

H R A B E

86 ETUDES

FOR STRING BASS

(SIMANDL-ZIMMERMANN)

BOOK I



No. 1721

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86 ETUDES

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(See Editor's note on page 35)

JOSEF HRABĚ, Book I

1.

Exercise 1 is a bass clef piece in 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The second and third staves continue the melodic line with more complex fingerings and slurs. The fourth staff concludes the exercise with a final cadence.

2.

Exercise 2 is a bass clef piece in 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The second and third staves continue the melodic line with more complex fingerings and slurs. The fourth staff concludes the exercise with a final cadence.

3.

Various bowings

1. 2. 3. 4. 5. 6. 7. 8.

etc.

4.

5.

Exercise 5 is a bass clef piece in 3/4 time, marked with a 'V' (Vivace). It consists of five staves of music. The first staff begins with a 'V' marking and contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4). The second staff continues with similar rhythmic patterns and includes a triplet of eighth notes. The third staff features a triplet of eighth notes and a group of eighth notes with a '3' marking. The fourth staff includes a triplet of eighth notes and a group of eighth notes with a '3' marking. The fifth staff concludes the exercise with a final group of eighth notes.

6.

Exercise 6 is a bass clef piece in 3/4 time. It consists of five staves of music. The first staff begins with a '3' marking and contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4). The second staff continues with similar rhythmic patterns and includes a triplet of eighth notes. The third staff features a triplet of eighth notes and a group of eighth notes with a '3' marking. The fourth staff includes a triplet of eighth notes and a group of eighth notes with a '3' marking. The fifth staff concludes the exercise with a final group of eighth notes.

First three staves of musical notation in bass clef with a key signature of two flats. The first two staves contain dense sixteenth-note passages with triplets and fingerings (3, 1 4 1, 3). The third staff continues the pattern with triplets and a 'D' marking below the staff.

Andantino

Staff 4: Musical notation starting with a 7-measure rest, followed by a half note and a quarter note. The tempo is marked "Andantino" and the dynamics "dolce".

Staff 5: Musical notation with sixteenth-note passages and fingerings (1 4, 2, 1, 2, 3, 0 1, 2 1 3, 0 1 2). Dynamics include "dolce" and "cresc.".

Staff 6: Musical notation with sixteenth-note passages and fingerings (4 1, 1 3, 1 4, 1 4 1 4 1, 1 4 1 2). Dynamics include "mf".

Staff 7: Musical notation with sixteenth-note passages and fingerings (4 2 4, 3 1 1 2, 4 2 1 3, 2 1 1 4, 4 1 2 4, 4 1 4 2, 4). Dynamics include "mf".

Staff 8: Musical notation with sixteenth-note passages and fingerings (1 1 1 2, 4 4 1 1, 4 1 4, 1 4 1 4 4 1, 2 4 0 1 2). Dynamics include "mf" and a "D" marking below the staff.

Staff 9: Musical notation with sixteenth-note passages and fingerings (0 1, 2 3 2 0). Dynamics include "mf".

Staff 10: Musical notation with sixteenth-note passages and fingerings (0 1, 2 3 2 0). Dynamics include "mf".

Staff 11: Musical notation with sixteenth-note passages and fingerings (2 4 1 0, 4 2). Dynamics include "p" and "ritard. e diminuendo". A "D string" marking is present above the staff.

8.

8.

D

9.

9.

D

10.

10.

D

Allegretto

11.

The musical score consists of ten staves of bass clef notation. The first staff begins with a treble clef and a 3/4 time signature. The piece is marked 'Allegretto'. The notation includes various rhythmic patterns, slurs, and fingerings (1, 2, 3, 4). A 'D' marking is present on the second staff, and another 'D' is located below the eighth staff. The score concludes with a double bar line and repeat signs.

12.

A

D

13.

3

Bass clef staff with fingerings: 3, 2, 1, 0, 1, 2, 3, 2, 1, 0, 4, 2, 4, 4, 1, 3, 4, 1, 4, 1, 0, 3.

Bass clef staff with slurs and ties.

Bass clef staff with slurs and ties.

14. Bass clef staff with 3/4 time signature, fingerings 4, 1, 4, 1, 4, 1, 1, 0, 2, 1, 4, 1, 4, 1, 4, 1, *simile*, 4, 1, 1, 0, 4, 1, 1, 0.

D - - - - -

Bass clef staff with slurs and ties.

Bass clef staff with slurs and ties.

Bass clef staff with slurs and ties.

Bass clef staff with slurs and ties.

simile

Bass clef staff with slurs and ties.

Bass clef staff with slurs and ties.

Bass clef staff with slurs and ties.

