

Exercises between the VI. and VII. Position together with all the preceding Positions.

Übungen zwischen der VI. u. VII. Lage in Verbindung aller Vorhergehenden.

1. A flat Major Scale. | As dur Scala.

2.

3. h.p.
g.L. II

4.

5.

The image displays ten staves of double bass sheet music. Each staff begins with a bass clef, followed by a key signature of two flats, and a tempo marking of 'P'. The first nine staves are standard five-line staves, while the tenth staff is a ledger-lined staff positioned below the fifth line of the previous staff. Each staff contains a series of sixteenth-note patterns, with specific fingers indicated by numbers below each note head. The patterns vary from staff to staff, creating a rhythmic and melodic sequence across the page.

The VII. Position

lies one whole tone higher than the VI. Position, or one-half tone higher than the preceding Intermediate Position.

As in the preceding Position the first, second and third finger is employed upon the *G* string and only the first and second finger for the *D* and *A* string, as the third finger is not of sufficient length to produce the notes correctly. The octave of the open string, which could also be taken as a harmonic in this Position, must be pressed against the finger-board in this instance by the first finger, in order that the second and third fingers may produce their respective intervals clearly and with precision.

The following intervals occur in this Position:-

On the G String. | Auf der G Saite.

G. A flat. A. F double sharp. G sharp. G double sharp.
as a fisis gis gisis

On the D String.
Auf der D Saite.

D. E flat. C double sharp. D sharp.
es cisis dis

On the A String.
Auf der A Saite.

A. B flat. G dou. sharp. A sharp.
a b gisis ais

Exercises on the Separate Strings.

On the G String.

On the D String. | Auf der D Saite.

Übungen auf den einzelnen Saiten.

Auf der G Saite.

On the A String. | Auf der A Saite.

Exercises in the VII. Position
on three Strings.

Exercises in the VII. Position
in connection with all the preceding Positions.Übungen in der VII. Lage
auf drei Saiten.Übungen in der VII. Lage
mit Anschluss aller Übrigen.

2.

A Major Scale. | A dur Scala.

3.

To complete the list of all the *Major Scales* the student needs only three more which, if subjected to an enharmonic change, have already been played; namely the *C sharp Major scale* which is played with the same fingering as the *D flat Major*, *G flat Major* like *F sharp Major*, and *C flat Major* like *B Major*.

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Zur Vervollendung sämtlicher Dur Säulen fehlen dem Schüler drei die, wenn man sie einer enharmonischen Verwechslung unterzieht, bereits vorgekommen sind, und zwar: die Cis dur Scala, welche mit demselben Fingersetze gespielt wird wie die Des dur, Ges dur wie Fis dur und Ces dur wie H dur.

C sharp Major Scale. | Cis dur Scala.

A musical staff in bass clef, starting with a sharp sign. It features a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns. The rhythm is indicated by vertical stems and horizontal bar lines. The staff ends with a double bar line.

Exercise. Übung.

G flat Major Scale. Ges dur Scala.

A musical staff in bass clef, 2/4 time, and B-flat major. It features a continuous eighth-note pattern. The notes are grouped by vertical bar lines and numbered 1 through 4 under each group. The first group starts at the beginning of the staff, the second group begins at the first vertical bar line, and so on.

Exercise. Übung.

Exercise. **Übung.**

The music consists of two staves of bassoon music. The top staff starts with a bass clef, a key signature of four flats, and a common time signature. It features a continuous series of sixteenth-note patterns with various slurs and grace notes. Fingerings are indicated below the notes, such as '1 4 1 1' and '2 4 1 2'. The bottom staff begins with a forte dynamic (F) and continues the sixteenth-note patterns with slurs and grace notes, also featuring fingerings like '4 2 4 1' and '1 4 2 1'. Both staves end with a repeat sign.

C flat Major Scale. | Ces dur Scala.

A musical staff in bass clef, 4/4 time, and B-flat major. The notes are quarter notes and eighth notes, with a fermata over the eighth note at measure 4. Fingerings are indicated below the notes.

Exercise. Übung.

A musical score for piano, showing two staves. The left staff is in bass clef and the right staff is in treble clef. Both staves are in common time and key signature of B-flat major. Measure 11 starts with a bass note followed by a series of eighth notes. Measure 12 begins with a bass note followed by eighth notes.

Part II.

2. Lieferung.

Minor Scale and Exercises.

Moll Tonleitern und Übungen.

A Minor.

Exercise. Übung.

The image shows four staves of double bass music. The first three staves begin with measure numbers 1, 2, and 3 respectively, followed by a repeat sign and measure 1 again. The fourth staff begins with measure 4. Each staff includes a bass clef, a key signature of one sharp, and a tempo marking of G.L. . Fingerings are indicated below each note: for example, in the first staff, the first note has a 0, the second a 1, the third a 2, the fourth a 3, and so on. Measure 4 of the fourth staff concludes with a repeat sign and measure 1 again.

E Minor. E moll.

A musical staff labeled 'I' at the top left. It features a bass clef and a key signature of one sharp. The melody consists of eighth-note pairs and sixteenth-note groups. Fingerings are indicated below the notes: 0-1-2-0-1-4-1-4, 4-4-0-1-1-4-2-4, 4-1-2-1-0-4-4, 4-0-2-1-0-2-1-0.

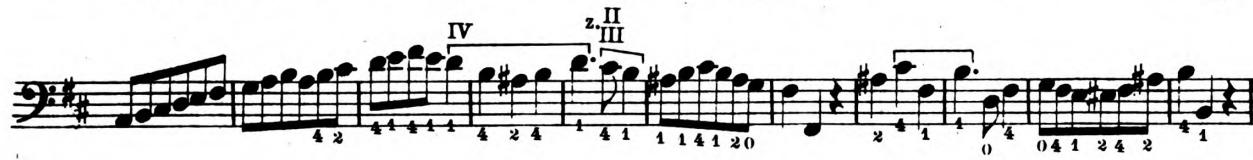
Exercise. Übung.

