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WITH ENGLISH WORDS

A COMPLETE METHOD
FOR THE

DOUBLE-BASS

BY

W. HAUSE

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MÉTHODE COMPLÈTE
(A COMPLETE METHOD)

DE
CONTREBASSE

(DOUBLE BASS)

PAR
W. HAUSE

Professeur de Contrebasse

Translated into English by
Dr W. J. WESTBROOK

Bk.

Price

Propriété des Editeurs.



THE POSITION OF THE BODY.

The player places himself beside the instrument so that the deep E string is turned towards him. The body must be held straight and steady without leaning or bending in any way, and without any movement whatever. The left leg is placed behind the instrument, so that the knee can reach the base of it and move it as desired. This is the most essential when the E string is played, then in raising the foot, however little, the instrument is turned and it is easy to reach the fourth string without bending the body. The right leg is firmly placed at a little distance from the rim. If sitting down is preferred the height of the seat must be so arranged that the player can play the lower notes as easily as if standing. The instrument is held by the left hand so that the F on the D string can be taken with the four fingers—this will be further explained in the chapter on fingering.

THE HOLDING AND MANAGEMENT OF THE BOW.

The Bow is held by the right hand so that the first and second fingers are placed upon the Rod, the third and fourth fingers in the Nut, and the thumb below it. To produce a loud sound such as *forzando* the bow must be pressed by the two fingers placed upon the Rod, especially avoiding any movement of the body. The Bow should be moveable and easily handled without the necessary agility of the hand, the elbow, and the shoulder being impeded. The Arm should be held naturally and without touching the body.

METHOD OF TUNING.

The Double Bass is tuned by fourths, viz—the 1st String G, the 2^d String D, the 3^d String A, and the 4th, the deepest String E. On account of the extreme gravity of the sounds one can tell better at a little distance whether the instrument is in tune or not. Still, if one wishes to tune correctly, standing near, the strings are touched lightly with the left hand exactly in the middle of their length (harmonically) which will make them sound the octave; by this means one can better judge of their accuracy.

DE L'ATTITUDE DU CORPS.

Le joueur se place auprès de l'instrument de manière que l'éclisse du côté de la corde de Mi, soit tournée vers lui. Le corps se tient droit et ferme, sans s'appuyer ni se courber en aucun sens et sans mouvement quelconque. La jambe gauche se place derrière l'instrument, afin, que le genou en puisse atteindre le fond et le diriger à volonté. Ceci est le plus essentiel lorsqu'on joue sur la corde de Mi; alors en levant tant soit peu le pied, l'instrument se tourne et donne la facilité d'atteindre la quatrième corde sans courber le corps. La jambe droite se place d'aplomb à peu de distance de l'éclisse. Préfère-t-on d'être assis, il faut que la hauteur du siège aie la hauteur convenable pour pouvoir jouer les tons graves sans gêne et tout aussi bien qu'étant debout. L'instrument se tient de la main gauche de façon à pouvoir prendre des quatre doigts le Fa sur la corde de Re. Il en sera traité plus amplement à l'article du doigter.

DE LA TENUE ET DE LA CONDUITE

DE L'ARCHET.

*On prend l'archet par la main droite de manière que l'index et le médium soient placés au dessus de la baguette, l'annulaire et le petit doigt, dans la hausse et le pouce au dessous de cette dernière. Pour tirer un son fort dans un *forzando* on presse l'archet des deux doigts placés sur la baguette, en évitant cependant tout mouvement du corps. L'archet doit être mobile et manié avec aisance, sans quoi l'agilité si essentielle de la main, du coude et de l'épaule se trouverait gênée. Le bras doit être tendu naturellement et sans effleurer le corps.*

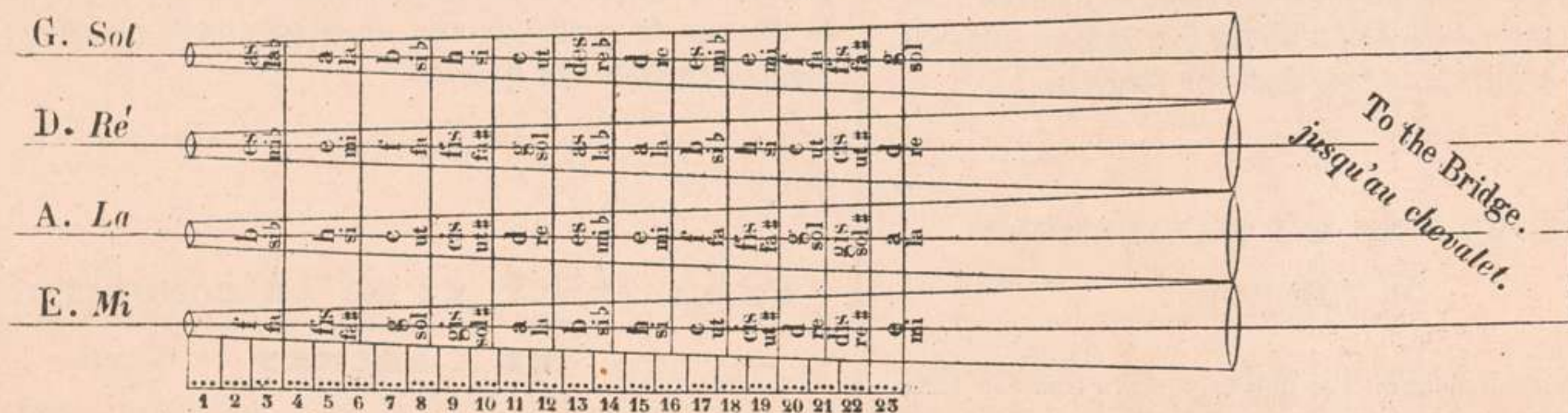
MANIÈRE D'ACCORDER.

La contrebasse s'accorde par quarts, savoir: la première corde à l'aigu en Sol, la seconde en Ré, la troisième en La et la quatrième, la plus grave, en Mi. A cause de l'extrême gravité des sons, on pourra, à une certaine distance, mieux remarquer si l'instrument est bien d'accord ou non. Toutefois si l'on veut accorder juste, placé de près, on touche légèrement de la main gauche les cordes, exactement au milieu de leur longueur, (harmoniquement) ce qui les fera resonner à l'octave; par ce moyen on pourra mieux juger de leur justesse.

THE FINGERBOARD.

The division of the Fingerboard naturally depends on the size of the instrument. A large Double Bass with a handle in proportion will have a greater space from one tone to another; a smaller instrument will have stops closer together. In any case the sounds of the first and second ordinary positions require a greater extension of hand than do those of the higher positions. The division of the Fingerboard given below will give some idea where the tones marked there are to be made.

DIVISION OF THE FINGERBOARD.



THE POSITION OF THE FINGERS.

The fingers must be placed upon the strings with such force that they cannot move from their places, else the tone will be impure.

To play regularly the first, second, and little fingers are used, and between the first and second fingers, and between the second and fourth, space is left for a semitone. They must not be held conjointly, the first is placed firmly and the fourth properly extended.

The first ordinary position is that in which the first finger is placed on the semitone above the sound of the open string. The second ordinary position requires the first finger to take the whole tone above the sound of the open string. The first ordinary position gives three semitones besides the open string.

DE LA DIVISION DE LA TOUCHE.

La division de la touche depend naturellement de la grandeur de l'instrument. Une contrebasse grande avec un manche en proportion aura la dimension d'un ton à l'autre plus grande; une moins grande l'aura plus rapprochée. Toutefois les tons de la première et deuxième position ordinaire de la main demandent une plus grande extension que les suivans en montant à l'aigu. La division du manche ci-après fera connaître en petit ou l'on devra prendre les tons qui s'y trouvent marques.

DIVISION DE LA TOUCHE.

DE LA POSITION DES DOIGTS.

Il faut que les doigts soient posés sur les cordes d'une telle force qu'elles ne puissent pas bouger de place, sans cela on ne parviendra pas à tirer un son pur.

Pour jouer régulièrement, on emploie l'index, le médium et le petit doigt de manière qu'entre le premier et le second doigt et entre celui-ci et le quatrième il se trouve l'espace que demande un semiton. Il ne faut pas les tenir conjoints, le premier se pose d'aplomb et le quatrième dans la juste extension.

Outre les deux positions ordinaires de la main, chaque corde admet au de là huit autres degrés en montant à l'aigu.

La première position ordinaire est celle où l'on pose l'index sur le premier semiton de la corde à vide. La deuxième position ordinaire celle où l'index se pose sur le premier ton entier de la corde à vide.

La première position ordinaire admet outre la corde à vide trois semitons.



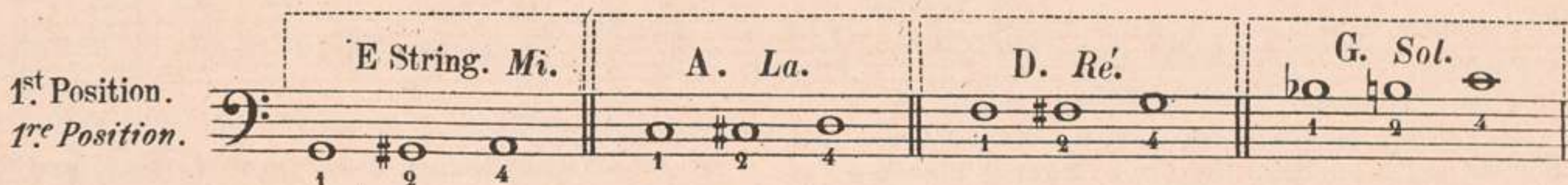
The second ordinary position gives a whole tone and two semitones besides the open string.

La deuxième position ordinaire admet outre la corde à vide, un ton entier et deux semitons.



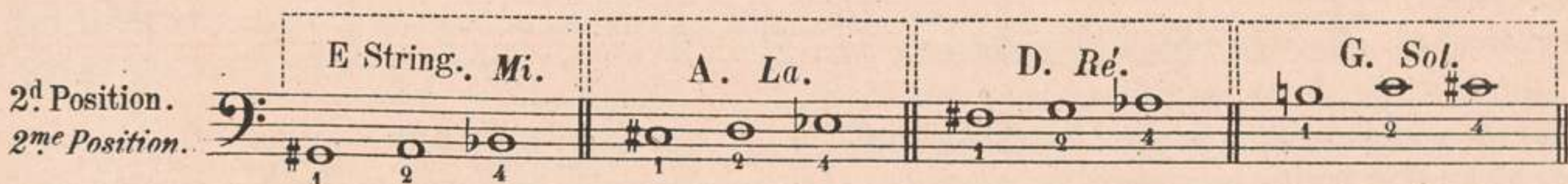
By placing the first finger in the spot occupied by the little finger in the first ordinary position the first position is reached, which gives three semitones.

En posant l'index sur la place qu'occupait le petit doigt dans la première position ordinaire, on atteint la première position laquelle admet trois semitons.



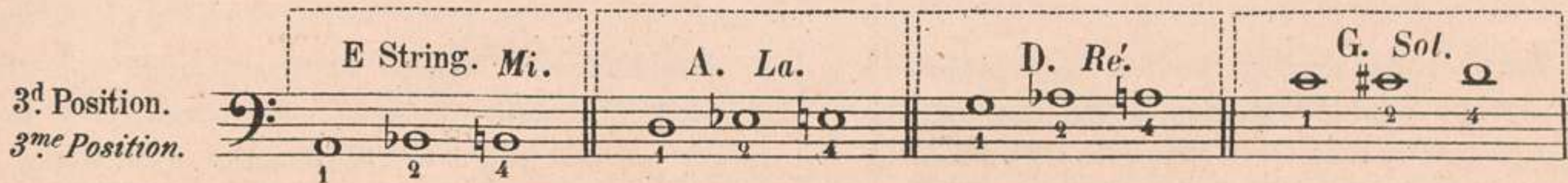
By placing the first finger in the spot occupied by the little finger in the second ordinary position we get the second position, which in like manner gives three semitones. As these remarks apply to all the other positions we need not set them out in full.

En posant l'index sur la place qu'occupait le petit doigt dans la deuxième position ordinaire, on atteint la deuxième position laquelle admet également trois semitons; ceci étant commun à toutes les positions suivantes on n'en fera plus mention.



By placing the first finger on a semitone higher than the spot which the last semitone occupied in the second ordinary position the third position is reached. For example: The last semitone on E string being G# if the first finger is advanced a semitone we get A; on A string D; on D string G; and on G string C.

En posant l'index à un semiton plus haut à partir de la place qu'occupoit le dernier semiton dans la deuxième position ordinaire, on atteint la troisième position. P. Ex: Le dernier semiton sur le Mi étant Sol #, si l'on avance l'index d'un semiton on aura La, sur le La, Ré, sur le Ré, Sol et sur le Sol, Ut.



The fourth position is gained by placing the first finger a minor third higher than in the first ordinary position. Ex:— The last sound on the E string being G a minor third above will be Bb; on A string the third above

On arrive à la quatrième position en posant l'index une tierce mineure plus haut, que le dernier semiton de la première position ordinaire P. Ex: Le dernier ton sur le Mi étant Sol, une tierce mineure plus haut rend le Si b, sur le La on arrive à partir de l'Ut

C will be $E\flat$; on D string the third above F is $A\flat$; and G string the third above $B\flat$ is $D\flat$.

à $Mi\flat$ sur le Re' , de Fa à $La\flat$ et sur le Sol de $Si\flat$ à $Re'\flat$.

4th Position.
4^{me} Position.

For the fifth position the first finger is placed a minor third higher than the last semitone of the second ordinary position, thus from $G\sharp$ of the E string the third will be B; from $C\sharp$ of A string, E; from $E\sharp$ of D string, A; and from B of G string, D.

A la cinquième position on pose l'index une tierce mineure plus haut, que le dernier semiton dans la deuxième position ordinaire de $Sol\sharp$ sur le Mi à Si naturel, de $Ut\sharp$ sur le La à Mi , de $Fa\sharp$ sur le Re' à La , de Si sur le Sol à Re' .

5th Position.
5^{me} Position.

For the sixth position the first finger is placed a fourth higher than the last semitone of the first ordinary position thus from G on E string the fourth will be C; from C on A string, F; from F on D string, $B\flat$; and from $B\flat$ on G string, $E\flat$.

A la sixième position on pose l'index une quarte mineure plus haut, que le dernier semiton de la première position ordinaire, de Sol sur le Mi à Ut , de Ut sur le La à Fa , de Fa sur le Re' à $Si\flat$, de $Si\flat$ sur le Sol à $Mi\flat$.

6th Position.
6^{me} Position.

For the seventh position the first finger is placed a fourth higher than the last semitone of the second ordinary position, thus from $G\sharp$ on the E string the fourth will be $C\sharp$; from $C\sharp$ on A string, $F\sharp$; from $F\sharp$ on D string, B; and from B on G string, E.

A la septième position on pose l'index une quarte mineure plus haut, que le dernier semiton, de la deuxième position ordinaire, de $Sol\sharp$ sur le Mi à $Ut\sharp$, de $Ut\sharp$ sur le La à $Fa\sharp$, de $Fa\sharp$ sur le Re' à Si , de Si sur le Sol à Mi .