Moderato

15. *f*

1/2 Pos.

I.

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

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

Allegro moderato

16. *D string* etc.

The musical score is written for the D string of a double bass in 6/8 time. It begins at measure 16. The notation includes various fingerings (1, 2, 3, 4, 0) and slurs. The piece concludes with a *ten.* (ritardando) marking.

17. **Andante**

p *cresc.* *mf* *f* *p* *mf* *p* *mf* *mf* *dim.* *pp*

18. **Maestoso**

p *mf*

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

19.

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

20.

The musical score is written for guitar and consists of ten staves. The first five staves are in bass clef, and the last five are in treble clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes arpeggiated chords with various fingerings indicated by numbers 1-4 and 0. A 'D' chord symbol is present in the fourth staff. The notation includes slurs, ties, and a repeat sign at the end of the piece.

21.

22.

D

D

1 4 1 1 3 0

1 4 1 1 2 1 2 1 b

4 1 4 2 4

D

1 4 1 2 1 4

3 1 4 1 4

13/8

The first system consists of two staves. The top staff is in treble clef and contains a melodic line with fingerings 3, 2, 2, 1, 2, 1, 3, and slurs. The bottom staff is in bass clef and contains a bass line with fingerings 2, 3, 2, 1, 2, 3, 2, 1, 2, 1 and slurs.

23. *etc.*

The second system begins with a bass clef and a common time signature. It features a melodic line with slurs and a '4 0 0' marking above the staff.

The third system continues the bass clef line with a melodic line and '4 0 0' markings above the staff.

The fourth system continues the bass clef line with a melodic line, '4 0 0' markings, and fingerings 4, 2, 1.

The fifth system continues the bass clef line with a melodic line and fingerings 4, 1, 4, 1, 4, 1, 4, 2, 4, 1, 4.

The sixth system continues the bass clef line with a melodic line and fingerings 1, 3, 2, 4, 1, 3, 1, 4, 1, 2, 1, 0.

The seventh system continues the bass clef line with a melodic line and fingerings 2, 3, 2, 1, 2, 3, 3, 1, 1, 3, 2, 1.

The eighth system continues the bass clef line with a melodic line and slurs.

The ninth system continues the bass clef line with a melodic line and slurs.

The tenth system continues the bass clef line with a melodic line and '4 0' markings above the staff.

The eleventh system continues the bass clef line with a melodic line and '4 0' markings above the staff.

Maestoso

24.

f

D

G

Andante

25.

p dolce

D

Musical score for the first system, featuring bass clef, key signature of two sharps, and dynamic markings *f*, *p*, *mf*, and *pp*. The notation includes various fingerings and slurs.

Tempo ad lib.

Musical score for the second system, starting with measure 26. It features bass clef, key signature of two sharps, and various fingerings. The system includes measures 26 through 31.

IV.

D

A string.

VI.
V.

Moderato

27. *f*

f

D

A A D

E

Scherzando

28. 

29. 

30. 

This page contains ten staves of musical notation for a bass line. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic patterns, slurs, and fingerings. The fingerings are indicated by numbers 1, 2, 3, 4, and 0 (representing the open string). The music is organized into measures, with some measures containing multiple notes beamed together. The overall style is that of a technical exercise or a short piece for a bass instrument.

Allegretto

31.