The image shows five staves of musical notation for a solo instrument, possibly a cello or bassoon. The music is in common time and consists of measures 1 through 12. Each staff begins with a dynamic instruction: 'I' for the first and third staves, and 'II' for the second, fourth, and fifth staves. Fingerings are indicated by numbers below the notes, such as '1 2' or '3 4'. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns. Measure 12 concludes with a half note followed by a fermata. The key signature changes from one sharp to two sharps during the piece.

B Minor.
H moll.



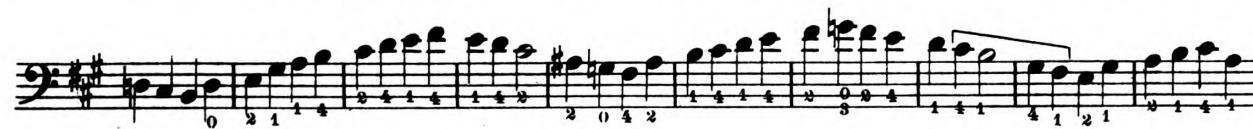
Exercise.
Übung.



F sharp Minor.
Fis moll.



Exercise.
Übung.



C sharp Minor. Cis moll.

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is A major (three sharps). Measure 11 starts with a half note followed by a whole note, then a half note with a sharp sign, another half note with a sharp sign, and a half note with a sharp sign. Measure 12 starts with a half note with a sharp sign, followed by a half note with a sharp sign, a half note with a sharp sign, a half note with a sharp sign, and a half note with a sharp sign.

Exercise. Übung.

A musical score for piano, featuring two staves. The left staff uses a bass clef and the right staff uses a treble clef. Both staves are in common time and key signature of three sharps. Measure 11 begins with a bass note followed by a series of eighth and sixteenth notes. Measure 12 continues with a bass note followed by eighth and sixteenth notes, concluding with a forte dynamic.

A musical score for piano, showing two staves. The left staff is in bass clef and the right staff is in treble clef. Both staves are in common time. Measure 14 starts with a bass note followed by a series of eighth-note chords. Measure 15 begins with a bass note and continues the pattern of eighth-note chords.

A musical score for piano, showing two staves. The left staff uses a bass clef and has a key signature of one sharp. The right staff uses a treble clef and has a key signature of one sharp. Measure 11 starts with a forte dynamic. Measure 12 begins with a forte dynamic, followed by a decrescendo. Measures 11 and 12 contain various note heads, stems, and rests.

A musical score for piano, featuring two staves. The left staff uses a bass clef and the right staff uses a treble clef. Both staves are in common time. Measure 11 starts with a forte dynamic (F) and consists of six eighth-note pairs. Measure 12 starts with a forte dynamic (F) and consists of six eighth-note pairs.

D Minor.
D moll.

Exercise. Übung.

Fingerings for Exercise 1:

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

Fingerings for Exercise 1:

- 2 1 4 1 1 2 0 1 4 4 4
- 1 2 1

Fingerings for Exercise 1:

- 4 1

Fingerings for Exercise 1:

- 2 4 4
- 1 2 4 0

G Minor.
G moll.

Fingerings for Exercise 1:

- 4 0 1 4 0 4
- 0 1 4 4 0 5
- 0 4 4 4 1 2 0
- 0 4 4 1 0 4 1 0 4

Exercise.
Übung.

Fingerings for Exercise 1:

- h.P. II
g.L. I
- h.P. g.L. I
- III
- II

Fingerings for Exercise 1:

- 4 3 4 1 2 4 3 0 4 1 4
- III
- 0 1 4 1 2 4 3 0 1 4

Fingerings for Exercise 1:

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

Fingerings for Exercise 1:

- 4 1 4 3 2 1 2 4 0 1 4 2
- 0 1 2 4 1 4 2 0 4
- 4 2 0 4 3 1 4 2 0 4
- I
- 4 0 1 2 1 4 1 4 2 0 4

Fingerings for Exercise 1:

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

Fingerings for Exercise 1:

- 4 1 4 1 2 0 4 0 1 1 2 0 1 4 1 4
- 0 1 2 4 1 2 0 4 0 1 1 2 0 1 4 1 4
- 1 0 4 1 4 0 1 2 4 1 2 0 4 0 1 1 2 0 1 4 1 4
- 0 1 2 4 1 2 0 4 0 1 1 2 0 1 4 1 4
- 0 1 2 4 1 2 0 4 0 1 1 2 0 1 4 1 4
- 0 1 2 4 1 2 0 4 0 1 1 2 0 1 4 1 4

Fingerings for Exercise 1:

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

C Minor.

A musical staff in bass clef and two flats key signature. The time signature is 4/4. The notes are quarter notes with stems pointing up. A vertical bar line is positioned to the left of the first note.

Exercise. Übung.

F Minor. F moll.

Exercise. Übung.

The image shows five staves of double bass music. The first four staves are in common time (indicated by 'C') and the fifth staff is in 2/4 time (indicated by '2/4'). Each staff includes fingerings (e.g., '1 2 4 1 4' under the first staff) and bowing markings (e.g., 'D' under the fourth staff). The music consists of eighth and sixteenth note patterns.

Enharmonic Minor Seales.

Enharmonische Moll-Tonleitern.

B flat Minor.

B mol1.

Exercise.

Übung.

A musical score for bassoon, page 10, featuring ten measures of music. The key signature is B-flat major (two flats). Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by quarter notes. Measure 5 begins with a sixteenth-note pattern. Measures 6-7 continue with eighth-note pairs and quarter notes. Measure 8 features a sixteenth-note pattern. Measures 9-10 conclude with eighth-note pairs and quarter notes. Measure 10 ends with a forte dynamic. Measure numbers 1 through 10 are written below the staff.

A musical score for piano, showing two staves. The left staff is for the bass (pedal) and the right staff is for the treble (right hand). The key signature is B-flat major (two flats), and the time signature is common time. Measure 11 starts with a bass note followed by a treble note. Measure 12 begins with a bass note followed by a treble note.

A musical score for bassoon, showing measures 14 and 15. The key signature is B-flat major (two flats). Measure 14 starts with a quarter note followed by eighth-note pairs. Measure 15 begins with a sixteenth-note pattern. Both measures feature dynamic markings such as f (fortissimo), ff (fortississimo), and ff (fortissississimo).

