

**BASS  
STRING  
LEVEL**

**FOUR**

**SCALES:  
C, D, A, Bb & Eb  
ALL ONE OCTAVE  
F & G  
TWO OCTAVES**

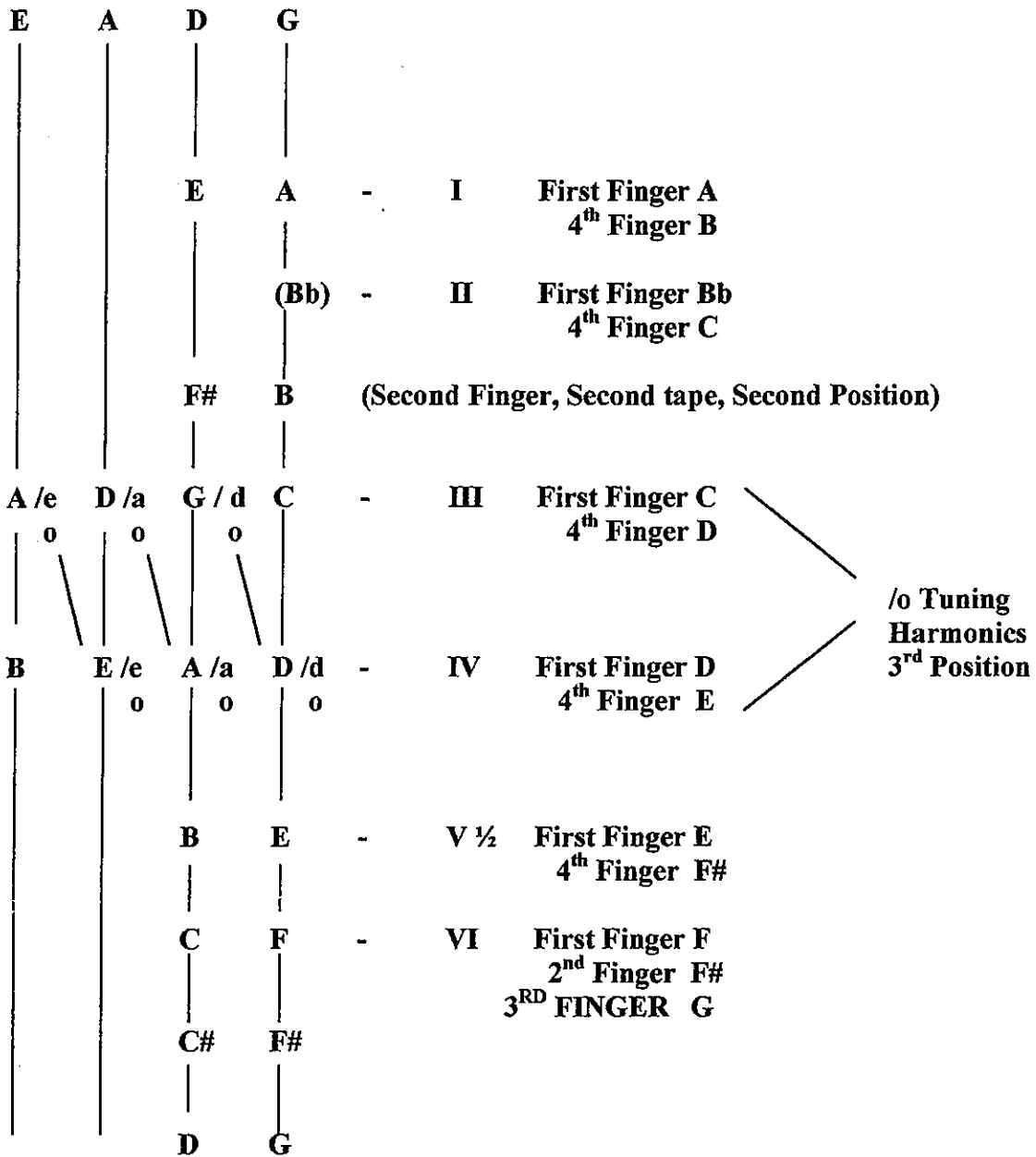
**FIFTH AND A HALF POSITION  
( V ½ )**

	<b>E</b>	<b>A</b>	<b>D</b>	<b>G</b>
<b>1</b>	<b>C#</b>	<b>F#</b>	<b>B</b>	<b>E</b>
<b>2</b>	<b>D</b>	<b>G</b>	<b>C</b>	<b>F</b>
<b>4</b>	<b>D#</b>	<b>G#</b>	<b>C#</b>	<b>F#</b>

