

BILLE

NUOVO METODO

PER CONTRABBASSO

Parte I

III Corso pratico

NOUVELLE MÉTHODE
de Contrebasse
I Partie
III Cours pratique

NEW METHOD
for Double-Bass
I Part
III Practical course

NEUE KONTRABASS-SCHULE
I Band
III Dritter praktischer Kursus

NUEVO MÉTODO
para Contrabajo
I Parte
III Curso práctico

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Isaia Billè (1874-1961)

NUOVO METODO

per

Contrabbasso a 4 e 5 corde

PRIMA PARTE

III. Corso Pratico

NOUVELLE MÉTHODE

pour la

Contrebasse à 4 et 5 cordes

PREMIÈRE PARTIE

III. Cours Pratique

NEW METHOD

for

Double-bass w. 4 & 5 strings

FIRST PART

III. Practical Course

DEGLI ABBELLIMENTI

Anche la musica à la sua fioritura e questa, specialmente nelle composizioni di G. S. Bach, Haendel, Scarlatti, Beethoven, Mozart, Haydn, ecc., sovente reca difficoltà all'esecutore, perchè i maestri moderni la segnano diversamente. Ecco ne pertanto gli Esempi:

DES AGRÉMENTS

La musique aussi a sa floriture, qui est bien souvent, surtout dans les œuvres de G. S. Bach, Haendel, Scarlatti, Beethoven, Mozart, Haydn, etc., cause de difficultés à l'exécutant, parce que les maîtres d'aujourd'hui les écrivent d'une façon différente. En voilà pourtant les Exemples:

OR EMBELLISHMENTS

Music also has its embellishments and these especially in the compositions of G. S. Bach, Händel, Scarlatti, Beethoven, Mozart, Haydn, etc., are often a source of difficulty for the performer, as the modern masters mark them differently. So here are some Examples:

APPOGGIATURA

Si scrive
On écrit
Written



APPOGGIATURE

ecc.
etc.

APPOGGIATURA

ecc.
etc.

ACCIACCATURA

Si scrive
On écrit
Written



ACCIACCATURA

ecc.
etc.

ACCIACCATURA

ecc.
etc.

MORDENTE

Si scrive
On écrit
Written



MORDANT

ecc.
etc.

MORDENT

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E.R. 263

IMPRIMÉ EN ITALIE

GRUPPETTO

GRUPPETTO

TURN

Si scrive
On écrit
Written

Si eseguisce
On exécute
Performed

TRILLO

TRILLE

THE TRILL

Si scrive
On écrit
Written

Si eseguisce
On exécute
Performed

Avverto che dovendosi eseguire il trillo di mezzo tono è bene adoperare sempre il 1^o e il 3^o dito e che, dovendosi trillare sulle note naturali, ad eccezione dell'ultima corda, si dovrà trillare sempre alla posizione, non adoperando mai la corda vuota.

Avertissement: lorsqu'on doit exécuter un trille d'un demi-ton il est bien d'employer toujours le 1^{er} et 3^{ème} doigt et lorsque on doit triller sur des notes naturelles, à l'exception de la dernière corde, on devra triller toujours à la position et ne jamais employer la corde vide.

Warning is given that when the half-tone trill is to be performed, it is best always to use the 1st and 3rd fingers and that when trilling on natural notes, excepting on the last string, one must always trill in position, never using the open string.

Esempio
Exemple
Example

Buono Bon Good	Cattivo Mauvais Bad	Buono Bon Good	Cattivo Mauvais Bad	Buono Bon Good	Cattivo Mauvais Bad
IV.	III.	III.	II.	II.	I.

SEMITONATO
À DEMI-TON
BY SEMITONES

ESERCIZIO
EXERCICE
EXERCISE
trillo

PER TONO
PAR TON
BY WHOLE
TONES

DEL PORTAMENTO

DU PORTAMENTO

ON PORTAMENTO

Il portamento del suono si fa quando due o più note sono collegate assieme per mezzo della legatura.

On a le portamento du son lors que deux ou plusieurs notes sont liées ensemble.

Portamento of the sound is used when two or more notes are bound by means of a tie.

Lento

Esempio Example

I. I.

Il portamento del suono si addice moltissimo al cantabile però deve essere trattato con parsimonia, senza esagerazione, e, possibilmente, senza fare abuso dello strisciamento delle dita sulle corde, onde evitare quel bruttissimo miagolio.

L'allievo prosciogli di mettere in pratica questo sistema in maniera di poter rendere meno aspro e meno rozzo il suono del più ingrato degli strumenti: il Contrabbasso!! Aggiungo inoltre che in molti casi è bene far uso della seconda e terza falange, quando due o più note si trovano nella medesima posizione e debbono eseguirsi consecutivamente. Esempio:

Falange I. 3 Falange I. 2. 1
III. II. III.

etc.

Eseguire sempre sulla medesima corda le seguenti note, specialmente quando sono unite dalla legatura, onde evitare la voltata dell'arco.

Le portamento du son convient beaucoup au "cantabile," mais on doit l'employer avec modération, sans exagération et possiblement sans abuser du glissement sur les cordes, afin d'éviter un miaulement de très mauvais goût.

L'élève doit tâcher de pratiquer ce système de manière à rendre moins aigre et moins rude le son du plus désagréable parmi les instruments: la Contrebasse!! J'ajoute encore que dans plusieurs cas on doit employer la 1^{ère} et 2^{ème} phalange lorsque deux ou plusieurs notes se trouvent dans la même position et doivent être exécutées consécutivement. Exemple:

Phalange I. 3 Phalange I. 2. 1
III. II. III.

etc.

