

A
Concise Introduction to the
ART
of Playing the
VIOLONCELLO,
Including
A Short and Easy
TREATISE on MUSIC,
to which is added
THIRTY
PROGRESSIVE LESSONS,

by
Joseph Reinagle

Professor of the Violoncello,

OXFORD.

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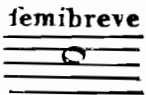
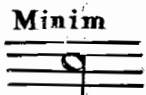
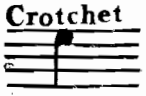

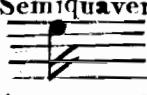

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The Names of the Notes according to their different length .

The longest of which, in Modern Music, is a Semibreve, and is to be held during the time you may count four Vibrations of the pendulum of a house Clock.

marked thus  . The next in length is a Minim marked thus  equal to half a Semibreve, The next is a Crotchet marked thus  equal to one fourth of a Semibreve, The next is a Quaver thus  equal to one 8th of a Semibreve, The next is a Semiquaver thus  equal to one 16th. The next is a Demisemiquaver thus  equal to one Thirty Second part of a Semibreve .

EXAMPLE

One Semibreve is equal to 2 Minims or 4 Crotchets or 8 Quavers

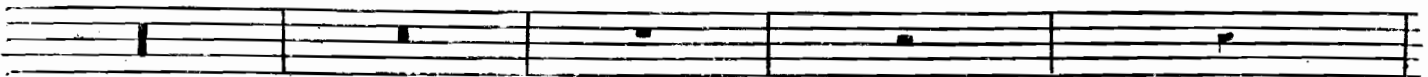


or 16 Semiquavers or 32 Demisemiquavers



Marks of the different Rests are

4 bars 2 bars 1 bar half a bar Crotchet rest



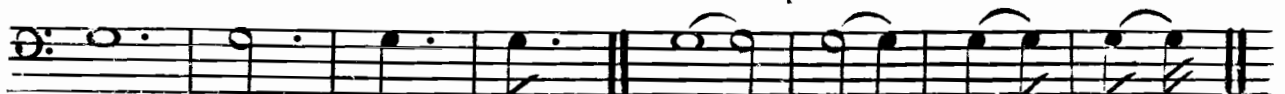
Quaver rest femiquaver rest demisemiquaver rest



A Dot placed at the end of any note, makes the Note after which it is placed half as long again ,

Dot explain'd

Example








Of Sharps, Flats, and Naturals .


A Sharp, marked thus # raises the note before which it is placed half a tone .







A Flat, marked thus b sinks the note half a tone lower . A Natural, marked thus ♮ changes the note which has been Sharp or Flat to its natural state .




Example  An extreme sharp marked thus † raises the note half a tone beyond the additional Sharp .

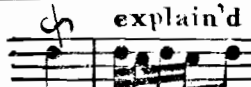
Example  † Explained a Slur thus  to be played in one Bow .


Repeats, are marked thus  thus  and thus 

A 6 placed over any six Notes signifies that they are to be played in the time of four . A 3 placed over any three Notes signifies that they are to be played in the time of two . Ex: 


A note with a line or lines across thus  thus  or thus  is the same as  thus  and thus 

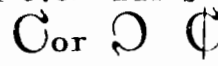
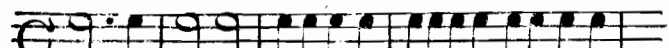
A Shake, thus  explain'd  a turn Shake thus  explain'd


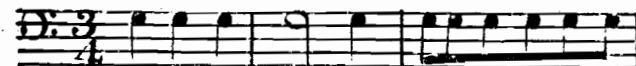
A Beat thus  explain'd

Apoggiaturas marked thus  have much the same effect as Notes slurred.

Apoggiaturas explained 

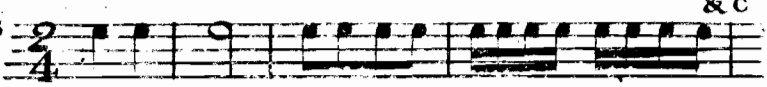
A Bar marked thus  dividing Music into equal parts .

There are only two sorts of time in Music one is common time or even numbers The other is triple time or odd numbers. common time marked thus  signifies four crotchets in a bar. Example 

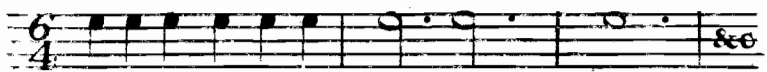
Triple Time marked thus  signifies three Crotchets in a Bar. Example 

All Compound times are much the same as the Common and triple times; if the top figure of Compound Time is an odd number, your measure will be three in a Bar, if the top figure is an even number, your measure will be either four or two in a Bar .


