

# IMPERIAL METHOD



FOR THE  
**VIOLONCELLO**

B  
E. Mollenhauer.

THE JOHN CHURCH COMPANY  
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THE  
IMPERIAL  
METHOD FOR THE  
  
VIOLONCELLO  
CONTAINING

A full Course of Instruction, Progressive Studies, a concise explanation of the Rudiments of Music, together with a varied collection of Choice Pieces, Operatic and Favorite Melodies, Solos, etc, etc.

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EDITED BY  
E. MOLLENHAUER,

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Our policy has been, in the preparation of the Imperial Methods for various instruments, to secure the services of men as editors who thoroughly understand the instrument of which they treat, rather than to have the entire series compiled by one man, who can have but a superficial knowledge of some, at least, of the instruments represented. By so doing, we are able to present a series of Methods which are thoroughly practical, which contain no false principles, which lead the student from the very first lesson in music to a fair understanding of whatever instrument he may choose to study, and which are superior in every respect to any hitherto published and sold at the same price.

M.T.  
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# RUDIMENTS OF MUSIC.

Compiled by Walter Lewis.

A musical sound is called a *Tone*, and has four distinct properties; *length*, *pitch*, *power* and *quality*.

To indicate the *length* of tones, characters termed *notes* are used, of which the following are examples.

The *whole note* the *half note* the *quarter note* the *eighth note* the *sixteenth note* the *thirty-second note* the *sixty-fourth note* These notes bear a specific relation to each other as indicated by their names; the whole note is equalled in duration by two half notes, four quarter notes, eight eighth notes, etc., and the same ratio obtains between all these characters, two quarter notes equalling one half note, four sixteenth notes equalling one quarter note, and so on.

As indicators of silence, characters termed *rests* are employed, which bear the same relation to each other as do notes. They are named as follows:

The *whole rest* the *half rest* the *quarter rest* the *eighth rest* the *sixteenth rest* the *thirty-second rest* the *sixty-fourth rest*

To aid the musician in reading quickly, also the author in writing and the engraver or compositor in preparing music for general use, the eighth, sixteenth and thirty-second notes are often connected in groups of two, three, four, five, six or more, instead of being represented singly. The following examples will fully illustrate:

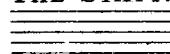


and so on, at pleasure.

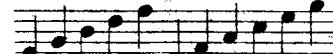
Unlike notes, however, rests are seldom seen in groups of two or more of the same class, and when they are so found it is to convey some especial meaning. For example, two whole rests or two half rests are never found together; two quarter rests or two eighth rests are often so found, while two sixteenth rests two thirty-second rests or two sixty-fourth rests are so seldom seen together that it is not worthy of consideration.

The *pitch* of tones is indicated by a character called the *staff*, consisting of five parallel lines and their spaces, on which the notes are placed.

THE STAFF.



THE STAFF WITH NOTES.



In this manner we can represent eleven distinct tone-pitches; and as this is but a small number in comparison with those actually in use, we increase the capacity of the staff by the use of

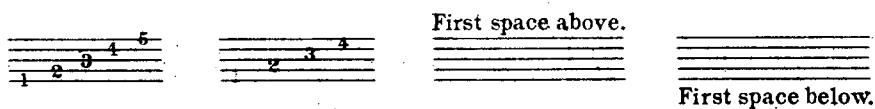
additional short lines, either above or below, as may be necessary. These are termed *leger* (or *added*) *lines*, and the additional spaces obtained by the use of these lines are termed *added spaces*.



In practice, however, the use of leger lines is attended with much inconvenience, and in order to facilitate both the reading and writing of music, characters termed *clefs* are brought into requisition, enabling us to record and interpret any audible musical sound.

There are three clefs in general use, the G clef the F clef and the C clef . We will consider first the G (or Treble) clef as being more commonly used than the others. By it are represented the higher sounds, produced by the female voice and by the smaller instruments, the Violin, Flute, Oboe, Clarinet and Cornet for example.

The student will notice that this clef coils around the second line of the staff.— In numbering the lines and spaces we always commence with the lower, as follows:



The pitch of this second line is therefore G, and the degrees of the staff are named in the following order:



It will be seen that the first seven letters of the alphabet only are employed in the staff notation; starting from any given letter and reading upwards or downwards, we find that the eighth letter used is the same as the first; which leads to the statement without mystifying the learner by unnecessary detail, that there are really but seven intervals, technically so called, in the musical scale. These seven intervals constitute what is termed an *Octave*, which is here illustrated:



The entire musical scale is but a series of octaves, the eighth note in any one octave being the first note of the next octave above, as will be seen by reference to the following:

### TABLE OF NOTES IN THE TREBLE CLEF.



But even the wide range of sounds represented by the treble clef is insufficient for all purposes; in order to represent the lower sounds in the clearest possible manner the Bass clef

otherwise termed the F clef, is introduced. This clef, it will be noticed, coils around the fourth line of the staff. The pitch of this line is therefore F, and the notation in the bass clef is as follows:

### TABLE OF NOTES IN THE BASS CLEF.



Music for the Double Bass, Violoncello, Bassoon, Tuba, Euphonium, Bass Trombone and other low-voiced instruments is written in this clef, as are also the left-hand parts of piano-forte and organ music. The range of notes given above is sometimes, though rarely, exceeded; it is, however, sufficient for all practical purposes. Like the treble clef, its range is unlimited except by the pleasure of the composer, who usually endeavors to write in the most readable manner.

The third and last clef which we have to consider is the C or moveable clef . It may be placed upon any line of the staff, but is most generally found upon the third line as in all Viola music, or upon the fourth line as in music written for the Violoncello, Bassoon and Tenor trombone, when it is often employed in order to avoid the use of leger lines. It locates the *middle c* or upon the line of the staff on which it is placed; when this is the *third* line it is termed the *Alto clef*; when placed on the *fourth* line it is termed *Tenor clef*. Its notation, which in practical use is limited in range, is as follows:

### Table of Notes in the Alto Clef.



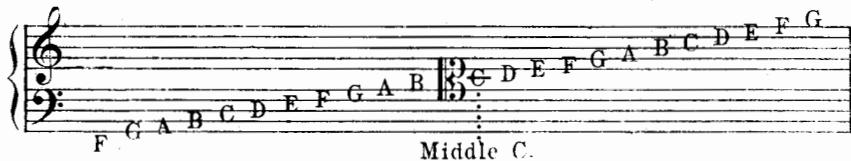
### Table of Notes in the Tenor Clef.



Notes higher or lower in pitch than those represented above would be written upon the treble or bass clef, as the case might be.

In order that the student may fully comprehend the functions of the several clefs, which are often misunderstood, thereby causing much needless discussion, we present an illustration of the *Great Staff*, showing the relation which the clefs bear to one another.

### THE GREAT STAFF.



Particular attention should be given to the *middle C* here marked, as it is common to all clefs, and is presumably the center of the range of audible musical sounds. In the treble clef it is located thus: in the bass clef thus: in the alto clef thus: and in the tenor clef thus: The same sound, or pitch, is represented in all four illustrations.

*Bars* are the dividing lines between measures, and are of various kinds, according to their location in a piece of music. The *Single Bar* is found at the end of every measure except the one which finishes a strain, after which a *Double Bar* is found. If the strain *before* it repeats, it is termed a *Repeat Bar*, and is made thus: or or If the strain *after* it is to be repeated, the dots are changed to the right hand side, thus: or or If both the strain *before* and the one *after* it are to be repeated, its form is again changed, thus: or or At the close of a piece, and sometimes of a single movement, its form is slightly changed, thus:

*Measures* are the rhythmical divisions of music lying between the bars or in other words, are groups of pulsations, each defined by means of an accent, and each of the same value as those preceding or following it.

## MEASURE.

While with the several characters before described we may represent musical sounds and divide them into distinct groups of equal length, yet in order to make practical use of these divisions another set of characters is needed, which are called *Time-marks*, and are in the form of fractions; the numerator indicating the *number* of notes of a certain length, (or their equivalent in rests,) which are to be found in a given measure, and the denominator indicating the *kind* of note which is employed as a standard. For example, in  $\frac{2}{2}$  time two half notes or their equivalent are found in each measure; in  $\frac{6}{8}$  time six eighth notes, in  $\frac{3}{4}$  time three quarter notes, and so on. The different kinds of measure, with their various indications, or time-marks, are classified as follows:

## TABLE OF MEASURES.

### Single Common Measure.

- $\frac{2}{2}$  or  $\frac{4}{4}$  Count two in each measure.
- $\frac{2}{4}$  Count " " " "
- $\frac{4}{4}$  or  $C$  Count four in each measure.

### Single Triple Measure.

- $\frac{3}{2}$  Count three in each measure, or one if the movement be very fast.
- $\frac{3}{4}$
- $\frac{3}{8}$

### Compound Common Measure.

- $\frac{6}{4}$  Count six in each measure, or two if the movement be very fast.
- $\frac{6}{8}$
- $\frac{12}{8}$  Count four in each measure.

### Compound Triple Measure.

- $\frac{9}{4}$  Count nine in each measure, or three if the movement be very fast.
- $\frac{9}{8}$
- $\frac{9}{16}$

## SCALES.

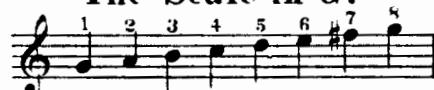
It is evident that if all music was written in one key, the effect would be extremely monotonous; we will therefore show the construction of the natural scale, or, more definitely, the succession of eight distinct sounds which constitute an octave, starting from C, which is *one* of the natural scale, so called.



Apparently, the distance from one of the degrees of the scale to the next, which is termed an *interval*, is the same in all cases, but practically it is not. And as the word *interval* is too lengthy for practical use, we will substitute the word *step*, it being more convenient, and will make use of a very ancient illustration of the difference in length of the various degrees of the scale, as follows: From *one* to *two* is a *step*, from *two* to *three* is a *step*, from *three* to *four* is a *half-step*, from *four* to *five* is a *step*, from *five* to *six* is a *step*, from *six* to *seven* is a *step*, from *seven* to *eight* is a *half-step*. Thus it will be seen that of the seven degrees of the scale, two are but one-half the length of the others. This order of intervals must be preserved in every major scale, to accomplish which we are obliged to use two new characters—the *sharp* (#) which *raises* the pitch of the degree of the staff upon which it is placed a semi-tone or one-half tone, and the *flat* (b) which *lowers* the pitch of the degree of the staff upon which it is placed a semi-tone, or one-half tone. ★

Being desirous of constructing a scale with G as *one* instead of C, we are compelled to use the sharp as follows:

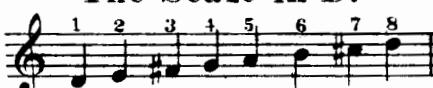
### The Scale in G.



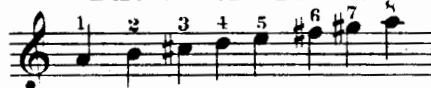
Thus we preserve the same order of intervals as were shown in the scale of C, with half-steps between *three* and *four*, and *seven* and *eight*, and this new scale is termed the scale in G.

Other scales are formed with various letters of the natural scale as *one*, by prefixing sharps to the proper notes, as shown in the following examples:

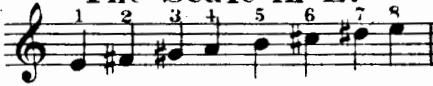
### The Scale in D.



### The Scale in A.



### The Scale in E.



### The Scale in B.



### The Scale in F#.



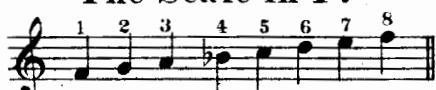
### The Scale in C#.



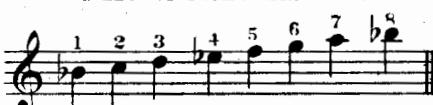
\* It must be here remarked that the word *tone* has various meanings when applied to music, as follows: 1.) A musical sound, in contradistinction to noise. 2.) A sound of a certain pitch (high or low). 3.) The quality of a certain sound. 4.) The second smallest interval of our practical music, a semitone being the smallest, which is the definition of the word as used above. The terms *step* and *half-step* are now more commonly used in this connection, and prevent confusion.

The foregoing scales are known as the *Scales in Sharp Keys*. There are still others which are constructed from the natural scale by the use of *flats*, and which are termed the *Scales in Flat Keys*. They are here given:

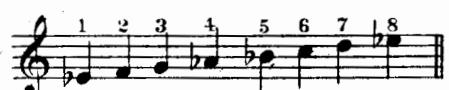
**The Scale in F.**



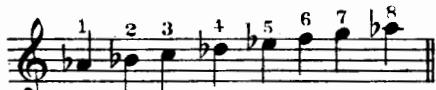
**The Scale in B♭.**



**The Scale in E♭.**



**The Scale in A♭.**



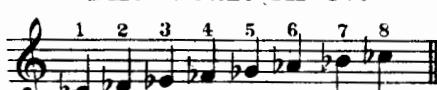
**The Scale in D♭.**



**The Scale in G♭.**



**The Scale in C♭.**



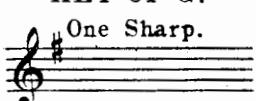
It is evident that if we were obliged to write each sharp or flat wherever it should be demanded, the labor of writing music would be vastly increased, and quick reading would be an impossibility. To overcome this difficulty, the sharps or flats belonging to the key or scale of every piece of music are grouped together at its commencement, each having its respective place, according to the number required. These groups are called *Signatures*, and indicate at a glance the key in which the music is written. They are in effect till the close of the piece unless neutralized by the introduction of a different signature, and appear as here given.

