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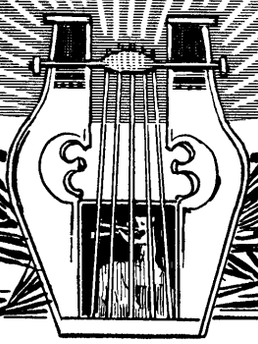

FOR THE

DOUBLE-BASS

BY

E. Mollenhauer.

THE JOHN CHURCH COMPANY
CINCINNATI · NEW YORK · CHICAGO · LEIPSIC

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THE IMPERIAL

Method for the

DOUBLE BASS,

CONTAINING

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

Edited by

EDWARD MOLLENHAUER.

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Index.

Page.

Abbreviations in writing. . . . . 30.
Accidentals. . . . . 12.
Bow Exercise. . . . . 44.
Chords, Major and Minor. . . . . 61.
Chromatic Scales. . . . . 39.
Cut showing position. . . . . 17.
Diminished Chords and
(3rds, 4ths, 5ths, 6ths, and Octaves in all keys.) 52.
Dotted Notes. . . . . 12.
" " with different Bowing. . . 42.
Exercise for rapid motion of the right arm. . 49.
How to hold the Bass and Bow. . . . . 16.
" " tune " Instrument. . . . . 19.
Major and Minor Scales in all keys. . . . 130.
Measure and Table of Measures . . . 8.
Minor Scales. . . . . 35.
Musical terms defined. . . . . 133-134.
Natural, The. . . . . 11.
Passages from Standard Overtures and
Selections. . . . . 70.
Coriolan, Leonore, Overture. . . *Beethoven.* 70.
Symphony Nos. 3 and 7. . . . . *Haydn.* 74.
Symphony No. 3, G Minor, C Major with the Fuge, Don Juan, Marriage of Figaro, The Magic Flute. . . . . *Mozart.* 78.
Medea, The Water Carrier, Lodoiska, Anacreon. . . . . *Cherubini.* 90.
Symphony No. 3, Faust. . . . . *Sphor.* 92.
Oberon, Preciosa, Euryanthe, Freischütz, Jubel Overture, Oberon and Finale. . . . . *Weber.* 95-117.
Symphony, Rosamunde. . . . . *Schubert.* 100.
King Lear. . . . . *Berlioz.* 102.
Symphony, The Hebrides, Calm Sea and prosperous voyage, Athalia, Ruy Blas. . . . . *Mendelssohn.* 103.
Symphony No. 1, 2 and 4. Scherzo and Finale, The Bride of Messina. . . *Schumann.* 111.

Page.

Faust, Tannhäuser March. . . . . *Wagner.* 117.
The merry Wives of Windsor . . . *Nicolai.* 118.
Maritana. . . . . *Wallace.* 120.
La Gazza Ladre, William Tell. . . *Rossini.* 121.
The Mill on the Cliffs. . . . . *Reissiger.* 122.
Zampa. . . . . *Herold.* 123.
Summernight's Dream, Banditenstreiche, Poet and Peasant, Frau Meisterin, Morning, Noon and Night in Vienna, Franz Schubert. . . . . *Suppe.* 123-126.
Fest. . . . . *Leutner.* 124.
Raymond. . . . . *Thomas.* 124.
Zanetta, Masaniello. . . . . *Auber.* 128-129.

Pizzicato. . . . . 51.
Position of the hands. . . . . 16.
Positions with Chromatic Intervals. . . .
(1st, 2nd, 3rd, 4th, 5th and 6th positions.). . 37.
Rudiments of music. . . . . 5.
Scale in *G* and *D*. . . . . 22.
" " *A*, *E* and *B*. . . . . 28.
" " *F*, *B*♭ and *E*♭. . . . . 31.
" " *A*♭, *D*♭, *F*♯ and *G*♭. . . . . 34.
Scales. . . . . 9.
Signatures of the sharp and flat keys. . . 10.
Signs and Abbreviations. . . . . 13.
Solo for Double Bass. . . . . 66.
Slur, The. . . . . 23.
Staccato. . . . . 45.
Syncopated Notes. . . . . 42.
Table of notes in the Treble clef. . . . 6.
" " " " " Bass, Alto and Treble clef. . . . . 7.
Theoretical books for study. . . . . 11.
Triplets, Sextolets and Groups. . . . . 13.
Triplets, The. . . . . 33.
Turn, The. . . . . 39.

RUDIMENTS OF MUSIC.

Compiled by Walter Lewis.

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

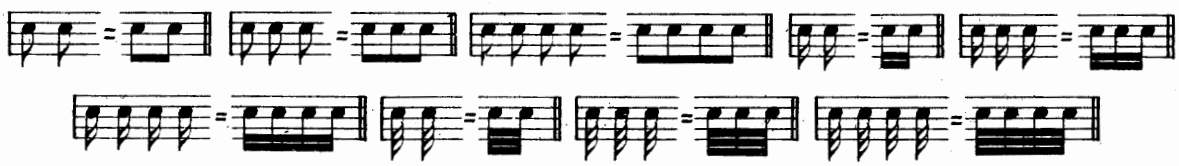
To indicate the *length* of tones, characters termed *notes* are used, of which the following are examples.

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

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

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

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

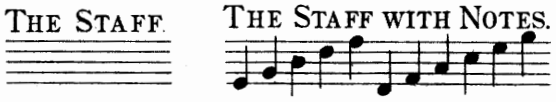


and so on, at pleasure.

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

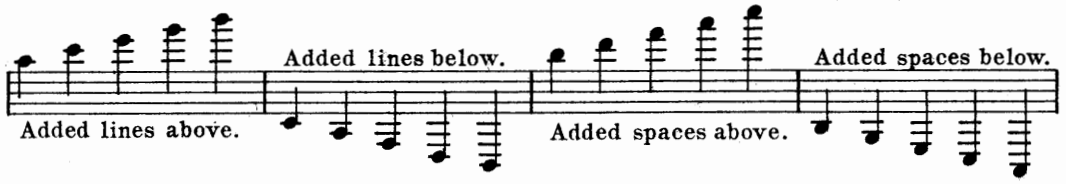
The *pitch* of tones is indicated by a character called the *staff,* consisting of five parallel lines and their spaces, on which the notes are placed.

THE STAFF. THE STAFF WITH NOTES.



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

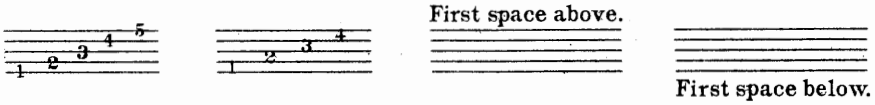
additional short lines, either above or below, as may be necessary. These are termed *leger* (or *added) lines,* and the additional spaces obtained by the use of these lines are termed *added spaces.*



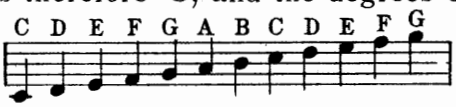
In practice, however, the use of leger lines is attended with much inconvenience, and in order to facilitate both the reading and writing of music, characters termed *clefs* are brought into requisition, enabling us to record and interpret any audible musical sound.

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

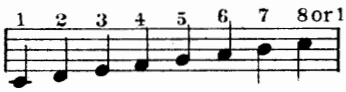
The student will notice that this clef coils around the second line of the staff.— In numbering the lines and spaces we always commence with the lower, as follows:



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

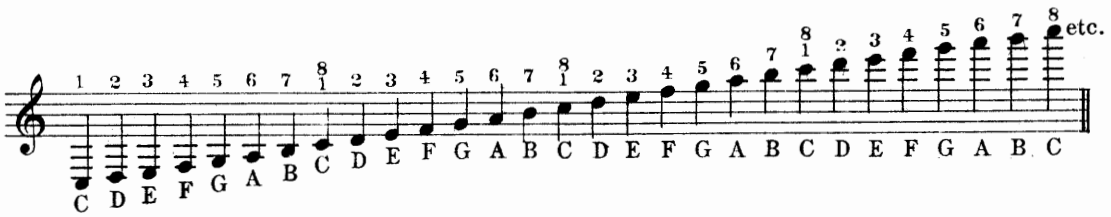


It will be seen that the first seven letters of the alphabet only are employed in the staff notation, starting from any given letter and reading upwards or downwards, we find that the eighth letter used is the same as the first; which leads to the statement without mystifying the learner by unnecessary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



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

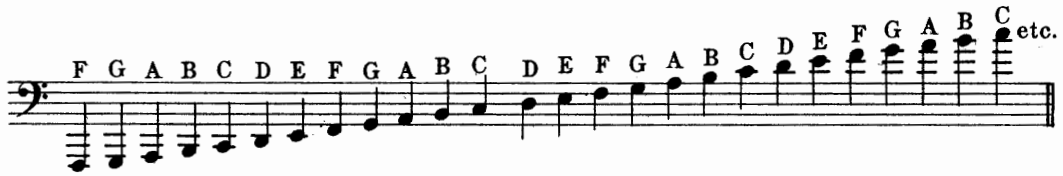
TABLE OF NOTES IN THE TREBLE CLEF.



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

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

TABLE OF NOTES IN THE BASS CLEF



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

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

Table of Notes in the Alto Clef.

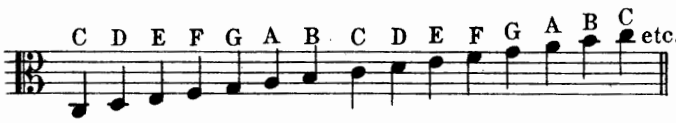
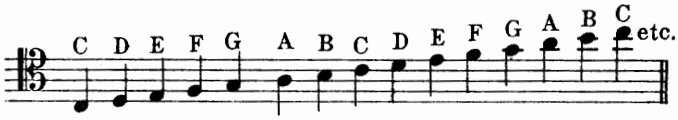


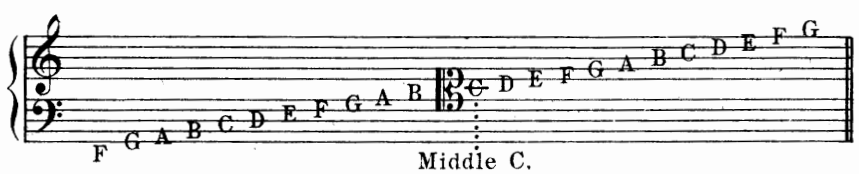
Table of Notes in the Tenor Clef.

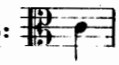


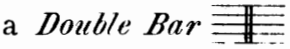
Notes higher or lower in pitch then those represented above would be written upon the treble or bass clef, as the case might be.

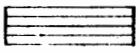
In order that the student may fully comprehend the functions of the several clefs, which are often misunderstood, thereby causing much needless discussion, we present an illustration of the *Great Staff,* showing the relation which the clefs bear to one another.

THE GREAT STAFF.



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

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

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

MEASURE.

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

TABLE OF MEASURES.

Single Common Measure.

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

Single Triple Measure.

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

Compound Common Measure.

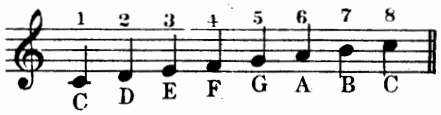
$\frac{6}{4}$ Count six in each measure, or two if the
$\frac{6}{8}$ movement be very fast.
$\frac{12}{8}$ Count four in each measure.

Compound Triple Measure.

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

SCALES.

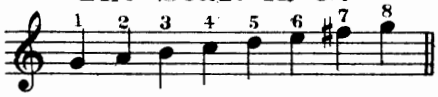
It is evident that if all music was written in one key, the effect would be extremely monotonous; we will therefore show the construction of the natural scale, or, more definitely, the succession of eight distinct sounds which constitute an octave, starting from C, which is *one* of the natural scale,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



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

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

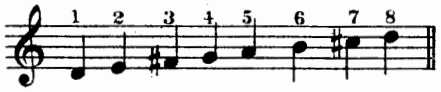
The Scale in G.



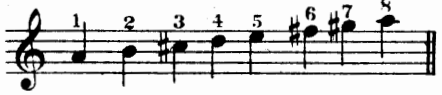
Thus we preserve the same order of intervals as were shown in the scale of C, with half-steps between *three* and *four,* and *seven* and *eight,* and this new scale is termed the scale in G.

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

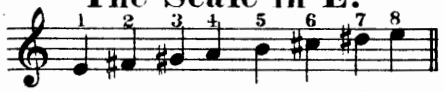
The Scale in D.



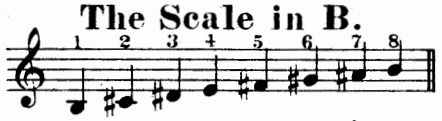
The Scale in A.



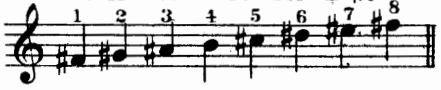
The Scale in E.



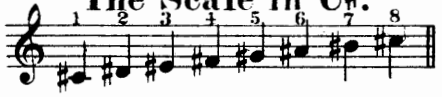
The Scale in B.



The Scale in F♯.



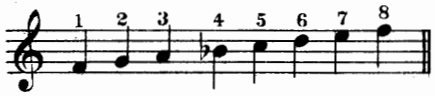
The Scale in C♯.



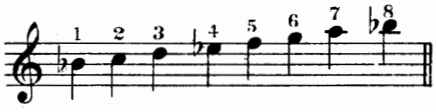
★) It must be here remarked that the word *tone* has various meanings when applied to music, as follows: 1.) A musical sound, in contradistinction to noise. 2.) A sound of a certain pitch (high or low.) 3.) The quality of a certain sound. 4.) The second smallest interval of our practical music, a semitone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

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

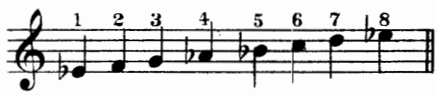
The Scale in F.



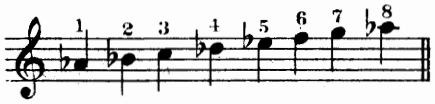
The Scale in B♭.



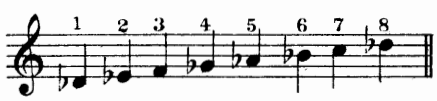
The Scale in E♭.



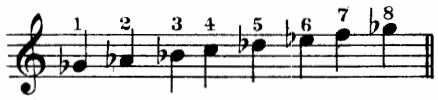
The Scale in A♭.



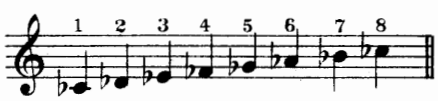
The Scale in D♭.



The Scale in G♭.



The Scale in C♭.

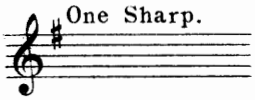


It is evident that if we were obliged to write each sharp or flat wherever it should be demanded, the labor of writing music would be vastly increased, and quick reading would be an impossibility. To overcome this difficulty, the sharps or flats belonging to the key or scale of every piece of music are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

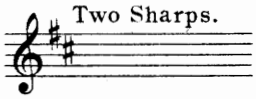
SIGNATURES OF THE SHARP KEYS.

In the Treble Clef.

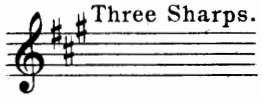
KEY OF G. One Sharp.



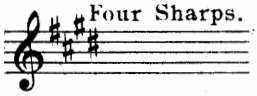
KEY OF D. Two Sharps.



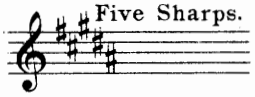
KEY OF A. Three Sharps.



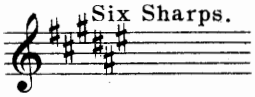
KEY OF E. Four Sharps.



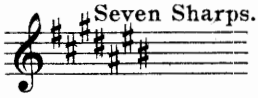
KEY OF B. Five Sharps.



KEY OF F♯. Six Sharps.



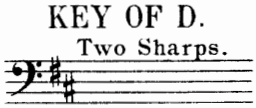
KEY OF C♯. Seven Sharps.



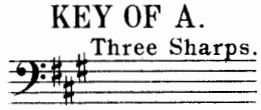
In the Bass Clef.

KEY OF G One Sharp.

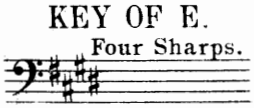
KEY OF D. Two Sharps.



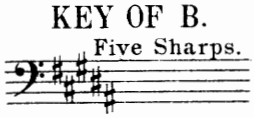
KEY OF A. Three Sharps.



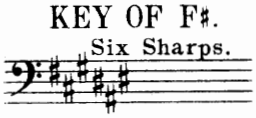
KEY OF E. Four Sharps.



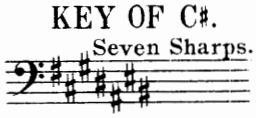
KEY OF B. Five Sharps.



KEY OF F♯. Six Sharps.



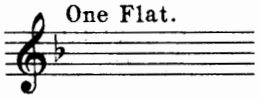
KEY OF C♯. Seven Sharps.



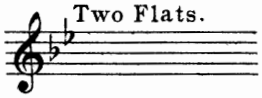
SIGNATURE OF THE FLAT KEYS.

In the Treble Clef.

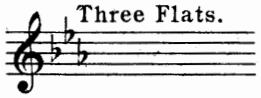
KEY OF F. One Flat.



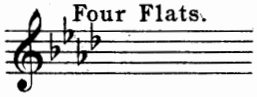
KEY OF B♭. Two Flats.



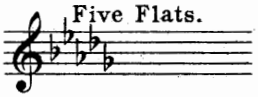
KEY OF E♭. Three Flats.



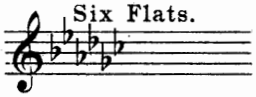
KEY OF A♭. Four Flats.



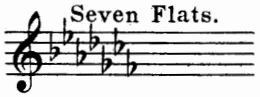
KEY OF D♭. Five Flats.



KEY OF G♭. Six Flats.

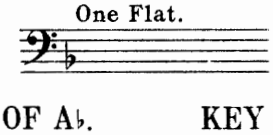


KEY OF C♭. Seven Flats.

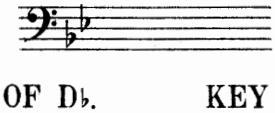


In the Bass Clef.

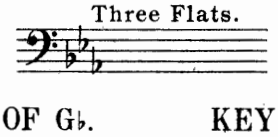
KEY OF F. One Flat.



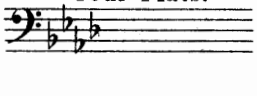
KEY OF B♭. Two Flats.



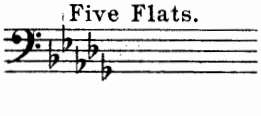
KEY OF E♭. Three Flats.



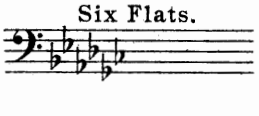
KEY OF A♭. Four Flats.



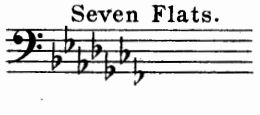
KEY OF D♭. Five Flats.



KEY OF G♭. Six Flats.

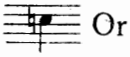


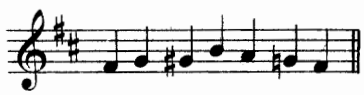
KEY OF C♭. Seven Flats.



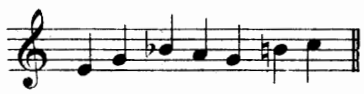
The signatures in the Alto and Tenor clefs bear the same appearance as the foregoing, the only difference being that the sharps or flats are placed upon different degrees of the staff, to correspond with the notation of the particular clef in use, the principle being exactly the same.

THE NATURAL.

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

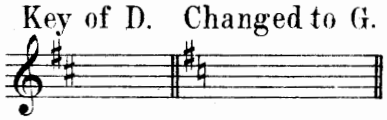


The natural performs the same mission when used after a flat, that of restoring the former pitch, as for example:

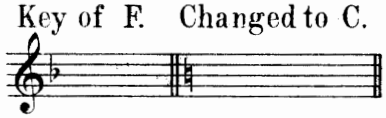


We also use the natural to effect changes of signature when necessary, as the following examples will show; the effect being the same as previously explained.

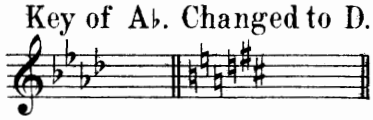
Key of D. Changed to G.



Key of F. Changed to C.

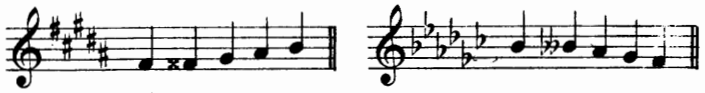


Key of A♭. Changed to D.



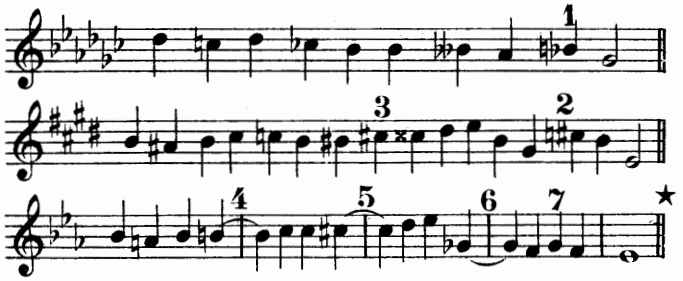
THE DOUBLE SHARP AND DOUBLE FLAT.

The Double Sharp 𝄪 *raises* the pitch of the degree on which it is placed one whole tone, the Double Flat 𝄫 *lowers* the pitch of the degree on which it is placed one whole tone. These characters are seldom used except to affect degrees which appear sharped or flatted in the signature of the piece, for example.



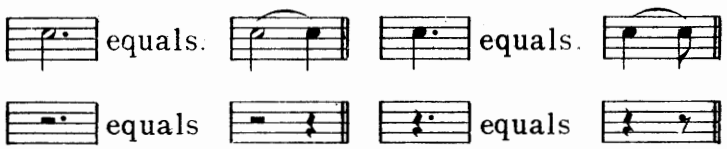
ACCIDENTALS.

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

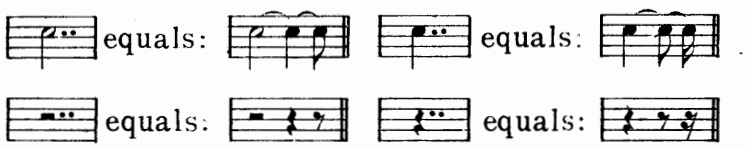


DOTTED NOTES.

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



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



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

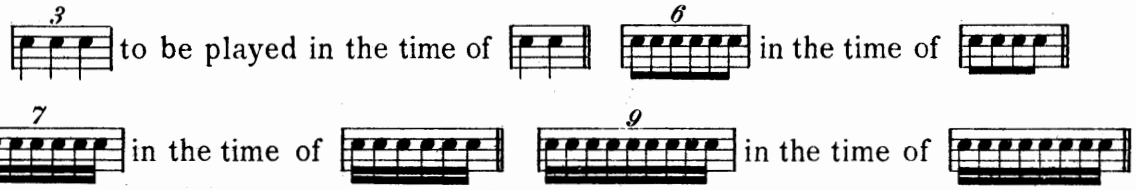
TRIPLETS, SEXTOLETS AND GROUPS.

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

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

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

A few examples will illustrate:

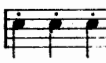
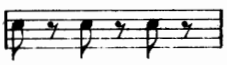


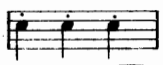
SIGNS AND ABBREVIATIONS.

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

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

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

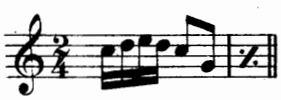
Dots over notes  indicate that they are not to be held to their full length, but abbreviated,  the time being strictly maintained.

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

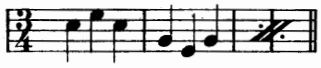
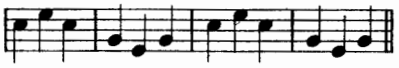
Notes both dotted and tied are to be given their full time, but each note must be lightly attacked. In violin playing, all of these notes would be played with either an up or a down bow, as the case might be, in contrast to the effect produced by the usual alternation of up and down bow.

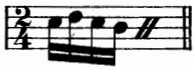
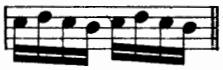
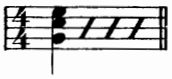
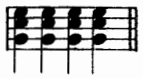
The sign indicates that the preceding measure is to be repeated. The sign across a bar indicates that the two preceding measures are to be repeated. The sign or appearing after a note or group of notes in a measure indicates a repetition of the previous note or group of notes, thus filling the measure.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

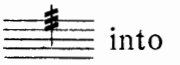
Examples.

Written  Played

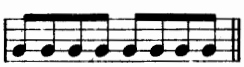
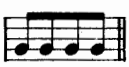
Examples Continued.

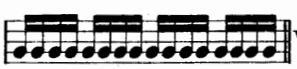
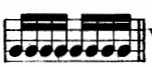
Written  Played 

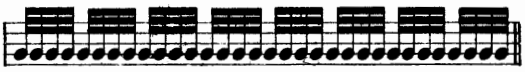
Written  Played  Written  Played 

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

Examples.

Written Played  Written Played  Written Played

Written Played  Written Played  Written Played

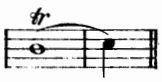
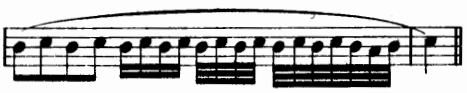
Written Played 

Written Played Written Played

A *Direct Turn* (∞) over a note indicates that it is to be played in this manner: (Written) (Played) When the sign is placed after a note it is called a *Full Turn*, thus: (Written) (Played) When the sign is placed vertically (𝄪) it is called an *Inverted Turn*, and appears as follows. (Written) (Played)

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

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

Written  Played 

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

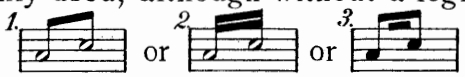
A *Tie* is used to connect two notes on the same degree of the staff, causing them to sound as one note. These two terms must never be confused.

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

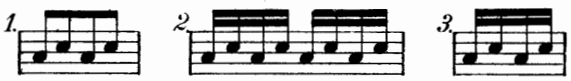
It is usually found over quarter notes or eighth notes.

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

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



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



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

The published works of *Messrs. J. R. Murray, H. R. Palmer, George F. Root, William Mason* and *W. S. B. Mathews* have furnished many valuable ideas, some of which, perhaps, appear for the first time in a treatise on instrumental music. They are, however, none the less useful on that account, and are worthy of careful consideration by artist, teacher and pupil.

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

The Compiler.

To those who desire to proceed still farther in the study of music, we recommend the following works published by THE JOHN CHURCH CO., Cincinnati, New York and Chicago, as being in full accord with the principles herein outlined:

RUDIMENTS OF MUSIC. . . . . *J. R. Murray.*
Price 10 cents.

A PRIMER OF MUSIC. *Wm Mason and W. S. B. Mathews.*
Price: Boards 75 cents, Cloth 1.00

HARMONY AND COMPOSITION. . . . . *Geo. F. Root.*
Price 50 cents.

ANALYTICAL HARMONY. . . . . *A. J. Goodrich.*
Price 2.00

COMPLETE MUSICAL ANALYSIS. . . *A. J. Goodrich.*
Price 2.00

A SYSTEM OF HARMONY. . . . *J. A. Broekhoven.*
Price: Paper 1.00, Cloth 1.50

THEORY OF MUSIC. . . . . *H. R. Palmer.*
Price 1.00

HOW TO HOLD THE BASS.

The Student should stand behind the Instrument in such a manner that the whole weight of his body rests mostly upon the left foot, the right foot should be placed slightly in advance of the left (about six or seven inches) pointing outward the body must be held erect, in as reposeful a position as possible.

The Instrument is placed before the left foot in such a manner that it leans slightly towards the player the upper part (the edge) of the right side of the Bass should incline towards the left, so that the left knee rests in the hollow (bend) of the instrument.

The thumb, place behind the neck opposite the middle finger, inclining very slightly towards the head of the Bass, do not clutch the neck but hold the thumb in an easy position, the wrist should be bent somewhat outward to facilitate the large spans which so frequently occur on the Bass.

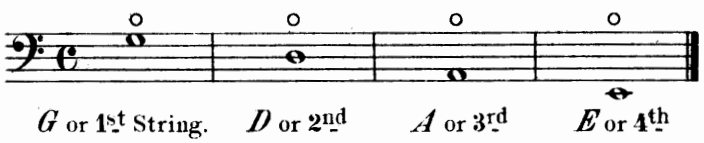
Place the fingers firmly on the strings.

HOW TO HOLD THE BOW.

The bow is held in the right hand in such a manner that the first and middle fingers rest in a bent position upon the stick, so that the third and fourth fingers can rest lightly in the hollow of the frog, the thumb rests upon the back of the bow on the opposite side behind the index finger, bent inward, they should be placed in such a manner that the screw lies between the thumb and the index finger, the hollow of the hand should not be pressed inward, this will enable the player to acquire a free and easy bowing.

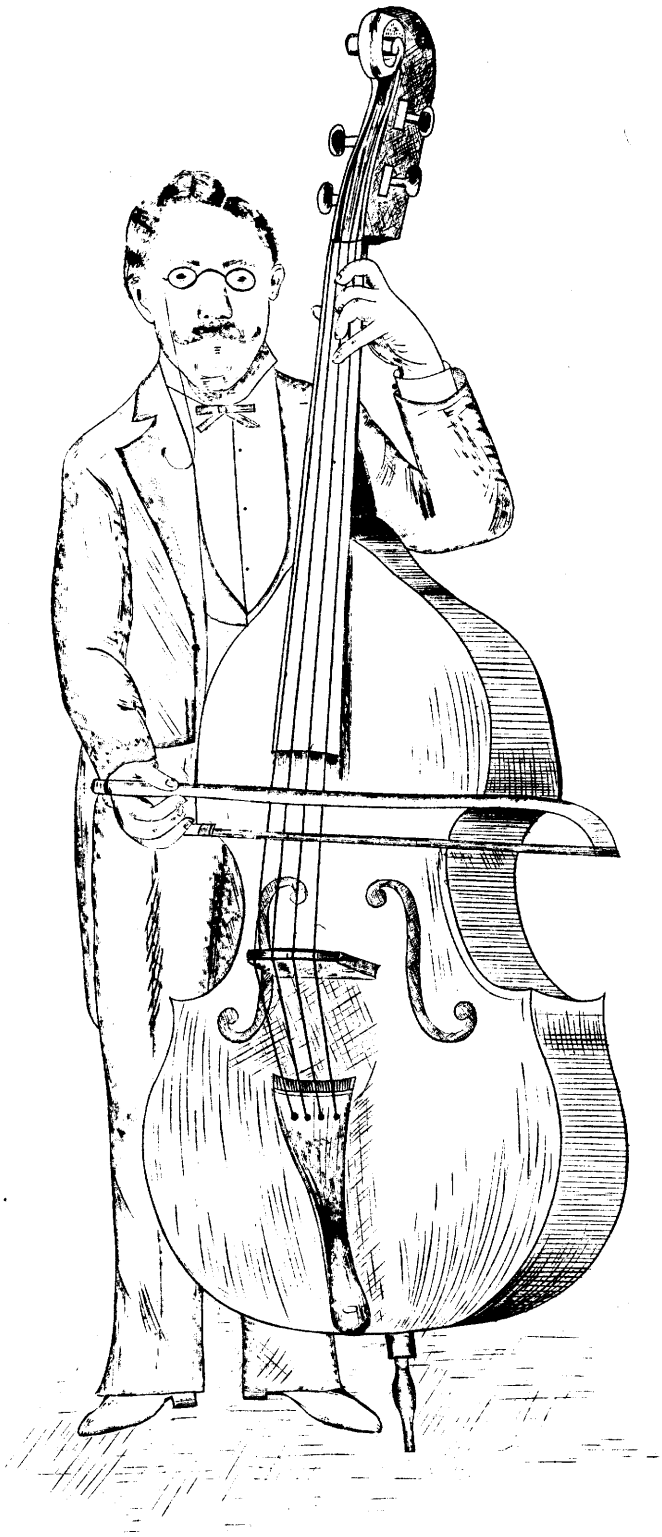
Practice the wrist movement constantly.

The Double Bass has four strings which are tuned in fourths. *G. D. A. E.*



HOW TO PLACE THE FINGERS OF THE LEFT HAND.

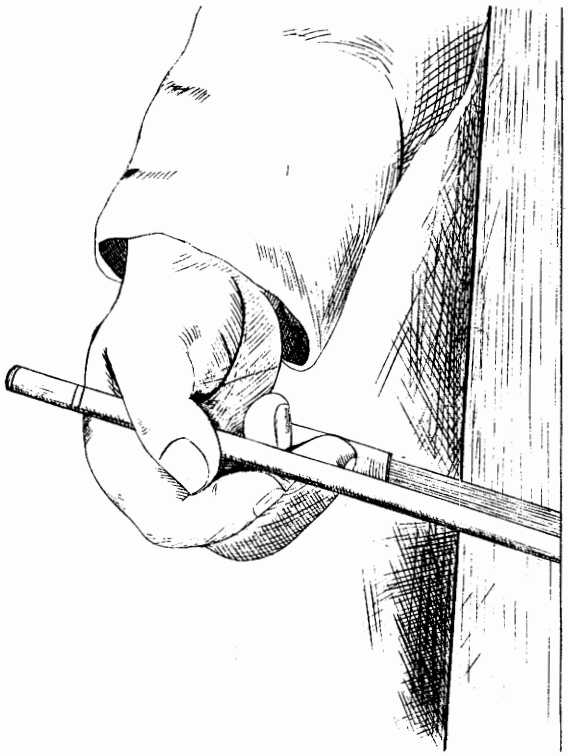
The fingers of the left hand must be held on and over the strings in a rather bent or curved position, one must watch carefully that the points of the fingers do not curve inward. That part of the index finger between the middle joint and knuckle must rest on the neck of the Instrument, by so doing the other fingers acquire a firmer position when using the lower strings. When pressing the fingers on the strings do not use the extreme tips of the fingers, as in Violin playing but the fleshy part of the first joint of the fingers.



HOW TO USE THE RIGHT ARM.

The right arm should hang down straight, put the bow in the middle of the strings between finger-board and bridge, when drawing the bow across the strings use wrist and fore-arm.

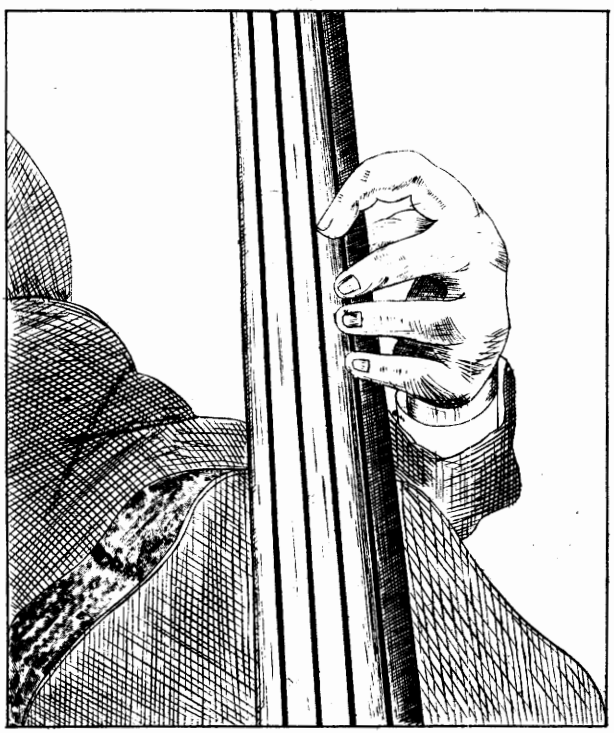
There are two ways of holding the bow, first as described on first page, second as illustrated by the drawing on this page, when only the index finger with the thumb is placed on the stick. This manner of holding the bow has been adopted by many fine Bass players, of course if the bow used is so constructed, that the hollow of the frog is to small to place the three fingers comfortably in it, we have to adhere to the first.



HOW TO PLACE THE LEFT HAND IN THE UPPER POSITION.

It is always necessary to press the strings to the finger-board as firmly as possible with the fingers of the left hand in order to produce a clear tone.

The student will find this task more difficult in playing in the positions. The strings being nearer the bridge consequently the tension is greater and requires more strength than in the first position, also avoid striking the wrist against the body of the instrument in shifting from one position to the other.



HOW TO TUNE THE INSTRUMENT PERFECT.

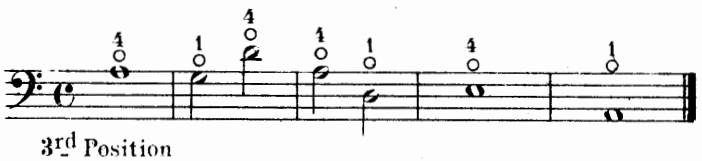
ADOPT THE FOLLOWING METHOD.

Special directions to the Student.

First tune your *D* string in accord with the Oboe or any Wind Instrument in the Orchestra (or Piano) then place the 4th finger on *A*, in the 3rd position *D* string (Harmonic) which is produced by putting the finger very lightly on the aforesaid note, if in tune, place your 1st finger very lightly on *G* on the *D* string in the same position which sounds *D* an octave lower, now place your 4th finger on *D*, on the *G* string (always in the same position) now examine the *A* against the *D* string until perfect, now examine the *A* against the *D* string and compare the harmonic with *D* on the *A* string 1st finger 3rd position, after you tune the *A* place your 4th finger on the *E* string 3rd position, now tune your *E* string in accord with the *A* string.

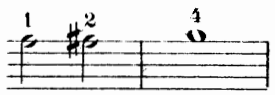
EXAMPLE.

HARMONICS. Put your fingers very lightly on the strings for tuning.

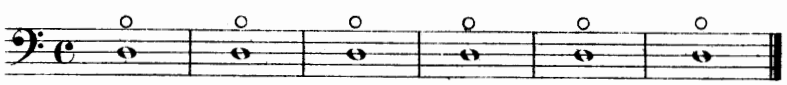


3rd Position

Do not raise your first finger if the second is played in the same position.
Leave first and second fingers in place while using the fourth.

for instance 

Keep drawing your bow along the string, with wrist and fore-arm until performed with ease.



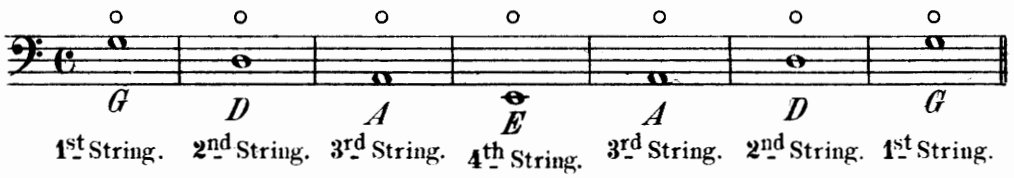
D or 2nd String

Practice each coming exercise until your right arm and left hand are exhausted, through the strain you acquire strength, through the strength a transparent tone.

This sign oooo indicates open string. Down bow ⊓. Up bow ∨.

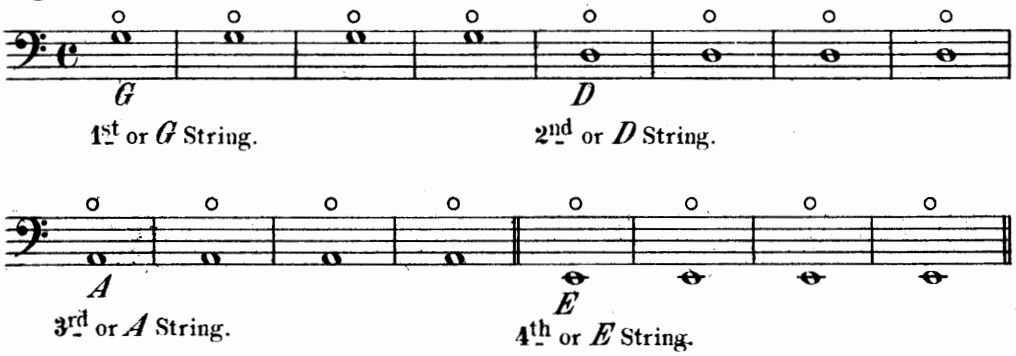
HOW TO TUNE THE BASS.

Draw the bow slowly from frog to point.

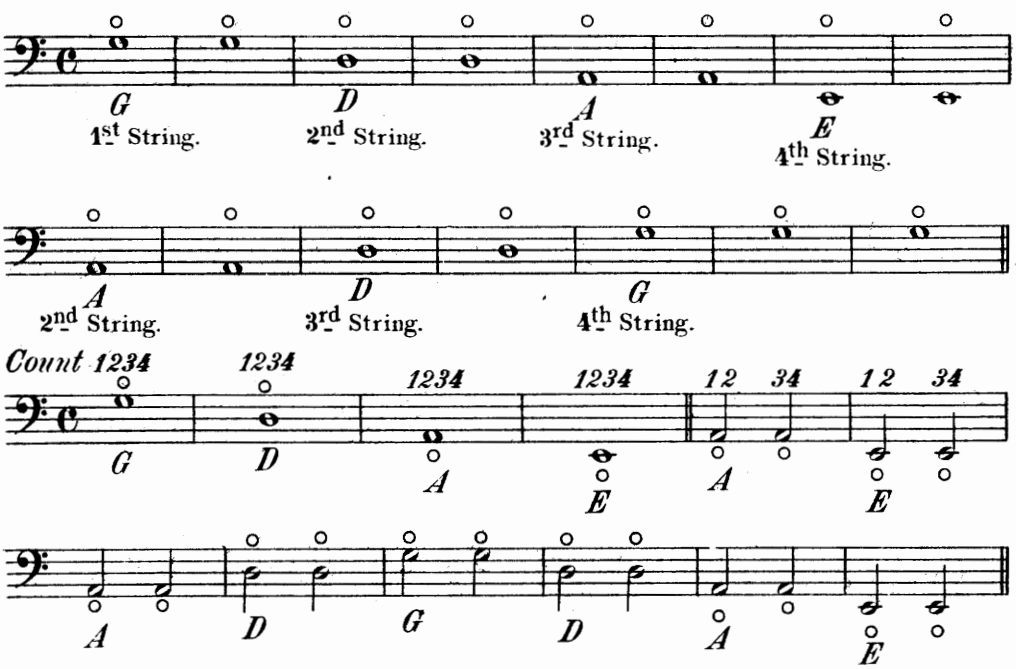


Draw the bow slowly from frog to point.

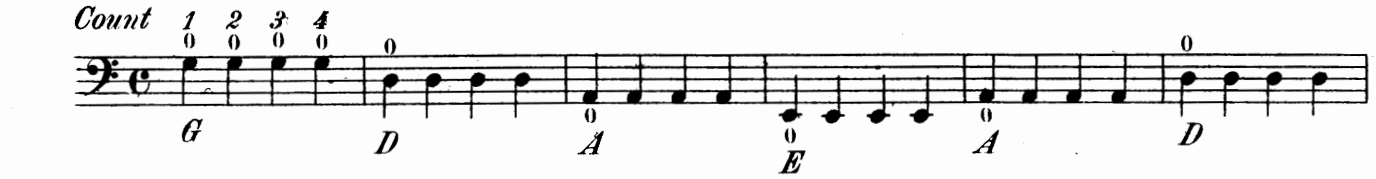
Open Strings.

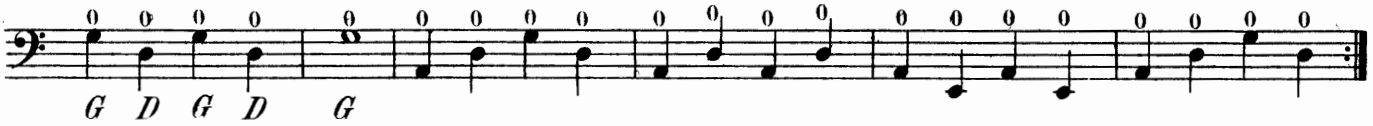


Keep on practicing open strings until movement in wrist and fore-arm are easy.



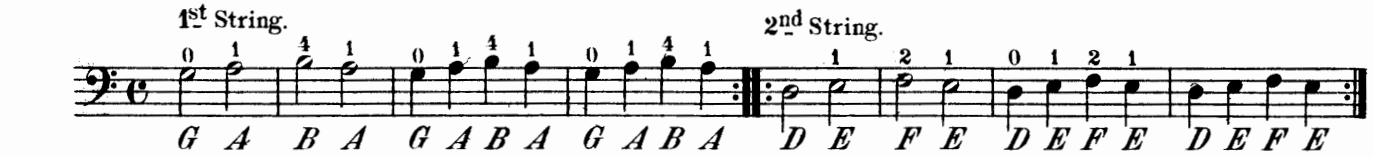
QUARTER NOTES.

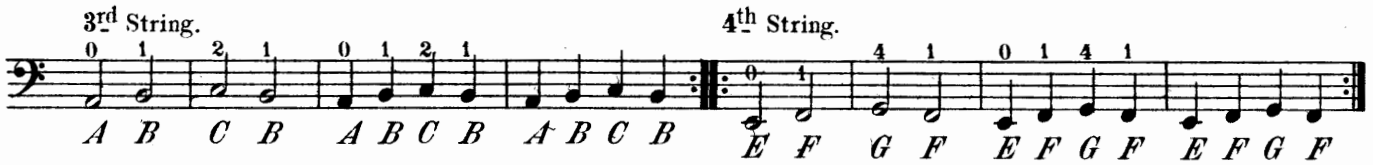




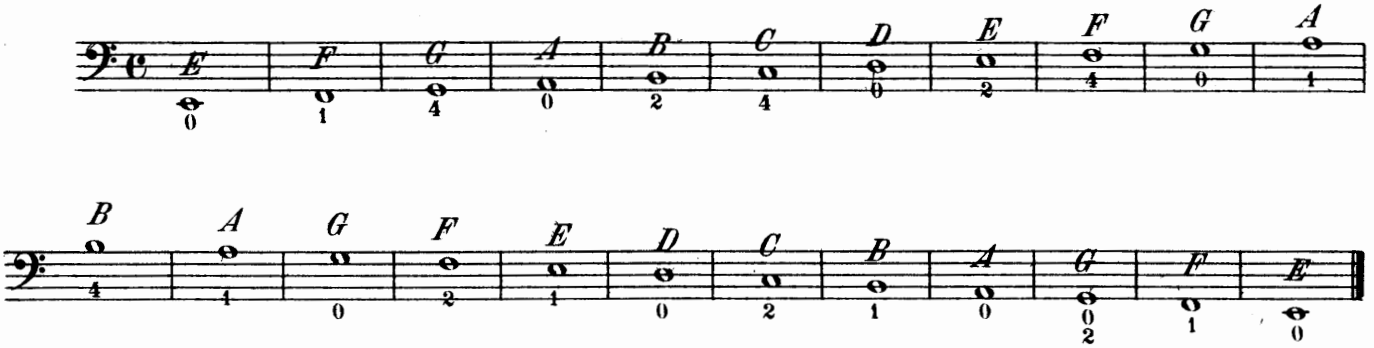
Draw the bow straight along the strings.

To increase the volume of tone, draw the bow near the bridge.

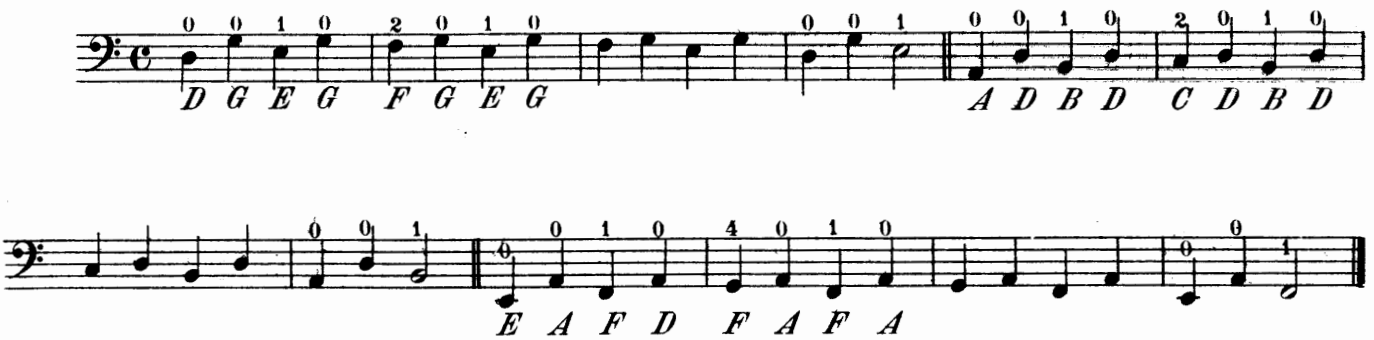




Press the fingers hard on the strings, otherwise the tone will be blurred.

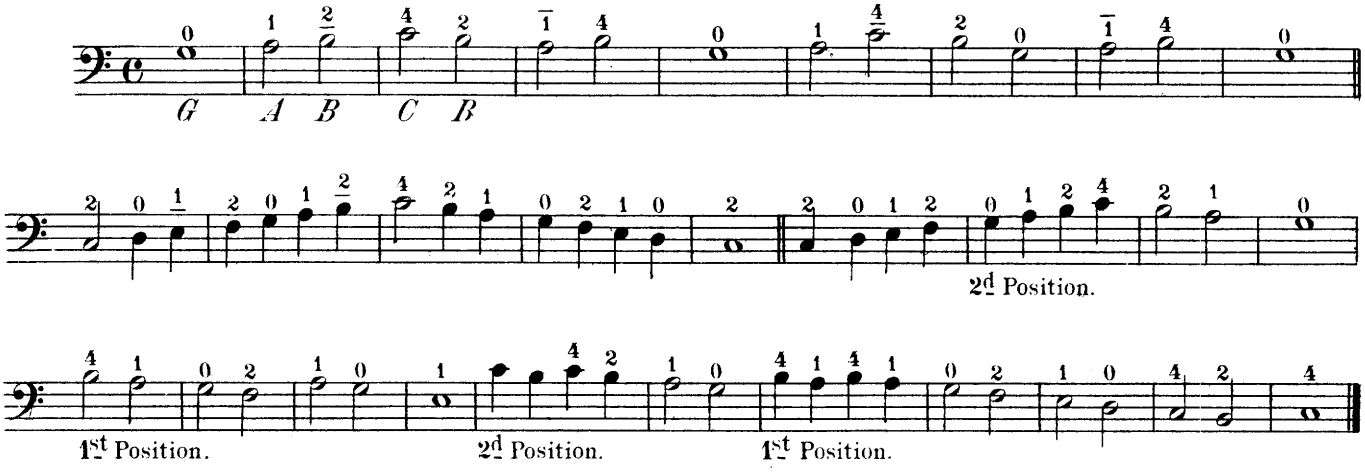


The motion of the right arm should be mostly fore-arm and wrist.



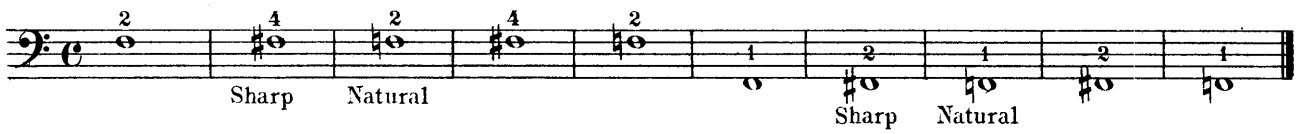
EXERCISE IN THE 1st AND 2d POSITIONS.

A horizontal mark placed over a figure denotes that the position must be changed to one near the head of the instrument. A similar mark placed under a figure denotes that the hand must move to another position nearer the bridge. The left hand not to move except to change position.



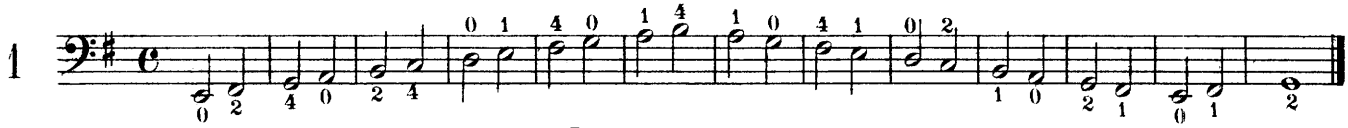
♯ Sharp raises the note a half tone.

♮ Natural lowers the note to its original sound.



SCALE IN G.

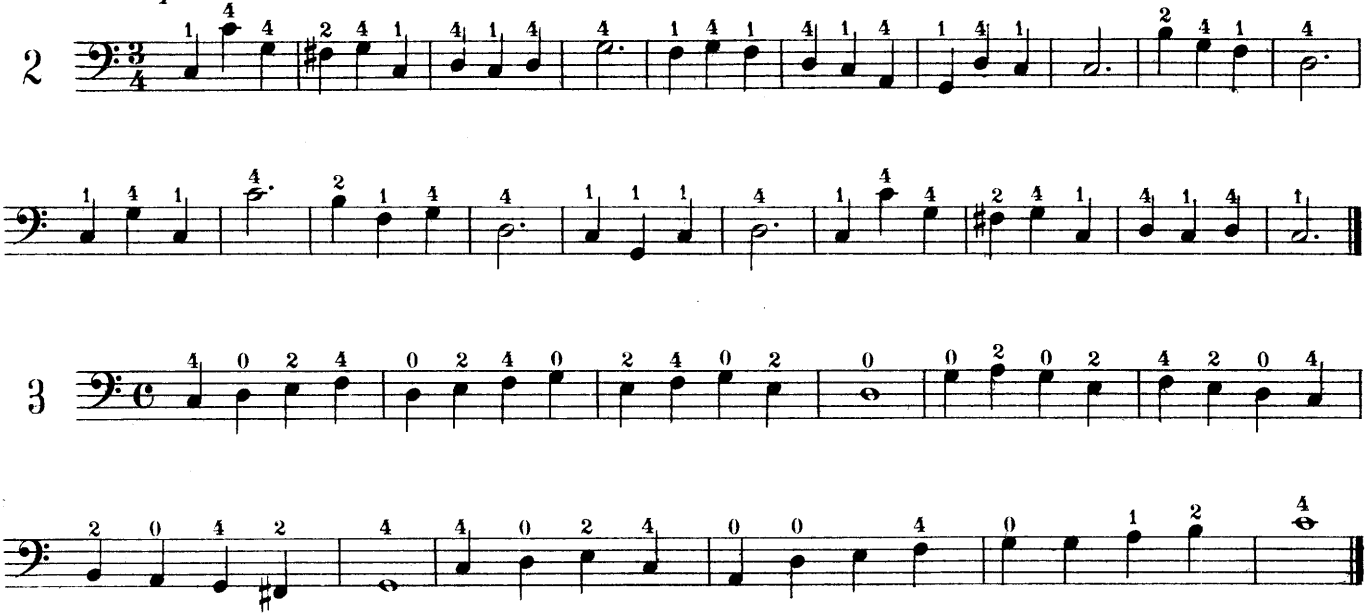
If there is one Sharp (♯) in the signature, every *F* is sharp.



2d POSITION.

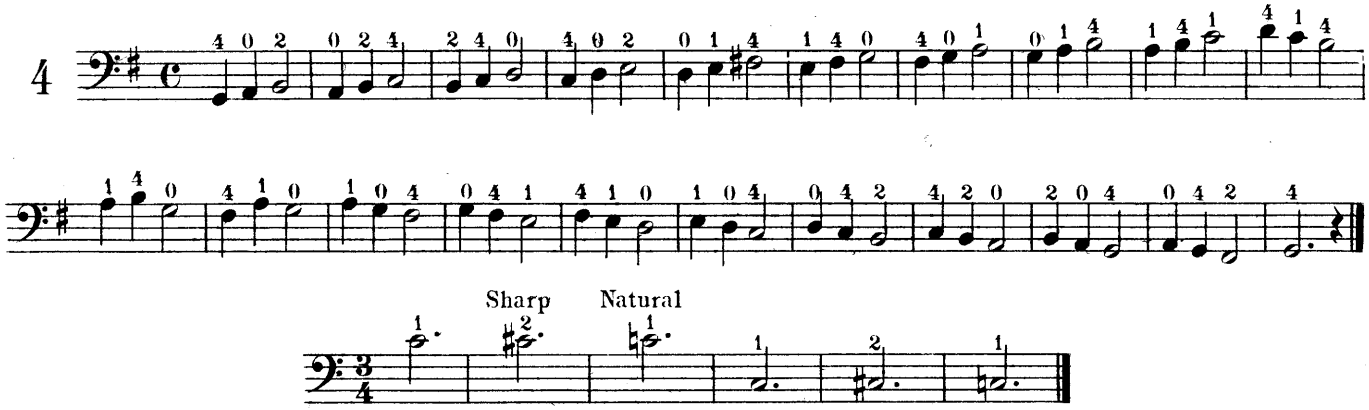
If a dot is attached to a note it augments the value of it one-half.

Three quarter in a bar.



Watch carefully the intonation, and do not imagine your task is done by putting down your fingers as figures indicate but listen attentively to your own playing and convince yourself that you are playing in perfect tune.

4

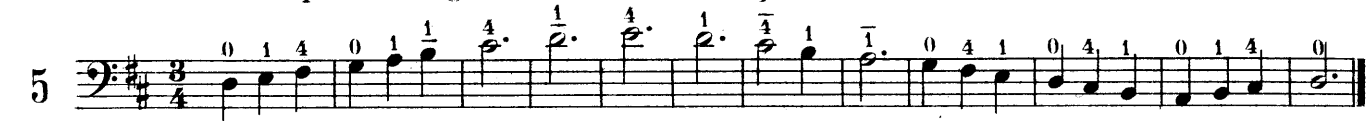


Sharp Natural

SCALE IN D.

If there are two sharps in the signature the second sharp stands for *C*♯

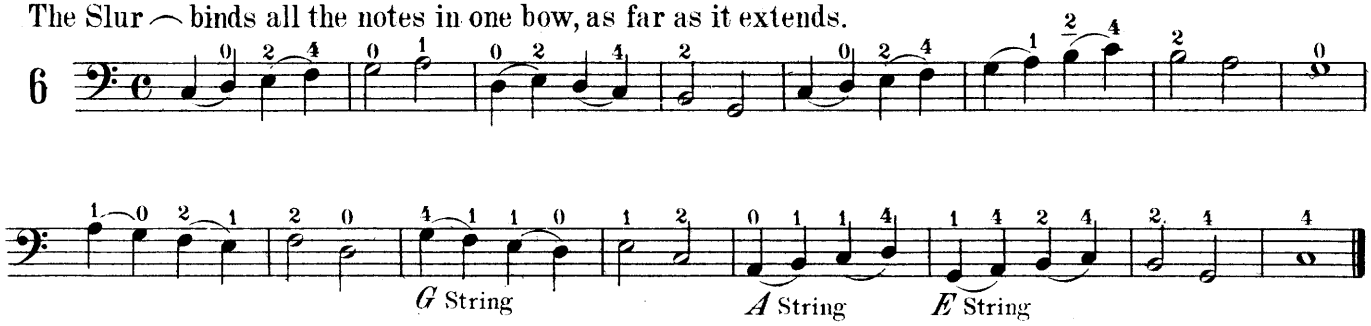
5



THE SLUR.

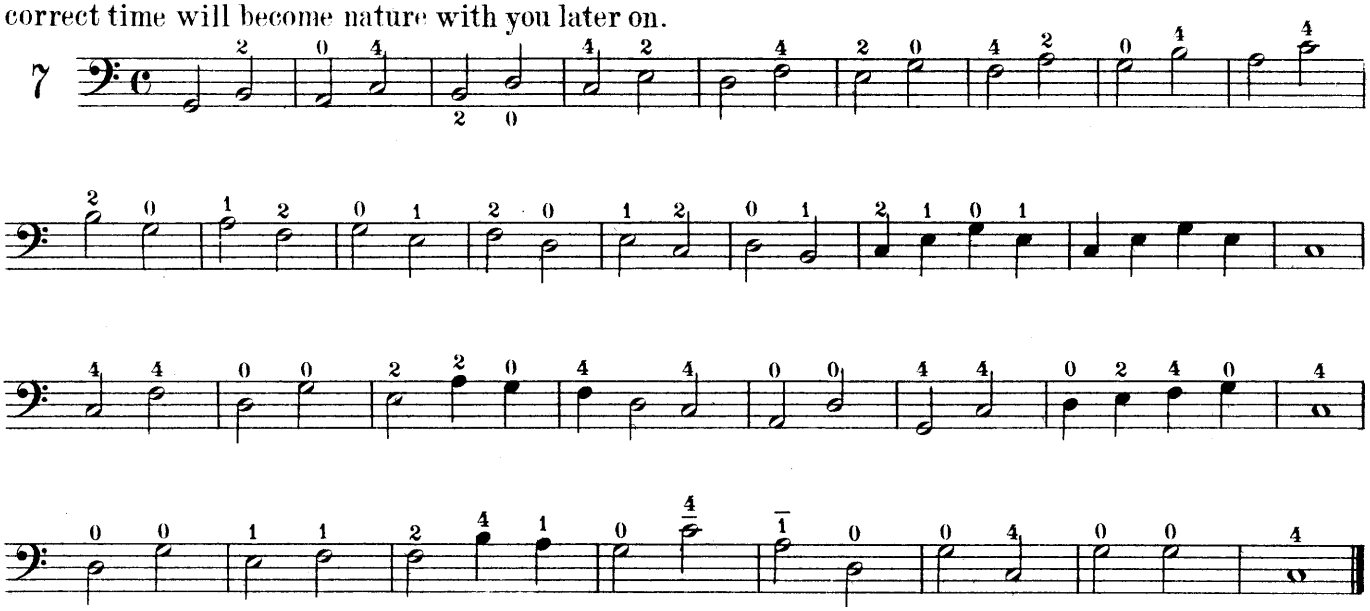
The Slur ⌒ binds all the notes in one bow, as far as it extends.

6

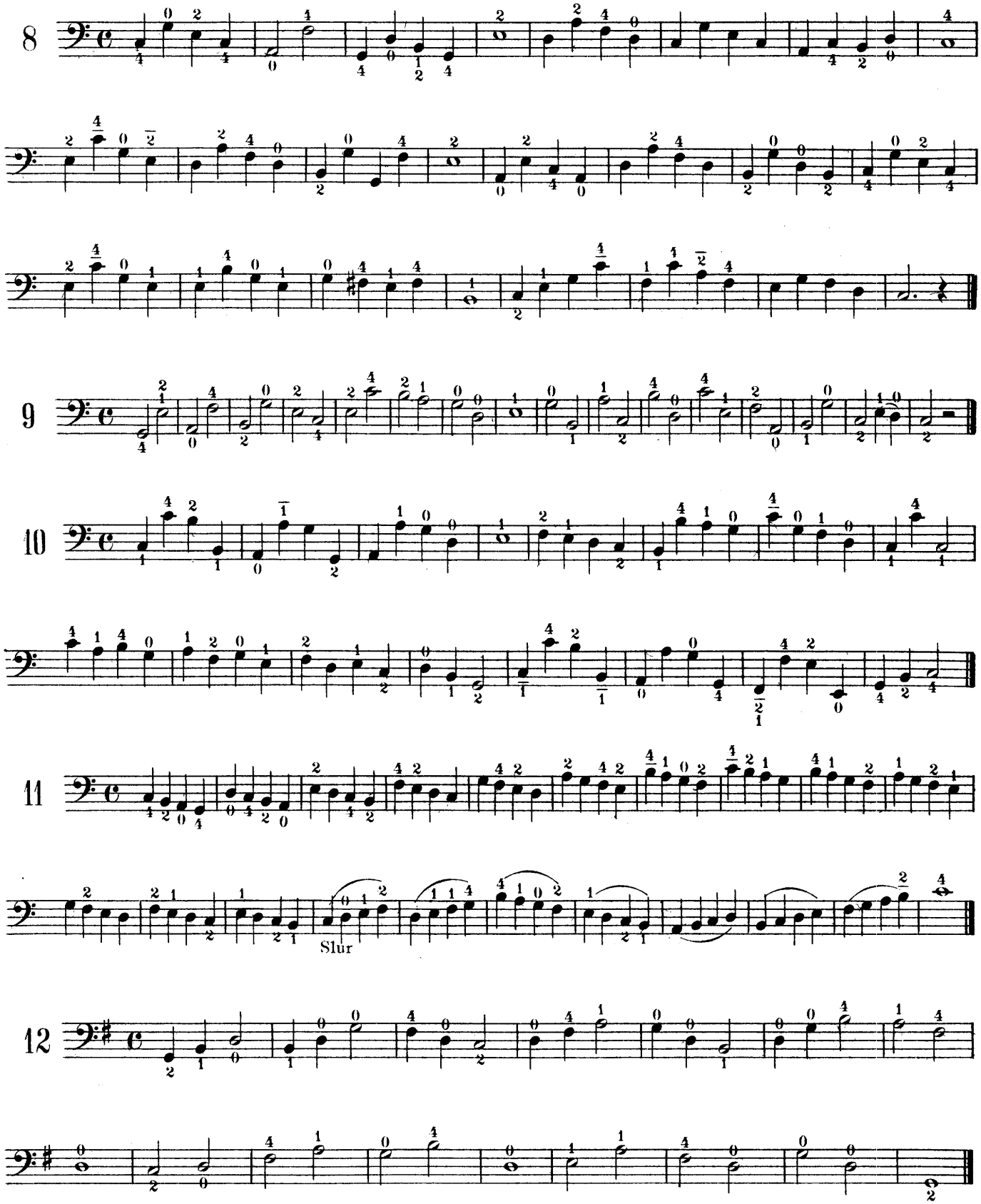


Count carefully each bar, and give each note its value, by doing so from the beginning, your feeling for correct time will become nature with you later on.

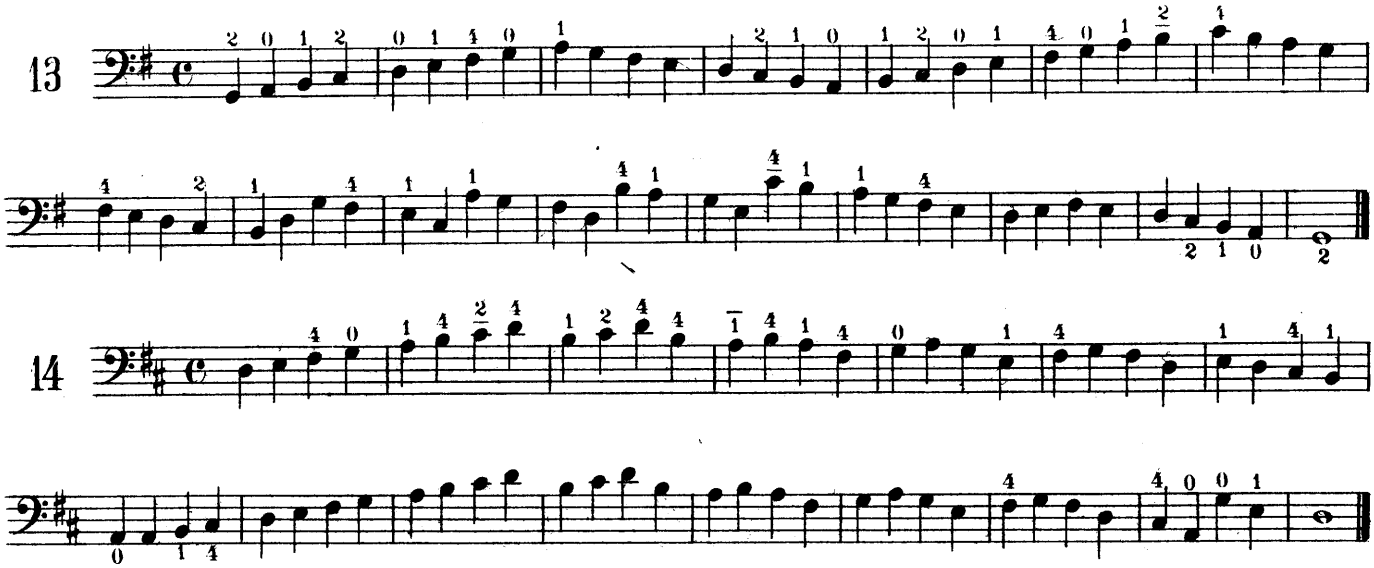
7



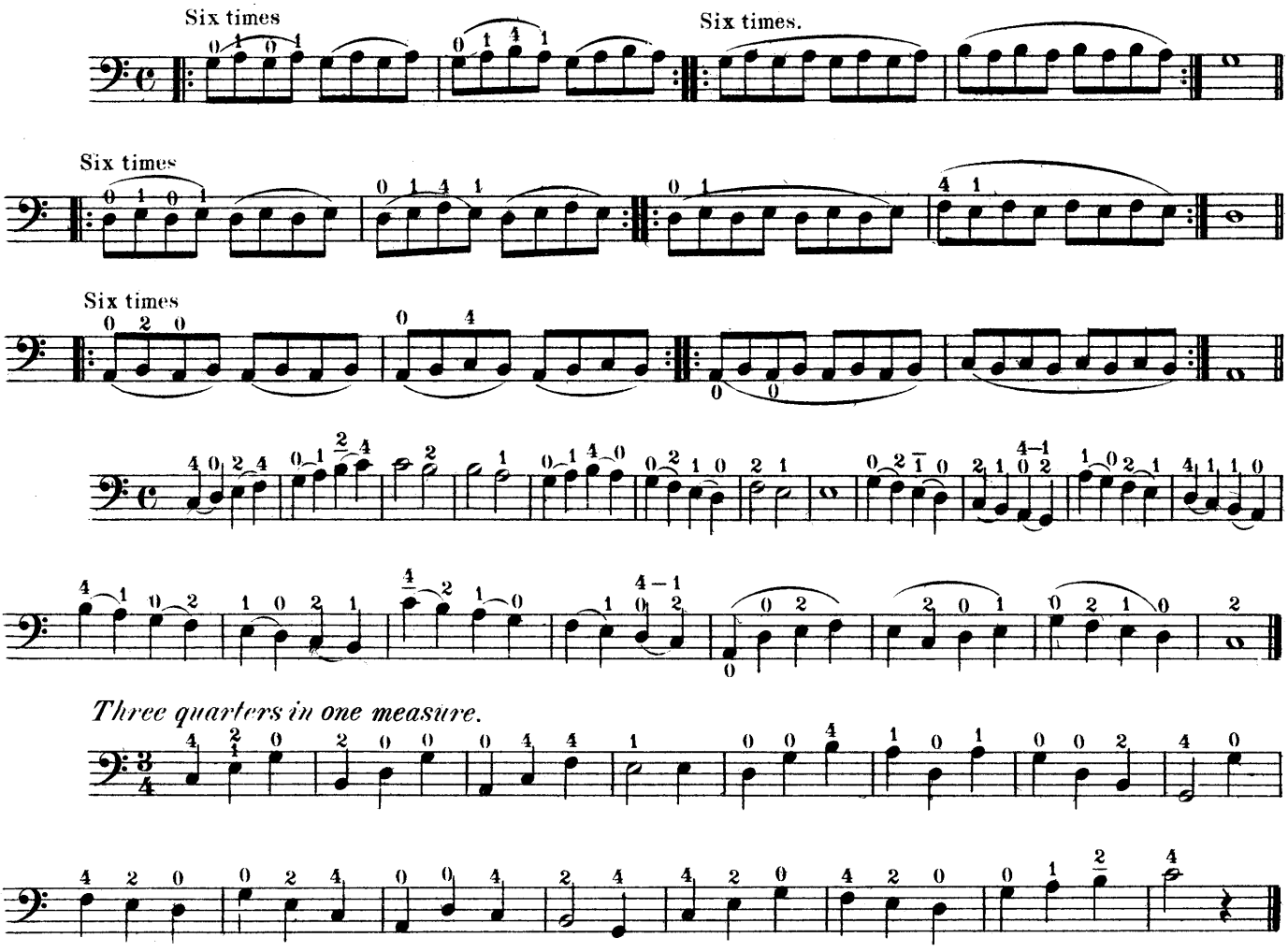
Repeat each exercise until perfect.



In order to produce a good strong tone it is necessary to acquire as much strength as possible in the left hand and right fore-arm.



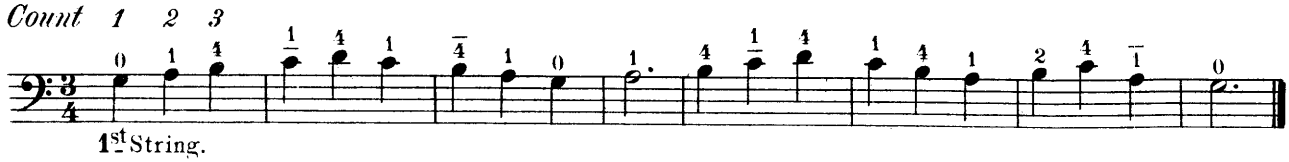
Play from frog to point and divide the bow evenly between the different notes.



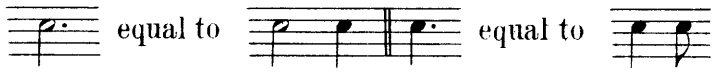
Three quarters in one measure.

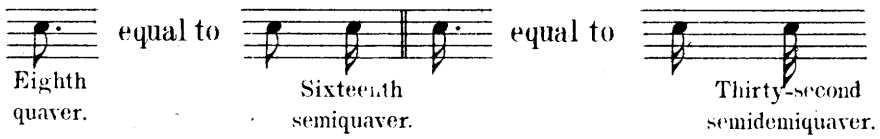
The first sharp (♯) in the signature stands for *F*♯ it raises the same half a tone.

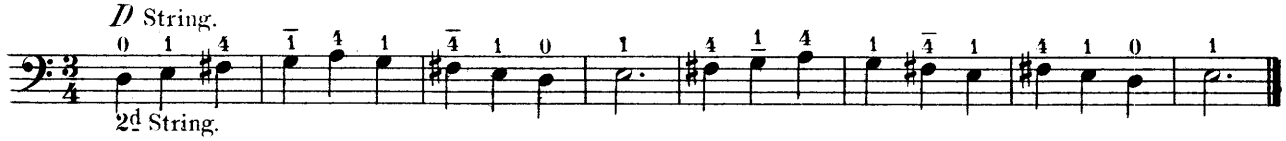
This sign (♮) natural lowers the note to its original sound.

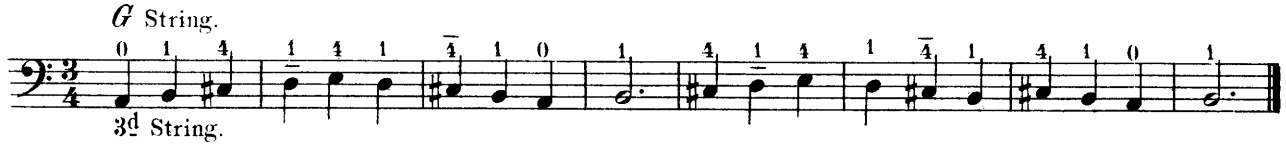


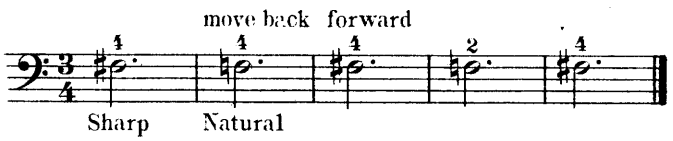
If a dot is attached to a note, it augments the value of it one half.



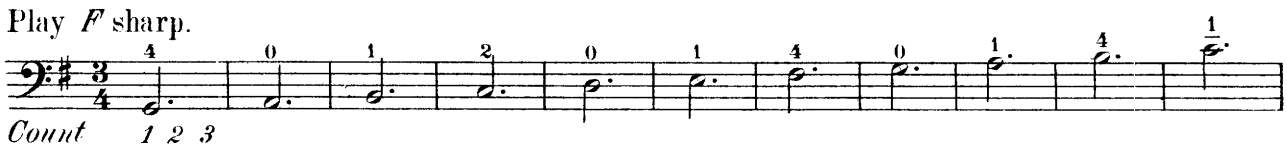


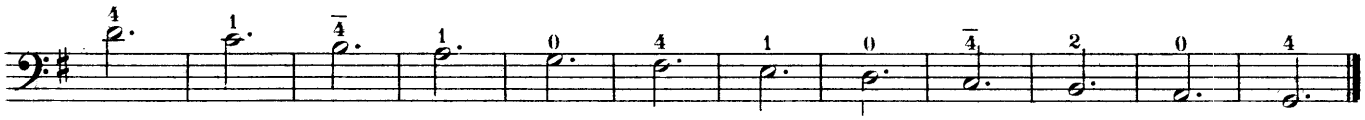


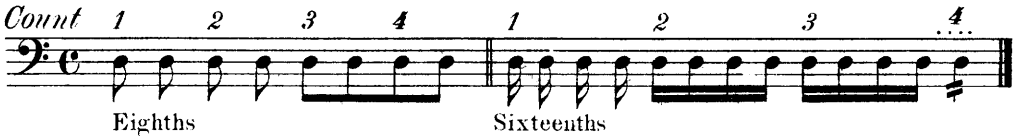




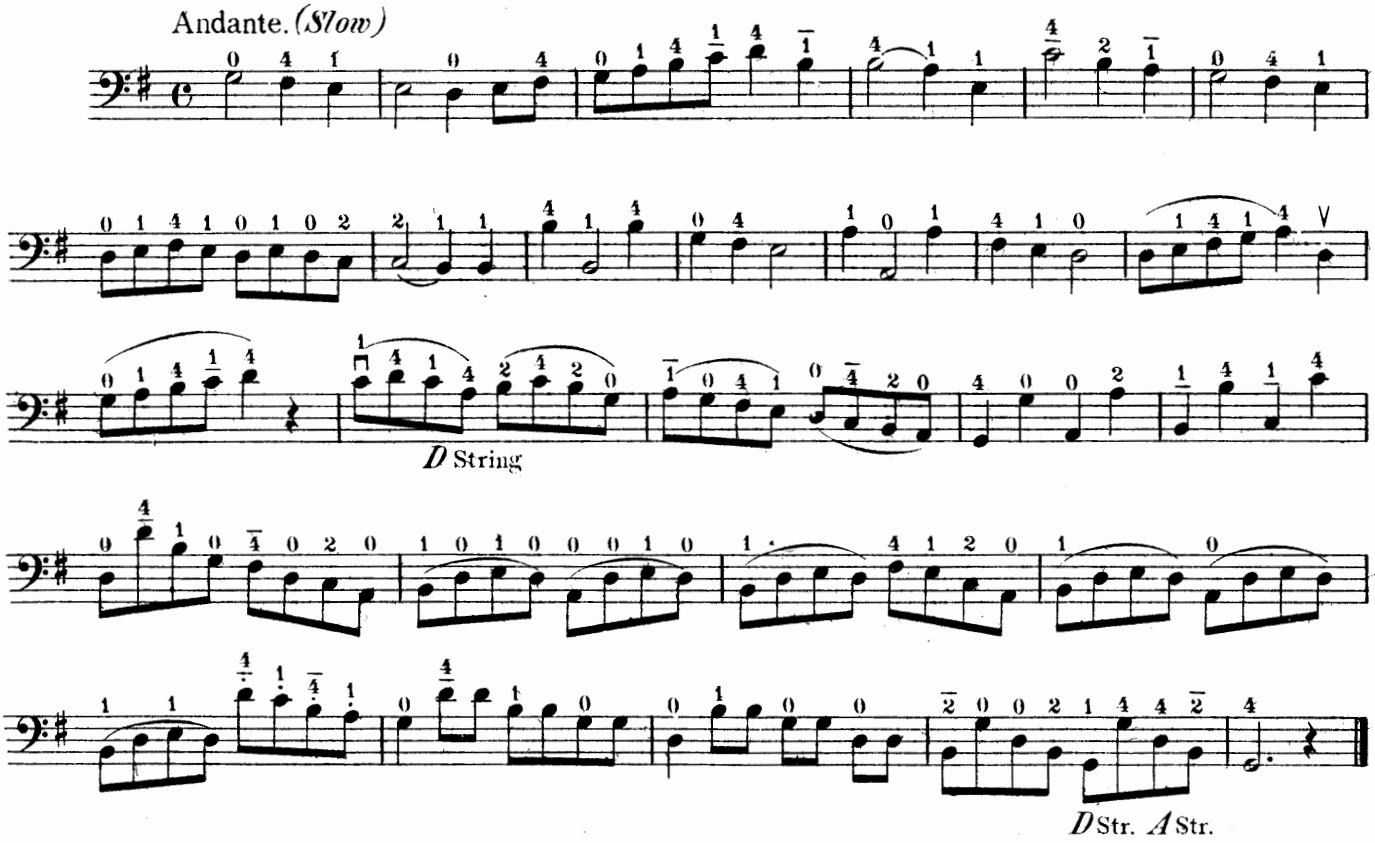
SCALE IN G.

