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A Scrap Book

for the use

of Students of the

Double Bass

by

John Reynolds.

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Mostykowski - Serenata
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" Twisenachkt
Sullivan Graceful Dance
Tschaikowsky .. Walty (strings)

Nuit Etoilee
" Pres de Toi
" Soiree d'Ete
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Symphonies

Beethoven No. 1 in C
" " 2 " D
" " 3 " E b
" " 4 " B b
" " 5 " C minor
" " 6 " F Pastoral
" " 7 " A
" " 8 " F

Handel " Pastoral in C
Haydn No. 4 in D Clock
" " 6 " G Surprise
" " 11 " G Military
" " 12 " B b
" " Farewell
" " Queen's

Mendelssohn No. 3 in A Minor Scotch
" " 4 " A Italian

Prout " 3 " F

Schubert " 7 " C
" 8 " B Minor

Schumann " 1 " B b
" 4 " D Minor

Mozart " 39 " E b
" " 40 " G Minor
" " 41 in ~~F~~ C Jupiter

Concertos - Pianoforte

Beethoven No. 1 in C Major
" " 3 " C Minor
Mendelssohn " 1 " G minor
" Capriccio
Mozart " 11 " E b

Concertos -

David Al. Varie 1598
De-Beriot Scene de 1869
Mendelssohn Concerto in c

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" " Fra Diavolo
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" " Zanello
Balfe " Bohemian Girl
" Puils D'Amour
Beethoven - Egmont
" " Fidelio
" " Lenore No. 3
" " Prometheus
Bennet " Naiades
Bishop " Guy Mannering
Boieldieu " La Dame Blanche
Cherubini " Anacreon
" Der Wassertrager
Flotow " Stradella
Gounoud " Mirella
Herold " Zampa
Mendelsshonn " Hebrides
" " Ruy Blas
" " Son & Stranger
Mozart " Don juan
" " Figaro
" " Zauberflote
Nicolai " Merry Wives Windsor
Rossini " Barber of Seville
" " La Gazza Ladra
" " Tancredi
" " Semiramide
" " William Tell
Schubert " Rosamunde
Suppe " Poet & Peasant

" " "

A Thomas " Ramond
Wagner " Meistersinger
" " Rienzi
Wallace " Maritana
Weber " Der Freischutz
" Euyranthe
" Jubel
" Oberon

Selections

" Bohemian Girl
kus " Albion
Bellini " Norma
" " Puritani
Berlioz " Faust
Binding " Life on the Ocean
" " Merrie England
Bizet " Carmen
Browne " East to West
Bonnireau " Robert Bruce
Cellier " Doris
" " Dorothy
Donizetti " Don Pasquale
" " La Fillie de Regiment
" " Lucia de Lammermoor
" " Lucregia Borgia
Godfrey " Recollections of Gounod
Gounod " Faust No 1
" " 2
" " La Reine de Saba
" " Romeo & Juliet
Hecker " Welsh Airs
Jones. S " Geisha
Kerker " Belle of New York
Meyerbeer " Les Huguenots
Mozart " Don Giovanni
Libold " Gems of Ireland
" " " Scotland
Sullivan " Emerald Isle
" " Gondoliers
" " Iolanthe
" " Mikado
" " Patience
" " Rose of Persia
" " Utopia
" " Yeomen of the Guard

Thomas. A " Mignon
Verdi " Il Trovatore
Wagner " Flying Dutchman
" " Lohengrin
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Allen " Walking dolls (Grotesque)
Berlioz " Hungarian
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Gyanne " March-Lorraine
" " Pere le Victoire
Gounod " Funeral March (Marionette)
" " Militaire
" " Romaine
Gungl. " Der Rekrut
" " Gammera
Marie " Battle of Magenta
" " Solferino
Mendelsshonn Athalie
" " Cornelius
" " Pilgrims
" " Wedding
Meyerbeer " Le prophete
Michaelis " Turkish Patrol
Morzart " Turks March
Soderman " Swedish Peasants Wedding
Wagner " Tannhauser

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PREFACE.

IT is scarcely necessary to state that many of the following "Scraps" were not intended by their authors to be played on the Double-Bass; they provide, however, such excellent practice, in various styles, for that instrument, that no apology is offered for their introduction here. It will be seen that very little attempt has been made to classify the excerpts; but, as in ordinary scrap books, they consist of a conglomeration of odds and ends, which will probably, to some students, offer a greater and more pleasing variety than if they were regularly classified.

A suggestion is offered as to the tuning of the two lower strings, as indicated, for each "scrap;" this, however, with the fingering, will only be of service to the student until he has a confirmed method of his own, as it is rare to find two players who agree on either subject. The importance of being able to play freely with the strings tuned in fourths or fifths should not be overlooked.

It is by no means desirable that the student, when actually playing in the orchestra, should keep continually altering the pitch of the lower strings. In practice, however, it will be very serviceable to tune the strings, as directed, on almost every page, in order to attain the necessary facility, and to be able to decide how they had best be tuned to perform an entire work in the most favourable manner.

JOHN REYNOLDS.

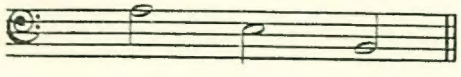
A Double-Bass Mystery.

An Obbligato Accompaniment to a Song by Mozart, "Per questa bella mano."

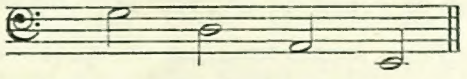
Published by Breitkopf & Härtel, Leipzig.

* * * * *

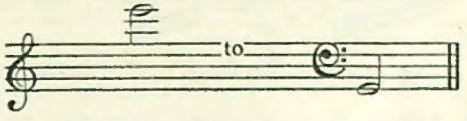
THE question is, how are we to tune the double-bass in order to produce the notes written? and also, at what pitch are they to be played? If precisely in the treble cleff, as written, they will be found extremely difficult, if not impracticable. If an octave lower than written, the difficulty is not much less, and the effect by no means good. In fact, look at this work in any way, it is not double-bass mnsic. No other instance is known of Mozart writing music unsuited for an instrument, nor is he remarkable for writing extremely difficult music for any instrument. His double-bass passages in all his other works are playable and very effective. Why should they be otherwise in this particular work? No greater proof of the apparently insurmountable difficulty of this obbligato, and its unfitness for the double-bass, can be offered than the fact that when Bottesini played it at the Philharmonic he played it, nearly all, two octaves lower than it is written. Certainly, if he found it unplayable in the original form, there are not many living men likely to dispute his verdict. Notwithstanding the skill and talent he exhibited in this performance, the result was far from satisfactory; and it is not to be credited that Mozart ever wrote any music which he intended should be treated in this manner. There is every reason to suppose that this accompaniment was really written for a viol da gamba, or some such obsolete instrument. A violin player would find it suitable for his own instrument, with a little arrangement of the few low notes; but he would certainly never suppose it to be a double-bass part, unless distinctly informed of that fact. The following extracts almost speak for themselves. Bottesini, the greatest authority, played with his bass tuned—



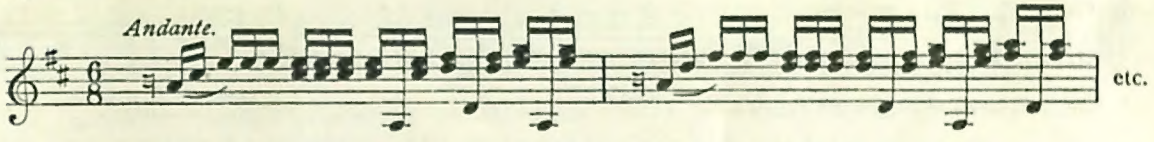
but for present purposes we will take the ordinary mode of tuning, which was probably in use in Mozart's day; that is—



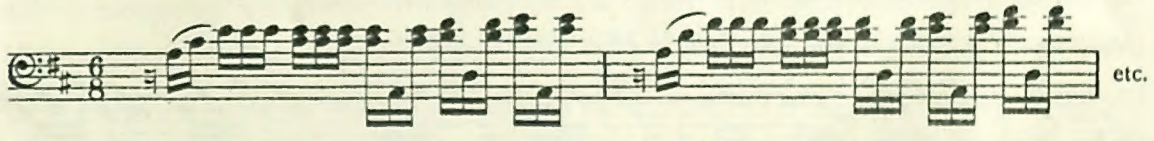
if a four-string bass, as was no doubt the case. Now the compass of this obbligato is from



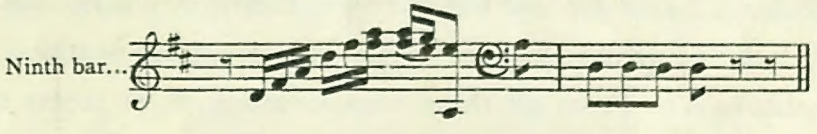
If the E treble is to be played as written, then the G bass will be the *sol* of the 'cello, or the same sound so marked for pianoforte. This seems very probable; but taking this as a standard of the position throughout the piece, many passages will be found of great difficulty and uncertainty, and which will require an amount of "dodging" which could never have been contemplated by the composer, and would be very unlike all else we know of Mozart. This so-called double-bass part opens thus:—



Very nice on a treble instrument like the violin, but on the double-bass, especially two octaves lower, by no means pleasant. Suppose it played thus:—

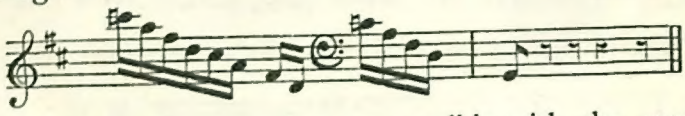


Is it possible that Mozart could have intended this? And if so, why did he not indicate as much by using the bass or tenor cleffs, as he always did in double-bass and 'cello parts? Now, on the ninth and tenth bar of the obbligato, there are the following notes in the bass cleff, which seem to show plainly that the previous bars should be really played as written, in the treble:—

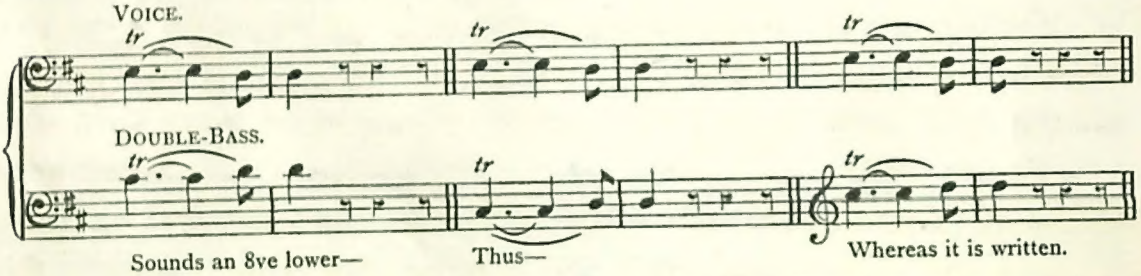


It seems clear that the A on the fifth quaver, bar 9, and the sixth quaver, A (bass),

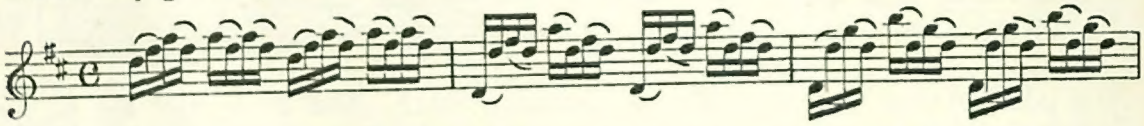
in the same bar, are an octave apart.* This alone would show that the previous bars should be played as written; for if the whole work be played two octaves lower, as was really done, it would be impossible to make the intended distinction between the two A's, and this seems to settle the question. On the forty-sixth bar we have this passage:—



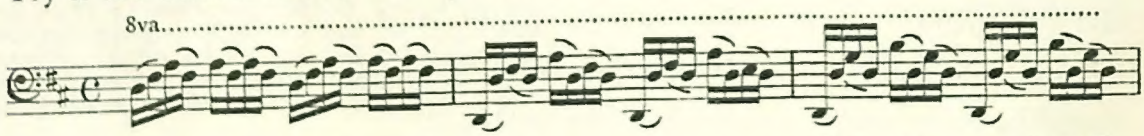
The first few notes are, as everyone knows, possible with the second string tuned D; but with the string tuned E, one must play the passage an octave lower, as was actually done. Why should this be necessary in this one composition of Mozart and in no other? The fifty-fourth bar concludes the *Andante*, and by playing it two octaves lower a very improper close is made—



which seems again to show that the obbligato should be played as written, and not two octaves lower. On the fifty-second bar of the following *Allegro* there is the following passage, which, as written (or printed), in the treble seems well enough, but is very grumbly and unpleasant two octaves lower:—



Try it two octaves lower, and say whether this is the effect intended:—



What an accompaniment for any human voice, especially a deep one! "Lo, here the gentle lark," or gentle elephant! Has Mozart written anything else like this for the double-bass? From all these considerations, there seems to be no

* Always supposing that this is a double-bass part.

doubt that this obbligato was written for a viol da gamba (as has been said), the arrangement of the strings on which, and the probably extended compass, would render the playing of these passages anything but difficult. Whereas, for the double-bass, as now understood, the work presents very great difficulties, with no good result. The viol da gamba was probably tuned much like the viol d'amor, which is at the present day so successfully used in Meyerbeer's opera, "Les Huguenots." This latter instrument has, I believe, six strings for actual playing purposes, and others which are not played upon, but must be tuned. The strings are so tuned that the passages in thirds in this obbligato can be played with the greatest facility, and with excellent effect. The viol da gamba was probably tuned in a similar manner, and offered the same facility.

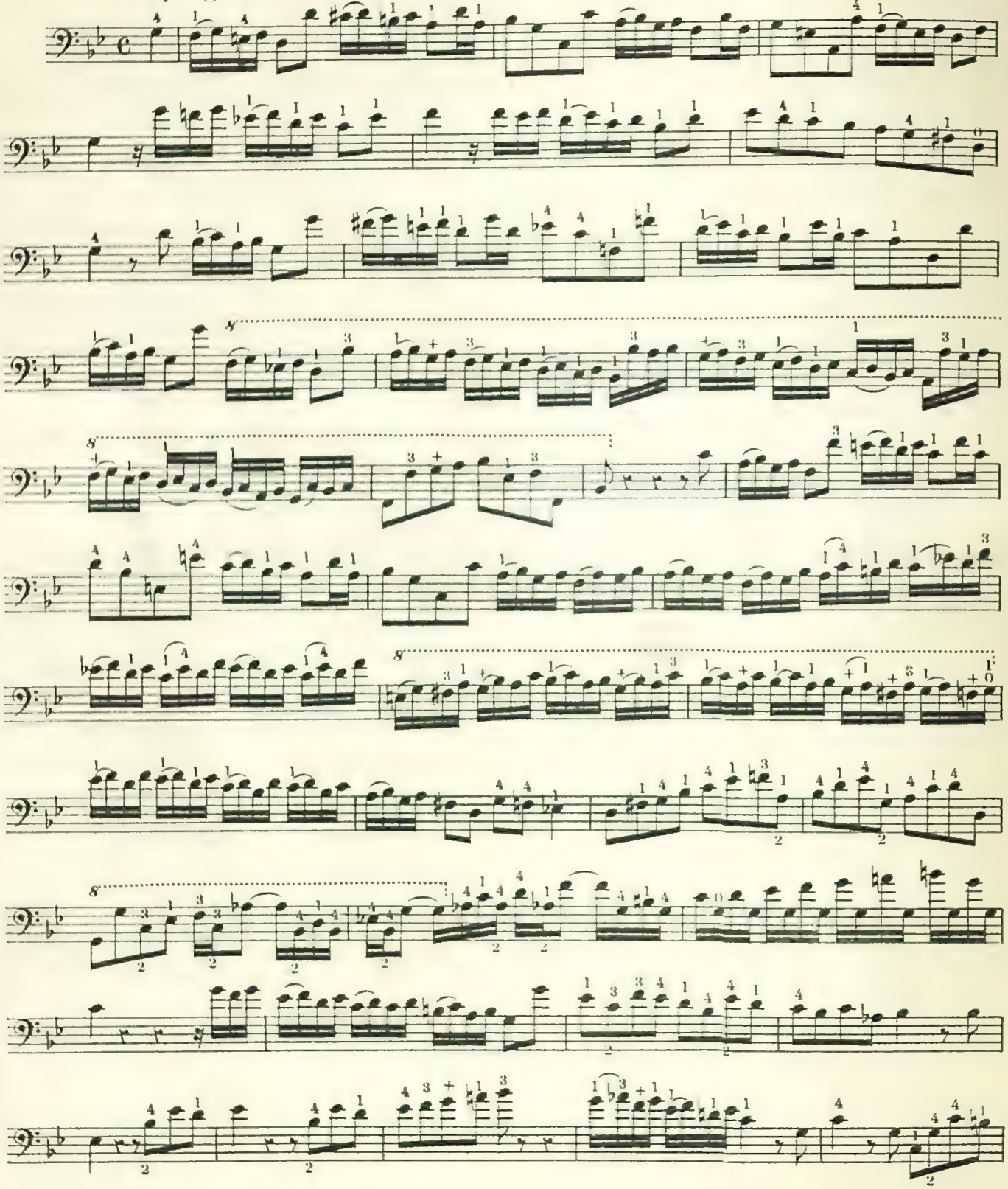
Here seems to be a reasonable explanation of the existence of this miscalled double-bass obbligato. If this be the case, no double-bass player need blush to own that he is unable to give a satisfactory rendering of the work; for if even some means could be found to string and tune a double-bass, so as to smooth away some of its difficulties, we should still be far from realising the composer's intentions; and, moreover, what professor would care to keep a bass specially fitted for this purpose, when the opportunities for playing the piece would be so rare? It has been thought well to discuss this question here. Either some clever player will devise means by which the difficulties of the piece may be overcome, or students will be deterred from wasting their time over a composition which, it is believed, was never written for the double-bass, and which they can scarcely hope to perform in a legitimate manner.

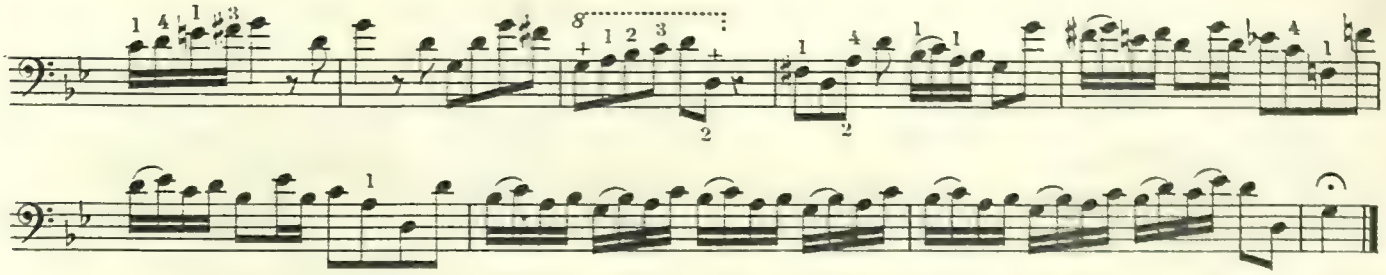
Query.—Would it not make a good obbligato for the viol d'amor? In the preceding remarks, it is hardly necessary to say, there is no intention to criticise Bottesini's mode of playing this work. He had no more sincere friend, or ardent admirer, than the writer of these lines. Bottesini, no doubt, saw the absurdity of such passages being written for the double-bass; but the work had to be done, and he made the best of it, and even to do that was no easy matter.

From "PEDAL FUGUE." Bach.

Tune the 3rd string to A or G.

Tempo giusto.

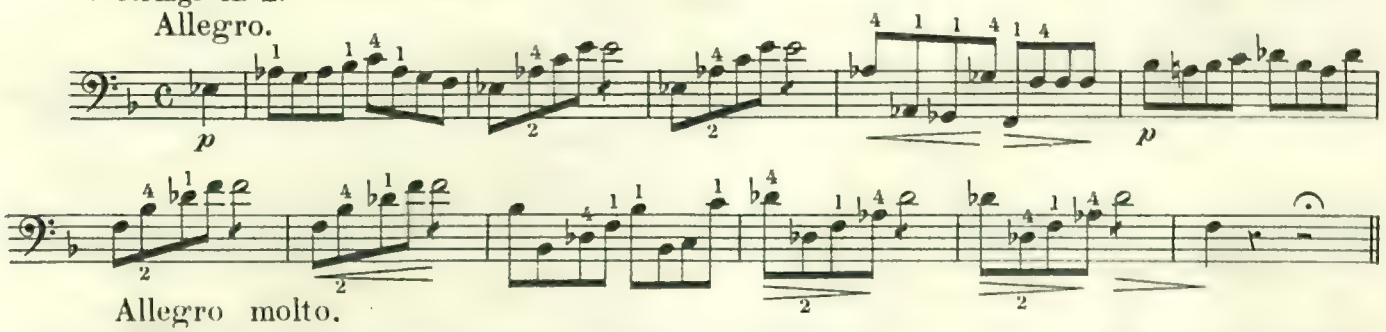




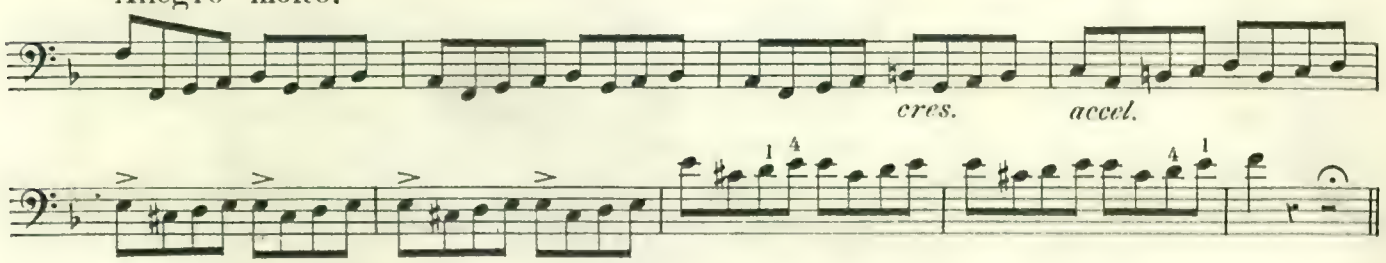
From "OCTETT." Schubert.

4 strings A. E.

Allegro.



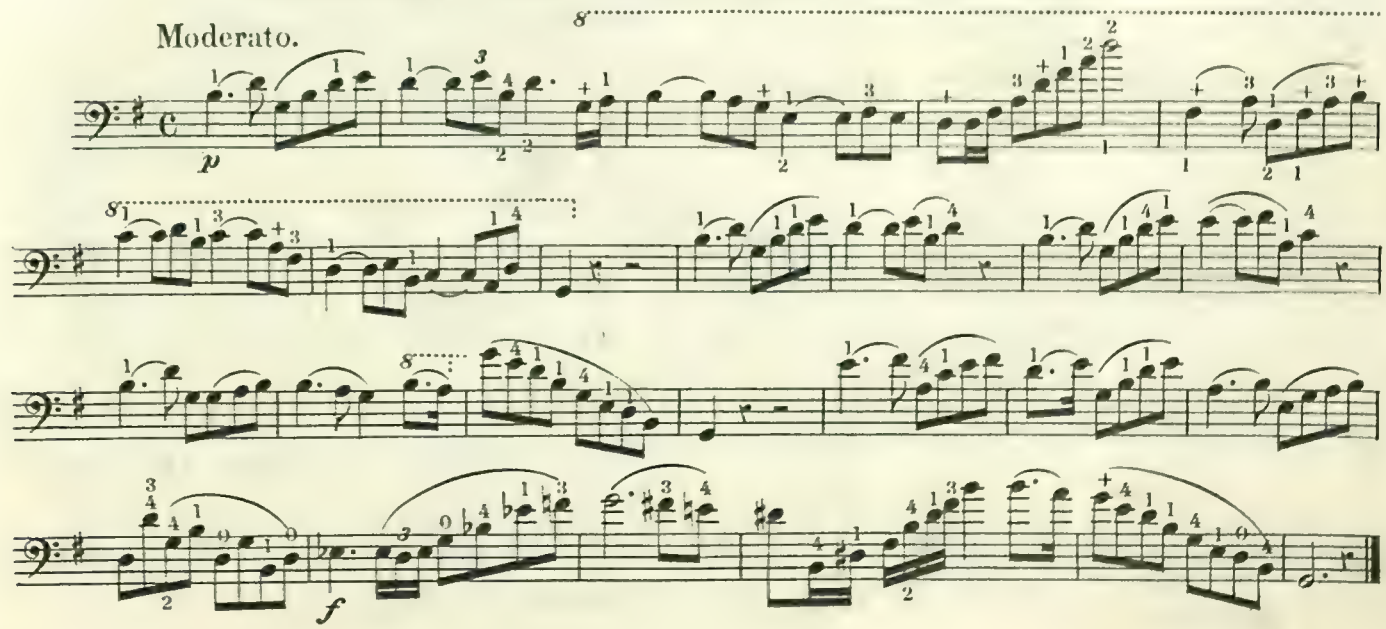
Allegro molto.



Presto

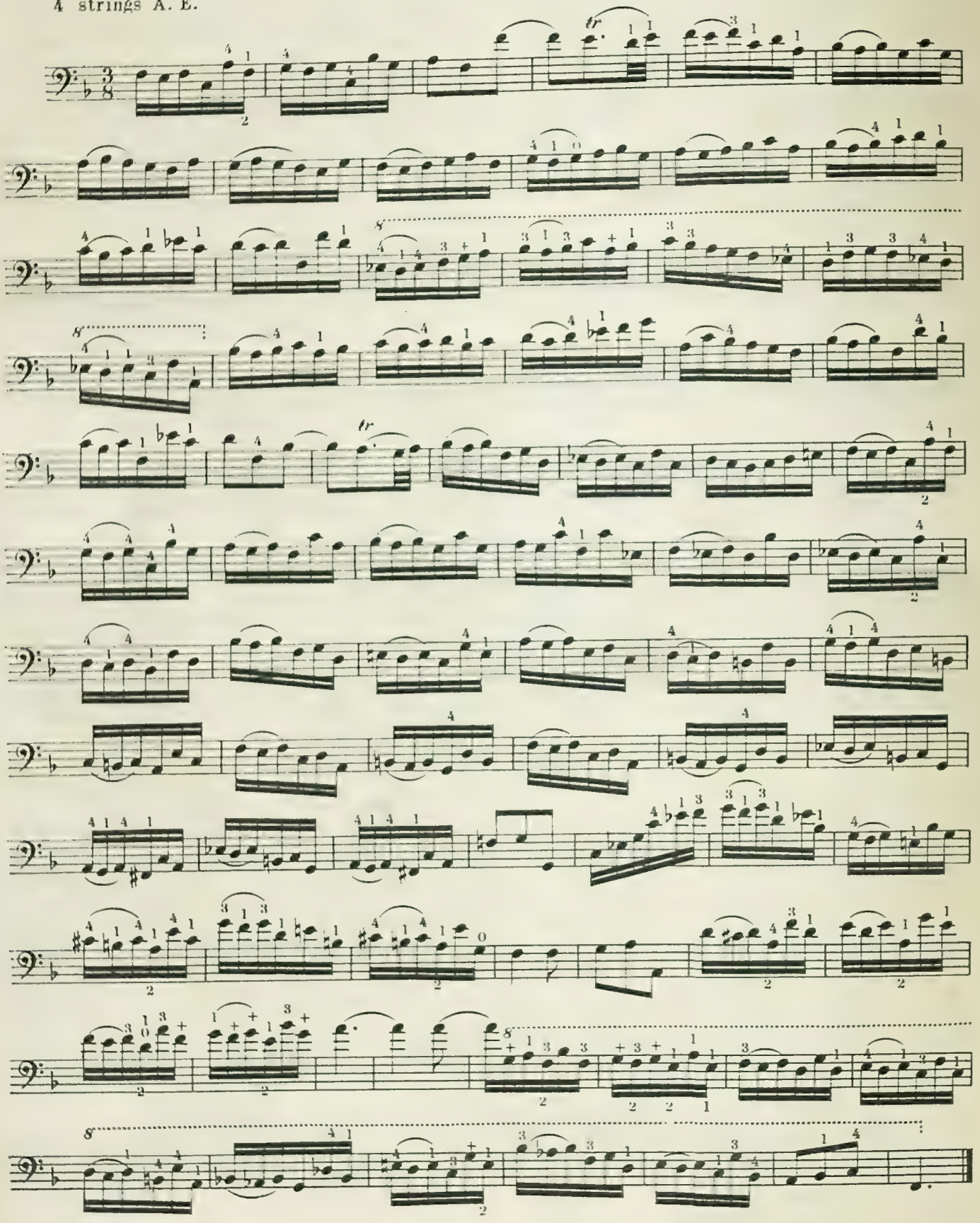
Pantomime from "BOHEMIAN GIRL." Balfe.

Moderato.



From "PEDAL FUGUE." Bach.

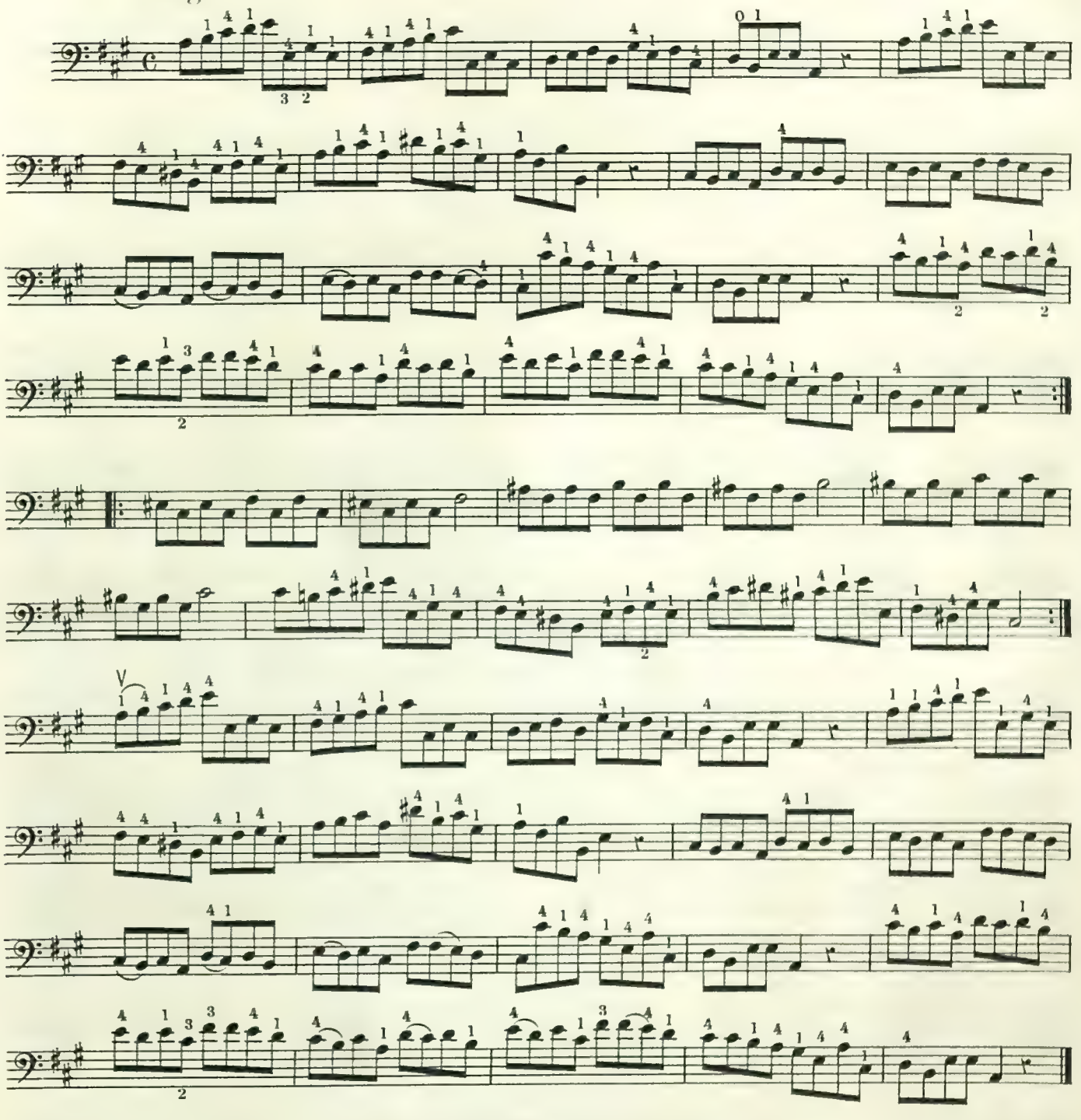
4 strings A. E.



From "SONATA." Cornelli.

3rd string A.

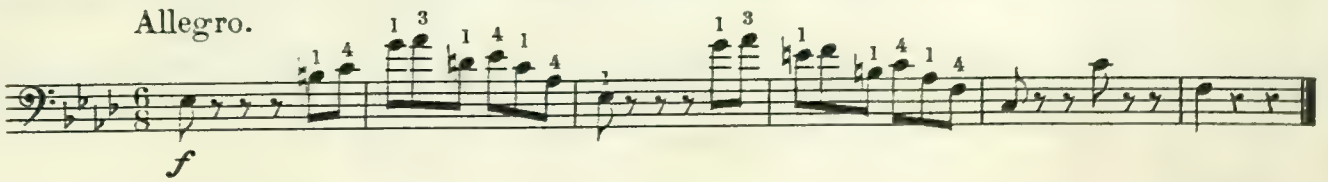
Allegro.



From "QUINTETT." Onslow.

Allegro.

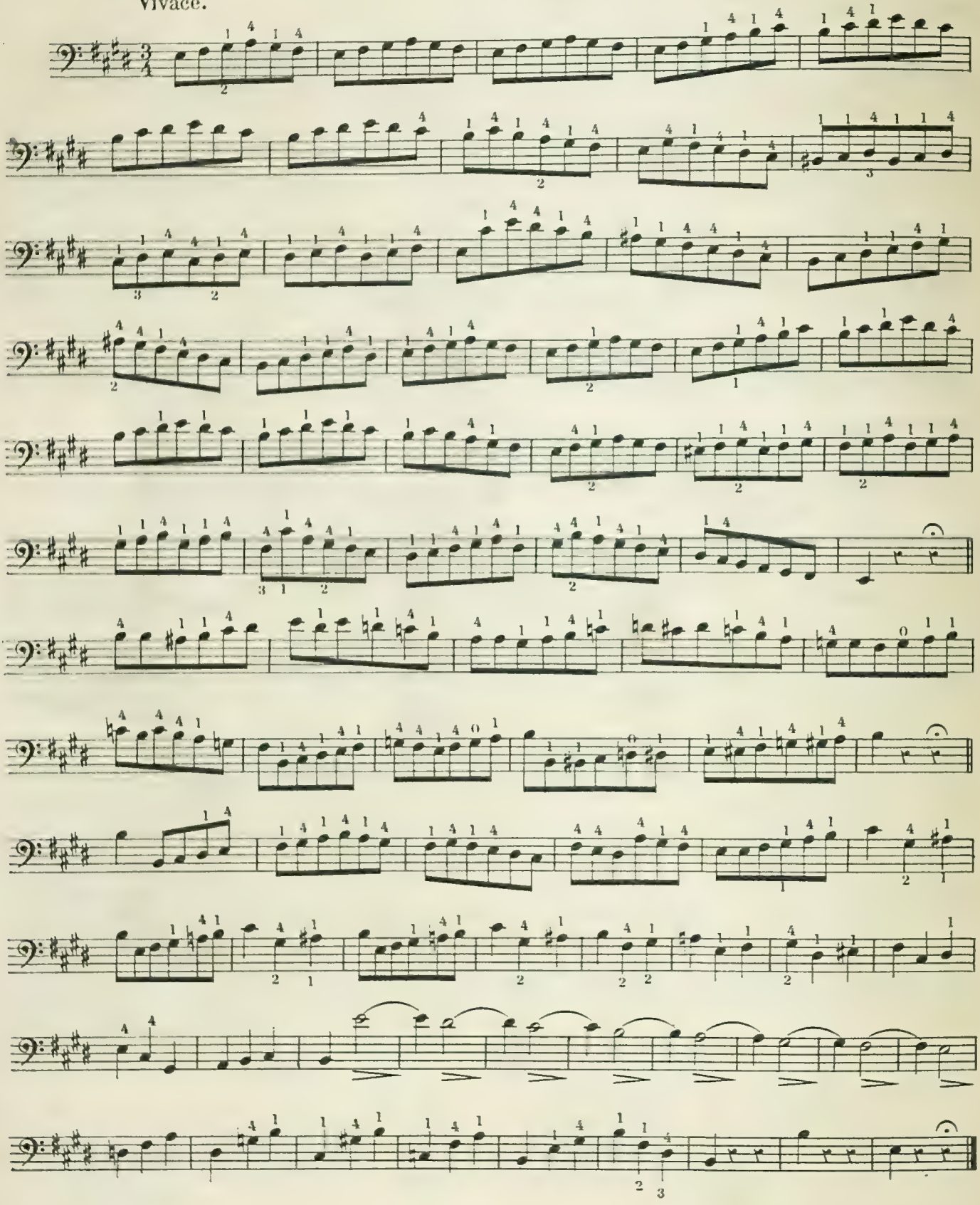
f



Chorus from "WILLIAM TELL." Rossini.

4 strings A. E.

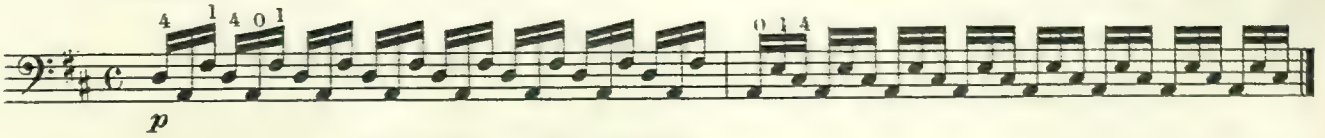
Vivace.



3rd string A.

Overture "OTELLO." Rossini.

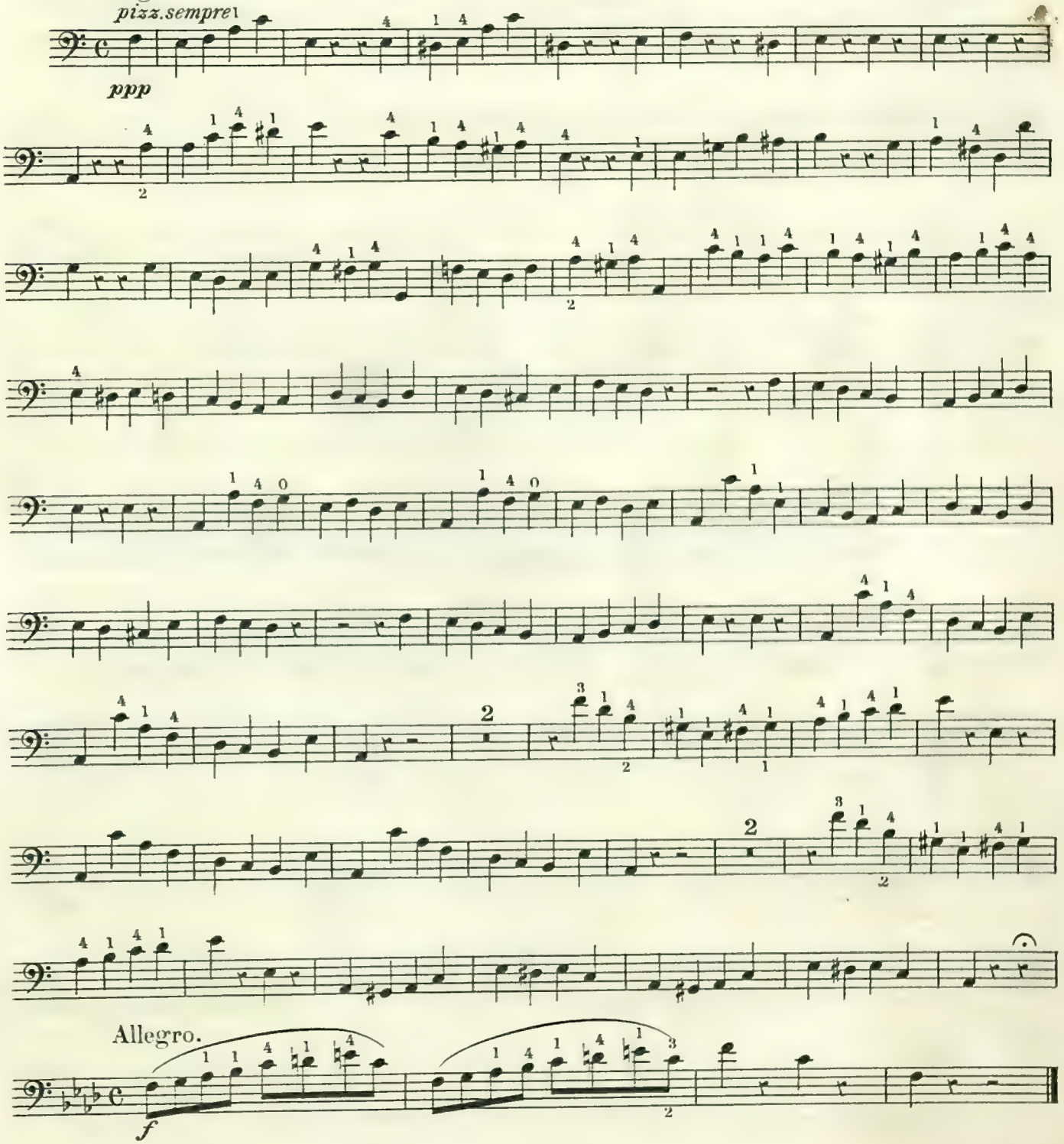
Andante.



3rd string A.

Chorus from "WILIAM TELL." Rossini.

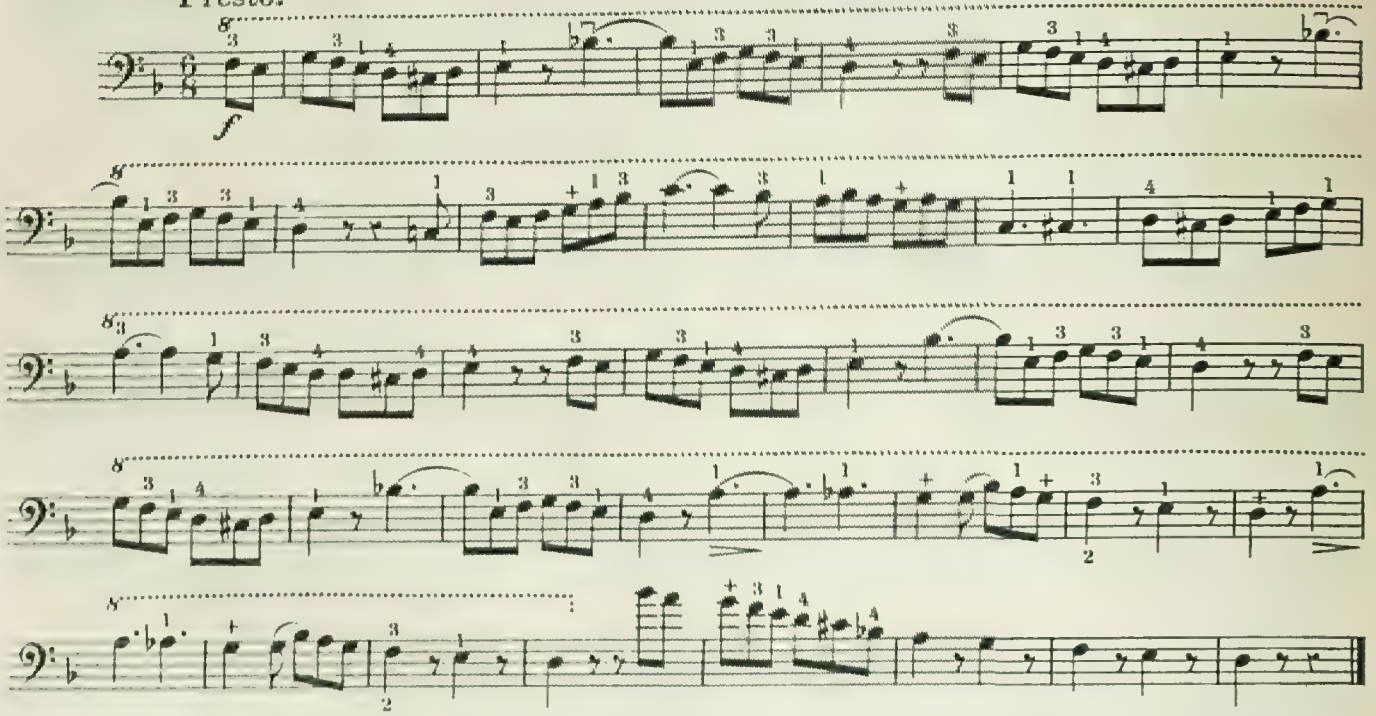
Allegro vivace.



From "BOHEMIAN GIRL." Balfe.

3rd string.

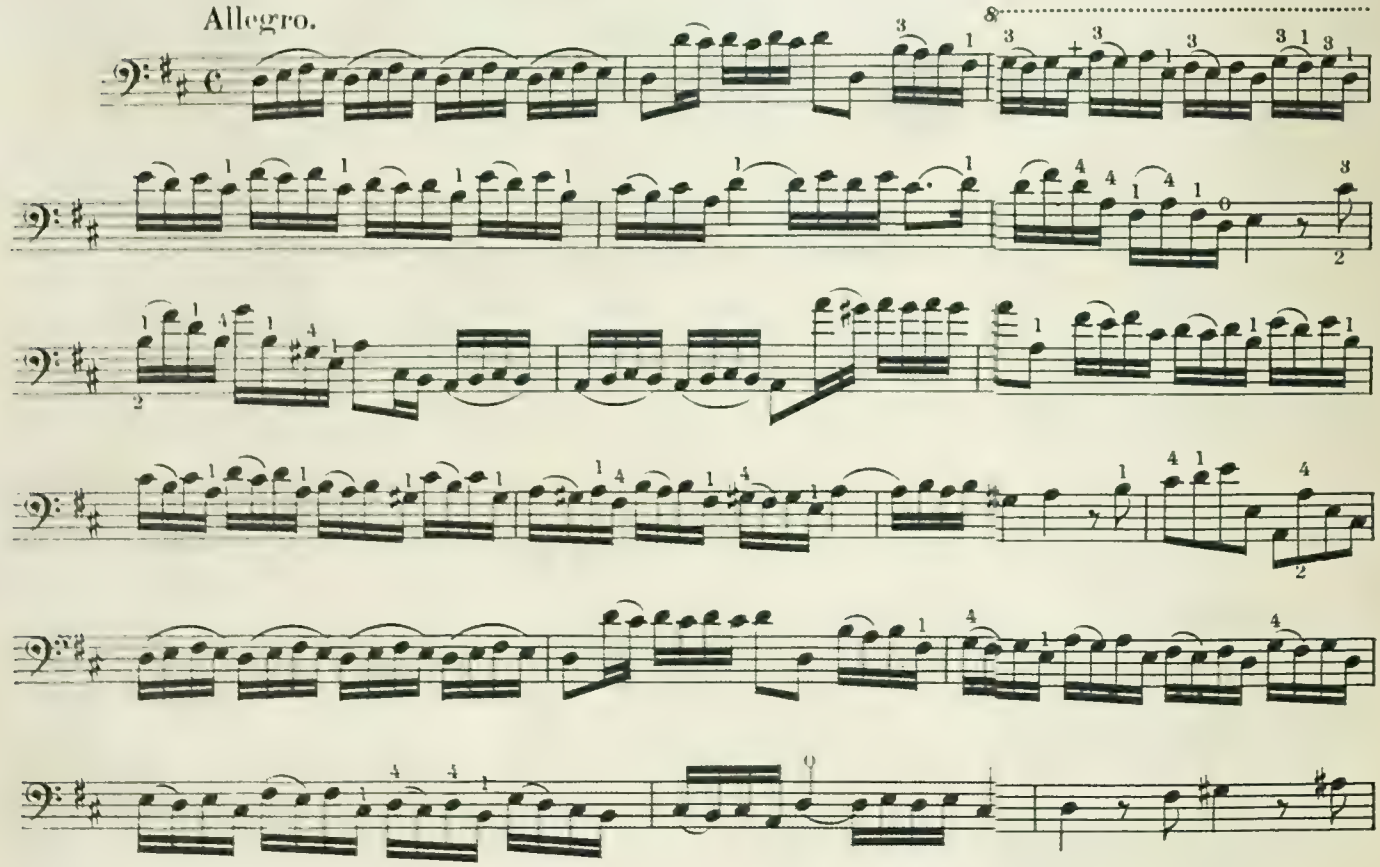
Presto.

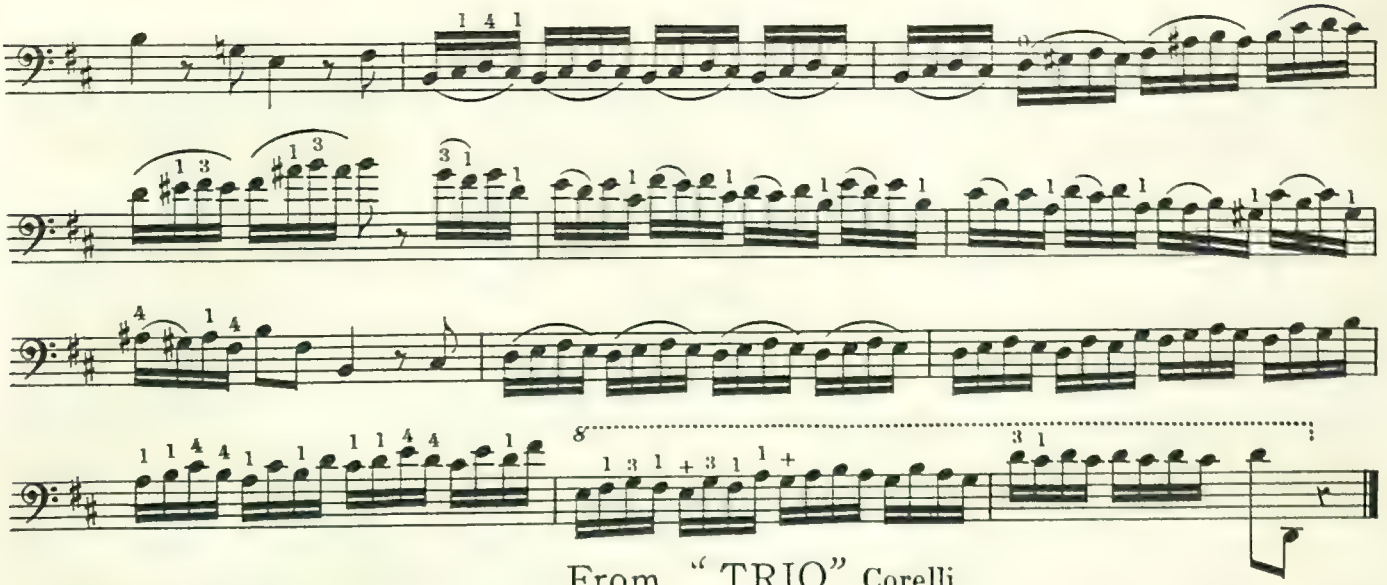


From "PEDAL FUGUE." Bach.

3rd string A.

Allegro.

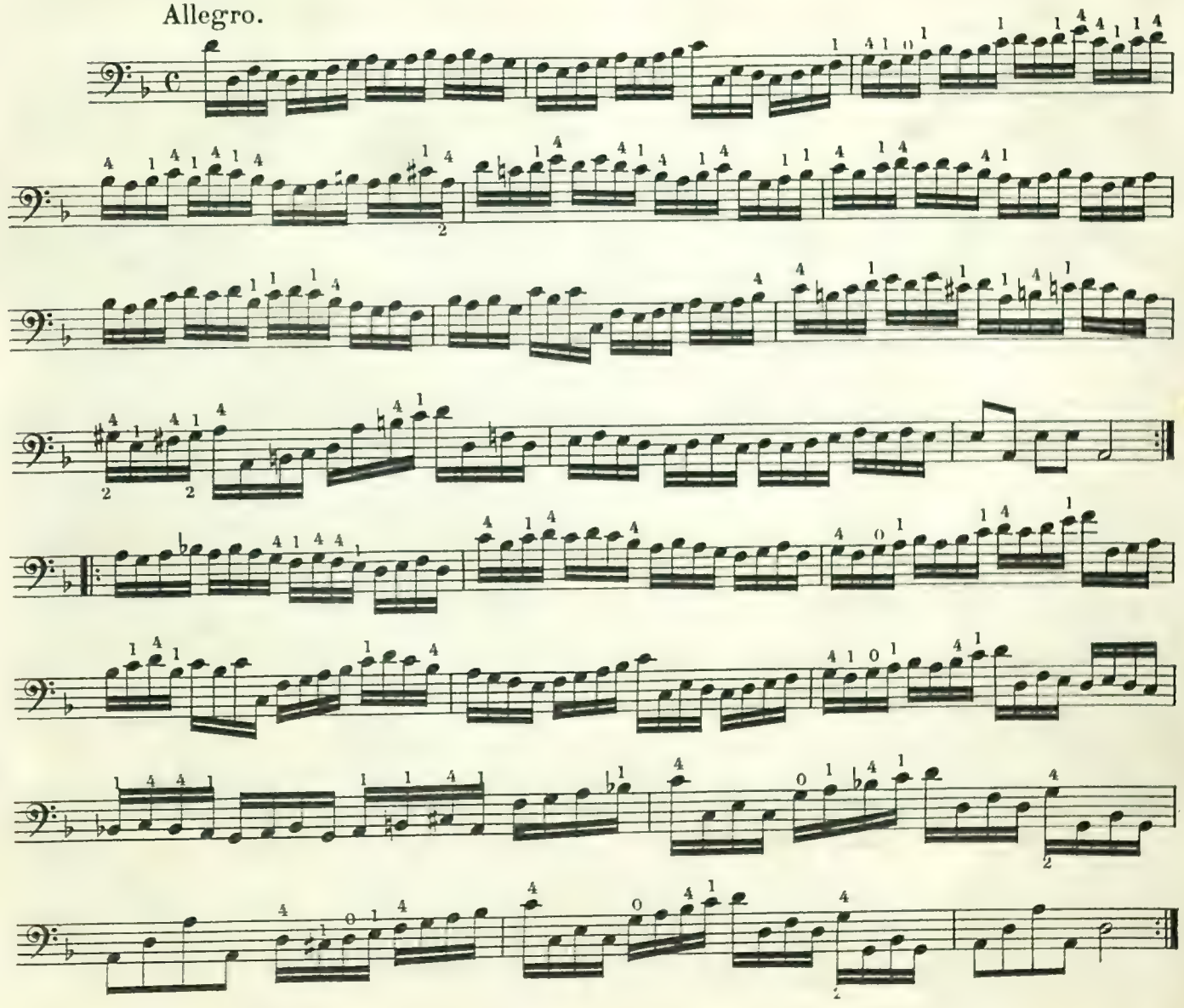




From "TRIO." Corelli.

3rd string G.

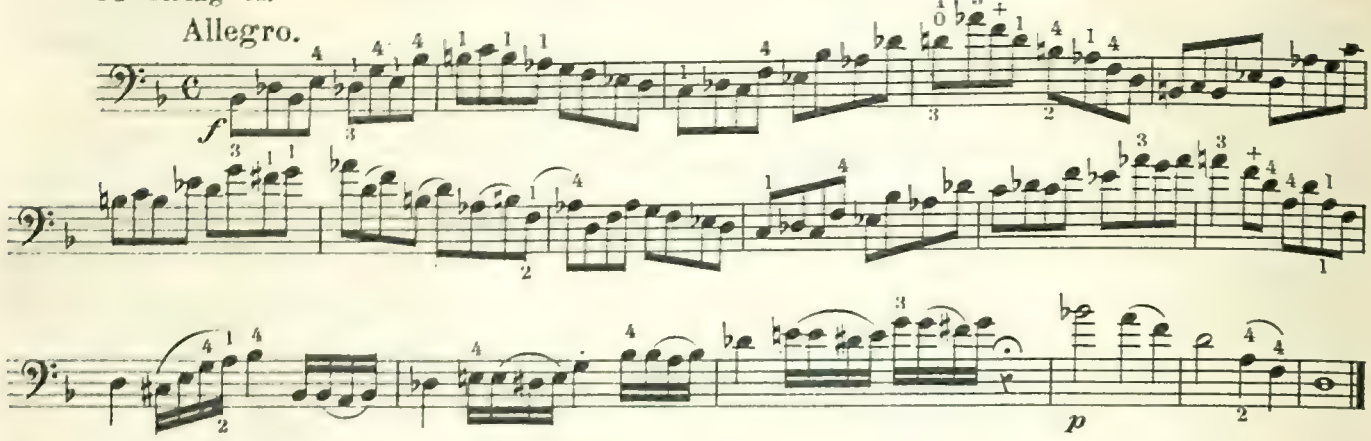
Allegro.



From "RIENZI." Wagner.

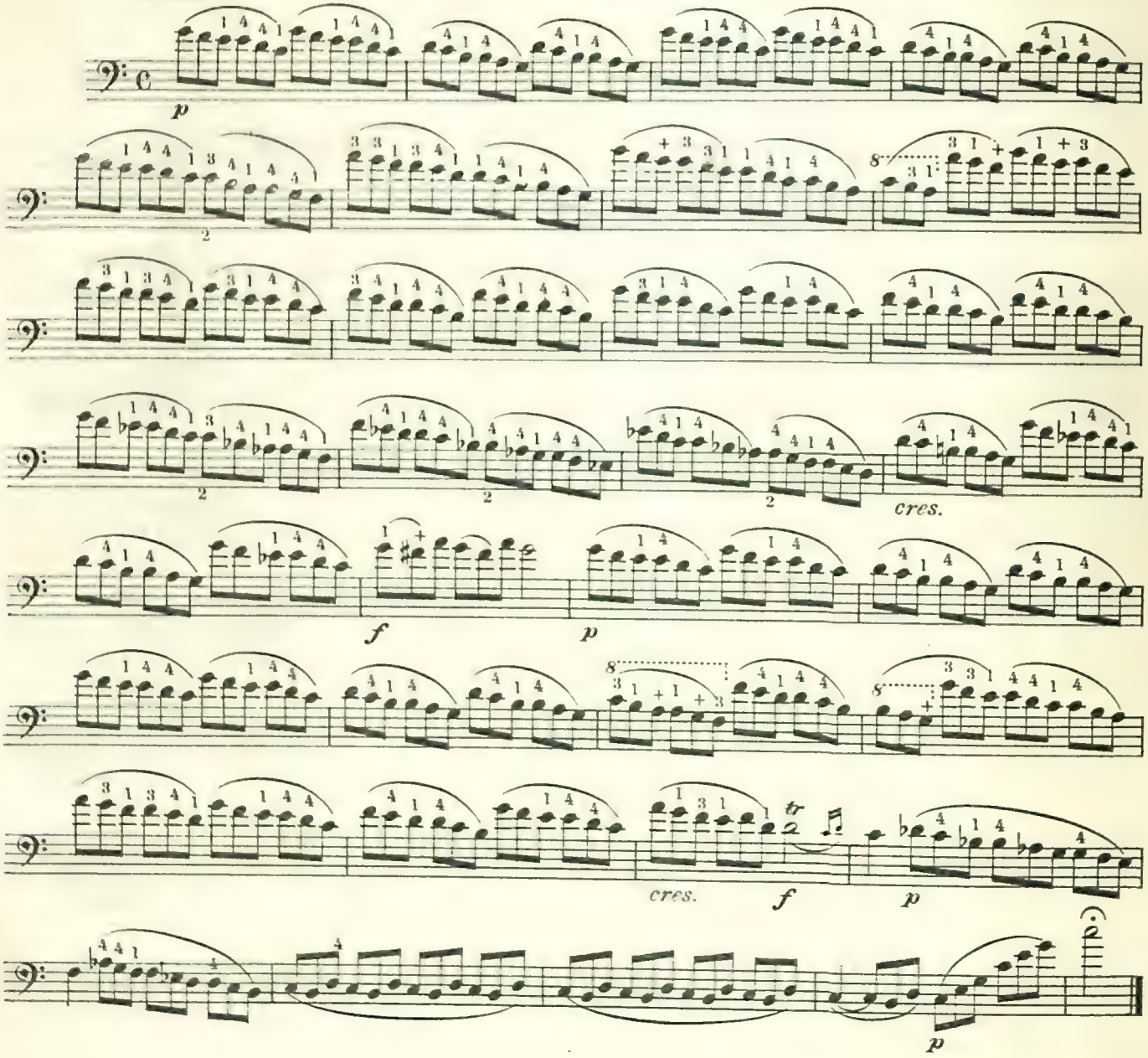
3rd string A.

Allegro.



From "STUDIES." Kreutzer.

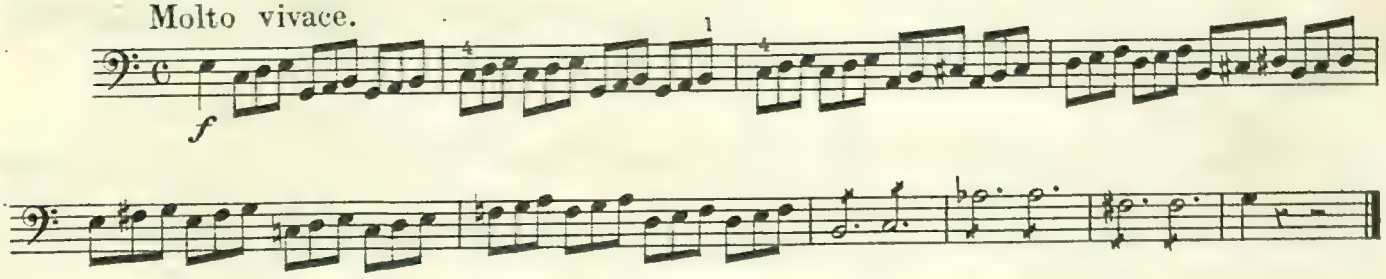
Andante.



From "DON GIOVANNI" Mozart.

3rd string G.

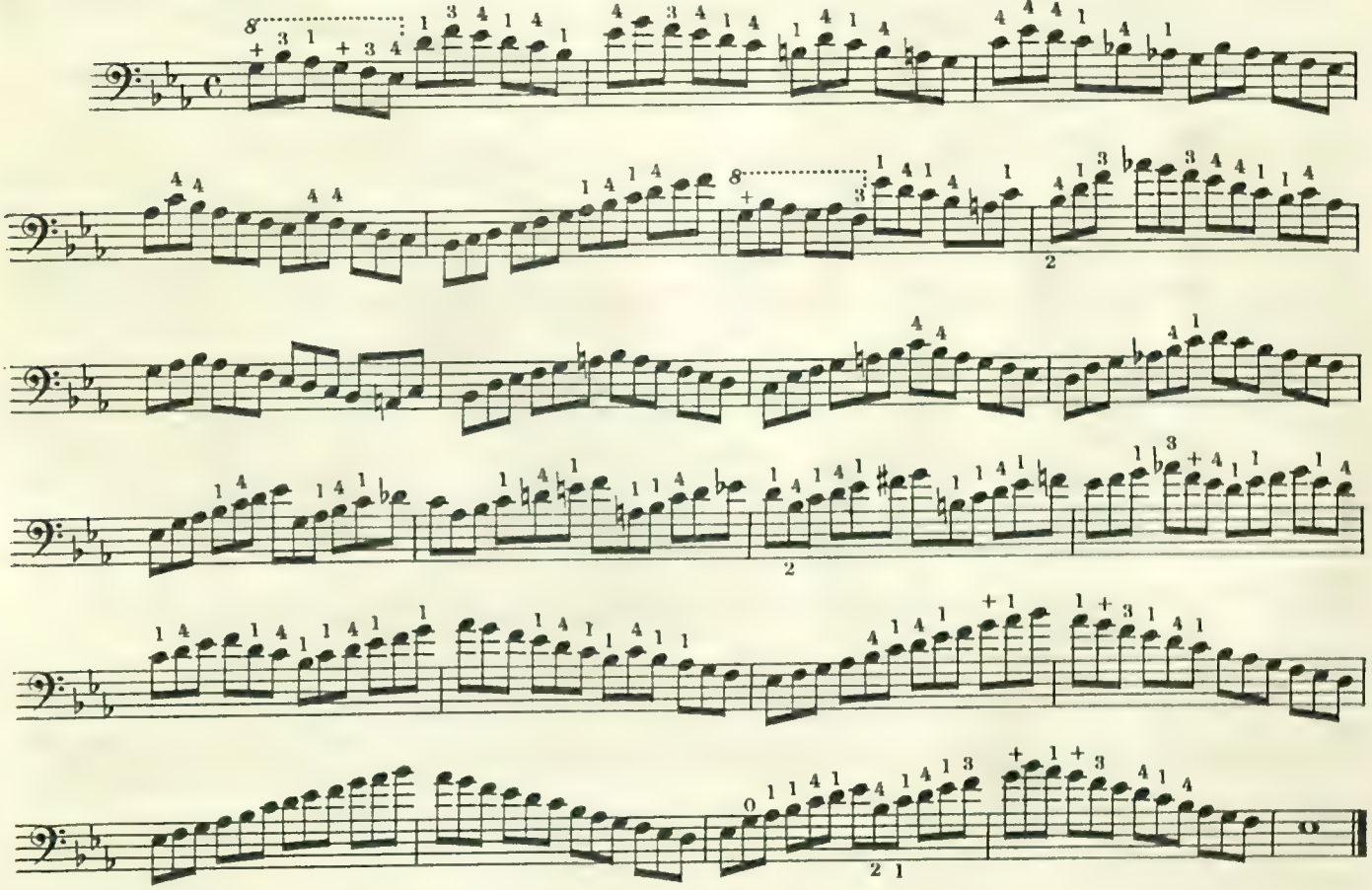
Molto vivace.



From "STUDIES." Kreutzer.

3rd string A.

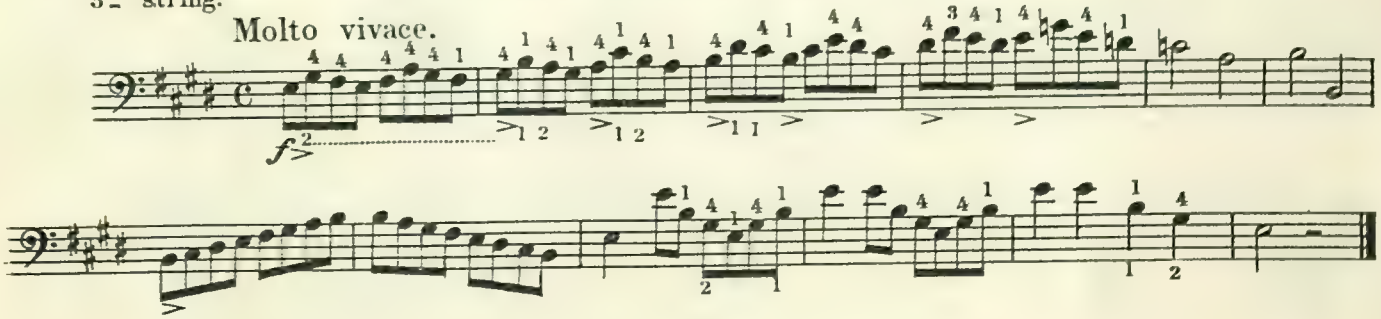
Allegro moderato ma con forza.



From "IL BARBIERE." Rossini.

3rd string.

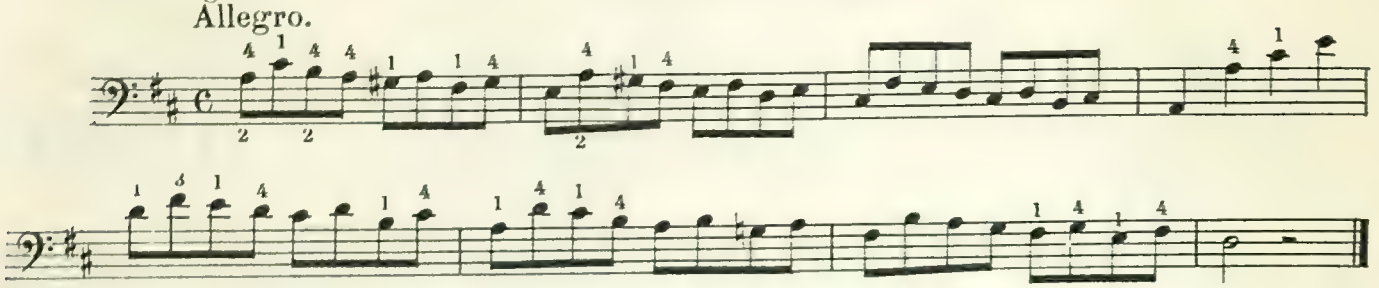
Molto vivace.



From "SYMPHONY." Mozart.

3rd string A.