## SIGNATURES OF THE SHARP KEYS.

### In the Treble Clef.

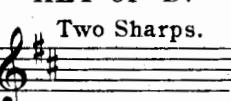
KEY OF G.

One Sharp.



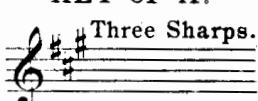
KEY OF D.

Two Sharps.



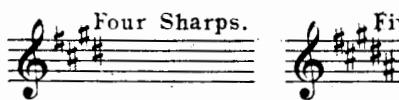
KEY OF A.

Three Sharps.



KEY OF E.

Four Sharps.



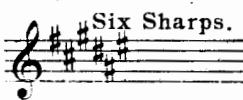
KEY OF B.

Five Sharps.



KEY OF F♯.

Six Sharps.



KEY OF C♯.

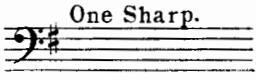
Seven Sharps.



### In the Bass Clef.

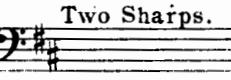
KEY OF G.

One Sharp.



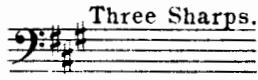
KEY OF D.

Two Sharps.



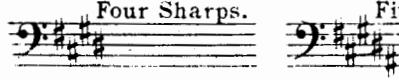
KEY OF A.

Three Sharps.



KEY OF E.

Four Sharps.



KEY OF B.

Five Sharps.



KEY OF F♯.

Six Sharps.



KEY OF C♯.

Seven Sharps.



# SIGNATURE OF THE FLAT KEYS.

## In the Treble Clef.

KEY OF F. One Flat.	KEY OF B <sub>b</sub> . Two Flats.	KEY OF E <sub>b</sub> . Three Flats.
KEY OF A <sub>b</sub> . Four Flats.	KEY OF D <sub>b</sub> . Five Flats.	KEY OF G <sub>b</sub> . Six Flats.
KEY OF C <sub>b</sub> . Seven Flats.		

## In the Bass Clef.

KEY OF F. One Flat.	KEY OF B <sub>b</sub> . Two Flats.	KEY OF E <sub>b</sub> . Three Flats.
KEY OF A <sub>b</sub> . Four Flats.	KEY OF D <sub>b</sub> . Five Flats.	KEY OF G <sub>b</sub> . Six Flats.
KEY OF C <sub>b</sub> . Seven Flats.		

The signatures in the Alto and Tenor clefs bear the same appearance as the foregoing, the only difference being that the sharps or flats are placed upon different degrees of the staff, to correspond with the notation of the particular clef in use, the principle being exactly the same.

## THE NATURAL.

We have one more important character to consider before proceeding farther, the *Natural* ♭. Its only use is to neutralize the effect of a previous sharp or flat, whether in the signature or elsewhere. For example, in the key of D the signature is two sharps. ♮ ♯ For some reason we desire to sound the natural tone of C, and express the intention thus ♮ ♪. Or it may be necessary to sharp a certain degree of the staff for the time being, and immediately after restore the original sound, which we do in this manner:



The natural performs the same mission when used after a flat, that of restoring the former pitch, as for example:



We also use the natural to effect changes of signature when necessary, as the following examples will show; the effect being the same as previously explained.

Key of D. Changed to G.	Key of F. Changed to C.	Key of A <sub>b</sub> . Changed to D.

## THE DOUBLE SHARP AND DOUBLE FLAT.

The Double Sharp  $\sharp\sharp$  *raises* the pitch of the degree on which it is placed one whole tone; the Double Flat  $\flat\flat$  *lowers* the pitch of the degree on which it is placed one whole tone. These characters are seldom used except to affect degrees which appear sharpened or flattened in the signature of the piece, for example:



## ACCIDENTALS.

Accidentals are sharps, double sharps, flats, double flats or naturals occurring in a piece of music, other than those found in the signature. They affect only the degree of the staff upon which they are placed, (not the various octaves, as some wrongly insist,) and their power extends only throughout the measure in which they are found, unless the note before which they appear is the last in a measure, and is connected by a tie with another note on the same degree, in the next measure. The following example will fully illustrate their use.



## DOTTED NOTES.

A *Dot* placed after any note or rest adds one-half to its value.



Two *Dots* placed after any note adds three-fourths to its value. They are seldom used after a rest, but when so used have a similar effect.




---

\* NOTE. 1. Here the two signs  $\flat\flat$  are used in conjunction to signify the restoration of the  $B\flat$  of the signature.  
 2. Here the two signs  $\sharp\sharp$  restore the  $C\sharp$  of the signature. 3. The sharp is introduced to neutralize the effect of the previous natural on the same degree of the staff. 4. 5. 6. No accidental is required before the second of these two notes, the tie carrying the effect of the previous accidental beyond the bar. 7. No natural is needed here, as the effect of the flat in the previous measure is ended. As a precautionary measure, however, the natural would usually be written before this note.

## TRIPLETS, SEXTOLETS AND GROUPS.

A *Triplet* is indicated by a figure *3* over or under a group of three notes, which indicates that they are to be played in the time of two notes of the same individual length.

A *Sextolet* is indicated by a figure *6* over or under a group of six notes, which are to be played in the time of four.

*Groups* of five, seven, nine, eleven or more notes are frequently met with, and are usually played in the time of four, six, eight and ten notes of the same length, respectively.

A few examples will illustrate:

The first example shows a triplet of three eighth notes with a '3' above them, followed by a sixteenth note, indicating it should be played in the time of two sixteenth notes. The second example shows a sextolet of six eighth notes with a '6' above them, followed by a sixteenth note. The third example shows a group of seven eighth notes with a '7' above them, followed by a sixteenth note. The fourth example shows a group of nine eighth notes with a '9' above them, followed by a sixteenth note.

## SIGNS AND ABBREVIATIONS.

*D. C.* signifies a return to the commencement of the movement or piece.

*D. S.* signifies a return to a sign at some previous point. These two signs must never be confounded, for although very similar in appearance, they have a widely different meaning.

A *Hold* placed over a double bar signifies the close of a piece or movement, also the stopping - place after a *D. C.*

*Dots* over notes indicate that they are not to be held to their full length, but abbreviated, the time being strictly maintained.

*Dashes* over notes indicate that they shall receive their full value of time, in contradistinction to the dots .

Notes both dotted and tied are to be given their full time, but each note must be lightly attacked. In violin playing, all of these notes would be played with either an up or a down bow, as the case might be, in contrast to the effect produced by the usual alternation of up and down bow.

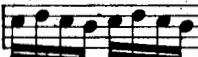
The sign indicates that the preceding measure is to be repeated. The sign across a bar indicates that the two preceding measures are to be repeated. The sign or appearing after a note or group of notes in a measure indicates a repetition of the previous note or group of notes, thus filling the measure. Some careless writers use the sign for this purpose also, but it is unwise to do so, as it is liable to confuse the player. A sign or an abbreviation should have but one meaning.

### Examples.

The 'Written' measure shows a treble clef, a '2' in a circle, and a vertical line with a diagonal stroke through it (repetition sign). The 'Played' measure shows a treble clef, a '2' in a circle, and a vertical line with a diagonal stroke through it (repetition sign), followed by a sixteenth note, a eighth note, another sixteenth note, and a eighth note.

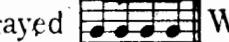
## Examples Continued.

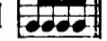
Written  Played 

Written  Played  Written  Played 

A *Dash* over a whole note  or across the stem of a half note  or that of a quarter note  divides it into eighth notes, each of which is attacked; that is, each receives a separate stroke of the tongue, bow or finger, depending upon the character of the instrument in use. Two dashes  divide the original note into sixteenth notes; three dashes  into thirty-second notes.

### Examples.

Written  Played  Written  Played  Written  Played 

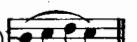
Written  Played  Written  Played  Written  Played 

Written  Played 

Written  Played  Written  Played 

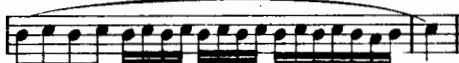
A *Direct Turn* ( $\infty$ ) over a note indicates that it is to be played in this manner: (Written) 

(Played)  When the sign is placed after a note it is called a *Full Turn*, thus: (Written) 

(Played)  When the sign is placed vertically ( $\circlearrowleft$ ) it is called an *Inverted Turn*, and appears as follows: (Written)  (Played) 

A *Trill* (*tr*) is the alternate reiteration of two notes, either a semitone or a whole tone apart, commencing with the note over which the sign is placed, which must always be the lowest of the two notes, thus: (Written)  (Played) 

If the trill be a long one, it is usually played in the following manner:

Written  Played 

A *Slur*  over several notes indicates that they are to be played smoothly and connectedly, the first only being attacked.

A *Tie* is used to connect two notes on the same degree of the staff, causing them to sound as one note. These two terms must never be confused.

A *Mordente*  over a note indicates that it is to be quickly alternated with the semitone below, thus: (Written)  (Played)  or 

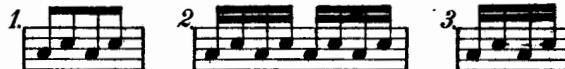
It is usually found over quarter notes or eighth notes.

The signs  indicate that the note over which they are placed shall receive an unusually strong attack, and shall be plainly detached from the note next following.

An abbreviation very commonly used, although without a legitimate name, is the following.



which signifies that the two notes shall be reiterated during the space of time occupied by one of them when used alone, thus:



The foregoing instructions, although of necessity somewhat condensed, will enable the student to readily comprehend the meaning of the exercises and studies contained in this work. They are much clearer and more comprehensive than any ever written for a similar purpose, and are in many respects a departure from old and incorrect methods of imparting knowledge.

The published works of *Preston Ware Orem*, *Hugh A. Clarke*, *L. C. Elson*, *William Mason* and *W. S. B. Mathews* have furnished many valuable ideas, some of which, perhaps, appear for the first time in a treatise on instrumental music. They are, however, none the less useful on that account, and are worthy of careful consideration by artist, teacher and pupil.

That the foregoing pages shall be a help instead of a hindrance to the understanding of the true principles of music is the earnest wish of

*The Compiler.*

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To those who desire to proceed still further in the study of music, we recommend the following works published by the THEODORE PRESSER CO., Philadelphia, Pa., as being in full accord with the principles herein outlined:

RUDIMENTS OF MUSIC . . . . .	J. R. Murray
Price 25 cents	
A PRIMER OF FACTS ABOUT MUSIC . . . . .	M. G. Evans
Price 60 cents	
GIBBON'S CATECHISM OF MUSIC . . . . .	G. C. Killough
Price 60 cents	
HARMONY BOOK FOR BEGINNERS . . . . .	Preston Ware Orem
Price \$ 1.25	
THEORY AND COMPOSITION OF MUSIC . . . . .	Preston Ware Orem
Price \$ 1.25	
COUNTERPOINT, STRICT AND FREE . . . . .	H. A. Clarke
Price \$ 1.25	

# Position.

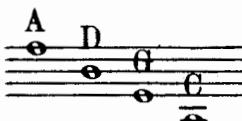
To play the Violoncello well, it is necessary that a correct position should be acquired at the outset. The student should be seated near the edge of the chair, the left foot placed slightly in advance of the right, which should be drawn back a little. The instrument is held between the knees, the lower part of its back resting against the left leg while its upper edge rests lightly against the body of the student. When the tail pin is used, it must be so long, that the lowest peg of the Cello nearly reaches the left ear. This will prevent the bow from interfering with the left knee when playing. The bow is held in the right hand, and the right side of the upper part of the thumb is placed against the nut. The upper joint of the forefinger rests on the stick, the middle finger touches the hair, and the other two fingers take a natural position on the stick. When playing an up bow, the wrist should be bent toward the body. Place the bow on the middle of the strings between the bridge and the finger board and let the wrist rise gradually while playing. When playing a down bow, the wrist is lowered and forced outward. Draw from heel to point and from point to heel, until a certain ease is acquired.

V signifies up bow. □ signifies down bow.

C sign of common time or  $\frac{4}{4}$ , four quarters in one measure.



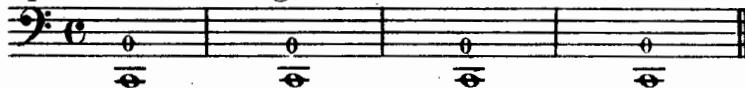
The Cello is tuned in fifths



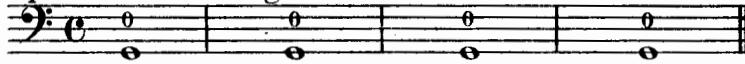
The neck of the instrument rests in the left hand. The thumb is held fast against the back of the neck, and the tips of the fingers are placed on the strings, in a bent position, slanting toward the bridge.

The left arm remains in an easy position.

Open C or 4<sup>th</sup> String.



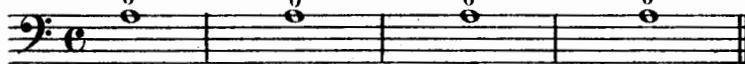
Open G or 3<sup>d</sup> String.



Open D or 2<sup>d</sup> String.



Open A or 1<sup>st</sup> String.



Use the bow from heel (nut) to point and repeat the exercise on each string until enough strength has been acquired to produce a fair tone.

This (o) sign signifies open string. **OPEN STRINGS.**

Whole note count four.

Half Steps are indicated by the sign. ()

C String. G D A A D G C

Whole note. 0  
Count 1 2 3 4

Use the bow from heel (or nut) to point and back to heel and keep the bow in the middle of the strings between bridge and finger-board. When able to produce a fair tone go to next exercise.

