

BILLÈ

NUOVO METODO

PER CONTRABBASSO

Parte II

V Corso pratico

NOUVELLE MÉTHODE
de Contrebasse
II Partie
V. Cours pratique

NEW METHOD
for Double-Bass
II Part
V. Practical course

NEUE KONTRABASS-SCHULE
V. Fünfter praktischer Kursus

NUEVO MÉTODO
para Contrabajo
II Parte
V. Curso práctico

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PARTE PRIMA

E.R. 261 Vol. 1. — I. Corso Teorico-Pratico
E.R. 262 Vol. 2. — II. Corso Pratico
E.R. 263 Vol. 3. — III. Corso Pratico
E.R. 264 Vol. 4. — IV. Corso Complementare

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E.R. 303 Vol. 5. — IV. Corso Normale
E.R. 304 Vol. 6. — V. Corso Pratico
E.R. 305 Vol. 7. — IV. Corso Pratico
Studi di Concerto

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Isaia Billè

NUOVO METODO

per
Contrabbasso a 4 e 5 corde

SECONDA PARTE V. Corso Pratico

NOUVELLE MÉTHODE

pour la
Contrebasse à 4 et 5 cordes

DEUXIÈME PARTIE V. Cours Pratique

NEW METHOD

for
Double-bass w. 4 & 5 strings

SECOND PART V. Practical Course



DO MAGGIORE

DO MAJEUR

C MAJOR

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE



SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE



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E.R. 304

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This page contains ten systems of musical notation for guitar, likely for a piece in D major or D minor. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The music is characterized by complex fingerings, often indicated by numbers 1-4 above the notes, and frequent use of trills (tr) and slurs. The notation includes various articulation marks such as accents, staccato (stacc), and slurs. The piece concludes with a double bar line and a final chord.

LA MINORE

LA MINEUR

A MINOR

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE



SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE



Moderato

scherzoso

2.



difficile
difficile
difficile

FA MAGGIORE

FA MAJEUR

F MAJOR

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE



SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE



Moderato





SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE

Opp.
Ou bien
Or else

SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

Moderato

4.

Varianti
Variantes
Variants

1. 2. 3. 4. ecc. etc.

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE

SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE

5. Moderato

This page contains musical notation for a piece in D major, featuring multiple staves with complex rhythmic patterns and fingerings. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a *rit.* (ritardando) and *a tempo* marking.

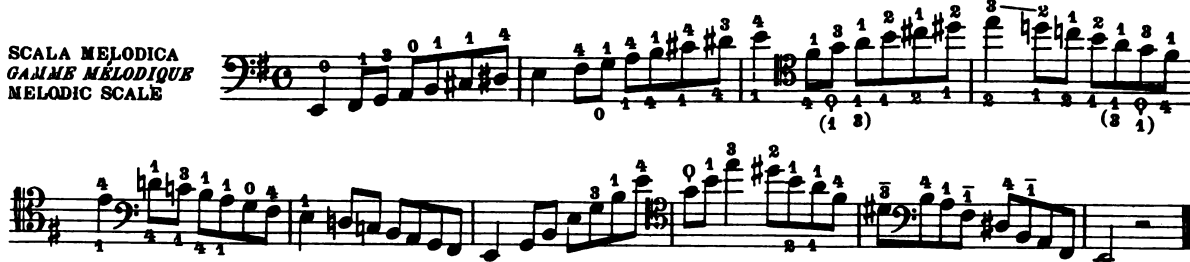
The notation is organized into several systems, each containing multiple staves. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The piece concludes with a *rit.* (ritardando) and *a tempo* marking.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a *rit.* (ritardando) and *a tempo* marking.

MI MINORE

MI MINEUR

E MINOR

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALESCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

Op. 1
Ou bien
Or

I. II.

II. II. II.

II.

I. II.

II.

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

III.

saltellato
sautillé
balzato

II. normale II. I.

III.

II. I. II. I.

1. 2. 3. 4. 5. 6. 7. 8. ^{nv}

Variante
Variantes
Variants

SI ♭ MAGGIORE

SI ♭ MAJEUR

B ♭ MAJOR

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE



SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE



Moderato



IV.

II.

II.III.

II.

I.

II.

II.I.

1. 2. 3. 4. 5. 6.

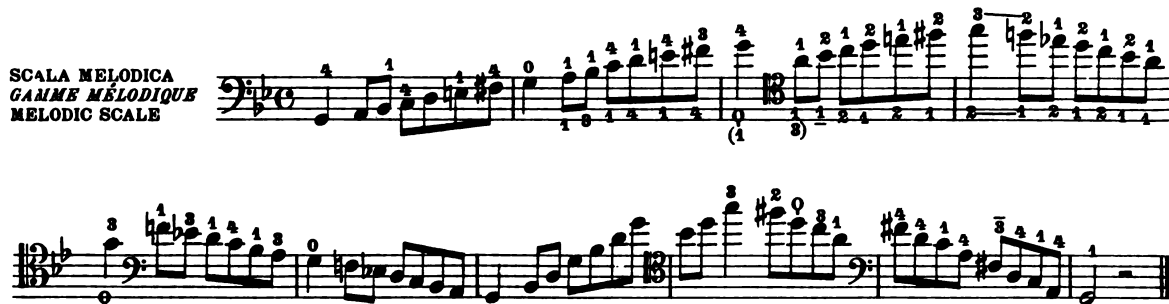
Varianti
Variantes
Variantes

etc. etc.

SOL MINORE

SOL MINEUR

G MINOR

SCALA MELODICA
GAIME MÉLODIQUE
MELODIC SCALESCALA ARMONICA
GAIME HARMONIQUE
HARMONIC SCALE

The main musical score consists of ten staves of music in bass clef with a key signature of one flat (B-flat). The notation includes numerous slurs, ties, and fingerings (numbers 1-4). Some staves have repeat signs and first/second endings (I., II.).

