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NUOVO METODO

PER CONTRABBASSO

Parte II

VI. Corso pratico - Studi di concerto

NOUVELLE MÉTHODE

de Contrebasse

II Partie

VI. Cours pratique - Études de Concert

NEW METHOD

for Double-Bass

II Part

VI. Practical course - Concert studies

NEUE KONTRABASS-SCHULE

VI. Sechster praktischer Kursus - Konzertstudien

NUEVO MÉTODO

para Contrabajo

II Parte

VI. Curso práctico - Estudios de Concierto

RICORDI

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Studi di Concerto —

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ISAIA BILLÈ



NUOVO METODO

per
Contrabbasso a 4 e 5 corde

SECONDA PARTE VI. Corso Pratico

A COLORO
CHE INTENDONO DEDICARSI
AL CONCERTO.

Chiunque desideri suonare a « Solo » col Contrabbasso e dedicarsi alla difficilissima e spinosa carriera del concertista, sfogli le pagine di questo Sesto Corso Pratico per conoscere e studiare quanto in esso viene esposto. Dopo, potrà passare all'ultimo Volume del Metodo (Pezzi con accompagnamento di Pianoforte.) e allo studio dei Capricci. Il più grande concertista dei nostri tempi, il Paganini del Contrabbasso, fu il celebre Bottesini. Lo sviluppo del Concerto si deve maggiormente a lui. Fu lui che, quasi per primo, fece gustare il rozzo suono del Contrabbasso; l'istrumento nelle abili sue mani si trasformava ora in Violoncello, ora in Viola o addirittura in Violino.

Non tutti possono divenire concertisti. Senza doti naturali tutto è vano. Riesce soltanto chi è nato con queste rare virtù. Già nella prima parte del Metodo fu detto che vale più un buon suonatore d'orchestra che un mediocre concertista. Ma non bisogna ascoltare coloro — e ce ne sono molti — che, mentre affermano d'essere valenti suonatori d'orchestra, denigrano il

NOUVELLE MÉTHODE

pour la
Contrebasse à 4 et 5 cordes

DEUXIÈME PARTIE VI. Cours Pratique

POUR LES FUTURS
CONCERTISTES.

Quiconque désire jouer de la Contrebasse en soliste et embrasser la carrière épineuse et difficile du concertiste, ferait bien de parcourir ce VI.^e Cours pratique afin de connaître et de travailler son contenu. Ensuite, il pourra passer au dernier Volume de la Méthode (Morceaux avec accompagnement de piano) et à l'étude des Caprices. Le plus grand concertiste du temps, le Paganini de la contrebasse, fut le célèbre Bottesini; c'est à lui surtout que l'on doit le développement du Concerto. C'est lui qui, le premier, ou presque, fit apprécier le rude son de la Contrebasse. Sous ses doigts agiles, l'instrument se transformait tantôt en violoncelle, tantôt en alto, tantôt même en violon.

Il n'est pas donné à tout le monde de devenir concertiste. Tous les efforts seront vains sans les dons naturels. Dans la I.^{re} partie de la Méthode, il a été dit qu'il vaut mieux être un bon musicien d'orchestre qu'un médiocre concertiste. Cependant il ne faut pas écouter les nombreux musiciens qui

NEW METHOD

for
Double-bass w. 4 & 5 strings

SECOND PART VI. Practical Course

TO THOSE WHO INTEND
TO DEVOTE THEMSELVES
TO CONCERTS.

Let whoever wishes to play « Solos » on the Double-Bass and devote himself to the difficult and thorny career of the Concert-player, turn over the leaves of this Sixth Practical Course, to know and study what is here expounded. Later, on he can pass to the last Book of the Method, (Pieces with piano accompaniment) and to study of the Capriccios. The greatest Concert-player of our time, the Paganini of the Double-Bass, was the celebrated Bottesini. The development of the Concerto is mostly due to him. It was he who, first, one may say, rendered the rough tone of the Double-Bass enjoyable; in his able hands, the instrument was transformed now into Violoncello, again into a Viola or into a veritable Violin.

Not everyone can become a Concert-player. Without natural gifts all is vain. He only succeeds, who is born with these rare virtues. In the first part of the Method we already mentioned the fact that a good Orchestra-player is worth more than a mediocre Concert-player. But one must not listen to those — and they are many — who,

concertista. Costoro non sono che volgari mestieranti o tutt'al più mediocri professionisti; la loro capacità non può essere che assai limitata. Come se il concertista, prima di giungere ad essere tale, non avesse studiato quanto loro, anzi molto, ma molto di più. È la sola invidia che li fa parlare, poichè il suonatore, dopo lo studio, diventa un buon contrabbassista d'orchestra soltanto con una lunga pratica.

Gli studiosi sono quindi consigliati di approfondirsi anche in questo ramo; se non riusciranno virtuosi di primo rango, potranno sempre dire di conoscere lo strumento alla perfezione, e sapranno apprezzare con giusto criterio le difficoltà superate da chi si presenta come solista e riconoscere i meriti di chi veramente ha studiato.

REGOLE GENERALI.

Per suonare da Concerto è bene provvedersi d'un buon Contrabbasso d'autore che s'adatti alla statura della persona in modo da poter suonare sugli armonici dati dalla seconda metà della corda senza fatica nè sforzo.

Il Contrabbasso dovrà essere montato con corde di primissima qualità e più sottili delle usuali.

La I.^a Corda Sol (rivestita di di rame) passerà per IV. (Mi).

La II. (Re) passerà per III. (La); il (Sol) passerà per II. (Re) ed il cantino verrà sostituito da un La d'Arpa (III. ottava).

Questo è almeno il mio sistema di montatura per quando suono da Concerto.

N. B. - Il suonatore che si presenta al giudizio del pubblico

tout en s'affirmant excellents musiciens d'orchestre dénigrent le concertiste. Ce sont des gens qui ne font que du métier, dont la capacité ne peut être que très limitée, et qui ne songent pas à la somme de travail que représente le concertiste. Ce ne sont que des envieux. Donc nous conseillons aux élèves de bien travailler leur instrument, afin de pouvoir (s'ils n'ont pas l'étoffe du soliste) apprécier avec discernement les difficultés vaincues par celui qui se présente comme soliste.

RÈGLES GÉNÉRALES.

Pour jouer en public, il faut se pourvoir d'une contrebasse de marque adaptée à la taille de l'artiste, de manière à pouvoir jouer des sons harmoniques sur la seconde moitié de la corde sans aucun effort.

Les cordes devront être de toute première qualité et plus minces que les cordes habituelles.

La I.^a Corde (Sol), recouverte de cuivre, deviendra la IV.^a Corde (Mi); la II.^a Corde (Ré) deviendra la III.^a (La); la I.^{re} Corde (Sol) deviendra la II.^a (Ré) et la chanterelle sera remplacée par un « La » de harpe (III.^a octave).

C'est ainsi du moins que je monte mon instrument lorsque je joue en soliste.

N. B. - L'artiste qui se présente en public doit vaincre

while declaring them selves to be fine Orchestra-players disparage the soloist.

These are only vulgar dabblers, or at best, mediocre professionals; their ability can be but limited. As if the Concert-player had not, before becoming one, studied as much as they, nay more, much more! It is only envy that makes them talk, because the player, after studying, becomes a good Orchestra Double-Bass player only after long experience.

Students are therefore advised to search into this branch also; if they do not become first-rate virtuosos, they will always be able to say that they know the instrument perfectly, that they can justly appreciate the difficulties overcome by those who present themselves as soloists, and acknowledge the merits of those who have really studied.

GENERAL RULES.

For Concert playing it is well to be provided with a good authentic Double-Bass, suited to the stature of the player so that he can play on the harmonics given by the second half of the string, without effort or fatigue. The Double-Bass must be mounted with first-class strings and thinner than the usual ones.

The I.st String, G (covered with copper) will replace the IV.th (E). The II.nd (D) will replace the III.rd (A); the I.st (G) will replace the II.nd (D) and the Soprano-string will be replaced by a Harp A (III.rd octave).

This is my method, at least, of mounting the instrument when solo playing.

Remark: The player who presents himself before public criticism, as a Concert-player,

per Concerti deve con calma e serenità vincere l'irresistibile fantasma della paura. Se vi riuscirà, bene; se no, sarà meglio per lui di evitare di suonare a « Solo »; i suoi sforzi non sarebbero certo coronati da successo lusinghiero.

ACCORDATURA.

L'accordatura per il Contrabbasso del Concerto è la seguente:

avec calme et sérénité le fantôme irrésistible de la peur. S'il y réussit, tant mieux, si non, il fera mieux de ne pas jouer en soliste; ses efforts ne seraient certainement pas couronnés de succès.

ACCORD DE L'INSTRUMENT.

La manière d'accorder la Contrebasse de concert est la suivante:

must, with calm and serenity, overcome the irresistible phantom of fear. If he succeeds, all right; otherwise, it will be better for him to avoid playing alone, his efforts could hardly be crowned with a flattering success.

TUNING.

The tuning for the Concert Double-Bass is the following.

I. CORDA (La)	II. CORDA (Mi)	III. CORDA (Si)	IV. CORDA (Fa #)	V. CORDA esclusa (Re)
I. CORDE (La)	II. CORDE (Mi)	III. CORDE (Si)	IV. CORDE (Fa #)	V. CORDE exclue (Ré)
I. STRING (A)	II. STRING (E)	III. STRING (B)	IV. STRING (F #)	V. STRING excluded (D)

EFFETTO REALE
EFFET RÉEL
REAL EFFECT

SI LEGGE
ON LIT
WE READ

Il Bottesini adottò per primo quest'ottimo sistema; ottimo perchè essendo lo strumento accordato un tono sopra del normale, acquista maggiore sonorità e la voce che n' esce è molto più chiara ed armoniosa. Se non fosse così, le corde — sottili come sono — darebbero suoni flosci e poco gradevoli. Questo modo d'accordare è, ora, adottato da tutti; pure m'auguro venga abbandonato, poichè lo strumento, montato con corde giuste e perfette, risulta egualmente coll'accordatura naturale e non porterebbe più all'orecchio l'inconveniente dello spostamento di tono per l'accordatura più alta; in realtà, mentre uno eseguisce, ad esempio, un Sol, sente un La e così di seguito.

(*) Con un po' d'esercizio l'orecchio si abituerà a questo spostamento d'accordatura. Ad esempio, quando io eseguisco le variazioni di bravura sul « Mosè » del Paganini, alzo il cantino fino al Si ♯, unica corda per cui è scritto il pezzo, e metto la corda nel mezzo del ponticello.

Ce système fut adopté en premier lieu par Bottesini et il est excellent, puisque l'accord d'un ton au-dessus du normal donne plus d'éclat à la corde et la rend plus claire et harmonieuse. Autrement, étant donné la minceur des cordes, on obtiendrait des sons flous et peu agréables.

Quoique cette manière d'accorder l'instrument soit, pour le moment, employée par tout le monde, je souhaite que l'on y renonce, puisque l'instrument accordé avec des cordes justes et parfaites donne de très bons résultats même avec l'accord naturel et l'oreille ne sera plus choquée par l'accord au-dessus. En réalité, avec l'ancien système, lorsque on joue un Sol, c'est un La que l'on entend et ainsi de suite.

(*) Avec un peu d'exercice, l'oreille s'habitue à ce déplacement de l'accord de l'instrument. Par exemple, lorsque j'exécute les variations sur « Mosè » de Paganini, je hausse la chanterelle jusqu'au Si ♯; ce morceau étant écrit pour une seule corde, je la place au milieu du chevalet.

Bottesini first adopted this excellent method; excellent, because the instrument being tuned one tone above the normal, it acquires greater sonority and the resulting voice is far clearer and more harmonious. If it were not so, the strings, — as thin as they are — would give dull and unpleasant sounds. This method of tuning is now generally adopted; and yet I wish it may be abandoned for the instrument with right and perfect strings, gives the same result with the natural tuning and would not give to the ear the inconvenience of the shifting of tone for the higher tuning; in reality, while performing a G, for instance, one, hears an A, and so on.

(*) With a little exercise, the ear will become accustomed to this shift in the tuning. For instance, when performing Paganini's bravura variations on « Moses » I raise the soprano string to B ♯, the only string for which the piece is written, and I place the string in the middle of the bridge.

ESTENSIONE DEL
CONTRABASSO
PER SUONARE DA CONCERTO.

Siccome l'estensione del Contrabbasso, trattato come strumento solista, è assai grande, le note verranno scritte e lette secondo l'effetto reale, servendo egualmente le tre chiavi già studiate: Basso, Tenore e Violino.

EXTENSION
DE LA CONTREBASSE
DE CONCERT.

L'extension de la Contrebasse de Concert étant très étendue, on écrira les notes selon l'effet réel en se servant également des 3 clés déjà étudiées: clé de Fa, clé de Do 4.^{me} ligne et clé de Sol

EXTENSION
OF THE DOUBLE-BASS
FOR CONCERT PLAYING.

