

C. FISCHER'S

New and Revised Edition

OF

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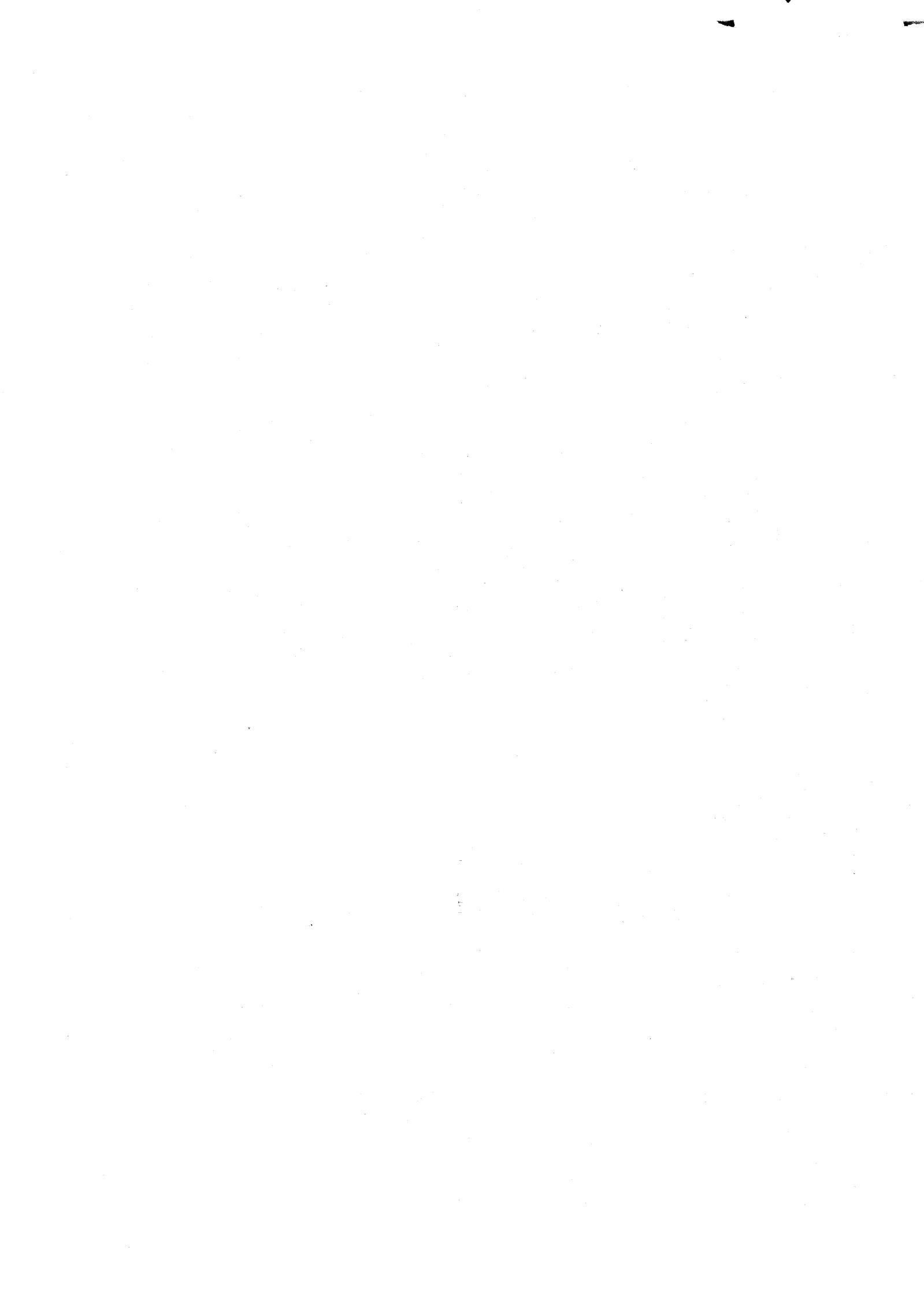
TUTORS

Method for the

Three String  
DOUBLE BASS

NEW-YORK.  
CARL FISCHER, 6 FOURTH AVE.

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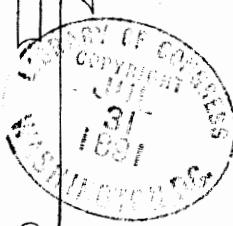
# TUTORS

Method for the

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**DOUBLE BASS**

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## P R E F A C E.

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

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

The Publisher.

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—\*—

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# RUDIMENTS OF MUSIC.

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

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



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

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

The names of the notes on the five lines are Of the four between the lines or spaces etc.

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



Notes of the ledger lines above the stave.



Notes of the ledger lines below the stave.

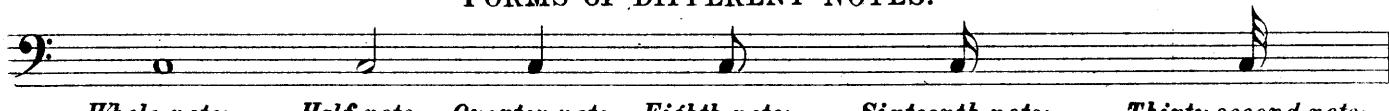
## TABLE OF NOTES.



## DURATION OF NOTES.

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

### FORMS OF DIFFERENT NOTES.



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

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

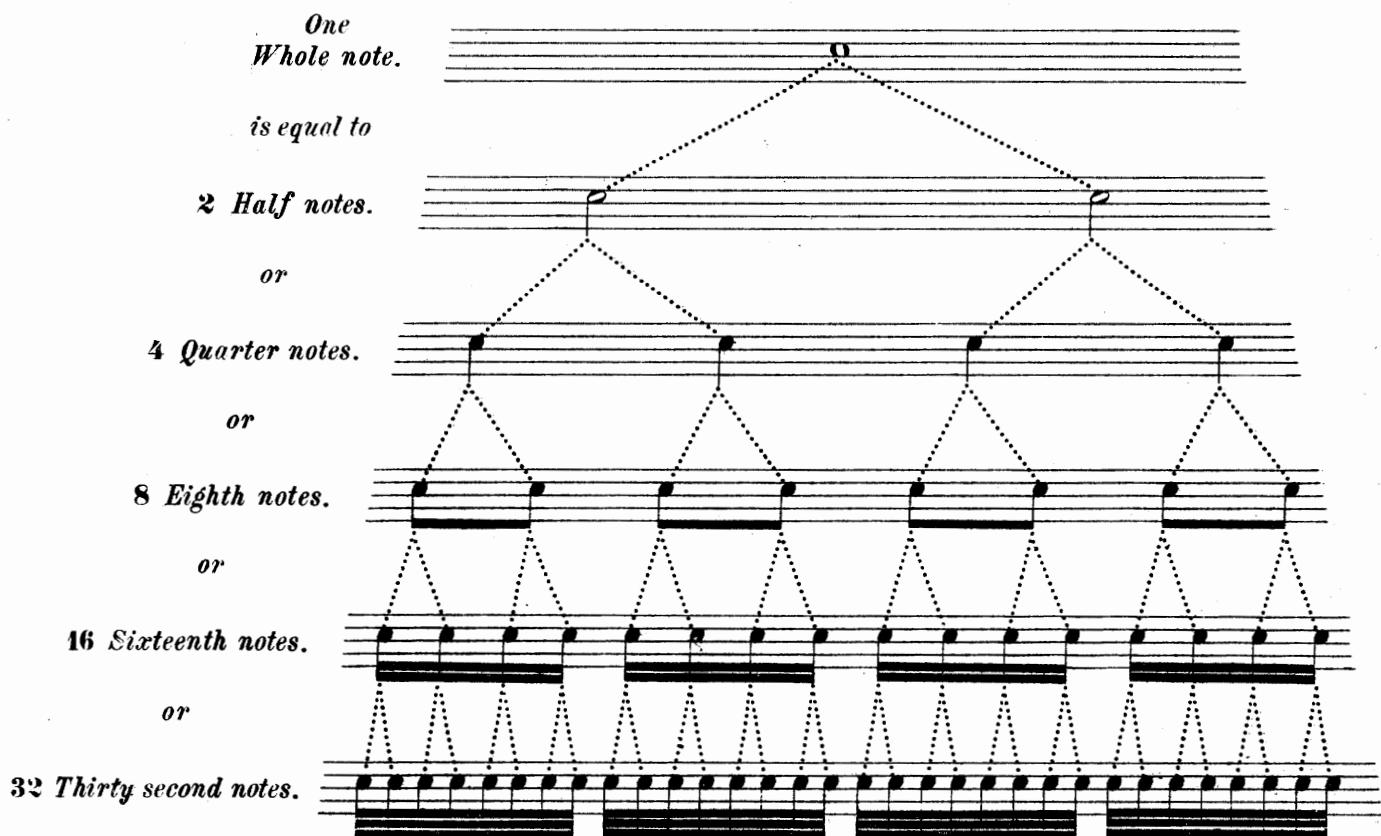


*Eighths.*

*Sixteenths.*

*Thirty seconds.*

## COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.



## BARS.

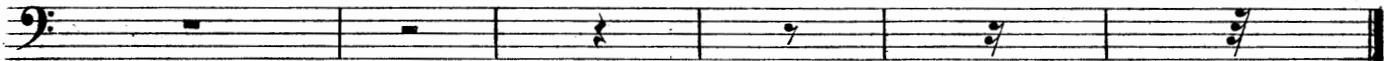
Notes are arithmetically divided into **Bars**, marked by one or two lines drawn across the stave.

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

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

## RESTS.

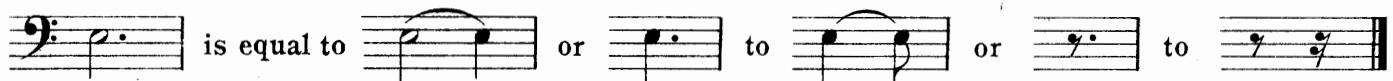
Instead of a note a Rest of an equal value can be placed.



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

## DOTS.

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



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

## TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

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

five      seven      and nine notes.  
 not so marked. There are also groups of but seldom.

## TIME.

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

*Common Time.*



*Three four Time.*



*Two four Time.*



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

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

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

## TABLE OF TIMES.

*Single Common Times.*    *Compound Common Times.*    *Single Triple Times.*    *Compound Triple Times.*


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

## SCALES.

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

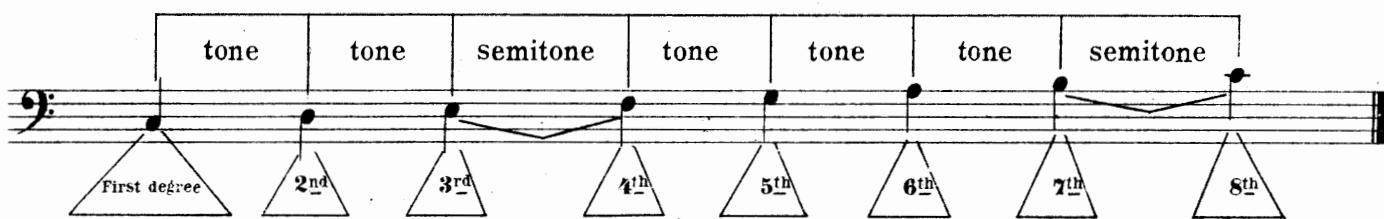
Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

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

For the present only the Major Scale will be explained.

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

### EXAMPLE.



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

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

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

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

### TABLE.

Degrees.

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C
Second,	Third,	Fourth,	Fifth,	Sixth,	Seventh,	Octave.	

### EXAMPLE FOR THE STUDENT TO READ THE NOTES.

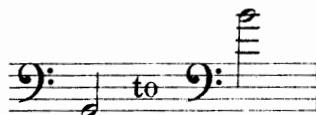


## Manner of holding the Double Bass.

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

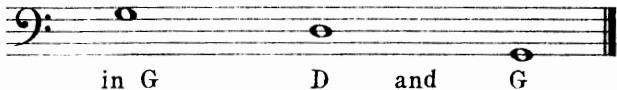
## Manner of holding the Bow.

There are two kinds of bows used for the double Bass, a straight one, mostly used in France called the Bottesini Bow and a curved one, in general use in England and Germany, called the Dragonetti Bow. The following refers the Dragonetti Bow. Place the second, third and fourth fingers in the hollow of the nut of the Bow, the first Finger and Thumb above the stick in such a manner that the tip of the first finger shall touch that of the thumb.



The Compass of the three string Bass is from as written for in  
orchestral parts.

## Tuning.

The Double Bass with three strings is tuned: \*   
First string. Second string. Third string.  
in G                    D                    and                    G

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

- Marks for Bowing. W. B. Whole Bow.
- H. B. Half Bow.
- Sh. St. Short Strokes.
- ▀ Down Bow.
- ▽ Up Bow.

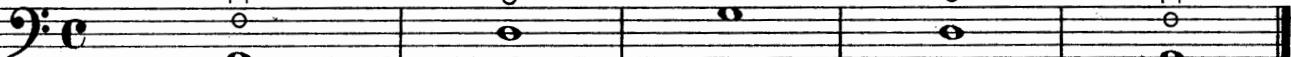
NB. The Double Bass is called: in French, Contre-Basse; in Italian Contrabasso; and in German Contrabass.



