







The method of finding the key note in a piece of music

The succession of sharps. F.C.G.D.A.E.B. D^o of flats BE.A.D.G.C.F.

The key note of every major scale, with sharps at the signature is the note above the last sharp. — F^o major takes one flat B. The key of every major scale, with flats at the signature, is the last flat of the preceding scale; or, by another rule, the key note, is a fourth below the last flat in the signature. —

The relative minors of all major scales are found a third below or a 6th above the key note of the major. — The minor key is distinguished from the major; by the 6th and 7th notes from the key note, being made sharps in ascending, but not in descending — If the 6th and 7th notes fall on notes flat in the signature they become natural. If on sharps they become doubled.

Major Sharps & Flats.



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Take
Theory and Practice
OF THE
VIOLIN,

clearly explained in a Series of Instructions and Examples,
particularly calculated to facilitate the progress of Learners in

THE
Art of Bowing,
with propriety and elegance.

By
J. JOUSSE,
Professor of Music.



Ent'd at Sta: Hall

Price 1.1s

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P R E F A C E .

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I need not expatiate here on the excellence of the **Violin**, that noble Instrument is universally acknowledged to be the pillar of an orchestra, and more capable of perfect intonation, brilliancy and effect, than any other that has ever been invented, in a masterly hand it has the power of expressing almost all that the best modulated human voice can produce, the articulation of words excepted; and whether by soft tones it accompanies a Song, or by majestic ones impresses the mind with grandeur in an Overture, or a Symphony, it equally delights our ears, excites our surprise, and commands our admiration.

How much then is it to be lamented that this fine Instrument should be so neglected by English gentlemen! is it owing to indifference, or despair of ever attaining on it a certain degree of proficiency? the latter is, I think, the real cause, which may be partly attributed to the want of a proper book of Precepts for the Violin: for except **Geminiani's** Art of playing the Violin, in which the Instructions are very incomplete, and the Exercises above the capacity of learners, there is no complete Tutor for the Violin published in this country.

The Treatise which I now offer to the public contains the precepts of the greatest Violin-masters Italian, French and German, viz; **Mozart, Geminiani, L'Abbé, Rodes, Baillot, Kreutzer** &c I have read attentively what these Authors have written on the subject, and from their Ideas and my own, formed this method.

The Art of playing the **Violin** consists in giving that Instrument a tone that shall in a manner rival the most perfect voice, and in executing every piece with precision, propriety, and delicacy of expression: the principles of this Art I now offer to learners; to attain to a great proficiency they need be directed by an intelligent Master, who should read attentively with them this treatise, to impress early in them good habits, or to correct bad ones in such as have unfortunately contracted them.

Mediocrity in any Art is but too often the consequence of bad habits, and a breach of the principles: even those whom Nature has endowed with abilities never deviate from the right track with impunity.

The intelligent Master will make his pupil practise the various Exercises inserted in this work, in proportion to their progress on the Instrument.

This Treatise is divided into two parts, to which is prefixed an Introduction, which contains,
I. a short history of the origin and progress of the Violin, from the earliest ages . . .
II. a description of the Violin and Bow. III. The principal requisites to form an Artist .
IV. The Rudiments of Music, which are inserted here to save the Student the expence of another book on this subject .

In the 1st part which is **Theoretical**, are given numerous precepts, and Examples towards acquiring a proficiency on the Violin, and the true method of Bowing .

In the 2^d part which is **Practical**, are inserted Exercises on Intervals, on the Scales, on the double Stop, and on the Shifts. these Exercises for the utility of the Student are arranged as Duetts, and should be practised with his Master .

I have not swelled this work with **Airs**, or **Elementary** pieces, which every Master may easily get for his pupils: but I hope that it will be found to contain all the Instructions necessary to form a good Violin player .

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As I am treating of an Instrument the most universally introduced, and which on account of its utility is played by the greatest part of Musicians, the Student should be acquainted with whatever may give him an Idea of its superiority, and induce him to hold it in that high estimation which it justly deserves.

CHAPTER I. an Account of the origin of the Violin.

The Antiquity of the Violin has long been a subject of dispute with the learned: but as it is generally supposed, and with much reason, that no Instrument played with the Bow was known to the Ancients: the Violin must be of much later invention than some Authors assert.

The Shape of the Violin bears a great resemblance to that of the Lyre, and induces a belief that it is nothing else but the Ancient Lyre brought to perfection, by uniting to richness of Modulation, the superior advantage of sustaining the sound, which the Lyre had not.

It is generally asserted that the Lyre was invented by the Egyptian Mercury, one of the most renowned personages of Antiquity, who was surnamed Trismegistus, and was Secretary to Osiris King of Egypt about the year of the world 2000.

According to the opinion of Appolodorus, which is the most probable, he owed that invention to chance; the Nile, says this writer, after having overflowed the whole Country of Egypt, when it returned within its natural bounds, left on Shore a great number of dead Animals of various kinds, and among the rest a Tortoise, the flesh of which being dried and wasted by the Sun, nothing was left within the Shell, but Nerves and Cartilages, and those being braced and contracted by desiccation, were rendered sonorous; Mercury, in walking along the Banks of the Nile, happening to strike his foot against the Shell of this Tortoise, was so pleased with the sound it produced, that it suggested to him the first Idea of a Lyre, which he afterwards constructed in the form of a Tortoise, and Strung it with the dried sinews of Animals.

Most of the writers on Music, among the Ancients, are of opinion that this primitive Lyre had but three Strings, the sounds of which answered the Notes E, F, G; and that Mercury intended to represent by them the three Seasons of the Year, at that time, viz; Spring, Summer and Winter; however Boetius says that it had 4 Strings.

The form and materials of the Lyre varied at different periods, and with various performers; to gratify the curiosity of my Readers I have given a drawing of various Lyres copied from Ancient statues: figure 1st page 2. represents the Lyre used in Abyssinia, the belly is made of a Tortoise Shell, and the sides, of the Horns of an Animal of the Goat kind, common in that country: this seems to have been the form of the primitive Lyre. Figure 2 is a drawing of the Lyre of Apollo, with which he is represented in several Ancient Statues.

Figure 3 represents an Etruscan Lyre with 7 Strings, with respect to this Instrument it is worthy of observation, that though the vase upon which it is represented is of indisputable and remote Antiquity, yet the Tail-piece, Bridge, Belly, and Sound holes have a modern appearance; the lower part of that Lyre resembles a Bass Viol, the Strings lie round as if intended to be played on with a Bow; it is not difficult to discover in that Instrument the Embryo of the whole Violin family.

The Lyre was the favorite Instrument of the Ancients: the Greek poets when singing Verses in honour of their Divinities and Heroes, were always accompanied on the Lyre.

Among the principal performers in Greece were; Mercury, Orpheus, Apollo, Thamyris, Ulys, Hercules, Amphion, Terpander, Timotheus, &c. &c.

The Lyre for several ages had only three, or four Strings, but as the compass of that Instrument in so imperfect a state was found too limited, several other Strings were afterwards added by various performers; it appears by the Lyres found on the Ancient Statues of Apollo, Orpheus, and others, that in its improved state it had Seven Strings; the Lyre was played upon with the fingers of the Right hand, as the modern Guittar, it had no Neck, nor finger-board; for father Mont-faucon, a celebrated Antiquarian, says that in examining the representations of near 500 Ancient Lyres, he never met with one in which there was any contrivance for shortening the Strings during the performance, as by a Neck or a finger-board; Necks were probably invented after Strings of various sizes had been so multiplied on the Lyre, that more could not be added without confusion.

This improvement of producing several Notes on one String, by shortening it with the momentaneous pressure of the fingers was then introduced, and left little more to be done besides the invention of the Bow, towards bringing stringed Instruments to their utmost perfection.

After the Invention of Necks and finger-boards, several new Instruments furnished with them came into fashion, and replaced the Lyre; among the principal were the Lute, and the Viol.

The Lute consisted of a Table glued on a body formed of several sides, a Neck with Frets * & five Rows of Strings tuned by screws fixed in the head of the Instrument, it was played like the Guittar with the fingers of the Right hand, whilst the sounds were regulated by the fingers of the Left hand.

The Lute was the favorite chamber-Instrument of every Nation in Europe during the 15th and 16th Centuries, and the office of Lutenist was one of the principal offices at Court.

The Viol seems to have been the first Instrument played on with a Bow.

As early as the beginning of the 12th Century the Troubadours, or Bards of Provence used to sing their historical Songs, accompanied on the Viol by musicians called Violars.

There were several species of Viols, viz; a Treble, Tenor, and Bass Viol; each had six Strings tuned by 4^{ths} a finger-board with frets, and was played in the same order as the modern Violin, Tenor, and Violoncello.

In the 15th and 16th Century, when Viols were in fashion, each considerable family had a Chest of Viols, consisting of six, which were generally two Basses, two Tenors, and two Trebles, they were used to play fantasias in six parts.

To the Lute and Viol succeeded at last the Violin, or Fiddle** which Instrument is little more than an improvement of the old Tenor Viol, or Viol di Bracia, (because it was placed on the arm).

In Chaucer's Poem written about the year 1350, mention is made of the Violin under the Name of Ribible,*** what kind of Instrument this Ancient Violin was, we are at a loss to discover.

What the Violin and bow were about the year 1530, appears by a figure of it in the Musurgia of Ottomarus Luscinius, a learned benedictine Monk of Strasburg (see fig:4 page 2)

Notwithstanding this, it seems that towards the end of the 16th Century the Shape of the Violin was rather vague and undetermined; for at the Sale of the late Duke of Dorset's effects, a Violin was sold appearing by the date to have been made in the year 1578, which though of a very singular form, and incumbered with a profusion of carving is essentially the same Instrument with the four stringed Violin, as appears by a representation of it in Hawkin's History of Music Vol: IV.

However it is certain that the modern Violin had assumed its present form in 1600, for many of the Cremona Viols were made at that period.

* Frets are pieces of Cat-gut, or wire fixed on the finger board at distances nearly equal, & which shew the places of the Semitones. ** Fiddle is a Saxon word of considerable Antiquity, the present German name for the Violin is Geige, in the legendary life of St Christopher written in 1200, mention is made of the Fiddle *** Ribible is a diminutive of Rebec, a Violin with three Strings

CHAPTER II. a short history of the progress of the Violin .

To treat this subject with more clearness and precision, I will give an account of the progress of the Violin in the principal countries of Europe, viz; Italy, France, Germany, & England .

ARTICLE I . progress of the Violin in Italy .

The Violin may be said to be coeval with the opera itself, viz; about the year 1600, when it began to be cultivated in Italy, from whence it passed into France, and England .

At first it was used to accompany the voice, and confined to the theatre, but the good effects of it in giving the Melody a force, and expression which was wanting in the Sound of the voice, and extending the limits of the Harmony in Chorusses, recommended it also to the church .

Some eminent performers on the Violin at that early period are recorded, viz; **Baltazarini**, **Guami**, **Agazzari**, **Farina**, **Angelo Rossi**, **Bassani**, &c. &c. . But whatever abilities they had, they were soon eclipsed by the superior talents of **Corelli**, the first great Master of Italy .

Corelli (Arcangelo) was born at **Fusignano** in the territory of Bologna, in February 1653. his Master on the Violin was **Bassani**, a great performer, and Composer for that Instrument .

Having finished his Studies, he visited France, and Germany: after few years absence, he returned to Italy, and settled at Rome where he was appointed Leader of the Opera-band in 1686. this great Artist died in January 1713 aged 60 years .

His principal works are his **Trios**, divided into 4 books each containing 12 Sonatas, his **Solos**, and his **Concertos**, their excellence is well known, and they need no commendation .

Corelli was the founder of the Roman School which produced the greatest performers, and Composers for the Violin which Italy could boast of, during the first 50 years of the 18th Century: among his pupils were **Geminiani**, **Montanary**, **Carbonelli**, **Castrucci** &c .

During the 18th Century Italy was illustrated by a succession of eminent Violinists, at the head of whom were **Tartini**, **Geminiani**, **Veracini**, **Giardini** . *

Tartini (Giuseppe) was born of a noble family at **Pirano**, a Sea port in the Venitian territory, in April 1692 he was intended for the Law, but following his natural propensity, he cultivated Music in preference to his other Studies, and at last made it his profession .

His master on the Violin was an obscure Musician of the name of **Terni**, but gifted with a great genius by a diligent study, and careful practice he acquired sufficient abilities to be invited in 1721 to the place of first Violin Master of the Band, in the celebrated Church of S^t Anthony of Padua, which situation he retained till his death which happened in 1770 .

