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BILLÈ

NUOVO METODO

PER CONTRABBASSO

Parte II

IV. Corso normale

NOUVELLE MÉTHODE
de Contrebasse
II Partie
IV. Cours normal

NEW METHOD
for Double-Bass
II Part
IV. Standart course

NEUE KONTRABASS-SCHULE
IV. Vierter normaler Kursus

NUEVO MÉTODO
para Contrabajo
II Parte
IV. Curso normal

RICORDI

E. R. 303

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IV. CORSO NORMALE

Agli studiosi.

Finito di studiare quanto è prescritto nella prima parte del Metodo, l'allievo potrà passare alla presente. Ora ch'egli è sicuro delle posizioni sulla prima metà della corda, è bene incominci a studiare quelle dell'altra metà colla sola idea di riuscire, a suo tempo, un profondo conoscitore dell'istrumento e d'eseguire qualsiasi brano o passo orchestrale. Intanto sarà ottima cosa si eserciti nelle chiavi di Tenore e di Violino, indispensabili per questa seconda parte del Metodo, per i miei Pezzi e per molti lavori didattici d'altri autori. Lo studio delle chiavi suddette e lo spingere il Contrabbasso, considerato come istrumento d'orchestra, a note molto acute - mentre il suo scopo principale è di dare le note gravi e d'essere il fondamento dell'orchestra - è indispensabile a cagione dell'altezza raggiunta dall'istrumento in molti lavori moderni. Ad esempio, Verdi nel *Falstaff* manda il Contrabbasso al Mi (13.^a della I. Corda):

IV. COURS NORMAL

Aux élèves.

Lorsque l'élève aura terminé la 1.^{re} partie de la Méthode, il pourra passer à celle-ci. Après s'être assuré des positions sur la 1.^{re} moitié de la corde il commencera à travailler celles de l'autre moitié de la corde dans le seul but de devenir en son temps un parfait connaisseur de l'instrument et d'exécuter n'importe quel passage d'orchestre. Il sera en même temps indispensable que l'élève se familiarise avec la clé de Do 4.^{me} et celle de sol qui sont absolument nécessaires pour la 2.^{me} partie de cette Méthode, pour mes morceaux et pour beaucoup d'ouvrages didactiques d'autres auteurs. Quoique la contrebasse à l'orchestre soit appelée à donner des notes graves, il est indispensable de connaître les susdites clés à cause de l'étendue atteinte par l'instrument dans beaucoup d'œuvres modernes. Par exemple Verdi dans *Falstaff* fait monter la contrebasse jusqu'au Mi (13.^{me} de la 1.^{re} corde):

IV.^a NORMAL COURSE

To students.

After studying what has been given in the first part of the Method, the student must pass on to this. Now that he is sure of the position on the first half of the string, it is well for him to begin studying those of the other half with the sole object of becoming, in due time, perfectly acquainted with the instrument and of performing any orchestral fragment or passage. In the meantime it is highly advisable that he should practise in the Tenor and Violin clefs which are indispensable for the third part of the Method, for my pieces and for many didactical works by other composers. The study of the above-mentioned clefs and the pushing of the double-bass, consider ed as an orchestral instrument, to very high notes - while its principal function is to give the low notes and to serve as a foundation for the orchestra - is indispensable on account of the height reached by the instrument in many modern works. For instance, Verdi in *Falstaff* sends the double-bass to E (13th of the Ist string):

CONTRABBASSI
CONTREBASSES

FALSTAFF - G. VERDI



Il Maestro Perosi nella *Risurrezione di Lazzaro* ha fatto lo stesso, scrivendo il Contrabbasso in chiave di Tenore. Riccardo Strauss ed altri sono andati ancora più in là, usando anche la scrittura in chiave di Violino.

Perosi dans la *Résurrection de Lazare* a fait de même en écrivant la contrebasse en clé de Do 4.^{me}. Richard Strauss et d'autres encore ont été plus loin en se servant de la clé de Sol.

Maestro Perosi in his *Resurrection of Lazarus* has done the same writing the double-bass in tenor clef. Richard Strauss and others have gone even further, employing also the Violin-clef.

CHIAVE DI DO, QUARTA LINEA

CLÉ DE DO 4me

KEY OF C, FOURTH LINE

NOTE SCRITTE
NOTES ÉCRITES
NOTES AS WRITTEN

**Corrispondenti
in chiave di basso**
*Correspondantes
en clé de Fa*
**Corresponding
notes in bass-clef**

[illegible]

(Effetto reale una ottava sotto delle note segnate)
(Effet réel une octave au-dessous des notes écrites)
(Real effect one octave below the notes as marked)

CHIAVE DI SOL (Violino)

CLÉ DE SOL (Violon)

KEY OF G (Violino)

NOTE SCRITTE
NOTES ÉCRITES
NOTES AS WRITTEN

**Corrispondenti
in chiave di tenore
*Correspondantes
en clé de Do 4^{me}*
Corresponding
notes in tenor-clef**

**Corrispondenti
in chiave di basso
*Correspondantes
en clé de Fa*
Corresponding
notes in bass-clef**

CHLAVE DI SOL (Violino)
CLÉ DE SOL (Violon)
KEY OF G (Violino)

Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol ecc. etc.

Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol ecc. etc.

Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol ecc. etc.

(Effetto reale una ottava sotto delle note segnate)
(*Effet réel une octave au-dessous des notes écrites*)
(Real effect one octave below the notes as marked)

Del sistema di suonare dopo la prima ottava.

Come la digitazione, anche il sistema di suonare dopo la prima ottava varia secondo le diverse scuole e solleva tuttora dappertutto calorose discussioni. Il Bottesini, ad esempio, nella prima ottava suonava a mano chiusa (sistema lombardo, ora in disuso) e nell'altra scorreva a piacere per tre o quattro note sempre colle stesse dita (vedere il Metodo, Parte I. e II.), eppure è stato il più gran contrabbassista che sia esistito. Langlois dopo la prima ottava suonava stringendo con due dita (pollice ed indice) la corda, e fu lui pure un distinto concertista. Annibale Mengoli, dal quale seguì ed approvo pienamente l'indirizzo che ha dato risultati meravigliosi ed insperati, dopo la I. ottava del Cantino spingeva appena obliquamente la corda, invece di premerla, e anch'esso è stato valentissimo. Quindi mi limiterò a consigliare che ognuno s'attenga alla sua scuola e segua il sistema che crede migliore; certo l'innovazione generalizzata (*) dal Mengoli e dai suoi allievi è molto più facile di qualunque altro sistema, non esigendo la forza richiesta per la pressione della corda dopo la prima ottava, oppure le due dita come usava il Langlois, e ciò porta: agevolezza di meccanismo, sicurezza d'intonazione, bellezza e robustezza di suono.

(*) Dico «generalizzata» poichè mi fu affermato che egli apprese tale maniera di suonare dal suo Maestro Luigi Ghirelli che fu insegnante di Contrabbasso, a Bologna, prima del Pinetti, e constatandomi in modo assoluto come la scuola fiorentina adottasse tale sistema fin dal 1870, epoca in cui il Mengoli era appena ventenne e forse ancora studente; lo Sturm ne fa menzione nel suo Metodo, pubblicato nel 1871 a Berlino.

Du système de jouer après la 1.^{re} octave.

La façon de doigter et de jouer après la 1.^{re} octave varie selon les différentes écoles, et donne lieu à beaucoup de discussions. Bottesini, par exemple, jouait à la 1.^{re} octave à main fermée (système lombard passé de mode) et à l'autre, il jouait suivant sa fantaisie en faisant 3 ou 4 notes avec les mêmes doigts (voir sa Méthode 1.^{re} et 2.^{re} partie), ce qui ne l'a pas empêché d'être le premier de tous les contre-bassistes. Langlois, après la 1.^{re} octave, jouait en serrant la corde avec deux doigts (pouce et index) et lui aussi a été un grand virtuose. Annibale Mengoli, qui a formé des élèves remarquables, après la 1.^{re} octave, de la chanterelle poussait à peine et obliquement la corde au lieu de la presser, et lui aussi fut un contre-bassiste de valeur. Je me bornerai donc à conseiller à chacun de suivre son école et d'employer le système qu'il croit le meilleur. Il est certain que l'innovation généralisée () par Mengoli et par ses élèves est bien plus facile que n'importe quel autre système, car elle ne demande pas la force qu'il faudrait pour la pression de la corde après la 1.^{re} octave, ou bien les deux doigts employés par Langlois, et cela donne: aisance dans le mécanisme, sûreté d'intonation, beauté et intensité de son.*

(*) Je dis «généralisée» puisque l'on m'a affirmé qu'il tint cette manière de jouer de son maître Luigi Ghirelli, professeur de Contrebasse à Bologne avant Pinetti, et qu'il résulte d'une façon absolue que l'école florentine avait adopté ce système dès 1870, époque à laquelle Mengoli avait à peine 20 ans et était peut-être encore étudiant; Sturm en parle dans sa Méthode publiée en 1871 à Berlin.

On the method of playing after the first octave.

The method of playing after the first Octave, as well as the fingering, varies according to the different schools and everywhere excites heated discussions. Bottesini, for instance, in the first Octave, played with closed hand (Lombard method, now obsolete) and in the other glided at will over three or four notes always with the same fingers (see the Method, Parts I and II), and yet he was the greatest double-bass player that ever lived. Langlois, after the first Octave, played pressing the string with two fingers (thumb and forefinger) and he also was a distinguished concert-player. Annibale Mengoli, whose school I fully approve and follow for it gives wonderful and un hoped for results, after the first Octave the soprano simply pushed the string obliquely, instead of pressing it, and he also was very skilful. So I shall be content with advising each one to keep to his own school and follow the method one considers to be the best; to be sure, the innovation generalized (*) by Mengoli and by his pupils is much easier than any other method, as it does not call for so much strength as it requires to press the string after the first Octave or for the two fingers as Langlois used to do, and this brings: easiness of mechanism, sureness of intonation, beauty and robustness of sound.

