

RACCOLTA
DI
SESSANTA STUDI

PER
CONTRABASSO

Proposti da

LUIGI NEGRI

14151 *11. Studi di Kreutzer* Fr. 9...
14152 *12 „ di Libon* „ 4...
14153 *24 „ di Negri* „ 10...
14154 *3 „ di Mayseder* „ 2...

14155 *Studio di Polledro* Fr. 1...
14156 *4. Studi di Spohr* „ 2.50
14157 *4. „ di Rode* „ 3...
14158 *Gran Studio di Negri* „ 2...

14159 *Riuniti in un sol Libro* Fr. 27.50

MILANO F. LUCCA

101

RACCOLTA

DI

Sessanta Studi

PER

CONTRABASSO

proposti da

LUIGI NEGRI

*Professore nel R. Conservatorio di Musica in Milano
ed adottati per Metodo nell'Istituto suddetto.*

Prop. dell'Editore

14159 — Fr. 27.50



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R. CONSERVATORIO DI MUSICA IN MILANO



PROCESSO VERBALE DELLA CONFERENZA STRAORDINARIA

tenutasi il 10 dicembre 1862 alle ore 11 antimeridiane nell' Ufficio della Direzione.

I sottoscritti presi in accurato esame 25 Studj per Contrabbasso composti dal professore signor LUIGI NEGRI, nonchè 35 altri di diversi autori composti per Violino, e ridotti per Contrabbasso dal fu professore LUIGI ROSSI, trovano ch' essi meritano di essere adottati nel nostro Conservatorio come Metodo per detto strumento.

Il sullodato professore signor LUIGI NEGRI coll' avere coordinato questi studj, mercè i 25 suaccennati da lui all' uopo composti, ha riempito il vuoto che si era costretti a lamentare nell'andamento regolare dell' insegnamento del Contrabbasso e perciò i sottoscritti gliene fanno i dovutigli ringraziamenti.

Firmato: LAURO ROSSI, *Direttore.*

» EUGENIO CAVALLINI, *prof. di Violino.*

» VINCENZO CORBELLINI.

» NICOLA BASSI.

» GUGLIELMO QUARENGHI.

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AVVERTENZA

A maggiormente facilitare la lettura di questi Studii, avuto riguardo alla considerevole estensione dei suoni del Contrabasso, ed alla confusione che risulterebbe sì dall'impiego di molti tagli addizionali che dal troppo frequente cambiamento delle chiavi, si avverte che devono essere suonati nel preciso centro in cui sono scritti e non all'ottava bassa come si usa nell'orchestra.

Allo scopo di ben assicurare la perfetta intonazione, i giusti ed opportuni portamenti della mano sinistra, senza trascurare l'andamento dell'arco, questi Studii s'eseguiranno dapprima molto lentamente, stringendo di volta in volta il tempo in proporzione degli ottenuti risultati. A tal fine si sono qui ripetuti gli Studii N. 1, 2 e 24, ma con molte e diverse legature, onde servano di esercizio al braccio destro e gli acquistino, colla debita forza, scioltezza e disinvoltura.

Finalmente qui pongo varii segni di convenzione per l'arco, che usati per gli altri stromenti da corda, è utile adottare anche pel Contrabasso.

Λ in sù

∇ in giù

— tutto l'arco

• poco arco e staccato.

STUDJ di KREUTZER

KREUTZER.

ESERCIZIO 1º

Sempre f

STUDIO 1º

5

ESERCIZIO IIº

The musical score is written in bass clef with a key signature of two flats (B-flat major) and a common time signature (C). It consists of 11 staves of music. The first staff includes dynamic markings: $\underline{V}$ and $\wedge$ with $\underline{>}$ underneath. The 7th staff has fingering numbers 1, 4, 1, 4 above the notes. The 8th staff has fingering numbers 1, 4, 1, 4 above the notes. The 11th staff ends with a double bar line and a repeat sign.

ESERCIZIO III:

The musical score is written in bass clef with a key signature of two flats (B-flat major) and a common time signature (C). It consists of 11 staves of music. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together in groups. The exercise concludes with a double bar line and a final C-clef on the bottom staff.

STUDIO 1º

5

ESERCIZIO IV.º

The musical score for *ESERCIZIO IV.º* is written in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The exercise consists of 11 staves. The first staff features a series of eighth-note patterns with dynamic markings 'f' and 'p' and accents. The subsequent staves continue the exercise with various rhythmic and melodic patterns, including sixteenth-note runs and eighth-note chords. The exercise concludes with a final cadence on the 11th staff.

STUDIO 4°

ESERCIZIO V.^o

ESERCIZIO V.º

The image displays a musical exercise titled "ESERCIZIO V.º". It consists of ten staves of music, all written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (accents and slurs) primarily in the first staff. The music is organized into four measures per staff, with the first measure of each staff containing a complex rhythmic pattern of eighth and sixteenth notes.

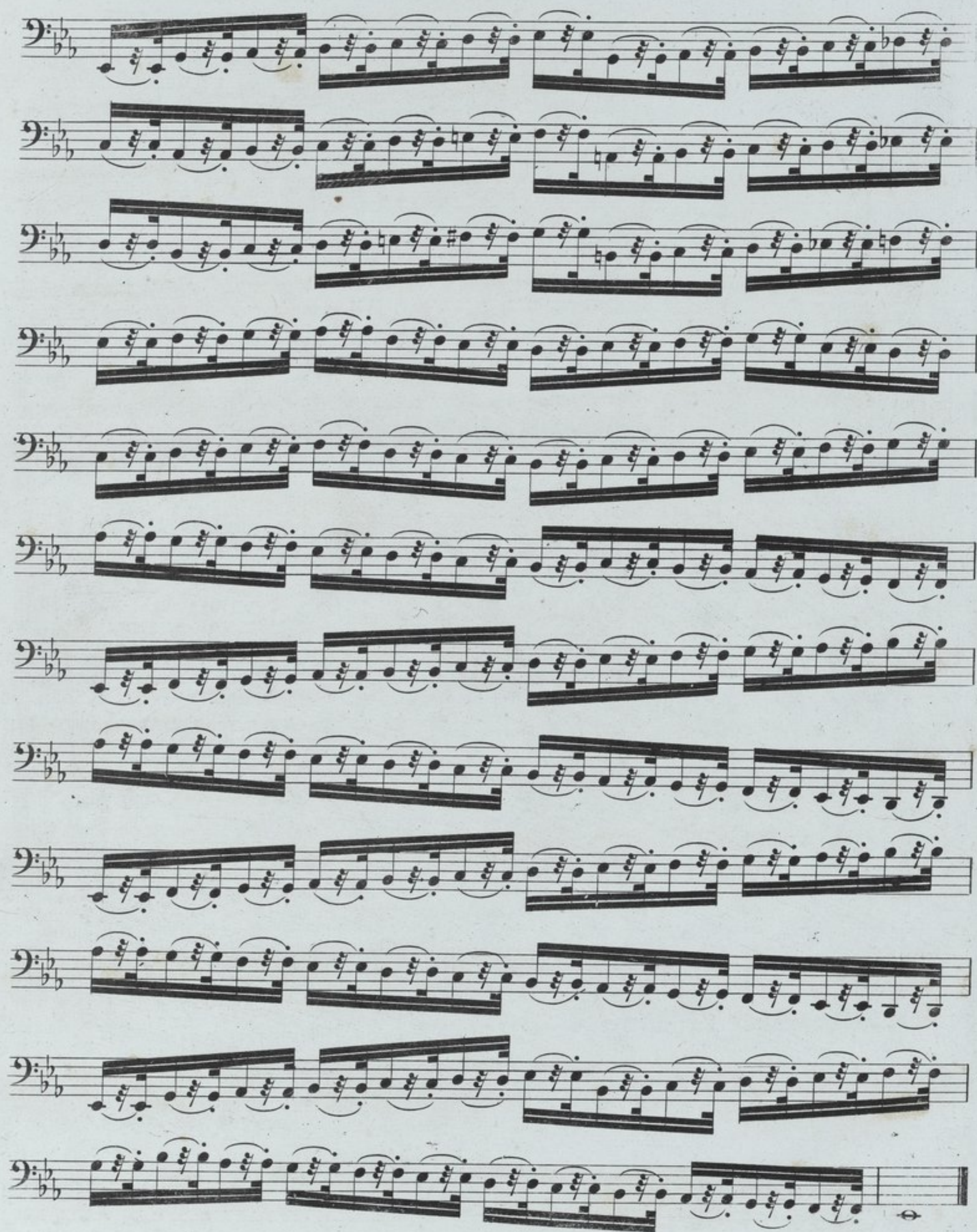


ESERCIZIO VI.º



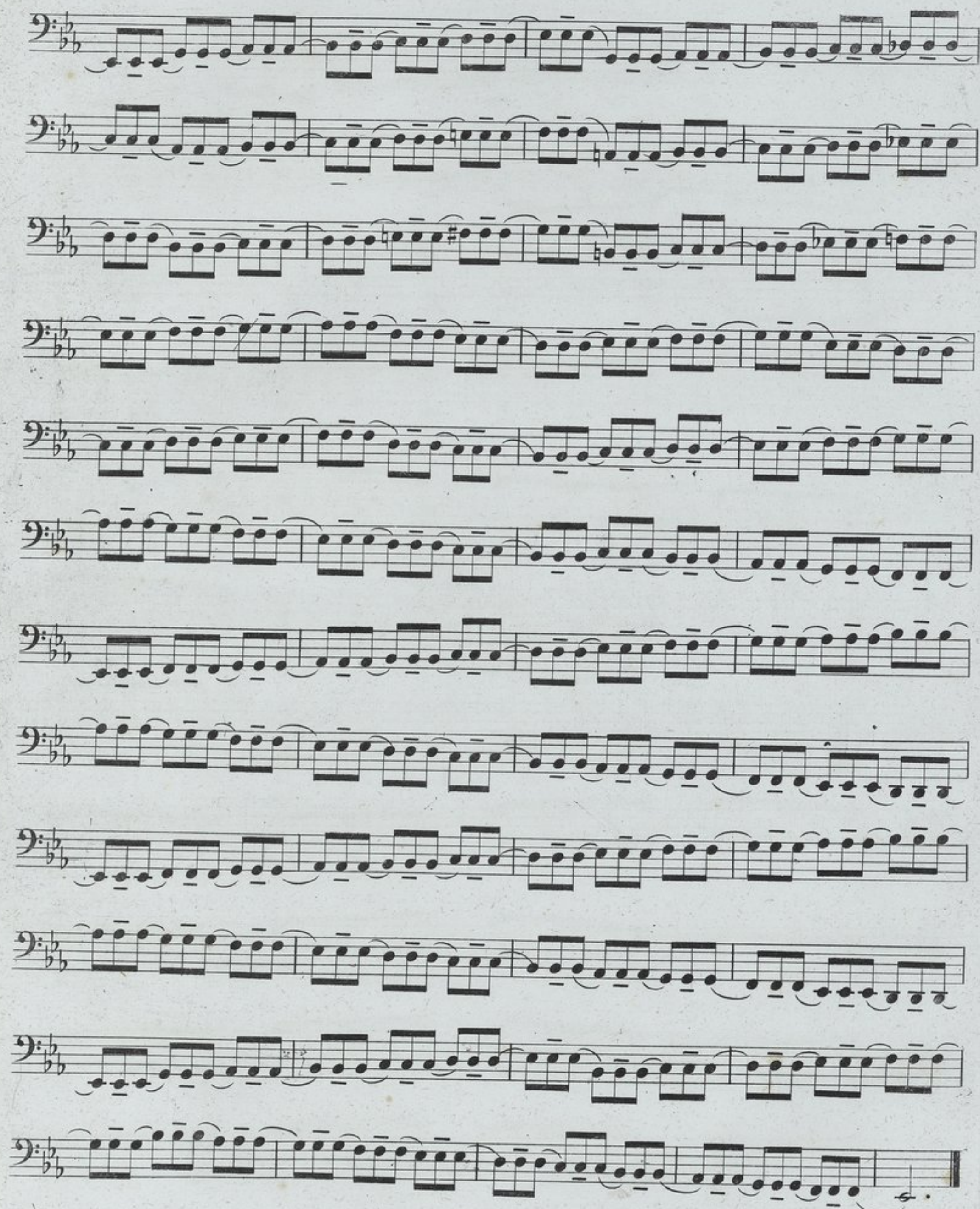
ESERCIZIO VII.º

The musical score for Studio 1, Exercise VII, is written in bass clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The first staff includes dynamic markings (f, p, f, p, f, p) and articulation marks (accents and slurs). The subsequent staves continue the melodic and rhythmic patterns, featuring various note values and rests.



ESERCIZIO VIII.

11 staves of musical notation in bass clef, key of B-flat major (two flats), and 5/4 time signature. The notation includes various note values (eighth, sixteenth, and quarter notes), rests, and phrasing slurs. The first staff includes dynamic markings: *v* (pizzicato) and *Λ v* (pizzicato with accent).

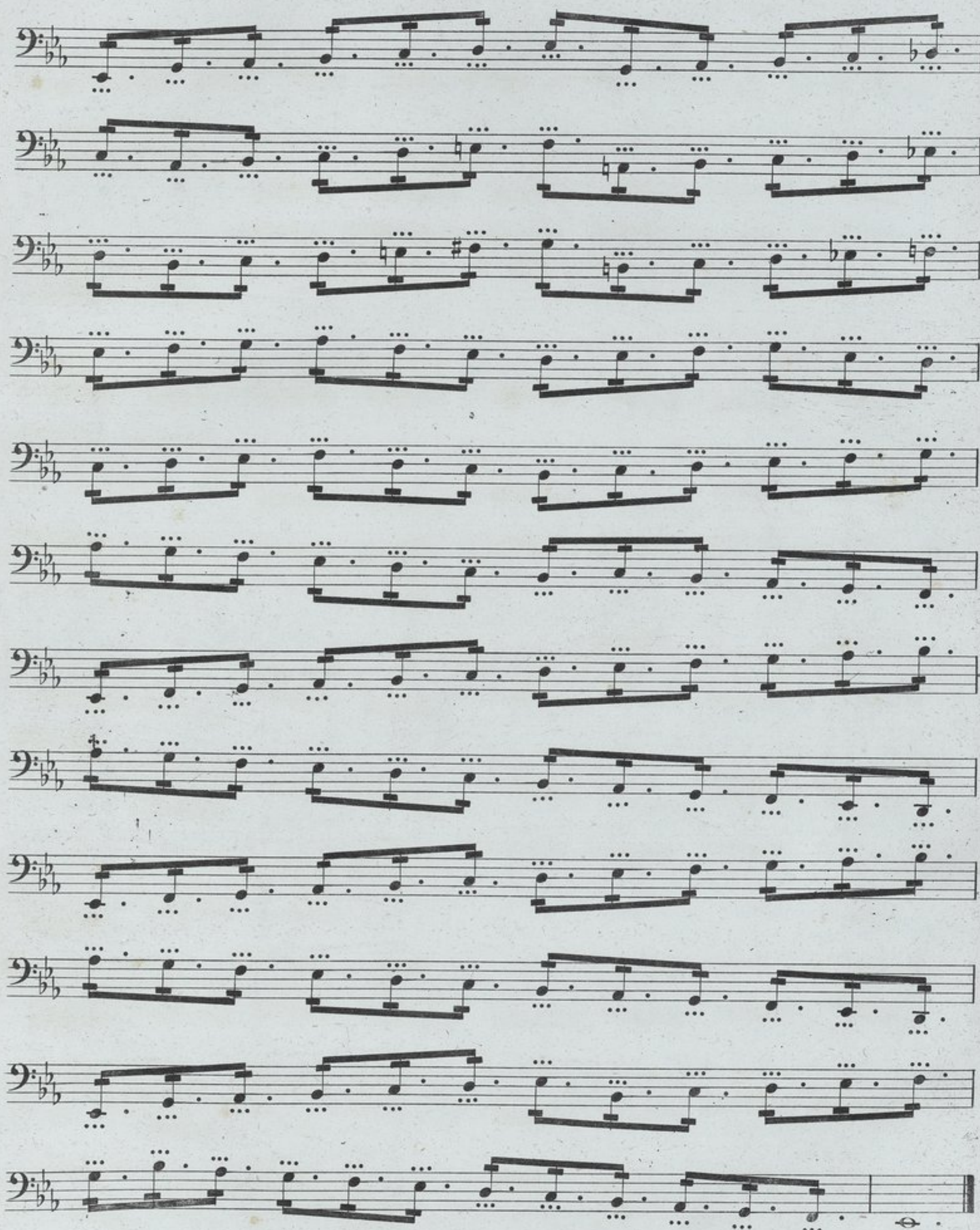


STUDIO 4º

ESERCIZIO IX.^o

ESERCIZIO IX.

The image shows a page of musical notation for 'ESERCIZIO IX.' It consists of ten staves of music. The first staff is a single melodic line in bass clef, featuring a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. This staff includes a series of triplets and slurs, with some notes marked with 'V' and '^' symbols. The remaining nine staves are arranged in pairs, each pair consisting of a single melodic line and a corresponding eighth-note accompaniment line. The accompaniment is a steady, repeating pattern of eighth notes. The entire exercise is written in a single system, with the first staff being the only one with a complex melodic line.



KREUTZER.

ESERCIZIO 1º

Sciolte e f

48

ESERCIZIO IIº



ESERCIZIO IIIº

First staff: $f > p$ $f > p$ $f > p$

ESERCIZIO IV.º

The musical score for Studio 2, Exercise IV.º, page 49, is written in bass clef, C major, and 4/4 time. It consists of 12 staves of music. The first staff begins with a treble clef and a common time signature, then switches to a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff ends with a double bar line and a fermata.

ESERCIZIO Vº

22

ESERCIZIO VI.º

The exercise consists of 12 staves of music, each containing a continuous eighth-note pattern. The first staff begins with a treble clef and a common time signature 'C'. The subsequent staves use a bass clef. The patterns involve various intervals and accidentals, including a flat in the third staff and sharps in the later staves. The exercise is designed to improve finger dexterity and rhythmic accuracy.

ESERCIZIO VII.º

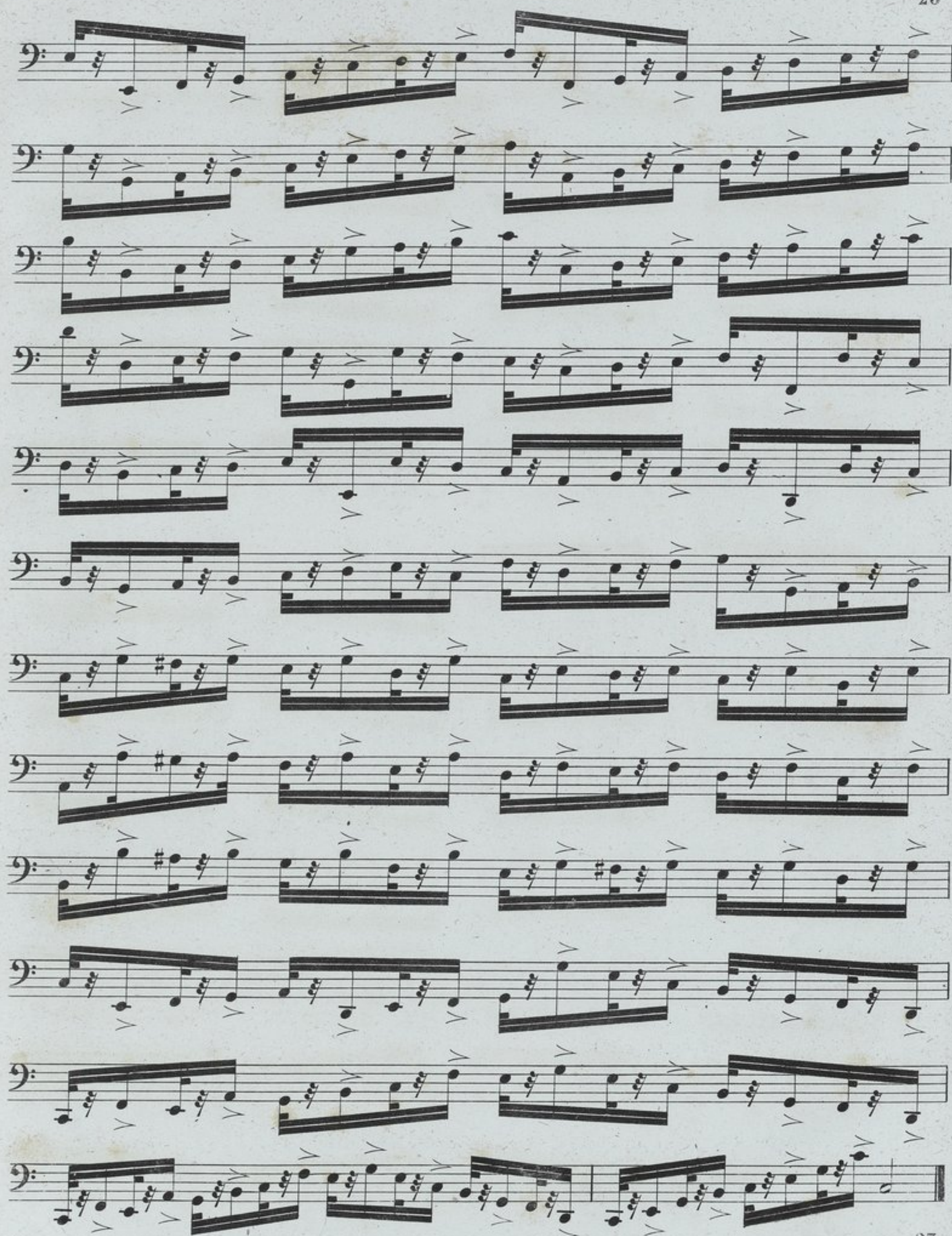
The musical score consists of ten staves of music, all in bass clef and common time (C). The notation is dense, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. Many notes are marked with accents (>) and slurs. The key signature is one flat (B-flat), indicated by a flat symbol on the first staff. The exercise concludes with a double bar line on the tenth staff.

