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Preface.

Though many Instruction-books for the Violoncello have been published, in which players may find much that is useful, not one has yet appeared, by which he who is wholly ignorant of Music, can be properly formed; there is no doubt however, that a gradual improvement towards perfection, (especially on the Violoncello) chiefly depends on the merits of Elementary Instruction. If, by means of a faulty system, a scholar has acquired a stiff, awkward mode of bowing, he will afterwards find it a very difficult matter to use his bow with lightness and flexibility.

It happens but too often, that beginners give themselves little or no trouble about the first Elements, and yet there is nothing so indispensable to the scholar, even after a certain degree of improvement, as a full and perfect acquaintance with the rudiments of the art. I strenously recommend to all Masters, the constant exercise of patience, for it is solely by the practice of this virtue, that they will gradually lead their scholars to that stage of perfection which will enable them to satisfy themselves and please others by their musical performance.

I must here remark, that although the following work cannot be properly addressed to proficients on the Instrument, it contains much information that may be serviceable to many of them. Almost every Professor, both in the practice of his Art, and the mode of holding the Instrument, may have his own peculiarities; it is not my intention to interfere with, or to decry any particular system, but it may not however, be deemed out of place, if I be allowed to acquaint them with the method in which I use the Instrument. I have been frequently requested, in the most flattering terms, to give this Method to the Public, and the reason of my not having hitherto yielded to these entreaties, is that I have continually wanted both time and leisure to arrange this system, which is the result of many years' experience, in such an order as to make it fit for publication, and so as to afford me a hope that it might prove of that real utility which should be the sole object of such a work, and for which I now request the kind reception of the Public.

Bernard Romberg.

Though this work is introduced with a few observations on the mechanism of the Violoncello, it is by no means my intention to give Instrument-makers any directions for its construction, but merely to offer some remarks, the consideration of which may be of service to them.

Concerning the origin of the Instrument, I have no discoveries to communicate, since authorities are nowhere to be found which refer to the subject with any degree of certainty.

The first question to be made concerning a Violoncello, is, whether it be in good order, and fit to be played upon with ease. As it frequently requires the practice of years to learn how to judge of the quality and temper of an instrument, I communicate my experience in this matter with the greater confidence, as I have at all times directed much of my attention to the arrangement and repairing of Instruments, the better to explain which, I shall here give an exact description of my own Violoncello; whence will be perceived, which mode of arrangement I consider the best, not only for myself, but for all players upon the Instrument.

In describing the most essential parts of the Violoncello, I shall begin with the finger-board.

Many players find it inconvenient to play with grooves in the fingerboard, and yet without them, the strings G, D, A, cannot lie in proper proportion. The string C should lie higher, otherwise it would jar when played on with a strong bow. According to the annexed drawing, the groove should be made as it were, in the shape of a wedge down to the nut.

The breadth of the finger-board should be adapted to the breadth of the neck. If the neck be somewhat wider or narrower than what is here laid down, it is of no great consequence, neither is the difference in size between one Instrument and another, of any importance. The proper thickness of the neck should be exactly the measure of the lines AZ and BZ, where they are applied to the two strokes *az* and *bz*, marked on the neck in the drawing: their length may easily be known, by applying two small strips of paper, exactly of the length of the lines *az* and *bz*, round the neck (reckoning in the thickness, but not the width of the finger-board) to the above-mentioned places marked in the drawing. If these strips, when thus applied, be too long, the neck is too thin; if, on the other hand they be too short, the neck is too thick.

From the finger-board I proceed to the neck:

It is a very prevalent error, that the length of the neck should be regulated by the length of the Instrument. If the F holes are cut too low, an alteration should be made in the body of the Instrument, and not in the neck. On this subject I shall speak more at length hereafter, but shall first proceed with a more detailed explanation of the drawing.

A...A is the length of the finger-board. The highest note which can be produced by a firm pressure of the finger is the upper D upon the A string; all the notes which lie above this are harmonics, and are made by a very gentle pressure of the fingers upon the strings.

B...B is the length of the strings from the nut to the bridge.

C...C is the shape which the finger-board should have, conformably to the shape of the bridge, where it must be remarked, that the part of the finger-board under the A

string, from the point D upwards, must be quite flat, and that this flatness must be gradually decreased down to the nut. The advantage of this flatness is, that it prevents the A string from slipping from under the finger, which never fails to be the case, when the finger-board is rounded to the end.

E---E is the shape of the finger-board at the nut.

Figure F represents the shape, height, breadth, and thickness of the bridge. Most Instrument makers are of opinion that the width of the feet of the bridge should be regulated by the breadth of the belly between the F holes. This however, does not appear to be founded on any reasonable principle, but the bar of the Violoncello should be made according to the breadth of the bridge, and I have accordingly represented the bar as adapted to the bridge, by the letter G, and which, as represented with the sound post marked P, is placed under the fore-foot of the bridge, a little behind. If the Instrument be very wide between the F holes, the bar must be placed more towards the middle.

H is the breadth of the feet of the bridge. When they are broader than here laid down, the tone of the Instrument must suffer. It also frequently occurs, when the feet are too wide, that many notes cannot be clearly produced, the cause of which is, that the feet are not nicely fitted to the belly of the Instrument.

J represents the position of the strings. If they are too far apart, it becomes inconvenient for the fingers, even when very thick: if too close, the compass is too round, and it is then impossible to use the bow with certainty. In placing the strings on the bridge, it should be specially observed that they should be within the circumference of an exact circle, the centre of which I have marked with a * . The notches to receive the strings are frequently cut in the bridge at random. This is a practice which I strongly disapprove, and I would recommend it to every one as highly important, to have a model made of the exact circle in which the strings should lie, to fit this model to the string, and to cut the notches in the bridge accordingly.

C---C shows the position of the strings, and also marks the greatest distance allowed from the strings to the board.

The position of the strings upon the nut is also determined. Here must be remarked that the strings should not lie very far from the board, as the player would in that case be obliged to employ an useless degree of force to press them down, especially with the first finger. The space between the A string and the board, should not be greater than to admit of one thin playing-card close to the nut. The space under the D and G strings should be such as to admit of two cards, and that under the C string, three thick cards. By this arrangement, much unnecessary exertion will be saved to the player.

K shows the manner in which the bridge should stand. The back part of K should form a right angle with the belly, by which means the purest tones can be produced, and with the greatest ease.

L is the thickness of the bridge. Some bridges produce a better tone than others: this, however, does not so much depend on the shape of the bridge, as on the wood of which it is made.

The neck of the Instrument should be of the length shown by the letters M ----M. It should not be too round, but inclining to an oval shape at the part marked N. If the neck be too broad in this place, it will inconvenience the player. At O, it should not be thicker than as marked in the drawing. The thickness of the finger board must be re-

gulated by the neck; how much thinner it must be under the A string than under the C, is shown in the drawing, figures C and E.

P is the usual place for the sound-post, though this must first be tested by the player as there is no fixed position by which the sound-post will produce the best tone, and it depends entirely upon the thickness of the back and belly of the Instrument. In order to ascertain if the post be firmly fixed above and below, I have made an aperture in my own Violoncello, under the screw to which the tail-piece is fixed, $^1/_{16}$ of an inch more in diameter than the figure P gives for the size of the sound-post, and which, in addition to this advantage, makes the tone of the Instrument clearer.

To assist in determining the position of the sound post, I subjoin figure U, which represents an instrument termed a sound-post-iron, rather more than $^1/_8$ of an inch thick. It is used to shift the position of the post backwards or forwards, and is slightly bent towards the end terminating in a point.

Figure C Z represents an instrument, by means of which the place may be discovered above the belly where the post is fixed under it. It is made of very thin block-tin, one inch in breadth, and turns on a hinge in the middle, so as to open and shut. The leg which is bent, being put into the F hole, and made to touch the post, and the straight leg laid on the surface of the belly, the latter will show by its position, the exact spot which the post occupies under the belly.

Q is the Violoncello-bow, showing its proper length and tension. It is very difficult to play smoothly with a loose bow, as the circle in which the strings lie on the Violoncello is much wider than on the Violin, and thus the point of the bow when but slightly drawn up, loses its force; but, not to deprive it of all its elasticity, it should be so tightened that the upper surface of the bow, (reckoning from the nut,) may form a straight line with the under surface of the head. Players should never forget to examine if this line be correct; since the bow, by reason of the elasticity of the hairs will change its degree of tension, with the slightest alteration in the temperature, or the least moisture of the atmosphere.

The proper weight of the bow is easily determined as follows: Place the nut of the bow marked R, upon any hard substance, and then lay the other end marked S, in a scale: the end should weigh exactly $^7/_8$ of an ounce, if the bow be made of the lightest Pernambuco wood. This is the weight of my own bow; but by those who are fond of using much staccato, it will be found too light, as it will not possess a sufficient spring for this sort of bowing.

I must take this opportunity of observing, that the reason why so few bows preserve a straight line when drawn up, is, that Bow-makers are not sufficiently attentive to this particular in fixing on the nut. The nut in Violoncello bows, should lean a little to the right, in order that the stick should not touch the strings in playing. The case is just the reverse with Violin bows, where the nut should lean a little to the left.

With respect to the tail-piece, I have only to mention that when either too long or too short, it is injurious to the tone. Its proper length is nine inches, reckoning from the slight elevation upon which the strings rest to prevent them jarring by casual contact.

The strings should be fixed to the tail-piece as wide apart from each other, as they lie at the same distance on the other side of the bridge. It must be observed that when the tail-piece is fastened to the screw by means of a metal wire, the tone is not so easily drawn forth, and is affected by the jarring of the wire; it

is therefore preferable to fasten it with a piece of cat-gut of the thickness of the D string. I have also found that the most convenient distance is at about three inches from the end of the tail-piece: moreover, it is proper that it be fixed not immediately under the belly, but at a distance of about $^3/_8$ of an inch from it.

I was formerly much troubled, and found great difficulty in suiting myself with Rosin; one sort did not bite the strings, another again, scratched them. I now rub my bow with Gum animi, but it must be genuine, not adulterated; and in the whole piece; for, when bruised, it is ineffectual. If the Gum animi be found not to take a sufficient hold of the string, it may be melted down with a portion of French rosin; one part of rosin should be melted with three parts of Gum animi, but great care must be taken in the melting, for, if too great a degree of heat be applied, the essential oil of both parts will escape, and the residue becomes totally useless.

The Pupil should early accustom himself to keep the strings of his Instrument clean, as this may be done with very little trouble, and as there is nothing more unpleasant than to play upon dirty or clammy strings. Take a piece of old linen moistened with a little sweet oil, and wipe down the A and D strings, (but not the G and C as the contact of the oil would deprive them of their clear tone) and they are thus kept in good order. For the wire strings, it will be sufficient merely to rub them down with a piece of dry rag.

W represents a string-gauge which I strongly advise to be made according to a certain, fixed size, for it is by no means a matter of indifference if an Instrument be thinly or thickly strung. The gauge here drawn is three inches long, $^1/_8$ of an inch wide, and inclines to a point at one end. Those which are made in these proportions are of the proper size.

The Instrument upon which I play, is an Antonius Straduarius, dated in the year 1711, a small pattern. By the expression "small pattern" is not meant that it is below the proper size, but it only signifies that Straduarius also made Instruments of a larger size, but which Instruments are much too large for the modern style of playing. The best Violoncellos, both in tone and form, after those of Straduarius, are those of Nicolas Amati, and then those of Joseph Guarnerius. These latter are so wide across, that they cannot be conveniently held in playing thumb-passages, and therefore require to be cut.

In reducing the size of Instruments, every Maker has his own peculiar ideas on the proper length and breadth of the Violoncello; but since few among them are players, and since, consequently they cannot know from their own experience the correct proportions that a Violoncello should have, in order that it be played upon with ease, the opinion of a connoisseur may perhaps be not unacceptable to them.

How many valuable Instruments may not have been already ruined by the injudicious treatment of ignorant pretenders!

There are certain and fixed proportions to which those Instruments which are too large and wide should be diminished, in order to adapt them to the form and nature of the Violoncello, as it is now used.

The breadth designated by T____T is the one best suited for the upper part of the Instrument, and best adapted for playing on the shift, or in thumb-passages.

V___V is the breadth of the lower part; if this be rather wider or narrower, it will make no sensible difference to the ordinary player, unless his legs be more than usually

short, as in that case, he will find it too wide to play upon with convenience.

X - - - X is the width of the upper side.

Z - - - Z is the width of the lower side.

If the sides, especially the upper, should chance to be too wide, they should be cut a little lower. This diminution will not decrease the body of the tone. When there is too much space in an Instrument, the tone is always hollow and tubby, as, when the sides are too low, too much tone is produced.

If an Instrument be found to exceed the breadth above laid down, that is, if it be altogether too large, it must be cut in the middle in the shape of a wedge, for it is seldom so much too broad in the lower as in the upper part, and indeed it may there, without disadvantage, be left even rather wider than according to the given measure. This is particularly recommended if the Instrument be shorter than 2 feet 7 ½ inches, (the given length in the drawing.) Let it not be supposed, that by cutting it in a wedge shape the space between the F holes will be too narrow. Too wide a space between the holes never produces a fine powerful tone. If the F holes be each 3 ½ inches from end to end they will be of the proper size.

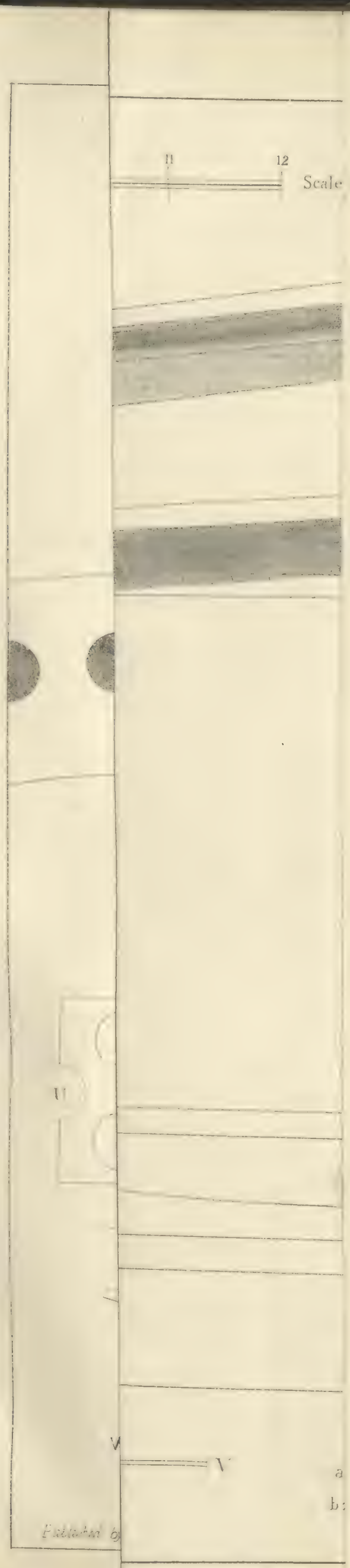
But if the upper part of the Instrument be longer than the dotted line upon the belly, (see drawing) so that the F holes lie too low, a piece must be cut off from the rounding on the upper part, for the length of the strings should never exceed the measure given in the drawing.

Instrument-makers should also observe, that when the bar of a Violoncello is too short or too weak, the tone is injured. The bar has to bear the bridge, and every thing which weighs upon it; care must be therefore taken, that it have its proper strength. From the upper part where it begins, it should be placed at a distance of 2 ½ inches from the block which holds the neck, and should extend to 2 inches from the block to which the tail-piece is fixed. It must also be not too shallow, but have the exact dimensions given. In order to give it a due elasticity, it should, when fixed into the Instrument, be made to slant off from the belly, on each side; at the end towards the neck about ¼ of an inch, and at the other end, ⅜ of an inch. If the belly be very much sunk, the bar may be placed at ½ an inch from the bottom of the Instrument. This slanting of the bar from the belly, begins at about 7 inches from each end, and it is evident that this must produce an arch in the belly.

On the inner surface of the belly, both above and below, before the bar is glued in, there must run a small cross-bar 3 inches long, 1 inch wide, and ⅜ of an inch thick, which must be rounded off on both sides, at that place where it meets the bar; fixed, and tightly glued in. These are placed at 1 ½ inches within the end of the bar, and give the belly strength to bear the tension of the bar. The belly thus becomes pressed on the bar, since the arch of the belly should be made by the bar, and the bar should not be pressed upon by the belly.

The size of the cross-bar must be cut into the bar so that the cross bar may fit in exactly where it is glued. By this means, the belly, if sunk, will recover its proper arch, and the tone will become clear and powerful.

Lastly, the bar must be rather round than pointed, and lower down in the arch, must be more firmly fixed, than at the end towards the neck. The depth of the bar under the bridge should be one inch.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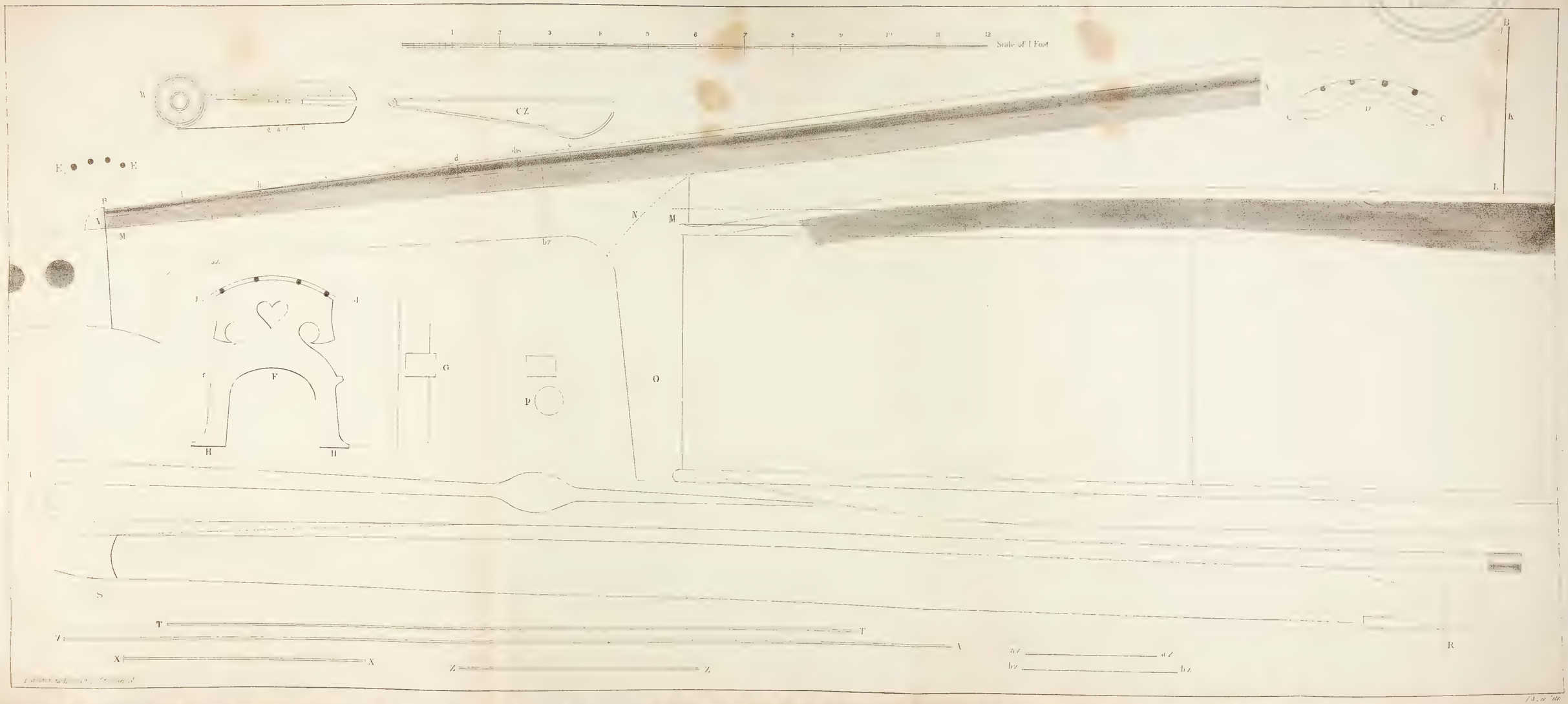

Fig. 1.

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OF THE POSITION IN WHICH A PLAYER SHOULD SIT AND HOLD THE VIOLONCELLO.

The best posture to be adopted for sitting, is that which is most conducive to bodily health. In playing the Violoncello, the chest should not be bent in, nor the shoulders pushed forward, as such a posture is sure to produce a crooked back. This must be avoided, and that posture be adopted, in which the Instrument can be played freely and with ease. During play, no change of posture should take place; least of all, any thing like an affected attitude, which may betray the trouble employed in playing. The player then, is seated on his chair, in such a posture that his thighs do not cover the seat of the chair: his legs should fall in a straight line to the ground, his feet turned a little outwards, but not too much. The heels may be six inches apart, and one foot not more advanced than the other. If the lower part of the Instrument be rather small, the feet should be brought a little closer together; if too broad, the feet must stand farther apart. The chair upon which the Player sits should not be too high. The round side of the lower part of the belly of the Instrument should be pressed into the calf of the right leg, and the round part of the back, into the left calf, so that the Instrument may rest on both legs, without being closely pressed by either.

The player should arrange his posture as nearly as possible in such a manner that the back of the Instrument may rest on his chest. The Instrument should be so held, that the lower part of the scroll (the C peg) may be in an exact straight line with his left eye, and that, between the scroll and his eye, there may be a distance of two fingers-breadth.

The hand should so hold the neck, that the 1st finger should clasp it round, the 2nd should be bent so as to form three sides of a square, the 3rd should be bent half round, and the 4th held straight. The thumb should lie exactly opposite to the 2nd finger, placed so as not to project beyond the finger-board, but on a line with its surface.

The palm of the hand should not be pressed close to the neck, but should be kept hollow, nor must the hollow of the thumb be pressed close to the 1st finger. The neck also must remain quite free in the hand, with all the fingers placed upon the 1st string, and the string lying straight under the fingers. (as shown in Figure I.)

The more curved the fingers, when placed upon the strings, the firmer will be the tone; the flatter they lie, the weaker, and more dull. The truth of this fact is confirmed by experience; the pressure of the fingers, however, should not be excessive, or else the sinews of the fingers will suffer.

The bow should be so held, that the 1st finger may half enclasp it: the 2nd finger should be placed exactly so that its end should just touch the hair above the nut. The 3rd finger, which holds the bow in its proper direction, should lie on the end of the nut, and the 4th should cover the nut.

All the fingers should lie about ¼ of an inch asunder.

The thumb should be placed on the other side, between the 2nd and 3rd fingers, and should hold the bow tight with the fleshy part of its fore-joint.

All the fingers, except the first, should be held straight.

The knuckles of the hand should run parallel to the stick of the bow, which position should always remain, as much as possible, unaltered, for it is only by placing the hand firmly on the bow, that a strong, powerful tone can be drawn from the Instrument, without employing the force of the arm. On the other hand, if the strength of the tone proceed from the arm, the Instrument must be played with the arm held stiff; which entirely prevents a fine execution, and this is the cause that so few players arrive at perfection; they play with the arm, and not with the hand.

Stiffness in the arm generally proceeds from bending the body too much forward, and raising the elbows too high. The great French Violinists have long perceived this defect, and they therefore hold the elbows as low as possible in playing and never raised; because an elevation of the elbow forces the shoulder out of its natural position. This defect may be also avoided in playing the Violoncello, by sitting quite straight, and taking care not to raise the shoulders. (see Figures II and III.)

The elbow of the right arm should not be bent forward; (as then the shoulder-blade would be drawn from its natural position) neither should it be held back. The proper position of the elbow is found, by drawing the bow quite across the A string, with the hand firmly placed upon the bow in the position above-marked, and keeping the shoulder in its usual and natural position.

In making the up-bow, the arm should be neither bent back, nor forwards, but should remain in one and the same direction, as well as in making the down bow, where the wrist of the hand has only to follow the direction in which the bow lies.

In making the up- as well as the down-bow, the bow must be drawn at right angles to the strings.*

The point of the bow should neither rise nor fall. To keep it in its proper direction is the most troublesome difficulty which the pupil has to overcome, and which he can surmount only by persevering industry, for a flexible wrist is indispensable to a fine execution, and whoever does not acquire this suppleness at first, will not attain it afterwards without infinite labour and pains. Many imagine they use their bow in perfection, if in changing the bow, they throw the hand straight forwards, in making the up-bow, or straight backwards in making the down-bow. This however is just the reverse. The less the motion of the hand in changing the bow, (from up to down, or vice versâ) the finer and more connected is the playing. In changing the bow, the position of the fingers (of the right hand) should not undergo the slightest change, as the least alteration in their position would make the change of the bow audible. (see Figure IV.)

The left arm should be held free, with the elbow not raised too high, nor leaning against the Instrument, but at the distance of about one inch from the Violoncello. It is by this hand that the player should endeavour to gain strength in the fingers, either in the common position or in the shift. Of the method of holding the hand and arm in the shift I shall speak afterwards.

---

* Note. The terms UP-BOW, and DOWN-BOW, are taken from the Violin, and applied to the Violoncello. On the Violin, an up-bow signifies the drawing of the bow upwards from the point to the nut; a down-bow, the drawing of the bow from the nut to the point. I have retained these expressions, and used them, as they are justifed by common practice.

Fig. II.

Fig. III.

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Fig. IV.

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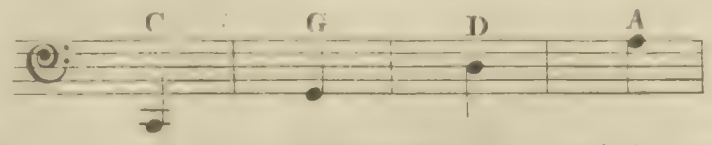
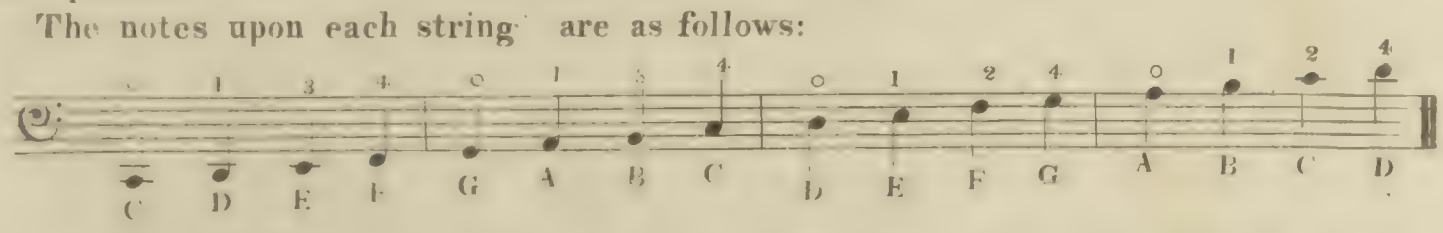
Although the contents of the following Chapter must be wholly unnecessary to the Master, yet I cannot pass over this part of the subject unnoticed, consistently with the completeness of the work.

The pupil at first should not be too much perplexed with scales, the value of notes, flats, sharps, &c. &c. but should be initiated into no more than what is absolutely necessary. We shall first consider the open strings, namely:



The bass, or F clef is placed upon the fourth line, and is marked by two strokes or points.

The notes upon each string are as follows:



The cypher o designates the open string. In fingering Violoncello Music, the thumb is not counted, but the first finger is marked 1; the second 2; the third 3; and the fourth 4.

If, at the beginning of the stave where the Clef is marked, there is no sign, either of a sharp, ♯; or of a flat, ♭; the key is then called C Major. For every scale seven notes are required; the eighth finishes the scale. C is the key-note; D, the major second; E, the major third; F, the minor fourth; G, the full, or major fifth; A, the major sixth; B, the major seventh; C the octave.

From C to D, is a whole tone; from D to E, also a whole tone; from E to F, a semitone; from F to G, a whole tone; from G to A, a whole tone; from A to B, a whole tone; and from B to C, a semitone.

A scale therefore, consists of eight tones; six whole tones, and two semitones, for with seven tones only, the scale would not be complete. The seventh which precedes the 8th, is called the leading-note, because, as the scale cannot be finished on the seventh, it leads to the eighth.

The notation of modern music requires five lines. In the bass Clef, the first or lowest line is named G; the second, B; the third, D; the fourth, F; and the fifth, A. In all other clefs, the lines are named otherwise, as will be hereafter shown.

As soon as the pupil is acquainted with the notes above-marked, he may begin to play; at first, only long notes upon the A string, as this is the most difficult of the 4 strings to manage, both with regard to the holding of the hand, and the bending of the wrist. Here the pupil should strictly adhere to the above rules, illustrated by the two figures I and IV. The stick of the bow should be held at not a greater distance than half a finger's-length from the A string. If at first it should even touch the string, it is of no great consequence, as this is a habit which will soon cure itself. Here, however, no force should be thrown into the arm, but it should gently follow the wrist, which latter must guide the bending of the hand. This exercise should be continued until the hand has acquired some dexterity in the practice. This may perhaps be discouraging

at first, but it is the only means of acquiring a fine and effective bow-hand. The study should be begun with the down-bow, and care should be continually taken that the bow remain always in the same direction in which the stroke is begun.

The pupil may now proceed to the easy pieces which I have written expressly as exercises on the A string, and he should continue them until he can play them with tolerable facility.

OF THE PROPER METHOD OF HOLDING THE FINGERS.

Here I must earnestly caution the pupil against bad habits, which in this case, it is most difficult to lay aside.

(1.) The thumb must be so held, as to fall exactly opposite to the 2nd finger.

(2.) The third joint of the first finger, (by which is meant the joint lying nearest the hand) should be laid on the neck of the Violoncello.

(3.) The fingers should be all held at the distance of at least a thumb's breadth above the strings, and all of them curved, except the fourth, which should be held straight, but not further removed from the strings than the others.

(4.) To make the second note, B, upon the A string, the 1st finger, (still curved,) should be pressed down, without disturbing the position of the other fingers.

(5.) To make the third note, C, the 2nd finger (preserving its shape of three sides of a square) should be laid on the string, the 1st finger still remaining down; the thumb should be, as afore-said, opposite to the 2nd finger.

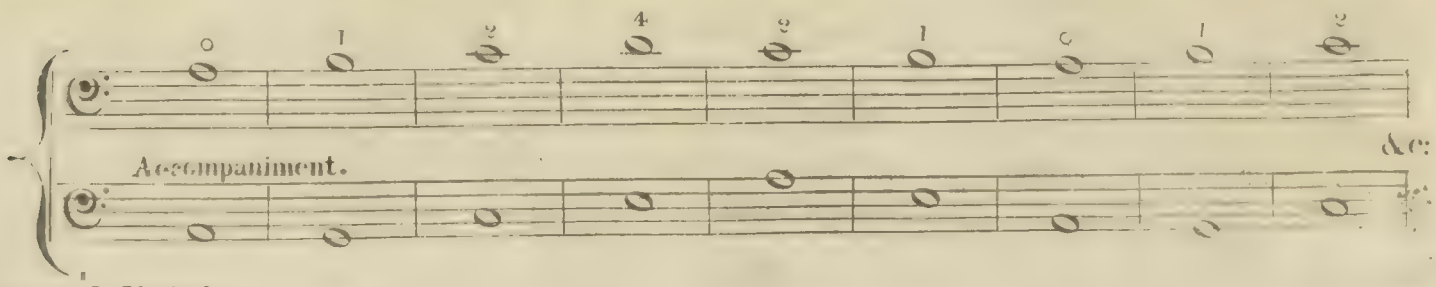
(6.) To make the fourth note, D, the 4th finger (held straight) must be placed on the string; the 1st, and 2d fingers still remaining in their former position, and the 3rd finger (still kept bent) must be also laid on the string.

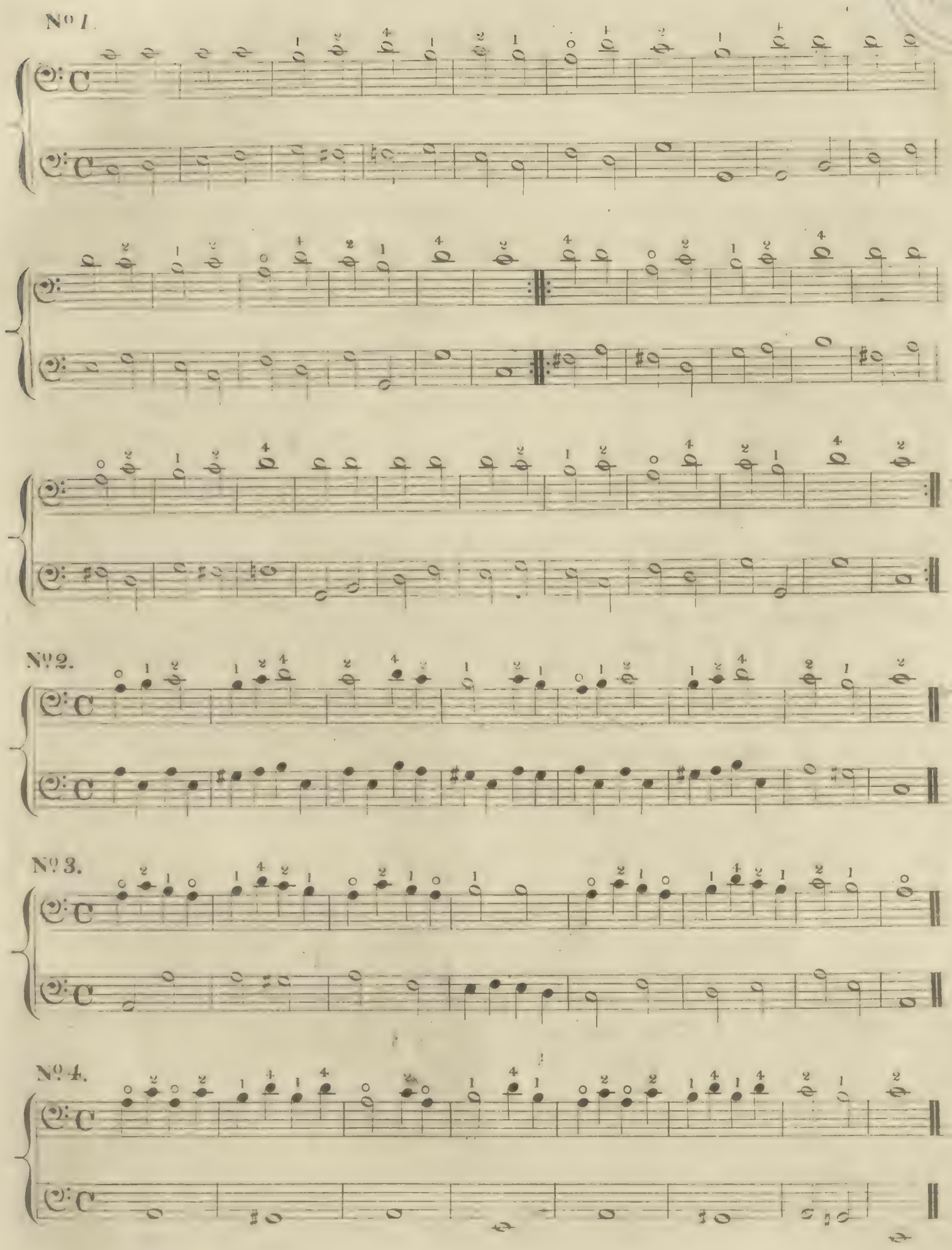
(7.) The 1st, 2d, and 3d fingers must still retain their curvature, and in the descending scale, the fingers, when taken off one by one, must remain in exactly the same position as before they were placed on the string.

All the exercises in this Method will be provided with a simple accompaniment, as adapted to the case. A display of science in the accompaniment is of no service to the beginner; but the accompaniment itself is of use in making him play in time.

The whole length of the bow should be used for every note. It is of the first importance to the beginner, to accustom himself to use the whole length of the bow, partly in order to exercise the wrist, and partly to divest the arm of all stiffness and awkwardness in playing.

Begin with a down-bow.




Nº 1.
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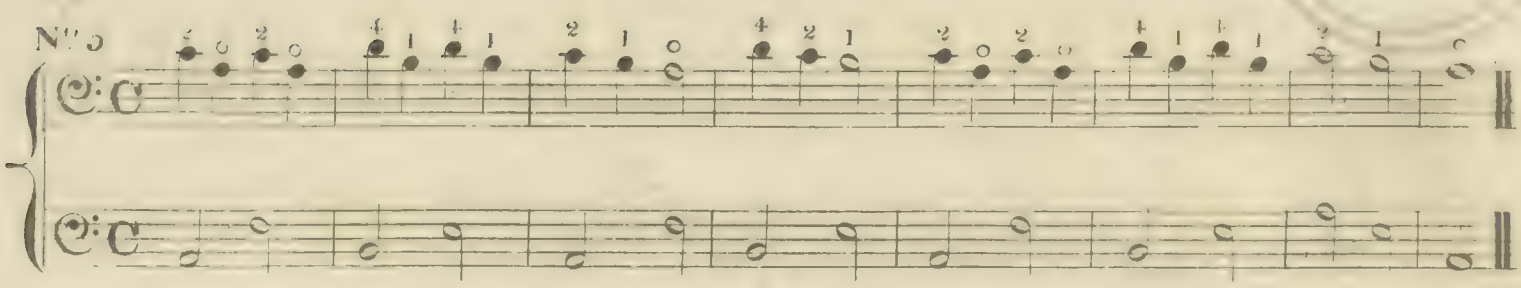
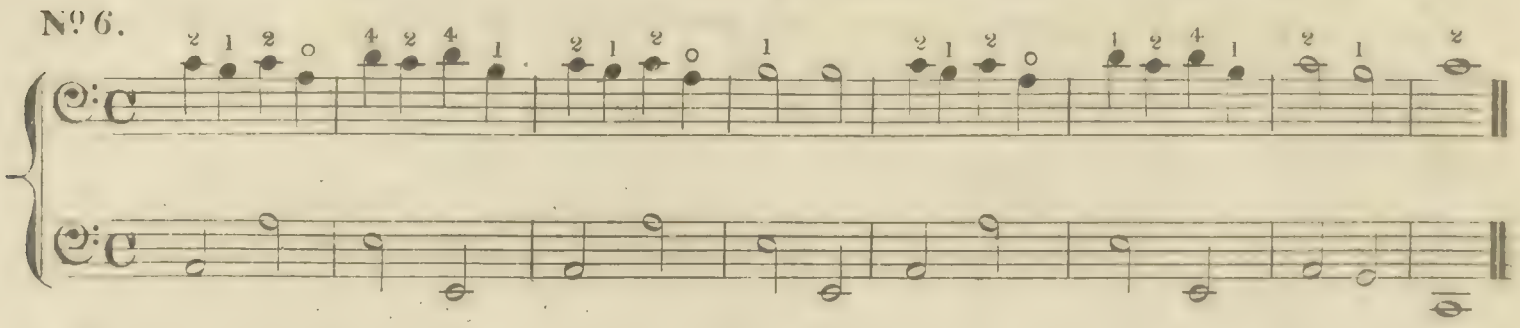
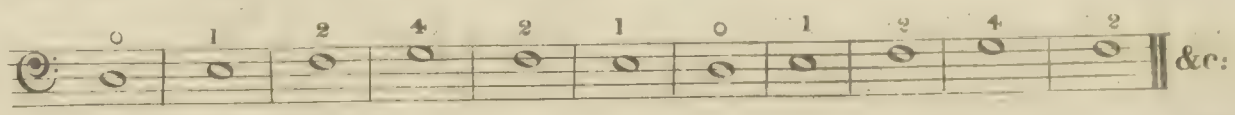




The mark signifies that both parts of the piece of music are to be played twice. When the two dots are placed upon only one side of the double bar, thus it signifies, that only the part marked with the dots is to be repeated. The first part; especially in Quartetts, frequently leads into the second, which is then marked 1 2

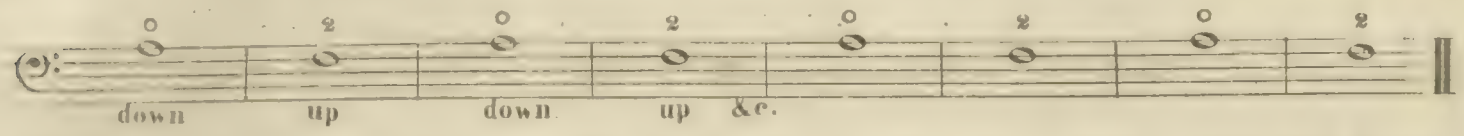
When the pupil has acquired a little facility in the proper use of his arm and wrist upon the A string, he should proceed to make himself acquainted with the D string,— In order to acquire the proper position of the bow upon the 2nd string, the hand and the bow should be held upon the 1st string. (A) as represented in fig: 1 where the stick of the bow comes in close contact with the A. Let the wrist of the (bow) hand be then turned a little backwards, without making the slightest alteration in the position either of the fingers upon the bow, or of the bow-arm, the stick of the bow will then become a finger's-breadth removed from the strings, and the hair will come in contact with the D string. With the bow in this direction, without making any change in the bow-hand, or bending the elbow backwards or forwards, the bow should be drawn down to the point, and the D string should be exercised up and down, in the same manner as the A, and always with long-drawn notes, thus:

The following exercise should then be played, in which care must be taken that the thumb be not removed from its original position. The rule for the position of the fingers upon the A, applies equally to the D string.

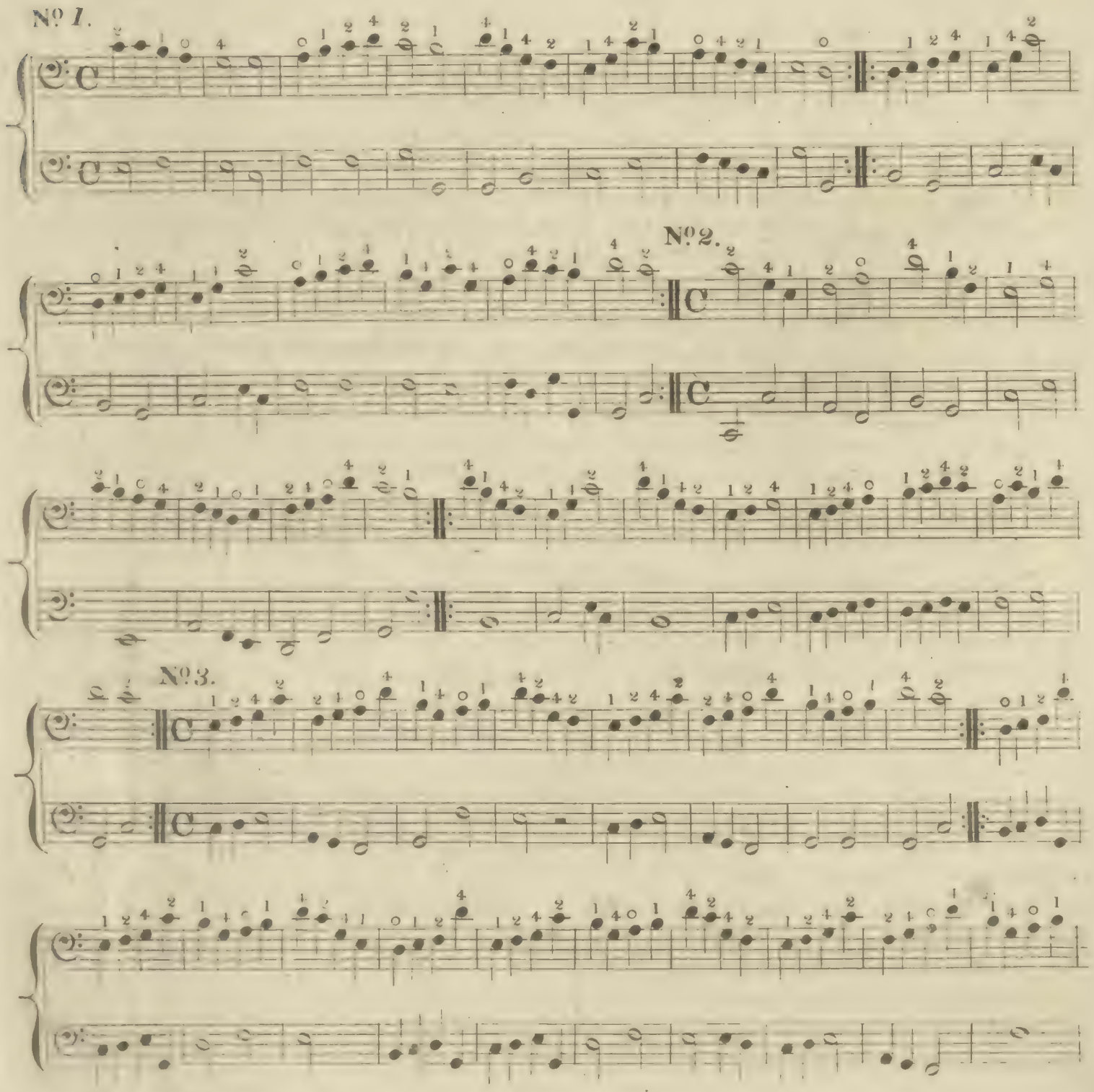


The pupil should next proceed to the following exercise upon A and F. The bow hand should be placed as in figure I, upon the A string; and the bow drawn to the point as in figure IV; the wrist should then be turned back without changing the position

of the arm, and the F made with an up-bow, till the nut of the bow is close upon the strings; then the wrist should be turned back as before, (as shown in Figure I:) and the exercise continued until the wrist becomes accustomed to this motion.



Here follow some exercises for the hand and bow upon two strings, both with the up- and down-bow, to accustom the wrist to the change from one string to another, and to give the pupil a facility in shifting his fingers across the strings.



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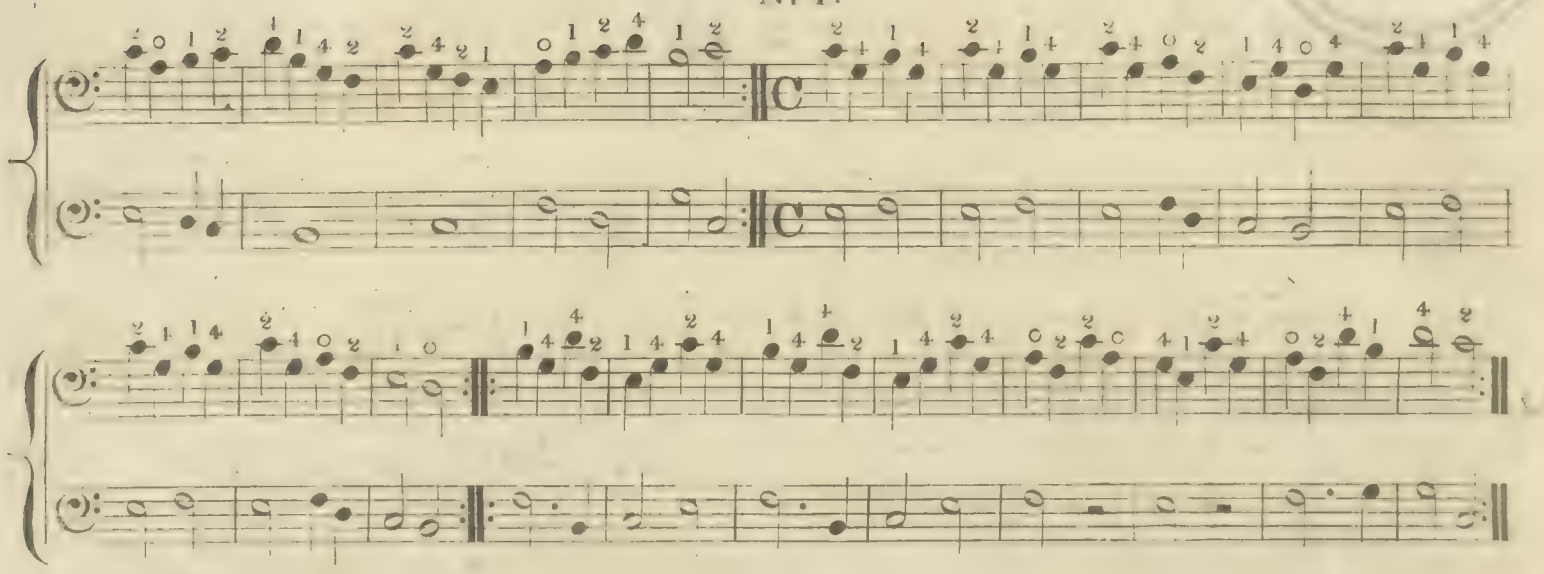
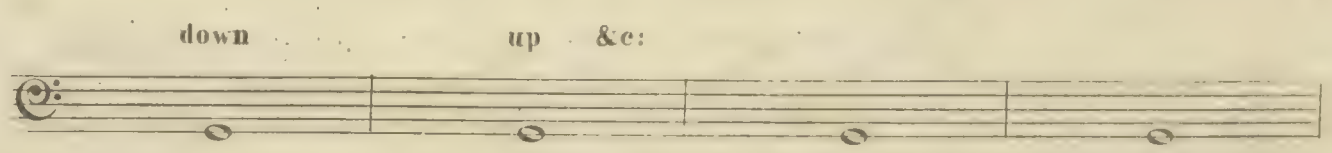
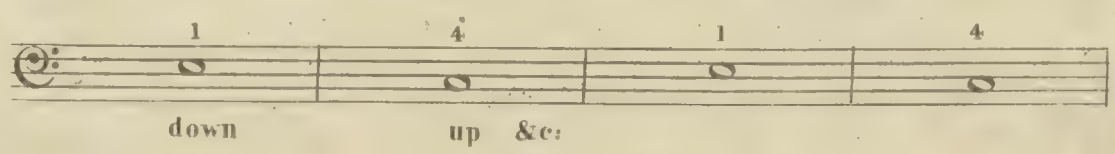


When some facility has been acquired upon the two strings A and D, the Pupil should then proceed to the 3rd string, and practise upon it in the same way as upon the others i.e. the bow should be held in the same position as that represented on the A string, by Figure I. The hand should be then turned slowly round, without moving the arm, till the hairs of the bow fall upon the G string, and the bow be drawn slowly down to its point, without distorting either the hand or arm. In order to prevent all stiffness in the arm, the hand should be held a little lower in making the down-bow, in proportion as the point of the bow approaches the strings and till the arm becomes quite straight, where the Pupil should take care not to lower his arm in making the up-bow. The G string should be exercised in the same way as the A and D; with a long bow up and down from point to nut, and from nut to point.



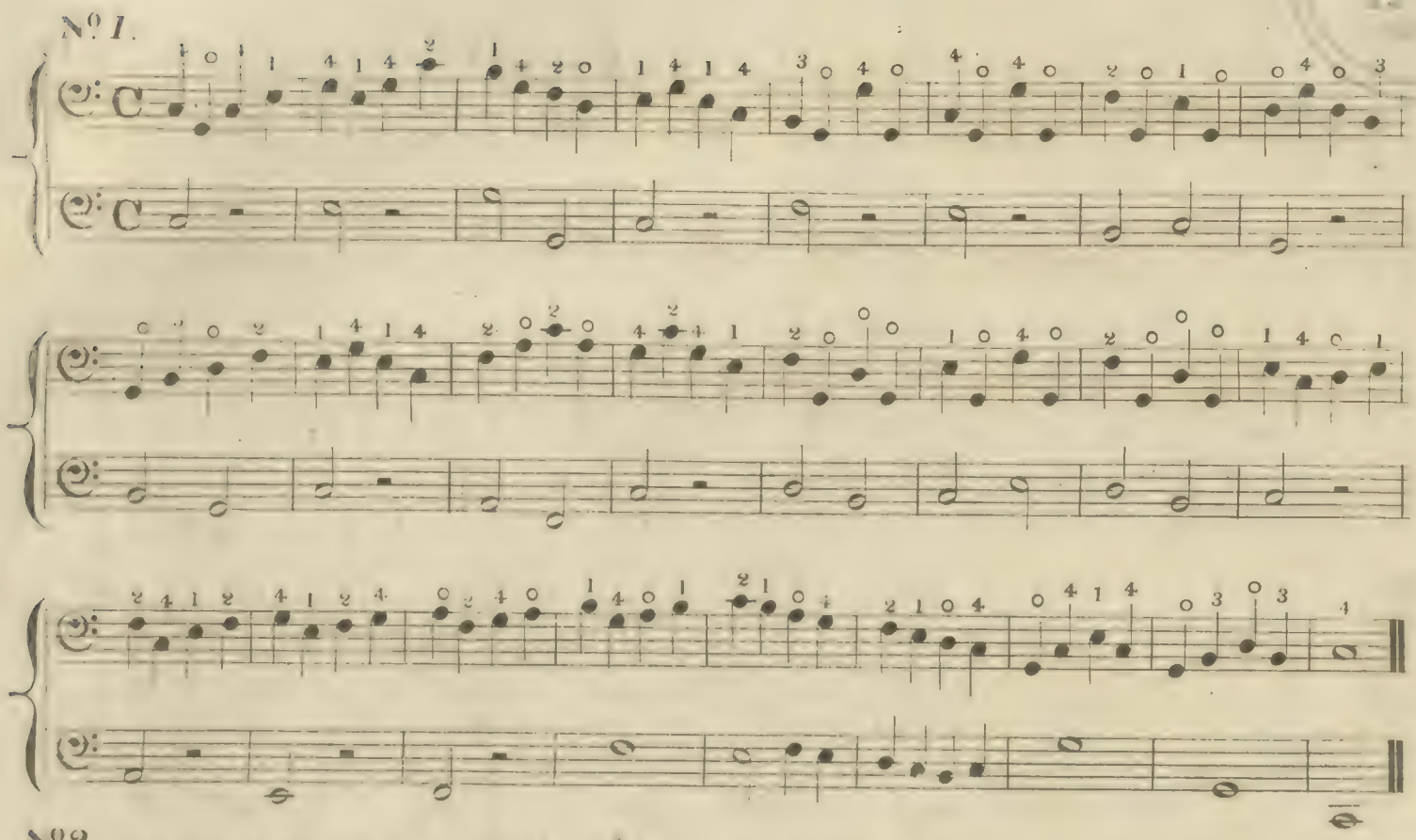
The following exercise upon the G and D strings, which is intended to give flexibility to the wrist, should be next practised. While the wrist is bent backwards, the arm must remain in its original direction. To accustom the fingers to a firm hold of the strings, take E on the D string, and C on the G string, and keep the 2d and 3d fingers down on the G string. The thumb must remain as before, opposite the 2d finger.



As soon as the wrist has acquired some facility in this exercise, the Pupil may proceed to the following studies on the three strings A, D, G; where it must be mentioned that the two semitones B, C, upon the G string, must be taken with the 3d and 4th fingers, instead of upon the A string, with the 2d and 3d fingers.

The chief object of this study is to exercise the wrist in drawing both the up and down bows. All these exercises must be practised with the wrist only, and without moving the arm in the slightest degree from its natural position.

Nº 1.



