

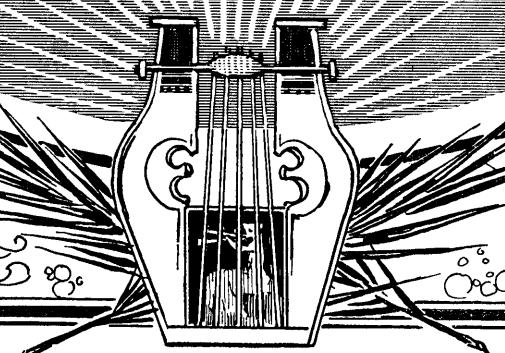
OCT 8 1898

OCT 8 1898

8th copy.

OCT 8 1898

IMPERIAL METHOD



FOR THE
DOUBLE-BASS

BY

E. Mollenhauer.

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

Method

MT 322

50

375181

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.



THE JOHN CHURCH COMPANY,

CINCINNATI.

NEW YORK.

CHICAGO.

LEIPSIC.

Copyright 1898, by The John Church Co.
International Copyright.

Publishers' Notice.

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

The John Church Co.

Index.

Page.	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 (3 ds, 4 ths, 5 ths, 6 ths, 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, Frei- schütz, 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.
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, Morn- ing, 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.
(1 st, 2 nd, 3 rd, 4 th, 5 th and 6 th positions.).	37.
Rudiments of music.	5.
Scale in <i>G</i> and <i>D</i>	22.
" " <i>A</i> , <i>E</i> and <i>B</i>	28.
" " <i>F</i> , <i>B</i> _b and <i>E</i> _b	31.
" " <i>A</i> _b , <i>D</i> _b , <i>F</i> _# and <i>G</i> _b	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 Treb- le 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* .

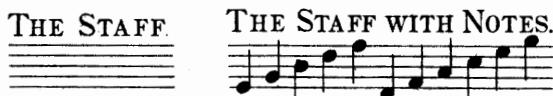
To aid the musician in reading quickly, also the author in writing and the engraver or compositor in preparing music for general use, the eighth, sixteenth and thirty-second notes are often connected in groups of two, three, four, five, six or more, instead of being represented singly. The following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



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

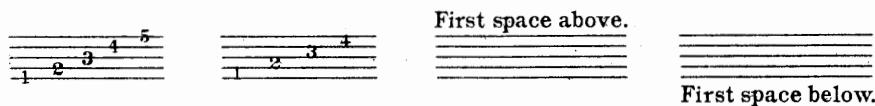
additional short lines, either above or below, as may be necessary. These are termed *leger* (or *added*) *lines*, and the additional spaces obtained by the use of these lines are termed *added spaces*.



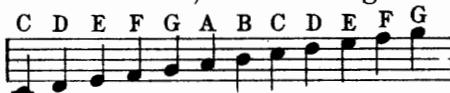
In practice, however, the use of leger lines is attended with much inconvenience, and in order to facilitate both the reading and writing of music, characters termed *clefs* are brought into requisition, enabling us to record and interpret any audible musical sound.

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

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



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



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



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

TABLE OF NOTES IN THE TREBLE CLEF.



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

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

TABLE OF NOTES IN THE BASS CLEF



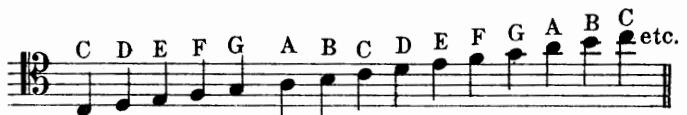
Music for the Double Bass, Violoncello, Bassoon, Tuba, Euphonium, Bass Trombone and other low-voiced instruments is written in this clef, as are also the left-hand parts of piano-forte and organ music. The range of notes given above is sometimes, though rarely, exceeded; it is, however, sufficient for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

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

Table of Notes in the Alto Clef.



Table of Notes in the Tenor Clef.



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

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

THE GREAT STAFF.



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

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

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

MEASURE.

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

TABLE OF MEASURES.

Single Common Measure.

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

Single Triple Measure.

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

Compound Common Measure.

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

Compound Triple Measure.

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

SCALES.

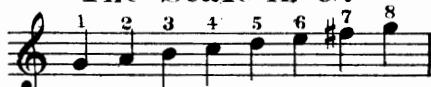
It is evident that if all music was written in one key, the effect would be extremely monotonous; we will therefore show the construction of the natural scale, or, more definitely, the succession of eight distinct sounds which constitute an octave, starting from C, which is *one* of the natural scale,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



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

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

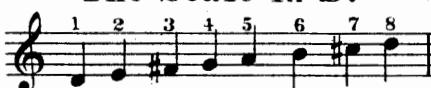
The Scale in G.



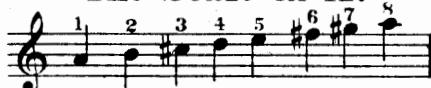
Thus we preserve the same order of intervals as were shown in the scale of C, with half-steps between *three* and *four*, and *seven* and *eight*, and this new scale is termed the scale in G.

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

The Scale in D.



The Scale in A.



The Scale in E.



The Scale in B.



The Scale in F#.



The Scale in C#.



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

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

The Scale in F.

1 2 3 4 5 6 7 8

The Scale in B♭.

1 2 3 4 5 6 7 ♭8

The Scale in E♭.

1 2 3 4 5 6 7 ♭8

The Scale in A♭.

1 2 3 4 ♭5 6 7 ♭8

The Scale in D♭.

1 2 3 4 5 6 7 ♭8

The Scale in G♭.

1 2 3 4 5 6 7 ♭8

The Scale in C♭.

1 2 3 4 5 6 7 ♭8

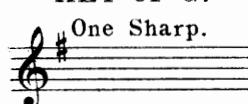
It is evident that if we were obliged to write each sharp or flat wherever it should be demanded, the labor of writing music would be vastly increased, and quick reading would be an impossibility. To overcome this difficulty, the sharps or flats belonging to the key or scale of every piece of music are 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.

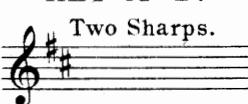
KEY OF G.

One Sharp.



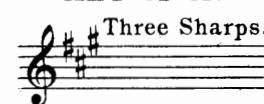
KEY OF D.

Two Sharps.



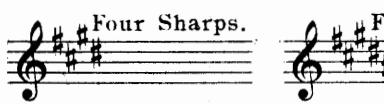
KEY OF A.

Three Sharps.



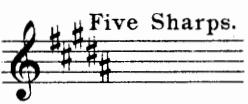
KEY OF E.

Four Sharps.



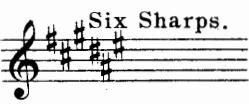
KEY OF B.

Five Sharps.



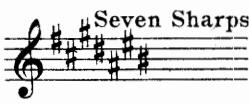
KEY OF F♯.

Six Sharps.



KEY OF C♯.

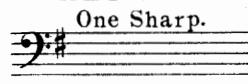
Seven Sharps.



In the Bass Clef.

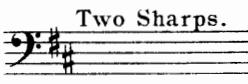
KEY OF G

One Sharp.



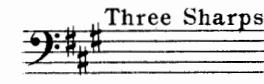
KEY OF D.

Two Sharps.



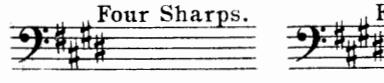
KEY OF A.

Three Sharps.



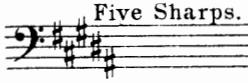
KEY OF E.

Four Sharps.



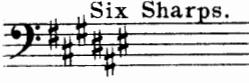
KEY OF B.

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 _b . Two Flats.	KEY OF E _b . Three Flats.
KEY OF A _b . Four Flats.	KEY OF D _b . Five Flats.	KEY OF G _b . Six Flats.
KEY OF C _b . Seven Flats.		

In the Bass Clef.

KEY OF F. One Flat.	KEY OF B _b . Two Flats.	KEY OF E _b . Three Flats.
KEY OF A _b . Four Flats.	KEY OF D _b . Five Flats.	KEY OF G _b . Six Flats.
KEY OF C _b . 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 _b . Changed to D.

THE DOUBLE SHARP AND DOUBLE FLAT.

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



ACCIDENTALS.

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



DOTTED NOTES.

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



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



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

TRIPLETS, SEXTOLETS AND GROUPS.

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

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

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

A few examples will illustrate:

The image shows four musical examples. The first example shows a triplet of three eighth notes with a '3' above them, followed by a sixteenth note, all in the time of two eighth notes. The second example shows a sextolet of six eighth notes with a '6' above them, followed by a sixteenth note, all in the time of four eighth notes. The third example shows a group of seven eighth notes with a '7' above them, followed by a sixteenth note, all in the time of four eighth notes. The fourth example shows a group of nine eighth notes with a '9' above them, followed by a sixteenth note, all in the time of four eighth notes.

SIGNS AND ABBREVIATIONS.

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

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

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

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

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

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

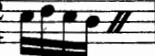
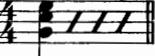
The sign indicates that the preceding measure is to be repeated. The sign across a bar indicates that the two preceding measures are to be repeated. The sign or appearing after a note or group of notes in a measure indicates a repetition of the previous note or group of notes, thus filling the measure.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

Examples.

The image shows a musical example where the instruction 'Written' is followed by a measure with a treble clef, a 'G' time signature, and a repeating sign. The 'Played' part shows the measure repeated, indicating that the first measure should be played twice.

Examples Continued.

Written  Played 

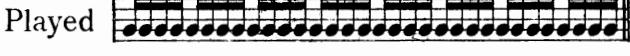
Written  Played  Written  Played 

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.

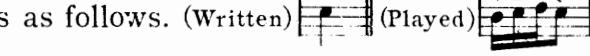
Examples.