On conseille d'exécuter toujours sur la même corde les notes qui vont suivre, surtout lorsqu'elles sont liées, afin d'éviter de tourner l'archet.

Portamento of the sound is excellently suited to "cantabile," but must be used sparingly, without exaggeration and, if possible, without excessively dragging the fingers over the strings, in order to avoid an unpleasant mewing sound.

The student must try to put this method into practice, in order to add sweetness and mellowness to that most ungrateful of all instruments: the Double Bass!! I may add, besides, that in many cases it is well to use the second and third phalanges, when two or more notes are found in the same position and having to be performed consecutively. Example.

Phalanx I. 3 Phalanx I. 2. 1
III. II. III.

etc.

The following notes always to be performed on the same string, especially when they are bound by a tie, in order to avoid turning the bow.

Esempio Example

IV. III. II. V.

etc.

SCALE
PER DUE OTTAVE,
ARPEGGI E STUDI
IN TUTTI I TONI

*GAMMES
PAR DEUX OCTAVES,
ARPÈGES ET ÉTUDES
DANS TOUTES
LES TONALITÉS*

SCALES
FOR TWO OCTAVES,
ARPEGGIOS
AND STUDIES
IN ALL THE KEYS

DO MAGGIORE

DO MAJEUR

C MAJOR

The image shows four staves of cello music. The first staff begins with a bass clef, a key signature of one sharp, and a tempo marking of 4. It features a continuous series of eighth-note patterns with various bowing markings above the notes, such as '0', '1', '4', '3', '0', '1', '3', '4', '3', '0', '3', '4', '0', '3', '4', '0', '3', '1', '0', '4', '1', '0', and '3'. The second staff starts with a bass clef and a tempo marking of 3. It contains eighth-note patterns with bowing markings like '0', '1', '3', '4', '0', '1', '3', '4', '0', '1', '3', '4', '0', '1', '3', '4', '0', '1', '3', '4', and '0'. The third staff begins with a bass clef and a tempo marking of 4. It has eighth-note patterns with bowing markings including '0', '1', '3', '4', '0', '1', '3', '4', '0', '1', '3', '4', '0', '1', '3', '4', '0', '1', '3', '4', and '0'. The fourth staff starts with a bass clef and a tempo marking of 4. It displays eighth-note patterns with bowing markings such as '0', '1', '3', '4', '0', '1', '3', '4', '0', '1', '3', '4', '0', '1', '3', '4', '0', '1', '3', '4', and '0'.

STUDI

ÉTUDES

STUDIES

Moderato

Moderato

I.

II. I. II. III.

II. I. p ff II.

pp ff pp

Andante

2.

Measures 1-4 of the Andante section for cello. The music is in common time (indicated by 'C'). Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 show a repeating pattern of eighth-note pairs. Measure 4 ends with a fermata over the last note. Below the staff, the number 'IV.' is centered under the first measure, and 'II.' is centered under the third measure.

Mosso

3.

Measures 1-4 of the Mosso section for cello. The music is in common time (indicated by 'C'). Measure 1 has a dynamic instruction: *molto arco beaucoup d'archet much bow*. Measures 2-4 show a repeating eighth-note pattern. Measure 4 ends with a fermata over the last note. Below the staff, the number 'II.' is centered under the first measure.

Varianti Variantes Variants

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

Four variants for the Mosso section, labeled 1. through 4. Each variant shows a different rhythmic or melodic pattern for the eighth-note sequence. Variant 1 uses slurs and grace notes. Variants 2, 3, and 4 use different note heads and stems. Below the variants, the word 'PIZZ.' is written.

LA MINORE

LA MINEUR

A MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDÌ

ÉTUDES

STUDIES

Moderato

4.

III. I. III. III. III.

Andante

5.

The image shows four staves of double bass music. The top staff begins with a measure of eighth-note pairs followed by sixteenth-note patterns. The second staff starts with a measure of eighth-note pairs. The third staff begins with a measure of eighth-note pairs. The fourth staff begins with a measure of eighth-note pairs. The bottom staff has labels 'II.', 'III.', 'IV.', and 'III.' under its measures.

Allegretto

6. *ben staccato*
birn d' tuché
well staccato

Varianti
Variantes
Variants

1. ecc.
etc.

2. ecc.
etc.

3. ecc.
etc.

FA MAGGIORE

FA MAJEUR

F MAJOR

Con arcate diverse
Coupes d'archet différents
With different bowings

STUDI

ÉTUDES

STUDIES

Moderato

7.

*molto arco
brancorp d'archet
much bow*

III.

III.

III.

III.

III.

II.

Varianti
Variants

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

Andante

8.

II. I.

II. —

II. —

II. —

II.

Mosso

9.

IV. —

IV. —

V

III. I.

II.

RE MINORE

RÉ MINEUR

D MINOR

**SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE**

STUDI

ÉTUDES

STUDIES

Mosso

10.

The sheet music consists of four staves of musical notation. The first staff is in common time (indicated by '8'). The second staff starts in common time (indicated by '8') and changes to 3/8 time at the end. The third staff starts in common time (indicated by '8') and changes to 3/8 time at the end. The fourth staff starts in common time (indicated by '8') and changes to 3/8 time at the end. Each staff contains six measures of music. Various dynamics and markings are present, such as accents, slurs, and grace notes. The bass clef is used throughout.