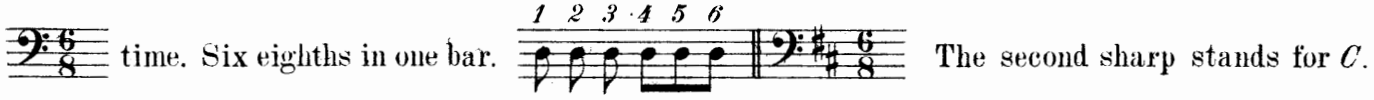




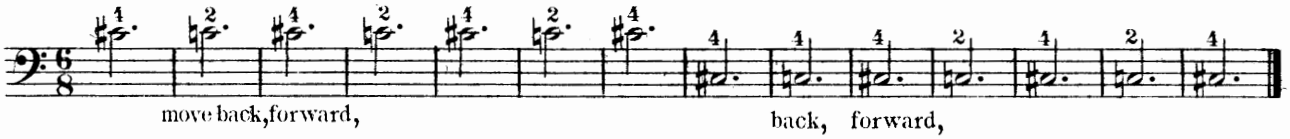


Andante. *(Slow)*



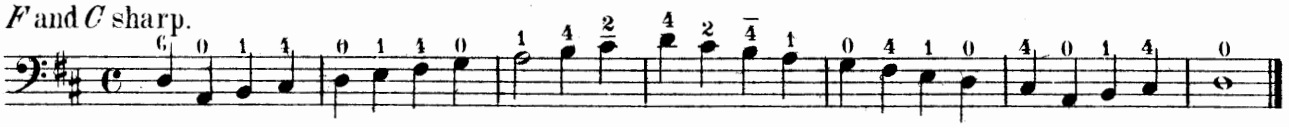


time. Six eighths in one bar. The second sharp stands for *C*.

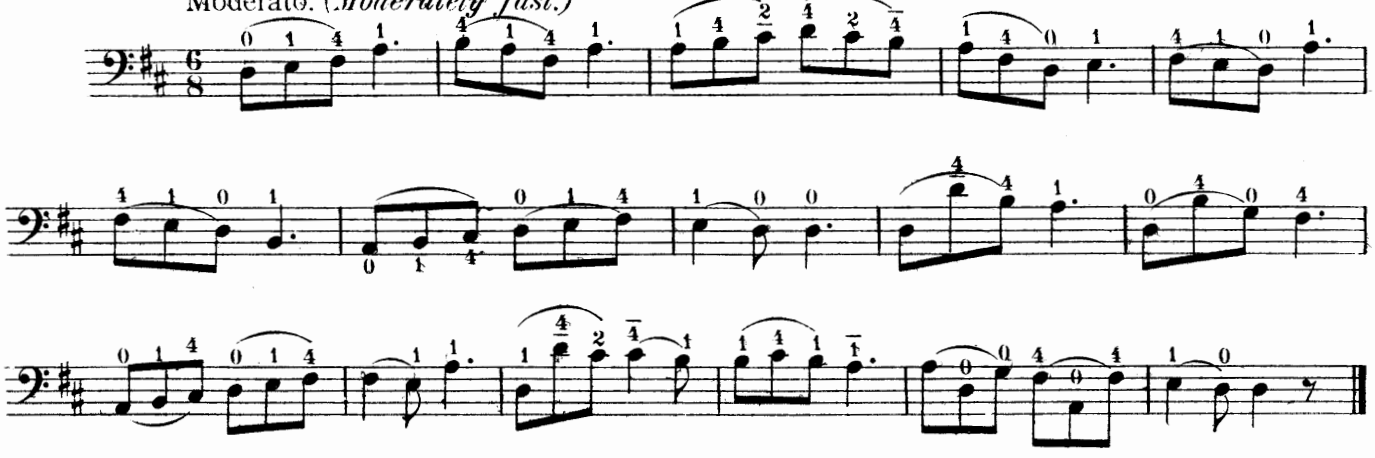


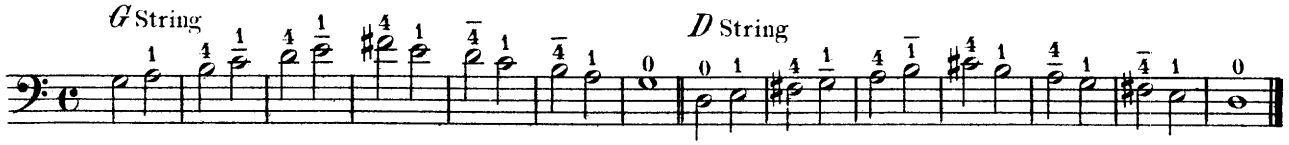
SCALE IN D.

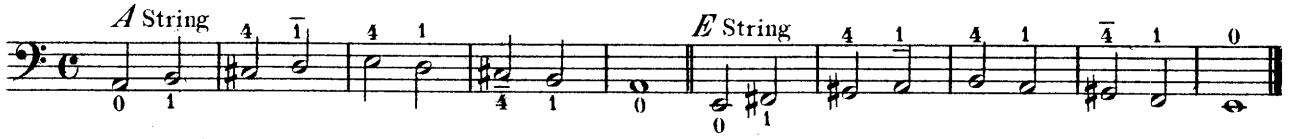
F and *C* sharp.



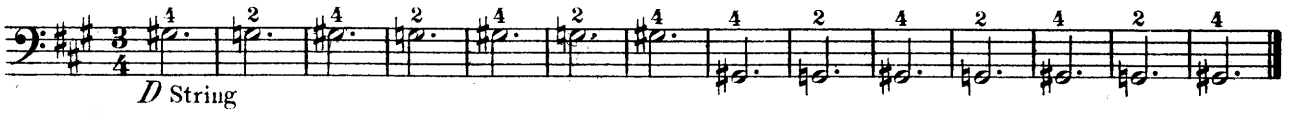
Moderato. *(Moderately fast.)*





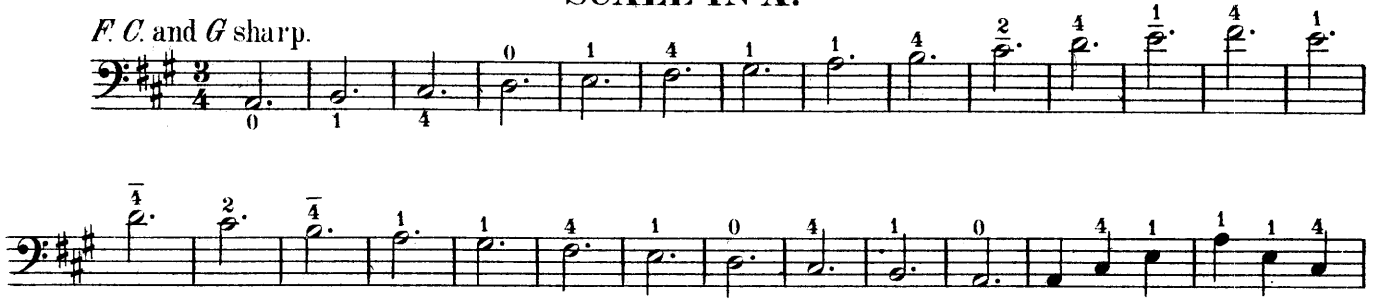


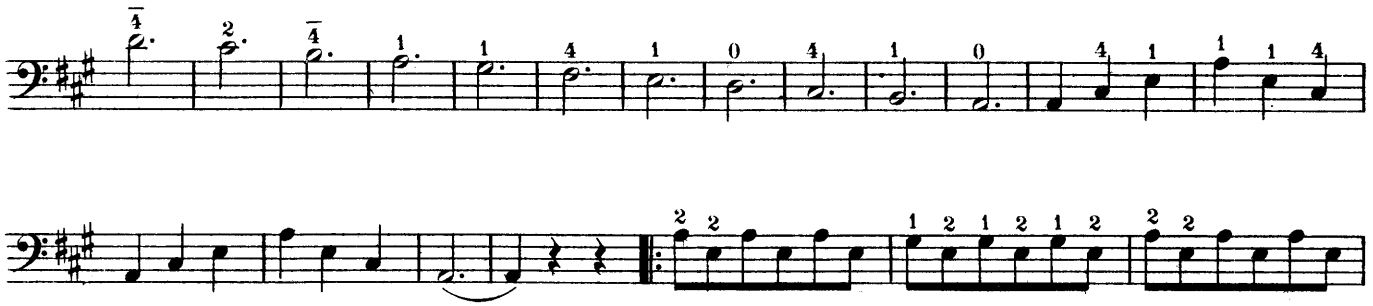
The third sharp stands for *G*♯

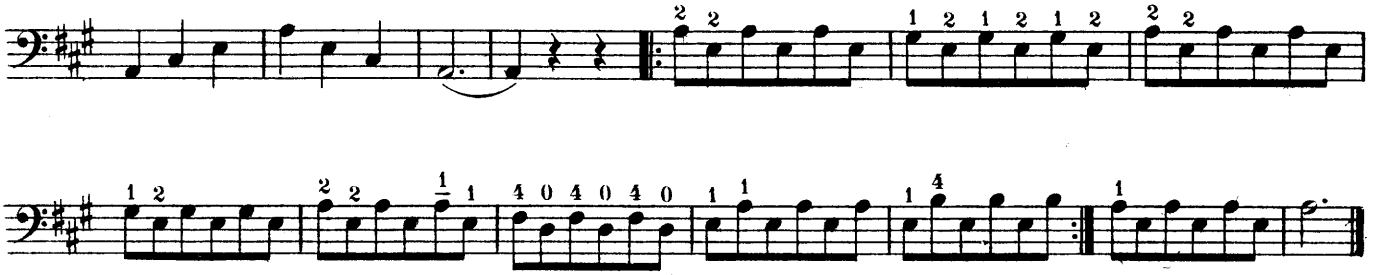


SCALE IN A.

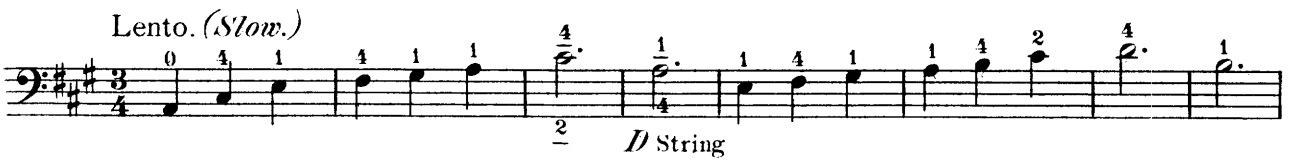
F. C. and *G* sharp.

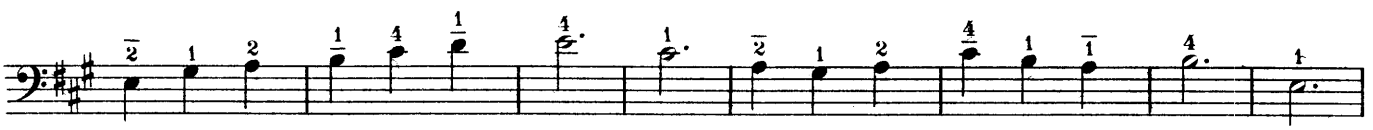


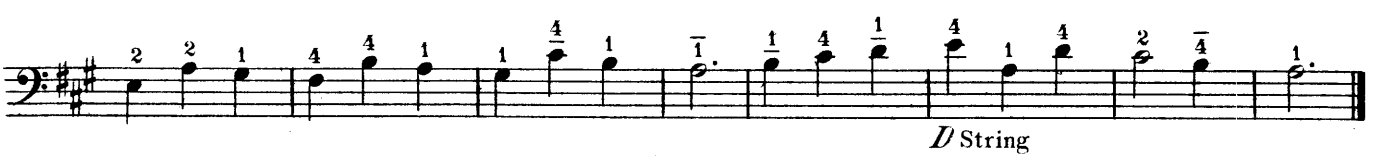


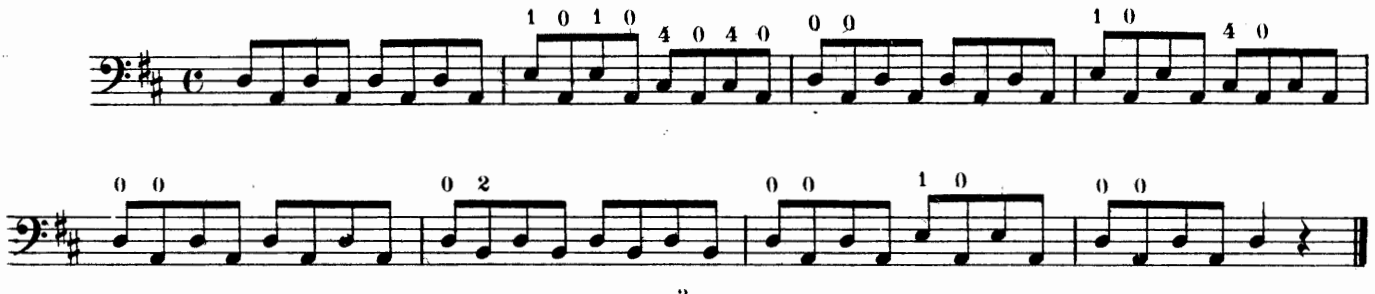


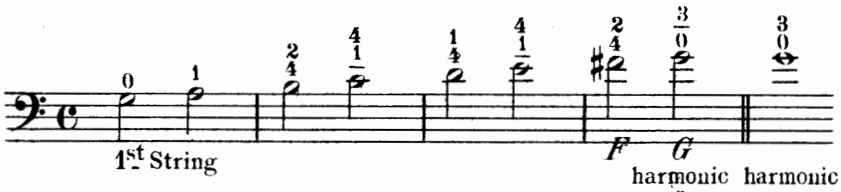
Lento. *(Slow.)*



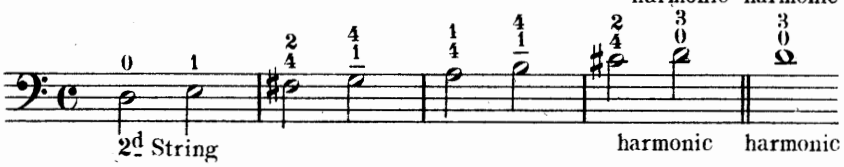




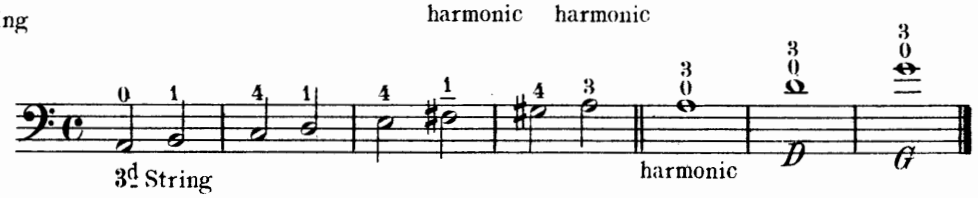




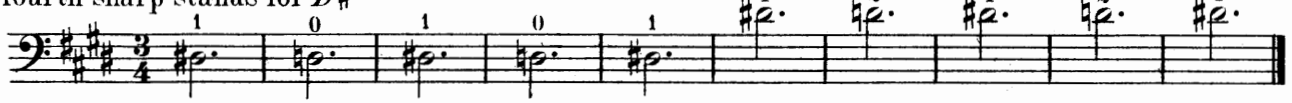
Put your finger very lightly on string.

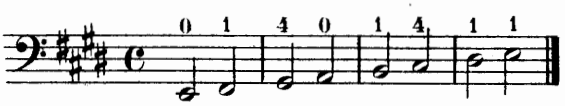


Put your finger very lightly on string.



The fourth sharp stands for *D*♯

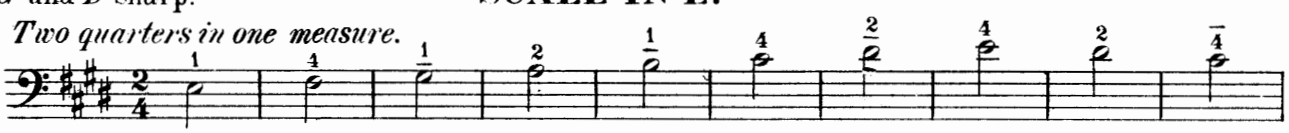


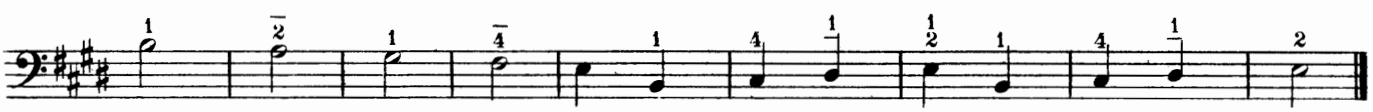


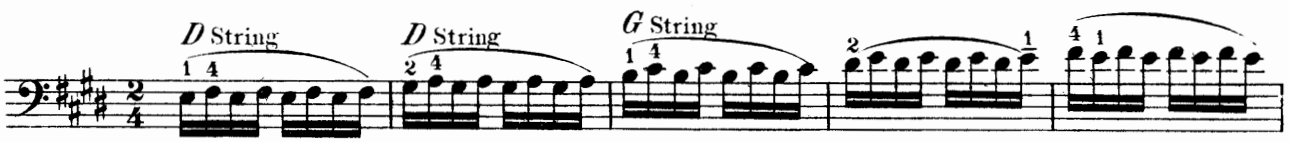
F. C. G and *D* sharp.

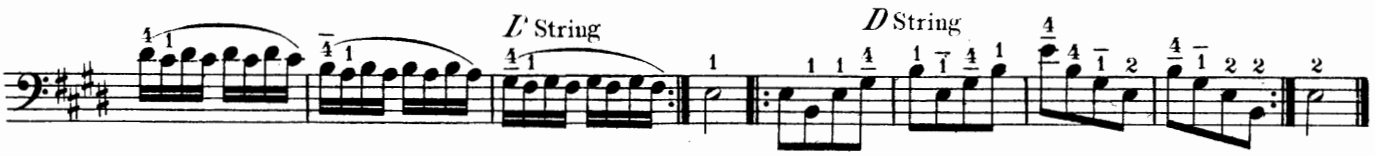
SCALE IN E.

Two quarters in one measure.

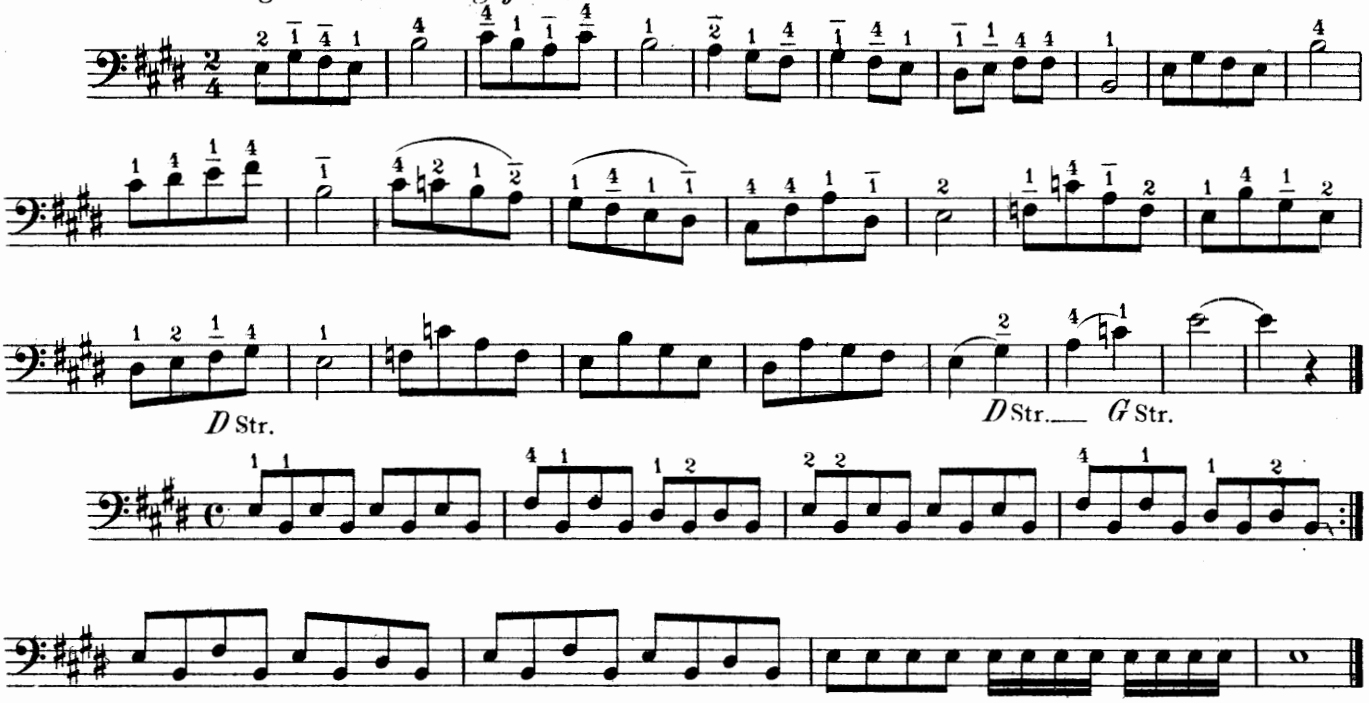




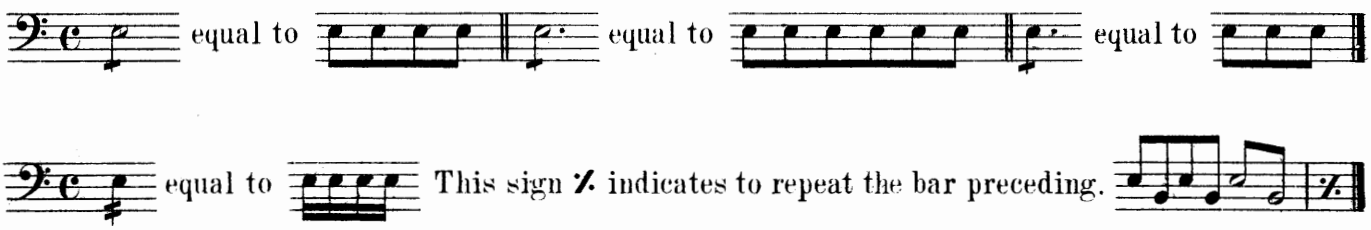




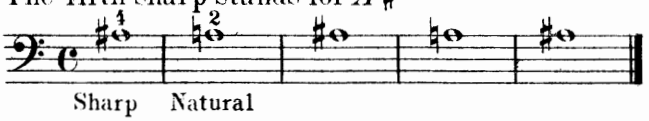
Allegretto. *(Middling fast.)*



ABBREVIATIONS IN WRITING.

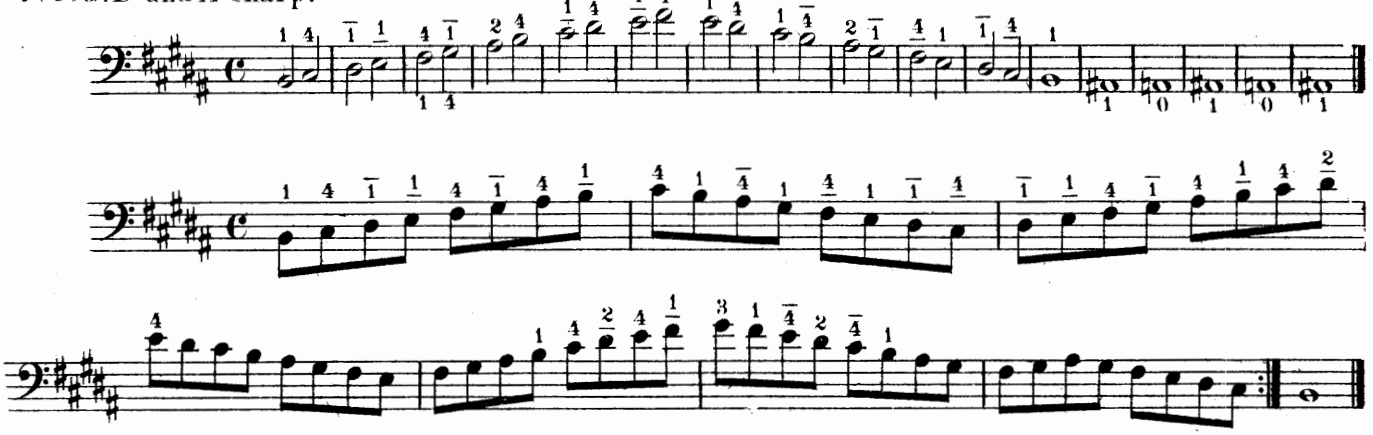


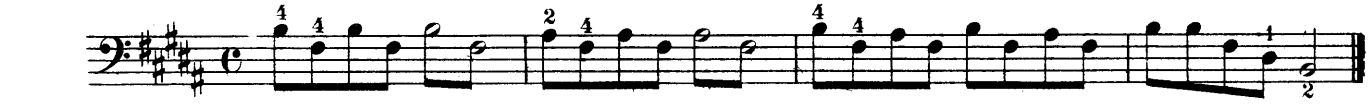
The fifth sharp stands for *A* ♯



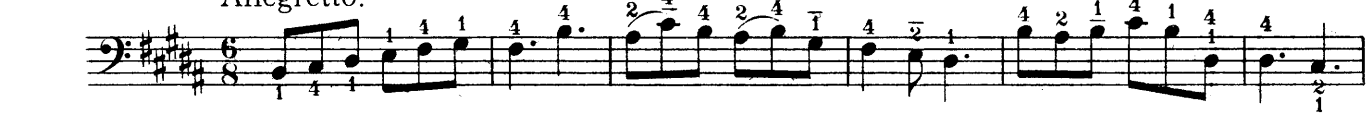
SCALE IN B.

F C G D and *A* sharp.

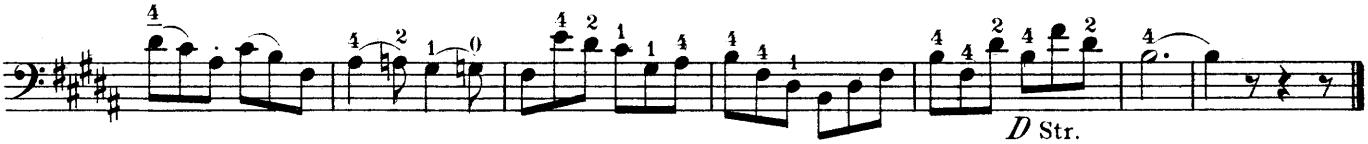




Allegretto.

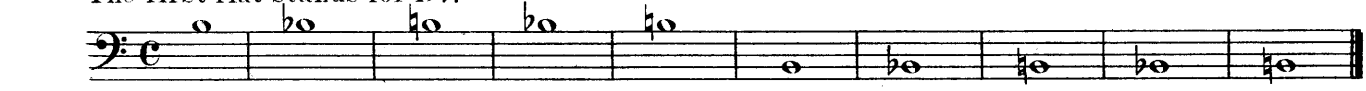


D Str. *D* Str.



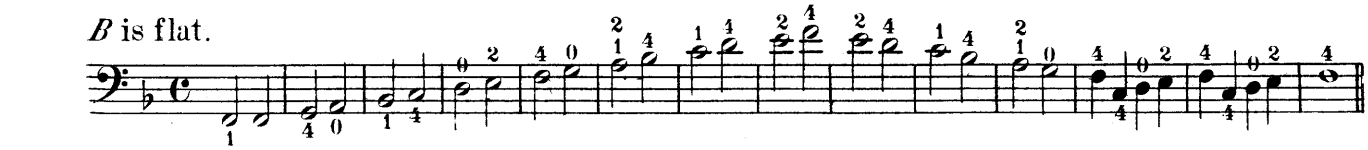
D Str.

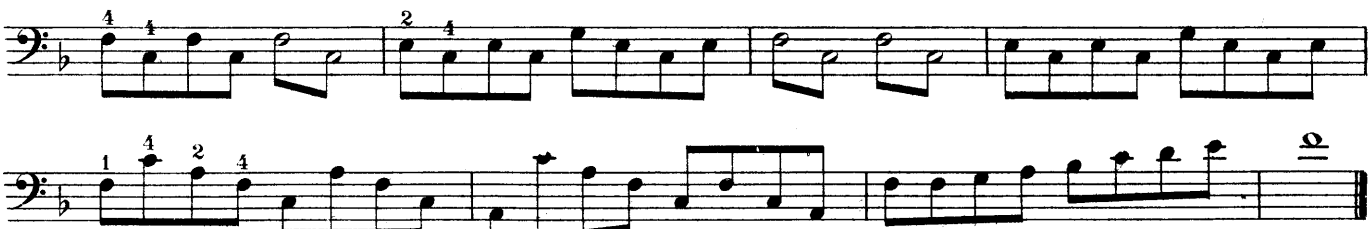
The first flat stands for *B*♭.



SCALE IN F.

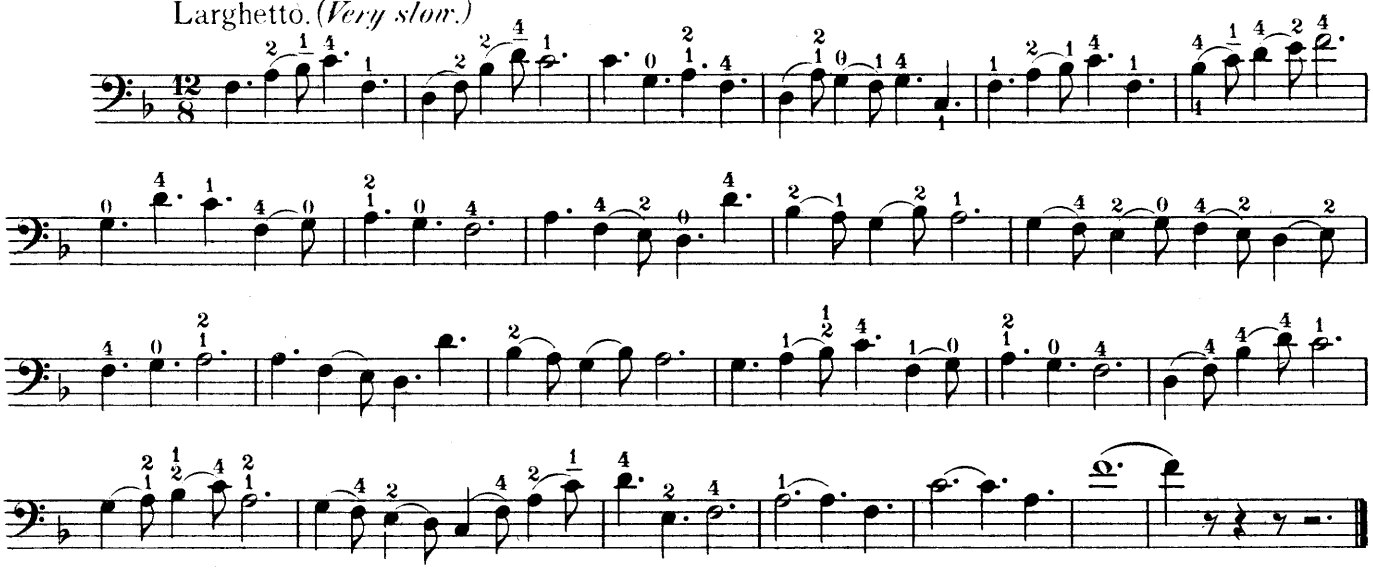
B is flat.





Twelve eighths in one measure.

Larghetto. *(Very slow.)*



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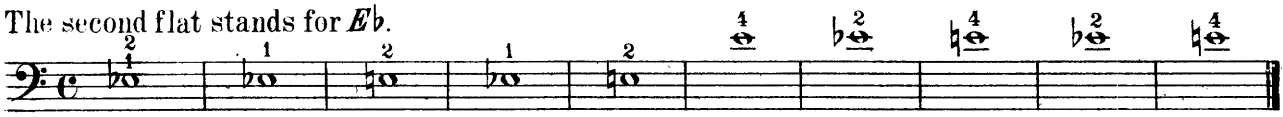
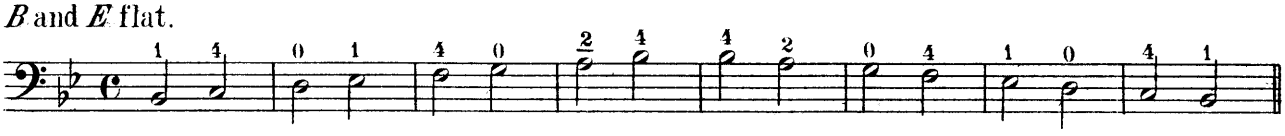
The second flat stands for *E*♭.

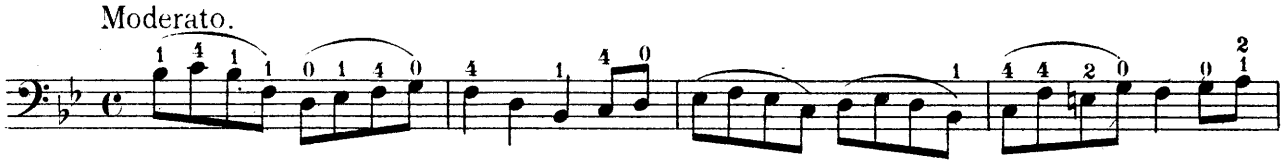


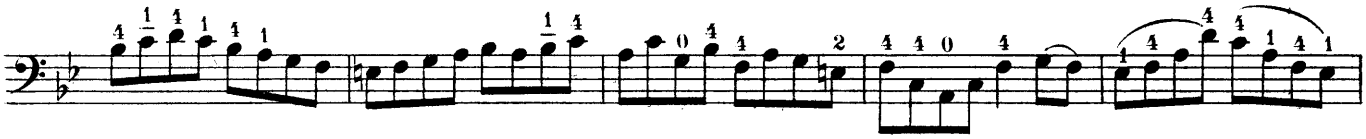
SCALE IN B FLAT.

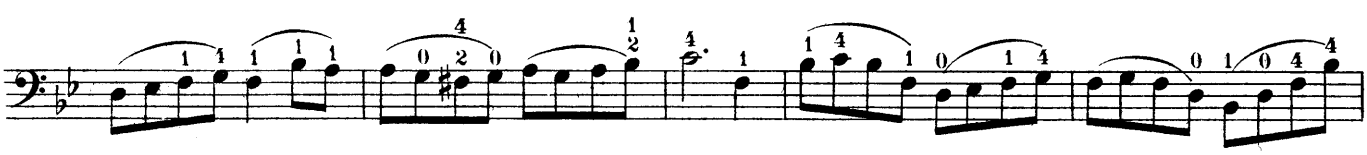
B and *E* flat.

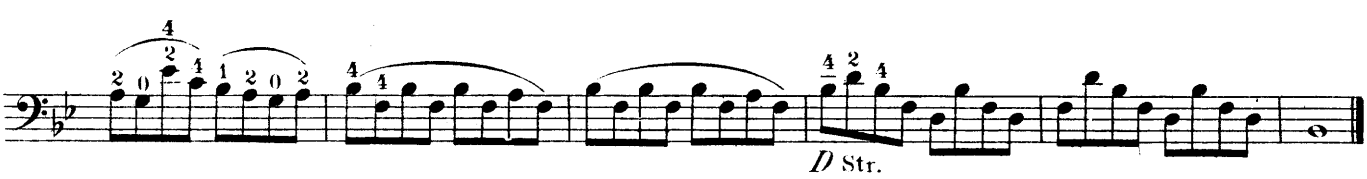


Moderato.



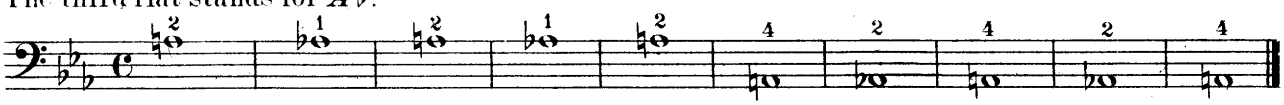






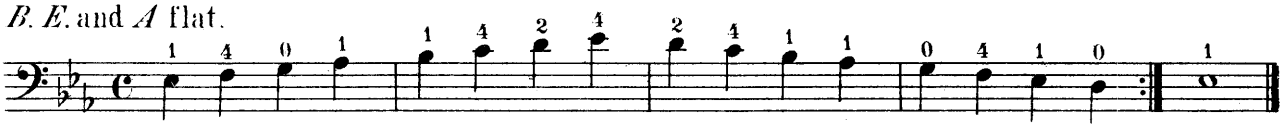
D Str.

The third flat stands for *A*♭.



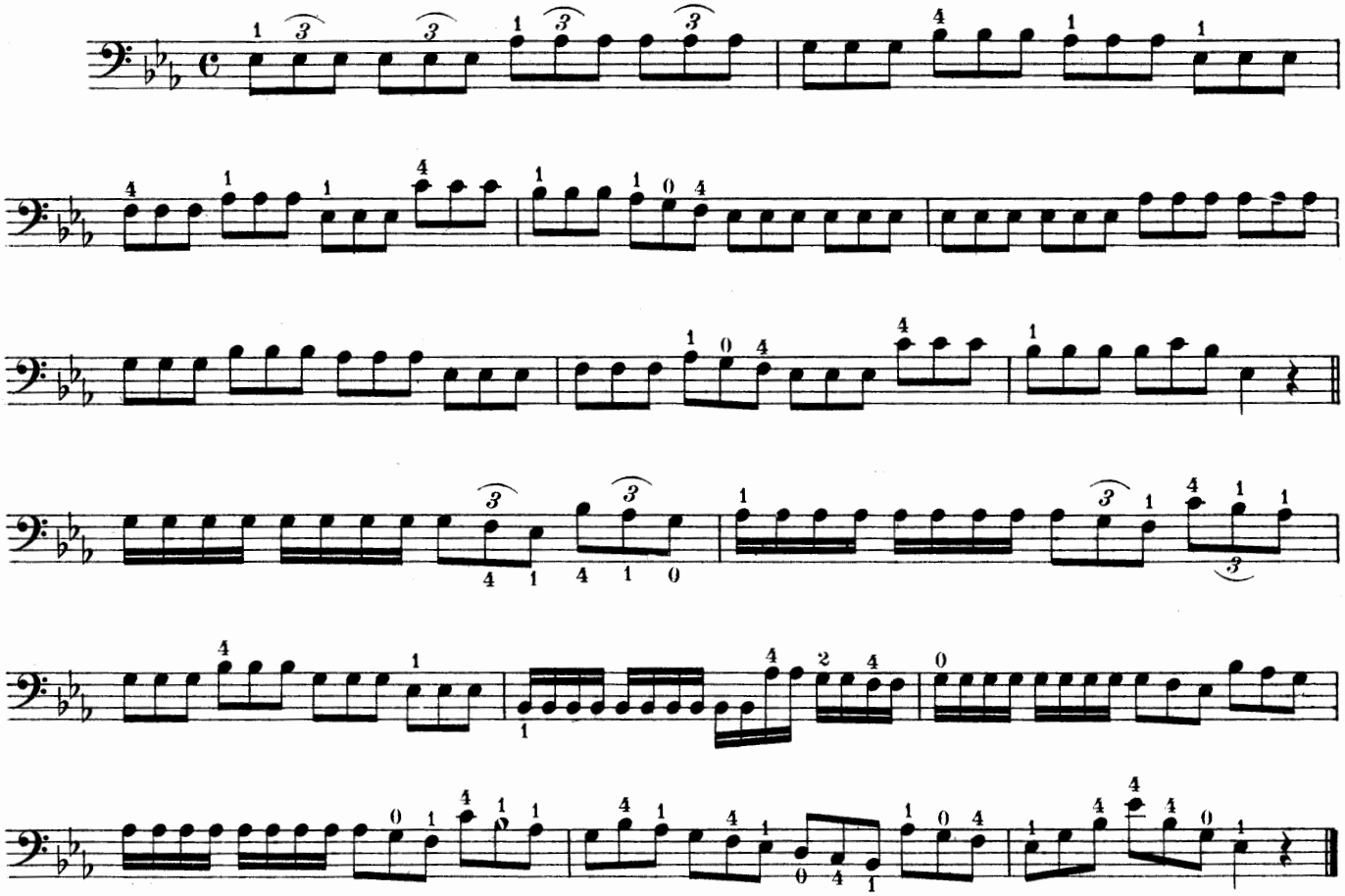
SCALE IN E FLAT.

B, *E*, and *A* flat.

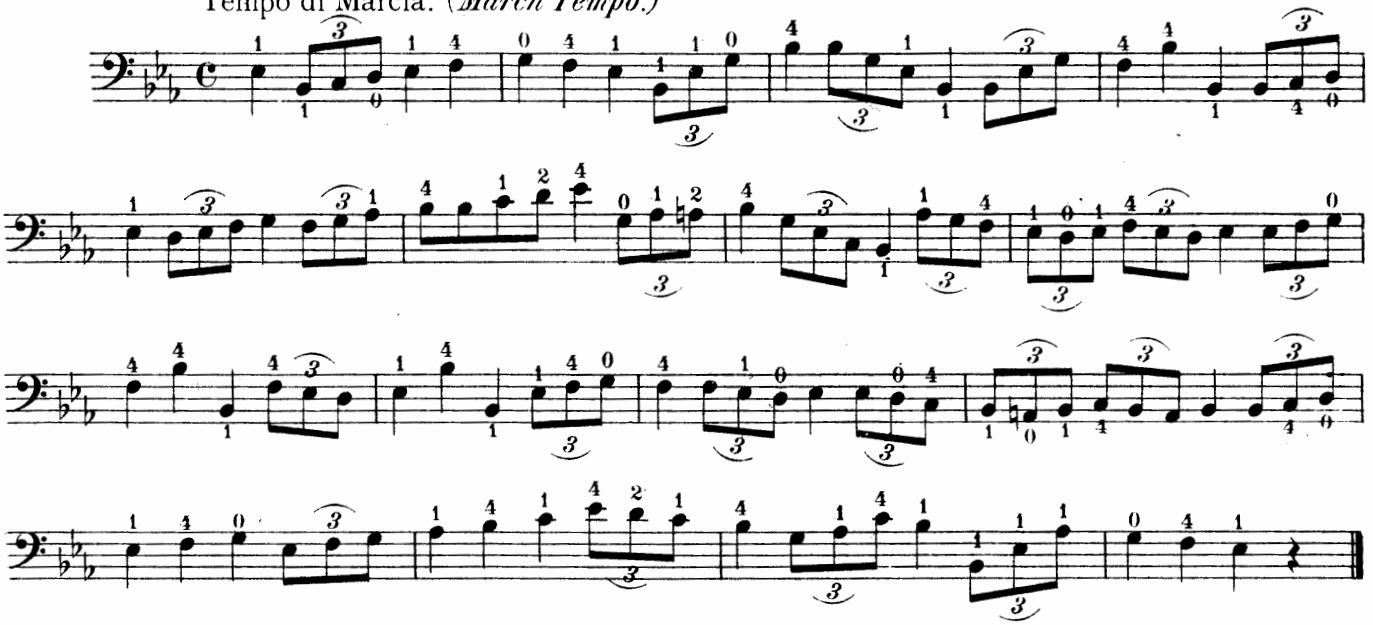


THE TRIPLETS.

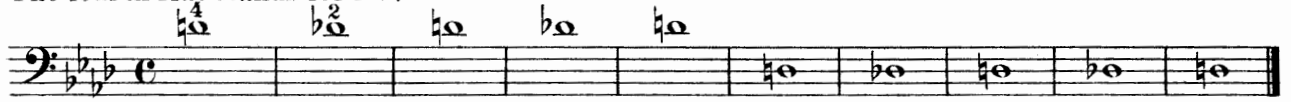
The Triplet has three notes to one beat.



Tempo di Marcia. *(March Tempo.)*

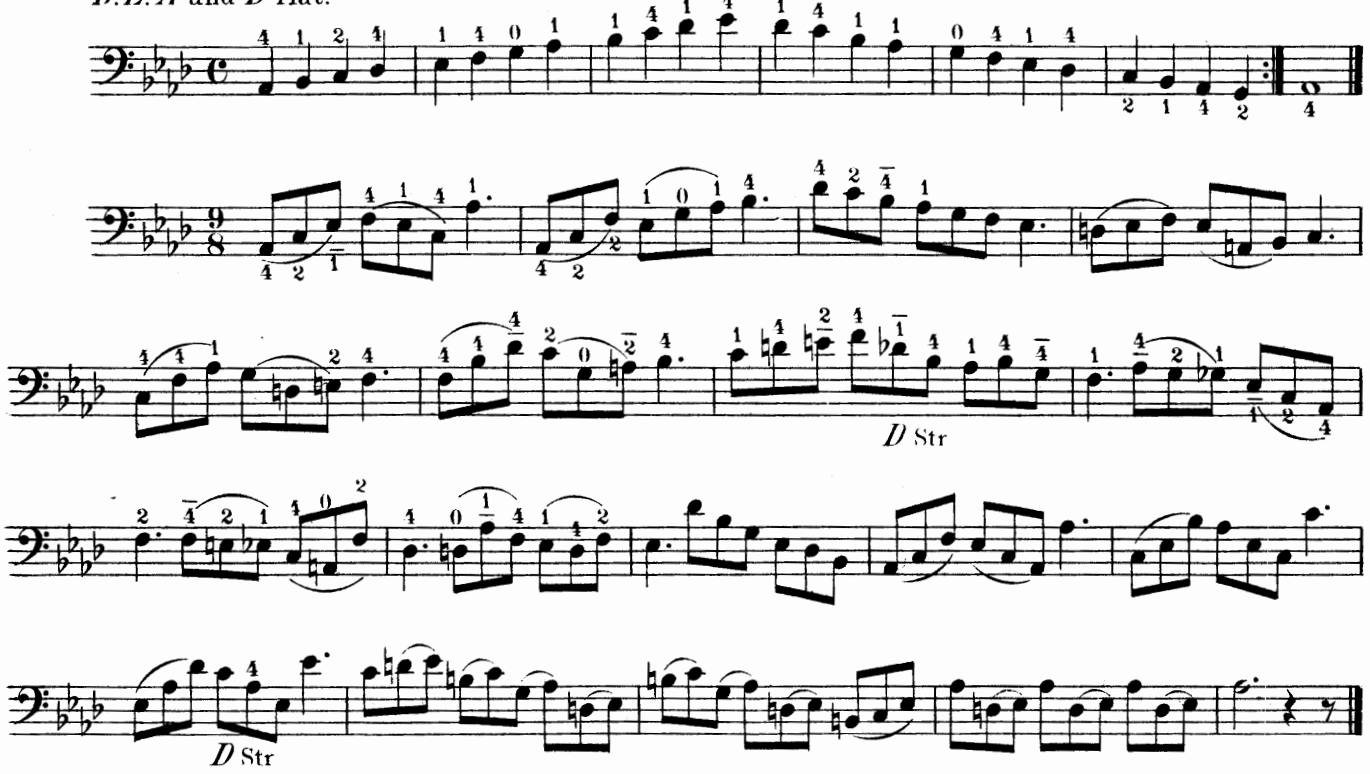


The fourth flat stands for *D*♭.

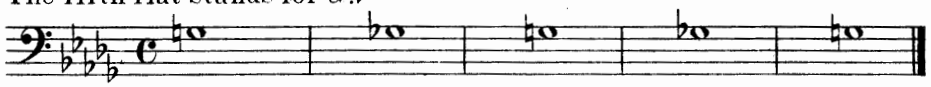


SCALE IN A FLAT.

B. E. A and *D* flat.

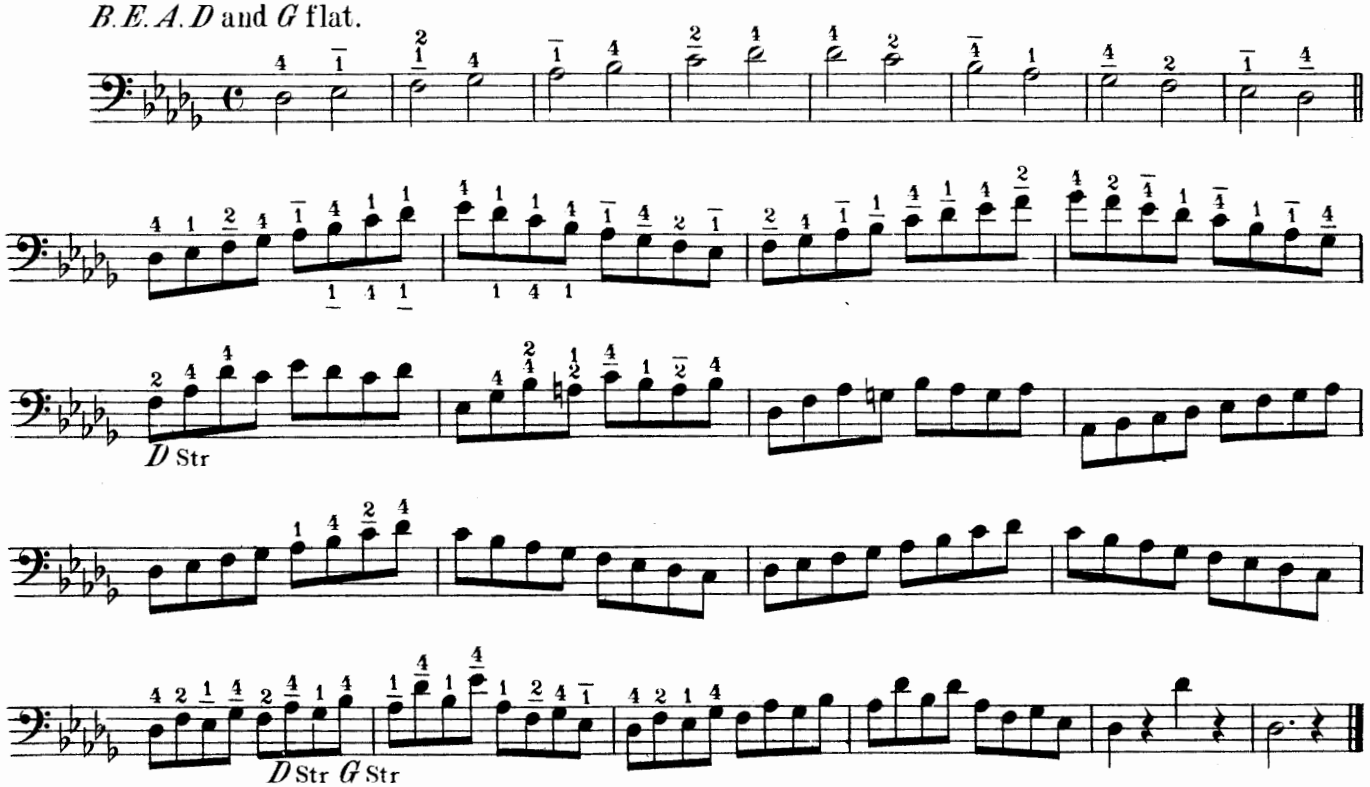


The fifth flat stands for *G*.♭



SCALE IN D FLAT.

B. E. A. D and *G* flat.



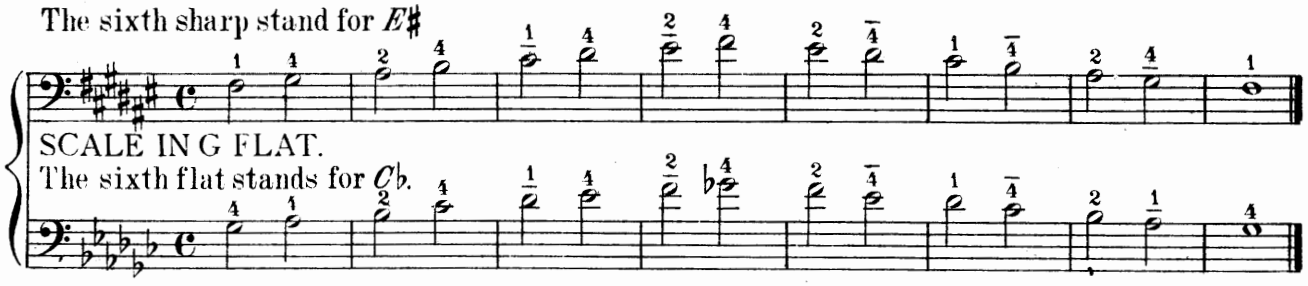
The scales of *F*♯ and *G*♭ are in sound the same.

SCALE IN F SHARP

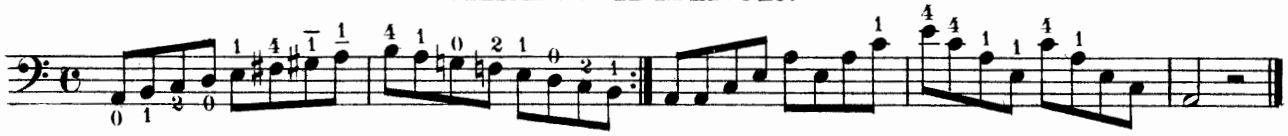
The sixth sharp stand for *E*♯

SCALE IN G FLAT.

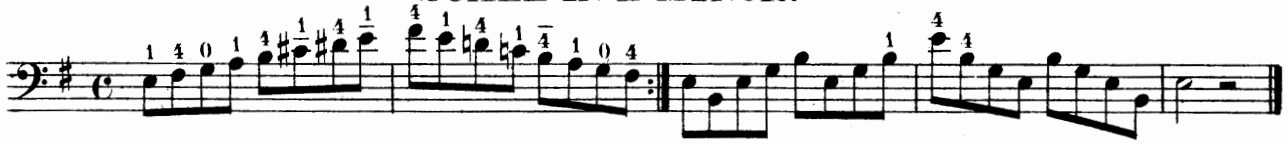
The sixth flat stands for *C*♭.



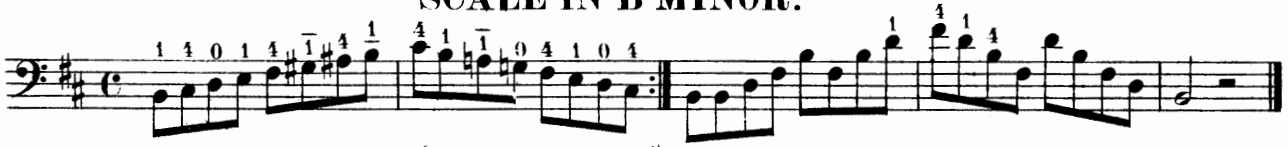
SCALE IN A MINOR.



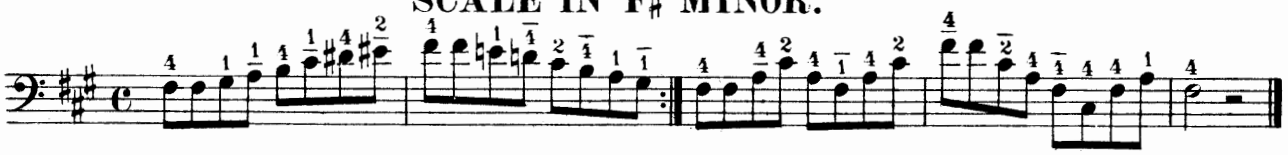
SCALE IN E MINOR.



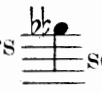
SCALE IN B MINOR.



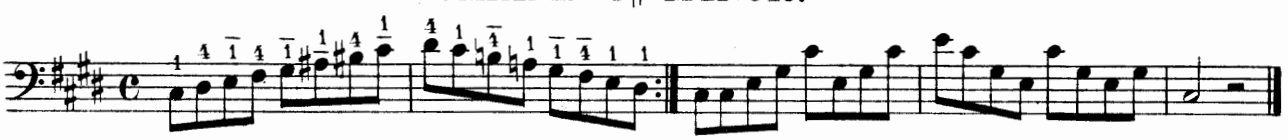
SCALE IN F♯ MINOR.



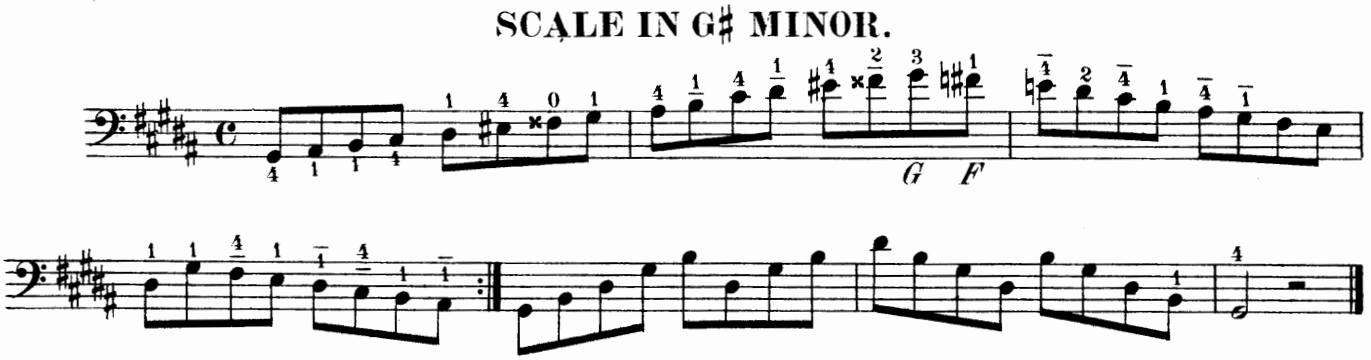
𝄪 Double sharp raises the note one tone. sounds sounds

𝄫 Double flat lowers the note one tone.  sounds sounds

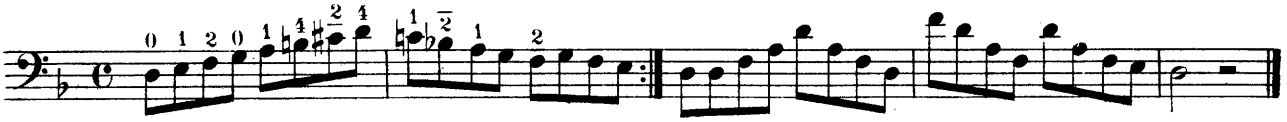
SCALE IN C♯ MINOR.



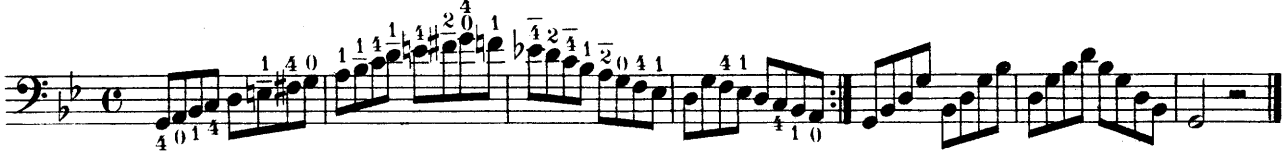
SCALE IN G♯ MINOR.



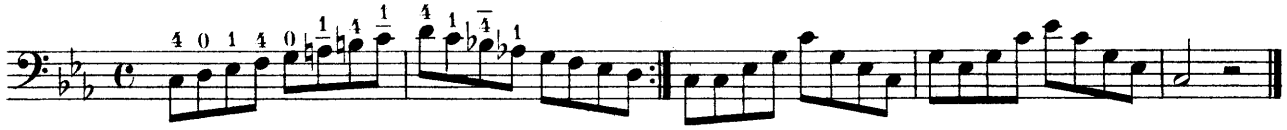
SCALE IN D MINOR.



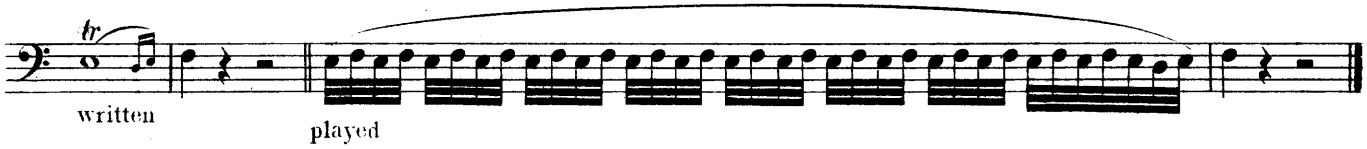
SCALE IN G MINOR.

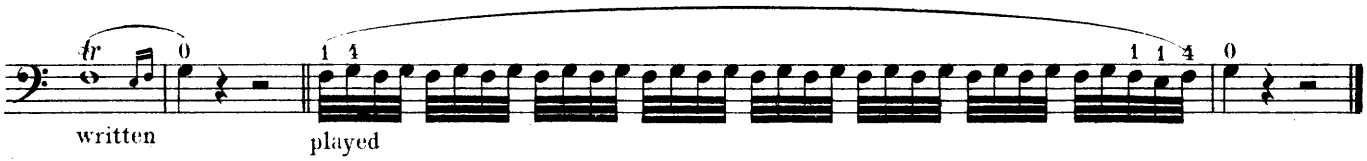


SCALE IN C MINOR.

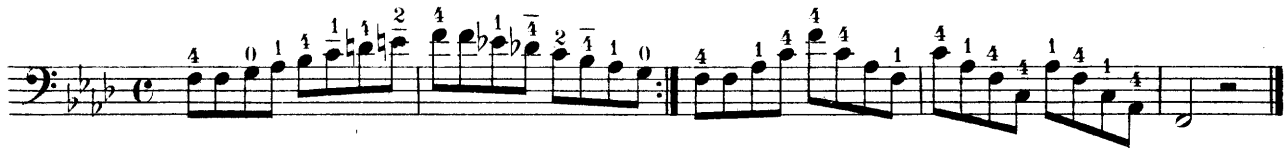


tr stands for trill.

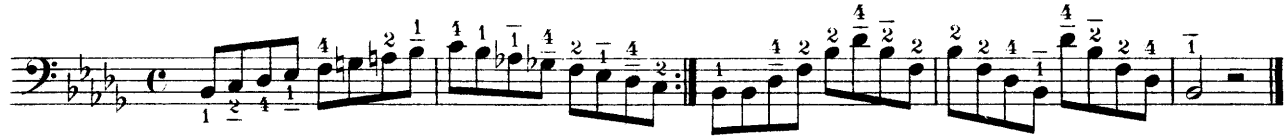




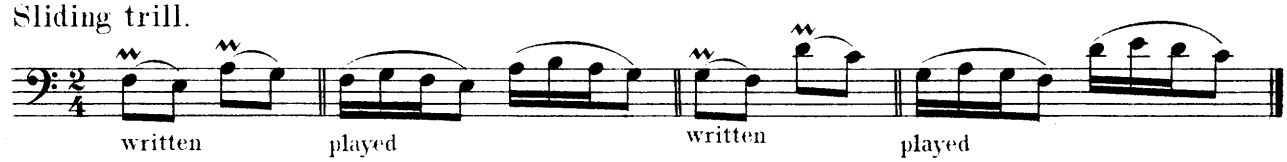
SCALE IN F MINOR.



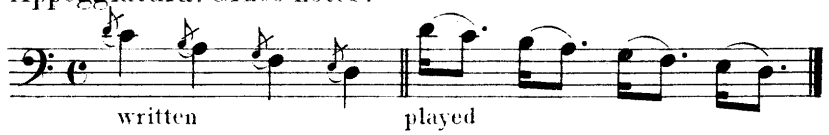
SCALE IN B♭ MINOR.



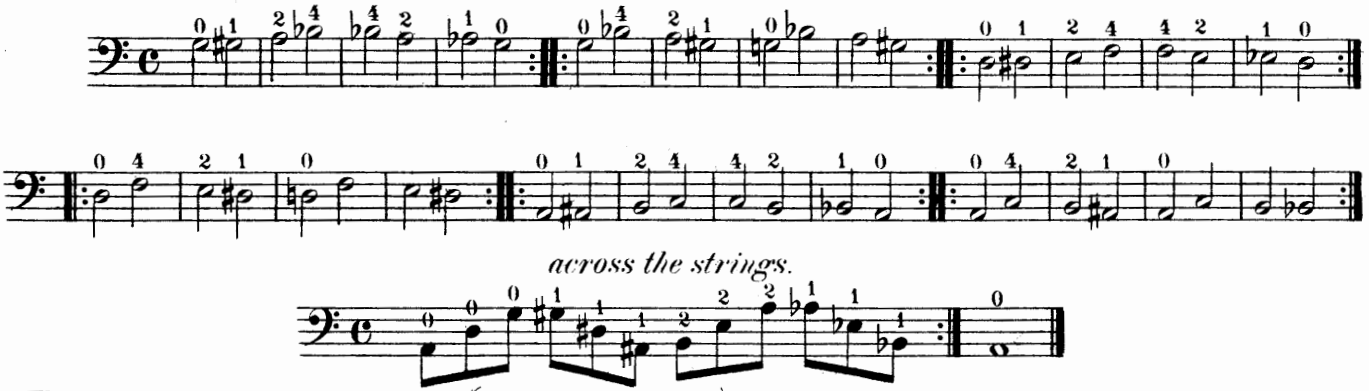
Sliding trill.



Appoggiatura. Grace notes.

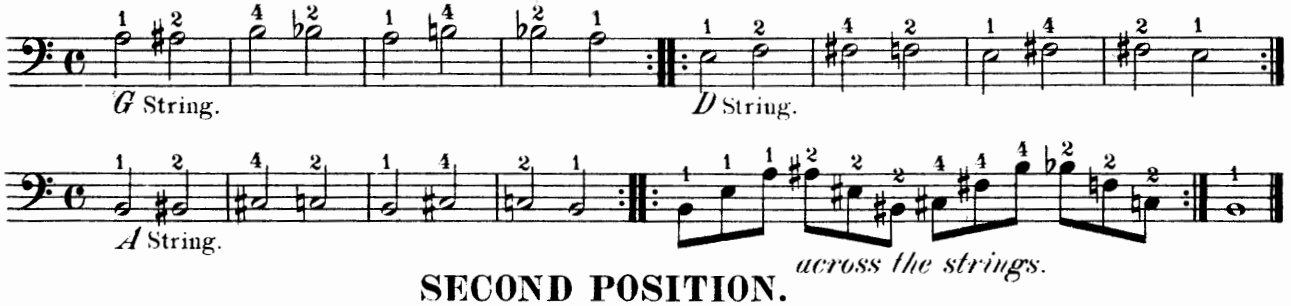


POSITIONS WITH CHROMATIC INTERVALS.

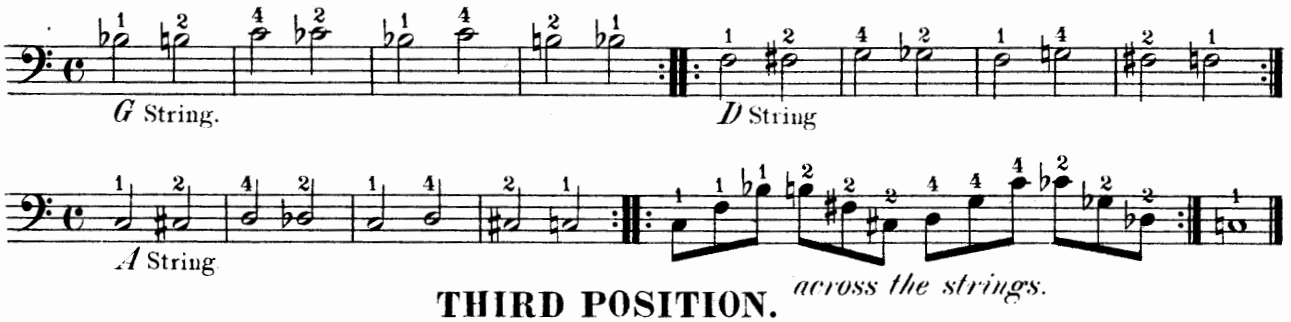


The object of the exercise marked *(across the strings)* is simply to impress in the mind of the pupil, what notes can be reached with the same finger on the different strings, in the same position.

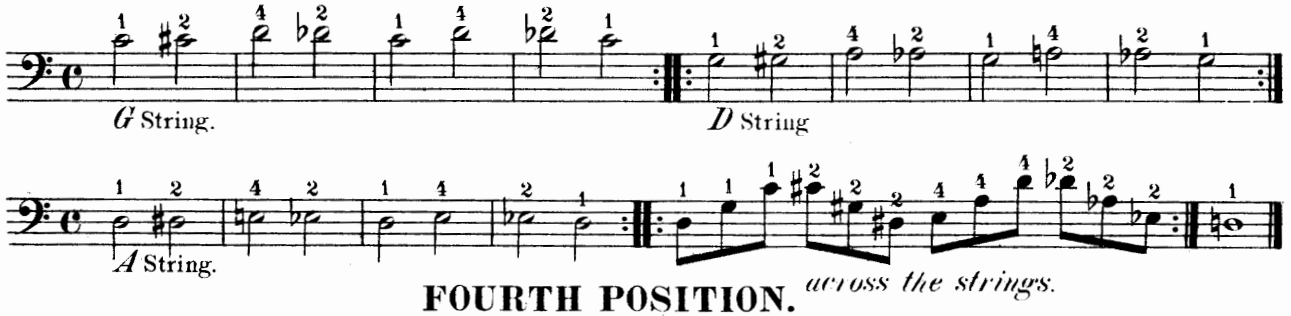
FIRST POSITION.



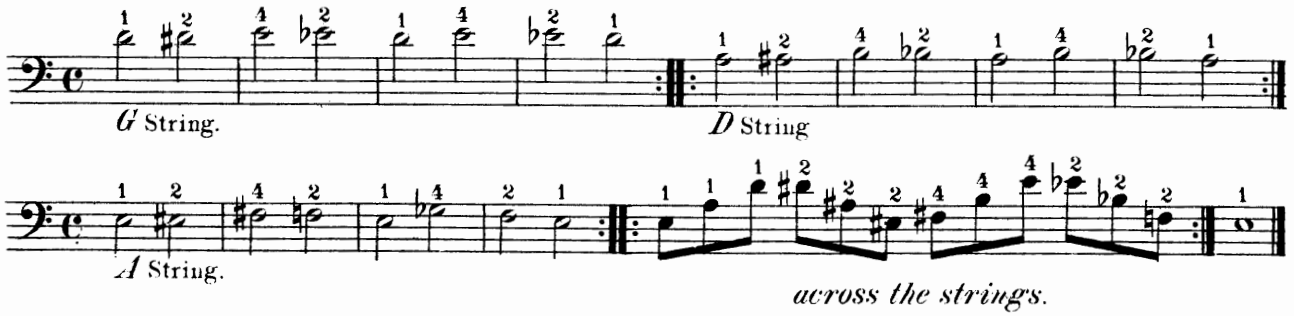
SECOND POSITION.



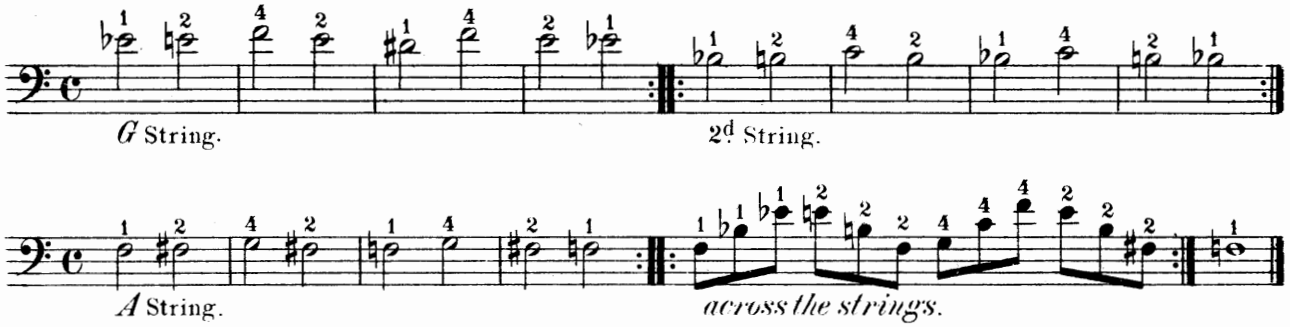
THIRD POSITION.



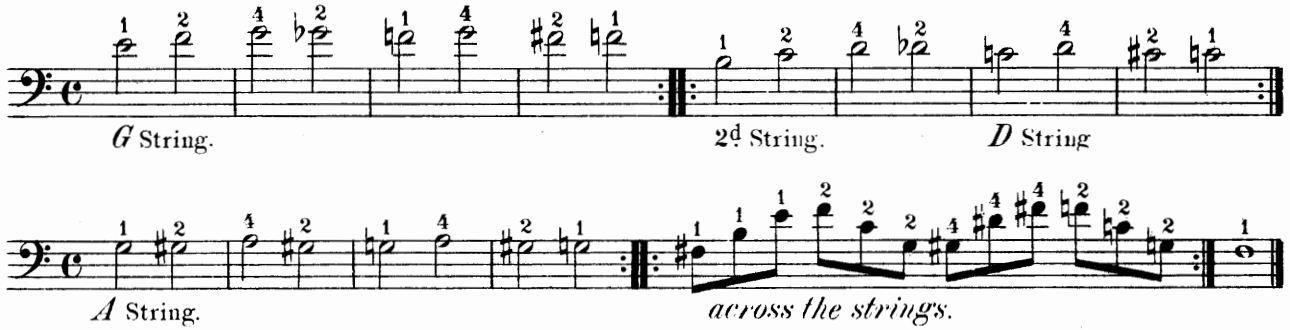
FOURTH POSITION.

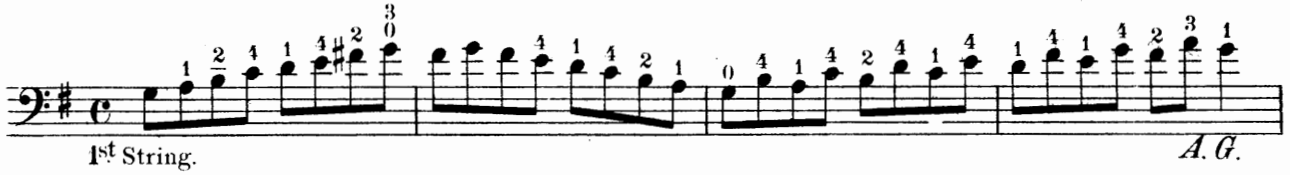


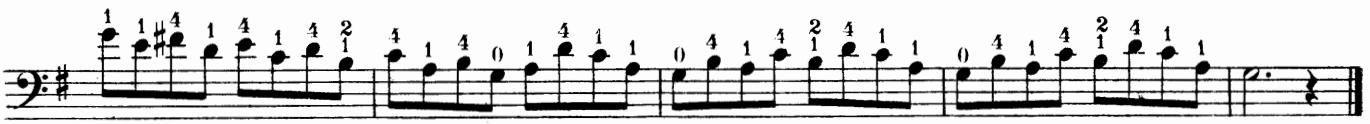
FIFTH POSITION.

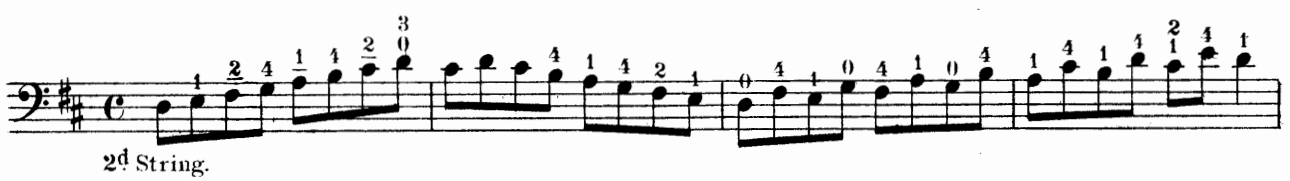


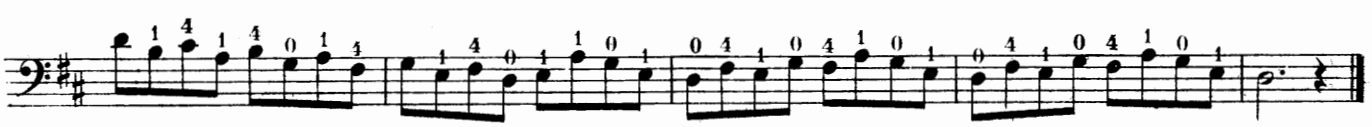
SIXTH POSITION.