Tartini's performance was most highly finished, his **Adagio** was truly divine; by the year 1728 he had made many excellent Scholars, and formed a School or method of practice, for the Students on the Violin, that was celebrated all over Europe .

Among his best pupils are **Bini**, **Alberghi**, **Nardini**, **Carminati**, **M^r Pagin**, and **Sig^a Syrmen**, the first female player on the Violin in her time .

He published many excellent works for the Violin, among which his **Solos**, and **Concertos** are the best: though he had made **Corelli** his model for the purity of his Harmony, and Simplicity of his modulation, he greatly surpassed him in the fertility and originality of his invention .

Many more eminent performers on the Violin have flourished in Italy during the last Century, but this work does not allow me to enter into any particulars respecting their abilities, among the principal are the following ; **Bini**, **Montanary**, **Nardini**, **Castrucci**, **Lolli**, **Locatelli**, **Pugnani**, **Carbonelli**, **Barbella**, **Ferrari** &c .

* **Geminiani**, **Veracini**, and **Giardini**, having spent part of their life in England will be recorded among the English Violinists. (Art IV. page XIV)

ARTICLE II. Progress of the Violin in Germany .

The Violin seems to have been in general use, and more cultivated in Germany, during the two last Centuries, than in any other part of Europe; as appears by the number of performers who according to **Walther**, have excelled on that Instrument, and the numerous pieces published for it, which he has recorded in his dictionary of Music .

The best Violinists in Germany during the 17th Century were **I: Schop, N: Hasse, Steneken, Becker, Walther, Finger, Biber, &c. &c.** (of **Baltzar** the Lubecker an account is given in page XIV) in the 18th Century the most eminent performers on, or Composers for the Violin were, **Leopold Mozart**, father of the great **Mozart**, **Telemann, Graun, Benda, Neruda, Hoffmann, Schwindl, Wagenseil, Holtzbaur, I: Stamitz, Filtz, Cannabich, Toeschi, Bach, &c.** their compositions were once in great favour, but they have been since superseded by the excellent music of **Haydn, Pleyel, Vanhall, Mozart, Beethoven, &c** who have occasioned such a revolution in Violin music, and playing, by the fertility, and boldness of their invention, that pieces which were generally thought full of fire sixty years ago, appear now totally tame, and insipid; and if we except the compositions of **San Martini** of Milan, and **Boccherini**, which are still performed with effect, the others are consigned to oblivion .

The best German Violinists of the present day are Mess **Kromer, Romberg, Franzl & Kreutzer** .

ARTICLE III . Progress of the Violin in France .

As early as the year 1577 the Violin was brought into favour at the Court of France by the arrival of **Baltazarini**, * an Italian, the first famous Violinist on record, who at the head of a band of Violin players, was sent from Piedmont by Marshall **Brissac** to Queen **Catherine de Medicis**, and appointed by that Princess superintendant of her music. from that period the Violin began to be cultivated with assiduity in France, and the sprightly sound of that Instrument being suited to the gay character of the French nation, it soon became a great favorite, and was introduced at every private, and public festival .

In 1630 a musician named **Dumanoir**, a good performer on the Violin, was created by **Lewis XIII**, king of the Violinists, with power to licence performers on that Instrument in all the provinces of France; but neither he nor any of his successors could ever rule their restless Subjects, and in 1778 this mock sovereignty was suppressed .

In 1652 **Lewis XIV.** who was a great patron of fine Arts, in addition to the Band of 24 Violinists who used to perform at court, appointed a new Band, which in contra-distinction to the other he called **Les petits Violons**, (the small band of Violin players) he placed at the head of them **Lully** a good Violin performer, and his favorite musician; under his direction it soon surpassed the famous band of twenty four till then the most celebrated in Europe .

Among the principal Violinists who have flourished in France at various periods are the following; **Batiste, Cambert, Lalande, Guillemain, Aubert, Rebel, Tarade, Labbé, Auvergne, Alexandre, Vachon, Guignon, Pagin, Gaviniés, St Georges, Pieltain, La motte, Jarnovick, &c** to enumerate here their respective abilities would exceed the limits of this work .

Since the establishment of a **Conservatorio**, or public School of Music in Paris, the Violin has been brought, in France, to a degree of perfection unknown before, and many excellent Violin performers have appeared in the Capital of that Nation: at present Mess **Guerillot, F. Blasius, P. Blasius, Guenin, La Houssaye, Baillot, Rodes, and Kreutzer**, members of the **Conservatorio**, are enriching France with their compositions, and delighting musical Connoisseurs with their exquisite performance.

* He is better known in France by the Quaint-name of **Beau joyeux**, which the king gave him on account of his ingenuity in inventing Ballets and Fêtes for the amusement of the Court .

ARTICLE IV. Progress of the Violin in England.

Before the year 1600 the Lute, and the Viol were the only Instruments in favour in England; the Violin was hardly known by the English in Shape or Name: but after the Restoration, Viols began to be out of fashion; for Charles II who, during the usurpation, had spent a considerable time on the Continent, where he heard nothing but French music, upon his return to England, in imitation of Lewis XIV. Established a Band of Violins, Tenors, and Basses, instead of the Viols, Lutes, and Cornets, of which the court-Band used to consist; he placed at the head of them Thomas Baltzar, a Swede, who was then the finest performer on the Violin of his time; this celebrated Artist was born at Lubeck in 1626, he came over to England in 1658, and continued in his Office of Leader of the King's Band till his death which happened in 1668.

Upon the decease of Baltzar, Banister, the first Englishman who seems to have distinguished himself on the Violin, which was now growing into favour, succeeded him as master of the King's Band: Charles II sent him to France for improvement on the Violin; but soon after his return he was dismissed the King's service, for saying that the English Violinists were better than the French. Banister died in 1679. From this period the Violin rose in reputation, & the succession of performers and compositions with which England was afterwards supplied from Italy and else where, stimulated the practice, and established the character of that noble Instrument, which has ever since been universally acknowledged to be the Pillar of an Orchestra, and more capable of perfect intonation, expression, brilliancy and effect, than any other that has ever been Invented.

About the latter end of Charles II Reign, the Violin increased in favour by the arrival of Nicolas Matteis, he was according to the Hon: Mr North's Memoirs, an excellent Musician, performed wonderfully on the Violin, he excelled all that had been heard in England before: his manner of bowing, his Shakes, divisions, and his whole Style of performance, was surprising; he polished & refined the ears of the English, and made them eager for Italian music, which soon became very fashionable in England by the Arrival of the following great Masters.

Geminiani (Francesco) was born at Lucca, about the year 1666, he received his first Instructions on the Violin of Lonati of Milan, commonly called Il gobbo, after this he studied counterpoint under A: Scarlatti at Rome, where he became also a disciple of Corelli for the Violin; having finished his studies, he went to Naples where he was appointed leader of the Orchestra, in 1714 he arrived in England, where he remained till 1750 when he took a Tour to Paris, in 1761 he went to Ireland to see his Scholar Dubourg, master of the King's Band in Dublin, here he died in 1762 at the great age of 96. Geminiani was seldom heard in public during his long residence in England; his compositions, Scholars, and the presents he received from the Nobility were his chief support.

His principal works are Ist Twelve Solos for the Violin, which though difficult, are in a Masterly and elaborate Style, they were published in 1716.

II. Corelli's Solos arranged into Concertos, in composing additional parts to them, Geminiani imitated his Master's style, and shewed the respect he had for the original pieces.

III. In 1732 Geminiani published Six Concertos of his own Composition (called Opera 2^a) and soon after Six others (Opera 3^a), these established his reputation, and placed him at the head of all the Masters then living for this species of Composition.

IV. In 1748 he published his Art of playing the Violin, which was a very usefull work in its day. We are greatly indebted to Geminiani for the improved state of the Violin in England, and for the advancement of Instrumental music during the first 50 years of the last Century, he with Veracini and Giardini confirmed by their superior abilities, the sovereignty of the Violin over all other Instruments.

Veracini (F. Maria) arrived in London about the year 1715, he was at that time the greatest Violinist in Europe, and his abilities were not confined to his performance, which was excellent, but extended to his compositions in which he manifested great genius and Science: but by his intolerable pride he made himself many enemies, and lost several friends; he quitted England in the year 1746.

Giardini (Felice) a native of Piedmont, received Instructions on the Violin of the famous **Somis**: under this able master he soon became the greatest performer in Europe.

He went to Rome early in his life, and afterwards to Naples, where he obtained a place in the orchestra of the Opera. He arrived in England in 1750; his first public performance in London, was at the Little Theatre in the Haymarket, at a Benefit concert for old **Cuzzoni**, when he played a Solo, and a Concerto; the applause which he received was so loud, and so long as nothing but that bestowed on **Garrick** had ever equalled. In 1755 he was appointed leader of the Opera-band in which he introduced a new discipline, and a new style of playing more congenial with the poetry and music of Italy than the languid manner of his predecessors. The various powers of **Giardini** were surprising; his tone, manner of bowing, execution, graceful carriage of himself, and his Instrument, his facility in embellishing passages, his invention in varying extempore the most common **Airs**, were equally wonderful; after a long Residence in England he retired to Italy: **Giardini's** Compositions deserves the greatest praise.

Cramer (William) this celebrated Violinist was born at Manheim in 1744. he studied under **Cannabich**. and **J. Stamitz**. about the year 1773 he came to London, where he succeeded **Giardini** in his musical engagements; he was appointed leader of the Opera-band, which situation he retained nearly 20 years; he was also leader at the Concert of Ancient music. at **Handel's** commemoration in 1784 he led the band.

As a performer his abilities were of the very first rank; his execution was neat and rapid, his tones were full and even, and his facility in playing at sight very great: as a leader, he had not his equal; This great artist died in the year 1799.

Among the natives who have at different periods distinguished themselves on the Violin are the following, viz; **W: Corbett**, he was leader of the Opera-band in 1710, he died in 1748.

M: Dubourg, this excellent performer had some instructions of **Geminiani**, he was master of the King's band in Ireland, he died in London in 1767.

J. Clegg, a pupil of **Dubourg**, excelled early on the Violin, he succeeded **Castrucci** as leader of the Opera-band. **Pinto** this great Violinist was born in England of Italian Parents, he was leader at the Opera-house, and afterwards at **Drury-lane** theatre; he married the Celebrated **Miss Brent**, and quitting England, settled in Ireland, where he died a few years ago.

His grand son **G. F. Pinto** inherited his talents, but a premature death deprived the musical world, about 6 years ago, of a great genius and a wonderful performer.

This Country has produced several other eminent Violinists as, **Shuttleworth**, **Humphries**, **Clark**, **Festing**, **Collet**, **Brown**, **Hay**, **Avison**, **T: Linley &c. &c.** the limits of this work prevent me from entering into any particulars respecting their talents.

While writing this treatise, England lost in **M. Barthelemon**, a Capital Violin Performer, and a good Composer. he was a Spaniard by birth; after a long residence in Paris, he came over to England; where in 1764 he was appointed leader of the Opera-band, and set to music **Pelopida** a drama of great merit. his hand was powerful, his execution neat and rapid; in his style of performing **Corelli's** Solos, especially the **Adagios**, he was unrivalled.

The principal Violin performers living at present in England are too well known to require any information concerning their respective abilities; the patrons and lovers of music have heard them, they will judge for themselves, and will assign to each of them the rank which his talents deserve.

CHAPTER III. A Description of the Violin, and Bow .

The Violin (in Italian Violino, in French Violon) is the first in that class of Instruments from which the sound is produced by the friction of a Bow upon the Strings, and the different degrees of tone with respect to gravity and acuteness, formed by various positions of the fingers upon the Strings .*

The various modifications which in a Masterly hand the tone of that superior Instrument is susceptible of, being equally capable of producing a soft or martial, a plaintive or Lively melody; its extensive compass which is more than three octaves, the facility with which it is put in tune, the advantage of being played on in all the 24 keys or modes without any previous alteration, are among the reasons why it has been long considered as the first, and most necessary Instrument of an orchestra .

The form and materials of the Violin are as follows .(a drawing of it is given page 2 fig:5.)

I. The Body of the Violin consists of a belly (upper part) and back (lower part) connected together by means of the sides .

II. The Belly which is the most important part of this, and any String Instrument; because upon the goodness and strength of the wood of which it is formed, depends in a great degree the beauty and perfect evenness of the Tone, is made of well seasoned Firwood, ** and is more or less Arched, according to various patterns .

III. The Back made of season'd Maple tree is arched in a similar manner to the belly, perfectly equal in Size, and united to it by the sides, which consist of a thin slip of Mapple-tree about an inch and $\frac{1}{4}$ high, which corresponds to the form and contour of the back and belly.