Staff 1: Fingerings: 3 2 1 2 1 0, 3 2 1 2 1 0, 3 2 1 3 2 1, 3 2 1 3 2 1, 3 2 1 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Staff 2: Fingerings: 3 2 1 3 2 1, 3 2 1 3 2 1, 3 2 1 3 2 1, 3 2 1 3 2 1, 3 2 1 3 2 1, 3 2 1 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Staff 3: Fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Staff 4: Fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Staff 5: Fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Staff 6: Fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Staff 7: Fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Staff 8: Fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Staff 9: Fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Staff 10: Fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. Articulations: 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2, 2 1 2.

Varianti
Variantes
Variants

1. ecc. etc.

2. ecc. etc.

3. ecc. etc.

4. ecc. etc.

5. ecc. etc.

6. ecc. etc.

7. ecc. etc.

8. ecc. etc.

This image shows a page of musical notation for a piece in G major. The notation is written on a single staff, likely a bass staff, and includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into sections labeled I., II., and III. The key signature has one sharp (F#), and the time signature is 4/4. The notation is complex, with many slurs and ties, indicating a fast and technically demanding piece.

PIZZ. col pollice della mano sinistra.
PIZZ. avec le *pouce* de la *main gauche*.
PIZZ. with the thumb of the left hand.

EXERCISE NO. 10.

SING-A-PIZZ., avec le pouce de la main gauche
 PIZZ., with the thumb of the left hand.

Varianti
Invariants
Variants

1. ecc. etc.

2. ecc. etc.

3. ecc. etc.

4. ecc. etc.

5. ecc. etc.

6. ecc. etc.

SI MINORESI *MINEUR*

B MINOR

SCALA MELODICA
GAMME MELODIQUE
MELODIC SCALE

SCALA MELODICA
GAMME MELODIQUE
MELODIC SCALE

The image displays a musical score for a melodic scale in D major. The title 'SCALA MELODICA' is followed by its French and Italian equivalents. The score is written on two systems of staves. The first system uses a bass clef for the left hand and a treble clef for the right hand. The second system uses a bass clef for both hands. Fingerings are indicated by numbers 1-4 above or below notes. The scale is presented in two directions: ascending and descending. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be common time (C).

SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

The image displays the Harmonic Scale in D major, consisting of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has two sharps (F# and C#). The scale is written in a continuous line with various fingering numbers (1-4) and accents. The ascending line starts on D4 and ends on D5, while the descending line starts on D5 and ends on D4. The notation includes natural signs for the F and C notes in the descending line to indicate the correct pitch.

Mosso

10. Mosso

II. I.

I.

II.

trm

trm

trm

II. II

This page contains ten staves of musical notation for a bassoon part. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings, along with technical markings like 'III.', 'II.', and 'trm'. The music is written in a single system, with each staff representing a measure or a group of measures. The notation is complex, with many notes and fingerings, indicating a challenging piece of music.

MIb MAGGIOREMI $\flat$ MAJEUR***E♭* MAJOR**

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE

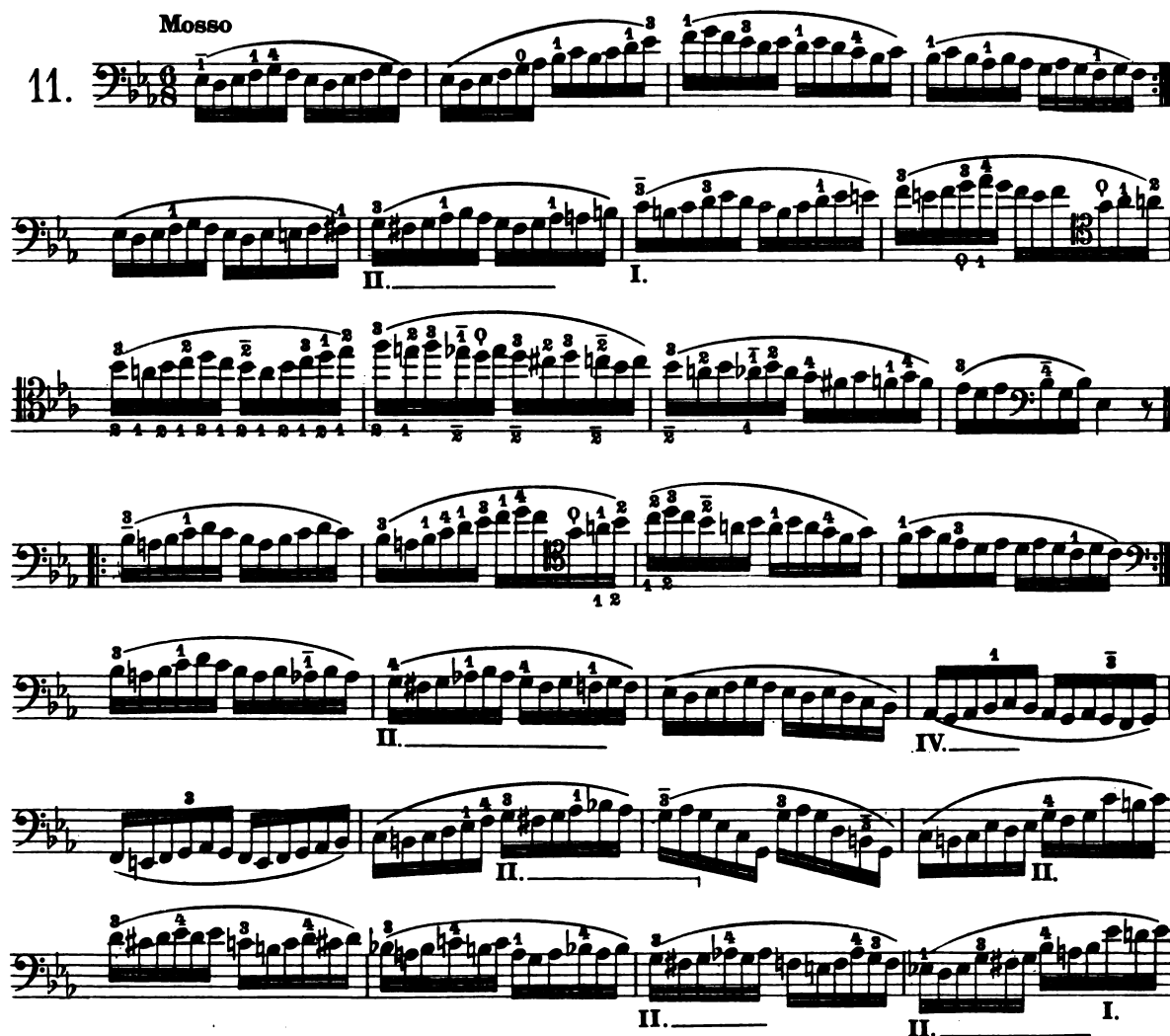


SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE



Mosso

11.