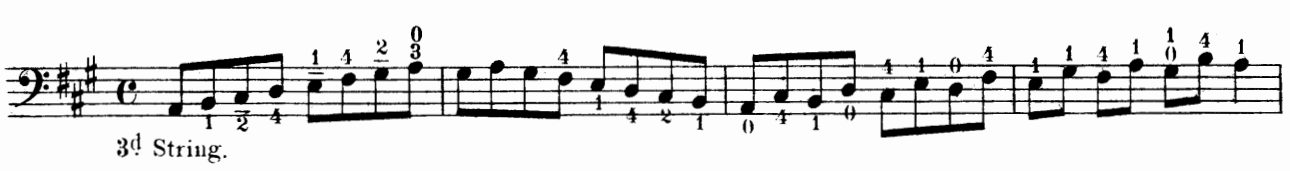


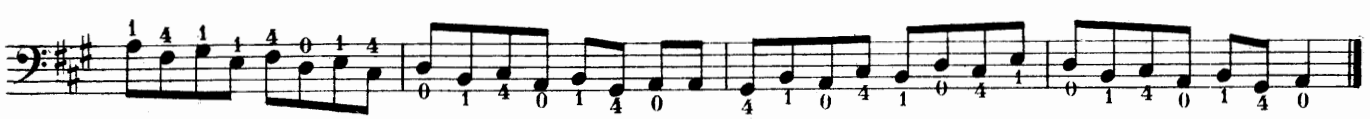




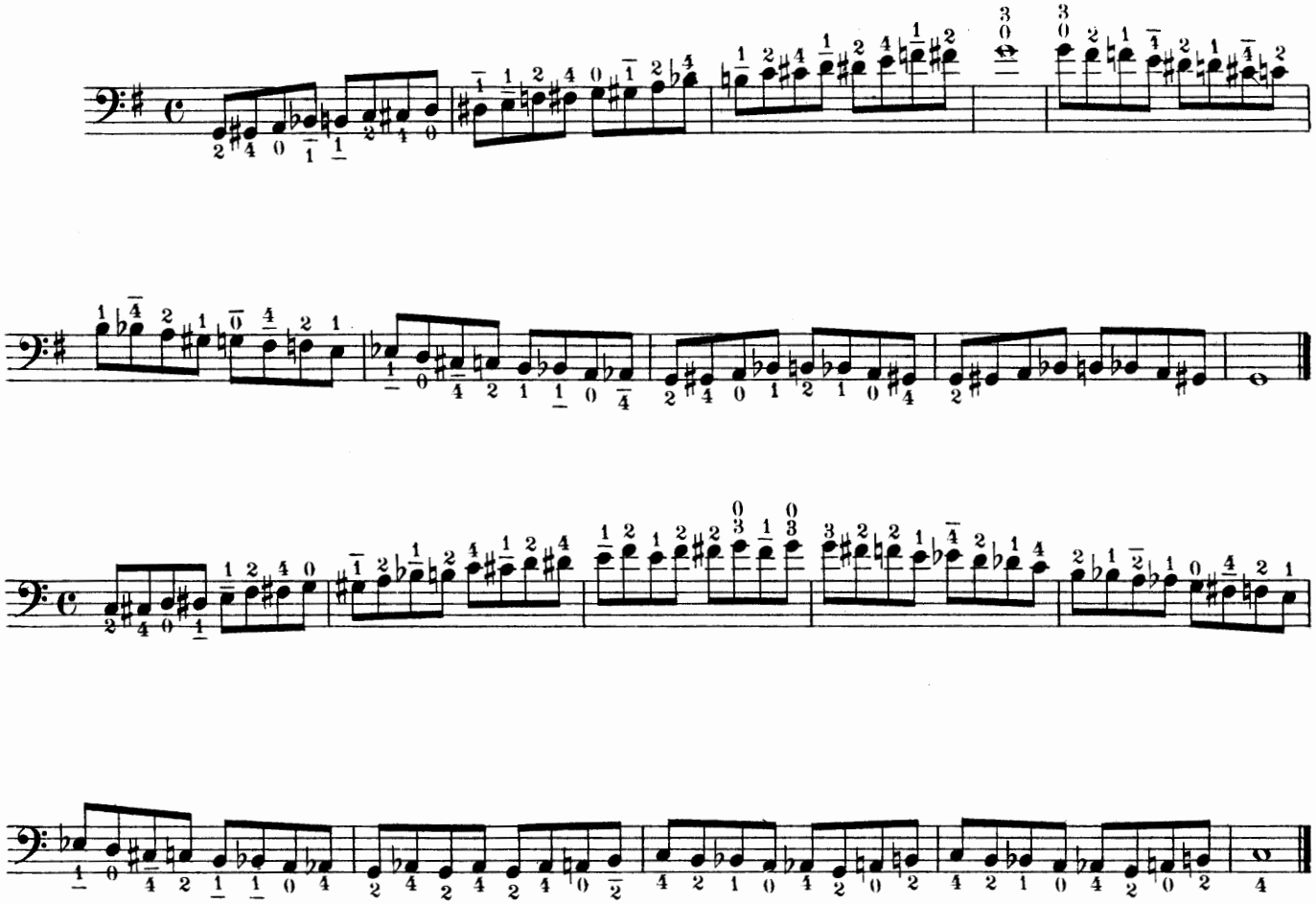




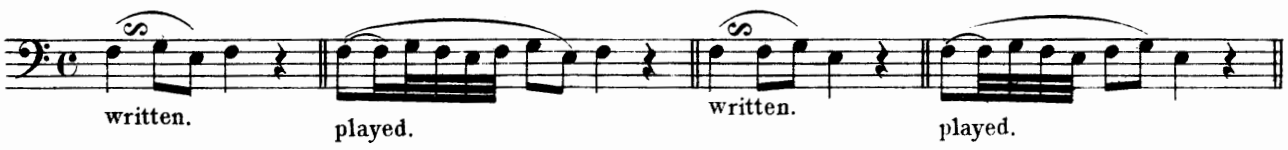




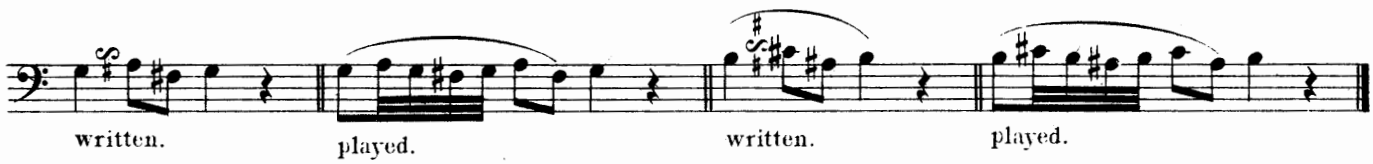
CHROMATIC SCALES.



THE TURN.



Should a sharp be placed above the turn 𝆓 the highest note must be played sharp, if the sharp is placed below the 𝆓 the lowest note must be played sharp the same applies to flats.

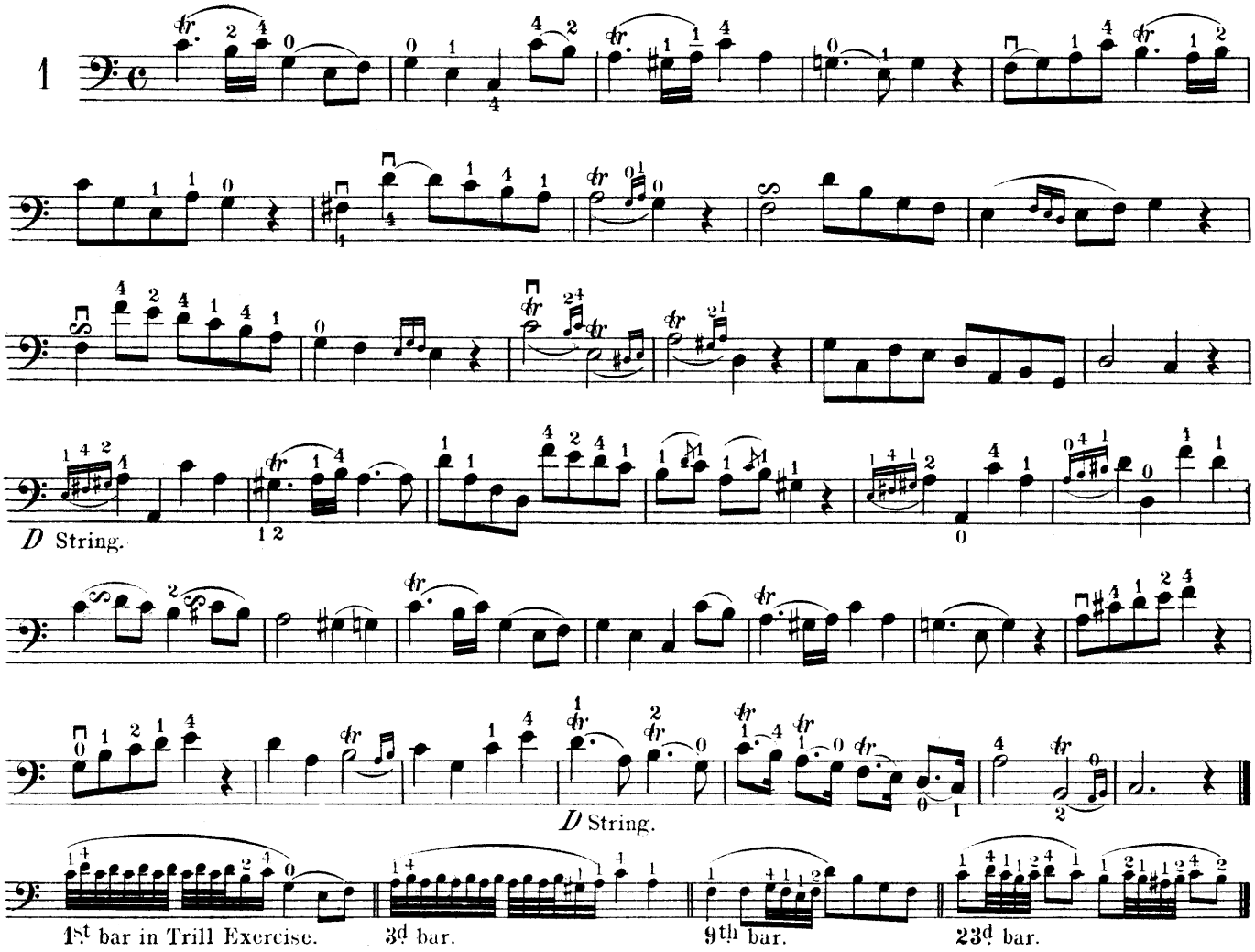


f Loud.	*Crescendo.* Increasing.
mf Moderately loud.	*Decrescendo.* Decreasing.
p Softly.	*Diminuendo.* Dying away.

EXERCISE ON TRILLS AND TURNS.

Adagio.

1

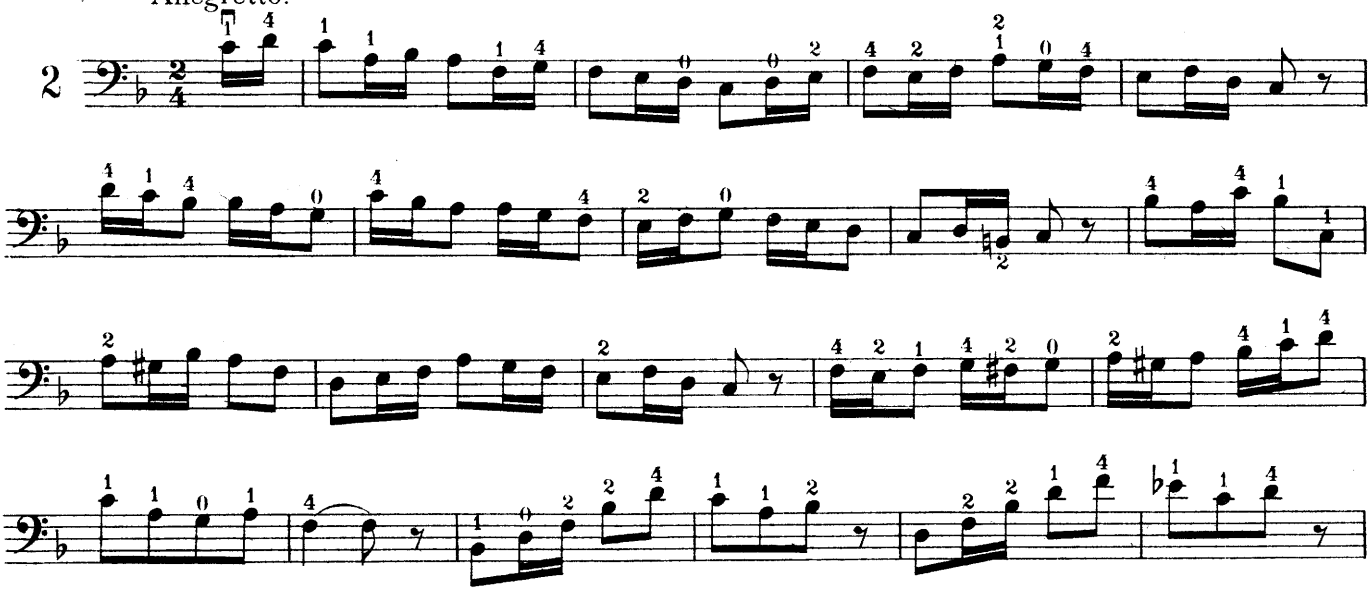


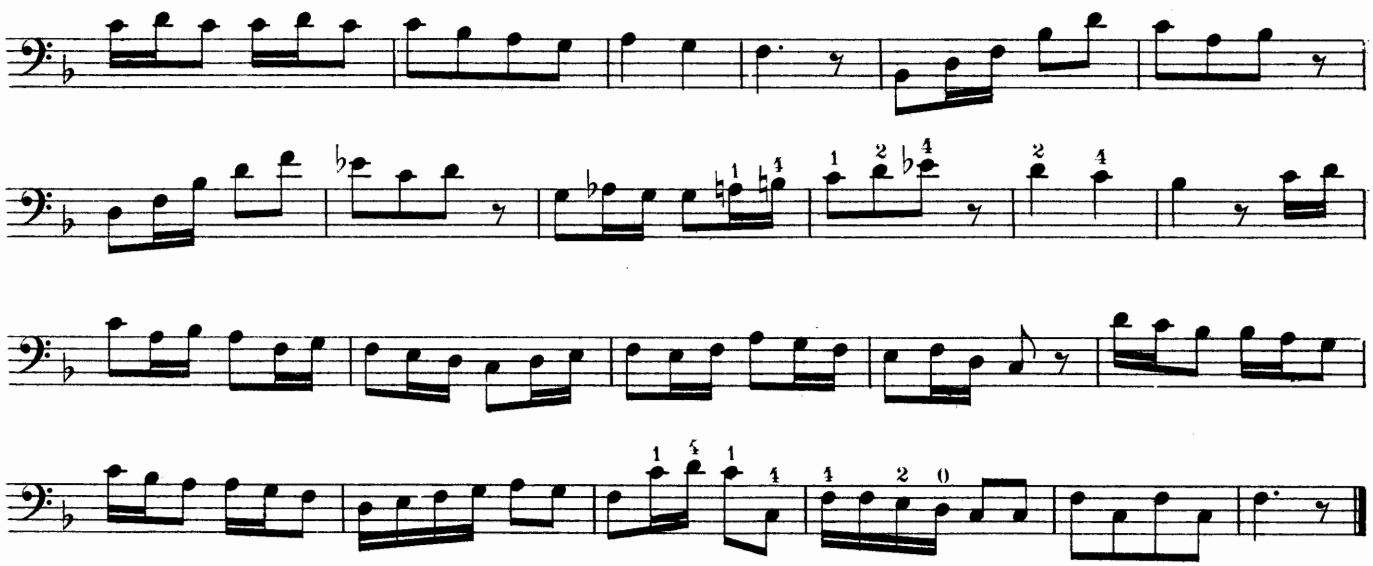
1st bar in Trill Exercise. 3d bar. 9th bar. 23d bar.

Play the first two sixteenths on the frog, for the next eighth draw out the bow to the point, the next two sixteenths are played on the point and alternate throughout the exercise frog and point.

Allegretto.

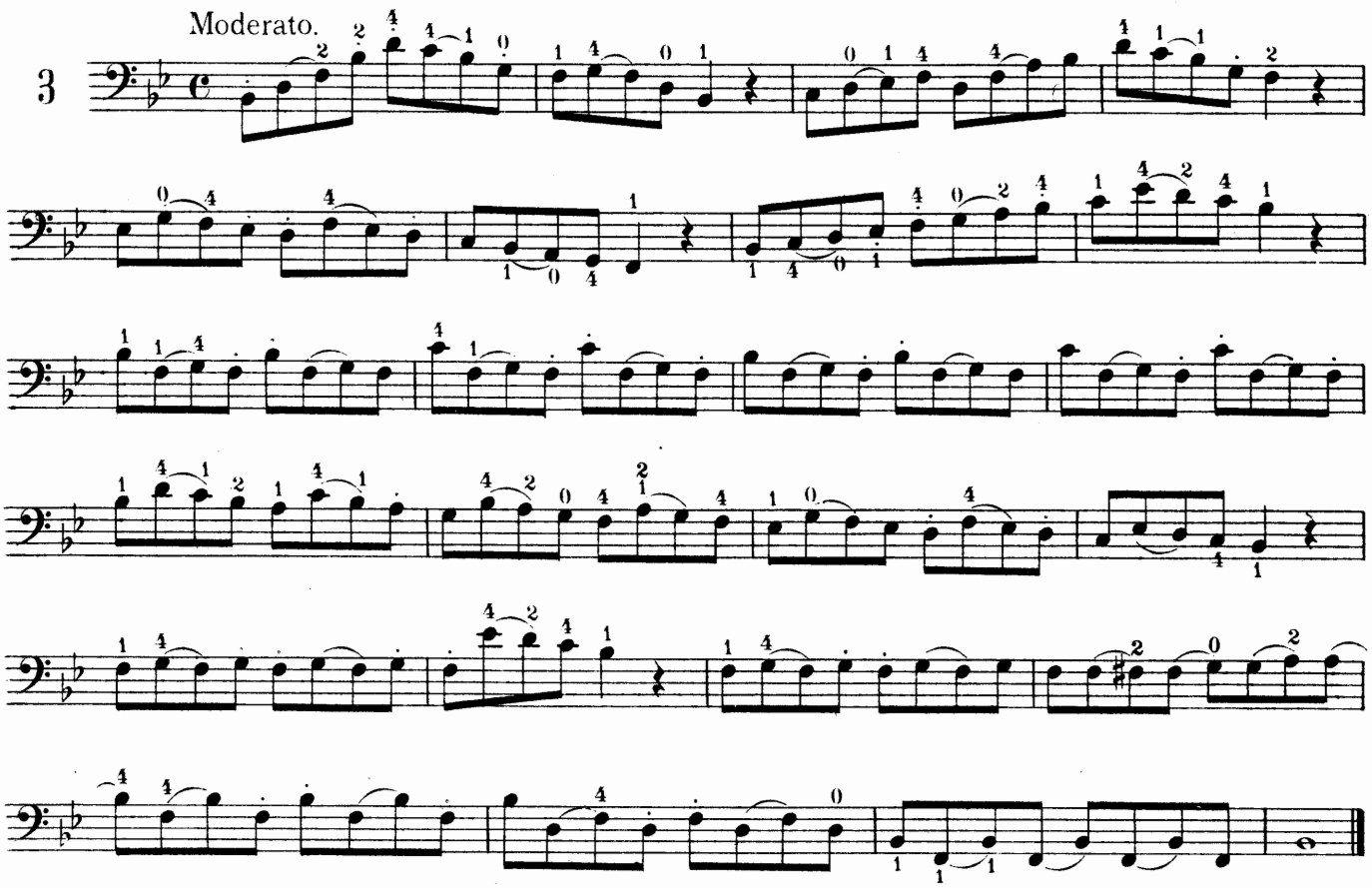
2





Moderato.

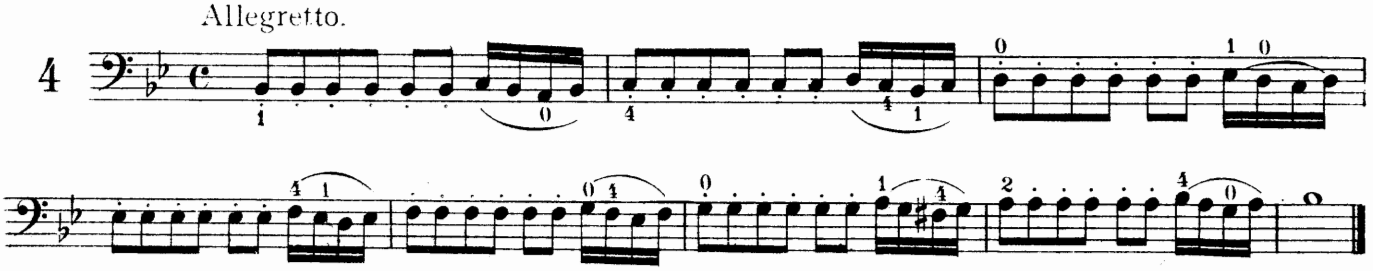
3



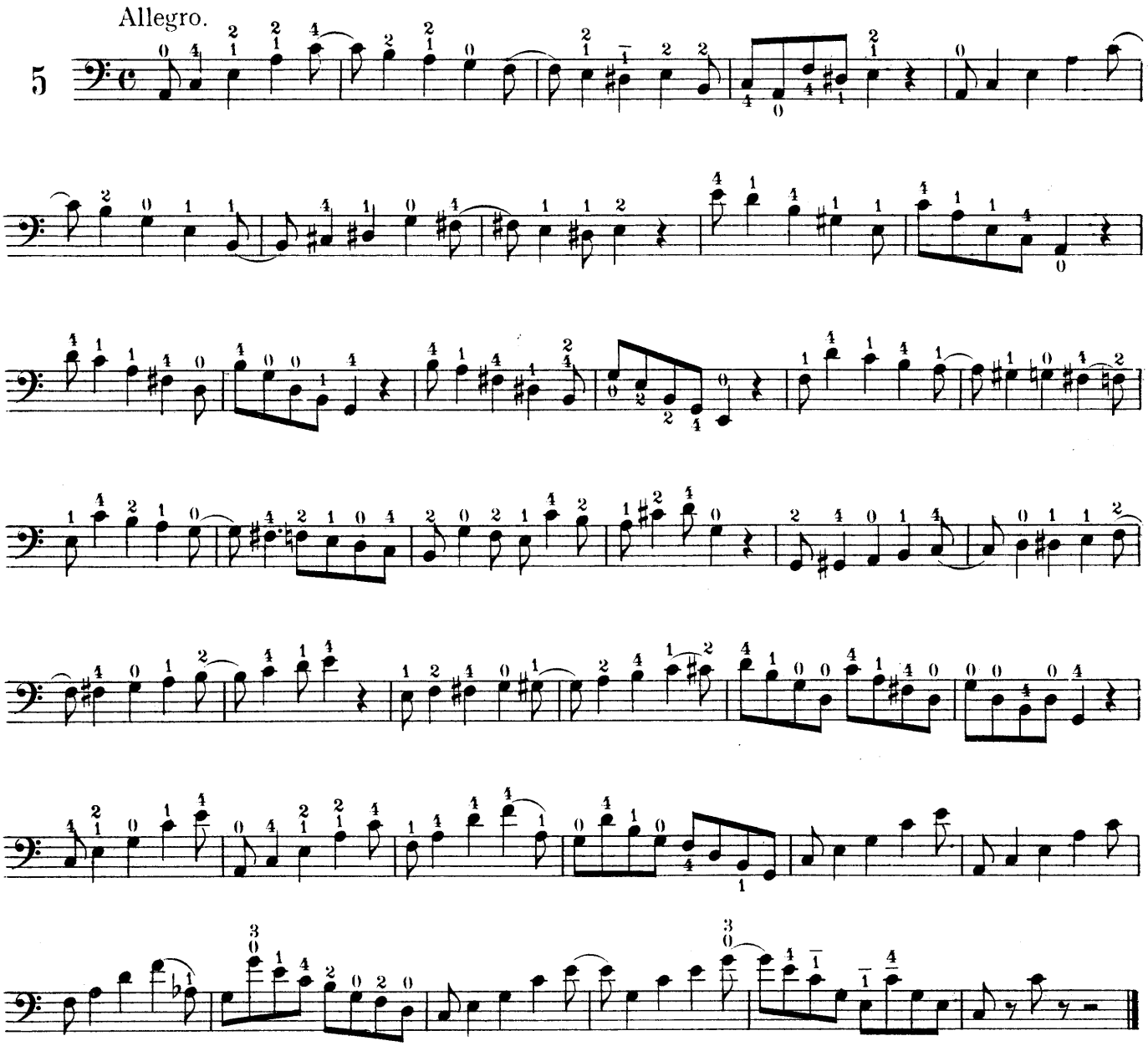
Play strictly in time.

Allegretto.

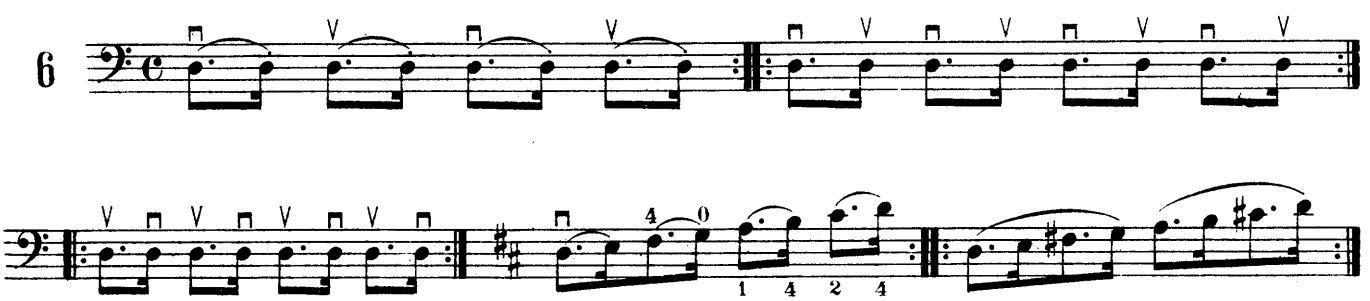
4



SYNCOPATED NOTES.



DOTTED NOTES WITH DIFFERENT BOWING.

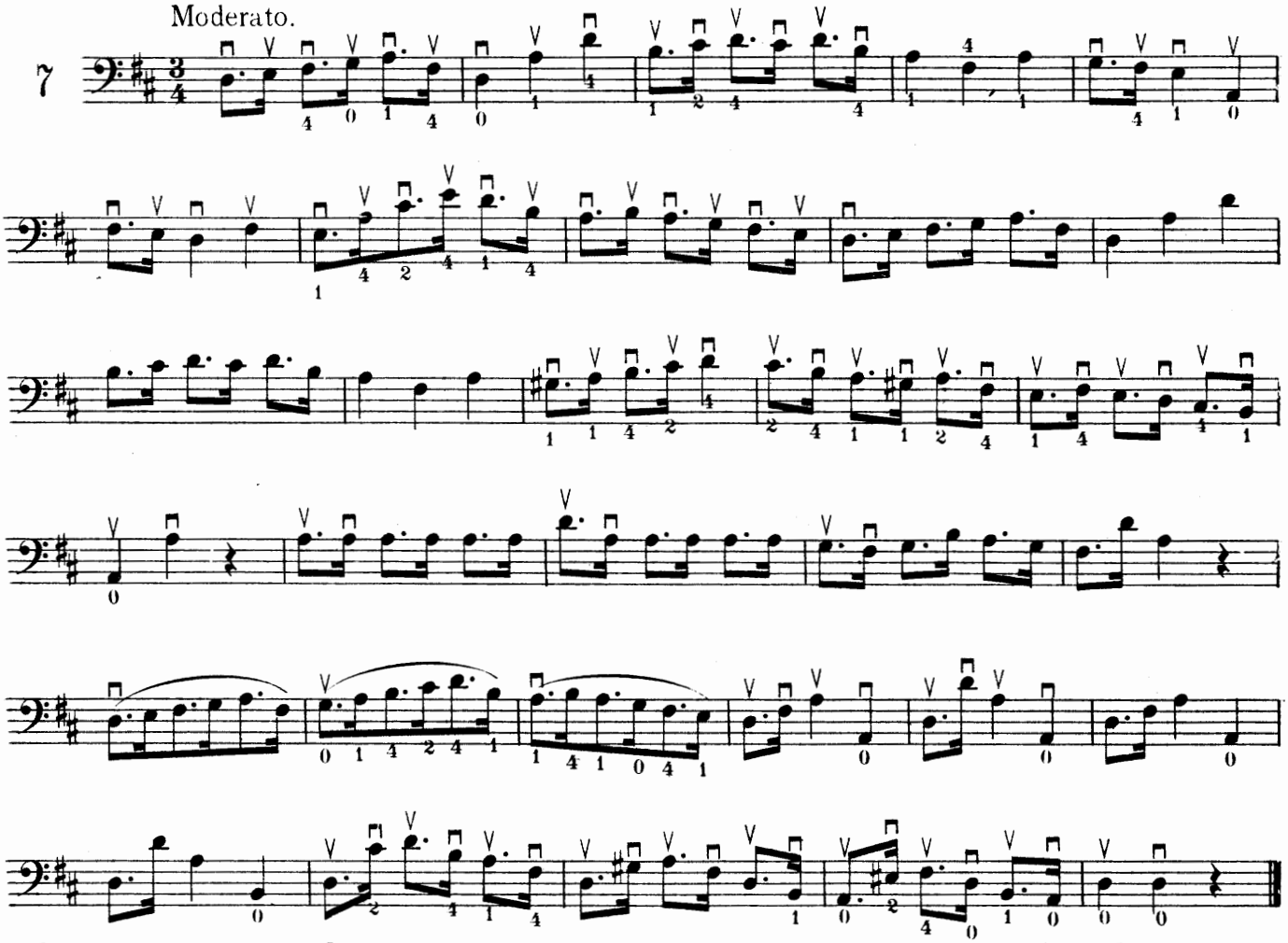


EXERCISE.

Play the second note very short and emphasize the same distinctly.

Moderato.

7

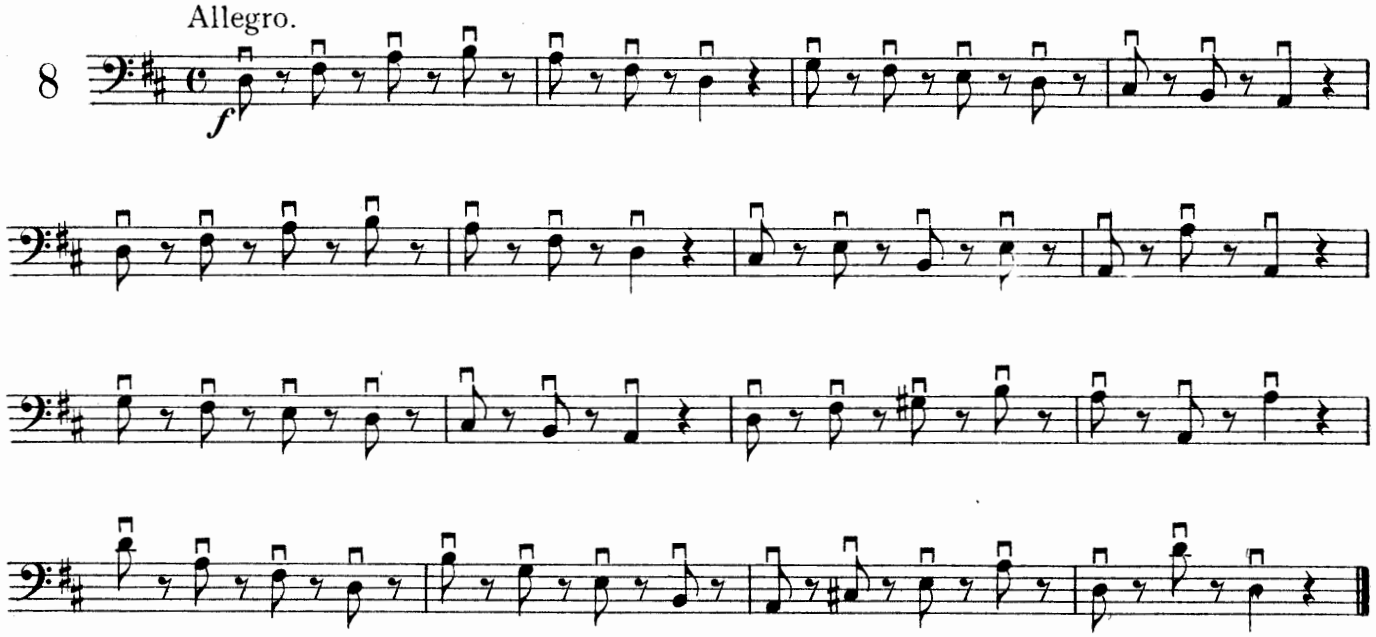


Every note down, raise the bow from the string for each tone, play with a firm and forcible stroke. Use as little of the upper arm as possible.

Allegro.

8

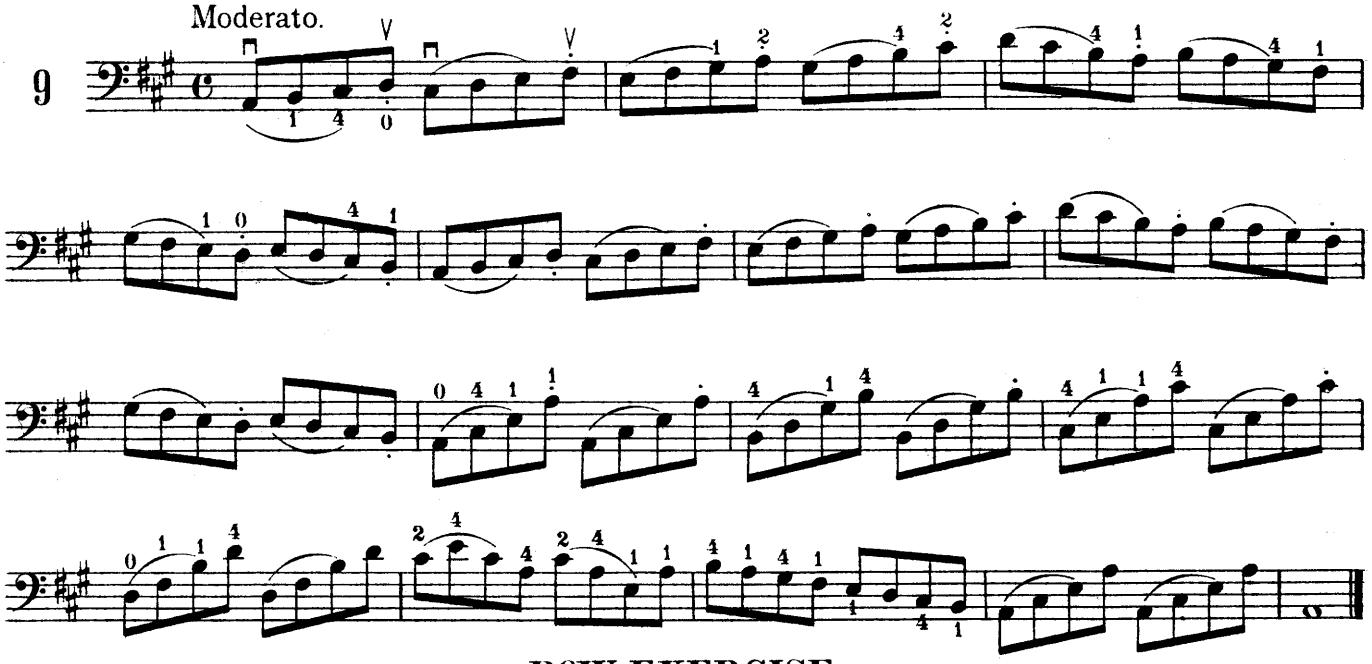
f



In playing the fourth note of each group draw the bow up to the frog in order to slur the first three notes with ease.

Moderato.

9

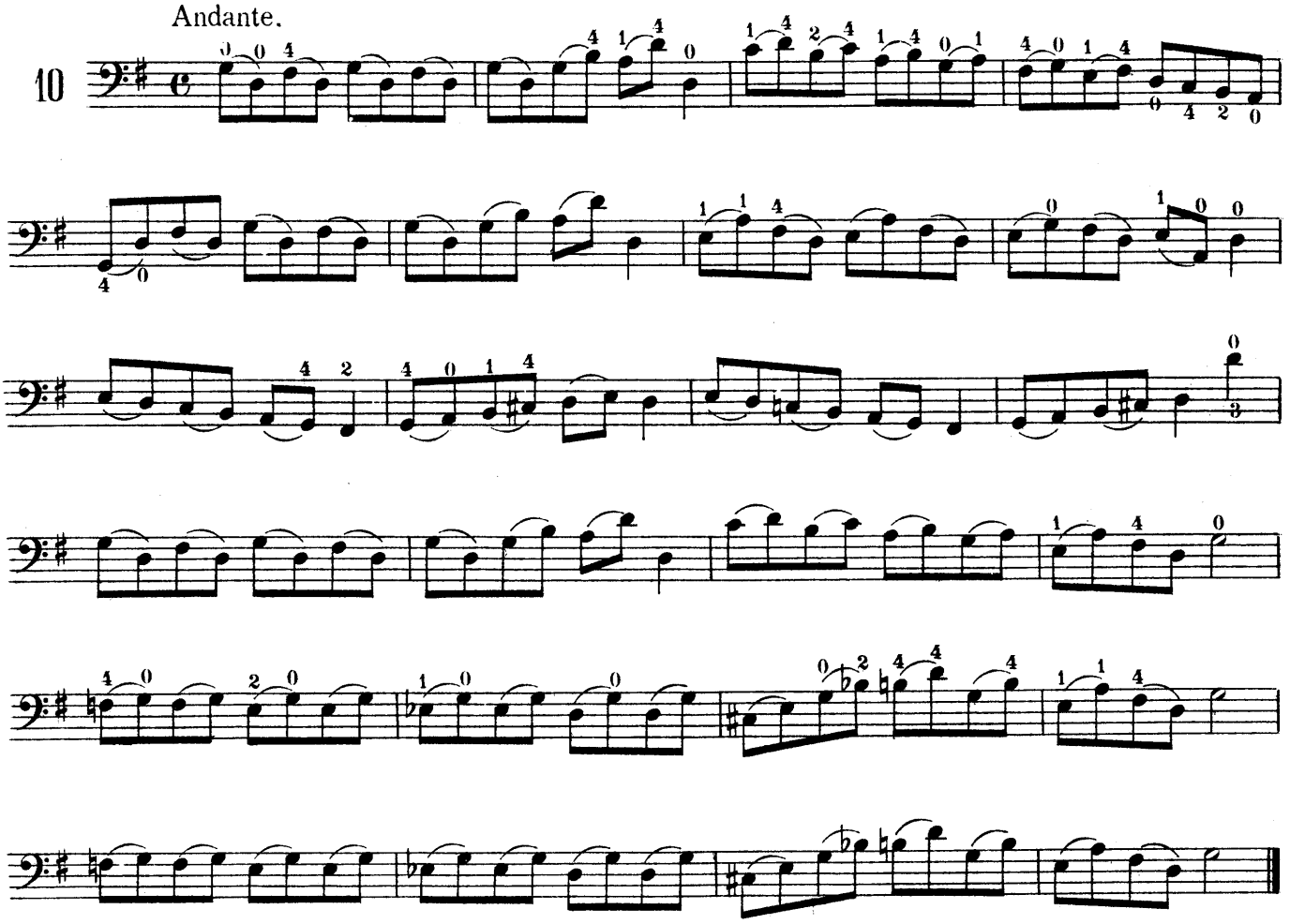


BOW EXERCISE.

USE THE WHOLE BOW.

Andante.

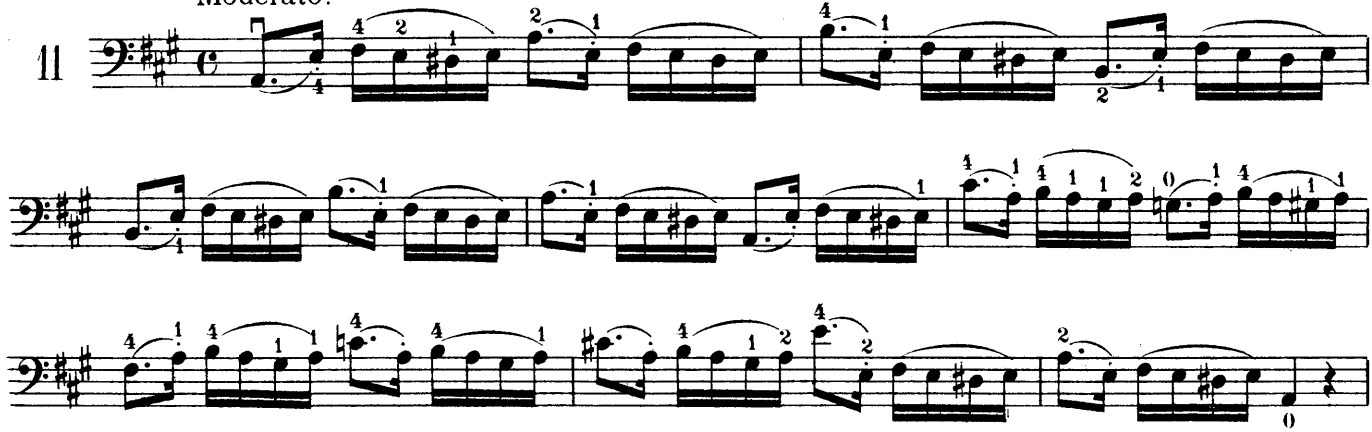
10



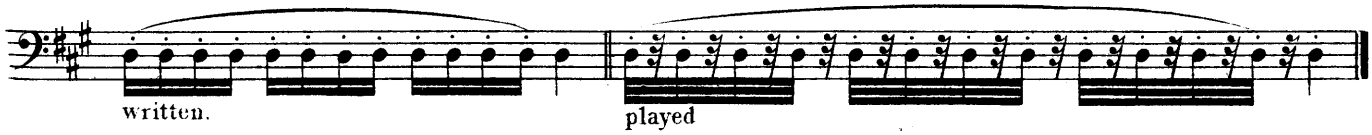
Play the second and fourth beat very even.

Moderato.

11



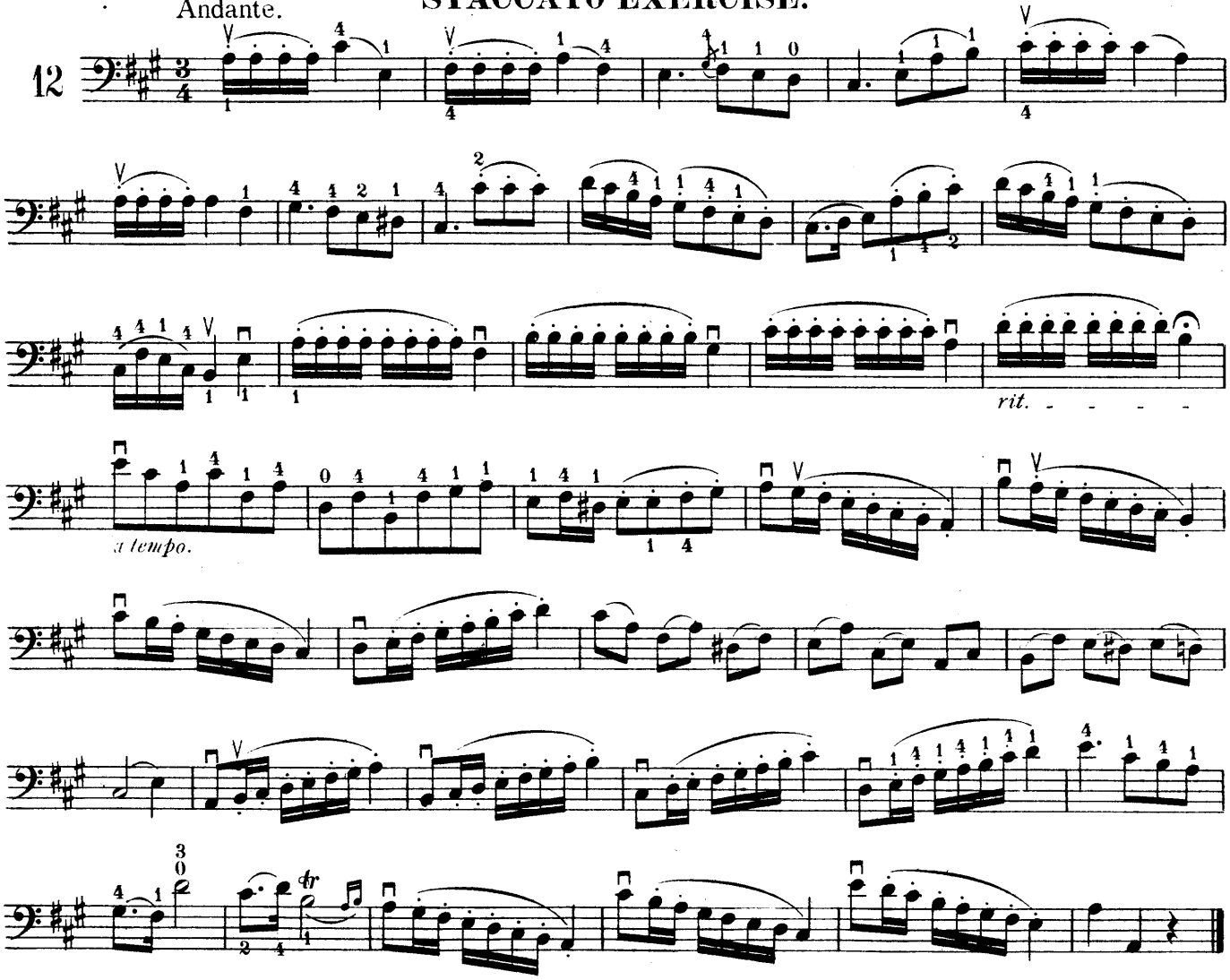
THE STACCATO.



STACCATO EXERCISE.

Andante.

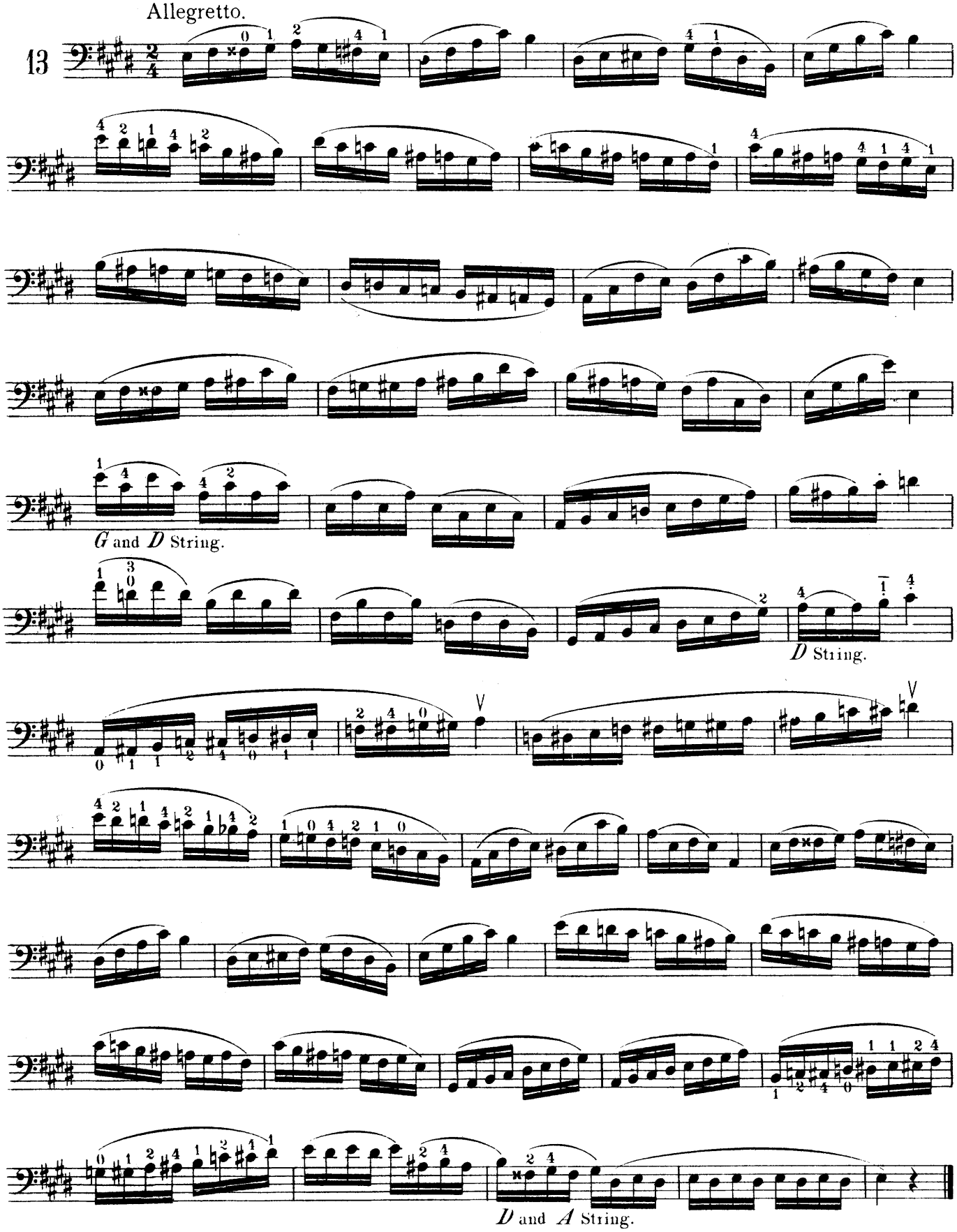
12



CHROMATIC EXERCISE.

Allegretto.

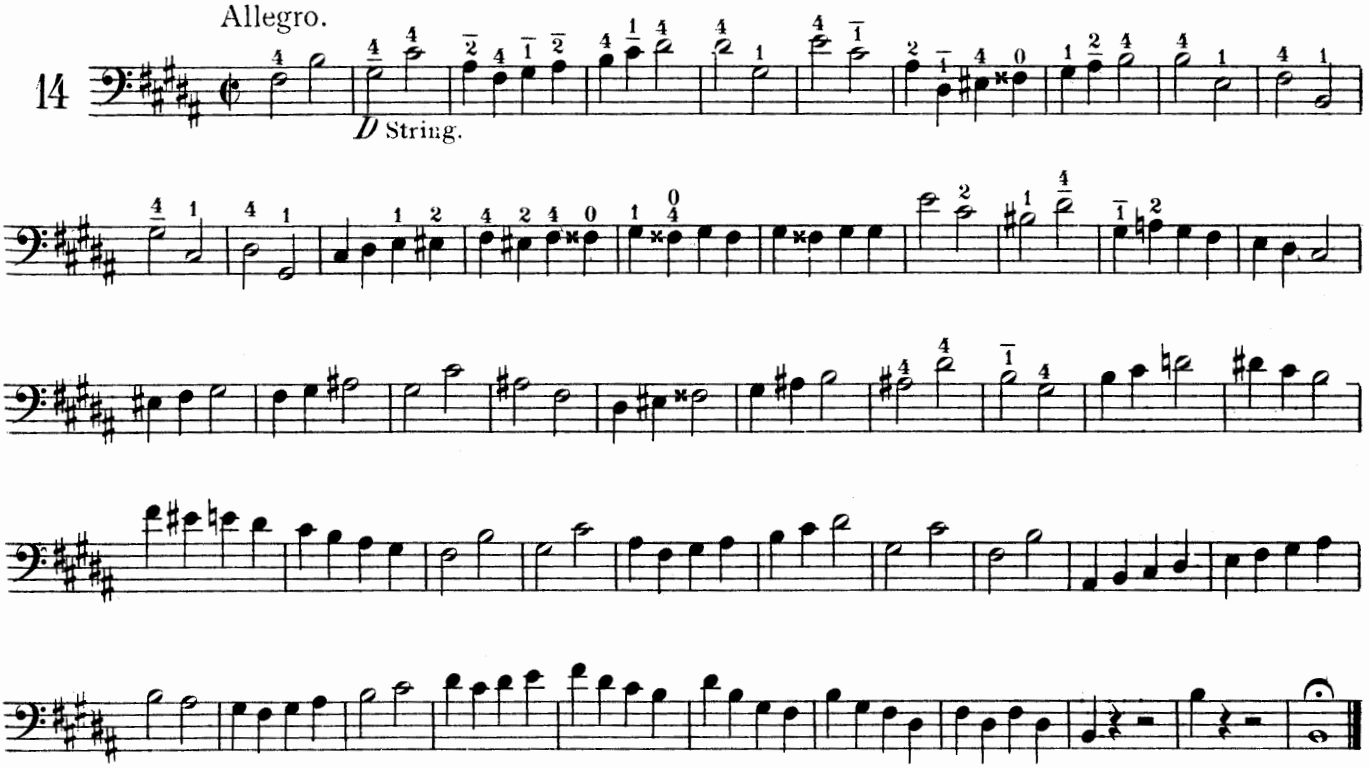
13



Alla Breve. Count only two beats in a measure.

Allegro.

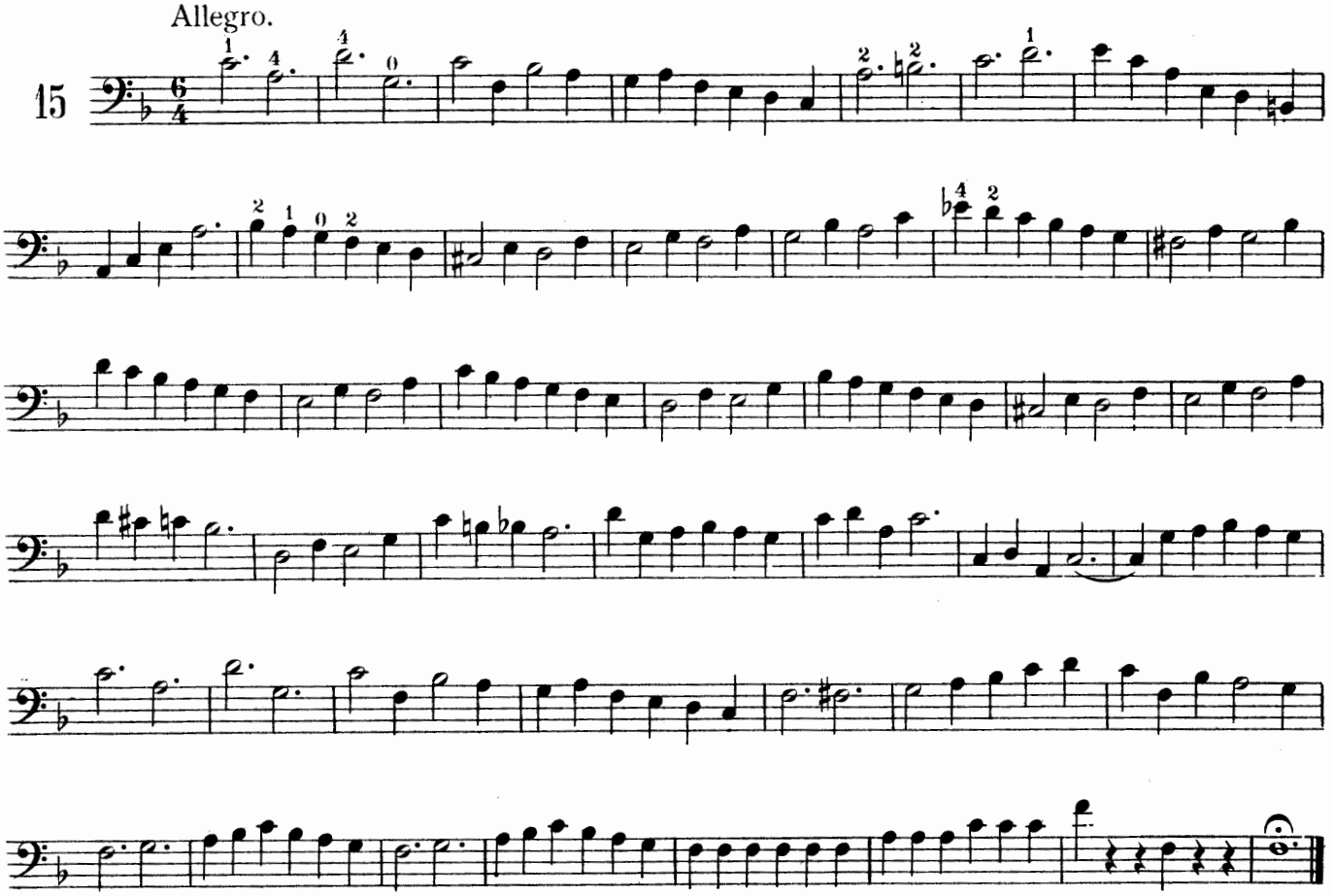
14



Six quarters in a measure.

Allegro.

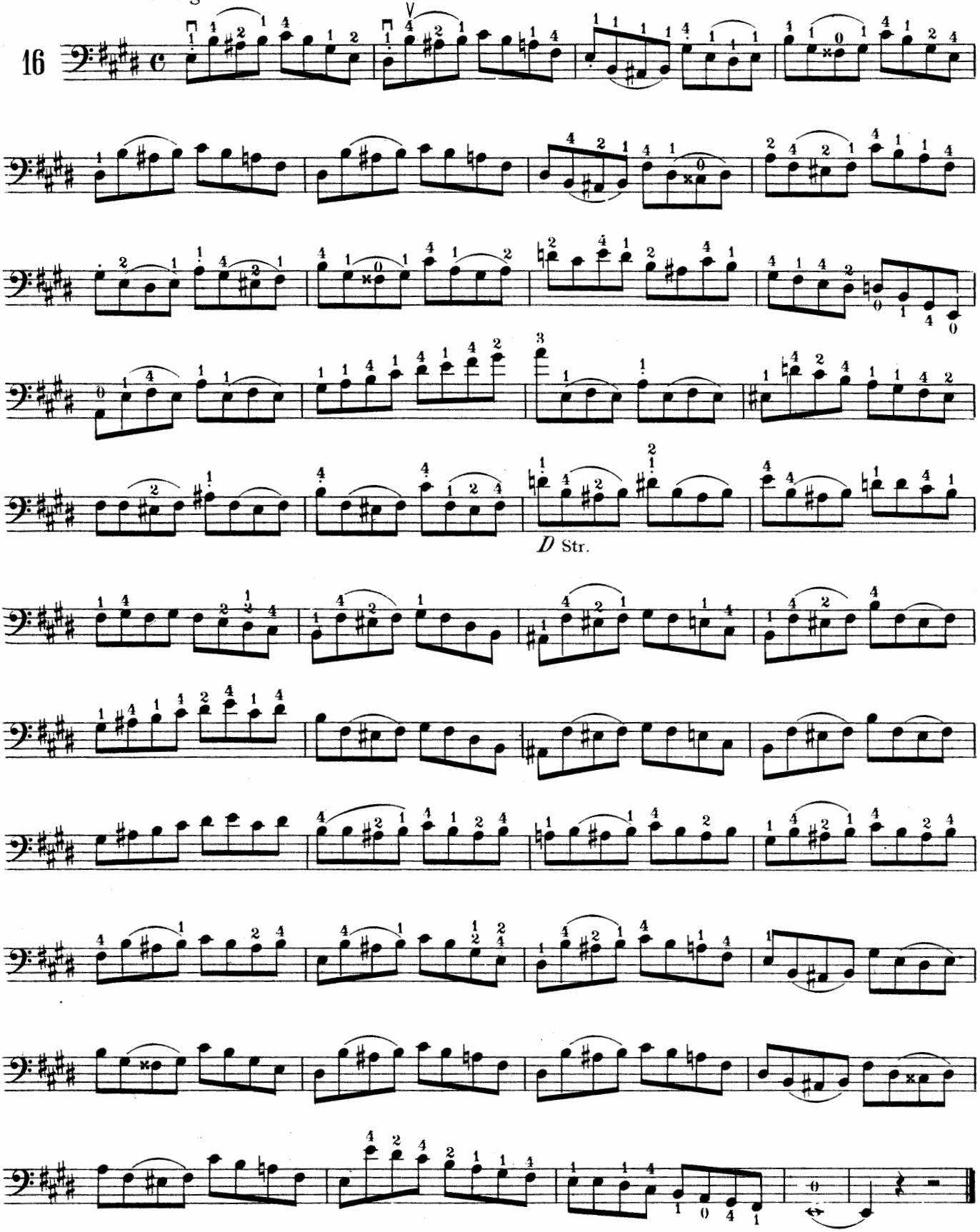
15



Draw the bow for the first note vigorously to the point in order to play the slurred notes with ease. The last four notes of the bar, which are not slurred in the middle of the bow.

Allegro.

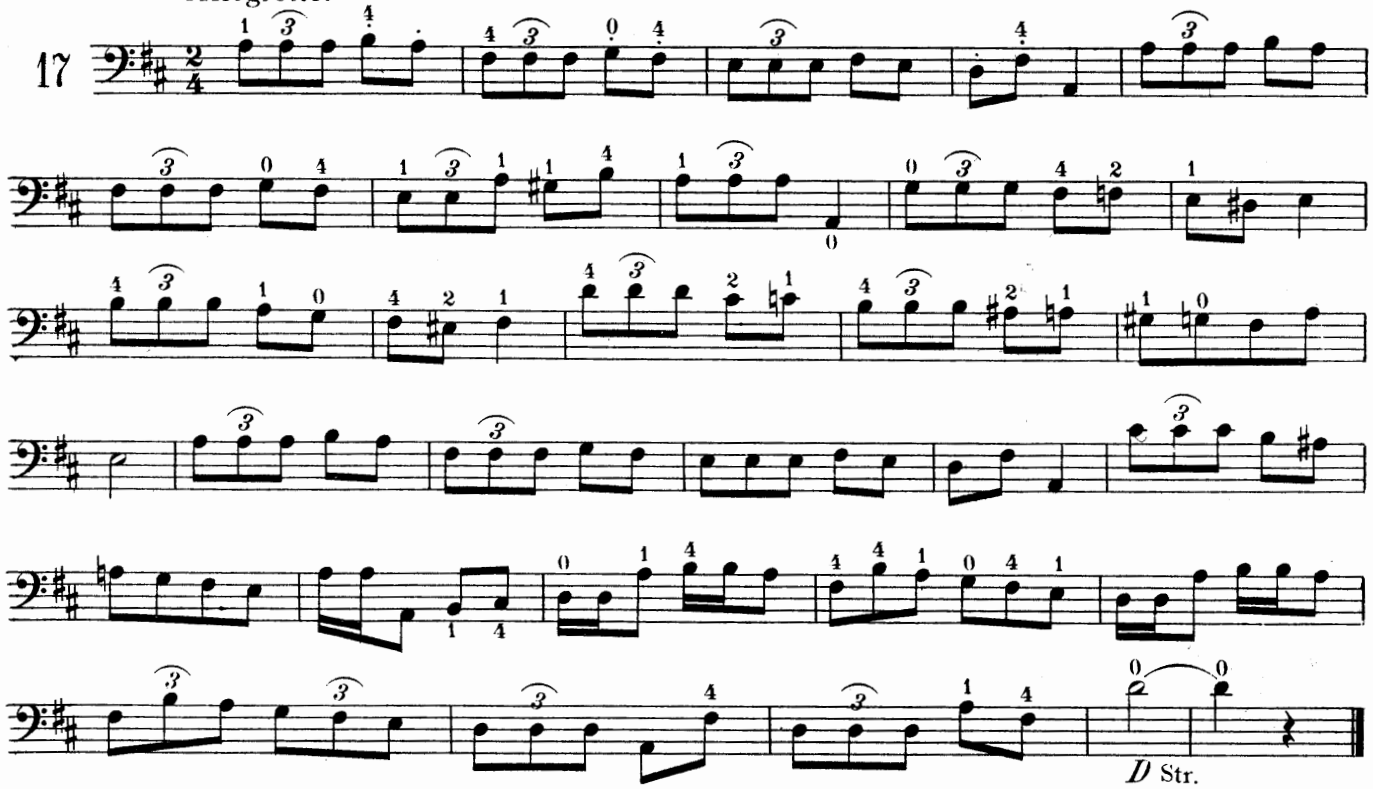
16



Divide the triplets evenly in one beat, the next two eighths staccato.

Allegretto.

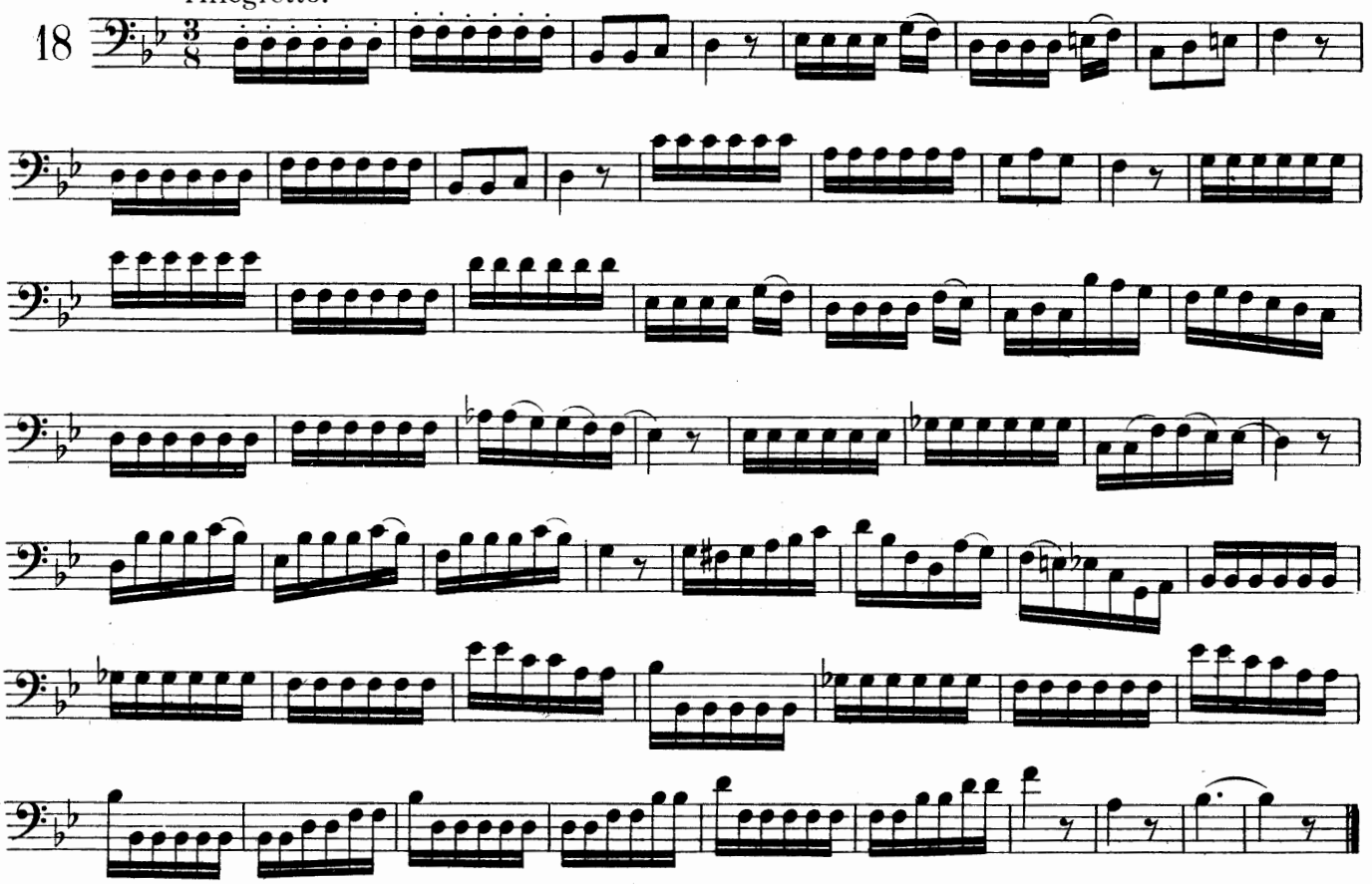
17



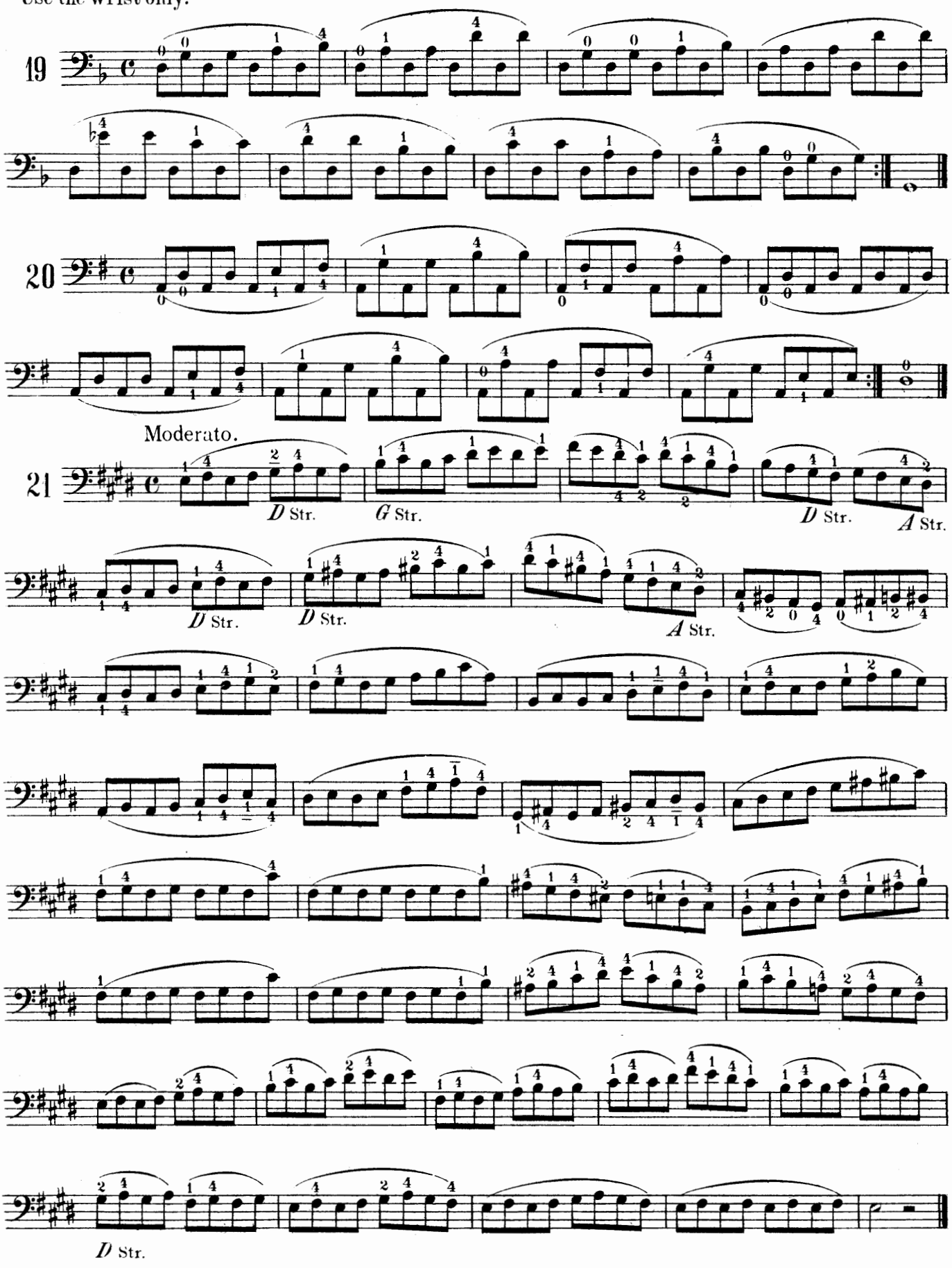
EXERCISE FOR RAPID MOTION OF THE RIGHT ARM.

Allegretto.

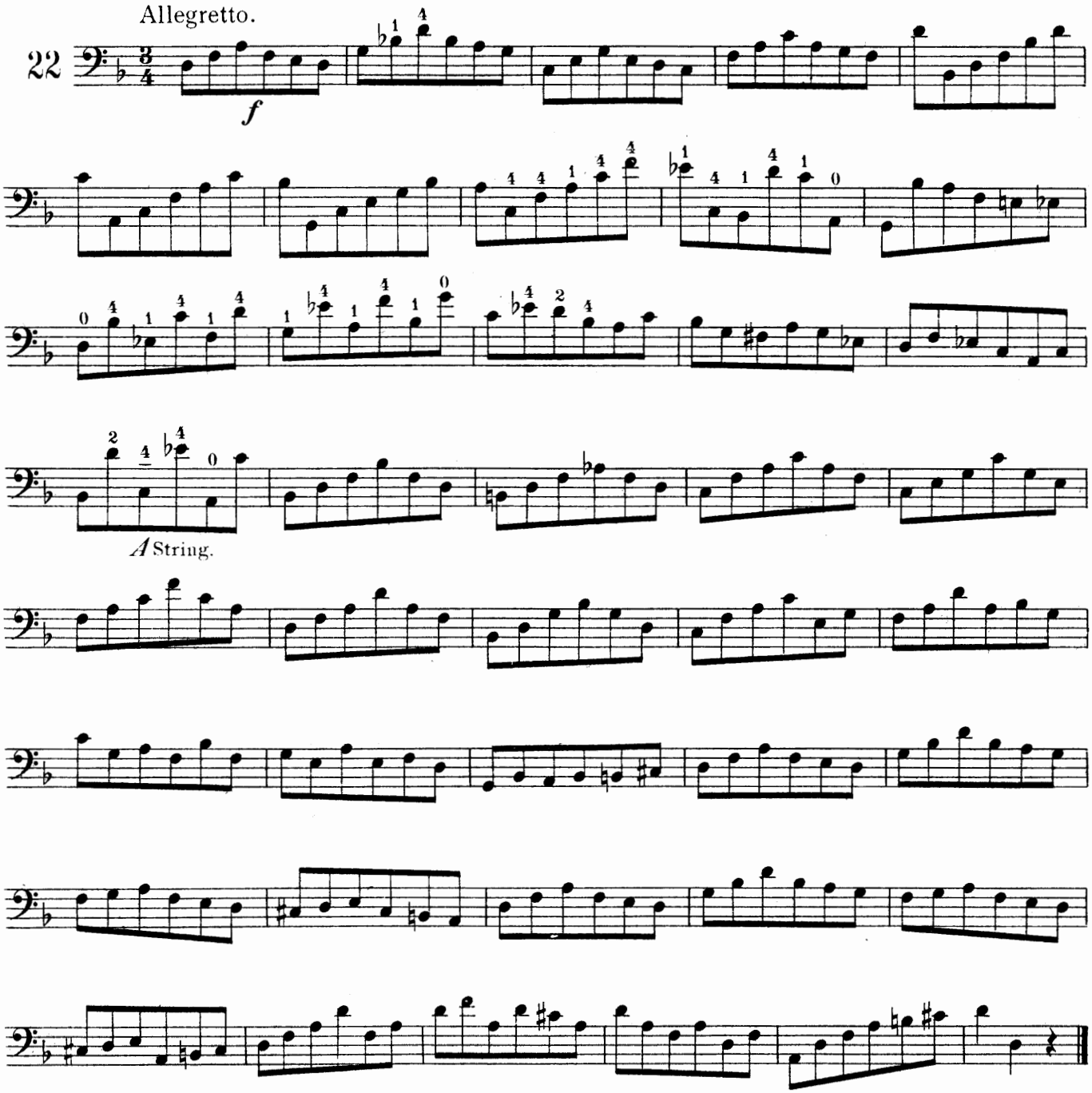
18



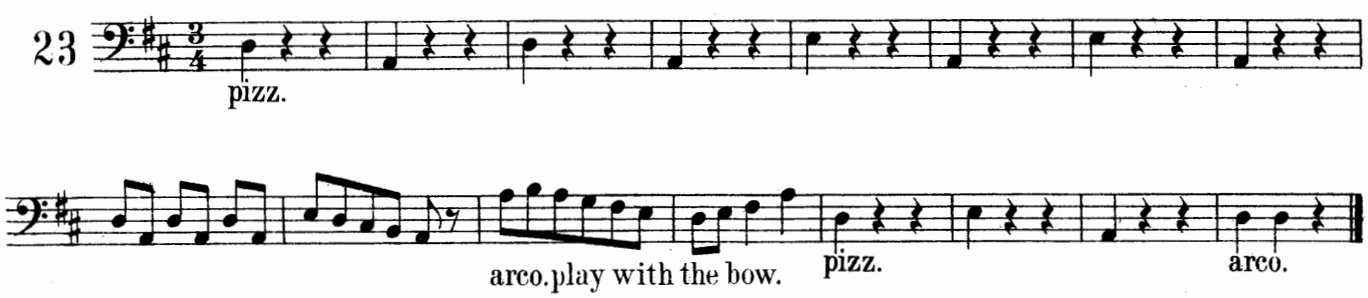
Use the wrist only.



Use the whole bow.

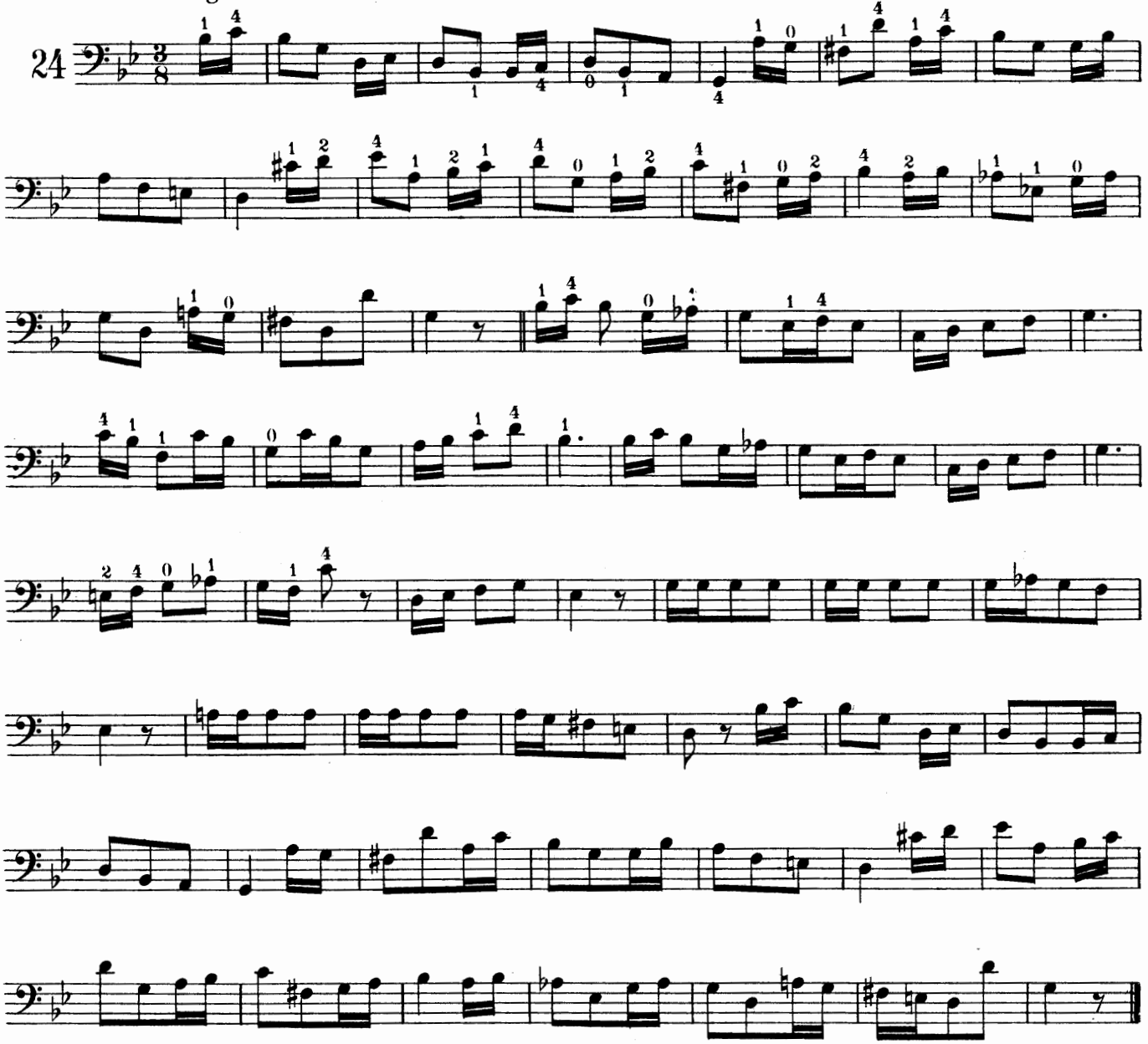


Pizzicato. abbreviated Pizz. To pick the strings use your index finger.