(*) I say «generalized» because I have been assured that he learned this manner of playing from his master Luigi Ghirelli who taught double-bass in Bologna, before Pinetti, and because I can positively assert that the Florentine school had adopted this method since 1870 when Mengoli was scarcely twenty years old and perhaps still a student; Sturm mentions it in his Method, published in Berlin 1871.

Si potrebbe obiettare che negli altri strumenti ad arco non si spinge mai la corda obliquamente, in nessuna posizione, ma non si possono paragonare le corde del Violoncello, che pur sono le più grosse, a quelle del Contrabbasso; la minima forza richiesta per la pressione delle prime non si può confrontare con quella necessaria per le altre. Lo stesso Bottesini, dopo la 15.^a della corda, era costretto ad usare tale sistema (vedere, al proposito, i suoi Concerti); gli attuali insegnanti di Parma e di Pesaro lo fanno adottare ai loro allievi dopo la 12.^a, mentre lo Sturm, come abbiamo citato, lo ammette e il Gevaert nel suo Trattato d'Istrumentazione, dove parla del Contrabbasso, fra l'altro, dice pur questo: « Ritengo ottimo il sistema di spingere obliquamente la corda (scuola Mengoli) dopo la prima ottava, come si usa in Italia ». E lo fece adottare nell'importantissimo Conservatorio Musicale di Bruxelles, di cui era direttore.

Del dito pollice funzionante da Capo-tasto.

Qualora invece del numero di digitazione si trovi sopra la nota uno zero con trattina verticale (∅) oppure, in altri autori, una crocettina (+), s'intende che quella nota va toccata col dito pollice, che farà le veci del Capo-tasto, e per questo così chiamato. Seguendo la scuola del mio compianto Maestro, farò adottare ai miei allievi il sistema di suonare testè spiegato, cosicchè dopo la prima ottava non vi sia bisogno di premere la corda, ciò che reca difficoltà nell'esecuzione e poca agilità, a cagione della forza richiesta per farla aderire alla tastiera.

On pourrait objecter que dans les autres instruments à cordes on ne pousse jamais la corde obliquement dans aucune position, mais on ne peut pas comparer les cordes du violoncelle, qui sont cependant les plus grosses, à celles de la contrebasse. La pression que les cordes du violoncelle exigent n'est pas à comparer à celle qu'il faut employer pour celles de la contrebasse. Bottesini lui-même, après la 15.^{me} de la corde, était forcé d'employer le système en question (voir, à ce propos, ses Concertos); les professeurs actuels de Parma et de Pesaro, l'enseignement à leurs élèves après la 12.^{me}, pendant que Sturm, comme nous l'avons cité, l'admet et Gevaert dans son Traité d'Instrumentation dit en parlant de la contrebasse: " Le système de pousser obliquement la corde après la 1.^{re} octave comme on le fait en Italie, me semble excellent ", - et il le fit adopter au Conservatoire de Bruxelles duquel il était directeur.

De l'emploi du pouce (Capo-tasto).

Si à la place du doigté on rencontre un zéro avec une petite ligne verticale (∅) ou bien, dans d'autres auteurs, une petite croix (+), cela veut dire que la note doit être jouée avec le pouce qui tiendra lieu de sillet (Capo-tasto). En suivant le système de mon professeur, je ferai adopter à mes élèves celui dont j'ai déjà parlé, c'est à dire sans qu'il soit nécessaire de presser la corde après la 1.^{re} octave parce que cela rendrait l'exécution difficile et entraverait l'agilité à cause de la force qu'il faudrait déployer pour faire adhérer la corde à la touche.

It might be objected that in other bow-instruments the string is never pushed obliquely, in any position, but you cannot compare the violoncello-strings, although they are thicker, with those of the double-bass; the slight strength required to press the former cannot be compared with the one that is necessary for the latter. Bottesini himself, after the 15th of the string was obliged to use this method (see on the subject his « Concertos »); the present teachers at Parma and Pesaro have their pupils adopt it after the 12th while Sturm, as already mentioned, admits it and Gevaert in his Treatise on Instrumentation, speaking of the double-bass, amongst other things says: « I believe the method of pushing the string obliquely (Mengoli school) to be excellent, after the first Octave, as they do in Italy ». And he had it adopted at the important Musical Conservatory of Brussels, where he was as a director.

About the thumb used as a Capo-tasto.

Whenever instead of fingering-numbers you find, above the note, a zero with a vertical dash (∅) or, in other composers, a small cross (+) it means that note is to be touched by the thumb, taking the school of my regretted Master, I shall have my pupils adopt the method just now explained, so that after the first Octave it may not be necessary to press the string, which causes difficulty in the performance and little agility on account of the strength required to make it cling to the fingerboard.

Però, avendo espressamente unificata la digitazione (facendo adoperare l'anulare ed il Capotasto anche nelle note non armoniche) ogni insegnante ha piena facoltà di usare il sistema che riterrà più proficuo, sia tirando che premendo; ogni scuola sarà così rispettata, servendo la stessa digitazione per i due modi. Quanti vorranno seguire le mie teorie sappiano che dopo la prima Ottava la corda *sol* non deve essere portata aderente alla tastiera per ottenere il suono, ma bensì essere spinta un poco obliquamente a sinistra facendo pressione col dito segnato. (1) Se per le prime volte, adottando questo sistema, la voce non risultasse limpida e sonora, non bisogna perdersi d'animo; si vedrà in seguito quanta maggior facilità d'esecuzione e quali meravigliosi risultati si saranno ottenuti studiando e perseverando.

Infine si tenga presente che tanto il mezzo tono quanto il tono intero dovranno, in generale, eseguirsi sempre con un dito solo - non trattandosi di scala semitonata - posizione semplice per il primo, allargata per il secondo (V. digitazione) e che il pollice spostandosi dal Capotasto farà da guida vicino all'indice e non diversamente. Il dito mignolo poi, come già è stato detto nel corso complementare, non potendo arrivare sulla corda a cagione della positura della mano, viene affatto escluso, salvo rarissime eccezioni speciali.

(1) Per le altre corde questo sistema è facoltativo, fino alla 12^a, a causa della poca vibratilità dipendente dalla grossezza di esso.

Cependant, ayant expressément unifié le doigté en me servant de l'annulaire et du pouce même pour les notes non harmoniques, chaque professeur pourra se servir du système qu'il croira le plus profitable, aussi bien en tirant qu'en pressant la corde. Chaque système sera ainsi respecté, puisque le même doigté pourra servir dans les deux cas. Ceux qui voudront suivre mes théories n'auront qu'à se rappeler que, après la 1.^{re} octave, la corde sol ne doit pas être pressée sur la touche pour obtenir le son, mais seulement poussée un peu obliquement à gauche en appuyant le doigt marqué. (1) Si au début, en employant ce système, le son obtenu n'est pas limpide, il ne faudra pas se décourager, car on verra dans la suite quelle facilité d'exécution et quels merveilleux résultats on obtiendra en étudiant avec persévérance.

Enfin il est bon de se rappeler que, soit le demi-ton, soit le ton entier, devront en général, être exécutés avec un seul doigt (lorsqu'il ne s'agit pas de gammes chromatiques) position simple pour le premier, élargie pour le second (V. doigté) et que le pouce, en se déplaçant du Capotasto servira de guide près de l'index et pas autrement. Le petit doigt, comme il a déjà été dit dans le cours complémentaire, ne pouvant arriver sur la corde à cause de la position de la main, est complètement supprimé sauf de très rares exceptions.

(1) Pour les autres cordes ce système est facultatif, jusqu'à la 12^{me}, à cause de leur vibratilité limitée qui dépend de leur grosseur.

However, having purposely uniformed the fingering (adopting the use of the third finger and the Capotasto also in the enharmonic notes each teacher is perfectly free to use the method that he will think most profitable, both in down-bow and up-bow; every school shall thus be respected, the fingering serving for both methods. Yet those who may wish to follow my theory, know that, after the first Octave, the *G* string must not be brought to cling to the fingerboard in order to obtain the sound, but must be pushed a little obliquely to the left, pushing with the finger that is marked. (1) If with this method, the sound should not at first seem limpid and resonant, you must not get discouraged; it will be seen later what greater facility of execution and what marvelous results can be obtained by studying and persevering.

Lastly, let it be remembered that both the half-tone and the whole tone must, as a general rule, be performed with a single finger - when not dealing with a chromatic scale - simple position for the first, spread for the second (see fingering) and that the thumb shifting from the Capotasto will serve as a guide near the forefinger and not otherwise. The little finger, as already said in the complementary course, then, not being able to reach the string on account of the position of the hand, is completely excluded, save rare exceptions.

(1) For the other strings this system may be used to the 12th note; on account of their limited vibration dependant on their thickness.