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

II. II.

II.

II. I.

I.

II. I. II. I.

II. I.

a terzine
en triolets
by triplets

1. 2. 3.

4. 5. 6.

Varianti
Variations
ecc.
etc.

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

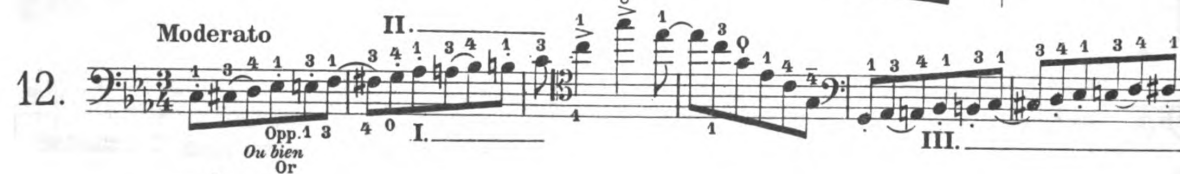
3 3 3 3

3 3 3 3

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE



SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE



This page contains ten staves of musical notation in 13/8 time, featuring a key signature of two flats (B-flat and E-flat). The notation includes various fingerings (1-4), slurs, and articulations (accents, staccato marks). The staves are labeled with Roman numerals I, II, and III, indicating different sections or measures. The music is written in a single system, with each staff representing a different voice or instrument. The notation is complex, with many beamed notes and slurs, suggesting a fast and technically demanding piece.

Staff 1: 13/8 time, key signature of two flats. Starts with a triplet of eighth notes. Labeled II.

Staff 2: Labeled II., I., and III.

Staff 3: Labeled I., II., III., II., and II.

Staff 4: Labeled III., II., and III.

Staff 5: Labeled II. and III.

Staff 6: Labeled III., III., III., II., I., and III.

Staff 7: Labeled II. and III.

Staff 8: Labeled II.

Staff 9: Labeled V.

Staff 10: Labeled V.

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE



SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE



111

FA# MINORE

FA# MINEUR

F# MINOR

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE



SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE



Andante (in due)



rull:.....

Allegro

II. — 1 3 1 3

II.

II. —

II. —

II. — 1 3 1 3

I. —

II. —

II. —

II. —

II. —

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE



SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE



I.

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

I.

II.

III.

III.

IV.

The page contains 14 numbered variations of a musical piece, primarily written in bass clef. The notation includes various fingerings (1-4), slurs, and dynamic markings. The variations are as follows:

- 1.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 2.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 3.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 4.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 5.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 6.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 7.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 8.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 9.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 10.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 11.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 12.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 13.** Bass clef, starting with a quarter note and a triplet of eighth notes.
- 14.** Bass clef, starting with a quarter note and a triplet of eighth notes, ending with "ecc. etc." and "tremolo".

Below the variations, the text "Varianti Variantes Variants" is printed.

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE



SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE



And^{te} mosso (*quasi barcarola*)

17.



portato	carried
<i>porté</i>	

armonico
harmonique
harmonic
sfiorando la corda
en effleurant la corde
grazing the string

a tempo All° scherzoso



The musical score is written in D major (two sharps) and 4/4 time. It consists of ten systems of staves. The first five systems are in bass clef, and the last five are in treble clef. The notation is highly technical, featuring many sixteenth and thirty-second notes, as well as complex fingerings indicated by numbers 1-4. Rehearsal marks I, II, III, and IV are placed throughout the score. The piece concludes with a double bar line and a final chord.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked *tratt.* and *a tempo*.

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE



SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE



indice dietro al pollice
index derrière le pouce
forefinger behind the thumb



37

I. I. II. III.

II. I.

II.

III.II. III.

II. II. III.II. III.

II. II.

Varianti
Variantes
Variants

1. 2.

difficile
difficile
difficult

ecc.
etc.

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE



SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE



19. *Mosso* *simili*

Opp. Ou bien Or

II. II. I. II.

II. I.

II.

II.

omologo
enharmonique
homologous

III.

II

II. II. II. II.

omologo
enharmonique
homologous

omologo
enharmonique
homologous

III. II.

III.

II.

I. II.

1. 2. 3.

Varianti
Variants

etc.

SI ♭ MINORE

SI $\flat$ *MINEUR***B $\flat$ MINOR**

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE

I.

SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

The image shows the musical notation for the Harmonic Scale in B-flat major. It consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has two flats (B-flat and E-flat). The scale is written in a single line across both staves. The ascending scale starts on B-flat and goes up to B-flat, and the descending scale goes down from B-flat to B-flat. Fingering numbers are provided for each note. The notation includes slurs and ties to indicate the flow of the scale.

Allegretto

20. *Alliegretto*

oppure a digitazione semplice
ou bien avec doigté simple
or else with simple fingering

II. I.

omologo
enharmonique
homologous

II. I.

II. II. I. II.

II. I. III.

II. II.

II. III. III. II.

III.

omologo
enharmonique
homologous

omologo
enharmonique
homologous

III.

II.

III.

II.

Varianti
Variantes
Variants

1. 2. 3. 4.

5. 6. 7. 8. 9.