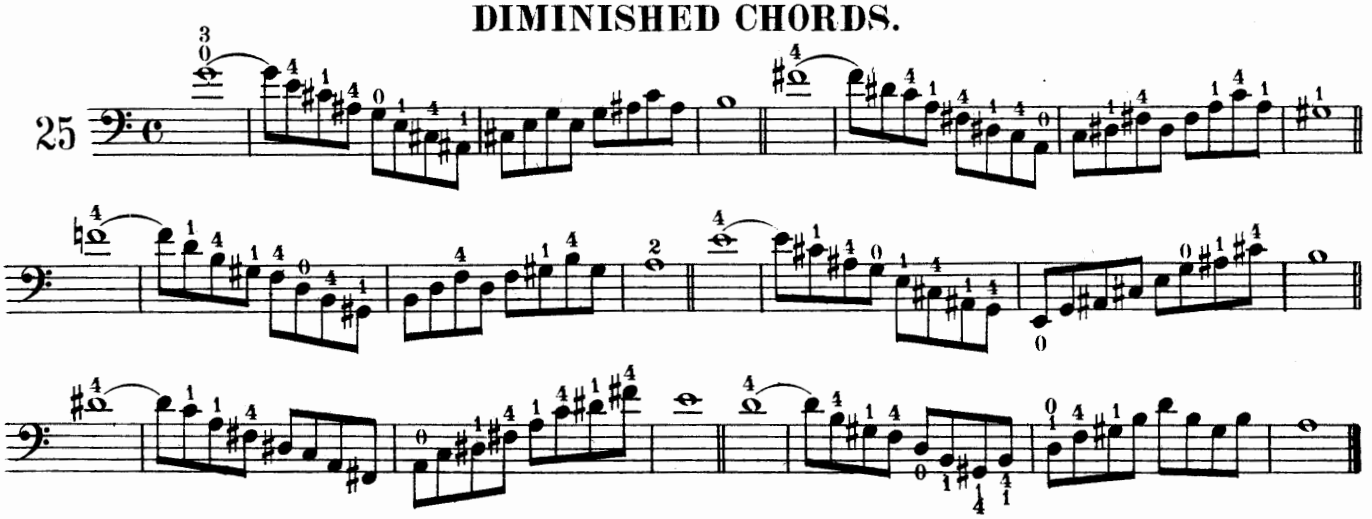
Allegro scherzando.

24



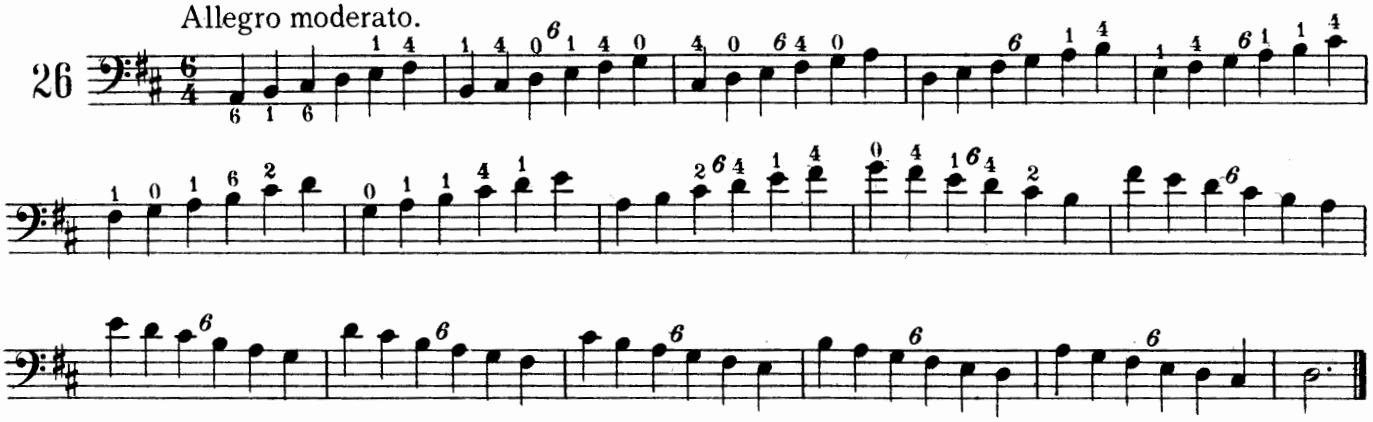
DIMINISHED CHORDS.

25



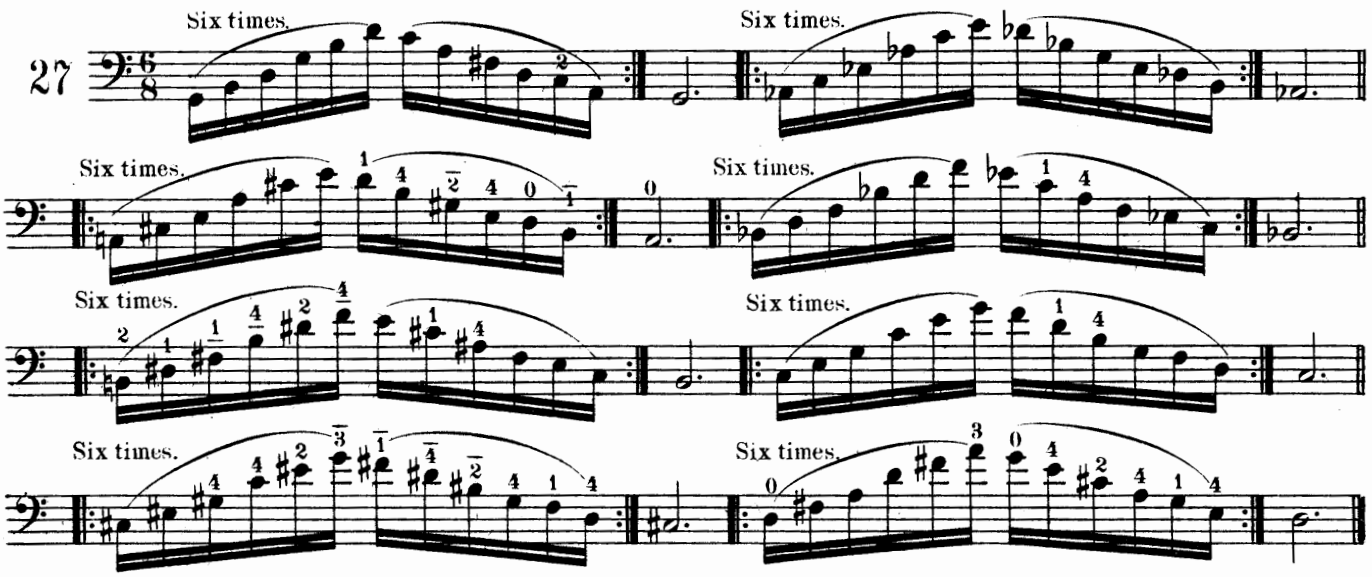
Allegro moderato.

26



27

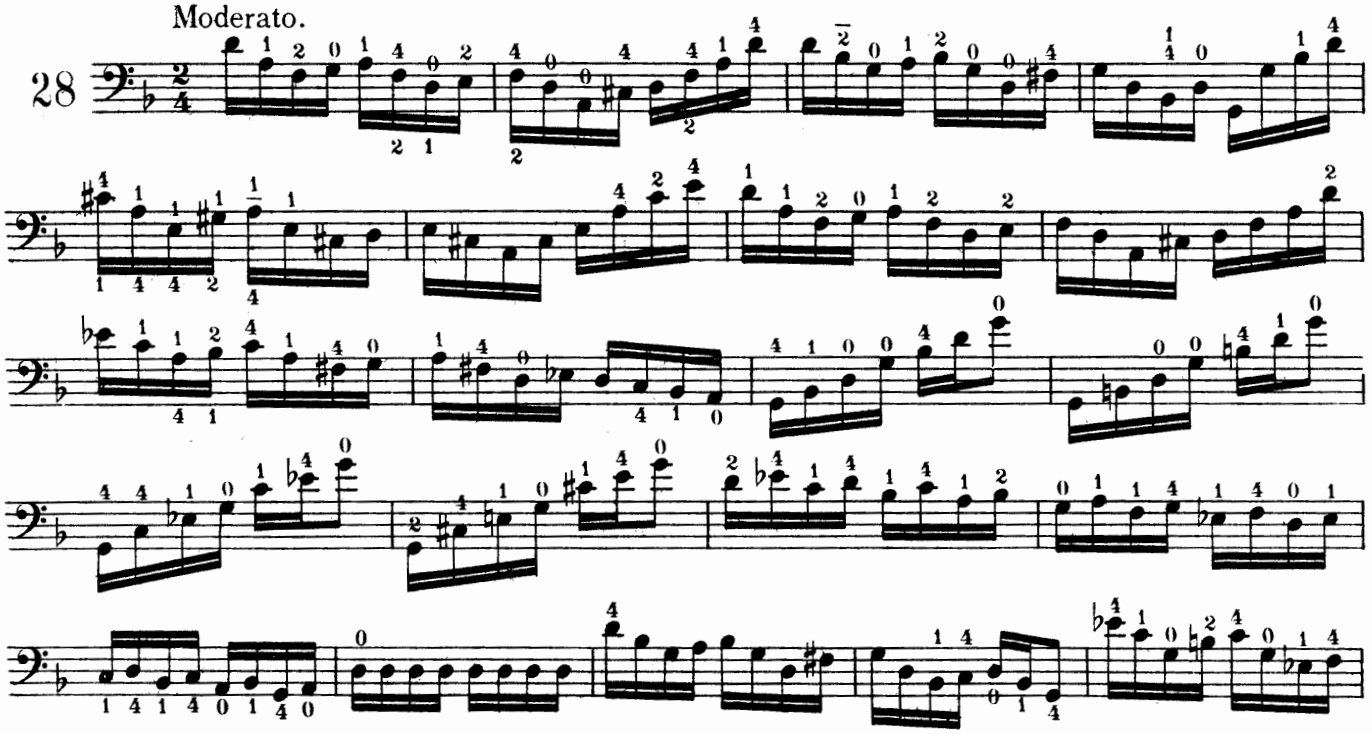
Six times.

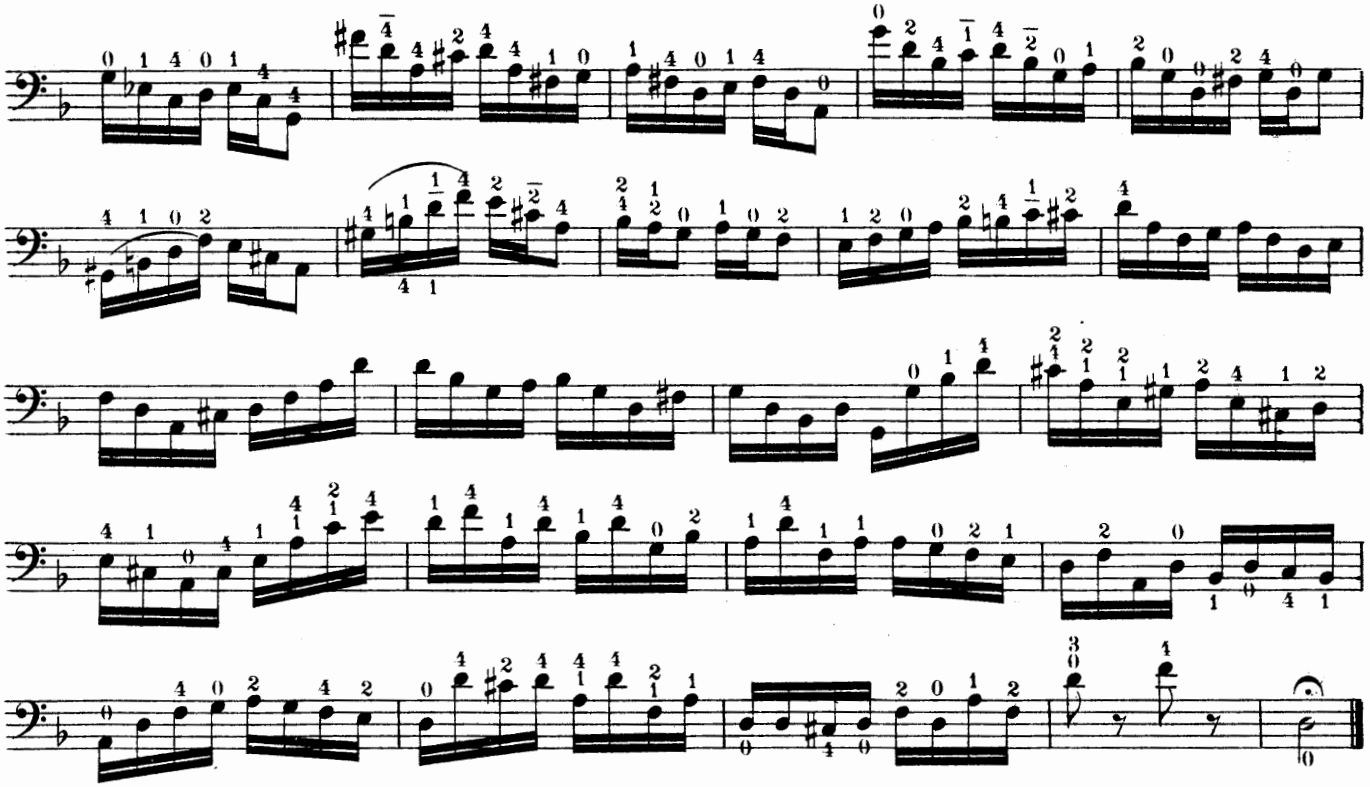


Play in the middle of the bow.

Moderato.

28

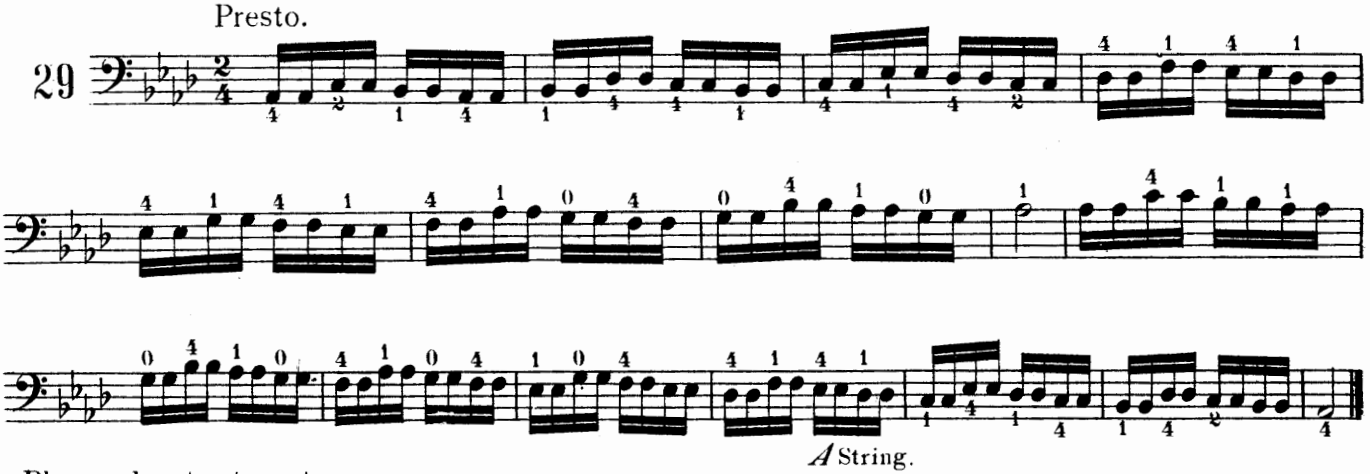




Play in the middle of the bow.

Presto.

29

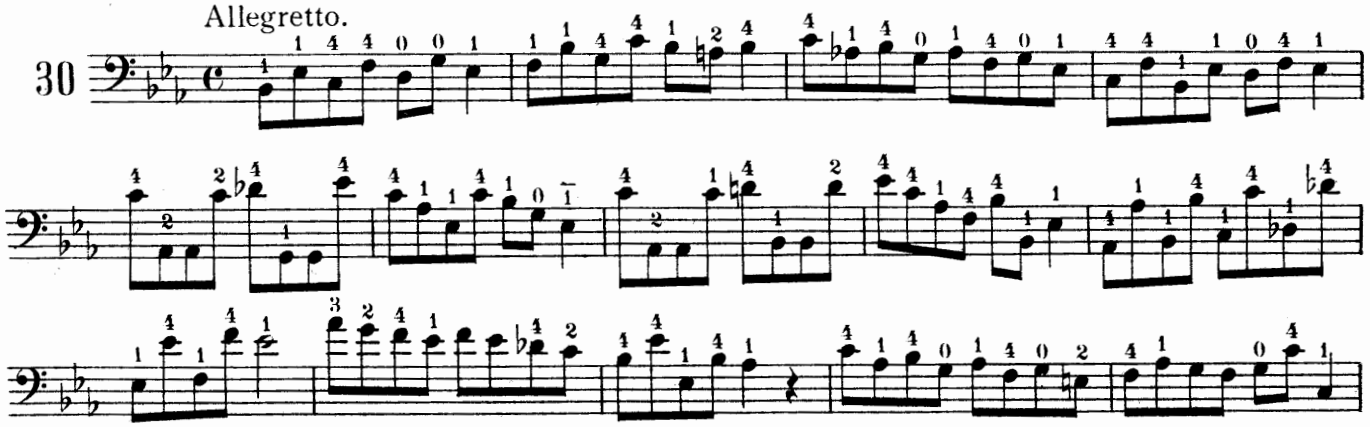


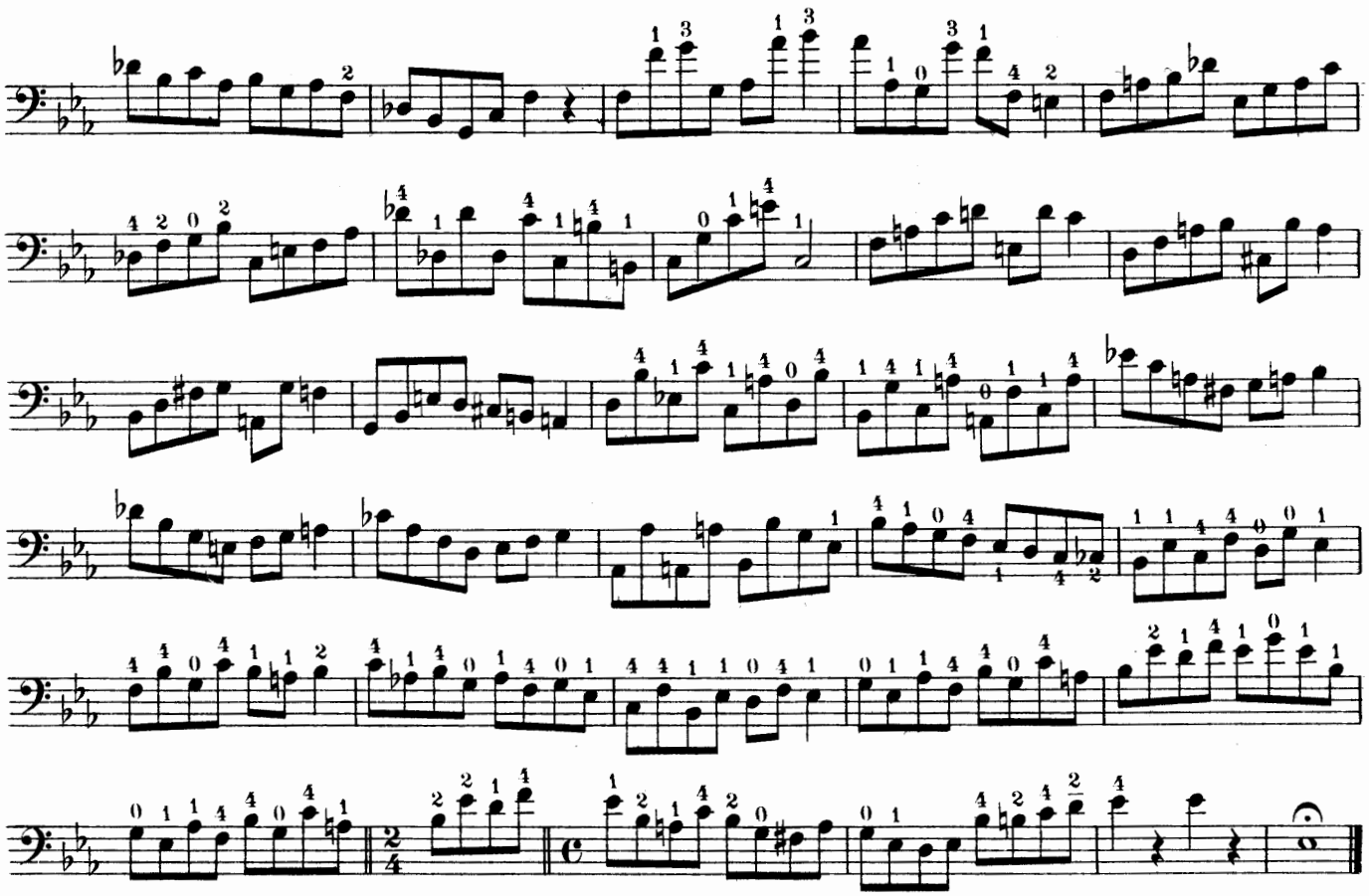
A String.

Play each note staccato.

Allegretto.

30

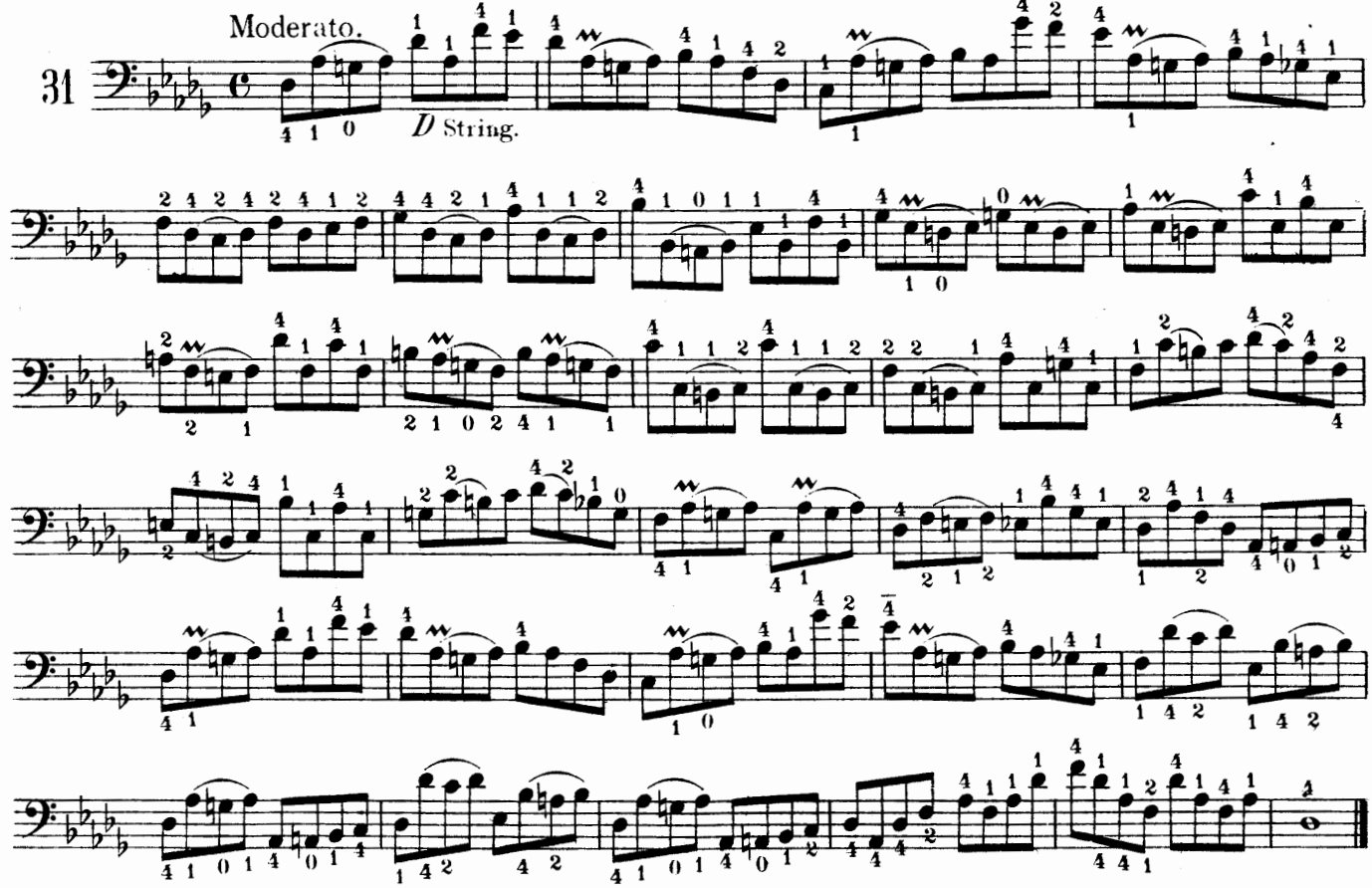




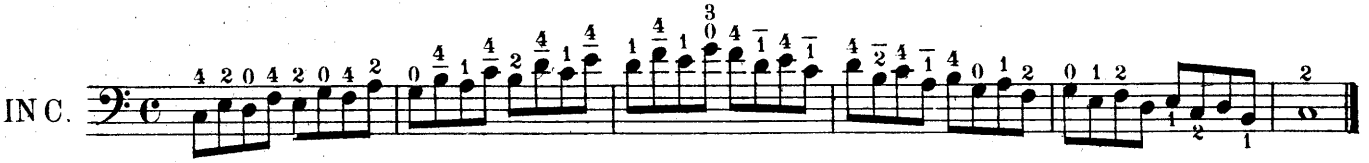
Draw the first note forcibly to the point to have sufficient bow for the slur.

31 Moderato.

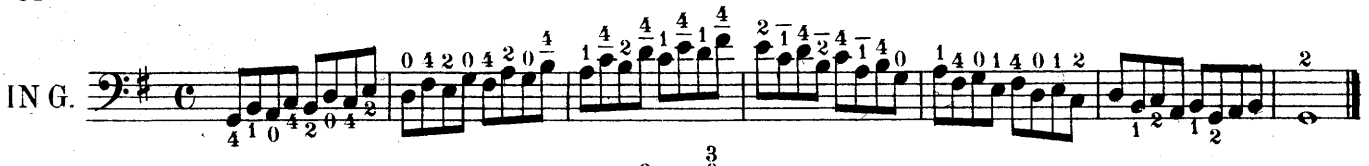
D String.

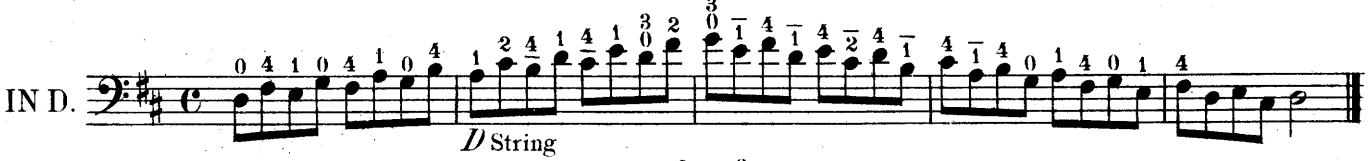


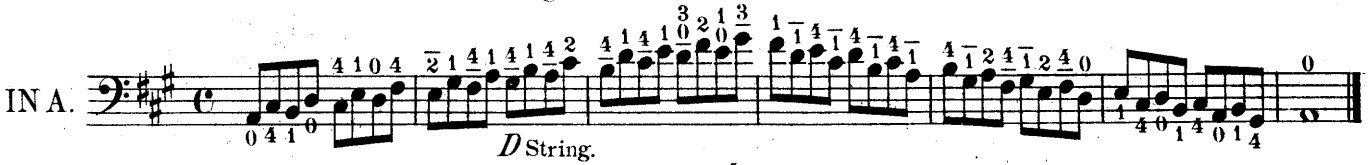
THIRDS IN ALL KEYS.

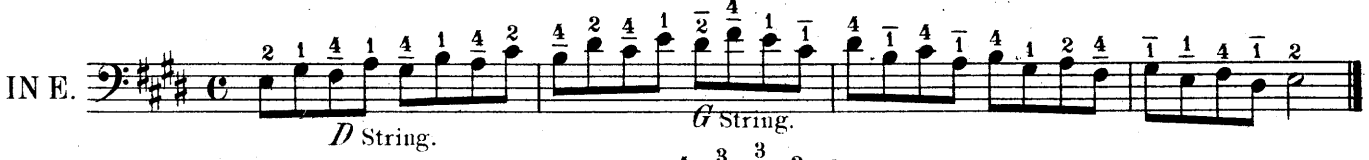


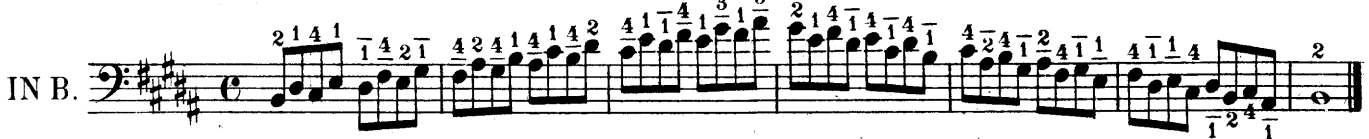
In the beginning use the whole bow with great force, it will train the arm and give it strength. This applies to all exercises in Thirds, Fourths, Sixths and Octaves, play very slowly at first.

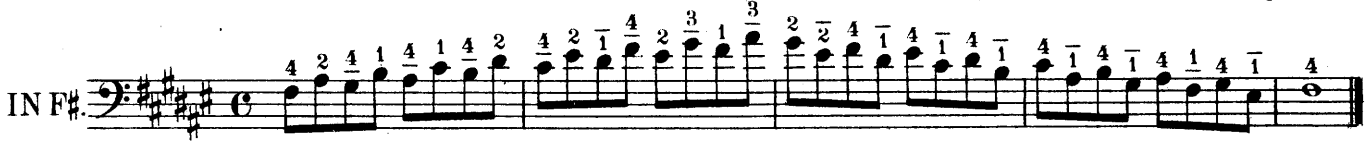


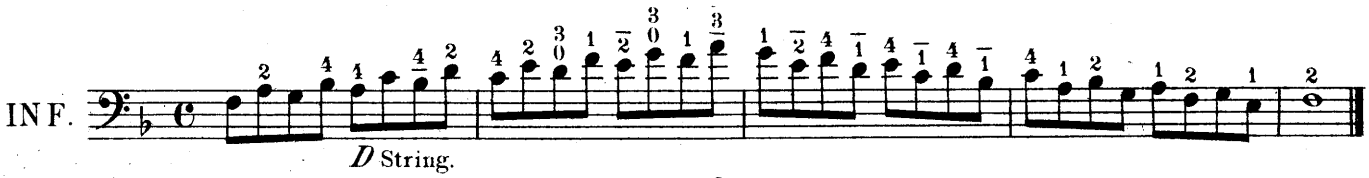


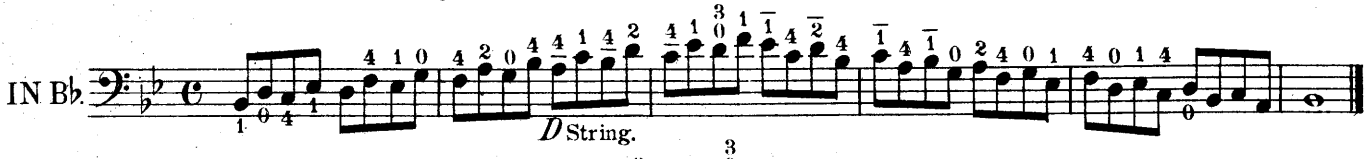


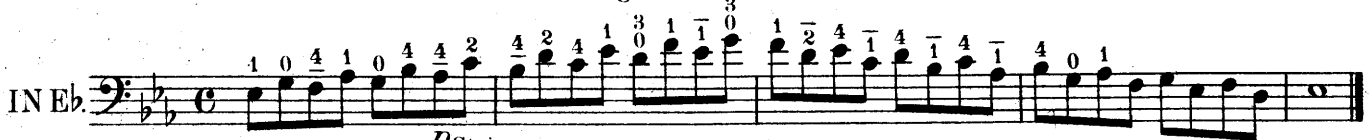


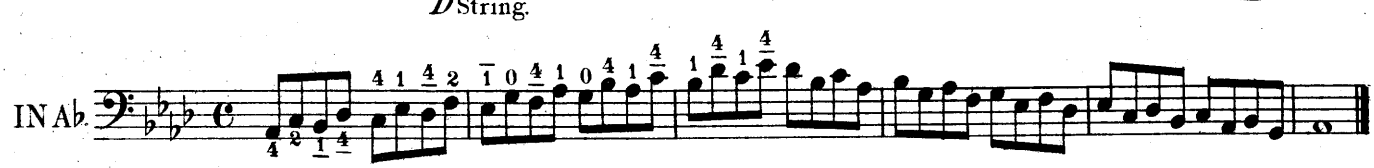


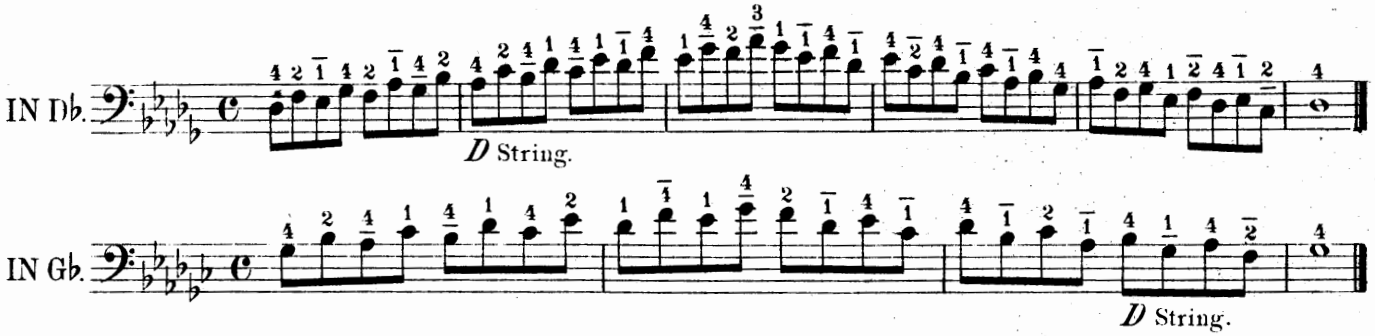




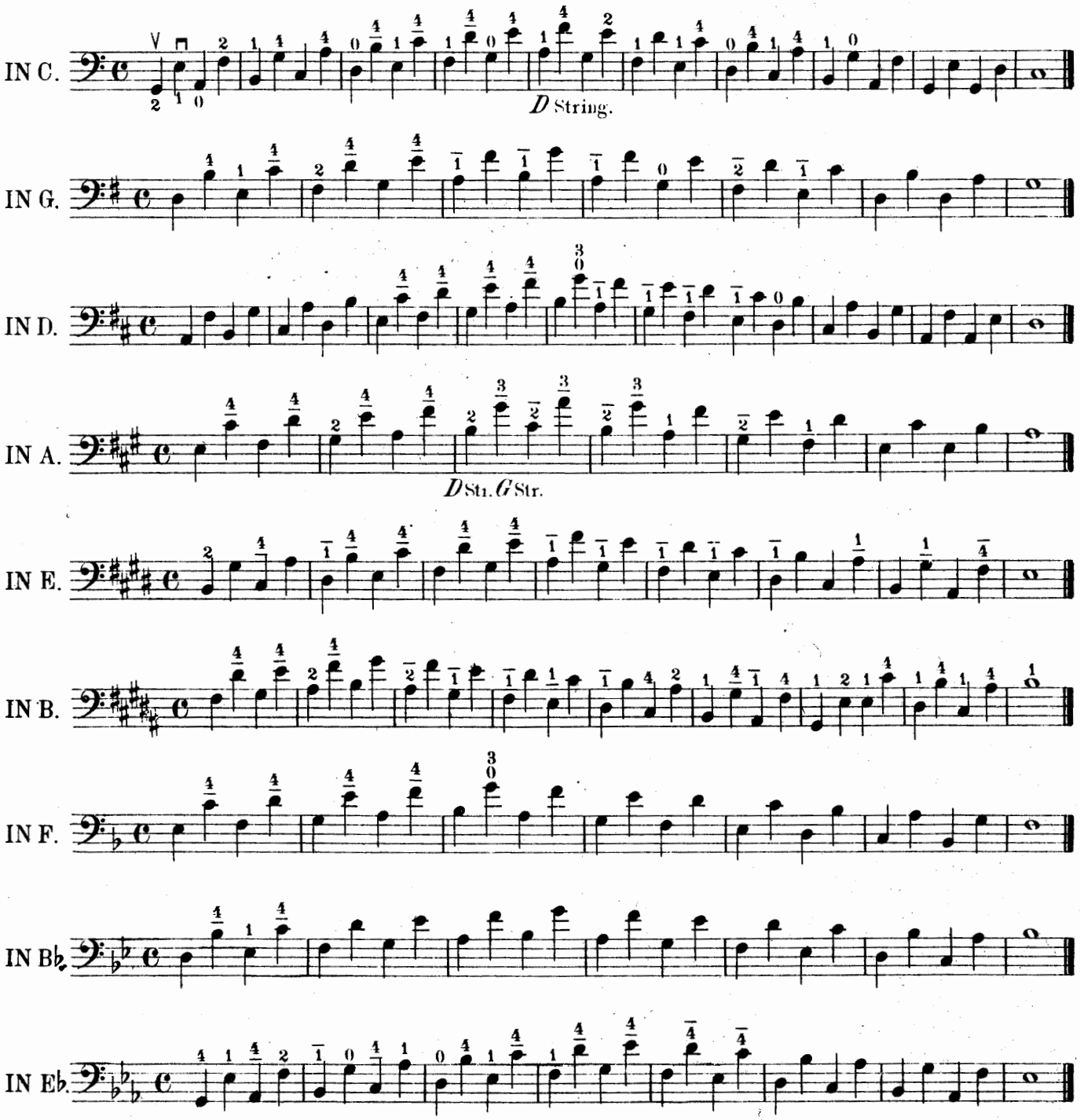


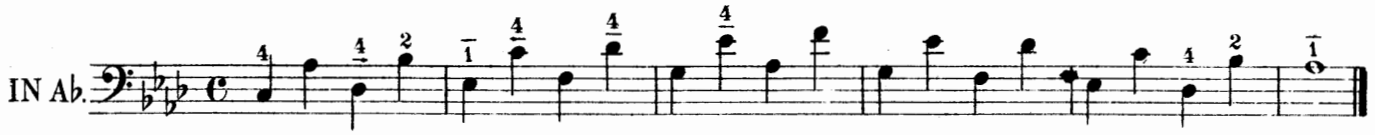


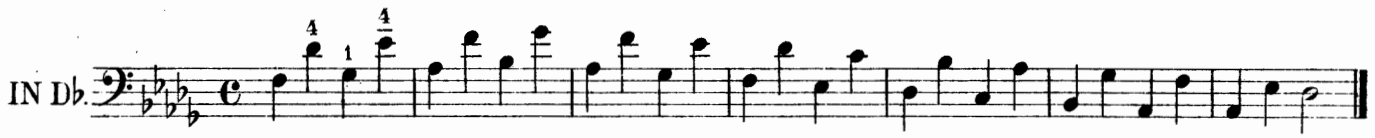




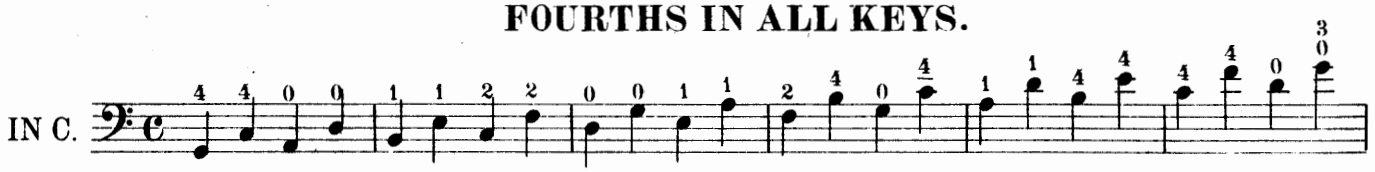
SIXTHS IN ALL KEYS.

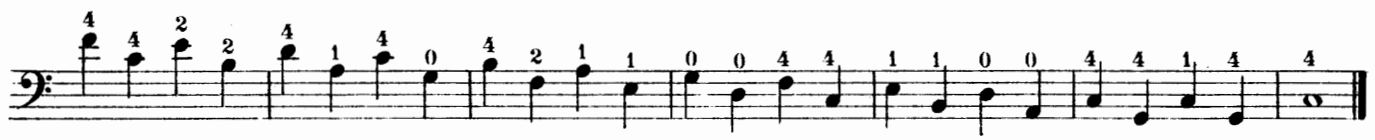


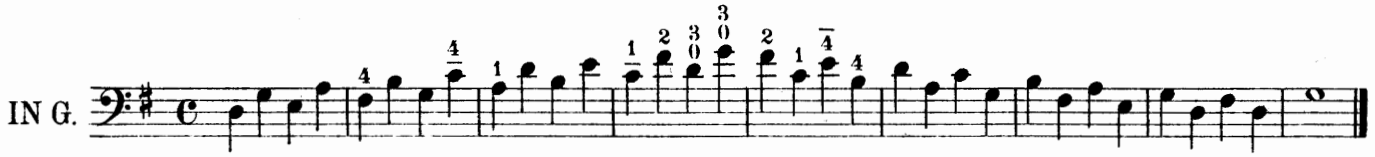


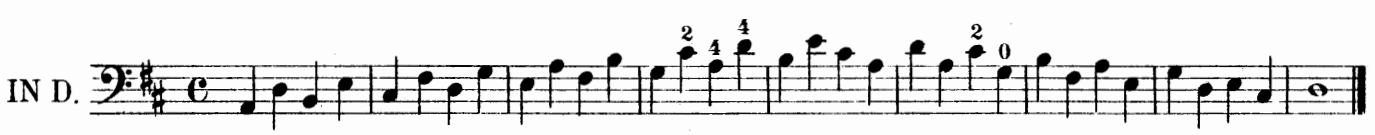


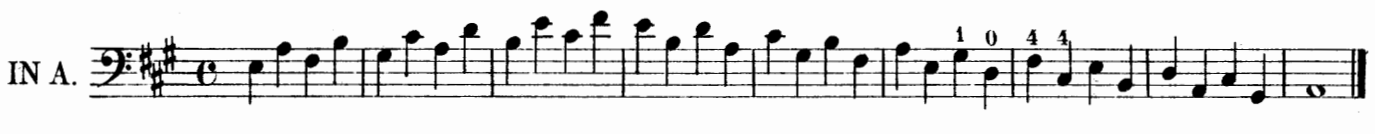
FOURTHS IN ALL KEYS.

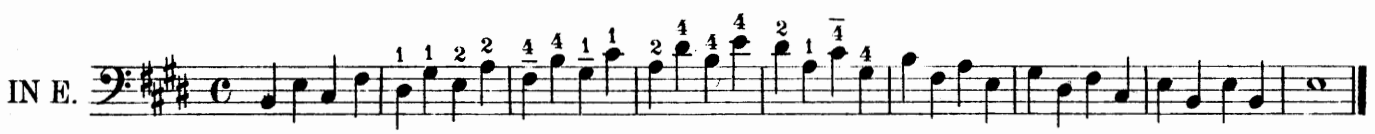


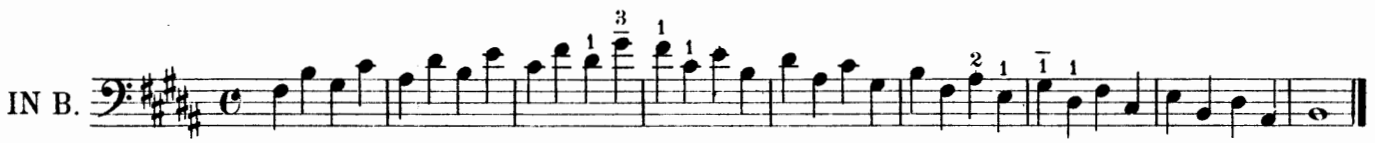


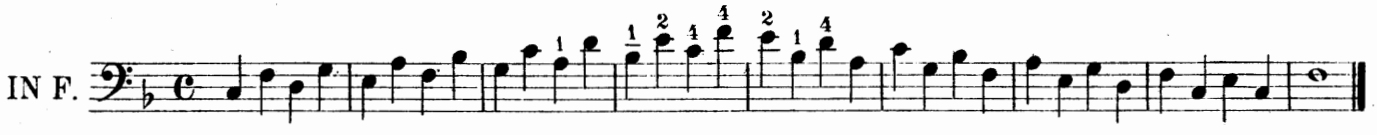


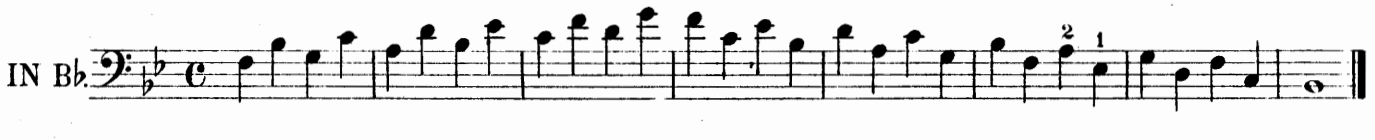












IN Eb.

IN Ab.

FIFTHS.

A perfect fifth is played with the 1st and 4th fingers, the diminished with the 1st and 2d or 2d and 4th fingers.

IN C.

OCTAVES IN ALL KEYS.

IN C.

IN G.

D String.

IN D.

IN A.

IN E.

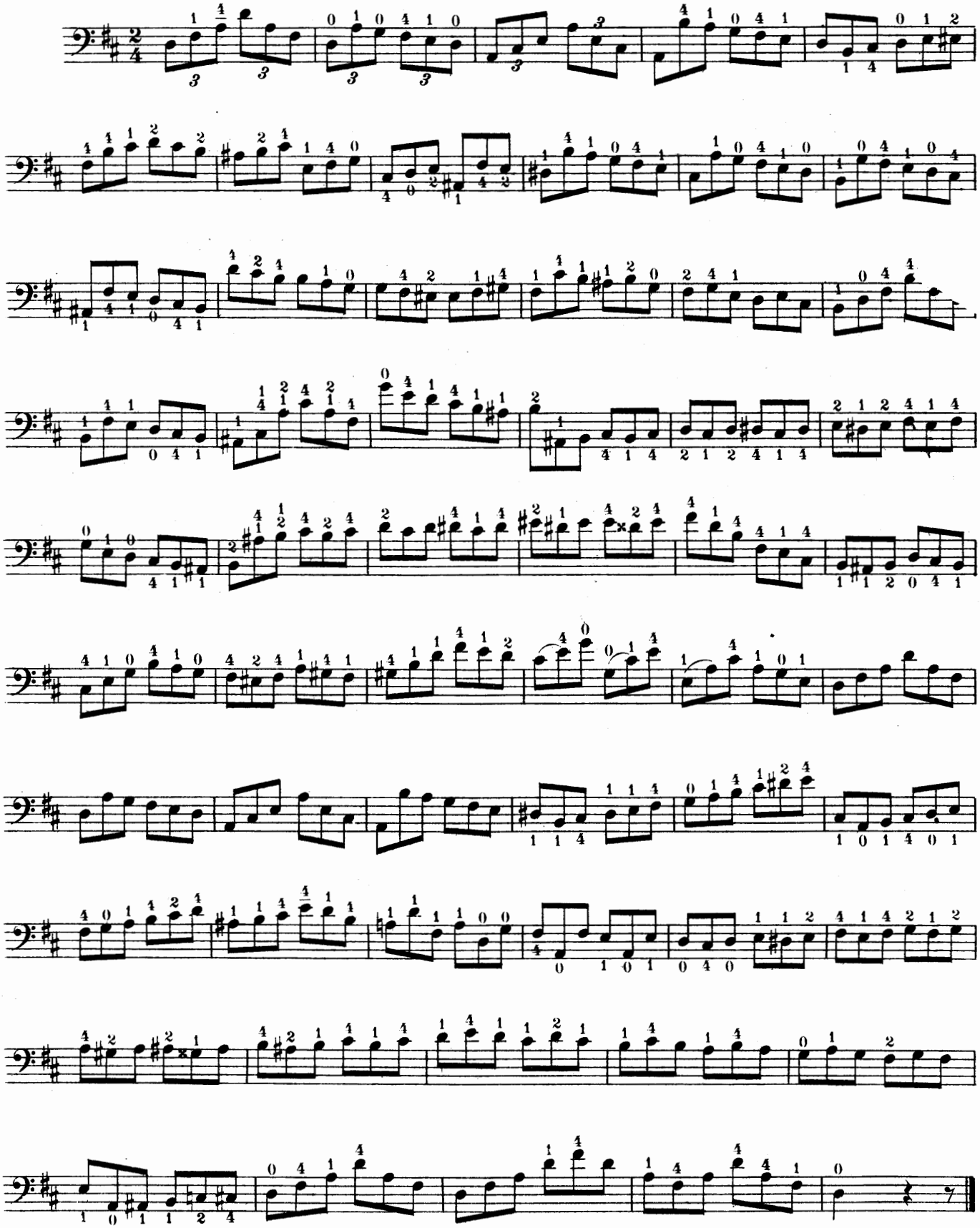
IN F.

Bb.

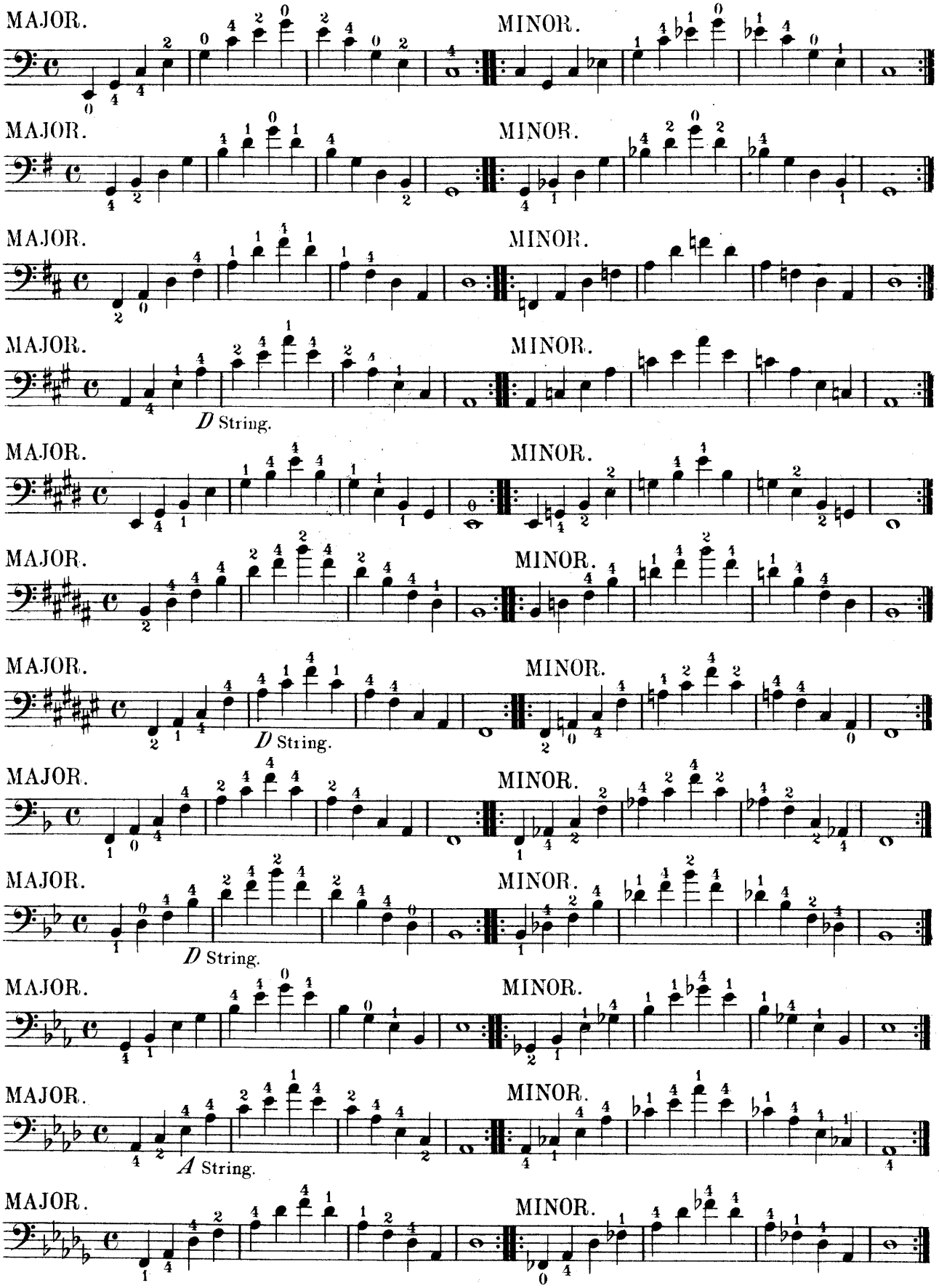
IN Eb.

IN Ab.

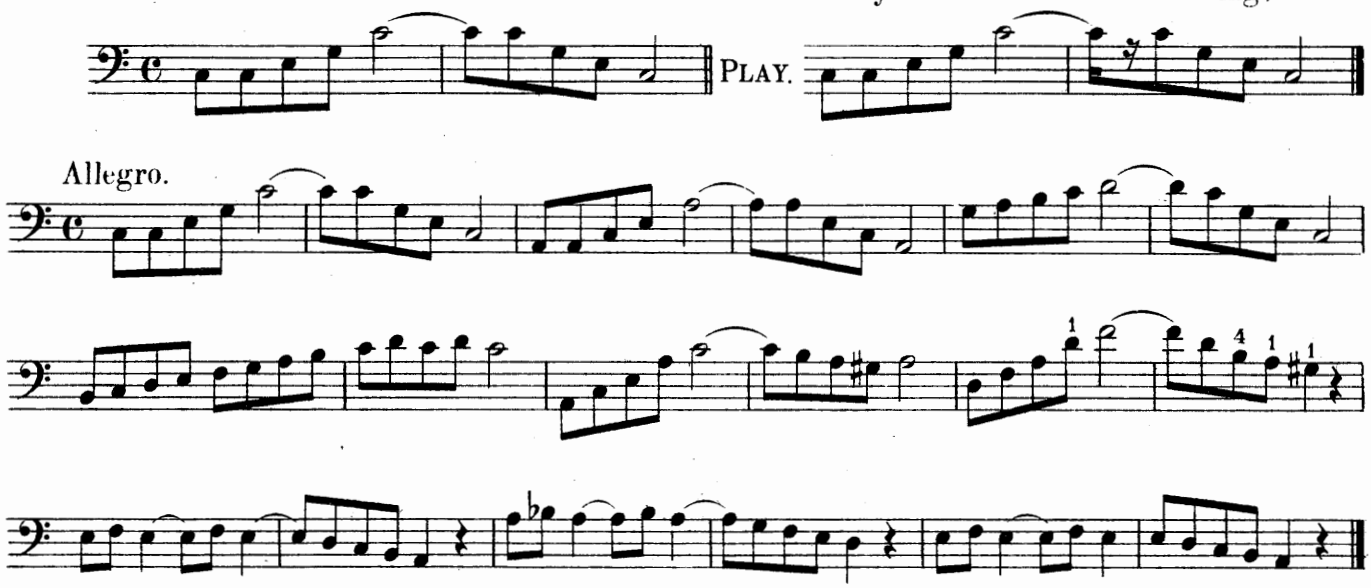
Allegro.



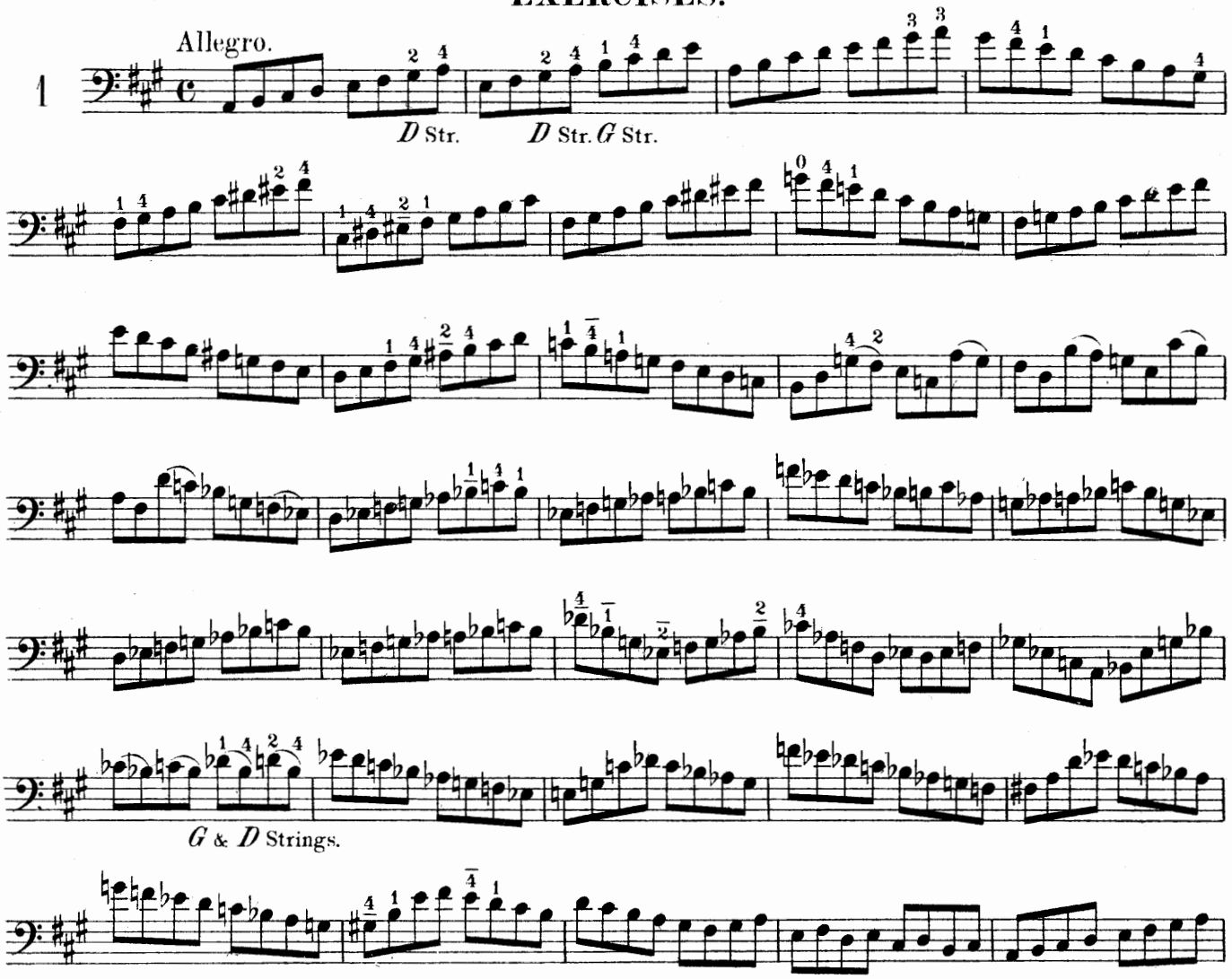
CHORDS.

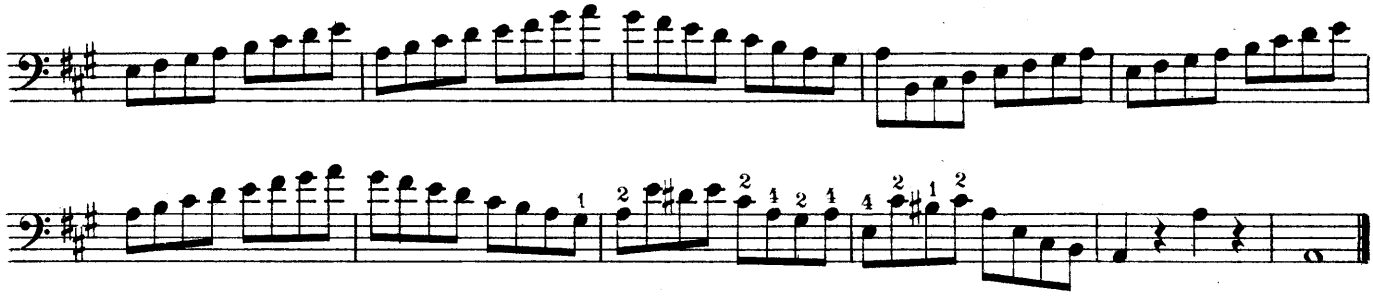


(In this way one acquires the freedom necessary to attack the tone following.)

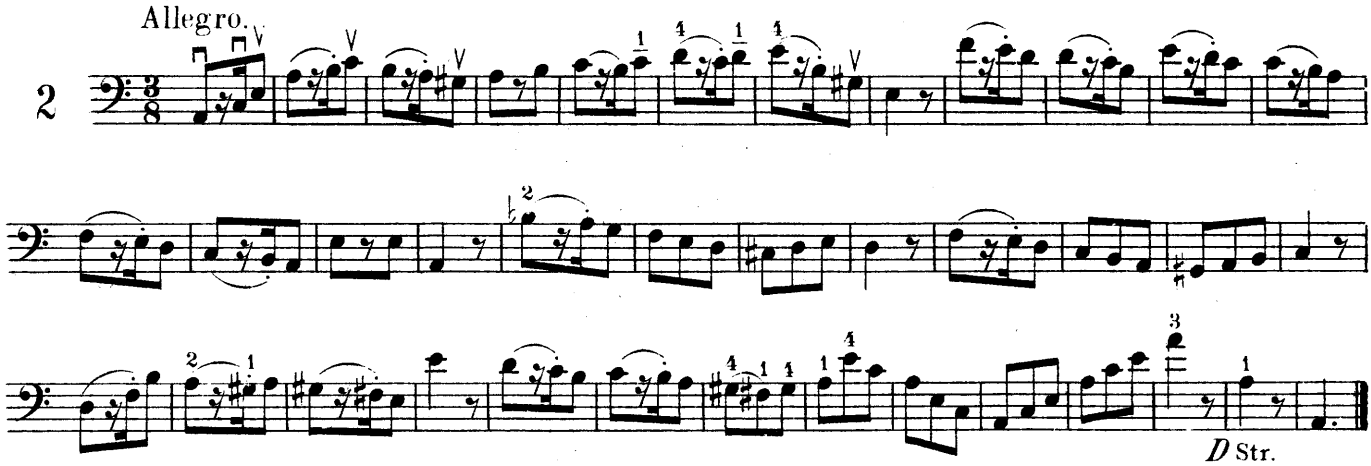


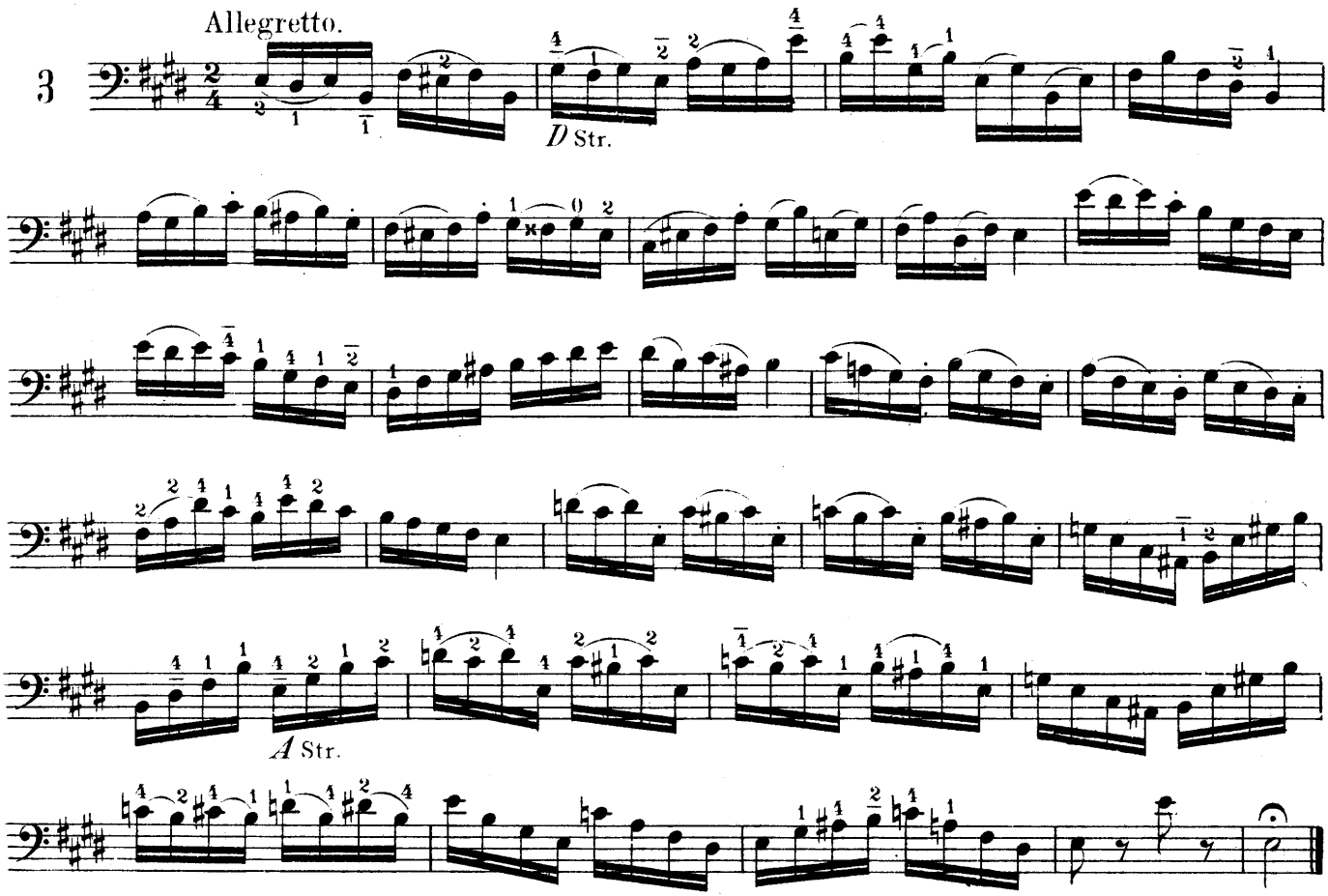
EXERCISES.





Draw the bow almost to the point, then play the second note (the sixteenth) very crisp, the next up bow V, to the frog again and so on.

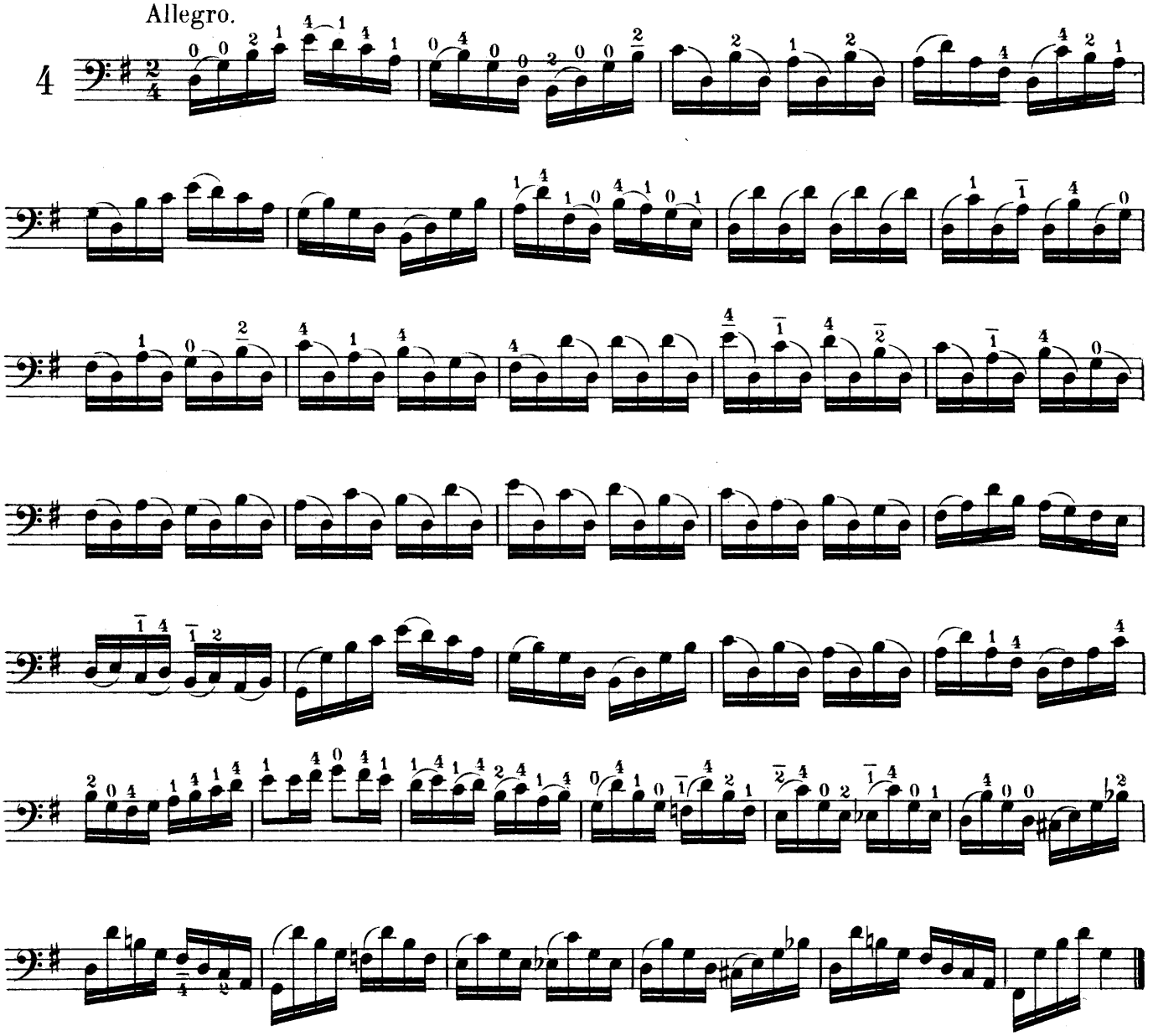




Play with wrist and forearm.

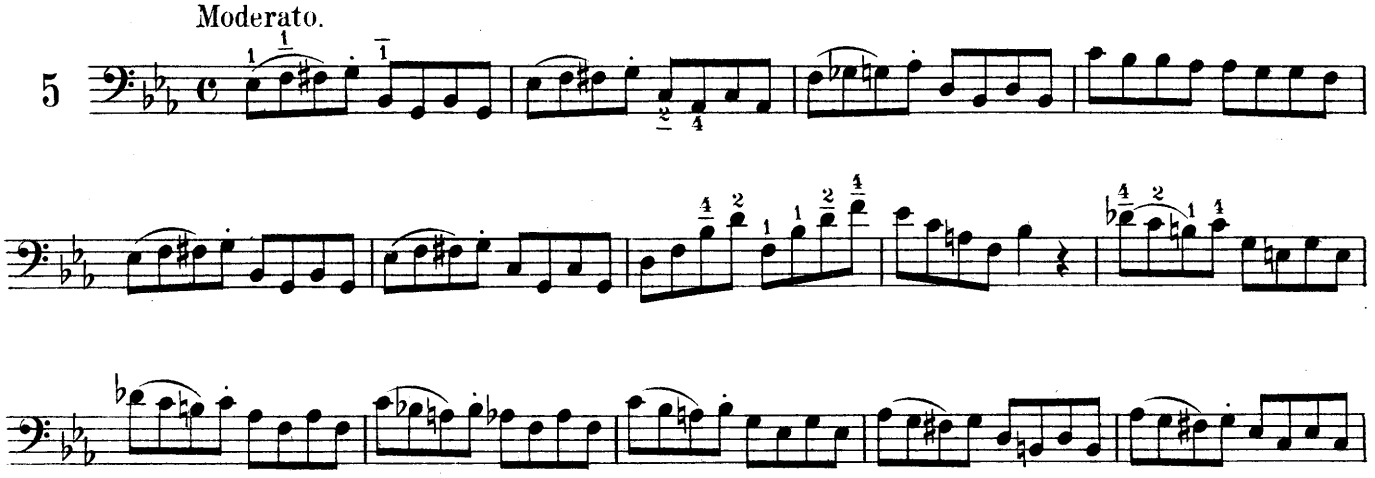
Allegro.

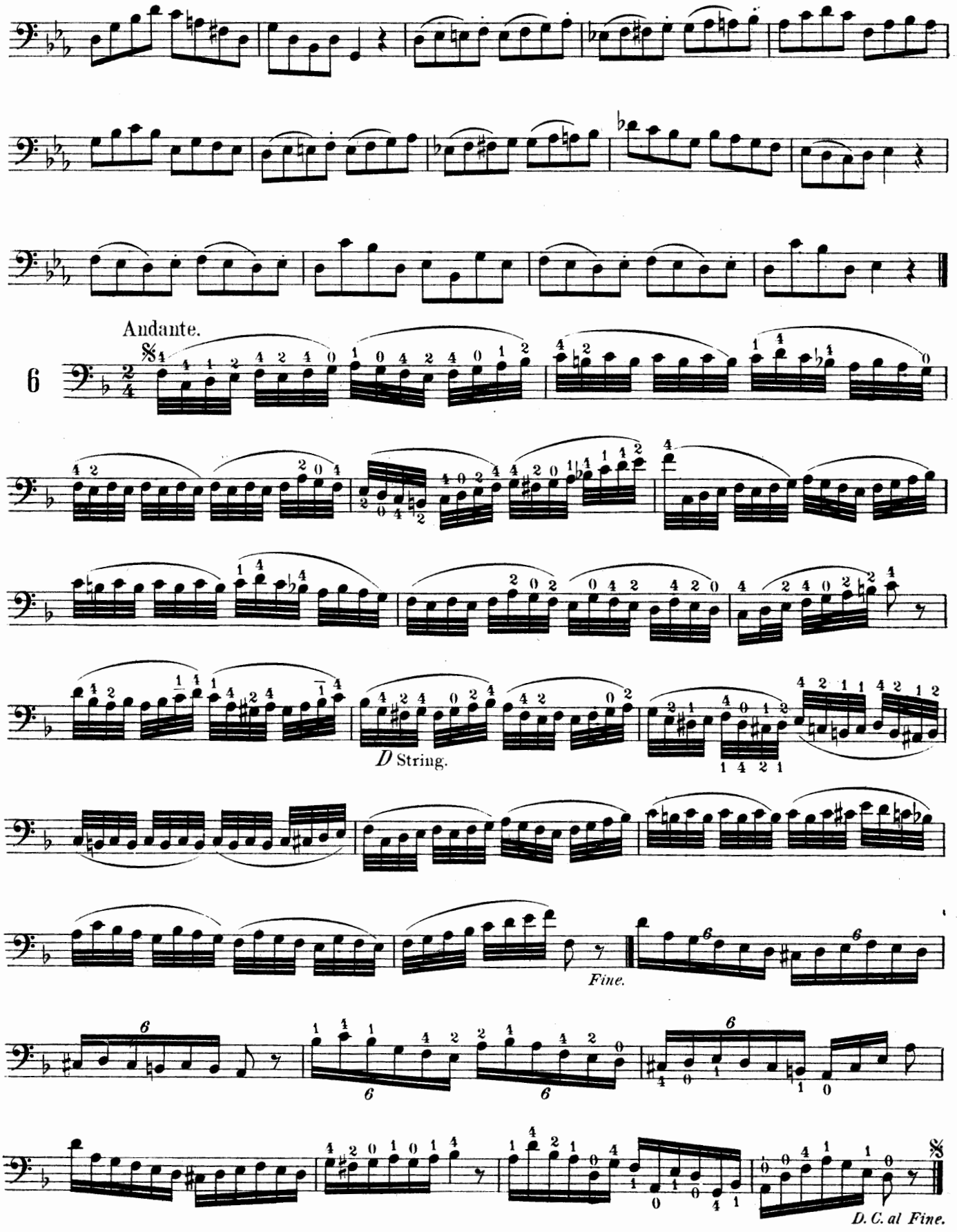
4



Moderato.