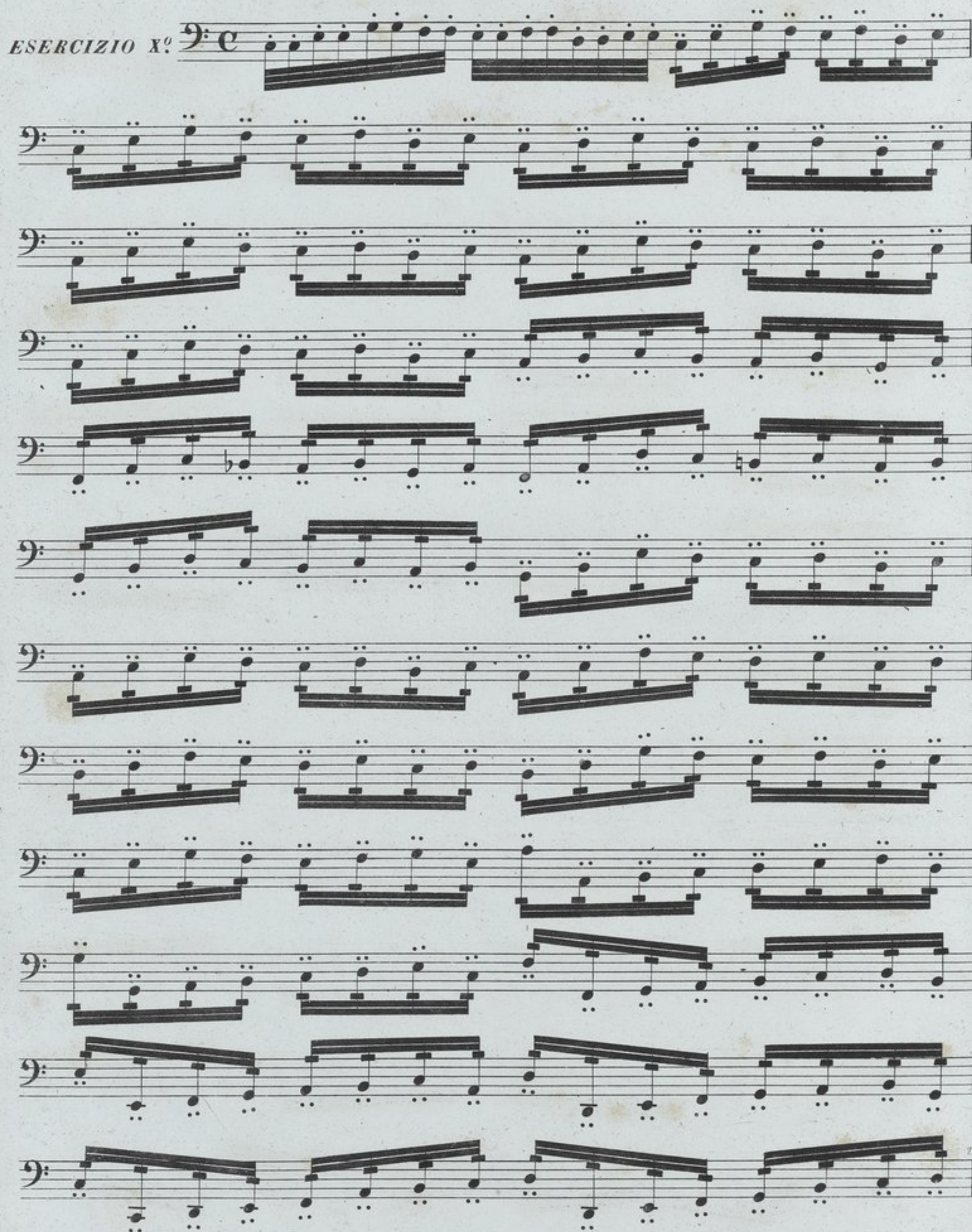
ESERCIZIO VIIIº

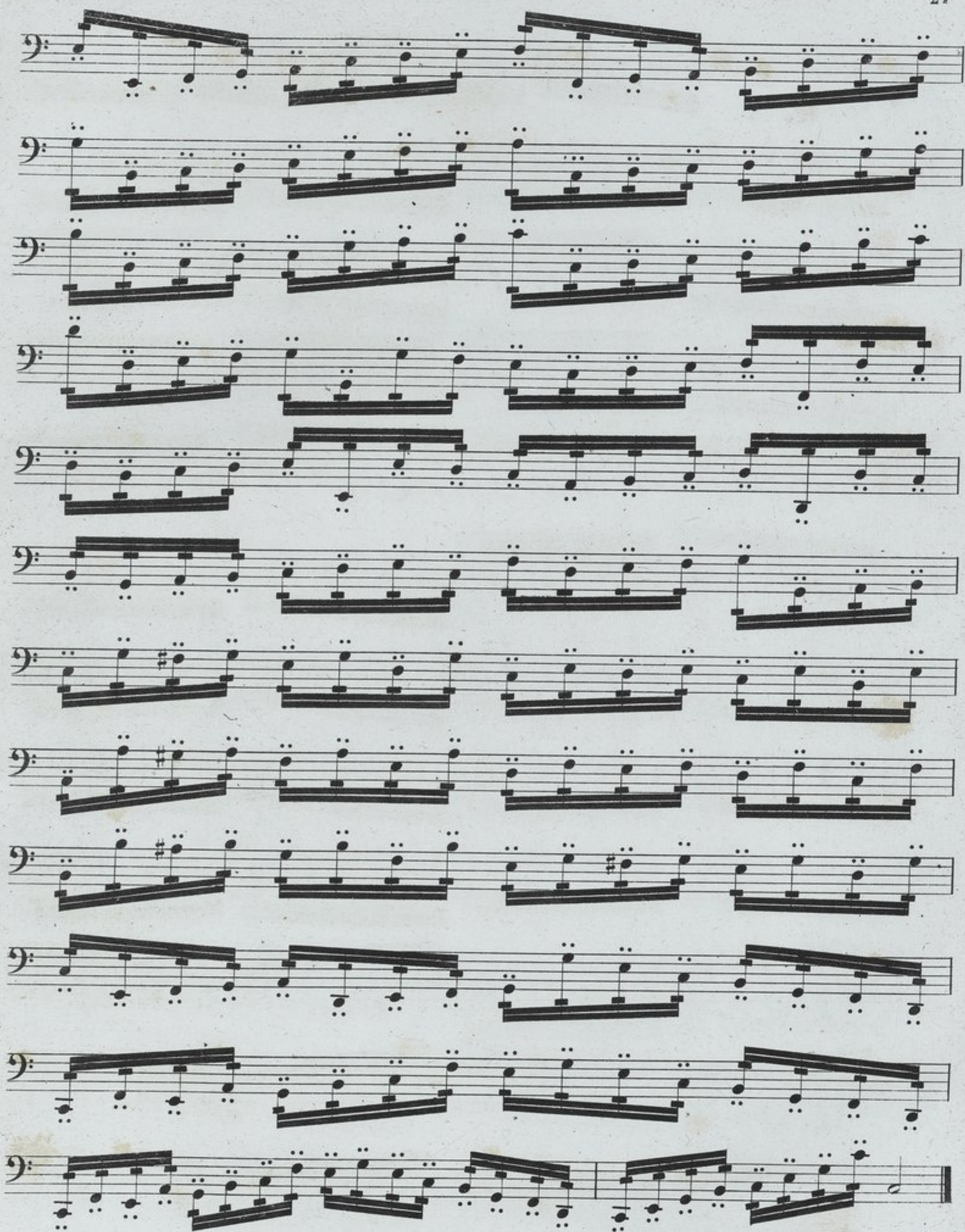
12 staves of musical notation in bass clef, common time (C). The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and phrasing slurs. The key signature is one flat (B-flat). The exercise is divided into two systems of six staves each. The first system starts with a treble clef and a common time signature, followed by a bass clef and a common time signature. The second system starts with a bass clef and a common time signature. The exercise concludes with a double bar line and a final note.

ESERCIZIO IXº

The musical score for Studio 2º, Exercise IXº, is written on ten staves in bass clef with a common time signature (C). The first staff includes dynamic markings (p, f) and articulation marks (accents, slurs). The subsequent staves continue the exercise with various rhythmic patterns and articulation marks.

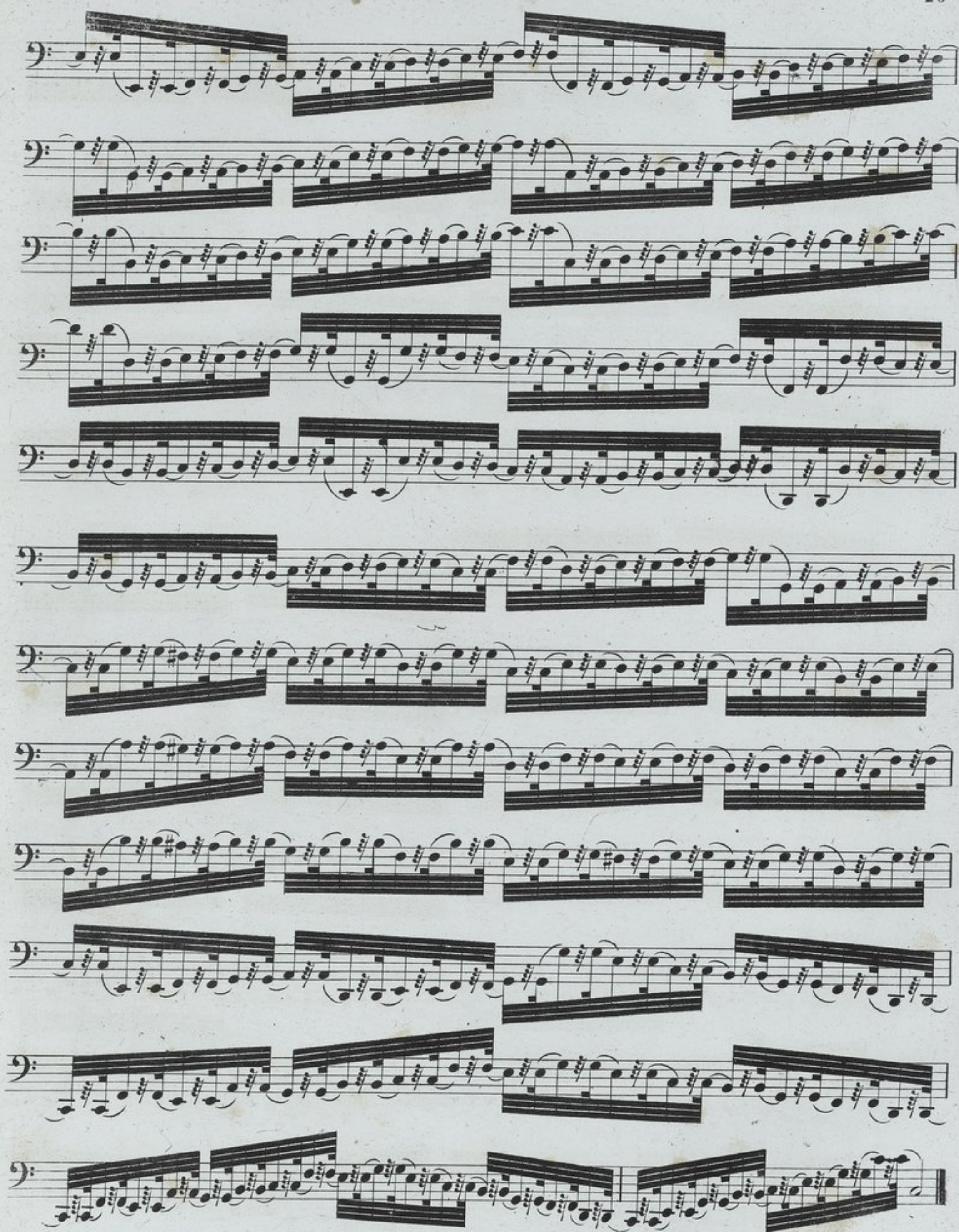


ESERCIZIO Xº The exercise consists of 12 staves of music. The first staff begins with a bass clef and a common time signature 'C'. The notation is dense, featuring many beamed eighth and sixteenth notes, as well as various accidentals (sharps, flats, naturals, and double sharps). The patterns are organized into measures, with some measures containing multiple beamed notes. The exercise appears to be a technical study for the left hand, focusing on rapid movement and precise fingering.

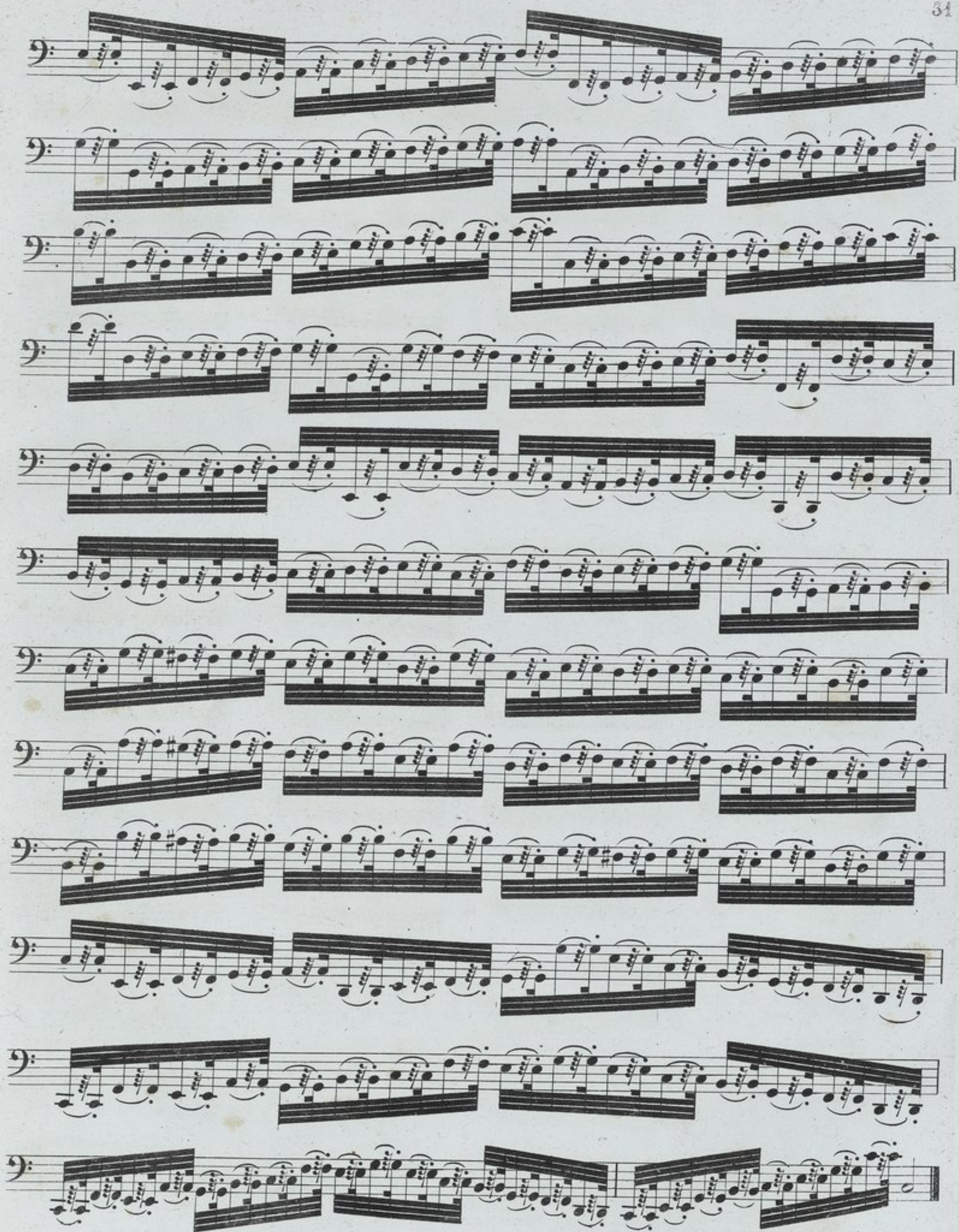


ESERCIZIO XIº

50



ESERCIZIO XIIº

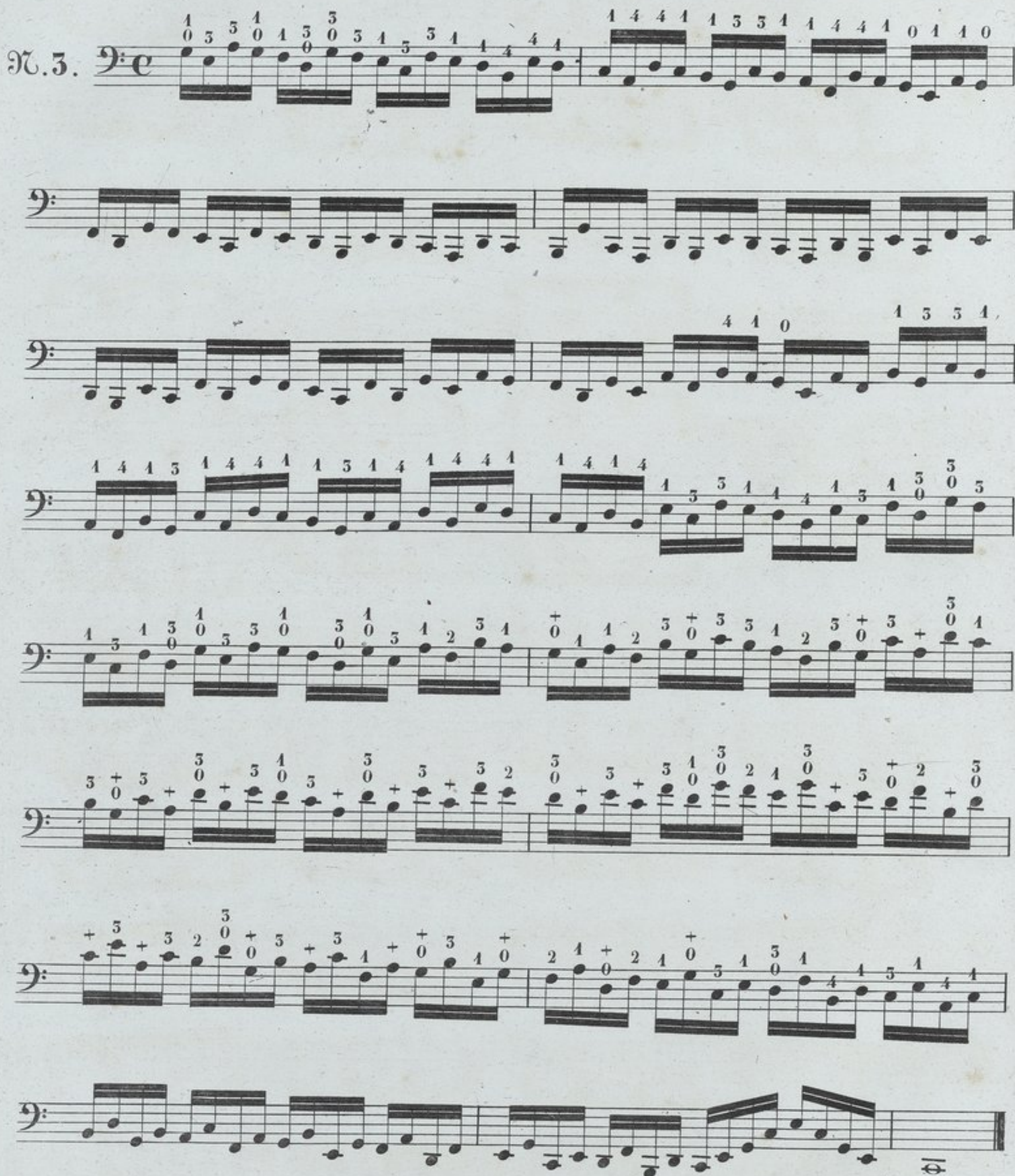


ESERCIZIO XIII.º

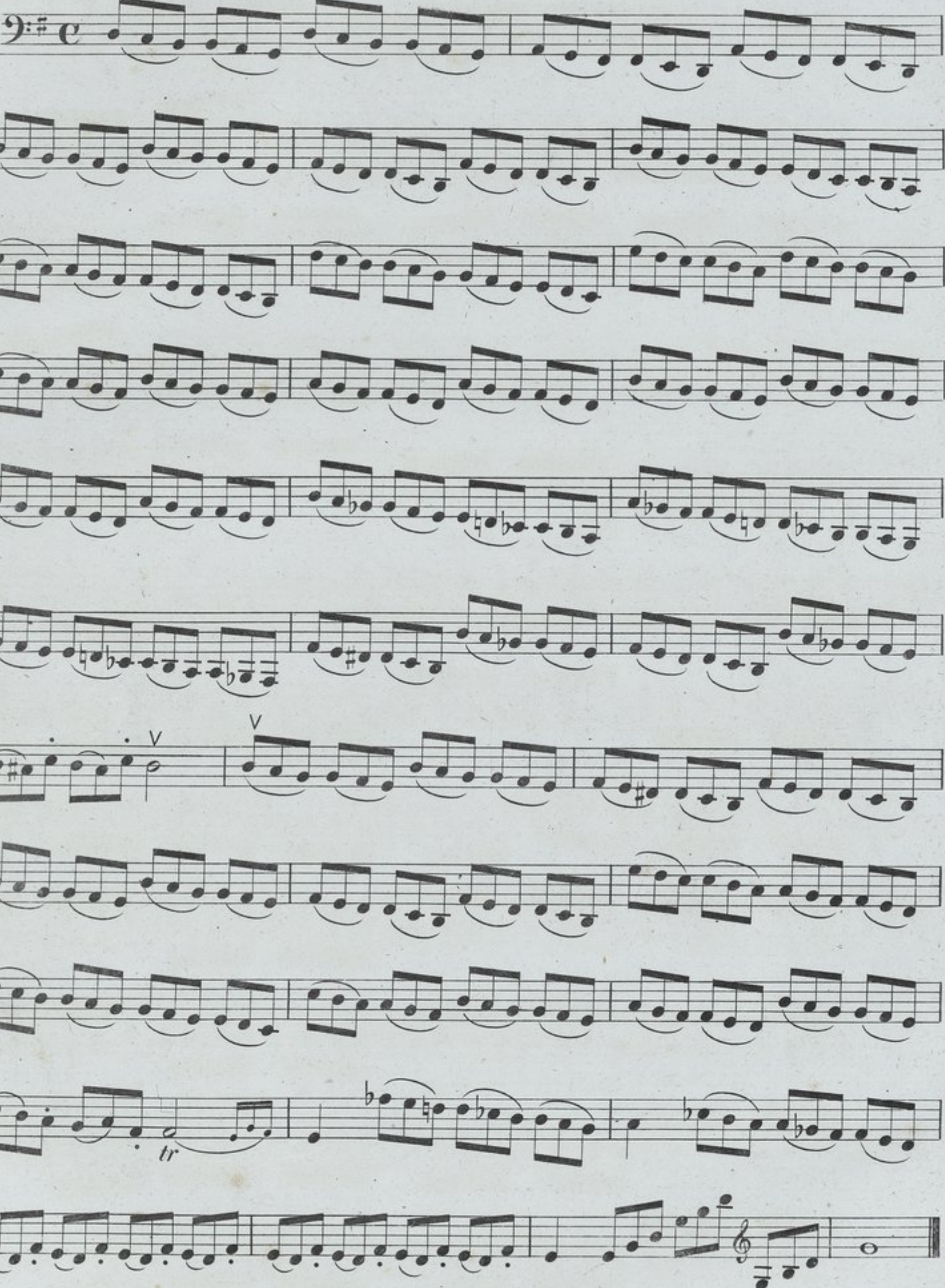
The musical score for Exercise XIII, Studio 2º, is presented in bass clef with a common time signature (C). The first staff is dedicated to a series of triplets of eighth notes, with the number '3' written above each group. The subsequent staves contain various musical exercises, including eighth and sixteenth note patterns, often with slurs and accents. The notation is typical of early 20th-century music instruction books.