leggiero

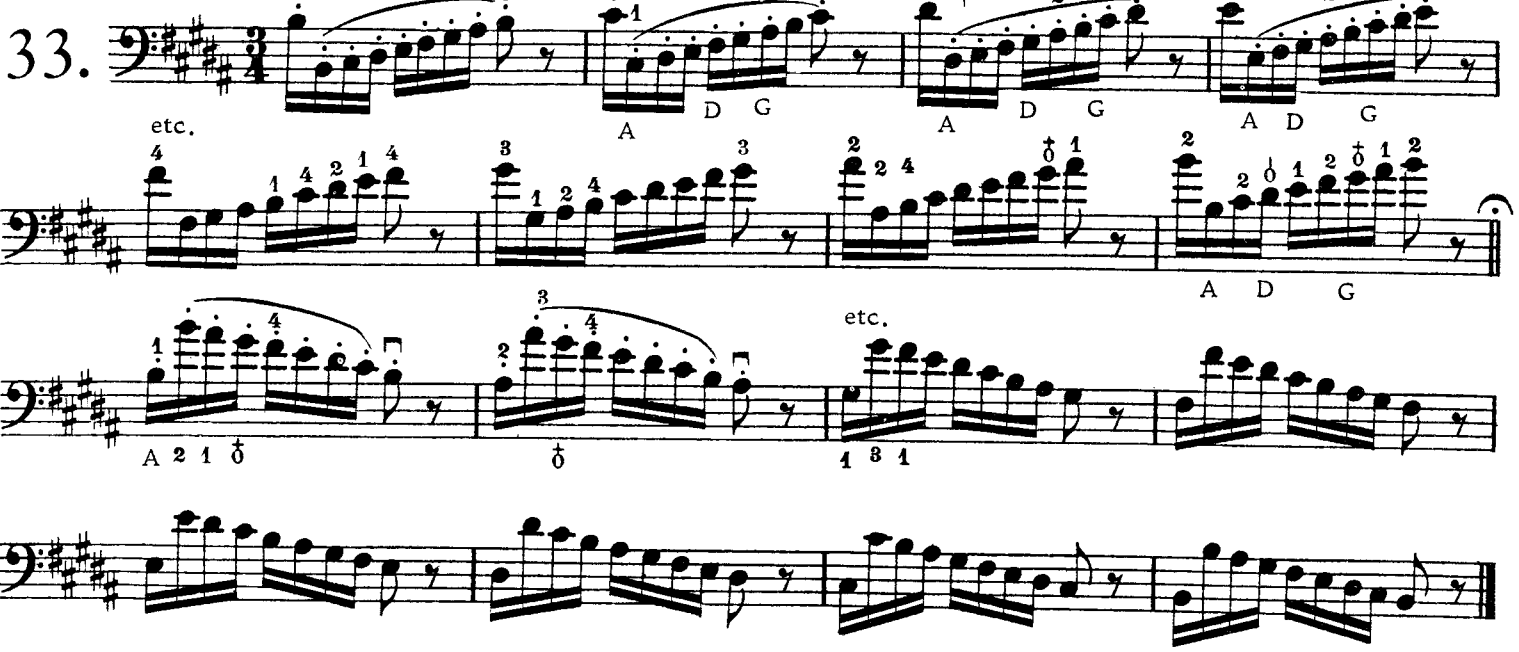
cantando

A D G

A D

32. 

32. Musical notation for exercise 32, bass clef, 3/4 time, key of D major. It consists of seven staves of music. The notation includes various fingering and bowing indications such as 'V', '4', '1', '2', '3', and '4'. There are also first and second endings marked '1.' and '2.'.

33. 

33. Musical notation for exercise 33, bass clef, 3/4 time, key of D major. It consists of four staves of music. The notation includes chord diagrams for A, D, and G, and various fingering and bowing indications. The first staff includes the text 'etc.' and 'A D G'. The second staff includes 'etc.' and 'A D G'. The third staff includes 'etc.' and 'A D G'. The fourth staff includes 'etc.' and 'A D G'.

Maestoso

34.

D

A D

D

Andante

35.

D

dolce

A D G

Allegro

36. *mf*

dolce

mf

D

D

D

37.

38

etc.

38.

etc.

D

A D

A

D

E

39.

Exercise 39 is a single melodic line in bass clef, 2/4 time, with a key signature of two flats. It consists of 16 measures. The first measure starts with a 'V' (accents) and contains a trill (tr) on the first note. The piece is characterized by frequent trills and slurs. A 'D 1' marking is present below the 10th measure.

40.

Exercise 40 is a single melodic line in bass clef, 2/4 time, with a key signature of two flats. It consists of 16 measures. The piece is characterized by frequent slurs and trills. A 'D' marking is present below the 10th measure. Fingerings are indicated by numbers 1-4. A sequence of numbers is written below the 10th measure: 1 4 2 4 0 1 2 2 2.

Two staves of musical notation in bass clef. The first staff contains a series of eighth and sixteenth notes with various fingerings (1, 4, 2, 4, 2, 4) and slurs. The second staff continues the pattern with similar rhythmic complexity and fingerings.

Allegretto

41.

Second staff of the numbered section, continuing the rhythmic and melodic patterns.

Third staff of the numbered section, featuring a measure with an 'x' over a note.

Fourth staff of the numbered section, including a measure with an 'x' over a note.

Fifth staff of the numbered section, with a measure containing an 'x' over a note.

Sixth staff of the numbered section, including a measure with an 'x' over a note.

Seventh staff of the numbered section, with a measure containing an 'x' over a note.

Eighth staff of the numbered section, featuring a measure with an 'x' over a note and a measure with a circled '8' above it.

Ninth staff of the numbered section, including a measure with a circled '8' above it.

Tenth staff of the numbered section, with a measure containing an 'x' over a note.

Eleventh staff of the numbered section, including a measure with an 'x' over a note.