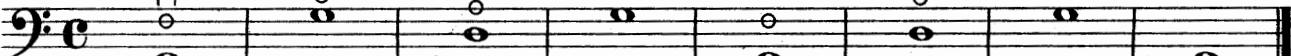
\* This rule of tuning has been generally adopted lately in England for the three stringed Bass. Formerly the general rule was to tune the the third string to A. It is obvious, that tuning to G, is preferable as it adds a note to the compass of the instrument and facilitates Octave playing on the third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

# Exercises, on open Strings.

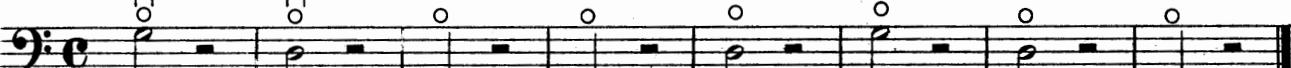
Play and count.  
W. B.

1. 

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

2. 

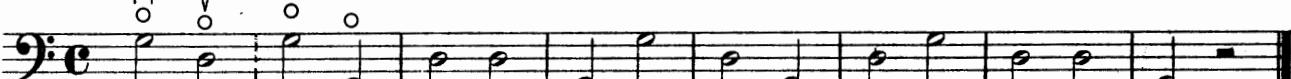
The half note must not be sustained longer than its value *i.e.* One, two, for the note and three, four, for the rest.

3. 

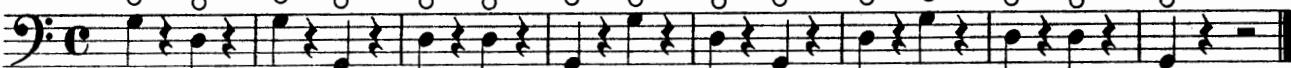
Count three in the bar.

4. 

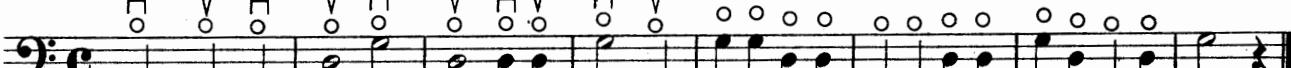
One, two, three.

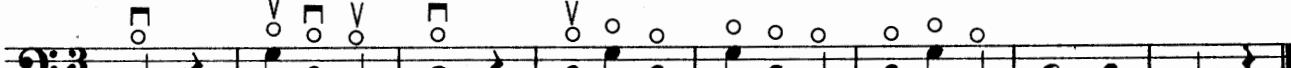
5. 

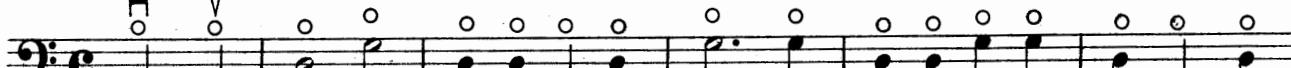
One fourth of the time in a bar, a quarter note must be sustained, after that the bow must be lifted from the strings during the rest.

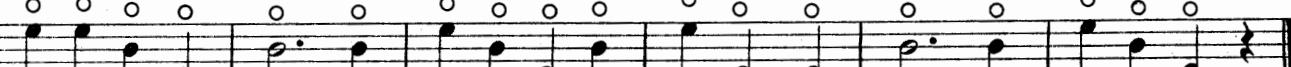
6. 

7. 

8.   
W. B. H. B.

9. 

10. 

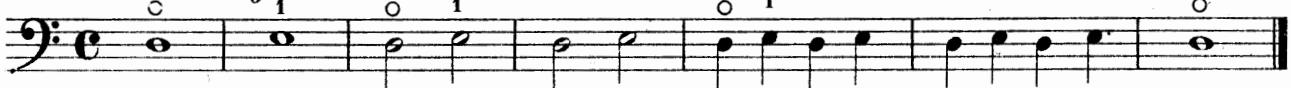


FIRST EXERCISES FOR THE LEFT HAND ON ONE STRING.

*Third string. abbreviated (3<sup>rd</sup>)*

11. 

*Second string. (2<sup>nd</sup>)*

12. 

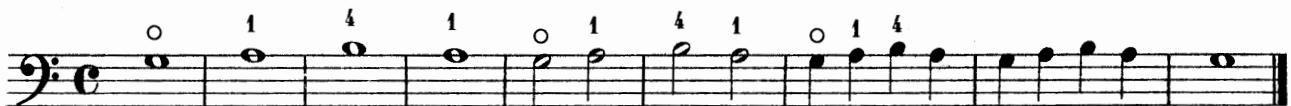
*First string. (1<sup>st</sup>)*

13. 

14. 

OBSERVE THE SEMITONES.

15. 

16. 

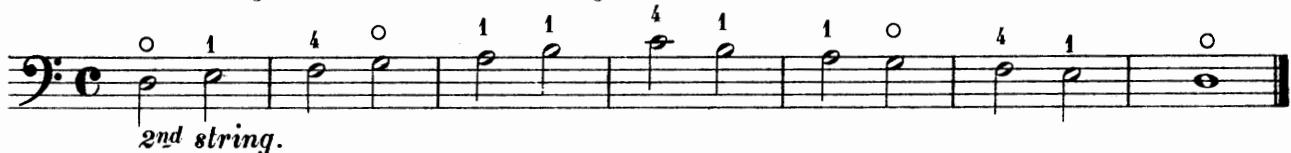
17.   
*3<sup>rd</sup> string.*

18.   
*2<sup>nd</sup> string.*

19.   
*1<sup>st</sup> string.*

EXERCISES ON TWO STRINGS.

20.   
*3<sup>rd</sup> string.*      *2<sup>nd</sup> string.*      *3<sup>rd</sup> string.*

21.   
*2<sup>nd</sup> string.*

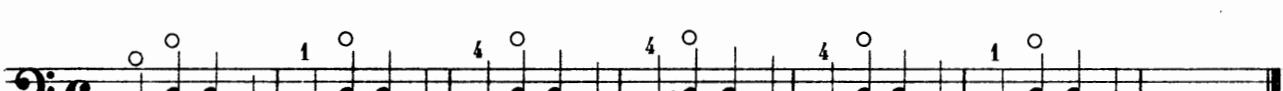
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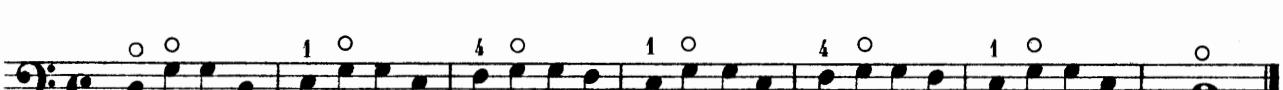
23. 

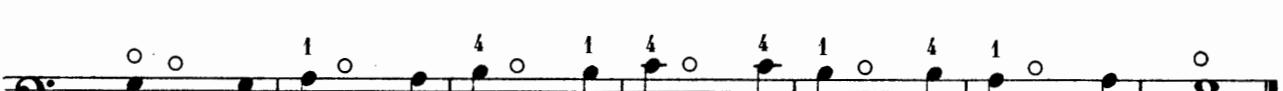
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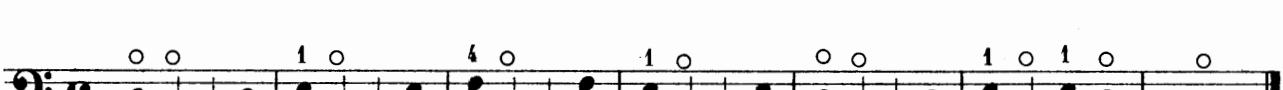
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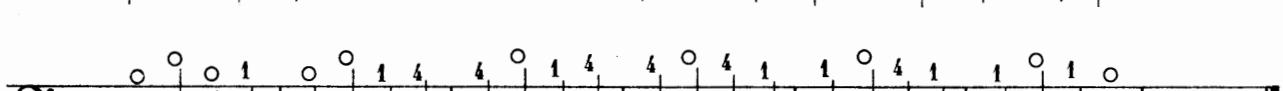
26. 

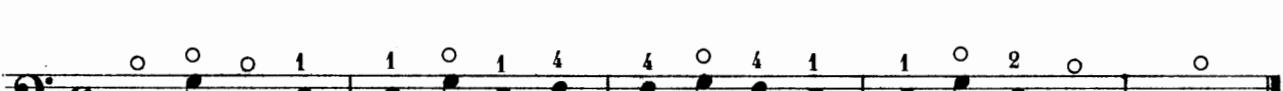
27. 

28. 

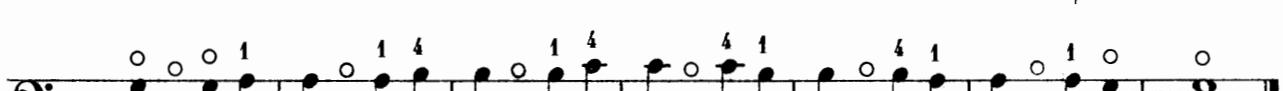
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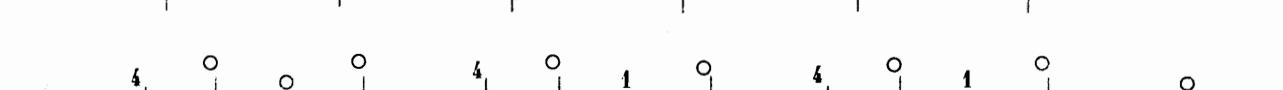
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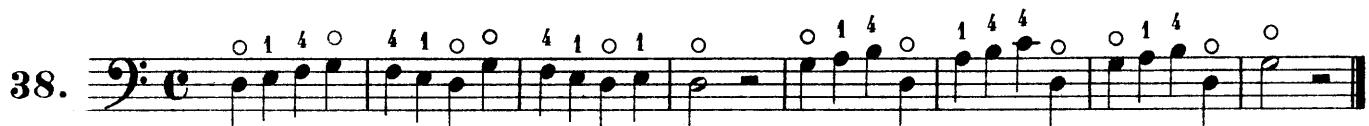
31. 

32. 

33. 

34. 

35. 

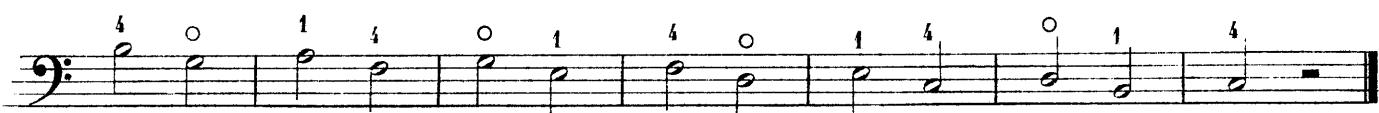
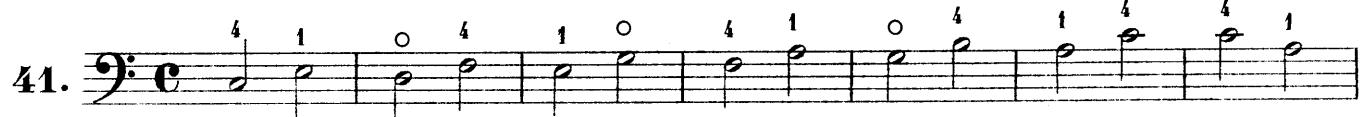


SCALE OF C MAJOR.



EXERCISES.

In Thirds.



# The Pause.

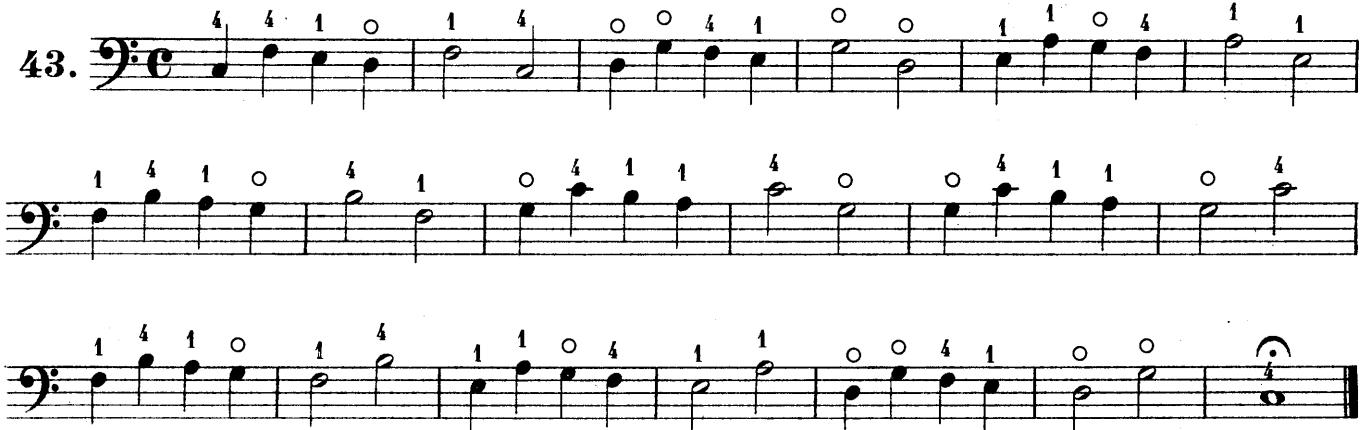
This sign  is called a Pause. When it occurs the note is sustained to an indefinite length, at the performer's pleasure, the counting being interrupted.