NUOVO METODO

per
Contrabbasso a 4 e 5 corde
Parte II-IV Corso normale

Primi esercizi per lo studio del capo-tasto

NOUVELLE MÉTHODE

pour la
Contrebasse à 4 et 5 cordes
II Partie - IV Cours normal

Premiers exercices pour l'étude du "capo-tasto"

NEW METHOD

for
Double-Bass w 4 & 5 strings
II Part-IV Standart course

First exercises for the study of the capo-tasto

Tirando o spingendo
En tirant ou en poussant
Down-bow or up bow

I. CORDA
I. CORDE
I. STRING

II. CORDA
II. CORDE
II. STRING

III. CORDA
III. CORDE
III. STRING

IV. CORDA
IV. CORDE
IV. STRING

PASSANDO TUTTE LE CORDE
EN PASSANT TOUTES LES CORDES
PASSING ALL THE STRINGS

1.

IV. III. II. I.

I. II. III. IV. II. IV. III.

2.

IV. III. IV. III. II. I.

III.

3.

I. I. II. II.

III. III. IV. IV. IV. III.

I. CORDA
I. CORDE
I. STRING

II. CORDA
II. CORDE
II. STRING

III. CORDA
III. CORDE
III. STRING

IV. CORDA
IV. CORDE
IV. STRING

The image shows a musical score for four strings, labeled I. CORDA (I. CORDE, I. STRING) through IV. CORDA (IV. CORDE, IV. STRING). The score is written in bass clef with a common time signature (C). It consists of three measures. The first measure contains various fingerings (1, 2, 3) and bowing directions (up and down bows). The second measure continues the patterns, with some measures marked 'Opp.' (Opposite bowing) or 'Or' (Or). The third measure shows further fingerings and bowing directions. The notation includes notes, rests, and specific fingering numbers above the notes.

[illegible]

The second system of the musical score is written on a single five-line staff. It begins with a bass clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, many of which are beamed together. Above the notes, there are numerous fingerings indicated by numbers 1 through 3. The system concludes with a double bar line and a final measure containing a whole note.

The bass line is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some measures containing triplets. Above the staff, there are various performance markings: 'Q' (quarter note), 'b' (flat), and numbers 1, 2, 3 indicating fingerings or accents. The piece is divided into sections: 'III.' and 'IV.'. Above section III, there are markings 'Opp.' (Opposition), 'Ou' (Overture), and 'Or' (Orchestra). Below section IV, there are markings 'V.' (Vocal), '1 2 1' (fingerings), and 'V.' (Vocal). The piece ends with a double bar line.

[illegible]

I. CORDA
I. CORDE
I. STRING

II. CORDA
II. CORDE
II. STRING

III. CORDA
III. CORDE
III. STRING

IV. CORDA
IV. CORDE
IV. STRING

6.

Opp.
Ou
Or

III.

V.

Moderato

7.

8.

Moderato

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bottom staff contains the bass line: F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half). The score is divided into three measures by vertical bar lines. The first measure contains the first four notes, the second measure contains the next four notes, and the third measure contains the final two notes. The notes are written in a simple, handwritten style.

13. 

I. CORDA
I. CORDE
I. STRING

II. CORDA
II. CORDE
II. STRING

III. CORDA
III. CORDE
III. STRING

IV. CORDA
IV. CORDE
IV. STRING

14. **Moderato**

14. **Moderato**

The first system of the musical score is written on a single staff with a treble clef. The key signature has one sharp (F#) and the time signature is 3/8. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the notes are fingerings: 1, 3, 1, 3, 2, 1, 3, 1. There are also some 'Q' marks above the notes. The system ends with a double bar line.

15. 

[illegible]

Moderato

9. 

La stessa lezione mezzo tono sopra
La même leçon un demi-ton plus haut
 The same lesson half a tone above

10. 

11. 

I. CORDA
 I. CORDE
 I. STRING

II. CORDA
 II. CORDE
 II. STRING

III. CORDA
 III. CORDE
 III. STRING

IV. CORDA
 IV. CORDE
 IV. STRING



Moderato

12. 



I. CORDA
I. CORDE
I. STRING

II. CORDA
II. CORDE
II. STRING

III. CORDA
III. CORDE
III. STRING

IV. CORDA
IV. CORDE
IV. STRING



16. 

IV. _____

Opp. minore
Ou bien mineur
Or minor

17. 

I. CORDA
I. CORDE
I. STRING

II. CORDA
II. CORDE
II. STRING

III. CORDA
III. CORDE
III. STRING

IV. CORDA
IV. CORDE
IV. STRING



18. 

II. I. II. III. II. III.

Opp.
Ou
Or



II. I.

Moderato

19.

19. Moderato

Opp. Or

II. I. II. I. II. I.

20.

20.

Opp. Or

II. II. III.

IV. IV.

21.

21.

Oppure Oubien Or else

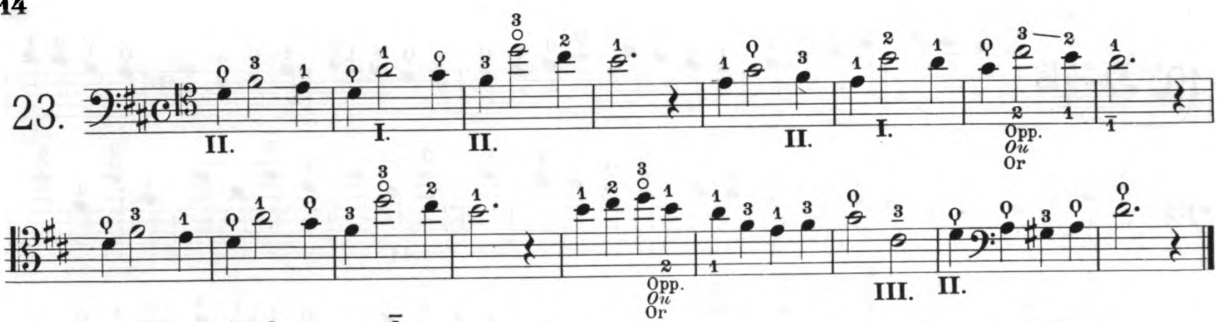
II. III.

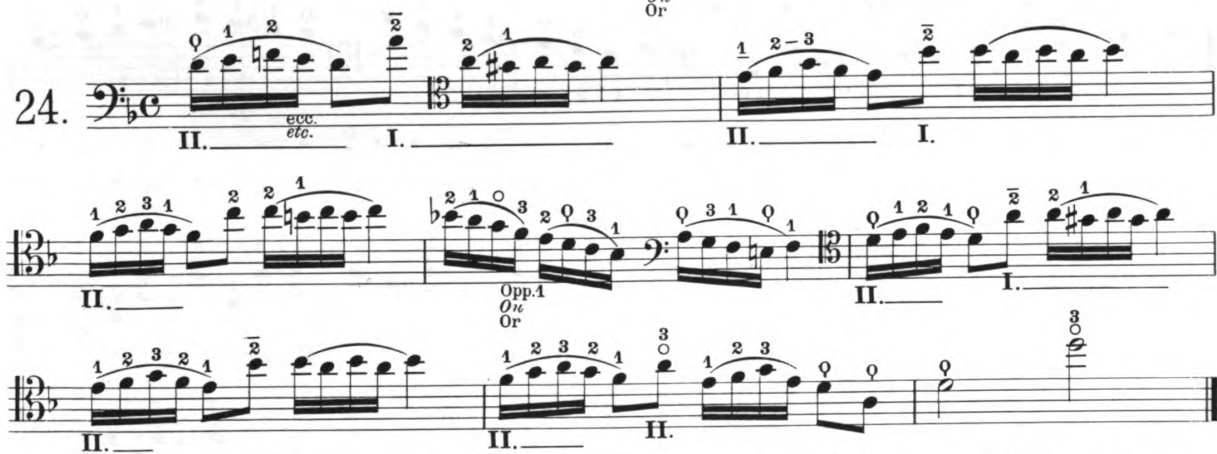
IV.

22.

22.

IV.

23. 

24. 

25. 

26. 

27. 

28. 

SEMITONATO SULLE 5 CORDE
 CHROMATIQUE SUR LES 5 CORDES
 SEMITONED ON THE 5th STRINGS

29.

30.

**ESERCIZI E STUDI
A POSIZIONI RIUNITE
(tastiera e Capo-tasto)**

EXERCICES ET ÉTUDES POUR LES POSITIONS RÉUNIES (touche et „Cupo-tasto”)

EXERCISES AND STUDIES IN CLOSE POSITIONS (Fingerboard and Capo-tasto)