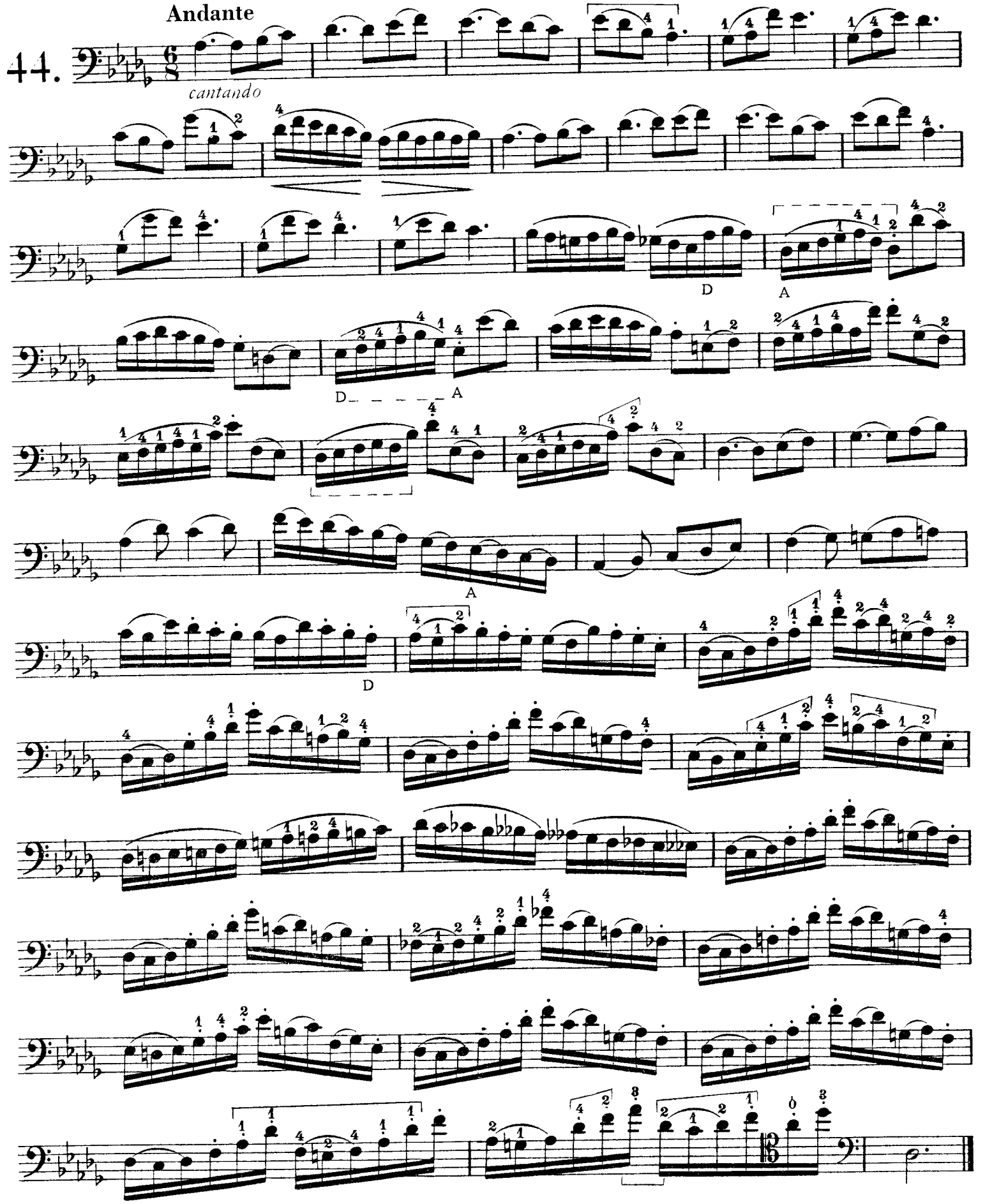
ritard.

Presto

42. Musical score for exercise 42, Presto, bass clef, 3/4 time signature. The score consists of ten staves of music. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include accents and slurs. The piece concludes with a double bar line and repeat dots.

43.

Andante

44. 

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(See Editor's note on the last page)

JOSEF HRABĚ, Book II

Allegro

45.

1. 2. 3. 4.
5. 6. 7. 8.

46.

This musical score is written for a bass clef instrument in a key with one flat (B-flat). It consists of ten staves of music. The first three staves show a melodic line with various rhythmic values and fingerings (1, 2, 3, 4). The fourth staff is marked 'Allegro moderato' and begins with a measure number of 47. The fifth staff contains a complex rhythmic pattern with many sixteenth notes and fingerings. The sixth staff continues with similar rhythmic complexity. The seventh staff has a measure with a flat sign (b) and a dynamic marking of 'simile'. The eighth and ninth staves show further rhythmic development with many sixteenth notes. The tenth staff concludes the piece with a final measure and a fermata.