7th Position.
7^{me} Position.

For the eighth position the first finger is placed a fifth higher than the last semitone of the first ordinary position, thus from G on the E string the fifth will be D; from C on A string, G; from F on D string, C; and from $B\flat$ on G string, F.

A la huitième position on pose l'index une quinte mineure plus haut que le dernier semiton de la première position ordinaire, de Sol sur le Mi à Re' , de Ut sur le La à Sol , de Fa sur le Re' à Ut , de $Si\flat$ sur le Sol à Fa .

8th Position.
8^{me} Position.

The sounds above the eighth position belong to the Violoncello.

REMARKS ON THE SCALE.

To acquire sure and exact playing the scales must be studied in all the major and minor keys, and must not be laid aside until they can be played quite perfectly.

ON FINGERING.

1. The notes must be taken in the first or second ordinary positions, or in the higher positions.

2. The scales ascend or descend.

3. If the first note to be taken is distant a semitone from the open string it must be taken by the first finger; if a whole tone, by the second finger: but if the note is more distant from the open string than either a semitone or a tone then it must be taken by the first, or the second, or the little finger according as the scale ascends or descends. The applies also to the higher positions.

4. In the following scales lines are placed above or below the figures to show the fingering. When this line is found below the figure, the finger indicated is advanced to the note to be taken. When the line is above the figure the finger is drawn back to take the note.

5. The harmonics, and open strings are indicated by o.

It is not sufficient to be able to play the scales in one particular way, the pupil must know how to play them in several ways; this is the reason why we give an exercise after every scale, which will enable him to overcome the little difficulties, and prepare him for the higher positions.

Les tons au delà de la huitième position, sont du ressort du Violoncelliste.

REMARQUES SUR LA GAMME.

Pour acquérir de la sûreté et de la justesse il faut étudier les gammes dans tous les tons majeurs et mineurs, et qu'on ne relache qu'après être parvenu à les jouer bien juste.

DU DOIGTER.

1. Les tons sont à prendre dans la première ou deuxième position ordinaire, ou dans les positions supérieures.

2. Les gammes montent ou elles descendent.

3. Si la première note à prendre est éloignée d'un demi ton de celui de la corde à vide, il faut la prendre de l'index; l'est-elle d'un ton entier ou la prend du médium; mais si l'intervalle surpasse le ton de la corde à vide de plus d'un ton, on prend cette note ou de l'index, ou du médium, ou du petit doigt, selon que la gamme monte ou descend; il est de même dans les positions supérieures.

4. Dans les gammes suivantes on trouve des barres au dessus et au dessous des chiffres indiquant le doigt. Lorsque cette barre se trouve au dessous du chiffre, on avance le doigt indiqué jusqu'à la note à prendre; la barre se trouvant au dessus du chiffre on recule le doigt, jusqu'à cette note.

5. Les sons harmoniques et les cordes à vide sont indiqués par o.

Il ne suffit pas de savoir jouer les gammes d'une seule manière; il faut savoir les jouer de plusieurs, c'est pourquoi nous faisons suivre chaque gamme d'un exercice, qui servira à conduire l'élève à vaincre les petites difficultés, et le préparer pour les positions supérieures.

Scale of
C major.
*Gamme en
Ut Majeur.*



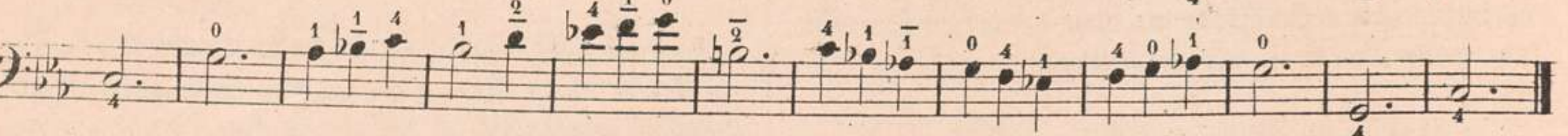
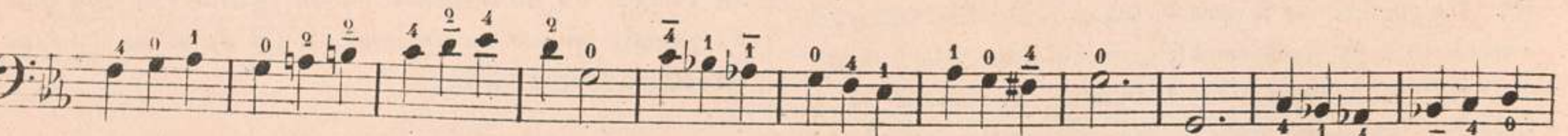
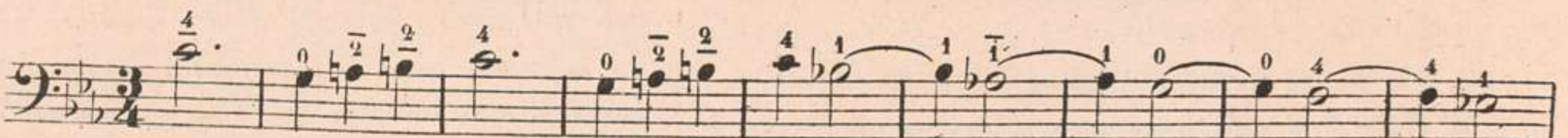
Exercise.
Exercice.



C Minor.
Ut Mineur.



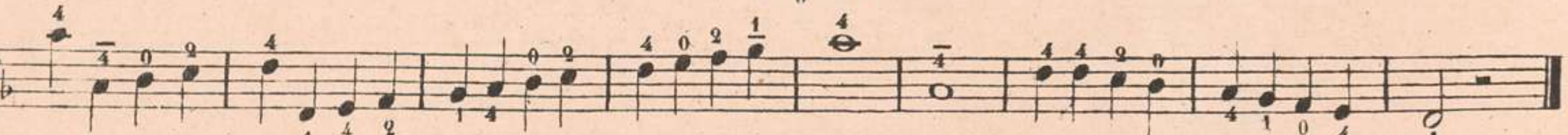
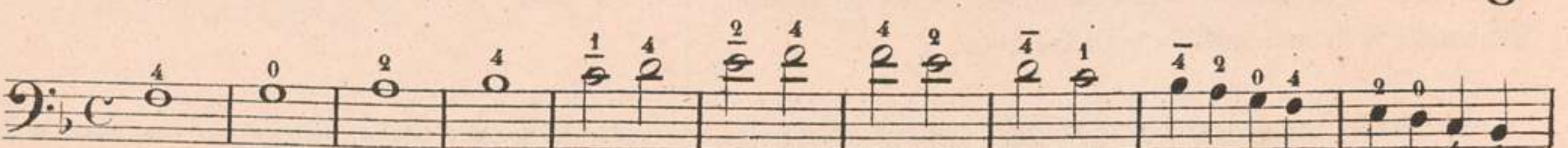
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Exercice.



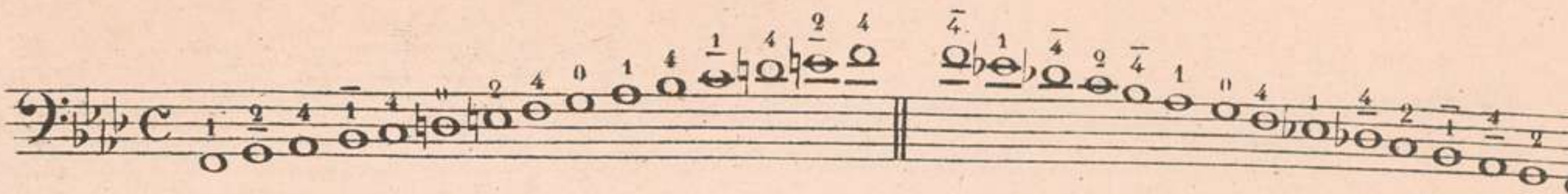
F Major.
Fa Majeur.



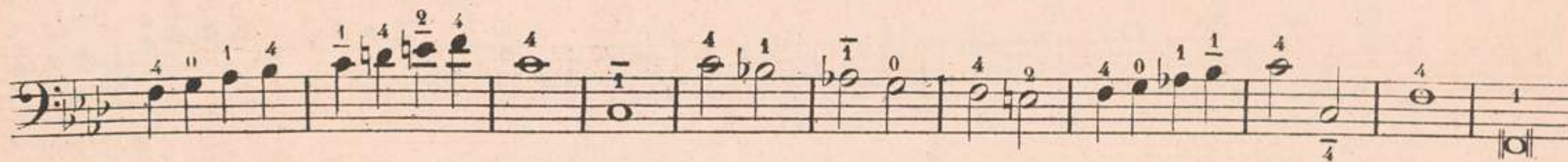
Exercise.
Exercice.



F Minor.
Fa Mineur.



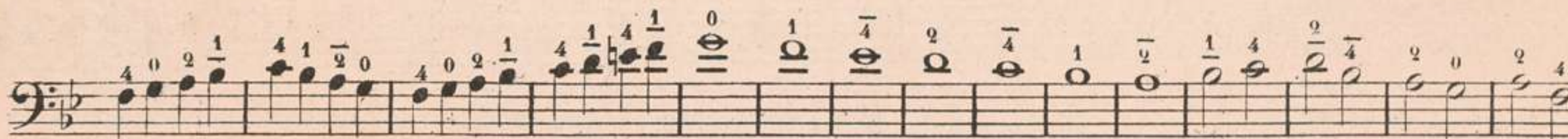
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Exercice.



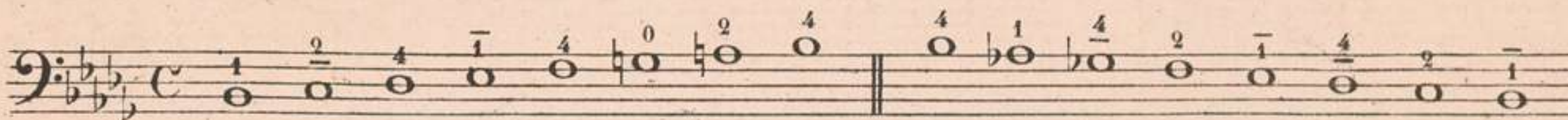
Bb Major.
Sib Majeur.



Exercise.
Exercice.



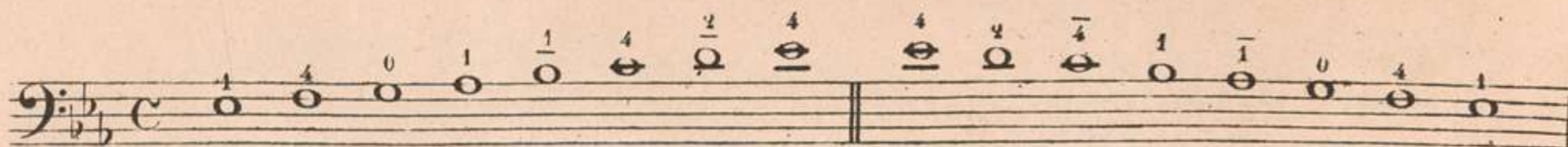
Bb Minor.
Sib Mineur.



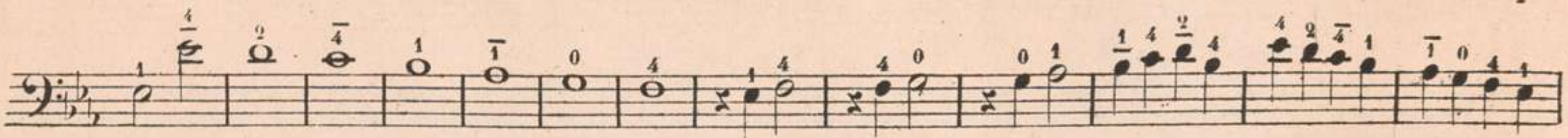
Exercise.
Exercice.



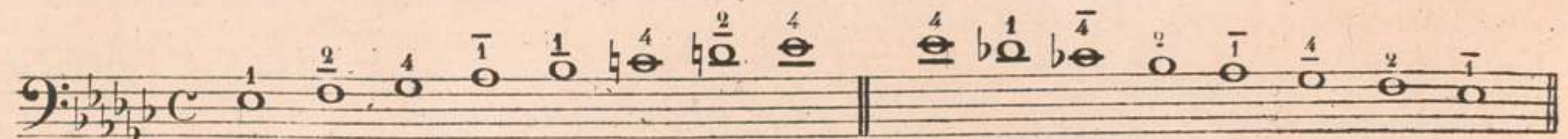
E♭ Major.
Mi♭ Majeur.



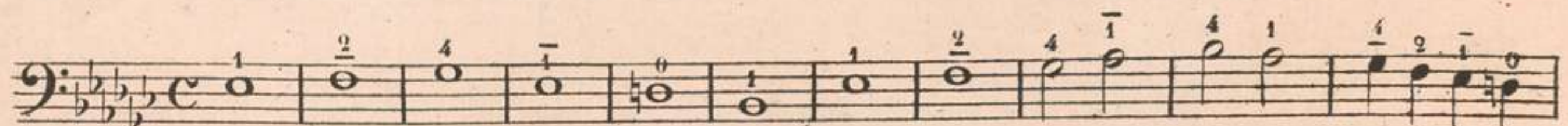
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Exercice.



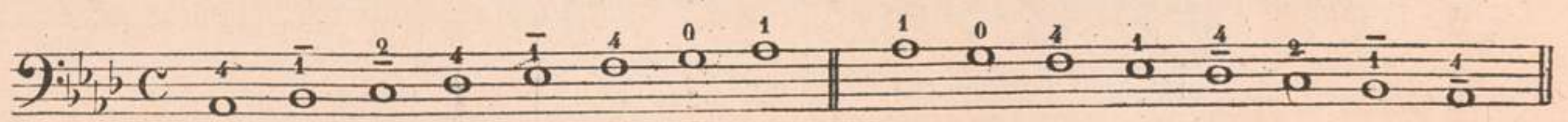
E♭ Minor.
Mi♭ Mineur.



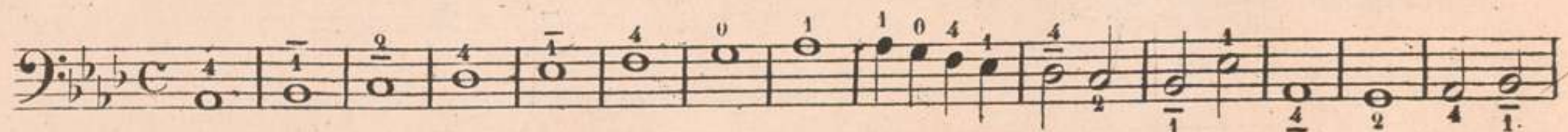
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Exercice.



