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

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Price 8s.

LONDON Printed by Goulding, Phipps & D'Almaine,
Music Sellers to their Royal Highnesses the Prince & Princess of Wales
No. 15 PALL MALL.

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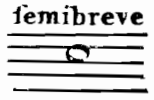
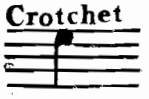
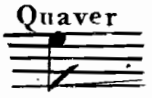
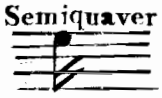
The Names of the Notes according to their different length .

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 

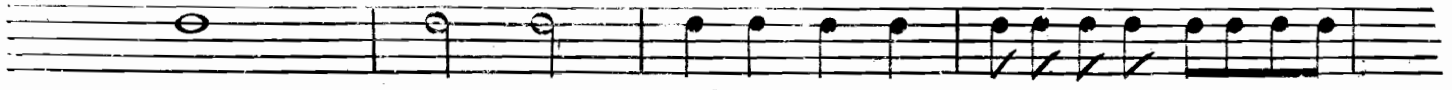
equal to one 8.th of a Semi-breve, The next is a Semiquaver thus 

equal to one 16.th The next is a Demi-semiquaver thus

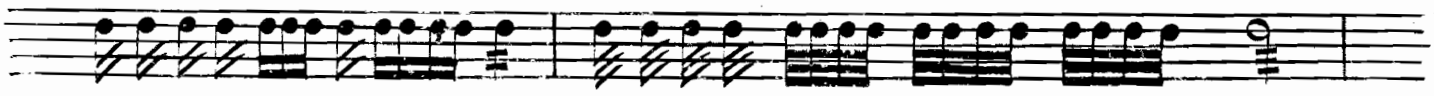
equal to one Thirty Second part of a Semibreve .

EXAMPLE

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

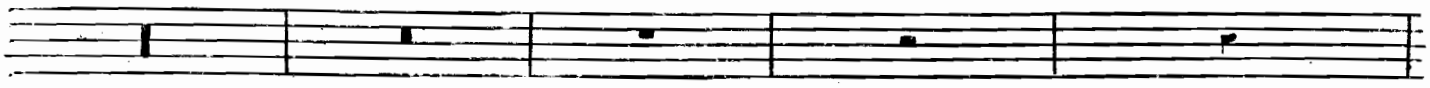


or 16 Semiquavers or 32 Demisemiquavers



Marks of the different Rests are

4 bars 2 bars 1 bar half a bar Crotchet rest

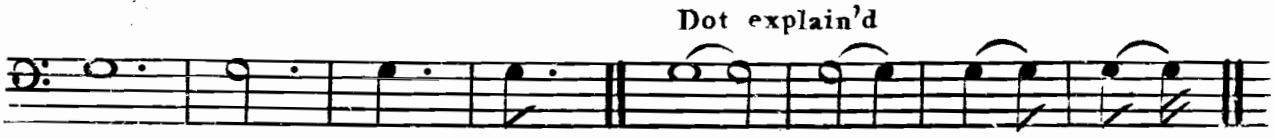


Quaver rest ſemiquaver rest demisemiquaver rest

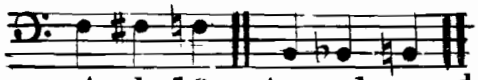
A Dot placed at the end of any note, makes the Note after which it is placed half as long again .

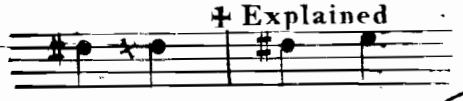
Dot explain'd

Example

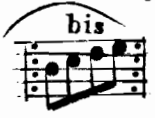


Of Sharps, Flats, and Naturals.

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

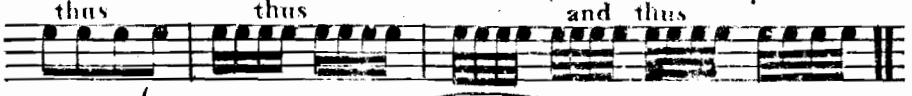
Example  + Explained

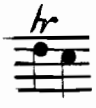
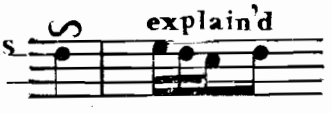
a Slur thus to be played in one Bow.

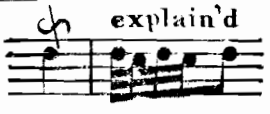
Repeats, are marked thus thus and thus  bis

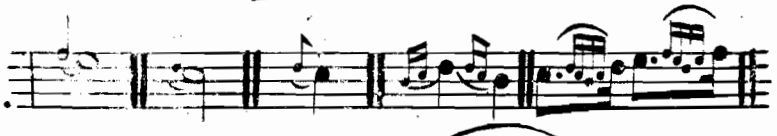
A 6 placed over any six Notes signifies that they are to be played in the time of four. A 3 placed over any three Notes signifies that they are to be played in the time of two. Ex:

A note with a line or lines acrofs thus thus or thus is the

same as  thus thus and thus

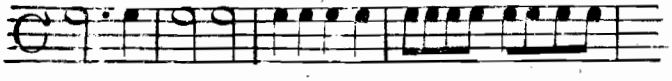
A Shake, thus  explain'd a turn Shake thus  explain'd

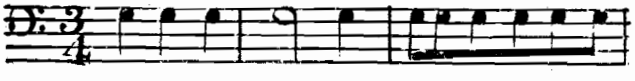
A Beat thus  explain'd

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

Apogiaturas explained

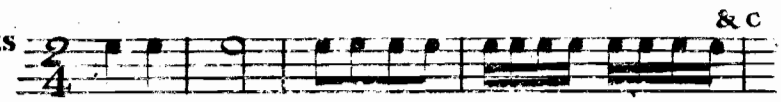
A Bar marked thus dividing Music into equal parts.

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 C or ↄ ¢ fignifies four crotchets in a bar. Example 

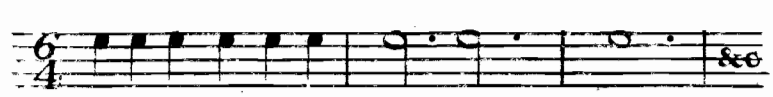
Triple Time marked thus $\frac{3}{4}$ fignifies three Crotchets in a Bar. Example 

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.

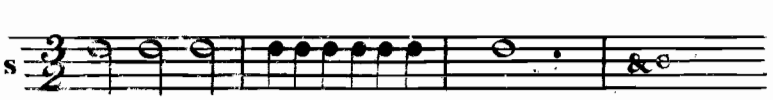
EXAMPLE

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

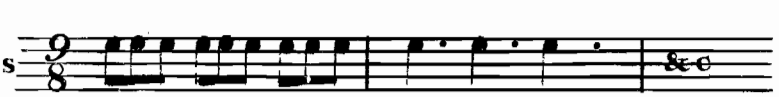
$\frac{6}{8}$ denotes six quavers or fix parts of a Semibreve. marked thus

$\frac{6}{4}$ of a Semibreve, or fix Crotchets thus 

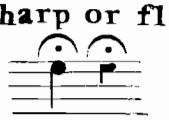
$\frac{12}{8}$ twelwe 8.th parts of a Semibreve, or twelve quavers - - - - thus

$\frac{3}{2}$ three Minims - - - - - thus 

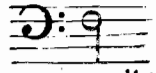
$\frac{9}{4}$ nine Crotchets - - - - thus

$\frac{9}{8}$ nine Quavers - - - - - thus 

$\frac{3}{8}$ three Quavers - - - - - thus

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 Bafs 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 5^{ths} 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.

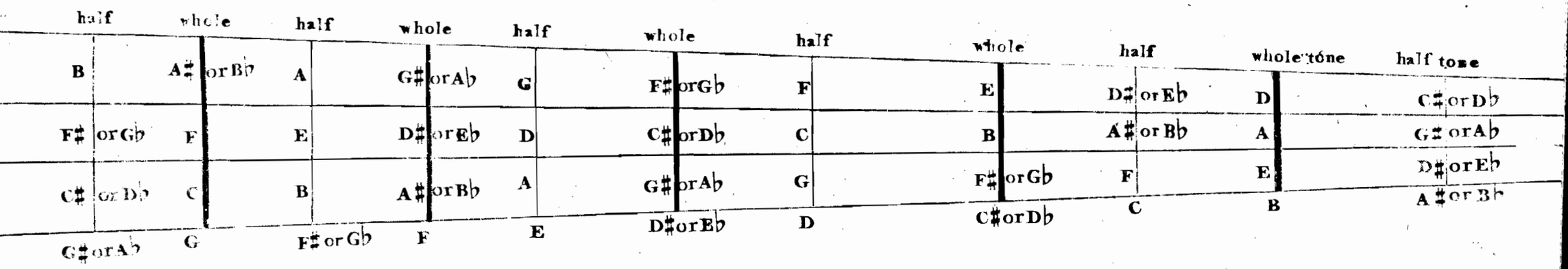
Of holding the Bow

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 .



H

Fingerboard for tuning

4.th String open

D
First finger on B, whole tone. NB see Fingerboard.
1

E
third finger on whole at C♯ or D♭
3

F
fourth finger on half at D G C F observe that F is the 4.th note of the Scale, and only half a tone from the 3.d note E.
4

G
3.d String open

A
first finger on whole tone at B.

B
third finger on whole at C♯ or D♭.

C
fourth finge at D. obser is the 8.th no Scale and on tone from th

2.d String open

E
first finger at B
1

F
second finger on half at C. F.
2

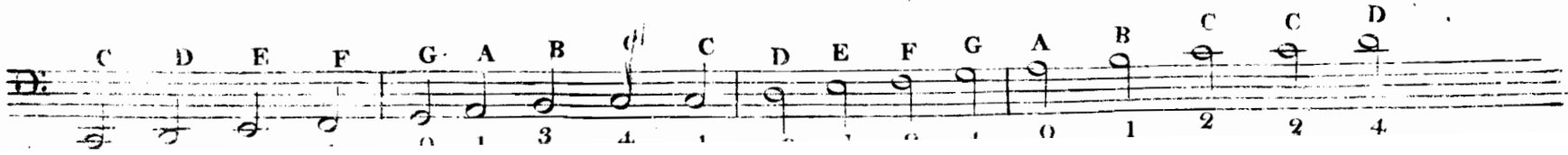
G
fourth finger on half at D. G.
4

A
1.st String open
0

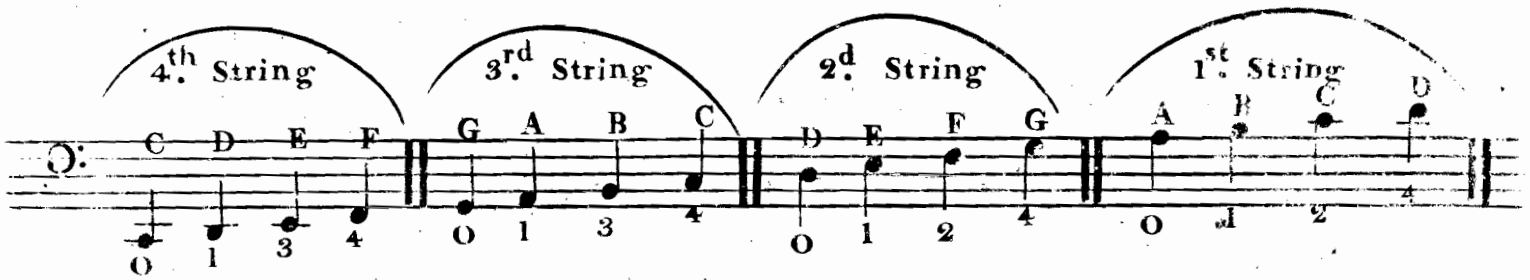
B
first finger at B whole tone
1

C
fecond finger at C half tone
2

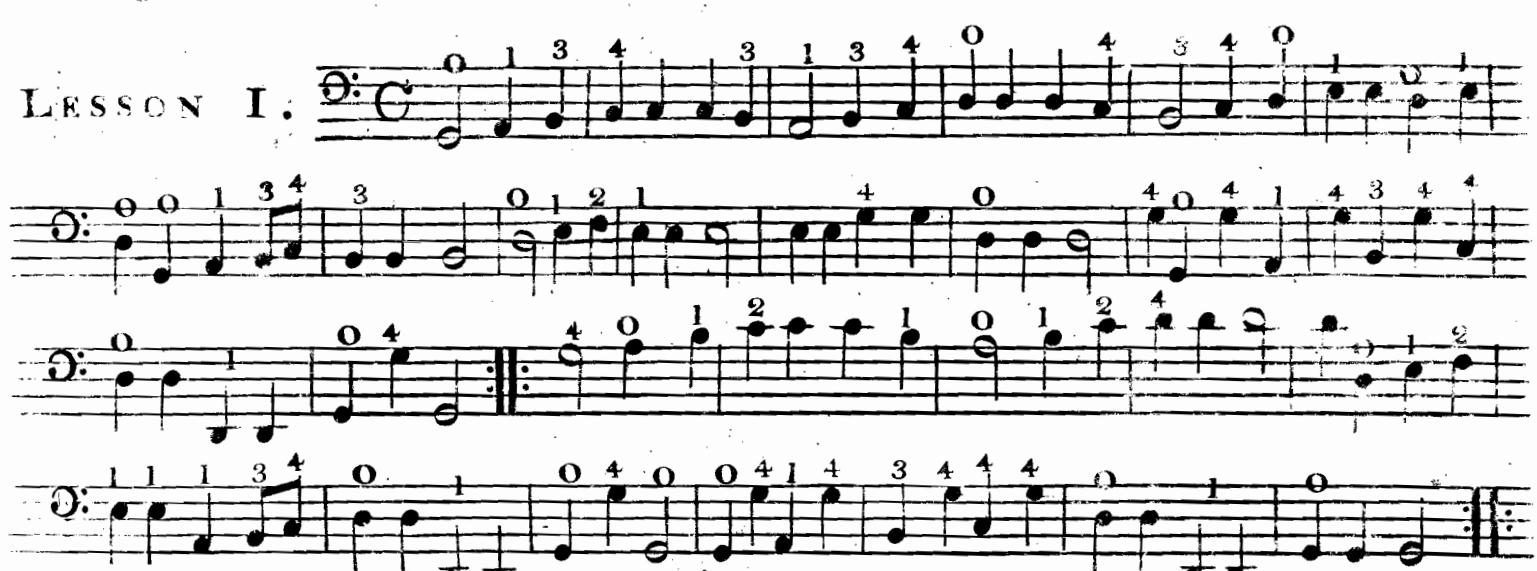
D
fourth fin at D hal



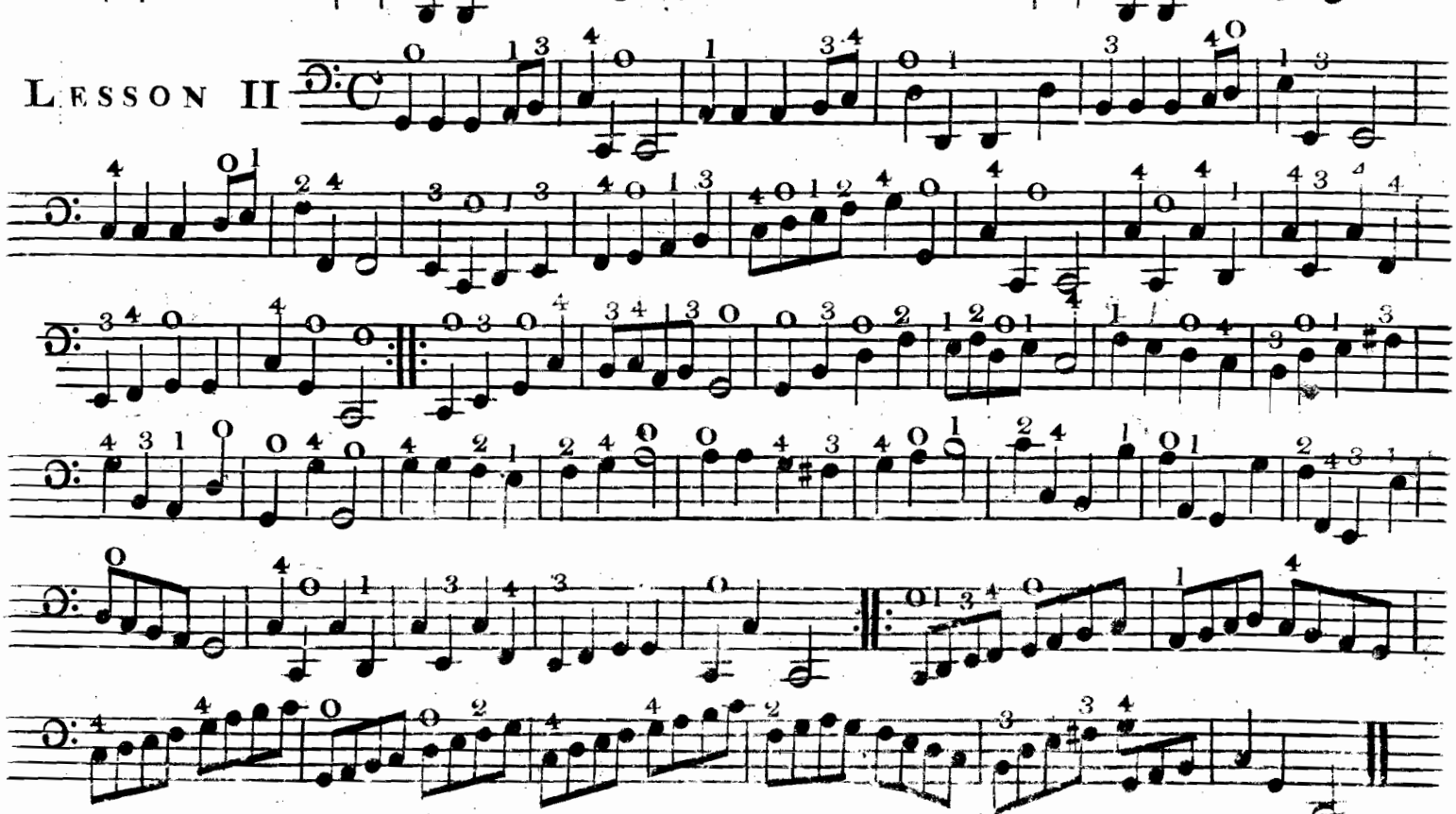
I Reccommend the following Lessons to begin with, Instead of playing over the Scale so frequently, as is usually done, by beginners, by which means, the Learner will arrive at a Knowledge of the Notes with more pleasure to himself, and also, in a shorter time. I have affixed the Scale at the begining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



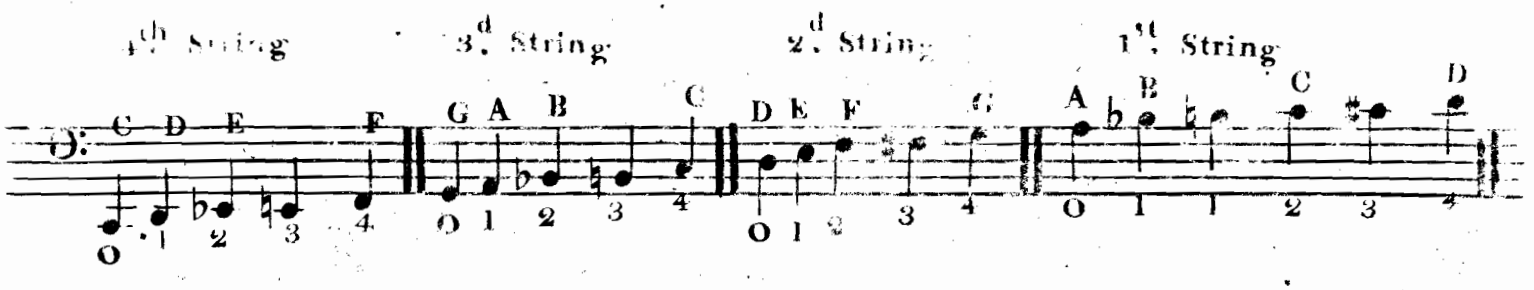
LESSON I.



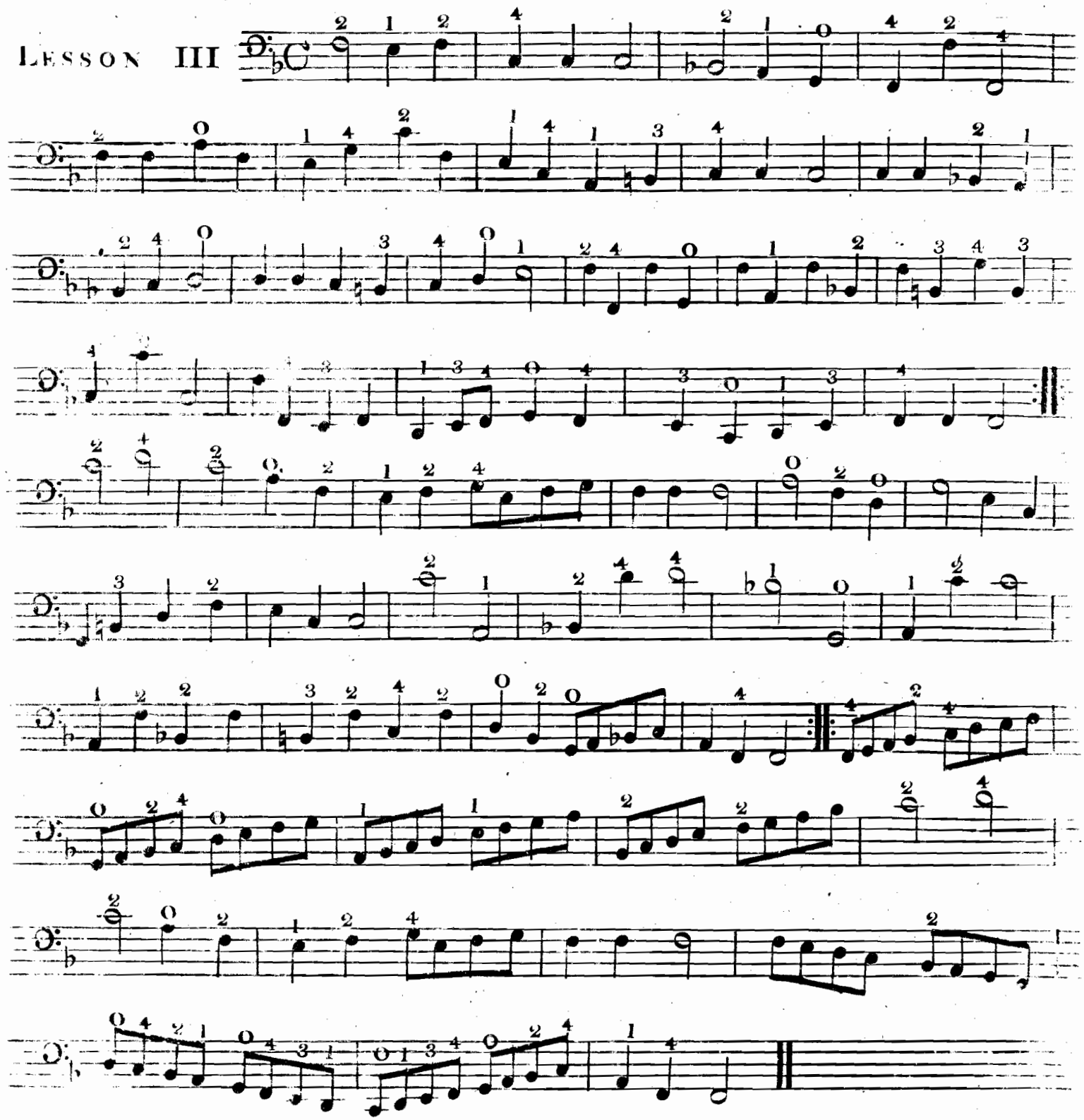
LESSON II



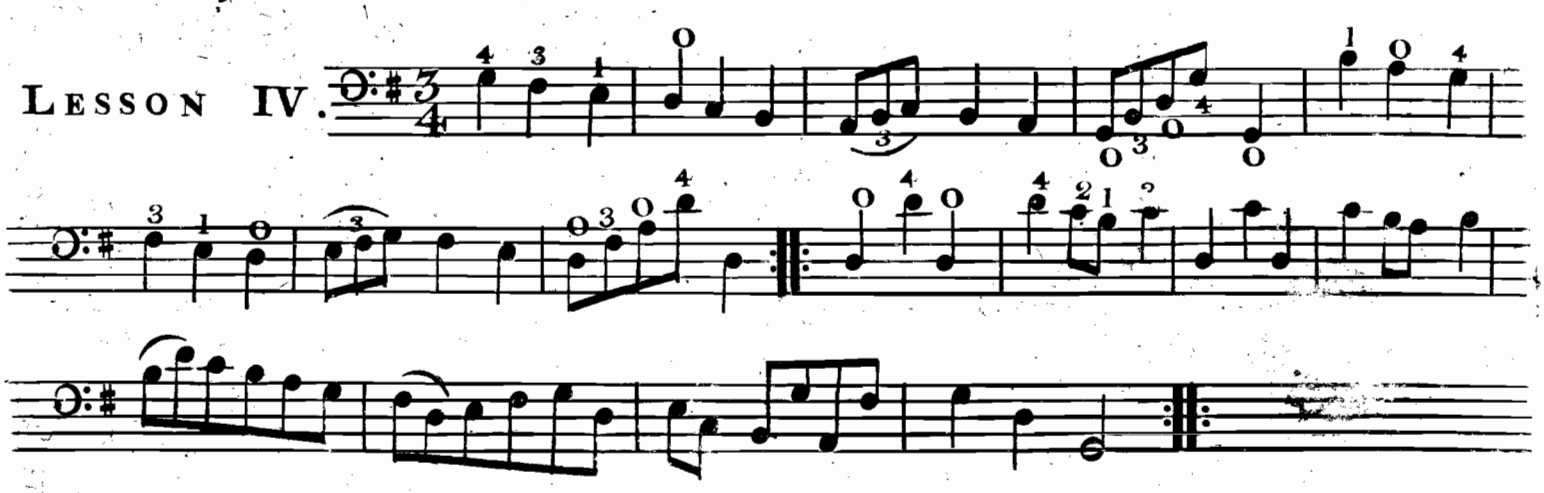
N.B. O stands for Open String.