10. 11. 12.

anche picchettato
ausser „staccato“
also „picchettato“

This page contains a series of musical exercises, primarily in the bass clef, with some in the treble clef. The exercises are labeled with Roman numerals:

- Exercise I:** Features a sequence of eighth and sixteenth notes with various fingerings.
- Exercise II:** Includes a section labeled "omologo enharmonique homologos" and features complex rhythmic patterns with triplets and sixteenth notes.
- Exercise III:** Consists of a series of eighth notes with specific fingerings.
- Exercise IV:** Features a sequence of eighth notes with various fingerings.
- Exercise V:** Includes a section labeled "V." and features complex rhythmic patterns with triplets and sixteenth notes.

The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and fingerings. Some exercises are marked with "II.", "III.", or "IV." indicating different parts or variations.

SOL # MINORE
(omologo di *La b* minore)

SOL♯ MINEUR
(*enharmonique de Lab mineur*)

G# MINOR
(homologous of A $\flat$ minor)

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE

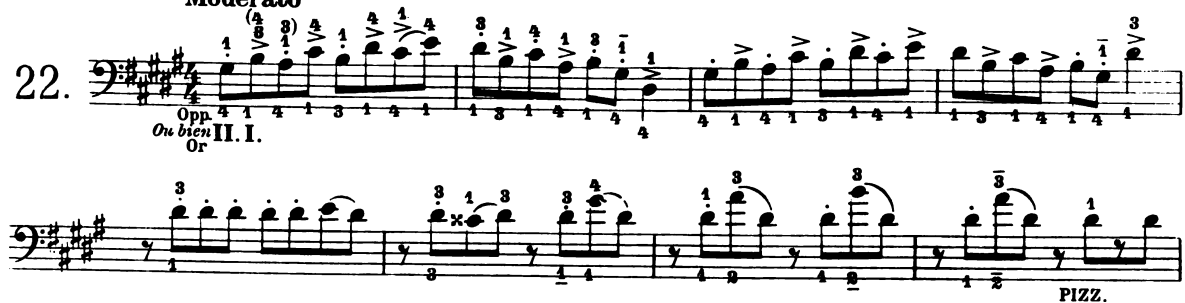


SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

**Moderato**

22.

Opp. ⁴ ¹
Ou bien II. I.
Or



simili

ARCO

PIZZ.

scala tonale
gamme tonale
tonal scale

II. _____ I

tonale
tonale
tonal

tonale
tonale
tonal

omologo
enharmonique
homologous

II.

PIZZ.

ARCO

II.

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

tonale
tonale
tonal

II.

III.

V.

IV.

II. II. I. Opp. Or

omologo enharmonique homologous

II. I. I.

I.

Opp. Or

Opp. Or

Opp. Or

1. 2. 3. 4.

Varianti
Variantes
Variants

ecc.
etc.

Mi $\flat$ MINORE
(omologo di *Re* $\sharp$ minore)

Mi $\flat$ MINEUR
(*enharmonique de Ré* $\sharp$ mineur)

E $\flat$ MINOR
(homologous of *D* $\sharp$ minor)

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE



SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE



Molto moderato



omologo
enharmonique
homologous

The musical score consists of ten staves of music. The first three staves are in the key of F# (three sharps). The fourth staff begins a new section, marked 'II.', and changes the key signature to two flats (Bb, Eb). The notation is highly technical, with numerous slurs, ties, and specific fingering instructions (1, 2, 3, 4) written above the notes. The score is organized into two main parts, I and II, each containing several variations. The final staff concludes with a double bar line and a fermata.

Varianti
Variantes
Variant-

1. ecc. etc.

2. ecc. etc.

FA # MAGGIORE
(omologo di Sol b maggiore)

FA # MAJEUR
(*enharmonique de Sol b majeur*)

F # MAJOR
(homologous of G b major)

SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE

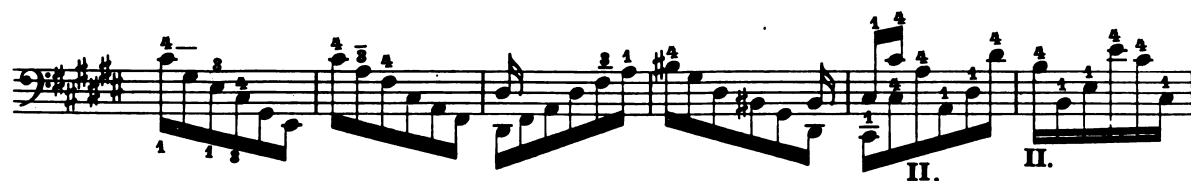
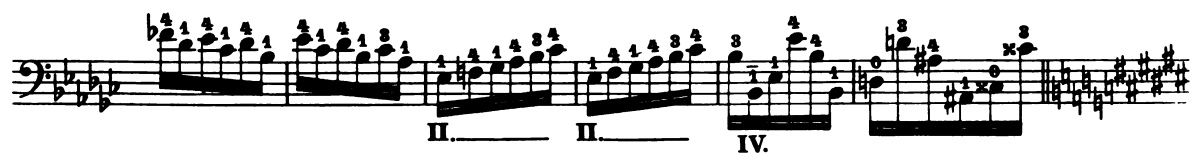


SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE





omologo
enharmonique
homologous



Variante
Variante
Variant

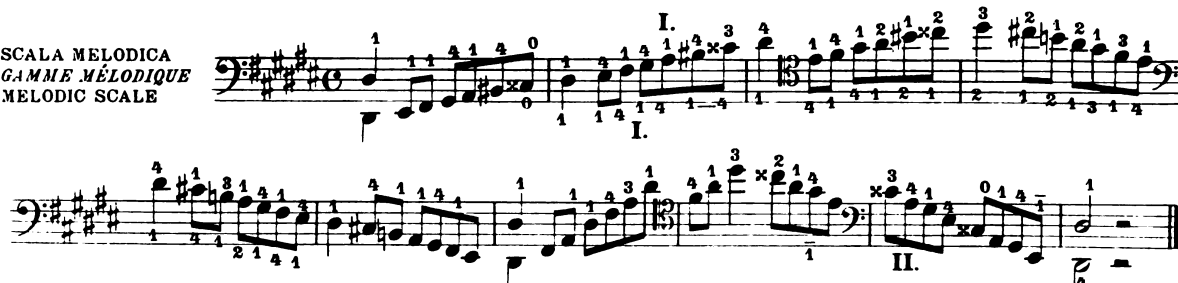


RE# MINORE
(omologo di *Mib* minore)