In Fourths.

**42.**  



**43.**  



**44.**  

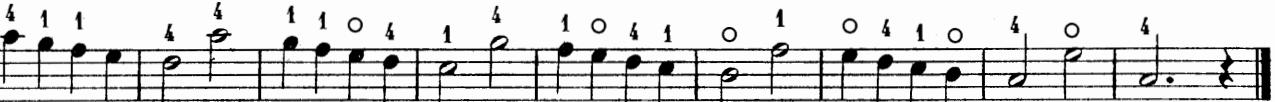


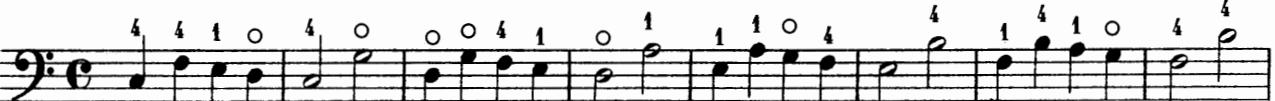
**45.**  



In Fifths.

46. 



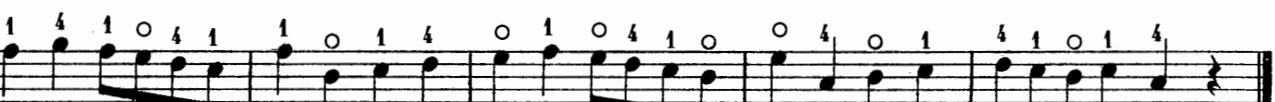
47. 



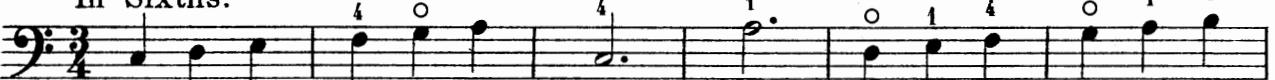
48. 

49. 

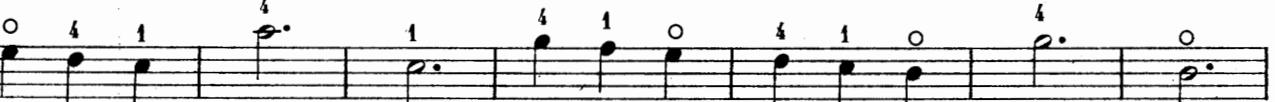


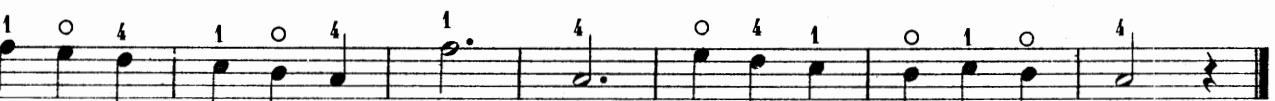


In Sixths.

50. 







51.

52.

53.

In Sevenths.

54.

55.

A musical score for Exercise 57, page 10. The key signature is C major (one sharp). The time signature is common time. The bass clef is used. The score consists of two measures. Measure 1 starts with a quarter note followed by a eighth note, then a eighth note tied to a sixteenth note. Measure 2 starts with a eighth note tied to a sixteenth note, followed by a quarter note, a eighth note, a eighth note tied to a sixteenth note, and a eighth note.

A bass clef musical staff with ten numbered fingerings (1, 0, 1, 0, 4, 1, 0, 4, 1, 1) placed above the notes. The first five fingerings correspond to the first five notes, while the last five correspond to the next five notes.

## EXERCISES.

A. Durier.

59. A. Durier.

A bass clef musical staff with ten notes. The notes are numbered from left to right as follows: 0, 0, 1, 1, 0, 4, 1, 4, 1, 0, 1, 0, 4, 1, 4, 0. The note with the value '4' has a vertical stroke through its stem.

A musical staff with ten measures of bass clef music. Measures 1-4 show a repeating pattern of quarter notes (open circles) and eighth notes (filled circles). Measures 5-8 show a similar pattern with some variations in note heads. Measures 9-10 show a final pattern. Numerical values (1, 4, o) are placed above or below the notes to indicate pitch or rhythm.

## The Slur.

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

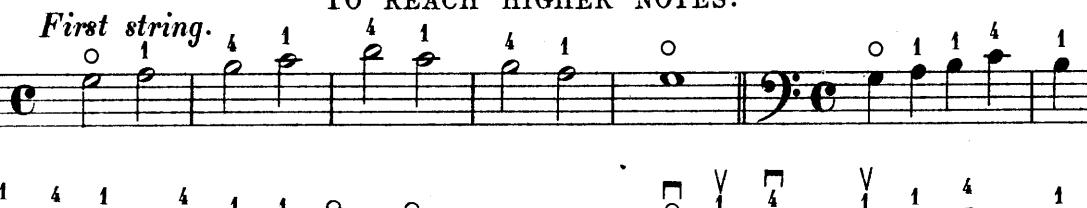
TO REACH HIGHER NOTES.

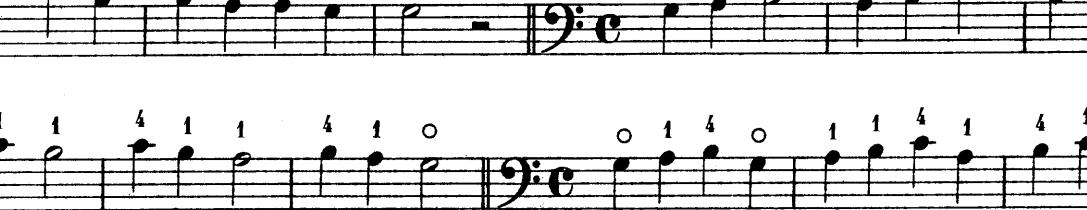
*First string.*

60. 

61. 

62. 







*Second string.*

63. 

*Third string.*

64. 

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

65. 

*First string.*

66. 

*Second string.*

67. 

### *Third string.*

68.

### *First string.*

The image shows six staves of musical notation for a bassoon, arranged vertically. Each staff begins with a bass clef and a common time signature. The first staff starts with a single note followed by a series of eighth-note pairs. Subsequent staves continue this pattern, with each staff ending with a double bar line and repeat dots. The fingering is indicated by numbers (1, 4) or circles (o) placed above the notes. The last staff concludes with a final ending, also marked with a double bar line and repeat dots.

*Second string.*

70.

*Third string.*

71.

*First string.*

72.

*Second string.**Third string.*

73.

74.

## Sharps.

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

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

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

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

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

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

## Table of Signatures of Sharp Keys.

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

## SCALE OF G MAJOR.

semitone

semitone

75.

76.

## Harmonics.

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

EXAMPLE.

Octave harmonic.      Octave harmonic.      Octave harmonic.

Third string.      Second string.      First string.

EXERCISE.

First string.      Second string.      Third string.

## SCALES ON ONE STRING.

### *First string.*

### *Second string.*

### *Third string.*

*Third string.*

Musical score for the third string section. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of two measures. The first measure contains six eighth notes. The second measure contains seven eighth notes, with the first note having a circled '3' above it and the last note having a circled '3' above it. The notes are distributed across three staves, with the first two staves having four notes each and the third staff having three notes.

## CHORDS.

### *First string.*

CHORDS.

*First string.*

4      3      3      4      4      0

G: # e

### *Second string.*

### *Third string.*

The musical score for the first system of 'Three Witches' from Macbeth. The key signature is G major (one sharp), and the time signature is common time (C). The vocal line consists of six notes: a half note on G, a quarter note on A, a half note on B, a quarter note on C, a half note on D, and a quarter note on E. The vocal part is labeled 'Three Witches.'

## SCALES.

### In Thirds.

The image shows a page of sheet music for a musical instrument, likely a guitar or banjo, titled "In Thirds." The title is at the top left, and the word "SCALES." is centered above the staff. Measure 77 is shown on two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp. Both staves use a bass clef. The music consists of two measures of a scale pattern. The first measure starts with a note on the 5th string (B) and ends with a note on the 2nd string (D). The second measure starts with a note on the 4th string (G) and ends with a note on the 1st string (E). The notes are indicated by dots on the strings, with numbers 1 and 4 placed above them to show the fingerings. The strings are numbered 1 through 6 from bottom to top.

To be played also with the following bowings.

### In Fourths.

A musical score for bassoon, page 10. The score consists of two systems of four measures each. Measure 3 starts with a bass clef, a key signature of one sharp, and a common time signature. Measures 4 through 7 start with a bass clef, a key signature of one sharp, and a common time signature. Measures 8 through 10 start with a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note patterns and rests.

### In Fifths.

A musical score for bassoon, starting with a bass clef, a key signature of one sharp, and a common time signature. The score consists of two staves of music with various notes and rests.

### In Sixths.

A musical score for bassoon, consisting of a single melodic line on a bass clef staff. The notes are primarily quarter notes with various slurs and grace notes. Above the staff, there are numerical markings (1, 4, 0) placed above specific notes, likely indicating fingerings or performance techniques.

### In Sevenths.

*2<sup>nd</sup> string. 1<sup>st</sup> string.*

A musical score for bassoon, consisting of a single melodic line on a bass clef staff. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. Numerical fingerings are placed above the notes, such as '1' over a note, '4' over a note, and 'o' over a note. The music is set against a background of vertical bar lines.

### In Octaves.

A musical score for bassoon, starting with a bass clef and a key signature of one sharp. The tempo is marked 'In Octaves.' The score is divided into two staves by a vertical bar line. Each staff contains a series of notes, some of which are marked with the number '1' or '4' above them, likely indicating specific fingering or octave placement.

A musical score for a single melodic line on a bass clef staff. The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Above each note is a number indicating its pitch: 1, 4, 1, 4, 1, 1, 1, 1, 0, 0, 0, 0, 1, 1, 4, 4, 4. The music consists of two measures separated by a double bar line.

## Chords.

A handwritten musical score for bassoon, page 10, showing measures 30 and 31. The score is in bass clef, common time, and includes dynamic markings like  $\text{f}$  (fortissimo) and  $\text{ff}$  (pianissimo). Measure 30 starts with a bass note followed by a sixteenth-note pattern of  $\text{f} \text{ f } \text{ f } \text{ f }$ . Measure 31 begins with a bass note followed by a sixteenth-note pattern of  $\text{f} \text{ f } \text{ f } \text{ f }$ .

Moderato e ben marcato. \*)

A. Gouffé.



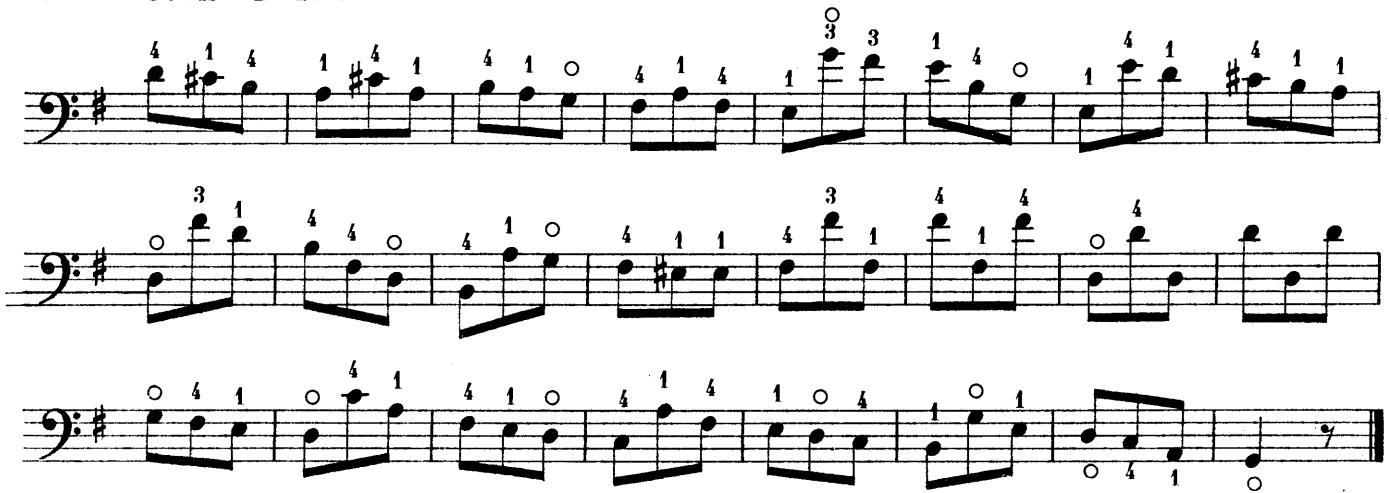
Count 1. 2. 3. 4. 5. 6. in the Bar.



Allegretto.



Count 1. 2. 3.



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

## DUET FOR TWO DOUBLE BASSES.

Catei.

1<sup>st</sup> Double Bass. { CANON.

2<sup>nd</sup> Double Bass.