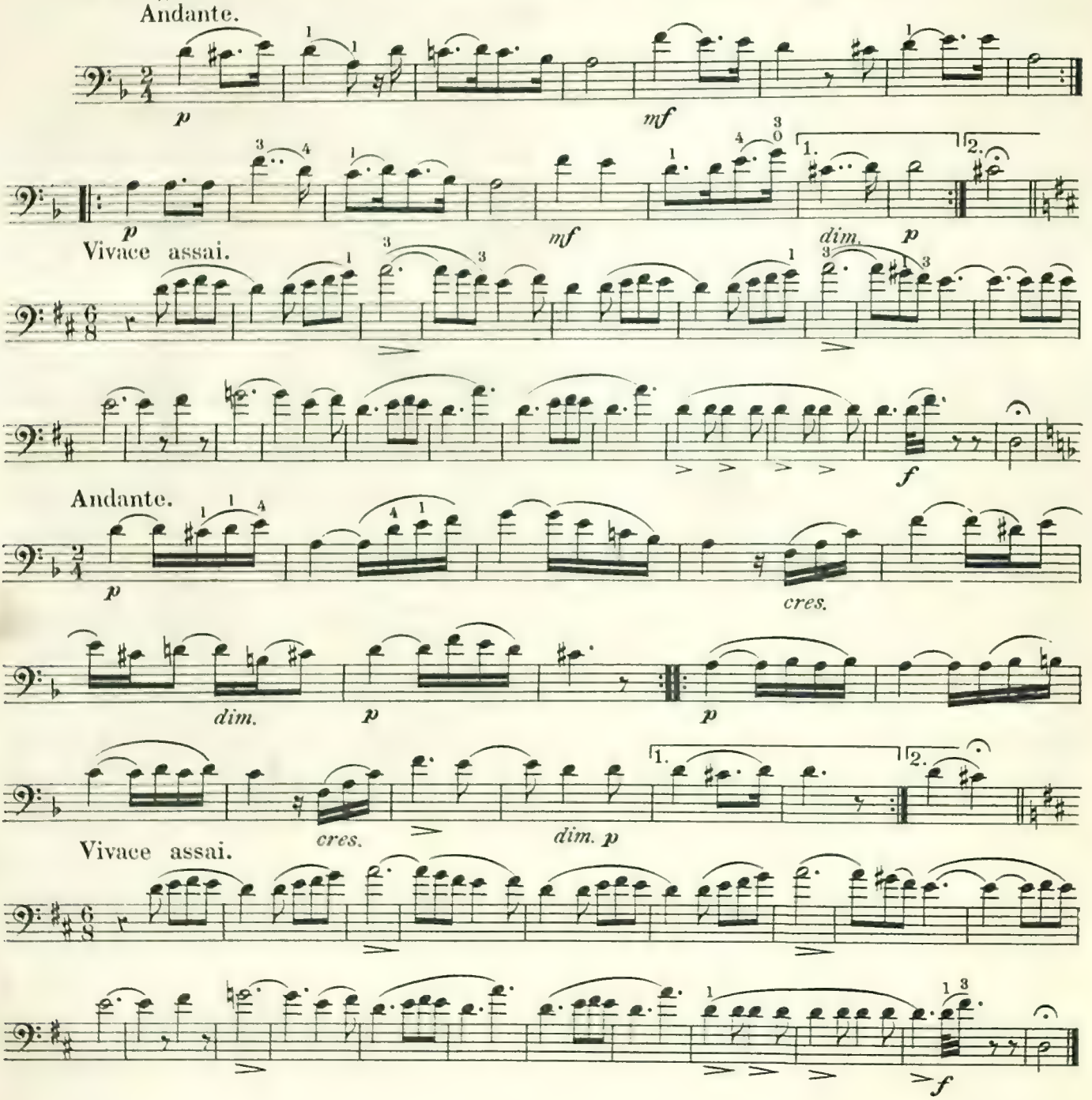
Allegro.

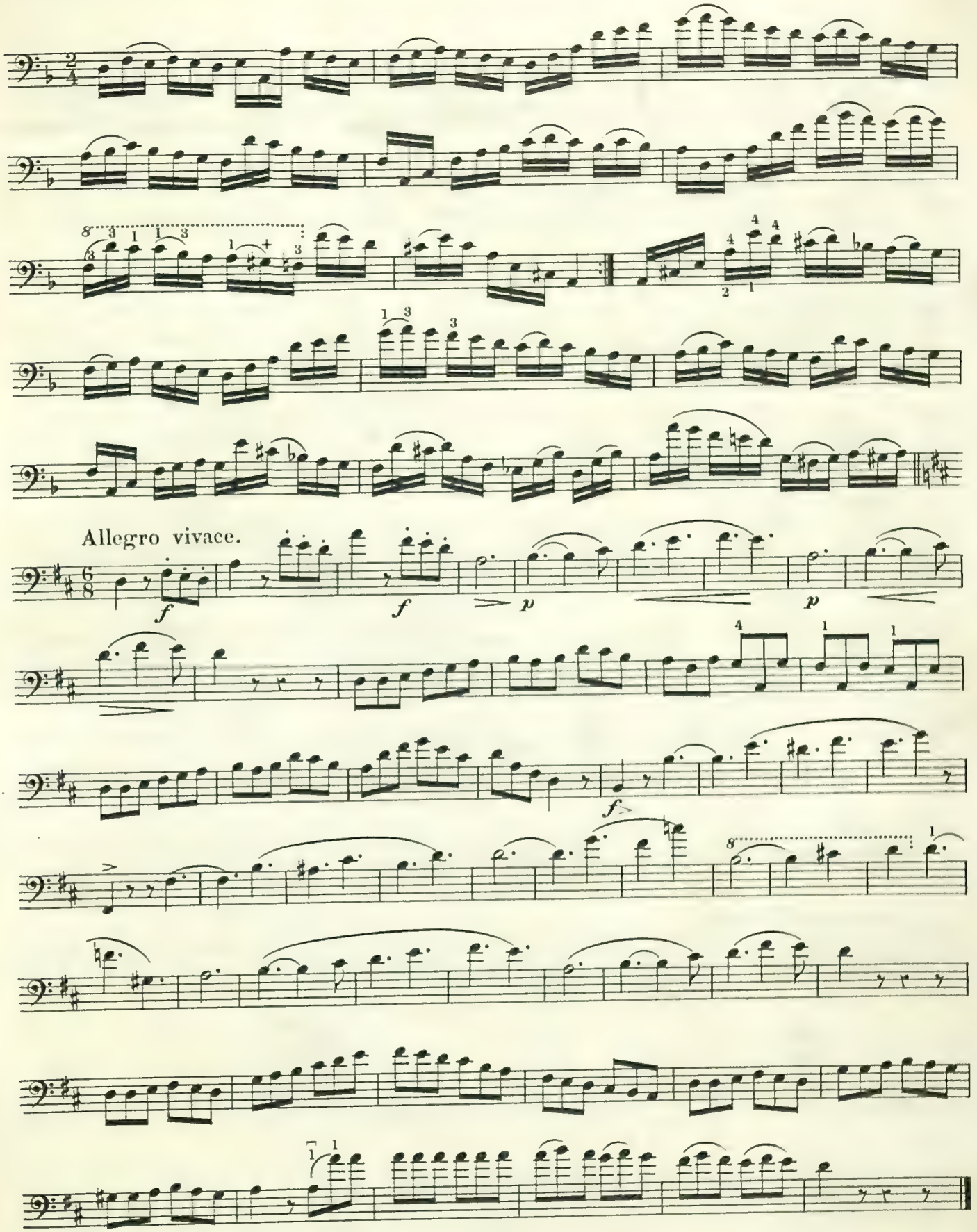


From "DUO PIANOFORTE & CELLO." Hummel.

3rd string A.

Andante.

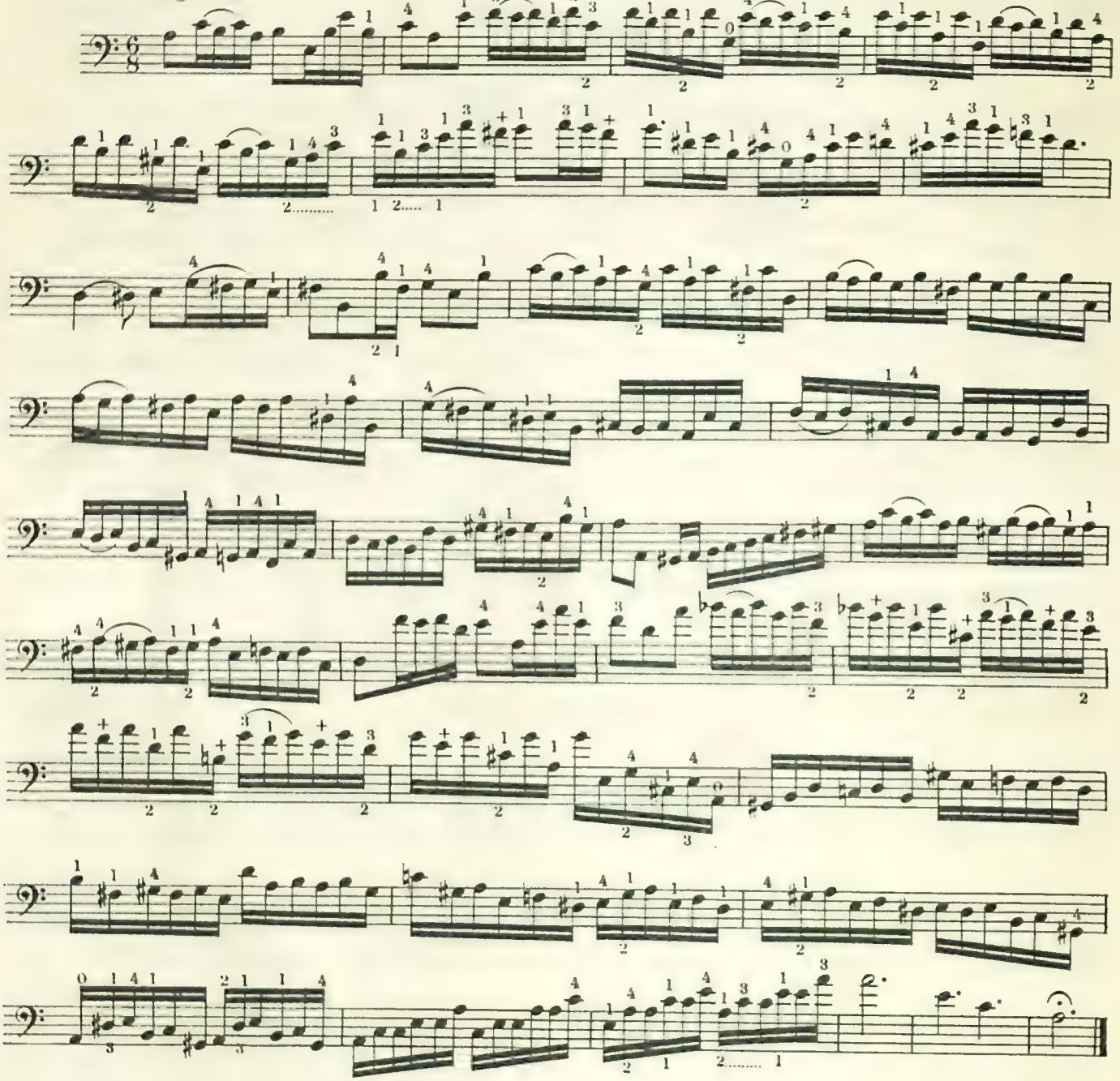



Allegro vivace.
f
f
p
p
f

4 strings A. E.

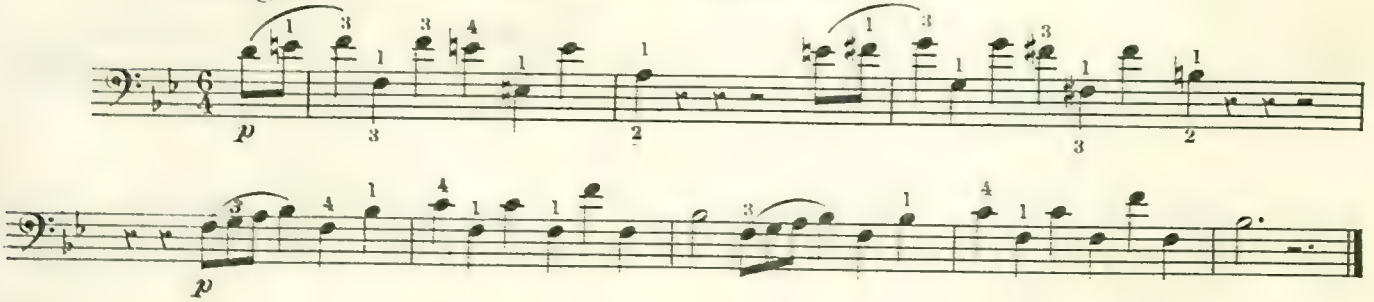
From "PEDAL FUGUE." Bach.

Allegretto.



From "DOUBLE QUARTETT." Spohr.

Allegretto.

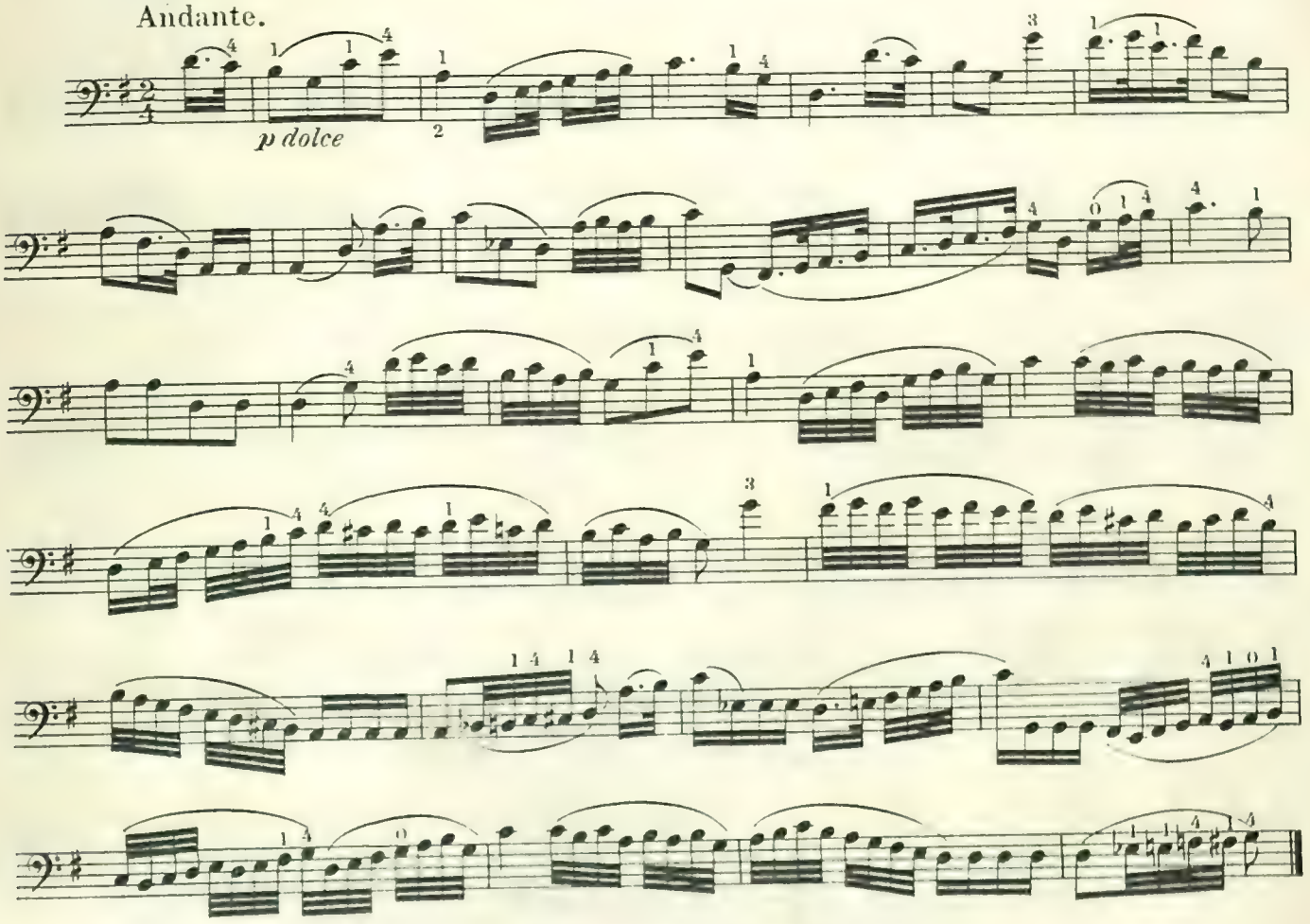


4 strings A.E.

From "SYMPHONY." Romberg.

Andante.

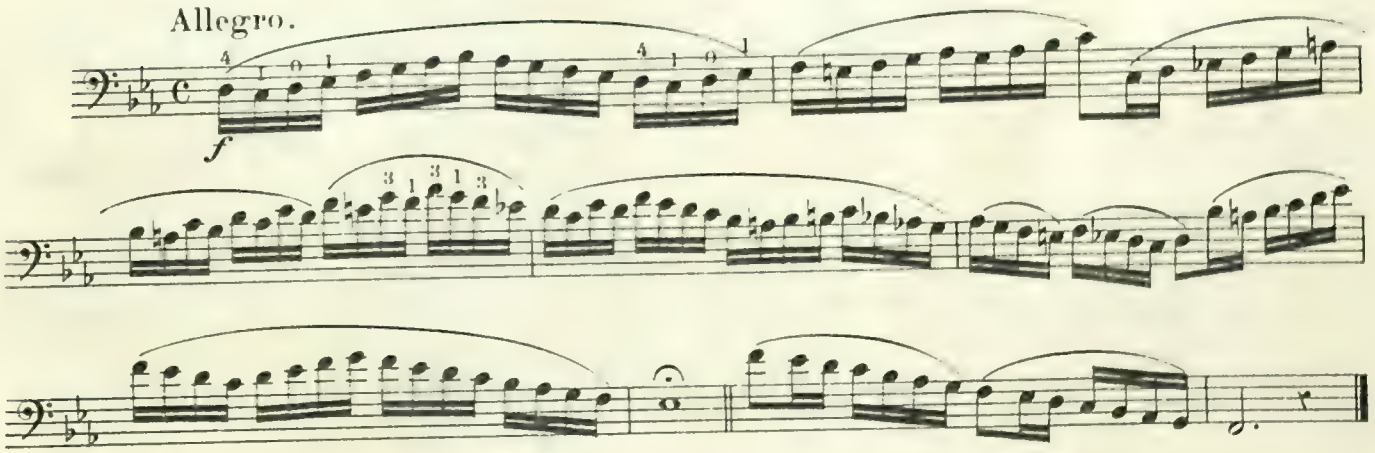
p dolce



From "OCTETT." Mendelssohn.

Allegro.

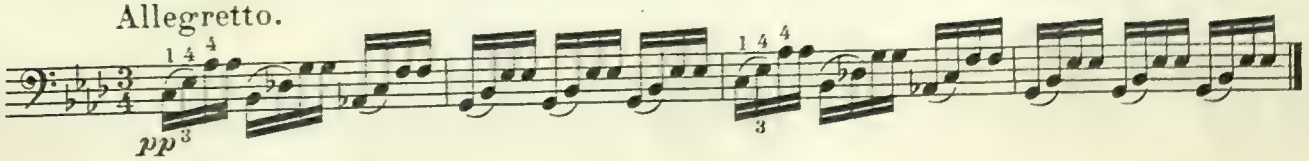
f



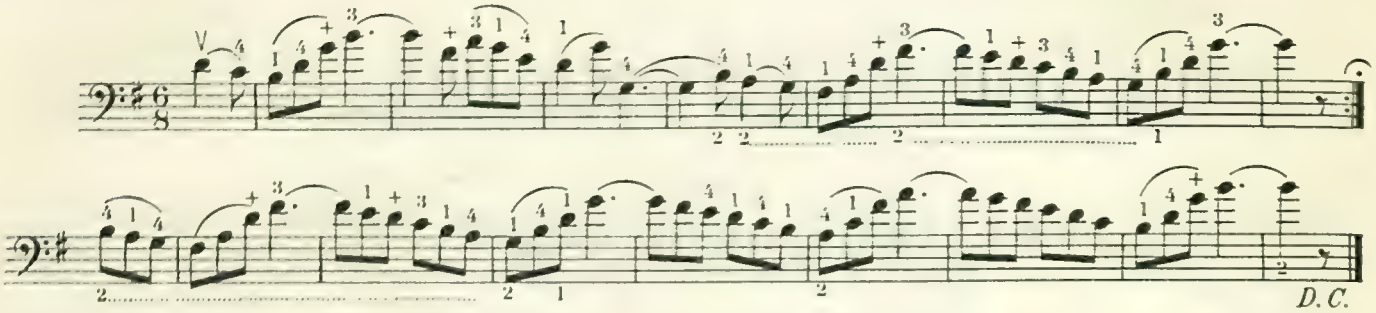
From "LA GAZZA LADRA." Rossini.

Allegretto.

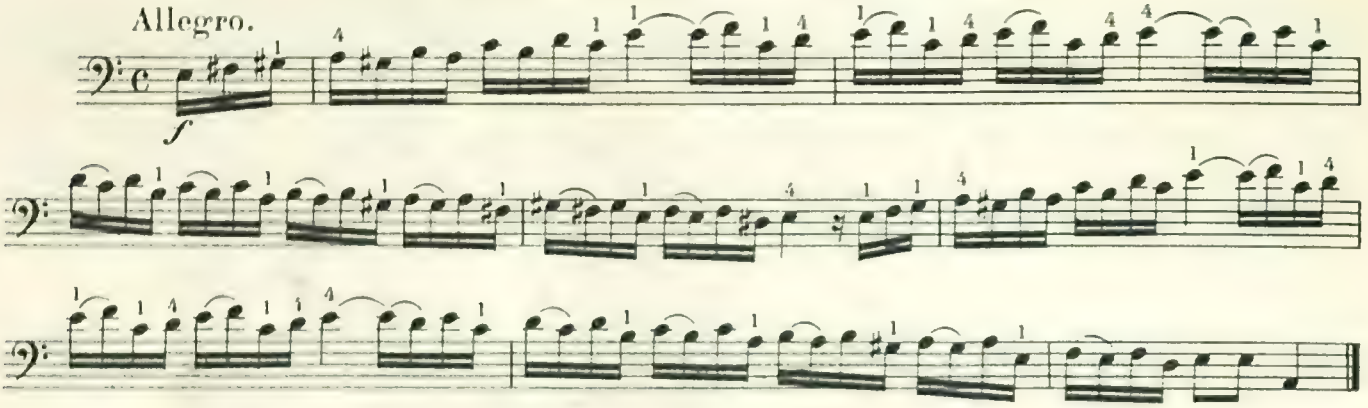
pp



OLD MELODY.

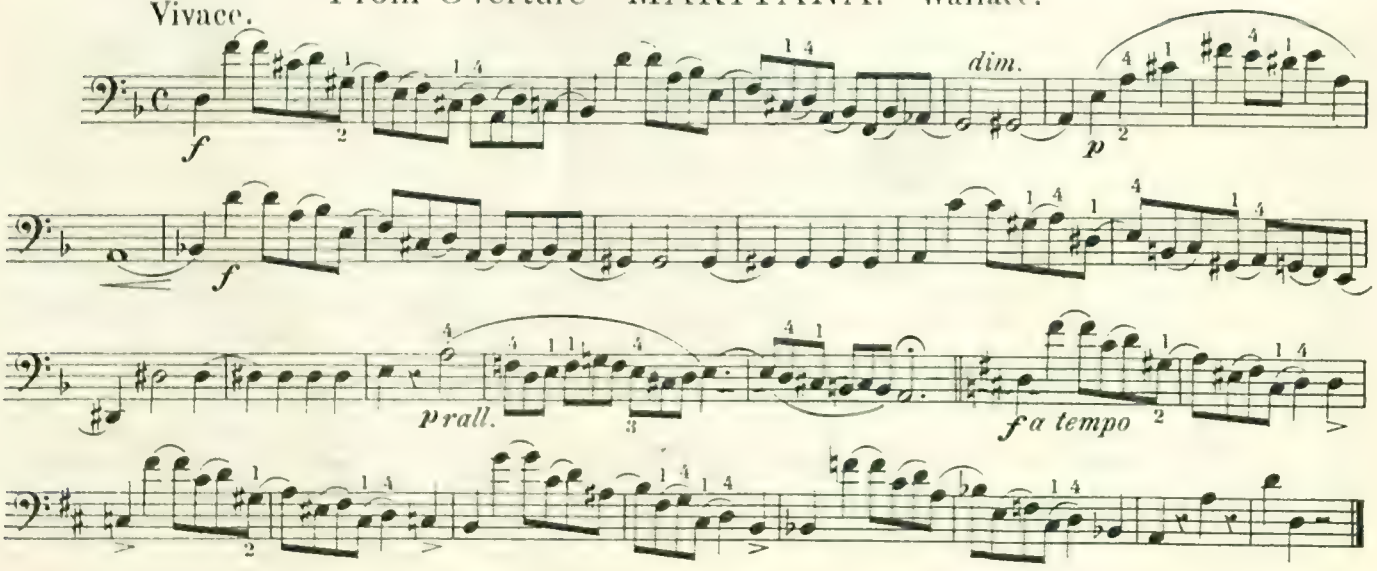


From "MARIA DI ROHAN." Donizetti.

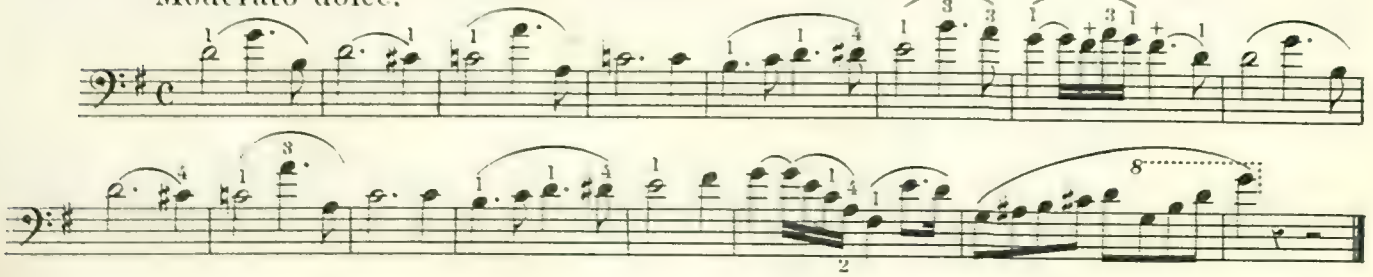


4 strings G. D.

From Overture "MARITANA." Wallace.



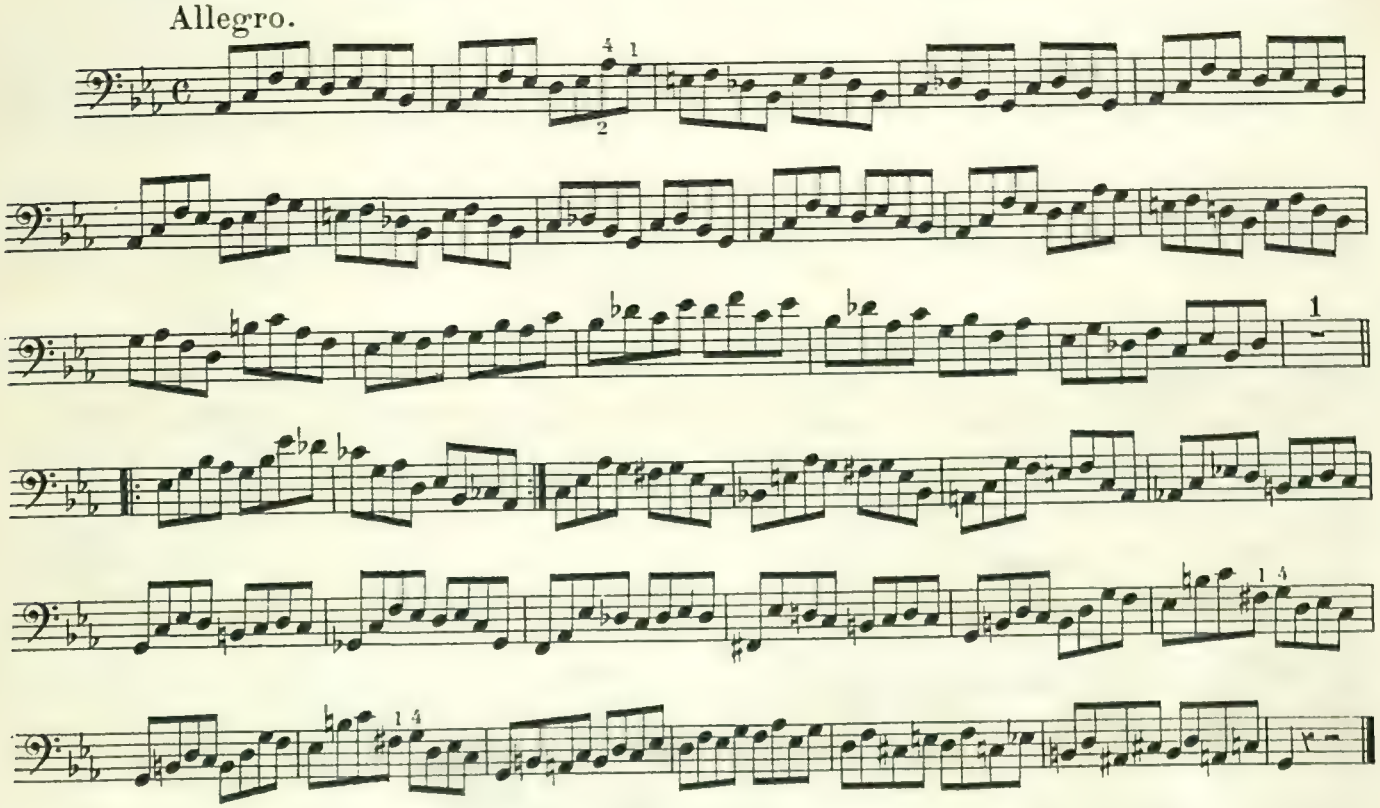
From "OBERON." Weber.



4 strings G.D.

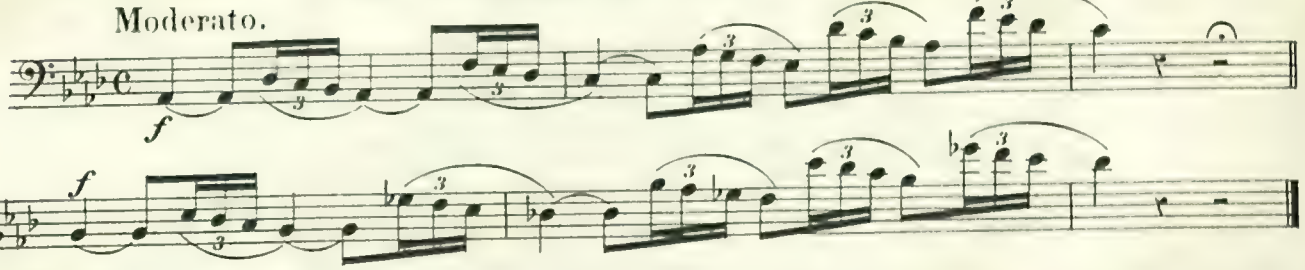
Chorus "WILLIAM TELL." Rossini.

Allegro.



From "WILLIAM TELL." Rossini.

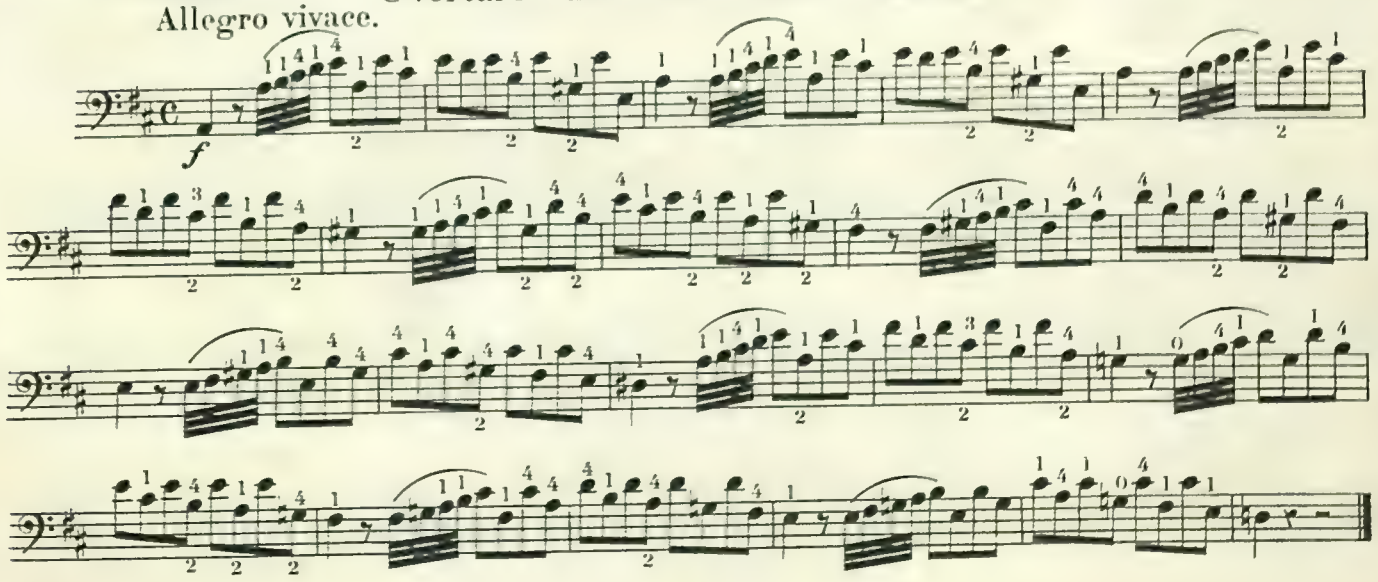
Moderato.



3rd string A.

Overture "LODOISKA." Cherubini.

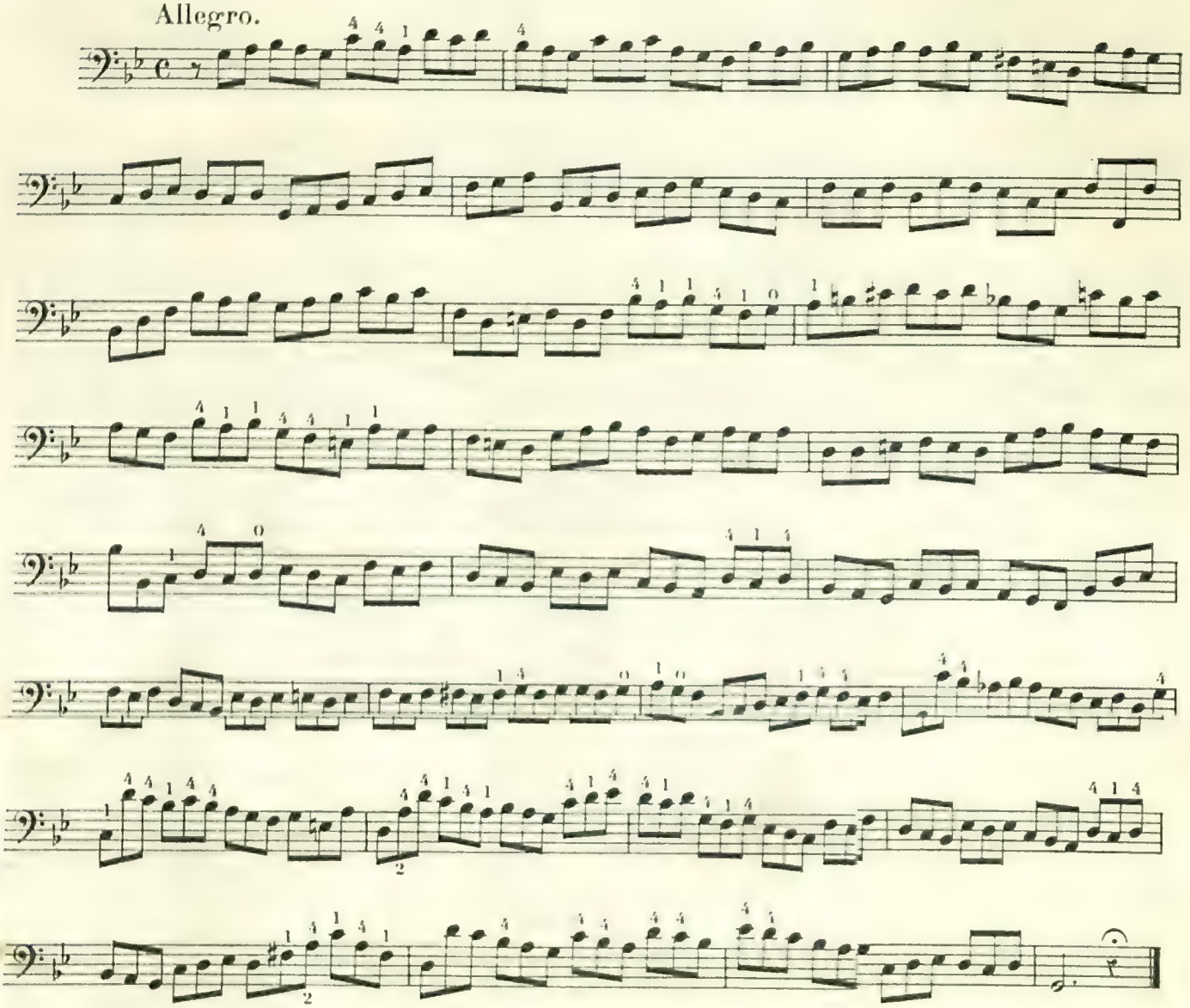
Allegro vivace.



From Nº 6 TRIO. Händel.

4 strings A. E.

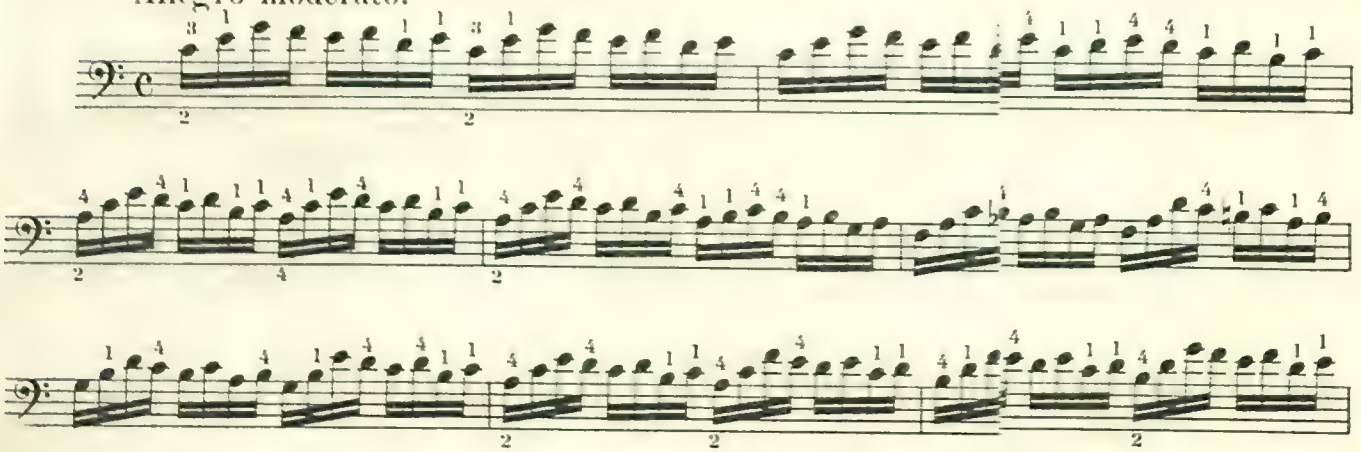
Allegro.

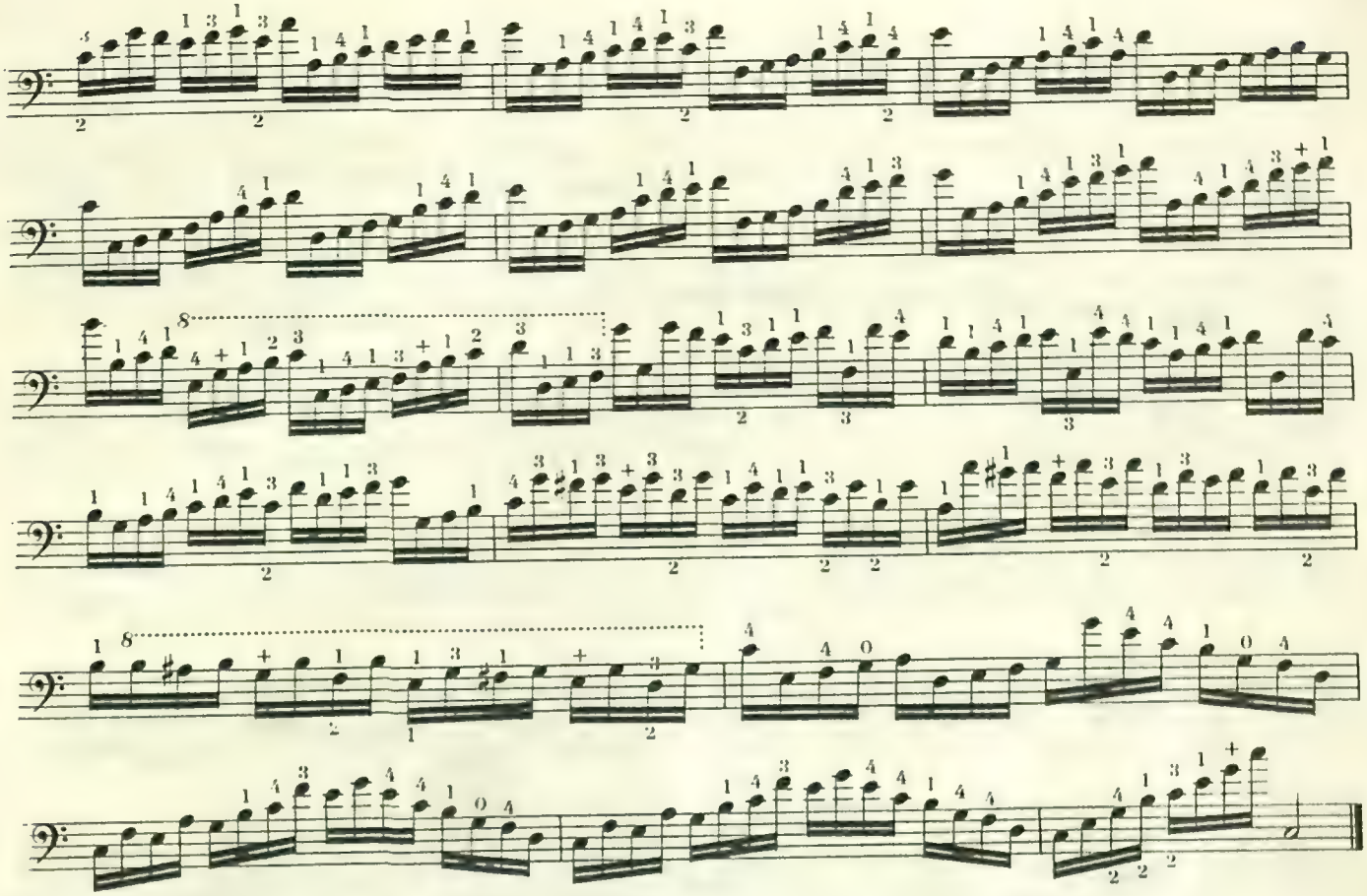


From STUDIES. Kreutzer.

3rd string A.

Allegro moderato.

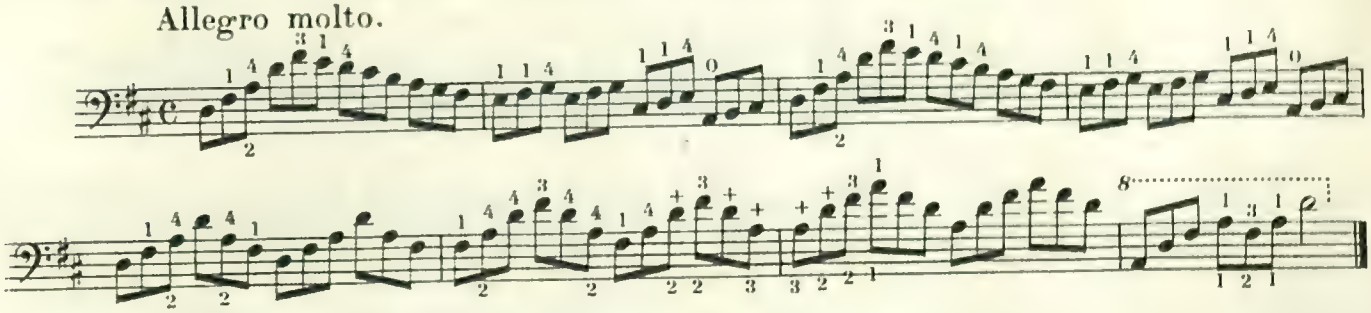




3rd string A.

From Overture "OTELLO." Rossini.

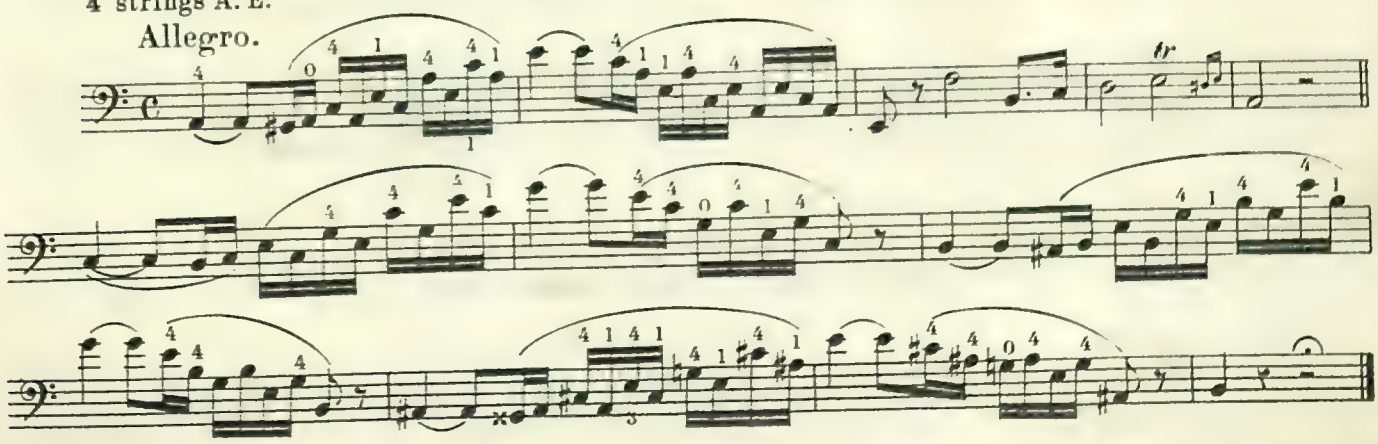
Allegro molto.



From "BOHEMIAN GIRL." Balfe.

4 strings A. E.

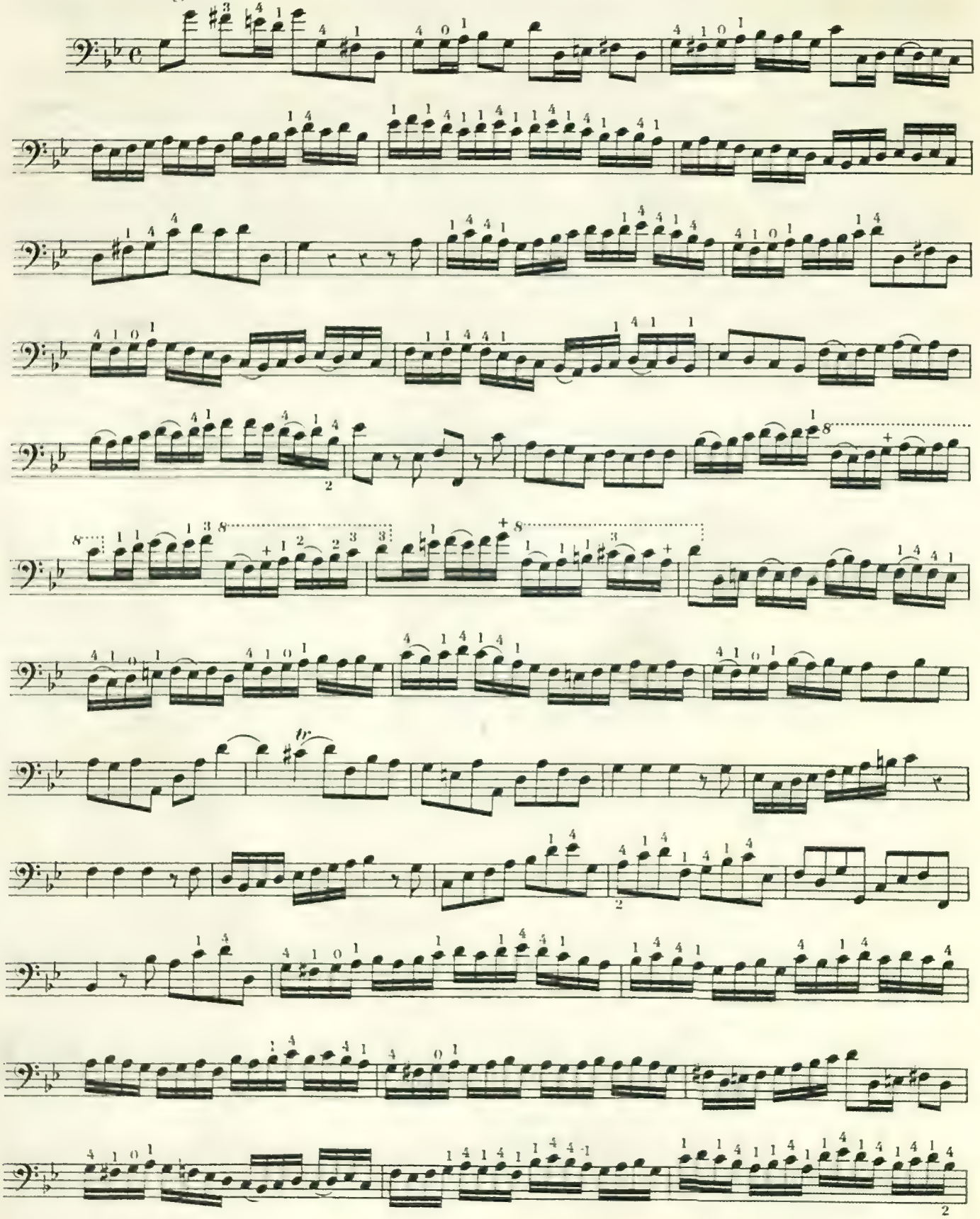
Allegro.

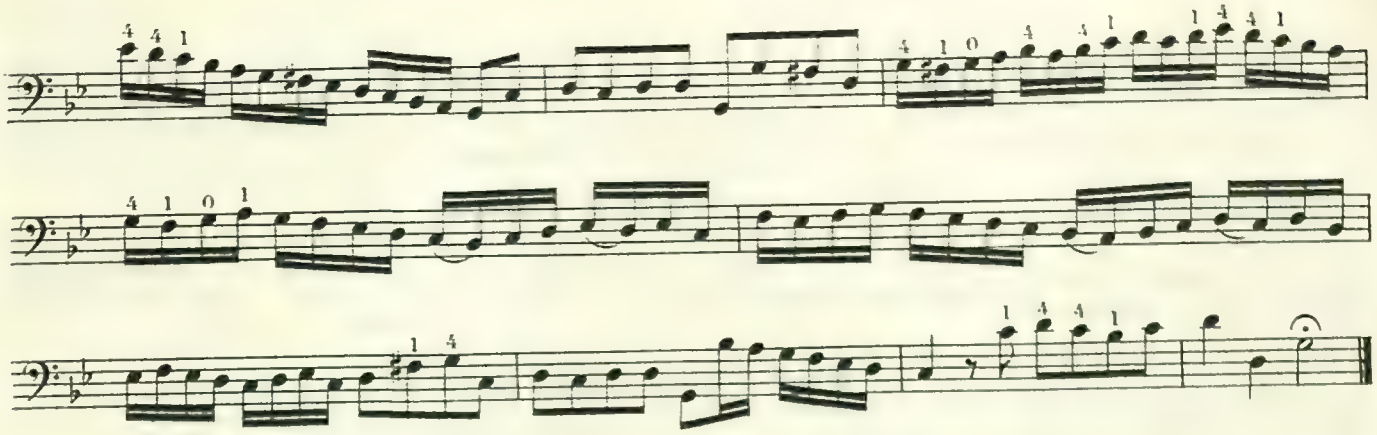


4 strings A.E.

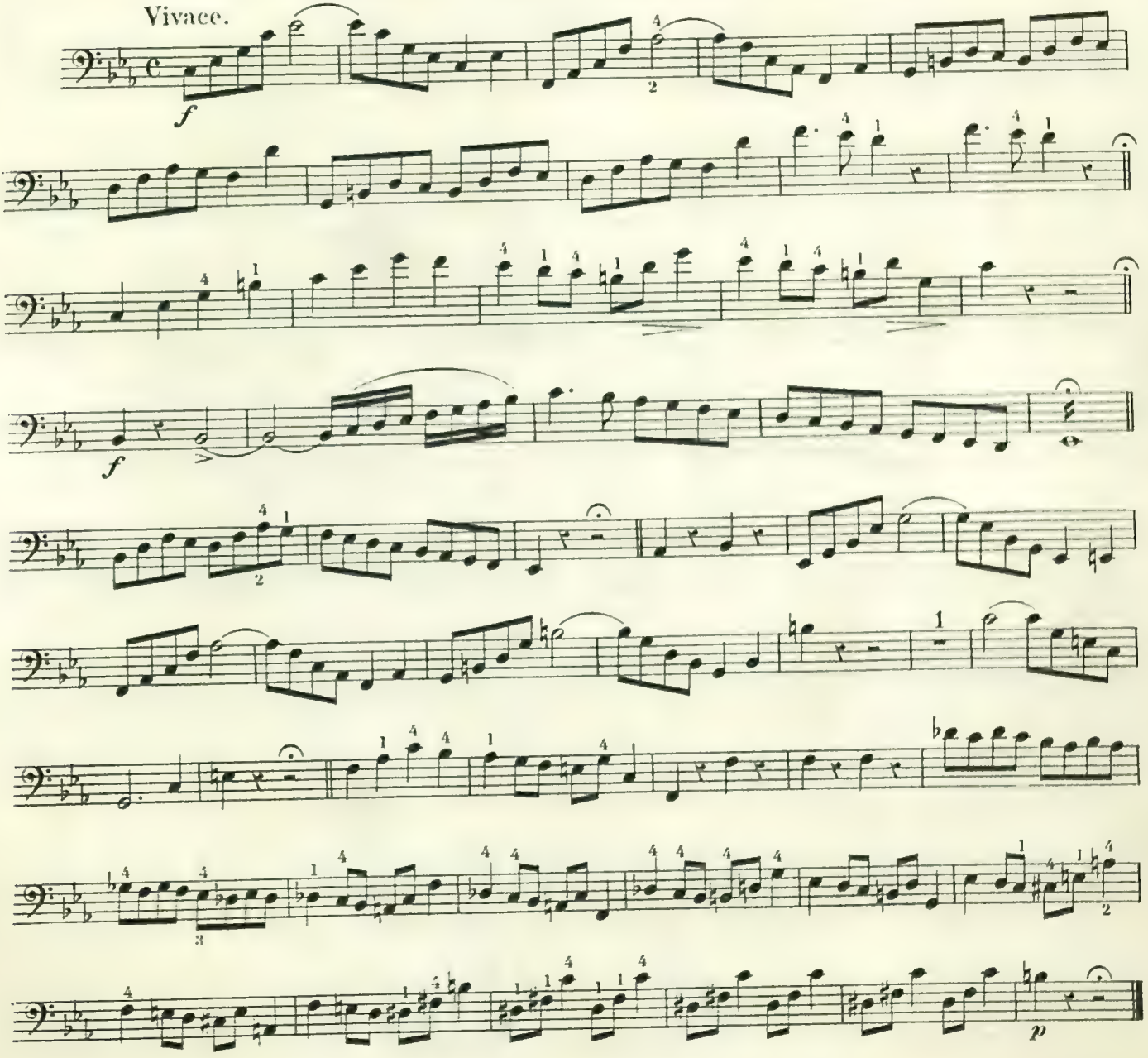
Allegro.

From TRIO. Händel.





From Overture "DER FREISCHÜTZ." Weber.



From Overture "RUY BLAS." Mendelssohn.

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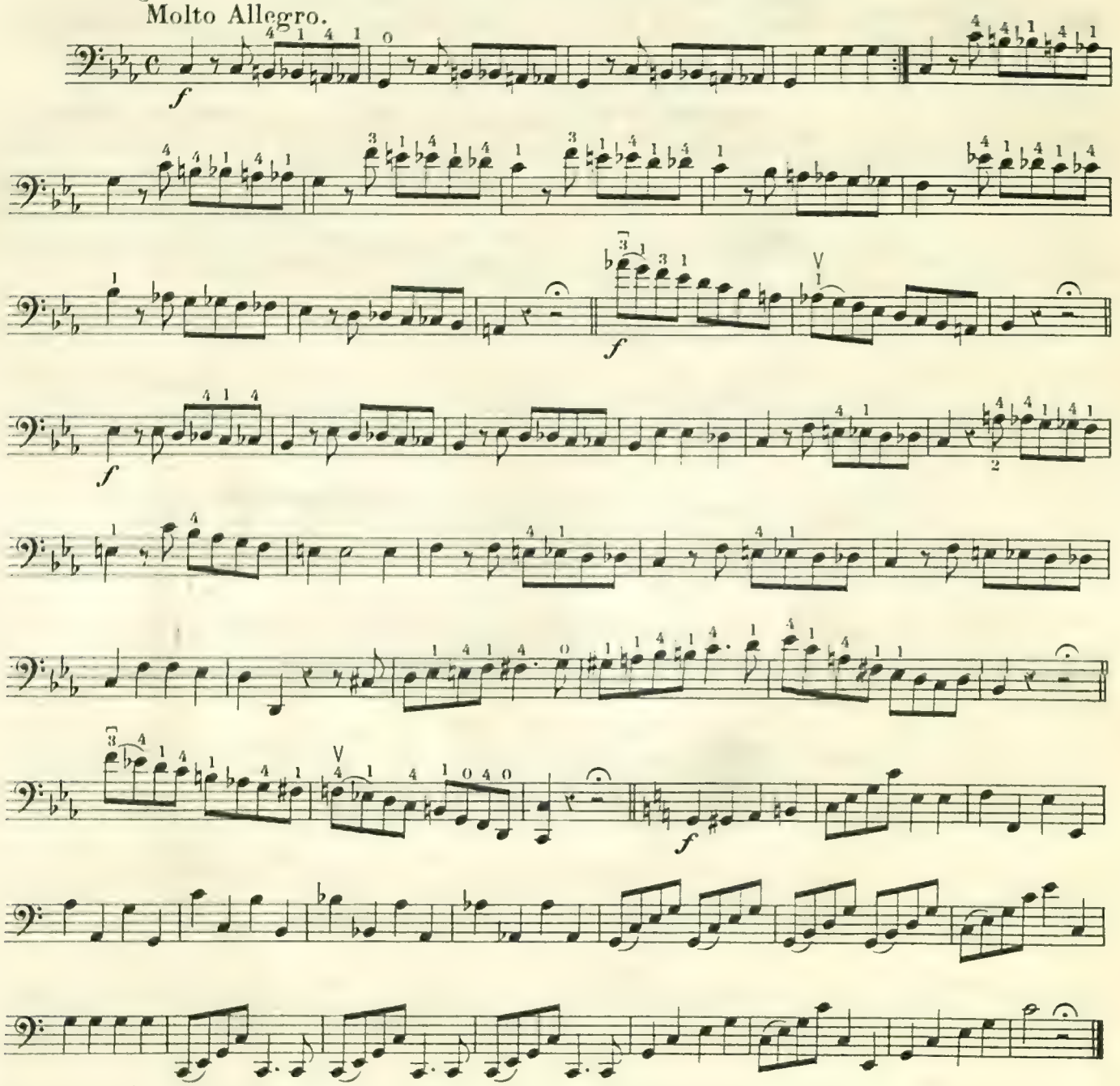
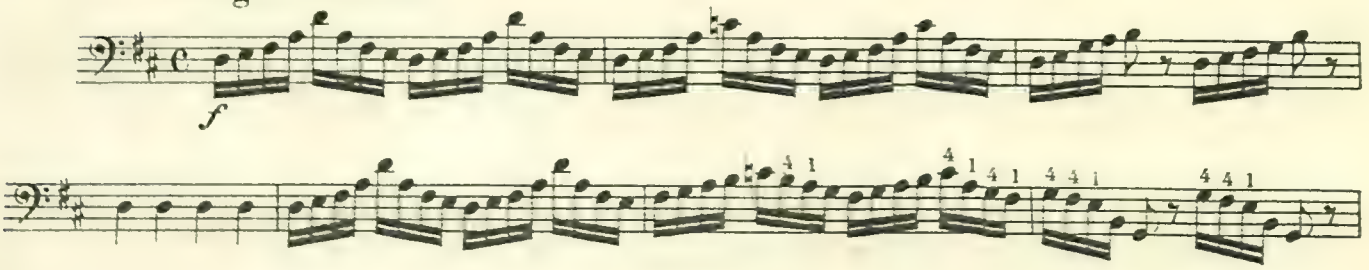
4 strings G. D.

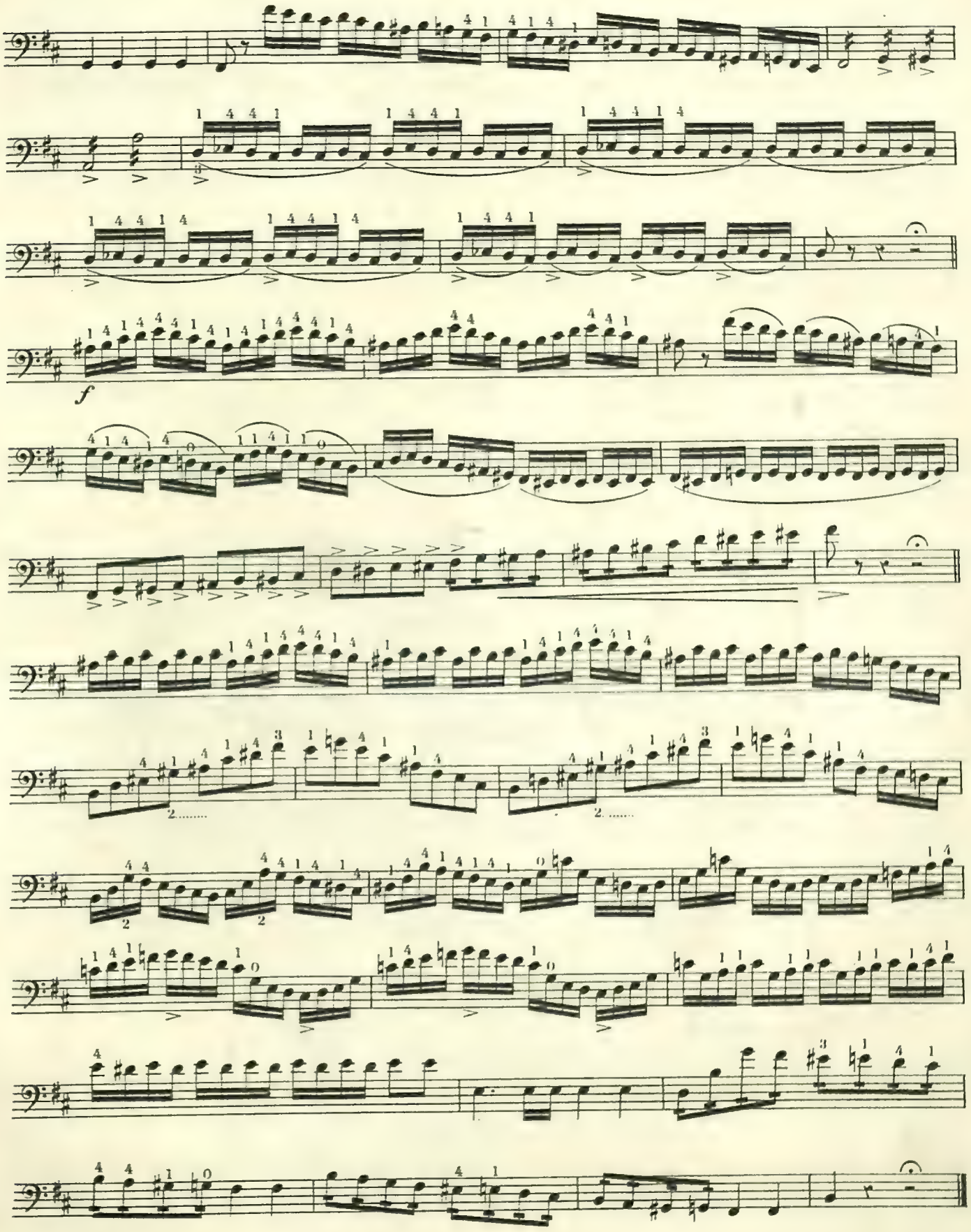
Molto Allegro.



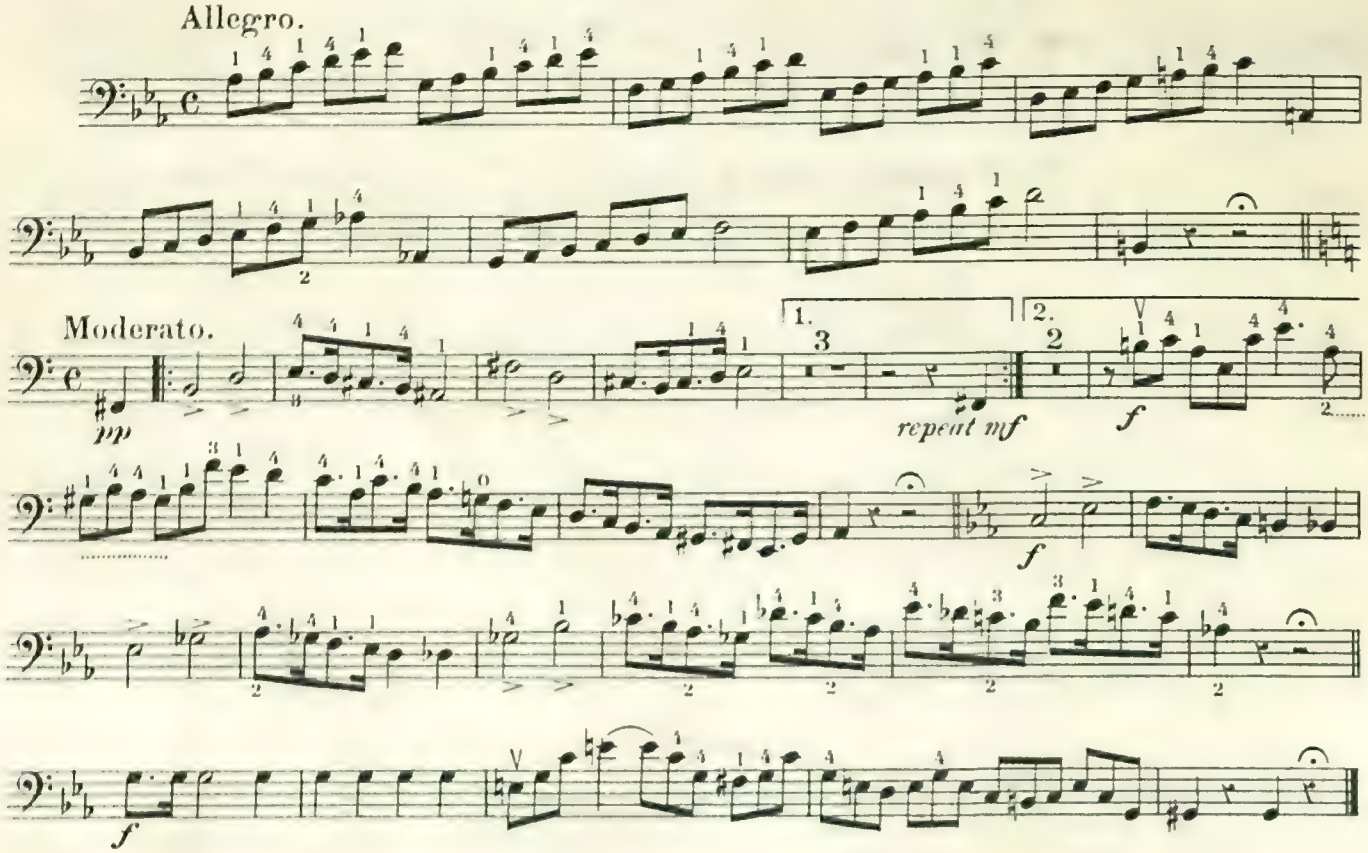
From Overture "FINGALS CAVE." Mendelssohn.

Allegro moderato.

