



D^R. SPORR.

As he appeared at the Sacred Harmonic Society, (Exeter Hall.)
ON FRIDAY EVENING JULY 21ST 1843.
conducting his Oratorio The FALL OF BABYLON.

Sketched from Life and on Stone by C. R. Bone.

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LOUIS SPOHR'S
Celebrated
VIOLIN SCHOOL

TRANSLATED FROM THE ORIGINAL,

AND

Dedicated to their Author's friend

Edward Tappin Esq.

GRESHAM PROFESSOR OF MUSIC,

JOHN BESMER.

Ent. Stn. Hall.

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Author's Preface, *Addressed to* **PARENTS & TEACHERS.**

The Violin School which I here present to the musical world, is less adapted for self-instruction, than as a guide for teachers. It begins with the first rudiments of music, and by degrees proceeds to the highest refinement in Violin playing, so far as this can be taught in a book.

In order to render the first, dry elementary lessons, more agreeable to the pupil, the practical part of Violin playing has at once been united with them, instead of being separated as in other works. Hence, according to this method, the Violin can be placed in the hands of the pupil from the very first.

To parents purposing to have their son instructed according to this School, I may here be permitted to make the following remarks:—

The Violin is so difficult an instrument, that, in reality, it is only fit for those who, from the possession of superior talent and a great inclination for music, as well as from being favorably situated for cultivating it, seem destined by nature to follow the art. To the Amateur, even if endowed with talent, it can only be recommended, when he is able to set apart from his other occupations, at least two hours every day for practice. This being attainable;—it, by unwearied assiduity, he then arrives at no greater proficiency, he will at all events be able to procure for himself and others considerable enjoyment either in Quartett playing, by accompanying the Piano-forte, or by assisting in the Orchestra.

The parents' first care should be, to provide their son with a good teacher, whether he chooses the Violin as the instrument of his future profession or otherwise. For, from the complicate mechanism of Violin playing and the great difficulty in acquiring a pure intonation, it is of the utmost importance that on this instrument, more than on any other, the first instructions be imparted in an able and conscientious manner; as faults and bad habits once contracted, if not entirely beyond remedy at a future period, can at least be corrected only by extreme perseverance and with much loss of time. Hence, it is to the advantage of the parents themselves, to place their son only under such a teacher who they have reason to believe will strictly adhere to the directions contained in this School, as well as attend to the hints given below.

As it is difficult, or next to impossible, before the commencement of instruction, to ascertain whether a boy possesses talent for music or not, it will be well for the parents to let their son begin learning, as soon as he evinces a decided inclination for music in general, and for the Violin in particular. After some months, the teacher will then be able to determine with certainty, whether his pupil is talented, and more especially whether he possesses an ear for pure intonation;—a qualification indispensable for this instrument. If this be found wanting, it will be better at once to abandon the Violin and take to that instrument on which the intonation does not depend upon the player;—namely, the Piano-forte.

At what age the instruction in Violin playing should commence, depends upon the boy's physical structure. If this be strong, and the chest in a healthy state, it is even well to begin at the age of seven or eight. In all cases, however, it must be in the period of youth,

the joints being then more supple, and the fingers and arms more tractable than in after-life.

Unless the pupil be too diminutive in stature, an ordinary sized Violin should be given him. But if he finds that inconvenient to hold, then it is certainly better for him to begin on a smaller one. It will, however, be very advantageous to him, if he can at once commence on a good, old instrument, as the acquirement of a fine tone and a perfect mechanism, is thereby greatly facilitated. But the purchase of such should be made either under the inspection of the teacher, or with the advice of a competent judge, as so much deception is practised in the fiddle trade.

If time and circumstances permit, the pupil should receive one hour's instruction daily, for the first few months. The correct position of the body and of the instrument, the management of the bow, in short, the whole mechanism of playing, is so difficult to acquire, that the daily assistance of the teacher is so much the more needful, as, by suffering a length of time to elapse between the lessons, the pupil too easily contracts faults which, at a future period, cannot be entirely rectified.

As the pupil's first eagerness generally soon abates, and diligent practice between the hours of instruction being nevertheless very requisite, the parents should encourage and keep him to it. This practice, however, must be so judiciously interspersed with the other occupations of the day, that neither mental nor bodily fatigue may be caused by too lengthened a continuance of the same.

The parents may greatly influence the pupil's advancement, by showing an interest in his exertions; as, by sometimes attending during the hours of instruction, and, — by way of encouragement and as a reward for his diligence, — by taking him to Concerts and other places, where he may have the opportunity of hearing good music. If the parents themselves are musical, it will also be a great incentive to the lad, to allow him to join in their musical parties, according to his ability.

On the use of this School, which I trust will considerably facilitate the labours of the teacher, I beg leave to make the following observations:—

If the pupil be wholly unacquainted with music, the teacher must strictly adhere to the order of instruction, as here laid down. At the commencement, however, he will merely select from the first Part, as much as is necessary to give the pupil an idea of the instrument and its mechanical details, and to render him familiar with the names of the separate parts of the Violin and the bow. The rest, concerning the structure, the arrangement, and the stringing of the Violin &c, may be deferred until a future period. Still, the teacher must not neglect to return to it and, as early as possible, oblige the pupil to string his instrument himself, as well as to keep it in order in the manner described in the 5th Section.

The second Part must throughout be proceeded with, exactly as it stands. And here, it is of the utmost importance, that the pupil do not pass on to the following section until he has thoroughly familiarized himself with the contents of the preceding. A repeated examination on the lesson just given, will best convince the teacher whether all has been clearly and fully understood by the pupil. The next lesson should then always commence by the recapitulation of what has been learned and practised in the former.

The greatest patience and perseverance must be bestowed on the 4th Section, in which the foundation for a perfect intonation should be laid. The teacher will also save himself much trouble hereafter, if, in the pupil's first attempts, he rigorously insist on perfect purity of intonation.* The like strictness is required in the 6th Section, with reference to time and

* By perfect intonation, is naturally understood that of equal temperament, (tt) no other being suitable for mu-

the division of the bar.

As several exercises are given in this School for each object of instruction, whether elementary or otherwise, so as to bring the same immediately into practice; the teacher will not require any others, (at all events just at first,) besides those contained herein. Should he, however, be compelled to have recourse to others, in order to keep the pupil still longer to some special object without wearying him, they must correspond in character to the exercises in this work, being written and calculated for the purpose which he has in view. They should likewise contain nothing but what the pupil has already met with in the School, and the bowings and positions should be marked with the same care as those here given.

Among exercises of the same class, will often be found one more difficult than the rest. Should the teacher consider the pupil's execution insufficient for the performance of this, it may be deferred until the same exercises are repeated. That such repetitions of old exercises should frequently take place, scarcely requires to be mentioned.

The pupil having arrived at the end of the 2nd Part, it will not only be allowable, but even necessary, for the teacher to play other compositions with him, in addition to repeating the exercises, so as to prevent his becoming partial. Duets for two Violins are best adapted for this purpose. The teacher, however, must previously mark the bowings, positions &c, in the pupil's part, according to the method adopted in this School, and then observe that they are carefully attended to.

When the teacher receives a pupil who has already been instructed in music and Violin playing, he should first of all ascertain, by a close examination, whether that which he has previously learned answers to the requirements of this School, in respect to the manner of holding the Violin and the bow, the motion of the right arm &c. If not,—all faults must be corrected before proceeding any farther, should he desire to be taught according to the following Method.

All other points relating to the mode of instruction, and which the Author considered deserving of attention, the teacher will find explained in the School itself; partly in the text, and partly in the remarks appended thereto.

In conclusion, the Author hopes that experienced teachers, after having used this School for some time, will favor him with their instructive hints, as to the suitableness or otherwise of his Method of tuition; which, in the event of a second edition becoming necessary, may assist him in improving the work. Particularly thankful will he be, for such as relate to the first half of the work; for although he has finished so many pupils, yet never having been engaged in *elementary* instruction, he is consequently wanting in individual experience in this particular.

CASSEL March 1832.

LOUIS SPOHR.

dern music. It is also the only one with which the pupil has need to become acquainted. Hence, throughout this School, as little allusion is made to an unequal temperament, as to the distinction between major and minor semitones; by either of which, the doctrine of the uniform magnitude of all the 12 semitones, would only be rendered confused.

AUTHOR.

(u) This being the case, I have preferred rendering the German word "rein" by TRUE or CORRECT, as best suited the context: perfect intonation, in an absolute sense, having no existence.

TH:

Translator's Preface.

In bringing before the musical public this new edition of Spohr's Violin School, I beg to observe that every endeavour has been made to give a faithful rendering of the original. In a work, however, of such magnitude, a strictly literal translation can hardly be expected throughout, nor indeed would such always have been comprehensible. Nevertheless, I trust it will be found that I have followed the German as closely as possible, and that in the few instances in which I have been compelled slightly to alter the form of language, the author's meaning has, at least, been scrupulously preserved.

Whatever feelings may be attributed to me for making these statements, I consider such a procedure absolutely necessary, on account of the great difference which will be observed between this and other editions; a difference arising, on the one hand, from the cause above mentioned; and, on the other, from the (I may say) barbarous manner in which this work has in some cases, been handled: in proof of which assertion, I need only mention one instance, that of M. Heller the French translator, who, by a series of the most unsparing mutilations, has contrived to compress the work into 196 pages!

It will not be requisite for me to dilate here upon the merits of a work already so well known; I may, however, be permitted to remark, that the Author has given his utmost attention to that most important part in the mechanism of Violin playing — the management of the bow; and that, in this edition, the English public are presented, for the first time, with the *Author's* method of indicating the bowings, than which, nothing can possibly be more simple. Had such, indeed, not been the case, it would ill have become me to set up my judgment against that of one who ranks so high as a performer on the instrument he treats of, and to alter his method to suit my own fancy.

The method adopted by Spohr, is briefly this; — he uses the initial letter of a word to express that word itself; thus, W.B. implies the whole bow; H.B. the half bow; S.St. the short strokes; and the small letters l. m. u., respectively, the lower, middle, and upper parts of the bow.

Wherever I have differed from the author, or have had anything to say in elucidation of the text &c, I have inserted remarks at the foot of the pages, signed by the letters TR. Such observations, therefore, as are not followed by these letters, belong to the author himself.

Lastly; numerous accidentals which, through oversight, were omitted in the German copy, have, in this edition, been carefully inserted during the revision of the plates; so that, in this respect, I think I may lay claim to greater accuracy than even the original itself.

JOHN BISHOP.

CHELTENHAM.

January 1843.

Part the First.

INTRODUCTION.

Among all the musical instruments which have hitherto been invented, the pre-eminence is justly due to the Violin. Its claims to this consist in the beauty and equality of its tone; the numerous shades of *forte* and *piano* which it is capable of producing; the purity of its intonation, which, in so perfect a degree as on it, the Tenor, and Violoncello, is unattainable on any wind instrument; but principally in its suitableness to express the deepest emotions of the heart, wherein, of all instruments, it most nearly approaches the human voice.

The Violin, it is true, is inferior to the Piano-forte in compass and the production of massive harmonies, and to the Clarionet in fulness and power; but in lieu of this, it possesses the advantage over these instruments of a full-souled tone, together with the power of sustaining and closely connecting sounds; also, a greater equality in tone throughout its compass, and an equal command of all keys, even those the most remote.

With these advantages, the Violin has continued to maintain, to the present period, that sovereignty over the other orchestral instruments which in former ages was conceded to it. Still it takes the lead in all full orchestral compositions;— still it retains the same simple form which it had 300 years ago,— and, notwithstanding all other instruments then known, or since invented, have received innumerable improvements, it is, even now, acknowledged the most perfect instrument for solo-playing.

This simplicity, however, in the structure of the Violin, demands a greater degree of accuracy in the mechanism of playing, and renders the instrument by far more difficult than any other. From hence it follows, that the ordinary Amateur, who may perform on another instrument,— the Piano-forte or Flute for instance,— in a passable or even pleasing manner, would be intolerable on the Violin, since it is only by a thorough mastery over the latter, that its advantages can be fully displayed.

Success, therefore, can then only attend the Amateur who devotes himself to the practice of this instrument; when, to the requisite natural endowments, he unites also an unwearied assiduity. These qualifications, the young Artist, who chooses the Violin as his principal instrument, must of course possess in a still higher degree, or he can never expect to soar up to the talented performers of the present day, whom, if desirous of distinguishing himself, he must yet even strive to surpass.

But, in this endeavour, the true artistical polish (wanting alas! in so many *Virtuosi*) must on no account be neglected, particularly by him who devotes himself wholly to music; for an undue labouring after the mere brilliant is the more reprehensible, as the Violin, beside this, admits likewise of the most intense and pathetic expression.

With the cultivation, therefore, of mechanical dexterity; that of taste, and the awakening and refinement of feeling, must always be equally united.

SECTION I.

ON THE CONSTRUCTION AND SEPARATE PARTS OF THE VIOLIN.

The Violin is an instrument of wood, composed of the following parts:—(see Plate I. Fig. I.)

1. The Body, consisting of the arched sound-board or belly (*a*), and the back similarly arched, both ornamentally inlaid round the edges, and connected together by side pieces called ribs (*b*): and 2. the Neck, to which is fastened the finger-board (*c*), and the nut (*d*). At the upper end of the neck is the peg-box* (*e*), into which the pegs (*f*) for drawing up the strings are inserted. The neck terminates in an elegant winding, called the scroll (*g*). To the button, at the lower end of the body, is fastened (by means of a piece of catgut) the tail-piece (*h*), to which the strings are attached; and these again rest upon the bridge (*i*). Near this are two apertures in the belly for the emission of sound, called, from their shape, *f* holes. **

In the interior of the Violin, for the support of the bridge, and under the right foot of the same, is a little cylinder, called the sound-post; and under its left foot a small piece of wood glued lengthwise to the belly, termed the bass-bar. The projecting corners of the Violin, are filled up inside with little wooden blocks, for the purpose of strengthening the instrument: and to a similar, though larger block, the neck is also fastened.

The back, ribs, neck, and bridge, are made of maple; the belly, bass-bar, and sound-post, of deal; and the fingerboard, nut, tail-piece, button, and pegs, generally of ebony.

In order to guard the instrument against damp and dirt, its exterior is covered with varnish.

On the lower part of the representation of the instrument (Fig. I), above the tail-piece, is seen a contrivance of my own invention, called the *fiddle-holder* (*l*), which, after having been used for upwards of 10 years by myself, my numerous pupils and many other Violinists, has fully proved its utility; and concerning which, therefore, I may perhaps be permitted to say a few words in this place.

The modern style of playing, in which the left hand so frequently changes its position, makes it absolutely necessary to hold the Violin firmly with the chin. To do this unconstrainedly and without bending down the head, is very difficult; whether the chin be placed on the right or left side of the tail-piece, or even on the tail-piece itself. Also, in suddenly receding from the upper positions, we are constantly in danger of drawing the Violin from under the chin, or at least, by moving the instrument, of disturbing the tranquillity of bowing. These inconveniences the fiddle-holder perfectly remedies; and, besides a means for supporting the Violin in a firm and easy manner, presents the additional advantage,—that we are no longer compelled, by the pressure of the chin on the belly or the tail-piece, to obstruct the vibration of these parts, and thereby injure both the quality and volume of tone. By it also, greater freedom and regularity in bowing are obtained, the Violin being held exactly in the middle above the tail-piece, and somewhat farther from the face.

The annexed description is given for the convenience of those, who, without having previous-

* Called also the *HEAD*.

THE

** These are likewise called *SOUND HOLES*.

THE

PLATE 1.

Fig. I.

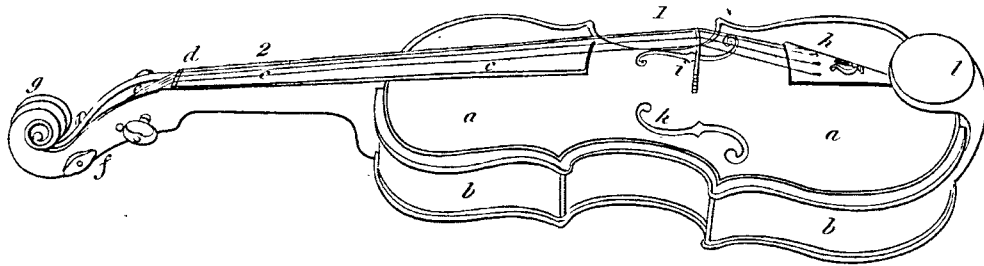


Fig. V.

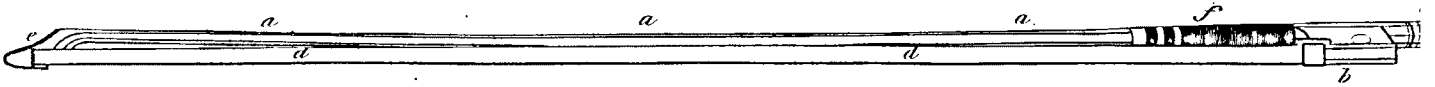


Fig. II.

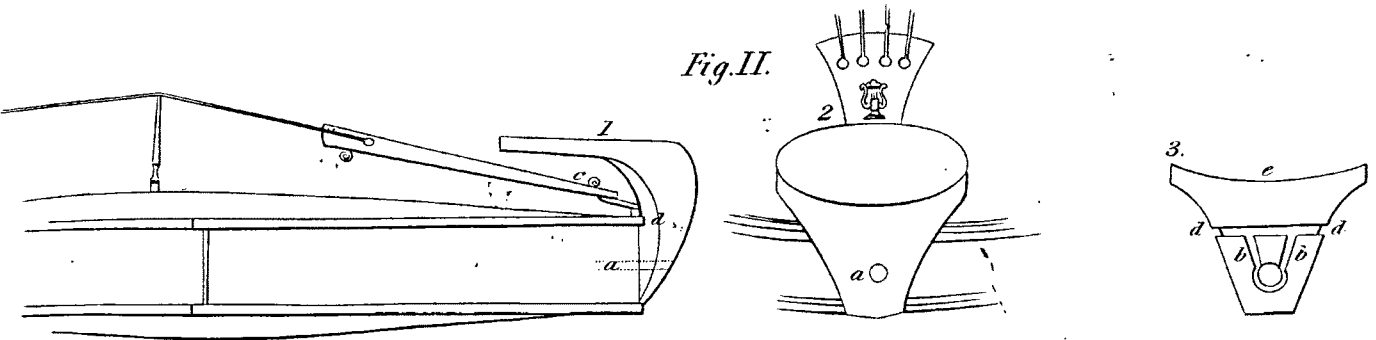


Fig. IV.

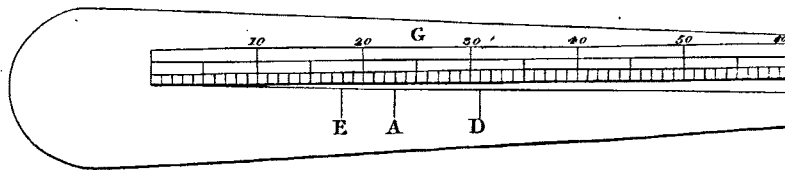
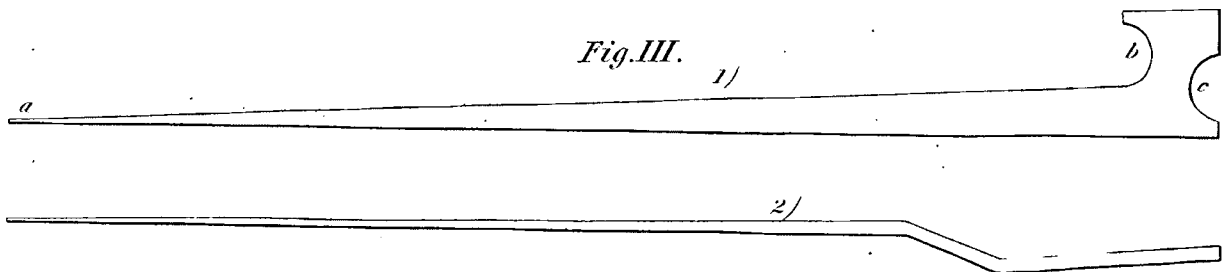


Fig. III.



ENGRAVED FOR R. COCKS & CO'S EDITION OF SPOHR'S VIOLIN SCHOOL, TRANSLATED BY JOHN BISHOP.

ly seen a Violin furnished with it, are desirous of applying the invention to their own instrument.

The fiddle-holder is made of ebony, in the form represented in the drawing Fig II, 1; 2, 3, and there seen from different sides. It is fastened with a peg (*a*), in the opening which was originally occupied by the button, and the string to which the tail-piece is attached, runs round this peg in a groove made to receive it (*b*). The knot (*c*) is tied above the tail-piece, but in such a manner as not to touch the fiddle-holder. For the little nut on which the string of the tail-piece rests, as well as for the edge of the Violin, another groove is made (*d*), by which the fiddle-holder can be fixed closely to the ribs. The upper part is slightly hollowed out in the middle (*e*), that the chin may rest firmer and more comfortably upon it. The peg (*a*) must fit the opening very exactly, in order that it may not be pulled out by the force of the draught of the string.*

SECTION II.

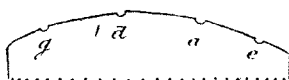
ON THE ARRANGEMENT OF THE VIOLIN.

By the *arrangement* of the Violin is meant;—first, the position of the neck and finger-board, the height of the bridge and that of the strings above the finger-board, with regard to the convenience of playing; and secondly, the situation of the bridge and sound-post, their strength and height, as also the choice of wood for them, with reference to the tone of the instrument.

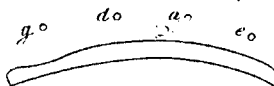
The former is certainly the work of the manufacturer; but as the Violinist should be competent to superintend and direct it, the following remarks may here be very properly introduced.

The neck of the Violin must be sufficiently set back, to make the finger-board rise, in the direction of the bridge, as much as the height of the latter requires, without the necessity of putting a wedge between the neck and finger-board, as this would destroy the just proportion in the thickness of the neck, and thereby inconvenience the performer when changing the position of the hand.

The bridge is rounded as in the annexed figure, sloping down on the right side in the same degree as it here approaches the dotted line.



The finger-board however is shaped a little flatter, the following being a sketch of its broad end.



On the finger-board of my Violin, below the G string, is the excavation here represented, which becomes gradually smaller towards the nut. It affords the advantage of an increased space for the vibrations of this string, and thereby prevents that disagreeable jarring so frequently heard under a strong pressure of the bow; whilst the D string, with shorter vibrations, lies so near

* For further information on the subject of this Section, the reader is referred to OTTO'S TREATISE ON THE STRUCTURE AND PRESERVATION OF THE VIOLIN AND ALL BOW INSTRUMENTS, published by Messrs. COCKS & CO., LTD.

the finger-board, that it can easily be pressed down, and in every position, made to sound delicately.* The above sketch shows also the distance of the strings from the finger-board, at the end nearest the bridge. Thus situated, the most powerful stroke of the bow will not cause them to jar.

After the instrument has been arranged for the convenience of playing according to the foregoing directions, the bridge and sound-post must be so adjusted as to give it the best possible tone. The necessary experiments for this purpose, each Violinist must learn to make himself, and not leave it to the manufacturer, who, in general, possesses neither the requisite facility in playing the Violin; nor a sufficiently practised ear to decide on the right tone.

In the first place, the breadth and height for the bridge must be ascertained. The rule for the breadth is, that with equal distance from the *f* holes, the middle of the left foot of the bridge must stand exactly over the bass-bar.** The height is regulated by the arching of the belly; a Violin with a high belly generally requiring a higher bridge than one of a flat construction. This latter, however, is best determined by experiment.

The proper breadth for the bridge being known, get a number of bridges made to that breadth; some strong, others weaker; — some of soft wood, and others of that which is harder; — all, however of the oldest and best seasoned wood that can be procured: — then set them one after another on the Violin, and try with which it produces the best tone.***

The feet of the bridge must everywhere rest firmly on the belly of the instrument, their back edge being situated in a line with the inner notches of the *f* holes.

In trying the several bridges, the changes must be made as quickly as possible, that the ear may judge with accuracy of the difference produced in the tone. To obviate, therefore, the necessity of letting down the strings each time, another equally high bridge is placed half an inch before the one intended to be exchanged, thereby lessening the pressure of the strings on the latter, which can then be removed, and the new bridge made to occupy its place. It is requisite, however, when removing the bridge, to raise it up with some force, that the sharp edges of the feet may not injure the varnish on the belly.

Before any experiments can be made with the bridges, the sound-post must be fixed, for which purpose the strings, tail-piece, and fiddle-holder, must be taken down. A *sound-post-setter* (see Plate I. Fig. III 1 & 2) is then used, the point of which (*a*) is forced into the sound-post half an inch from the end intended to stand uppermost. In this manner it is passed through the right *f* hole into the Violin, where the lower end is first pressed firmly on the back, and afterwards, by drawing out the *setter*, the upper end forces itself against the belly.

The *setter* is now reversed, and the sound-post drawn forwards with the hook (*b*), or pushed back with the opposite semi-circle (*c*), both above and below, until it stands in the proper place. This is, generally, close behind the right foot of the bridge, so that its fore-edge may be in a line with the back part of the latter.

The sound post must stand perfectly upright, and the ends be shaped with a fine file until they fit the upper and lower arch with the greatest nicety. This latter is very difficult, and can only be accomplished by looking into the interior of the Violin, through the hole in which the fiddle-holder (or the button) is inserted. The upper edge of the sound-post must also be smoothed off a

* This excavation is the invention of B. Romberg, who originally had it made for the C string of his Violoncello. I applied it to the Violin five-and-twenty years ago, since which time it has proved of great utility.

** The position and breadth of the bass-bar will be best discovered with a thin wire, somewhat bent, and furnished at the end with a hook.

*** Hence it appears, that although the bridges are all to be of the same BREADTH, they must nevertheless be made of different HEIGHTS, for the purpose of ascertaining that which is most suitable for the instrument. THE

little, that, when moved, it may not press into the soft wood of the belly.

To ascertain whether the upper end of the sound-post stands in the right place, in the direction from the *f* hole to the bass-bar, measure its distance from the edge of the *f* hole with a thin wire, such as before described, bent at the end in the form of a hook; afterwards, hold the measure over the belly and see if it is correct.* If so, the lower end of the sound post must then be moved, and brought into the requisite upright position; which is easily done, by looking alternately through the *f* hole and the aperture at the end of the Violin.

The sound-post must neither be so long as to raise up the belly, nor so short as to fall down or even be displaced, by the breaking of a string, or any other concussion. When the strings are off, it should but slightly adhere, and admit of being moved easily backwards and forwards. Moreover, it must be so placed in the instrument, that the grain of the wood may be crossed by the grain of that forming the belly, to prevent it from pressing into the latter.

Whether the sound-post should be large or small, of wide or close grained wood, can only be decided by experiment. In general, a Violin with a thick belly, will bear a thicker sound-post than one which is weak in wood.

If, after following the above directions, it should be found that the Violin either does not sound freely, or that it is unequal in tone;— then the sound-post must be moved backwards and forwards, until (by repeatedly trying the Violin) the place be discovered for it, in which the most powerful and sonorous tone is obtained that the instrument is capable of producing, and in which, also, the most perfect equality subsists on all four strings. The succeeding hints may here be added to what has been previously said:— If the tone, though equal, be nevertheless rough and hard, move the sound-post from the foot of the bridge a little backward. Should the upper strings sound shrill, and the lower ones weak, move the sound-post towards the bass-bar: but should the lower strings, on the contrary, be harsh, and the upper ones feeble, then bring it towards the *f* hole.

In making these experiments in the direction towards the *f* holes, the sound-post must not be moved too far from its original position; otherwise, from the inequality in the height of the belly, it will either be too short or too long.

Should a very different position of the sound-post from that first adopted, prove particularly favourable to the tone; again take down the strings, and examine, through the aperture at the end of the instrument, whether its length is suitable for the new situation, and also, whether it adheres closely both above and below. If not, it must either be altered, or else a new one made.

As the sound-post easily turns round in being moved,— in which case, the ends no longer fit with the requisite exactness;— care must be taken to keep the side which contains the perforated hole, always in the original direction.

All such experiments with the bridge and sound-post, must be very cautiously performed, lest any damage be done to the instrument. The sharp edges of the *setter* must likewise be rounded off, to preserve the *f* holes from injury.

Lastly;— too many experiments should not be made at a time, as the ear soon becomes fatigued, and is then insensible to the delicate changes effected in the quality of the tone.


* Or, in other words,—see whether the distance of the back of the right foot of the bridge from the edge of the *f* hole, corresponds with the distance of the upper end of the sound-post from the same place.

ON STRINGING THE VIOLIN.

The Violin is strung with catgut, the lowest string being covered with plated-copper or solid silver wire.

The silver strings are preferable to the plated ones, as they produce a clearer sound, and neither corrode like the latter, nor become red and unsightly through constant use.

The goodness of a covered string depends;— first, on selecting for it a gut string which is glossy, knotless, and true; secondly, on duly stretching the same before it is covered; and thirdly, on its being covered with the greatest equality, neither too tight, nor too slack. If covered too tight, it sounds with difficulty, and continues rough in tone, even after much use; and if too slack, the wire, when the gut dries up, becomes loose, and causes a jarring sound.

As the covered strings made for sale, are generally very indifferent, from the too frequent use of the worst gut for them; the Violinist will do well to select some true lengths of gut from his own stock, according to the method described below, and superintend the covering of such himself. Previously to the latter, however, he should draw them up, on an unused Violin, to the note C,  and keep them at this pitch for several days, that they may be sufficiently stretched.

The size of the four strings as required by the instrument, as also the proportion of their size to one another, can only be ascertained by experiment. In order to obtain a round and powerful tone, it is usual to give each Violin the largest strings that it will bear, viz: such as will easily and quickly produce all sounds, and not damp the tone of the instrument. If, however, the tone is not impaired by using smaller strings, those of a middling size should be preferred, for with them, greater taste and elegance can be added to the performance.

The relative proportion in the size of the strings must be such, as to give each an equal degree of power and fulness of tone. An inequality in the tone, which could not be remedied by the sound-post and bridge, may yet be often equalised by the greater or less power of individual strings.

Having once fixed the size of the strings, let it not be altered; for a frequent change from large to small, or the reverse, is detrimental both to the instrument and the player. Purchase, therefore, only such strings, whose size is adapted to the instrument on which you practise; and in choosing them, do not depend on the eye, — which is easily deceived, and consequently affords no sure guide for keeping to a uniform stringing, — but make use of a gauge, which consists of a metal plate of silver or brass, having a graduated slit. (see Plate I. Fig: IV). By pushing the string into this slit, with a moderate pressure, the place where it stops will point out its size. The gauge should be marked with letters for all four strings, (as seen in the Fig:) which will prevent the possibility of any mistake.

In purchasing strings, their quality must also be attended to; for though Italian ones are preferable to those of every other country, particularly for solo-playing, they nevertheless differ in excellence; the Neapolitan being, in general, superior to the Roman, and the latter to those of Padua and Milan. Good strings are white, transparent, and glossy; but if the gloss has been produced by furbishing them with pumice stone, they will always be false, and shrill in sound. To convince yourself thoroughly, therefore, of the goodness and strength of strings, it will be best to make trial of one. Some fifths,* (E strings) have 3 or 4 threads; that is, such as are made of 3 or 4 guts twisted together. The latter are dearer, and held in higher estimation.

* The remark at the foot of Page 114. will explain why the E strings are here called FIFTHS. T

by many Violinists; but experience has proved, that 4 thread fifths are seldom true, and that they sooner become fibrous and unfit for use.

As the gut strings spoil, when long kept, (and the small ones soonest become injured,) it is better only to purchase as many of them as may be required in 4 or 5 months. Old, rotten strings are easily known by their dull, yellow colour and want of elasticity.

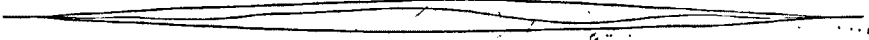
In drawing up a string, observe that that portion of it which extends from the bridge to the nut is — first, true in itself; and secondly, true in fifths with the other strings.

A string is true, when its vibrations are regular. These are so, when the string, as far, as it sounds, is, everywhere, of equal size and compactness. Out of a whole length of string therefore, that part must be chosen which is most equal in size; even if, by so doing, some of it should be rendered useless; for, should it, in the first place, be cut up into several equal lengths, not one of them may prove true, and then it would all be spoiled.

Having found a piece of string which is glossy, knotless, and of a uniform and proper size; try, nevertheless, before drawing it up, whether its vibrations are regular. This is done, by taking the string between the thumb and fore-finger of both hands, at those points where it rests on the bridge and the nut; straining it moderately tight; and putting it into vibration with the fourth finger of the right hand. If, then, a similar figure to the following, is formed from its vibrations; the string is true, and fit for use.



But if a third line appears, as in the next figure; it is, on the contrary, false.



In the latter case, a truer string must be sought after, as it would be a waste of time to draw up the false one.

Two adjoining strings are true in fifths, if they produce that interval perfect, in every position, when pressed down together with the same finger. Now a string may be true in itself, and also with others, and yet be false in fifths. This is explained as follows:—Nearly all strings, (and consequently the majority of single lengths), are somewhat thinner at one end than at the other. If this decrease in size be gradual throughout the length of the string, it will nevertheless make regular vibrations and sound true: but, in this case, the octave is not exactly in the centre, and the intervals lie proportionably nearer together at the strong, than at the weak end. Two of these strings, therefore, drawn up with their thin ends in opposite directions, will, though true in themselves, be yet always false in fifths. Consequently, if four strings cannot be found of perfectly equal size at both ends, all the thin ends must be drawn up in the same direction, by which means the fifths will all be perfect. It is best to carry these thin ends to the bowing place, as the strings then sound the more easily:

SECTION IV.

ON THE DIFFERENCE IN THE QUALITY AND VALUE OF VIOLINS.

Every new Violin, even of the oldest wood, has, at first, a rough, unpleasant tone, and arrives only, at one of a fine quality, after having been used a number of years. Old instruments, therefore, which have been brought to perfection by constant use, are the only ones adapted for solo-playing. Of these, (and indeed, of all which have yet been manufactured,) the most esteemed are those of the three Cremona makers, ANTONIO STRADIVARIÓ, GIUSEPPE GUARNERIO, and NICOLÒ

AMATI, who flourished in the latter half of the 17th, and the beginning of the 18th century. The Violins of these makers unite in themselves, especially if well preserved, all the advantages of a good instrument, viz: a strong, full, and rich tone; perfect equality in the tones of each string; and a free emission of every sound, from the lowest to the highest. They differ, however, in form, and in the characteristics of their tone.

These excellent instruments are dispersed throughout Europe, but, being mostly in the hands of rich amateurs, are scarce and dear; and, as they yearly become still more so, a young beginner will very seldom meet with an opportunity of purchasing one. He must therefore content himself with an instrument by a less eminent maker, the most distinguished of which are:— a second, but elder ANTONIO STRADIVARIO, ANDREA & PIETRO GUARNERIO, FRANCESCO RUGGERIO, and GUADAGNINI, (Italians); JACOBUS STAINER (Tyrolian); BÜCHSTETTER, MAUSIELL, VLOTZ, WITHALM, and SCHEINLEIN (Germans); and of later times, two Frenchmen, LUPOT, and PIC.* All these makers, and particularly the first five, have turned out excellent instruments, though not equal to those of the three first mentioned.

In order, however, that the opportunity of purchasing a good instrument (should such fortunately present itself) may not be lost through ignorance; endeavour, as much as possible, to become acquainted with the Violins of the celebrated makers. Seek anxiously to examine them, and carefully observe their peculiarities of structure, as displayed in the shape and height of the body, the bending of the sides, the arching of the back and belly, the form of the *f* holes and scroll, the ornamental work or purfling, the colour of the varnish &c: and impress on your ear, and memory, the quality of the tone.