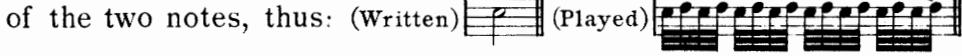
Written  Played  Written  Played  Written  Played 

Written  Played  Written  Played  Written  Played 

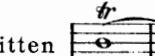
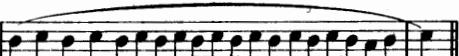
Written  Played 

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*  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. *W^m 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.

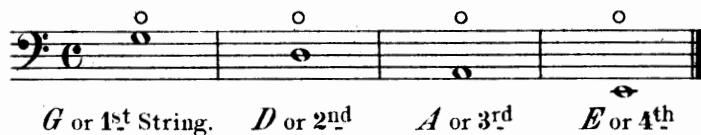
Place the fingers firmly on the strings.

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.

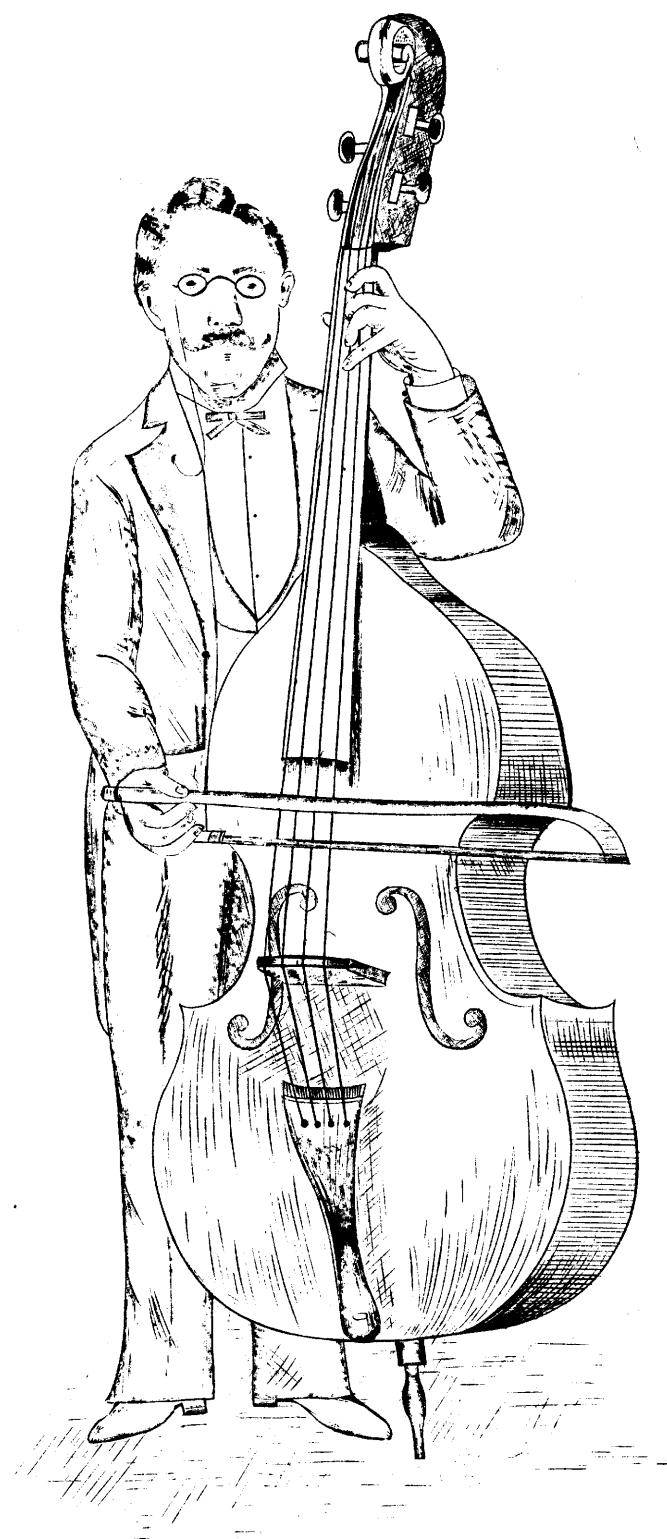
Practice the wrist movement constantly.

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



HOW TO PLACE THE FINGERS OF THE LEFT HAND.

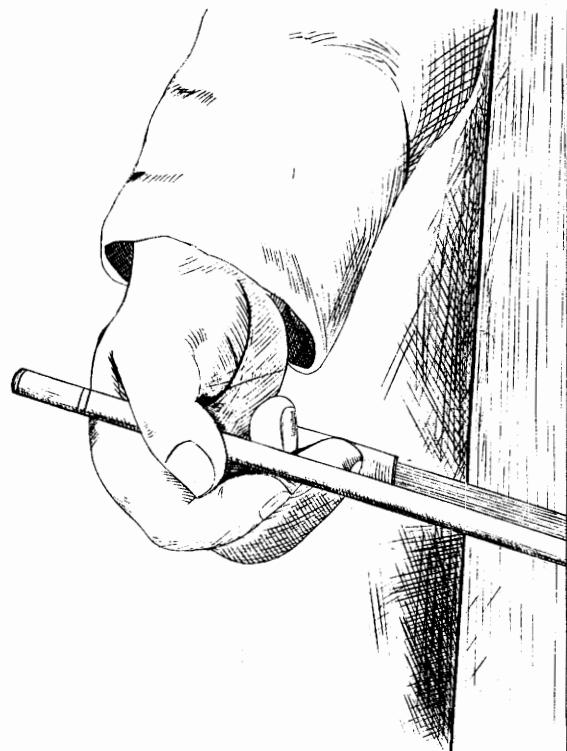
The fingers of the left hand must be held on and over the strings in a rather bent or curved position, one must watch carefully that the points of the fingers do not curve inward. That part of the index finger between the middle joint and knuckle must rest on the neck of the Instrument, by so doing the 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.

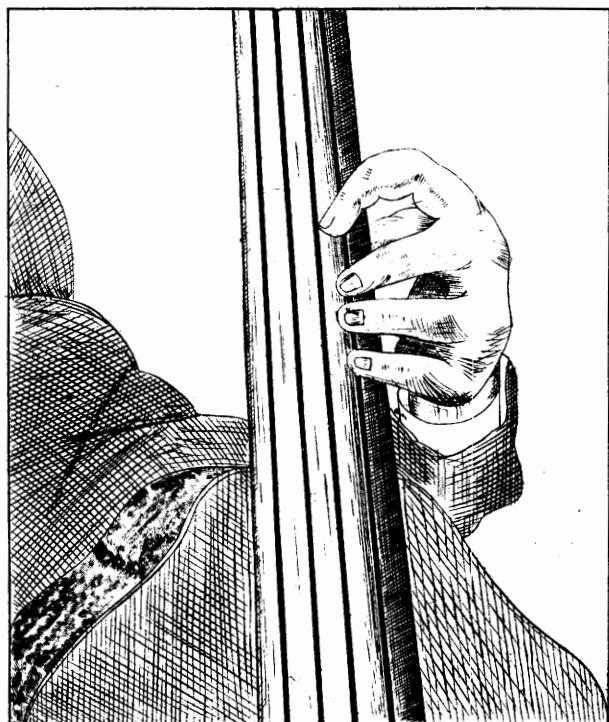
There are two ways of holding the bow, first as described on first page, second as illustrated by the drawing on this page, when only the index finger with the thumb is placed on the stick. This manner of holding the bow has been adopted by many fine Bass players, of course if the bow used is so constructed, that the hollow of the frog is too 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.

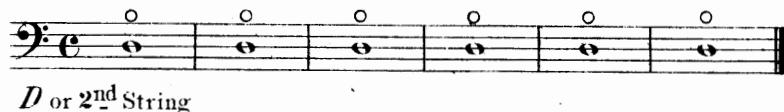
HARMONICS. Put your fingers very lightly on the strings for tuning.



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.



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

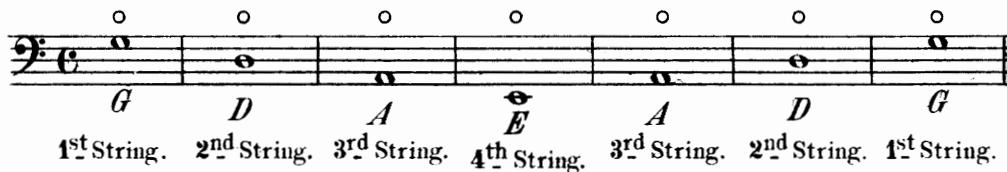


Practice each coming exercise until your right arm and left hand are exhausted, through the strain you acquire strength, through the strength a transparent tone.

This sign  indicates open string. Down bow  Up bow .

HOW TO TUNE THE BASS.

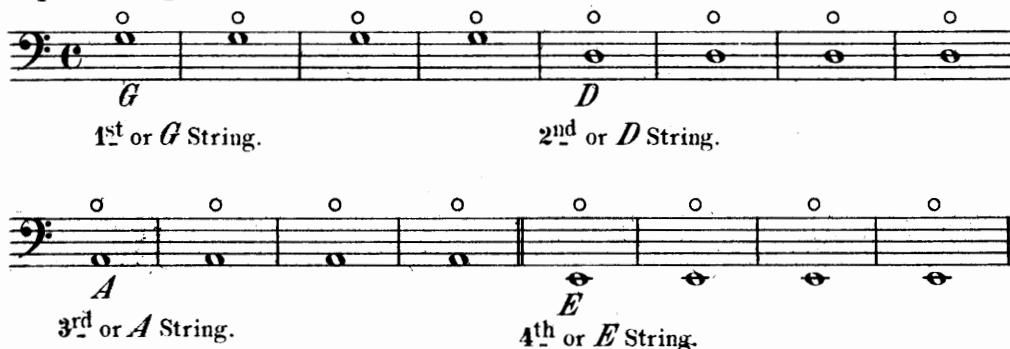
Draw the bow slowly from frog to point.