A musical score for piano, showing two staves. The left staff uses a bass clef and the right staff uses a treble clef. Both staves are in common time. Measure 11 starts with a bass note followed by a series of eighth notes. Measure 12 begins with a treble note, followed by eighth notes, and concludes with a half note.

The A sharp Minor Scale is played with the same fingering as the B flat Minor Scale.

Ais moll wird mit demselben Fingersatze gespielt wie B moll.

Exercise

Exercises Übung

A musical score for bassoon, page 10, featuring 16 measures. The key signature is A major (three sharps). Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by quarter notes. Measures 5-8 continue with eighth-note pairs and quarter notes. Measures 9-12 feature eighth-note pairs and quarter notes. Measures 13-16 conclude with eighth-note pairs and quarter notes. Measure 16 ends with a repeat sign and the number '1' above it.

A musical score for bassoon, page 10, showing measures 41 and 42. The score consists of two systems of four staves each. Measure 41 starts with a bass clef, a key signature of four sharps, and a common time signature. The first staff has a sixteenth-note rest followed by a sixteenth-note B. The second staff has a sixteenth-note A followed by a sixteenth-note G. The third staff has a sixteenth-note F# followed by a sixteenth-note E. The fourth staff has a sixteenth-note D followed by a sixteenth-note C. Measure 42 begins with a bass clef, a key signature of one sharp, and a common time signature. The first staff has a sixteenth-note E followed by a sixteenth-note D. The second staff has a sixteenth-note C followed by a sixteenth-note B. The third staff has a sixteenth-note A followed by a sixteenth-note G. The fourth staff has a sixteenth-note F# followed by a sixteenth-note E.

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is A major (no sharps or flats). The bassoon part consists of two staves of sixteenth-note patterns. Measure 11 starts with a sixteenth note followed by a sixteenth rest, then a sixteenth-note pattern of (2,4), (1,4), (1,4), (1,4), (2,4), (2,4), (2,4), (2,4). Measure 12 begins with a sixteenth-note pattern of (4,1,4,2) followed by a sixteenth rest.

E flat Minor. Es moll.

Exercise. Übung.

A handwritten musical score for bassoon, featuring ten measures of music on a single staff. The key signature is B-flat major (two flats). Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a pattern of eighth notes and sixteenth notes. Measures 5-6 continue this pattern. Measures 7-8 show eighth notes and sixteenth notes. Measures 9-10 conclude the section with eighth notes and sixteenth notes.

A musical score for bassoon, showing measures 2 through 10. The key signature is B-flat major (two flats). The bassoon plays a continuous line of eighth notes, mostly on the notes B3, A3, G3, and F3. Measure 2 starts with a B3, followed by an A3, then a G3, then an F3. Measures 3 and 4 continue this pattern. Measure 5 begins with a B3, followed by an A3, then a G3, then an F3. Measures 6 and 7 continue this pattern. Measure 8 begins with a B3, followed by an A3, then a G3, then an F3. Measures 9 and 10 continue this pattern.

A musical score for bassoon, showing two measures of music. The key signature is B-flat major (two flats). Measure 11 starts with a quarter note followed by an eighth-note pair, then a eighth-note pair followed by a quarter note. Measure 12 starts with a eighth-note pair followed by a quarter note, then a eighth-note pair followed by a quarter note. Both measures have dynamic markings of forte (f) and piano (p).

D sharp Minor is played like **E flat Minor**.

Dis moll wird wie Es moll gespielt.

A musical score for 'Das Liedt' featuring a single melodic line on a bass clef staff. The staff consists of five horizontal lines and four spaces. The notes are represented by vertical stems with small circles at their top. There are two measures of music. The first measure starts with a note on the second line, followed by a note on the third space, another note on the second line, and a note on the fourth space. The second measure starts with a note on the fourth space, followed by a note on the second line, a note on the third space, and a note on the second line. The notes are separated by vertical bar lines. The music is set against a background of horizontal dashed lines.

Exercise. Übung.

A handwritten musical score for bassoon, featuring ten measures of music on a single staff. The key signature is B-flat major (two sharps). Measure 1 starts with a half note followed by an eighth note. Measures 2-4 show a pattern of eighth notes. Measures 5-6 feature sixteenth-note patterns. Measures 7-10 conclude the section with eighth-note patterns.

A musical score for the bassoon, showing two measures of music. The key signature is A major (no sharps or flats). The first measure starts with a half note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes. Below the staff, there are numerical markings under each note: 2 1 2 4 3 1 4 1 4 2 1 1 1 4 1 2 4 2 1 0 4 4 1 1.

A musical score for bassoon, page 10, measures 1-10. The score consists of ten staves of music. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 continue with sixteenth-note patterns. Measures 9-10 conclude with eighth-note patterns.

A musical score for bassoon, showing measures 14 and 15. The key signature is A major (three sharps). The bassoon plays a continuous line of eighth notes. Measure 14 starts with a grace note followed by a sixteenth note, then eighth notes. Measure 15 begins with a grace note and continues with eighth notes. Fingerings are indicated below the notes: measure 14 has '4 1' under the first note, '4 1 2' under the second, '4 2 1 2' under the third, '4 4 1' under the fourth, '1 4 2 2' under the fifth, '4 2 1' under the sixth, '0 1' under the seventh, '4' under the eighth, and '1 4 2 4' under the ninth. Measure 15 has '1 4 4 1' under the first note and '1' under the second.

A flat Minor.
As moll.

Exercise.
Übung.

G sharp Minor is played like A flat Minor.

Gis moll wird wie As moll gespielt.

Exercise.
Übung.

Intervals and Exercises.

Intervalle und Übungen.

Thirds.
Terzen.

V
IV VI

Thirds. Terzen.

V IV VI

D

Exercises.

Übungen.

VI

h.P.

g.L.

1.

2.

3. 

Fourths. | Quartet.