This, followed up with perseverance and attention, will gradually impart a knowledge of the instrument, which having acquired, will secure you against the impositions so frequently practised in the fiddle trade. You will not then look upon those instruments as genuine, and be tempted to purchase them as such, which are mere imitations of the old makers and furnished only with their names; nor will you be misled, by any deceptive appearance of age which they may have been made to assume. Moreover, in really old instruments, you will easily discover, whether they are still perfect, or have already been partly renovated.

Under the idea of improving their tone, many of the old Violins were seriously injured about 40 or 50 years ago, by scraping off the wood from the interior of the belly. These scraped instruments may be instantly distinguished, as they produce, especially on the lower strings, a hollow kind of tone, which can only be heard at a short distance: they also become duller and less satisfactory, the louder they are played on.

Although, therefore, a Violin may have been well preserved externally, and also manufactured by a celebrated maker, it nevertheless loses all real value when it has suffered in the manner described above. Attempts have indeed been made of late, to restore such scraped instruments, by gluing on a lining of old wood, but without success. They then give out their sound less freely, and the tone becomes thick and stifled.

SECTION. V.

DIRECTIONS FOR KEEPING THE VIOLIN.

The Violin is a brittle instrument, and, therefore, so susceptible of injury, that the greatest care should be taken of it from the commencement.

* To these must be added the name of VUILLAUME, whose beautiful copies of the Violins by the great makers have gained the approbation of all competent judges, as well for the perfect resemblance which they bear to the originals, as for the quality and fulness of their tone.

These instruments may be had of Messrs. COOKE & CO. price with case £14 each. Tr:

The case in which it is kept, must be lined with some soft material, well locked, and put in a dry place, not too near the fire. In addition to this, the Violin must have a silk covering, to guard it still further from the effects of air. Never let it remain out of the case after use; nor suffer it to leave the house, without being first well packed and locked up.

It is best to wipe the Violin, each time after playing, with a soft dry cloth, to prevent the accumulation of rosin and other dirt, particularly on the belly; as this not only disfigures the instrument, but also obstructs the vibration and attracts humidity. It need scarcely be remarked, that the strings and finger-board should always be kept clean.

When any considerable repair is necessary, address yourself only to a maker of known experience and integrity, desiring him, moreover, to be very careful with the instrument. Should he reside in the same town, let such repairs be done, as often as possible, under your own inspection.

The greatest care has already been recommended, in making experiments with the bridge and sound-post. This is still more especially requisite with regard to very old instruments, which, from the many years' pressure of the above pieces, have, generally speaking, already suffered considerably underneath the bridge.

SECTION VI.

OF THE BOW.

The Bow (see Plate I. Fig.V.) consists of the stick (*a*), the nut (*b*), and the screw (*c*) with which the hair (*d*) is regulated.

The hair is fastened, at the upper end, in the projecting part of the stick called the head (*e*); and at the lower end, in the nut. The stick is made of Brazil wood, and covered at the lower part with silk, (*f*) in order that the bow might be held more firmly. The nut is formed either of ebony or ivory, and generally inlaid, as well as the screw, with mother-of-pearl.

If, since the 17th century, the art of making Violins has rather declined than otherwise, (owing probably to the cheapness of new instruments, and the few who are thus induced to manufacture them,) the structure of the bow, on the contrary, has been carried to such a degree of perfection, that, in its present state, it scarcely appears susceptible of further improvement.*

The best and most esteemed are those made by TOURTE of Paris, which have acquired an European celebrity. Their superiority consists, first, in the trifling weight with sufficient elasticity of the stick; secondly, in a beautiful and uniform bending, by which the nearest approach to the hair is exactly in the middle between the head and the nut; (see Plate 3. Fig:III.) and thirdly, in the extremely accurate and neat workmanship.

The price, however, of such a bow (80 francs) is very high, as we may purchase one in Germany for the eighth part of this sum, which, in appearance, is but little different. Yet most of these bows are destitute of the above mentioned advantages of TOURTE's, because the manufacturers are unacquainted with the true principles of making them. If, therefore, the purchase of one of these be decided on, we should be exceedingly careful in making the selection, and fix only on such an one, which, though it may not possess all the good qualities of TOURTE's has, at least, the merit of lightness and of a regular bending.

The tail hair of white horses is used for the bow, (a circumstance which must be particularly at-

* Since this work was written, further improvements have however been made by M. VUILLAUME, whose bows may now be considered preferable to those of any other maker. For a full description of them, I must refer the reader to my APPENDIX to HAMILTON'S CATECHISM FOR THE VIOLIN published by Messrs COCKS & CO, from whom these bows can be procured, price 30 s each; also, steel bows, (invented by M. VUILLAUME) at the same price.

tended to when renewing the same,) it being stronger, whiter, and less greasy than that of mares. All fine and split hairs must also be carefully excluded.

A good bow contains from 100 to 110 hairs, none crossing over the others, but all equally stretched, and occupying a breadth of nearly half an inch. New hair takes hold of the strings with difficulty at first, and produces besides, a rough and whizzing kind of tone. Before a newly haired bow, therefore, is fit for the performance of a Solo, it must be used for 3 or 4 weeks.

For solo-playing, the bow should not be screwed up too much, but only so tight, that, when placed on the strings, the middle of the stick may, with a moderate pressure, be brought to touch the hair. If the stick possesses the requisite elasticity, the bow when thus regulated, will appear as in Plate 3. Fig: III. For orchestral playing, a somewhat tighter bow is required.

It is advisable to unscrew the hair a little, each time after playing, in order to preserve the elasticity of the stick. Let the bow, also, be always fastened in its place in the case, and not be left upon the Violin, as, by lying on an uneven surface, it soon becomes warped.

SECTION VII.

OF ROSIN.

Good rosin is usually of a light brown colour and transparent; but there is also some of a good quality (*Russian*) which is yellow and opaque. In a purified state, it may be purchased in little boxes at any of the music shops. In applying it, the bow is taken in the right hand, and the rosin in the left, and the whole length of the hair drawn across it 8 or 10 times, backwards and forwards, with a moderate degree of pressure.

When new hair has been put in the bow, both sides of it require, at first, to be rubbed with finely powdered rosin. The rosin-dust which adheres to the stick, must be frequently wiped off with a soft cloth.

END OF THE FIRST PART.

*





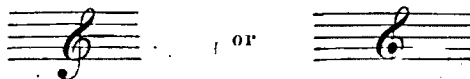
SECTION I.

OF THE NOTES, STAVE, AND CLEFS.

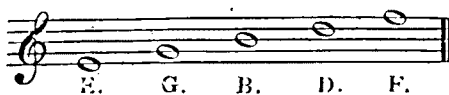
Before the Violin can be put into the hands of the pupil, he must learn the notes. These are signs by which the acuteness, gravity, and duration of sounds are represented. They are named after the seven letters of the alphabet C, D, E, F, G, A, B, which are repeated in this order as many times as the compass of sounds makes it necessary. Their pitch is determined by the place which they occupy on the stave. This consists of five parallel lines drawn above one another, and their four intermediate spaces, both of which are reckoned upwards.



In order that the complete series of sounds, from the lowest to the highest, might be represented on this stave, different clefs have been invented, each of which alters the pitch of the same. The young Violinist, however, has only occasion to learn one of these at present, *viz*: the Violin clef:



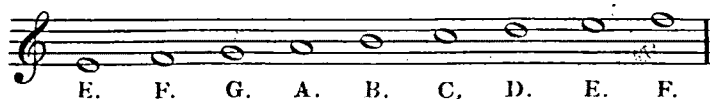
It is situated with the circular part, or the dot, on the second line, and gives to the note on this line the name of G, for which reason it is also called the G clef. When placed therefore at the commencement of the staff, the notes on the five lines are called:



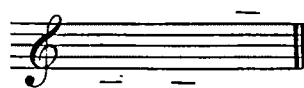
those in the four spaces:



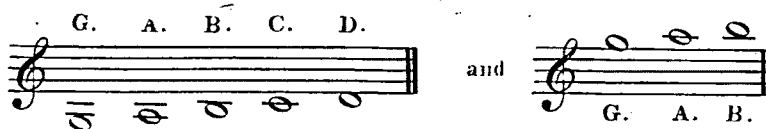
and the combination of them, proceeding regularly from grave to acute:



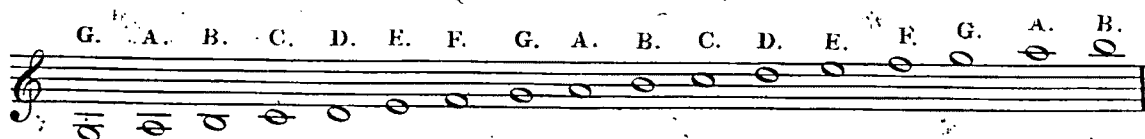
But, as the Violin possesses a greater compass of sounds, both above and below, in order to indicate these also, short strokes called ledger lines are used, as a continuation or an extension of the staff:



on, above, and below which, the remaining notes are placed. These are named:



The whole series of notes, which the pupil has at present to learn, is, therefore, the following:



These he must be able to name both in and out of the regular order, and to point out the place on the staff of any one mentioned by the teacher, before proceeding to the next section.*

* As the definitions here given of the notes and clefs, are, to my mind, very objectionable, I think it necessary to make a few remarks on this subject.

In the first place then, it is said, that notes are "signs by which the acuteness, gravity, and duration of sounds are represented." Now this is true but in part, for, abstractedly, they represent nothing more than the relative duration of sounds, by the different forms they are made to assume. (see Section V of this Part.)

It is next asserted, that their pitch is determined by the place which they occupy on the staff, but shortly afterwards, that "different clefs have been invented, each of which alters the pitch of the staff." Here we have a direct contradiction; for, admitting the latter assertion to be true, the former certainly becomes invalidated; since, the pitch of the staff, or rather of the degrees (a) of the staff, being decided by the clef, the same must be the case with regard to the notes when

(a) The lines and spaces are termed the DEGREES of the staff.

PLATE 2.

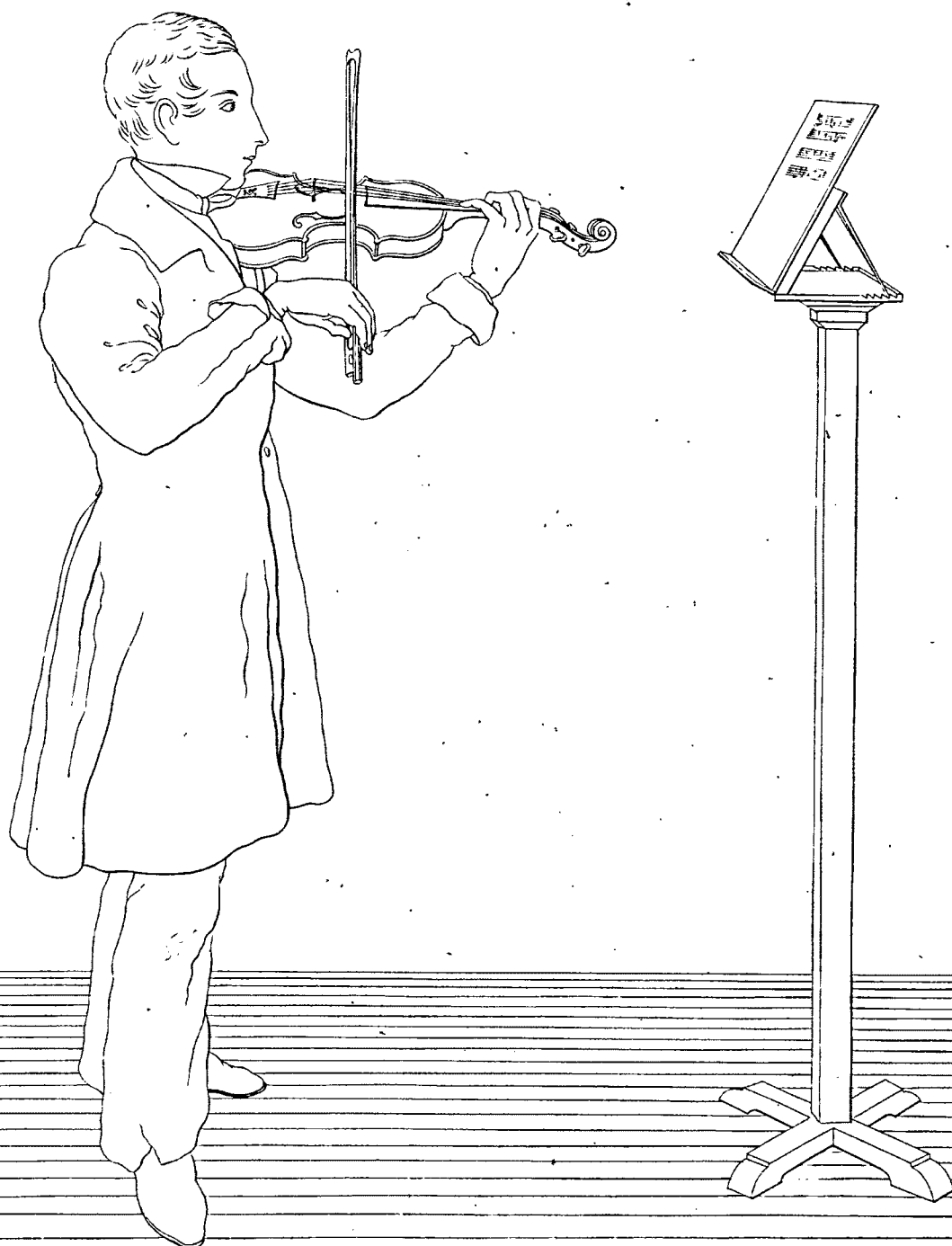


Fig. I.

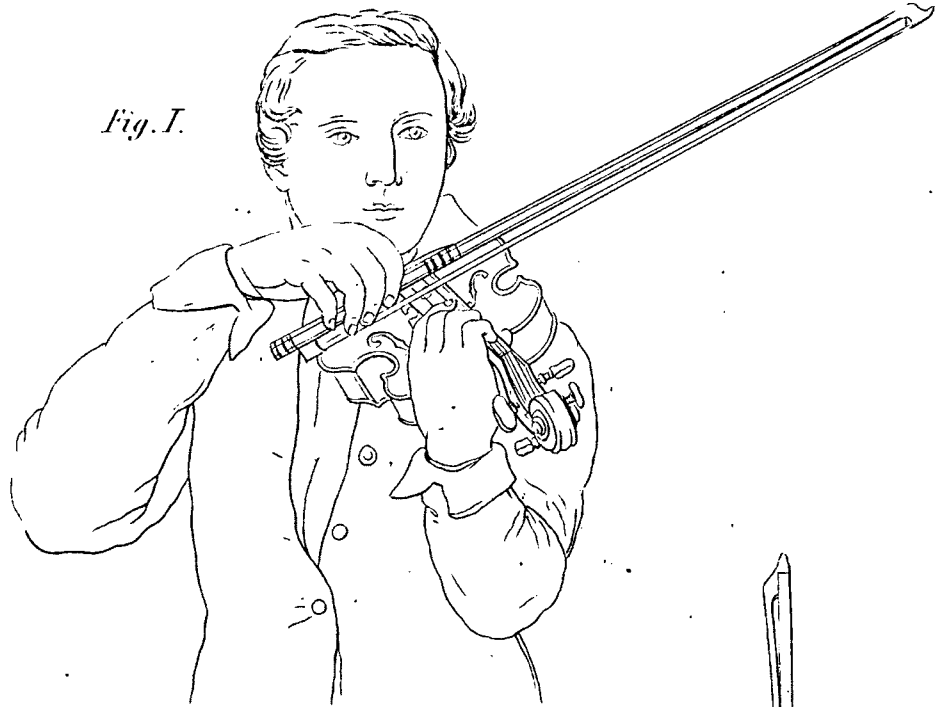


Fig. II.

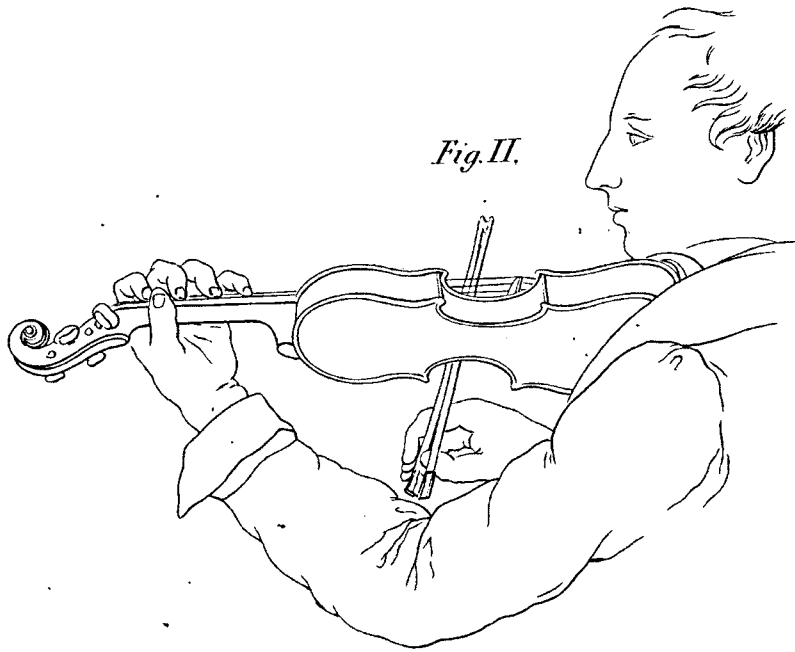
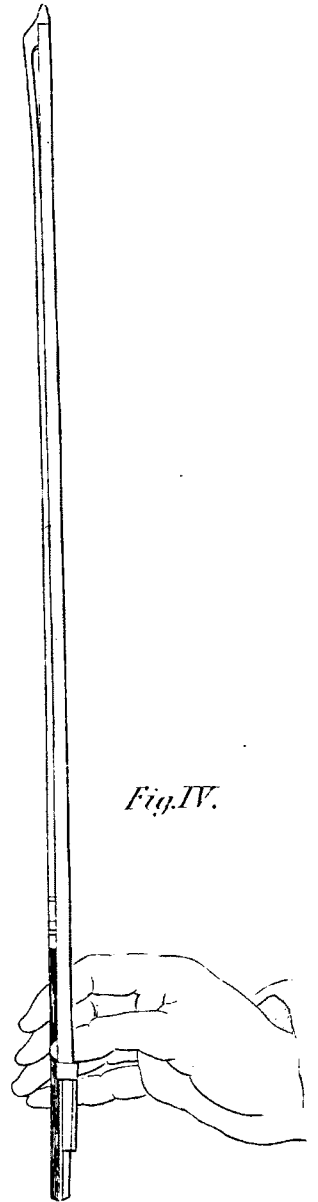


Fig. III.



Fig. IV.



ON HOLDING THE VIOLIN AND BOW.

(SEE THE POSITION IN PLATE 2.)

The Violin is placed with the lower edge of the back on the left collar-bone, and held firm by the pressure of the chin on the fiddle-holder *. The left shoulder is a little advanced for the support of the under part of the Violin, thereby giving it an inclination towards the right side, at an angle of 25 or 30 degrees. (see Plate 3. Fig. I.)

The neck rests between the thumb and fore-finger of the left hand, and is held lightly above the first joint of the former, and at the third joint of the latter, but sufficiently firm to prevent it from sinking down to the bottom of the hollow between the thumb and finger: (see the left hand of Fig. II. Plate 3.)

The part of the hand below the little-finger, is brought as near to the finger-board as possible, in order that this shorter finger, as well as the others, may fall on the strings in a bent position. The ball of the hand, and the wrist, must, however, be kept at a distance from the under part of the neck. The elbow of the left arm is drawn inwards until it comes under the middle of the Violin; but it must not lean against the performer's body, as that would cause the instrument to sink down too much towards the neck. (see Plate 3. Fig. II.)

The bow is held with all five fingers of the right hand. (see Plate 3. Fig. III. & IV. and the right hand of Fig. II.) The thumb is bent, and its point placed against the stick of the bow, close to the nut, and opposite the second finger, which, with the first finger, encompasses the stick, so that it rests in the hollow of the first joint of each.

The other two fingers are placed loosely on the stick, and the points of the four fingers drawn close together. An elegant, curved position is given to the hand, in which none of the knuckles project forward. (see Plate 3. Fig. II & IV.)

The upper part of the bow is now placed with the hair on the strings, at the distance of an inch from the bridge, the stick being inclined a little towards the finger-board. The wrist must be held, high, but the elbow low, and as near to the body as possible.

The position of the performer should be dignified and easy, and the face turned towards the desk in such a manner, that the eye may fall on the music over the bridge and the left hand. (see Plate 2.)

* If the pupil does not use the fiddle-holder, he must place his chin partly on the belly on the left side of the tail-piece, and partly on the tail-piece itself.

placed on those degrees.

The different clefs have been invented, we are further told, "in order that the complete series of sounds, from the lowest to the highest, might be represented on the staff," but this may very reasonably be questioned when the Author speaks afterwards of ledger lines, and explains their use.

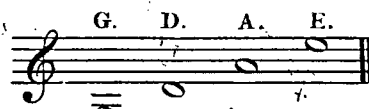
It now only remains to give other definitions in place of those which have been objected to. I have already observed, that, abstractedly, notes merely represent, by their various forms, the relative duration of sounds. But when placed on the staff, they then indicate different degrees of gravity and acuteness; for the lines and spaces being reckoned upwards, it follows, that the notes on the upper part of the staff must necessarily be more acute than those on the lower part, and VICE VERSA. Still, however, no positive degree either of gravity or acuteness is assigned them until a clef is attached to the staff, which not only applies the letters A.B.C. &c. to the notes, but also fixes their pitch, as in the case of the clef mentioned in this Section (C).

Lastly, the different clefs adverted to by the Author were invented to suit the compass of the several kinds of voices, as Treble, Tenor, Bass, &c. so that the notes might be kept, as much as possible, within the limits of the staff. TR:

ON THE MOTION OF THE RIGHT ARM.

When the pupil has learned to hold the Violin and Bow, in the manner described in the former section, and exemplified by the Figures in Plates 2 & 3, he may then commence drawing the bow slowly backwards and forwards, from the upper third part of its length to the point. In these short strokes the back-arm remains perfectly still, and only the fore-arm is moved to and fro in the direction of the bridge. The first requisite towards a regular bowing is, always to keep the bow parallel with the bridge, and at a right angle with the strings. That the hand may be able to preserve it in this direction, it is necessary that the bow move backwards and forwards between the thumb and second finger. In a down-bow, therefore, the stick gradually approaches the middle joint of the fore-finger, whilst the little finger continues to retire from it; but in an up-bow, it falls back by degrees into the hollow of the first joint of the fore-finger, and the little finger resumes its original position, with its point somewhat above the stick, on the outside.

The following Exercises on the open strings; are designed for the practice of the short bowings; but, before the pupil commences them, he must learn the names of the four strings of the Violin. The lowest, or covered string is called G, the next D, the third A, and the fourth and smallest E.* Their places on the stave are:



The pupil must endeavour, from the commencement, to produce a clear and fine tone. The first requisite, as before observed, is straight bowing. But it is also necessary to ascertain how light or how heavy the pressure of the bow on each of the four strings must be, in proportion to the rapidity of bowing, in order that they may sound easily and clearly; and how near the bridge the hair may be permitted to approach on the different strings.

With regard to the former, the rapidity of bowing must increase in proportion as the pressure of the bow on the strings becomes greater; and, as a thick string is more difficult to be put into vibration than a thin one, the bow must not approach so near the bridge on the lower strings as on the upper ones. If, however, the want of a fine tone be felt, the pupil will be better guided by his ear as to the kind of bowing necessary to produce it, than by this or that theory.

The bow is either drawn downwards, or pushed upwards; the former is called a down-bow, (in French *tiré*,) and the latter an up-bow, (*poussé*).

The first note of the following Exercise is played with a down-bow, after which, the bow is moved up and down alternately to the conclusion.

The bow-strokes must be all of equal length, and the notes of equal duration. At those notes, however, over which the pause (∩) is placed, the bow is drawn slower, that their duration may be as long again as the others. **

* In England, France, and Italy, the strings are reckoned from acute to grave, so that the E string is considered the first; the A, the second; the D, the third; and the G, or covered string, the fourth. TR:

** The teacher makes the pupil stand at his left side, that he may be the better able to inspect his bowing, which, together with the manner of holding the Violin and Bow, and the position of the body, must be in strict accordance with the foregoing directions.

In the Exercises, the under staves are intended for the teacher, who, by accompanying in strict time, causes the pupil to sustain the notes in equal duration, and thus endeavours to create in him a feeling for Rhythm.

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, No. 1. The score is in 2/4 time, key of D major, and consists of three systems. Each system has a vocal line (soprano) and a piano accompaniment (piano). The vocal line features a melody with notes 'a', 'e', and 'a' under the first system. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The score is marked "tiré." and "poussé."

As the foregoing Exercise is performed solely on the two upper strings, the elbow can remain in one fixed position; but in the following, where the two lower strings are likewise employed, this is no longer possible. The elbow, therefore, at the second note D, is slightly elevated, a little more at the third note G; and then it gradually sinks down again at A and E. However, it must neither be moved backwards nor forwards, as otherwise the bowing would not remain straight; it must also be only raised as much as is absolutely necessary in order to reach the lower strings. The Violin must always remain in the same position, whether playing on the lower or on the upper strings, and not be inclined more towards the right side against the bow.

In double notes, where two strings are played upon together, the pressure of the bow must be equal on both, that one may not sound more powerful than the other.

The musical score is for a piece titled "Tiré et poussé." It is written for a piano and voice. The piano part is in 2/2 time, with a key signature of one sharp (F#). The voice part is in 2/2 time, with a key signature of one sharp (F#). The tempo is marked "Andante." The score is divided into two systems. The first system shows the piano introduction and the first vocal entry. The second system shows the piano accompaniment and the vocal melody. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The vocal part consists of a single melodic line with lyrics in French.

The score is written for a piano and voice. The piano part is in 2/2 time, with a key signature of one sharp (F#). The voice part is in 2/2 time, with a key signature of one sharp (F#). The tempo is marked "Andante." The score is divided into two systems. The first system shows the piano introduction and the first vocal entry. The second system shows the piano accompaniment and the vocal melody. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The vocal part consists of a single melodic line with lyrics in French.

16.

tiré.

poussé.

In the next Exercise a new difficulty has to be overcome, that of leaping from a lower to an upper string, without sounding the intermediate ones. This is done by quickly depressing the elbow, at the instant the bow changes place, yet so, that the bow may not be lifted up from the strings. The leaping from an upper to a lower string is accomplished in a similar manner, by quickly raising the elbow.

Nº 3.

tiré.

When the pupil has learned to make the short strokes with the upper third part of the bow, straight, and with a steady back-arm, he may then attempt those with the whole length of the bow.

These cannot be made without moving the back-arm, so that, commencing with an up-bow, the pupil must proceed as follows:— The back-arm is kept steady whilst the first third part of the bow is pushed up, and it then moves on with the continuation of the stroke; by this, the elbow is brought forward, but the hand maintains its original direction in its approach towards the strings. When the nut (in a constantly parallel position of the bow with the bridge) has reached the strings, the down-bow is made in an opposite manner; that is to say, the elbow gradually returns to its former situation, and there remains tranquil whilst the latter third part of the bow is drawn down.

What has been previously said concerning the motion of the bow between the thumb and second finger, is even more applicable in these long strokes than in the short ones. As the nut therefore approaches the strings, the little finger is extended more and more over the stick; but when the bow is drawn down to the point, it resumes, by degrees, its original position.*

For practising these whole bowings, the pupil must now repeat the 3 former Exercises, until he succeeds in producing a good tone with them.

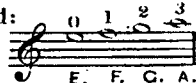
The remarks already made on the equal duration of the notes, and on the pauses, must also be attended to in these repetitions, only that the Exercises are now played slower than before, on account of the long strokes.

The pupil must not proceed to the following section, until he has acquired such a command over the bow, as to be able, without prejudice to its movements, to direct his attention wholly to the fingers of the left hand.

SECTION IV.

ON THE MOTION OF THE FINGERS OF THE LEFT HAND.

It has already been observed, that the part of the hand below the little finger must be brought as near to the finger-board as possible; and also, that the ball of the hand, and the wrist, must be kept at a distance from the neck. The fore-finger is now drawn back a little, and the three first fingers, in a bent position, then place their fleshy tips, one after another, on the E string, this having been first bowed open. Hereby, the four following notes are obtained:



In order that the pupil may be able to find the right places on the finger-board for the three last, he must be previously informed, that the distances between the seven notes with which he is acquainted, C. D. E. F. G. A. B. are not all equal; two of them being only half as great as the others, viz: those between E—F, and B—C.**

Of the four notes which have now to be played on the E string.



the first two,

E and F, lie very near each other, but the following are as far again apart. The F must therefore be stopped very near the nut, the G twice as far from F, and the A at a similar distance from G.

* It will be necessary for the teacher to guide the pupil's arm in his first attempts at whole bowing, and also to take care that the strokes are made straight, and that the elbow is not moved too far from the body.

** These short distances are, technically, termed SEMITONES; and the others, WHOLE TONES, or simply TONES. (see Section VIII of this Part.) TR:

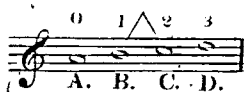
When the pupil, with the assistance of the teacher and guided by his own ear, can stop these notes correctly in time, he must play the following Exercise accompanied by the teacher. In this, the whole bowings are employed, but the notes with \frown over them, must always be slurred together in one stroke, and with such an equal division of the bow, that each of the two notes shall be performed with the half of the same.* The notes marked S. St. are to be played with short strokes: the two E's with the lower third part of the bow, because it has already been pushed up to the nut, on the preceding note; but the two G's with the upper third part, the bow having been again drawn down to the point at the F.

Exercise No. 4.

The musical score consists of five systems, each with a violin staff and a piano staff. The violin part includes various bowing techniques indicated by letters and symbols: *tiré* (marked 0, 1, 2, 3), *segue*, *poussé*, and *S. St.* (short stroke). The piano part provides harmonic accompaniment with chords and moving lines. The score is written in G major and 2/4 time.

* The whole bowings are indicated, in the Exercises, by the letters W. B. Tiré

On the A string, the semitone falls between B and C.



The first fin.

ger, therefore, is placed at a distance from the nut; the second, close to the first; and the third, again at a distance from the second. When the pupil has learned to stop these notes, the succeeding Exercise must be played. Here, the first four notes are slurred together in one long bow; but, for the two next, only a third part of the bow is employed, and so on; the groups of four notes, being taken with whole bows, and those of two, or single notes, with short bows, which latter are made with a steady back-arm.

Nº 5.

In the following Exercise on both strings, the pupil has chiefly to attend to the different positions of the first finger, which, as he already knows, is placed on the E string very near the nut, but on the A string at a distance from it. At ** these different positions follow each other successively.

On the D string, the semitone E—F, is likewise between the first and second finger: consequently, the notes are stopped exactly the same as on the A string, and therefore they do not require to be practised by themselves.

On the G string, however, the semitone B—C, is between the second and third finger:

The first finger, therefore, is placed at a distance from the nut; the second, at a distance from the first; but the third, close to the second.

The following Exercise on the two lowest strings, is commenced with whole bowings; but at the part where each note requires a separate bowing, short strokes are employed with a steady back-arm.

The characters (:||: and :||) which occur in the middle and at the end of the following Exercise, are called *marks of repetition*, and signify, that the notes included between them are to be played twice over. When dots are placed but on one side of such a character :|| or ||:, the notes on that side only, are then repeated; but when both sides are dotted :||:, the preceding as well as the following notes must be twice played.

tire. *poussé.* 21

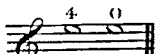
Nº 7.

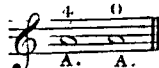
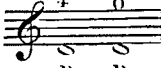
The succeeding Exercise on all four strings, is played throughout with whole bowings, except the few notes at the end marked with dashes. (||||)

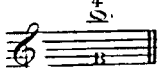
tire.

Nº 8.

To prevent the accumulation of too many difficulties at once, the fourth finger has hitherto been kept unemployed; but it is now time that the pupil learn to use it. Like the other fingers, it must fall upon the strings in a bent position, and never be placed flat, even on the G string.

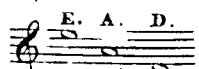
Learn, at first, to take the E on the A string, so as to produce the same sound as the E when bowed open:  then, in a similar manner, the A on the D string:

 the D on the G string:  and lastly, the B on the E string:

 Afterwards, play the following Exercise, (with short bowings,) to acquire certainty in stopping these notes.

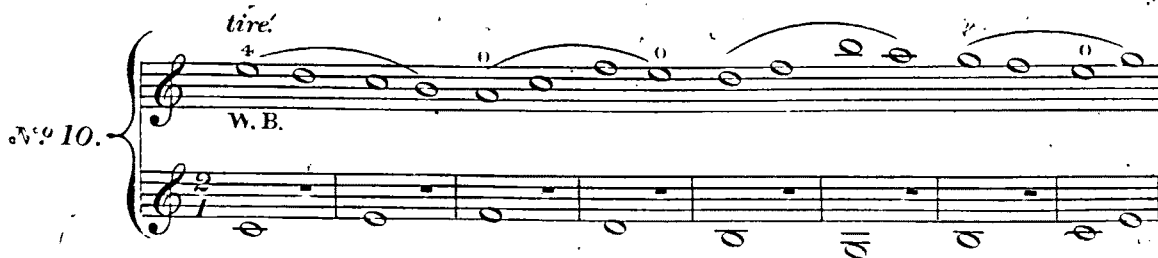
Exercise No. 9.



In the three following Exercises for the four fingers on all the strings, the notes  are marked as above, each time they occur, to show whether they are to be taken on the open strings, or with the fourth finger on the strings immediately below.

The long and short strokes of the bow, are indicated as before, by W.B. and S.St.

Exercise No. 10.



The musical score consists of six systems of staves. Each system typically has two staves, with the right hand on top and the left hand on the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has 'S.St.' and 'W.B.' markings. The second system has 'S.St.' and 'W.B.' markings. The third system has 'S.St.' and 'W.B.' markings. The fourth system has 'S.St.' and 'W.B.' markings. The fifth system has 'S.St.' and 'W.B.' markings. The sixth system has 'S.St.' and 'W.B.' markings. The notation is in a single key signature and time signature, with a variety of note values and rests.

* The four notes marked 1 are played the first time, but, on the repetition of this part, those marked 2 are substituted for them.

24

live.

579 II. S. St.

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with some measures containing rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (for natural). The system ends with a double bar line.

This system continues the musical piece from the previous system. It features two staves with treble and bass clefs. The notation includes eighth and sixteenth notes, with some measures containing rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 0. The system ends with a double bar line.