4th String
3d String
2d String
1st String
C D E F
G A B C
D E F G
A B C D

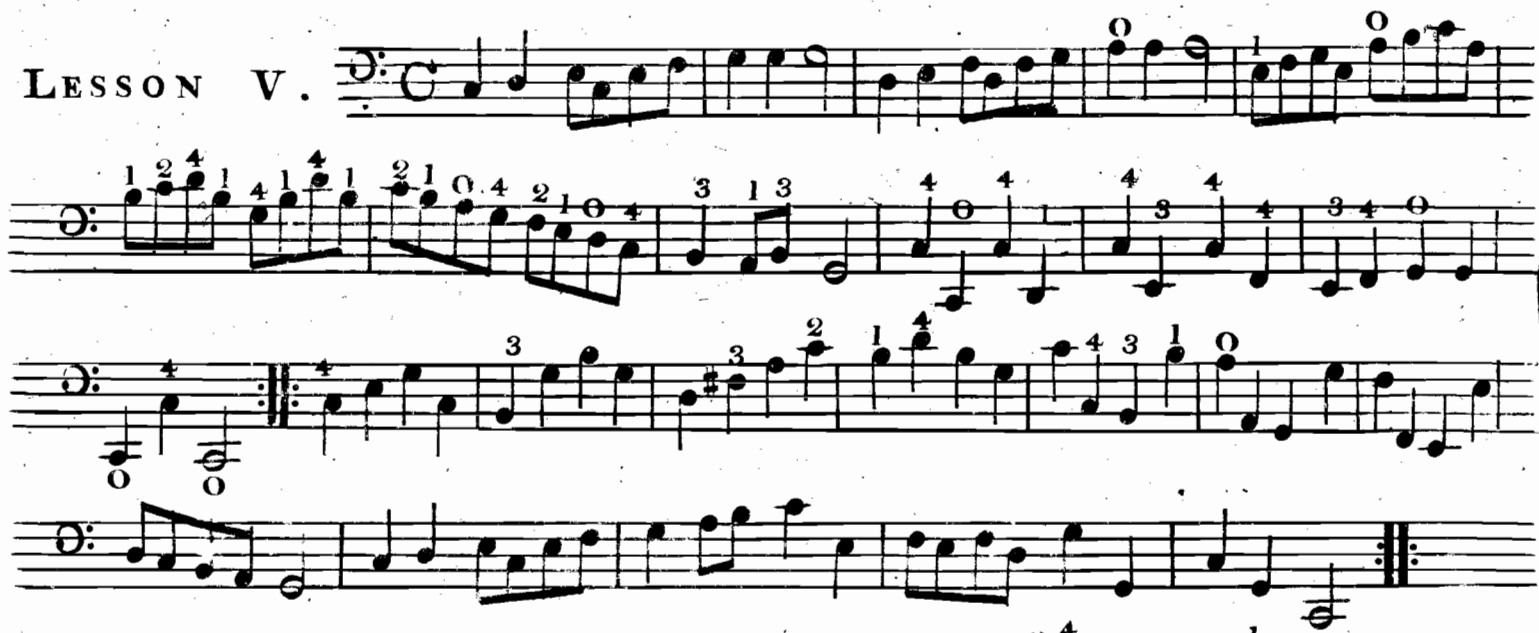
LESSON III



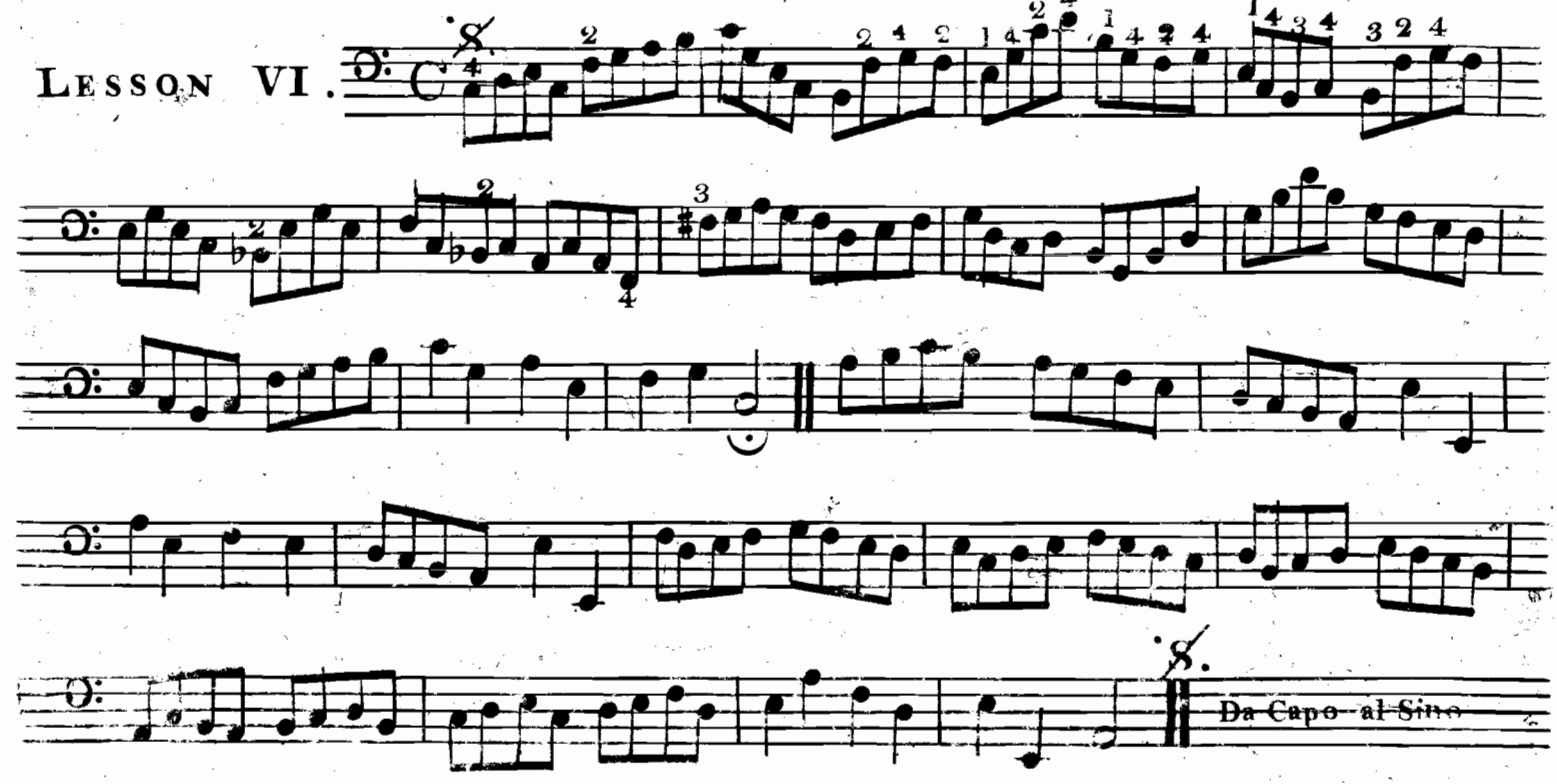
Lesson IV.

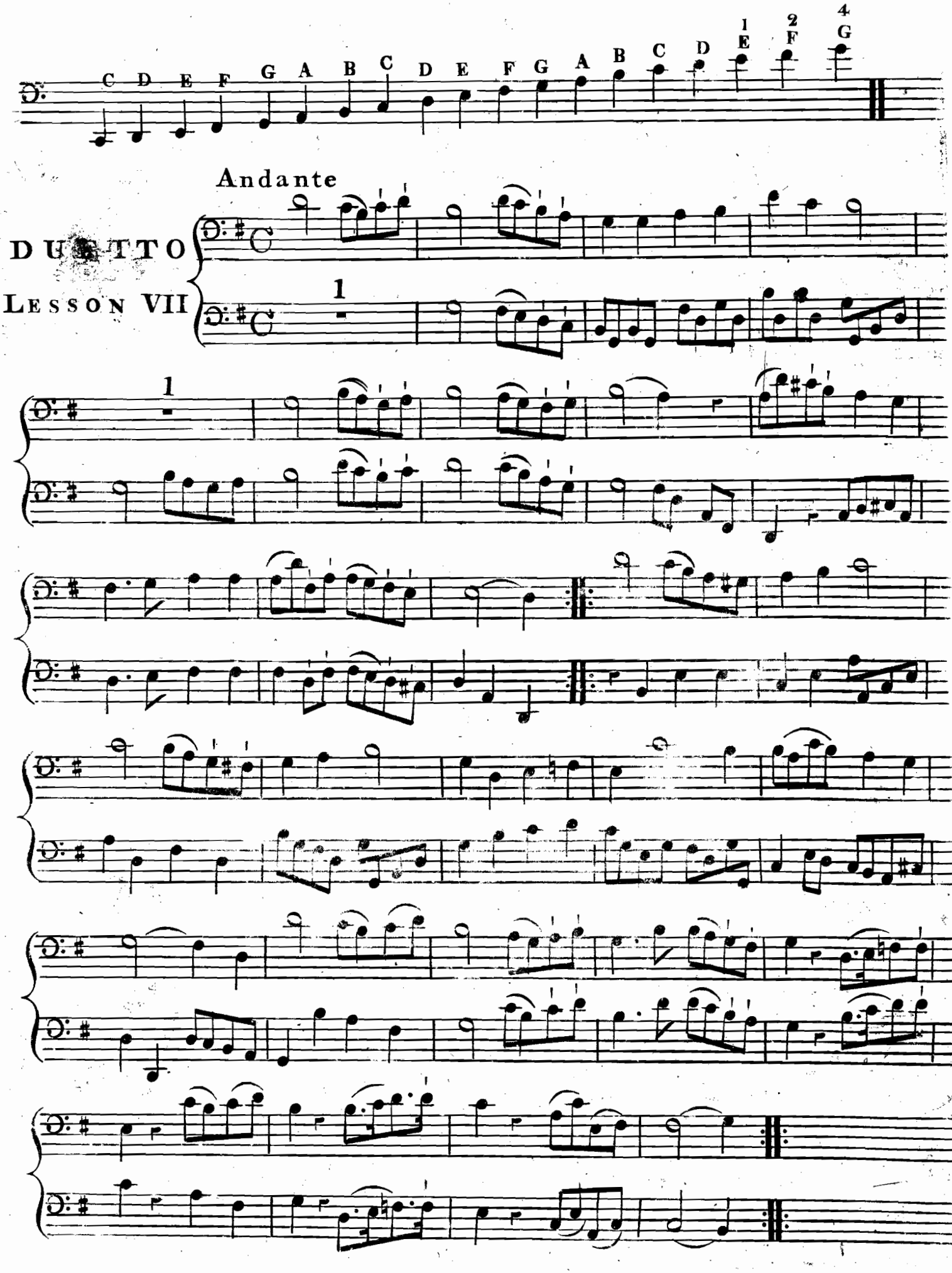


Lesson V.



Lesson VI.

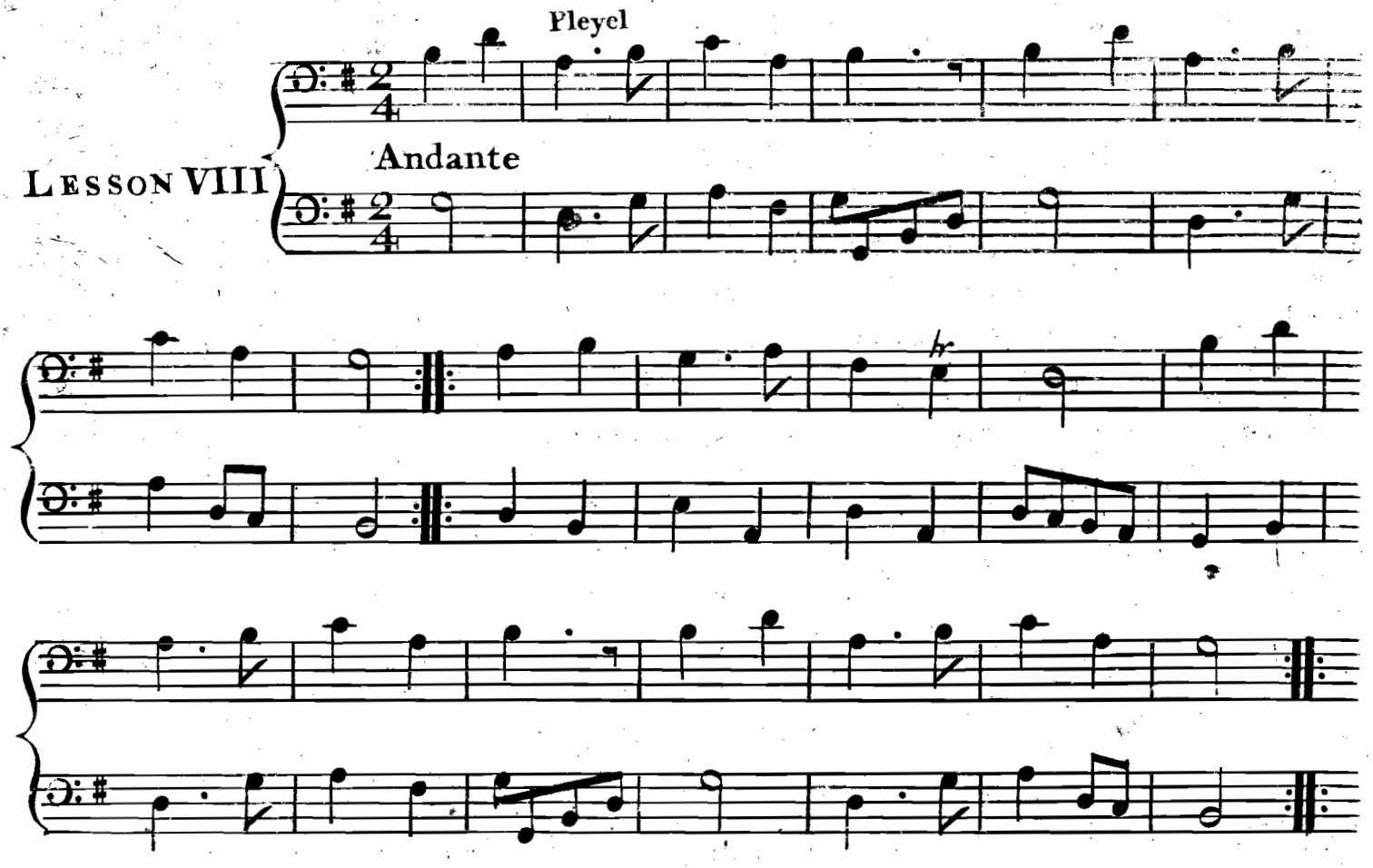



C D E F G A B C D E F G A B C D E F G
1 2 4
Andante
DUETTO
LESSON VII
1
1

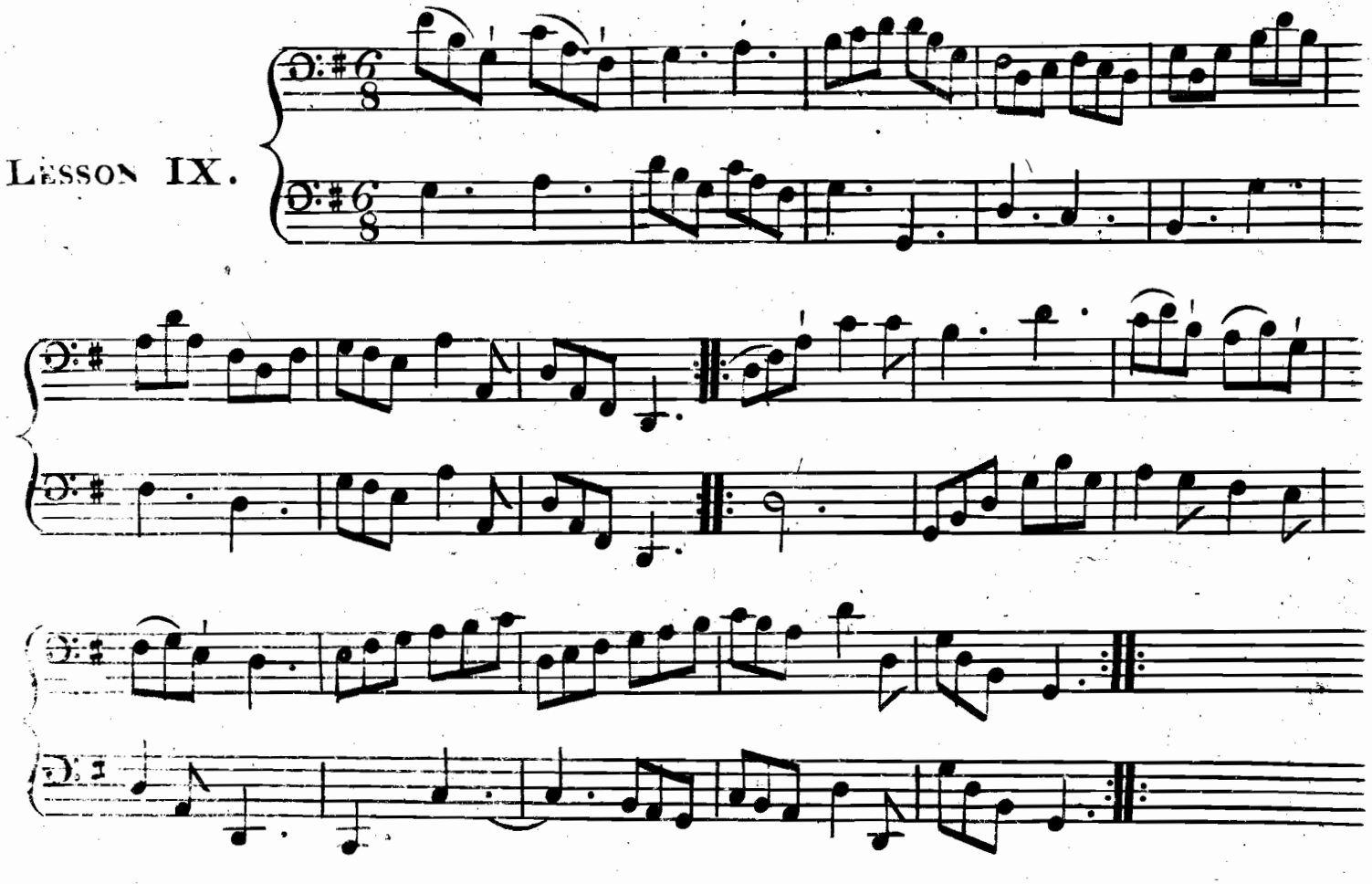
Pleyel

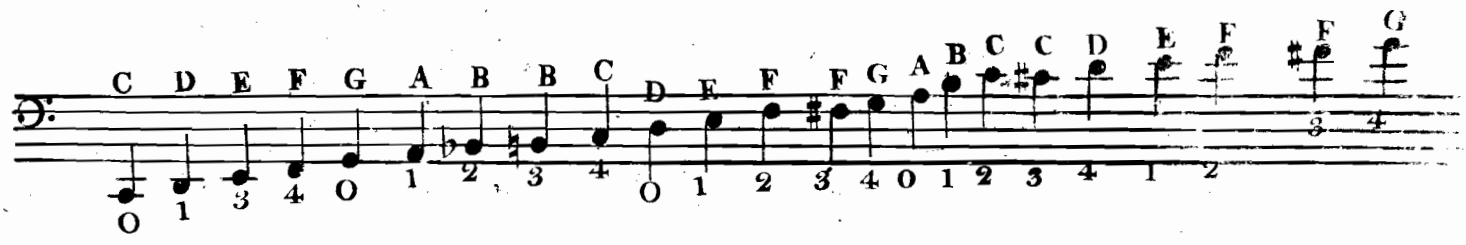
Lesson VIII

Andante

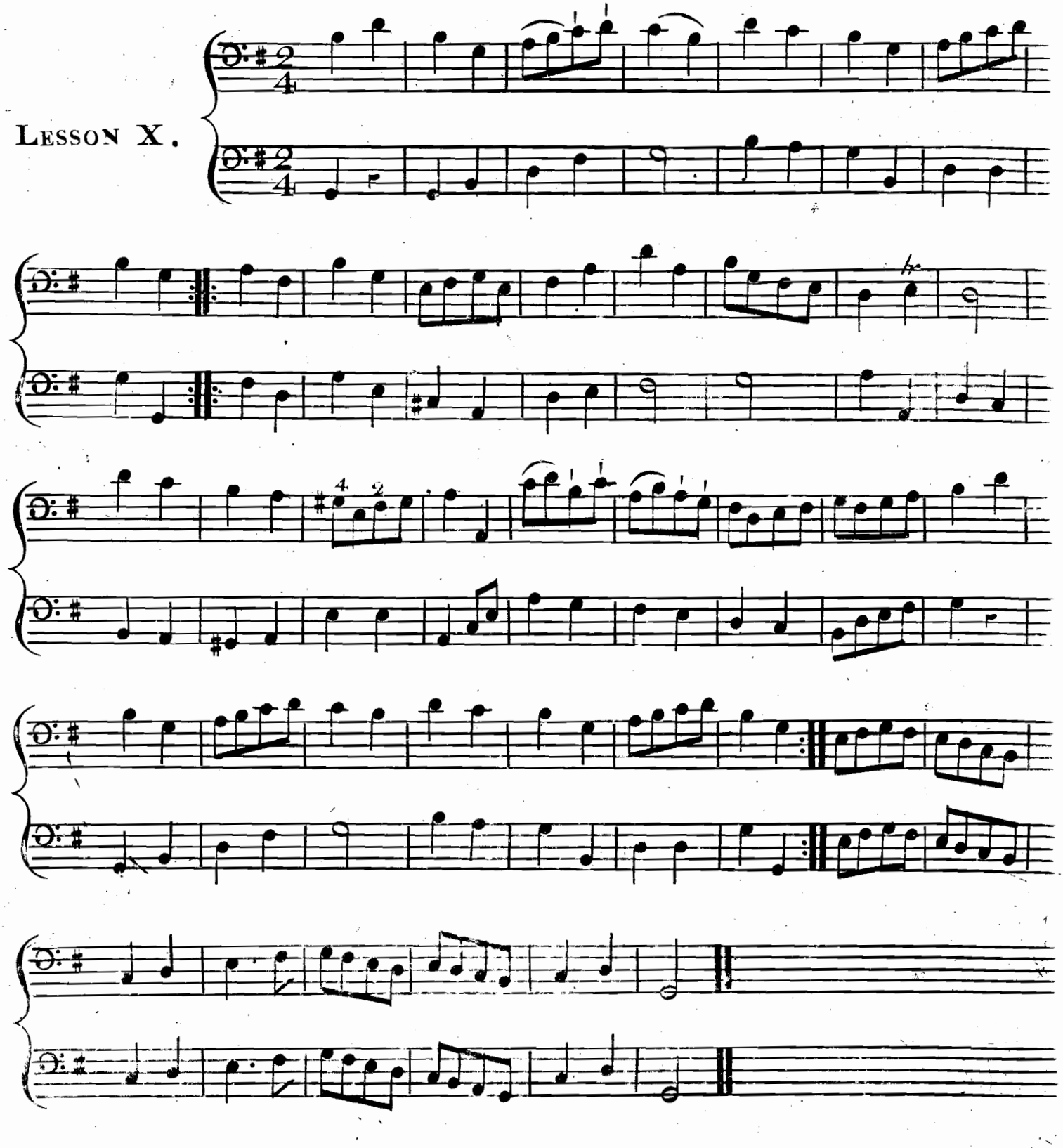


Lesson IX.