NB The bending inwards of the sides of the Violin is to prevent the Bow from rubbing against the belly in playing on the Highest, and lowest Strings .

IV. In the Belly, and close to those parts hollowed in, are two small slits cut in the form of an Italic \mathcal{S} which are called the sound-holes or (S's), they serve to connect the external Air with that contained within the Instrument .

V. Within the Body of the Violin, and a little behind that foot of the bridge over which the first String lies, is placed the Sound-post, which is a thin Stick of wood fixed up-right, it serves to give the belly a pressure in a contrary way to that of the two first Strings .

VI. A small slip of wood is also glued against the inside of the Belly which runs nearly throughout its whole length it is called the Bar, and is placed under that foot of the Bridge on which the two last Strings lay, and serves to counteract their pressure, the greatest about that part; the Bar is thickest under the foot of the bridge, and tapers off at both ends: the Bar together with the Sound-post have a great influence on the quality, and evenness of the tone .

VII. On the upper part of the Body, and between the Belly and the Back is fastened the Neck, and on that the finger-board which is made of Ebony, and extends over a part of the Belly within 8 inches of the bridge .

VIII. Across the upper end of the Finger-board is fixed a small piece of Ebony called the Nut, which being raised above the Finger-board prevents the Strings from touching the finger-board, small notches are cut at equal distances into the Nut for the Strings to rest in .

* The other Instruments of that class are the Tenor-Violin, Bass-Violin, or Violoncello and the Double Bass .

** Firwood, being so soft in its nature, and sonorous in its effects, seems to have been preferred by the Ancients, as well as the Moderns, to every other kind, for the construction of Musical Instruments, particularly the Bellies of them, upon which their Tone chiefly depends, those of the Harp, Lute, Guittar, Piano-forte, Violin &c. are constantly made of Firwood .

IX. The head of the Violin, which begins at the upper end of the Finger-board, is thrown a little backwards, and is hollowed in the form of a box, in which turn the pegs to which the Strings are fastened; the pegs are made of box wood.

The upper part of the Head is ornamented with a Volute, call'd a Scroll, or sometimes with a Lion's Head. Stainer made several Violins of that description.

X. The Strings run over the Finger-board, and that part of them from which the sound is produced lays between the Nut, and the Bridge; they may be more or less shortened by the fingers of the Left hand stopping them nearer the bridge, which changes the gravity, or acuteness of the sound.

NB: The Strings of the Violin are made of twisted Sheep--guts; and not of Cat-gut as it is generally imagined; the best Strings are imported from Rome, and Naples.

XI. The Strings are fastened to the Lower part of the Instrument by being knotted, and passed through small holes bored in a thin, arched piece of Ebony, called the Tail-piece, which is it self fixed to the Instrument by a loop of Cat-gut, or wire fastened to a peg call'd Tail-pin, which is placed at the bottom of the Instrument, between the belly and the back; it passes through the sides into a small block glued within the body of the Violin.

XII. The Strings lay across the middle of the Belly, and over a thin piece of carved wood called the Bridge, which stands upright on two feet; the best bridges are made of Maple tree, or Sycamore.

Observations on the Tone of the Violin.

It may be observed of most musical Instruments that when they are first turned out of the Maker's hands their Tone is coarse, inflexible, and brought out with some difficulty, so that, if one may be allowed the expression, the facility of yielding a beautiful and flexible tone must be engrafted into an Instrument by continual use; this is the case with the Violin in a greater degree than with any other Instrument, the life of a Man is scarcely sufficient to give this Instrument its full powers.

The subtle resinous part of the wood which is so prejudicial to the perfection of this, or any other Instrument cannot be dried up but after many years.

This is the chief reason why old Violins are so much preferable to new ones, and are purchased at a higher price.

Exterior marks of the goodness of a Violin cannot be given with any degree of certainty, yet one must observe in the purchase of new Instruments whether the Belly be not too thin, because in this case instead of improving by time they generally get worse.

Avoid also purchasing Instruments in which the Lining * at the top and bottom of the sides is wanting, or in which in the place of the purfling ** a line in imitation of it is drawn with ink.

Those, and similar marks, betray bad workmanship; although now and then one may meet with an Instrument of this sort with a tolerable tone, one must not hope that it will either last long or improve, as the workmanship is of an inferior sort.

* A slender slip of wood glued against the junction of the sides, and belly or back to strengthen them.

** A very small String of blackwood inlaid all round the Borders of the Back, and Belly.

a Description of the Bow . (See fig.6. page 2)

Bow, in Italian (*Arco*) is the name given to that utensil by the friction of which the Strings of the Violin, Tenor, and Violoncello, are set in vibration, and the tone produced .

It is certain that the Bow now in use was unknown to the Ancients, the Plectrum which they used to touch the Lyre, was a small piece of wood furnished at each extremity with a tooth of a Dog, or some other animal . (see fig 7)

The modern Bow consists of a thin, and tapered piece of wood (commonly brasil wood) the upper end of which is formed into a small head of about an inch in breadth which projects out from the Stick in this head is fastened one end of the Horse hair with which the Bow is mounted, the other is fixed in a piece of Ivory or Ebony called the Nut, which serves to support, and direct the hair .

The Nut is fastened to the lower end of the Stick by a Screw, in such a manner as to admit of being moved up and down along the Stick, so as to give more or less tension to the Hair .

The Length of the Bow is now about 28 inches, to which dimension it has been gradually approaching during the last 90 years . In the year 1720 a bow of 24 inches was, on account of its extraordinary length, called a Sonata-Bow, the common Bow was shorter .

The importance of a good Bow must be evident to every one, since upon the use of it depends, not only the quality of the tone which the Instrument yields; but also those minute modifications of tone which give expression, and life to a performance to produce these it may be easily conceived that every Bow has not the necessary requisites, nor can they indeed be easily enumerated; because bowing itself being pretty much a matter of taste, every performer must in a great measure chuse his Bow so as to suit his accustomed style of playing .

a Short account of the best Violin Makers .

The most celebrated Violin Makers are the following, viz;

I. **Amati**, there were several persons of the name of Amati, natives of Cremona, and Violin Makers, viz; Andreas, Jerome & Antony his Sons, and Nicolas the Son of the latter . Andreas flourished about the year 1600 . The Amati Violins are remarkable for the Beauty of their Shape, and the peculiar sweetness of their tone .

II. **Stradivarius**, there were two persons of that name at Cremona, both of them admirable workmen, the latter was living at the beginning of 1700;

his signature was this - Antonius Stradivarius Cremonensis
faciebat Anno A † S.

III. **Andreas Guarnerius**, also of Cremona, a famous Violin Maker:

his signature was this - Andreas Guarnerius, fecit Cremonæ
Sub titulo Sanctæ Teresæ, 1680 .

IV. **Stainer**, the Violins of Cremona are equalled, if not surpassed, by those of Stainer, a

German and native of Tyrol, whose Instruments are remarkable for a full, and piercing tone:

his signature was this - Jacobus Stainer, in Absom prope oenipontum, 1647.* Several of the Violins made by this Artist have a Lion's head instead of a Scroll.

V. **Mathias Albani**, a Tyrolese;

his signature was this - Mathias Albanus, fecit in Tyrol Bulsani 1654 .

Several other Makers might be mentioned here as Galliani, Rogerius &c. &c. but their Violins do not come in point of tone &c near those of the foregoing Artists.

* Oenipons is the Latin name of Inspruck, the chief City of Tyrol in Germany.

CHAPTER IV. of the necessary Requisites in an Artist .

XIX

These are Genius, Taste and Application .

ARTICLE I . of Genius .

Genius, this heavenly gift which is infused into us at our Birth, is in every fine Art accompanied with an exquisite feeling, and a strong intellect by which it is impelled to force the bounds set to the generality of Artists: to express his feelings, to paint what he sees, a man of genius must use expressions unknown before, and adopt Language which at first is not understood, but which soon becomes plain to every one, for its elements are found in the human heart: he conceives, invents, opens a new road, he extends the limits of the Art, gives a magic impulse to his cotemporaries, and will serve as a model to posterity .

ARTICLE II . of Taste by which genius should be directed .

In vain a Man of genius invents new expressions, if he does not keep within proper limits he misses his aim: he must be restrained and guided by a sound taste; if there are in Music many points connected with the reigning manners, language and fashion, and which give a strong colouring to the Ideas we form of Beauty; there are many more connected with the human heart the character of which is such as not to be altered by a lapse of time nor fashion .

The effects produced by Music are certainly not an illusion of our senses ! the art which produces such profound and lasting sensations cannot be called frivolous : there are extant several musical pieces, more than two Centuries old, which will draw tears from the eyes of our progeny as they did from our Ancestors .

Taste consists in an acute penetration and sound judgement, which gives every piece of Music its true character, and Style; introduces graces with propriety, or refrains from them when more proper to do so; places the Piano, Crescendo, Forte, with judgment; it is a gift of nature, but is improved by experience, and matured by Reflection .

To form his Taste, the Artist gifted with an original genius, and lively imagination, must devote his Life to seek after that ideal perfection, near which it is so meritorious to approach .

Adopting for a Rule of real beauty what can move the heart and elevate the soul, he yields to his impressions although diffident of his enthusiasm .

The musical productions of various countries, and in various Styles, enlighten by degrees his judgment, and convince him that to please constantly, genius must be always guided by taste: despising these mean jealousies which are y Appendage of inferior Talents, he travels into neighbouring kingdoms to draw from a new fount the knowledge with which at his return he will enrich his country, eager after novelty, fond of whatever can aggrandise his Ideas, he welcomes foreign Artists with that cordiality which the love of fine Arts inspire, and with that eagerness inseparable from the desire of knowledge: too noble to be envious he looks upon a new talent as a conquest for the Art, and actuated by a noble ambition he makes his rivals his friends .

Far from an Artist for ever, those despicable quarrels, in which prejudice opposed the progress of knowledge! in which Antagonists were treated with hatred in an Art formed to conciliate every heart . Is there any thing common between those disgraceful quarrels, and Melody or Harmony which exalt the soul .

The Love of the fine Arts must be in an Artist above every consideration; free from those prejudices which would mislead his judgment, he will acquire the faculty of understanding, feeling, and comparing every thing: he will imbibe that sentiment of congruities to which we are disposed by Nature, but which reflection and experience alone enable us to apply with propriety .

ARTICLE III. of the Study necessary to an Artist .

In vain Nature has gifted an individual with an uncommon genius, and a great taste, if he be wanting in Study and Application, the benefit of those great gifts will be lost

Music, like other Arts and Sciences, must be acquired by a constant practice, without practice nothing can be effected; it is practice that brings experience, and experience gives that knowledge which improves all Arts and Sciences .

The Student must acquire at first a complete knowledge of the Violin, he must be so well grounded in the practical part, as not to be obliged to come to it again, or even think of it afterwards .

By a judicious practice according to the principles given in this treatise, he will not only overcome any difficulty, but will be able to give his performance all the force, brilliancy, and expression which it should have by attending carefully to his attitude he will acquire grace, and steadiness in his deportment, by paying the greatest attention to the movements of his fingers, and of the Bow, he will obtain agility and neatness; a constant practice of the Scales will give him a just and true intonation, a quality so scarce, yet so necessary, and without which, playing on a Stringed Instrument ought to be given over: let him practice the exercises in the various Shifts, to get perfect in the knowledge of the finger-board; he must practise the Shake, Turn, and other graces to acquire brilliancy in his performance, let him particularly Study the various divisions of the Bow, to effect with propriety the three principal movements and Characters of Music: let him practice the various manners of Bowing, to be able to introduce variety in his execution .

Lastly let him Study to sustain long notes, to swell and diminish them, that he may be able to draw from the Violin a full and melodious sound, to dispose at his will of the Piano, Crescendo, Forte, and of all those shades which constitute the first Elements of Expression .

Those difficulties once overcome, his talent will soar high, unfettered by bad habits, he will reach a great degree of perfection .

What kind of MUSIC should be practised by the Student .

I am convinced that no practitioner can arrive to a great proficiency on the Violin, but by studying with unremitting attention the works of those celebrated men who have drawn from that fine Instrument, all the richness of sound of which it is susceptible .

I recommend above all the following works, viz:

I. The Solos of the immortal Corelli, as a classical work for forming the hand of a young practitioner on the Violin, it is the first of the kind according to the opinion of the best Masters .

II. Tartini's, Art of Bowing, so justly celebrated .

III. The Duets of le Clerc, Stamitz, Viotti, Rode, Romberg &c .

IV. The Sonatas of Corelli, Pugnani, Nardini, Tartini, Geminiani &c .

V. The Studies of Fiorillo, and those of Kreutzer (just imported from Paris)

Lastly the excellent Concertos of Viotti, also those of Jarnovick .