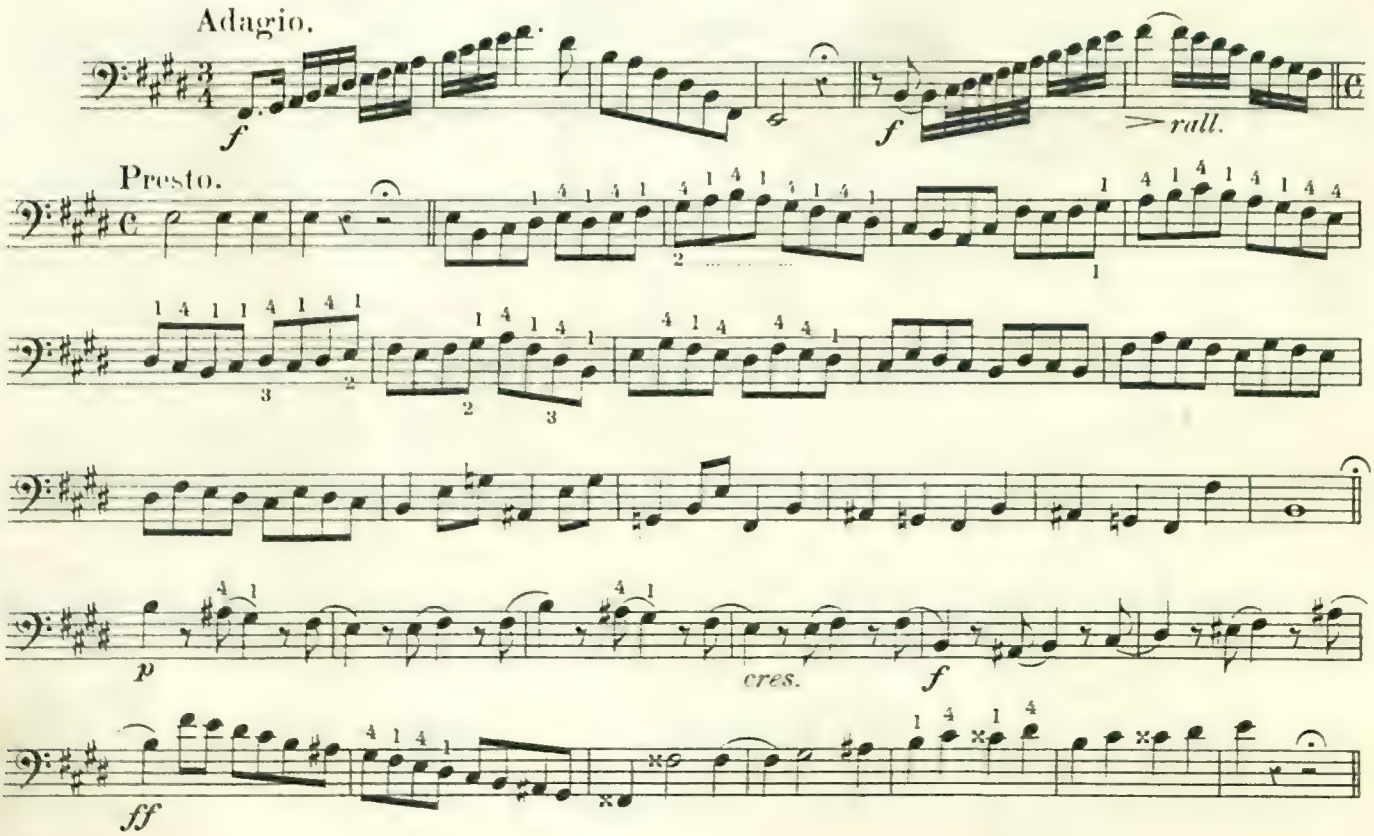


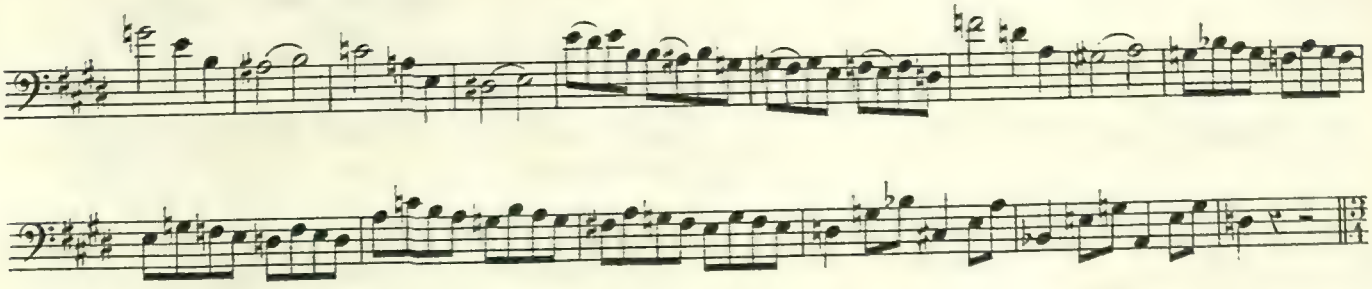

f

From Overture "EURYANTHE." Weber.

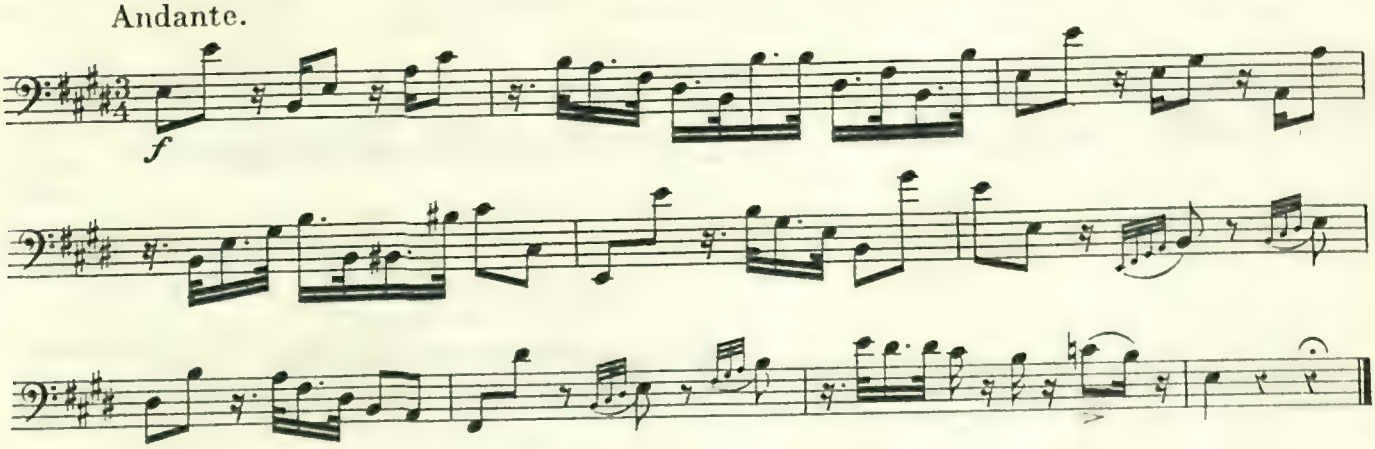


From Overture "JUBILEE." Weber.



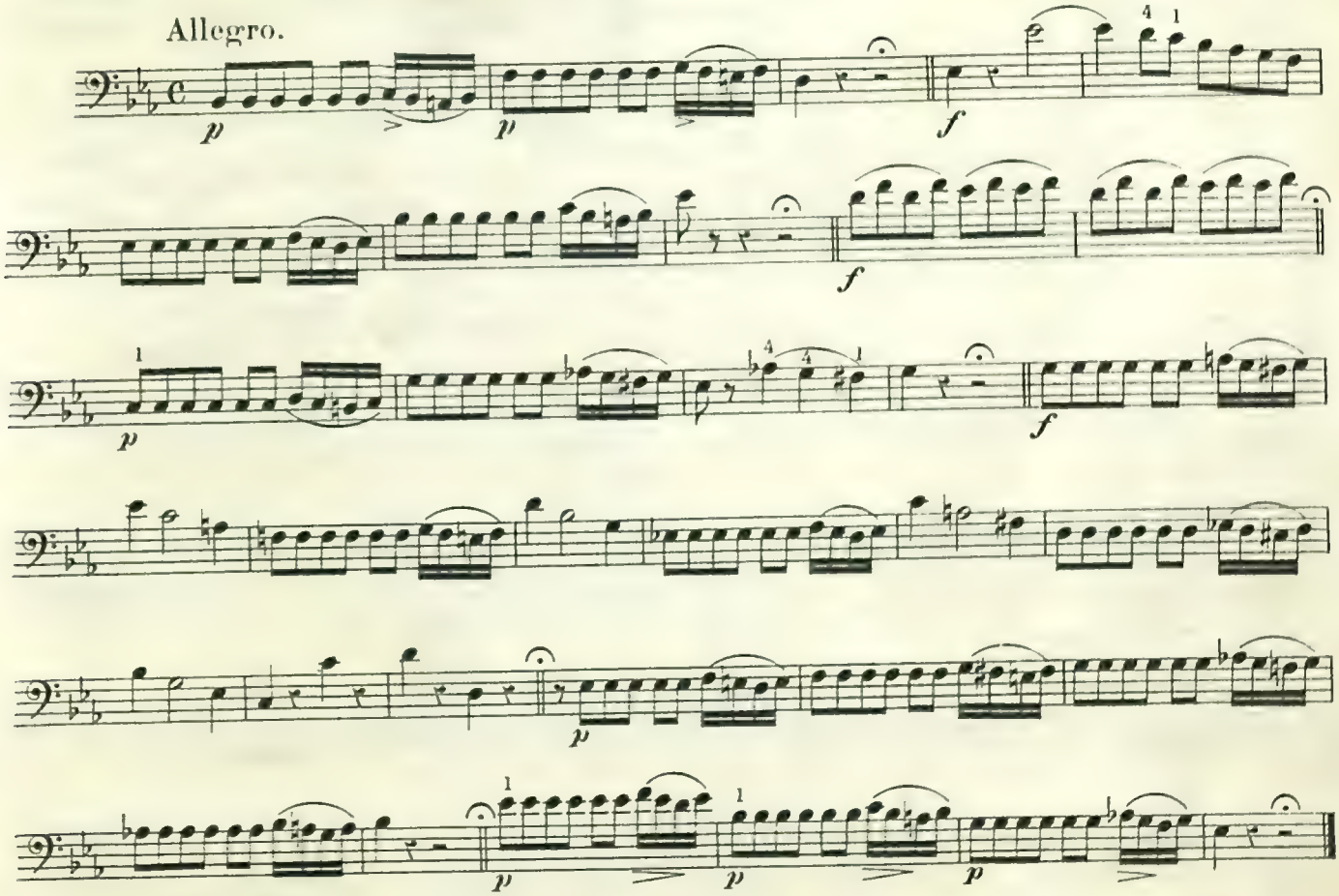


Andante.

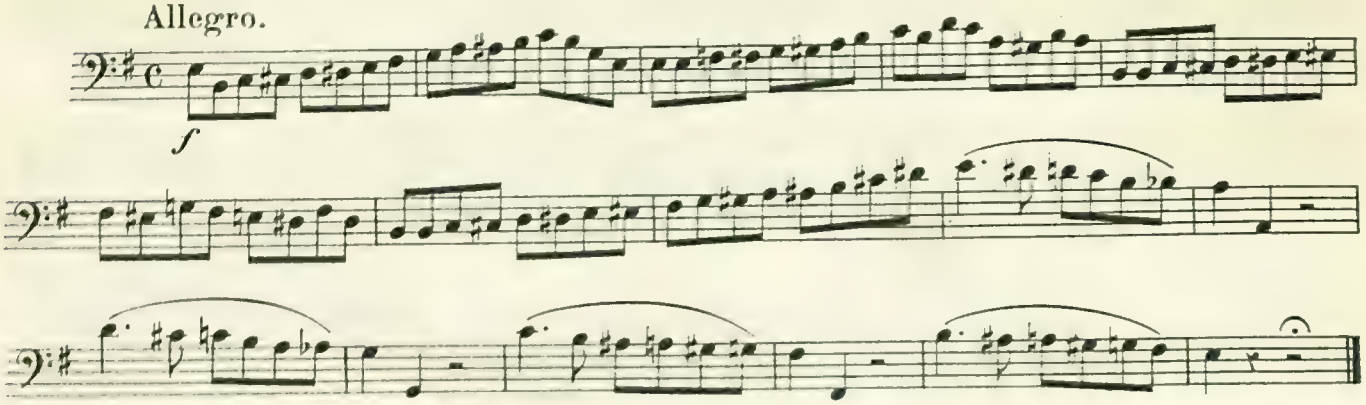


From Overture "ZAUBERFLÖTE." Mozart.

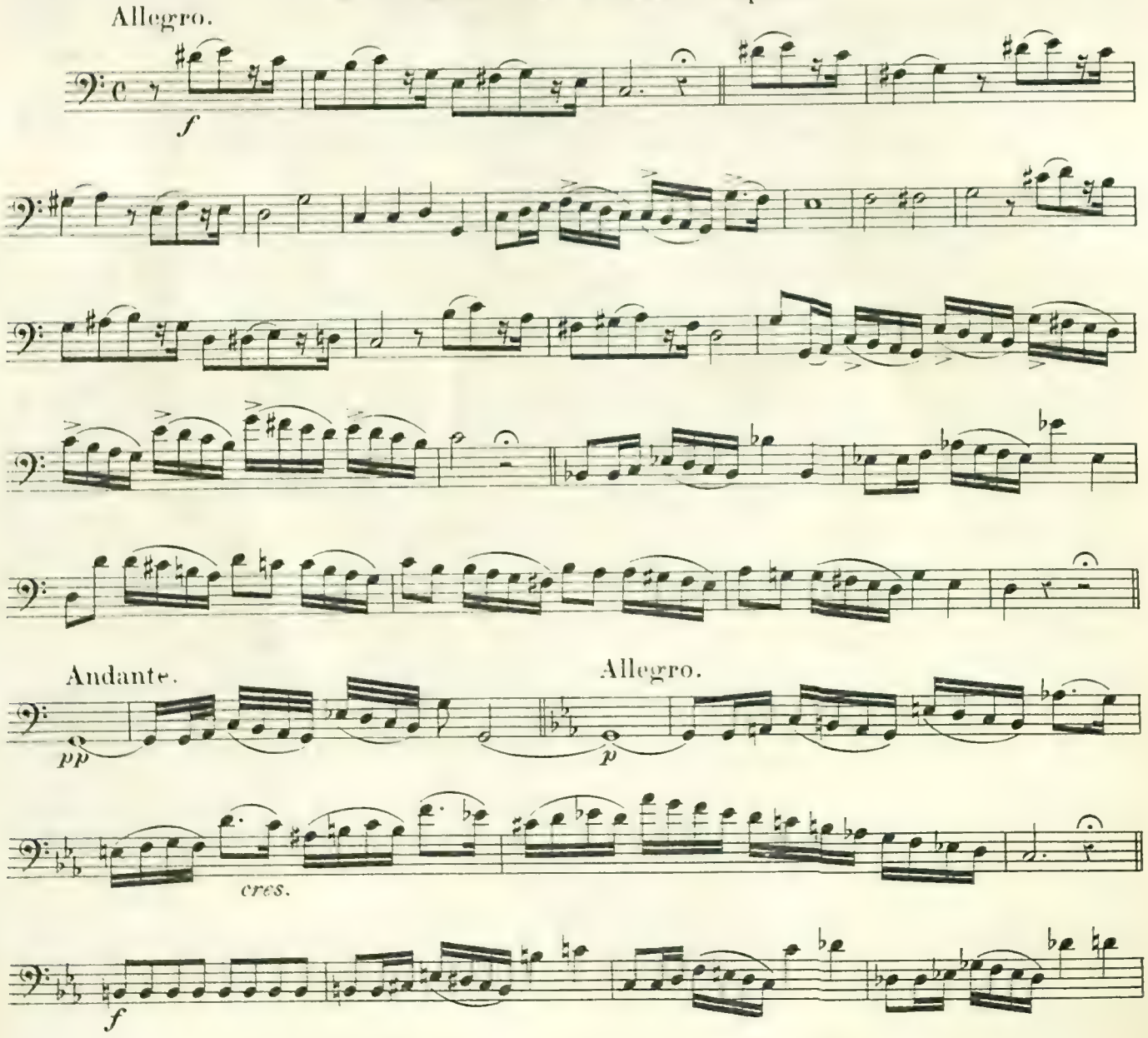
Allegro.

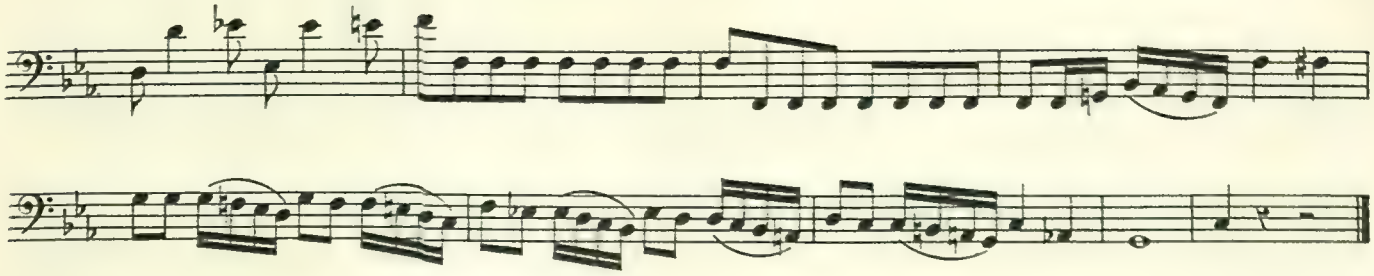


From Overture "WILLIAM TELL." Rossini.

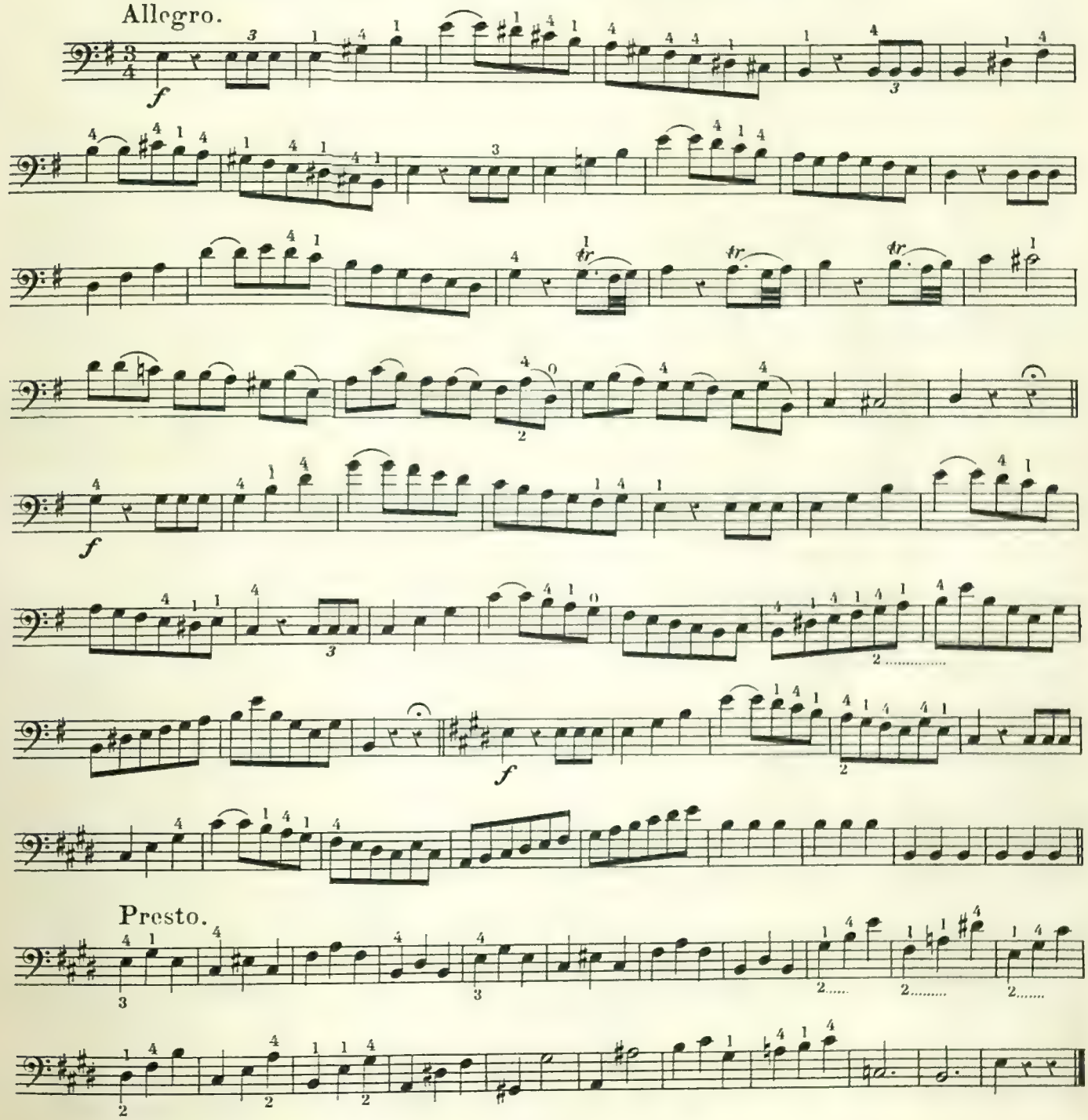


From Overture "FAUST." Spohr.





From Overture "LA GAZZA LADRA." Rossini.



From "LOHENGRIN." Wagner.

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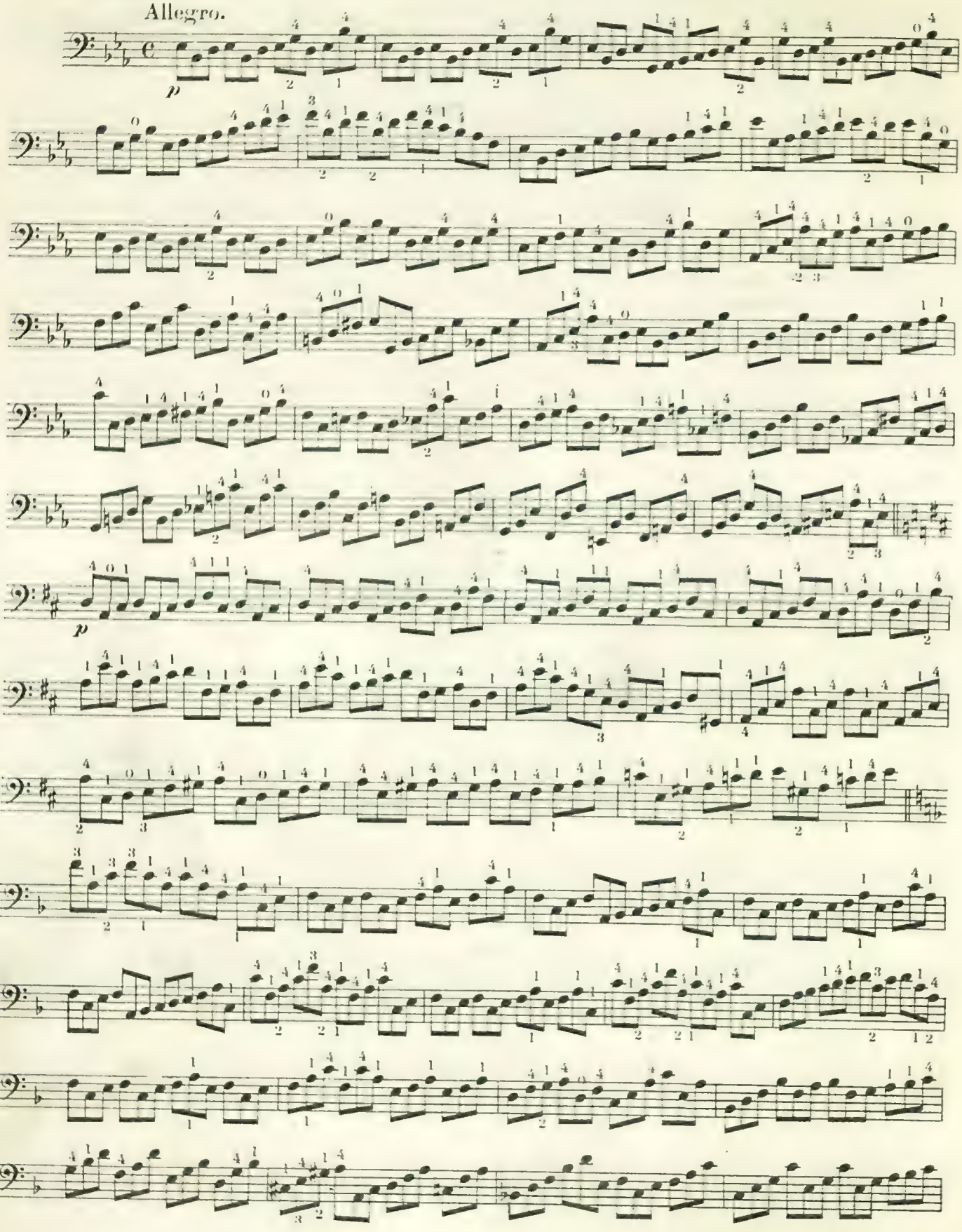
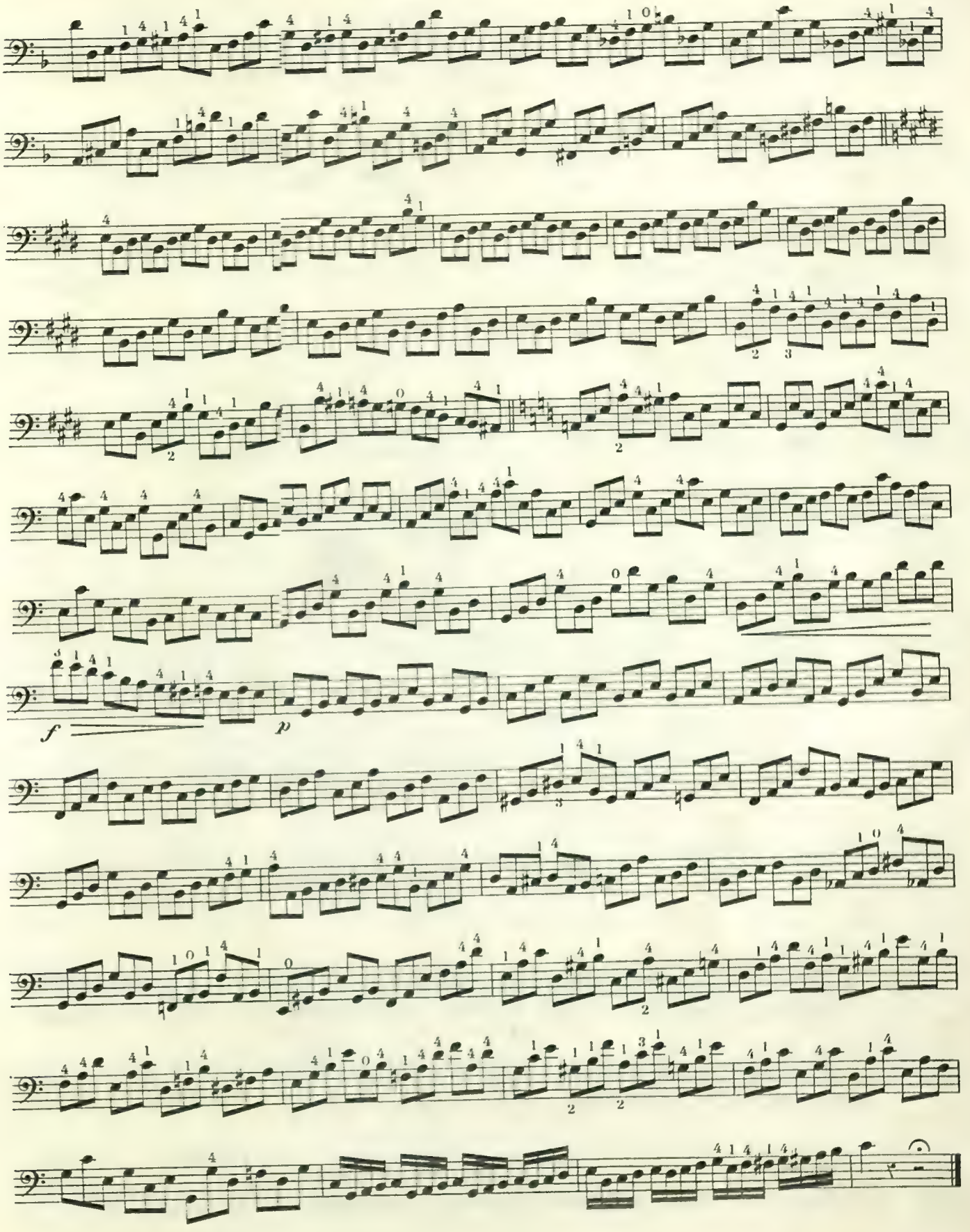
4 strings A.E.

Allegro.

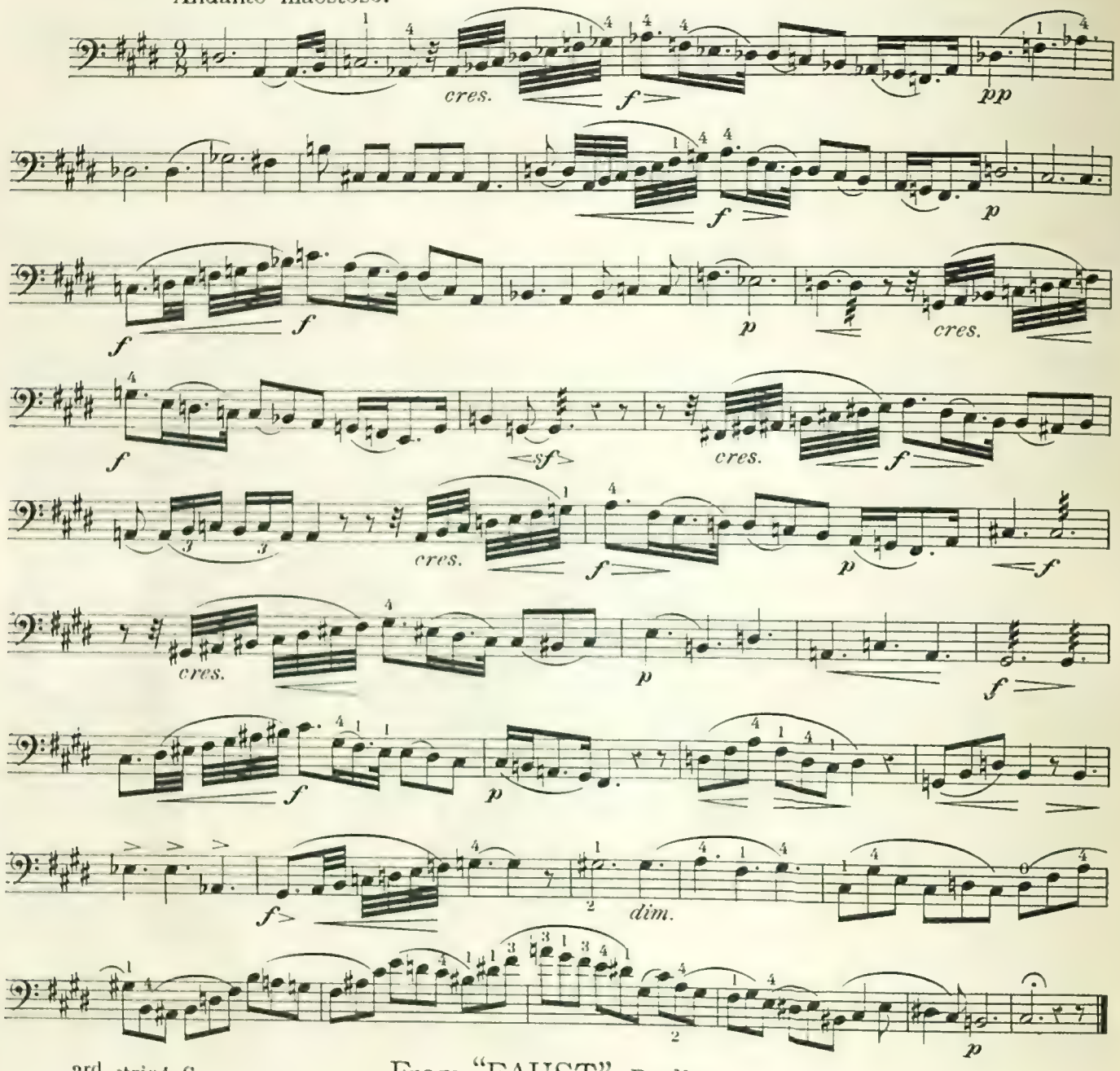



f
p

4 strings A.E.

From "FAUST." Berlioz.

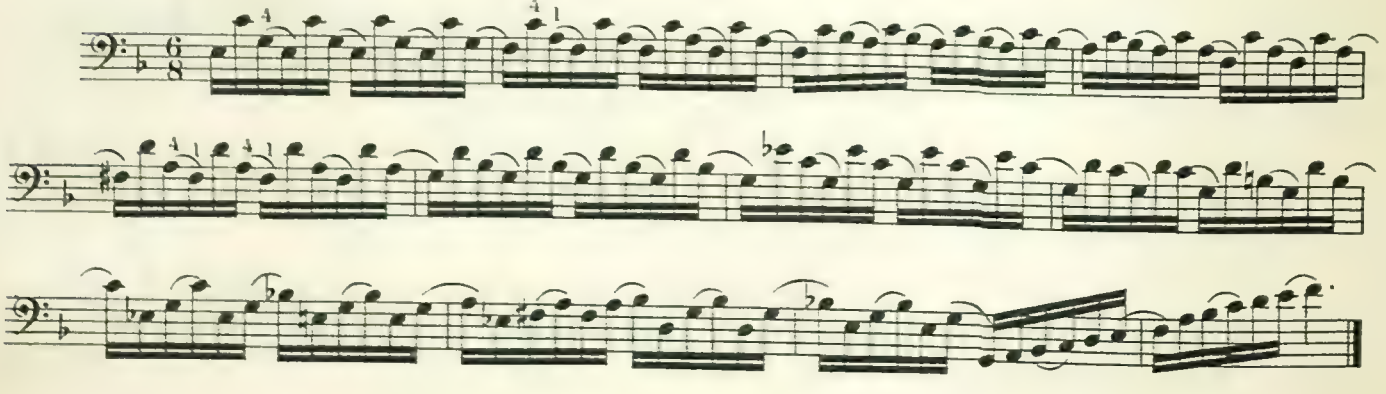
Andante maestoso.



3rd string G.

From "FAUST." Berlioz.

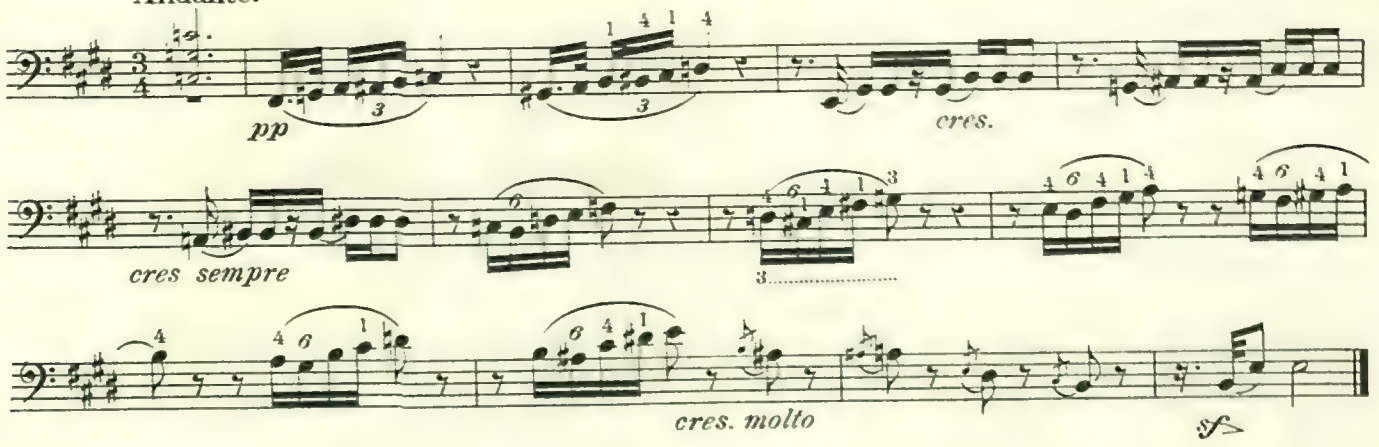
Moderato.



4 strings A.E.

From "FAUST." Berlioz.

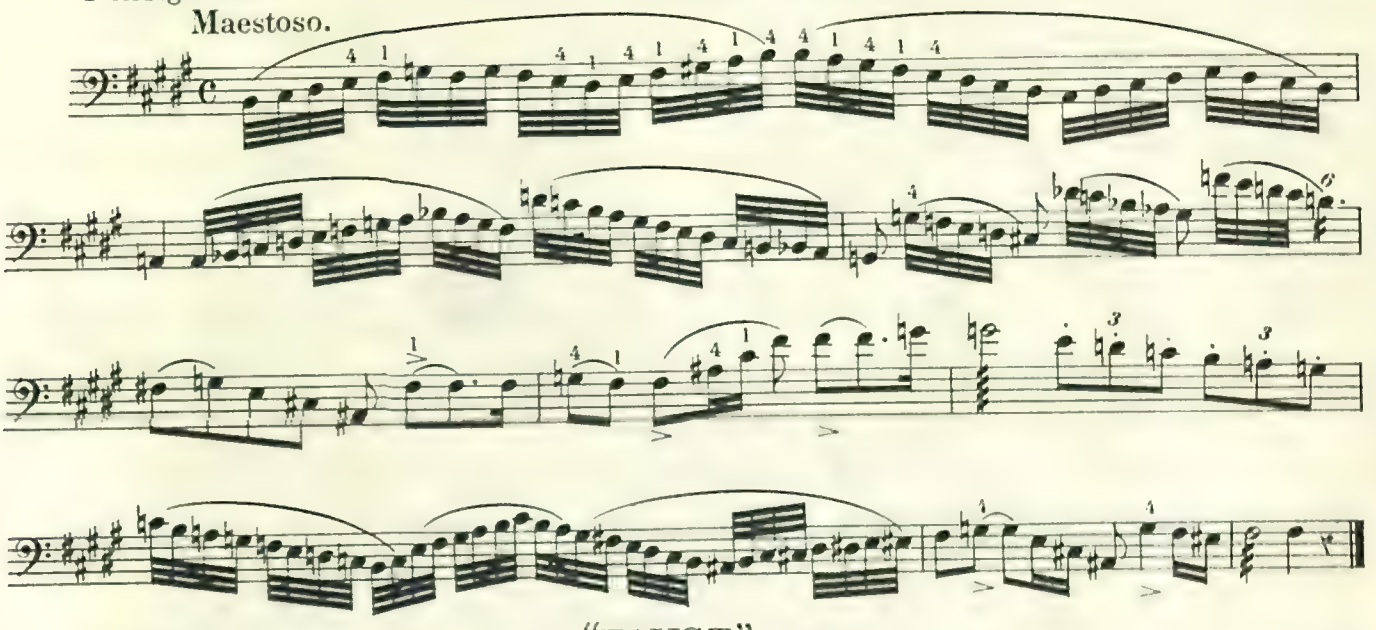
Andante.



4 strings A.E.

From "FAUST." Berlioz.

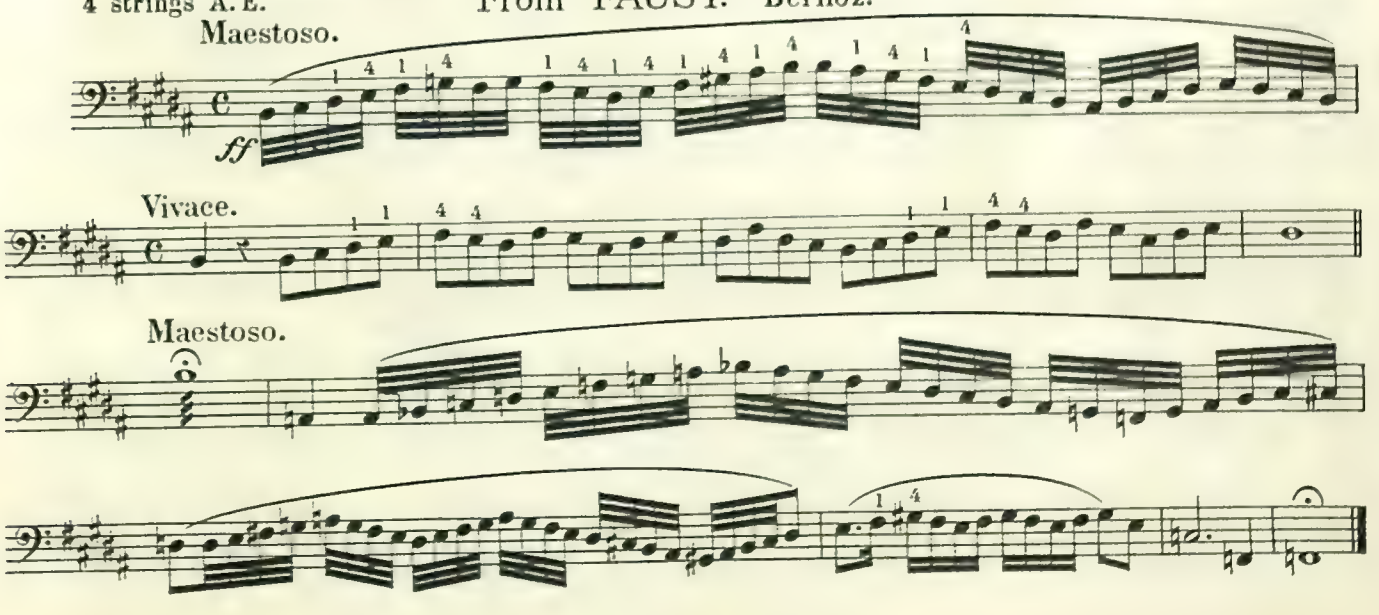
Maestoso.



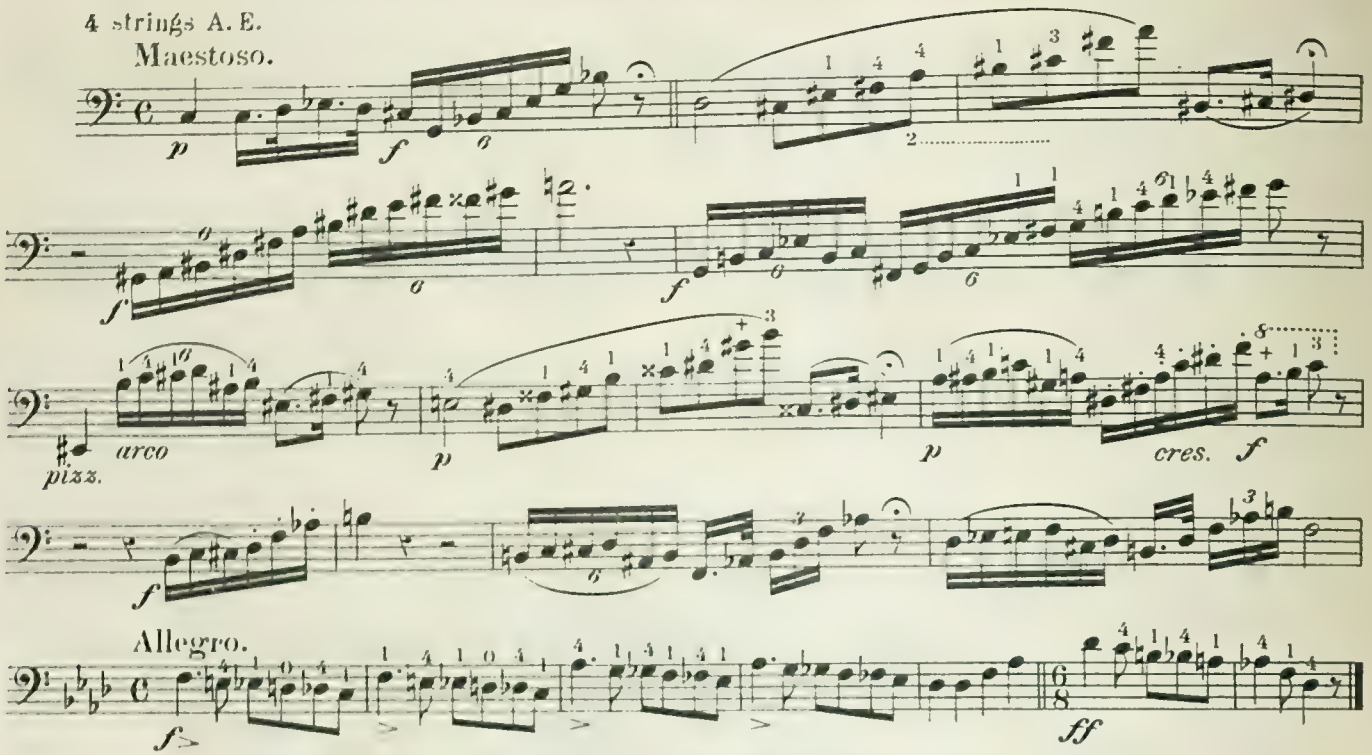
4 strings A.E.

From "FAUST." Berlioz.

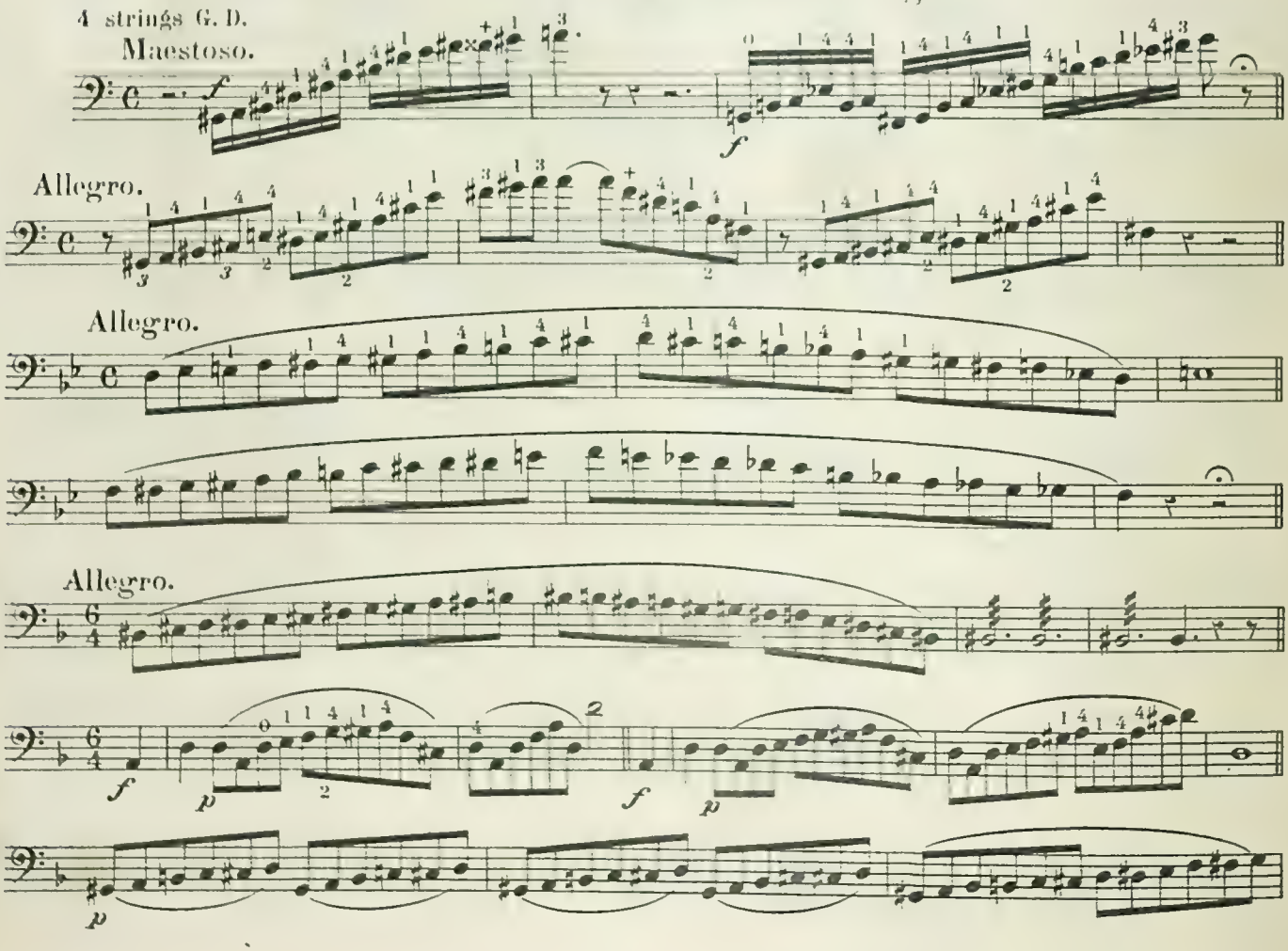
Maestoso.

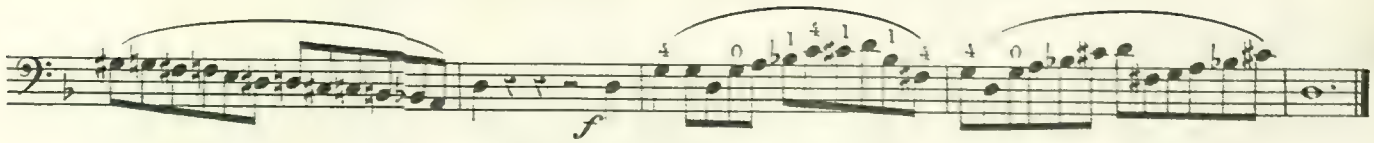


From "FLYING DUTCHMAN." Wagner.



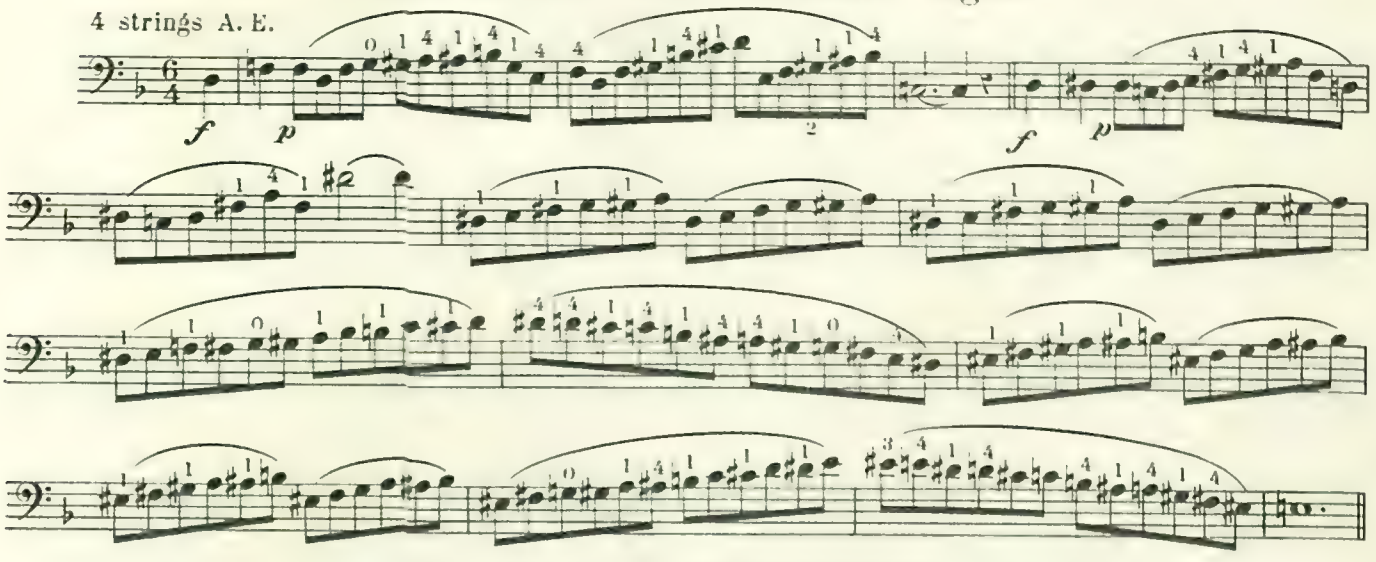
From "FLYING DUTCHMAN." Wagner.



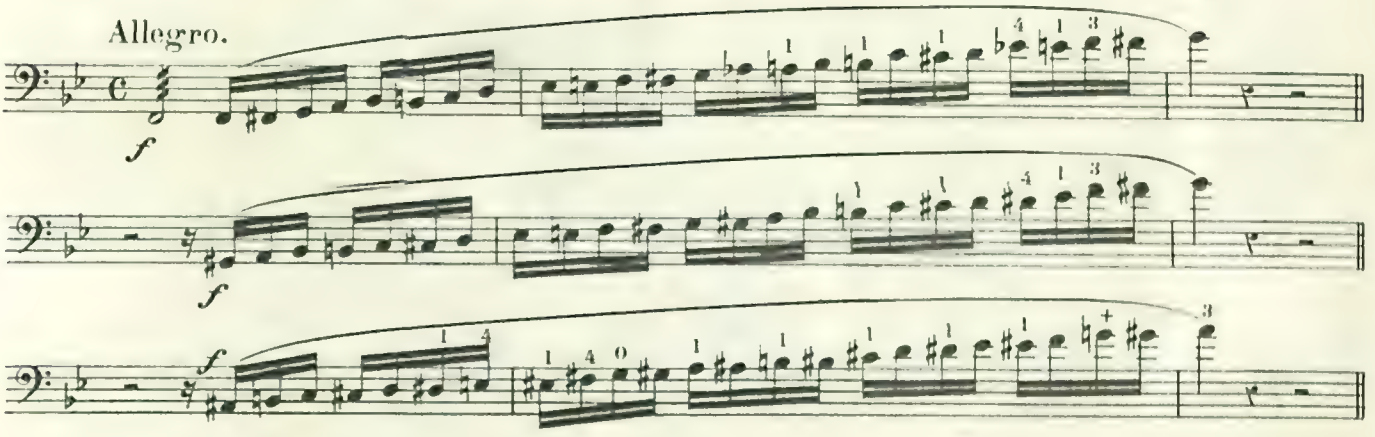


From "FLYING DUTCHMAN." Wagner.

4 strings A. E.

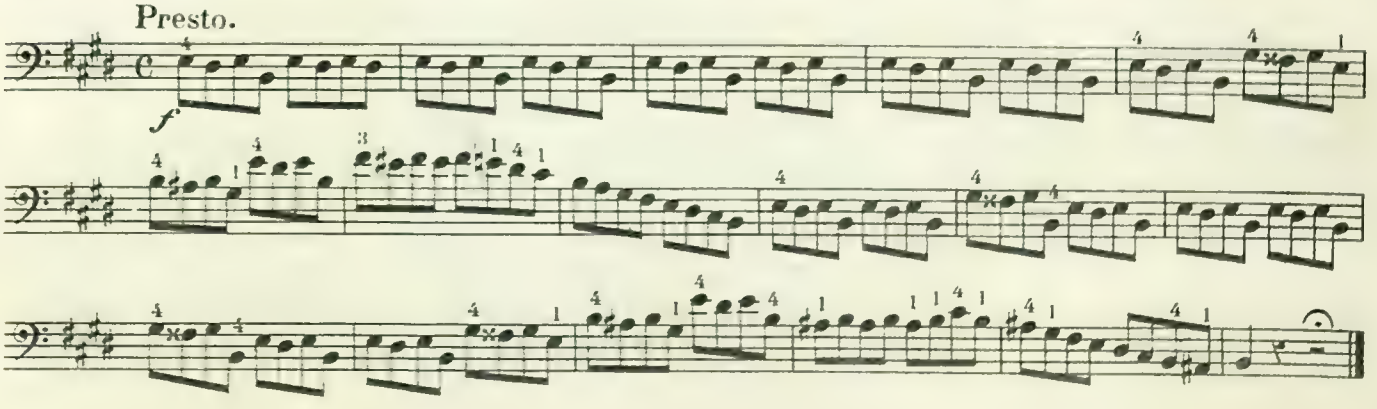


Allegro.



Vivace.

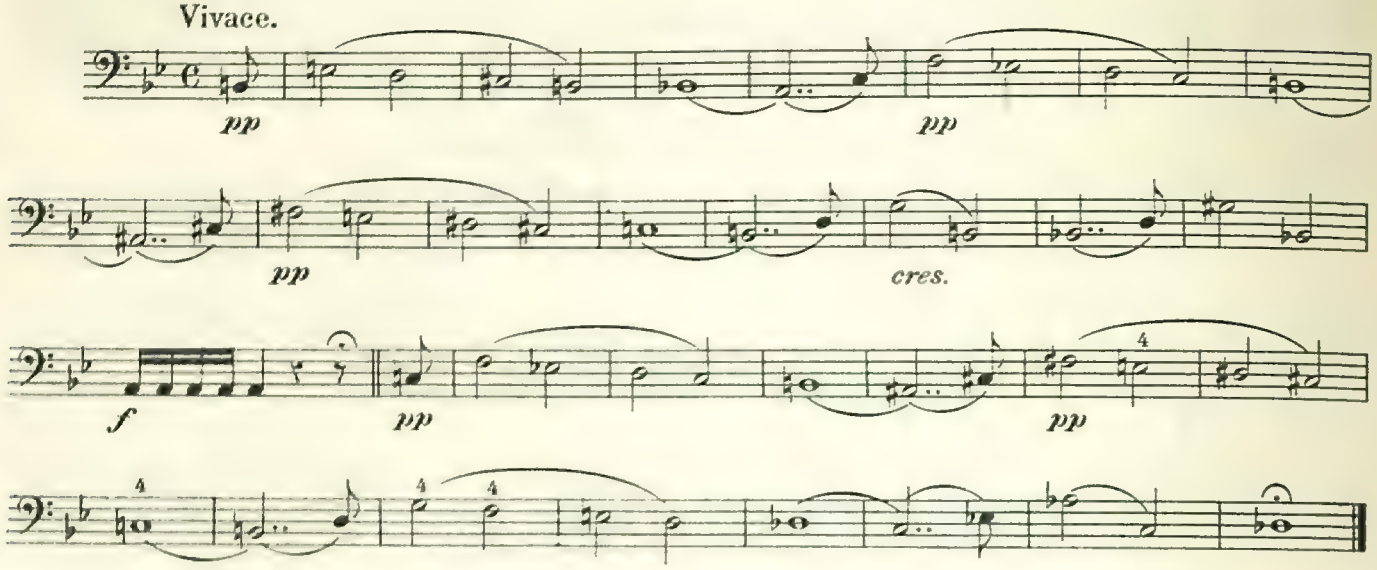
Presto.



From Oratorio "LAST JUDGEMENT." Spohr.

3rd string A.

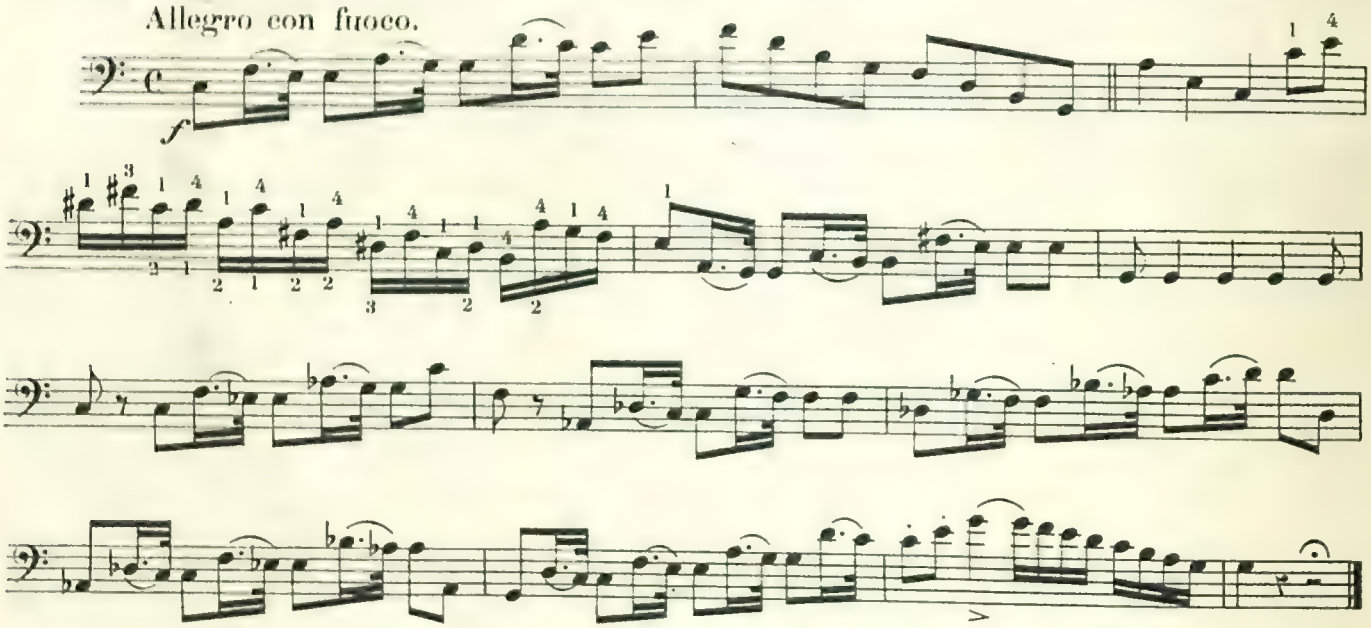
Vivace.



From "PRECIOSA." Weber.

3rd string G.

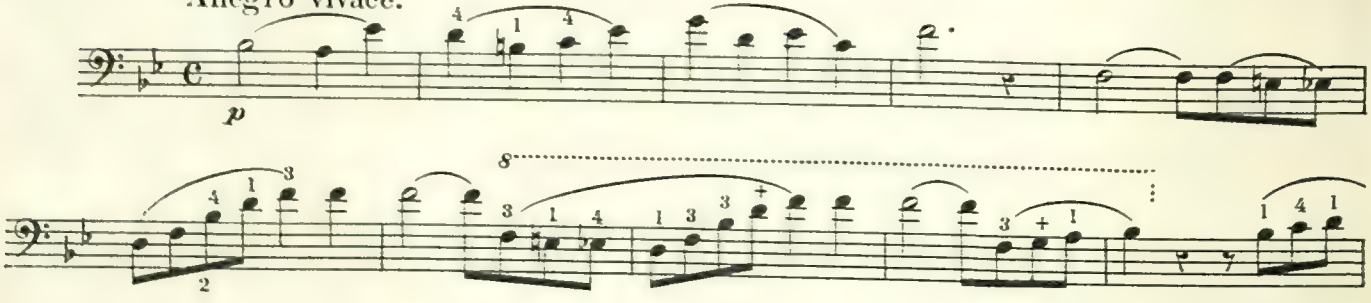
Allegro con fuoco.

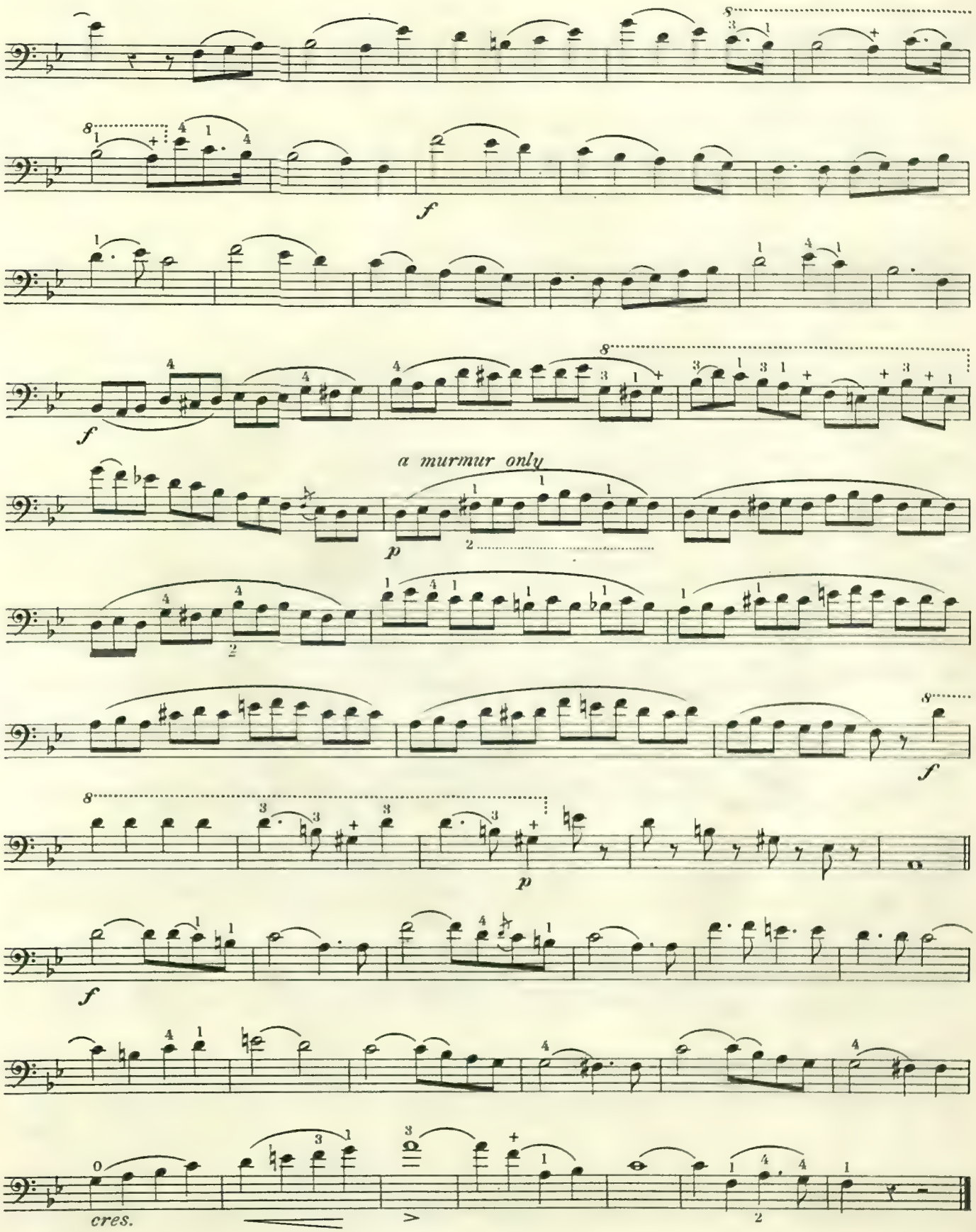


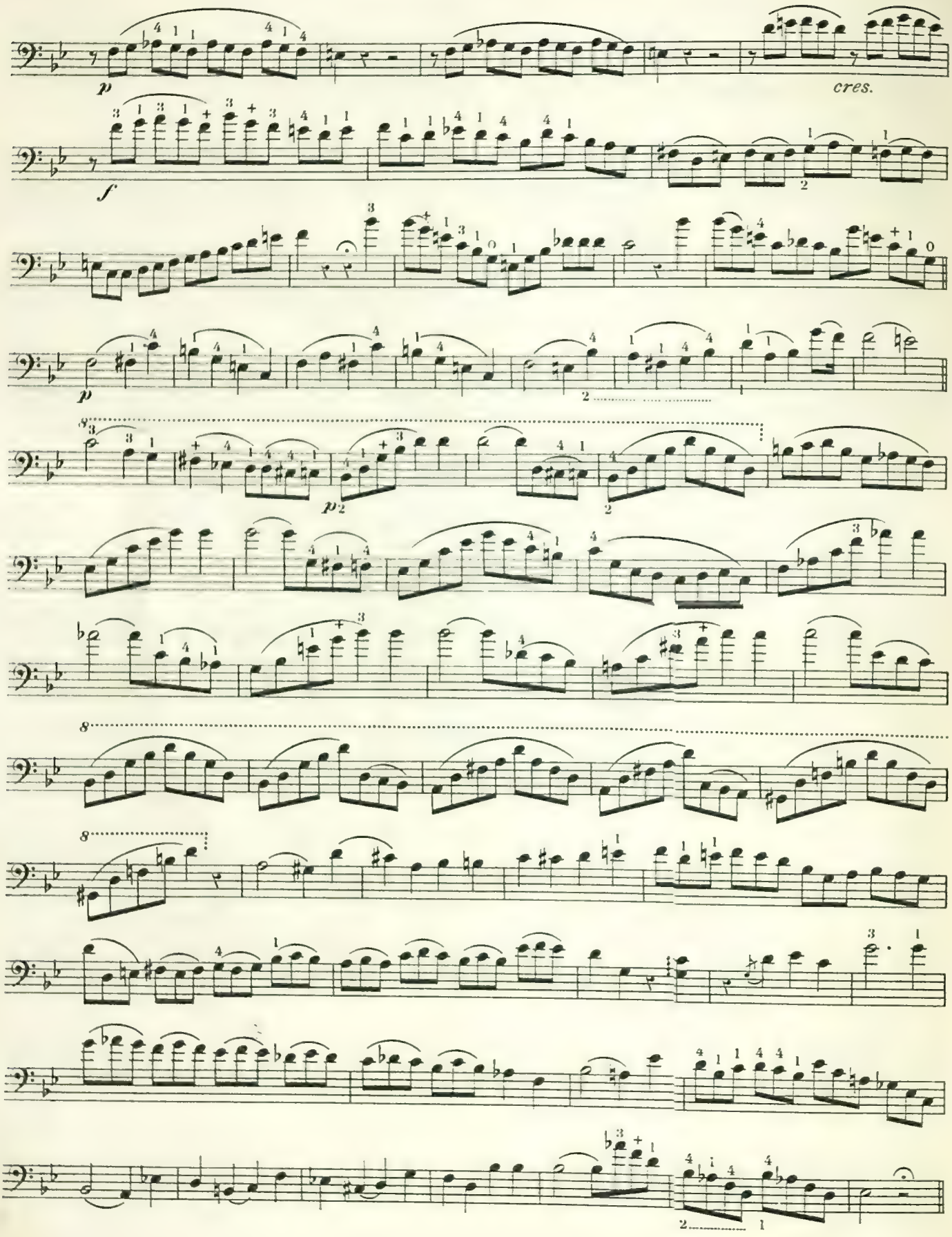
From "SONATA" for Pianoforte & Cello. Mendelssohn.

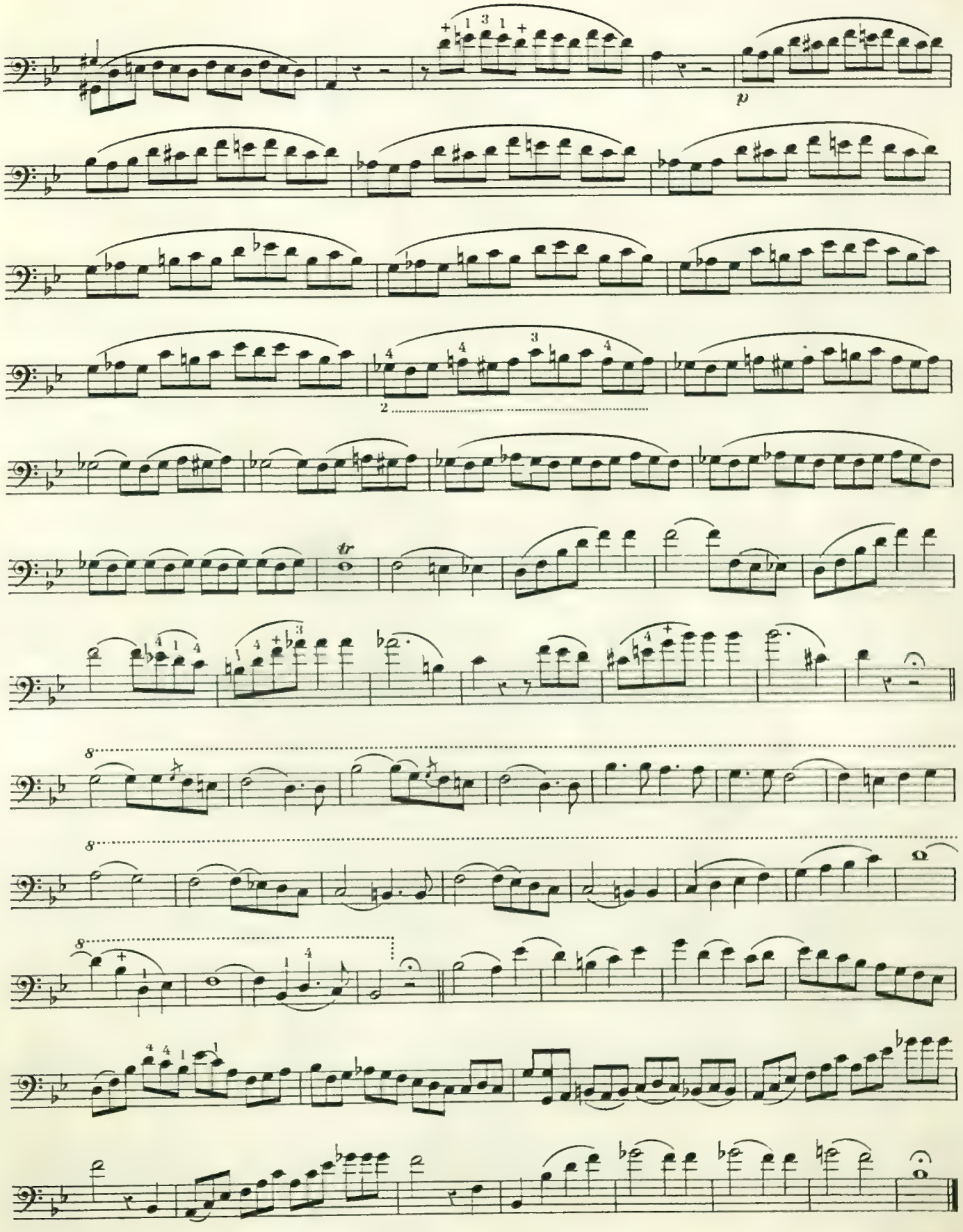
3rd string A.