1. *And.te*

2. *And.te*

3. *And.te*

4. *And.te*

5. *And.te*

6. *And.te*

7. *And.te*

8. *And.te*

9. *And.te*

10. *And.te*

11. *And.te*

12. *And.te*

13. *And.te*

14. *And.te*

15. *And.te*

16. *And.te*

17. *And.te*

18. *And.te*

19. *And.te*

20. *And.te*

21. *And.te*

22. *And.te*

23. *And.te*

24. *And.te*

25. *And.te*

26. *And.te*

27. *And.te*

28. *And.te*

29. *And.te*

30. *And.te*

31. *And.te*

32. *And.te*

33. *And.te*

34. *And.te*

35. *And.te*

36. *And.te*

37. *And.te*

38. *And.te*

39. *And.te*

40. *And.te*

41. *And.te*

42. *And.te*

43. *And.te*

44. *And.te*

45. *And.te*

46. *And.te*

47. *And.te*

48. *And.te*

49. *And.te*

50. *And.te*

51. *And.te*

52. *And.te*

53. *And.te*

54. *And.te*

55. *And.te*

56. *And.te*

57. *And.te*

58. *And.te*

59. *And.te*

60. *And.te*

61. *And.te*

62. *And.te*

63. *And.te*

64. *And.te*

65. *And.te*

66. *And.te*

67. *And.te*

68. *And.te*

69. *And.te*

70. *And.te*

71. *And.te*

72. *And.te*

73. *And.te*

74. *And.te*

75. *And.te*

76. *And.te*

77. *And.te*

78. *And.te*

79. *And.te*

80. *And.te*

81. *And.te*

82. *And.te*

83. *And.te*

84. *And.te*

85. *And.te*

86. *And.te*

87. *And.te*

88. *And.te*

89. *And.te*

90. *And.te*

91. *And.te*

92. *And.te*

93. *And.te*

94. *And.te*

95. *And.te*

96. *And.te*

97. *And.te*

98. *And.te*

99. *And.te*

100. *And.te*

101. *And.te*

102. *And.te*

103. *And.te*

104. *And.te*

105. *And.te*

106. *And.te*

107. *And.te*

108. *And.te*

109. *And.te*

110. *And.te*

111. *And.te*

112. *And.te*

113. *And.te*

114. *And.te*

115. *And.te*

116. *And.te*

117. *And.te*

118. *And.te*

119. *And.te*

120. *And.te*

121. *And.te*

122. *And.te*

123. *And.te*

124. *And.te*

125. *And.te*

126. *And.te*

127. *And.te*

128. *And.te*

129. *And.te*

130. *And.te*

131. *And.te*

132. *And.te*

133. *And.te*

134. *And.te*

135. *And.te*

136. *And.te*

137. *And.te*

138. *And.te*

139. *And.te*

140. *And.te*

141. *And.te*

142. *And.te*

143. *And.te*

144. *And.te*

145. *And.te*

146. *And.te*

147. *And.te*

148. *And.te*

149. *And.te*

150. *And.te*

151. *And.te*

152. *And.te*

153. *And.te*

154. *And.te*

155. *And.te*

156. *And.te*

157. *And.te*

158. *And.te*

159. *And.te*

160. *And.te*

161. *And.te*

162. *And.te*

163. *And.te*

164. *And.te*

165. *And.te*

166. *And.te*

167. *And.te*

168. *And.te*

169. *And.te*

170. *And.te*

171. *And.te*

172. *And.te*

173. *And.te*

174. *And.te*

175. *And.te*

176. *And.te*

177. *And.te*

178. *And.te*

179. *And.te*

180. *And.te*

181. *And.te*

182. *And.te*

183. *And.te*

184. *And.te*

185. *And.te*

186. *And.te*

187. *And.te*

188. *And.te*

189. *And.te*

190. *And.te*

191. *And.te*

192. *And.te*

193. *And.te*

194. *And.te*

195. *And.te*

196. *And.te*

197. *And.te*

198. *And.te*

199. *And.te*

200. *And.te*

201. *And.te*

202. *And.te*

203. *And.te*

204. *And.te*

205. *And.te*

206. *And.te*

207. *And.te*

208. *And.te*

209. *And.te*

210. *And.te*

211. *And.te*

212. *And.te*

213. *And.te*

214. *And.te*

215. *And.te*

216. *And.te*

217. *And.te*

218. *And.te*

219. *And.te*

220. *And.te*

221. *And.te*

222. *And.te*

223. *And.te*

224. *And.te*

225. *And.te*

226. *And.te*

227. *And.te*

228. *And.te*

229. *And.te*

230. *And.te*

231. *And.te*

232. *And.te*

233. *And.te*

234. *And.te*

235. *And.te*

236. *And.te*

237. *And.te*

238. *And.te*

239. *And.te*

240. *And.te*

241. *And.te*

242. *And.te*

243. *And.te*

244.

II. CORDA
II. CORDE
II. STRING

4.

III. CORDA
III. CORDE
III. STRING

5.

IV. CORDA
IV. CORDE
IV. STRING



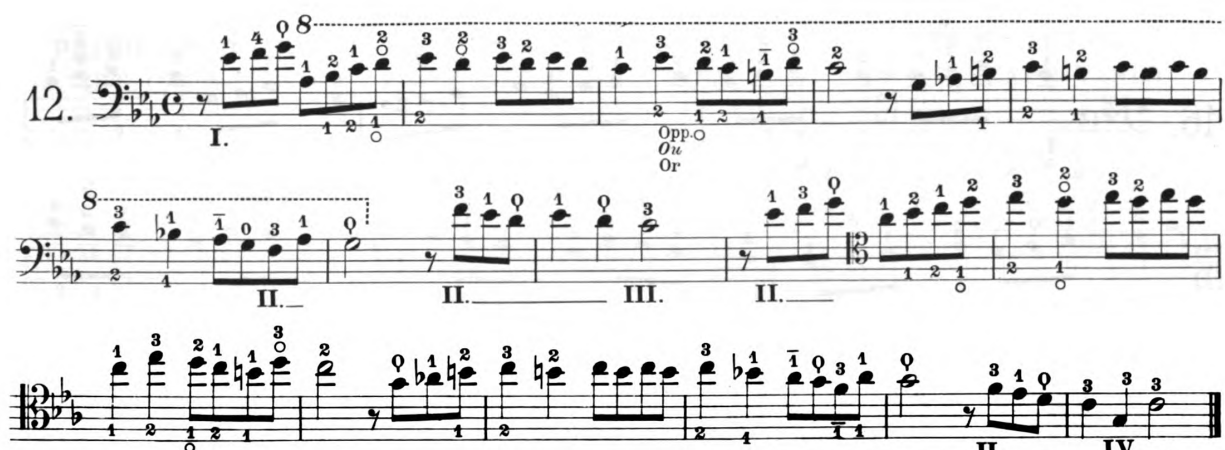
V. CORDA
V. CORDE
V. STRING

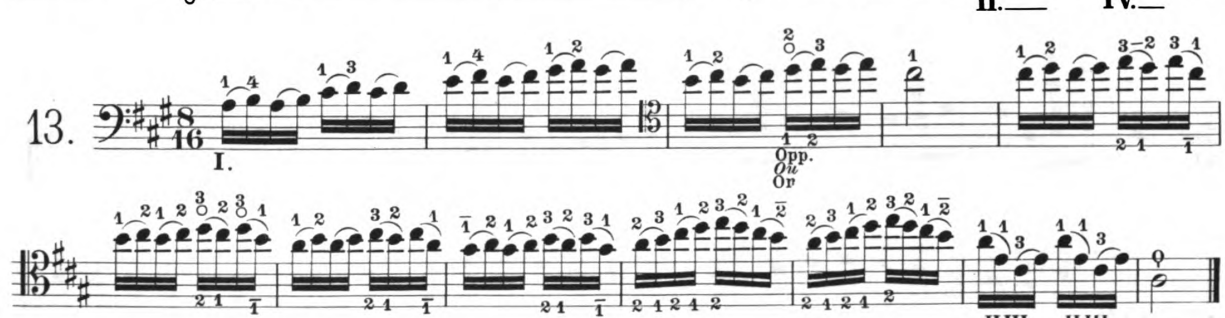


8. 

9. 

10. 

12. 

13. 

14. 

15. 

16. 

16.

17.

Da quanto sopra è praticato, risulta chiaro che si può arrivare al Sol (terza ottava della corda) senza bisogno del Capo-tasto, ma che esso, perciò, viene adoperato soltanto per facilitare l'esecuzione.

D'après ce qui est dit plus haut, il est évident que l'on peut atteindre le Sol (troisième octave de la corde) sans avoir besoin du Capo-tasto, mais qu'il est employé ici, seulement pour faciliter l'exécution.

From what is shown above, it is clear that you can reach G (third octave of the string) without any need of the Capo-tasto, but that it is, therefore, used only to facilitate the execution.

PRIMO SPOSTAMENTO
DEL CAPO-TASTO

PREMIER DÉPLACEMENT
DU „CAPO-TASTO”

FIRST SHIFT
OF THE CAPO-TASTO

I. CORDA
I. CORDE
I. STRING

II. CORDA
II. CORDE
II. STRING

III. CORDA
III. CORDE
III. STRING

IV. CORDA
IV. CORDE
IV. STRING

tirando la corda
en tirant la corde
pulling the string

poco usato
peu usité
rarely used

1. I. CORDA
I. CORDE
I. STRING

I. Opp.
Ou
Or

II. I.

8

Opp.
Ou
Or

Variante
Variante
Variant

ecc.
etc.

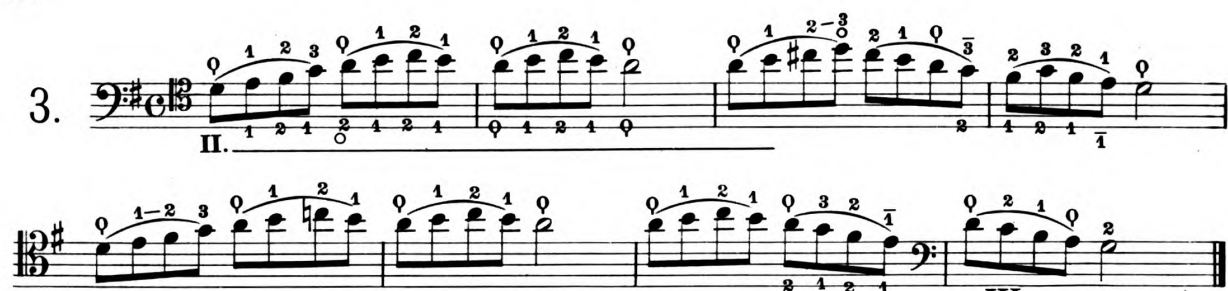
2. I. CORDA
I. CORDE
I. STRING

difficile tirando
difficile en tirant
difficult down-bowing

II. I.

Variante
Variante
Variant

ecc.
etc.