       
 G D A  A D G
 1st String. 2nd String. 3rd String. 4th String. 3rd String. 2nd String. 1st String.

Draw the bow slowly from frog to point.

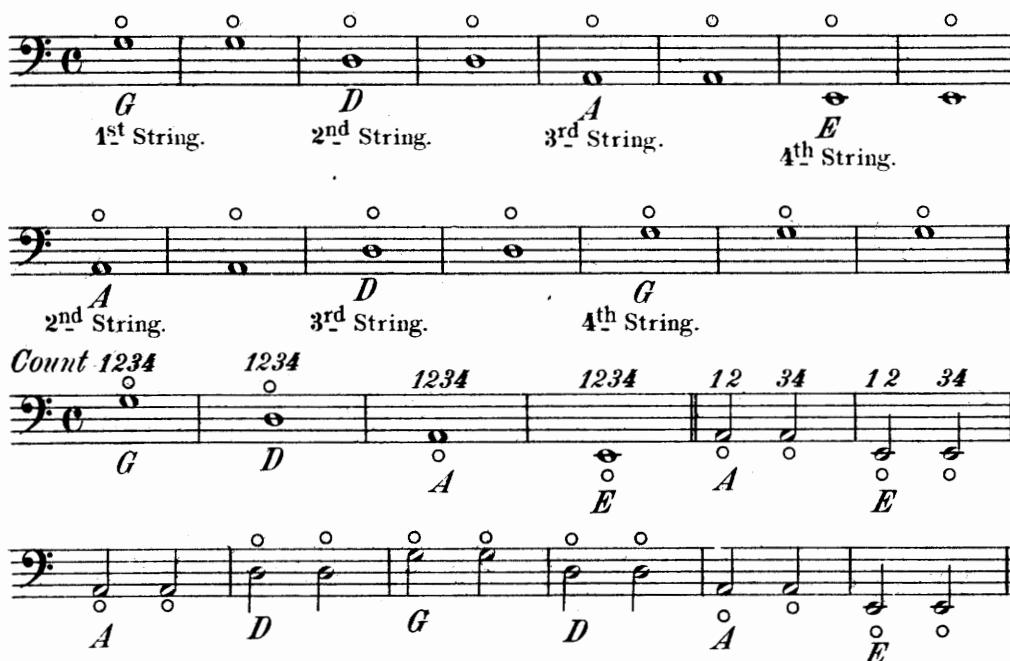
Open Strings.



        
 G D
 1st or G String. 2nd or D String.

        
 A E
 3rd or A String. 4th or E String.

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



        
 G D A  A E
 1st String. 2nd String. 3rd String. 4th String.

 Count 1234 1234 1234 1234 12 34 12 34
        
 G D A E

        
 A D G D A E

QUARTER NOTES.

Count 1 2 3 4

G D A E

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.

Bass Clef

Common Time

Tempo: Quarter Note = 120

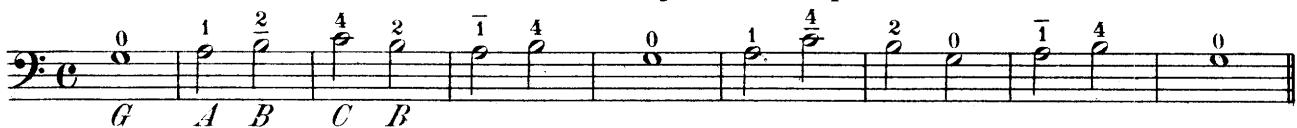
Notes: The first measure contains notes with heads at positions 0, 0, 1, 0, 2, 0, 1, 0. The second measure contains notes with heads at positions 0, 0, 1, 0, 0, 0, 1, 0. The third measure contains notes with heads at positions 2, 0, 1, 0.

Chords: The first measure has chords D, G, E, G, F, G, E, G. The second measure has chords A, D, B, D, C, D, B, D.

A bass clef musical staff with ten notes. The notes are grouped into two measures by vertical bar lines. The first measure contains five notes with stems pointing up, and the second measure contains five notes with stems pointing down. Below the staff, the notes are labeled with letters: E, A, F, D, E, A, F, A. The note values are indicated by small numbers above each note: the first five notes have a value of 0, the next note has a value of 1, the following three notes have a value of 0, the next note has a value of 4, and the final note has a value of 0.

EXERCISE IN THE 1st AND 2^d 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.



2^d POSITION.

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

Three quarter in a bar.



Note to the Student.

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.

SCALE IN D.

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

THE SLUR.

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

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.

Repeat each exercise until perfect.

8

9

10

11

12

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 (b) natural lowers the note to its original sound.

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

1st String.

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

equal to equal to

Eighth quaver. Sixteenth semiquaver. Thirty-second semidemiquaver.

D String.

2^d String.

G String.

3^d String.

move back forward

SCALE IN G.

Play *F* sharp.

Count 1 2 3

Count 1 2 3 4 1 2 3 4

Eighths Sixteenths

Andante. (*Slow*)

D String

D Str. A Str.

2. 6 time. Six eighths in one bar. **1 2 3 4 5 6** The second sharp stands for C.

move back, forward,
back, forward,

SCALE IN D.

F and C sharp.

Moderato. (*Moderately fast*)

The third sharp stands for $G\sharp$

SCALE IN A.

F. C. and G sharp.

A musical score for 'The Star-Spangled Banner' in bass clef, 3/4 time, and A major. The score consists of two staves of five-line music. The first staff begins with a bass note followed by a series of eighth notes. The second staff begins with a bass note followed by a series of eighth notes. Measures 0 through 12 are numbered above the staff.

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is A major (two sharps). Measure 11 starts with a eighth note followed by a quarter note, then a eighth note followed by a quarter note. There is a fermata over the last two notes. Measure 12 begins with a eighth note followed by a eighth note, then a eighth note followed by a eighth note. The measure ends with a repeat sign and a double bar line.

A musical score for bassoon, page 10. The key signature is one sharp. The bassoon part consists of two measures. Measure 11 starts with a sixteenth note followed by eighth notes in pairs (1 2, 2 2, 1), then quarter notes (4 0 4 0 4 0). Measure 12 begins with a sixteenth note followed by eighth notes in pairs (1 1, 1 4), then a sixteenth note followed by eighth notes in pairs (1 1, 1). The score concludes with a repeat sign and a double bar line.

Lento. (*Slow.*)

The image shows a single staff of sheet music for the D string of a cello. The staff begins with a bass clef, a key signature of two sharps, and a common time signature. The melody consists of eighth and sixteenth notes, primarily in the upper half of the staff. The notes are connected by vertical stems, and some have horizontal dashes or dots indicating specific bowing or attack techniques. The music is labeled "Lento, (slow.)" at the top left.

D String

Musical notation for three strings (1st, 2nd, and 3rd) in C major. Fingerings are indicated above the notes, and harmonic positions are marked with 'F' and 'G' below the staff.

1st String:

- Notes: 0 0, 0 2, 0 0, 1 0, 0 0
- Fingerings: 1 0, 4 0, 4 0, 0 0, 1 0, 4 0
- Harmonics: F harmonic, G harmonic

2^d String:

- Notes: 0 0, 0 2, 0 0, 1 0, 0 0
- Fingerings: 0 1, 2 4, 1 4, 4 1, 2 4, 3 0, 3 0
- Harmonics: F harmonic, G harmonic

3^d String:

- Notes: 0 0, 0 2, 0 0, 1 0, 0 0
- Fingerings: 0 1, 2 4, 1 4, 4 1, 2 4, 3 0, 3 0
- Harmonics: D harmonic, G harmonic

Instructions:

- Put your finger very lightly on string.
- Put your finger very lightly on string.

The fourth sharp stands for D^\sharp

Musical notation for one string in C major. Fingerings are indicated above the notes, showing the use of the fourth sharp (D sharp).

Musical notation for one string in C major. Fingerings are indicated above the notes, showing a scale pattern.

F.C.G and D sharp.

SCALE IN E.

Two quarters in one measure.

Musical notation for one string in E major. Fingerings are indicated above the notes, showing a scale pattern.

D String:

- Notes: 1 4, 2 4, 1 4, 2 4, 1 4, 2 4, 1 4, 2 4
- Fingerings: 1 4, 2 4, 1 4, 2 4, 1 4, 2 4, 1 4, 2 4

G String:

- Notes: 1 4, 2 4, 1 4, 2 4, 1 4, 2 4, 1 4, 2 4
- Fingerings: 1 4, 2 4, 1 4, 2 4, 1 4, 2 4, 1 4, 2 4

L String:

- Notes: 1 4, 2 4, 1 4, 2 4, 1 4, 2 4, 1 4, 2 4
- Fingerings: 1 4, 2 4, 1 4, 2 4, 1 4, 2 4, 1 4, 2 4

D String:

- Notes: 1 4, 2 4, 1 4, 2 4, 1 4, 2 4, 1 4, 2 4
- Fingerings: 1 4, 2 4, 1 4, 2 4, 1 4, 2 4, 1 4, 2 4

Allegretto. (*Middling fast.*)

ABBREVIATIONS IN WRITING.

equal to equal to equal to

equal to This sign indicates to repeat the bar preceding.

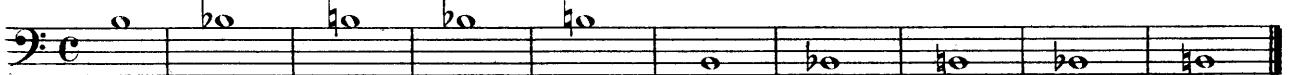
The fifth sharp stands for *A* \sharp

SCALE IN B.

F.C.G.D and *A* sharp.



Allegretto.

The first flat stands for $B\flat$.

SCALE IN F.

 B is flat.

Twelve eighths in one measure.

Larghetto. (Very slow.)

The second flat stands for *E*^b.

SCALE IN B FLAT.

B and *E* flat.