48. *etc.*

2 4 1 4 1 2 1 4

D

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

4 3 4 0

49.

D

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

First musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 3 1 2 0 1 2 0 1, 2 0 1 2 0 1 2 0, 2 0 1 2 4, and 1 4.

Second musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 4, 1, 4.

Third musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords.

50.

Fourth musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 4 1 4, 0 1 8, 2 1 2, 3 2 1 2 1 0, and 8.

Fifth musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 8, 1 4, 0 1 2, 3 2 1 0 3 1 4.

Sixth musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 8, 4 1, 0 1 2.

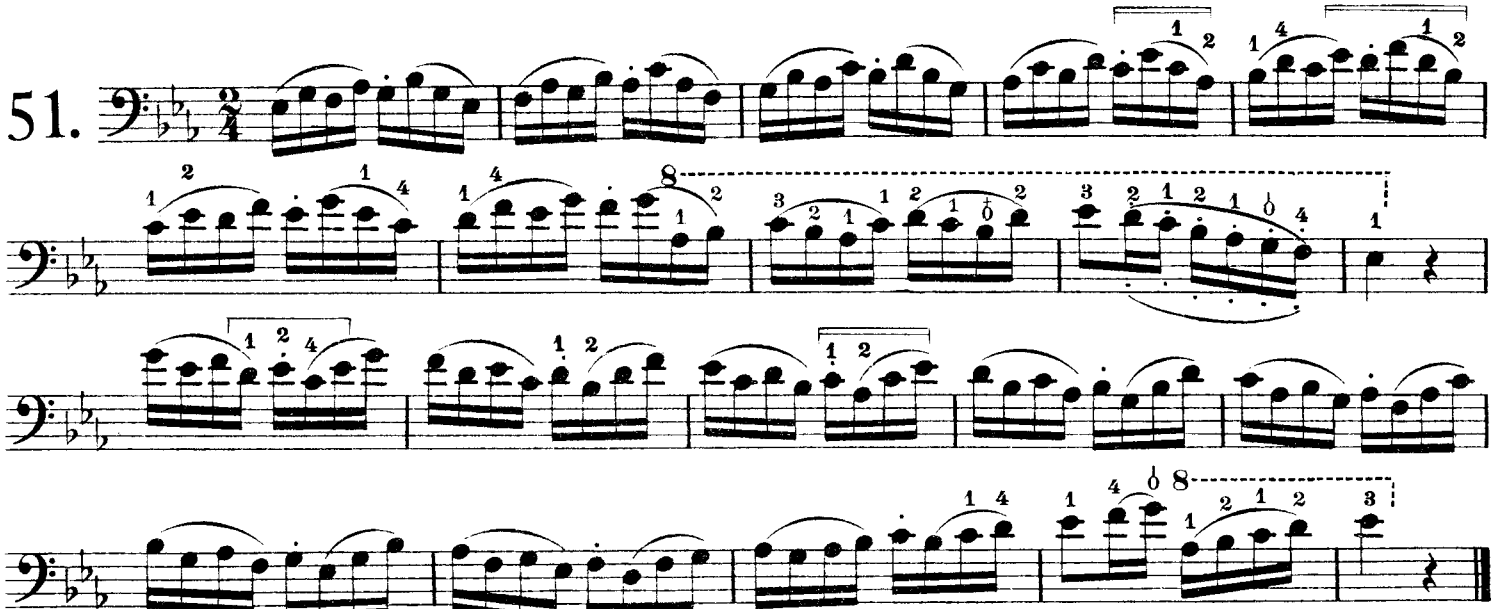
Seventh musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 3 2 1 0 4.

Eighth musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 4 1.

Ninth musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 4 1, 4 2, 3 2 4.

Tenth musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 1 4, 1.

Eleventh musical staff with bass clef and key signature of two flats. It contains a sequence of eighth-note chords with fingerings: 4 1, 3, and a trill (tr) symbol.

51. 

Allegro moderato

52. 

dolce

53.

etc.

etc.

etc.

54.

Exercise 54 is a bass clef piece in 6/8 time. It consists of seven staves of music. The first staff begins with a whole rest followed by a series of eighth notes. The second staff has a 'D' above it. The third staff has a '3' above it. The fourth staff has an '8' above it. The fifth staff has a '2 4' above it. The sixth staff has a '1 4 1' above it. The seventh staff has a '2 4' above it. The piece ends with a double bar line.