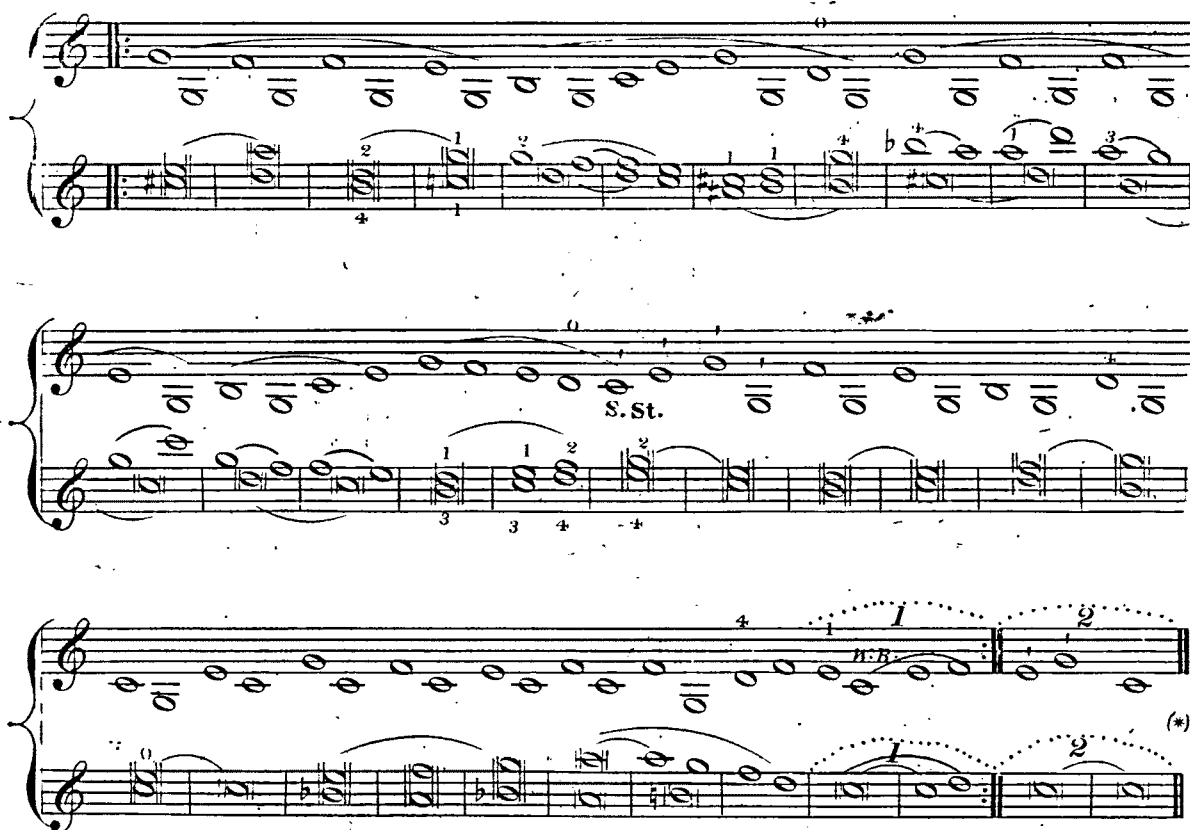
This system continues the musical piece from the previous system. It features two staves with treble and bass clefs. The notation includes eighth and sixteenth notes, with some measures containing rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 0. The system ends with a double bar line.

live.

579 12. W.B.

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with some measures containing rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 0. The system ends with a double bar line.


This system continues the musical piece from the previous system. It features two staves with treble and bass clefs. The notation includes eighth and sixteenth notes, with some measures containing rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 0. The system ends with a double bar line.



SECTION V.

ON THE FORM AND DURATION OF THE NOTES AND RESTS.







As yet, the pupil knows the notes with reference only to the places which they occupy on the stave, and which fixes their pitch;** but he must now acquaint himself with the different forms of the same, by which their duration is determined.

The note with which he is already familiar, from the foregoing Exercises,  is called a

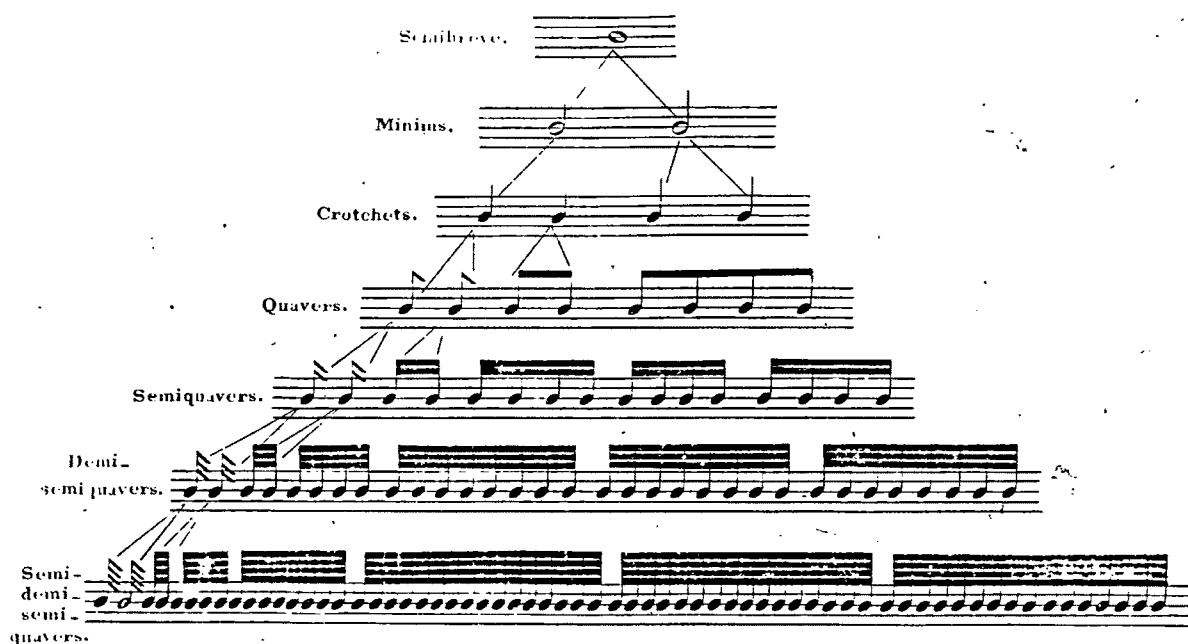
* Before the teacher proceeds to the fifth Section, he should make the pupil play over the foregoing Exercises, and particularly the three last, until he can instantly stop every note exactly in tune. In proportion also, as he advances in execution with his left hand, and in activity of bowing, the Exercises may be taken gradually faster, but only so much at each increase, as will not prevent his playing them throughout in strict time.

The teacher must be particularly careful, that the pupil do not deviate for a moment from the correct position of the Violin, the Bow, and the body, nor addict himself to bad habits; such as shrugging up the shoulders, making grimaces, loud breathing, &c.


** I have before observed, in my remarks on Sec. I of this PART, that the pitch of the notes is determined by the clef, and not by their position on the stave. " Tr:

semibreve. By the addition of a stem,  it becomes a *minim*; and by tilting up the head of the latter,  a *crotchet* is formed. When to this a tail is added,  it is called a *quaver*; with two tails,  a *semiquaver*; with three tails,  a *demi-semiquaver*; and with four tails,  a *semi-demisemiquaver*.

Their relative duration to each other, may be learned from the following table.




From the above it appears, that, to equal the duration of a semibreve, two minims, or four crotchets, or eight quavers &c. are required; and that, consequently, the minims must be played as fast again as semibreves, the crotchets as fast again as the minims, and so on with each succeeding species, until at last the 64 semi-demisemiquavers occupy no longer time in performance than a semibreve.

In ancient music, notes of a different form and duration are found. The following however,  which is equal to two semibreves, is the only one of these used occasionally in modern compositions.

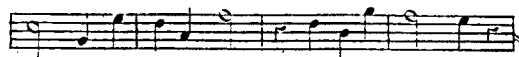
When silence is required, this is denoted by signs called rests; of which, each species of note has one corresponding to it in duration, namely: —



* In Germany, the crotchet rest is formed thus .

OF BARS, THE DIFFERENT SPECIES OF TIME,
AND THE DEGREE OF MOVEMENT.

To facilitate the reading of the different kinds of notes and rests, all musical pieces are divided into *bars*. These consist of the groups of notes, with or without rests, which are included between the lines drawn perpendicularly across the staff, called *bar-lines*.

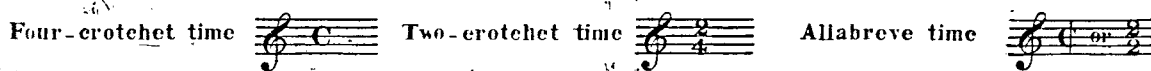


The number of parts contained in each bar, is determined by characters indicating the species of time, placed at the beginning of the piece; and these remain unchanged throughout every bar of the composition, or until a new time-mark appears. It follows, therefore, that the bars are all of equal duration, whether they contain many or few notes or rests.

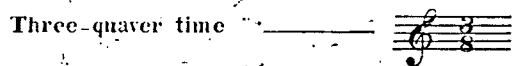
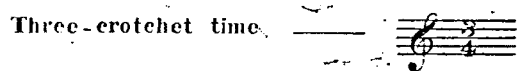
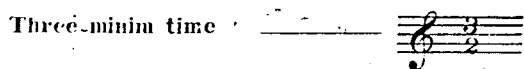
There are two kinds of time, viz: *common* and *triple*. Common times are those which may be divided into two equal parts; and triple, such as are divisible into three equal parts.

These are either *simple* or *compound*.

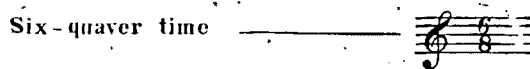
Simple common times are indicated in the following manner:—



Simple triple times, thus:



Compound common times, thus:

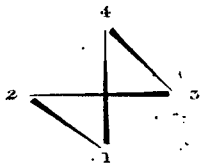


And the compound triple, nine-quaver time, thus

To perform the parts or divisions of the bar in these different species of time, in such a manner, that the proper length shall be assigned to each, and one bar be thereby rendered of precisely the same duration as another, is called *playing in time*, and is that which the pupil has next to learn.

This may be greatly facilitated by the teacher, and the division of the different times placed also in the clearest point of view, by at first shewing him how to beat the time. This consists in a visible, but inaudible marking of the parts of the bar, by extending the right hand, passing it quickly through the air, (about the distance of a foot,) and then remaining immoveable until the following beat is made. It need scarcely be remarked, that these beats must succeed each other at perfectly equal intervals of time.

In marking a bar containing 4 parts; the first beat is made downwards, the second towards the left, the third to the right, and the fourth upwards. The following figure will render this clearer.



A bar of 3 parts, is marked in the following manner:

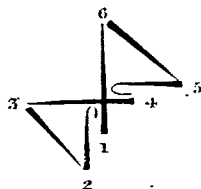


In a bar of 2 parts; the first beat is made downwards, and the second upwards.



Four-crotchet (C), and twelve-quaver time ($\frac{12}{8}$), require four beats; three-minim ($\frac{3}{2}$), three-crotchet ($\frac{3}{4}$), three quaver ($\frac{3}{8}$), and nine-quaver time ($\frac{9}{8}$), three beats; and two-crotchet ($\frac{2}{4}$), Allabreve (Φ or $\frac{2}{2}$), six-crotchet ($\frac{6}{4}$), and six-quaver time ($\frac{6}{8}$), two beats.

When, however, a composition in either of the two latter times is to be played very slow, and it therefore becomes necessary to mark the six parts of the bar separately, the first two beats are made downwards, the third towards the left, the fourth and fifth to the right, and the last upwards.



When on the contrary, a composition in C , $\frac{3}{4}$, or $\frac{3}{8}$, time is to be played very quick, only two beats are made in the first, instead of four; and in the others, instead of three beats, only one, at the beginning of every bar.

In order that the species of time in which a piece is written may be rendered clearly perceptible, the first part of each bar, and that with which the second half of it begins, are played somewhat louder than the others: the former, therefore, are termed the *strong*, or *accented* parts of the bar; and the latter the *weak*, or *unaccented* parts. Consequently, in four-crotchet time, the first crotchet is accented, the second unaccented, the third accented, and the fourth again unaccented. In two-crotchet time, the first is accented, and the second unaccented; but, in three-crotchet time, the first only is accented, the two others being unaccented. In six-quaver time, the first and fourth quavers are accented, and the rest unaccented.

To determine the degree of movement (that is, the rate of slowness or rapidity) in which a musical composition should be performed, certain Italian words are used, one of which is placed at the beginning of each piece. At present, the pupil has only occasion to learn the following:—*Adagio*, very slow; *Andante*, moderately slow; *Allegretto*, rather quick; *Allegro* quick; and *Presto*, very quick.*

But as such an indication of the degree of movement is very indefinite, the composer's intention could, formerly, be only guessed at from the character of his work, and the passages contained therein. Frequently it was only ascertainable by the repeated performance of the piece, and was, at times, entirely mistaken. This evil is now completely removed by the invention of the Metronome, by which the utmost precision can be attained in the above particular. That of Maelzel has met with the greatest approbation; hence, for the last 12 or 15 years, compositions, besides retaining the before mentioned Italian words, have also been generally marked according to it. Thus, *Andante* $\text{♩} = 66$ M.M. (Maelzel's Metronome) signifies that the beats of the machine, when set at 66, answer to the duration of the crotchets.**

The degrees of movement are marked, as above, in all the following Exercises. At first, however, the pupil must practise them slowly, and not at the rate prescribed, until he can play them in strict time, and perfectly in tune.

In order to awaken in the pupil a feeling for time, and accustom him to divide the bars equally, the teacher should now play over the following Exercises Nos. 13 to 18 and cause him to beat the time, in the manner before described, and count the beats aloud.*** When

* The other words used for this purpose, as well as those which relate to the character of the piece, and the style of performance, the pupil will learn at a future period.

** These Instruments are imported and sold only by Messrs Cocks & Co. sole agents for Mr Maelzel; price with the Bell, 52/6; and without 36/6. Read HALLIVANT. Treatise on the use of the Metronome, price 9d. TR:

*** When necessary, the assistance of the Metronome may be resorted to.

he can do this correctly, and likewise, point out the strong and weak parts of the bar, he may commence playing them himself. *

Andante. $\text{♩} = 66$. *M.M.*

Exercise 13. *tire.* *W.B.* *segue.* *S.St.* *W.B.*

Hitherto, the Exercises have all been played with a third-part of the bow, and the whole bow; but, in those which follow, strokes of various lengths, and with the upper, middle, and lower part of the bow will be required. The bowings, therefore, will henceforth (or, until a more minute division of the bow can be learned) be indicated in the following manner:— the whole bowings, as before, by W.B.; and the short, or third-part bowings by S. St: the half bowings, with the upper part of the bow, by H.B. u; those with the lower part by H.B. l; and those with the middle of the bow by H.B. m.

The rules for the motion of the right hand and arm in these half bowings, are contained in those already given for the whole bowings: it is, therefore, only necessary to repeat here, that in strokes with the upper third-part of the bow, the elbow remains perfectly still; and that all the bowings must be made in a parallel direction with the bridge.

Andante. $\text{♩} = 88$.

Exercise 14. *tire.* *W.B.* *S.St.* *H.B. l.* *S.St.* *H.B. u.* *W.B.* *W.B.* *S.St.*

* The teacher must never give way to the pupil, but, from the commencement, insist upon the most exact division of the bar. In the accompaniment to the following Exercise, the four parts of the bar must be marked as there indicated, in order that they may be clearly perceived by the pupil: this method must also be adopted in the other Exercises, but only until he begins, without such assistance, to play correctly in time.

Before the teacher proceeds to another species of time, he should first cause the pupil to mark or beat it again.

Adagio $\text{♩} = 50$.

No. 15.

The next Exercise commences with an incomplete bar; and as in such cases the notes usually fall on, or at least conclude with, the unaccented part of the bar, the Violinist takes them with an up-bow, in order that he may employ the down-bow for the accented part at the beginning of the following bar. The reason of this is, that, from the proximity of the hand to the strings, the pressure is naturally stronger in the down-bow, than in the up-bow; and the old rule requires that every bar should begin with the former, and finish with the latter.

The modern style of playing, however, causes frequent deviations from this rule, as the pupil will observe in the indication of the bowings in the following Exercises, the necessity of which will be explained to him hereafter.

The notes forming the incomplete bar in the following Exercise are not to be slurred together, but played in two separate bowings, and must, according to rule, be commenced with a down-bow. By this means, the first note of the whole bar obtains the down-bow, as also the first note of each succeeding bar.

Allegretto ♩ = 92.

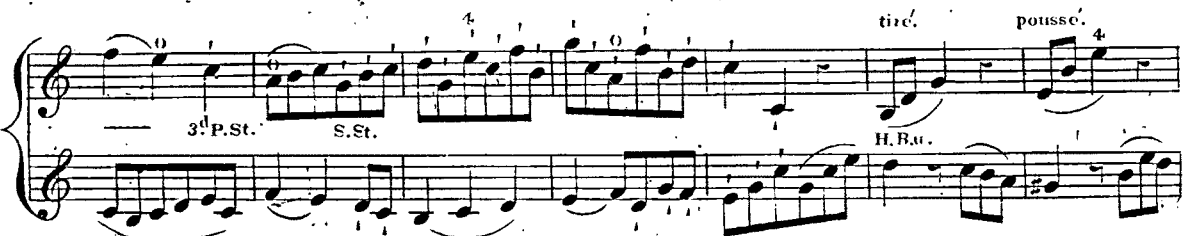
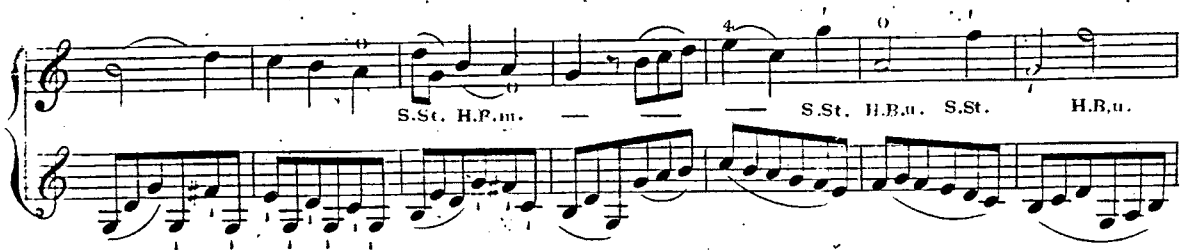
31

16. *tire!*
S.St. with the upper third part of the bow.

Andante ♩ = 100.

17. *tire!*
H.B.u. S.St. H.B.u. 3^d P.St. (*) S.St.


* The strokes with the third-part of the bow are indicated here and elsewhere by 3^d P. St. The



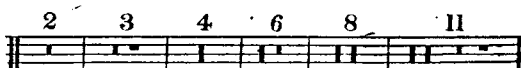
The first note E of the next Exercise, is played with a short up-bow near the nut, in order that the whole bow may be employed for the six notes of the following bar. In the 5th and 13th bar, at the quaver rests, the bow is raised from the strings and passed on through the air, that, at the conclusion of the bar, its whole length shall have been used.

Adagio ♩ = 96.

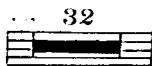
N^o 18.

With regard to the rests, it must here be observed, that the semibreve rest  not only indicates silence for the duration of a whole bar in four-crotchet time, but also in all other species: its value, therefore, depends upon the time in which the piece is written; for example, in the first bar of the accompaniment to the foregoing Exercise, it is only equal to six quavers.

When several bars' rest occur, the following marks are frequently used to indicate them.



A still greater number, are simply marked thus:—



The following Exercise is played throughout with the upper third-part of the bow, the back-arm being kept steady. For the motion of the bow on two strings, the wrist only must be employed; and the elbow raised or lowered a little, only when the bow has to pass over three or four strings.

In each succeeding Exercise, the bowings now become more varied; the performance of them exactly as they are indicated, is therefore so much the more necessary, since, from the omission of one only, the others would be instantly changed throughout the whole composition.

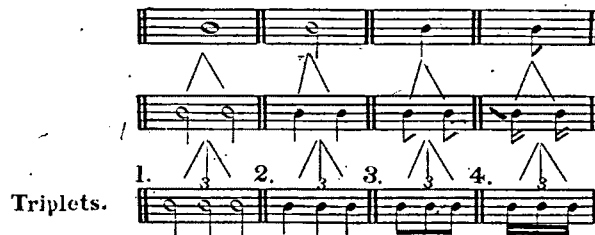
N.º 19.

musical score for N.º 19, Allegro, 76 bpm. The score is in 3/8 time and consists of six systems of piano and 3rd piano staves. The first system is marked "poussé." and "3d P.St.". The second system has a "br" (breve) marking. The third system has "tiré." markings. The fourth system has "4" markings. The fifth system has "tiré." markings. The sixth system has "4" markings. The score ends with a double bar line.

**ON TRIPLETS, SEXTLES, DOTTED NOTES AND
RESTS, TIES, AND SYNCOPATIONS.**

By changing the movement of the quavers in $\frac{12}{8}$ or $\frac{6}{8}$ time, into C or $\frac{2}{4}$ time, a class of notes is formed called Triplets.

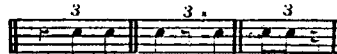
Any note divided into three, instead of two parts, forms a triplet, as in the following Example.



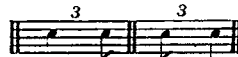
The 1st is called a minim-triplet, the 2nd a crotchet-triplet, the 3^d a quaver-triplet, and the 4th a semiquaver-triplet. They are distinguished from notes of the same shape, by the figure 3 placed above them. However, in quaver and semiquaver triplets the figure is frequently omitted, or only placed over the first triplet, as these are easily known by their being grouped together in threes:



A rest often supplies the place of one of the notes:



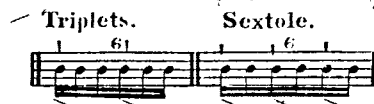
Sometimes, also, two notes are contracted into one:



By doubling the notes of a triplet, a Sextole is formed:



Two triplets are frequently grouped together in this way, and marked (though improperly) with a 6, like a sextole. They differ from the latter, by having the accent on the first and fourth note; whereas, in the sextole, it falls on the first, third, and fifth note.



The following Exercise is intended to instruct the pupil in the division of Triplets and Sextoles; these, therefore, are intermixed with the other kinds of notes. In the 10th 21st and 22nd bars, are several triplets in succession, each beginning with a rest; and as, consequently, the notes are unaccented, they must, according to rule, be all played with an up-bow. At the rests, the bow is lifted up, then drawn back in the air, and at each triplet, again placed with its point upon the string.

W.B.

W.B.

H.B.u.

poussé. 3^d P.St. tire. S.St. W.B. H.B.I. S.St. H.B.I. W.B.

H.B.u. W.B.

H.B.u. W.B. H.B.

poussé. 3^d P.St. tire. poussé. S.St. W.B.

A dot increases the duration of the note after which it is placed, by the half of its original value:




A dotted minim, therefore, is equal to three crotchets; and a dotted crotchet, to three quavers. When a note is followed by two dots, the second of them is half the length of the first:



The like effect is produced by placing dots after rests:



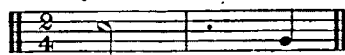
The first dot is half the length of the rest; and the second, half the length of the first dot.

Where, however, a note could not be prolonged by a dot, either on account of the increase in the duration amounting to less than the half of its value (1); or, on account of a bar-line intervening, (2); a second note of the requisite length is written, which is connected with the former by means of a *tie*, marked thus :



All such tied notes are performed as one.

Instead of the tie across the bar-line (2), a dot is frequently met with:



The following Exercise contains single and double dotted notes and rests, together also with ties; and as it is a common fault with beginners, to hurry dotted notes and thereby break in upon the time, the teacher must here carefully attend to this particular.

The 15th bar introduces a new bowing to the pupil. There, two notes have to be played with one stroke of the bow, each of which must be distinctly heard, as though it had a separate bowing. Before the second note is played, the bow must therefore be kept still for a moment. The rest thereby occasioned should be very short, at most only a demisemiquaver.

Andante ♩ = 88.

No. 21.

tiré.
H.B.u. S.St. H.B.u.

tiré. S.St. poussé.
W.B.

H.B.u. H.B.l. W.F.

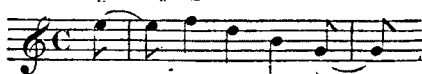
H.B.u. S.St. H.B.u. S.St. H.B.u.

S.St. poussé.

When two notes are tied together several times in succession, the first of which falls each time on a weak part of the bar, and the second on a strong part, they are called *Syneopations* or *syneopated notes*:



In notes of shorter duration, the two, tied notes are contracted into one in the middle of the bar:



The characteristic of *syneopations* consists in this, — that each note commences with the weak part of the bar, on which, therefore, the accent or emphasis most naturally falls. The method frequently adopted in Violin-playing, of marking the second half of each note (or that which falls on the strong part of the bar) by a particular pressure of the bow,



is, therefore, faulty; because it destroys, in some degree, the peculiarity of *syneopation*.

The following piece gives the pupil an opportunity of exercising himself in the division and performance of syncopations, as well as the other kinds of notes before mentioned.

Andante. $\text{♩} = 92.$

tiré.

W.R. H.B.m.

tiré. 3 0 1 pousse. 0 4

S.St. H.B.m. S.St.

H.B.m. H.B.m. W.B.S.

3^d PS!

tiré. 4 4 4 4 3 4 3

H.B.m. S.St.

The musical score consists of five systems, each with a grand staff (treble and bass clef). The exercises are as follows:

- System 1:** Treble clef has triplets and slurs. Bass clef has a continuous eighth-note pattern. Labeled "H.B.u." in the middle.
- System 2:** Treble clef has slurs. Bass clef has a continuous eighth-note pattern. Labeled "3^d P.St." in the middle.
- System 3:** Treble clef has slurs and triplets. Bass clef has a continuous eighth-note pattern. Labeled "pousse." and "S.St." in the middle.
- System 4:** Treble clef has slurs and triplets. Bass clef has a continuous eighth-note pattern. Labeled "tire." and "S.St." in the middle.
- System 5:** Treble clef has slurs and triplets. Bass clef has a continuous eighth-note pattern. Labeled "pousse." and "S.St." in the middle.

Before proceeding farther, the teacher should cause the pupil to repeat the last 10 Exercises until he has not only learned to play them perfectly in tune and with the prescribed bowings, but also strictly in time. In order to convince himself whether he can accomplish the latter, the teacher may now and then allow him to play to the beats of the Metronome; but not too long, or his performance will soon become stiff and formal. Should his execution not admit of his playing the Exercises so fast as they are marked, the Metronome must be set as many degrees slower as is found necessary.

SECTION VIII.

ON SCALES, KEYS, MARKS OF TRANSPOSITION,
AND SIGNATURES.

The natural and gradual succession of notes, C.D.E.F.G.A.B and again to C, is called a Scale. The pupil already knows, that the distances between these notes are not all alike; and that E-F, and B-C, are only half as far apart as the others. The scale, therefore, consists of five of the greater and two of the lesser distances, which are termed respectively *tones* and *semitones*.



At first, two tones occur, viz: from C to D, and from D to E; then comes a semitone, from E to F; then again three tones, from F to G, G to A, and A to B; and lastly, the second semitone, from B to C.

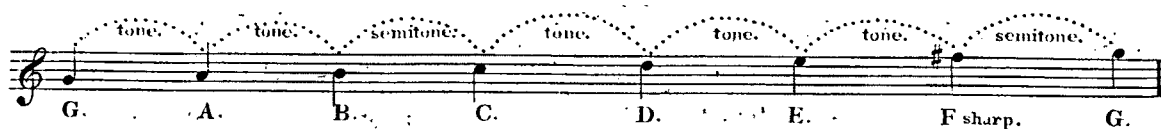
As this series of notes commences with C, it is called the scale of C.

However, we are frequently obliged to commence with other notes, and so to form new scales. But in order then to produce the necessary arrangement of tones and semitones for a scale, it is requisite that one or more of the notes be elevated or depressed a semitone.

The elevation of a note is effected by placing the character #, termed a *sharp*, before it. C with a #, is therefore called C sharp; D, with a #, D sharp, and so on.

The new scales, formed by sharpening one or more notes, are the following:—

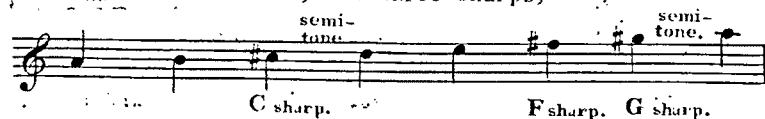
First, that of G, as it requires but one sharp;



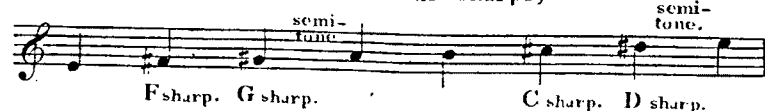
then that of D, with two sharps;



that of A, with three sharps;



that of E, with four sharps;



and that of B, with five sharps.



Among these scales, the pupil will miss that of F. This can only be formed by depressing the note B a semitone, by which, after the two tones, the first semitone is obtained.

The depression of a note is effected by placing the character *b*, termed a *flat*, before it. C with a *b*, is therefore called C flat; D with a *b*, D flat, and so on.

The first new scale, produced by flattening the note B, is consequently that of F.

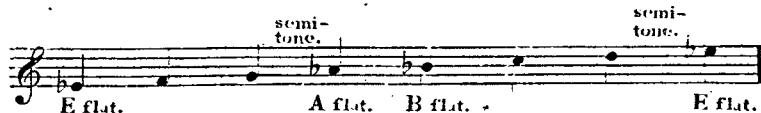


Another new scale can now be formed, by commencing with the flattened note B \flat , and flattening the fourth note as before.

Scale of B \flat , with two flats.



Commencing with the second flattened note, we form the scale of E \flat , with three flats;



commencing with the third flattened note, that of A \flat , with four flats;



and commencing with the fourth flattened note, that of D \flat , with five flats.



But new scales can also be formed by commencing with the sharpened notes, consequently the scale of F \sharp , with six sharps, is here subjoined.



With this twelfth scale, the whole series of scales finishes. For were we yet to form another, commencing with the second sharpened note C^\sharp , we should only obtain a similar one to that which we already possess commencing with D^\flat ; since C^\sharp and D^\flat , although differently named, are nevertheless one and the same note:—because, in elevating C by a \sharp , and depressing D by a \flat we arrive at the self-same note, and therefore the distinction exists only in name, not in sound.* In like manner, a scale commencing with the fifth flattened note G^\flat would add nothing to the number; but correspond precisely with that of F^\sharp .

One of these twelve scales predominates in every composition; that of C , for instance, in the Exercises Nos 13, 14, 16, 17, 19, 20, and 22, hence these pieces are said to be written in the Key of C . There are consequently as many Keys as Scales, namely twelve.

The sharps and flats necessary for the construction of scales, are not constantly repeated throughout the entire composition, but only placed once at the beginning of it, immediately after the clef, and their influence then continues to the end.** From the signature, therefore, the predominant scale and the key of the piece can be instantly ascertained.

Here follow the twelve keys with their signatures, which the pupil must attentively observe.

Without signature. Key of C .	With one sharp. Key of G .	With two sharps. Key of D .	With three sharps. Key of A .
With four sharps. Key of E .	With five sharps. Key of B .	With six sharps. Key of F^\sharp .	With one flat. Key of F .
With two flats. Key of B^\flat .	With three flats. Key of E^\flat .	With four flats. Key of A^\flat .	With five flats. Key of D^\flat .

When a sharp or flat requires to be contradicted, for the purpose of restoring the note to its original pitch, the following character \natural , called a *natural*, is placed before it.



* Such notes — similar in sound though not in name — are called *enharmonic*, and the substitution of one for the other, (Ex: C^\sharp for D^\flat , or F^\sharp for G^\flat and the reverse,) is termed an *enharmonic change* or *transition*.

** A more correct idea of this matter, will, I apprehend, be gathered from the following: —

The sharps or flats belonging to the key of the piece, are placed all together at the commencement of each stave, immediately after the clef; and form what is called the *SIGNATURE*. Thus situated, they affect all the notes of the same name as the lines or spaces on which they are placed, and their influence continues to the end of the composition, or until a new signature appears.

This character, therefore, lowers a note when it contradicts a sharp, and raises one which has been previously affected by a Flat.

The three characters #, b, and ♭, are called marks of transposition.

The signature of the following Exercise consists of one sharp only, which applies to F; the pupil must therefore stop this note a semitone higher, throughout the piece. Consequently, on the E string, the first finger must no longer be placed close to the nut, but close to the second finger; and on the D string, the second finger, which hitherto has always been set close to the first, must now be placed at a distance from it, quite close to the third.

The fourth bar of the Exercise modulates into the key of D, so that in this and the following bars, the scale of D with two sharps predominates. Besides the F, therefore, the pupil has also to stop C a semitone higher; and, on the A string, to place the second finger at a distance from the first, close behind the third finger. In the four last bars, however, the scale of G again predominates, and the C is therefore stopped in its former place.

Andante. ♩ = 50.

N^o 23.

The next Exercise has likewise one sharp for its signature, consequently the key of G predominates. But in the 5th and 6th bar, and again in a succeeding part of the Exercise, by modulation into other keys, the scales of C, E, A, and D, also occur. The pupil, therefore, must carefully observe the marks of transposition; moving the finger a semitone upwards at each #, and returning to the original place at each ♭. In the 8th bar a modulation is again made into the key of D, and the scale of D then predominates to the 17th bar.

Allegro. = 100.

No 24.

poussé. tiré.
S.St. W.B. H.B.u. S.St. H.B.l.
poussé.

W.B. H.B.u. S.St. H.B.l. H.B.m.
tiré.

H.F.I. W.B. S.St. H.B.u.

tiré. poussé.
W.B.

tiré.
H.B.u. W.B. H.B.u.

W.B.

This page of musical notation consists of seven systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. Specific performance instructions are noted throughout the piece:

- tiré.* (first system, bass staff)
- poussé.* (third system, treble staff)
- W.B.* (third system, bass staff)
- S.St.* (third system, treble staff)
- tiré.* (fourth system, treble staff)
- W.B.* (fourth system, bass staff)
- S.St.* (fourth system, treble staff)
- W.B.* (fifth system, bass staff)

The piece concludes with a double bar line and a final chord in the bass staff of the seventh system.

ES

The following Exercise has two sharps for its signature; it is therefore in the key of D, and all F's and C's must be stopped a semitone higher, throughout the piece.

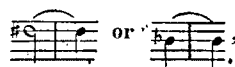
Allegro ♩ = 116.
tiré.
S.St.u.

25.

5077



The sharps or flats forming a signature, are called *essential* marks of transposition; but those which occur in the course of a piece, *accidental*. The latter only maintain their influence to the end of the bar, and must be renewed if the same note is required to be elevated or depressed in the next bar, unless two notes happening in different bars are connected together by a tie



in which case the second note also remains sharpened or flattened.*

All notes of the same name within the limits of a bar, even if they occur in different octaves, are affected by *one* accidental.** In the 13th bar of the following Exercise, the # before A therefore, not only influences the first, but also the fifth note; and in the 28th bar, the b not only depresses the note before which it is placed, but also the 7th and 9th note.

The essential sharps of the next Exercise are F#, C#, and G#; hence it is in the key of A.

* In cases of this kind, where the two notes fall on the same line or space, the second note would also remain affected by the accidental, even if the tie were omitted. TR:

** That is, — all notes of the same name which occur AFTER the accidental has been inserted. TR:

Op. 26.

tiré.

W.B.

tiré.

tiré.

S.St.

pousse.

W.B.

tiré.

tiré.

5077

The image shows four systems of musical notation for a violin exercise. Each system consists of a treble and bass staff. The music is in G major (one sharp) and 4/4 time. The first system is marked 'tiré.' and includes fingerings (1, 2, 4, 0, 4) and bowing indications (up and down bows). The subsequent systems continue the exercise with various fingerings and bowing patterns.

Hitherto, the pupil has always played with a uniform strength of tone. But as the Violin admits of the most varied modifications of soft and loud, it is now time that he should endeavour to produce them. In the succeeding Exercise, therefore, they are indicated in the usual manner, by certain Italian words placed below the staff. At present, it will be sufficient if he learn the following:—*piano* (abbreviated *p*) soft, *pianissimo* (*pp*) very soft, *forte* (*f*) loud, *fortissimo* (*ff*) very loud, *crescendo* (*cres.*) gradually increasing in power, and *decrescendo* (*decres.*) gradually diminishing. Each word continues its influence until superseded by some other.

In *forte* passages, the bow is pressed more firmly on the string with the first finger, moved quicker, and brought nearer the bridge; but, in *piano* passages, it is somewhat lifted up by a pressure of the little finger, moved slower, and carried farther from the bridge. In the *cres.* and *decres.*, the performer gradually passes from one to the other of these methods.