A musical score for two flutes in B-flat and E-flat. The score consists of two staves. The top staff is for the flute in B-flat and the bottom staff is for the flute in E-flat. Both staves are in common time (indicated by 'C') and have a key signature of one flat (indicated by a 'B' with a flat symbol). The music is divided into measures by vertical bar lines. Measure 1 starts with a whole note rest followed by eighth notes. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 introduce sixteenth-note patterns. Measures 8-9 show eighth-note patterns again. Measures 10-11 introduce sixteenth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 introduce sixteenth-note patterns. Measure 16 concludes with a whole note rest.

A musical score for piano, showing two staves. The left staff is in bass clef, 4/4 time, and A major (indicated by a key signature of one sharp). The right staff is in treble clef, 4/4 time, and A major (indicated by a key signature of one sharp). Measure 11 starts with a bass note followed by a eighth-note pair. Measure 12 starts with a bass note followed by a eighth-note pair.

Moderato.

A musical score for bassoon, showing two measures of music. The key signature is one flat, and the time signature is common time. Measure 11 starts with a bass note followed by a series of eighth-note pairs. Measure 12 begins with a bass note, followed by a sixteenth-note pattern, and concludes with a bass note.

A musical score for guitar featuring a treble clef and a bass clef. The top staff shows a melodic line with fingerings: 1, 1, 1; 0, 2, 0; 2, 4, 1; 0, 1, 4. The bottom staff shows a bass line with fingerings: 1, 1, 1; 0, 2, 0; 2, 4, 1; 0, 1, 4.

Sheet music for bassoon, page 10, measures 11-12. The music is in common time (indicated by '4'). The bassoon part consists of two measures. Measure 11 starts with a grace note (2) followed by a sixteenth note (0), then a eighth note (2) and a sixteenth note (4). This pattern repeats. Measure 12 begins with a grace note (4) followed by a eighth note (4) and a sixteenth note (4). The instruction 'D Str.' is written below the staff.

The third flat stands for *Ab*.

A musical score for bassoon, page 10, showing measures 2 through 11. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 2 starts with a half note followed by a quarter note. Measures 3-4 show a melodic line with eighth-note patterns. Measures 5-6 continue this pattern. Measures 7-8 show a more sustained harmonic pattern. Measures 9-10 show a return to the eighth-note patterns. Measure 11 concludes with a half note.

SCALE IN E FLAT.

B. E. and *A* flat.

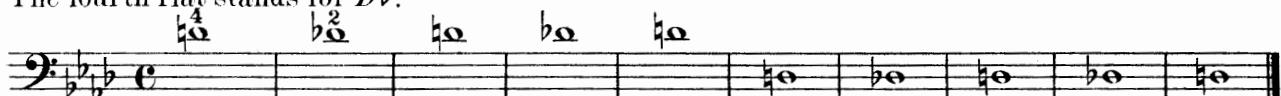
A bass clef staff in common time with a key signature of two flats. The staff has ten numbered fingerings above the notes: 1, 4, 0, 1, 1, 4, 2, 4, 1, 1, 0, 4, 1, 0, 1. The notes are eighth notes and sixteenth notes.

THE TRIPLETS.

The Triplet has three notes to one beat.

Tempo di Marcia. (*March Tempo.*)

The fourth flat stands for $D\flat$.



SCALE IN A FLAT.

B.E.A and *D* flat.

Musical score for Scale in A Flat (B-flat major). The score consists of six staves of music for cello/bass. The first staff shows a scale from C to C. The second staff begins with a melodic line. The third staff continues the melody. The fourth staff starts with a melodic line. The fifth staff continues the melody. The sixth staff concludes the piece. Fingerings are indicated above the notes in the first and second staves.

The fifth flat stands for *G*.
b

Fingering chart for the note *G* flat. It shows five positions on the cello/bass fingerboard, each with a different fingering pattern.

SCALE IN D FLAT.

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

Musical score for Scale in D Flat (G-flat major). The score consists of six staves of music for cello/bass. The first staff shows a scale from C to C. The second staff begins with a melodic line. The third staff continues the melody. The fourth staff starts with a melodic line. The fifth staff continues the melody. The sixth staff concludes the piece. Fingerings are indicated above the notes in the first and second staves.

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.

G F

SCALE IN D MINOR.

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is one flat, and the time signature is common time. Measure 11 starts with a bass note followed by a eighth-note pattern: B, A, G, F, E, D, C, B. Measure 12 begins with a bass note followed by a eighth-note pattern: B, A, G, F, E, D, C, B. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sfz). Fingerings are indicated above the notes.

SCALE IN G MINOR.

A musical score for bassoon, page 10, showing measures 14 and 15. The key signature is one flat, and the time signature is common time (indicated by a '4'). Measure 14 starts with a bass clef, a key signature of one flat, and a '4' indicating common time. The measure consists of six groups of eighth-note pairs, each starting with a sharp. Measure 15 begins with a bass clef, a key signature of one flat, and a '4' indicating common time. It features a series of eighth-note pairs and sixteenth-note patterns, with some notes tied over from the previous measure.

SCALE IN C MINOR.

A musical score for piano, showing two staves. The left staff is for the bass (pedal) and the right staff is for the treble. Measure 10 starts with a bass note followed by a treble note. Measure 11 begins with a bass note, followed by a treble note, and then a bass note. The music continues with a series of eighth-note chords.

tr stands for trill.

SCALE IN F MINOR.

A musical score for bassoon, page 10. The key signature is B-flat major (two flats). The time signature changes between common time (C) and 4/4. Measure 11 starts with a bass note followed by a sixteenth-note pattern: (B, A, G, F#), (E, D, C, B), (F, E, D, C), (G, F, E, D). Measures 12-13 show a continuation of this pattern with some variations in pitch and rhythm.

SCALE IN B \flat MINOR.

A musical score for bassoon, page 10, showing measures 1 and 2. The key signature is B-flat major (two flats). The time signature changes from common time to 2/4. Measure 1 starts with a bass note followed by a sixteenth-note pattern. Measure 2 begins with a bass note followed by eighth-note pairs.

Sliding trill.

String trim.

written played written played

The image shows two measures of musical notation for a string instrument. The key signature is B-flat major (two flats). The time signature is 2/4. The first measure consists of two eighth-note pairs, each preceded by a grace note indicated by a wavy line. The second measure consists of two eighth-note pairs, each preceded by a grace note. The third measure consists of two eighth-note pairs, each preceded by a grace note. The fourth measure consists of two eighth-note pairs, each preceded by a grace note. The notes are played with slurs and grace notes.

Appoggiatura. Grace notes.

POSITIONS WITH CHROMATIC INTERVALS.

The musical notation consists of two staves. The top staff is in C major and shows a sequence of notes on the G string (B, A, G, F#) and D string (D, C, B, A). The bottom staff is in G major and shows a sequence of notes on the A string (E, D, C, B) and D string (D, C, B, A). Both staves use a bass clef and have a common time signature. Fingerings are indicated above the notes: 0, 1, 2, 4, 4, 2, 1, 0 for the top staff, and 0, 4, 2, 1, 0 for the bottom staff. Measures are separated by double bar lines.

across the strings.

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.

The musical notation shows two staves. The top staff is for the G string (B, A, G, F#) and the bottom staff is for the D string (D, C, B, A). The notation uses a bass clef and common time. Fingerings indicate specific note positions: 1, 2, 4, 2, 1, 2, 4, 2, 1 for the G string, and 1, 2, 4, 2, 1, 2, 4, 2, 1 for the D string. Measures are separated by double bar lines.

across the strings.

SECOND POSITION.

The musical notation shows two staves. The top staff is for the G string (B, A, G, F#) and the bottom staff is for the D string (D, C, B, A). The notation uses a bass clef and common time. Fingerings indicate specific note positions: 1, 2, 4, 2, 1, 2, 4, 2, 1 for the G string, and 1, 2, 4, 2, 1, 2, 4, 2, 1 for the D string. Measures are separated by double bar lines.

across the strings.

THIRD POSITION.

The musical notation shows two staves. The top staff is for the G string (B, A, G, F#) and the bottom staff is for the D string (D, C, B, A). The notation uses a bass clef and common time. Fingerings indicate specific note positions: 1, 2, 4, 2, 1, 2, 4, 2, 1 for the G string, and 1, 2, 4, 2, 1, 2, 4, 2, 1 for the D string. Measures are separated by double bar lines.

across the strings.

FOURTH POSITION.

The musical notation shows two staves. The top staff is for the G string (B, A, G, F#) and the bottom staff is for the D string (D, C, B, A). The notation uses a bass clef and common time. Fingerings indicate specific note positions: 1, 2, 4, 2, 1, 2, 4, 2, 1 for the G string, and 1, 2, 4, 2, 1, 2, 4, 2, 1 for the D string. Measures are separated by double bar lines.

across the strings.

FIFTH POSITION.

The musical notation consists of two staves. The top staff, labeled "G String.", shows a sequence of notes with fingerings: 1, 2, 4, 2, 1, 4, 2, 1, 2, 1, 4, 2, 1, 4, 2, 1. The bottom staff, labeled "A String.", shows a sequence of notes with fingerings: 1, 2, 4, 2, 1, 4, 2, 1, 2, 1, 4, 2, 1, 4, 2, 1. A vertical double bar line separates the two staves. Below the bottom staff, the text "across the strings." is written.

SIXTH POSITION.

The musical notation includes several staves. The first two staves are for the "G String." and "2d String." respectively, both in bass clef. The third staff is for the "D String." in bass clef. The fourth staff is for the "A String." in bass clef. The fifth staff is for the "1st String." in bass clef, with a key signature of one sharp. The sixth staff is for the "A.G." (A-G) string in bass clef. The seventh staff is for the "2d String." in bass clef. The eighth staff is for the "3d String." in bass clef. The ninth staff is for the "4d String." in bass clef. Fingerings are indicated above the notes, such as 1, 2, 4, 1, 4, 2, 1, etc., and some notes have small numbers below them like 0 or 3.