On the C String. Keep fingers down going back.

1st finger 3d 4th

On the G String.

1st finger 3d 4th

On the D String.

1st finger 2d 3d 4th

On the A String.

1st finger 2d 3d 4th

Whole step apart.

Whole tones are fingered with 1<sup>st</sup> and 3<sup>d</sup> or 2<sup>d</sup> and 4<sup>th</sup> finger.

1 3

Half step.

Half step.

Half tones are fingered with 1<sup>st</sup> and 2<sup>d</sup> or 3<sup>d</sup> and 4<sup>th</sup> finger.

1 2

Whole step.

Half step.

2 4

Half step.

Half step.

8

Half step.

4

3

4

This rule holds good for 1<sup>st</sup> 2<sup>d</sup> and 3<sup>d</sup> positions only, there are exceptions though, which will be explained later on.

For the present the half steps are indicated by this sign (…)

**Use the whole bow for these exercises.**

Ascending the scale keep 1<sup>st</sup>, 3<sup>d</sup> and 4<sup>th</sup> fingers on string until obliged to raise them for open string.

Descending the scale, place 4<sup>th</sup>, 3<sup>d</sup> and 1<sup>st</sup> finger on next string before playing.

C String.

## G String.

## D String.

E

**1-2** Half note, count **1.2.**

If there is one sharp (#) in the signature it stands for F# which is a half step higher than F.   
 (b) this sign is a natural and indicates a return to the original sound.

F F sharp. F natural.

F F sharp. F natural.

A blank musical staff consisting of five horizontal lines and four spaces, with ten empty note heads positioned above it, corresponding to the notes in the previous measure.

## D or 2d String.

pause.

A musical score for the second string of a guitar. The score is in common time and consists of a single staff with a bass clef. It features a series of eighth-note chords: (0,1), (2,3), (4,5), (1,2), (0,1), (2,3), (4,5), (1,2), (0,1). Above the staff, the text "D or 2nd String" is written.

### G or 3d String.

### C or 4<sup>th</sup> String.

### A or 1<sup>st</sup> String.

F Sharp.

## D String.

C String.

Lento.

The image shows two measures of musical notation for the first violin. The key signature is one sharp (F# major). The time signature is common time. The first measure starts with a whole note (C) followed by a dotted half note (D) and a quarter note (E). The second measure starts with a whole note (C) followed by a dotted half note (D), a quarter note (E), and a half note (F#). The notes are primarily on the A string, with some on the D string.

In moving a semitone with the 1<sup>st</sup> 2<sup>d</sup> and 3<sup>rd</sup> fingers do not change the position of the thumb.

C Sharp.Nat.

If there are two sharps in the signature F $\sharp$  and C $\sharp$  are indicated.

Scale in D.

A musical staff for the bass clef, key of A major (two sharps). The staff shows 12 measures of music. Measures 1-3: Bass note D (open circle) with a 4 above it, followed by a bass note C (filled circle) with a 1 above it, then a bass note B (open circle) with a 0 above it. Measures 4-6: Bass note A (open circle) with a 4 above it, followed by a bass note G (filled circle) with a 3 above it, then a bass note F (open circle) with a 0 above it. Measures 7-9: Bass note E (open circle) with a 1 above it, followed by a bass note D (filled circle) with a 0 above it, then a bass note C (open circle) with a 4 above it. Measures 10-12: Bass note B (open circle) with a 2 above it, followed by a bass note A (filled circle) with a 1 above it, then a bass note G (open circle) with a 0 above it.

### Andante.

If there are three sharps in the signature the third sharp stands for G#. 

In moving a semitone, do not change the position of the thumb. G Sharp.

### Scale in A, (F# C# G#)

If there are four sharps in the signature the fourth stands for D $\sharp$ . 

move up. move back.

If a dot is placed after a note, it augments the value of the same one half.

Scale in E.

(F#,C#,G# and D#)

(1 n, o n, o n and n)  
2 4 1 1 2 4 1 1 2

**C**

move up, move back,

A musical staff in 9/8 time, treble clef, and F# major (one sharp). The melody consists of eighth-note patterns. The first measure starts with a rest followed by a note head with a '4' above it. The second measure has a note head with a '2'. The third measure has a note head with a '1'. The fourth measure has a note head with a '1'. The fifth measure has a note head with a '4'. The sixth measure has a note head with a '2'. The seventh measure has a note head with a '1'. The eighth measure has a note head with a '1'. The ninth measure has a note head with a '4'. The tenth measure has a note head with a '2'. The eleventh measure ends with a note head with a '1'.

equal to      equal to      equal to      equal to

Eighth note. 1 flag. Sixteenth note. 2 flags. Thirtysecond note. 3 flags. { 4 eighths equal 4 sixteenths equal 4 thirtyseconds  
to two quarters. to one quarter. equal to one eighth. }

A slur binds the notes in the same bow as far as it extends.



A flat ( $\flat$ ) indicates a pitch a half step lower than without it.

If there is one flat in the signature it stands for B $\flat$ .

move back.      move up.

Do not change the position of thumb when playing a semitone.

move back.      move up.

Scale in F. (B $\flat$ )

Lento.

## FINGER EXERCISES.

Down bow.

Up bow.

Repeat 12 times.

The sharp on F makes all F's sharp in the same measure unless revoked by a natural (b).

If there are two flats in the signature the second flat stands for Eb.

### Scale in B $\flat$ , (B $\flat$ &E $\flat$ .)

**3** time three quarters in a measure.

### Larghetto.

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

1 2 3 4 1 2 3

**Repeat 12 times.**

**12 times.**

**12 times.**

A musical score for bassoon in bass clef, common time. The score consists of three measures. Measure 1 starts with a half note followed by a quarter note, then a eighth-note pattern of B, A, G, F. Measure 2 starts with a half note followed by a quarter note, then a eighth-note pattern of E, D, C, B. Measure 3 starts with a half note followed by a quarter note, then a eighth-note pattern of A, G, F, E. Measures are separated by double bar lines with repeat dots.

**Repeat 12 times.**

**12 times**

**12 times.**

A musical score for bassoon, page 10, featuring ten measures. The key signature is B-flat major (two flats). Measure 1: Bassoon plays eighth-note pairs (B3, A3), (G3, F3), (E3, D3), (C3, B2). Measure 2: Bassoon plays eighth-note pairs (D3, C3), (B2, A2), (G2, F2), (E2, D2). Measures 3-4: Bassoon rests. Measures 5-6: Bassoon plays eighth-note pairs (B2, A2), (G2, F2), (E2, D2), (C2, B1). Measures 7-8: Bassoon rests. Measures 9-10: Bassoon plays eighth-note pairs (D2, C2), (B1, A1), (G1, F1), (E1, D1).

If there are three flats in the signature the third flat stands for Ab  c

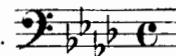
In playing all scales, fingers must be placed in their proper positions before descending.\*

**Bass** time two quarters in a measure.

Scale in E♭. (B♭ E♭ and A♭)

Adagio. (*Very slow.*)

If there are four flats in the signature the fourth flat stands for D♭.



move back.      move up.

D string.      G string.

move back.      move up.

Scale in A♭. (B♭ E♭ A♭ and D♭.)

\*The following mark indicates position of fingers held down on string while descending. [ ]

Lento.

6 times.                    6 times.

6 times.                    6 times.

6 times.                    6 times.

6 times.                    6 times.

Triplets are three notes in the time of two, or to one beat.

Triplets.

\* The dash between the same number viz: 2-2, 3-3, indicates that the same fingers should cover both strings in advance.

In the middle of the bow.

The image contains three staves of musical notation for bassoon. Each staff begins with a bass clef, followed by a common time signature (C). The first staff consists of a single measure of eighth notes. The second staff has two measures, the first of which starts with a sixteenth note followed by a eighth note. The third staff has three measures, the first of which starts with a sixteenth note followed by a eighth note.

All the tones thus far played, can be performed in different positions and when so played are differently fingered. We will first study the fourth position, it being the most natural for both mind and hand.

The hand moving upward one tone or degree brings it into a different position.

Move up one tone with the whole hand.

A diagram showing four positions on a single string. The first position (1<sup>st</sup> Pos.) has a finger 1 at the 1<sup>st</sup> fret. The second position (2<sup>d</sup> Pos.) has a finger 1 at the 2<sup>nd</sup> fret. The third position (3<sup>d</sup> Pos.) has a finger 1 at the 3<sup>rd</sup> fret. The fourth position (4<sup>th</sup> Pos.) has a finger 1 at the 4<sup>th</sup> fret. Below each position, the text "move up one tone." is written.

**4<sup>th</sup> Position on the A string.**

A diagram showing the 4<sup>th</sup> position on the A string. It shows six positions with fingers numbered 1 through 4. The notes are labeled E, F, G, G, F, and E respectively. Below each note, its name is written: E, F, G, G, F, and E.

A musical staff for the 4<sup>th</sup> position on the A string. It shows a sequence of notes with fingerings: 1 4 2 4, 1 4 2 4, 1 2 4 2, 1, 1 2 3 4, 1 2 4 3 4, 1 2 3 4, 1 2 3 4. The notes are labeled E, G, F, G.

Repeat 6 times.

A musical staff for the 1<sup>st</sup> and 4<sup>th</sup> positions on the A string. It shows a sequence of notes with fingerings: 1 4 2 4, 1 4 2 4, 1 4 2 4, 1 2 4 2, 1 4 2 4, 1 2 4 2. The notes are labeled E, G, F, G. Below the staff, the text "1<sup>st</sup> Pos. 4<sup>th</sup> Pos. 1<sup>st</sup> Pos. 4<sup>th</sup> Pos." is written.

Move back to the first position and up to the fourth, with the whole hand.

F#

4th Pos.                    1st Pos.

4th Pos. 1st Pos.                    3

F# and C#

1                    2                    4                    0

3                    4                    3                    4                    3

4                    2                    4                    2                    3

4                    2                    3                    1                    3

4                    2                    1                    3                    2

Move up to position with the whole hand.

4th Pos.                    1st 4th Pos.                    1st Pos.

4th Pos.                    1st 4th Pos.                    1st Pos.

Moderato.

4th Pos.                    D string. A string.                    D string. A string.

F# C# and G#.

2                    4                    0                    3                    4                    2                    4                    2                    4                    2

First finger must remain on the string. Hand must not move.



Repeat 6 times.



Repeat 6 times.



Repeat 6 times.



Repeat 6 times.

F#, C#, G# and D#.



If there are five sharps in the signature the fifth sharp stands for A#



F# C# G# D# and A#.



## EXERCISES FOR THE WRIST.



On the point of the bow.



B♭.



## EXERCISES ON ALL THE STRINGS IN THE FOURTH POSITION.

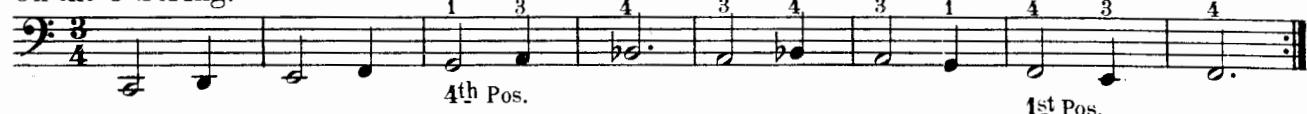
On the D String.



On the G String.



On the C String.

*pp* stands for piano (soft) *ff* (loud) *cresc.* (increasing) *dim.* (diminishing.)

On the D String.

4th Pos.

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

4th Pos.

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

4th Pos.

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

4th Pos.

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

4th Pos.      D string.      G string.      C string.      1st Pos.

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

B<sub>b</sub> and E<sub>b</sub>.

2 4 4 4 2 4 4 4 2 4 4 4 2 4 4 4

2 4 4 4 2 4 4 4 2 4 4 4 2 4 4 4

Andante.

6/8

2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

2 3 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

3 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

4 3 2 4 2 4 2 4 2 4 2 4 2 4 2 4

4 3 2 4 2 4 2 4 2 4 2 4 2 4 2 4

Adagio.

 $B_b, E_b$  and  $A_b$ 
 $B_b, E_b, A_b$  and  $D_b$ .

If there are five flats in the signature the fifth flat stands for  $G_b$ .

Keep the thumb in position.

Scale in  $D_b$ , ( $B_b, E_b, A_b, D_b$  and  $G_b$ )

time, nine eightths in a measure.

Andante. 

Allegro. 

Cover both strings.

## SECOND POSITION.

Move with the whole hand.

**2d Pos.**

D string.                                    G string.                                    C string.

G string

D string.                                    A string.

1st Pos.

### EXERCISES IN THE SECOND POSITION.

D string.

G string.

C string. G string.                            G string.                                    D string.

A string.

## EXERCISES IN THE FIRST, SECOND AND FOURTH POSITIONS.

The sheet music consists of six staves of bassoon exercises. The first two staves show exercises in the 2<sup>d</sup> and 1<sup>st</sup> positions. The third staff shows exercises in the 4<sup>th</sup>, 1<sup>st</sup>, 2<sup>d</sup>, and 1<sup>st</sup> positions. The fourth staff shows exercises in the 1<sup>st</sup> position. The fifth staff shows exercises in the 2<sup>d</sup> position. The sixth staff shows exercises in the 1<sup>st</sup> position. The music is in common time, treble clef, and includes various fingerings (1, 2, 3, 4) and slurs.