A handwritten musical score for bassoon, consisting of ten staves of music. The score is written in bass clef and includes various dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), 'mf' (mezzo-forte), 'mp' (mezzo-piano), 'h.P.' (half piano), and 'g.L.' (glissando). Fingerings are indicated by numbers below the notes, and slurs group the notes together. The music is primarily in common time, with some measures in 2/4 time. The score is divided into sections by vertical bar lines and includes a section labeled 'V' at the end.

Exercise in Fourths.

Quartent-Übung.

Fifths.

Quinten.

The musical score consists of ten staves of bassoon music. The score is divided into two main sections by a vertical bar: 'Fifths.' on the left and 'Quinten.' on the right. Each section contains five staves of music. The music is written in bass clef. Below some of the note heads, there are numerical values (1, 2, 3, 4) which likely indicate fingerings or specific performance techniques. The music includes various note heads and stems, and the overall style is characteristic of early 20th-century music theory or method books.

A handwritten musical score for bassoon, consisting of ten staves of music. The key signature is G major (one sharp), and the time signature is 2/4. The music is written on bass clef staves. Fingerings are indicated below the notes on each staff.

Staff 1: $\text{G}_1 \text{A}_2 \text{B}_3 \text{C}_4 \text{D}_5 \text{E}_6 \text{F}_7 \text{G}_8 \text{A}_9 \text{B}_0 \text{C}_1 \text{D}_2 \text{E}_3 \text{F}_4 \text{G}_5 \text{A}_6 \text{B}_7 \text{C}_8 \text{D}_9 \text{E}_0 \text{F}_1 \text{G}_2 \text{A}_3 \text{B}_4 \text{C}_5 \text{D}_6 \text{E}_7 \text{F}_8 \text{G}_9 \text{A}_0$

Staff 2: $\text{B}_1 \text{C}_2 \text{D}_3 \text{E}_4 \text{F}_5 \text{G}_6 \text{A}_7 \text{B}_8 \text{C}_9 \text{D}_0 \text{E}_1 \text{F}_2 \text{G}_3 \text{A}_4 \text{B}_5 \text{C}_6 \text{D}_7 \text{E}_8 \text{F}_9 \text{G}_0 \text{A}_1 \text{B}_2 \text{C}_3 \text{D}_4 \text{E}_5 \text{F}_6 \text{G}_7 \text{A}_8 \text{B}_9 \text{C}_0$

Staff 3: $\text{D}_1 \text{E}_2 \text{F}_3 \text{G}_4 \text{A}_5 \text{B}_6 \text{C}_7 \text{D}_8 \text{E}_9 \text{F}_0 \text{G}_1 \text{A}_2 \text{B}_3 \text{C}_4 \text{D}_5 \text{E}_6 \text{F}_7 \text{G}_8 \text{A}_9 \text{B}_0 \text{C}_1 \text{D}_2 \text{E}_3 \text{F}_4 \text{G}_5 \text{A}_6 \text{B}_7 \text{C}_8 \text{D}_9 \text{E}_0$

Staff 4: $\text{F}_1 \text{G}_2 \text{A}_3 \text{B}_4 \text{C}_5 \text{D}_6 \text{E}_7 \text{F}_8 \text{G}_9 \text{A}_0 \text{B}_1 \text{C}_2 \text{D}_3 \text{E}_4 \text{F}_5 \text{G}_6 \text{A}_7 \text{B}_8 \text{C}_9 \text{D}_0 \text{E}_1 \text{F}_2 \text{G}_3 \text{A}_4 \text{B}_5 \text{C}_6 \text{D}_7 \text{E}_8 \text{F}_9 \text{G}_0$

Staff 5: $\text{A}_1 \text{B}_2 \text{C}_3 \text{D}_4 \text{E}_5 \text{F}_6 \text{G}_7 \text{A}_8 \text{B}_9 \text{C}_0 \text{D}_1 \text{E}_2 \text{F}_3 \text{G}_4 \text{A}_5 \text{B}_6 \text{C}_7 \text{D}_8 \text{E}_9 \text{F}_0 \text{G}_1 \text{A}_2 \text{B}_3 \text{C}_4 \text{D}_5 \text{E}_6 \text{F}_7 \text{G}_8 \text{A}_9 \text{B}_0$

Staff 6: $\text{B}_1 \text{C}_2 \text{D}_3 \text{E}_4 \text{F}_5 \text{G}_6 \text{A}_7 \text{B}_8 \text{C}_9 \text{D}_0 \text{E}_1 \text{F}_2 \text{G}_3 \text{A}_4 \text{B}_5 \text{C}_6 \text{D}_7 \text{E}_8 \text{F}_9 \text{G}_0 \text{A}_1 \text{B}_2 \text{C}_3 \text{D}_4 \text{E}_5 \text{F}_6 \text{G}_7 \text{A}_8 \text{B}_9 \text{C}_0$

Staff 7: $\text{D}_1 \text{E}_2 \text{F}_3 \text{G}_4 \text{A}_5 \text{B}_6 \text{C}_7 \text{D}_8 \text{E}_9 \text{F}_0 \text{G}_1 \text{A}_2 \text{B}_3 \text{C}_4 \text{D}_5 \text{E}_6 \text{F}_7 \text{G}_8 \text{A}_9 \text{B}_0 \text{C}_1 \text{D}_2 \text{E}_3 \text{F}_4 \text{G}_5 \text{A}_6 \text{B}_7 \text{C}_8 \text{D}_9 \text{E}_0$

Staff 8: $\text{F}_1 \text{G}_2 \text{A}_3 \text{B}_4 \text{C}_5 \text{D}_6 \text{E}_7 \text{F}_8 \text{G}_9 \text{A}_0 \text{B}_1 \text{C}_2 \text{D}_3 \text{E}_4 \text{F}_5 \text{G}_6 \text{A}_7 \text{B}_8 \text{C}_9 \text{D}_0 \text{E}_1 \text{F}_2 \text{G}_3 \text{A}_4 \text{B}_5 \text{C}_6 \text{D}_7 \text{E}_8 \text{F}_9 \text{G}_0$