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

I. CORDA
I. CORDE
I. STRING

II. CORDA
II. CORDE
II. STRING

III. CORDA
III. CORDE
III. STRING

IV. CORDA
IV. CORDE
IV. STRING

V. CORDA
V. CORDE
V. STRING

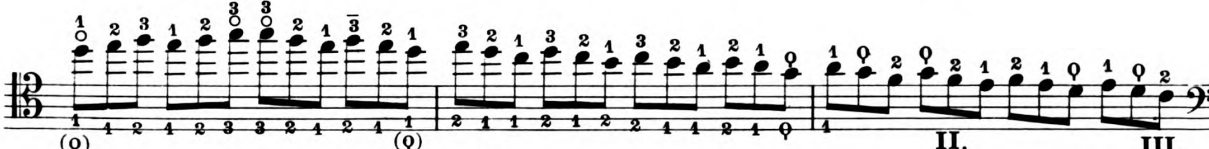
ESERCIZI
SULLA SCALA DI DO

EXERCICES
SUR LA GAMME DE DO

EXERCISES
ON THE C SCALE

1.  I.

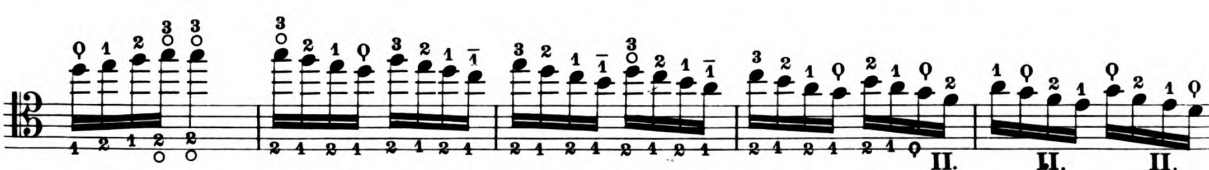
2.  I.

 (Q) II. III.

 II. III. IV. III. IV. V.

Varianti
Variantes
Variants  ecc. etc.

3.  I.

 II. III. II.

 III. III. III. 1 1 Q 2 3 Q

Varianti
Variantes
Variants  ecc. etc.

(*) Tutti questi esercizi, che dovrebbero essere eseguiti nei diversi toni, si possono terminare come sono stati incominciati, cioè ritornando alla 1^a corda.

(*) Tous ces exercices qui devraient être exécutés dans toutes les tonalités peuvent se terminer comme il ont commencé, c'est à dire en revenant à la 1^{re} corde.

(*) All these exercises which should be done in different keys, may be ended as they were begun, that is, coming back on the 1st string.

4.

Varianti
Variantes
Variants ecc. etc.

5.

Varianti
Variantes
Variants ecc. etc.

6.

Varianti
Variantes
Variants ecc. etc.

INTERVALLI

INTERVALLES

INTERVALS

27

DI TERZA
DE TIERCE
OF A THIRD

Opp.
Ou
Or

Oppure
Ou bien
Or else

Con arcate diverse
Coups d'archet differents
With different bowings

DI QUARTA
DE QUARTE
OF A FOURTH

Opp.
Ou
Or

DI QUINTA
DE QUINTE
OF A FIFTH

di sbalzo
en sautant
by a skip

meglio
meilleur
better

DI SESTA
DE SIXTE
OF A SIXTH

di sbalzo
en sautant
by a skip

meglio
meilleur
better

DI OTTAVA
DE OCTAVE
OF AN OCTAVE

Oppure a Capo-tasto
Ou bien, Capo-tasto
Or at the Capo-tasto

ESERCIZI CROMATICI
SULLA II. OTTAVA
DELLA CORDA

EXERCICES CHROMATIQUES
À LA 2^{me} OCTAVE
DE LA CORDE

CHROMATIC EXERCISES
ON THE 2nd OCTAVE
OF THE STRING

I. CORDA
I. CORDE
I. STRING

1. 

II. CORDA
II. CORDE
II. STRING



III. CORDA
III. CORDE
III. STRING





IV. CORDA
IV. CORDE
IV. STRING



I. CORDA
I. CORDE
I. STRING



Per quanto più facile, sarà da usarsi raramente, dato il numero dei suoi spostamenti.
Quoique plus facile, à employer rarement à cause de ses nombreux déplacements.
Although easier, to be rarely used on account of its many shifts.

II. CORDA
II. CORDE
II. STRING



come sopra
comme ci-devant
as above

III. CORDA
III. CORDE
III. STRING



come sopra
comme ci-devant
as above

IV. CORDA
IV. CORDE
IV. STRING



come sopra
comme ci-devant
as above

ESERCIZI CROMATICI
A PROGRESSIONE

EXERCICES CHROMATIQUES
À PROGRESSION

ADVANCING CHROMATIC
EXERCISES

I. CORDA
I. CORDE
I. STRING

a terzihe
en triolets
by triplets

3.

Con arcate diverse
Coups d'archet différents
With different bowings

II. CORDA
II. CORDE
II. STRING

Con arcate diverse
Coups d'archet différents
With different bowings

III. CORDA
III. CORDE
III. STRING

Con arcate diverse
Coups d'archet différents
With different bowings

IV. CORDA
IV. CORDE
IV. STRING

Con arcate diverse
Coups d'archet différents
With different bowings

I. CORDA
I. CORDE
I. STRING

5.

8-----

Opp. $\frac{0}{u}$
Or (1 2)

II. CORDA
II. CORDE
II. STRING

8-----

Opp. $\frac{0}{u}$
Or (1 2)

III. CORDA
III. CORDE
III. STRING

8-----

Opp. $\frac{0}{u}$
Or (1 2)

IV. CORDA
IV. CORDE
IV. STRING

8-----

Opp. $\frac{0}{u}$
Or (1 2)

I. CORDA
I. CORDE
I. STRING

6.

8

(1 2 3)

Opp. Or.

(1 2)

II. CORDA
II. CORDE
II. STRING

8

(1 2 3)

Opp. Or.

(1 2)

III. CORDA
III. CORDE
III. STRING

8

(1 2 3)

Opp. Or.

(1 2)

IV. CORDA
IV. CORDE
IV. STRING

8

(1 2 3)

Opp. Or.

(1 2)

I. CORDA
I. CORDE
I. STRING

7.

8.

8.

II. CORDA
II. CORDE
II. STRING

8.

8.

8.

III. CORDA
III. CORDE
III. STRING

8.

8.

8.

IV. CORDA
IV. CORDE
IV. STRING

8.

8.

8.

I. CORDA
I. CORDE
I. STRING

8. 

Opp. (1 2)
Ou (1 2)
Or (1 2)

Con arcate diverse
Coups d'archet différents
With different bowings

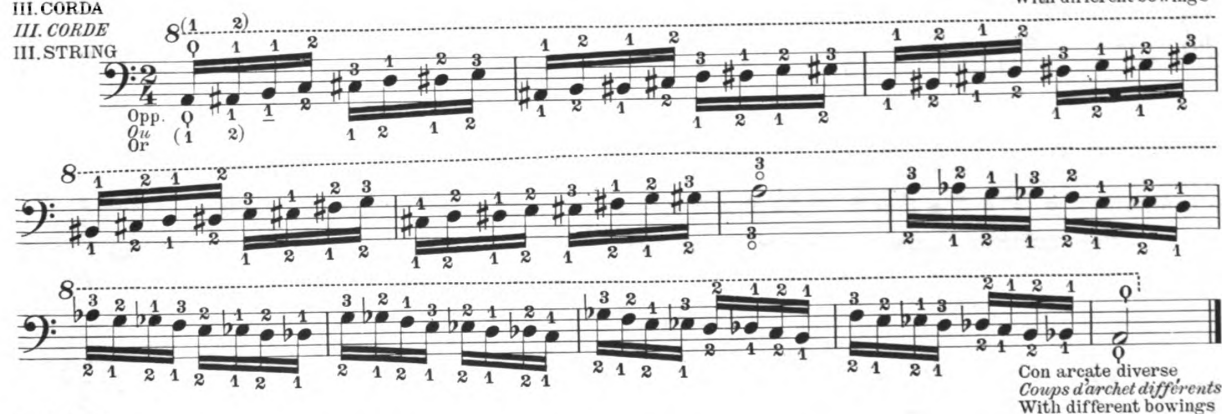
II. CORDA
II. CORDE
II. STRING

8. 

Opp. (1 2)
Ou (1 2)
Or (1 2)

Con arcate diverse
Coups d'archet différents
With different bowings

III. CORDA
III. CORDE
III. STRING

8. 

Opp. (1 2)
Ou (1 2)
Or (1 2)

Con arcate diverse
Coups d'archet différents
With different bowings

IV. CORDA
IV. CORDE
IV. STRING

8. 

Opp. (1 2)
Ou (1 2)
Or (1 2)

Con arcate diverse
Coups d'archet différents
With different bowings

**ESERCIZI PER SCIOGLIERE
LA MANO SINISTRA**
da eseguirsi come quelli
del I. Corso

**EXERCICES POUR DÉLIER
LA MAIN GAUCHE**
à exécuter comme ceux
du 1^{er} Cours

**EXERCISES FOR LIMBERING
THE LEFT HAND**
to be performed like those
of the 1st Course

I. CORDA
I. CORDE
I. STRING

1. 

