

PRACTICAL

# METHOD

for the

# Double-Bass

(WITH THREE STRINGS)

# OTTO LANGEY.

NEW EDITION, REVISED & ENLARGED.

BY

# JOHN REYNOLDS.

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

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# PREFACE.



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


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

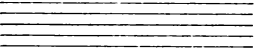
**Otto Langey.**





# RUDIMENTS OF MUSIC.


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


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

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



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

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

and those in the four spaces between the lines are:—  the two notes immediately

above and below the lines are:— 

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

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

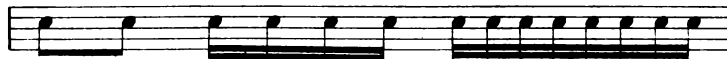
## DURATION OF NOTES.

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



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

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



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

## THE RELATIVE VALUE OF NOTES.

ONE SEMIBREVE or WHOLE NOTE  
IS EQUAL TO

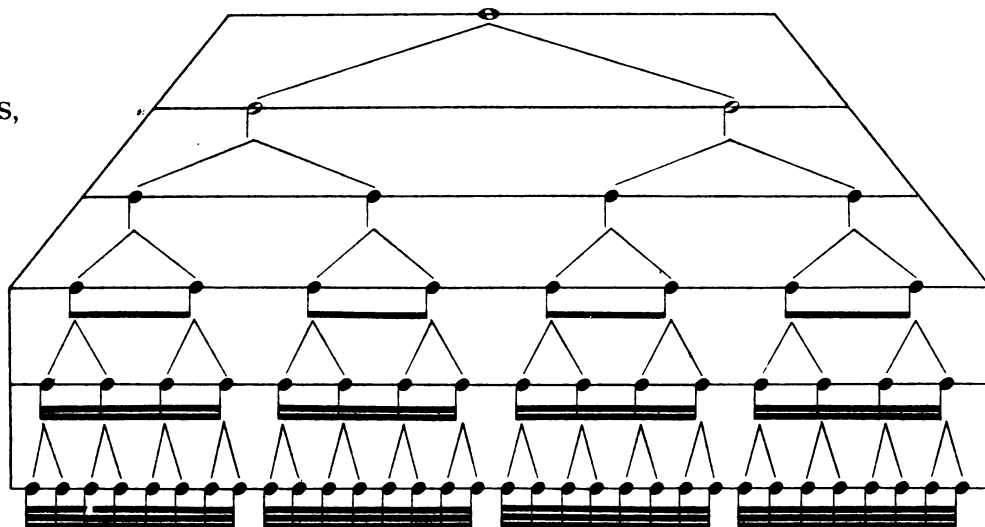
2  
MINIMS or HALF-NOTES,

or 4  
CROTCHETS,  
(*Quarter-notes.*)

or 8  
QUAVERS,  
(*Eighths.*)

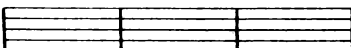
or 16  
SEMI-QUAVERS,  
(*Sixteenths.*)

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



### BARS.

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

called BARS:— 

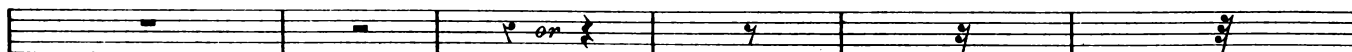
every bar must contain a certain number of notes regulated by the FIGURES, which always follow the *signature*.

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

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

### RESTS.

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



*Rest for a Semibreve,  
or Whole-note.*

*Minim.  
(Half-note.)*

*Crotchet.  
(Quarter-note.)*

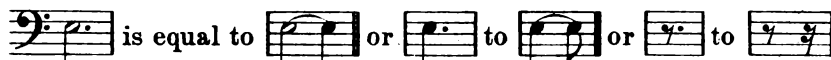
*Quaver.  
(Eighth-note.)*

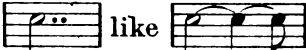
*Semi-quaver.  
(Sixteenth-note.)*

*Demi-semi-quaver.  
(Thirtysecond-note.)*

### DOTS.


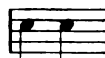
A *DOT* placed after any note increases its value *one half*, Thus:—


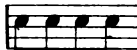


Two Dots placed after a note increase its value one half and a quarter, or  like

## TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

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




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

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

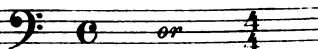
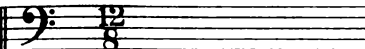
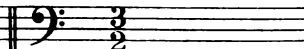
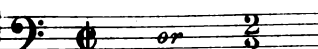
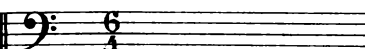
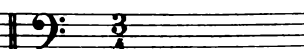
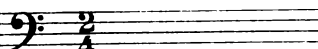
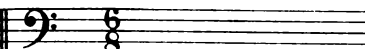
There are also groups of   and  notes.

## TIME OR MEASURE.

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

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

## A TABLE OF TIMES.

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

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

## SCALES EXPLAINED.

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

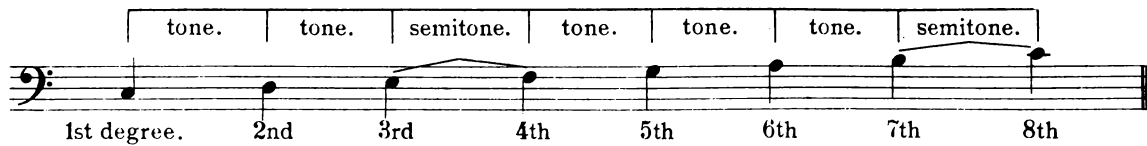
Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

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

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

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

### DEGREES.



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

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

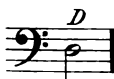


The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval they are said to be in *Unison*.


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

### INTERVALS.



### THE METHOD OF TUNING.

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

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



## THE METHOD OF HOLDING.

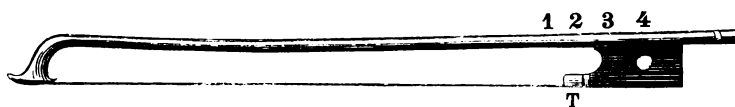
Place the thumb of the left hand behind the neck of the instrument and extend the fingers across the strings, parallel with and about four inches below the nut; the right side of the back should rest against the left side of the players chest; the point of the left foot is placed under the lower bend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

## THE BOW.

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

## THE METHOD OF HOLDING.

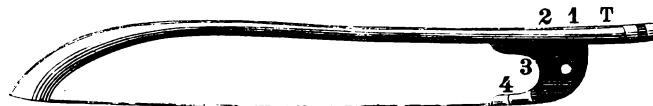
### THE BOTTESINI BOW.



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

## THE METHOD OF HOLDING.

### THE DRAGONETTI BOW.



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

## FINGERING MARKS.

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

A Zero (0) indicates a Harmonic note.


## BOWING MARKS.

▢ = Down Bow. √ = Up Bow. W. B. = Whole Bow. H. B. = Half Bow. Sh. St. = Short Strokes.

**EXERCISES ON OPEN STRINGS.**

Play and count.

W. B. (see page 5)

1. 

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

2. 

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

3. 

Count 1 2 3 4 1 2 3 4

Count three in the bar.

4. 

One, two, three.

5. 

Count 1 2 3 4 1 2 3 4

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

6. 

Count 1 2 3 4 1 2 3 4

7. 

Count 1 2 3 4 1 2 3 4

8. 

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

9. 

10. 





23.

24.

25.

26.

27.

28.

29.   
fingers close close

30.

31.   
close

32.   
close close

33.

34.   
close close

35.

36.

37.

38.

SCALE OF C MAJOR.

EXERCISES.

In Thirds.

39.

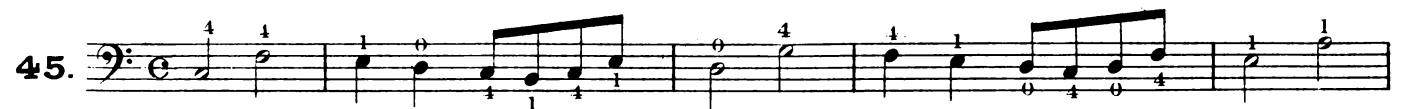
40.

41.

# THE PAUSE.

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

In Fourths.



In Fifths.

46.   
 or 2

47.

48.