Vari

Grave

Musical score for page 11, measures 11-13. The score consists of three staves. The top staff is in bass clef, B-flat key signature, and common time. It features eighth-note patterns with dynamic markings *ff* and *p*. The middle staff is also in bass clef and common time, continuing the eighth-note pattern. The bottom staff is in bass clef and common time, showing a continuation of the eighth-note pattern. Measure 13 concludes with a repeat sign and a first ending instruction.

Giusto

12.

11

I.

II.

III.

I.

II.

Mosso

13.

scherzoso e leggero

III.

II.

II.

I.

III.

II.

II.

III.

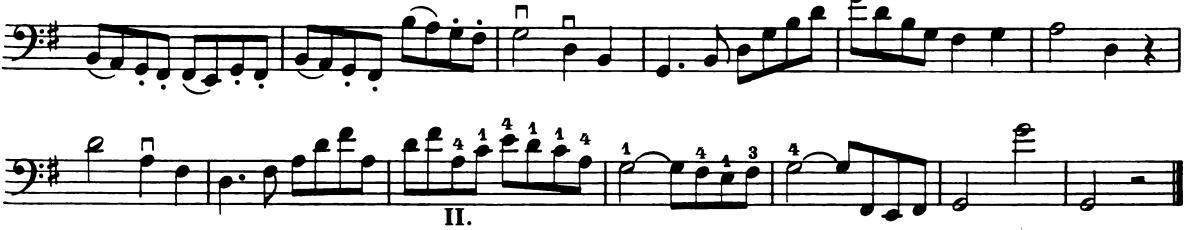
II.

V.

12

*SOL MAGGIORE**SOL MAJEUR**G MAJOR*

*Con arcate diverse
Coupes d'archet différents
With different bowings*

*STUDI**ÉTUDES**STUDIES**Moderato**Mosso (in uno)*



*Varianti
Variantes
Variants*

1. 2. 3.

4. 5. 6.



MI MINORE

MI MINEUR

E MINOR

SCALA MELODICA
GAMME MELODIQUE
MELODIC SCALE

The musical score consists of a title 'SCALA MELODICA' in three languages at the top left, followed by a treble clef, a key signature of one sharp (G major), and a common time signature. The music itself is a single melodic line on a staff. It starts with a quarter note, followed by eighth notes with fingerings: 0, 1, 3, 0, 1, 4, 1, 4, 0, 1, 1, 4, 3, 4, 1, 3, 1, 1, 0, 4, 4, 0, 3, 1, 0, 3, 4. There are several rests of varying lengths throughout the scale.

SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

II. _____ 1. II.

The musical score consists of two staves. The first staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains a series of notes with fingerings: 4, 0, 3, 4, 1; 4, 0, 1, 1, 3, 3; 4, 3, 1, 1, 0, 4; 4, 3, 0, 4, 3, 0. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a series of notes with fingerings: 1, 3, 0, 1; 1, 4, 3, 4, 1; x, 1, 4; 1, 3, 4, 1, 4. The score is labeled "SCALA ARMONICA", "GAMME HARMONIQUE", and "HARMONIC SCALE". The section number "II." appears twice above the staves, followed by blank lines for notation.

STUDI

ÉTUDES

STUDIES

Mosso

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is one sharp. Measure 11 starts with a sixteenth-note rest followed by a sixteenth-note B. The bassoon then plays eighth-note pairs (B, D) and (D, G) in a repeating pattern. Measure 12 begins with a sixteenth-note rest followed by a sixteenth-note C. It features eighth-note pairs (C, E) and (E, G) with slurs. Measure 13 starts with a sixteenth-note rest followed by a sixteenth-note D. The bassoon then plays eighth-note pairs (D, F#) and (F#, A) with slurs. Measure 14 begins with a sixteenth-note rest followed by a sixteenth-note E. The bassoon then plays eighth-note pairs (E, G) and (G, B) with slurs. Measures 15 and 16 show the bassoon continuing its eighth-note pairs with slurs, ending with a sixteenth-note G in measure 16.

A musical score for piano, showing measures 8-1 through 8-4. The score consists of two staves. The top staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 8-1 starts with a eighth note followed by a sixteenth note. Measures 8-2 and 8-3 continue with eighth notes followed by sixteenth notes. Measure 8-4 begins with a eighth note followed by a sixteenth note. The score includes measure numbers and section labels: "III." and "II.".

Andante appassionato
in sei movimenti

A musical score page showing a single staff for the bassoon. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure 18 begins with a dynamic 'p' (pianissimo). The bassoon plays a series of notes: a dotted half note followed by a sixteenth-note rest, then a eighth note, a sixteenth note, a quarter note, another sixteenth note, a eighth note, a sixteenth note, and a eighth note. The measure ends with a fermata over the eighth note. Below the staff, the section label 'II' is centered, and the page number '4' is at the bottom right.

Musical score for piano, page 10, measures 1-2. The score consists of two staves. The left staff is for the left hand (bass) and the right staff is for the right hand (treble). The key signature is one sharp (F# major), and the time signature is common time (indicated by 'C'). Measure 1 starts with a bass note followed by a eighth-note pair (D, E), then a sixteenth-note pair (B, C), another eighth-note pair (D, E), and a sixteenth-note pair (B, C). Measure 2 begins with a bass note followed by a eighth-note pair (D, E), then a sixteenth-note pair (B, C), another eighth-note pair (D, E), and a sixteenth-note pair (B, C). The dynamic 'p' (piano) is indicated below the staff.