Allegro vivace.




f
f
a murmur only
p
2
f
p
f
cres.
2

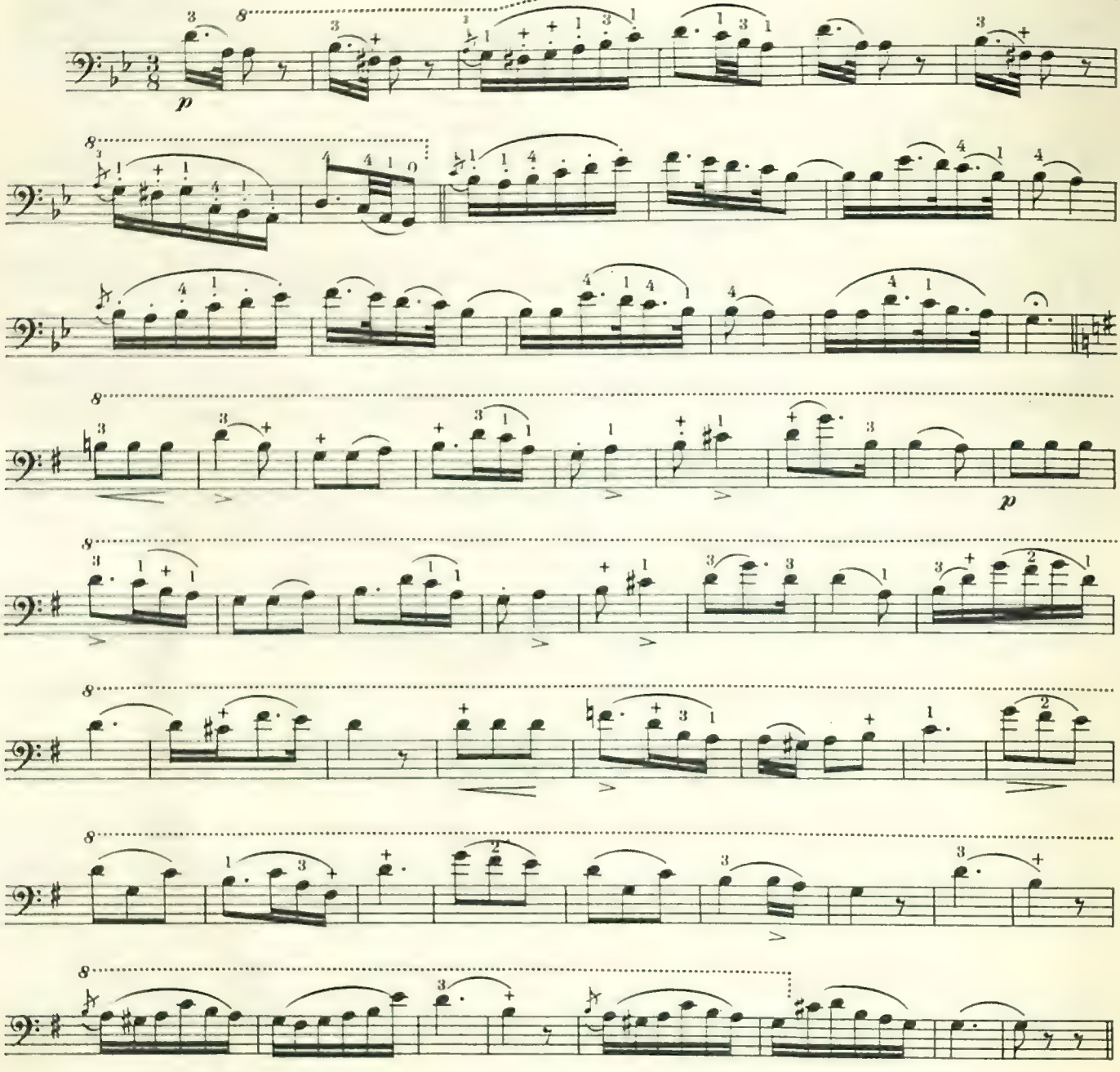

p
cres.
f
p
p
8
8
8


p
tr

From "SONATA" for Pianoforte & Cello. Mendelssohn.

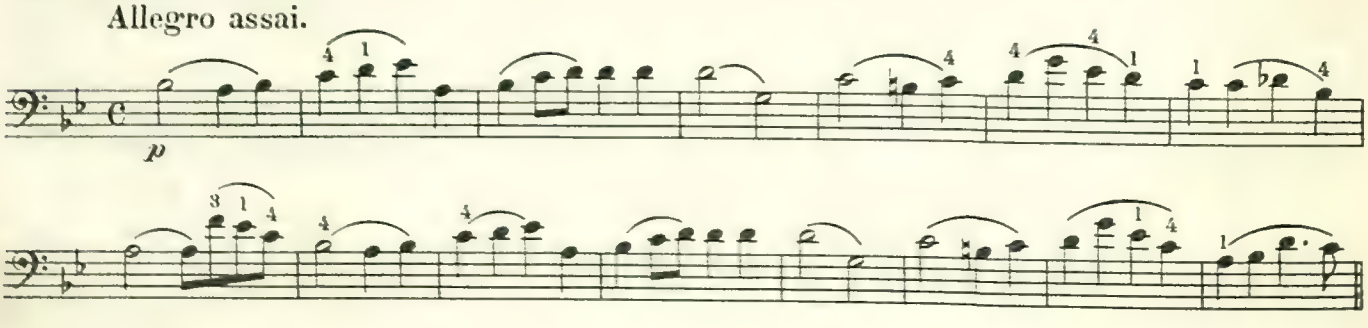
3rd string A.

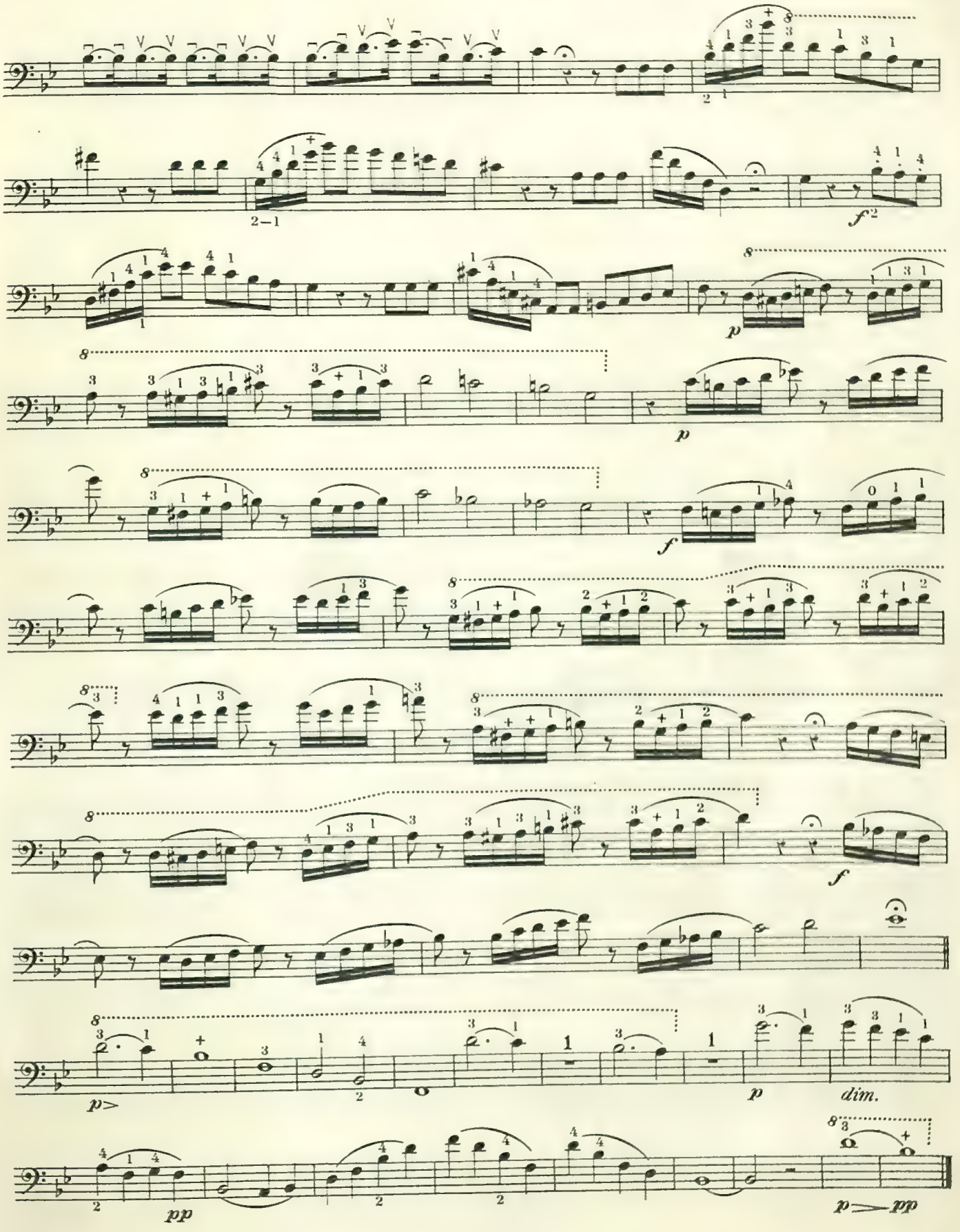
Andante.



3rd string A.

Allegro assai.

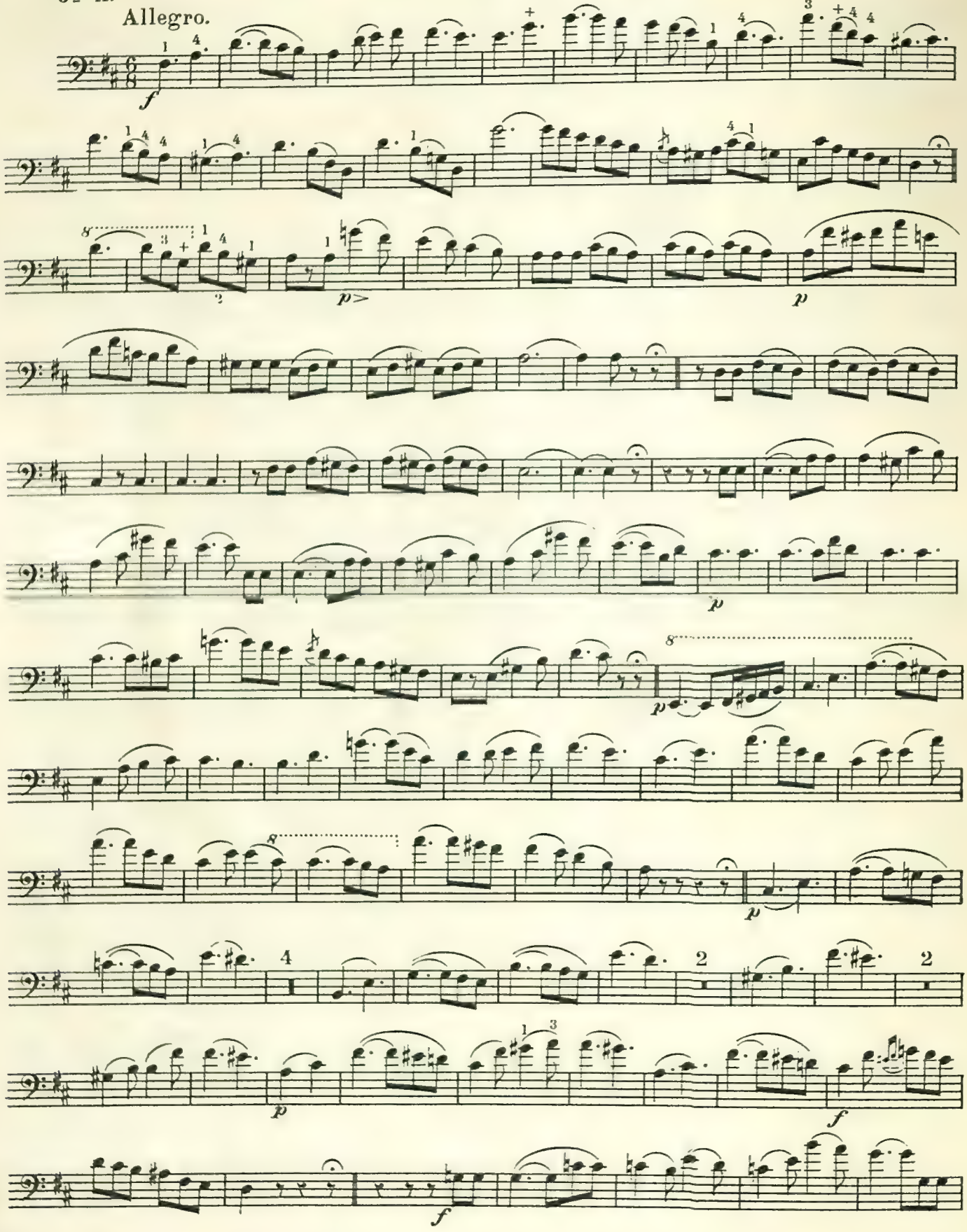


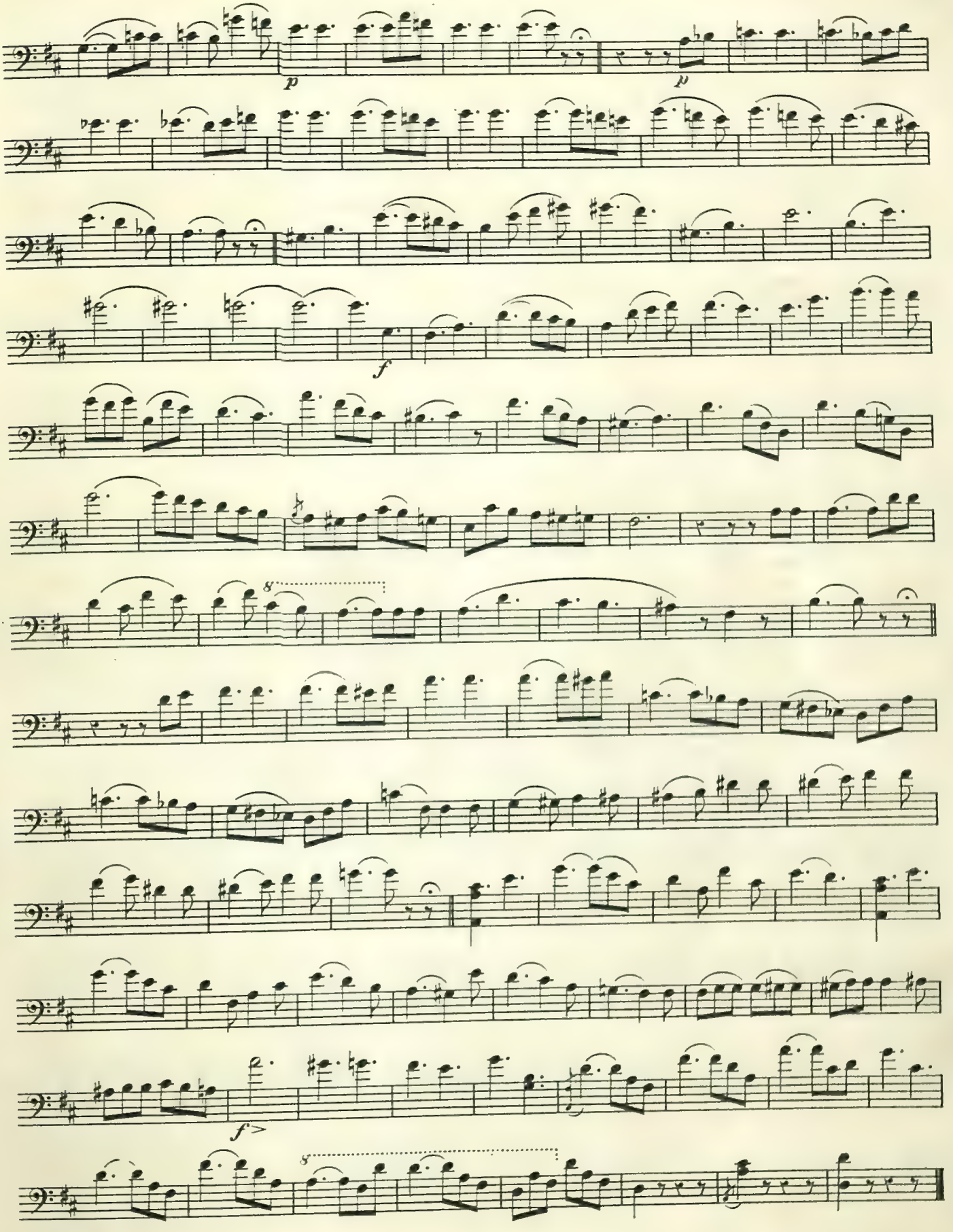

f
p
p
f
f
p>
p
dim.
pp
p—pp

From "SONATA in D." Mendelssohn.

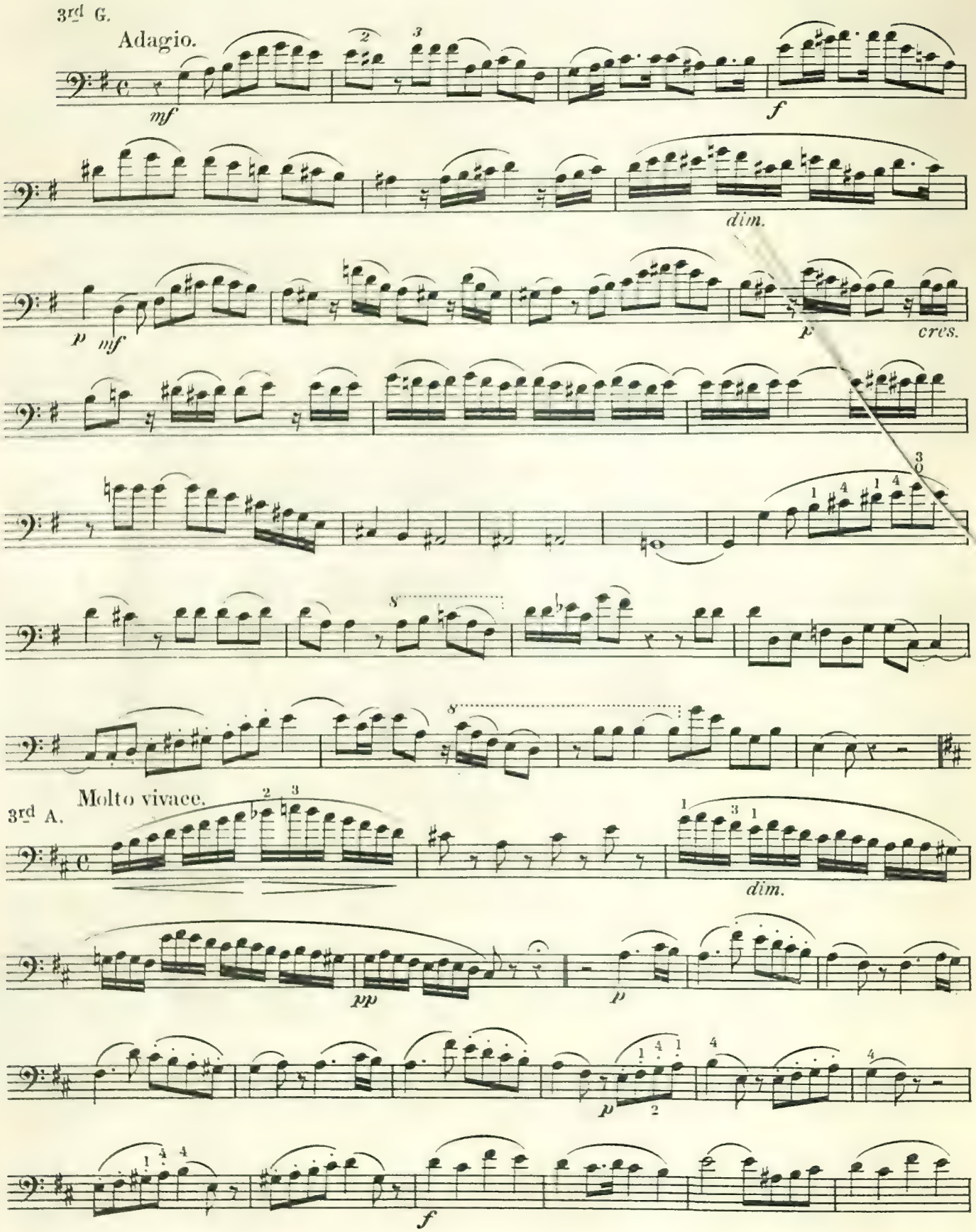
3rd A.

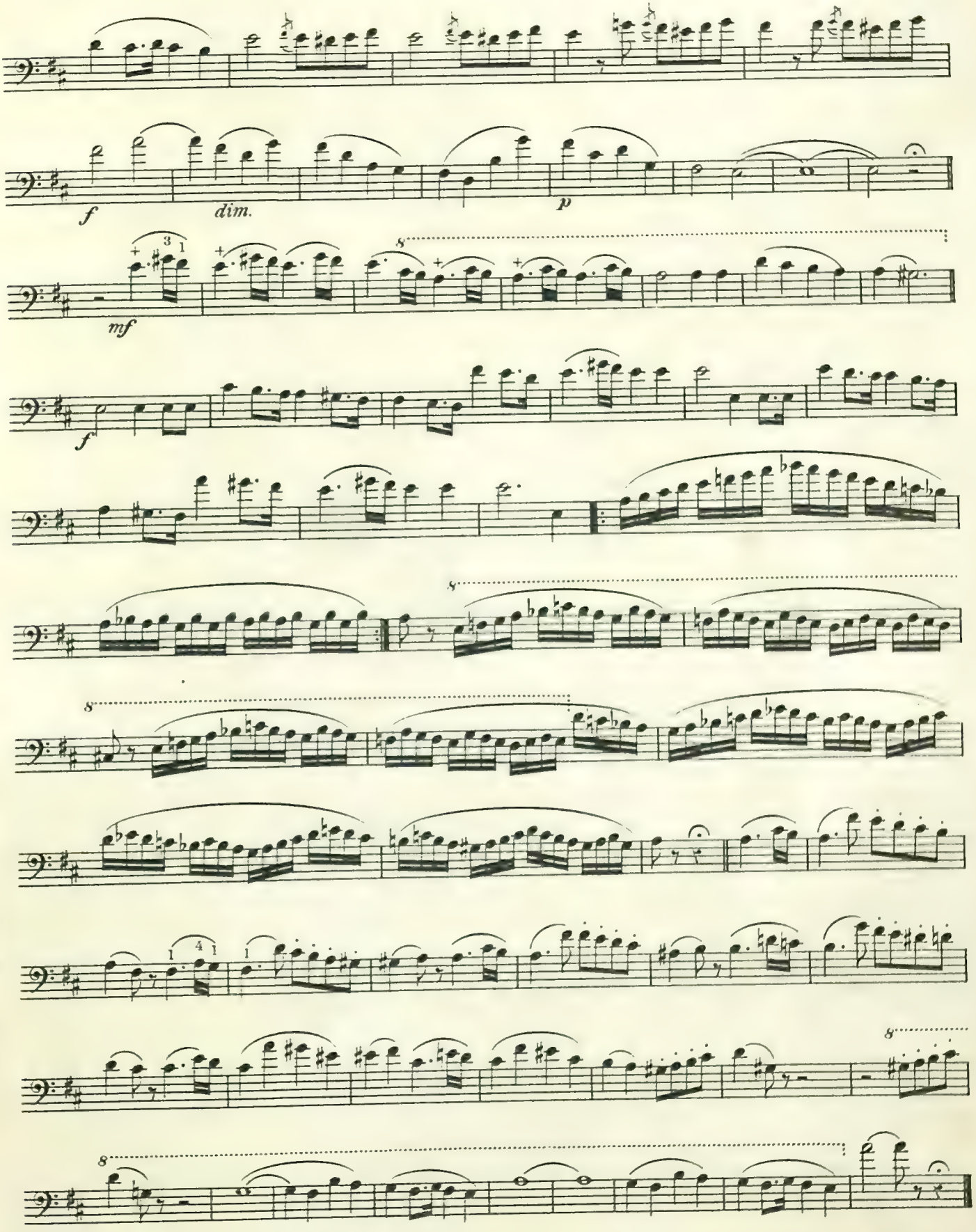
Allegro.

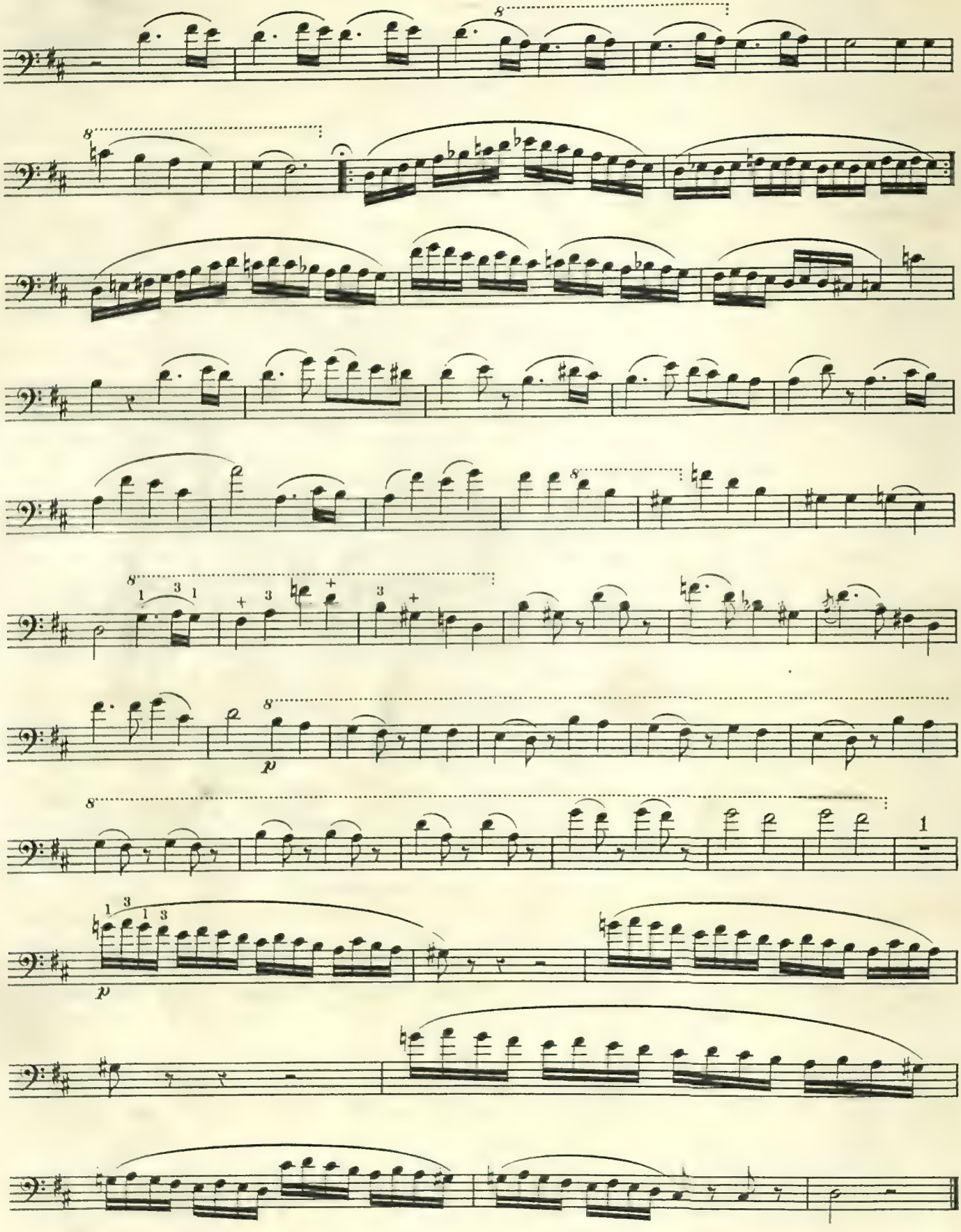



p
p
f
8
f>
8

From "SONATA in D." Mendelssohn.



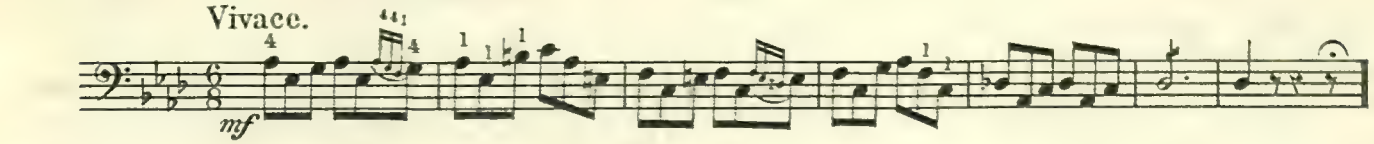

f
dim.
p
mf
f
8
8
8
8
8



From "THE CREATION" Haydn.

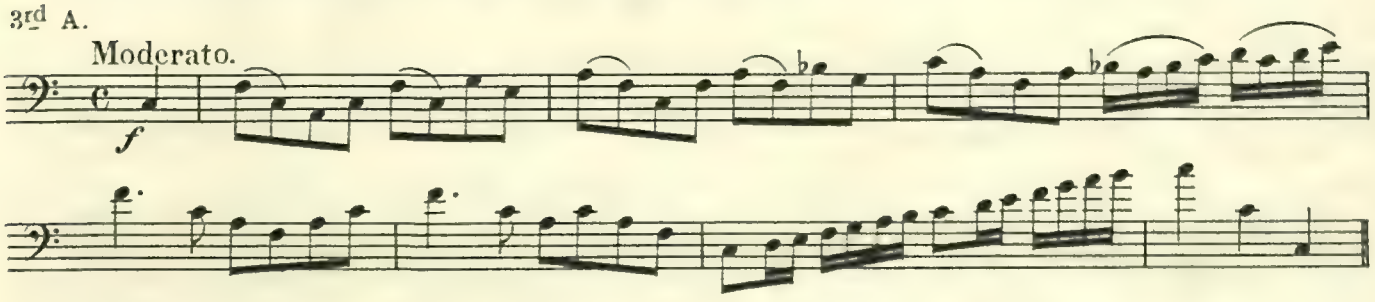
3rd G or four string, Bass A.E.

Vivace.



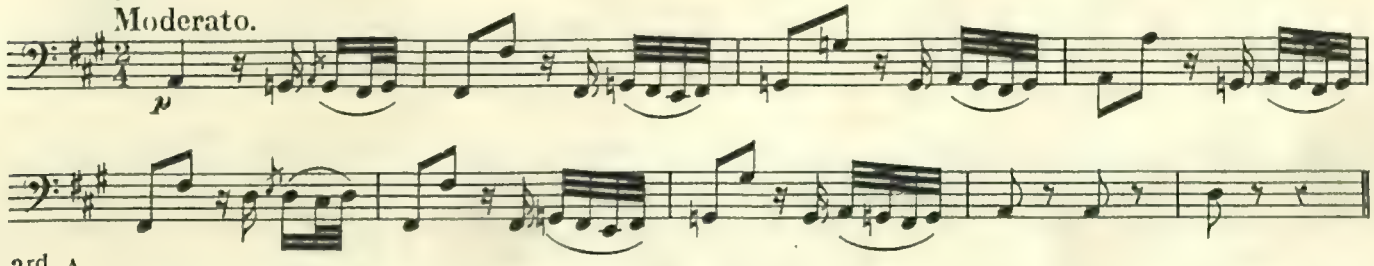
3rd A.

Moderato.



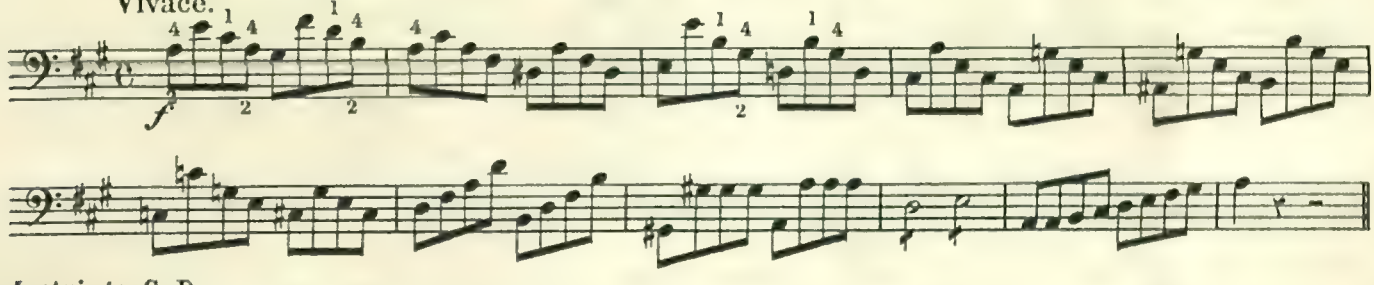
4 strings A.E.

Moderato.



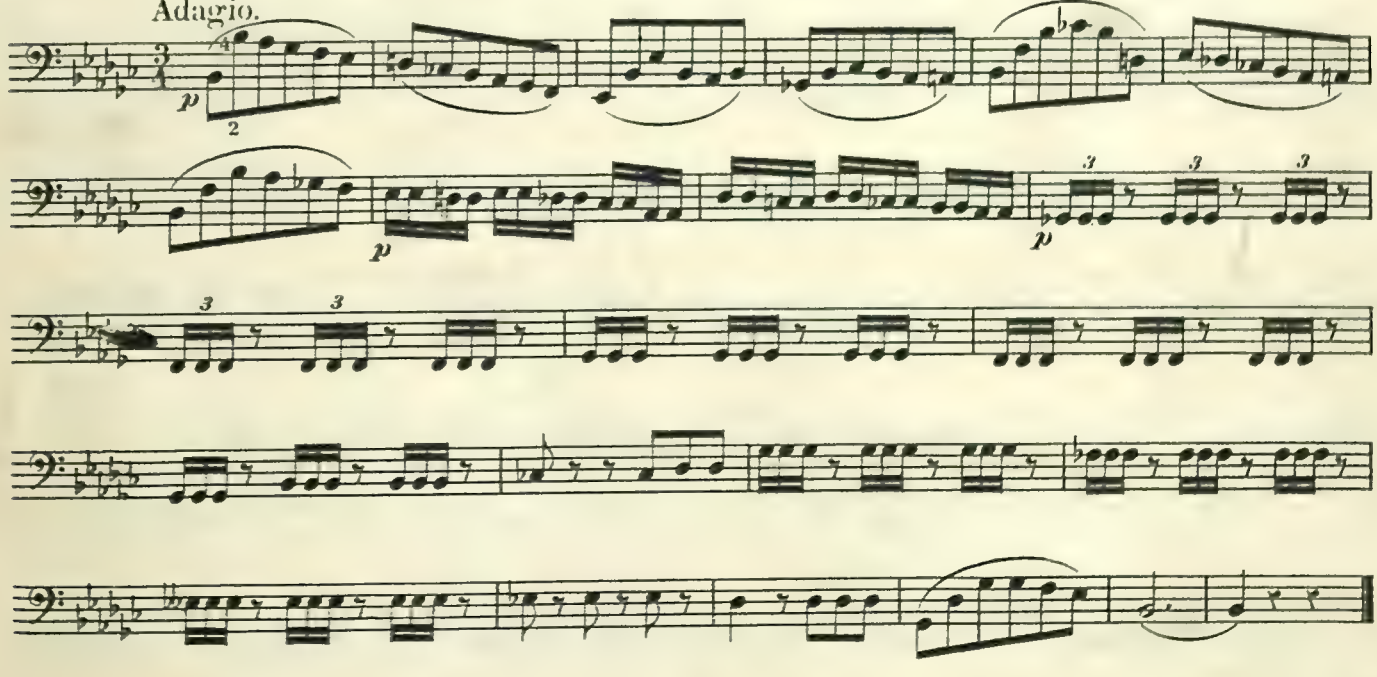
3rd A.

Vivace.



4 strings G.D.

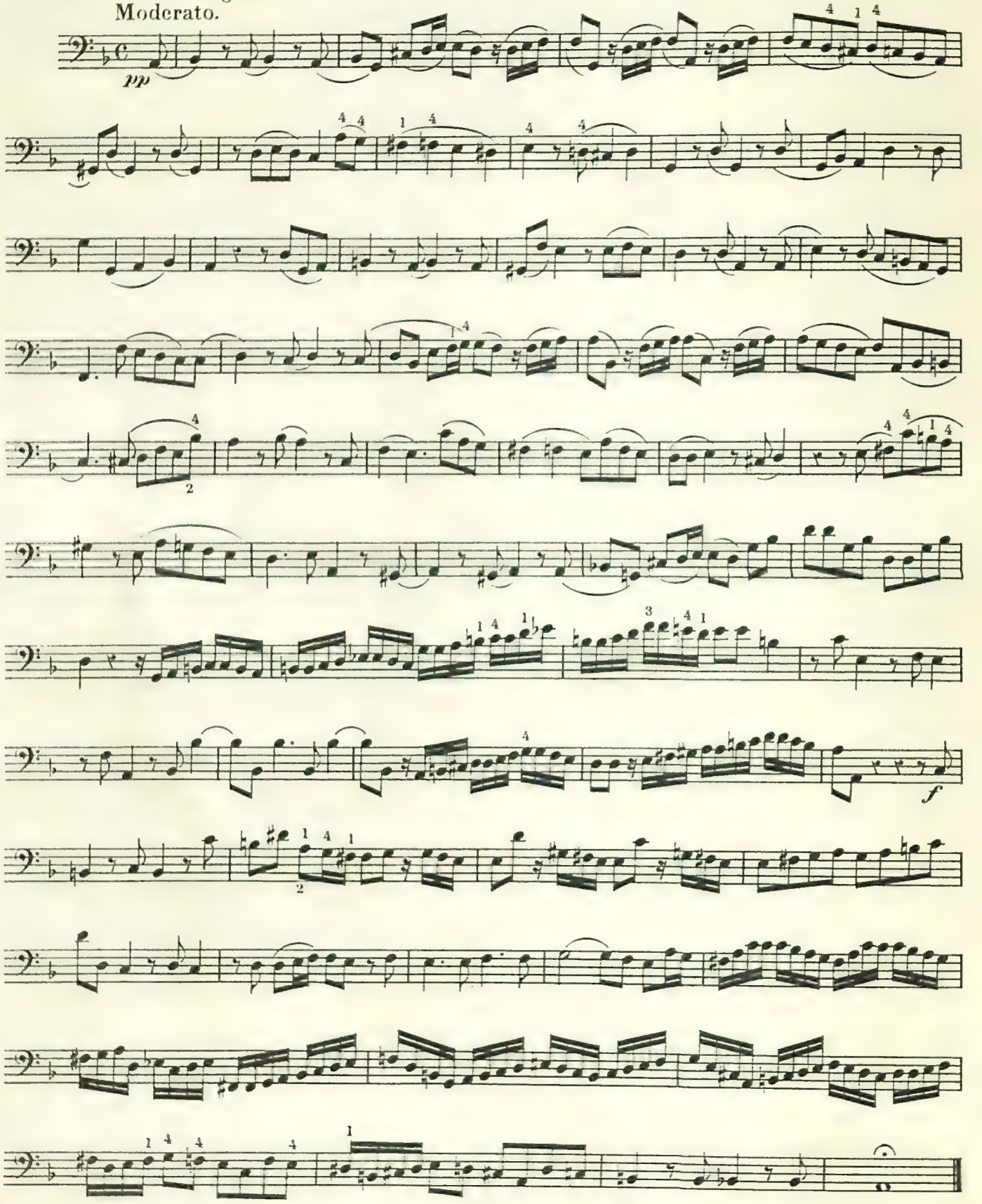
Adagio.



From Oratorio "ELIJAH." Mendelssohn.

3rd G on four strings A.E.

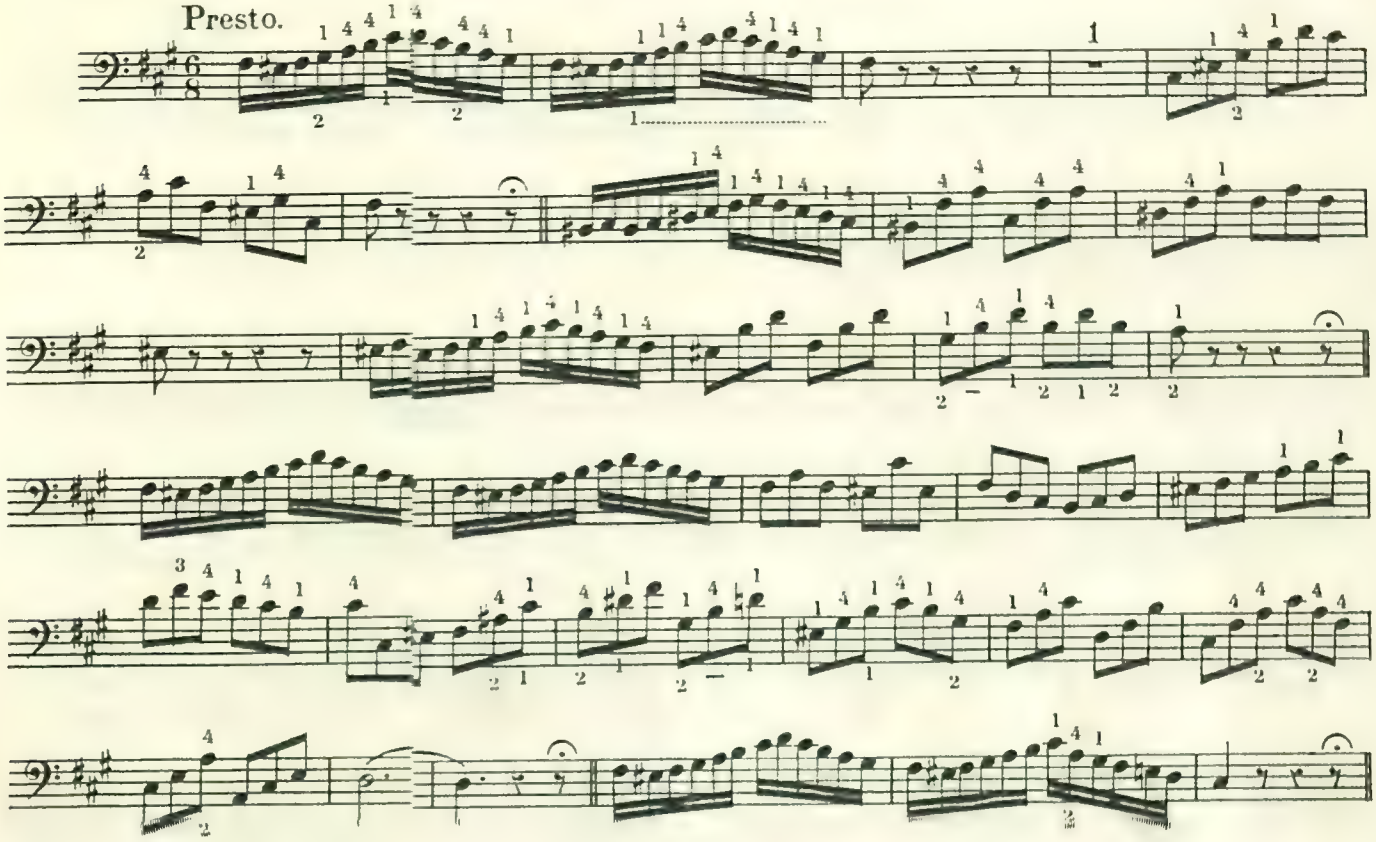
Moderato.



From Oratorio "ELIJAH." Mendelssohn.

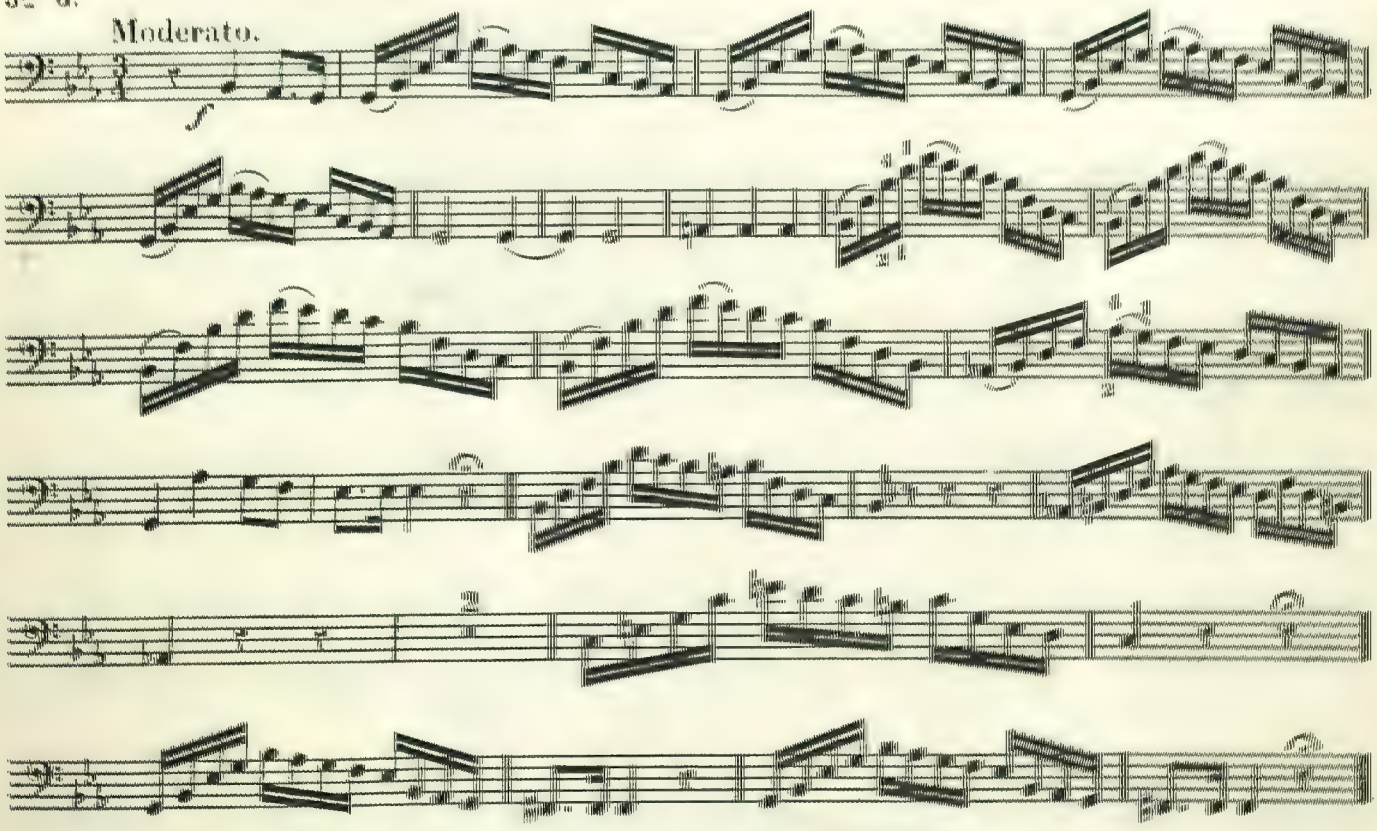
3rd A.

Presto.



3rd G.

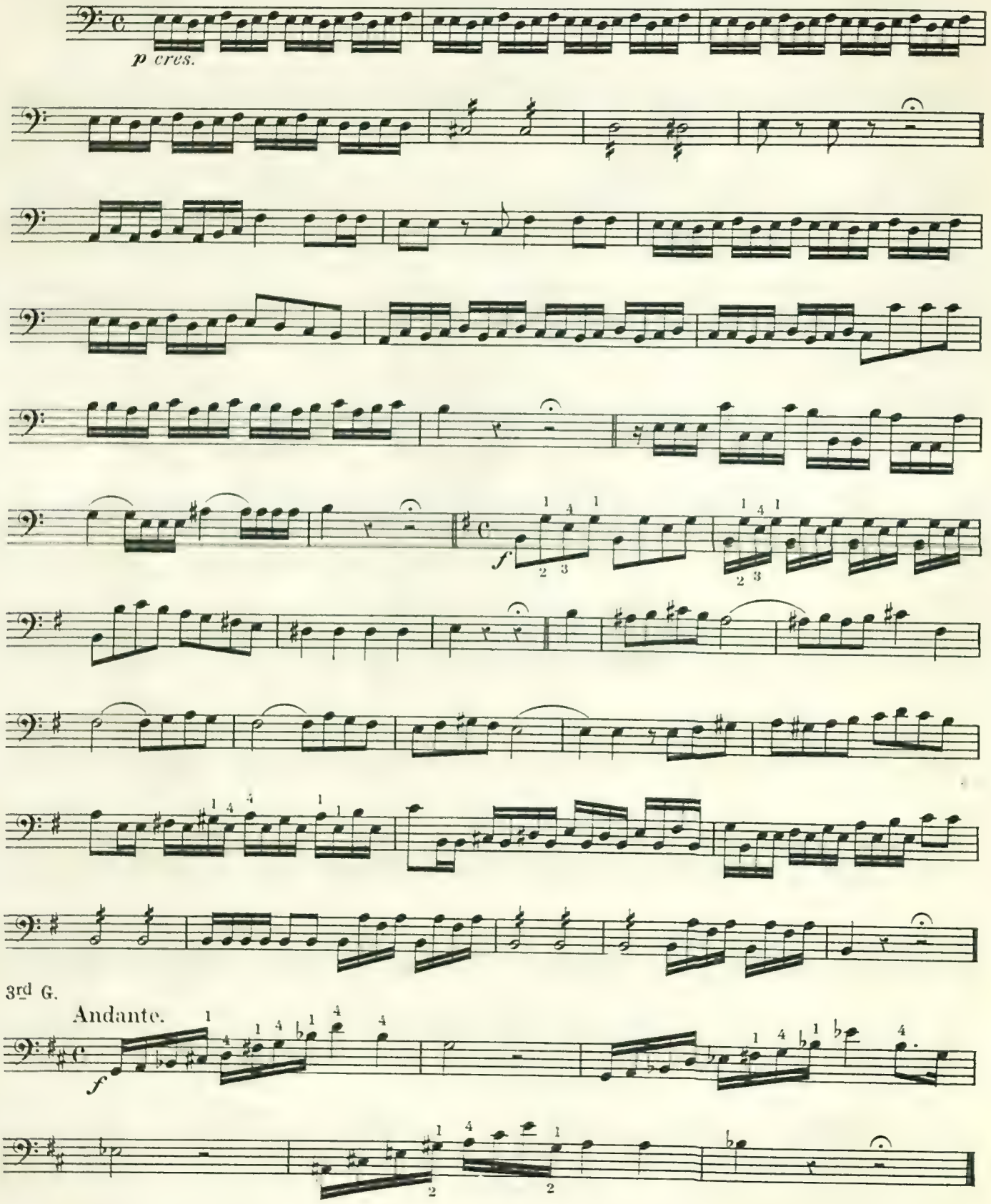
Moderato.



From Oratorio "ELIJAH." Mendelssohn.

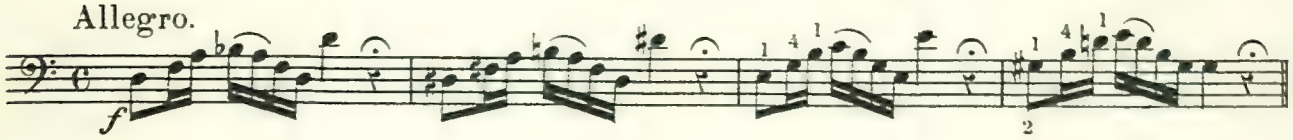
3rd A.

Allegro moderato.



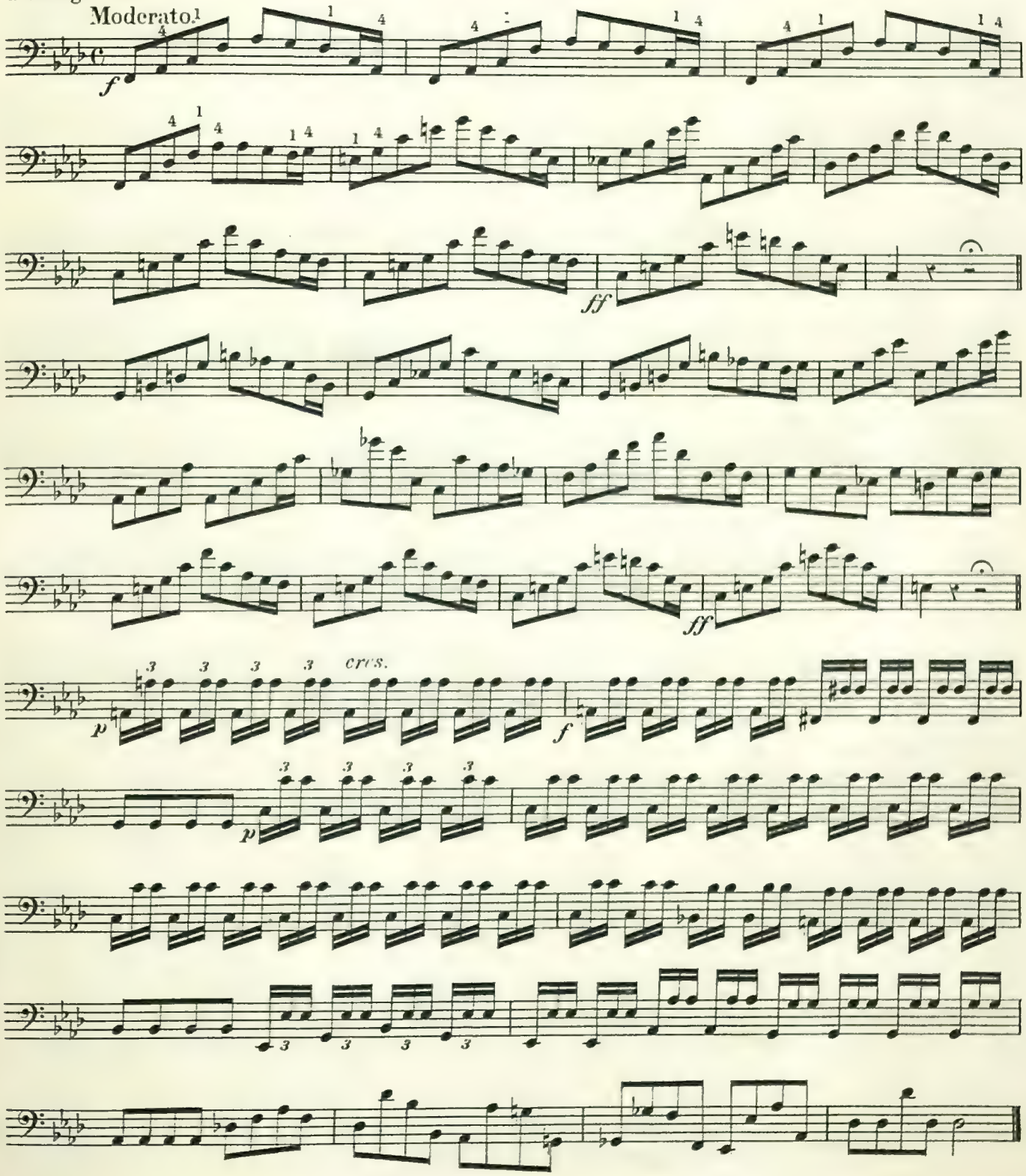
From Oratorio "ELIJAH." Mendelssohn.

Allegro.



4 strings A.E.

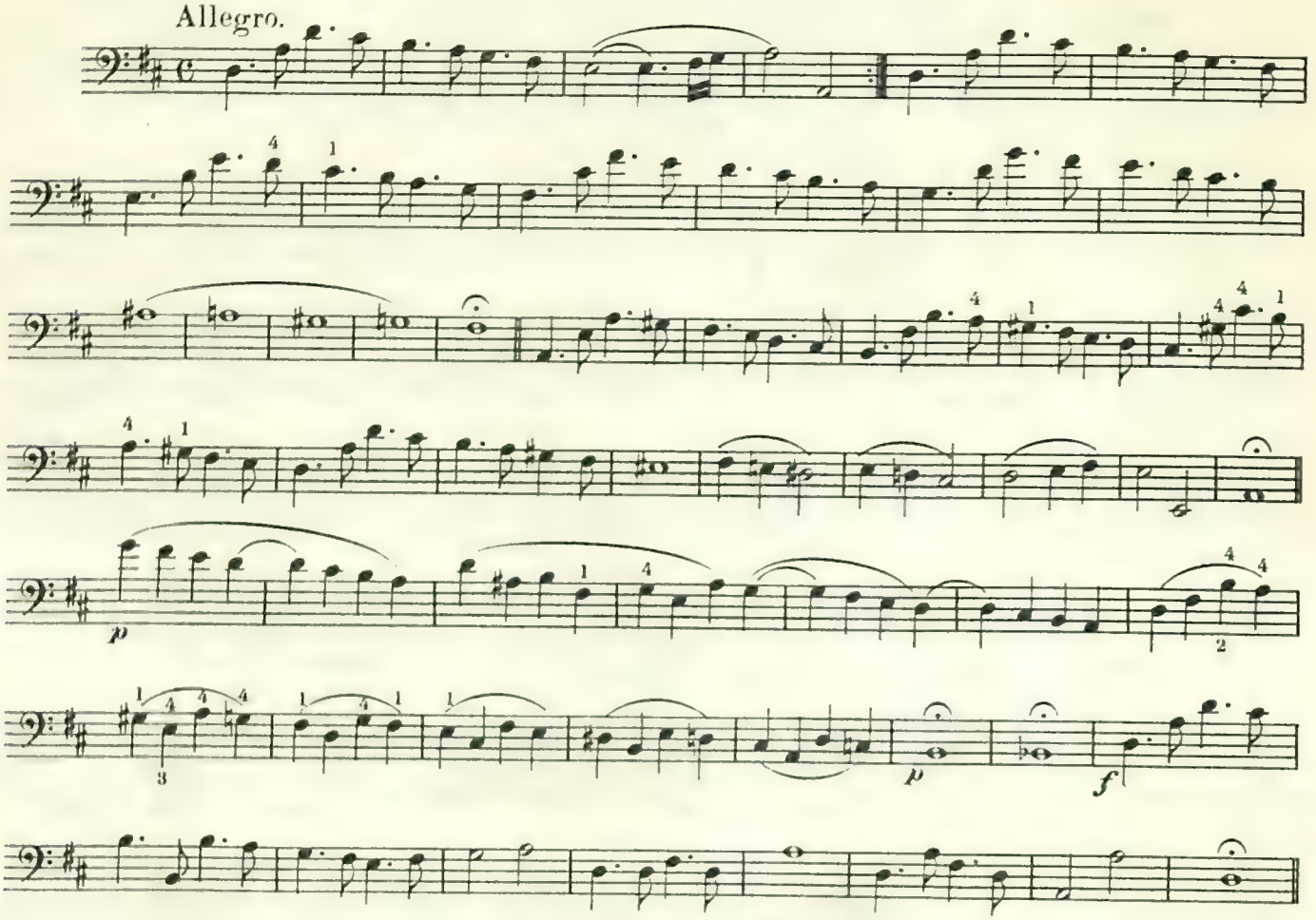
Moderato.



From "LAST JUDGEMENT." Spohr.

3rd A. 4th E.

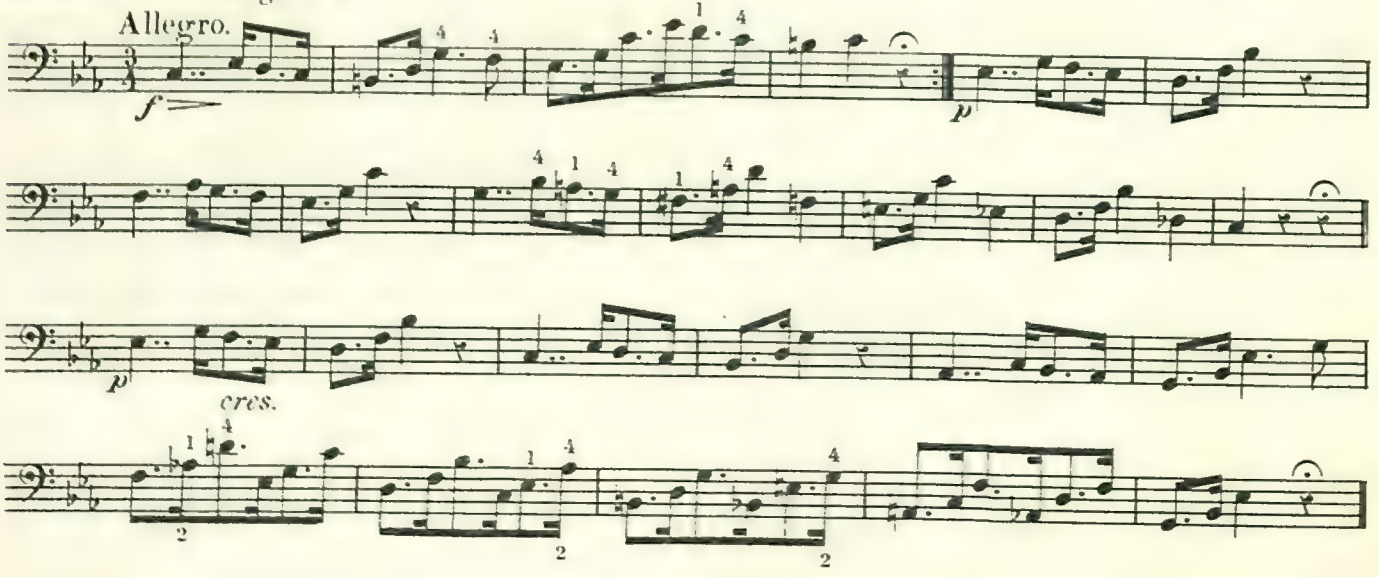
Allegro.

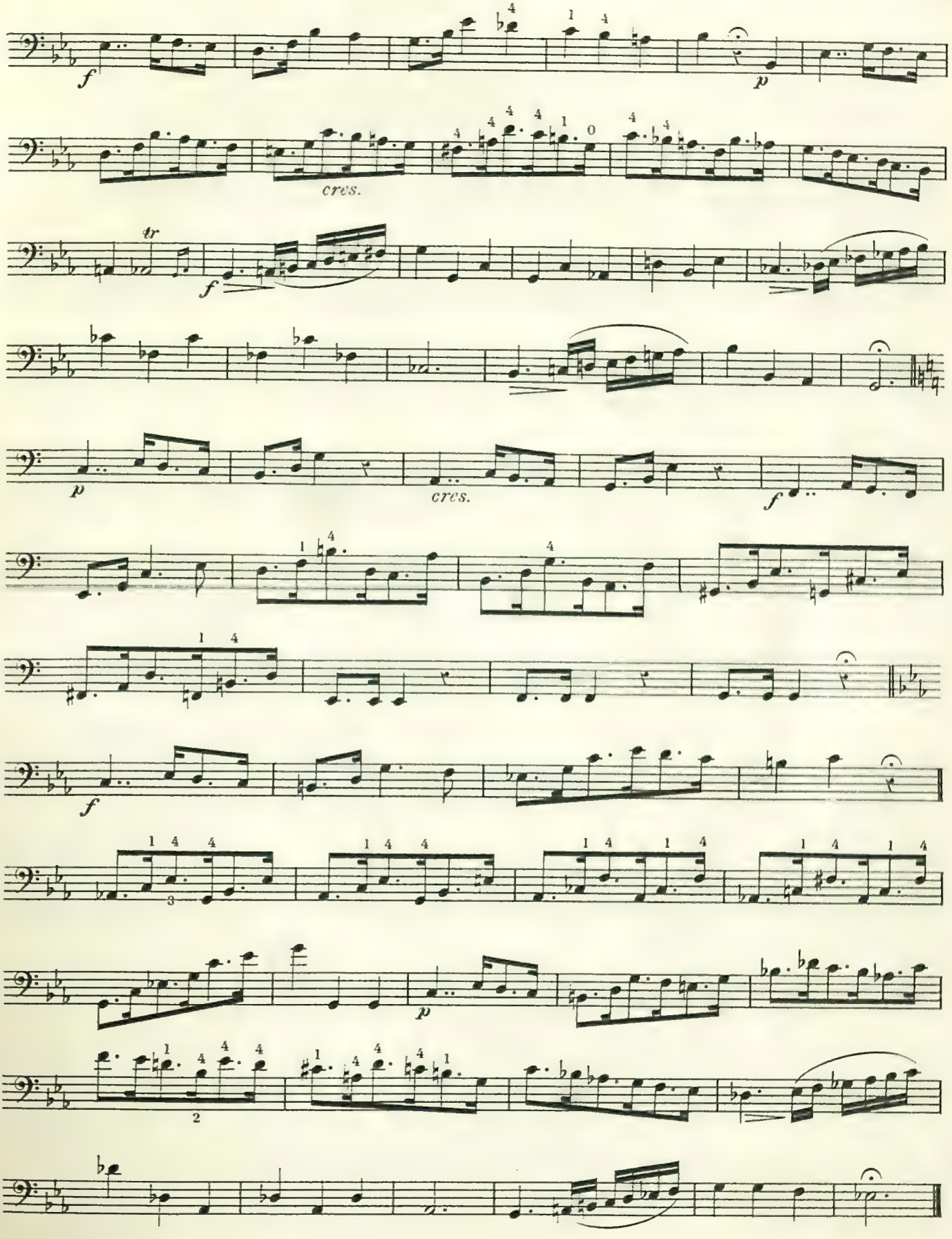


Andante.

3rd G or four strings A. E.

Allegro.

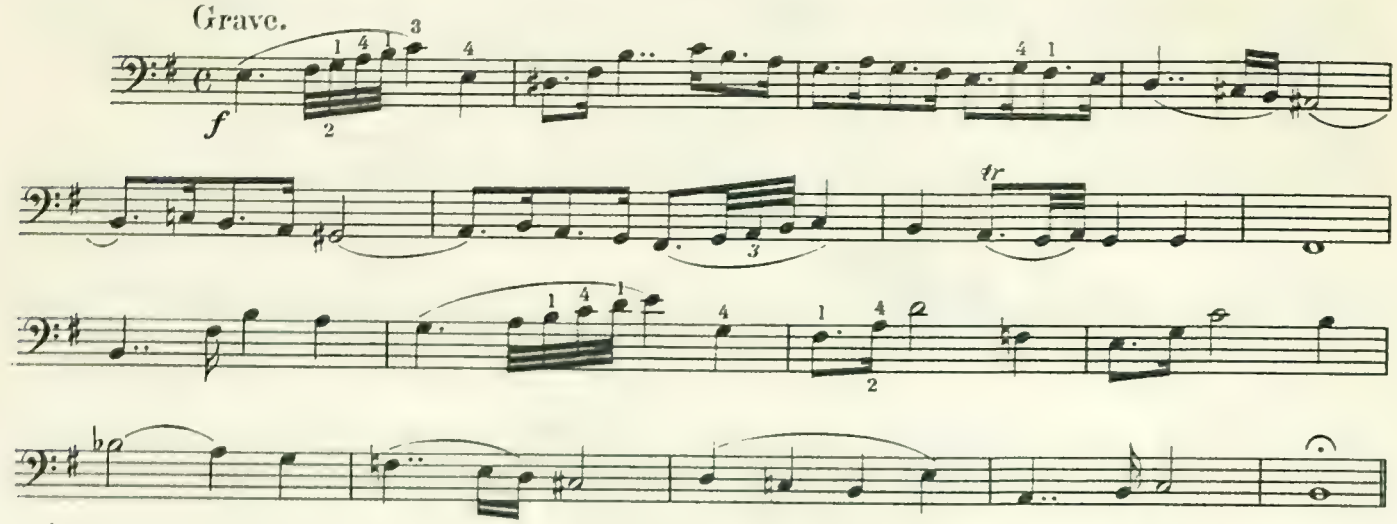



f
p
cres.
tr
f
p
cres.
f
f
p
2

From Oratorio "LAST JUDGEMENT" Spohr.