## EXERCISE IN THE THIRD POSITION.

The sheet music consists of two staves of bassoon exercises. The first staff shows exercises in the 2<sup>d</sup> and 3<sup>d</sup> positions. The second staff shows exercises in the 1<sup>st</sup> position. The music is in common time, treble clef, and includes various fingerings (0, 1, 2, 3, 4) and slurs.

1 2 4 2      1 2 4 2      1 1 2 1 4 1 2      1 4 1 2 1 4 1 2

**1st Pos.**

**4th Pos.**

Move up half a step and place the finger lightly on the string.

**4th Pos.**

Place the finger lightly on the string.

**4th Pos.**

**C string**      **Harmonic.**      **D**      **A**      **D**      **G**      **C**

(\*) Double sharp raises the pitch a whole tone. equal to equal to etc.

(\*\*) Double flat lowers the pitch a whole tone. equal to equal to etc.

Very slow at first.

### EXERCISES IN THE FIRST, SECOND, THIRD AND FOURTH POSITION.

stands for trill. performed

performed

Turn performed

Turn performed

\* Draw out nearly to point of bow, for 1st two separated notes, return to lower half for remaining two notes at end of measure.

## EXERCISES IN TURNS AND TRILLS.

Adagio.

Cover A and D strings with 1st finger.

Cover C and F.

Cover A and D strings with 1st finger.

Cover A and D strings with 2nd finger.

Keep C down while playing 4th finger.

## CHROMATIC SCALES.

OR

OR

## MINOR SCALES.

A Minor.

E Minor.

B Minor.

F♯ Minor.

C♯ Minor.

G♯ Minor.

D Minor.

G Minor.

C Minor.

F Minor.

B♭ Minor.

## CHORDS.

Repeat 6 times.

6th Pos.

5th Pos.

If the student can play the above with ease then he may slur every half measure in one bow.

Allegretto.

2d Pos.

3d Pos.

4th Pos.

5th Pos.

D String.

2d Pos.

3d Pos.

4th Pos.

5th Pos.

4th Pos.

3d Pos.

2d Pos.

1st Pos.

G String.

2d Pos.

3d Pos.

4th Pos.

5th Pos.

4th Pos.

3d Pos.

2d Pos.

1st Pos.

C String.

1 2 4      1 3 4      1 2 4      1 2 4  
2d Pos.      3d Pos.      4th Pos.  
1 2 4      1 2 4      1 2 4      1 3 4  
5th Pos.      4th Pos.      3d Pos.      2d Pos.      1st Pos.

**SYNCOPATED NOTES.**
**BOW EXERCISE.**

Written

Performed.

On the point of the bow.

Moderato.

whole bow

on the point.

\* Accented or attacked on the unaccented part of the measure.

TENOR CLEF.

TENOR CLEF.  
G A B C D E F G A B C D E F G A B C D E  
BASS CLEF.  
G A B C D E F G A B C D E F G A B  
TREBLE CLEF.  
G A B C D E F G A B C D E F G A B C

SCALE IN TENOR CLEF.

SCALE IN TENOR CLEF.  
C G A B C D E F G A B C D E F G A B C  
0 1 3 4 0 1 2 4 0 1 2 4 0 1 2 4 0 1 2 3 0 1 2 3

Allegretto.

Allegretto.  
2 4 1 4 1 4 1 4 3 1 4 1 4 1 4 1 4 3 2 0  
2 4 1 4 1 4 1 4 0 0 1 3 4 0 1 2 0 4 1 3 4 0 1 2  
3 4 3 2 1 2 1 1 1 3 4 1 1 4 1 3 4 1 1 4 3 2 1  
3 4 3 2 1 2 1 1 1 3 4 1 1 4 1 3 4 1 1 4 3 2 1

## DOUBLE STOPS.

Adagio.

Adagio.

Adagio.

Allegretto.

Andante.

Sheet music for violin and cello, Andante section. The music is in common time, key signature of one flat. The violin part consists of six staves of music, each with fingerings (e.g., 1, 2, 3, 4) above the notes. The cello part is in the bass clef and also has six staves of music. The music includes various弓形 (bowing) and 拨弦 (pizzicato) markings.

Andante.

Sheet music for violin and cello, Andante section. The music is in common time, key signature of one flat. The violin part consists of six staves of music, each with fingerings (e.g., 1, 2, 3, 4) above the notes. The cello part is in the bass clef and also has six staves of music. The music includes various弓形 (bowing) and 拨弦 (pizzicato) markings. The label "D string." appears under the cello's first staff.

Place the fingers down simultaneously for the chords.

Moderato. 3

Second Pos.

Third Pos.

Fourth Pos.

Fifth Pos.

A string.  
D string.  
G string.  
C string.

Scale in D $\flat$ .

C string.  
G string.  
D string.  
A string.

F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$  and E $\sharp$ .

Moderato.

D string.

Allegro.

Sheet music for cello, page 46, Allegro. The music consists of ten staves of musical notation for cello, starting with a treble clef and a key signature of one flat. The first staff begins with a sixteenth-note pattern. Subsequent staves feature various rhythmic patterns and fingerings indicated by numbers above the notes. The fifth staff includes a label "D string." The music continues with a mix of eighth and sixteenth-note patterns across the remaining staves.

In very difficult Solos, the thumb is frequently used as a finger. At this sign ( $\Omega$ ) use the thumb on the A and D strings.

Put the thumb square on E and B. Move with thumb and the whole hand one half step throughout the exercise.

Keep the thumb on D and A strings.

Treble Clef.

## EXERCISE FOR THE THUMB.

Thumib.

D string.

G string.

D string.

Move up one half-step with thumb and hand.

Move up one half step with thumb and hand.

Move up one half-step with thumb and hand.

## TRILL EXERCISE.

Lento.



### EXERCISE FOR TREBLE, TENOR AND BASS CLEF.

Andante.

The exercise consists of three staves of musical notation. The first staff is in 3/4 time with a key signature of one sharp. The second staff is in 3/4 time with a key signature of one sharp. The third staff is in common time with a key signature of one sharp. The notation includes various note heads, stems, and rests, with fingerings such as 3, 0, 2, 1, 4, etc., placed above the notes.

Andante.  
Keep strict time.

Moderato.

The musical score consists of ten staves of cello music. Fingerings are indicated above the notes, and positions are marked below the strings. The music includes various techniques such as slurs, grace notes, and dynamic changes.

**Staff 1:** Fingerings 4, 1, 2, 3, 4. Position markings: 1st Pos.

**Staff 2:** Fingerings 1, 2, 3, 4. Position markings: Remain in pos., Keep 3rd finger.

**Staff 3:** Fingerings 3, 2, 1, 0, 2, 0, 3. Position markings: down on D string., G string., D string., A string., 1st Pos.

**Staff 4:** Fingerings 2, 1, 1, 2, 4, 1. Position markings: 1st Pos.

**Staff 5:** Fingerings 4, 1, 2, 3, 4, 1, 2, 4, 1, 3, 4, 0.

**Staff 6:** Fingerings 1, 2, 4, 0, 1, 3, 4, 0, 0, 1, 3, 4, 1, 3, 4, 0.

**Staff 7:** Fingerings 1, 2, 4, 0, 1, 3, 4, 0, 0, 1, 3, 4, 1, 3, 4, 0.

**Staff 8:** Fingerings 3, 0, 4, 1, 3, 4, 0, 1, 3, 4, 1, 3, 4, 0.

**Staff 9:** Fingerings 3, 0, 4, 1, 3, 4, 0, 1, 3, 4, 1, 3, 4, 0.

**Staff 10:** Fingerings 3, 0, 4, 1, 3, 4, 0, 1, 3, 4, 1, 3, 4, 0.

## THIRDS.

Six staves of bassoon exercises for thirds, each staff starting with a bass clef and a common time signature. The first five staves consist of two measures each, while the sixth staff consists of one measure. The exercises involve various fingerings (e.g., 1, 2, 3, 4, 0) and rests, designed to develop technique and intonation.

## OCTAVES.

A and D Strings.

Bassoon exercise for A and D strings in octaves. The staff starts with a bass clef and a common time signature. It features a series of eighth-note pairs where the left hand plays the lower note and the right hand plays the higher note, separated by a vertical bar line. Fingerings (3, 3, 3, 3) are indicated above the notes, and the thumb is labeled "Thumb." below the staff.

D and A Strings.

Bassoon exercise for D and A strings in octaves. Similar to the previous exercise, it uses eighth-note pairs with the left hand on the lower note and the right hand on the higher note. Fingerings (3, 3, 3, 3) are shown above the notes, and the thumb is labeled "Thumb." below the staff.

On the point.

Allegro

Bassoon exercise in Allegro tempo. The staff starts with a bass clef and a common time signature. It consists of a single measure of sixteenth-note patterns. Fingerings (1, 2, 2, 2, 4, 2, 1, 2) are indicated above the notes, and the measure ends with a repeat sign and a bass clef.

Continuation of the Allegro exercise, showing a single measure of sixteenth-note patterns. Fingerings (1, 2, 2, 2, 4, 2, 1, 2) are indicated above the notes, and the measure ends with a bass clef.

Bass clef, key signature of two sharps (F# major). Measures 1-2: eighth-note patterns. Measure 3: bass note (C) followed by eighth-note patterns. Measure 4: eighth-note patterns. Measure 5: bass note (G) followed by eighth-note patterns. Measure 6: bass note (C) followed by eighth-note patterns.

1st Pos.

A string.      D string.      G string.      C string.      A string.      D string.      G string.      C string.

2d Pos.

A string.      D string.      G string.      C string.

3d Pos.

A string.      D string.      G string.      C string.

4th Pos.

A string.      D string.      G string.      C string.

5th Pos.

A string.      D string.      G string.      C string.

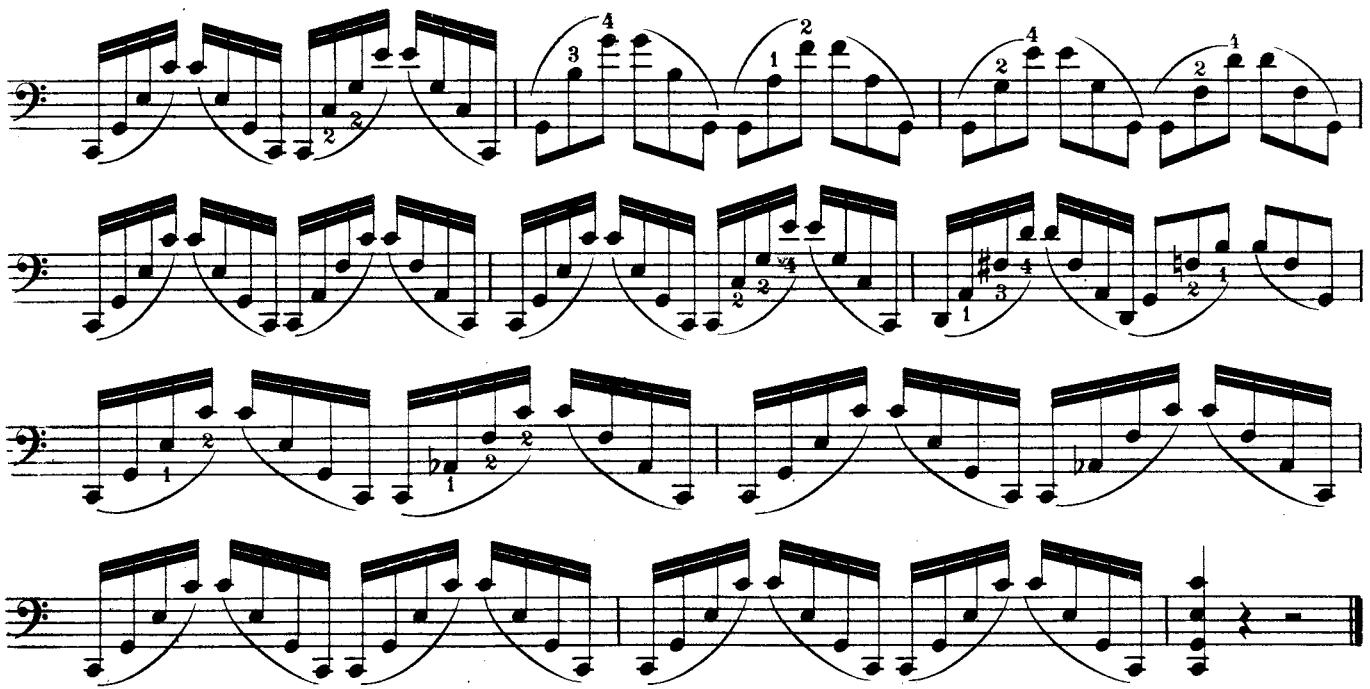
6<sup>th</sup> Pos.

A string.      D string.      G string.      C string.

## ARPEGGIO.

Moderato.

The music is composed of ten staves of bassoon arpeggios. The first staff is in C major (Bass clef, common time). Subsequent staves introduce sharps and flats, indicating key changes. Each staff consists of two measures of eighth-note arpeggios. Measure 1 starts with a bass note followed by an eighth-note arpeggio. Measure 2 starts with a bass note followed by an eighth-note arpeggio. Measures 3-10 follow a similar pattern. Measure 10 ends with a bass note followed by an eighth-note arpeggio.



### STACCATO.

written                          performed

A comparison of written and performed staccato strokes. The 'written' version shows a series of short vertical dashes under the notes. The 'performed' version shows the actual bows on the cello strings, with vertical dashes above each note indicating the point of impact.

Commence at the point of the bow.

Four staves of cello music demonstrating staccato bowing. Each staff begins with a vertical dash (the point of the bow) and shows a series of short, distinct strokes on the strings.