A musical score for bassoon, showing measures 11 and 12. The key signature is one sharp. Measure 11 starts with a grace note followed by a quarter note. Measure 12 begins with a half note. Both measures feature slurs and grace notes.

Allegretto alla Polacca

19.

RE MAGGIORE

RÉ MAJEUR

D MAJOR

Con arcate diverse
Coups d'archet différents
With different bowings

STUDI

ÉTUDES

STUDIES

Assai moderato

20.

Varianti
Variantes
Variants

1.



2.



3.



Largo

21. **Bassoon**

II.

I.

III.

Allegretto *simili*

22. **Bassoon**

II.

II.

3

3 4 I.

II.

III. I.

simili

I. III.

1. V V
etc. etc.

2. V V
etc. etc.

SI MINORE

SI MINEUR

B MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI

ÉTUDES

STUDIES

Allegretto

24.

Moderato

25.

The image shows ten staves of double bass music. The first three staves are at the top, with measure numbers III., IV., and III. below them. The following seven staves are grouped under the number 25. Each staff contains a single line of musical notation with various fingering and bowing markings. The music consists primarily of eighth and sixteenth note patterns, with occasional quarter notes and rests. The bass clef is used throughout.

SI \flat MAGGIORESI \flat MAJEURB \flat MAJOR

Sheet music for SI \flat MAGGIORE (B \flat MAJOR). The music is divided into four sections labeled II., III., II., and IV. from left to right. The first section starts with a bass clef, a key signature of one sharp, and a tempo of 4/4. The second section starts with a bass clef, a key signature of one sharp, and a tempo of 3/4. The third section starts with a bass clef, a key signature of one sharp, and a tempo of 4/4. The fourth section starts with a bass clef, a key signature of one sharp, and a tempo of 3/4. The music consists of sixteenth-note patterns with various bowing markings (e.g., 1, 2, 3, 4, 1, 2, 3, 4) and slurs.

Con arcate diverse
Coupes d'arcet différents
With different bowings

STUDI

ÉTUDES

STUDIES

Mosso

Sheet music for STUDI (ÉTUDES, STUDIES) Mosso. The music is divided into four sections labeled I., II., III., and II. from left to right. The first section starts with a bass clef, a key signature of one sharp, and a tempo of 4/4. The second section starts with a bass clef, a key signature of one sharp, and a tempo of 4/4. The third section starts with a bass clef, a key signature of one sharp, and a tempo of 4/4. The fourth section starts with a bass clef, a key signature of one sharp, and a tempo of 4/4. The music consists of sixteenth-note patterns with various bowing markings (e.g., 1, 2, 3, 4, 1, 2, 3, 4) and slurs.

Varianti
Variantes
Variants

1. ecc.
2. ecc.
3. ecc.

Sheet music for Andante in sei movimenti. The music is divided into two sections labeled 1. and 2. from left to right. The first section starts with a bass clef, a key signature of one sharp, and a tempo of 2/8. The second section starts with a bass clef, a key signature of one sharp, and a tempo of 2/8. The music consists of sixteenth-note patterns with various bowing markings (e.g., 1, 2, 3, 4, 1, 2, 3, 4) and dynamic markings like $\frac{4}{4}$, $\frac{3}{4}$, $\frac{14}{14}$, and $\frac{14}{14}$.

21

Mosso

28.

III. III. III.

III. II. III. III.

III. III. III.

II. I. 0

III. III. III.

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

III. III.

II.

Varianti
Variantes
Variants

1. 2. 3. 4.

etc. etc. etc. etc.

E.R. 263

SOL MINORE

SOL MINEUR

G MINOR

**SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE**

— 1 —

— 7 —

**SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE**

STUDI

ÉTUDES

STUDIES

Moderato

Moderately

29.

This image shows a single measure of musical notation for a bassoon part. The measure begins with a bass clef, a key signature of one flat, and a common time signature. The first two notes are eighth notes, followed by a sixteenth note rest. The next two notes are eighth notes, followed by another sixteenth note rest. The measure concludes with a single eighth note. The measure number '29.' is positioned to the left of the staff, and the tempo marking 'Moderately' is centered above the staff.

A musical score for bassoon, page 10, showing measures 1 and 2. The key signature is one flat, and the time signature is common time. Measure 1 starts with a half note followed by a eighth-note pair, then a sixteenth-note pattern of (B, A, G, F#), (E, D, C, B), (E, D, C, B), (E, D, C, B). Measure 2 continues with a sixteenth-note pattern of (B, A, G, F#), (E, D, C, B), (E, D, C, B), (E, D, C, B).

A musical score for bassoon, showing two measures of music. The first measure consists of six eighth-note pairs followed by a single eighth note. The second measure features a sixteenth-note pattern: a pair of sixteenths, a pair of eighth notes, another pair of sixteenths, and a final pair of sixteenths.

A musical score for bassoon, showing two measures of music. The key signature is one flat, and the time signature is common time. The bassoon plays eighth-note patterns, primarily consisting of groups of three notes followed by a single note or a pair of notes. Measure 11 ends with a fermata over the last note. Measure 12 begins with a dynamic instruction 'p' (piano) and continues the eighth-note patterns.

A musical score for bassoon, showing measures 11 and 12. The score consists of two staves. The top staff uses a bass clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a sixteenth-note rest followed by a sixteenth-note B. Measure 12 starts with a sixteenth-note A. Both staves feature eighth-note patterns with grace notes and slurs.

11

P

12

A musical score for piano, showing measures 3 through 10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 3 starts with a dotted half note followed by eighth-note pairs. Measure 4 begins with a sharp sign. Measures 5 and 6 show eighth-note patterns. Measures 7 through 10 are primarily composed of eighth-note pairs.