The extension of the Double-Bass, treated as a solo instrument being very great, the notes will be written and read according to real effect, using the three clefs already studied: Bass, Tenor and Violin.

COME SI LEGGE PER CONCERTO: EFFETTO REALE
COMME ON LIT POUR LE CONCERT: EFFET REEL
AS IT IS READ FOR CONCERT: REAL EFFECT

COME SI LEGGE SUONANDO IN ORCHESTRA
COMME ON LIT EN JOUANT À L'ORCHESTRE
AS IT IS READ IN ORCHESTRA PLAYING

V. CORDA (esclusa) V. CORDE (exclue) V. STRING (excl.)	IV. CORDA IV. CORDE IV. STRING	III. CORDA III. CORDE III. STRING	II. CORDA II. CORDE II. STRING
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Questo sistema di lettura servirà per questo libro e per i rimanenti.

CORREZIONI.

Uno dei principali difetti, che viene riscontrato in quasi tutti i suonatori di Contrabbasso quando provano a suonare da Concerto, è quello di esagerare l'espressione (oscillazione) in modo che una nota tenuta diventa quasi un trillo; essi credono, così, di far cosa gradita all'uditorio e di dar anima al pezzo e sono invece in un grave errore. L'esagerazione nuoce come nuoce la troppa freddezza. Fra le due, però, è ancora da preferirsi la seconda.

Cette manière de lire servira pour ce livre et pour les autres.

CORRECTIONS.

Un des principaux défauts que l'on rencontre chez presque tous les contrebassistes lorsqu'ils jouent en solistes, est celui d'exagérer le « vibrato », de façon à ce qu'une note tenue devienne presque un trille. Ils croient ainsi de plaire à l'auditoire et de donner du sentiment au morceau, mais ils sont dans l'erreur. L'exagération nuit autant que l'excessive froideur. Cependant entre les deux la dernière est à préférer.

This method of reading will serve for this book and for the remaining ones.

CORRECTIONS.

One of the principal faults to be found in almost all Double-Bass players when they attempt to play in Concert, is that of exaggerating the expression (oscillation) so that a sustained note becomes almost a trill; they think, thus, to please their hearers and give life to the piece, whereas they are greatly mistaken. Exaggeration is as harmful as too much coldness; between the two, however, the

Un altro difetto, ancora più brutto, è quello dello strisciamento che molti usano fare nei portamenti di suono per essere più sicuri nell'intonazione. La correttezza e la purezza di stile sono qualità indispensabili per il concertista di Contrabbasso.

DELL' ESECUZIONE.

Oltre le norme già indicate, ciò che rende perfetta l'esecuzione è l'« interpretazione ». Essa non può essere insegnata; dipende dalla finezza del gusto dell'esecutore il saper dare ad ogni composizione il carattere più o meno serio, più o meno espressivo, secondo il genere di musica che si eseguisce. Per far ciò non basta soltanto studiare; bisogna ancora assistere a molte esecuzioni sia orchestrali che di ottimi concertisti, bisogna conoscere la differenza dello stile nelle varie epoche e nei diversi paesi, onde poter dare il giusto colore ad ogni brano da eseguire. Insomma occorre buon intuito musicale, prima, e completarlo, poi, con una solida cultura; ecco tutto.

DEGLI ARMONICI O FLAUTATI.

A quanti seguirono regolarmente questo corso d'insegnamento, resta ora da conoscere i suoni armonici e poche altre cose sulla III. e IV. ottava.

Per legge fisica, sfiorando una corda tesa alla precisa metà e facendola vibrare coll'arco si ottiene la sua intonazione naturale un'ottava più acuta; partendo da questo punto centrale e procedendo nello stesso modo tanto verso il basso come verso

Un autre défaut encore plus grave est celui de glisser d'une note à l'autre dans les « portamenti » pour être plus sûrs de la justesse. La correction et la pureté du style sont des qualités indispensables pour tous les concertistes.

DE L'EXÉCUTION.

En plus de tout ce que nous venons de dire, ce qui rend l'exécution parfaite, c'est l'« interprétation ». Elle ne peut pas être enseignée; il dépend du bon goût et de la finesse de l'exécutant, de donner à chaque composition le caractère plus ou moins sérieux, plus ou moins expressif, selon le genre de la musique qu'il exécute. Pour cela, l'étude seule ne suffit pas; il faut encore assister à plusieurs exécutions d'orchestre et de très bons concertistes, il faut connaître les différents styles des différentes époques pour pouvoir donner la juste couleur à chaque morceau. En somme, il faut avant tout une vraie intuition musicale et une solide culture. Voilà tout.

DES SONS HARMONIQUES OU « FLAUTATI ».

Il ne reste aux élèves qui ont régulièrement suivi ces cours d'enseignement, qu'à connaître les sons harmoniques et quelques autres détails sur la 3.^{ème} et 4.^{ème} octave. Par une loi physique en effleurant à la moitié une corde tendue et en la faisant vibrer avec l'archet, on obtient le même son à l'octave au-dessus; en partant de ce point central et en procédant de la même façon soit vers le

latter is still preferable. Another still uglier fault is the dragging that many use in tone portamento in order to be surer of the intonation. Correctness and purity of style are indispensable qualities for a Double-Bass Concert player.

ON THE EXECUTION.

Besides the rules already expounded, what makes any execution perfect is the « interpretation ». This cannot be taught; it depends on the refinement of taste of the performer, this giving to each composition its individual character, more or less serious, more or less expressive, according to the kind of music being performed. Study is not sufficient to accomplish this; one must attend many performances, both orchestral and by excellent soloists; one must know the differences of style in the different periods and the various countries, in order to be able to give the right colouring to every piece. In short, one must have, first of all, good musical intuition. and, later, complete it with solid culture; that is all.

ON HARMONIC OR FLAGEOLET-TONES.

Those who well follow this course of teaching regularly, must still learn to know harmonic sounds and a few other things on the IIIrd and IVth octaves.

By a physical law, grazing a stretched string, precisely in the middle and making it vibrate with the bow, we obtain its natural intonation one octave higher; starting from this central point and proceeding in the same manner both downwards

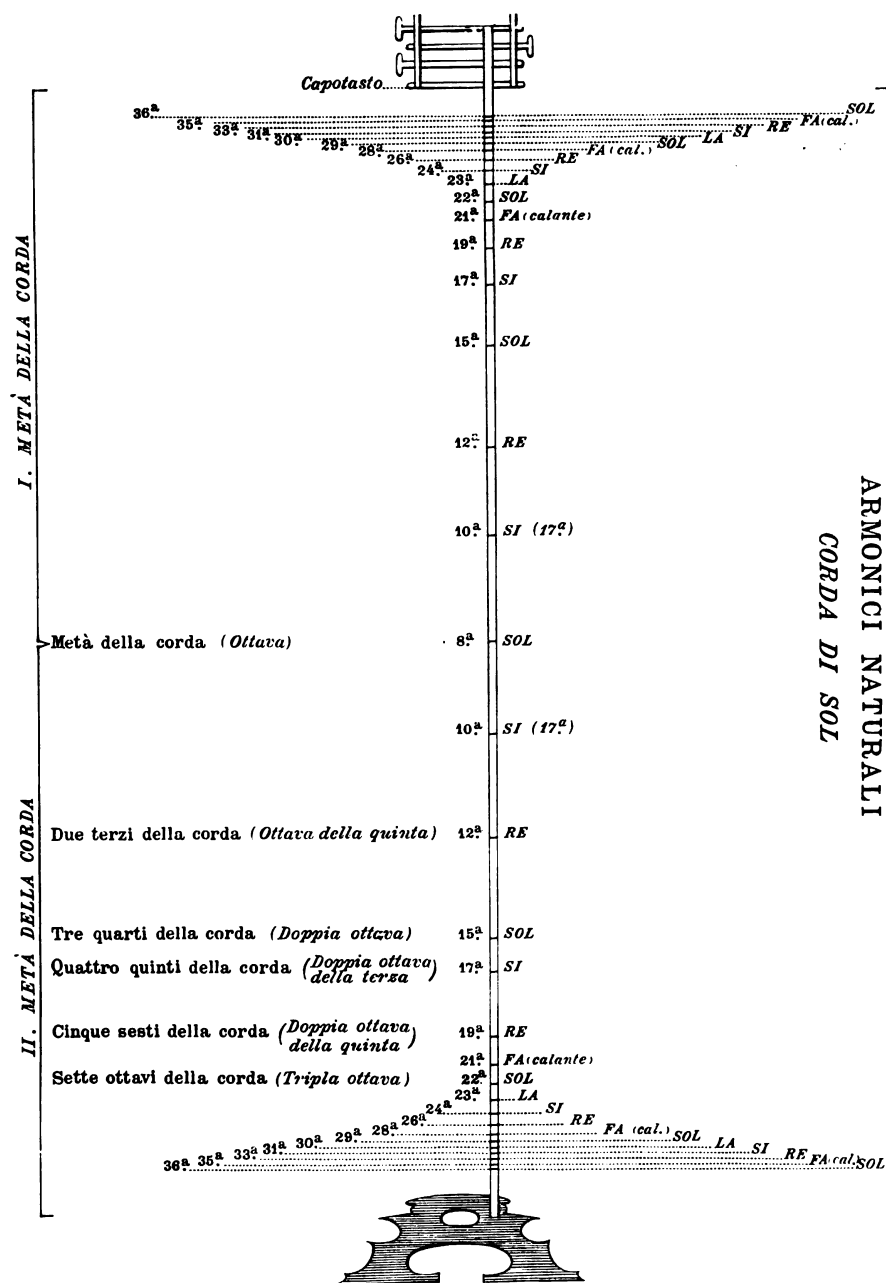
l'alto, a certe distanze fisse - volute dalla suddetta legge - si otterrà una serie di suoni rispettivamente eguali e nello stesso ordine.

Il primo ad occuparsi del fenomeno degli armonici è stato il fisico francese Sauveur, il quale - verso il 1700 - pubblicò studii speciali in proposito.

bas, soit vers l'aigu à certaines distances fixes, toujours d'après la même loi physique, on obtiendra une série de sons respectivement égaux et dans le même ordre. Le physicien français Sauveur s'est occupé le premier du phénomène des harmoniques et a publié vers 1700 des études à ce sujet.

and upwards, at certain fixed distances — demanded by the above mentioned law — you will obtain a series of sounds respectively equal and in the same order.

The first to consider the phenomenon of harmonics was the French physicist Sauveur, who — towards 1700 — published special studies on the subject.



Tutti gli armonici dati dalla II. metà della corda, toccati con sicurezza, riescono a meraviglia. È bene servirsi quasi sempre di questi perchè più robusti, intonati e più belli. Quelli dati dalla prima metà oltre all'essere poco sicuri, se lo strumento non è perfettissimo difficilmente si producono o riescono poco limpidi; per questo vanno adoperati di rado e con molta maestria, ricordando di avvicinare sempre più l'arco al ponticello — tenendolo assai leggero — mentre la mano sinistra s'accosterà al capo-tasto. Infine si tenga presente che se la corda non è toccata nel punto esatto, l'armonico risulterà, secondo il caso, calante o crescente, come succede per le note a corda compressa, e ancora che la nota risulterà calante se l'arco si avvicinerà alla tastiera e crescente invece se andrà verso il ponticello.

ARMONICI NATURALI.

Gli armonici naturali sulla II. metà della corda vengono allo stesso punto della nota voluta, quindi tanto sfiorando che premendo la corda si otterrà sempre lo stesso suono; invece quelli della I. metà si ottengono da note differenti, come sarà dimostrato più avanti. Si ricordi che per gli armonici della II. metà della corda si continuerà secondo il vecchio sistema, cioè scrivendoli in chiave di violino senza alcun segno particolare; invece per quelli della I. metà sarà usata la chiave di basso (effetto reale) adoperando le note quadrate, come si usa per gli altri strumenti ad arco.

Les harmoniques donnés par la seconde moitié de la corde, attaqués avec sûreté réussissent à merveille. Il est bon de s'en servir presque toujours puisqu'ils sont plus forts, plus justes et plus beaux. Les harmoniques donnés par la 1.^{re} moitié de la corde ne sont pas très sûrs et si l'instrument n'est pas de tout premier ordre, ils sortent difficilement ou ne sont pas très limpides. Ils faut donc les employer rarement et avec beaucoup de maîtrise en ayant soin d'approcher toujours davantage l'archet du chevalet, en le tenant très légèrement, pendant que la main gauche s'approchera du Capo-tasto. Enfin, il faut se rappeler que si la corde n'est pas touchée à l'endroit voulu, l'harmonique sera ou trop bas ou trop haut comme il arrive pour les notes à cordes pressées et encore que le son sera plus bas si l'archet est près de la touche, et plus haut s'il est vers le chevalet.

SONS HARMONIQUES NATURELS.

Les sons harmoniques naturels sur la II.^e moitié de la corde sont à la même place que la note ordinaire, de sorte que soit en effleurant ou en pressant la corde, on obtiendra le même son; par contre, les sons harmoniques sur la 1.^{re} moitié de la corde s'obtiennent par des notes différentes, comme on le verra plus tard.