CHROMATIC SCALES.

A musical score for bassoon, page 10, showing measures 30 and 31. The key signature is one sharp. Measure 30 starts with a bass note followed by a sixteenth-note pattern of B, A, C, B, D, C, E, D. Measure 31 begins with a bass note followed by a sixteenth-note pattern of E, D, F, E, G, F, A, G.

A musical score for bassoon, page 10, featuring ten measures of music. The key signature is one sharp, and the time signature varies between common time and 4/4. Measure 1 starts with a forte dynamic. Measures 2-3 show a melodic line with grace notes. Measures 4-5 continue the melodic line. Measures 6-7 show a more sustained harmonic pattern. Measures 8-9 show a return to the melodic line. Measure 10 ends with a half note followed by a fermata.

A musical score for bassoon, showing two measures. The key signature is B-flat major (two flats). Measure 1 starts with a half note (B-flat), followed by eighth notes (A, G, F-sharp, E, D, C), a quarter note (B-flat), eighth notes (A, G, F-sharp, E), and a half note (B-flat). Measure 2 starts with a half note (B-flat), followed by eighth notes (A, G, F-sharp, E, D, C), a quarter note (B-flat), eighth notes (A, G, F-sharp, E), and a half note (B-flat).

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.

\swarrow *Crescendo.* Increasing.

mf Moderately loud.

Decrescendo. Decreasing.

p Softly.

Diminuendo. Dying away.

EXERCISE ON TRILLS AND TURNS.

Adagio.

1

D String.

D String.

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

D String.

Moderato.

3 4/4

Common Time (C)

Play strictly in time.

Allegretto.

4 4/4

Common Time (C)

SYNCOPATED NOTES.

Allegro.

5

DOTTED NOTES WITH DIFFERENT BOWING.

6

EXERCISE.

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

Moderato.

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.

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.

Moderato.

9

The image shows four staves of cello music. The top staff begins with a dynamic mark 'V' above a bass clef, a key signature of two sharps, and common time. The second staff starts with a dynamic '1' above a bass clef and a key signature of one sharp. The third staff starts with a dynamic '0' above a bass clef and a key signature of one sharp. The fourth staff starts with a dynamic '2' above a bass clef and a key signature of one sharp. Each staff contains six measures of music, with each measure featuring six eighth-note strokes. Numerical fingerings are placed above the notes in each measure, such as '1 4 0' for the first measure of the first staff.

BOW EXERCISE.

USE THE WHOLE BOW.

Andante.

Sheet music for cello, page 10, Andante. The music consists of six staves of bass clef notes. Fingerings are indicated above the notes. The first staff starts with 0 4, followed by a series of eighth-note pairs. The second staff starts with 4 0, followed by a series of eighth-note pairs. The third staff starts with 4 2, followed by a series of eighth-note pairs. The fourth staff starts with 4 0, followed by a series of eighth-note pairs. The fifth staff starts with 4 0, followed by a series of eighth-note pairs. The sixth staff starts with 4 0, followed by a series of eighth-note pairs.

Play the second and fourth beat very even.

Moderato.

THE STACCATO.

written.

played

Andante.

STACCATO EXERCISE.

A musical score for bassoon, page 10, featuring ten measures of music. The key signature is one sharp, and the time signature is common time. Measure 1 starts with a bass clef, a sharp sign, and a common time signature. Measures 2 through 10 show various patterns of eighth and sixteenth notes, often grouped by vertical bar lines. Measure 10 concludes with a bass clef, a sharp sign, and a common time signature.

A musical score for piano. The left hand (bass) starts with a grace note followed by a quarter note, then a eighth-note pattern of grace notes and quarter notes. The right hand (treble) has eighth-note patterns. Measure 4 begins with a grace note and a quarter note, followed by eighth-note patterns. The bass line ends with a grace note and a quarter note. The right hand continues with eighth-note patterns. The score includes a dynamic marking 'V' and a 'rit.' instruction.

ri

A musical score for bassoon, showing two staves of music. The first staff begins with a bass clef, a key signature of two sharps, and a tempo marking 'a tempo.'. The second staff continues the musical line. Both staves feature various notes and rests, with some having numerical or letter-like markings above them, such as '1', '4', '0', 'V', and '1'. The music is written on a standard five-line staff.

A musical score for piano, featuring two staves. The left staff uses a bass clef and the right staff uses a treble clef. Both staves are in common time (indicated by a 'C'). The key signature consists of three sharps. Measure 11 begins with a sixteenth-note pattern on the bass staff, followed by eighth-note pairs on the treble staff. Measure 12 continues with eighth-note pairs on both staves, maintaining the established rhythmic and harmonic patterns.

A musical score for piano, showing two staves. The left staff uses a bass clef and has a key signature of one sharp. The right staff uses a treble clef and has a key signature of one sharp. Measure 11 starts with a quarter note followed by an eighth note. Measure 12 begins with a sixteenth-note pattern consisting of six notes per measure.

Musical score for piano, page 30, measures 4-5. The score consists of two staves. The left staff uses a bass clef and has a key signature of one sharp. The right staff uses a treble clef and has a key signature of one sharp. Measure 4 begins with a bass note followed by a series of eighth-note chords. Measure 5 continues with eighth-note chords and includes dynamic markings such as *tr* (trill) and *p* (piano).

CHROMATIC EXERCISE.

Allegretto.

13

G and D String.

D String.

D and A String.

Alla Breve. Count only two beats in a measure.

Allegro.

14

D String.

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

D Str.

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

Allegretto.

17

D Str.

EXERCISE FOR RAPID MOTION OF THE RIGHT ARM.

Allegretto.

18

Use the wrist only.

Use the whole bow.

Allegretto.

Allegretto.

22

A String.

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

Allegro scherzando.

24

DIMINISHED CHORDS.

25

Allegro moderato.

Play in the middle of the bow.

Moderato.

Moderato.

28

Bassoon part with four staves of music. The first staff is in B-flat major (two flats) and the other three are in G major (one sharp). The music consists of eighth-note patterns with various fingerings indicated above the notes. The page number 28 is at the top left, and the tempo 'Moderato.' is written above the first staff.

Sheet music for page 54, featuring six staves of double bass notation. The music is in common time, with various key signatures and dynamic markings. Fingerings are indicated above the notes, such as '0 1 4' or '2 4'. The notation includes both standard note heads and vertical stems.

Play in the middle of the bow.

Presto.

29

Sheet music for page 29, featuring three staves of double bass notation. The music is in common time, with a key signature of two flats. Fingerings are indicated above the notes, such as '4 1 4 1' or '0 4'. The notation includes both standard note heads and vertical stems.

Play each note staccato.

Allegretto.

30

Sheet music for page 30, featuring three staves of double bass notation. The music is in common time, with a key signature of one flat. Fingerings are indicated above the notes, such as '1 4 4 0 0 1' or '4 1 4 1'. The notation includes both standard note heads and vertical stems. A bracket labeled 'A String.' is positioned over the third staff.

Sheet music for double bass, 4/4 time, key signature of two flats. The page shows five staves of musical notation with fingerings and bowing markings.

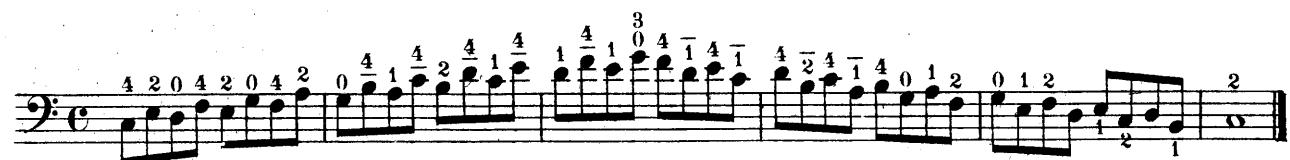
Draw the first note forcibly to the point to have sufficient bow for the slur.

Moderato.

31 *D String.*

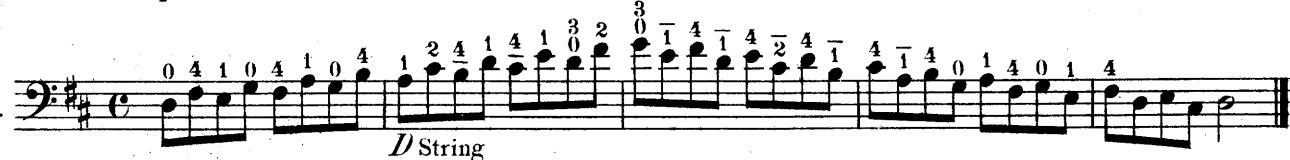
Sheet music for double bass, 4/4 time, key signature of two flats. The page shows eight staves of musical notation with fingerings, slurs, and dynamic markings. The first staff includes a tempo marking "Moderato." and dynamics "D String."

THIRDS IN ALL KEYS.

IN C. 

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.

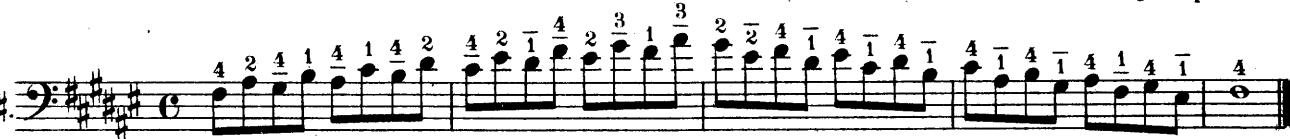
IN G. 

IN D. 

IN A. 

IN E. 

IN B. 

IN F#. 

IN F. 

IN Bb. 

IN Eb. 

IN Ab. 

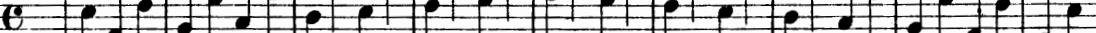
SIXTHS IN ALL KEYS.