The musical score is composed of six staves of music for two double basses. The music is in common time (indicated by '3/4' in the first staff). The key signature is one sharp. The notation includes various note heads (circles, squares, triangles) and rests. The first staff shows a simple canon where the second bass enters one measure after the first. The subsequent staves show more complex melodic lines and harmonic changes, with some staves featuring eighth-note patterns and others sixteenth-note patterns. The music is divided into measures by vertical bar lines.

The musical score consists of six staves of music for two voices. The top two staves are for the upper voice (likely Bassoon) and the bottom four staves are for the lower voice (likely Double Bass). The music is in common time and G major. The notation includes various rhythmic patterns such as eighth and sixteenth-note figures, slurs, and grace notes. The first staff begins with a sixteenth-note figure followed by eighth-note pairs. The second staff starts with a sixteenth-note figure. The third staff begins with a sixteenth-note figure. The fourth staff starts with a sixteenth-note figure. The fifth staff begins with a sixteenth-note figure. The sixth staff begins with a sixteenth-note figure.

## Flats.

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

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

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

## Table of Signatures of Flat Keys.

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

## SCALE OF F MAJOR.

The image shows three staves of musical notation for bassoon, arranged vertically. The top staff consists of two measures. The first measure starts with an open circle (no finger) at the 4th fret, followed by a sequence of notes with fingers 1 and 4. The second measure starts with an open circle at the 1st fret, followed by a sequence of notes with fingers 1, 3, 2, and 1. The middle staff consists of four measures of sixteenth-note patterns. The bottom staff consists of five measures of sixteenth-note patterns.

### In Thirds.

## Varieties of Bowing.

### In Fourths.

A musical score for bassoon in F major, 4/4 time. The score consists of two staves of music with various notes and rests. The first staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The second staff continues the musical line. The music features a variety of note heads, including open circles, solid dots, and solid circles, with stems extending either up or down. Some notes have vertical stems, while others have horizontal stems. The music is divided into measures by vertical bar lines.

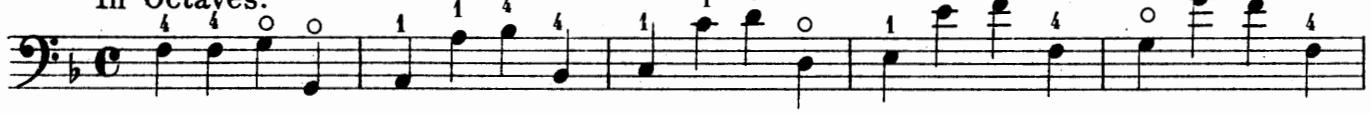
### In Fifths.

In Sixths.



<sup>3</sup>  
3  
*2nd*      *2nd*

In Octaves.

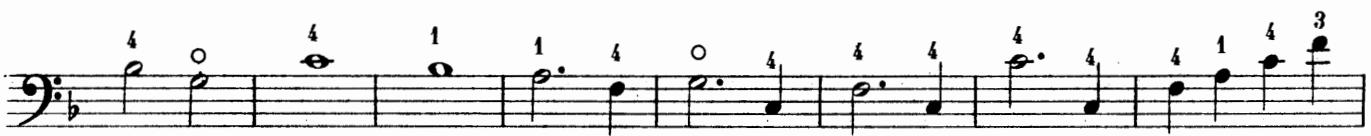


Chords.



## EXERCISES.

Alla breve.



Allegretto.

W. Hause.

83.

## DUET FOR FIRST AND SECOND DOUBLE BASS.

Durante.

84.

1<sup>st</sup> Double Bass {

and

2<sup>nd</sup> Double Bass. {

The musical score consists of six staves of music for bassoon, arranged vertically. The first staff begins with a bass clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of two sharps. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp.

# THE NATURAL.

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

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

## MINOR SCALES.

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

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

The diagram illustrates the A minor scale in two forms. The top staff shows the ascending scale (A-B-C-D-E-F-G-A) with note heads and triangle labels below each note indicating the degree: First degree, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th. The bottom staff shows the descending scale (A-G-F-E-D-C-B-A) with note heads and triangle labels below each note indicating the degree: 8th, 7th, 6th, 5th, 4th, 3rd, 2nd, 1st.

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

A MINOR	E MINOR	B MINOR	F $\sharp$ MINOR	C $\sharp$ MINOR	G $\sharp$ MINOR	D $\sharp$ MINOR	A $\sharp$ MINOR
 to C MAJOR	 to G MAJOR	 to D MAJOR	 to A MAJOR	 to E MAJOR	 to B MAJOR	 to F $\sharp$ MAJOR	 to C $\sharp$ MAJOR

D MINOR	G MINOR	C MINOR	F MINOR	B $\flat$ MINOR	E $\flat$ MINOR	A $\flat$ MINOR
 to F MAJOR	 to B $\flat$ MAJOR	 to E $\flat$ MAJOR	 to A $\flat$ MAJOR	 to D $\flat$ MAJOR	 to G $\flat$ MAJOR	 to C $\flat$ MAJOR

## SCALE OF A MINOR.

The image shows three staves of musical notation for bassoon, arranged vertically. The top staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a series of notes with fingerings: 1, 1, 4, 0, followed by a measure with a 2nd ending. The middle staff starts with a bass clef, a common time signature, and a key signature of one sharp. It contains a sequence of eighth-note pairs with fingerings: 1, 1, 4, 0, followed by a measure with a 2nd ending. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It shows a continuation of the eighth-note pairs with fingerings: 1, 1, 4, 0, followed by a measure with a 2nd ending.

### **Andante.**

Musical score for page 85, Andante. The score consists of three staves of music for bassoon and piano. The top staff is for the bassoon, the middle staff is for the piano left hand, and the bottom staff is for the piano right hand. The music is in 3/4 time. Fingerings and slurs are indicated above the notes.

### Moderato.

Moderato.

86.

Risoluto.

Risoluto.

87.

The musical score consists of two staves. The top staff is in treble clef, 3/4 time, and F major. The bottom staff is in bass clef, 3/4 time, and F major. The music features eighth-note patterns with various fingerings (e.g., 1, 4, 1, 1, 4, 1) and dynamic markings like forte (f), piano (p), and sforzando (sfz). The bass staff includes a circled 'o' symbol above certain notes.

A musical score for bassoon, showing two measures of music. The bassoon plays eighth-note patterns. Measure 11 starts with a single note, followed by a sixteenth-note rest, then a sixteenth-note followed by a eighth-note, and so on. Measure 12 continues this pattern. Numerals 1, 2, 3, 4 are placed above the notes to indicate fingerings.

## EXERCISE.

Presto.

A. Gouffé.

88.

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



The last note of the above exercise may be taken on the second string by touch-

ing lightly the note which will produce the harmonic

## Expressions in Music.

**f (forte)** loud..- **mf (mezzo forte)** moderately loud..- **p (piano)** softly..- **pp (pianissimo)** very softly..-  
**cresc. (crescendo)** or marked thus gradually increasing in strength.

**decresc. (decrescendo)** gradually decreasing in strength.

**dim. (diminuendo)** decreasing.

> or **marcato**, notes played accentuated.

### SCALE OF D MINOR.

The image displays three staves of musical notation for bassoon, illustrating the D minor scale. The first staff starts with a bass clef and a key signature of one flat (B-flat). The second and third staves begin with a bass clef and a common time signature. Fingerings are shown above the notes, and slurs group the tones. The music features a mix of eighth and sixteenth notes.

## Andante cantabile.

89. *p* *cresc.*

Musical score for bassoon, featuring three staves of music. The first two staves begin with a dynamic *p* and a crescendo marking. The third staff begins with a dynamic *p*.

Moderato.

A. Durier.

90. *f*

Musical score for bassoon, featuring ten staves of music. The first staff begins with a dynamic *f*. The second staff has a tempo marking *Moderato*. The third staff has a name *A. Durier.* The fourth staff has a tempo marking *3*. The fifth staff has a tempo marking *2nd*. The sixth staff has a tempo marking *2nd*. The seventh staff has a tempo marking *2nd*. The eighth staff has a tempo marking *2nd*. The ninth staff has a tempo marking *2nd*. The tenth staff has a tempo marking *2nd*.

91.

## SCALE OF D MAJOR.

In Thirds.

Varietes of Bowing.

## In Fourths.



4



## In Fifths.



1



Bowing.

o



## In Octaves.



o



Chords.



4



4



o



## Varieties of Bowing.



Moderato.

W. Hause.

92.

W. Hause.

93.

## DUET FOR VIOLONCELLO AND DOUBLE BASS.

Cherubini.

94. *Moderato.*

Violoncello and Double Bass.

The musical score for the duet consists of six systems of music. System 1 (measures 1-2) shows the Cello playing eighth-note pairs and the Bass providing harmonic support. System 2 (measures 3-4) features the Cello with eighth-note pairs and sixteenth-note figures, while the Bass provides harmonic foundation. System 3 (measures 5-6) shows the Cello with eighth-note pairs and sixteenth-note figures, and the Bass with eighth-note pairs and sixteenth-note figures. System 4 (measures 7-8) shows the Cello with eighth-note pairs and sixteenth-note figures, and the Bass with eighth-note pairs and sixteenth-note figures. System 5 (measures 9-10) shows the Cello with eighth-note pairs and sixteenth-note figures, and the Bass with eighth-note pairs and sixteenth-note figures. System 6 (measures 11-12) shows the Cello with eighth-note pairs and sixteenth-note figures, and the Bass with eighth-note pairs and sixteenth-note figures.

A handwritten musical score consisting of six staves of music for two voices. The music is written in 13/8 time, indicated by a large '13' with a slash through it and '8' below it. The key signature is one sharp, indicating G major. The score is divided into measures by vertical bar lines. The top staff begins with a quarter note followed by a rest, then a dotted half note. The second staff begins with a quarter note followed by a dotted half note. The third staff begins with a dotted half note. The fourth staff begins with a dotted half note. The fifth staff begins with a dotted half note. The sixth staff begins with a dotted half note.

A musical score consisting of six staves of music for bassoon and piano. The music is in common time, with a key signature of one sharp (F#). The bassoon part is in the bass clef, and the piano part is in the treble clef. The score includes dynamic markings such as *p* (piano), *f* (forte), and *Adagio.* The piano part features sustained notes and chords, while the bassoon part has more rhythmic patterns. The score is divided into measures by vertical bar lines.

# Exercises for the Wrist.

On two strings.

The first staff is in common time (C) and common key (C). The second staff is in common time (C) and common key (C), with the instruction "W.B." (With Bass) written above it. The third staff is in common time (C) and common key (C). The fourth staff is in common time (C) and common key (C).

On three strings.

The first staff consists of six measures of eighth-note patterns. The second staff consists of six measures of sixteenth-note patterns.

## SCALE OF E MAJOR.

The first staff shows the scale notes with fingerings: 1, 4, 0, 1, 1, 4, #2, #1, 1, 4, 0, 1, 1, 4, 1. The second staff shows the scale notes with fingerings: 1, 4, 0, 1, 1, 4, #2, #1, 1, 4, 1, 4, 0, 1, 1, 4, 1. The third staff shows the scale notes with fingerings: 0, 1, 4, #1, 1, 4, 1, 3, 3, 3, 1, 4, 1, 0, 4, 1, 4, 0, 1, 1, 4, 1. The fourth staff shows the scale notes with fingerings: 1, 4, 0, 1, 1, 4, 1, 1, 0, 4, 1, 4, 0, 1, 1, 4, 1.

## Chords.

The first staff is in common time (G) and common key (G). The second staff is in common time (G) and common key (G).

Moderato.

95.

## SCALE OF B♭ MAJOR.

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

### In Thirds.

A musical score for bassoon, page 10. The score consists of two staves of music. The first staff begins with a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The music features a variety of notes and rests, some of which are accented with the number '1' or '4' above them. The second staff continues the musical line.

### In Fourths.

A musical score for bassoon, starting with a bass clef, a key signature of one flat, and a common time signature. The score consists of two staves of music with various notes and rests.

A musical score for bassoon, page 10. The score features a bass clef, a key signature of one flat, and a tempo of 3/4. The music is divided into two staves by a vertical bar line. The first staff begins with a note head containing the number '1' above a stem pointing down. This is followed by a note head containing '4' above a stem pointing up, then '1' above a stem pointing down, '4' above a stem pointing up, '1' above a stem pointing down, '4' above a stem pointing up, '1' above a stem pointing down, and '1' above a stem pointing up. The second staff begins with a note head containing '4' above a stem pointing up, followed by '1' above a stem pointing down, '4' above a stem pointing up, '1' above a stem pointing down, '1' above a stem pointing up, '1' above a stem pointing down, '1' above a stem pointing up, and '1' above a stem pointing down.

### In Sixths.

A musical score for bassoon, starting with a bass clef, a key signature of one flat, and common time. The tempo is marked as "In Sixths." The score is divided into two staves by a vertical bar line. The first staff begins with a note head containing a circled 'o' above a stem pointing up. The second staff begins with a note head containing a circled 'o' above a stem pointing down. Both staves feature sixteenth-note patterns with stems pointing in various directions.

A musical score for piano featuring a single melodic line on the bass clef staff. The piece consists of ten measures. Fingerings are indicated above the notes: measure 1 (two groups of two notes each), measure 2 (one note, one rest), measure 3 (one note, one rest), measure 4 (one note, one rest), measure 5 (one note, one rest), measure 6 (one note, one rest), measure 7 (one note, one rest), measure 8 (one note, one rest), measure 9 (one note, one rest), and measure 10 (one note, one rest). The music includes several rests and eighth-note patterns.