Il faut retenir que pour les harmoniques de la II.^e moitié de la corde on se servira de l'ancien système en les écrivant en clé de Sol sans aucun signe particulier. Pour ceux de la 1.^{re} moitié, on se servira au contraire de la clé de Fa (effet réel) et on emploiera des notes carrées comme on le fait pour les autres instruments à cordes.

All the harmonics given by the IInd half of the string, touched with sureness, have a splendid effect. It is well to use these almost entirely, because they are stronger, more perfect in pitch and more beautiful. Those given by the first half, besides being less sure if the instrument is not more than perfect, are produced with difficulty and do not sound limpid; for this reason they must be rarely used and with great mastery, remembering to draw the bow always nearer the bridge — keeping it very light — while the left hand approaches the Capotasto. Lastly, remember that if the string is not touched exactly at the right point, the harmonic will sound according to the case, flat or sharp, as it happens with notes given by a pressed string, and again the note will be flat if the bow approaches the fingerboard, and sharp, on the contrary if it approaches the bridge.

NATURAL HARMONICS.

Natural harmonics on the IInd half of the string, come at the same point as the note wanted, therefore both grazing and pressing the string, we obtain the same sound; instead those of the Ist half are obtained from different notes, as will be shown later. It must be remembered that for the harmonics of the IInd half of the string we shall continue according to the old method, that is, writing them in Violin-clef without any special sign; whereas for those of the Ist half we shall use the Bass-clef (real effect) using square notes, as is the custom for all the other bow-instruments.

SPECCHIETTO
DEGLI ARMONICI NATURALI
DATI DALLA II. METÀ
DELLA CORDA.

TABLEAU
DES SONS HARMONIQUES
NATURELS DONNÉS PAR
LA SECONDE MOITIÉ
DE LA CORDE.

TABLE
of the NATUREL HARMONICS
GIVEN BY THE IInd HALF
OF THE STRINGS.

8. 10. 12. 15. 17. 19. 21. 22. 23. 24. 26. 28. 29. 30. 31. 33. 35. 36.

effetto reale (effetto 17^a)
effet réel (effet 17^{ème})
real effect (effect at the 17th)

metà della corda
moitié de la corde
middle of the string

7^a min. calante
17^{ème} min. trop basse
minor 7th flat

opp.
ou bien
or

difficilmente adoperate
employées rarement
rarely used

ecc.
etc.

escluse
exclues
excluded

I. CORDA SOL
I. CORDE SOL
I. STRING G

II. CORDA RE
II. CORDE RE
II. STRING D

III. CORDA LA
III. CORDE LA
III. STRING A

IV. CORDA MI
IV. CORDE MI
IV. STRING E

V. CORDA DO
V. CORDE DO
V. STRING C

Come fu detto prima, tutte queste note risulterebbero uguali anche tirando la corda, eccettuata la X. che sfiorata, dà invece l'ottava superiore. In generale, le note scritte in chiave di violino devono intendersi note armoniche, a meno che l'autore non vi scriva espressamente: *Non armonico*, oppure: *Nota spinta*.

Comme nous l'avons déjà dit, toutes ces notes résulteraient également même en tirant la corde sauf la 10.^{ème} qui, effleurée, donne l'octave supérieure. Généralement, les notes écrites en clé de Sol doivent être considérées notes harmoniques à moins que l'auteur ne mette l'indication: non harmonique, ou bien: note appuyée.

As we said before all these notes would sound alike even drawing the string, excepting the 10th, which, when grazed, gives the higher octave. In general, all notes written in Treble-clef must be taken as harmonic notes, unless the composer purposely writes: *Not harmonic* or: *Pushed note*.

ESERCIZI
SUGLI ARMONICI NATURALI
DATI DALLA II. METÀ
DELLA CORDA

EXERCICES SUR LES SONS
HARMONIQUES NATURELS
DONNÉS PAR LA II. MOITIÉ
DE LA CORDE

EXERCISES
ON NATURAL HARMONIC
GIVEN BY II. HALF
OF THE STRING

I. CORDA
I. CORDE
I. STRING

II. CORDA
II. CORDE
II. STRING

III. CORDA
III. CORDE
III. STRING

IV. CORDA
IV. CORDE
IV. STRING

II. I.

III. II.

IV. III.

IV.

Capo tasto indietro
Ponce reculé
Nut behind

(Esclusa)
(Exclue)
(Excluded)

V. CORDA
V. CORDE
V. STRING

SUL SOL
SUR LE SOL
ON G

II.

Opp.
Ou - Or

2

(Per brevità si omettono gli zeri sotto i numeri.)
 (Par brièveté on omet les zéros sous les chiffres.)
 (For brevity the zeros below the numbers are omitted.)

difficile - difficile - difficult

II.

II.

Varianti
Variantes
Variants

1. ecc. etc.

2. ecc. etc.

3. ecc. etc.

4. ecc. etc.

opp. 3
ou bien
or

Varianti
Variantes
Variants

1. ecc. etc.

2. ecc. etc.

SUL RE,
SUR LE RE
ON D

III.

opp. 1
or

Varianti
Variantes
Variants

1. ecc. etc.

2. ecc. etc.

3. ecc. etc.

4. ecc. etc.

Varianti
Variantes
Variants

1. ecc. etc.

2. ecc. etc.

3. ecc. etc.

SUL LA
SUR LE LA
ON A

II.

III.

IV.



Arcate come quelle della nota Re
Coups d'archet comme ceux de la note Ré
Bowings like those of D



Con arcate diverse
Coups d'archet différents
With different bowings

SUL MI
SUR LE MI
ON E



Con arcate diverse
Coups d'archet différents
With different bowings



Con arcate diverse
Coups d'archet différents
With different bowings

ESCLUSA
EXCLUE
EXCLUDED
SUL DO
SUR LE DO
ON C



PICCOLI ESERCIZI
INTERVALLI SCALE E STUDI
PASSANDO TUTTE LE CORDE

PETITS EXERCICES
INTERVALLES GAMMES
ET ÉTUDES EN PASSANT SUR
TOUTES LES CORDES

LITTLE EXERCISES
INTERVALS SCALES
AND STUDIES PASSING OVER
ALL THE STRINGS

5

1. Moderato

Exercise 1 consists of four staves of music. The first staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of intervals and scales, with fingerings indicated by numbers 1, 2, 3 and string positions indicated by Roman numerals I, II, III. The second staff is in treble clef with a key signature of two sharps (F# and C#). It continues the sequence with similar interval and scale patterns. The third and fourth staves also continue the exercise, maintaining the key signature and using various string positions and fingerings.

2. Moderato

Exercise 2 consists of eight staves of music. The first staff is in bass clef with a key signature of two sharps (F# and C#). It contains a sequence of intervals and scales, with fingerings indicated by numbers 1, 2, 3 and string positions indicated by Roman numerals I, II, III, IV. The second staff is in treble clef with a key signature of three sharps (F#, C#, and G#). It continues the sequence with similar interval and scale patterns. The third through eighth staves also continue the exercise, maintaining the key signature and using various string positions and fingerings. Some staves include the instruction 'opp. ou bien or'.

3.  III.

 I.

 I.

 III.

Varianti
Variantes
Variants

1.  ecc.
etc.

2.  ecc.
etc.

3.  ecc.
etc.

4.  II.

 I. II. I.

 II.

 I. II.

 III.

 IV.

 IV.

Variante
Variante
Variant

 ecc.
etc.

[illegible]

1. 2. 3. 4.
Varianti
Variantes
Variant

5. 6. 7. 8. 9. ecc.
etc.

6.

opp.
ou bien
or

I. II.

III.

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

INTERVALLI

INTERVALLES

INTERVALS

DI TERZA
DE TIERCE
OF A THIRD



Con arcate diverse
Coups d'archet differents
With different bowings

DI QUARTA
DE QUARTE
OF A FOURTH



DI QUINTA
DE QUINTE
OF A FIFTH



DI SESTA
DE SIXTE
OF A SIXTH



DI OTTAVA
D'OCTAVE
OF AN OCTAVE



STUDI
SOL MAGGIORE

ÉTUDES
SOL MAJEUR

STUDIES
G MAJOR

9

II. I.

opp. 3
ou bien
or

Moderato

1.

The musical score consists of two systems of staves. The first system has a bass staff and a treble staff. The bass staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a fingering of 1, 2, 3. The treble staff continues the melody with various notes and rests. The second system also has a bass staff and a treble staff. The bass staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a fingering of 1, 2, 3. The treble staff continues the melody with various notes and rests. The score includes various musical notations such as notes, rests, and fingerings.

Varianti
Variantes
Variants

ecc.
etc.

ecc.
etc.

Moderato

2.

Varianti
Variantes
Variants

1. ecc. etc.

2. ecc. etc.

3. ecc. etc.

3.

Opp. 2
ou bien
or

MI MINORE

MI MINEUR

E MINOR



RE MAGGIORE



RÉ MAJEUR



D MAJOR

Moderato

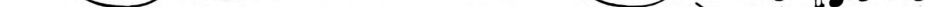
5.

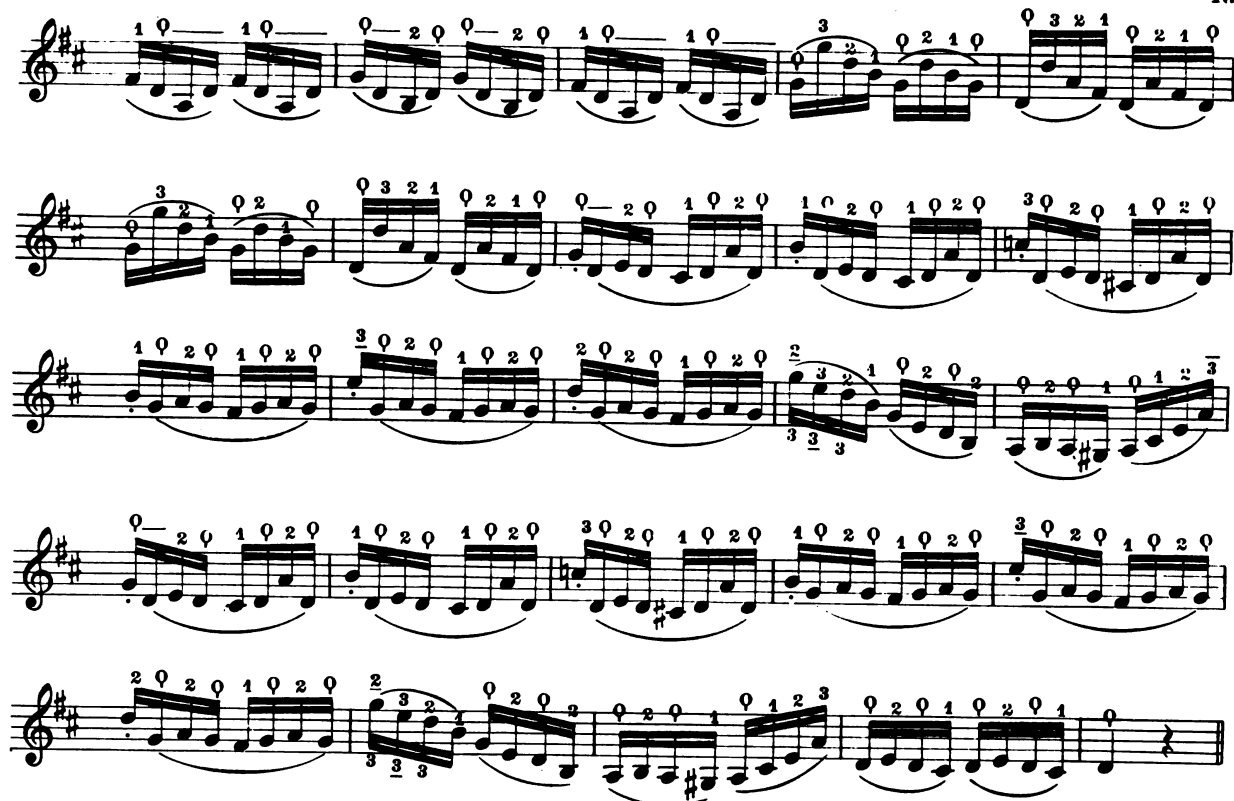
III.

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

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of several measures with various note values and rests. Fingerings are indicated by numbers 1-3 above notes. A first ending bracket spans the final two measures, with the instruction "I. or II." below the first measure and "I." below the second measure. An 8-measure rest is indicated above the final measure of the first ending.

Mosso

6. 



Moderato

7.

II. III. II.

II. III. III. IV.

III. III. IV. II. I.

II. III. IV.

III. IV. II.

III. II.

SI MINORE

SI MINEUR

B MINOR



Moderato



LA MAGGIORE

LA MAJEUR

A MAJOR



Varianti
Variantes
Variants

DO MAGGIORE

DO MAJEUR

C MAJOR



Dans plusieurs cas, on pourra, par exception, en tirant la corde, obtenir quelque son harmonique de passage, comme on l'a déjà vu.