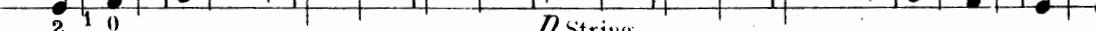
IN D_b.  *D String.*

IN G_b.  *D String.*

IN C.  *D String.*

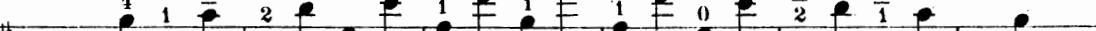
IN G.  *D String.*

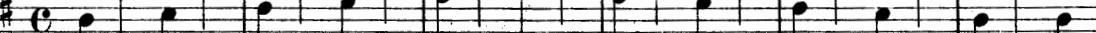
IN D.  *D Str. G Str.*

IN A.  *D Str. G Str.*

IN E.  *D Str. G Str.*

IN B.  *D Str. G Str.*

IN F.  *D Str. G Str.*

IN B_b.  *D Str. G Str.*

IN E_b.  *D Str. G Str.*

IN Ab.

IN Db.

FOURTHS IN ALL KEYS.

IN C.

IN G.

IN D.

IN A.

IN E.

IN B.

IN F.

IN Bb.

IN E_b.

IN A_b.

FIFTHS.

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

IN C.

OCTAVES IN ALL KEYS.

IN C.

IN G.

IN D.

IN A.

IN E.

IN F.

IN E_b.

IN A_b.

Allegro.

The sheet music contains ten staves of tablature for a six-string guitar. Each staff starts with a bass clef, a key signature of two sharps, and a common time signature. Fingerings are indicated above the strings. The music includes various rhythmic patterns and techniques.

CHORDS.

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



Allegro.

EXERCISES.

1 Allegro.

D Str. D Str. G Str.

G & D Strings.



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.

Allegro.

2 Allegro.

Allegretto.

3 Allegretto.

D Str.

A Str.

The musical score consists of six staves of cello music. Staff 1 (measures 1-2) shows eighth-note pairs. Staff 2 (measures 3-4) shows sixteenth-note patterns with slurs and grace notes. Staff 3 (measures 5-6) shows eighth-note pairs. Staff 4 (measures 7-8) shows sixteenth-note patterns. Staff 5 (measures 9-10) shows eighth-note pairs. Staff 6 (measures 11-12) shows sixteenth-note patterns.

Play with wrist and forearm.

Allegro.

A six-string guitar tablature page, labeled "Page 10." The page contains ten measures of musical notation. The first measure starts with a "4" above the staff. The strings are numbered 1 through 6 from left to right. The second measure begins with a "2". Measures 3 through 10 continue with various string numbers (e.g., 4, 1, 0, 2, 1, 2) indicating specific frets or techniques like hammer-ons and pull-offs. The music includes a variety of note heads (circles, crosses, dots) and stems. Measure 10 concludes with a "2" above the staff.

Moderato.

Moderato.

5

The music consists of three staves of bassoon part. Measure 5 starts with a sixteenth-note pattern (1, 1) followed by eighth notes. Measure 6 begins with eighth notes, followed by a sixteenth-note pattern (2, 1), and ends with a sixteenth-note pattern (1, 2). Measure 7 continues with a sixteenth-note pattern (1, 2).

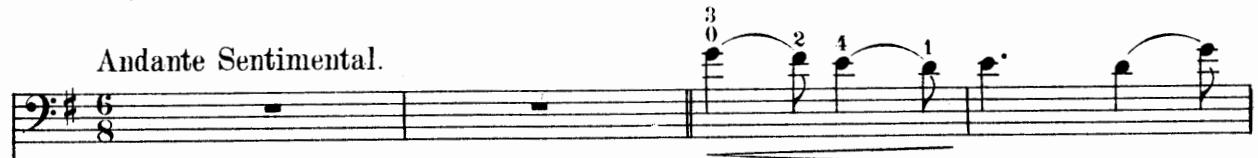
Andante.

6 

Solo for Double Bass.

(See page 69 for Solo part.)

Andante Sentimental.



Andante.



D String.
G String.

Solo for Double Bass.

69

Andante.

D Str.

HARMONIC.

D 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.

Adagio.

The musical score consists of two systems of music for bassoon and double bass. The first system, in Adagio tempo, begins with a dynamic of ***ff***, followed by ***p dim.*** The bassoon part features various slurs and grace notes. The double bass part has sustained notes and some rhythmic patterns. Dynamics include ***pp***, ***f***, ***fp***, and ***pp***. The bassoon part includes markings like ***cresc.*** and ***sempre stacc.*** The second system, in Allegro tempo, begins with ***fff*** for the bassoon. Both parts show rapid sixteenth-note patterns. Dynamics include ***pp***, ***f***, ***sf***, ***sf***, ***sf***, ***sf***, and ***pp***. The bassoon part ends with ***cresc.*** and ***ff***.

OVERTURE.

BEETHOVEN. Op. 124.

Maestoso sostenuto.

poco a poco stringendo il tempo.

Allegro con brio.

SYMPHONY N° VII.

G MAJOR.

F. HAYDN.

Allegro con spirito.
FINALE. *f*

The musical score consists of six staves of cello or double bass music. The first five staves are continuous, showing a sequence of notes with various fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., *D*, *f*). The sixth staff begins with a dynamic *f* and the instruction "Allegro con spirito." It features a more rhythmic pattern with eighth and sixteenth notes, followed by a section with sixteenth-note patterns and dynamic markings like *D*, *fz*, and *f*.

SYMPHONY N° III.

E♭ MAJOR.

Adagio.

ten.
f' p

F. HAYDN.



Vivace assai.

The image shows ten staves of double bass sheet music. The first five staves are in common time (indicated by a '4') and the last five are in 2/4 time. The key signature is one flat. The music includes dynamic markings such as ff, sf, f, p, dimin., and ff. Performance instructions like 'cresc.' and 'dim.' are also present. Fingerings are indicated above the notes, and slurs connect groups of notes. The bass clef is consistently used throughout.

ff

p

p

>

>

>

SYMPHONY N° III.

E♭ MAJOR.

W. A. MOZART.

Adagio.

f

p

f

p

p

Allegro.

dim.

f

D

p *f*

Andante con moto.

Allegro.

SYMPHONY.

G MINOR.

W. A. MOZART.

Allegro molto.

W. A. MOZART.

Allegro molto.

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

f

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

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

ff

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

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

f f

4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

Andante.

FINALE.

sf sf

SYMPHONY.

C Major with the Fuge.

W. A. MOZART.

Allegro vivace.

The image displays ten staves of double bass sheet music. The first two staves begin with a treble clef, followed by a bass clef, indicating a transposition. The music includes dynamic markings such as *pizz.*, *f arco.*, *pp*, *ff*, and *p*. Fingerings are indicated above the notes, and a 'Solo' section is marked with a 'D'. The tempo is marked as *Andante cantabile.* The notation consists of standard musical symbols like quarter and eighth notes, with specific bass clef and key signature changes throughout the piece.

Menuetto.

Allegro molto.

FINALE. *f f*

sfp

v

tr.

v

D

v

<img

Bassoon part:

Detailed description: The sheet music contains ten staves of bassoon music. The first staff begins with a dynamic of *p*, followed by a dynamic of *f*. The second staff begins with a dynamic of *ff*. The third staff begins with a dynamic of *f*. The fourth staff begins with a dynamic of *ff*. The fifth staff begins with a dynamic of *p*, followed by a dynamic of *f*. The sixth staff begins with a dynamic of *ff*. The seventh staff begins with a dynamic of *ff*. The eighth staff begins with a dynamic of *ff*. The ninth staff begins with a dynamic of *ff*. The tenth staff begins with a dynamic of *ff*. The music includes various slurs, grace notes, and fingerings indicated by numbers above the notes.



Overture "DON JUAN."

W. A. MOZART.

Allegro molto.

Overture "MARRIAGE OF FIGARO."

W. A. MOZART.

Allegro vivace.

A.

p $\frac{4}{4} \underline{2} \underline{4} \underline{2}$

f

ff

D

p

D *A.*

f

ff

tr $\frac{1}{4}$ $\frac{2}{4}$ 0

Overture "THE MAGIC FLUTE."

W. A. MOZART.

Allegro.

The musical score consists of ten staves of music. The first six staves are for bassoon (B♭), showing various rhythmic patterns and dynamics (p, sf, f). The seventh staff is for Cello, starting with a dynamic of *f*. The eighth staff is for Bass, starting with a dynamic of *p*. The ninth staff continues the bass line. The tenth staff concludes the piece with a dynamic of *D*.

Overture "MEDEA."

L. CHERUBINI.

Allegro.

Overture "THE WATER CARRIER."

INTRODUCTION.

Andante molto sostenuto.

L. CHERUBINI.

Allegro.

Overture "LODOISKA".

CHERUBINI.

Allegro vivace.

Overture "ANACREON".

CHERUBINI.

Largo. *pp*

Allegro.

cresc.

Cello.

poco a poco

ff

pp

cresc. poco a poco

A musical score consisting of five staves of music for bassoon and strings. The staves are arranged vertically. The top staff is in bass clef, the second in alto clef, the third in bass clef, the fourth in bass clef, and the fifth in bass clef. The music includes dynamic markings such as *f*, *ff*, and *p*. Fingerings are indicated above the notes in some staves.

SYMPHONY No III.

SPOHR.

FINALE.

A musical score for the Finale of Symphony No. III by Spohr, consisting of six staves of music for bassoon and strings. The staves are arranged vertically. The first four staves are in bass clef, and the last two are in alto clef. The music includes dynamic markings such as *f*, *p*, *ff*, and *D*. The score concludes with a final dynamic marking of *pp*.

pizz.

arco.

pp

f

cresc.

sf

dim.

f

D

sf

pp

pizz.

arc.

pp

cresc.

f

poco stringendo

Overture "FAUST."