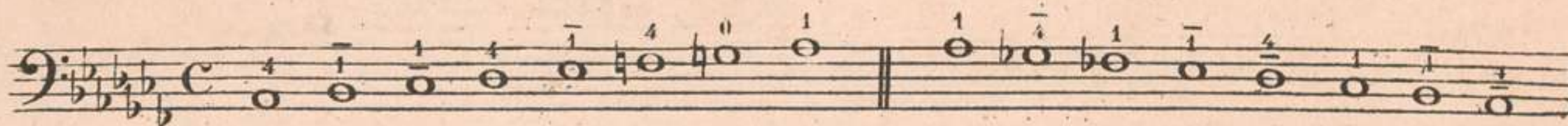
A♭ Major.
La♭ Majeur.



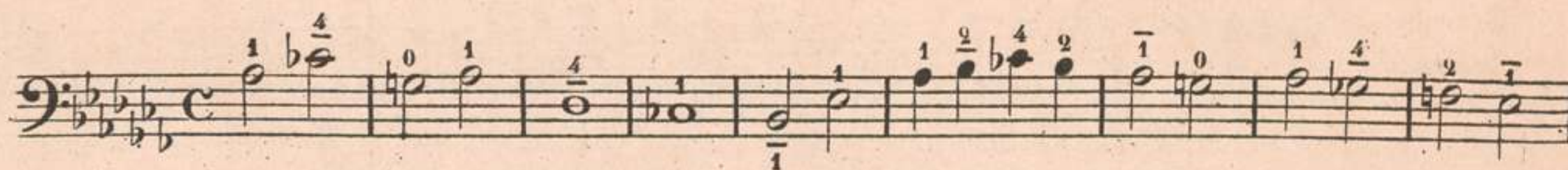
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Exercice.



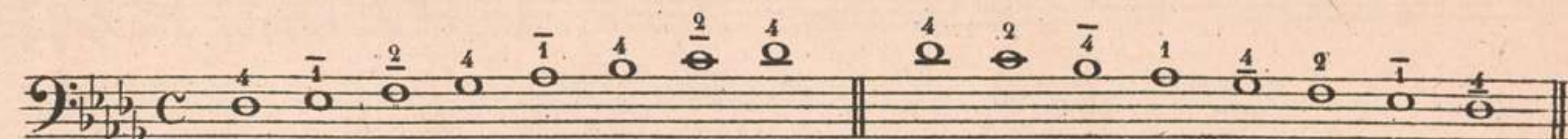
Ab Minor.
La b Mineur.



Exercise.
Exercice.



Db Major.
Ré^b Majeur.



Exercise.
Exercice.



Db Minor.
Ré^b Mineur.



Exercise.
Exercice.



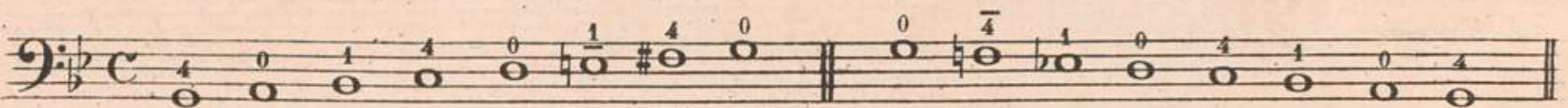
G Major.
Sol Majeur.



Exercise.
Exercice.



G Minor.
Sol Mineur.



Exercise.
Exercice.



D Major.
Ré Majeur.



Exercise.
Exercice.



D Minor.
Ré Mineur.



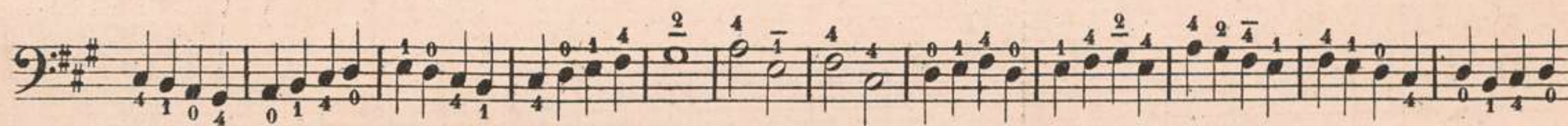
Exercise.
Exercice.



A Major.
La Majeur.



Exercise.
Exercice.



A Minor.
La Mineur.



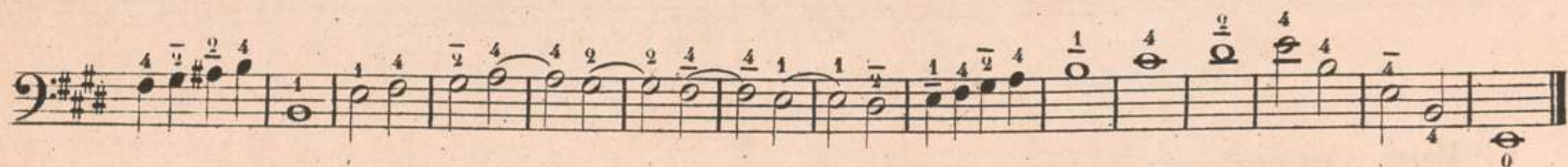
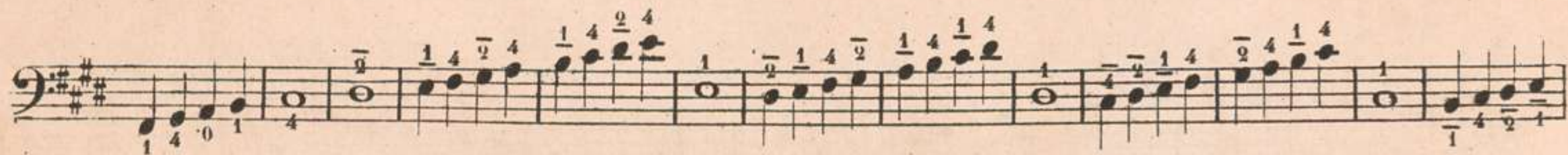
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E Major.
Mi Majeur.



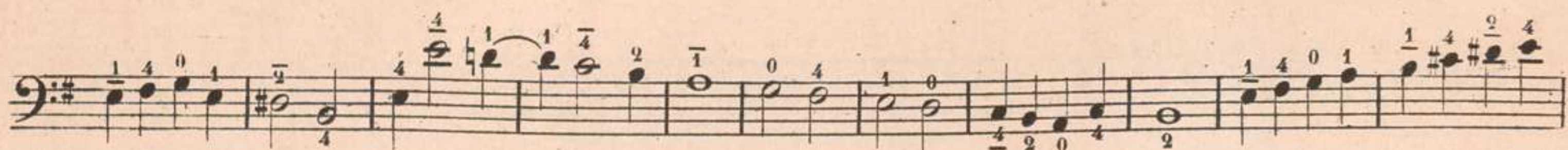
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Exercice.



E Minor.
Mi Mineur.



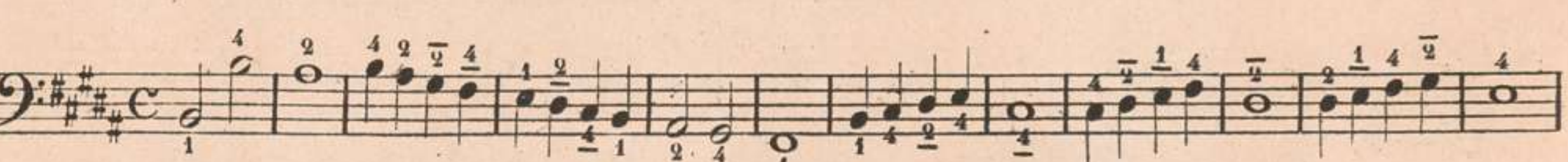
Exercise.
Exercice.



B Major.
Si Majeur.



Exercise.
Exercice.



B Minor.
Si Mineur.



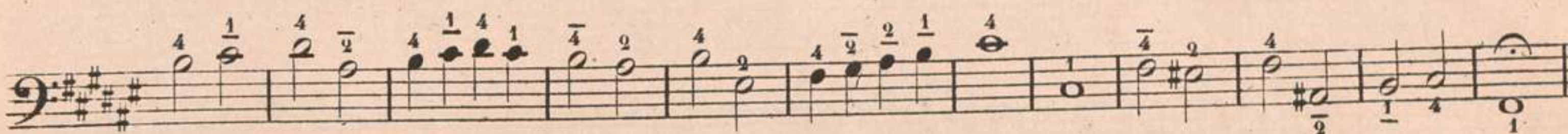
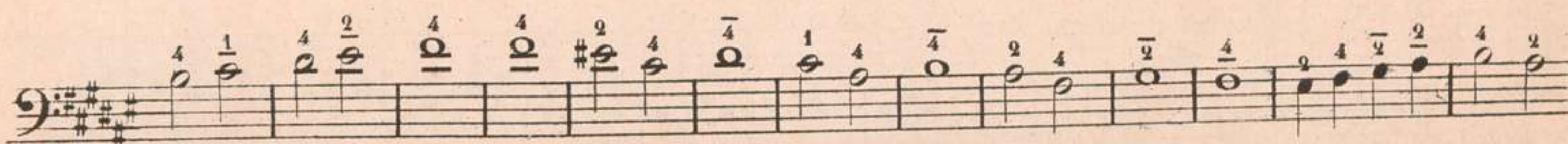
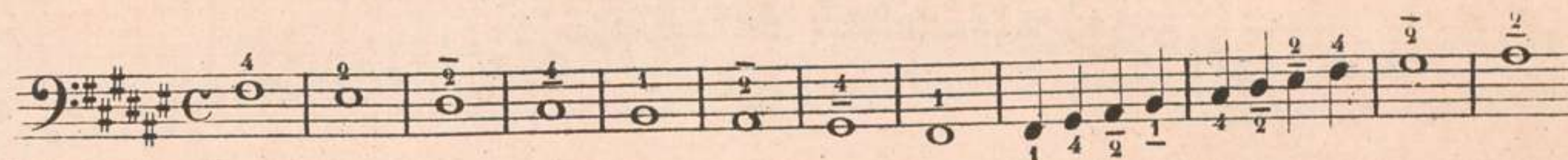
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Exercice.



F# Major.
Fa# Majeur.



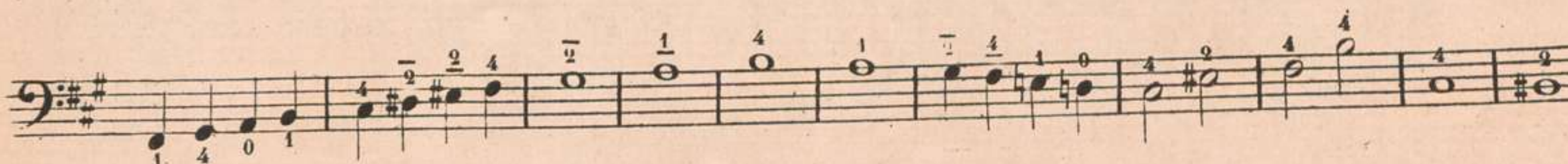
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F# Minor.
Fa# Mineur.



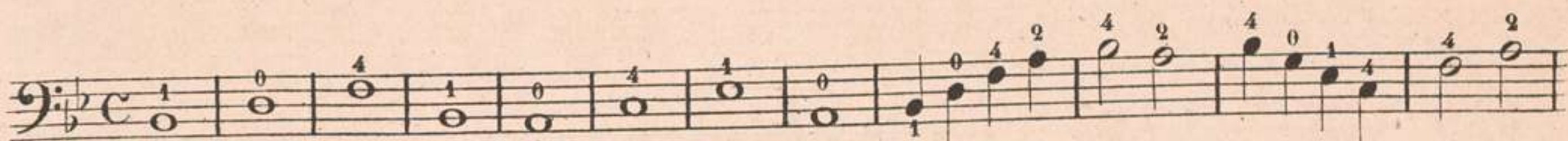
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Bb Major.
Sib Majeur.



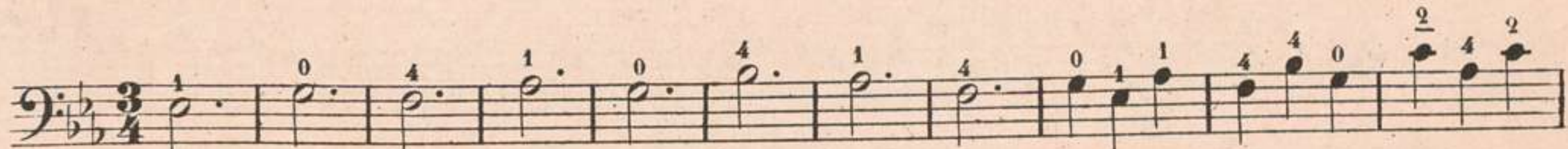
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Eb Major.
Mib Majeur.



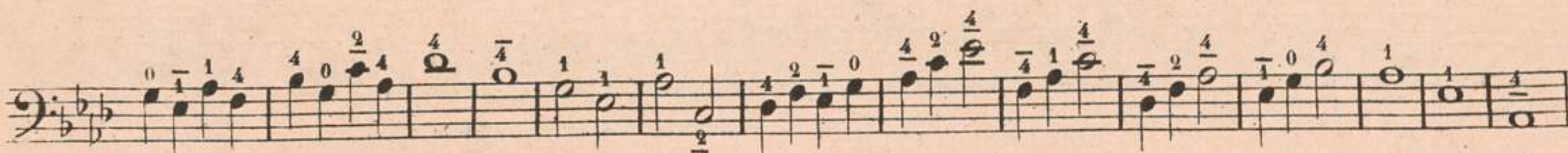
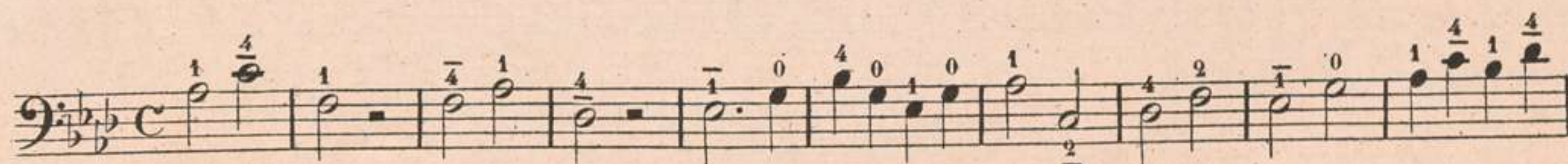
Exercise.
Exercice.



Ab Major.
Lab Majeur.



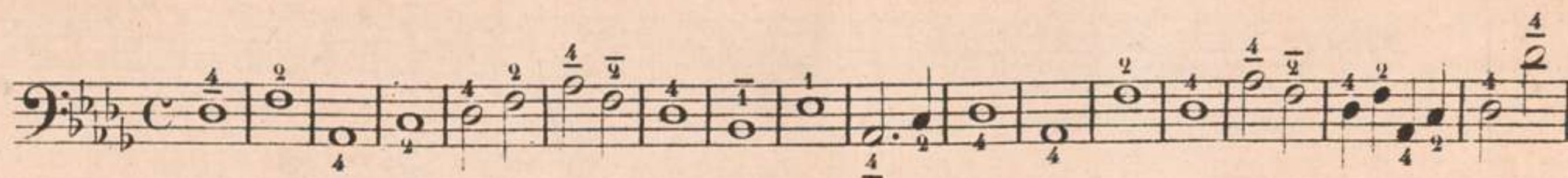
Exercise.
Exercice.