Press the fingers very lightly on the string.

A diagram showing finger positions for natural harmonics on the A, D, G, and C strings. The strings are labeled below the staff:

- A string.** Fingers 2 and 1.
- D string.** Finger 4.
- G string.** Fingers 2 and 1.
- C string.** Finger 4.

## STACCATO EXERCISES.

Restez

These exercises to be played with the wrist movement

# SLIDING TRILL.

Written.

Performed.

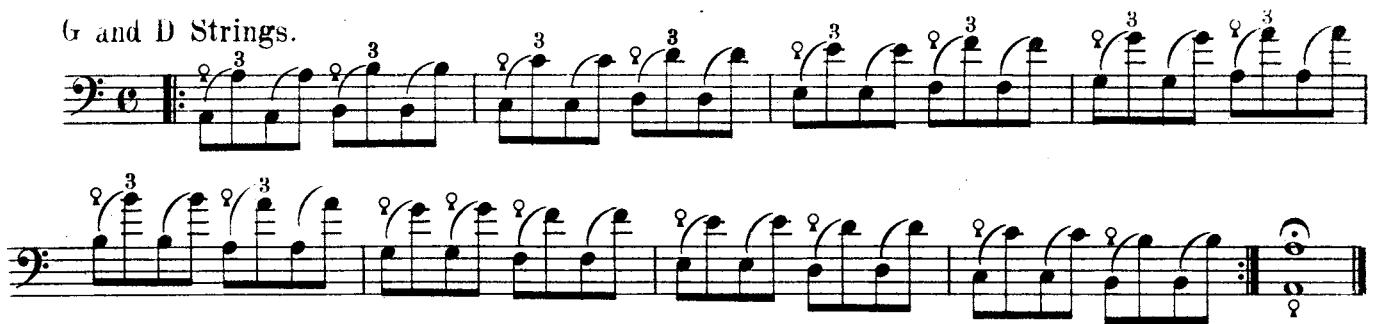
The sheet music consists of eight staves of violin notation. The first staff shows a short trill pattern with fingerings 1, 2, 3, 2. The subsequent staves show more complex trill patterns across multiple octaves, with fingerings such as 1, 2, 3, 4; 1, 3, 4, 1, 2; 1, 3, 4, 1; 1, 4, 1, 4, 1; 3, 4, 0; 2, 1; 2, 1; 2, 1, 4; 1, 2, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1; 0, 2; and 2, 3. The music is in common time, with a key signature of one flat. The strings used are indicated by D, A, and C above the staves.

D, A and C Strings.

Very slow at first.

The sheet music consists of two staves. The top staff is in bass clef and has a tempo marking of 3. The bottom staff is in treble clef and has a tempo marking of 3. Both staves feature eighth-note patterns with various rests and dynamics.

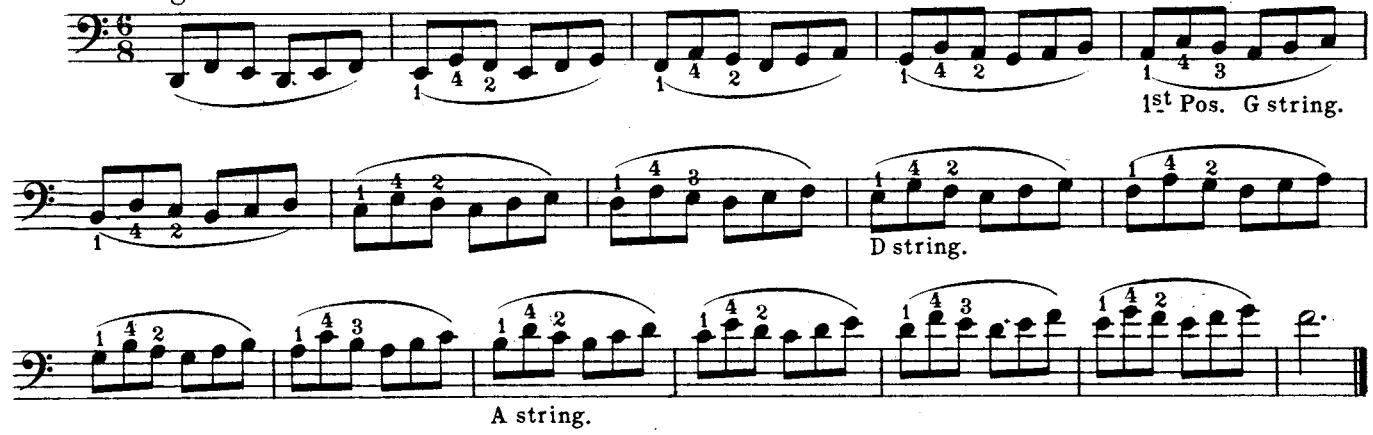
G and D Strings.



CHORDS. remain in position.



Allegro.





Put the thumb of the right hand on the finger board and pick the string with the first finger.



## EXERCISE IN CHROMATIC SCALES.

The musical score consists of ten staves of chromatic scale exercises for bassoon, arranged in two columns of five staves each. The exercises are in G major (two sharps) and common time (C). The first staff starts with a bass note followed by a sixteenth-note pattern: 1 1 2 3 0. Subsequent staves continue this pattern with various starting notes and fingerings (e.g., 1 2 3 0, 2 1 2 3 0, 3 0 2, 4 3 2 1 0, etc.). Measures are separated by vertical bar lines, and each measure is enclosed in a curved brace.

# HOPPING OR BOUNDING BOW.

61

Play this exercise with wrist and forearm only.

Vivace.

The musical score consists of 12 staves of cello music. The key signature is A major (three sharps). The time signature is 2/4. The tempo is Vivace. Fingerings are indicated above the notes. Some staves include dynamic markings such as 'Cover' and 'C and F'. The score is designed for playing with the wrist and forearm only.

## TREMOLLO.

Play at first one measure several times until the fingers are exhausted, then the next, and soon to the end of the exercise, when the necessary strength and clearness of tone have been acquired then play as written.

Andante.

The musical score consists of 12 staves of bassoon music. The music is in common time and A major (two sharps). The dynamic is *f*. The bassoon part is split into two staves. Measures 1-2: Tremolo on the first staff. Measures 3-4: Tremolo on the second staff. Measures 5-6: Tremolo on the first staff. Measures 7-8: Tremolo on the second staff. Measures 9-10: Tremolo on the first staff. Measures 11-12: Tremolo on the second staff. Measure 10 includes a tempo marking of 24. Measure 12 concludes with a final tremolo pattern.

SCALES TO THE HIGHEST POSITION.

63

The page contains twelve staves of musical notation for bassoon, demonstrating various scale patterns in the highest position. Each staff includes a key signature and time signature. Fingerings are marked above the notes to guide the performer.

- Staff 1:** Common time, C major (no sharps or flats). Bass clef. Measures 1-6.
- Staff 2:** Common time, F# major (one sharp). Bass clef. Measures 1-6.
- Staff 3:** Common time, G major (no sharps or flats). Bass clef. Measures 1-6.
- Staff 4:** Common time, A major (one sharp). Bass clef. Measures 1-6.
- Staff 5:** Common time, B major (two sharps). Bass clef. Measures 1-6.
- Staff 6:** Common time, D major (one sharp). Bass clef. Measures 1-6.
- Staff 7:** Common time, E major (two sharps). Bass clef. Measures 1-6.
- Staff 8:** Common time, F major (no sharps or flats). Bass clef. Measures 1-6.
- Staff 9:** Common time, G major (no sharps or flats). Bass clef. Measures 1-6.
- Staff 10:** Common time, A major (one sharp). Bass clef. Measures 1-6.
- Staff 11:** Common time, B major (two sharps). Bass clef. Measures 1-6.
- Staff 12:** Common time, D major (one sharp). Bass clef. Measures 1-6.

## DIMINISHED CHORDS.

Thirds with thumb and second finger.

Moderato.

Cover F and C have  
1st finger on string.

C string \_\_\_\_\_ G \_\_\_\_\_

Cover F and C

Restez

Allegro.

The musical score consists of ten staves of music for two bassoon parts. The first five staves are in common time (indicated by a 'C') and the last five are in 3/4 time (indicated by a '3'). The key signature changes from one sharp (F# major) to no sharps or flats (C major). The bassoon parts are written in bass clef. The music features continuous eighth-note patterns with grace notes and dynamic markings like '2' and '3'. The bassoon parts are positioned side-by-side, with the second bassoon often providing harmonic support or counterpoint to the first.

C String. G String. D String. A String.

Moderato.

Place E and C on D and A strings before playing.

G and B same manner.

together

D string.

Point, long bows to end of line.

D string.

Sheet music for cello, page 68, featuring ten staves of musical notation. The music includes fingerings (e.g., 0, 1, 2, 3, 4) and bowing. The final staff begins with the instruction: "Cover A and D strings throughout bar."

*Allegro.*

Cover A and D strings throughout bar.

The musical score consists of ten staves of double bass notation. Each staff begins with a clef (Bass clef), a key signature of two sharps, and a 'C' time signature. The notation uses vertical stems with horizontal dashes to represent pitch and rhythm. Fingering is indicated above many notes with numbers 1, 2, 3, 4, or 0. Measures are separated by vertical bar lines.

Allegro.

The sheet music consists of nine staves of musical notation for cello. The first staff begins with a bass clef, a key signature of two flats, and a common time signature. The subsequent staves switch to a bass clef, a key signature of one flat, and a common time signature. Fingerings are indicated above the notes throughout the piece. The music is divided into measures by vertical bar lines. The first staff ends with a repeat sign and a double bar line. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The third staff begins with a bass clef, a key signature of one flat, and a common time signature. The fourth staff begins with a bass clef, a key signature of one flat, and a common time signature. The fifth staff begins with a bass clef, a key signature of one flat, and a common time signature. The sixth staff begins with a bass clef, a key signature of one flat, and a common time signature. The seventh staff begins with a bass clef, a key signature of one flat, and a common time signature. The eighth staff begins with a bass clef, a key signature of one flat, and a common time signature. The ninth staff begins with a bass clef, a key signature of one flat, and a common time signature. The music concludes with a treble clef, a key signature of one sharp, and a common time signature. The text "Restez D \_\_\_\_\_ A string \_\_\_\_\_" is written below the final staff.

Andante.

Sheet music for a cello or double bass part, featuring ten staves of musical notation. The music is in common time and includes various dynamics and fingerings. The first staff is labeled "D string." The notation uses standard musical symbols like notes, rests, and clefs, along with specific fingerings indicated by numbers above the notes. The music consists of continuous eighth-note patterns and occasional sixteenth-note figures, typical of a rhythmic exercise or study piece.

## THUMB EXERCISE.

1<sup>st</sup> Pos.  
D st.

2<sup>nd</sup> Pos.

3<sup>rd</sup> Pos.

A st. 5<sup>th</sup> Pos.

2 D st.

A st. remain

one pos. back G string.

Moderato.

G st. - C st. G string.

Back to G string.

The sheet music consists of ten staves of musical notation for cello, arranged in two columns of five staves each. The notation includes various note heads, stems, and beams, with specific fingerings indicated by numbers above or below the notes. The music begins on the D string and transitions back to the G string, as indicated by the text "Back to G string." at the top of the first column. The notation includes measures with different time signatures and key changes, such as G major and C major. The final staff ends with a repeat sign and a section heading "G and D strings." The page number 73 is located in the top right corner.

Allegro.

The sheet music for page 74 features ten staves of musical notation for bassoon. The key signature is one flat, and the time signature is common time. The music is labeled "Allegro." Fingerings such as 1, 2, 3, 4 are indicated above the notes. The bass clef is present on the first staff. The notation includes various dynamics and performance instructions.

Play with wrist only, do not use upper arm.

Allegro.

This section of the sheet music continues the "Allegro." movement. It consists of two staves. The first staff is in 2/4 time with a key signature of one sharp. The second staff is in 4/4 time with a key signature of one sharp. Fingerings like 1, 0, 4, and 1 are used throughout the piece.

The musical score consists of ten staves of bassoon music. The key signature is one sharp (F# major). The time signature varies throughout the piece. Fingerings are indicated above the notes, such as '1', '2', '3', '4', '0', '2', '3', '4', '1', '2', '3', '4'. Dynamic markings include 'f' (forte), 'p' (piano), and 'sf' (sforzando). The music features eighth and sixteenth note patterns.

Allegro moderato.

3rd Pos. 0  
D string. 1st Pos.

Lower half of bow.

Full bow. Draw to point. Lower half. Same bowing as before.

Lower half. Draw to point. Full bow.

Lower half, draw out, back to lower half.

\* Draw to point with two slurred notes each time.

\* Draw to point with two slurred notes each time.

Gavotte.

The sheet music consists of ten staves of basso continuo music. The key signature is one flat, indicating B-flat major or A minor. The time signature is common time (indicated by 'C'). The first staff begins with a bass note followed by a series of eighth-note pairs. Subsequent staves continue this pattern with various bass notes and eighth-note pairs, some with grace notes and slurs. Fingerings are indicated above the notes in several staves, such as '3 1' and '2 4' on the first staff. Measure numbers are present in the top right of the first staff and the middle of the second staff. The music is labeled "Gavotte." at the top left.

Allegro.

12830

# Symphony Studies.

by  
FRIED. GUMBERT.

## SINFONIE N° 1 (C moll.)

Mendelssohn, Op. 11.

Allegro con fuoco.

## SINFONIE N° 3 (A moll.)

Mendelssohn. Op. 56.