The pupil must always be careful to draw a fine tone from the instrument, both in the *p* and *f*. A regular bowing, added to firmness in stopping the notes, are the first requisites for this purpose.

The following Exercise has one flat for its signature; all the B's must therefore be stopped a semitone lower. Besides this essential mark of transposition, numerous accidentals occur, which the pupil must carefully observe.

Nº 27. *Andante* ♩ = 100.
poussé.

(*) *p* H.B.I. W.B. *cres:* — *f* H.B.I. — W.B. *decres:*

p *cres:* — *f* *decres:* *p* H.B.u.

pp W.B.

cres: *f* *decres:* *p*

cres: *f* H.B.u. *poussé.* *f* H.B.u.

poussé. *poussé.* *poussé.* *poussé.* W.B.

* The letters *p* and *f* apply to both parts.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings (e.g., 4, 0, 4, 0). Dynamic markings include *pp*, *f*, *cres:*, and *decres:*. Performance instructions such as *H.B.u.* and *W.B.* are present. The piece concludes with a double bar line at the end of the sixth system.

The following Exercise has two flats for its signature; all the B's and E's must therefore be stopped a semitone lower.

Allegro. $\text{♩} = 80.$

poussé.

f H.B.u. S.St. H.B.u. S.St. — — — — — H.B.u. H.B.u. S.St.

No. 28.

p H.B.u.



The following Exercise has three flats for its signature; therefore, all the B's, E's, and A's, must be stopped a semitone lower.

Allegretto. $\text{♩} = 108.$ *poussé.*

tiré.

N^o 29. *p* W.B.

cres. *f*

decres.

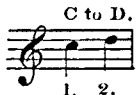
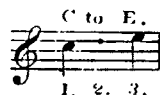

p *pp* *cres.*

f

decre.
p H.B.u. W.B.
poussé. poussé.
cres.
f
decre.
pp

SECTION IX.

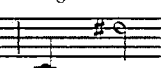
ON INTERVALS, AND ON MAJOR, MINOR,
DIATONIC AND CHROMATIC SCALES.

The distance from one note to another is called an Interval, and the number of degrees which it embraces, determines its name; for example, from  is a second; from  a third; from  a fourth, and so on.

But, as these notes can either be sharpened or flattened, a diversity in the intervals is thus produced, which is expressed by the epithets major, minor, augmented, and diminished. The following are the intervals most generally used.

UNISONS.		SECONDS.			THIRDS.		FOURTHS.	
perfect,	augmented.	minor,	major,	augmented.	minor,	major.	perfect,	augmented.
								

FIFTHS.			SIXTHS.		SEVENTHS.		
diminished or false,	perfect,	augmented.	minor,	major.	diminished,	minor,	major.
							

OCTAVES.		NINTHS.			TENTHS.	
perfect,	augmented.	minor,	major,	augmented.	minor,	major.
						

When an interval exceeds the compass of a Tenth, it is reckoned from the Octave of the fundamental note and again called a Fourth, Fifth &c:

All other practicable intervals, the pupil will learn when he enters upon the study of Harmony; which study, be it here observed, he cannot dispense with, if desirous of becoming a thorough musician.

The scale which the pupil has hitherto learned in twelve different positions, ascends and descends with the major Third and major Sixth:

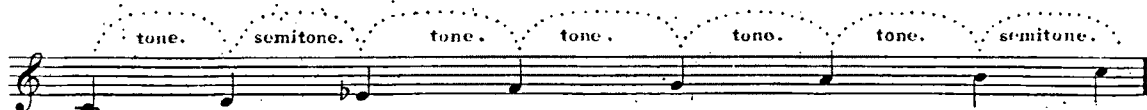


There is however another scale, which differs principally from this, in having the Third and Sixth minor; the former both in ascending and descending, but the latter in descending only:

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.



Besides the Sixth; the pupil will observe, that, in descending, the Seventh is also flattened.* This scale, like the others, consists of five tones and two semitones, but in a different order:



For, in ascending, the first tone is immediately followed by a semitone; after which come four tones; and lastly, the second semitone.

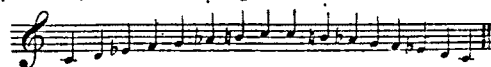


at first, two tones; then a semitone; then again two tones; after that the second semitone; and lastly, another tone.

The scale with the major Third and major Sixth is called the *Major Scale*; and that with the minor Third in ascending, and the minor Seventh, minor Sixth and minor Third in descending, the *Minor Scale*.

The Minor scale, like the Major, can be transposed eleven times; consequently, there are 12 Major and 12 Minor Scales. The former are already known to the pupil, and the latter here follow with their respective signatures:— first, that of A, in which no essential marks of transposition are necessary, but which, nevertheless, requires two accidentals for elevating the Sixth and Seventh in ascending.

* GOTTFRIED WEBER, in his *THEORY OF MUSICAL COMPOSITION*, objects to the Minor Scale as hitherto used, and proposes another, having both in ascending and descending, the minor Sixth and major Seventh:



In his opinion, "the scale is a series of notes, of which the harmonies belonging to a key are composed," and therefore he is right in objecting to the major Sixth in ascending and the minor Seventh in descending, as being foreign to the Minor Scale. However, as the Minor scale is most frequently employed as a melody to the principal harmony of the key, (viz. to the Triad of the key-note,) and must then, as he himself states, retain its usual form, both in ascending and descending:



and farther, as his scale scarcely ever occurs in ascending, and only in descending when accompanied by the harmony of the Dominant 7th



the scale as hitherto used, is consequently much oftener heard in practice, than the one advanced by him; so that I have preferred adhering to the old method, in order to accustom the pupil's ear to the scales which he will mostly have to perform.

Minor Scale of A, without signature;



of E, with one sharp;



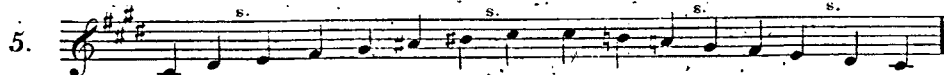
of B, with two sharps;



of F#, with three sharps;



of C#, with four sharps;



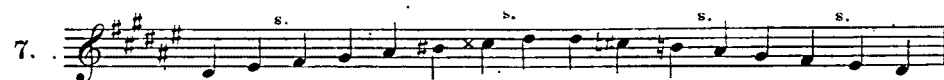
In order to elevate the Seventh of the next Minor Scale, (that of G#, with five sharps,) a mark of transposition is required, with which the pupil is not yet acquainted. This is the *double sharp* x, which elevates a note already sharpened by the signature an additional semitone, or altogether one whole tone. The note thus elevated, receives, in addition to its former name, the appellation of *double*; as, F# double sharp, C double sharp &c.

The natural ♮ serves also to contradict the double sharp, but requires a # to be added to it (♮#) if only one of the sharps is to be removed.

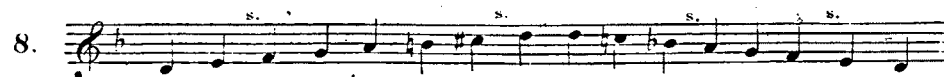
Minor Scale of G#, with five sharps;



of D#, with six sharps;



of D, with one flat;



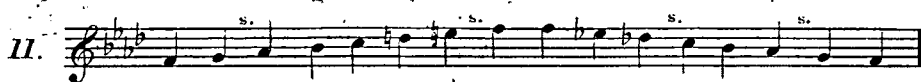
of G, with two flats;



of G, with three flats;



of F, with four flats;



of B \flat , with five flats;



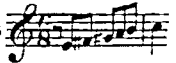

The pupil will have observed, that each of these Minor scales has a corresponding signature to one of the Major scales; and that, in descending, the notes are affected by the same marks of transposition: hence they are called *relative*.

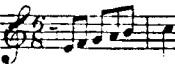

The relative Minor to a Major key, is situated a minor Third below the latter: *A minor* is, therefore, the relative of *C major*, *E minor* of *G major*, and so on. Here follow all the Major and Minor Keys with the signatures common to both:—

| | | | | | | | |
|-------------------|--|-------------------|--|-------------------|--|-------------------|--|
| C major. | | G major. | | D major. | | A major. | |
| A minor. | | E minor. | | B minor. | | F \sharp minor. | |
| E major. | | B major. | | F \sharp major. | | F major. | |
| C \sharp minor. | | G \sharp minor. | | D \sharp minor. | | D minor. | |
| B \flat major. | | E \flat major. | | A \flat major. | | D \flat major. | |
| G minor. | | C minor. | | F minor. | | B \flat minor. | |




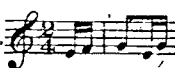
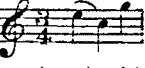
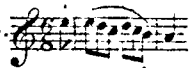
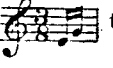
It will generally be difficult for a young Violinist not possessing any knowledge of Harmony, to ascertain from his part, whether a composition is written in the Major or in its relative Minor key. For his information on this subject, therefore, the following remarks are here introduced.

The opening of most compositions is founded on the Triad or Chord of the Key in which they are written. This consists of the key-note, third, fifth and octave; and, in a piece without signature, is either the Chord of *C major* or that of *A minor* . In comparing these chords together, the pupil will observe that the two notes C and E are common to both; but that G belongs only to the Major, and A only to the Minor chord. If, therefore, a piece

without signature commences with G, this first note at once decides it to be in the Major key; and if with A, it is proved to be in the Minor key. If after C or E, or after both G or A should immediately occur, the key is generally decided at once by one or other of these notes. — When the melody proceeds by degrees, F and G must be taken notice of, in ascending; for, if both are elevated, thus  or even the G only  then the piece is in

the Minor key: but if no sharps are used  or  it is in the Major key. When, however, the melody descends, we must examine it to the place where it either closes or proceeds in another direction in order to ascertain the key, which is then generally decided by A or G.

As the above will be best illustrated by Examples, we here select the Exercises N^{os} 13 to 19, which the pupil has already studied.

In N^o 13.  the second note (G) proves the key to be Major. In N^o 14.  the key remains undecided throughout the first bar, as the notes of this melody might also belong to A minor; however, the first note of the second bar (G) proves it to be C major. In N^o 15.  the first note at once indicates the Minor key; and in N^o 16.  the third note points out the Major key. In N^o 17.  the Major key is likewise announced by the third note. In N^o 18.  it remains doubtful, to the end of the first whole bar, whether the melody belongs to C major or to A minor; but the first note of the second bar (A) proves it to be in the latter key. In N^o 19.  the Major key is at once decided by the second note.

The pupil must now endeavour to ascertain the key of pieces with sharp or flat signatures, according to the method described above; applying to each, what has here been said respecting the keys of C major and A minor. Should he even then be occasionally in doubt as to the key, he may, in order to convince himself, look at the last note of the piece; as all regular compositions finish in the same key in which they begin, even if modulations into other keys are in some places introduced.* Also, the principal part (or that played by the 1st Violin) generally finishes, like the under part, (or Bass,) with the Tonic, i.e. with the fundamental or key-note. The Exercises above cited, N^{os} 13 to 19, will likewise serve to illustrate this, for the whole of them conclude with C or A, according as they are Major or Minor.**

The following Exercises are intended for the practice of the Minor scales, both ascending and descending; the latter, sometimes with the minor, and at others with the major Seventh. The pupil must therefore be particularly attentive to the numerous accidental marks of transposition.

* Compositions in a Minor key, frequently end in the Major of the same name; Ex: those in A MINOR in A MAJOR.

** Additional information on the subject here treated of, will be found in the interesting little "ESSAY ON THE KEY IN MUSIC" by W. FORDE published by Mess^{rs} Cocks & Co, which the pupil may peruse with advantage.

Allegro. ♩ = 116. 63

tiré.

N° 30.

f W.B.

H.B. II.

W.B.

H.B. I.

W.B.

cres. *f*

64

All. ro. = 112.

tiré.
f H.B.u. S.St. H.B.u. S.St. in the middle.

H.B. S.St.u. S.St.u. *tiré*

tiré. *pousse.*
W.B. H.B.I. S.St. in the middle.

H.B.u. S.St.

3^d P.St.

65

H.B. S.St. H.B. S.St. in the middle.
 H.B. S.St. *live.* 3rd P. St. S.St.
 3rd P. St. S.St.
 3rd P. St. S.St. *p*
cres.
f
 W.B.

Allegro. $\text{♩} = 120.$

poussé.
f *S. St. u.*





In the following Exercise, the rule must be borne in mind, that accidentals not only affect the notes before which they stand, but also those in the upper or lower octaves occurring within the limits of a bar: hence, at the end of the first bar, E \sharp and F \sharp must be played.

Andante. ♩ = 132.

N^o 33.

tiré.

p *cres:* *f*

deces: H.B. *p* W.B.

cres: *f*

deces: *p* *cres:* *f*

deces: *p* *cres:* *f*

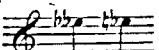
H.B.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical elements:

- System 1:** Treble staff has a circled '0' at the beginning. The bass staff has a *decres:* marking.
- System 2:** Treble staff has a circled '0' and a *H.B.* marking. The bass staff has a *p* marking.
- System 3:** Treble staff has a circled '0' and a *W.B.* marking. The bass staff has a *cres* marking.
- System 4:** Treble staff has a *f* marking. The bass staff has a *decres:* marking.
- System 5:** Treble staff has a *p* marking. The bass staff has *cres:*, *f*, *decres:*, and *p* markings.
- System 6:** Treble staff has a circled '0' and a *W.B.* marking. The bass staff has a circled '0'.
- System 7:** Treble staff has a circled '0' and a *H.B.* marking. The bass staff has a *pp* marking.

The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The page number 69 is in the top right corner.

In the 13th bar of the following Exercise, a new mark of transposition occurs. This is the *double flat* (bb), which serves to depress an already flattened note an additional semitone. The note thus depressed, receives (as in the case of the \times) the name of *double*; as E double flat, B double flat &c.

When, after a double flat, the note is required in a simply flattened state, the compound character (bb) is placed before it, thus 

The pupil has now been made acquainted with the last of the five marks of transposition; \sharp , \times , \flat , bb , & b .

Allegretto $\text{♩} = 108$.

Exercise 34. *tire.* p s.st.



S.St. *cres* - - - - *f*

decre - - - - *p*

cre

- *scen* - - - - *do* *f*

H.B. *W.B.*

All Major and Minor scales, consisting of five tones and two semitones, are called by the general name of Diatonic (or natural) scales. There is, however, another kind, proceeding entirely by semitones, termed Chromatic (or artificial):



As these scales consist, at all times, of the same semitones; they are, both in Major and Minor, in ascending and descending, always alike to the ear; though to the eye, they appear different, i.e. written with other marks of transposition.*

The two following Exercises are intended for the practice of Chromatic scales. When these are very quick, observe as a principal rule, that *more than one note must never be stopped with the little finger*, it being shorter and consequently less moveable than the others; by each of which, two notes are played. The sharpened note of the fourth finger, must, therefore, be either taken on the next open string, as at (1); or by the first finger on the said string, as at (2).



The E# at (2), is stopped with the second finger, because *the same finger must never be employed three times in succession*.

As the open strings (particularly E & A) sound shriller than the stopped notes, they are avoided, as much as possible, in playing Chromatic scales. Consequently, in the 26th bar of the following Exercise, the Eb is stopped with the third finger, (as though it were D#,) in order that the E might be taken with the fourth finger, and not on the open string.

Allegretto ♩ = 92.

N^o 35.

* The Enharmonic Scale, is not mentioned, as it never occurs in practice.

The musical score consists of six systems, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *pp* (pianissimo). Performance instructions include *poussé*, *tiré*, *cres.* (crescendo), and *decres.* (decrescendo). The piece is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes many slurs, ties, and fingerings. The first system starts with a *f* dynamic and a *p* dynamic. The second system includes *poussé*, *poussé*, *tiré*, *cres.*, *f*, and *decres.* markings. The third system includes *w.B.*, *p*, *cres.*, and *f* markings. The fourth system includes *decres.*, *p*, *cres.*, and *f* markings. The fifth system includes *decres.*, *p*, and *f* markings. The sixth system includes *poussé*, *w.B.*, *cres.*, *f*, and *decres.* markings. The piece ends with a double bar line.

tire!

W.B.

p

cres - - - *decres* - - - *p*

f

p *pp*

cres

f

36.



First system of musical notation. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#). The system includes the instruction "deces." and a dynamic marking "p".



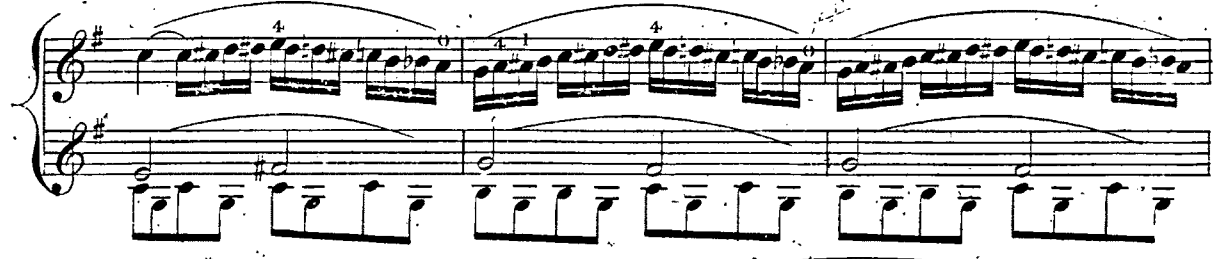
Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. The system includes the instruction "cres" followed by "deces".



Third system of musical notation. The right hand has a very active melodic line with many slurs and ties. The left hand accompaniment consists of eighth notes. The system begins with a dynamic marking "p".



Fourth system of musical notation. The right hand continues with a fast, flowing melodic line. The left hand accompaniment is steady eighth notes. The system includes slurs and ties across measures.





Fifth system of musical notation. The right hand features a melodic line with many slurs and ties. The left hand accompaniment consists of eighth notes. The system includes slurs and ties across measures.



Sixth system of musical notation. The right hand has a melodic line with many slurs and ties. The left hand accompaniment consists of eighth notes. The system includes the instruction "deces." and ends with a double bar line.

SECTION X.

ON THE DIFFERENT POSITIONS OR SHIFTS,
AND ON EXTENSIONS AND HARMONICS.

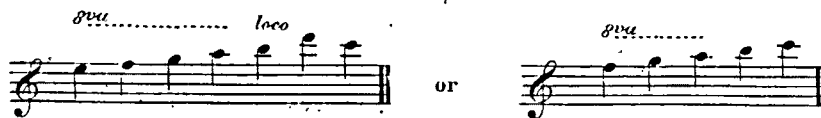
Besides the notes from  to  to which all the preceding Exercises have been confined; the Violin possesses others, equally sonorous, exceeding the compass of an octave:—





But, as the highest of these notes, on account of the numerous ledger lines, can no longer be read quickly; it is usual to write them an octave lower, and to indicate their higher situation by *ott* (abbreviated from *all' ottava*.) For example:—



When they are again to be played as written, the word *loco* is either employed, or the dotted line discontinued, as:—




The notes situated above  can only be reached and stopped by the fingers, when the hand, relinquishing its usual position, advances more or less towards the bridge. These different positions are called Shifts, and were formerly divided into two classes, whole and half shifts. A half shift was that position of the hand, in which the G of the E string  is stopped with the first finger; and a whole shift, that in which the same fin-

ger is placed on the A of the E string . The following position was again termed




a half shift; the next to that a whole shift, and so on. In order, however, to distinguish these upper positions from the lower ones similarly named, they were furthermore called the second half and second whole shift.

But as this appellation of shifts is intricate, I have here adopted the French method, which distinguishes the various positions of the hand by *first* Position, *second* Position &c.

The lower position of the hand, in which all the foregoing Exercises have been played, is therefore called the 1st Position. When the hand is advanced so much nearer the bridge, that

the first finger falls on the G or G# of the E string , we are in the 2nd Position;

on , in the 3rd; on , in the 4th; on , in the 5th; on

, in the 6th; on , in the 7th; on , in the 8th, and so

on.

In these upper positions of the hand, not only the notes on the E string, but those also on the other three strings are now played, although the latter may be likewise reached, with the assistance of the E string, in a lower position. But continually adopting this method, would cause the hand to change its position too often, and thereby greatly increase the difficulty of playing. Indeed, many passages which in a quiet position of the hand are perfectly easy, would, in such a case, be rendered wholly impracticable.

In the new Positions of the following Exercises, the pupil must at all times be particularly careful to hold the hand in the usual way, and observe that the fingers, bent at both joints, fall perpendicularly on the strings. In the 2nd Position, the wrist must not press against the ribs of the instrument; not, indeed, until the hand has advanced to the 3rd Position, where the ball of the hand adheres to the projection of the neck.

78

2nd Position.

*Allergo. . . 1-0.**pizzicato*

No. 37.

f S.St. in the middle of the bow.3^d P. St. S.St., 3^d P. St. S.St.m. and so on.*tiré.*

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a supporting line in the bass. The second system features a more complex melodic line with a crescendo marking. The third system continues the melodic development. The fourth system shows a melodic line with a crescendo marking. The fifth system features a melodic line with a crescendo marking. The sixth system shows a melodic line with a crescendo marking and a final measure with a double bar line.

p *cres.* *f* *H.B.* *S.St.* *H.B.* — *S.St.*

60

2^a Position.

Alliegretto. - 63.

N^o 38.

tiré.

p W.B. H.B.u. S.St. H.B.l. W.B.

This page of musical notation, numbered 81, contains five systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation is characterized by dense, flowing melodic lines in the right hand and more rhythmic, often arpeggiated or moving bass lines in the left hand. Fingerings are indicated by numbers 1-4, and some passages include slurs and accents. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

Allegro. $\text{♩} = 132.$ 2nd Position.N^o 39.

tiré.

f W.B.

H.B.u. S.St. H.B.I.

sempre staccato.



54
3rd Position.

Allegro. 106.

tiré. 3 1 2 3 4 1 2 3 4 *poussé.*

f H.F.I. S.St.m. H.B.m. S.St. H.B.u. S.St.u.

tiré. *poussé.* *tiré.*

H.B. St.m.

poussé. *tiré.* *poussé.* *tiré.*

tiré.

W.B. S.St.u. H.B.u. S.St.m. *tiré.* 3d P. St.m.

tiré

tiré

tiré *poussé.*

S.St.u. H.B.u. S.St.m.

H.Bar. S.St.u. H.B. S.St.m. *tiré.*

The next Exercise is designed for the practice of extensions, *i.e.* of notes which belong to the following or to the preceding Position. These are taken either with the fourth or the first finger, without moving the hand; Ex:—

3 4 4 3 2 1 1 2

If the extended note is to be slurred in one bowing with the note immediately adjoining, it must not be distant more than a *semitone* from the latter; as, by drawing back the finger a *whole* tone, a disagreeable whining is produced; Ex: But if the extended note be not immediately followed by that nearest to it, then even the *whole* tone may be played in one

connected bowing; Ex: .

3 4 3 1

These extensions are made, in order to avoid changing the position of the hand for the sake of a single note: but in cases where such notes could be stopped on the next string, without leaving the Position we are in; extension is merely adopted for the purpose of uniting them with the other notes in a steadier bowing than otherwise could possibly be done.

3rd Position.

Allegretto, - 108.

Op. 41. *p* H.B.m.

W.B.

cres: *f*

H.B.m. H.B.I. W.B. H.B.m. H.B.I. *p* W.B. *poussé.*

Handwritten musical notation system 1. Treble and bass staves. Treble staff contains rapid sixteenth-note passages with slurs and fingering (1, 4). Bass staff contains a steady eighth-note accompaniment. A label "H.B.m." is written above the bass staff.

Handwritten musical notation system 2. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages and slurs. Bass staff continues with eighth-note accompaniment.

Handwritten musical notation system 3. Treble and bass staves. Treble staff features rapid sixteenth-note passages. Bass staff features eighth-note accompaniment. Dynamic markings "cres." and "f" are present. Labels "H.B.u.", "H.B.l.", and "W.B." are written above the bass staff.

Handwritten musical notation system 4. Treble and bass staves. Treble staff features rapid sixteenth-note passages. Bass staff features eighth-note accompaniment. A label "H.B.u. S.St.m." is written above the bass staff.

Handwritten musical notation system 5. Treble and bass staves. Treble staff features rapid sixteenth-note passages. Bass staff features eighth-note accompaniment.

Handwritten musical notation system 6. Treble and bass staves. Treble staff features rapid sixteenth-note passages. Bass staff features eighth-note accompaniment. Labels "H.B.u." and "W.B." are written above the bass staff.

As, in approaching the bridge, the notes lie gradually nearer each other, the pupils ear will also lead him to draw his fingers closer together at each succeeding Position. That finger in particular which has to stop the semitone must closely adjoin its predecessor; indeed, in very high positions, it is even necessary that the latter be first removed before the other is pressed down, in order to ensure a correct stopping of the semitone. But it is impossible to determine in which Position this must begin; as pupils with thick and fleshy fingers will find it necessary in lower positions than those whose fingers are slender and delicate.

Allegretto $\text{♩} = 66$.

3rd Position. *tiré.*

N^o 49.

The musical score for N° 49, 3rd Position, is written in G major (one sharp) and 6/8 time. It consists of five systems of two staves each. The first system starts with a piano (p) dynamic and a 'W.B.' (Whole Bow) marking. The second system has a crescendo (cres.) and a forte (f) dynamic. The third system has a crescendo (cres.), a forte (f) dynamic, and a piano (p) dynamic. The fourth system has a piano-piano (pp) dynamic and a forte (f) dynamic. The fifth system has a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The bass staff contains a continuous eighth-note accompaniment.

Second system of musical notation. The treble staff starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) marking. The bass staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble staff includes markings for decrescendo (*decres.*), piano (*p*), crescendo (*cres.*), and forte (*f*). A fourth-note group is indicated with a '4' above the staff. The bass staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble staff includes markings for piano (*p*), crescendo (*cres.*), forte (*f*), and piano (*p*). A first-finger fingering ('1') is shown above a note. The bass staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble staff includes markings for H.B.U. and H.B.I. The bass staff continues with the eighth-note accompaniment.

Sixth system of musical notation. The treble staff includes a W.B. marking and a pianissimo (*pp*) dynamic. The bass staff includes markings for '4' above several groups of notes. The system concludes with a double bar line.

In the following fourth Position, the left hand must be elevated rather more than it has hitherto been over the edge of the belly, that the fingers may be enabled to reach the G string, without being placed flat. At each succeeding Position, this elevation of the hand is constantly increased; the thumb being gradually drawn round the projection of the neck, and the elbow carried farther under the Violin. If the pupil has a very small hand, he will be compelled, in the highest Positions, to draw the thumb entirely from under the neck, and rest it against the ribs. But it is then necessary to hold the instrument firmly with the chin; especially in sliding down the hand to the lower Positions.

In the 7th bar of the next Exercise, the hand, in extending the first finger for A sharp, must not be moved from its place; nor again, in the 8th bar of the 2nd Part, in extending the fourth finger for F sharp.

4th Position. *Allegro* ♩ = 100.

N^o 43.

f 3^d P. St. u.

poussé.

S. St. u.

poussé.

3^d P. St. *pp* S. St. 3^d P. St. S. St. 3^d P. St.



The notes marked with little dashes in the following Exercise, must be played very short and detached.

5th Position. *Allegro.* $\text{♩} = 126.$

tiré
p s.st.

The musical score is written for piano and consists of four systems, each with a grand staff (treble and bass clef). The first system begins with a *cres.* marking, followed by a *f* dynamic, and includes the instruction *tiré.* twice. It concludes with a *ff* dynamic. The second system features a *decres.* marking and a *p* dynamic. The third system includes a *f* dynamic. The fourth system is marked with *pva* and *loco*, and ends with a *f* dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs.

In a high position of the hand, where the stops are very close, not only can the notes of the next Position be reached by extension, but also such as are situated in the second or third Position above. In the following Exercise, for instance, some notes will be found which belong to the seventh and eighth Position. But, let me here again observe, that, in extending for them, the hand must not be removed from its place, but only the fourth finger stretched out as far as is required.

9th
6th Position.

Allegro. $\text{♩} = 108.$

loco

no 45.

poussé. *gva.* *X.*
p S.St. 1. 3^d P. St. W.B. 3 4 3

gva. *loco*
3 + 3 *poussé.* 3^d P. St. W.B. H.B. an H.B. l.

gva. *loco*
3 4 3 S.St. W.B. 3 4 3 H.B. l. H.B. an C. Ed.

gva. *loco* *poussé.* *gva.*
f 4 W.B. *decr.* *p*

gva. *loco* *gva.* *loco*
3 4 3 1 2 3 4 3

gva. *loco*
3 4 3

gva. *loco* *gva.* *loco*
3 4 3 4 4 3 *cres.* *f* 2 4 *Fine.*

poussé. *gru* *tiré.* 95
p W.B. H.B.u. H.B.u.
gru *loco* *gru* *cres.*
3^d P. St. W.B. *3^d P. St. W.B.* *3^d P. St. W.B.*
gru *loco* *gru* *decrs.* *p*
f W.B. *decrs.* *p*
gru *loco*
cres. *f* *decrs.* *p* H.B.u. H.B.I. H.B.u.
gru *tiré.* *cres.* *f*
gru *tiré.* *poussé.* *decrs.* *p* W.B.

The musical score consists of eight systems of staves. The notation includes various musical symbols such as triplets (indicated by '3'), slurs, and dynamic markings like *p* (piano), *f* (forte), *cres.* (crescendo), and *decrs.* (decrescendo). The piece is in a key with one flat (B-flat) and a 3/4 time signature. The notation is complex, with many triplets and slurs throughout. The piece ends with a double bar line and a repeat sign.




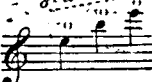
D.C. (Da Capo)
 dal segno sin al fine.
 (i.e. Repeat the piece from
 the sign X at the beginning,
 to the word *Fine* which in-
 dicates the end.)

When the pupil has sufficiently exercised himself in the different Positions without moving the hand, he must then learn to pass quickly from one to another. For this purpose, the five following Exercises will serve him.

In these, as well as in all the succeeding Exercises, he will frequently find a zero (0) over notes which cannot be played on an open string; and it then signifies that the notes so marked are to be taken in Harmonies.

These harmonies are produced by touching the string very lightly with the finger, instead of pressing it firmly on the fingerboard as usual. They are chiefly employed on account of their clearer sound, to render one note stronger and more predominant than the others; for example, the last note of an ascending scale, or of a passage in arpeggio.

But as many of the harmonies practicable on the Violin differ so much in quality of tone from the natural notes of the instrument, that the ear immediately recognises them as foreign and not belonging to the others; the good School of playing only permits the use of such as are not subject to the above objection. These are, (1) the octave; (2) the octave-fifth, or twelfth; and (3)

the double-octave; thus, on the G string ; on the D string ; on the A string ; and on the E string . The middle of the string gives the oc-

tave; two-thirds of the same, the octave-fifth; and three-fourths, the double-octave, whether measuring from the nut or the bridge. The harmonies, however, must always be taken on the side of the bridge, as they there come out much easier and approximate nearer to the tone of the stopped notes than those at the other end of the string. Hence, all the harmonics which are fit for use, are stopped at the same places as the natural notes of like sound.*

* The above mentioned harmonies, as not materially differing in sound from the natural notes, have at all times been used, in conjunction with the latter, by all good Violinists. All others, however, and particularly the so-called artificial harmonics, must be rejected as useless; because they so totally differ from the natural notes of the instrument. It is, indeed, a degradation to this noble instrument, to play whole melodies in such childish, heterogenous sounds. The great sensation created by the celebrated PAGANINI in recent times, by the revival of the ancient and wholly forgotten harmonic playing and by his eminent perfection therein, however alluring such an example may be, I must nevertheless seriously advise all young Violinists not to lose their time in such a pursuit, to the neglect of that which is of more importance. In support of this view of the matter, I may quote the greatest performers of every age, as PUGNANI, TARTINI, CORELLI, VIOTTI, ECK, RODE, KREUTZER, BAILLOT, LAFONT, &c; not one of whom has played in harmonics after the manner of PAGANINI. (a) Indeed, if harmonic playing were even found to be of benefit to the art and an improvement in Violin playing, such as good taste might justify, it would, in sacrificing a full, round tone, be nevertheless purchased at too high a rate; for with this it is incompatible, as the artificial harmonics only come out on very thin strings, from which it is impossible to draw a full tone.

(a) Interesting memoirs of these great masters, together with much curious and valuable information respecting the instrument for which this School is designed, will be found in Mr G. DUBOURG's work entitled "THE VIOLIN" published by Messrs Cocks & Co, to which I beg to call the reader's attention.

TR:

Allegro. J = 120.
H.B.u. S.St.u.

Nº 946.

3rd Position.

4th Pos:

4th Pos: 3rd Pos: 2nd Pos:

1st Pos:

3rd Pos:

1st Pos:

3rd Pos: 5th Pos:

tiré.

loco

50177

98.

6th Pos:

5th Pos: 4th Pos:

3rd Pos: 2nd Pos: 1st Pos:

3rd Pos: 4th Pos: 3rd Pos:

5th Pos: 3rd Pos:

1st Pos: 3rd Pos: 1st Pos: 4th Pos:

This page of musical notation, numbered 99, contains seven systems of staves. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The music is characterized by dense, rapid passages, often marked with fingerings (1-4) and articulations (accents, slurs). The systems are organized as follows:

- System 1:** Treble staff begins with a *grva* marking and fingerings 2, 1, 2, 1, 2, 3, 4, 4. The bass staff has a 4th Pos: marking.
- System 2:** Treble staff has a 2nd Pos: marking. The bass staff has a 1st Pos: marking.
- System 3:** Treble staff has a 3rd Pos: and 6th Pos: marking. The bass staff has a 3rd Pos: and 6th Pos: marking.
- System 4:** Treble staff has a 5th Pos: marking. The bass staff has a 3rd Pos: and 1st Pos: marking.
- System 5:** Treble staff has a 5th Pos: marking. The bass staff has a 3rd Pos: and 1st Pos: marking.
- System 6:** Treble staff has a 3rd Pos: marking. The bass staff has a 5th Pos: marking.
- System 7:** Treble staff has a 3rd Pos: marking. The bass staff has a 5th Pos: marking.

Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a *tiré* marking on the final staff.

Allegro. = 152.N^o 47.

f *tiré.*

3rd Pos: 5th Pos:

1st Pos: 4th Pos: 7th Pos: 2nd Pos: 5th Pos:

2nd Pos: 1st Pos: 2nd Pos: 5th Pos: 7th Pos:

3rd Pos: 1st Pos:

3rd Pos: 2nd Pos: 1st Pos:

[illegible]

Musical score for "The Merry Widow" (No. 10). The score is written for piano and voice. The piano part is in G major (one sharp) and 2/4 time. It features a complex, rhythmic melody with many sixteenth and thirty-second notes. The voice part is in G major and 2/4 time, with a melody that is simpler than the piano part. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part is marked with "3rd", "2nd", "1st Pos:", "3rd Pos:", and "1st Pos:" indicating different positions or fingerings. The voice part is marked with "3rd", "2nd", "1st Pos:", "3rd Pos:", and "1st Pos:" indicating different positions or fingerings.

A musical score for the song 'The Rose Tree'. It features two staves, a treble and a bass staff, both in the key of D major (two sharps) and 4/4 time. The melody is written in the treble staff, starting with a treble clef and a key signature of two sharps. The bass staff provides a simple harmonic accompaniment. The melody consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the notes.

3rd Pos: — — — 5th Pos: — 3rd Pos: — 1st Pos: — 4th Pos:

vva
7th Pos: — — — 2nd Pos: — — — 5th Pos: — — — 2nd Pos: — — —

2nd Pos: — — — 5th Pos: — — — 7th Pos: — — — 3rd Pos: — — —

1st Pos:

3rd Pos: — — — 2nd Pos: — — — 1st Pos:

3rd Pos: — — — 1st Pos:

Allegro. $\text{♩} = 126$.