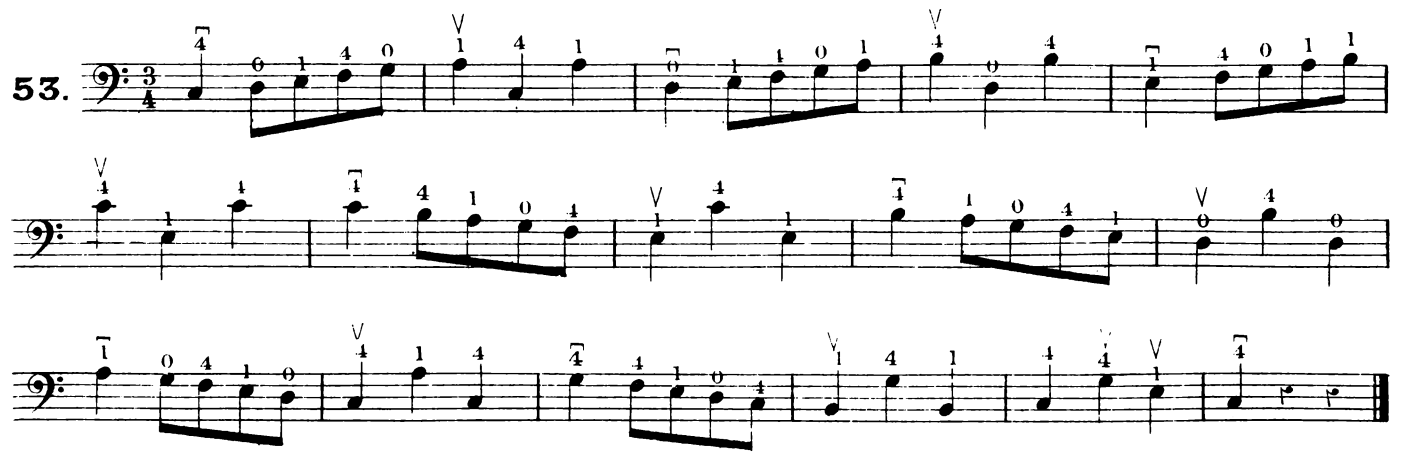
49.   
 or 2

In Sixths.

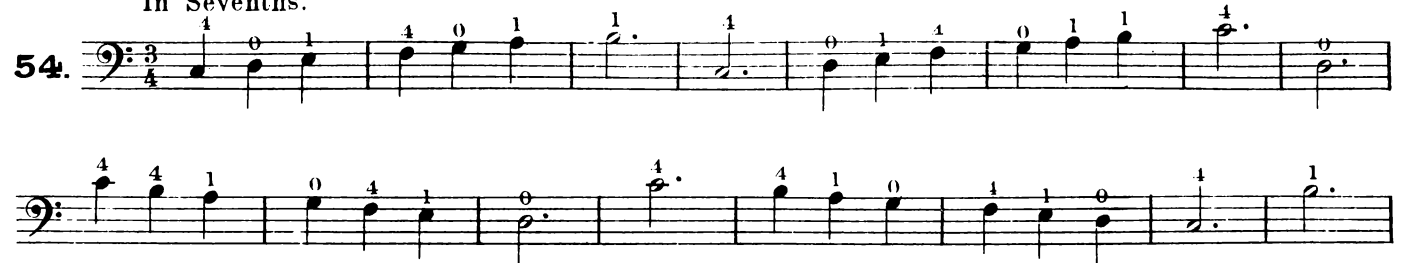
50.

51. 

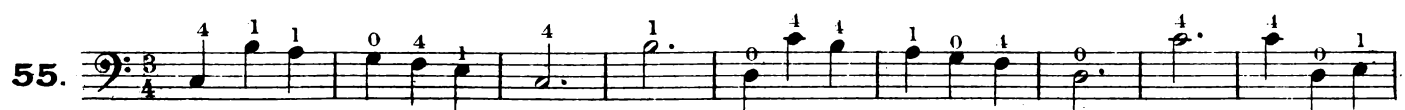
52. 

53. 

In Sevenths.

54. 



55. 



or 2



56. 

57. 





In Octaves.

58. 





EXERCISE.

A. DURIER.

59. 









## THE SLUR.

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

Exercise 60 consists of two staves of music in the bass clef, 4/4 time. The first staff shows a sequence of notes with slurs and fingerings (1, 4, 1, 4, 1, 4, 1, 4). The second staff continues with similar patterns, including slurs and fingerings (1, 4, 1, 4, 1, 4, 1, 4). Exercise 61 consists of two staves in the bass clef, 3/4 time. The first staff shows a sequence of notes with slurs and fingerings (1, 4, 1, 4, 1, 4, 1, 4). The second staff continues with similar patterns, including slurs and fingerings (1, 4, 1, 4, 1, 4, 1, 4). Both exercises include a 'V' marking above the first note of each phrase, indicating the bowing stroke.

### TO REACH HIGHER NOTES.

*First string.*

Exercise 62 consists of five staves of music in the bass clef, 4/4 time. The first staff shows a sequence of notes with slurs and fingerings (1, 4, 1, 4, 1, 4, 1, 4). The second staff continues with similar patterns, including slurs and fingerings (1, 4, 1, 4, 1, 4, 1, 4). The third staff shows a sequence of notes with slurs and fingerings (1, 4, 1, 4, 1, 4, 1, 4). The fourth staff continues with similar patterns, including slurs and fingerings (1, 4, 1, 4, 1, 4, 1, 4). The fifth staff shows a sequence of notes with slurs and fingerings (1, 4, 1, 4, 1, 4, 1, 4). Both exercises include a 'V' marking above the first note of each phrase, indicating the bowing stroke.

*Second string.*

63.

Musical score for exercise 63, second string, bass clef, common time. It consists of six staves of music with various fingerings (0, 1, 4) and articulations.

*Third string.*

64.

Musical score for exercise 64, third string, bass clef, common time. It consists of six staves of music with various fingerings (0, 1, 4) and articulations.

*First string.*

*Second string.*

*Third string.*

65.

Musical score for exercise 65, first, second, and third strings, bass clef, common time. It consists of three staves of music with various fingerings (0, 1, 4) and articulations.

*First string.*

66.

*Second string.*

67.





73. 

74. 

## SHARPS.

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

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

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

The sharps succeed each other in the 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 a semitone. Two sharps raise all F's and C's; three sharps all F's, C's and G's etc.

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

## TABLE OF SIGNATURES IN SHARP KEYS.

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

SCALE OF G MAJOR.

75.

76.

HARMONICS.

Are indicated by a Zero (0) placed over the note, and are produced by laying the third finger upon the string at a given point; in these instances, the point is exactly midway between the nut and the bridge.

EXAMPLE.

EXERCISE.







Moderato e ben marcato.\*

A. GOUFFÉ.

79.

80. **Allegretto.**

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

# FLATS.

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

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

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

## TABLE OF SIGNATURES IN FLAT KEYS.

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

### SCALE OF F MAJOR.

semitone      semitone

*In Thirds.*

81. Varieties of Bowing.

*In Fourths.*

*In Fifths.*

In Sixths.

In Octaves.

Chords.

EXERCISES.





82.





# THE NATURAL.

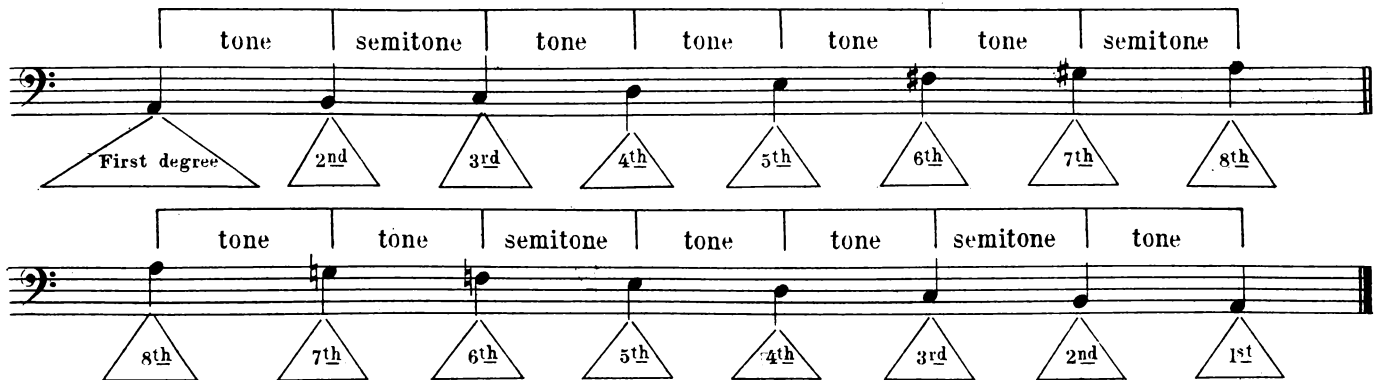
In order to restore a note, which has been raised by a sharp (#) or lowered by a flat (b), a Natural (♮) is employed, which restores it to its original sound.

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

## MINOR SCALES EXPLAINED.

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

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



## TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.

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

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






Presto.

EXERCISE.

A. GOUFFÉ.

90.

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

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



Andante cantabile.

91.

Moderato.

A. DURIER.

92.

3rd string A

93.

94.

or 2

or 2

or 2

or 2

or 2

SCALE OF D MAJOR.

3rd string A.

or 2

In Thirds.