In many cases, one may, exceptionally, by pulling the strings, obtain an inharmonic passage-sound, as we have already seen.

spinto pousse pushed

1 2 1 2

spinto pousse pushed

1 2 3 2 3 1 4

spinto pousse pushed

3 2 1 2

spinto pousse pushed

3 2 1 2

already seen.

BEATIFUL EXAMPLES
OF HARMONICS
TAKEN FROM
BOTTESINI'S CONCERTS

1. *a piacere*

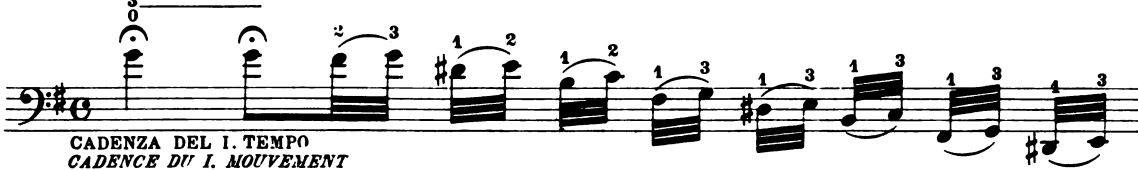
2. 2 1 2 1 1 2 1



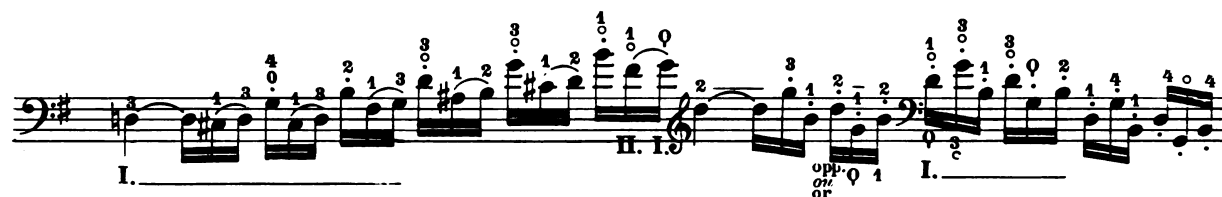
PIÙ OLTRE
PLUS LOIN
FURTHER



CARNEVALE DI VENEZIA
CARNAVAL DE VENISE
CARNIVAL OF VENICE

2. 

CADENZA DEL I. TEMPO
CADENCE DU I. MOUVEMENT
CADENZA OF THE I. TEMPS




Passo d'armonici adoperando le quattro corde. | *Passage de sons harmoniques sur les quatre cordes.* | Passage of harmonics using the four strings.

COSÌ IN UN MIO SCHERZO
COMME DANS UN DE MES SCHERZOS
THUS IN A SCHERZO OF MINE
(in uno)

3. 




| | | |
|---|---|---|
| ACCORDI PER TUTTA
L'ESTENSIONE DELLA CORDA | ACCORDS POUR TOUTE
L'EXTENSION DE LA CORDE | CHORDS FOR THE WHOLE
EXTENSION OF THE STRING |
|---|---|---|

SOL
SOL
G

RE
RÉ
D

LA
LA
A

MI
MI
E

DO
DO
C

(escluso)
(exclu)
(excluded)

V. 6 4

| | | |
|--------------------|-----------------|---------------|
| ACCORDI ARPEGGIATI | ACCORDS ARPÉGÉS | HARPED CHORDS |
|--------------------|-----------------|---------------|

1.

per legare
pour lier
for binding

II.

Con arcate diverse
Coups d'archet différents
With different bowings

2.

per legare
pour lier
for binding

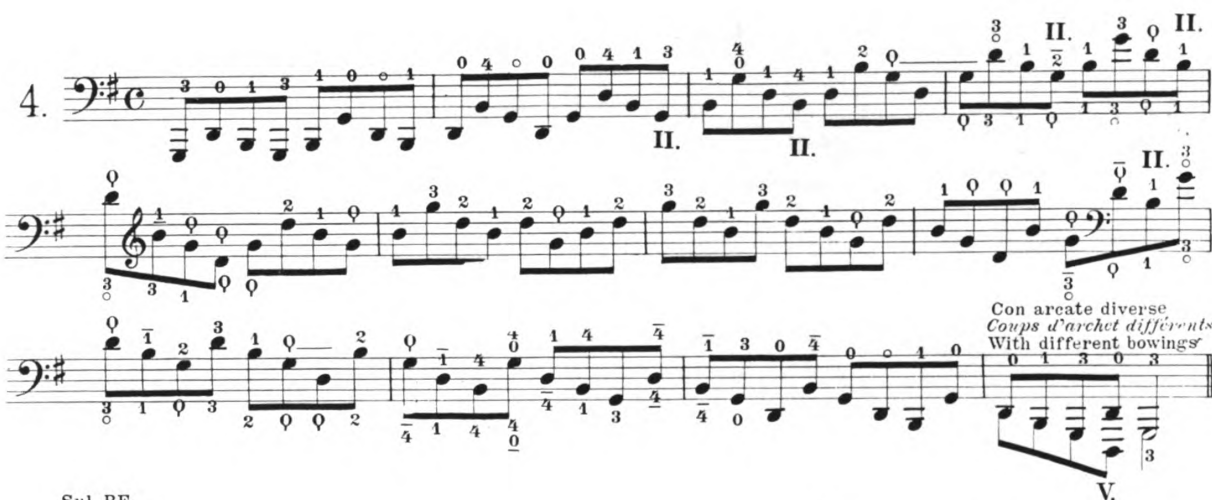
II.

Con arcate diverse
Coups d'archet différents
With different bowings

3. 

II. II. II.

Con arcate diverse
Coups d'archet différents
With different bowings

4. 

II. II. II.

Con arcate diverse
Coups d'archet différents
With different bowings

5. 

II. III. II. III. II.

per legare
pour lier
for binding

III. III. III.

Con arcate diverse
Coups d'archet différents
With different bowings

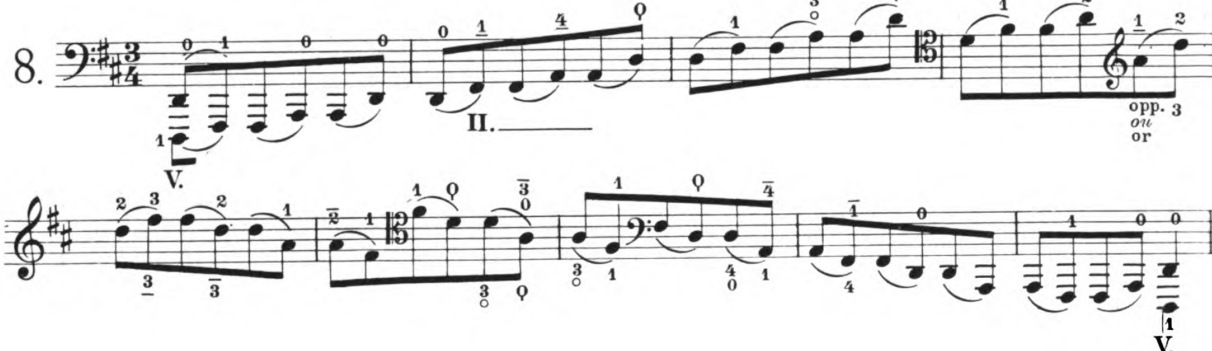
per legare
pour lier
for binding

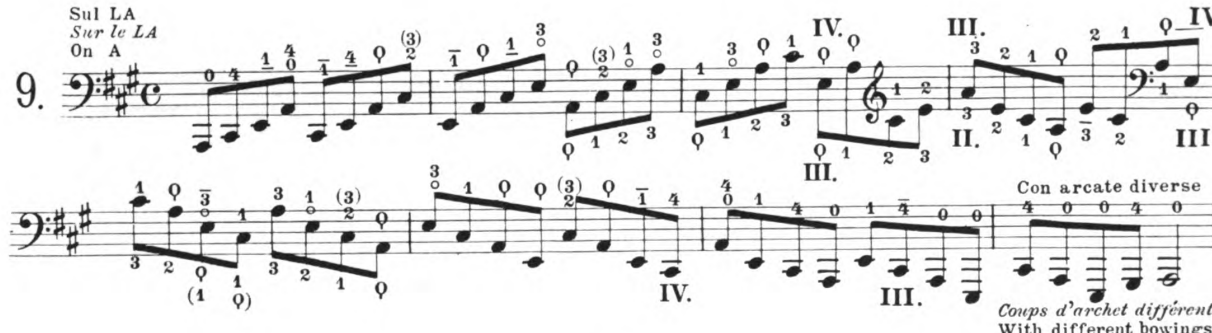
6. 

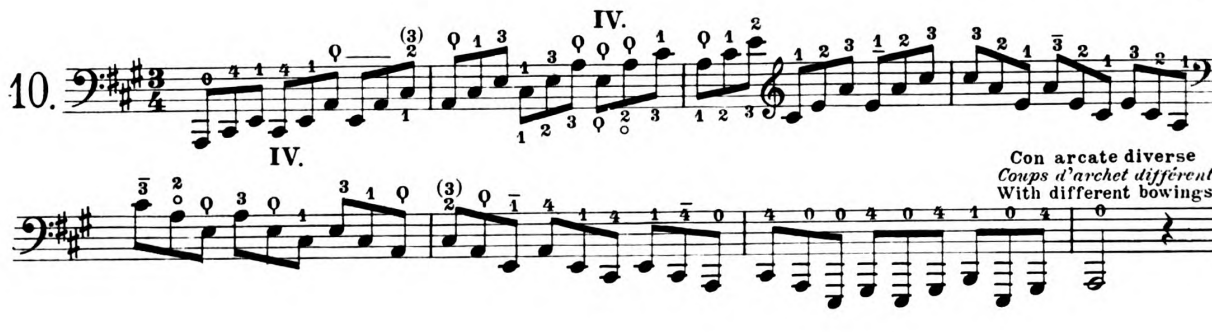
II. III. II.

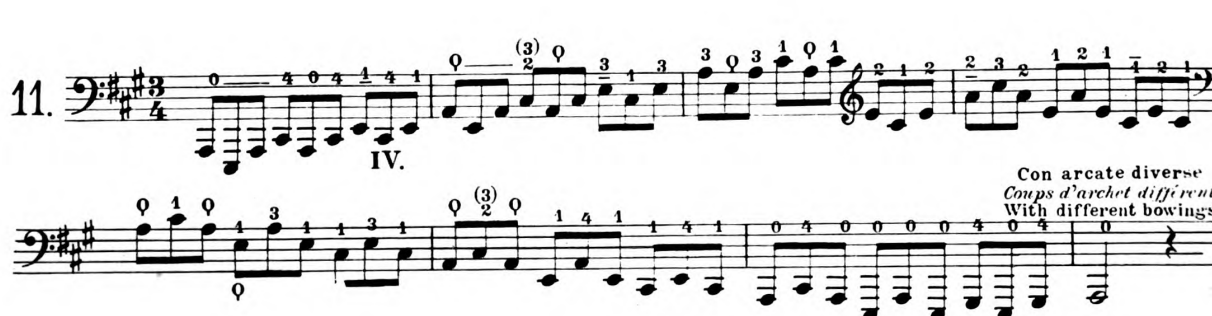
Con arcate diverse
Coups d'archet différents
With different bowings

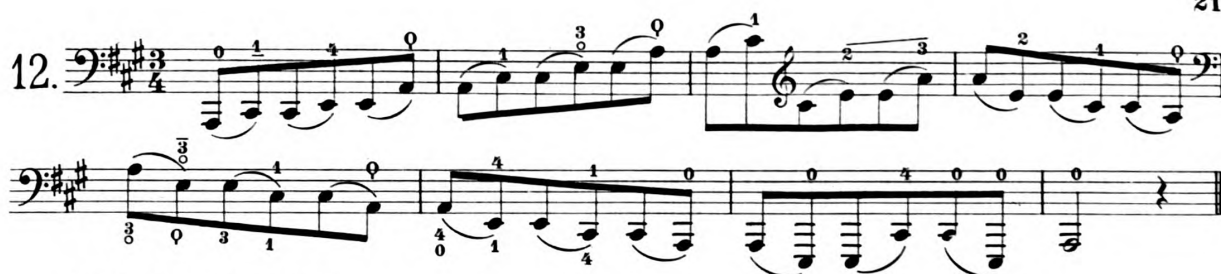
7.  **III.** *Con arcate diverse*
Coups d'archet différents
With different bowings

8.  **II.** *opp. 3*
or

9. *Sul LA*
Sur le LA
On A  **IV.** **III.** **III.** **IV.** *Con arcate diverse*
Coups d'archet différents
With different bowings

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

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

12. 