Violoncello 48.

f

1st Pos:

4th Pos: 1st Pos:

decres: *p*

1st Pos: *crec.* *f* 4th Pos: 3rd Pos:

f 1st Pos: *gva* *loco*

5th, 1st Pos:

The musical score for Violoncello 48 consists of six systems of staves. The first system begins with a treble and bass staff in 3/4 time, marked 'Allegro. ♩ = 126'. The key signature has two flats. The first staff has a forte (*f*) dynamic and a first position (1st Pos:) marking. The second system continues with a 4th position (4th Pos:) and first position (1st Pos:) marking. The third system includes a decrescendo (*decres:*) and piano (*p*) dynamic. The fourth system features a crescendo (*crec.*) and forte (*f*) dynamic, with markings for 1st, 4th, and 3rd positions. The fifth system includes a forte (*f*) dynamic and markings for 1st position, *gva* (glissando), and *loco* (loco). The sixth system includes a 5th and 1st position (5th, 1st Pos:) marking.

In passages of tenths also, such as occur in the next Exercise, the fingers continue pressing on the strings, and in that manner are moved on together.

Allegro. ♩ = 80.

Ex. 4.9.

The musical score for Exercise 4.9 is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 6/8. The tempo is marked *Allegro* with a quarter note equal to 80 beats per minute. The exercise consists of six systems of two staves each. The music is characterized by rapid sixteenth-note passages, often spanning tenths. Fingerings (1-4) and bowing (accents, slurs) are indicated throughout. Position changes are marked as 1st Pos., 3rd Pos., 4th Pos., 5th Pos., 6th Pos., and 8th Pos. The piece concludes with a double bar line.

In the next Exercise, a still more frequent and rapid change of Positions will be found than in the preceding; indeed, it even contains extensive skips from the lower to the upper Positions; and as in these skips it is extremely difficult to obtain a firm stopping of the high notes, so as to produce them harmoniously and with a correct intonation, they require to be practised with great care and assiduity. The distance which the hand has to skip must be calculated with the greatest nicety, so that the finger, without having occasion to seek after the right note, may remain firm and immoveable after being pressed down.

When two notes lying at a distance from each other have to be played in one stroke of the bow, (as in the 9th 10th and 11th bar of the next Exercise,) it is impossible to avoid the sliding of the hand from being heard in skipping from one to the other of them. In order, therefore, that this may not degenerate into a disagreeable whining, it must be accomplished in the following manner:— The finger with which the first note is stopped is so far moved forward, until that which has to stop the second note falls naturally on its place. Thus, in the 9th bar of the Exercise, the first finger is moved upwards from E to B



and the fourth finger then falls at once on the second E; similarly, in the 11th bar, the second finger is moved from E to B.



at which instant the little finger falls on the upper B. This shifting, however, must be done so quickly, that the chasm or interstice between the small note and the highest (in the first Example a fourth, in the second an octave) shall be unobserved, and the ear cheated into the belief that the sliding finger has actually passed over the whole space from the lowest to the highest note. It is true that, in opposition to the foregoing rule, many Violinists are accustomed in such skips to slide with the finger employed for stopping the upper note, and consequently, to perform the above passages in the manner following:



But as the unpleasant whining before alluded to cannot then be possibly avoided, this method must be rejected as faulty.

In those cases only, where the highest note can be taken as an harmonic, (as in the 5th and 6th bar of the next Exercise,) is it permitted to move up that finger for the highest note which was used to stop the one immediately preceding. By the clear resonance and correct intonation of the harmonic, the whining can then be avoided if the finger be slidden quickly. For the production of the harmonic, the finger must be lifted up at the last moment of the sliding, and both finger and bow raised from the string, in order to obtain a ringing, bell-like sound.

When, however, the final note of such arpeggiated chords is not an harmonic, a totally different Position must be chosen. If, for instance, the two bars before referred to stood a semitone lower, they would be played with the following fingering:—



* The pupil will already have observed, that such passages (and all similar ones in the four preceding and following Exercises, in which the Position frequently changes,) might also be played with other fingering, and he may therefore possibly expect, that reasons should here be stated, why the preference has been given to that which is set down. Such might indeed be brought forward, but it would lead to prolixity, and after all be quite superfluous, as he himself will soon understand why the prescribed Positions are preferable to others. He may rest satisfied with the preliminary assurance, that, at all times, either the most convenient Positions have been chosen, or if not so, then those, with which the passages where they are indicated can be brought out in the clearest and most harmonious manner.

When the pupil has once made himself familiar with the fingering systematically carried through this School, he will find no difficulty in applying it also to other compositions.

50.

f W.B. 4th, 7th Pos: 3rd, 6th Pos: 2nd, 4th, 7th Pos: *gva.*

half Pos: 3rd 6th Pos: H.B.m. 1st Pos: 4th 1st 4th 1st 4th 8th 4th 7th 11th *gva.*

W.B. 1st 3rd Pos: 1st 8th Pos: *p* 1st Pos: 5th Pos: *decres.* *gva.* *loco*

1st Pos: 5th Pos: 3rd Pos: 7th Pos: 4th Pos: *cres.* *f*

f 3rd Pos: 7th Pos: 3rd Pos: 7th Pos: 1st Pos: 5th Pos: *decres.*

decres. *p* 1st Pos: 3rd 6th 8th 1st Pos: 3rd 6th 8th *gva.*

tiré.

1st 3rd 7th 6th — 1st 2nd 4th 6th Pos: — 1st 3rd 5th 8th Pos: —

1st 2nd — 4th 6th Pos: — 1st 3rd 5th 8th Pos: — 1st 5th Pos: —

1st 4th 7th Pos: — 3rd 6th Pos: — 2nd 4th 7th Pos: —

half, 3rd 6th Pos: — 1st 4th 1st 4th 1st 4th 8th 4th 7th 11th

3rd Pos: — 1st Pos: — 2nd 3rd 5th 6th 7th 8th Pos: —

1st Pos: — 2nd 3rd 5th 6th 7th 8th Pos: — 1st 11th 3rd Pos: —

gva *loco*

In addition to what has been said in Sec: IX respecting the performance of the Chromatic Scale, it must be here observed, that, when it extends beyond the Position of the hand, (as at the end of the preceding Exercise,) it is continued with the first and second finger which alternately change to higher positions, until the four fingers can reach to finish the scale.

SECTION XI.

ON THE MANAGEMENT OF THE BOW, AND ON THE DIFFERENT METHODS OF BOWING.

The foregoing Exercises were chiefly intended to form the left hand; but they will also have imparted to the pupil a certain degree of freedom in the management of the bow, if he has carefully adhered to the rules already given on this subject, and also to the prescribed bowings. It is now time, however, that he proceed to a more refined cultivation of this all-important part of the mechanism of Violin playing. For a *correct* and *adroit* management of the bow is not only necessary for the production of a fine tone, neatness of execution, and for the various modifications of loud and soft of which the Violin is susceptible; but it is also the first requisite towards an expressive delivery, which is the very soul of playing.

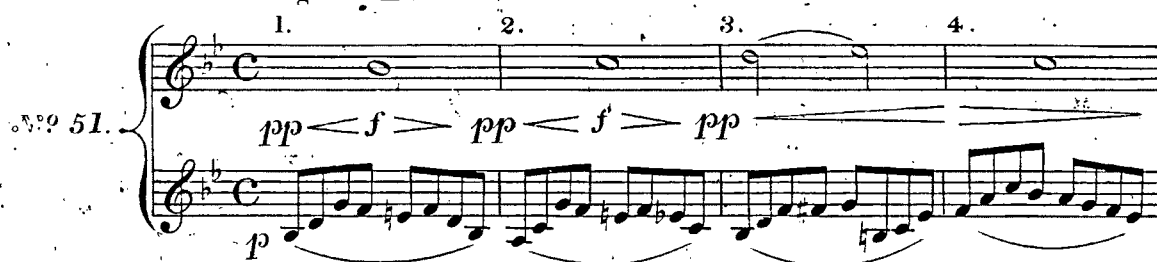
Correctness of bowing, the pupil will already have acquired, if he has strictly followed and thoroughly familiarized himself with the rules laid down in Sections II and III for the position and motion of the right arm, and for the holding and management of the bow.

Adroitness of bowing, namely the knack of moving the bow both in long and short strokes,—slowly and quickly,—near the bridge and at a distance from it,—in *piano* and *forte* passages,—and at the upper, middle and lower part, with equal facility; the pupil will learn by the study of the following Exercises.

In the first Exercise, the bars are numbered for the convenience of reference. The pupil will also find the explanation of several marks and technical terms occurring therein, with which he is as yet unacquainted; and which relate to the different gradations in the power of sound.

* Before proceeding further, however, it will be well for the teacher to examine whether the pupil's management of the bow has not become wild and irregular, (which easily happens when the attention is drawn off to other objects,) and should such be the case, the former rules and Exercises on correctness of bowing must be resumed and persevered in, until that which was amiss has been amended.

Adagio. $\text{♩} = 100.$

51. 

Bar 1. The character below the note signifies that the sound must commence soft, then gradually increase to the middle of its duration where the greatest power is employed, and afterwards gently fall back again to *piano*. The bow is placed close to the nut and at some distance from the bridge, quite loosely on the string; so that, at first, only a small portion of the hair touches it. At the commencement, the bow is moved as slowly as possible; but, in proportion as the power of sound increases, it is drawn quicker, carried nearer the bridge and pressed firmer on the string; so that, at last, the whole width of the hair is brought to act upon it. On the decrease of the sound, the pressure and rapidity of the bow is gradually lessened: it is also by degrees moved farther from the bridge. Here, a good division of the bow is chiefly requisite, in order that half the duration of the note may have been completed at the half of the bow, and its whole duration at the end of the bow. The gradation from *piano* to *forte* must be particularly strong, preserving however, at all times, a fine quality of tone. The delicate placing of the lower end of the bow upon the string and the gentle drawing of the same, require therefore to be diligently practised.

In bar 3, the bow must be drawn from the nut to the point with continually increasing strength and rapidity: but, in order that it may reach to the end of the bar, scarcely a third part must have been used on commencing the second note.—As the bow has but little weight at the point, the first finger of the right hand must be pressed very strongly on the stick towards the end of the bar. Likewise at the beginning of the following 4th bar, which must commence with the same degree of power as the termination of the preceding. At the *deces:* of this bar, the bow must be gradually lifted up; for if, in approaching the nut, its whole weight were suffered to rest upon the string, it would be too heavy for a *piano*. In doing this, however, as well as in moving the bow slower, we must carefully avoid coming to a stand-still and thereby causing an interruption of the sound.



From the 5th to the 8th bar, the foregoing remarks are applicable.

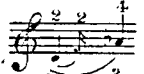
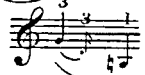


Sopra la 4^{ta} (quarta) bar 9, signifies, that this and the following bars, as far as the dotted line extends, are to be played on the fourth string. So call the Italians and French the G string, as they commence reckoning from the E.*

The G, being less easily put into vibration than the upper strings, requires to be played with a rather stronger pressure of the bow. This therefore renders it necessary to move the bow quicker, and consequently in the 4 following bars (from 9 to 12) it is more difficult to retain sufficient length of bow for their performance, and yet to produce the required shades of *forte* and *piano*, united with a fine tone; than in the corresponding passage at the beginning of the Exercise. A careful division of the bow such as before described, together with diligent study, will gradually overcome the difficulty.

Hitherto, only one bowing has been used in each bar; but, in the 13th & 14th bar, and frequently afterwards, two are required. In these, the whole bow is also employed, only that it is pressed lighter upon the string, in order that these bars may not be given with greater accession of tone than the preceding.

Besides other advantages which the Violin possesses over Feyed and wind instruments, it has also the power of closely imitating the human voice in the peculiar gliding from one note to another, not only in soft passages but also in those of deep pathos. This is productive of good effect in the slurred notes of the 13th and 14th bar, both upwards and downwards. The manner in which it is accomplished has been explained in the foregoing Section: in conformity

to which, the second finger moves from D to F , whereupon the fourth falls on A flat; and downwards, the third finger from G to D , upon which the first falls on

B. This sliding, as already remarked, must be made so quick, that, between the lowest and highest note, neither a break nor yet a tarrying on the small note shall be observable.




* In Germany, however, it has always been the practice to reckon the strings from grave to acute, commencing with C the lowest string of the Violoncello and Tenor. The G string of the Violin is, therefore, the 2nd; the D, the 3rd; the A, the 4th; and the E, the 5th. Hence the custom of terming A strings *FOURTHS*, and E strings *FIFTHS*.

For the B of the 16th bar, only half of the bow must be used, because it is marked *piano*. During the crotchet rest, however, the second half is moved on above the string, and then, at the beginning of the 17th bar, the bow is again applied close at the nut. The *forte* of this and the following bar, must be given as strongly as possible, that the contrast between it and the *pianissimo* of the 19th and 20th bar, may be the more apparent. On this account also, the pas-

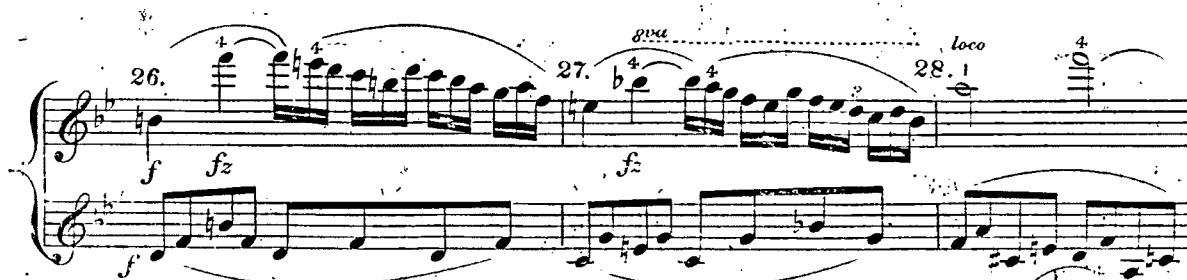


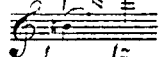
sage is at first played on the acute E string, and then repeated on the softer A string. At the *forte*, the bow is pressed firmly on the string and drawn near the bridge, but at the *pianissimo* it is removed and brought over the end edge of the fingerboard and there passed lightly across the string.


In the 22nd bar, in slurring the harmonic note A with the C below, the fourth finger, at the moment of gliding, must be firmly pressed on the string and drawn down to E,  whereupon the second finger falls on C.



The last five notes of the 24th bar, are played, with a down-bow, slightly detached and *diminuendo*; that is, with decreasing power.



In the 26th bar, the first finger is pushed up on the A string from B. to F,  and the upper F is then taken *forzando* (*fz*); that is, with augmented tone. Moreover, as the

passage is marked *forte*, the gliding upwards must be done with the greatest force and rapidity. By this means only, is it possible to hide the octave skip  from the hearer,

and lead him to believe that the gliding from one note to another has been effected without interruption.

The three bars 26, 27 and 28, must be performed with the fullest tone the instrument is



capable of yielding; but, in the second half of the 29th bar, which is played with a down-bow, the power gradually diminishes; and at the beginning of the 30th bar, the bow having but two notes to play with its whole length, must be passed across the string as lightly as possible. The second of these two notes is marked with a dot just below the slur, which implies, that it is to be performed separate and distinct from the other. The gliding on of the second finger to the F, must therefore not be heard; hence, at the instant in which this is done, the bow must make a slight stand.



The period from bar 32 to bar 38, is played like the beginning of the Exercise; but here, on the thinner E string, the bow in making the *crescendo* may be brought nearer the bridge than before.



The F at the beginning of the 40th bar, must be taken with a third part of the up-bow; but the B, with a very short down-bow.

The skip from B flat to A flat in the 41st bar, is made exactly as before described, only

that the first finger is here moved up to A flat on the A string



In the 42nd bar, the bow must only be drawn down two-thirds of its length; then the last note of the bar receives a very short up-bow, and afterwards, for the B flat of the following bar, the latter third part of the bow is used. The 44th bar and the beginning of the 45th, is



performed in a similar manner. In the second half of the 45th bar, two notes are successively united by a particular slur, and the fingering shows that the passage is to be played on the D string. The two slurred notes F-D are, therefore, connected by a gentle gliding of the finger, and then the second F is so taken up, during a momentary halt of the bow, that the drawing back of the hand is not heard.



The penultimate bar is to be played *morendo*; that is, dying away, — diminishing the sound until it is scarcely audible.

One advantage which bow-instruments have over all others, consists in their great variety of bowings, whereby the performance is enlivened and that richness of expression gained, which so highly distinguishes them. Great address in the most different methods of bowing is therefore indispensable to the Violinist. In the next Exercise, the pupil will be made acquainted with the most effective bowings in general use. Each line contains two of them, one above and another below the notes, which latter is played on the repetition of the strain. The bowings are numbered for the sake of the observations in the text.

Allegro $\frac{2}{4} = 104.$

Nº 1.

Nº 2.

Nº 3.

At Nº 1, each note receives a separate bowing. This bowing (called by the French, *detaché*) is made with a steady back-arm and as long strokes as possible, at the upper part of the bow. The notes must be perfectly equal both in power and duration, and succeed each other in such a manner, that, in changing from the down to the up-bow or the reverse, no break or chasm may be observed. At the crotchet rest in the fourth bar, the bow is raised from the string and the following bar commenced with a down bow. This method of bowing is always understood, when no bowings are indicated.

Nº 2, is also made with the upper third part of the bow and a steady back-arm. The first two slurred notes obtain the down-stroke to the point of the bow; then follow two very short strokes for the detached notes; then again a long one for the slurred notes, which is succeeded by the next two short strokes, now made more towards the middle of the bow; so that the short strokes are made alternately, once close at the point, and then more towards the middle of the bow.

Nº 3, commences with the two short strokes, the remainder being played like the preceding, with the only difference, that now the 3rd & 4th, and 7th & 8th quavers are given with the long bowings and accented; whilst at Nº 2, this happened to the 1st & 2nd, and 5th & 6th quavers of each bar.



Nº4 is begun with the down-bow, as is always the case where the contrary is not expressed. In this method of bowing, as three notes are taken with the up-bow and only one with the down-bow, (the same length of bow being employed in both instances,) the latter must be drawn very quickly.

At Nº5, the reverse takes place. Here the down-bow is moved slow and the up-bow quick; because, in the preceding bowing, the first of every four notes was played short, but in this, the last requires to be so given.

At Nº6, the second of the slurred notes is each time strongly marked by a pressure of the bow. This is indicated by the character < below the note.

At Nº7, the first note is smartly detached. Both these bowings (Nºs 6 & 7) are made, like the former, with the upper third part of the bow and a steady back-arm.



At Nº8, a longer stroke is taken for the first four slurred notes, from the middle to the point of the bow; then follow four short strokes at the point; then a long one to the middle of the bow, for the slurred notes of the second bar; then again four short strokes in the middle of the bow, and so on; the short strokes being taken alternately at the point and in the middle of the bow.

Nº9 commences with four short strokes in the middle of the bow, and is then played like the preceding number.

At Nº10, a whole bow is taken for the first seven notes; then follow two short strokes at the point; then again a whole up-bow for the six slurred notes; then two short strokes near the nut, and so on; taking the short strokes alternately at the point and the nut.



Nos 11 & 12 are played in a similar manner, but only with the half-bow from the middle to the point:

At Nos 13 & 14 again, only the upper third part of the bow is used with a steady back-arm. The second of the two slurred notes is strongly marked by a pressure of the bow.

At N^o 15, a third-part of the bow,— at N^o 16, half,— and at N^o 17, a whole bow is used. In the first method of bowing (N^o 15), a good effect is produced by giving a pressure to the last of the four slurred notes, and with it causing the removal of the bow from the string to be heard. At N^o 16, however, the change in the strokes of the bow should be inaudible, and all the notes given with a perfect uniformity of tone. This we must also endeavour to attain at N^o 17, by an equal division of the bow.

At N^o 18, the bow is placed upon the string near the nut, and gradually drawn down to the point; about one-eighth of its length being each time used for the three slurred notes, and the single note detached in a very short up-bow.

At N^o 19, the contrary takes place, as we there commence with a short down-bow, and so by degrees arrive at the nut.

At Nos 20 & 21, the bow must be used very sparingly, that the tone may not be weaker at the end than at the beginning. The second of the slurred notes, must, by raising the bow a little, be struck off shortly.

At N^o 22, commences what is termed the *staccato* method of bowing. It consists in a smart detaching of the notes, in one stroke of the bow.

The *Staccato*, if well made, produces a brilliant effect, and is one of the principal ornaments of solo-playing. The ability for it, however, must be to a certain extent innate; for

18.
20.
19.
21. *pousse.*
22.
23.
25. *pousse.*
26.
28.
27.
29.0

experience proves, that frequently the most distinguished Violinists, notwithstanding their utmost exertions, can never attain it; whilst greatly inferior performers acquire it without the slightest trouble. Yet even with the requisite natural qualifications, nothing but unwearied practice will lead to the perfect mastery of it, and enable the pupil to make it in every degree of rapidity.

The Staccato is made with the upper half of the up-bow. A greater length of bow than this must not be used, even if two-and-thirty or more notes have to be played in one stroke. The pupil should therefore accustom himself, from the beginning, to use as little bow as possible; that is, only so much as is necessary for the clear production of the sounds. The pushing on of the bow is effected solely by the wrist, the fore and back-arm being kept steady. For each note, the first finger of the right hand is sufficiently pressed on the bow-stick, to lay the whole width of the hair on the string; and for the detaching of the notes, the bow rises a little each time after it has been pushed forward, but not so much as to remove the edge of the hair from the string.

The beauty of the Staccato consists chiefly in an equal, clear, and smart detaching of the notes in the strictest time.

At first, it must be practised very slow, and when it is played clearly and in strict time, the degree of movement may be gradually accelerated.

At No 22, two very short strokes are taken; at the five following numbers, third part bowings; and at the two last, half bowings. The length of the down-bow is regulated by the number of staccato notes which have to be taken with the up-bow: in No 23, therefore, it must be as short as possible, because there are five notes for the down-bow, but only three for the up-bow: in No 27, on the contrary, a long down-bow is required, for whilst it has but two notes, the up-bow has six.

Allegro ♩ = 144.

The musical score is for a violin and cello/double bass duo. It begins with a tempo marking of *Allegro* at 144 beats per minute. The first system is a grand staff with a treble clef for the violin and a bass clef for the cello/double bass. The second system is a single staff with a treble clef. The third system is a single staff with a treble clef. The music features rapid sixteenth-note passages, slurs, and dynamic markings like 'tire' and 'pousse'.

As this Exercise begins on the unaccented part of a bar, it must, according to rule, be commenced each time with an up-bow. Where an exception to this occurs, it is signified by the word *tire*.

At the *detaché* of N^o 1, again observe, that the notes must be all of equal power; also, that it is a bad, though by no means uncommon style of playing, to mark the first of every three notes.

At N^{os} 2 & 3, see the explanation of the corresponding bowings (N^{os} 2. & 15.) in the preceding Exercise.

At N^o 4, the three slurred notes are played with as short an up-bow as possible: so as not to withdraw too far from the point.

At N^o 5, the same remarks are applicable to the two slurred notes; as here also, the bow must maintain a position near the point. The first note of each group must be smartly detached.

At N^o 6, the first three notes are likewise taken with a short up-bow, and then a down-bow of the same length is used for the single note marked >.

At N^o 7, a half bow is taken for the slurred notes; consequently, the two detached notes are played alternately in the middle and at the point of the bow.

At N^o 8, the whole bow is used; hence, the detached notes are played near the nut and at the point alternately.

At N^{os} 9 & 10, the pupil must bear in mind what has been said of the *Staccato*, in the preceding Exercise.

[illegible]

There is also a down-bow Staccato, but it is still more difficult than that of the up-bow, and in a quick degree of movement sounds rather dull. It is therefore less calculated than the latter, for the brilliant performance of an *Allegro*, though productive of good effect in melodious passages, either in gliding from one note to another, or in the gentle detaching of the notes. It is made exactly as in the up-bow. At No 11, therefore, the bow is placed on the string in the middle, and then drawn down in short, sharp strokes to the point.

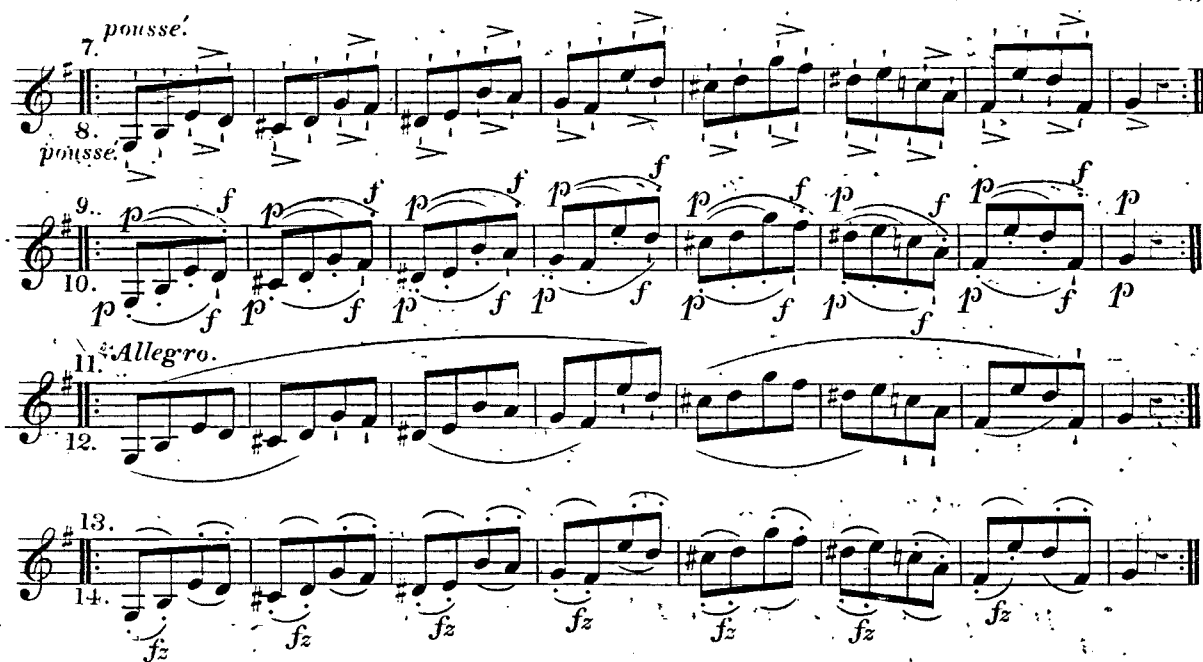
At N^o 12, the bow is placed very near the nut and gradually drawn down to the point; a considerable length of bow being each time used for the two slurred notes.

The second half of this number, however, is made close at the point, with a smart detaching of each third note.

At No 13, occurs a new kind of Staccato, in which, detached and slurred notes are played alternately in the same stroke of the bow. This method of bowing is extremely difficult, as the course of the bow is constantly broken in upon by the two slurred notes. A diligent practice of it is, however, very advantageous, as it imparts a great command over the bow.

In the last bars of this number the bow must be slightly raised each time after the two slurred notes.

At No 14, the *fz* (*forzando*) note is marked as strongly as possible by a longer stroke of the bow and a sharp pressure of the same: the lengthened stroke, however, must not extend beyond the upper third-part of the bow.



The bowing of N^o 7 & 8, might, analogically with the *hammered*, be called the *whipped* (*fouetté*), as the string, at the notes marked \rhd , is in a manner whipped with the bow. For example:— the bow is raised above the string, and, in an up-stroke, thrown upon it with vehemence very near the point, so as to prevent a tremulous motion of the bow-stick. After thus throwing the bow on the string, it is pushed on gently about 3 inches farther, and then drawn back in an equally long stroke for the second note. At N^o 7, the third note of each bar is whipped in this manner, and at N^o 8, the first and third note. The difficulty of this method of bowing consists principally in always raising the bow equally high above the string, and in employing the same length of bow for each stroke. When well performed, it is of surprising effect.

Of the four notes played in one stroke of the bow at N^o 9, three are slurred and the last smartly and forcibly detached. For this last note, the same length of bow is used as for the first three collectively.

N^o 10 is performed in a similar manner, and differs only from the foregoing, in that the former slurred notes are now played *Staccato* with the down and up-bow alternately.

The last two parts of this Exercise are taken rather quicker.

N^o 11 is played with the half-bow; N^o 12, with third-part bowings; and N^o 13, with still shorter strokes.

In N^o 14, the pupil learns another new bowing, which, from its having been first met with in RUDOLPH KREUTZER'S compositions, is most properly named after this celebrated Violinist. Kreutzer's method of bowing. It allots two notes to each stroke of the bow, of which the two first are detached and the following slurred. The second of the detached notes is strongly marked by means of a long stroke and firm pressure of the bow.

All these bowings must be practised with diligence and perseverance, at first singly and very slowly, and then gradually quicker and in connection with the others, until the pupil has thoroughly familiarized himself with them.— After this, he may then pass on to the next Section.

SECTION XII.

ON DOUBLE-STOPS, BROKEN CHORDS AND ARPEGGIOS.

The Violin possesses also the advantage over wind instruments, of giving two notes at once; and in quick succession, so as almost to sound simultaneously, even three or four notes. The former is called playing in double stops, and the latter in broken chords, or (when the several notes are clearly distinguishable) Arpeggios.

The chief difficulty in these double, triple and quadruple stops is *correct intonation*. From the moment, therefore, that the pupil commences the practice of double notes, the teacher must strictly and perseveringly insist on a correct stopping of them; and this more particularly, as, from the increased difficulty both for finger and ear, if the pupil is once permitted to go astray, it will be almost hopeless to attempt a reformation at a future period. We not infrequently meet with Violinists who play single notes in tune, but double stops, (without being aware of it,) intolerably false. The correct stopping of two, three or four notes, is not only difficult on account of the ear and finger having to find the right places for several notes at once; but also because the position so frequently changes, thereby obliging the fingers to be sometimes unusually stretched out, and at others drawn close together.

A second difficulty consists in giving the double notes with perfect equality of power in all gradations of *piano* and *forte*. This is attained by pressing the bow equally on both strings, and thus throwing them equally into vibration.

It is likewise difficult to connect the double notes so that no break shall be observed between them. The change in the stops and positions, must therefore be effected in a quick and determined manner; avoiding the habit of feeling, as it were, for the right stops.

All that has previously been said respecting the division of the bow and bowing in general, must here be most carefully put in practice.

To the word indicating the degree of movement in the following Exercise, is appended the epithet *maestoso* (majestic.) This refers not only to the style of performance, but also to the degree of movement itself. The former must be stately and dignified, and the latter slower than an ordinary *Andante*.

Andante, maestoso $\text{♩} = 63$.

55. *p* *tire.*

The musical score is a piano exercise in G major (one sharp) and 2/4 time, consisting of five systems of two staves each. The notation includes various dynamics (cres., fz, dimin., p, pp, morendo.), articulations (poussé., tiré.), and fingerings (1-4). The exercise is divided into first and second endings in several places. The first system starts with a crescendo, followed by a forte (fz) section, a diminuendo (dimin.), and a piano (p) section. The second system continues with piano (p) and includes 'tiré.' and 'poussé.' markings. The third system features a 'tiré.' and 'poussé.' section, followed by a forte (fz) section, a diminuendo (dim.), and a piano (p) section. The fourth system includes first and second endings, a forte (fz) section, and a piano (p) section. The fifth system begins with a piano (p) section, followed by a piano-piano (pp) section, and ends with a 'morendo.' marking.

When the pupil can play the upper part of the above Exercise correctly, the teacher should exchange and allow him to try the under part, as this presents stops of a new difficulty, which are calculated to form his hand and ear in a still higher degree.

The same should also be done in the following Exercise.

Larghetto being the diminutive of *Largo* (slow, heavy, extended,) consequently implies a degree of movement somewhat less slow than that indicated by the latter term.

Larghetto. ♩ = 76.

559 56.

The musical score is written for piano and consists of four systems of grand staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked *Larghetto* with a metronome marking of 76 beats per minute. The score includes various dynamics such as *p* (piano), *f* (forte), *fz* (forte accent), *dimin.* (diminuendo), *cres.* (crescendo), and *f* (forte). Fingerings are indicated by numbers 1-4 above or below notes. The piece ends with a final chord marked *f*.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (4, 4, 2, 0, 1, 0, 3, 3, 4, 3, 4, 5). The left hand provides a harmonic accompaniment. Dynamics include *dimin.* and *p*. The word *tiré.* is written above the right hand.

Second system of musical notation. The right hand continues the melodic development with slurs and fingerings (2, 1, 2, 2, 2, 1, 4, 4, 3, 0). The left hand has a steady accompaniment. Dynamics include *fz*.

Third system of musical notation. The right hand shows a variety of dynamics: *pp*, *fz*, *p*, *fz*, and *fz*. It includes slurs and fingerings (0, 1, 2, 2, 3, 3, 1, 2, 0). The left hand continues with a consistent accompaniment.

Fourth system of musical notation. The right hand features dynamics *p*, *fz*, *f*, *dimin.*, and *p*. It includes slurs and fingerings (4, 3, 3, 2, 1, 0). The left hand concludes the system with a final accompaniment line, including fingerings (0, 3, 4, 1, 4, 3, 0, 3, 2).

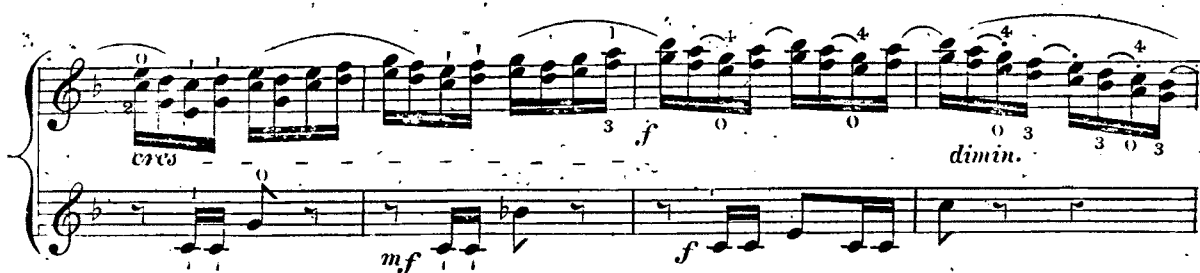
In the following Exercise, the *Rondo*, (i.e. a lively and pleasing composition, the theme or leading subject of which is often repeated,) double stops of greater difficulty are introduced. As the positions, bowings, and various shades of *piano* and *forte* are most carefully indicated, I here again observe, that they must be strictly attended to: above all, not neglecting purity of intonation.

RONDO.

Allegretto. ♩ = 88.

Exercise 57. *p* grazioso.

The musical score for Exercise 57, titled 'RONDO', is in G major (one sharp) and 2/4 time, marked 'Allegretto' with a tempo of 88 beats per minute. The exercise is divided into four systems, each consisting of a piano (p) and violin (v) staff. The piano part is characterized by frequent double stops, with fingerings (1-4) and bowings (up and down strokes) indicated. The violin part features melodic lines with slurs and accents. The dynamics range from piano (*p*) to forte (*f*), with a 'dimin.' (diminuendo) section in the third system. The score includes various musical notations such as slurs, accents, and fingerings to guide the performer.



This page of musical notation for guitar consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-4 and 0 (open string). The piece begins with a forte (*f*) dynamic. The fifth system includes markings for *dimin.* (diminuendo), *tiré* (pull), and *p* (piano). The sixth system features *poussé* (push), *tiré*, *p*, *cres.* (crescendo), and *f* (forte) markings. The notation is dense and characteristic of classical guitar repertoire.