Varieties of Bowing.

or 2



3rd string A.

Moderato.

W. HAUSE.

95.

96.

# EXERCISES FOR THE WRIST.

On two strings.

On three strings.

## SCALE OF E MINOR.

Chords.



97.

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

2

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

2

3

2

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

4

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

2

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

2 1 2

SCALE OF B $\flat$  MAJOR.

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

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

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

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

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

4

In Thirds

Two staves of musical notation in bass clef, 2/4 time, key of B-flat. The first staff contains the first four measures, and the second staff contains the next four measures. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a double bar line and repeat dots.

In Fourths.

Two staves of musical notation in bass clef, 2/4 time, key of B-flat. The first staff contains the first four measures, and the second staff contains the next four measures. Fingerings are indicated by numbers 1-4 above notes. The second measure of the second staff includes the instruction "or 2". The piece concludes with a double bar line and repeat dots.

In Sixths.

Two staves of musical notation in bass clef, 2/4 time, key of B-flat. The first staff contains the first four measures, and the second staff contains the next four measures. Fingerings are indicated by numbers 1-4 above notes. The second measure of the second staff includes the instruction "or 2". The piece concludes with a double bar line and repeat dots.

In Octaves.

Two staves of musical notation in bass clef, 2/4 time, key of B-flat. The first staff contains the first four measures, and the second staff contains the next four measures. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a double bar line and repeat dots.

3rd string A.  
Chords.

Four staves of musical notation in bass clef, 2/4 time, key of B-flat. Each staff contains four measures of chords. Fingerings are indicated by numbers 1-4 above notes. The second measure of the second staff includes the instruction "or 2". The piece concludes with a double bar line and repeat dots.

98.

The main musical score is written in bass clef with a 3/4 time signature. It begins with a key signature of one flat (G minor). The piece is marked 'Tempo di Menuetto'. The notation includes eighth and sixteenth notes, often beamed together, with various fingering numbers (1, 2, 3, 4) and articulation marks such as slurs and accents. There are two instances of 'or 2' indicating alternative fingerings. The score concludes with a double bar line.

SCALE OF G MINOR.

The scale of G minor is presented in two lines of bass clef notation. The first line shows the ascending scale: G (0), A (1), B (1), C (4), D (0), E (1), F# (1), G (4), A (1), B (4), C (1), D (1), E (1), F# (2), G (3). The second line shows the descending scale: G (3), F# (2), E (1), D (4), C (1), B (4), A (1), G (0), F (4), E (1), D (4), C (1), B (4), A (1), G (0).

Chords.

The chord section consists of two lines of bass clef notation. The first line shows four chords: G minor (0, 4, 1), Bb minor (0, 4, 1), D minor (0, 1, 0), and G minor (0, 1, 4). The second line shows four chords: G minor (0, 4, 1), Bb minor (0, 4, 1), D minor (0, 1, 0), and G minor (0, 1, 4). Each chord is accompanied by fingering numbers and an 'or 2' alternative.

Moderato.

99.

This exercise is in bass clef and 12/8 time. It consists of four staves of music. The first staff begins with a treble clef and contains a sequence of notes with fingerings 0, 4, 0, 4, 0, 1, 0, 1. The second staff continues with fingerings 4, 1, 1, 4, 1, 0, 4, 1, 4, 1, 0, 0. The third staff features more complex fingerings including 1, 3, 0, 1, 3, 0, 1, 3, 0, 1, 3, 0, 1, 3, 3, 3, 1, 3, 1, 1, 3, 1, 1, 3, 1, 1, 4, 1, 0, 4, 1, 1, 0, 4, 1, 1, 0. The fourth staff concludes the exercise with fingerings 1, 4, 1, 4, 0, 0, 4, 1, 4, 0, 0, 1, 3.

Andante.

100.

*con forza*

This exercise is in bass clef and 4/4 time. It consists of three staves of music. The first staff includes dynamic markings *con forza* and accents (V). The second and third staves continue the piece with various fingerings and accents. Fingerings include 1, 0, 4, 1, 3, 3, 1, 4, 4, 0, 1, 0, 4, 1, 4, 1, 4.

Allegretto.

101.

This exercise is in bass clef and 3/4 time. It consists of three staves of music. The first staff includes accents (>) and dynamic markings (V). The second and third staves continue the piece with various fingerings and accents. Fingerings include 3, 1, 0, 3, 1, 0, 3, 1, 4, 1, 1, 4, 0, 1, 0, 4, 0, 1, 0, 4, 1, 4, 0, 0.

### SCALE OF A MAJOR.

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

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

or 2

#### In Thirds.

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

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

or 2 or 2

#### In Fourths.

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

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

or 2 or 2 2 2 or 3

#### In Sixths.

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

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

or 2 or 2 2 or 2 2

#### In Octaves.

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

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

or 2 2

### EXERCISES IN TRIPLETS.

I.

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

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

II. *3rd A.*

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

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

102. **III.**

102. **IV.**

Moderato.

W. HAUSE.

103.

First string.

## EXERCISE.

## FIRST POSITION.

Do not move first finger till obliged.

## EXERCISES.

## SECOND POSITION.

First string.

Second string.

Third string.

## EXERCISES.

I.

II.

III.

## THIRD POSITION.

First string.

Second string.

Third string.

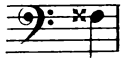
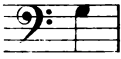
## EXERCISES.

I.

II.



# THE DOUBLE SHARP.

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

## EXERCISES IN THE THIRD POSITION CONTINUED.

III.   
IV.   
V. 

## FOURTH POSITION.

First string.   
Second string.   
Third string.   


## EXERCISES.

I.   
II.   
III.   
IV. 

First string.

FIFTH POSITION.

Musical score for Fifth Position, strings 1-3. The score is in bass clef with a common time signature (C). It consists of three staves: First string, Second string, and Third string. The first string part starts with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second and third strings play similar patterns, with the third string starting lower. Fingering numbers 1, 2, 3, 4 are indicated above the notes. The score is divided into three measures by vertical bar lines.

EXERCISES.

Four exercises (I, II, III, IV) for Fifth Position. Each exercise is written on a single bass clef staff with a common time signature (C). Exercise I shows various fingering patterns and intervals. Exercise II is in 2/4 time and features triplets. Exercise III is in 3/4 time and also features triplets. Exercise IV is in common time and includes double and triple slurs. Fingering numbers 1, 2, 3, 4 are used throughout.

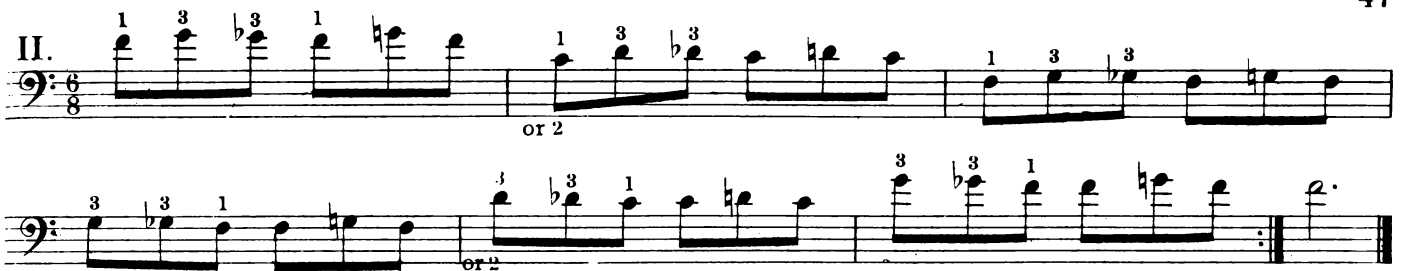
First string.


SIXTH POSITION.


Musical score for Sixth Position, strings 1-3. The score is in bass clef with a common time signature (C). It consists of three staves: First string, Second string, and Third string. The first string part starts with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second and third strings play similar patterns, with the third string starting lower. Fingering numbers 1, 2, 3 are indicated above the notes. The score is divided into three measures by vertical bar lines.

EXERCISES.

Two exercises (I, II) for Sixth Position. Each exercise is written on a single bass clef staff with a common time signature (C). Exercise I shows various fingering patterns and intervals. Exercise II is similar to Exercise I but includes double and triple slurs. Fingering numbers 1, 2, 3 are used throughout.

II. 

III. 

IV. 