Whoever can play with facility and expression the Compositions of these great Masters, and enter into their various Styles, will play with ease any modern publication; for the Artists who flourish at this present time in various countries, have been formed on the works of those founders of the Art.

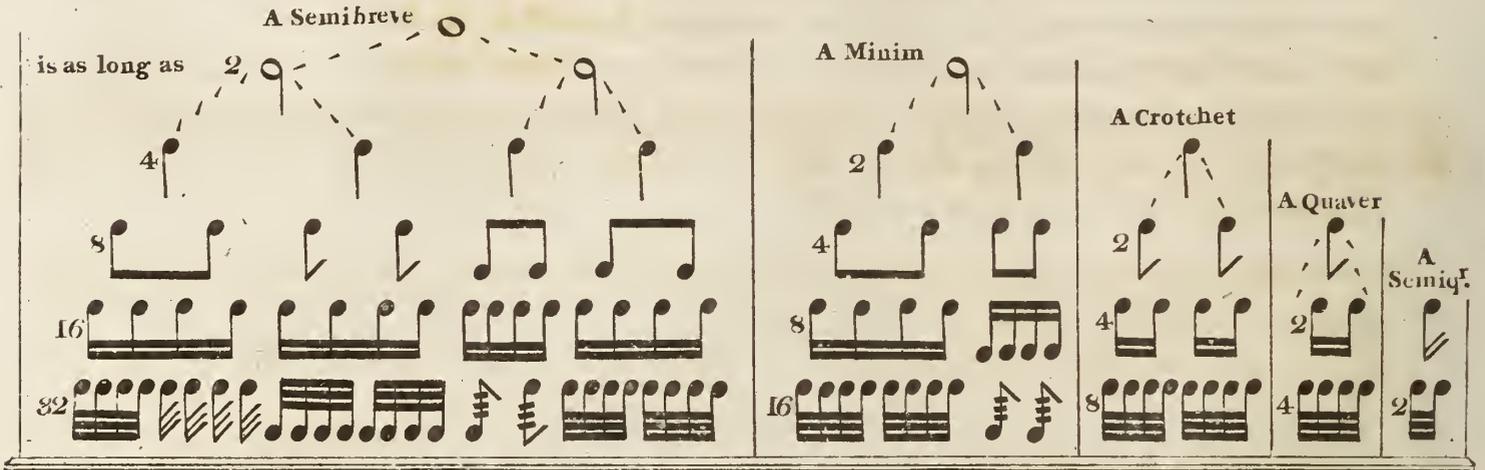
Let the judicious Master regulate the practice of his pupil and never suffer him to attempt pieces above his capacity: as a tender mother selects the food for her child, and avoids giving him what his weak stomach could not bear .

§ 4 .Of the different Species of Notes and their Proportions .

Six sorts of Notes are made use of in Musical Compositions, viz :

A Semibreve .	a Minim .	a Crotchet .	a Quaver .	a Semiquaver .	a Demisemiquaver .
					
1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$

The length of each Note and the proportion it bears to the next sort is as follows .



NB: The stems of the Notes may be turned up or down, the Notes tied or detached, and yet their value is the same .

Four Quavers may be abbreviated thus,  four Semiquavers thus,  & four Demisemiquavers thus, .

§ 5. Of the Dot .

A Dot placed after a note makes it half as long again, thus ;

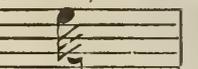
A Semibreve dotted.	A Minim dotted.	A Crotchet dotted.	A Quaver dotted.	A Semiquaver dotted.
				
is equal to 				

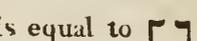
NB Two Dots after a Note are equal to three parts of that Note, thus  is equal to 

§ 6. Of Rests .

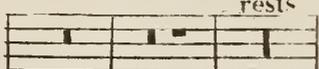
Momentary Silences called Rests are often used in Music, either to produce some particular effect, or to mark the Periods & Sentences .

Each Note has its Rest, which in point of duration is equal to the Note which it Represents .

Semibreve Rest.	Minim Rest.	Crotchet Rest.	Quaver Rest.	Semiquaver Rest.	Demisemiquaver Rest.
					

Should a dot be placed after a Rest, its duration is half longer; therefore  is equal to 

When a Rest of several Bars happens, the number of Bars is generally expressed in Modern Music by a figure placed over the Stave .

In Ancient Music it is expressed by Strokes across the Lines, thus;  &c.

§ 7. Of the Scale, or Gamut .

A gradual succession of eight Notes ascending or descending is called Gamut or Scale, alluding to the various degrees by which the Sound gradually rises or falls .

The Scale may be Diatonic, or Chromatic .

The Diatonic Scale consists of 5 Tones and 2 Semitones, which are differently placed according as the Scale is Major or Minor : in the Major Scale the Semitones are between the 3rd & 4th degrees, and from the 7th to the 8th in the Minor Scale they are from the 2^d to the 3^d and from the 6th to 7th degree .

Diatonic Major Scale of C .

Model of all Major Scales .



Diatonic Minor Scale of A .

Model of all Minor Scales .

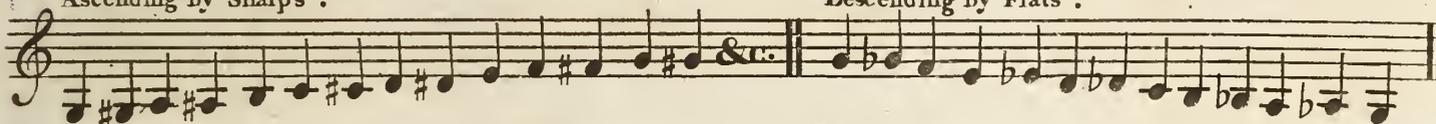


Observe that in the Minor Scale ascending the sixth and 7th Notes are made Sharp to conform to the Laws of modulation, those Sharps are not used in descending .

The Chromatic Scale proceeds by a Series of 12 Semitones, alternately Major and Minor .

Ascending by Sharps .

Descending by Flats .



For the manner of playing these Scales (See page II)

§ 8. Of Sharps, Flats and Naturals .

A Sharp (#) Raises the Note before which it is placed a minor Semitone .

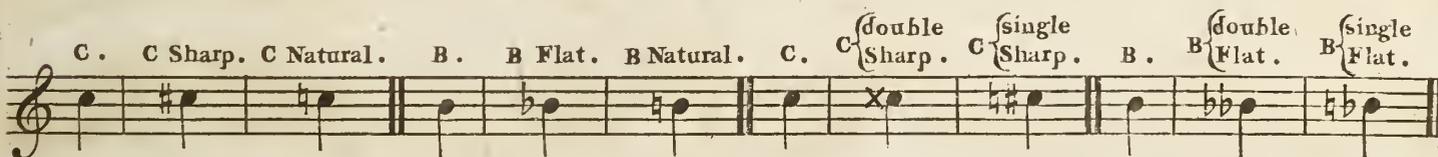
A Double Sharp (x or x) Raises the Note two minor Semitones, (it is seldom used)

A Flat (b) Lowers the Note before which it is placed a minor Semitone .

A Double Flat (bb or B) Lowers the Note two Semitones, it seldom occurs .

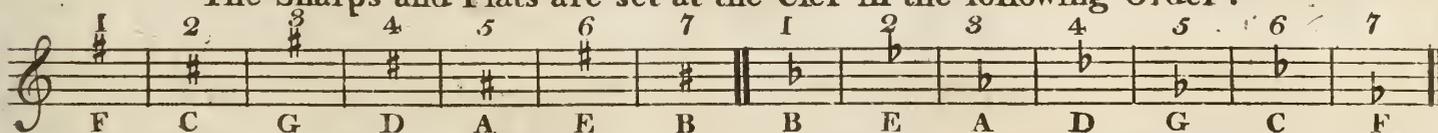
A Natural (q) after a Sharp or a Flat, replaces the note in its original State .

A Natural after a double Sharp is marked thus, (q#) after a double Flat thus, (qb)



Observe . That when a Sharp or a Flat is set after the Clef, on a Line or Space, all the Notes on such Line and Space and their Octaves are to be played Sharp or Flat throughout the piece: but if a Sharp, or a Flat is introduced in the course of the piece, it only affects the Notes placed within the Bar where it occurs, unless the Note that begins the next Bar happens to be of the same Name .

The Sharps and Flats are set at the Clef in the following Order .



NB: The 3^d or 4th Sharp or Flat is never set at the Clef without the 1st & 2^d and so of the others .

§ 9. Of Keys and Modes .

Every piece of Music is Composed in a particular Key, to which other Keys introduced by the Modulation are Subservient .

A regular piece generally ends by the Key-Note, and is said to be Composed in the Key of C or D if it ends by those Notes; the Key Note is a note above the last Sharp in Major, & in Minor a note lower .

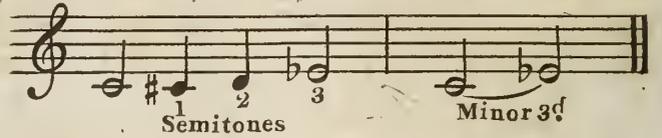
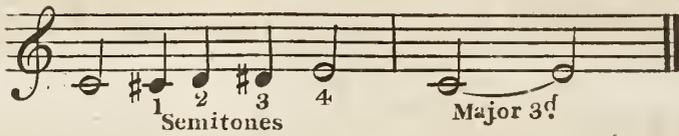
A Key may be in the Major Mode, or in the Minor Mode .

A Key is in the Major Mode, when from the Key-Note to the 3^d above there is an interval of a Major 3^d

A Key is in the Minor Mode, when there is but an interval of a Minor 3^d

A Major or Sharp 3^d consists of 4 Semitones or 5 Notes.

A Minor or Flat 3^d consists of 3 Semitones .



The natural key of C is the Model of all Major keys, and the key of A the Model of Minor keys, every Major key has a Minor key Relative to it (that is to say with the same number of Sharps or Flats:) for instance C Major, has for its Relative A Minor; the Relative Minor key is always found a Minor 3^d below, or a Minor 6th above its Relative Major key .

As there are 12 Semitones in the Chromatic Scale, and as each of them may be taken for a Tonic, or key Note in the major as well as in the Minor mode, of course there are in Music 24 keys, twelve in the Major mode and 12 in the Minor mode .

A TABLE of all the Keys .

* Major keys with Sharps.	Relative Minor keys	Major keys with Flats.	Relative Minor keys
C	A	F	D
G	E	Bb	G
D	B	Eb	C
A	F#	Ab	F
E	C#	Db	Bb
B	G#	F# (is used instead of Gb)	Eb

* The Major keys are the same in descending as in Ascending, but in the Minor keys ascending the 6th & 7th note are made Sharp to conform to the Laws of modulation, those Sharps are left off in descending .

§ 10. Of Time .

The Time of a Musical Composition may be Common or Triple, either of which is Simple or Compound .
The Character which denotes the species of Time is always placed after the Clef at the beginning of the Piece .

Simple Common Time is expressed by C C or $2 \ \& \ \frac{2}{4}$, Compound by $\frac{6}{8}$, $\frac{6}{4}$, $\frac{12}{8}$, $\frac{12}{4}$.

Simple Triple Time is expressed by $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, Compound by $\frac{9}{4}$, $\frac{9}{8}$.

COMMON TIME EXPLAINED.

A Semibreve or equivalent in each Bar . Two Crotchets or equiv :

Simple Common

Six Quavers or equiv : Twelve Quavers or equiv :

Compound Common Times

Six Crotchets or equiv : Twelve Crotchets or equiv :

These two last are seldom used in Modern Music .

TRIPLE TIME EXPLAINED.

Three Minims or equivalent . Three Crotchets . Three Quavers .

Simple Triple

Nine Crotchets or equiv : Nine Quavers

Compound Triple Times

These two Species are seldom used in Modern Music .

NB: The Figures which mark the Time have a reference to the Semibreve, which being the longest Note in use, is made the general standard of reckoning .

The inferior Figure shews in what parts the Semibreve is divided, whether Crotchets or Quavers; the superior Figure indicates how many of those parts are necessary to make each Bar; for instance in $\frac{2}{4}$ the Figure 4 shews that the Semibreve is divided into four parts or Crotchets, and the Figure 2 that two of those parts are taken for each Bar; in $\frac{6}{8}$ the 8 shews that the Semibreve is divided in 8 parts or quavers, the 6 that six quavers are used in each Bar .

The degree of velocity in which a Piece is to be performed is known by some Italian Word marked at the beginning, as *Largo*, *Allegro*, &c . The Italian Words commonly used are the following, which are placed in order from the Slowest to Quickest .