This page contains a musical score for a 12-part setting, likely a Mass. The notation is in a historical style, possibly 16th or 17th century, with a key signature of one sharp (F#) and a common time signature (C). The music is written in a single system, with each staff containing a different part. The notation includes various note values, rests, and bar lines. The page is numbered 35 in the top right corner.

KREUTZER

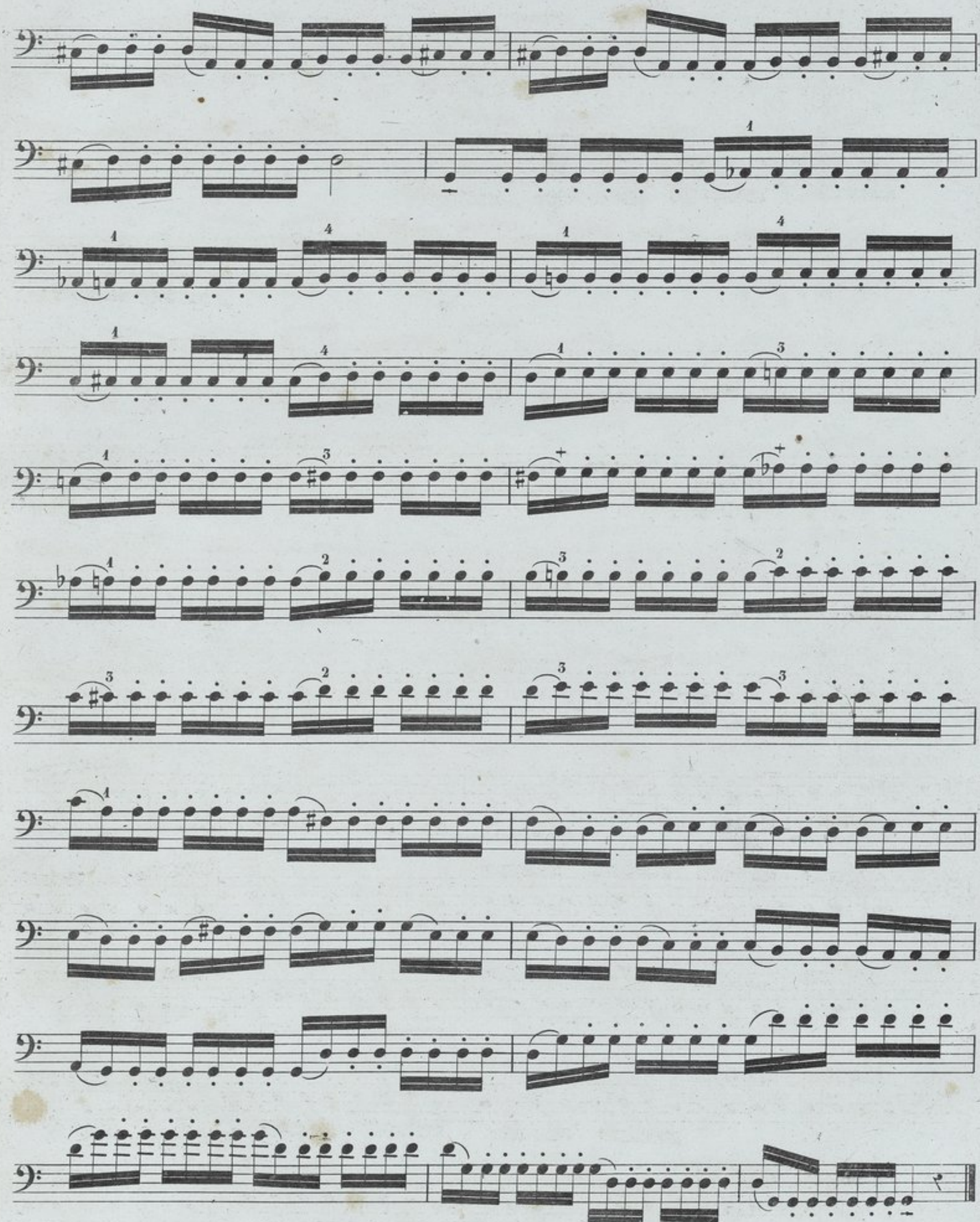
Op. 3. 

KREUTZER

N. 4. 

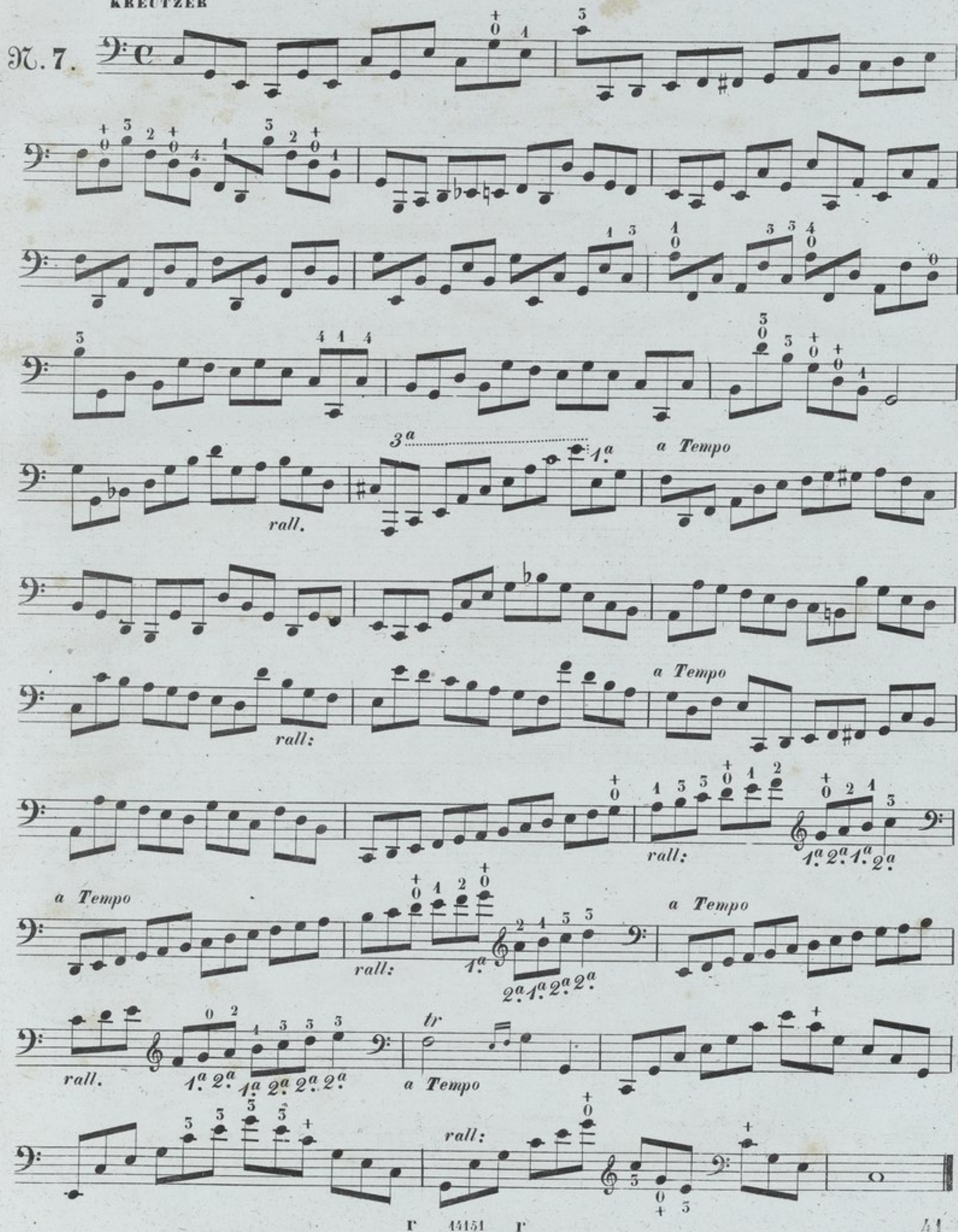
Op. 5

This musical score is for the fifth piece of Kreutzer's Op. 5, measures 56 through 67. It is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The notation consists of 12 staves. The first staff begins with a treble clef and a common time signature, followed by a key signature change to one flat. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or six, and includes various articulations such as slurs, accents, and staccato markings. The piece concludes with a final cadence on the twelfth staff.



Op. 6. $\Delta V \Delta V$

40

Op. 7. 

The musical score consists of ten staves, alternating between bass and treble clefs. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 0-5 above or below notes. Dynamics include *rall.*, *a Tempo*, and *tr*. Tempo markings include *a Tempo* and *rall.*. The score is divided into sections by these markings. The final staff ends with a double bar line and the number 41.

41

KREUTZER

Op. 8

2^a

2

2^a 2^a 4^a 4^a 2^a

2^a

2^a

1^a 2^a

3^a

2^a

2^a 1^a

2^a 2^a 1^a

5 0 1

2^a

KREUTZER

Op. 9. $\text{B}\sharp$ C

3^a 3^a 3^a 2^a 3^a 3^a 3^a

12

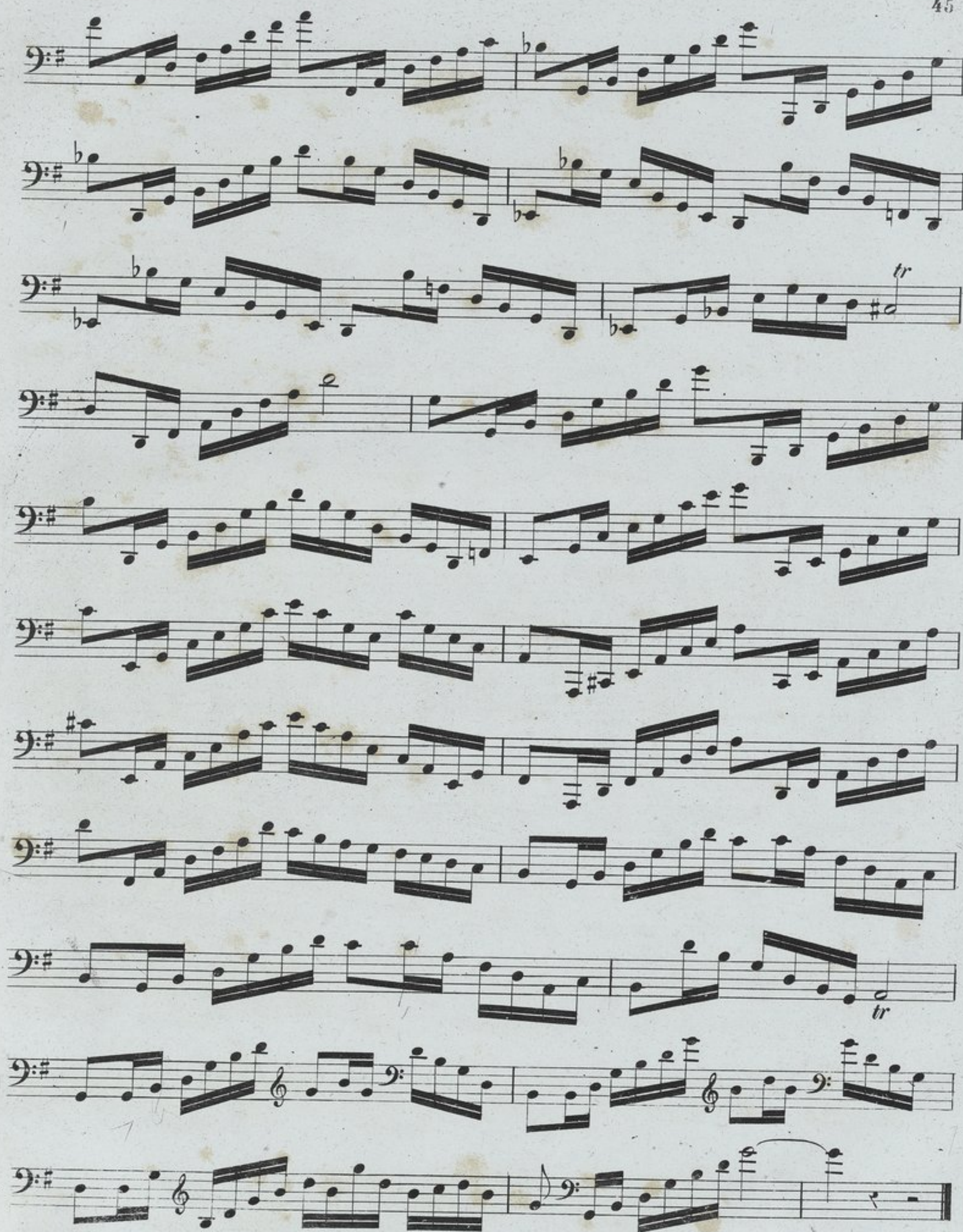
2^a 1^a 2^a

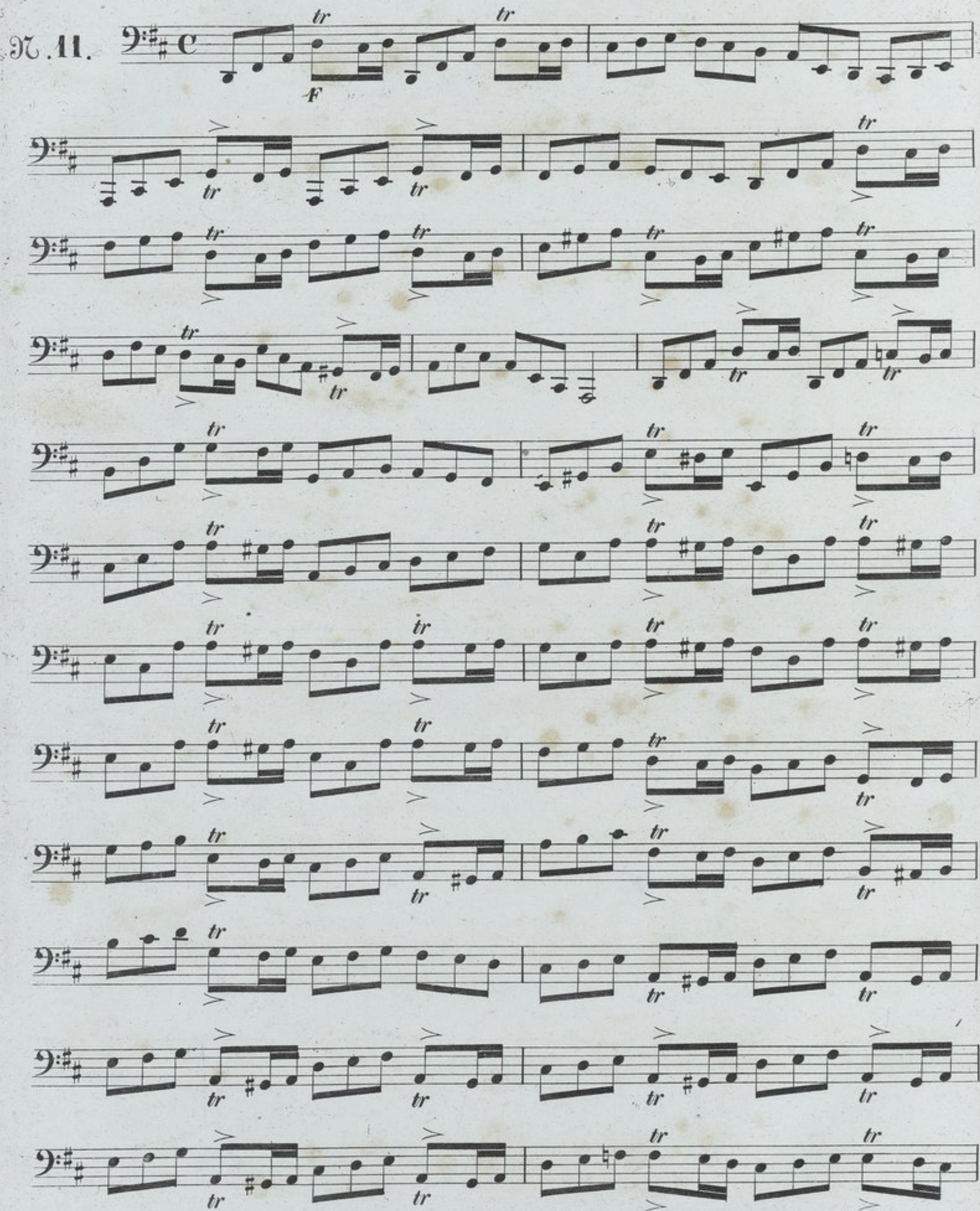
45

KREUTZER

Op. 10

46



Op. 11. 

This page contains 12 staves of musical notation, all in bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various note values, primarily eighth and sixteenth notes, often beamed together. Trills, indicated by 'tr' above a note, are a prominent feature throughout the score. Many notes are also marked with an accent (>) above them. The staves are arranged in a single column, with the first staff starting at the top right of the page and the last staff ending at the bottom right. The music appears to be a single melodic line, possibly for a lute or a similar instrument.

№. 12.

STUDJ di LIBON.

Allegro

№. 12. $\text{B}\sharp$ C

f

mf

p

f

mf

p

cres.

2 Allegro

Op. 13.

This musical score consists of 12 staves of music, all in bass clef. The key signature has one sharp (F#), and the time signature is 6/8. The score is marked with various dynamics and ornaments. The first staff begins with a *mf* dynamic and includes trills (*tr*) and accents. The second staff continues with similar patterns. The third staff introduces a *dolce* marking. The fourth staff features trills and a *f* dynamic. The fifth staff is marked *dolce* and includes a *f* dynamic. The sixth staff continues with trills and *f* dynamics. The seventh staff has trills and *f* dynamics. The eighth staff includes trills and *f* dynamics. The ninth staff has trills and *f* dynamics. The tenth staff includes trills and *f* dynamics. The eleventh staff has trills and *f* dynamics. The twelfth staff concludes with a *mf* dynamic and a *f* dynamic. The score is written in a clear, legible hand with various musical notations including notes, rests, trills, and accents.

Allegretto

Op. 14.

The musical score consists of ten staves of music, all in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by a steady eighth-note accompaniment in the lower register, with a more active melody in the upper register. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff is marked with a forte 'f' dynamic. The fourth staff has a 'rinf.' (rinforzando) marking. The final staff is marked with a 'dim.' (diminuendo) marking. The score is numbered 'Op. 14.' at the beginning and '52' at the bottom left.

Allegro

No. 15.

Poco meno mosso

Meno Allegro

5



No. 16

The musical score consists of 12 staves of music, all in bass clef and 6/8 time. The first staff begins with a forte (*f*) dynamic. The second staff includes a crescendo (*cres.*) marking. The music is characterized by continuous eighth-note patterns, often beamed in groups of six. Various accidentals, including flats and sharps, are used throughout the piece. The score concludes with a final double bar line on the twelfth staff.

Allegro

Op. 17. *dolce*

p

p

p

p

p

p

p

p

p

p

morendo

Allegro

No. 18

stacc. *ff* *f*

f

f

f

f

f

p

p

p

p

Dolce

Op. 19

rinf.

rinf.

0

0

0

rinf.