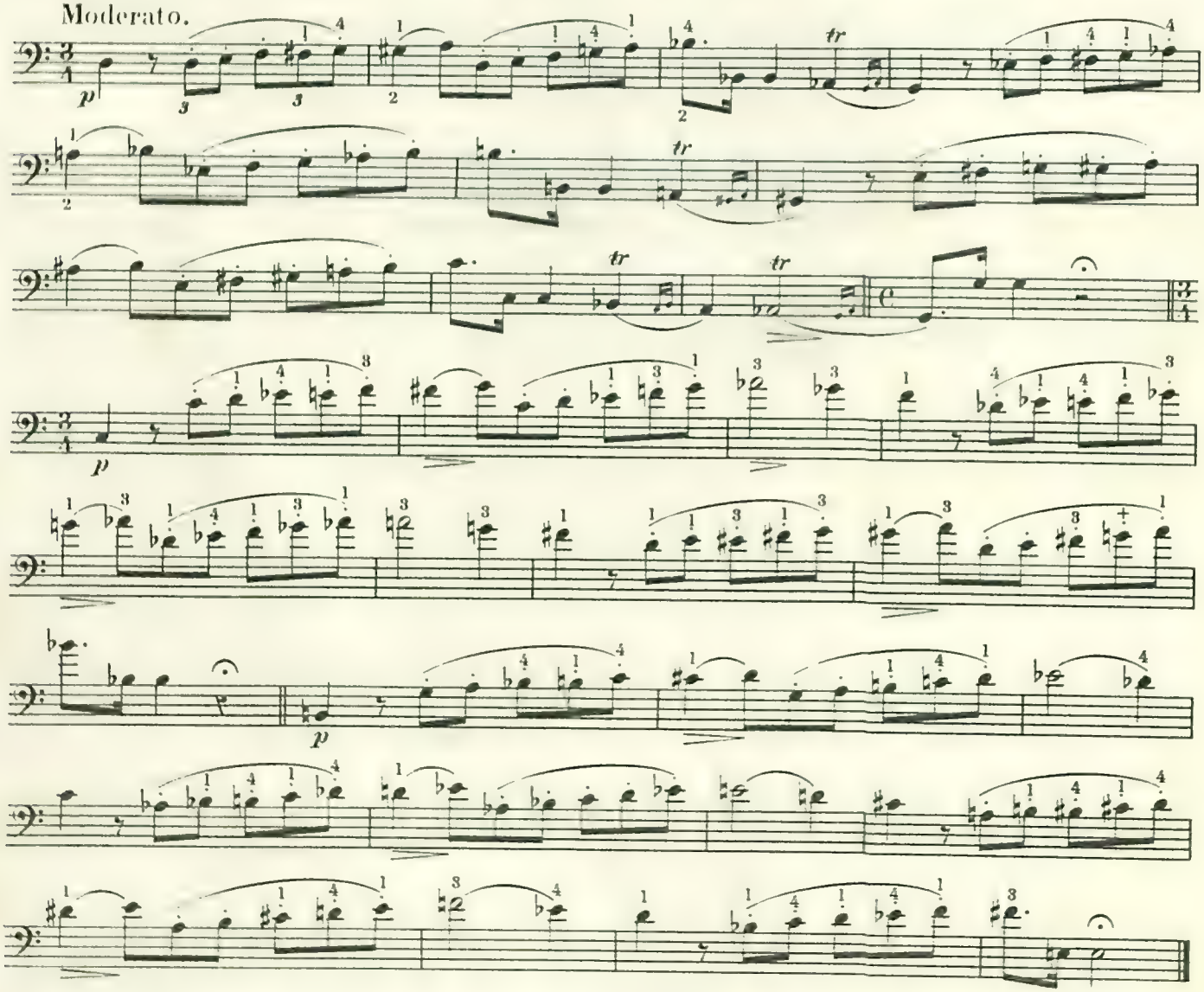
4 strings A. E.

Grave.



3rd string G.

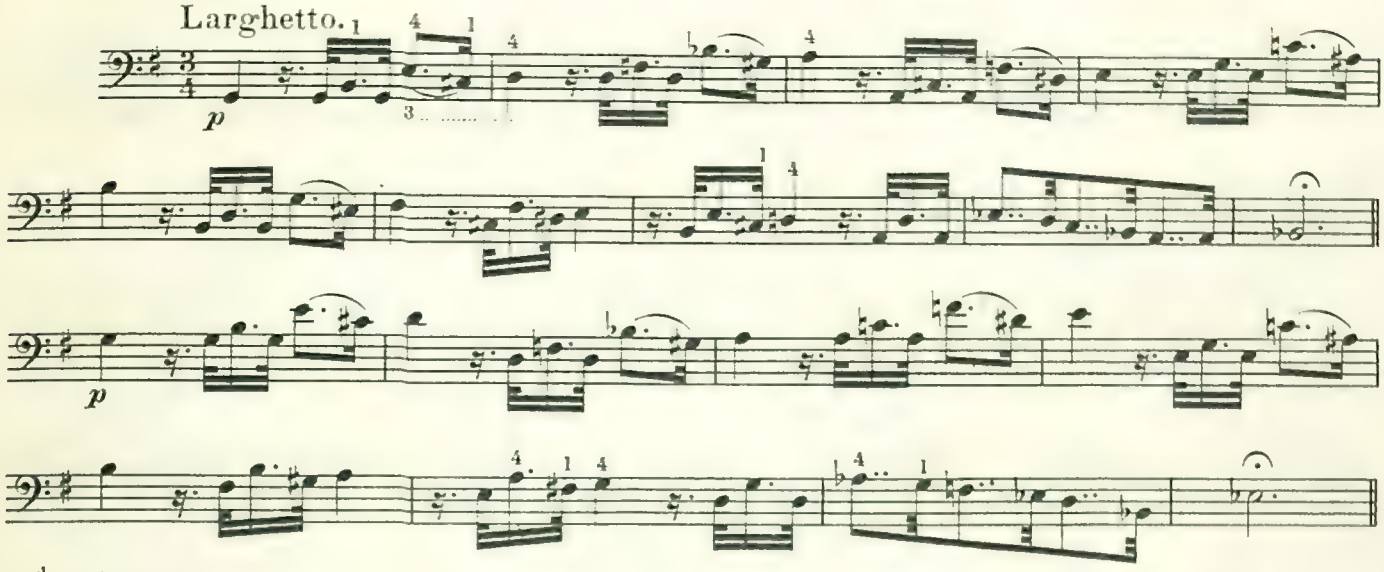
Moderato.



From Oratorio "LAST JUDGEMENT" Spohr.

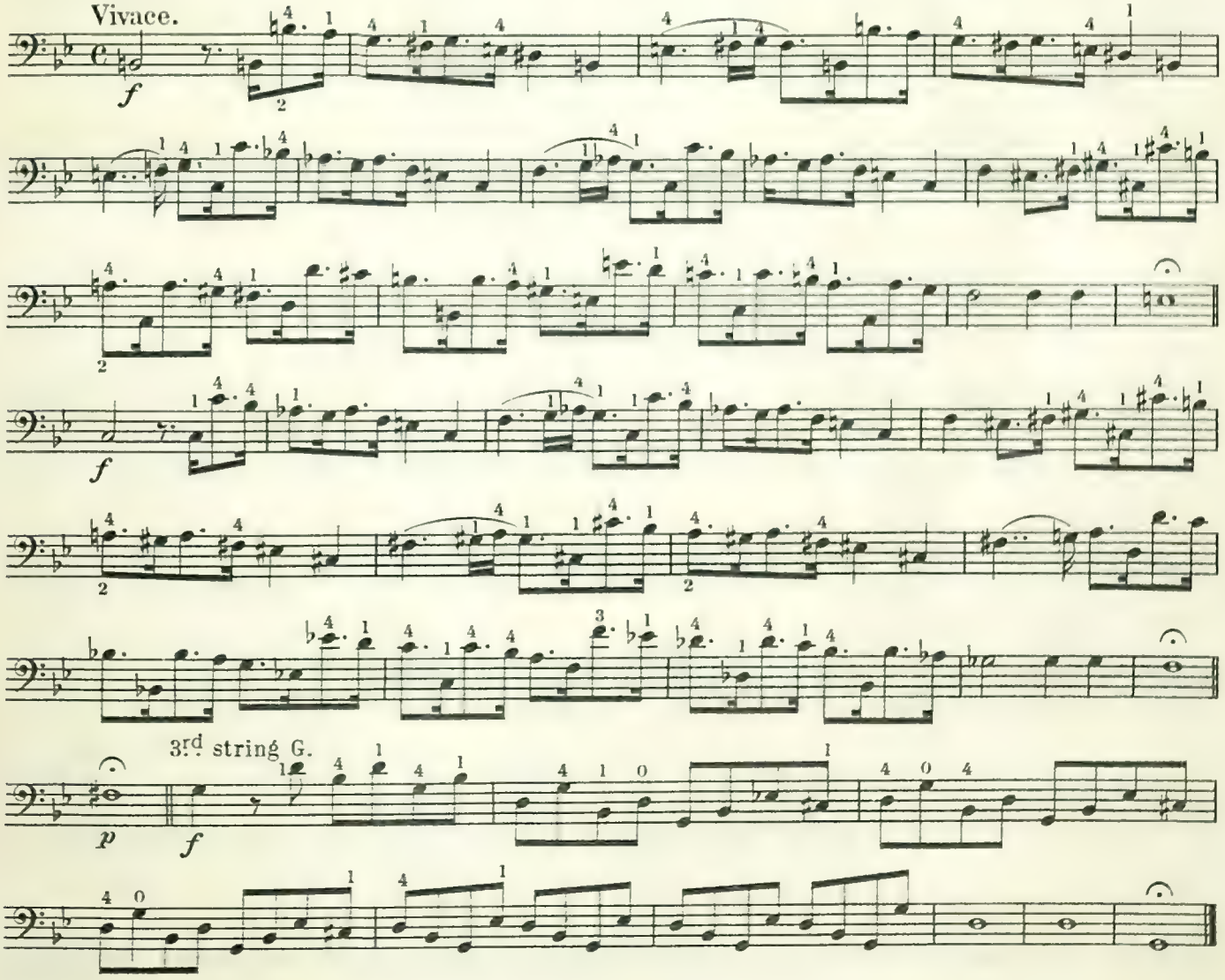
3rd string G.

Larghetto.

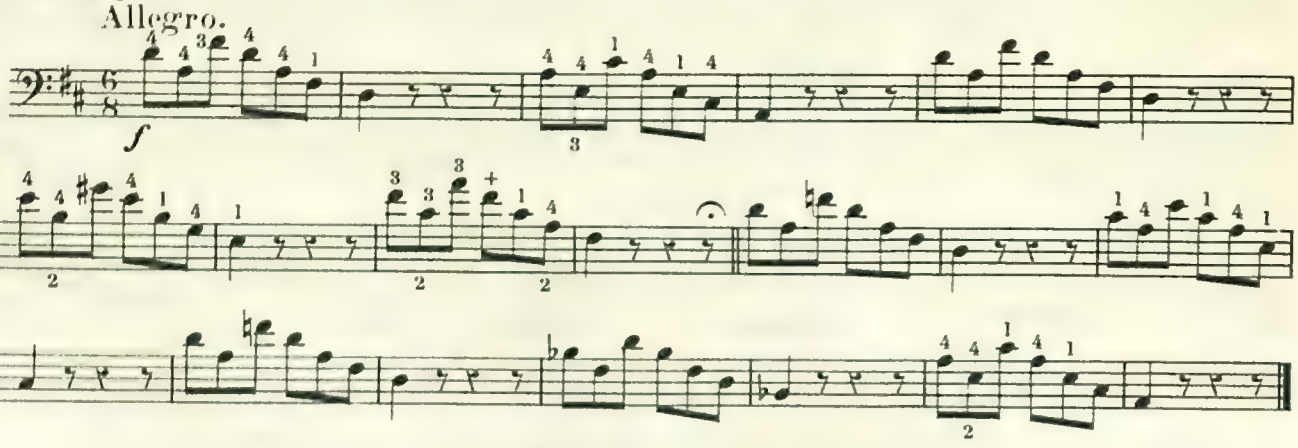


3rd string A.

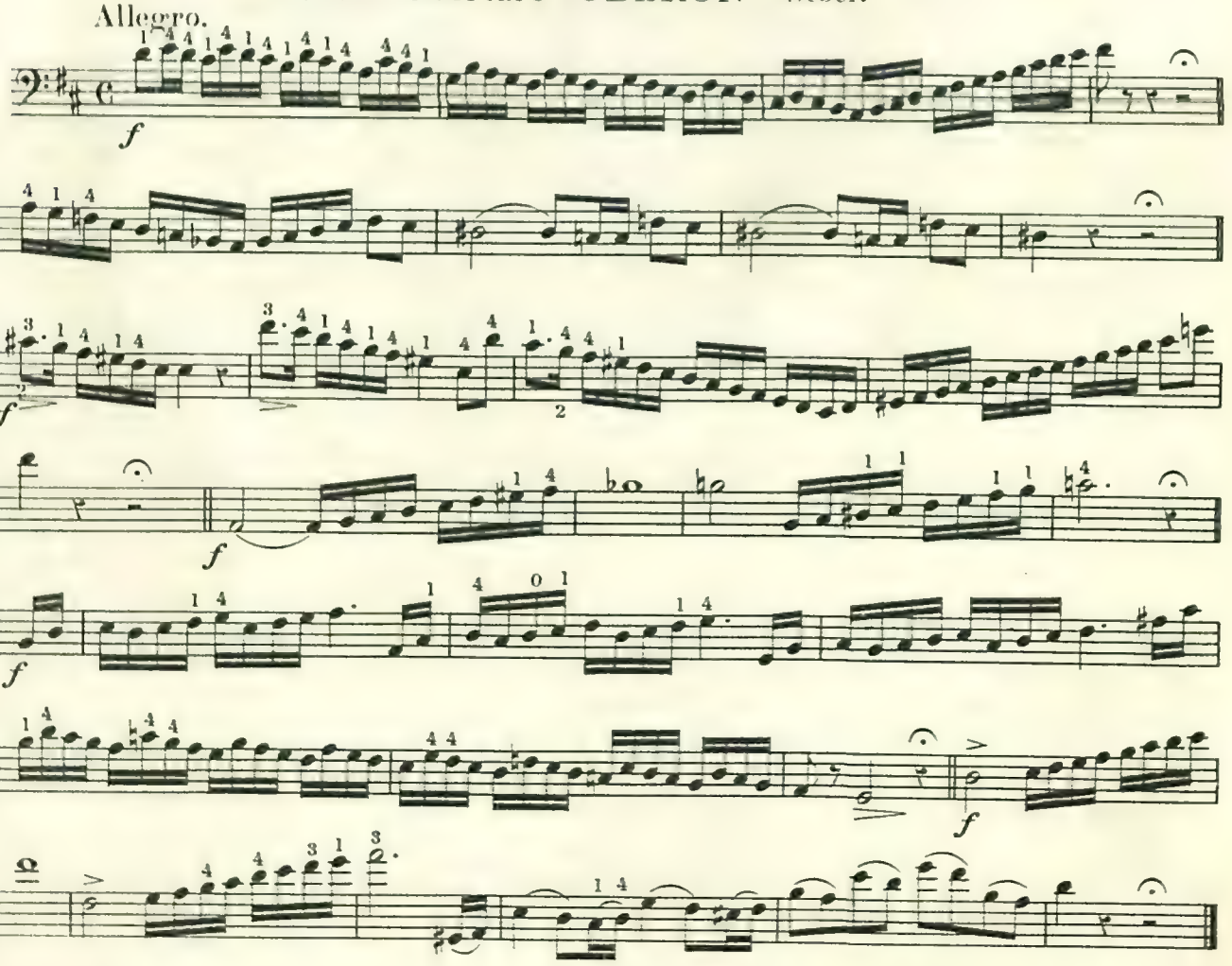
Vivace.



3rd string A. From Overture "FRA DIAVOLO" Auber.

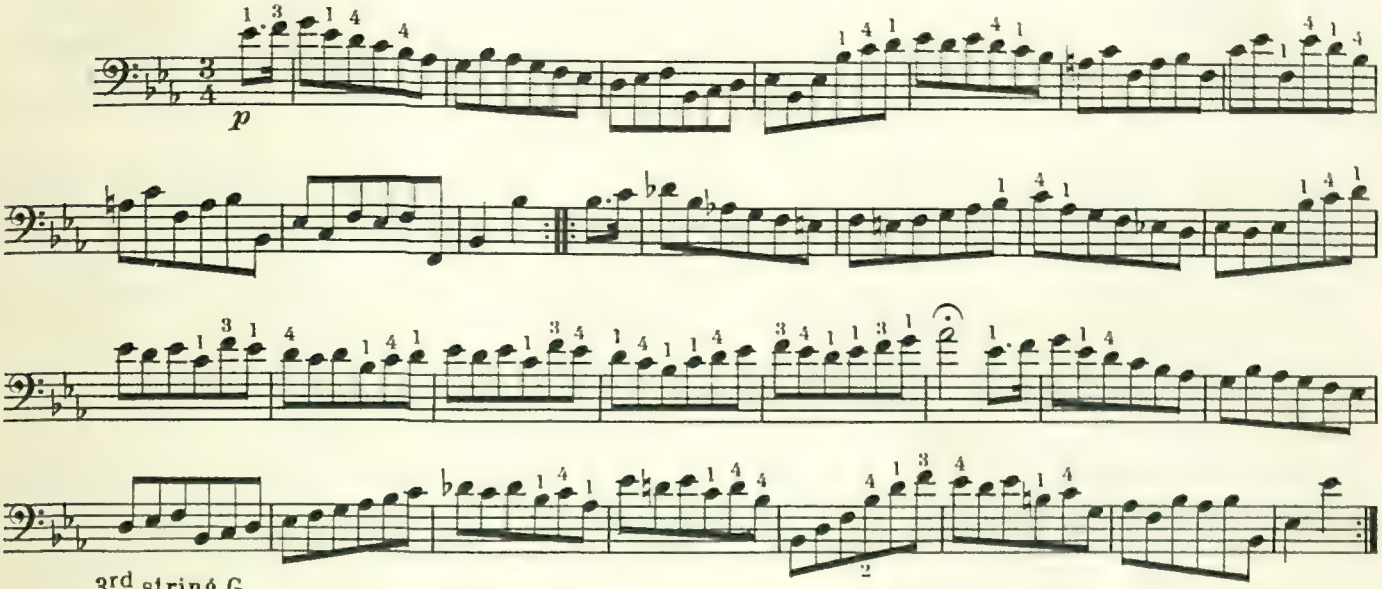


From Overture "OBERON" Weber.



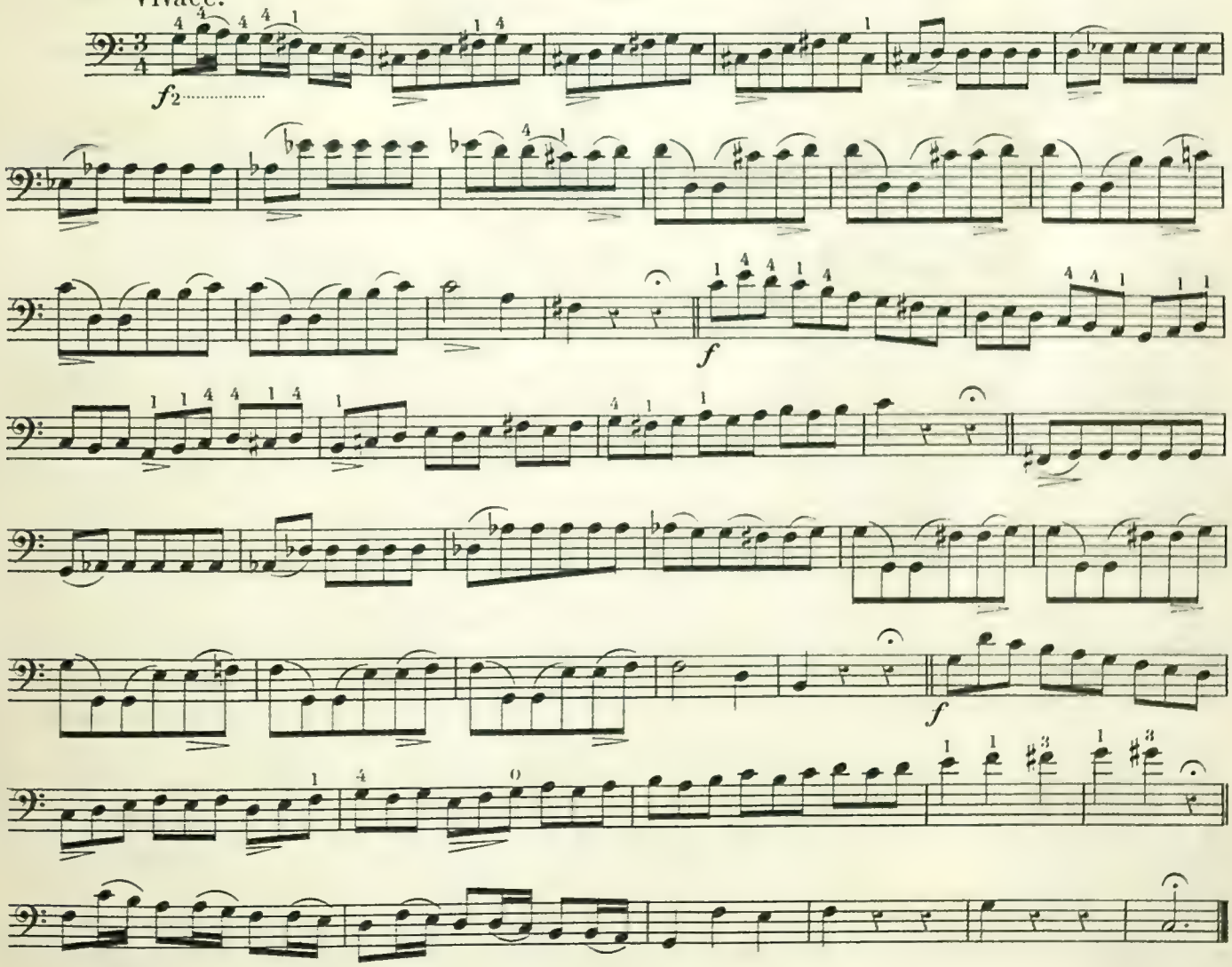
From "SYMPHONIES" Haydn.

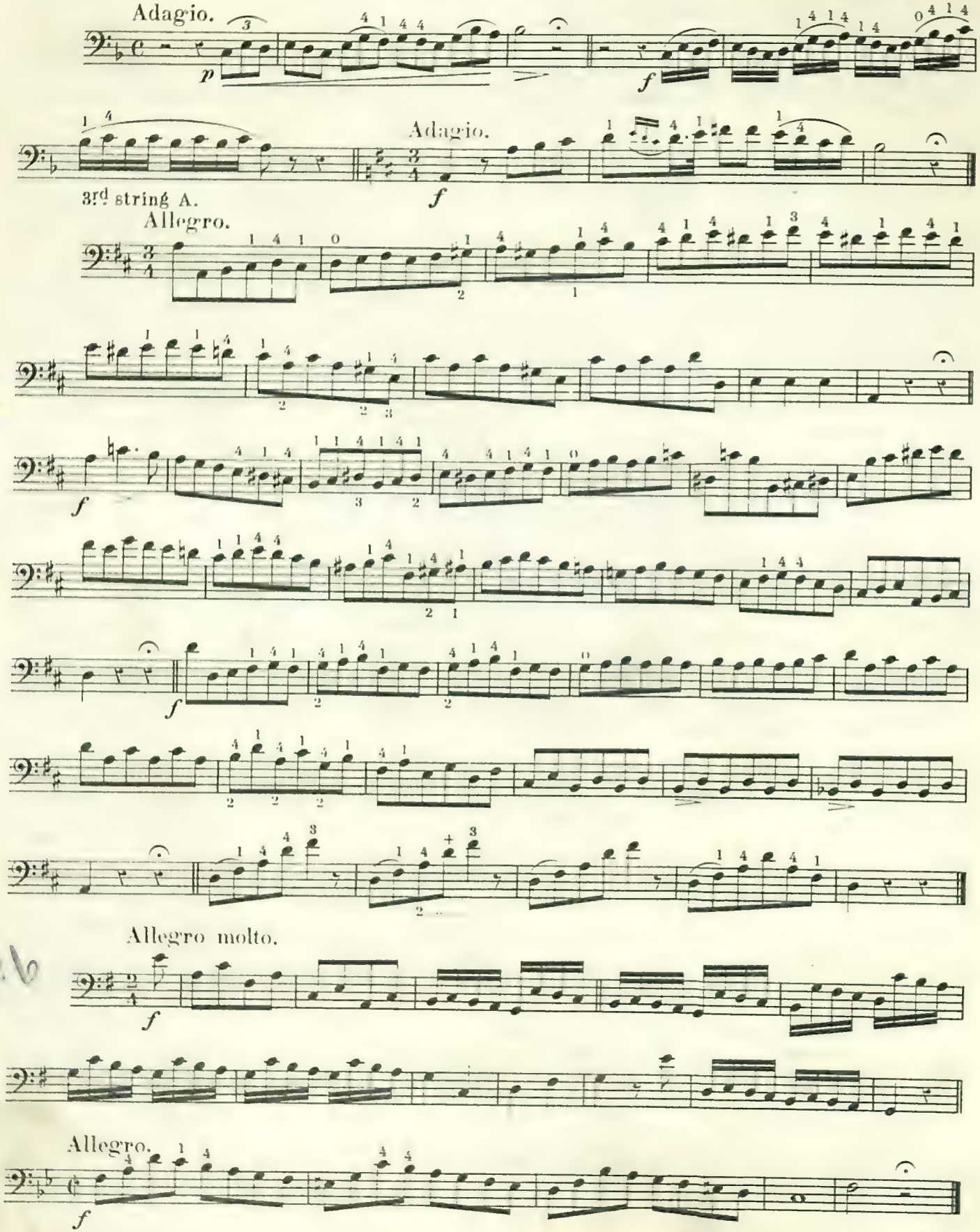
3rd string A.

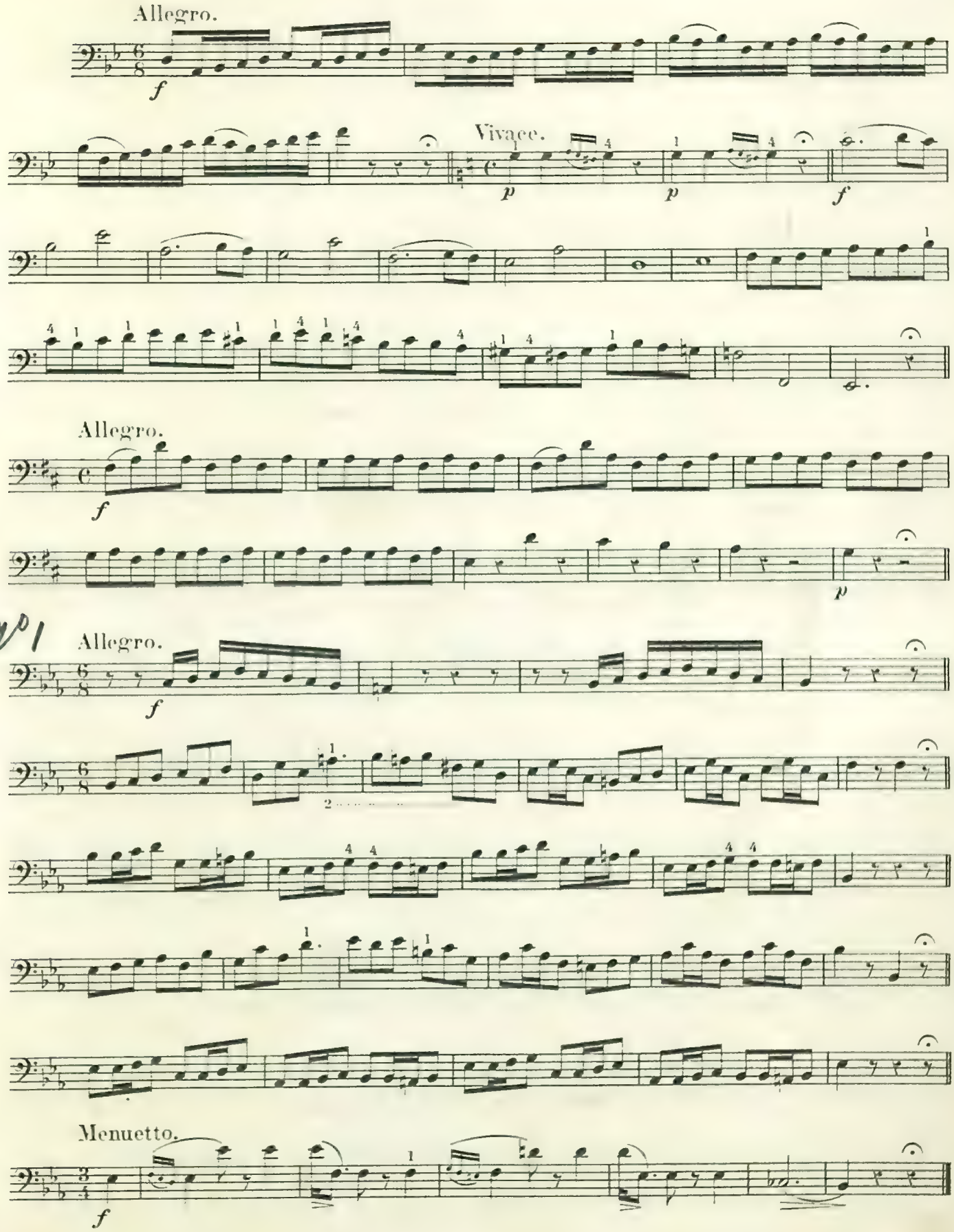


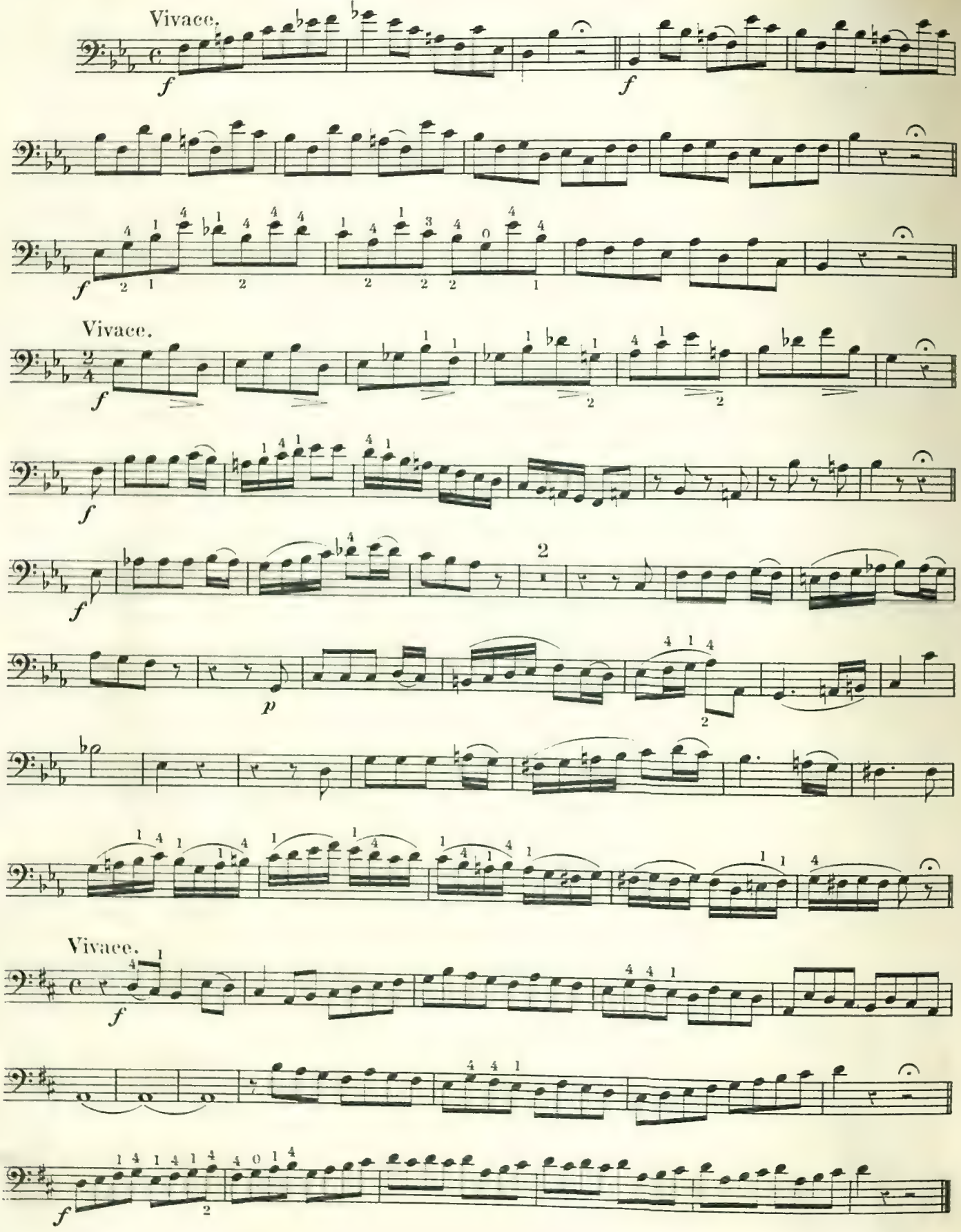
3rd string G.

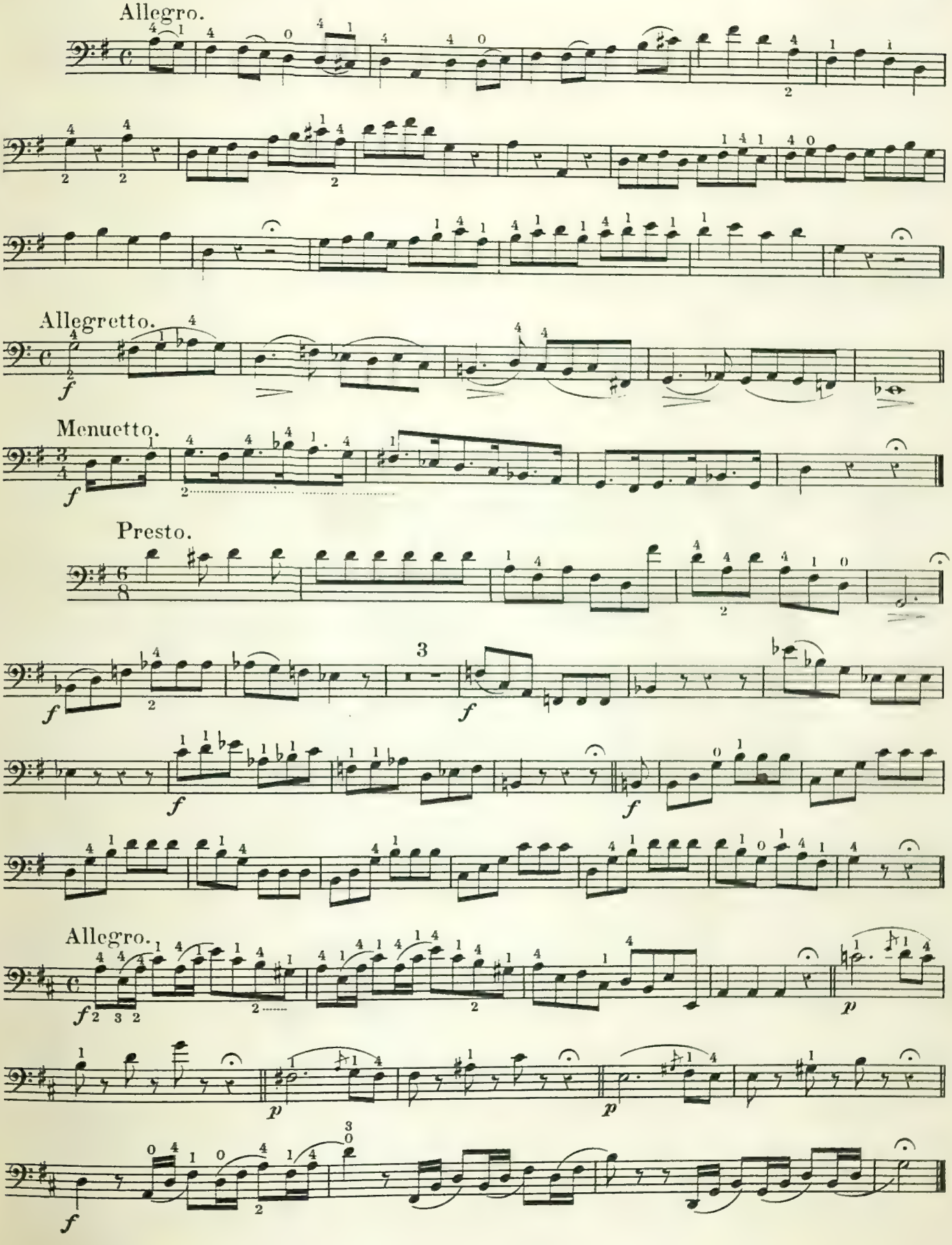
Vivace.

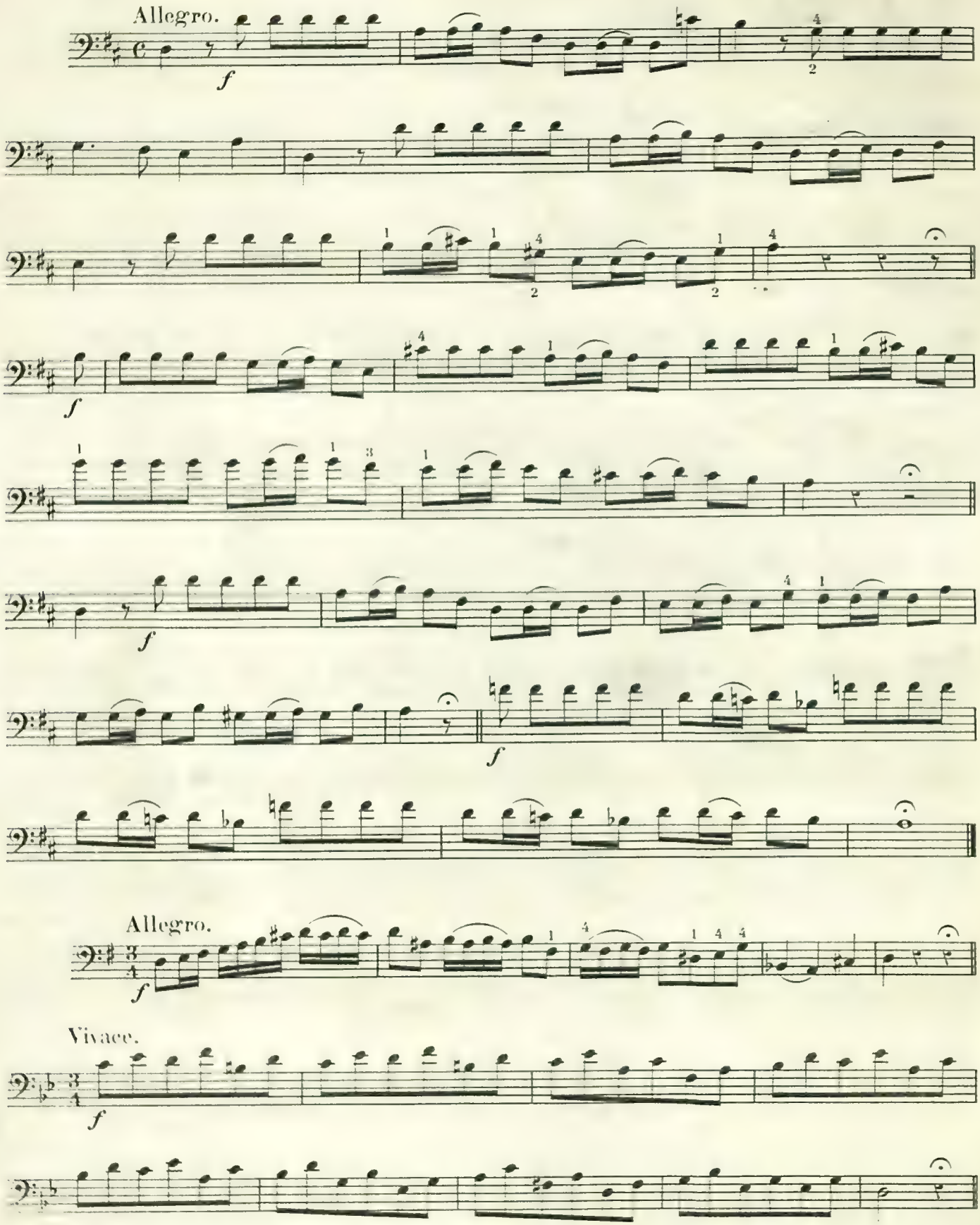


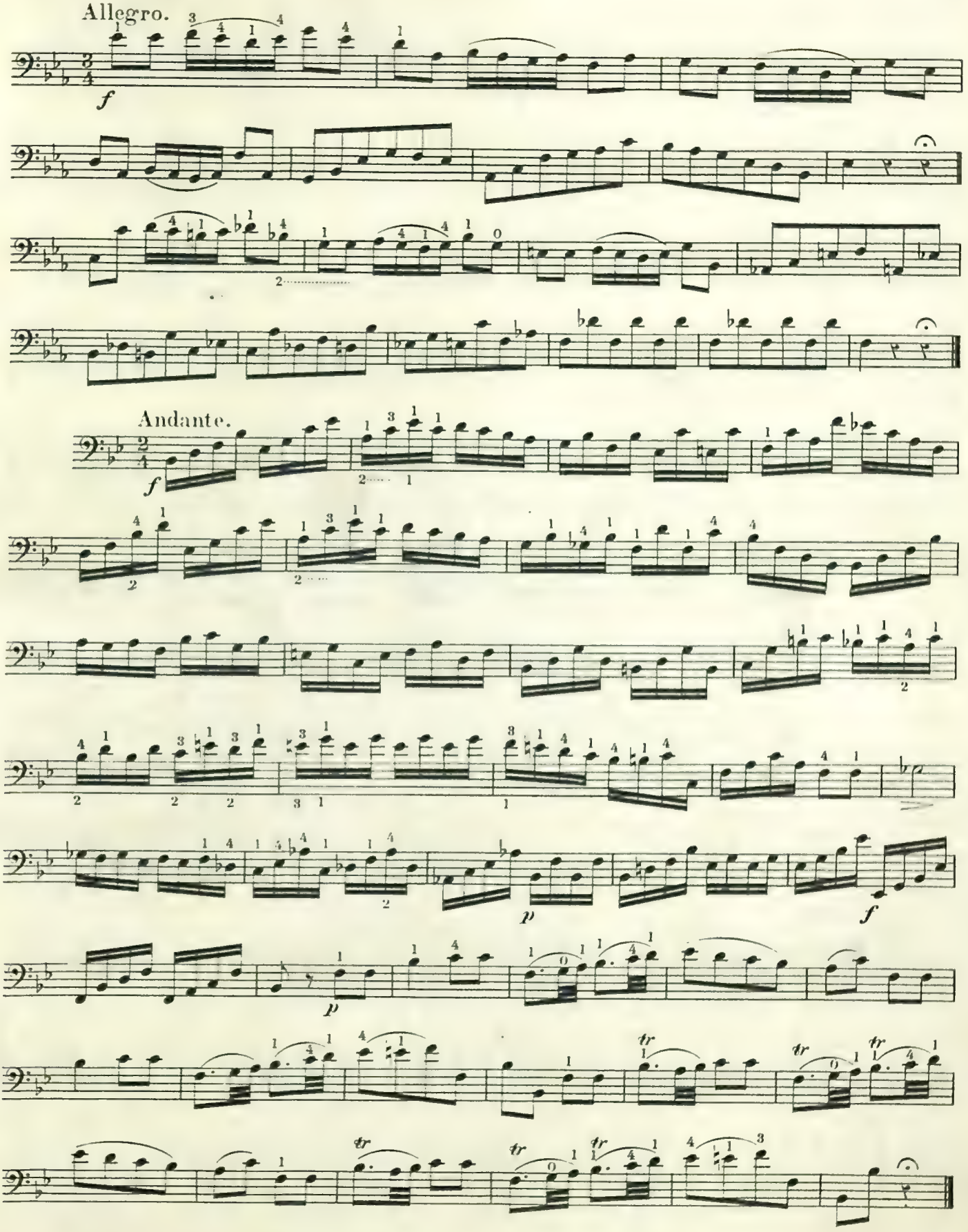

Adagio.
p
f
Adagio.
f
3rd string A.
Allegro.
f
f
f
Allegro molto.
f
Allegro.
f


Allegro.
Vivace.
Allegro.
Allegro.
Menuetto.


Vivace.
f
f
f
Vivace.
f
f
p
Vivace.
f
f

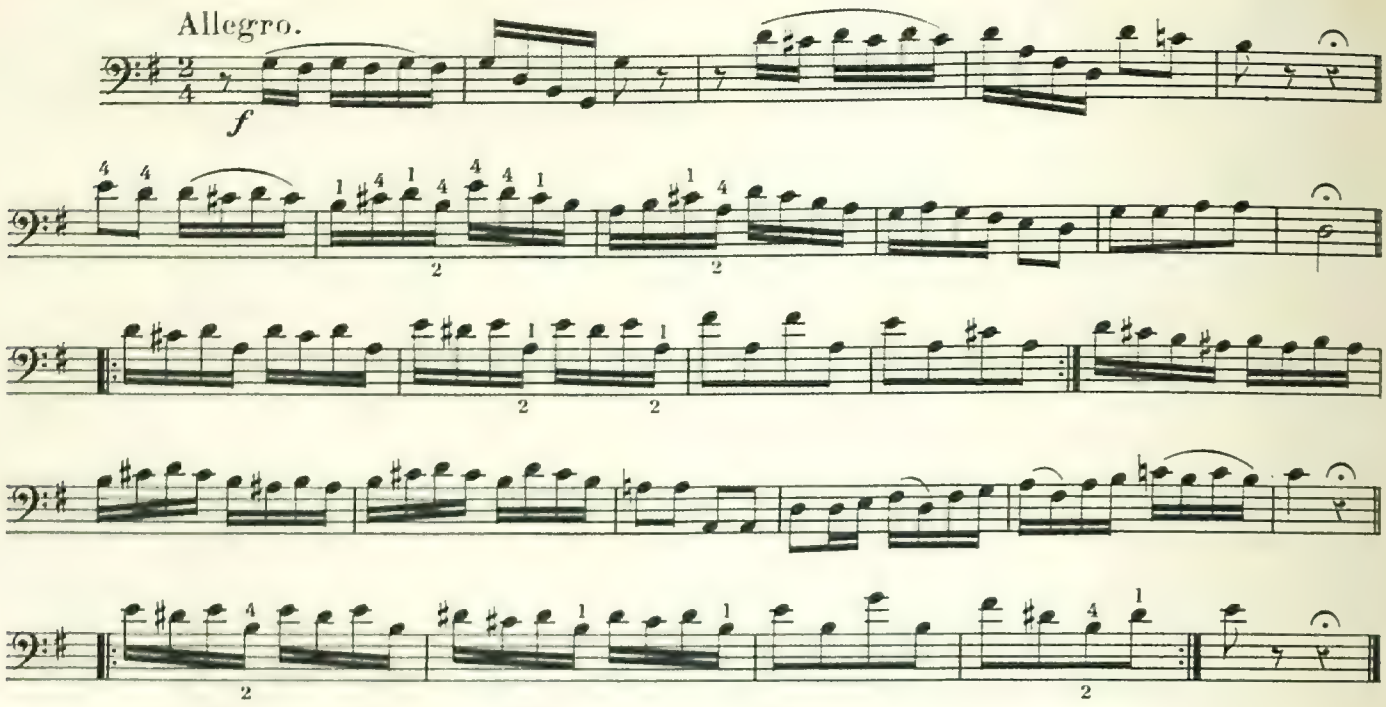

Allegro.
Allegretto.
f
Menuetto.
f
Presto.
3
f
f
f
Allegro.
f
p
p
p
f


Allegro.
Allegro.
Vivace.


Allegro.
f
Andante.
f
p
f
p
tr
tr
tr
tr
tr

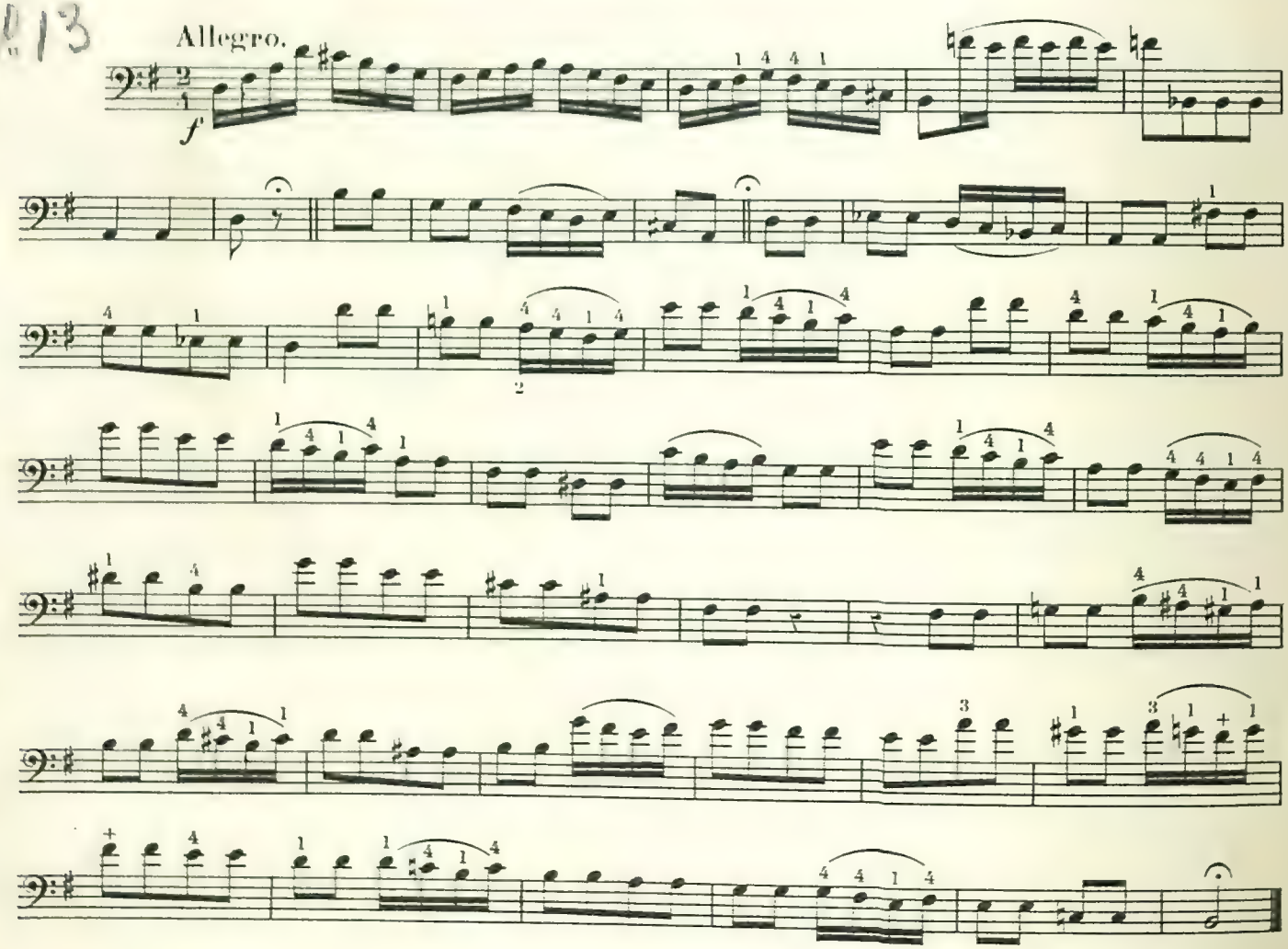
№ 13

Allegro.



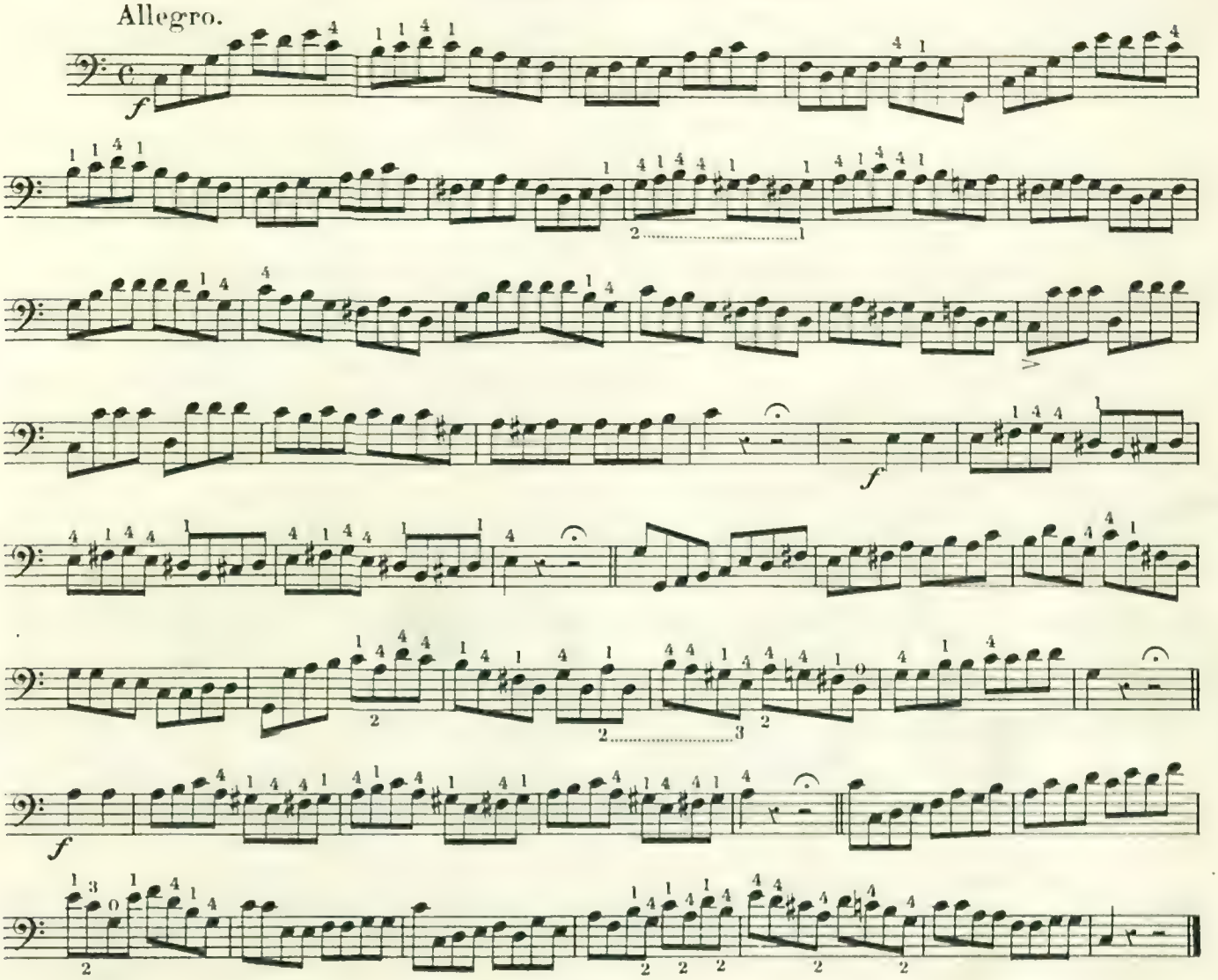
№ 13

Allegro.



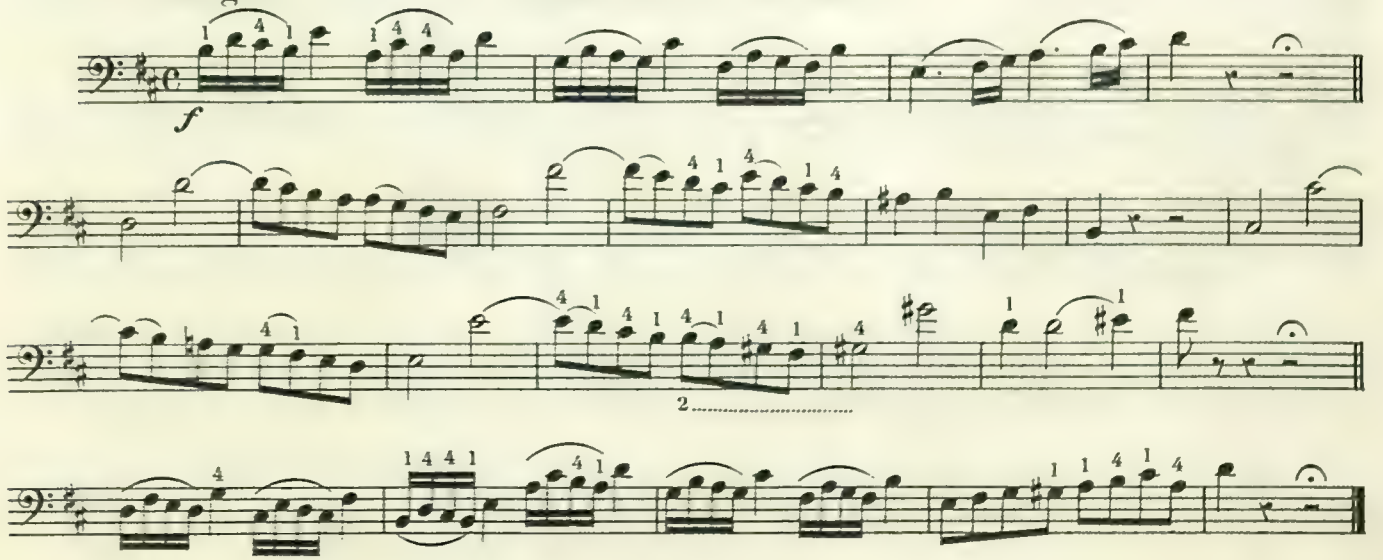
From SYMPHONIES. Mozart.

Allegro.



SYMPHONY. Mozart.

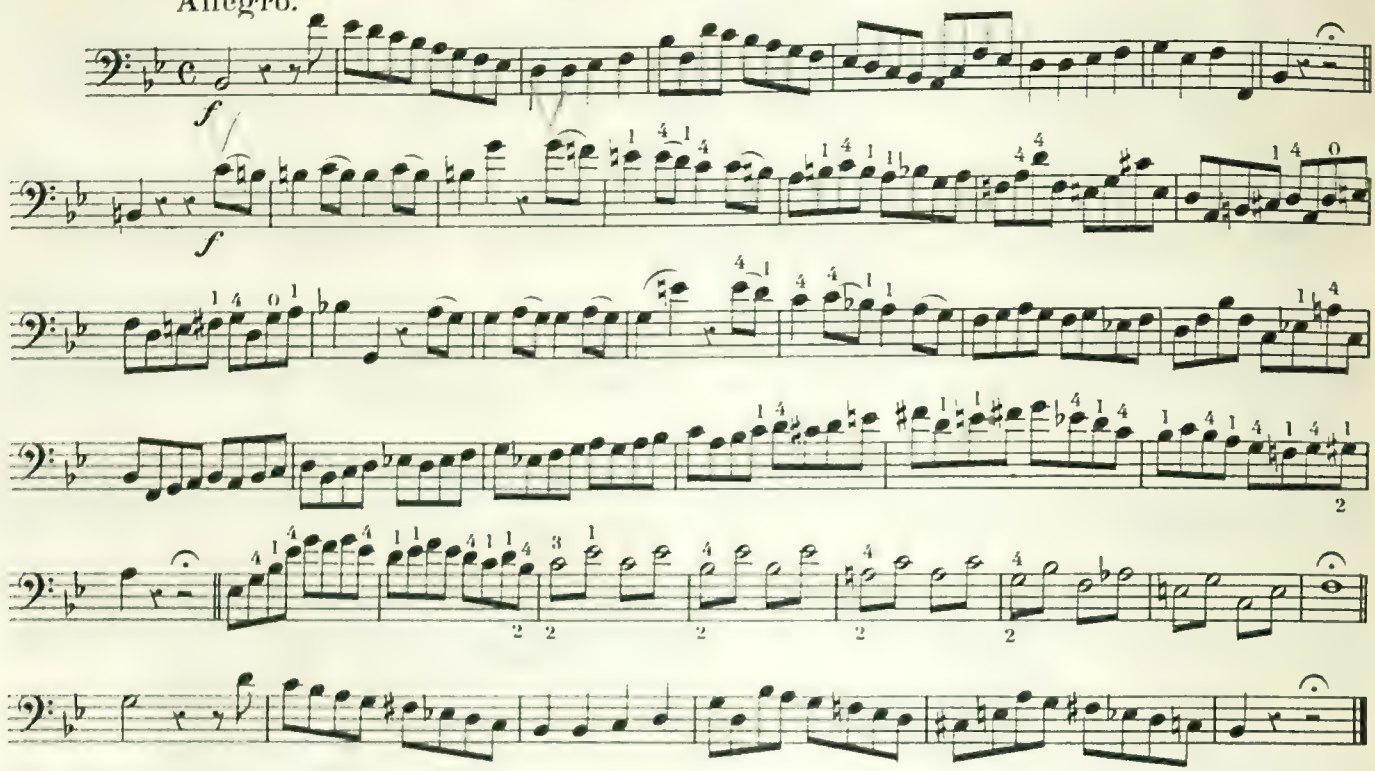
Allegro.



N° 40

SYMPHONY. Mozart.

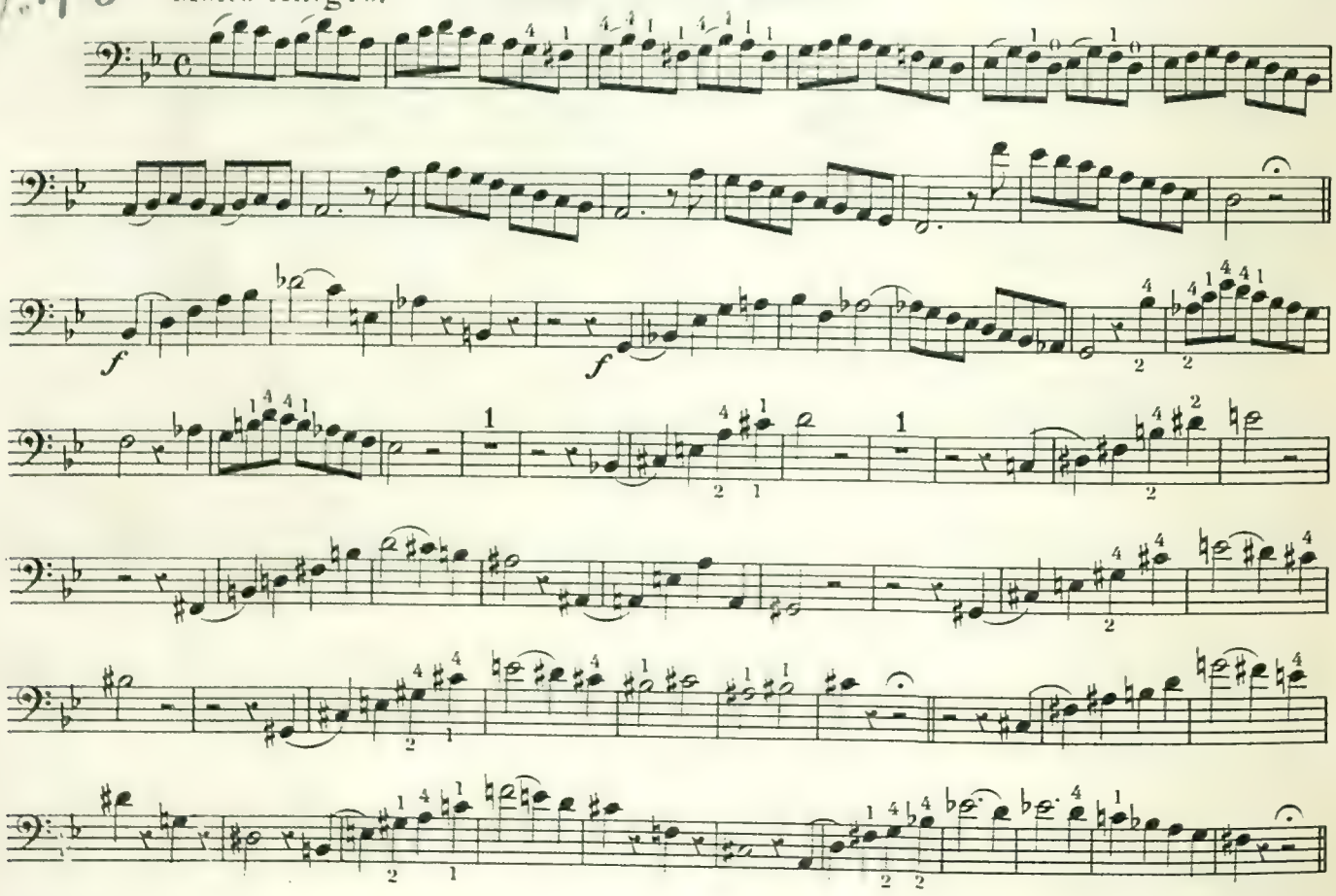
Allegro.



N° 40

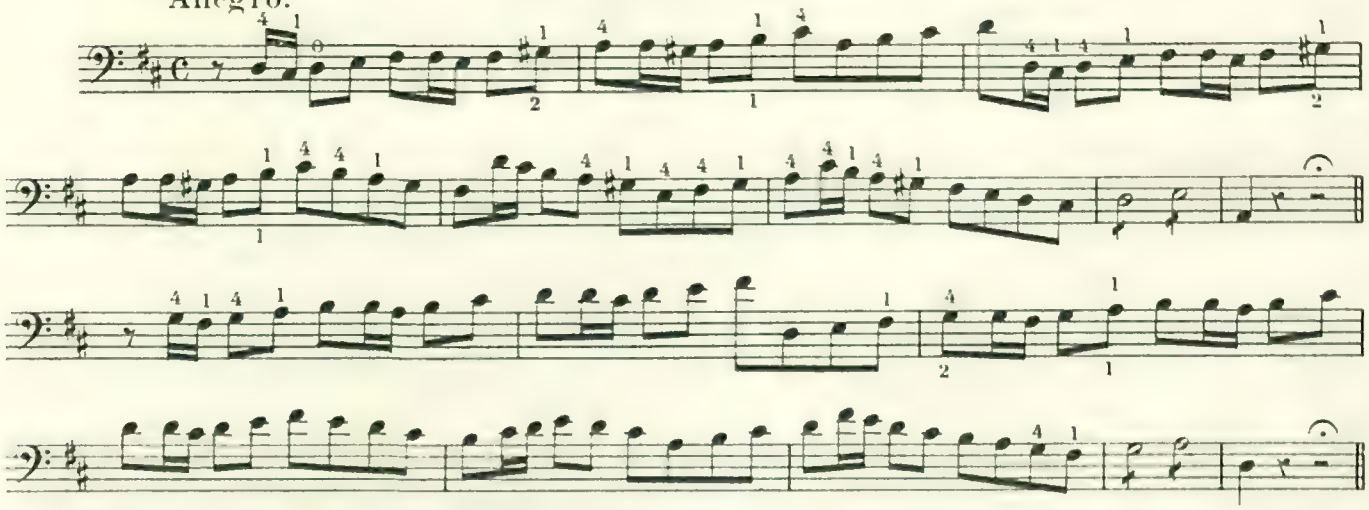
SYMPHONY. Mozart.

Molto Allegro.

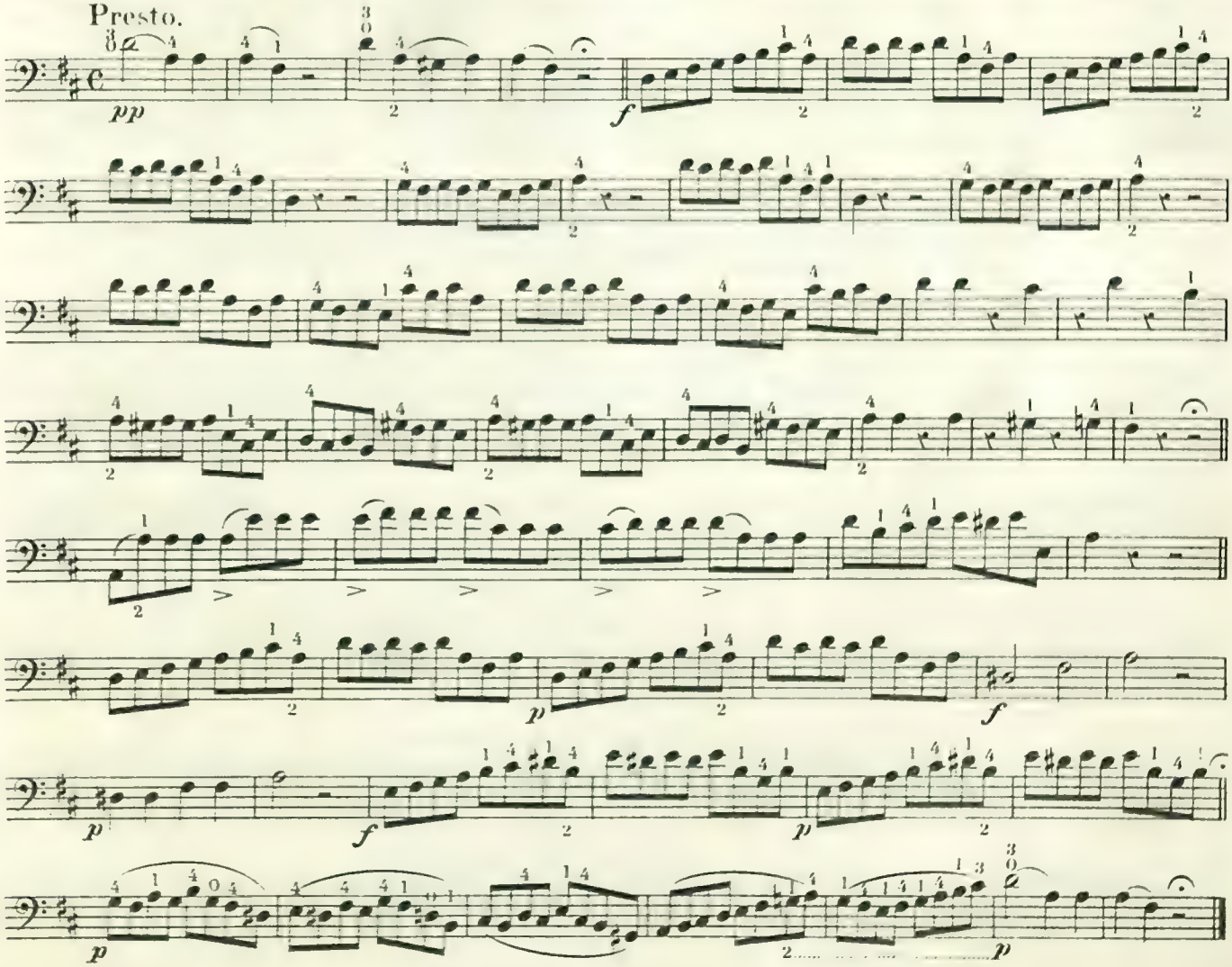


SYMPHONY. Mozart.