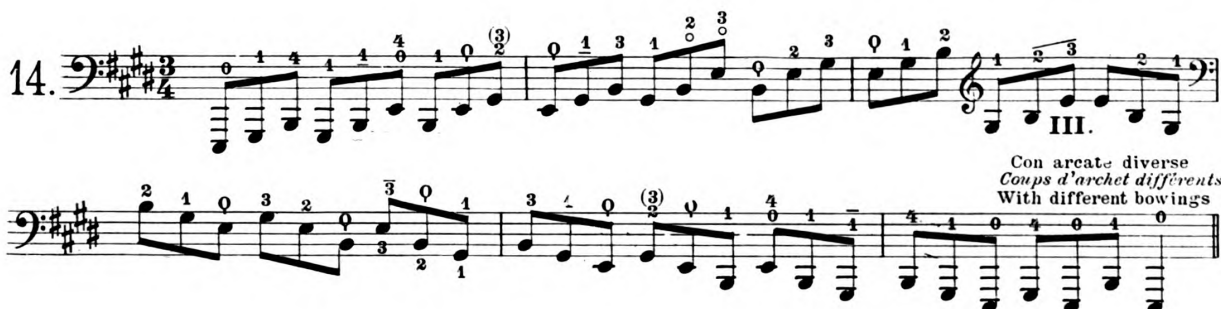
Sul MI - tutto sulla IV. Corda
 Sur le MI - tout sur la IV. Corde
 On E - all on the IV. String

13. 

IV.

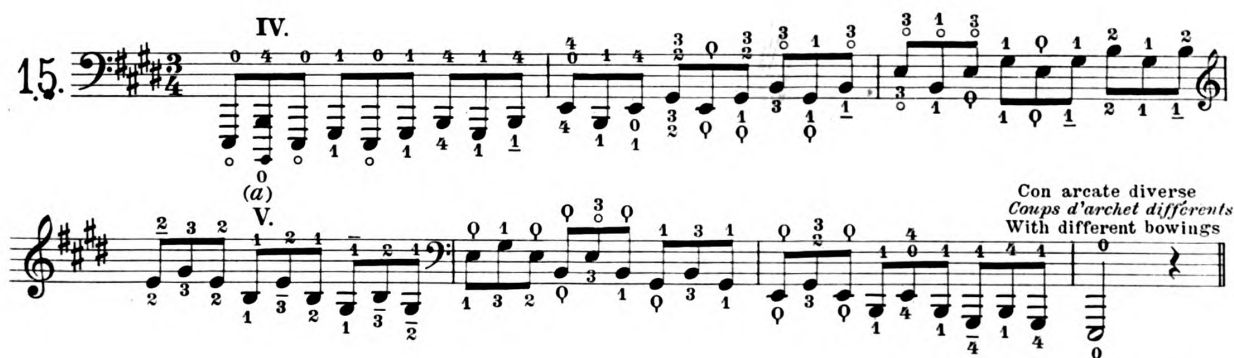
III.

Con arcate diverse
 Coups d'archet différents
 With different bowings

14. 

III.

Con arcate diverse
 Coups d'archet différents
 With different bowings

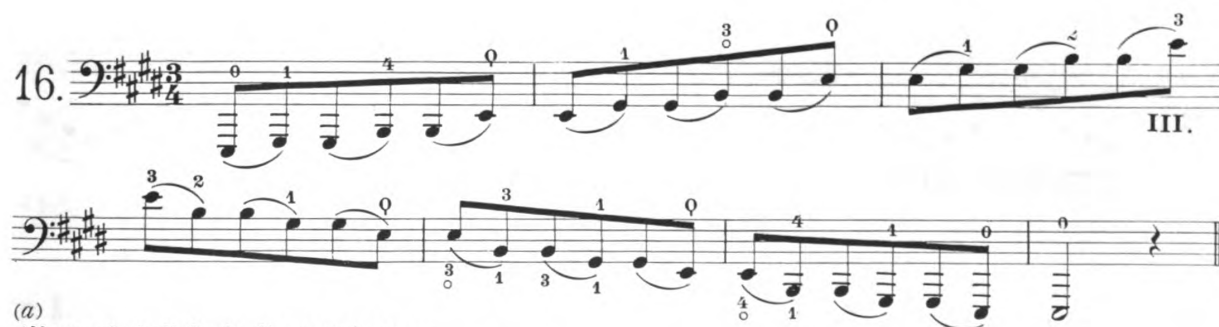
15. 

IV.

(a)

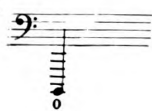
V.

Con arcate diverse
 Coups d'archet différents
 With different bowings

16. 

III.

(a)
 Abbassando la V. Corda di mezzo tono
 Abaissez la V. Corde d'un demi-ton
 Lowering the Vth String of a half ton



ESEMPI DEL BOTTESINI | *EXEMPLES DE BOTTESINI* | EXAMPLES OF BOTTESINI

COSÌ NEL DUETTO DI CONCERTO PER VIOLINO E CONTRABASSO
 AINSI QU'É DANS LE DUO DE CONCERT POUR VIOLON ET CONTREBASSE
 THUS IN THE CONCERT DUET FOR VIOLIN AND DOUBLE-BASS

Adagio cantabile

1. CONTRABASSO SOLO

The musical score is for a solo contrabasso part. It begins with a first ending bracket labeled '1.' and a 'CONTRABASSO SOLO' instruction. The notation is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The piece is marked 'Adagio cantabile'. The score consists of several lines of music, each containing measures with notes, rests, and various performance markings such as fingerings (numbers 1-4) and bowings (letters like 'Q', 'V', 'II.'). The piece ends with a double bar line and the text 'ecc. etc.'.

COSI' NEL DUETTO DI CONCERTO PER DUE CONTRABASSI
 AINSI QUE DANS LE DUO DE CONCERT POUR DEUX CONTREBASSES
 THUS IN THE CONCERT DUET FOR TWO DOUBLE-BASS

23

I. CONTRABASSO SOLO

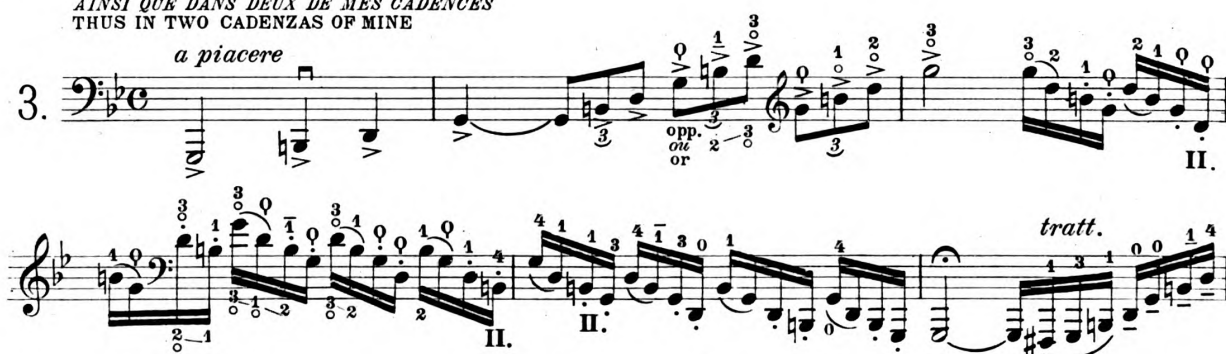
2. Andante

The musical score is written for a single Contrabasso Solo. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Fingerings are indicated by numbers 1-4 above the notes. Articulations like slurs and accents are used throughout. The score is divided into sections labeled I., II., III., and IV. The final staff ends with a double bar line and the word 'sempre' below it.

..... sempre

COSÌ IN DUE MIE CADENZE
 AINSI QUE DANS DEUX DE MES CADENCES
 THUS IN TWO CADENZAS OF MINE

a piacere

3.  II.

tratt.

stentate

lento indi accel. sempre

tratt.

III. IV. III.

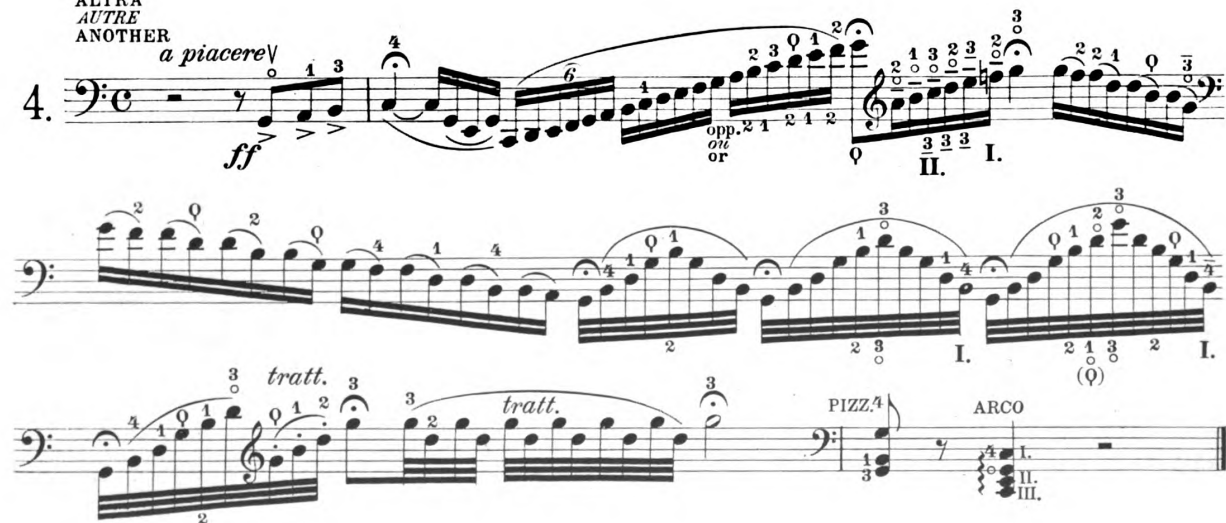
III. II.

tratt.

III. II. III.

ALTRA
 AUTRE
 ANOTHER

a piacere

4.  I. II. I.

tratt.

tratt.

PIZZ. ARCO

I. II. III.

ARPEGGIO SUGLI ARMONICI

ARPEGES DE
SONS HARMONIQUES

ARPEGGIO ON HARMONICS

Moderato

SU TRE CORDE
SUR TROIS CORDES
ON THREE STRINGS

The main musical score consists of 11 staves of music. The first staff is in bass clef, and the subsequent staves are in treble clef. The music features arpeggiated chords on the three strings of the violin, with various fingerings indicated by numbers 1, 2, and 3. The tempo is marked 'Moderato'. The score includes several measures of complex arpeggiated patterns, some with triplets and some with slurs. The key signature is one sharp (F#).

difficile
difficile
difficulteccezionale
exceptionnel
exceptional

Varianti
Variantes
Variants

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

The variants section contains five numbered musical examples, each on a single staff. They show different ways to arpeggiate the chords, with some using slurs and others using different fingerings. The notation is in bass clef.

Moderato

SU QUATTRO CORDE
SUR QUATRE CORDES
ON FOUR STRINGS

The musical score is written for four strings (SU QUATTRO CORDE / SUR QUATRE CORDES / ON FOUR STRINGS) in a Moderato tempo. It consists of ten staves of music, each containing four measures. The notation includes various fingerings (1, 2, 3) and slurs, indicating specific techniques for playing the piece. The first staff begins with a bass clef and a common time signature (C). The subsequent staves use treble clefs. The music is characterized by a consistent rhythmic pattern of eighth notes, often grouped in pairs or fours, with slurs indicating phrasing. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The score is presented in a clean, professional layout with clear notation and a consistent staff format.

Varianti
Variantes
Variants

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

COSÌ IN UN MIO CAPRICCIO
AINSI QUEDANS UN DE MES CAPRICES
THUS IN A CAPRICCIO OF MINE

CADENZA
CADENCE
CADENZA

III.

III.

SUL SOL
SUR LE SOL
ON G

opp.
ou
or

OPPURE
OU BIEN
OR

SUL RE
SUR LE RE
ON D

OPPURE
OU BIEN
OR

SUL LA
SUR LE LA
ON A

OPPURE
OU BIEN
OR

SUL MI
SUR LE MI
ON E

OPPURE
OU BIEN
OR

COSÌ IN UN MIO CAPRICCIO
AINSI QUE DANS UN DE MES CAPRICES
THUS IN A CAPRICCIO OF MINE

Allegro

E IN UN ALTRO
DANS UN AUTRE
AND IN ANOTHER

Moderato

ARMONICI DOPPI

| *DOUBLES SONS HARMONIQUES* |

DOUBLE HARMONICS

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, arranged for three parts. The score is divided into three main sections:

- Part 1: Moderato** (Bass clef, common time). It begins with a series of eighth notes and quarter notes, with fingerings indicated above the notes. The tempo is marked 'Moderato'.
- Part 2: Andante** (Bass clef, common time). This section features a more melodic line with slurs and fingerings. The tempo is marked 'Andante'.
- Part 3: Variations** (Bass clef, common time). This section is divided into four variations, labeled I, II, III, and IV. Each variation consists of a series of chords and single notes, with fingerings indicated. The tempo is marked 'rall.' (rallentando).