**SIXTH POSITION  
( VI )**

	<b>E</b>	<b>A</b>	<b>D</b>	<b>G</b>
<b>1</b>	<b>D</b>	<b>G</b>	<b>C</b>	<b>F</b>
<b>2</b>	<b>D#</b>	<b>G#</b>	<b>C#</b>	<b>F#</b>
<b>0</b>	<b>E</b>	<b>A</b>	<b>D</b>	<b>G</b>
<b>3</b>	<b>E</b>	<b>A</b>	<b>D</b>	<b>G</b>

**POSITION NUMBERING GUIDE**  
**Franz Simandl**  
 Corresponding to tapes



Simandl's Position numbering follows the first finger being placed on notes of a Bb major scale. The Position Numbers without a ½ marking land on note in the key of Bb. As in the above example: V ½ position is on an E natural. For Fifth position, the first finger would be on Eb.

## C MAJOR

## 104. FINGER PATTERNS IN C MAJOR (violin, viola)

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## 105. FINGER PATTERNS IN C MAJOR (violin, viola)

105. FINGER PATTERNS IN C MAJOR (violin, viola)

105. FINGER PATTERNS IN C MAJOR (violin, viola)

Identify two important elements of performing scales and arpeggios accurately. As you play each of these in the various keys presented in this section, check to make sure you are able to do these things.

## 106. C MAJOR SCALE

106. C MAJOR SCALE

106. C MAJOR SCALE

## 107. C MAJOR ARPEGGIO

107. C MAJOR ARPEGGIO

107. C MAJOR ARPEGGIO

### 111. FINGER PATTERNS IN G MAJOR (violin, viola)

III I III I

III I III I

3

(viola, cello)

### 112. FINGER PATTERNS IN G MAJOR (violin, viola)

III V III III V III

III V<sup>1/2</sup> III

3

(viola, cello)

### 113. G MAJOR SCALE

III V<sup>1/2</sup>

V<sup>1/2</sup> III I

### 114. G MAJOR ARPEGGIO Identify the intervals before playing.

0 0 -4 1 -3 0 0 -1

# Reuben And Rachel

att. William Gooch 1871  
Traditional Folk Song

Moderato

Contrabass

*mf*

IV 4 1 4

D

IV

VI 3 0 2 IV 1 4 4 4 2 3

D

Franz Simandl New Method for the Double Bass Book I Publisher Carl Fischer

7.

8.

# Irlandais

GEORGE VANCE

## Preparation

Musical notation for the Preparation section, showing a bass line with slurs and accents.

In measure 4 the hand opens so that the 3rd finger may reach the G harmonic. This movement is indicated by a dash (-) between the fingerings.

**Andante** ♩ = 88

Musical notation for the main piece, measures 1-14, including dynamics and fingering.

3rd Pos. 1 4 1 0 4 1 - 3 - 4

*mf* D G D G

5 1 4 1 1 4 V 1st Pos. 1

D G

10 V *f* 3rd Pos. 4 1 4 0

14 4 1 V *p sul D mf* 2nd Pos. 4 1 4 1



## D MAJOR

## 118. FINGER PATTERNS IN D MAJOR (violin, viola)

III I III I

III I III I (viola, cello) 3

## 119. FINGER PATTERNS IN D MAJOR (violin, viola)

III V III III V III

III V 1/2 III III V 1/2 III (viola, cello) 3

## 120. D MAJOR SCALE

III

I

## 121. D MAJOR ARPEGGIO

-4 -4

TRACK  
17

# Bourrée

G. F. HANDEL  
Arranged by George Vance

## More 2nd Position pivot

Allegretto ♩ = 132

The musical score is written for a single bass line in D major (two sharps). It consists of seven staves of music, each starting with a measure number. The tempo is marked 'Allegretto' with a quarter note equal to 132 beats per minute. The score includes various dynamic markings such as *mp*, *p*, *cresc.*, *mf*, and *f*. Fingering is indicated by numbers 1-4 above or below notes. Position changes are noted as '1st Pos.', '2nd Pos.', and '3rd Pos.'. The piece concludes with a double bar line and repeat signs.