Staff 9: $\text{A}_1 \text{B}_2 \text{C}_3 \text{D}_4 \text{E}_5 \text{F}_6 \text{G}_7 \text{A}_8 \text{B}_9 \text{C}_0 \text{D}_1 \text{E}_2 \text{F}_3 \text{G}_4 \text{A}_5 \text{B}_6 \text{C}_7 \text{D}_8 \text{E}_9 \text{F}_0 \text{G}_1 \text{A}_2 \text{B}_3 \text{C}_4 \text{D}_5 \text{E}_6 \text{F}_7 \text{G}_8 \text{A}_9 \text{B}_0$

Staff 10: $\text{B}_1 \text{C}_2 \text{D}_3 \text{E}_4 \text{F}_5 \text{G}_6 \text{A}_7 \text{B}_8 \text{C}_9 \text{D}_0 \text{E}_1 \text{F}_2 \text{G}_3 \text{A}_4 \text{B}_5 \text{C}_6 \text{D}_7 \text{E}_8 \text{F}_9 \text{G}_0 \text{A}_1 \text{B}_2 \text{C}_3 \text{D}_4 \text{E}_5 \text{F}_6 \text{G}_7 \text{A}_8 \text{B}_9 \text{C}_0$

Exercise in Fifths.

Quinten-Übung.

The image shows ten staves of musical notation for a bassoon, arranged vertically. The music is in common time and consists of measures from measure 101 to 110. The key signature changes between F major (one sharp) and C major (no sharps or flats). The notation includes various dynamics such as forte (f), piano (p), and sforzando (sf), along with slurs and grace notes. Fingerings are indicated by numbers below the notes, and some measures feature dynamic markings like 'III' and 'IV'. Measure 101 starts with a forte dynamic. Measures 102-103 show a transition with slurs and grace notes. Measures 104-105 continue with slurs and grace notes. Measures 106-107 show a return to a more rhythmic pattern with slurs. Measures 108-109 show a continuation of this pattern. Measure 110 concludes with a forte dynamic.

Sixths.

It must be observed that with all intervals played across three strings, the lower note must be taken with the Up-Bow, in lively tempos.

Sexten.

Hierbei ist zu bemerken, dass bei allen Intervallen, welche über drei Saiten gespielt werden, die tiefe Note bei schnellerem Tempo mit dem Hinaufstrich, genommen werden muss.

The musical score consists of ten staves of cello music. Each staff begins with a bass clef, a 4/4 time signature, and a key signature of either one flat or one sharp. The music is primarily composed of sixteenth-note patterns. Below each note is a number indicating the finger used: 1, 2, 3, 4, 0, or a dash. The notes are grouped by vertical bar lines. The first staff starts with a 'V' above the bass clef. The subsequent staves follow a repeating pattern of measures, with some variations in fingerings and note heads.

The image shows a page of musical notation for a bassoon, consisting of ten staves of music. Each staff begins with a bass clef and a key signature of one sharp (F#). The music is written in common time. Fingerings are indicated by numbers below the notes, such as '0', '1', '2', '3', '4', and '5'. The notation includes various note heads, stems, and bar lines. The first nine staves are standard music notation, while the tenth staff at the bottom is labeled 'h.P.' above 'g.L.' and contains a different set of musical symbols.

Exercise in Sixths.

Sexten-Übung.

h.P.

Sevenths.

Septimen.

A page of musical notation for bassoon, featuring ten staves of music. The notation includes fingerings (numbers 0-4) and dynamic markings (e.g., f , ff , p) above the notes. The staves are in bass clef, common time, and include various key signatures (B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, and G major).

Exercise in Sevenths.

Septimen-Übung

Sheet music for bassoon, page 10, measures 1-10. The music consists of four staves of bassoon part. Measure 1: Bassoon plays eighth notes. Measure 2: Bassoon plays eighth notes. Measure 3: Bassoon plays eighth notes. Measure 4: Bassoon plays eighth notes. Measure 5: Bassoon plays eighth notes. Measure 6: Bassoon plays eighth notes. Measure 7: Bassoon plays eighth notes. Measure 8: Bassoon plays eighth notes. Measure 9: Bassoon plays eighth notes. Measure 10: Bassoon plays eighth notes.

Octaves.

A page of musical notation for bassoon, featuring six staves of music. The music consists of ten measures, each starting with a bass clef and a key signature of one flat. Measures 1-9 are in common time, while measure 10 is in 2/4 time. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having stems pointing up and others down. Measure 10 concludes with a final cadence.

Sheet music for Exercise in Octaves/Octaven-Übung, page 67. The music is arranged in two sections separated by a vertical bar. The left section is labeled "Exercise in Octaves." and the right section is labeled "Octaven-Übung." Both sections contain eight staves of musical notation for bassoon, each with a different fingering pattern. The staves are in various time signatures, including 2/4, common time, and 3/4. Fingerings are indicated below the notes.

Exercise in Octaves.

Octaven-Übung.

Sheet music for Exercise in Octaves/Octaven-Übung, page 67, continued. The music is arranged in two sections separated by a vertical bar. The left section is labeled "Exercise in Octaves." and the right section is labeled "Octaven-Übung." Both sections contain six staves of musical notation for bassoon, each with a different fingering pattern. Fingerings are indicated below the notes.

Part III.

Explanatory Remarks as to the most important signs of expression.

As a rule every tone is sustained exactly as long as the value of the note calls for. However, the necessity to deviate from this rule arises in such cases where the original value of a note is increased or decreased through certain signs of expression. The most important of these signs for a string instrument player, are such as indicate: *Staccato*, *Legato* and *Portamento* or *Appoggiato Bowing*.

Staccato

means "detached" and indicates that the notes are to be played shorter than their original value calls for. Staccato is usually indicated by dots, or if the notes are to be played exceedingly short, by little horizontal lines above the notes. In the latter case it is designated as *Staccatissimo*.

Manner of indicating the Staccato:-

Schreibart des Staccato:-



Execution:-

Ausführung:-



Manner of indicating the Staccatissimo:-

Schreibart des Staccatissimo:-



Execution:-

Ausführung:-



Legato

means "tied" and indicates that the notes are to be played for their full value and in such a sustained manner, that each note is connected with the next following one as closely as possible. In addition to the word *Legato* itself, this style of bowing is indicated by a slur $\smash{\overbrace{-}}$, connecting or embracing the notes to be tied.