EXAMPLE

$\frac{2}{4}$ denotes two Crotchets or two fourth parts of a Semibreve. marked thus  &c

$\frac{6}{8}$ denotes six quavers or six parts of a Semibreve. marked thus  &c

$\frac{6}{4}$ of a Semibreve, or six Crotchets thus  &c


$\frac{12}{8}$ twelve th parts of a Semibreve, or twelve quavers. marked thus  &c

$\frac{3}{2}$ three Minims marked thus  &c



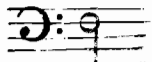
$\frac{9}{4}$ nine Crotchets marked thus  &c



$\frac{9}{8}$ nine Quavers marked thus  &c

$\frac{3}{8}$ three Quavers marked thus  &c

Sharps or Flats marked on the lines at the beginning of a piece denote that the notes on which they are placed must be played Sharp or flat throughout the Piece. A Pause, marked thus 

Of the Cliffs

The Bass or F Cliff is marked thus  or thus  the line on which it is placed is F. Example 

The Tenor Cliffs Marked thus  or thus  the line on which they are placed is C.

Example 

The Violoncello is tuned by fifths, but as the ear may not be accustomed to the sound of fifths you may tune the first string to A by a Harpsicord pitch pipe or tuning fork, then put your

finger upon the second string at the line H (see fingerboard) and tune it up till it becomes in unison with the first string open, then bring your finger on the line H 3^d. String, and tune it to the same sound, or unison as the 2^d. String open, then put your finger on the line H 4th string, and tune it in unison with the 3^d. string open; which will produce the 5th required.

On holding the Violoncello

Let the edges of the lower part of the Instrument rest on the Calves of your Legs, the edge of the back on the Left Leg, and the edge of the Belly or front on the right Leg, holding it sufficiently high to prevent the Bow from touching the knee.

Of the Position of the Hand .

Place the second third and fourth finger on the third string avoiding to touch the string with the first finger but hold it up right which will bring the ball of the hand close to the Neck of the Instrument, and at once form your position Always place your fingers at the distance described on the fingerboard, viz, the first finger on B whole tone, the other fingers of course will be right .

Of holding the Bow

Take it with the Thumb, and second joint of the middle finger only, and let the Hair come on the middle of the first joint, then bring down the other fingers, and if the Hair touches the third finger your position is right .

Of Bowing

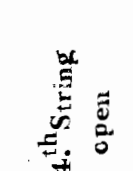
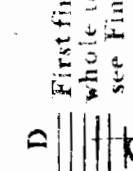
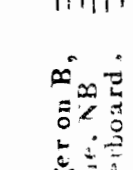
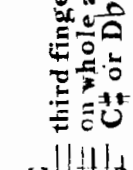
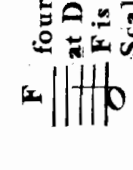
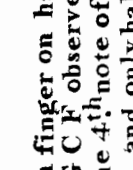
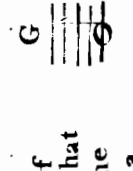
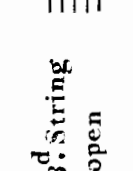
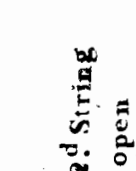
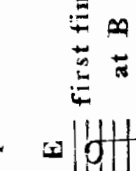
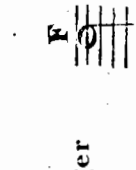
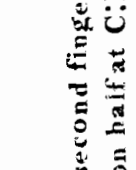
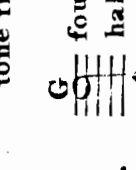
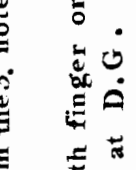
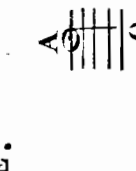
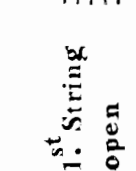
Draw the Bow smoothly up and down, counting slowly four for each note; Begin with a down bow, observing, that if you use three parts of the length of your Bow down, the same length must be used up &c. do not lift the Bow off the Strings, this rule should be strictly attended to .