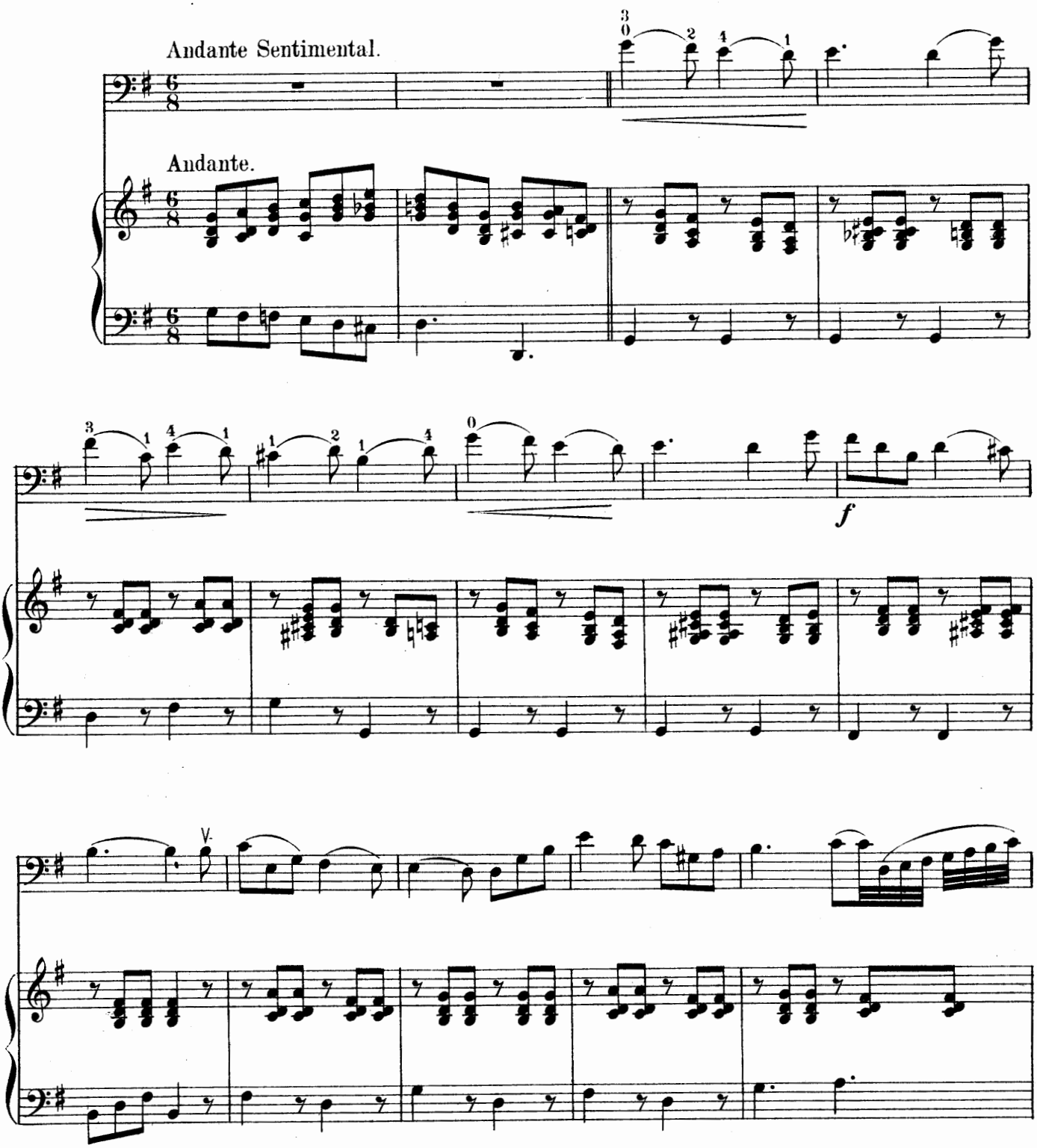
5

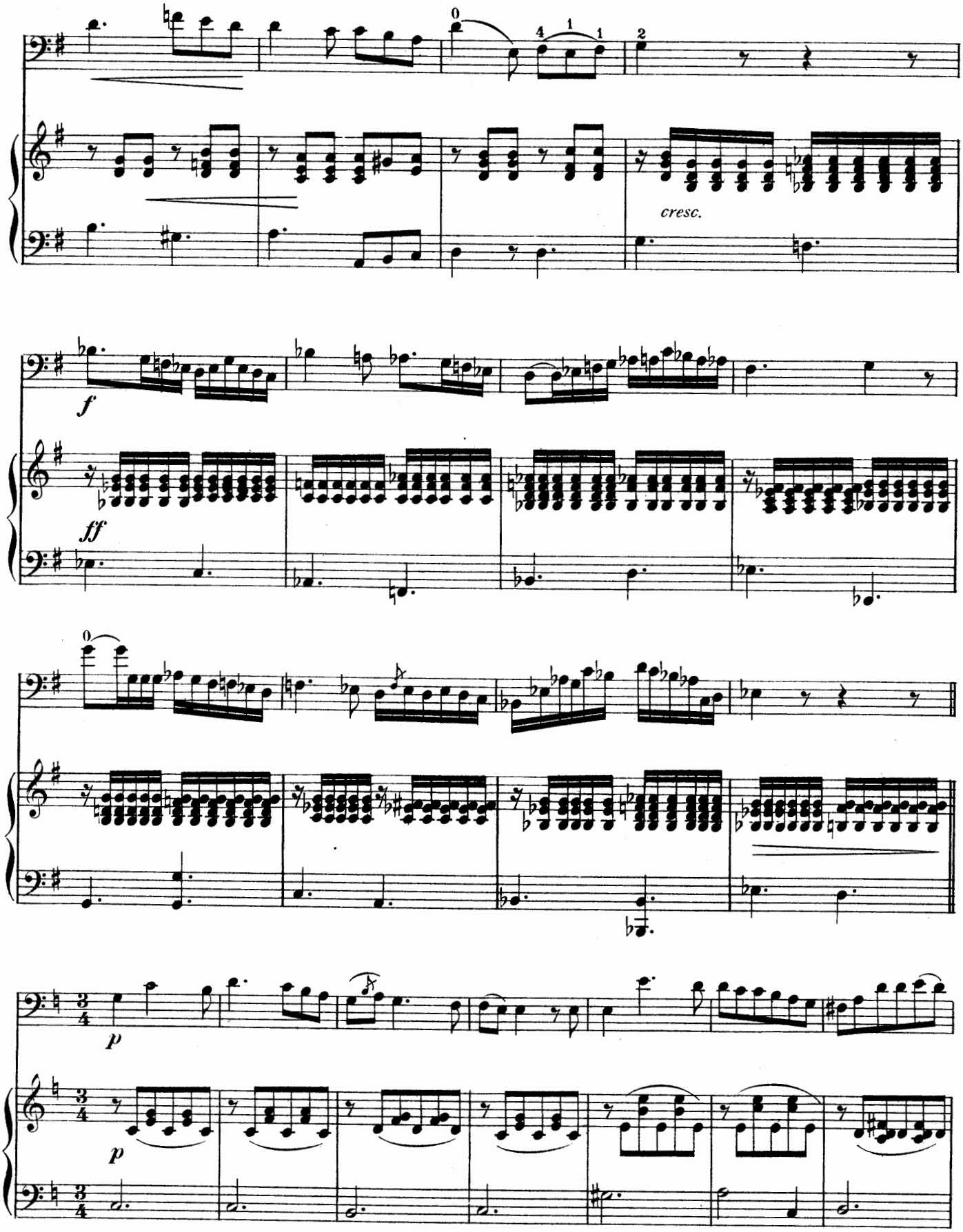


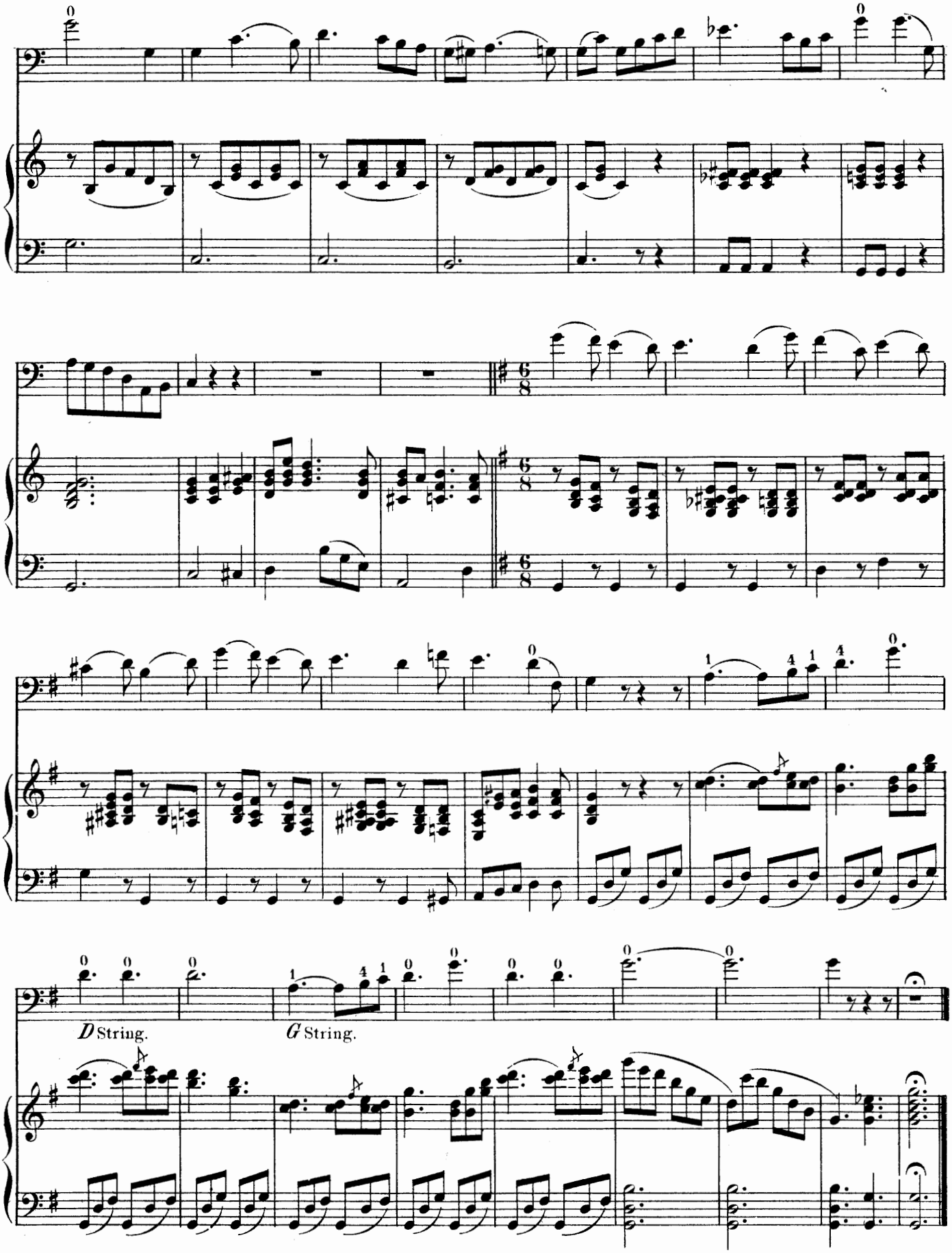

Andante.
6
D String.
Fine.
D. C. al Fine.

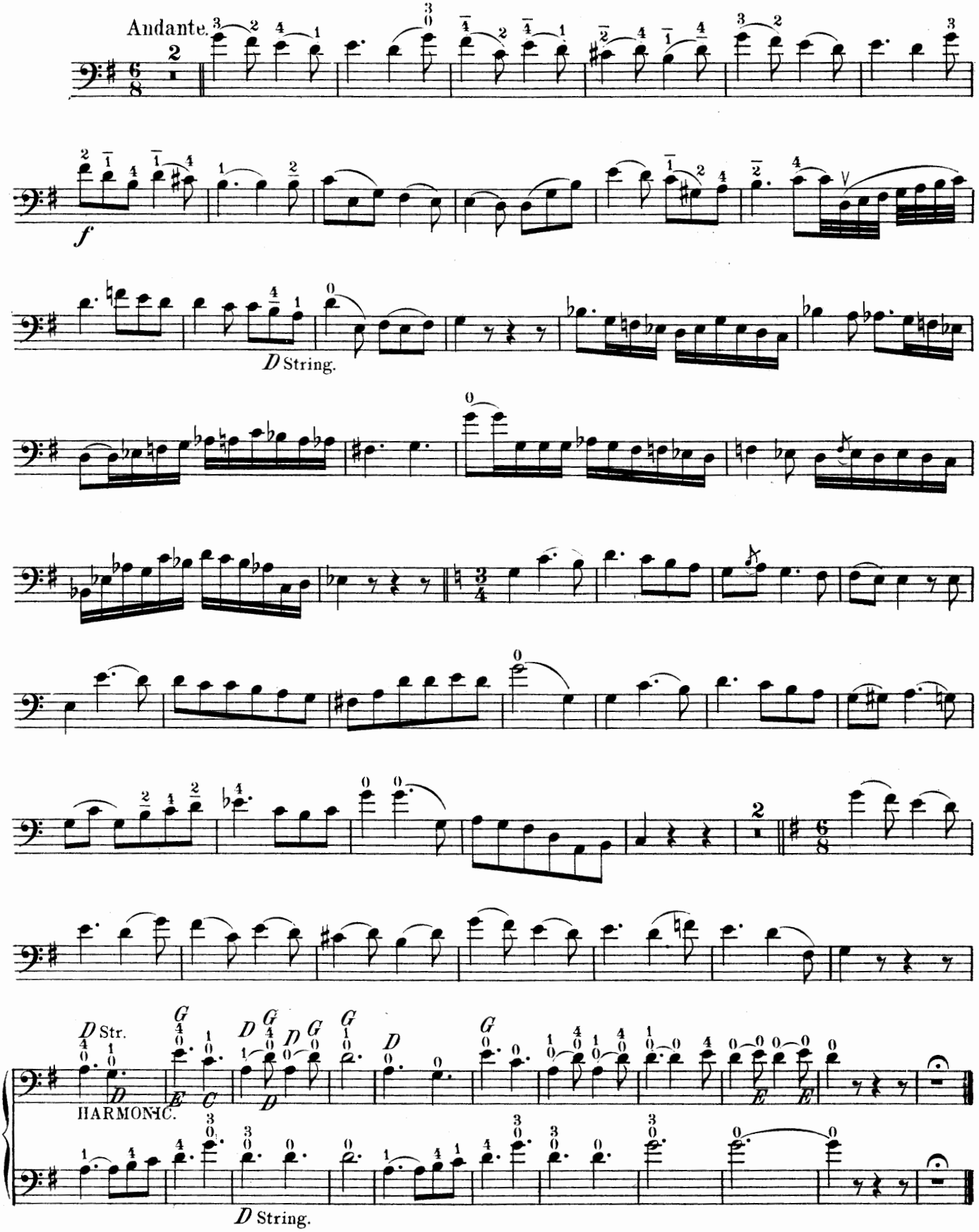
Solo for Double Bass.

(See page 69 for Solo part.)




cresc.
f
ff
p
p


D String.
G String.



It is optional to play the upper or lower line.

Playing the upper line (Harmonics) put your fingers very lightly on the strings.

Passages

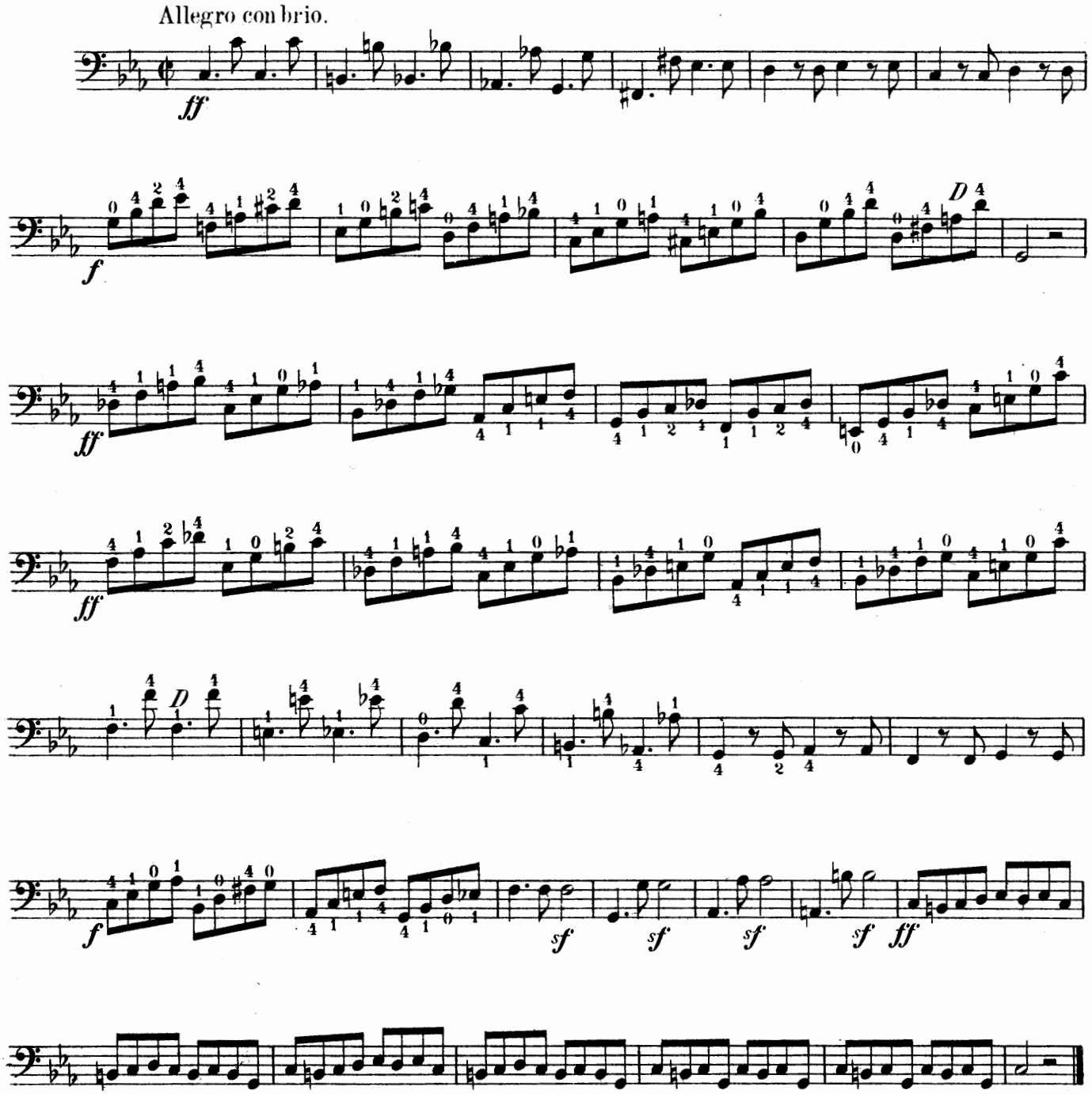
From Standard Overtures and Selections etc.

With correct fingering & bowing.

Overture "CORIOLAN."

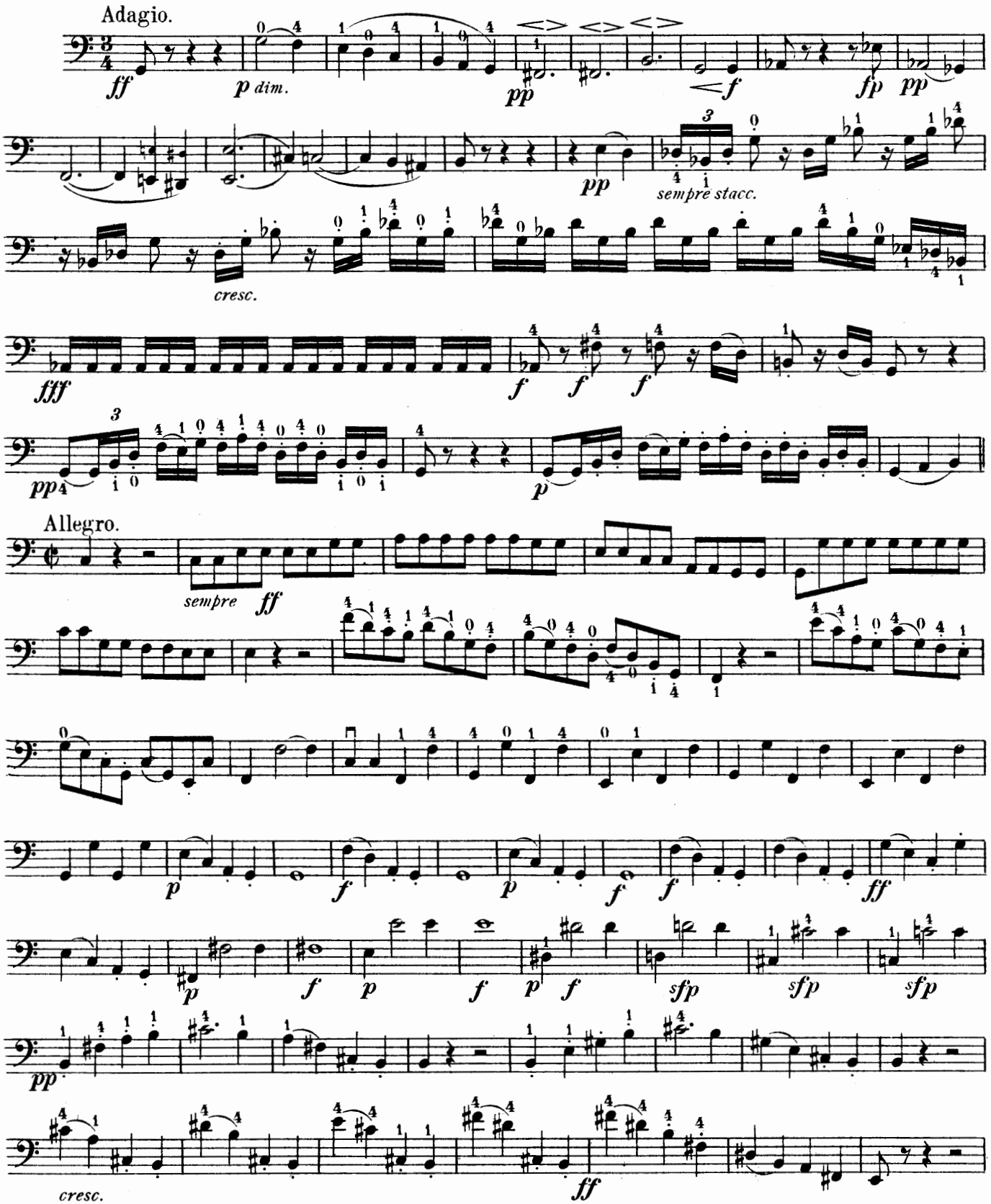
BEETHOVEN.

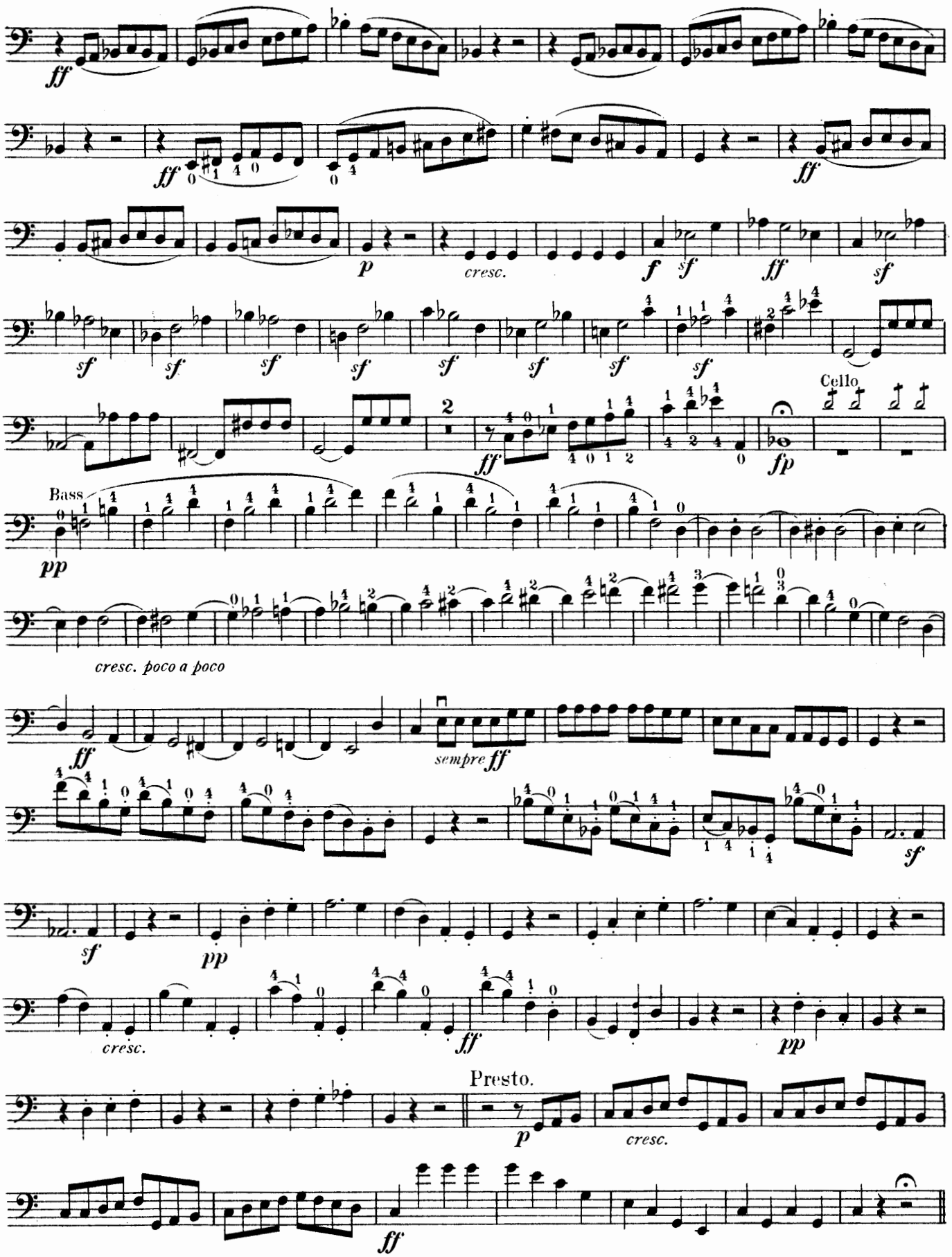
Allegro con brio.



Overture "LEONORE."

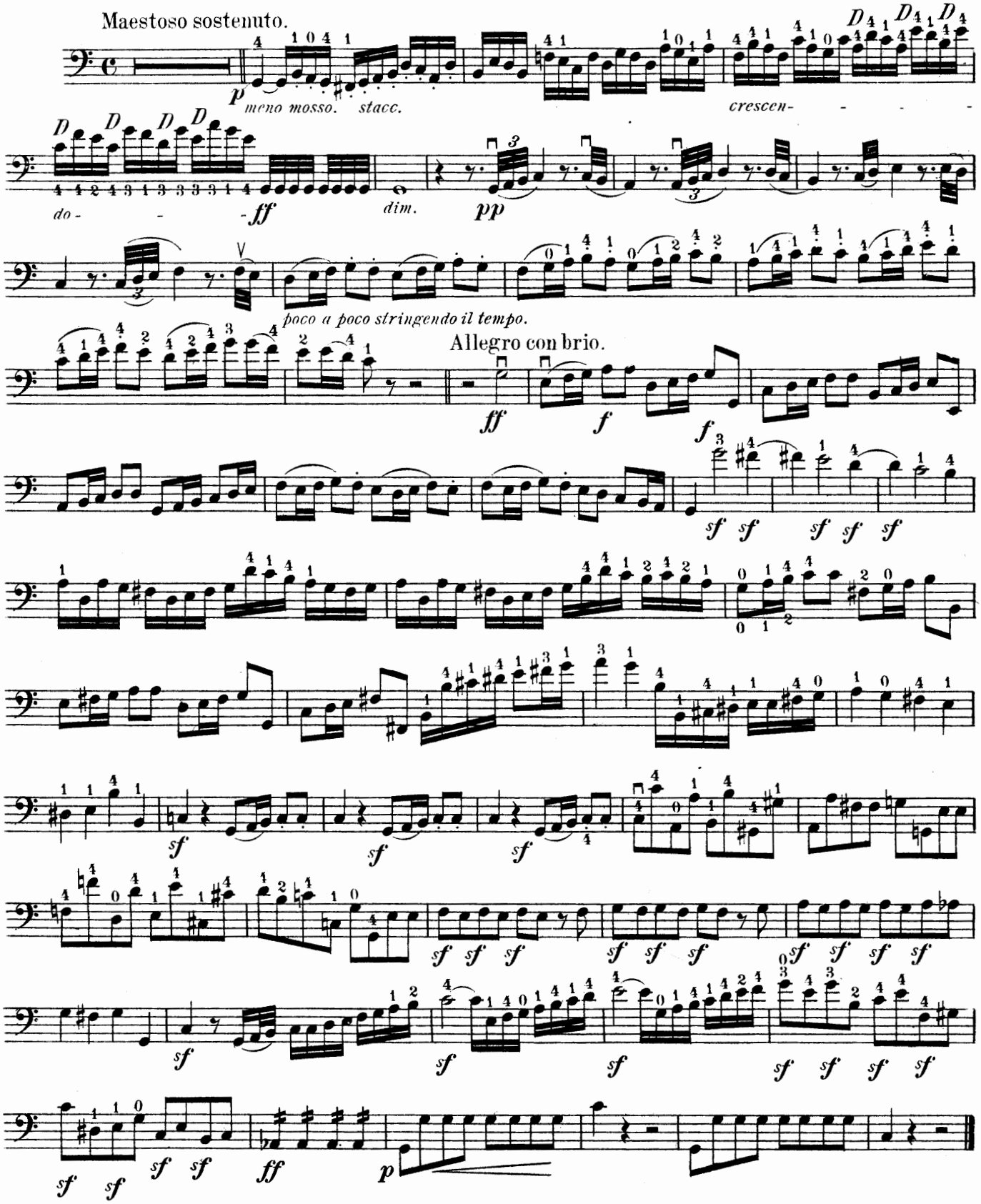
BEETHOVEN.




ff
ff
p
cresc.
f
sf
ff
sf
Cello
Bass
pp
fp
cresc. poco a poco
ff
sempre ff
sf
pp
cresc.
ff
pp
Presto.
p
cresc.
ff

OVERTURE.

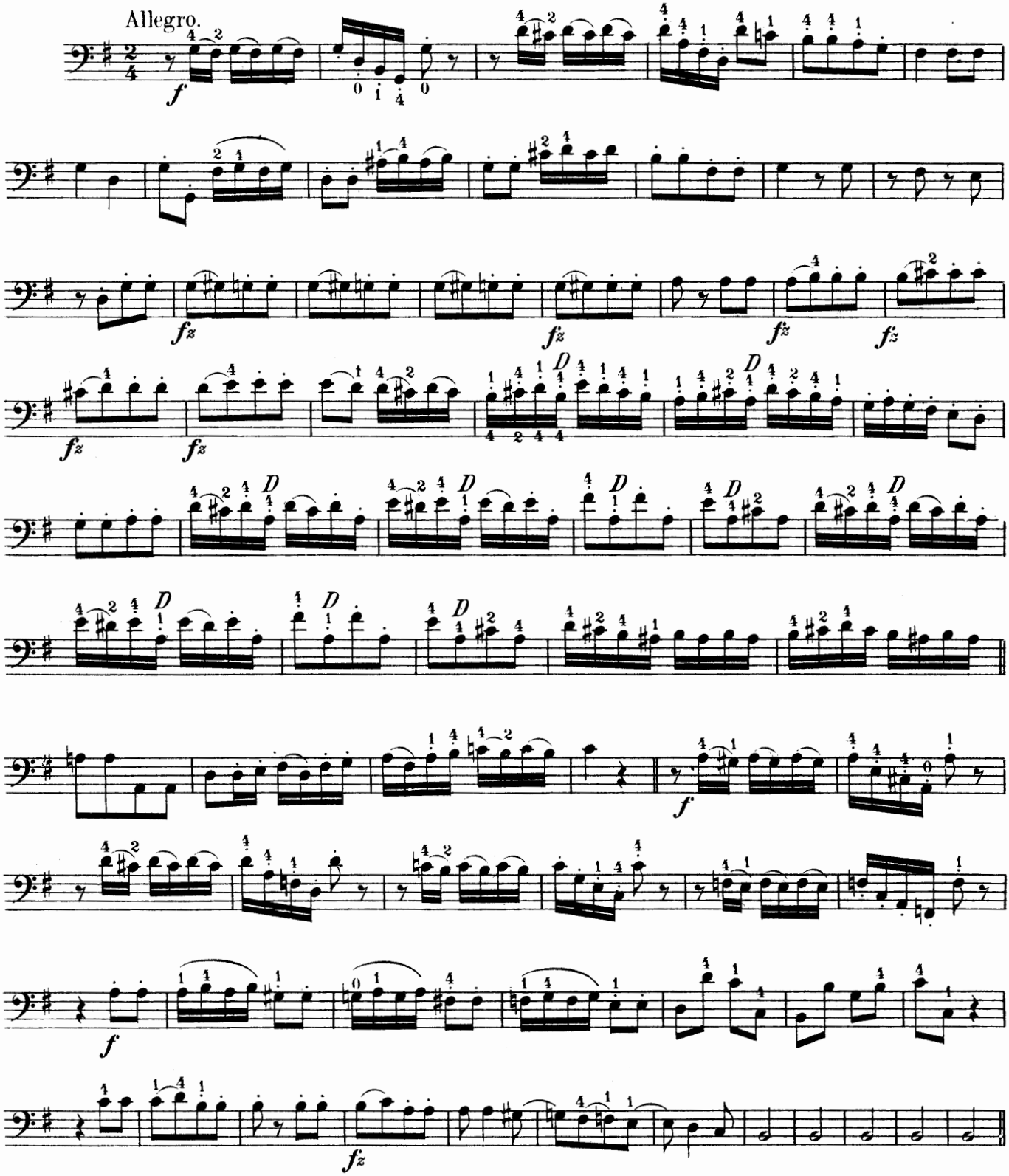
BEETHOVEN. Op. 124.

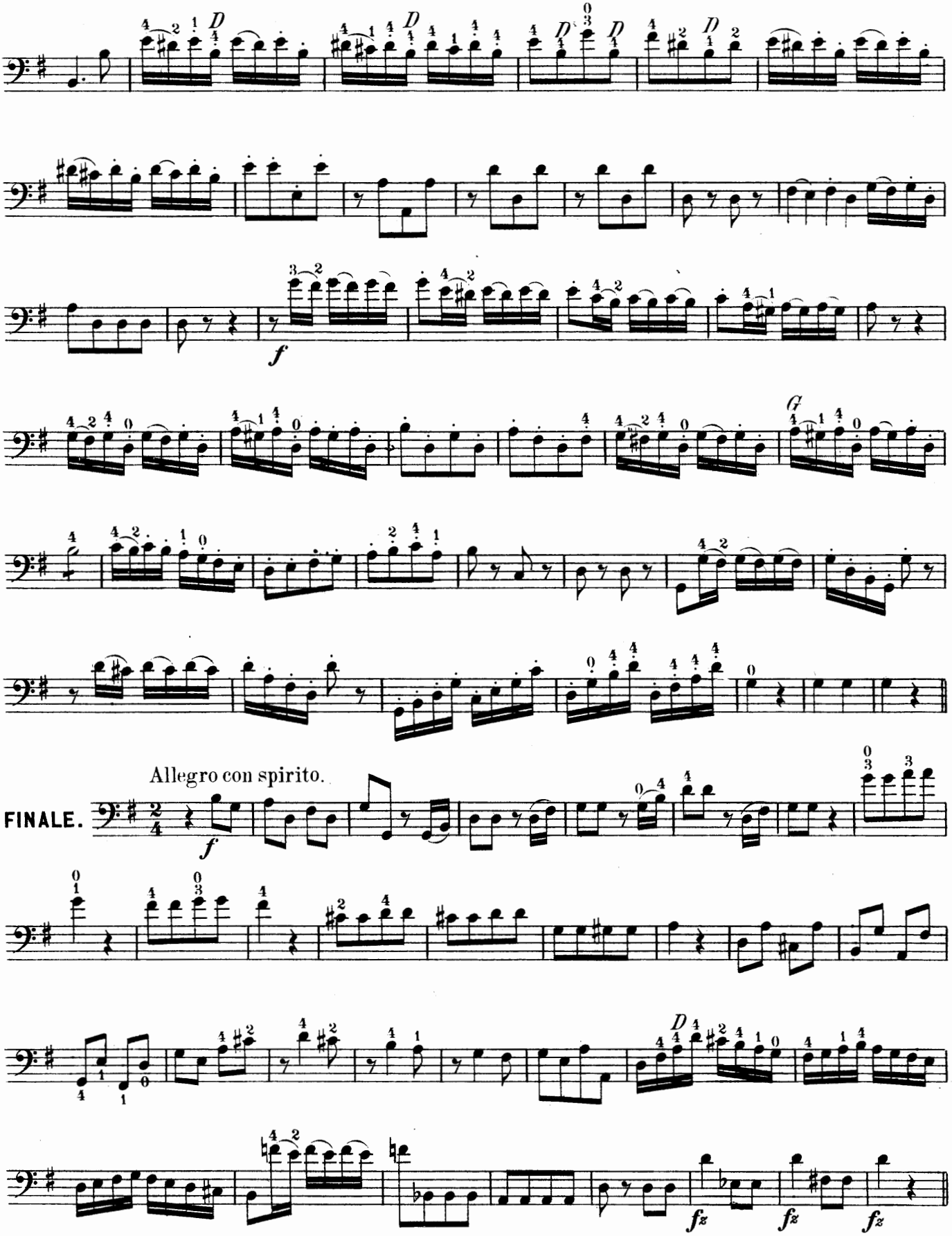


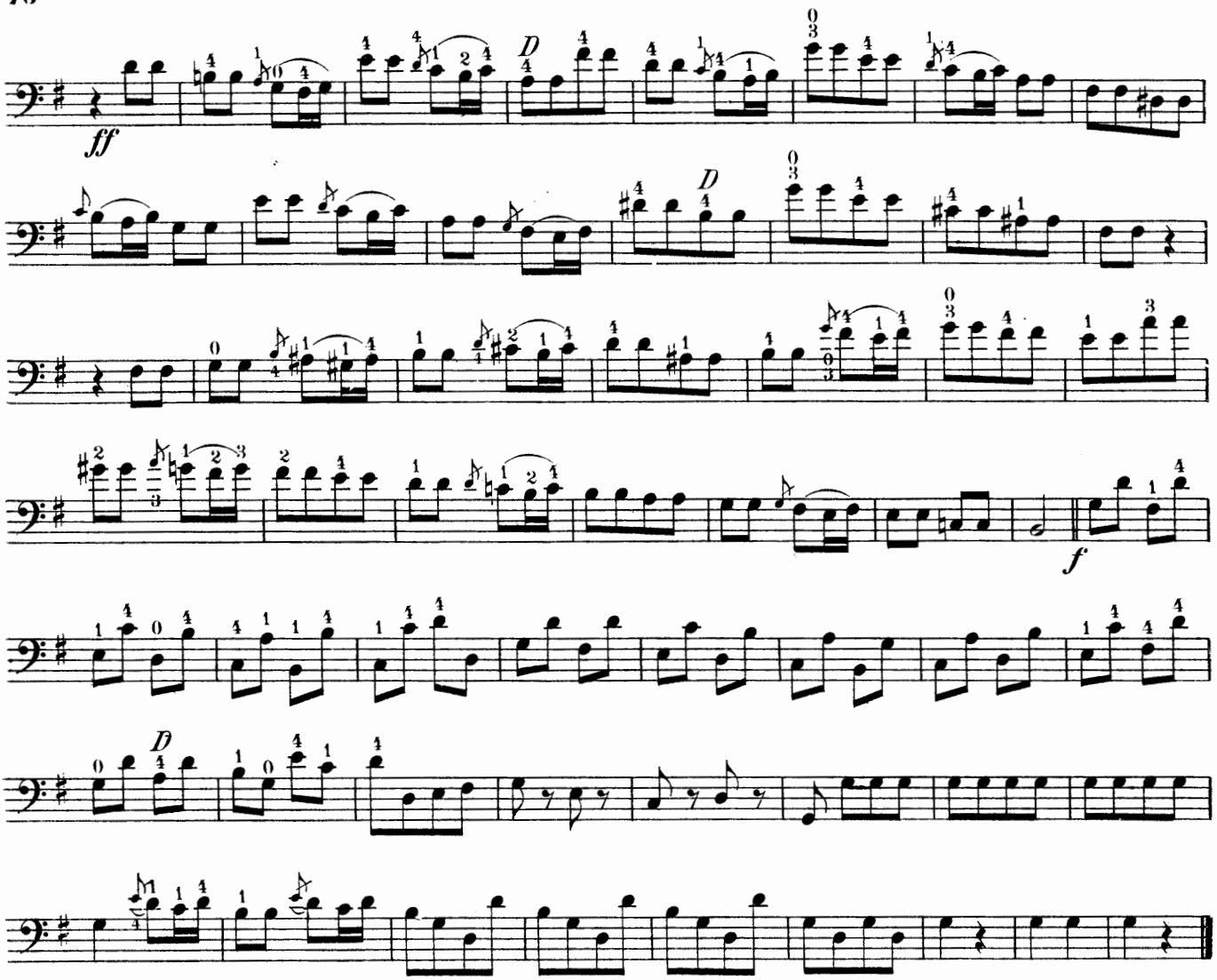
SYMPHONY Nº VII.

G MAJOR.

F. HAYDN.



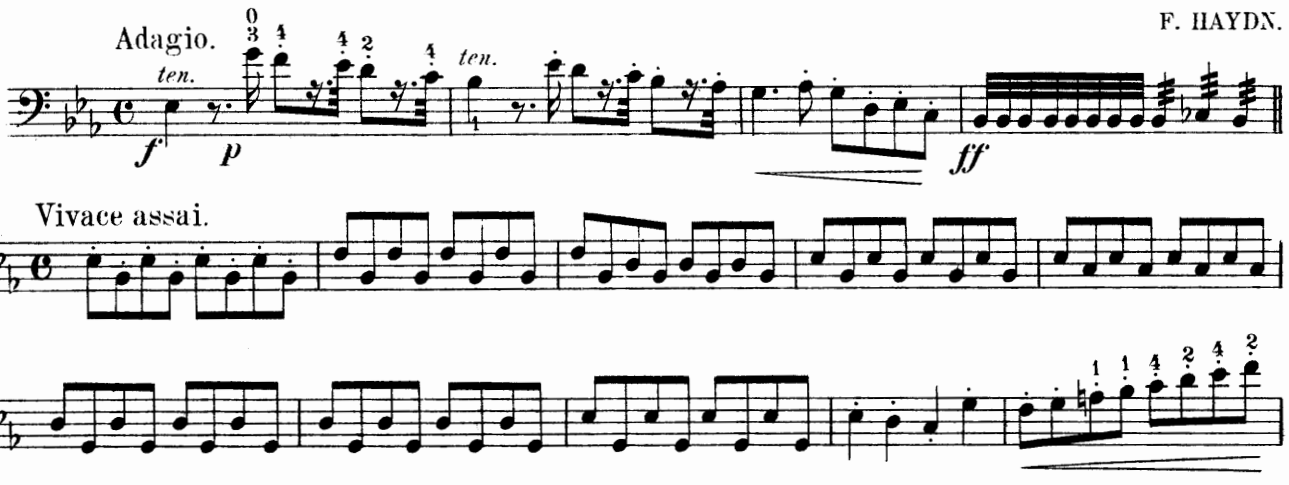

D
f
G
Allegro con spirito.
FINALE.
fz
fz
fz

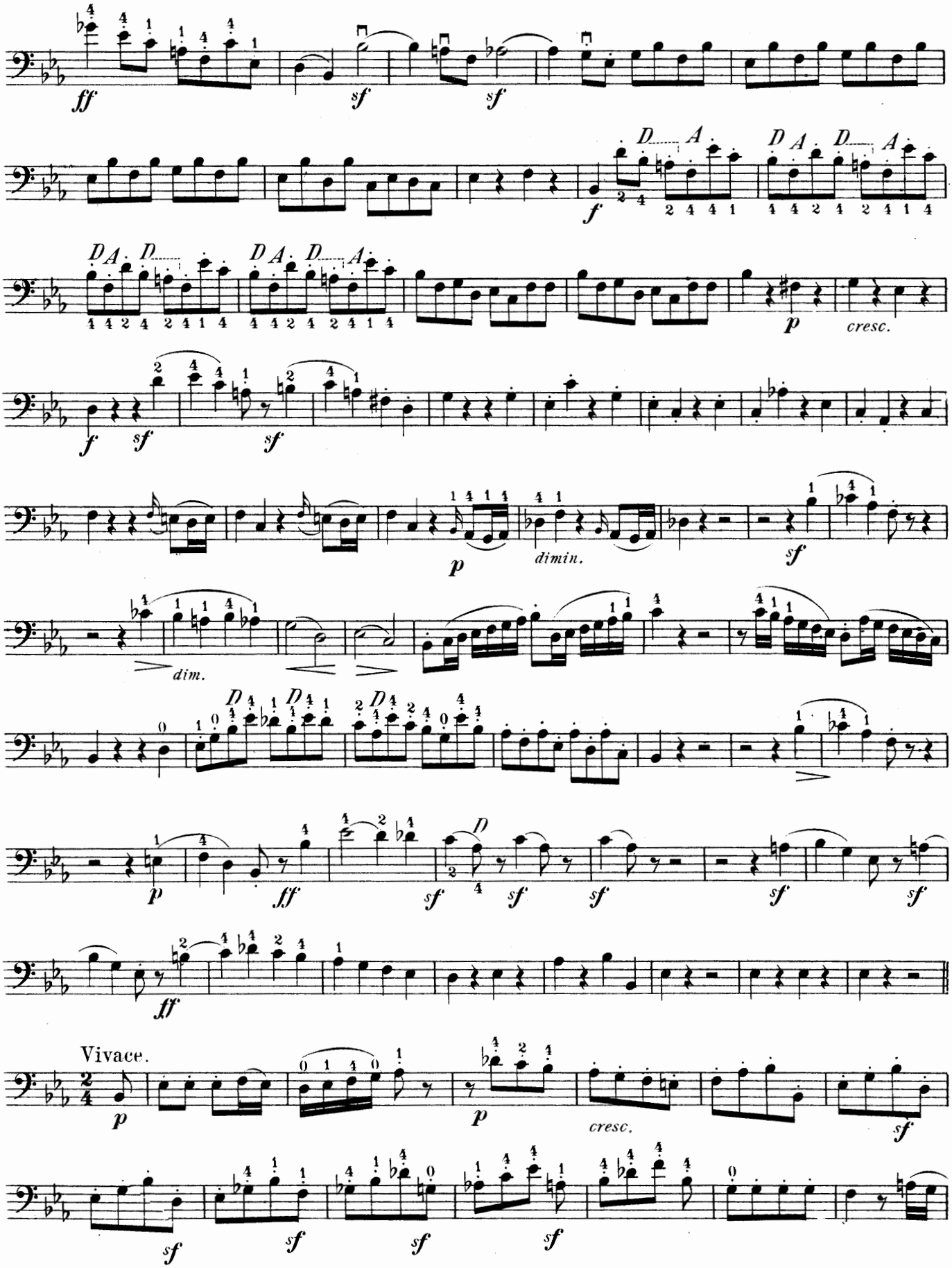


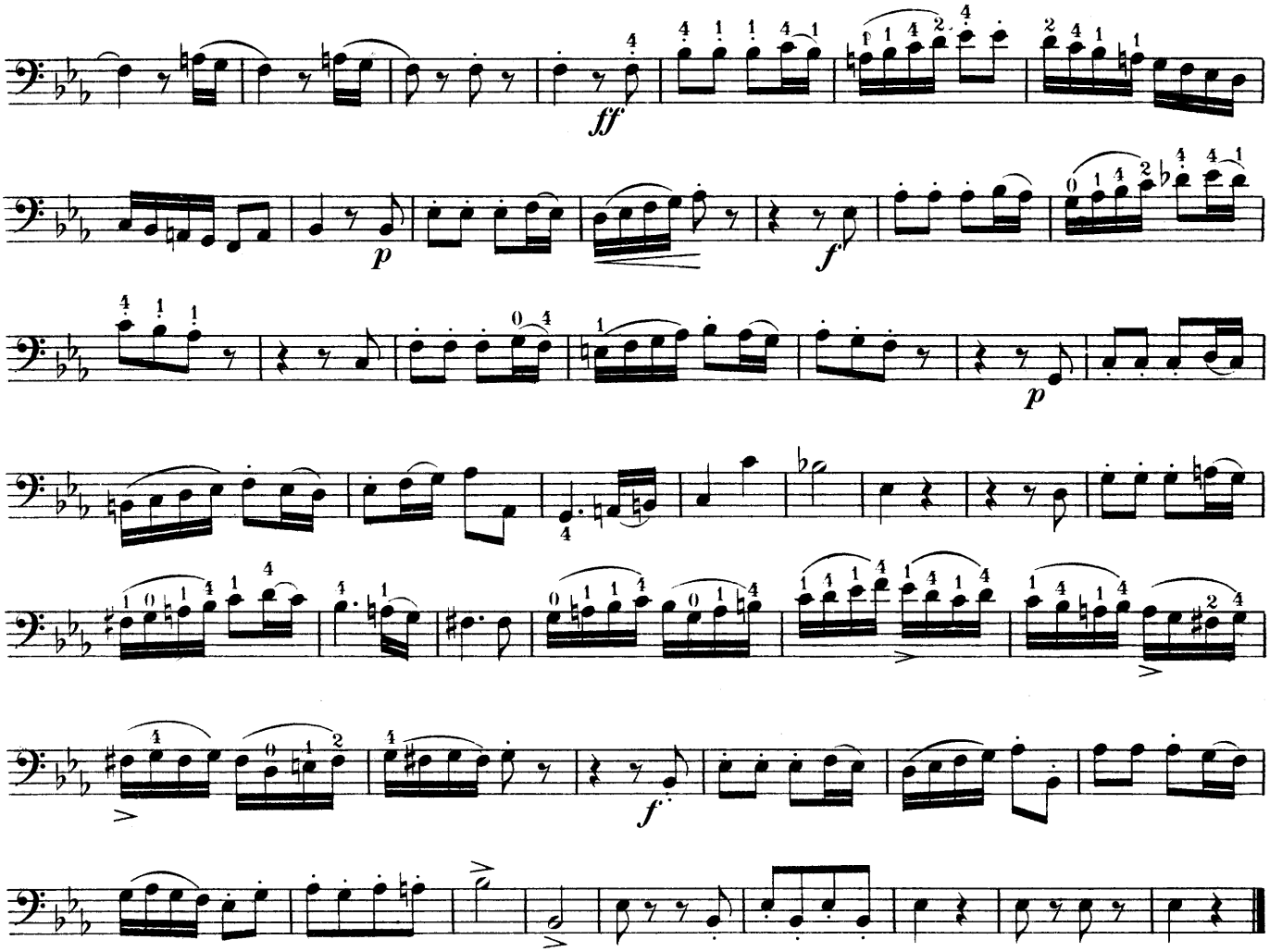
SYMPHONY No III.

E♭ MAJOR.

F. HAYDN.




ff
sf
sf
f
D
A
p
cresc.
f
sf
sf
p
dimin.
sf
dim.
p
ff
sf
sf
sf
sf
ff
Vivace.
p
p
cresc.
sf
sf
sf
sf
sf

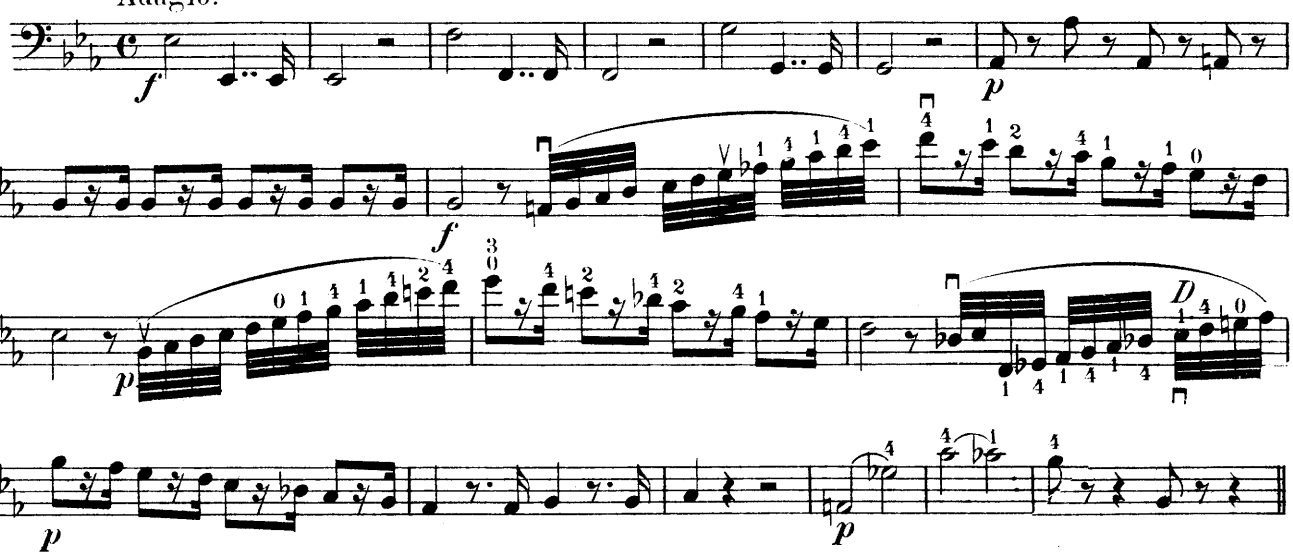


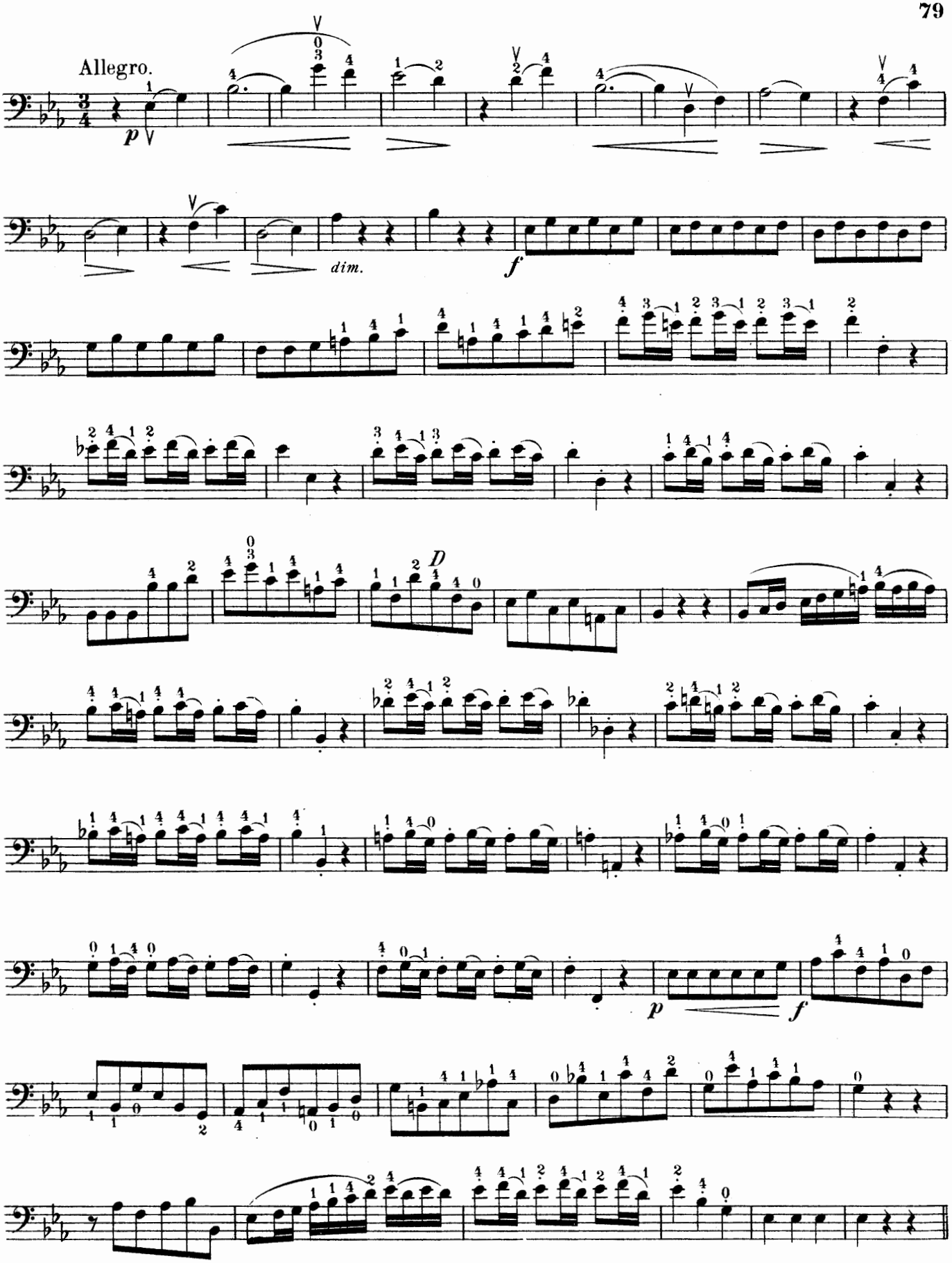
SYMPHONY Nº III.

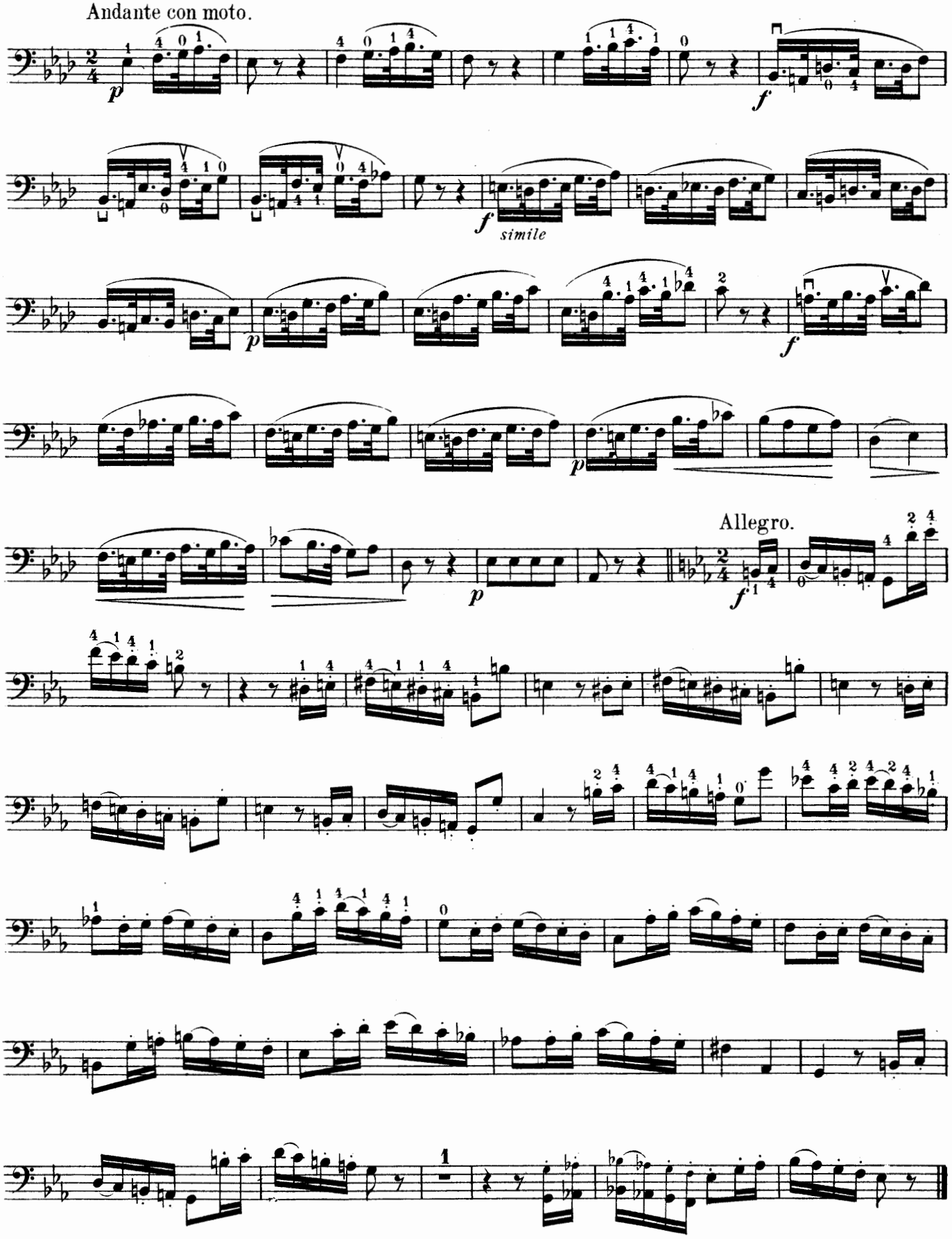
Eb MAJOR.

W. A. MOZART.

Adagio.



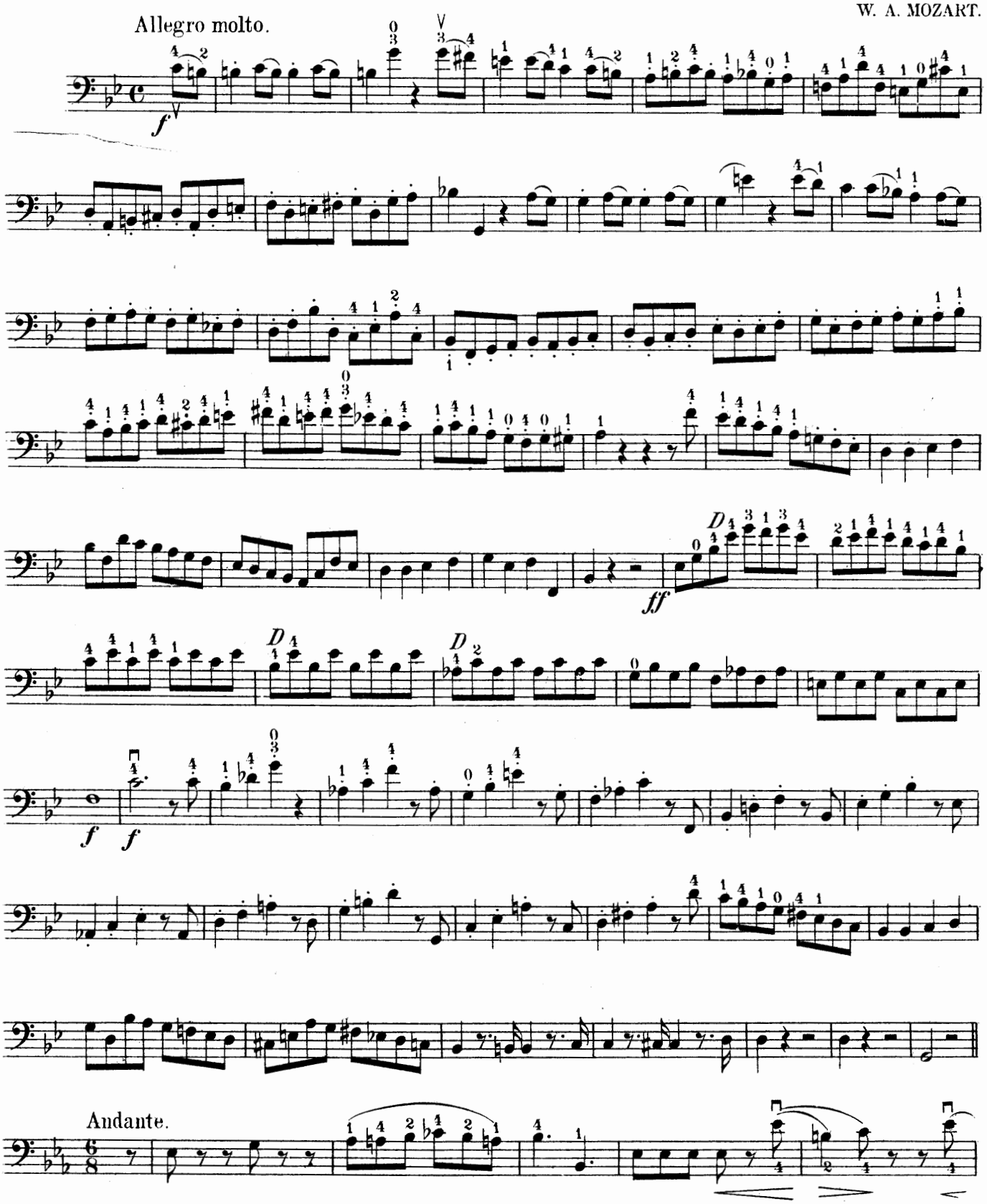

Allegro.
p
dim.
f
D
p
f

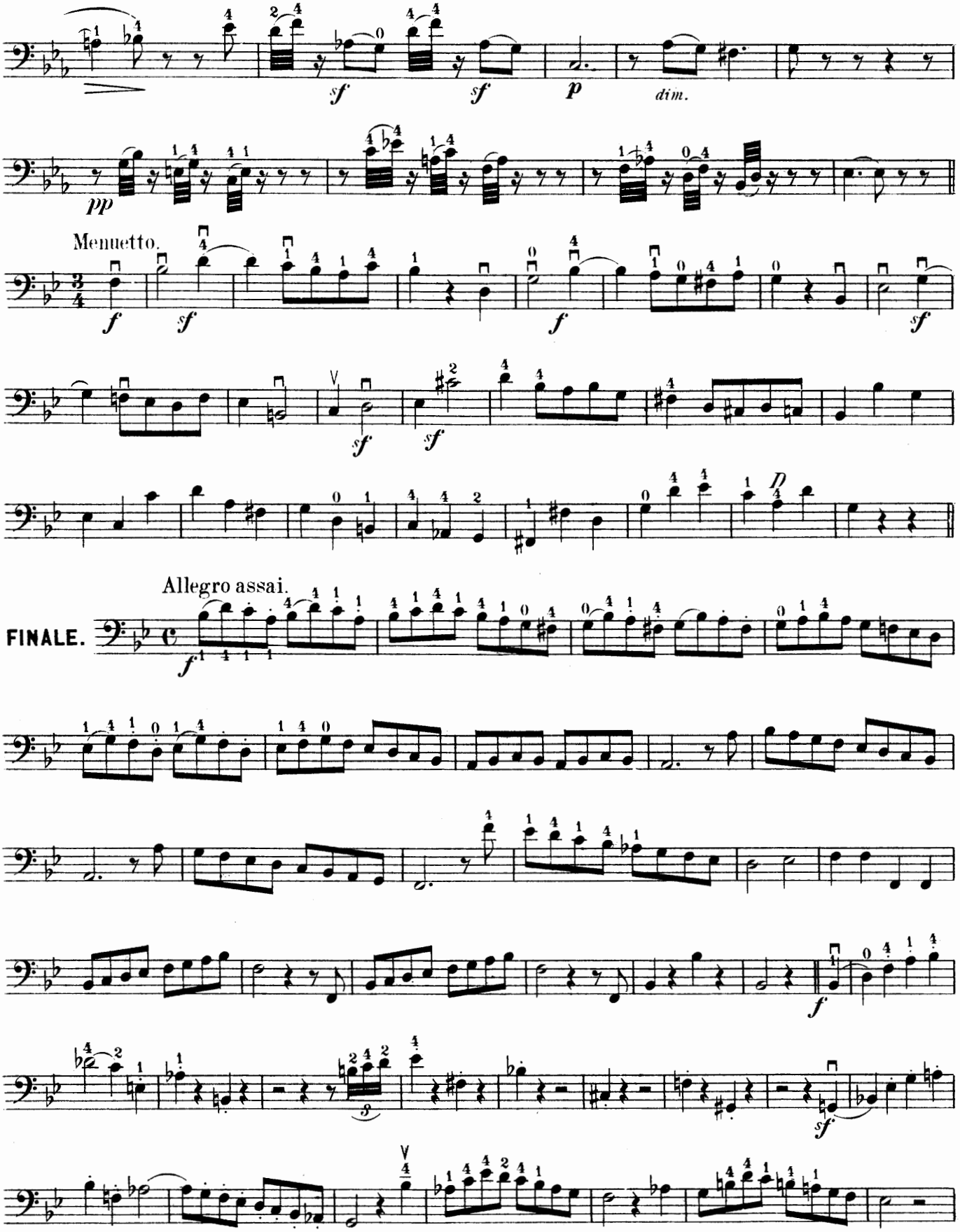

Andante con moto.
simile
Allegro.

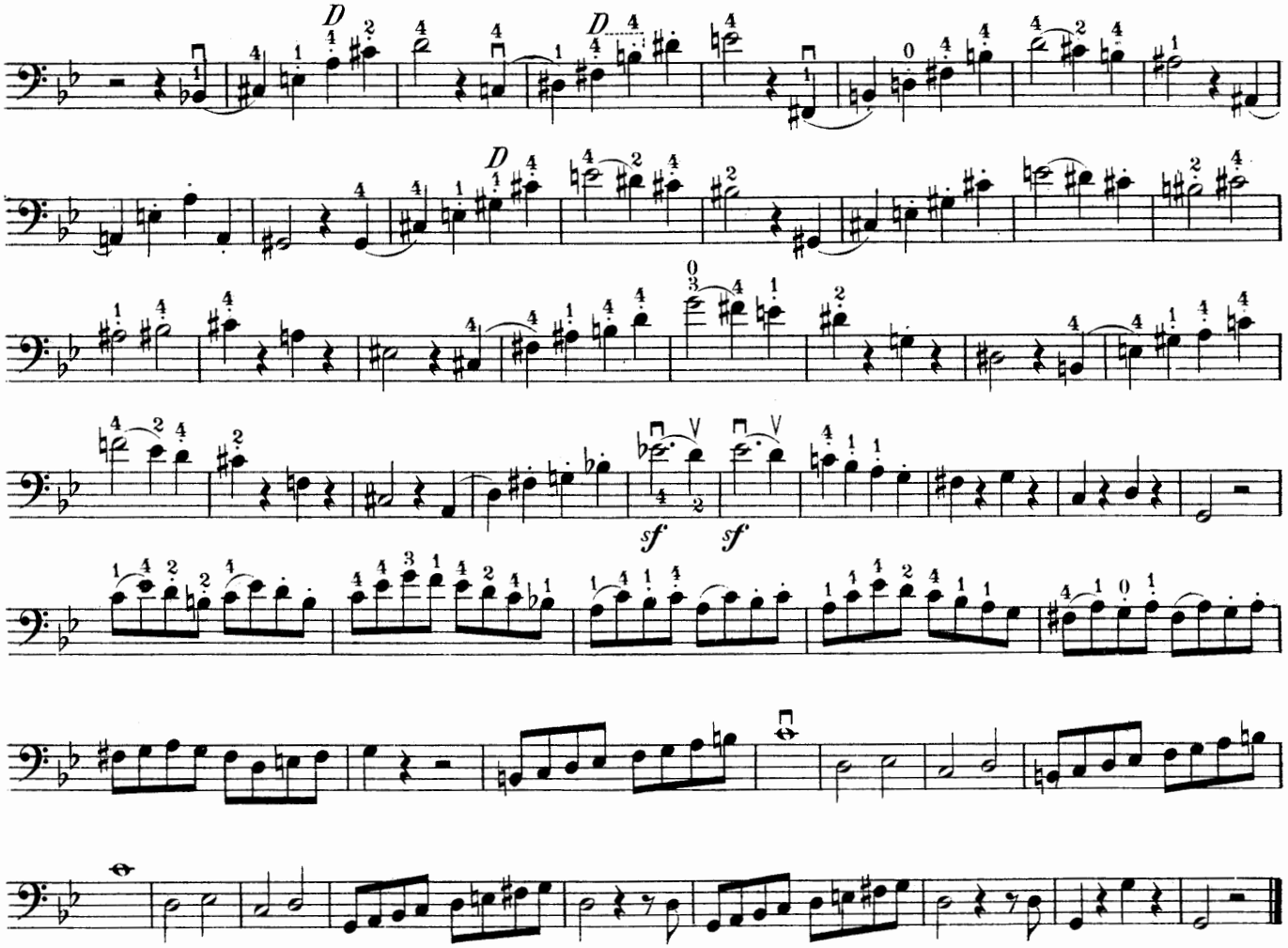
SYMPHONY.

G MINOR.

W. A. MOZART.




sf
sf
p
dim.
pp
Menuetto.
f
sf
f
sf
sf
sf
D
Allegro assai.
FINALE.
f
f
sf

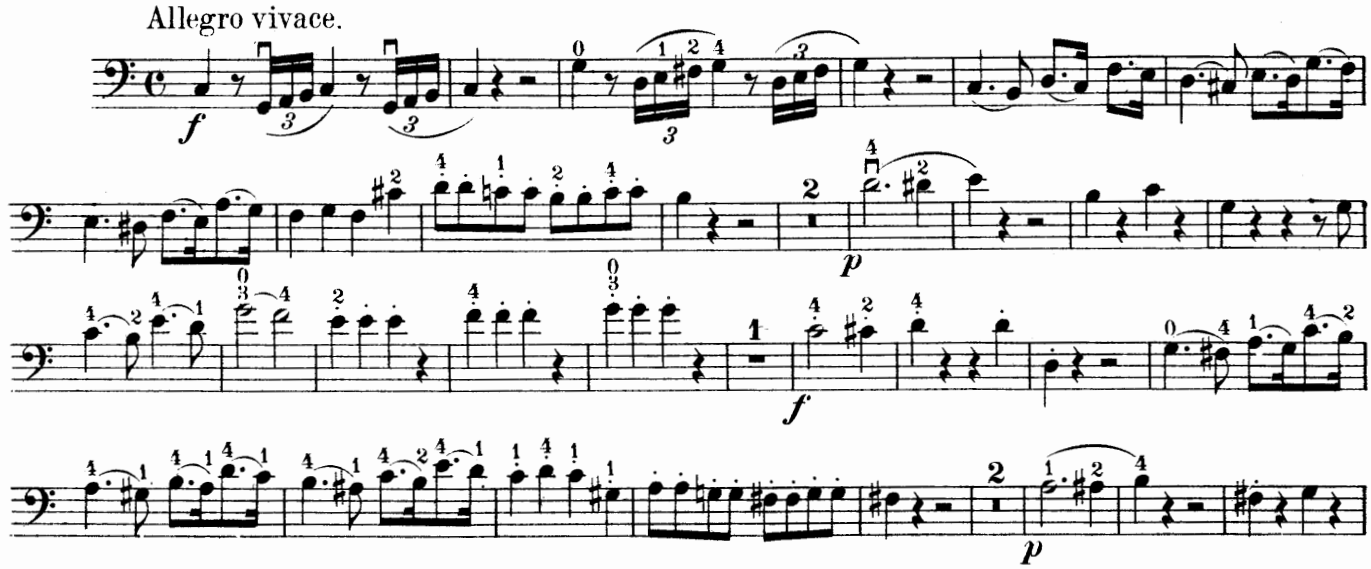


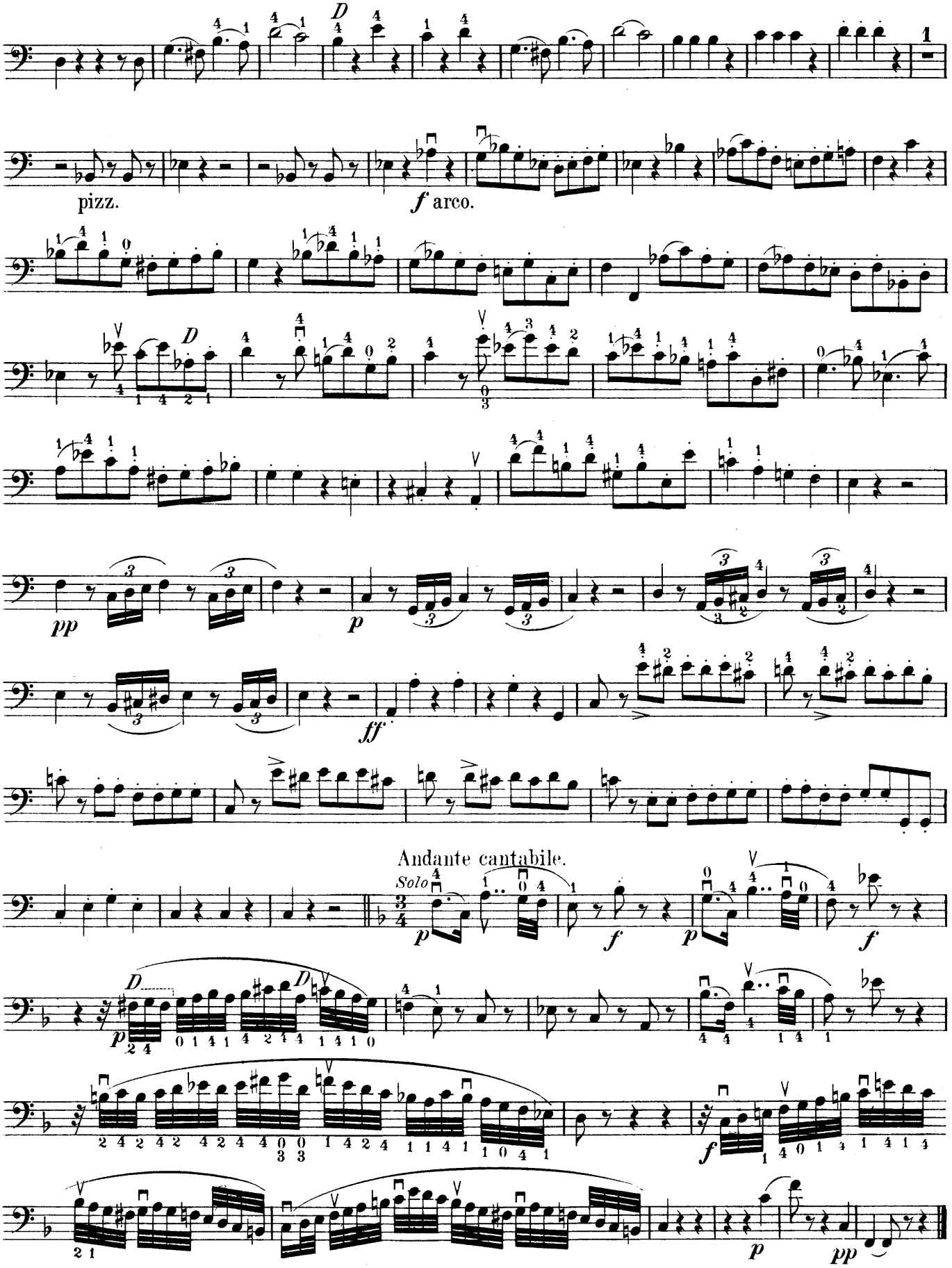
SYMPHONY.

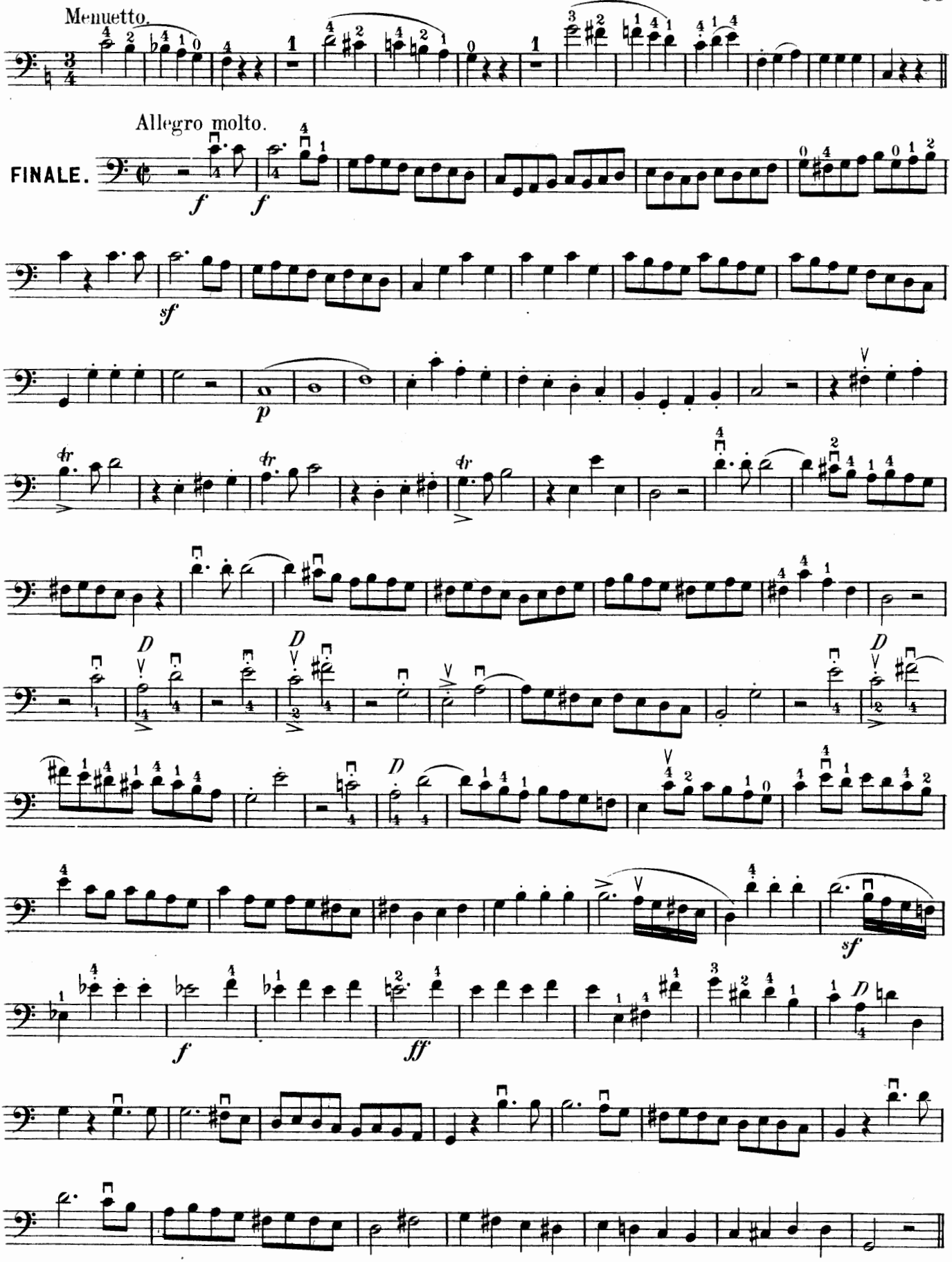
C Major with the Fuge.