55.

Exercise 55 is a bass clef piece in 6/8 time. It consists of four staves of music. The first staff begins with a whole rest followed by eighth notes. The second staff has a '4 1 4 1 4 2 4 2' above it. The third staff has an '8' above it. The fourth staff has a '2 4 2 1 4 4 1' above it. The piece ends with a double bar line.

Allegro moderato

56.

This musical score consists of ten staves of music in bass clef, 6/8 time, with a key signature of two flats. The piece is titled "Allegro moderato" and numbered "56.". The notation includes various rhythmic patterns, slurs, and fingerings (1-4). Trills are indicated with "tr" above notes. A dashed box highlights a specific section in the third and fourth staves. A "D" marking is present in the eighth staff. The score concludes with a double bar line.

57. *simile*

Exercise 57 consists of five staves of music in bass clef, 3/4 time, with a key signature of two flats. The first staff begins with a '1' above the first note. The second staff has a '2 4 2 1 2 4 2 1 2 4' above the first measure and a '1 3 1 0 1 3 1 0 1 2' above the second measure. The third staff has an '8' above the first measure. The fourth staff has an '8' above the first measure. The fifth staff has a '1 4 1 1' above the first measure. The word 'simile' is written above the first staff. The piece concludes with a double bar line.

58.

Exercise 58 consists of five staves of music in bass clef, 3/4 time, with a key signature of two flats. The first staff has a 'tr 2' above the first measure and a '1 4 1 1 1 4' above the second measure. The second staff has a 'tr 1' above the first measure and a '4 2 1 2' above the second measure. The third staff has a 'tr 2' above the first measure and a '1 4 1 4' above the second measure. The fourth staff has a 'tr 1' above the first measure and a '1 4 1 4' above the second measure. The fifth staff has a 'tr 1' above the first measure and a '1 4 1 4' above the second measure. The piece concludes with a double bar line.

First system of musical notation, featuring bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Allegro risoluto

59.

Second system of musical notation, starting with the number 59 and continuing with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Moderato

60.

più mosso

a tempo

più mosso D

D 1/2 Pos. A

ritard.

sempre legato

61.

The musical score for exercise 61 consists of 12 staves of bass clef notation. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked *sempre legato*. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent use of slurs and ties. Fingerings are indicated by numbers 1, 2, 3, and 4. Some staves feature dynamic markings such as 'D' and '8', and articulation marks like '†'. The exercise concludes with a double bar line and a final note.

62.

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

1 4 1 4 2 1 4 2 1 4 2 1

Moderato

63.

The musical score for exercise 63 is written in bass clef, 3/4 time, and the key of D major (one sharp). It consists of 12 staves of music. The tempo is marked 'Moderato'. The piece begins with a quarter note D2, followed by eighth notes. The first staff contains a sequence of eighth notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4. The second staff continues with eighth notes: E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The third staff features a slur over the notes G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 1, 4, 1, 4, 1, 0, 1. The fourth staff has a slur over G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 4, 1, 2, 4, 1, 1, 2, 4. The fifth staff continues with a slur over G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 4, 1, 2, 4, 1, 1, 2, 4. The sixth staff has a slur over G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 4, 2, 1, 4, 1, 0, 1. The seventh staff features a slur over G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 1, 4, 4, 1, 1, 4, 4, 1, 2, 4, 4, 2, 1, 2, 4. The eighth staff has a slur over G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 3, 2, 0, 8, 1, 2, 3, 0, 1, 2, 1, 2, 0, 3, 2. The ninth staff continues with a slur over G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 2, 1, 2, 0, 8, 2, 2, 1, 2, 0, 8, 2, 1, 0, 2, 0, 3, 1, 4, 2, 0, 3, 0, 3, 2, 0, 1, 0, 2, 0. The tenth staff has a slur over G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 2, 1, 2, 0, 8, 2, 1, 0, 2, 0, 3, 1, 4, 2, 0, 3, 0, 3, 2, 0, 1, 0, 2, 0. The eleventh staff features a slur over G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 1, 2, 1, 2, 0, 3, 2, 1, 0, 2, 0, 3, 1, 4, 2, 0, 3, 0, 3, 2, 0, 1, 0, 2, 0. The twelfth staff concludes with a slur over G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 1, 2, 1, 2, 0, 3, 2, 1, 0, 2, 0, 3, 1, 4, 2, 0, 3, 0, 3, 2, 0, 1, 0, 2, 0.

64.

III.

D

D

D

D

D

etc.

D

D

65.

D A

D

D

Presto

sempre legato

66.

Moderato

67.