*Allegro un poco agitato.*  $\text{♩} = 100$

**9:8** *p* *pp sempre.*

*pp* *accel.* *cresc.*

*f*

*ff* *sf*

*p* *cresc.*

*f* *sf* *p cantabile.*

*sf* *p*

*dim.* *pp*

*cresc.*

*dim.* *pp* *p* *cresc.*

Musical score for bassoon, page 81, containing ten staves of music. The score consists of sixteenth-note patterns with grace notes and slurs. Dynamics include *p*, *pp*, *sf*, *ff*, *f*, *cresc.*, *dim.*, and *fff*. Measure 1: *p*. Measure 2: *pp*. Measure 3: *sempr. pp*. Measure 4: *p cresca*. Measure 5: *sf*. Measure 6: *ff*. Measure 7: *dim.*. Measure 8: *cresca*. Measure 9: *sf*. Measure 10: *ff*. Measure 11: *dim.*. Measure 12: *sf*. Measure 13: *sf*. Measure 14: *sf*. Measure 15: *fff*. Measure 16: *p*. Measure 17: *sf*. Measure 18: *sf*. Measure 19: *sf*. Measure 20: *sf*. Measure 21: *sf*. Measure 22: *sf*. Measure 23: *sf*. Measure 24: *sf*. Measure 25: *sf*. Measure 26: *sf*. Measure 27: *sf*. Measure 28: *sf*. Measure 29: *sf*. Measure 30: *sf*. Measure 31: *sf*. Measure 32: *sf*. Measure 33: *sf*. Measure 34: *sf*. Measure 35: *sf*. Measure 36: *sf*. Measure 37: *sf*. Measure 38: *sf*. Measure 39: *sf*. Measure 40: *sf*. Measure 41: *sf*. Measure 42: *sf*. Measure 43: *sf*. Measure 44: *sf*. Measure 45: *sf*. Measure 46: *sf*. Measure 47: *sf*. Measure 48: *sf*. Measure 49: *sf*. Measure 50: *sf*. Measure 51: *sf*. Measure 52: *sf*. Measure 53: *sf*. Measure 54: *sf*. Measure 55: *sf*. Measure 56: *sf*. Measure 57: *sf*. Measure 58: *sf*. Measure 59: *sf*. Measure 60: *sf*. Measure 61: *sf*. Measure 62: *sf*. Measure 63: *sf*. Measure 64: *sf*. Measure 65: *sf*. Measure 66: *sf*. Measure 67: *sf*. Measure 68: *sf*. Measure 69: *sf*. Measure 70: *sf*. Measure 71: *sf*. Measure 72: *sf*. Measure 73: *sf*. Measure 74: *sf*. Measure 75: *sf*. Measure 76: *sf*. Measure 77: *sf*. Measure 78: *sf*. Measure 79: *sf*. Measure 80: *sf*. Measure 81: *sf*. Measure 82: *sf*. Measure 83: *sf*. Measure 84: *sf*. Measure 85: *sf*. Measure 86: *sf*. Measure 87: *sf*. Measure 88: *sf*. Measure 89: *sf*. Measure 90: *sf*. Measure 91: *sf*. Measure 92: *sf*. Measure 93: *sf*. Measure 94: *sf*. Measure 95: *sf*. Measure 96: *sf*. Measure 97: *sf*. Measure 98: *sf*. Measure 99: *sf*. Measure 100: *sf*.

Vivace non troppo.  $\text{♩} = 126$

*ff*

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

*p*

*pp*

*pp*

*mf cresc.*

*f*

*ff*

Musical score for Cello, page 83, featuring nine staves of music. The score includes dynamic markings such as *p*, *f*, *ff*, *pp*, *cresc.*, *dim.*, and *pizz.*. The music consists of eighth-note patterns, with some sixteenth-note figures and grace notes. The score is in bass clef and includes measure numbers 1, 6, and 10.

Adagia.  $\text{♩} = 76$

*f*      *dim.*      *p*      *cantabile e marcato.*      *sul A.*

*sf*      *dim.*      *<>*      *<>*      *cresc.*

*f*      *dim.*      *p*      *3*      *1*      *2*      *3*

*pp*      *p*      *cresc.*      *f*

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

*cresc.*      *f*      *p*

Allegro vivacissimo.  $\text{♩} = 126$

*ff*      *sf*      *sf*      *sf*

*sf*      *f*      *3.*      *3.*      *3.*      *3.*      *3.*      *3.*

*sf*      *sf*      *sf*      *sf*

Allegro maestoso assai.  $\text{J.} = 104$

mf

cresc.

p cresc.

ff

## SINFONIE N° 4 (A dur.)

Mendelssohn. Op. 90.

Allegro vivace.  
pizz. arco.

*f*

*p*

*cresc.*

*mf*

*ff*

*p*

*semper pp*

*mf*

*cresc.*

*f*

*cresc.*

Musical score for cello, 8 staves:

- Staff 1:** Dynamics ff, f. Measure 1 ends with a sharp sign.
- Staff 2:** Dynamics sf.
- Staff 3:** Dynamics ff.
- Staff 4:** Dynamics ff.
- Staff 5:** Dynamics ff.
- Staff 6:** Measure 13 marked with a crescendo. Dynamics sf.
- Staff 7:** Dynamics p, Cresc.
- Staff 8:** Dynamics ff, sf, sf, sf.

Andante con moto.

1

*p staccato.*

*simile.*

*sempre staccato e p*

*sf dim.*

*p*

*pizz.*

*dim.*

*pp*

## SALTARELLO.

Presto.

*ff*

*f*

Musical score for Bassoon and Piano, page 90:

- Staff 1 (Bassoon):** Measures 90-91. Bassoon plays eighth-note pairs with grace notes, dynamic ff.
- Staff 2 (Piano):** Measures 90-91. Piano accompaniment with eighth-note chords.
- Staff 3 (Bassoon):** Measures 92-93. Bassoon eighth-note pairs with grace notes, dynamic ff.
- Staff 4 (Piano):** Measures 92-93. Piano eighth-note chords.
- Staff 5 (Bassoon):** Measures 94-95. Bassoon eighth-note pairs with grace notes, dynamic ff.
- Staff 6 (Piano):** Measures 94-95. Piano eighth-note chords.
- Staff 7 (Bassoon):** Measures 96-97. Bassoon eighth-note pairs with grace notes, dynamic p.
- Staff 8 (Piano):** Measures 96-97. Piano eighth-note chords.
- Staff 9 (Bassoon):** Measures 98-99. Bassoon eighth-note pairs with grace notes, dynamic f.
- Staff 10 (Piano):** Measures 98-99. Piano eighth-note chords, dynamic pp.

## SINFONIE N° 5.

Mendelssohn. Op. 107.

Andante.

Allegro con fuoco.

pizz.  
*pp*

arco.  
*pp staccato.*

*cresc. poco a poco.* *p* *cresc.*

*p* *cresc.*

*sempre più f*

*molto cresc.* *ff* *sf*

*pp* *pp string.* *poco a poco.* *p*

*cresc.* *f* *sempre.*

string.  
 cresc.  
 pp string.  
 ff  
 ff  
 1  
 Meno Allegro.  
 1  
 pp  
 p  
 cresc.  
 poco  
 a  
 poco  
 f  
 cresc.  
 ff

*ff* *con fuoco.*

*f* *più f*

*non legato.*

*ff*

*ff* *f*

*Allegro vivace.*

*f*

*cresc.*

*f* *cresc.* *p*

*cresc. sempre.*

*f*                    *cresc.* -                    *più f*

Allegro maestoso.

*ff*                    *pesante.*

*ff*

*f marcato.*

*f*                    *ff*

*ff*

A musical score for a bassoon, consisting of eight staves of music. The key signature is one sharp (F#). The dynamics and performance instructions include:
 

- Staff 1: Dynamics *p*, *cresc. poco a poco*.
- Staff 2: Dynamics *f*.
- Staff 3: Dynamics *sf ff*, *pp*.
- Staff 4: Dynamics *cresc.*
- Staff 5: Dynamics *p*, *sf*, *cresc. sempre.*
- Staff 6: Dynamics *f*. Instruction: *Più animato poco a poco.*
- Staff 7: Dynamics *f*. Instruction: *cresc. sempre più fal*.
- Staff 8: Dynamics *ff*, *sf*, *sf*, *f*.

## SINFONIE (C dur.)

Schubert.

Andante.

2 Violincello Solo.

2 Violincello Solo.  
espressivo.

decresc.

*pp*

Allegro ma non troppo.

*f*

*p cresc.*

*f*

*ff*

*3*

*3*

*p*

*fp*

1

*f* *p* *ff* *f* *p*

*cresc.* *ff* *f*

*p*

2 3 4 5

6 7

*p*

*f* *p* *f* *p* *f*

*p* *f*

*f* *p* *f*

**2 Violoncello.**

*pp*

*3* *1* *4*

*2* *3* *0*

*cresc.*

Bass clef. Measures 1-2: poco. Measures 3-4: a. Measures 5-6: poco. Measures 7-10: ff.

Measure 11: Dynamics sf, sf, sf, sf, sf, sf. Measure 12: Dynamics p. Measures 13-14: Dynamics ff. Measures 15-16: Dynamics ff. Measures 17-18: Dynamics ff. Measures 19-20: Dynamics ff. Measures 21-22: Dynamics ff. Measures 23-24: Dynamics ff. Measures 25-26: Dynamics ff. Measures 27-28: Dynamics ff. Measures 29-30: Dynamics ff. Measures 31-32: Dynamics ff. Measures 33-34: Dynamics ff. Measures 35-36: Dynamics ff. Measures 37-38: Dynamics ff. Measures 39-40: Dynamics ff. Measures 41-42: Dynamics ff. Measures 43-44: Dynamics ff. Measures 45-46: Dynamics ff. Measures 47-48: Dynamics ff. Measures 49-50: Dynamics ff. Measures 51-52: Dynamics ff. Measures 53-54: Dynamics ff. Measures 55-56: Dynamics ff. Measures 57-58: Dynamics ff. Measures 59-60: Dynamics ff. Measures 61-62: Dynamics ff. Measures 63-64: Dynamics ff. Measures 65-66: Dynamics ff. Measures 67-68: Dynamics ff. Measures 69-70: Dynamics ff. Measures 71-72: Dynamics ff. Measures 73-74: Dynamics ff. Measures 75-76: Dynamics ff. Measures 77-78: Dynamics ff. Measures 79-80: Dynamics ff. Measures 81-82: Dynamics ff. Measures 83-84: Dynamics ff. Measures 85-86: Dynamics ff. Measures 87-88: Dynamics ff. Measures 89-90: Dynamics ff. Measures 91-92: Dynamics ff. Measures 93-94: Dynamics ff. Measures 95-96: Dynamics ff. Measures 97-98: Dynamics ff. Measures 99-100: Dynamics ff.

**sempre p**      **p cresc.**

**f**      **b**      **b**      **b**

**f**      **b**      **b**      **b**

**3**      **3**      **p**

**3**      **3**

**pp**

**mf**

**f**      **p**      **f**      **p**

**cresc.**      **ff**

1      2      3

*p*

4      .5      6      7

*p*      *f*

*p*      *f*      *p*

*f*      *p*      *decresc.*

*pp*

*poco a poco cresc.*

*ff largamente.*

## LA CINQUANTAIN.

## THE GOLDEN WEDDING.

Air in the ancient style.

GABRIEL MARIE.

Andantino.  $d=88$ 

Andantino.  $d=88$

*allargando al Fine*

*sotto voce.*

*cresc.*

*f*

*pp*

*cresc.*

*f*

*rit.*

*1*

*2*

*f*

*D.S. al Fine.*

\* Piano accompaniment may be had from the John Church Co.

**Noritos Lament.\***  
from Morlando Vespucci.

W. F. T. Mollenhauer

Andante.

D string.

A string.

\* Piano accompaniment can be had at The John Church Co.  
12830

# Cujus Animam.

Air du Stabat Mater.

Allegro maestoso.

F. A. Kummer, Op. 142, N° 20.

The musical score for "Cujus Animam." by F.A. Kummer, Op. 142, N° 20, is presented in eight staves. The key signature is G major (two sharps). The tempo is Allegro maestoso. The score includes dynamic markings such as *f*, *pp*, *dol.*, *p*, *mf*, and *cresc.*. Measure numbers 1 through 12 are indicated above the staves. The music features various articulations like slurs, grace notes, and fingerings.

Musical score for bassoon, page 105, featuring ten staves of music. The score includes dynamic markings such as *f*, *p*, *a tempo.*, *dol.*, *cresc.*, *ff*, *dim.*, *dol.*, *cresc.*, *ad lib.*, and *pp*. Articulation marks like 1, 2, 3, 4, and 5 are present. The score also includes a section labeled *a piacere.*

# Miserere

de l'Opera. LE TROUBADOUR de Verdi.

Andante assai sostenuto.

F. A. Kummer Op. 142. N° 22.

3      1      1

$p_0^2$

1      0      1      2      1

1      1      1      2      1

1      1      1      2      1

dol.