Db Major.
Ré^b Majeur.



G Major.
Sol Majeur.



D Major.
S Ré Majeur.



Exercise.
Exercice.



Db Major.
Ré^b Majeur.



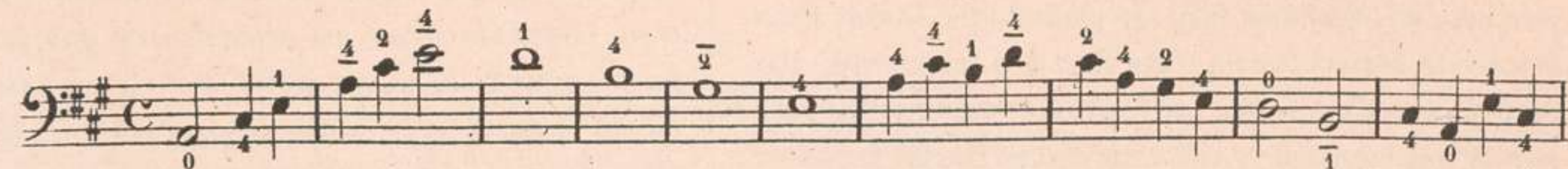
G Major.
Sol Majeur.



A Major.
La Majeur.



Exercise.
Exercice.



E Major.
Mi Majeur.



Exercise.
Exercice.



B Major.
Si Majeur.



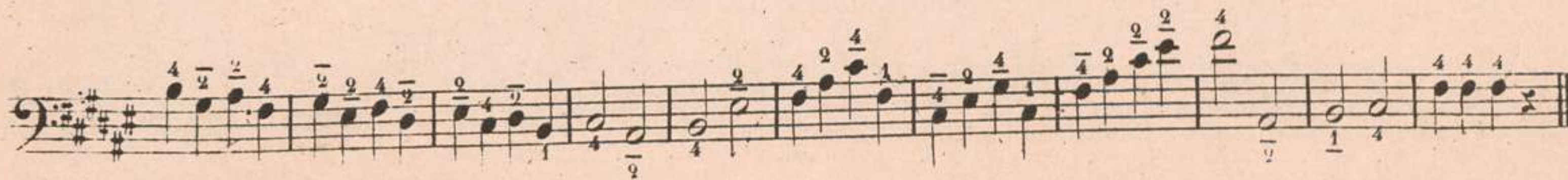
Exercise.
Exercice.



F# Major.
Fa# Majeur.



Exercise.
Exercice.



FOURTHS.

Fourths are perfect or augmented; they are taken on two near strings when they are perfect (the Double Bass is tuned in perfect fourths) and they are taken with the same finger, first, second, or fourth, according to the position in which one plays. The augmented fourths are taken with the first and fourth, or second and fourth fingers. When an augmented fourth is based on an open string it is taken with the first or second finger.

See the following examples.

DES QUARTES.

Les quartes sont ou justes ou augmentées; elles se prennent sur deux cordes voisines; lorsqu'elles sont justes (la basse est accordée en quartes justes) on les prend du même doigt soit du premier du second ou du quatrième, suivant la position dans laquelle on joue. On prend les quartes augmentées ou du premier et quatrième, ou du second et quatrième doigt. Lorsqu'une quarte augmentée se base sur une corde à vide ou la prend du premier ou du second doigt.

Voyez les exemples suivants.

C Major.
Ut Majeur.

Exercise.
Exercice.

F Major.
Fa Majeur.

Exercise.
Exercice.

The musical examples consist of several staves of music for double bass. The first section is in C Major (Ut Majeur) and includes a long exercise with many notes and fingerings. The second section is an exercise in C Major. The third section is in F Major (Fa Majeur) and includes another long exercise. The fourth section is an exercise in F Major. The notation includes various fingerings (0, 1, 2, 4) and accidentals (sharps, flats) to illustrate perfect and augmented fourths.

B $\flat$ Major.
Sib Majeur.



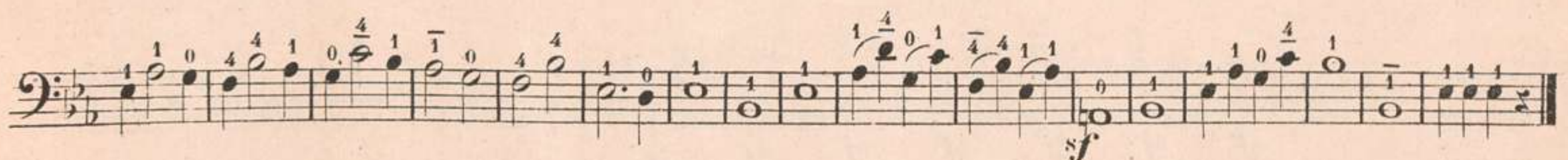
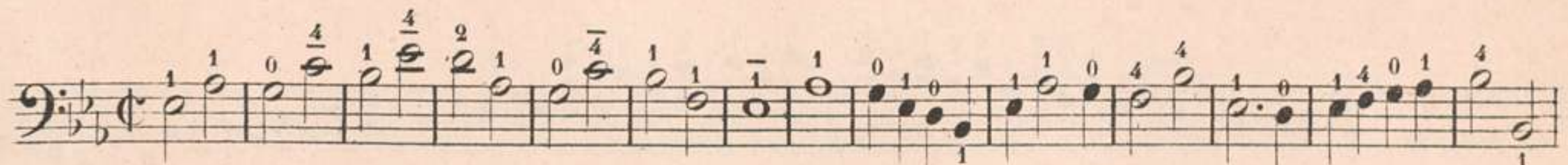
Exercise.
Exercice.



E $\flat$ Major.
Mi $\flat$ Majeur.



Exercise.
Exercice.



A $\flat$ Major.
La $\flat$ Majeur.



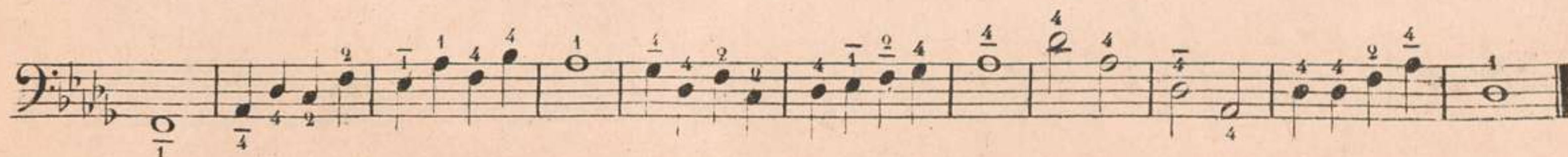
Exercise.
Exercice.



D $\flat$ Major.
Ré $\flat$ Majeur.



Exercise.
Exercice.



G Major.
Sol Majeur.



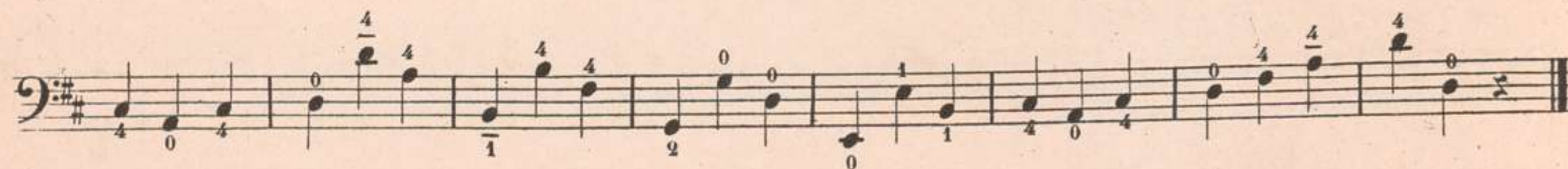
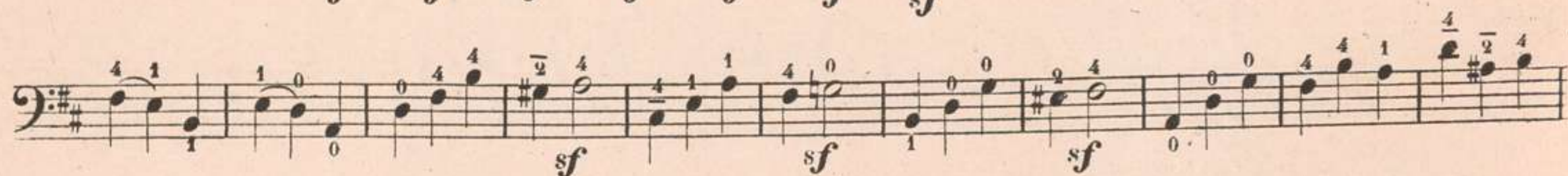
Exercise.
Exercice.



D Major.
Ré Majeur.



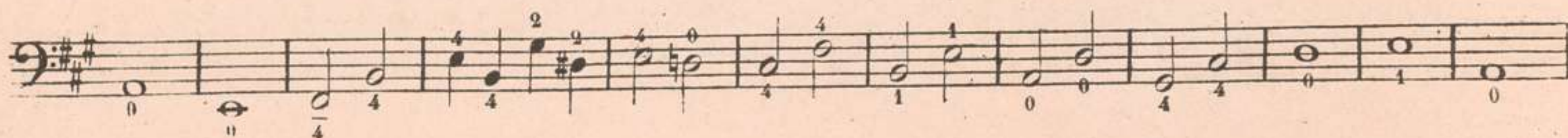
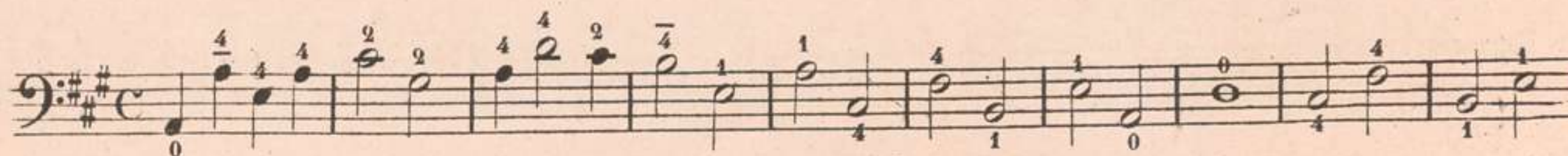
Exercise.
Exercice.



A Major.
La Majeur.



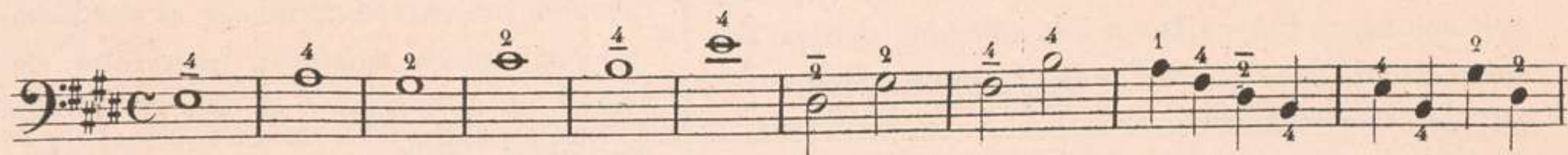
Exercise.
Exercice.



G Major.
Mi Majeur.



Exercise.
Exercice.



B Major.
Si Majeur.



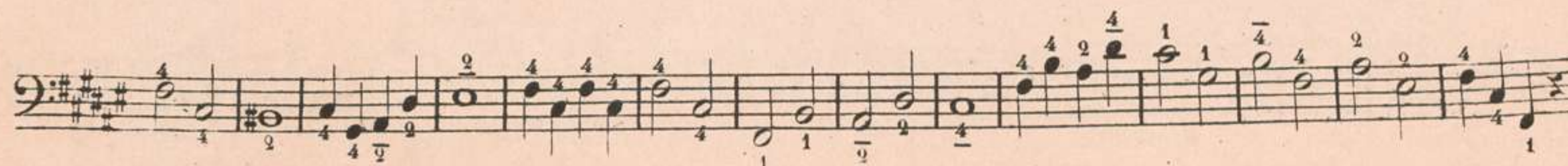
Exercise.
Exercice.



F# Major.
Fa# Majeur.



Exercise.
Exercice.

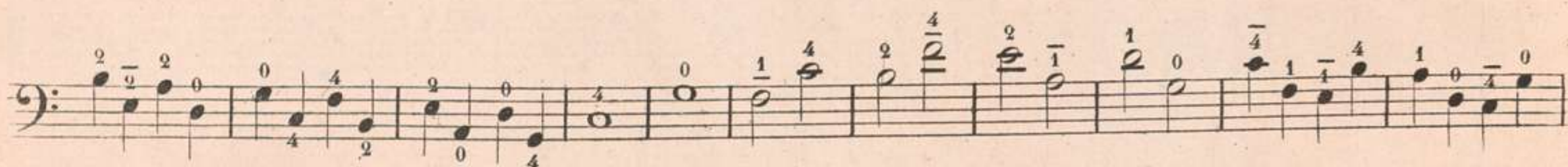
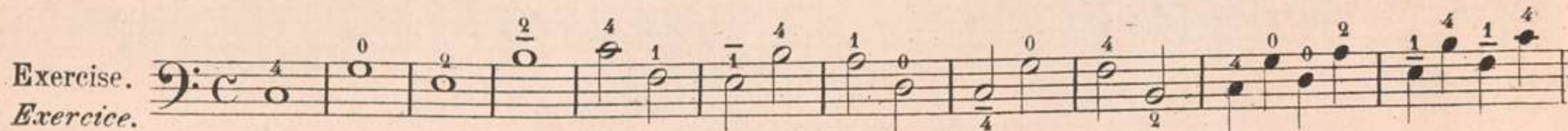


FIFTHS.

In harmony fifths are perfect or diminished. The perfect fifths are played like major seconds always with the first and fourth fingers, but on two adjoining strings. The diminished fifths are played by the first and second, or second and fourth fingers.

DES QUINTES.

Dans l'harmonie les quintes sont ou justes ou diminuées. Les quintes justes se jouent comme les secondes grandes, toujours du premier et quatrième doigt, mais sur deux cordes voisines; les quintes diminuées se jouent ou du premier et second, ou du second et quatrième doigt.



Tempo moderato.



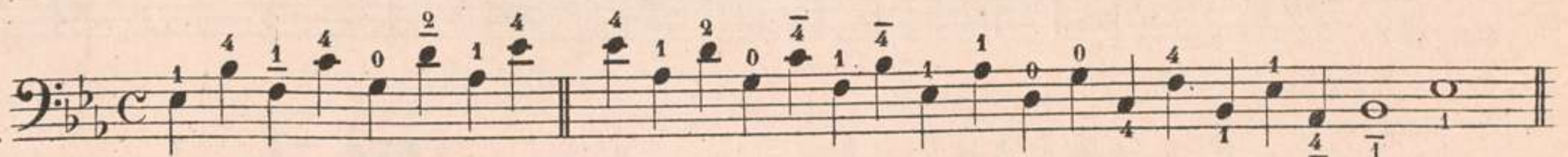
B $\flat$ Major.
Sib Majeur.