Notes marked with such a slur $\smash{\overbrace{-}}$ are always played in one bow.



An exception may be made in the case of a longer *forte* passage; here it is necessary to change the bow in order to preserve the strength of the passage; however, this must be done in such a way that the passage will not be disconnected too obviously.

Portamento or Appoggiato

means "sustained" and designates a combination of *Staccato* and *Legato* bowing. The indication consists of little lines placed above the notes, both the latter and the lines being connected by a slur.



While such notes, supplied with *Appoggiato* signs are played in a detached manner, they must nevertheless be produced very softly and played in one bow.

3. Lieferung.

Über einige der wichtigsten Vortragszeichen.

In der Regel wird jeder Ton so lange gehalten, als es der Werth der Note erfordert. Es kommen auch Fälle vor, wo man von dieser Regel abweichen muss, indem der vorgeschriebene Notenwerth in Folge gewisser Vortragszeichen verkürzt oder verlängert wird. Die wichtigsten dieser Vortragszeichen für einen Streicher sind: das Staccato, das Legato und das Portamento oder Appoggiato.

Das Staccato

heisst „abstoßen“ und bedeutet, dass man die Töne kürzer spielt, als es die bestimmte Dauer der Noten anzeigt. Das Staccato wird gewöhnlich durch Punkte, oder wenn die Töne äusserst kurz abgestoßen sein sollen, durch Strichlein über den Noten bezeichnet, und wird im letzten Falle Staccatissimo genannt.



Manner of indicating the Staccatissimo:-

Schreibart des Staccatissimo:-



Execution:-

Ausführung:-



Das Legato

heisst „gebunden“ und bezeichnet, dass die Noten ihrem vollen Werthe nach ausgehalten und gebunden gespielt werden, so, dass ein Ton sich an den nächstfolgenden auf das Innigste anschliesst. Das Legato wird statt mit dem Worte selbst auch durch einen Bogen $\smash{\overbrace{-}}$ bezeichnet, welcher die zu verbundenen Noten umfasst.

Die mit dem Bogen $\smash{\overbrace{-}}$ bezeichneten Noten werden immer auf einen Bogenstrich genommen.



Eine Ausnahme ist in dem Falle gestattet, wenn eine längere Figur im Forte vorkommt; da ist es nötig, damit dieselbe nicht an Kraft verliere, den Bogen zu wechseln, jedoch so, dass die Figur nicht auffallend zerrissen wird.

Das Portamento oder Appoggiato

heisst „getragen“ und ist eine Verbindung des Staccato mit dem Legato. Die Bezeichnung besteht aus kleinen Strichen die über den Noten stehen, welche letztere wieder durch einen Legatobogen verbunden werden. z. B.



Die mit dem Appoggiatozeichen verbundenen Noten müssen zwar abgestoßen gespielt, trotzdem aber sehr weich hergebracht und auf einen Bogenstrich genommen werden.

Varieties of Bowing.

Stricharten.

The first staff shows a continuous series of eighth-note pairs with a bass clef, a key signature of one flat, and a tempo marking of 120. Below the notes are the numbers 1, 4, 2, 1, 4, 2, 3, 1, 0, 1, 4, 4. The second staff begins with a bass clef, a key signature of one sharp, and a tempo marking of 120. Below the notes are the numbers 1, 2, 3, 4, 2, 2, 4, 1, 3, 4, 1, 4, 1, 1, 4, 3, 1, 0, 1, 4, 3, 2, 4, 1, 2, 3, 4. The third staff begins with a bass clef, a key signature of one sharp, and a tempo marking of 120. Below the notes are the numbers 1, 1, 2, 4, 2, 4, 2, 4, 1, 2, 4, 1, 4, 1, 0, 2, 4, 2, 4, 2, 4, 0, 4, 2, 4, 2, 4, 1, 4, 4, 2, 4, 1, 2.

The above example is to be practised with the following varieties of bowing.

Das obige Beispiel wird nach folgenden Stricharten geübt.

The grid contains 28 numbered examples of bowing techniques:

- 1. etc.
- 2. etc.
- 3. etc.
- 4. etc.
- 5. etc.
- 6. etc.
- 7. etc.
- 8. etc.
- 9. etc.
- 10. etc.
- 11. etc.
- 12. etc.
- 13. etc.
- 14. etc.
- 15. etc.
- 16. etc.
- 17. etc.
- 18. etc.
- 19. etc.
- 20. etc.
- 21. etc.
- 22. etc.
- 23. etc.
- 24. etc.
- 25. very broad.
sehr breit.
etc.
- 26. etc.
- 27. etc.
- 28. etc.

(With the Tip of the Bow.)
(Bei der Spitze des Bogens.)

Triplet-Bowings.

Triolen-Striche.

Varities of Bowing for the above example.

Stricharten zu obigem Beispiel.

1. etc. 2. etc. 3. etc.

4. etc. 5. etc. 6. etc.

7. etc. 8. etc. 9. etc.

10. etc. 11. etc. 12. etc.

In case of dotted passages or where the individual dots are replaced by pauses, as shown in the following examples a, b, c, d, e the two first notes must invariably be played with the Down and the third with the Up-stroke; this must be specially observed and taken heed of in quick tempos.

Kommen punktirte Figuren vor, oder sind die betreffenden Punkte durch Pausen ersetzt, wie aus den Beispielen a, b, c, d, e zu erssehen ist, so sind die ersten zwei Noten stets auf den Herunterstrich und die dritte auf den Hinaufstrich zu nehmen, was besonders bei schnellem Tempo zu beachten ist.

a. etc.

etc.

etc.

etc.

etc.

Sheet music for cello, Op. 10, No. 1, showing measures 11-14. The music is in 3/4 time, bass clef, and includes fingerings and dynamic markings (e.g., *p*, *mf*, *etc.*). The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns indicated by vertical strokes. Measure 11 starts with a bass note followed by a sixteenth-note pattern. Measures 12-13 show a continuous sixteenth-note line with various patterns. Measure 14 concludes with a sixteenth-note pattern.