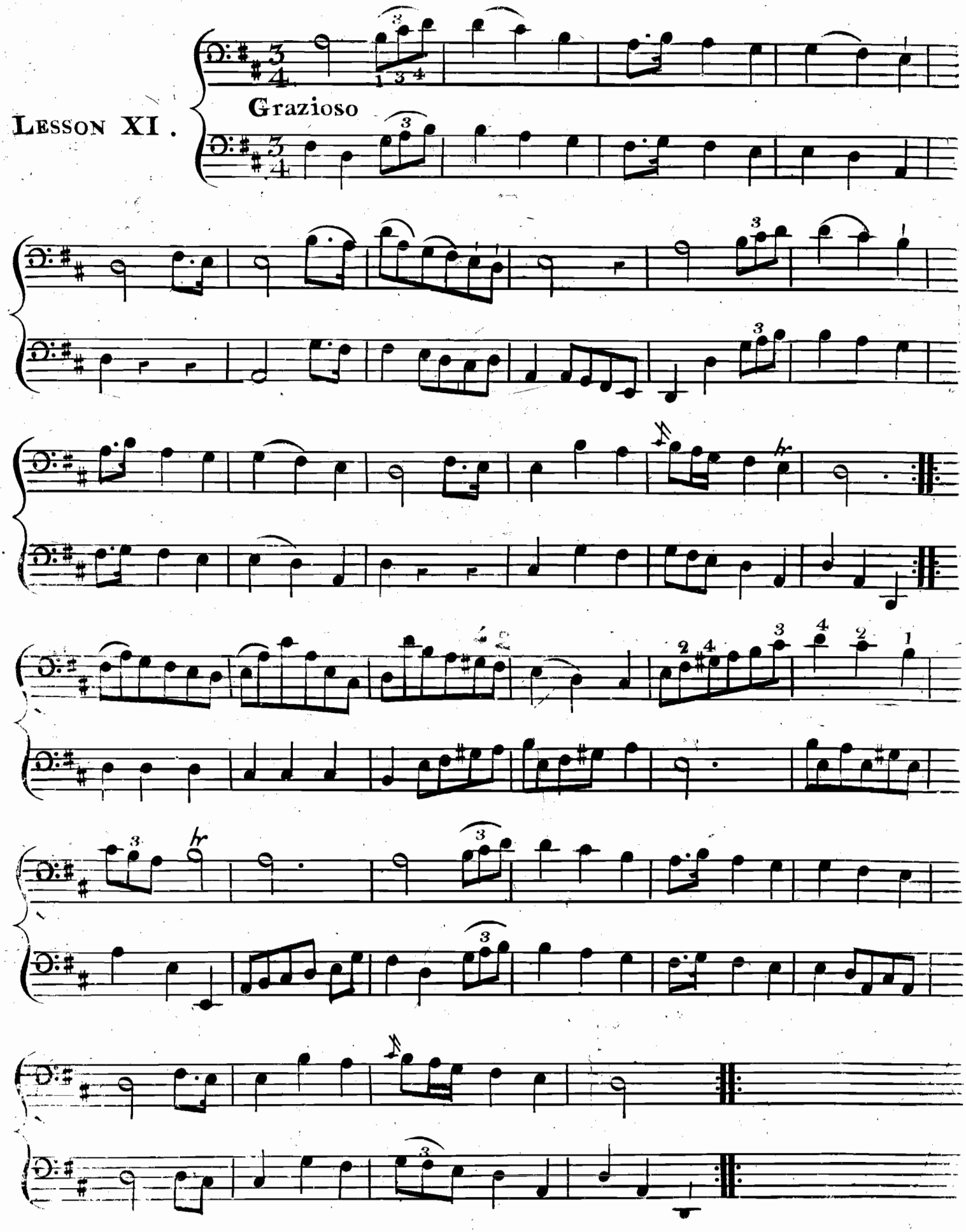


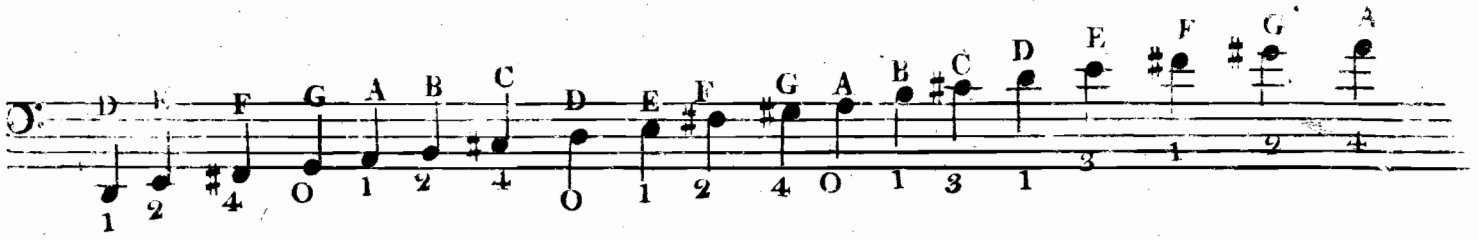
Lesson X.



Lesson XI.

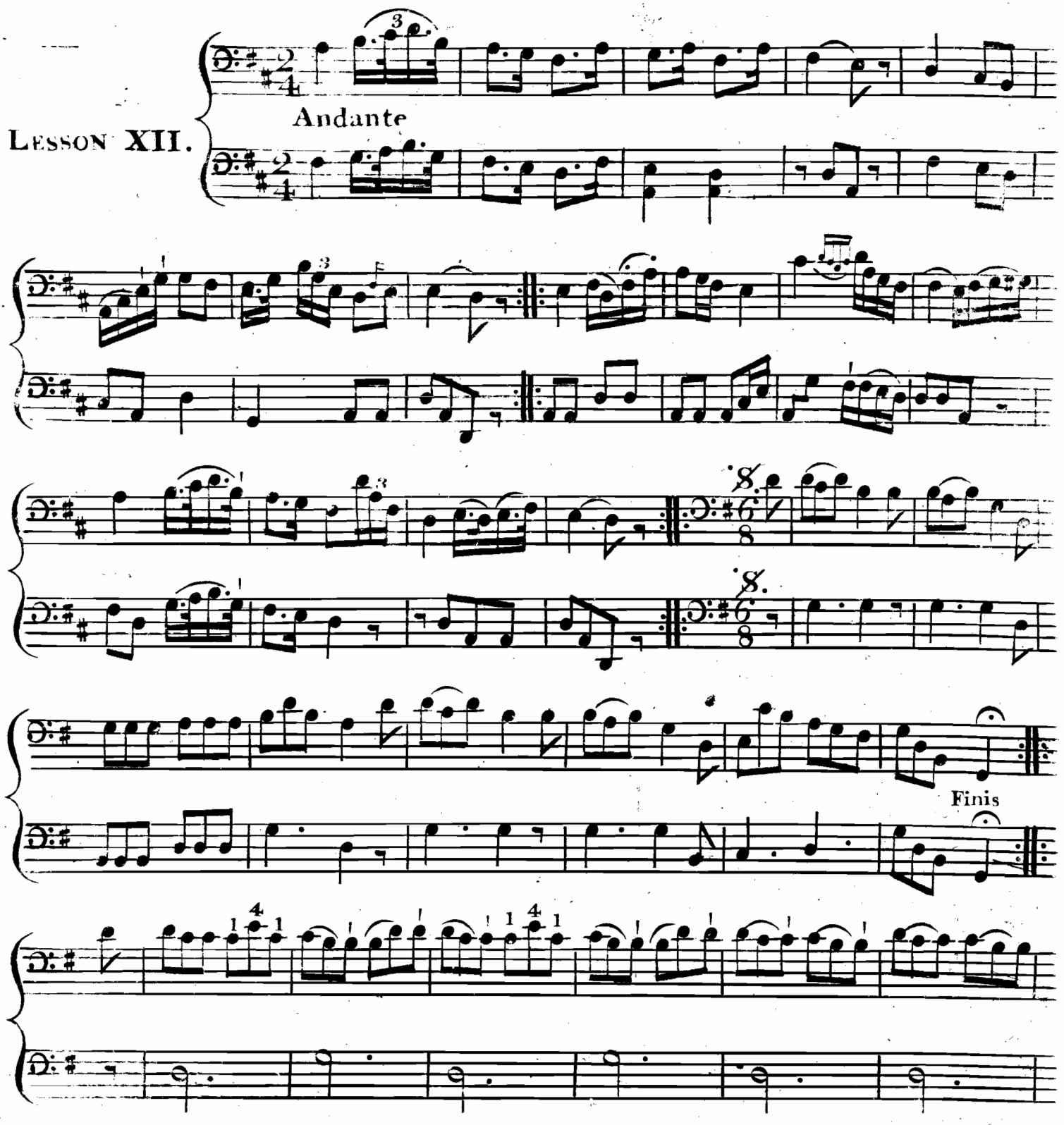
Grazioso

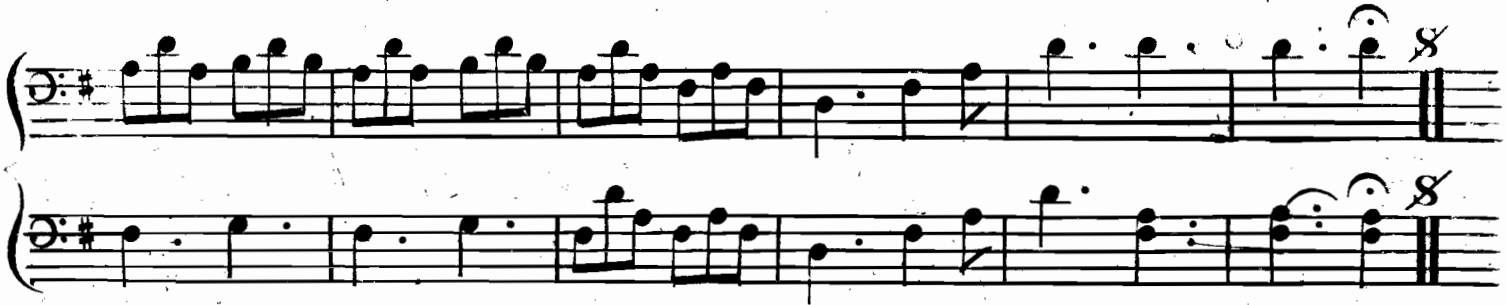


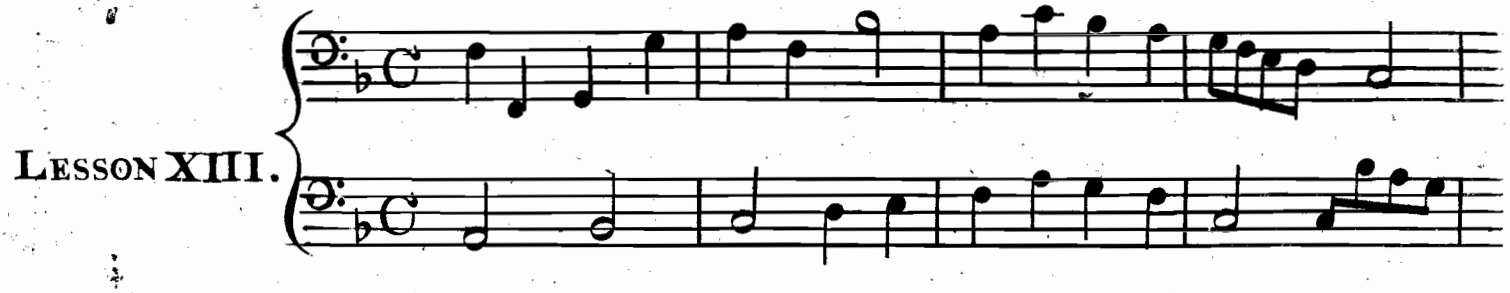


Lesson XII.

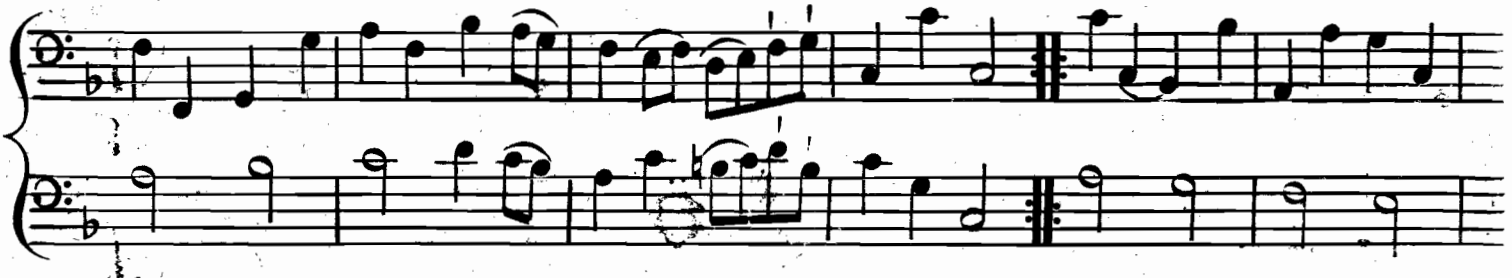
Andante

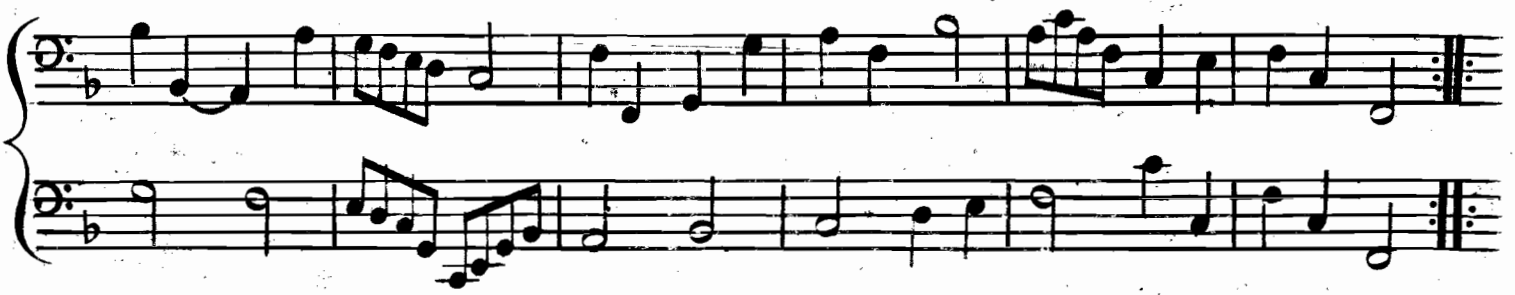


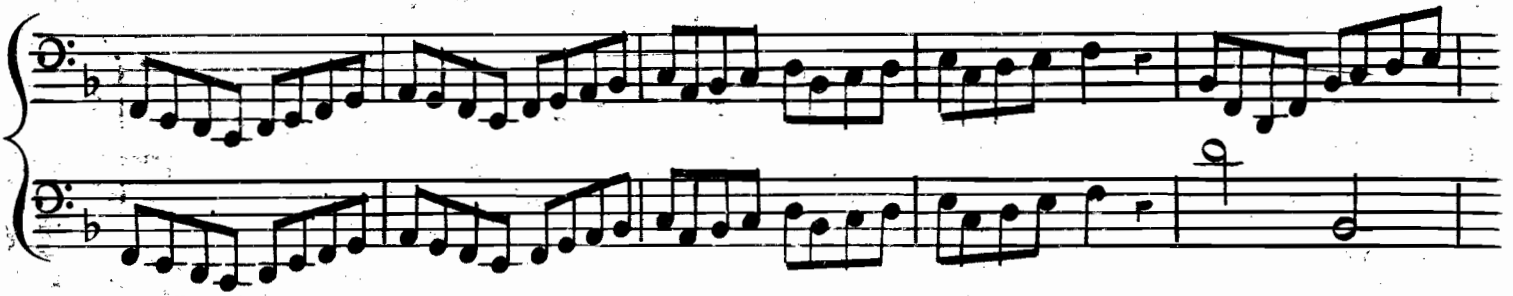


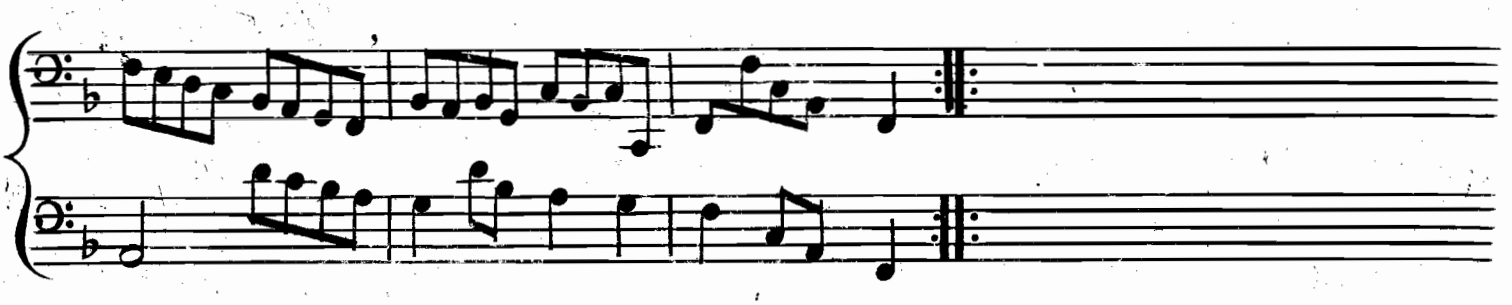


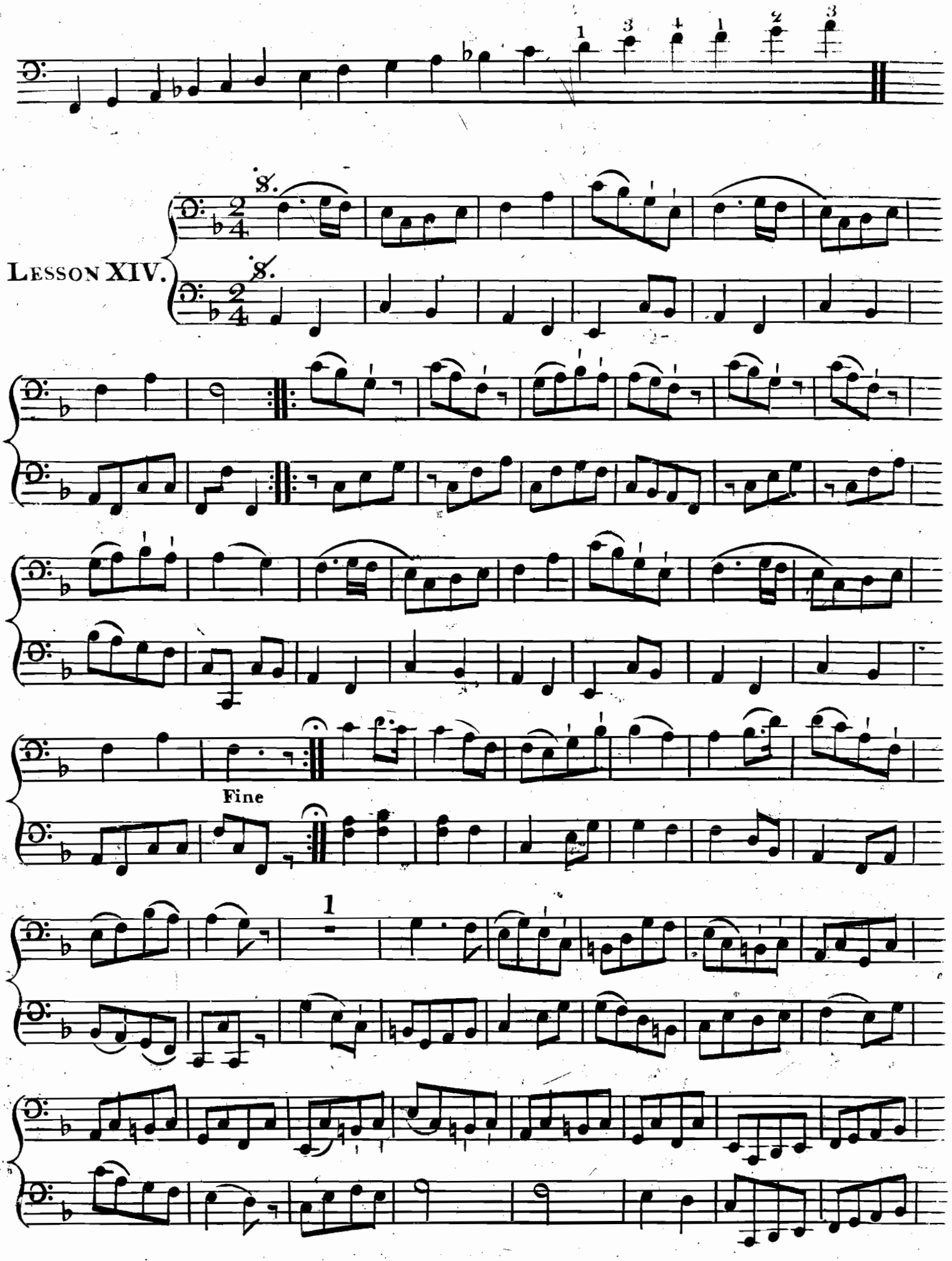
LESSON XIII.










LESSON XIV.
Fine

Cadence

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

Hayden

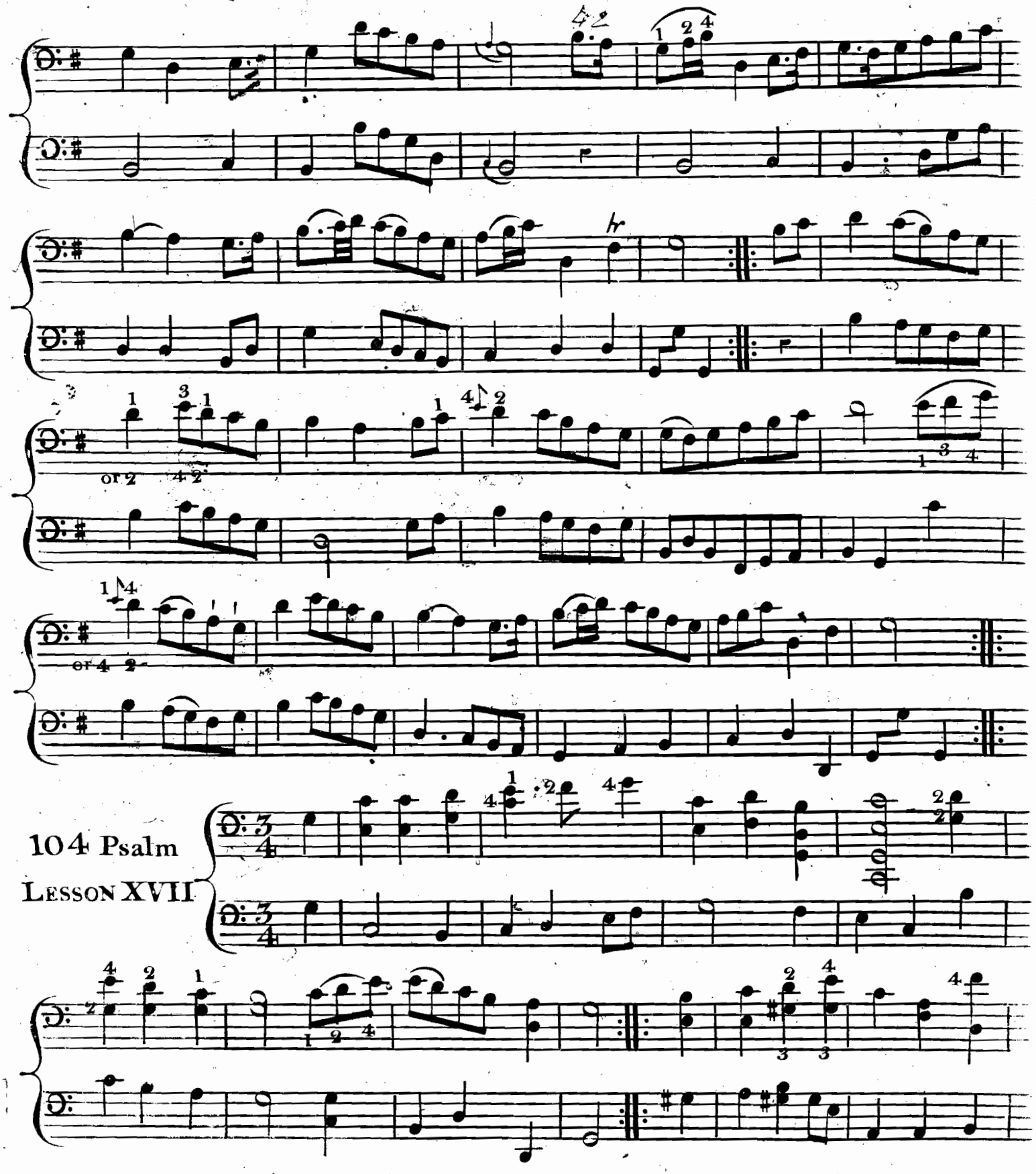
Lesson XV.