The Scale or Octave is divided in whole and half tones beginning from the Nut.

half	whole	half	whole	half	whole	half	whole	half	whole	half	whole	half tone
B	A [#] or B ^b	A	G [#] or A ^b	G	F [#] or G ^b	F	E	D [#] or E ^b	D	D [#] or E ^b	D	C [#] or D ^b
F [#] or G ^b	F	E	D [#] or E ^b	D	C [#] or D ^b	C	B	A [#] or B ^b	A	A [#] or B ^b	A	G [#] or A ^b
C [#] or D ^b	C	B	A [#] or B ^b	A	G [#] or A ^b	G	F [#] or G ^b	F	E	F [#] or G ^b	E	D [#] or E ^b
C [#] or A ^b	G	F [#] or G ^b	F	E	D [#] or E ^b	D	C [#] or D ^b	C	B	C [#] or D ^b	B	A [#] or B ^b

Fingerboard for tuning

H

<p>4th String open</p> 	<p>D First finger on B, whole tone. NB see Fingerboard.</p> 	<p>E third finger on whole at C[#] or D^b</p> 	<p>F fourth finger on half at D G C F observe that F is the 4th note of the Scale, and only half a tone from the 3^d note E.</p> 	<p>G 3^d String open</p> 	<p>A first finger on whole tone at B.</p> 	<p>B third finger on whole at C[#] or D^b</p> 	<p>C fourth finger at D. observe is the 8th note Scale and on tone from the</p> 
<p>2^d String open</p> 	<p>E first finger at B</p> 	<p>F second finger on half at C:F.</p> 	<p>G fourth finger on half at D.G.</p> 	<p>A 1st String open</p> 	<p>B first finger at B whole tone</p> 	<p>C second finger at C half tone</p> 	<p>D fourth fin at D hal</p> 

C D E F G A B C D C B A G F E D C



I Reccommend the following Lessons to begin with, Instead of playing over the Scale so frequently, as is usually done, by beginners, by which means, the Learner will arrive at a Knowledge of the Notes with more pleasure to himself, and also, in a shorter time. I have affixed the Scale at the begining of each Page, in order to enable the Learner to find the Notes readily .

4th String 3rd String 2^d String 1st String

LESSON I.

LESSON II

N.B. O stands for Open String.

4th String

3^d String

2^d String

1st String

C D E F G A B C D E F G A B C D

LESSON III

LESSON IV.

First system of Lesson IV: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of eighth and quarter notes with fingerings 4, 3, 1, 0, 1, 2, 3, 4, 1, 0, 4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' below it. The system ends with a double bar line and repeat dots.

LESSON V.

First system of Lesson V: Treble clef, C major key signature, common time signature. The melody features eighth and quarter notes with fingerings 1, 2, 4, 1, 4, 1, 2, 1, 0, 4, 2, 1, 0, 4, 3, 1, 3, 4, 0, 4, 4, 3, 4, 4, 3, 4, 0. A triplet of eighth notes (G4, A4, B4) is marked with a '3' below it. The system ends with a double bar line and repeat dots.

LESSON VI.

First system of Lesson VI: Treble clef, C major key signature, common time signature. The melody consists of eighth and quarter notes with fingerings 2, 2, 4, 2, 1, 4, 2, 4, 1, 4, 2, 4, 1, 4, 3, 4, 3, 2, 4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' below it. The system ends with a double bar line and repeat dots.

Second system of Lesson VI: Treble clef, C major key signature, common time signature. The melody continues with eighth and quarter notes and fingerings 2, 3, 4. It ends with a double bar line and repeat dots.

Third system of Lesson VI: Treble clef, C major key signature, common time signature. The melody continues with eighth and quarter notes. It ends with a double bar line and repeat dots.

Fourth system of Lesson VI: Treble clef, C major key signature, common time signature. The melody continues with eighth and quarter notes. It ends with a double bar line and repeat dots.

Fifth system of Lesson VI: Treble clef, C major key signature, common time signature. The melody continues with eighth and quarter notes. It ends with a double bar line and repeat dots.

Bottom right of the page: *Da Capo al Fine*

C D E F G A B C D E F G A B C D E F G

A musical staff with a treble clef and a key signature of one sharp (F#). The notes C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G are written on the staff. Above the notes, the letters C through G are written. Above the notes E, F, and G, the numbers 1, 2, and 4 are written, indicating fingerings. The staff ends with a double bar line.

Andante

DUETTO
LESSON VII

The main musical score for "Duetto Lesson VII" is written in a key signature of one sharp (F#) and a common time signature (C). It consists of two staves for the duet and multiple grand staff systems (two staves each) for the piano accompaniment. The tempo is marked "Andante". The score includes various musical notations such as notes, rests, slurs, and fingerings. The piece concludes with a double bar line.

Pleyel

LESSON VIII

Andante

Musical notation for Lesson VIII, measures 1-12. The piece is in G major (one sharp) and 2/4 time. It begins with a treble clef and a 4-measure rest. The melody in the right hand consists of quarter and eighth notes, while the left hand provides a simple accompaniment of quarter notes. The piece concludes with a double bar line and repeat dots.

LESSON IX.