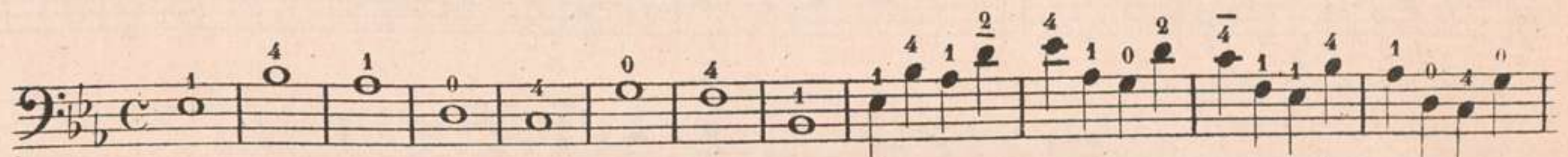
Exercise.
Exercice.



E♭ Major.
Mib Majeur.



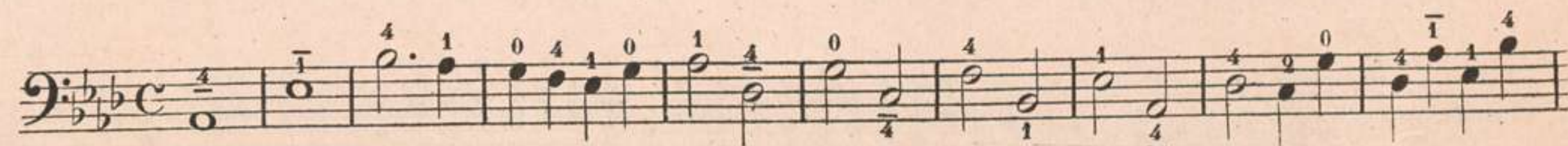
Exercise.
Exercice.



Ab Major.
La b Majeur.



Exercise.
Exercice.



Db Major.
Réb Majeur.



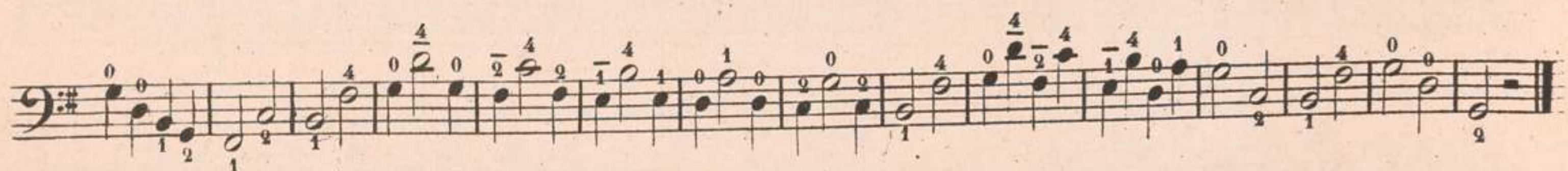
Exercise.
Exercice.



G Major.
Sol Majeur.



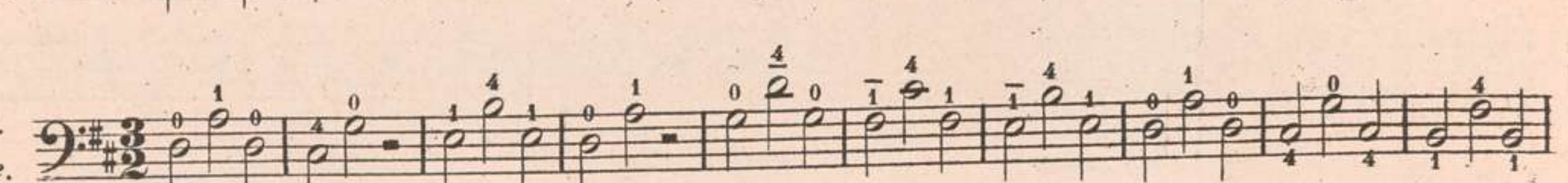
Exercise.
Exercice.



D Major.
Ré Majeur.



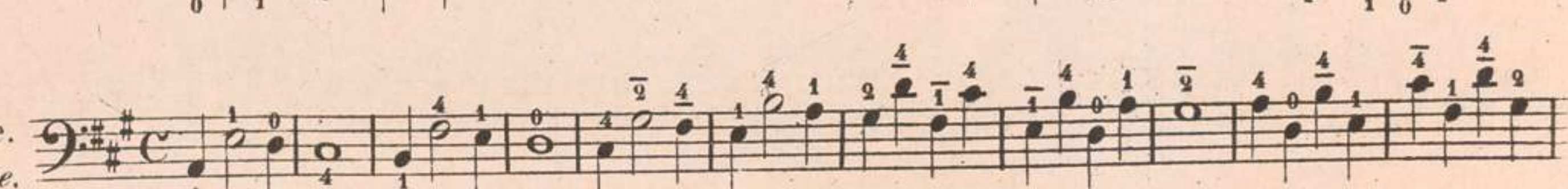
Exercise.
Exercice.



A Major.
La Majeur.



Exercise.
Exercice.



E Major.
Mi Majeur.



Exercise.
Exercice.



B Major.
Si Majeur.



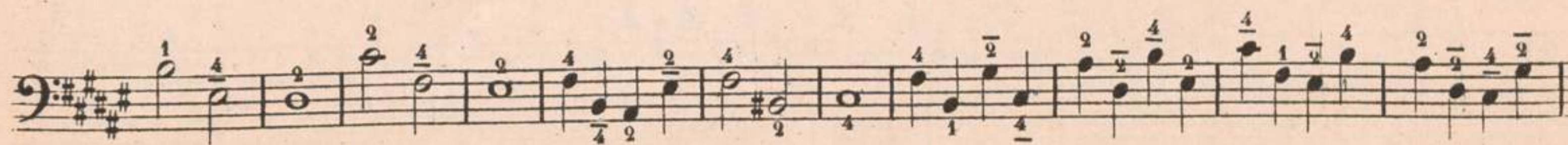
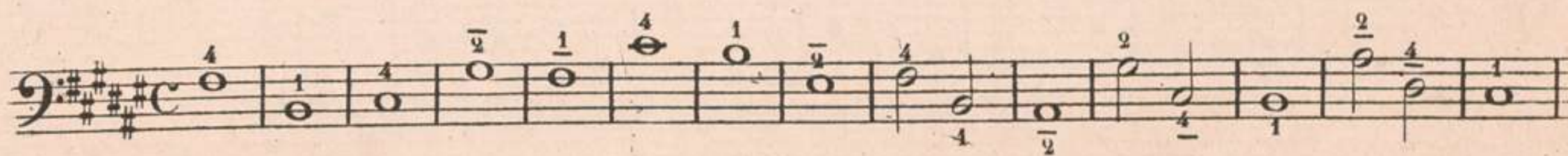
Exercise.
Exercice.



F# Major.
Fa# Majeur.



Exercise.
Exercice.



SIXTHS.

The sixths are played like thirds, but whilst the thirds are played upon two neighbouring strings, the sixths are played upon the fourth and second, or the third and first strings. In all cases where the thirds are played upon one string the sixths are played upon two neighbouring strings.

DES SIXTES.

Les sixtes se jouent comme les tierces, en observant tout ce qui en a été dit en son lieu; mais tandis que les tierces se jouent sur deux cordes voisines, les sixtes se jouent sur la quatrième et deuxième, ou sur la troisième et première corde. Dans les cas où les tierces se jouent sur une corde, les sixtes se jouent sur deux cordes voisines.



Bb Major.
Sib Majeur.

A musical staff in bass clef with a key signature of two flats (Bb Major/Sib Majeur) and a common time signature (C). The staff contains a sequence of notes with various fingerings indicated by numbers 0, 1, 2, 4, and 4 with a horizontal bar over it. The sequence starts with a whole note, followed by several half notes and quarter notes, ending with a whole note.

Exercise.
Exercice.

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of notes with fingerings (0, 1, 4, 4, 1, 4, 2, 4, 1, 4, 0, 4). The sequence begins with a whole note, followed by half notes and quarter notes, concluding with a whole note.

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of notes with fingerings (2, 0, 4, 0, 2, 4, 0, 2, 4, 0, 2, 0, 4, 1, 1, 0, 4, 2). The sequence starts with a whole note, followed by half notes and quarter notes, ending with a whole note.

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of notes with fingerings (0, 4, 1, 4, 1, 4, 1, 4, 2, 4, 1, 0, 4, 0, 2, 4, 0, 4, 1, 1, 0, 4, 2). The sequence begins with a whole note, followed by half notes and quarter notes, concluding with a whole note.

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of notes with fingerings (4, 0, 4, 2, 4, 1, 0, 4, 2, 4, 0, 2, 0, 4, 0, 2, 4, 1, 0, 4, 1, 1, 1). The sequence starts with a whole note, followed by half notes and quarter notes, ending with a whole note.

Eb Major.
Mib Majeur.

A musical staff in bass clef with a key signature of three flats (Eb Major/Mib Majeur) and a common time signature. The staff contains a sequence of notes with various fingerings indicated by numbers 1, 4, 1, 4, 0, 4, 4, 0, 4, 1, 4, 0, 1, 0, 2, 4, 1, 4, 2, 4, 1. The sequence starts with a whole note, followed by several half notes and quarter notes, ending with a whole note.

Exercise.
Exercice.

A musical staff in bass clef with a key signature of three flats and a common time signature. It contains a sequence of notes with fingerings (1, 4, 1, 4, 0, 4, 1, 4, 0, 1, 0, 0, 4, 1, 4, 1, 4, 1, 4). The sequence begins with a whole note, followed by half notes and quarter notes, concluding with a whole note.

A musical staff in bass clef with a key signature of three flats and a common time signature. It contains a sequence of notes with fingerings (1, 4, 2, 4, 1, 4, 1, 4, 0, 4, 1, 0, 4, 1, 0, 4, 1, 4, 1, 4, 2, 4, 4). The sequence starts with a whole note, followed by half notes and quarter notes, ending with a whole note.

A musical staff in bass clef with a key signature of three flats and a common time signature. It contains a sequence of notes with fingerings (0, 1, 4, 1, 4, 2, 4, 1, 4, 0, 1, 0, 4, 1, 0, 4, 1, 4, 1, 4, 4). The sequence begins with a whole note, followed by half notes and quarter notes, concluding with a whole note.

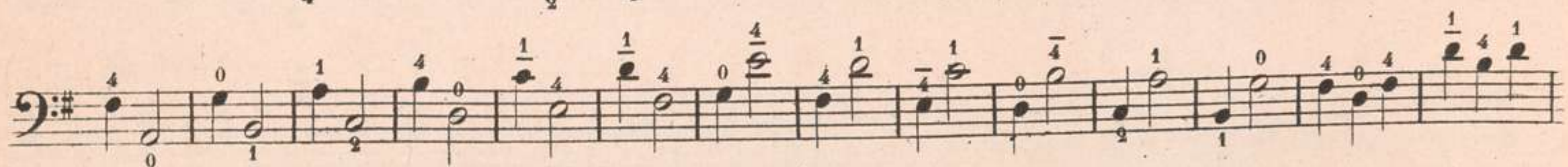
Ab Major.
Lab Majeur.

A musical staff in bass clef with a key signature of four flats (Ab Major/Lab Majeur) and a common time signature. The staff contains a sequence of notes with various fingerings indicated by numbers 2, 0, 1, 2, 1, 4, 1, 4, 0, 4, 0, 4, 2, 4, 1, 4, 2, 4, 1, 4, 0, 2, 4. The sequence starts with a whole note, followed by several half notes and quarter notes, ending with a whole note.

Exercise.
Exercice.

A musical staff in bass clef with a key signature of four flats and a common time signature. It contains a sequence of notes with fingerings (2, 1, 4, 1, 4, 0, 4, 1, 0, 4, 1, 0, 4, 1, 2, 4, 1, 4, 1, 4, 1, 4, 0, 4). The sequence begins with a whole note, followed by half notes and quarter notes, concluding with a whole note.

A musical staff in bass clef with a key signature of four flats and a common time signature. It contains a sequence of notes with fingerings (1, 2, 0, 1, 2, 0, 1, 1, 2, 4, 1, 4, 1, 4, 1, 0, 1, 4, 1, 4, 2, 4, 1, 4). The sequence starts with a whole note, followed by half notes and quarter notes, ending with a whole note.

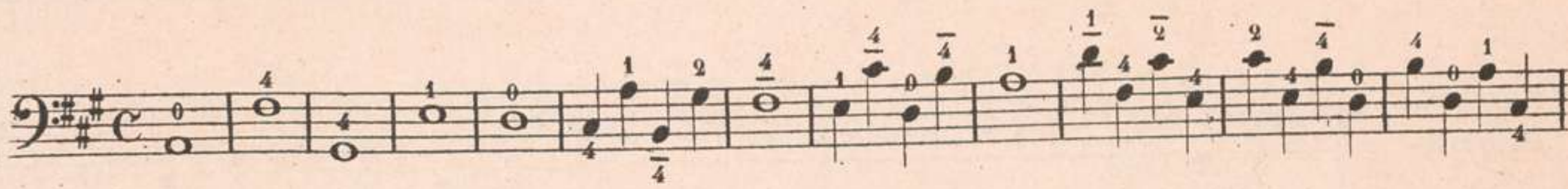


A Major.
La Majeur.



Exercise in A Major (La Majeur) on a bass clef staff. The key signature has two sharps (F# and C#). The exercise consists of a single melodic line with various fingerings indicated by numbers 1, 2, 3, 4, and 0 (representing the thumb). The notation includes eighth and sixteenth notes, with some beamed together.

Exercise.
Exercice.



Continuation of the A Major exercise, featuring more complex rhythmic patterns and fingerings.



Continuation of the A Major exercise, showing further melodic and rhythmic development.



Continuation of the A Major exercise, concluding the section with various note values and fingerings.

E Major.
Mi Majeur.

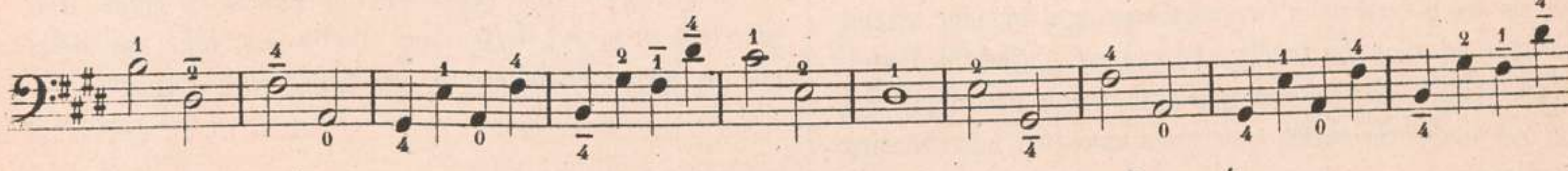


Exercise in E Major (Mi Majeur) on a bass clef staff. The key signature has three sharps (F#, C#, and G#). The exercise begins with a single melodic line.