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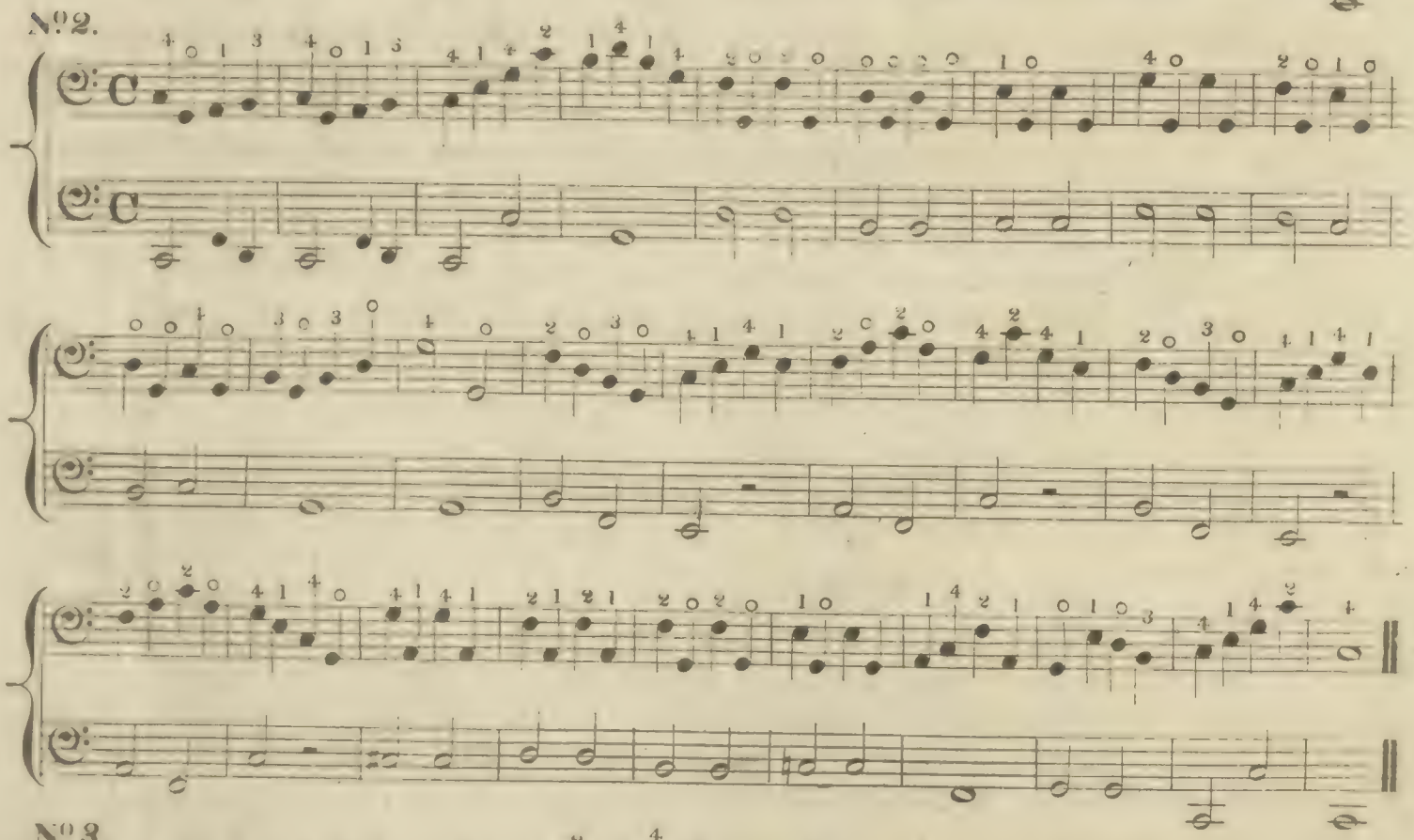

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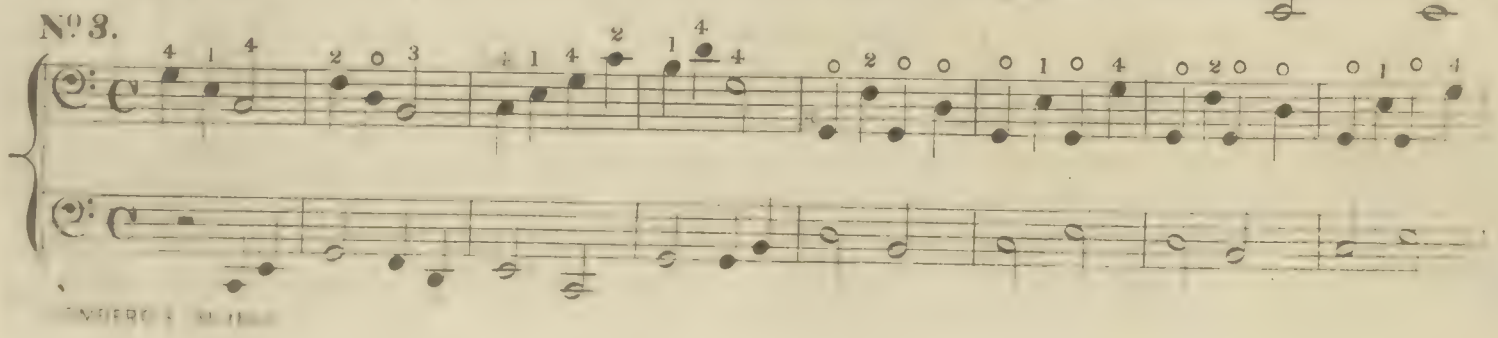
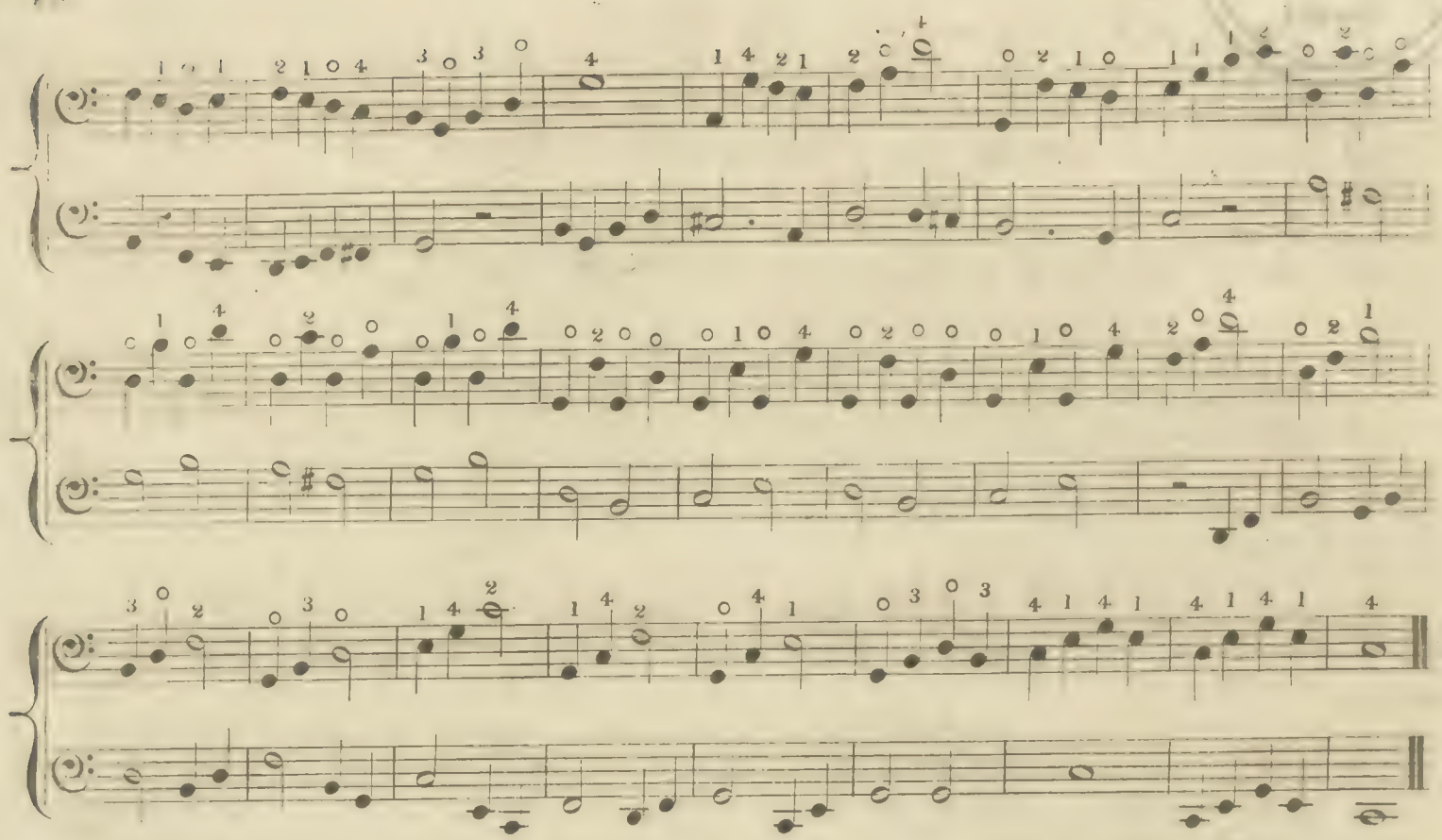




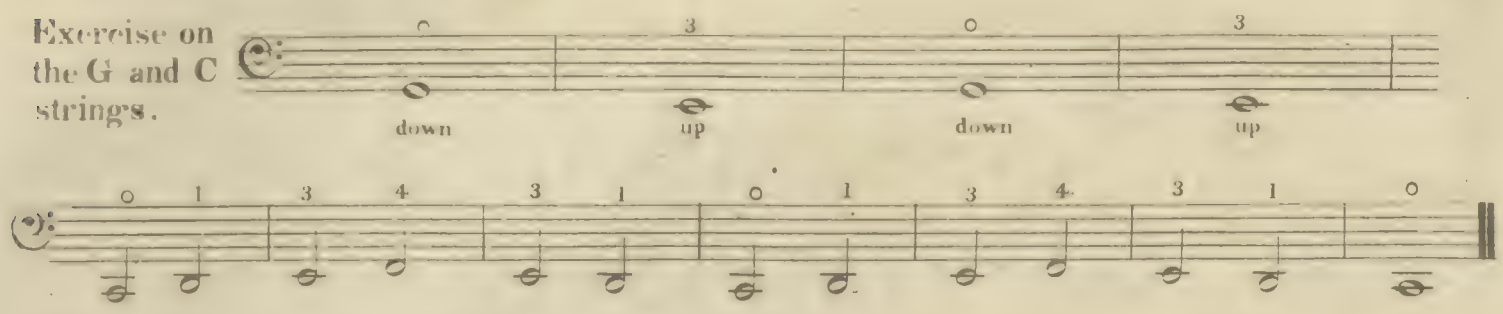
The fourth string, C, must be exercised in the same manner as the others. The bow and arm should be held as shown in Figure I, the wrist turned slowly back, without changing the position of the hand upon the bow, or making the least motion with the fore-arm, and the flat part of the bow-hairs will then fall upon the C, (the 4th string.) When in this direction, the bow should be drawn down to its point, so that the hairs lie over the thigh, but without the least motion of the shoulder or of the arm. The C should be at first exercised up and down with long notes, and with the whole length of the bow; thus:

The wrist should now be exercised upon the two strings G, and C, with the 3d finger, (E) upon the C string. When the hand is not too small, the the thumb should retain its former position on the neck of the instrument. But if the hand be not sufficiently large, it may then be turned a little towards the lower string, not however, more than the necessity of the case may require. The shifting of the bow from one string to the other must be done by means of the wrist only. Begin with the G string, and draw the bow exactly in the same direction down to the point, and then turn the wrist back upon the C string for the E. In making the up-bow, let the wrist be slightly raised, so that the point of the bow may be directed a little downwards. To do this dexterously, will be of the greatest service to the pupil afterwards, when he will have to draw the tone from the C string with a quick bow. All these directions regarding the holding of the bow may be thought by many, severe and difficult to put in practice; but this is a subject which must not be dismissed without special consideration, since the whole secret of fine playing may be found in a thorough knowledge of the right management of the Bow. Great care should be therefore taken, when playing upon the lower strings, that the 1st finger on the bow-hand be not held straight, as it should always remain

bent. This fault I have observed in many players.

In exercising all the notes upon the C string, the pupil should begin with the down-bow, and to prevent all stiffness of the arm, should not press the bow too firmly on the strings, as strength of tone will come of itself in time.

Exercise on the G and C strings.



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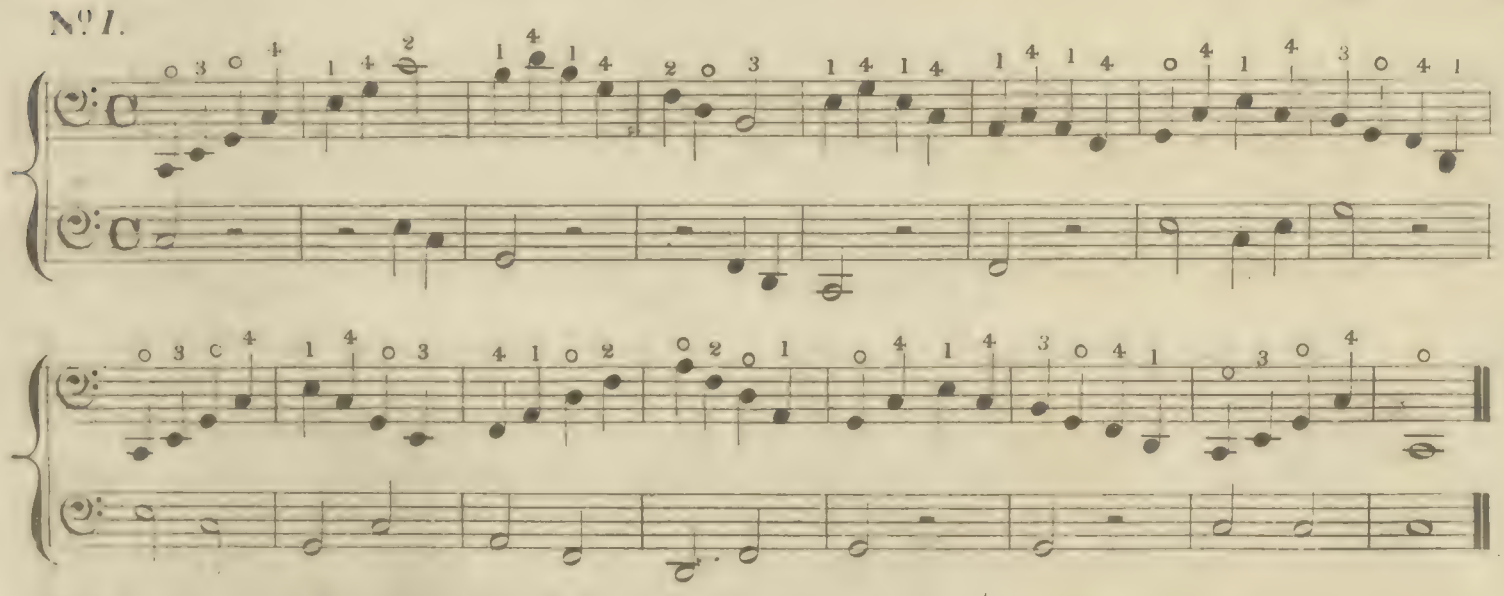

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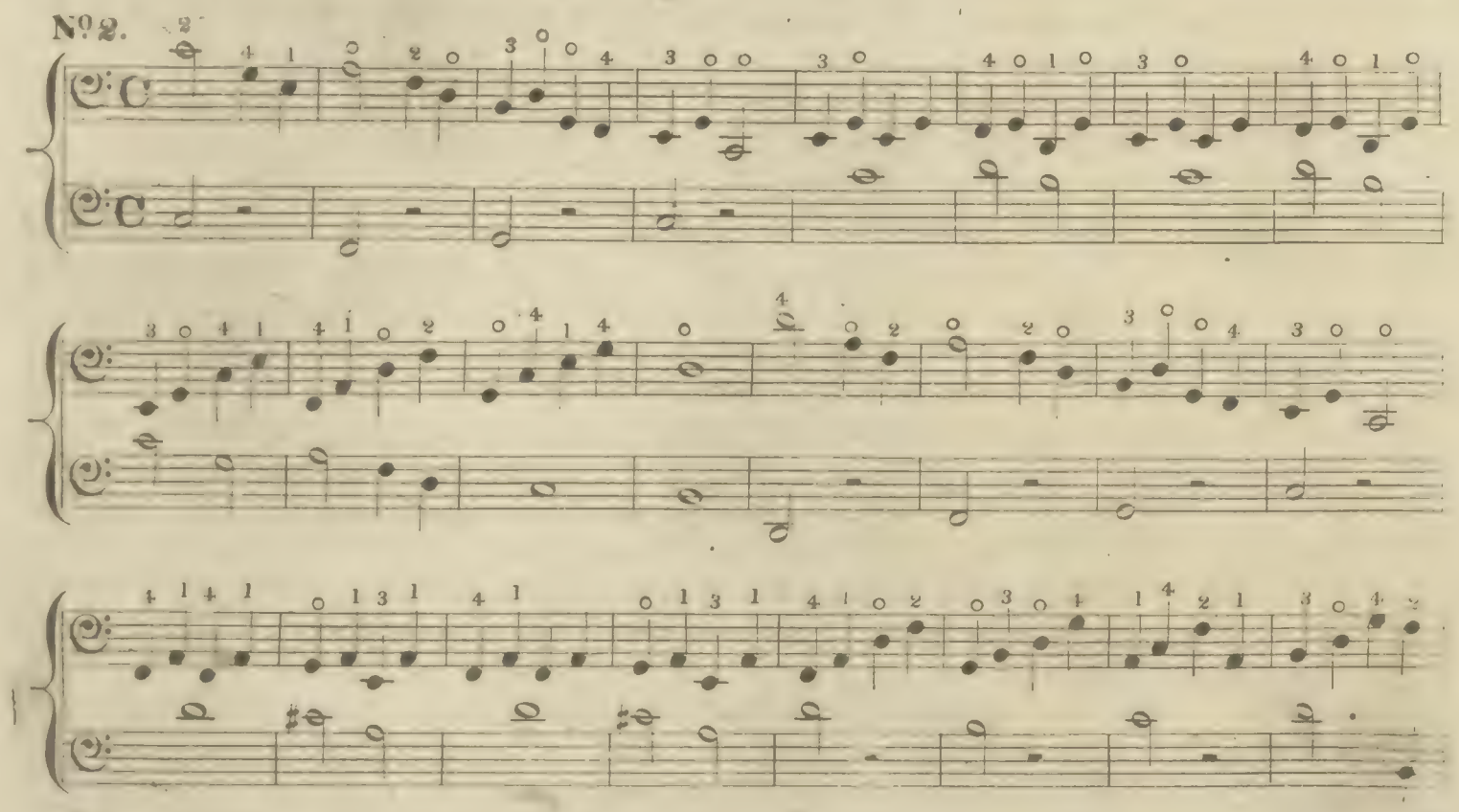
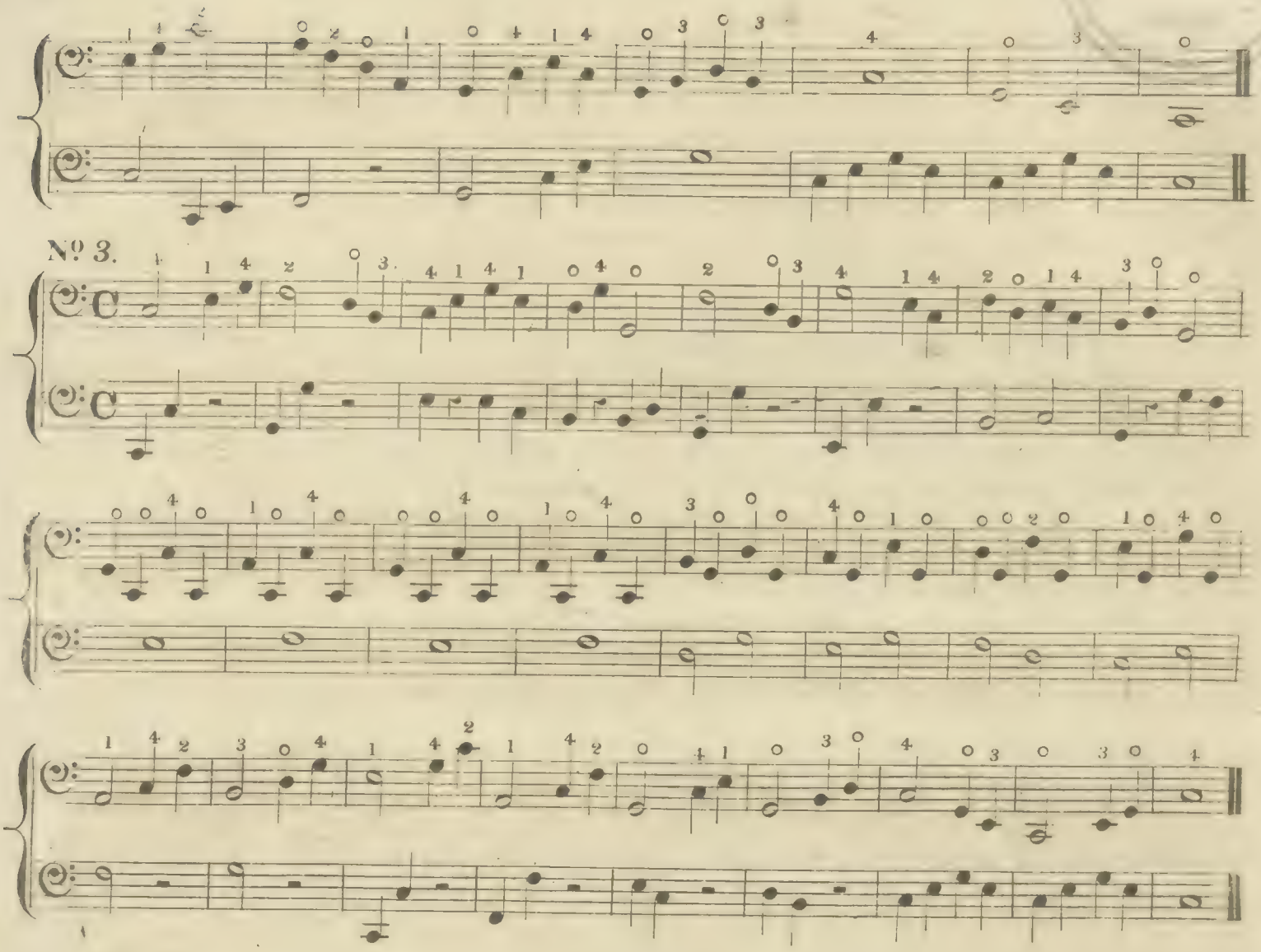




As the Pupil cannot always have the assistance of his Master to tune his Instrument, and as the strings will often get out of tune, I consider it advisable to lay down directions by means of which he may learn how to put his own Instrument in good tune. To find the proper pitch to which it should be tuned (which cannot be expressed in words) he should provide himself with an A tuning fork. The 1st string must be tuned by this A, which is an octave above the open A string, and which may be found to lie on the exact middle of the whole length of the string. If the pupil find any difficulty in tuning the string by the octave above, he has only to place his finger on the middle of the A string, and then draw the bow across it, to produce the identical tone of the fork. One third of the whole length of the string gives the fifth above. On this spot, the Teacher should draw a cross-line with a lead-pencil upon the finger-board; opposite to this line, which should be drawn so as to be not easily rubbed out, the pupil should lay his finger on the 2d string (D), and draw the string up till it is in unison with the 1st: the third must be tuned in the same way to the 2d, and the 4th to the 3d. Any further remarks upon the tuning of the Instrument or management of the pegs, would be here superfluous, as a few minutes' explanation from the Teacher, is sufficient to make these things clear to any Pupil.

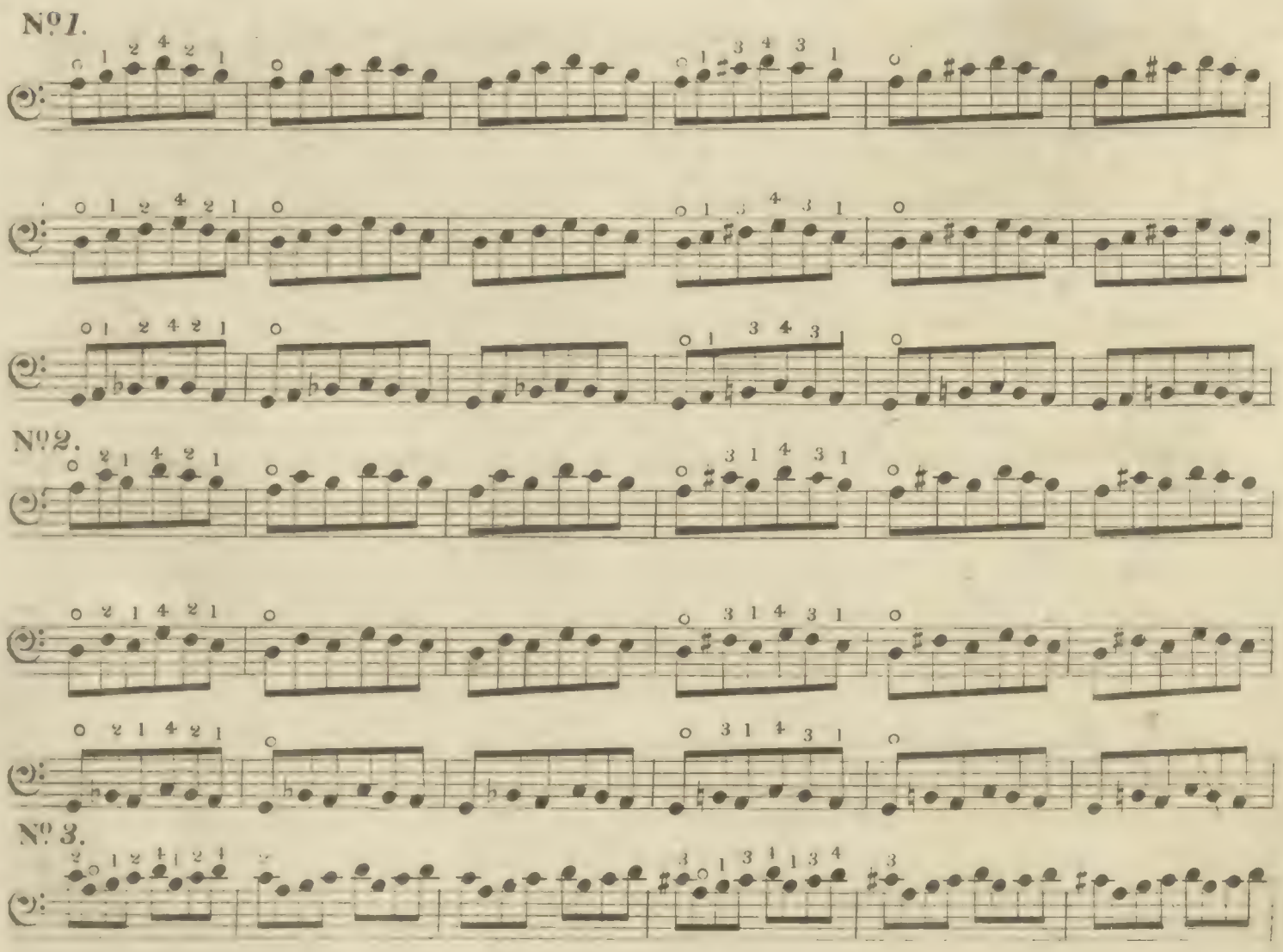
I shall here also lay down directions, by means of which, the Pupil may, in the absence of his Master, know how to stop the notes in perfect tune.

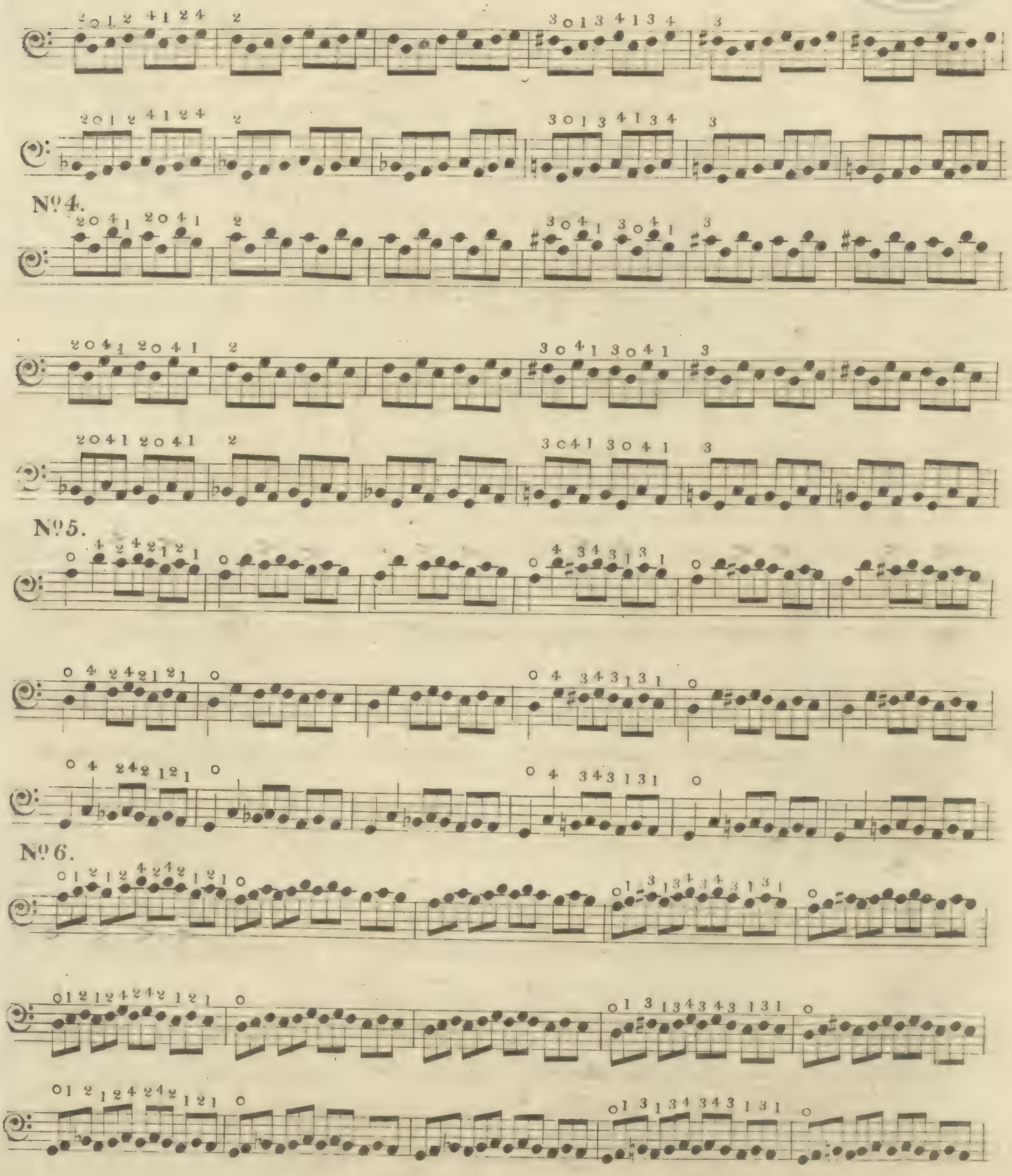
If the whole length of the string be divided into eighteen parts, the 1st part will give the first half tone; i.e upon the A string, B flat. Reckoning from this B flat, divide the re

maining length again into 18 parts, and the 1st part will give B natural: From this B natural, the 18th part will give C; From C, the 18th part, C♯; from C♯, the 18th part D. From D, the 18th part D♯; and from D♯, the 18th part E. At first no further division of the string is necessary, as the following semitones may be found an octave lower on the D string. By means of cross-lines on the finger-board marking all these divisions, the Pupil may learn to stop in tune. This calculation is founded upon mathematical principles. A knowledge of the difference which exists between a semitone raised by a ♯, or depressed by a ♭, can be of little use to the pupil at first, but on the contrary, may often extremely perplex him; in addition to which it frequently occurs that, for the sake of expression, a note raised by a sharp or depressed by a flat is played or sung higher or lower than it is written. In such cases, as I have mentioned in my remarks upon execution, the expression is at variance with the strict Rules of Harmony.

For the convenience of reference, I have marked the divisions of the tones upon the drawing which illustrates the proper arrangement of the Violoncello. Should the length of the Pupil's Instrument not agree with the one there represented, he can easily make the calculation himself, and mark the divisions in pencil upon the Finger-board.

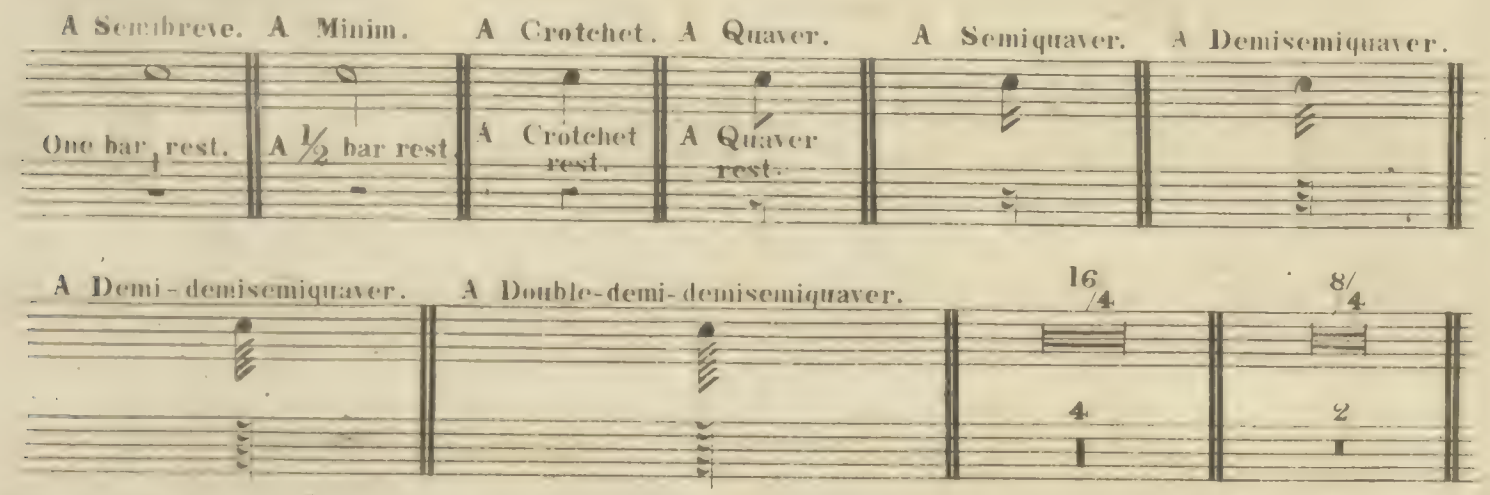
Before proceeding further, I consider it of the greatest consequence that the fingers be well exercised upon the A, D, and C strings. This exercise should be made with a small portion of the bow used towards the point. By this practice, the Pupil will soon acquire facility in changing the 2nd finger for the 3rd, and vice versâ.



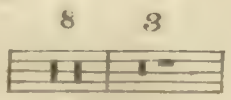


Now that the first difficulty in using the bow is surmounted, we shall offer a few remarks on the value of the notes, the various divisions of time into bars; on Rests; &c:

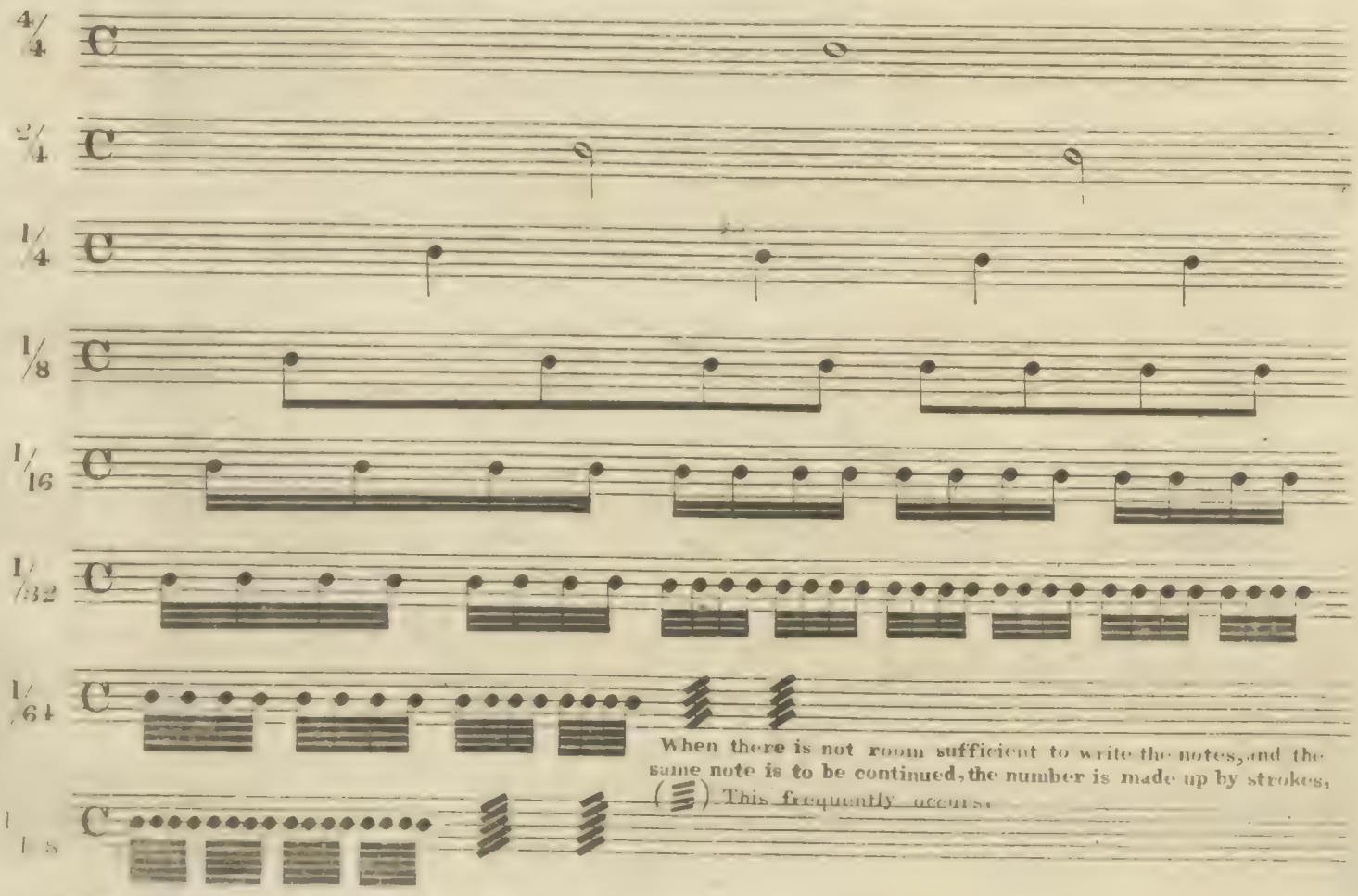
The duration and value of tones are shown by the various forms of the notes, We here annex their different shapes, together with those of their corresponding Rests. By the term "rests" are meant those characters which occur in music, and which indicate an intermission of the voice or sound during the time belonging to a certain number of notes or bars.



The double Breve, and Breve occur only in old church music; but in all modern music, Rests which continue during several bars are of frequent occurrence.

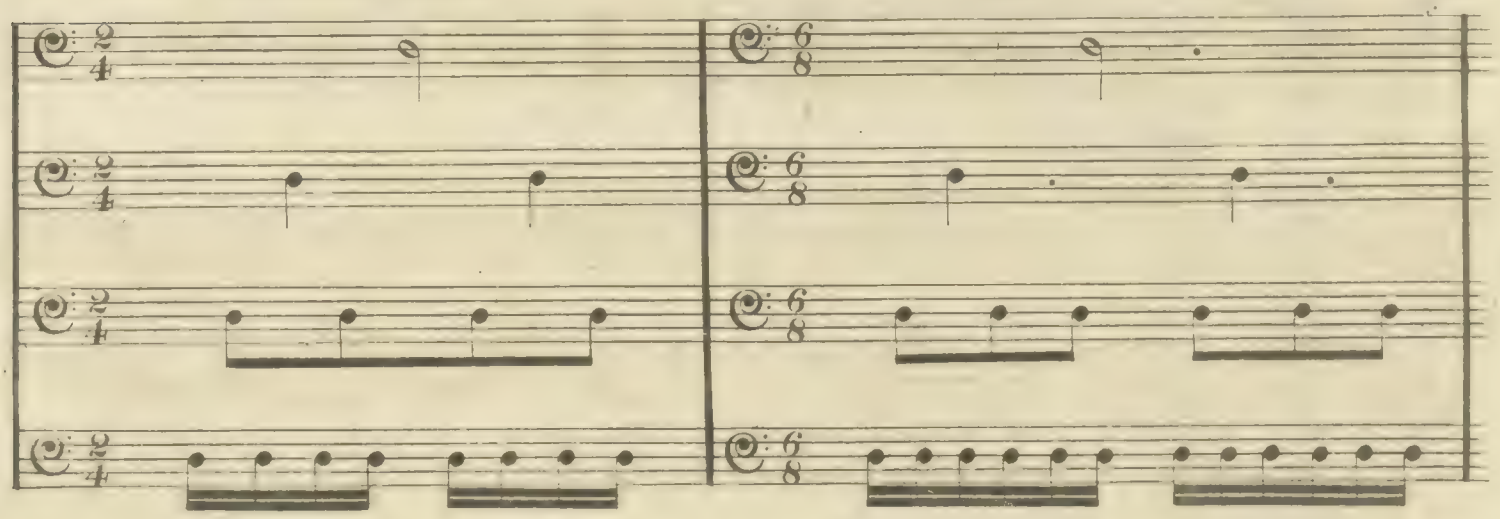


Here follows a synopsis of the various divisions of the Bar in Common Time.



The Bar in the above example contains four crotchets; it is consequently called Common or even time, and is marked with a C. The bar of $\frac{2}{4}$ time contains 2 crotchets, and is the one half of the bar of common time. The bar of $\frac{6}{8}$ time is of the same description as the last mentioned, as it also may be divided into 2 equal parts. In order to express the duration of three quavers by a crotchet, a dot must be placed after it thus: which dot lengthens the time of the note by one half. The same rule holds good with all notes which have the dot placed after them. The Rests are affected in the same way by the dot, which however is never used after the whole, or half Bar Rest.

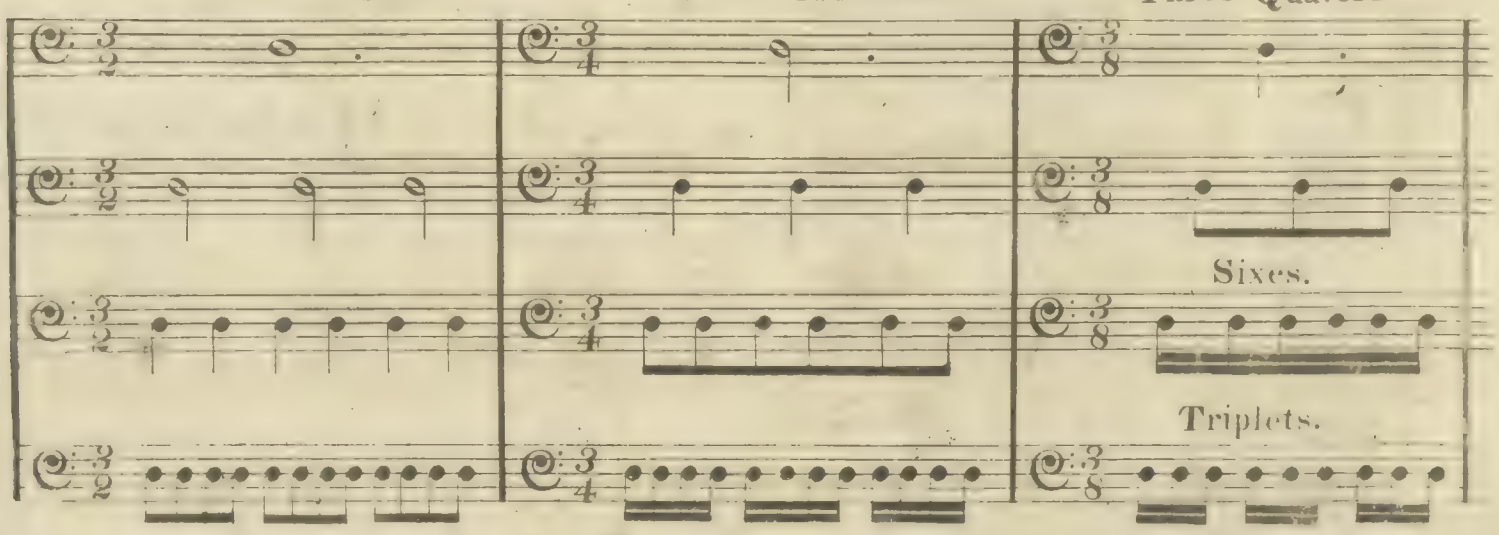
Common Time. Compound Common Time.



Note.— When one note followed by a dot makes up the whole bar, it shows that the time of the bar is not $\frac{3}{4}$, but $\frac{6}{8}$. There is a great difference between the treatment of the $\frac{6}{8}$ and the $\frac{3}{4}$ time, though in the notation of Music, many persons erroneously write sixes instead of triplets. In triplets the accent lies on the 1st note only, in sixes on the 1st 3rd and 5th, though in practice this accent may be scarcely audible, and may be said to exist only in the expression. To common time also belongs the bar of $\frac{12}{8}$, which may be considered the double of the $\frac{6}{8}$ Bar. In treatment it differs much from the Bar of 4 crotchets, though this latter frequently has the effect of the $\frac{12}{8}$ Bar.

The $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$ Bars belong to triple or uneven time.

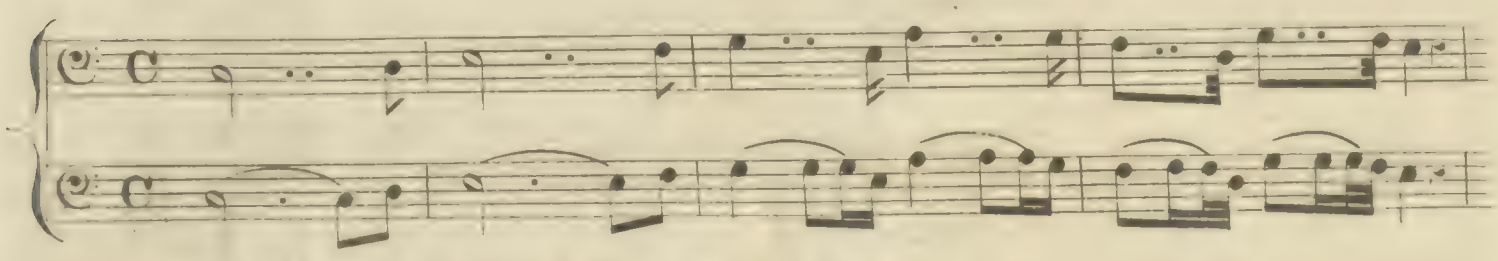
Three Minims. Three Crotchets. Three Quavers.



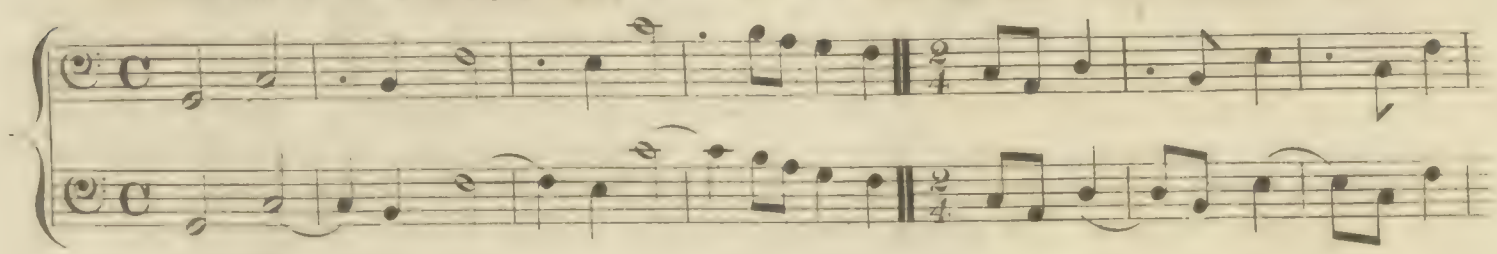
The tempo, or measure of the movement, is always marked at the top of each piece. If in common time, a stroke is made through the C, thus ₵, it signifies that the piece is to be played in *alla Breve* time, in which there are only 2 (Minims) counted in the Bar. This occurs in pieces which are intended to be executed with much animation. In the 2nd Part will be found some further observations upon the time of a movement.

When a Bar is full, that is when it is found to contain all the parts which should belong to it according to the Tempo marked at the beginning of the Piece, it is then marked off by a stroke drawn across the stave. All the notes rests and dots between two such strokes in every sort of Time are called a Bar.

With respect to the dot it must be also remarked, that when several dots are placed after a note, which is frequently the case, each dot continues the length of the note one half of the time added to it by the former dot, thus:



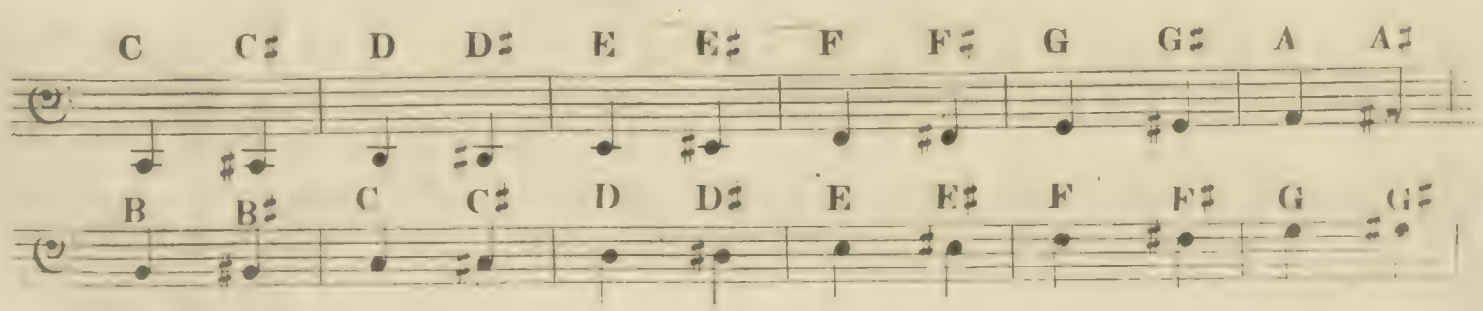
The dot is also frequently placed in the following bar.

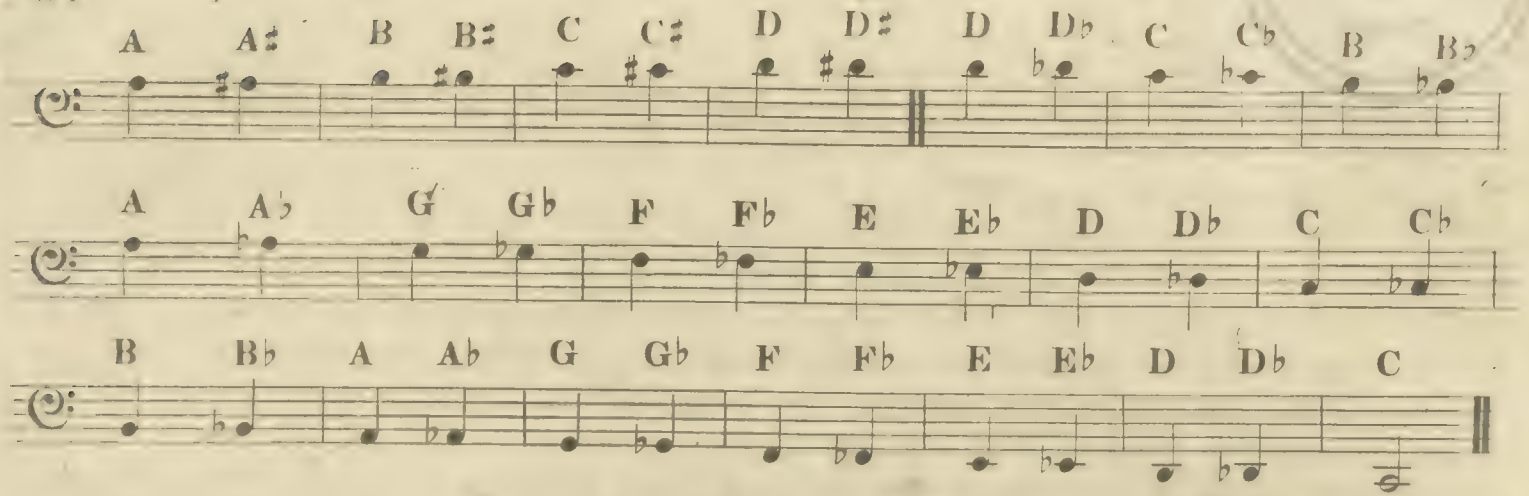


OF SHARPS AND FLATS.

In order to learn how to play in a different key from that of C major, we shall next proceed to the consideration of sharps and flats. A sharp, (♯) placed before a note, raises it a semitone, and a flat (♭) preceding a note lowers it a semitone. To bring back a sharpened or flattened note to its former state, the sign (♮) is prefixed. If, when a note is raised two semitones by a double-sharp (×) or depressed two semitones by a double flat (𝄫) it is required to be raised or depressed one semitone, the natural (♮) is placed first, and then the sign into which the note is to be brought (♮♯) or (♮♭)

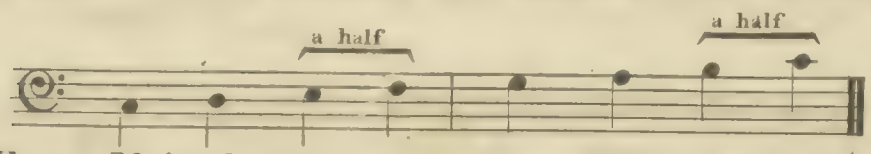
The pupil should first practise upon all the 4 strings those notes which are raised by the sharp (♯), and then those marked with a (♭), i.e. flattened.





OF THE SCALES.

In every major scale, from the third to the fourth, and from the seventh to the eighth, the interval is only a semitone. These are here marked with a brace. All the rest are full tones, i,e, a semitone lies between each of them. thus:



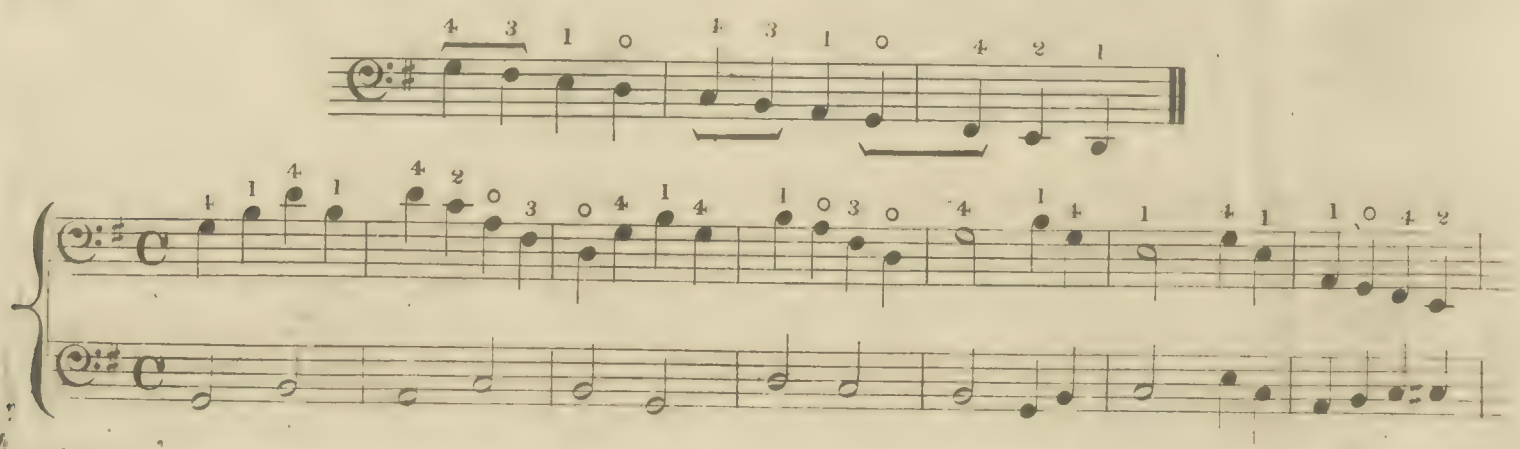
and the same for all other major scales.

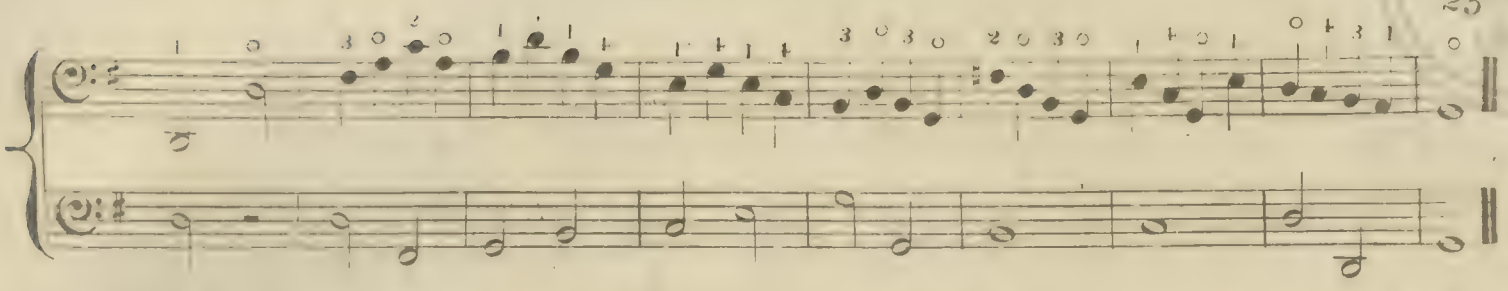
Every Major has a relative Minor scale. The key-note of this scale is a minor third below the key-note of the major scale; and in the ascending scale its seventh must be raised a semitone in order to lead to the octave. Frequently, as a leading note to the seventh, the sixth also is sharpened, which is then called the major sixth. In the descending minor scale, all the notes remain as in the natural scale i.e. they are not sharpened.

Reckoning from C major, which has no signature, the first sharp key is G, a fifth above it, and the next, a fifth again above G, and so on, where in every scale, the 7th must be raised by a sharp (♯). Thus, in the scale of G major, F will be sharp. This signature is marked at the beginning of each stave immediately after the clef, and serves for the whole piece wherever the note may occur.

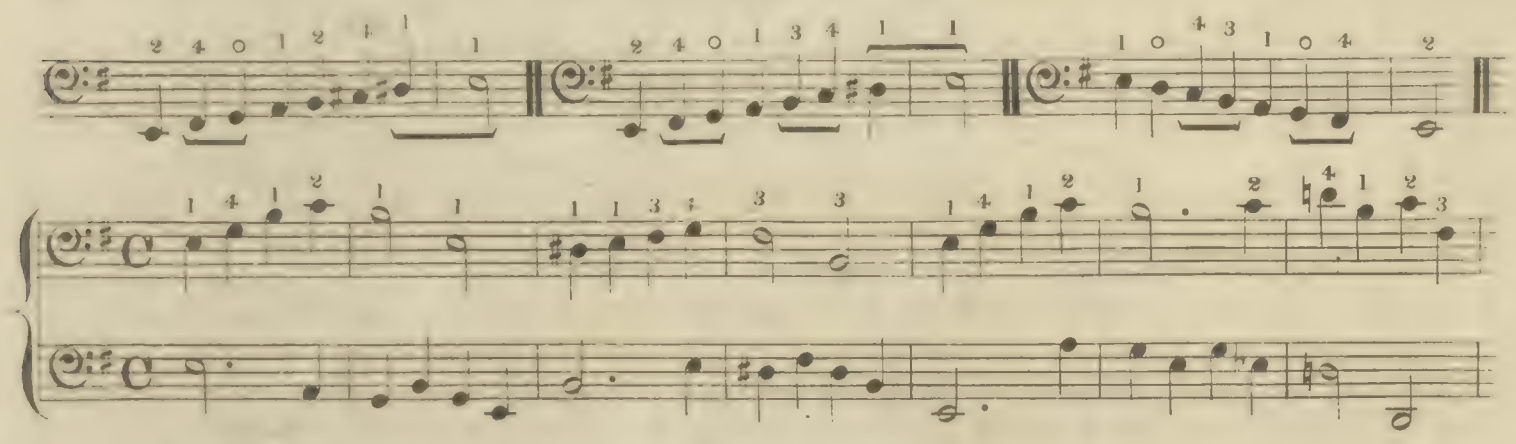
So far, we have had to deal only with minor thirds in the fingering, but in the scale of G major, a major third will occur on the C string, i.e. D. E. F♯. In playing this major third, the first note should be made with 1st finger, the second with the 2nd finger, and the third with the 4th finger, and care must be taken that in stretching out the 1st finger the hand be not moved from its original position.

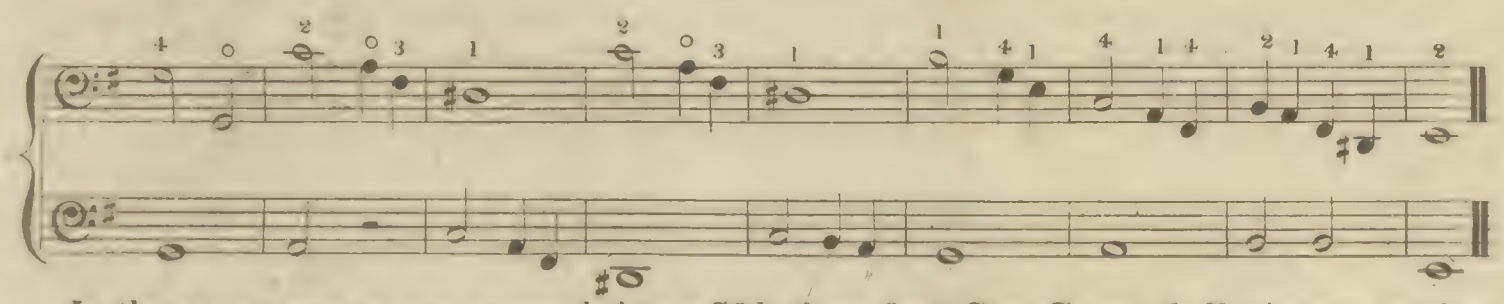
To facilitate the practice of the different scales, we subjoin some exercises adapted to the strength of the beginner; at the same time remarking that they must not be played too fast, but in a time suited to the pupil's capability of neat execution. G major has one sharp F♯.