Musical notation for Lesson IX, measures 1-12. The piece is in G major (one sharp) and 6/8 time. It begins with a treble clef and a 3-measure rest. The melody in the right hand features eighth and sixteenth notes, often beamed together. The left hand accompaniment consists of quarter notes. The piece concludes with a double bar line and repeat dots.

C D E F G A B B C D E F F G A B C C D E F F G

A musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C, D, E, F, G, A, B, B, C, D, E, F, F, G, A, B, C, C, D, E, F, F, G. Below the staff are fingerings: 0, 1, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 1, 2, 3, 4. The notes are grouped into measures: C D | E F | G A | B B | C D | E F | F G | A B | C C | D E | F F | G A | B C | C D | E F | F G.

LESSON X.

A musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The staff is divided into two systems by a brace. The first system contains the first 12 notes, and the second system contains the remaining 14 notes. Fingerings are indicated below the notes.

A musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The staff is divided into two systems by a brace. The first system contains the first 12 notes, and the second system contains the remaining 14 notes. Fingerings are indicated below the notes.

A musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The staff is divided into two systems by a brace. The first system contains the first 12 notes, and the second system contains the remaining 14 notes. Fingerings are indicated below the notes.

A musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The staff is divided into two systems by a brace. The first system contains the first 12 notes, and the second system contains the remaining 14 notes. Fingerings are indicated below the notes.

A musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The staff is divided into two systems by a brace. The first system contains the first 12 notes, and the second system contains the remaining 14 notes. Fingerings are indicated below the notes.

LESSON XI.

Grazioso

The musical score consists of eight systems, each with two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Grazioso'. The score includes various musical notations such as slurs, triplets, and fingering numbers (1, 2, 3, 4). The first system shows a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The second system continues with similar patterns. The third system features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The fourth system includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The fifth system shows a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The sixth system includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The seventh system features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The eighth system includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

D E F G A B C D E F G A B C D E F G A

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

LESSON XII.

Andante

3

8.

8.

Finis

4 1 1 4 1 1 4 1

Two staves of musical notation in G major, featuring a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, ending with a double bar line and a fermata over the final note.

LESSON XIII.

Two staves of musical notation in C major, featuring a treble clef and a common time signature (C). The music consists of quarter and eighth notes, ending with a double bar line and a fermata over the final note.

Two staves of musical notation in B-flat major, featuring a treble clef and a key signature of two flats (Bb, Eb). The music consists of quarter and eighth notes, ending with a double bar line and a fermata over the final note.

Two staves of musical notation in B-flat major, featuring a treble clef and a key signature of two flats (Bb, Eb). The music consists of quarter and eighth notes, ending with a double bar line and a fermata over the final note.

Two staves of musical notation in B-flat major, featuring a treble clef and a key signature of two flats (Bb, Eb). The music consists of quarter and eighth notes, ending with a double bar line and a fermata over the final note.

Two staves of musical notation in B-flat major, featuring a treble clef and a key signature of two flats (Bb, Eb). The music consists of quarter and eighth notes, ending with a double bar line and a fermata over the final note.



LESSON XIV.



Cadence

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

LESSON XV.

Hayden

Andante

Scots Reel

LESSON XVIII

Moderato

Welsh Air

LESSON XIX

Fal la la in the Cherokee

Andantino

I ESSION XX

Andante

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music features a series of eighth and sixteenth notes, with some slurs and accents. The tempo is marked 'Andante'.

Exercise in three and four flats

The exercise section consists of four systems of two staves each. The key signature changes to three flats (B-flat, E-flat, and A-flat) and the time signature is common time (C). The exercises are primarily composed of eighth and sixteenth notes. Each system includes detailed fingering numbers (1-4) above the notes. Some systems offer alternative fingerings, indicated by 'or' and a second set of numbers. The exercises progress from simple eighth-note patterns to more complex sixteenth-note runs and slurs.

Prelude in C

NB. A mark thus | signifies another Position, and a
 mark thus : signifies another String

LESSON
 Shewing the
 First Position

Andantino

Prelude
in E \flat

Two staves of musical notation for the Prelude in E-flat. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of notes with fingerings: 1, 4, 2, 1, 2, 3, 4, 1, 4, 2, 1. The second staff continues the melody with similar fingerings: 1, 2, 4, 1, 2, 3, 4, 1, 2, 4, 1. The piece concludes with a double bar line.