The first section contains six lines of bassoon music. The first three lines show standard eighth-note patterns. The fourth line, labeled 'e.', shows a more complex pattern with grace notes and slurs. The fifth and sixth lines show sixteenth-note patterns with various fingerings indicated below the notes.

But in case of such a passage like this:-

Kommen aber Stellen vor, wie z.B.

or this:-

or this:-

or this:-

or this:-

or this:-

the first note must be played with the Down; and the two following ones with the Up-Bow.

so ist die erste Note auf den Herunterstrich und die zwei folgenden auf den Hinaufstrich zu nehmen.

Exercises.

Übungen.

1. 

2. 

Special division of the bow is necessary for particular passages in order to execute them clearly and with exact rhythm. In order to provide the student with a guide in this direction, the following examples, with carefully marked bowings, have been added.

Es kommen aber auch Stellen vor, welche, wenn sie rythmisch und deutlich herausgebracht werden sollen, einer besondern Eintheilung des Bogenstriches bedürfen. Um dem Schüler dazu einen Leitfaden zu geben, will ich einige Beispiele mit bezeichneten Bogenstrichen anführen.

1. 

2.

In slow tempo and "forte" the above exercise would be played
with the following bowing.

Im Forte und im langsamem Tempo wird die Stelle in folgender Weise gespielt.

3.

Slowly. | Langsam.

4.

In quick tempo and "piano" the above exercise would be played
with the following bowing.

Im Piano und im schnellen Tempo wird die Stelle so gespielt:

5.

6.

7.

12. 

13. 

14. 

15.

As it is impossible to describe the exact bowing of every passage we are apt to meet, the student will do well to remember that he is to begin with the Down Bow when

1. a passage starts with the full bar and
 2. when one or more notes are slurred together and occur on the first beat or on any one of the heavy beats of a bar.
- However the Up beat of a bar, if it is made up of one or several detached notes of uneven number, is always played with the Up Bow; this is also done in bars in which the notes will bring about an uneven number of bowings.

In case of longer and uniform passages the heavy beats of a bar are always played with the Down and the light ones with the Up Bow.

As already observed in the case of Sixths an exception must be made in such passages, which are played across two strings in quick tempo; in such cases it is absolutely necessary to use the opposite bowing.

Da es nicht möglich ist alle diese verschiedenartig vorkommenden Figuren einer genaueren Beschreibung zu unterziehen, so will ich den Schüler hauptsächlich darauf aufmerksam machen, das man mit dem Herunterstrich zu beginnen hat, wenn 1. mit vollkommen Takte angefangen wird, und 2. wenn mit einem Niederstrich oder überhaupt mit einem schweren Takttheile oder mehrere Noten mittelst eines Bogens verbunden sind.

Beim Auftakt aber, wenn dieser aus einer oder aus mehreren gestossenen Noten ungerader Zahl besteht, wird stets mit dem Hinaufstrich begonnen; sowie auch bei solchen Takte, in welchen die Noten eine ungerade Zahl der Striche ausmachen. Kommen längere und gleichmässige Figuren vor, so werden immer die schweren Takttheile mit dem Herunterstrich, und die leichten mit dem Hinunterstrich gespielt.

Eine Ausnahme machen, wie schon bei den Sexten erwähnt wurde, jene Stellen, welche im schnellen Tempo über zwei Seiten gespielt sein müssen; in diesen Fällen ist es unbedingt nothwendig den umgekehrten Bogenstrich anzuwenden.

Tremolo

is a quivering and rapid movement upon one and the same tone, and produced by repeating the note with greatest speed for its entire time-value.

Tremolo-bowing is indicated by the abbreviated word *trem.* or by the triple-crossed stems of the notes, as shown below.

The *Tremolo* is executed with the middle of the bow, and the movement must be brought about solely through the wrist.

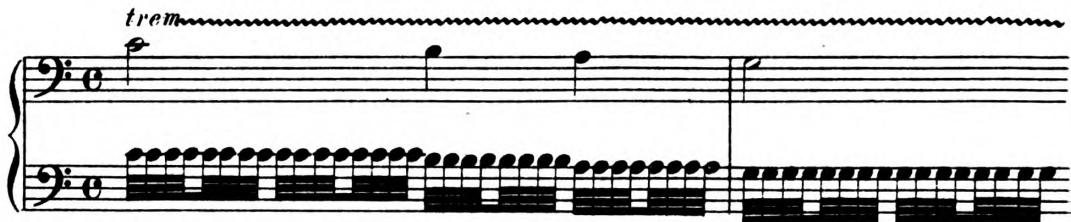
Das Tremolo

ist eine zitternde und rasche Bewegung auf einem und demselben Tone, welche dadurch hervorgebracht wird, dass der Ton wiederholt und mit möglichster Schnelligkeit innerhalb der Zeitdauer der Note gespielt wird.

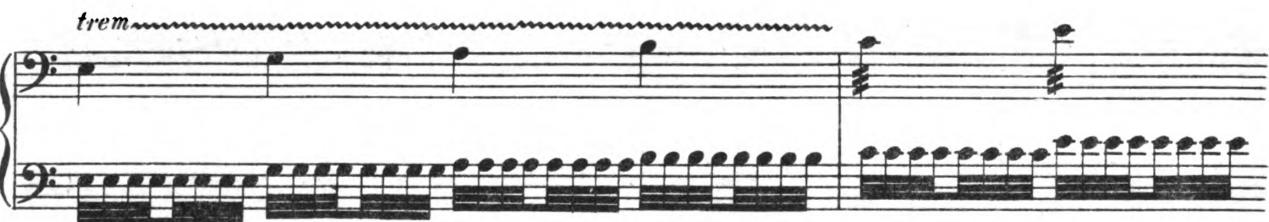
Das Tremolo wird bezeichnet mit *trem.* oder durch eine mehrfach unterstrichene Note.

Beim Spielen des Tremolo wird mit der Mitte des Bogens gestrichen und die Bewegung bloss im Handgelenke ausgeführt.

Manner of Writing.
Schreibart.



Execution.
Spielart.