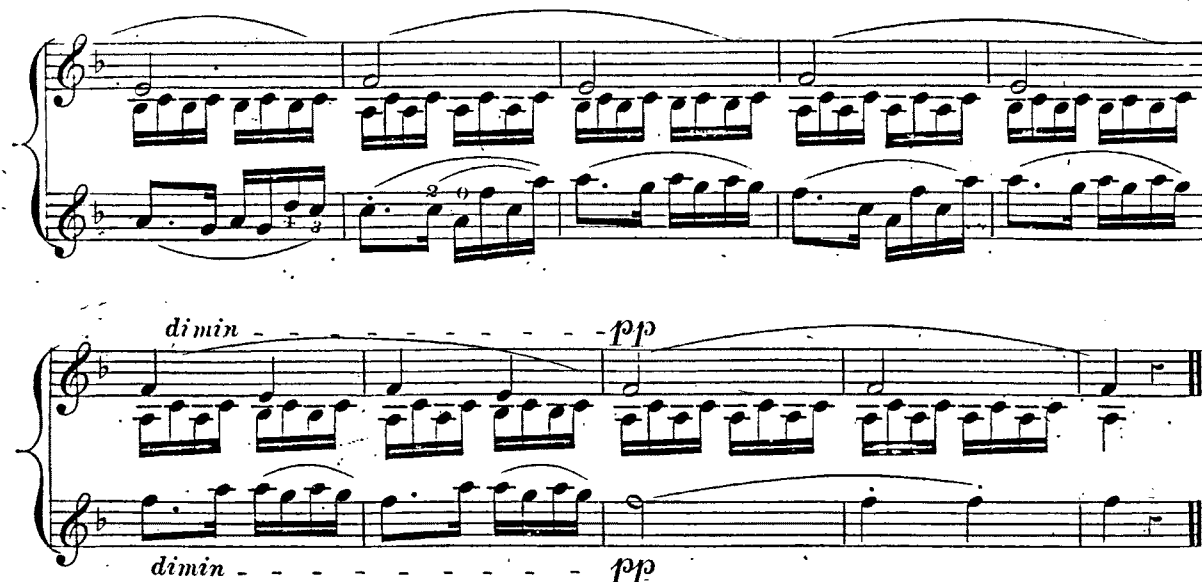
This page of musical notation, numbered 133, contains six systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The right hand features a melodic line with a *dimin.* (diminuendo) marking and a *p* (piano) dynamic. The left hand provides a steady eighth-note accompaniment.
- System 2:** Continues the melodic and accompanimental patterns from the first system.
- System 3:** The right hand has a *cres.* (crescendo) leading to a *f* (forte) dynamic, followed by a *dimin.* and *p*. The left hand continues with eighth notes.
- System 4:** The right hand features a dense, rapid sixteenth-note texture. The left hand continues with eighth notes.
- System 5:** The right hand continues with the rapid sixteenth-note texture. The left hand has a *p* dynamic and includes fingerings (1, 4, 0, 3).
- System 6:** The right hand has a *cres.* leading to a *f*, followed by a *dimin.*. The left hand has a *p* dynamic and includes fingerings (1, 0, *mf*, *f*).

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The right hand begins with a *p* (piano) dynamic. The left hand also starts with a *p* dynamic.
- System 2:** The right hand features a *f* (forte) dynamic and a *tiré.* (pull) articulation. The left hand has a *f* dynamic.
- System 3:** The right hand includes a *p* dynamic, a *tiré.* articulation, and a *pousse.* (push) articulation. The left hand has a *p* dynamic.
- System 4:** The right hand starts with a *ff* (fortissimo) dynamic and a *tiré.* articulation. The left hand has a *f* dynamic.
- System 5:** The right hand has a *p* dynamic. The left hand has a *f* dynamic.
- System 6:** The right hand has a *p* dynamic. The left hand has a *f* dynamic.

The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1 through 4. The page is numbered 134 in the top left corner.



The following Exercise is a Minuet, a stately, serious, yet graceful dance, consisting of two strains and a Trio, after which the Minuet is played over again, as indicated by the words *Da Capo* (from the beginning.) The appellation of Trio for the last two strains, is of ancient date, as it was formerly usual to write them in strict three part harmony. The Trio is generally composed in one of the Major or Minor relatives of the principal key.

In Symphonies and Quartetts, the second or third movement usually consists of such a Minuet. But latterly, the original character of the Minuet has been so far lost sight of, that it is now more properly denominated *Scherzo*.

At the four-part chord in the first bar, the bow is placed close to the nut, firmly on the two lowest strings, then with a strong pressure carried quickly on to the two highest and there drawn down steadily to the point. Although the two under notes of the chord are written as crotchets, still the bow must not dwell on them, for their duration, at most, amounts only to that of a semiquaver.

The second bar is played like the first, but with an up-bow, and the third again with a down-bow.

In like manner, the first four bars of the second strain are taken alternately with a down and up-bow. But the crotchet chords in the fifth and following bars are all played with the down-bow, which is pressed firmly on the strings so as to employ the whole width of the hair, and drawn quickly, in order that the notes of each chord may be given as simultaneously as possible: the strokes, however, must not be too short, otherwise the chords will sound dry and detached. At each chord, the bow is again applied close at the nut.

At the octave double stops in the Trio, the notes must be clearly articulated. The fingers, therefore, remain on each octave as long as possible, and then move on very quickly to the next.

132.

Nº 58.
MENUETTO.

ff

tiré.

p

fz

cres.

f

tiré.

p

TRIO.

The musical score is written for piano and violin. It consists of three systems. The first system is labeled 'TRIO.' and features a piano part with fingerings (e.g., 3 4 4 4 4, 2 1 4 1, 0 3 4 4 4) and dynamics (p, f, p). The violin part has slurs and accents. The second system continues the piece with various bowing techniques indicated by slurs and accents. The third system concludes with a 'dimin.' marking and a 'Menuetto Da Capo.' label.

The following Exercise consists of Arpeggios on three strings. After the pupil has thoroughly acquainted himself with the stops, he must practise the eight different methods of bowing. In doing this, he must attend:— First and principally, to correct intonation; secondly, to an easy and adroit management of the bow, the motion of which must be produced entirely by the right arm, the body being kept quite still; thirdly, to an equal division of the notes; and fourthly, to the exact observance of all the prescribed shades of *piano* and *forte* in the several kinds of bowing.

Allegro. $\text{♩} = 108.$

No. 59.

1. *f* *p*

2. *p*

3. *f* *p*

4. *p*

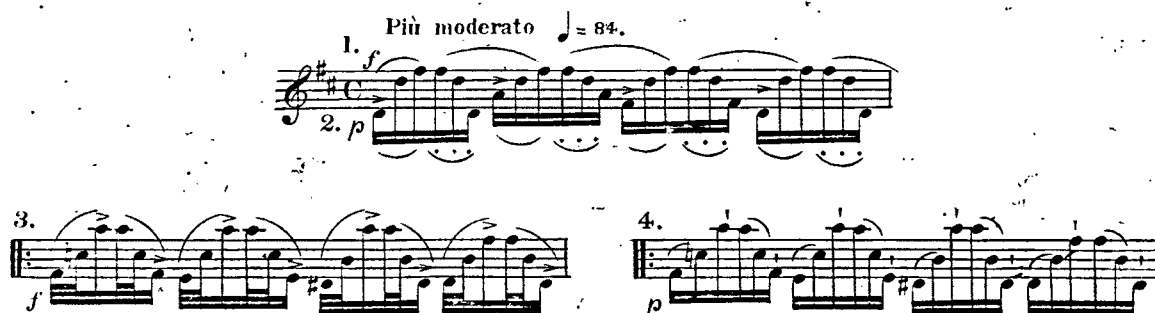
5. *f* *p*

6. *p* &c.

7. *f* *p*

8. *p* &c.

After the foregoing eight bowings have been well practised, the pupil must repeat the Exercise *più moderato* (i.e. in a more moderate degree of movement) in semiquaver triplets, with the four following bowings.



These also having been well practised, the Exercise must be played for the third time *Allegro molto* (very quick) in quaver-triplets, with the following four bowings. Here observe, that the 3rd bowing is made entirely with down-strokes close at the nut, but the 4th at the point of the bow, with down and up-strokes alternately.



Now follow Arpeggios on the four strings, with ten different methods of bowing. As the four notes of which these consist, do not always lie in one position, (as, for example, at the beginning of the 2nd bar, where the first two notes belong to the second, and the two following to the third position,) correct intonation is here doubly difficult. The pupil should therefore play this Exercise very slowly at first, in order to familiarize his ear with the chords, and his fingers with the unusual stops. Having done this, he must then practise the different bowings with due attention to the rules given for the performance of the last Exercise.

Andante ♩ = 63.

Nº 60.

p

poussé.

5. *f*

The image displays four systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly technical, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings (1-4) are indicated above many notes. Slurs are used to group phrases. Dynamic markings include 'p' (piano) and 'f' (forte). The first system has a 'p' marking. The second system has a 'p' marking. The third system has a '10 f' marking. The fourth system has a 'f' marking. The notation is complex, featuring many sixteenth and thirty-second notes.

* The bowings in the foregoing Arpeggios, as well as in the Exercises Nos 52, 53 & 54, might easily have been increased; but I have purposely confined myself to those prescribed, as being the easiest and most effective; for a greater number would have fatigued the pupil, and perhaps have prevented him from studying them with perseverance and accuracy. Indeed, I have already given more than he will be likely to meet with in practice.

SECTION XIII.

ON GRACES OR EMBELLISHMENTS.

These serve to animate the melody, as also to heighten its expression.

In former times, it was usual for the composer to write the melody in a very simple manner, leaving the embellishment of it to the player or singer. Hence, a multitude of Graces were gradually formed, for which names were invented, and which one player learned from another. But as succeeding performers constantly endeavoured to surpass their predecessors in embellishing, by the addition of new inventions; there at length arose such freedom and consequent tastelessness in this particular, that composers found it advisable to prescribe the required embellishments themselves. At first, this was done in small notes, the division being left to the player; but afterwards, in notes of the usual size, with a strict division of the bar.

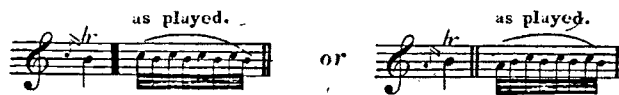
Of all the Graces of former times, the following are the only ones now in use, some of which are indicated by signs, and others in small notes. To the first class belong the *shake* (*hr*), the *transient* or *passing shake* (*h*), and the *turn* or *mordent* (*∞* or *~*); to the second, the *long* and *short appoggiatura*, and others without name.

The shake consists in an equal and frequently repeated alternation of two adjacent notes, viz: of the note over which the *hr* is placed, and its minor (*a*), or its major second (*b*).



The duration of the shake is determined by the length of the note; and the number of its beats, by the greater or less rapidity with which they are made.

According to rule, every shake should both commence and conclude with the principal note, i.e. the note to which the shake is written.* If required to commence with the auxiliary note, or with the note below, this must be expressly indicated; for Ex:



* Such as are desirous of becoming acquainted with these, for the performance of compositions written at the period when they were in vogue, will find the requisite information in LEOPOLD MOZART'S *Violin School*, the first edition of which appeared in the year 1756.

** This rule was first advanced by J.N. HUMMEL, who has given substantial reasons for it in his *Piano-forte School*.

The shake ends with a kind of *turn*, which serves to connect it with the following note. This turn is formed of the principal note preceded by that on the next degree below.



In final or cadence-shakes, the following turn is also used:—



The turn (in modern compositions at least) is generally written in small notes: but, where this is not the case, it must be added by the player. There are however shakes which, either on account of their shortness or of the connection in which they stand, admit of no turn.

To the Violinist, the shake is the most difficult of all embellishments, and, like the *Staccato*, requires a natural ability for its attainment. By steady practice however, it can be more easily overcome than the latter.

Above all, the shake must be given with a perfectly correct intonation. The pupil, therefore, should always observe, whether the auxiliary note with which it has to be played, lies a semitone or a whole tone above the principal note, and then endeavour at each beat to produce this interval exactly in time.

It is a common fault with Violinists,—even with such as in other respects play correctly in time,—to stop the auxiliary note too sharp, when making a shake with the semitone; so that, particularly towards the end of the shake it is, too far removed from the principal note. In the upper Positions, indeed, where the notes lie very near together, the shake with the whole tone is not unfrequently made too high, *i.e.* beat with the minor or even the major Third instead of the Second, which sounds intolerable to every refined ear. The pupil, therefore, must especially strive to acquire a correct intonation in the shake, and then observe that the beats are made equally, so that neither of the two notes of which the shake consists, may be heard to predominate.

Further;—in order to obtain a brilliant shake, he should accustom himself from the beginning to raise the shake-finger very high, (*i.e.* to the first joint of the finger employed for stopping the principal note,) and let it descend with energy upon the string. This, the majority of pupils neglect, from their anxiety to make at once a *quick* shake, and hence it generally follows, that in long shakes, the finger as if lamed cleaves to the string, and a fine and powerful shake is never acquired.

The pupil must also guard against forcing himself into a quick and powerful shake by over-exertion and an unnatural extension of the sinews, as thereby the free motion of the shake-finger would only be the more impeded and much sooner fatigued. He must likewise avoid

one finger rubbing against the other, and place that which stops the principal note in such a position that the shake-finger may be able to move freely.

Each finger must be diligently exercised on the shake, but more particularly the little finger, as it is shorter and weaker than the others, and consequently less qualified for the performance of this grace. For although with the utmost perseverance it can never be brought to equal the second or third finger in power and activity, (for which reason, in long and rapid shakes, one of these is taken in its stead by changing the Position,) its improvement must not on that account be neglected, as in double shakes and passages where many shakes successively follow one another, it cannot possibly be dispensed with. Even the first finger, which in single shakes is never used, (as none are made on open strings) cannot be spared in some double shakes.

Concerning the rapidity of the shake, observe the following general rules:—In an *Allegro*, and in pieces of a spirited character generally, the shake should be quicker and more powerful than in an *Adagio*, or in a soft and expressive melody. In all cadence-shakes, i.e. such as terminate a period, (see the 11th & 25th bar of the next Exercise,) the beats from first to last must be *equally quick*. In an *Adagio*, however, and in shakes serving to embellish a melody, a good effect is often produced by commencing slowly and gradually increasing in rapidity: this admits of being united either with a *crescendo* or a *decrescendo*. A shake must never begin quick and terminate slow.

In general, shakes with the semitone should be taken somewhat slower than those with the whole tone, as the ear cannot so readily distinguish the rapid change with the small as with the larger interval. Shakes also on the lower strings, (on account of their comparative slowness of vibration,) should not be played so quick as those on the A and E strings.

The notes forming the turn must be played with the same rapidity as the shake itself, yet so that, even in the shortest shake, they may always be distinctly audible.

Each shake, inclusive of the turn, must occupy the entire duration of the note over which it stands. It is therefore very faulty to terminate the shake too soon, as a break is thereby caused between it and the following note.

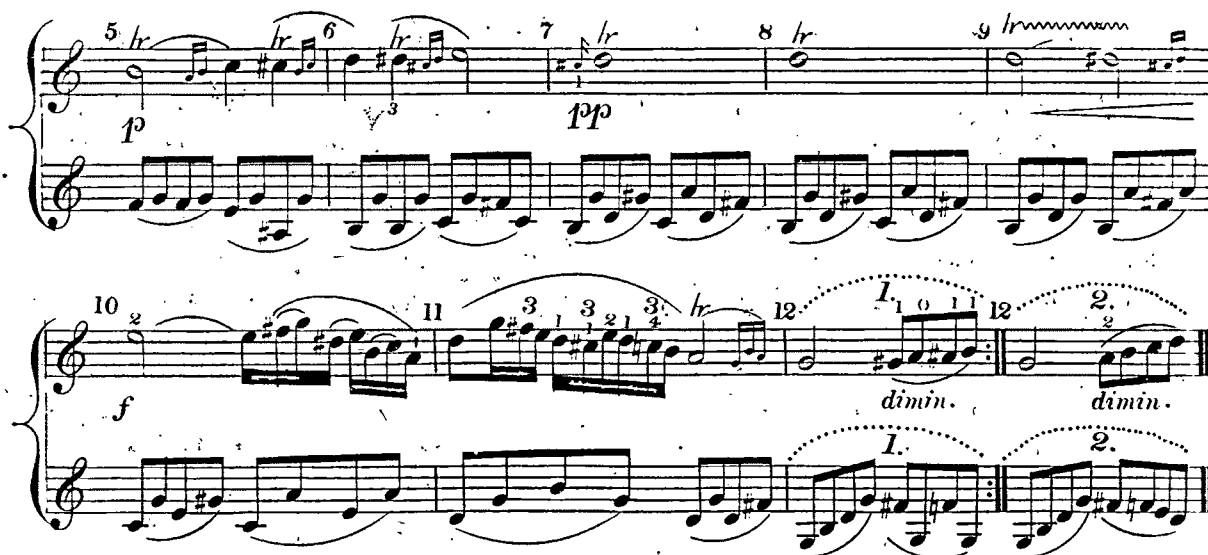
After the pupil has duly considered the above, he may proceed to the following Exercise.

Andante ♩ = 63.

N^o 61.

1. *tr* 2. *tr* 3. *tr* 4. *tr*

p *cres.* *fz* *dimin.*



The first six shakes are all played with the semitone. The shake-finger, therefore, always falls quite close to that which stops the principal note.

The first bar is performed as follows: —



The sixth shake, on D sharp, is made with the little finger. This the pupil must endeavour to perform as quick, distinct and powerful as the others; for which purpose, he will be compelled to practise it separately.

In the 7th bar, begins a shake with the whole tone in the second Position, having the note with which it should commence, expressly indicated. It is therefore performed in the following manner: —



The auxiliary note E, must always be played with a perfectly correct intonation, and as the shake is too long for *one* stroke of the bow, a change must be made at the beginning of each bar. To do this, so as to be wholly unnoticed by the ear, attend to the following rules:—*First*, observe that the shake-finger continues its beats uninterruptedly and in the same degree of rapidity; *secondly*, that the new bowing commences immediately with the like power with which the preceding terminated; and *thirdly*, that the change takes place on the principal note, in this instance on D.

In the third bar of this shake, the second finger moves on to D sharp, without either checking, increasing, or slackening the beats of the third finger. To a beginner, this is generally very difficult, and must therefore be practised with perseverance. As, in advancing to the D sharp, the shake is no longer beaten with the whole tone, but with the semitone, care must be taken that the auxiliary note E remains perfectly in tune.

13 *p* *cres* *f* *f*

17 *dim.* *p*

21 *cres* *f*

The second part of the Exercise commences with a *chain of shakes*, by which is meant a number of shakes following each other without any notes intervening. In such a chain, a turn is usually given only to the last shake; but when it consists of long shakes like the present, a good effect is produced by adding a turn to each of them. In shorter shakes, however, as in the 22nd bar; or in still shorter ones, as in the 28th bar, the turn is better omitted. Every shake in such a chain begins with the principal note, whether the preceeding has a turn or not.

In the 14th bar, a *b* is placed before the second *tr*, which signifies that the auxiliary note must be B flat; consequently, the shake is made with the semitone. In like manner, the *#* before the shake sign in the 16th bar, makes the auxiliary note G sharp; hence, the shake is beaten with the whole tone. The turn of this shake being written in notes of the usual size, must therefore not be played quicker than semiquavers; so that the rule which directs the turn to be played with the same rapidity as the shake itself, is not applicable in this instance.

In the chain of shakes without turns in the 22nd bar, the regularity in the beats of the shake-finger must neither be checked nor disturbed by the moving on of the hand.

24 25 26 27 28 29 30 31 32 33

dimin. *p* *p* *pp*

The shakes first occurring in the 26th bar, belong to those which do not admit of any turn. During the rests, the bow is allowed to remain on the strings, without being lifted up.

In the chain of shakes in the 28th bar, proceeding entirely by semitones, particular attention must be paid to the intonation of the auxiliary note; care being also taken to preserve the utmost regularity in the beats of the shake-finger, on account of the frequent and sudden changes in the position of the hand.

This last succession of shakes is however very difficult, and requires to be practised with great perseverance.

The 62nd Exercise. *alla Polacca*, (that is, in the style of a Polish National dance,) is intended for the practice of short shakes without turns. From the shortness of the note shaken, not more than two, or at most three beats can be made, which, however, must be powerful and distinct.

Op. 62

The pupil should accustom himself from the first, not to dwell on the shaken note longer than its prescribed duration; for the beauty and elegance of these shakes, consists in their being introduced with lightness into the melody, without disturbing its rhythmical division. The first shake is performed thus:—



In the 11th bar occurs the second of the before mentioned embellishments, the tran-

sient or passing shake, which consists of a single beat, and is performed as follows:—



The beats must be powerful and made with a highly raised finger:

In the 16th and following bars are four shakes, whose auxiliary note is elevated by a \sharp , and in the 23^d bar another, whose auxiliary note is depressed by a \flat prefixed to the *tr*.

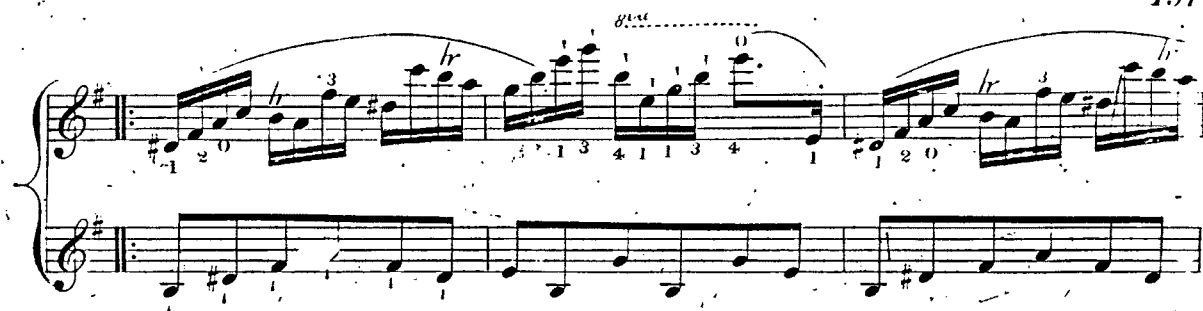


In the Trio, the short shakes occur on slurred notes. Here, also, the effect chiefly depends on not dwelling too long upon the note shaken, but nevertheless making both beats distinctly heard. The performance is as follows:—



The shake on A for the little finger, in the 4th bar, must be practised with the greatest assiduity.

The five passing shakes, in the penultimate bar of each part of the Trio, are per-



D. C.

formed in the way before described.

The 63rd Exercise contains other kinds of shakes, namely, the double shake in thirds, sixths, and octaves; the single shake in double stops; and the accompanied shake, or shake with an accompanying part.

The former observations on the single shake are also applicable to the present; in addition to which I would here remark that, in double shakes, the beats should be made with the most perfect equality. Hence, the pupil must not suffer the second finger to outstrip the fourth, but must regulate the beats of the former by those of the latter. He should likewise not attempt to play the double shake quick, until the little finger has acquired sufficient

Larghetto ♩ = 80.

N^o 63.

power and activity to be able to maintain its beats with the second. As, in double shakes, one is frequently beaten with the whole tone and the other with the semitone, (as in the 3rd bar of this Exercise,) particular attention must be paid to purity of intonation in the employment of the shake fingers. The turn, to be in two parts, must often be made in a different Position to that of the shake itself. (See the 2nd and 4th bar.) The shifting of the hand should therefore be accomplished as quickly as possible, in order that the turn may be instantly united, in equal rapidity, to the beats of the shake.

In the 5th bar, where the single shakes in double stops begin, the pupil must be careful to let the sustained note be heard in one continuous sound during the performance of the shake. As to other matters, the former remarks on short shakes are also applicable to the present, except that here, on account of their increased duration, a greater number of beats (*viz.* three or even four) can be made. The second and fourth of these shakes can only be played with the little finger; consequently, they require the most diligent practice.

153

In the 9th bar begins the most difficult of all shakes, viz: that with an accompanying part. In this, a double difficulty has to be overcome, as neither the beats of the shake-finger, nor yet the progress of the bowing must be checked or disturbed by the entry of the accompanying part.—The second finger, to be able to stop the C in the accompaniment without being raised from the shake note G, must be so placed on the latter, as almost to touch the A string, that with a slight movement it may cover this also.—During the rests in the accompaniment, the bow must only be slightly raised above the A string, in order that it may be again immediately brought upon it with little motion, when the accompaniment recommences.—The change of bow always takes place during the rests in the accompaniment; consequently, the shake is divided into four bowings, the first of which (a down-stroke) includes four poutchets, the second three, the third again three, and the last two. How the change of bow may be made unobserved by the ear, has already been stated.—This accompanied shake, well executed, should sound as if played by two persons.

The musical score is written for guitar, featuring six systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece features a mix of 'pizzic.' (pizzicato) and 'coll'arco' (col legno) sections. Dynamics range from piano (p) to fortissimo (f). The first system includes a double shake in the sixth measure. The second system has a turn of two notes in the upper part to one in the lower. The third system has an octave-shake in the sixth bar. The fourth system has a double shake in the sixth measure. The fifth system has a turn of two notes in the upper part to one in the lower. The sixth system has an octave-shake in the sixth bar.

The first bar of the second strain contains a double shake in the sixth, in which the first and third finger are exercised in equal beats. The B \flat in the upper part, must be stopped with the second finger, as the first is employed in shaking on the open string D. The turn of this shake contains two notes in the upper part to one in the lower.

In the octave-shake in the 6th bar, the beats are made with the first and fourth finger.

The musical score on page 155 is written for violin and piano. It consists of five systems of staves. The top system shows the violin part with notes and slurs, and the piano part with chords and slurs. The second system continues the piano part with dynamic markings like *f*, *dimin:*, and *p*. The third system shows the violin part with *1st* and *2nd* endings. The fourth system shows the piano part with slurs and dynamic markings. The fifth system shows the piano part with *p*, *morendo.*, and *pp* markings. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The change of bow takes place at the fourth crotchet as imperceptibly as possible.

In the accompanied shake of the second strain, the second finger which stops C must at first approach the E string, in order to take the G in the accompaniment, but without interrupting the shake; in the last bar, however, it is moved towards the D string, for the purpose of taking the F. This shake is also begun with the down-bow, and divided into four bowings.

In the accompanying part of the foregoing Exercise, the word *pizzicato*, (abbreviated *pizz:* or *pizzic:*) sometimes occurs, which signifies that, instead of using the bow, the notes are to be produced by pinching or pulling the string, as on the Harp or Guitar; and this is continued until contradicted by the term *coll' arco* (with the bow.)

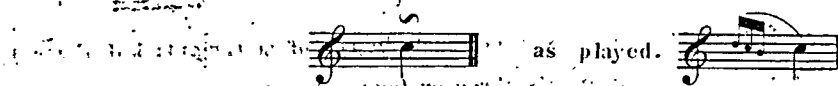
As the *pizzicato* is frequently used in Orchestra and Quartett playing, here follow the necessary instructions for making it.

When only a few notes have to be played *pizzicato* and the *coll' arco* immediately succeeds, the Violin is retained in its usual position. The bow is then grasped and held firmly, near the hilt by the last three fingers of the right hand; the end of the thumb being placed against the lower edge of the finger-board and the string pulled with the point of the first finger.

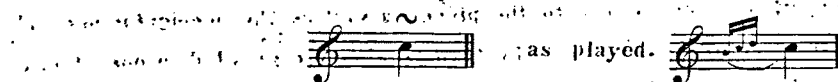
But if the *pizzicato* be of longer duration and the *coll' arco* preceded by a rest, it is better to withdraw the Violin from the chin and place its back against the right side of the body, supporting it with the right back-arm. In this case the bow is held as before, but instead of the thumb, the first finger is now placed against the finger-board (though somewhat farther from the edge) and the string pulled with the thumb itself.

For long periods therefore, this method is preferable to the former; as the *pizzicato* with the thumb, sounds fuller and clearer than that with the first finger.

The third of the before mentioned embellishments, (usually indicated by a sign and seldom written at length,) is the turn or mordent.* It consists of three contiguous notes, — of which, the middlemost is that to which the sign is appended, — and commences sometimes with the upper, and at others with the lower note. Latterly, we have begun to express this by the position of the sign; which method is laudable and deserves to be generally adopted. That sign, therefore, which has the first little hook bent upwards, shows that the turn must commence with the upper note, for Ex:



but the contrary, that it must begin with the lower note: **

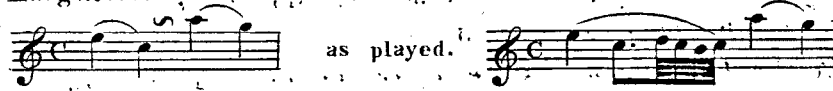


* The Author, both here and at the commencement of this section, uses the words TURN and MORDENT as synonymous. This is incorrect, as the mordent, properly so called, is a totally different grace to the turn, and indicated by the mark which at P. 142 is given to the passing shake, ♯. The passing shake itself, (as may be seen throughout this School,) is indicated simply by ~ without the cross-stroke. TR:

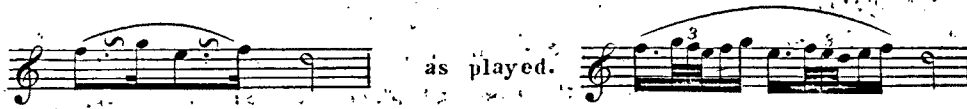
** With other writers, the reverse of this is exactly the case: ~ implying the DIRECT turn as it is called.

When the turn stands *between* two notes, serving to connect one with the other, it is then played immediately before the entrance of the second of them, the principal note being again added to it as a fourth note, thus:—

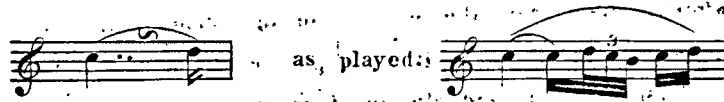
Larghetto.



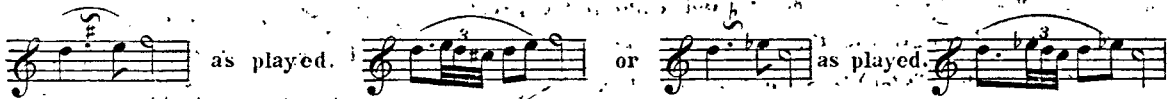
When the turn is placed over a dot, its fourth note is brought in upon this dot and then sustained according to its value. Ex:



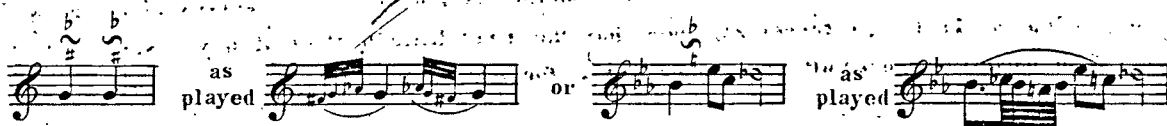
If there are two dots, the turn is then played just before the second of them. Ex:





When a mark of transposition is placed above or below the sign indicating the turn, the upper or lower note is elevated or depressed accordingly. Ex:



Marks of transposition above and below affect both the auxiliary notes. Ex:



The turn is always played quickly, whether in a slow or quick degree of movement; but it must nevertheless sound clear and be perfectly equal in its three or four notes, both as regards rapidity and power. Correct intonation is here, also, the first requisite; therefore, in making the turn, the essential marks of transposition which belong to the piece, as well as the accidental ones added to the sign itself, must be carefully observed. The turn is always connected in one stroke of the bow with the note above or after which it is placed.

or that commencing with the upper note; and  or , the INVERTED turn, or that beginning with the lower note.

TR.

Of the embellishments written in small notes, those of most frequent occurrence are the *long* and the *short* appoggiatura. The former, in modern compositions, is generally written in notes of the usual size; but as in more ancient works, and still occasionally in modern ones, it is indicated in small notes, the pupil should understand and know how to execute it. Here, therefore, follows its explanation.

When placed before a note which is divisible into two equal parts, the appoggiatura receives the half of its value. Ex: —

as played. 

or

as played. 

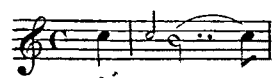

If placed before a note followed by a dot, it obtains the full value of the note itself, which latter is then brought in upon the dot. Ex: —

as played. 





or

as played. 

When there are two dots, the appoggiatura obtains the value of the note, and this then comes in on the first dot. Ex: —

 as played. 

When, in double stops, an appoggiatura stands before one note only, it and the other note are played together. Ex: —

 as played  or  as played 

As the appoggiatura always falls on an accented part of the bar, it is given with greater emphasis than the note before which it stands, with which however it is always united in one bowing; because, as an appoggiatura, it belongs to this note, and in it finds its resolution.

The short appoggiatura, (which as such, should always be marked with a cross stroke \times , in order to distinguish it from the long one,) deprives the note before which it stands, of scarcely any of its value. With this note, it is quickly and lightly connected in one bowing. Ex: —



The following piece is intended to exercise the pupil in the reading and execution of the different turns, as also of the long and short appoggiatura. If the foregoing pages have been attentively perused, he will know for the most part how it should be played, without farther instruction. Those passages, however, which still appeared to require explanation, are given below in small notes.

Larghetto $\text{♩} = 76$

Nº 64.

p *cresc.* *mf* *dimin.*

cresc. *f* *dimin.* *p*

Bar 2. Bar 3. Bar 5. Bar 8.

11. 12. 13. 14. 15.

p *f* *pp*

cre - scen - do. diminu - en - do.

Bar 12. Bar 13.

Bar 14. Bar 15.

pp cresc. f

p gva

f dimin. p

29. 30. 31.

32. pp morendo.

Detailed description: This block contains the main musical score for measures 28 through 32. It is written for piano in a key with four flats (B-flat major or D-flat minor). The score is arranged in two systems of grand staves. The first system covers measures 28 and 29. Measure 28 begins with a piano (pp) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. The right hand features a melodic line with various ornaments and slurs, while the left hand plays a steady eighth-note accompaniment. Measure 29 continues the melodic development with a piano (p) dynamic and a 'gva' (glissando) marking. The second system covers measures 30, 31, and 32. Measure 30 starts with a forte (f) dynamic and a diminuendo (dimin.) leading to a piano (p) dynamic. Measure 31 continues the piano texture. Measure 32 concludes the section with a pianissimo (pp) dynamic and a morendo (morendo.) marking. The right hand in measures 30-32 includes complex fingerings and slurs, while the left hand maintains the eighth-note accompaniment.

Bar 28. Bar 29. Bar 30. Bar 31. Bar 32.



Detailed description: This block provides a detailed view of measures 28, 29, 30, 31, and 32, showing the specific musical notation for each measure. Bar 28 shows the beginning of the section with a piano (pp) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. Bar 29 continues the melodic development with a piano (p) dynamic and a 'gva' (glissando) marking. Bar 30 starts with a forte (f) dynamic and a diminuendo (dimin.) leading to a piano (p) dynamic. Bar 31 continues the piano texture. Bar 32 concludes the section with a pianissimo (pp) dynamic and a morendo (morendo.) marking. The right hand in measures 30-32 includes complex fingerings and slurs, while the left hand maintains the eighth-note accompaniment.