Allegro vivace.

SPOHR.

ff

p

cresc.

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

Andante maestoso.

Tempo I.

cresc.

Overture "OBERON."

WEBER.

Allegro con fuoco.

The musical score consists of ten staves of bassoon parts. The key signature is A major (two sharps). The tempo is Allegro con fuoco. The score begins with a dynamic *p*, followed by *f*, *p*, and *f*. Fingerings are indicated above the notes throughout the piece. Performance instructions include "pesante" and dynamic markings like *ff* and *pp*. The bassoon parts are labeled "Cello" and "Bass" at the bottom. The score is divided into measures by vertical bar lines.

This image shows two staves of musical notation for cello and piano. The top staff is for the cello, and the bottom staff is for the piano. The cello part consists of continuous eighth-note patterns. The piano part features sixteenth-note chords and some eighth-note patterns. Fingerings are indicated above the notes, and dynamic markings 'ff' (fortissimo) are placed between the two staves.

Overture “PRECIOSA.”

WEBER.

Allegro con fuoco.

Allegro con fuoco.

ff

ff

V 3

D D A

ff

ff

V 3

Overture “EURYANTHE”

WEBER.

Allegro marcato, con moto fuoco. Largo. *Solo* Tempo I. assai moderato.

Cello Bass

stringendo sino a tempo I.

D

D₂ *D*

A *D₃*

Overture "FREISCHÜTZ".

WEBER.

Adagio.

Molto vivace.

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

dolce

cresc. *p dolce*

pizz.

arco.

“JUBEL OVERTURE.”

WEBER.

Adagio.

Presto.

A

ff

cresc.

ff

Con moto.

SYMPHONY N° XXXII.

SCHERZO.

Allegro vivace.

SCHUBERT.

cen - - - do

Allegro vivace.

FINALE.

ff

cres- - cen - - do

f

CRESCE.

ff

cres- - cen - - do

f

Overture "KING LEAR"

Andante non troppo.

BERLIOZ.

ff lento ma maestoso.

sf

ff

ff pp

Allegro agitato assai.

ff ff ff ff ff ff ff ff ff

riten.e dim. pp

SYMPHONY.

MENDELSSOHN. Op. 56.

Allegro un poco agitato.

6/8 4/4 4/4 4/4 4/4 4/4 4/4 4/4

pp pp cresc. f

f p² 2 4 2 2 0 ff

1 0 4 2 1 0 *cresc.*

2 0 4 2 1 0 *cresc.* *ff* *sf* *sf* *p*

ff *p*

cresc. *p* *pp*

pp

p *cresc.*

cresc. *ff* *sf* *sf* *sf*

ff *dim.* *crescendo.*

f *dimin.* *cresc.* *f* *dimin.*

ff

SCHERZO.

Vivace non troppo.

SCHERZO.
Vivace non troppo.

ff

Cello

Bass

G

stacc. *pp* *sempre stacc.*

pp

pp

ff

pizz.

SYMPHONY.

MENDELSSOHN. Op. 90.

Allegro vivace.

p i 4

cresc.

f

cresc.

ff

The image shows ten staves of double bass sheet music. The first five staves are in 4/4 time with a key signature of two sharps. The first staff begins with a dynamic of $\frac{4}{4} \frac{1}{4} \frac{4}{4} \frac{1}{4}$. The second staff starts with $\frac{4}{4} \frac{1}{4} \frac{4}{4} \frac{1}{4}$ and includes a dynamic of f . The third staff starts with $\frac{4}{4} \frac{1}{4} \frac{4}{4} \frac{1}{4}$ and includes a dynamic of $D G$. The fourth staff starts with $\frac{4}{4} \frac{1}{4} \frac{2}{4} \frac{4}{4}$. The fifth staff starts with $\frac{4}{4} \frac{1}{4} \frac{2}{4} \frac{4}{4}$. The sixth staff begins with a dynamic of p and includes a performance instruction "stacc.". The seventh staff begins with $\frac{4}{4} \frac{1}{4} \frac{0}{4} \frac{4}{4}$. The eighth staff begins with $\frac{4}{4} \frac{1}{4} \frac{0}{4} \frac{4}{4}$ and includes a performance instruction "sempre stacc.". The ninth staff begins with $\frac{4}{4} \frac{1}{4} \frac{0}{4} \frac{4}{4}$. The tenth staff begins with $\frac{4}{4} \frac{1}{4} \frac{0}{4} \frac{4}{4}$ and includes a dynamic of f and a performance instruction "dimin.". The eleventh staff begins with $\frac{4}{4} \frac{1}{4} \frac{0}{4} \frac{4}{4}$ and includes a dynamic of pp . The twelfth staff begins with $\frac{4}{4} \frac{1}{4} \frac{0}{4} \frac{4}{4}$ and includes a dynamic of $pizz.$.

SALTARELLO

Presto.

The image shows ten staves of musical notation for cello, arranged vertically. The first staff begins with a dynamic of **f**. The second staff starts with **cresc.**. The third staff includes fingerings (4, 1, 4, 2) and a dynamic of **p**. The fourth staff features fingerings (4, 1, 4, 2, 4, 2, 0) and a dynamic of **ff**. The fifth staff contains fingerings (3, 4, 1, 4, 2, 1, 0, 1, 2) and a dynamic of **f**. The sixth staff includes fingerings (0, 1, 1, 4, 1, 0, 4, 0, 1, 1, 4, 1, 4, 2, 1, 2, 1, 0, 4, 1, 4, 0) and a dynamic of **f**. The seventh staff features fingerings (3, 4, 1, 4, 2, 1, 0, 1, 2, 4, 1, 4, 2, 1, 0, 4, 1, 4, 0) and a dynamic of **f**. The eighth staff includes fingerings (3, 4, 1, 4, 2, 1, 0, 1, 2, 4, 1, 4, 2, 1, 0, 4, 1, 4, 0) and a dynamic of **f**. The ninth staff features fingerings (3, 4, 1, 4, 2, 1, 0, 1, 2, 4, 1, 4, 2, 1, 0, 4, 1, 4, 0) and a dynamic of **f**. The tenth staff concludes with a dynamic of **poco a poco**.

Overture “THE HEBRIDES.”

MENDELSSOHN.

Allegro moderato.

Allegro moderato.

D 4 4 4 4 1 0 0 1 4 1 1 1
f

>>> >>> 4 0 1 2 4 1 0 4 1
sf sf sf

0 1 0 2 4 2 0 sf sf
f p pp f

f piu ff sf sf sf non legato. 4 1 4 1 1 1
f

1 1 4 1 4 1 1 1 4 1 4 2 4 1 4 1 0 4
f

sf sf sf sf f

simile. 4 1 2 4 0 1 1 1 4 1 2 4 1 2 4 1 0 4
D 1 0

dimin.

p ff non legato D 4 D 0 4 1 4 0 1 1 4 4 1 1 4 1 4 0 0 4 1 4 0 1 0

Sheet music for a piece titled "Overture CALM SEA AND PROSPEROUS VOYAGE." by MENDELSSOHN. The music is for two bass staves in G major, 2/4 time. The first staff uses a bass clef and the second staff uses a bass clef with a sharp sign. The music consists of six staves of musical notation with various dynamics and performance instructions like "sf" and "ff".

Overture "CALM SEA AND PROSPEROUS VOYAGE."

CALM SEA.

Adagio.

MENDELSSOHN.

Sheet music for the "Calm Sea" section of the overture. It features two bass staves in G major, 2/4 time. The first staff starts with a bass clef, and the second staff starts with a bass clef and a sharp sign. The music includes dynamic markings like "p", "pp", "dim.", "cres.", "cen - - do", and "ff". Performance instructions include "molto vivace" and "marcato".

Overture "ATHALIA".

MENDELSSOHN.

Allegro molto.

Overture "RUY BLAS."

MENDELSSOHN.

Allegro molto.

A musical score for cello featuring three staves of music. The first staff begins with a dynamic of ff and includes a performance instruction with fingerings (1, 1, 0, 4) under the notes. The second staff starts with a dynamic of ff. The third staff concludes with a dynamic of ff and includes a performance instruction with fingerings (1, 1, 0, 4) under the notes.

a tempo

SYMPHONY N° I.

SCHUMANN. Op. 38.

Cor. Bass.

Allegro molto vivace.

SYMPHONY N° II.

SCHUMANN. Op. 61.

Allegro molto vivace.

FINALE.

sempre

sempre ff

sf

sf

sf

5

sf

fp

fp

fp

fp

sf

f

f

f

f

ff

sf

sf

SYMPHONY N° IV.

SCHUMANN. Op. 120.

Larghetto.

stringendo

Animato.

D

12665-132

FINALE. *Animato.*

Molto animato.

Presto.

Overture "SCHERZO AND FINALE."

Andante con moto.

SCHUMANN. Op. 52.

Overture "THE BRIDE OF MESSINA."

Larghetto.

SCHUMANN.

ff *cresc.* *ff*

p *cresc.* *p*

Overture "FAUST."

WAGNER.

Con amore.

Solo

pp *f* *dim.*

f *p*

ff *semper ff* *ff*

dimin.

March from the Opera “TANNHÄUSER”

WAGNER.

Allegro maestoso.

Sheet music for cello, featuring six staves of musical notation. The music is in common time (indicated by 'C') and consists of measures in 4/4. The key signature is one sharp (F#). The first staff begins with a dynamic 'p' followed by a forte dynamic 'f'. The second staff starts with a dynamic 'f'. The third staff begins with a dynamic 'f'. The fourth staff begins with a dynamic 'f'. The fifth staff begins with a dynamic 'f'. The sixth staff begins with a dynamic 'f'. The music includes various note heads with numerical or letter-like markings (e.g., '4', '1', '2', '3', '4', '5', '6', '7', '8', '9', 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z') and rests. Measures 1-4 are shown on the first staff, measures 5-8 on the second, measures 9-12 on the third, measures 13-16 on the fourth, measures 17-20 on the fifth, and measures 21-24 on the sixth.