The page contains 12 staves of musical notation. The first staff includes a tempo marking 'Moderato' and a measure number '67.'. The notation is for a bassoon or similar instrument, featuring various fingerings and articulations. The key signature is one flat (B-flat), and the time signature is common time (C). The music consists of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1-4 above the notes. Some notes have a '0' above them, indicating a natural or breath mark. There are also some '8' markings above groups of notes, possibly indicating octaves or specific fingering patterns. The notation is dense and technical, typical of a study or exercise piece.

68.

Exercise 68 is a bass clef piece in 2/4 time. It features five staves of music. The first staff begins with a whole note G2, followed by eighth notes. The second staff continues with eighth notes and includes a measure with a dotted quarter note and an eighth rest. The third staff has a measure with a dotted quarter note and an eighth rest, followed by eighth notes. The fourth staff continues with eighth notes and includes a measure with a dotted quarter note and an eighth rest. The fifth staff concludes with eighth notes and a fermata on the final note.

Moderato

69.

Exercise 69 is a bass clef piece in 3/4 time, marked 'Moderato'. It consists of six staves of music. The first staff begins with a whole note G2, followed by quarter notes. The second staff continues with quarter notes and includes a measure with a dotted quarter note and an eighth rest. The third staff has a measure with a dotted quarter note and an eighth rest, followed by quarter notes. The fourth staff continues with quarter notes and includes a measure with a dotted quarter note and an eighth rest. The fifth staff concludes with quarter notes and a fermata on the final note. The sixth staff continues with quarter notes and includes a measure with a dotted quarter note and an eighth rest.

Handwritten musical notation in bass clef, featuring six staves of music. The notation includes various fingerings (1-4) and slurs. The first two staves show a sequence of eighth notes with slurs. The third and fourth staves include eighth notes with slurs and some notes marked with an '8' above them. The fifth staff continues with eighth notes and slurs, ending with a trill (tr.) and a fermata.

Moderato

70.

Handwritten musical notation in bass clef, starting with the tempo marking 'Moderato' and the number '70.'. The notation is in 3/4 time and consists of eight staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, with many slurs and fingerings. The piece concludes with a fermata on the final note.

71.

72.

73.

This exercise is written in bass clef, G major (two sharps), and 6/8 time. It consists of 12 measures across 11 staves. The notation includes various fretboard patterns, often spanning multiple strings and frets, with fingerings indicated by numbers 1-4. Techniques such as slurs, ties, and rests are used throughout. A 'D' chord symbol is present in the 7th measure. The exercise concludes with a whole note rest in the final measure.

Scherzando

74.

75.

The page contains ten staves of musical notation for a bass guitar piece. The notation includes various fingering techniques such as slurs, ties, and specific fingerings (1-4, 2-1, etc.). There are also dynamic markings like *Cantabile* and *sempre diminuendo*. The piece concludes with a *D* chord and a *sempre diminuendo* instruction.

76. *Cantabile*

sempre diminuendo

77. Musical score for exercise 77, measures 1-12. The score is written in bass clef with a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth note patterns, often beamed together. Fingerings (1-4) are indicated above many notes. A dashed box labeled '8' spans measures 3-4. A dashed box labeled 'D' spans measures 7-8. The word 'etc.' appears in measure 11.

78. Musical score for exercise 78, measures 1-12. The score is written in bass clef with a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth note patterns, often beamed together. Fingerings (1-4) are indicated above many notes. A dashed box labeled '8' spans measures 3-4. A dashed box labeled 'D' spans measures 7-8.



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

8

4 1 1 4

1 1 4 0 8 1 2 3 1 0 2 3 3 2 3 1 2 0 2 3 3 2 3 1 2

a.

b. V V V V

79.

4 1 4 2

etc.

1 4 2 1 3 2 4 1 1 2

8

etc.

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

8

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

A

4 2 1 4 1 4 1 4 1 4 4 1 1 4 1 2 2 4

Allegro non troppo

80.

sempre legato

D

Maestoso

81.

D

The first section of the music consists of ten staves of bass clef notation. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The notation is dense with sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-4, and articulations like slurs and accents are used throughout. A dynamic marking of *mf* is present. The section concludes with a fermata over the final note.

Più mosso

The second section, marked **Più mosso**, consists of ten staves of bass clef notation. It maintains the key signature of one sharp and the 2/4 time signature. The tempo is slower than the first section. The notation continues with complex rhythmic patterns and fingerings. A dynamic marking of *f* is present. The section concludes with a fermata over the final note.

82.

Exercise 82 consists of six staves of music in bass clef, 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The piece is characterized by intricate sixteenth-note patterns and slurs. Fingerings are indicated by numbers 1-4 above the notes. The first staff begins with a double bar line and a common time signature 'C'.