1 <i>Adagio</i> , the Slowest movement .	6 <i>Andante</i> , Slow and distinct .	11 <i>Allegro</i> , Briskly .
2 <i>Grave</i> , very slow .	7 <i>Allegretto</i> , Slower than <i>Allegro</i> .	12 <i>Spiritoso</i> , with Spirit .
3 <i>Largo</i> , D ^o	8 <i>Moderato</i> , moderate Speed .	13 <i>Vivace</i> , with Life .
4 <i>Larghetto</i> , not quite so Slow .	9 <i>Tempo giusto</i> , in exact time .	14 <i>Presto</i> , Quick .
5 <i>Andantino</i> , Slow & expressive .	10 <i>Comodo</i> with ease .	15 <i>Prestissimo</i> , very Quick .

Sometimes other words are added to the preceding, to modify or extend their meaning, such as *Assai*, *Molto*, very; *Piu*, more, *Poco*, a little; *Meno*, less; *Non troppo*, not too much &c; as *Allegro assai*, very quick; *Poco presto*, a little fast; *Non troppo presto*, not too fast .

(NB: Words relating to expression, as *Affettuoso*, *Amoroso*, &c. are explained Page 45 .)

§ II. Of Counting and beating Time.

It is absolutely necessary for a Pupil, to count his Time if he wishes to perform with correctness and precision or to take his part in Concert.

I have set down short Examples in each sort of Time. The Letter D, shews where the Foot is to go down, the Letter U, where it rises, they have no reference to the manner of bowing.

1 Common Times.

In Common Time count four Crotchets in each Bar.

In Slow Movements count twice four Quavers, or say (and) after each part to fill the vacancy.

In $\frac{2}{4}$ count two Crotchets in a Bar; in slow time count four Quavers.

In $\frac{6}{8}$ count two dotted Crotchets; in slow time count twice three Quavers.

{ In $\frac{12}{4}$ count four dotted Minims.
 { In $\frac{12}{8}$ count four dotted Crotchets.
 { In $\frac{6}{4}$ count two dotted Minims.

2 Triple Times.

In Triple Time count three Crotchets in a Bar; in slow time count 6 Quavers.

In $\frac{3}{8}$ count three Quavers in a Bar.

{ In $\frac{9}{4}$ count three dotted Minims.
 { In $\frac{9}{8}$ count three dotted Crotchets.
 { In $\frac{3}{2}$ count three Semibreves

Of beating Time.

To beat time, is to mark with the Foot the beginning and middle of every Bar.

In Common Times, the Foot is to go down at the beginning of the Bar, and to rise in the middle.

In Triple Times, the Foot goes down at the beginning, and rises at the third part of the Bar. the Letter D, shews where the Foot is to go down, the Letter U, where it rises.

In beating Time avoid making a noise, but keeping your Heel on the Ground mark the time with the point of the Foot as gently as possible.

§ 12. Of different Characters used in Music.



Single Bars drawn across the Stave divide the Piece in small quantities according to the time mark'd at the Beginning.



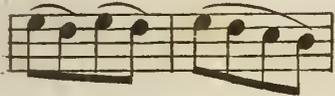
A Double Bar divides the Piece into longer parts; when dotted on both sides, both parts must be Repeated, if only on one Side, that part only is to be Repeated.



A Sign or Repeat means to play again from the part where it is placed, to the double Bar.



A Bind, or Tye over two Notes on the same line or Space, unites them into one continued Sound, and they are play'd in the same bow.



A Slur over two, or several Notes of different name, signifies that the Notes are to be play'd smooth and connected 2, 4 or more in the same Bow; Legato, has the same signification.



When small dots are placed under the Slur the Notes are to be played in the same Bow, jerking the Bow over the String, this style of playing is called Staccato, in the same bow.



Small dots over some Notes without a Slur mean to play the Notes detached, the motion ought to proceed from the wrist only, and the Notes ought to be cut short and distinct, be careful to keep time.



A Hold or Pause signifies that the Note over which it is placed must be held beyond its proper length, sometimes it indicates the End of a piece, or that a Cadence is to be introduced.



Segue, means to play in the same manner as before, it is often used after passages in Arpeggios to save the trouble of Engraving, some times this mark / or // is used.

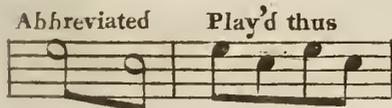
Abbreviations



A Semibreve with a Stroke under it, is play'd as 8 Quavers, with 2 Strokes, as 16 Semiquavers.
A Minim with a stroke across the stem, is play'd as 4 Quavers, with 2 Strokes as 8 Semiquavers.
A Crotchet with 2 Strokes, is play'd as 4 Semiquavers, if dotted with a Stroke as 3 Quavers.



A (3) put over 3 Quavers or Semiquavers, means to play them in the time of two, sometimes the figure is omitted.
A (6) over six Quavers or Semiquavers, means to play them in the time of 4; these are Licences introduced in Modern Music.



When the stems of Minims are grouped like those of Quavers, the Minims are reduced to Quavers.

§ 13. A Dictionary of Italian and other Words used in Music.

- A Tempo, a battuta**, in time, (after an *ad libitum*.)
- Alla Breve**, { a Species of quick time with two
- A Capella**, { Breves in each Bar, (it is become obsolete)
- Adagio**, a very slow and expressive movement .
- Ad libitum**, the time is left at the performer's fancy.
- Affettuoso, con affetto**, in a tender & delicate Style.
- Affanoso**, in a melancholy Style .
- Agitato**, in an Agitated manner .
- Amoroso**, in a tender Style .
- Andante**, a Slow and distinct movement .
- Andantino**, some what slower than *Andante* .
- Allegro**, in a Brisk Style .
- Allegretto**, not so quick as *Allegro*.
- Alla zoppa**, a movement with Syncopations.
- Al Segno**, { play again from this mark 'S'.
and end at the double Bar .
- Aria**, a Song, **Arietta**, a short Air .
- Arioso**, in the Style of an Air .
- Arpeggio**, play the notes of a chord successively.
- Assai**, much, **Allegro assai**, very Brisk .
- Ballabile**, in a Dancing Style .
- Beneplacito**, (see *ad libitum*)
- Bis**, play the passage twice over .
- Brillante**, in a showy Style .
- Brio, Con Brio**, with briskness and Spirit .
- Cadenza**, an extempore Cadence .
- Calando**, a gradual decrease of the sound \rightrightarrows
- Cantabile**, in a Singing style .
- Canzonetta**, a Song, same as *Arietta* .
- Capriccio**, a loose and irregular composition .
- Coda**, { a sentence added at the end of a piece
by way of Conclusion .
- Col Arco**, play with the bow after having played *pizzicato*.
- Concerto** { a piece for a particular instrument,
accompanied by a full Band .
- Con, With, Con Anima**, with feeling and expression.
- Con Sordine**, { place a mute on the Bridge of the
violin to deaden the sound .
- Crescendo**, increase gradually the Sound \rightrightarrows
- Da Capo**, go to the beginning of the piece .
- Decrescendo**, { Decrease gradually the sound \rightrightarrows
- Diminuendo**, }
- Dolce**, in a Soft connected Style .
- Duo, Duetto**, a piece for 2 Voices or Instruments .
- E, and, Violino e Flauto**, Violin and Flute .
- Expressivo**, Play with expression .
- Fine, Finis**, the end of a movement .
- Finale**, the last movement of a piece .
- Flebile**, in a plaintive Style .
- Forte, Loud, Fortissimo**, very Loud .
- Forzando**, a Stress on a note .
- Fuga**, a piece in which the parts imitate each other.
- Fuoco, Spirit, Con fuoco**, with Spirit .
- Furioso, Con furia**, play with force and Energy.
- Gavotta**, a Dance in Compound common time $\frac{6}{8}$ or $\frac{12}{8}$.
- Giga**, a quick Dance in $\frac{6}{8}$ or $\frac{12}{8}$.
- Giusto**, exact, **Tempo giusto**, in exact time .
- Grave**, a very Slow and Solemn movement .
- Grazioso**, in a graceful Style .
- Gustoso, Con gusto**, play with taste .
- Largo**, a Slow movement .
- Larghetto**, a little faster than *Largo* .
- Lento**, a Slow movement .
- Leggiardo**, in a lively Style .
- Legato**, play the notes smooth and connected .
- Legature**, to Bind the notes or to Syncopate .
- Loco**, play as usual, after having played an 8^{ve} higher.
- Maestoso**, in a majestic manner .
- Ma, but, Allegro ma non troppo**, not too fast.
- Mancando**, diminishing the sound \rightrightarrows
- Marcia**, a March .
- Men, less, men Allegro**, less Brisk .
- Mezzo**, half. { **Mezzo Forte**, not too loud.
{ **Mezzo Piano**, not too soft .
- Moderato**, a moderate movement .
- Molto**, much, **Allegro molto**, very Brisk .

Moto, Con moto, with agitation \rightrightarrows
Morendo, let the Sound die away.
Non, not, **Non troppo**, not too much .
Obligato, a part that cannot be omitted .
Octava, or 8^a, play an Octave higher than written.
Piano, soft, **Pianissimo**, very soft .
Perdendosi, diminish the force of the sound \rightrightarrows
Piu, more, **Piu presto**, faster .
Pizzicato, { pinch the Strings with the finger of
the Right hand & do not use the Bow .
Poco, a little, **Poco lento**, a little slow .
Pomposo, in a grand Style .
Pontato, detach the notes smartly .
Poi, then, **poi segue**, then follow .
Primo, first, **primo violino**, first Violin .
Presto, quick, **Prestissimo**, very quick .
Quartetto, a piece for 4 Instruments .
Quintetto, a piece for 5 Instruments .
Rallentando, } Slaken the time .
Ritardando, }
Rinforzando, encrease the force of the sounds \ll
Ripieno, a part that is not principal .
Risoluto, in a Bold style .
Rondo, a piece that ends with the 1st strain .
Scherzo, Scherzando, in a playful manner .
Sciolto, in a distinct manner .
Segue, or **Siegue**, play as before .
Semplice, in an unaffected style .
Sempre, always, **Sempre piano**, always soft .
Senza, without, **Senza Violini**, without Violins .
Sforzando, denotes a stress on a Note .
Siciliano, a pastoral movement in compound common (time).
Slentando, slackening the time .
Smorzando, diminishing the sounds \rightrightarrows
Soave, sweetly .
Solo, one Instrument alone .
Sostenuto, sustain the sound of the notes .
Sotto voce, with a low voice or tone .
Spiritoso, Con spirito, with Spirit .

Spicato, play the notes in a pointed manner.
Staccato, play the notes short & distinct.
Symphony, a piece for a full Band .
Tacet, one or more Instruments are not to play .
Tempo, time, **tempo 1^o**, in the original time .
Tenuto, Tenute, sustain the sound of a note .
Trio, a piece for 3 Voices or Instruments .
Tutti, all the Instruments together .
Variazione, Variations made on a Subject .
Veloce, with rapidity .
Vigoroso, with force .
Violino, a Violin .
Viola, a Tenor Violin .
Violoncello, a Bass Violin .
Violone, a Double Bass .
Volta, time, **1^o Volta**, the 1st time .
Volti, turn over .
Vivace, with Life and Spirit .
Un, a, **un poco**, a little .
Unisoni, all the parts are to play the same notes .

PRINCIPAL ABBREVIATIONS EXPLAINED .

Ad ^o	Adagio .	Rall:	Rallentando .
Ad lib:	Ad libitum .	Rin:	Rinforzando .
All ^o	Allegro .	Sos:	Sostenuto .
Arp ^o	Arpeggio .	Seg:	Sague .
Cal ^o	Calando .	Smor:	Smorzando .
Cres:	Crescendo .	sF:	Sforzando .
D.C.	Da Capo .	Stac:	Staccato .
Dim:	Diminuendo .	Sem:	Sempre .
Dol:	Dolce .	Sen:	Senza .
F.	Forte .	Scherz:	Scherzando .
FF.	Fortissimo .	T.	Tutti .
Fz.	Forzando .	Ten:	Tenuto .
Mez:	Mezzo .	V ^o	Violino .
P.	Piano .	V ^a	Viola .
PP.	Pianissimo .	Var:	Variazione .
Per:	Perdendosi .	V.S.	Volti Subito .

For an Explanation of these Words refer to the Dictionary .

PART the FIRST

in which the

Theory of the Violin,

is fully explained,

*And illustrated, by examples, calculated
to Promote the Progress of the Student,*

and facilitate the

Art of Bowing.

NB. The Pupil must read attentively each page of this first part, and try to impress in his memory the precepts which it contains: he must not skip from one place to another, but study each article according to the progressive order adopted in this treatise.