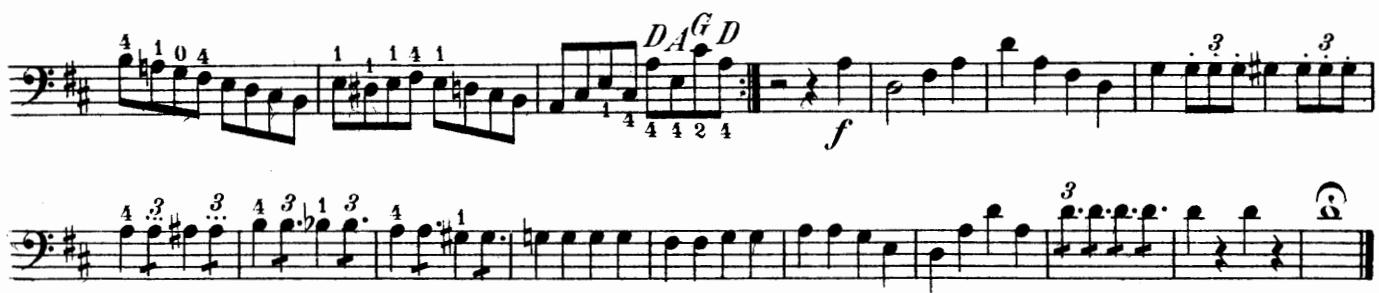
March and Finale from the Opera “OBERON.”

WEBER.

Allegro maestoso.

Allegro maestoso.

All' vivace. *D*



Overture "THE MERRY WIVES OF WINDSOR."

Andantino.



NICOLAI.

Allegro vivace.

The musical score consists of ten staves of bassoon music. The first two staves begin with a dynamic *fp*. The third staff starts with *f*, followed by *sf* and *sfp* markings. The fourth staff begins with *f*, followed by *sf*. The fifth staff starts with *f*, followed by *sf*. The sixth staff begins with *mf*, followed by *dim.*, *p*, and *f*. The seventh staff begins with *f*, followed by *sf* and *sfp*. The eighth staff begins with *f*, followed by *sf*. The ninth staff begins with *f*, followed by *sf*. The tenth staff begins with *ff*.

Overture "MARITANA."

Allegro.

Two in a bar.

WALLACE.

p

f

p

Allō modto.

f

ff

Cello.

ff

Allegro vivace.

f

ff

ff

Overture "LA GAZZA LADRE".

ROSSINI.

Maestoso marziale.

Allegro.

piu mosso

ff

Overture "THE MILL ON THE CLIFF."

Allegro molto.

REISSIGER.

The musical score for the Overture "THE MILL ON THE CLIFF." by REISSIGER consists of nine staves of bassoon music, arranged in three systems. The first system starts with a dynamic of *f*. The second system begins with the instruction *arco* and a dynamic of *ff*. The third system begins with a dynamic of *f*. The music features various musical techniques such as slurs, grace notes, and dynamic markings like *f*, *ff*, and *sforzando*.

Overture "ZAMPA."

Andante non lento.

HEROLD.

pizz

cresc.

animato poco a poco

Vivace.

Overture "SUMMERNIGHTS DREAM."

SUPPÈ.

Overture "FEST"

LEUTNER.

Andante maestoso.

Musical score for Overture "FEST" in Andante maestoso tempo. The score consists of two staves for bassoon. The first staff begins with a dynamic *f*. The second staff begins with a dynamic *p*.

Allegro vivace.

Musical score for Overture "FEST" in Allegro vivace tempo. The score consists of five staves for bassoon. The dynamics *f* and *ff* are indicated throughout the section.

Overture "RAYMOND."

THOMAS.

Allegro moderato.

Musical score for Overture "RAYMOND." in Allegro moderato tempo. The score consists of three staves for bassoon. The dynamics *ff*, *ff*, and *ff* are indicated.

Allegro con moto.

Musical score for Overture "RAYMOND." in Allegro con moto tempo. The score consists of one staff for bassoon, starting with a dynamic *f*.

Overture "ROSAMUNDE."

Allegro vivace.

SCHUBERT.

pizz

pp

fz arco.

ff *f* *fz* *fz*

pp

ff *fz* *fz* *fz*

fz *ff*

fz *p*

fz *fz* *fz*

ff *fz*

Vivace.

fz *fz* *fz* *ff* *fz* *fz* *fz* *fz*

f *f* *f*

Overture "WILLIAM TELL."

ROSSINI.

Allegro.

Allegro vivace.

Overture "BANDITENSTREICHE."

SUPPÈ.

Allegretto.

Overture "COMMEDIETTA."

GURLITT.

Allegro vivace.

Musical score for Overture "COMMEDIETTA." in 2/4 time, two flats. The score consists of six staves of bassoon parts. Dynamics include *p*, *cresc.*, *f*, and *pizz.*

Overture "POET AND PEASANT."

SUPPÈ.

Allegro strepitoso.

*pizz.*arco. *pizz.*

Musical score for Overture "POET AND PEASANT." in common time, one flat. The score consists of four staves of bassoon parts. Dynamics include *f*, *ff*, *pp*, and *p*. Performance instructions include *pizz.*, *arco.*, and *Allegro.*

Overture "FRAU MEISTERIN."

SUPPÈ.

Allegro.

Andante con moto.

Solo

p

Allegro.

fff

fff

ff

Overture "ZANETTA".

Allegretto.

AUBER.

Overture "MORNING, NOON AND NIGHT IN VIENNA."

Allegro appassionato.

SUPPE.

Piu mosso.

Overture "MASANIELLO."

AUBER.

Piu moto.

Overture "FRANZ SCHUBERT."

SUPPE.

Allegro strepitoso.

Andantino.

Vivace.

Allegretto.

Vivace.

MAJOR AND MINOR SCALES IN ALL THE KEYS.

C MAJOR.

A MINOR.

G MAJOR.

E MINOR.

D MAJOR.

B MINOR.

A MAJOR.

F♯ MINOR.

♦ Thumb Position.

E MAJOR.

Sheet music for E Major. The key signature has one sharp. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 0, 1, 4; 1, 4, 1; 4, 1; 4, 2; 4, 1; 3, 1; 4, 2; 4, 1; 4, 1; 4, 1; 0, 4, 1.

C♯ MINOR.

Sheet music for C♯ Minor. The key signature has two sharps. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 1, A, 1, 4, 1; 4, 2; 4, 1; 3, 1; 4, 2; 4, 1; 4, 1; 4, 1; 0, 4, 1; 4, 1, 4, 1; 4.

B MAJOR.

Sheet music for B Major. The key signature has two sharps. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 4, 1, 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 2, 3, 2, 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 0, 1, 4, 1; 4.

G♯ MINOR.

Sheet music for G♯ Minor. The key signature has two sharps. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 1, A, 1, 4, 1; 4, 2, 3, 2, 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1, 1, 1; 4.

F♯ MAJOR.

Sheet music for F♯ Major. The key signature has one sharp. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 1, 4, 1, 4, 1; 4, 1, 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1, 1, 4.

D♯ MINOR.

Sheet music for D♯ Minor. The key signature has one sharp. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 1, 4, 1; 4, 2, 4, 1; 4, 2, 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 0, 1, 4, 0.

G♭ MAJOR.

Sheet music for G♭ Major. The key signature has one flat. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 4, 1, 4, 1; 4, 1, 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1, 1, 4.

E♭ MINOR.

Sheet music for E♭ Minor. The key signature has one flat. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 1, 4, 1; 4, 2, 4, 1; 4, 2, 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 0, 1, 4, 0.

D♭ MAJOR.

Sheet music for D♭ Major. The key signature has two flats. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 4, 1, 4, 1; 4, 2, 4, 1; 4, 1; 4, 2, 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 1; 4, 2.

B♭ MINOR.

Sheet music for B♭ Minor. The key signature has two flats. The melody consists of eighth notes and sixteenth notes, primarily on the strings A, G, D, and C. Fingerings are indicated above the notes: 1, 2, 4, 1; 4, 0, 1, 4, 2, 4, 1; 4, 2, 4, 1; 4, 1, 4, 1; 4, 1, 4, 1; 4, 1, 4, 1; 4, 1, 4, 0.

A♭ MAJOR. E A

F MINOR.

E♭ MAJOR.

C MINOR.

B♭ MAJOR.

G MINOR.

F MAJOR.

D MINOR.

CHROMATIC SCALE.

MUSICAL TERMS DEFINED.

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

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

Imperial Methods

FOR THE FOLLOWING INSTRUMENTS:

PRICE,
ONE
DOLLAR
EACH.

Violin,	-	-	-	by E. Mollenhauer
Viola,	-	-	-	by E. Mollenhauer
'Cello,	-	-	-	by E. Mollenhauer
Double Bass,	-	-	-	by E. Mollenhauer
Flute,	-	-	-	by G. B. Van Santvoord
Clarinet,	-	-	-	by C. L. Staats
Cornet,	-	-	-	by I. H. Odell
Slide Trombone,	-	-	-	by R. N. Davis
	(IN BASS OR TREBLE CLEF.)			
Valve Trombone or Tenor,	-	-	-	by I. H. Odell
	(IN BASS OR TREBLE CLEF.)			
Baritone,	-	-	-	by I. H. Odell
	(IN BASS OR TREBLE CLEF.)			
E ^b Alto,	-	-	-	by I. H. Odell
E ^b Bass or Tuba,	-	-	-	by O. H. W. Lorenz
Drums, Timpanies, Bells, etc.,				by Harry A. Bower



THE JOHN CHURCH COMPANY.

CINCINNATI.

NEW YORK.

CHICAGO.