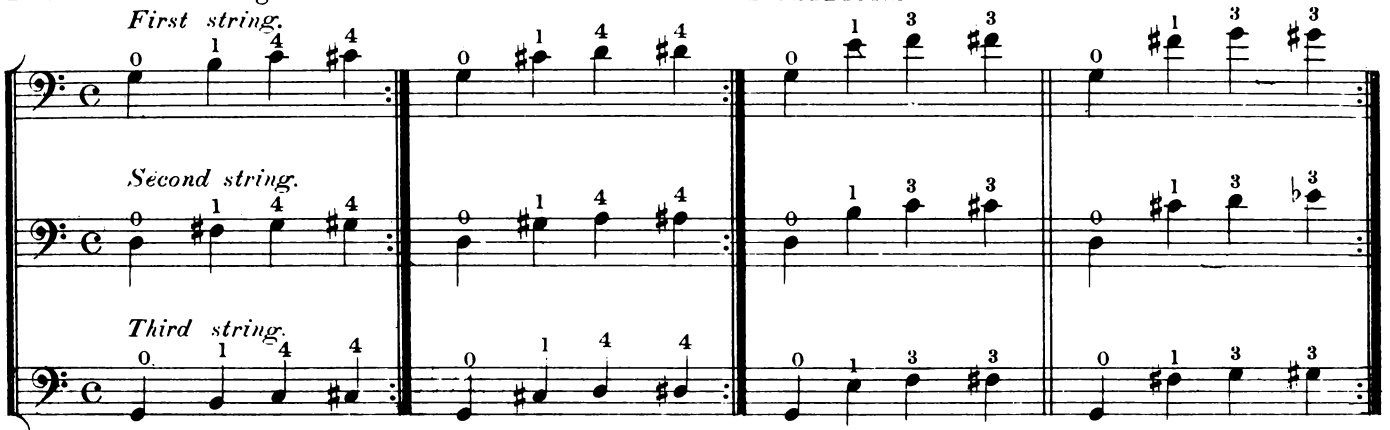
Do not move first finger.

TABLE OF HALF POSITIONS.

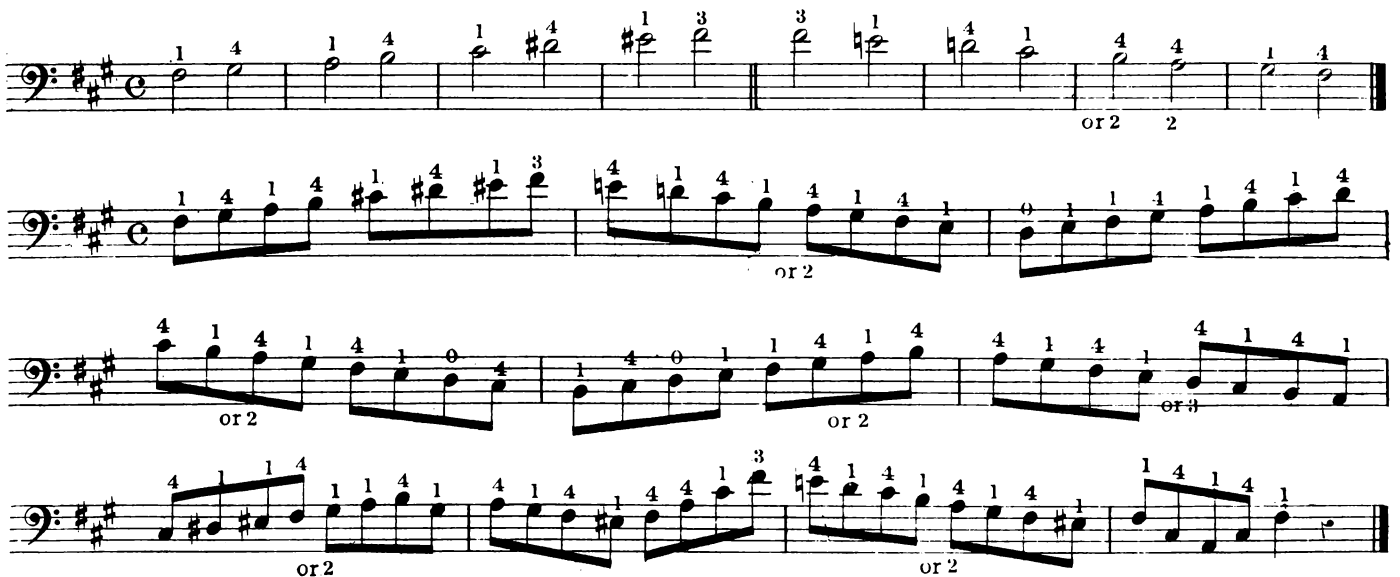
*First string.*

*Second string.*

*Third string.*



SCALE OF F# MINOR.



EXERCISE ON THE FIRST STRING IN DIFFERENT POSITIONS.  
Allegro.

A. GOUFFÉ.

104.

The musical score consists of ten staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The exercise is titled 'EXERCISE ON THE FIRST STRING IN DIFFERENT POSITIONS' and is marked 'Allegro'. The number '104.' is written at the beginning of the first staff. The music features a variety of rhythmic patterns and fingerings, with many notes beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs are used to group notes across measures. The exercise concludes with the instruction 'or 3' below the final staff.

EXERCISE ON THE SECOND STRING IN DIFFERENT POSITIONS.

Allegro.

A. GOUFFÉ.

105.

The musical score consists of ten staves of music in bass clef, 2/4 time, and one flat (B-flat). The exercise is marked 'Allegro.' and is by A. Gouffé. The notation includes various fingering numbers (1, 2, 3, 4) and articulation marks such as accents and slurs. There are several trill-like figures and slurs across the staves. Specific markings include 'or 2' and 'or 3' indicating alternative fingerings. The piece concludes with a final note on the tenth staff.

EXERCISE ON THE THIRD STRING IN DIFFERENT POSITIONS.

Allegro. 4 4 3 4 4 1 4 4 A. GOUFFÉ.

106.

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

# BOWING EXERCISES.

1.

## VARIETIES OF BOWING.

2. 3.

4. 5.

6. 7.

8. 9.

10. 11.

## DOTTED NOTES.

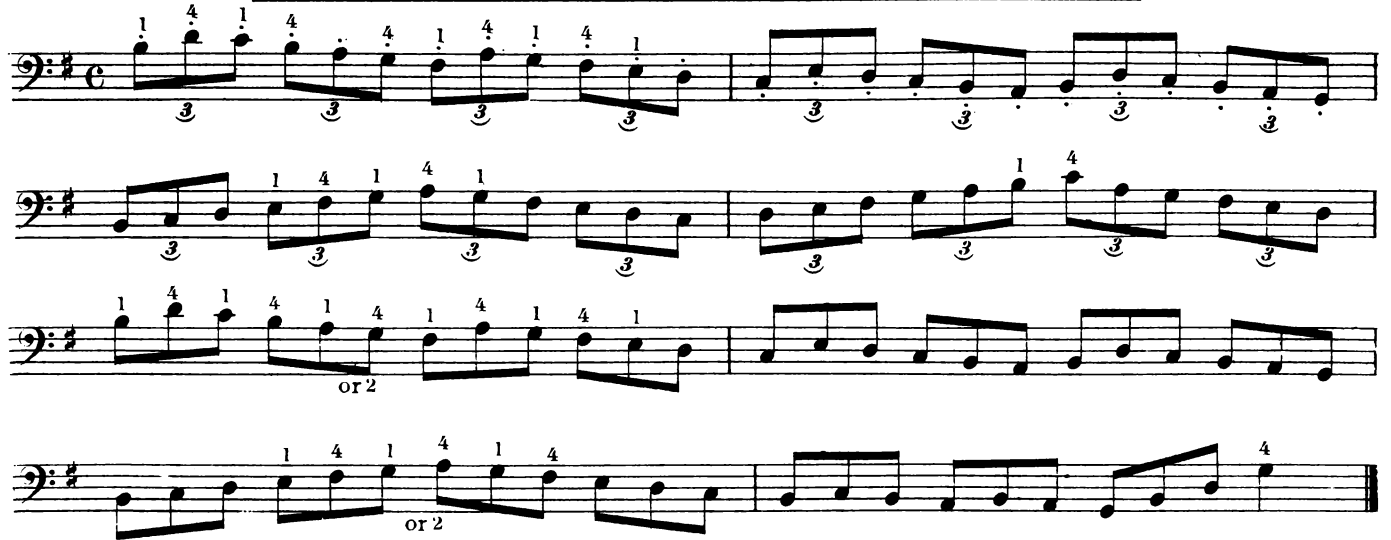
The above exercise should also be practised with dotted notes.

a. b. c.

d. e. f.

**STACCATO.**

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

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



SCALE OF E $\flat$  MAJOR.

In Thirds.

In Fourths.

In Sixths.

In Octaves.

EXERCISE.

A. GOUFFÉ.

Andantino.

107. *dolce*

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

*dim.*

SCALE OF C MINOR.

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

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

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

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

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

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

Chords.

EXERCISE.

A. SLAMA.

108. *Andante.* *f fz fz*

First line of Exercise 108 in bass clef, 6/4 time signature. Dynamics: *f*, *fz*, *fz*. Fingering: 4, 4, 1, 4, 1, 0.

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

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

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

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

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

SCALE OF A<sup>b</sup> MAJOR.