LESSON
on the
2^d Position

Eight systems of musical notation for the Lesson on the 2nd Position, each system consisting of two staves. The key signature remains E-flat major (two flats). The first system shows a simple scale-like progression. The second system introduces more complex patterns with fingerings like 1 2 4 2 1 2 4 1 2. The third system features a double bar line and more intricate fingerings such as 2 4 2 1 4 3 4 2 1 2 4 2 1 4 1 4. The fourth system continues with patterns like 1 2 4 1 4 2 1 4 2 1 and 1 2 4 1 2 4 1 2. The fifth system includes a double bar line and complex fingerings like 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4. The sixth system has a double bar line and patterns like 1 4 3 4 2 4 1 4 3 2 4 1 2 4 1 2 4 1 2 4. The seventh system features a double bar line and patterns like 1 4 3 4 2 4 1 4 3 4 2 4 1 4 3 4 2 4 1 4. The eighth system concludes with a double bar line and patterns like 1 4 3 4 2 4 1 4 3 4 2 4 1 4 3 4 2 4 1 4.

First system of musical notation. The top staff contains a melodic line with various fingerings: 2, 1 2, 4, 2 4, 2, 1 4, 3 4, 2, 1 4 3 4, 2 4 1 4, 1 4, 2 4 3, 4 2. The bottom staff contains a bass line with fingerings: 3, 4, 1, 2, 4.

Second system of musical notation. The top staff contains a melodic line with fingerings: 1 2, 1, 2, 2, 2, 2, 1 4, 2 4, 1 4, 1 4, 2, 3, 1, 4 2. The bottom staff contains a bass line with fingerings: 4, 1 4.

Third system of musical notation. The top staff contains a melodic line with fingerings: 1 4, 2 3, 1, 2, 1 4, 2, 1, 4, 1 3, 2, 1, 4. The bottom staff contains a bass line with fingerings: 2, 4, 2, 1, 4, 1 2, 4 1, 4 2.

Fourth system of musical notation. The top staff contains a melodic line with fingerings: 1 4, 2 3, 1, 2, 1 4, 2, 1, 4, 1 3, 2, 1, 4. The bottom staff contains a bass line with fingerings: 2, 4, 2, 1, 4, 1 2, 4 1, 4 2.

Fifth system of musical notation. The top staff contains a melodic line with fingerings: 1 4, 2 3, 1, 2, 1 4, 2, 1, 4, 1 3, 2, 1, 4. The bottom staff contains a bass line with fingerings: 2, 4, 2, 1, 4, 1 2, 4 1, 4 2.

Sixth system of musical notation. The top staff contains a melodic line with fingerings: 1 4, 2 3, 1, 2, 1 4, 2, 1, 4, 1 3, 2, 1, 4. The bottom staff contains a bass line with fingerings: 2, 4, 2, 1, 4, 1 2, 4 1, 4 2.

Seventh system of musical notation. The top staff contains a melodic line with fingerings: 1 4, 2 3, 1, 2, 1 4, 2, 1, 4, 1 3, 2, 1, 4. The bottom staff contains a bass line with fingerings: 2, 4, 2, 1, 4, 1 2, 4 1, 4 2.

Eighth system of musical notation. The top staff contains a melodic line with fingerings: 1 4 3 4, 1 4, 2 1, 1 2, 1 4, 1 4. The bottom staff contains a bass line with fingerings: 1 3, 4 4, 1 3, 2 3, 4, 3, 1 3, 4.

Ninth system of musical notation. The top staff contains a melodic line with fingerings: 1 4 3 4, 1 4, 2 1, 1 2, 1 4, 1 4. The bottom staff contains a bass line with fingerings: 1 3, 4 4, 1 3, 2 3, 4, 3, 1 3, 4.

Tenth system of musical notation. The top staff contains a melodic line with fingerings: 1 4 3 4, 1 4, 2 1, 1 2, 1 4, 1 4. The bottom staff contains a bass line with fingerings: 1 3, 4 4, 1 3, 2 3, 4, 3, 1 3, 4.

Eleventh system of musical notation. The top staff contains a melodic line with fingerings: 1 4 3 4, 1 4, 2 1, 1 2, 1 4, 1 4. The bottom staff contains a bass line with fingerings: 1 3, 4 4, 1 3, 2 3, 4, 3, 1 3, 4.

Segue

Prelude
in D

LESSON
on the same
Position

This page of musical notation is arranged in ten systems, each consisting of two staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Some notes are beamed together, and there are several slurs. The piece concludes with a double bar line and repeat signs. The final system includes first and second endings, labeled '1st' and '2d', and a section marked with a large 'S' and a slash, indicating a section to be skipped or a specific performance instruction.

Prelude in C

Musical notation for the first system of 'Prelude in C'. It features a treble clef and a common time signature. The notation includes eighth and sixteenth notes, some beamed together, and fingerings such as 1, 2, 3, 4, and 2, 1. There are also slurs and accents.