II. CORDA
II. CORDE
II. STRING



III. CORDA
III. CORDE
III. STRING

III. CORDA
III. CORDE
III. STRING

(1 2) (3 2)

Opp. Or

IV. CORDA
IV. CORDE
IV. STRING

IV. CORDA
IV. CORDE
IV. STRING

(1 2) (3 2)

Opp. Or

I. CORDA
I. CORDE
I. STRING

2. 

o meglio
mieux encore
or better

II. CORDA
II. CORDE
II. STRING



o meglio
mieux encore
or better

III. CORDA
III. CORDE
III. STRING



o meglio
mieux encore
or better

IV. CORDA
IV. CORDE
IV. STRING



o meglio
mieux encore
or better

I. CORDA
I. CORDE
I. STRING

3. 

II. CORDA
II. CORDE
II. STRING



III. CORDA
III. CORDE
III. STRING



IV. CORDA
IV. CORDE
IV. STRING



I. CORDA
I. CORDE
I. STRING

4. 

Con arcate diverse
Coups d'archet différents
With different bowings

II. CORDA
II. CORDE
II. STRING



Con arcate diverse
Coups d'archet différents
With different bowings

III. CORDA
III. CORDE
III. STRING

Con arcate diverse
Coups d'archet différents
With different bowings

IV. CORDA
IV. CORDE
IV. STRING

Con arcate diverse
Coups d'archet différents
With different bowings

I. CORDA

I CORDE

I. CORDE
I. STRING

1. STAND
2. 0

5

$$0 \ 2 \ 1 \ 2 \ \bar{1} \ 2 \ 0 \ 2 \ 1 \ 2 \ \bar{1} \ 2$$

Opp. più facile
Ou bien plus facile
Or easier

8

8.

8.

Con arcate diverse
Coups d'archet différents
With different bowings

II. CORDA

II. CORDE

II. STRING

THE

0 2 1 2 1 2 0 2 1 2 1 2

Opp. più facile
Ou bien plus facile
Or easier

8

8-

8-

Con arcate diverse
Coups d'archet différents
With different bowings

III. CORDA

III. CORDE

III.STRING

0 2 1 2 1 2 0 2

Opp. più facile
Ou bien plus facile
Or easier

8-

8--

8--

Con arcate diverse
Coups d'archet différents
With different bowings

IV. CORDA
IV. CORDE
IV. STRING

Opp. più facile
Ou bien plus facile
Or easier

Con arcate diverse
Coups d'archet différents
With different bowings

I. CORDA
I. CORDE
I. STRING

6.

Opp- Ou bien- Or

II. CORDA
II. CORDE
II. STRING

Opp- Ou bien- Or

III. CORDA
III. CORDE
III. STRING

Opp- Ou bien- Or

IV. CORDA
IV. CORDE
IV. STRING

Opp- Ou bien- Or

MODO MAGGIORE
MAJEUR
MAJOR

MODO MINORE
MINEUR
MINOR

1. SOL
SOL
G
plus facile
plus facile
easier

2. LA $\flat$
LA $\flat$
A $\flat$
opp. 3
or

3. LA
LA
A

4. SI $\flat$
SI $\flat$
B $\flat$
plus facile
plus facile
easier

5. SI - omologo di DO $\flat$
SI - enharmonique de DO $\flat$
B - homologous of C $\flat$

6. DO
DO
C

7. DO $\sharp$ - omologo di RE $\flat$
DO $\sharp$ - enharmonique de RE $\flat$
C $\sharp$ - homologous of D $\flat$

8. RE
RE
D

9. MI $\flat$
MI $\flat$
E $\flat$

10. MI
MI
E

11. FA
FA
F
opp. 3
or

12. FA $\sharp$ - omologo di SOL $\flat$
FA $\sharp$ - enharmonique de SOL $\flat$
F $\sharp$ - homologous of G $\flat$

13. SOL
SOL
G

10. *MI*
MI
E

11. *FA*
FA
F

12. *FA* $\sharp$ o *SOL* $\flat$
FA $\sharp$ ou *SOL* $\flat$
F $\sharp$ or *G* $\flat$

13. *SOL*
SOL
G

14. *PASSANDO TUTTE LE CORDE*
EN PASSANT TOUTES LES CORDES
PASSING OVER ALL THE STRINGS

15. *SEMITONATO A OTTAVE RIUNITE*
CHROMATIQUES À OCTAVES RÉUNIES
SEMITONED IN UNITED OCTAVES

16. *SEMITONATO PER OTTAVE*
CHROMATIQUE PAR OCTAVES
SEMITONED FOR OCTAVES

difficile
difficult

ESERCIZIO IN TUTTI I TONI
FACENDO IL GIRO ARMONICO

EXERCICE DANS TOUS
LES TONS ET PAR ORDRE

EXERCISE IN ALL THE KEYS
MAKING THE HARMONIC ROUND

III. II. I.

III.

Varianti
Variantes
Variants

1. 8. 2. 3. 4. 5. 6. 7.

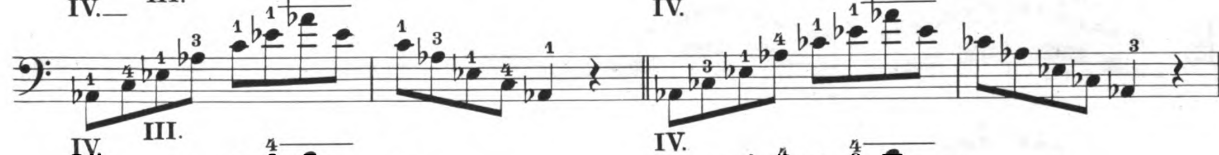
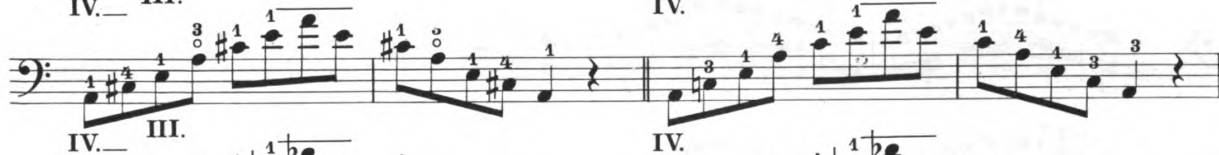
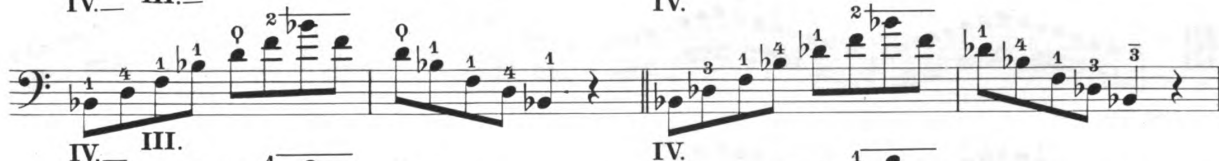
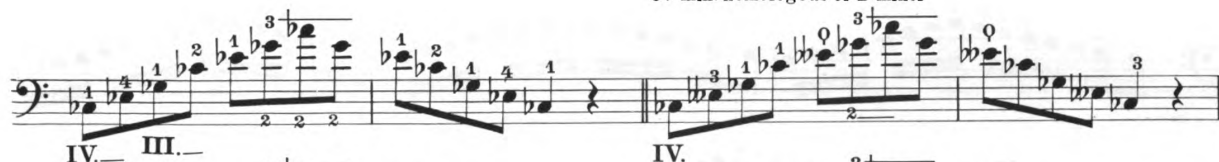
8. 9. 10. 11. 12. 13. 14.

15. 16. 17. 18. 19. 20. ecc.
etc.

a 8 Tremolo



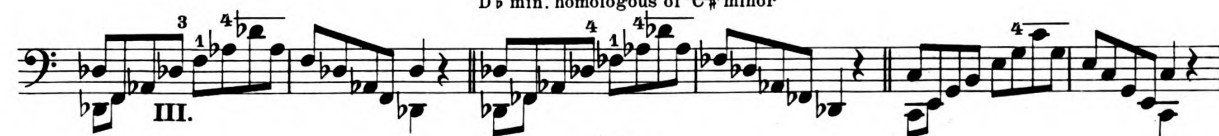
IV.
DO $\flat$ min. omologo di SI minore
DO $\flat$ min. enharmonique de SI mineur
C $\flat$ min. homologous of B minor



SOL $\flat$ min. omologo di FA $\sharp$ minore
SOL $\flat$ min. enharmonique de FA $\sharp$ mineur
G $\flat$ min. homologous of F $\sharp$ minor



RE $\flat$ min. omologo di DO $\sharp$ minore
RE $\flat$ min. enharmonique de DO $\sharp$ mineur
D $\flat$ min. homologous of C $\sharp$ minor



1. 

Varianti
Variantes
Variants

1.  ecc.
etc.

2.  ecc.
etc.

LO STESSO IN MODO MINORE
LE MÊME EN MINEUR
THE SAME IN MINOR

2. 

III. IV.

Oppure
Ou bien
Or  ecc.
etc.

così nelle tonalità diverse.
ainsi de suite dans tous les tons.
so in the different keys.

Seguito del IV. Corso Normale



Suite du IV.^e Cours Normal



Continuation of the IVth Normal Course



**20 ESERCIZI.
SULLE DIVERSE SCALE
IN FORMA DI STUDI**

20 EXERCICES EN FORME D'ÉTUDES SUR LES DIFFÉRENTES GAMMES

20 EXERCICES ON THE DIFFERENT SCALES IN THE FORM OF STUDIES

Moderato[illegible]

Con arcate diverse
Coups d'archet différents
Whit different bowings

Moderato

2.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. It is marked 'Moderato'. The score begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Trills are indicated by 'tr' and wavy lines. Fingerings are marked with numbers 1-4. The piece concludes with a final cadence on the 11th staff.