Andante

Tweed Side

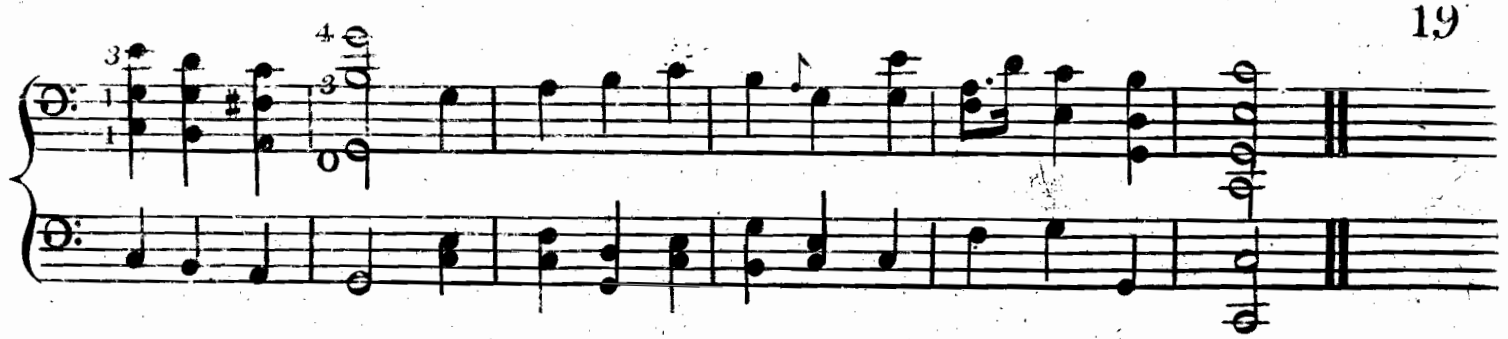
LESSON XVI

Largo



104 Psalm

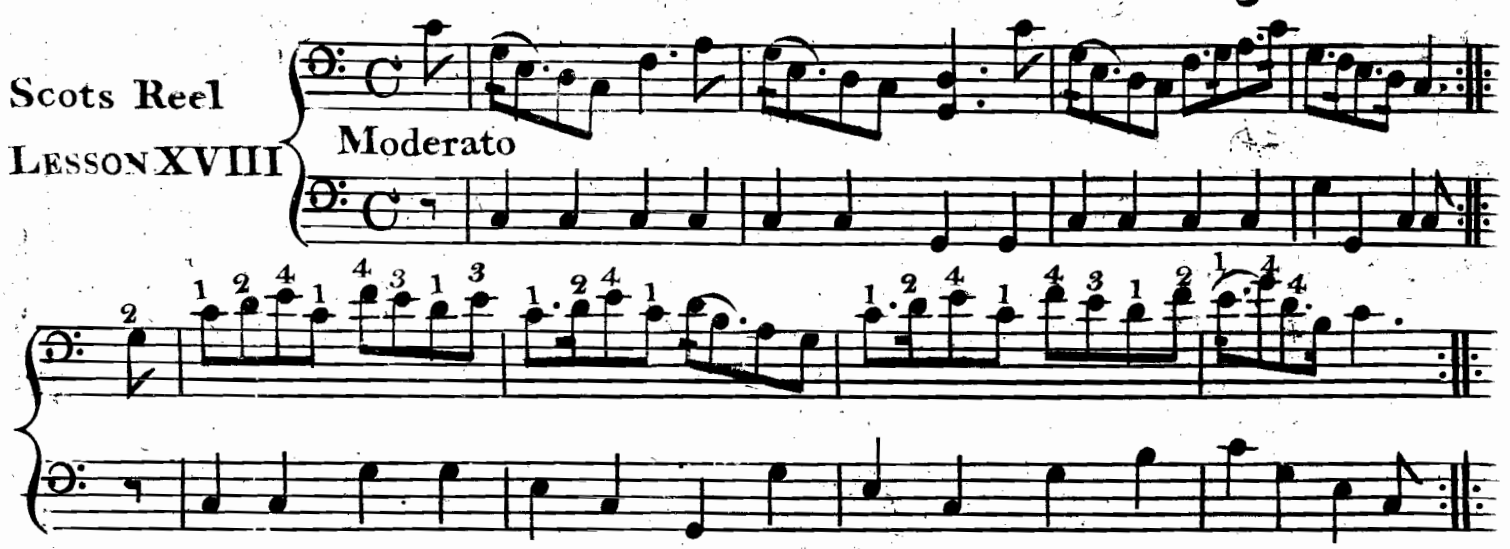
LESSON XVII



Scots Reel

LESSON XVIII

Moderato

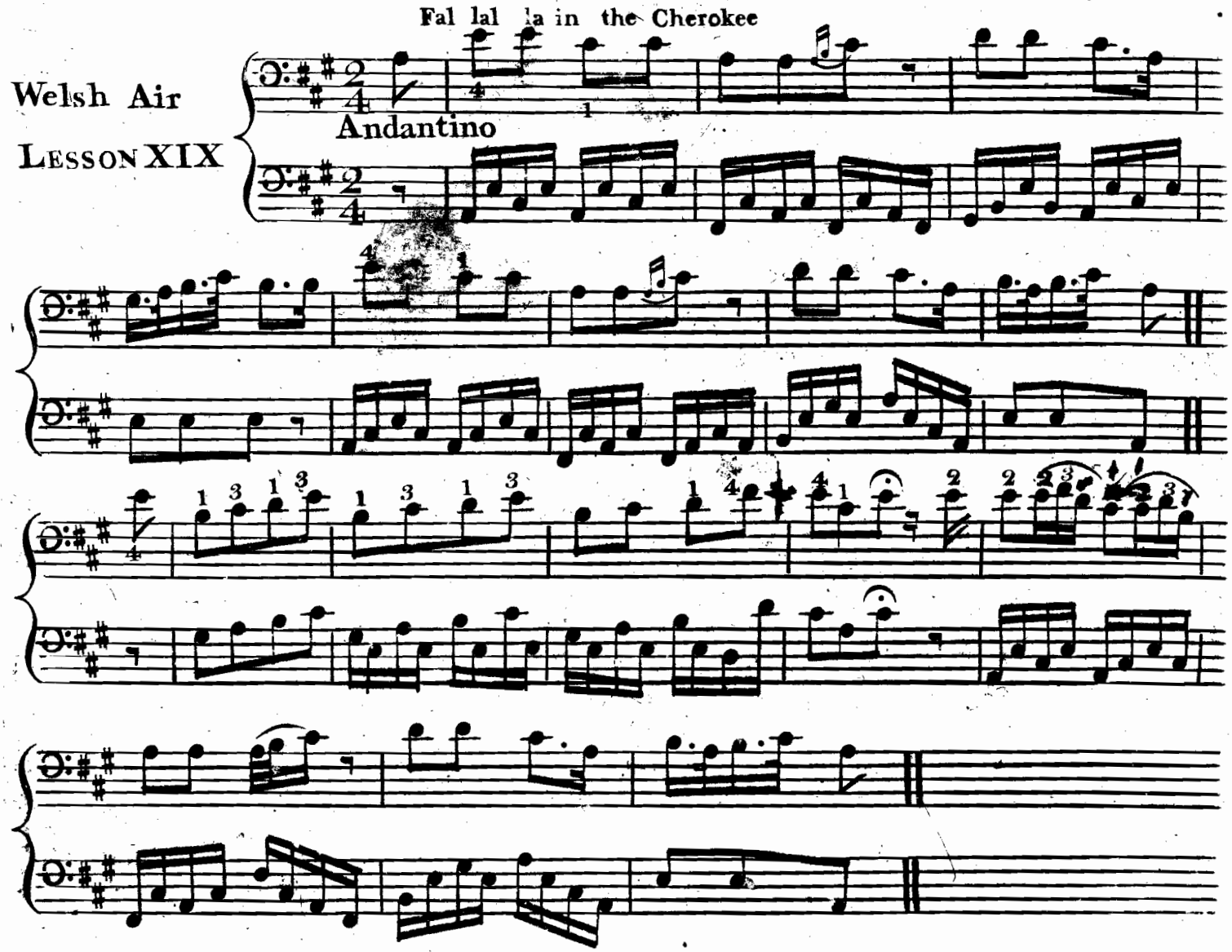


Fal lal la in the Cherokee

Welsh Air

LESSON XIX

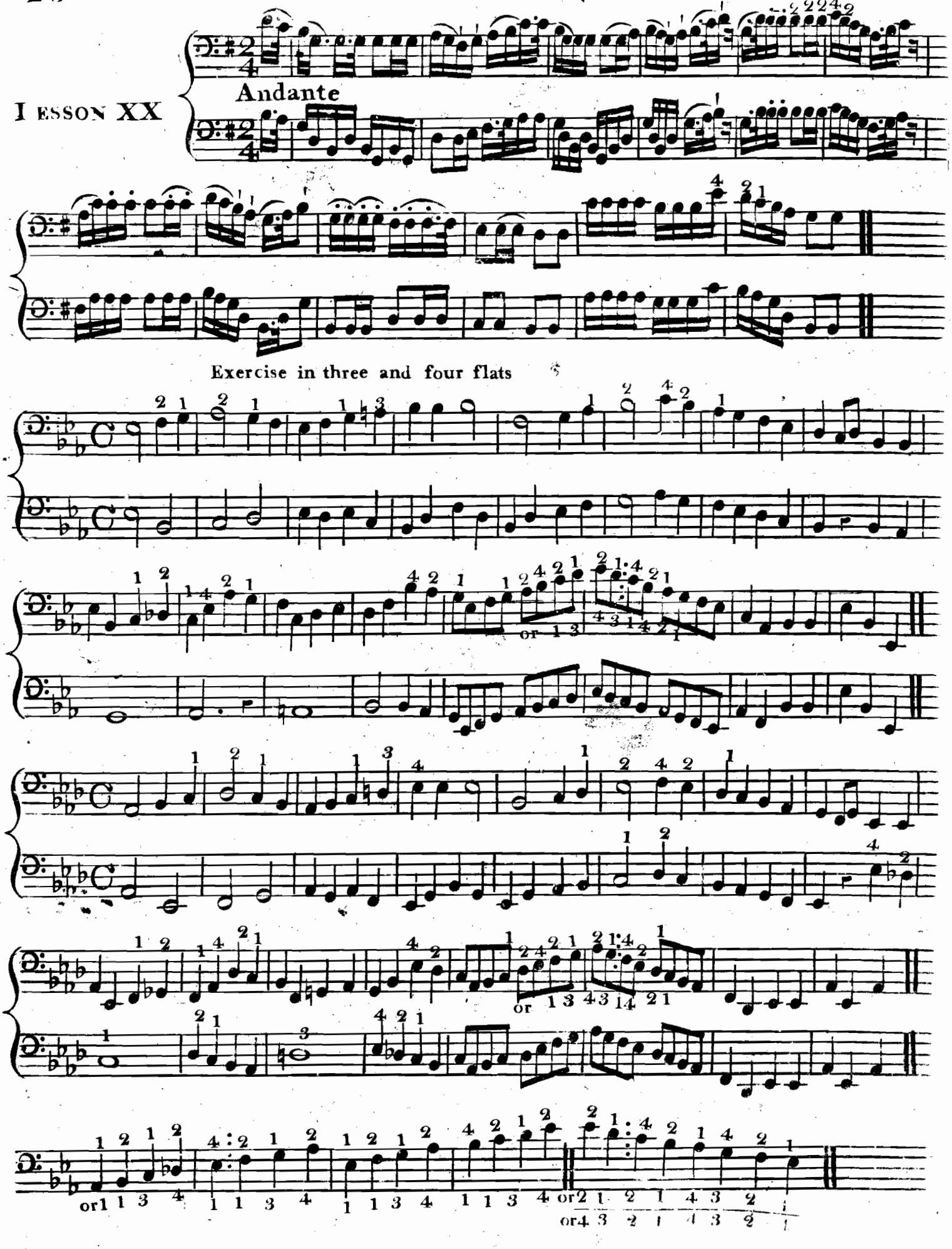
Andantino



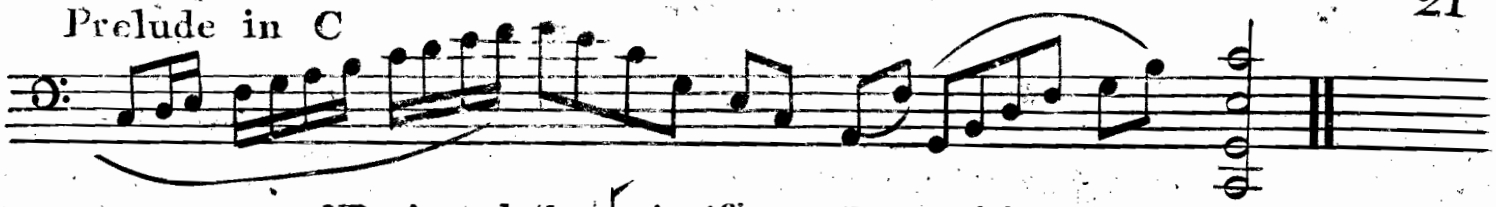
LESSON XX

Andante

Exercise in three and four flats



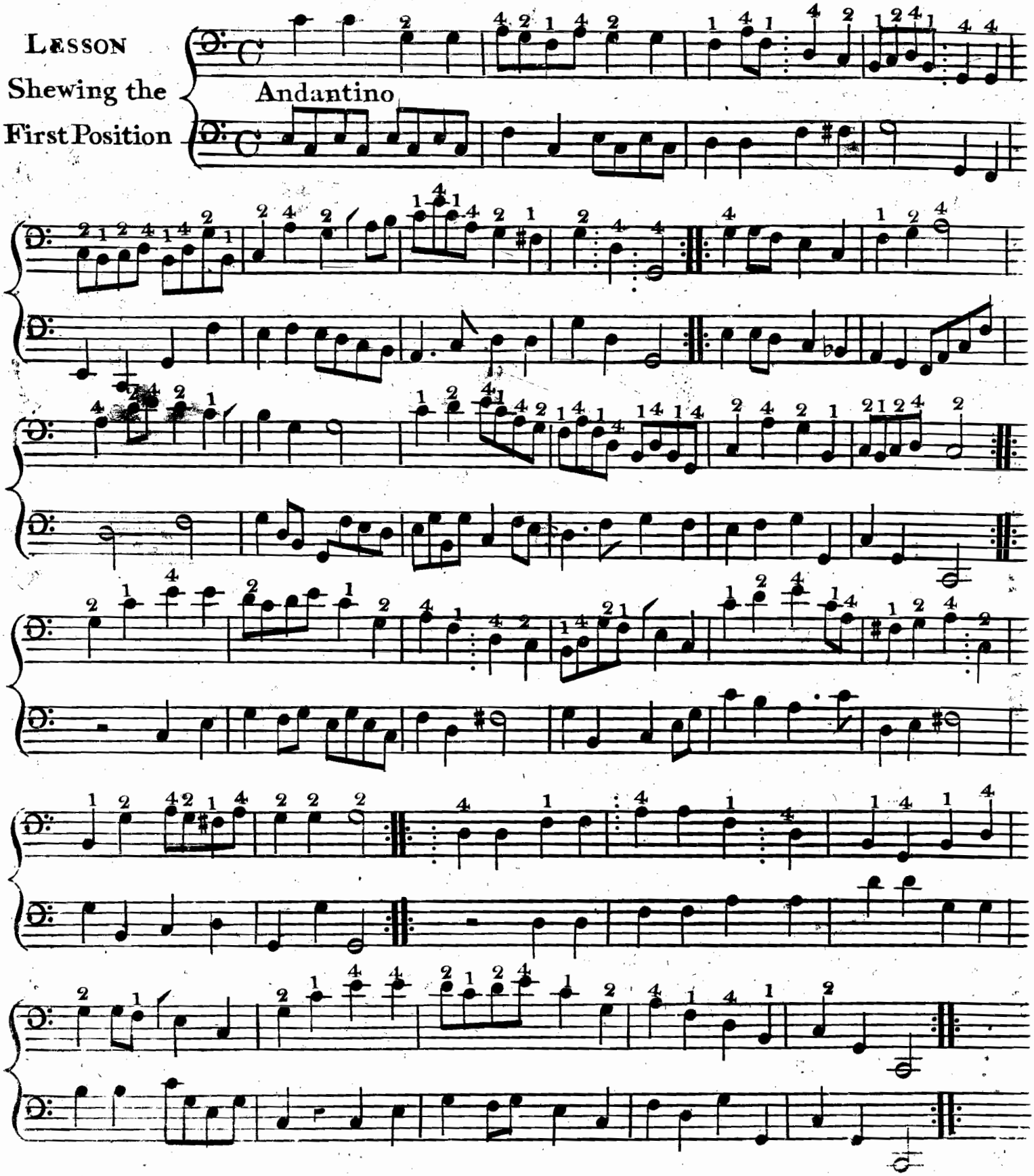
Prelude in C



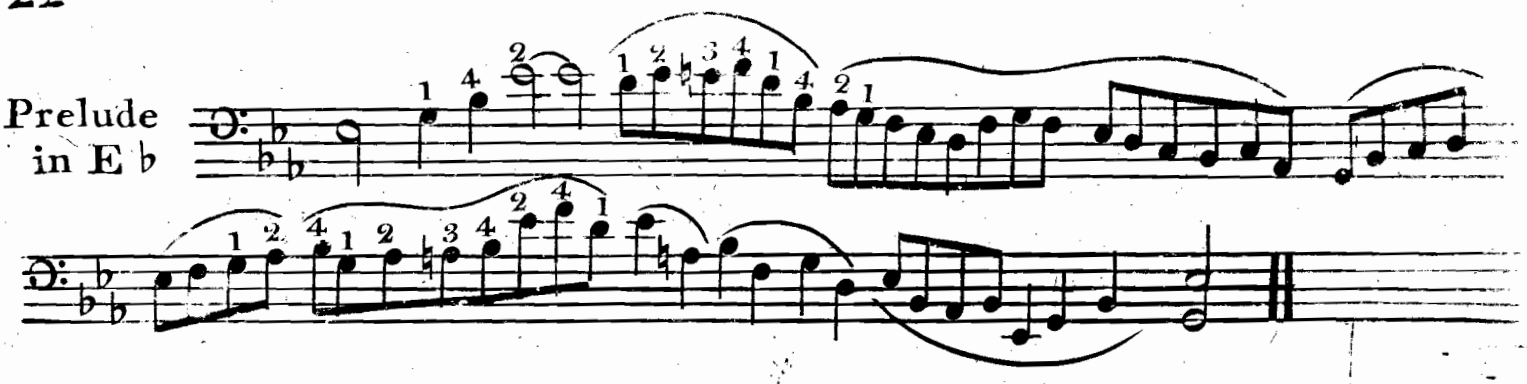
NB. A mark thus ⌈ signifies another Position, and a mark thus ⋮ signifies another String