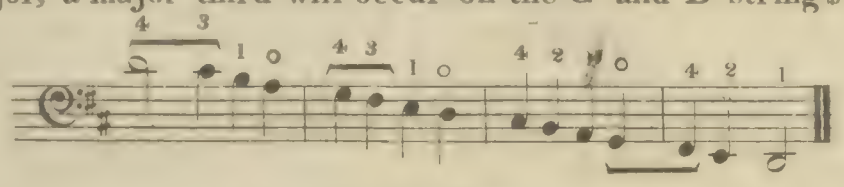


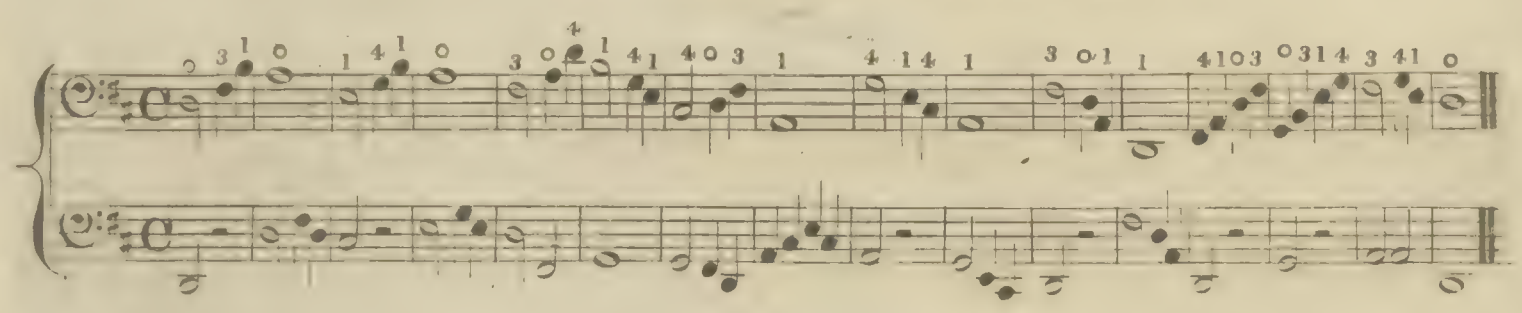
The relative minor to the scale of G major, is E minor. In the ascending scale, the D, which is here the leading-note to E, must be raised a semitone thus: D♯. This sharp (♯) however is not marked in the signature, at the beginning of the music, but always written down before the D wherever it may occur throughout the piece. In making the D♯ on the D string, the position of the hand upon the neck of the Instrument should not be changed, but the first finger should be stretched back as far as necessary to make the note.



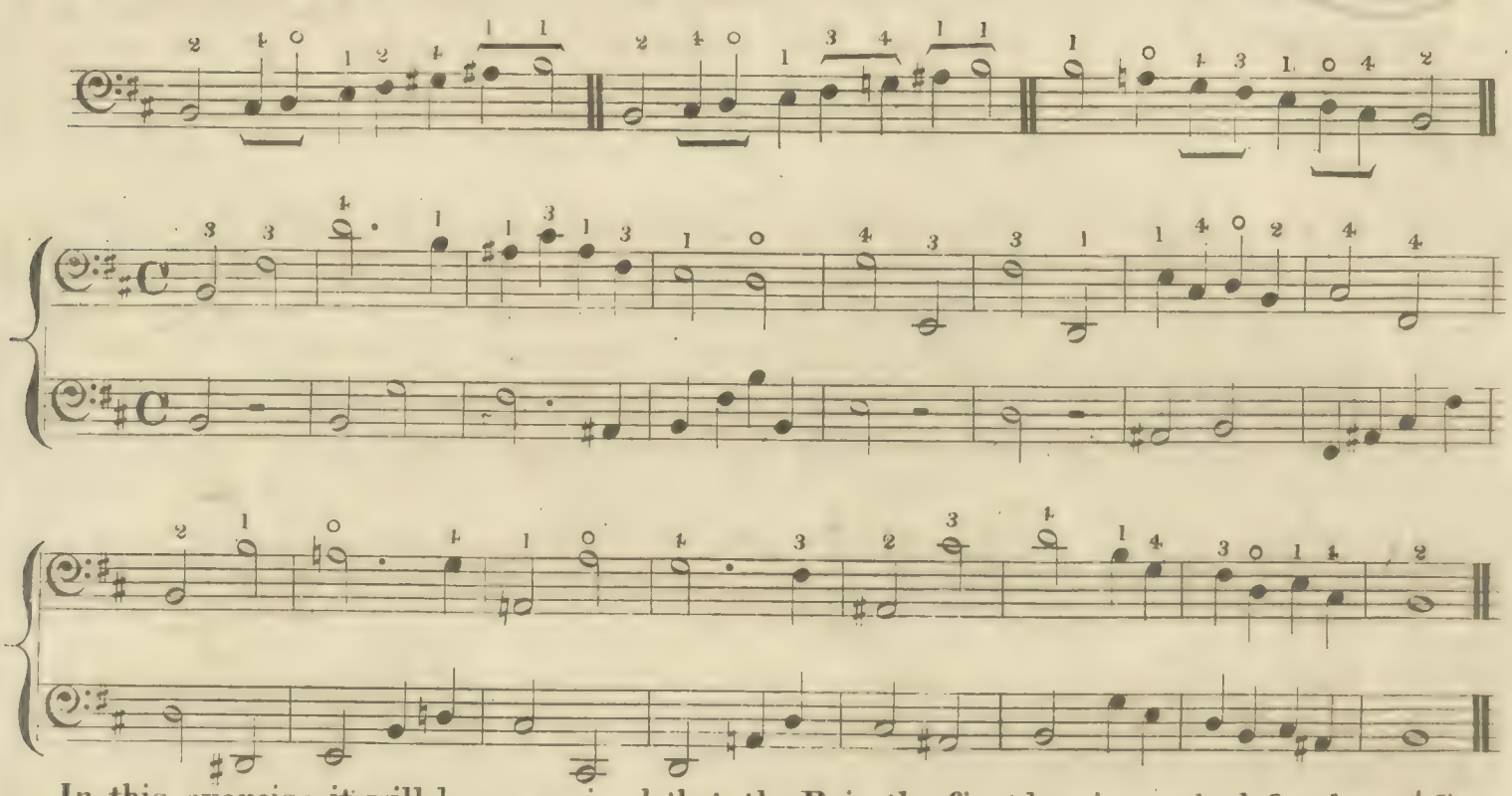


In the same way as we proceeded to a fifth above from C to G, we shall advance another fifth, from G to D, where again the 7th note in the scale is sharpened, the F still remaining sharp. This is continued throughout all the scales made on the fifths above. In fingering the scale of D major, a major third will occur on the G and D strings.



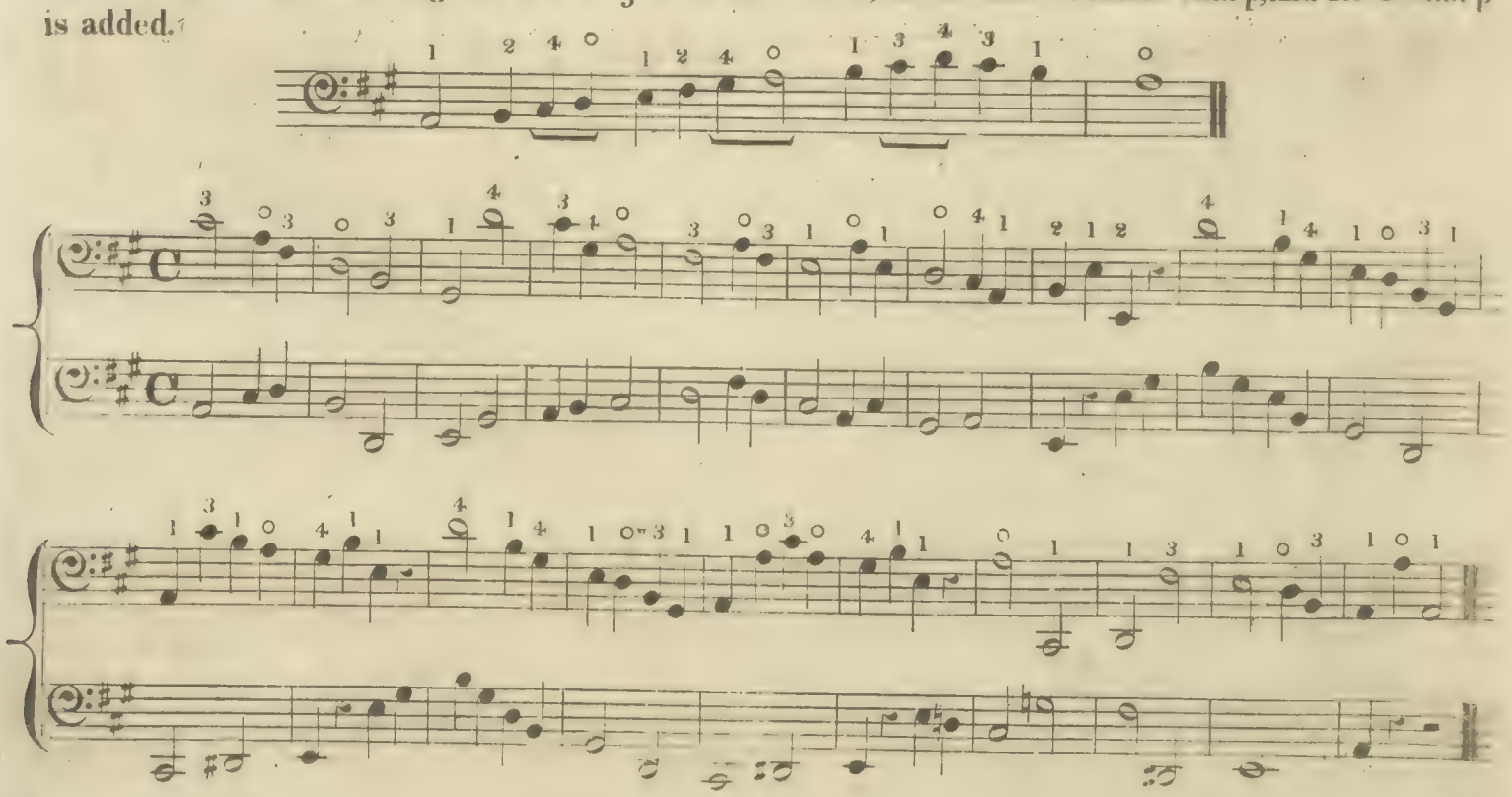


The relative minor to D major is B minor.

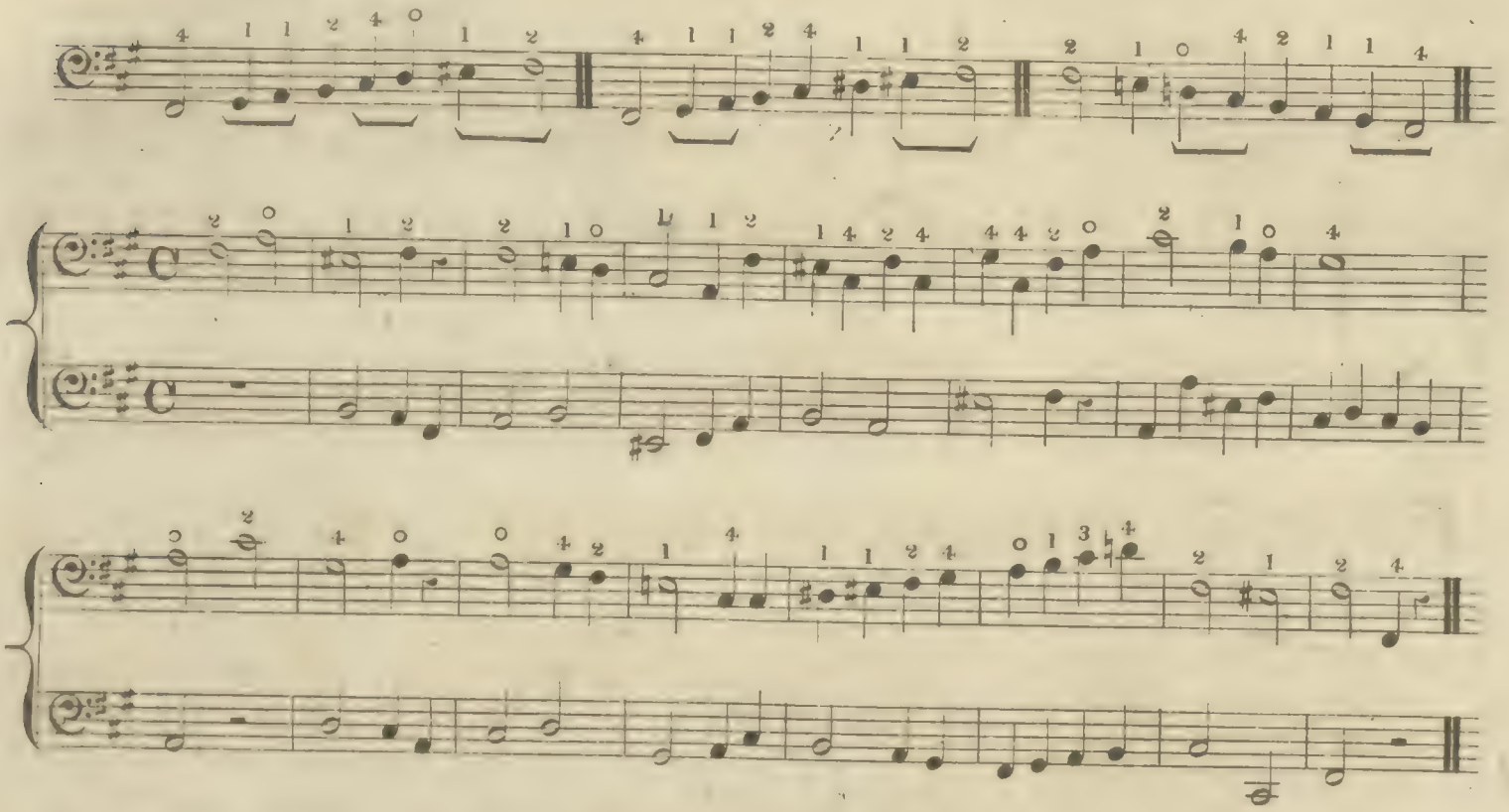


In this exercise it will be perceived that the B in the first bar is marked for the 3rd finger, because the same finger must be used for the second note, and it would be inconvenient in the same distance to use two different fingers. The same occurs in the 6th bar. In the 13th bar the 2nd finger must be taken, although in making the major third on the G string, the 1st finger should be used, (Since A ♯ precedes A, to which the 1st finger properly belongs, and it would be inconvenient to use it for the preceding F ♯.) These are cases of continual occurrence in every sort of music.

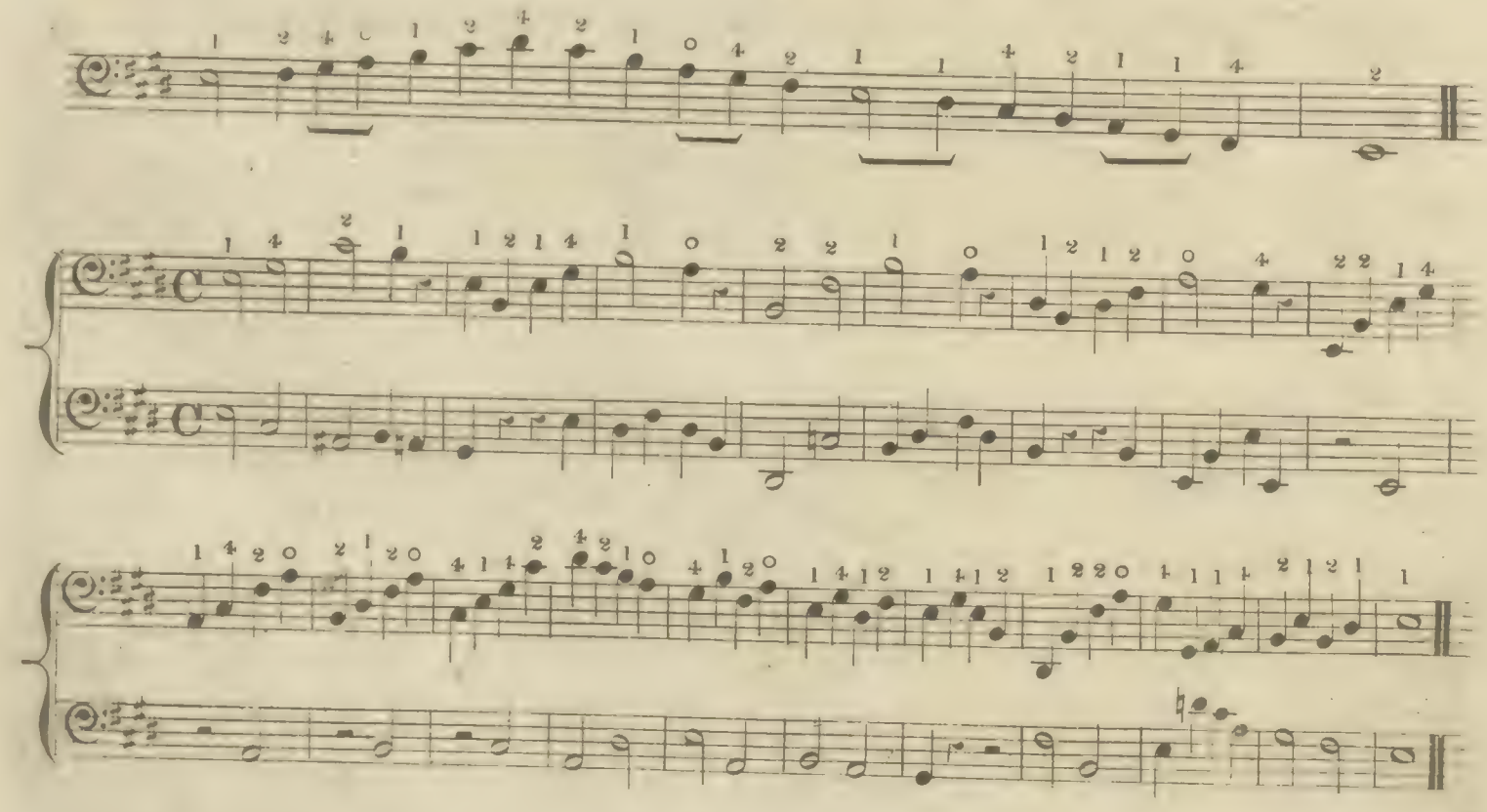
A fifth above D will bring us to A major. In this scale, the F and C remain sharp, and the G sharp is added.



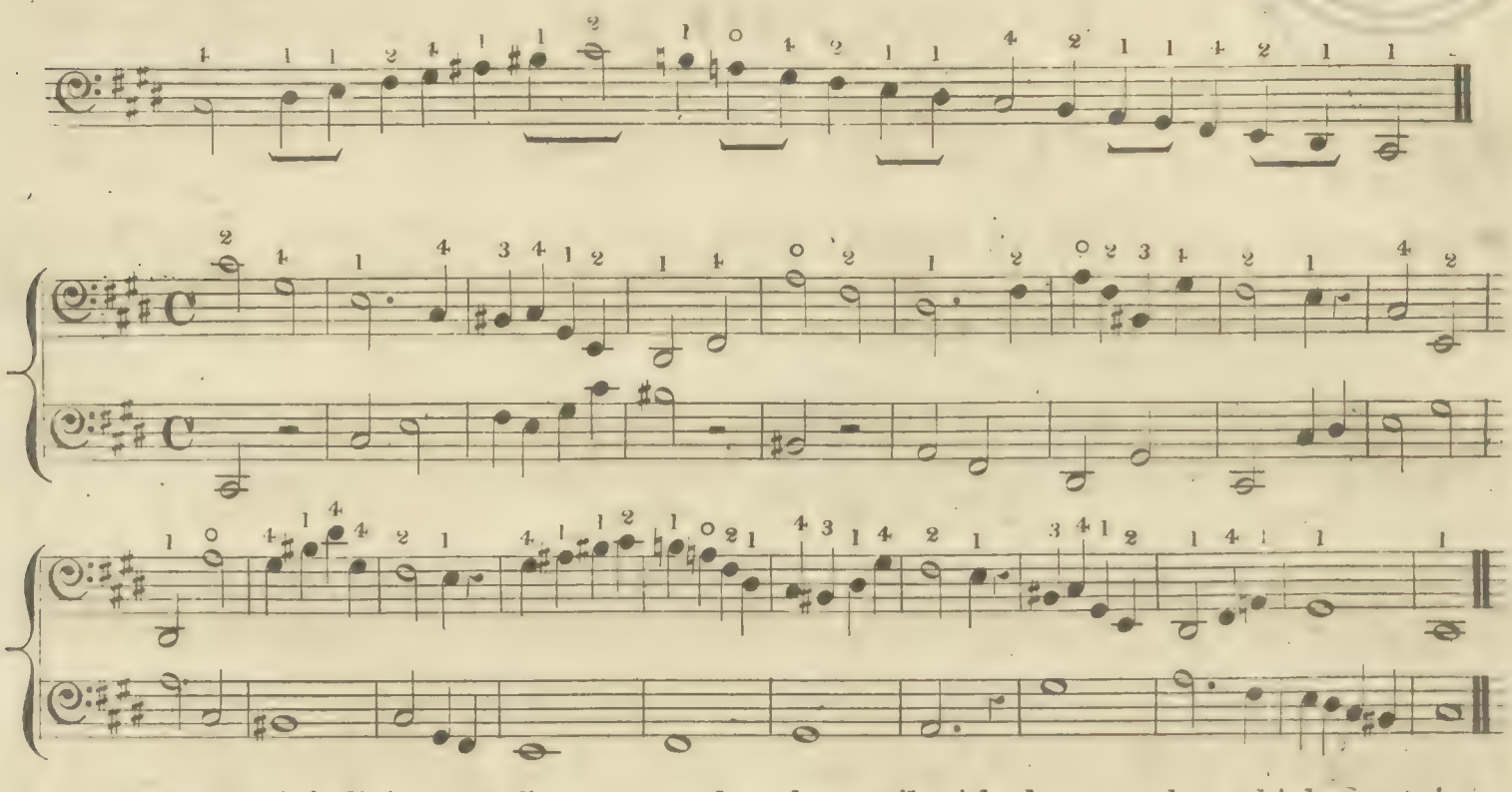
It will be useful for the pupil to make himself as soon as possible acquainted with the most convenient methods of fingering. With this view, I have here written some pieces which may be fingered in part differently from the manner laid down in the scale. It will be the Teacher's business to explain where these varieties occur, and their causes. The relative minor to A major is F♯ minor.



E major lies a fifth above A. This key has four sharps, F♯, C♯, G♯ and D♯.

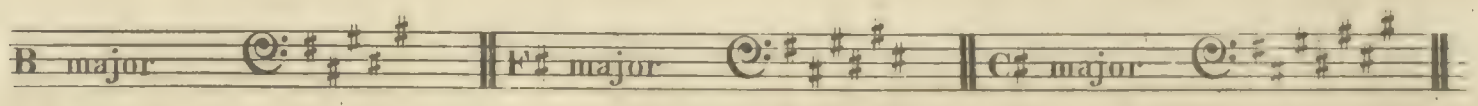


The relative minor to E major is C♯ minor.

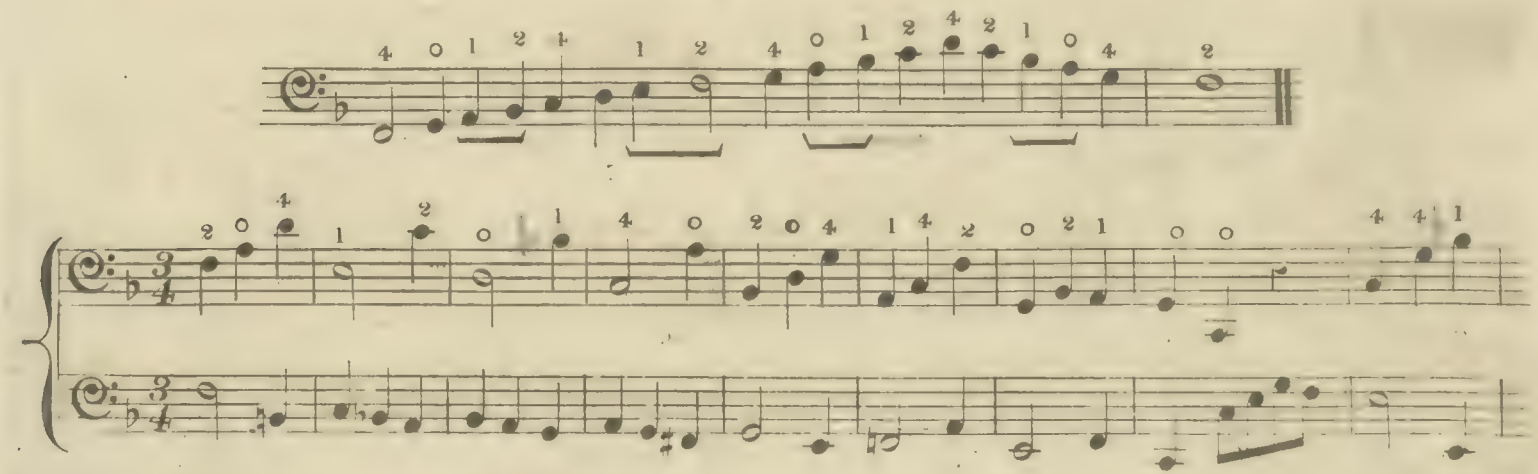


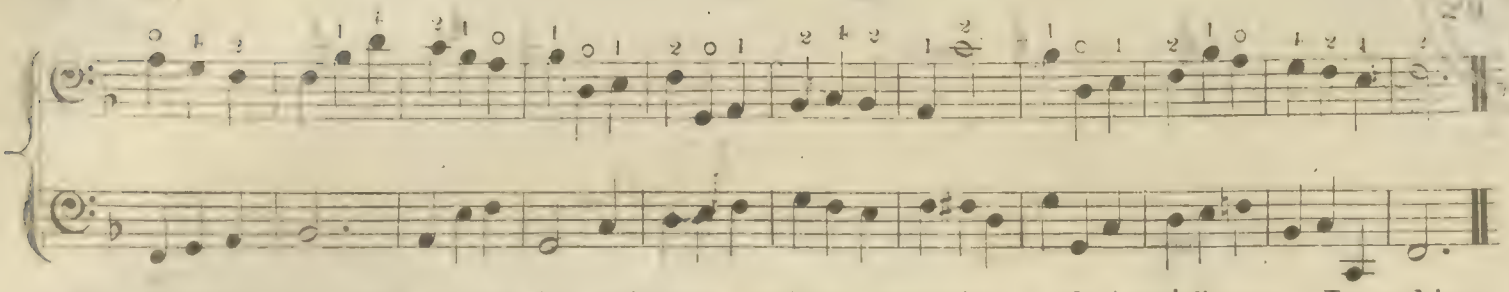
It would be injudicious at first to perplex the pupil with those scales which contain more than four sharps, if indeed what is here given be not too difficult for some. In order however to acquaint them with the signatures, I shall make the following observations.

B major has 5 sharps: F♯, C♯, G♯, D♯ and A♯. Its relative minor is G♯ minor.
F major has 6 sharps: F♯, C♯, G♯, D♯, A♯ and E♯. Its relative minor is D♯ minor.
C major has 7 sharps: F♯, C♯, G♯, D♯, A♯, E♯ and B♯. Its relative minor is A♯ minor.

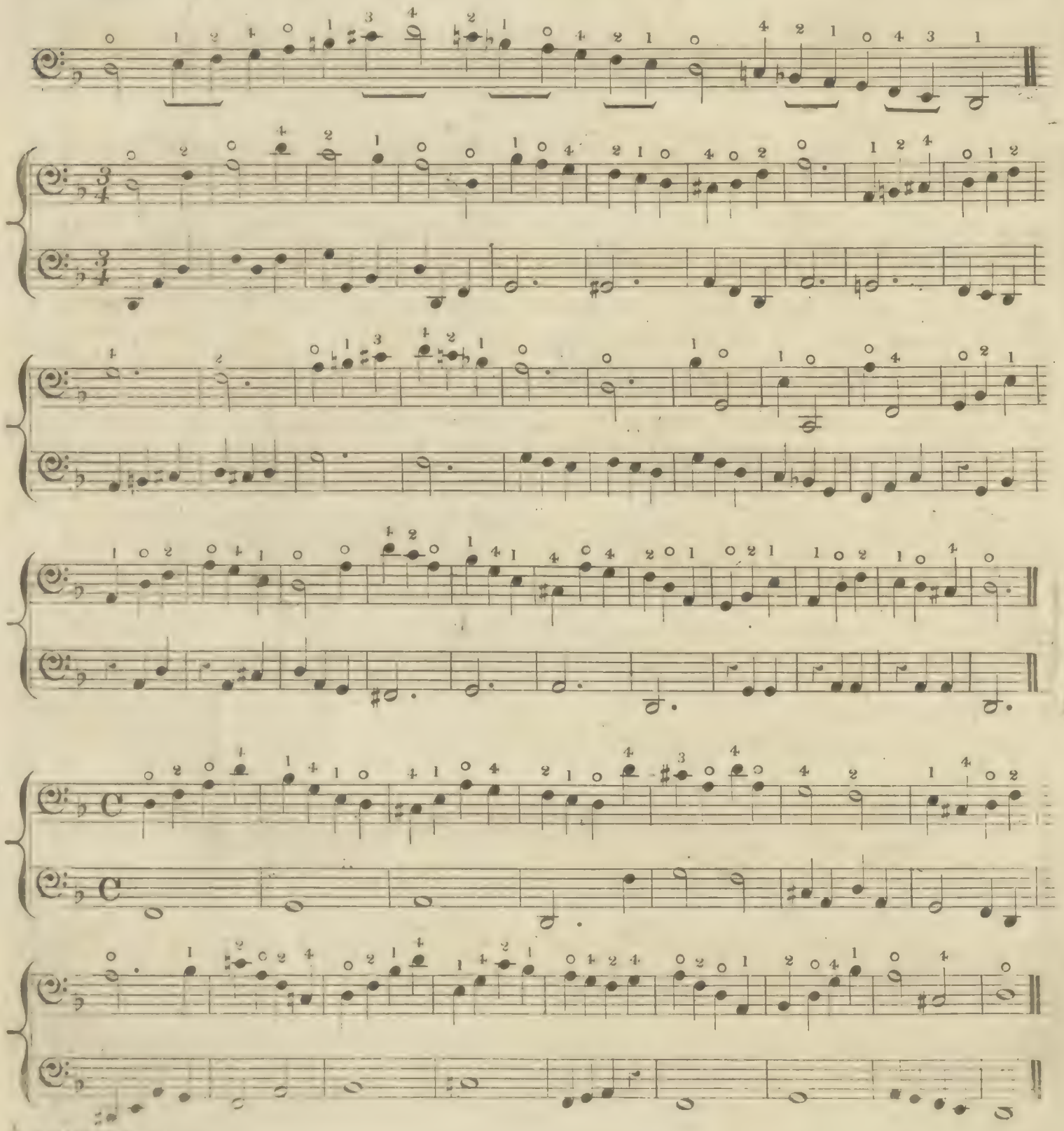


Having thus discussed the sharp keys, which were found by ascending continually a fifth above, we shall now proceed to a consideration of the flat keys by descending a fifth from C natural. In the flat keys, the fourth note in the scale must be always marked with a flat (♭) consequently the first flat key will be that of F major, in the scale of which, the B will be flattened.

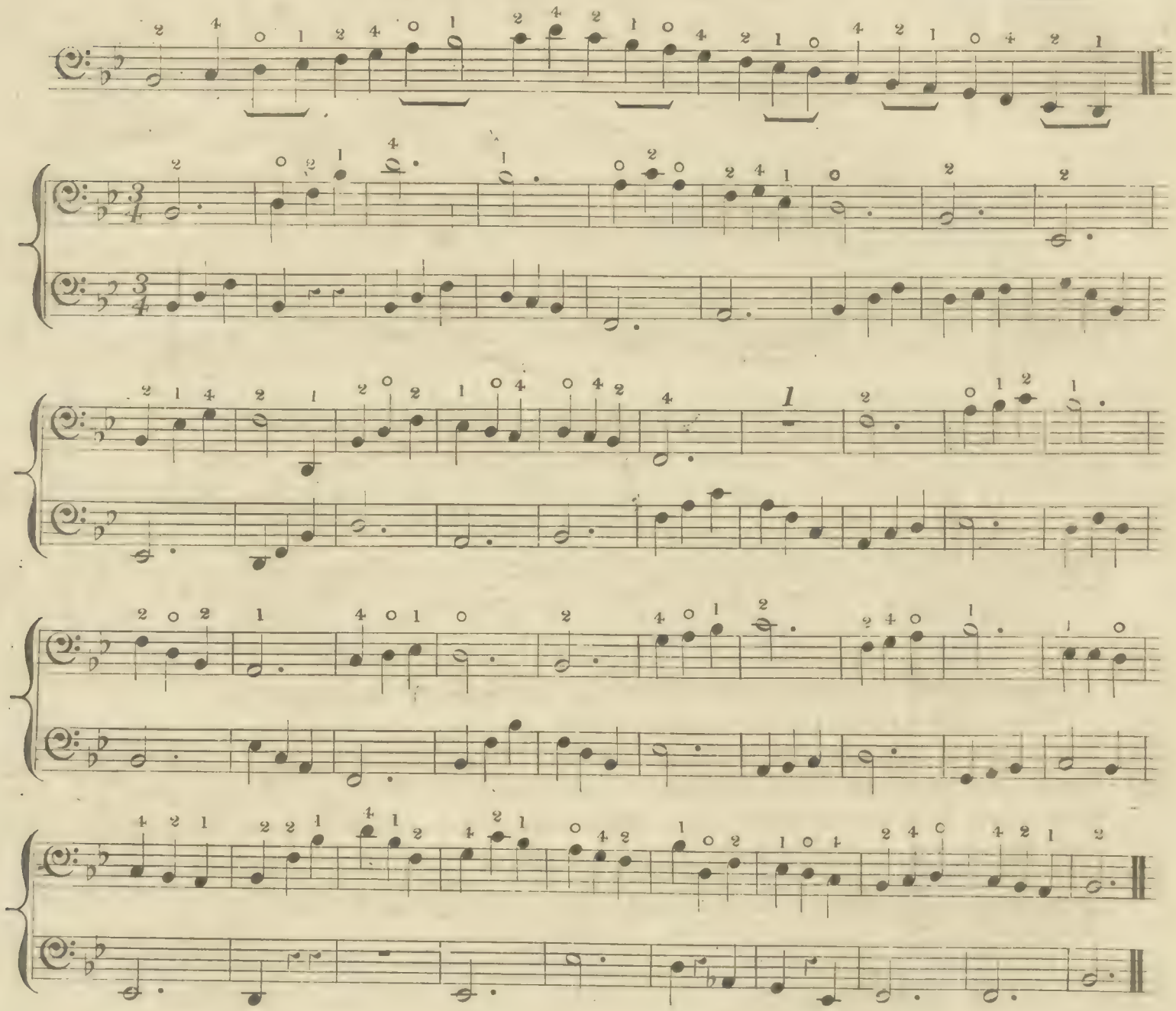




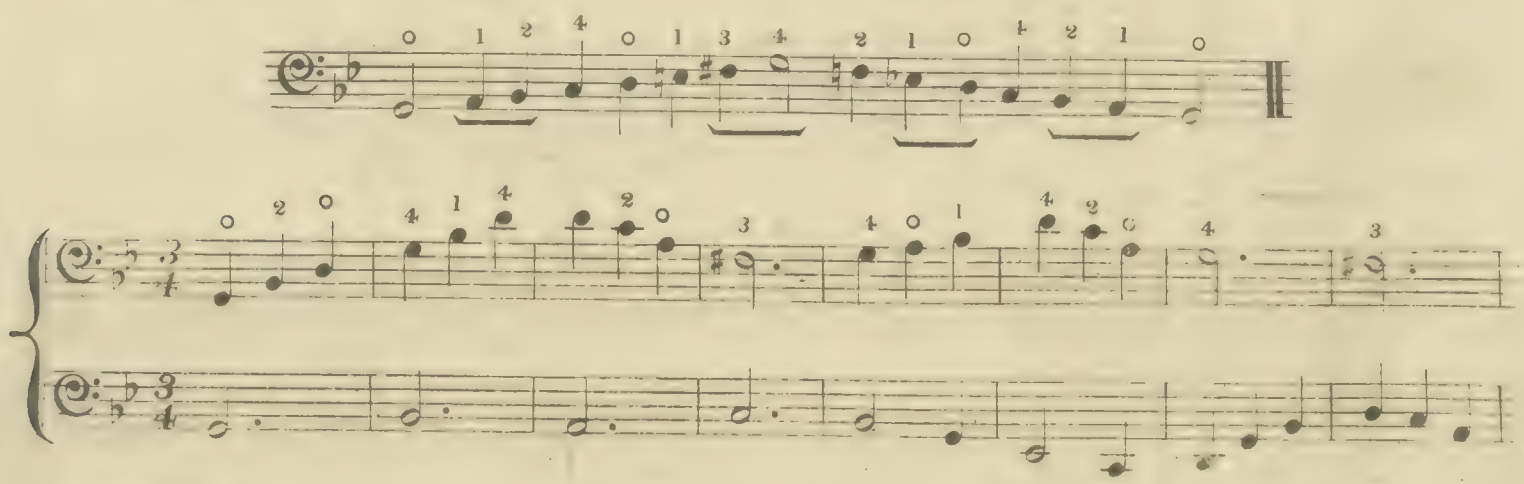
The thumb must still retain its original position opposite to the 2nd finger. In making the B upon the A string, the 1st finger must be bent back without removing the finger from its position, as was the case in the sharp keys. The relative minor to F major is D minor.

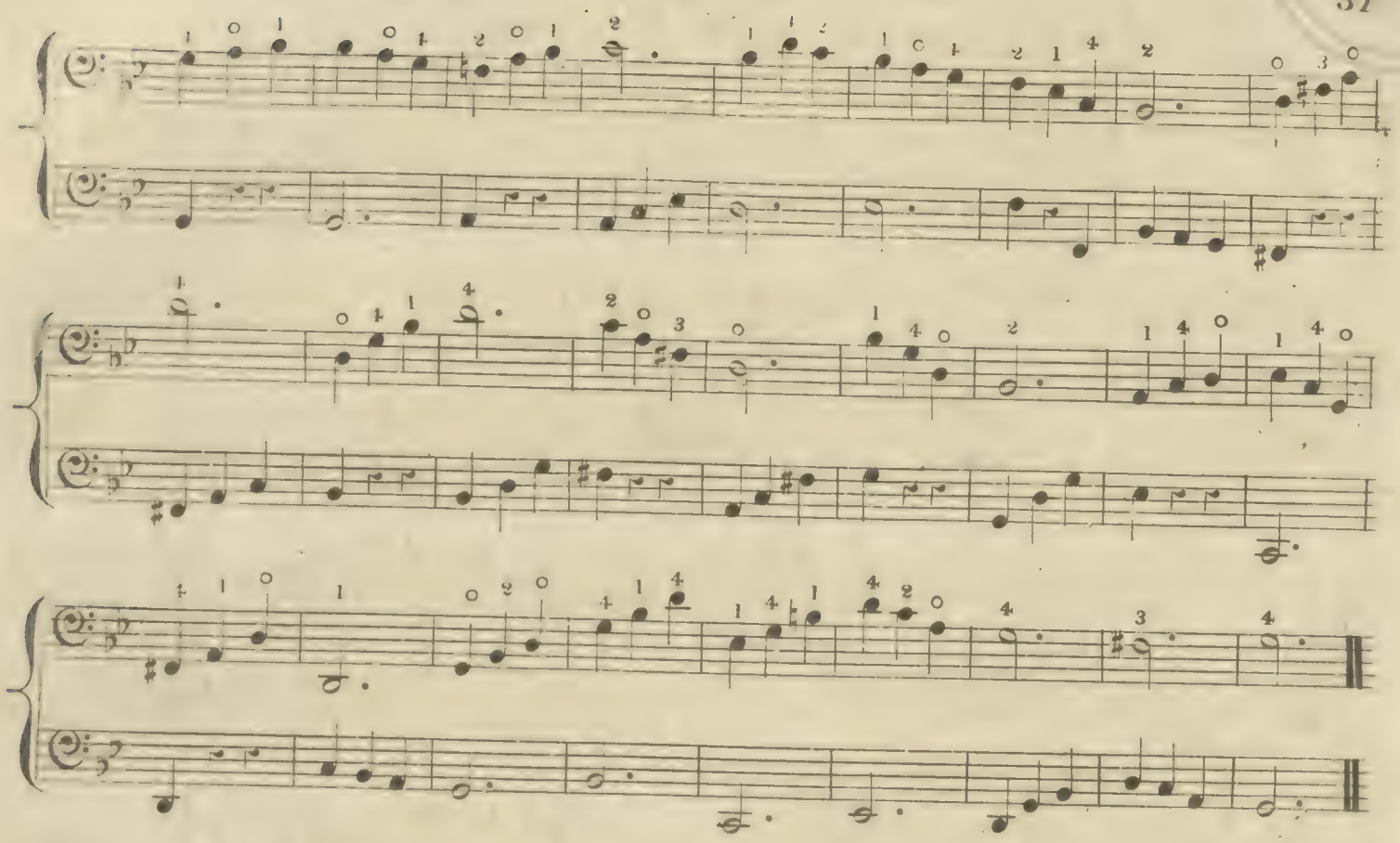


The key of B♭ major is a fifth below F. The fifth note in the descending scale (E) must be flattened. B♭ major has 2 flats, B♭ and E♭.



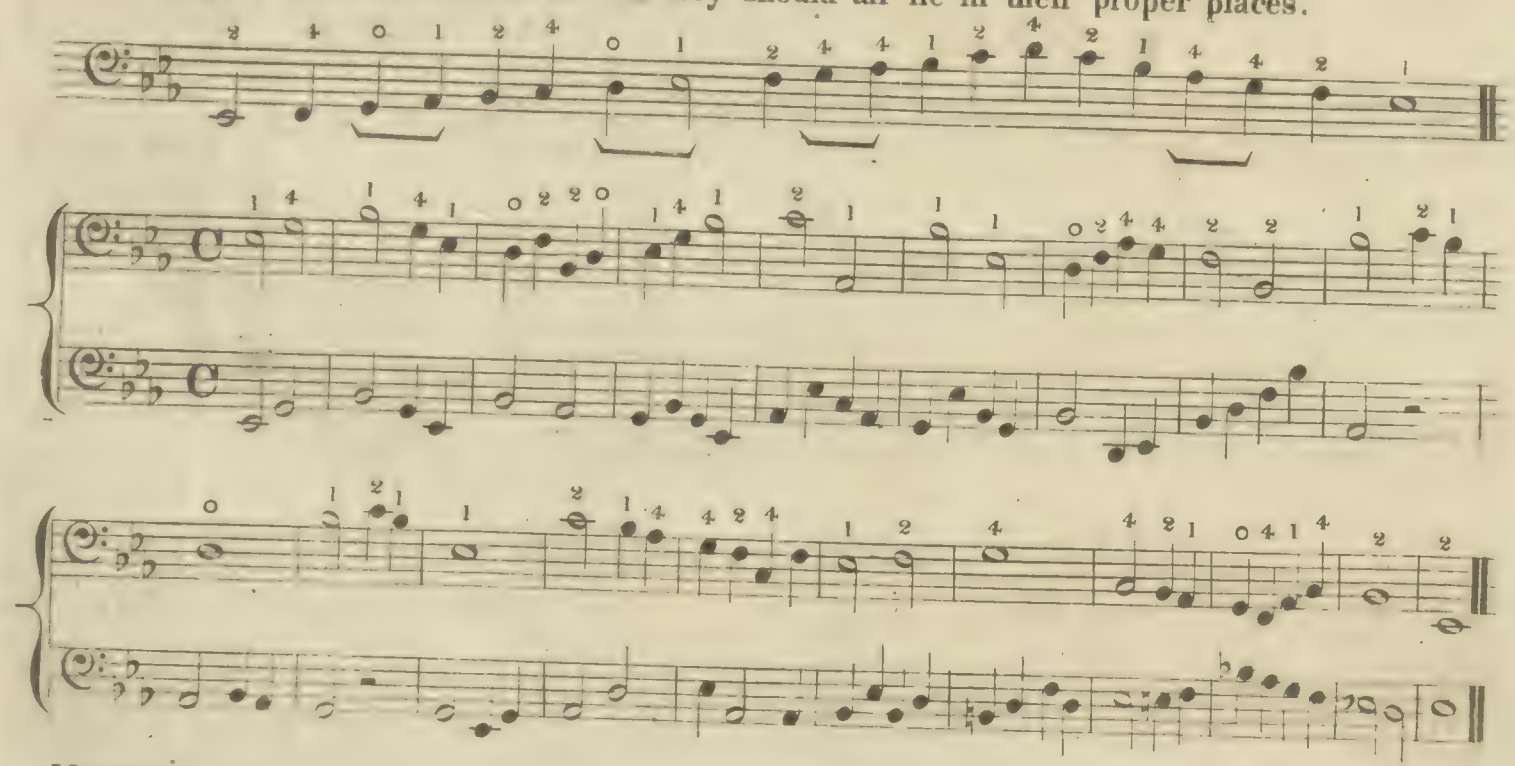
The relative minor to B♭ major is G minor.



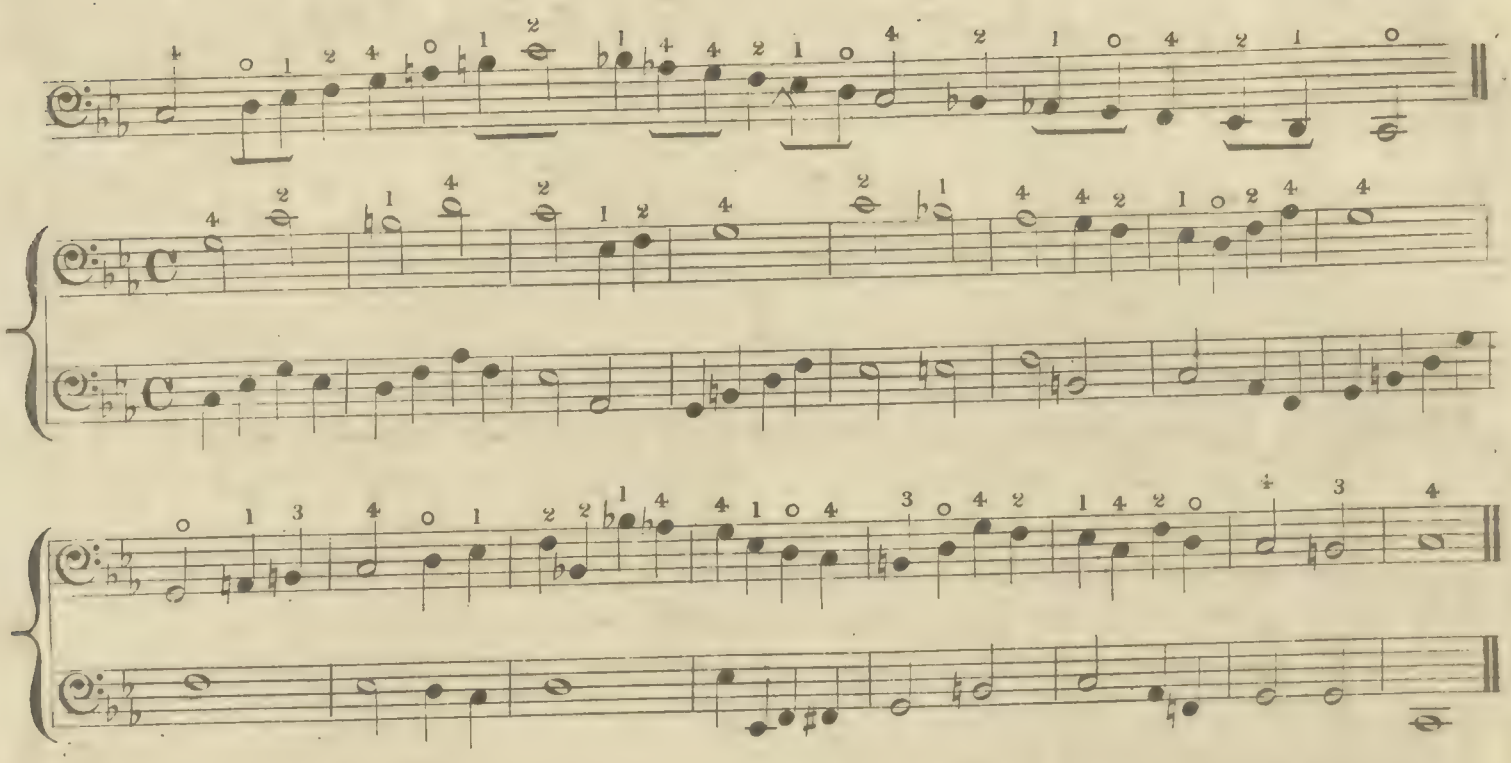


A fifth below B♭ major is E♭. E♭ major has 3 flats; B♭, E♭ and A♭.

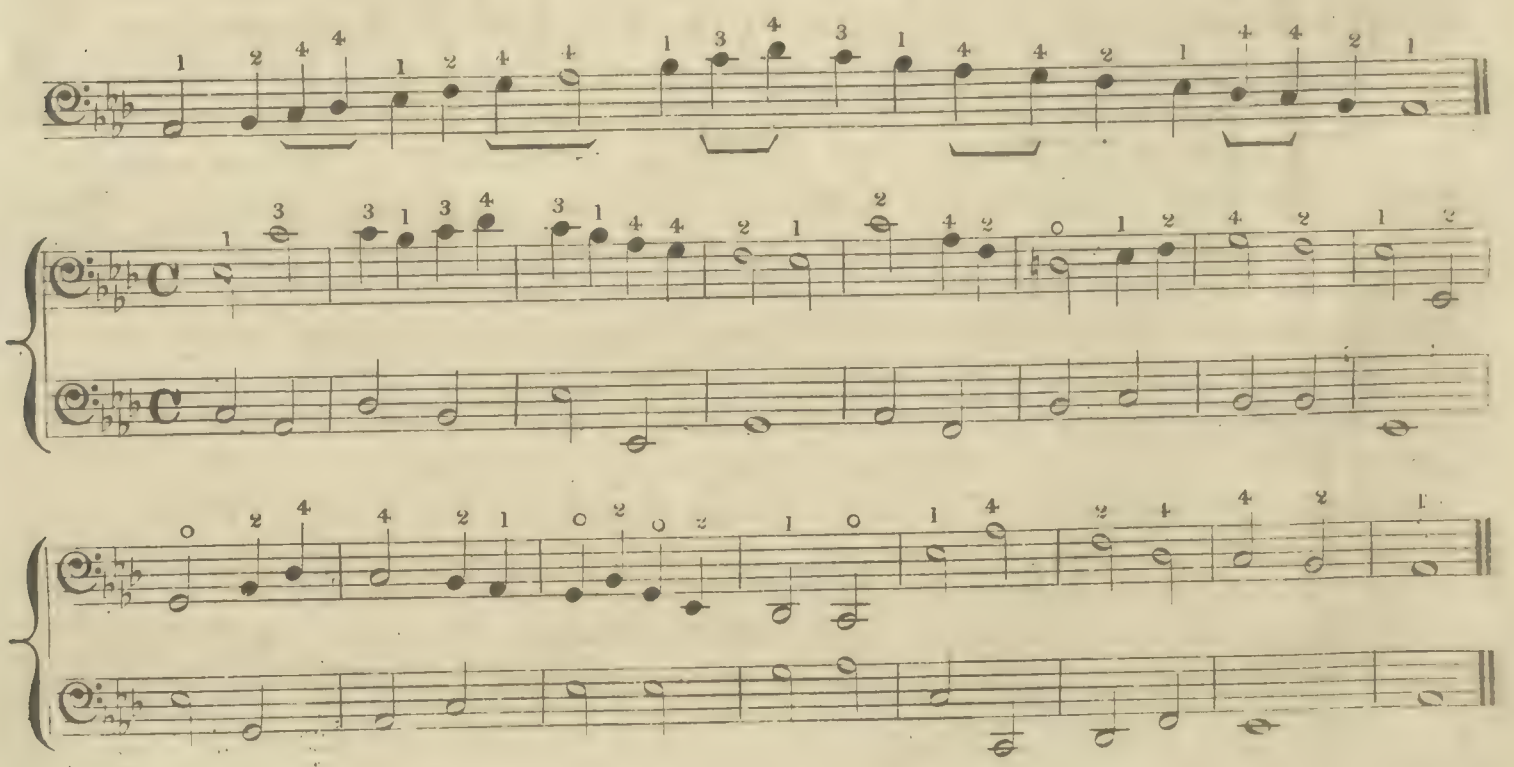
I have always found it extremely useful to accustom the pupil to every motion of the hand, without allowing the thumb to be removed from its position on the neck. For this reason, G and A♭ should be taken on the D string with the 4th finger. In making the A♭, the hand should be bent a little forward, (without removing the thumb from its last position) and the other fingers taken off; but on the G, they should all lie in their proper places.



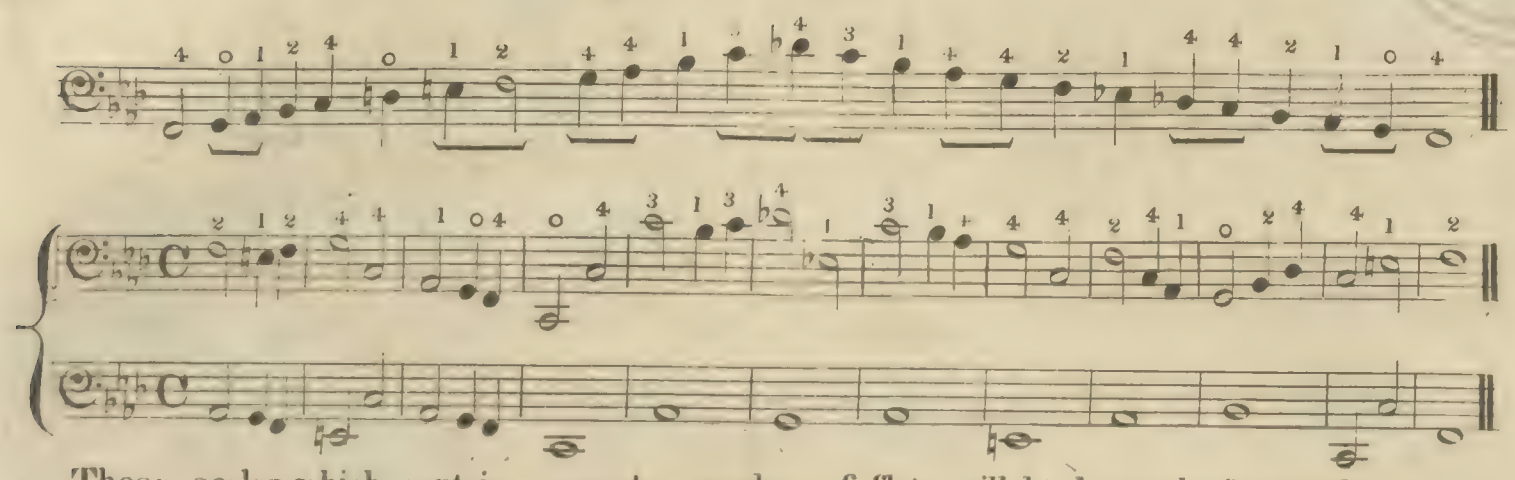
The relative minor to E♭ is C minor.



A fifth below E♭ lies A♭. The key of A♭ major has in its signature B♭, E♭, A♭, and D♭. Here must be remarked, that a minor third occurs upon the A string, which must not be taken with the 1st 2d & 3d fingers consecutively, but with the 1st 3d & 4th. It will be more convenient to take the C upon the A string with the 2d finger; the D♭ upon the G string must be taken with the 4th finger, and the hand inclined forward, in the same manner as in making the A♭ upon the D string.

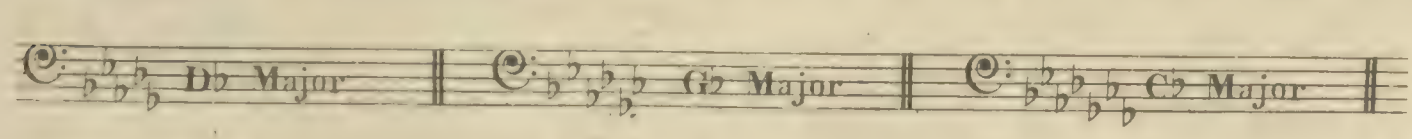


The relative minor to A♭ major is F minor.



Those scales which contain a greater number of flats will be learned afterwards by the pupil without assistance. But, to make him acquainted with the order in which they progress, I shall here set them down in the same form as the sharps.

D♭ major has 5 flats: B♭, E♭, A♭, D♭, & G♭. Its relative minor is B♭ minor.
G♭ major has 6 flats: B♭, E♭, A♭, D♭, G♭, & C♭. Its relative minor is E♭ minor.
C♭ major has 7 flats: B♭, E♭, A♭, D♭, G♭, C♭, & F♭. Its relative minor is A♭ minor.