Staff 1 (Measures 1-3): Starts with a treble clef, then a bass clef. Measure 1 has a *p* dynamic. Measure 2 has a *mp* dynamic. Measure 3 has a *p* dynamic and a 'V' marking above the staff. Fingering: 4-4, 2-1, 0.

Staff 2 (Measures 4-7): Measure 4 has a *p* dynamic. Measure 5 has a *cresc.* dynamic. Measure 6 has a *p* dynamic. Measure 7 has a *cresc.* dynamic. Fingering: 4, 4, 4, 2, 4, 1-4, 2-1-2, 4-1, 2, 4-1-2, 4-1-2, 4-1-2.

Staff 3 (Measures 8-11): Measure 8 has a *mf* dynamic. Measure 9 has a *mf* dynamic. Measure 10 has a *p* dynamic. Measure 11 has a *mf* dynamic. Fingering: 4-1-2, 4-1-2, 4-1, 4, 1, 4, 1, 4. Position changes: '1st Pos.', '2nd Pos.', '3rd Pos.'. 'V' markings above measures 10 and 11.

Staff 4 (Measures 12-16): Measure 12 has a *p* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic. Measure 16 has a *p* dynamic. Fingering: -1, 2, 1-4, 1, 1-4, 1, 2, 4-1, 2-4, 1, 4. Chord symbols 'D' and 'G' are written below measures 13 and 14. Position changes: '3rd Pos.', '4th Pos.'. 'V' marking above measure 16.

Staff 5 (Measures 17-20): Measure 17 has a *p* dynamic. Measure 18 has a *p* dynamic. Measure 19 has a *p* dynamic. Measure 20 has a *p* dynamic. Fingering: 4, 1, 4, 4, 1-2, 4, 4-2, 1-4, 1, -1, 2-4-1, 0. Position changes: '1st Pos.', '2nd Pos.'. 'V' marking above measure 20.

Staff 6 (Measures 21-24): Measure 21 has a *p* dynamic. Measure 22 has a *p* dynamic. Measure 23 has a *p* dynamic. Measure 24 has a *p* dynamic. Fingering: -2, 4-1. Dynamic: *cresc.*

Staff 7 (Measures 25-28): Measure 25 has a *f* dynamic. Measure 26 has a *f* dynamic. Measure 27 has a *f* dynamic. Measure 28 has a *mf* dynamic. Fingering: 4, 1, 4-1, 2-4-1, 2-4, 4, 1-1-4, 1. Position changes: '2nd Pos.', '3rd Pos.'. 'rit. 2x' marking above measure 27. 'V' marking above measure 28. Repeat signs at the end.

## A MAJOR

## 125. FINGER PATTERNS IN A MAJOR (violin, viola)

Exercise 125 consists of two staves of music in 4/4 time, key of A major. The first staff shows a descending scale with fingerings: III (-1), I (-4), III (-1), and I (-4). The second staff shows an ascending scale with fingerings: III (-2), I (-4), 1/2 I (-1), III (-2), I (-4), 1/2 I (-1), and a triplet of three notes.

## 126. FINGER PATTERNS IN A MAJOR (violin, viola)

Exercise 126 consists of two staves of music in 4/4 time, key of A major. The first staff shows a descending scale with fingerings: III (1), V (4), III (-2), III (-4), III (1), V 1/2 (4), and III (-4). The second staff shows an ascending scale with fingerings: III (2), V 1/2 (4), III (-1), III (2), V 1/2 (4), III (-1), and a triplet of three notes.

## 127. A MAJOR SCALE Mark all the half steps before playing.

Exercise 127 shows the A major scale in 4/4 time. The first staff shows the ascending scale with fingerings: 1/2 (-1), II 1/2 (2), I (-1), and 1/2 (0). The second staff shows the descending scale with fingerings: I (-4), II 1/2 (-4), 1/2 (-2), and I (1).