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

Variant
Variante
Variant

balzato-santilli

E R 263

Andante

30.

II.

H.

III.

H.

H.

Moderato

31.

III.

IV.

II.

III.

IV.

II.

III.

IV.

III.

II.

II.

I.

II.

I.

II.

I.

I.

II.

MIB MAGGIORE

MI**b** MAJEUR

E♭ MAJOR

Con arcate diverse
Coup d'archet différents
With different bowings

STUDI

ÉTUDES

STUDIES

The image shows a page of double bass sheet music. It consists of six staves of musical notation, each starting with a bass clef and a key signature of one flat. The music is written in common time. The notation includes various slurs, grace notes, and dynamic markings such as 'difficile' and 'V'. The staves are labeled with Roman numerals (III., II., III., II., III., II.) below them, indicating specific performance techniques or sections. The music is highly technical, requiring precise control of bowing and finger placement.

Mosso

33.

II. III.

II. III. II.

I.

II.

II.

II.

II.

II.

II.

III.

DO MINORE

DO MINEUR

E MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI

ÉTUDES

STUDIES

Mosso

34. *f con fuoco*

35. *Lento*

Cantabile

LA MAGGIORE

LA MAJEUR

A MAJOR

Con arcate diverse
Coups d'archet différents
With different bowings

STUDI

ÉTUDES

STUDIES

Grazioso

36.

Opp. III.
Opus-Or

I. II. III. IV.

III. II. III. IV.

II. III. I. II.

II. III. IV. III.

III. IV. III. IV.

III. IV. III. IV.

Moderato

37.

PIZZ. m.s.

Varianti
Variantes
Variants

1. 2. 3. 4. 5. 6.
7. 8. 9. 10. 11. 12.

etc.
etc.

FA \sharp MINOREFA \sharp MINEURF \sharp MINQR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI

ÉTUDES

STUDIES

Andante cantabile

38.

The music consists of ten staves of bassoon music. The first two staves show the melodic scale (SCALA MELODICA) and harmonic scale (SCALA ARMONICA) respectively. The subsequent eight staves are divided into three sections: I., II., and III. Each section contains a study for the right hand (labeled II.) and a study for the left hand (labeled I.). The studies involve various fingerings and slurs, typical of technical exercises for woodwind instruments.

Moso

39.

tratt.

I. II. I. II. II.

IV. IV. IV. II.

III. II.

III. II.

I.

Variante Variant ecc.

LA b MAGGIORE | *LA b MAJEUR* | *A b MAJOR*

Con arcate diverse
Coupes d'archet différents
With different bowings

STUDI | *ÉTUDES* | *STUDIES*

Grave

40.

Moderato

41. *stuccato*

Varianti Variantes Variants

1. 2. 3. 4. 5.

6. 7. 8. 9. 10. *col dossa dell'arco* 11. *avec le dos de l'archet* ARCO PIZZ. *etc.*

E.R. 263

PIZZ. PIZZ. with the back of the bow

FA MINORE

FA MINEUR

F MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE



SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



STUDI

ÉTUDES

STUDIES

Moderato

42.

energico

Moderato

43.

Varianti Variantes Variantes

1. II. III. I. II. 2. II. III. I. II. 3. II. III. I. II. 4. II. III. I. II. etc. etc.

MI MAGGIORE

MI MAJEUR

E MAJOR

bz

II.

*Con arcate diverse
Coupes d'archet différents*

With different bowings

STUDI

ÉTUDES

STUDIES

Moderato

44.

I.

II.

III.

II.

II.

II.

II.

II.

Moderato

45.

II.

III.

II.

III.

II.

I.

II.

eccezionalmente
exceptionnellement
exceptionally

PIZZ. m.s.

Varianti **Variantes** **Variants**

1. 2. 3. 4. ecc. eto.

DO ♯ MINORE

DO ♯ MINEUR

C ♯ MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI

ÉTUDES

STUDIES

Moderato

46.

Varianti
Variantes
Variants

1. 2. 3. 4. 5. ecc.
etc.

Adagio

Adagio

47.

II. **II. I.** **II. II.**

difficile
difficile
difficult

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

II. **III.**

II. **III.**

II.

H. I. **I.** **II. I.**

1. **2.** **3.** **V.** **V.** **V.** **V.** **V.** **etc.**

Varianti
Variantes
Variants

40 *RE b MAGGIORE* (omologo di *Do ♯ magg:*)

RÉ b MAJEUR

(homologue de Do ♭ majeur)

D♭ MAJOR

(homologous of *C* major)

The image shows three staves of double bass music. The top staff begins with a bass clef, a key signature of four flats, and a common time signature. It features a continuous series of eighth-note patterns with various bowing markings like '4' and '3'. The middle staff continues the pattern with similar bowing. The bottom staff starts with a repeat sign and continues the pattern. A dynamic instruction 'Con arcate diverse Coups d'archet différents With different bowings' is placed between the middle and bottom staves.

STUDI

ÉTUDES

STUDIES

48.

Varianti
Variantes
Variants

1. 2. 3. 4. 5. ecc.
etc.

49.

Varianti **Variantes** **Variantes**

1. 2. 3. 4. etc.

SI b MINORE
(omologo di La # min.)

SI b MINEUR
(homologue de La # mineur)

B b MINOR
(homologous of A # minor)



STUDI

ÉTUDES

STUDIES



Largo
in otto

51.

I.