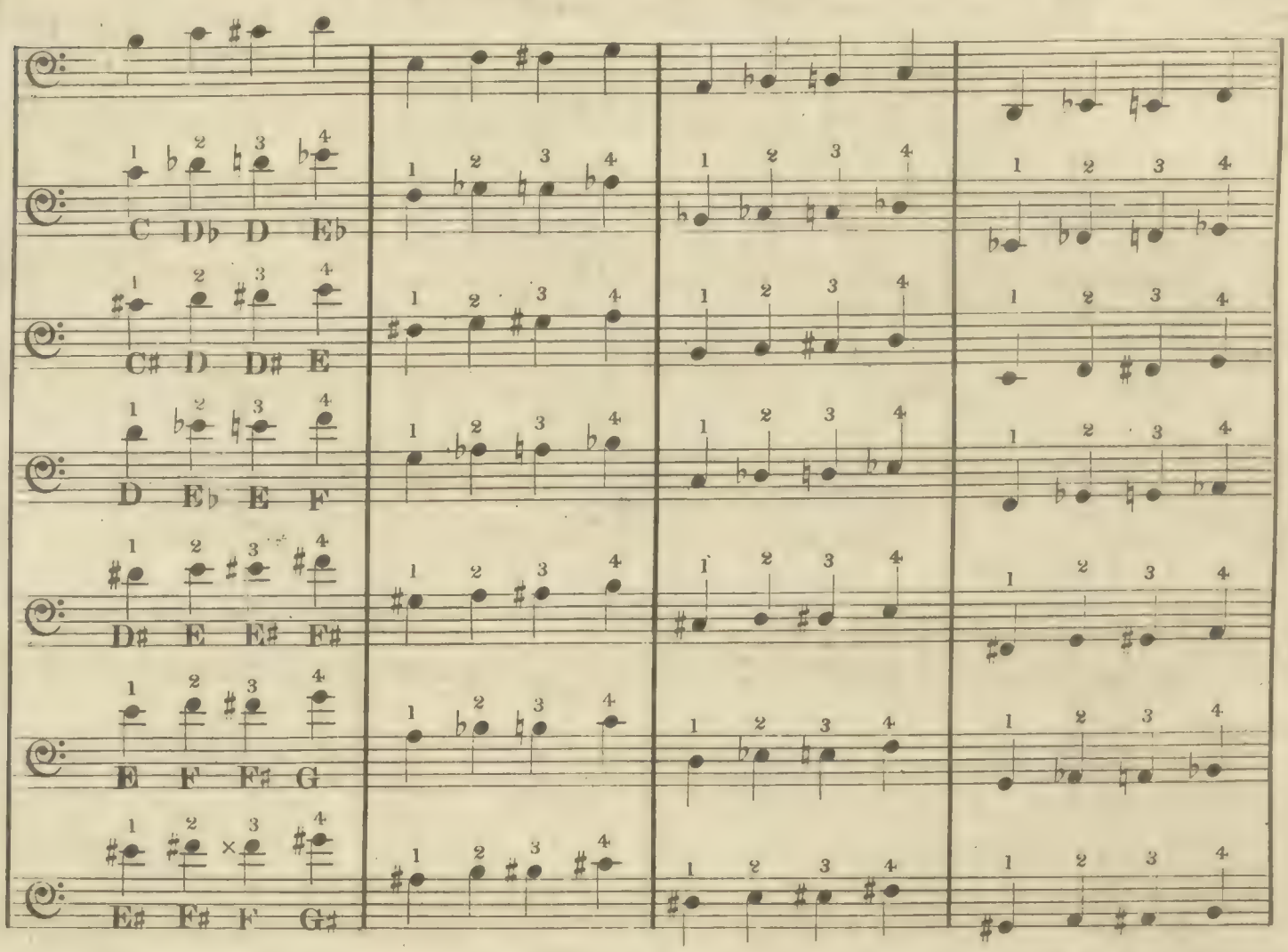
OF THE SHIFT.

Having thus explained every thing regarding the 1st position of the hand and fingers, by which the Pupil is now prepared to proceed to those notes which lie above the D upon the A string, I shall here lay down a model, by means of which he may know how to gradually accustom his hand to the different positions of the shift, as far as the upper A, (the octave to the open string) together with a synopsis of all the tones which are used in each particular position of the hand in the shift upon the three other strings. The thumb remains as before, opposite to the 2nd finger, (while the whole hand must be gradually moved higher) but without pressing tightly upon the upper third of the neck. It should slip up the neck on a line with the 2nd finger, and be held free from all strain. Many beginners find a difficulty in passing the thumb up or down the neck at the same time with the hand. The cause of this difficulty is that they press the neck too tightly with the thumb. I must therefore here distinctly state, that no more force should be ever applied than what is necessary to keep the hand in its position, since any further pressure is altogether a useless exertion.

All the thirds in the first octave, whether major or minor must be taken with four fingers, though in making each third, one of the fingers must remain unemployed. Above the Octave A, the thirds should be taken with three fingers, of which more will be said hereafter.

Note. — As the lower notes are designated by the ledger lines below the stave, so the ledger lines above the stave show the higher notes. Examples of them as high as D have been already shown. A stroke through the head of the note D, makes it a note higher,

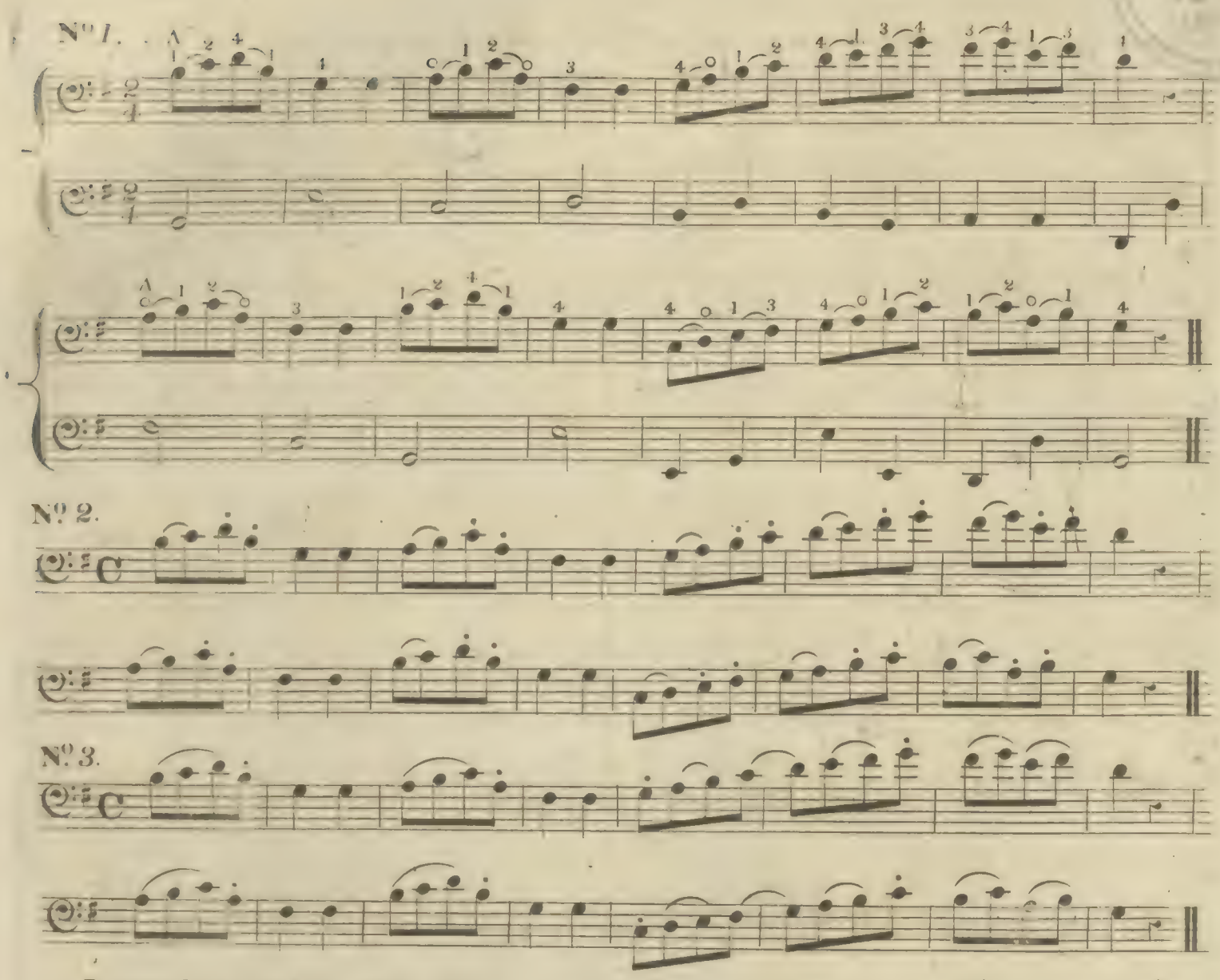
i.e, E. Two strokes under the head of the note make it F. Two under it and one through the head make G; and a ♯ placed before the G makes it, as already shown, G sharp. It is unnecessary here to proceed further. The position of the hand is shown in Figure IV.



The characters × or 𝄫 placed before a note, cause the note to be denominated double-sharp, or double-flat; thus: F× is called F double-sharp, B𝄫 is B double-flat &c.

OF THE BOWING.

We have hitherto had no occasion to consider slurred notes, as it is first necessary to accustom the fingers to move freely and without constraint. As soon, then, as the Pupil can play the notes with facility, he may begin to study the various modes of bowing, in such a manner however as not to interfere with the freedom of the arm. I here subjoin an easy example, where it must be remembered that when two detached notes follow two slurred notes, the slurred notes must be played with a long, and the detached notes with a short-Bow, and that the same rule must be observed when playing three slurred notes followed by one detached. The length of the Bow used for three slurred notes and one detached, should not be so great as that used for two slurred and two detached notes.



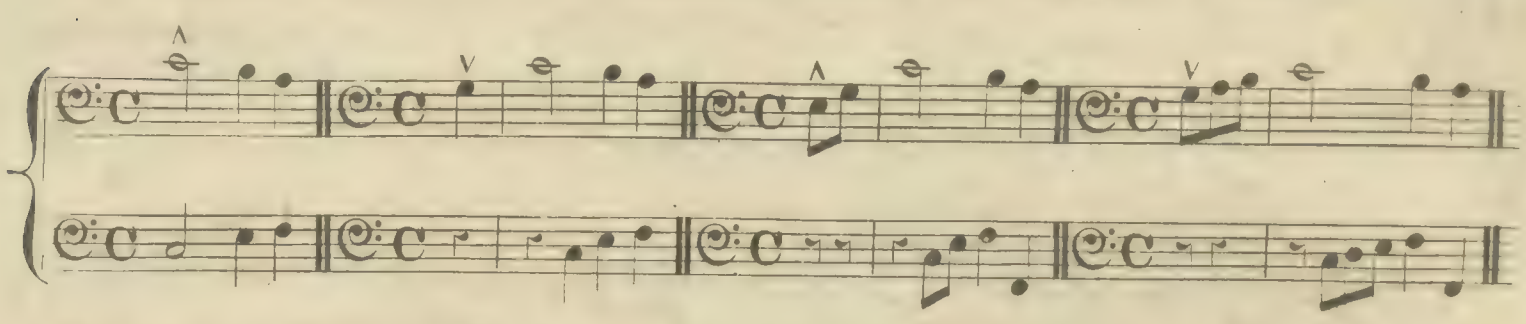
I must here explain that whenever notes are marked to be played alternately slurred and detached, those which are to be played detached, (whether marked with a dot thus .... or dash ||||) should never be made with a close, short Bow.

OF THE PREPARATORY-BAR.

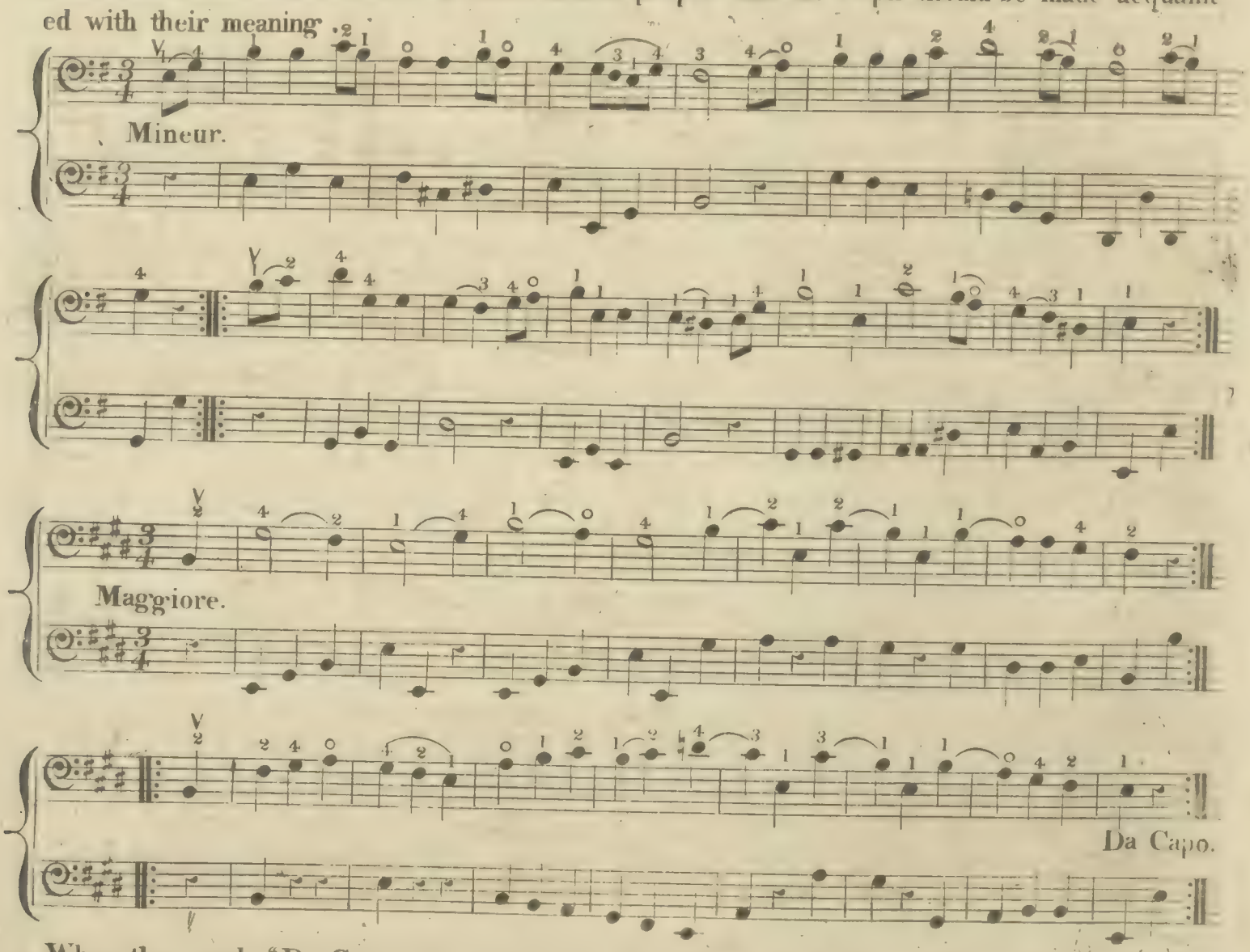
All the preceding exercises have begun with the full Bar, or accented note; here follow some studies for the preparatory-Bar. When a movement commences with a full Bar, it must be always begun with a down-Bow, but if it begin with a preparing-Bar, the up-bow must be used. This preparatory-Bar does not however always consist of a single note, but frequently of several, sometimes indeed it may be a matter of great doubt whether the movement should be begun with an up- or a down-Bow. In accompanying, it is not considered of much consequence, but in Solo playing, an attention to this particular is highly important. In order to set this doubt at rest, I have in my compositions employed the following sign (∧) to designate the down-Bow, and (∨) to show when the up Bow should be used. In Trios and Quartetts, these signs are not generally adopted: the Player

must there be guided in his choice of the up-or down-Bow by practice and experience.

Here follow some examples of the different sorts of the preparatory-Bar.

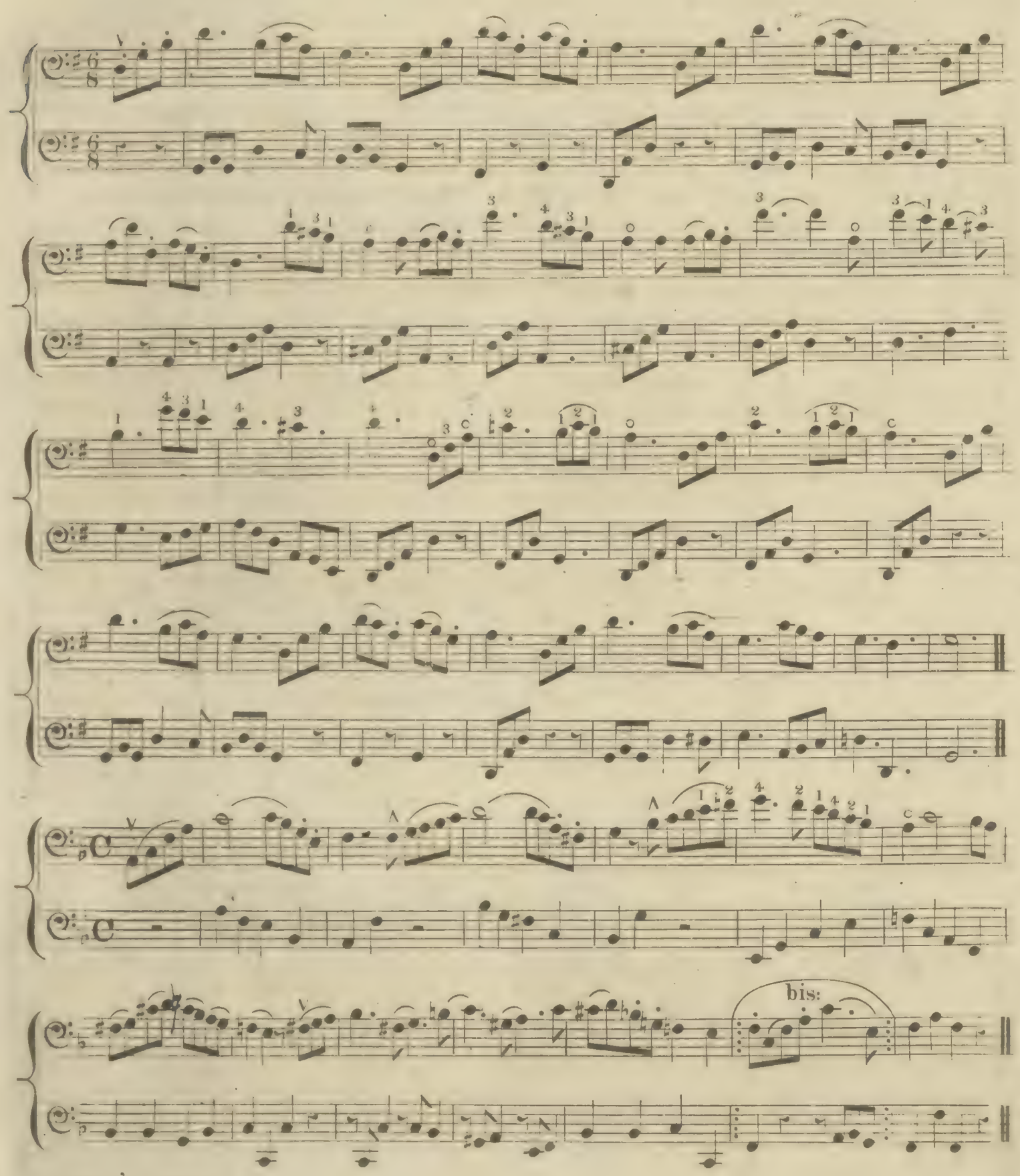


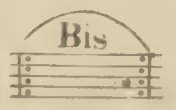
The following Example is in E minor, which is the relative minor to the key of G major. But the major scale has also another minor scale, which is made by changing the major third (from the key note) into a minor third. This change, from major to minor, or from minor to major, usually occurs in those compositions which consist of a fixed Rythm, (a determined number of bars) as in Andantes, Rondos, Romances, &c. The part written in the major key should be marked "Maggiore" and the minor "Minore". These marks are often omitted, but it is nevertheless proper that the Pupil should be made acquainted with their meaning.



When the words "Da Capo" are placed at the bottom of a piece of music consisting of several parts, they signify that the whole of the piece should be repeated

as far as the following mark . The expression "Da Capo" means "from the beginning." If several notes of the same pitch follow each other, and are not intended to be played as detached notes, they are all connected with a Slur, as in the following Example. This is of frequent occurrence.



When one or more Bars are marked, thus: 

it signifies that they should be played twice; the word Bis, which signifies twice, is not always written above; the dots placed in the spaces of the stave, are sufficient to show that the bar or bars must be repeated.

I must now call the Reader's attention to a sign called a *direct*, which is often placed at the end of a stave, in order to point out to the Player the note which begins the following line,  . This sign was first used at a time when Instrumental Music was in its infancy, but if it were to be employed now, when we are taught to read notes at so early an age, it would be necessary to place it at the end of every stave. When it happens, however, that the last bar in the stave has not room enough for its proper complement of notes, and that one half of the said bar must be written in the next line, this sign is useful to show that the bar is not yet finished. Its peculiar use is therefore to connect the last ½ bar in a stave with the first ½ bar in the following line.

OF THE CLEFS.

Before we proceed further, it will be necessary to consider the various clefs used in Music. The compass of the Violoncello is too extensive to be comprised in one clef. Although only some of the Clefs are used in modern Violoncello-music, it is useful for the Pupil to be acquainted with them all, as they sometimes occur in old music, more especially in that of Boccherini. Four of these clefs are found in the compass of the human voice. The Bass and Tenor belong to the male, the Contr' Alto and Soprano, to the female voice. The Bass Clef is placed, as above said, on the 4th line. The Tenor Clef is also situated on the 4th line, and is played five notes higher, in the same way as a tenor voice sings five tones higher than a Bass. The Contr' alto is placed upon the 3rd line, and, in form, resembles the Tenor. This is the deep female-voice, and its notes are played 7 tones higher than the Bass Clef. The Soprano lies 5 tones above the Contr' alto; its clef is placed on the 1st line, and its form resembles that of the Tenor and Contr' alto clefs. The notes in the soprano clef are played 10 tones above those of the Bass. The form of the Violin clef is peculiar to itself, it differs from that of all the others, and is placed upon the 2nd line. The notes of the Violin are played 12 tones higher than those of the Violoncello.

The following Example is a simple passage exhibiting the identical notes in all the clefs.

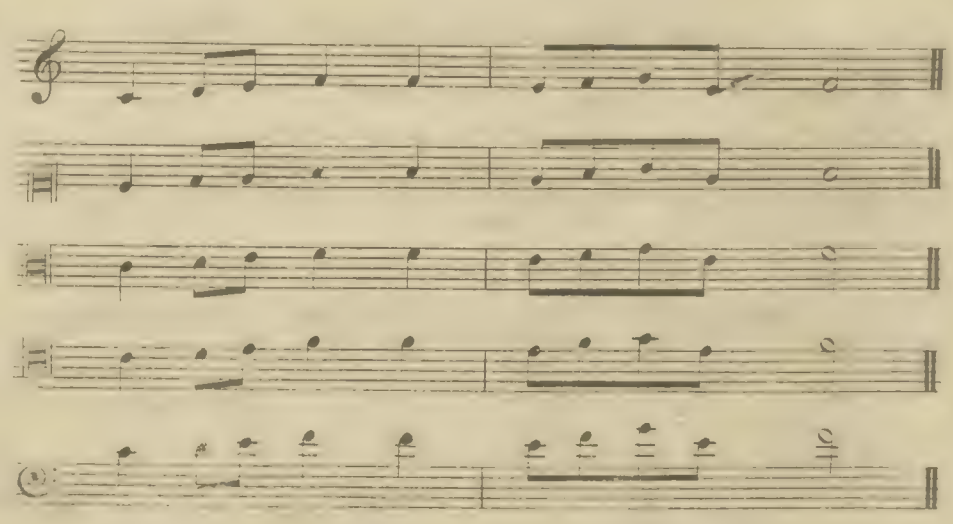
Violin-clef in G.

Soprano-clef in C.

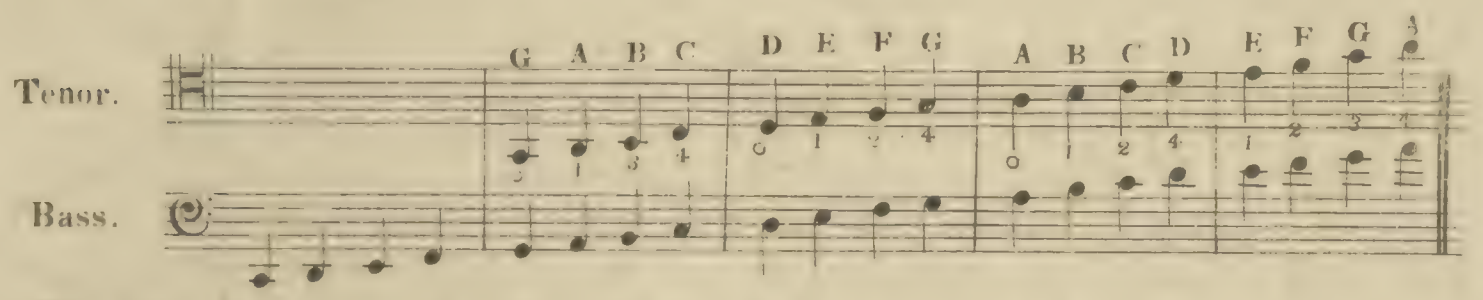
Contr'alto-clef in C.

Tenor-clef in C.

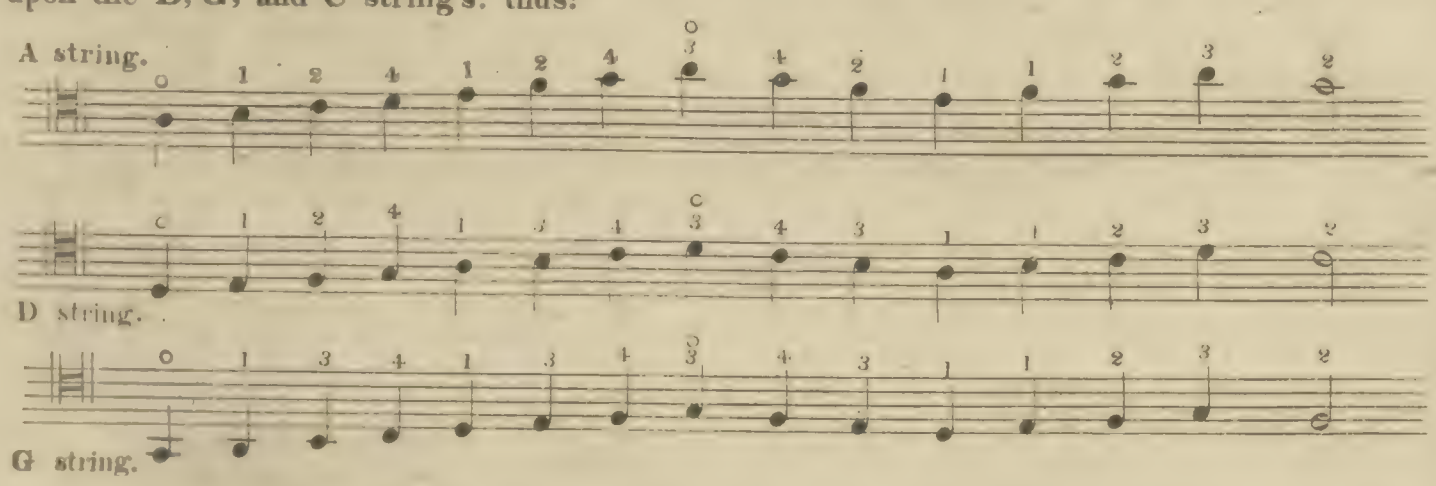
Bass-clef in F.



That we may not perplex the Pupil with so many clefs at once, we shall first direct his attention to the Tenor-clef, and endeavour to give him some facility in using it, before we proceed to the Violin-clef. This is more particularly necessary, as the Tenor-clef occurs in Violoncello-music much oftener than the Violin-clef, even in the common position where the Thumb is not required, and where the notation is continually changing from the Bass to the Tenor-clef. The Pupil must therefore endeavour to make himself as perfectly acquainted with the Tenor as with the Bass-clef. The difficulty of remembering the several clefs is not so great as may be imagined. The variety of clefs requires only a careful advancement of the hand, which the Pupil will hereafter make himself acquainted with.



The upper A must never be taken with the 4th finger, because all thirds above this A are made with the three fingers which lie close to each other. This A, (when the hand is not in the same position) is taken as an *Harmonic*. The Harmonic is produced by laying the finger gently on the string, without pressing it tightly against the fingerboard. But when the Hand remains in this position, the A must be played with a firm pressure, and the third F, G, A, will lie conveniently under the fingers, as well as the corresponding thirds upon the D, G, and C strings, thus:



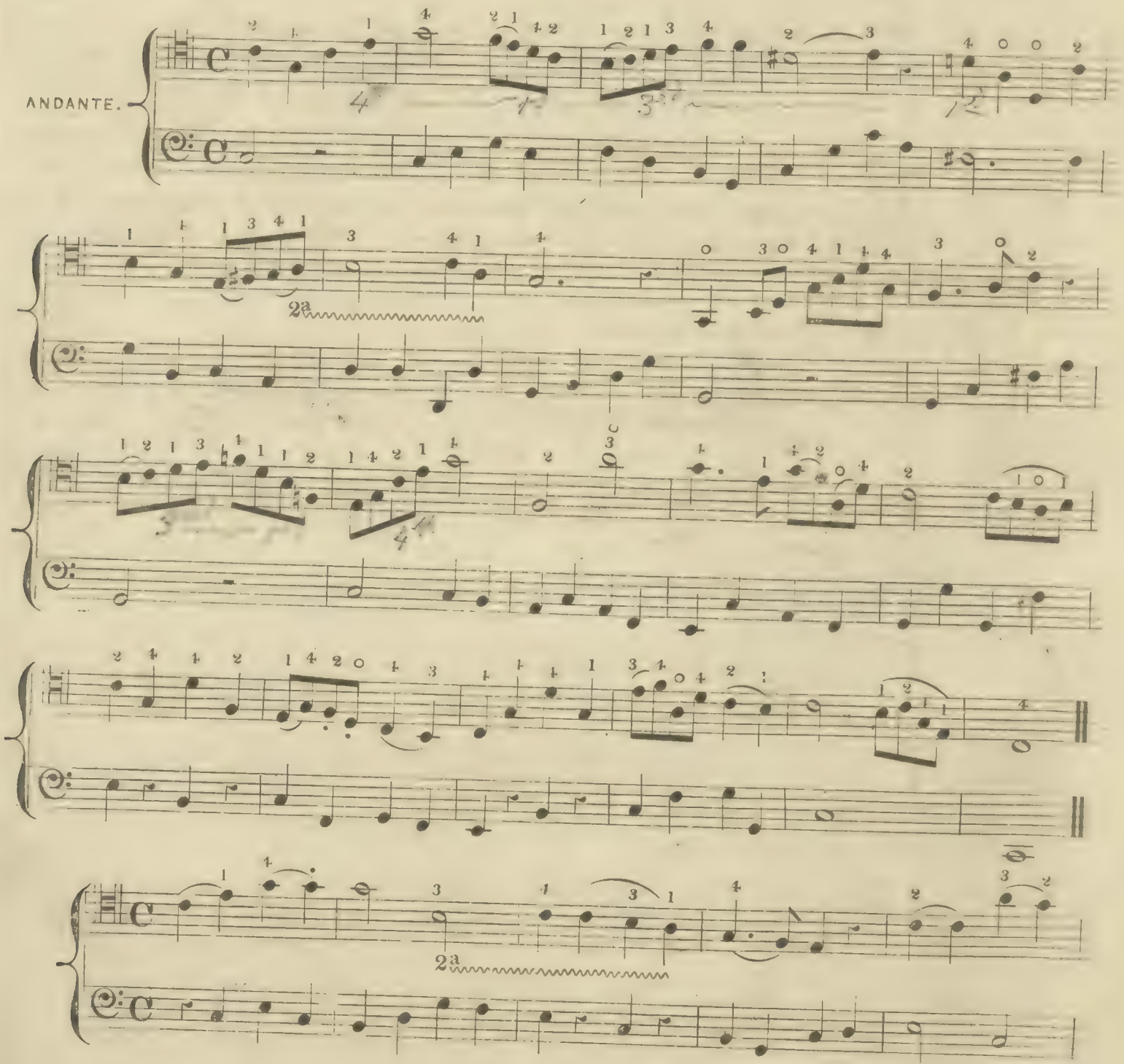
An Harmonic Tone is marked by a cypher (○) placed over the figure representing the finger, but when meant to designate the open string which requires no finger, the ○ is used without any figure underneath.

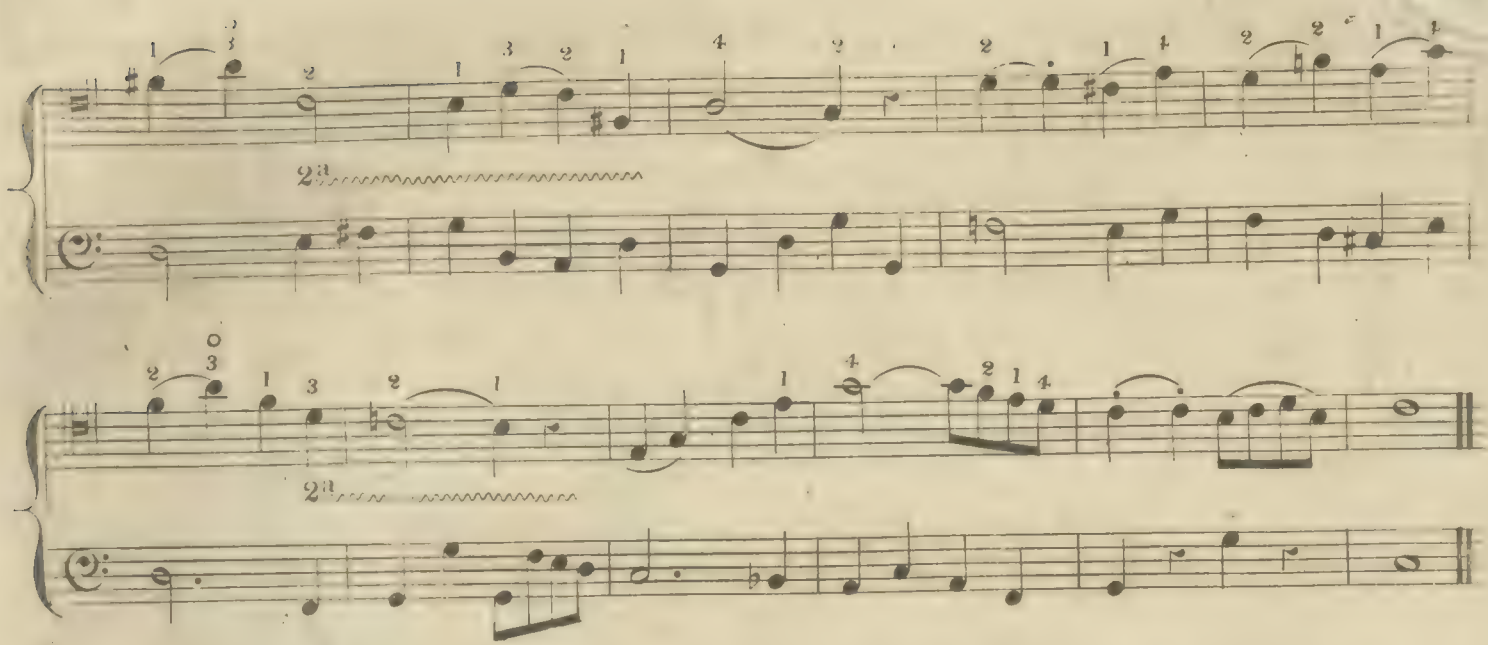
The thumb, which in making the upper G, partly surrounds the neck, must remain in its proper place, and the 3rd finger must be held straight, by which means the A can be reached with ease.

Before proceeding to the shift, a few studies are here annexed, to exercise the student in the practice of the Tenor-clef.

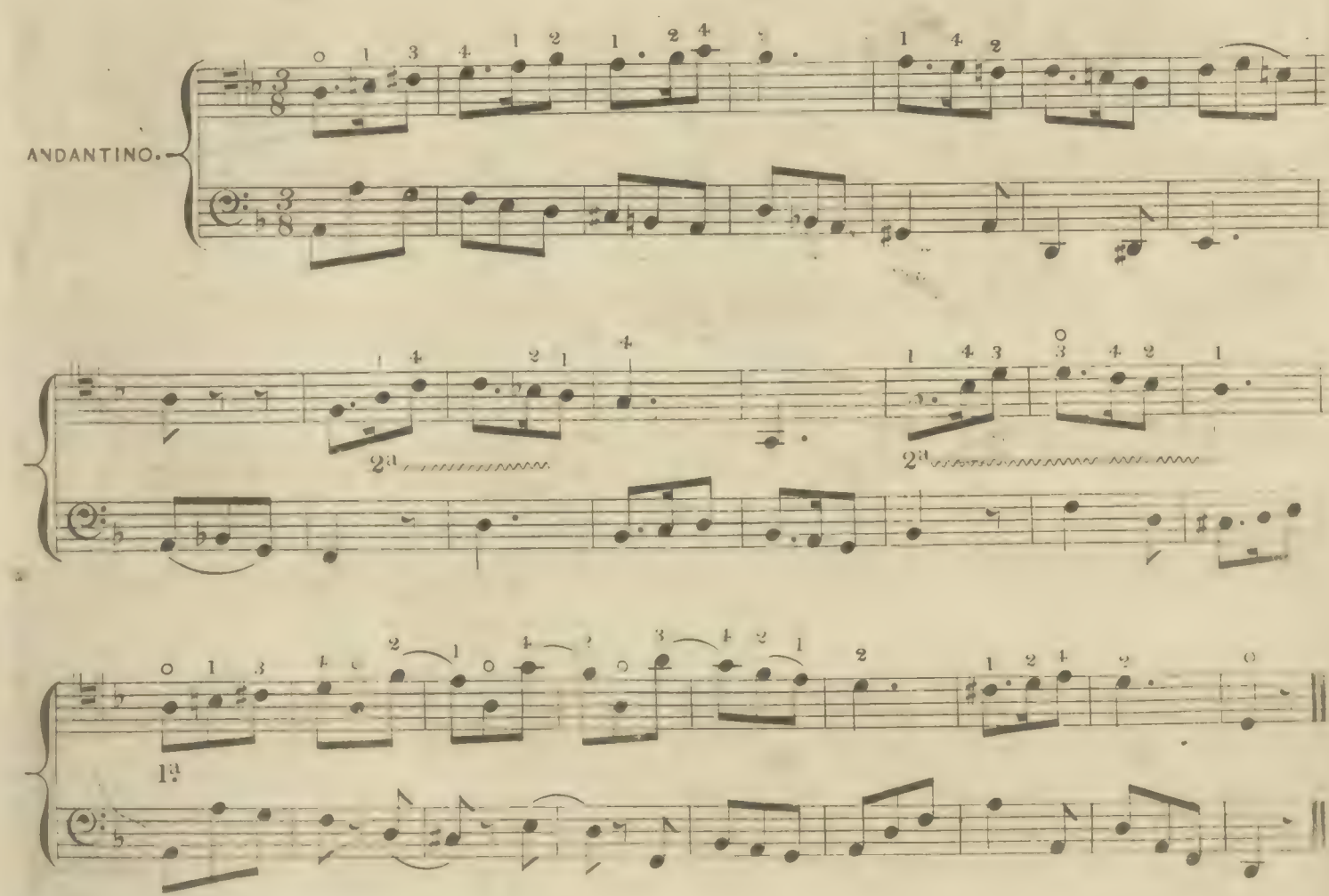
It must be understood, that the signatures of sharps and flats in the Tenor-clef, are

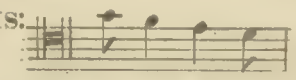
the same as those in the Bass clef. Notes which are marked with points, and tied together with a slur, must be played in one Bow, and without letting the bow quit the strings, each note being separated from the other by a slight pressure of the Bow in its course. It must be also remarked, that those passages which are to be played on the second string (D), are here marked 2nda. When the line ~~~~ ceases, it is no longer necessary to continue on the same string, as the passage will then lie in the original position of the hand. Where there is no mark underneath, the A string must be used, whenever the notes will allow of it. Though, as we have already remarked, we shall afterwards more fully discuss the subject of time, we shall here leave it to the Teacher to give the Pupil the proper time of the movement.





The following exercise is intended to practise the Pupil upon dotted notes, where it should be observed that the semiquaver after the first quaver in the bar should never be produced by the action of the arm, but merely by the wrist of the bow hand, and also that the semiquaver, throughout the piece, should occupy even a shorter time than that which properly belongs to it.

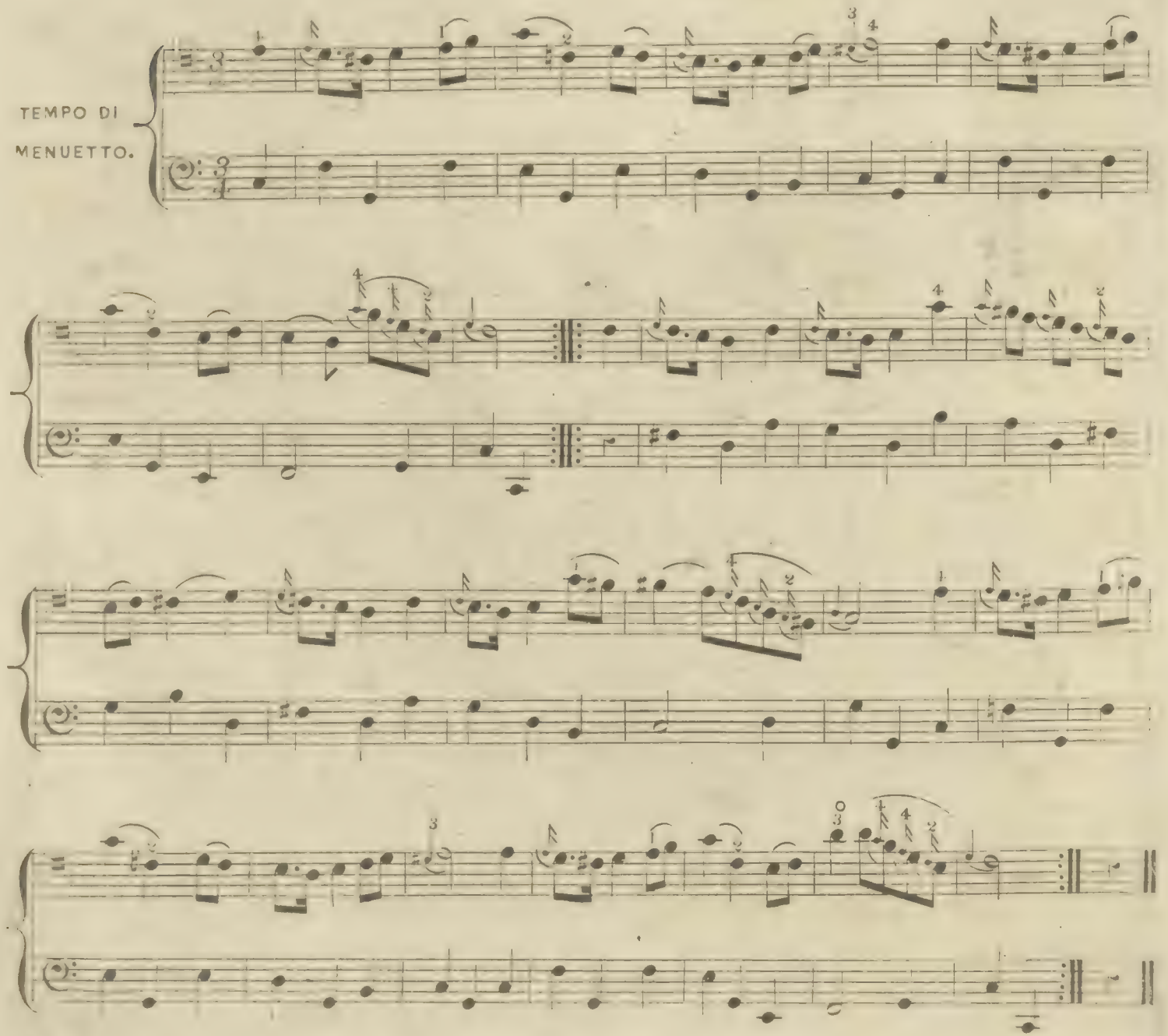


Syncopated notes are those which are drawn on from one to another, and often driven forward into the next bar. In order to learn how to make syncopated notes properly, the middle crotchets in the bar must be considered as slurred quavers. When, for instance, the bar is written thus:  it may be considered as noted thus:  and so executed, that in playing the third and fifth quaver, a slight jerk be given to the Bow.

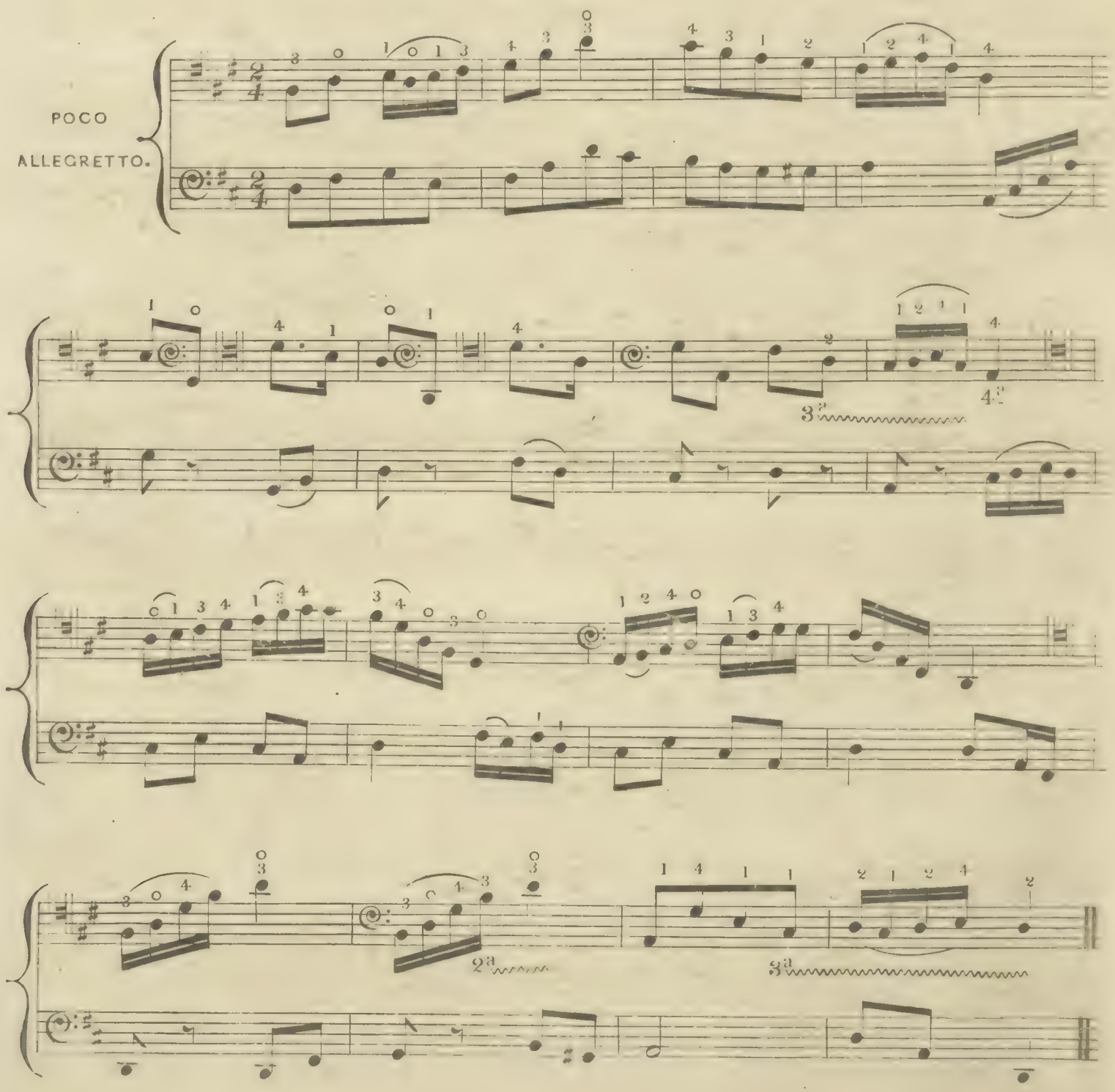
TEMPO MODERATO.

OF THE APPOGGIATURA.

The Appoggiatura always takes away one half of the time belonging to the note before which it stands, and is known by being written smaller than the other notes, and with its tail turned upwards. If an appoggiatura stand before a dotted note, the dot does not affect the appoggiatura, which must occupy no more time than if the note were not dotted. When an appoggiatura is marked with a ♯ or a ♭, this ♯ or ♭ has reference only to the appoggiatura, and not to the following note. I have furnished some examples of this case. If the appoggiatura be required to be made shorter than according to the rule, it must be so specially signified. The appoggiatura must always be slurred with the note before which it stands.



In the same manner as 2nda shows that a passage is to be played upon the second string, so 3za stands for the third, or G string; and 4ta for the fourth or C. When the passage is of some length, many Composers write "sulla terza corda", or "sulla quarta corda." But as this expression often affects a single note only, it is unnecessary to write the words at full length, but it is sufficient to use 1ma 2nda 3za 4ta. Indeed the same thing is frequently expressed by merely using the figures 1. 2. 3. 4. If the Nº of the string upon which a note should be played be marked underneath it, and no sign be given of how long the player is to continue upon the same string, the expression then holds good only for the note thus marked.



POCO
ALLEGRETTO.

2a

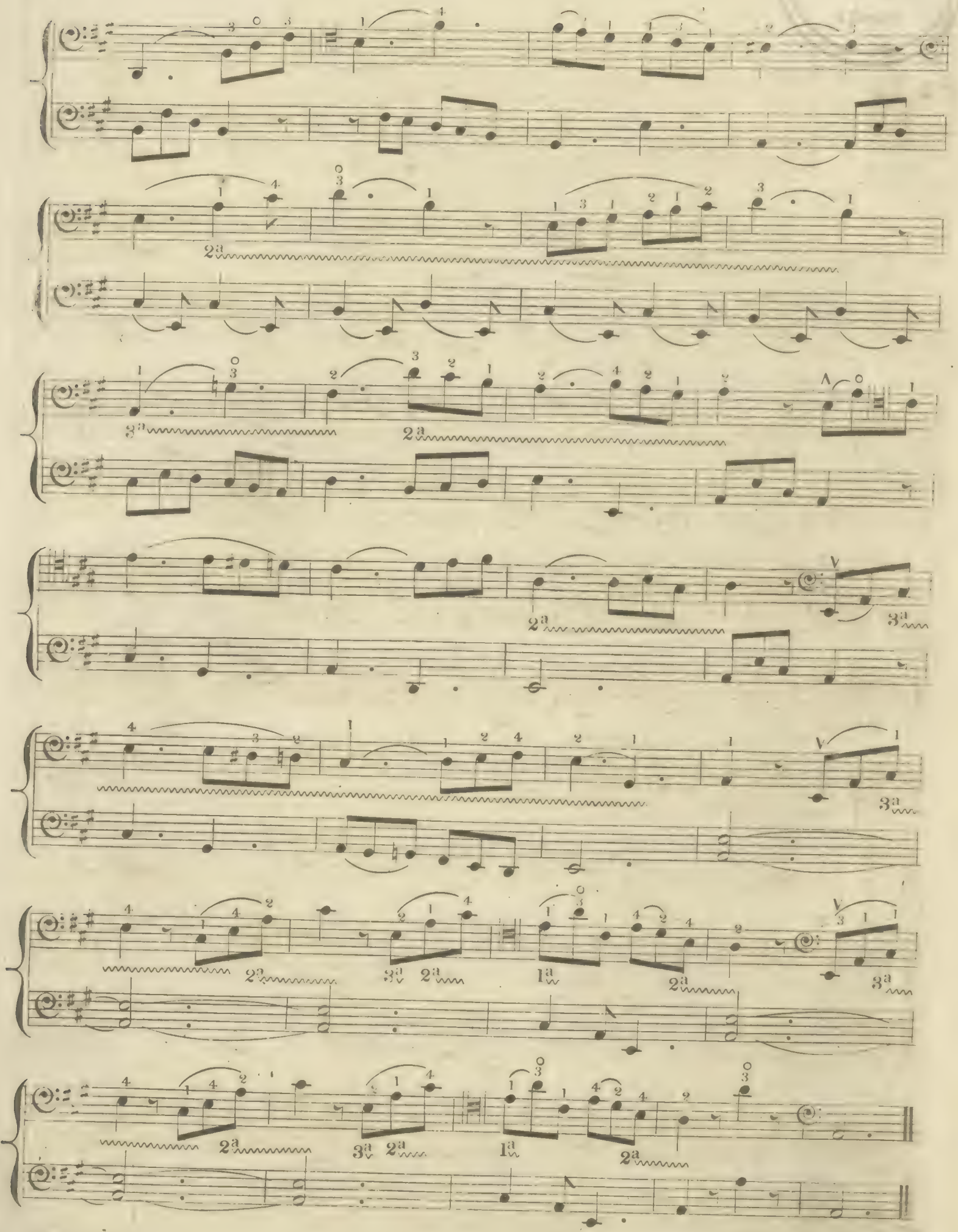
2a

2a

2a

2a

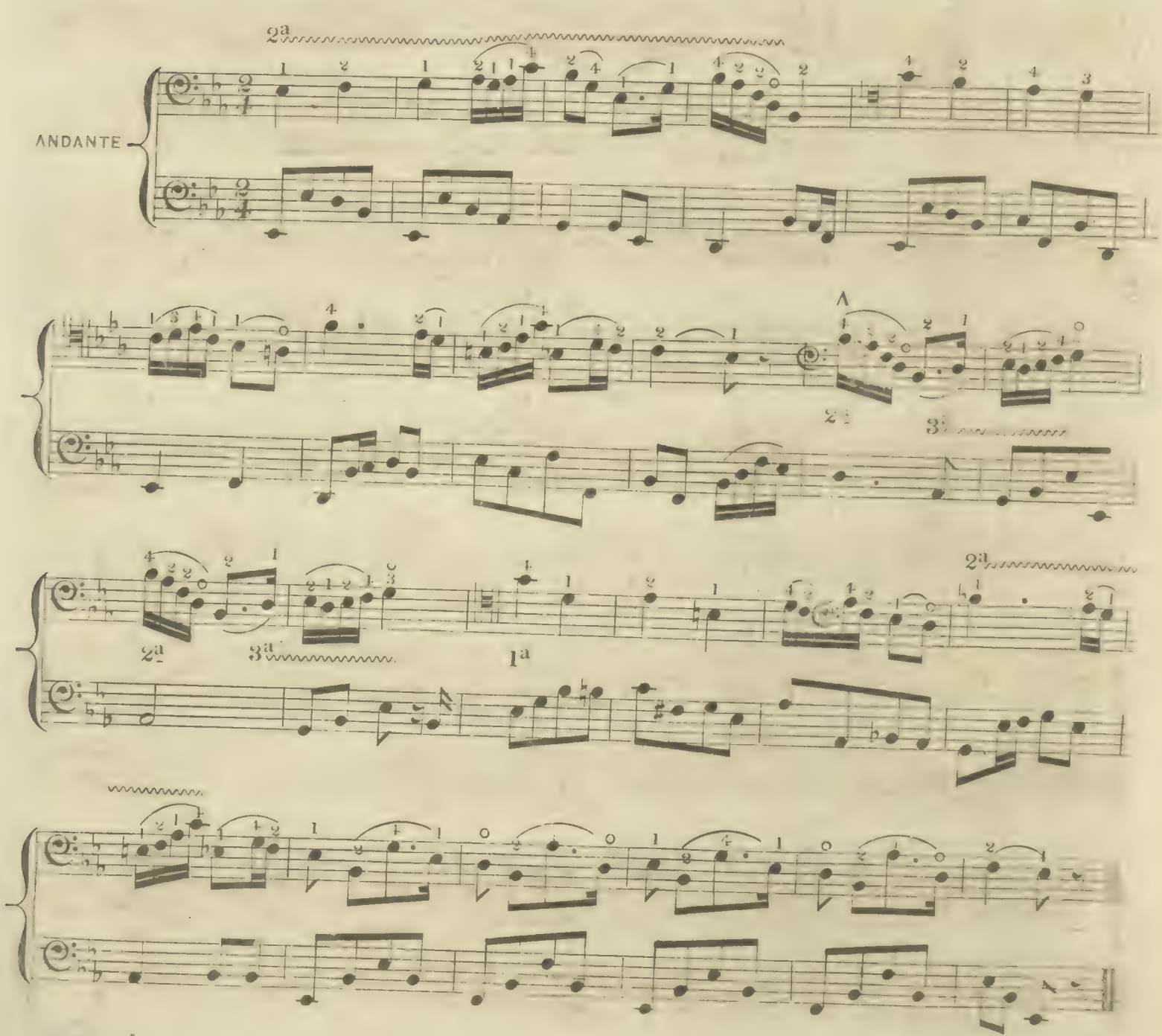
V.S.



TEMPO MODERATO.

In using the shift, the music which will present the greatest difficulty to the Pupil will be that which is written in the keys of B♭, E♭, A♭, and D♭. The reason of this is, that in these keys, if the player be required to produce only a few notes gracefully, the fingering must be changed every moment, and it is impossible to lay down any fixed rule which will provide for every case that may present itself. For this reason, I have marked in these different scales, the G, A♭, C and D♭, to be taken with the 4th finger, in order to accustom the Pupil from the beginning, in these cases to this expedient, which will be found of great use in accompanying.

Here follow some exercises in the flat keys. The Pupil will make himself acquainted with the fingering far better by means of a tangible melody than by any given rules, as these latter can only provide for single cases.



CANTABILE.