Two staves of musical notation for the A<sup>b</sup> major scale in bass clef. The first staff shows the ascending scale with fingerings: 1, 4, 1, 4, 1, 4, 0, 1, 4, 1, 4, 1, 4, 3, 2, 1. The second staff shows the descending scale with fingerings: 3, 1, 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1.

In Thirds.

Two staves of musical notation for the A<sup>b</sup> major scale in thirds in bass clef. The first staff shows the ascending scale with fingerings: 1, 4, 1, 4, 1, 4, 1, 0, 4, 1, 4, 1, 4, 1, 3, 1, 3, 1, 3, 3, 1. The second staff shows the descending scale with fingerings: 3, 1, 3, 1, 4, 1, 4, 1, 4, 1, 4, 0, 1, 4, 0, 1, 4, 1, 4, 1, 4, 1, 4, 0, 1. Alternative fingerings are indicated as 'or 3' and '2'.

In Fourths.

Two staves of musical notation for the A<sup>b</sup> major scale in fourths in bass clef. The first staff shows the ascending scale with fingerings: 1, 4, 4, 1, 4, 1, 4, 0, 1, 4, 4, 4, 4, 4, 4, 3, 1, 3, 1, 3, 3, 1, 3, 1. The second staff shows the descending scale with fingerings: 3, 1, 4, 1, 4, 1, 4, 0, 4, 4, 1, 1, 0, 4, 1, 4, 1, 4, 1, 4, 1, 4, 0, 1. Alternative fingerings are indicated as 'or 2', '2', '2', and '2'.

In Sixths.

Two staves of musical notation for the A<sup>b</sup> major scale in sixths in bass clef. The first staff shows the ascending scale with fingerings: 1, 4, 1, 4, 1, 4, 4, 4, 1, 4, 1, 4, 1, 3, 1, 3, 1, 3, 1, 3. The second staff shows the descending scale with fingerings: 3, 1, 3, 1, 3, 1, 4, 0, 4, 1, 4, 1, 4, 4, 4, 4, 4, 4, 1, 0, 1. Alternative fingerings are indicated as 'or 2', 'or 2', 'or 1', 'or 2', '2', '2', and '2'.

In Octaves.

Two staves of musical notation for the A<sup>b</sup> major scale in octaves in bass clef. The first staff shows the ascending scale with fingerings: 1, 4, 1, 4, 1, 1, 4, 4, 3, 0, 3, 3, 3, 3, 0, 3, 1, 4, 4, 1, 1. The second staff shows the descending scale with fingerings: 3, 1, 3, 1, 3, 1, 4, 0, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. Alternative fingerings are indicated as 'or 2', '2', '1', '2', '2', '2', '2', and '2'.

Chords.

Three staves of musical notation for the A<sup>b</sup> major scale in chords in bass clef. The first staff shows the ascending scale with fingerings: 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 3, 1, 4, 1, 4. The second staff shows the descending scale with fingerings: 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. The third staff shows the descending scale with fingerings: 3, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 0, 4, 1, 4, 0, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. Alternative fingerings are indicated as 'or 2', 'or 2', and 'or 3'.

EXERCISE.

W. HAUSE.

Allegretto.

109.

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

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

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

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

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

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

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

or 3

or 2

or 2

or 2

SCALE OF F MINOR.

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

EXERCISE.

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

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

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

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

or 2





SCALE OF C# MINOR.

Chords.

*Allegro risoluto.*

EXERCISE.

112. *fz fz*



Musical staff with bass clef, key signature of three flats, and common time. It shows the first few notes of the D-flat major scale with fingering numbers 1 and 4.

Musical staff showing the continuation of the D-flat major scale with various fingering patterns including 1-4, 1-3, and 3-3.

Musical staff showing the continuation of the D-flat major scale with various fingering patterns including 1-4, 1-3, and 3-3.

Musical staff showing the continuation of the D-flat major scale with various fingering patterns including 1-4, 1-3, and 3-3.

In Thirds.

Musical staff for 'In Thirds' with fingering numbers 1, 4, 3, 1, 4, 3, 1, 3, 1, 3, 3, 1, 3, 1.

Musical staff for 'In Thirds' with fingering numbers 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

In Fourths.

Musical staff for 'In Fourths' with fingering numbers 1, 4, 4, 4, 1, 4, 4, 4, 3, 3, 1, 3, 3, 1, 3, 1.

Musical staff for 'In Fourths' with fingering numbers 4, 4, 4, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

In Sixths.

Musical staff for 'In Sixths' with fingering numbers 1, 4, 4, 1, 4, 4, 1, 3, 1, 3, 1, 3, 1.

Musical staff for 'In Sixths' with fingering numbers 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

In Octaves.

Musical staff for 'In Octaves' with fingering numbers 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 4, 4, 4, 1, 1, 4, 1.

Chords.

Musical staff for 'Chords' with fingering numbers 1, 4, 3, 4, 1, 4, 1, 4, 3, 1, 3, 4, 1, 4, 1, 4, 4, 1, 4, 4, 1, 4.

Musical staff for 'Chords' with fingering numbers 3, 4, 4, 1, 4, 1, 4, 1, 4, 1, 4, 4, 1, 4, 1, 4, 4, 4, 1, 4, 4.

Moderato.

113.

SCALE OF B<sup>b</sup> MINOR.

**ABBREVIATIONS.**

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

Examples:

or

or

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

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

**EXERCISE.**

114.

SCALE OF B MAJOR.

3<sup>rd</sup> string A.

Two staves of musical notation in bass clef, key of B major (two sharps), and common time. The first staff shows the ascending scale with fingering: 1, 4, 1, 4, 1, 4, 1, 4, 1, 2, 1, 2, 3. The second staff shows the descending scale with fingering: 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1.

In Thirds.

Two staves of musical notation in bass clef, key of B major, and common time. The first staff shows the ascending scale in thirds with fingering: 4, 1, 4, 4, 1, 4, 1, 4, 4, 1, 1, 4, 1, 1, 4, 1, 4, 1, 4, 1, 4, 1, 3. The second staff shows the descending scale in thirds with fingering: 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

In Fourths.

Two staves of musical notation in bass clef, key of B major, and common time. The first staff shows the ascending scale in fourths with fingering: 1, 1, 4, 4, 1, 1, 4, 1, 4, 4, 1, 1, 4, 4, 1, 4, 4, 1, 3, 1, 3. The second staff shows the descending scale in fourths with fingering: 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

In Sixths.

Two staves of musical notation in bass clef, key of B major, and common time. The first staff shows the ascending scale in sixths with fingering: 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. The second staff shows the descending scale in sixths with fingering: 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

In Octaves.

Two staves of musical notation in bass clef, key of B major, and common time. The first staff shows the ascending scale in octaves with fingering: 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. The second staff shows the descending scale in octaves with fingering: 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

Chords.

Four staves of musical notation in bass clef, key of B major, and common time. The first staff shows the ascending scale in chords with fingering: 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. The second staff shows the descending scale in chords with fingering: 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. The third and fourth staves show the ascending and descending scales in chords with various fingering patterns and slurs.

Tempo alla Polacca.

W. HAUSE.

115.

EXERCISE.

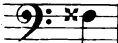
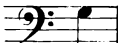
Moderato.

W. HAUSE.

116.

## SCALE OF G# MINOR.

## THE DOUBLE SHARP.

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

Adagio.

## EXERCISE.

A. SLAMA.

117. 

SCALE OF F# MAJOR.

In Thirds.

In Fourths.

In Sixths.

In Octaves.

Chords.

EXERCISE.

W. HAUSE.

118.

EXERCISE.

Adagio.

119.



**THE DOUBLE FLAT.**

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

Adagio.

EXERCISE.

120.

EXERCISE WITH CHROMATIC INTERVALS.

Moderato.

A. GOUFFE


The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature, but the rest of the piece is in bass clef. The music features a variety of chromatic intervals and is heavily annotated with fingerings (1, 2, 3, 4, 0) and articulation marks. There are several instances of 'or 2' and '2nd' markings, indicating alternative fingerings or phrasings. The key signature changes from one sharp (F#) to one flat (Bb) in the final two staves. The piece concludes with a final chord and a fermata.

**THE APPOGGIATURA.**

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

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

**EXAMPLES.**

*Written thus:-* 

*Played thus:-* 

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

**EXAMPLE.**

*Written thus:-* 

*Played thus:-* 

**Lento.****EXERCISE.**



*dolce*




*f*

## THE PASSING SHAKE.

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

Written thus:-



Played thus:-

Moderato.

### EXERCISE.



# THE GRUPPETTO OR TURN.

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

## EXAMPLE.

Written thus

Played thus

with sharps and flats

Andante.