All.^o Comodo

No. 20

14

Allegro

No. 22

tr V ^ V ^ V V V ^

Agitato

No. 25

mf

cres.

p

p

dolce

v

p

p

p

p

p

p

p *f* *p* *f* *p* *dolce* *dim.* *f* *f* *f* *cres.*

3 0 3

14152

N. 24. STUDJ.

di

LUIGI NEGRI

N. 24 $\text{B}\flat$ $\frac{12}{8}$

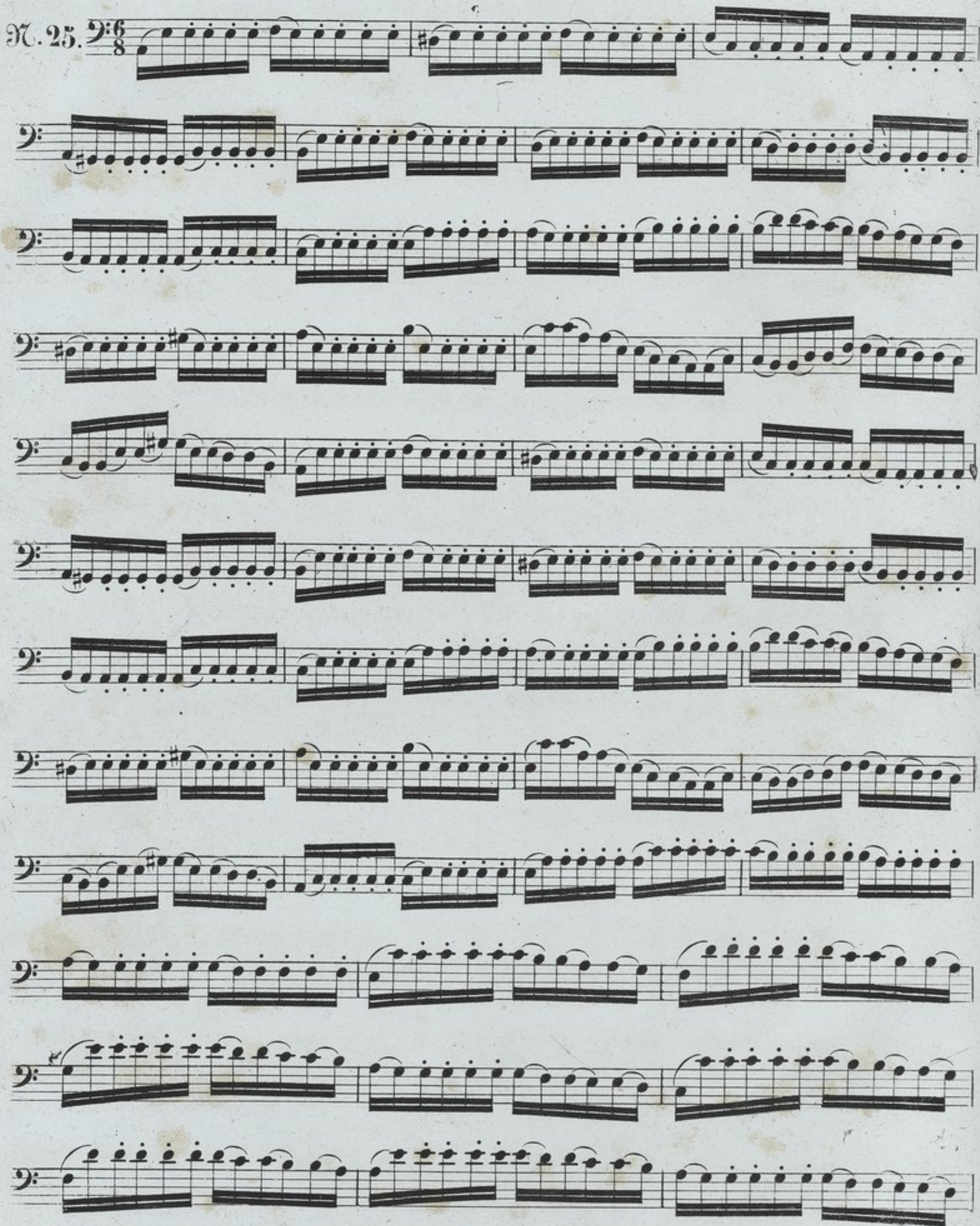
64

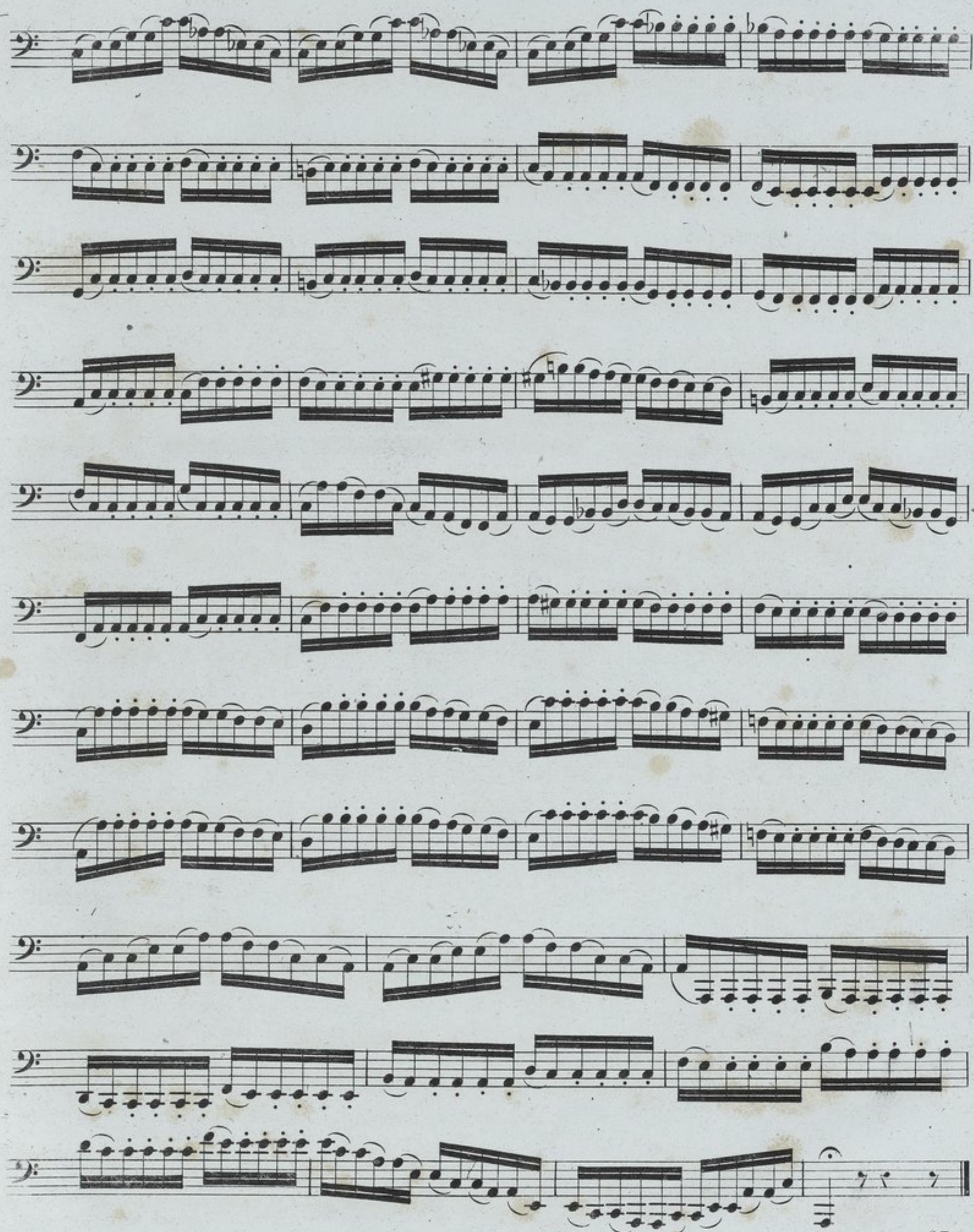


L'antecedente studio può eseguirsi con molte e diverse legature, di cui l'Autore non ne offre che una parte per modello, lasciando libero arbitrio al suonatore di fargli quelle legature che meglio piacerà a lui adottare.

N. 1. N. 2. N. 3. N. 4. N. 5. N. 6. N. 7. N. 8. N. 9. N. 10.

N. 25.





Handwritten musical score on page 6, featuring ten staves of music in bass clef. The notation includes various rhythmic values, accidentals, and fingerings. The first staff is marked with a treble clef and a key signature of one flat (B-flat), with a time signature of 2/8. The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some measures contain specific fingering instructions like "4 1 4 1 4" and "4 1 4 1 0". Other measures have "2^a 1^a 1^a 3" and "2^a 1^a 1^a 3" written above them. The notation includes various accidentals such as flats (b) and sharps (#). The score concludes with a double bar line.

1 0
2nd

3rd 2nd 2nd 2nd 3rd 0
+ 3 0

3 0

rall.....

No. 27. $\text{B}^{\flat}$ $\frac{6}{8}$

The musical score consists of ten staves of music. The first staff begins with the title 'No. 27.' followed by a bass clef, a key signature of one flat (B-flat), and a time signature of 6/8. The notation is handwritten and includes various note values, rests, and dynamic markings. The first staff has a '1^a' marking above it. The second staff has '2^a' and '1^a' markings above it. The third staff has '2^a' and '2^a' markings above it. The fourth staff has '1^a' markings above it. The fifth staff has a 'b' marking below it. The sixth staff has a 'b' marking below it. The seventh staff has a 'b' marking below it. The eighth staff has a 'b' marking below it. The ninth staff has a 'b' marking below it. The tenth staff has a 'b' marking below it.

The musical score consists of ten staves of music in bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The piece concludes with a double bar line and a final chord.

Staff 1: Bass clef, key signature of one sharp (F#). The melody begins with a quarter note F#4, followed by eighth notes G4, A4, B4, and C5. The staff continues with a series of eighth and sixteenth notes, ending with a quarter note F#4.

Staff 2: Continuation of the melody from the first staff, featuring a series of eighth notes and a quarter note F#4.

Staff 3: Continuation of the melody, featuring a series of eighth notes and a quarter note F#4.

Staff 4: Continuation of the melody, featuring a series of eighth notes and a quarter note F#4.

Staff 5: Continuation of the melody, featuring a series of eighth notes and a quarter note F#4.

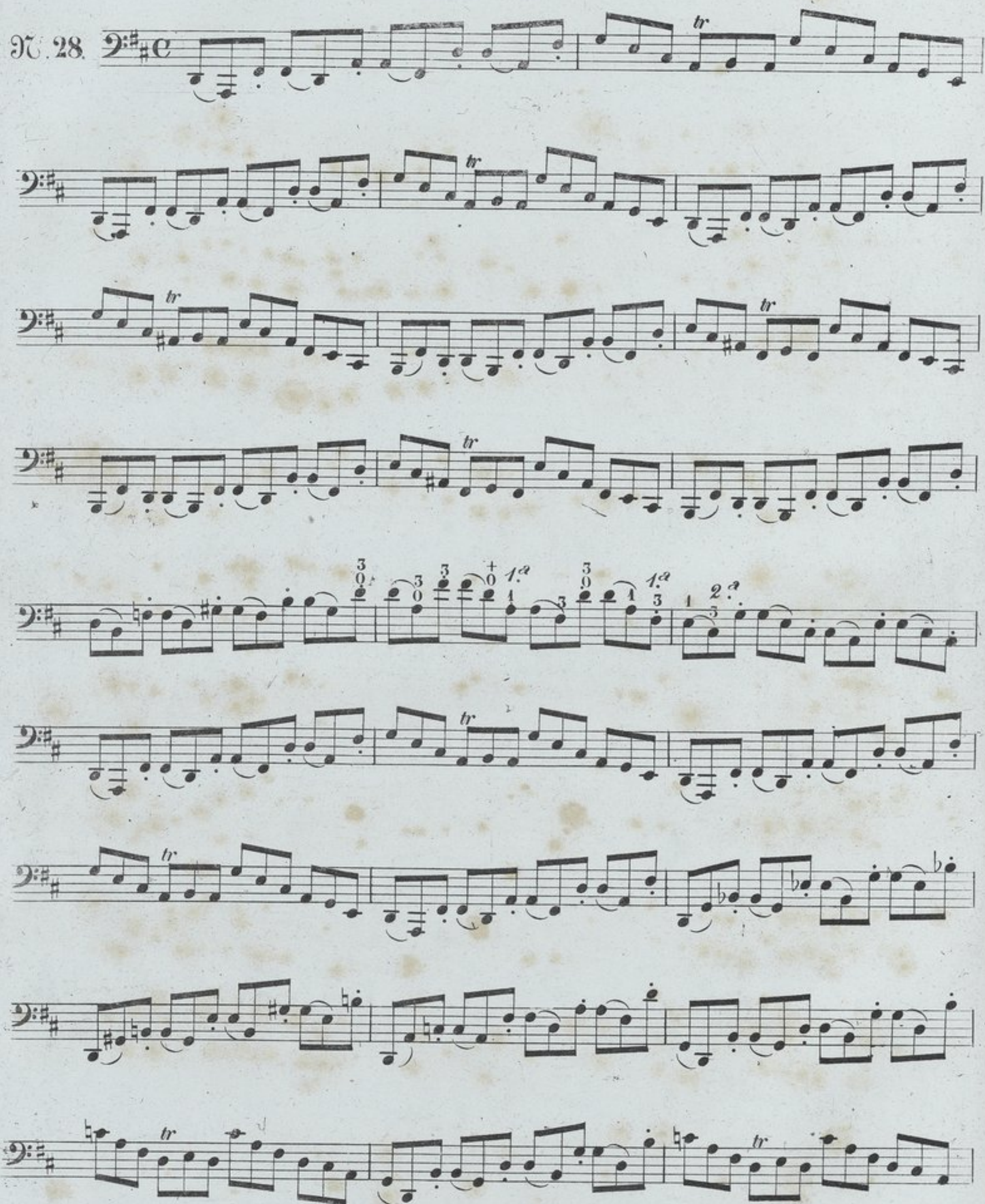
Staff 6: Continuation of the melody, featuring a series of eighth notes and a quarter note F#4.

Staff 7: Continuation of the melody, featuring a series of eighth notes and a quarter note F#4.

Staff 8: Continuation of the melody, featuring a series of eighth notes and a quarter note F#4.

Staff 9: Continuation of the melody, featuring a series of eighth notes and a quarter note F#4.

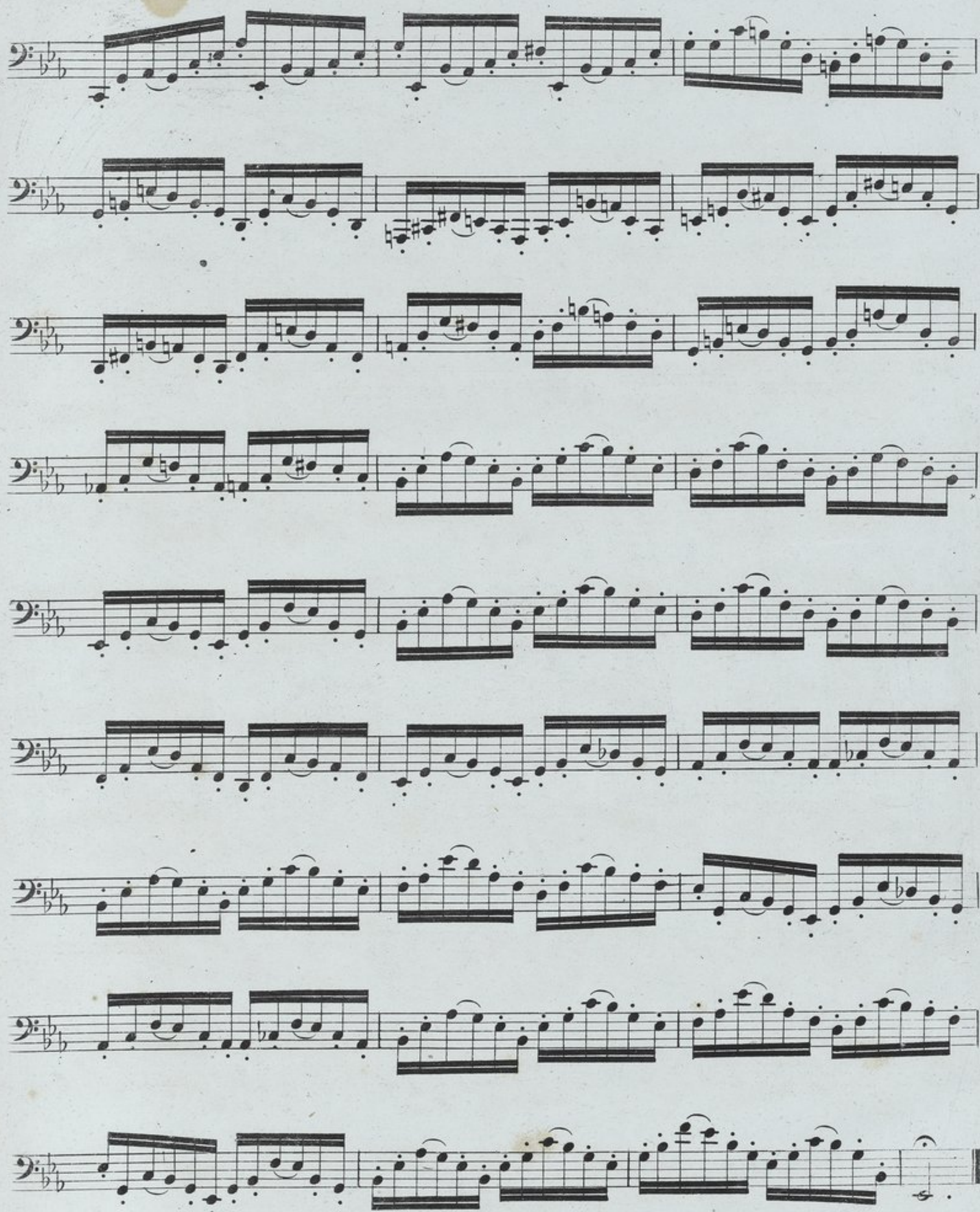
Staff 10: Continuation of the melody, featuring a series of eighth notes and a quarter note F#4.

Op. 28. 

This page contains ten staves of musical notation. The notation is primarily in bass clef, with a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. Trills are marked with the abbreviation 'tr'. The notation is arranged in a continuous sequence across the staves, with some staves containing multiple measures. The page number 44 is located in the top right corner.