2a 2a

2a

2a 3a

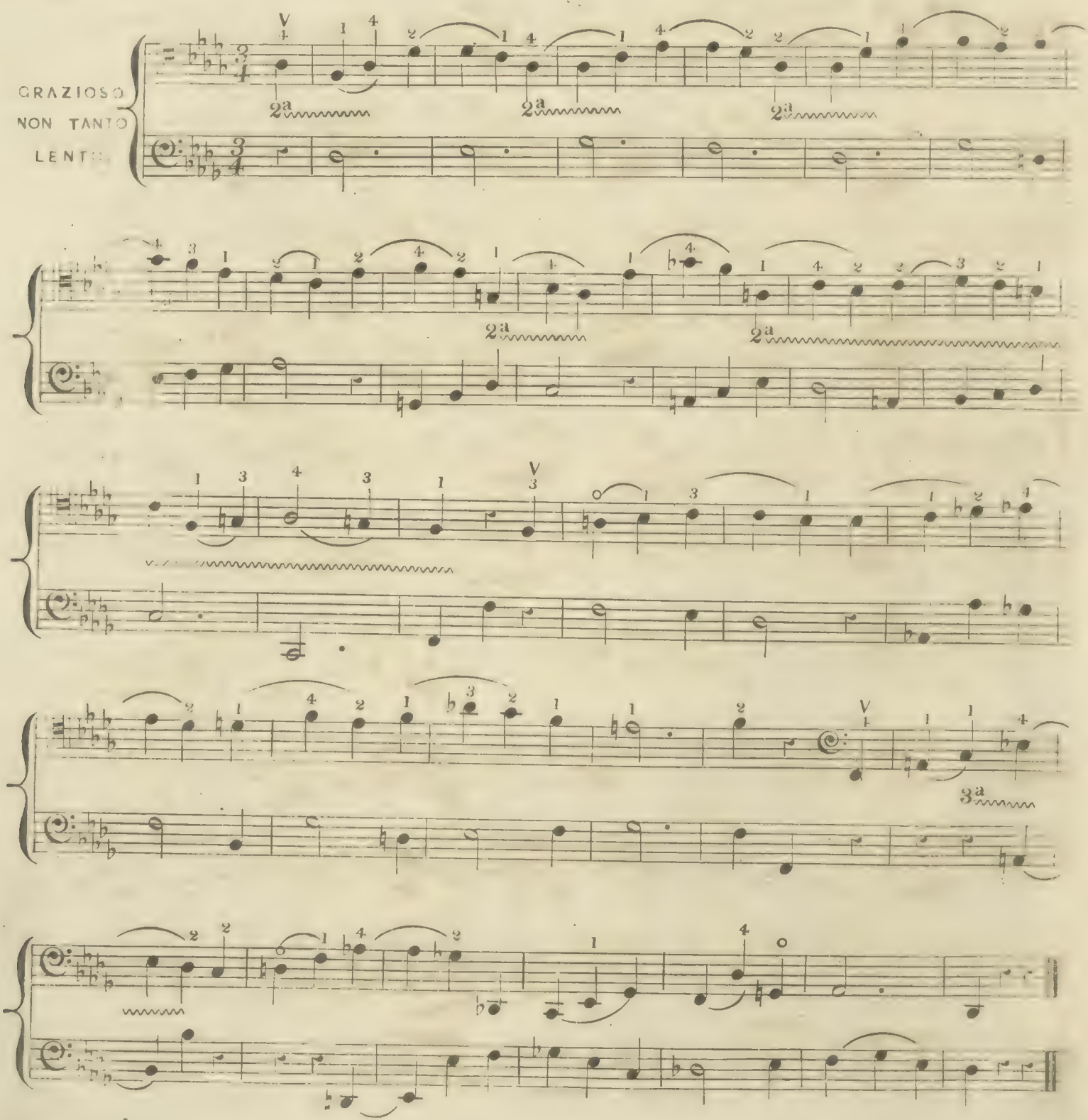
2a

2a

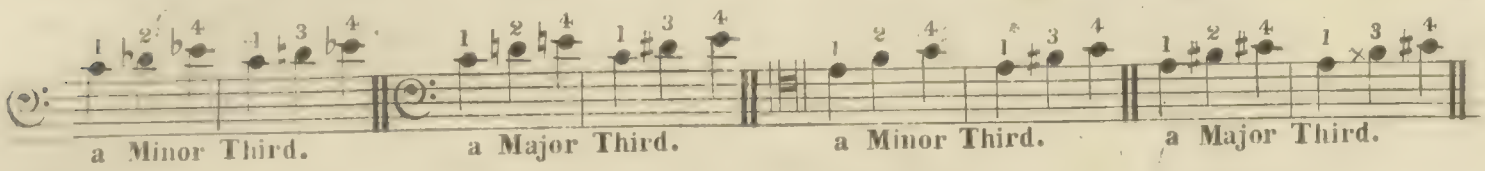
2a

"Dal Segno" (from the sign) is used when the piece of music is to be repeated, and the place where it is to finish is shown by an arch with a dot thus 𝄐 . If a piece of music written in a minor key is to pass into a major key, the flats must be changed into naturals (♮) and then the flats necessary to express the major key must be placed in the signature.

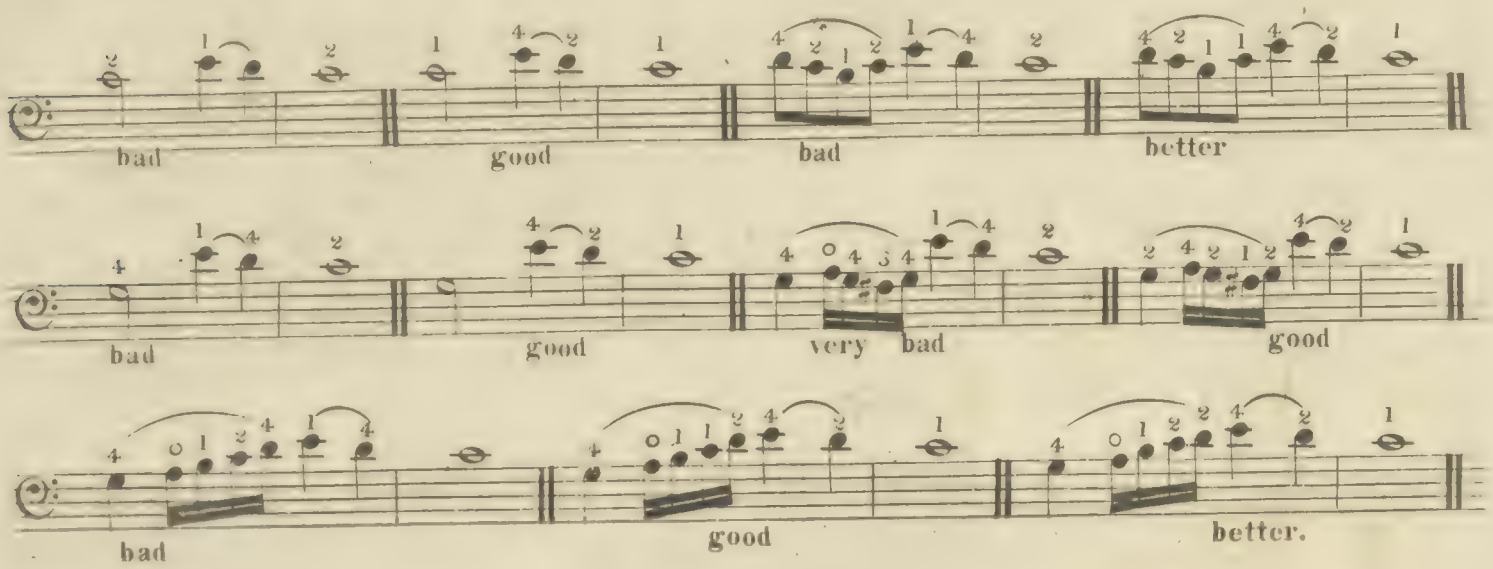
The Teacher would do well, in difficult exercises such as the following, to make the Pupil first play through the whole exercise without attending to the slurring of the notes. He will find it easier for him afterwards to direct the Pupil's attention to the slurs.



Although a system of fingering is sufficiently illustrated by a study of these exercises, I shall nevertheless lay down some rules for the management of major and minor Thirds, in order to prevent the possibility of any mistakes on the subject.



The following are passages in the fingering of which, Beginners generally fail.



ON THUMB-PASSAGES.

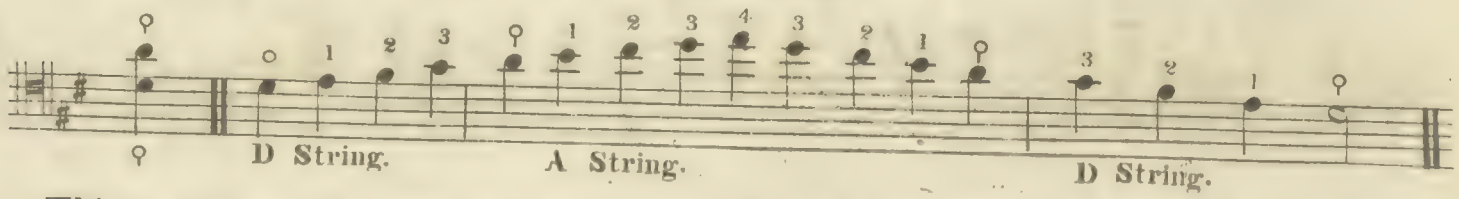
We now proceed to the consideration of the Thumb-passages, and shall first direct our attention to those which belong to the Tenor-clef. The passages which lie higher, belong to the Violin-clef, which we shall discuss hereafter.

The mode of holding the hand in playing thumb-passages, is less difficult than that required where the thumb is held under the neck. When the hand is once accustomed to a good position, it is not easily lost, and I shall here lay down a very simple means by which it may be attained. Take a thick bottle-cork, and hold it between the thumb and 1st finger, close to the muscle, and so placed that both the fingers may lie asunder, and the other fingers be very little curved, so that they may meet the strings conveniently. The thumb should be bent neither out nor in, but should make a straight line with the hand. Care should be taken that the fingers in playing, be not bent too much inwards, but that they fall on the strings with a slight curvature. The nails of the left hand should be cut short, otherwise the strings will be touched by them instead of by the ends of the fingers. The strings must be pressed down by the fore-joint of the Thumb, but only two strings at a time, so as to make a fifth across the strings. One string must exactly cross the joint of the thumb and the other lie under the middle of the nail. The following drawing will illustrate the above explanation.

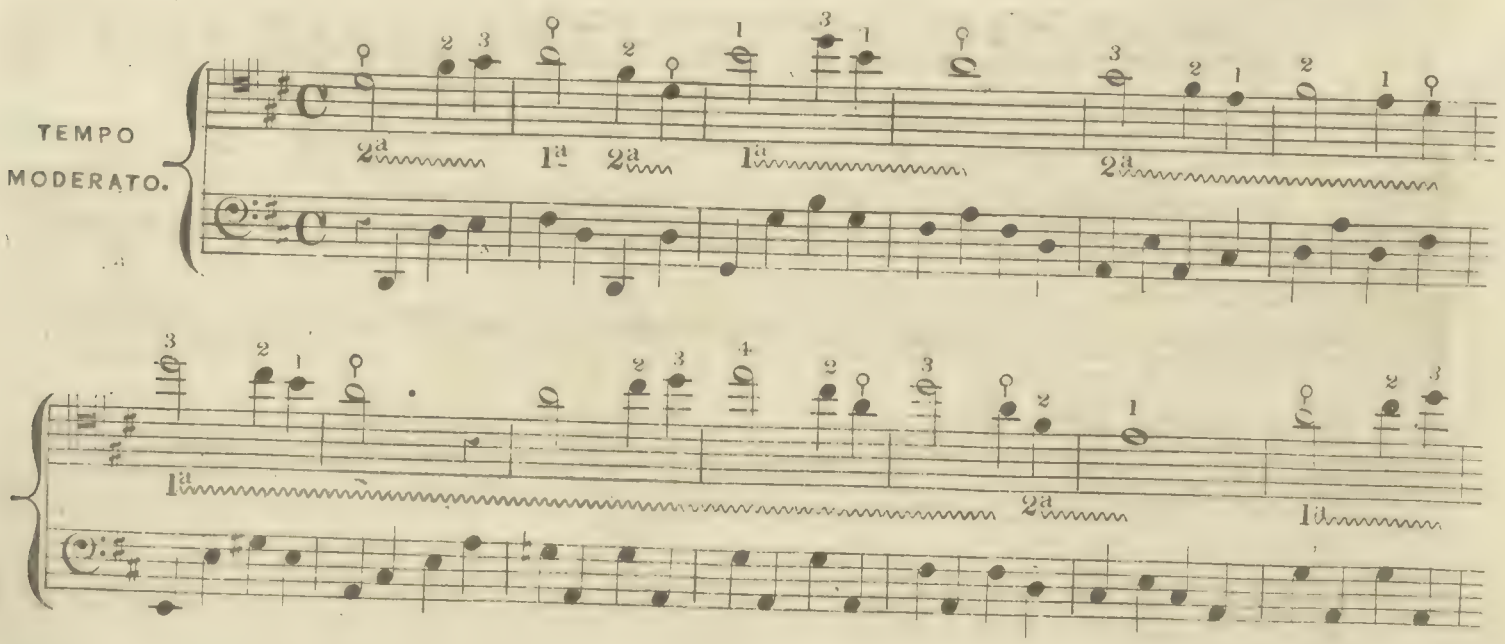
The pupil must play with the Cork in his hand, until he has accustomed his fingers and thumb to retain the same position without it; for nothing is more injurious than to press the thumb together with the fingers upon the strings. He must endeavour to acquire a sufficient strength in the thumb, as to make it a firm bridge across the strings, without any support from the fingers. The arm must lean gently against the edge of the belly and the elbow must not be pushed forward, but should be held free and kept back.

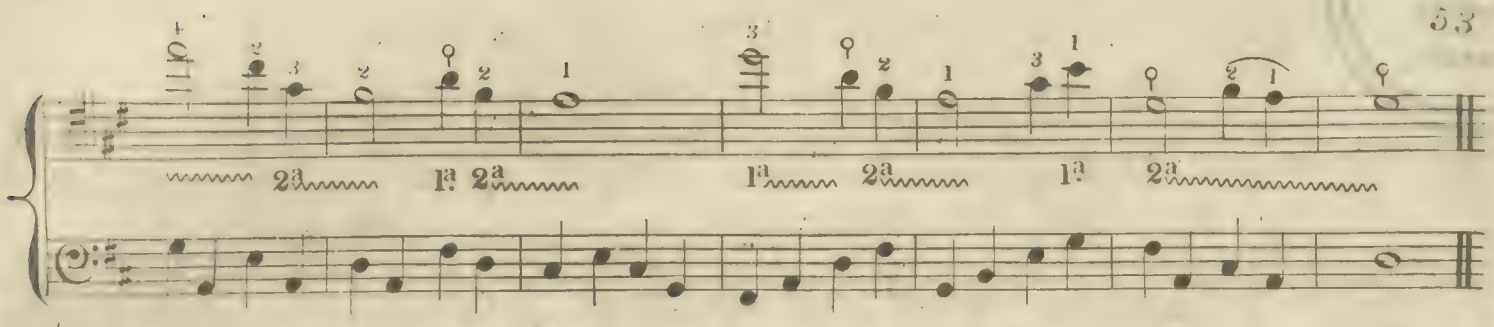
The teacher should take the greatest care that the pupil when playing thumb-passages keep his hand exactly in the same place. This should be learnt at the very beginning, and he should not follow the example of many Violoncellists who place the neck of the Instrument upon their shoulder, to play, as they imagine, with greater convenience, or stretch forward their feet to see where to place their fingers. This would indeed assist them to play in accurate tune, if the notes were fretted on the finger-board as on the Guitar. To play in tune can be acquired only in two ways, either by an accurate ear, or, where this is defective, by gradual and continual practice.

We shall begin the thumb-passages with the highest position in the Tenor-clef, on the A and D strings; and first, with the scale on these two strings with all the four fingers. The sign for the thumb-passage is ♀; a small perpendicular stroke under the ○ distinguishes it from the sign for the open string.

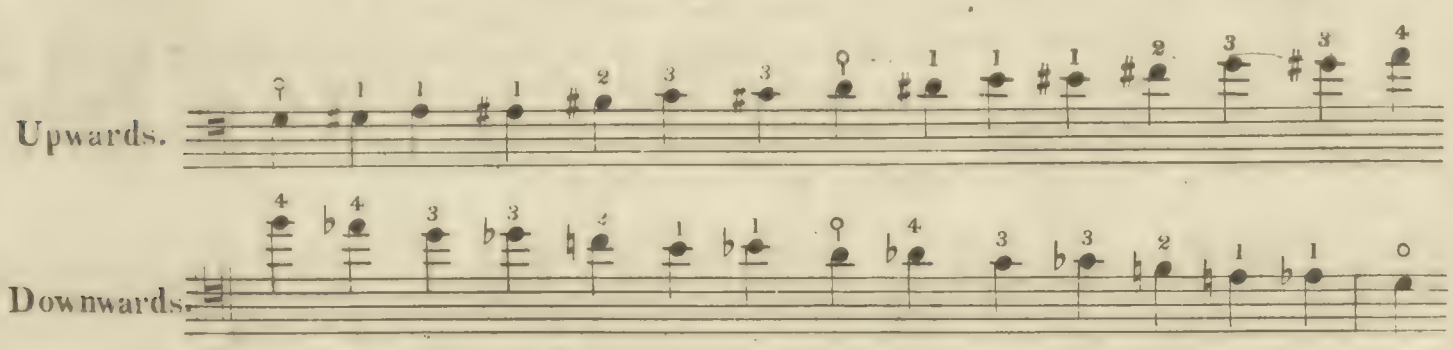


This scale must be practised till the Pupil can play it with fluency, after which, he may proceed to the following exercises. In using the 4th finger, the hand must not be brought forward, but the little finger should be stretched out straight, and, when taken off the string, must not be bent together. This is a fault which beginners are but too apt to fall into; and therefore, to remedy the difficulty, it is better to let the little finger lean against the 3rd finger.

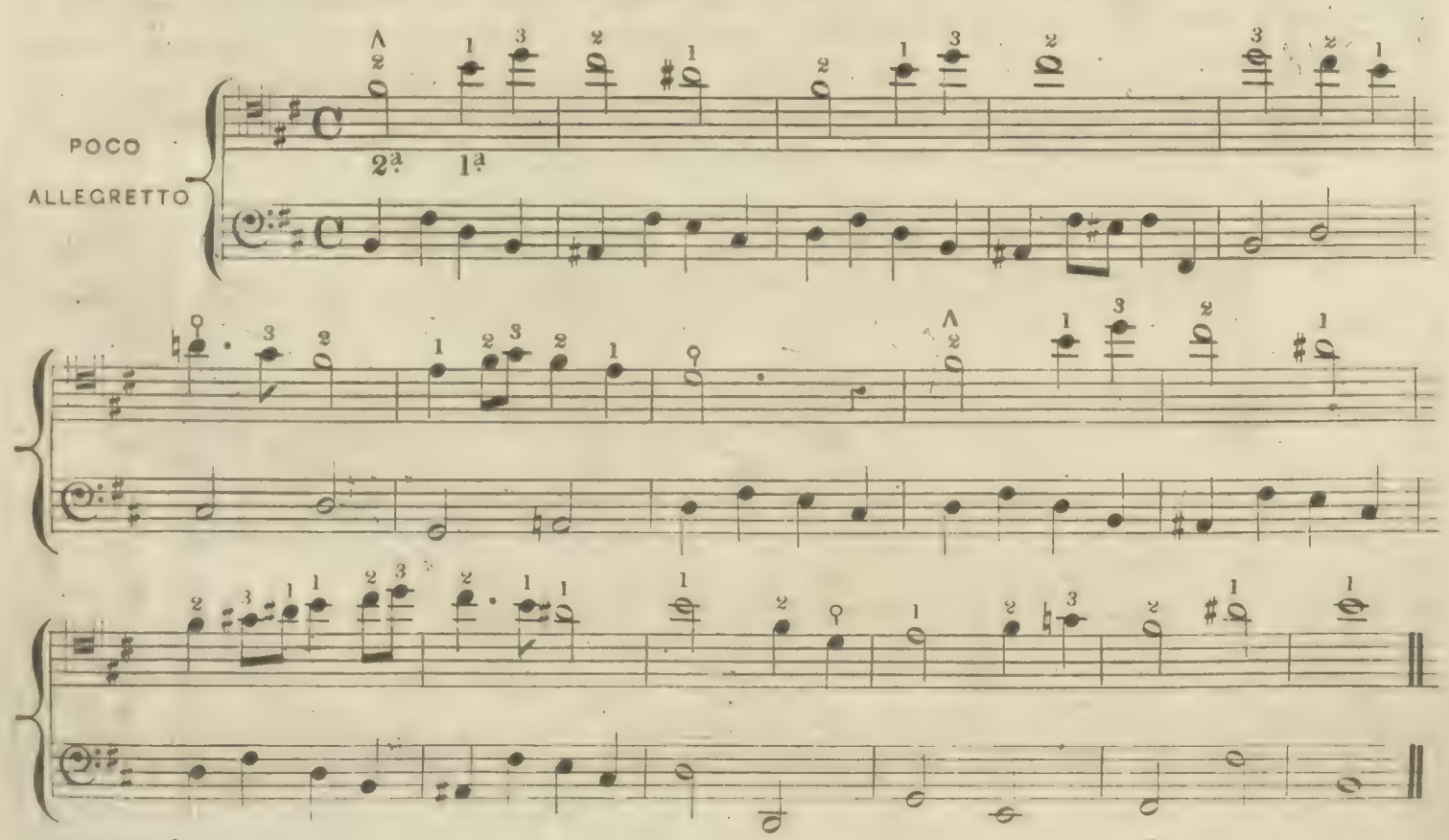




This example is sufficient to show that the fingering of the Thumb-passages is not difficult. With respect to the fingering of sharps and flats, there is a fixed rule, which is that the note either to be sharpened or flattened, must be taken with the same finger as the preceding note. But when the note taken with the thumb is required to be sharpened, the thumb must not be advanced, but the note must be always taken with the 1st finger. The following *chromatic* scale, (a scale of consecutive semitones) distinguished from the *diatonic*, (or scale of whole tones) will illustrate these remarks.



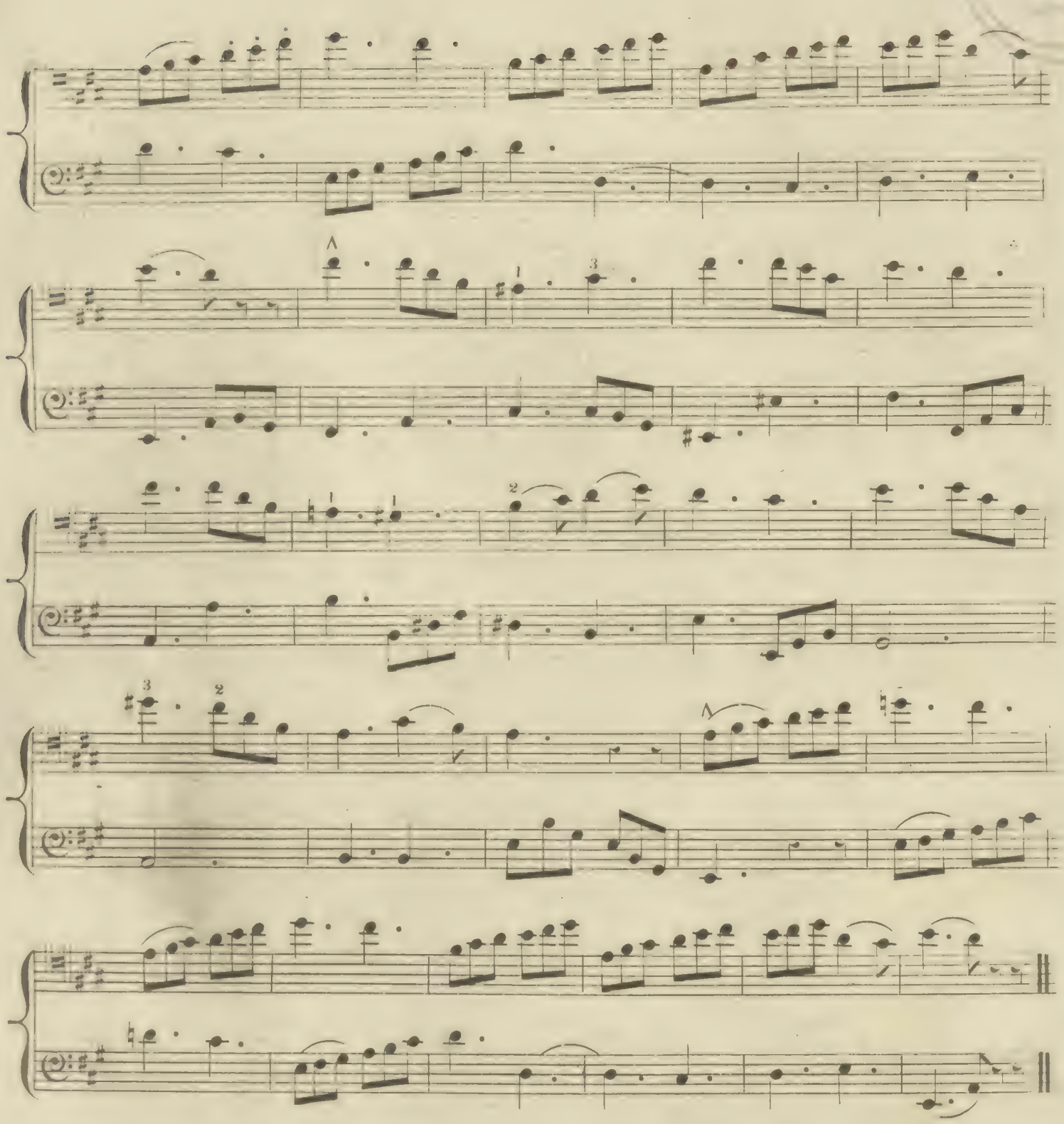
In the following exercises in B minor, the thumb is to remain on the A and D strings. The A♯ must be taken with the 1st finger.



PATETICO.

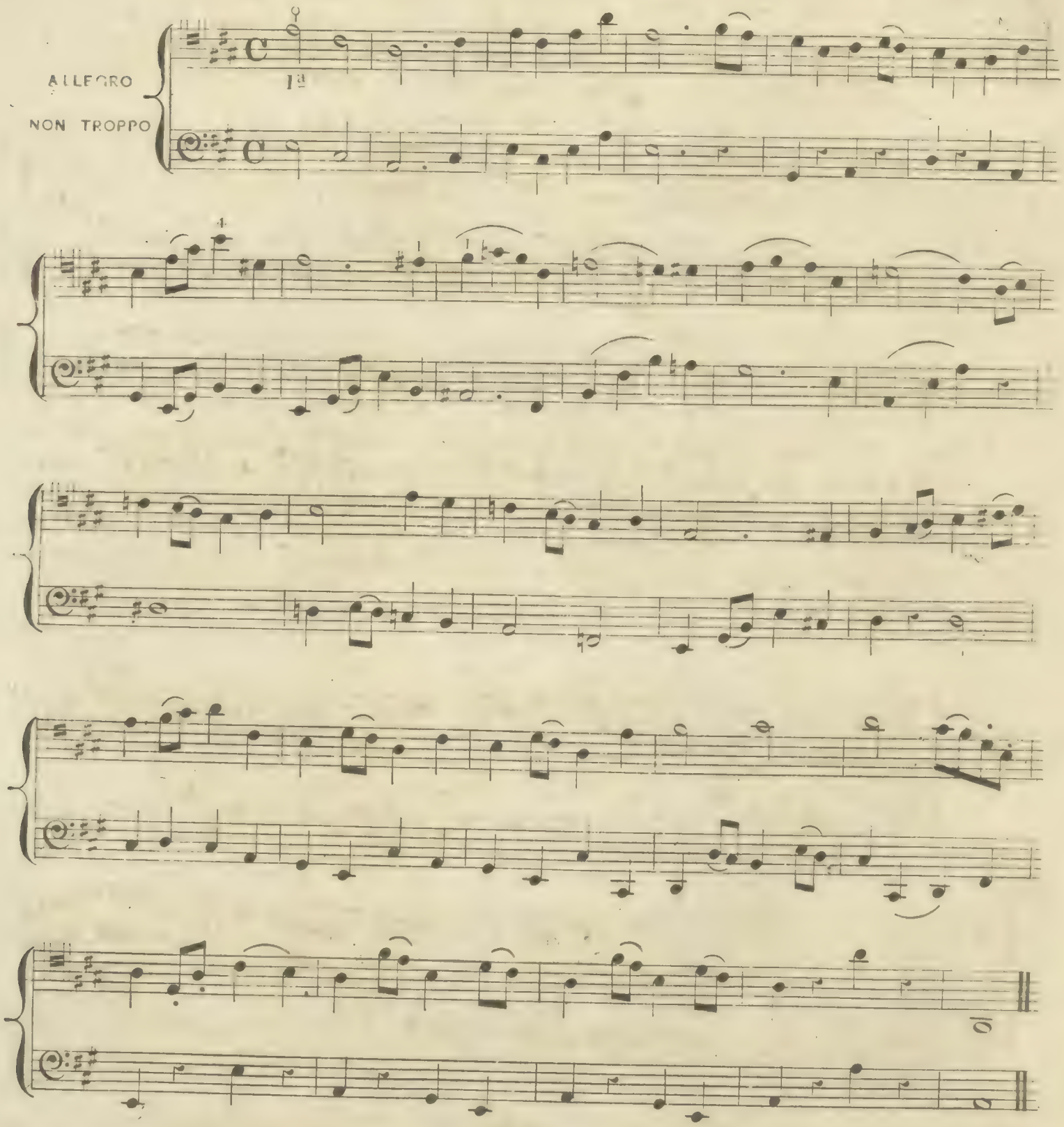
2ª

QUASI
ALLEGRO.



In order that the Pupil be not too much accustomed to have the fingering marked, the following exercises are marked only in those places where I have found it necessary. The place where the thumb is to be used, is always marked on the first note, How long the passage is to continue in that position is left for the pupil to discover, but in cases of doubt, the thumb passage is marked under the following notes. It has been already observed, that whenever no particular string is marked in the fingering, the A string must be always used.

Whenever, in playing thumb-passages, the arm cannot be leaned against the Instrument, it must be held easy and free.



In order to accustom the Pupil to change from the common position to the thumb-position, and back again, I have annexed the following air, throughout which the fingering is not marked, except when necessary to show the right position in which to take a passage. In playing the two notes with the little finger, the thumb must not

Fig. V.

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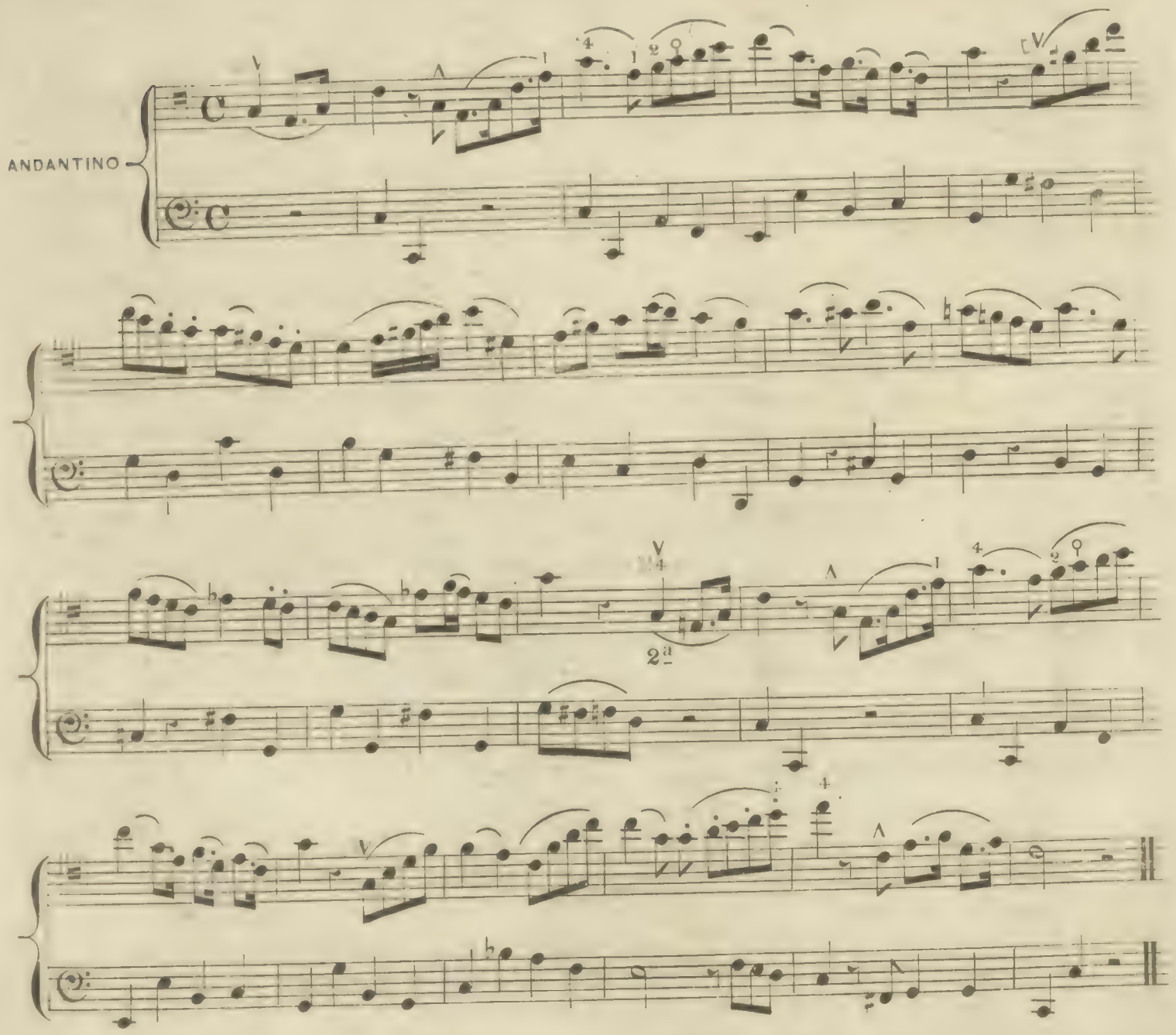
be removed from its place.

In changing the hand from the common-position to the thumb position, the pupil must accustom himself, when playing the last note in the common position, to shift the thumb upon the fingerboard, so as almost to push away the finger which made the last note, with the thumb; for, without this management, a break or silence will take place between the two tones, as also from the F. to the G, in which the thumb must be used, as well as in all other similar cases.



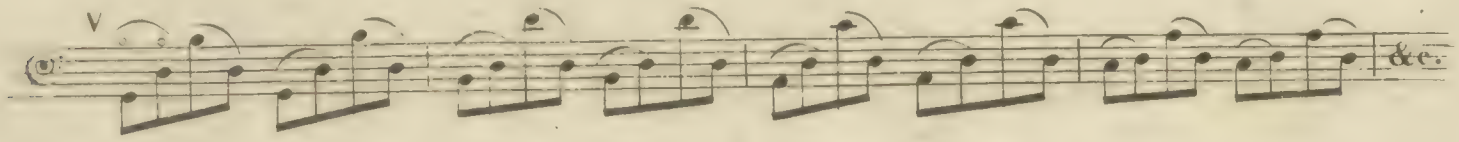
Since we may play in the common position, even higher than the upper A, the next exercise includes B in its compass, in playing which note, the thumb must follow the fingers so far until its end comes to lie in the middle of the neck.

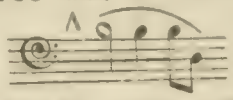
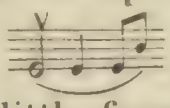
ALLEGRETTO
MA NON
TROPPO.

OF ARPEGGIOS.

We now arrive at the study of the Arpeggio a grace peculiarly adapted to the Violoncello, but one which requires much industry and practice to execute neatly. Here however, it is not my intention to lay a paper of patterns before my readers, to show them, with what variety of Bowing the Arpeggio may be made. In order to make the Arpeggio with a light Bow, without which it can never be well executed, the pupil should learn to make it with the whole length of the bow. The Arpeggio is a test of every mode of Bowing, and discovers at once if the player execute with a stiff or free arm. For, whoever can use his bow from the point to the nut without laborious exertion, cannot possibly play stiffly.

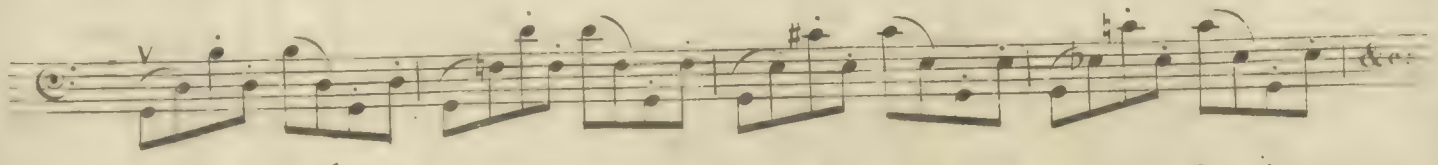
Arpeggios usually begin with the lower note, and must be first practised with the up-Bow; the following is the most usual.



But in order to make them well, they should be begun from the upper note and in the following manner. To acquire the free use of the whole bow in making them, take B upon the A string as in Figure I.  draw the bow to the point as in Figure IV and then turn the wrist back without moving the arm until the bow just touches the D; then to make the up-bow, turn the wrist back so far as that the bow may fall on the G string;  draw the bow softly from the point to the nut, then turn the wrist a little forward so that the bow may just touch the D string, and in making the down-bow, bring it a little farther forward so that the bow may lie as shown in Figure I, and continue this practice till it can be done without the slightest effort. Here we should avoid the least exertion of the shoulder as well as in the arm, for both the one and the other should be held perfectly free, and devoid of all stiffness.

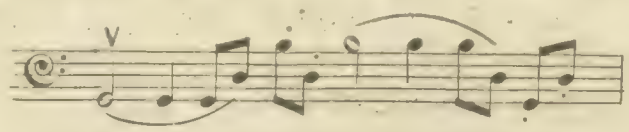
In making the up-Bow, the wrist may be directed a little upwards by the fore-arm, so that the point of the bow may fall slightly downwards. It is a great fault to press down the bow hand in making the up-bow, as then the point of the bow must necessarily be directed upwards. In making the down-bow, we should take great care that the elbow (of the bow-arm) be not raised, but that the hand be kept at an equal distance from the rest of the body, until the arm becomes straight.

When the pupil can play the above study, slowly, and with a free arm, he will find the following exercise of service.

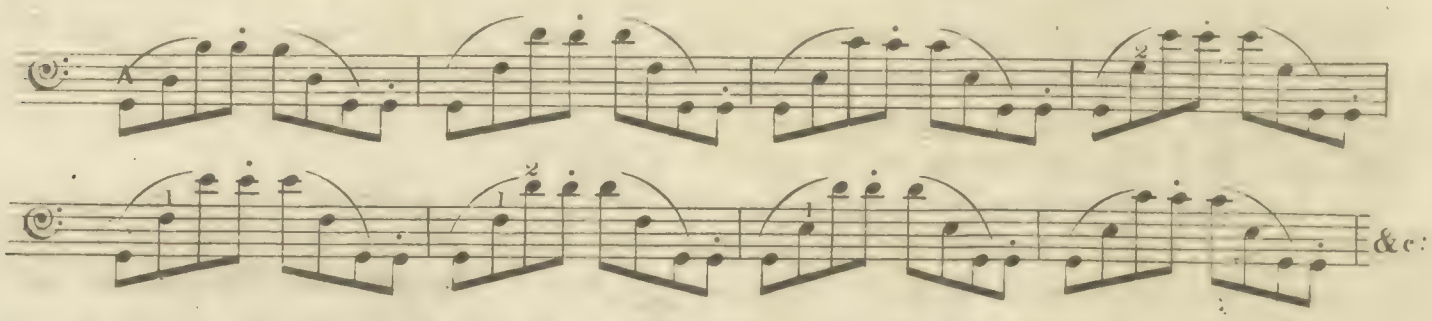


It has been already shown how the arm should be held in making the Arpeggio with the up Bow. The two first notes G and D, should be made as before, B and I

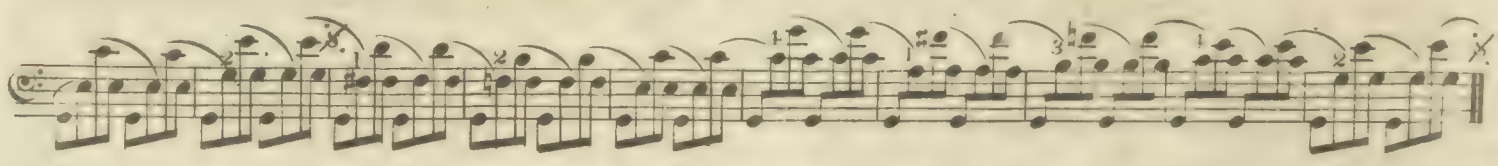
must be made merely with the wrist, without removing the arm from its position. The down-bow must be made as shown in the former example. The two detached notes G, and D, must also be made with the wrist, retaining the former position of the arm. This may be represented in notes thus:



We next proceed to the Arpeggio made with 3 slurred notes. This must be always begun, whether from an upper or lower note, with a down-Bow thus:

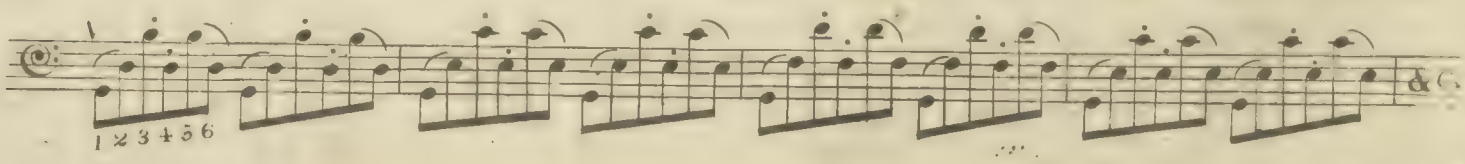


The chief thing to be observed in practising this Arpeggio, is that it be made with the whole length of the bow. In doing this, we must remember, that the whole of the Bow should be used for the first three notes, and that the fourth note, which is made with an up-bow, should be also taken with the whole bow. The bow should be drawn gently and lightly across the strings, which is easy to do with the up-Bow, though the down-Bow will naturally fall heavier upon the strings. The advantage of making them with the whole Bow will be perceived afterwards. Those Arpeggios which include four notes are divided in half, to give a graceful swing to the bow.



These also must be practised with the whole length of the bow, so that it be changed only at the point or nut. The greatest length of the bow must fall on the lower G, so that the three upper notes do not take up the half of the bow. During this practice, the elbow must be brought neither backwards nor forwards, but every thing must be managed with the wrist.

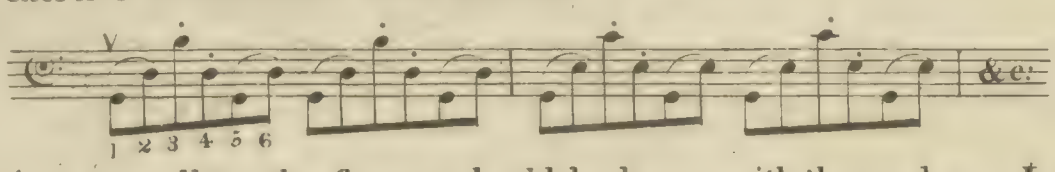
As soon as the Pupil is acquainted with the Arpeggios which require the whole length of the bow, he may proceed to study those which are played with the half-bow.



These examples must be begun with the up-bow, taken from the very point of the bow. In playing 1 and 2, the bow must be directed upwards, without removing the elbow from its natural position. The point of the bow must be laid on the strings,

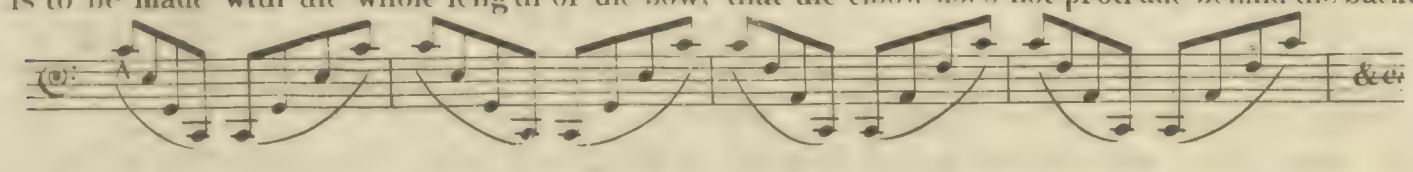
and the bow drawn down almost to the middle; 3 and 4 are made merely with the wrist of the hand, and with a very small part of the bow. In playing 5, the hand should be brought most forward, so that the stick of the bow may almost touch the A string; and then in playing 6, the bow should be drawn to the point. The longer the bow in playing 6, the more finished is the arpeggio.

The next exercise is somewhat more difficult.



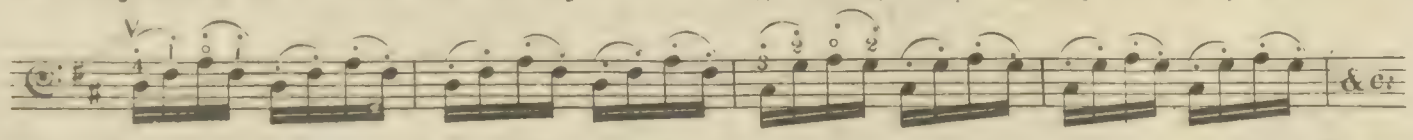
This exercise, as well as the former, should be begun with the up-bow. In playing 1 and 2, the bow must be used to the middle; 3 and 4 must be made quite short, and with the wrist; In 5 and 6, the bow must be drawn from the nut quite up to the point, in doing which, the wrist must be a good deal raised.

The Arpeggios on all four strings may be made either with the whole- or half-bow. Here we may remark, that if the bow be laid upon the A string, as in Figure I, and the wrist be turned back until the hairs of the bow lie flat on the C string, it will then be easily perceived, how the bow-hand must be managed in making these Arpeggios. But care must be taken when the bow is come to the point, and the Arpeggio is to be made with the whole length of the bow, that the elbow does not protrude behind the back.



For the same arpeggio with the half-bow, divide the bow into four parts, and use only the two middle quarters. The Pupil will then find that by dint of practice, he will be able to make the arpeggio with the wrist only, and without moving the elbow either backwards or forwards.

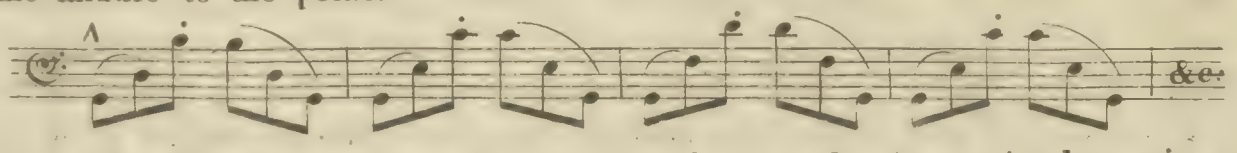
The arpeggios with the detached-bow, must be made only with the middle of the bow, and very little of it used for the up-bow.



This sort of arpeggio however, can be made only in a quick movement, because the bow itself must partly produce the spring. I do not recommend the young pupil to study this arpeggio, as it is apt to give him a stiff arm, which, as I have often before said, is diametrically opposed to neat playing. It has a much better effect when played in detached notes with the up-bow, where each note occupies but a small portion of the bow, used at about a hands breadth from the end of it.

This Arpeggio is introduced in the "Rondo alla polacca" of my Concerto in E minor.

Here follows another divided arpeggio. This should be made with half the bow, i.e. from the middle to the point.



When the Pupil is able to play all the Exercises on the Arpeggios here given, with the whole- as well as with the half-bow, with lightness and ease, and without any awk-

wardness or stiffness of arm, he will then find no difficulty in managing every other species of them.

OF A CHOICE OF MUSIC FOR BEGINNERS.

To practise the Pupil in reading at sight, as well as to give him some knowledge of lengthened compositions, and acquaint him with their forms, I think it advisable that he attempt no pieces but those suited to his strength, and that he should be particular in the choice of his Music. Of my own Compositions, I may mention 3 Sonatas with a Bass accompaniment which I wrote for my Son, when he was quite a child, and which are published by C. Peters at Leipsic. With respect to them, I must however remark, that I composed the greater part of them in the Bass-clef, as when I wrote them, my son was too young to understand the different clefs. To these latter he became accustomed by degrees. The following pieces appeared in print about the same time.

3 Trios with Tenor and Bass accompt	Op: 38.	C. Peters.	
Concertino	Op: 51.	Tobias Haslinger.	Vienna.
Divertimento	Op: 46.	Do	Do
Cantabile	Op: 50.	Do	Do
Cantabile and variations on two Westphalian Airs	Op: 63.	Fred. Hofmeister.	Leipsic.

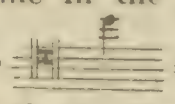
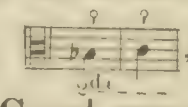
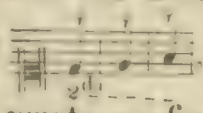
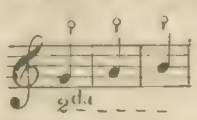
I do not consider it advisable for a beginner to direct his attention too soon to that species of music termed *studies*. Though these may be of use to the left hand, they are almost always injurious to the Bowing, and are sure to produce a stiff arm. Indeed it is natural, that when the pupil is too long employing the same sort of bowing, he will at length become tired, and fatigue must always be detrimental. (This remark does not apply to studies for the little finger, which are very serviceable in teaching the Pupil how to use the fingers, and more particularly how to change the second for the third finger.) Studies intermixed with airs are not so fatiguing to the beginner, and may be used with advantage. There is a sufficient quantity of easy pieces, without there being any necessity to have recourse to studies; for, however easy these may be, if they consist of passages of a similar construction, they cannot fail to be injurious. I would also recommend the Pupil not to begin too soon to play accompaniments, as during the Rests, he will lose all those advantages, which it has cost him so much labour and industry to acquire. Continuous pieces are those only which he can play with advantage.

Before the Pupil proceeds to the second part of this School, he should study several pieces adapted to his strength; otherwise he cannot derive the same advantage from the 2nd part, which contains exercises much more difficult than any here laid down.

If, in those exercises which the Master may give the Pupil, cases of difficulty should occur, which are not explained in the 1st part, the Teacher may inform the Pupil of what in the 2nd part refers to the case in question. The necessary limits of the Work will not allow of my writing down a sufficient number of examples to give the Pupil that facility in playing, which will enable him to immediately proceed to the 2nd part. I hope it will be found that I have mentioned in this part every thing requisite for the mechanical formation of a fine Violoncello player.

SECOND PART.

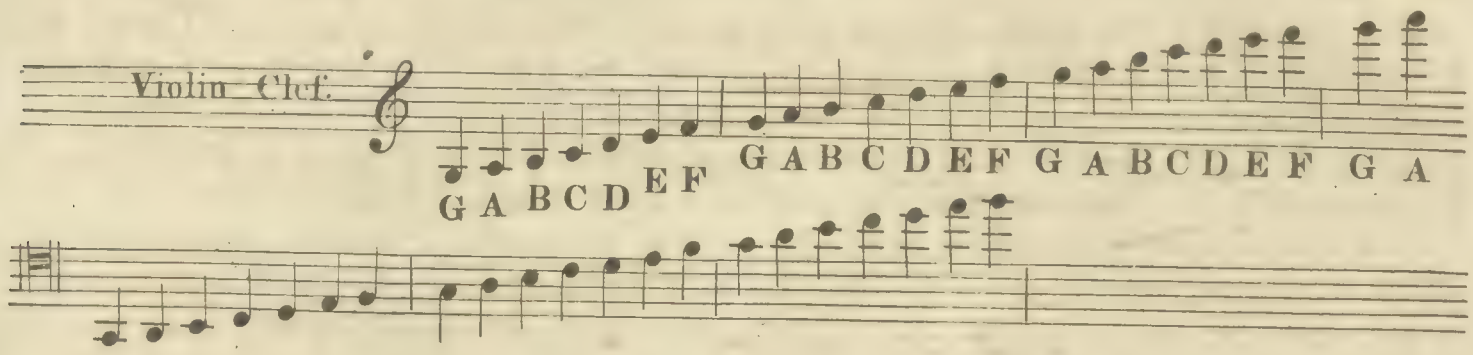
OF THE VARIOUS CLEFS, AND MORE ESPECIALLY OF THE VIOLIN CLEF.

A practice has hitherto prevailed, of playing those notes which are written for the Violoncello in the Violin-Clef, an octave lower than the pitch of the Violin. Far from being inclined to sanction such a practice, I am decidedly and strongly opposed to it. No one would think of playing the notes of the Contr'alto or Soprano-clef an octave lower, or those of the Tenor-clef an octave higher than they are played upon other Instruments, or are sung by the human voice, since these clefs are borrowed from the human voice and must be always referred to it as a standard. The Violin-clef should be treated in the same way, since there is no apparent reason which can justify the practice of playing the notes in this clef, an octave below; more especially as the notes of which we are here treating, do not lie so high as to render it necessary for convenience' sake, to have recourse to the sign *All' octava*. This expression *8va* - - - is written above those notes which are intended to be played an octave higher, and holds good for all the notes over which the dots are carried on. By adopting this plan, all notes might be written in the Bass-clef, and the sign *8va* - - - used whenever the music reached beyond the natural compass of the clef. Unfortunately, however, several celebrated Composers have noted the Violin-clef in Violoncello-music, an octave higher than it should be played. We cannot with justice reproach these great Masters with ignorance of their art, but we may certainly reprove them for their adoption of a bad habit. Boccherini has used all the clefs employed in Music with the greatest precision. In his works, it is immediately perceived what position the thumb should occupy in playing the Thumb-passage. Thus he noted his music in the Bass-clef as high as the D above the first ledger line in the common position. He wrote in the Tenor-clef as high as the upper D,  , but always without using the thumb. For the Thumb-passages he began with the Contr'alto in B as far as C  , he used the Soprano-clef from B to F  , and the Violin-clef from G and upwards  . In the Tenor-clef he wrote as far down as the G  .

Although, in following this system, the Player always knows his position, i.e. where he must use his thumb for a bridge, yet it is very perplexing to be distracted with so many various clefs. Boccherini himself probably felt this disadvantage, for he afterwards wrote only in three clefs; the Bass, Tenor, and Violin. But in all his writings there is no example of his has having written the Violin-clef an octave above; He was too good a Composer to admit of three different Violin-clefs in his music. It is true, that, in a later edition of his works, the Violin-clef has been set an octave higher, but it must surely have been done contrary to the wish of this celebrated Master.

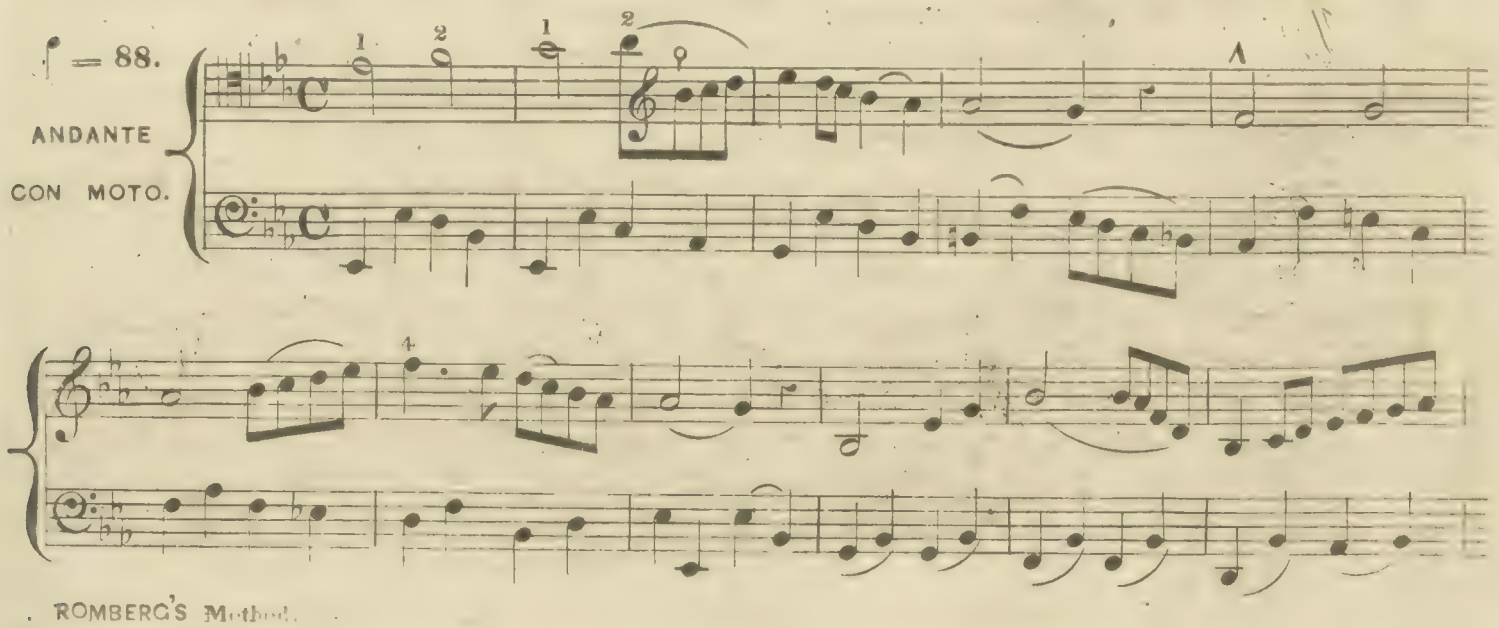
There is nothing, however to prevent an alternate use of the Bass and Tenor clefs. If this were not allowed, it would be necessary to write all those notes in the Bass clef, which were to be played on the C string, and the Tenor would be commenced from the G string. The Tenor would thus obtain an undue extension, and would involve the Player in a difficulty if he attempted to play Arpeggios on all the four strings.

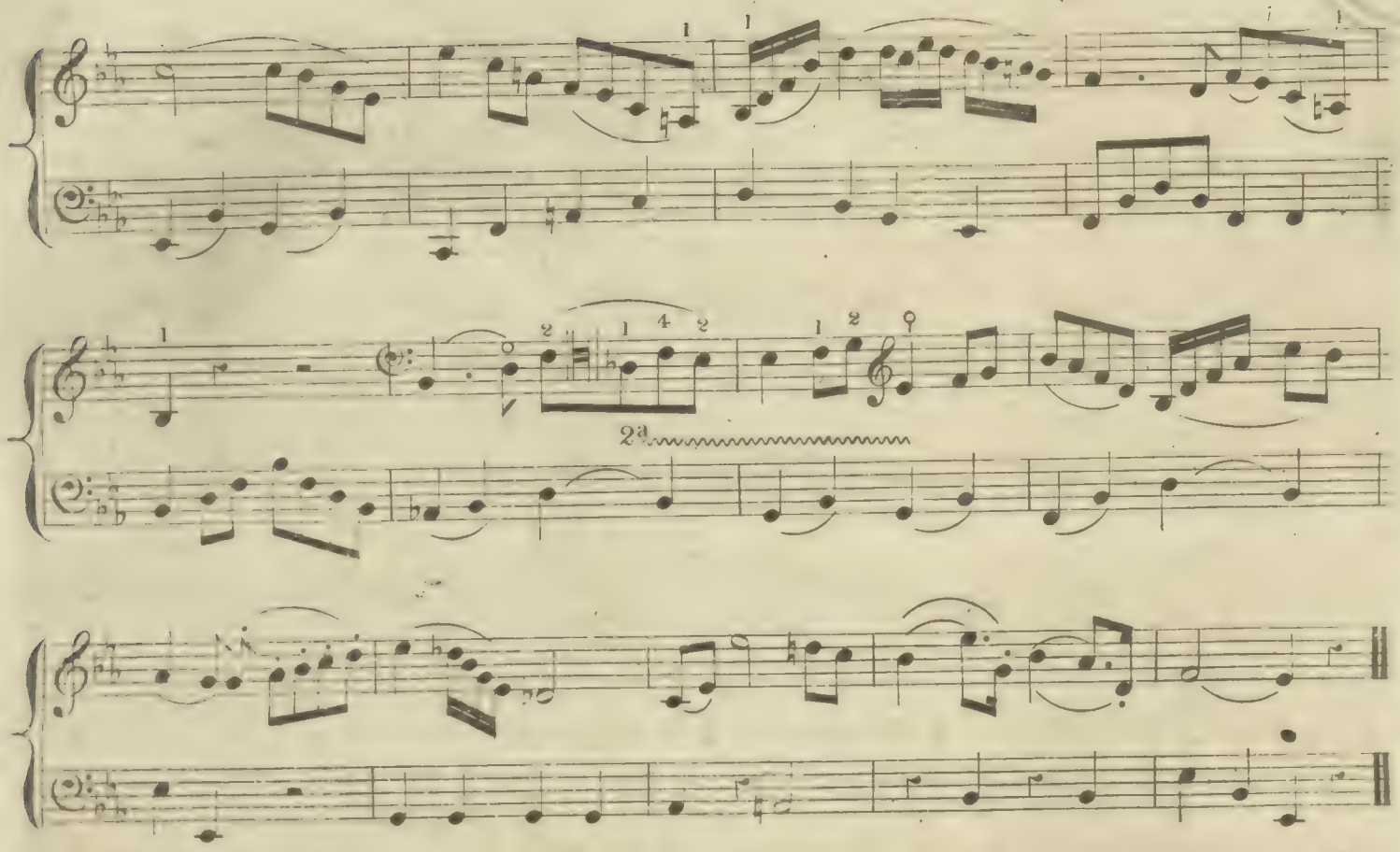
I have therefore always found it expedient to intermix the Bass and Tenor clefs whenever it becomes indispensably necessary; not to employ the Tenor-clef on the shift higher than D on the A string; and to begin the thumb-passages an octave above the open string. All the notes above this A, belong to the Violin-clef, that is, they are the identical notes found upon the Violin. By these means, the Player will know in which division of the compass he is playing. Those cases do not often occur which require the Tenor clef for the thumb-passages higher than the D on the A string.