## 128. A MAJOR ARPEGGIO

Exercise 128 shows the A major arpeggio in 3/4 time, consisting of a sequence of eighth notes: A, C#, E, A, C#, E, A, C#, E, A, C#, E.

# Pièces Classiques pour Contrebasse

MORCEAUX FACILES pour CONTREBASSE et PIANO

BERNARD SALLES

2<sup>e</sup> VOLUME

OUVRAGE PROTEGE  
PHOTOCOPIE  
INTERDITE  
MEME PARTIELLE  
(Loi du 11 Mars 1957)  
constituerait CONTREFAÇON  
(Code Penal, Art. 425)

## 4. JASIEK

DANSE POPULAIRE DE POLOGNE

Allegro ♩ = 108

Musical score for '4. JASIEK' in 3/4 time. The score consists of five staves of music. It includes dynamic markings such as *mf*, *mp*, and *p*, and tempo markings including *Tempo I* and *rall.*. The score is heavily annotated with handwritten fingering numbers (e.g., 1, 2, 4, 2, 1, 4) and fingering diagrams (e.g., II, IV, III, I, 4, 2, 4, III, IV, I, 4). Chord symbols 'D' and 'G' are also present. The piece concludes with a *rall.* marking.

## 6. CHANSON ENFANTINE

WALLONIE

Allegretto ♩ = 92

Musical score for '6. CHANSON ENFANTINE' in 2/4 time. The score consists of three staves of music. It includes dynamic markings such as *mf* and *p*. The score is annotated with handwritten fingering numbers (e.g., 1, 4, 2, 4, 1, 4) and fingering diagrams (e.g., IV, III, IV, 4, 4). The piece concludes with a *p* marking.

Symphony No.104 "The London" Mvt I / Haydn /

'CELLO & BASS

Handwritten annotations and markings in the score include:

- Measure 117:  $II$ ,  $III\frac{1}{2}$ ,  $II\frac{1}{2}$  117
- Measure 118:  $IV$  4 4
- Measure 119:  $III$ ,  $D$ ,  $G$ ,  $II$ ,  $I$ ,  $III$ ,  $II\frac{1}{2}$ ,  $A$ ,  $D$ ,  $III$ ,  $4$ ,  $1$
- Measure 120:  $1$ ,  $3$ ,  $3$ ,  $4$ ,  $5$ ,  $2$
- Measure 121:  $cresc.$ ,  $7$ ,  $G$ ,  $1$ ,  $2$ ,  $3$ ,  $4$ ,  $5$
- Measure 122:  $6$ ,  $7$ ,  $8$ ,  $OPEN HAND$ ,  $D$ ,  $D$
- Measure 123:  $1$ ,  $4$ ,  $4$ ,  $1$ ,  $4$ ,  $3$ ,  $4$ ,  $1$ ,  $4$ ,  $H$
- Measure 124:  $2$ ,  $4$ ,  $v$ ,  $1$ ,  $p$ ,  $6$ ,  $pizz.$ ,  $pp$

## F MAJOR

## 132. FINGER PATTERNS IN F MAJOR (violin, viola)

Exercise 132 consists of two staves of music in F major, 4/4 time. The first staff is for violin and viola, and the second staff is for viola and cello. The music features various fingerings and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and -1, -2, -4. Slurs are used to group notes. The first staff ends with a double bar line, and the second staff ends with a double bar line and a fermata over a whole note, with the number 3 below it. The instrument designation '(viola, cello)' is written at the end of the second staff.

## 133. FINGER PATTERNS IN F MAJOR (violin, viola)

Exercise 133 consists of two staves of music in F major, 4/4 time. The first staff is for violin and viola, and the second staff is for viola and cello. The music features various fingerings and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and -1, -2, -4. Slurs are used to group notes. The first staff ends with a double bar line, and the second staff ends with a double bar line and a fermata over a whole note, with the number 3 below it. The instrument designation '(viola, cello)' is written at the end of the second staff.

## 134. F MAJOR SCALE

Exercise 134 shows the F major scale in 4/4 time, consisting of two staves. The first staff is for violin and viola, and the second staff is for viola and cello. The music features various fingerings and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and -1, -2, -4. Slurs are used to group notes. The first staff ends with a double bar line, and the second staff ends with a double bar line and a fermata over a whole note. The instrument designation '(viola, cello)' is written at the end of the second staff.

