'Andante con moto'. The first staff begins with a piano (p) dynamic. The piece consists of three staves of music, featuring a steady eighth-note accompaniment with a melodic line of eighth and sixteenth notes. The third staff concludes with a 'rall.' (rallentando) marking.

The Cruiskeen Lawn.

Andante con moto.

The piece 'The Cruiskeen Lawn' is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It is marked 'Andante con moto'. The first staff begins with a piano (p) dynamic. The piece consists of three staves of music, featuring a steady eighth-note accompaniment with a melodic line of eighth and sixteenth notes. The second staff includes a forte (f) dynamic marking.

Something for the Oldest.

CONCERT POLKA.

CONTRABASSO SOLO.

RUD. BULLERJAHN Op. 53.

The musical score is written for a single contrabasso. It begins with a dynamic marking of *mf* and a *p* marking. The first four staves contain the main melody with various dynamics including *mf*, *pp*, and *p*. The fifth staff is marked 'TRIO.' and starts with a *fz* dynamic, followed by *p*, *ff*, and *p*. The sixth staff includes first and second endings. The seventh and eighth staves feature *mf* and *pp* dynamics. The ninth staff has *p* and *mf* markings. The final staff concludes with a *p* marking and a final *f* dynamic.

VAR II. *Allegro.*

rit.

a tempo. *mf* *a tempo.*

rit. *Lento.*

VAR III.

pp

vivo.

mf *P lento.*

VAR IV.

p energico.

rit. *a tempo.*

Andante.

p

stringendo.

Cadenza.

CODA. Polonaise,

viol.

The musical score is written for a violin in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece is marked with a variety of dynamics and articulations. The first staff includes a first ending (1) and a second ending (2). The second staff features a first ending (1) and a second ending (2). The third staff has a first ending (1) and a second ending (2). The fourth staff includes dynamics of *mf*, *dim.*, *p*, and *f*. The fifth staff includes dynamics of *mf*, *dim.*, and *p dolce*. The sixth staff includes the instruction *piu vivo*. The seventh staff includes the dynamic *f*. The eighth staff includes the dynamic *f*. The ninth staff includes the dynamic *f*. The tenth staff includes the dynamic *f*. The piece concludes with a final cadence.

Walther's Lied.

From R. Wagner's Opera.

THE MASTER SINGERS.

CONTRABASSO SOLO.

E. STORCH.

Moderato.

The musical score is written for a single contrabass line in 3/4 time. It consists of ten staves of music. The piece begins with a *Moderato* tempo. The first staff starts with a *cresc.* marking. The second staff begins with a *f* dynamic. The third staff starts with a *p* dynamic and includes a *cresc.* marking. The fourth staff begins with a *f dim.* dynamic and includes a *cresc.* marking. The fifth staff starts with a *p* dynamic and includes a *p dolce.* and *cresc.* marking. The sixth staff begins with a *glissato.* marking, followed by *f dim.* and *cresc.* markings. The seventh staff starts with a *p* dynamic. The eighth staff begins with a *f* dynamic. The ninth staff starts with a *p* dynamic and includes a *poco rall.* and *a tempo.* marking. The score is filled with various musical notations, including slurs, accents, and fingering numbers (0-4) for the left hand.

Down in the deep Cellar.

FANTAISIE VARIÉE.

A.C. WHITE.

Moderato.

The first section of the piece is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *f* (forte). The tempo is marked as *Moderato*. The notation consists of three staves of music, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together, and some notes with slurs or accents.

VAR. I.

The first variation is marked *VAR. I.* and begins with a dynamic marking of *f*. It is written in the same key and time signature as the first section. This variation is characterized by a more rhythmic and technically demanding style, featuring numerous triplet markings (indicated by a '3' over a group of notes) and frequent slurs. The notation spans eight staves, ending with a double bar line and repeat dots.

VAR. II. *f*

Andante.

VAR. III. *dolce.*

Cadenza.

lento.

Moderato.

VAR. IV. *mf*

8

8

VAR. V. *f*

2nd

rall.

CODA.
Allegro.

8

mf

8

rall.

8 Presto.

f *cresc.* *accel.*

8

ff

Concertino.