Allegro.



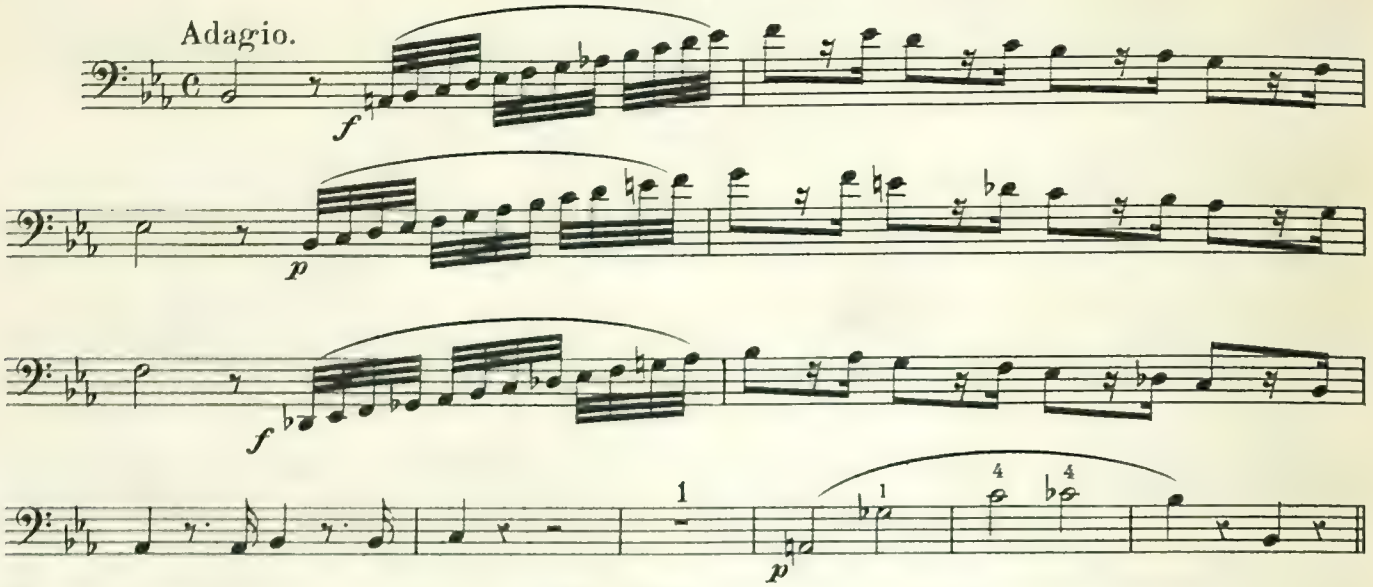
Presto.



№ 39

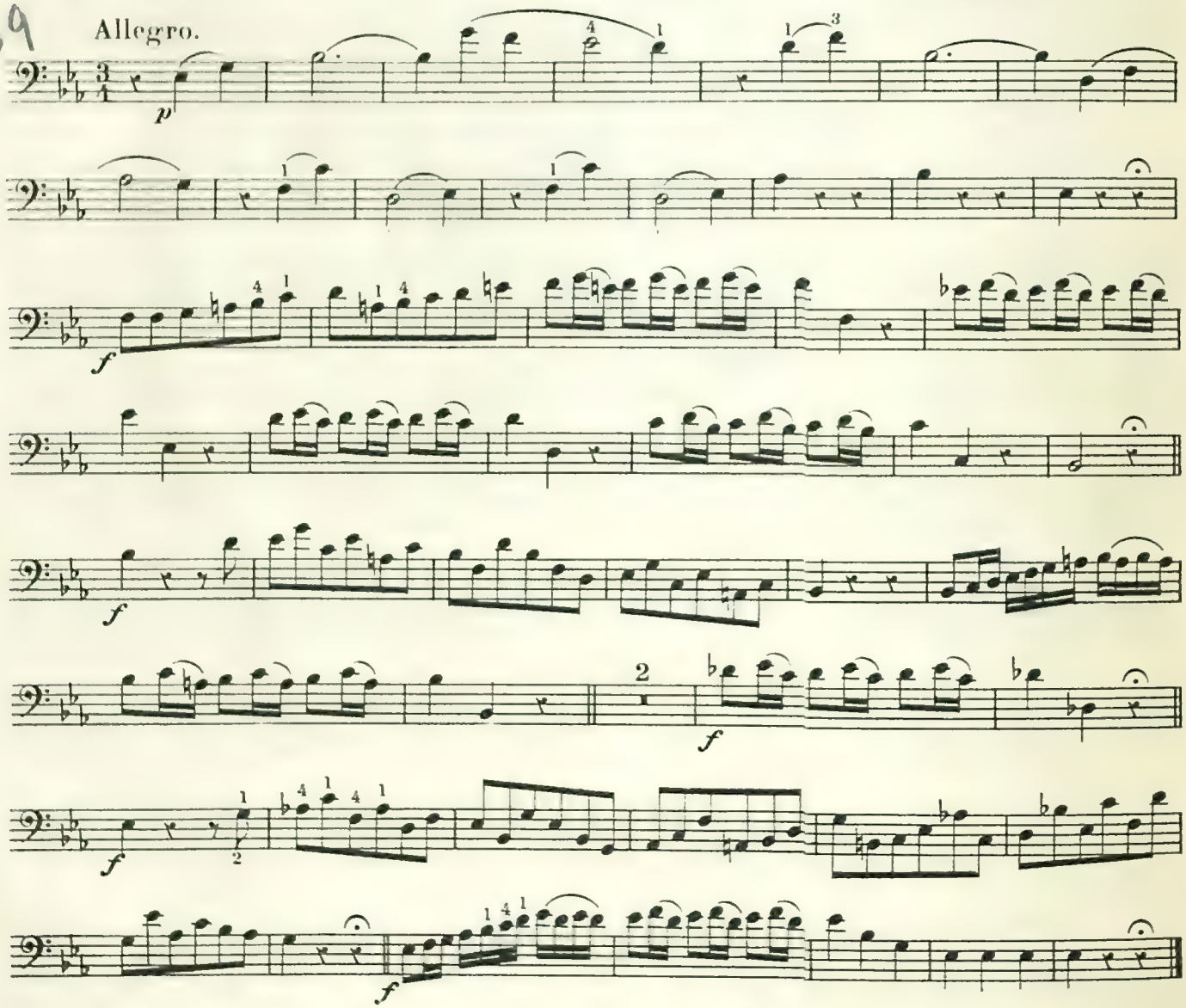
SYMPHONY. Mozart.

Adagio.



№ 39

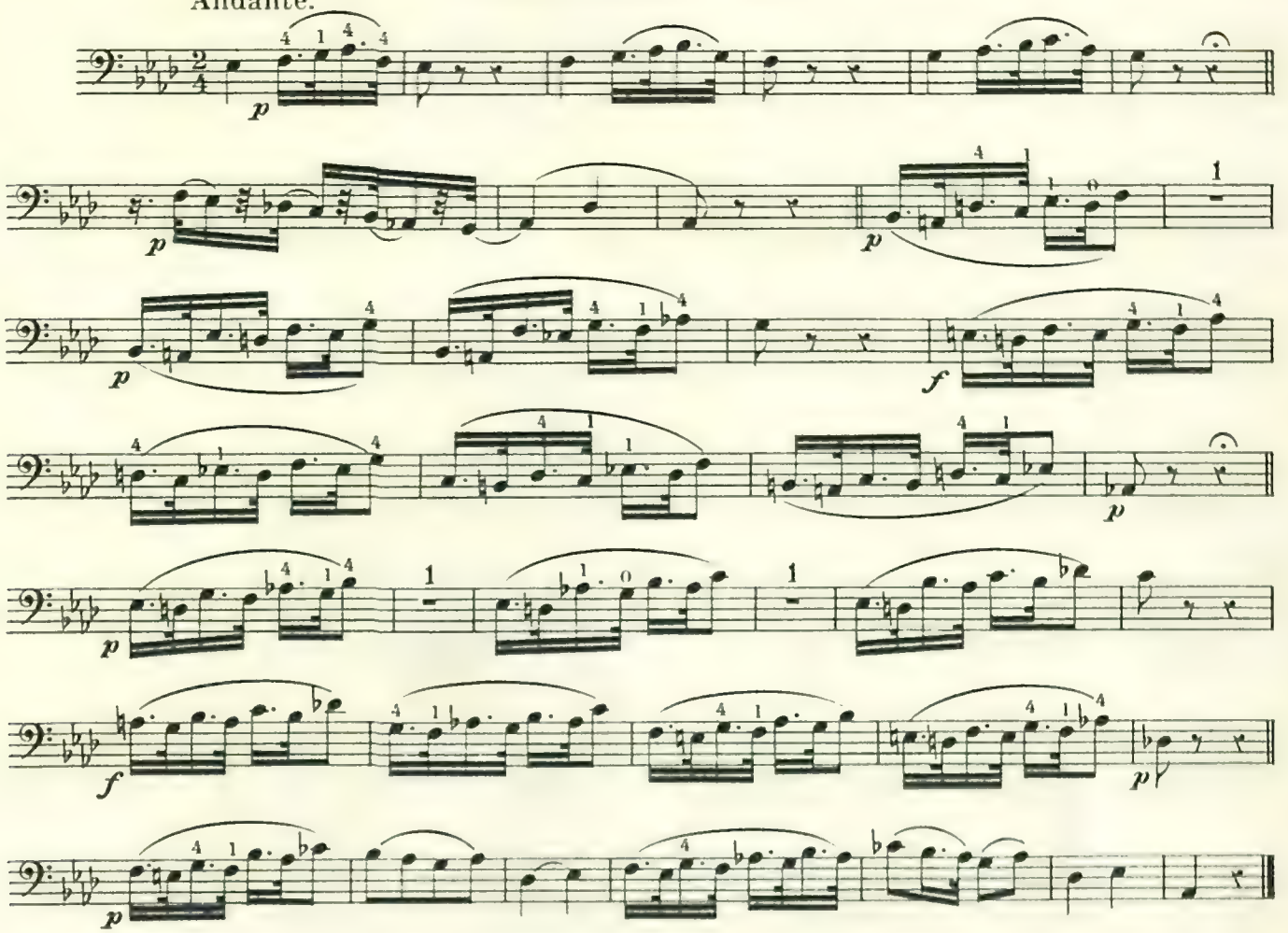
Allegro.



39

SYMPHONY. Mozart.

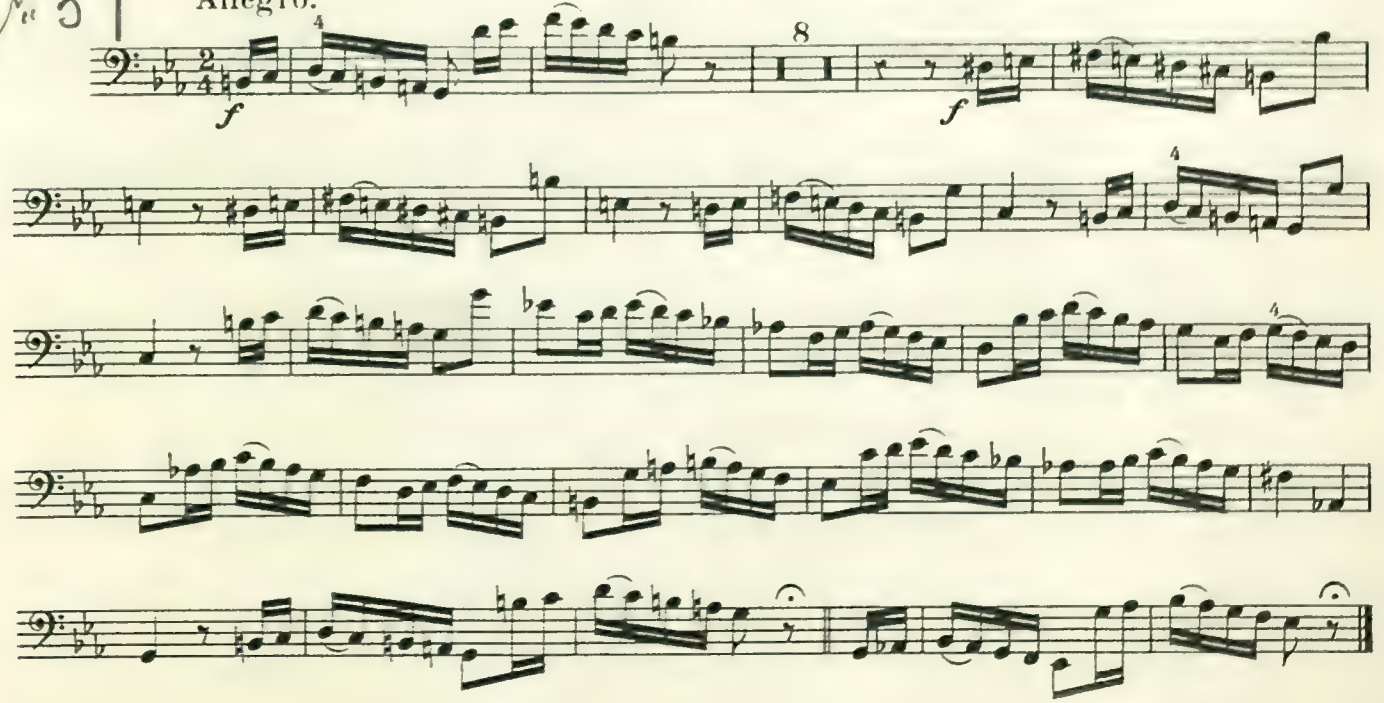
Andante.



SYMPHONY Mozart.

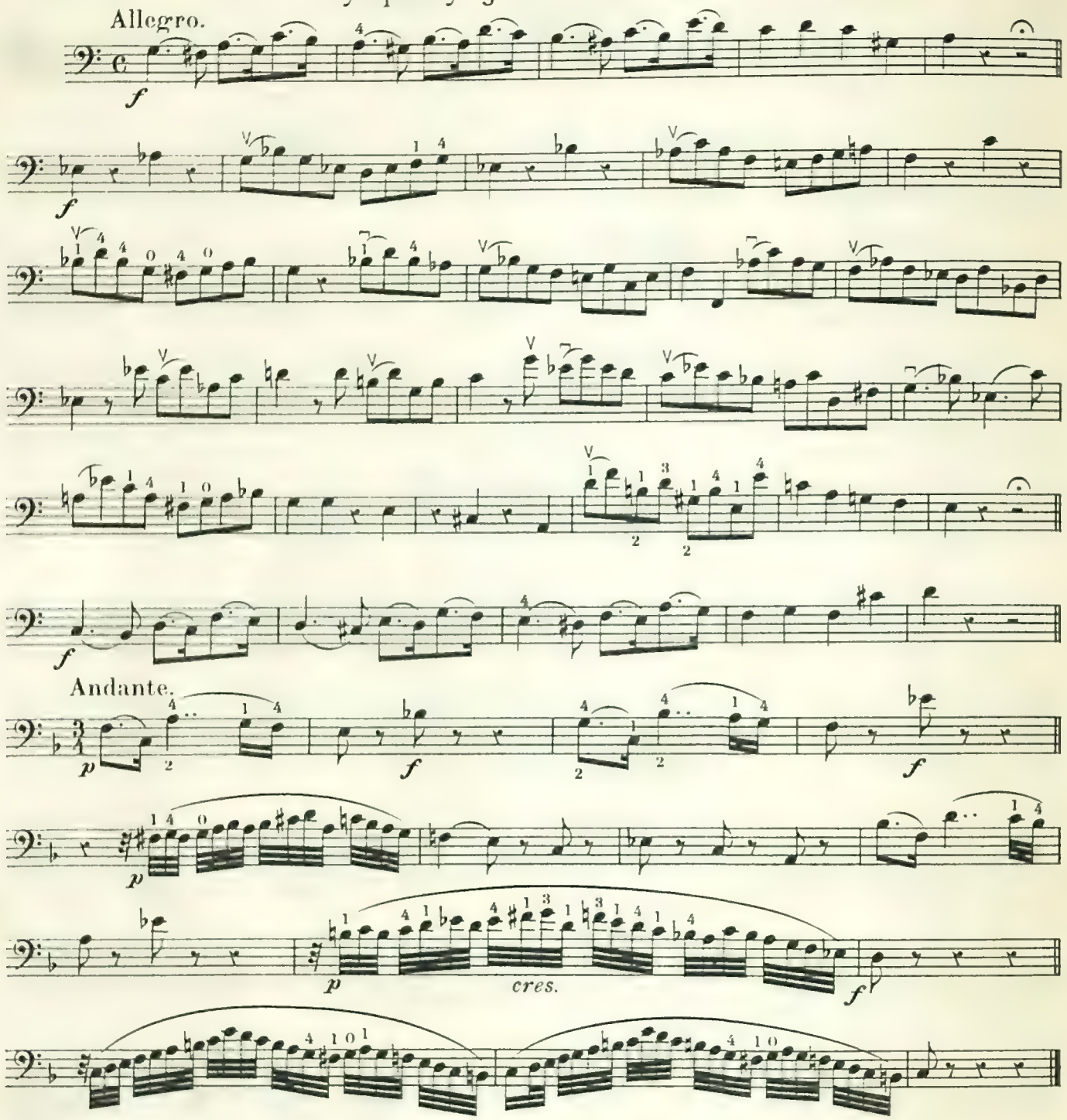
No 39

Allegro.



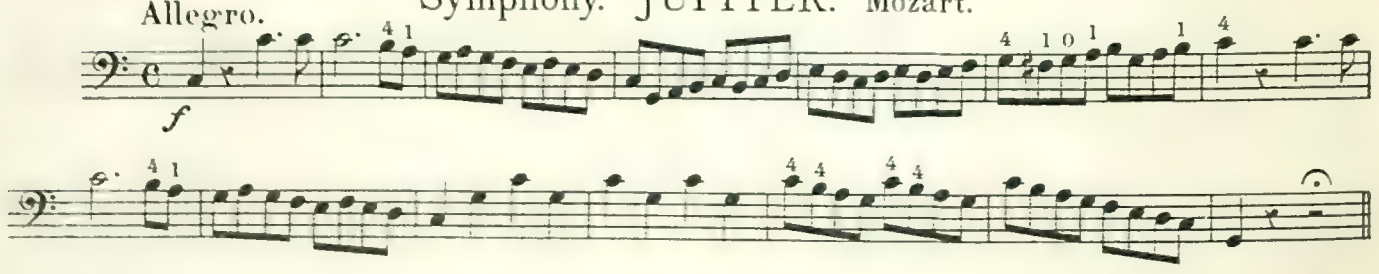
Symphony. "JUPITER." Mozart.

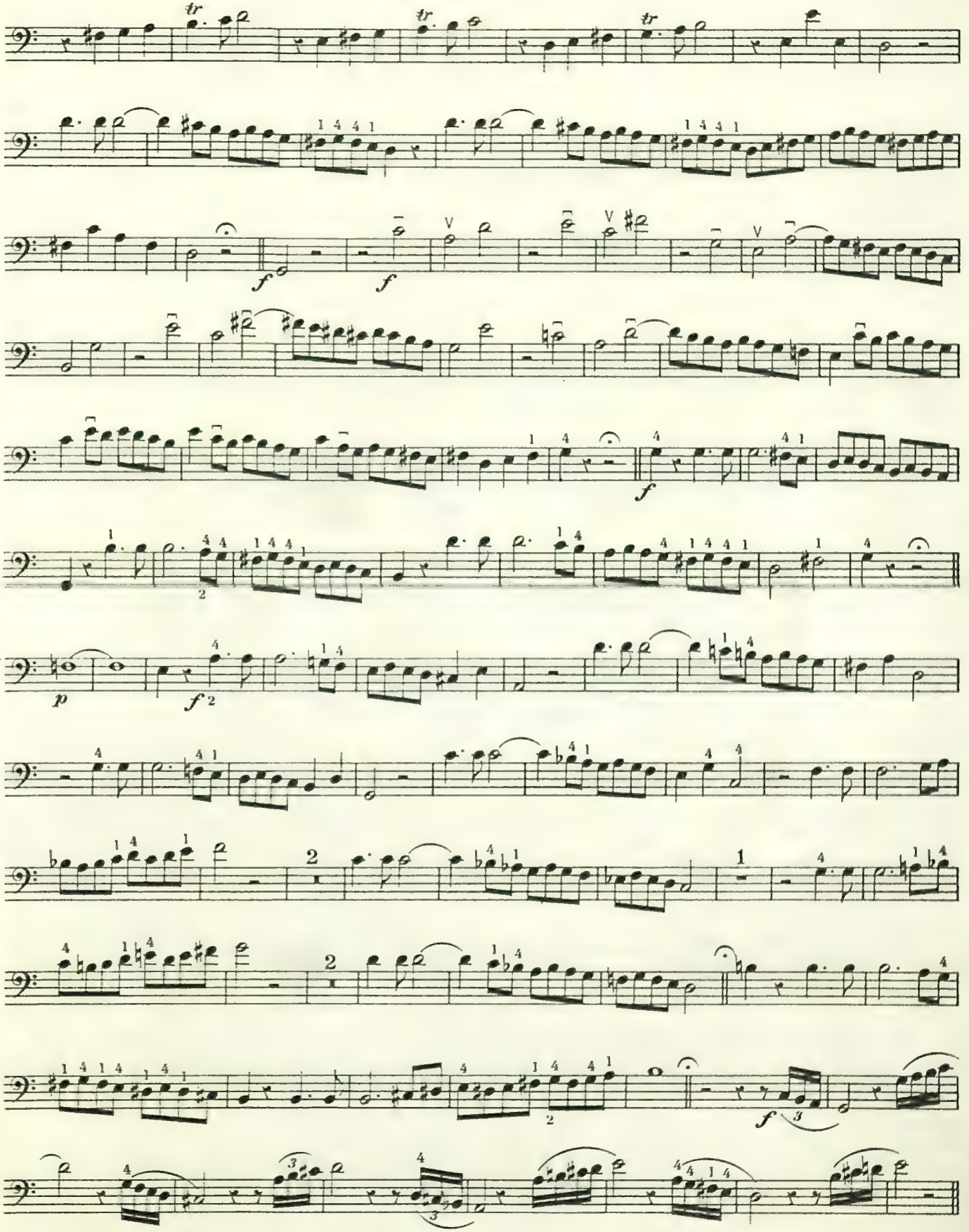
Allegro.

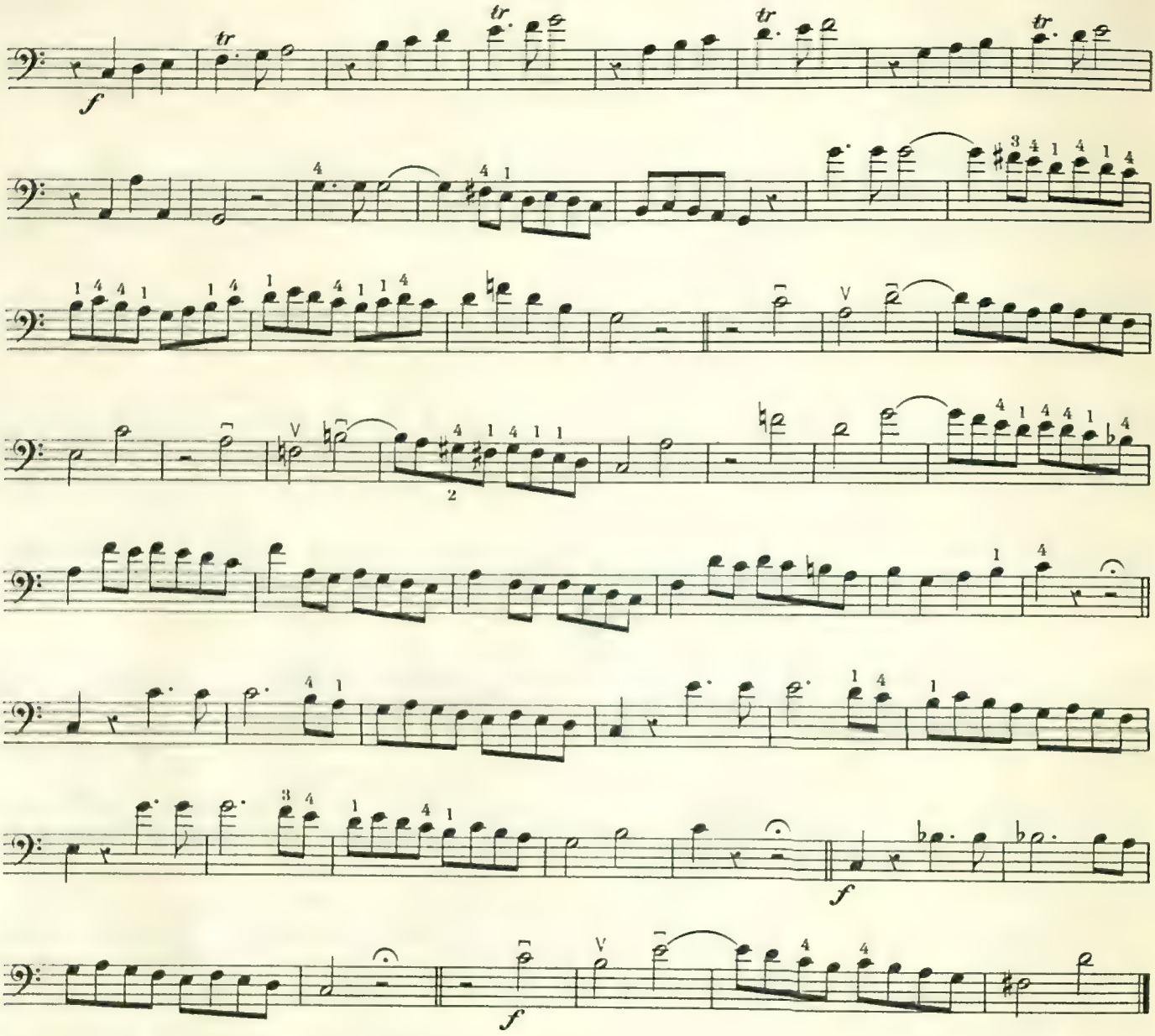


Symphony. "JUPITER." Mozart.

Allegro.

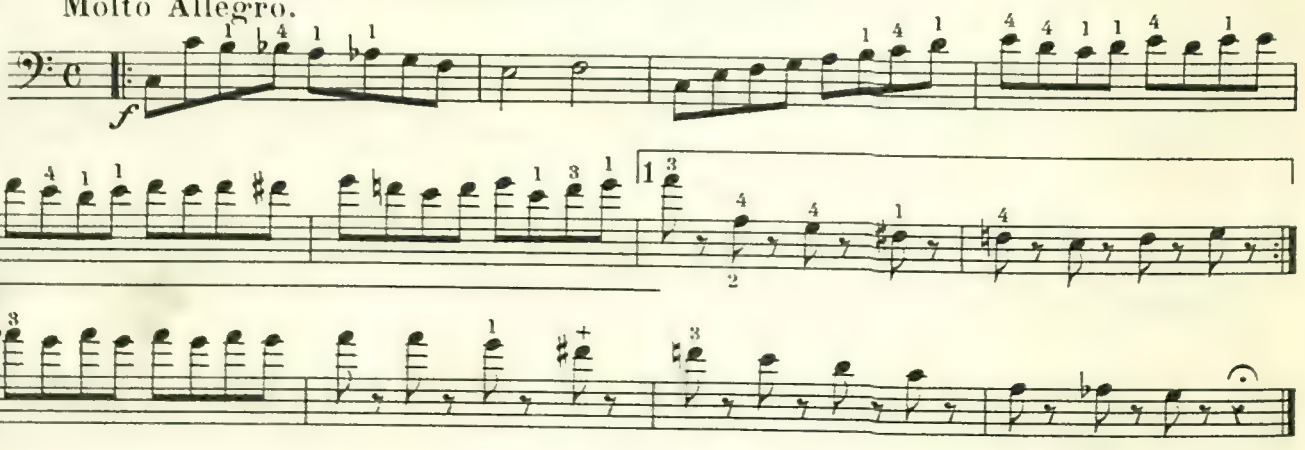




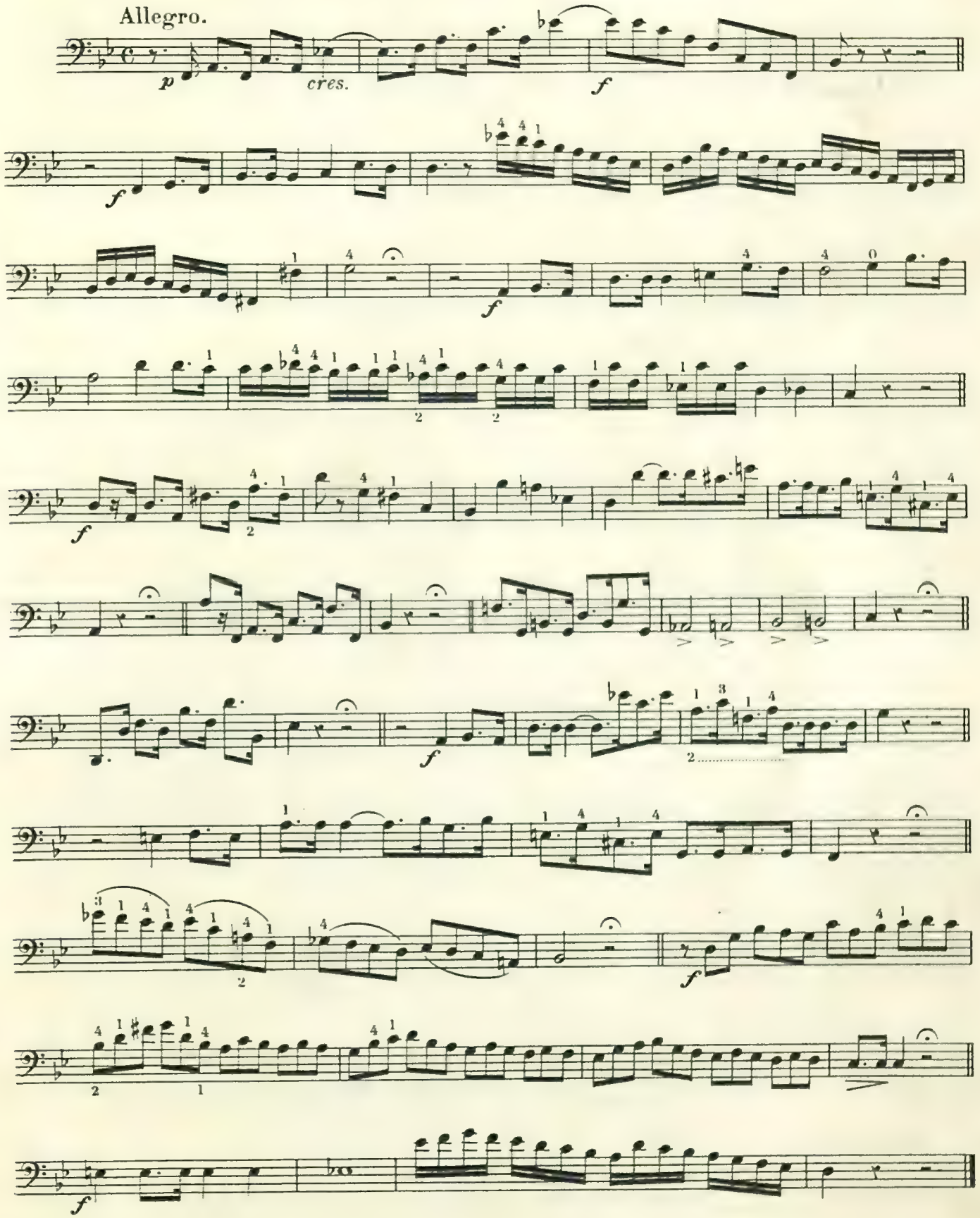


SYMPHONY. Mendelssohn.

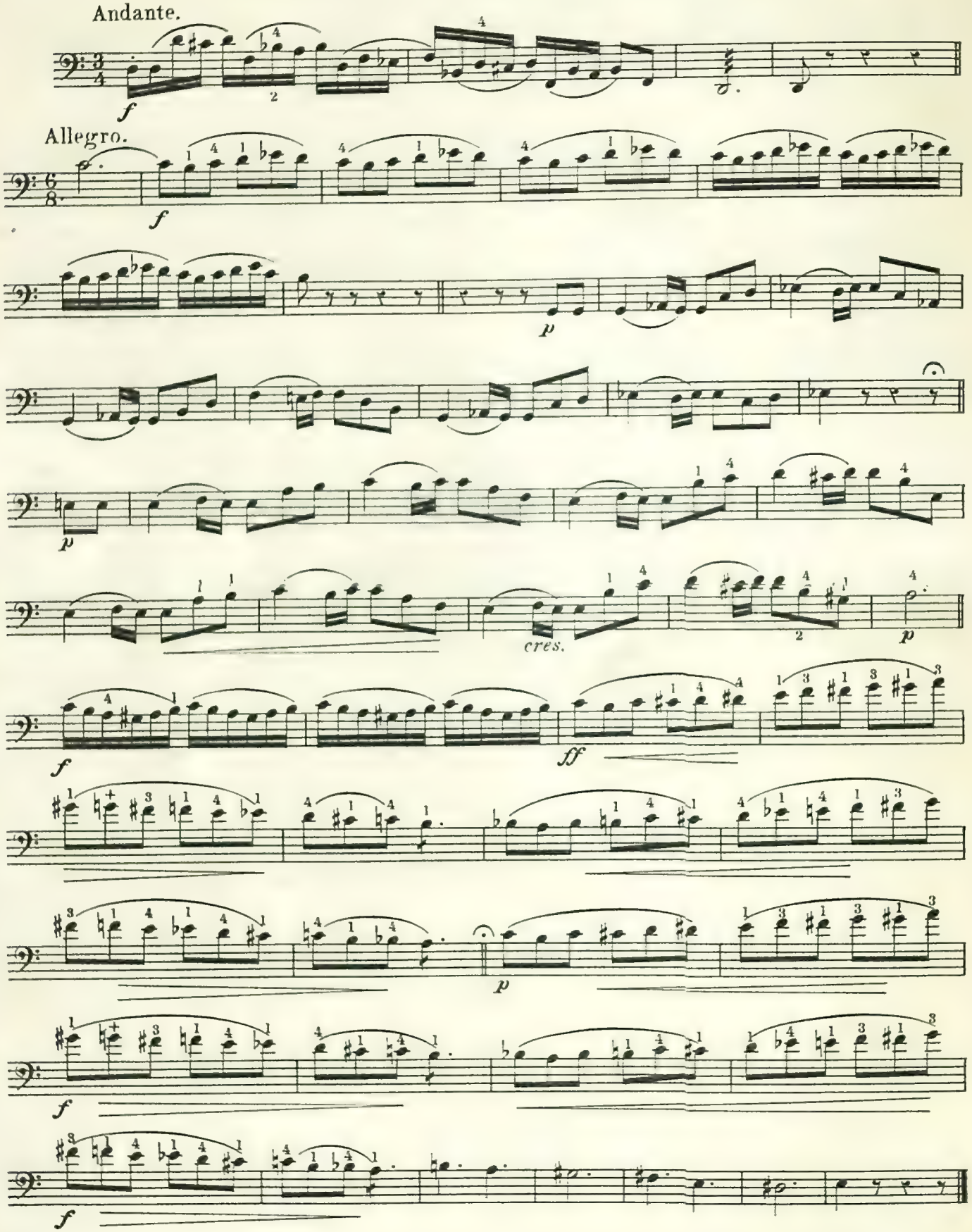
Molto Allegro.



"HYMN OF PRAISE." Mendelssohn.

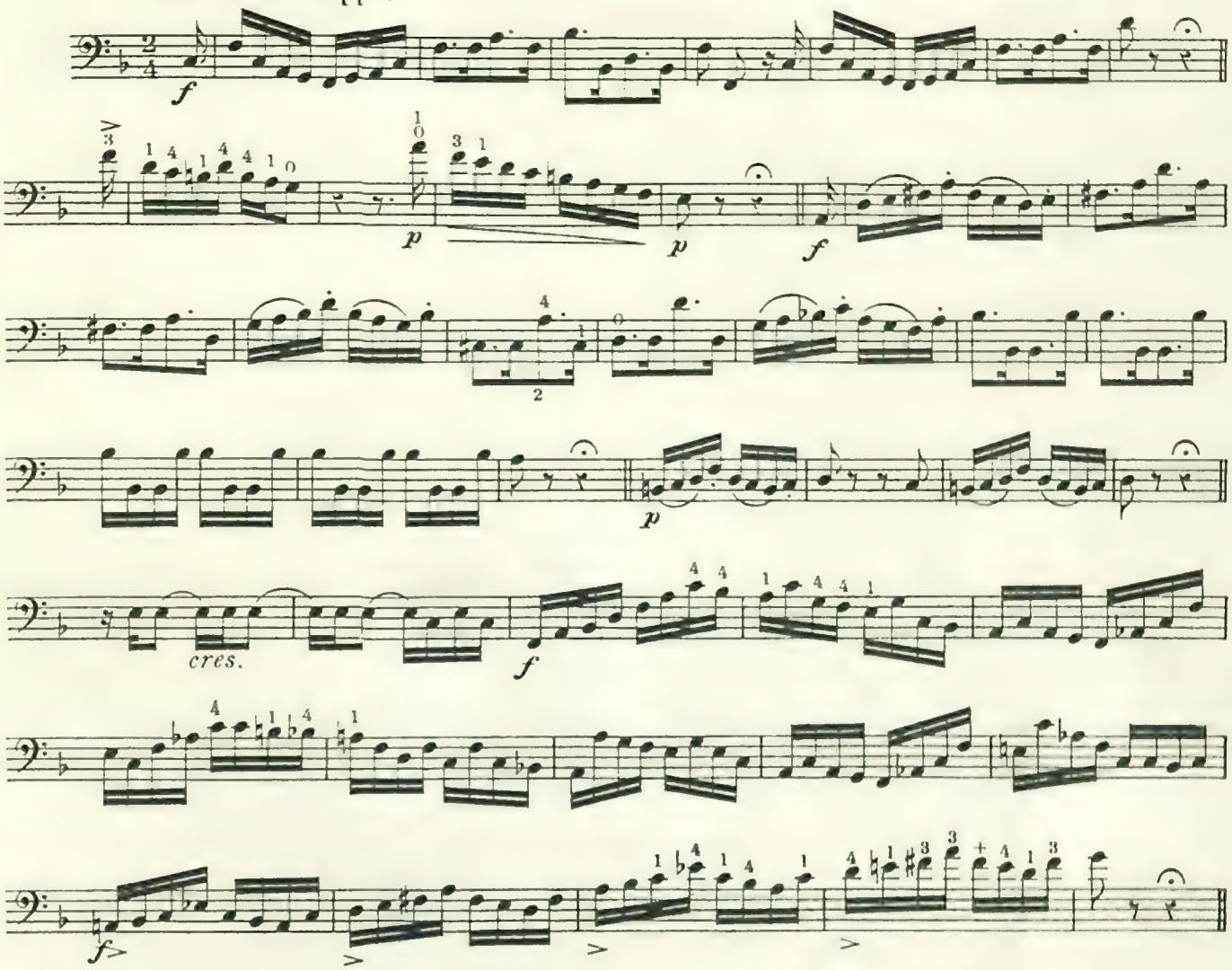


From SCOTCH SYMPHONY. Mendelssohn.

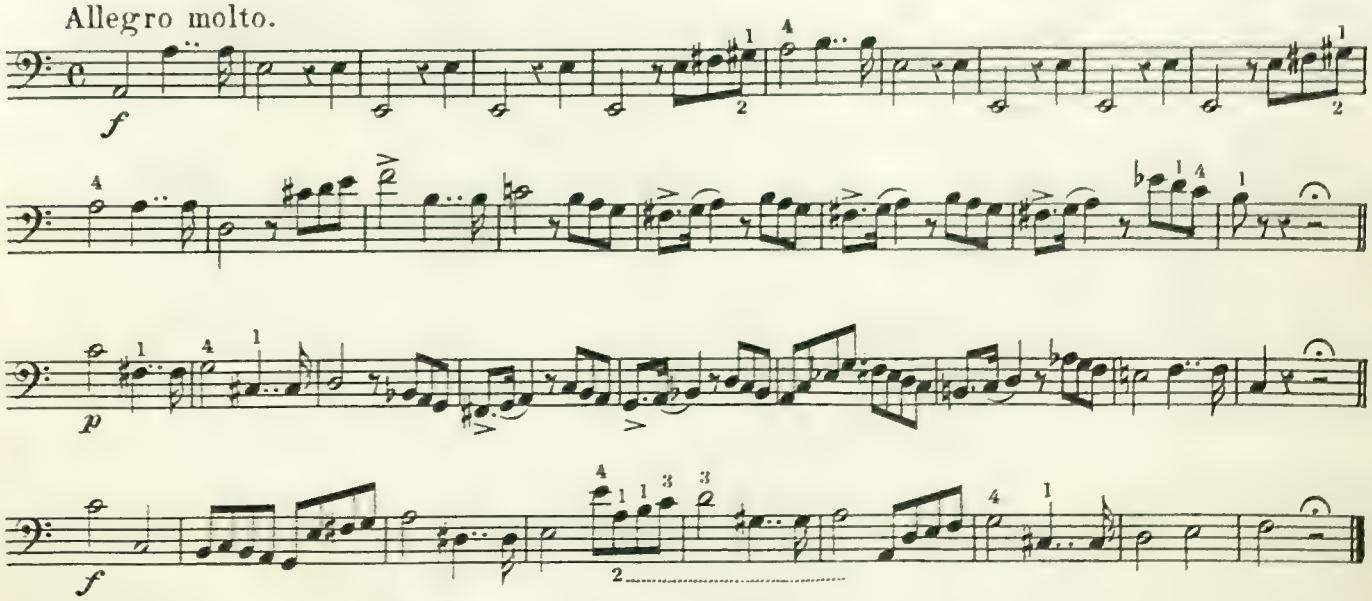


From SCOTCH SYMPHONY. Mendelssohn.

Vivace non troppo.



Allegro molto.



From ITALIAN SYMPHONY. Mendelssohn.

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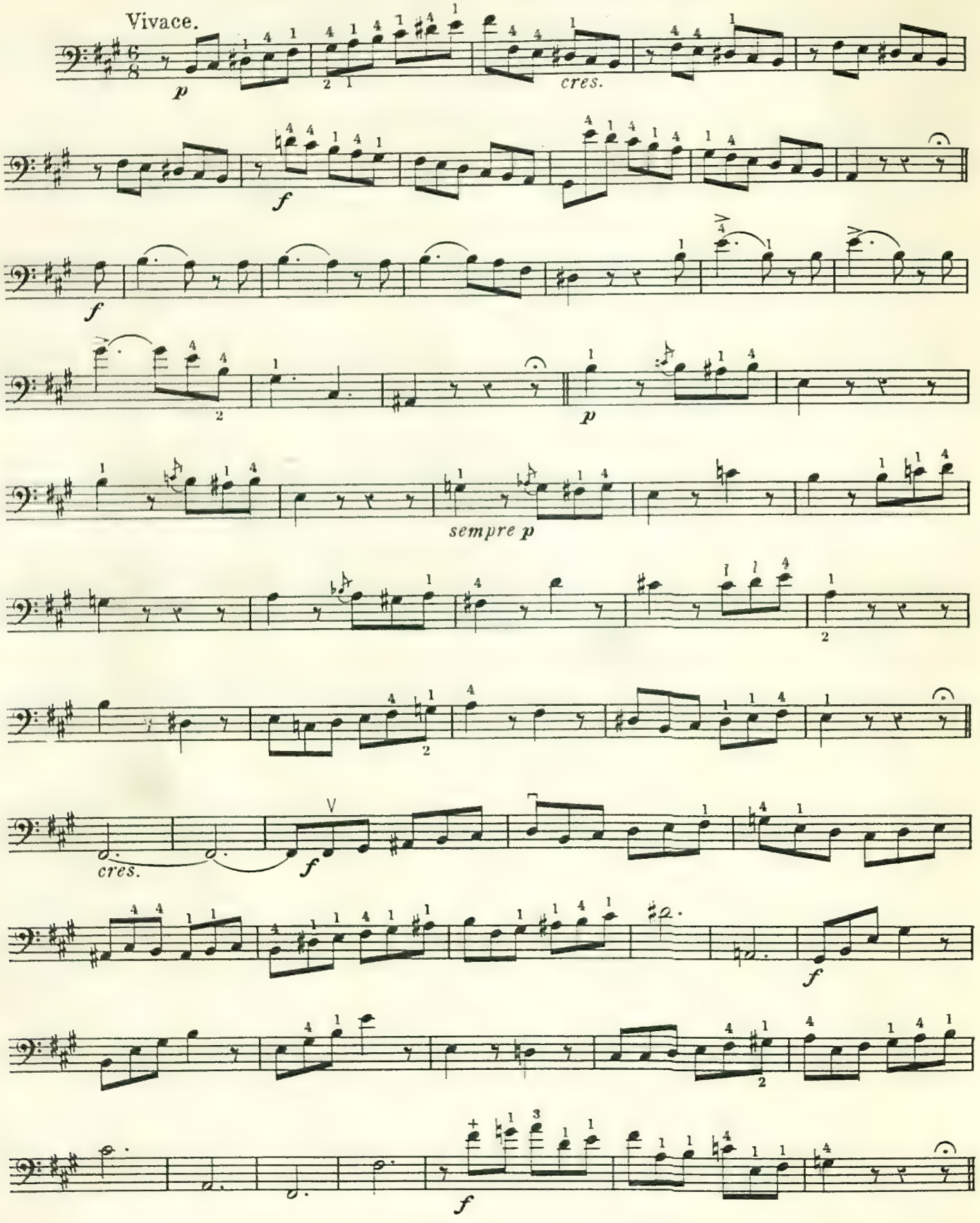
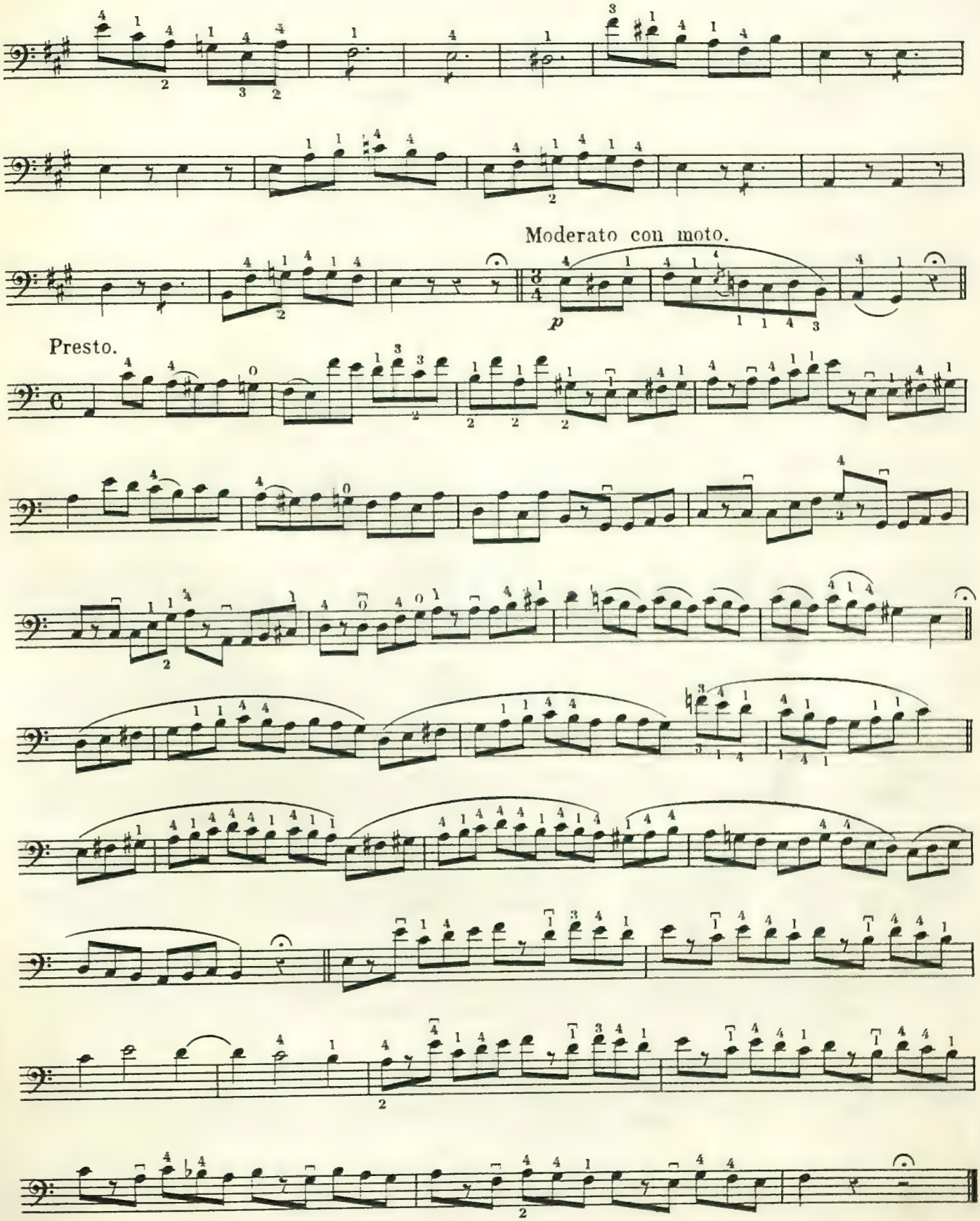
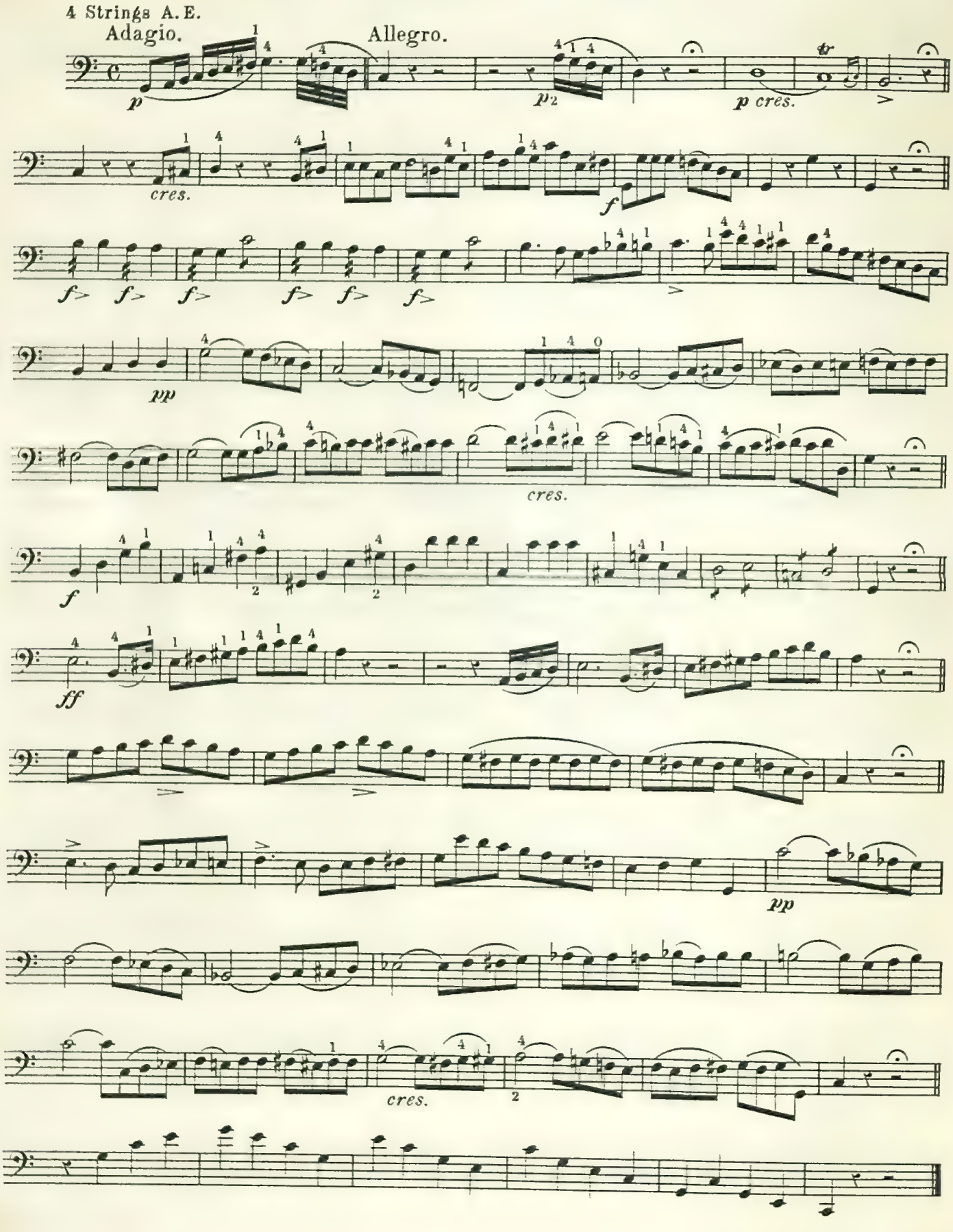



Moderato con moto.
p
Presto.

From SYMPHONY Nº 1. Beethoven.

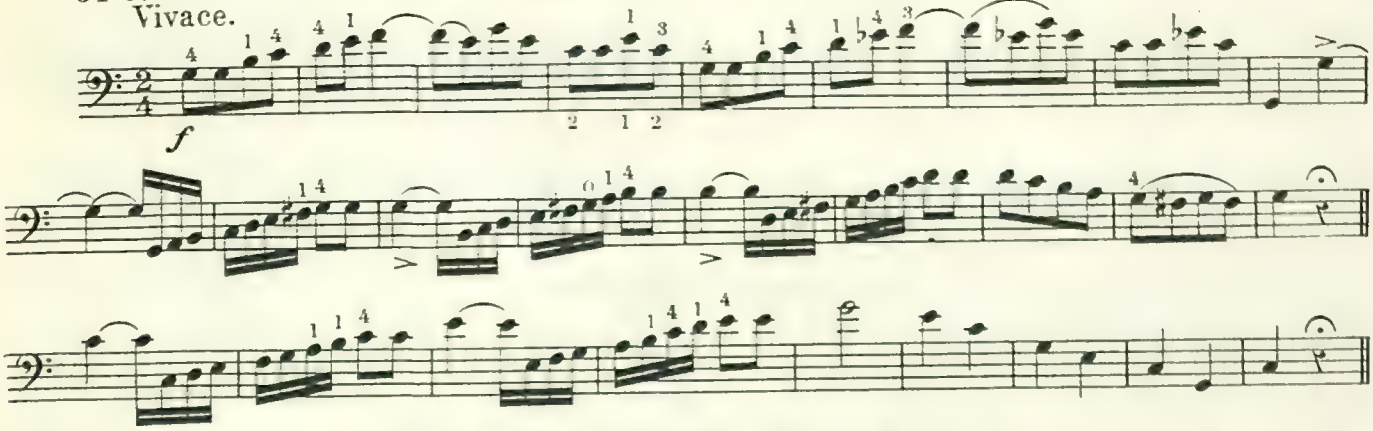
4 Strings A.E.



From SYMPHONY Nº 1. Beethoven.

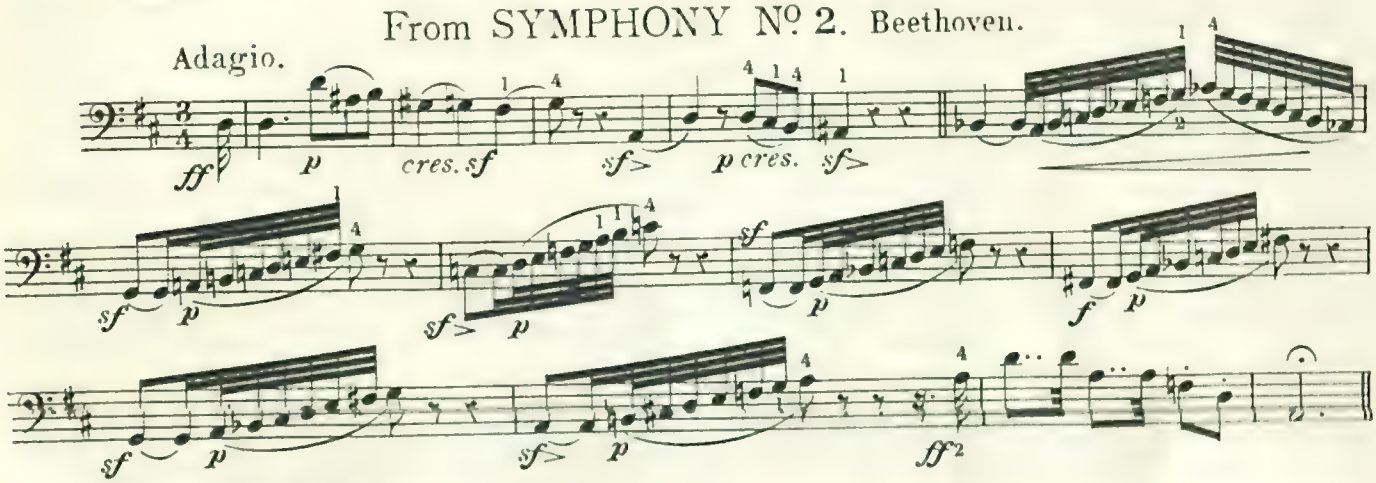
3rd G.

Vivace.

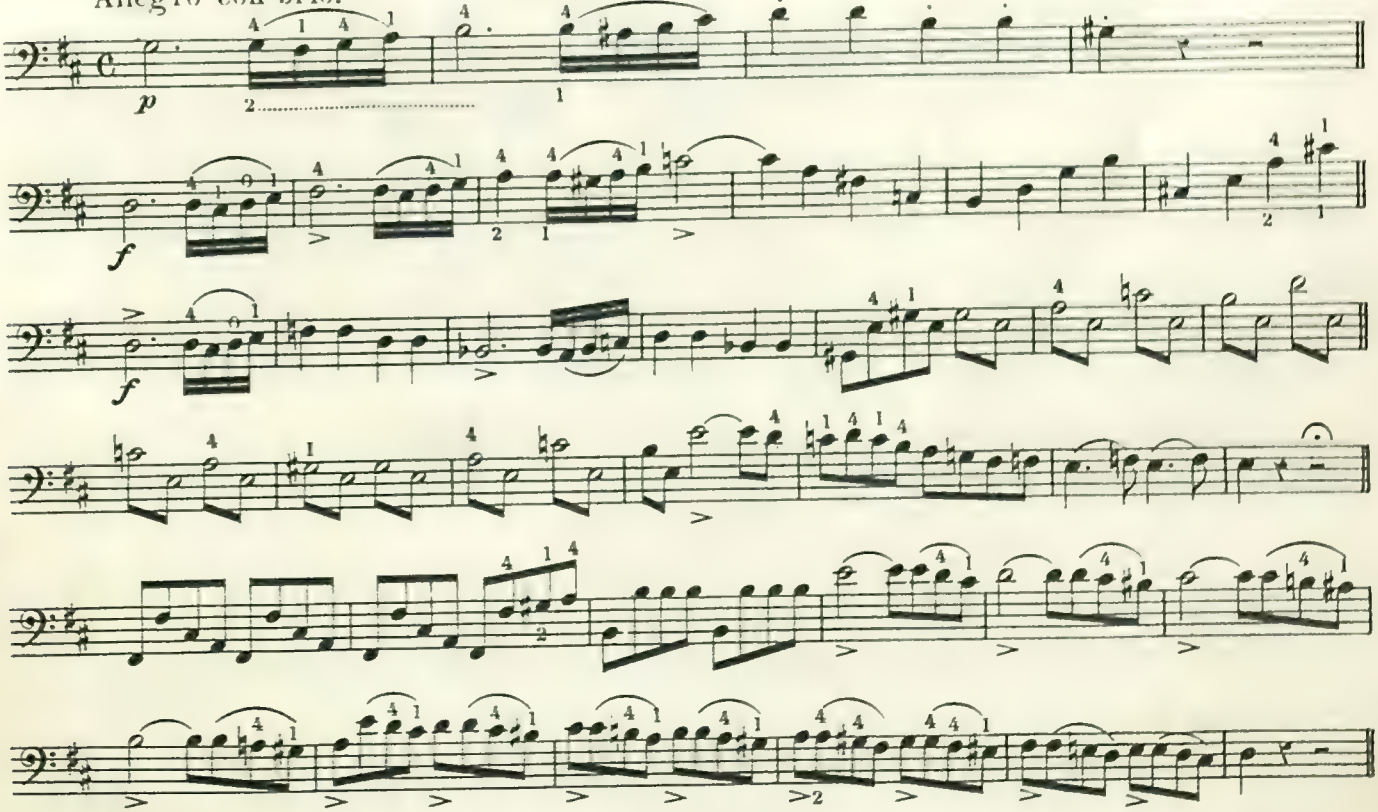


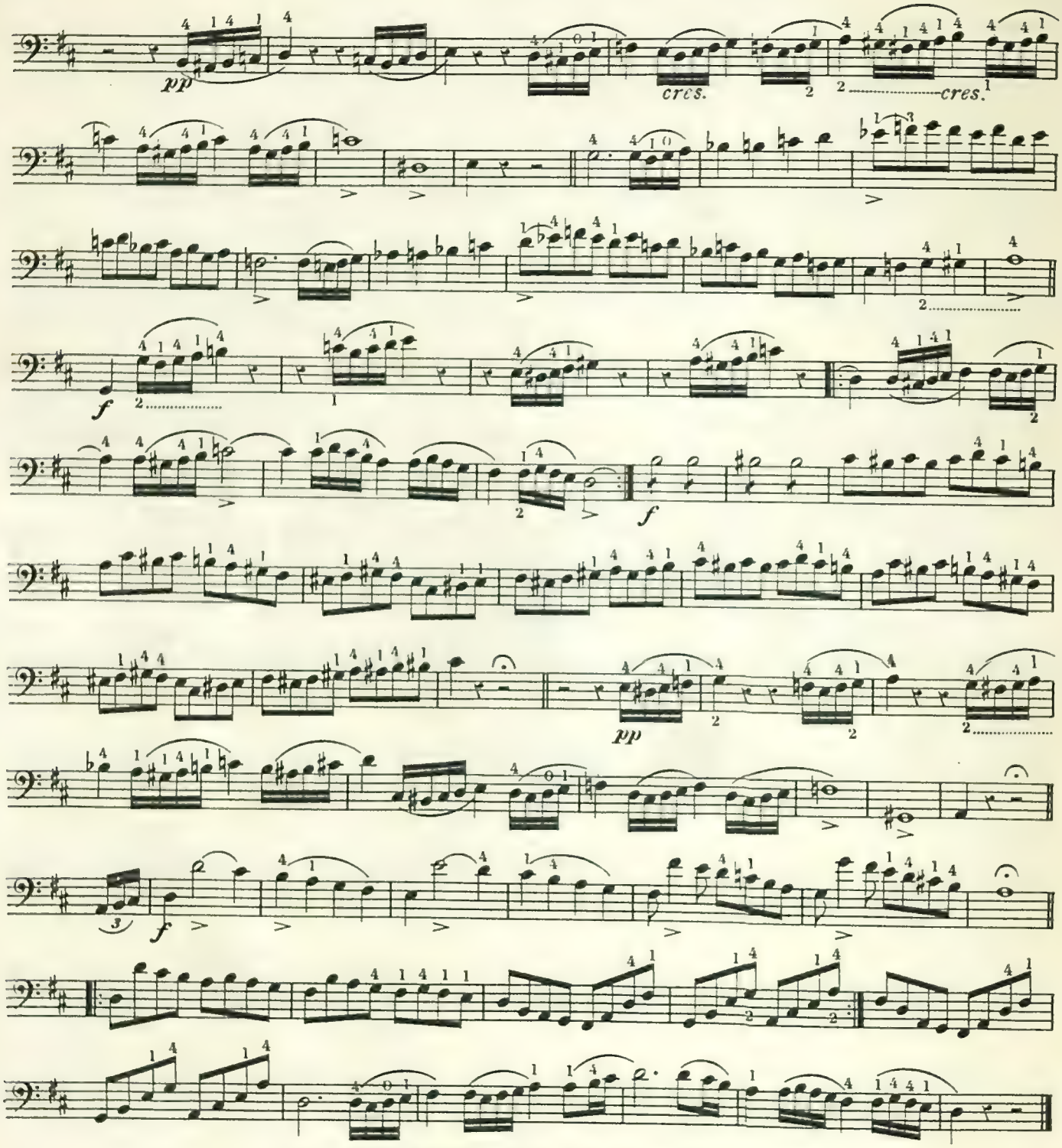
From SYMPHONY Nº 2. Beethoven.

Adagio.

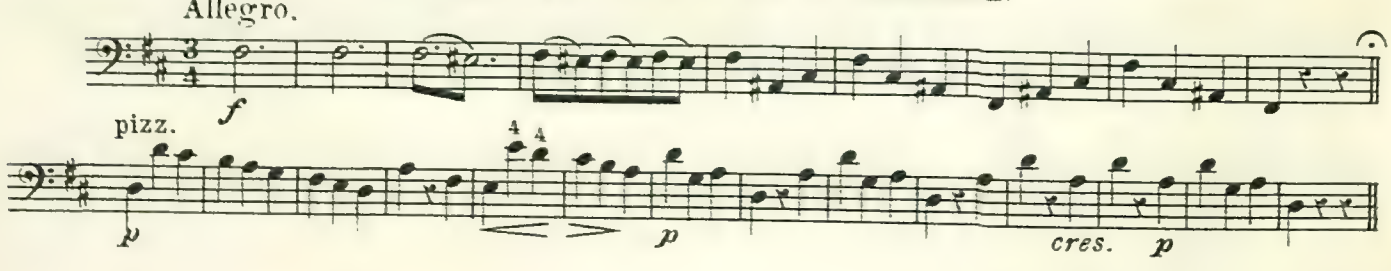


Allegro con brio.

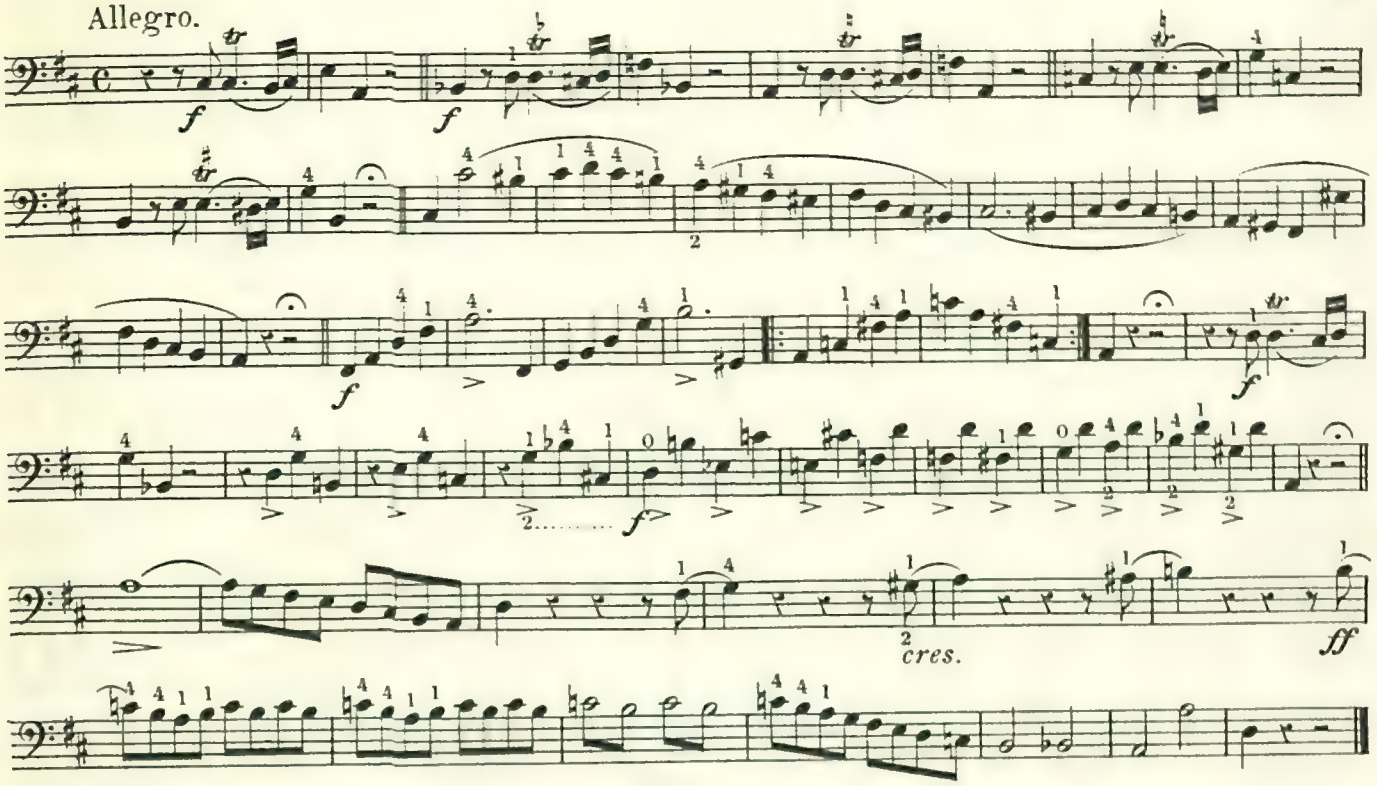




From SYMPHONY Nº 2. Beethoven.