LESSON
Shewing the
First Position

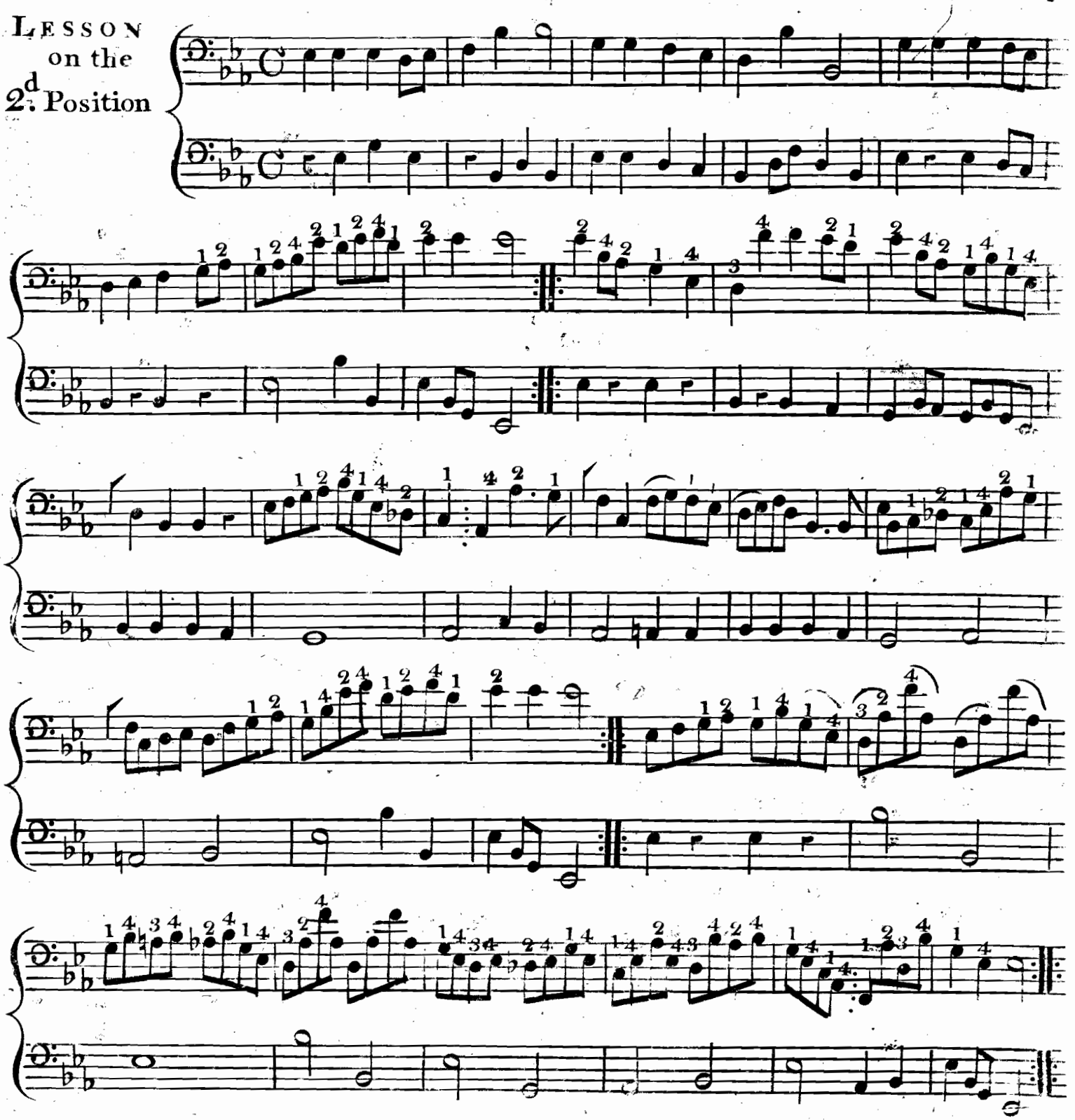
Andantino

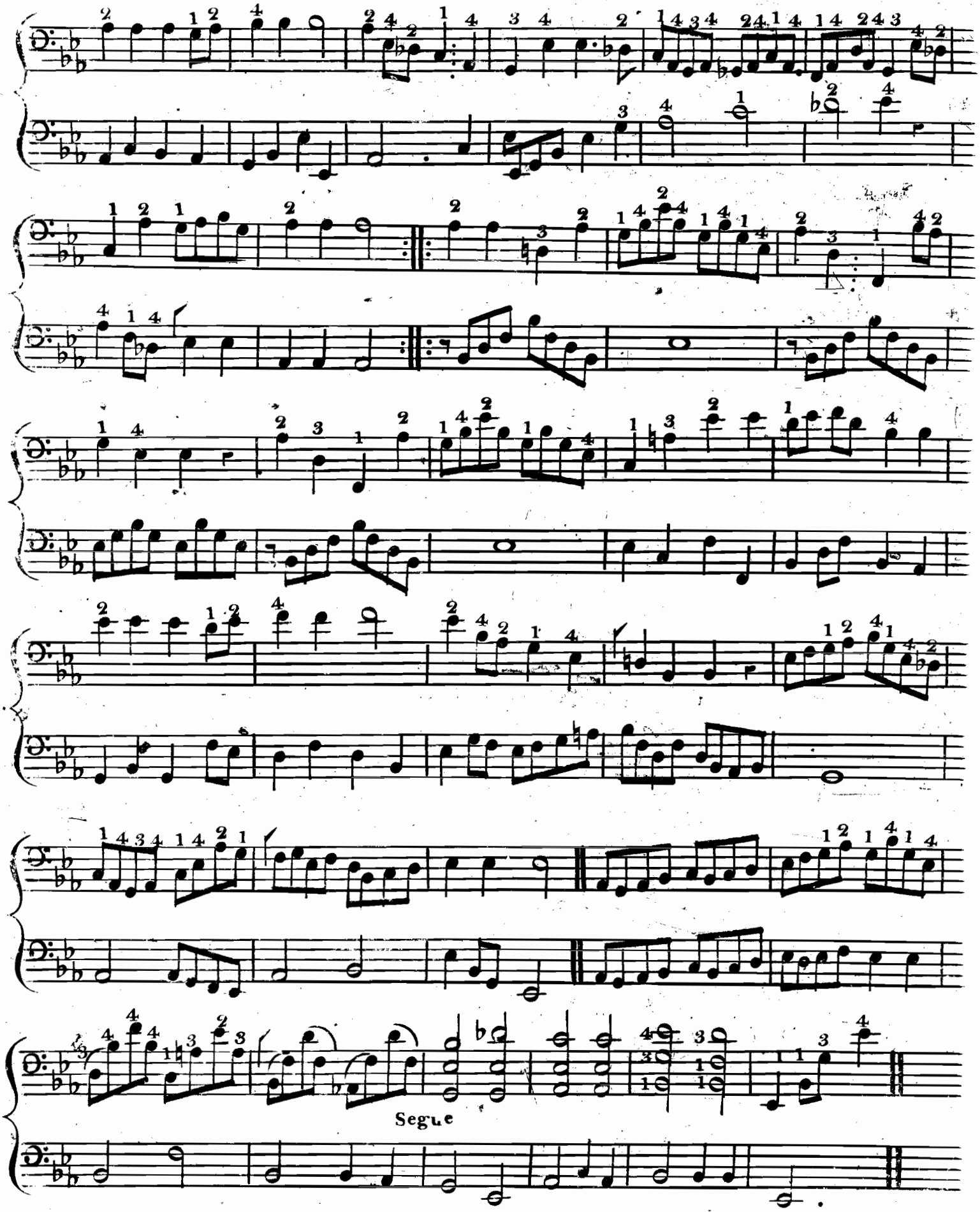


Prelude
in E ♭

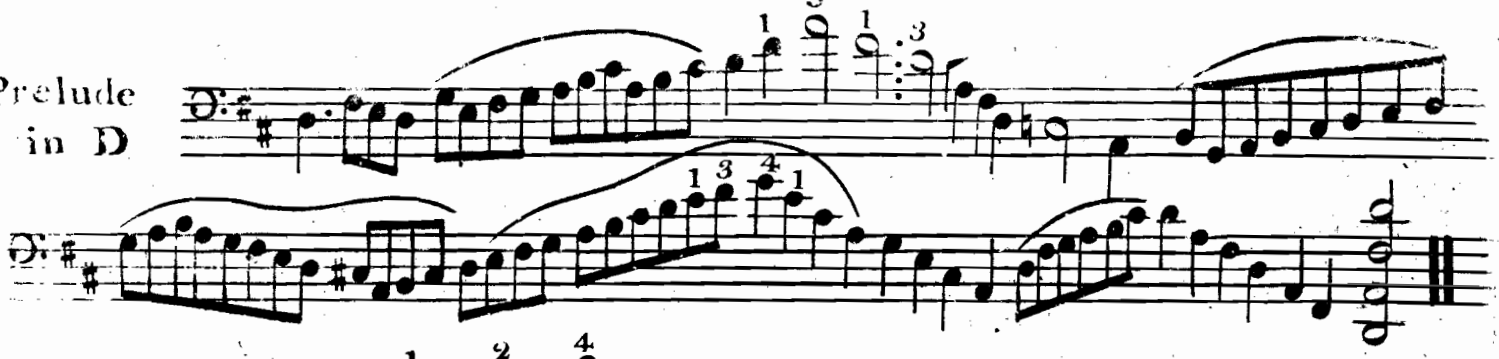


LESSON
on the
2d. Position

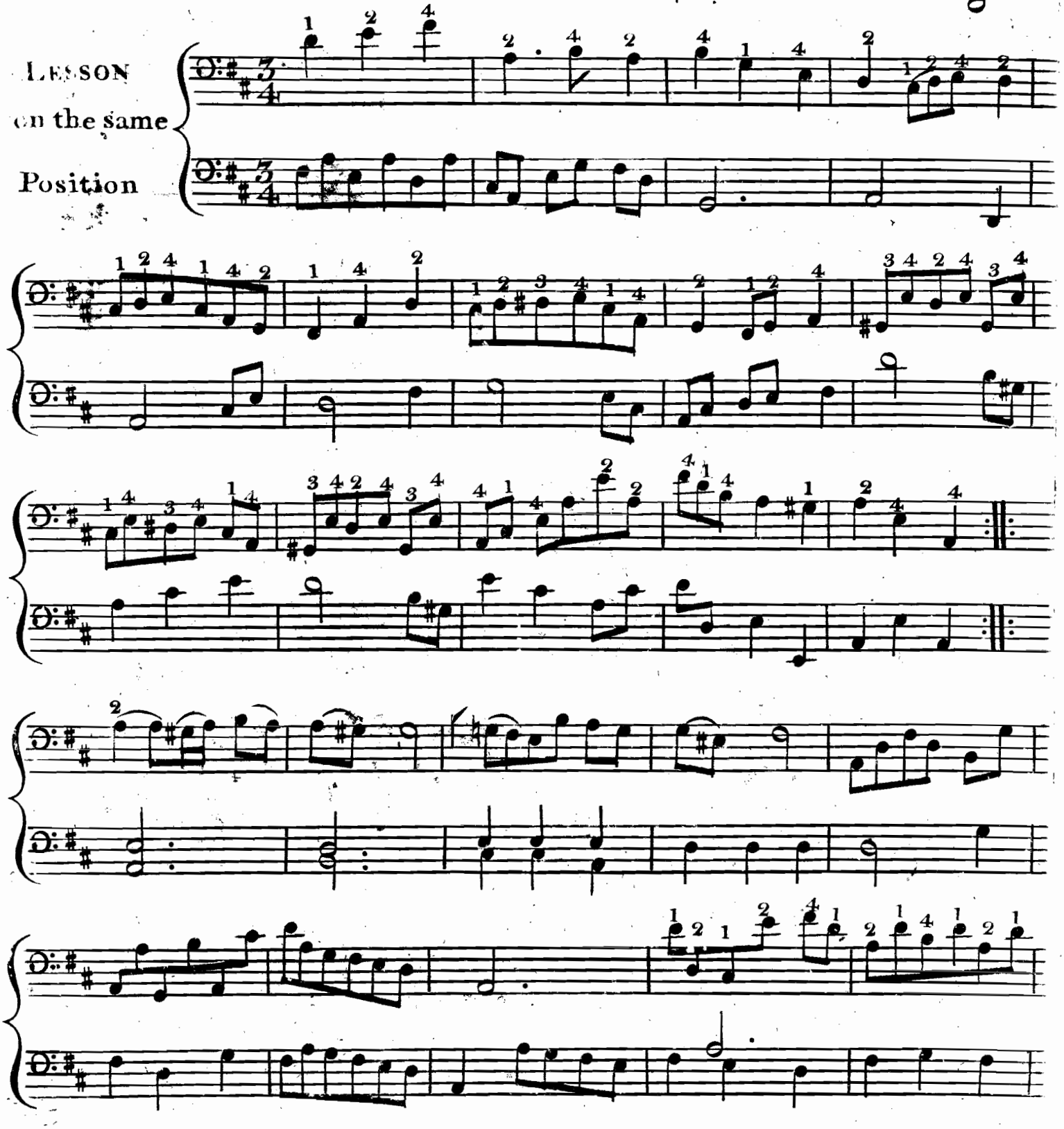


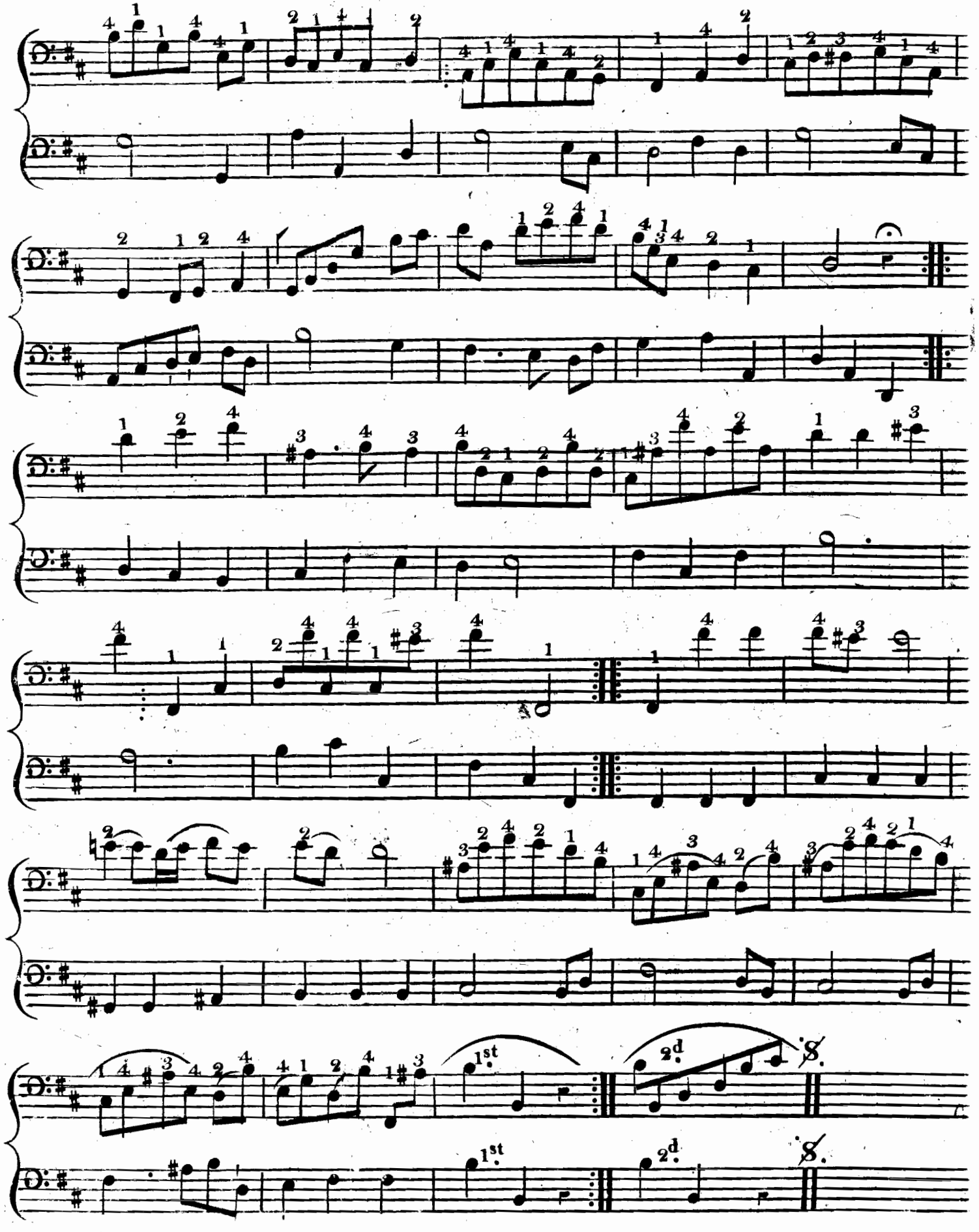

Segue

Prelude
in D

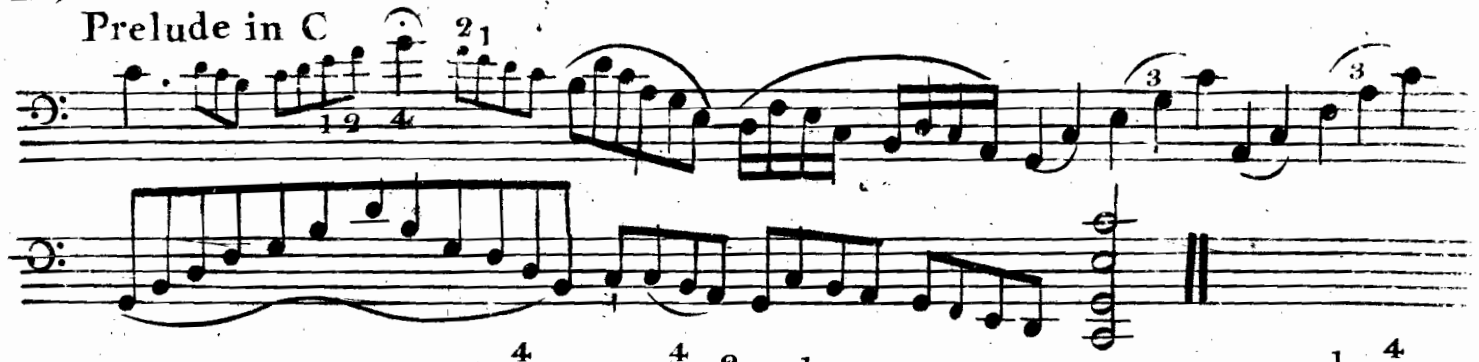


LESSON
on the same
Position

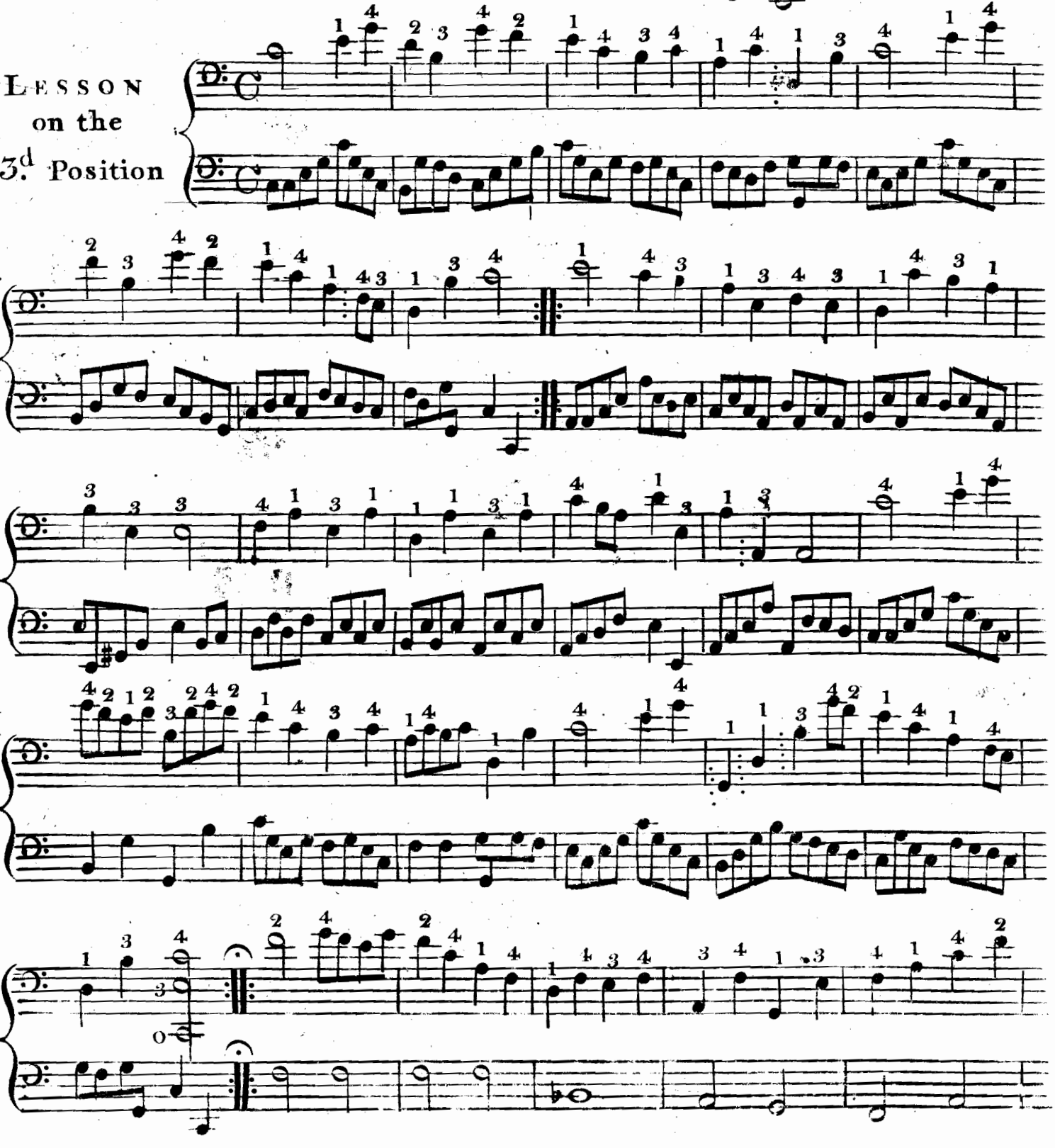


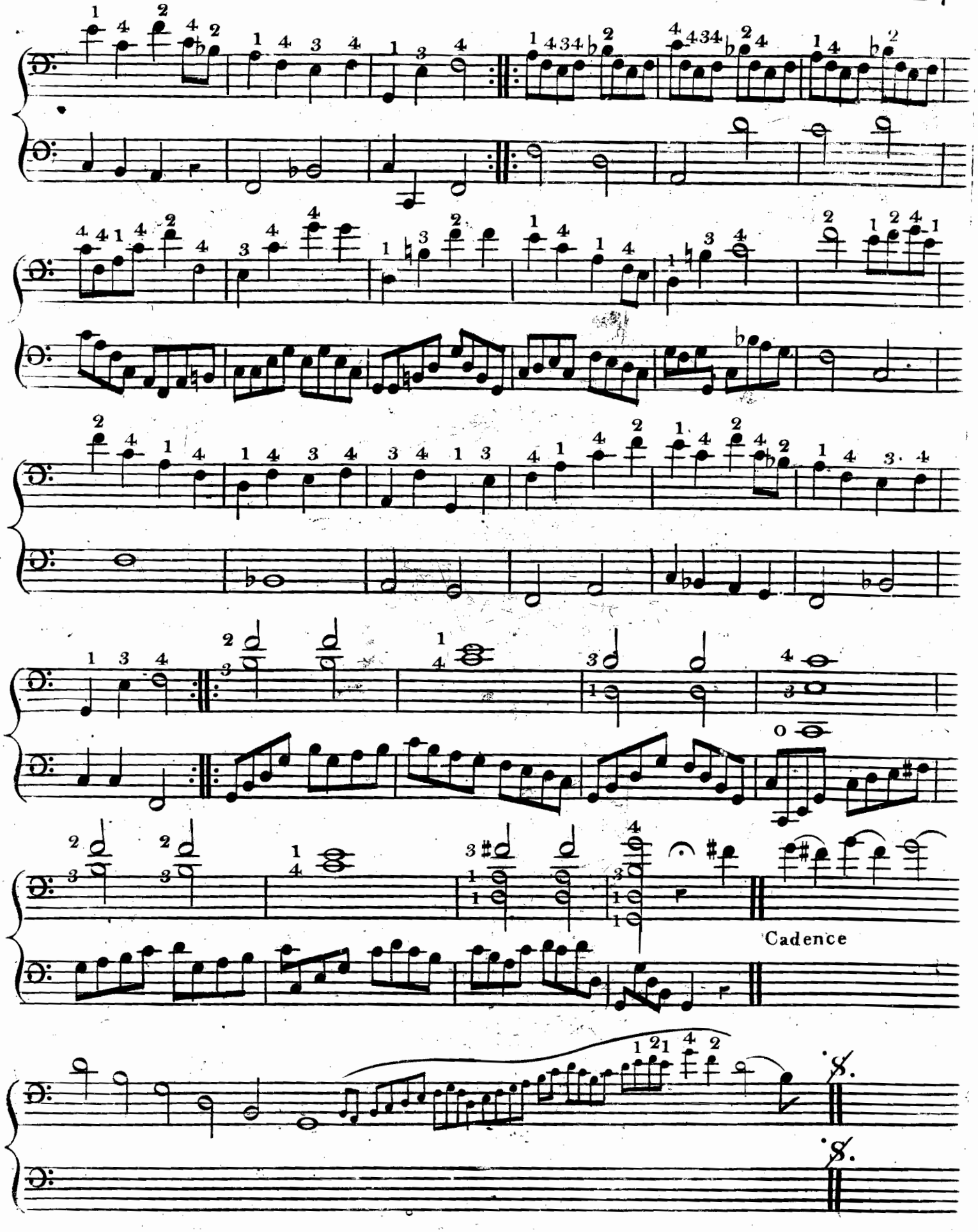

1st
2d
1st
2d

Prelude in C

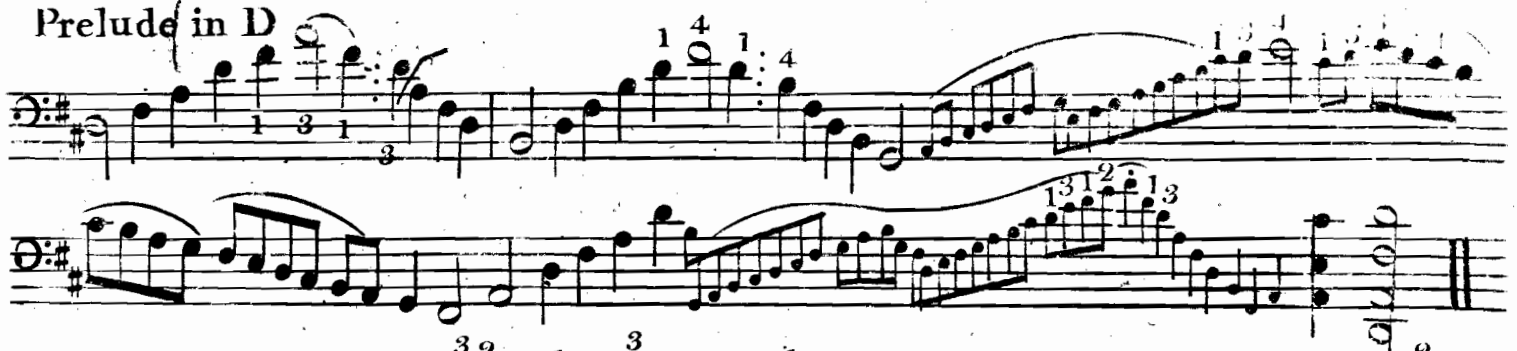


LESSON
on the
3.d Position

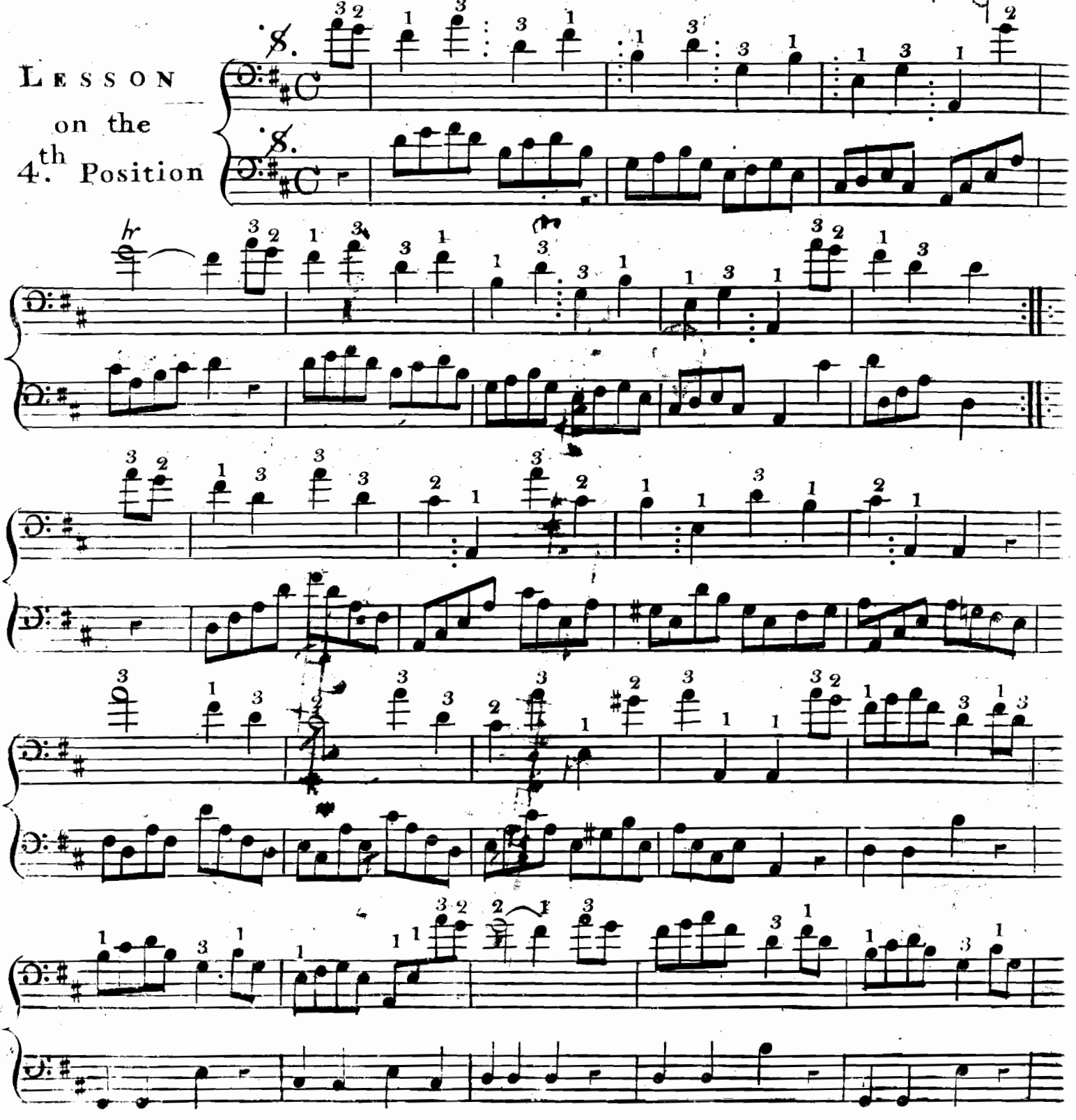


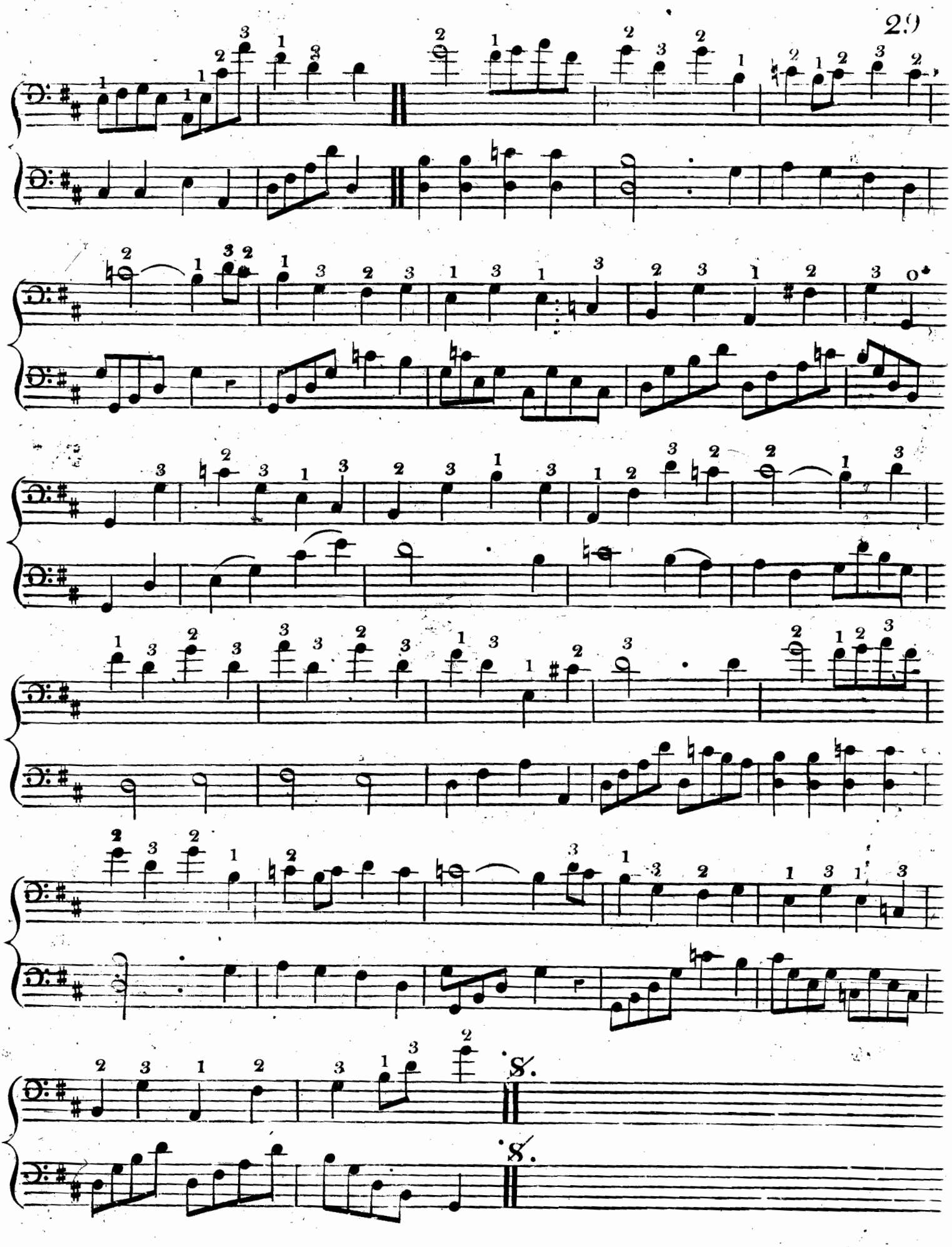

Cadence
8.
8.

Prelude in D

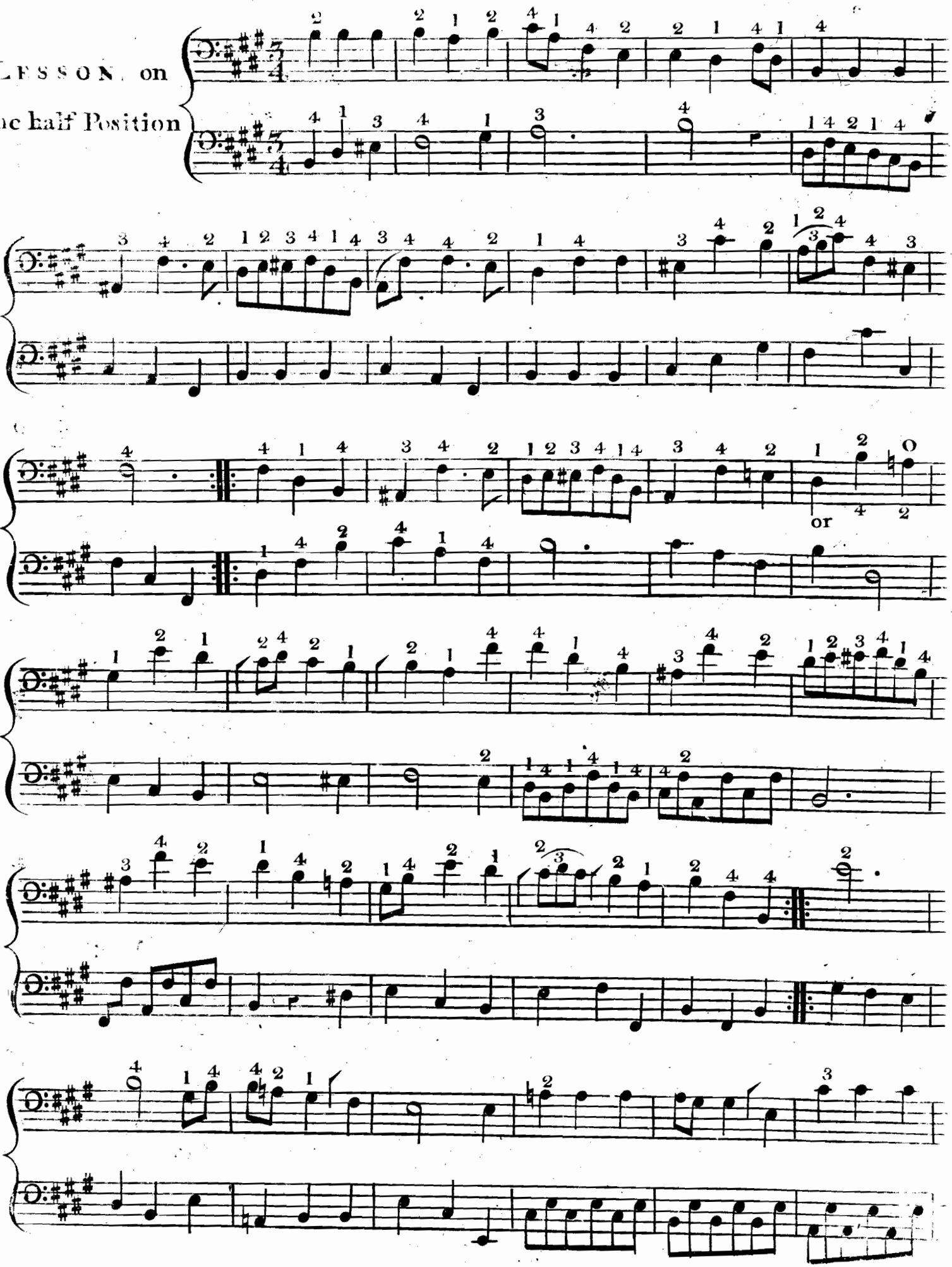


LESSON
on the