I. I.

adoperare tutte le falangi e tenere le dita ferme
employez toutes les phalanges et ne bougez pas les doigts
use all the phalanges and hold the fingers still

III.

II.

III.

III.

44

SI MAGGIORE
(omologo di *Dob*magg.)

SI MAJEUR

B MAJOR

STUDI

ÉTUDES

STUDIES

Giusto

The image shows a page of sheet music for a piece titled "Giusto". The page number is 52. The music is written in common time (indicated by "14") and consists of four staves. The first staff starts with a bass clef, the second with an alto clef, the third with a tenor clef, and the fourth with a soprano clef. Fingerings are indicated above the notes, such as "4 1 3 1" or "4 1 4 1". Bar numbers are placed below the staves: "III." under the first bar of each staff, "II." under the second bar of each staff, "I." under the third bar of each staff, and "IV." under the fourth bar of each staff. The music features a variety of note heads, including solid black dots and open circles, and includes some rests and grace notes.

The image shows six staves of double bass sheet music. The first five staves are in common time (indicated by '4') and the last staff is in 3/4 time. The key signature is two sharps. The music consists of continuous eighth-note patterns. Various performance instructions are placed above the notes, including 'saltato' and 'sautillé'. The staves are labeled with Roman numerals II., III., and IV. below them. The notation uses a bass clef and includes dynamic markings like 'naturale', 'natural', and 'naturel'.

Moderato

53.

III. II.

II. III. 3 II. III. II.

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

III. I. II. III.

II. II.

II.

II.

III.

II. — I.

46

SOL # MINORE
(omologo di *La b min.*)

SOL # MINEUR
(homologue de *La b min.*)

G # MINOR
(homologous of *A b minor*)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

III. IV.

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI

ÉTUDES

STUDIES

Largo

54.

II.

II. portato avec portamento II. III. II.

avec portamento

I. portato II. II. I. I. I. I. I.

avec portam.

V 1 3 1 4 4 1 3 1 3 1 1 1

ppleggero PIZZ. III. ARCO III.

tratt.

II. III. II. III. III. II. III. II. II. III. II. II. II.

II. II. II. II. II. II. II. II. II. II. II. II.

II. II. II. II. II. II. II. II. II. II. II. II.

III. I. III. I. III. I. III. I. I. I. I. I.

Grazioso

55 9:[#]_#[#]_#[#]₃ $\frac{1}{2}$

Sheet music for bassoon, page 10, measures 3-10. The music is in common time, key signature of A major (no sharps or flats). The bassoon part consists of two staves of sixteenth-note patterns. Measure 3 starts with a forte dynamic. Measures 4-5 show a melodic line with grace notes and slurs. Measures 6-7 continue the rhythmic pattern. Measure 8 features a trill. Measures 9-10 conclude the section.

48

SOL \flat MAGGIORE
(omologo di Fa \sharp magg.)

SOL \flat MAJEUR
(homologue de Fa \sharp maj.)

G \flat MAJOR
(homologous of F \sharp major)