RÉ# MINEUR
(*enharmonique de Mib mineur*)

D# MINOR
(homologous of *Eb* minor)

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE



SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE



FUGA A DUE PARTI

FUGUE À DEUX PARTIES

FUGUE OF TWO PARTS

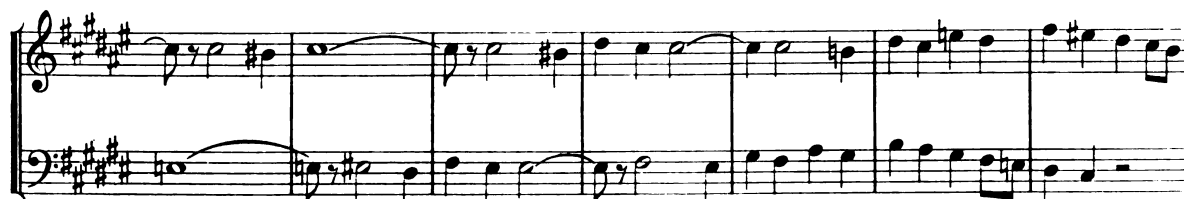
VIOLINO o Maestro, col Contrabbasso, all'ottava sotto dell'effetto reale.
VIOLON ou le Professeur, avec la Contrebasse à l'octave au-dessous de l'effet réel.
 VIOLIN or Master, with the Double - bass, at an octave below the real effect.

Alla breve

26.

CONTRABBASSO, Scolaro.
 CONTREBASSE, Elève.
 DOUBLE - BASS, Pupil.

The notation shows four systems of staves. Each system has a Violin staff (treble clef) and a Double Bass staff (bass clef). The key signature has three sharps (F#, C#, G#). The time signature is Alla breve.







SCALA DIATONICA
GAMME DIATONIQUE
DIATONIC SCALE

The image shows the Diatonic Scale in C major on a grand staff. The left hand (bass clef) plays the ascending scale: C4 (1), D4 (1), E4 (2), F4 (3), G4 (4), A4 (1), B4 (2), C5 (3). The right hand (treble clef) plays the descending scale: C5 (1), B4 (2), A4 (3), G4 (4), F4 (3), E4 (2), D4 (1), C4 (1). The scale is marked with a '1' at the beginning and an 'I.' at the end.

II.

SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE

The image shows two staves of musical notation for a chromatic scale exercise. The top staff is in treble clef with a key signature of two flats (B-flat major). It contains two measures of music. The first measure starts on B-flat and ascends chromatically to D, with fingerings 2, 1, 4, 1, 3, 1, 4, 1 and articulations 1, 2, 4, 1, 4, 1, 4, 1. The second measure starts on D and ascends chromatically to F, with fingerings 1, 4, 1, 4, 1, 4, 1, 4, 1 and articulations 1, 4, 1, 4, 1, 4, 1, 4, 1. The bottom staff is in bass clef with the same key signature. It contains two measures of music. The first measure starts on B-flat and descends chromatically to G, with fingerings 1, 4, 1, 4, 1, 4, 1, 4, 1 and articulations 1, 4, 1, 4, 1, 4, 1, 4, 1. The second measure starts on G and descends chromatically to E-flat, with fingerings 1, 3, 1, 4, 1, 3, 1, 4, 1 and articulations 1, 3, 1, 4, 1, 3, 1, 4, 1. The exercise is labeled 'II.' and 'SCALA CROMATICA / GAMME CHROMATIQUE / CHROMATIC SCALE'.

27. **Moderato**

II. I.

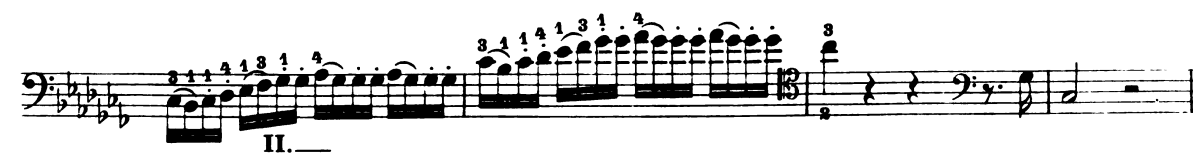
The bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with various fingerings indicated by numbers 1 through 4 above the notes. The piece concludes with a double bar line.

The bass line of 'The Rose Tree' is written in a single staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The piece concludes with a final double bar line.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a final cadence.



III. II.



LA $\flat$ MINORE
(omologo di Sol $\sharp$ minore)

LA $\flat$ MINEUR
(enharmonique de Sol $\sharp$ mineur)

A♭ MINOR
(homologous of $G\sharp$ minor)

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE



SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

**Moderato**

28.



II. *onologo*
enharmonique
homologous

Varianti
Variantes
Variante

1. *eco.* *etc.* 2. *eco.* *etc.* 3. *eco.* *etc.*

4. *eco.* *etc.* 5. *eco.* *etc.* 6. *eco.* *etc.* 7. *eco.* *etc.*

SCALA DIATONICA
GAUME DIATONIQUE
DIATONIC SCALE

The musical notation shows the diatonic scale in G major, spanning two octaves. The treble staff begins with a G4 and ends with a G6, while the bass staff begins with a G2 and ends with a G4. Fingerings are indicated by numbers 1-4 above or below notes. Breath marks (vertical lines) are placed above notes at the end of each phrase. The key signature has one sharp (F#).