4.th Position

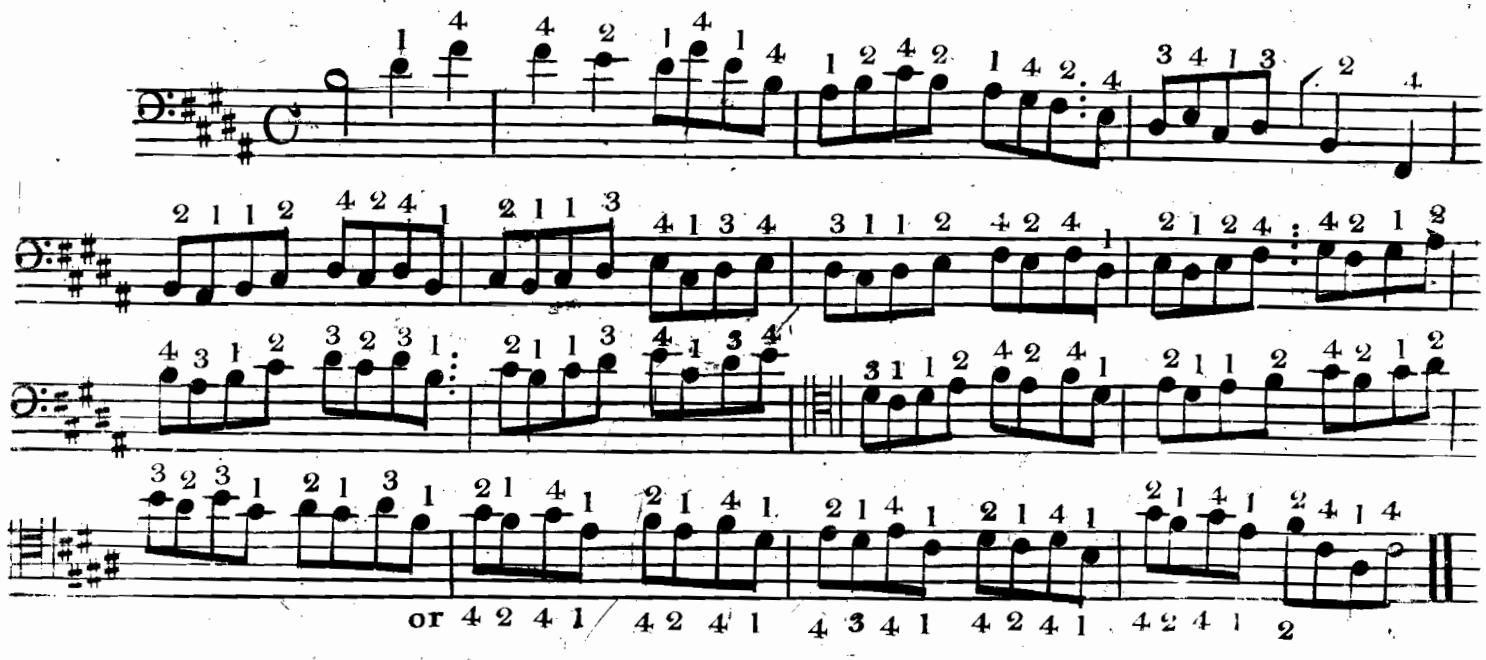



S.
S.

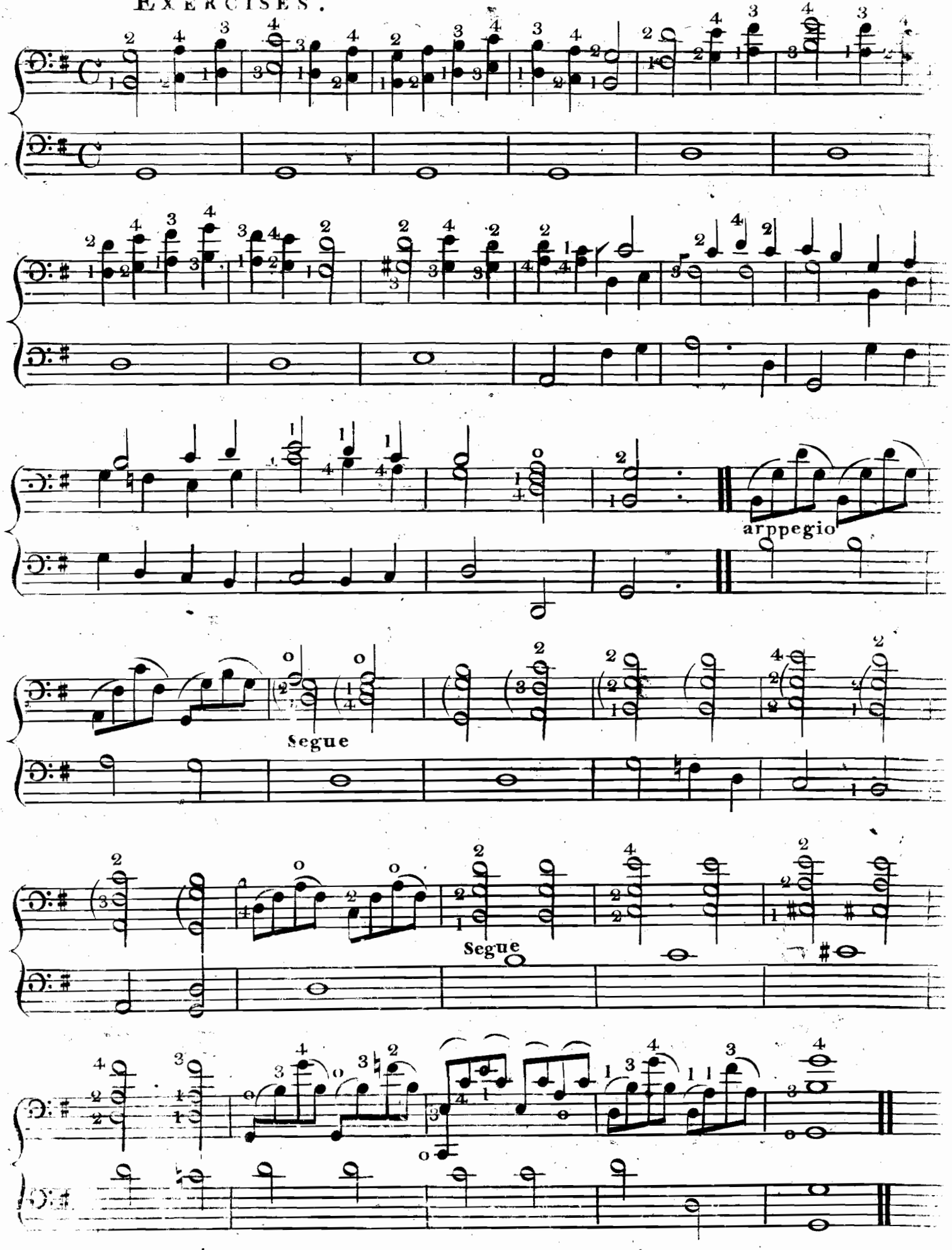
LESSON on the half Position



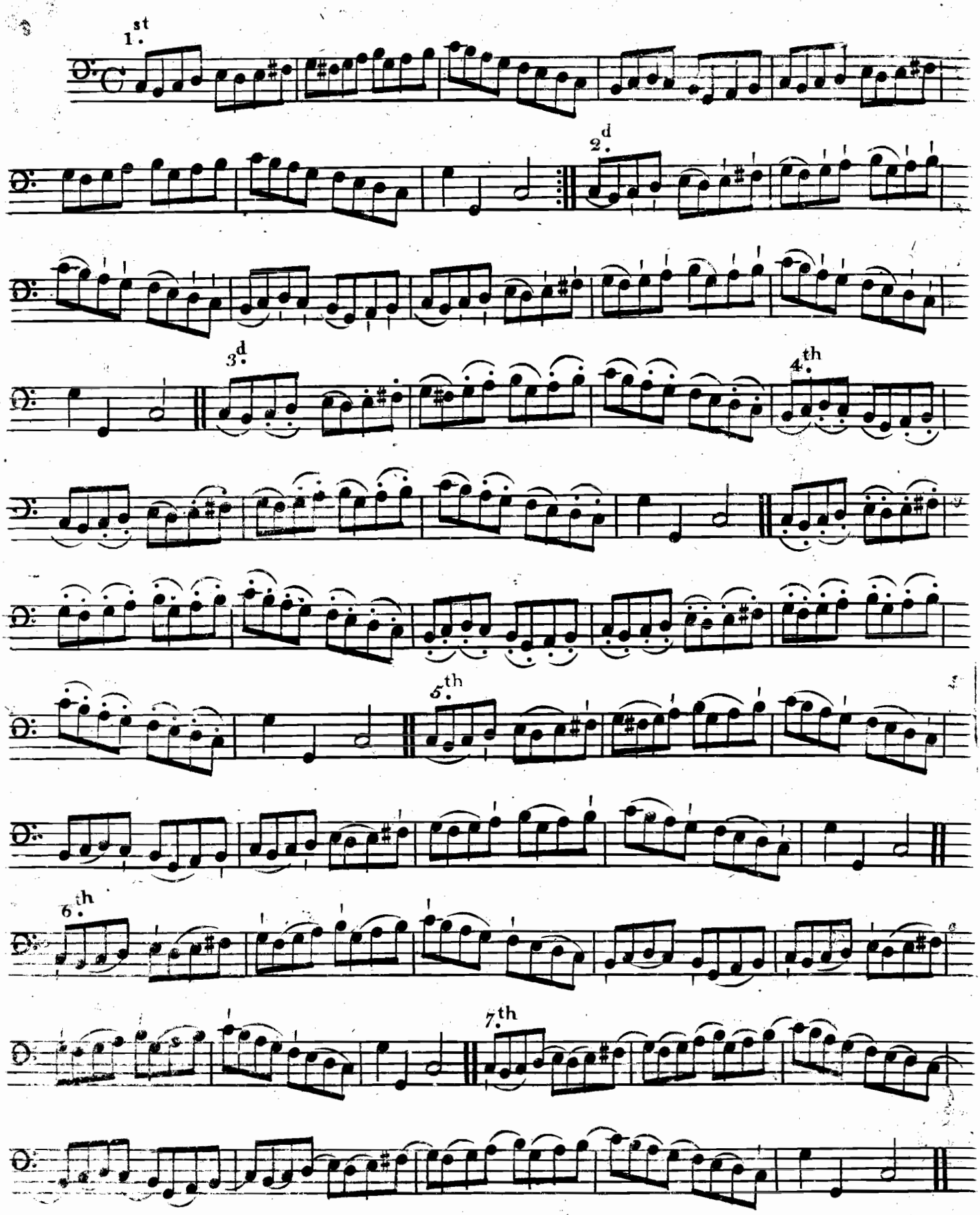
Exercise in Five Sharps



Da Capo


arppegio
Segue
Segue

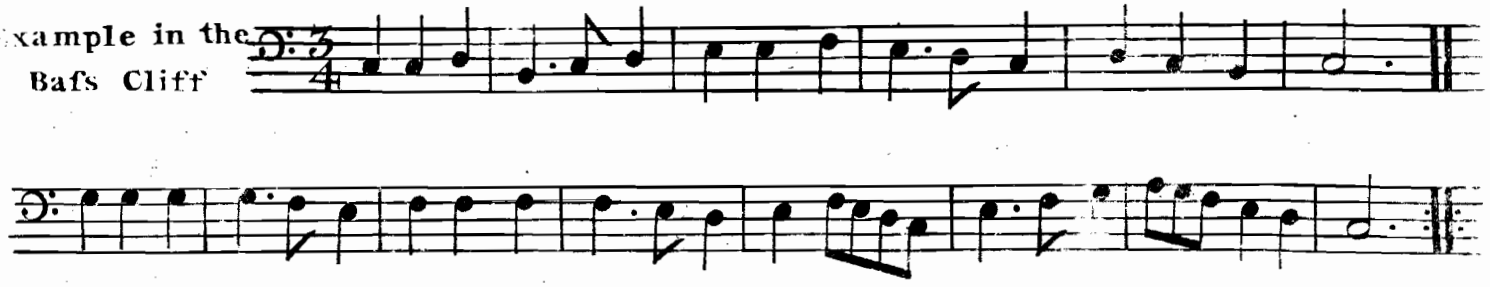
Begin the first with a down Bow and repeat it with an up Bow; play all the rest as they are marked, begin them with a down Bow.



Of the CLIFFS

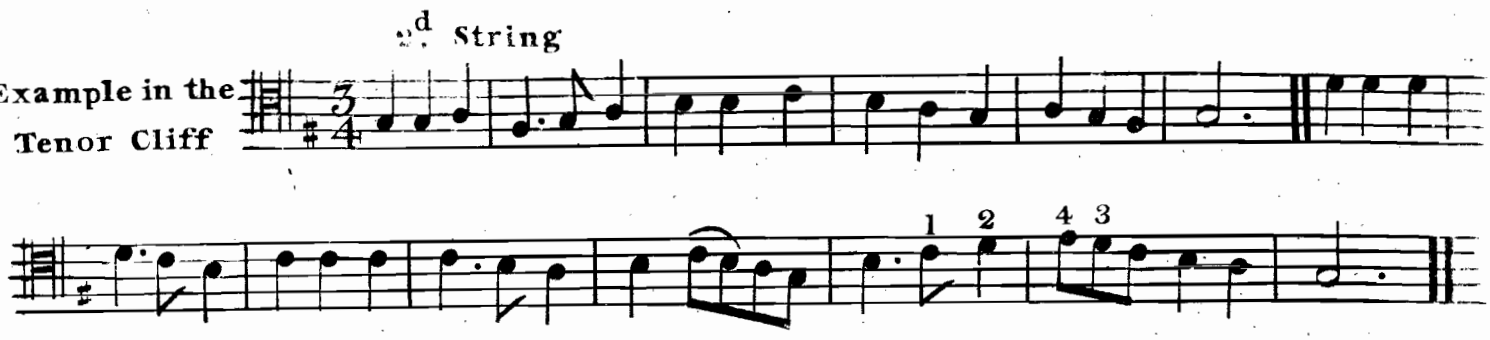
The Tenor Cliff most Commonly used is five notes higher than the Bafs Cliff. The following rule will prove an easy method to arrive at the knowledge of it. for Example take the Tune of God save the King and begin on the 2d. String which will at once transpose it into the Tenor Cliff.