Exercise.
Exercice.



Continuation of the E Major exercise, featuring a variety of note values and fingerings.



Continuation of the E Major exercise, showing more complex rhythmic patterns.



Continuation of the E Major exercise, concluding the section with various note values and fingerings.

B Major.
Si Majeur.



Exercise in B Major (Si Majeur) on a bass clef staff. The key signature has four sharps (F#, C#, G#, and D#). The exercise begins with a single melodic line.

Exercise.
Exercice.



Continuation of the B Major exercise, featuring a variety of note values and fingerings.



Continuation of the B Major exercise, showing more complex rhythmic patterns.



Continuation of the B Major exercise, concluding the section with various note values and fingerings.

F Major.
Fa Majeur.



Exercise.
Exercice.



SIXTHS.

The sixths are played like thirds, but whilst the thirds are played upon two neighbouring strings, the sixths are played upon the fourth and second, or the third and first strings. In all cases where the thirds are played upon one string the sixths are played upon two neighbouring strings.

DES SEPTIÈMES.

Le doigter des septièmes est pareil à celui des quarts, avec la différence qu'on les joue sur deux cordes entre lesquelles on en laisse une à vide.

C Major.
Ut Majeur.



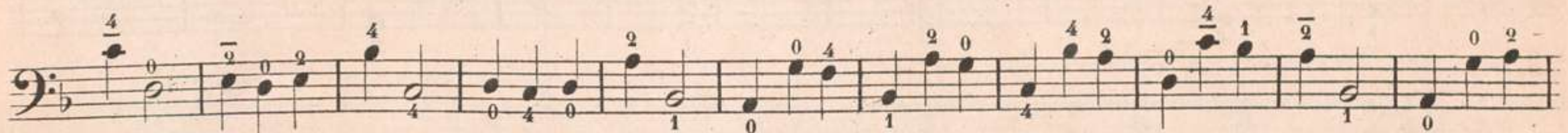
Exercise.
Exercice.



F Major.
Fa Majeur.



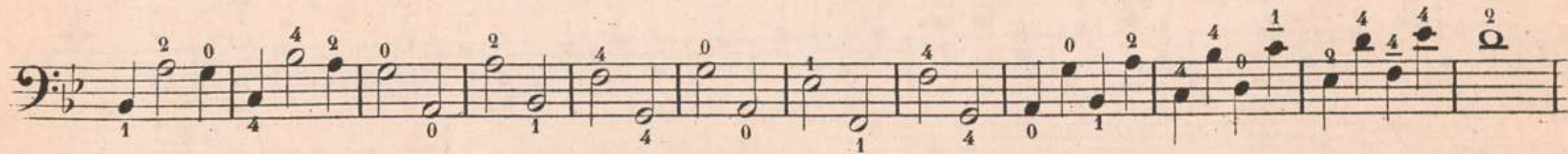
Exercise.
Exercice.



Bb Major.
Si b Majeur.



Exercise.
Exercice.



E♭ Major.
Mib Majeur.

Exercise.
Exercice.

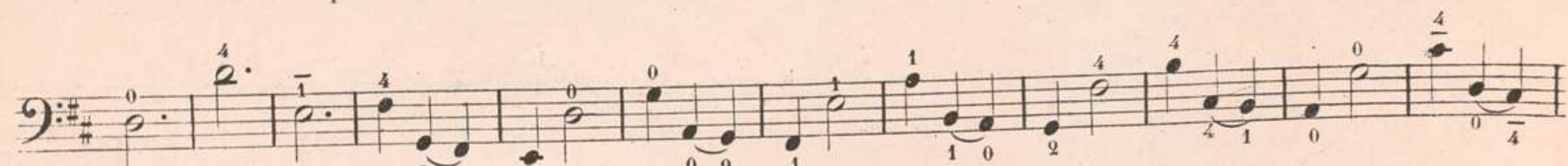
A♭ Major.
Lab Majeur.

Exercise.
Exercice.

D Major.
Ré Majeur.



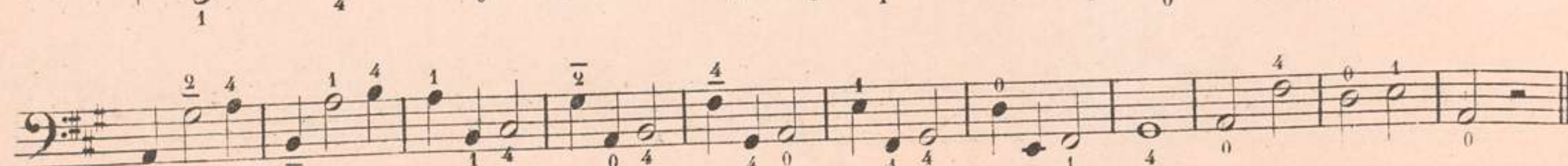
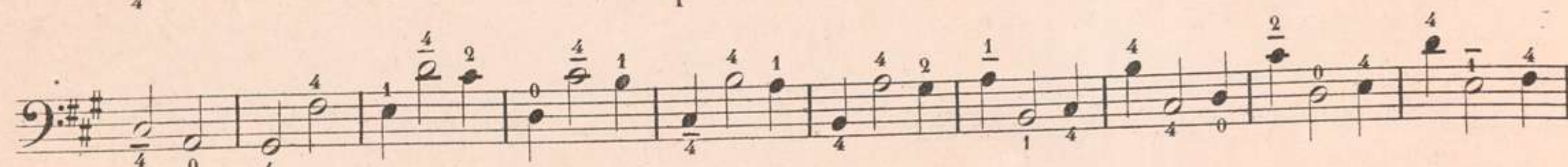
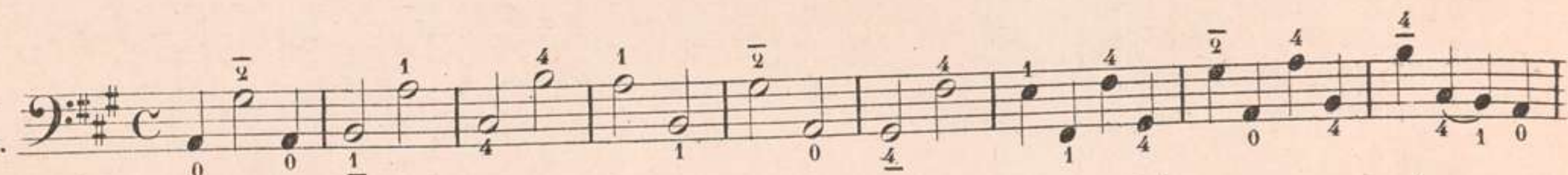
Exercise.
Exercice.



A Major.
La Majeur.



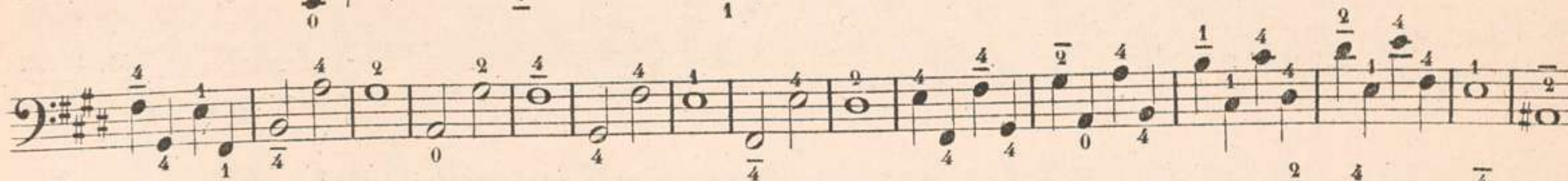
Exercise.
Exercice.



E Major.
Mi Majeur.



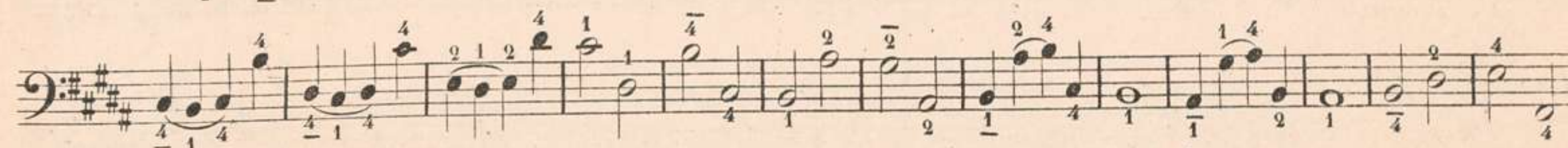
Exercise.
Exercice.



B Major.
Si Majeur.



Exercise.
Exercice.



F# Major.
Fa # Majeur.



Exercise.
Exercice.



OCTAVES.

Octaves are taken like fifths, but as in sixths and sevenths, a string must be left between the two that are taken.

DES OCTAVES.

Les octaves se prennent comme les quintes, mais il faut comme aux sixtes et septièmes laisser une corder entre les deux à prendre.

C Major.
Ut Majeur.

Exercise.
Exercice.

F Major.
Fa Majeur.

Exercise.
Exercice.

2^e Cord.

B $\flat$ Major.
Sib Majeur.



Exercise.
Exercice.



E♭ Major.
Mi♭ Majeur.



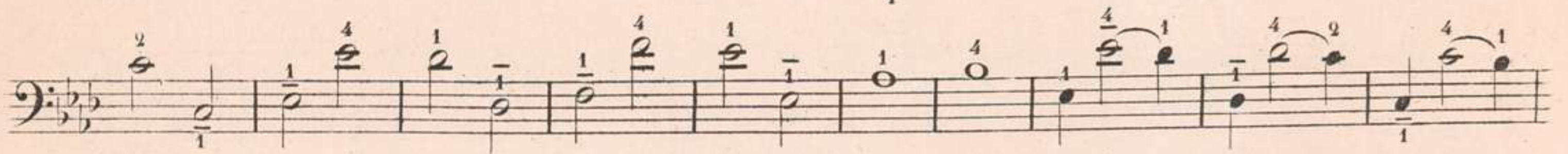
Exercise.
Exercice.



Ab Major.
La b Majeur.



Exercise.
Exercice.



Db Major.
Réb Majeur.



Exercise.
Exercice.



G Major.
Sol Majeur.



Exercise.
Exercice.



D Major.
Ré Majeur.



Exercise.
Exercice.



A Major.
La Majeur.

0 1 1 0 1 0 1 0 2 4 1

a Tempo All^o

Exercise. *Exercise.*

f *f*

Adagio

a Tempo

E Major.
Mi Majeur.

0 1 4 0 1 1 4 1 1 1 0 4 1 0

All^o. moderato.

Exercise. *Exercice.*

f

B Major.
Si Majeur.



Exercise.
Exercice.



F# Major.
Fa# Majeur.



Exercise.
Exercice.



These scales and exercises studied methodically and thoroughly will give the pupil a complete idea of fingering and the foundation of a solid execution.

Until now only the diatonic scales composed of whole tones and semitones, have been treated of it now remains for us to treat chromatic scales, which are made up entirely of semitones.

CHROMATIC SCALES.

In the article upon fingering it has been said that in the first ordinary position upon each string four semitones can be played, therefore there is a succession of four semitones, beginning with the open string, the second is taken by the first finger, the third by the second finger, and the fourth by the little finger.

E String.

If there is a succession of five semitones the second finger of a semitone must be put forward for the fourth semitone, when one is in the second ordinary position, and the fifth semitone is taken by the little finger.

The first two ordinary positions.



When a succession of semitones extends beyond the first string (G) the second ordinary position, then the prescribed fingering is used for the superior positions.

Ces gammes et exercices étudiés méthodiquement et à fond donneront à l'élève une idée complète du doigté, et le fondement d'une agilité solide.

Jusqu'à présent il n'a été traité que de gammes diatoniques, composées de tons entier et demitons; il nous reste à parler des gammes chromatiques qui se suivent par demitons.

DES GAMMES CHROMATIQUES.

A l'article du doigter, il a été dit que dans la première position ordinaire on peut jouer sur chaque corde quatre demitons, donc s'il y a une suite de quatre demitons partant de la corde à vide, on prend le second par le premier doigt, le troisième par le second doigt, et le quatrième par le petit (quatrième doigt).

S'il y a une suite de cinq demitons il faut avancer le second doigt d'un demiton pour le quatrième demiton alors on se trouve dans la seconde position ordinaire et l'on prend le cinquième demiton par le quatrième doigt.

Les deux premières positions ordinaires.

Lorsqu'une suite de demitons surpasse sur la première corde (Sol) la seconde position ordinaire, on se sert du doigter prescrit pour les positions supérieures.

C Major.
Ut Majeur.

Two staves of musical notation for C Major. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one flat (Bb). Both staves contain a sequence of notes with fingerings (1-4) and accidentals (sharps and flats) indicating the scale.

F Major.
Fa Majeur.

Two staves of musical notation for F Major. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff begins with a bass clef and a key signature of two flats (Bb and Eb). Both staves contain a sequence of notes with fingerings (1-4) and accidentals (sharps and flats) indicating the scale.

Bb Major.
Si b Majeur.

Two staves of musical notation for Bb Major. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The second staff begins with a bass clef and a key signature of two flats (Bb and Eb). Both staves contain a sequence of notes with fingerings (1-4) and accidentals (sharps and flats) indicating the scale.

Eb Major.
Mi b Majeur.

Two staves of musical notation for Eb Major. The first staff begins with a treble clef and a key signature of three flats (Bb, Eb, and Ab). The second staff begins with a bass clef and a key signature of three flats (Bb, Eb, and Ab). Both staves contain a sequence of notes with fingerings (1-4) and accidentals (sharps and flats) indicating the scale.

Ab Major.
La b Majeur.

Two staves of musical notation for Ab Major. The first staff begins with a treble clef and a key signature of three flats (Bb, Eb, and Ab). The second staff begins with a bass clef and a key signature of three flats (Bb, Eb, and Ab). Both staves contain a sequence of notes with fingerings (1-4) and accidentals (sharps and flats) indicating the scale.

Db Major.
Re b Majeur.

Two staves of musical notation for Db Major. The first staff begins with a treble clef and a key signature of four flats (Bb, Eb, Ab, and Db). The second staff begins with a bass clef and a key signature of four flats (Bb, Eb, Ab, and Db). Both staves contain a sequence of notes with fingerings (1-4) and accidentals (sharps and flats) indicating the scale.

G Major.
Sol Majeur.

Two staves of musical notation for G Major. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain a sequence of notes with fingerings (1-4) and accidentals (sharps and flats) indicating the scale.

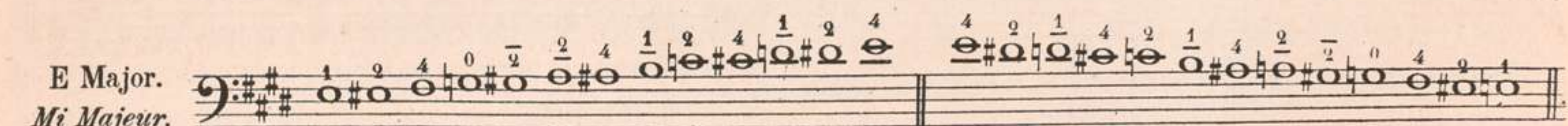
D Major.
Ré Majeur.