### In Octaves.

In Octaves.

A musical score for bassoon, showing two measures of music. The key signature is B-flat major. Measure 11 starts with a bass note followed by a sixteenth-note pattern: (B-flat, A, C-sharp, B-flat), (D, C-sharp, E, D), (G, F-sharp, A, G), (C-sharp, B-flat, D, C-sharp). Measure 12 continues with a similar pattern: (D, C-sharp, E, D), (G, F-sharp, A, G), (C-sharp, B-flat, D, C-sharp), (F, E, G, F). Measures 11 and 12 conclude with a half note (B-flat) and a whole note (B-flat) respectively.

## Chords.

A musical score for piano featuring a bass line. The bass clef is on the left, and the key signature has one flat. The time signature is 2/4. The score consists of six measures of music. In each measure, there are two eighth-note chords: the first is a C major chord (C, E, G) and the second is an F major chord (F, A, C). The bass notes are sustained throughout each measure.

## Tempo di Minuetto.

W. Hause.

96.

## SCALE OF G MINOR.

## Chords.

## DUET FOR VIOLONCELLO AND DOUBLE BASS.

Moderato.

CHERUBINI.

Violoncello  
and  
Double Bass.

The musical score consists of six staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of three flats. The music is divided into six measures. The top voice starts with a dotted half note followed by eighth-note pairs with grace notes and slurs. The bottom voice starts with eighth-note pairs with slurs. The second measure continues with eighth-note pairs. The third measure begins with a half note followed by eighth-note pairs. The fourth measure begins with a half note followed by eighth-note pairs. The fifth measure begins with a half note followed by eighth-note pairs. The sixth measure begins with a half note followed by eighth-note pairs.



Continuation of the musical score. The vocal parts continue their eighth-note patterns, and the piano accompaniment maintains its harmonic function. Measure 4 concludes with a half note in the bass line.

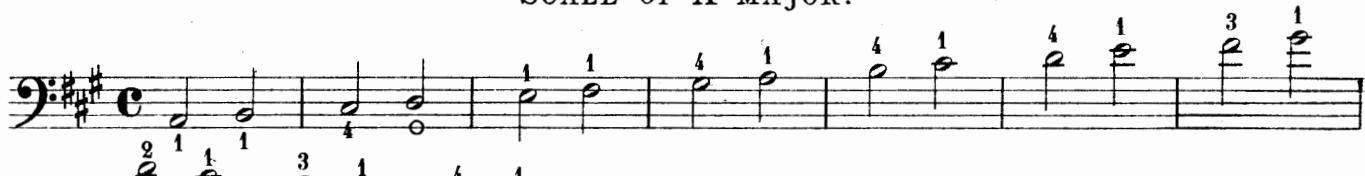
Continuation of the musical score. The vocal parts continue their eighth-note patterns, and the piano accompaniment maintains its harmonic function. Measure 6 concludes with a half note in the bass line.

Continuation of the musical score. The vocal parts continue their eighth-note patterns, and the piano accompaniment maintains its harmonic function. Measure 8 concludes with a half note in the bass line.

Continuation of the musical score. The vocal parts continue their eighth-note patterns, and the piano accompaniment maintains its harmonic function. Measure 10 concludes with a half note in the bass line.

Continuation of the musical score. The vocal parts continue their eighth-note patterns, and the piano accompaniment maintains its harmonic function. Measure 12 concludes with a half note in the bass line.

## SCALE OF A MAJOR.



In Thirds.



In Fourths.



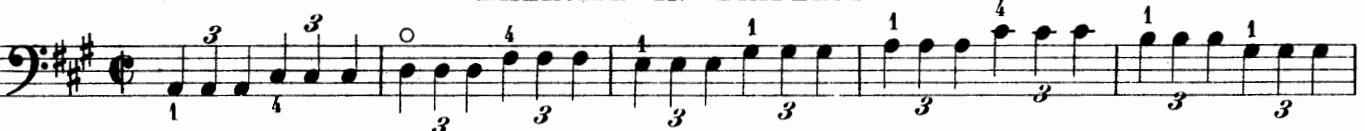
In Sixths.



In Octaves.



## EXERCISE IN TRIPLETS.



49

96.

Bassoon part for measures 96-97. The music is in common time, key signature of B major (two sharps). The bassoon plays eighth-note patterns primarily using fingers 1 and 3. Measure 96 starts with a measure rest followed by a sixteenth note (1) and eighth notes (3, 1, 4, 1, 4). Measures 97-98 show continuous eighth-note patterns with fingerings such as (1, 4), (3, 1), (4, 1, 4), (1, 4, 1, 4), (3, 1, 4, 1, 4), (1, 4, 1, 4, 1, 4), (3, 1, 4, 1, 4, 1, 4), (1, 4, 1, 4, 1, 4, 1, 4), (3, 1, 4, 1, 4, 1, 4, 1, 4), (1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4), (3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4).

## Chromatic Intervals and Positions.

### *First string.*

The image shows three staves of musical notation for a three-string instrument, likely a cello or double bass. The top staff is labeled "First string.", the middle staff "Second string.", and the bottom staff "Third string.". Each staff has a clef (Bass Clef), key signature (one sharp), and tempo marking (♩ = 120). The notation consists of vertical stems with horizontal dashes indicating direction, and small numbers above the stems representing fingerings (e.g., 1, 2, 3, 4, b1, b2, b3). The music is divided into measures by vertical bar lines and ends with a double bar line and repeat dots. The first measure of each staff begins with a note followed by a rest.

## EXERCISE.

A musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp (G major). It consists of a single line of music with a continuous eighth-note pattern. The bottom staff uses a bass clef and has a key signature of one flat (F major). It also consists of a single line of music with a continuous quarter-note pattern.

### *First string.*

## FIRST POSITION.

## EXERCISES.

I.

II.

III.

## SECOND POSITION.

*First string.*

*Second string.*

*Third string.*

## EXERCISES.

I.

II.

III.

## THIRD POSITION.

*First string.*

*Second string.*

*Third string.*

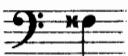
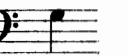
## EXERCISES.

I.

II.

III.

## The Double Sharp.\*

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

### EXERCISES IN THE THIRD POSITION CONTINUED.

III.

IV.

V.

*First string.*

FOURTH POSITION.

*Second string.*

*Third string.*

### EXERCISES.

I.

II.

III.

IV.

*First string.*

## FIFTH POSITION.

First string.  
Second string.  
Third string.

## EXERCISES.

I.

II.

III.

IV.

*First string.*

## SIXTH POSITION.

First string.  
Second string.  
Third string.

## EXERCISES.

I.

II.

II.

III.

IV.

## TABLE OF HALF POSITIONS.

*First string.*

*Second string.*

*Third string.*

## SCALE OF F# MINOR.

## EXERCISE ON THE FIRST STRING IN DIFFERENT POSITIONS

Allegro.

98. A. GOUFFÉ.

## EXERCISES ON THE SECOND STRING IN DIFFERENT POSITIONS.

Moderato.

A. GOUFFÉ.

99.

The sheet music contains ten staves of musical notation for a bowed instrument, likely cello or double bass. The music is in common time (indicated by 'C') and has a key signature of one flat (indicated by a 'B' with a sharp sign). The notation consists of eighth and sixteenth note patterns, primarily on the second string. The first staff begins with a sixteenth note followed by eighth notes. Subsequent staves show various弓形 (bowing) patterns and slurs. The music is divided into measures by vertical bar lines. The notation includes several grace notes indicated by small stems and dots. The overall style is technical, designed for practice on specific string positions.

## EXERCISE ON THE THIRD STRING IN DIFFERENT POSITIONS.

Allegro.

A. Gouffé.

100.  C



# EXERCISE ON DIFFERENT BOWING.

1.

2. 3.

4. 5.

6. 7.

8. 9.

10. 11.

### VARIETIES of BOWING.

2. 3.

4. 5.

6. 7.

8. 9.

10. 11.

### DOTTED NOTES.

Above exercise should also be practiced with dotted notes.

12. 13. 14.

15. 16. 17.

# STACCATO.

59

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

18. Moderato.



19.

20.

## BOWING EXERCISES IN TRIPLETS.

Four measures of bowing exercises in triplets. The first measure consists of six eighth-note triplets. The second measure consists of six eighth-note triplets. The third measure consists of six eighth-note triplets. The fourth measure consists of six eighth-note triplets.

## VARIETIES OF BOWING.

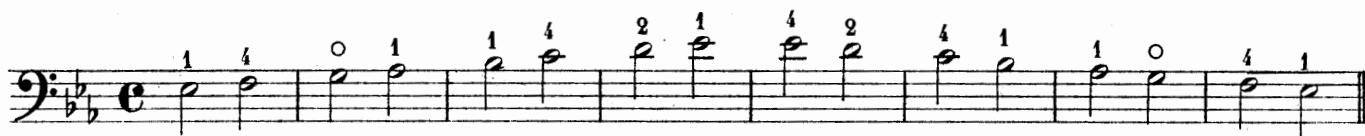
Eight measures of various bowing techniques. Measure 1: eighth-note triplets with bows above the notes. Measure 2: eighth-note triplets with bows below the notes. Measure 3: eighth-note triplets with bows above the notes. Measure 4: eighth-note triplets with bows below the notes. Measure 5: eighth-note triplets with bows above the notes. Measure 6: eighth-note triplets with bows below the notes. Measure 7: eighth-note triplets with bows above the notes. Measure 8: eighth-note triplets with bows below the notes.

## SYNCOPATED NOTES.

### EXERCISE.

Two measures of syncopated notes exercise. The first measure consists of eighth notes and sixteenth notes. The second measure consists of eighth notes and sixteenth notes.

## SCALE OF E♭ MAJOR.



In Thirds.

In Thirds (Bass clef, 3/4 time). The first line consists of six measures of quarter notes. Fingerings: 1, 0, 1; 4, 1, 4; 0, 4, 0; 1, 4, 1; 1, 4, 1; 1, 4, 1; 3, 1, 3; 3, 1, 3; 4, 1, 4; 4, 1, 4; 4, 1, 4; 4, 1, 4; 4, 1, 4; 4, 1, 4; 0, 4, 1; 1, 4, 1; 0, 4, 0.

In Thirds (Bass clef, 3/4 time). The second line consists of six measures of eighth notes. Fingerings: 4, 0, 4; 1, 4; 1, 1; 0, 4, 0; 4, 1, 4; 1, 4; 0, 4, 0; 4, 1, 4; 1, 4; 0, 4, 0; 4, 1, 4; 1, 4; 0, 4, 0.

In Fourths.

In Fourths (Bass clef, 3/4 time). The first line consists of six measures of quarter notes. Fingerings: 1, 1, 4; 4, 0, 4; 0, 1, 1; 4, 1, 4; 1, 4, 3; 1, 3, 1; 4, 1, 4; 1, 4, 1; 1, 4, 1.

In Fourths (Bass clef, 3/4 time). The second line consists of six measures of eighth notes. Fingerings: 4, 0, 4; 1, 1, 4; 0, 1, 1; 4, 1, 4; 1, 4, 3; 1, 3, 1; 4, 1, 4; 1, 4, 1; 1, 4, 1.

In Sixths.

In Sixths (Bass clef, 3/4 time). The first line consists of six measures of quarter notes. Fingerings: 0, 1, 0; 4, 1, 0; 0, 1, 0; 4, 1, 0; 4, 1, 0; 4, 1, 0; 3, 1, 3; 3, 1, 3; 0, 1, 0; 4, 1, 0; 0, 1, 0; 4, 1, 0; 0, 1, 0; 4, 1, 0.

In Sixths (Bass clef, 3/4 time). The second line consists of six measures of eighth notes. Fingerings: 4, 0, 4; 1, 1, 4; 0, 1, 1; 4, 1, 4; 1, 4, 3; 1, 3, 1; 4, 1, 4; 1, 4, 1; 1, 4, 1.

In Octaves.

In Octaves (Bass clef, 3/4 time). The first line consists of six measures of quarter notes. Fingerings: 1, 4, 1; 0, 0, 0; 3, 4, 1; 4, 1, 4; 1, 1, 1; 0, 0, 4, 4; 1, 4, 1; 1, 1, 1.

## EXERCISE.

Andantino.

A. Gouffé.

**101.** *dolce.*

## SCALE OF C MINOR.

Three staves of musical notation for bassoon, all in C minor (two flats). The first staff shows a continuous scale run. The second staff shows the same scale with some slurs and grace notes. The third staff shows the scale again with more slurs and grace notes. The key signature is two flats, and the time signature is common time (indicated by 'C'). Fingerings (1, 2, 3, 4) and bowings are indicated throughout.

Chords.

Three staves of musical notation for bassoon, all in C minor (two flats). The first staff shows a sequence of chords. The second staff shows another sequence of chords. The third staff shows a sequence of chords. The key signature is two flats, and the time signature is common time (indicated by 'C'). Fingerings (1, 2, 3, 4) and bowings are indicated throughout.