## EXERCISE.

F. KUMMER.

## THE SHAKE.

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

Written thus 

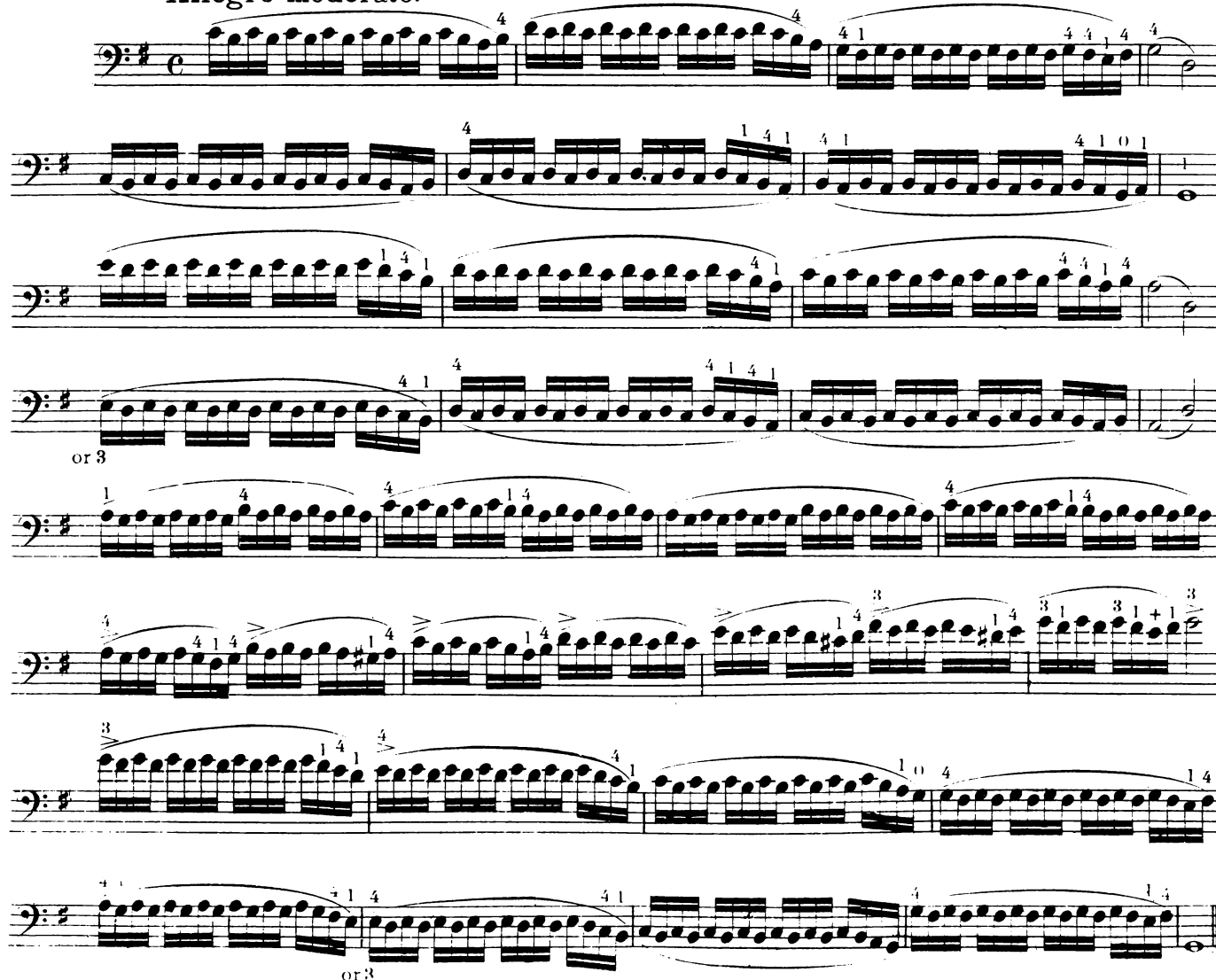
Played thus 

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

Shake as written  as played 

### EXERCISE TO PREPARE THE SHAKE.

*Allegro moderato.*



EXERCISE.

A. GOUFFÉ.

Maestoso.

1.

mf

EXERCISE.

Allegro moderato.

2.


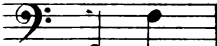
## NUMBERED RESTS.

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



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

## BROKEN PASSAGES.

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

### EXAMPLES.

*Passage written.* 

*How to play it.* 

## PIZZICATO. (abbreviated pizz.)

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



# EXERCISES FOR PIZZICATO.

Tempo di menuetto.

1. *pizz.* *p* arco 4 1 4 1

*pizz.* arco 4 *pizz.*

Allegro vivace.

2. *sotto voce* 4 1 4 1 4 4 4 1

## ON RECITATIVE PLAYING.

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

“AND THE ANGEL” *Recit.*

from HANDEL'S “MESSIAH”

Voice.

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

Figured Bass as written.

Double-Bass as played.

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

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

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

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

cello only

cello alone

cello only

after voice

# VARIOUS STUDIES.

W. HAUSE.

Moderato.

1.

*f*

or 2

Allegretto.

A. GUOFFE.

2.

*mf staccato*

*cresc.* *f dim.* *dolce.*

*fp* *ff* *fp*

*Tempo I.* *dim.* *p*

*p* *p* *cresc.* *sf*

*f* *f* *f* *f*

*dim. e rall.*

*Tempo I.* *mf*

*cresc.*

*f* *or2* *ff*



Moderato.

A. SLAMA.

5.

3rd A. 4

*mf*

Allegretto.

6. *mf*

*mf*

*p dolce* *sf*

*sf* *sf* *sf*

*p*

*p staccato*

*crescendo* *f*

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

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

# A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC

## With their Abbreviations and Explanations.

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



# APPENDIX.

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## FROM SYMPHONIE No. 4.

Allegro vivace.

L. van BEETHOVEN.

Musical score for the bassoon part of the fourth symphony by Beethoven, measures 1-12. The score is in bass clef with a key signature of one flat and a common time signature. It features various dynamics including *f*, *ff*, *sf*, *p*, and *pp*, along with articulation marks like accents and slurs. Fingerings and breathings are indicated with numbers 1-4 and 0. The piece concludes with a trill and a *cresc.*

## FROM SYMPHONIE in C.

W. A. MOZART.

Allegro vivace.

Musical score for the first movement of Mozart's Symphony in C, page 87. The score is in bass clef with a common time signature. It features various dynamics including *f*, *p*, *ff*, and *pp*, and includes performance instructions such as *arco*, *pizz.*, and first endings. The music consists of ten staves of notation.

## FROM SYMPHONIE No. 3.

Allegro vivace.

L. SPOHR.

Musical score for bassoon part of Symphony No. 3 by Louis Spohr. The score consists of 11 staves of music in bass clef with a common time signature. It features various dynamics including *f*, *p*, *ff*, *pp*, *sf*, and *cresc.*, along with articulation marks like *pizz.* and *arco*. Fingerings and bowings are indicated throughout the piece.

The musical score consists of ten staves of bass clef notation. The first staff begins with a dynamic marking of *dim.* and a fermata over the final note. The second staff features a *dim.* marking followed by a *f* marking. The third staff includes a *f* marking at the end. The fourth staff has a *f* marking at the beginning and a *pp* marking later. The fifth staff starts with a *f* marking and ends with a *pp* marking. The sixth staff is marked *pizz.* at the end. The seventh staff is marked *arco* at the beginning and *pp* below. The eighth staff is marked *f* below. The ninth and tenth staves continue the melodic and harmonic progression without specific dynamic markings.

# FURIENTANZ FROM "ORPHEUS AND EURYDICE."

CHR. W. v. GLUCK.

Vivace.

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

# FROM VARIOUS SYMPHONIES.

JOSEPH HAYDN.

**Allegro.** *f*

1 4 1 4 4 1 1 4 4 1 1

**3rd String A.**  
**Adagio.** *p*

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

or 2

or 2

or 2

8

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

## FROM SYMPHONIE No. 3.

JOSEPH HAYDN.

Adagio.  $\frac{3}{8}$  1  $\frac{4}{4}$  2  $\frac{4}{4}$  ten. 1

*f* *p* *ff*

Vivace assai.

*f* *sf* *ff* *sf* *sf* *p* *cresc.* *dim.* *p* *ff* *sf* *sf* *sf* *sf*

3 times



*sf*

Vivace.

*p* *cresc.* *sf*

*sf* *sf*

*ff*

*p* *f*

*p*

*p*

*f*

*f*

*f*

FROM SYMPHONIE No. 5.

L. van BEETHOVEN.

Andante.

*p*

Minuetto marcato.

*ff*

Allegro.

or 2

## FROM VARIOUS SYMPHONIES.

L. van BEETHOVEN.

Allegro.

*f* or 3 2 2 or 2

or 2 or 2 or 2

Allegretto.

*f* or 2 or 2

or 2

Allegretto.

*p*

or 2 2 1 2

or 2 or 2

## FROM VARIOUS SYMPHONIES.

Vivace assai.