The score is written for three parts, with the first two parts in bass clef and the third part in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo markings are 'Moderato', 'Andante', and 'rall.'.

**Esempio di armonici doppi tol-
to dal concerto per Contrabbas-
so di A. Scontrino.**

*Exemple de doubles sons harmo-
niques d'après le concerto pour
Contrebasse de A. Scontrino.*

**Example of double harmonics
taken from a Concerto for
Double Bass by A. Scontrino.**

All.º moderato del I. Tempo

SOLO

pp II.

ecc. etc.

COSI IN UN MIO *CAPRICCIO*
 AINSI QUE DANS UN DE MES CAPRICES
 THUS IN A *CAPRICCIO* OF MINE

Tempo di Valzer (*in tre*)

Tempo di Valzer (*in tre*)

The musical score is written for two staves. The top staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1 through 3. The bottom staff is in treble clef with the same key signature and time signature, also containing a sequence of eighth and sixteenth notes with fingerings. The piece concludes with a double bar line and the text 'ecc. etc.'.

30 DEL CANTABILE
IN III. OTTAVA

DU «CANTABILE»
À LA III. OCTAVE

ON «CANTABILE»
IN THE III. OCTAVE

Spesso anche le note della III. ottava si possono adoperare tirando la corda, e ciò per bellezza e omogeneità di suono, soprattutto nel cantabile o per eseguire una scala d'agilità.

Souvent même les notes de la III. octave peuvent être employées en tirant la corde, ce qui rendra le son plus beau et plus homogène, surtout pour le «cantabile» et pour exécuter une gamme avec agilité. Exemples:

Often the notes of the III. octave also may be used drawing the string; and this for beauty and homogeneousness of sound, especially in the cantabile, or to perform an agility scale. Examples:

COSÌ IN UN MIO IMPROVISO
AINSI QUE DANS UNE DE MES IMPROVISATIONS
THUS IN AN IMPROVISATIONS OF MINE

Moderato

non armonico
non harmonique
not harmonic

ecc.
etc.

COSÌ IN UN MIO CAPRICCIO
AINSI QUE DANS UN DE MES CAPRICES
THUS IN A CAPRICCIO OF MINE

Senza divisione di battuta
Sans barre de mesure
Without measure division

non armonico
non harmonique
not harmonic

ecc.
etc.

ESEMPIO DI SCALE
EXEMPLE DE GAMMES
EXAMPLE OF SCALES

non armonico
non harmonique
not harmonic

spinto
poussé pushed

III.

II. III. II. III.

V.

Esempio di note doppie non armoniche dopo la terza ottava.
Exemple de doubles notes non harmoniques après la troisième octave.
Example of not harmonic double notes after the third octave.

COSÌ IN UN MIO CAPRICCIO
AINSI QUE DANS UN DE MES CAPRICES
THUS IN A CAPRICCIO OF MINE

CADENZA
CADENCE
CADENZA

sciolto
glissé gliding

veloci
rapides swift

ER 305

TABLE OF THE 31
NATURAL HARMONICS
GIVEN BY THE I. HALF
OF THE STRINGS,
WITH THE CORRESPONDING
HARMONIC NOTES

Sfiorare la corda nel posto della nota quadrata e suonare vicino al ponticello per ottenerli con maggior sicurezza.
Effleurez la corde à la place de la note carrée et jouez près du chevalet pour les obtenir avec plus de sûreté.
 Graze the strings in the place of the angular note and play near the bridge to obtain them with greater sureness.

tutte comprese nel tono
toutes comprises dans le ton
all included in the ton

tutte comprese nel tono
toutes comprises dans le ton
 all included in the ton

tutte comprese nel tono
toutes comprises dans le ton
all included in the ton

(d) Remember that wishing to write these notes for the orchestra Double-Bass, the two notes are to be written an octave above, the real effect remaining fixed. The same may be said of those obtained from the II. half of the string and the artificial ones. These harmonics have been written with double notes, simply in order that the student, while grazing a certain sound, may see and know what the result will really be from the instrument and may not be bewildered.

1. Per gradi
Par degrés
By steps

Note corrispondenti sulla II. metà della corda
Notes correspondantes sur la II. moitié de la corde
Corresponding notes on the II. half of the string

2. SUL SOL
SUR LE SOL
ON G

3. SUL RE
SUR LE RE
ON D

4. *SUL LA*
SUR LE LA
ON A

5. *SUL MI*
SUR LE MI
ON E

6. *SUL DO*
SUR LE DO
ON C

Lento

1.

I. II. I.

Note corrispondenti sulla II. metà della corda.
Notes correspondantes sur la II. moitié de la corde.
Corresponding notes on the II. half of the string

8.

Moderato

2.

II. IV. II. IV. II.

Note corrispondenti
Notes correspondantes
Corresponding notes

Moderato

3. 

A musical score for the song "The Rose Tree". It features a treble and bass staff in D major (two sharps). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature is D major. The time signature is 4/4. The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics "The Rose Tree" are written below the treble staff. The score is divided into three measures, with the first measure containing the lyrics "The Rose Tree", the second measure containing "The Rose Tree", and the third measure containing "The Rose Tree". The score is marked with Roman numerals I., II., and III. at the end of each measure.

8.

I. 4/4 II. 4/4 II. III. 4/4 III. IV. 4/4

The musical score for "The Rose Tree" is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 9. The music is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The first system ends with a repeat sign, and the second system ends with a final double bar line. The tempo is marked "Allegretto".

Adagio

4. **Adagio**



1

4

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody is written on a single staff. It begins with a treble clef and a key signature of one sharp. The melody consists of several measures, including a triplet of eighth notes marked with a '3' and a final measure with a double bar line and repeat dots.

Effetto } 8^{va} sopra
 Effet }

Effect 7)

Musical notation for the bass line of 'Effect 7'. The notation is on a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are various ornaments and grace notes throughout the piece. The notation is written in a style that is common in early 20th-century musical manuscripts.

The bass line of 'The Rose Tree' is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The final measure is a whole note chord.

5.

I. II.

COSÌ IN UN MIO CAPRICCIO
 AINSI QUE DANS UN DE MES CAPRICES
 THUS IN A CAPRICCIO OF MINE

6.

I. II. ecc. etc.

IN UN ALTRO
 DANS UN AUTRE
 IN ANOTHER

Moderato

7.

I. II. ecc. etc.

I. II. ecc. etc.

I. II. ecc. etc.

I. II. ecc. etc.

IN UN ALTRO
 DANS UN AUTRE
 IN ANOTHER

Moderato

8.

I. II. ecc. etc.

ARMONICI ARTIFICIALI

Gli armonici artificiali possono ottenersi in diverse maniere; però è bene far uso soltanto di quelli che si ottengono con maggior facilità. Sfiorando la corda con due dita, oppure abbassandola col primo e sfiorando la con l'altro per una distanza di terza maggiore si ottengono suoni sopracuti che fino ad ora erano ignorati, almeno nel Contrabbasso, e che per la prima volta sono qui messi in pratica. Esempio:

DISTANZA DI TERZA MAGGIORE
DISTANCE DE TIERCE MAJEURE
DISTANCE OF A MAJOR THIRD

Si scrivono
On les écrit
To be written

I. CORDA
I. CORDE
I. STRING

Il capotasto si unisce solo per bellezza di mano.
On n'emploie le ponce que par esthétique.
The capotasto to be added only for the beauty of the hand.

Effetto reale
Effet réel
Real effect

Sono stati esposti soltanto gli armonici della prima corda; quelli delle altre, sono del tutto inutili, tanto più che da esse non uscirebbero che suoni incerti, data la loro grossezza. Questi armonici sono i più sicuri, i più intonati e i più belli. Per ottenerli con maggiore facilità lo studioso dovrà passare l'arco dove, in effetto reale, uscirebbe la nota un'ottava più bassa e, per bellezza di posizione va aggiunto il pollice come capotasto, però volante.

On va indiquer que les harmoniques de la première corde; ceux des autres cordes sont tout à fait inutiles puisque, étant donné la grosseur des cordes, on n'en pourrait tirer que des sons incertains. Ces harmoniques sont les plus sûrs, les plus beaux et les plus justes. Pour les obtenir avec plus de facilité l'élève devra poser son archet une octave au-dessous de la place où la note devrait sortir et y ajouter le ponce par pure esthétique.

Only the harmonics of the first string have been shown; those of the other strings are perfectly useless, especially as only uncertain sounds would be obtained, on account of their thickness. These harmonics are the surest, the most perfect in pitch and the most beautiful. In order to obtain them with greater ease, the student should draw the bow where in the real effect note would come out an octave lower, and for beauty of position, the thumb must be added as a capotasto though movable.

ALTRI ARMONICI ARTIFICIALI

AUTRES SONS HARMONIQUES ARTIFICIELS

OTHER ARTIFICIAL HARMONICS

DISTANZA DI QUARTA GIUSTA
DISTANCE DE QUARTE JUSTE
DISTANCE OF A PERFECT FOURTH

Si scrivono
On les écrit
To be written

I. CORDA
I. CORDE
I. STRING

Sfiorando
En effleurant
Grazing

Spingendo
En pressant
Pushing

Effetto reale
Effet réel
Real effect

Dopo il RE riescono incerti e, tirando l'arco vicino alla cordiera, danno anche l'ottava della nota quadrata.

Après le RÉ il réussissent incertains et en tirant l'archet près de la touche ils donnent même l'octave de la note carrée.

After the D they sounds uncertain and, drawing the bow near the tail-piece, they also give the octave of the angular note.

DISTANZA DI QUINTA GIUSTA
DISTANCE DE QUINTE JUSTE
DISTANCE OF A PERFECT FIFTH

Si scrivono
On les écrit
To be written

I. CORDA
I. CORDE
I. STRING

Sfiorando
En effleurant
Grazing

Spingendo
En pressant
Pushing

Effetto reale
Effet réel
Real effect

Dopo il SOL riescono male. Questi armonici vanno preferiti a quelli di quarta, essendo più sicuri e dando lo stesso risultato.

Après le SOL ils sortent mal. Ces sons harmoniques sont préférables à ceux de quarts; ils sont plus sûrs donnant le même résultat.

After the G they turn out badly. These harmonics are preferable to those of a fourth, being surer and giving the same result.

38 ARMONICI ARTIFICIALI DATI DA NOTE SFIORATE

La superiore fissa come pedale, mentre le altre cambieranno per intervalli di quinta, quarta e terza, o viceversa.

SONS HARMONIQUES
ARTIFICIELS DONNÉS, PAR
DES NOTES EFFLEURÉES
La supérieure fixe comme pé-
dale pendant que les autres
changeront par intervalles de
quinte, quarte, tierce ou vicever-
sa.

ARTICIAL HARMONICS
GIVEN BY GRAZED NOTES
The highest fixed as a pedal,
while the others change by in-
tervals of a fifth, a fourth, a
third or viceversa.

Si scrivono
On les écrit
To be written

I. CORDA
I. CORDE
I. STRING

Effetto reale
Effet réel
Real effect

Sfiorando
En effleurant
Grazing

opp. sul RE
ou sur le RÉ
or on D

Sfiorando
En effleurant
Grazing

Spingendo
En pressant
Pushing

Vi sarebbero ancora altre combinazioni di armonici artificiali, ma ne sono già stati esposti a sufficienza.

Il existe encore d'autres combinaisons de sons harmoniques artificiels, mais celles que nous avons indiquées sont tout à fait suffisantes.

There are other combinations of artificial harmonics, but those already shown are sufficient.

ESEMPI PRATICI
DI ARMONICI ARTIFICIALI
DI TERZA MAGGIORE,
QUARTA E QUINTA

EXEMPLES PRATIQUES DE SONS
HARMONIQUES ARTIFICIELS
DE TIERCE MAJEURE,
DE QUARTE ET DE QUINTE

PRACTICAL EXAMPLES
OF ARTIFICIAL HARMONICS
OF A MAJOR THIRD,
FOURTH AND FIFTH

39

Armonici artificiali di terza.

Sons harmoniques artificiels de tierce.

Artificial harmonics of a third.

COSÌ IN UN MIO CAPRICCIO
AINSI QUE DANS UN DE MES CAPRICES
THUS IN A CAPRICCIO OF MINE

Moderato

portato
porté
portato

COSÌ NELLA II. VARIATIONE DEL MOSE' DI PAGANINI, DA ME TRASCRITTO ED ESEGUITO PER CONTRABBASSO.
AINSI QUE DANS LA II. VARIATION DU MOISE DE PAGANINI, TRANSCRITE ET EXECUTÉE POUR CONTREBASSE PAR MOI.
THUS IN PAGANINI'S II. VARIATION ON MOSES, TRANSCRIBED BY ME FOR DOUBLE-BASS.

rit.

8^{va} sotto
scivolato
glissé

Armonici artificiali di quarta.