Pizzicato

(abbreviated *pizz.*) means, that instead of setting the strings into vibration with the bow, they should be plucked by a finger of the right hand.

In this case the bow is allowed to hang in a downward direction, being held by the fourth and little finger (inside the nut), and while the thumb is placed at the edge of the middle of the fingerboard, the fore and middle fingers are held above the strings and employed for the *pizzicato*.

The strings are picked in the direction from left to right. In *piano* and *mezzoforte* passages, either the fore or middle finger may be used; but for *forte* passages both are employed, the right hand being moved nearer to the saddle whereverver the force and strength of the *forte* is to be increased.

For *pizzicato* passages in quick tempo, the fore and middle finger should be employed alternately. With the term "*col arco*" the bow is again brought into use.

Das Pizzicato

abgekürzt pizz. bedeutet, dass man die Saita nicht mit dem Bogen streichen, sondern mit dem Finger schnellen oder zupfen soll.

In diesem Falle lässt man den Bogen mit der Spitze abwärts fallen und hält ihn mit den im Frosche liegenden Saiten- und kleinen Finger. Der Daumen wird am Rande in der Mitte des Griffbrettes angesetzt, der Zeige- und Mittelfinger über den Saiten zum pizzicato verwendet.

Die Saiten wird in der Richtung von links nach rechts geschnebelt. In Piano und Mezzoforte stellen kann man zum pizzicieren den Zeige- oder Mittelfinger gebrauchen, im Forte werden beide zugleich verwendet, wobei man mit der rechten Hand um so tiefer gegen den Saiten rückt, je bedeutender die Stärke des Forte sein soll.

Bei Figuren die im schnellen Tempo gespielt werden, muss der Zeige- und Mittelfinger abwechselnd pizzicieren. Bei der Bezeichnung col arco kommt der Bogen wieder in Anwendung.

Exercises.

Übungen.

1.

pizz.

2.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

III

IV

III

IV

III

III

IV

III

arco

pizz.

arco

pizz.

arco

Col Legno

means, that instead of playing with the hair, the strings should be struck with the stick of the bow; in doing so the right hand, holding the bow, must be slightly turned towards the player. "Col arco" indicates the usual manner of playing again.

Exercise.

Musical score for 'Col Legno' exercise. The score consists of four staves of music for cello. The first two staves are labeled 'col legno'. The third staff is labeled 'arco' with fingerings 1, 2, 1, 4. The fourth staff is labeled 'col legno' with fingerings 4, 1, 4, 2. The fifth staff is labeled 'col arco' with fingerings 4, 2, 0, 1. The sixth staff is labeled 'col legno'. The seventh staff is labeled 'col arco'. The eighth staff is labeled 'col legno'. The ninth staff is labeled 'col arco'.

Ponticello.

For the term "ponticello" or "sul ponticello" indicating that the original sound of the instrument should be changed, the playing is done with light bowing near to the bridge.

"Naturel" or "son naturel" indicates the natural sound of the instrument again.

Exercise.

Musical score for 'Ponticello' exercise. The score consists of five staves of music for cello. The first staff is labeled 'ponticello'. The second staff is unlabeled. The third staff is unlabeled. The fourth staff is unlabeled. The fifth staff is labeled 'naturel'. The sixth staff is unlabeled. The seventh staff is labeled 'sul ponticello'. The eighth staff is labeled 'son naturel'.

Col Legno

bedeutet, dass man nicht mit den Haaren des Bogens, sondern mit dem Holze spielt, wobei man die Hand ein wenig gegen sich wendet, und mit der Bogenstange die Saiten anschlägt." Col arco zeigt wieder die gewöhnliche Spielart an.

Übung.

Musical score for 'Col Legno' Übung. The score consists of four staves of music for cello. The first two staves are labeled 'col legno'. The third staff is labeled 'col arco' with fingerings 1, 2, 1, 4. The fourth staff is labeled 'col legno'. The fifth staff is labeled 'col arco'. The sixth staff is labeled 'col legno'. The seventh staff is labeled 'col arco'.

Ponticello.

Bei der Bezeichnung ponticello, oder sul ponticello welche bedeutet, dass das Instrument verändert klingen soll, spielt man mit dem Bogen leicht und nahe am Stege. Naturel oder son naturel zeigt den natürlichen Klang des Instrumentes an.

Übung.

Musical score for 'Ponticello' Übung. The score consists of five staves of music for cello. The first staff is unlabeled. The second staff is unlabeled. The third staff is unlabeled. The fourth staff is unlabeled. The fifth staff is labeled 'naturel'. The sixth staff is unlabeled. The seventh staff is labeled 'sul ponticello'. The eighth staff is labeled 'son naturel'.

Chromatic Scales.

These are to be practised at first detached and in slow tempo, later on slurred and in quicker tempo.

Chromatische Tonleitern.

Diese übe man zuerst im langsamem Tempo und gestossen, später im schnelleren und gebunden.

C Major.
C dur.

F Major.
F dur.

B flat Major. B dur.

A musical score for bassoon, showing measures 1 through 10. The score consists of ten staves of music. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 show a pattern of eighth notes. Measures 5-6 continue this pattern. Measures 7-8 show a more complex sequence with sixteenth-note patterns. Measures 9-10 conclude the section. The bassoon part is in common time, with a key signature of one flat.

E flat Major. Es dur.

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a half note followed by a eighth-note pattern of B-flat, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp, A-sharp, and B-flat. Measure 12 begins with a half note followed by a eighth-note pattern of B-flat, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp, A-sharp, and B-flat.

A flat Major. As dur.

D flat Major. Des dur.

A musical score for piano, showing two staves. The left staff is in bass clef and the right staff is in treble clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 11 starts with a bass note followed by a series of eighth-note chords. Measure 12 begins with a bass note and continues the pattern of eighth-note chords.

G flat Major Ges dur.

B Major.
H dur.

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

E Major.
E dur.

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

4 2 4 5
2 1 4 2
1 0 4 2
1 1 0 4
2 1 1 0
4 2 1 1
1 0 0

A Major.
A dur.

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

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

D Major.
D dur.

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

G Major.
G dur.

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

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

A Minor.
A moll.

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

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