## 135. F MAJOR ARPEGGIO

Exercise 135 shows the F major arpeggio in 3/4 time, consisting of two staves. The first staff is for violin and viola, and the second staff is for viola and cello. The music features various fingerings and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and -1, -2, -4. Slurs are used to group notes. The first staff ends with a double bar line, and the second staff ends with a double bar line and a fermata over a whole note. The instrument designation '(viola, cello)' is written at the end of the second staff.



# Book 3

## Introduction to the Pivot in 3rd Position

In order to increase the range of available notes in a given position, the hand "pivots" on the thumb, rocking up or back along the string. In the 3rd Position pivot, the thumb remains in its resting place in the heel of the neck.

The fingers must stop the string independently. The hand carries the fingers to the next location, and it is neither desirable nor necessary to stretch the fingers to reach for the notes. Please do not drag the preceding finger along the string during the pivot.

The pivot is indicated by a dash (-) between fingerings.

### Preparation

Two musical staves illustrating the 3rd position pivot. The first staff shows a sequence of notes with fingerings: 1, 4, 1, 4, 1-2, 4, 2-. The second staff shows a sequence of notes with fingerings: 1-2, 4, 3, 3-4, 2-1. Both staves start on a G note.

TRACK 1

## Sakura Cherry Blossoms

Japanese Folk Song  
Arranged by George Vance

3rd Position pivot: 1 -2 4

Musical score for 'Sakura' in bass clef. It includes a tempo marking of quarter note = 80, a key signature of one flat, and various dynamics like *p*, *mf*, *pp*, and *f*. The score is divided into measures 6, 10, and 14. It features a 3rd position pivot at the end of the first line and a bowing instruction "At the tip of the bow" at the end of the fourth line.



Danse Bacchanale from Samson and Delila / Saint Saens / kalums

**A** 1 p  
arco.

diminuendo.

p

B $\flat$  MAJOR139. FINGER PATTERNS IN B $\flat$  MAJOR (violin, viola)

139. FINGER PATTERNS IN B $\flat$  MAJOR (violin, viola)

1/2 II 1/2 1/2 II 1/2

1/2 III 1/2 III I (viola, cello)

140. FINGER PATTERNS IN B $\flat$  MAJOR (violin, viola)

140. FINGER PATTERNS IN B $\flat$  MAJOR (violin, viola)

III V III III V III

III V III (viola, cello)

141. B $\flat$  MAJOR SCALE

141. B $\flat$  MAJOR SCALE

1/2

142. B $\flat$  MAJOR ARPEGGIO

142. B $\flat$  MAJOR ARPEGGIO

B me

# 6. Sonatina

Double Bass

Ludwig van Beethoven  
(1770 - 1827)

Andante

*mf*  
*cresc.* *dim.*  
*mf* *mp*

Poco animato

*mf dolce*  
*dim.*  
*f* *p* *mf*

Tempo I

*cresc.* *dim.* *p* *II*  
*cresc.* *f > mf* *pizz.* *(arco)*  
*mp* *p* *pp*

# E♭ MAJOR

MAJOR KEYS

## 146. FINGER PATTERNS IN E♭ MAJOR (violin, viola)

146. FINGER PATTERNS IN E♭ MAJOR (violin, viola)

146. FINGER PATTERNS IN E♭ MAJOR (violin, viola)

## 147. FINGER PATTERNS IN E♭ MAJOR (violin, viola)

147. FINGER PATTERNS IN E♭ MAJOR (violin, viola)

147. FINGER PATTERNS IN E♭ MAJOR (violin, viola)

## 148. E♭ MAJOR SCALE

148. E♭ MAJOR SCALE

148. E♭ MAJOR SCALE

## 149. E♭ MAJOR ARPEGGIO

149. E♭ MAJOR ARPEGGIO

149. E♭ MAJOR ARPEGGIO

Exercises between the II together with the preceding positions.

zwischen der III. u. IV. Lage

in Verbindung der bereits Vorgekommenen.

E flat Major Scale. | Es dur Scala.