Moderato

3.

The musical score is written for a single melodic line. It begins in the bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Moderato'. The first staff contains the first three measures. The subsequent staves are in treble clef with a key signature of two sharps (D# and F#). The music is characterized by frequent trills and slurs, with fingerings indicated by numbers 1 through 4. The piece ends with a double bar line on the final staff.

Moderato

4.

5.



V.

6. *Moderato*

II.III. III.

7. *Moderato*

II. II. II. II.

Moderato

8.

IV. III. II. III. I.

II. II. I. II. III.

II. I. II. I.

I.

Oppure incominciando coll' arco in su V
Ou bien en commençant en poussant V
Or else beginning with the bow up V

Moderato

9.

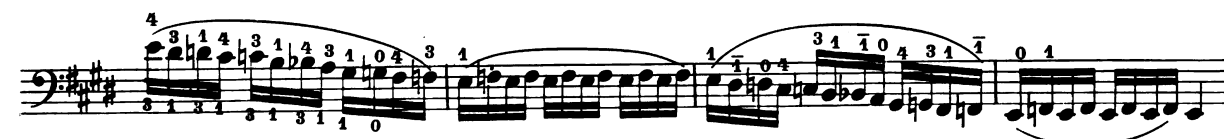
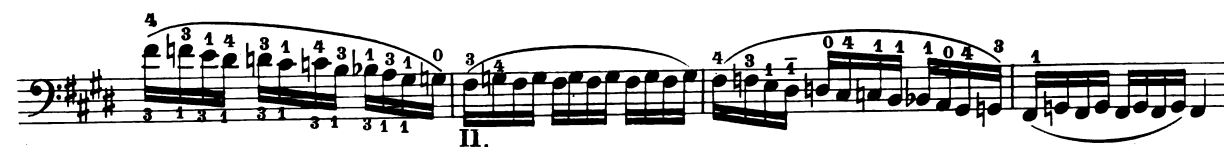
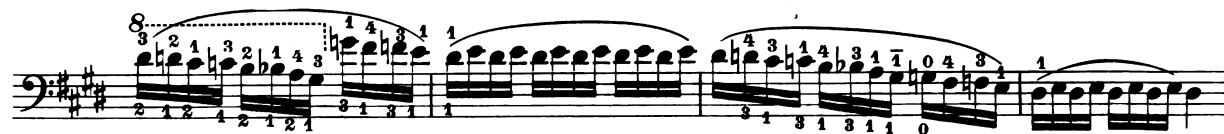
1.

II.

I.

II.

II.



Moderato

10. 

II. I.

II. I.

I. II. I.

II.

DO # maggiore omologo di RE b maggiore
 DO # majeur enharmonique de RE b majeur
 C # major homologous of D b major



II.

II.

III. II. II.

11. **Moderato**

I. I.

II. I.

DO ♭ maggiore omologo di SI maggiore
 DO ♭ majeur enharmonique de SI majeur
 C ♭ major homologous of B major

II. I.

II. I.

II.

Moderato

12.

FA# maggiore omologo di SOL♭ maggiore
Fa# majeur enharmonique de SOL♭ majeur
 F# major homologous of G♭ major

opp. I. ou or ecc. etc.

Moderato

13.

II.

II. I.

15.

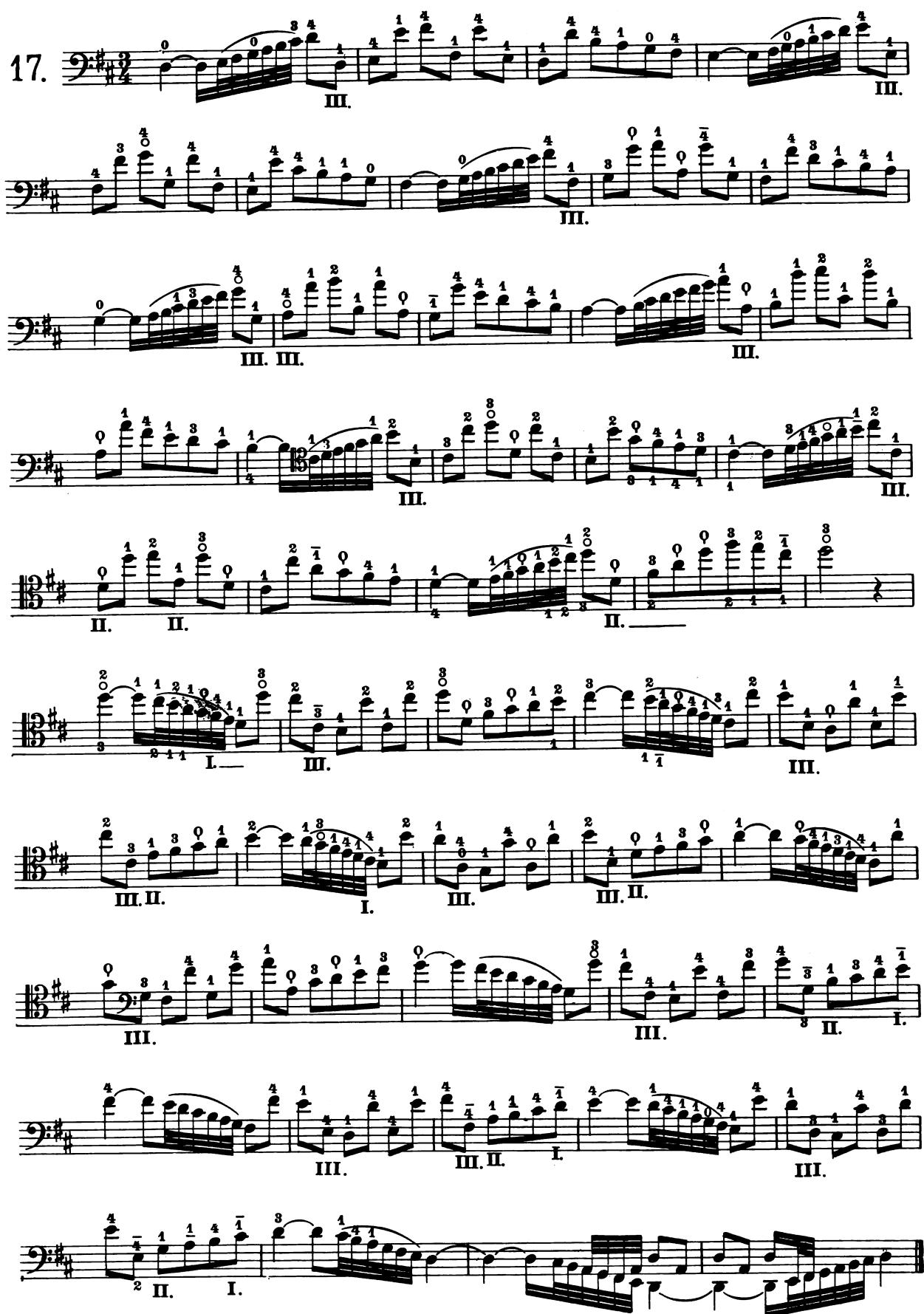
II.

I.

II.

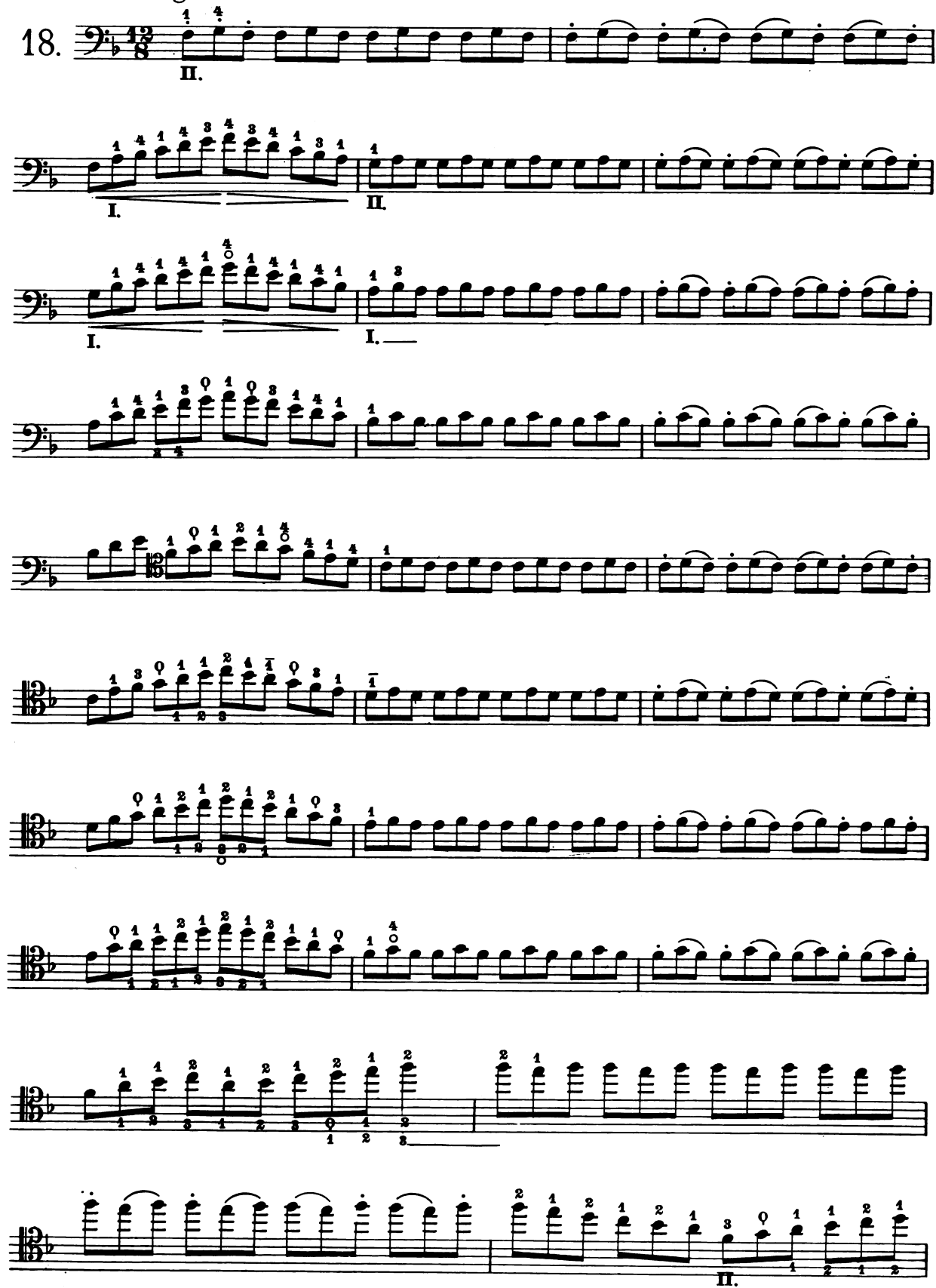
16.