SCALA CROMATICA
GAMME CHROMATIQUE
CHROMATIC SCALE

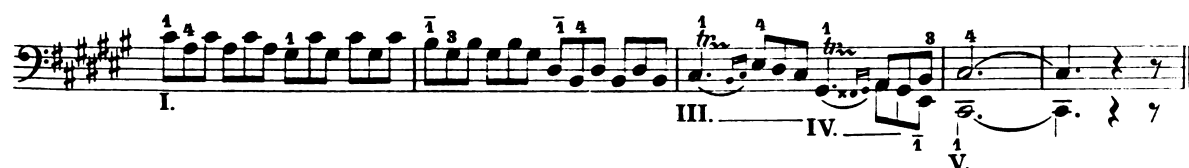
[illegible]

29. 

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing triplets. Above the notes, there are fingerings (1, 3, 4, 1, 4) and accents (1, 4, 1, 4). The piece ends with a double bar line and a repeat sign.



omologo
enharmonique
homologous



omologo
enharmonique
homologous

II. III. IV. III. IV.

II. I. II.

DELLE NOTE DOPPIE

DES DOUBLES CORDES

ON DOUBLE-STOPPING

Come in tutti gli altri strumen-
ti a corda, così pure nel Con-
trabbasso possono eseguirsi su-
oni doppii, tripli ed anche quadru-
pli, simultaneamente. Già s'in-
tende che vanno adoperati con
maestria e virtuosità. I suoni
doppii più facili ad eseguirsi so-
no le terze, quarte e quinte sia-
no esse maggiori, minori, giu-
ste, eccedenti o diminuite. Le se-
ste e le ottave si adoperanora-
ramente e solo alla seconda
ottava della corda.
Esempii pratici.

*Ainsi que sur tous les autres ins-
truments à cordes, on peut exé-
cuter sur la contrebasse des dou-
bles, triples et même des qua-
druples cordes. Il va sans dire
qu'on ne peut les employer qu'a-
vec maestria et virtuosité. Les dou-
bles cordes les plus faciles à exé-
cuter sont les tierces, les quarts
et les quintes, majeures, mineures,
justes, augmentées ou diminuées.
On emploie les sixtes et les octaves
assez rarement et seulement à la
seconde octave de la corde.
Exemples pratiques.*

As in all other stringed instru-
ments, on the double-bass one
may perform double, triple and
quadruple sounds simultaneously.
Of course they must be employed
with mastery and virtuosity.
The easiest double sounds to per-
form are thirds, fourths, and
fifths, be these major, minor,
perfect, augmented or dimin-
ished. Sixths and octaves are
rarely used only at the second
octave of the string.
Practical examples.

TERZE
TIERCES
THIRDS

Dopo tale esempio, lo studioso
potrà benissimo eseguire qua-
lunque scala, diatonica o croma-
tica, per terze.

*Après cet exemple l'élève pourra
exécuter aisément n'importe quel-
le gamme, diatonique ou chromati-
que, en tierces.*

After this example the student
can easily perform any scale,
whether diatonic or chromatic,
by thirds.

I procedimenti di quarte e di
quinte, per moto retto, offen-
dendo le leggi tradizionali del-
l'armonia, non possono eseguir-
si che con le rispettive prepa-
razioni e risoluzioni.

*Les successions de quarts et de
quintes par mouvement direct é-
tant contraires aux lois de l'har-
monie ne peuvent être exécu-
tées qu'avec préparation et ré-
solution.*

Progressions of a fourth and
of a fifth, by similar motion,
offending the traditional laws
of harmony, can be done only
with their respective prepa-
rations and resolutions.

QUARTE
QUARTES
FOURTHS

QUINTE
QUINTES
FIFTHS

STUDII

ÉTUDES

STUDIES

Moderato

1.

posizione allargata
position élargie
extended position

Giusto

2.

posizione allargata 0
position élargie
extended position

allargata
élargie
extended

Mosso

3. 

allargata
clarie
extended

II.

Andante

4. 

I. II.

II.

III.

I.

Andante

5.

PIZZ. anulare o migno.
 lo con la mano sinistra.
 PIZZ. annulaire ou petit
 doigt de la main gauche.
 PIZZ. with the third and lit.
 tie finger of the left hand.

Moderato

6.

accordi arpeggiati
 accords arpégés
 harped chords

DELL' ARPEGGIATO

DE L' ARPÈGE

ON HARPED CHORDS

L' arpeggiato si usa per imitare (col Contrabbasso molto lontanamente) l' Arpa. Esso viene eseguito passando coll' arco da una corda all' altra. Il celebre Bottesini ha lasciato bellissimi esempi ne' suoi concerti. L' arpeggio può farsi in due maniere: o legato o balzato, che è migliore. Esempii.

L' arpège est employé pour imiter (de très loin avec la Contrebasse) la harpe. On l'exécute en passant avec l'archet d'une corde à l'autre. On en trouve plusieurs exemples dans les Concertos du célèbre Bottesini. On peut faire l'arpège de deux façons: lié ou rebondi, cette dernière manière est la meilleure. Exemples.

Harped chords are used to imitate (only remotely with the Double-bass) the harp. They are performed by passing with the bow from one string to the other. The famous Bottesini has left some beautiful examples in his concertos. Arpeggio may be done in two ways: legato and balzato, the latter is the better. Examples.

di tre note
de trois notes
of three notes

balzato
sauté
balzato

di quattro note
de quatre notes
of four notes

balzato
sauté
balzato

di cinque note (pel Contrabbasso a 5 corde)
de cinq notes (pour la Contrebasse à 5 cordes)
of five notes (for the 5 stringed Double-bass)

balzato
sauté
balzato

ESERCIZII

EXERCICES

EXERCISES

Mod^{to} assai

1.