2      1      1      2      1

2      1      1      2      1

3      1      1      2      1

3      1      1

Sheet music for cello, page 107, featuring nine staves of musical notation. The music is in 2/4 time, key signature of one sharp, and consists of eighth and sixteenth note patterns. Various dynamics and performance instructions are included:

- Staff 1:** Dynamics include *p*, *1*, *0*, *1*, *2*, *1*. Measure 4 includes a dynamic *dol.*
- Staff 2:** Measures 1-3 show eighth-note patterns. Measure 4 starts with *p*.
- Staff 3:** Measures 1-3 show eighth-note patterns. Measure 4 starts with *p*.
- Staff 4:** Measures 1-3 show eighth-note patterns. Measure 4 starts with *dol.*
- Staff 5:** Measures 1-3 show eighth-note patterns. Measure 4 starts with *p*.
- Staff 6:** Measures 1-3 show eighth-note patterns. Measure 4 starts with *dol.*
- Staff 7:** Measures 1-3 show eighth-note patterns. Measure 4 starts with *cresc.* and *f*. Measure 5 starts with *dol.*
- Staff 8:** Measures 1-3 show eighth-note patterns. Measure 4 starts with *cresc.* and *f*.
- Staff 9:** Measures 1-3 show eighth-note patterns. Measure 4 starts with *p*. Measures 5-6 show eighth-note patterns. Measure 7 starts with *f*. Measures 8-9 show eighth-note patterns.

# Passe-Pied.

Dance in the olden Style.

Allegro ma non troppo.  $\text{d} = 69$ .

Ernest Gillet.

*tempo.*

Trio.

$f$        $mf$        $p$  *poco rit.*

*a tempo.*  $\frac{4}{4}$

*f*      *mf*      *p poco rit.*

*f*      *mf*      *p poco rit.*

*f*      *mf*      *ppoco r*

*pp*

*f*      *a tempo.*

*rit.*

## Meditation on the 1st Prelude by S. Bach.

GOUNOD.

The sheet music consists of ten staves of musical notation for a solo instrument, likely cello or bassoon. The music is a "Meditation on the 1st Prelude by S. Bach." by Gounod. The staves are numbered 1 through 10 from top to bottom. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are indicated above the staves. Dynamics such as *p*, *pp*, *f*, *ff*, and *sforzando* (*sfz*) are used throughout. Fingerings are marked with numbers 1, 2, 3, 4, and 0 above the notes.

**Divertimento II,**  
über österreichische Lieder.

Romberg Op. 46.

Poco lento.

*f*

*p dolce.*  
*gliss.*

*cresc.*

*sf*

*dim.*

*p*

*poco*

*pianiss.*

*pizz.*

*sempre più cresc.*

*f*

*p*

*cresc.*

*f*

*dim.*

*f*

*dim e rallent.*

## 112 Andante.

The sheet music for piano, page 112, begins with a section labeled "Andante." It features ten staves of musical notation. The first four staves are in common time (indicated by a '4' at the top) and the remaining six are in 2/4 time (indicated by a '2' at the top). The key signature is one sharp. The music includes dynamic markings such as *f*, *p*, *dimin.*, *dim.*, *pp*, *cresc.*, *mf*, *dol.*, *dolce.*, and *p*. Articulation marks like *sf* (sforzando), *stacc.*, and *rall.* are also present. Performance instructions include "leggiero. a tempo." and "Allegretto." There are several grace note patterns and specific fingerings indicated by numbers above the notes (e.g., 1, 2, 3, 4, 5, 6, 7).

Sheet music for piano, page 113, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system starts with a forte dynamic (**f**) and includes performance instructions such as *leggiero.*, *dim.*, *con espress.*, *meno*, *più*, *poco*, *cresc.*, *espress.*, *meno.*, *più*, *sforz.*, *poco*, and *cresc.*. The second system continues with dynamics **f**, **p**, **mf**, **dimm.**, **p**, **dim. e poco rall.**

114 Allegro non troppo.  $\frac{3}{4}$ 

*pp con grazia.* *sempre*

*pp* *p* *poco cresc.*

*mf* *piu cresc.*

*f brillante.*

*f* *dolce.* *f* *mf* *con espress.* *con espress.*

*pp* *<>* *pp* *>*

*p* *poco espress.*

*cresc.* *<>* *fz* *0*

*fz* *0* *fz* *0* *fz* *0* *fz* *0* *fz* *0* *dim.*

Sheet music for a solo instrument, likely cello or bass, featuring ten staves of musical notation. The music is in common time and includes the following markings:

- Staff 1:** Dynamics *p*, *leggiero.*, *mp*, *dim.*
- Staff 2:** Dynamics *p*, *cresc.*
- Staff 3:** Dynamics *f con grazia.*, *cresc.*
- Staff 4:** Dynamics *f p con grazia.*, *sempr. p*
- Staff 5:** Dynamics *cresc.*
- Staff 6:** Dynamics *dim.*, *sempr dim.*
- Staff 7:** Dynamics *p*, *sforzando* (*sf*), *Or.*
- Staff 8:** Dynamics *cresc.*, *f*, *Or.*
- Staff 9:** Dynamics *ff*, *sempr più cresc.*
- Staff 10:** Dynamics *pesante.*

# Selected Orchestra Studies.

## Overture: SUMMERNIGHT'S DREAM.

Suppé.

Allegro molto.

The musical score consists of six staves of bassoon music. Staff 1 starts with a dynamic of  $\text{f}$  and a tempo of  $2/4$ . Staff 2 starts with a dynamic of  $\text{p}$ . Staff 3 starts with a dynamic of  $\text{f}$ . Staff 4 starts with a dynamic of  $\text{p}$ . Staff 5 starts with a dynamic of  $\text{f}$ . Staff 6 starts with a dynamic of  $\text{p}$ .

*Solo.*

## TANNHÄUSER MARCH.

R. Wagner.

Allegro.

## Selection from Gounod's FAUST.

Stasny.

Andantino. *Solo.*

Allegretto agitato.

Larghetto. *Solo.* *dolce.*

*pizz.*

## Overture: STRADELLA.

Flotow.

Andante.

*p*

*mf*

*cresc.*

*f*

*Solo.*

*p*

### Overture: POET AND PEASANT.

Andante maestoso.

*Solo.*

Suppé.

### Overture: DIE FRAU MEISTERIN.

Allegro.

Suppé.

## Overture: MORNING, NOON AND NIGHT IN VIENNA.

Suppé

Andante amoroso.

pizz.

*dolce con molto espress.**con espress.**Tutti.**Solo.**dolce.**p con leggierezza.**Piu mosso.**ff**ff**ff**ff**ff**ff*

## Overture: MERRY WIVES OF WINDSOR.

O. Nicolai.

Andantino moderato.

1  
p

cresc. poco a poco.

Allegro moderato.

f

f

f

mf

ff

## JUBEL OVERTURE.

Weber.

Adagio.

Presto assai.

*f rit. assai.*

## Overture: EURYANTHE.

Weber.

Allegro.

*p dolce.*

pp

*mf*

*f*

*p*

*ff*

*f*

*f*

*ff*

## Overture : MARITANA.

Wallace.

Allegro.

The musical score for the Overture: MARITANA consists of eight staves of bassoon music. The key signature changes throughout the piece: C major, B-flat major, D major, and E major. The tempo is Allegro. The dynamics include *p*, *mf*, *f*, *ff*, and *tr*. The score features various musical techniques such as slurs, grace notes, and dynamic markings like  $\geq$  and  $\leq$ .

Andantino.

*Solo*

The musical score for the Andantino section of the Overture: MARITANA shows a single staff for bassoon in 6/8 time, with a key signature of F# major. The tempo is Andantino. The dynamic is *p*. The score includes fingerings (e.g., 1, 2, 3, 4) and slurs.

Allegro moderato.

The musical score consists of four staves of music for bassoon. The first two staves are in common time (C) and the last two are in 2/4 time. The key signature changes between F major (one sharp), C major (no sharps or flats), and G major (one sharp). Dynamics include *ff*, *f*, and *p*. The first section is labeled "Allegro moderato." and the second section, starting on the third staff, is labeled "Allegro molto."

## Overture: ZANETTA.

Auber.

Allegretto. *Solo.*

Music for bassoon in 3/4 time. The dynamic is *pizz.* The bassoon plays a melodic line with grace notes and slurs.

Allegro moderato.

*arco.*

Music for bassoon in 2/4 time. The dynamic is *f*. The bassoon plays a rhythmic pattern of eighth and sixteenth notes. The section ends with a dynamic of *f*.

## Solo obligato from RIGOLETTO.

Verdi.

Andante.

The music is a bassoon solo from Act II of Verdi's Rigoletto. It begins with a series of eighth-note patterns, some with grace notes and slurs. Fingerings such as 1, 2, 3, 4, and 1-2-3-4 are used. The tempo is Andante. The key signature is two flats, and the time signature is 2/4. The music continues with more eighth-note patterns, including a section with a bassoon part and a piano part. The bassoon part ends with a final eighth-note pattern.

## Overture: TÄNNHAUSER.

R. Wagner

Andante.

Allegro.

6

*p*

*sempre cresc.*

*ff*

Musical score for a string instrument, likely cello or double bass, in 12/8 time and two sharps. The score consists of ten staves of music. The notation includes various bowing patterns, fingerings (e.g., '3', '2', '1', '+'), and dynamic markings like ***ff*** and ***p***. The bass clef is used throughout.