The other embellishments at present in use, are by modern composers, generally written in large notes and with a regular division of the bar, whereby all misconception is prevented. But as they are still now and then met with in small notes, it is necessary to make the following remarks on the manner of performing them:—

The greater part of them are played very quick, in order that the note before which they stand, or which they are intended to embellish, may lose as little of its value as possible. It is, however, frequently difficult to determine, from which note, (whether the preceding or following) the time required for the performance of the embellishment should be taken: and as no general rule can be given on this head, the most usual of such embellishments are here inserted, and the way in which they should be played, shown by a regular division of the bar.

| | | | |
|---|--|------------|--|
| <i>Andante.</i> | | as played. | |
|  | | |  |
| <i>Andante.</i> | | as played. | |
|  | | |  |
| <i>Allegro moderato.</i> | | as played. | |
|  | | |  |
| <i>Allegro vivace.</i> | | as played. | |
|  | | |  |
| <i>Andante.</i> | | as played. | |
|  | | |  |

All embellishments written in small notes, must not however be performed so quick as the foregoing. Such as serve to ornament an *Adagio* or other slow and expressive composition, must be played proportionably slower, according to the character of the piece; for Ex:—

| | | | |
|---|---|------------|--|
| <i>Adagio.</i> | | as played. | |
|  | | |  |
| or |  | as played. |  |
| or |  | as played. |  |

To the class of embellishments belong also the *tremolo*, and the changing of the finger on the same note.

The singer in the performance of passionate movements, or when forcing his voice to its highest pitch, produces a certain tremulous sound, resembling the vibrations of a powerfully struck bell. This, with many other peculiarities of the human voice, the Violinist can closely imitate. It consists in the wavering of a stopped note, which alternately extends a little below and above the true intonation, and is produced by a trembling motion of the left hand in the direction from the nut to the bridge. This motion, however, should only be slight, in order that the deviation from purity of tone may scarcely be observed by the ear.

In old compositions this trembling is sometimes indicated by a dotted line or by the word *tremolo*; but in modern ones its employment is left entirely to the player, who, however, must guard against using it too often, and in improper places. In cases corresponding to those in which, as above stated, this trembling is observed in the singer, the Violinist may also avail himself of it: hence, it is employed only in an impassioned style of playing and in strongly accented notes marked with *fz* or $>$. Long sustained notes may likewise be animated and reinforced by it; and should a swell from *p* to *f* be introduced on such a note, a beautiful effect is produced by commencing the *tremolo* slowly and gradually accelerating the vibrations, in proportion to the increase of power. If a *diminuendo* occur on a sustained note, it likewise produces a good effect to begin the *tremolo* quick and gently decrease in velocity.

The *tremolo* may therefore be divided into four species:— 1st the quick tremolo, for strongly accented notes: 2nd, the slow, for the sustained notes in passages of deep pathos: 3rd, the slow commencing and gradually accelerating, for long notes played *crescendo*: and 4th, the quick commencing and gradually slackening, for such as are played *diminuendo*. The two latter species are difficult and require much practice, in order that the vibrations may at all times be accelerated and retarded in a perfectly regular manner, and without any sudden change from slow to quick, or the reverse.

By changing the finger upon a note, another property of singing is likewise imitated, viz: the separation of two notes on the same degree of the staff, caused by pronouncing a new syllable on the second of them, both being sung in one breath.

Though the Violinist usually effects this separation of two equal notes by a short pause in, or a change of bowing; it is here accomplished by substituting one finger for another with a steady continuous motion of the bow. The hand is therefore so far drawn back or pushed forward, until that finger which has to relieve the first, falls naturally on its place. Ex:—



In this example, the second finger is drawn back from E (+) to C, in order that the fourth may fall on the second E; then the third is pushed forward from D (3) to F, *





so that the first may occupy its place: and lastly, the first is drawn back from E (*) to B, that the fourth may fall on the second E.

This gliding on to the before mentioned notes must not however be heard, nor the passage performed similarly to the following:—



On the contrary, the change of finger must be made so quick, that the ear may scarcely observe when the first note is left.

The following Exercise serves for the practice both of this and the *tremolo*.

The quick *tremolo* is indicated , the slow , the gradually accelerating , and the gradually slackening .

After what has been said, the changing of the finger will require no farther explanation. However, I would here again observe, that the finger which relieves the other, must not be pressed down until the hand has assumed that position in which, without being either extended or drawn back, it can command its proper place.

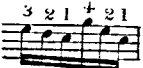
Moderato $\text{♩} = 92.$

N^o 65.

This Exercise commences with a *staccato* not hitherto practised by the pupil, viz: that in broken chords. It is played in a similar manner to that in scale passages, but requires the spring of the bow to be still more carefully attended to.

The embellishments written in small notes in the 4th and 8th bar, are performed in the way before described; the first in demisemiquavers, the second in semiquaver triplets.

The musical score consists of five systems of a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include forte (f), piano (p), and crescendo/decrescendo markings. Specific markings include 'poussé.' and 'dimin.'.

In the latter part of the 14th bar , the second finger is used for the penultimate note, as the major third from G sharp to E can thus be stopped truer and more easily, than by employing the third finger: mean while, the hand remains unmoved in the 2^d Position. — In the 15th bar, the two D sharps are separated by a change of finger. The first begins *p* and with a slow *tremolo*, which becomes gradually quicker until the second D sharp is arrived at.

This page contains five systems of musical notation for piano, written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *fz* (forzando) and *f* (forte). Articulation includes accents and slurs. Fingerings are indicated by numbers 1-4.

The second system continues the melodic and rhythmic development. It includes a *f* dynamic marking and a *tr* (trill) marking. The bass staff features a steady eighth-note accompaniment.

The third system shows a change in dynamics with *f* and *p* (piano). It includes a *tr* marking and a *1* fingering. The melodic line in the treble staff becomes more complex with slurs and ties.

The fourth system features a *f* dynamic marking and a *p* dynamic marking. It includes a *tr* marking and a *1* fingering. The melodic line in the treble staff continues with slurs and ties.

The fifth system features a *f* dynamic marking and a *p* dynamic marking. It includes a *tr* marking and a *1* fingering. The melodic line in the treble staff continues with slurs and ties.


This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics like *ff*, *fz*, *dimin:*, and *p* are used throughout. The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation is written in a style characteristic of the Romantic era, with many slurs and ornaments. The page is numbered 50 in the center.

The last four notes of the 50th bar are played in the half Position.

In the 60th bar, at each change of finger the hand is moved down one position.

The first half of the tied note B, in the 65th and 66th bar, is played *cres.* with a gradually accelerating *tremolo*, and the second half *dim.* with a gradual returning to the slow *tremolo*.

Finally, I must still mention an embellishment which is often introduced by many Violinists, but only for the purpose of dissuading from it, or at least of warning against its frequent use, *viz.* the beating on a sympathetically sounding string in sustained notes. The pupil will have observed, that the open string vibrates by sympathy, when the unison, the octave, or the fifth of the same is sounded. Now, if this string be touched by one of the fingers, its sympathetic sound ceases, but as soon as the finger is raised, it again commences; and this frequently repeated, produces the beating which I here caution against: for it easily becomes a habit, and, if frequently introduced, is then very disagreeable.

It may perhaps be used on the three harmonic notes , as these cannot be animated by any *tremolo*. On these, therefore, it is produced by touching the open string next below.

In the following Exercise, (the *Tema con Variazioni**) all that the pupil has learned and practised separately in the preceding sections, is now reproduced in a connected form, after the manner of brilliant Concerto-pieces.

As the unusual bowings taught in the 11th Section are here employed in new and more difficult passages, they will at first present fresh difficulties to the pupil, which however, by diligent and judicious practice, together with strict attention to the former and present directions, he will speedily overcome.

Where two different bowings are given in the Variations; as before, — the one *above* the notes is played first, and the *lower* one on the repetition of the strain.

The greatest attention must still be paid to the prescribed bowings, fingering, tremolos, and all other marks of expression.

TEMA CON VARIAZIONI.

Andante ♩ = 76

N^o 66.

In the first bar of the Theme, the bow is placed close to the nut upon the string, and drawn down to the middle of its length for the first two notes; then the third note receives a short, but light up-bow, and afterwards the second half of the down-stroke is used for the last note. These remarks apply also to the up-bow in the second bar, and to all other bars similarly marked. The theme must be played *dolce*; that is, in a soft and ingratiating manner.

* That is, a simple melody with Variations, which at each repetition is more richly embellished, yet so as not entirely to lose its resemblance to the original.

VAR: 1.

tiré. *p*

gva

gva *tiré.*

VAR: 2.

martelé. *f* *segue.*

martelé. *f* *segue.*

In the 1st Variation, the whole bow is used throughout, with the exception of the last bar but one, where the three slurred notes are taken with third-part bowings. In the second kind of bowing, the slurred and detached notes must be well distinguished.

Concerning the three kinds of bowing in the 2nd Variation, I refer to the remarks made

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and dynamic markings such as *p* (piano) and *f* (forte). The first system includes a tempo marking of 1/4 = 3. The second system has a tempo marking of 1/4 = 3. The third system has a tempo marking of 1/4 = 3. The fourth system has a tempo marking of 1/4 = 3. The fifth system has a tempo marking of 1/4 = 3. The notation is complex, with many slurs and fingerings, suggesting a technically demanding piece.

thereon at N^{os} 4, 5 & 6, of the 54th Exercise.

The 3rd Variation must be played with lightness and elegance, using as little bow as possible for the Staccato.

VAR: 4.

sopra la 4^{ta} e 3^{za}

f *p* *poussé.* *tiré.* *cresc.*

f *poussé.* *segue.* *sopra la 2^{da}*

f *tiré.* *segue.*

e 3^{za} *f* *segue.*

0 4 4 1 1 sopra la 2^{da} e 3^{za}

The first two bars of the 4th Variation are smartly detached, (*martelé.*) The slurred notes of the following bars, must, as already observed in the Exercise on Octave-passages, be played with a perfectly equal division, dwelling the requisite length of time on the first of each two notes. On the repetition of the strain, the bowing in the first bars is better made *piano* than *forte*, as it is impossible to prevent the shifting of the hand from being heard. This however can easily be avoided in the following (VIOTTI's) method of bowing, which therefore admits of all degrees of power. The first bowing is made with a very slight motion of the hand. — The second strain is at first played with the bowing taught at N^o 8 in the 54th Exercise. At the repetition, (which, on account of the change in the notes, was obliged to be written over again,) attend strictly to the prescribed fingering.

Sopra la 3^{za}

VAR. 5.

The musical score for Variation 5, 'Sopra la 3^{za}', is written for piano and violin. It is in G major (one sharp) and 12/8 time. The tempo is marked 'Più lento' with a metronome marking of 104. The score consists of five systems of piano and violin staves. The piano part features complex fingerings and dynamic markings (p, f, fz, cres, dimin, pp). The violin part provides harmonic support with various articulations like dots and accents.

The 5th Variation is to be played *più lento*, (slower). The first six notes are most conveniently taken in the half Position. At the skips in the third bar, the pupil must bear in mind what has previously been said about gliding from one note to another. In gliding down from the upper harmonic E to the G sharp, the little finger must press the string firmly on the finger-board. That this gliding from one note to another should never degenerate into a whining kind of sound, has already been observed.

VAR. 6.

The 6th Variation, *Allegro moderato*, (moderately quick,) must be played with boldness and energy. The triplets at the beginning, as they occur on the unaccented parts of the bar, should, according to rule, be commenced with the up-bow; here, however, they are marked with the down-bow, as with this, the ascending figure* can be brought out clearer and also more energetic. The contrary takes place

* By the word FIGURE is meant a passage formed of similar groups of notes.

Larghetto ♩ = 88.

VAR. 7.

The musical score for Variation 7 consists of two systems of piano accompaniment. The first system begins with a treble staff and a bass staff, both in common time (C) and featuring a key signature of two sharps (F# and C#). The treble staff includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'dim: p'. The bass staff also contains slurs and ties. The second system continues the piece with similar notation and includes a 'dimin.' marking. The score is written in a key with two sharps (F# and C#) and common time (C).

when the figure descends, as at the beginning of the 2nd strain, where it is commenced with the up-bow.

In the second bar of the 7th Variation, the pupil is introduced to a new double shake, in which the under part commences shaking later than the upper one. In addition, therefore, to the former remarks on the double shake, it is still necessary to observe, that the shake begins in both parts with the principal note, and that the uniformity in the beats of the upper shake, must not be interrupted by the entry of the second.

VAR. 8.

martelé.

segue.

Adagio $\text{♩} = 56$.

VAR. 9.

p con espressione.

pizzic.

p

cres.

The 8th Variation consists chiefly of passages of tenths, in which the bow has to leap over one string. To do this clearly is very difficult and requires persevering practice, commencing in the slowest time. The bow should not be raised in leaping over the string, but, whilst standing still,— which, as before stated, it does at the *martelé* after every note,— should sink down from the lower to the upper string over the intermediate one, and without putting this latter into vibration. At the place where this leaping over the intermediate string ceases, and a quieter motion of the bow begins, the pupil must especially guard against hurrying.

The direction for the 9th Variation to be played *con espressione* (with expression) may appear superfluous, as a Solo-part ought never to be performed without due regard to this

particular: here, however, is implied a heightened degree of expression, at once both refined and full of soul.

As the most delicate management of the bow is required for a correct and expressive delivery of this *Adagio*, the pupil should again read over the remarks made on the 51st Exercise in See: XI. But above all, he must pay the greatest attention to the change of bow, as a single alteration of the up and down strokes would spoil the whole.—Moreover, the shades of *p* and *f* must be strictly observed, and the length of the bow as well as the rapidity with which it should be drawn, regulated according to them. The strictest time must also be preserved, when the accompaniment, as is the case here, consists of uniform notes or figures.

Tempo Imo 2 = 76.

Tempo Imo. $\text{♩} = 76.$

VAR. I. *f* *Allegro*

VAR. II. *pp* *Allegro*

The 10th Variation being marked *Tempo Mo (primo)*, must consequently be played in the original degree of movement; that is, *Andante*.

The 11th and last Variation presents less difficulty in regard to bowing, than in regard to the left hand; as the frequent change of Position renders it very difficult to play all the notes with perfect equality. The pupil's endeavours must therefore be particularly directed

The musical score consists of five systems, each with a violin staff (treble clef) and a piano accompaniment staff (bass clef). The key signature has two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte), 'pp' (pianissimo), and 'loco'. Fingerings are indicated by numbers 1-4. The piece is in a key with two sharps (F# and C#).

towards this object, the teacher accompanying him throughout in the strictest time.

Here, whole bowings are constantly employed, whether eight, sixteen, or thirty-two notes are required to be played in one stroke. In these, as frequently observed, the most equal division of the bow must be attended to.

Coda.

tire.

The musical score consists of six systems, each with a piano (piano) staff and a violin (violin) staff. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and a 'tire.' (pull) instruction. The second and third systems feature 'pousse.' (push) instructions. The fourth system includes both 'pousse.' and 'tire.' instructions. The fifth system begins with a 'pousse.' instruction. The sixth system concludes with a fortissimo (*ff*) dynamic and a 'dimin.' (diminuendo) instruction.

Coda, (addition) is the free conclusion of a piece of Music; consequently, in a set of Variations, as here, it is one which is no longer constructed on the Theme. In this case, the principal figure of the last Variation is generally more developed, and thus a more satisfactory conclusion is given to the piece, than would have been produced by ending with the Variation itself.

END OF THE SECOND PART.



Part the Third.

ON DELIVERY OR STYLE OF PERFORMANCE,

SECTION I.

ON DELIVERY OR STYLE IN GENERAL.

By *style* or *delivery* is signified the manner in which the singer or player performs what has been invented and written down by the composer. This, if confined to a faithful rendering of the same, as expressed by notes, signs and technical terms, is called a *correct style*; but if the performer, by additions of his own, be capable of intellectually animating the work, so that the hearer may be led to understand and participate in the intentions of the composer, it is termed a *fine style*, in which correctness, feeling and elegance, are equally united.

A fine style of performance must naturally be preceded by a correct style; to this, therefore, relates the greater part of what has been taught in the foregoing sections; but as these likewise contain all the technical expedients requisite for a fine style, it only remains in this place, to point out their application.

The whole doctrine of fine style is however, confined to this;—namely, the capability of discerning the character of the piece performed, and of seizing its predominating expression and transfusing the same into the performance. This, which elevates a *correct* to a *fine* style, is entirely a natural gift, which may indeed be awakened and cultivated, but can never be taught.

An enumeration of all that belongs to a correct style is here inserted, in order that the pupil may judge whether he has perfectly attained it, and so qualified himself for the cultivation of a fine style.

To a correct style belongs:— 1st true intonation; 2^{ly} an exact division of the several members of the bar according to their duration; 3^{ly} a strict keeping of the time, without either hurrying or dragging; 4^{ly} an exact observance of the prescribed shades of *forte* and *piano*, as well as — 5^{ly} of the bowings, slurs, turns, shakes &c.

For a fine style, in addition to the preceding, the following technical expedients are required:— 1st a more refined management of the bow, both with regard to the quality and

intensity of tone, — from the strong or even coarse, to the soft and fluty, — as also, in particular, to the accentuation and separation of musical phrases; 2^{ly} the artificial positions, which are not employed on account of their facilitating the performance, but for the sake of expression and tone; to which may be added, the gliding from one note to another, and the changing of the finger on the same note; 3^{ly} the *tremolo* in its four degrees; and 4^{ly} the accelerating of the time in furious, impetuous and passionate passages, as well as the slackening of it in such as are of a tender, doleful or melancholy cast.

But all these means of expression conduct only to a fine style, when good taste watches over their application, and when the soul of the performer directs the bow and animates the finger. When, therefore, the pupil has so far advanced as in some degree to have overcome the mechanical difficulties of playing, it will then be time to cultivate his taste and awaken his sensibility. This will be best effected by affording him frequent opportunities of hearing good music, as well as celebrated singers and instrumentalists; the teacher, at the same time directing his attention to the beauties of the composition, and also to the means of expression employed by the singer or player in order to work upon the feelings of the auditor.

SECTION II.

ON THE DELIVERY OR STYLE OF PERFORMING CONCERTOS.

The Concerto being intended for performance before an audience in a large room and with a numerous Orchestral accompaniment, requires, above all things, to be given with a grand and powerful tone. This, however, by no means excludes the more delicate shades of playing, as the Violin possesses the peculiarity of making even its softest tones heard at a considerable distance. In Concerto-playing, therefore, the performer may avail himself of every modification of *forte* and *piano* of which the Violin is susceptible.

As the essential object of Concerto-playing is to display the ability of the performer, an entire command over all technical difficulties is indispensable. The pupil, therefore, should not venture on the public performance of a Concerto or other Solo-piece, until he has so thoroughly practised it, that its success cannot be affected by such outward circumstances as, great heat in the room, the embarrassment usually attendant on a first appearance in public, or an unyielding accompaniment.

It is not however sufficient barely to conquer difficulties, they must also be performed with elegance and apparently without exertion; for then only, will the hearer experience a perfect and undisturbed delight from the performance.

To the highest mechanical perfection in Concerto-playing, must therefore be united an

expressive delivery, as, without this, the most brilliant execution will only meet with cold admiration, never with hearty applause.

In order to call forth such applause, a composition full of feeling and genius is required. Hence, in selecting a Concerto for public performance, the pupil must be careful to fix on one which not only affords him an opportunity of displaying his talent, but also possesses sufficient intrinsic merit to satisfy the most cultivated ear, without reference to the abilities of the player.*

As the application of the means of expression to a fine style, (enumerated in the foregoing Section,) cannot be taught by rules and precepts, but only by examples; I have furnished the pupil with such in the following pages, by indicating the style of performance of two well known Concertos, as near as this could be done by notes, signs, and technical terms: where this was found insufficient, a detailed explanation has been given.

By strictly attending to all these signs and directions, the pupil will assuredly arrive at the due expression of these Concertos, provided he has been gifted by nature with the capability of acquiring a fine style.

But, before commencing the study of the above, he should observe what here follows:—
1st Every period which begins with a whole bar, or with an accented part of a bar, must, according to rule, be commenced with a down-bow: those periods, on the contrary, which begin with introductory notes, or with an unaccented part of a bar, must be commenced with an up-bow. Whenever an exception to this general rule occurs, it is signified by the word *tiré* or *poussé*. In other cases, the bow is regularly drawn backwards and forwards according to the prescribed kinds of bowing. 2^{ly} The appoggiaturas are all short; the long ones found in the original, being here written in full-sized notes, according to their value.

To each Concerto, an accompaniment has been added for the teacher.

* The reason why the public favor has, of late, been almost entirely transferred from the works brought forward by Solo-players to the Symphony, may be accounted for from the circumstance, that the majority of the Concertos now heard, are so extremely dull and unmeaning, that they cannot possibly bear a comparison with the classical Symphony. Let the Virtuoso make choice of a masterly composition, and his performance will then not only create the like interest as the Symphony, but will even present an additional attraction, through the exhibition of his talent. The generality of Solo-players, however, not feeling the necessity of really good compositions, invariably select such only as they hope to astonish with; being either too idle to practice with perseverance the difficulties which they probably find in distinguished Concerto-pieces; or unable to withstand the vanity of performing Concertos of their own manufacture, consisting of plagiarisms from works which they have incessantly practised, meanly strung together, and therefore devoid of all genius and inspiration, even though they may have been arranged and instrumented by an experienced musician. That the public, after having once become sensible of the beauties of a classical Symphony, must necessarily turn from such compositions with disgust, (even when performed by a talented Virtuoso,) can be very easily imagined!

RODE'S SEVENTH CONCERTO Op.9.
First Allegro. First Solo.

The first *Allegro* of this Concerto has a serious, elevated, and, in the theme or subject and its repetition, a somewhat melancholy character. It requires to be played with a round, full tone, and, in many passages, with great emotion; though, on the whole, in a tranquil and dignified manner.

Solo. $\frac{0}{4}$ *Allegro Moderato* ♩ = 88.

The first fifteen bars, (with the exception of the concluding notes of each period of four bars,) are played with as long strokes of the bow as possible. At the *forte*, the bow is carried close to the bridge, and its whole length passed across the string with an equally strong pressure: the changes in bowing must be made so quickly, that no diminution of power, much less a break or interruption between the notes, may be observed. In those places where the power is intended to be diminished, the bow is removed farther from the bridge. For the concluding notes of the first three periods, only half the bow must be used; during the crotchet rest, therefore, the remaining half is pushed on above the string, and afterwards the bow is again applied close at the nut. — At the first six notes of the 14th bar, the bow is pushed half way up; then a very short down-stroke is taken for the last note, and the second half of the bow used for the first two notes of the following bar. — The passage in semiquavers commencing at the 16th bar, is played with the upper half of the bow, as

20. *hr* *dimin:* *p* 23. *hr* *p* 27. *f* *p*

long strokes being taken as a steady back-arm will admit of. In order that the shakes might be full and brilliant, half the value of the preceding note has been added to that upon which the shake is made. The last four notes of the 19th bar, are again taken with the whole bow. — The shake in the 23rd bar must commence slow and be gradually accelerated. — The division of the bow in the 25th bar, is precisely similar to that in the 14th bar. — The second half of the 28th and 30th bar must be so played as slightly to augment the duration of the first notes beyond their exact value, compensating for the time thus lost, by a quicker performance of the following notes. (This style of playing is called *tempo rubato*.) But this acceleration of the time must be gradual, and correspond with the decrease of power. A considerable length of bow should be used for the first notes, in order that the latter ones may be very soft.

31. *p* *tirè.* *f* *p* *p*

35. *f* *p* *f* *poco ritardando.*

38. *f a Tempo.* *dimin.* *p*

42. *p*

46. *f* *dim.* *p* *f*

50. *dimin.* *p*

The shakes in the 31st bar, must be played with a full, round tone; but not be dwelt upon so long, as to oblige the two following notes to be hurried. — The G sharp in the 32nd bar, marked $>$, must be given with as strong an emphasis as possible. — The 36th bar is to be played *poco ritardando* (with a slight retardation); that is, in a gradually slower degree of movement. The term *a tempo*, in the 38th bar, implies that the original degree of movement is here again to be resumed. — The semibreves in the 38th, 39th, 46th & 47th bar, must be played with a uniform strength of tone, and be closely connected to each other.

53. *f* *ff* *tiré.*

56. *pp* *poussé.*

58.

61. *martelé.* *cre-*

63. *scen* *do* *f* *diminu.*

The 53rd and two following bars, are played as loud as possible, using only the half bow with a steady back-arm.— The *staccato* notes in the down-bow, at the 54th bar, must be very smartly detached, so as to form a stronger contrast with the *pp* of the 56th bar.— In the 58th and 60th bar, the ninth note (G natural) should be dwelt upon a little, and the lost time regained by increasing the rapidity of the following notes.— The semiquavers in the 61st and 62nd bar, must be detached in a very short and abrupt manner; bearing in mind what has been previously said respecting the *martelé*. The notes forming the scale of B in the 63rd bar, must be perfectly equal both in power and rapidity.

64.

p

p *mf* *sf*

p

p *mf* *fz* *dimin.*

80.

ff

The melody from the 65th to the 80th bar requires to be played with great expression, which the pupil will not fail to do, if he carefully follows the prescribed signs. — The first four bars of the passage commencing at the 80th bar, must be played extremely loud, in order that the contrast with the *piano* of the 84th bar may be the more striking. The six notes of the broken chord

The musical score consists of five systems of staves, each with a violin part (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#) and the time signature is 4/4.

- System 1:** Measures 81-83. The violin part features a triplet of eighth notes and several 'tiré' (drawn) notes marked with 'hr'. The piano part provides a steady accompaniment.
- System 2:** Measures 84-86. Measure 84 starts with a piano (*p*) dynamic. The violin part continues with 'tiré' notes. Measure 85 contains a triplet of eighth notes. Measure 86 ends with a crescendo (*cresc*) marking.
- System 3:** Measures 87-89. Measure 87 begins with a fortissimo (*f*) dynamic and a 'tiré' note. The violin part includes a triplet of eighth notes and further 'tiré' markings. The piano part has a series of chords.
- System 4:** Measures 90-92. Measure 90 features a fortissimo (*ff*) dynamic and 'tiré' notes. Measure 91 includes a glissando (*gva*) marking. Measure 92 ends with a piano (*p*) dynamic and 'tiré' notes.
- System 5:** Measures 93-94. Measure 93 starts with a fortissimo (*f*) dynamic and 'tiré' notes. Measure 94 concludes with a final 'tiré' note and a wavy line indicating a sustained or tremolo effect.

must all be clearly heard. The last two quavers of the 81st & 83rd bar are to be slightly prolonged, yet so as not to occasion any marked difference in the time. At the triplets in the 85th bar, the bow is gradually pushed up to the nut, in order that its whole length may be used for the down-stroke in the 86th bar.

The musical score consists of five systems, each with a piano (p) and violin (v) staff. The key signature is two sharps (F# and C#), and the time signature is 4/4.

- System 1:** Starts with a forte (*ff*) dynamic. The piano part features a series of eighth notes, while the violin part has a melodic line with a trill and a fermata. A measure number '5' is indicated.
- System 2:** Dynamics include *p*, *f*, *dimin:*, and *p*. The piano part has a steady eighth-note accompaniment. The violin part includes a trill and a measure marked '9'.
- System 3:** Dynamics include *fz*, *p*, *pp*, and *fz*. The piano part continues with eighth notes. The violin part features a trill and a measure marked '13'.
- System 4:** Includes the instruction *liré. martelé.* and dynamics *f* and *pdol.*. The piano part has a steady eighth-note accompaniment. The violin part features a trill and a measure marked '14'.
- System 5:** Includes the instruction *poco ritardando.* and dynamics *pp* and *ff a Tempo.*. The piano part has a steady eighth-note accompaniment. The violin part features a trill and a measure marked '20'.

SECOND SOLO.

The introductory note is bowed close at the nut, and the three following minims are separated from each other by short rests. At the third minim, the bow, for the first time, is drawn down to the point, and then again instantly applied close at the nut, to the lower G sharp. For the last three notes of the broken chord, a whole bow is taken; then, on the first double-stop, it is drawn half way down, and after a short up-stroke, the remainder of its length is used for the third double-stop. — The first note of the 9th bar must be given with a gradual increase of power, yet not so much as to prevent the following *staccato* from being played still louder. The greatest force

25

29.

33.

36.

dimin:

fp *fp* *fp* *f* *fp* *fp*

fp *f*

must be reserved for the first note of the 10th bar:—On commencing the *staccato*, be careful not to give a pressure to the preceding note, for although it certainly assists the tripping of the bow in the *staccato*, it is, nevertheless, faulty in the extreme.—The *ppp* of the 12th bar, is played like all *pianissimo* passages, at a great distance from the bridge.—The period from the 17th to the 20th bar, is at first played very loud and piquant, but, on the repetition, as soft and delicate as possible.—The passage from the 29th to the 39th bar, is played as strong as possible, with half bowings. For the four F sharps in the 38th bar, the bow must be raised a little above the strings, and then thrown upon it with force *close at the point*; but so, that no trembling of the bow-stick may be caused thereby.

40. *graz.* *f* *dimin.* *p* *p*

48. *mf* *dimin.* *f*

52. *dimin.*

55. *p* *cresc.* *f* *p*

59. *martelé.* *p* *cresc.*

The melody commencing at the 40th bar, must be given with power and emotion. The semiquavers in the 55th and three following bars, are played with a flat bow, and as long strokes as the back-arm when kept steady will permit. The *martelé* in the 59th bar then comes out the

cen do f

63. p

66. p

mf fz

72. p

76. p mf fz dimin.

shorter and more piquant. The first note of each of the semiquaver-triplets in the 61st bar, must be dwelt upon a little, and the triplets themselves be so connected together, that not even the shortest rest may be observed between them.

To the following passages apply the remarks which have been made on similar ones in the first Solo.

5077

96.

ADAGIO.

Solo. *mf* *p* *mf* *dimin: p* *p* *f* *dimin: p*

17. *Sopra la 4^{ta}* *mf* *dimin: p* *f* *dimin: p*

25. *mf* *dimin: p* *f* *dimin: p*

The musical score is written for a solo instrument, likely a violin or viola, in a 4/4 time signature. It consists of several systems of music. The first system begins with a 'Solo.' marking and a dynamic of *mf*. The melody is characterized by smooth gliding between notes, often with triplets and slurs. Dynamics fluctuate between *mf*, *p*, and *f*. A section marked '17. Sopra la 4^{ta}' (above the 4th line) features a more rapid, tremolo-like passage. The score concludes with a final system marked '25.' and a dynamic of *mf*. The key signature is one flat (B-flat).

The ADAGIO

consists, in the *Major*, of a graceful melody, which must be performed in a simple, unassuming, yet feeling style. The *Minor*, which is played throughout on the G string, is of a more passionate character, and must therefore be delivered with greater emotion, by means of a fuller tone and an increased rapidity of the tremolos.

The smooth gliding from one note to another, must not only take place upwards, as in the first bar from G to E; but also downwards, as in the same bar, from C to the open E, and in the following, from G to B. The introductory notes of the several periods, are all played with short bowings near the nut.

The shake in the 26th bar commences slowly, and is then gradually accelerated.

Con spirito. ♩ = 80.

The musical score is for a piece titled "Rondo" in G major, 3/4 time, with a tempo of 80 beats per minute. It is marked "Con spirito." The score is written for piano and violin. The first system begins with a "tiré" marking and a mezzo-forte (mf) dynamic. The second system is marked "8. Tutti." and "f" (forte). The third system is marked "12. Solo." and "p" (piano). The fourth system is marked "23." and "mf". The score includes various musical notations such as slurs, accents, and dynamic markings.

The R O N D O

has a spirited character, fanciful and melancholy in its theme, and must be played in a lively and energetic manner, though at the same time also with elegance. — The introductory notes commence with a down-stroke, close at the point of the bow. For the first three slurred notes of the 1st whole bar, the half of the bow is taken, then a short down-stroke for the C, and afterwards the second half of the bow is used for the two quavers. The 2nd bar is performed in like manner, but with the down-bow; and the 3rd again as the first. The last note of each of these bars, marked with < and a tremolo, must be given with as strong an emphasis as possible. — The gliding upwards from E to A in the 4th bar, must not be done too suddenly; and at the *dim.* the bow is gradually withdrawn from the bridge. The three following bars are played with a soft and ingratiating kind of tone, the < notes being less forcibly accented than in the first three

31. *f* *mf* *fz*

38. *ff*

42.

46. *p* *f*

bars marked *mf*.—At the three slurred notes of the 17th and 18th bar, the bow must be kept back as much as possible, that the performer may again return to the point of the bow at the detached notes which immediately follow.—The gliding of the finger both upwards and downwards, in the 28th 29th and 30th bar, must be distinctly heard.—The four semiquavers in the 31st bar, are played very short. For the following strokes, the whole bow is taken; but in the 34th bar, only the half bow.—In the 38th bar, a strong pressure is given to the first note of each triplet. The F sharp of the 39th bar, is somewhat dwelt upon, and the following five notes played a little quicker, so as to regain the lost time.—In the 44th and 45th bar, the last of the three slurred notes must be strongly marked, using however but little bow in so doing, in order that at the three detached notes, the point of the bow may, as much as possible, be again returned to.—The scales in the 46th and following bars, must be performed in a round and smooth manner, and the power greatly augmented at the latter notes.

tiré. 50. *pp*
 54. *tiré.*
 59. *mf* *dimin:* *p poco ritard:* *a Tempo.* *pp*
cresc: *f* *mf*
 66. *f*
 70. *f*
 74. *f*

The melody commencing after the pause, is played in a light and elegant manner, but the passage at the 66th bar, with a powerful, flat bow, and as long strokes as a steady back-arm will permit. — The shakes in the 71st and 73rd bar must be tolerably dwelt upon, and the notes of the following scale sufficiently quickened so as to conclude the bar in the right time. — The four F sharps in the 78th and 79th bar, must also be dwelt upon in an equal degree, and the tremolos played very distinctly.

78. *p* *f* 80.

83. *f* 3

86. *f* *tiré.* 90 *poco ritardando* *diminuendo* *pizzic.*

92. *a Tempo.* *mf* *arco.* 96. *p* *Tutti.* *f* *Solo* *p*

For the notes marked > in the 83rd and three following bars, a much longer bowing is used than for any of the others, so as to play alternately in the middle and at the point of the bow.

The crotchets with tremolos in the 88th and 89th bar, must be strongly accented. In the 90th bar, the *diminuendo* commences at once with the *ritardando*, and the original degree of movement is resumed at the three introductory notes of the theme.

$\text{♩} = 72.$
tiré.
f
dimin: p
p
f
poco ritardando.
diminuendo.
p
f
Un poco più lento.
 $\text{♩} = 58.$
lento.
dim. f
Tempo 1mo 63.

The *Major* must be played a little slower and very melodiously; consequently, with long flat bowings. The *poco più lento*, in particular, must be given with a very full and noble tone.

From the 31st to the 38th bar, the performance must be delicate and ingratiating, and the bow kept at a distance from the bridge.

At the passage beginning at the 38th bar, the time is again quickened.

The three slurred notes in the 40th and 41st bar, and particularly the first of them, must be

dimin. *p* *dol.* 31. *poussé.*

35. 38. $\text{♩} = 80.$ *f*

40. 42. *mf*

46. *p* *f* *mf*

49.

dwelt upon rather longer than their value requires, and the three following detached notes played just as much quicker.

The 42nd bar is distinguished from the 38th, by placing the accent on the second note, which before fell upon the first.

The two slurred notes (G sharp and A) of the 46th and following bars, must each time be strongly accented with as long an up-bow as the down-bow employed for the first four notes of each bar. In a similar manner must be marked all the notes of this passage to which the sign > is attached.

52. 54. 57. 63. 66.

f *pp* *cresc.* *f* *mf* *pizzic.*

tiré... *poco ritardando a Tempo.* *diminuendo.*

At the *pp* of the 57th bar, the bow must be very far removed from the bridge.

From the 65th bar, a repetition of a former part of the movement occurs; but here it is to be observed, that the 66th bar differs from the 86th in the first Solo, in that now only two, instead of four notes, must be marked by a longer and more powerful stroke of the bow. Consequently, as

The musical score consists of five systems of music, each with a single staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a wavy line above the staff, indicating a tremolo. The second system is marked 'Tutti.' and 'Solo.'. The third system has a 'p' (piano) marking. The fourth system has an 'mf' (mezzo-forte) marking. The fifth system ends with a double bar line. The score is written in a single staff with a treble clef and a key signature of one sharp (F#).

three long up-strokes now succeed each other, it is impossible to avoid extending to the middle of the bow or even farther, at the concluding note of the passage in the 67th bar. At the following rest, therefore, the bow must be drawn back above the strings, and then again applied close at the point.