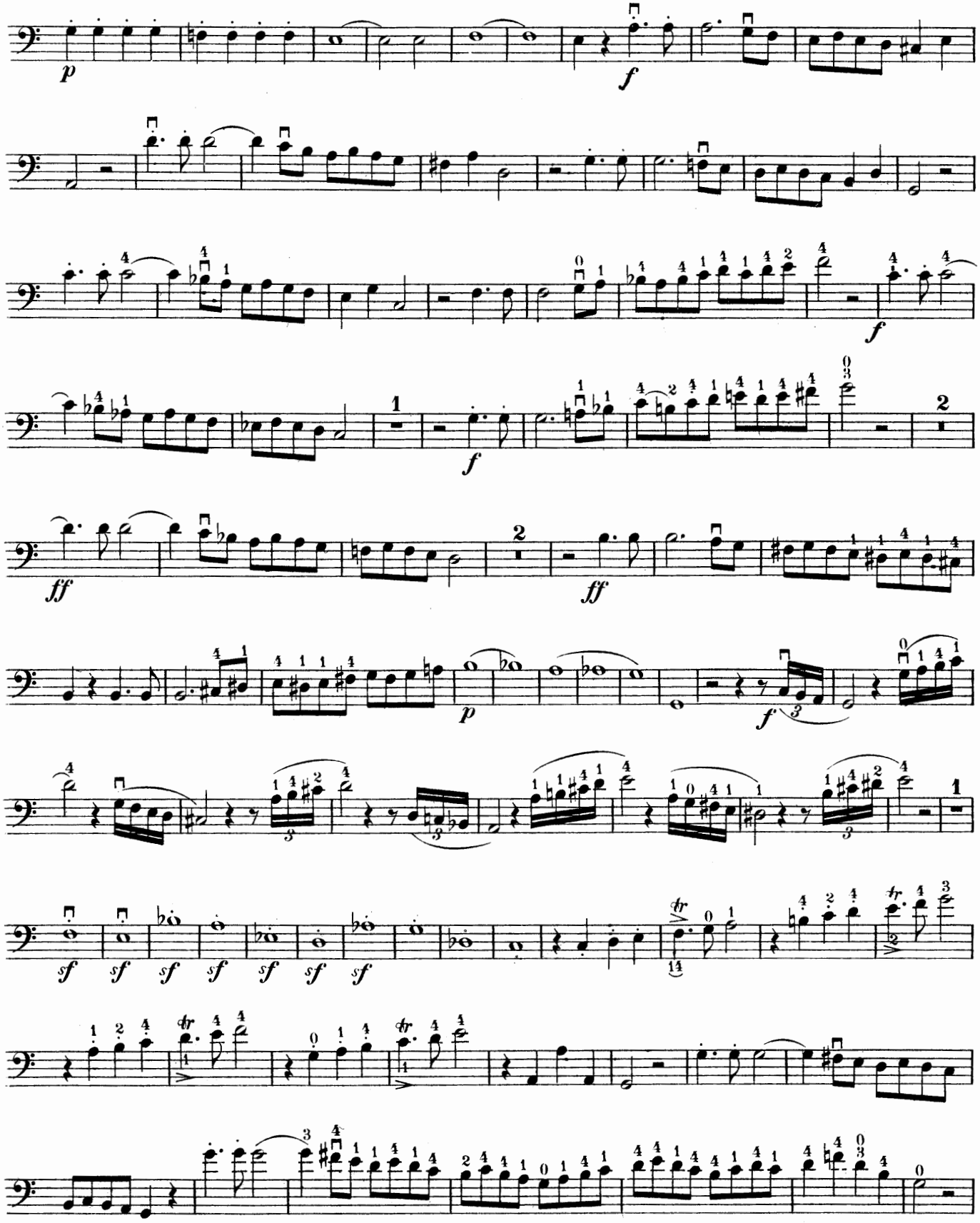
W. A. MOZART.

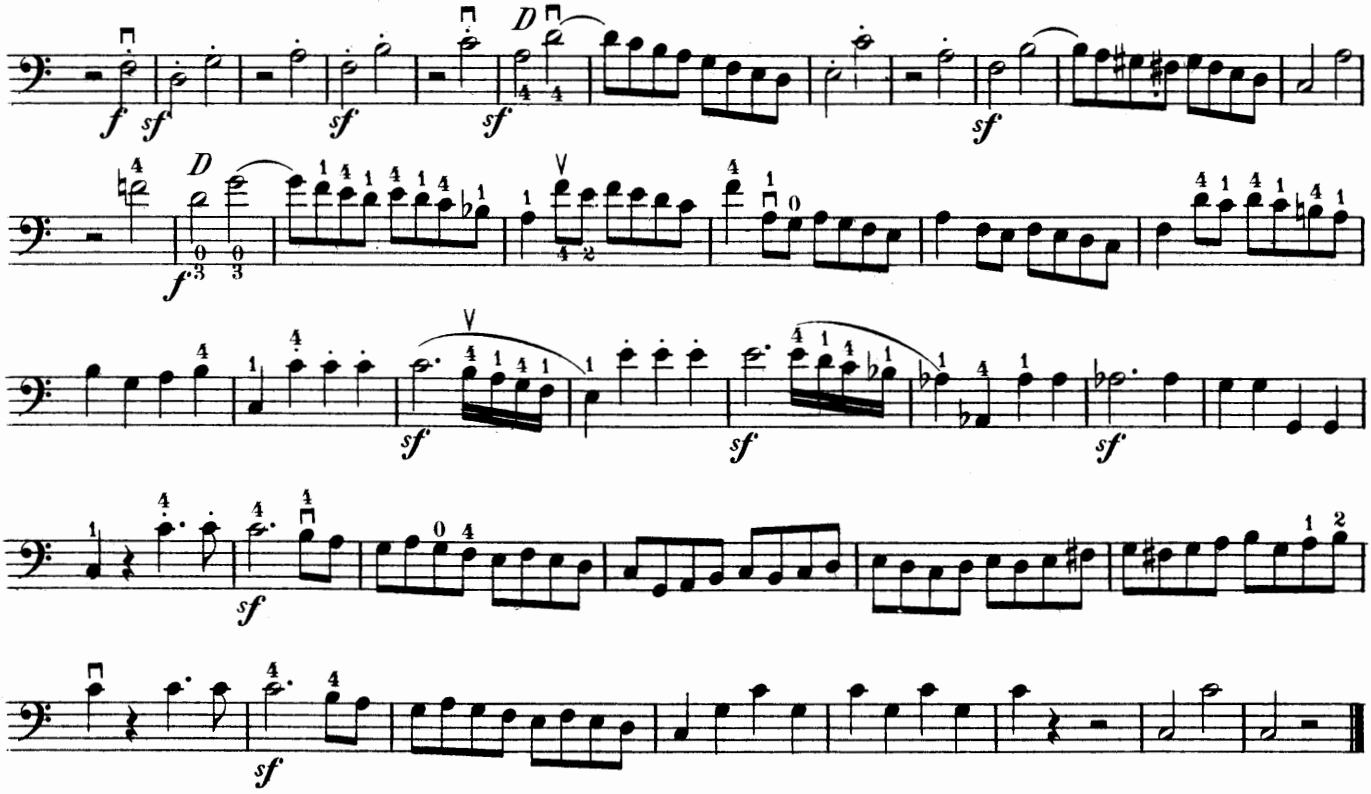
Allegro vivace.




pizz.
f arco.
Andante cantabile.
Solo

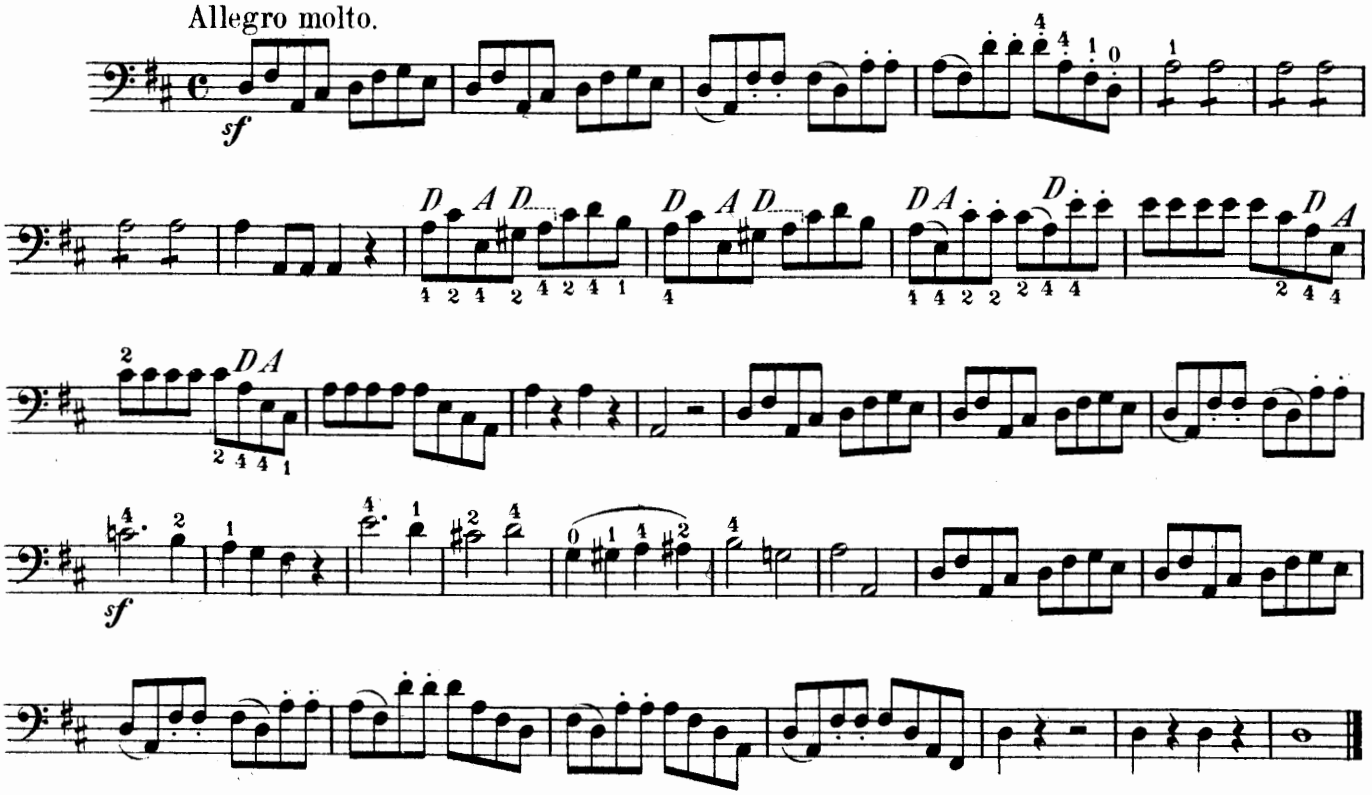

Menuetto.
Allegro molto.
FINALE.


p
f
f
1
f
2
ff
ff
p
f
sf
sf
sf
sf
sf
sf
sf



Overture "DON JUAN."

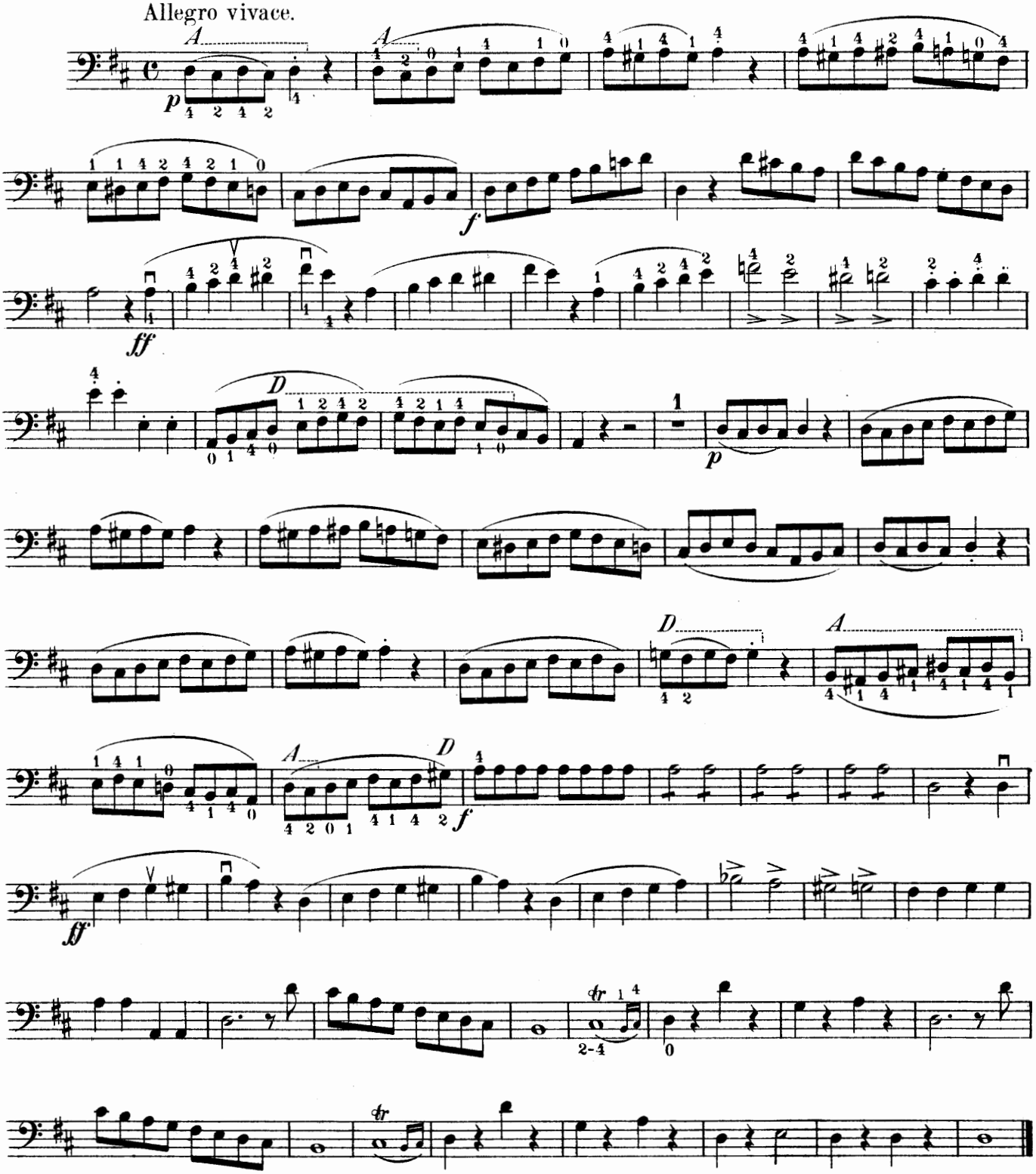
W. A. MOZART.



Overture "MARRIAGE OF FIGARO."

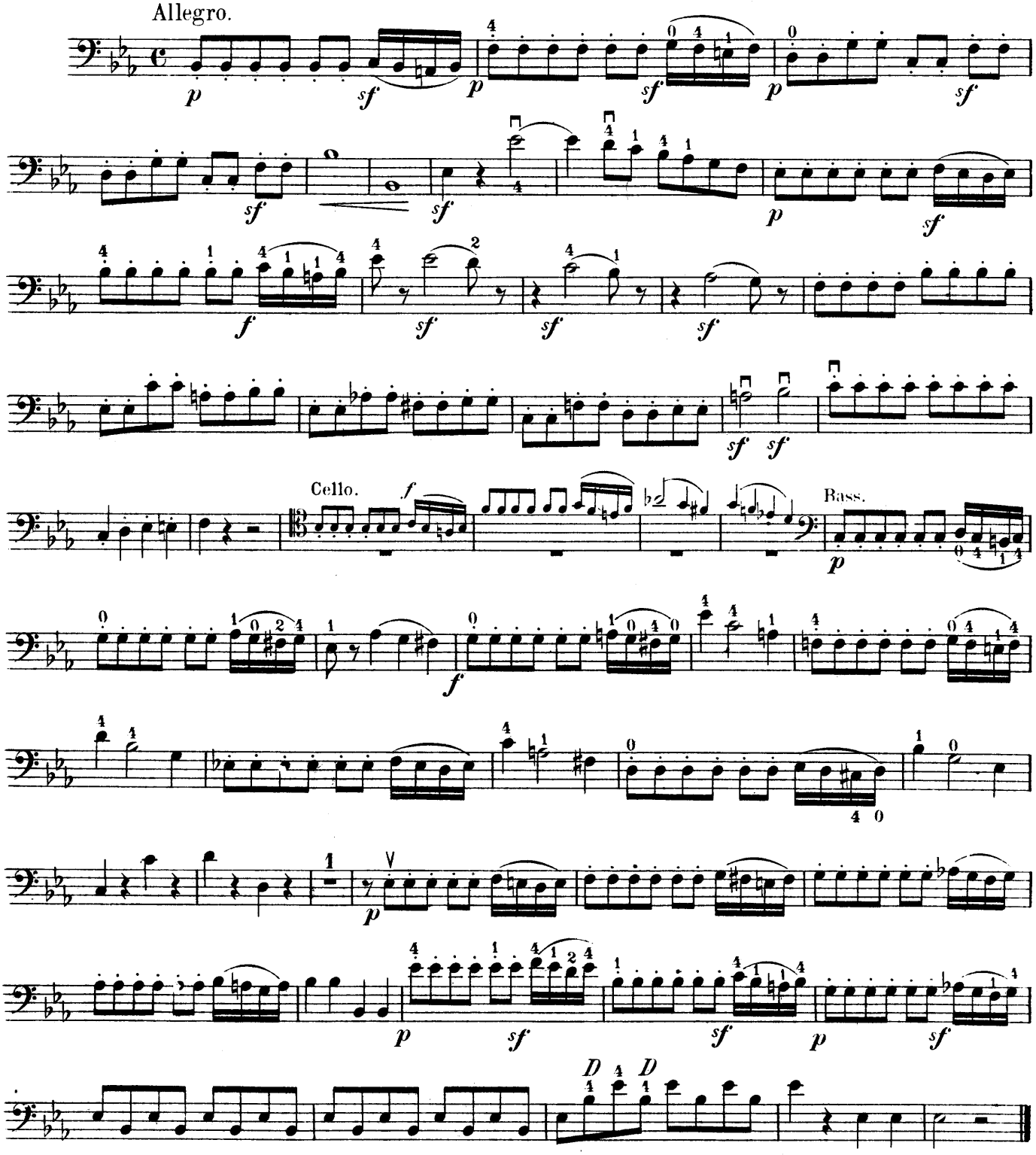
W. A. MOZART.

Allegro vivace.



Overture "THE MAGIC FLUTE."

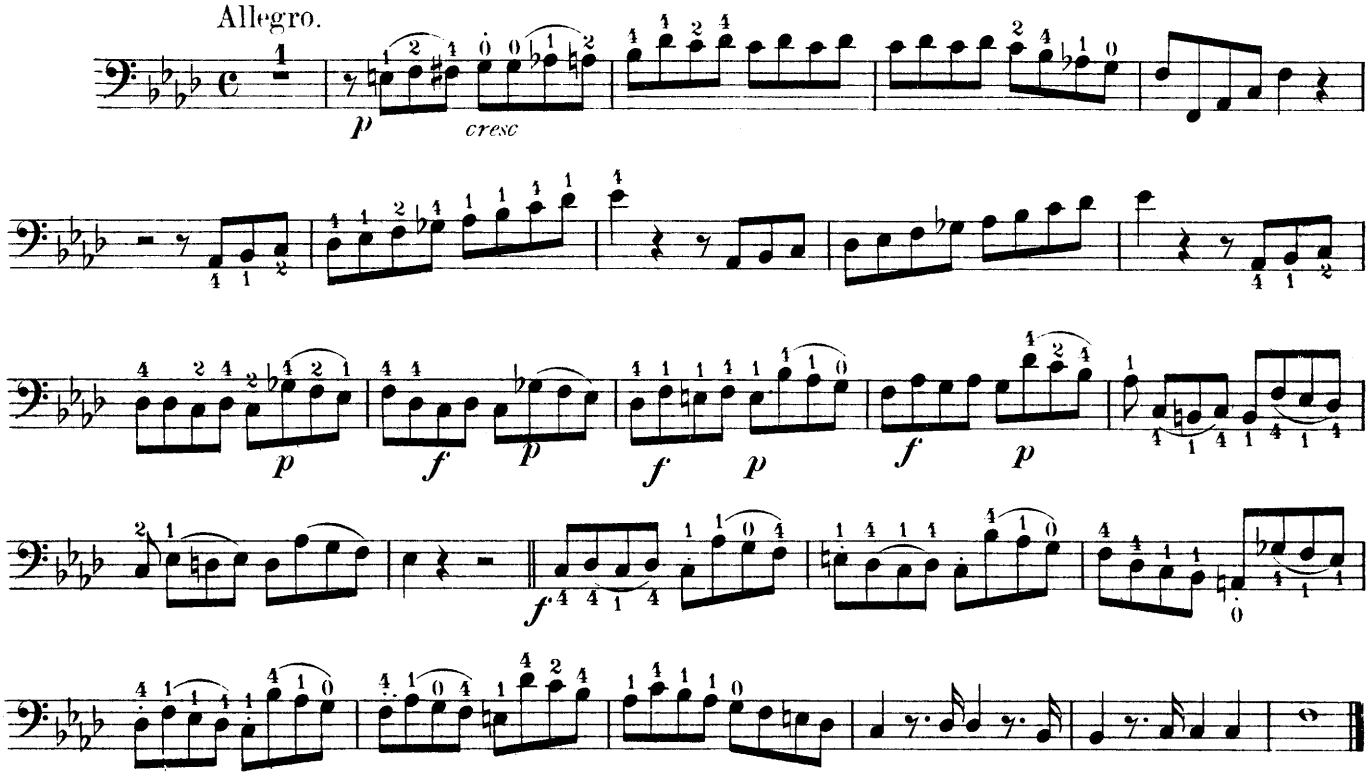
W. A. MOZART.



Overture "MEDEA."

L. CHERUBINI.

Allegro.

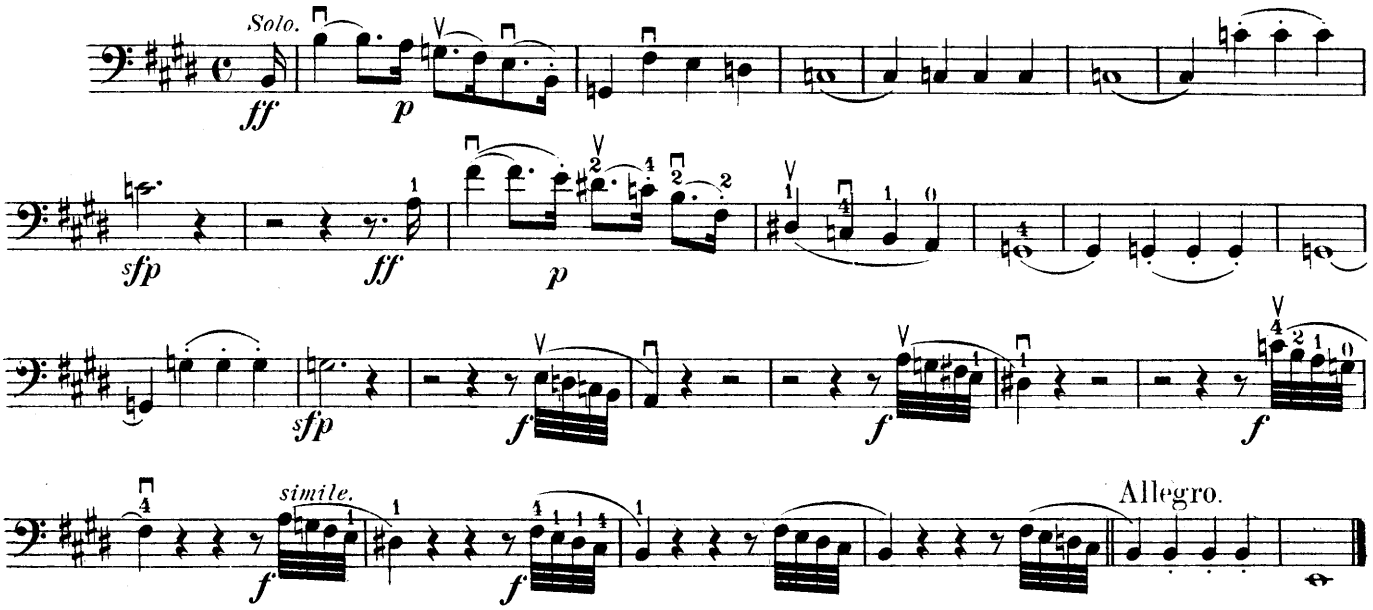


Overture "THE WATER CARRIER."

INTRODUCTION.

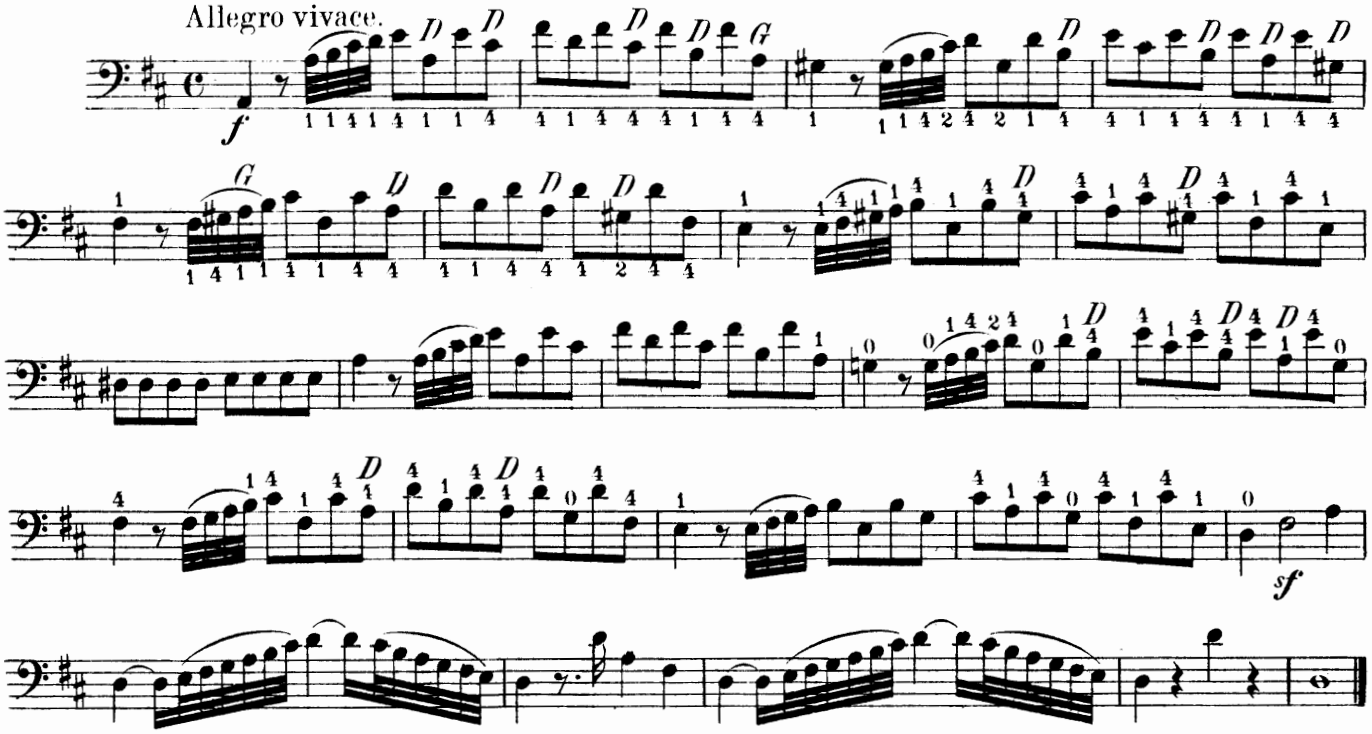
L. CHERUBINI.

Andante molto sostenuto.



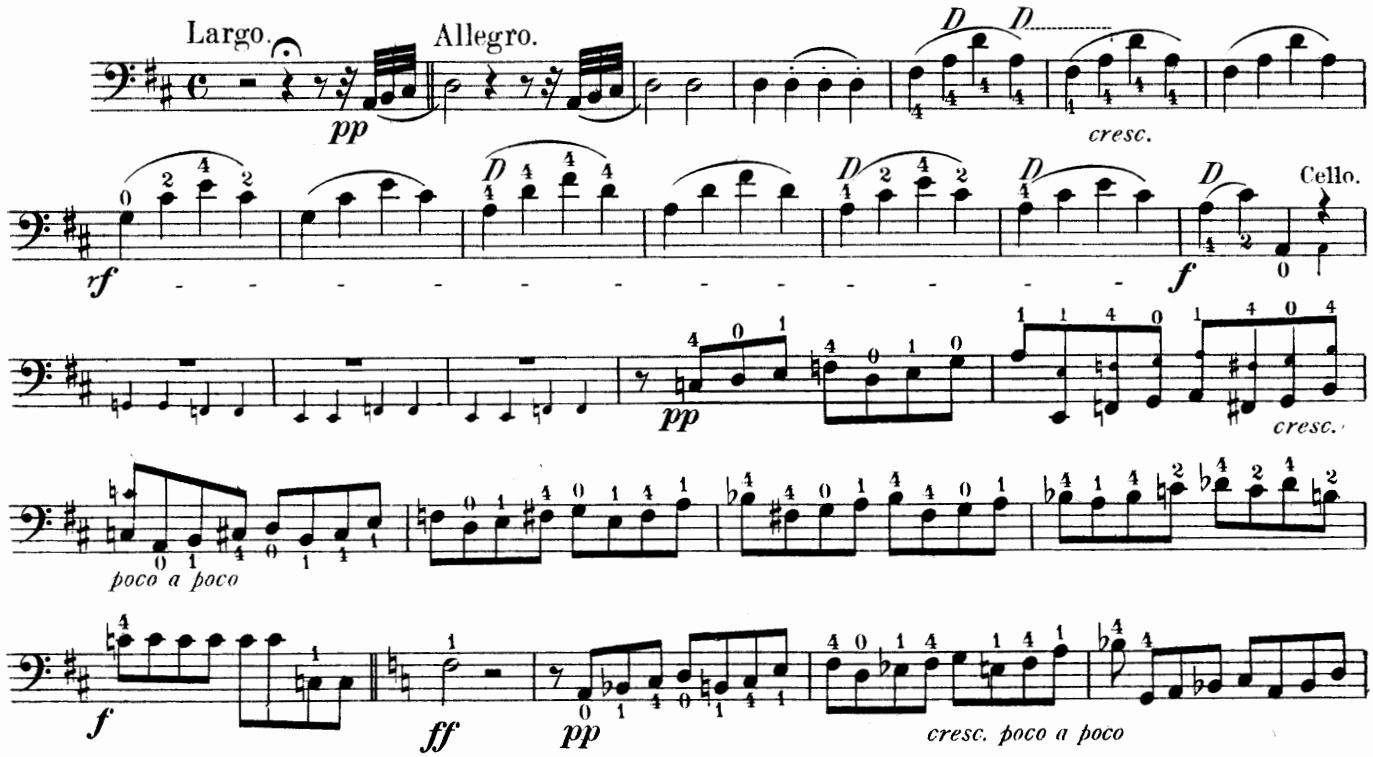
Overture "LODOISKA".

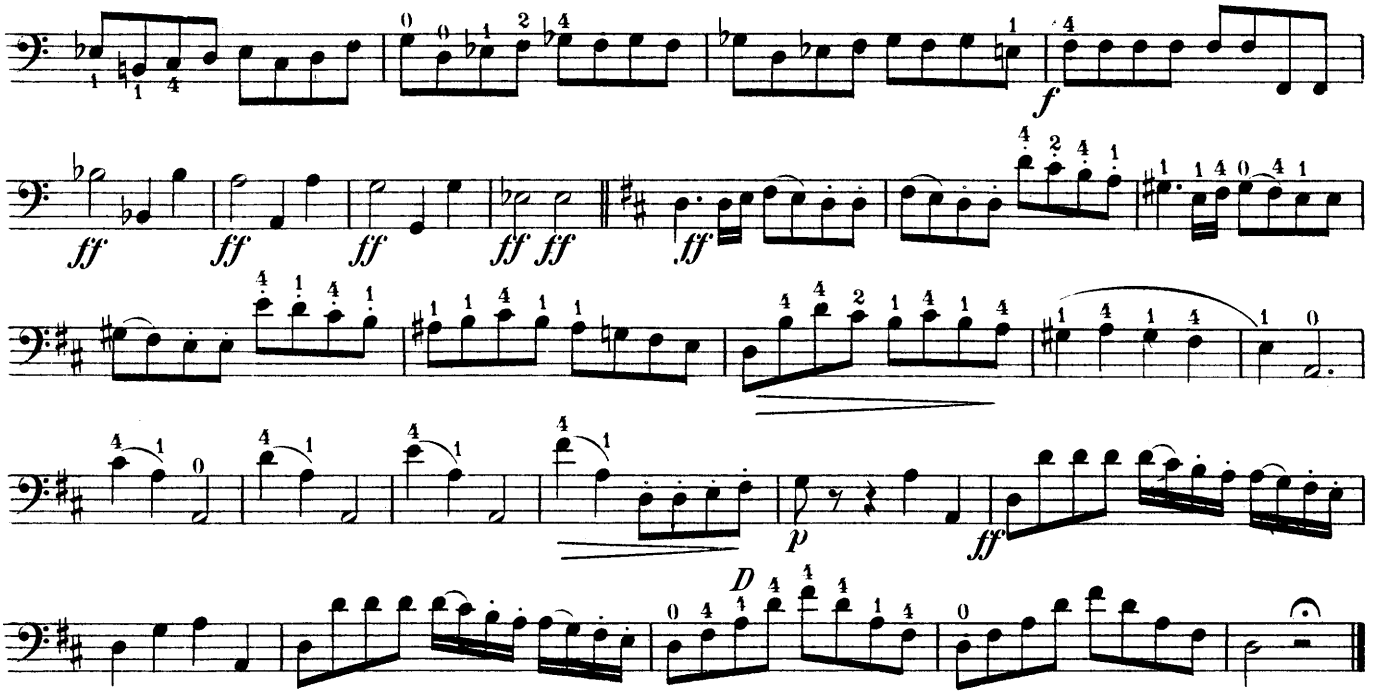
CHERUBINI.



Overture "ANACREON."

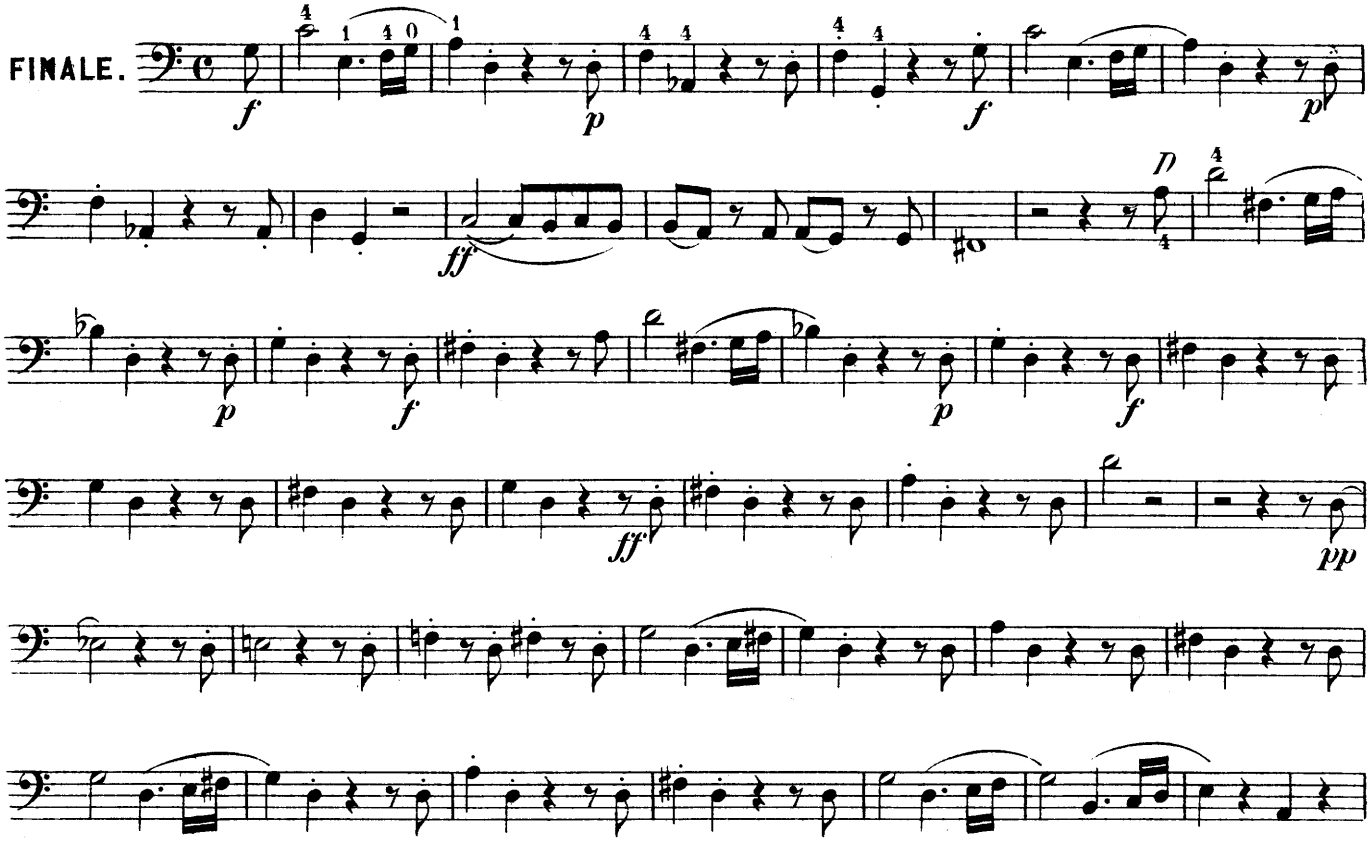
CHERUBINI.

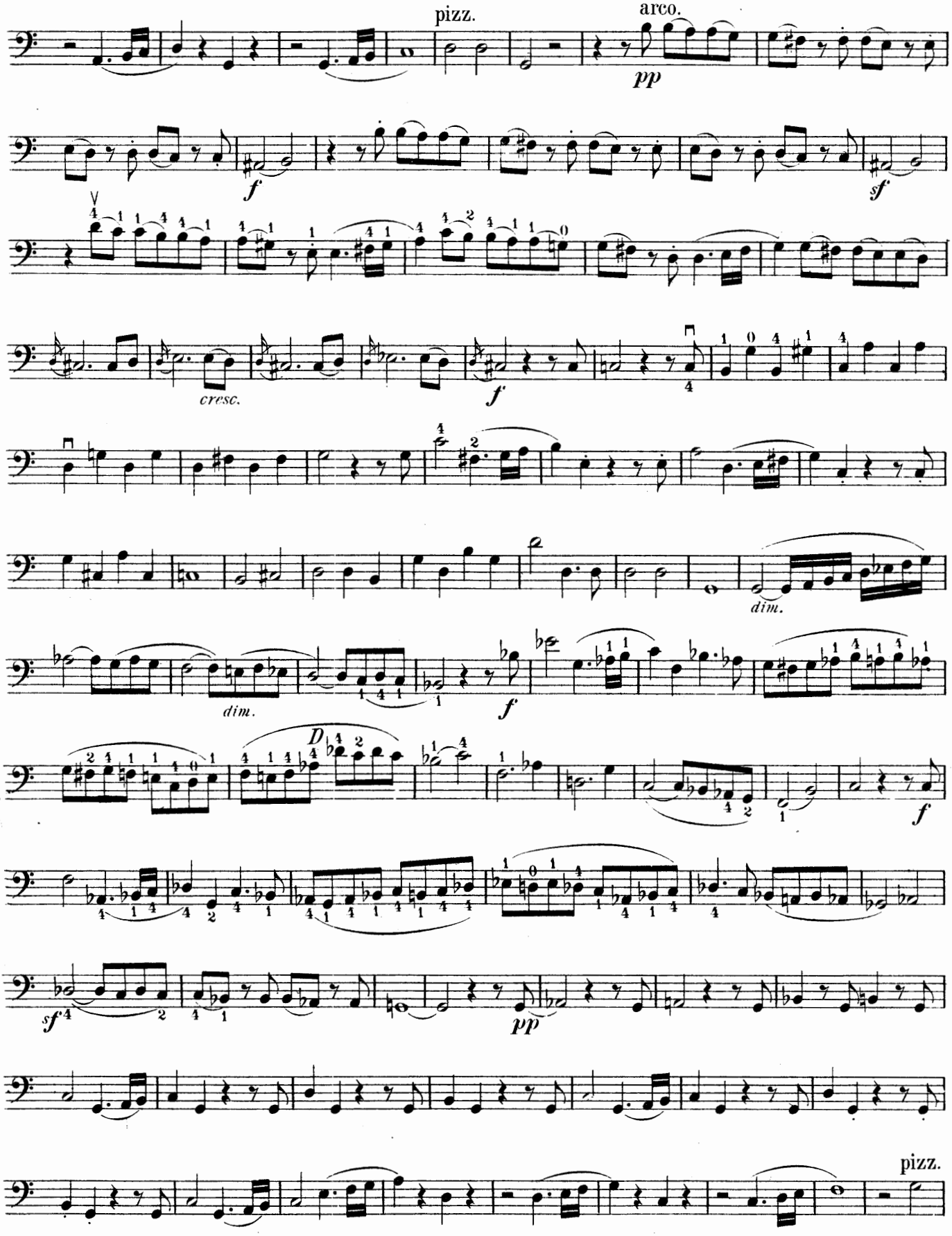




SYMPHONY No III.

SPOHR.




pizz.
arco.
pp
f
sf
cresc.
f
dim.
dim.
f
D
f
sf
pp
pizz.

arco.

pp

cresc.

f

poco stringendo

Overture "FAUST."

Allegro vivace.

SPOHR.

ff

p

cresc.

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

Andante maestoso.

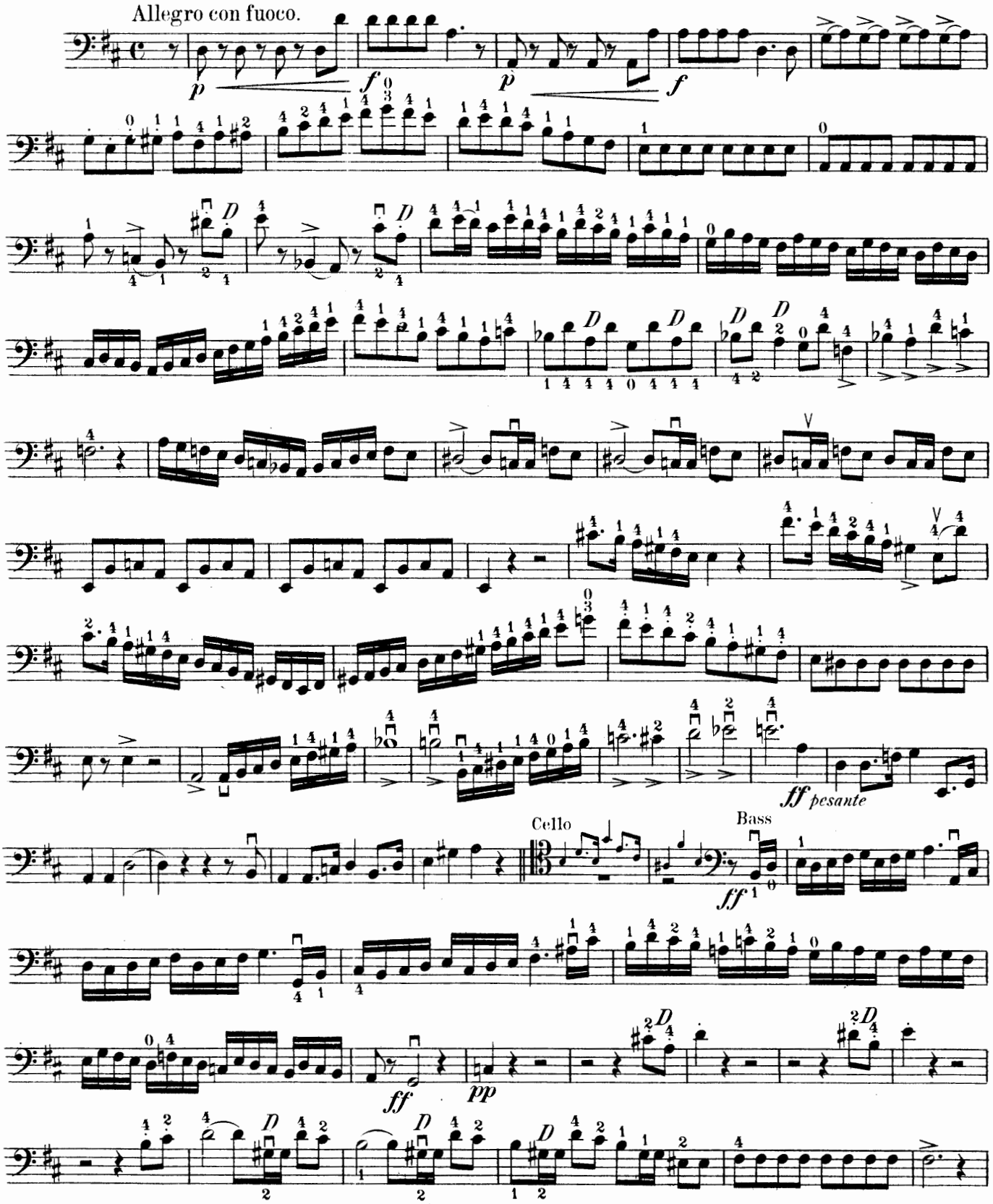
p

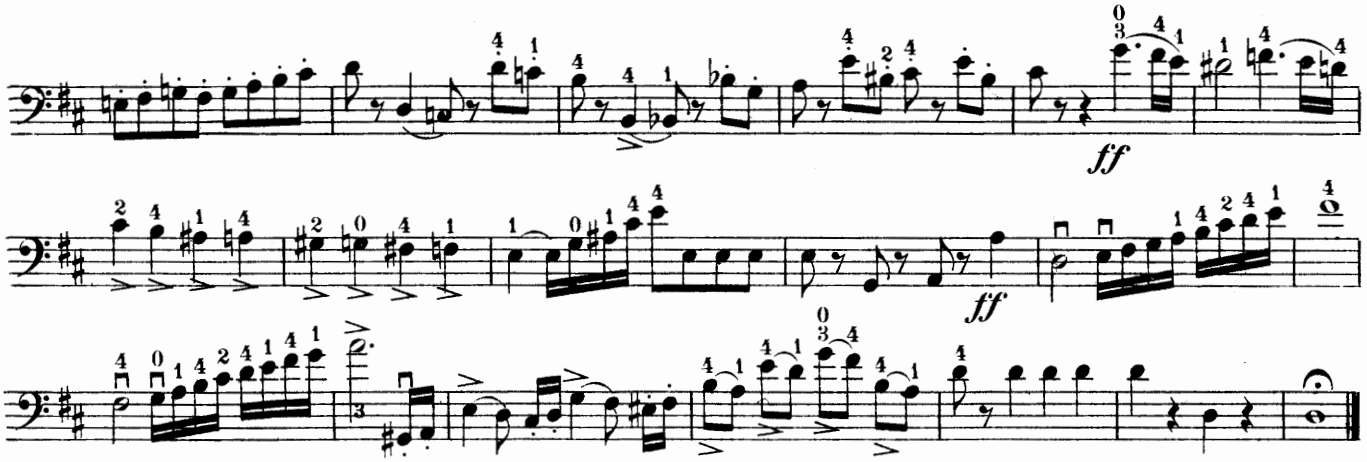
Tempo I.

cresc.

Overture "OBERON."

WEBER.

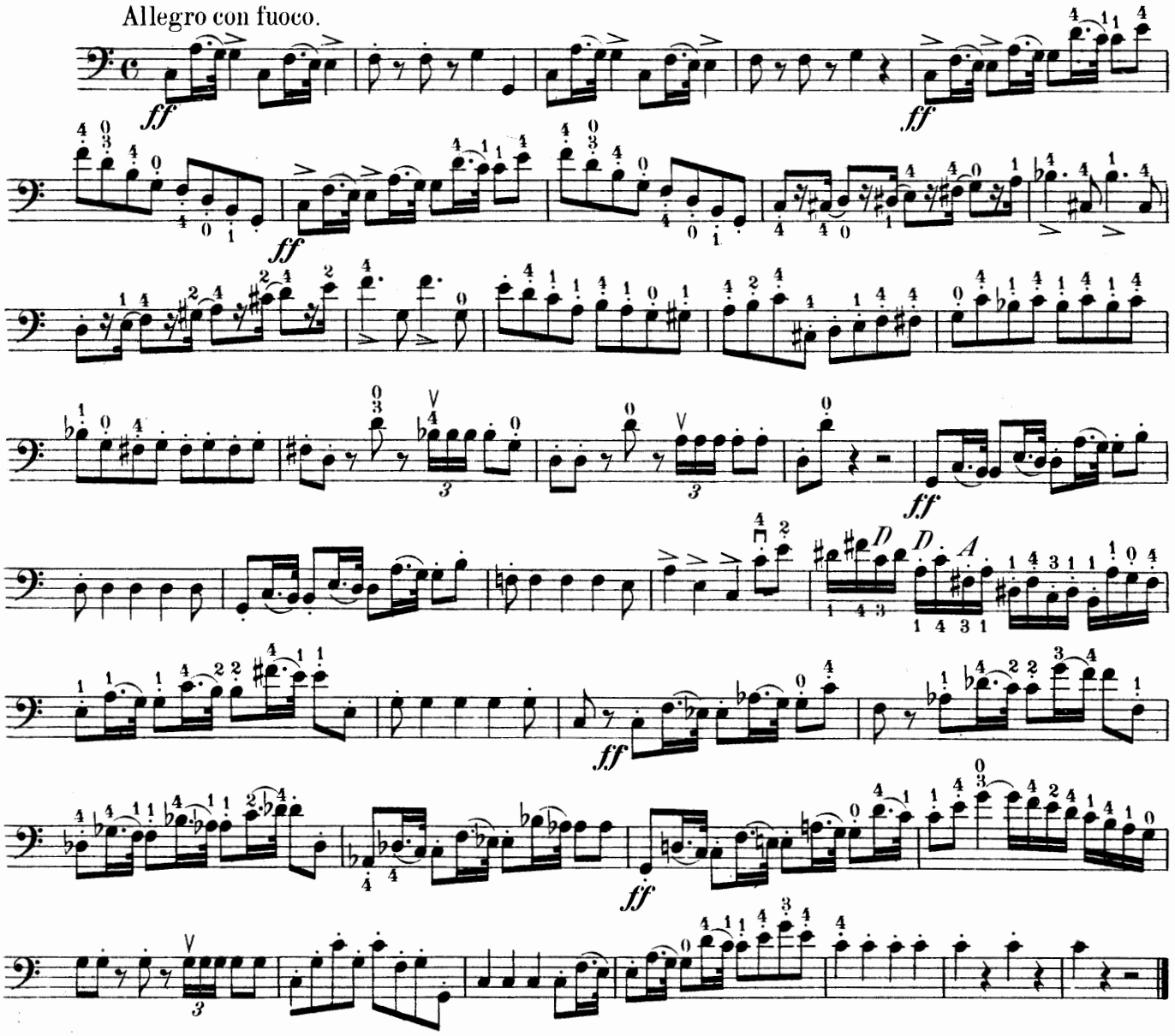




Overture "PRECIOSA."

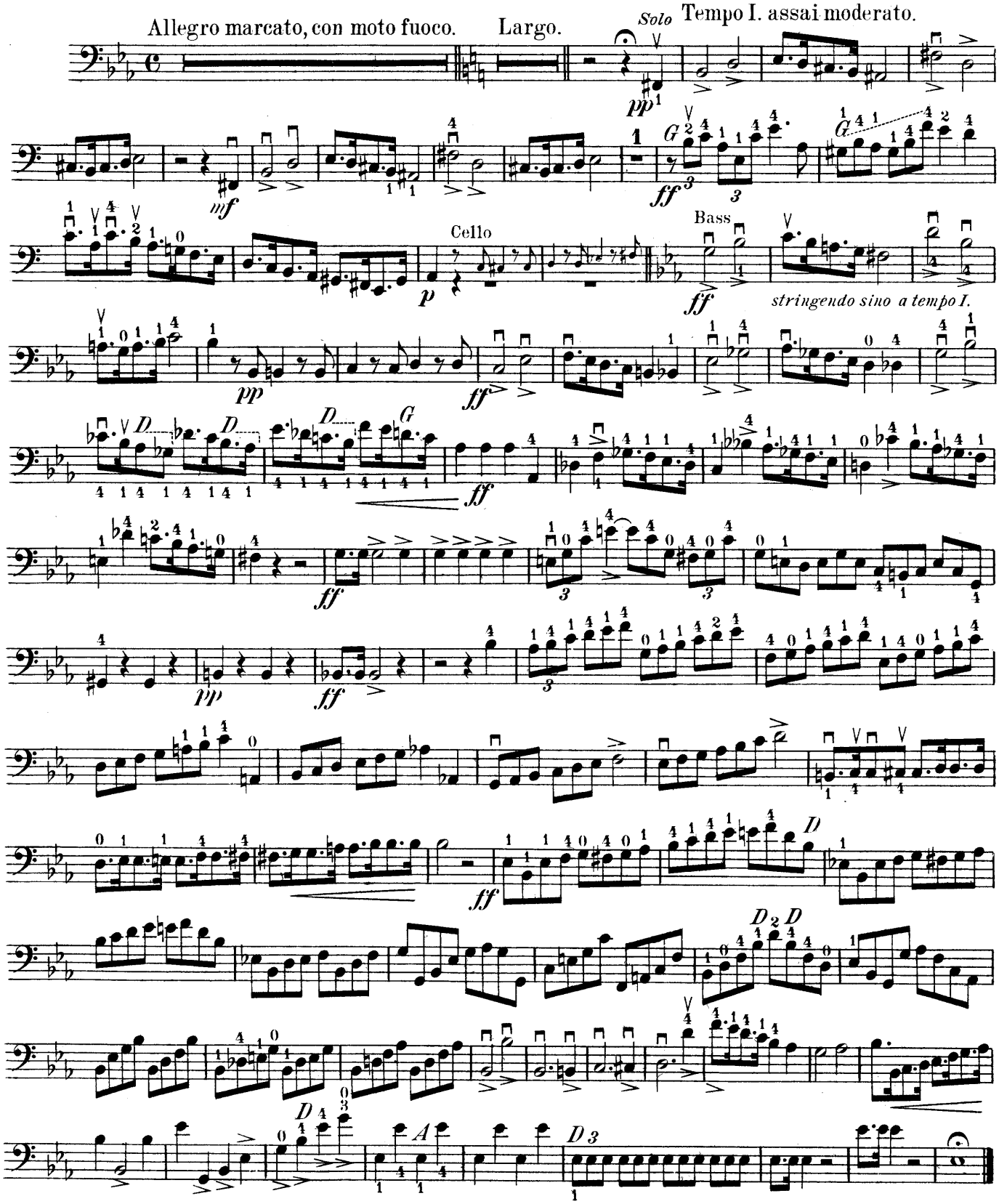
WEBER.

Allegro con fuoco.



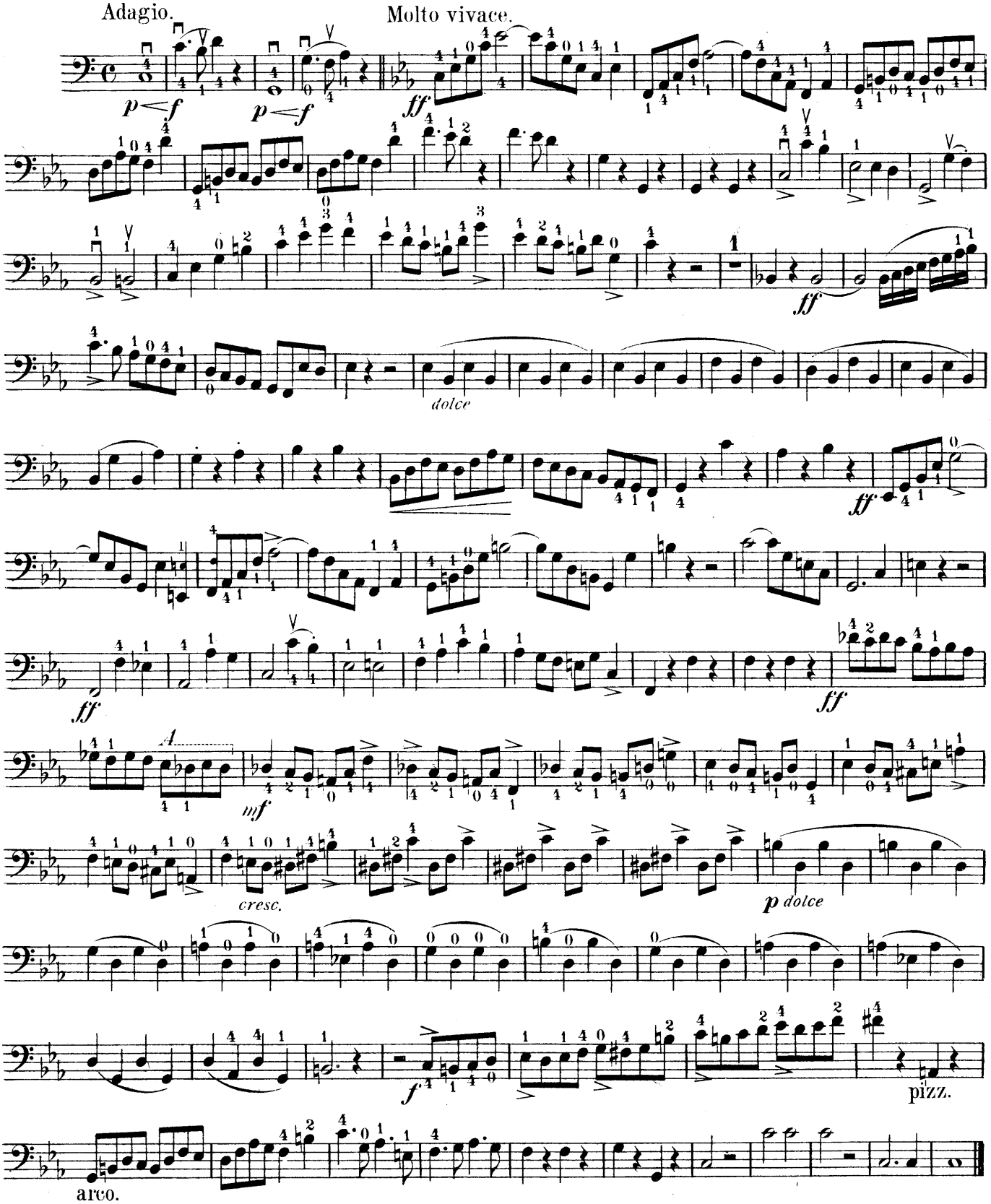
Overture "EURYANTHE."

WEBER.



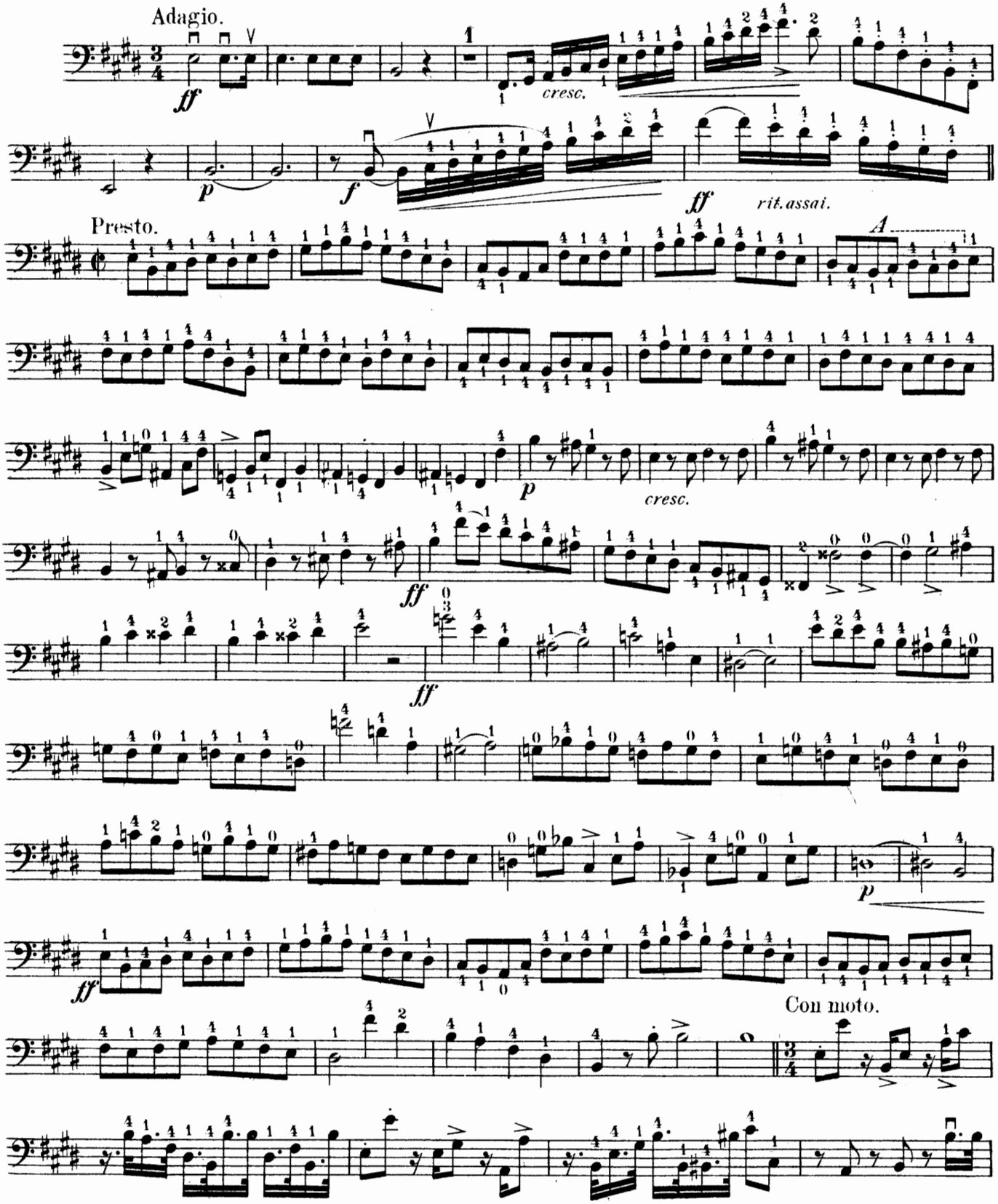
Overture "FREISCHÜTZ."

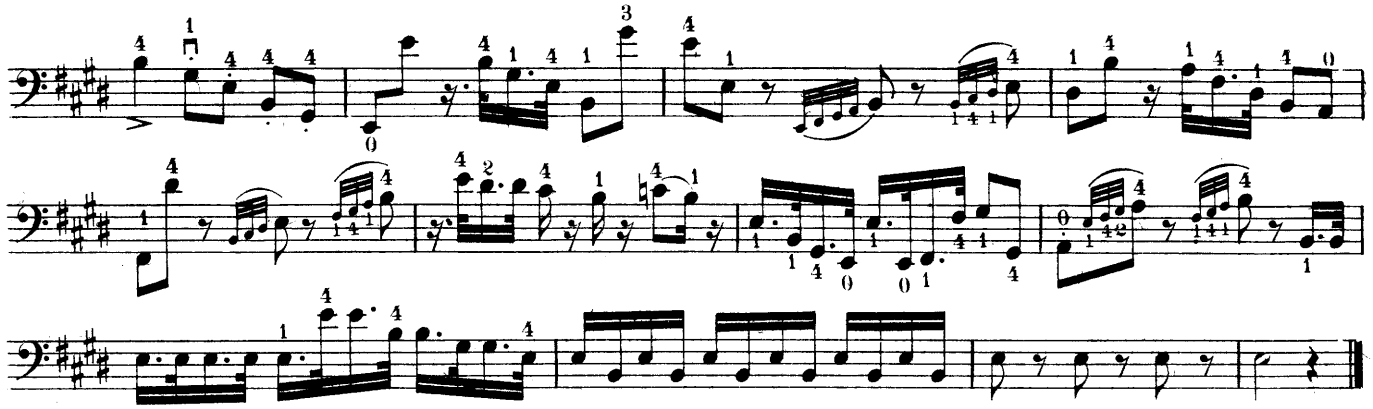
WEBER.



"JUBEL OVERTURE."

WEBER.

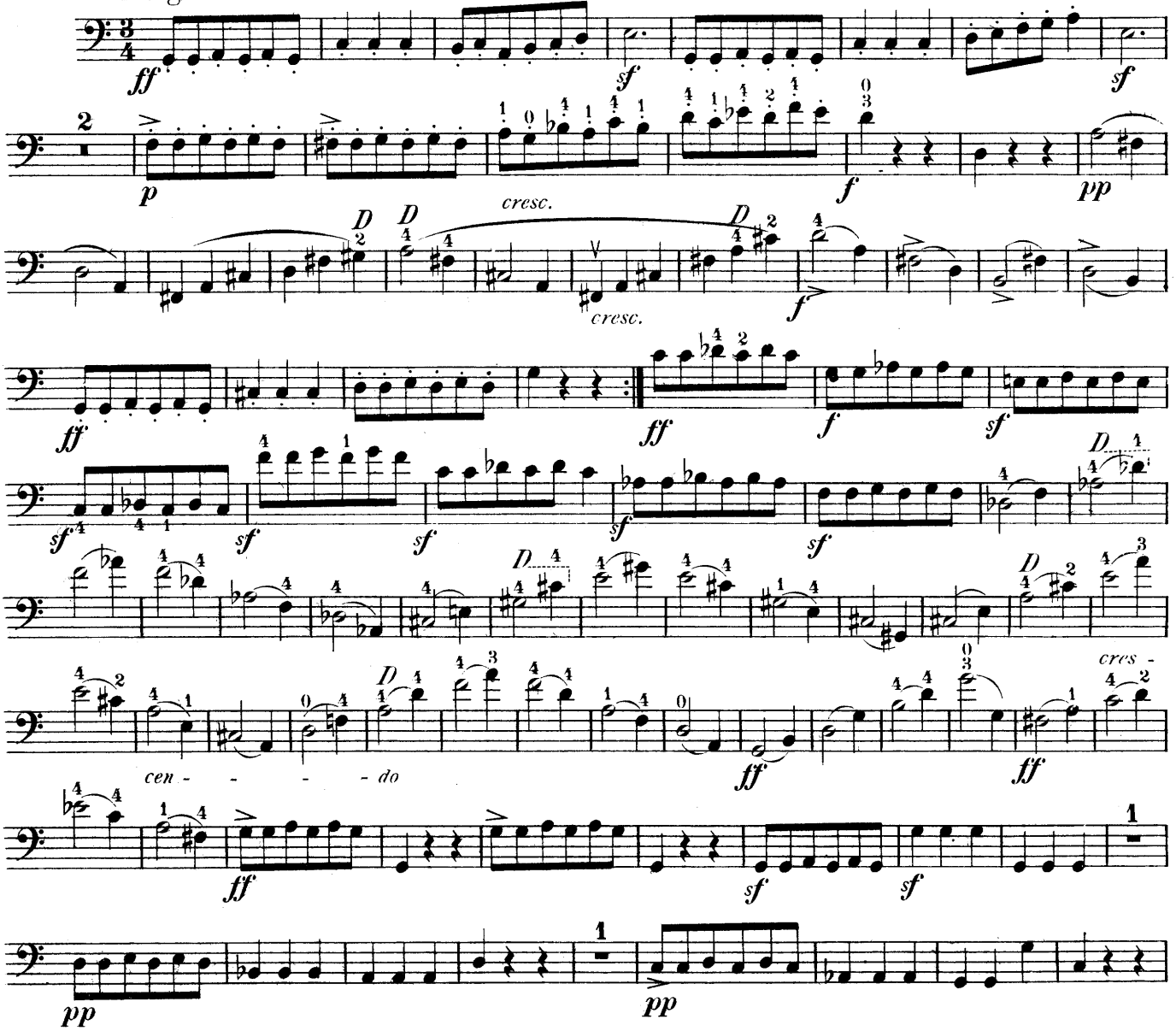


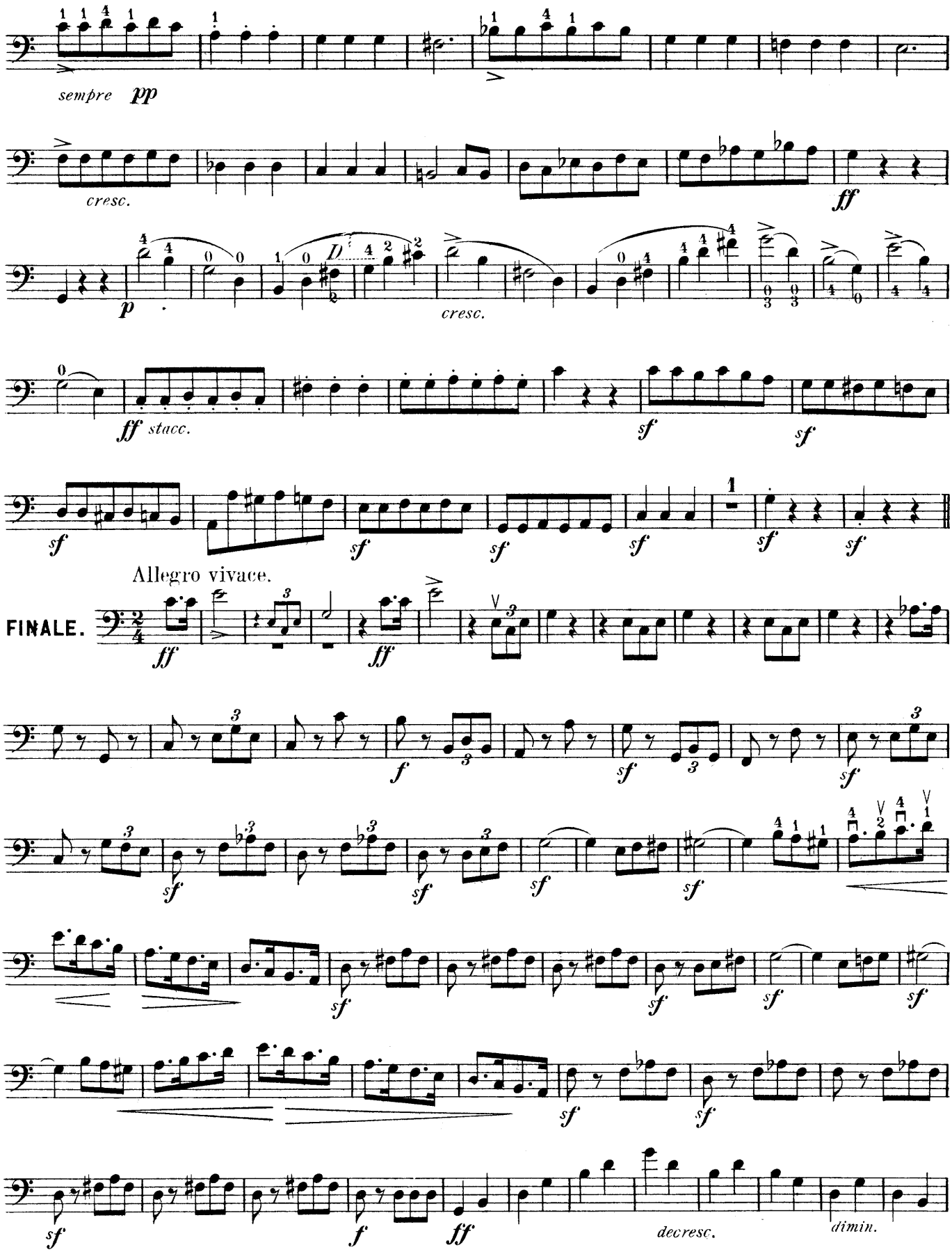


SYMPHONY Nº XXXII.

SCHERZO. SCHUBERT.

Allegro vivace.




sempre pp
cresc.
ff
p
cresc.
ff stacc.
sf
sf
sf
sf
sf
sf
sf
Allegro vivace.
FINALE.
ff
ff
f
sf
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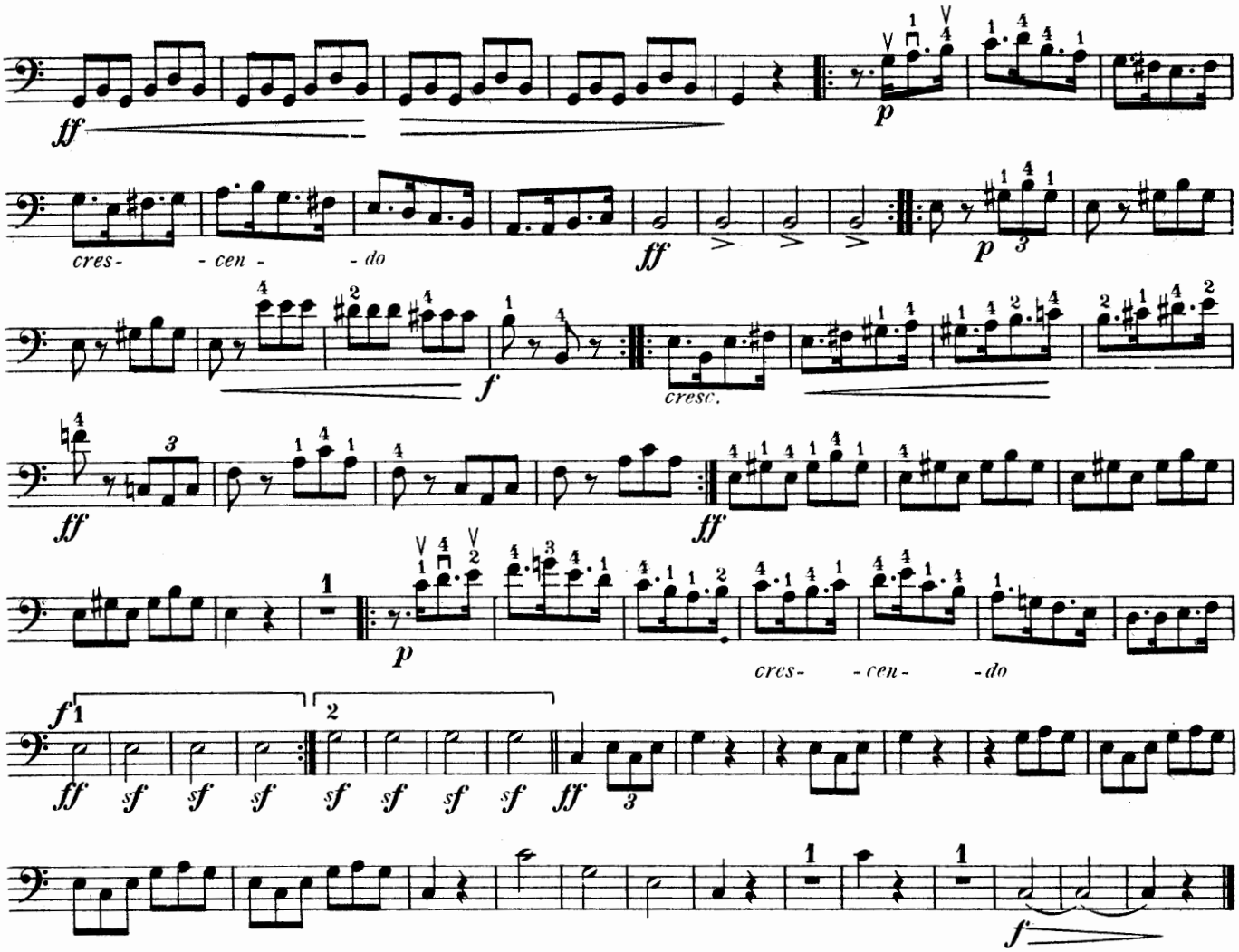
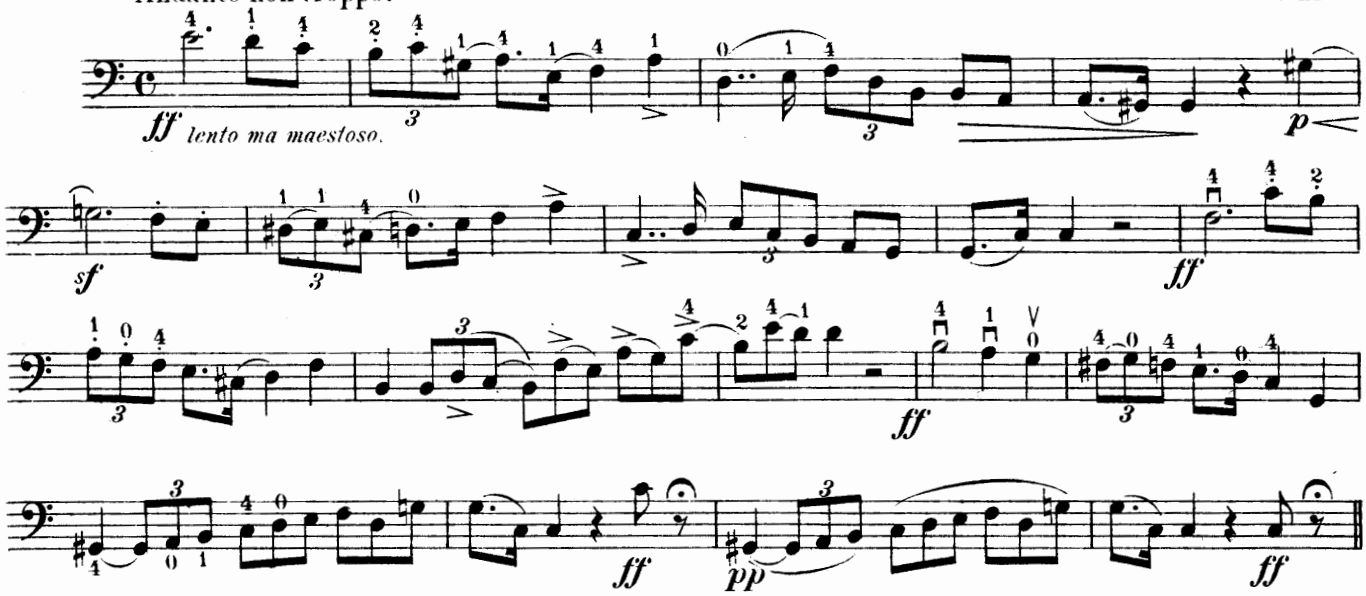
sf
f
ff
decresc.
dimin.