JOSEPH HAYDN.

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

Allegretto.

Musical score for "Allegretto" by Joseph Haydn, featuring three staves of bass clef notation. The piece is in 3/4 time and B-flat major. The dynamic is *p*. Fingering numbers (1, 4) are indicated above notes. The score includes slurs and accents. The first staff begins with a *p* dynamic. The second staff has *p* dynamics. The third staff has *p* dynamics.

Presto.

Musical score for "Presto" by Joseph Haydn, featuring three staves of bass clef notation. The piece is in 2/4 time and B-flat major. Dynamics include *f* and *p*. Fingering numbers (1, 4) are indicated above notes. The score includes slurs and accents. The first staff begins with a *f* dynamic. The second staff has *f* and *p* dynamics. The third staff has *p* dynamics.

# FROM OVERTURE "ANACREON"

L. CHERUBINI.

3rd string A.

Allegro.

The musical score consists of ten staves of music for the 3rd string A. The notation includes various dynamics such as *pp*, *f*, *ff*, *cresc.*, and *cresc. poco a poco*. Fingerings are indicated by numbers 0-4 above notes. The music is in a key with one sharp (F#) and a common time signature (C). The score includes slurs, accents, and other performance markings.

## FROM SYMPHONIE No. 1.

Adagio molto.

L. van BEETHOVEN.

*pizz.*  
*f p f p fp*

*arco*

*Allegro con brio.*  
*p sf ff*

*p sf sf sf*

*cresc.*  
*fp pp cresc. ff*

*f p*

This page of musical notation is for a bass instrument, likely a double bass or electric bass. It consists of 12 staves of music. The notation includes various dynamics such as *ff* (fortissimo), *sf* (sforzando), *f* (forte), *fz* (forzando), *sfz* (sforzando), *p* (piano), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-4 and 0 (for natural). There are also some slurs and accents. The music is written in a key with one sharp (F#) and a 4/4 time signature. The piece concludes with a double bar line on the final staff.

# FROM OVERTURE "ZAUBERFLÖTE"

W. A. MOZART.

Allegro.

*p* *sf* *p* *sf* *p* *sf*

*sf* *f* *p* *sf*

*f* *sf* *sf* *sf*

*sf* *sf*

*f*

*p*

*f*

*p* *sf* *sf*

*p* *sf* *sf*



## FROM SYMPHONIE No. 2.

Adagio molto.

L. van BEETHOVEN.

Musical score for the Adagio molto section of the first movement of Beethoven's Symphony No. 2, bass clef, 3/4 time. The score consists of ten staves of music with various dynamics and fingering instructions.

**Staff 1:** Dynamics: *ff*, *p*, *cresc. sf*, *sf*, *p*, *sf*, *sf*, *sf*, *ff*, *sf*.

**Staff 2:** Dynamics: *f*, *p*, *f*, *p*.

**Staff 3:** Dynamics: *sfp*, *sfp*, *sfp*.

**Staff 4:** Dynamics: *sfp*, *or 2 ff*, *or 2*, *1 sf*, *p*.

**Staff 5:** Tempo change: **Allegro con brio.** Dynamics: *p*, *or 2*, *or 1*.

**Staff 6:** Dynamics: *f*, *sf*, *sf*, *or 2*.

**Staff 7:** Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.

**Staff 8:** Dynamics: *sf*, *sf*, *sf*, *sf*, *ff*, *pp*.

**Staff 9:** Dynamics: *sf*, *sf*.

**Staff 10:** Dynamics: *f*, *sf*, *sf*.

**Staff 11:** Dynamics: *sf*, *or 2*.

**Staff 12:** Dynamics: *f*, *sf*, *sf*.

**Staff 13:** Dynamics: *sf*, *or 2*.

**Staff 14:** Dynamics: *f*.

# FROM SYMPHONIE No. 8.

L. van BEETHOVEN.

Allegro vivace con brio.

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

Tempo di menuetto.

THE RECITATIVE FROM THE 9th SYMPHONIE.

Presto. 7

L. van BEETHOVEN.

Allegro non troppo.

Tempo I.

Tempo I.

Allegro assai.

Presto.

FINALE OF THE PASTORAL SYMPHONIE.

L. van BEETHOVEN.

Allegro.

8va for 3 strings... 4 times

0 1 1 4 4 times

4 times

sf

sf

sf

sf

pp

or 2

1 1 4 4 1 1 4 1 4

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

1 1 4 4 1 1 4 4

1 4 1 4 1 4 1 4 1 4 0

pp

1

8va for 3 strings... pp

8va for 3 strings... 1 4 1 4

2nd 3rd

4 4 1 4 4 4 4 1 4 1

sf sf sf sf or 2 sf sf sf

sf

*sempre più f*

*8va for 3 strings. 4 times*

*8va for 3 strings.*

*sf sf*

*8va for 3 strings.*

*sf sf*

or 3

or 2

*p*

*Allegretto.*

*p sf sf*

*cresc. ff*

*sf or 2 sf dim. or 2*

*pp cresc.*

*8va for 3 strings.*

SCHERZO FROM THE C MINOR SYMPHONIE.

L. van BEETHOVEN.

Allegro.

The musical score consists of ten staves of bass clef notation. The key signature is C minor (three flats) and the time signature is 3/4. The piece is marked 'Allegro'. The score includes various dynamics such as *pp*, *sfp*, *sf*, *dim.*, *f*, *cresc.*, *ff*, and *p*. It also features tempo markings like *rit.*, *a tempo*, and *poco rit.*. Fingerings are indicated by numbers 1-4 above notes. A section marked 'Trio.' begins on the eighth staff, with the instruction 'Sua for 3 strings' above it. The score concludes with a double bar line.

FROM SYMPHONIE.

W. A. MOZART.

Allegro molto.

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

FROM SYMPHONIE.

SCHERZO.  
Allegro vivace.

F. SCHUBERT.

2

*p* *sf* *sf*

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

*cresc.* *sf* *ff*

*ff* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *cresc.* *ff*

*ff* *ff* *f*

*pp* *cresc.* *ff*

*ff* *ff* *f*

*pp* *pp* *cresc.*

*pp* *cresc.*

*ff* *pp* *cresc.*

*ff* *ff* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*



Allegro vivace.

Musical score for bass clef, 2/4 time signature. The piece is marked *Allegro vivace*. The score consists of 12 staves of music.

- Staff 1:** Starts with *ff* dynamics and accents. Features eighth and sixteenth notes.
- Staff 2:** Continues with *f* and *sf* dynamics, including triplet markings.
- Staff 3:** Features *sf* dynamics and triplet markings. Includes fingerings: 4 1 1.
- Staff 4:** Contains a first ending bracket labeled "3 times" with triplet markings and *sf* dynamics.
- Staff 5:** Contains a second ending bracket labeled "3 times" with triplet markings and *sf* dynamics. Includes fingerings: 4 1 1.
- Staff 6:** Features *ff* dynamics, a *decresc.* (decrescendo) hairpin, and a *dim.* (diminuendo) hairpin. Includes fingerings: 4 1 1, 4 1 4.
- Staff 7:** Starts with *ff* dynamics and triplet markings, then transitions to *p* (piano) dynamics.
- Staff 8:** Features a *cresc.* (crescendo) hairpin and *ff* dynamics. Includes fingerings: 4 1 4, 1.
- Staff 9:** Features *f* dynamics and triplet markings. Includes fingerings: 4 1 4, 4 1 4.
- Staff 10:** Features *ff* dynamics and triplet markings. Includes fingerings: 1 2 4 1 4, 1 2 4 1 4.
- Staff 11:** Features *p* dynamics and triplet markings. Includes fingerings: 1 4 2, 4 3 4, 1 4, 2 1 2, 4 1 2 4, 1 4. Ends with a first ending bracket labeled "1." and *sf* dynamics.
- Staff 12:** Features a second ending bracket labeled "2." with *sf* and *ff* dynamics and triplet markings.
- Staff 13:** Features *f* dynamics and triplet markings. Includes fingerings: 1 1.

# FROM OVERTURE "FAUST"

RICHARD WAGNER.

This musical score is for the bassoon part of the Overture 'Faust' by Richard Wagner. It consists of seven staves of music in the bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The piece is marked with various dynamics and articulations:

- Staff 1: *f* (forte), *dim.* (diminuendo), includes fingering numbers (1, 0, 1, 4) and a slur.
- Staff 2: *f* (forte), includes a triplet marking.
- Staff 3: *ff* (fortissimo), *dim.* (diminuendo), includes a slur.
- Staff 4: *ff* (fortissimo), includes fingering numbers (0, 4, 2, 4, 4, 1, 4, 1, 3, 1, 4, 1, 3).
- Staff 5: *ff* (fortissimo), includes fingering numbers (2, 4, 1, 4, 1, 4, 2, 4, 1, 4, 2, 4, 1, 4, 2, 3, 1, 0, 4, 1).
- Staff 6: *ff* (fortissimo), includes fingering numbers (4, 0, 1, 4, 0, 2, 4, 1, 2, 4, 0, 2, 4).
- Staff 7: *ff* (fortissimo), includes fingering numbers (1, 2, 1, 4, 0).