The character of the first *Allegro* is serious, but impassioned; that of the *Adagio*, mild and serene; and that of the *Rondo*, agitated and impetuous. — The first movement must be played with a full, round tone, and unabating vigor; the melody very smooth and connected, and the passages with fire and animation: the *Adagio* with mildness and tranquility, except in impassioned passages; the theme of the *Rondo* melodiously; the following *Solo* in *B minor* and the corresponding one in *F major* with extreme ardour, amounting almost to wildness; but the middle subject in a calm and ingratiating style.

As the technical performance of the prescribed marks of expression in Rode's Concerto and several of the foregoing Exercises, has been fully pointed out in the explanatory observations, it may be reasonably inferred that, by this time, the pupil has no need of such assistance: here, therefore, all remarks have been omitted. The pupil's attention, however, must now be redoubled, in order that no such marks, nor any indications of the fingering or of the positions, may be overlooked.

In this Concerto, the time remains unchanged throughout an entire movement. Indeed, the compositions of the Author, very seldom require an acceleration or a retardation of the time in order to enhance the expression. This, generally speaking, is only necessary in such compositions as are not of a uniform construction and have not been imagined in one regular degree of movement. — The pupil, therefore, should rarely have recourse to this means of expression; and even when prompted by his feelings to employ it, he should observe moderation, that the unity of the composition might not be destroyed by a degree of movement wholly dissimilar to that first adopted.

* Chosen on account of its affording the pupil an opportunity of practising several difficulties which are not to be met with in the preceding Concerto; as chromatic scales, double-stops, staccato passages &c:

L. SPOHR'S NINTH CONCERTO.

Allegro $\text{♩} = 126$.

Solo.

tiré.

p

cresc.

f

dimin.

f

dimin.

fz

fz

dimin.

pp

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various dynamics and articulations:

- System 1:** Dynamics include *f*, *dimin.*, *p*, *fz*, *fz*, and *fz*. There are wavy lines above the staff indicating tremolos.
- System 2:** Dynamics include *dimin.*, *cres.*, *f*, *dim.*, and *p*. There are fingerings (1, 2, 3, 4) and a *dim. #* marking.
- System 3:** Dynamics include *p*. There are *hr* (harmonic) markings and fingerings (4, 1, 4, 1, 4, 1, 4, 1).
- System 4:** Dynamics include *cres.* and *f*. There are *hr* markings and fingerings (4, 3, 1, 4, 2, 3).
- System 5:** Dynamics include *ff*. There are *hr* markings and fingerings (4, 3, 1, 4, 2, 3).
- System 6:** Dynamics include *ff*. There are *hr* markings and fingerings (4, 3, 1, 4, 2, 3).
- System 7:** Dynamics include *dimin.* and *p*. There are wavy lines above the staff.
- System 8:** Dynamics include *dimin.* and *p*. There are fingerings (1, 2, 4, 3, 1) and wavy lines above the staff.

p *puen cres.* *p*

f (Half Post) *fz*

dim. *tiré.* *dot.*

ppp

tiré. *ppp*

cres. *mf*

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *fz* (forzando). Performance instructions include *puen cres.* (piano crescendo), *Half Post*, *dim.* (diminuendo), *tiré.* (drawn out), *dot.* (dotted), and *ppp* (pianissimo). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The piano introduction consists of a series of chords and single notes, with a 'cres.' marking indicating a crescendo. The vocal melody begins with the lyrics 'The Rose Tree' and continues with 'The Rose Tree'.

A musical score for the song "The Rose Tree". It features two staves: a treble staff and a bass staff. The treble staff contains a melody with various accidentals (sharps, flats, naturals) and fingerings (1, 2, 3, 4). The bass staff contains a bass line with similar accidentals and fingerings. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a simple, accessible style suitable for a children's song.

Musical score for "The Rose Tree" (No. 100). The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are "cre - - - scen - - - do - - f". The piano part features a wavy line above the first measure, indicating a tremolo or rapid oscillation. The melody is simple and catchy, with a clear emphasis on the word "do".

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat). It begins with a first finger (1) and a wavy line. The lower staff is in bass clef with a key signature of two flats. It starts with a *dol.* (dolce) marking. The system concludes with a *dimin.* (diminuendo) marking and a triplet of eighth notes.

Second system of musical notation. The upper staff continues the melody with a wavy line and a triplet of eighth notes. The lower staff continues the accompaniment with a *dol.* marking and ends with a *pp* (pianissimo) marking.

Third system of musical notation. The upper staff features a wavy line and a triplet of eighth notes. The lower staff continues the accompaniment and ends with a *pp* marking.

Fourth system of musical notation. The upper staff includes a wavy line and a triplet of eighth notes. The lower staff continues the accompaniment. The system ends with a *f* (forte) marking.

Fifth system of musical notation. The upper staff contains a triplet of eighth notes and a sixteenth-note run. The lower staff continues the accompaniment. The system ends with a *p* (piano) marking.

Sixth system of musical notation. The upper staff features a triplet of eighth notes and a sixteenth-note run. The lower staff continues the accompaniment. The system ends with a *p* marking.



First system of musical notation. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a steady accompaniment with eighth and quarter notes. Dynamics include *hr* (hairpins) and *f* (forte).



Second system of musical notation. The right hand continues the intricate melodic pattern. The left hand has a more active role with eighth notes. The lyrics "dimi - nuen - do" are written below the staff.



Third system of musical notation. The right hand features a series of ascending and descending runs. The left hand continues with a steady accompaniment. The lyrics "poussé." are written above the staff.



Fourth system of musical notation. The right hand has a complex melodic line with many slurs and ties. The left hand continues with a steady accompaniment. The lyrics "cre - scen - do" are written below the staff.



Fifth system of musical notation. The right hand features a complex melodic line with many slurs and ties. The left hand continues with a steady accompaniment. The lyrics "f" are written below the staff.



Sixth system of musical notation. The right hand features a complex melodic line with many slurs and ties. The left hand continues with a steady accompaniment. The lyrics "f" are written below the staff.

tire!
p
cre - - - seen - - - do

f *dimin.* *f* *dimin.* *fz*

fz *dimin.* *pp* *f*

dimin. *fz* *fz* *fz*

tire! *f* *dimi - - - nuen - - - do*



First system of musical notation. The upper staff features a melody with a *p* (piano) dynamic marking, including a trill (*tr*) and a fermata. The lower staff provides a harmonic accompaniment.



Second system of musical notation. The upper staff continues the melody with a *p* dynamic marking and includes a trill (*tr*). The lower staff includes the lyrics "cre - - - scen -".



Third system of musical notation. The upper staff features a complex melodic line with a *ff* (fortissimo) dynamic marking. The lower staff includes the lyrics "do" and "ff".



Fourth system of musical notation. The upper staff continues the complex melodic line with a *f* (forte) dynamic marking. The lower staff provides a steady accompaniment.



Fifth system of musical notation. The upper staff features a melodic line with a *dimin.* (diminuendo) marking and a *p* (piano) dynamic marking. The lower staff includes the lyrics "dimin." and "p".



First system of musical notation. The right hand features a melodic line with various ornaments (trills, mordents) and fingerings (1, 2, 1, 4, 3, 4, 3). The left hand provides a rhythmic accompaniment. Dynamics include *p* and *poco cres:*. The system concludes with the word *cre* and a fermata.



Second system of musical notation. The right hand includes complex fingerings (4, 1, 1, 4, 2, 2, 3, 3, 1, 2, 1, 4, 2, 1) and a trill. The left hand has a steady accompaniment. Dynamics include *scen*, *do*, *f*, *dimin:*, *p*, and *ff*.



Third system of musical notation. The right hand features a trill and fingerings (4, 1, 4, 4). The left hand continues the accompaniment. Dynamics include *dimin:*, *dol.*, and *pp*. The system ends with the word *tiré.* and a trill.



Fourth system of musical notation. The right hand includes fingerings (3, 4, 1, 2, 1, 2, 3, 4, 1, 2) and a trill. The left hand has a consistent accompaniment. Dynamics include *pp*.



Fifth system of musical notation. The right hand features complex fingerings (3, 4, 1, 4, 4, 4, 3, 4, 4, 1, 4, 1) and a trill. The left hand continues the accompaniment. Dynamics include *cres:*.

First system of musical notation. The upper staff features a rapid, continuous sixteenth-note melody with frequent trills (tr) and slurs. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. The dynamic marking *mf* is present at the beginning, and the word *cre* appears at the end of the system.

Second system of musical notation. The upper staff continues the rapid melody with trills and slurs. The lower staff has a more active accompaniment. The dynamic marking *ff* is present. The words *scen* and *do.* are written below the lower staff. The word *poussé.* is written above the upper staff.

Third system of musical notation. The upper staff features a rapid, continuous sixteenth-note melody with trills and slurs. The lower staff provides a harmonic accompaniment. The dynamic marking *ff* is present. The words *sopra la 2da e 3za* are written above the upper staff.

Fourth system of musical notation. The upper staff features a rapid, continuous sixteenth-note melody with trills and slurs. The lower staff provides a harmonic accompaniment. The dynamic marking *p* is present.

Fifth system of musical notation. The upper staff features a rapid, continuous sixteenth-note melody with trills and slurs. The lower staff provides a harmonic accompaniment. The dynamic marking *p* is present. The words *cre - scen - do.* are written below the lower staff. The word *f* is written at the end of the system.

Solo. $\text{♩} = 92$.

ADAGIO.

poussé. *p* *poussé.* *p* *tiré.* *5th Pos.* *f* *mf*

dimin. *p* *pp* *f* *fz* *p*

p *fz* *pp* *fz* *p*

poussé. *f* *p* *cresc.*

segue. *f* *dimin.* *uen* *do.* *p* *f* *sopra una Corda* *br*

dimin. *f* *f* *dimin.*

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a fortissimo (*fz*) section. The left hand (bass clef) provides a steady accompaniment. Fingerings are indicated with numbers 1-4.

Second system of musical notation. The right hand features a forte (*f*) dynamic, a *tire.* (pull) instruction, and a *dimin.* (diminuendo) section. The left hand continues with a steady accompaniment. Dynamics include *p* and *f*.

Third system of musical notation. The right hand starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) section. The left hand maintains a consistent accompaniment. Fingerings are marked with numbers 2 and 3.

Fourth system of musical notation. The right hand begins with a forte (*f*) dynamic, followed by a piano (*p*) section and a *cresc.* (crescendo) section. The left hand provides a steady accompaniment. Dynamics include *f* and *p*.

Fifth system of musical notation. The right hand starts with a forte (*f*) dynamic, followed by a *ff tire.* (fortissimo pull) section, and then a *dimin.* (diminuendo) section. The left hand includes a *ff* (fortissimo) section. Fingerings are indicated with numbers 1-4.

Sixth system of musical notation. The right hand begins with a pianissimo (*pp*) dynamic and includes a *poussé.* (push) instruction. The left hand continues with a steady accompaniment. Fingerings are marked with numbers 2, 3, and 4.

The musical score consists of six systems, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions are written above or below the staves.

- System 1:** Treble staff has a wavy line above it labeled *tiré.*. Dynamics include *f*, *dimin.*, *p*, *5th Pos.*, *1st Pos.*, *pp*, *cresc.*, and *f*. A *2* is written below the final measure.
- System 2:** Dynamics include *p* and *p*.
- System 3:** Treble staff has a wavy line above it. Dynamics include *1st Pos.*, *cresc.*, *f*, *dimin.*, and *p*.
- System 4:** Treble staff has a wavy line above it labeled *poussé.*. Dynamics include *f* and *cresc.*. The word *segue.* is written below the bass staff.
- System 5:** Dynamics include *f*, *dimin.*, *p*, and *cresc.*.
- System 6:** Dynamics include *f*, *dimin.*, *p*, and *cresc.*.

This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The first staff begins with a forte (*f*) dynamic and a *dimin.* (diminuendo) marking. It features a *crac. 1st Pos.* (crack, first position) marking. The second staff continues with a *f* dynamic and a *dimin.* marking.
- System 2:** The first staff starts with a *f* dynamic and a *dimin.* marking. The second staff continues with a *f* dynamic and a *dimin.* marking.
- System 3:** The first staff begins with a *p* (piano) dynamic and a *fz* (forzando) marking. The second staff continues with a *f* dynamic and a *fz* marking.
- System 4:** The first staff starts with a *dimin.* marking and a *p* dynamic. The second staff continues with a *f* dynamic and a *fz* marking.
- System 5:** The first staff begins with a *dimin.* marking and a *p* dynamic. The second staff continues with a *f* dynamic and a *fz* marking.
- System 6:** The first staff starts with a *dimin.* marking and a *p* dynamic. The second staff continues with a *f* dynamic and a *fz* marking.

The notation includes various musical elements such as dynamics (*f*, *p*, *dimin.*), articulation (*crac.*, *fz*), and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 1, 3, 2, 2, 2, 2, 0, 0, 2, 5. It begins with a forte (*f*) dynamic and a crescendo hairpin, then transitions to a decrescendo hairpin marked *dimin.* and ends with a piano (*p*) dynamic. The left hand (bass clef) provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues the melodic line with a forte (*f*) dynamic and a decrescendo hairpin marked *dimin.*. It includes a wavy line indicating vibrato and fingerings 3, 2, 2, 0. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand starts with a piano (*p*) dynamic and a crescendo hairpin marked *cresc.*, reaching a forte (*f*) dynamic. It includes a wavy line for vibrato and fingerings 1, 4, 3, 3, 2, 1, 1, 4, 3, 3, 2. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand features a melodic line with fingerings 2, 1, 1, 4, 3, 3, 4, 3, 3, 2, 2, 1, 1, 2, 2, 3, 3. It includes a wavy line for vibrato and fingerings 3, 3. The dynamic is marked *poussé.*. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand begins with a piano (*p*) dynamic and a *poussé.* marking, then transitions to a forte (*f*) dynamic and a decrescendo hairpin marked *dimin.*, ending with a pianissimo (*pp*) dynamic. It includes fingerings 0, 4, 3, 2, 2, 3, 4. The left hand continues with eighth-note accompaniment.

RONDÒ.

ALLEGRETTO. $\text{♩} = 80.$

Tutti.

Solo.

The musical score is for a piece titled "RONDÒ" in 2/4 time, marked "ALLEGRETTO" with a tempo of 80 beats per minute. The key signature is D major (two sharps). The score is divided into two parts: "Tutti" and "Solo".

The first system (Tutti) begins with a piano (p) dynamic. The right hand plays a melody with slurs and ties, while the left hand provides a rhythmic accompaniment. The second system continues the melody and includes a crescendo (cresc.) and a forte (f) dynamic. The third system features a piano (p) dynamic and a diminuendo (dimin.). The fourth system includes a piano (p) dynamic and a crescendo (cresc.). The fifth system features a piano (p) dynamic and a diminuendo (dimin.). The sixth system includes a piano (p) dynamic and a crescendo (cresc.).

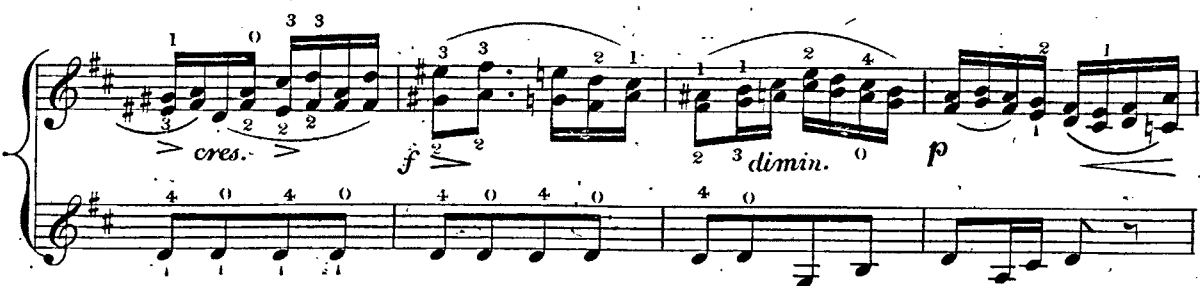
The score includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4, 0). The dynamics range from piano (p) to forte (f) and piano-piano (pp). The tempo is marked "ALLEGRETTO" with a metronome marking of 80.

First system of musical notation. The treble staff begins with the instruction *tiré.* and a *p* dynamic. It features a series of chords and arpeggios, with a *p* dynamic followed by a *f* dynamic. The bass staff contains a continuous eighth-note accompaniment. Fingering numbers 1, 2, 0, 3, 4, 2 are visible above the treble staff.

Second system of musical notation. The treble staff continues with chords and arpeggios, marked with a *p* dynamic. The bass staff continues with the eighth-note accompaniment. Fingering numbers 3, 2, 4, 4, 0, 3, 3, 0, 3 are visible above the treble staff.

Third system of musical notation. The treble staff features chords and arpeggios, marked with *pp* and *p* dynamics. The bass staff continues with the eighth-note accompaniment, marked with *pp*. Fingering numbers 4, 1, 4, 3 are visible above the treble staff.

Fourth system of musical notation. The treble staff continues with chords and arpeggios, marked with *f* dynamics. The bass staff continues with the eighth-note accompaniment, marked with *cresc.* and *f*. Fingering numbers 0, 4, 4, 2, 2, 0 are visible above the treble staff.



This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical elements:

- System 1:** The right hand features a melodic line with slurs and trills (marked *tr*). The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *5th Pos.*
- System 2:** Continues the melodic and accompanimental patterns. Includes fingerings like 1, 4, 2, 2, 10.
- System 3:** The right hand has more complex melodic figures. Dynamics include *fz*.
- System 4:** Features triplets in both hands, indicated by a '3' over the notes.
- System 5:** The right hand has trills and slurs. Includes fingerings like 2, 2, 2, 2, 4.
- System 6:** The right hand has trills and slurs. Includes fingerings like 2, 1, 1.

The notation is dense with slurs, trills, and various articulations, suggesting a technically demanding piece.

dim. p *tr.* *dot.*

cresc. *f* *p*

lr
cresc: - f *fz* *fz* *fz* *p*
cresc: -
f
p *f*
gva *p*
f

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various dynamic markings and articulation symbols:

- System 1:** Treble staff starts with a piano (*p*) dynamic. The bass staff has a rhythmic pattern of eighth notes with a "4 0 4 0" marking. Dynamics include *p*, *cresc.*, *f*, and *dimin: - - - p*.
- System 2:** Treble staff features a piano (*p*) dynamic. The bass staff has a rhythmic pattern of eighth notes with a "4 0 4 0" marking. Dynamics include *pp* and *p*.
- System 3:** Treble staff features a piano (*p*) dynamic. The bass staff has a rhythmic pattern of eighth notes with a "4 0 4 0" marking. Dynamics include *cresc.*, *f*, *dimin: p*, and *f*.
- System 4:** Treble staff features a piano (*p*) dynamic. The bass staff has a rhythmic pattern of eighth notes with a "4 0 4 0" marking. Dynamics include *ff* and *5th Pos:*.
- System 5:** Treble staff features a piano (*p*) dynamic. The bass staff has a rhythmic pattern of eighth notes with a "4 0 4 0" marking. Dynamics include *ff* and *6th Pos:*.

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and fingerings (4, 4, 1, 3, 4, 2). The left hand provides a steady accompaniment. Performance markings include "5th Pos:" and "4th Pos:".

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and fingerings (2, 3, 2, 2, 3, 2, 3). The left hand accompaniment remains consistent.

Third system of musical notation, measures 9-12. The right hand includes a trill in measure 9. The left hand features a series of eighth-note patterns. Performance markings include *fz* (forzando), *dimin:* (diminuendo), and *dimin:* (diminuendo).

Fourth system of musical notation, measures 13-16. The right hand includes a trill in measure 13 and various fingerings (0, 4, 1, 4, 3, 2, 1, 4, 4). The left hand continues with eighth-note accompaniment. Performance markings include *p* (piano), *dot.* (accent), and *hr* (harmonic).

Fifth system of musical notation, measures 17-20. The right hand features complex fingerings (0, 4, 1, 4, 4, 0, 4, 2, 1, 4, 4, 3, 4, 0, 4, 3, 0, 4, 0, 4, 0, 4). The left hand accompaniment includes a crescendo and a final piano marking. Performance markings include *p* (piano), *cresc:* (crescendo), *f* (forte), and *p* (piano).

cresc. f *fz* *fz* *fz* *p*

1st Pos. *cresc.*

f

tiré. *p* *fz*

fz

Musical score for "The Merry Widow" (No. 10). The score is written for piano and voice. The piano part is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The voice part is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The score includes a key signature of one sharp (F#) and a common time signature (C).

dimin: *p*

hr
p
Half Pos:
cresc

f
cresc

ff
tiré
tiré

Tutti
ff

Detailed description: The image shows a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a piano (*p*) dynamic and includes a half position (*Half Pos:*) instruction. The second system features a forte (*f*) dynamic and a crescendo (*cresc*) marking. The third system includes a fortissimo (*ff*) dynamic and a *tiré* (drawn out) instruction. The fourth system continues with a fortissimo (*ff*) dynamic. The fifth system concludes with a *Tutti* marking and a fortissimo (*ff*) dynamic. The notation is written in a single key signature (one sharp) and includes various fingerings and articulations throughout.

ON THE MANNER OF STUDYING NEW
CONCERTO COMPOSITIONS.

If all solo-parts were as accurately marked as the preceding Concertos, the style of performance would be easily ascertained without any explanation. But the indication of the marks of expression in most of the published Violin compositions, although improved of late, is still very faulty and incomplete; arising either from the negligence of the composer, or from the carelessness of the engraver and reviser, who pay too little attention to this matter.

In the majority of Concerto pieces therefore which the pupil attempts, he will have to ascertain the marks of expression which have been omitted by the composer, and to supply the indication of them himself.

In doing this, he should proceed in the following manner:—

As the notes must first be practised, he should primarily seek for the most favourable Positions for vanquishing the difficulties of the left hand, and mark them down. This being done, he must, whilst playing, endeavour to ascertain the best division of the bow for the performance of the various traits of melody, and the most effective kinds of bowing for the passages. He must next consider how the performance can be enriched and the expression heightened by the artificial positions and that which belongs to them, (*viz.* the changing of the finger on a note, and the gliding from one note to another,) by the judicious use of *tremolos*, and by still finer shades of *forte* and *piano* than the composer has introduced. When all this has been ascertained and indicated, the whole must then be practised with the utmost perseverance, until the highest finish, as well as the most refined and heart-felt expression is brought into the performance.

Of all the foregoing requisites, however, a good division of the bow is the most essential for a fine delivery; and yet, from the great variety in musical phrases, no special directions can be given for it. All that can be said in general on this head, consists in the following:—1st In *forte* passages, a more frequent change of bow must take place, than in *piano* ones: 2^{dly}, for single notes, as also for the conclusion of such phrases as are to terminate very delicately, the down-bow is taken; but, for all notes, scales, and other figures, to be played *crescendo*, the up-bow is more suitable: 3^{dly}, the up-bow is likewise employed for all final notes of broken chords and scales, when they are required to be strongly accented. Where these and similar remarks are inapplicable, then, 4^{thly}, in accordance with the old rule, the up-bow must be used on the unaccented parts, and the down-bow on the accented parts of the bar, and, as often as possible, each bar commenced with the down-bow and finished with the up-bow.

On account of the scantiness of these directions, the pupil will, at first, be obliged to yield, for the most part, to that routine of playing which he will already have acquired by a strict observance of the several marks contained in the preceding compositions. From these, and from a comparison with similar works already practised, he must not only ascertain the best division of the bow, but also the proper places for the application of all other means requisite for a fine style, until such time as he shall be guided entirely by his own taste and feeling.

The pupil's labours will be facilitated, by comparing the foregoing solo-parts with the printed copies of the two Concertos, and carefully observing the additions which have been made for the exact indication of the style of performance.

ON THE DELIVERY OR STYLE OF PERFORMING
QUARTETTS.

A new species of Quartett has latterly been invented, in which the first Violin performs the solo-part, and the other three instruments merely an accompaniment. In order to distinguish compositions of this kind from genuine Quartetts, they are termed Solo-quartetts (*Quatuors brillans*). They are designed to give the Solo-player an opportunity of displaying his talent in small musical assemblies, and they therefore belong, in so far as regards their performance, to the category of Concerto-pieces; hence, all that has been said of the performance of Concertos in the foregoing sections, is applicable not only to these, but to all similar Solo-compositions with a three or four part accompaniment, (as Variations, Pot-pourris &c.) with the single exception, that here, in a smaller space and with a weaker accompaniment, the tone of the instrument must not be drawn out to the fullest power, and all roughness in playing, which is lost in a Concert room on account of the distance of the audience, must be most carefully avoided.

The genuine Quartett demands quite a different style of performance. In such, it is not intended that any single instrument should predominate, but that all should alike enter into the idea of the composer and render the same intelligible. The first Violinist, therefore, should not aim at distinguishing himself above the others, either by peculiar strength of tone, or by his style of delivery; he ought rather to unite cordially with them, nay, even to be subordinate, in passages where he has not the principal melody.

As the style of delivery should always proceed from the idea and spirit of the composition, the Solo-player must, in Quartett playing, lay aside his peculiar manner of performing Solos, and accommodate himself to the character of the Quartett under performance. Until he can do this, he will neither succeed in clearly depicting the character of the several movements of the Quartett, nor in marking the difference of style in the works of our classical Quartett writers.

The pupil will perceive from this, that although probably less mechanical skill is required for the perfect delivery of the Quartett than for the Concerto, it nevertheless demands other qualifications which can be more readily dispensed with in the latter; especially a higher degree of sensibility, a more refined taste, and a knowledge of composition.*

If then these qualifications, collectively, first produce a finished Quartett player, so nothing is more calculated to impart and perfect them, than a diligent performance of Quartetts themselves.

* If the pupil has not already entered upon the study of Composition, it is now high time that he should do so.

AUTHOR'S REMARK.

For this purpose the Translator begs to recommend the following works published by Mess^{rs} COCKS & CO, as being the best in the English language.

| | |
|---|-----------|
| HAMILTON'S Miniature Course of Harmony & Composition, consisting of five Catechisms, as under:— | s. d. |
| 1. On Harmony and Thorough Bass | 2. 0. |
| 2. On Counterpoint, Melody &c: | 2. 0. |
| 3. On Double Counterpoint & Fugue | 2. 0. |
| 4. On the Art of writing for an Orchestra &c | 2. 0. |
| 5. On the invention, exposition, development, and concatenation of Musical Ideas | 3. 0. |
| ALBRECHTSBERGER'S Complete Theoretical Works, translated from the last German Edition by A. Merrick Esq.
with the remarks of M. Choron the French Editor, 2 Vols 8 ^{vo} | 2. 2. 0. |
| CHERUBINI'S Course of Counterpoint and Fugue, second Edition, 2 Vols: 8 ^{vo} | 1. 11. 6. |
| and Lastly:— CARL CZERNY'S School of Practical Composition, in 3 Vols: folio Op: 600 | 4. 11. 6. |

The pupil should therefore lose no opportunity of joining in a good Quartett. He ought, however, to commence with the second Violin, and learn, at first, the difficult art of accompanying. This consists in the facility of agreeing with the first Violin in all points, as closely as possible; for instance, in the power of tone, in the slight changes of time which the first Violinist may possibly introduce, as also in the delivery of passages of imitation, should any such occur in the second part: further, in the strictest adherence to the prescribed bowings and slurs, as well as to the various shades of *p* and *f*, without however rendering the latter shrill and prominent, unless the passage expressly demands it.

The pupil having thus prepared himself by accompanying for some time, and having become acquainted with the true style of Quartett music, may then feel desirous of trying the first Violin: at the commencement, however, it is absolutely necessary that he should previously mark and study his part, exactly as in the case of a Concerto-piece.

Our most esteemed Quartett composers were no Violinists, or at least not sufficiently acquainted with the mechanism of playing; hence, the indication of the bowings, artificial positions &c., is, in general, even more imperfect in their Quartetts than in their Concertos, and must therefore be necessarily supplied by the performer. But in so doing, still greater care and consideration are requisite, than with Concertos; as here, the object is not to display the talent of the Violinist, but to call into life the ideas of the composer. The Quartett player must likewise be very cautious in the application of the other means of expression resorted to in Solo-playing, since the *ensemble* may be easily destroyed, and the meaning of the composer perverted. Only such periods in which he has a decided Solo-part, and the other instruments merely an accompaniment, can he be allowed to embellish in the ordinary manner of Solo pieces. In order, therefore, to be able to mark a Quartett correctly, it is necessary either to examine it in Score, or to become intimately acquainted with it, by hearing it frequently performed.

A scrupulous indication of the bowings, Positions &c., as described above, must precede the performance of each Quartett, until the pupil has acquired the facility, whilst reading the notes, of ascertaining also the best divisions of the bow, as well as the application of other means calculated to enhance the delivery. This, the pupil will at first naturally accomplish in a coarse and ordinary manner, but, in proportion as his taste becomes refined and his knowledge of the art increases, he must continue to perfect himself; until, at length, he arrives at the most finished style of playing.

SECTION V.

ON ORCHESTRAL PLAYING AND ON ACCOMPANYING.

Orchestral playing differs principally from Concerto and Quartett playing, in that the same part is performed by several together: Each player must therefore endeavour to agree as much as possible with the others, in intonation;—in the timing of the several members of the bar;—in the accentuation of the same;—in the performance of the prescribed shades of *p* and *f*;—and finally, in the division of the bow.

As regards the intonation, it must be perfectly true; hence, the more each individual performer aims at this, the surer will he be of agreeing with the others.

The timing of the several members of the bar according to their duration, must, in Orchestral playing, be strict in the extreme, or unity could not possibly exist amongst the performers. Consequently, the *tempo rubato*, (that is, the tarrying upon one or more notes,) which in Solo-playing, is frequently productive of great effect, cannot here be permitted.

The accentuation must, on the whole, be confined to the strong parts of the bar. Other accents used in Solo-playing, in order to render the performance more piquant, are here inadmissible; unless, indeed, they are expressly indicated, and intended to be performed by all.

In like manner, the Orchestral player must content himself with the prescribed indications of *p* and *f*, and not arbitrarily add other modifications of loud and soft, as in Solo-playing.

But the task of greatest difficulty, consists in coinciding exactly with the other Violinists in the division of the bow. In this respect, there is still much to be desired even in the best practised Orchestras. The difficulty, however, chiefly arises;—first, from the bowings being generally marked in a still more negligent and imperfect manner in Orchestral parts, than in Concertos and Quartetts; and secondly, from the Violinists of an Orchestra, not having been formed in the same school,* and each therefore possessing a different method of bowing, and as a necessary consequence, a different division of the bow.

And yet, it is not only very pleasing to the eye, but also of the greatest importance as regards accentuation, and for the uniform production of *forte* and *piano*,—in a word, for the whole *ensemble*,—that the up and down strokes of all the Violinists performing the same part, should always coincide. In order to attain this object as much as possible, the Orchestral player must strictly adhere to the old rule, which prescribes the accented parts of the bar to be taken with the down-bow, and the unaccented parts with the up-bow; and consequently, each bar to commence with the former, and to finish with the latter. The duty of correcting the imperfect indication of the bowings devolves upon the leader, who must endeavour to effect the utmost possible coincidence in the division of the bow, particularly when several rehearsals take place, as in Operas, Oratorios and Symphonies.

Further rules for the Orchestral player are:—to abstain from all additions of appoggiaturas, turns, shakes &c, as well as all artificial positions, the gliding from one note to another, the changing of the finger upon a note,—in short, from every thing appertaining to the embellishment of Solo-playing, and which, if transferred to the Orchestra, would destroy all unity of performance. The appoggiaturas and turns occurring in an Orchestral part, require that the leader should precisely determine the duration of the former, and the style of performing the latter; according to which they must be uniformly played by all.

With respect to the time or degree of movement, the Orchestral player must be guided entirely by the conductor, whether he leads or simply wields the baton. It is also his duty frequently to cast a glance at him, in order that he may not only remain true to the time, but also immediately fall in with any retardation or acceleration of it.

In accompanying, he must render himself perfectly subordinate to the Solo-player, according to whose tone, he must regulate that of his accompaniment, taking care never to overpower: the *f* or *fz*, therefore, ought never to be played so loud and coarse as in the *Tutti*. The power of tone should always be regulated by the species of music, and the size of the place in which it is performed.

The Accompanist must be careful not to hurry or retard the Solo-player, though he must instantly follow the latter, whenever he slightly deviates from the time. This, however, does not apply to the *tempo rubato* of the Soloist, during which, the accompaniment must continue its steady, measured course.

The above directions are likewise applicable to the accompanying of singing; with which, as the time is generally beaten, so all that relates to the same may be gathered by attending to, and carefully following, the baton of the conductor. One species of music is, however, particularly difficult to accompany, viz. the Recitative, from its having no uniform measure of time. In order therefore to lessen the difficulty, the Vocal part is usually added to the accompaniment, on a se-

* The Orchestras of the Conservatories of PARIS, PRAGUE and NAPLES, must be excepted from this remark; hence, the manner in which the Violinists there play in concert, is truly admirable.

parate stave. This the accompanist must keep his eye upon, and at the same time constantly attend to the signals employed by the conductor for marking the entry of the accompanying notes. As these signals vary with different conductors, nothing further can here be said of them. An attentive player, however, will soon understand and learn to follow those of the conductor of the Orchestra in which he is engaged, provided they are natural and unchangeable.

The tuning in the Orchestra should be as quiet as possible. The leader should get the A from the Oboe, or better still, from all the wind instruments together, and then to his A, let the Violins, Violoncellos &c, be tuned. Those who have done soonest, should not, by useless preluding, disturb the tuning of the others. After the tuning, a few moments silence should be kept; as the effect, on commencing the performance, is thereby greatly increased.

If the pupil again peruses the foregoing rules for Orchestral playing, he will find, that the chief merit of a good Orchestral player, consists in freely rendering himself subordinate for the sake of the general effect, and in renouncing the desire of appearing as a Solo-player.

This, therefore, the pupil must do, so long as he continues to assist in the Orchestra.

CONCLUSION.

As the Author must now leave the pupils' further improvement to his own exertions, he feels bound to offer him a few words of well-intended counsel.

My dear young fellow-artist! You have now surmounted the greatest difficulties in your walk up the steep path of Art. In prosecuting your journey, great and increasing enjoyments await you at every step! Courageously press forward then; do not tarry! Standing still would be but the precursor to your going backwards.

You have chosen the most difficult of all instruments, upon which it is only possible to make progress,—or, indeed, to retain in after years what you have already acquired,—by constant, daily practice. Your instrument is, however, the most perfect of any, as well as the one which most amply repays the trouble of learning, but not until the player has attained the full command of it. Never, therefore, lose sight of this object.

Strive, at all times, after that which is noble in Art, and disdain all kind of charlatanism. He who seeks only to please the multitude, will sink ever lower and lower.—Be also considerate in your choice of music, and perform only the finest and best of each species. By this means you will most surely succeed in promoting your further improvement.

This, however, is not confined simply to Violin playing, it rather embraces all that is of utility to the Artist; under which must be ranked, in the first place, a knowledge of Harmony. Having acquired this, you should next ascertain by several attempts in composition, whether you possess the gift of musical invention and are qualified by nature for a composer. Even if such be not the case, a well-grounded study of the Theory of Composition should not be neglected, it being absolutely necessary, if you aspire to the office of leader or conductor of an Orchestra.

Lastly, when you have attained the highest point of perfection as a Violinist and Musician which your talent admits of; think kindly on him, who has endeavoured, in this work, to smooth your path and facilitate your career as an Artist.

THE END.