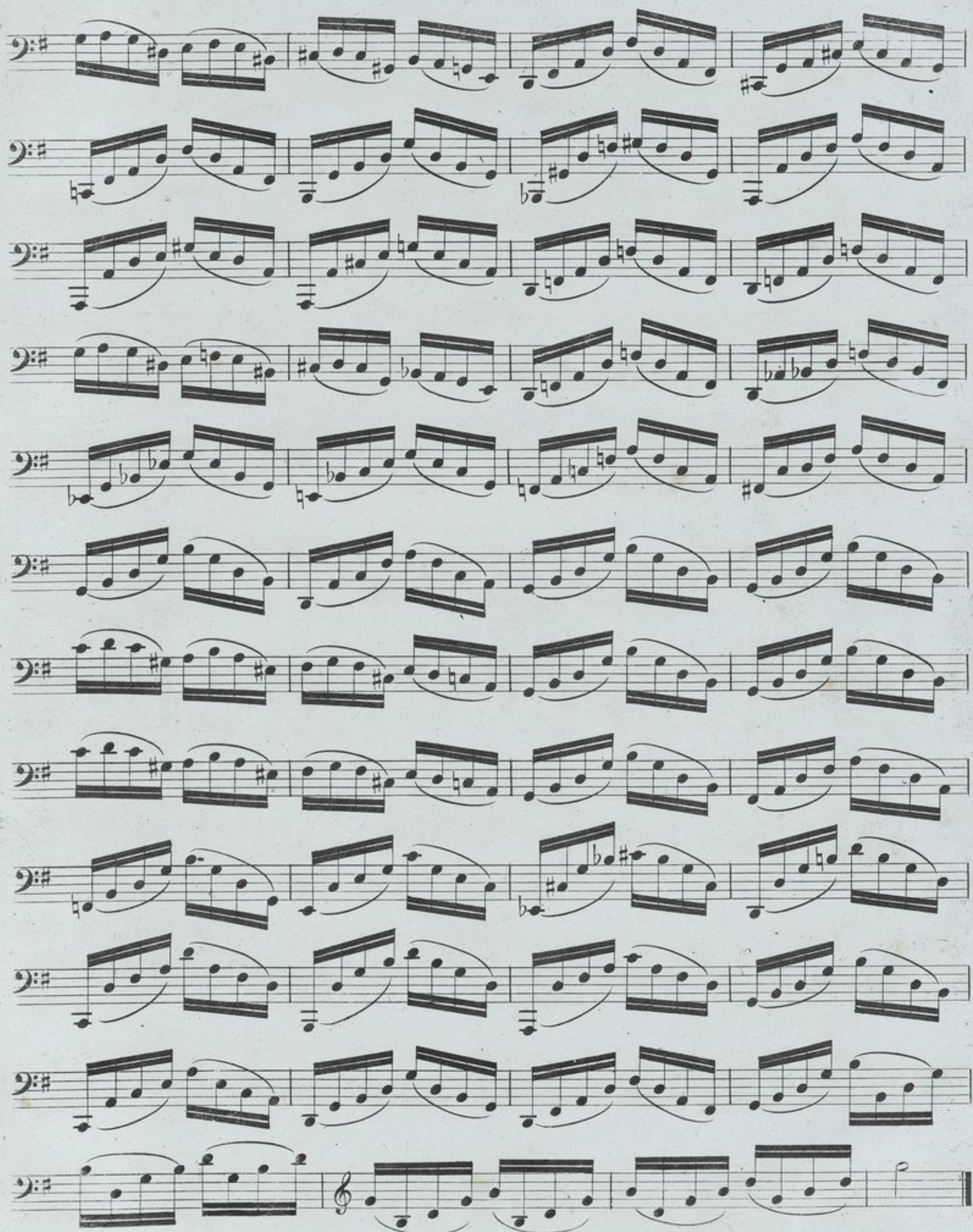
Op. 29. $\text{B}\flat$ $\frac{6}{8}$

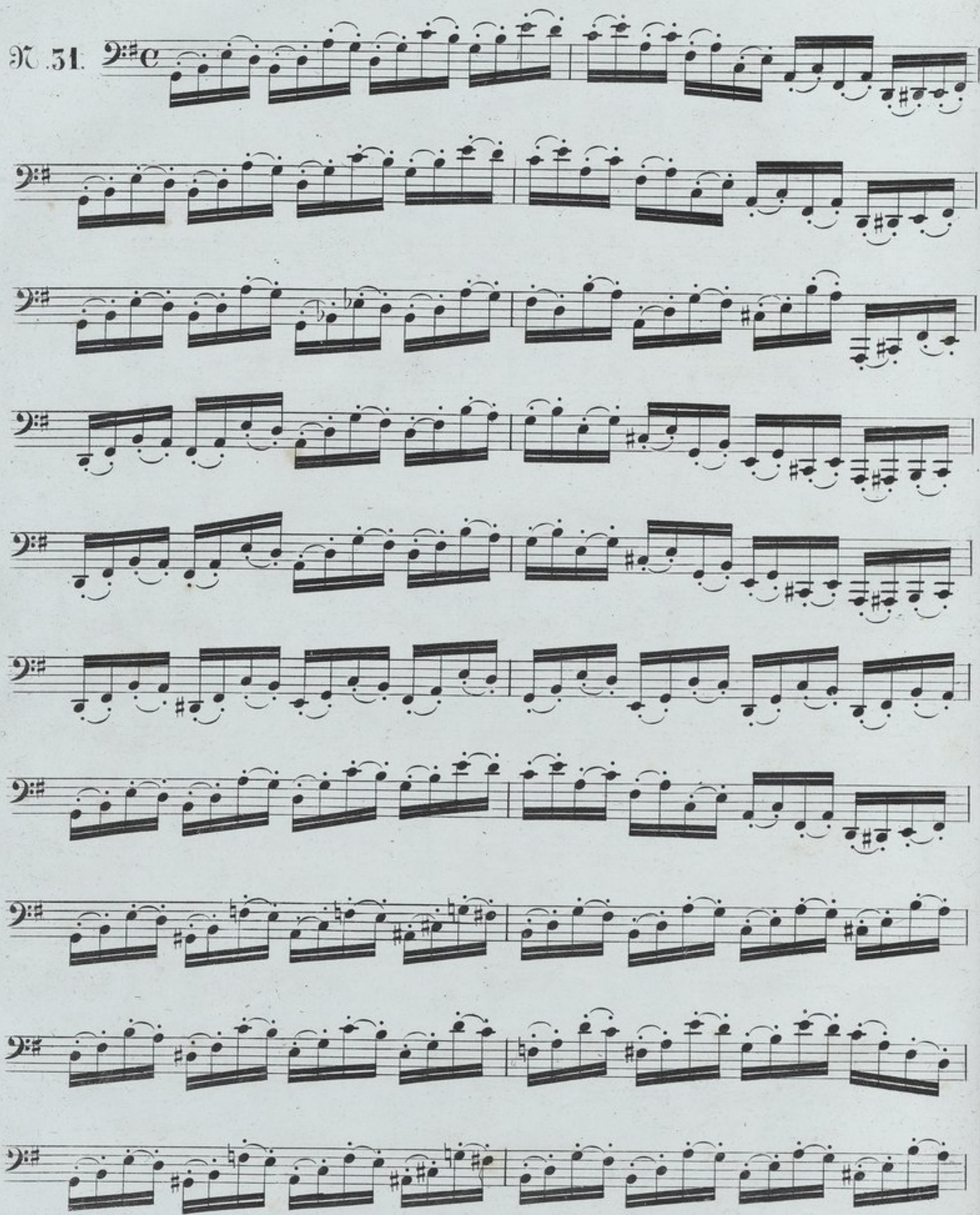
74

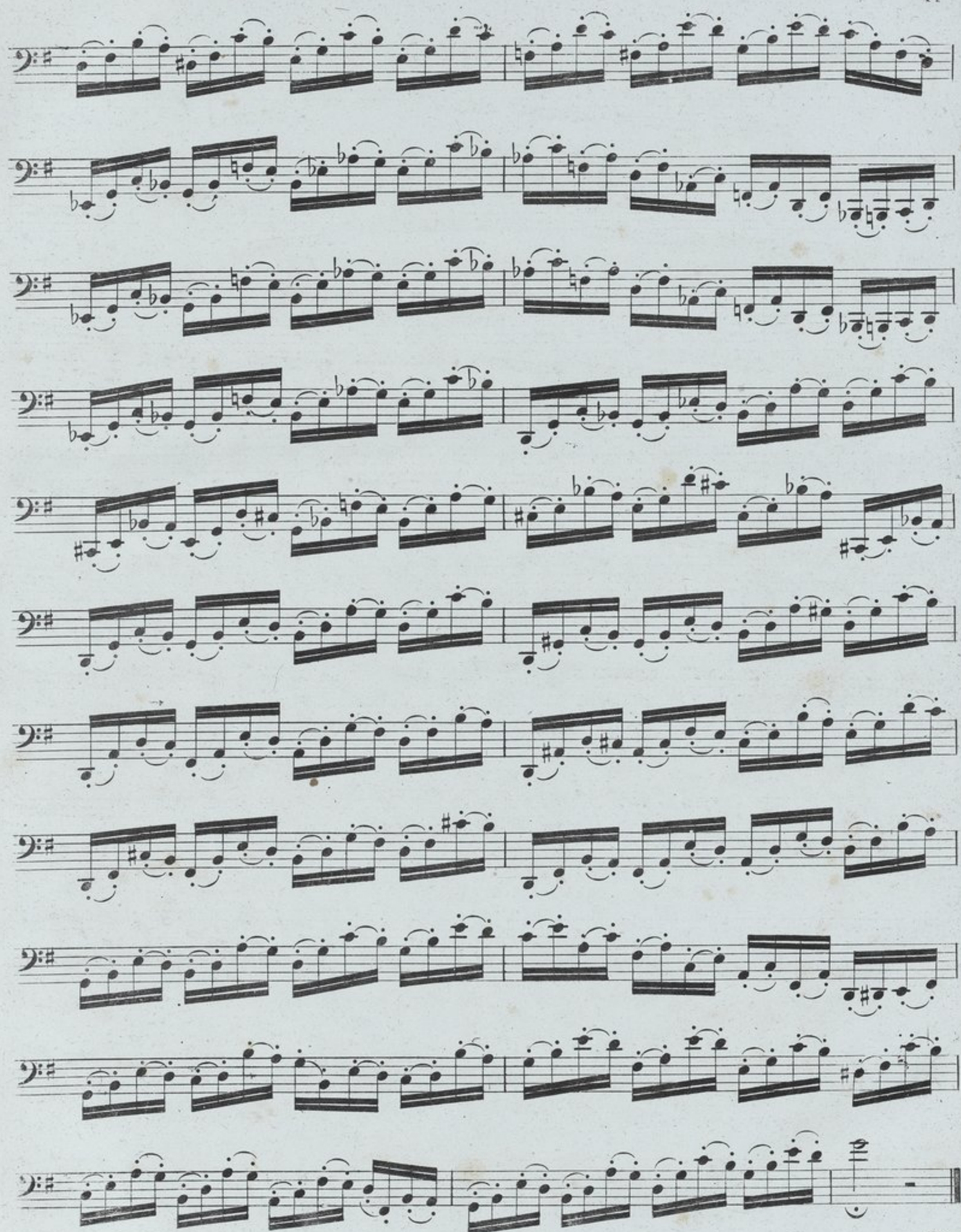


95 30. $\text{B}\sharp \frac{2}{4}$

76

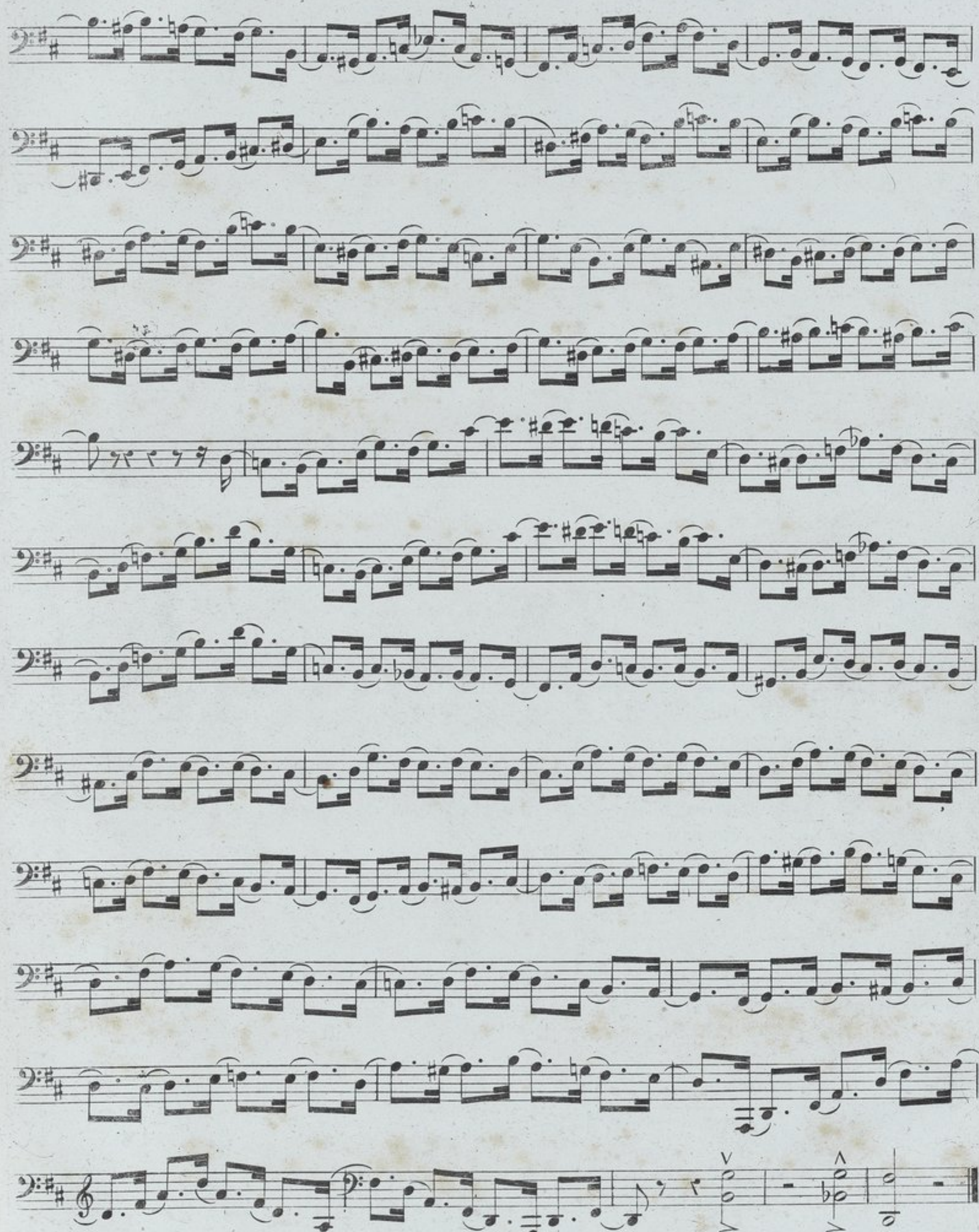


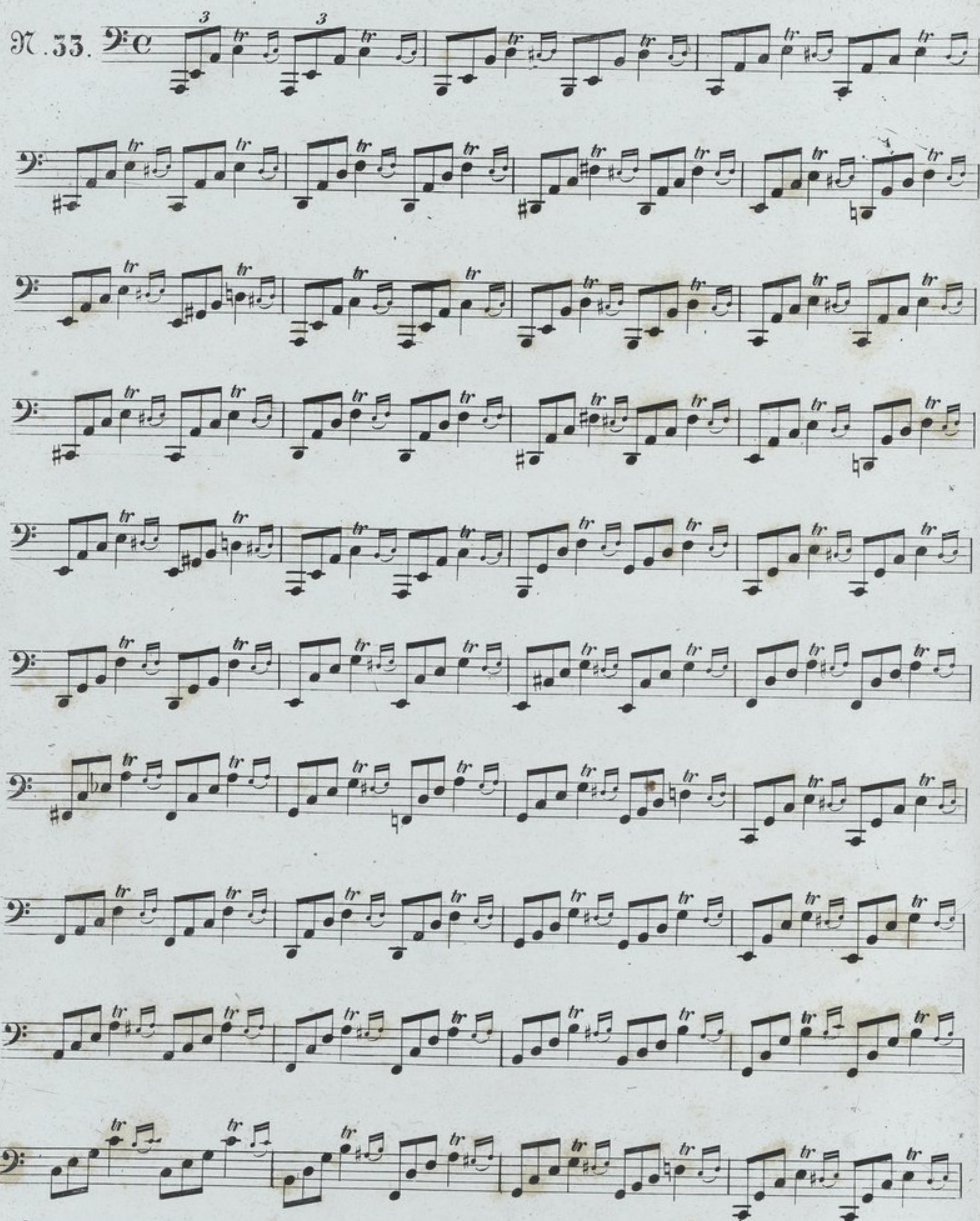
31. 

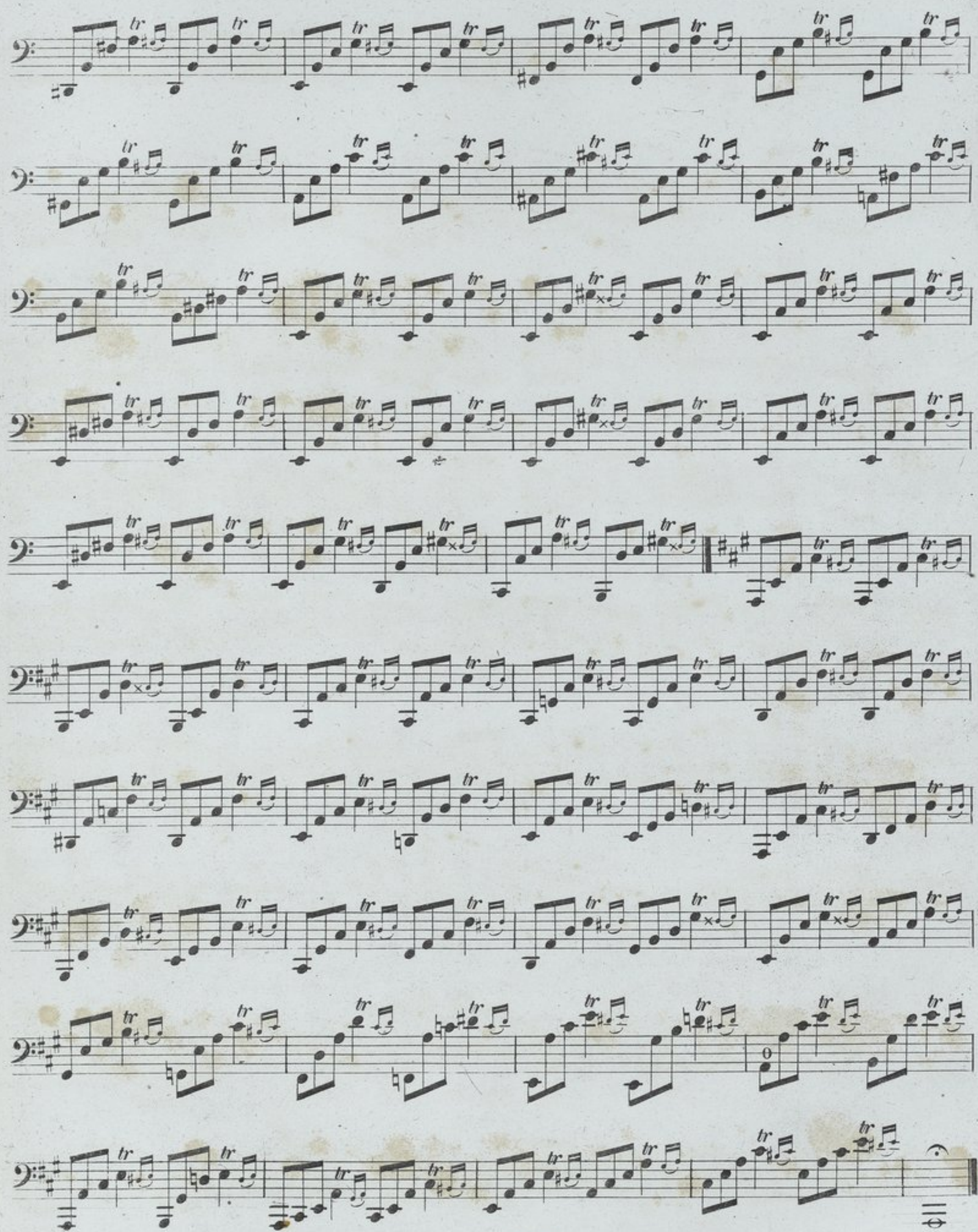


No. 52

80

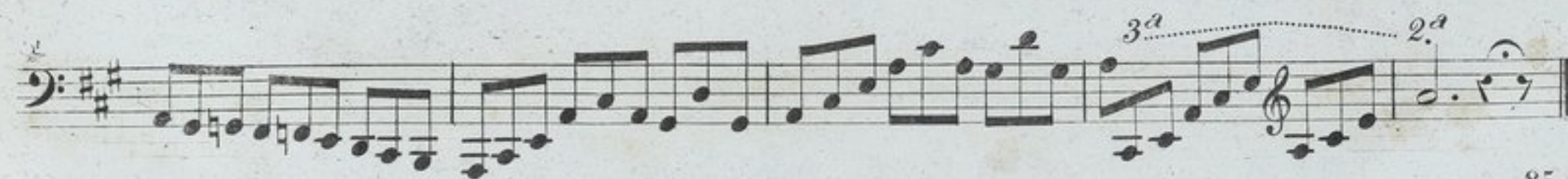


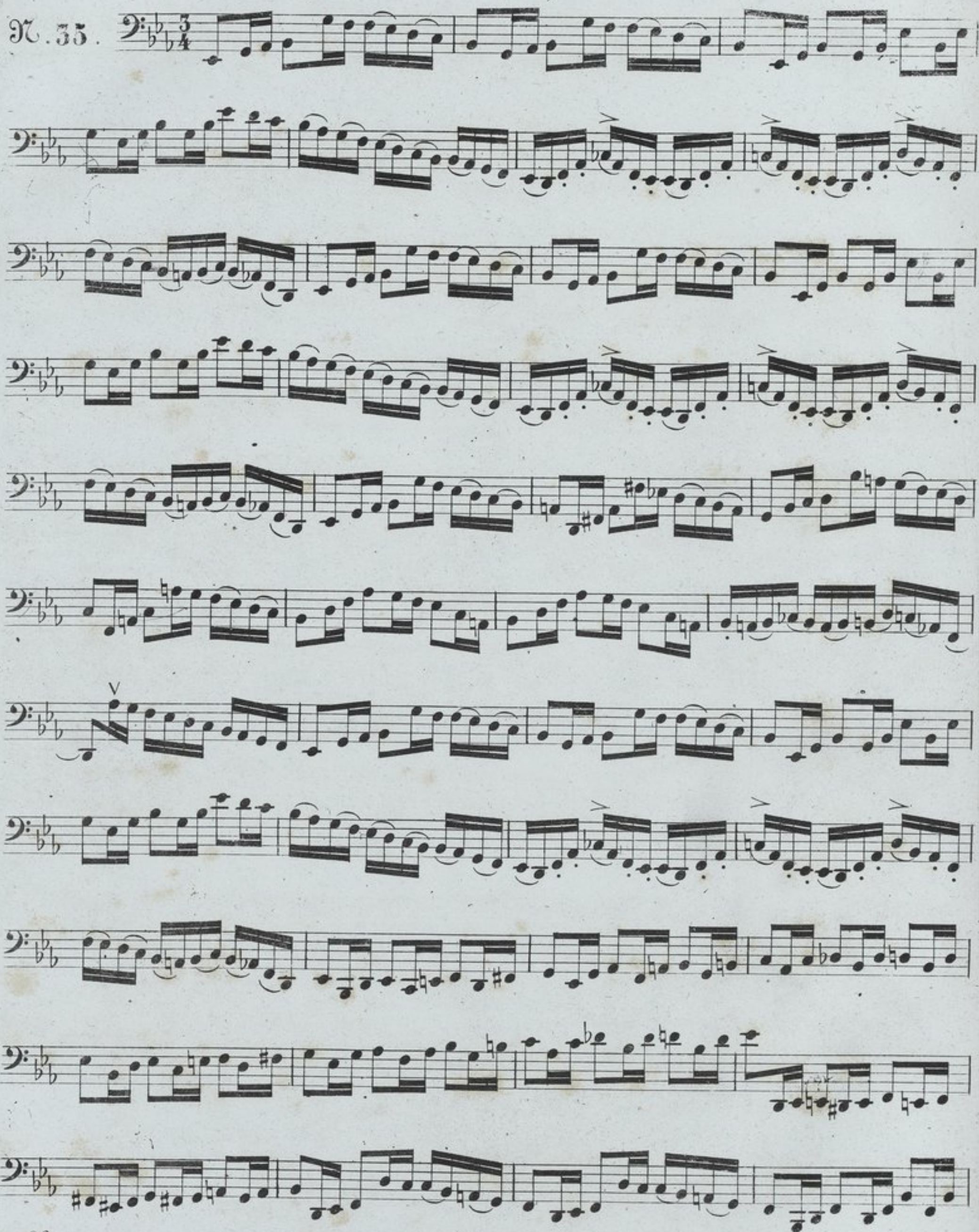
N. 33. 