BASSO SOLO.

ALBERT NEIBIG.

Moderato con graviata.

Musical score for the Moderato con graviata section, consisting of six staves of bass clef notation. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a forte (f) dynamic and includes several trills (tr) and dynamic markings such as piano (p) and forte (f). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Andante.

Musical score for the Andante section, consisting of six staves of bass clef notation. The key signature remains one sharp (F#) and the time signature changes to 3/4. The piece starts with a piano (p) dynamic and features a dense texture of sixteenth and thirty-second notes, often beamed together. The notation includes many slurs and accents, indicating a more lyrical and flowing character.

Allegro.

First musical staff in bass clef, 2/4 time signature. It begins with a forte (*f*) dynamic and a piano (*p*) dynamic marking. The melody consists of eighth and sixteenth notes with various slurs and accents.

Second musical staff in bass clef, continuing the melody with slurs and accents.

Third musical staff in bass clef, featuring a double bar line and a fermata over a note.

Fourth musical staff in bass clef, showing a continuation of the melodic line with slurs.

Fifth musical staff in bass clef, continuing the melodic development.

Sixth musical staff in bass clef, featuring a double bar line and a fermata.

Seventh musical staff in bass clef, continuing the melodic line.

Eighth musical staff in bass clef, featuring a double bar line and a fermata.

Ninth musical staff in bass clef, concluding the piece with a double bar line and a key signature change to 3/4 time.

This page of musical notation is for a bass line, consisting of 12 staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a *p* marking. The second staff features a crescendo leading to a *f* marking, followed by a *p* marking. The third staff includes a trill (*tr*) and a *rall.* marking. The fourth staff starts with a *p* marking. The fifth staff contains a *rall.* marking. The sixth staff includes a *p* marking. The seventh staff features a *f* marking. The eighth staff includes a trill (*tr*). The ninth staff contains a *rall.* marking. The tenth staff includes a *f* marking. The eleventh staff includes a *rall.* marking. The twelfth staff concludes with a *f* marking and the word *Fine.*

THEME AND VARIATIONS.

BASSO SOLO.

E. DIESSL, Op. 39.

Moderato. THEMA.

dolce.

riten. a tempo. dolce.

Allegretto.

VAR. I.

f stacc.

f

Musical notation for the first system, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth notes. A *rit.* marking is placed below the first staff towards the end of the system.

Musical notation for the second system, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music continues with a complex rhythmic pattern. An *a tempo.* marking is placed above the first staff.

VAR. II. *risoluto.*

Musical notation for the start of the second variation, consisting of one staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked *risoluto.*

Musical notation for the third system of the second variation, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth notes. A *f* marking is placed below the second staff.

Musical notation for the fourth system of the second variation, consisting of one staff. It continues the complex rhythmic pattern of the previous systems.

Musical notation for the fifth system of the second variation, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked *a tempo.* and *ritenuto.*

Musical notation for the sixth system of the second variation, consisting of one staff. It continues the complex rhythmic pattern of the previous systems.

Musical notation for the seventh system of the second variation, consisting of one staff. It continues the complex rhythmic pattern of the previous systems.

Musical notation for the eighth system of the second variation, consisting of one staff. It continues the complex rhythmic pattern of the previous systems.

Adagio.

Musical score for the Adagio section, bass clef, 2/4 time signature. The piece begins with a piano (*p*) dynamic. The first staff contains a series of eighth notes with slurs and accents. The second staff features a more complex rhythmic pattern with slurs and a fermata. The third staff continues with slurred eighth notes. The fourth staff concludes the section with a fermata and a final note.

Allegro.

Musical score for the Allegro section, bass clef, 2/4 time signature. The piece begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The first staff shows a steady eighth-note pattern. The second staff includes a fermata and a piano (*p*) dynamic marking. The third staff continues the eighth-note pattern. The fourth staff is marked *dolce.* and features a fermata. The fifth staff continues the eighth-note pattern. The sixth staff includes a fermata. The seventh staff is marked *ritenuto.* and features a fermata. The eighth staff concludes the section with a piano (*p*) dynamic marking.

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

With their Abbreviations and Explanations.

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