The musical score consists of 12 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense with sixteenth and thirty-second notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. Natural harmonics are marked with a '0' and a circle. The piece includes several measures with complex rhythmic patterns and some measures with natural harmonics. The notation ends with a final cadence on the last staff.

17. 

The musical score for exercise 17 consists of ten staves. The first staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 0) and articulations (accents, slurs). The subsequent staves continue the piece, alternating between bass and treble clefs. The notation includes complex fingerings, slurs, and articulations throughout. The piece concludes with a final staff in bass clef.

Allegro

18. 

The musical score consists of ten staves of music in 12/8 time. The notation includes various fingerings (1-4), slurs, and articulations (accents, staccato). The piece is marked with first (I.) and second (II.) endings throughout.

Staff 1: Fingerings 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Slurs over groups of four notes.

Staff 2: Fingerings 2, 1, 2, 1, 1, 0, 1, 2, 0, 1, 2, 1. Slurs over groups of four notes. Marked II.

Staff 3: Slurs over groups of four notes. Marked II.

Staff 4: Fingerings 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Slurs over groups of four notes.

Staff 5: Fingerings 2, 1, 1, 0, 3, 1, 2, 1, 4, 1, 4, 0, 1. Slurs over groups of four notes. Marked I. and II. with "opp. or" above.

Staff 6: Slurs over groups of four notes. Marked II. and I.

Staff 7: Fingerings 1, 0, 3, 1, 4, 1, 1, 4, 4, 1, 4, 0, 1. Slurs over groups of four notes. Marked I. and II.

Staff 8: Slurs over groups of four notes. Marked II.

Staff 9: Fingerings 3, 4, 0, 2, 1, 4, 1. Slurs over groups of four notes.

Staff 10: Bass clef. Notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

19.
 This musical exercise consists of ten staves of music in bass clef, with a key signature of one flat (B-flat). The notation includes numerous trills, indicated by the word "trill" and a wavy line, and various fingerings, indicated by numbers 1 through 4. The exercise is divided into sections labeled I, II, and III.

 Staff 1: Starts with a trill on G2, followed by a series of eighth notes. Section III is marked below the staff.

 Staff 2: Continues the sequence of eighth notes and trills. Section II is marked below the staff.

 Staff 3: Features more complex trills and fingerings. Section II is marked below the staff.

 Staff 4: Continues the pattern with various trills and fingerings. Section I is marked below the staff.

 Staff 5: Includes trills and fingerings. Section II is marked below the staff.

 Staff 6: Continues the sequence. Section I is marked below the staff.

 Staff 7: Features trills and fingerings. Section II is marked below the staff.

 Staff 8: Includes trills and fingerings. Section II is marked below the staff.

 Staff 9: Continues the pattern. Section I is marked below the staff.

 Staff 10: Ends with trills and fingerings. Section II is marked below the staff.

71

II.

II.

II.

II.

II. III.

III.

II. I. IV.

II.

IV.

II. IV. II.



II.



II. III.

ecc.
etc.

Spostamento del Capo-tasto,
necessario per arrivare alla
terza ottava della corda.

*Déplacement du „Capo-tasto,”
nécessaire pour arriver à la
3^{me} octave de la corde.*

Shifting of the Capo-tasto,
necessary for reaching the
third octave of the string.



III. CORDA
III. CORDE
III. STRING

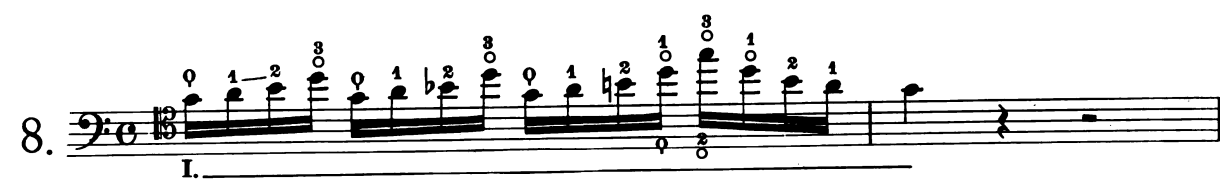
5. 

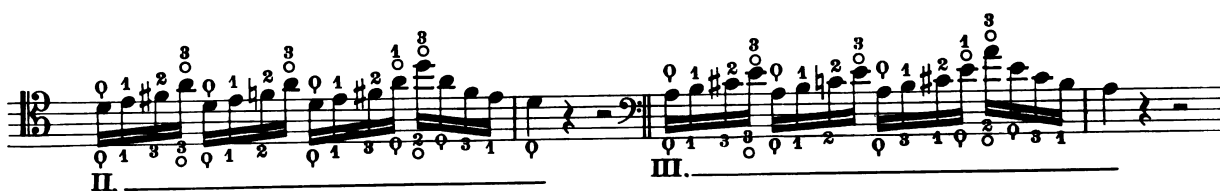
IV. CORDA
IV. CORDE
IV. STRING

6. 

V. CORDA
V. CORDE
V. STRING

7. 

8. 

II. 

III. 

Lento

9. 

III. 

MODO MAGGIORE
MAJEUR
MAJOR

MODO MINORE
MINEUR
MINOR

1. SOL
SOL
G

2. LA b
LA b
A b

3. LA
LA
A

4. SI b
SI b
B b

5. SI
SI
B

6. DO
DO
C

difficile
difficult

più difficile
plus difficile
more difficult

pericoloso
dangereux
dangerous

SCALE CROMATICHE
PER LA II. E III. OTTAVA
DELLA CORDA

GAMMES CHROMATIQUES
POUR LA II. ET III. OCTAVE
DE LA CORDE

CHROMATIC SCALES
FOR THE II. AND III. OCTAVE
OF THE STRING

1. SOL
SOL
G

2. SOL #
SOL #
G #

3. LA
LA
A

4. SI b
SI b
B b

5. DO b
DO b
C b

6. DO
DO
C

più facile - plus facile - easier

opp.
ou
or

ecc.
etc.

SCALE
SOPRA UNA SOLA CORDA

GAMMES
SUR UNE SEULE CORDE

SCALES
ON A SINGLE STRING

77

MODO MAGGIORE
MAJEUR
MAJOR

MODO MINORE
MINEUR
MINOR

1. *opp. or* I.

2. II.

3. III.

4. IV.

5. V.

SCALE CROMATICHE
SOPRA UNA SOLA CORDA

GAMMES CHROMATIQUES
SUR UNE SEULE CORDE

CHROMATIC SCALES
ON A SINGLE STRING

1. *più facile
plus facile
easier* I.

2. II.

3. III.

4. IV.

5. V.

MADRIGALE

CONTRABBASSO
(effetto reale)
(effet réel)
(real effect)

PIANOFORTE

Andantino mosso
SORDINA
Con semplicità e passione

p

Andantino mosso
p

cresc.

cresc.

tratt. *pp* *a tempo*

tratt. *dimin.* *pp* *a tempo*

cresc.

First system of musical notation. The bass staff features a melodic line with slurs and a fermata, marked *tratt:...*. The piano accompaniment in the grand staff consists of eighth-note chords, also marked *tratt:...*.

Second system of musical notation. The bass staff begins with a *mf* dynamic and a *movendo* marking, followed by a *pe rall.* marking. The piano accompaniment starts with a *colla parte* marking and a *mf* dynamic, then transitions to a *p* dynamic.

Third system of musical notation. The bass staff includes a *mf* dynamic and a *movendo* marking, followed by a *tratt:.....a tempo* marking. The piano accompaniment also features a *mf* dynamic and a *tratt:.....a tempo* marking.

Fourth system of musical notation. The first ending (1.) is marked *dimin.* in both the bass and piano staves. The piano staff includes a complex sixteenth-note passage in the right hand.

Fifth system of musical notation. The second ending (2.) is marked *morendo.....* in both the bass and piano staves, indicating a gradual decrescendo.

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