Con arcate diverse
Coupes d'archet différents
With different bowings

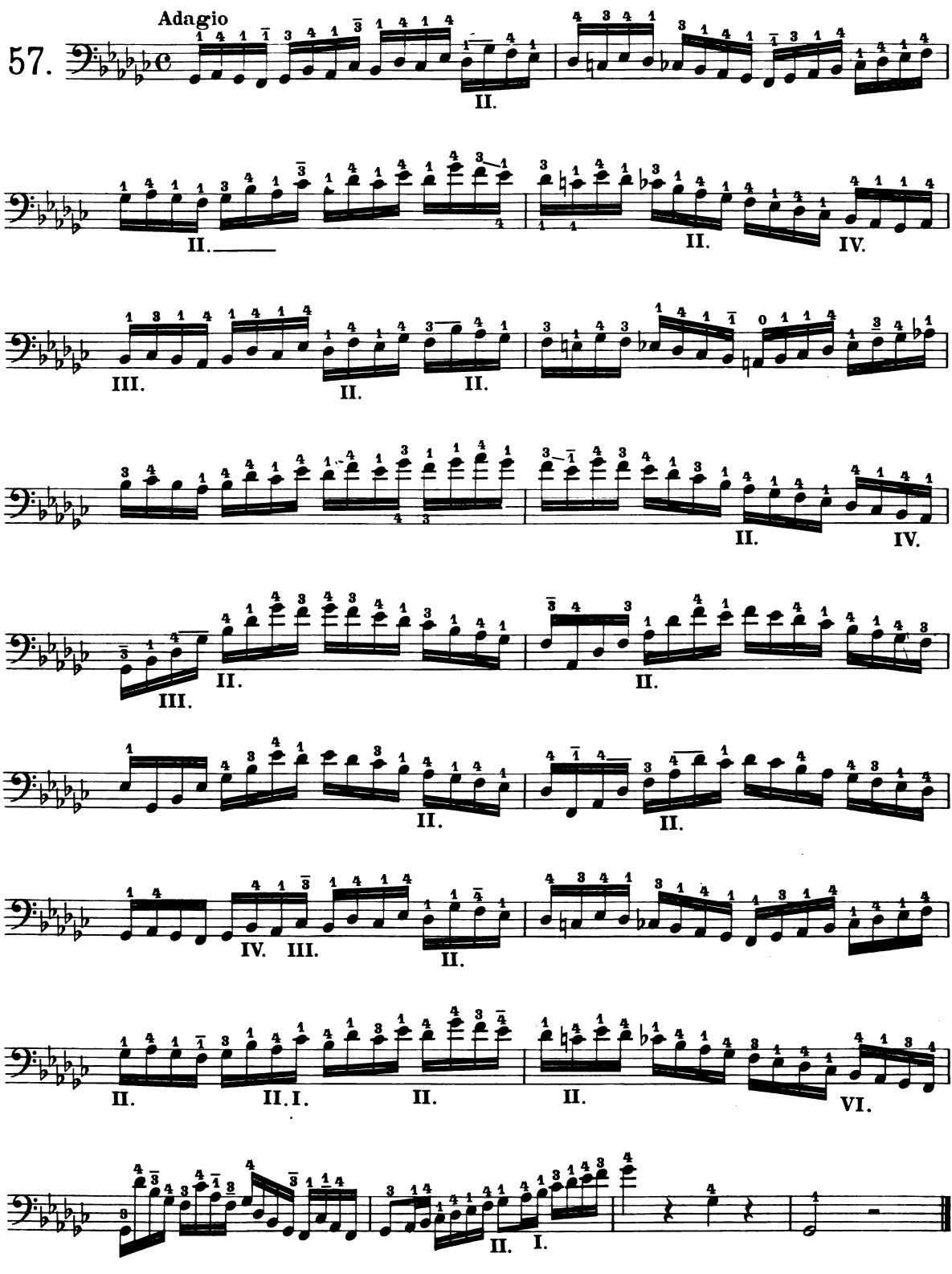
STUDI

ÉTUDES

STUDIES

Lento

Adagio

57. 

*Varianti
Variantes
Variants*

1.  ecc. etc.

2.  ecc. etc.

50

MI ♭ MINORE
(omologo di *Re ♯ min.*)

MI ♭ MINEUR
(homologue de *Ré ♯ min.*)

E ♭ MINOR
(homologous of *D ♯ minor*)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI | ÉTUDES | STUDIES

Andante
in sei

58.

Tremolo
Tremolo

Andante

59.

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

III. IV. IV.

III. III.

Varianti **1.** **2.** **3.**
Variantes **etc.** **etc.** **etc.**
Variants **etc.** **etc.** **etc.**

FA # MAGGIORE
(omologo di Sol b magg.)

FA # MAJEUR
(homologue de Sol b maj.)

F # MAJOR
(homologous of G b major)

The musical score consists of four staves of bassoon music in F# Major (three sharps). The first three staves are in common time, while the fourth staff ends in 2/4 time. Fingerings are indicated above the notes, and the music is divided into sections labeled I., II., and III. A note at the end of the score reads "Con arcate diverse Coups d'archet différents With different bowings".

STUDI

ÉTUDES

STUDIES

Mod to molto
in dodici

60.

The musical score consists of ten staves of bassoon music in F# Major (three sharps). The tempo is marked "Mod to molto" and "in dodici". The music is divided into sections labeled I., II., and III. Articulation points are marked with small dots or dashes below the notes.

61. **Adagio**

*come in Sol b
comme en Sol b
as in G b*

1. 2. 3.

Varianti
Variante
Variants ecc.
etc.
etc.
etc.

54

RE ♯ MINORE
(omologo di *Mi b* min.)

RÉ ♯ MINEUR
(homologue de *Mi b* min.)

D ♯ MINOR
(homologous of *E b* minor)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMONI.
HARMONIC SCALE

STUDI

ÉTUDES

STUDIES

62. **Largo**

*pp ARCO vicino alla tastiera
pres de la touche
near the fingerboard*

*suono naturale
son naturel
natural sound*

*Tremolo vicino al ponticello
Tremolo près du chevalet
Tremolo near the bridge*

II. *suono naturale
son naturel
natural sound*

Mod^{to} molto

63.

II.

III. III. 4 III. III.

II. III. omologo homologue homologous III. omologo homologue homologous III. omologo homologue homologous

II. omologo homologue homologous I. III.

II. II. II. II.

II. II.

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

saltellato sautillé tremolo trémolo

Varianti Variantes Variants

56

DO b MAGGIORE
(omologo di *Si magg.*)

DO b MAJEUR
(homologue de *Si majeur*)

C b MAJOR
(homologous of *B major*)

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

*Con arcate diverse
Coups d'archet différents
With different bowings*

STUDI
Moderato

ÉTUDES

STUDIES

64.

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

III. E.R. 263

Moderato

65. **C**

come in *Si magg.*
comme en Si majeur.
as in *B* major

E.R. 263

LA b MINORE
(omologo di *Sol # min.*)

LA b MINEUR
(homologue de *Sol # min.*)

A b MINOR
(homologous of *G # major*)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI
Moderato

66. | II. | III. IV. II.

|

|

|

|

|

|

Moderato

67.

II.

III.

III.

III.

III. IV.

III.

III.

III. _____

III. _____

III.

III.

III.

III.

60

DO ♯ MAGGIORE
(omologo di *Re b* magg.)

DO ♯ MAJEUR
(*homologue de Ré b maj.*)

C ♯ MAJOR
(homologous of *D b* major)

Con arcate diverse
Coupes d'archet différ.
With different bowings

STUDI

ÉTUDES

STUDIES

Moderato

68.

III. II. I.

III. II. III.

II. I. III. III.

69. **Mosso**

come in *Re b*,
comme en Ré b
as in *D b*

III. II.

II.

II.

II.

III.

III.

III.

III.

III. II.

II. III. II. IV. III:

62

LA ♯ MINORE
(omologo di *Si b* min.)