He must practise the examples until he can play them with propriety and ease.

The fingering is marked over some of them for the use of those who residing in the country, have not the assistance of a master.

They who have a Master, should practise with him the exercises in the second part of this treatise, according to their relation to the chapters of the first part.

For instance, after having studied the 1st Chapter (Page 6. which explains the Scale) let them practise with their Master, the Exercise in all the Scales, Page 60 and following.

A correct view of the manner of holding the Violin & Bow.

Fig. 9

Outside Position



Fig. 8

Inside Position



Fig. 12

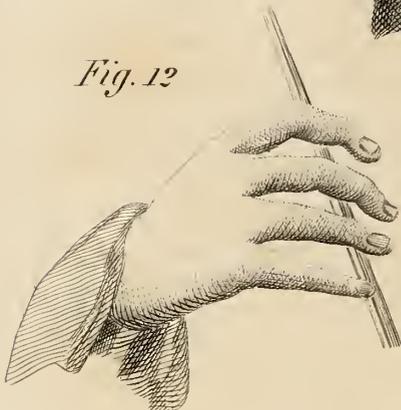


Fig. 10

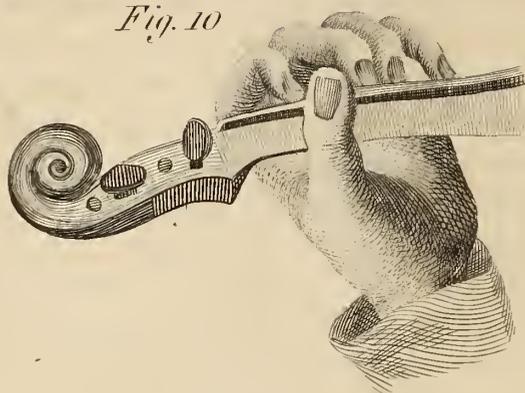


Fig. 11



Fig. 5. (The Violin.)

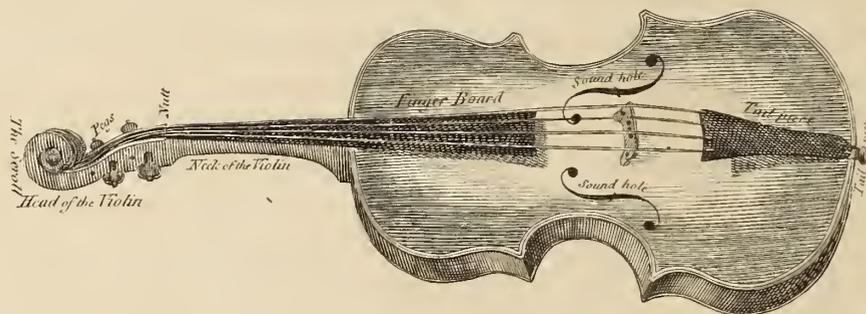


Fig. 7

Plectrum



Fig. 6. The Bow.



Fig. 2

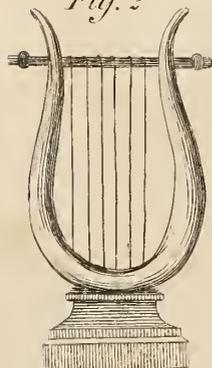


Fig. 1

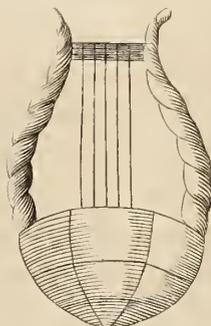


Fig. 3

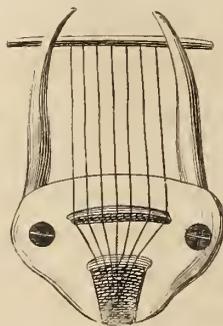
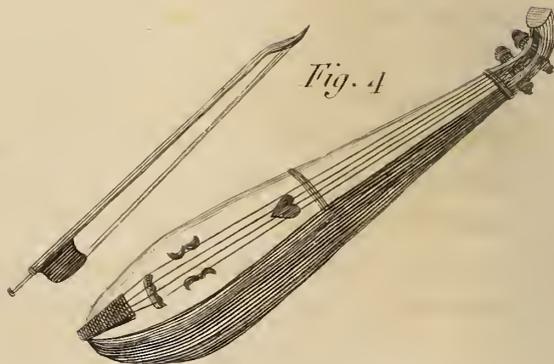


Fig. 4



CHAPTER I. on the manner of holding the violin and bow &c. ³

This Chapter is of the utmost importance to the student, as he will never arrive at a great degree of proficiency if he contracts any bad habit, therefore he must pay the greatest attention to the directions given in the two following Articles.

ARTICLE I. on the manner of holding the violin.

I. The best manner of holding the Violin, and the most graceful, is the following.

Place the violin on the collar-bone, (Clavicula) lowering a little its right side, to avoid raising too much the right Arm when the 4th String is to be played on. * (see fig: 8 & 9. page 2.)

Keep the head of the violin in a line nearly horizontal with that part of it which rests on the collar-bone, that the hand may be shifted with facility, and without danger of dropping the instrument; therefore the music book must be placed rather high before the performer, that he may not be obliged to stoop; the head of the Violin should face the middle of the left shoulder.

II. Turn your left elbow inwardly, that your Arm may lean against the upper Ribbs, this position will enable the hand and fingers to play with facility on all the Strings, & bring the elbow under the Violin.

III. Let your chin lean gently on the left side of the violin, to press it, when the left hand which holds it is obliged to leave the position, to shift up and down the finger board: without this assistance from the chin, the violin might fall, or lose its horizontal position, which must not be. **

IV. The neck of the violin must be held at about an inch distance from the nut, between the lowest joint of the 1st finger and the thumb, without touching the root of those fingers, which would prevent their acting with ease; it must not likewise touch the Arm, nor the palm of the hand, else the motion of the fingers will be cramped, and the little finger will not be able to act freely on all the Strings: it must be placed over the fleshy part of the thumb: the thumb must hold the violin with ease, and without too much force, that the hand may easily glide to take the various shifts, place it facing the 1st and 2^d finger, (where A is stopt) keep it raised so as never to touch the 4th String. (see fig 10)

NB: The Thumb, which greatly assists the hand in gliding along the finger-board to take the various shifts must come lower, as the hand is shifted higher; in the two last shifts it is placed straight on, or near that place where the neck of the violin is fixed to the body of the instrument.

V. Place the fingers of the left hand on the finger-board in a line parallel with the Strings, keep them bent and ready to Strike the Strings as so many little hammers, let them fall perpendicularly on the Strings and stop them with their points. (see fig 10.)

VI. Let the hand, the chin, and the collar-bone mutually assist each other in holding the violin with ease.

Lastly keep your violin steady, and do not move it at each bow, as it is too often the case with some performers.

The master must examine attentively the position of his pupil, correct his faults, and not suffer the least defect to pass over; for bad habits once contracted are very difficult to eradicate.

The most common are to move the head and body, to distort the features in playing difficult passages, to move the Elbow and Shoulder in bowing.

* There is another way of holding the violin, which is to place it directly against the chest, this position is certainly easier than the other, and looks very well when the violin is held with ease and grace; but it is very difficult to the performer, when the shift is frequently used, because he cannot support his violin, and keep it as steady as in the other position.

** Lads whose left Arm is too short to hold the violin in this position, may be suffered to place their chin on the Right side of it, but as soon as they can do it they must practice in the other position which is the best.

Should they play on a violin of small size they must place their chin on the left side.

ARTICLE II. On the manner of Holding the Bow, & Bowing.

I. The Bow must be held between the Thumb and Fingers of the Right hand, the hair being turned inwardly against the outside of the Thumb which is to support the whole weight of the Bow, and must be placed on the Stick at about an inch from the Nut, facing the 2^d finger; the extremity of the Thumb, and the Right-side of it must press the Stick. (see fig: II)

II. The Stick is to rest on the 2^d joint of the 1st finger which is used to press the Bow, this finger to gain more strength should be a little parted from the others: the extremity of the little finger must be placed on the Stick over the Nut,* but so lightly as to be able to leave or retake its position at the performer's will, without hindering the action of the other fingers, or altering their position.

NB: When the hand is placing the Bow on the Strings, the 4th finger must be on the Stick as the other fingers, and it is only during the performance of the Piece, that it may leave, or resume its position when necessary.

III. The 1st and 2^d fingers are to be placed on the Stick a little above their first joint, those fingers as well as the first must not be extended but bent; their joints must be kept free, to obey all those necessary, though imperceptible motions, which serve to draw a fine tone from the violin: they should not touch each other, but be at a little distance, that the whole Length of the Bow may be commanded, the knuckles must be kept rather high above the Stick. (see fig: I2)

IV. Before you make use of the Bow, Balance it freely, to ascertain whether there is any stiffness in the way of holding it, this done raise the fore-part of the Right arm nearly at the Height of the Violin, and drawing the wrist towards the Chin, place the Bow over the Strings (without touching them) in a Line parallel with the Bridge, and at about an inch distance from it.

V. Place the Bow gently on the 1st or 2^d String supporting it without stiffness, and draw it slowly and equally without stopping, observing to keep it constantly in a Line parallel with the Bridge; when in this down-bow you are come to about an inch of the top of the Stick, push the Bow slowly in the same manner, till you come near the Nut; do the same thing several times, alternately drawing the Bow and pushing the same without stopping, for then the String will give a Squeaking and harsh Sound.

VI. In drawing the Bow the hand must recede from the body, the Wrist raising upwards with ease; but when the Bow is pushed, the Hand is brought closer to the body, the Wrist inclining downward: by this Exercise the pupil will acquire a great flexibility in the Wrist, and avoid the bad habits of Bowing from the Shoulder, or keeping his Arm stiff, two defects very common, and which besides awkwardness, give the performer a heavy and harsh way of Bowing, without his ever being able to acquire any lightness, or a true quickness.

VII. When the Bow is placed on the Strings, the Stick must not be perpendicular to the Hair, but a little inclined towards the Finger-board and head of the Violin.

VIII. When you wish to stop the Bow, take it from the Strings by a light motion of the Thumb which holds it, pushing the Stick a little outwardly; this imperceptible motion will be sufficient to detach the Bow from the Strings without any noise.

Lastly the Elbow must be always at a little distance from the body, the fore part of the Arm only, must follow the motions of the wrist, the upper part and shoulder should hardly move.

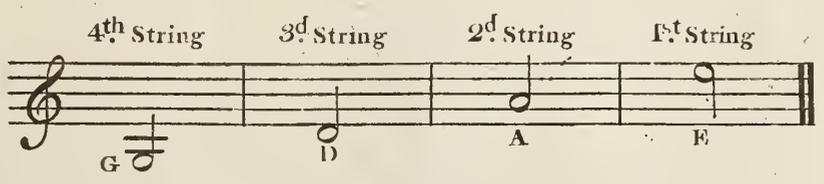
* That kind of Bridge placed at the lower part of the Bow, which supports and directs the Hair, the French call it *La hausse*, within side is placed a Screw, which serves to tighten the Hair.

ARTICLE III. Of tuning the Violin.

The four Strings of the Violin are named according to the notes which they Sound when Open, (that is to say when played on, and not stopped by any finger.)

The 1st or smallest String is called E, the 2^d is called A, (the Violin is tuned to pitch by that String) the 3^d is called D, the 4th is called G; this String is covered to render its Sound deeper without altering the Length, or size .

The four Strings with their corresponding Notes on the musical Stave, thus; - -



The Strings of the Violin are tuned at the interval of a perfect fifth from each other in the following manner. The 2^d String is tuned in unison to the Sound given by a tuning fork, (which may be bought at any music Shop) this Fork when struck on a Table, and placed immediately on its point, Sounds A,

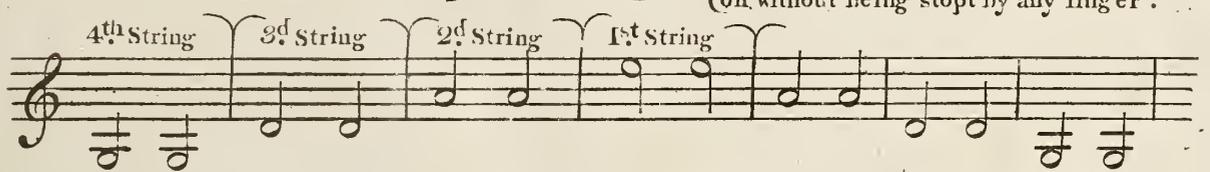
the 3^d String is tuned at a 5th from the 2^d, the 4th String is tuned also at a perfect 5th from the 3^d at last the 1st String is tuned at a 5th from the 2^d thus - - - - -



NB: Untill the Student is able to tune perfectly his Violin his Master should do it for him .