A Major.
La Majeur.



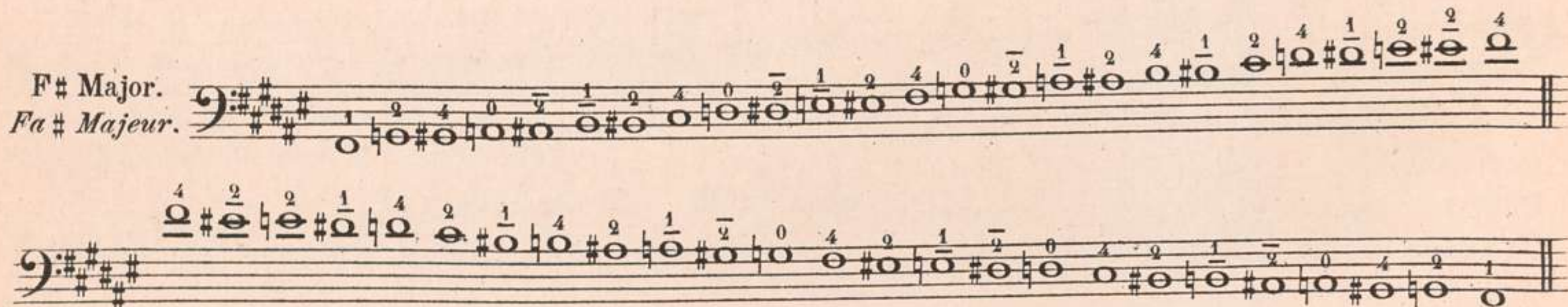
E Major.
Mi Majeur.



B Major.
Si Majeur.



F# Major.
Fa# Majeur.



Chromatic Scales are sometimes written with sharps,
sometimes with flats.

Les gammes chromatiques peuvent être écrites par
suites de bb, ou de ##.

with flats.
par bb



with sharps.
par ##



Two Chromatic Exercises.

Deux exercices chromatiques.

1.

2.

PIZZICATO.

Pizzicato means that instead of sounding the strings with the Bow (*arco*, or *col arco*) one must pull them with the fingers. To do this properly the bow is held exactly as if one were going to play with it, and the strings are pulled alternately by the first and second fingers resting upon the bow-rod, to give a firm support to the hand the point of the thumb is pressed towards the middle of the finger-board. This gives facility in playing *pizzicato* and also with the bow.

PIZZICATO.

Au *pizzicato* au lieu de faire résonner les cordes avec l'archet (*arco*, *coll'arco*) on les pince avec les doigts. Pour bien exécuter ceci, on tient l'archet tout à fait comme si l'on se disposait de jouer *coll'arco*, et en pinçant les cordes alternativement avec l'index et le *medium*, placés au dessus de la baguette et pour donner un soutien ferme à la main on appuie le bout du pouce sur la touche vers le milieu des cordes. Ceci donne la facilité d'alterner vite de jouer *pizzicato* et *coll'arco*.

POSITION OF THE BOW.

The Bow is placed upon the string at about four inches above the bridge, not parallel with it as in the violin, but with the point inclined towards the bridge. If the bow is placed nearer to the fingerboard there is a risk of touching the next string, and only a feeble tone is produced. The bow placed quite close to the bridge produces a whistling sound: this position ought only to be used when it is indicated by *ponticello* or *sul ponticello*.

THE MANAGEMENT OF THE BOW.

The Bow of the Double Bass is much heavier than the bow of other stringed instruments, and its management requires rules to avoid a dragging style of playing. The strength of the hand being greater near the nut than towards the point of the bow, one must press the rod little by little with the two fingers as the point is approached; and in drawing firmly press the point of the bow, gradually diminishing the pressure of the fingers as the hand approaches the strings.

Semibreves and minims require a stroke long and sustained; crotchets, quavers and semiquavers a short, detached stroke only resting half the value of the notes, this is necessary on account of the great power of the tone, and to prevent dragging.

It is difficult to say whether a passage should begin with drawing or pushing as a single note may often cause a change in the bowing.

PLACE DE L'ARCHET.

On place l'archet sur les cordes à peu près quatre pouces au dessus du chevalet, pas parallèlement avec celui comme sur le violon, mais incliné de la pointe vers le chevalet. Si l'on pose l'archet plus avant vers la touche, on risque de toucher la corde voisine, et ne produit qu'un son faible. L'archet posé tout près du chevalet donne un son sifflant; cette pose d'archet ne doit être appliquée, que lorsqu'elle est prescrite par sul ponticello ou ponticello.

DE LA CONDUITE DE L'ARCHET.

L'archet de la contrebasse est beaucoup plus pesant que celui des autres instruments à cordes, et son maniement demande des règles, pour éviter un jeu trainant. La force de la main étant plus grande près de la hausse que vers le bout de l'archet, il faut, en tirant pour produire un son de force égale presser peu à peu des deux doigts de dessus la baguette à mesure qu'on approche du bout; et en tirant poser ferme le bout de l'archet en diminuant peu à peu la pression de ces deux doigts quand la main approche des cordes. Les rondes et les blanches réclament un coup d'archet long et soutenu, les noires, croches et doublecroches un coup sec et détaché, ne durant que la moitié de la valeur des notes; ceci est nécessité par la grande résonnance des cordes, et pour ne pas devenir trainant.

Il est difficile d'indiquer si les passages doivent commencer par le tiré ou le poussé, vu que souvent une seule note peut amener un changement du coup d'archet

If there are thirds, fourths, fifths etc. ascending, the first note must always be pushed; if the intervals descend, the first note must always be drawn.

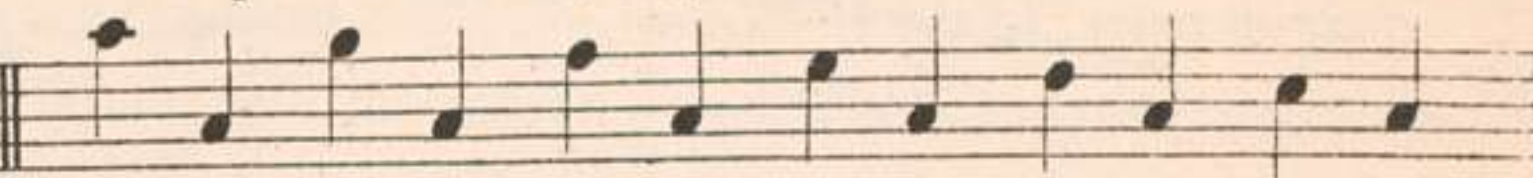
The first pushed.

La première en poussant.



The first drawn.

La première en tirant.



To express the different strokes of the bow in use the following Italian terms are used. —

Staccato. Each note is to be cut short both in drawing and pushing.

Legato. Two, three, or several notes are played with a single stroke of the bow.

Appoggiato. Several notes are played by a single stroke of the bow, but each note is marked by a pressure of the rod.

Tremolando. Is performed in two ways: either by playing with quite a short stroke, or by a single stroke of the bow for the space of a note, making the tremolando by the pressure of a trembling hand.

Pour désigner les différents coups d'archet en usage, on se sert des expressions italiennes suivantes.

Staccato. Chaque note détaché court en tirant et poussant.

Legato. Deux, trois, ou plusieurs notes liées d'un seul coup d'archet.

Appoggiato. Plusieurs notes liées d'un seul trait d'archet, mais chaque note marquée par une pression sur la baguette.

Tremolando. Se fait de deux manières en jouant la note d'un coup tout court, ou d'un seul trait d'archet pour la durée de la note en marquant les coup par la pression et d'une main tremblante.

Staccato.



Legato.



Appoggiato.



Tremolando.



For the application of the foregoing the following examples are given.

Pour l'application du précédent, voici quelques exemples pour en apprendre l'emploi.

1.

2.

3.

4.

5.

6.

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9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19. Ponticello.

The pupil now being familiar with all that has gone before, and knowing how to make a proper application of the variations of time indicated by the Italian terms *ritardando*, *rallentando*, *colla voce*, *colla parte*, *a piacere*, *morendo*, *stringendo*, etc. it remains for us to treat of the accompaniment of recitative, since the double bass plays a most important part therein.

L'élève s'étant familiarisé avec tout ce qui précède et sachant faire une juste application des temps différents indiqués par les termes italiens de *ritardando*, *rallentando*, *colla voce*, *colla parte*, *a piacere*, *morendo*, *stringendo* etc: il nous reste à traiter de l'accompagnement du récitatif, puisque la contrebasse y a une part essentielle.

Sometimes recitative is accompanied only by a Piano and a Double Bass, then the double bass player ought to follow exactly the voice and the words of the singer, and attack the note with the greatest precision at the moment of the movement of the harmony - neither before nor after.

The bow should be employed in its whole length in a very quiet way, and rest on the fundamental note with the same stroke when that note is tied to another in the following bar by the sign  and wait for the change in the harmony before attacking the note following.

Where the bass is figured the Pianist must be strictly followed.

Parfois le récitatif n'est accompagné que d'un Piano et d'une Contrebasse, alors le contrébassiste doit suivre exactement la mélodie et les paroles du chanteur, et attaquer la note avec la plus grande justesse au moment de la résolution de l'harmonie, ni plus tôt, ni plus tard.

Il doit employer l'archet dans toute sa longueur d'une conduite bien tranquille et rester sur la note fondamentale du même coup d'archet quand cette note est liée à une autre de la mesure suivante par le signe  et attendre le changement de l'harmonie avant d'attaquer la note suivante.

Aux traits de basse figurée il suit strictement le pianiste.

RECITATIVO.



In questa for-ma dun-que mi tra-di il scelera-to? e questo il
 premio, che quel bar-ba-ro rende all a-mor mi-o! Ah vendi-car vo-glio io l'ingan-
 na-to mio cor: pria ch'ei mi fug-ga si ri-cor-ra si va-da si sento in
 pet-to sol ven-det-ta par-lar, rab-bia e dis-pet-to

Doch was be-deu-tet die-se tie-fe un-zeit-ge Stil-le? kei-ne Lie-der hal-len den
Säulen-gang he-rauf. Ver-las-sen, ö-de wie die Trümmern ei-ner zer-stör-ten
Stadt ist dein Pal-last; Ad-met! Ver-las-sen von den Göttern der Freude de-ren Sitz er
war! was für ein Un-fall wie?
Mir däucht: ich hör-te ein Klag-geschrei aus je-ner Hal-le tö-nen.

RECITATIVO. MOZART.
Ses-to! che chie-di? la tua Spada E-per-che? Co-lui, che

cin-to del-le Spog-lie re-ga-li agli oc-chi tuo-i cad-de traf-fitto al

suo_lo ed in_gan - na - to dal_la apparen_za tu cre_des_ti Ti - to, e - ra

Len_tu - lo il col - po la vita a lui non tol - se: il resto in - ten - di.

Vie_ni oh col - po fa - ta - le Al_fin ti - ran_na. Ses_to, par_tir con -

- vie - ne. E gia rac_col - to per u - dirti il Se - na - to, e non poss -

i - o dif_fe - rir di con - dur - ti. In - gra - ta, ad - di - o.

Should the recitative be accompanied by all the violins or other instruments, the double bass player ought to observe if the words recited are not sometimes separated by fragments of melody of long or short duration. In that case he will conform in everything to the conductor, will dwell on the tied fundamental notes till the change in the harmony or the preparation, and pay attention if the chord should be played in time with the singing, or sooner or later.

Le récitatif se trouvant accompagné de tous les violons ou d'autres instruments le contrebassiste doit observer; si les paroles recitées se trouvent parfois entrecoupées par des traits de mélodie de plus ou moins de durée; alors il se conformera en tout au directeur; de s'arrêter sur les notes fondamentales liées, jusqu'au changement de l'harmonie ou de sa préparation; et faire attention si l'accord doit être joué en même temps avec le chant ou plus tôt ou plus tard.

Allegro assai.

MOZART.

RECITATIVO.

Don Ot-ta-vio, son mor-ta co-sa è sta-to!

per pieta soc-cor-re-te-mi: mio be-ne fa-te corag-gi-o

oh De-i oh De-i! quegli e li car-

- ne-fi-ce del pa-dre mi-o che di-te non du-bi-ta-te più gli-ulti-mi ac-cen-ti, che

l'empio prof-fe-ri tut-ta la vo-ce ri-chia-mar nel cor mio di quell'in-

- deg-no che nel mio apparta-men-to oh ciel! pos-si-bi-le che sot-to il sa-cro

man-to dà-mi-ci-zia. Ma co-me fù, nar-ra-te-mi lo stra-no avve-ni

Andante.

mento. E - ra già al quanto a - van - za ta la no - te quan - do nel - le mie

stan - ze o - ve so - let - ta mi tro - vai persven - tu - ra entrar io vi - di in un mantello av -

- vol - to un nom che al pri - mó is - tan - te a - ver pre - so per

voi ma ri - co - nob - bi poi che un in - gan - no e - ra il mi - o: stel - le! se

gui - te: ta ci - to a me s'ap - pres - sa e mi vuole ab - bra - ciar: sciog - ler - mi

cer - co, ci più mi stringe: gri - do non vie - ne al

Tempo I°

cun: con u - na ma - no cerca d'impe - di - re la vo - ce e coll' al - tra m'af - fer - ra stretta co -

- si, che già mi cre-do vin-ta. Per-fi-do! e al-fin! al fi-ne il

duol l'or-ro-re dell'in-fa-me atten-ta-to ac-creb-be si la le-na

mi-a, che a for-za di svinco larini torcermi, e piegarmi da lui mi sciolsi,

ohime re-spi-ro al-lor-ra rin-for-zo i stri-di mi-ei,

chia-mo soc-cor-so, fugge il fel-lon, ar

di-ta-men-te il seg-no fin' nel-la stra-da per fer-mar-lo, e

so-no as-sa-li-tris-ce d'as-sa-li-ta: il pa-dre vac-

- co-re vuol co_nos_cer-lo, e li - ni-quo che del po-ve-ro vecchie-ra pi-ù for-te

compie il mis-fat-to su_o compie il mis fat-to su_o col darg-li mor-te

La Clemenza di Tito. MOZART.

RECITATIVO.

Allegro.

Ma che gior-noe mai questo? al pianto

stesso che assolvo un reo ne scopro un al-tro

E quando tro-ve-ro giusti Nu-mi un a-ni ma fe-del Con-giu ran

glastri, cred-i-o per-ob-li-garmi a mio dispetto a di-ven-tar cru-del.

No: non av-ran-no ques-to tri-on-fo a sos-te-ner la

ga - ra già m'in-peg-no la mia vir - tu ve - diam se

piu cos-tan-te si - a l'al-trui per - fi - da o la cle-men-za mi - a

o - la! Ses-to si sciolga: abbian-di - nuovo Lentu - lo ei suoi se - gua-ci,

vi - ta, e li - ber-ta sia noto a Ro-ma ch'io son - lo stes-so

e ch'io tut - to so, tut - ti assol-vo e tutto ob - bli - o.

p *f* *f*

It is the same in melodrama, where the words are said and not sung.