Sons harmoniques artificiels de quarte.

Artificial harmonics of a fourth.

Lento

Spinto
Poussé
Pushed

Armonici artificiali di quinta.

Sons harmoniques artificiels de quinte.

Artificial harmonics of a fifth.

COSÌ IN UN MIO CAPRICCIO
AINSI QUE DANS UN DE MES CAPRICES
THUS IN A CAPRICCIO OF MINE

Moderato

Armonici artificiali diversi.

Sons harmoniques artificiels di verses.

Various artificial harmonies.

IN UN ALTRO
DANS UN AUTRE
IN ANOTHER

Moderato

DELLE SESTE, DELLE OTTAVE,
DEL «GLISSÉ» (scivolato)
E DEL PIZZICATO
CON LA MANO SINISTRA

Quando un contrabbassista è arrivato a tale punto di studio da potersi permettere vere virtuosità, può anche tentare qualche passo di seste, di ottave, di «glissé» (scivolati) ed i pizzicati con la mano sinistra. Perciò, prima di chiudere il presente libro e la parte "teorico-pratica", credo opportuno presentare alcuni esempi.

DES SIXTES, DES OCTAVES,
DU GLISSÉ ET DU PIZZ.
DE LA MAIN GAUCHE

Lorsqu'un contrebassiste est arrivé par son travail à la vraie virtuosité, il peut aussi tenter des passages de sixtes, d'octaves, les glissés et les pizz. de la main gauche. Quelques exemples avant de terminer la partie théorique et pratique de cet ouvrage.

ON SIXTHS, ON OCTAVE,
ON «GLISSÉ» (sliding)
AND ON «PIZZICATO»
WITH THE LEFT HAND

When a Double-Bass player reaches such a point in his studies as to allow of real virtuosity, he may also try a few passages of sixtes, octaves, of «glissé» and the «pizzicatos» with the left hand. Therefore, before concluding the present book, and, with it, the theorico-practical part, we give a few examples.

Lento

SESTE
SIXTES
SIXTHS

Note pigiate
Notes appuyées
Pressed notes

SEMITONATO
CHROMATIQUE
SEMITONED

oppure
ou bien
or

COSÌ IN UN MIO CAPRICCIO
AINSI QUE DANS UN DE MES CAPRICES
THUS IN A CAPRICCIO OF MINE

OTTAVE
OCTAVES
OCTAVES

Note pigiate
Notes appuyées
Pressed notes

SEMITONATO
CHROMATIQUE
SEMITONED

oppure
ou bien
or

COSÌ IN UN MIO CAPRICCIO
AINSI QUE DANS UN DE MES CAPRICES
THUS IN A CAPRICCIO OF MINE

Moderato

ecc.
etc.

41

Making one finger slide from one note to another, we obtain the «glissé» which is nothing but a chromatic scale performed with one finger. «Glissé» can also be performed «picchet-tato» and in triplets, but in that case it is better to write out all the notes.

COSÌ ALTROVE
 AINSI QU'AILLEURS
 THUS ELSEWHERE

2. 2. 1. tr. 1. tr. 1. 2. 3.
glissé
picchettato
glissé
picchettato
 ecc. etc.

Glissé } a terzine
 } en triolets
 } in triplets

Il più delle volte pizzicando con la mano sinistra è necessario adoperare il dito mignolo, onde avere lo spazio per la vibrazione della corda compressa dall'indice.

Le plus souvent pour le pizz. de la main gauche il faut se servir du petit doigt, pour avoir la place pour faire vibrer la corde pressée par l'index.

Often, plucking with the left hand, it is necessary to use the little finger in order to have room for the vibration of the string pressed by the forefinger.

ESEMPIO
EXAMPLE
EXAMPLE

ESEMPIO
 EXAMPLE
 EXAMPLE

0
 3
 +
 0

pizz.
 1
 V

pizz.
 4
 +
 1

pizz.
 4
 +
 1

pizz.
 1
 V

4
 +
 1

4
 +
 1

4
 +
 1

3
 +
 3

3
 +
 3

PIZZ. } ^{m. s.}
 1. h.

ALTRO ESEMPIO
UN AUTRE EXEMPLE
ANOTHER EXAMPLE

ANOTHER EXAMPLE



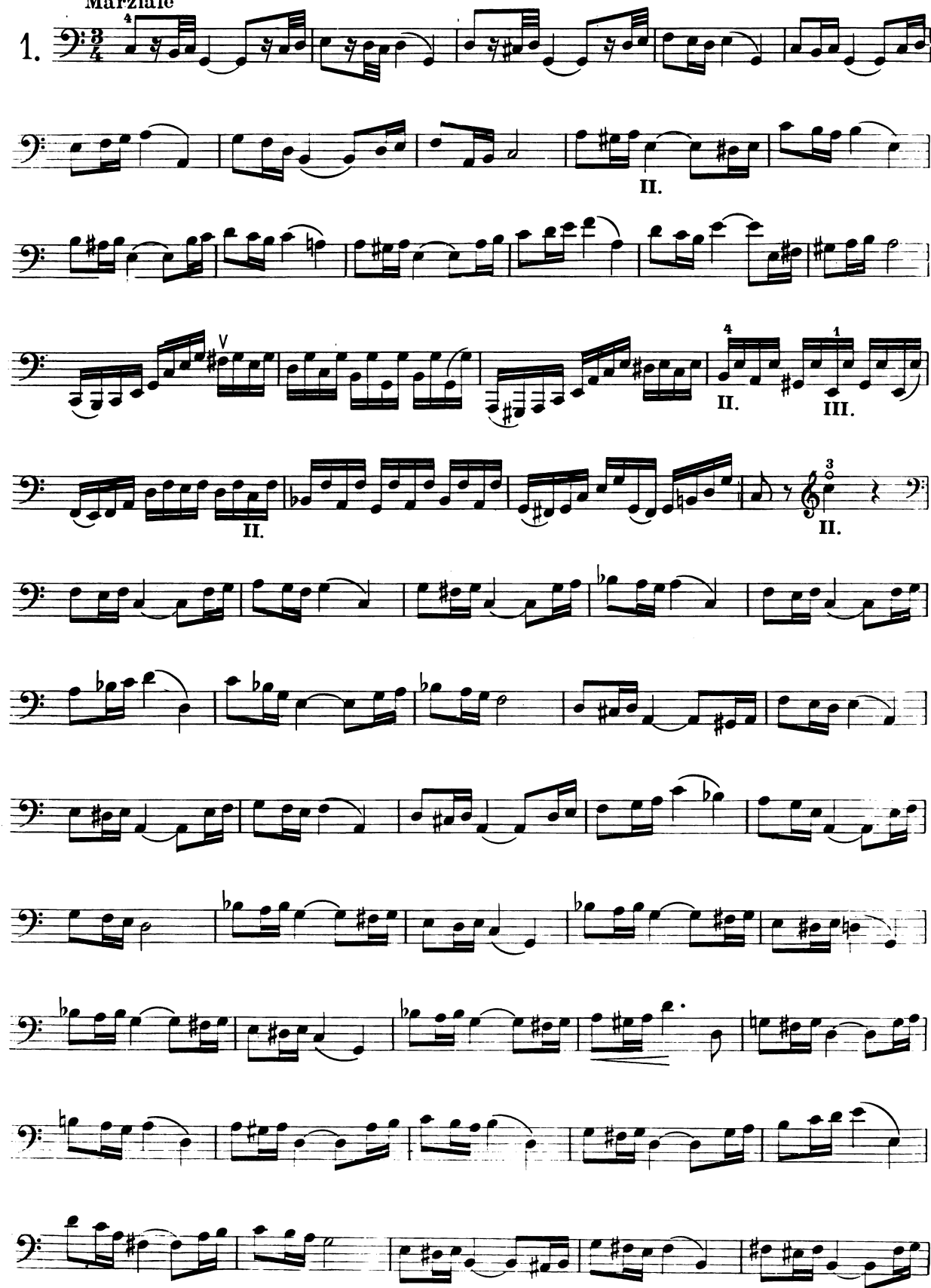
Three staves of musical notation in bass clef, 3/4 time, key of D major. The first staff shows a sequence of eighth and sixteenth notes with slurs and ties. The second staff continues the sequence with similar rhythmic patterns. The third staff includes fingerings (4, 3, 4, 1, 3, 4) and articulation marks (accents, slurs) over the notes.

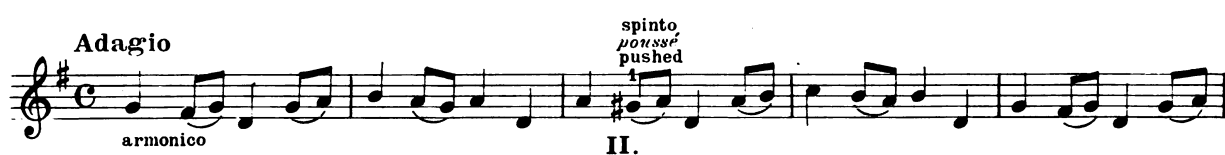
14 12 STUDI MELODIC
E DI PERFEZIONAMENTO

12 ÉTUDES MELODIQUES
ET DE PERFECTIONNEMENT

12 MELODIC &
PERFECTIVELY STUDIES

Marziale

1. 



I. Tempo



Moderato mosso

2. 

Andante (*in 6*)

I. Tempo

III.

II.

III.

Variante
 Variante
 Variant

ecc.
 etc.

Andante



**I. Tempo**

Adagio
semplice ed espressivo

4. *p*

rall.

p

Tempo di Polonese

segno

This page contains a single musical staff system for a bass line, consisting of 13 staves of music. The key signature is G major (one sharp). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The second staff includes the marking *rall.* (rallentando) and the third staff includes the marking *lunga* (lunga). The piece concludes with a double bar line and a 'III' marking.

Andante

5.

p

f

f

p

4/8

Allegretto moderato

The musical score for 'The Merry Widow' waltz is presented in four staves. The first three staves are in 4/8 time and feature a melody with frequent trills (tr) and slurs. The first staff begins with a piano (p) dynamic. The fourth staff is in 3/4 time and features a melody with frequent trills (tr) and slurs, beginning with a forte (f) dynamic. The key signature is one flat (B-flat).

Musical score for the first system, featuring seven staves of music in bass clef. The key signature has two flats (B-flat and E-flat). The music includes various trills (tr) and dynamic markings: *mf* (mezzo-forte), *f* (forte), *accel.* (accelerando), *tratt.* (trattando), and *p* (piano). The notation includes slurs, ties, and a repeat sign at the end of the seventh staff.

I. Tempo

Musical score for the second system, featuring three staves of music in bass clef. The key signature has two flats (B-flat and E-flat). The music includes various trills (tr) and dynamic markings: *f* (forte), *mf* (mezzo-forte), and *p* (piano). The notation includes slurs, ties, and a repeat sign at the end of the third staff.

Adagio

6. 

I. Tempo


Mosso
Scherzo (in 3)

tutto staccato e f 



I. Tempo



Andante *tratt.* *a tempo*

7.

tratt. *a tempo*

p *f*

IV. I. *f*

Allegro *tratt.*

a tempo

PIZZ. *m. s.*

Opp. tutto ARCO

tratt.

a tempo

II. III. II.

II.

II.

I.

I.

3 3 3 3 4

tratt.

a tempo

Largo

8. *p appassionato*

f con enfasi

I. Tempo

p

II.

Allegretto

appena accent.

simili

1.

2.

10

This page contains 12 staves of musical notation for a bass line. The notation is written in a single system, with each staff representing a measure or a group of measures. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'v' and '10'. The first staff begins with a treble clef and a key signature of one flat. The notation continues through 12 staves, with the final staff ending with a double bar line and a repeat sign. The notation is written in a single system, with each staff representing a measure or a group of measures. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'v' and '10'. The first staff begins with a treble clef and a key signature of one flat. The notation continues through 12 staves, with the final staff ending with a double bar line and a repeat sign.

Andante

9. 

a piacere 

I. Tempo



Allegretto

leggero e staccato 

simili

The first system of the musical score consists of ten measures. The first measure begins with a key signature change to two flats (B-flat and E-flat) and a common time signature. The notation is in bass clef. Measures 1 through 6 feature a melodic line with eighth and sixteenth notes, some marked with a 'w' (trill) and others with a 'z' (accidental). Measures 7 through 10 are characterized by triplet patterns, indicated by a '3' over the notes. The system concludes with a double bar line.

*ben legato***I. Tempo**

The second system of the musical score consists of five measures, starting with a double bar line. The notation continues in bass clef with a common time signature. Measures 11 through 15 feature a melodic line with eighth and sixteenth notes, some marked with a 'w' (trill) and others with a 'z' (accidental). The system concludes with a double bar line.

Andante cantabile

CON SORDINA

10. *p*

f

f

Mosso

v animando

I. Tempo

pp

cupo

rit.

PIZZ.