LESSON on the 3^d Position

Musical notation for the first system of the 'LESSON on the 3^d Position'. It features a treble clef and a common time signature. The notation includes quarter and eighth notes with specific fingerings: 1, 4, 2, 3, 4, 2, 1, 4, 3, 4, 1, 4, 1, 3, 4, 1, 4.

Musical notation for the second system of the 'LESSON on the 3^d Position'. It features a bass clef and a common time signature. The notation includes quarter and eighth notes with fingerings: 2, 3, 4, 2, 1, 4, 1, 4, 3, 1, 3, 4, 1, 4, 3, 1, 3, 4, 3, 1, 4, 3, 1.

Musical notation for the third system of the 'LESSON on the 3^d Position'. It features a treble clef and a common time signature. The notation includes quarter and eighth notes with fingerings: 3, 3, 3, 4, 1, 3, 1, 1, 1, 3, 1, 4, 1, 3, 1, 3, 4, 1, 4.

Musical notation for the fourth system of the 'LESSON on the 3^d Position'. It features a bass clef and a common time signature. The notation includes quarter and eighth notes with fingerings: 4, 2, 1, 2, 3, 2, 4, 2, 1, 4, 3, 4, 1, 4, 1, 4, 1, 1, 3, 4, 2, 1, 4, 1, 4.

Musical notation for the fifth system of the 'LESSON on the 3^d Position'. It features a treble clef and a common time signature. The notation includes quarter and eighth notes with fingerings: 1, 3, 4, 2, 4, 2, 4, 1, 4, 1, 4, 3, 4, 3, 4, 1, 3, 4, 1, 4, 2.

This page of musical notation consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. The first system shows a treble clef staff with a sequence of notes and rests, accompanied by a bass clef staff with a few notes. The second system continues the treble clef staff with more notes and rests, while the bass clef staff has a few notes. The third system features a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The fourth system shows a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The fifth system features a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The sixth system shows a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The seventh system features a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The eighth system shows a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The ninth system features a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The tenth system shows a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The eleventh system features a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The twelfth system shows a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The thirteenth system features a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The fourteenth system shows a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The fifteenth system features a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The sixteenth system shows a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The seventeenth system features a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The eighteenth system shows a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The nineteenth system features a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The twentieth system shows a treble clef staff with a sequence of notes and rests, and a bass clef staff with a few notes. The word "Cadence" is written in the right margin of the thirteenth system. The page ends with a double bar line and a repeat sign.

Prelude in D

LESSON
on the
4th Position

This page of musical notation is for guitar and consists of ten systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various chords, scales, and fingerings (1, 2, 3) and slurs. The first system has a double bar line in the middle. The second system has a double bar line in the middle. The third system has a double bar line in the middle. The fourth system has a double bar line in the middle. The fifth system has a double bar line in the middle. The sixth system has a double bar line in the middle. The seventh system has a double bar line in the middle. The eighth system has a double bar line in the middle. The ninth system has a double bar line in the middle. The tenth system has a double bar line in the middle. The notation is dense with notes and includes numerous fingerings (1, 2, 3) and slurs.

LESSON on
the half Position

This musical score is for a lesson on the half position in G major, 5/4 time. It consists of two staves, with the right hand (RH) on the upper staff and the left hand (LH) on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 5/4. The piece is divided into several systems, each with a repeat sign. Fingerings are indicated by numbers 1-4 above or below notes. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '4' above them, possibly indicating a specific fingering or technique. The piece concludes with a final cadence in the right hand.

Exercise in Five Sharps

or 4 2 4 1 / 4 2 4 1 4 3 4 1 4 2 4 1 4 2 4 1 2

Da Capo

EXERCISES.

First system of musical notation. The right-hand staff contains a complex melodic line with numerous fingerings (1-4) and slurs. The left-hand staff contains a simple bass line with whole notes.

Second system of musical notation. The right-hand staff continues the melodic exercise with various fingerings and slurs. The left-hand staff continues with a simple bass line.

Third system of musical notation. The right-hand staff features a melodic line with a double bar line and a section labeled "arpeggio" with a slur over a series of notes. The left-hand staff continues with a simple bass line.

Fourth system of musical notation. The right-hand staff includes a section labeled "Segue" with a double bar line, followed by a melodic line with fingerings. The left-hand staff continues with a simple bass line.

Fifth system of musical notation. The right-hand staff includes a section labeled "Segue" with a double bar line, followed by a melodic line with fingerings. The left-hand staff continues with a simple bass line.

Sixth system of musical notation. The right-hand staff contains a melodic line with fingerings and slurs. The left-hand staff continues with a simple bass line.

Begin the first with a down Bow and repeat it with an up Bow; play all the rest as they are marked, begin them with a down Bow.