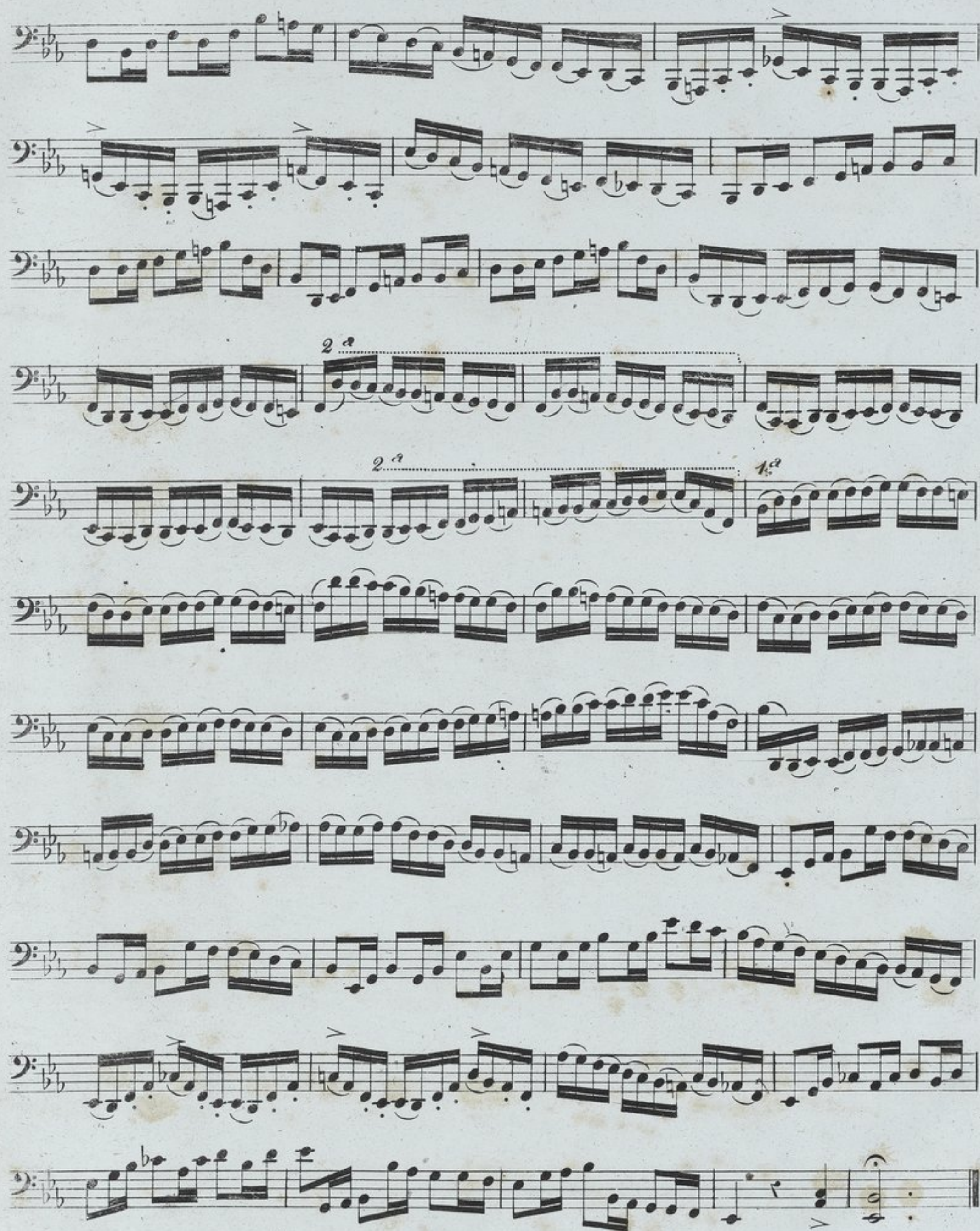


34. $\text{B}\flat\text{B}\flat$ $\frac{9}{8}$

Handwritten musical score for a piece in B-flat major, 9/8 time. The score consists of ten staves of music. The first staff is marked '34.' and has a key signature of two flats (B-flat major) and a time signature of 9/8. The music is written in a single melodic line. The notation includes various note values, rests, and accidentals. The eighth staff contains fingerings (3^a, 2^a, 3^a, 0, 0, 0, 2^a, 2^a, 1^a, 3) and a trill (tr) over a note. The ninth staff has a triplet (3) over a group of notes. The tenth staff continues the melodic line. The paper shows signs of age and staining.



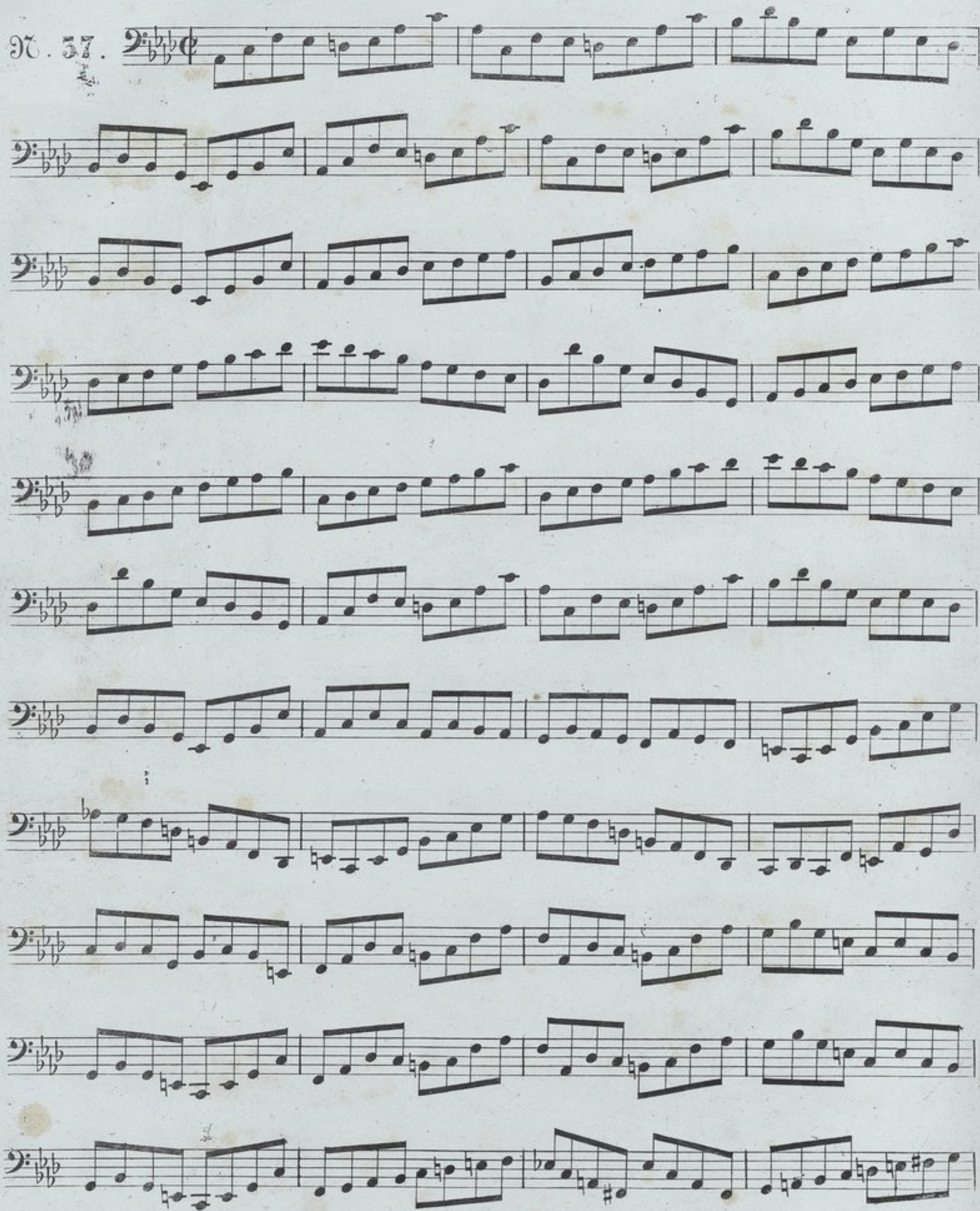


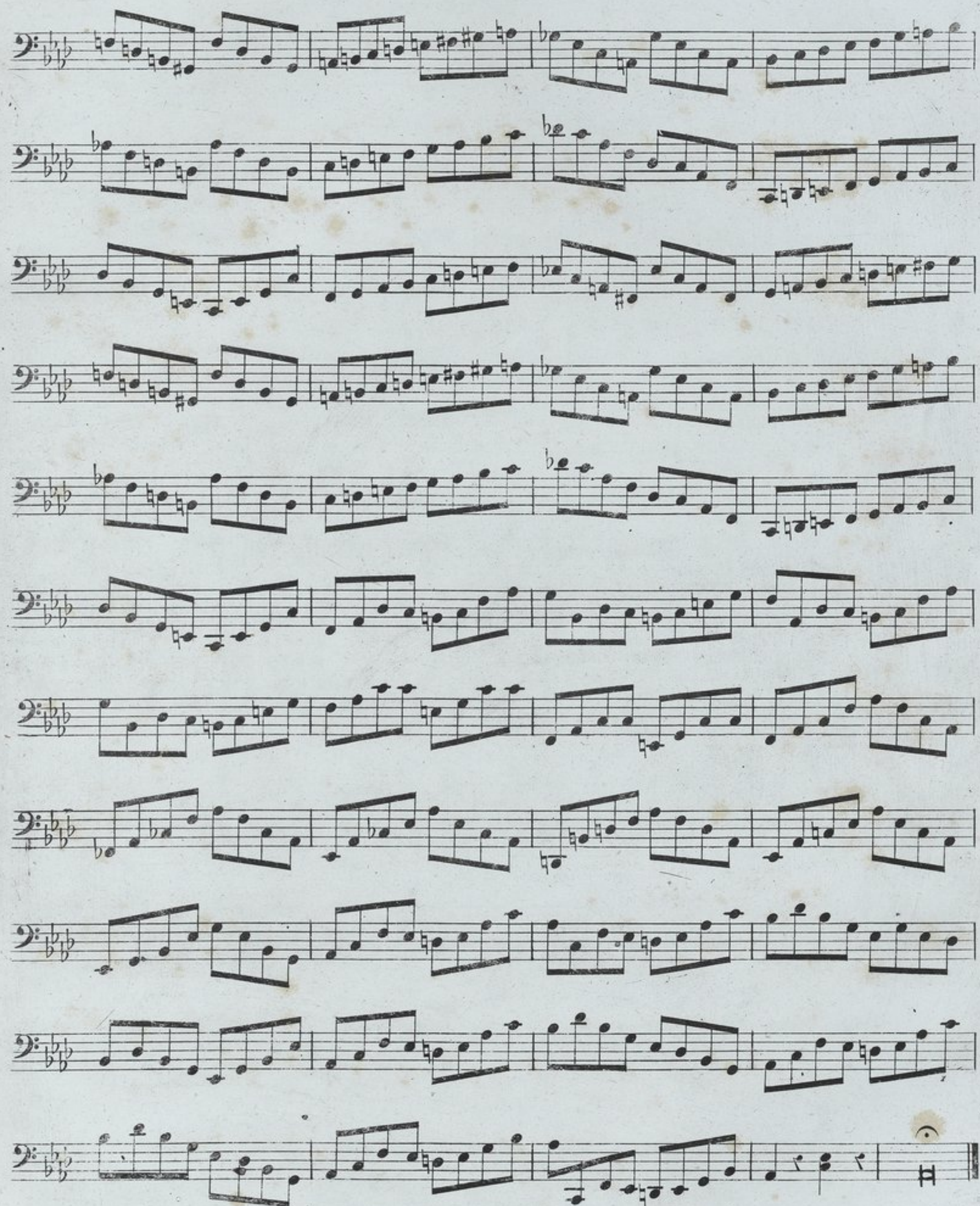


No. 56.

The musical score consists of ten staves of music, all in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a single melodic line across the staves, with various note values including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as 'v' (forte) and 's' (piano). The score is numbered 'No. 56.' at the beginning. At the bottom left, the number '88' is printed. At the bottom center, the number '44153' is printed, flanked by 's' and 's'.

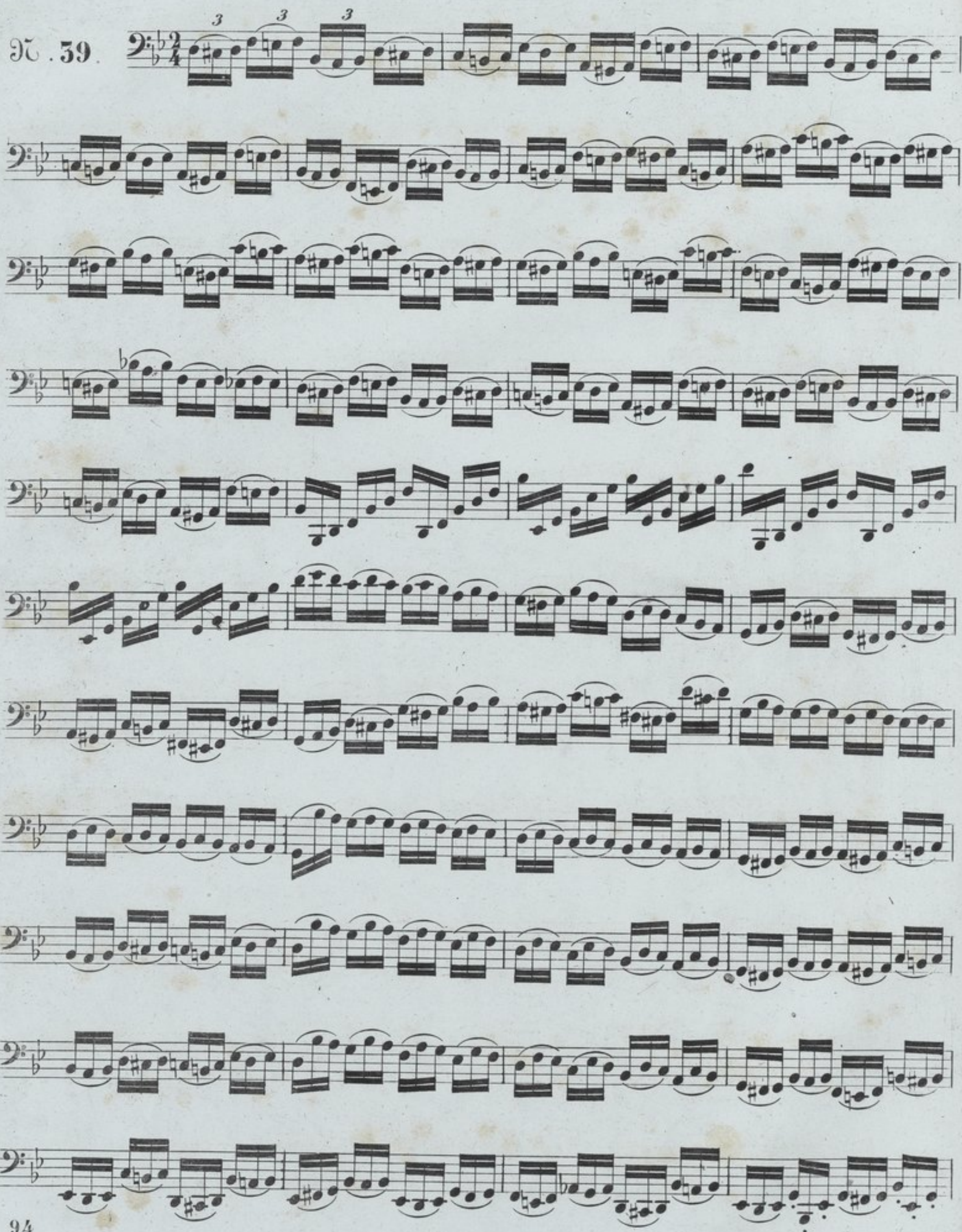
The musical score consists of ten staves, each beginning with a bass clef and a key signature of two flats (B-flat and E-flat). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. Dynamic markings such as *mf* and *f* are present throughout. The piece concludes with a double bar line and a final chord. Below the staves, the performance instruction "s 14153 s" is written, followed by the page number "89".

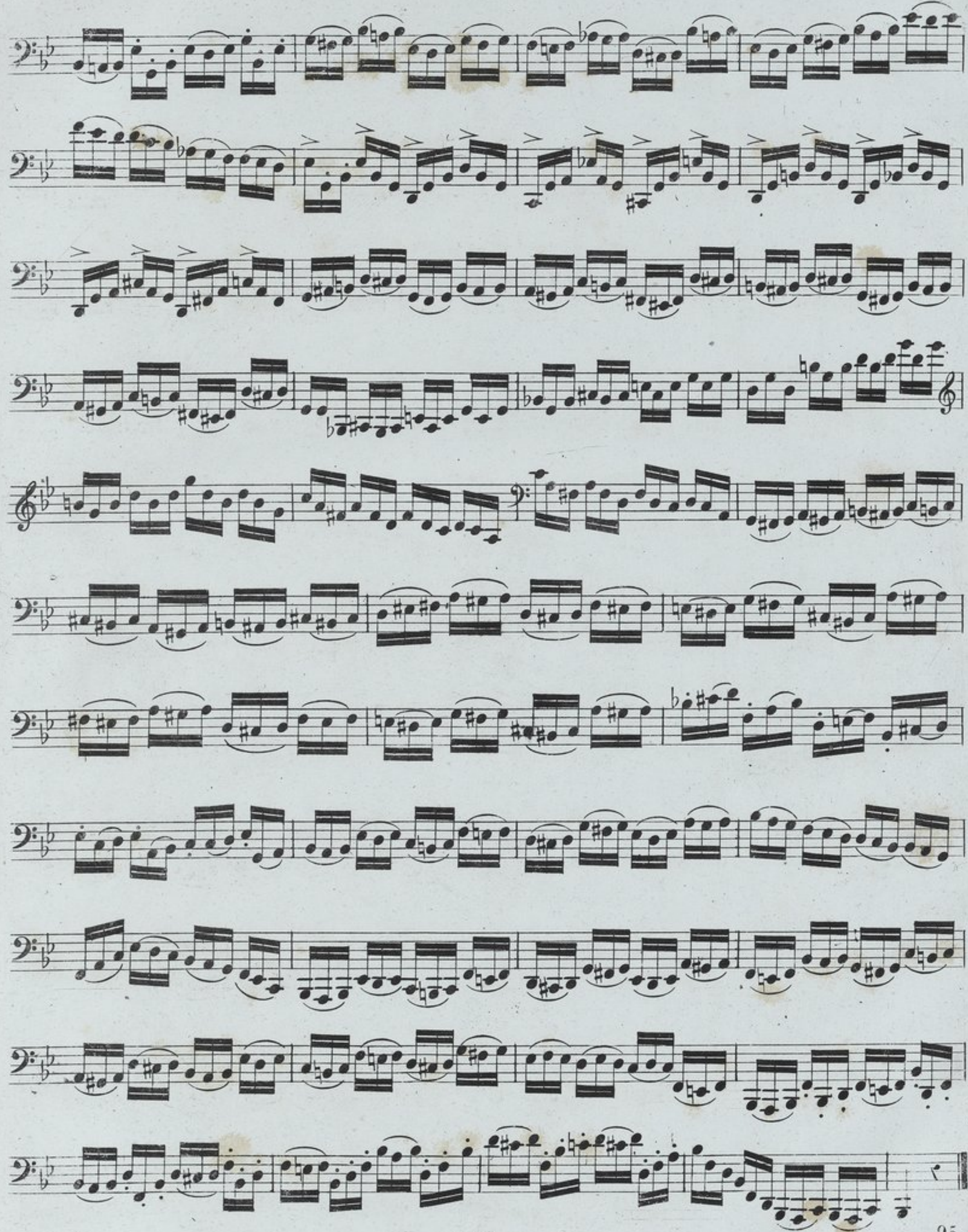




92. 58.

12 measures of musical notation in bass clef, featuring various rhythmic values, accidentals, and articulation marks. The notation is written on a single staff.

94. 39. 



ἤ. 40.