VIA SORDINA

Allegretto con spirito

63

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It consists of 15 staves of music. The first staff begins with a treble clef and a key signature change to one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'z' (zest). The score includes fingerings (e.g., 4 1, 3 1, 1 4 1) and articulation marks (e.g., accents, slurs). The piece concludes with a double bar line and a final chord.

Adagio

11. *mf*

Tempo di Mazurca mod.

tremolo a piacere
armonici

*opp.
ou
or*

This page contains ten staves of musical notation for a bass line. The notation includes various rhythmic patterns, triplets, and first/second endings. The key signature is one sharp (F#), and the time signature is 4/4. The notation is as follows:

- Staff 1: A series of eighth-note triplets and a final triplet of eighth notes.
- Staff 2: A series of eighth-note triplets and a final eighth note.
- Staff 3: A series of eighth-note triplets and a final eighth note.
- Staff 4: A first ending (1.) and a second ending (2.) of eighth notes.
- Staff 5: A series of eighth notes and a final eighth note.
- Staff 6: A series of eighth notes and a final eighth note.
- Staff 7: A series of eighth notes and a final eighth note.
- Staff 8: A series of eighth notes and a final eighth note.
- Staff 9: A first ending (1.) and a second ending (2.) of eighth notes.
- Staff 10: A series of eighth notes and a final eighth note.

Moderato

12. *a piacere*

6

glissé

PIZZ. ^{m.s.}_{m.g.}
l.h.

Cantabile

4

Allegretto

67

staccato ed elegante

simili

tratt. a tempo

II. III. III. III. III.

II. III.

simili

tratt. I. Tempo

a) Esecuzione del trillo:
Exécution du trille:
Execution of the trill:

— ecc.
— etc.

CAPRICCIOSO

CONTRABBASSO

Allegretto *con molto capriccio*

PIANOFORTE

f *mf*

tratt. *a tempo* *accel.* *p*

tratt. *a tempo* *accel.*

a tempo *tratt.* *a tempo* *mf* *p*

mf a tempo *tratt.* *a tempo*

69

mf *a tempo* *tratt.* *a tempo* *tratt.*

mf *tratt.* *a tempo* *tratt.* *a tempo* *tratt.*

p *a tempo* *tratt.* *a tempo* *tratt.* *a tempo*

Pa tempo *tratt.* *a tempo* *tratt.* *a tempo*

f *cresc.* *tratt.*

f *cresc.* *tratt.*

a tempo *p* *f*

Pa tempo *f*

w

p *cresc.* *mf* *tratt.*

p *cresc.* *mf* *tratt.*

a tempo *f* *p* *f* *p*

f *a tempo* *p* *f* *p*

f *mf*

f *mf*

tratt. *p* *accel.* *a tempo*

tratt. *p* *a tempo* *accel.* *a tempo*

w

a tempo
mf
tratt.
a tempo
p

mf a tempo
tratt.
p a tempo

f
tratt.
a tempo

f
tratt.
a tempo

tratt.
a tempo
tratt.
a tempo
f

tratt.
a tempo
tratt.
a tempo
f

tratt.
a tempo
tratt.
a tempo
f

tratt.
a tempo
tratt.
a tempo
f

w

The musical score is written for piano and bass. The piano part (treble and bass staves) features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The bass part (bass staff) provides a harmonic foundation with longer note values and some rhythmic variation. Dynamics range from mezzo-forte (mf) to piano (p) and forte (f). Tempo markings include 'a tempo' and 'tratt.' (tratto, or 'rushed'). The score is divided into several systems, with the final system ending with a 'w' (fine) marking.

doloroso

p

p

cresc.

cresc.

f

tratt. a tempo

tratt. a tempo

tratt. a tempo

f

tratt. a tempo

tratt. a tempo

tratt. a tempo

f

tratt. a tempo

tratt. a tempo

tratt. a tempo

First system of musical notation, measures 1-4. The system consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both staves are in the key of D major (two sharps). The music features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The system concludes with a *tratt.* (tratto) marking and a fermata.

Second system of musical notation, measures 5-8. The system consists of two staves. The upper staff continues the complex rhythmic pattern from the first system, with dynamics *mf* (mezzo-forte), *a tempo*, *tratt.*, and *p*. The lower staff provides a harmonic accompaniment with chords and moving lines, marked *mf a tempo* and *tratt.*. The system ends with *a tempo accel.* (accelerando) markings on both staves.

Third system of musical notation, measures 9-12. The system consists of two staves. The upper staff continues the complex rhythmic pattern, marked *mf*, *a tempo*, *tratt.*, and *p*. The lower staff continues the harmonic accompaniment, marked *mf a tempo* and *tratt.*. The system ends with *a tempo accel.* markings on both staves.

Fourth system of musical notation, measures 13-16. The system consists of two staves. The upper staff continues the complex rhythmic pattern, marked *mf*, *a tempo*, *tratt.*, *a tempo*, *tratt.*, and *a tempo*. The lower staff continues the harmonic accompaniment, marked *mf a tempo* and *tratt.*. The system ends with *a tempo* and *tratt.* markings on both staves.

a tempo
p
a tempo
tratt.
a tempo
tratt.
a tempo

p a tempo
tratt.
a tempo
tratt.
a tempo

pp
cresc.
pp
cresc.

mf
cresc.
mf
cresc.

f
cresc.
f
cresc.

w

Più Mosso

p e cresc.
Piu mosso

p *cresc.*

mf *cresc.* *f*

mf *cresc.* *f*

tr.

Ped.

tr.

ff

8

w

TEMA e VARIAZIONI

(IN VECCHIO STILE)

Andantino moderato

CONTRABBASSO

PIANOFORTE

mf

p

cresc.

p

The musical score is written for Contrabasso and Pianoforte. It begins with a tempo marking of 'Andantino moderato'. The key signature is one sharp (F#) and the time signature is 2/4. The first system shows the beginning of the piece with a mezzo-forte (mf) dynamic. The second system introduces a piano (p) dynamic. The third system features a piano (p) dynamic with a crescendo (cresc.) marking. The fourth system also features a piano (p) dynamic with a crescendo (cresc.) marking. The score is written for Contrabasso and Pianoforte.

I. Variazione

Lo stesso tempo

First system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a continuous eighth-note melody. The lower staff is in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 6/8. It contains a piano accompaniment with chords and eighth notes. The word *p* (piano) is written below the first measure of the lower staff. The tempo marking "Lo stesso tempo" is written above the first measure of the upper staff.

Second system of musical notation. The upper staff continues the eighth-note melody in bass clef. The lower staff continues the piano accompaniment in treble and bass clefs. The tempo marking "Lo stesso tempo" is not repeated in this system.

Third system of musical notation. The upper staff continues the eighth-note melody in bass clef. The lower staff continues the piano accompaniment in treble and bass clefs. The word *p* (piano) is written below the first measure of the upper staff, and *cresc.* (crescendo) is written below the last measure of the upper staff. The word *p* (piano) is written below the first measure of the lower staff, and *cresc.* (crescendo) is written below the last measure of the lower staff. The word *Red.* (Ritardando) is written below the first, second, third, and fourth measures of the lower staff.

Fourth system of musical notation. The upper staff continues the eighth-note melody in bass clef. The lower staff continues the piano accompaniment in treble and bass clefs. The word *p* (piano) is written below the first measure of the upper staff. The word *Red.* (Ritardando) is written below the first measure of the lower staff. The system concludes with two first and second endings, marked with "1." and "2." above the notes. The word *p* (piano) is written below the first measure of the first ending in the upper staff. The word *Red.* (Ritardando) is written below the first measure of the lower staff. The system ends with a double bar line and a repeat sign.

II. Variazione

Meno *tratt.* *a tempo* *tratt.*

Meno *p* *tratt.* *a tempo* *tratt.*

a tempo *tratt.* *a tempo* *tratt.*

a tempo *tratt.* *a tempo* *tratt.*

a tempo *tratt.* *a tempo* *tratt.*

p a tempo *tratt.* *a tempo* *tratt.*

a tempo *tratt.* *a tempo* *tratt.*

a tempo *tratt.* *a tempo* *tratt.*

8 *p*

III. Variazione

Mosso

The musical score is written for a cello and piano. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked "Mosso". The score consists of four systems of music. The first system begins with a piano (*p*) dynamic marking. The cello part features a continuous eighth-note pattern with various slurs and ties. The piano accompaniment consists of chords and single notes in the left and right hands. The second and third systems continue the melodic and harmonic development. The fourth system concludes with two first and second endings, marked with "1." and "2." above the staff, and a final *p* dynamic marking. The score ends with a double bar line and repeat signs.

IV. Variazione

Vivace

The musical score is written for a single melodic line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked **Vivace**. The score is divided into four systems. The first system begins with a bass line featuring a complex rhythmic pattern with fingerings 1 3, 1 3 4, 1 3, 4 1, 3, 4. The piano introduction is marked *p*. The second system continues the bass line and piano accompaniment. The third system features a piano introduction and a bass line. The fourth system concludes with a first and second ending. The score is written for a single melodic line and piano accompaniment.

V. Variazione

81

Doloroso

First system of musical notation (measures 1-4). The piece is in B-flat major (two flats) and 4/4 time. The tempo/mood is marked "Doloroso". The piano part begins with a *p* (piano) dynamic. The bass line consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, both using eighth and quarter notes with various accidentals.

Second system of musical notation (measures 5-8). The bass line continues with quarter notes: B-flat, A, G, F, E, D, C, B-flat. The piano part continues with similar melodic and harmonic patterns. A *p* (piano) dynamic marking appears at the end of measure 8.

Third system of musical notation (measures 9-12). The bass line continues with quarter notes: B-flat, A, G, F, E, D, C, B-flat. The piano part continues with similar melodic and harmonic patterns. A *p* (piano) dynamic marking appears at the start of measure 9, and a *cresc.* (crescendo) marking appears at the end of measure 12.

Fourth system of musical notation (measures 13-16). The bass line continues with quarter notes: B-flat, A, G, F, E, D, C, B-flat. The piano part continues with similar melodic and harmonic patterns. The system concludes with first and second endings (1. and 2.) marked above the staff, leading to a final key signature change to B-flat major (two flats) and 2/4 time.

VI. Variazione

Mosso

The musical score is for a variation in D major, 2/4 time. It consists of a single melodic line in the bass clef and a piano accompaniment in the treble and bass clefs. The tempo is marked 'Mosso'. The dynamics include 'p' (piano) and 'cresc.' (crescendo). The piece includes first and second endings and a repeat sign.

First System: The bass line starts with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piano accompaniment in the treble clef starts with a quarter rest, followed by eighth notes D, E, F#, G, A, B, C, D. The bass line of the piano accompaniment starts with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D.

Second System: The bass line continues with eighth notes D, E, F#, G, A, B, C, D. The piano accompaniment in the treble clef continues with eighth notes D, E, F#, G, A, B, C, D. The bass line of the piano accompaniment continues with eighth notes D, E, F#, G, A, B, C, D.

Third System: The bass line continues with eighth notes D, E, F#, G, A, B, C, D. The piano accompaniment in the treble clef continues with eighth notes D, E, F#, G, A, B, C, D. The bass line of the piano accompaniment continues with eighth notes D, E, F#, G, A, B, C, D.

Fourth System: The bass line continues with eighth notes D, E, F#, G, A, B, C, D. The piano accompaniment in the treble clef continues with eighth notes D, E, F#, G, A, B, C, D. The bass line of the piano accompaniment continues with eighth notes D, E, F#, G, A, B, C, D.

First Ending: The bass line continues with eighth notes D, E, F#, G, A, B, C, D. The piano accompaniment in the treble clef continues with eighth notes D, E, F#, G, A, B, C, D. The bass line of the piano accompaniment continues with eighth notes D, E, F#, G, A, B, C, D.

Second Ending: The bass line continues with eighth notes D, E, F#, G, A, B, C, D. The piano accompaniment in the treble clef continues with eighth notes D, E, F#, G, A, B, C, D. The bass line of the piano accompaniment continues with eighth notes D, E, F#, G, A, B, C, D.

Repeat Sign: The piece ends with a repeat sign.

VII. Variazione
Allegretto
ARMONICI

Allegretto

p staccato

p

cresc.

p

cresc.

1. 2.

1. 2.

p

VIII. Variazione

Vivace

The musical score is written for piano and grand staves. The key signature is one sharp (F#), and the time signature is 7/8. The tempo is marked "Vivace".

The score is divided into four systems:

- System 1:** The piano part (top staff) begins with a *p* (piano) dynamic. The grand staff (bottom two staves) features a steady eighth-note accompaniment. The piano part includes a trill marked *tr* in the second measure.
- System 2:** The piano part continues with a *p* dynamic. The grand staff accompaniment remains consistent. The piano part features a *cresc.* (crescendo) marking in the final measure.
- System 3:** This system includes first and second endings, marked "1." and "2.". The piano part features a *cresc.* marking in the final measure of the second ending.
- System 4:** The piano part concludes with a *cresc.* marking and a final *f* (forte) dynamic. The grand staff accompaniment also features a *cresc.* marking and a final *f* dynamic.