## EXERCISE.

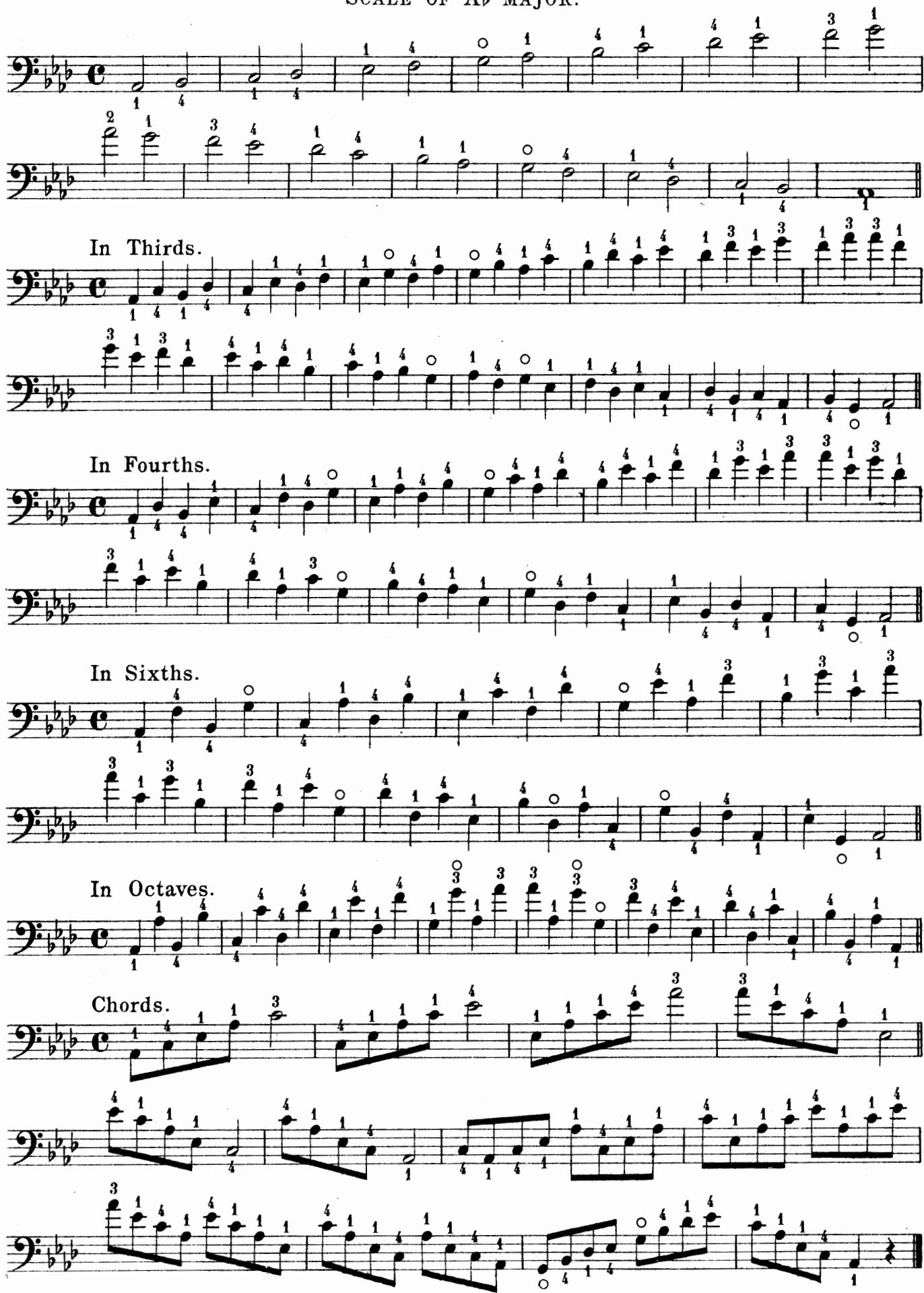
Andante.

**102.**

A complex exercise for bassoon, numbered 102. It consists of eight staves of musical notation. The first staff starts with dynamic *f*. The second staff starts with dynamic *ff*. The third staff starts with dynamic *p*. The fourth staff starts with dynamic *f*. The fifth staff continues the pattern. The sixth staff continues the pattern. The seventh staff continues the pattern. The eighth staff concludes the exercise. The key signature is two flats, and the time signature is common time (indicated by 'C'). Fingerings (1, 2, 3, 4) and various dynamics (*f*, *ff*, *p*) are indicated throughout.

A. Slama.

## SCALE OF A♭ MAJOR.



The sheet music consists of six staves of bass clef (F clef) and 4/4 time. The key signature is two flats. The first staff shows the scale notes: C, D, E, F, G, A, B, C. Subsequent staves show various exercises: "In Thirds," "In Fourths," "In Sixths," and "In Octaves." The final staff is labeled "Chords." All staves include fingerings (1, 2, 3, 4) and rests.

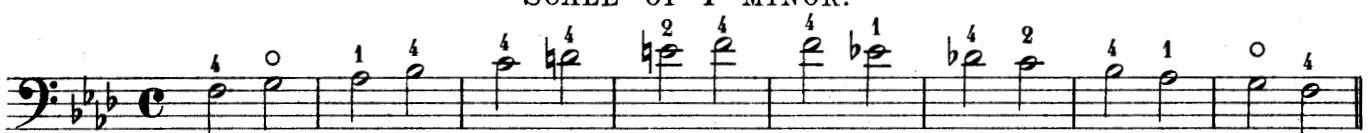
## EXERCISE.

Allegretto.

W. Hause.

103. 

## SCALE OF F MINOR.



## EXERCISE.

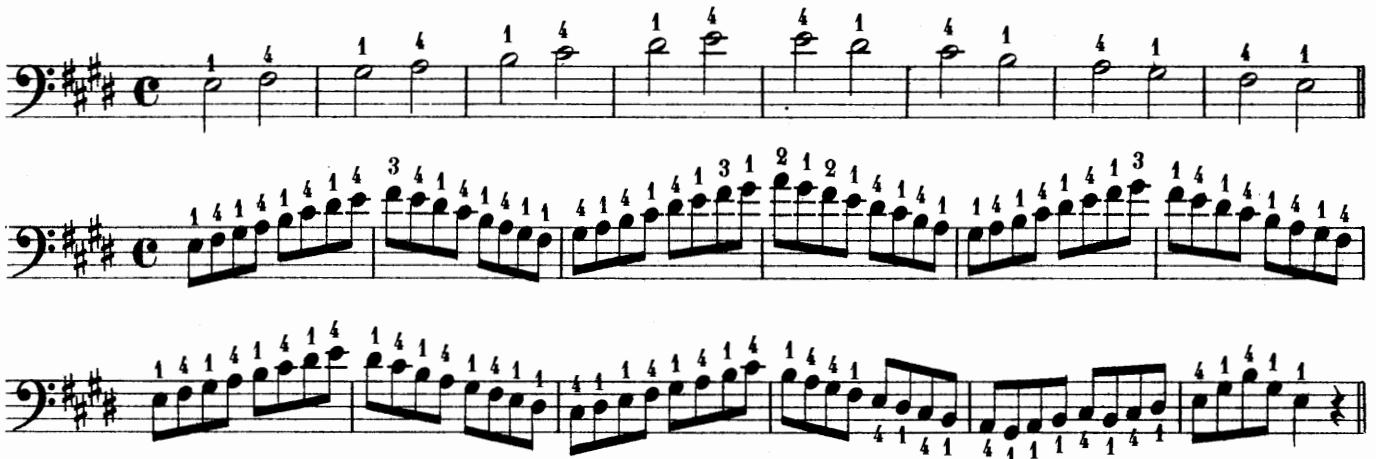


Andantino quasi Allegretto.

A. Slama.

104. 

SCALE OF E MAJOR.



In Thirds.



In Fourths.



### In Sixths.

### In Octaves.

## Chords.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The key signature is one sharp. Measure 11 starts with a quarter note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

## EXERCISES.

W. Hause.

105

A musical score page for piano, numbered 105. The music is in common time (indicated by '3') and major key (indicated by two sharps). The bass clef staff contains a melodic line. The first measure shows a series of eighth-note chords. The second measure begins with a single eighth note followed by a sixteenth-note休止符 (rest). The third measure consists of a single eighth note. The fourth measure features a sixteenth-note休止符 (rest) followed by a single eighth note. The fifth measure contains a single eighth note. The sixth measure shows a series of eighth-note chords. The seventh measure begins with a single eighth note followed by a sixteenth-note休止符 (rest). The eighth measure consists of a single eighth note.

A musical score for piano, showing two staves. The left staff is in bass clef and the right staff is in treble clef. Measure 11 starts with a bass note followed by a series of eighth-note chords. Measure 12 begins with a bass note, followed by a treble note, and then a series of eighth-note chords.

A musical score for piano, showing two staves. The left staff is in bass clef, and the right staff is in treble clef. Both staves have a key signature of one sharp (F#). Measure 11 starts with a bass note followed by a sixteenth-note pattern. Measure 12 begins with a treble note, followed by a series of eighth and sixteenth notes. The score includes dynamic markings like 'p' (piano) and 'ff' (fortissimo), and measure numbers '11' and '12'.

A musical score for bassoon, page 10. The first measure shows a series of eighth-note pairs followed by a sixteenth-note group. The second measure begins with a sixteenth-note group, followed by eighth notes and a dotted half note.

## SCALE OF C♯ MINOR.

67

Musical score for the Scale of C♯ Minor, featuring three staves of bassoon music. The first staff shows a continuous scale run. The second staff shows a series of chords. The third staff shows another series of chords. Measure numbers 1 through 12 are indicated above the notes. The key signature is C♯ minor (one sharp). The time signature is common time (indicated by 'C'). The bassoon part consists of eighth-note patterns.

Allegro risoluto.

EXERCISE.

**106.**

Musical score for Exercise 106, featuring ten staves of bassoon music. The exercise consists of ten measures. Measure 1 starts with dynamic *fz*. Measures 2-10 show various rhythmic patterns and dynamics, including *p*, *fz*, and *p*. The bassoon part includes eighth-note and sixteenth-note patterns, with measure 10 concluding with a bassoon solo line.

SCALE OF D<sub>b</sub> MAJOR.

The sheet music consists of six staves of musical notation for bassoon, all in D<sub>b</sub> major (two flats) and common time (indicated by 'C'). The first staff shows a scale in 1st position. Subsequent staves show the same scale in 2nd, 3rd, 4th, 6th, and 8th positions. The second staff begins with 'In Thirds.', the third with 'In Fourths.', the fifth with 'In Sixths.', and the sixth with 'Chords.'.

**1st Position:**

**In Thirds.**

**In Fourths.**

**In Sixths.**

**In Octaves.**

**Chords.**

## EXERCISE.

69

A. Gouffé.

Moderato.

107.

SCALE OF B♭ MINOR.

2nd

## Abbreviations.

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

Examples or for or for

or for and for Or instead

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

Bis means that the bar must be played twice.

### EXERCISE.

**108.**

Bis

## SCALE OF B MAJOR.

71

**Scale of B Major.**

The music consists of six staves of bass clef notes. Fingerings (1 or 4) and rests are indicated above the notes. The staves are labeled:

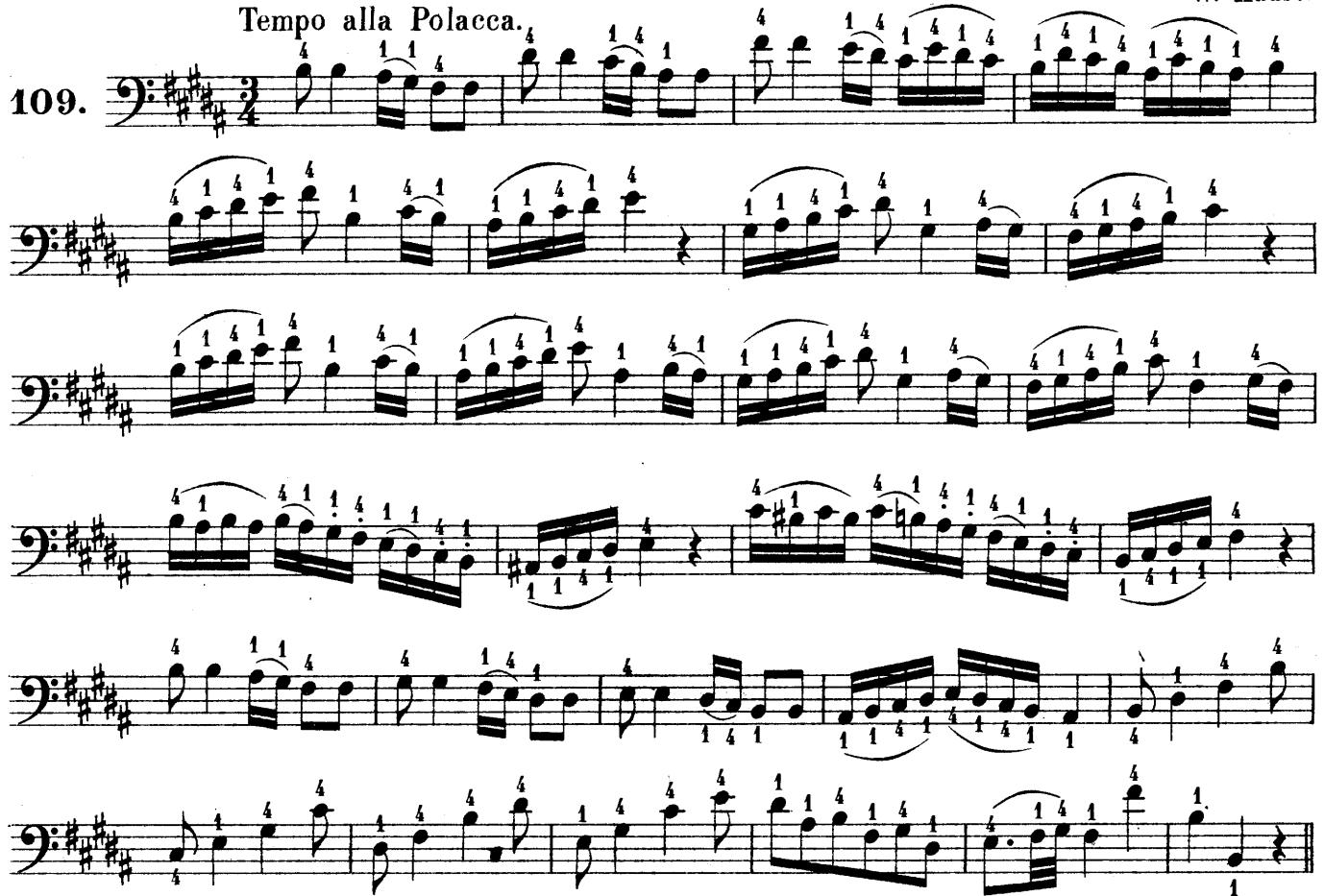
- In Thirds.
- In Fourths.
- In Sixths.
- In Octaves.
- Chords.