Example in the Bafs Cliff

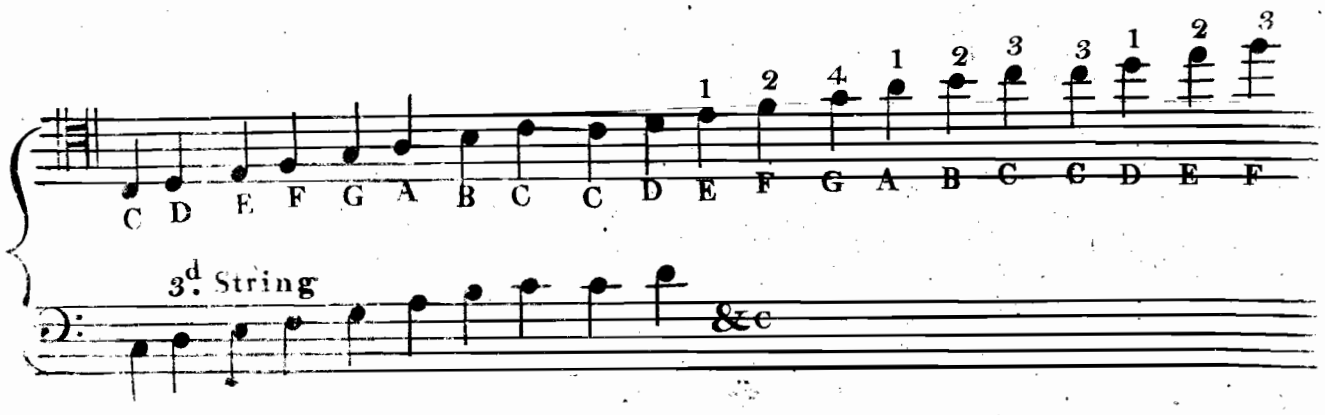


2d String

Example in the Tenor Cliff

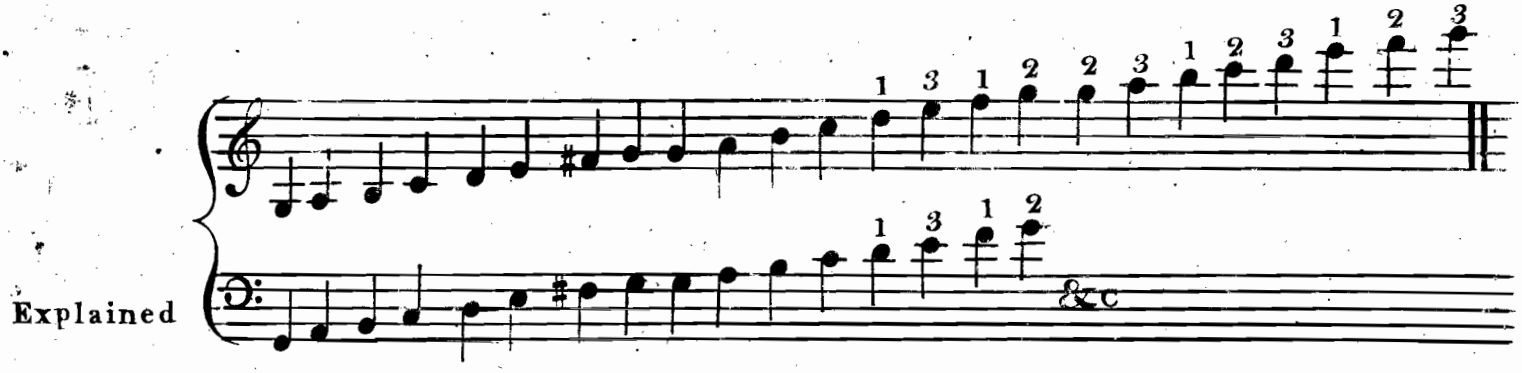


Scale of the Tenor Cliff

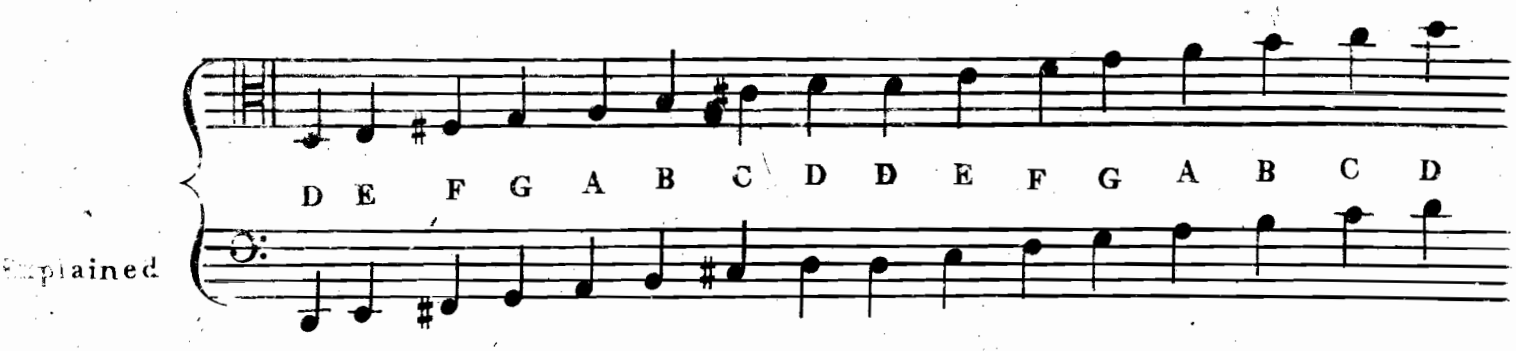


Explain'd

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

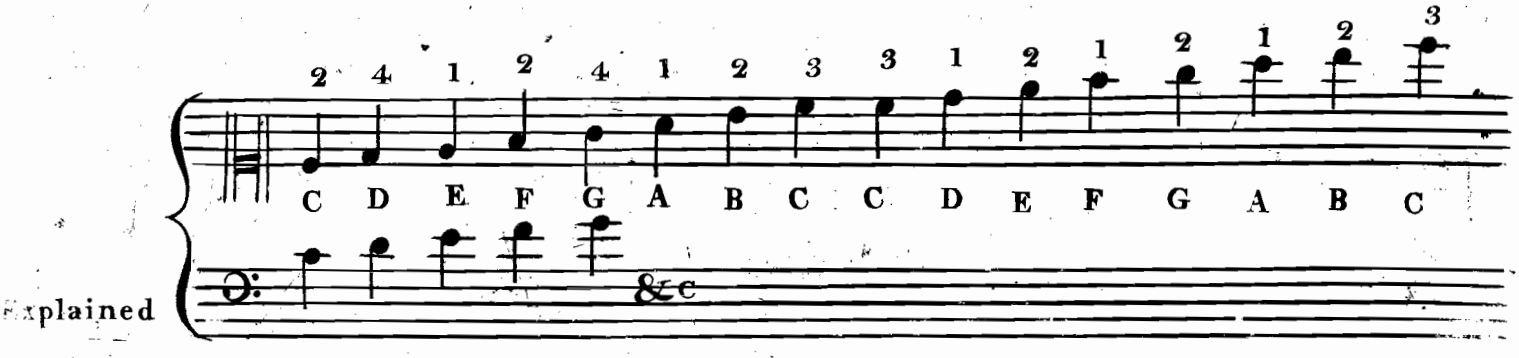


The Counter Tenor Cliff is feven Notes higher than the Bafs Cliff, but may be played one note lower than the Bafs .



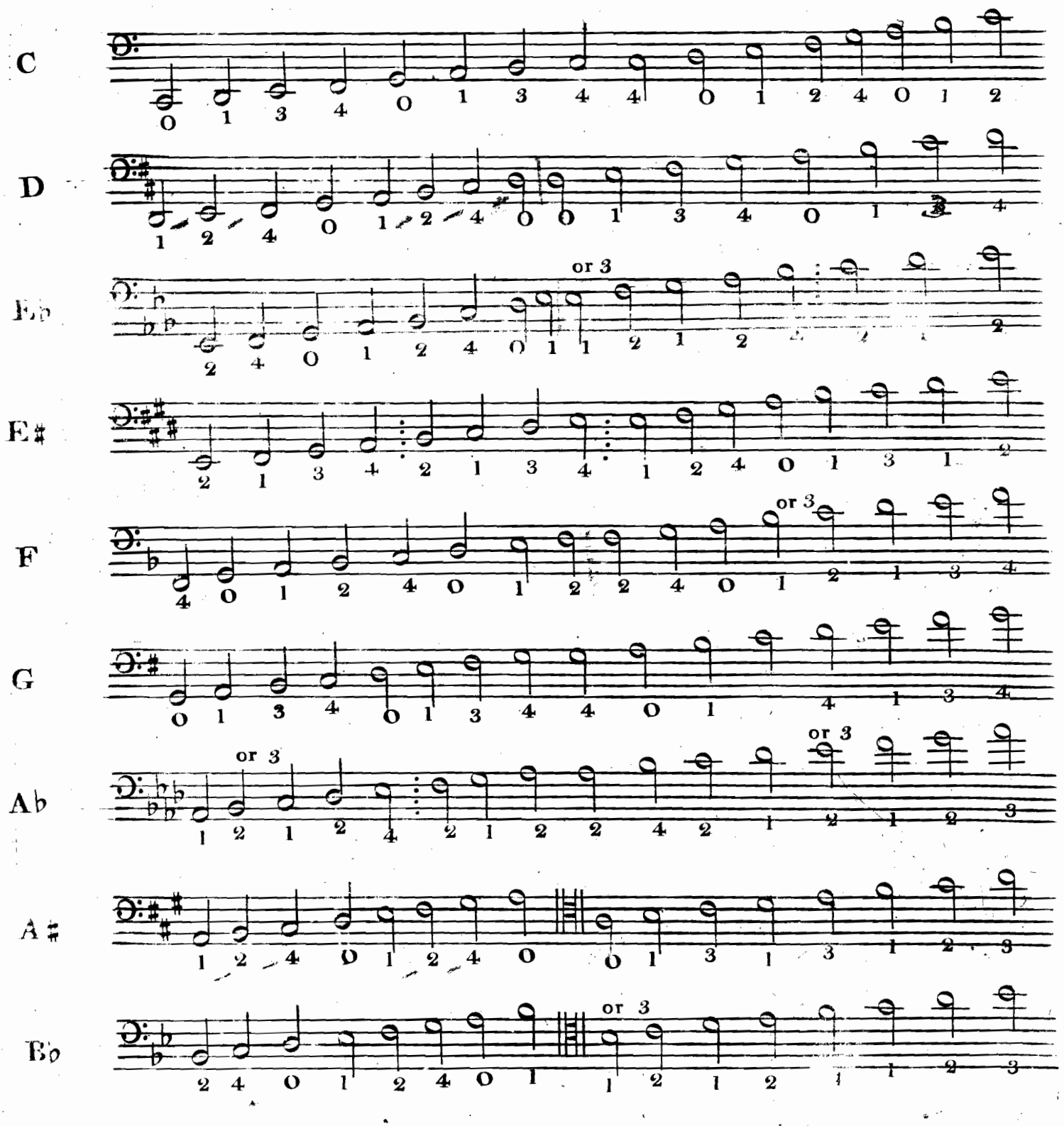
NB. when the Counter Tenor Cliff is used in a passage it must be played an Octave higher, that is, feven notes higher than the Bafs .

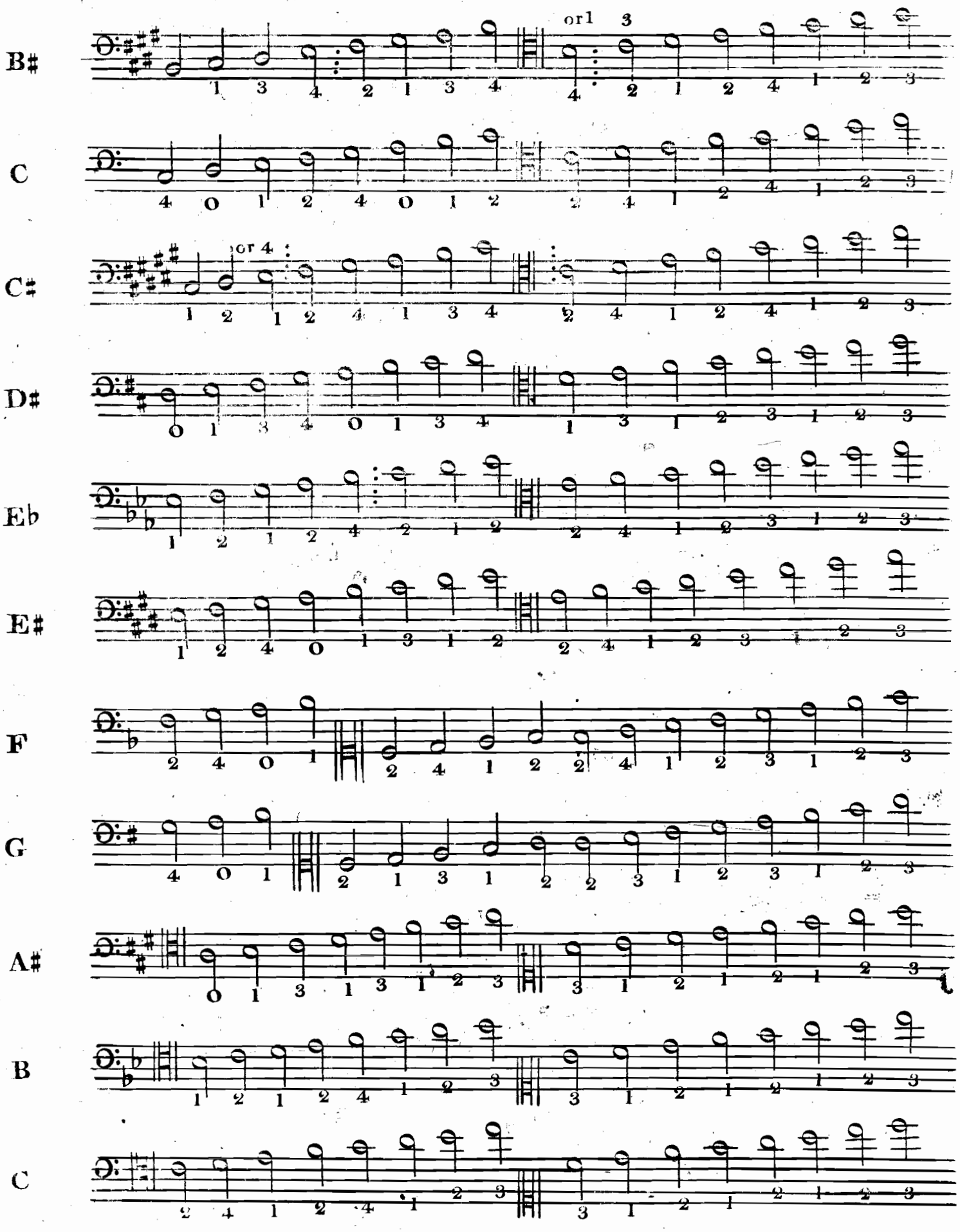
The Soprano Cliff is three Notes lower than the Treble Cliff the lowest note is C on the 1.st String



OF the SCALES

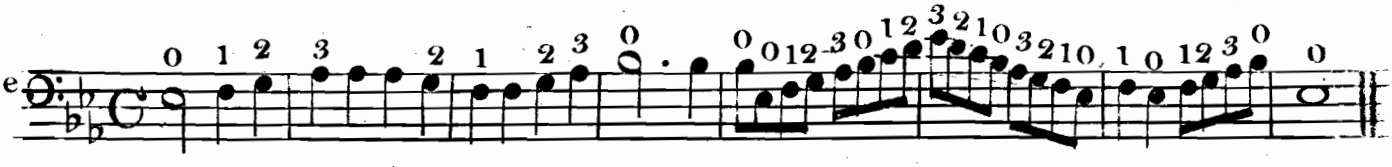
and the Fingering



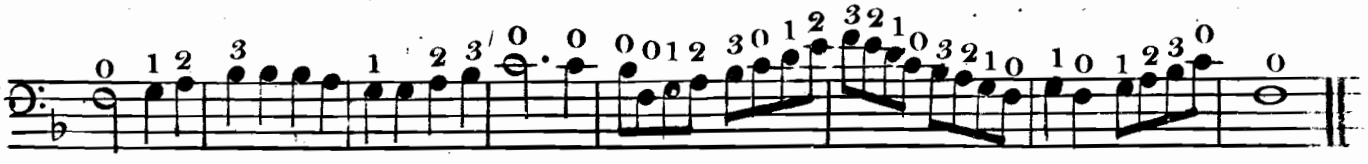

B♯
C
C♯
or 4
D♯
Eb
E♯
F
G
A♯
B
C

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

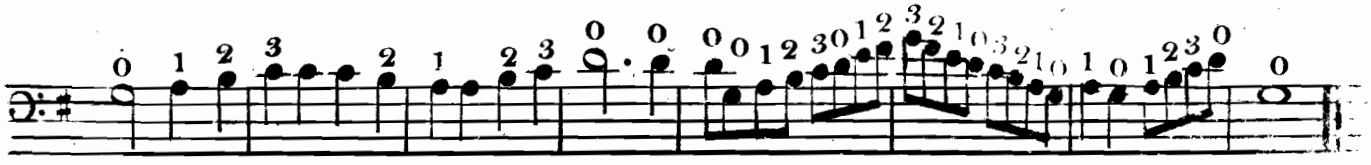
Example 1



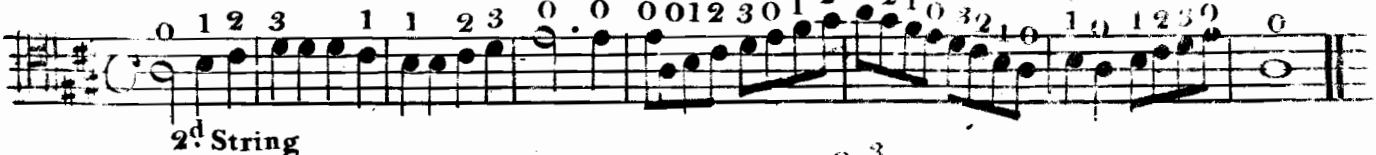
Example 2



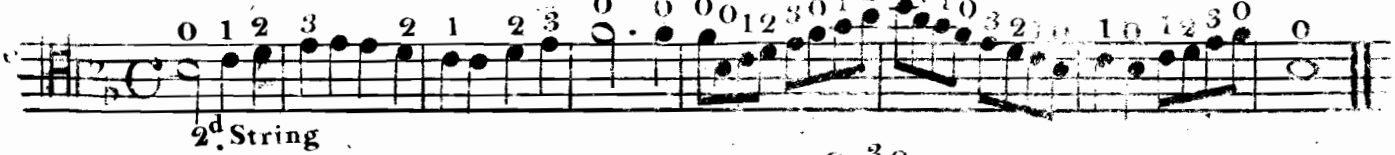
Example 3



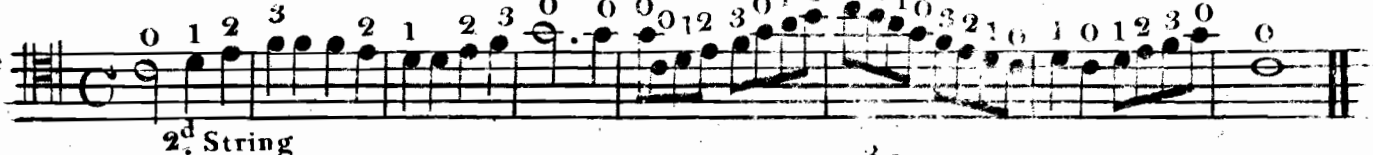
Example 4



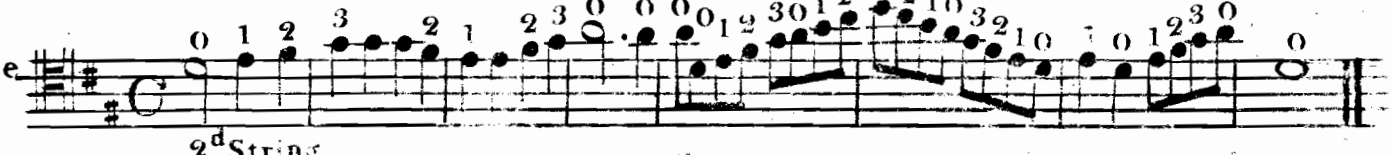
Example 5



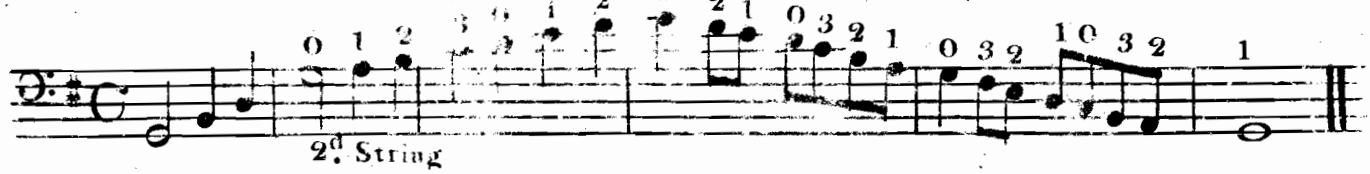
Example 6



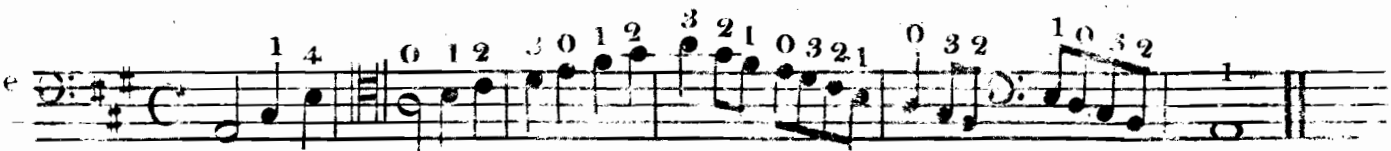
Example 7



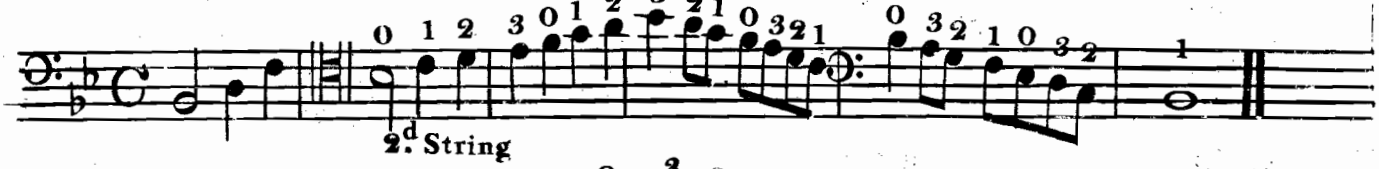
Example 8



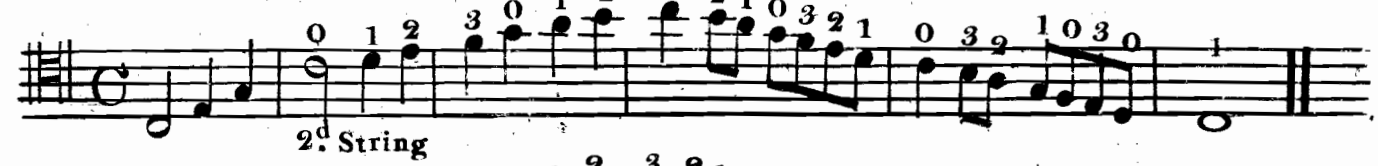
Example 9



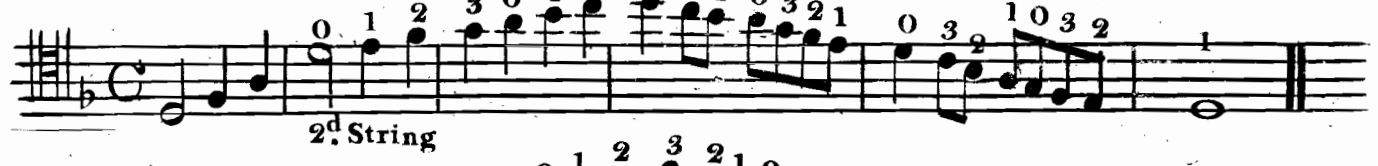
Example 10



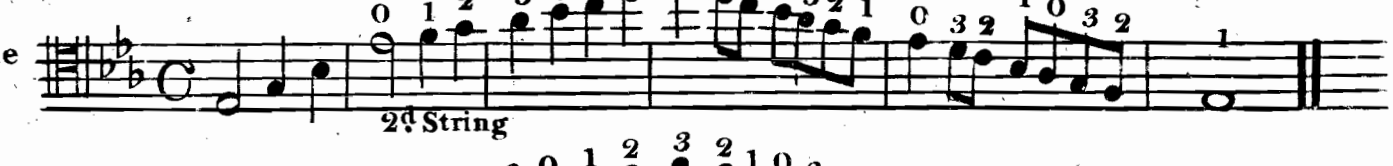
Example 11



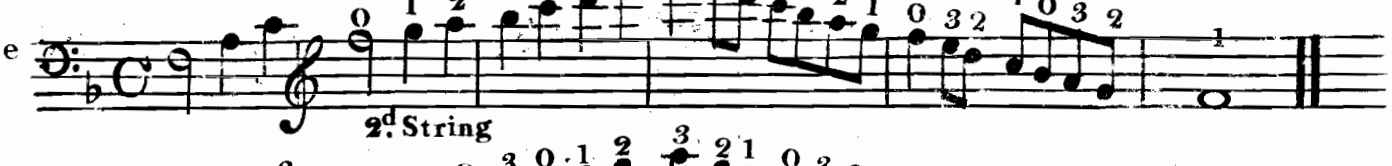
Example 12



Example 13



Example 14



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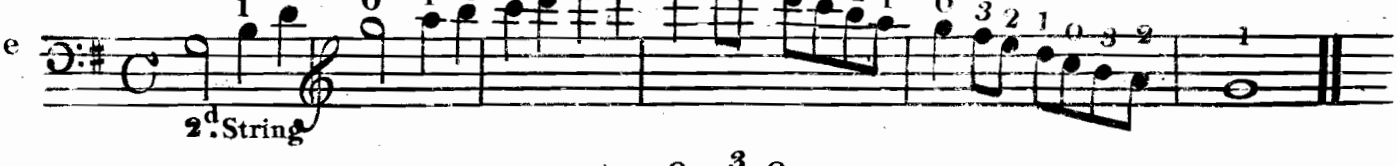