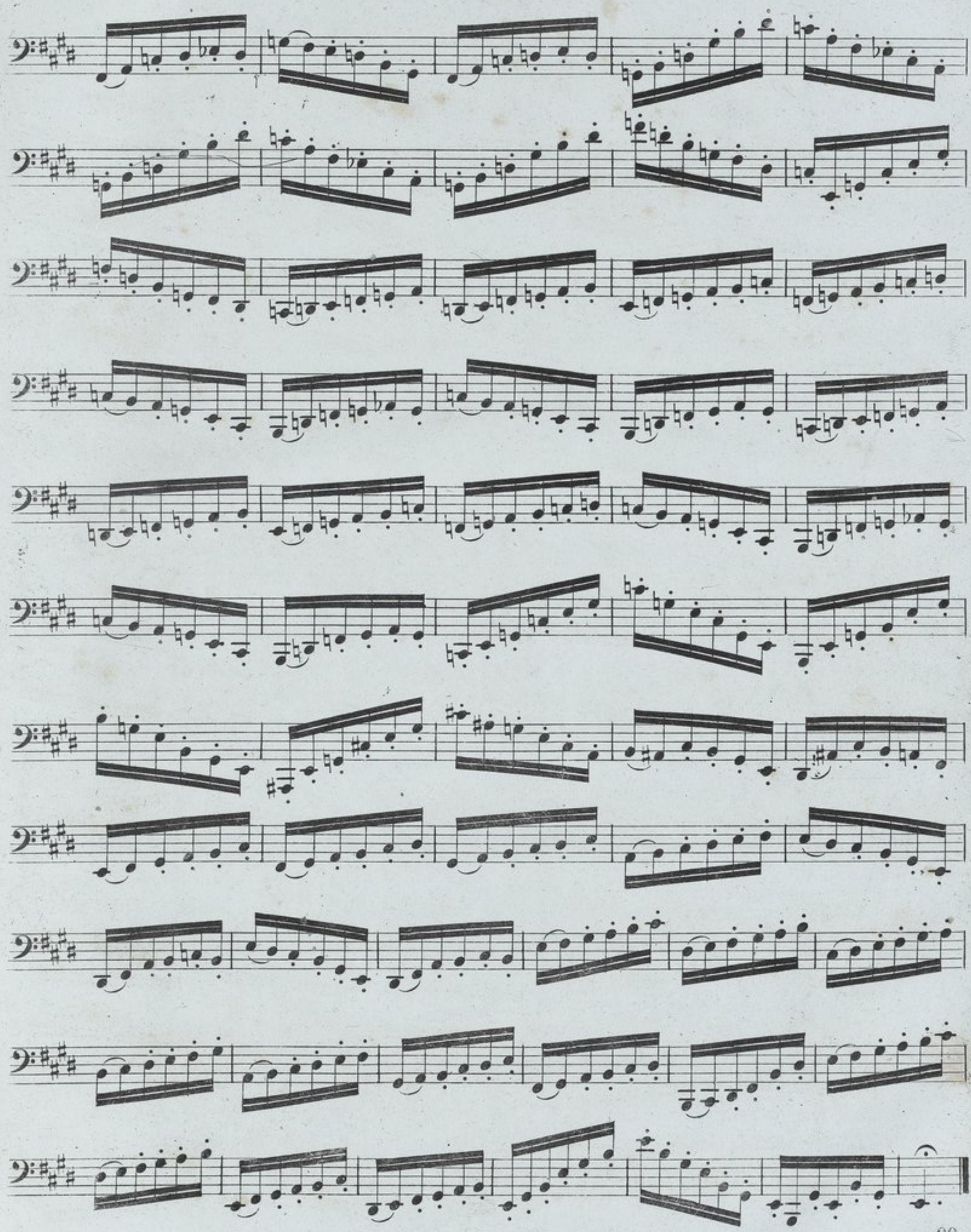
34

Op. 40. $\text{B}\flat$ C

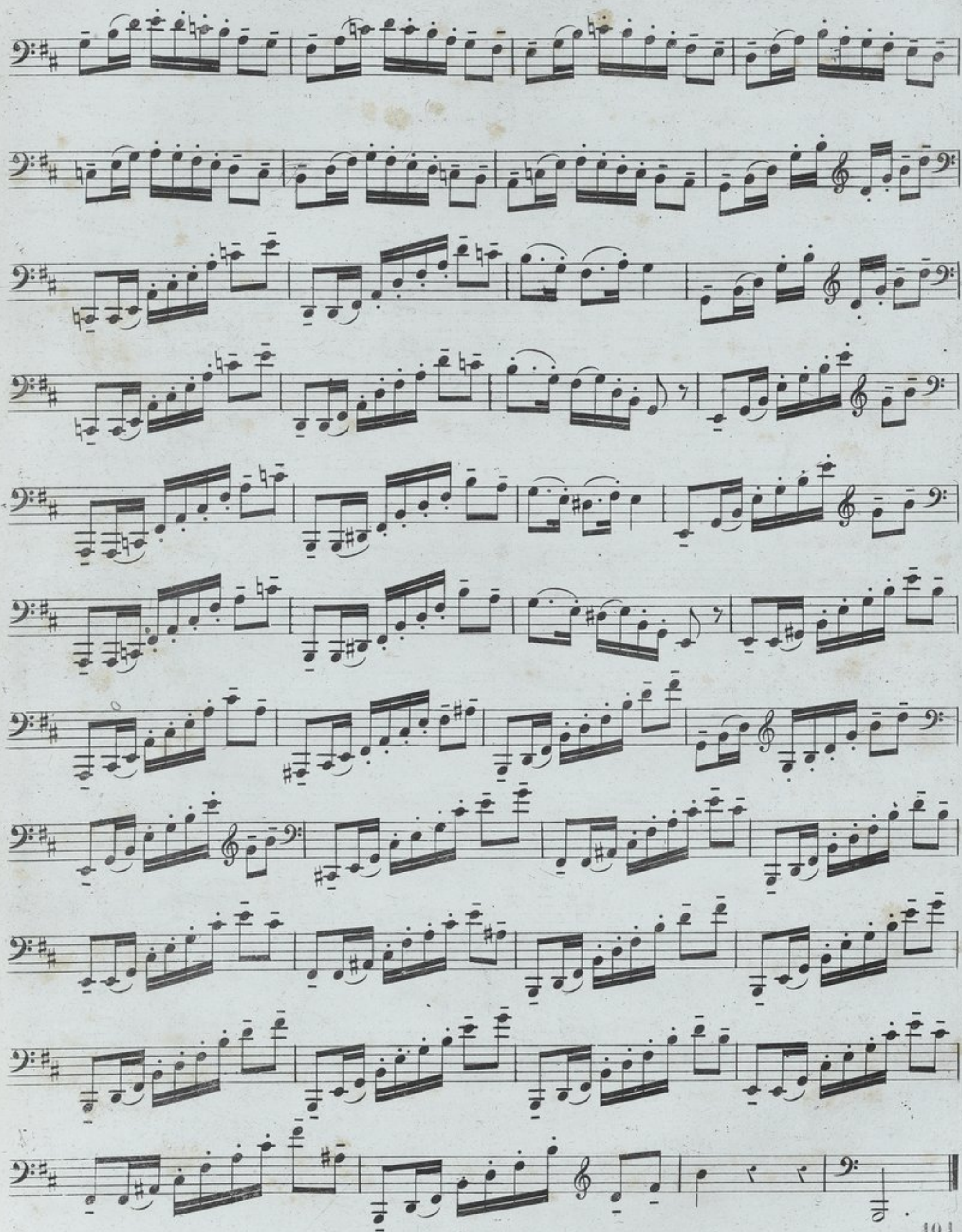
The image displays a handwritten musical score for a piece titled "Op. 40." in the key of B-flat major (indicated by two flats) and common time (C). The score is written on 12 staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often grouped with slurs and accents. Dynamic markings like "p" (piano) and "f" (forte) are present. The piece begins with a treble clef and a key signature of two flats. The notation includes various musical symbols such as notes, rests, and dynamic markings.

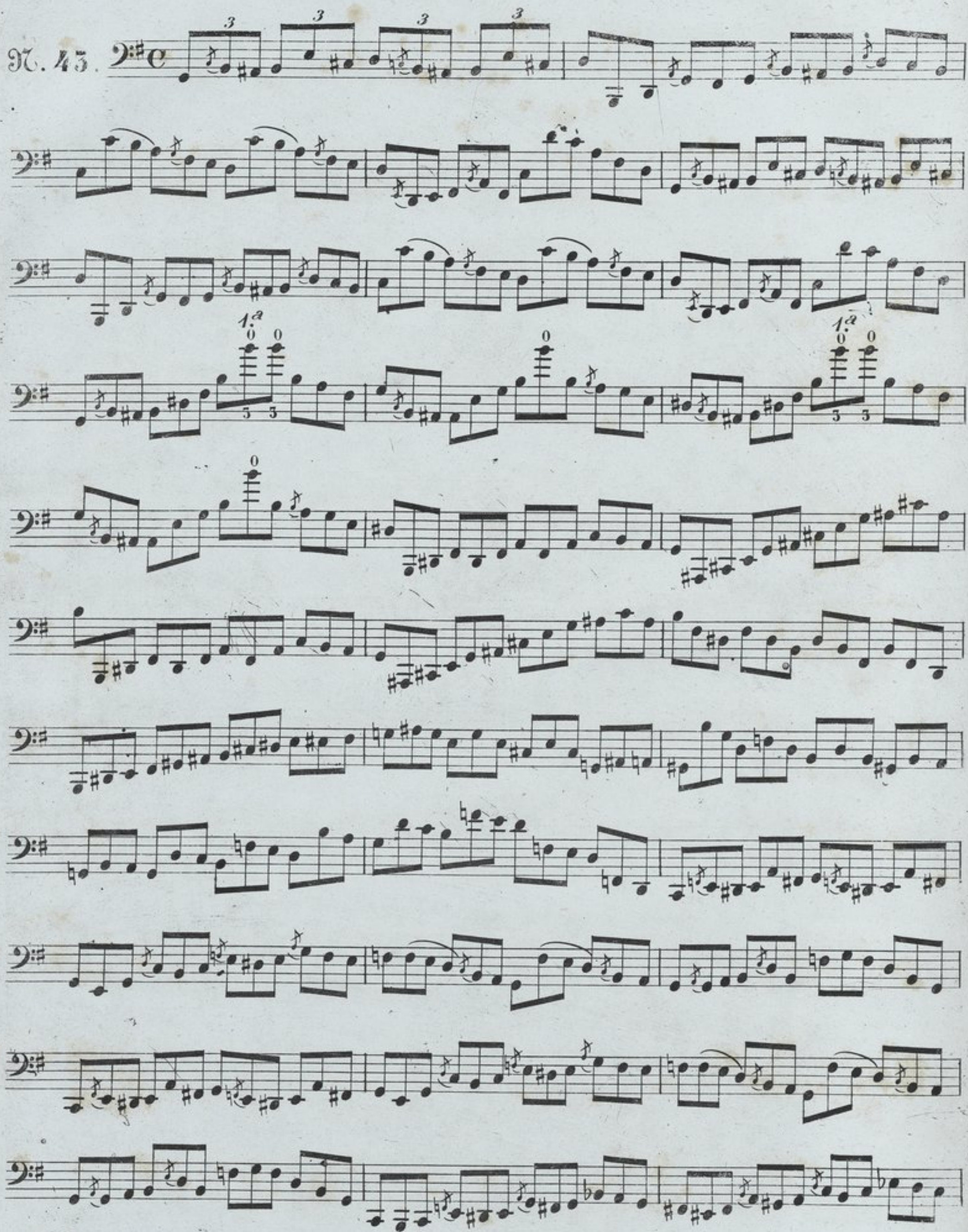


Op. 41. 



Handwritten musical score on ten staves. The notation is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various accidentals (sharps, flats, naturals). The staves are numbered 1 through 10 at the beginning of each line.



W. 43. 

Handwritten musical score on page 41, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff begins with a bass clef and a key signature of one sharp (F#). The second staff continues the melody in the bass clef. The third staff introduces a treble clef. The fourth staff returns to the bass clef. The fifth staff continues in the bass clef. The sixth staff features a treble clef and includes a section marked '2^a' with a dotted line indicating a repeat or continuation. The seventh staff continues in the bass clef. The eighth staff features a treble clef. The ninth staff returns to the bass clef. The tenth staff concludes the page with a treble clef and a final measure. The page number '41' is located in the top right corner.

Allegro $\text{B}\sharp$ $\frac{5}{4}$

rall.....

a tempo *rall.....* *a tempo*

404

Handwritten musical score on page 43, featuring 12 staves of music in bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

tempo

rall a

rall a tempo

s 44153 s

№. 45. 

106

Handwritten musical score on page 45, featuring ten staves of music in bass clef. The notation includes various notes, rests, and accidentals (sharps, flats, and naturals). The music is written in a style typical of 18th or 19th-century manuscript notation. The first staff begins with a key signature of one flat (B-flat). The notation is dense, with many beamed notes and slurs. The final staff ends with a double bar line and a fermata. The page number '45' is written in the top right corner.

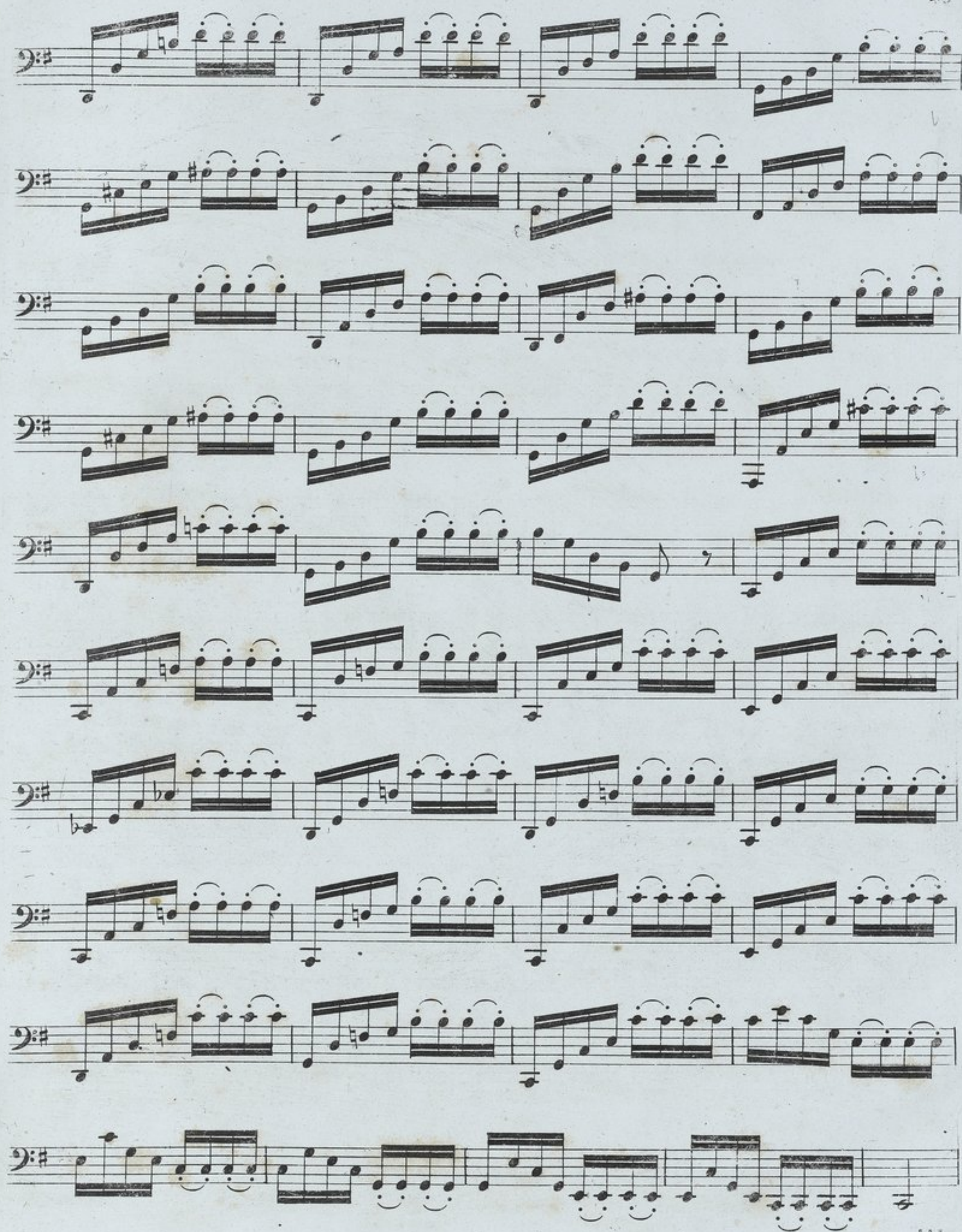
Op. 46. $\text{B}\flat$ $\frac{2}{4}$

108

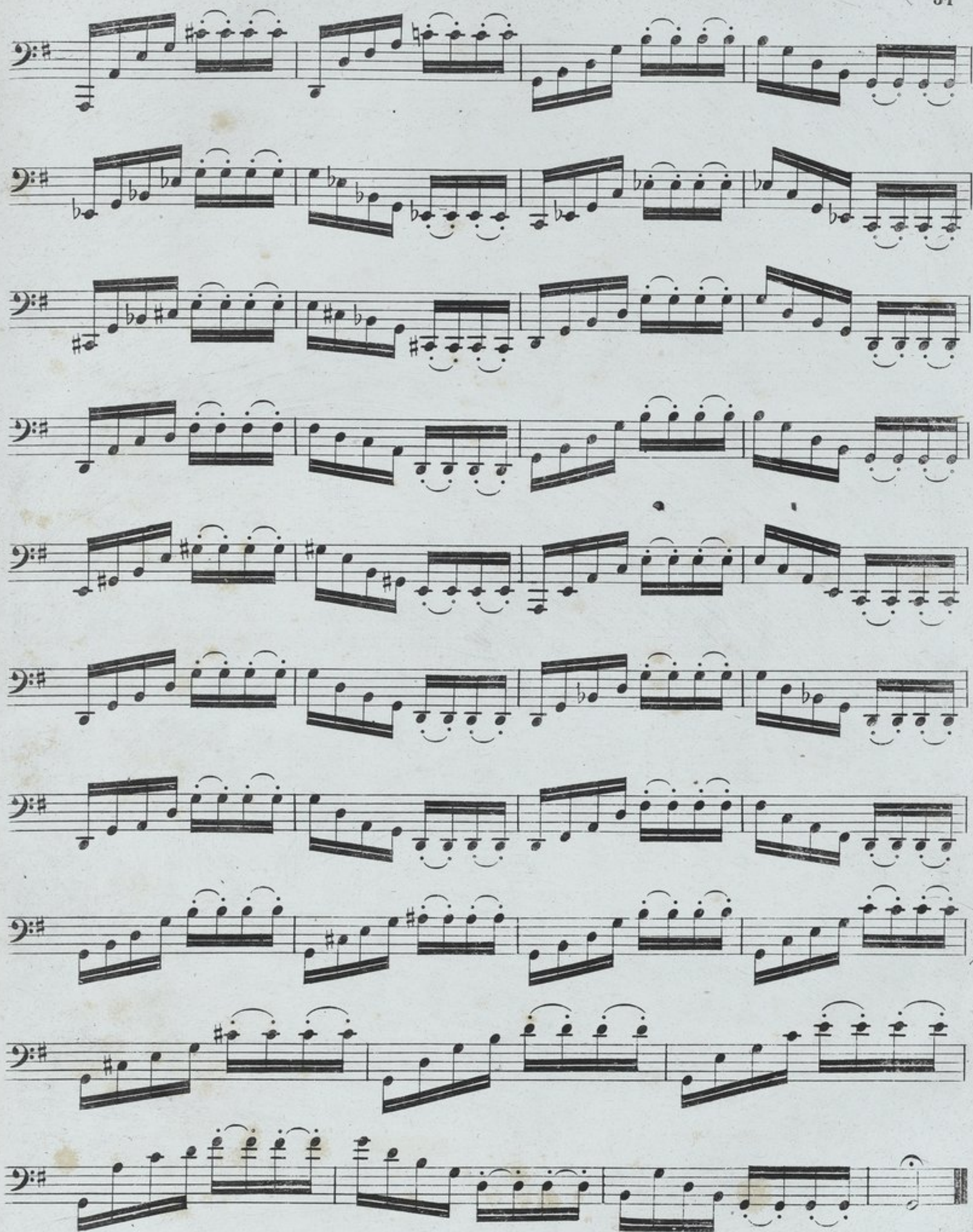
Handwritten musical score on page 47, featuring ten staves of music. The notation is in bass clef and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score includes several measures of music, with some measures containing multiple notes beamed together. The final measure of the tenth staff is marked with a double bar line and a key signature change to one flat (Bb). The page number 47 is written in the top right corner.

N. 47. $\text{B}\sharp^2/4$

110







STUDJ di MAYSEDER

N. 48

114

s 14154 s

12 staves of musical notation in bass clef, featuring various musical symbols including notes, rests, trills (tr), and slurs. The notation is arranged in a single system across 12 staves. The first staff has a trill (tr) and an accent (>). The second staff has a trill (tr) and an accent (>). The third staff has a trill (tr) and an accent (>). The fourth staff has a trill (tr) and an accent (>). The fifth staff has a trill (tr) and an accent (>). The sixth staff has a trill (tr) and an accent (>). The seventh staff has a trill (tr) and an accent (>). The eighth staff has a trill (tr) and an accent (>). The ninth staff has a trill (tr) and an accent (>). The tenth staff has a trill (tr) and an accent (>). The eleventh staff has a trill (tr) and an accent (>). The twelfth staff has a trill (tr) and an accent (>).

Allegro

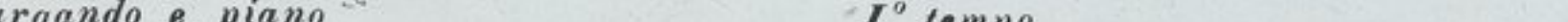
No. 49.

Musical score for No. 49, Allegro, in bass clef with a key signature of one flat. The score consists of ten staves of music. The first staff begins with a treble clef and a 5/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with '2a' or '3a' above them. The piece concludes with a final cadence on the tenth staff.

The image displays three staves of musical notation for a bassoon part, likely from a 19th-century manuscript. The notation is written in bass clef with a key signature of one flat (B-flat). The first staff contains a series of eighth and sixteenth notes with various fingerings indicated above the notes, including sequences like 1 4 1, 4 1 4 1, 4 1 4 1, 4 4 1 4, 1 4 1 1, 1 4 4 4, 0 4 4 1, 4 4 0 4. The second staff continues the melodic line with similar rhythmic patterns and fingerings, including a double bar line and a repeat sign. The third staff features more complex rhythmic patterns, including triplets and sixteenth notes, with fingerings such as 4 1 4 1 3, 1 3 3, 1 4 3, 2. 2. 2. 3, 3 0, 1 1 3, 1 3 0, 1 1 3. The notation is clear and well-preserved, showing the characteristic style of the period.

sostenendo il tempo $\frac{4}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{2^a}{4}$ $\frac{1^a}{4}$ *diminuendo*

allargando e piano *I.^o tempo*



A single line of musical notation for the bass part of the song. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G1

A single line of musical notation for the bass part of the song. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. There are also some rests and a sharp sign (#) on a note. The score is presented in a black and white format with a decorative border.

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The piece ends with a double bar line.

Allegro

No. 50

3 2 3 2 2 1 1

3 1

118

8 14154

cres.

f

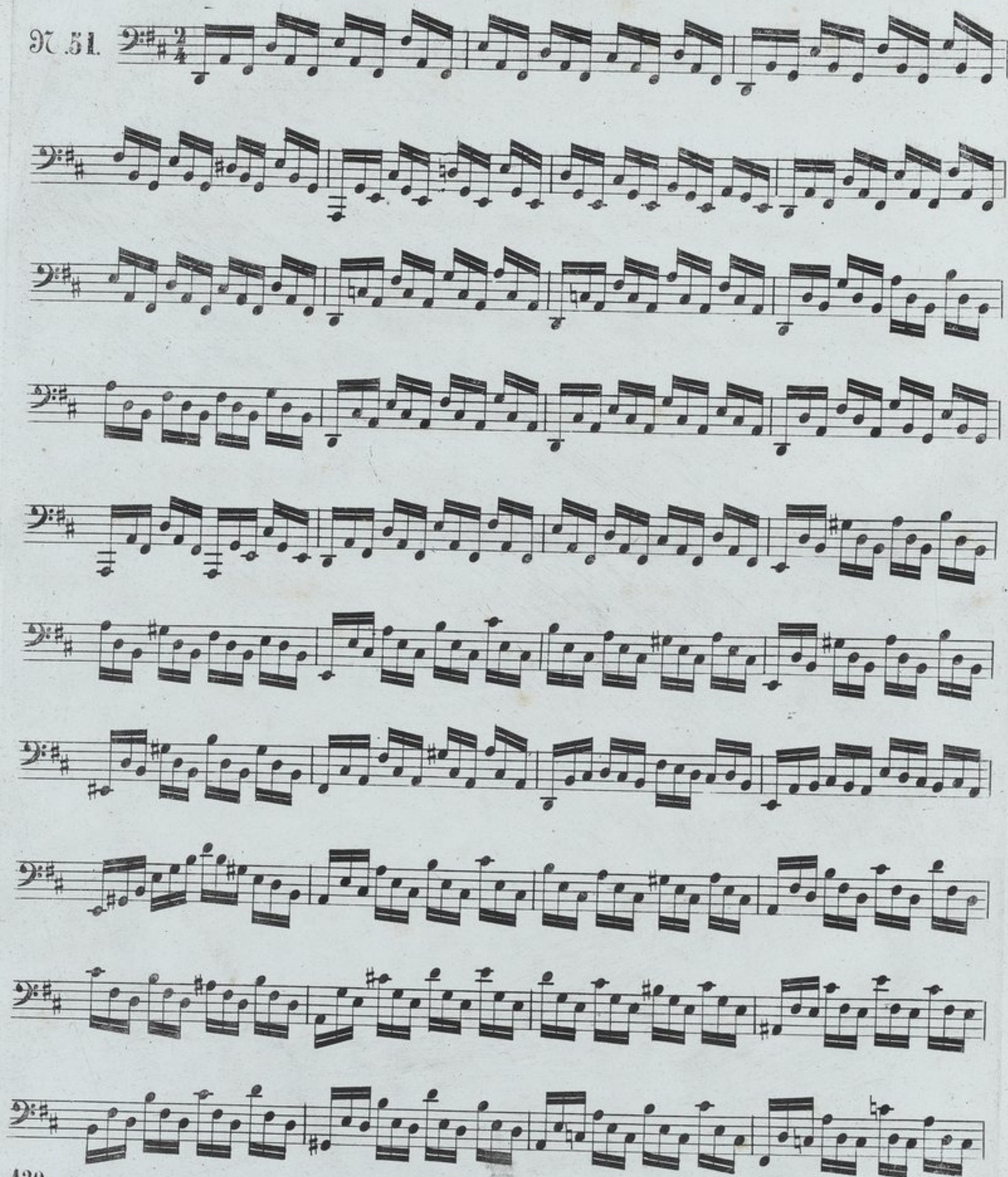
p

p *rall.*

a tempo

419

STUDIO di POLLEDRO

No. 51. 