Il en est de même du mélodrame, dont les paroles se disent et ne se chantent pas.

The second part of this Method for the Double Bass contains Ninety Exercises in the most usual keys, carefully fingered, with the necessary remarks on the fingering, the positions, and the harmonic sounds.

La seconde partie de cette méthode de Contrebasse, contient quatre-vingt-dix exercices dans les tons les plus usités et soigneusement doigtés avec les remarques nécessaires sur le doigter les positions et l'indication des sons harmoniques.

2^{me} SUITE

W. Hause.

Allabreve.

N^o 1.

Tempo di Menuetto.

N^o 2.

Tempo moderato.

N^o 3.

Musical score for N^o 3, Tempo moderato. The score consists of seven staves of music in bass clef, 2/4 time. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 4) are indicated above several notes. The piece concludes with a double bar line.

Andantino.

N^o 4.

Musical score for N^o 4, Andantino. The score consists of four staves of music in bass clef, 6/8 time. It begins with a forte (*f*) dynamic and features many beamed eighth notes. Fingering numbers (1, 2, 4) are indicated above several notes. The piece concludes with a double bar line.

Allegro moderato.

Nº 5.

Adagio melancolico.

Nº 6.

A. We take G with the thumb, that we may take A flat with the first, and B flat with the second finger.
 B. Here also we follow the before-written fingering.

A. On pose le pouce sur le sol, le La $\flat$ se prend par l'index et le Si $\flat$ par le medium.
 B. De même en cet endroit avec le doigter prescrit.

Scherzo.

Nº 7.



Allegro moderato.

Nº 8.



Nº 10. *Adagio.* f

Nº 11. *All^{to}* f

Nº 12. *Andante.*

Allegretto.

Nº 13. 

Adagio.

Nº 14. 

Attacca subito.

Allegro.

Nº 15. 

Allegro.

Nº 16.

Adagio.

Nº 17.

Andante sostenuto.

Nº 19. *fp* *f* *f*

Nº 20. *f*

ritard. *a Tempo.* *f* *fz* *fz* *fz*

f *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Andante

Nº 21.



Più mosso.



Allegretto.

Nº 22.



Andante sostenuto.

N^o 23.

ritar - dan - do.

*The lower notes on the 3^d String.
Les notes inférieures sur la 3^{me} corde.*

Piu All^o

Tempo ad libitum.

N^o 24.

Moderato.

Adagio.

N^o 25.

Allegretto.

N^o 26.

Scherzo.

Nº 27. 

Adagio.

Nº 28. 

*C. The lower Csharp and B on the E string.
C. Bul dièze et le Si se prennent sur la corde de Mi.*

ritar - dan - do.

Nº 29. 



Allegro.

Nº 50.



Andante.

Nº 51.



Allegretto.

N^o 32.

D. We may also take the F sharp with the 4th finger, and the A on the D string with the 1st finger as the harmonic fifth.

D. On peut aussi avancer le quatrième doigt jusqu'au Fa dièse, et faire résonner harmoniquement la quinte sur le Ré, en le touchant du premier doigt.

Adagio.

N^o 33.

E. Play the small note A on the D string with the 4th finger, and allow the harmonic A to sound immediately with the same pressure.

E. Si l'on prend la petite note La sur le Ré du quatrième doigt, et qu'on la retache ensuite le La résonne harmoniquement.

Allegro.

N^o 34.

Scherzando.

N^o 35.

Adagio.

Nº 36.

[illegible]

Allegro.

N^o. 37.

Nº 37. Allegro.

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a 6/8 time signature. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *sf* (sforzando) on the third and fourth staves. The piece concludes with a final cadence on the fifth staff.

Maestoso.

N^o. 38.

Allegro.

N^o. 39.



Nº 40. *Allegro.*



N.º 41. Allegro.

4



Andante.

N^o 42.

f

p

f

F. Grasp the lower notes on the E.

F. les notes inférieures se prennent sur le Mi.

Moderato.

N^o 43.

f marcato.

p

cres - - cen - - do. f

Adagio quasi And^{te}N^o 44.

* Harmonic fifth on the D string.

* Quinte harmonique sur le Ré.

All^o moderato.N^o 45.

ad libitum.

*f* Poco Allegretto.

Adagio.



Andante sostenuto.

N^o 48.

G. When A is played with the 1st finger the thumb is already in position for harmonic G, and so we can play on all the four strings with the fingering which follows.

G. Lorsque prend le La du premier doigt, le pouce occupe déjà sa place de Sol harmonique, et on continue de jouer, sur les 4 cordes, en observant le doigter indiqué.

on D. sur le Ré. on A. sur le La. on E. sur le Mi. on F. sur le Fa.

Allegro.

N^o 49.

H. Where the whole tone has to be grasped, as here, the finger must be strongly stretched out.

H. Le tons demandent ici une grande extension des doigts.

Andante.

N^o. 50.

N^o 50. *Andante.*

f

Allegro.

Nº 51.

Nº 51. *Allegro.*

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. The first staff begins with a treble clef and a common time signature, but the key signature remains one sharp. The music features a mix of eighth and sixteenth notes, often beamed together in groups. Fingering numbers (0-4) are placed above many notes. Accents are marked with a greater-than sign (>) under certain notes. The piece concludes with a double bar line and repeat dots at the end of the fifth staff.

Larghetto.

N^o 52.

Musical score for N^o 52, Larghetto. The score consists of five staves of music in bass clef, 3/4 time, with a key signature of one flat. The music features various dynamics including *p*, *fz*, and *ff*, and includes fingerings and slurs.

Allegro.

N^o 53.

Musical score for N^o 53, Allegro. The score consists of seven staves of music in bass clef, common time, with a key signature of one sharp. The music features various dynamics including *f* and *fz*, and includes fingerings and slurs.

Adagio.



L'istesso tempo.



Andantino.



Allegro.



N^o 57. *ad libitum.* *Maestoso.* *ff*

I. Place the thumb upon the harmonic G, and employ the indicated fingering.

I. On pose le pouce sur le Sol, harmoniquement, en observant le doigtier indiqué.

Allegro.

N^o 58.

Musical score for N° 58, Allegro. The piece is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (f) dynamic. The score consists of seven staves of music. The first staff has a forte (f) dynamic marking. The second staff has a forte (f) dynamic marking. The third staff has a forte (f) dynamic marking. The fourth staff has a forte (f) dynamic marking. The fifth staff has a forte (f) dynamic marking. The sixth staff has a forte (f) dynamic marking. The seventh staff has a forte (f) dynamic marking. The piece ends with a double bar line.

Adagio.

N^o 59.

Musical score for N° 59, Adagio. The piece is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (p) dynamic. The score consists of two staves of music. The first staff has a piano (p) dynamic marking. The second staff has a piano (p) dynamic marking. The piece ends with a double bar line.

K. Employ the before-named fingering with the thumb on harmonic G.

K. Selon le doigter prescrit en posant le pouce sur le Sol harmonique.

All^o moderato.N^o 60.

f

Harm.
La harm.

N^o 61.

Adagio.

fz *tremolo.* *p* *fz* *fz* *fz* *fz*

p *fz* *p*

stringendo.

Allegretto.

N^o 62.

Allegro.

N^o 63.

Allegro.

N^o 64.

Scherzando.

N^o 65.

Adagio.

N^o 66.

L. The thumb must remain in the position required at the Pause until the notes marked *, when it must leap to them.

L. En posant le pouce jusqu'au sol On atteint les notes désignées par * en sautant.

Maestoso.

N^o. 67.

on the D string.
sur le Ré.

Allegretto.

N^o. 68.

Allegro.

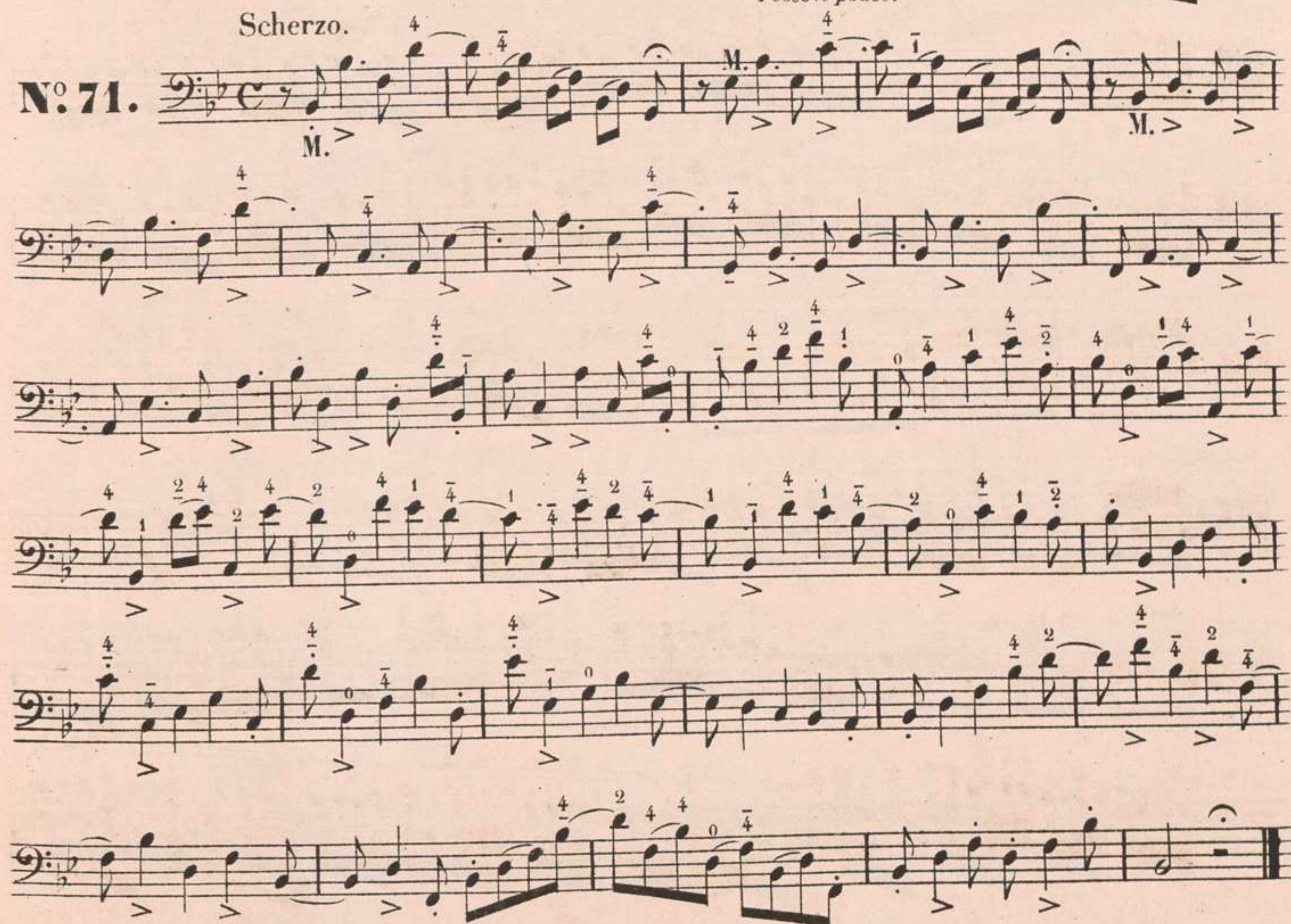
N^o. 69.

Adagio.

N^o. 70.



Scherzo.

N^o 71.

M. The first note, and those immediately following the pause, must be passed over softly, so that the syncopated notes and those marked > may be well brought out, and the slurred notes well cared for.

M. La première note, ainsi que celles qui suivent immédiatement les fermates se jouent en poussant pour pouvoir bien exécuter les syncopes, puis observant bien les liaisons et les signes.

Allegro.

Nº 72.

Nº 72. Allegro. *f*

f

p

f

f

Alléretto.

Nº 73.

Nº 73. *Andante.*

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef and a 2/4 time signature, then changes to a bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3, 4) are placed above many of the notes. The piece concludes with a double bar line on the final staff.

N^o. 74. *Adagio.*

en posant le

pouce.

Thumb
pouce.

N^o. 75. *All^o. moderato.*

p *f* *p* *f*

On the G the thumb remains. is - - - - -
 Posez le ponce jusqu'à.

Allegro.

N^o 76.

Allegretto.

N^o. 77.

Musical score for N^o. 77, Allegretto, in 3/8 time. The score consists of seven staves of music in G major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a final note on the seventh staff.

Adagio.

N^o. 78.

Musical score for N^o. 78, Adagio, in 3/4 time. The score consists of two staves of music in G major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a final note on the second staff.

Allegro mod^{to}.N^o 80.

Adagio.

N^o 81.

Allegro.

Nº 82.

The musical score is written for a single melodic line in bass clef, with a key signature of one sharp (F#). The tempo is marked 'Allegro.' The piece is identified as 'Nº 82.' The notation includes a variety of rhythmic values, including eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (representing the thumb) above the notes. The score is organized into 12 staves, each containing several measures of music. The first staff begins with a C-clef and a common time signature 'C'. The music features a mix of ascending and descending runs, as well as more complex rhythmic patterns. The final staff concludes with a double bar line.

Scherzo.

Nº. 85.

Scherzo.

Nº.83.

The image displays a musical score for a piece titled "Scherzo." and numbered "Nº.83." The score is written for a single melodic line in bass clef, spanning five staves. The key signature is one flat (B-flat), and the time signature is 6/8. The notation is highly technical, featuring numerous slurs, ties, and specific fingering instructions (numbers 0-4) above the notes. The first staff begins with a 6/8 time signature and a key signature of one flat. The subsequent staves continue the melodic line with various rhythmic patterns and articulations. The score concludes with a double bar line and a repeat sign at the end of the fifth staff.

Adagio.

Nº 84.

Nº 84. *Adagio.*

f p

sul Corda D.

Allegro.

Nº 85.

This musical score, titled "Nº 85. Allegro.", is written for a single melodic line in 3/4 time. The tempo is marked "Allegro." at the top. The score is organized into ten staves. The notation is dense, featuring a variety of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (representing the thumb) above the notes. Many notes have a horizontal line above them, possibly indicating a breath mark or a specific articulation. The key signature is not explicitly shown, but the notation suggests a key with one flat (F major or D minor). The piece concludes with a double bar line on the final staff.

All.^o mod.^{to}

N^o 86.

N. The notes marked * require a great extension of finger. || N. Les notes marquées de * exigent une grande extension des doigts.

Adagio

N^o 87.

Thumb placed.
Posez le pouce.

Thumb.
Pouce.

Scherzando.

Nº 88.

Nº 89. *Adagio.*

f *f*

Thumb placed.
en posant le pouce.

Nº 90. *Allegretto.*

Thumb placed.
en posant le pouce.

O. The two A harmonic fifths on the string.
P. The D harmonic fifth on the G string.

|| O. Les deux harmoniquement en Quinte sur le Ré.
P. Le Ré harmoniquement en Quinte sur le Sol.

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