83.

Exercise 83 consists of four staves of music in bass clef, 2/4 time, with a key signature of three flats. It features complex rhythmic patterns and slurs. Fingerings are indicated by numbers 1-4 above the notes. A 'D' chord marking is present below the first staff. The first staff begins with a double bar line and a common time signature 'C'.

This page contains ten staves of musical notation for guitar, primarily in bass clef. The notation includes various chord diagrams and fingerings, such as D, G, and F major chords, and complex patterns involving multiple strings and frets. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first staff begins with a D chord diagram. The second staff begins with a G chord diagram. The notation includes many slurs, ties, and dynamic markings like *fr* (for *forzando*). The piece concludes with a double bar line and a final chord diagram.

84.

85. This page contains ten staves of bass guitar notation for exercise 85. The music is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The notation includes various rhythmic patterns, slurs, and specific fret numbers (0, 1, 2, 4) placed above the notes. Some notes are marked with an 'x', likely indicating a natural harmonium or a specific technique. The exercise is divided into sections by dashed lines, with section markers 'A' and 'B' placed below the first and eighth staves respectively. The notation is dense and technical, typical of a guitar or bass exercise book.

This page contains ten staves of musical notation for a bass guitar piece. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic patterns, fingerings (1-4), and techniques such as slurs, ties, and accents. The first staff begins with a measure marked with an '8' above it, indicating an eighth-note pattern. The piece concludes with a double bar line and a repeat sign.

86.

etc.

etc.

A

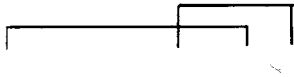
This page contains 12 staves of musical notation for a bass instrument, likely a double bass. The notation includes various fingerings (numbers 1-4) and techniques such as slurs, accents, and dynamic markings. The key signature changes from one flat to two flats, and then to two sharps. The music is written in a style that suggests a technical exercise or a specific piece of music. The notation includes many slurs and accents, indicating a fast and intricate piece. The key signature starts with one flat (B-flat), changes to two flats (B-flat, E-flat) in the middle, and then changes to two sharps (F-sharp, C-sharp) in the final section. The notation includes many slurs and accents, indicating a fast and intricate piece. The notation includes many slurs and accents, indicating a fast and intricate piece.

Fine.

Editor's Note

In editing this volume, several indications in addition to the regularly accepted symbols were used. In order to help the student, a short explanation follows:

OVERLAPPING BRACKETS.



To avoid unnecessary shifting this technique has been used as explained in the following examples:

Descending.



EXAMPLE I. While playing the C with the first finger, lift the second and third fingers sufficiently to allow the fourth finger to be placed in position to play the C#. Retain pressure on the first finger while placing the fourth finger on the string, so that the weight of both fingers is felt on the string simultaneously. When full weight has been placed on the fourth finger, and the note is now being bowed, secure that finger by pressing it firmly on the string, while extending the other fingers and thumb into the lower neighboring position. In playing rapidly, the fingers and thumb may extend themselves to the lower position, at the moment that full pressure is placed on the fourth finger.

EXAMPLE II. The Franke method.

EXAMPLE III. Place fourth finger on the D string, using the same technique.

EXAMPLE IV. Place fourth finger on the A string, using the same technique as in Example I.

Ascending.



EXAMPLE I. While playing the C with the fourth finger, lift the second and third fingers sufficiently to allow the first finger to be placed in position to play the B. Retain pressure on the fourth finger while placing the first on the string, so that the weight of both is felt simultaneously on the string. When full pressure has been placed on the first finger, raise the fourth, and while bowing the B, extend the second, fourth and thumb into their place in the upper neighboring position.

EXAMPLE II. The Franke method. (Four finger system.)

EXAMPLE III. Place first finger on D string, using same technique as in Example I.

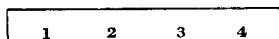
EXAMPLE IV. Place first finger on the A string, using same technique as in Example I.

DOTTED BRACKET.



The thumb remains in place, while the hand moves into upper and lower neighboring positions.

THE FRANKE METHOD.



The four finger system in which the four fingers are used before shifting.

THE PLAYING OF FOURTHS IN THE SAME POSITION.



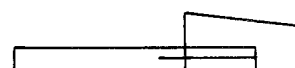
Keep pressure constant on the fourth finger, while bringing the third finger over to play the C. By raising the left elbow slightly, the hand is so pitched that the third finger is opposite the fourth. The same technique is used with the alternate fingering.

EXTENSION.



The extension of the fourth or first finger without shifting.

COMBINATION OF TECHNIQUES.



The combination of any of the above techniques.