# FROM OVERTURE "BRAUT von MESSINA"

R. SCHUMANN.

This musical score is for the bassoon part of the Overture 'Bride of Messina' by Robert Schumann. It consists of two staves of music in the bass clef, with a key signature of two flats (B-flat, E-flat) and a 3/4 time signature. The tempo is marked 'Andante'.

- Staff 1: *ff* (fortissimo), *pp* (pianissimo), *cresc.* (crescendo), *ff* (fortissimo), includes fingering numbers (4, 4, 1) and accents.
- Staff 2: *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *p* (piano), includes fingering numbers (1, 2, 1, 3, 1, 4, 0) and accents.

## FROM OVERTURE "PRECIOSA"

Allegro con fuoco.

C. M. v. WEBER.

This musical score is for the bassoon part of the Overture "Preciosa" by Carl Maria von Weber. It is written in bass clef with a common time signature (C). The tempo is marked "Allegro con fuoco" and the dynamics range from *ff* (fortissimo) to *f* (forte). The score consists of 11 staves of music. The first staff begins with a *ff* dynamic and features a series of eighth-note patterns with accents. The second staff continues with similar rhythmic motifs. The third staff introduces a key signature change to one sharp (F#) and includes a triplet of eighth notes. The fourth staff features a key signature change to one flat (Bb) and includes a triplet of eighth notes. The fifth staff returns to the one sharp key signature and includes a *ff* dynamic marking. The sixth staff continues with eighth-note patterns. The seventh staff features a key signature change to two sharps (F# and C#) and includes a triplet of eighth notes. The eighth staff continues with eighth-note patterns. The ninth staff features a key signature change to two flats (Bb and Eb) and includes a triplet of eighth notes. The tenth staff continues with eighth-note patterns. The eleventh staff concludes the piece with a final cadence.

FROM SYMPHONIE.

F. MENDELSSOHN-BARTHOLDY.

Presto.

The musical score consists of ten staves of music, all in bass clef. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. A repeat sign follows, with a *cresc.* marking above it. The second staff starts with a dynamic marking of *ff* and contains numerous fingering numbers (1, 2, 4, 0) and triplet markings. The third staff continues with similar technical markings and a triplet of eighth notes. The fourth staff features a triplet of eighth notes and a dynamic marking of *f*. The fifth staff includes a triplet of eighth notes and a dynamic marking of *f*. The sixth staff contains a triplet of eighth notes and a dynamic marking of *f*. The seventh staff has a triplet of eighth notes. The eighth staff includes a triplet of eighth notes and a dynamic marking of *f*. The ninth staff features a triplet of eighth notes. The tenth staff concludes with a triplet of eighth notes and a dynamic marking of *f*. The score is densely packed with notes, including many slurs and accents, and includes various technical markings such as triplets and fingering numbers throughout.

FROM SYMPHONIE No. 2.

R. SCHUMANN.

Allegro molto.

The musical score is written for a bass clef instrument. It begins with a dynamic marking of *f* (forte) and a tempo marking of *Allegro molto.* The piece is in 4/2 time. The score consists of ten staves of music. The first staff starts with a *f* dynamic and includes technical markings such as  $\frac{4}{2}$ ,  $\frac{2}{2}$ , and  $\frac{4}{2}$ . The second staff features a *ff* (fortissimo) dynamic and includes markings like  $\frac{4}{2}$ ,  $\frac{2}{2}$ , and  $\frac{4}{2}$ . The third staff has a  $\frac{4}{2}$  marking and a triplet of eighth notes. The fourth staff includes a triplet of eighth notes and a  $\frac{4}{2}$  marking. The fifth staff has a  $\frac{4}{2}$  marking and a  $\frac{1}{2}$  marking. The sixth staff includes a  $\frac{4}{2}$  marking and a  $\frac{1}{2}$  marking. The seventh staff has a  $\frac{4}{2}$  marking and a  $\frac{1}{2}$  marking. The eighth staff includes a  $\frac{4}{2}$  marking and a  $\frac{1}{2}$  marking. The ninth staff has a  $\frac{4}{2}$  marking and a  $\frac{1}{2}$  marking. The tenth staff ends with a *ff* dynamic and includes a  $\frac{4}{2}$  marking. The score is filled with various musical notations, including slurs, accents, and fingerings.

# DUET FOR 'CELLO AND BASS.

Moderato.

'Cello.

Bass.

1 4 4 1 4 1 0

2 1 4

or 3

tr

4 4 1 4 1

or 2

7

tr

4 4 1 4

pizz.

arco

p

pizz.

First system of musical notation, featuring a treble and bass clef. The bass clef part includes the instruction "arco" and contains several measures with fingerings (1, 4, 1) and a 4-measure rest.

Second system of musical notation, continuing the piece with complex rhythmic patterns in both staves.

Third system of musical notation, featuring intricate fingerings such as "3 1 4" and "4 4 1 1 4 1". A "4" measure rest is present. The instruction "or 3" is written below the bass clef staff.

Fourth system of musical notation, showing further development of the musical themes with various articulations.

Fifth system of musical notation, including a fermata over a note in the treble clef and complex rhythmic patterns in the bass clef.

Sixth system of musical notation, concluding the piece with a final cadence and a fermata.

DUET ROR 'CELLO AND BASS.

L. FARRENG.

Allegretto.

'Cello.

Bass.

1 4 4 1

*p* *V* *p*

3 4 1 4 1 4 1 0

2

*f* 4 4 1 4 1

1

*p*

2.

*f* 1 4 1 4 1 4 1 4 1 4 1

3 3 4 3 1 4

*p*

1. 2.

1 4 1 4 1 4 1 4 1

1 1 4 4 1 *p*



This page of musical notation consists of seven systems of grand staff notation. Each system contains a treble and bass clef staff. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical elements such as dynamics, articulation, and fingering numbers.


- System 1:** Features a *cresc.* marking and a > accent. Fingering numbers include 0 4 1 4, 1 4 0 1, and 4 1.
- System 2:** Features a *p* (piano) dynamic marking. Fingering numbers include 1 4, 1, 1 4, 1, 4 1, 1, 4 1 4, 4, and 1 4.
- System 3:** Fingering numbers include 1, 1 4, 4, 4, and 1 4 1 0 1.
- System 4:** Features a *f* (forte) dynamic marking. Fingering numbers include 4, *p* 1 4 4 1.
- System 5:** Fingering numbers include 4 1, 3, 4, 1, 4, 1.
- System 6:** Fingering numbers include 4 1 4, 1, 3 1 4 1 4, 4, 4, 4.
- System 7:** Features a *f* dynamic marking. Fingering numbers include 4, 4, 4, 4.

DUET FOR 'CELLO AND BASS.

L. CHERUBINI.

Moderato.

'Cello. Bass.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. Fingerings are indicated by numbers 1, 4, and 2. A note in the bass staff has the instruction "or 2" written below it.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Fingerings include 1, 4, 1, 3, 4, 1, 4, 1, 4, 1, 4, 4.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Fingerings include 4, 4, 4, 1, 1, 4, 1, 4, 1, 4, 1, 4.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Fingerings include 1, 1, 4, 4, 1, 4, 1, 4, 4, 1, 1, 4, 4, 0.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Fingerings include 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Fingerings include 1, 4, 1, 4, 1, 1, 4, 4, 1, 4, 1, 1, 4, 4, 1, 4, 1, 1.

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

Second system of musical notation. Bass line includes fingerings: 4, 4, 1, 4, 1, 4, 4, 1, 4, 1, 4, 1, 0. Includes the instruction "or 2" below the bass line.

Third system of musical notation. Bass line includes fingerings: 4, 1, 4, 4, 4, 1, 1, 4, 0, 4, 1, 4, 1, 4, 4, 1, 0, 1, 1, 4, 4, 1, 4, 4, 1, 0. Includes the instruction "or 2" below the bass line.

Fourth system of musical notation. Bass line includes fingerings: 0, 4, 4, 1, 4, 4. Includes the instruction "or 2" below the bass line.

Fifth system of musical notation. Bass line includes fingerings: 1, 4, 4, 0, 4, 1, 1, 4, 1. Includes the instruction "or 2" below the bass line.

Sixth system of musical notation. Bass line includes fingerings: 0, 4, 4. Includes the instruction "or 2" below the bass line.

# FROM OVERTURE "DON JUAN."

W. A. MOZART.

Allegro molto.

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

# FROM OVERTURE "ATHALIE."

F. MENDELSSOHN-BARTHOLDY.

3rd String A.

Allegro molto.