The musical score consists of ten staves of music, each beginning with a treble clef and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The score is marked with several bowing and articulation instructions:

- 1st**: Located above the first staff.
- 2^d**: Located above the second staff.
- 3^d**: Located above the third staff.
- 4th**: Located above the fourth staff.
- 5th**: Located above the fifth staff.
- 6th**: Located above the sixth staff.
- 7th**: Located above the seventh staff.

Other markings include slurs, accents, and repeat signs (double bar lines with dots) indicating where to repeat or end a phrase. The music is written in a style typical of 18th or 19th-century string pedagogy.

Of the CLIFFS

The Tenor Cliff most Commonly used is five notes higher than the Bass Cliff. The following rule will prove an easy method to arrive at the knowledge of it. for Example take the Tune of God save the King and begin on the 2^d String which will at once transpose it into the Tenor Cliff.

Example in the Bass Cliff

Example in the Tenor Cliff

2^d String

Scale of the Tenor Cliff

Explain'd

3^d String

The Treble Cliff is thirteen Notes higher than the Bass Cliff, but is generally played an Octave lower which brings it Six Notes higher than the Bass, the lowest Note is G 3^d. String Open .

Explained

The Counter Tenor Cliff is seven Notes higher than the Bass Cliff, but may be played one note lower than the Bass .

Explained

NB. when the Counter Tenor Cliff is used in a passage it must be played an Octave higher, that is, seven notes higher than the Bass .

The Soprano Cliff is three Notes lower than the Treble Cliff the lowest note is C on the 1st String

Explained

OF the S C A L E S

and the Fingering

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

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

E \flat
 2 4 0 1 2 4 0 1 1 2 1 2 2 1 2

E \sharp
 2 1 3 4 2 1 3 4 1 2 4 0 1 3 1 2

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

G
 0 1 3 4 0 1 3 4 4 0 1 4 1 3 4

A \flat
 1 2 1 2 4 2 1 2 2 4 2 1 2 1 2 3

A \sharp
 1 2 4 0 1 2 4 0 0 1 3 1 3 1 2 3

B \flat
 2 4 0 1 2 4 0 1 1 2 1 2 1 1 2 3

or 3
 or 3
 or 3
 or 3
 or 3
 or 3

This page contains 12 staves of guitar tablature, each corresponding to a specific fret position. The staves are labeled on the left as B#, C, C#, D#, Eb, E#, F, G, A#, B, and C. Each staff features a musical staff with notes and a tablature line with fret numbers. The fret numbers are placed directly below the notes. Some staves include alternative fretting options, such as 'or 1 3' on the B# staff and 'or 4' on the C# staff. The notation includes various note values, including quarter and eighth notes, and rests. The overall layout is clean and organized, typical of a guitar method book.

The following Examples will serve as a general rule for using the Thumb . NB. the 0 at the Beginning of each Example signifies the Thumb .

Example 1

Example 2

Example 3

Example 4

2^d String

Example 5

2^d String

Example 6

2^d String

Example 7

2^d String

Example 8

2^d String

Example 9

2^d String

Example 10

2^d String

Example 11

2^d String

Example 12

2^d String

Example 13

2^d String

Example 14

2^d String

Example 15

2^d String

Example 16

1st String

Example 17

Example 18

Example 19

Example 20

OF OCTAVES

D

2^d. String

E

2^d. String

Da Capo

F

2^d. String

G

2^d. String

A

1st. String

8^{va} alto

loco

Of the Diatonic Scale.

As all Harmony and Melody are built upon the Seven Notes called Gamut, or Scale, it is necessary for a Performer to know the principles on which the Scale consists as it will enable him to play in tune correctly and with facility.

The Diatonic Scale begins with C and consists of whole and half tones, without the aid of Sharps or Flats. The whole tones are 2^d D, 3^d E, 5^th G, 6^th A, and 7^th B and the 4^th F and 8^th C are the half tones. N.B. the 8^th note C, is called the Octave.

The Scale

whole tone from C. whole tone from D. half a tone from E. w. tone from F.

Key note C | 2^d D is | 3^d E is | and F 4^th note of the Scale is only | 5^th G is

whole tone from G. whole tone from A. half a tone from B.

6^th A is | 7^th B is | and C 8^th note of the Scale is only

All Scales must be conformable to the natural Scale of C viz that the 4^th and 8^th Notes must be half tones and the 2^d , 3^d , 5^th , 6^th and 7^th Notes must be whole tones. take any note of the Scale of C for your Key note and write the notes common to its Octave. for Example, take B for your Key Note, and you will find that C is only half a tone from B. you must therefore add a \sharp which will raise it to a whole tone. D is now become half a tone from C Sharp therefore D must have a \sharp which raises it to a whole tone from C Sharp; E is now become half a tone from D Sharp but being the fourth Note of the Scale, E must remain natural, as it is. F is only half a tone from E, you must therefore add a Sharp which raises it to a whole tone, G is now become half a tone, from F Sharp, therefore G, must have

a # which raises it to a whole tone; A is now become half a tone from G Sharp therefore A, must have a # which raises it to a whole tone; B, is now become half a tone from A Sharp, but being the 8th Note of the Scale, it remains natural.