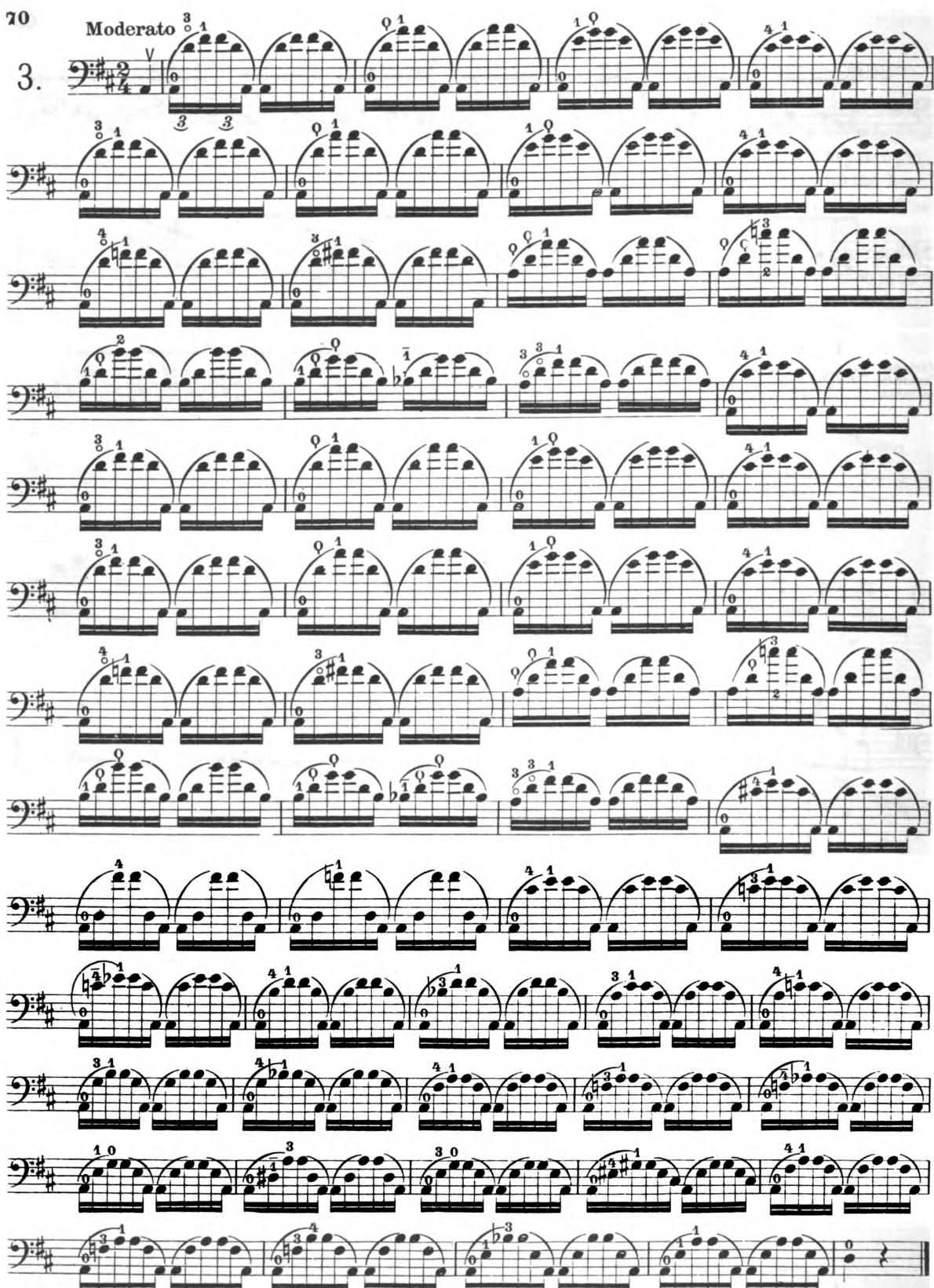


Lo stesso esercizio all'ottava sopra.
 Le même exercice à l'octave supérieure
 The same exercise one octave above
 Mod^{to} assai



Moderato

3. 



1. balzato - sautillé - balzato 2. 3. difficile - difficile - difficile 4. ecc. etc.

Varianti
Variantes
Variants

Lento

4

IV.III. II.I.

Opp.-Ou bien-Or

Opp.-Ou bien-Or

II.

balzato - sautille - balzato

difficile - difficile - difficult

1. 2. 3. 4.

Varianti
Variantes
Variants

ecc.
etc.

ANDANTE MESTO

CONTRABBASSO

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

PIANOFORTE

p a guisa d'Organo

The musical score is written for Contrabasso and Pianoforte. The Contrabasso part is in the upper staff, and the Pianoforte part is in the lower staff. The Pianoforte part is marked 'p a guisa d'Organo'. The score includes dynamic markings such as 'p', 'cresc.', and 'dimin.'.

First system of musical notation. The bass staff has a *cresc.* marking. The piano staff has a *cresc.* marking. The system consists of two measures.

Second system of musical notation. The bass staff has a *f* marking and a *dimin.* marking. The piano staff has a *f* marking and a *dimin.* marking. The system consists of two measures.

Third system of musical notation. The bass staff has a *p* marking. The piano staff has a *p* marking. The system consists of two measures.

Fourth system of musical notation. The system consists of two measures.



First system of musical notation, featuring a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, some beamed together, and rests.



Second system of musical notation, featuring a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, some beamed together, and rests. The word *cresc.* is written below the staff.



Third system of musical notation, featuring a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, some beamed together, and rests. The word *f* is written below the staff, and the word *dimin.* is written above the staff.



Fourth system of musical notation, featuring a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, some beamed together, and rests. The word *rallentando* is written above the staff.

The musical score is written for piano and consists of four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The first system includes the dynamic marking *p* and the tempo marking *a tempo*. The second system includes the dynamic marking *p* and the expression marking *espressivo*. The music features a variety of note values, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as *p* and *espressivo*. The score is presented in a clear, professional layout with standard musical notation.

76

f

accelerando

cresc.

cresc.

a piacere

First system of musical notation. The bass staff begins with a piano (*pp*) dynamic marking. The treble and bass staves of the piano part are marked *pp*. The system contains two measures of music.

Second system of musical notation. The bass staff begins with a crescendo (*cresc.*) dynamic marking. The piano part staves are also marked *cresc.*. The system contains two measures of music.

Third system of musical notation. This system contains two measures of music for the bass and piano parts.

Fourth system of musical notation. The bass staff begins with a diminuendo (*dimin.*) dynamic marking. The piano part staves are also marked *dimin.*. The system contains two measures of music.