# A DICTIONARY OF MUSICAL TERMS.

- A**, (*Ital.*) by, for.  
**ACCELERANDO**, (*It.*) accelerating the movement.  
**ACCOMPANIMENT**, a part added to a principal one, by way of enhancing the effect of the composition.  
**ADAGIO**, (*It.*) a very slow degree of movement.  
**ADAGISSIMO**, (*It.*) extremely slow.  
**AD LIBITUM**, (*Latn.*) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishments his fancy may suggest.  
**AGITATO**, **CON AGITAZIONE**, (*It.*) with agitation, anxiously.  
**AL, ALL, ALLA**, (*It.*) to the; sometimes, in the style of.  
**ALLEGREMENTE**, (*It.*) with quickness.  
**ALLEGRETTO**, (*It.*) somewhat cheerful, but not so quick as *allegro*.  
**ALLEGRETTO SCHERZANDO**, (*It.*) moderately playful and vivacious.  
**ALLEGREZZA**, (*It.*) joy; as *con allegrezza*, joyfully, animatedly.  
**ALLEGEISSIMO**, (*It.*) extremely quick and lively.  
**ALLEGRO**, (*It.*) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, etc.  
**AL SEGNO, AL SEG.** or the character signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark over a double bar.  
**ANDANTE**, (*It.*) implies a movement somewhat slow and sedate. The term is often modified, both as to time and style, by the addition of other words.  
**ANDANTINO**, (*It.*) somewhat slower than *andante*.  
**ANIMATO, CON ANIMA**. **ANIMOSO**, (*It.*) with animation, in a spirited manner.  
**A PIACERE, A PIACIMENTO**, (*It.*) at the pleasure of the performer.  
**APPÖGGIATURA**, (*It.*) a note of embellishment, generally written in a small character.  
**APPÖGGIATO**, (*It.*) dwelt, leaned upon.  
**ARIOSO**, (*It.*) in the style of an air.  
**ARPEGGIANDO, ARPEGGIATO, ARPEGGIO**, (*It.*) Passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in *arpeggio*.  
**ASSAI**, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.  
**A TEMPO, A TEM.** (*It.*) in the regular time.  
**A TEMPO GIUSTO**, (*It.*) in strict and equal time.  
**ATTACCA, ATTACCA SUBITO**, (*It.*) implies that the performer must directly commence the following movement.  
**BARCAROLLE**, (*It.*) airs sung by the Venetian gondoliers or boatmen.  
**BEAT**, one of the principal graces in music.  
**BEN**, (*It.*) well; as, *ben marcato*, well marked. This expression indicates that the passage must be executed in a clear, distinct and strongly accented manner.  
**BIS**, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.  
**BRIO, BRIOSO, CON BRIO**, (*It.*) with brilliancy and spirit.  
**BRISE**, (*Fr.*) sprinkled, broken into arpeggios.  
**CADEENCE**, (*Fr.*) a shake; also a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.  
**CADENZA**, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporeaneous embellishment.  
**CALANDO**, (*It.*) gradually diminishing in tone and quickness.  
**CALORE**, (*It.*) with much warmth and animation.  
**CANONE**, (*It.*) a canon, or catch for several voices or instruments.  
**CANON**, a species of uninterrupted imitation.  
**CANTABILE**, (*It.*) in a graceful and singing style.  
**CANTANTE**, (*It.*) a part to be executed by the voice.  
**CAPELLA, ALLA**, (*It.*) in the church style.  
**CAPO**, (*It.*) the head, or beginning.  
**CAPRICCIO**, (*It.*) a fanciful and irregular species of composition.  
**CATCH**, a vocal piece in several parts, of a humorous character.  
**CAVATINA**, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.  
**CHANT**, (*Fr.*) a song or melody; the vocal part.  
**CHE**, (*It.*) than; as, *poco più che andante*, rather slower than *andante*.  
**CHROMATIC**, proceeding by semitones, or formed by semitones.  
**CODA**, (*It.*) a few bars added at the close of a composition beyond its natural termination.  
**COLLA PARTE**, (*It.*) implies that the accompanist must follow the principal part in regard to time.  
**CON**, (*It.*) with; as, *con expressione*, with expression; *con brio*, with brilliancy and spirit.  
**CONCERTO**, (*It.*) concord, agreement.  
**CONCERTO**, (*It.*) a composition intended to display the powers of some particular instrument, with orchestral accompaniments.  
**CON DOLCEZZA**, (*It.*) with sweetness.  
**CON DOLORE**, (*It.*) mournfully, with pathos.  
**CON GRAVITA**, (*It.*) with gravity.  
**CON GUSTO, GUSTOSO**, (*It.*) with taste.  
**CON IMPETO**, (*It.*) with impetuosity.  
**CON MOTO**, (*It.*) in an agitated style, with spirit.  
**CON SPIRITO**, (*It.*) with quickness and spirit.  
**CRESCENDO, OR CRES.**, (*It.*) with a gradually increasing quantity of tone.  
**DA**, (*It.*) by.  
**DA CAPO, OR D. C.**, (*It.*) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to it and finish with the first strain.  
**DAL**, (*It.*) by; as, *dal segno*, from the sign: a mark of repetition.  
**DECRESCEDO**, (*It.*) gradually decreasing in quantity of tone.  
**DELICATEZZA**, (*It.*) delicacy; as, *con delicatezza*, with delicacy of expression.  
**DIATONIC**, (*Greek*) naturally; that is according to the degrees of the major and minor scales, or by tones and semitones only.  
**DILUENDO**, (*It.*) a gradual dying away of the tone till it arrives at extinction.  
**DIMINUENDO, OR DIM.**, (*It.*) implies that the quantity of tone must be gradually diminished.  
**DI MOLTO**, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.  
**DIVERTIMENTO**, (*It.*) a short, light composition, written in a familiar and pleasing style.  
**DOLCE, OR DOL.**, (*It.*) implies a soft and sweet style.  
**DOLCEZZA, OR CON DOLCEZZA**, (*It.*) with sweetness and softness.  
**DOLCEMENTE**, (*It.*) in a sweet and graceful style.  
**DOLOROSO**, (*It.*) indicates a soft and pathetic style.  
**E, ED**, the Italian conjunction and; as, *fauto e violino*, flute and violin; *nobilemente ed animato*, with grandeur and animation.  
**FACILITA**, (*It.*) a facilitation, an easier adaptation.  
**FANTAISIE**, (*Fr.*) a species of composition in which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.  
**FINALE**, the last piece of any act of an opera or of a concert; or the last movement of a symphony or sonata, in the German style.  
**FINE**, (*It.*) the end.  
**FORTE, OR FOR.** or simply *f.*, (*It.*) loud.  
**FORTISSIMO, OR f.**, (*It.*) very loud.  
**FORZANDO, OR FORZ.**, (*It.*) implies that the note is to be marked with particular emphasis or force.  
**FUOCO, CON**, (*It.*) with intense animation.  
**FURIOSO, OR CON FURIA**, (*It.*) with fire.  
**GALLOPADA**, (*Fr.*) a galop, a quick German dance tune.  
**GALOP**, (*Ger.*) a quick species of dance, *galoppe*, (*Fr.*) generally in 2-4 time.  
**GIUSTO**, (*It.*) in just and exact time.  
**RACES**, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.  
**GRAN GUSTO**, (*It.*) in an elevated, grand style.  
**GRAVAMENTE**, (*It.*) dignified and solemn.  
**GRAVE**, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sound.  
**GRAVITA**, (*It.*) gravity; as, *con gravita*, with gravity.  
**GRUPPETTO**, (*It.*) a group of notes; a turn.  
**GRUPPO**, (*It.*) a turn, or grace.  
**GUSTO, GUSTOSO, OR CON GUSTO**, (*It.*) with taste, elegantly.  
**IL**, (*It.*) the.  
**IMPROMPTU**, (*Fr.*) an extemporaneous production.  
**IMPROVISARE**, (*It.*) to compose or sing extemporaneously.  
**IN**, (*It.*) in; as, *in tempo*, in time.  
**IN NOCENTE, INNOCENTEMENTE**, (*It.*) in an artless and simple style.  
**INTERLUDE**, an intermediate strain or movement.  
**INTRADA**, (*It.*) a short introduction.  
**INTRODUZIONE**, (*It.*) a tory movement.  
**INTESSO**, (*It.*) the same; as, *intesso tempo*, the same time.  
**LARGHETTO**, (*It.*) indicates a time slow and measured in its movement, but less than *largo*.  
**LARGHISSIMO**, (*It.*) extremely slow.  
**LARGO**, (*It.*) a very slow and solemn degree of movement.  
**LAGATO**, (*It.*) in a smooth and connected manner.  
**LEGATISSIMO**, (*It.*) exceedingly smooth and connected.  
**LEGEMENT**, (*Fr.*) with lightness and gravity.  
**LEGGIARDO**, (*It.*) light, gentle.  
**LEGGIERAMENTE**, (*It.*) lightly, gently.  
**LEGGIERO, OR CON LEGGIERELLA**, (*It.*) with lightness and facility of execution.  
**LENTANDO**, (*It.*) with increasing slowness.  
**LENTEMENTE, LENTO**, (*It.*) in slow time.  
**LIAISON**, (*Fr.*) smoothness of connection; also, a bind or tie.  
**LOC**, (*Lat.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *sva alta* or *sva bassa*.
- MA**, (*It.*) but; as, *all gro ma non troppo*, quick, but not too much so.  
**MESTO**, (*It.*) with majesty and dignified expression.  
**MAIN**, (*Fr.*) the hand; as, *main droite*, main gauche, or *M. D., M. G.*, the right or left hand in piano music.  
**MARCETTO**, (*It.*) in a marked and emphatic style.  
**MELLANGE**, (*Fr.*) a composition founded on several favorite airs; a medley.  
**MEME**, (*Fr.*) the same; as, *meme movement*, in the same tune.  
**MESTO**, (*It.*) mournfully, sadly, pathetically.  
**MESTOSSO**, (*It.*) sadly, pensively.  
**MEZZO**, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.  
**MEZZO CARATTERE**, (*It.*) implies a moderate degree of expression and execution.  
**MOLTO**, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.  
**MORCEAU**, (*Fr.*) a piece or musical composition of any kind.  
**MORIENTE**, (*It.*) a beat or transient shake.  
**MORENDI**, (*It.*) gradually subsiding in regard to tone and time; dying away.  
**MOSSO**, (*It.*) movement; as, *piu mosso*, with more movement, quicker.  
**MOTO, OR CON MOTO**, (*It.*) with agitation.  
**MOVIMENTO**, (*It.*) time, movement.  
**NOBILE, NOBILMENTE**, (*It.*) with nobleness, grandeur.  
**NOTTURNO**, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.  
**O**, (*It.*) or; as, *fauto o violino*, flute or violin.  
**OBLIGATO, OBLIGATI**, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, can not properly be omitted.  
**OTTAVA, OR SVA**, (*It.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.  
**PASTORALE**, (*It.*) a soft and rural movement.  
**PEIALE**, (*It.*) a pedal or stationary bass. In piano music, this term implies that the performer must press down the pedal which takes off the dampers.  
**PERDENDO, PERDENDSI, OR PERDEN**, (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.  
**PIANISSIMO, OR pp.**, (*It.*) extremely soft.  
**PIANO, OR p.**, (*It.*) soft.  
**PIU**, (*It.*) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.  
**PLANTIIVA**, (*It.*) expressively, plaintively.  
**PLUS**, (*Fr.*) more; as, *plus anime*, with greater animation.  
**POCO**, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.  
**POCO A POCO**, (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.  
**POI**, (*It.*) then; as, *piano poi forte*, soft, then loud.  
**POLACCA**, (*It.*) a slow Polish dance.  
**POLONAISE**, (*Fr.*) in 8-4 time, of a peacock-like rhythmic construction, as the melodic members usually terminate on the third crotchet of the bar.  
**PORAMENTO**, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.  
**POSSIBILE**, (*It.*) possible; as, *piu forte possibile*, as loud as possible.  
**POTPOURRI**, (*Fr.*) a fantasia on favorite airs.  
**PRECIPITATO**, (*It.*) in a hurried manner.  
**PRECISIONE**, (*It.*) with precision, exactitude.  
**PRELUDIO**, (*It.*) a prelude or introduction.  
**PREMIERE**, (*Fr.*) first; as, *premiere fois*, first time.  
**PRESTISSIMO**, (*It.*) the most rapid degree of movement.  
**PRESTO**, (*It.*) very quick.  
**PRIMO**, (*It.*) first; as, *vivенно primo*, first violin; *tempo primo*, in the first or original time.  
**QUADRILLE**, (*Fr.*) a French dance.  
**QUASI**, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.  
**QUIETO**, (*It.*) with calmness or repose; quietly.  
**RADDOLCENDO**, (*It.*) with augmented softness.  
**RALLENTANDO**, (*It.*) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.  
**RAPIDO**, (*It.*) rapidly.  
**RINFORZANDO, RINFORZATO**, or, *rif.*, or, *r.f.*, (*It.*) with additional tone and emphasis.  
**ROMANCE**, (*Fr.*) a short lyric tale set to music.  
**RONDEAU**, (*It.*) a composition of several strains or members, at the end of which, the first part, or subject, is repeated.  
**RITENENTE, RITENUTO**, (*It.*) a keeping back or decrease in the speed of the movement.  
**SCHERZANDO, SCHERZANTE, SCHERZOZO, OR SCHERZO**, (*It.*) in a light, playful, and sportive manner.  
**SEGNO, OR SC**, (*It.*) a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.  
**SEGUE, SEGUITO**, (*It.*) now follows; or, as follows; *segue la finale*, the finale now follows. It is also used in the sense of, *in similar or like manner*, to show that a subsequent passage is to be played like that which precedes it.  
**SIMPLICEMENTE**, (*It.*) with simplicity, artlessly.  
**SEMPRE**, (*It.*) always; or *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.  
**SERIOBO**, (*It.*) in a serious style.  
**SERPEGGLIANO**, (*It.*) gently and silently creeping onwards, quietly advancing.  
**SFORZATO, SFORZANDO**, or, *s.f.*, (*It.*) implies that a particular note is to be played with emphasis.  
**SICILIANA**, (*It.*) a movement of a slow, soothng pastoral character, in 6-8 time, resembling a dance peculiar to the peasants of Sicily.  
**SINFONIA**, (*It.*) a symphony or orchestral composition in many parts.  
**SILENTANDO**, (*It.*) a gradual diminution in the time or speed of a movement.  
**SMORZANDO**, (*It.*) a gradual diminution as to tone.  
**SOAVE**, (*It.*) in a soft, sweet, and delicate style.  
**SOGGETTO**, (*It.*) the subject or theme.  
**SOLI**, (*It.*) plural of *solo*. It implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.  
**SONATA**, (*It.*) a composition consisting of several movements, generally for a single principal instrument, with or without accompaniments.  
**SOSTENUTO, OR SOST.**, (*It.*) sustained, continuous in regard to tone.  
**SPIRITO, CON SPIRITO**, (*It.*) with spirit.  
**SPIRITOSO**, (*It.*) with great spirit.  
**STACCATO**, (*It.*) implies that the notes are to be played distinct, and detached from one another.  
**STESSO**, (*It.*) the same.  
**SUBITO**, (*It.*) quickly; as, *volt subito*, turn quickly.  
**SUITE**, (*Fr.*) a series, a collection; as, *une suite de pieces*, a series of lessons.  
**SYNCOPATE**, (*It.*) in a constrained and syncopated style.  
**SYNCPATION**, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; this displaces the accent, and produces a peculiar effect.  
**TACET**, (*Lat.*) implies that, during a movement, or part of a movement, some particular instrument is to be silent, as, *fauto tacet*, the flute is not to play.  
**TANTO NON**, (*It.*) not so much; not too much.  
**TARDO**, (*It.*) slowly, in a dragging manner.  
**TEMA**, (*It.*) a subject or theme.  
**TEMPESTOSO**, (*It.*) in a tempestuous manner.  
**TEMPO COMODO**, (*It.*) in a convenient degree of movement.  
**TENERAMENTE, TENERO, OR CON TENEREZZA**, (*It.*) tenderly.  
**TENUITO, OR TEN.**, (*It.*) implies that a note, or notes, must be sustained or kept down the full time.  
**THEME**, (*Fr.*) a subject.  
**TIMOROSO**, (*It.*) with timidity or awe.  
**TRANQUILLO, TRANQUILLAMENTE**, or, *CON TRANQUILLEZZA*, (*It.*) tranquilly, composedly.  
**TREMENDO**, (*It.*) with a tremulous expression, horribly.  
**TREMANDO**, (*It.*) implies the reiterated shaking on different notes.  
**TRILLING**, (*Fr.*) *TRILLO*, (*It.*) a shake.  
**TRIO**, (*It.*) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, etc., which always leads back to a repetition of the first or principal movement.  
**TRIPLET**, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.  
**TUTTA FORZA**, (*It.*) with the utmost vehemence, as loud as possible.  
**TUTTEM**, (*It.* plural) all; a term used to point out those passages where all the voices or instruments, or both, are to be introduced.  
**UN**, (*It.*) a; as *un poco*, a little.  
**VALCE**, (*It.*) *VALSE*, (*Fr.*) a waltz.  
**VELOCE, OR CON VELOCITA**, (*It.*) in rapid time.  
**VELOCISSIMO**, (*It.*) with extreme rapidity.  
**VIBRANTE**, (*It.*) a peculiar manner of touching the keys of a piano.  
**VISTAMENTE**, (*It.*) with quickness.  
**VITE**, (*Fr.*)  
**VIVACE, VIVAMENTE, OR CON VIVACITA**, (*It.*) with briskness and animation.  
**VIVACISSIMO**, (*It.*) with extreme vivacity.  
**VIVACITA**, (*It.*) vivacity.  
**VIVO, CON VIVEZZA**, (*It.*) animated, lively.  
**VOCE**, (*It.*) the voice.  
**VOLANTE**, (*It.*) in a light and rapid manner.  
**VOLTA**, (*It.*) time of playing a movement as *prima volta* the first time of playing etc.  
**VOLTI SUBITO, OR V. S.**, (*It.*) turn over quickly.







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