The image displays a series of musical exercises for the E flat Major Scale in bass clef. The exercises are organized into three numbered groups:

- Exercise 1:** Starts with a scale run from G2 to G3. It includes fingering numbers (e.g., 1 4 1 4 2 4) and fingering diagrams for positions II, III, and IV. The exercise concludes with a half note G3.
- Exercise 2:** Continues the scale from A2 to A3. It features similar fingering patterns and diagrams for positions II, III, and IV, ending with a half note A3.
- Exercise 3:** Continues the scale from Bb2 to Bb3. It includes fingering numbers and diagrams for positions II, III, and IV, ending with a half note Bb3.

Throughout the exercises, fingering numbers (1-4) are placed below the notes to indicate fingerings. Fingering diagrams (II, III, IV) are placed above the notes to show the hand position. The notation includes slurs and accents to guide the performer.

TRACK  
14

# Allegro

W. F. BACH

Arranged by George Vance

## Preparation

1.

The preparation exercise consists of two measures of music in the bass clef, key of D major. The first measure contains two eighth notes with ornaments (marked 'V') and fingerings 1 and 4. The second measure contains two eighth notes with ornaments and fingerings 1 and 4.

The ornament does not disturb the main notes.

## 2nd Position pivots: 4 1 -1

Allegro ♩ = 92

The main score is in the bass clef, key of D major, 2/4 time. It begins with a treble clef staff showing the melody. The bass line starts at measure 1 with a forte (*f*) dynamic. Measure 1 includes a 2nd position pivot (4 1 -1) and a first position pivot (1 2 -4). Measure 5 has a forte (*f*) dynamic. Measure 10 has a forte (*f*) dynamic. Measure 16 has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measure 21 has a forte (*f*) dynamic and a piano (*p*) dynamic. Measure 27 has a forte (*f*) dynamic. Measure 31 has a forte (*f*) dynamic. Measure 37 has a forte (*f*) dynamic and a first position pivot (1st Pos.).

B H

# Die Meistersinger

## String Bass

RICHARD WAGNER  
*Arranged by Merle J. Isaac*

Moderato (♩ = 112)

*f* **vigoroso**

The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and the tempo marking **vigoroso**. The music is in 4/4 time and features a series of eighth-note patterns with various fingerings (1, 2, 3, 4, 0) and slurs. Performance markings include *ff* and **marcato**. Section markers **A**, **B**, and **C** are placed at the beginning of the fourth, sixth, and eighth staves, respectively. The score concludes with a double bar line and a sharp sign.

# Gavotte

FRANCOIS JOSEPH GOSSEC  
(1734-1829)

Arranged by Merle J. Isaac and Ralph C. Lewis

## String Bass

Allegretto

The sheet music for String Bass is written in G major (one sharp) and 3/4 time. The tempo is marked *Allegretto*. The score consists of ten staves of music. The first staff begins with a dynamic of *p con grazia*. The second staff includes a *cresc.* marking. The third staff features dynamics of *mf*, *f*, and *p*. The fourth staff starts with *mf* and includes a *cresc.* marking. The fifth staff begins with a *cresc.* marking. The sixth staff starts with *p con grazia*. The seventh staff includes a *cresc.* marking. The eighth staff features dynamics of *p* and *mf*. The ninth staff starts with *f*. The tenth staff concludes with a *p poco rit.* marking. Fingering instructions (IV, III, II, I, V) are placed above the notes throughout the score.



TRACK  
17

# Bourrée

G. F. HANDEL

Arranged by George Vance

## More 2nd Position pivot

Allegretto ♩ = 132

The musical score is written in bass clef with a key signature of two sharps (D major). It consists of 25 measures. The tempo is marked 'Allegretto' with a quarter note equal to 132 beats per minute. The score includes various dynamics such as *mp*, *p*, *cresc.*, *mf*, and *f*. Fingering is indicated by numbers 1-4 above notes. Position changes are labeled as '1st Pos.', '2nd Pos.', and '3rd Pos.'. A 'V' symbol indicates a pivot point. A 'rit. 2x' marking is present at measure 24. The piece concludes with a double bar line and repeat signs.

Measures 1-3: *mp* (p 2x)

Measure 4: *p* *cresc.*

Measures 8-10: *mf* *p* *mf*

Measures 12-14: *p*

Measures 17-19: *p*

Measures 21-23: *cresc.*

Measures 25-26: *f* *mf*