First system of musical notation. The bass staff begins with a piano (*p*) dynamic. The treble and bass staves of the piano part feature complex, flowing melodic lines with many slurs and ties.



Second system of musical notation. The bass staff begins with a *cresc.* (crescendo) marking. The piano part continues with similar melodic development.



Third system of musical notation. The bass staff begins with a forte (*f*) dynamic and includes a *dimin.* (diminuendo) marking. The piano part continues with similar melodic development.



Fourth system of musical notation. The bass staff begins with a piano (*p*) dynamic and includes a *dimin.* (diminuendo) marking, ending with a *pp* (pianissimo) dynamic. The piano part continues with similar melodic development, ending with a *pp* dynamic. A small floral ornament is visible at the bottom right of the system.

VIVACE

79

CONTRABBASSO

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

PIANOFORTE

The first system of musical notation features a Contrabasso part in the upper staff and a Pianoforte part in the lower staff. The Contrabasso part begins with a piano (*p*) dynamic and includes a trill (*tr*) in the second measure. The Pianoforte part also starts with a piano (*p*) dynamic. The system concludes with a redaction mark (*Red.*) and a double asterisk (****) in the lower staff.

The second system continues the musical piece. The Contrabasso part is marked *mf* and features trills (*tr*) in the first and second measures. The Pianoforte part is also marked *mf* and includes a triplet of eighth notes in the second measure. The system ends with a redaction mark (*Red.*) and a double asterisk (****) in the lower staff.

The third system of musical notation shows the Contrabasso part with a piano (*p*) dynamic and a trill (*tr*) in the second measure. The Pianoforte part also begins with a piano (*p*) dynamic. The system concludes with a redaction mark (*Red.*) and a double asterisk (****) in the lower staff.

The fourth system of musical notation features the Contrabasso part with a *mf* dynamic and trills (*tr*) in the first and second measures. The Pianoforte part is marked *mf* and includes a triplet of eighth notes in the second measure. The system ends with a redaction mark (*Red.*) and a double asterisk (****) in the lower staff.



First system of musical notation. The bass staff begins with a forte (*f*) dynamic and contains a series of eighth-note chords and single notes. The treble staff features a series of chords, some with slurs, and a final measure with a whole note chord. The piano part in the lower staves consists of a steady eighth-note accompaniment.



Second system of musical notation. The bass staff continues with eighth-note chords and single notes. The treble staff shows a progression of chords, including some with slurs, and a final measure with a whole note chord. The piano part continues with its eighth-note accompaniment.



Third system of musical notation. The bass staff begins with a piano (*p*) dynamic and contains a series of eighth-note chords and single notes. The treble staff features a series of chords, some with slurs, and a final measure with a whole note chord. The piano part in the lower staves consists of a steady eighth-note accompaniment.



Fourth system of musical notation. The bass staff continues with eighth-note chords and single notes. The treble staff shows a progression of chords, including some with slurs, and a final measure with a whole note chord. The piano part continues with its eighth-note accompaniment.

First system of musical notation. The bass staff begins with a piano (*p*) dynamic and features a trill (*tr*) on the final note of the first measure. The treble staff begins with a piano (*p*) dynamic. The system concludes with a repeat sign and a fermata over the final note, which is marked with a double asterisk (*).

Second system of musical notation. The bass staff begins with a mezzo-forte (*mf*) dynamic and features a trill (*tr*) on the final note of the first measure. The treble staff begins with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes in the second measure. The system concludes with a repeat sign and a fermata over the final note, which is marked with a double asterisk (*).

Third system of musical notation. The bass staff begins with a piano (*p*) dynamic and features a trill (*tr*) on the final note of the first measure. The treble staff begins with a piano (*p*) dynamic. The system concludes with a repeat sign and a fermata over the final note, which is marked with a double asterisk (*).

Fourth system of musical notation. The bass staff begins with a mezzo-forte (*mf*) dynamic and features a trill (*tr*) on the final note of the first measure. The treble staff begins with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes in the second measure. The system concludes with a repeat sign and a fermata over the final note, which is marked with a double asterisk (*).

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The top bass staff begins with a piano (*p*) dynamic and contains a continuous eighth-note melody. The grand staff below also begins with a piano (*p*) dynamic; the treble staff has a melody with many slurs, and the bass staff has a simpler accompaniment.

Second system of musical notation. It continues the three-staff format. The top bass staff has a piano (*p*) dynamic. The grand staff below has a piano (*pp*) dynamic. The music features a key change to three sharps (F#, C#, G#) in the middle of the system, indicated by a double bar line and a key signature change.

Third system of musical notation. It continues the three-staff format. The top bass staff has a piano (*p*) dynamic. The grand staff below has a piano (*pp*) dynamic. The key signature is three sharps (F#, C#, G#). The word "ARMONICI" is written above the treble staff of the grand staff, indicating a section for harmonics.

Fourth system of musical notation. It continues the three-staff format. The top bass staff has a piano (*p*) dynamic. The grand staff below has a piano (*pp*) dynamic. The key signature is three sharps (F#, C#, G#). The music features a key change to one sharp (F#) in the middle of the system, indicated by a double bar line and a key signature change.

The musical score is written for a grand piano, featuring a treble and bass staff. The piece is in 3/4 time and consists of four systems of music.

System 1: The bass staff begins with a piano (*p*) dynamic, followed by a trill (*tr*) and a mezzo-forte (*mf*) section. The treble staff also begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. A *Red.* (ornament) is marked in the bass staff.

System 2: The bass staff begins with a piano (*p*) dynamic, followed by a trill (*tr*) and a mezzo-forte (*mf*) section. The treble staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. A *Red.* (ornament) is marked in the bass staff.

System 3: The bass staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section. The treble staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section. A *Red.* (ornament) is marked in the bass staff.

System 4: The bass staff begins with a *cresc.* (crescendo) dynamic, followed by a forte (*f*) section. The treble staff begins with a *cresc.* (crescendo) dynamic, followed by a forte (*f*) section. A *Red.* (ornament) is marked in the bass staff.

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