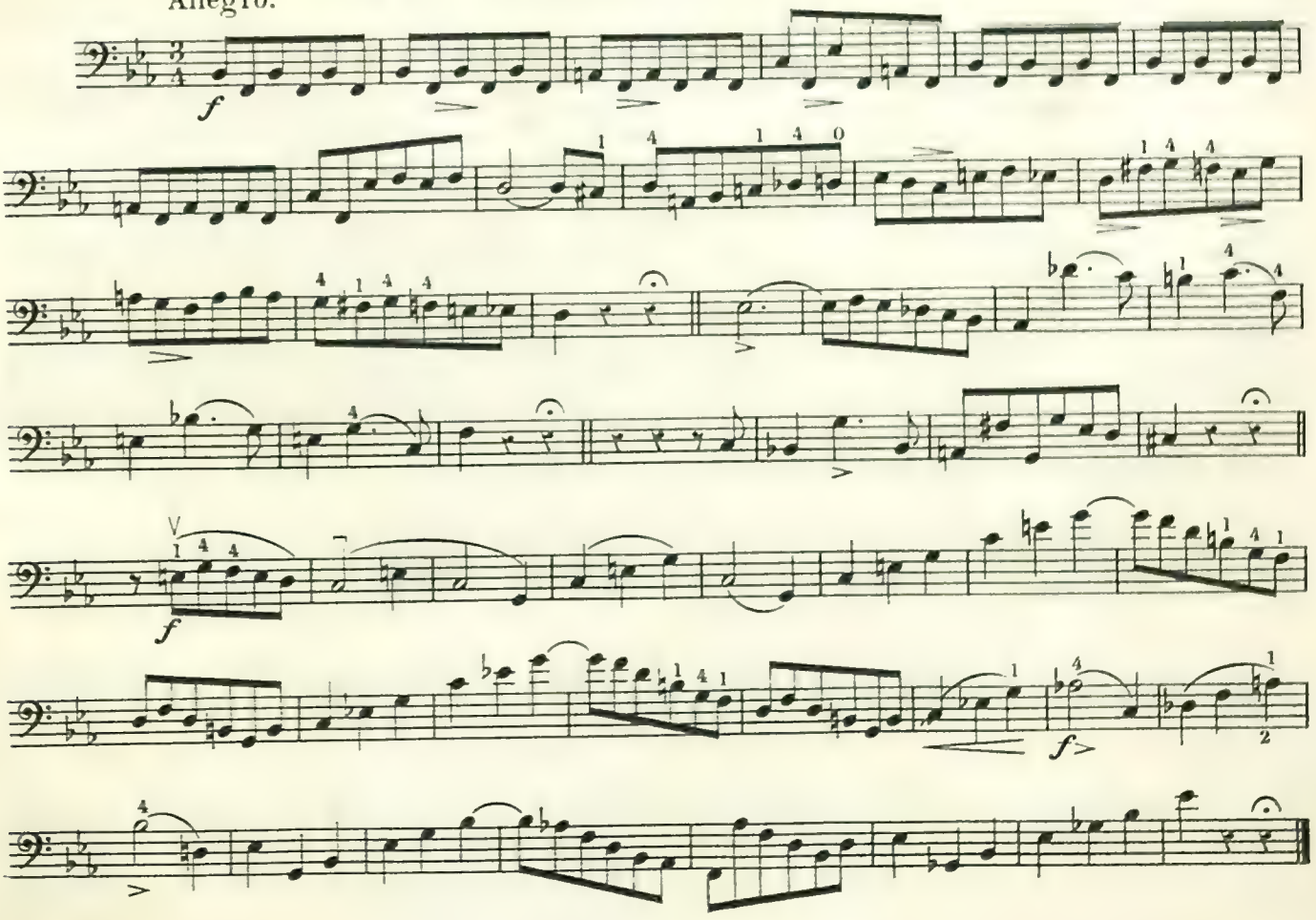


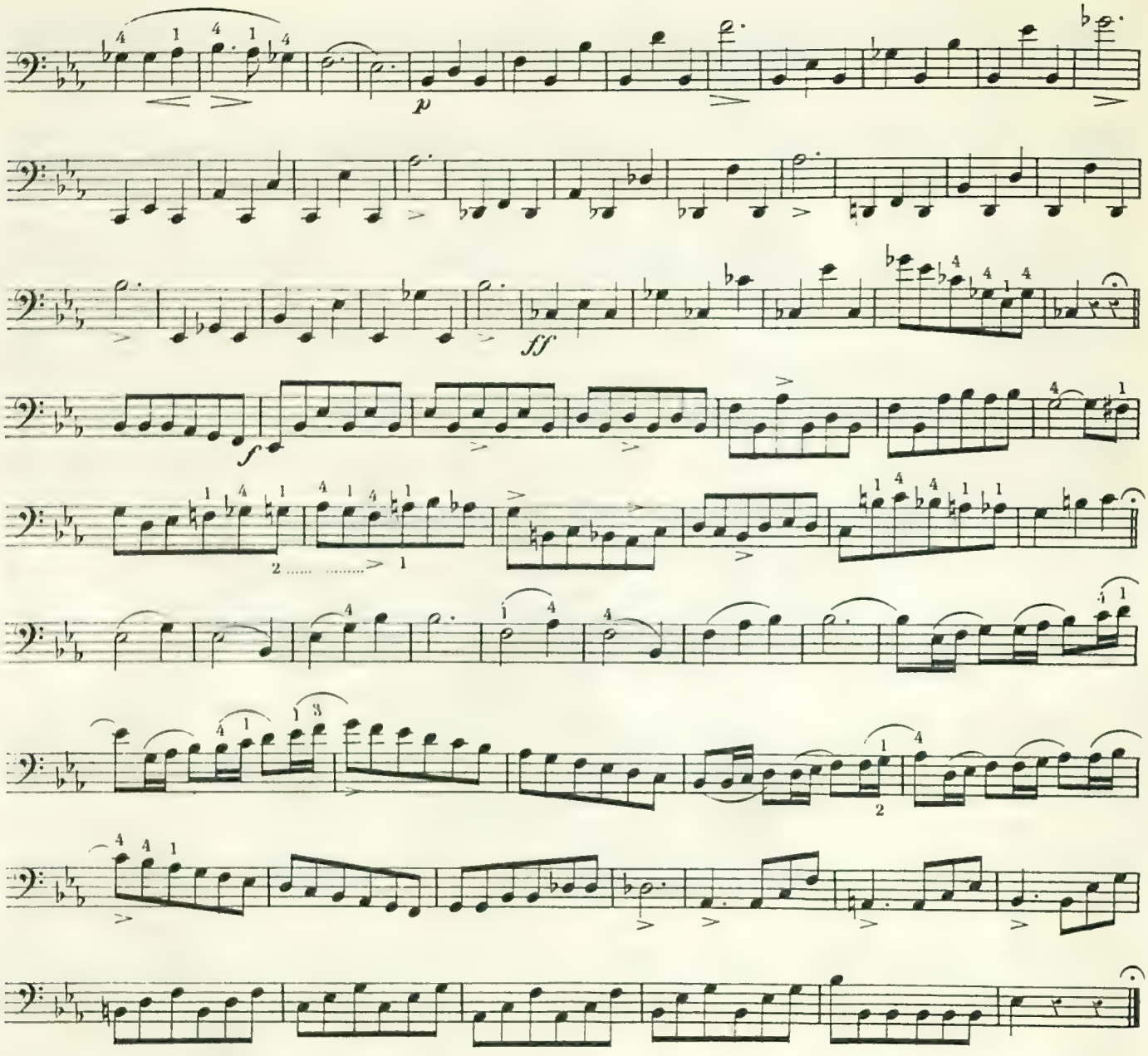
Allegro.



From 3rd Symphony. EROICA. Beethoven.

Allegro.

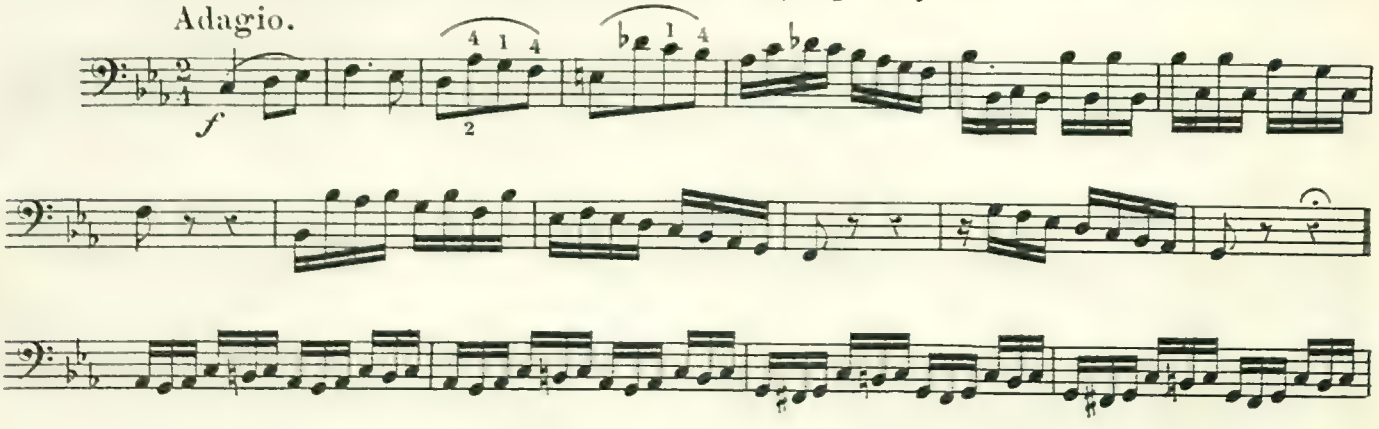


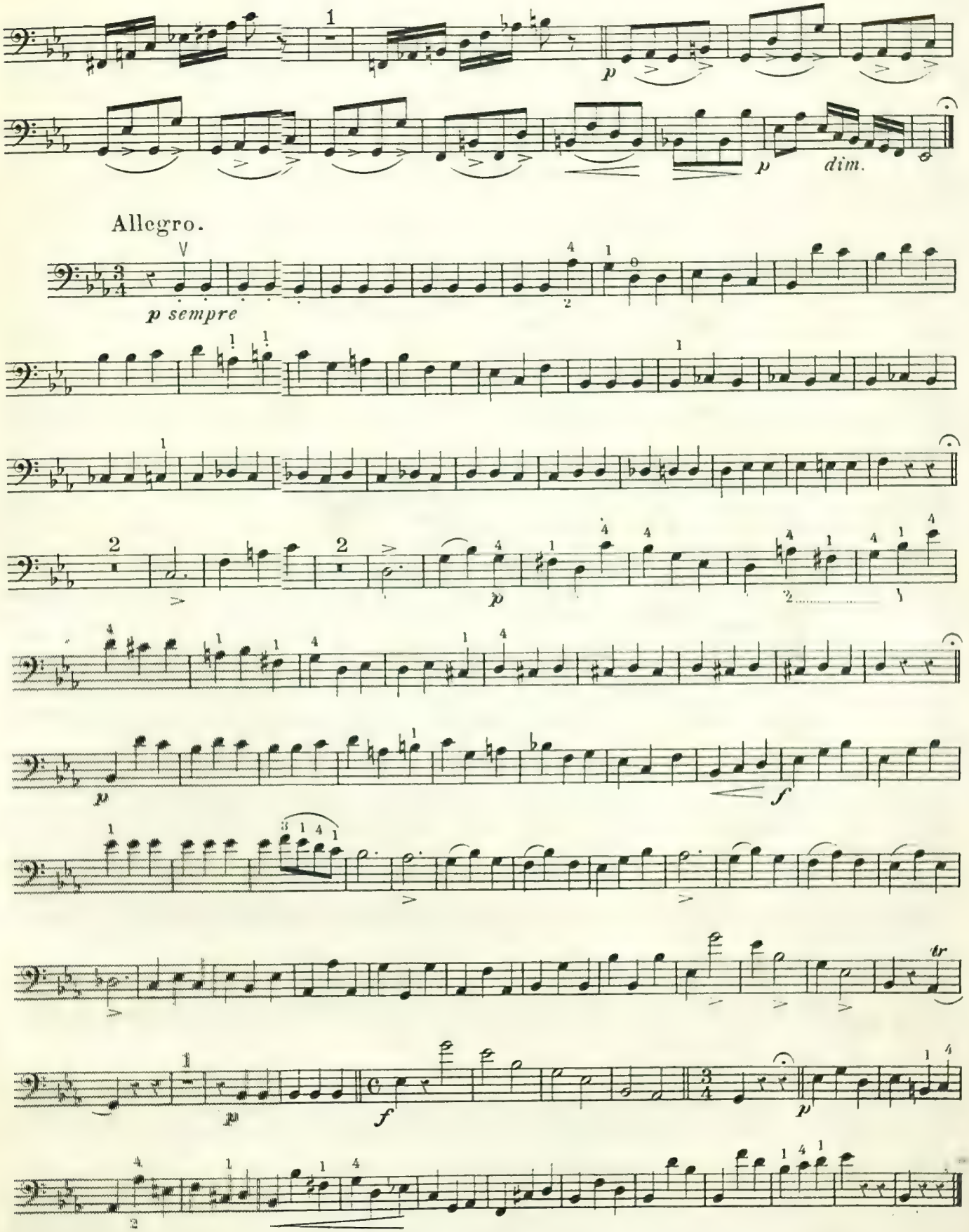


3rd & 4th G.D.

Funeral March 'EROICA' Symphony. Beethoven.

Adagio.

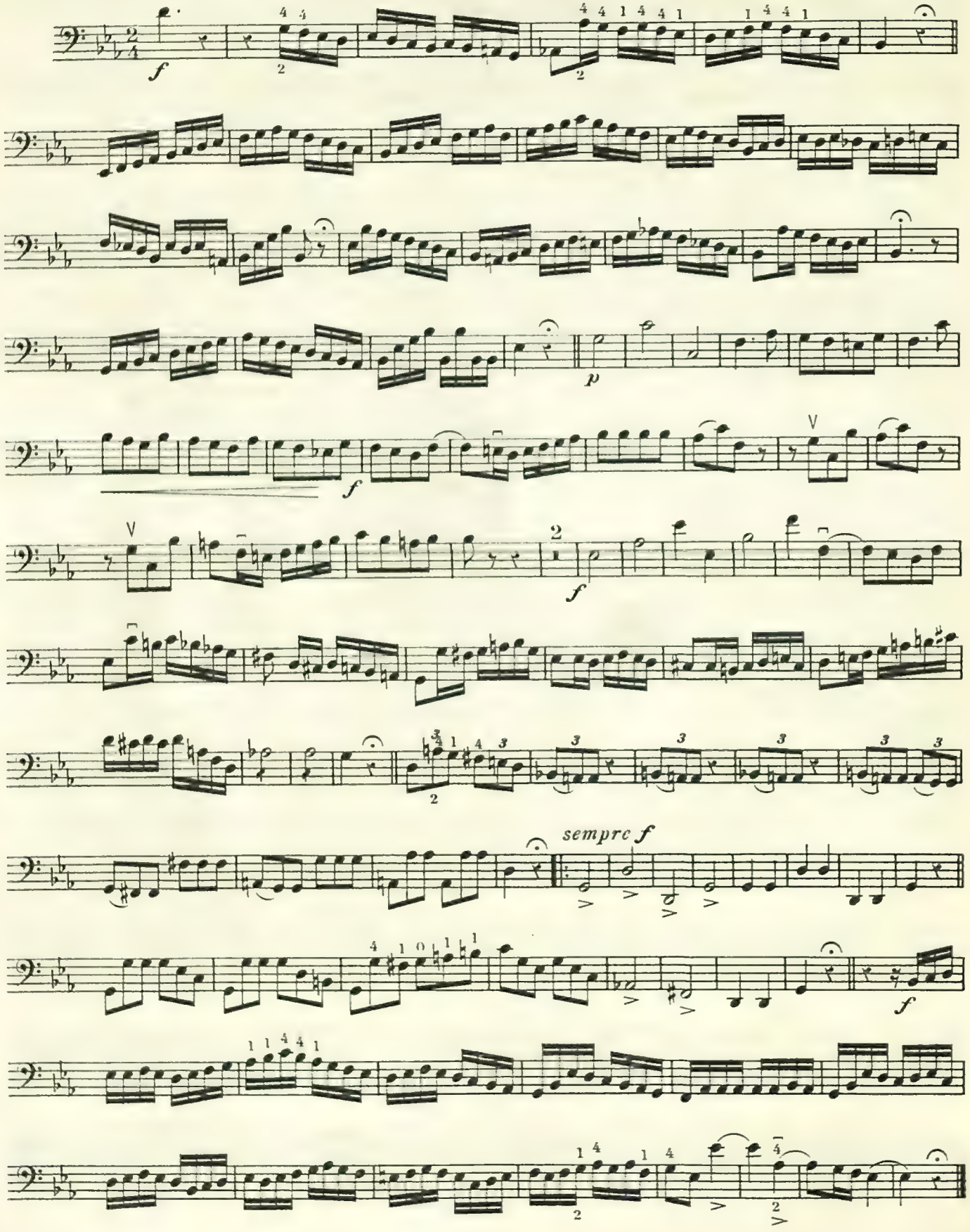



p
p
dim.
Allegro.
p sempre
p
f
p
f
p
tr

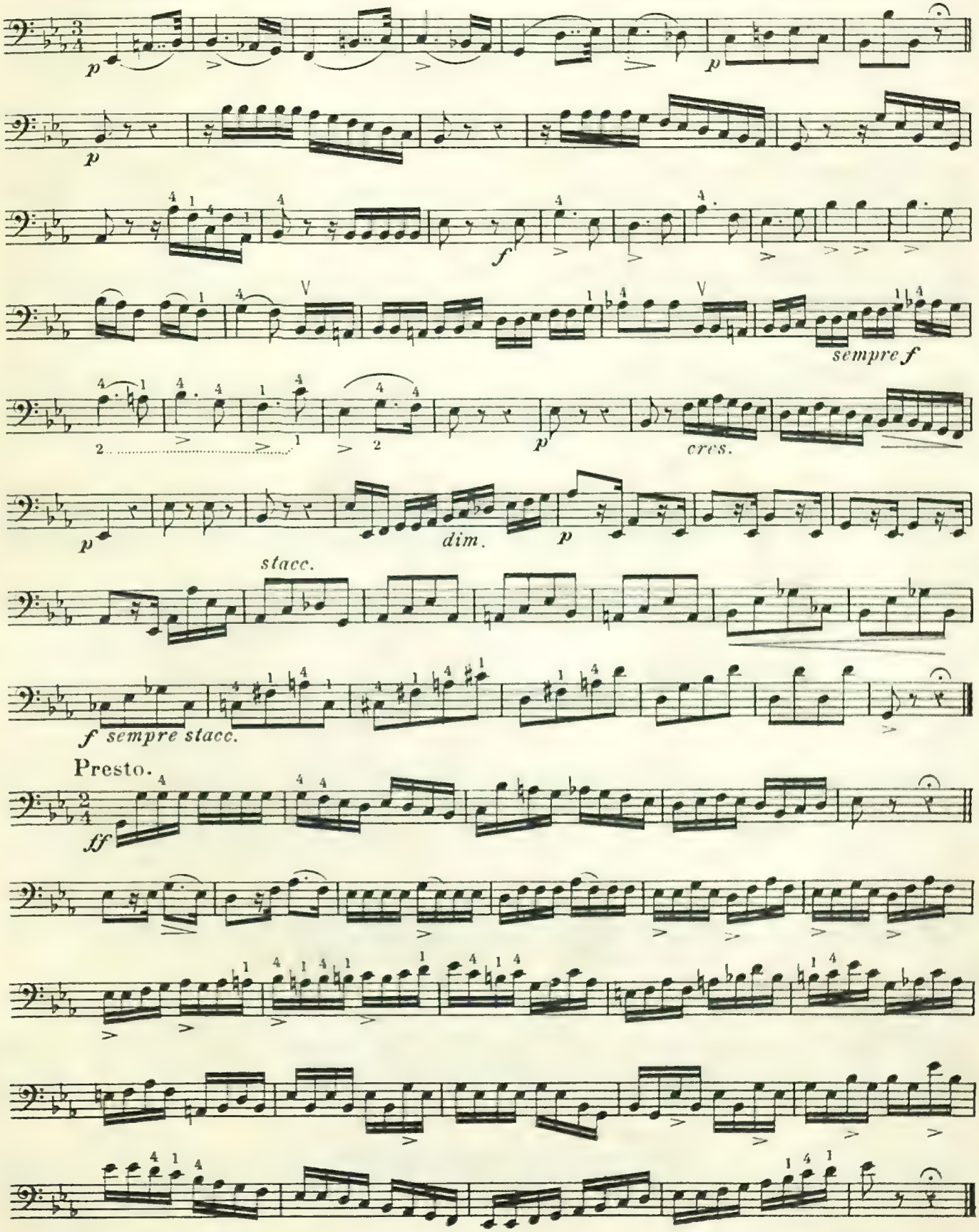
3rd & 4th G.D.

Finale 'EROICA' Symphony. Beethoven.

Allegro.

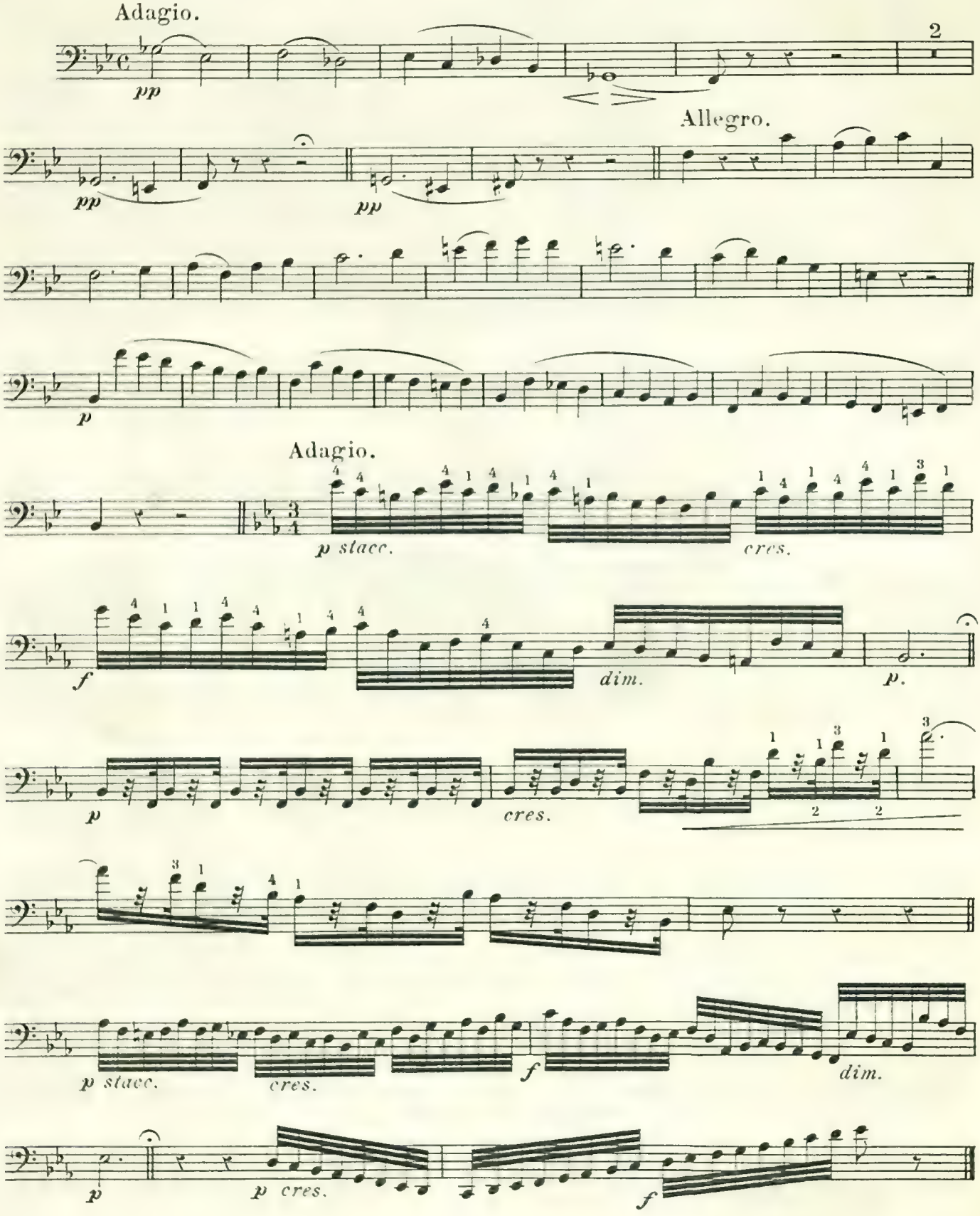


Andante.



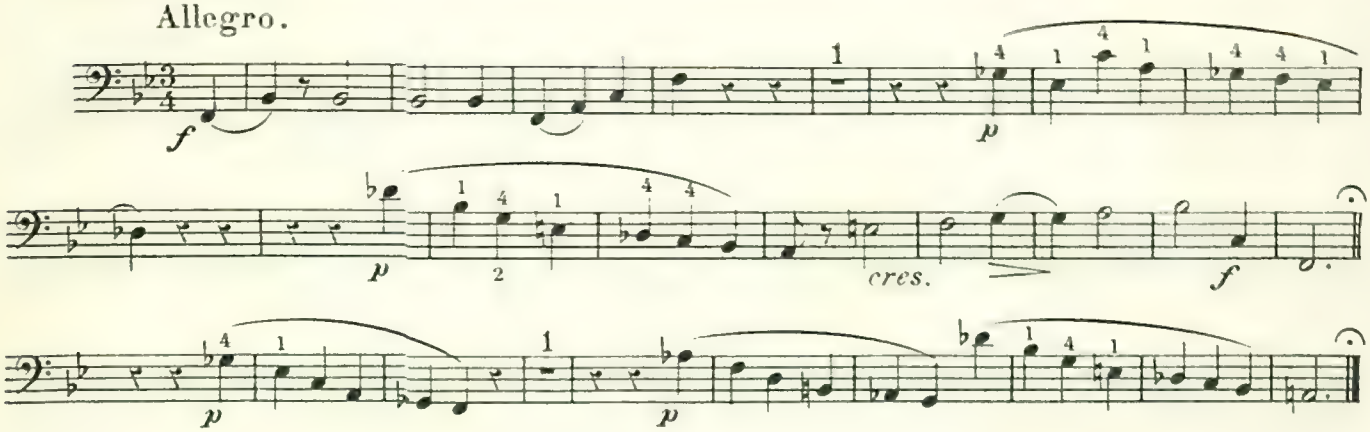
Presto.

From "Nº 4. SYMPHONY. Beethoven.

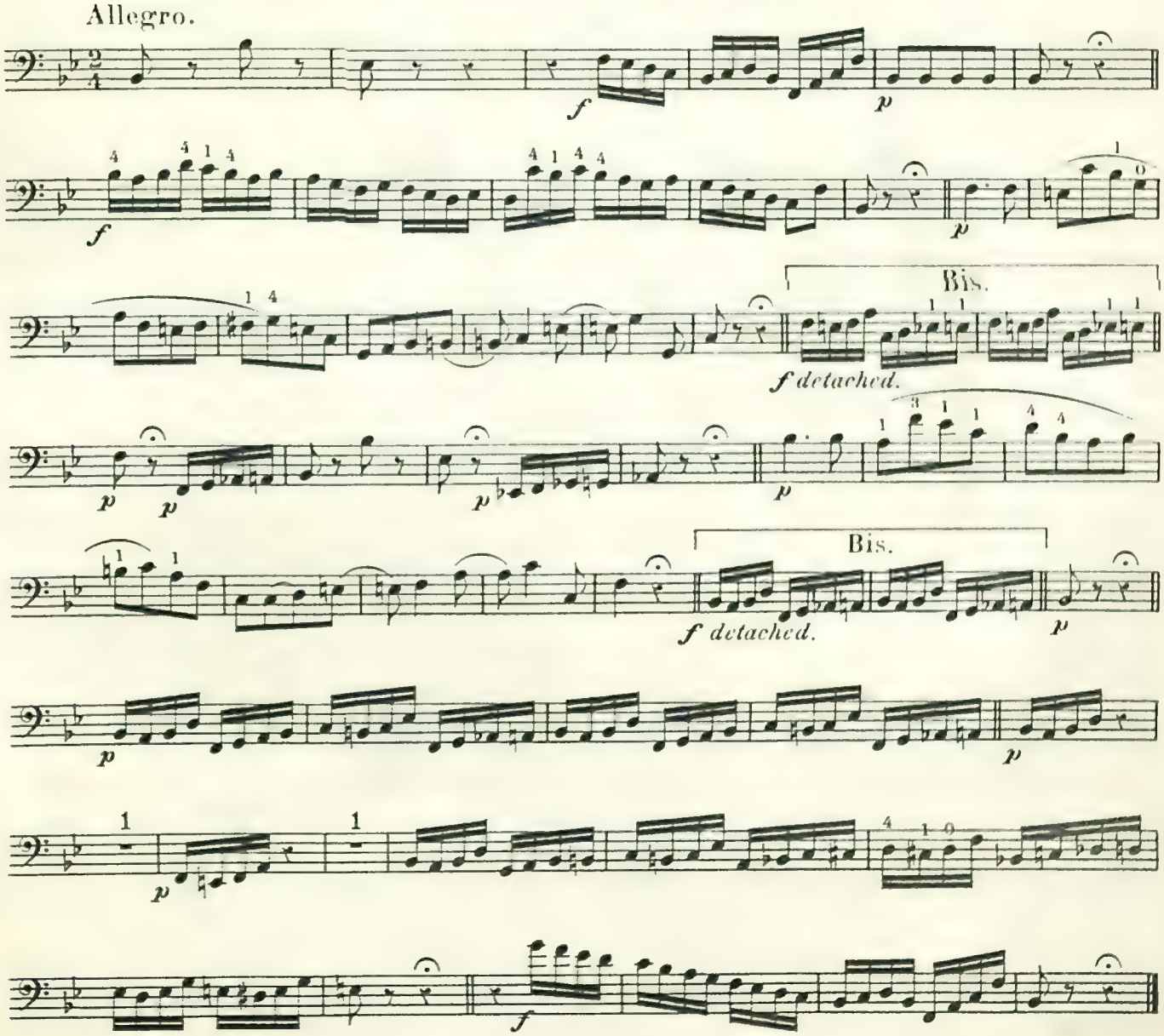


3rd & 4th A. E.

Allegro.

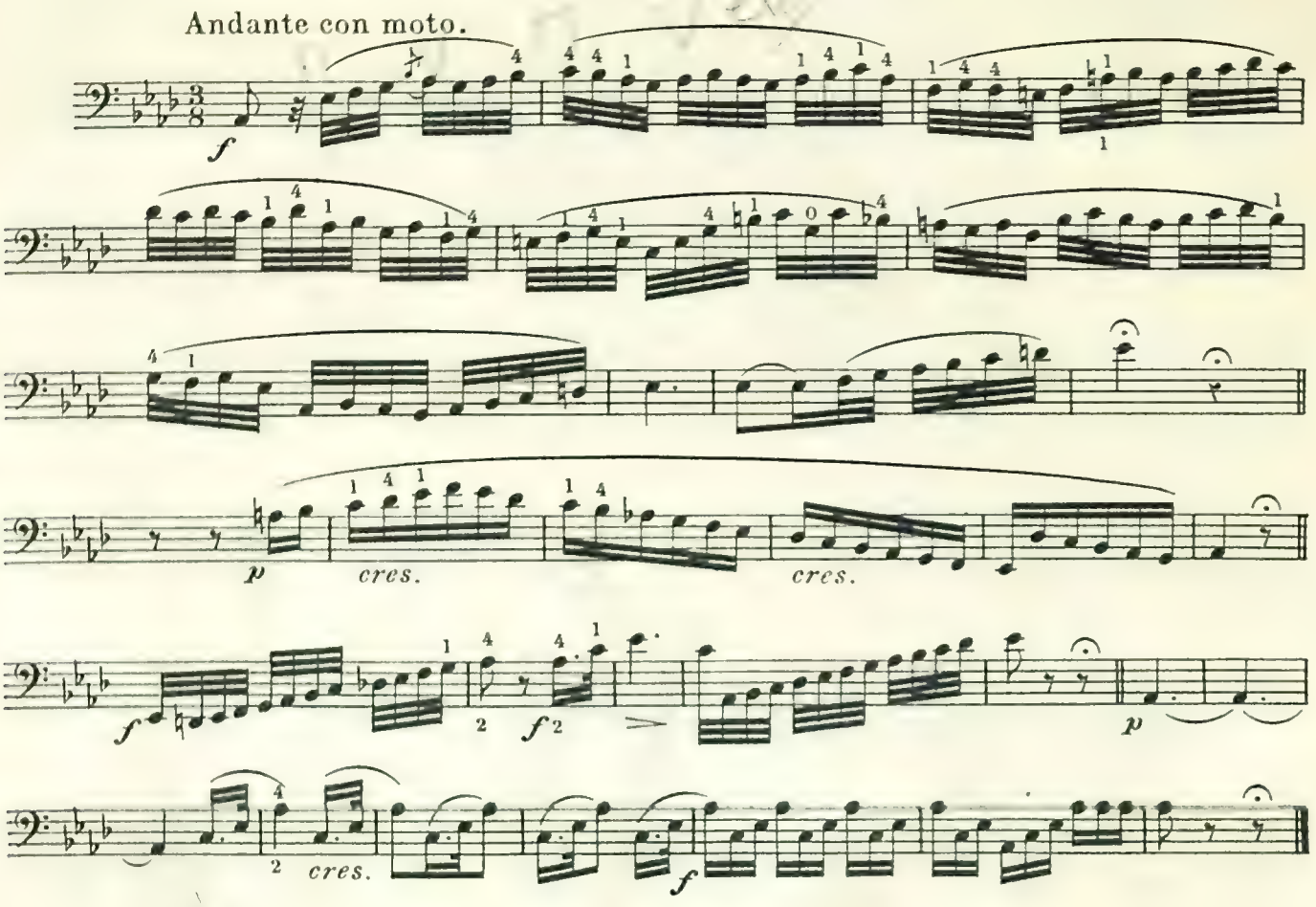


Allegro.

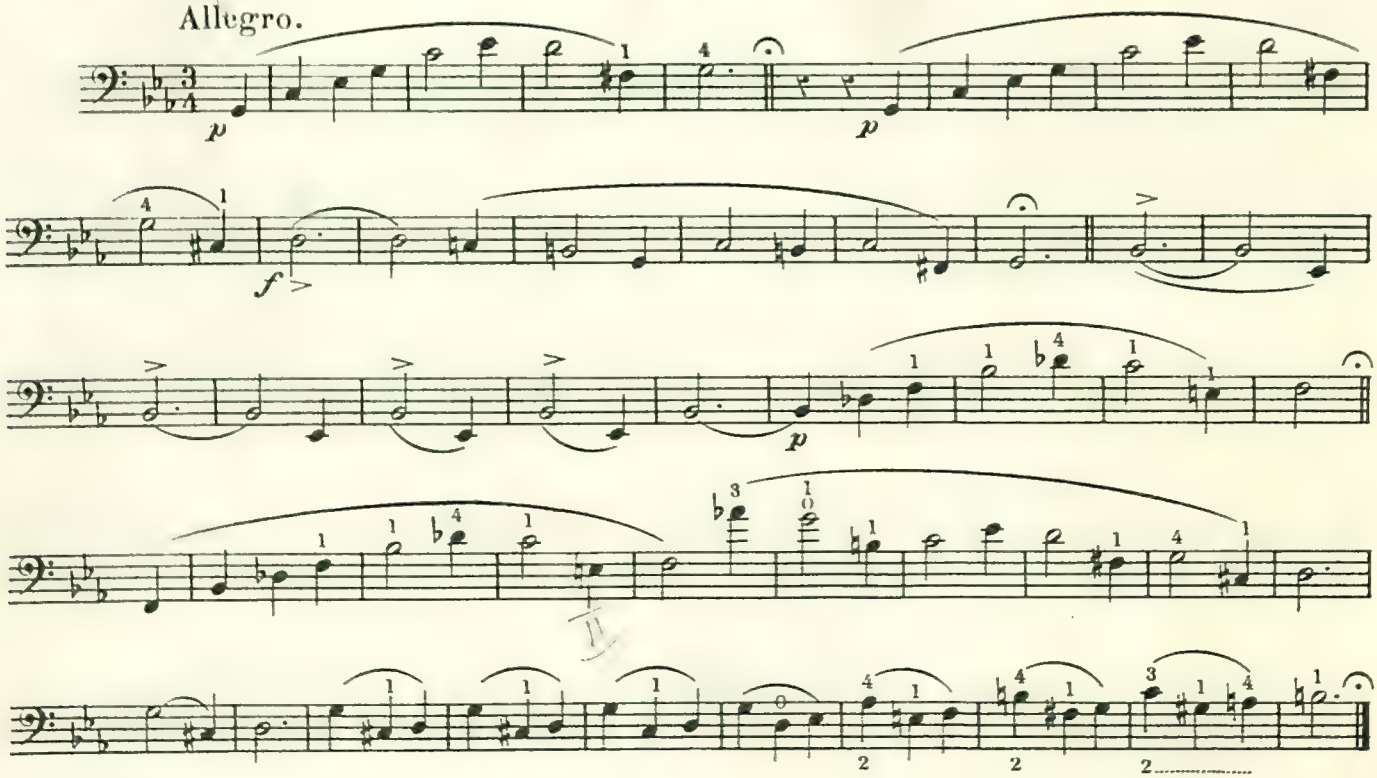


From "No. 5. SYMPHONY. Beethoven.

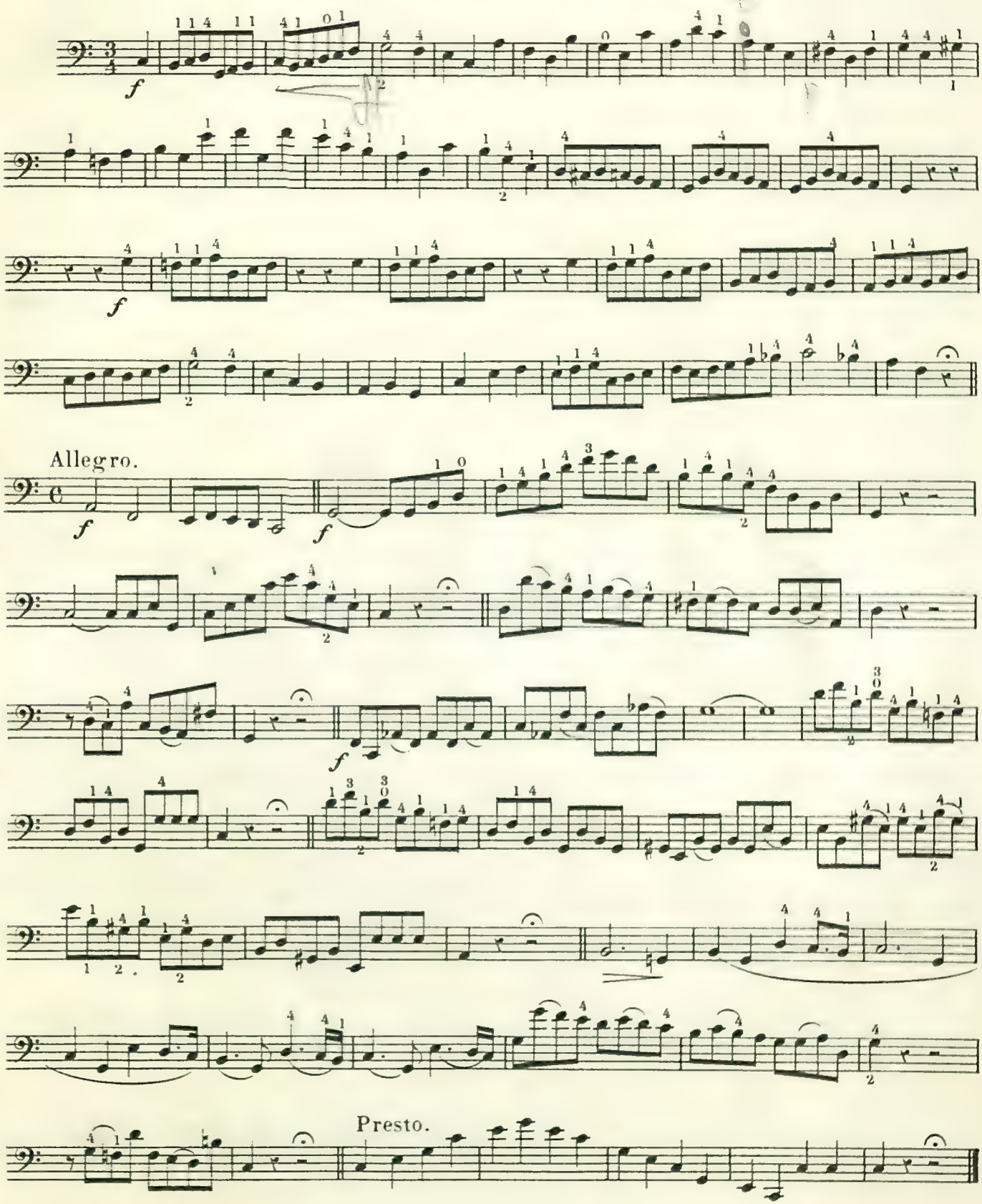
Andante con moto.



Allegro.



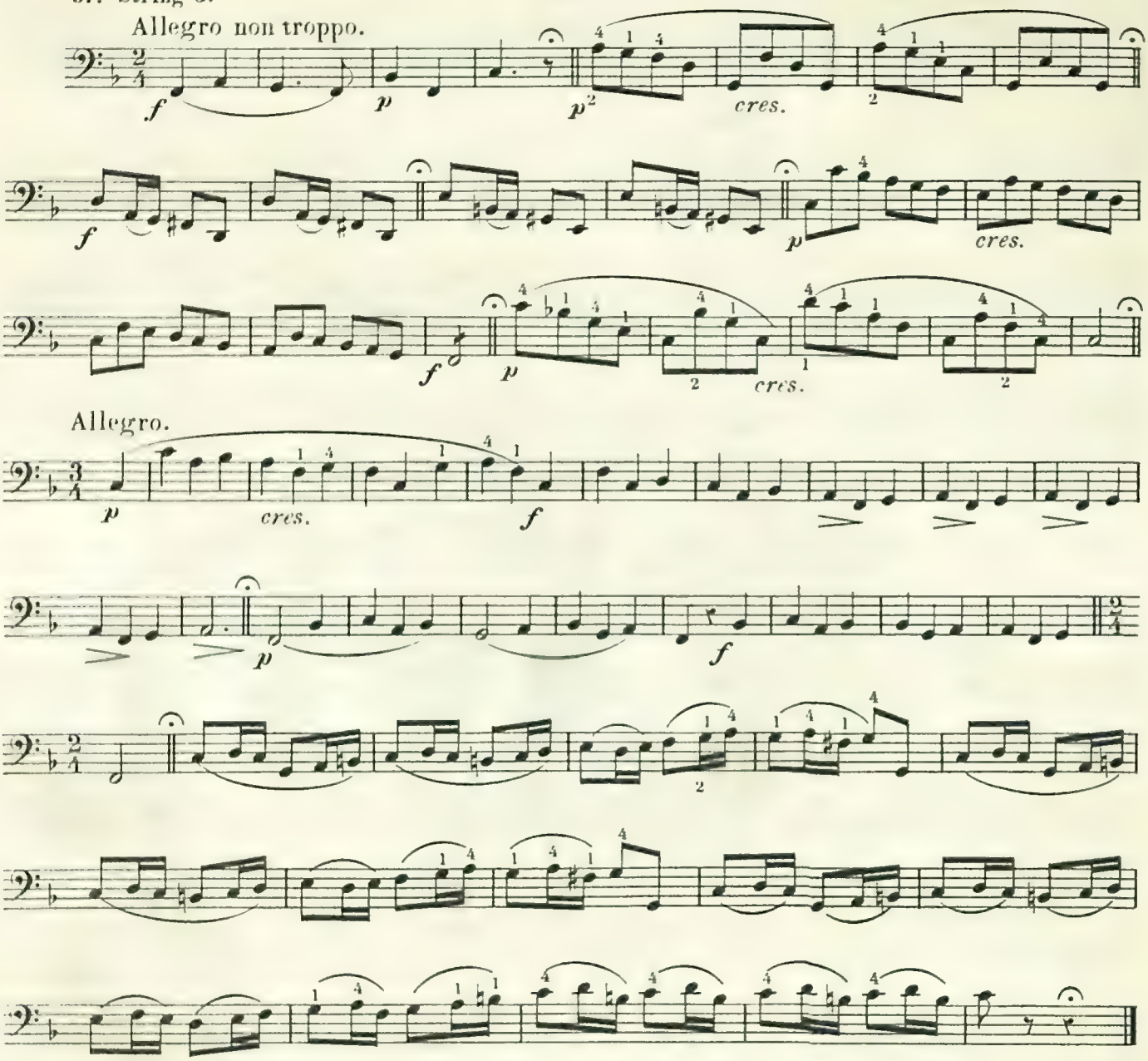
From 5th SYMPHONY. Beethoven.



From 6th Symphony. PASTORALE. Beethoven.

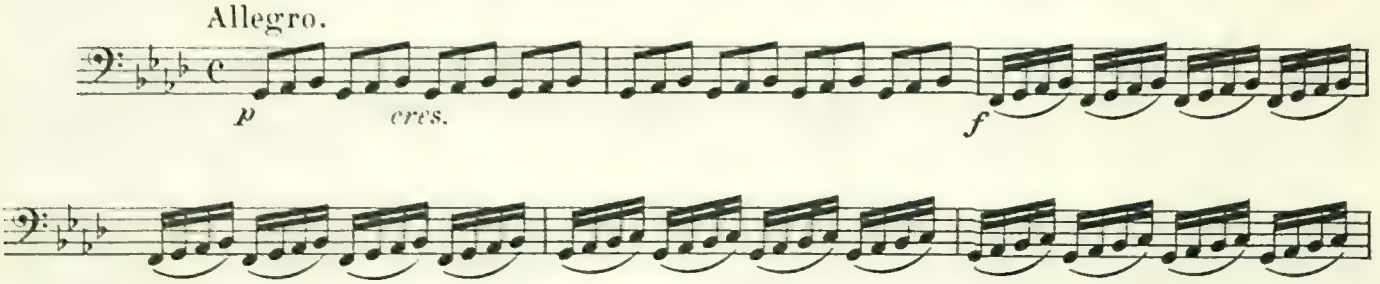
3rd String G.

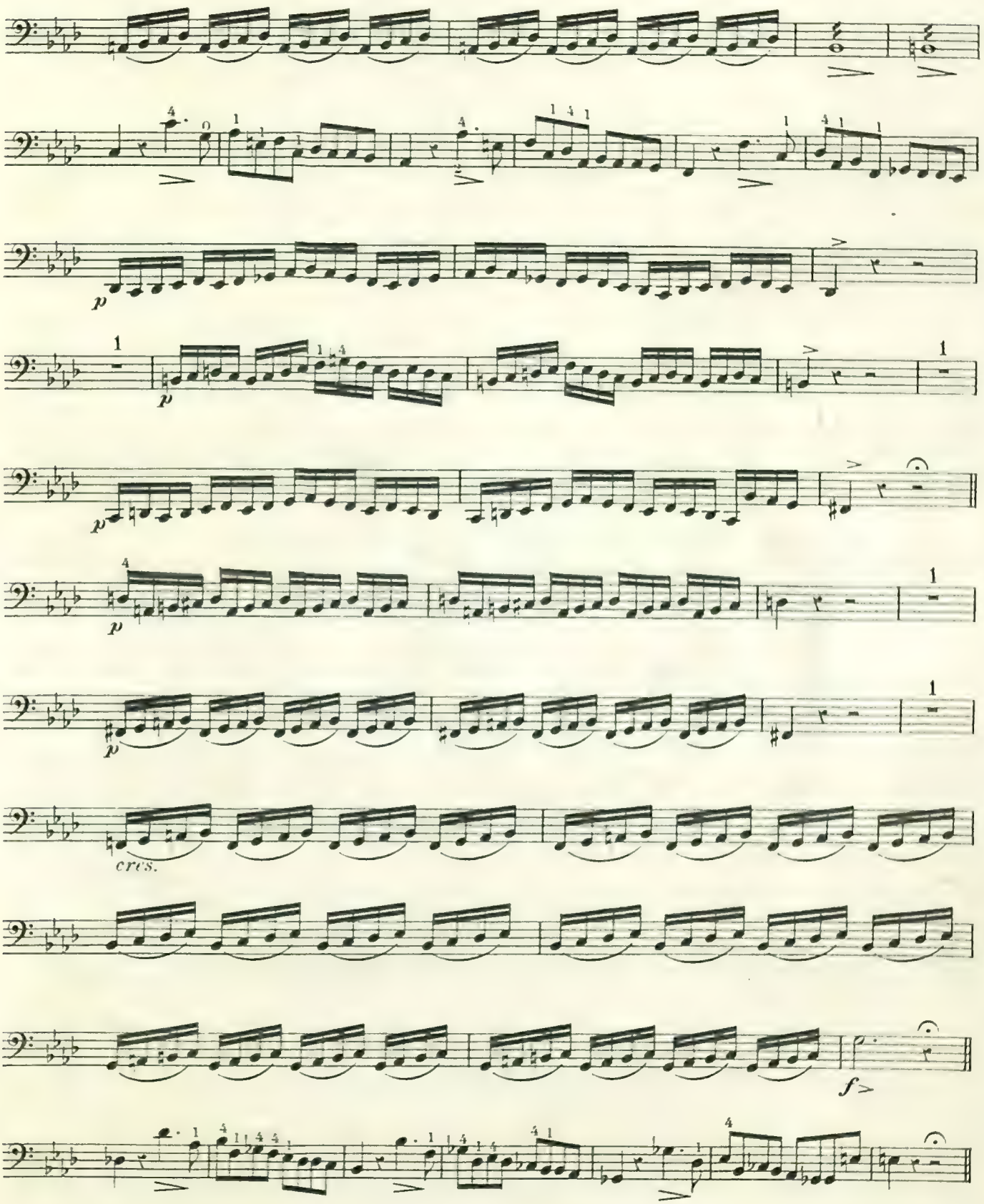
Allegro non troppo.

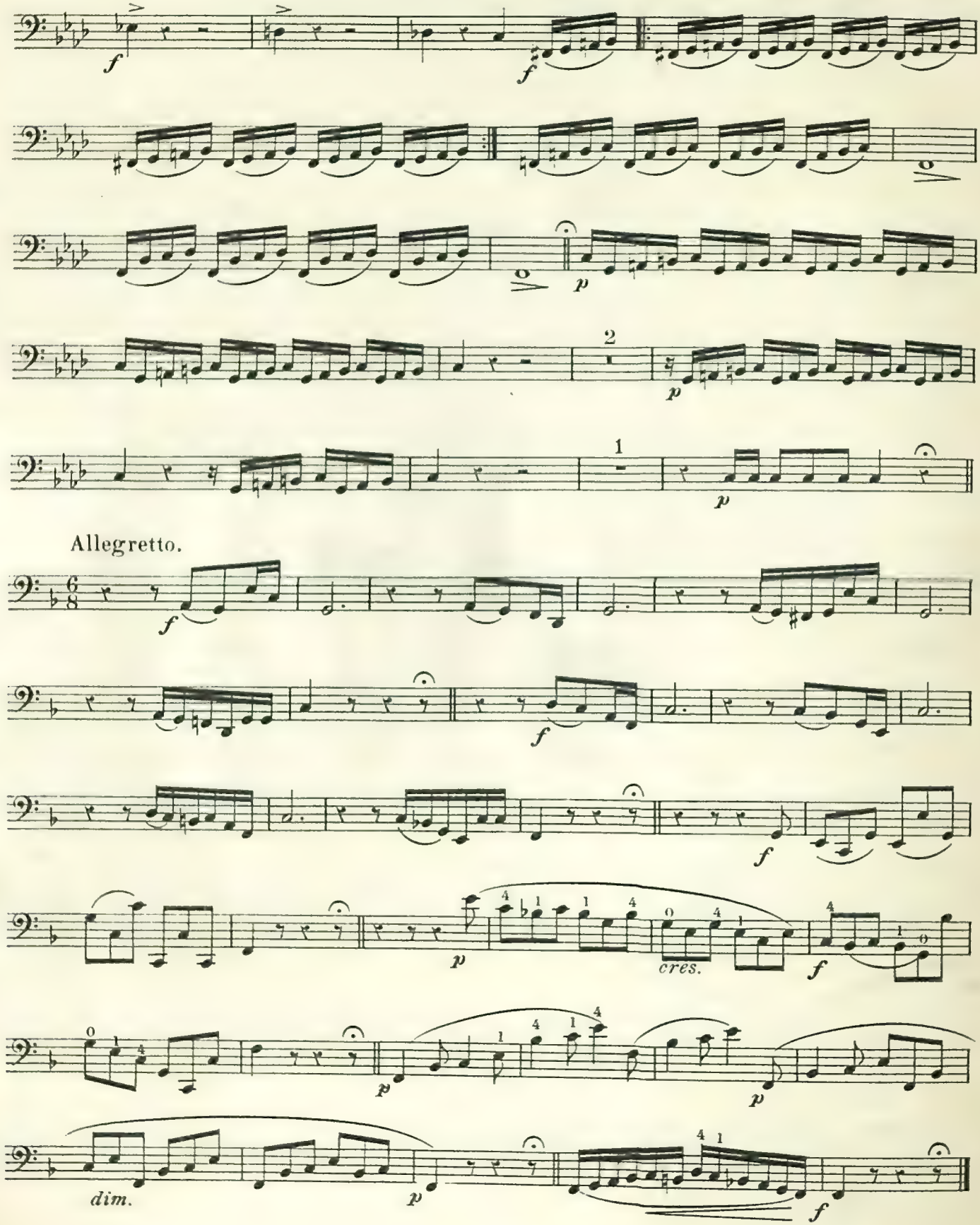


STORM, PASTORAL SYMPHONY. Beethoven.

Allegro.



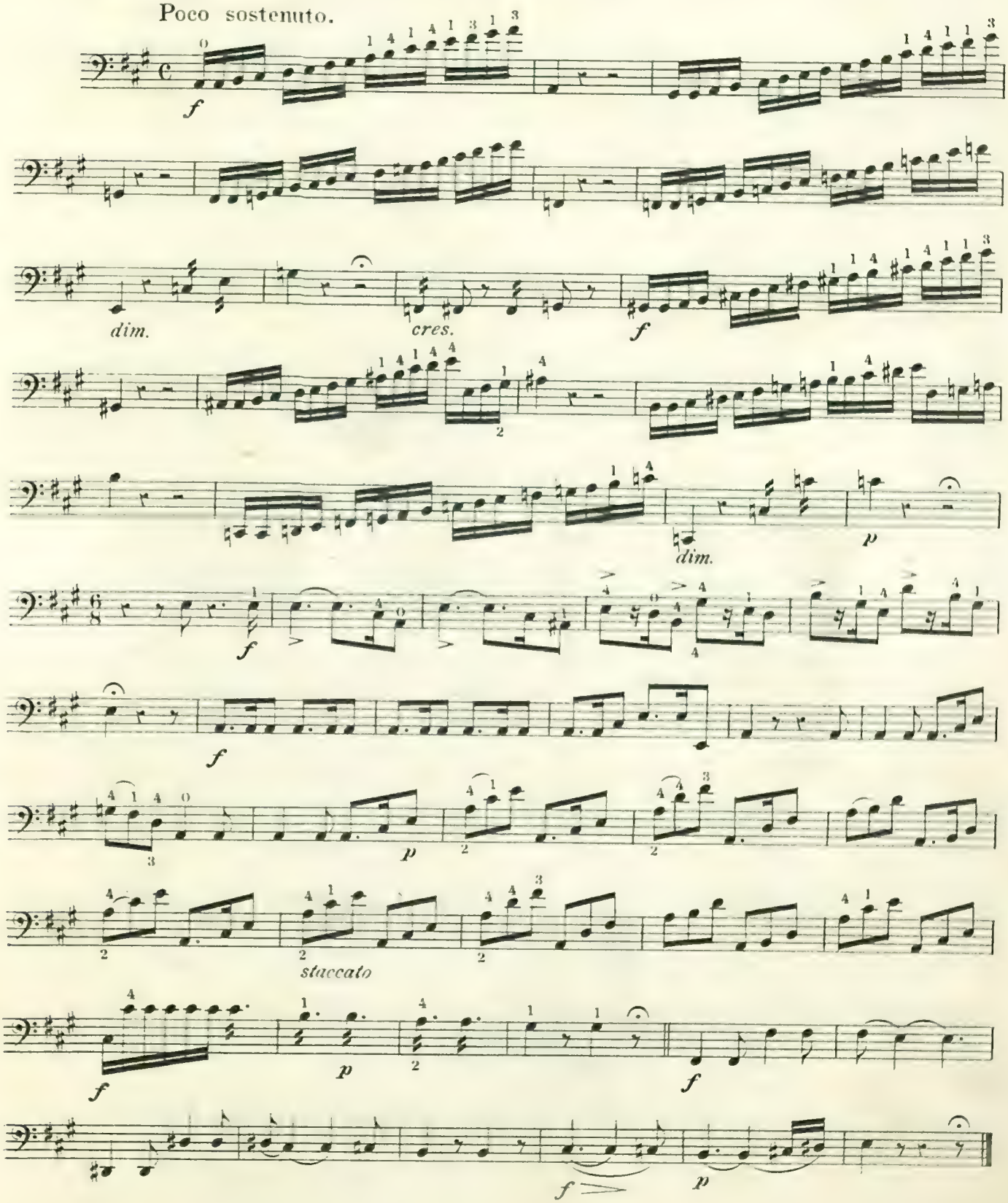

p
p
p
p
p
cres.
f

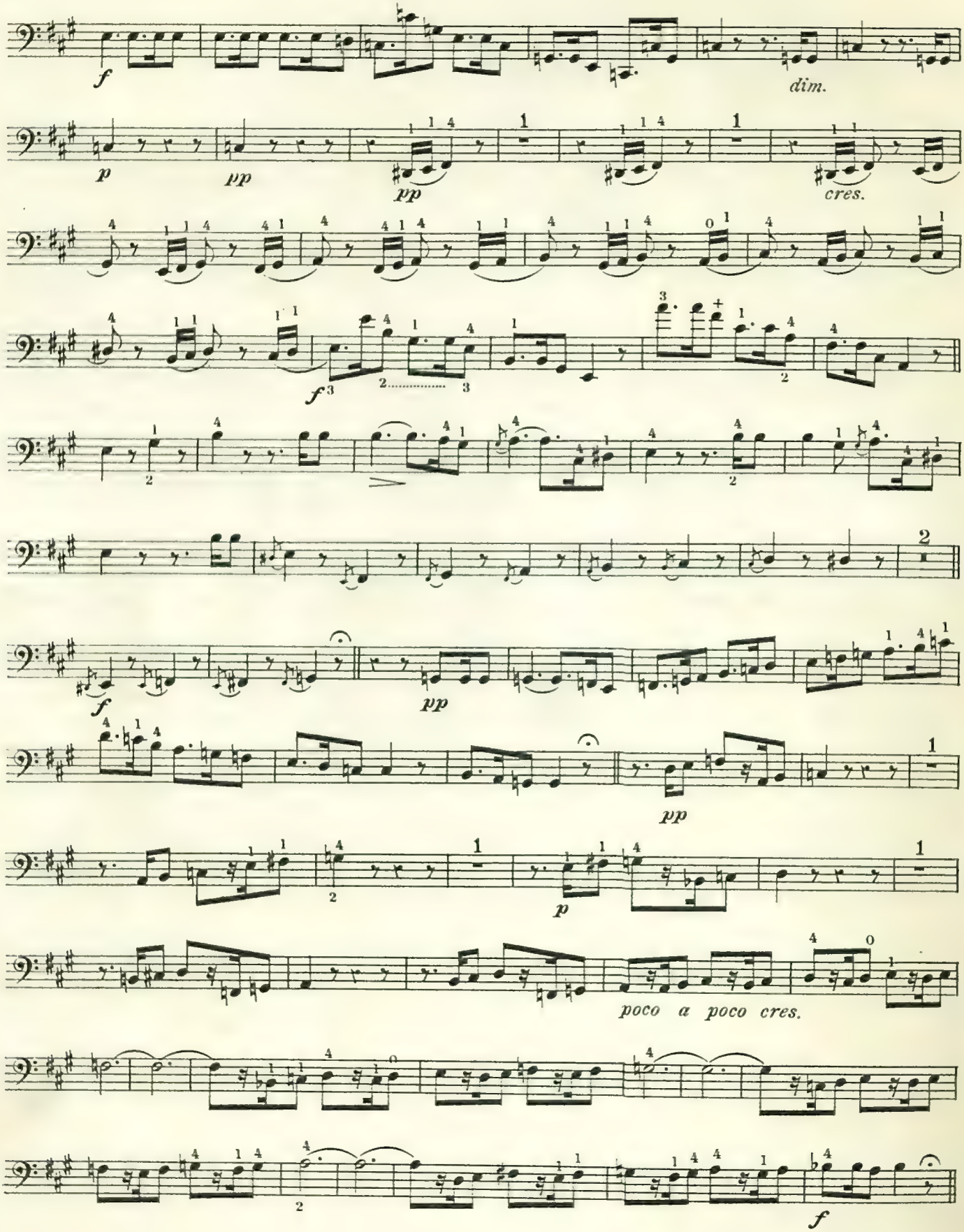

Allegretto.
cres.
dim.

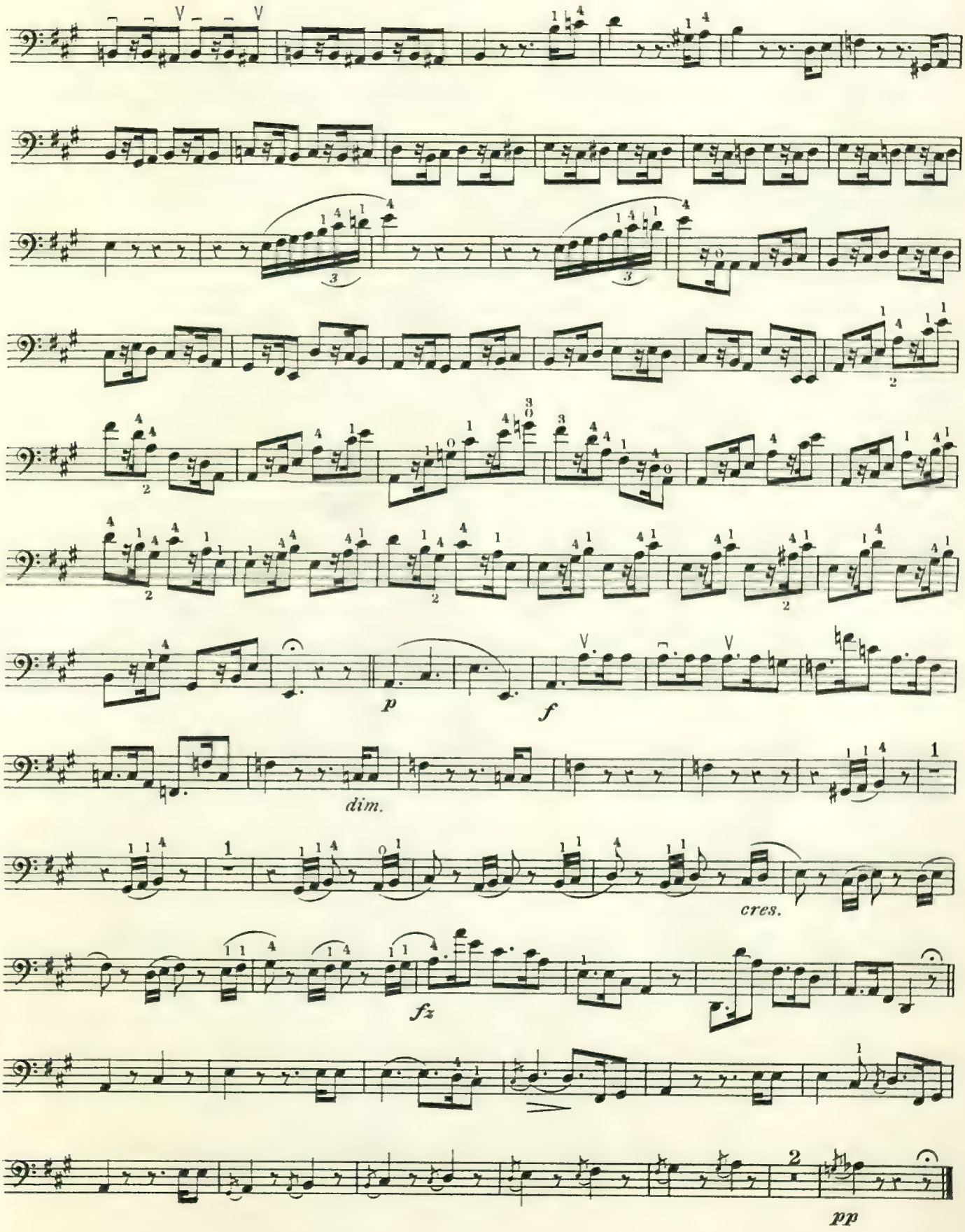
From "Nº 7. SYMPHONY." Beethoven.

4 strings A. D.

Poco sostenuto.



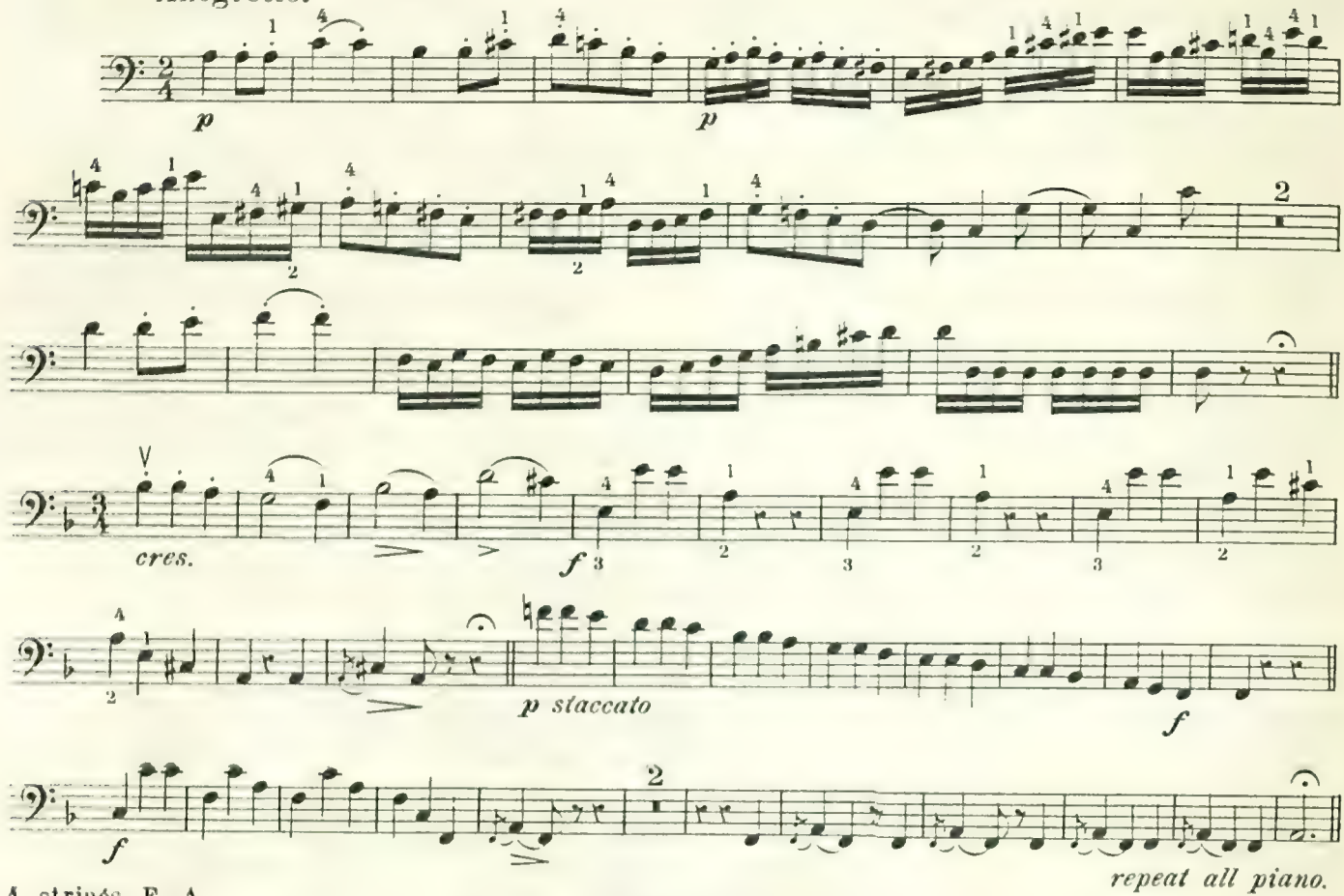

f
dim.
p
pp
pp
cres.
f
pp
pp
p
poco a poco cres.
f


p
f
dim.
cres.
fz
pp

From "No. 7. SYMPHONY." Beethoven.

4 strings E. A.

Allegretto.