EXERCISE on the Open Strings. { A String is said to be Open when played on without being stopt by any finger .

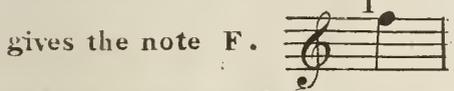
To be Played Very Slow



ARTICLE IV. Of the position of the Left hand on the Finger-board.

The following method will give an idea of the true position of the hand and fingers .

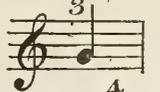
I. Place the 1st finger on the 1st String at about half an inch from the NUT of the Violin, which position



II. Place the 2^d finger on the 2^d String close to the 1st finger this will give the note C.



III . Place the 3^d finger on the 3^d String at a little distance from the 2^d this will give the note G.



IV. Place the little finger on the 4th String at about half an inch from the 3^d finger, and you will have D.



Now without moving the fingers from their position, strike the 4 Strings one after the other, thus;



Let your hand remain for a few seconds in this position, the fingers pressing firmly the Strings, then lift them altogether to a little distance from the Strings, preserving their distances, and place them again as they were before; this Exercise will force the hand and fingers to take the true position .

*. The figures 1, 2, 3, 4, shew that either the 1st 2^d 3^d or 4th finger is to be used to stop that note; when a Note is to be played on the open String, an (0) is placed under that note .

CHAPTER II: on the Scale .

A gradual succession of eight notes ascending, or descending is called **GAMUT** or **Scale**, alluding to the various degrees by which the sound gradually rises or falls .

The Scale may be **Diatonic**, or **Chromatic**; each will be treated of in a separate Article .

ARTICLE 1st of the Diatonic scale :

The diatonic scale consists of five tones and two semitones, which are differently placed according as the Scale is in the major or minor mode; in the major Scale, the semitones are between the 3^d & 4th and between the 7th & 8th degrees: in the minor Scale, they are placed between the 2^d & 3^d and between the 6th & the 7th degrees. (for further particulars see page 23 of the Introduction.)

§ 1. Of the diatonic Scale of G major, and its fingering.

Observe I. I select the key of G as being the easiest on the violin, the fingers being placed on the Strings in a manner nearly uniform .

II. The Pupil must know which finger is to produce each note of that Scale, and where it is to be placed on the finger-board, he must have a right knowledge of the distance required for a tone and a Semitone .

III. When there is a tone distance between two notes, the fingers are to be placed at about half an inch distance from each other, but when two notes are only a Semitone distant, the fingers which Stop them must be close together .

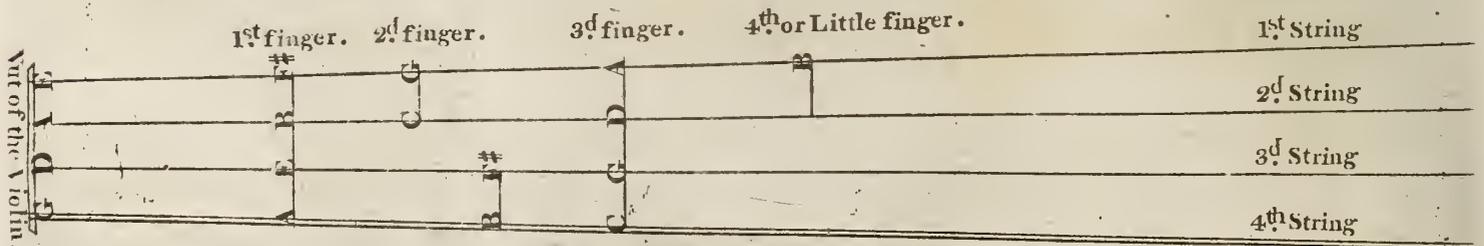
IV. As the fingering requires a great application, the Bow must not be used at present, but only the fingers of the Left hand, observing to press the point of each very hard on the Strings; this practice will appear tedious, as the Ear receives no pleasure, but the benefit which the Scholar will derive from it, will amply recompence him for his trouble .

V. Adopt as a constant Rule to keep the fingers on Strings as firm as possible, and not raise them till there is a necessity for so doing, to place them else where; this will greatly facilitate playing the double-stop.

	4 th String			3 ^d String				2 ^d String				1 st String				
	tone tone Semi tone			tone tone Semi tone tone				tone tone tone Semi tone tone				tone tone Semi tone tone				
Notes	G A B C			D E F G				A B C D				E F G A B				
Their names	G A B C			D E F G				A B C D				E F G A B				
fingering	0 1 2 3			0 1 2 3				0 1 2 3				0 1 2 3 4				
Distances on the finger-board	open String, 1 st inch & 1/4 th from the nut.			open String, 1 st inch & 1/4 th from the nut.				open String, 1 st inch & 1/4 th from the nut.				open String, 1 st inch & 1/4 th from the nut.				

NB: The distances above are taken from the middle part of the end of any finger, as the Strings must be Stopt from that part, and not from the out side of the fingers, else those distances would vary according to the thickness of the fingers .

A correct view of the Finger-Board with the distances marked as in the Scale of G .



NB. The Learner may trace this Scale on a piece of thin paper and paste it on the finger-board of his violin, it will assist him in finding the distances .

§ 2. Various Exercises in the Diatonic Scale of G. 7

As the Scholar, by practising the foregoing exercise, is supposed to have acquired a partial knowledge of the Finger-board, and a facility of placing his finger in the true position; he may now make use of the Bow to play the following Exercises.

EXERCISE 1st In which the open Strings are used.

In playing this Scale and the following, the whole Length of the Bow is to be given to Each note, either downwards or upwards, observing to draw the Bow slowly, and in a Line parallel to the bridge of the Violin, pressing the fingers firmly on the Strings: from this pressure, from the flexibility of the Bow, and its well-poised weight, that fine quality of sound is obtained which delights every hearer.

Musical notation for Exercise 1st, showing the diatonic scale of G on the 4th, 3^d, 2^d, and 1st strings. The notation includes fingerings (0, 1, 2, 3, 4) and a 'fingering' label above the first staff.

EXERCISE 2^d In which the 4th finger is used instead of the open String.

The pupil must know that instead of playing D, A, & E on the 3^d, 2^d or 1st String open, as in the foregoing exercise, those notes are often times played on the 4th, 3^d or 2^d String with the 4th finger, about an inch from the 3^d finger. The little finger is generally used instead of the open String in every descending Scale, or even in a part of a descending Scale; therefore the Scholar must practice the Little finger, that he may use it with as much ease as the others: the little finger is to be kept raised above the Finger-board, and bent as the others, to be ready to act when necessary.

Musical notation for Exercise 2^d, showing the diatonic scale of G on the 4th, 3^d, 2^d, and 1st strings, with the 4th finger used for notes D, A, and E. The notation includes fingerings (0, 1, 2, 3, 4) and asterisks marking specific notes.

* After having stopt each of these notes D, A, & E with the 4th finger, let the Scholar compare their sounds with that of the open String, playing on both Strings at once, to ascertain whether he plays in tune.

EXERCISE 3^d In which the 4th finger, and the open String are alternately used.

Musical notation for Exercise 3^d, showing the diatonic scale of G on the 4th, 3^d, 2^d, and 1st strings, with the 4th finger and open string used alternately. The notation includes fingerings (0, 1, 2, 3, 4) and asterisks marking specific notes.

When the Scholar is perfect in these Exercises, and can stop each note of the Scale in tune, when he can use properly each finger, and especially when he can easily manage the bow, up and down, he should practice the Scale in the different keys. (page 60)

EXERCISE 3^d on the Scale.

With a variety in the Notes and manner of Bowing .

0 1 2 3 ^{*}Unison 4 1 2 3 ^{*}4 1 2 3 ^{*}4

Three Crotchets in a Bar .

D U D U

Var:1.

With Syncopations .

D U D U

Var:2.

A long Note and three short ones .

D U D U

Var:3.

* The notes with a double stem are stopt in unison on two strings with the 4th finger and the open string.

To Practice Playing two Notes in a jerking Bow .

Var: 4. $\text{D U U D U D U U D U U D U U}$

Play each Note Staccato, down and up alternately .

Var: 5. D U D U D U

Beginners may omit the three following variations till they know the various ways of Bowing .

Var: 6.

Var: 7.

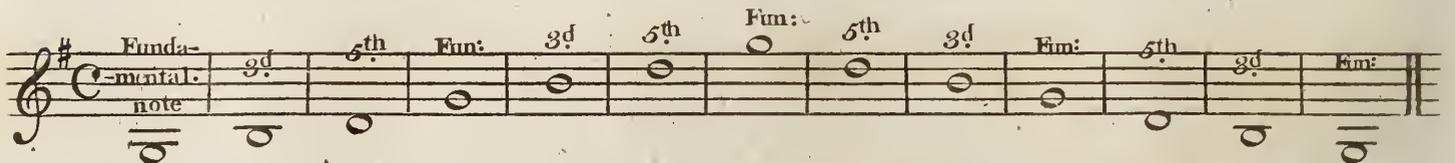
Var: 8.

EXERCISE 4th on Concords.

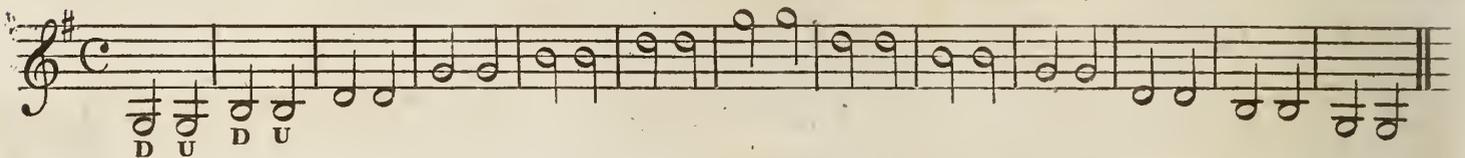
Concords are those Sounds which are pleasing to the Ear, and do not require any preparation or resolution they are the 3^d 5th & 8th their union forms the Common chord.

One Semibreve in each Bar.

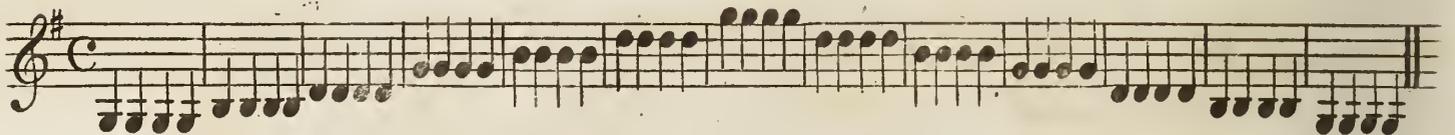
(Draw the Bow slowly from End to End, beginning by a down-bow, and count 4 to each Note .)



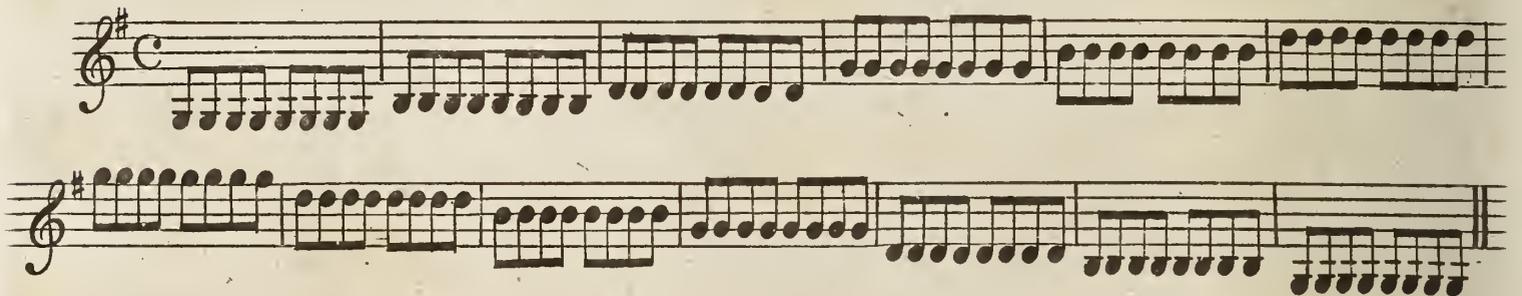
Two Minims in a Bar, count 2 in each Bow.