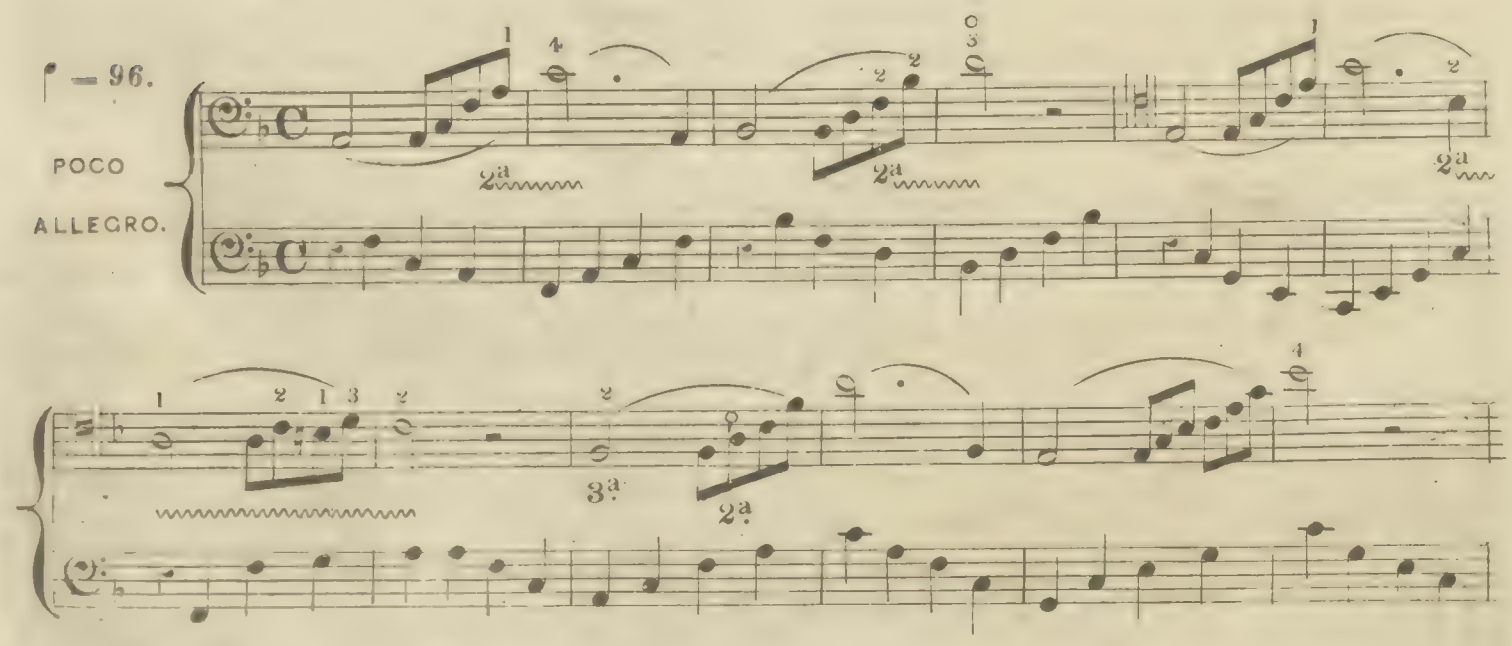
The last A here written, is the highest note generally produced upon the Violoncello, and this indeed is an Harmonic, a species of note of which we shall presently have to treat. For the present, we shall confine ourselves to a practical acquaintance with the Violin-clef, and we shall begin by treating of the first position usually chosen for the Thumb-passage, B♭, and E♭, which is a continuation of those pieces in the Tenor-clef which concluded the 1st Part.

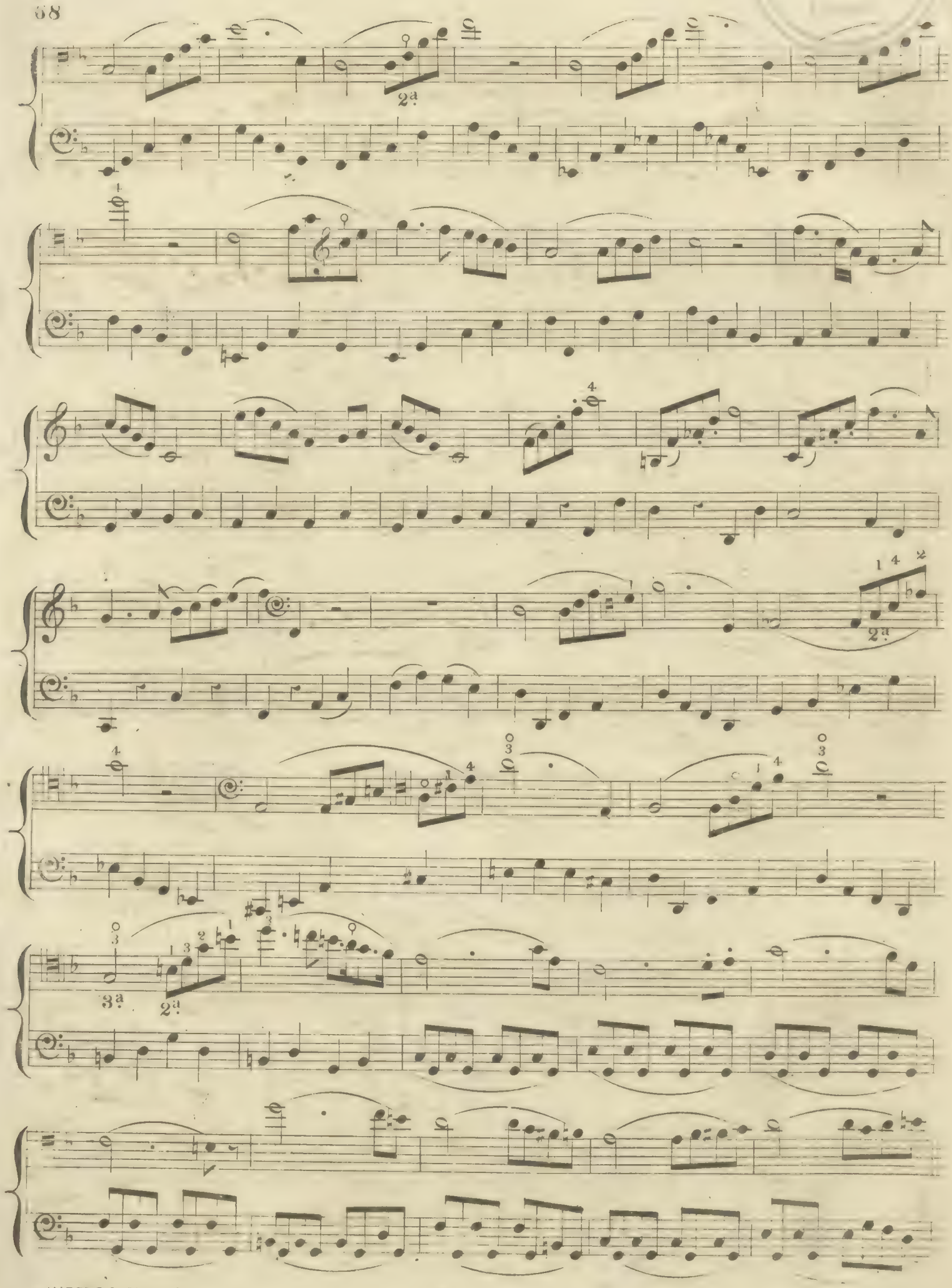
I have already observed, that when it is intended to use the Thumb, the finger which has made the note previous to the Thumb-passage must be pushed from its place by the Thumb, and I consider it useful here to recall this remark to the mind of the Reader. The passage at the end of the following exercise, before the last bar, where the notes are marked with two different Bowings, should be played as if there was a short rest after the first Bow which binds the two first notes, and the 3rd note, which is made with the same Bow, must be played quite short. This is a case of frequent occurrence: even where notes are not marked as in the passage alluded to, every good player will execute the passage as if both the bowings were noted.





The only remark to be made on the following exercise, is, with respect to the Octave-Interval at the end. The thumb must slip gently over the strings, till it falls into its proper place. In practising these Octave-Intervals, the player will soon hit the proper position, without being obliged to feel for the note, for almost every ear can find the Octave, though it may require practice to distinguish the purity of the tone.





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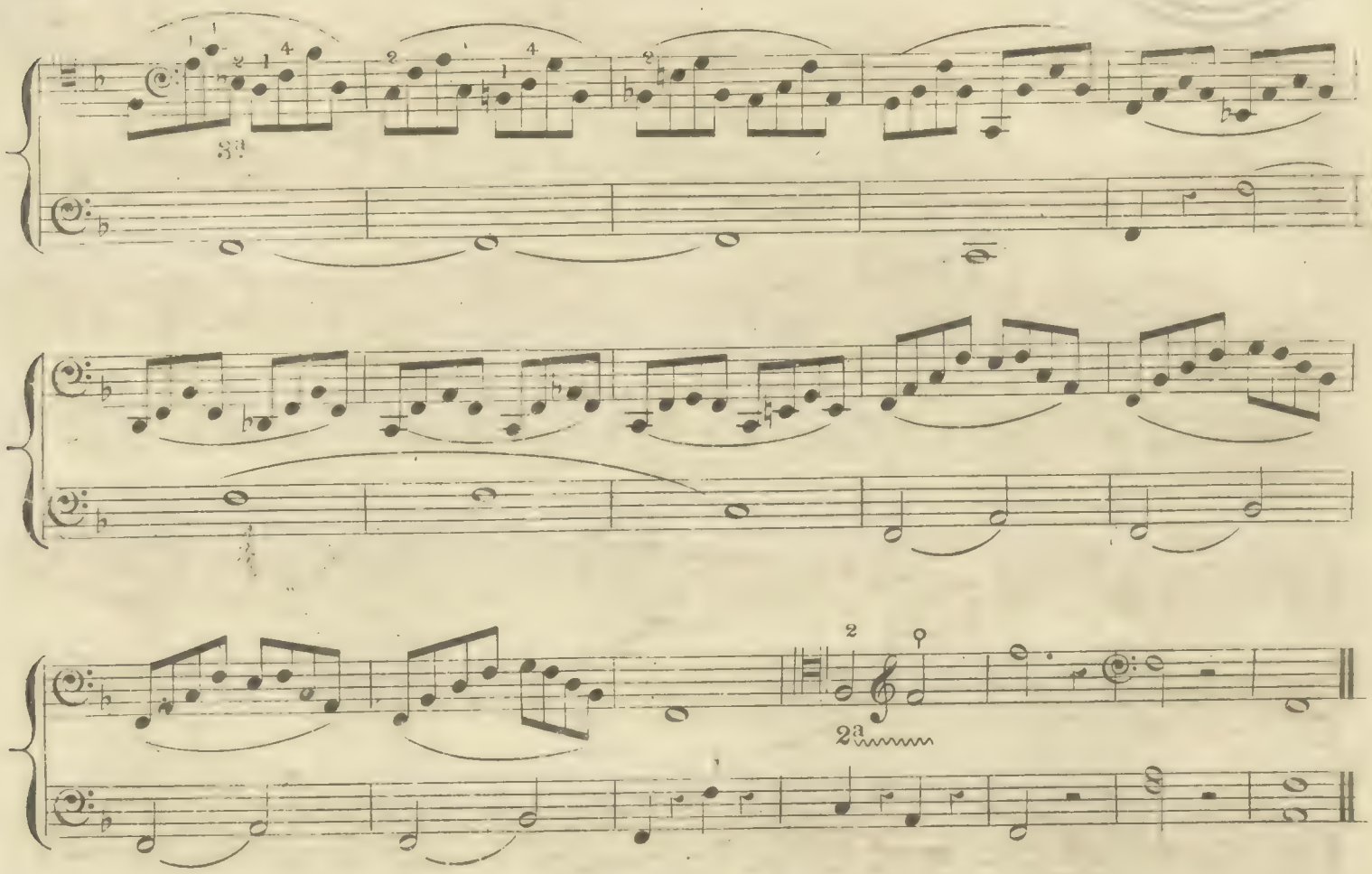
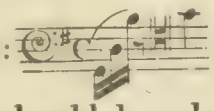
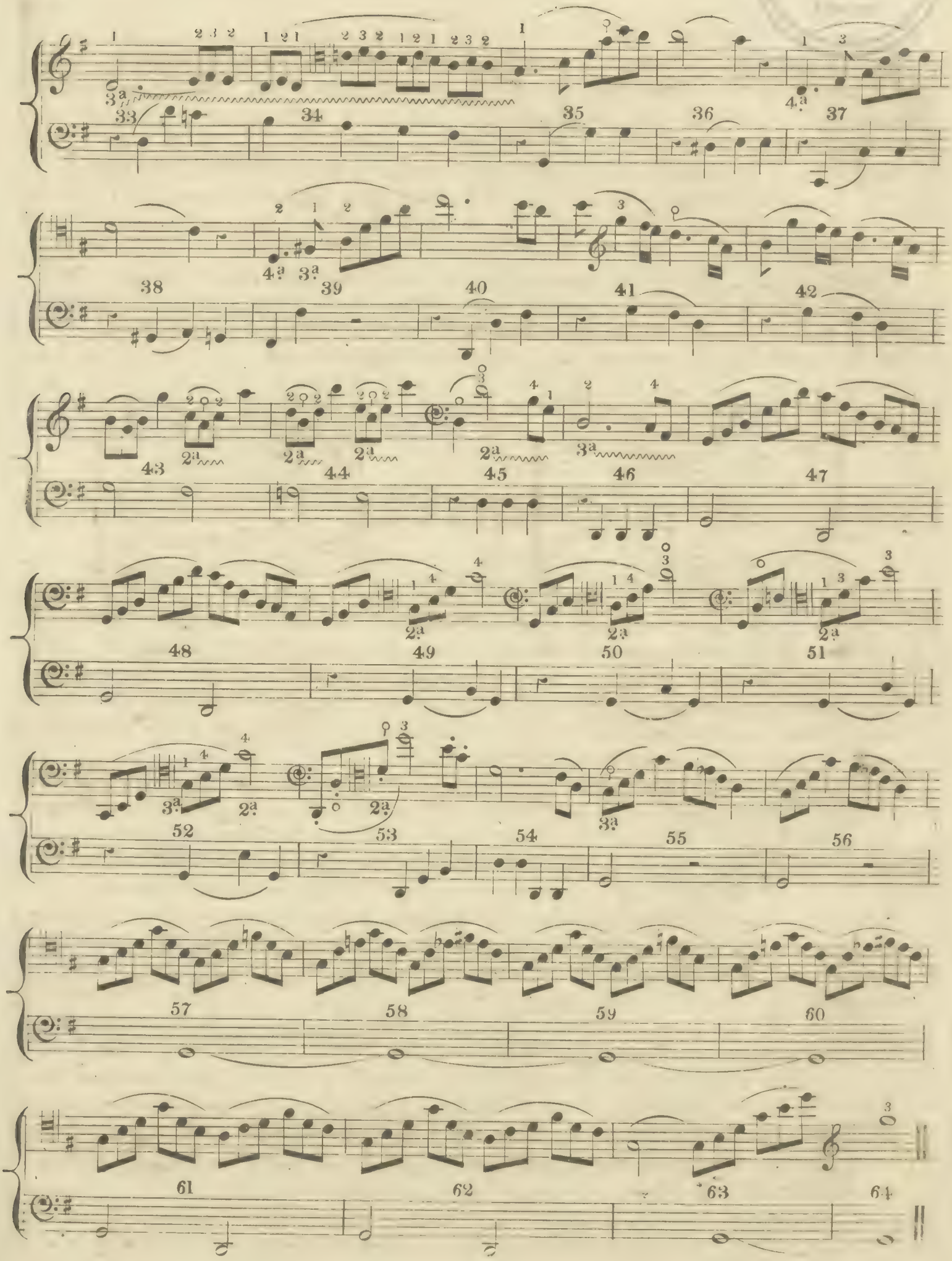


The following exercise begins with a chord, which must be always made with a down-Bow. The nut of the bow should be laid close upon the lowest string, and the bow itself swung across the strings so that it may rebound from them, i.e. the chord must be played as if written thus:  where the greatest pressure will fall upon the lower G. All other chords should be played in a similar manner, and it is quite immaterial whether they be played on three or on four strings; but the following note should also be taken with a down-Bow. The A in the twentieth bar should, in strict propriety, be taken with the third finger; but in this case, to ensure its being accurately in tune, the fourth finger may be used, as the hand will thus have more firmness in the execution. In the 37th and 39th bars, where the notes, as marked, belong to the fourth string, the thumb must remain, as usual, in its place. The nature of the passage in the 53rd bar, will not allow the Thumb to be gently slipped over the strings, but in this case, the Thumb must take the Harmonic, which is not difficult to catch. In the 55th bar, the thumb must be placed, as marked, upon the G and D strings. I must here again remind the Reader, that whenever the thumb is marked to be placed upon the A string, it must also take the fifth upon the D; but if the thumb-passage be marked for the 2nd string, it can be discovered only by the nature of the following passage, whether the 1st or 3rd string should be used with it. With respect to the fourth string, there can be no difficulty.

116.

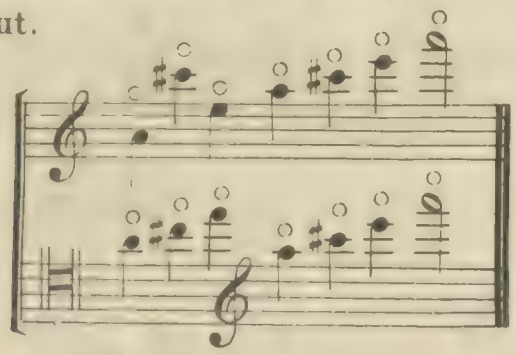
ALLEGRO.



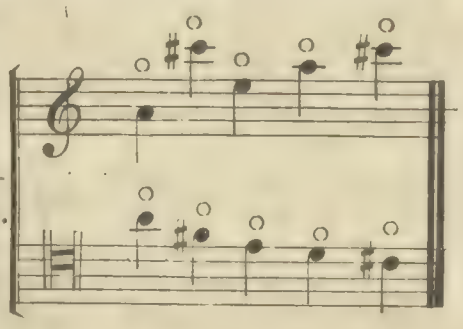
By many Artists, Harmonics are made a prominent feature of the Instrument. It certainly cannot be denied, that they possess a peculiar charm where tastefully managed, but they should be considered as musical *Bonbons*, and used sparingly, or the ear will soon tire of them.

Here follows a general view of those notes which can be produced as Harmonics.

The upper line contains the notes as they sound when played as harmonics; and the lower shows the notes as they should be stopped when not played as harmonics. (I have already remarked that the string should be lightly touched, and not firmly pressed by the finger.) The notes here represented, are made on the A string. Those on the D, G, and C strings lie in the same position but a fifth lower respectively. Those tones expressed in the upper line are contained in the lower half of the string, i.e. the half which lies nearest the bridge, the other half comprises those which lie near the nut.



The following notes are produced near the nut.

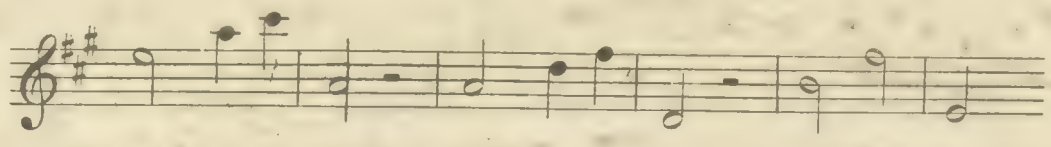


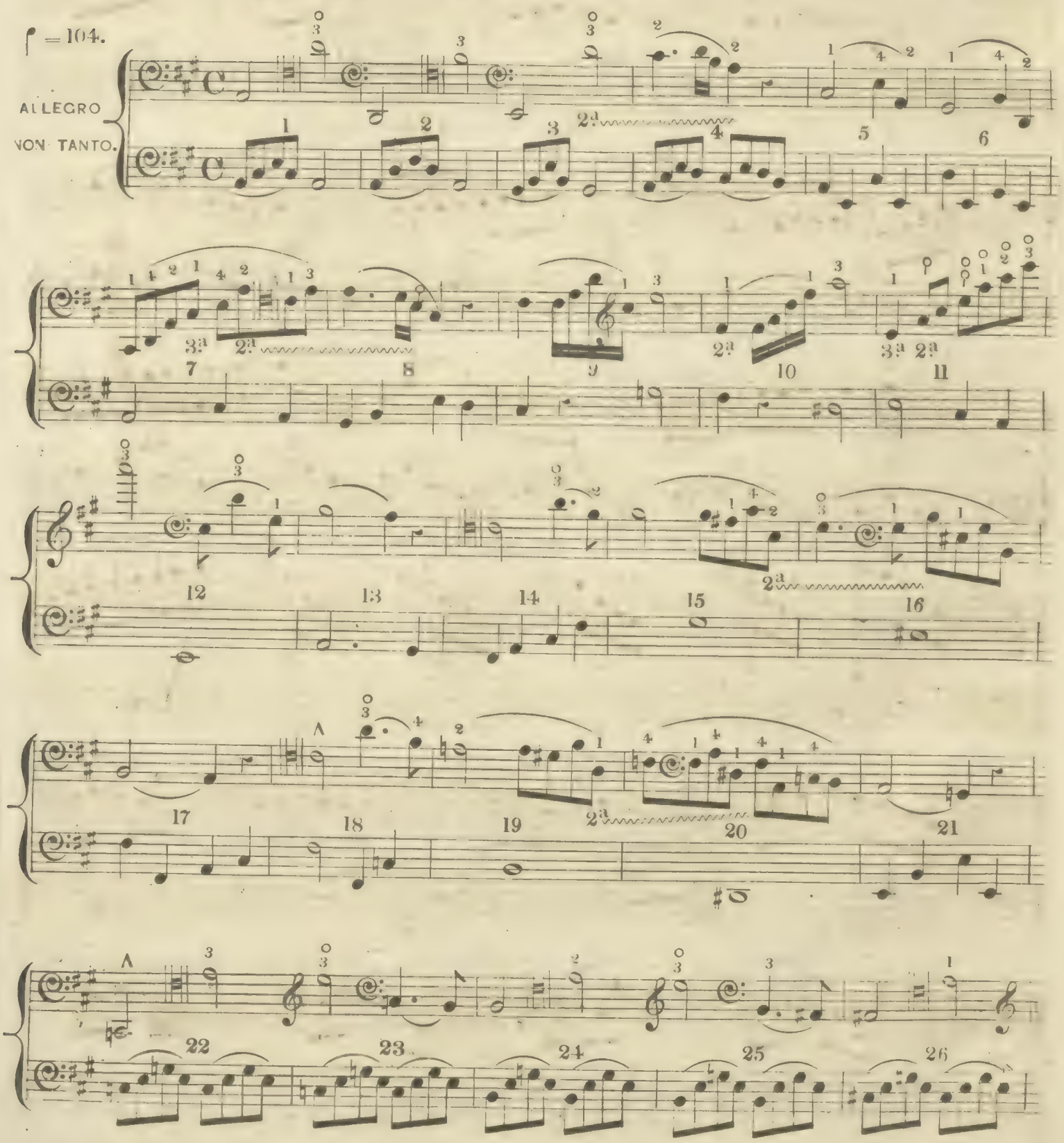
The last note C♯, in the descending scale, cannot be produced with any certainty, and below this note, no Harmonic tone can be clearly produced. Before the last A in the lower-half of the string, there lies an harmonic tone, G, this however is always too flat and consequently cannot be used; Beyond the above mentioned A, there lie five harmonic tones. These notes cannot, however, be produced very clearly, though I have introduced them once in my "Swedish Airs."

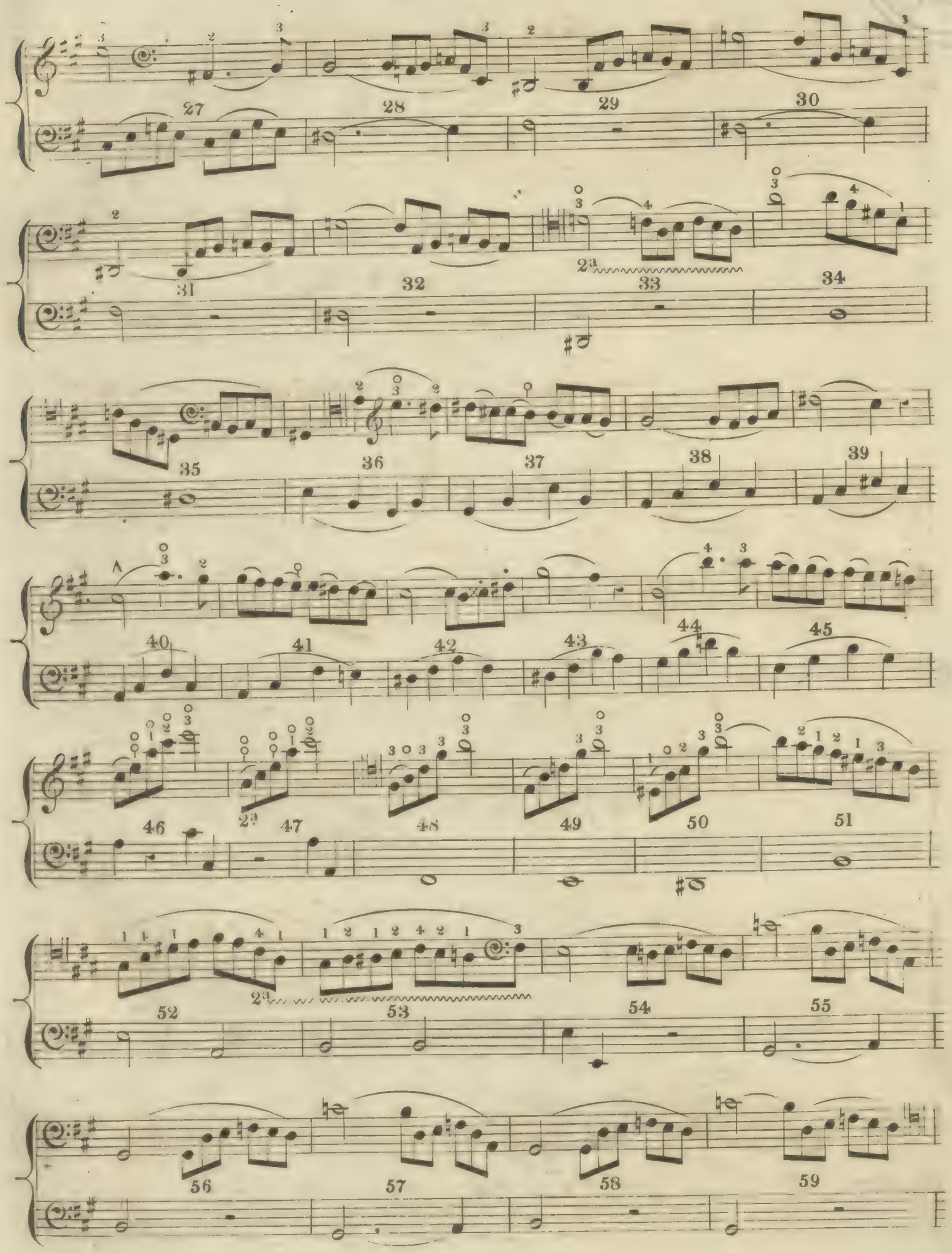
In the following exercise, I have introduced all the notes used as Harmonics, which will be quite sufficient for our present purpose. Where harmonics are used in several passages consecutively, the hand should not be removed from the position in which the first passage is begun. This is exemplified in Bars 46 and 47; and again in Bars 74, 75, 76, 77. In executing these passages, the fore-arm should be leaned against the edge of the Violoncello, by which means the hand will be kept in its original position. In the places above alluded to, the Harmonics are used alternately with other notes. To execute these passages neatly, the thumb must be kept always in the same direction or position, and care must be taken to keep the fingers well stretched out. Louis Duport, who combined in his playing the greatest taste and execution with the purest and most beautiful tone, particularly excelled in blending Harmonics with other notes. He not only used them alternately, but introduced a third species of tone, something between a firm note and an Harmonic. This tone he produced, not by pressing the finger tightly against the Finger-board, but by bending the string sideways from right to left, by which means he produced a species of Harmonic. In this tone, he executed whole passages*, and with the most delightful effect.

Passages are a certain number of Bars which are repeated, and consist of rapidly-executed notes.

From Bar 62 to 67 (which must be played in the common position) the notes must be made Harmonics by a gentle pressure of the finger on the string. This will produce the following effect.



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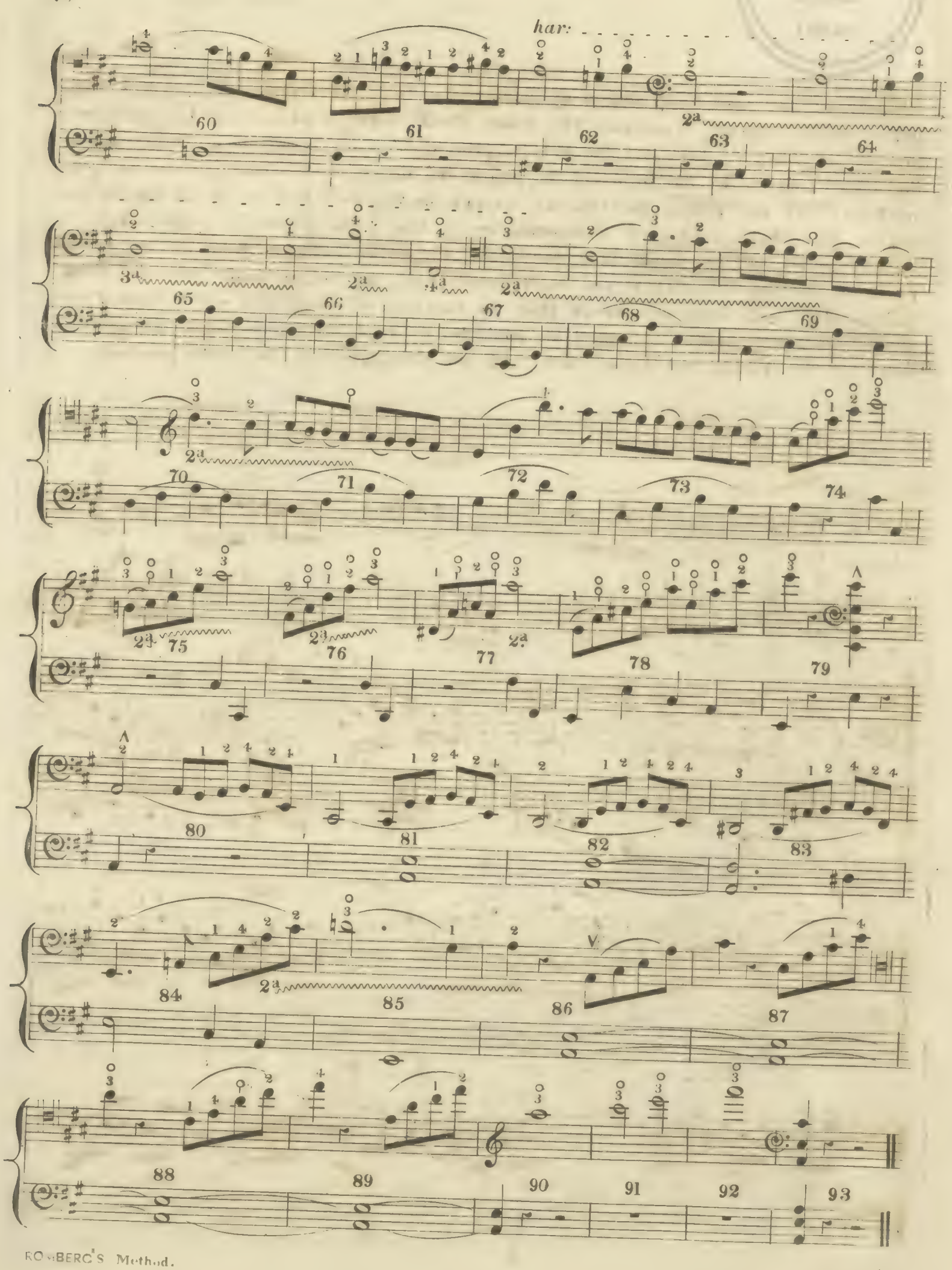
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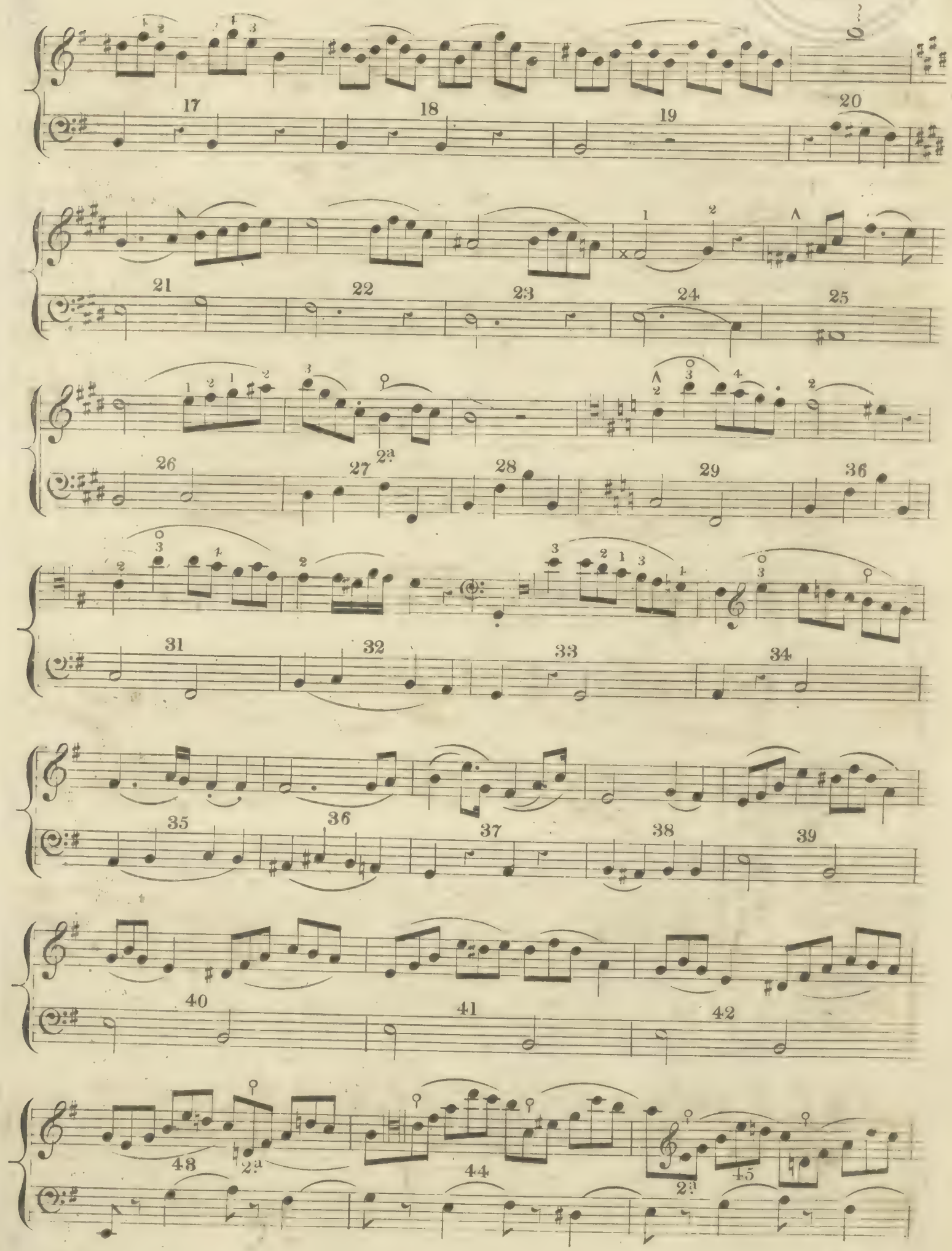
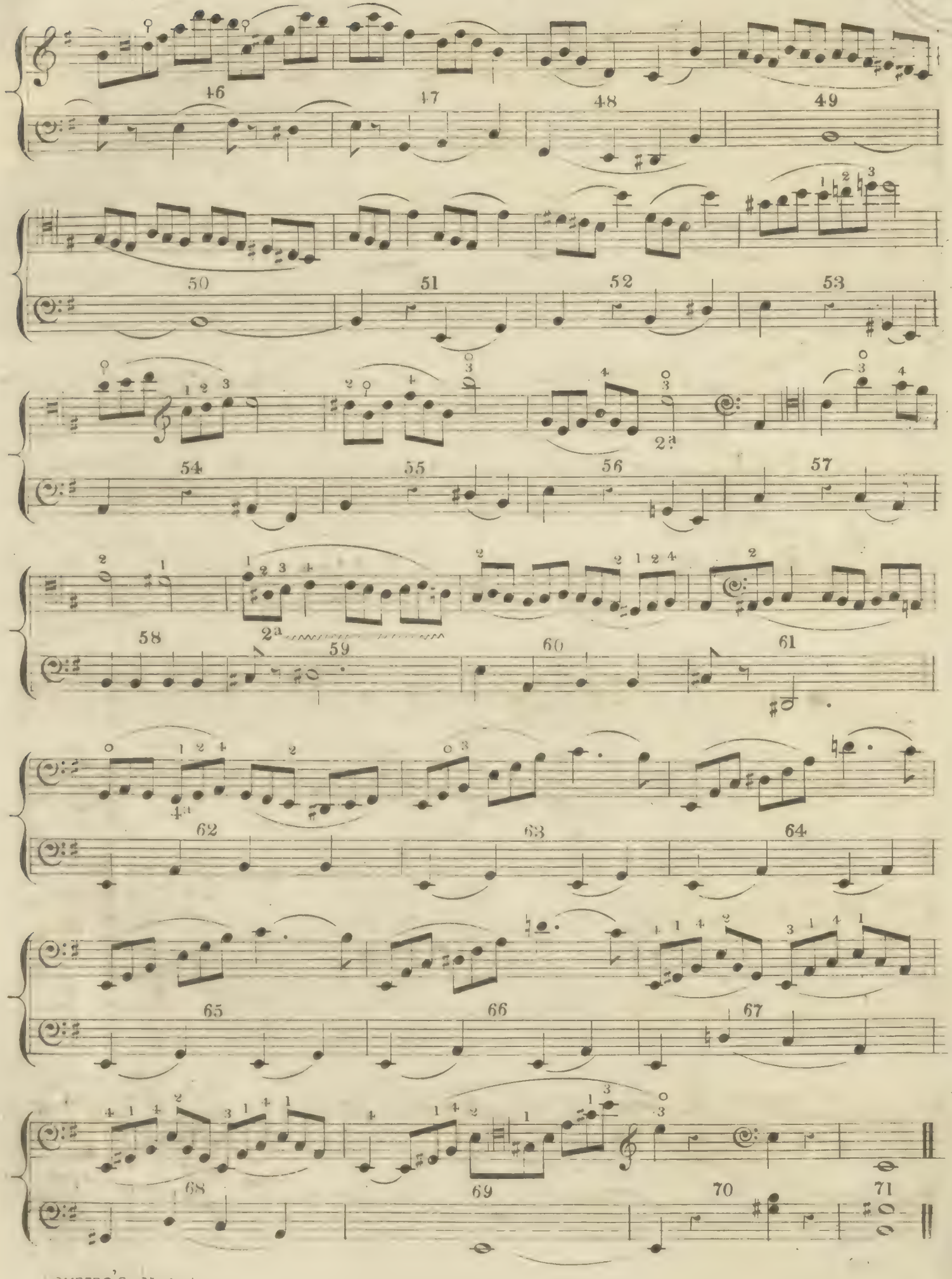
Harmonics may also be produced by placing the thumb firmly on the string, as exemplified in the following exercise. The thumb should here be placed (in the shift) upon the B♮ in the 20th bar, and the octave produced as an harmonic by stretching out the little finger. In the following E major, the thumb must remain in its original position, and not follow the fingers except in the 26th bar, or in all similar passages. But where a *covered* Harmonic occurs, that is, an Harmonic produced by a firm pressure of the thumb underneath, the thumb must remain fixed in its proper position. At the 10th Bar, it has been found necessary to write the passage in the Tenor-clef, as it here lies lower than the compass of the Violin clef. The Pupil should accustom himself as soon as possible, to read the same tones alternately noted in the Violin and Tenor clef with the thumb held in the same position.

♩ = 100.

ALLEGRO
ON TROPPO.

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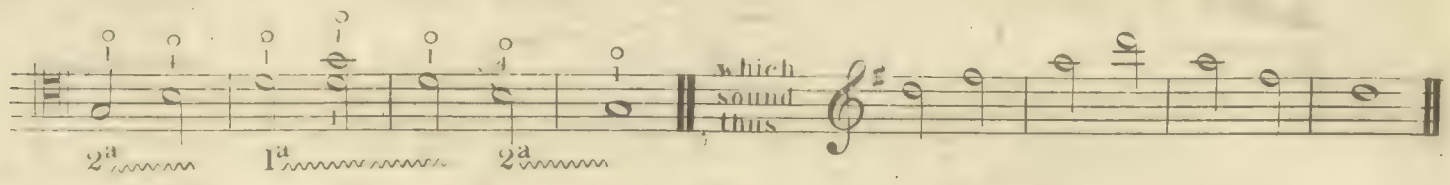
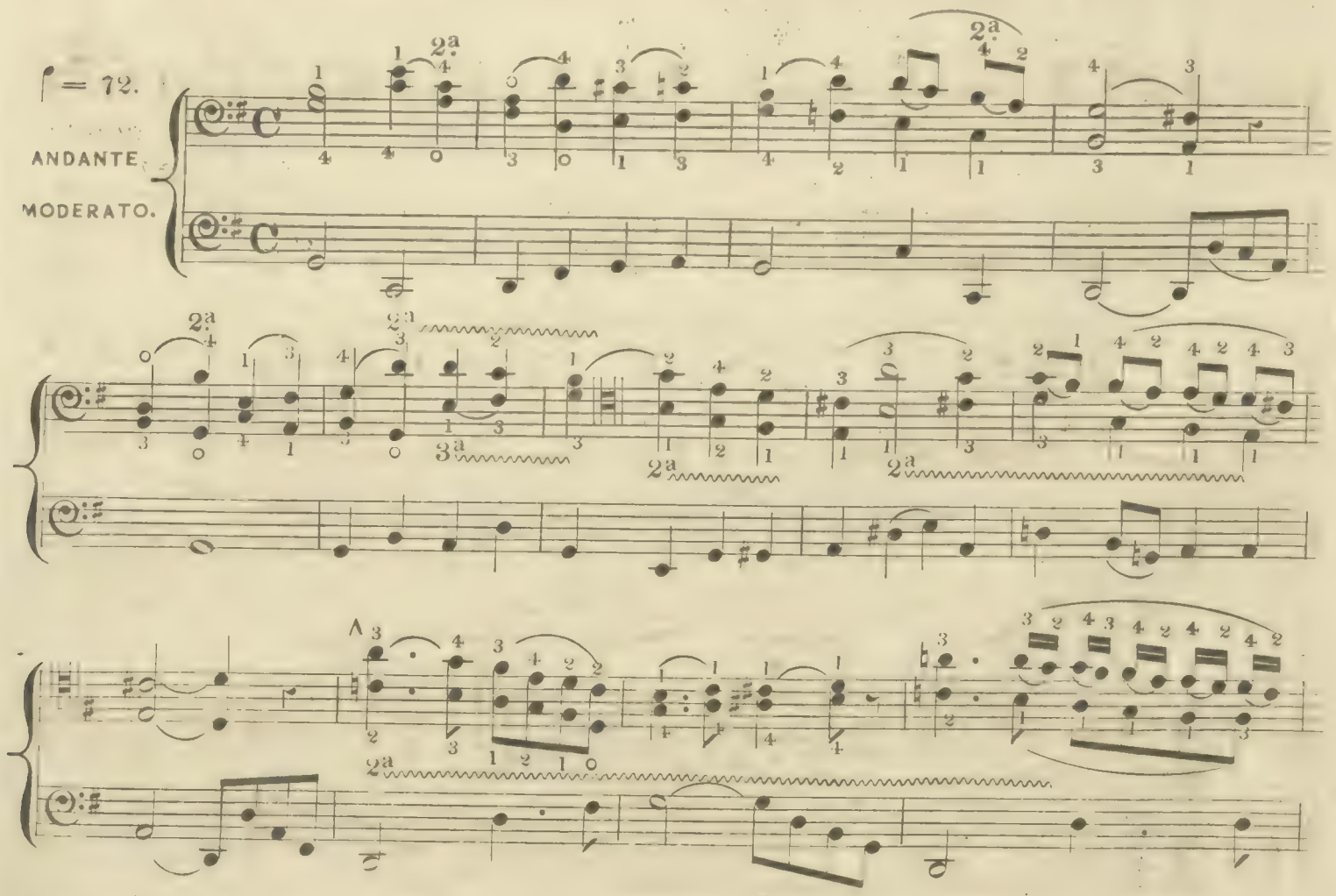
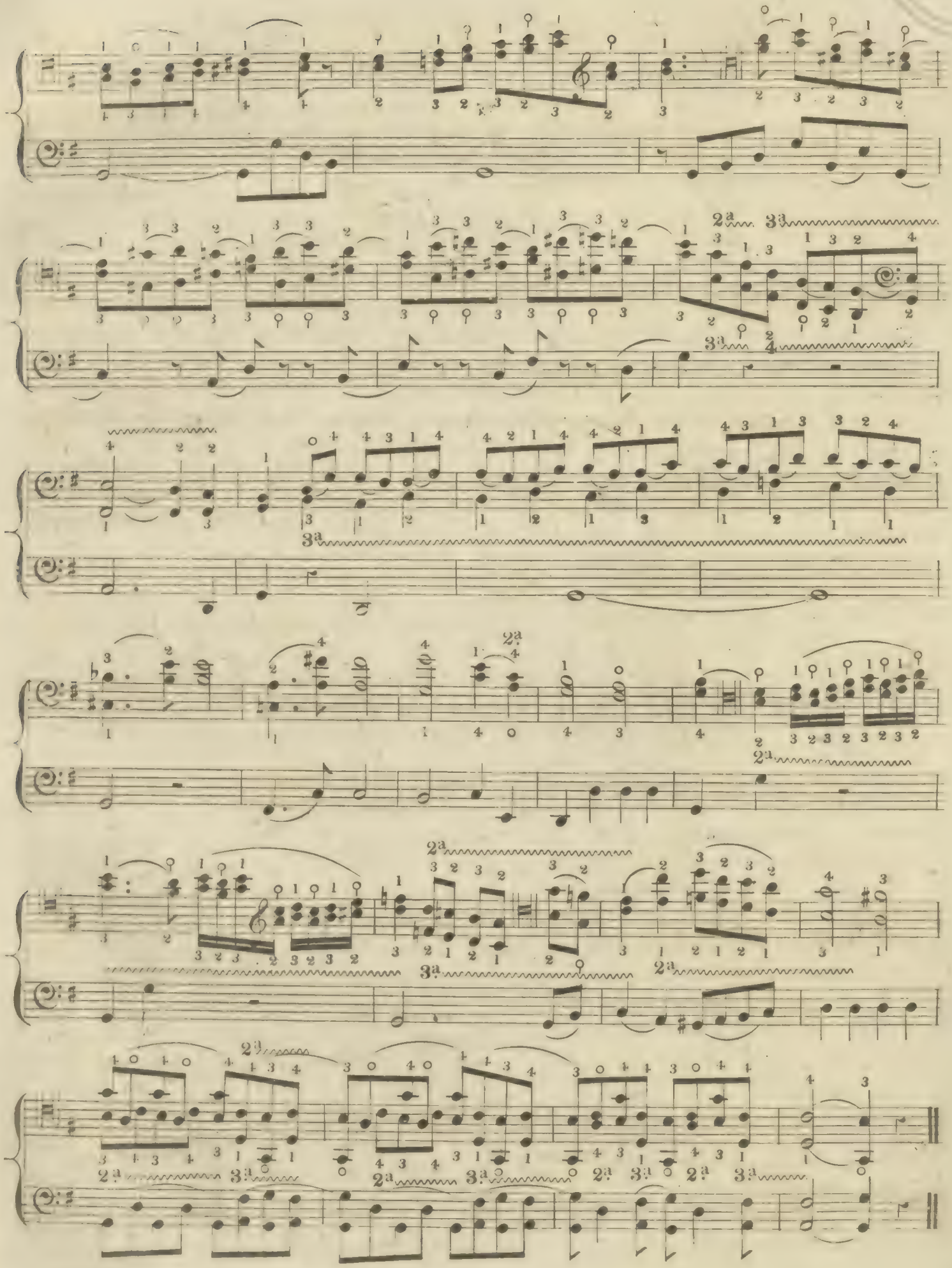
Harmonic tones may be also produced in the common position, by a tight pressure of the first finger, thus:



OF DOUBLE-STOPS.

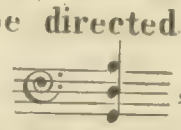
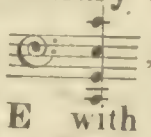
Double-stops are much more difficult upon the Violoncello than upon the Violin, as the Violin-player can make two Thirds without changing the position of the hand upon his Instrument, whilst the Violoncellist can make but one. (The open strings in either case are not reckoned). With respect to the shift, both Instruments are on a par. But the Violoncellist can never succeed in acquiring the same facility as the Violinist in playing double-stops, because he is obliged so frequently to alter the position of his hand. I subjoin the following exercise, as a trial of the Pupil's skill in executing double-stops, though I would by no means advise him to over-fatigue himself in its study, as it would then do him more harm than good. In order to play double-stops with effect, they must be executed with great facility, and as the fingering is here exceedingly difficult, I have marked it upon every note.



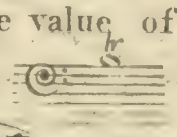
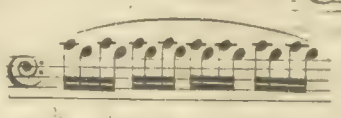


OF THE PIZZICATO.

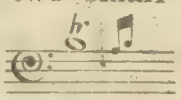
The word "Pizzicato" signifies *pinched*. The term is used musically to mean that the string should be pulled with the 1st or 2d finger of the right hand, from left to right. When the pizzicato is used for single notes, the thumb should be placed upon the Finger-board near the C string, and the bow should be so held that the nut may lie in the palm of the hand, and be held tight by the 3d and 4th finger. This is the most convenient way of holding the bow, in order that as soon as the pizzicato is finished, it may be returned to its usual position in the hand when the sign "col' arco" is marked. "Col' arco" signifies "with the bow," that is, played in the usual manner, with the hairs of the bow drawn across the strings. In playing *pizzicato*, the point of the bow should be directed upwards.

If chords occur such as  , the B should be pulled with the 2d, and the D with the 1st finger, and the G should be pulled with the thumb, in a contrary direction to the two fingers. When chords consisting of four notes occur, as  , the highest note, C, must be taken in the same way, with the 2d finger, the E with the 1st, and the G and C pulled with the thumb, in an opposite direction. The place on the string on which to produce the clearest toned pizzicato, is at about a thumb's breadth from the end of the finger-board, towards the bridge.

OF GRACES.

As the shake is the most beautiful, so it is the most important of the Graces. When ever the sign *tr* (contracted for trill) is placed over a note, it signifies that the note immediately above the former, should be struck alternately with it several times, and that this should continue during that time which is due to the value of the note over which the sign stands. Thus, the following expression,  if the time be Allegro, should be executed as if written thus  which represents the degree of rapidity with which the shake should be made. If the time of the movement should be slower, the shake must not partake of its slowness but must always be played with equal rapidity, or it will otherwise produce a bad effect. On the Violin, however, some difference in the rapidity is allowed, as, in the Allegro movement, the Violinist can shake faster than the Violoncellist. This is caused by the pitch being so much lower on the Violoncello than on the Violin, and the Violoncellist must also lift the finger which makes the shake, higher from the string than is necessary for the Violin player. The lower down upon the string the shake is required to be made, the more slowly must the note be struck. On the upper part of the Instrument, the shake may be made almost as rapidly as upon the Violin.

OF THE PREPARATORY AND RESOLVING NOTES OF THE SHAKE.

The resolving notes of a shake are two small notes, one below, and the other on the same degree with the note shaken, as:  If the movement be Adagio (a slow time) and the first note of the following bar should descend; in order that the shake may not

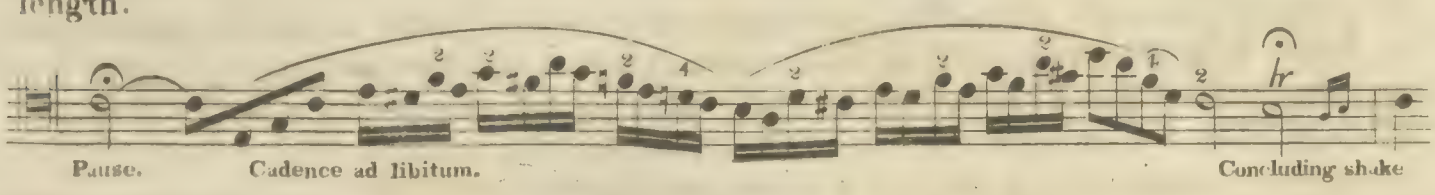
finish too abruptly, another note is placed between the two above-mentioned, thus.

and this shake, when it concludes the phrase, should be always played with an up-bow, and should include the resolving notes in the same bow. Many who are unacquainted with what they are playing, and who, consequently, do not know how it should be played, frequently make the shake with a down-bow, which should never be done except where the phrase is incomplete. If the upper note, (with which the shake is made) should stand before the shaken note, the player, by way of preparing the shake, must first sound the preceding note, thus:

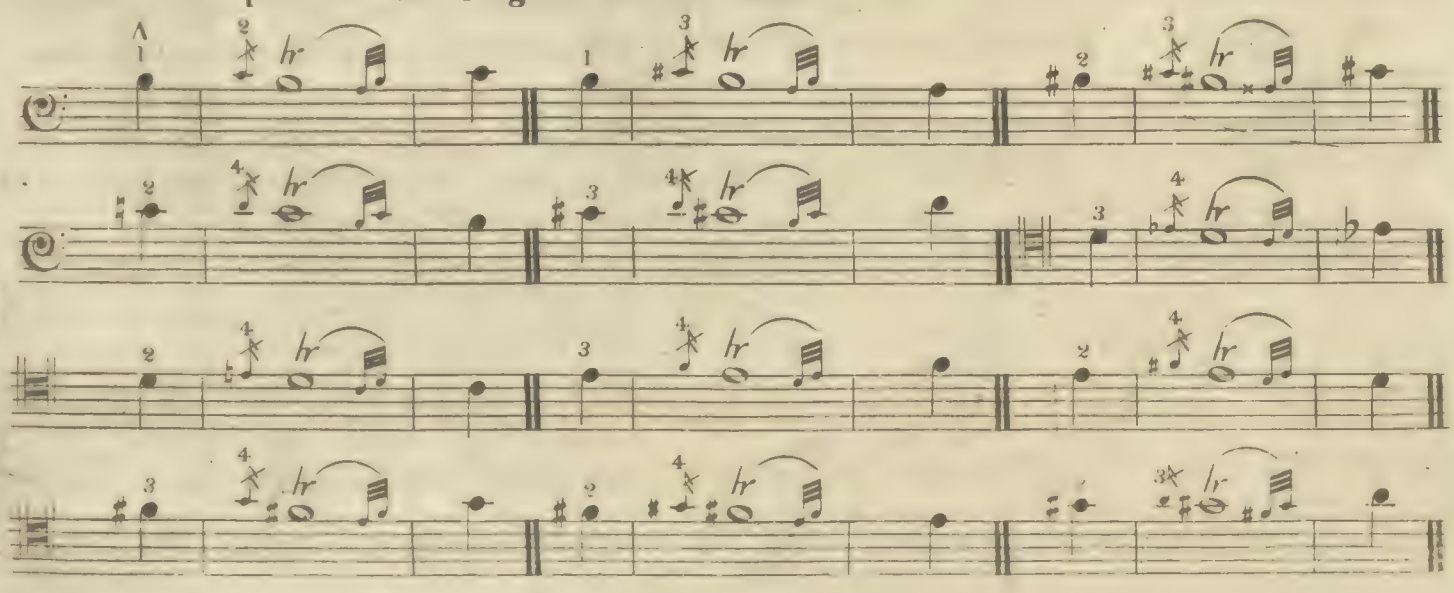
The Pupil will find the practice of the long shake extremely useful; especially when a Pause occurs, and a cadence is required to be made, that is, on the Pause, which is marked with a curve and dot 𝄐 placed over a note, and which note must then be held out beyond its usual time. When arrived at the pause, and before he comes to the shake, the performer executes a short passage *ad libitum*, the shake is then held on beyond its usual time, and its resolving notes are played slower than usual, in order that those who are accompanying may fall into the following bar at the same time with the Player.

OF THE CADENCE.

To give the Pupil an idea of the nature of a Cadence, I annex the following example, remarking at the same time, that by many players they are extended to a much greater length.



In making the shake, the bow should be drawn slowly from the point to the nut, and the resolving notes made when the string is close upon the nut. The following exercise will practise the fingers in the shake.

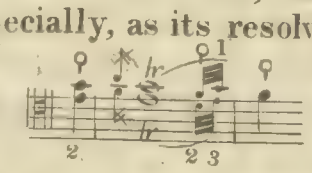
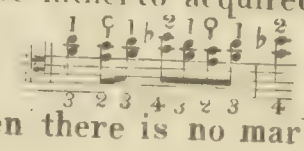


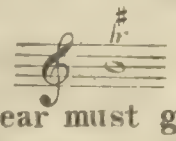
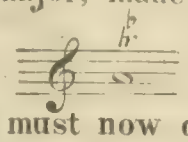
In the above examples, the 1st note must be firmly held on with the finger, and the 2nd must make the shake.