Below the 'Chords.' staff, the words '2nd' and '2nd' are written under two groups of notes.

## EXERCISE.

W. Hause.

Tempo alla Polacca.

109. 

Moderato.

## EXERCISE.

W. Hause.

110. 

## SCALE OF G♯ MINOR.

Three staves of musical notation for bassoon, showing the scale of G sharp minor. The first staff starts with a C-clef, the second with a F-clef, and the third with a C-clef. Each staff has a key signature of two sharps. The notes are marked with numbers 1 or 4, circles, crosses, or a combination of both, indicating fingerings.

## EXERCISE.

Adagio.

A. Slama.

111.

SCALE OF F $\sharp$  MAJOR.

In Thirds.



In Fourths.



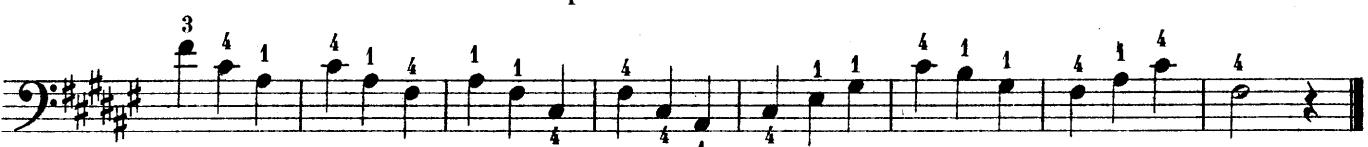
In Sixths.



In Octaves.



Chords.



## EXERCISE.

Alla breve.

W. Hause.

112.

## EXERCISE.

Adagio.

113.

SCALE OF G $\flat$  MAJOR.The Double Flat.  $\flat\flat$ 

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

Adagio.

EXERCISE.

114.

## Chromatic Scales.

115.

## EXERCISE WITH CROMATIC INTERVALS.

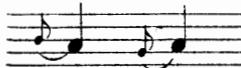
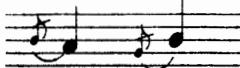
## Moderato.

A. Gouffe.

A page of sheet music for double bass, featuring ten staves of musical notation. The music is in common time and is labeled "Moderato." at the top left. The key signature changes frequently, indicated by various sharps and flats. The bass clef is consistently used. The notation includes many grace notes and sixteenth-note patterns. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. Subsequent staves show changes in key signature, such as two sharps, one sharp, and one flat. The music consists of continuous eighth-note and sixteenth-note patterns, with some bass notes appearing as quarter notes. The bass clef is present on every staff.

## THE APPOGGIATURA.

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

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

### EXAMPLE.

*Written thus.*



*Played thus.*

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

### EXAMPLE.

*Written thus.*



*Played thus.*

### EXERCISE.

Lento.

116. **Bass C**

*dolce.*



## THE PASSING SHAKE.

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



### EXERCISE.

Moderato.

117.

## THE GRUPPETTO OR TURN.

Is composed of three grace notes placed between or after a principal note. The Turn is marked thus (∞) a small (♯) placed under some of the marks (∞) is to indicate that the lowest of the three grace notes is sharp. Should the ♯ be placed above the mark (∞) the upper grace note must be sharp, or in case a ♯ above and beneath (∞) indicates that both, the upper and lower grace note must be sharp.— The same rule applies to flats— only that the graces must be half a tone lower in this case.

### EXAMPLE.

*Written thus.*

*Played thus.*

with sharps and flats.

Andante.

KUMMER.

118.

## THE SHAKE.

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

*Written thus.*



*Played thus.*

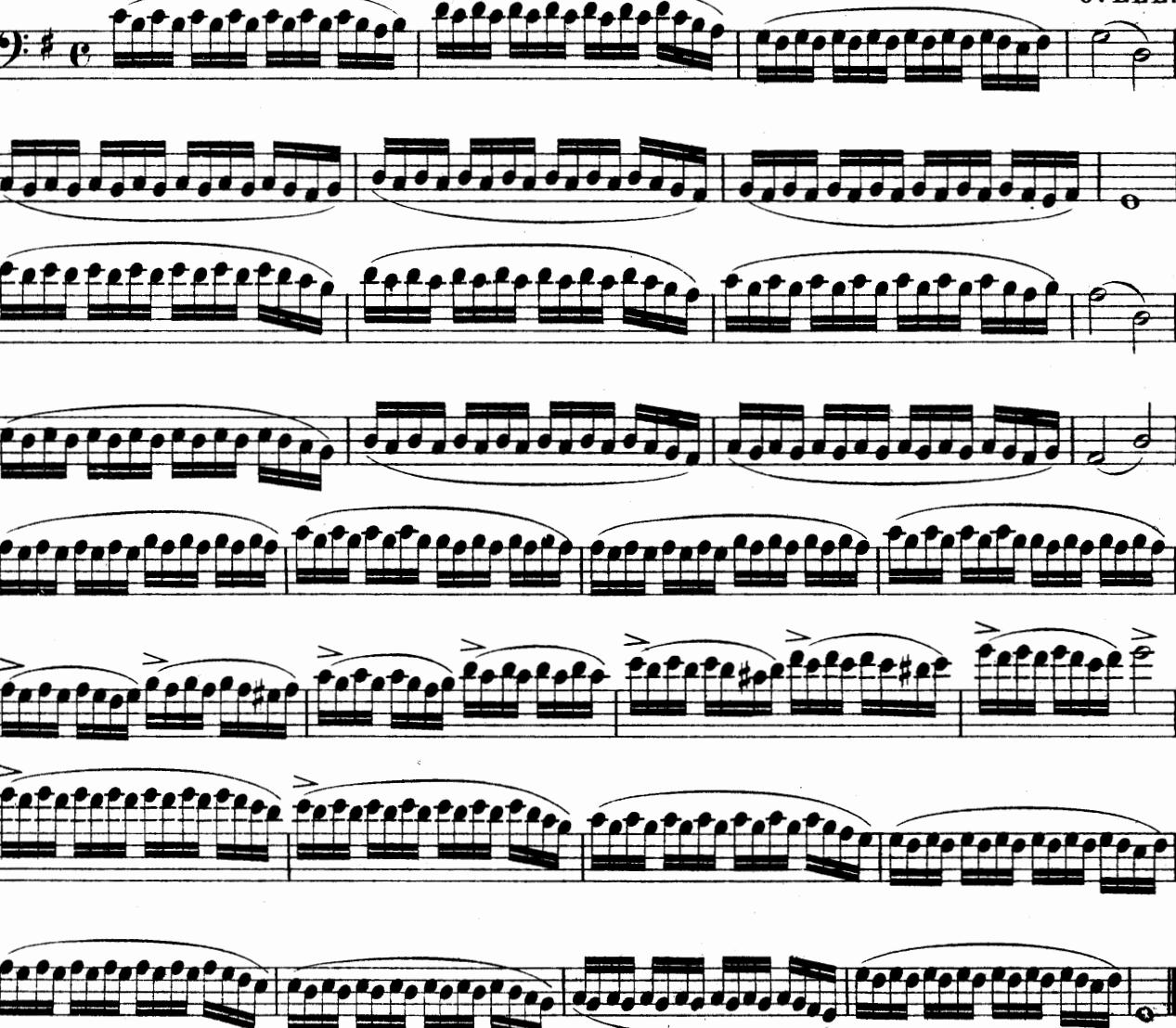
To acquire a fine shake, the fingers must be raised high and fall perpendicularly upon the string.— The shake should be practiced and in many cases when performed begin slowly and increase the velocity gradually.

Shake as written  as played 

### EXERCISE TO PREPARE THE SHAKE.

Allegro moderato.

J. LEE.

119. 

## EXERCISE.

Maestoso.

A. GOUFFÉ.

120. 

## EXERCISE.

Allegro maestoso.

121. 

## ON RECITATIVE PLAYING.

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

"AND THE ANGEL" *Recit.*

from HÄNDEL'S "MESSIAH."

VOICE.

Figured Bass as written.

Double Bass as played.

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

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

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

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

# The Harmonic Minor Scale.

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

## SCALE OF A MINOR.

## SCALE OF E MINOR.

## SCALE OF B MINOR.

## SCALE OF F# MINOR.

## SCALE OF D MINOR.

## SCALE OF G MINOR.

## SCALE OF C MINOR.

All the other harmonic minor Scales follow this rule.

## The Tremolando. (ABBREVIATED TREM.)

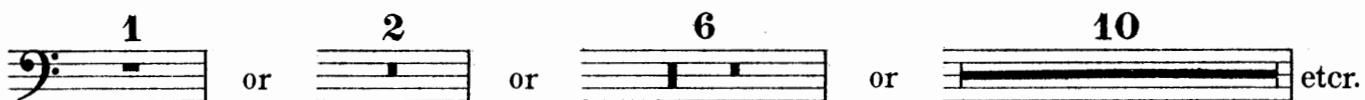
The Tremolando is done in a shaky manner with the bow; only a short part of the latter is employed.

Written thus:

Played thus:

## Rests.

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



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

## Broken Passages.

There will often be found passages in Double Bass copies which exceed the compass of the three stringed Bass on the third string. Those passages being intended for a four stringed Bass, it will be found necessary to break those passages off on a certain point and play the low notes an octave higher, until the compass admits again the passage to be played as written. Great care has to be taken, where to break the passage, as some intervals are more suited for that than others.

From the root to the leading note should never be broken. The best break is from the root to the seventh:

### EXAMPLES.

*Passage written:*

*How to play it:*

## The Pizzicato. (ABBREVIATED PIZZ.)

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

Tempo di Menuetto.  
pizz.

122. 

## Various Exercises.

W. Hause.

123. 

\*) This sign  $\varphi$  indicates the thumb.

## EXERCISE.

A. GOUFFÉ.

124 Allegretto.

*mf staccato.*

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

*fp* *ff* *fp*

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

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

*sf* *sf* *dim.e rall.*

*Tempo I.*

*mf*

*cresc.*

*f* *ff*

Adagio.

W. HAUSE.

125.

2nd 1st

## EXERCISE.

126

Moderato.

A. SLAMA.

127.

# Fragments of Bass Parts from various Symphonies.

Allegro.

Haydn.

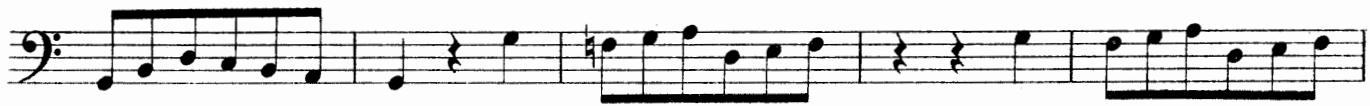
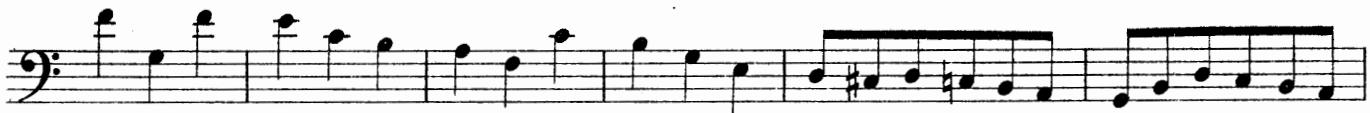


Adagio.