The musical score consists of 12 staves, each beginning with a bass clef and a key signature of one sharp (F#). The notation is dense, featuring a variety of rhythmic patterns including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first staff has a treble clef-like symbol at the beginning. The fourth staff features a complex, multi-measure rest or a similar notation. The final staff (12th) ends with a fermata over a note, followed by a final double bar line. Dynamic markings include 'f' (forte) and 'V' (crescendo or fortissimo).

s

14155

s

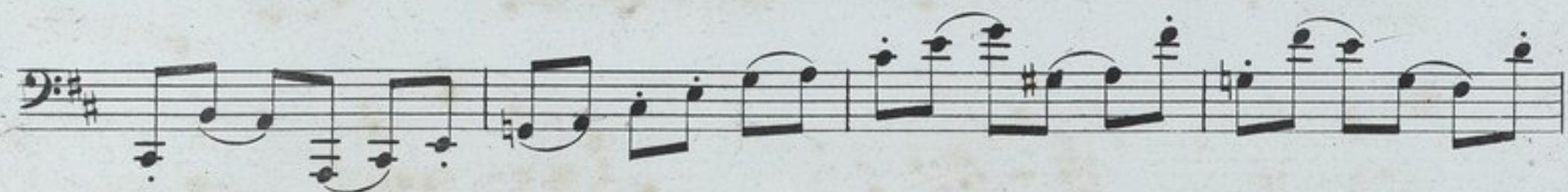
STUDJ di LUIGI SPOHR

Moderato



A handwritten musical score consisting of ten staves. The notation is in bass clef with a key signature of one sharp (F#). The music is written in a fluid, cursive style. The first staff begins with a treble clef and a key signature change to one flat (Bb). The notation includes various note values, rests, and dynamic markings such as *tr* (trill) and *trm* (trill). The score is organized into measures by vertical bar lines. The paper shows signs of age, including water damage in the top left corner.





diminuendo e ritardando

Allegro

N. 54

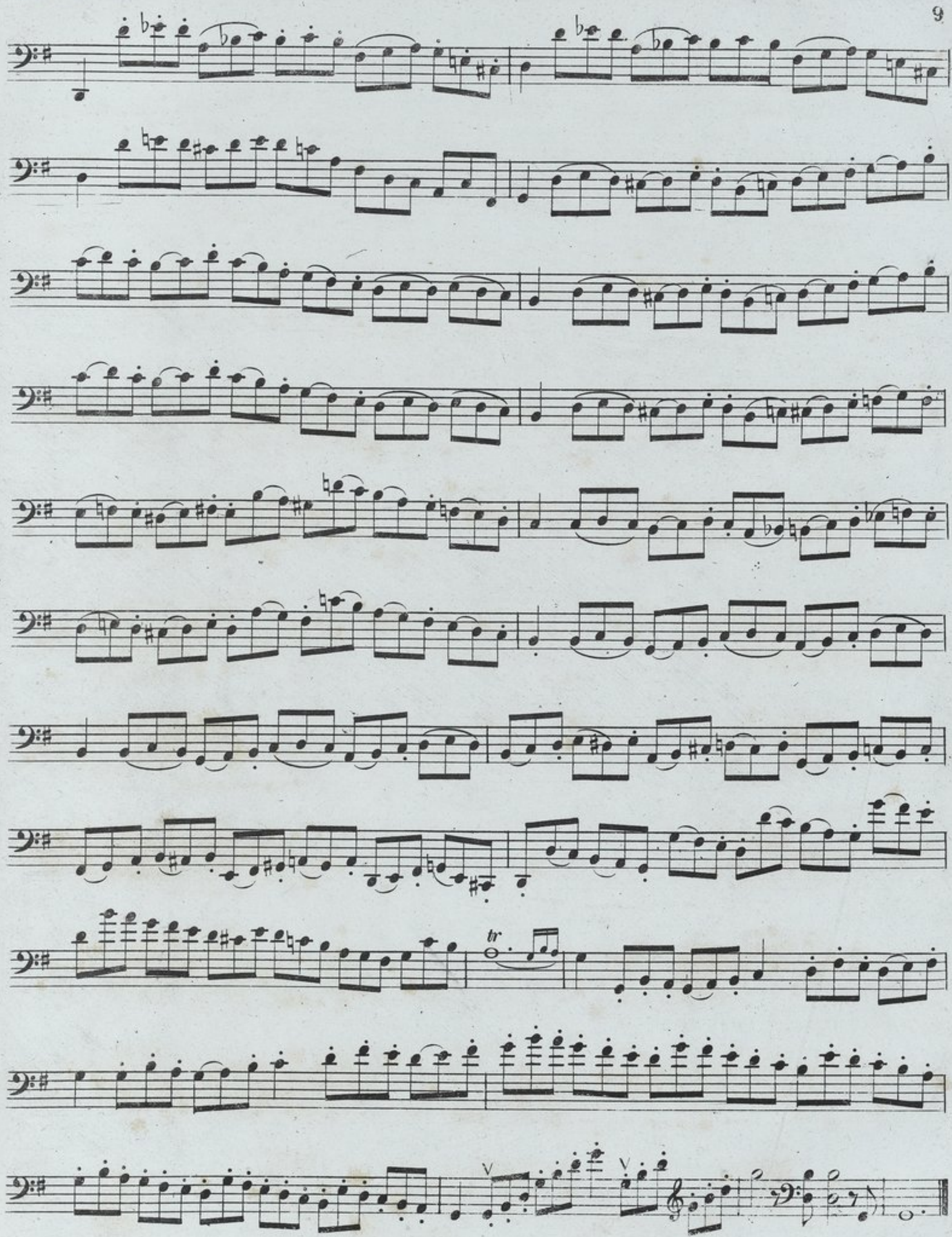
426

s 44156 s

Allegro

Op. 55

The musical score consists of ten staves of music, all in bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first staff is marked 'Op. 55'. The second and third staves are marked with a piano dynamic 'p'. The seventh staff is marked with a 'rall.' (rallentando) instruction. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'rall.'. The music is written in a continuous, flowing style with many slurs and ties.



Cant.^e Sost.^o

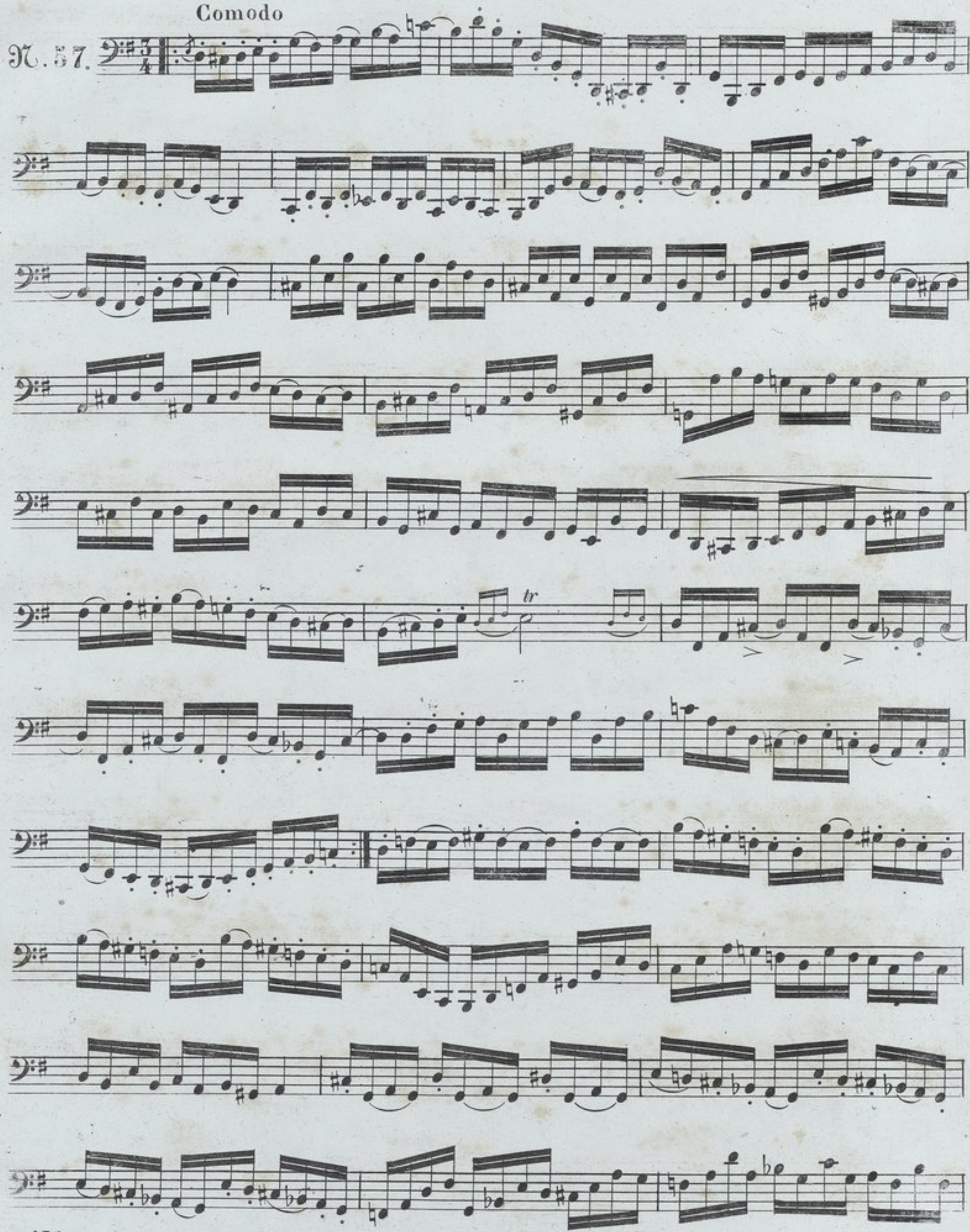
97.56

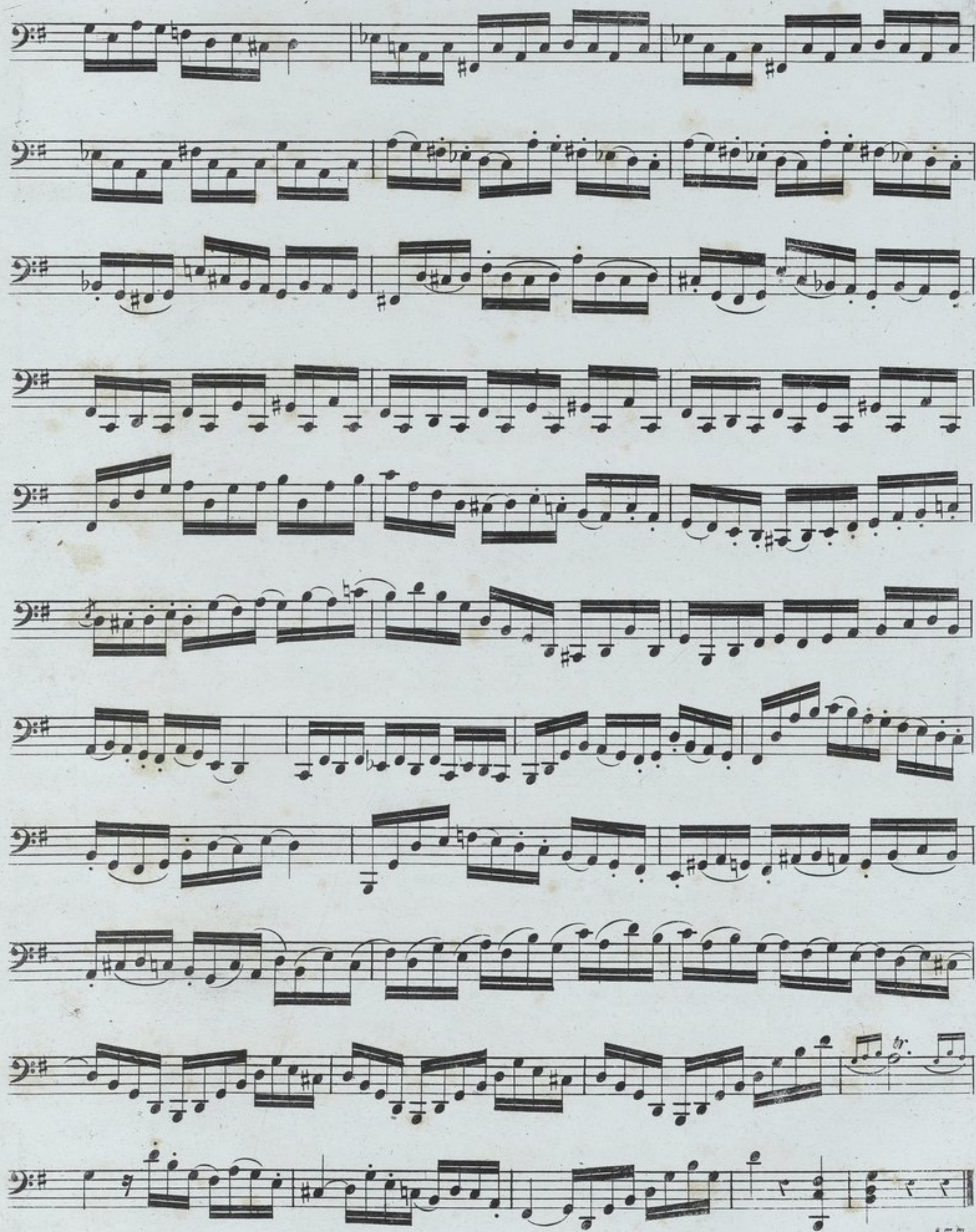
Moderato

The image displays a handwritten musical score on six staves, all using bass clefs and a common time signature (C). The tempo is marked 'Moderato'. The notation includes eighth and sixteenth notes, often beamed together in groups. There are several triplet markings (indicated by a '3' below the notes) and trill markings (indicated by 'tr' above the notes). The key signature is not explicitly stated but appears to be one with one sharp (F#). The manuscript shows signs of age, with some ink bleed-through and staining visible.

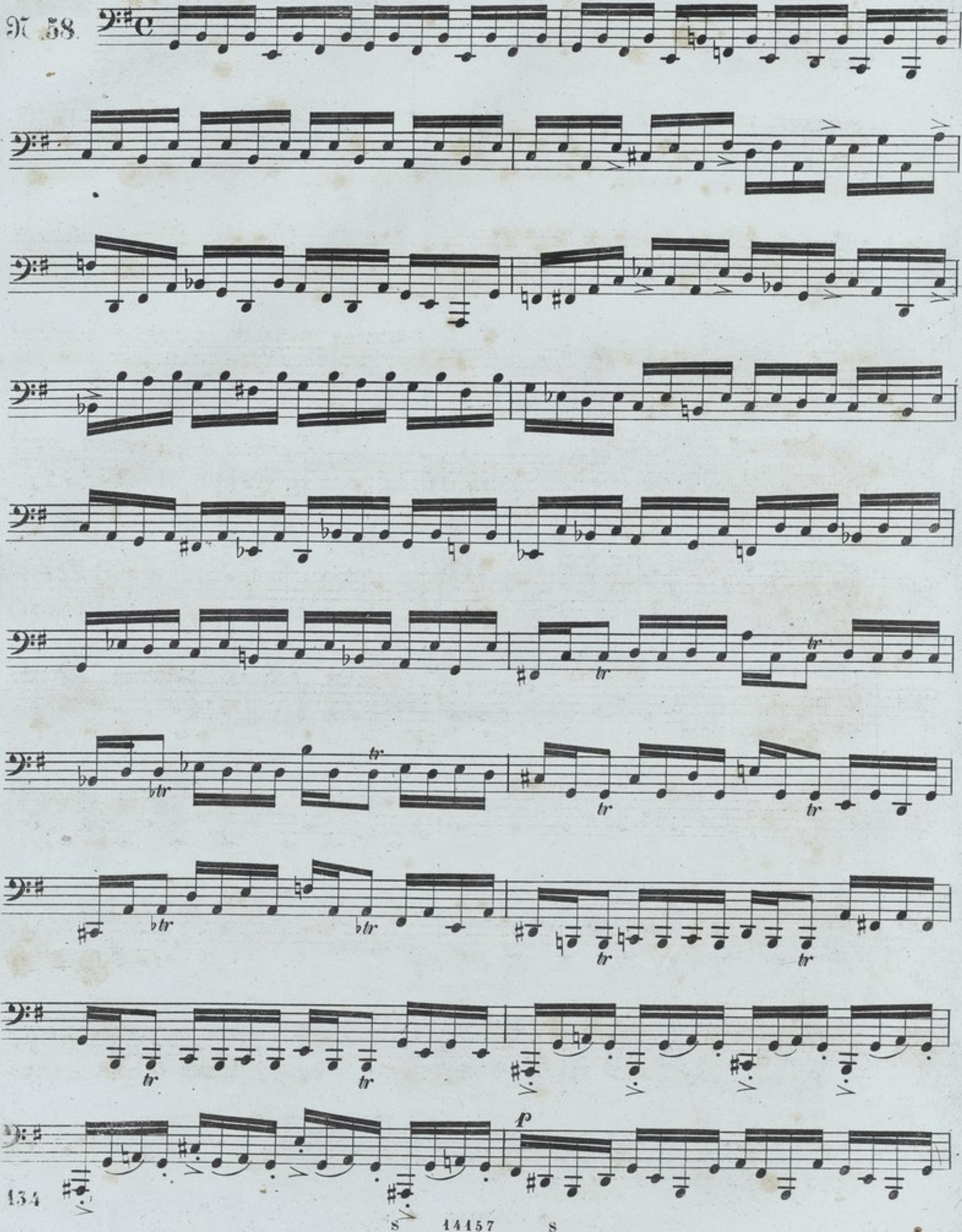
A handwritten musical score consisting of ten staves. The notation is in bass clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above notes on several staves. Dynamic markings include 'f' (forte) and 'p' (piano). A crescendo is marked 'cres.' above the eighth staff. The notation is fluid and characteristic of 18th or 19th-century manuscript notation.

Comodo

Op. 57. 



Moderato

58. 

134

14157 s

A page of musical notation for a bassoon part, featuring ten staves of music in G major. The notation includes various dynamics such as 'cres.', 'p', and 'f', and articulation marks like slurs and accents. The music is written in a single system across ten staves. The first staff begins with a 'cres.' marking. The second staff has a 'p' marking. The third staff has a 'cres.' marking. The fourth staff has a 'f' marking. The fifth staff has a 'p' marking. The sixth staff has a 'cres.' marking. The seventh staff has a 'f' marking. The eighth staff has a 'f' marking. The ninth staff has a 'p' marking. The tenth staff has a 'f' marking. The music is written in a single system across ten staves.

Moderato



This page contains a single melodic line in bass clef, spanning eight staves. The notation includes various dynamics, articulations, and fingerings:

- Staff 1:** Starts with a forte (*f*) dynamic and a sixteenth-note triplet. It includes accents (>) and a piano (*p*) dynamic.
- Staff 2:** Features a crescendo (*cres.*) marking and a forte (*f*) dynamic.
- Staff 3:** Includes a forte (*f*) dynamic, accents (>), and a piano (*p*) dynamic.
- Staff 4:** Continues the melodic line with various note values and accidentals.
- Staff 5:** Starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic and a triplet.
- Staff 6:** Features a forte (*f*) dynamic, a triplet, and a sixteenth-note triplet.
- Staff 7:** Includes a forte (*f*) dynamic, a triplet, and a sixteenth-note triplet.
- Staff 8:** Continues the melodic line with various note values and accidentals.

The musical score consists of ten staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-6. The music is written in a single system across ten staves.

Staff 1: *f* > 6

Staff 2: *f*

Staff 3: 6 > 6

Staff 4: >

Staff 5: 3

Staff 6: 2^a 3 *p* >

Staff 7: *f* *p* 3

Staff 8: *f* 6



STUDIO di L. NEGRI

Adagio

No. 60

con espress.

a Tempo

acell.

a Tempo rall.....

tr.....

A handwritten musical score on ten staves, likely for a piano or organ. The notation is in bass clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks. Dynamic markings such as 'v' (forte) and 'f' (forte) are present. The score concludes with a double bar line and a final key signature change to three sharps (F#, C#, G#) and a time signature of 3/8.

Allegretto

The musical score is written in bass clef with a 5/8 time signature. It consists of ten staves of music. The first four staves contain melodic lines with various intervals and accidentals. The fifth staff begins with the instruction *cantabile molto e appassionato*. The remaining six staves feature dense, rapid sixteenth-note passages, some with slurs and ties, creating a technically demanding section. The key signature has one sharp (F#).

The musical score consists of ten staves of music in bass clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The key signature is one sharp (F#). The music is characterized by rapid, often slurred, passages. The third staff includes the instruction *staccatissime e fortissime*. The piece concludes with a final cadence on the tenth staff.

staccatissime e fortissime

Handwritten musical score for a piece in D major, 3/4 time. The score consists of 11 staves. The first four staves are in bass clef, the fifth is in treble clef, and the remaining six are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The score is numbered 144 at the bottom left.

**ff***rallentando***Adagio***a Tempo***I.^o Tempo***allarg.*



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