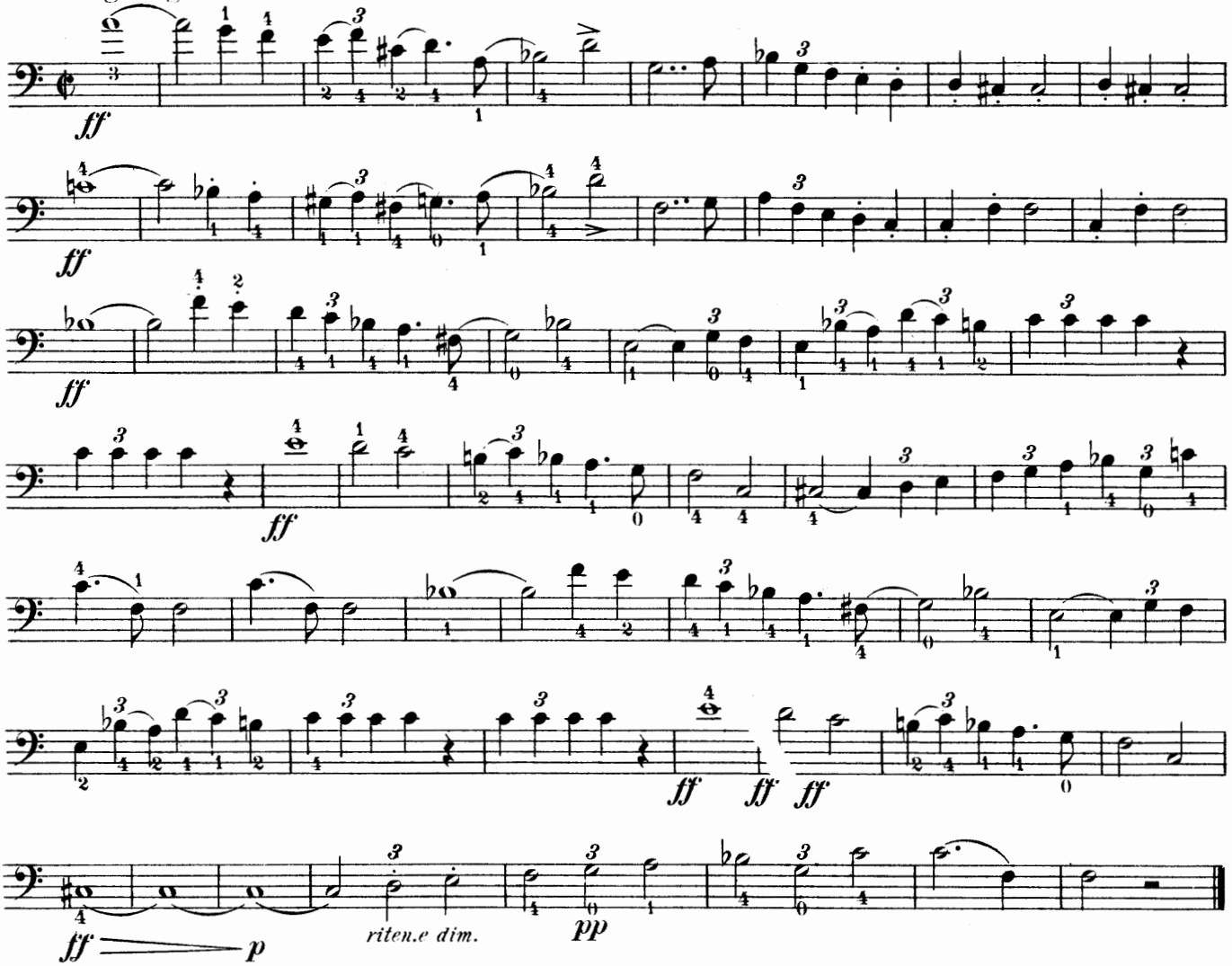
Overture "KING LEAR."

Andante non troppo.

BERLIOZ.



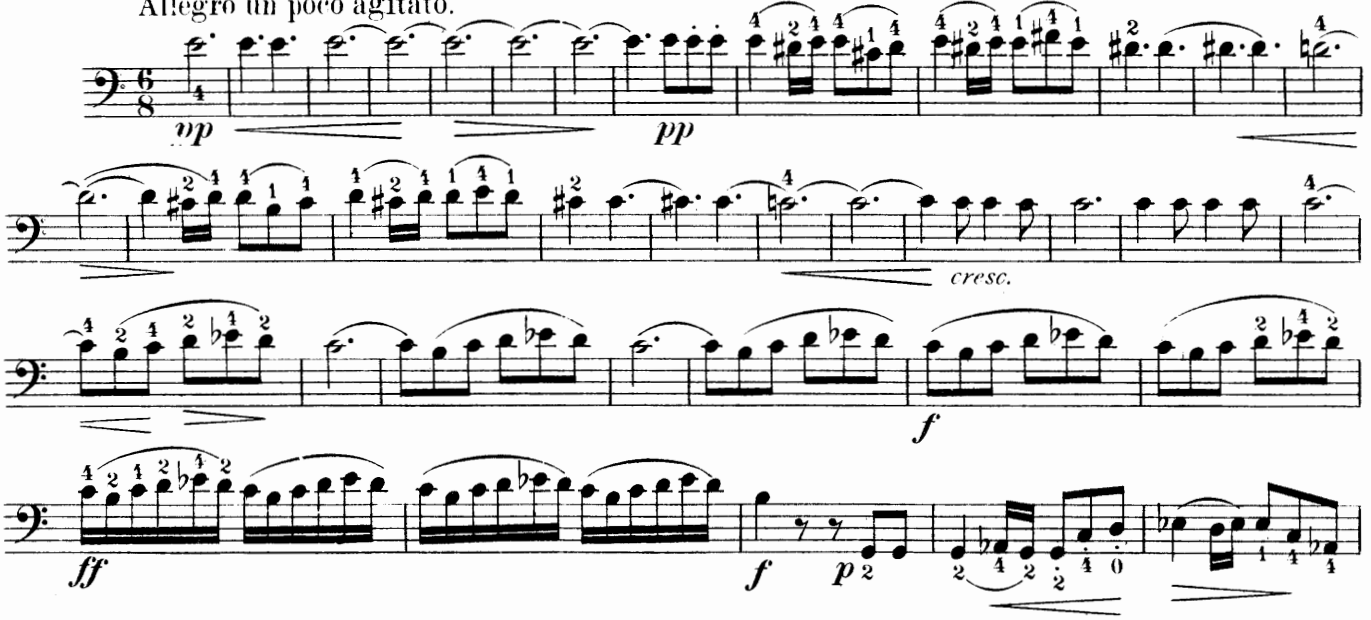
Allegro agitato assai.

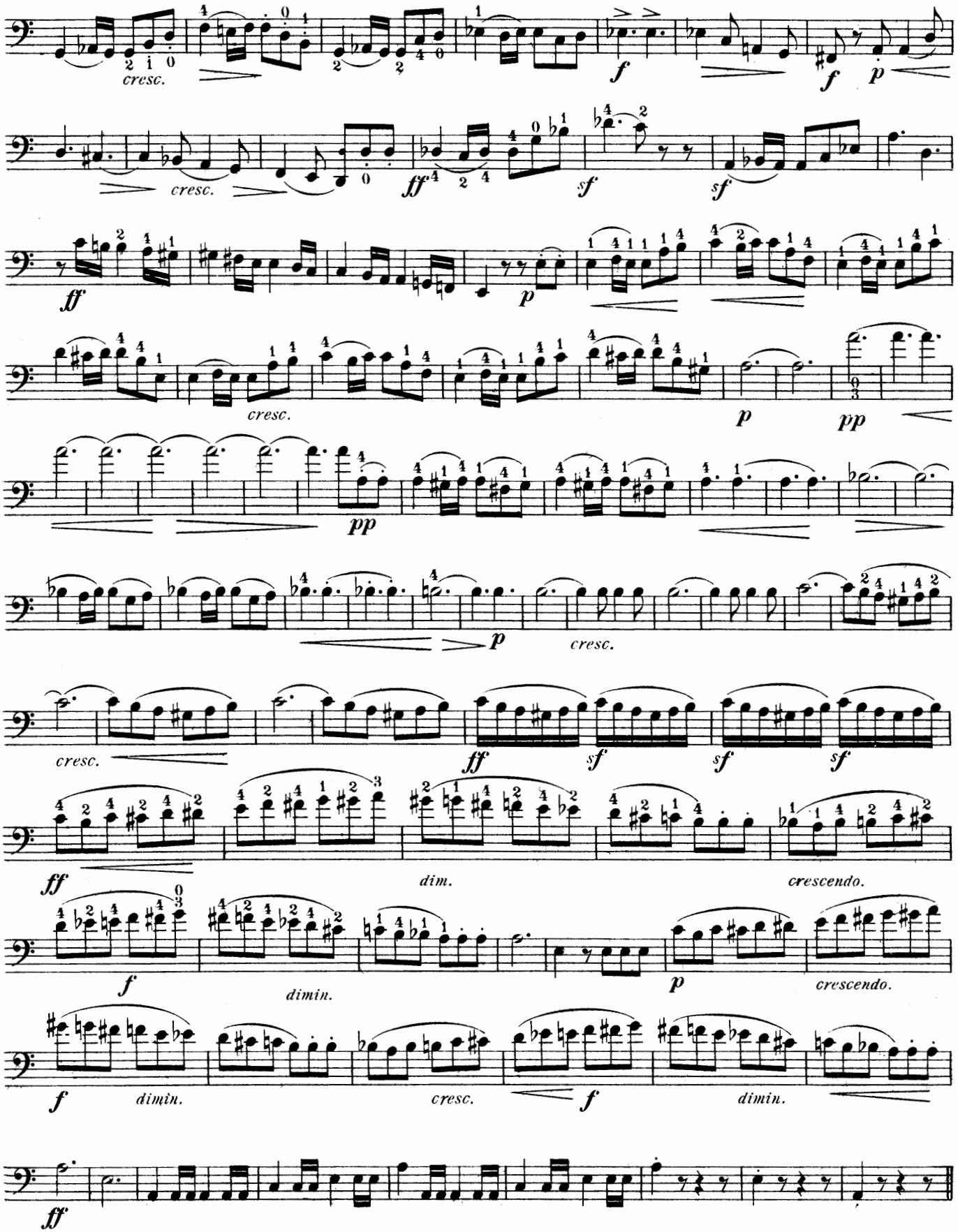


SYMPHONY.

MENDELSSOHN. Op. 56.

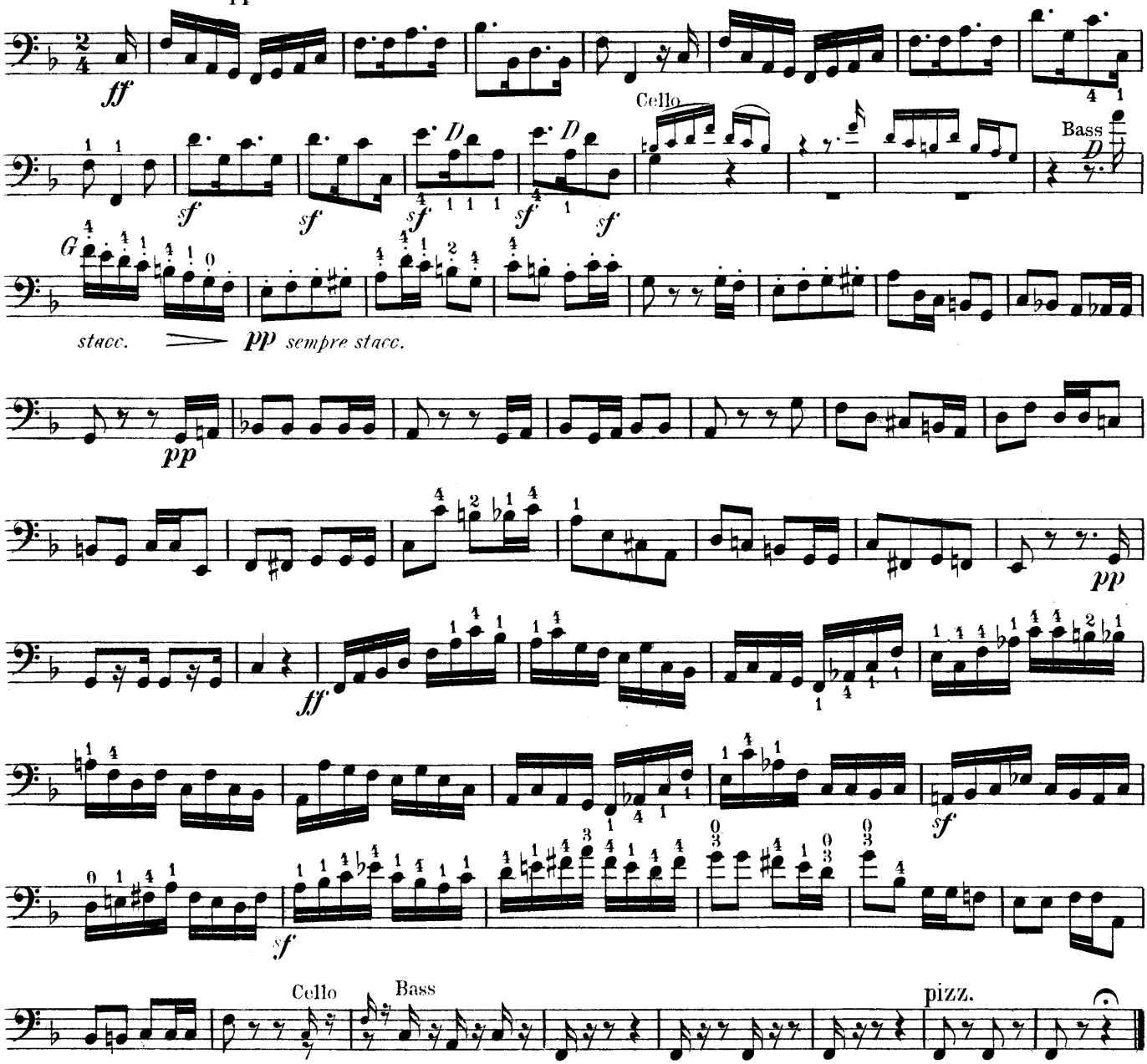
Allegro un poco agitato.




cresc.
f
f
p
cresc.
ff
sf
sf
ff
p
cresc.
p
pp
pp
p
cresc.
cresc.
ff
sf
sf
sf
ff
dim.
crescendo.
f
dimin.
p
crescendo.
f
dimin.
cresc.
f
dimin.
ff

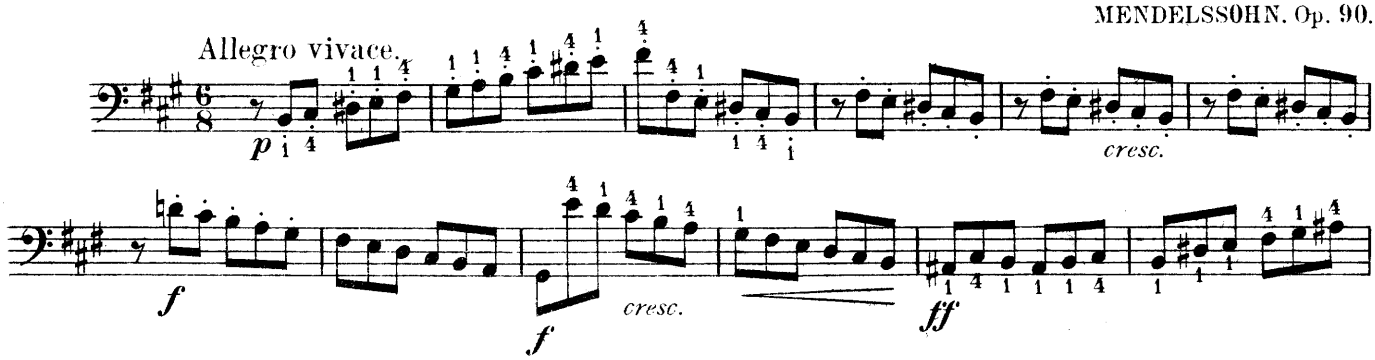
SCHERZO.

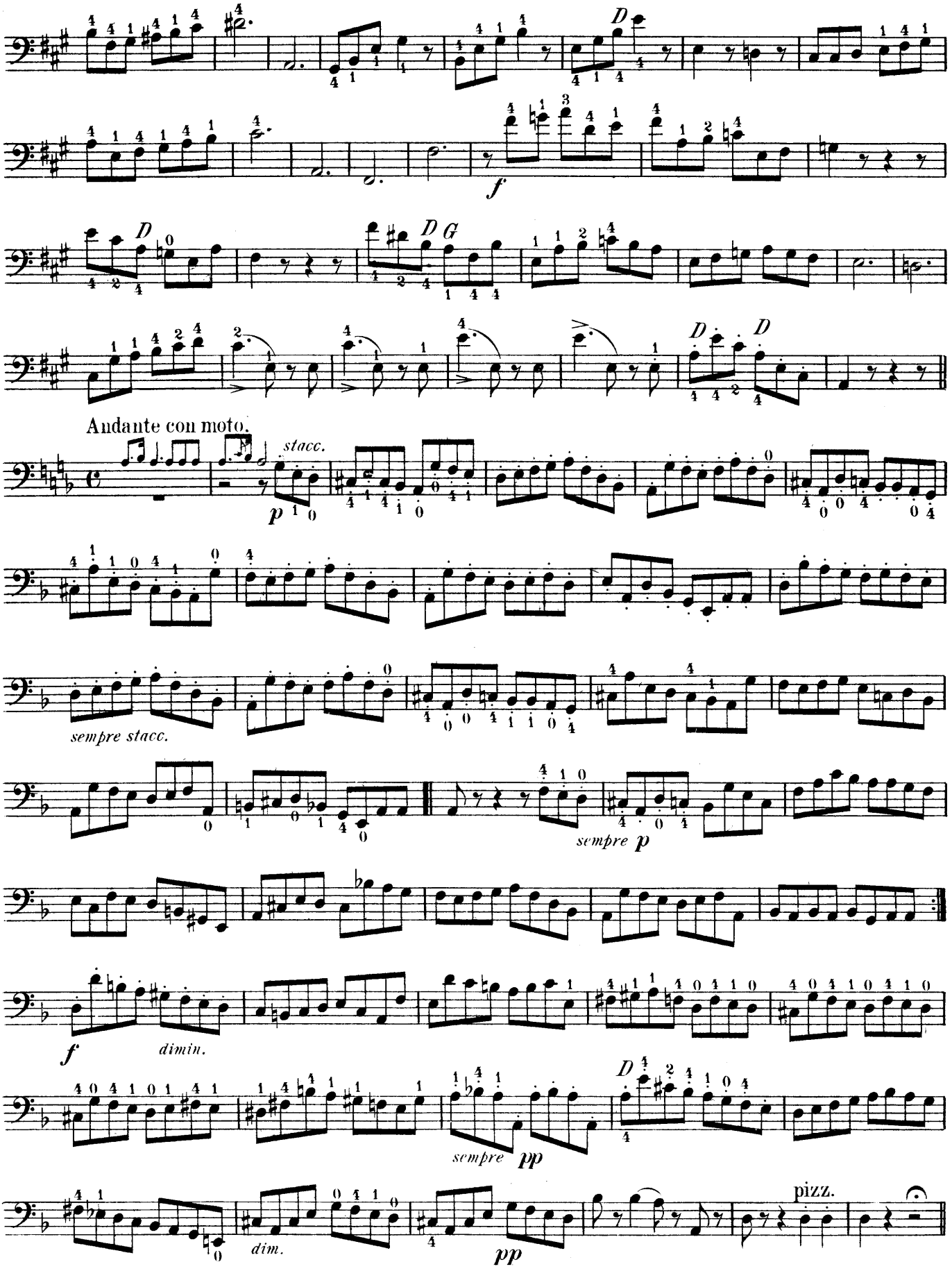
Vivace non troppo.



SYMPHONY.

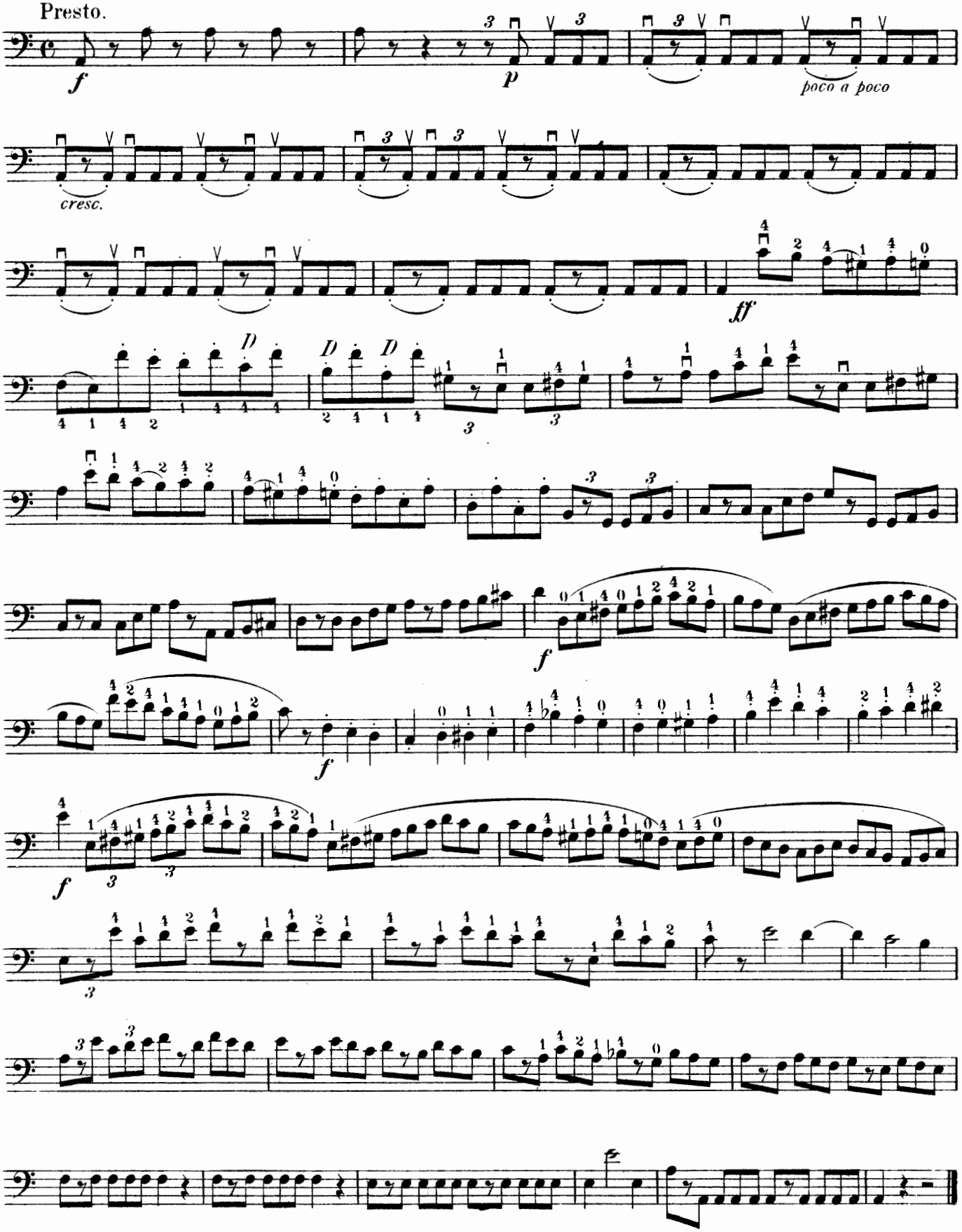
MENDELSSOHN. Op. 90.




D
f
D G
D
D
Andante con moto.
stacc.
p
sempre stacc.
sempre p
f
dimin.
D
sempre pp
dim.
pp
pizz.

SALTARELLO

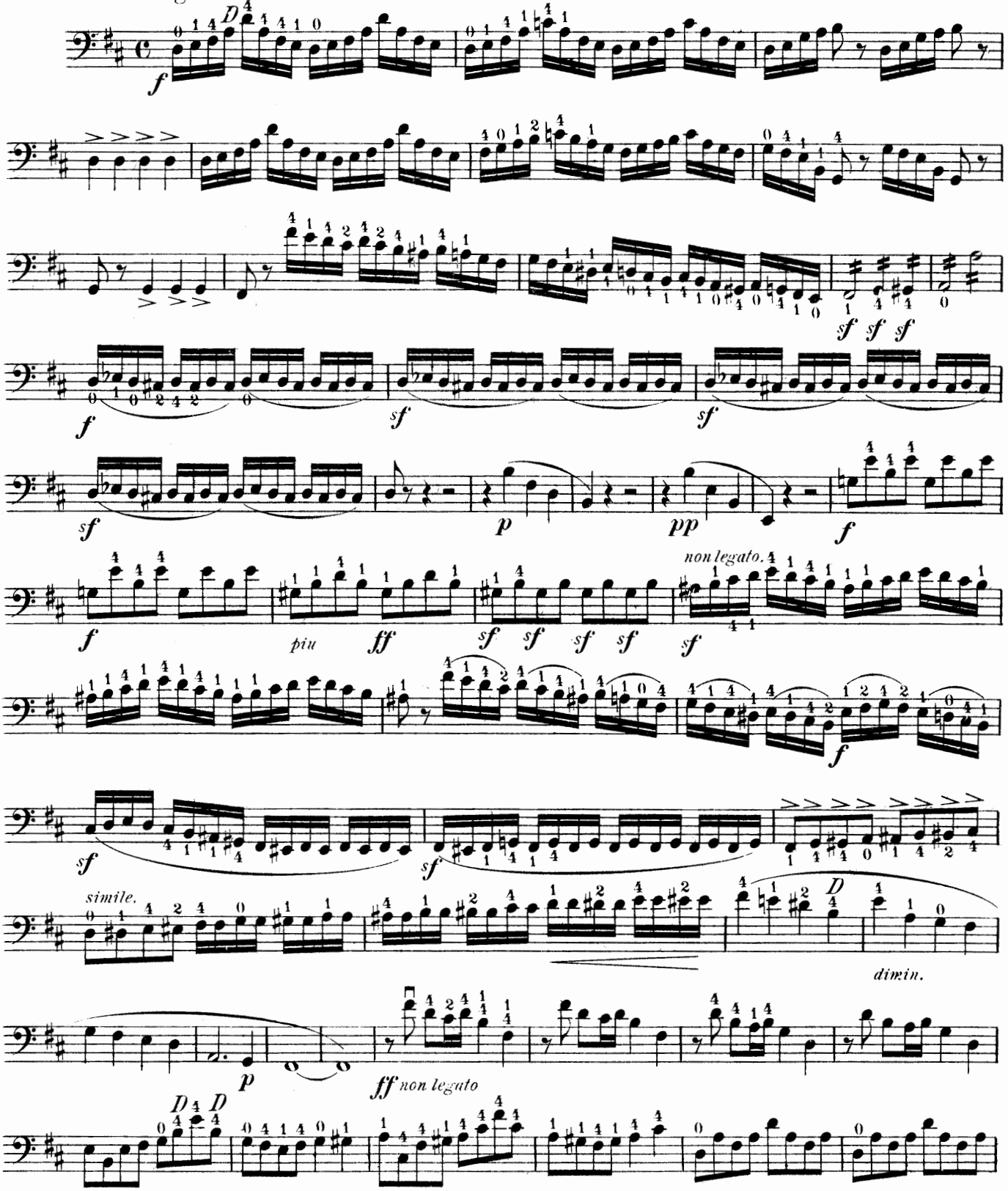
Presto.

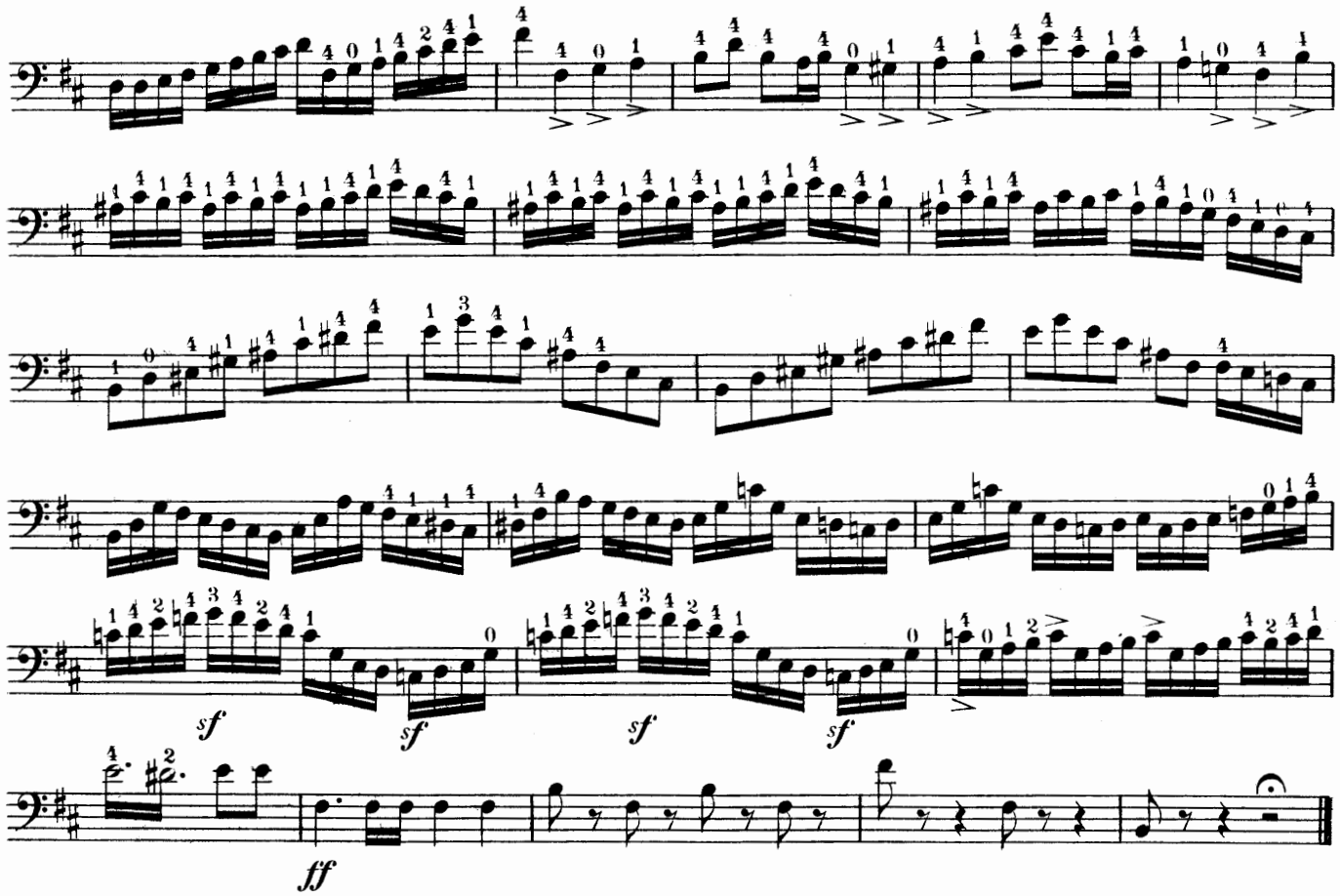


Overture "THE HEBRIDES."

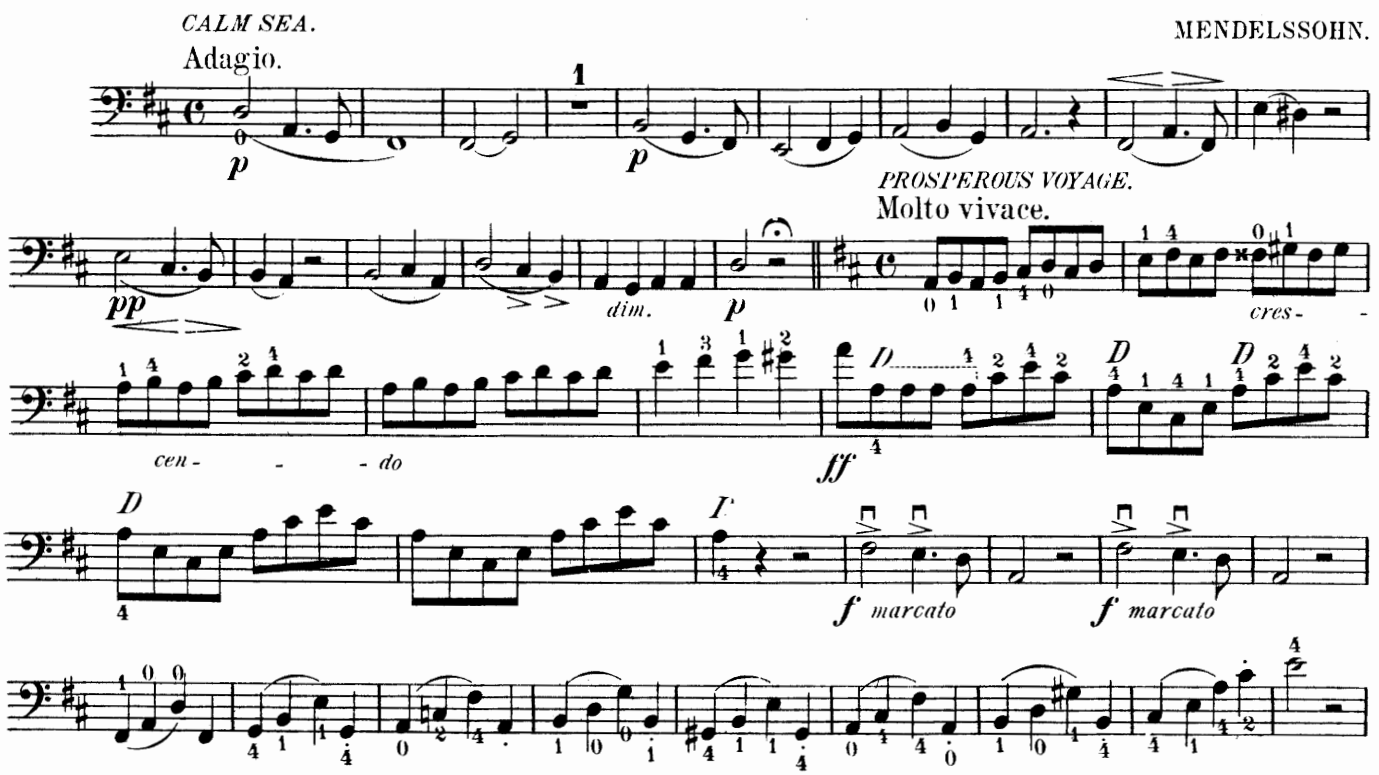
MENDELSSOHN.

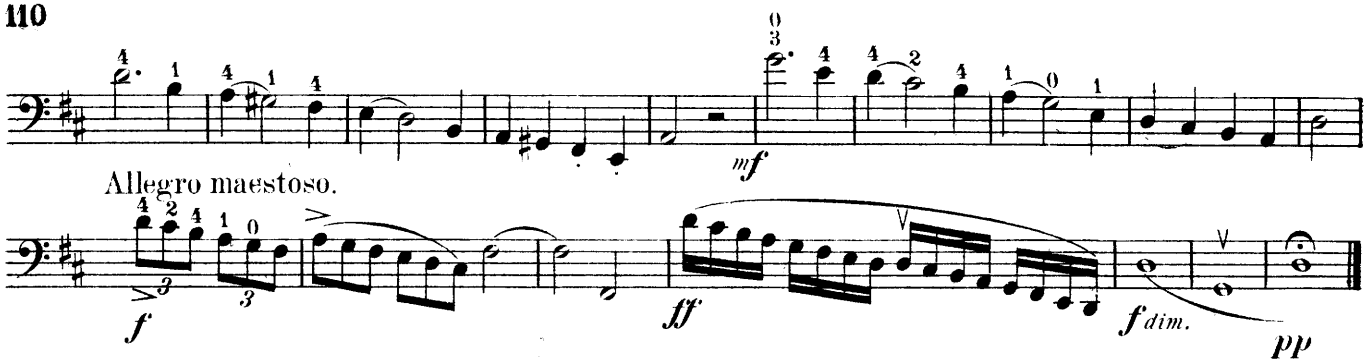
Allegro moderato.





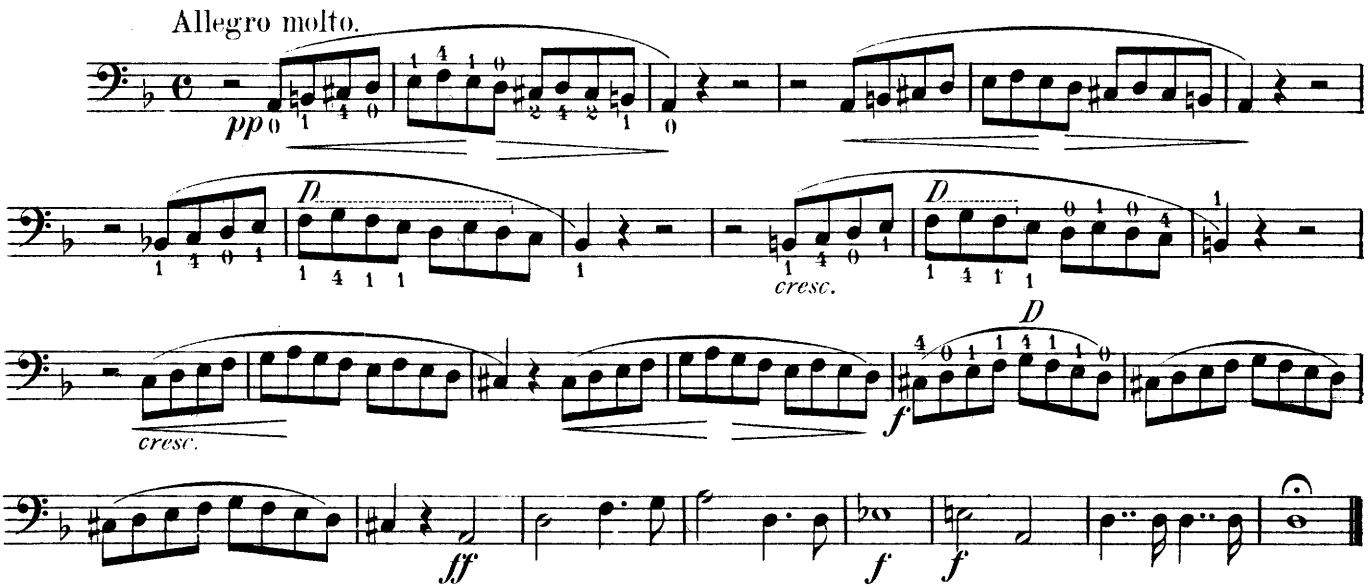
Overture "CALM SEA AND PROSPEROUS VOYAGE."





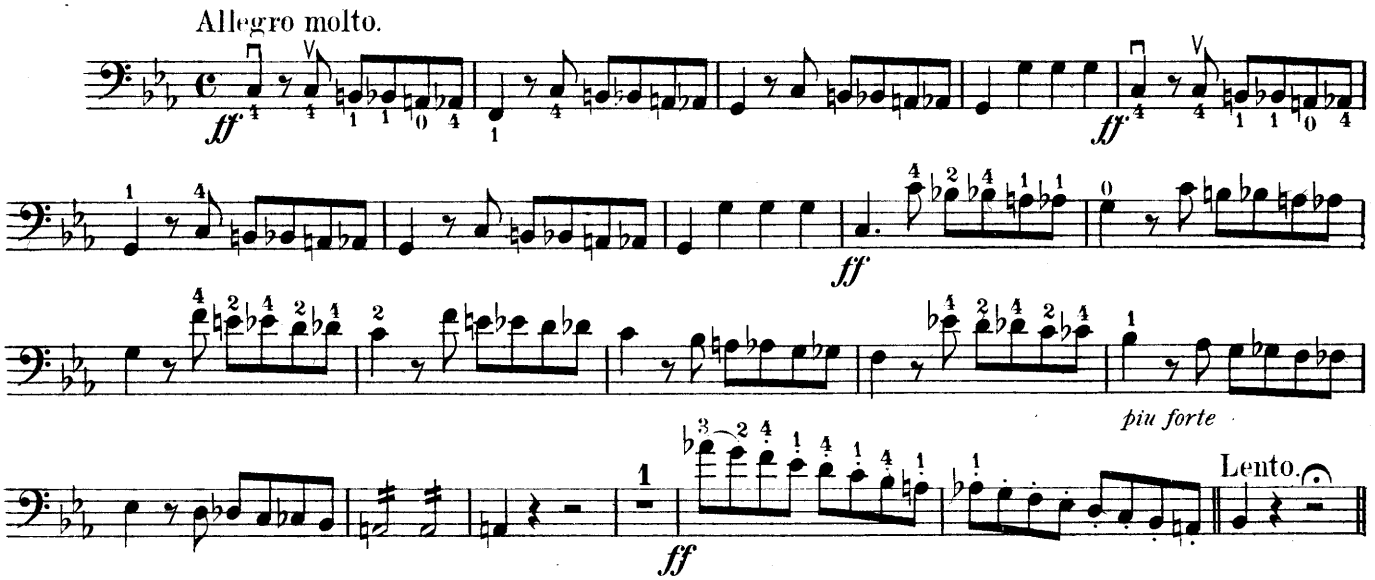
Overture "ATHALIA."

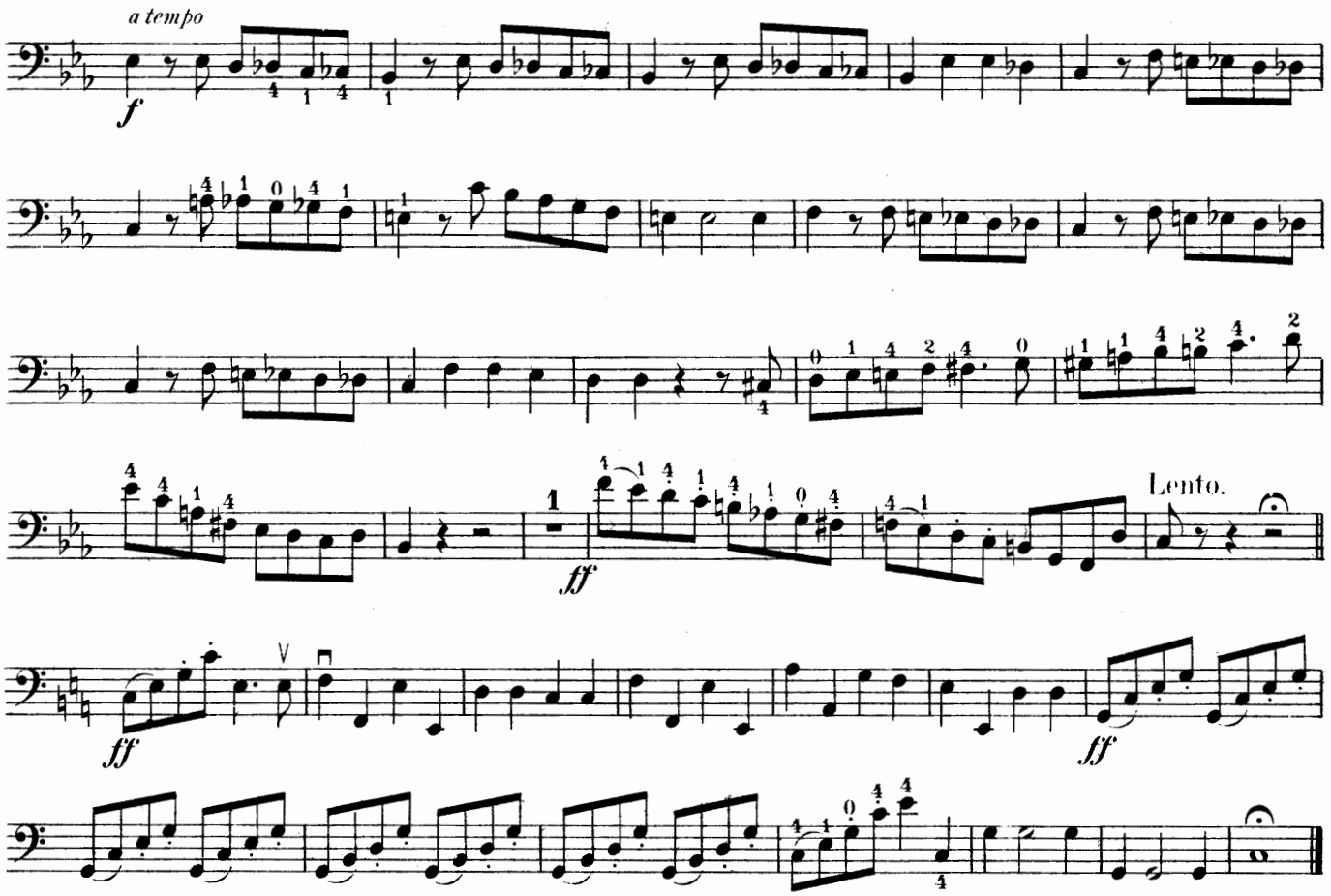
MENDELSSOHN.



Overture "RUY BLAS."

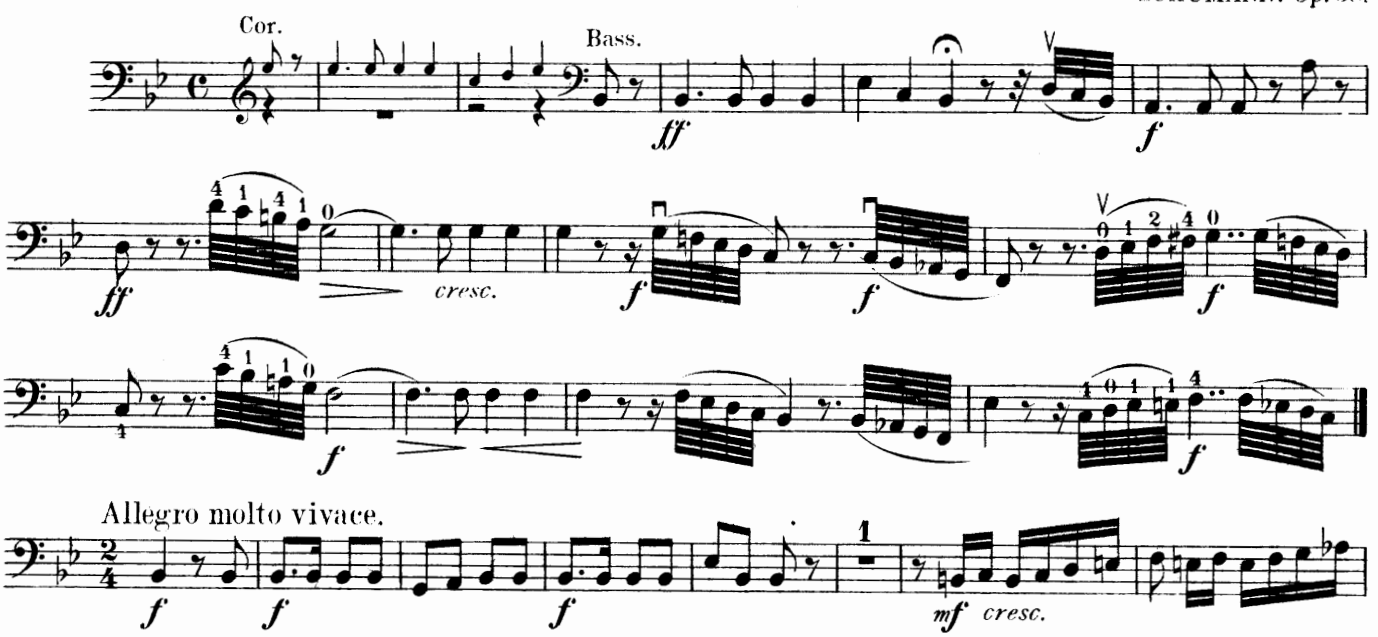
MENDELSSOHN.

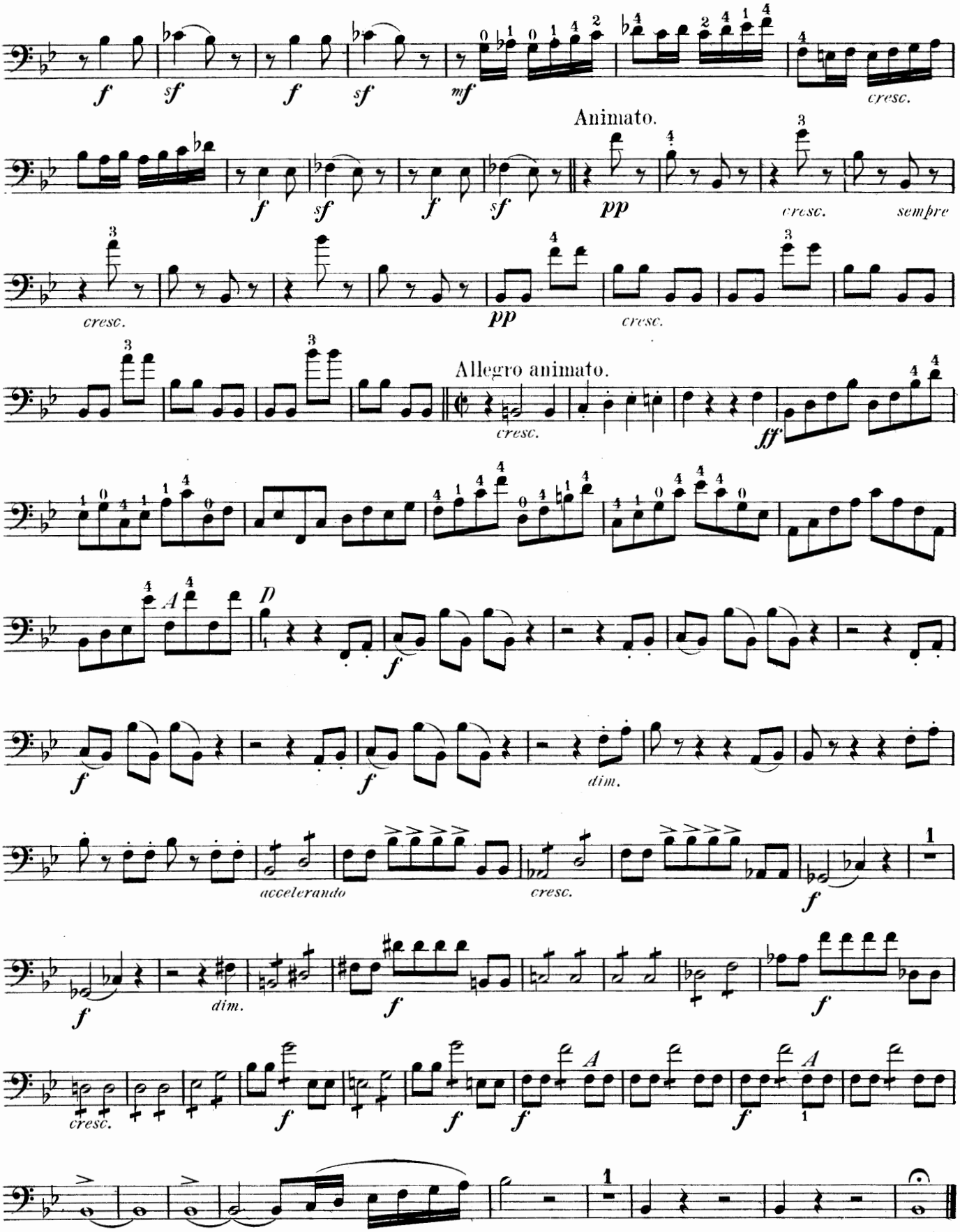




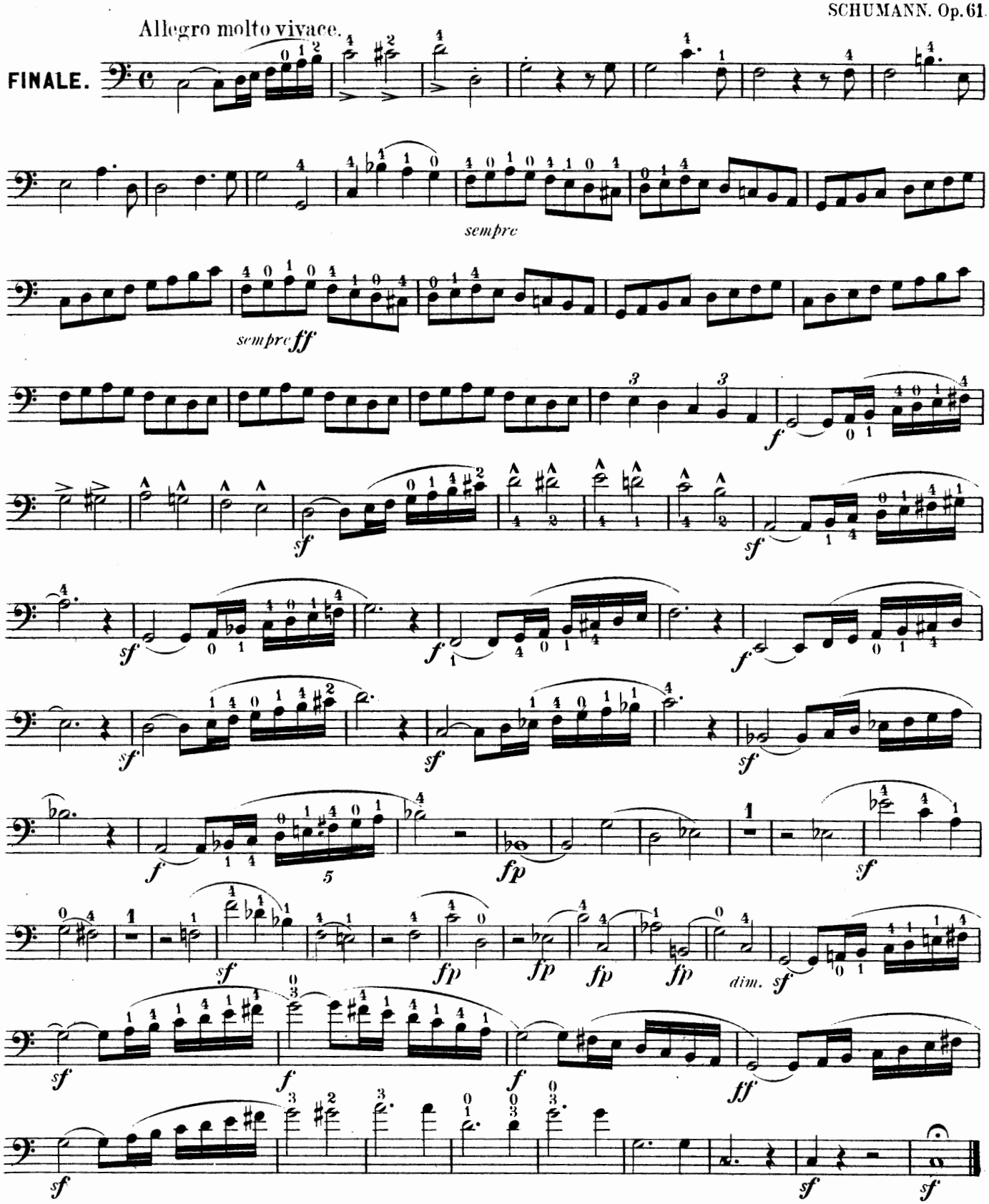
SYMPHONY No I.

SCHUMANN. Op. 38.

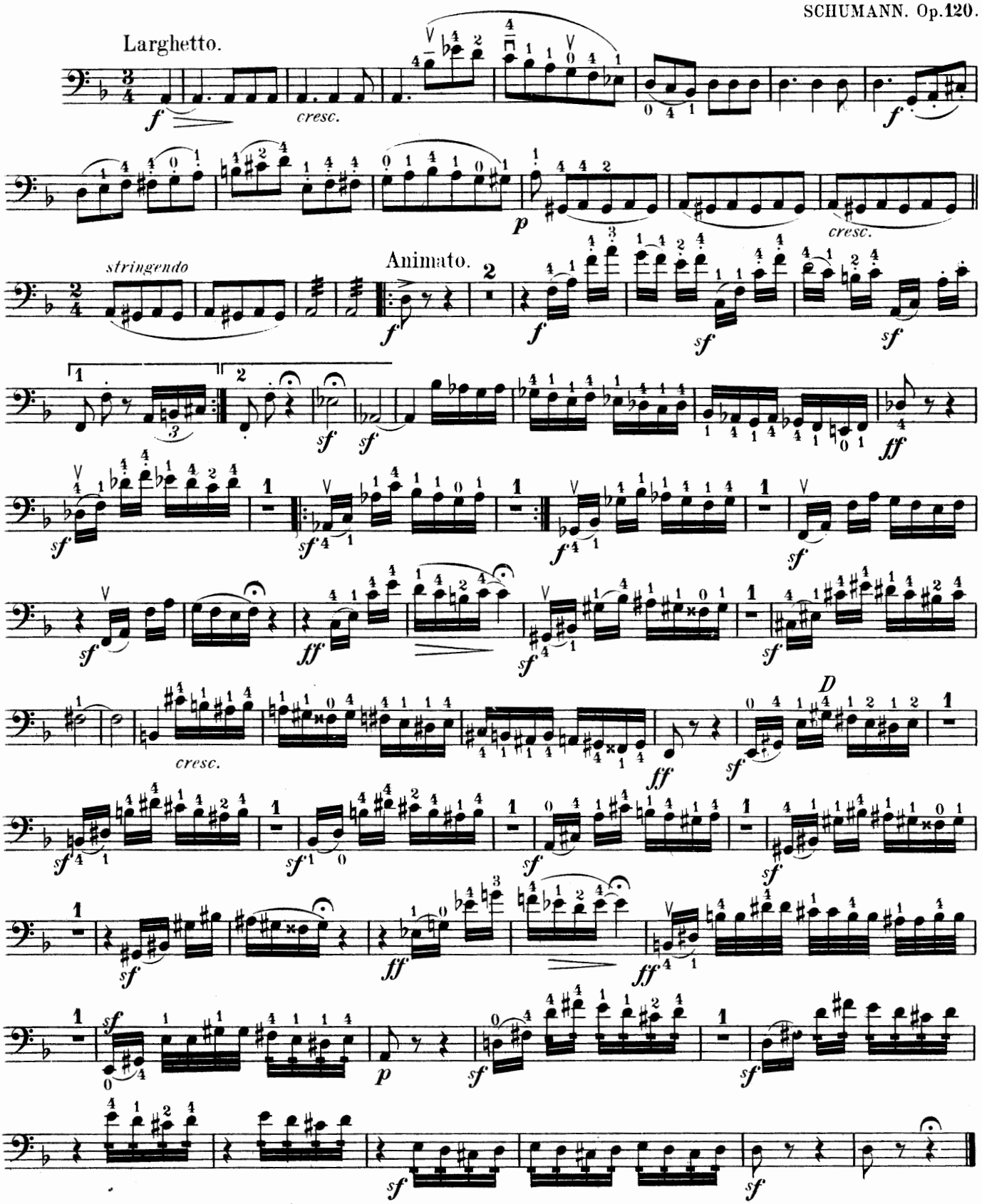



f
sf
f
sf
mf
cresc.
Animato.
f
sf
f
sf
pp
cresc.
sempre
cresc.
pp
cresc.
Allegro animato.
cresc.
ff
A
D
f
f
dim.
accelerando
cresc.
f
f
dim.
f
f
cresc.
f
f
f
A
f
A
1
1

SYMPHONY № II.



SYMPHONY Nº IV.



FINALE.

Animato.

Molto animato.

Presto.

Overture "SCHERZO AND FINALE."

SCHUMANN. Op. 52.

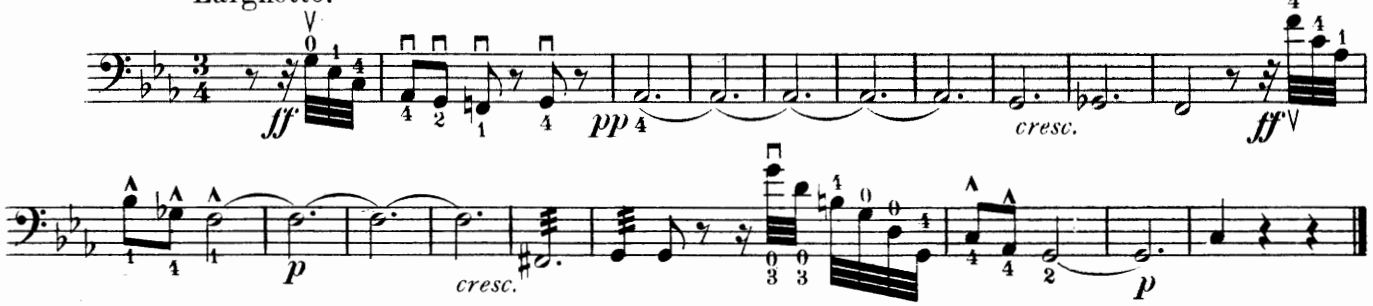
Andante con moto.

Solo.

Overture "THE BRIDE OF MESSINA."

SCHUMANN.

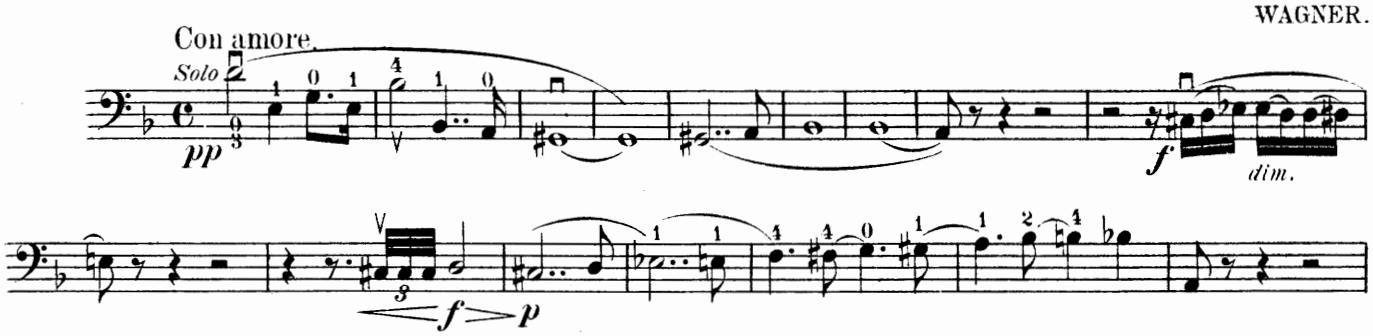
Larghetto.



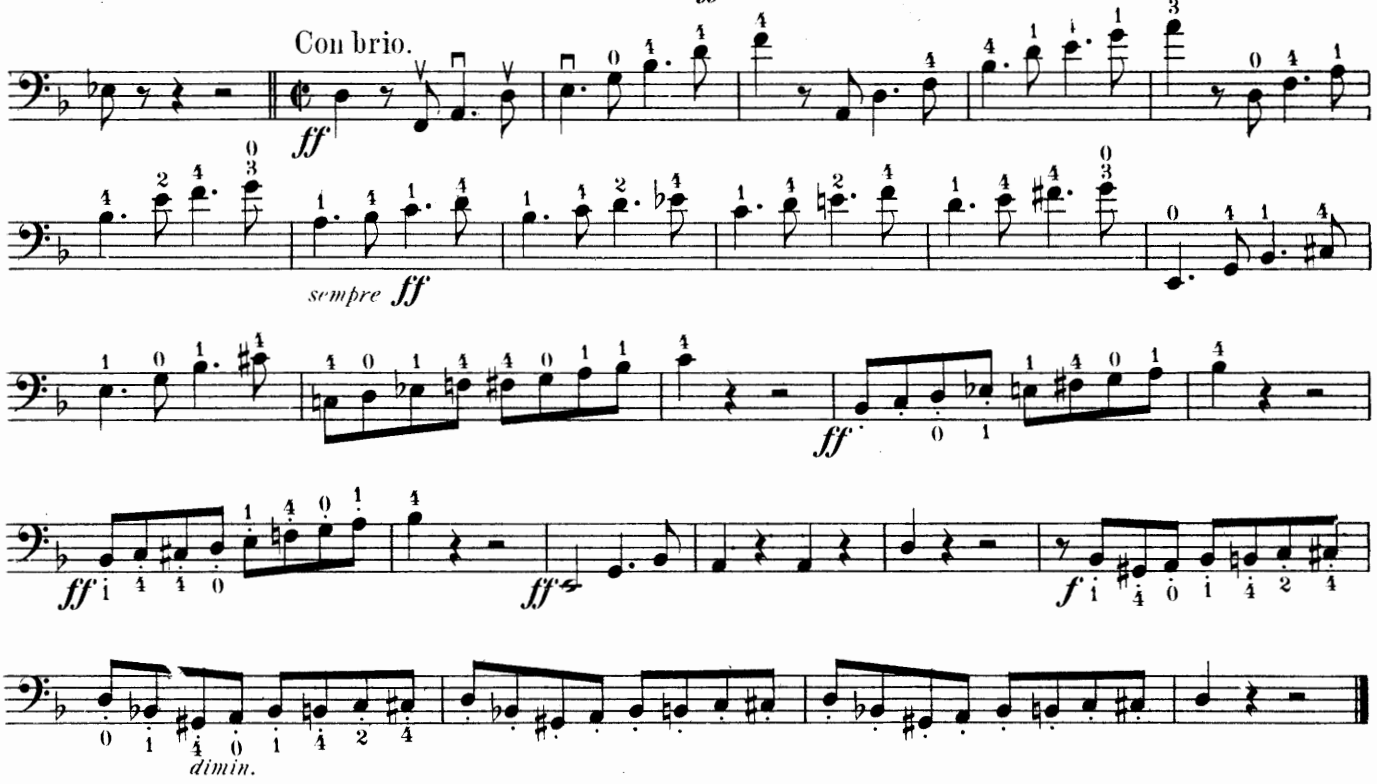
Overture "FAUST."

WAGNER.

Con amore.

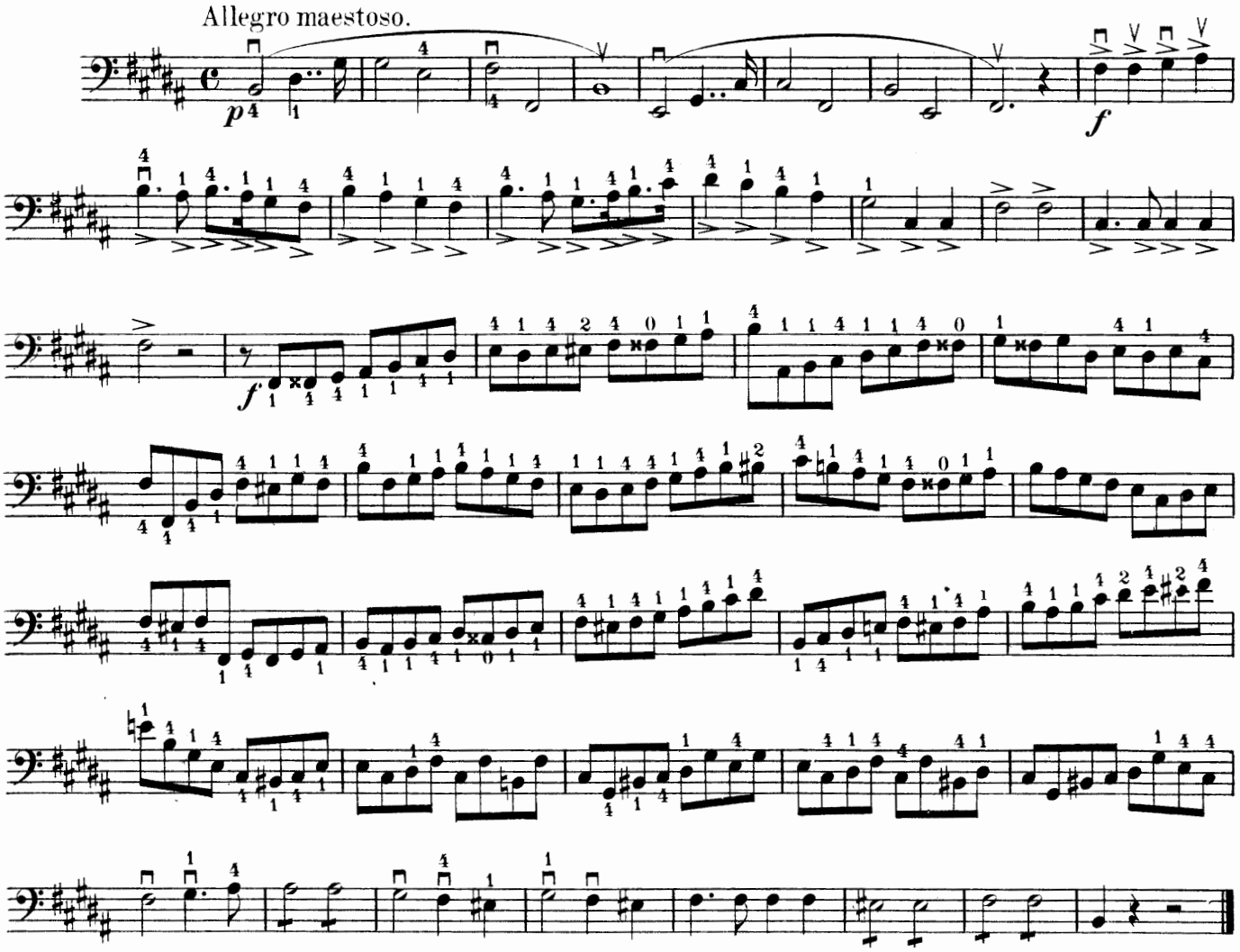


Con brio.



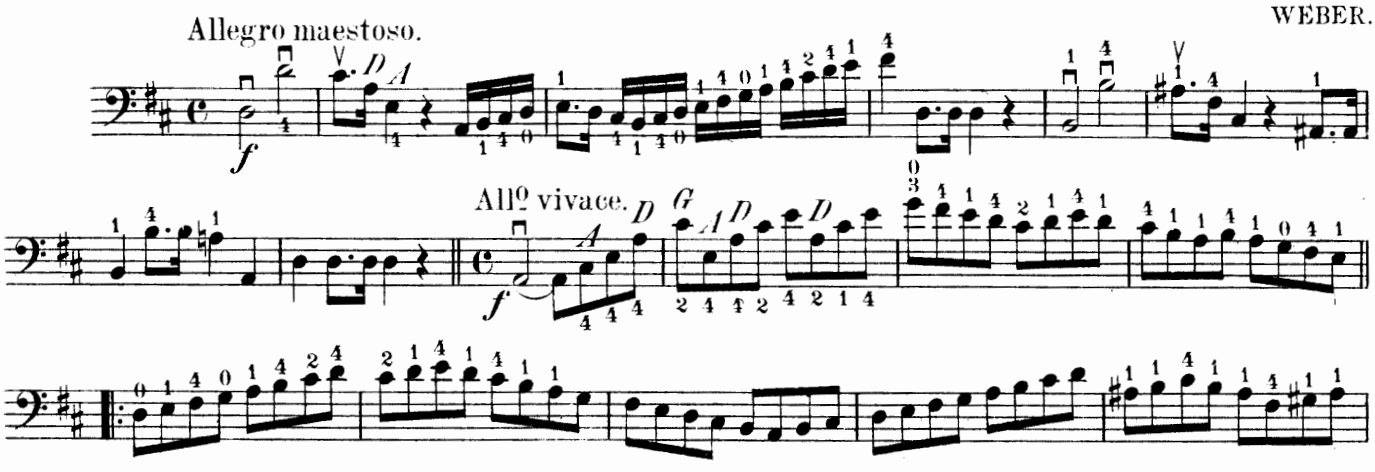
March from the Opera "TANNHÄUSER."

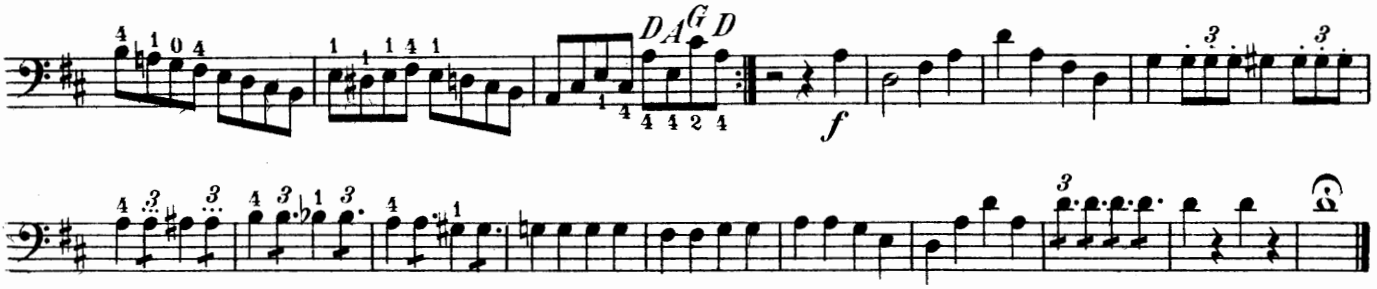
WAGNER.



March and Finale from the Opera "OBERON."

WEBER.





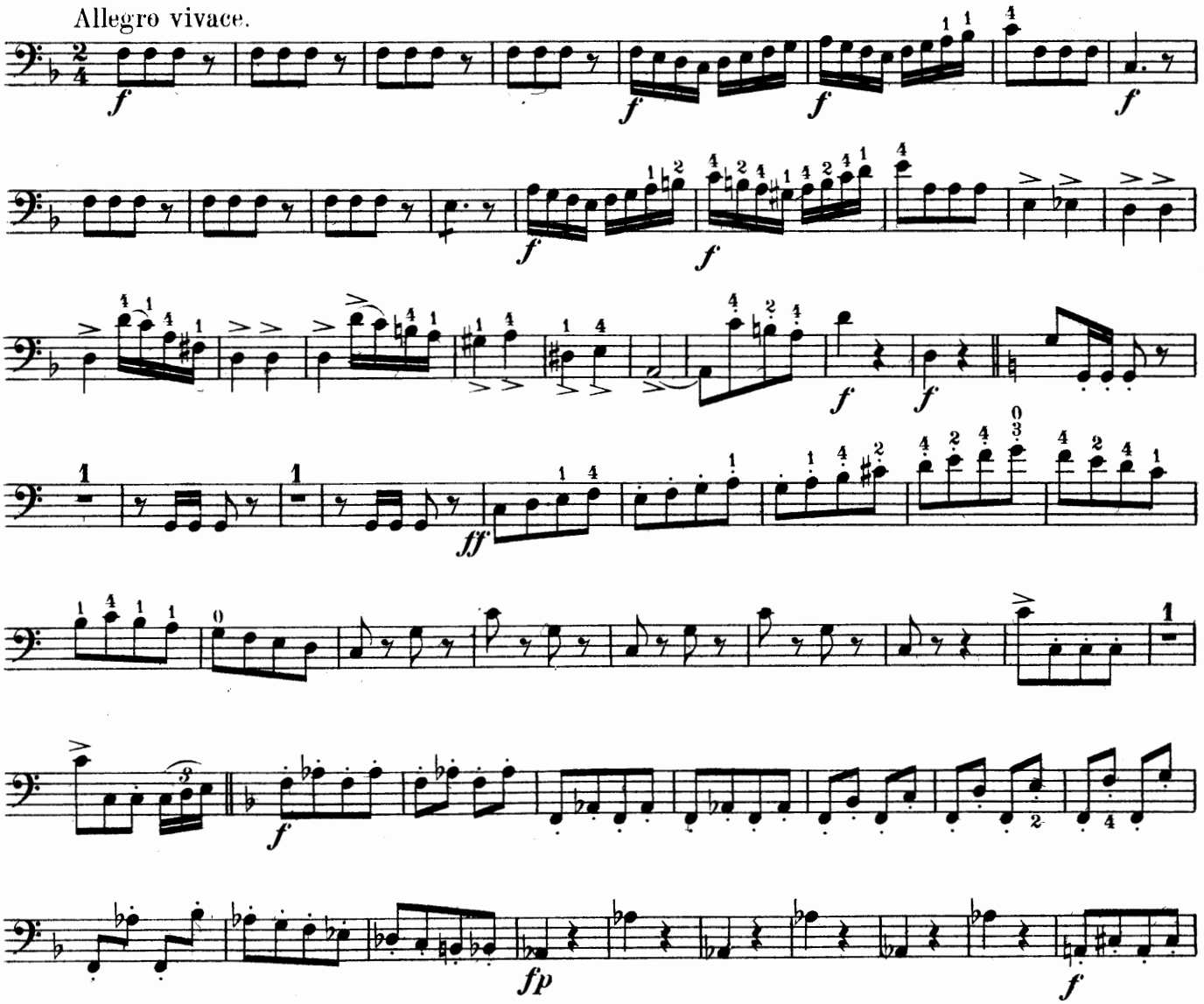
Overture "THE MERRY WIVES OF WINDSOR."