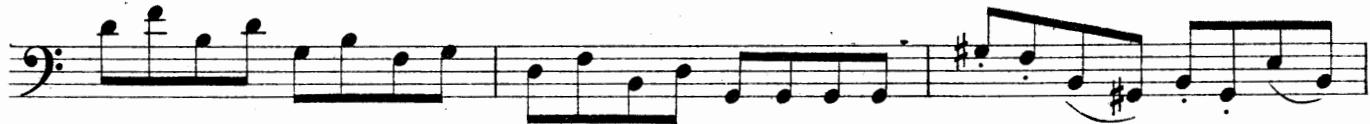
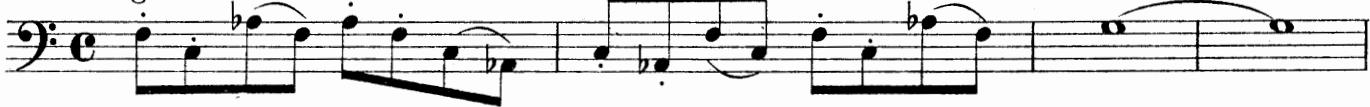




Minuetto marcato.



Allegro.



Beethoven.

Allegro.



Allegretto.



Allegretto.



Vivace assai.

Haydn.

Musical score for bassoon part, Vivace assai section. The score consists of six staves of music. The first five staves are in 2/4 time with a key signature of three flats. The sixth staff begins with "Idem." and changes to 3/4 time with one flat. The music features continuous eighth-note patterns with various slurs and grace notes. Dynamics include *f*, *sf*, and *p*.

Presto.

Musical score for bassoon part, Presto section. The score consists of four staves. The first two staves are in 2/4 time with a key signature of three flats. The third staff begins with "Idem." and changes to 3/4 time with one flat. The fourth staff returns to 2/4 time with a key signature of three flats. The music features eighth-note patterns with slurs and grace notes. Dynamics include *f* and *p*.

## SYMPHONY No 2.

**Adagio molto.**

Beethoven.

## SYMPHONY N° 8.

Allegro vivace con brio.

Beethoven.

The musical score consists of eleven staves of bassoon music. The key signature is one flat, and the time signature is common time. The dynamics and performance instructions include:

- Staff 1: *pp*, *f*, *sf*, *sf*
- Staff 2: *sf*, *ff*, *sf*, *sf*
- Staff 3: *ff*
- Staff 4: *ff*, *sf*
- Staff 5: *sf*, *sf*, *sf*
- Staff 6: *sf*
- Staff 7: *ff*, *sf*
- Staff 8: *sf*
- Staff 9: *sf*
- Staff 10: *sf*, *sf*
- Staff 11: *sf*, *ff*, *sf*, *f*, *sf*

Rehearsal marks include "1" and "4 times." in boxes above certain measures.

Tempo di Menuetto.

CELEBRATED RECITATIVE FROM THE 9<sup>th</sup> SYMPHONY.

Présto.

Beethoven.



Allegro non troppo.

Tempo I.

8

ff



Tempo I.



Allegro assai.



Presto.



# Duet for Violoncello and Bass.

Moderato.

Violoncello.

Double Bass.

*p*

*p*

*tr.*

*pizz.*

*arco*

*pizz.*

Musical score for cello, page 98, featuring eight staves of music. The score consists of two systems of four measures each. Measure 1: The top staff begins with a dynamic of  $\text{f} \cdot \text{f}$ . The second measure starts with a dynamic of  $\text{p} \cdot \text{p}$ . Measure 3: The first measure begins with a dynamic of  $\text{f} \cdot \text{f}$ . Measure 4: The first measure begins with a dynamic of  $\text{p} \cdot \text{p}$ . Measure 5: The first measure begins with a dynamic of  $\text{f} \cdot \text{f}$ . Measure 6: The first measure begins with a dynamic of  $\text{p} \cdot \text{p}$ . Measure 7: The first measure begins with a dynamic of  $\text{f} \cdot \text{f}$ . Measure 8: The first measure begins with a dynamic of  $\text{p} \cdot \text{p}$ .

# APPENDIX.

*Selected compiled and arranged by*

HARRY PRENDIVILLE.

## Home Sweet Home.

Andante.

The musical score for "Home Sweet Home" is presented in three staves. The key signature is C major, indicated by a single sharp sign. The time signature is 2/4. The first staff begins with a dynamic marking of *p*. The second staff begins with *mf*. The third staff begins with *p*.

## Sweet By and By.

Andante.

The musical score for "Sweet By and By" is presented in three staves. The key signature is C major, indicated by a single sharp sign. The time signature is 2/4. The first staff begins with a dynamic marking of *p*. The second staff begins with *p*. The third staff begins with *f*.

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## Send forth the call Victorious.

Maestoso.

The musical score for "Send forth the call Victorious" is presented in three staves. The key signature is C major, indicated by a single sharp sign. The time signature is 2/4. The first staff begins with a dynamic marking of *f*. The second staff begins with *p*. The third staff begins with a dynamic marking of *p*.

## Killarney.

Moderato.

The musical score for "Killarney" consists of two staves of bassoon music. The first staff begins with a bass clef, a key signature of one sharp, and common time. The second staff begins with a bass clef, a key signature of one sharp, and common time. The music is marked "Moderato". The first staff has measures 1 through 4. The second staff has measures 5 through 8. Measure 5 starts with "Piu mosso." Measure 6 starts with "rall.". Measure 7 starts with "dim. pp". Measure 8 starts with "cresc.". Measure 9 starts with "a tempo." Measure 10 ends with a fermata over the bassoon part.

## Rock'd in the Cradle of the deep.

Andante con moto.

The musical score for "Rock'd in the Cradle of the deep" consists of two staves of bassoon music. The first staff begins with a bass clef, a key signature of one sharp, and common time. The second staff begins with a bass clef, a key signature of one sharp, and common time. The music is marked "Andante con moto". The first staff has measures 1 through 4. The second staff has measures 5 through 8. Measure 9 starts with a dynamic marking "rall.". Measure 10 ends with a fermata over the bassoon part.

## The Cruiskeen Lawn.

Andante con moto.

The musical score for "The Cruiskeen Lawn" consists of three staves of bassoon music. The first staff begins with a bass clef, a key signature of one flat, and common time. The second staff begins with a bass clef, a key signature of one flat, and common time. The third staff begins with a bass clef, a key signature of one flat, and common time. The music is marked "Andante con moto". The first staff has measures 1 through 4. The second staff has measures 5 through 8. The third staff has measures 9 through 12. Measure 13 ends with a fermata over the bassoon part.

# Something for the Oldest.

CONCERT POLKA.

CONTRABASSO SOLO.

RUD. BULLERJAHN Op. 53.

The sheet music for "Something for the Oldest." (Concert Polka, Op. 53) features ten staves of music for contrabass solo. The music is in 2/4 time and uses a bass clef. A key signature of one flat is indicated. The dynamics throughout the piece include *mf*, *p*, *pp*, *fz*, and *ff*. The first four staves represent the main section, while the subsequent six staves represent the "TRIO." section, starting with a dynamic of *p*.

## VARIATION FOR CONTRA BASS.

BASSO PRINZIPALE.

*INTRODUCTION.*

Maestoso.

J. EISENKRÄBER.



THEMA.

Andante.



Moderato.



Allegro.

**VAR II.**

**VAR III.**

**VAR IV.**

**Andante.**

**Cadenza.**

## CODA. Polonaise,

viola

Musical score for viola, page 104, Coda. Polonaise. The score consists of ten staves of music. The first staff begins with a dynamic of  $p$ , followed by a measure of  $\text{C}\# \text{D}$ . The second staff starts with  $\text{E} \text{F}$ . The third staff starts with  $\text{G} \text{A}$ . The fourth staff starts with  $\text{B} \text{C}$ . The fifth staff starts with  $\text{D} \text{E}$ . The sixth staff starts with  $\text{F} \text{G}$ . The seventh staff starts with  $\text{A} \text{B}$ . The eighth staff starts with  $\text{C} \text{D}$ . The ninth staff starts with  $\text{E} \text{F}$ . The tenth staff starts with  $\text{G} \text{A}$ . Measure 1 ends with a fermata over the first note of the second staff. Measure 2 ends with a fermata over the first note of the third staff. Measure 3 ends with a fermata over the first note of the fourth staff. Measure 4 ends with a fermata over the first note of the fifth staff. Measure 5 ends with a fermata over the first note of the sixth staff. Measure 6 ends with a fermata over the first note of the seventh staff. Measure 7 ends with a fermata over the first note of the eighth staff. Measure 8 ends with a fermata over the first note of the ninth staff. Measure 9 ends with a fermata over the first note of the tenth staff. Measure 10 ends with a fermata over the first note of the first staff.

# Walther's Lied.

*From R. Wagner's Opera.*

## THE MASTER SINGERS.

### CONTRABASSO SOLO.

E. STORCH.

Moderato.

The musical score consists of ten staves of contrabassoon music. The key signature changes frequently, including C major, A major, G major, E major, D major, and B major. The time signature is mostly common time (indicated by '3'). The dynamics range from *p* (pianissimo) to *f* (fortissimo). Expressive markings include *cresc.*, *dim.*, *dolce.*, and *glissato.*. Fingerings are indicated above the notes, such as '0', '1', '2', '3', '4', and '5'. The score is divided into sections by vertical bar lines and includes slurs and grace notes.

# Down in the deep Cellar.

FANTAISIE VARIÉE.

A.C. WHITE.

Moderato.

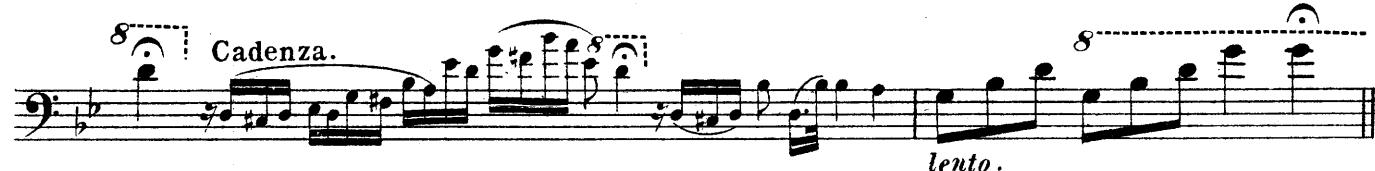
The musical score consists of eleven staves of bassoon music. The first staff begins with a dynamic of *f*. The second staff starts with a dynamic of *p*. The third staff starts with a dynamic of *f*. The fourth staff is labeled "VAR. I." and begins with a dynamic of *f*. The remaining seven staves do not have explicit dynamics at the start but follow the established key signature of G major (one sharp) and common time.



Andante.



8 Cadenza.



Moderato.



8

8

VAR.V. *f*

*2nd*

CODA.  
Allegro.

*mf*

*rall.*

*Presto.*

*f*

*cresc.*

*accel.*

*ff*

## Concertino.

BASSO SOLO.

Moderato con graviata.

ALBERT NEIBIG.

Moderato con graviata.

*p dolce.*

Andante.

*Allegro.*

The musical score consists of eight staves of bassoon music. The key signature changes from C major to G major (two sharps) at the beginning of the second staff. The time signature is common time throughout. The first staff starts with a forte dynamic (f) followed by a piano dynamic (p). The subsequent staves feature various musical techniques such as slurs, grace notes, and slurs with grace notes. The bassoon part is highly rhythmic and dynamic, with frequent changes in pitch and intensity.

Musical score for bassoon, page III, containing ten staves of music. The score is in 3/4 time. The music consists of continuous melodic lines with various dynamics and performance instructions. The first staff begins with a dynamic of *p*. The second staff features a dynamic of *f* and a performance instruction of *rall.* The third staff includes a dynamic of *p* and a trill instruction (*tr.*). The fourth staff has a dynamic of *p*. The fifth staff includes a dynamic of *p* and a performance instruction of *rall.*. The sixth staff begins with a dynamic of *f*. The seventh staff features a dynamic of *f* and a trill instruction (*tr.*). The eighth staff includes a dynamic of *f*. The ninth staff begins with a dynamic of *p*. The tenth staff concludes with a dynamic of *f* and the word "Fine."

## THEME AND VARIATIONS.

BASSO SOLO.

E. DIESSL, Op. 39.

Moderato. THEMA.

Musical score for Basso Solo, featuring the Theme and three variations. The score consists of six staves of music. The first staff (Theme) is in common time, C major, with a tempo of *dolce*. The second staff begins with a tempo of *a tempo*, marked *riten.* and *dolce*. The third staff returns to the original tempo and key. The fourth staff starts with *f stacc.* The fifth staff begins with a tempo of *f*. The sixth staff concludes the piece.

Allegretto.

Musical score for Basso Solo, showing Variations I, II, III, and IV. The score consists of six staves of music. Variation I starts with *f stacc.* Variations II, III, and IV follow, each with a different rhythmic pattern and dynamic. The score concludes with a final staff.

VAR. II. *risoluto.*
  
*a tempo.* *ritenuto.*

*Adagio.**Allegro.*

Musical score for the *Allegro* section, featuring four staves of bassoon music. The key signature changes to two sharps (G major), and the time signature changes to 2/4. Measure 1 starts with a dynamic *p*, followed by a forte dynamic *f*. Measures 2-7 show eighth-note patterns with slurs and grace notes. Measure 8 begins with a dynamic *p* and includes the instruction *dolce.* Measures 2-7 are grouped by a brace.

# A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC

With their Abbreviations and Explanations.

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