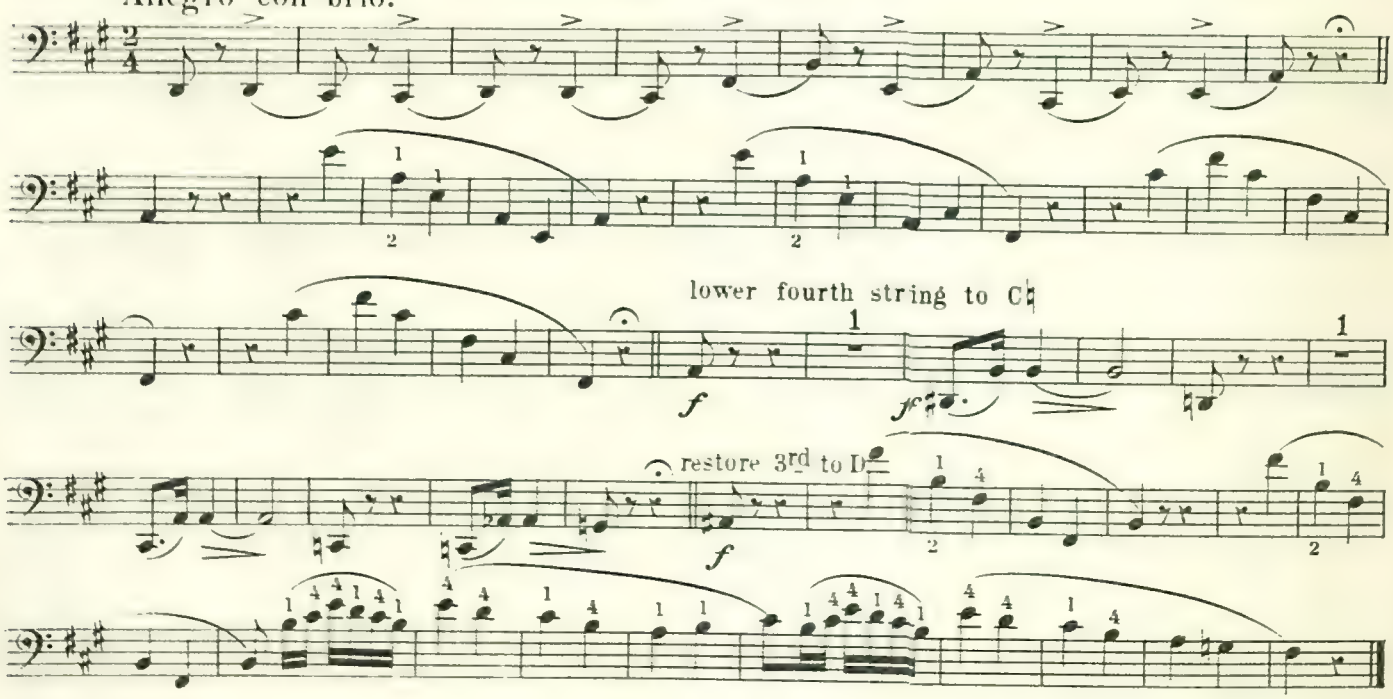


repeat all piano.

4 strings E. A.

FINALE.

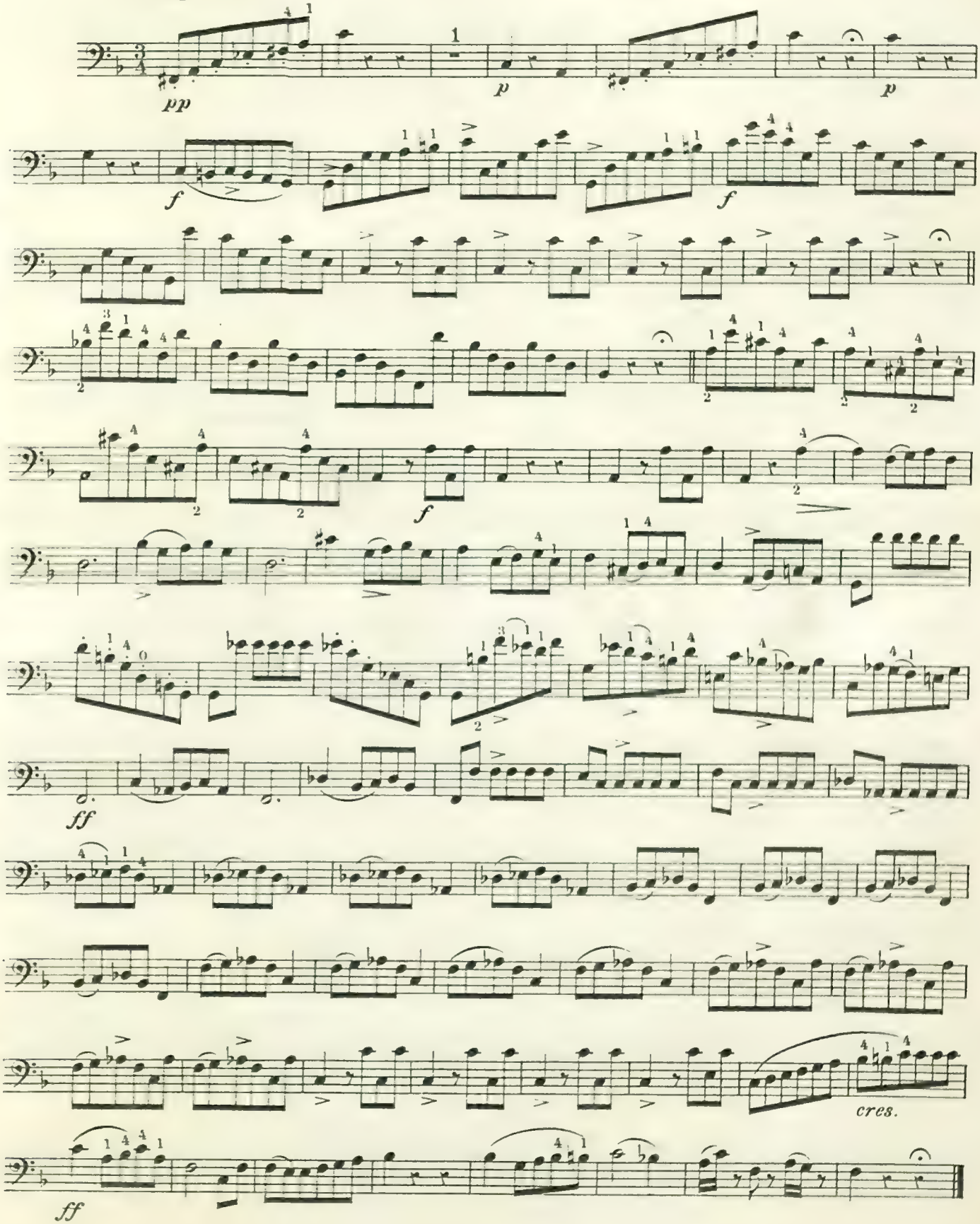
Allegro con brio.

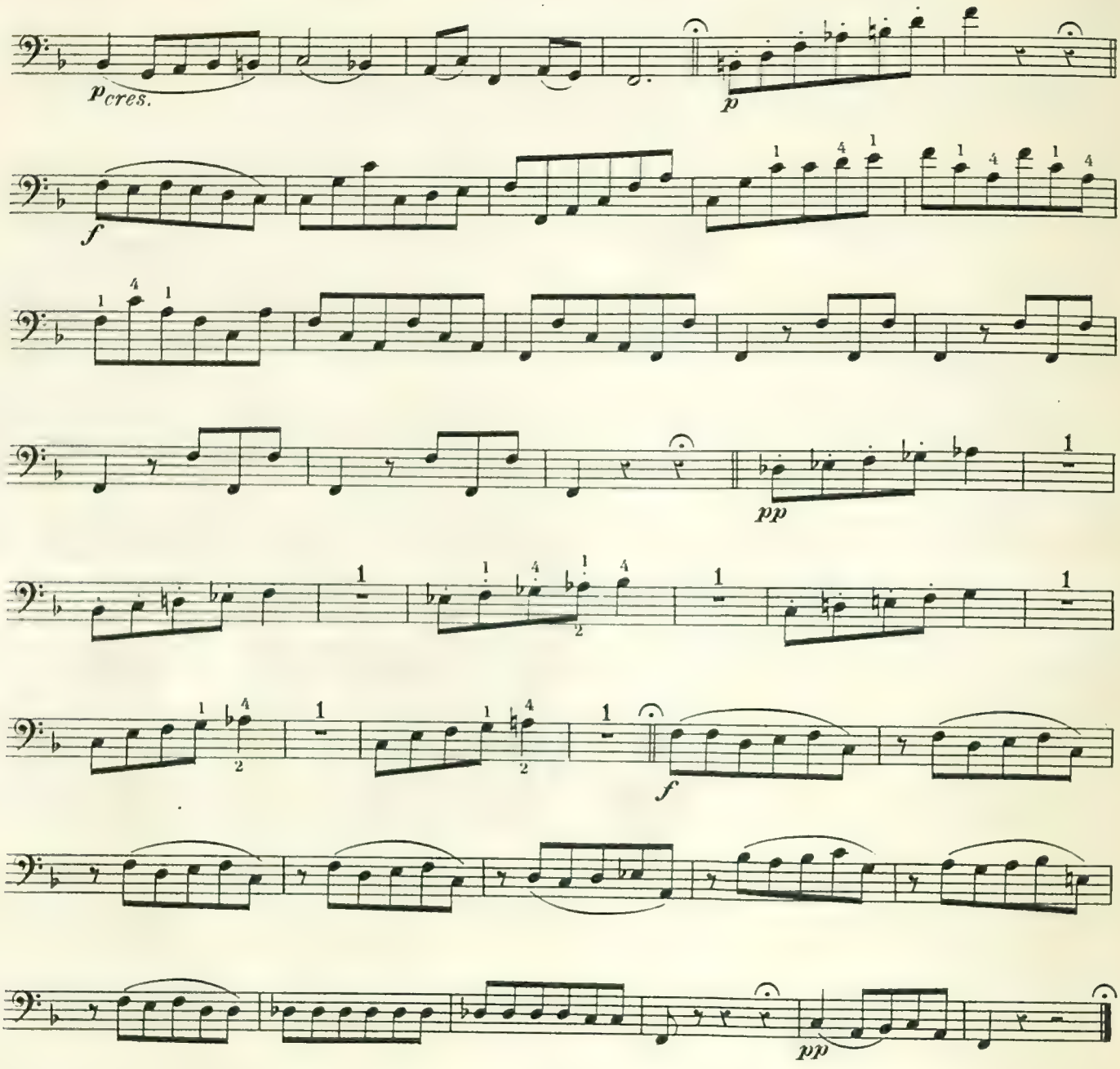


4 strings A. E.

From "No. 8. SYMPHONY." Beethoven.

Allegro vivace.

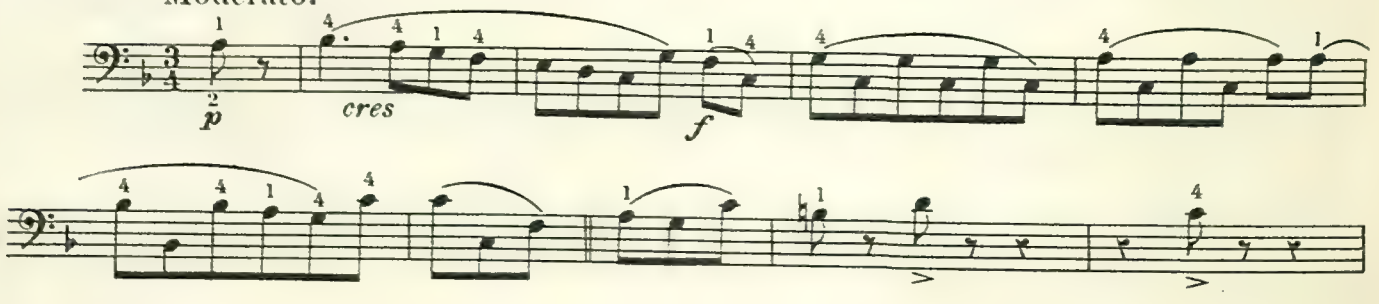


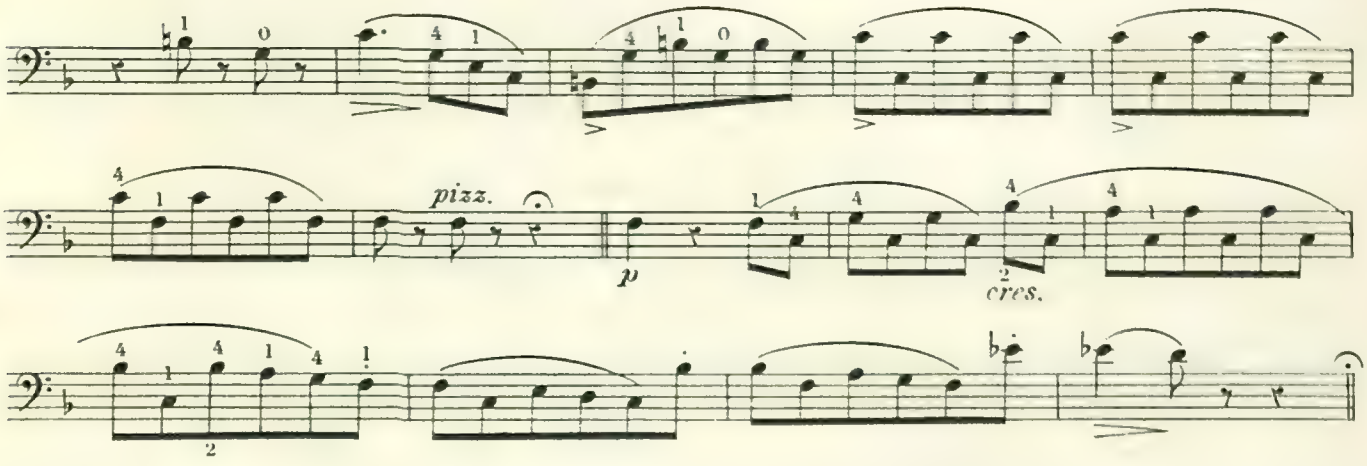


"8th SYMPHONY." Beethoven.

3rd string G.

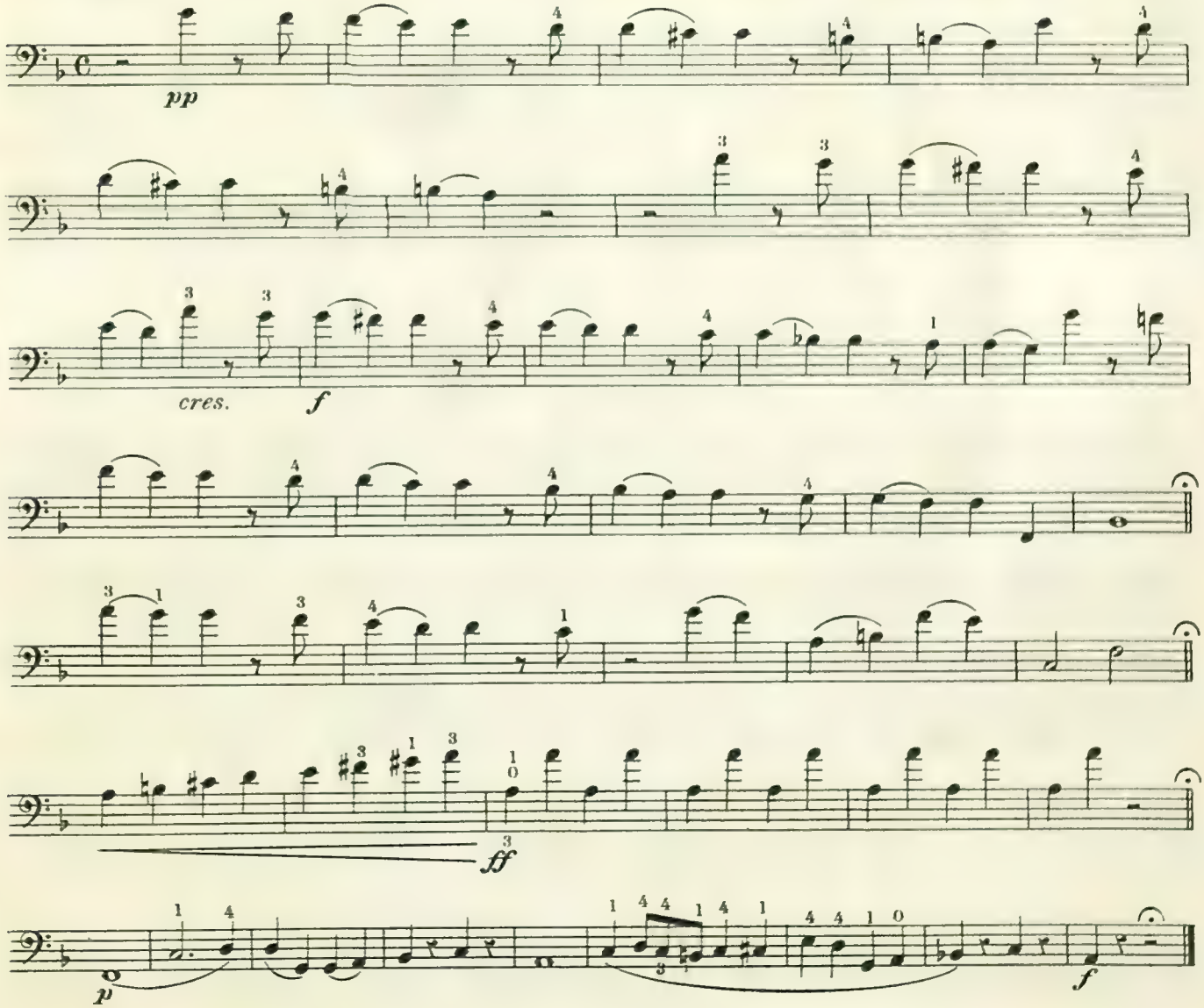
Moderato.





4 strings A. E.

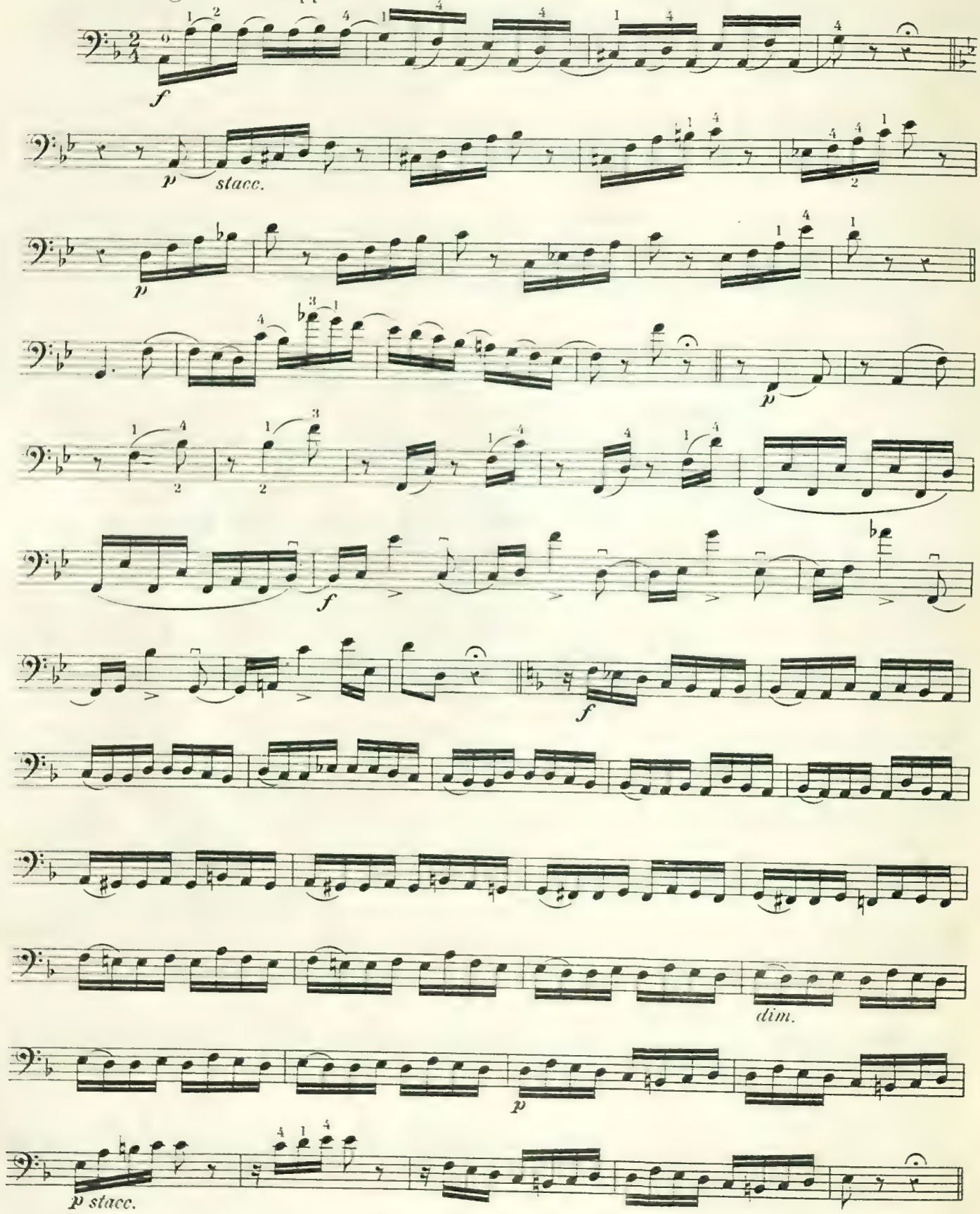
Vivace.

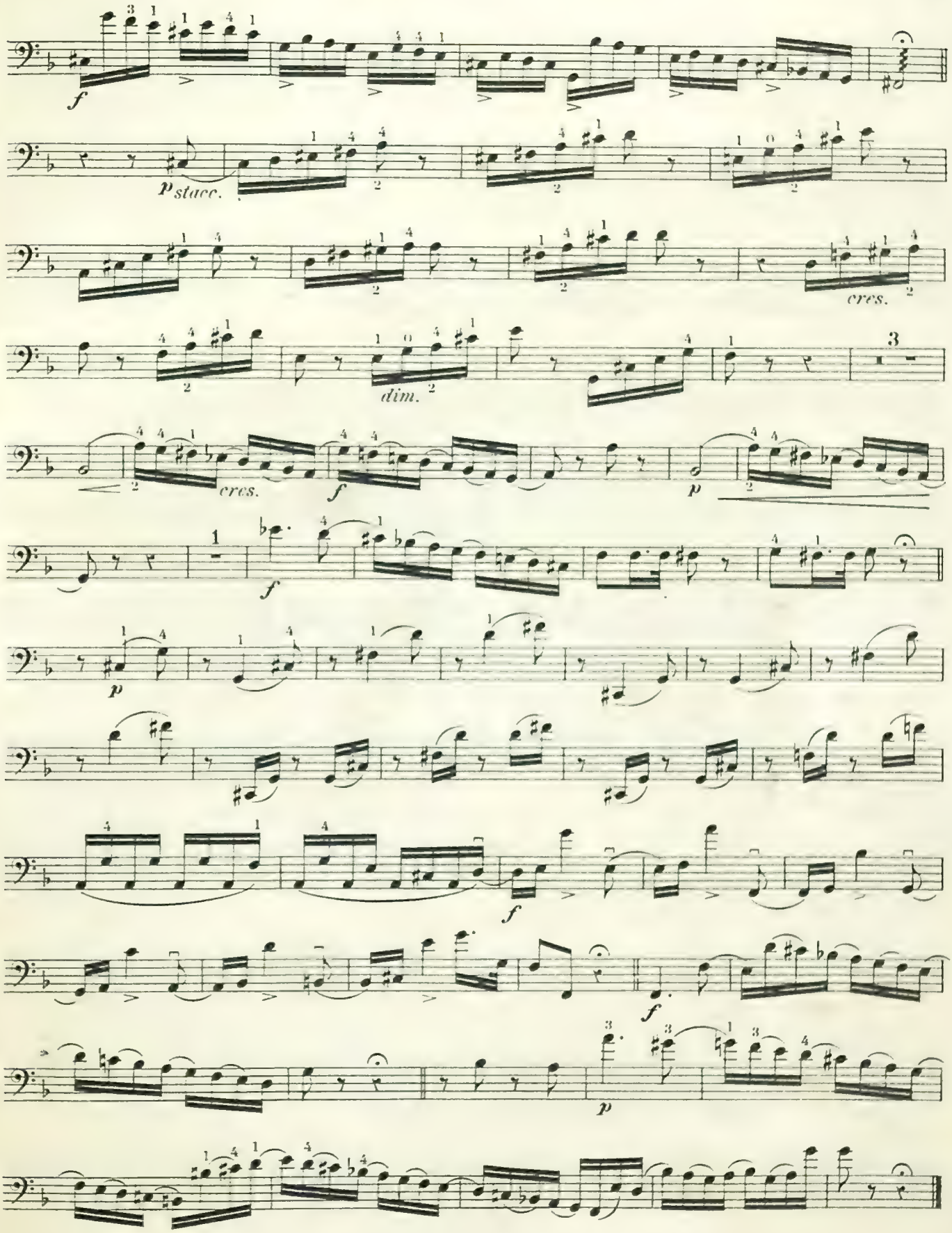


3rd & 4th strings A.E.

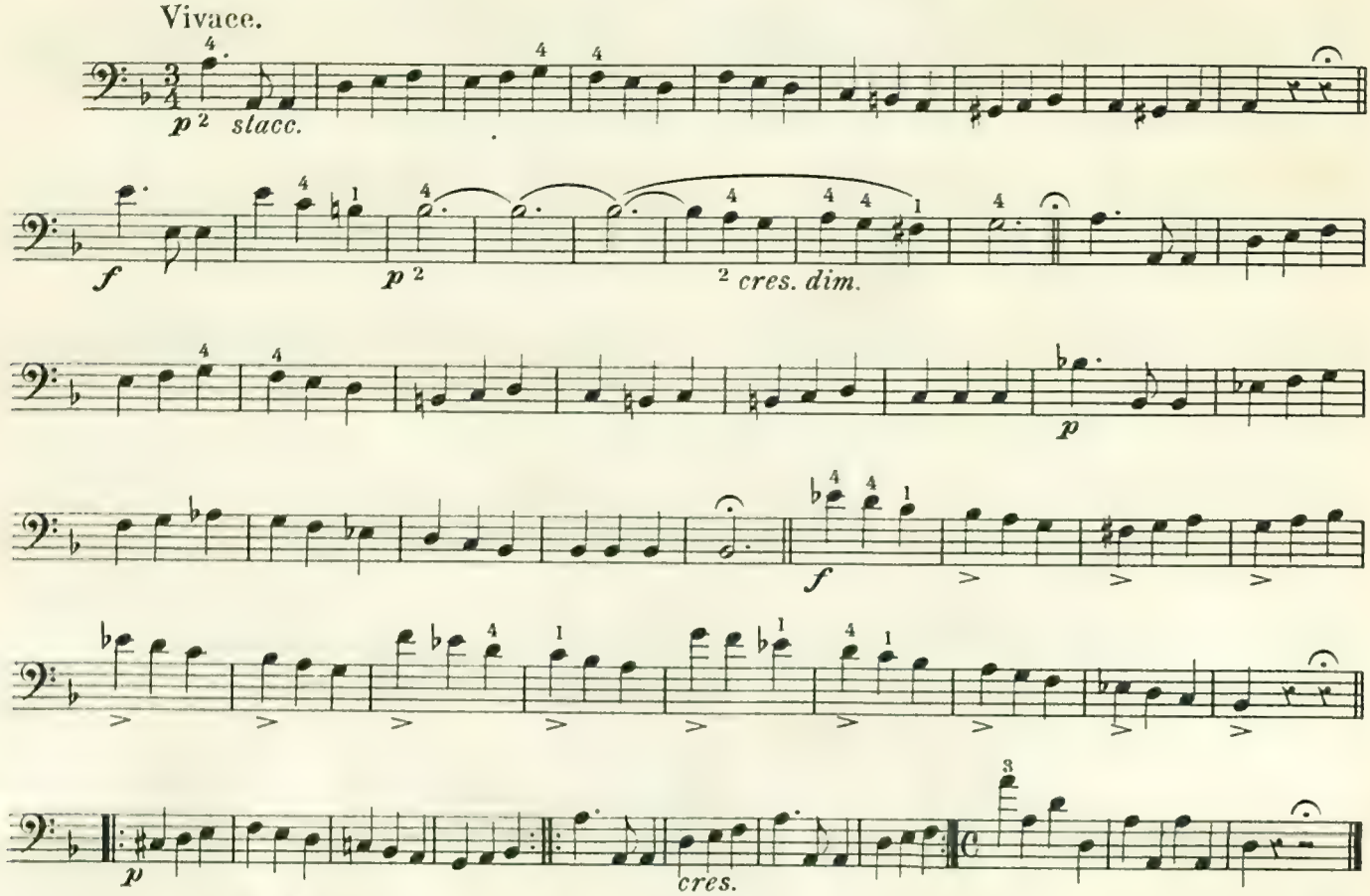
"9th SYMPHONY." Beethoven.

Allegro non troppo.

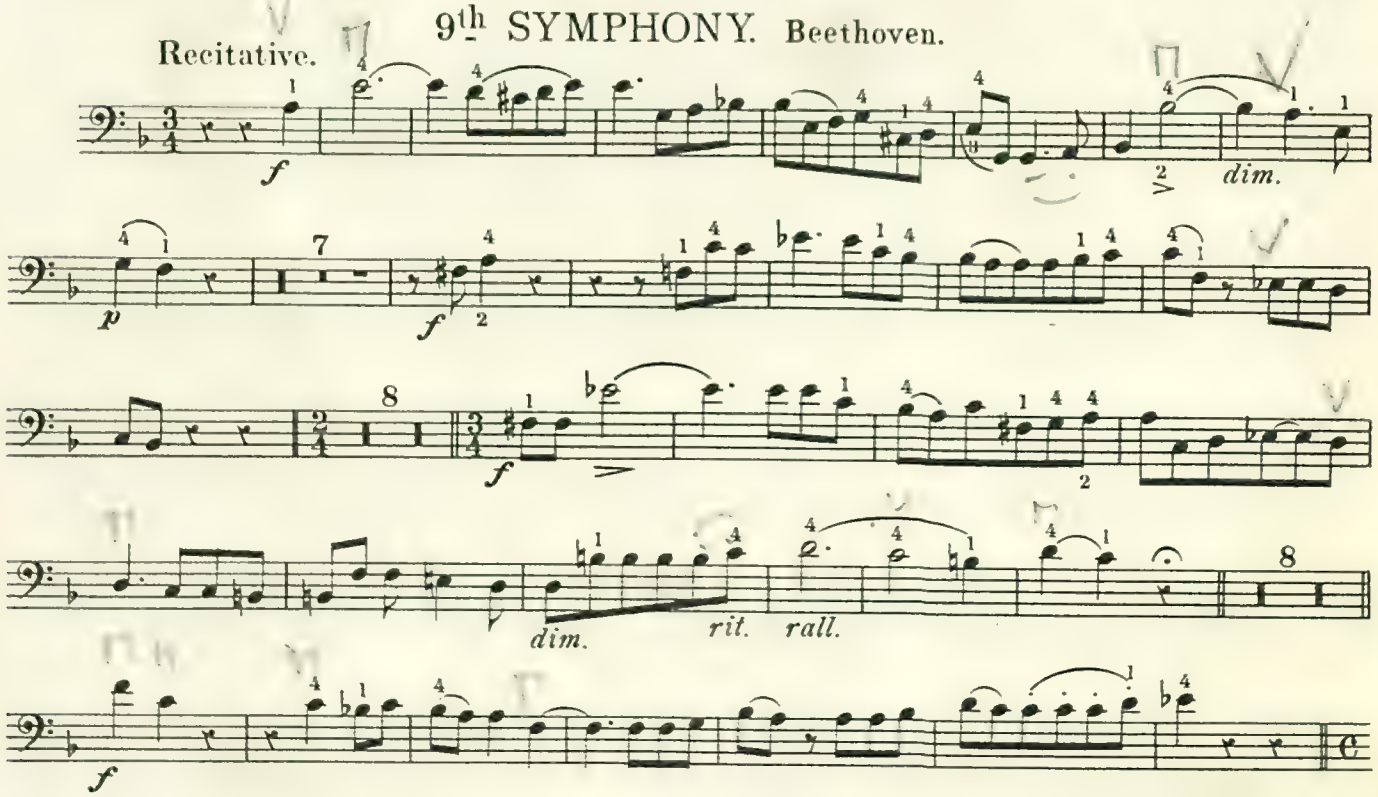



f
p stacc.
cres.
dim.
cres.
f
p
f
p
f
f
p

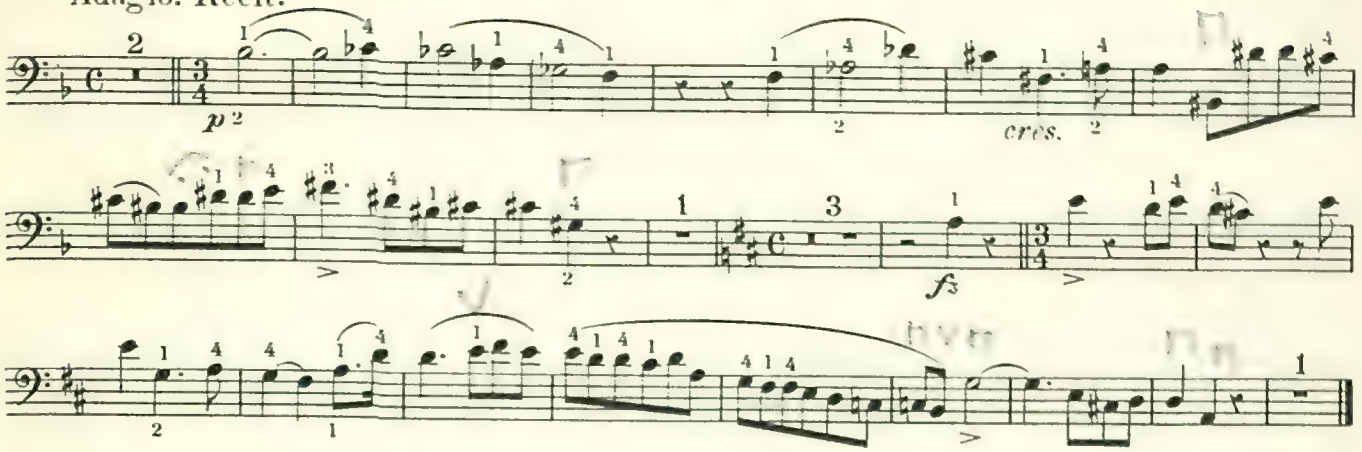
From "No. 9 SYMPHONY." Beethoven.



9th SYMPHONY. Beethoven.

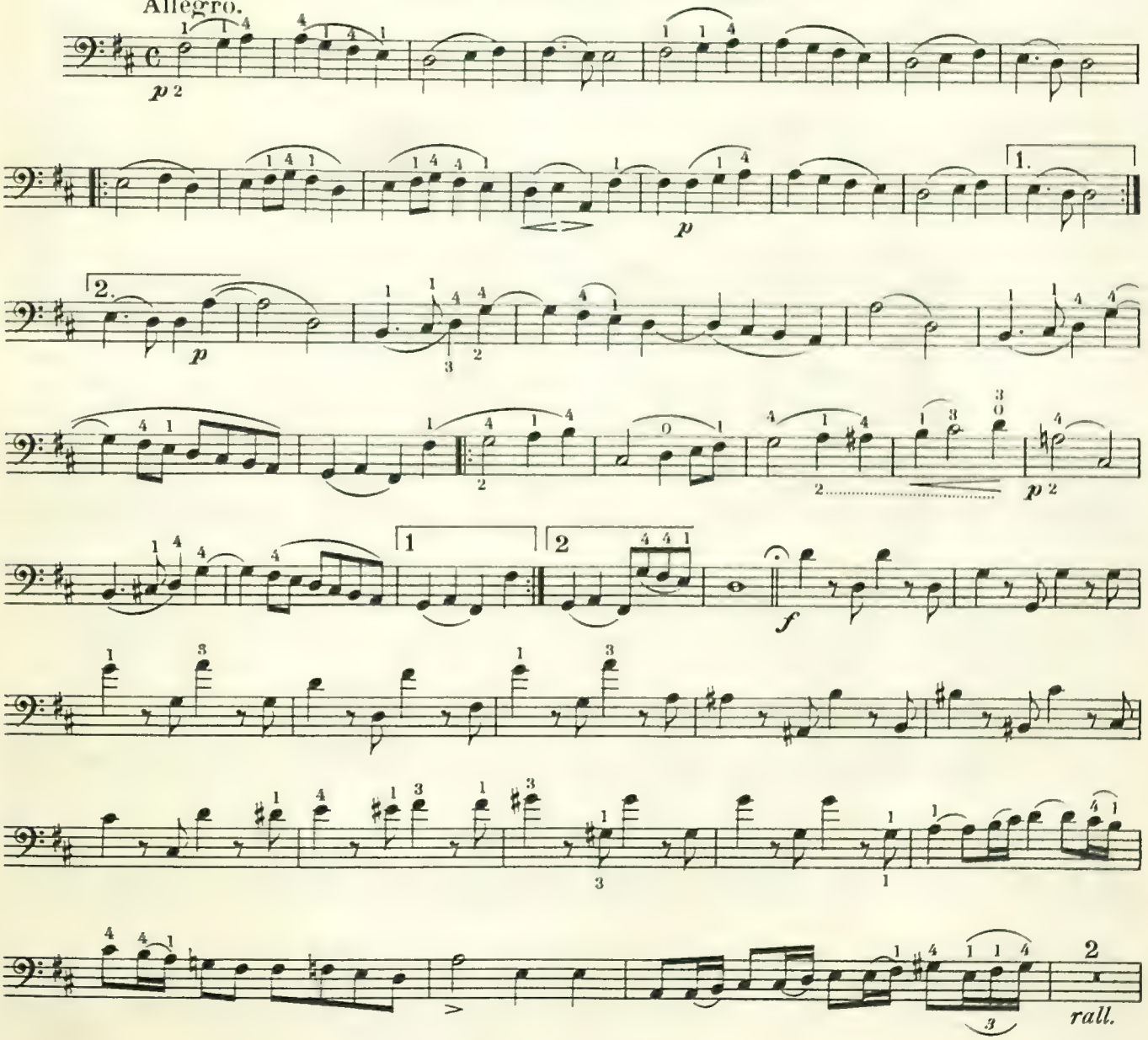


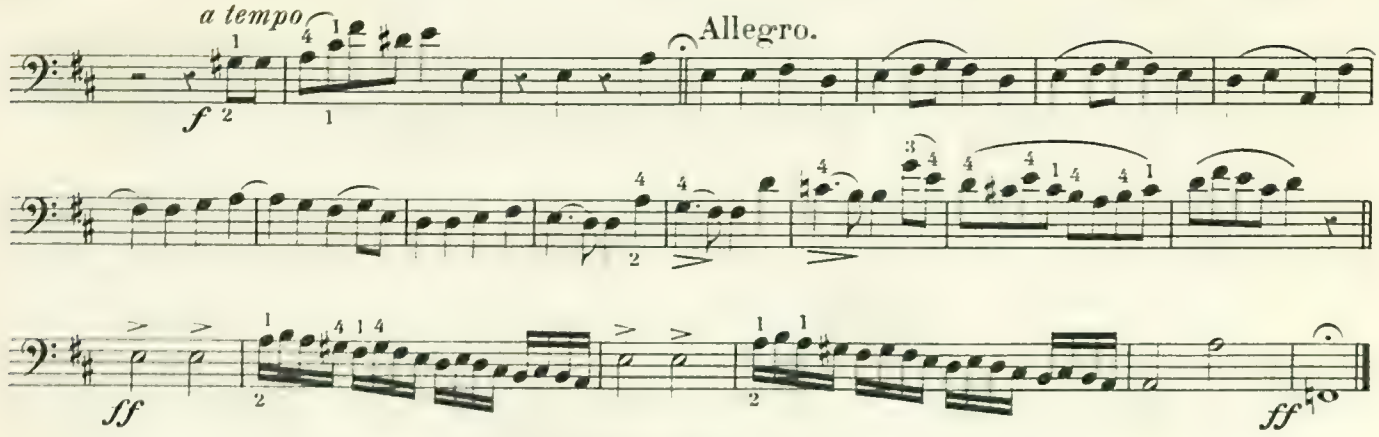
Adagio. Recit.



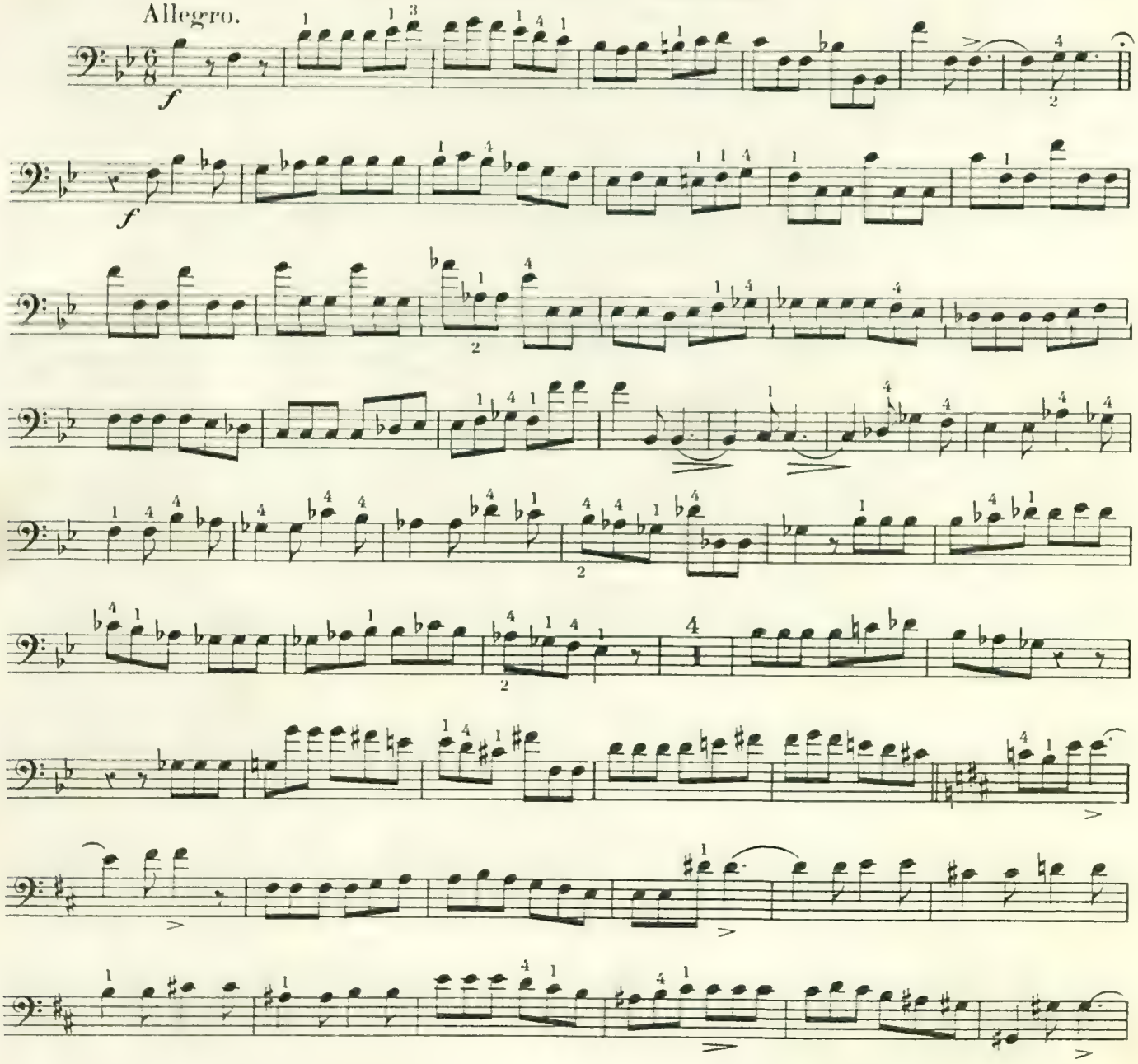
9th SYMPHONY. Beethoven.

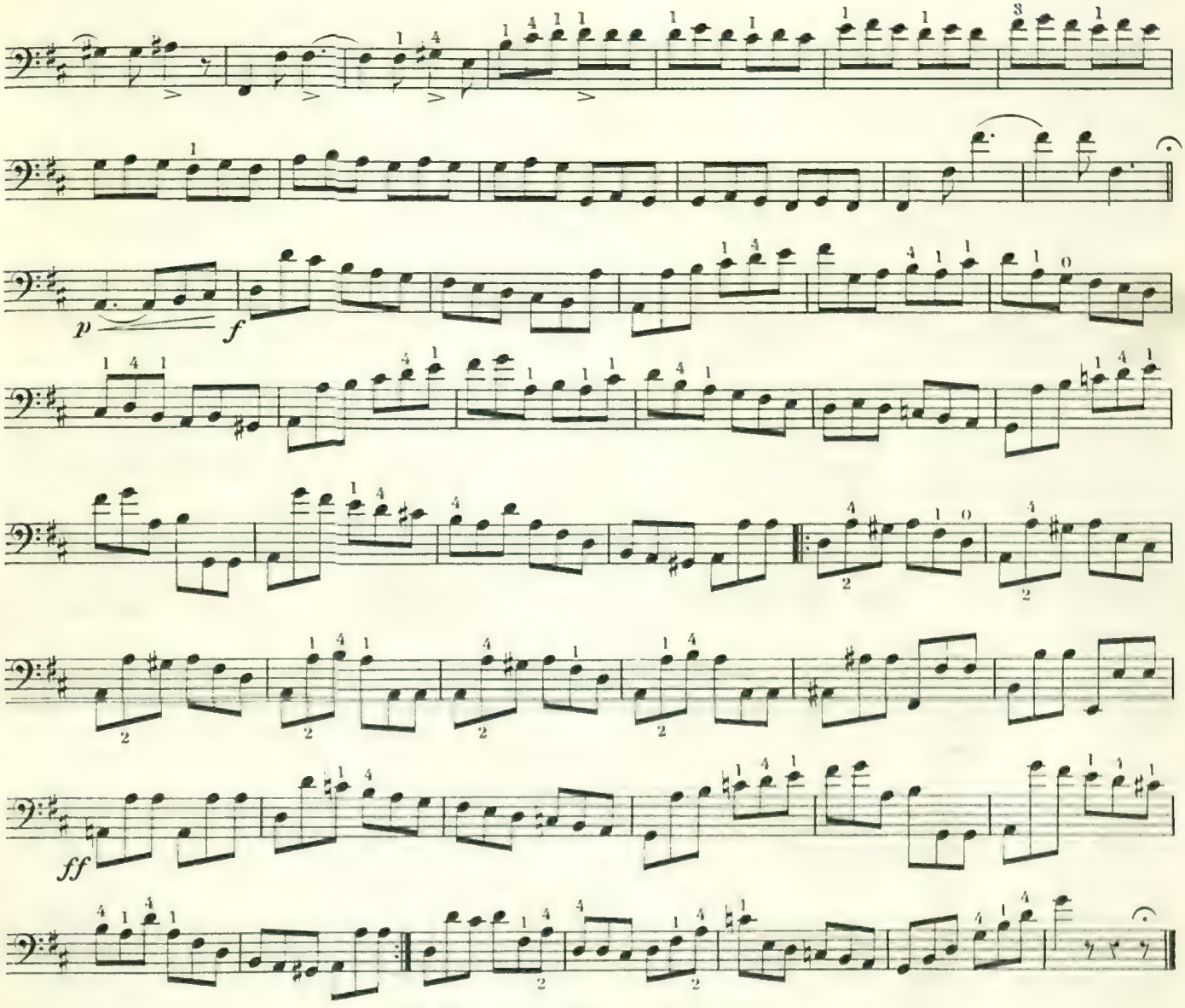
Allegro.



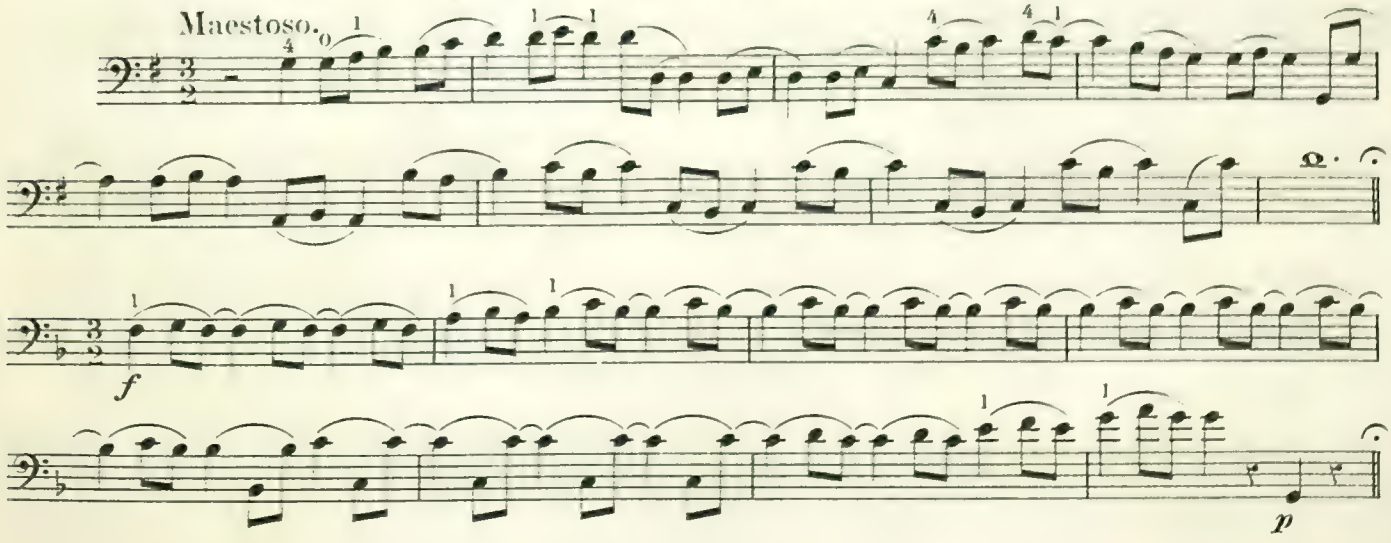


9th SYMPHONY. Beethoven.

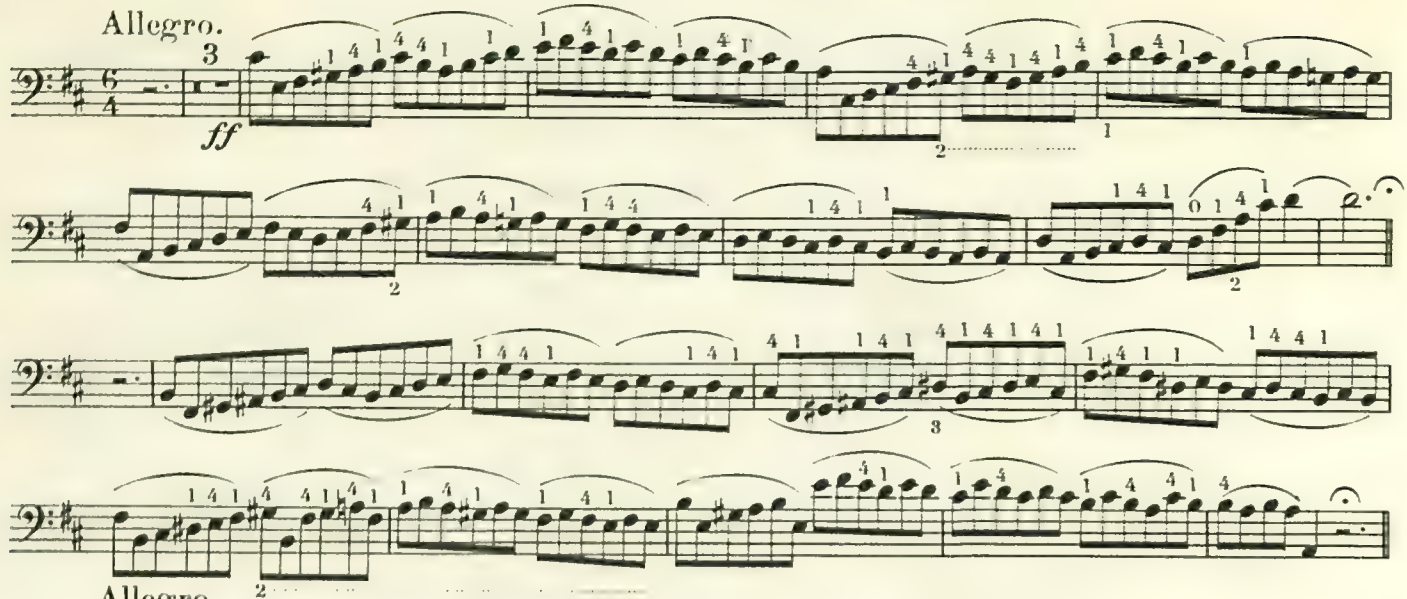




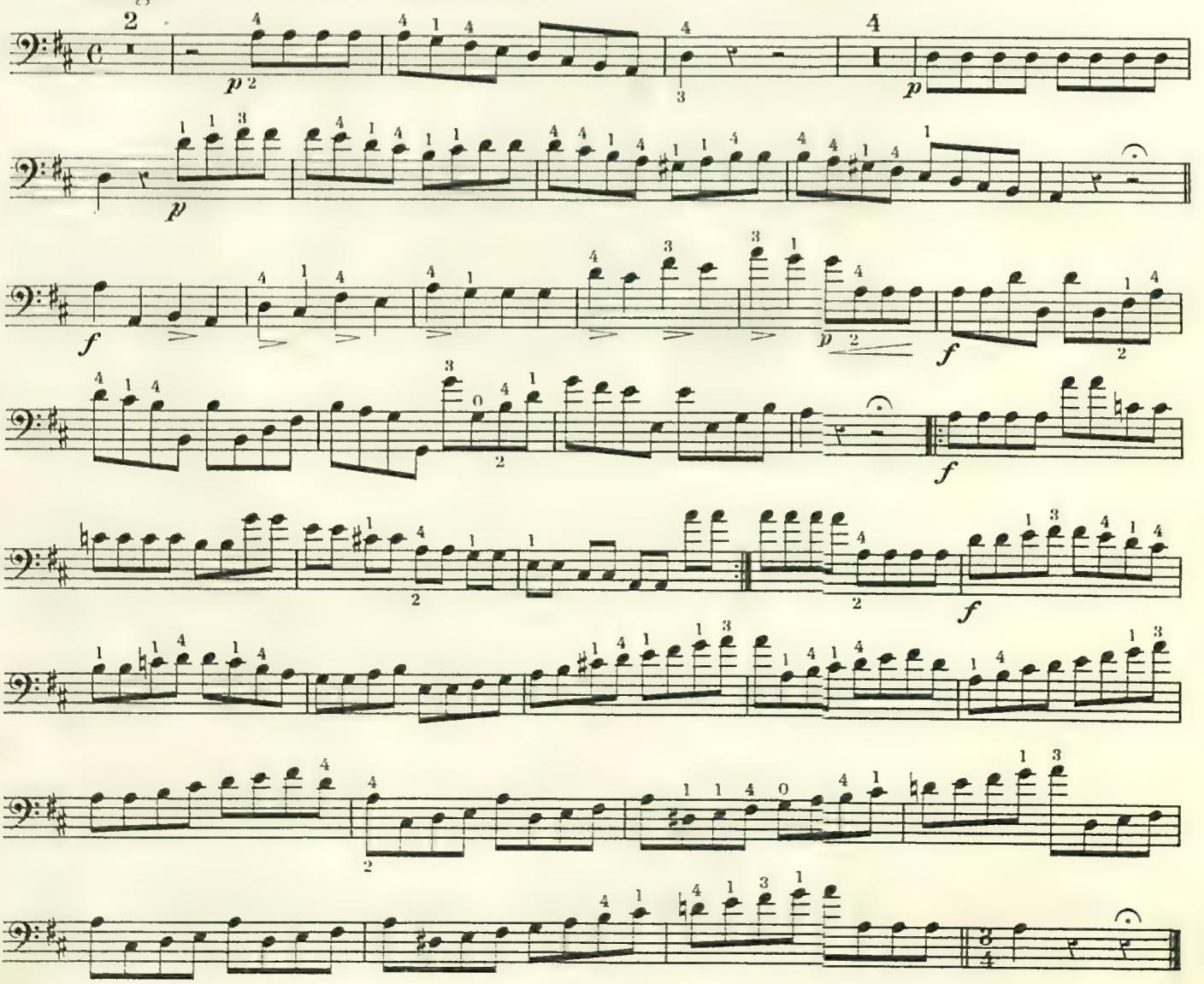
9th SYMPHONY. Beethoven.



Allegro.

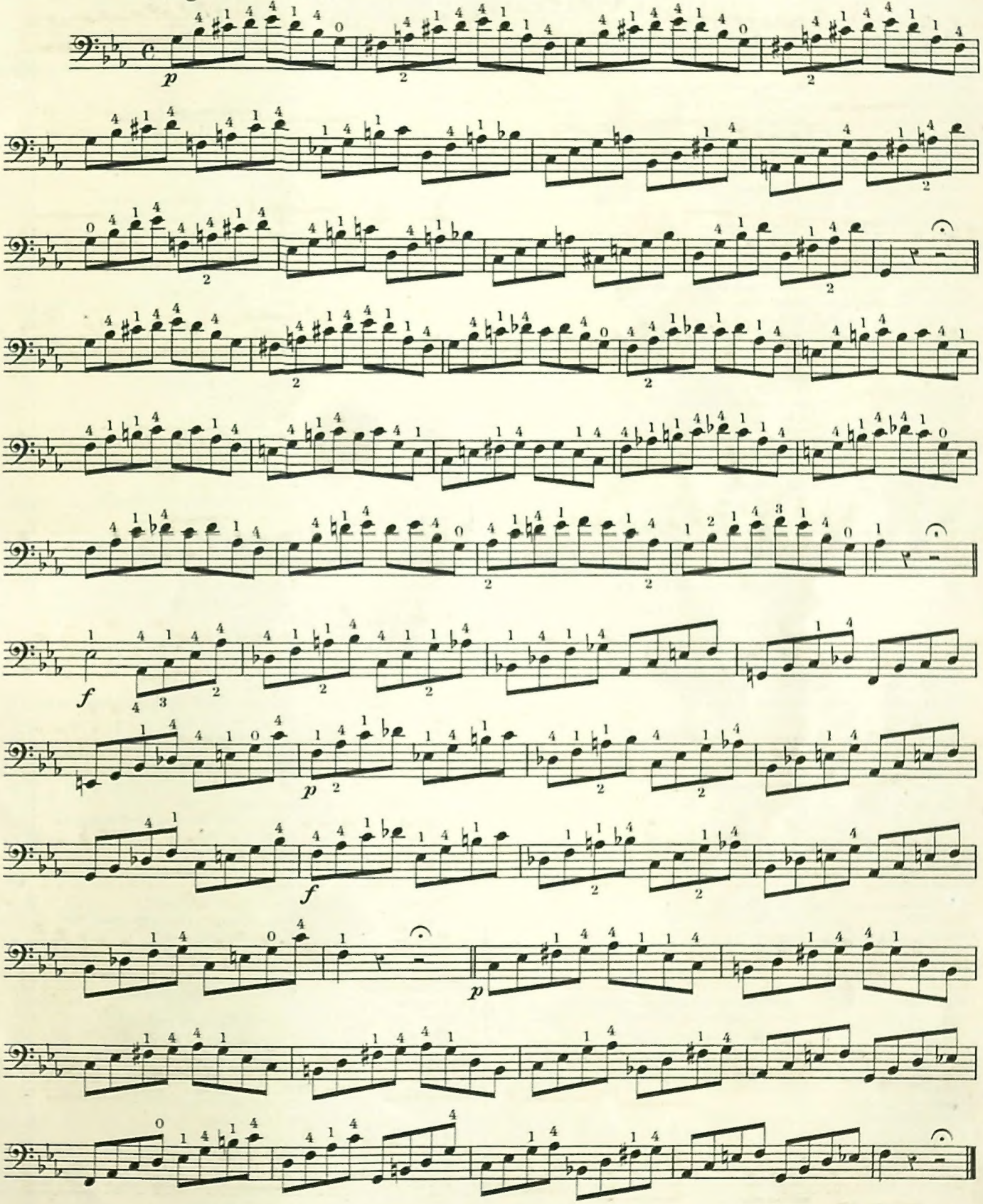


Allegro.



Overture "CORIOLANUS" Beethoven.

Allegro con brio.



A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC

With their Abbreviations and Explanations.

A ..... to, in, or at; *a tempo* in time.
Accelerando ..... Gradually increasing the speed.
Adagio ..... Very slow.
Ad libitum ..... As the performer pleases; not in strict time.
Agitato ..... Restless with agitation.
Al or Alla ..... To or in the style of
Alla Marcia ..... In the style of a March.
Allegretto ..... Moderately quick.
Allegro ..... Quick and lively.
Andante ..... In moderately slow time.
Andantino ..... A little less slow than Andante.
Amoroso ..... Affectionately.
Anima, con / *Animato* ..... With animation.
A piacere ..... At pleasure.
Appassionato ..... Impassioned.
Arpeggio ..... Separating or breaking the notes of a chord.
Assai ..... Very
A tempo ..... In time.
Attacca ..... Proceed at once to the following movement.
Barcarolle ..... A boating song.
Ben ..... Well. *Ben marcato,* well marked.
Bis ..... Twice.
Bravura ..... Brilliant execution.
Brillante ..... Gay, rapid, brilliant.
Brio, con ..... With much spirit.
Cadenza ..... A passage introduced by way of embelishment.
Calando ..... Gradually softer and slower.
Cantabile ..... In a singing style.
Canzonetta ..... A short song or Air.
Capriccio / *Caprice* ..... A composition of irregular construction.
Cavatina ..... An Italian Air.
Chord ..... A combination of two or more sounds.
Coda ..... A supplement at the end of a composition.
Col or con ..... With.
Crescendo or *cres.* ..... Gradually louder.
Da or *dal* ..... From.
Da Capo, or *D. C.* ..... From the beginning.
Dal Segno ..... From the sign. 𝄋
Decrescendo or *decres.* Decreasing in strength.
Diminuendo or *dim.*. Gradually softer.
Dolce or *dol.* ..... Softly, sweetly.
Duetto or *duo* ..... A piece for two performers.
E ..... And.
Energico ..... With energy.
Espressivo ..... With expression.
Fine or *Il Fine* ..... The end.
Forte or *f* ..... Loud
Fortissimo or *ff* ..... Very loud
Forzando or *fz*> ..... Accentuate the note.
Forza ..... Force of tone.
Fuoco, con ..... With fire.
Furioso ..... Furiously.
Gracioso ..... Graceful.
Giocoso ..... Joyously.
Giusto ..... Just, exact.
Grave ..... Very slow and solemn.
Gusto ..... Taste.
Harmonie ..... A combination of musical sounds.
Key note ..... The first degree of the Scale.
Larghetto ..... Slow, but not so slow as Largo.
Largo ..... Broad and slow.
Legato ..... Smoothly, the reverse of Staccato.
Leggiero ..... Lightly.
Lento ..... Slow.
L'istesso tempo ..... The same time.
Loco ..... In place. Play as written, no longer an octave higher or lower.
Ma ..... But. *Ma non troppo* but not too much.
Maestoso ..... Majestically.
Maggiore ..... Major Key.
Marcato ..... Marked.
Mancando ..... Dying away.
Meno ..... Less.
Mezzo ..... Half.
Minore ..... Minor Key.
Moderato ..... Moderately. *Allegro moderate,* moderately quick.
Molto ..... Much.
Morendo ..... Dying away.
Mosso ..... Moved. *Più mosso,* quicker.
Moto ..... Motion. *Con moto,* with animation.
Non ..... Not.
Obbligato ..... An indispensable part.
Opus, or *Op.* ..... A work.
Ottava, or 8va ..... To be played an Octave higher.
Pause ..... The sign indicating stoppage.
Perdendosi ..... Dying away.
Pesante ..... Heavily.
Pianissimo or *pp* ..... As soft as possible.
Piano or *p* ..... Soft.
Più ..... More.
Più tosto ..... Quicker.
Poco or *un poco* ..... A little.
Poco a poco ..... Gradually, by degrees.
Poi ..... Then, afterwards.
Prestissimo ..... As quick as possible.
Presto ..... Very quick.
Primo or 1mo ..... The first.
Perdendosi ..... Losing itself, dying away.
Pomposo ..... Pompous, grand.
Quartetto ..... A piece for four performers.
Quasi ..... As if, similar to.
Quintetto ..... A piece for five performers.
Rallentando or *rall.*.. Gradually slower.
Ritardando or *rit.*... Slackening speed.
Replica ..... Repetition. *Senza replica,* without repeats.
Rinforzando ..... With emphasis.
Risoluto ..... Resolutely, bold.
Ritenuto ..... Retarding the time.
Scherzando ..... Playfully.
Secondo or 2do ..... The second.
Seconda volta ..... The second time.
Semplice ..... Simply.
Sempre ..... Always.
Senza ..... Without. *Senza sordino,* without mute.
Simile ..... The same.
Sino ..... As far as.
Smorzando ..... Diminishing the sound.
Solo ..... For one performer only. *Soli,* for all.
Sordino ..... Mute. *Con sordino,* with the mute.
Sostenuto ..... Sustained.
Sotto ..... Under. *Sotto voce,* in a subdued tone.
Spirito spiritoso ..... Spirit, spirited.
Staccato ..... Detached.
Stretto ..... An increase of speed.
Tacet ..... Silent.
Thema ..... The subject of melody.
Tempo ..... Time. *Tempo primo,* the same time as at the commencement.
Tenuto or *ten.* ..... Held for the full value.
Tranquillo ..... Quietly.
Tremolando / *Tremolo* ..... Trembling, rapid movement.
Trio ..... A piece for three performers.
Troppo ..... Too much. *Allegro ma non troppo,* quick, but not too quick.
Tutti ..... All, all the instruments.
Un ..... A, one.
Unisono ..... In unison.
Una corda ..... On one string.
Veloce ..... Quick.
Vivace ..... With vivacity.
Vivo ..... Lively.
Variatione ..... Variation of a melody
Volkslied ..... A national song.
Voce ..... The voice.
Volti Subito or *V. S.*.. Turn over quickly.

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	Length.	Single Strings. s. d.	Dozen. £ s. d.
French, ordinary, ...	1	2 0	1 0 0
Do., best, ...	1	2 8	1 8 0
Italian, extra quality, ...	1	4 0	2 4 0

D, or Second.

French, ordinary, ...	1	3 4	1 16 0
Do., best, ...	1	4 0	2 4 0
Italian, extra quality, ...	1	6 0	3 6 0

A, or Third.

French, ordinary, ...	1	5 0	2 16 0
Do., best, ...	1	6 0	3 6 0
Italian, extra quality, ...	1	8 0	4 8 0
A, or Third, Wire covered,	1	...	each 0 4 0
Do., very best, ...	...	...	each 0 6 0
E, or Fourth, Wire covered,	1	...	each 0 6 0
Do., very best, ...	...	...	each 0 8 0

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Do., English Model, our own make, set of 3, with plates,	3	3	0
Do., do., do., do. 4, do.,	4	4	0
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Finger-board, Iron-wood, ...	0	10	0
Do., Ebony, ...	0	14	0
Bridges, ordinary, ...	0	2	0
Do., superior, ...	0	2	8
Do., Pampi, ...	0	4	0
Do., do., for four strings, ...	0	6	0
Bow Hair, ... per knot	0	0	8

	£	s.	d.
Bow Nuts, Ebony, ...	0	3	0
Bow Nuts, German Silver mounted, ...	0	5	0
Tail-piece, Stained Wood, ...	0	2	8
Do., Ebony	0	6	0
Rosin, book shape, wood cover, ...	0	0	4
Do., Reform, wheel shape, ...	0	0	8
Do., Bottesini's, ...	0	1	0
Mute, Ebony, ...	0	3	0
Do., Brass, ...	0	4	0
End Pin, Box-wood with Screw, ...	0	2	8

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Purfled, Flat Back, French Machine Head, nice wood	6	0	0
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The "Professor" Bass, Second Quality ...	8	8	0
The "Professor" Bass, First Quality	10	10	0
The "Concert" Bass, Second Quality	12	12	0

Any of the above with 4 Strings 21s., extra.

The "Concert" Bass, specially selected wood and fittings, very handsome Back and Scroll, Machines Nickled Plated, Shoulder finished with Ebony ...	16	16	0
Do., do., with Four Strings ...	17	17	0

THE CONCERT DOUBLE BASS, "PANORMO MODEL,"

Copies of the Celebrated Panormo Bass used in the Private Band of Her Majesty the Queen, with swell back, and dropped shoulders as adopted by the best London players and soloists; fitted with fine English Machines, with plates all lacquered; three strings 22 Guineas; four strings 24 Guineas.

The "Concert" Basses are entirely of our own manufacture, and no pains have been spared in obtaining the very best materials throughout. They are made by the most experienced workmen on the celebrated Panormo and Baker Models. We earnestly recommend these fine instruments to artists and others for their beautiful appearance and body of tone.

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TESTIMONIALS.

7 NEW LAND, BANBURY, *May 17th, 1890.*

GENTLEMEN,—The ¼ size Bass (Three String) at £8 8s., you made for me, came to hand quite safely. I have much pleasure in informing you that my client is simply delighted with the instrument. The tone is very powerful for the size of the instrument, and is perfect in quality. The workmanship throughout is of the highest character. After giving it a fair trial, my client declares it is worth its weight in gold.

Yours faithfully,
HENRY R. WEBB.

DILKUSHA, LUCKNOW, *21st January, 1890.*

DEAR SIRS,—I have pleasure in writing to you to let you know that the String Bass and Violin have arrived safely and give every satisfaction. The Bass is a splendid Instrument in every way, both for workmanship and tone; the nickle-plated Machines I consider a great improvement. The tone is powerful, clear, and mellow; the varnish brillant. During the last month we have had combined bands (four infantry), and amongst the four bands were seven Double Basses, but the Instrument you sent me put the others completely in the shade. I hope to send you another order soon.

I remain, yours sincerely,
W. T. G. FITZ-GERALD,
Bandmaster, Scottish Rifles

LONDON, *March 1st, 1891.*

GENTLEMEN,—It affords me great pleasure to be able to recommend your Double Bass repairing. The Bass you have repaired for me has given me great satisfaction, and I shall be only too pleased to let you have any other work I may have.

W. SILVESTER,
Philharmonic Orchestra and London Military Band.

WEYSIDE LODGE, WEYBRIDGE, *January 12th, 1891.*

DEAR SIRS,—Allow me to convey to you my gratification with the manner in which you have executed repairs to my Panormo Bass. The workmanship is decidedly superior to anything I have hitherto seen, and the intelligence displayed by your foreman should command the confidence of any person requiring repairs to a valuable instrument.

Yours faithfully,
GEORGE MOUNT,
Her Majesty's Private Band, and Conductor of the Royal Amateur Orchestral Society.

---

3 OAKELEY SQUARE, N.W., LONDON, *December 19th, 1889.*

GENTLEMEN,—I have to thank you for the excellent manner in which you have done the repairs and alterations to my four-string Double Bass. I watched the work almost day by day, and was extremely pleased by the clever and artistic workmanship displayed. The result is most satisfactory. I must add that I was no less pleased with the admirable manner in which you converted a three to a four-string bass; and also with the extensive rspairs effected in my two other Double Basses. With thanks.

I am, yours sincerely,
JOHN REYNOLDS.

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