The longer the shake can be continued, the more useful will be the practice. The player must be particularly careful to avoid all stiffness in the finger, which makes the shake, and should take care that there be no effort observable in its execution, otherwise, the exercise will do more harm than good. The finger which makes the shake should always fall gently and easily on the string, and the higher the finger is lifted from the string; the more distinct will be the shake. The Pupil should accustom himself, from the beginning, to let the finger fall exactly in the same spot, and should take care to avoid that bad habit common to so many Players, of commencing the shake with a semitone, and finishing it in a whole tone.

It is unnecessary to practise shakes upon the G and D strings. Whoever can execute them with facility upon the A, will find no difficulty in making them upon the other two strings. On the C string they are seldom used, and wherever they do occur, they will offer no difficulty to the Player. The shake, however, is most effective when used on the shift. In order to learn how to make the beat forcibly, the two notes of which the shake is composed, should be played, at first, not of the same length, but the upper note should be made much shorter, and the shake practised as represented in the notes below.

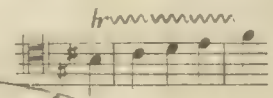
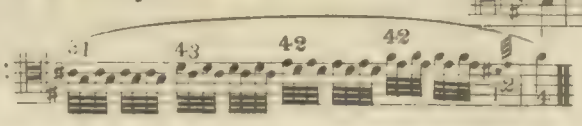
In making the upper note short, the finger must not be held firm on the finger-board, but should be immediately taken off the string, and not held straight, but slightly curved. The higher the finger can be raised from the string, the finer and more powerful will be the shake. The 4th only (the little finger) should be held straight when jerked off the string. When some dexterity in this practice has been acquired, the time of the beat should be doubled. The exercise requires great patience, as it is far from easy to acquire facility in its execution. But it must be remembered, that whoever has bestowed proper care and time upon the study of the shake, will be able to execute all other graces and ornaments with much greater facility than he who has practised it merely in a superficial manner.

I now proceed to the consideration of the double-shake, which requires great dexterity to execute with neatness, the more especially, as its resolving notes can never lie in the same position with the shake itself, thus:  In this shake, the 2nd finger must remain fixed in its place. In order to execute it without changing the position of the hand for the resolving notes, it would be necessary to make the shake with the 2nd and 4th fingers. For this however, the Pupil would require much more facility than he can have hitherto acquired, as the following consecutive Thirds are very difficult of execution.  If it be required to raise or depress the upper note of a shake, when there is no mark to that effect in the signature, the sharp ♯, or flat ♭, is

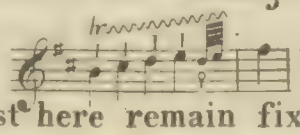
placed close above the shake: for example a shake in the key of C major, made with B and C sharp, is noted thus:  and with A and B flat, thus:  If these signs are not marked, our ear must guide us to the right tone. I must now call the Readers attention to the Continued shake, though this is a grace better adapted to the Violin than to the Violoncello, for which reason, it does not often occur upon the latter Instrument.

OF THE CONTINUED SHAKE.

The Continued Shake, is a shake held on for several consecutive notes, of which the last only requires resolving notes, and the others must be played as if slurred together. This is difficult to perform in the common position on the Violoncello, since, in that position, all the notes cannot be shaken with the same finger, but the finger must be changed according as the Interval may be a Major or a Minor Second.

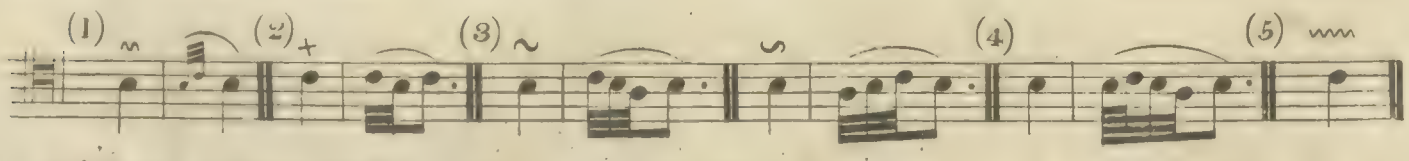
This is not necessary on the shift, and consequently it is here less difficult to execute. A passage of this description written thus:  should be executed in moderate time thus: 

Even if no Bowing be marked above such a passage, the notes must be always played in one Bow, and without any pressure of the bow on the string in the change from one note to another. If the phrase be not complete, the resolving notes may, for the sake of ornament, be made a Minor second, but where the shake finishes the phrase, the resolvents must form a Major second.

On the shift  they must conclude with a Major second, because the thumb must here remain fixed in its position.

OF OTHER GRACES.

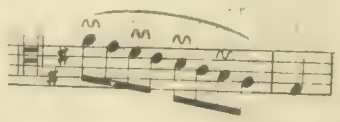
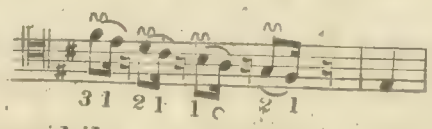
The other graces are, 1st the passing-shake ∽ ; 2nd the beat × ; 3rd the turn ∼, or ∼; 4th the quick turn; and 5th the tremolo, (vibration or close shake) ∽∽. They are executed as follows.



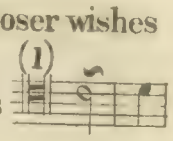
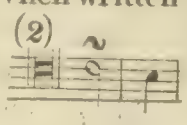
Of these, Nos 2 and 3 are become quite absolete, as they are now considered to savour too much of stiffness and pedantry; and No 4 is no longer played in the form here represented: instead of dotting the last note, its length is given to the first, even though it be not so expressed in the notation.

ON THE APPLICATION AND METHOD OF EXECUTING THE VARIOUS GRACES.

No 1. The Passing-shake, (which should more properly be denominated the jerk, as it is totally different from the shake), is executed with effect only in Allegro move

ments, where if several notes are slurred in one Bow, a break between every two must be perceptible, though no change of the bow must be made, thus:  must be executed as if written:  Whenever the passing shake occurs in Adagio, Lento, Cantabile, or Andante movements, no break between the notes must be made, nor should they be played too harshly or rapidly, but should be nicely blended together.

2. The beat is no longer found in its original form, but whenever the Composer wishes to express it in his Music, he writes it down in small notes.

3. The turn is made in two ways, either from above or below. When written thus (1)  it should be executed thus:  ; if on the other hand, thus, (2)  it should be played  .

There are however, some Composers, (among whom I include myself) who write in such haste, that they do not take the trouble to mark this grace in such a way as to show whether they intend it to be executed from above or from below. They invariably either use but one sign, and leave the player to discover how the grace is to be executed, or else they write the sign so illegibly that it is next to impossible to guess its real meaning. I shall therefore here lay down a more certain rule for this case, and one upon which the player may always depend. If the note which follows, be higher than the one marked with the sign, the turn must be made from above, if lower, the turn must be taken from below.

From above, (1)  From below, (2)  If a note be dotted, and a turn be placed above the dot, the turn must be made on the dot, but if the sign stand over the note itself, the note must be separated into two parts, thus:  When a note used in the turn is required to be raised or depressed a semitone, and is not so marked in the signature, a sign either of a sharp, flat, or natural, is placed above or under the sign of the turn: thus: with a sharp,  with a flat,  with a natural, 

This also is often not marked; and it is frequently left to the Player's ear to decide upon what Interval he should use in making the turn. Those who are naturally endowed with musical feeling can seldom err in such a case, though it may be proper to mention, that, whenever possible, it is advisable to make the turn with a minor Third: But when the grace consists of 3 semitones is absolutely necessary that it should be so marked. On the shift, the turn is always more difficult to execute than in the common position, and the length of time employed in making it must always be regulated by the relative

value of the note over which the turn is placed.

4. The quick turn, as noted in Nº 4. is no longer in common use, but is now combined with the turn, of which it is, indeed, but another form, used after instead of before the note.

The close shake, or Tremolo is produced by a rapid lateral motion of the finger when pressed on the string. When used with moderation, and executed with great power of bow, it gives fire and animation to the Tone, but it should be made only at the beginning of the note, and ought not to be continued throughout its whole duration.

Formerly, the close shake was in such repute, that it was applied indiscriminately to every note of whatever duration. This produced a most disagreeable and whining effect, and we cannot be too thankful that an improved taste has at length exploded the abuse of this embellishment.

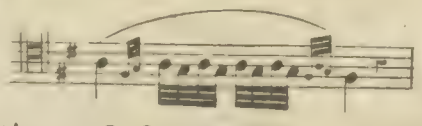
The Tremolo above-mentioned, must however, be distinguished from the Tremolo used by Orchestras in accompanying Operas or Cantatas. In these latter cases, it most frequently occurs in Recitativos, and is produced by the rapid reiteration of the same note or chord, with a very short Bow, which must continue for the length of time due to the note or notes over which the sign (Tremolo) is marked.

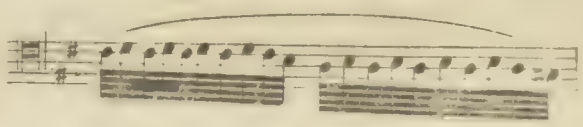
6. The expression *Portamento di Voce* (the sustaining and combining of notes) is applicable in the same manner to Instrumental, as to Vocal Music, and signifies the gliding from one note to another, by which means, the most strongly accented notes of the air are blended together with those which precede them, and an agreeable effect produced. This takes place in the 21st Bar of the following *"Lento Cantabile,"* where the blending is marked by a small note.

In the following piece, I have introduced turns of various kinds; some to be made from above, and others from below. In Bars 1 and 2, they must be made from above, and with a minor third. thus: 

If the turn, with its sign (of ♯ or ♭), stand over the note, the raising or depression is not resolved in the principal note, but if, on the other hand, they are written in full, they must be again resolved into their former degree.

In bars 9 and 10, the turns are made from below; as: 

Bar 4, (which, as it is not a concluding cadence,) may be taken with a down-bow,) should be played, as follows:  The small notes written above, must not be counted in the time of the bar, but should be considered as a part of the crotchets, before and after which they stand.

The shakes in the 7th bar are imperfect shakes, as they will not admit of resolving notes, and must be played as follows: 

Bar 15, is an example of the turn between two notes, as:

In Bar 17, the turn is placed upon the note, and must be reckoned for one half.

In the 26th Bar, they are again placed between the notes.

The 27th Bar requires a peculiar management. It must be executed as if a semiquaver rest were placed between the two Bowings, which are made with one stroke of the Bow. and, during this rest, the bow should be taken off the strings, and drawn a little back:

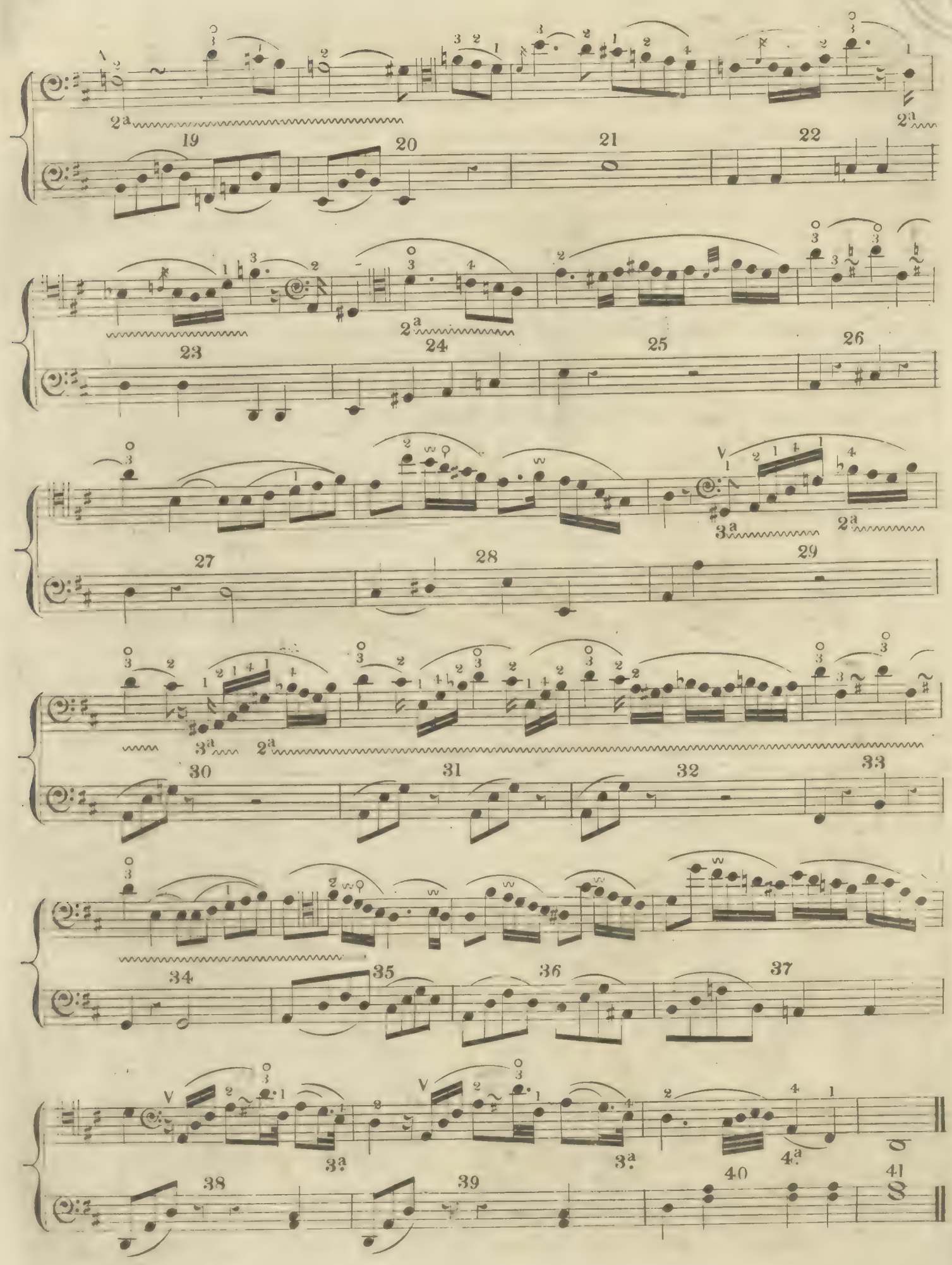
This would be expressed in notes thus:

The 33rd and 34th Bars are played as those preceding.

In playing the 38th Bar, the dotted note, D, should be considered as having a short rest after it; the same should be observed in playing the G in the same Bar, though the whole crotchet must be taken with one Bow.

♩ = 69.

LENTO CANTABILE.



In order that the Pupil may acquire facility and neatness in executing the various Bowings contained in the following *"Allegro con fuoco"* I should recommend him a diligent practice of the following Bowing, which will improve him in the quick and easy execution of detached notes: for the beauty of Violoncello-playing chiefly depends on the grace and ease of the execution; the moment that any thing cramped or stiff appears in the performance, it is immediately deprived of its most attractive charm.

Another condition indispensable to fine playing, is, the power of making a great number of notes in one Bow. To effect this, the Pupil should use the whole length of the bow from nut to point, and, at each end, make a few small notes.

The following exercise upon the A string, may serve for this purpose.

The same may be done upon the D and G strings. The longer the tone is produced, and the shorter the time given to the notes at the end of each bar, the more serviceable will this practice be found. One thing however must be particularly remarked, which is, that the notes at the end be made with lightness and ease.

The 2nd finger will be found the best in making the close-shake, for which reason, I have marked it to be used upon the first note of the following exercise, where the passing-shake must be made with the third. The third finger, in strict propriety, should have been used for the first note, but this is not so well adapted to the close-shake. The close-shake must never be held on through the whole duration of the note, otherwise it will fail in its object, which is, to add power to the tone; and should never exceed in time the third part of the value of the note.

Bar 2nd The passing-shake, when played with effect, is best made with a down-bow, and must be struck with more force than in the former Example, because more spirit is required in this movement, than in the cantabile. It has been already mentioned how it should be made in the Allegro.

Bar 6th should be executed more gently, and with the bowing more Legato, only in such a manner that the notes be audibly played two and two together.

From Bar 7th to 10th should be played as if there was a semiquaver rest between the first C and D sharp, because the C is made with the end of the bow close to the nut, and the D sharp must be taken with the point of the bow. The following slurred notes require almost the whole length of the bow, more particularly the crotchet F, for which purpose, the bow should be drawn rapidly across the strings, but without touching them. Care must however be taken not to stiffen the arm, for in that case, all the beauty of the playing will be lost.

Nos 11 and 12. should not be made with a very long Bow, as should also Nos 15 and 16.

In No 17, the G sharp and G takes in almost the whole length of the bow, and the last crotchet should be made as lightly as possible.

From No 22 to 24, for every ½ bar, the whole length of the bow should be employed.

In No 26, the whole length of the bow down to the very point is required for the first A, otherwise there will not be a sufficient quantity left for the up-Bow.

Nos 29 and 30, are similar to Nos 7 to 10, but in playing the first, the bow must

be drawn nearer to the end.

In 31 and 32. The first semiquaver and third crotchet in 31, as well as the note which follows the first and third crotchet in Nº 32, should be played with a slight accent, to mark the time of the bar.

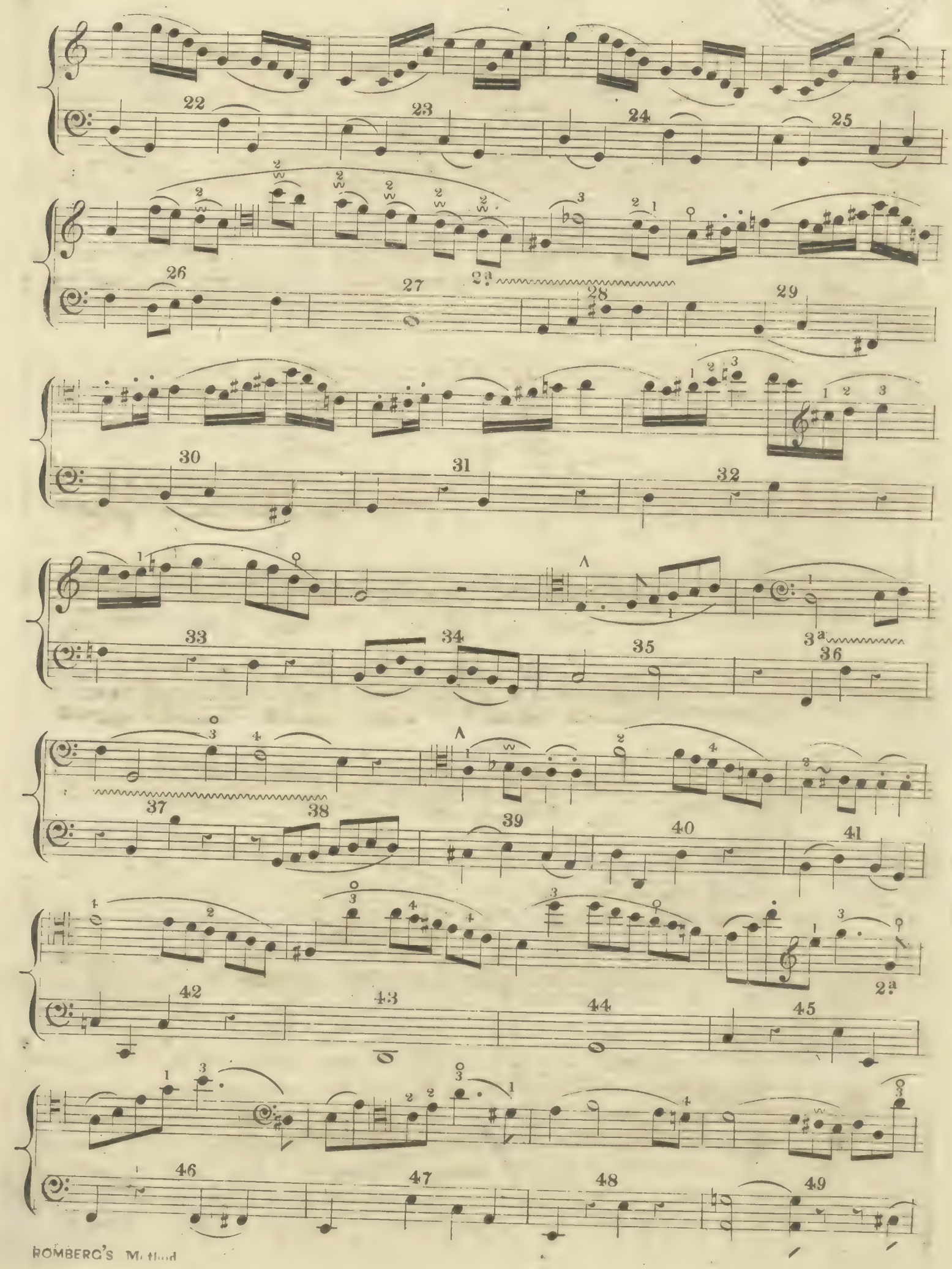
From 42 to 44, the whole length of the bow should be used; in 50 and 51, only the half-bow; i. e. the half lying in the middle, neither too near the point nor the nut.

In Nº 59, (where the passing-shake requires more power, if made with the 3d finger) 60, 61, and 62, the Passing-shake must be brought well out.

Bar 64. The double A with the Appoggiatura G sharp upon the D string, was formerly much used by Violoncellists. They could never sound the open A, D, or G strings, without at the same time sounding its unison on the string below, with its appoggiatura.

♩ = 116.

ALLEGRO CON FUOCO.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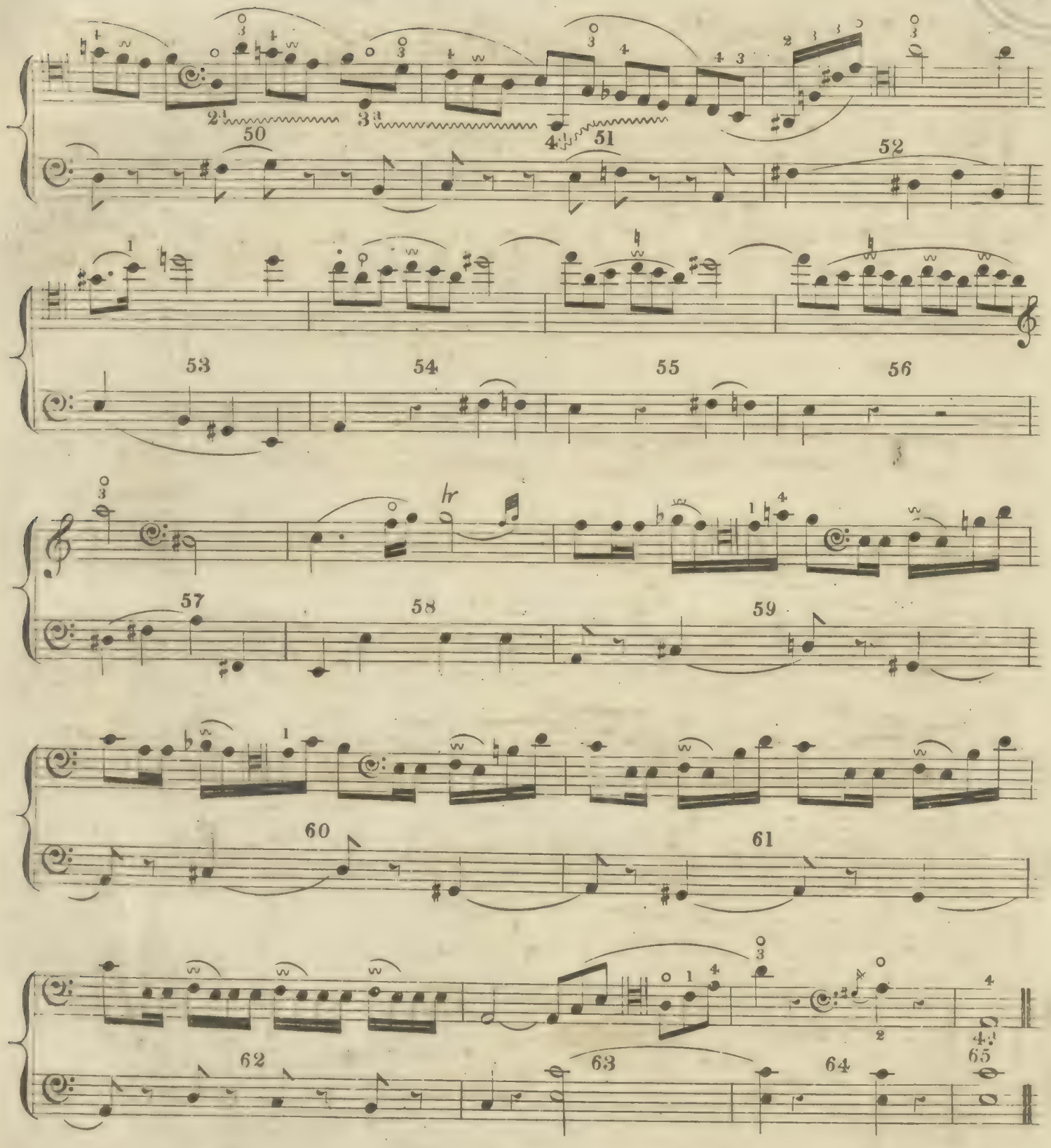


In the following *Adagio Arioso,* I have introduced every species of shake, together with their accompanying resolvents, which can be used in a slow movement. (Arioso.)

The small note which is placed before the shake, is simply to show with which finger the shake should be made; but when *two* notes are found to precede it, they must be considered belonging to the shake, and as its preparatory notes.

The 1st bar is a common shake; in bar 3 an up-bow must be used, and in order to begin the shake with greater ease, a small note is first made with a down-bow.

Bars 5, 8, and 25, also contain shakes.

Bar 9, may be considered in the same light, and should be executed thus:

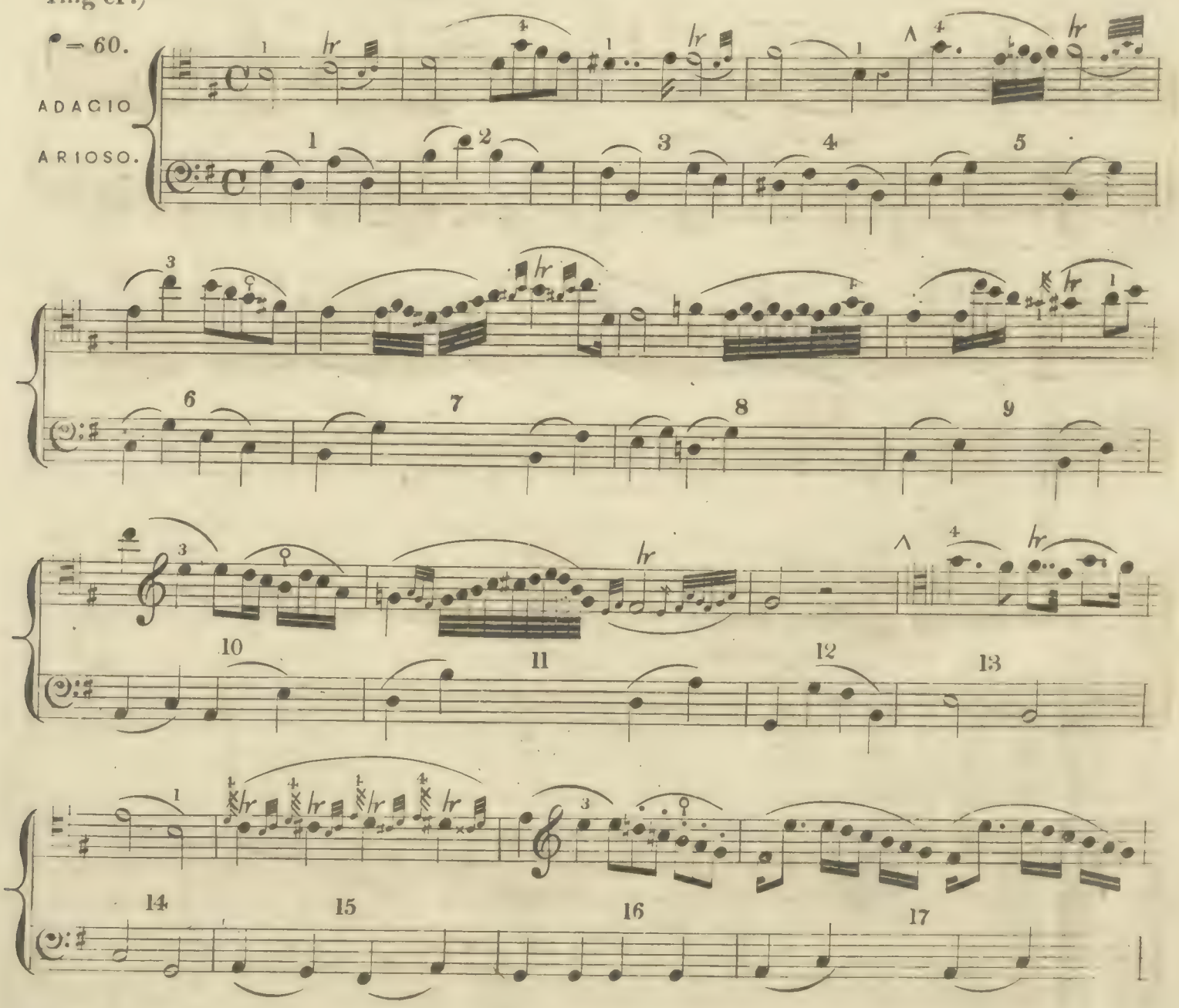
Bar 13 is also without resolvents.

In playing Bar 24, after striking the A (harmonic)) the bow should be drawn a little back; in order to use but a small portion of it for the whole bar. This manœuvre will give distinctness to the beginning of the shake; besides, the player would otherwise not have sufficient length of bow.

Bar 27 is a chain of shakes, and, by reason of the Harmony, must be made with resolvents consisting of only a semitone. The Pupil himself will feel this necessity, if he play the exercise with a Bass accompaniment. Cases of this sort will sometimes occur.

Bar 31 differs but little from the preceding.

In Bar 30, the natural (♮) placed above the shake, indicates, that it should be struck with the F. (Practice in shaking is of great service in producing flexibility in the finger.)



18 19 20 21 22

23 24 25 26

27 28 29 30 31

32 33 34

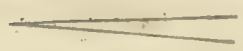
35 ad lib: 36

37 38 39 40

In order to infuse life and spirit into music, and to give it, as it were, a light and shade, the player is furnished with expressions instructive of the manner in which it should be executed. These consist of words drawn from the Italian language, as particularly adapted to the purpose. Frequently, only the initials are used. Here follows a list of them, with their explanations

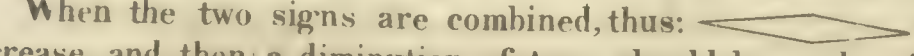
f	forte	loud.
ff	fortissimo	very loud.
p or *p°*	piano	soft.
pp	pianissimo	very soft.
ppp	piano pianissimo	as soft as possible.
pf	poco forte	not very loud.
fp	forte piano	loud, and directly after, soft.
mf or *mez. f*	mezzo forte	moderately loud.
rf or *rinf:*	rinforzando	with additional tone.
fz	forzando	suddenly emphatic.
sfz	sforzato	continually increasing in tone.
sempre forte		always loud.
sempre piano		always soft.
a mezza voce		moderately loud, neither too loud nor too soft.
sotto voce		with a soft tone.
dolce		soft and sweet.
cresc:	crescendo	with increasing loudness.
decrescendo *calando* *diminuendo*		These expressions when found together, signify that the music should become gradually softer.
morendo		dying away.

THE FOLLOWING SIGNS ARE ALSO USED.

 a gradual increase of tone.

 a gradual decrease of tone.

The above signs are also applied to single notes. >, where a slight increase is intended to be made on the beginning of the note; and <, when applied to the end of the note.

When the two signs are combined, thus:  it indicates that first an increase and then a diminution of tone should be made. The middle of the sign shows the place at which the tone should be at its highest degree of loudness.

Most of these signs are of modern invention.

I have purposely deferred to this place, my remarks on light and shade in Playing because the essential requisite in a Violoncello-school is a knowledge of the proper management of the Bow and fingers, and because without such knowledge, no real expression can exist. But when the Pupil has once acquired some proficiency in Bowing, and has attained a certain degree of perfection in fingering, some knowledge of light and shade in music, and of their proper employment, may be useful to him. He should never forget, that power of tone does not proceed from strength of body, but is the result of a correct knowledge of the use of the bow. It is quite erroneous to imagine because a player produces a strong tone from the instrument, that he must necessarily possess great bodily strength; for strength of tone is so far from being

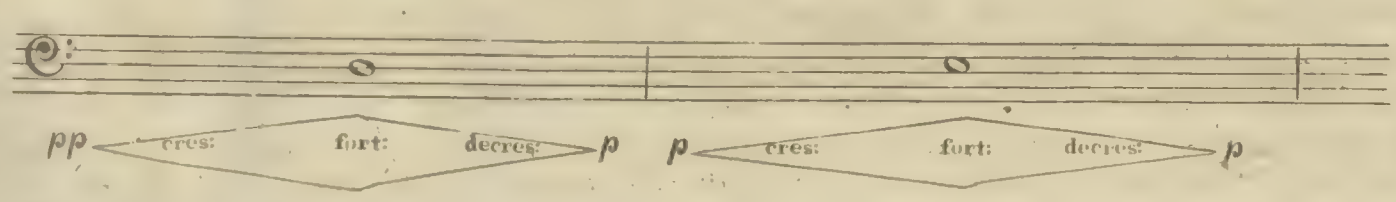
produced by a strong pressure of the fingers upon the strings, that it is well known this has a directly contrary effect; it stiffens the sinews of the fingers, which are often so weakened by the extreme pressure, that they require whole years of rest before they can be again used for playing. I have known several fine Violinists who completely ruined themselves in this manner.

Among Violin-players, it is generally the first-finger which is thus affected. This is most frequently caused by the strings lying too high from the nut over the finger-board. With the hope of preventing the same evil among Violoncellists, I have given particular directions in my chapter on the arrangement of the Instrument, concerning the proper position of the strings.

It is impossible to determine with any degree of certainty, that precise spot upon the strings, from which the best tone can be produced with the bow; for of two Instruments which shall have an exactly equal length of string, and which shall also have strings of the same thickness, one will possess a much greater tension than the other. It is not necessary here to investigate the cause of this difference; but I may remark, that the place in which the tone of the string has the greatest power, is at a distance of about two inches from the bridge, and in which spot the hairs of the bow should cross the string. When the bow is used nearer the bridge, the tone becomes harsh and grating, and when used lower down, it is weak and insipid. Passages which are marked "*alla Gamba*" or "al Ponticello" should be played close to the Bridge, and with a light Bowing. This however occurs only in Variations, or in Compositions of a similar description. Many Violoncellists, when they wish to play pianissimo, bring the hairs of the bow across the strings over the finger-board. This is carrying the practice to extremes, but it may be allowable in piano passages to use the bow somewhat farther than usual from the bridge. In practising the scale however, where marked *forte*, the bow must be used as near as possible to the bridge, for if in drawing a long note, where the tone should always increase, the bow be not used closer to the bridge, the tone will be broken and imperfect.

The Singer, in order to form his voice, begins by practising scales: but the Instrumentalist, (that is the Player on a stringed-Instrument) should not attempt to play scales until he has acquired some mastery over the mechanical difficulties of his Instrument, as this is an indispensable preliminary to the acquirement of fine execution and delicate expression. I would therefore now advise the Pupil to devote himself in earnest to the study of Scales, and to begin by practising them upon the two first strings as high as the harmonic A, holding out every note as long as possible. The pressure of the bow should not be made with the arm, but with the hand; i.e. the arm, in playing the scale, must not be held stiff, but should move freely throughout, as I have already strongly insisted upon in the beginning of this Treatise.

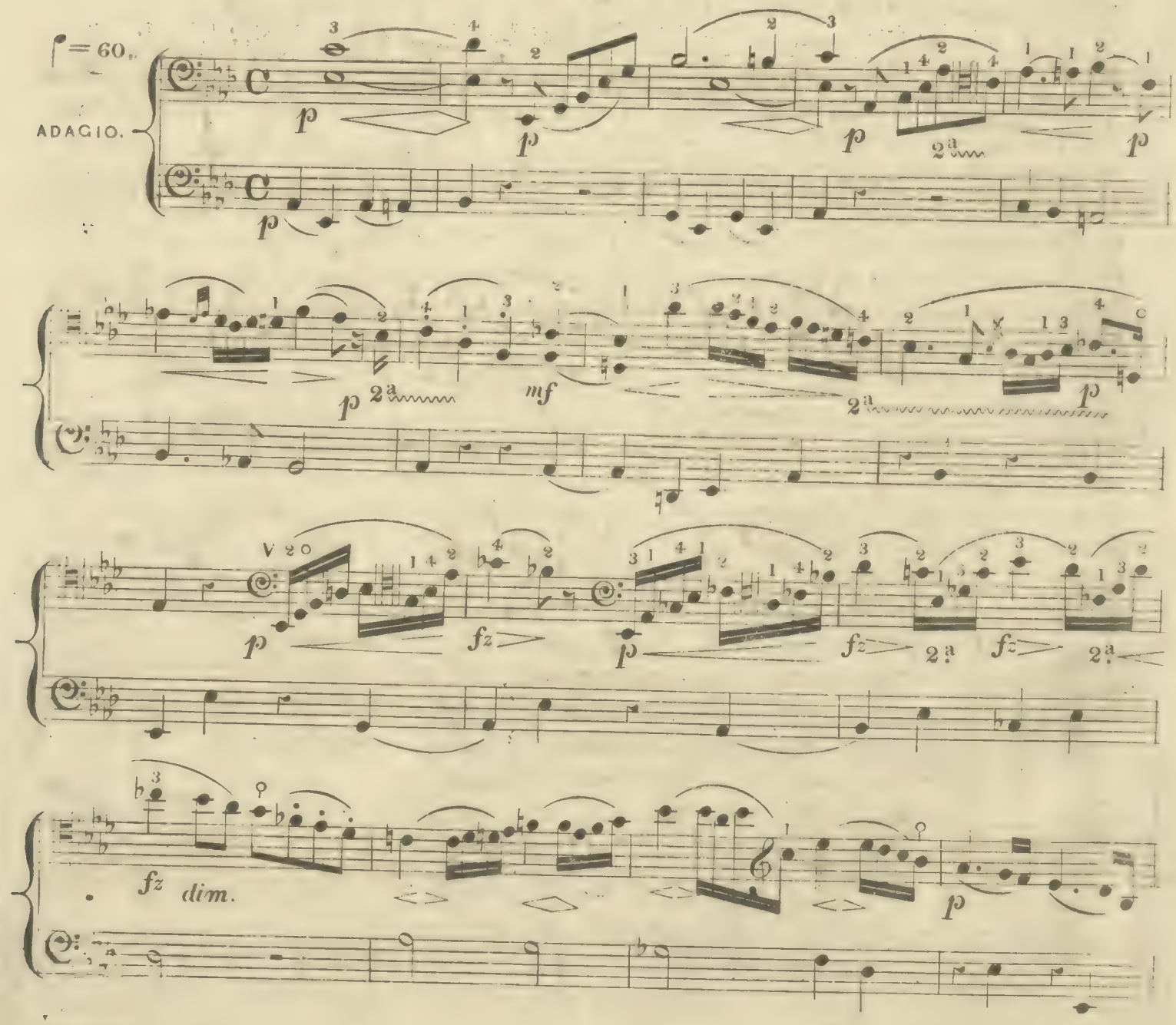
The Scale should be played in the following manner.



The following Adagio is accurately marked with all the expressions of light and shade

necessary to indicate the feeling with which the piece should be played. I have only to remark, with respect to the 7th Bar, that when, in a slow movement, notes occur, which are marked to be played together in one Bow, and also marked with dots above, each note must be separated from the other by a short cessation of the bow. In order to give more force to the expression, a slight pressure is also frequently made upon each note. But when notes marked with the slur and dot occur in quick movements, each note will then require but a very gentle pressure. Unfortunately, it frequently happens that players do not sufficiently distinguish between slurred notes with dots, and slurred notes with strokes. Slurred notes which are marked with strokes above should be played shorter, and more detached than those marked with dots. This difference however is not marked with sufficient care by many Composers.

In the 29th and 30th Bars of the following Adagio, the D flat and A flat should properly be taken with the third finger, but in these passages, they will be made with greater certainty with the little finger.



f p 2a 2a

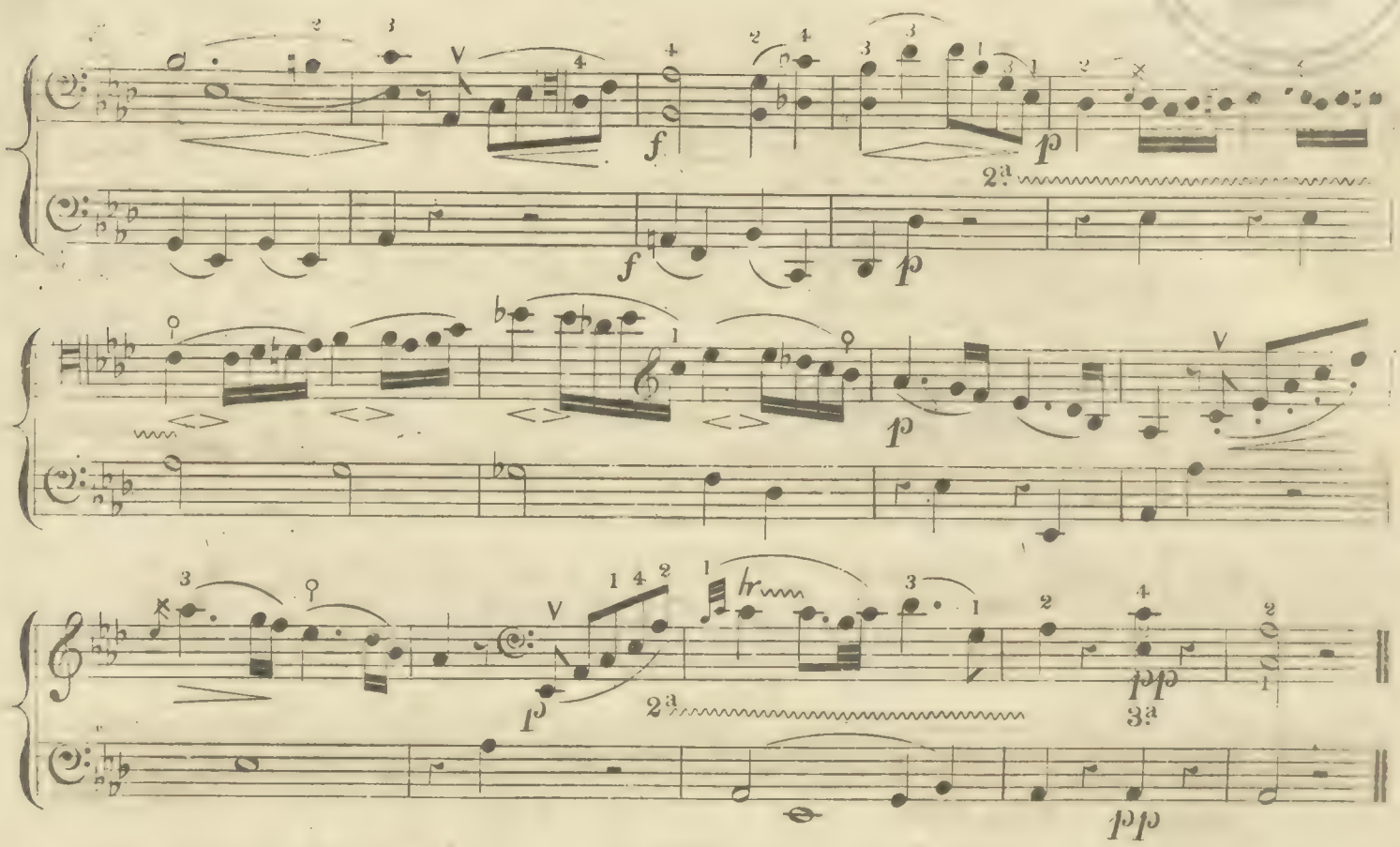
f p

sf p

sf p 2a p p

cres f 2a p 2a mez: f

p 2a p



The following Composition is a species of Concertino. The Introduction is not so flowing as the Adagio, and consequently it must be executed throughout with rather more force. With respect to the "*Allegro brillante*" which follows it, the expression "*brillante*" is sufficient to indicate the style in which it is intended to be played. In this piece, all the shades of expression must be well brought out and the Cantabile parts not played too piano.

From the 39th to the 46th Bar, is what is called a passage, in which the first four Bars should be played with the whole length of the bow. For the sake of variety, the passage, when repeated, should be played piano, and with a short Bowing. After the 47th Bar, some passages follow, in which there occur groups of six tied- and two detached notes. In an earlier part of this work, I have spoken of the sort of bowing proper to be applied to such passages. They should be played with the greatest lightness and ease, or they will produce a stiffness in the arm. The last movement *Con Allegrezza*, (with vivacity). should be played with a shorter bowing than the *Allegro brillante*, more especially as the Bar of $\frac{6}{8}$ Time never requires so long a bow as the Bar of Common, or C time. If however, Arpeggios, or similar Bowings should occur, they must be played with a greater length of bow.

The Octaves in the 46th Bar should be bowed in the same manner as Syncopated notes and those in the 47th Bar should be made with the wrist only. The concluding arpeggios should be executed with a very light Bowing, and in proportion as they become more piano in tone, the shorter should be the stroke of the bow used in making them, and the bow itself should be used gradually towards the point. The concluding Chord must be made, as aforesaid, with a down-bow.

Introduzione.

♩ = 69.

LENTO CANTABILE.

p fz p

2a p cres.

fz dim. p 1a

p cres. 2a mf

fz fz

f p

f p

p

All.º brillante.

♩ = 108.

mf

2ª

fz

fz

f

2ª

mezz:

2ª

3ª

4ª

f

p

dol.

fz

fz

fz

fz

p p p sf

p fz fz sf p

mf

p

mf f

p

cres.

fz f mez-p

2a

cres.

f *hr* *f* *f* *p* *p*

cres. *f* *f*

dol.

mf

p

mf

p

mf

p

pp

p con Allegrezza. ♩. = 84.

p

fz

fz

sf p sf p

sf p fz p

fz p

2a 2a

f

p

f

hr

mf

p

dim.

p

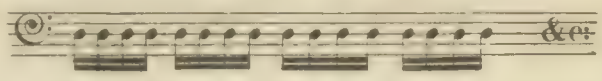
pp

f

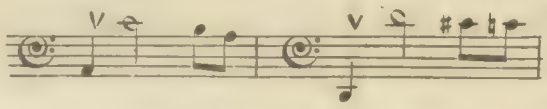
f

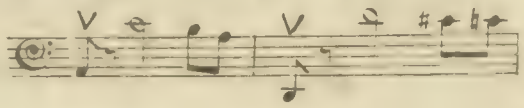
OF DETACHED BOWING.

This mode of Bowing may be introduced in light, easy passages, and is peculiarly suited to those pieces which are written in a playful style, such as Rondos in $\frac{6}{8}$ Time, or Solos for Chamber-Music. For Music of a higher order, it is not so well adapted, and should never be used except in quick movements. This Bowing can afford neither advantage nor pleasure to the pupil, unless he have first acquired considerable skill and dexterity in performance. I shall now proceed to explain its nature, and the manner in which it should be executed.

In order to make the bow spring well upon the strings, it should be used in the middle. The bow should be held with the 1st finger and thumb, and the 3rd finger merely leaned against the nut, but not pressed firmly upon it; the 2nd and 4th fingers should not touch the nut; and, in making the stroke, not more than a finger's breadth of the length of the bow should be used. The motion of the bow is here made entirely with the hand, and with not too great a pressure. The arm, as usual, must be held free from all stiffness. This mode of Bowing cannot be employed in *forte* passages, since these latter require a greater pressure of the bow. This bowing was formerly in great repute with all Artists, who introduced it in passages of every description. It is, however, quite incompatible with a fine broad style of playing, which fully accounts for the inferiority of their compositions. Now-a-days Musical compositions are expected to contain more solidity, both in signification and expression. To obtain proficiency in this mode of bowing, let the Pupil use the open D string, as being the most convenient thus: Allegro 

ON DIVIDED NOTES.

When, in playing two notes, the former is separated from the latter in such a manner as to produce the effect of a pause between them, which takes away half the value of the first note, that note is said to be divided; thus: 

The first note, which is divided, must here be made with an up-Bow, used quite at the point, and the crotchet played as if it were a quaver with a pause, thus: 

Divided notes never occur but when the music is marked "*Forte*." The Bow must be used close to the bridge, in order to give the note its proper degree of tone.

OF THE STACCATO.

This mode of Bowing, when used for several notes or passages consecutively, is more peculiarly adapted to the Violin; since in playing this Instrument, the bow rests upon the strings, and requires but a slight motion of the hand to produce the staccato. It is required of the Violin-player, that he be able to execute this sort of Bowing. But this is not the case with the Violoncello, where the bow does not rest with its own weight on the strings, and where the staccato cannot be produced with merely a gentle pres

sure, so that, it must either be made with the arm held stiff, or the bow must be drawn up so tight as to spring upon the strings by its own tension, and even then the Player can never be sure of success. Indeed, as the Violoncellist is so seldom called upon to employ the staccato, it would be a great pity that he should spoil his Bow-hand by practising it to any extent; and I would rather advise him to abstain from it wholly and entirely. In Quartetts and other compositions (which are not to be considered as Solos) passages are marked to be played staccato. The notes of such passages may be played with a short, detached Bow.

OF THE TEMPO, OR TIME OF THE MOVEMENT.

To indicate the time in which a movement should be played, expressions drawn from the Italian language are used in the music of all countries. All verbal expressions however, which mark the measure of music, must, of necessity be very vague and uncertain. Hence the Allegro is played faster in Paris than in Vienna, and in Vienna, again, faster than in the north of Germany. It was therefore a great advantage to Composers to have some standard measure, (in addition to the Italian expression above-mentioned) by referring to which, they could determine the exact time in which a certain number of notes should be played in any given movement; in other words, with what slowness or rapidity a composition should be executed.

Two inventions have appeared, the object of which was to remedy this defect; one of them indicates the time with a pendulum, upon which is marked a graduated scale of inches; the other shows the time of a movement by a fixed number of strokes made in one minute. Of these two inventions, the latter is preferable, because it can be used with greater certainty, as the measure of a minute is every where the same, but the length of the inch differs in different countries. I shall proceed to show in what way this latter invention is adapted to the usual Italian mode of indicating the time, premising at the same time, that I can by no means undertake to determine the exact time in which any specified movement should be taken, since there is scarcely a single Composer who would play all his own compositions, (marked with the same Italian expression) in exactly the same time.

The name of the latter of the two above-mentioned inventions is *A Metronome*, i.e. a Time-measurer, which, by means of the pendulum, determines the number of crotchets to be played in a minute. Its author is M. Maelzel. Besides its great value in determining the exact time of the movement, it also possesses another most useful quality, which is, that by its means, the pupil may learn to play accurately in time. I would strongly advise every one, who has an opportunity, to procure one of these Instruments. In its absence however, it is not difficult to fix the proper time of the movement by a common stop-watch. If, for instance, in a Largo movement, the crotchet be marked with the number 50, it signifies that fifty strokes, or crotchets may be played in such a movement in the course of a minute. This involves but a very simple calculation.

I shall proceed gradually from the slow to the quicker movement, and mark all the movements in Common time.

LARGO ..... very slow, and lengthened ..... ♩ = 50

Grave	not much faster, but with dignity.	♩ = 54
Larghetto	less slow than Largo and Grave.	♩ = 56
Adagio	rather faster than Larghetto.	♩ = 60
Lento	rather faster than Adagio.	♩ = 69
Andantino	proceeding quietly and slower than Andante.	♩ = 76
(This time is frequently misunderstood, and many play it faster than the Andante.)		
Andante	going gently	♩ = 80
Allegretto	somewhat cheerful.	♩ = 100
Allegro	with vivacity.	♩ = 116
Presto	quick	♩ = 138
Prestissimo	as quick as possible	♩ = 160

When the above marks occur in $\frac{2}{4}$ time, (and the Metronome is not used) the strokes of the pendulum must be rather slower than in Common or C time. The same difference exists between the $\frac{3}{8}$ and the $\frac{3}{4}$ time, but as a general rule, the true time of a movement is best determined by its character.

The expression "*Tempo giusto*" the strict time, is also of frequent occurrence. It is left, however, to the Player to guess what is the just or strict time of the movement, so that the expression is thus entirely useless, and could, without the least inconvenence, be wholly dispensed with.

Sometimes, expressions originally applied to Dancing are used to mark the time of a movement, such are, *Alla Polacca, Tempo di Minuetto, alla Siciliana* &c.

In addition to the above, there are many words which are employed to qualify more distinctly the time in which a piece of Music should be played. In this way, the word *Moderato* (moderate) is used. The expression *Allegro Moderato* indicates a time less fast than the word *Allegro* when used alone. But when the piece is marked simply with the word *Moderato*, it signifies that it should be executed in a bold, broad style, neither too slow, nor too fast.

Poco or *un poco* (a little); *non tanto* (not so much); *non troppo* (not too much). are generally used as qualifying words; also, *non molto* (not very); *non presto* (not quick) *molto* (very), *Adagio molto* (very slow): This latter expression however, is not often employed. The following occur more frequently: *Molto Allegro*. very quick; *Vivo* or *Vivace*, lively, *Allegro vivace*, lively, animated, and executed with spirit; *assai*, very; *Allegro assai* very quick, but not so quick as *Presto*. *Con moto*, with emotion. *Andante con moto* distinctly, and with emotion; *con piu moto*, with more emotion. (This is often used). When this is intended to be done gradually, the expression *poco a poco crescendo* is used; and sometimes *poco a poco piu presto* &c. *quasi*, almost, as: *Andante quasi Allegretto*; *Piu tosto*, rather: as *Andante, piu tosto Allegretto*.

There are also many words used to show rather the character of the Music than the time in which it should be executed. These are often used for certain passages only. *Affettuoso*, or *Con affetto*, with feeling. *Agitato*, or *Con agitazione*, with restless emotion. *Con allegrezza*, briskly, with vivacity. *Amabile*, pleasantly. *Amoroso*, tenderly; *Animoso*, with spirit. *Appoggiato*, dwelt, or leaned upon. *Arioso*, in a singing manner; *Brillante*, gay and sparkling; *con Brio*, with spirit; *Cantabile*, singing; *dolce*, sweet, soft: *Espressivo*, or *Con espressione*, with expression; *Furioso*, raging; *Con fuoco*, with fire: *Grazioso*, sweetly, gracefully; *Gustoso*, or *Con gusto*, with taste: *Lamentoso*, *lamentabile*, complaining; *Legato*, sustained; *Mesto*, sorrowfully: *Pastorale*. in a pastoral

style; *Patetico*, pathetically, with a certain grandeur: *Pomposo*, with pomp and magnificence. *Risoluto*, determined; *Scherzando*, *Scherzo*, *Scherzoso*, playfully; *Sciolto*, free, open; *Sostenuto*, lengthened, with the notes sustained; *Spiritoso*, or *Con spirito*, with spirit; *Tenuto*, held out.

SUPPLEMENT.

In order to supply some modes of bowing which are not furnished in the former part of this work, I subjoin the following Theme with Variations. Here I have to remark, that all the variations must not be played in the same time as the Theme, but according to the bowings and marks placed before each of them. The few Bars at the end of each variation, are written only for the Bass accompaniment, and are introduced, in order to give the Player time to rest, as no intermission between the variations would engage him in an endless and useless fatigue.

Variation 1. should be played with a long and smooth bow.

In ——— 2. are introduced some covered Harmonics.

——— 3. requires a bowing peculiar to itself. It must begin with an up-Bow; a very small portion of the bow must be used throughout; and the shorter notes be made only with the wrist. Those notes which are not dotted, should be made with a moderately long Bowing.

——— 4. also begins with an up-Bow.

——— 5. is written in sixes, and requires nothing but flexibility of finger.

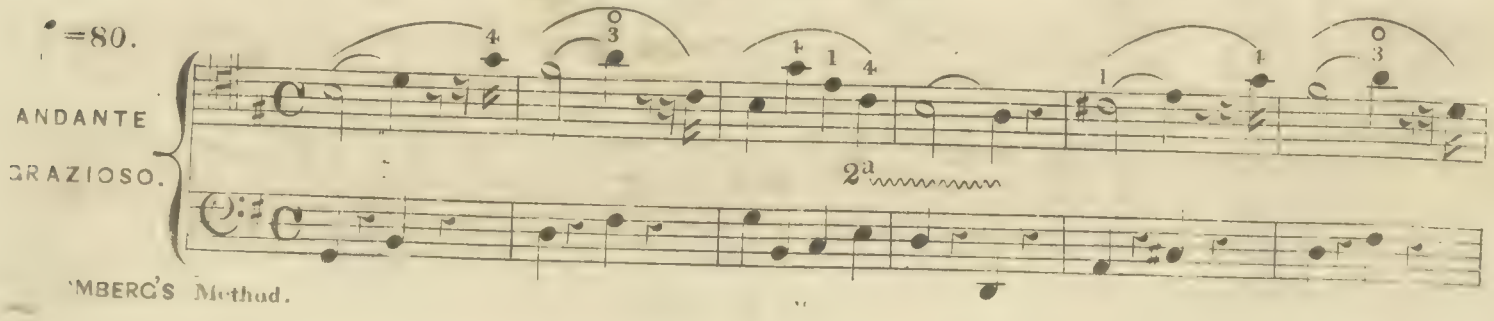
——— 6. contains the most difficult of all Bowings because it often takes away from the player, all mastery over the Bow. In order to avoid this, let the bow be held quite still after striking the first note. To make this more clear to the reader, I have, in the four first bars of this variation, introduced demi-semiquaver rests, in place of the dots.

——— 7. should be begun with an up-Bow, as it is very easy to execute, and lies convenient for the hand.

——— 8. is to be played with a detached Bow, concerning the management of which, I have already made some remarks. In the 8th Bar, the thumb must remain firm in its position.

——— 9. consists of double-stops, which may require some practice to execute with precision.

After this variation follows a Coda (appendix) as a conclusion of the piece. This sort of composition is frequently concluded with a Minuet or Scherzo, but these are introduced only where the piece is shorter than the one in question. The Arpeggios at the beginning of the Coda, should be made with the end of the Bow, and in the arpeggios towards the conclusion of the piece, the first note of the first and third group in the Bar, should be struck short and sharp. In the concluding Bars, the bow should be guided by the slightest possible motion of the elbow-joint.