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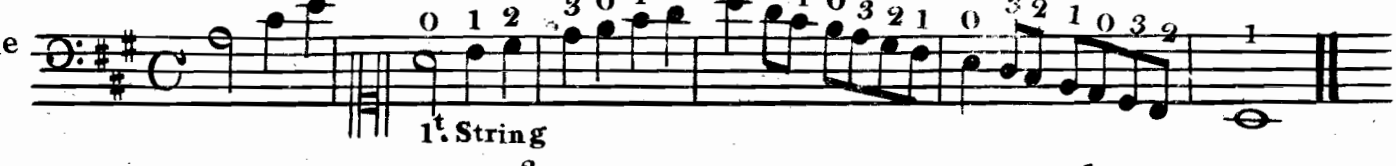

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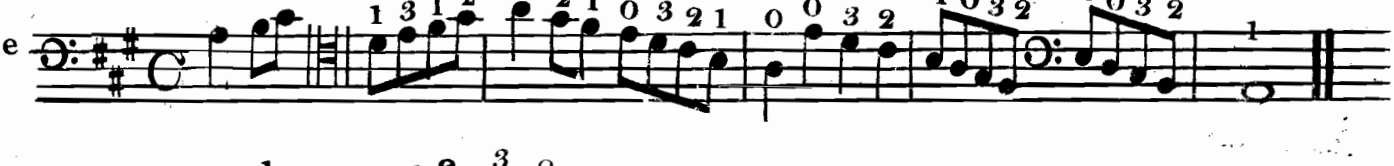

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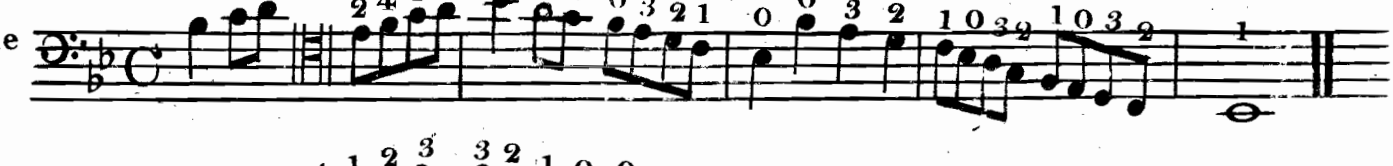

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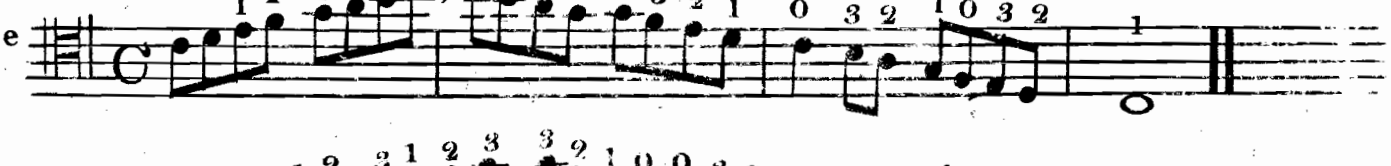
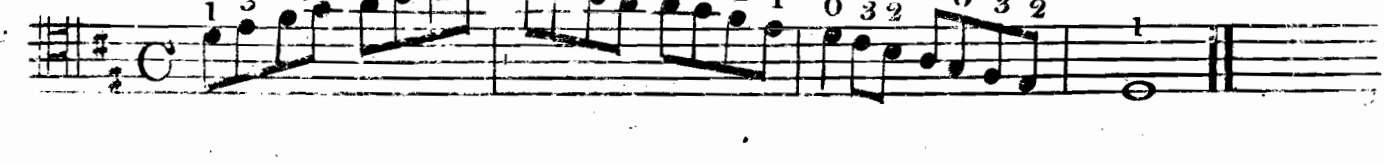
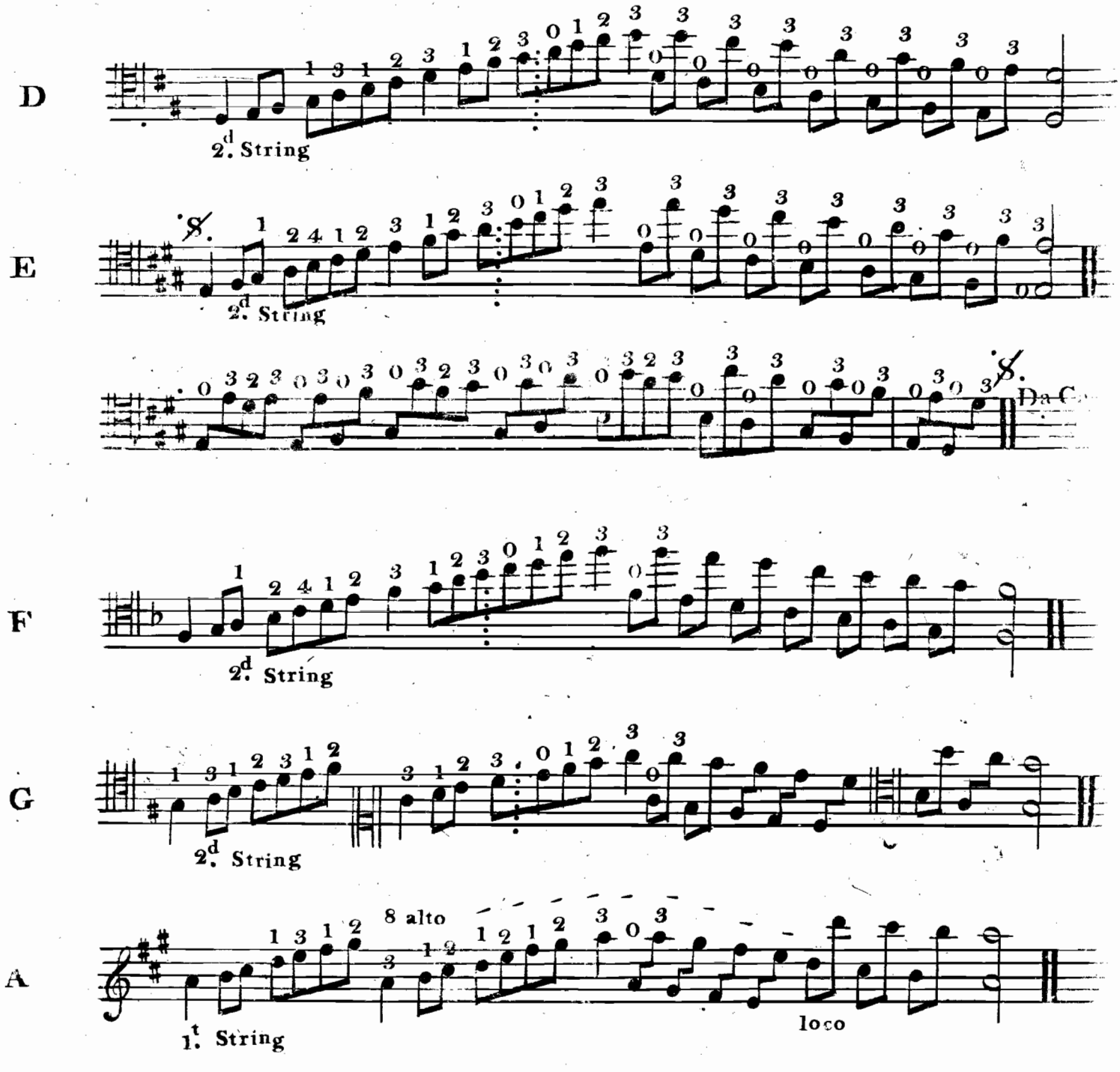


Example 20



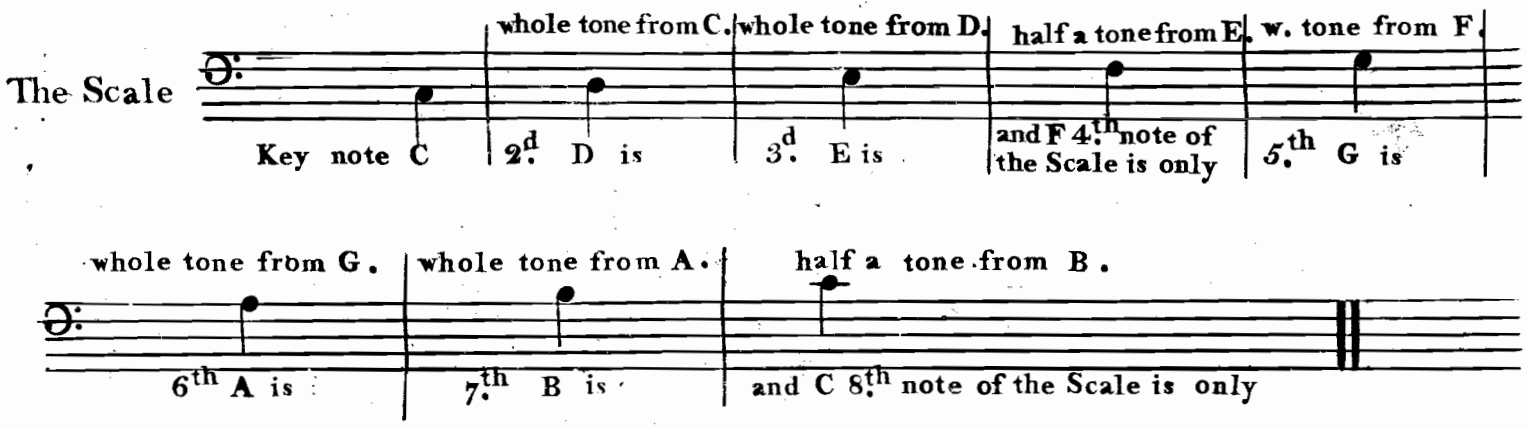
Of Octaves


D
2d. String
E
2d. String
S.
Da C.
F
2d. String
G
2d. String
A
8 alto
1t. String
loco

Of the Diatonic Scale.

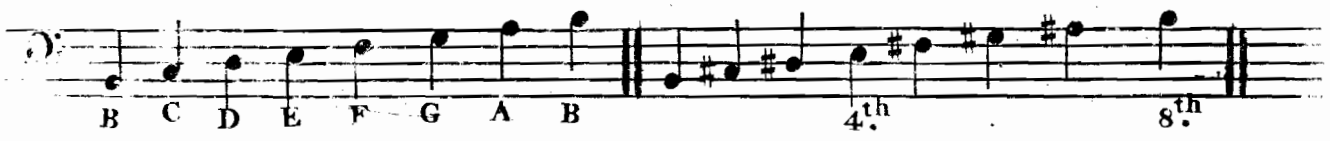
As all Harmony and Melody are built upon the Seven Notes called Gamut or Scale, it is neceſsary for a Performer to know the principles on which the Scale consists as it will enable him to play in tune correctly and with facility.

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



All Scales must be conformable to the natural Scale of C viz that the 4th. and 8th. Notes must be half tones and the 2d. 3d. 5th. 6th. and 7th. 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 ♯ which will raise it to a whole tone. D is now become half a tone from C Sharp therefore D must have a ♯ 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 .

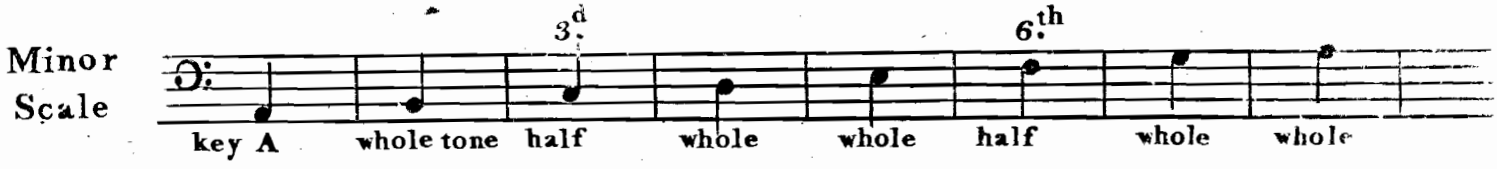


Example 2d.

Take B, Flat for your Key Note and you will find that C, is a whole tone from 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 N 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 B 2d. D 4th. E 5th. G 7th. and 8th. the half tones are the C 3d. and F 6th. .

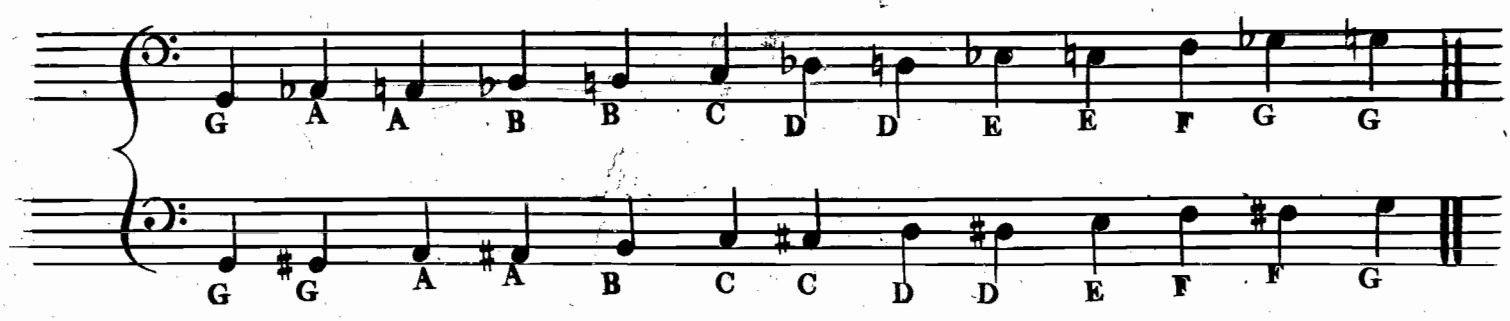


All Minor Scales must be conformable to the natural Scale of A, viz, that the 3d. and 6th. Notes must be half tones, and the 2d. 4th. 5th. 7th. and 8th. must be whole tones .

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 naturaly 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 Cromatic 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

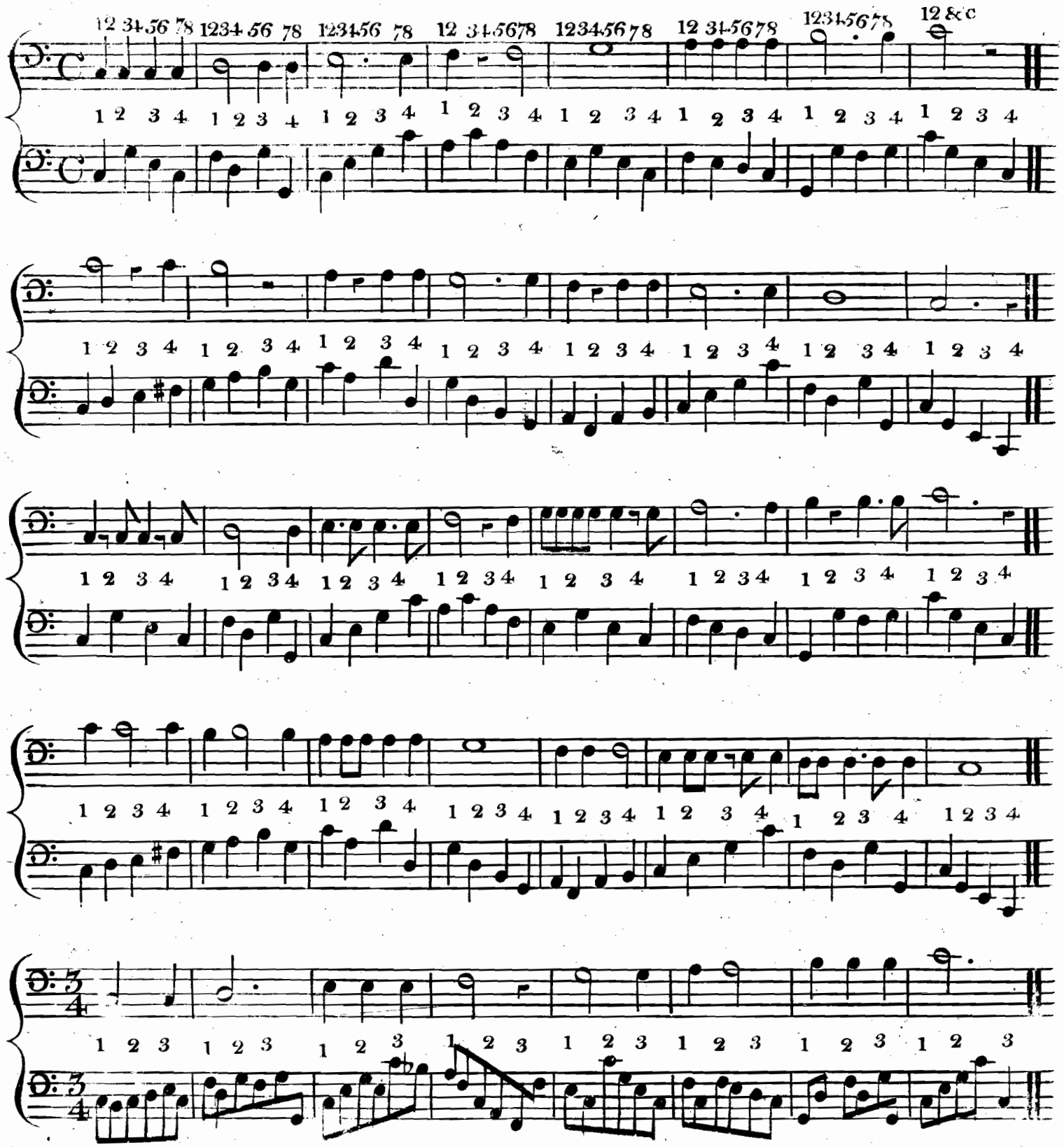


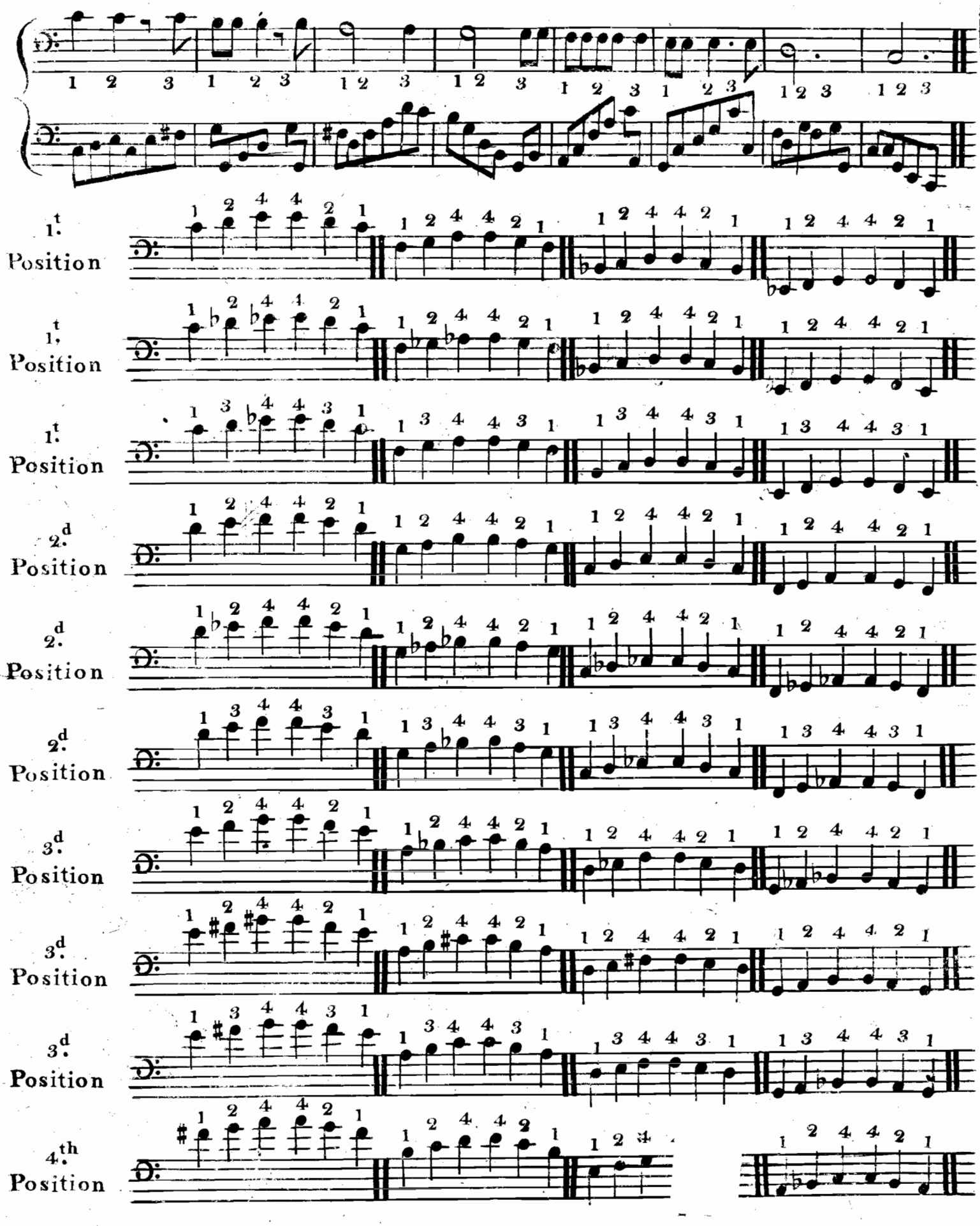
Observe that G♯ has the same sound on an Harpsicord as A, flat, A♯ is the same as B. flat C♯, is the same as D, flat F♯ is the same as G Flat; the same rule holds good with all Sharps and flats. NB if you begin in a key regulated by flats your notes in succefsion, must be marked flat, the same of Sharps,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

for Example mark D♭ 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 .




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.t Position
1.t Position
1.t 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.
Prestifsimo,	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 orextempore 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 two 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.
Volti Subito,	Turn quickly.
Cresendo,	Gradually.
Cantabile,	In a singing maner.