Example 2^d

Take B, Flat for your Key Note and you will find that C, is a whole tone from B^b, D is a whole tone from C, and E, is a whole tone from D, but E being the 4th Note of the Scale E must have a Flat, F is now a whole tone from E Flat G is a whole tone from F, A is a whole tone from G, B, is now become half a tone from A, but being the 8th Note it remains flat. In B there is no necessity to flatten the 8th as it is already done, on the Key Note.

Of the Minor Scale.

The Minor Scale begins on A and consists of whole and half tones without the aid of Sharps or Flats, the whole tones are the 2^d, 4th, 5th, 7th and 8th the half tones are the 3^d and 6th.



All Minor Scales must be conformable to the natural Scale of A, viz, that the 3^d and 6th Notes must be half tones, and the 2^d, 4th, 5th, 7th and 8th must be whole tones.

For Example take E, for your key note and you will find that F, is only half a tone from E, you must therefore add a #, which will raise it to a whole tone, G, is now become half a tone from F sharp, but G, being the 3^d note of the Scale the G, remains as it is. A, is a whole tone from G. B, is a whole tone from A. C, is naturally half a tone from B, and being the 6 note of the Scale the C, remains as it is. D is a whole tone from C, and E, is a whole tone from D, and the 8th note of the Scale.

The Chromatic Scale consists of twelve half or semitones each of which may become a Major and minor Scale making altogether twenty four Keys in Music.

Chromatic Scale



Observe that G# has the same sound on an Harpsicord as A, flat, A# is the same as B, flat C#, is the same as D, flat F# is the same as G Flat; the same rule holds good with all Sharps and flats. NB if you begin in a key regulated by flats your notes in succession, must be marked flat, the same of Sharps, if you begin in a key regulated by Sharps you must mark Sharps.

for Example mark Db and not C#



OF TIME

To become a good timest it is necessary to count while you play rather loud, the number contained in each Bar, Viz, if Common time you count four, if Triple time you count three in a Bar. but as it is difficult to play and count at the same time, it will be easier to count 8 in the given time of 4 until you are master of your piece, you may then count four in the time of eight, which comes to the same .

12 34 56 78 1234 56 78 123456 78 12 345678 12345678 12 345678 12345678 12 &c

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1.
Position

1.
Position

1.
Position

2.^d
Position

2.^d
Position

2.^d
Position

3.^d
Position

3.^d
Position

3.^d
Position

4.th
Position

TERMS MOST COMMONLY USED IN MUSIC .

Grave, - - - - -	Signifies eight in a Bar, Slow .
Adagio, - - - - -	Rather quicker than Grave .
Largo, - - - - -	Not so slow as Adagio .
Larghetto, - - - - -	Not so slow as Largo .
Andante, - - - - -	Four Crotchets in a Bar Slow .
Andantino, - - - - -	Not so slow as Andant .
Allegretto, - - - - -	Quicker than Andante .
Allegro, - - - - -	Very quick .
Presto, - - - - -	Fast .
Prestissimo, - - - - -	Very Fast .
Pia or Piano, - - - - -	Soft .
For or Forte, - - - - -	Loud .
Diminuendo, - - - - -	A gradual decrease of Sound .
Dolce, - - - - -	Soft and sweet .
Duetto or Duo, - - - - -	Music in two parts .
Cadenza, - - - - -	A pause or extempore flourish .
Amoroso, - - - - -	Amourously .
Affectuoso, - - - - -	Tenderly .
D.C. or Da Capo, - - - - -	Begin again and end with the first strain .
Grazioso, - - - - -	Gracefully .
Legato, - - - - -	with a smooth Bow .
Men, - - - - -	Less .
Poco, - - - - -	Much .
Non Troppo, - - - - -	Not too quick .
Piu, - - - - -	More .
Rondo, - - - - -	An air ending with the first movement .
Mezzo Piano, - - - - -	Means half .
Siciliano, - - - - -	Pastorale Style .
Stacato, - - - - -	Distinct .
Segue, - - - - -	The same .
Tacet, - - - - -	Silent .
Tutti, - - - - -	Altogether .
Volte Subito, - - - - -	Turn quickly .
Crescendo, - - - - -	Gradually .
Cantabile, - - - - -	In a singing manner .