LA ♯ MINEUR
(homologue de *Si b* min.)

A ♯ MINOR
(homologous of *B b* major)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMONIQU.
HARMONIC SCALE

STUDI | ÉTUDES | STUDIES

Grazioso

70.

II.

IV.

LO STESSO STUDIO
ENARMONIZZATO
PER FACILITARLO

LA MÊME ÉTUDE
ENHARMONISÉE AFIN DE
LA RENDRE PLUS FACILE

THE SAME STUDY
ENHARMONICALLY CHANGED
TO MAKE IT EASIER

Grazioso

71.

tratt.

truff.

II. — IV.

Varianti 1.
Variante 2.
Variante 3.
etc.
etc.
etc.
etc.

Moderato

72.

III. II. — I.

II.

II. — I. —

10 STUDÌ
DI PERFEZIONAMENTO

10 ÉTUDES
DE PERFECTIONNEMENT

10 PERFECTIONING
STUDIES

Mod^{to} mosso

1.

Varianti
Variants
Variants

1. 2. 3. 4. 5. 6. ecc.
etc.

Mosso

2.

3.

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

*Varianti
Variants*

Moderato molto

4.

armonico
harmonique
harmonic

Varianti
Variantes
Variants

1. 2. 3.

Mosso

IV.



PIZZ. m.s.

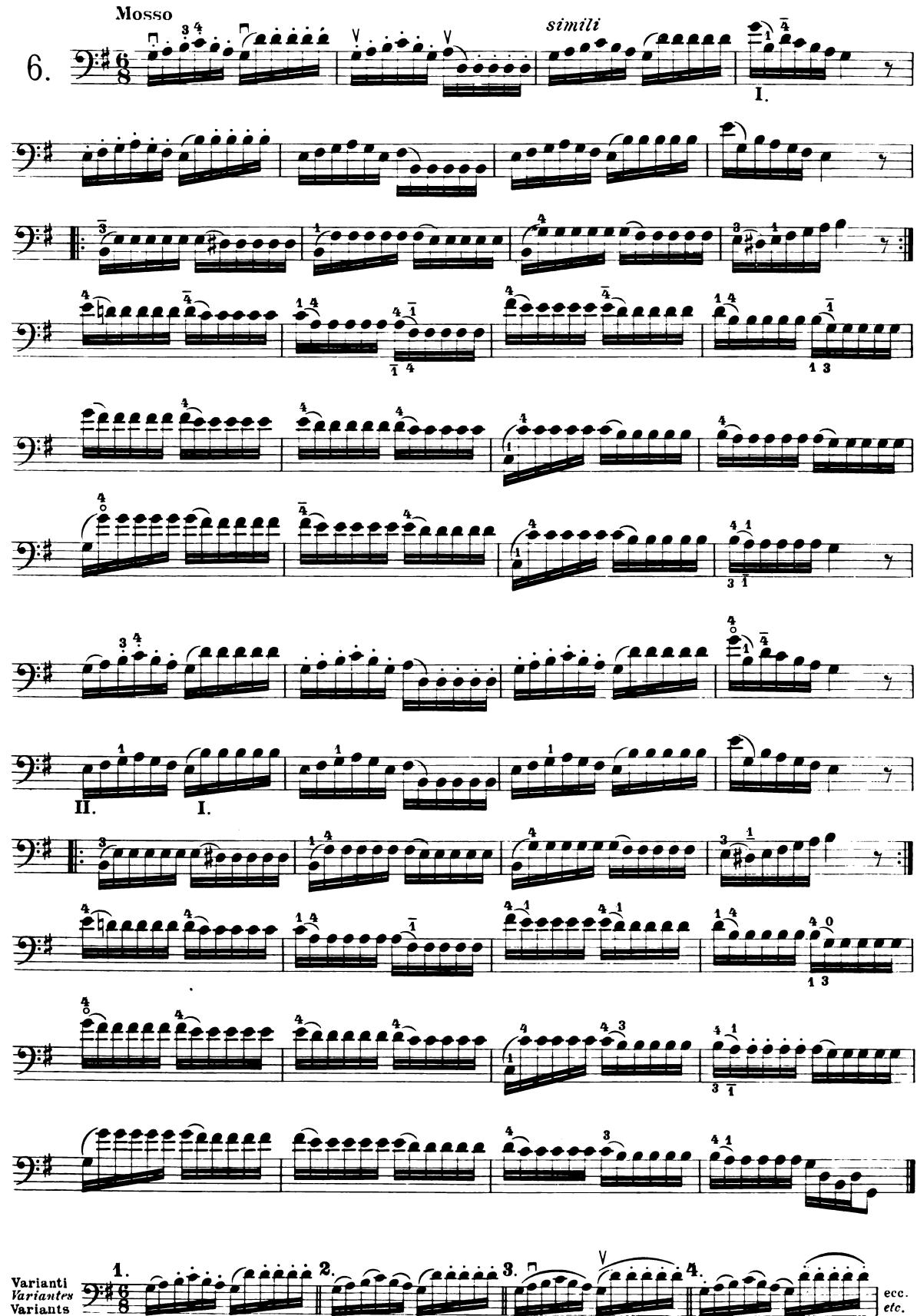


II.

ARCO
V.

etc.

Mosso

6. 

simili

I.

II.

I.

Varianti
Variantes
Variants

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

Tempo di mazurca

7.

Fine

I.

D.C. al Fine

9.

Variante
Variante
Variante

1. 2. 3. 4. 5. 6. ecc.
etc.

10.

I. Tempo

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