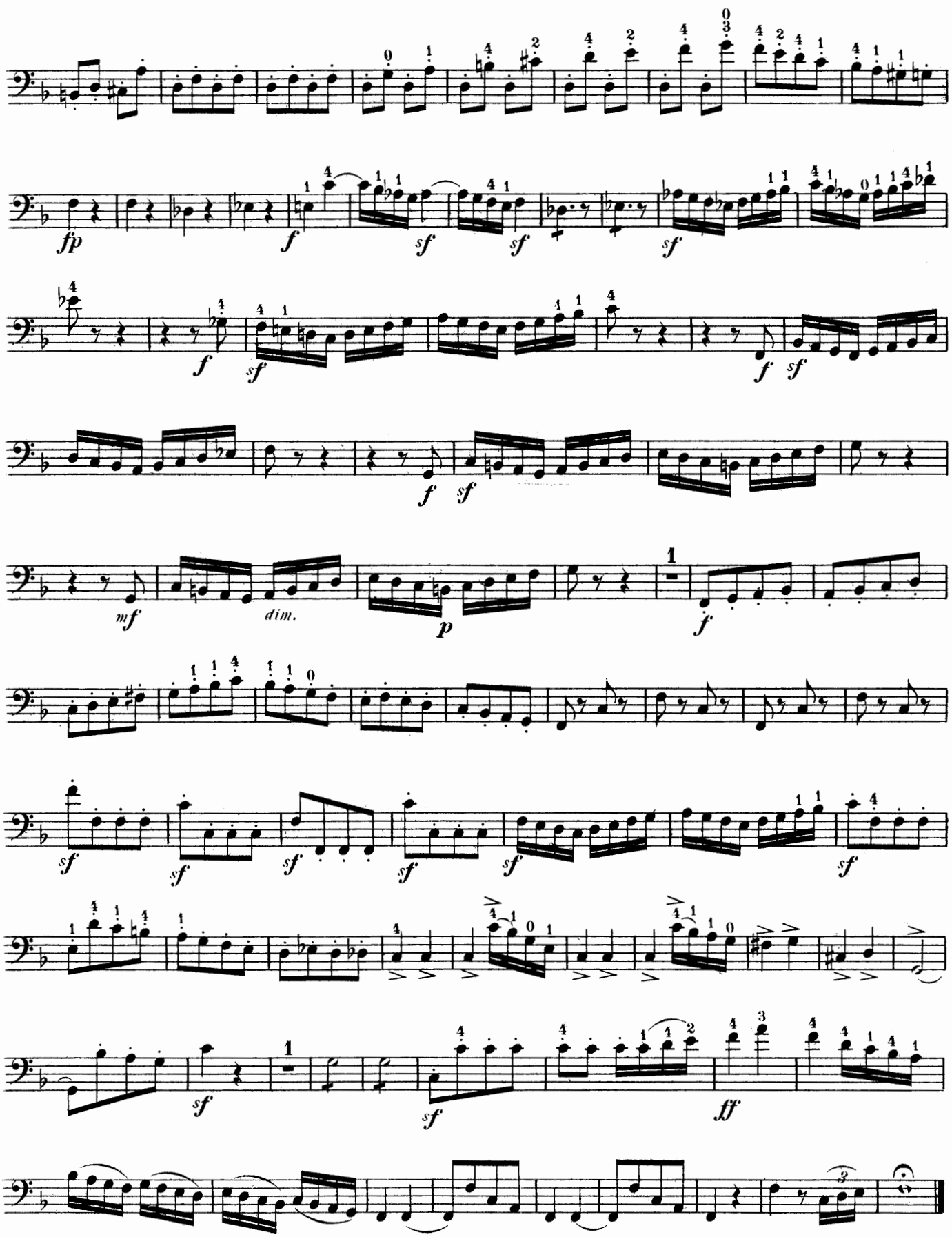
Andantino.

Violin.

NICOLAI.

Allegro vivace.

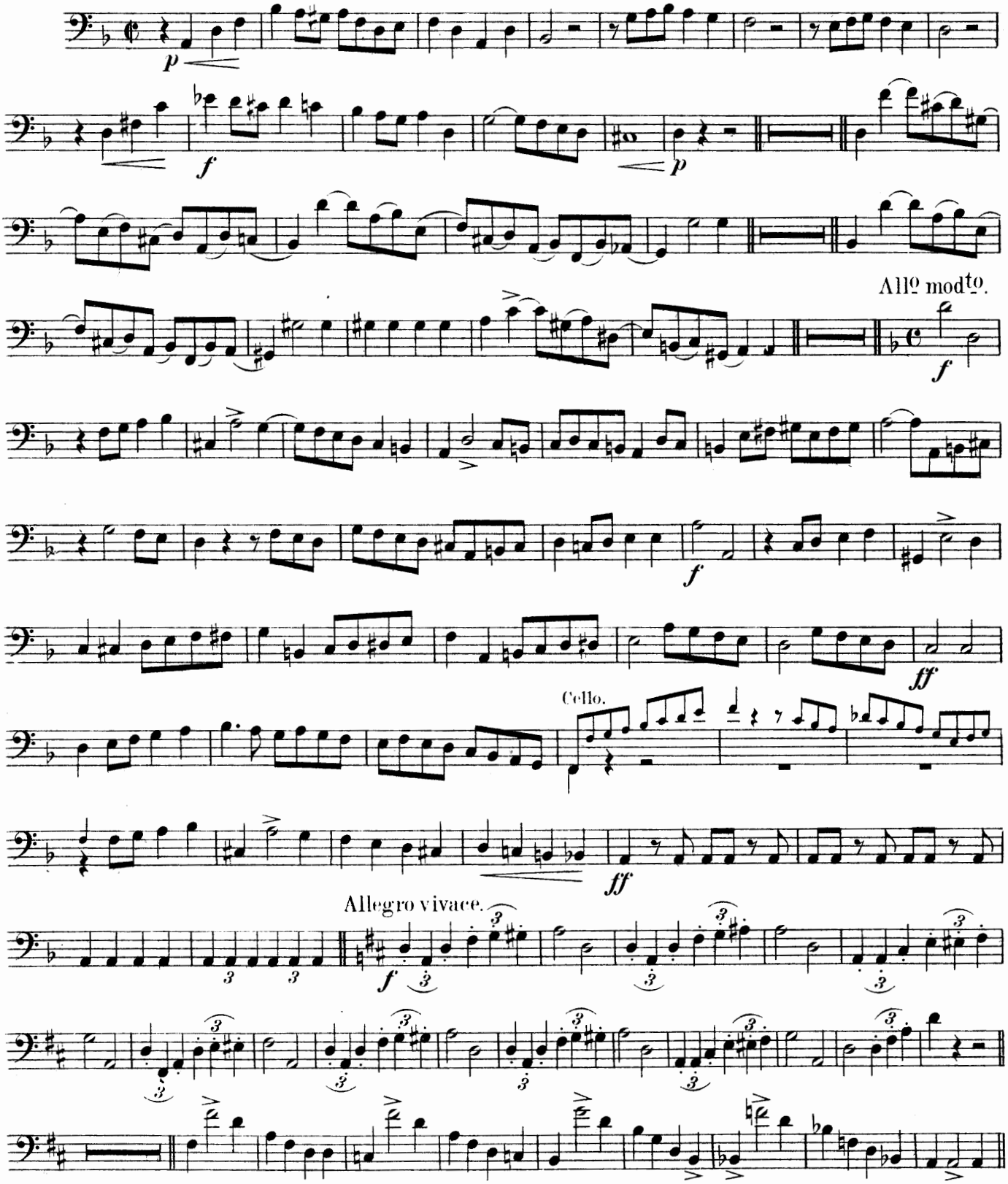



fp
f
sf
sf
sf
f
sf
f
sf
mf
dim.
p
f
sf
sf
sf
sf
sf
sf
sf
ff

Overture "MARITANA."

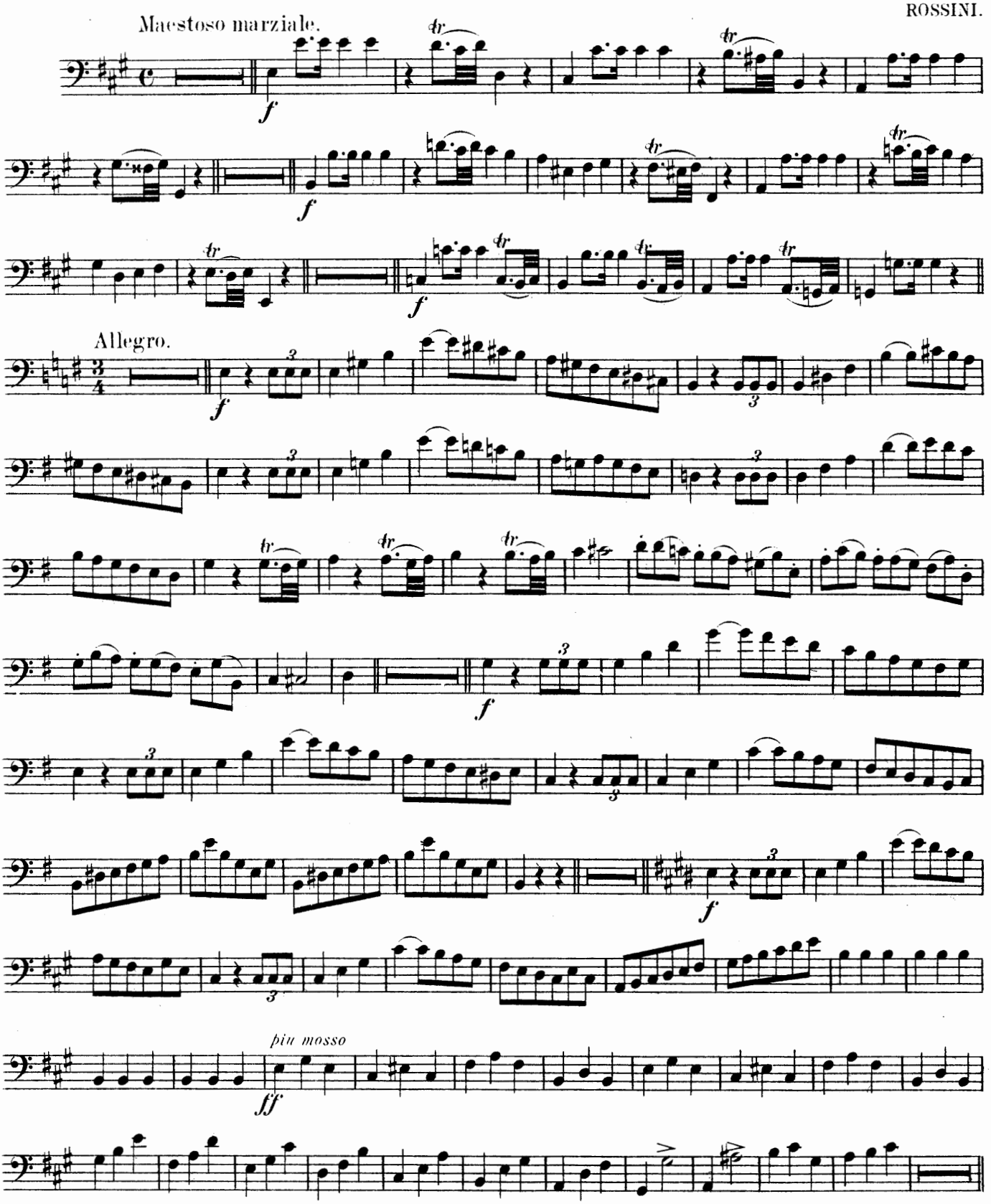
Allegro.
Two in a bar.

WALLACE.



Overture "LA GAZZA LADRE."

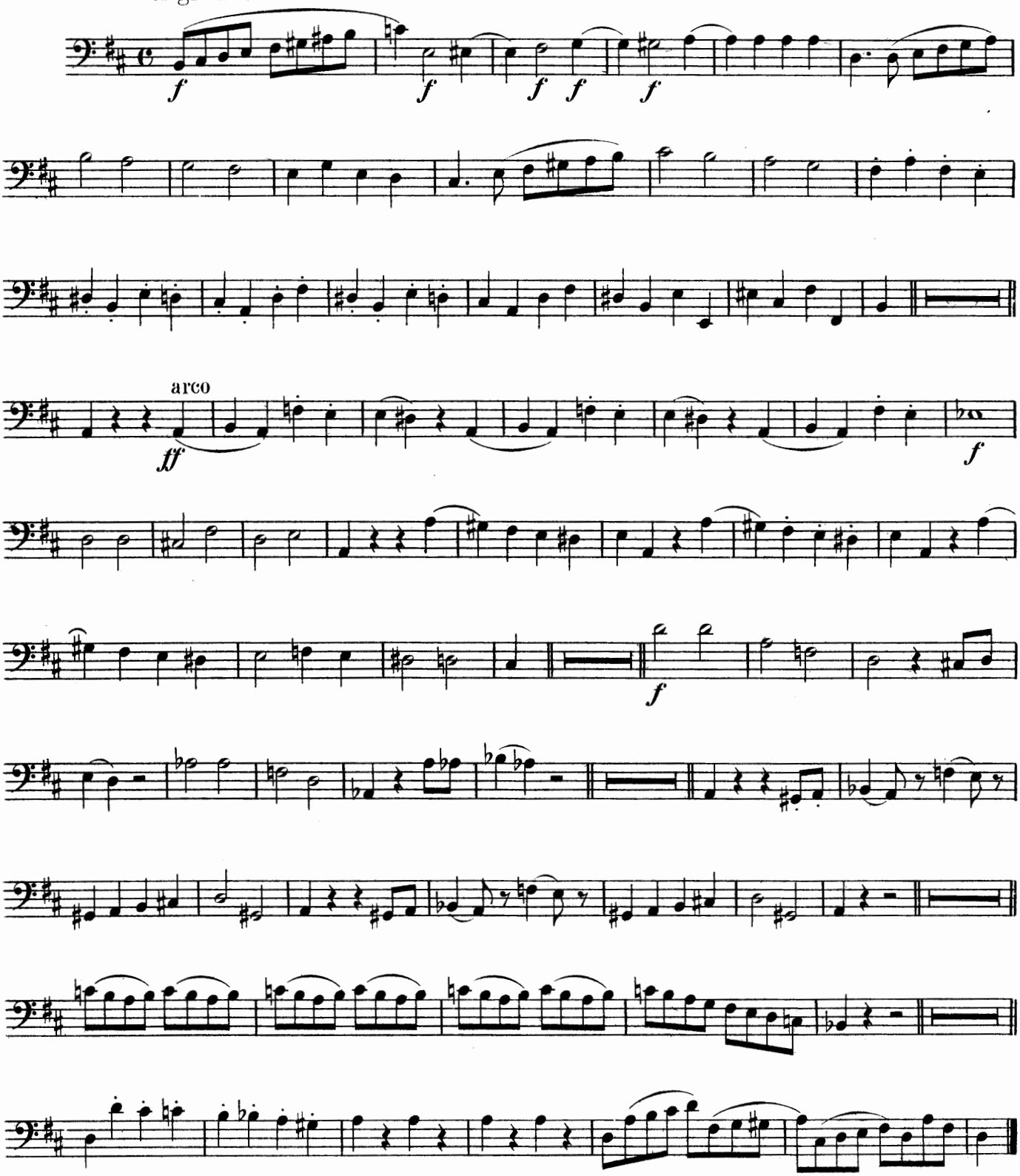
ROSSINI.



Overture "THE MILL ON THE CLIFF."

REISSIGER.

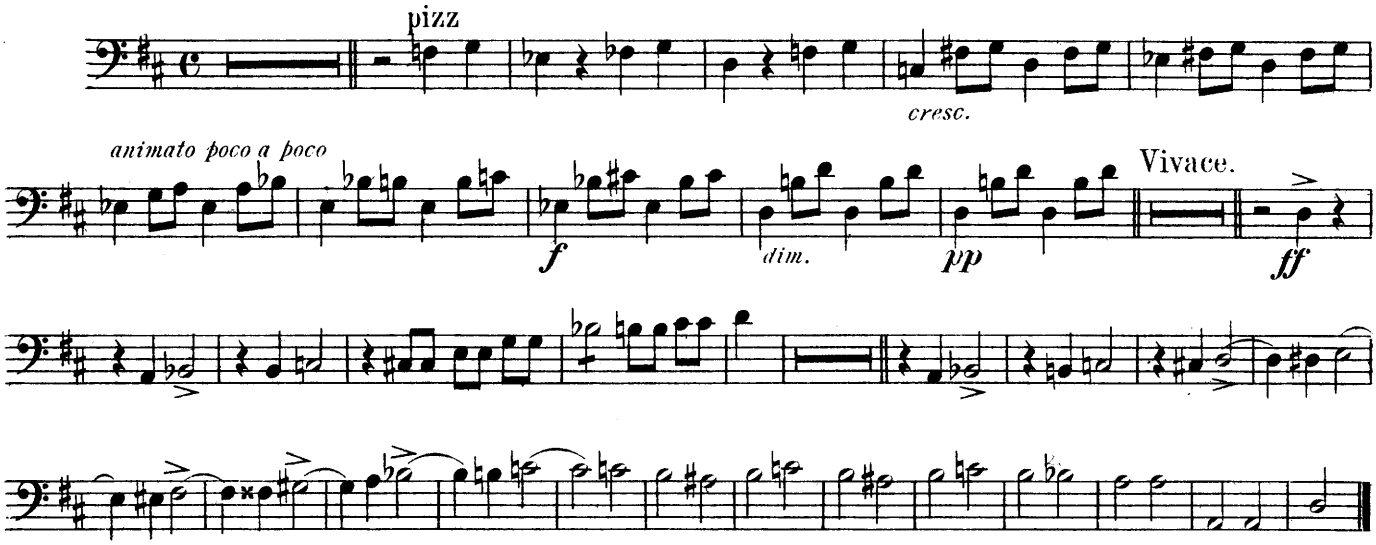
Allegro molto.



Overture "ZAMPA."

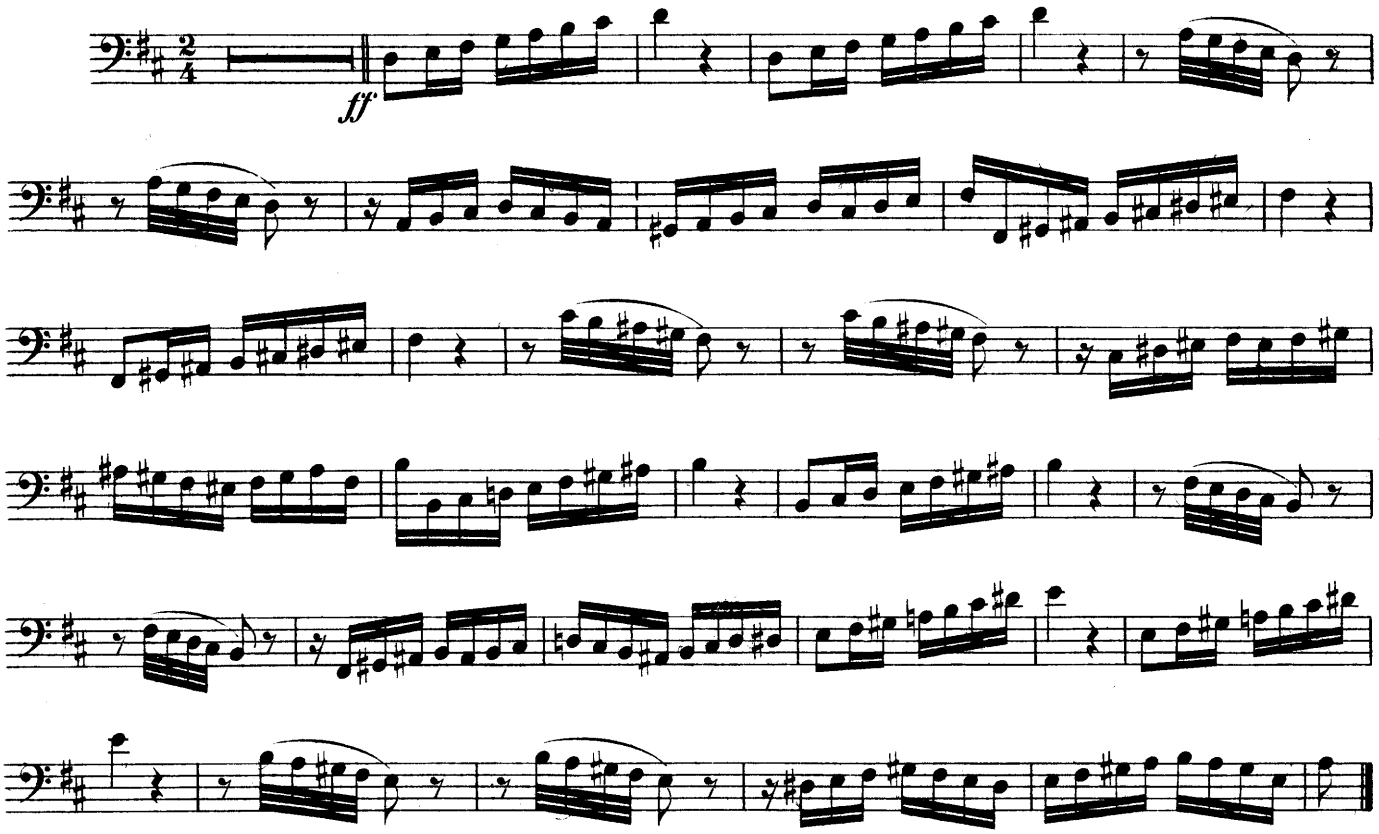
Andante non lento.

HEROLD.



Overture "SUMMERNIGHTS DREAM."

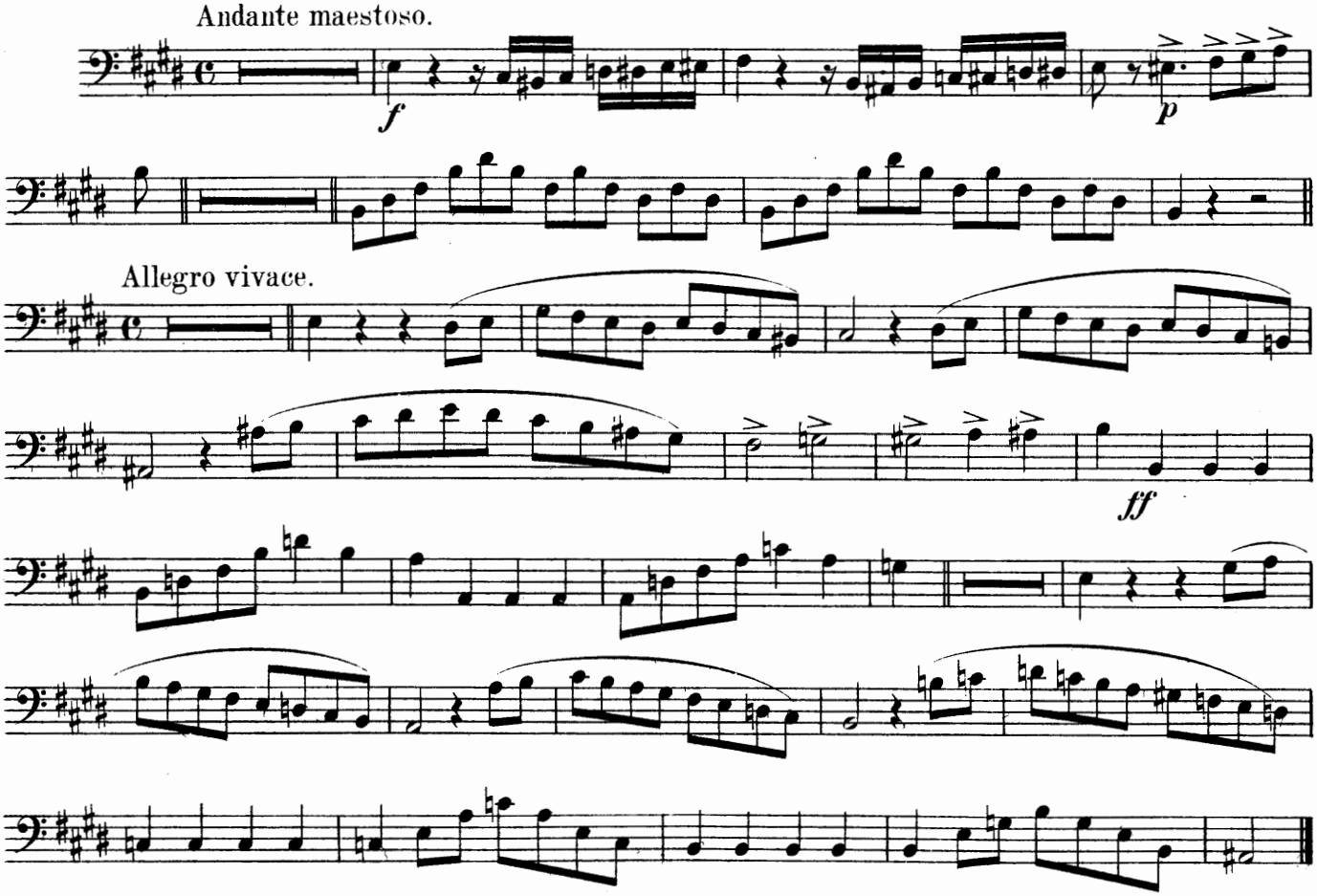
SUPPÈ.



Overture "FEST."

LEUTNER.

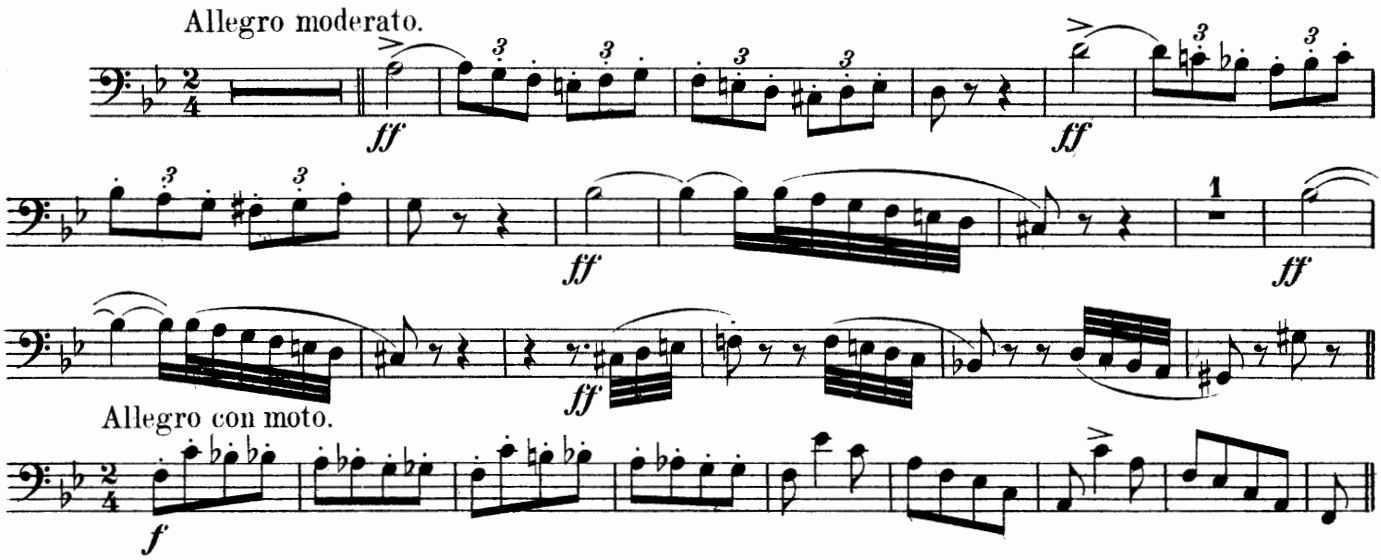
Andante maestoso.



Overture "RAYMOND."

THOMAS.

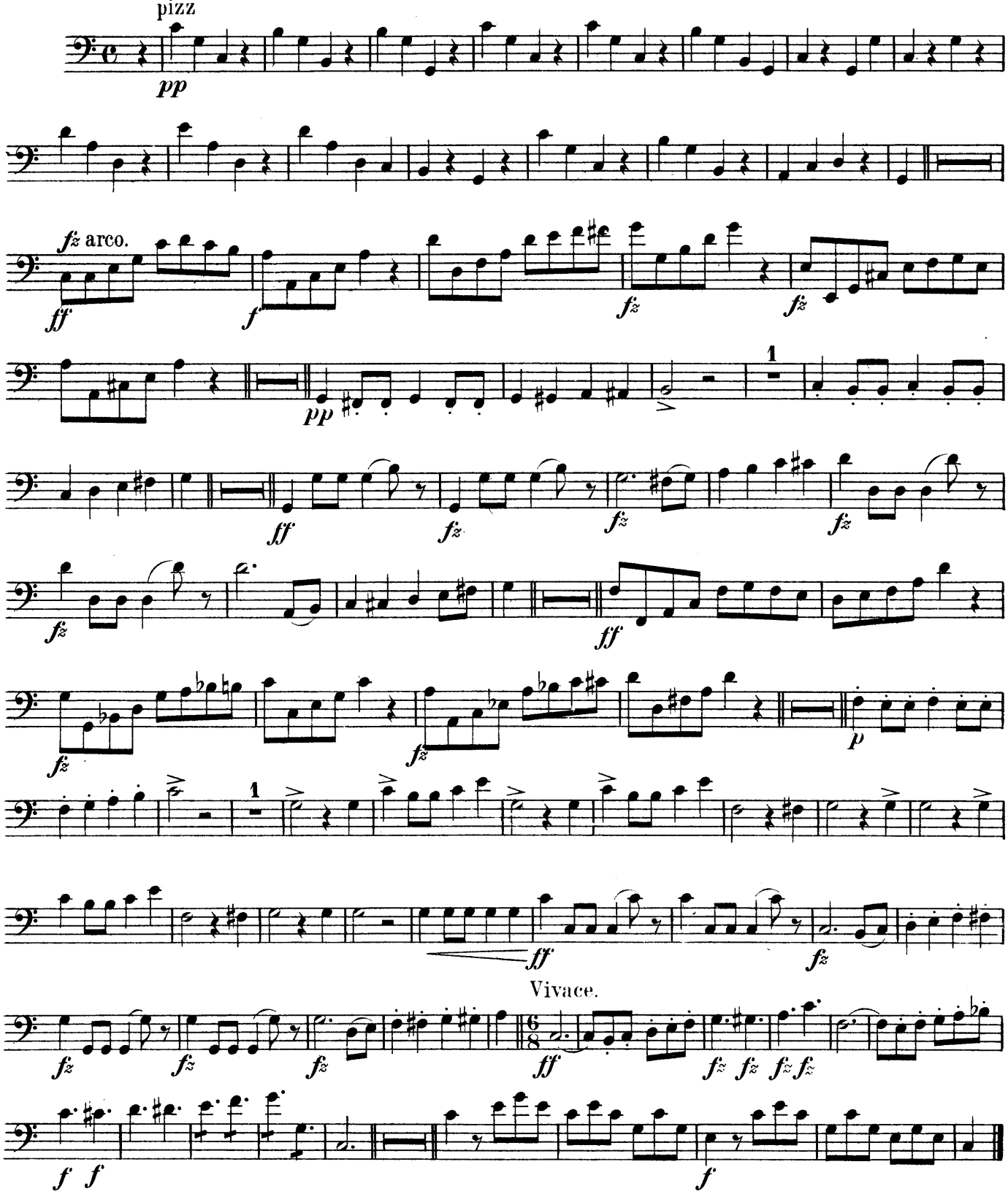
Allegro moderato.



Overture "ROSAMUNDE."

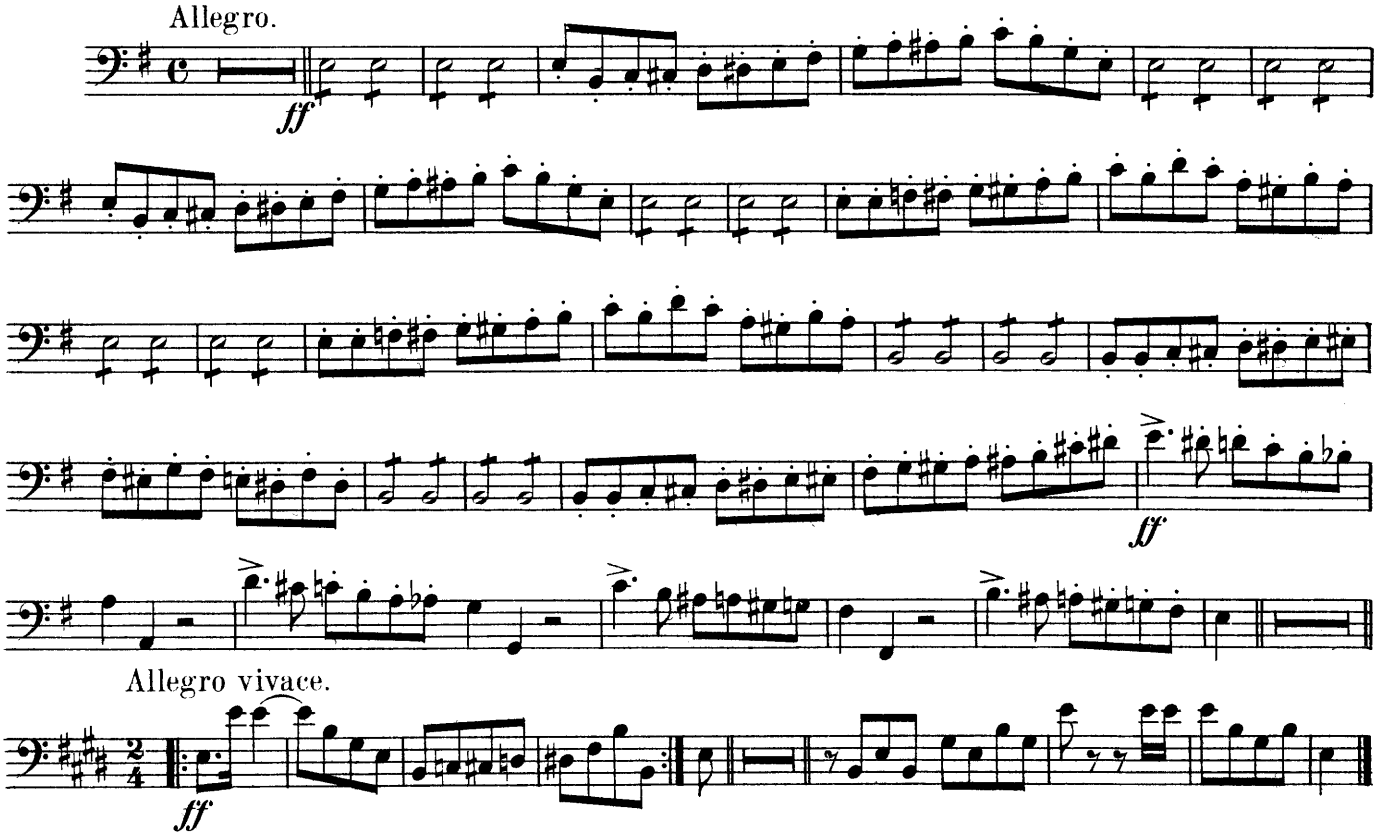
Allegro vivace. SCHUBERT.

pizz



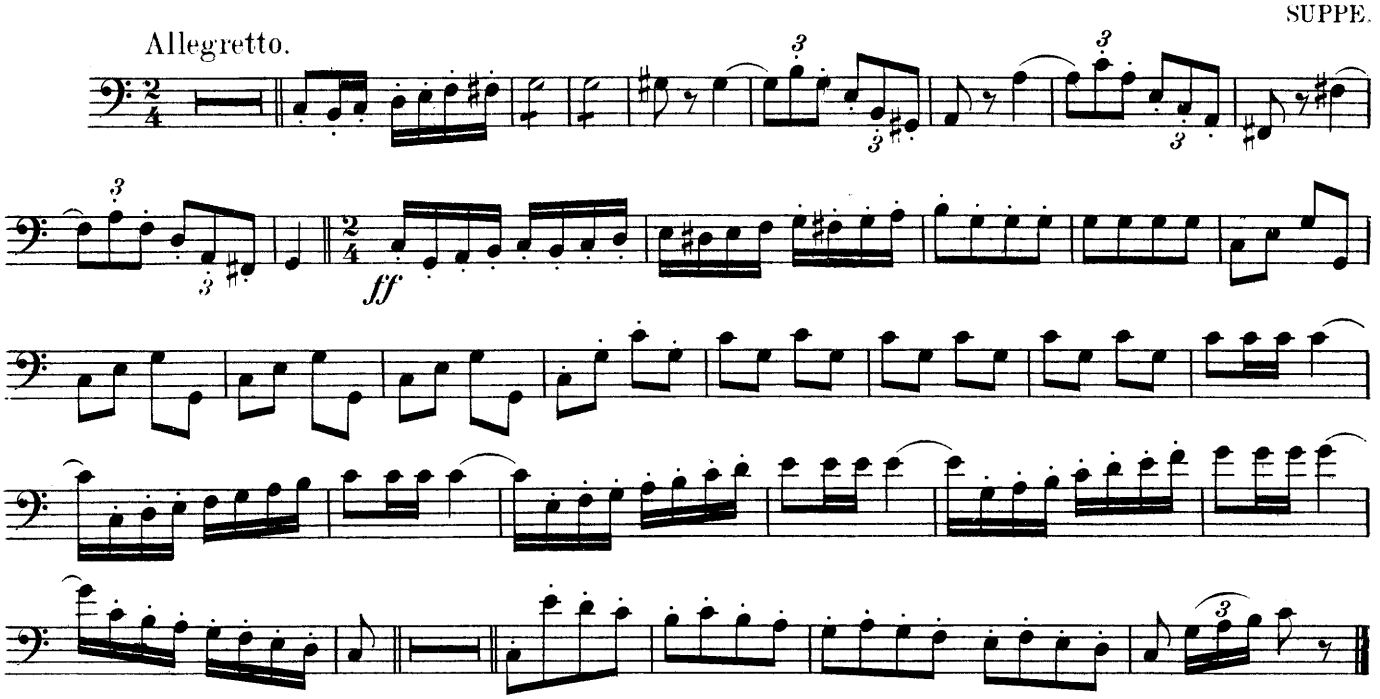
Overture "WILLIAM TELL."

ROSSINI.



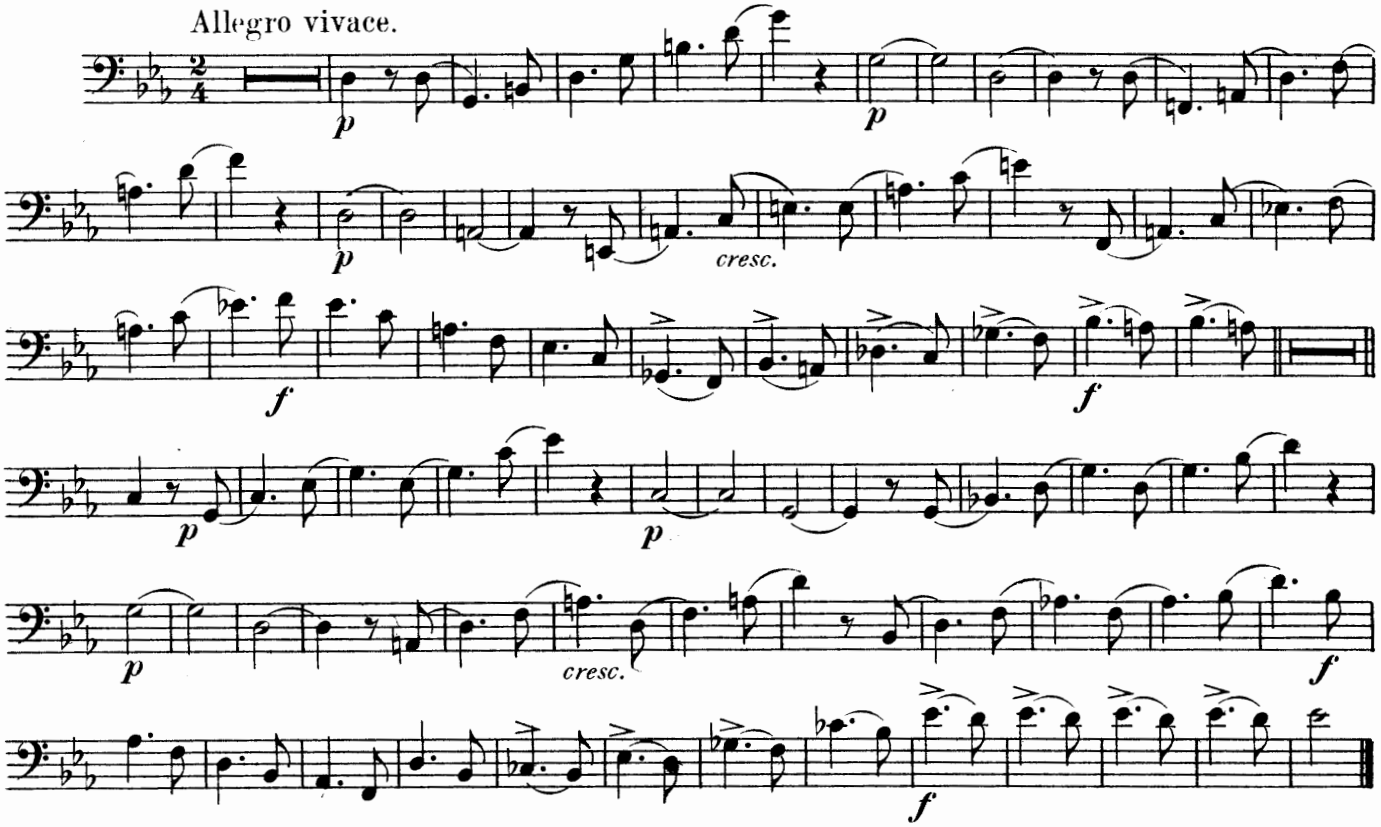
Overture "BANDITENSTREICHE."

SUPPÈ.



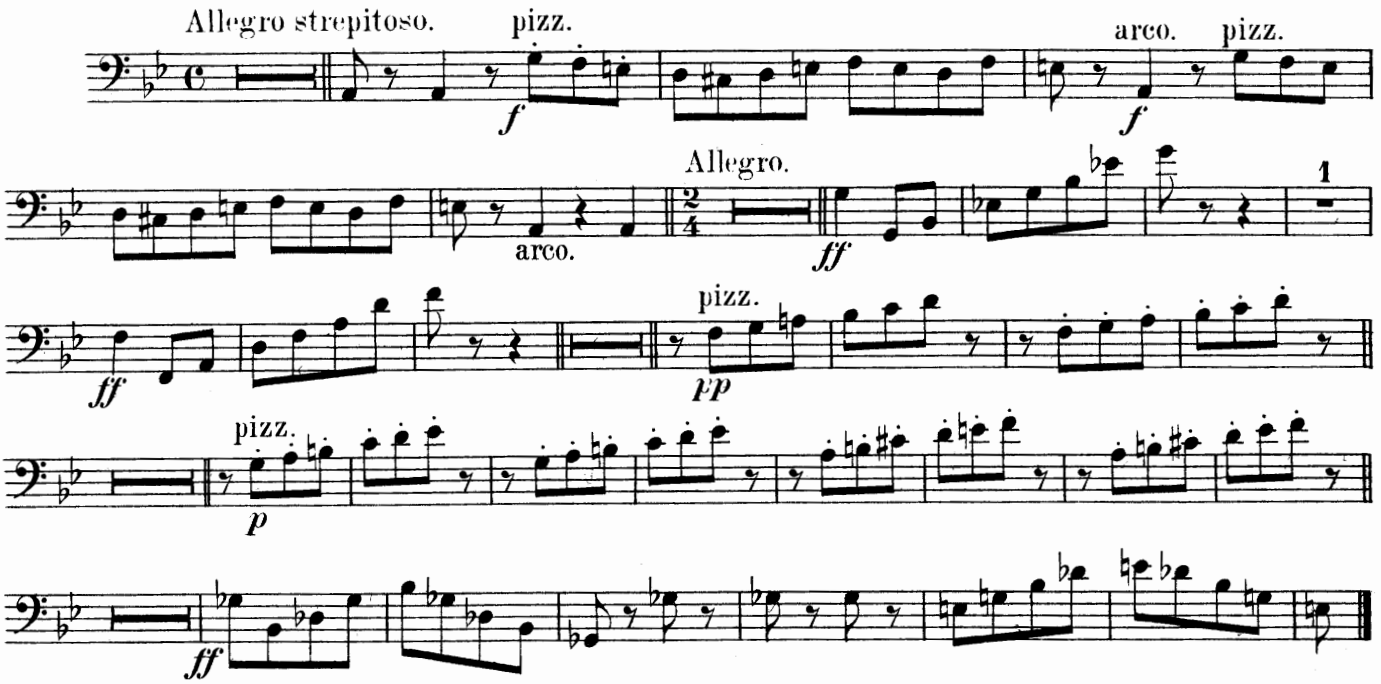
Overture "COMMEDIETTA."

GURLITT.



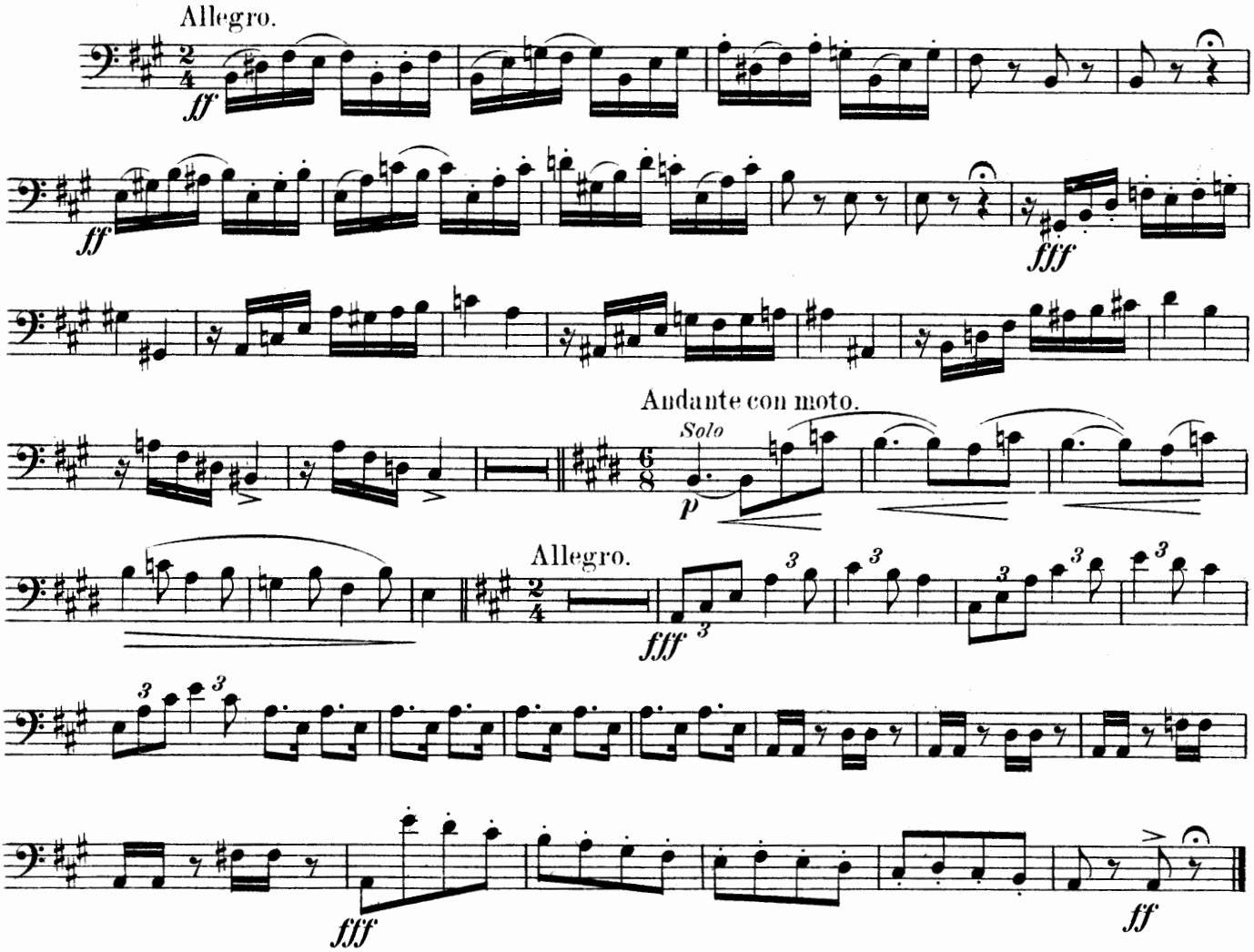
Overture "POET AND PEASANT."

SUPPÈ.



Overture "FRAU MEISTERIN."

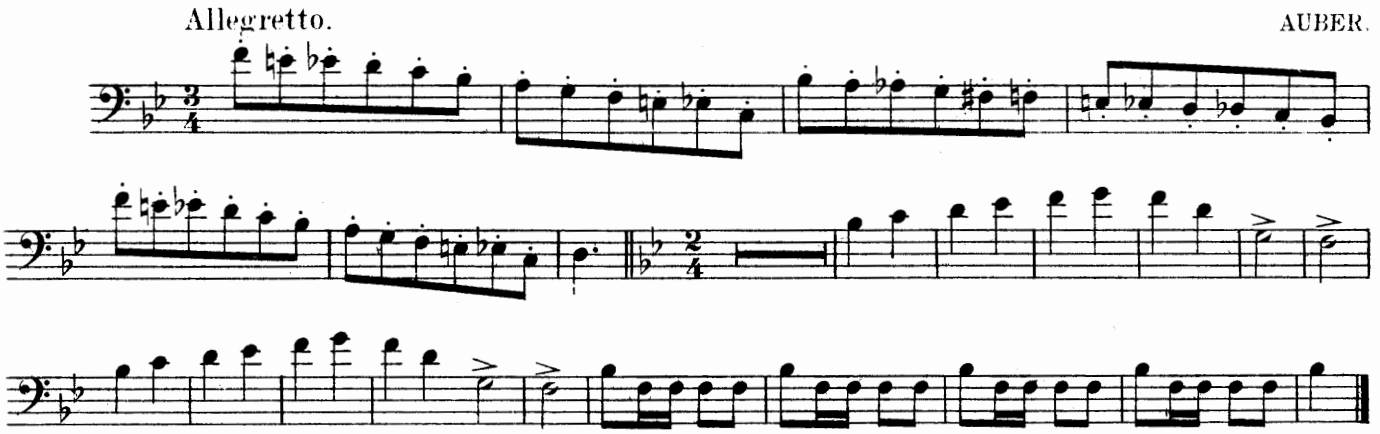
SUPPÈ.



Overture "ZANETTA."

Allegretto.

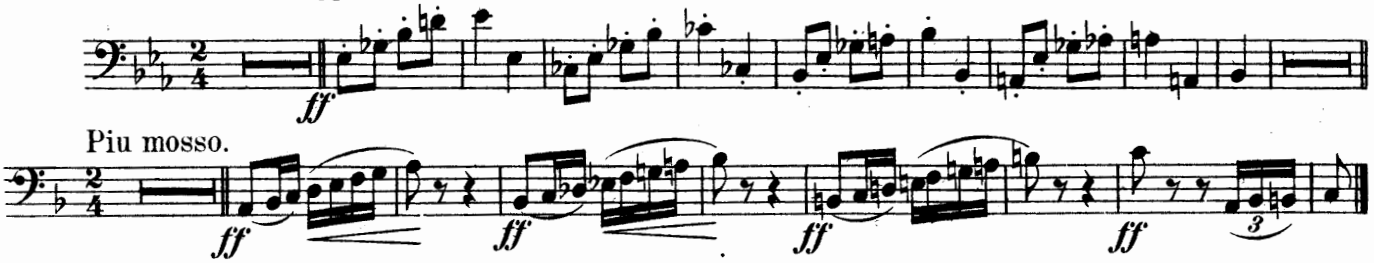
AUBER.



Overture "MORNING, NOON AND NIGHT IN VIENNA."

SUPPE.

Allegro appassionato.

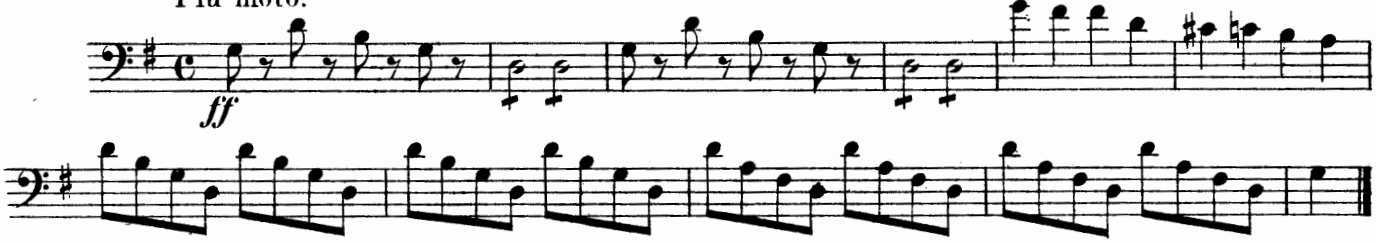


Piu mosso.

Overture "MASANIELLO."

AUBER.

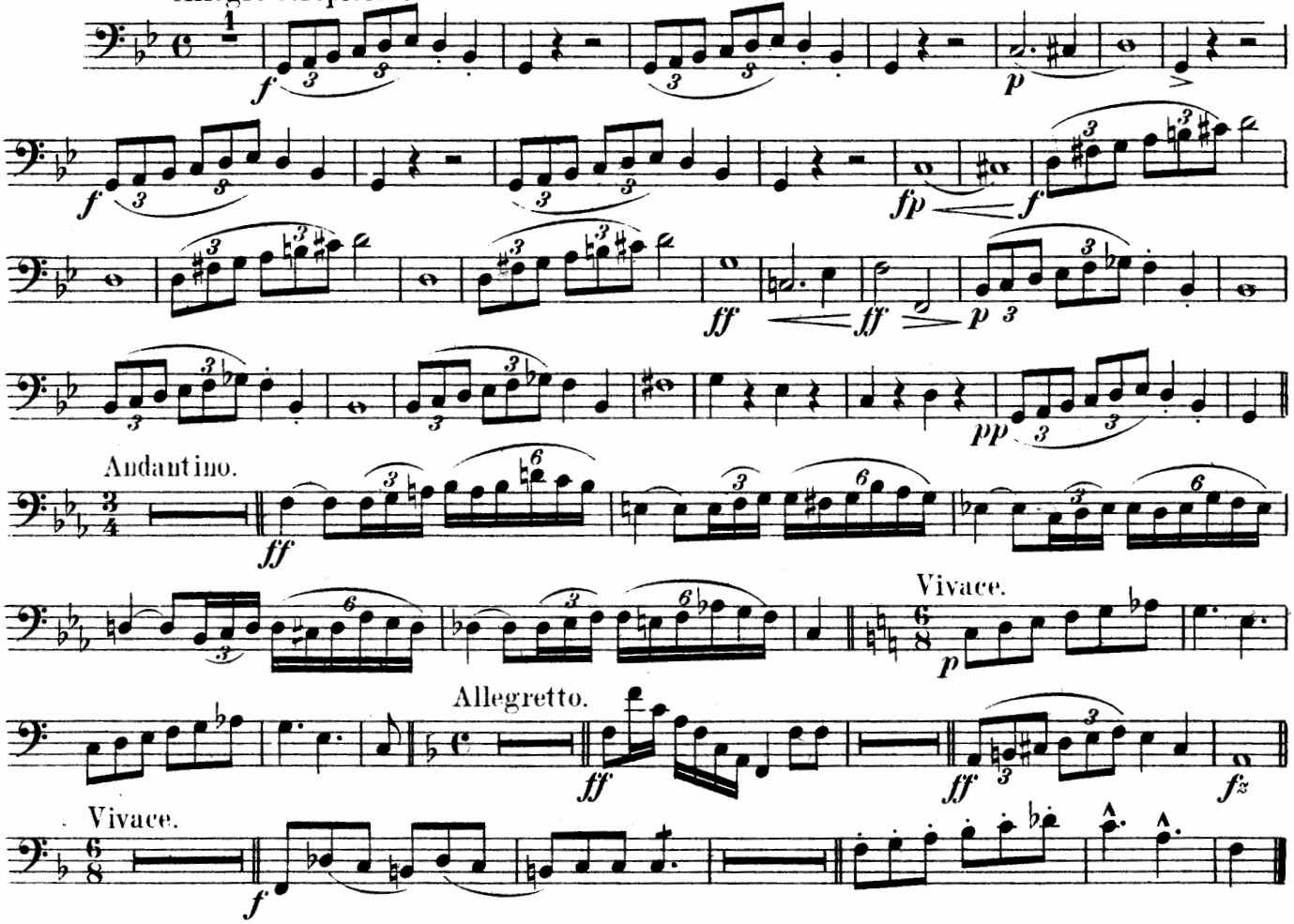
Piu moto.



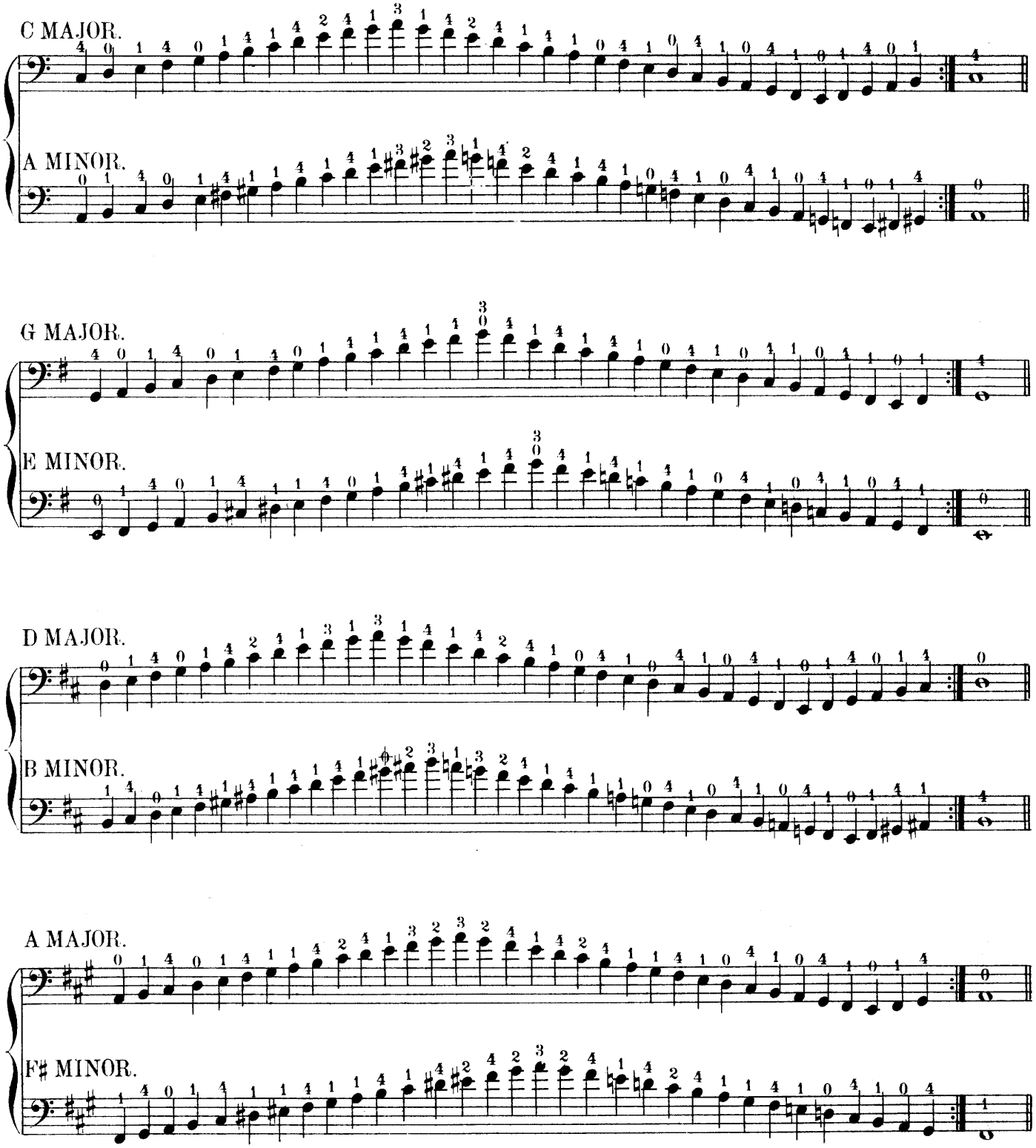
Overture "FRANZ SCHUBERT."

SUPPE.

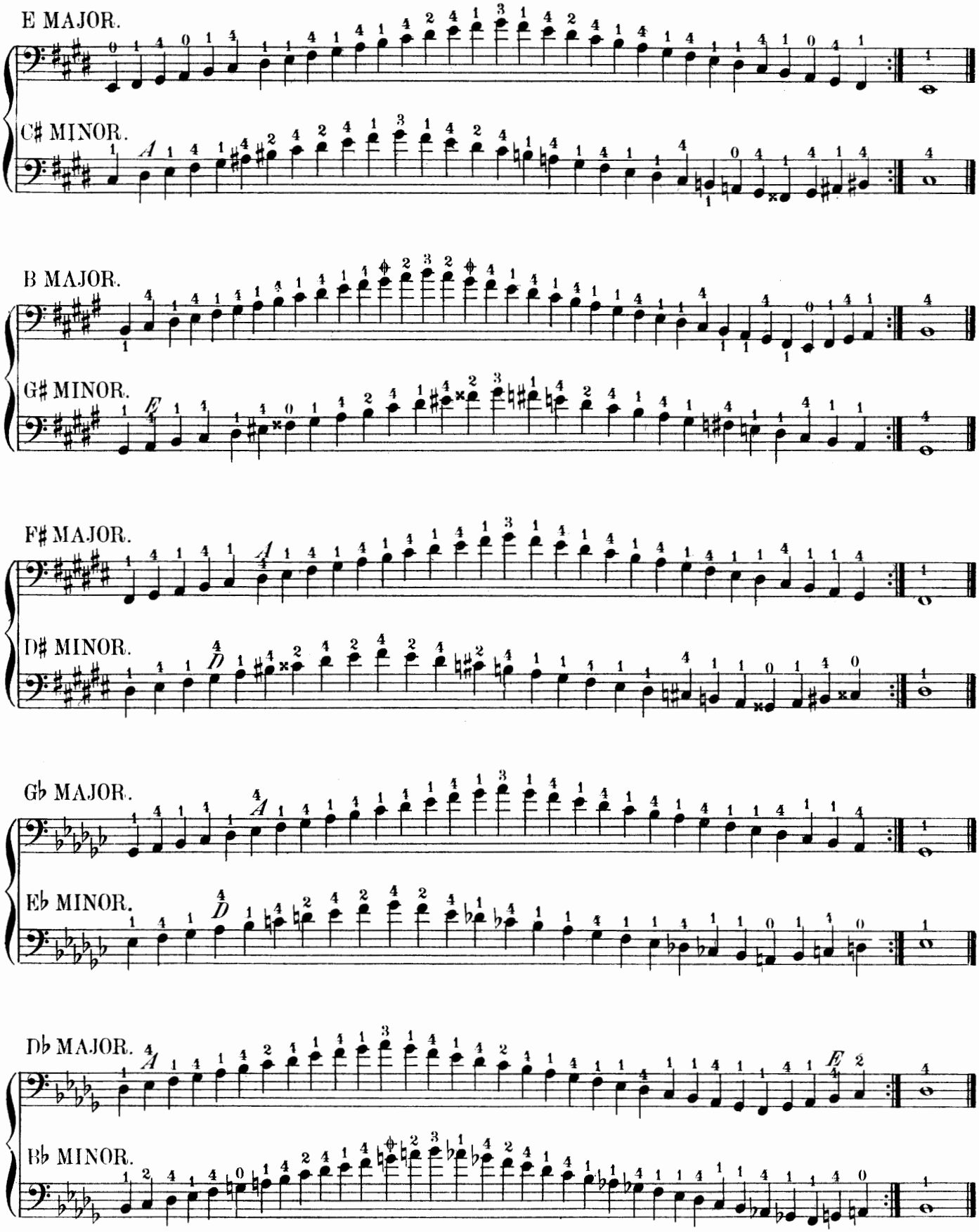
Allegro strepitoso.

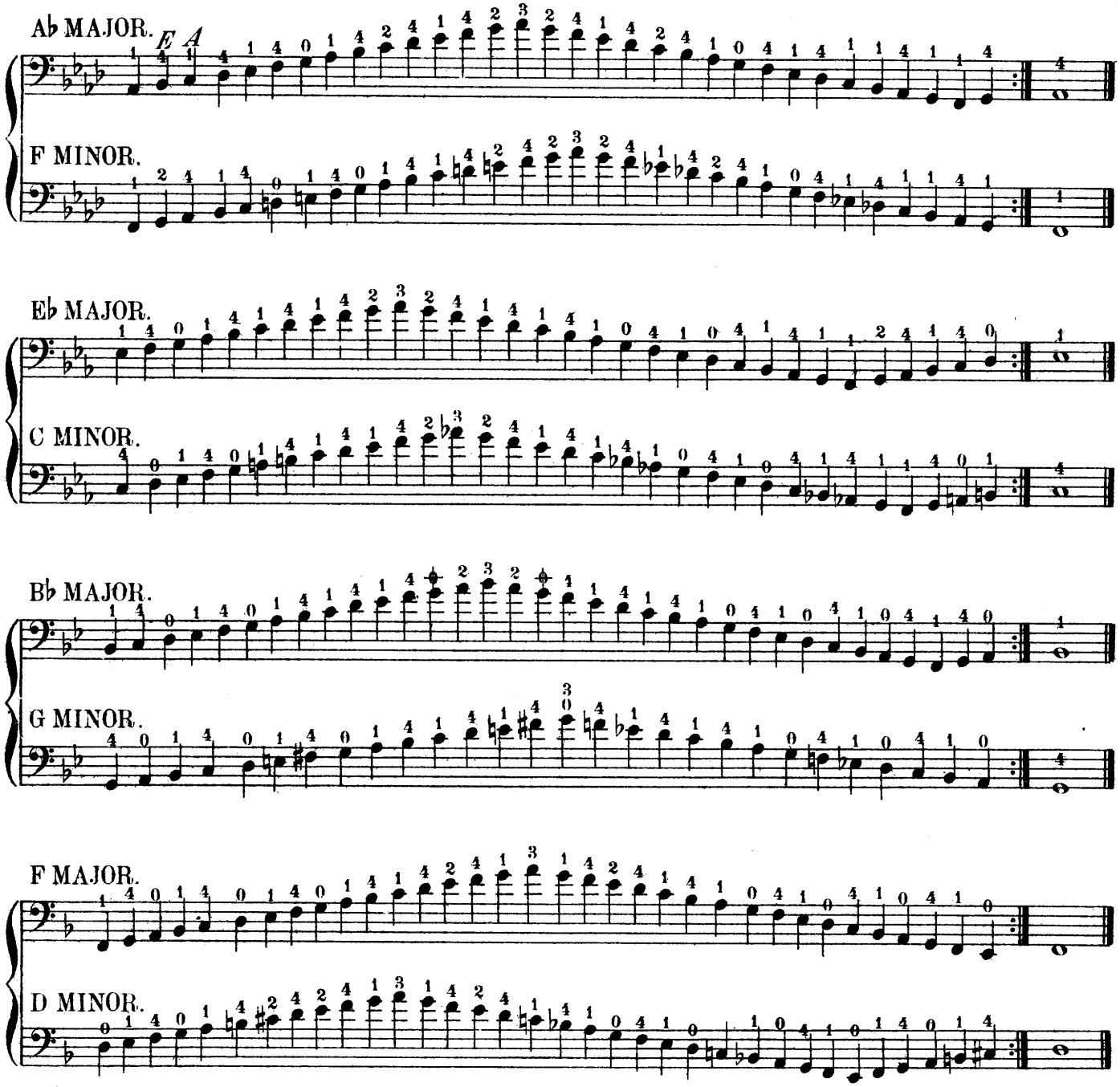


MAJOR AND MINOR SCALES IN ALL THE KEYS.

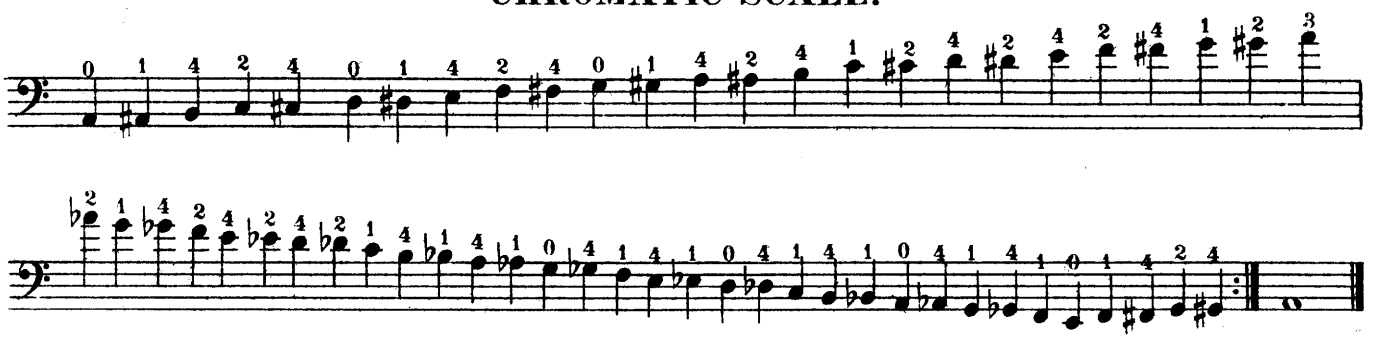


⊕ Thumb Position.


E MAJOR.
C♯ MINOR.
B MAJOR.
G♯ MINOR.
F♯ MAJOR.
D♯ MINOR.
G♭ MAJOR.
E♭ MINOR.
D♭ MAJOR.
B♭ MINOR.



CHROMATIC SCALE.



MUSICAL TERMS DEFINED.

A Archet, with the bow.
A Capella, in church style.
A Capriccio, at will; according to the taste of the performer.
Accellerando, (Accel.) gradually increasing in speed.
Acciaccatura, a species of arpeggio, expressed thus:
Accidental, a sharp, flat or natural other than those found in the signature of the piece.
Adagio, slow, graceful, tender and plaintive in style.
Ad libitum, (ad lib.) at the pleasure of the performer.
A Due, (a 2) for two instruments or voices.
Affetuoso, in a soft and delicate manner.
Agitato, with agitation; hurried, restless.
Air Varie, a melody with variations.
Al Fine, to the end.
Alla, in the style of.
Alla Breve, (𝄵) a quick species of common time.
Allegretto, cheerful, but not as quick as *allegro.*
Allegro, quick; lively, but not remarkably so.
Amoroso, in a soft and delicate style.
Andante, (Andte) a moderately slow and distinct movement.
Andantino, (Andno) a little quicker than *andante.*
Animato, with boldness and spirit.
A Piacere, at the pleasure of the performer.
Appassionato, with intense feeling.
Appoggiatura, a note of embellishment.
Appoggiatura, compound, an appoggiatura consisting of two or more small notes.
Arcato, (arco) to be played with the bow.
Arpa, a harp.
Arpeggio, a rapid succession of the several notes composing any chord.
Assai, very, as *Allegro assai,* very quick.
Assoluto, alone; without accompaniment.
A tempo, (a tem.) in time; generally found after *rit.* to indicate a return to the previous tempo.
A tempo giusto, in strict time.
Attacca, commence the following movement immediately.
Avec, with.
A Volonte, at will.
Ben, well; as *ben marcato,* well marked.
Bene, good, excellent.
Bene Placito, at will.
Bis, twice; once more.
Bolero, a Spanish national dance.
Bravura con, with boldness.
Brillante, in a showy and sparkling style.
Brio con, with brilliancy and spirit.
Cadence, an ornamental and extemporaneous passage introduced at the close of an aria or movement.
Calando, softer and slower by degrees.
Cantabile, in a melodious, graceful and singing style.
Capriccio, (Caprice.) a fanciful and irregular species of composition.
Capriccioso, fanciful; capricious in style.
Cassa, the drum.
Chalumeau, the lowest register of the clarinet.
Chansonette, a short or little melody.
Chromatic, proceeding by semitones.
Coda, a conclusion; a few measures of music added to the ordinary termination of a piece.
Col Canto, with the melody as regards movement.
Colla, with the.
Colla Parte, the accompanist must follow the melody in regard to time.
Colla Voce, with the melody.
Commodo, quietly; composedly.
Con, with.
Con Abbandono, with submission.
Con Affetto, in an affectionate manner.
Con Agilita, with agility.
Con Amore, with tenderness and delicacy.
Con Anima, in a lively, spirited manner.
Concerto, a composition written as a solo for some particular instrument with pianoforte or orchestral accompaniment.
Con Delicatezza, with peculiar sweetness.
Con Dolore, mournfully.
Con Eleganza, with elegance.
Con Energia
Con Energico } with energy and emphasis.
Con Espressione, (Con espress.) with expression.
Con Forza, with force; with vehemence.
Con Fuoco, with fire and animation.
Con Grazia, with grace and elegance.
Con Gusto, with taste.
Con Moto, with movement; somewhat faster than before.
Con Spirito, with spirit.
Con Velocita, with velocity.
Con Vivezza, with animation.
Crescendo, (*cresc.* <) gradually increasing in power.
Da Capo, (D. C.) return to the commencement of the piece or movement.
Dal Segno, (D. S.) from the sign 𝄋 back to another and similar sign.
Delicato, delicately.
Diatonic, progressing by tones and half-tones, according to the intervals of the major scale.
Diminuendo, (dim. >) diminishing in power.
Divisi, divided; separated.
Dolce, softly and sweetly.
Dolcissimo, the superlative of *dolce.*
Doloroso, pathetically and softly.
Elegante, elegantly.
Energico, energetically.
Entr'acte, music played between the acts of a drama.
Fantastique, fantastical.
Finale, the last movement of a piece.
Fine, the end.
Flebile, in a mournful style.
Forte, (f) loudly.
Forte Mezzo, (mf) rather loud.
Forte Piano (fp) strike the tone forcibly, and continue it softly.
Fortissimo, (ff) very loud.
Furioso, (Con fuoco.) furiously; with fire.
Giojoso, joyously.
Giustezza, precision.
Giusto, in exact time.
Glissando, in a gliding manner.
Grandioso, in a noble and elevated style; usually *ff.*
Grave, a slow and solemn movement.
Grazioso, with smoothness and elegance.
Gruppetto, a group of notes used as an embellishment.
Herabstrich, a down bow.
Hinaufstrich, an up bow.
Hold, (𝄐) a character indicating a prolongation of time, and placed either over a note or rest. When placed over a double bar 𝄐 it denotes the end of the movement.
Il, the.
Impeto
Impetuoso } vehemently.

Intrata, a prelude; an introduction.
Jubiloso, joyfully.
Langsam, slowly; equivalent to *largo.*
Largamente, / *Largamento,* in a full, free, broad style of performance.
Larghetto, a slow and measured movement, but less so than *largo.*
Largo, a slow and solemn degree of movement.
Legato, smoothly; connectedly; the opposite to *staccato.*
Legeremente, with lightness and gaiety.
Leggiero, a light, vivacious movement.
Lentando, with increased slowness.
Lentemente, / *Lento,* slowly.
L'istesso, the same; as *L'istesso tempo,* in the same time.
Loco, play as written. Formerly used at the terminus of an *8va,* but now almost obsolete.
Lugubre, mournfully.
Lunga Pausa, a long period of silence.
Lusingando, in a playful, persuasive style.
Maestoso, with majesty and grandeur.
Marcato, in a marked and emphatic style, with shortened notes.
Marcato il Basso, the bass well marked.
Marziale, in martial style.
Mässig, moderately.
Meme, the same; as *Meme movement,* in the same time.
Meno, less; as *Meno allegro,* less quick.
Meno Mosso, slower.
Mezzo, medium, moderately; as *Mezzo forte, mf* rather loud.
Mezzo Voce, in a subdued tone.
Mezzo Piano, (mp) rather softly.
Moderato, (Mod^to) with a moderate degree of quickness.
Molto, very, extremely; as *Molto allegro,* very quick.
Morendo, gradually diminishing in speed and power.
Mosso, / *Moto,* / *Movimento,* movement.
Non, not.
Non Tanto, / *Non Troppo,* not too much.
Obligato, indispensable, must be played.
Ohne, without.
Ossia, or else.
Ottava Alta, play an octave higher than written.
Ottava Bassa, play an octave lower than written.
Passionata, with pathos and passion.
Perdendosi, gradually slackening the time, and diminishing the tone till inaudible.
Pianissimo, (pp) extremely soft.
Piano, (p) softly.
Più, more; as *più allegro,* a little faster; *più lento,* a little slower.
Pizzicato, (pizz) with the fingers instead of the bow.
Placido, calmly.
Plaintivo, expressively.
Plus, more; as.
Poco, a little; as *poco allegro,* a little faster.
Poco a Poco, gradually.
Poco Meno, somewhat less.
Pomposo, stately; grand.
Portamento, gliding from one note to another.
Precipitoso, in a quick hasty manner.
Prestissimo, exceedingly quick.
Presto, very quick.
Puntato, marked; detached.
Quasi, in the style of.
Rallentando, a gradual slackening of movement.
Recitative, in a semi dramatic and somewhat ad libitum style.
Religioso, in a solemn, religious manner.
Rinforzando, / *Rinforzato,* *(rf)* with increasd power and emphasis.
Ripieno, an assisting part or instrument.
Risoluto, decided in manner.
Ritardando, (rit) a gradual slackening of the time.
Ritenuto, (riten) a sudden slackening of the time.
Rubato, taking from one note and adding to another; literally an *ad lib.* performance of a certain phrase.
Sans, without.
Scherzando, (scherz.) light and playful.
Scherzo, a composition in a light and sportive style.
Schluss, conclusion; the end.
Schnell, quick.
Segue, in like manner.
Sempre, always.
Sentimento, with feeling.
Senza, without.
Sforzando, (sf) with particular emphasis.
Slentando, a gradual slackening of the time.
Smorzando, / *Smorzato,* gradually diminishing in power.
Sordine, / *Sordino,* a mute for the violin or any other string instrument.
Sostenuto, each tone sustained to its full length.
Sotto Voce, in a subdued manner.
Spiccato, in a distinct and detached manner; in violin music with the point of the bow.
Staccato, short, distinct notes.
Stentando, retarding, delaying.
Strepito, Con, impetuously.
Stretto, in a quick, concise style.
Stringendo, accellerating the degree of movement.
Suavemente, sweetly and delicately.
Subito, quick; sudden; at once.
Sul, on the; as *Sul G,* upon the G string.
Sur, on; upon; over.
Syncopation, a temporary change of accent from the strong to the weak pulse of a measure, sounding like sustained after-notes.
Tacet, be silent.
Tempo, the degree of movement; *a tempo,* a return to the previous movement after a *ritard.*
Tendrement, affectionately.
Tenute, / *Tenuto,* sustained; the tones must be given their full length.
Timoroso, with awe and hesitation.
Tranquillita, with marked tranquillity.
Tres, very.
Troppo, too much; *non troppo lento,* not too slow.
Tutta, / *Tutte,* / *Tutti,* all; the whole.
Tutta Forza, as loud as possible.
Una, one.
Una Corda, on one string.
Unison, (unis.) two tones of exactly the same pitch.
Un Peu, / *Un Poco,* a little.
Veloce, as quick as possible.
Vibrato, with a strong, vibrating, resonant quality of tone.
Vigoroso, with vigor.
Vite, / *Vivace,* / *Vivo,* spirited; lively.
Volti, turn over; *volti subito,* turn over quickly.
Zart, tender; delicate.
Zoppe, a limping, leaping style.

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