2ª

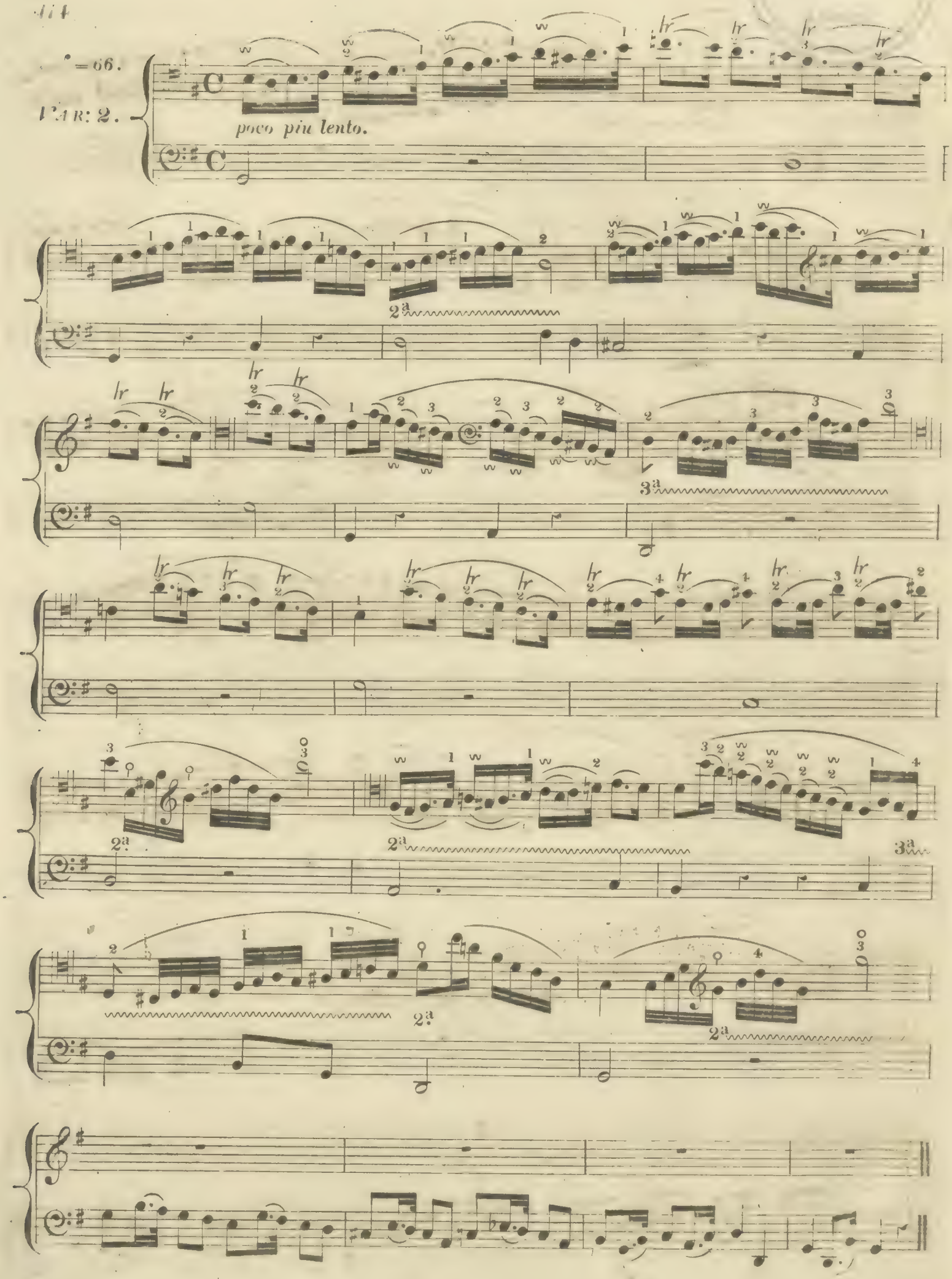
2ª

Var: I.

2ª

2ª

3ª


= 66.
PAR: 2.
poco piu lento.
2ª
3ª
2ª
2ª
3ª
2ª
2ª

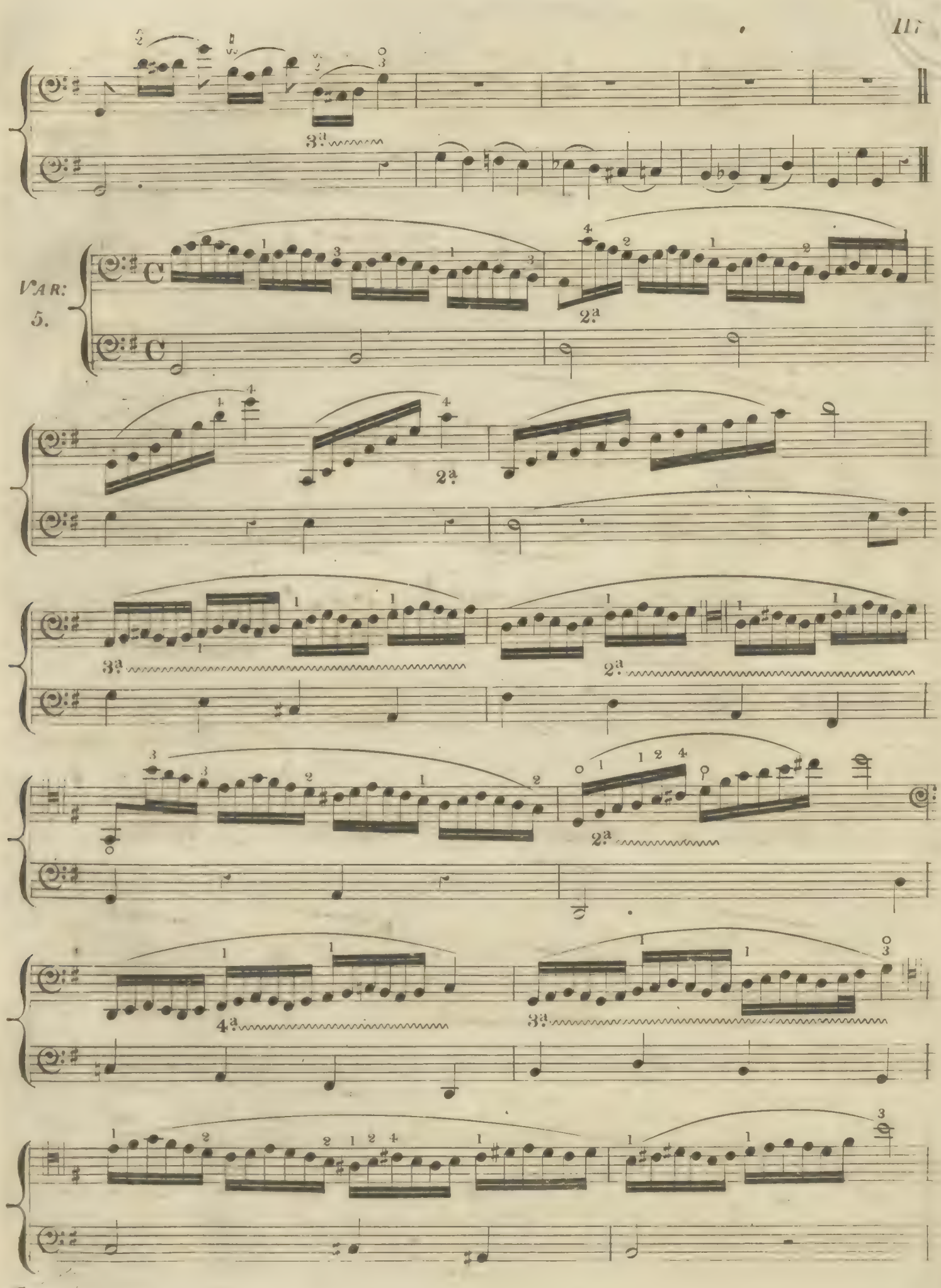
VAR: 3.

medesimo tempo.

2ª

Tempo Primo.

Var. 4.


VAR:
5.

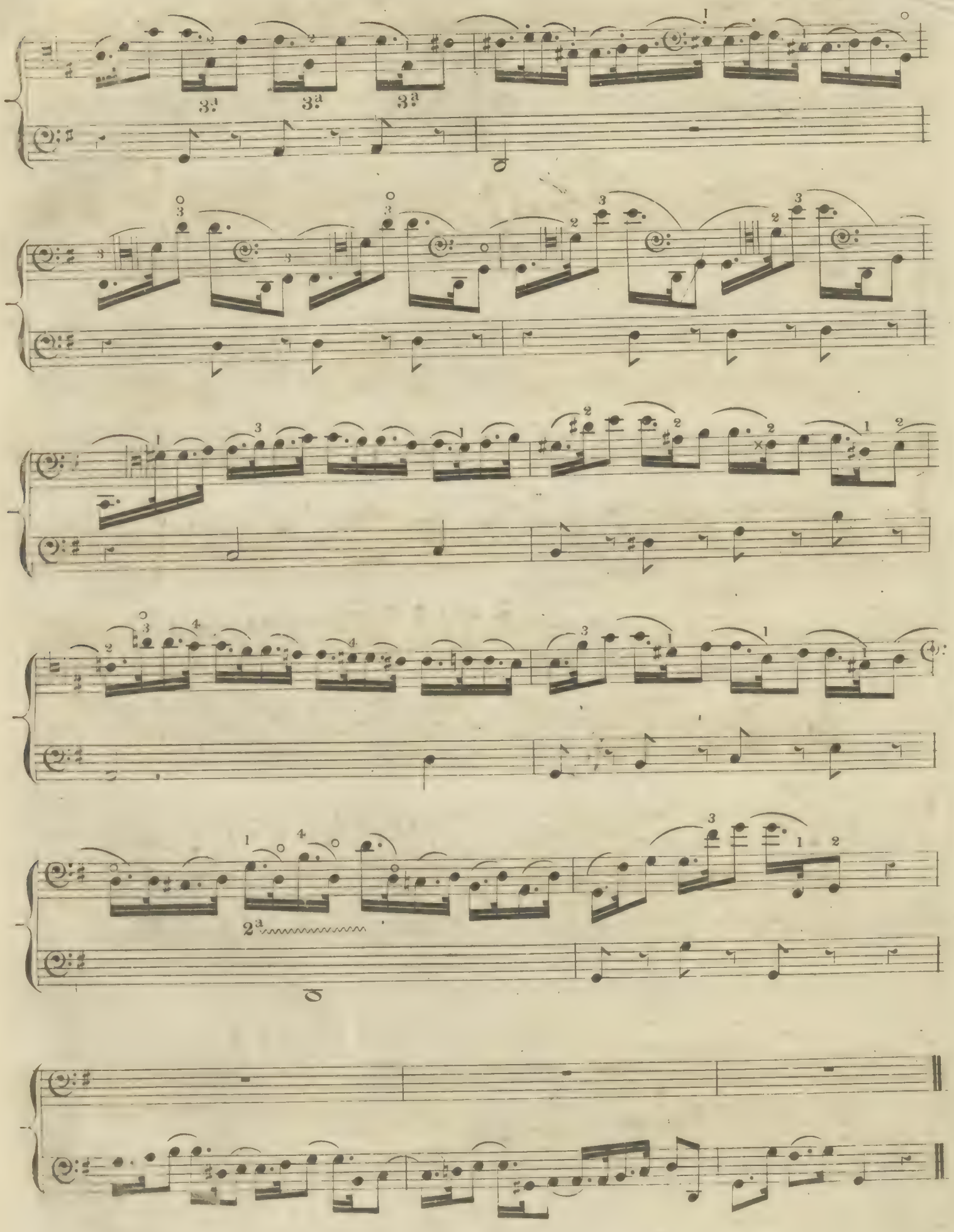
3ª

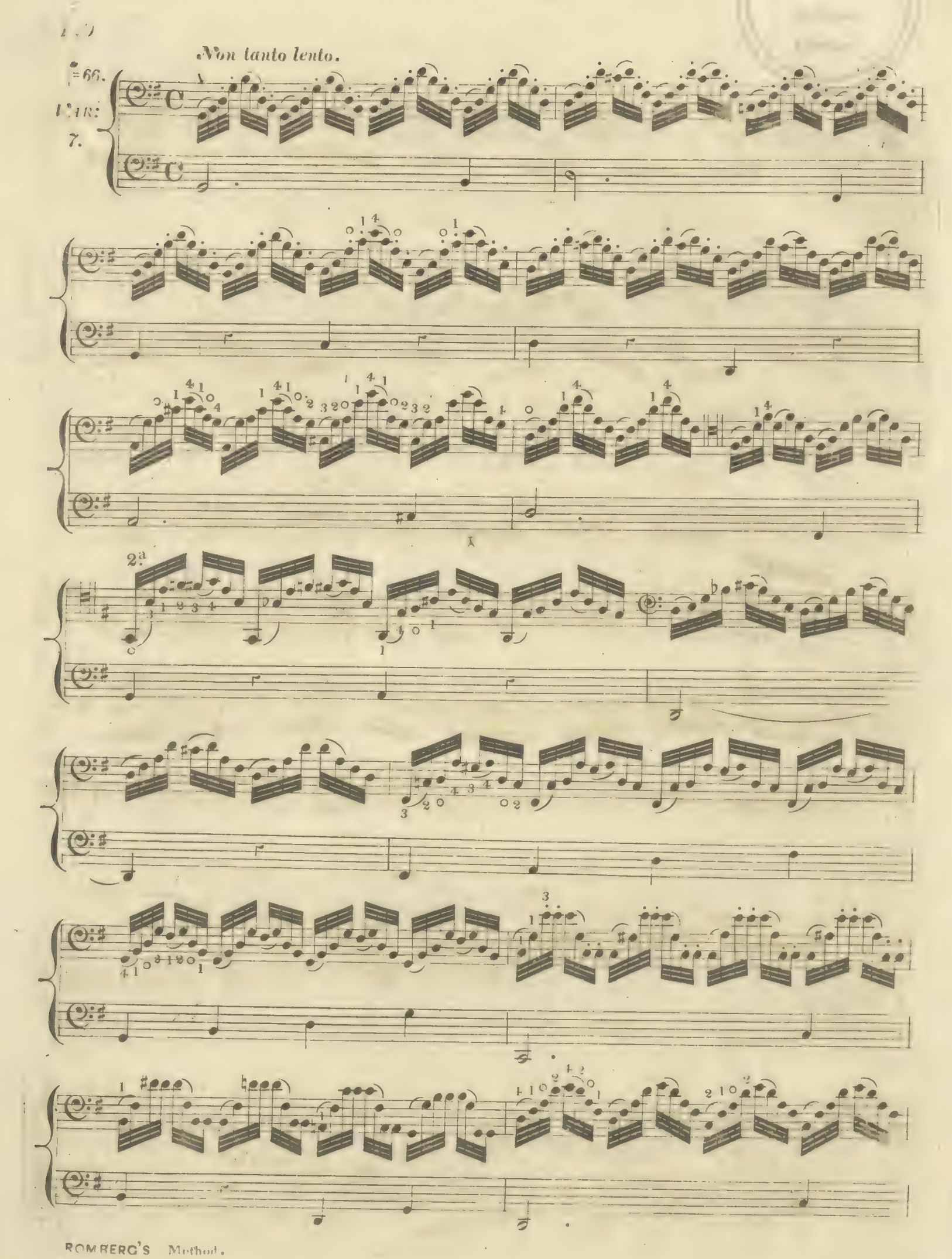
2ª

Più lento.

♩=60.

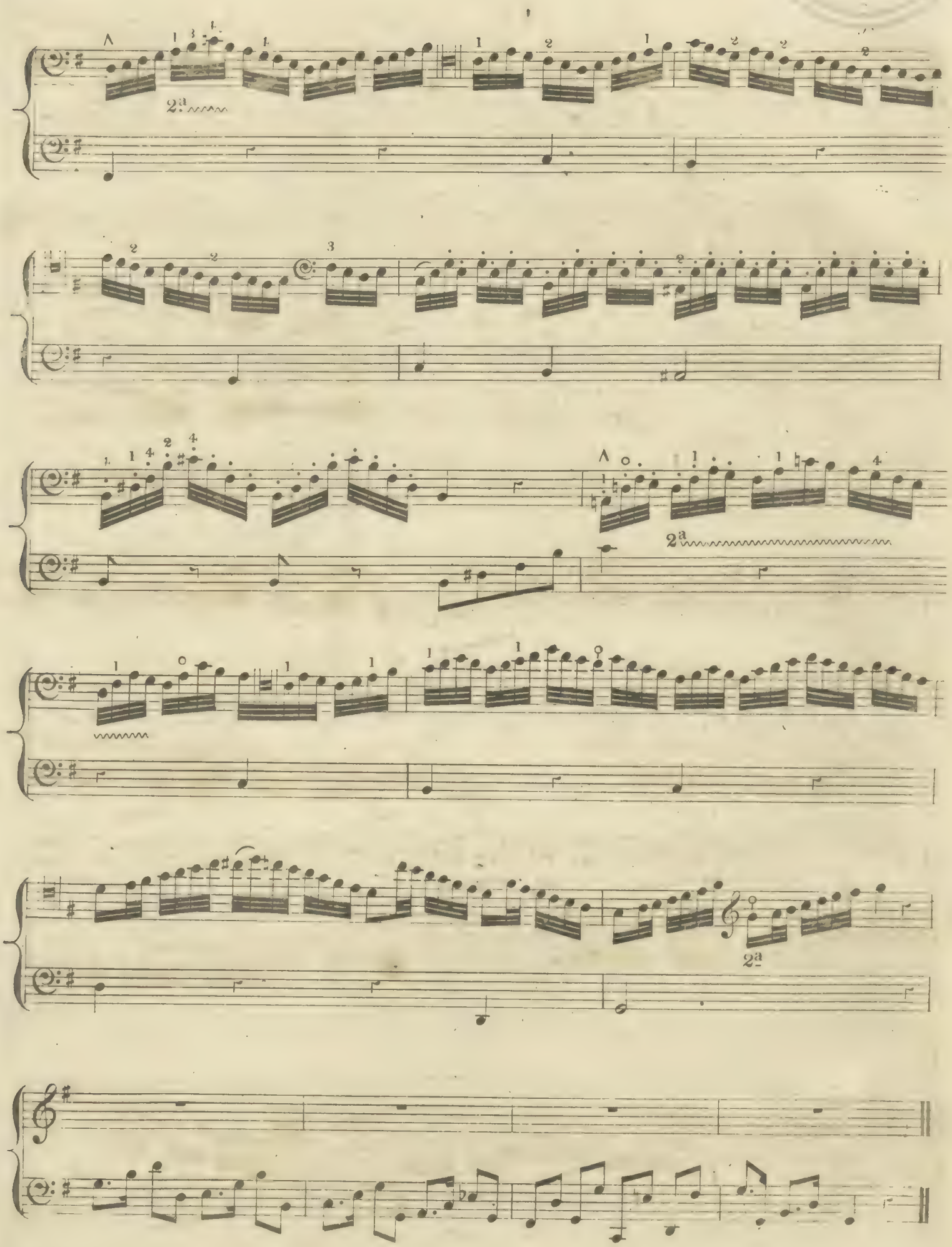
VAR: 6.




Non tanto lento.
♩=66.
VAR:
7.
2.a

♩= 60.

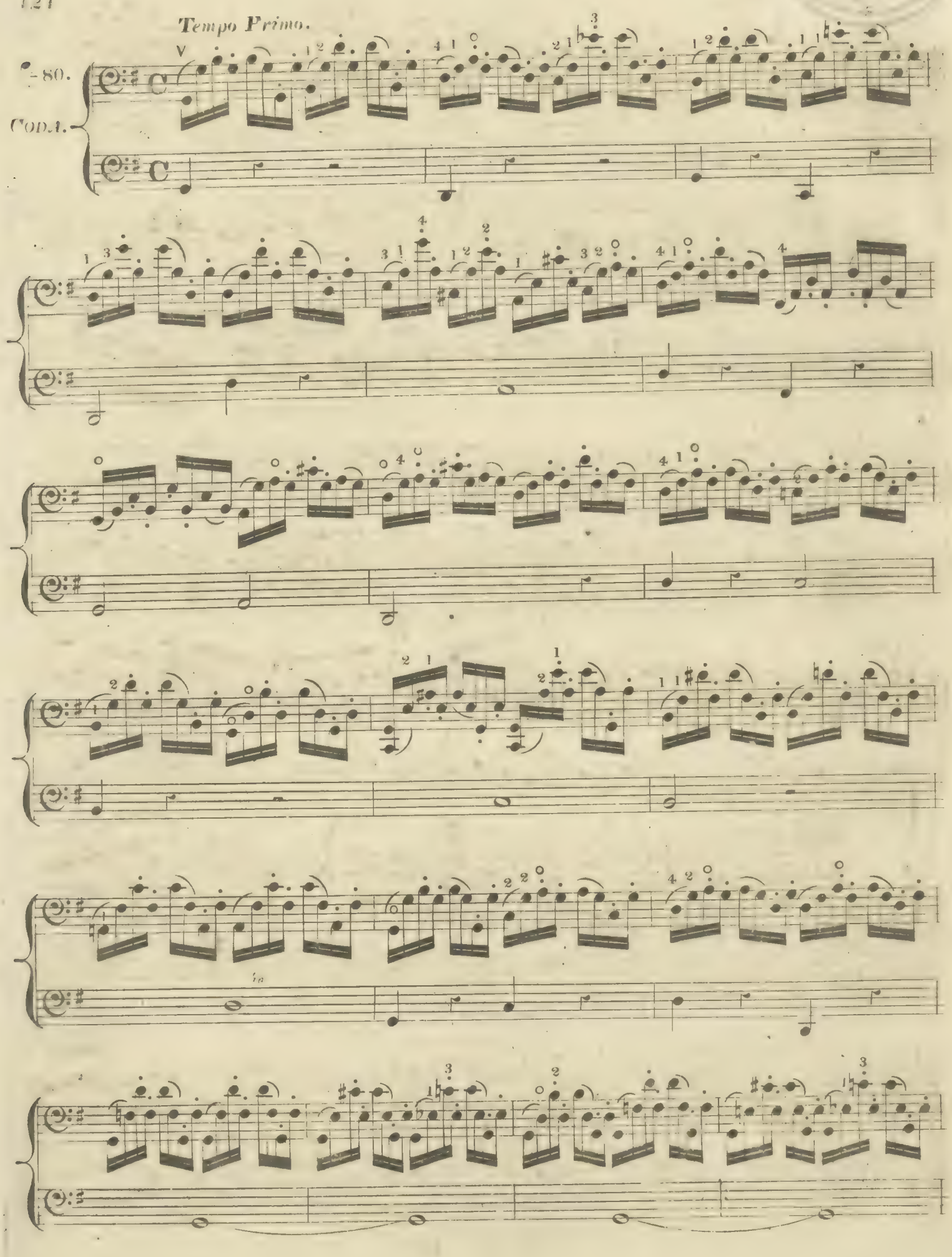
VAR: 8.

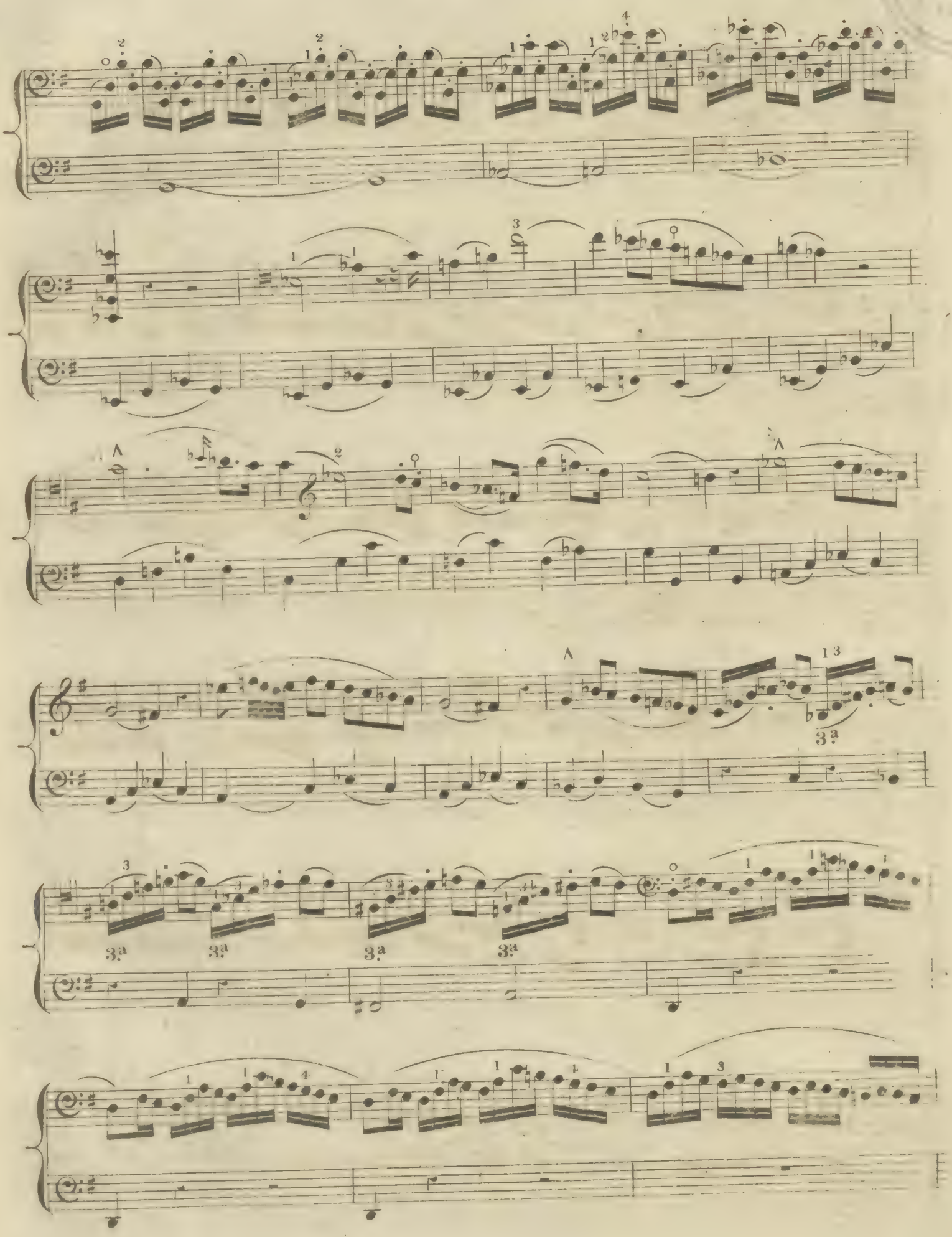


♩= 72.

VAR. 9.

3d


Tempo Primo.
♩= 80.
Coda.



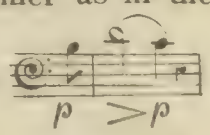
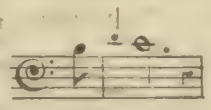
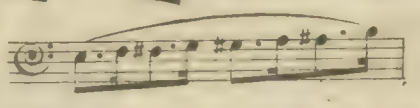
f mezzo. mezzo. f

3a

2a

f

f

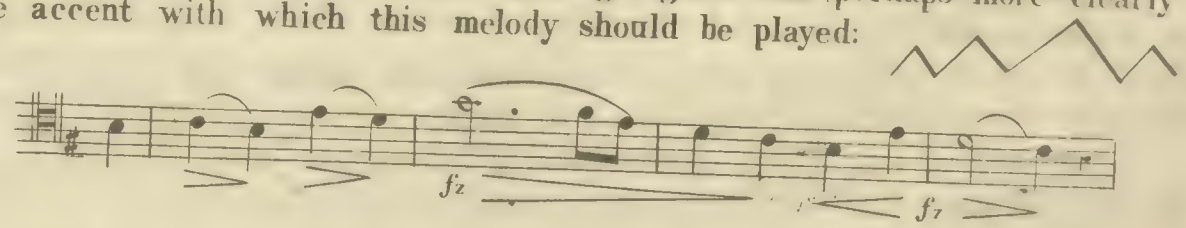
It is scarcely possible to lay down any fixed rules by which the Learner may know how to execute every description of passage which chance may throw in his way. Some general remarks on the subject may however prove useful, and may furnish principles to serve as a foundation for this art. Music may be considered in the light of declamatory language. The spirit and signification of a speech depends, on the importance of the information it conveys, on the variety of tone used in the pronunciation of the words it contains, on the rising and falling, inflexions, and on the strength or weakness of the voice. If a speech be pronounced monotonously, it must utterly fail in its desired effect, and can produce no other feelings in the hearers but those of languor and ennui. It is precisely the same case with Music, whenever it is played without a due admixture of light and shade, and a proper regard to feeling and expression. There is also a close analogy between the Rythm of Music, and the Rythm of Verse, for in the former, the long and short syllables are regulated in the same manner as in the latter; for instance, the words "*I love thee*" would be executed in Music thus:  Here the D is a suspension to C. If an appoggiatura were introduced, both the Rythm and expression would be entirely altered; and it would then be expressed thus:  The Appoggiatura which is marked with a small note, would require no more accent than the note which it precedes; on the contrary, the suspension whenever it falls upon a large note, when marked either *Forte*, or *Piano*, (of course in proportion) requires a slight accent. This adaptation of the strength of emphasis in proportion to the pitch of the voice must also be carefully attended to in discourse. When however the Composer wishes to produce a peculiar effect, his intention must be expressly notified. Suspensions, which occupy a prominent position in Melody, are of various kinds: some commence from above, others from below,  Sometimes they consist of long, sometimes of short notes. To those who have not studied Thorough Bass, the following remarks may serve as a more certain guide, and as a rule to be applied in execution. The suspension together with the following note, is not always accompanied by a rest, but the melody is frequently continued. Sometimes several suspensions will occur in succession, thus:  In such cases, the accent must be marked with great precision. In passages like the following,  the proper accent is easily perceived. In passages such as  or  the accent should be scarcely audible; it will not fail to be properly expressed if the semiquaver be played very short. The quicker the time of

* What is here denominated suspension must not be confounded with suspension in Thorough Bass.

the movement, the less time should be given to the last note of the suspension, in order that the music may not produce a heavy, protracted effect. At the end of a phrase, the finishing note of the suspension may be made so short as to be scarcely audible. — Care should be taken to distinguish between the cadence itself, and the concluding note of a suspension.

The *Auftackt*, or Preparatory-Bar, requires particular attention in its execution. In the Adagio, and in all slow movements, the Preparatory Bar, when it consists of only one note, should be played with even more time than strictly belongs to it, in order that it may be more perfectly blended, as it were, with the full Bar. In the Allegro, on the other hand, it should be played shorter than it is noted, to give more force to the notes of the full Bar.* Even in playing the first note of the full Bar, it will make some difference whether the time be Allegro or Adagio. The first note of a full Bar in an Allegro movement marked *Forte*, requires the strongest possible force; whereas in the Adagio it is not necessary to mark it so strongly, in order to give more scope for an increase or diminution of power as the movement proceeds. The Adagio will thus acquire softness and fluency, and the Allegro, power and spirit. In the same manner, the first note of a full Bar in the Allegro, when marked *Piano*, is always played soft: in the Adagio, on the other hand, the same note is always executed with a slight emphasis. As a general rule, the player should endeavour to give more attention to expression in the Adagio, and other slow movements, than in any of those pieces marked to be executed in a quick time; for if any one were to attempt to introduce the same variety of light and shade in the Allegro movement of a Concerto, as in an Adagio, he would find it entirely destructive of a fine broad style of playing. In fine, it must all depend upon whether the music be noted in long or short notes. When written in short notes, the expression is never so marked, as when written in long notes, both in quick and in slow movements.

The swelling and diminution of the tone is invariably regulated by the rising or falling of the scale. The ascending scale is more prominently marked than the descending. But if, in the descending scale, a note should occur at the end which does not belong to the key in which the music is there written, this note will require a stronger accent, and there are very few cases in which it will not be made a prominent feature of the passage. The following figure will perhaps more clearly illustrate the accent with which this melody should be played:

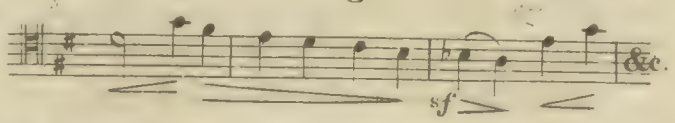


Here it may be perceived, that the expression of passion increases in proportion as the notes rise in the scale, and that the accent becomes less strong as the scale descends. The last note but one is a suspension, and therefore requires a stronger accent than the note which precedes it, although the latter stands higher in the scale. Every phrase of a melody may be illustrated in the same manner as the above, and when the principle I have just explained is well understood, the player will seldom fail

* It must be here understood, that this is the case when the Preparatory Bar introduces a fresh movement or a new phrase of the movement.

in giving every passage its just expression. There is but one exception to the rule here laid down, which is in pieces written in counterpoint, where a Theme is introduced for several parts, and where the melody of the Theme must be made rather more prominent. This will seldom happen in Solo-pieces, though some few expressions to that effect are sometimes found. Very rapid passages however, do not require the same marks for expression, since in these cases it is only requisite to make a few notes here and there, prominent, in order to deprive the passage of its otherwise monotonous effect.

The following passage will serve as an example of the case in which a single note is introduced, which does not belong to the key, and which although in the descending-scale must be played with a marked accent.



This B♭, A: must however be considered a suspension. The Orator, when delivering a speech, lowers his voice in those parts where he wishes to make a serious impression upon his auditors, and raises it when endeavouring to excite their spirits. The minor keys, in a descending motion are used in music in the same manner, whenever deep feeling is intended to be expressed. The cause of this is, that in the major keys, the notes, both of the ascending and descending scales, remain unaltered, whilst in the ascending scale of the minor keys one, and sometimes two notes must be raised, in order to get a leading-note to the octave, without which, the scale cannot be concluded. Whenever this occurs as the last note, whether in the ascending or descending scale, it must, for the sake of expression, be played with rather more accent than the other notes. Also, if in a minor key, a note should occur, which is not marked in the signature (i.e. an accidental sharp or flat) it will require a particular accent. The melancholy expression, which is peculiar to minor keys, is found in these accents. Hence, in order to elevate the character of this mode, the major seventh (the leading note) is made rather sharper; and the minor seventh somewhat flatter than in the major scale. We must take care however, not to carry this rule to extremes, or it will produce a most disagreeable effect. I must here again repeat that it is impossible for me to lay down rules for all the cases in which a note may require a particular accent. A few cases illustrative of the above remarks are here subjoined.

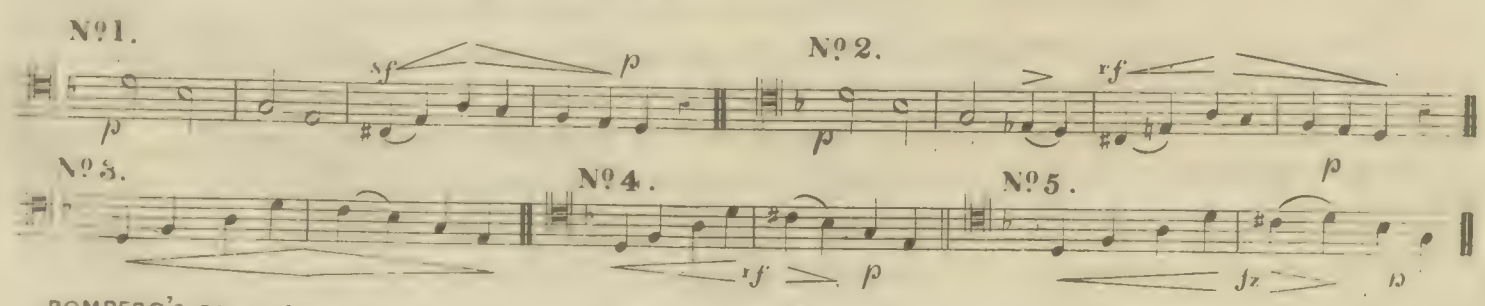
In Nº 1. C♯ is the leading-note, although the lowest in the scale; it must therefore have the strongest accent.

In Nº 2. E♭ is the expressive note, and requires to be played with emphasis.

Nº 3. is a common passage, and subject to the same rules as the major key.

In Nº 4. the accent must fall upon the C sharp, although it occurs in a descending scale, beoause it is an accidental, and does not properly belong to the key.

In Nº 5. the C♯ must not be considered as an appoggiatura, and must therefore have a stronger accent than the following note.



The remarks upon suspensions in major-scales are equally applicable to minor-scales.

OF THE CHARACTER OF DIFFERENT MUSICAL COMPOSITIONS, AND OF THE MANNER IN WHICH THEY SHOULD BE EXECUTED.

The Concerto, which holds the highest rank among Solos, consists of an Allegro, Adagio, and Rondo, and is accompanied by Violins, Tenors, Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets and Drums. The usual form of this composition is as follows: The Allegro begins with a *tutti*, (where the whole orchestra play together.) after which comes the 1st Solo, accompanied by all the stringed and part of the wind-instruments, then follows a second *tutti*, then a second solo, and another *tutti*. The third solo is frequently joined with the second, and the Allegro movement is then concluded with a short tutti. The great object in view, in the invention of this species of composition, was to give the Artist an opportunity of displaying his talent both in quick and in slow movements. The solos in a concerto therefore consist partly of sustained melodies, and partly of quick phrases, and difficult of execution. These latter give rise to those divisions in music termed *passages*.

The character of the Concerto-Adagio is feeling and expression; that of the Rondo, cheerfulness and gaiety. This latter movement is similar in construction to the Allegro, with this difference only, that it begins with a subject, which is repeated in each Solo. If several instruments are obligato, the Solo is then called a "*Concertante*" The Concertino resembles the Concerto, but is of shorter duration, and all its movements follow each other without intermission. This also consists of a short *tutti*, then a solo, immediately followed by an Adagio, and concluded with a short Rondo. When a Concerto is written in a major-key, it should be executed with brilliancy and animation; when composed in a minor-key, an expression of melancholy should prevail throughout. In the composition of the old Concerto, so little attention was paid to Harmony and so little ingenuity displayed in construction, that it could not be said to possess any fixed character. In the present improved state of the Art, it cannot be expected that such a composition can any longer please. The modern epoch of Concerto-Music dates from Mozart's Concertos. The compositions of Sebastian Bach and other great Musicians who lived before the time of Mozart, have had little influence on the modern Style of Concerto writing.

There is, unfortunately, not a sufficient number of compositions for the Violoncello, of such intrinsic worth, and solid merit as to reward the young Artist for his trouble in practising them, or by the study of which he may succeed in acquiring a good style and a fine execution. Some, however, of the old compositions possess much merit, but are not sufficiently imaginative to suit a modern taste (my own Compositions in this kind I leave to the judgment of the present and future generation.) The composition termed Concertino seems best adapted to the taste of the present age. These are frequently made up of light and disjointed materials, and require much less skill in putting together, than what is necessary to be employed in the more regular construction of the Concerto. Besides the concertino, there are numerous other solo-pieces to which it would be exceedingly difficult to assign any fixed nomenclature, and almost impossible to determine whether they are Concertos, Concertinos, or Fantasias &c. These are often

concluded with Variations.

ON CHAMBER-MUSIC.

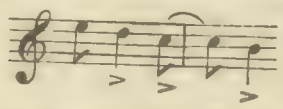
The Solos written in this style, are not of the same length, and require less accompaniment than Concertos. These are generally played in Soirées and private music-parties. To Chamber-Music belong Nonetts, Otetts, Septetts, Sestetts, Quintetts, Quartetts and Trios; Sonatas and Duetts are not adapted for public performance.

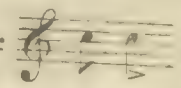
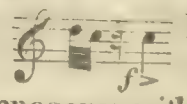
It is by no means an easy matter to write classical and pleasing Chamber-Music. This difficulty has given rise to a custom replete with evil, and one which cannot be too strongly reprobated. Two Professors meet, and, each furnishing his part for his respective Instrument, will thus produce a work by their joint efforts. These insignificant compositions must necessarily be deficient in that unity of feeling and purpose which is so indispensable to the just expression of art, and consequently they can never affect the feelings of the hearers. Thus, the great object of Music will be lost, which is, not merely to serve as a pastime, but to cultivate the affections and to mould the human heart to a quick perception of the Good and Beautiful.

The first step to be taken by the player who wishes to perform a solo accompanied by several instruments, is, to make himself acquainted with the character of the composition he has selected for performance. If it be a *Cantabile*, he must pay particular attention to the musical declamation, in order that it be well understood by the audience. If it be an Air followed by a brilliant second movement, he should take care that the two parts be well connected and as it were blended together, in order that the air may not be too much hidden by the glittering embellishments of the concluding movement. Every composition, which possesses merit, must have a certain and fixed character, which indeed is frequently conveyed by the Composer through the name given to the piece. This is done to assist the player in comprehending the Composer's real meaning. When some story or poem is the subject of the composition, the player should make it his business to acquaint himself perfectly with the spirit and feeling of the subject on which the composition is founded, in order that the notes should have almost the effect of words. To acquire this knowledge of the nature and character of a composition, it is requisite that the Artist play over the piece repeatedly with the accompaniment, in order, by means of the harmony, to imbibe a correct perception of the composition considered as one complete Whole. If his feelings are not roused and animated by the harmony, no improvement can be expected in his playing, and his performance, (like that of many artists, even of great reputation) can do no more than merely amuse.

As poetical feeling is the basis of the higher order of music, so we find that music of a lighter and more playful description is founded upon the same principle. In the performance of this latter sort, the player must avoid every thing heavy or lengthened. He should also endeavour to execute those passages expressive of *Caprice* with a short Bowing, and wherever a pause 𝄐 occurs, the note should be held on longer in proportion, than it would be in music of a higher order. To this comic style there are certain bounds which should never be transgressed, even where the nature of the Instrument will admit of it. Among other things, an attempt has been made to introduce, on the Violin, an imitation of the sounds of various animals. An old Violinist of some fame named Scheller, was one of those who employed this trick to gratify his auditors. This might be done with the same ease on the Violoncello, but it would indeed be shameful to

prostitute so fine an Instrument to so base a purpose.

Themes with Variations are also a distinct species, and have their peculiar character. In performing them, the great point to be attended to, is, that they be neatly and agreeably executed. But the case is very different with variations upon National Airs. If the Composer of such variations has made himself acquainted with the airs upon which they are written, in the country to which they belong, and if he has acquired a knowledge of the musical feeling of the nation, then he may certainly impart a character to the variations which he composes upon such airs. The truth of this remark will be acknowleged on a comparison of different *"Airs Variées."* Spain, Russia, and Italy will furnish us an abundant choice of such Airs. The airs with variations of the French, German, and Tyrolese, are seldom national.* For we must not consider as such, those which have acquired a certain appearance of nationality, by being frequently sung by mechanics and artisans, but those only which take their rise among the peasantry. The Spanish airs, which abound in syncopations, require to be executed with piquancy, in order to effect which, those places where the syncopations succeed each other, must be strongly marked, thus:  There is, however, a difference between the syncopations used in this example, which is, that in the first, the accent takes place on the beginning of the note, but in the last, on the contrary, it is made at the end of the note. By this means, the Player should endeavour, as much as possible, to connect each bar with the following; in such a manner, that the audience may not immediately perceive in what kind of time the music is played. In those Compositions which are written upon National-dances, the time is more marked, and easier for the audience to understand. Russian airs, in which a character is always evidently perceptible, are in this respect easier to execute. The player must however take care that the three characters The *Melancholy*, the *Caressing*, and the *Jovial*, be well expressed. The *Melancholy* more especially, requires an expression of almost extravagant enthusiasm. Of the Polish airs, very few have been arranged for the Violoncello.

On the subject of the dance, I shall not be diffuse, and have only to remark, that, in the Mazurka, the accent lies upon the second note in the bar, for Example:  if an appoggiatura should precede this note, it must be played quite short, thus:  None of the English Songs have been set for the Violoncello by foreign Composers, with the exception of the well known *"God save the Queen"*. The Scotch songs are very beautiful, but none of them, to my knowledge, have been arranged for the Violoncello, and very few of the Danish.

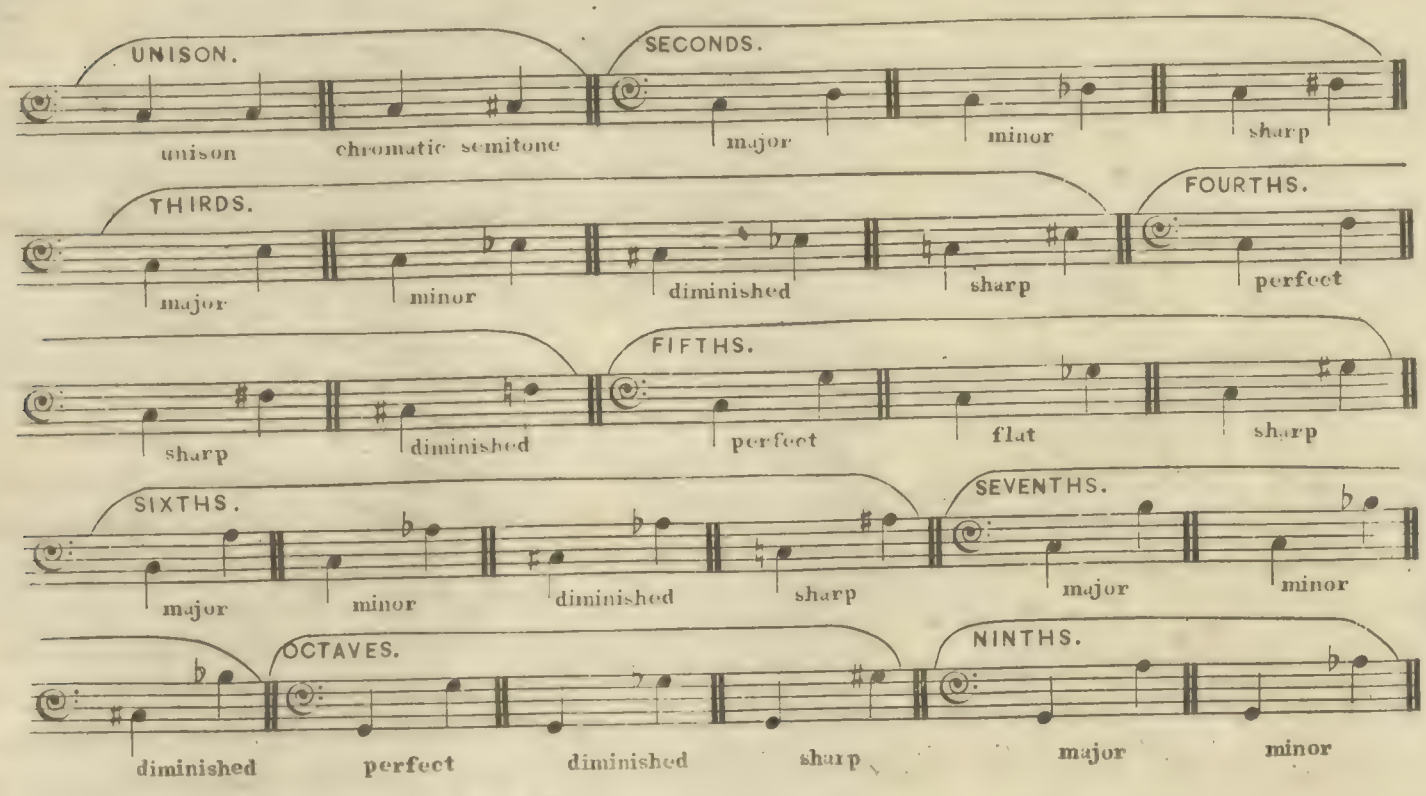
In accomyanying other Instruments, especially in Sonatas with Violoncello obligato, the Violoncellist must always regulate his tone by that of the instrument he is accompanying: If his tone be too powerful, it will drown that of the other instrument; if it be too weak, it will check the expression of the player he is accompanying.

ON PROGRESSION OF HARMONY.

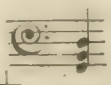
The Violoncellist should have some acquaintance with harmony, otherwise he cannot pro

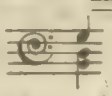
* Let it be here understood that I speak of those Airs only, which have been arranged for the Violoncello.

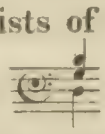
perly accompany a Quartett. The Bass may be considered the foundation of the construction of music. Distinctness and promptitude are not sufficient, as the expression contained in the Harmony is especially confided to the Bass. A knowledge of Harmony is therefore indispensable to the Violoncellist. I here present the Amateur, who may not have an opportunity of pursuing a regular study of the rules of Harmony, with a synopsis, by which he may acquire some knowledge of Modulation, Resolutions, Intervals, and Progression of Harmony. We shall first discuss the Intervals, that is, the distances between notes. These are divided into four classes, major, minor, diminished, and sharp.

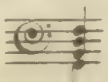


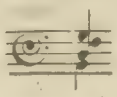
All these intervals are similar in every key. Next follow the Chords and their inversions; that is, the various changes of the fundamental Bass-note in the chord. There are two fundamental chords: the common chord, or triad, with its inversions; and the discord of the seventh, with its inversions; the chord of the ninth is not a fundamental chord, as it cannot be inverted. All the other chords originate from these two.

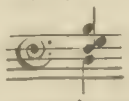
The triad or common chord  consists of the fundamental bass, the third, and fifth.

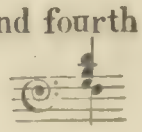
The chord of the sixth  consists of the third, and sixth.

The chord of the fourth and sixth  consists of the fourth and sixth. It remains unchanged, whether the key be major or minor.

The discord of the seventh  consists of the third, fifth, and seventh.

The chord of the fifth and sixth  consists of the third, fifth, and sixth.

The chord of the third and fourth  consists of the third, fourth, and sixth.

The chord of the second  consists of the second, fourth, and sixth.

The chord of the ninth  consists of the third, fifth, seventh, and ninth.

How far the figured chords, may be altered by the extension or diminution of the Interval, may be perceived in the following example. There are many other chords, denominated by various names, but with which it is quite unnecessary to trouble the Learner. I have composed the following piece, in order to furnish the Pupil with a sort of modulating study for this Art, and have marked the figures of the chord underneath each Bar, so that the Player may at once perceive what chords are designated by the figures. The Pupil will easily perceive if the Intervals are extended, flattened, or diminished, and as there are many places which must be fingered contrary to the general rule, the exceptions are marked throughout the piece. In order also, to express in this example that light and shade so necessary in Quartett-playing, all the leading-notes, and sevenths which fall to the Bass in consequence of inversions, must be accented, but the accent must not be too marked: It must be especially remembered that it is of consequence that this accent should be very slight. Frequently an harmonic progression is passed over in the modulation, and the Performer passes immediately to the following, on which account two accents will often succeed each other. In order more strongly to mark the places where the accent falls, whether on a leading-note or a seventh, I have indicated them with this sign $>$. In some places, the seventh is not marked, but this is caused by the modulation. The same also occurs with the chord of the fifth and seventh. Moreover, in Quartett-playing, all imitations, must be pronounced with decision. These imitations (or answers) are short phrases of melody, introduced, or taken from the subject of the piece. Many remarks which I have made upon the execution of Solos, may be equally applied to Quartett-playing, more especially, my observations on the suspension. It requires great practice to accompany a Quartett with taste and accuracy; but with perseverance and determination, the difficulty may be surmounted. I must not forget to remark, that, whenever enharmonic notes* occur, where it is necessary to change from a flat to a sharp, or the reverse, it will be always more advisable to let the finger remain in its place, than to change it.

The following Study should be taken in moderate time, as will be easily seen from its nature.

With these observations I close my work, and take leave of the reader, to whom I most heartily hope it may prove useful in the cultivation of the Art.

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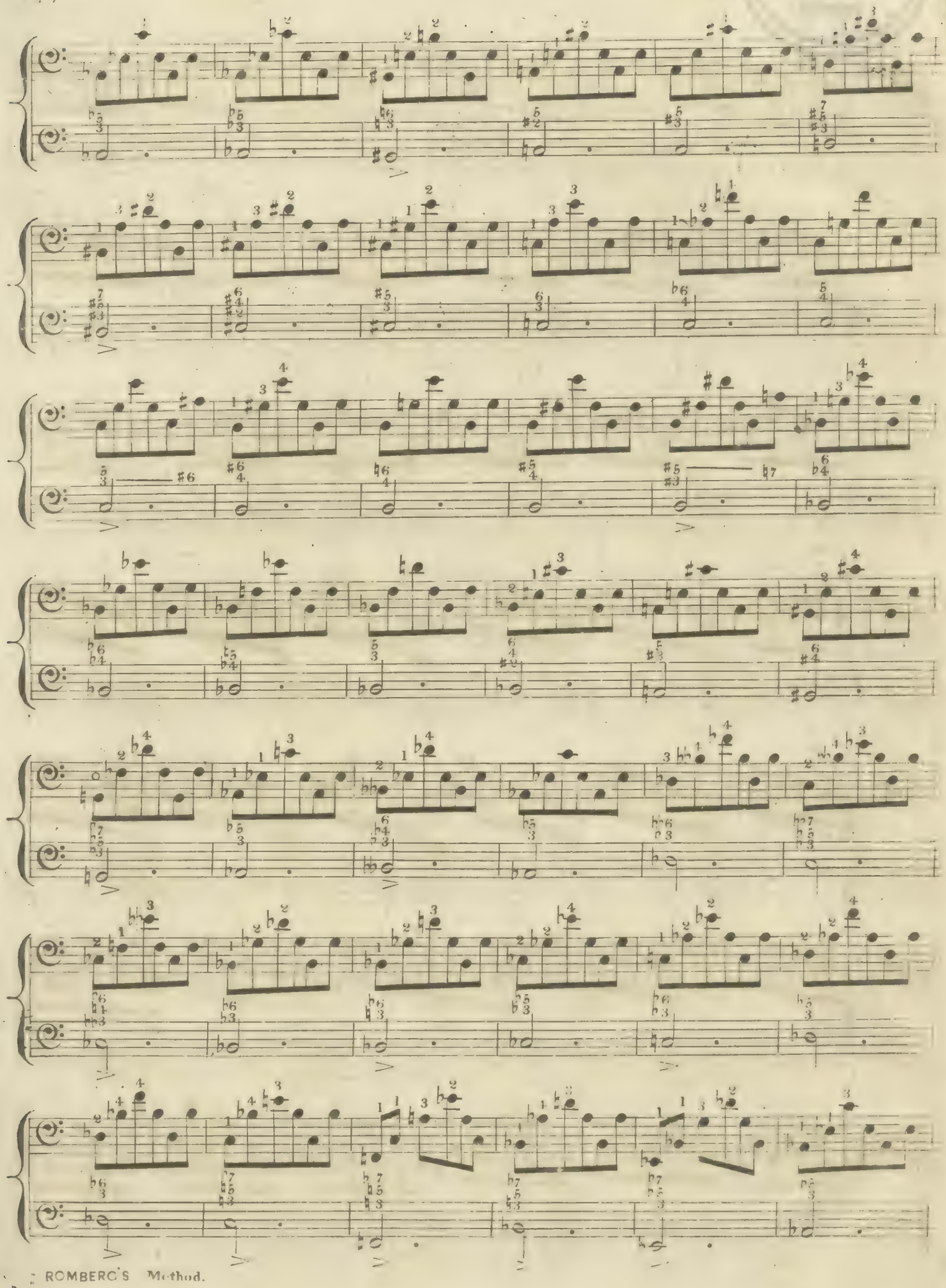
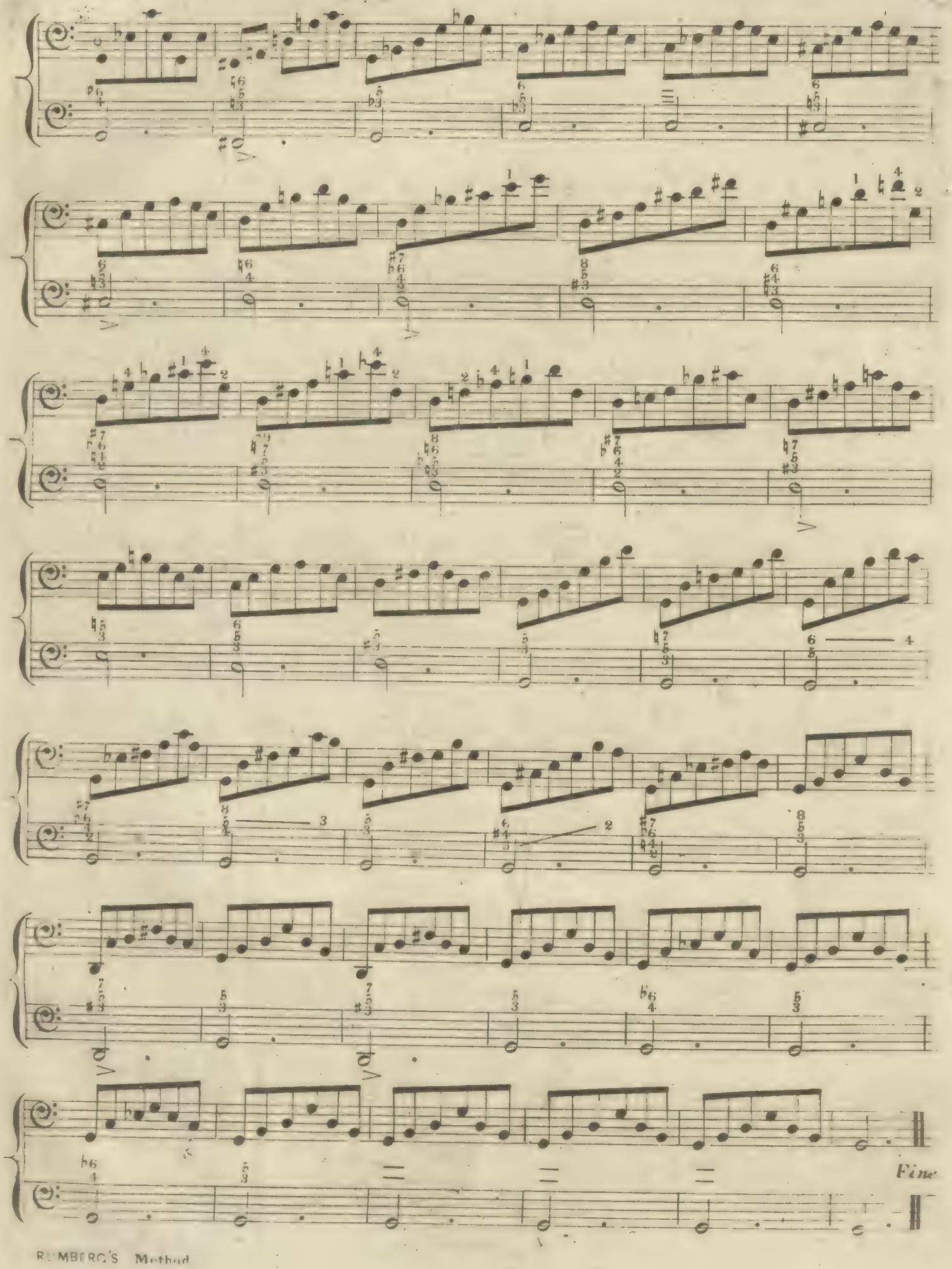
* Enharmonic notes are those which, though placed in exactly the same degree of the stave, are changed in name, from a flat to a sharp, or vice versa. For Example from D♯ to E♭; or from E♭ to D♯.

TEMPO MODERATO

sempre legato




Fine