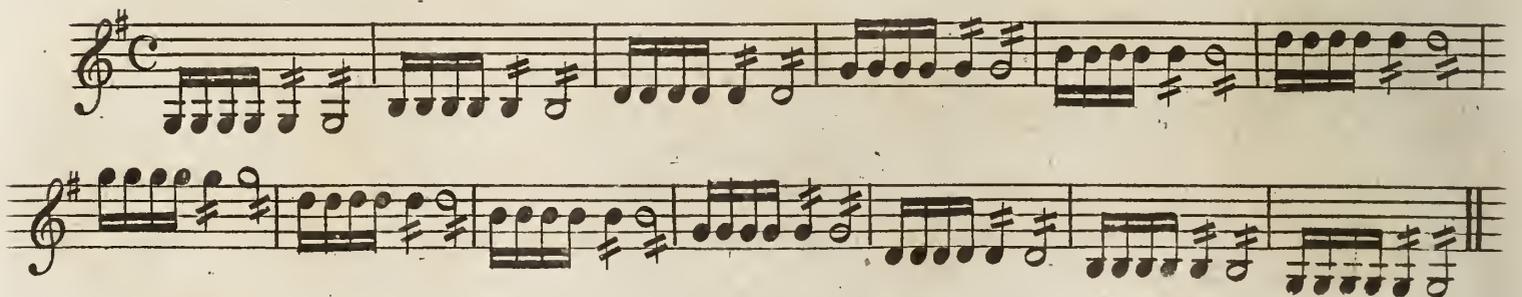
Four Crotchets in a Bar, count one in each Bow.



Eight Quavers in a Bar take shorter Bows.



Sixteen Semiquavers in a Bar, let the Motion of the Bow proceed from the Wrist only.



NB. This exercise should be transposed into various Keys, it will greatly improve the Scholar in the knowledge of the finger board.

Bowing, is without doubt the most important part of the practice of Stringed Instruments: not only the goodness of the Tone depends chiefly on the manner of using the Bow, but by it the Musical sentence receives its existence; what ever difficulties the Left hand of a performer on the Violin may have to overcome, such as pressing the finger on that part of the String which produces a perfect intonation with a requisite degree of force and velocity, the Bow as it were brings the tone to perfection, and makes of the sounds produced by the Instrument, either a graceful Melody, or a coarse and unintelligible noise .

The greatest proof of the importance of the proper use of the Bow is afforded in the performance of an *Adagio*, the highest production of the Musical Art, especially on String Instruments, and in which many Violin players fail, who in an *Allegro* will gain applause; here it is not unusual for a performer to disguise the weakness of his Bow by introducing a variety of passages and fanciful ornaments, by which the characteristic Melody of a fine *Adagio* is oftentimes destroyed .

Observation on the proper use of the Bow .

All men acquainted with Music are sensible that Bowed-Instruments are the most difficult to practice, and that the difference as well in respect of tone, and the powers of execution between one performer and another, is very great; but few have observed that this difference does almost solely arise from the action of the Wrist of the Right-hand, which being made to hang loose, will shoot the Bow at right angles across the Strings, and return it in the same line, producing a free and mellow tone, and giving power to execute the quickest passages; when this is not attended to, the shoulder becomes the Centre of motion: the Bow forms a Curve in its passage; the weight of the Arm prevents the vibration of the Strings, and consequently damps the tone; easy passages becomes very difficult, and difficult ones impracticable .

Tartini seems to have been the first that discovered this secret in the performance on the Violin, and he made it a leading principle in the instruction of his Pupils, who invariably adhered to it, and were the best Violinists in the world

Since it is universally acknowledged that on the Violin the quality of the sound, depends entirely on the Right management of the Bow, that the Elasticity of the Wrist, and the greater or less degree of force and weight given to it produce those tones pleasing, delicate and sometimes ravishing which can be drawn from the Violin; it must induce the Student to muster all his patience and exert his endeavours to accomplish a part so essential, but so difficult, and which requires a careful practice .

His first study should be the true manner of holding, balancing and pressing the Bow lightly, but steadily upon the Strings, in such manner that it shall seem to breathe the tone it gives; which must proceed from the friction of the String, and not from percussion, as by a blow given upon it; this depends on laying the Bow lightly upon the String, at the first contact, and on gently pressing it afterwards, which, if done gradually, can scarce have too much force given to it, because, if the tone is begun with delicacy, there is little danger of rendering it afterwards either coarse or harsh .

Of this first contact, and delicate manner of beginning a tone, the pupil must make himself a perfect Master in every part of the Bow, as well in the middle as at the extremities: and in pushing it up as well as drawing it down .

I shall treat in this Chapter I. of the down and up-bow. II. of the various manners of Bowing a passage. III. of the length to be given to each Bow. IV. of the various styles in the mode of Bowing .

The Notes of a Melody may be played either in a down-bow, or in an up-bow; the **Down-bow** is that stroke of the Bow which is begun with the lower part of it, or in which the Bow is drawn downwards: it is naturally stronger than the other. the **Up-bow** is that stroke of the Bow which is begun at the upper end of it, or in which the Bow is impelled upwards; from causes which lay in the nature of the Wrist and Arm, it has less force than the down-bow, and it requires a great practice to give it a degree of force equal to that of the down-bow.

Owing to the great variety in the passages of Melody, it is impossible to give invariable rules for Bowing: however the following directions, if attended to, will greatly assist the Student in discerning the notes which ought to be played in a down-bow, and those which should be taken in an up-bow.

NB: Some Masters give it as a Rule to play the notes on the accented parts of the Bar in down-bows, and to play the notes on the unaccented parts in up-bows; but this Rule must be rejected, not only as being liable to many exceptions; but as it would give to the performance a monotonous regularity, and cramp the powers of the performer.

§ 1. where a down-bow is to be used.

I. It is necessary to begin with a down-bow each member of a Melody which commences on the accented part of the Bar (the first note) especially if it be separated from the foregoing member by a Rest as in the following Examples.



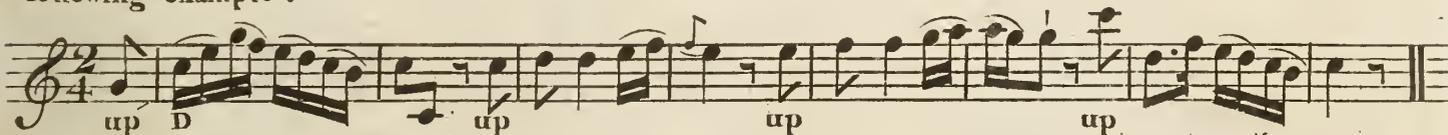
II. The last Note of all Cadences must be played in a down-bow.

III When a single Note fills a Bar, a down bow is to be used immediately after it, to make the bowing regular.

§ 2. where an up-bow is to be used.

There are certain invariable cases in which an up-bow is to be used, such as.

I At the beginning of each member of a Melody, when the first Note is unaccented, as in the following example.



II. The Shakes which close a Sentence, or a piece of Music must be played in an up-bow, the others may be played in a down-bow.

GENERAL RULES IN BOWING.

I. In playing passages composed of equal notes, (Quavers or Semiquavers) the down and up-bows are alternate; the accented notes are played in down-bows, the unaccented in up-bows, this Rule takes place in common as well as in Triple time, when the Composer has not marked the manner of bowing.

II. When several short Notes happen in even numbers as 4, 8, 16, &c. should the first be in an up-bow, then two consecutive up-bows must be used, the 2^d of which must be shorter than the first, this will make the Bowing regular.

III. When several up-bows occurs in the same bar, which frequently happens in triple time, then to avoid the monotonous which would arise from taking many up-bows, let the performer bow freely up and down (observing however the Rules given above.)

ARTICLE II on the different manners of Bowing.

It is by the Bow that the various accents and emphasis are expressed, therefore the Student should attend carefully to the different marks set by the composer over the Notes of any piece of music. the manners of varying the Bow are numerous, I will give an Idea of them all in Examples, which will use the Left hand to go through various positions with ease and in tune: but previous to these the Pupil must practice them on the open Strings, that his attention may not be taken from the bow, by the notes and fingering.

EXAMPLE on the various ways of bowing a passage, and the manner in which they are expressed in instrumental music.

I. Common way of Bowing, (smooth and equal Bows)

II. detached with force.

III. detached but not so much as the foregoing.

IV. detached in the same Bow.

V. detached short, several notes played on the same String.

VI. the first note cut in a down bow and the two others in an up bow (jerking the bow on the Strings)

VII. the same exercise as the foregoing but faster.

VIII. four notes cut in a down-Bow, and 1 in an up bow.

IX. three notes Slured, and one cut.

X. Four notes Slured in each Bow.

XI. Two notes Slured and two cut in the same Bow.

XII. The 1st & 4th notes cut the 2 middle notes Slured.

XIII. The 1st note cut and the three others Slured.

XIV. Three notes slured in a down bow, & 3 cut in an up-Bow.

XV. Four notes slured in a down Bow & 4 cut in an up-Bow.

XVI. Syncopated notes played in the same Bow. *

The same example with shorter notes.

* NB: The Slur which is made on two notes of the same name, either in the middle or on the last part of the Bar and the first of the next, is called Syncopation.

A General EXERCISE on the various ways of Bowing.

In this Exercise the manner of Bowing each passage is expressed by the marks explained in the foregoing page, the Pupil must pay a particular attention to each of them; this Exercise is likewise played on the open Strings; however monotonous it may appear the practice of it is indispensable to prepare to the following examples .

Andante
giusto

The musical score consists of 12 staves of music. The first staff begins with the tempo marking 'Andante giusto' and a common time signature. The music is written in treble clef. The first few staves feature a steady eighth-note pattern with various bowing marks (slurs, dashes, accents) above and below the notes. The fourth staff introduces a triplet of eighth notes. The fifth staff features a series of slurs over eighth notes. The sixth staff continues with eighth notes and slurs. The seventh staff has a more complex pattern with slurs and dashes. The eighth staff features a series of slurs over eighth notes. The ninth staff has a series of slurs over eighth notes. The tenth staff features a series of slurs over eighth notes. The eleventh staff has a series of slurs over eighth notes. The twelfth staff features a series of slurs over eighth notes.

NB: After having begun this exercise by a down-Bow (as it must be done in all pieces which begin by the accented part of the bar) the Student will now alternately up and down, paying only attention to the Slurs and dashes marked over, or under the notes : he will not follow the wretched method of taking the first note of every bar in a down-bow.

EXERCISES on the different ways of Bowing

EXAMPLE I. IN COMMON TIME.

18 numbered measures of musical notation in common time (C). Each measure is accompanied by a bowing pattern indicated by 'D' (down) and 'U' (up) strokes. The exercises progress from simple down-up patterns to more complex rhythmic and melodic sequences. Measure 18 ends with the instruction 'See'.

EXAMPLE II. IN TRIPLE TIME.

6 numbered measures of musical notation in triple time (3/4). Each measure is accompanied by a bowing pattern indicated by 'D' (down) and 'U' (up) strokes. The exercises focus on maintaining a steady triple rhythm while performing various bowing techniques.

20 ARTICLE III on the various Styles in the mode of Bowing.

There are some passages which receive from the variety in the mode of Bowing a character, and expression which they could not have without that means, which however must not be abused, otherwise it would become tiresome to the Ear, and hurtful to the true expression, which always knows how to place the effects.

The principal Styles of Bowing are the *puntato*, the *Staccato* and the *Legato*.

§ 1. of the *puntato* (pointed notes).

In this Style of playing the Bow is used at the extremity, and firmly Articulated, it serves to contrast with sustained notes, and produces a great effect when properly introduced.



ARTICLE IV on the different Lengths to be given to the Bows.

The neatness of the performance, the fulness of the tone, and the particular accent given to passages, especially to those in the *Staccato Style*, depend upon the Right division of the Bow, (from the place where it is used, and from the more, or less length that is given to it) : for it is necessary to lengthen the Bows to produce Energy and grandeur in a passage, and to shorten them, when the Speed and the character of a movement requires it. the following examples will serve to the judicious pupil as a general guide towards performing with propriety any piece of Music.

I. In the *Adagio*, when all the Sounds must be slow and sustained, the Bow must be used from end to end, and all the notes connected as much as possible. (see A)

When for some particular expression the notes must be detached, each must be sustained its full value, and the same length given to each Bow. (see B)

Adagio

II. In the *Allegro maestoso*, or *Moderato assai*, when the Bows are to be more frequent and more articulated, the manner of detaching them must be as extended as possible, beginning from the middle of the Bow, that the tones may be sonorous, and the Strings vibrate fully.

The bow must be drawn and pushed smartly with a short rest between each note.

Maestoso

Play thus

III. In the *Allegro*, the Bows must be shorter, each note is to have the same Length, about $\frac{1}{4}$ of the Bow.

The notes must be played without any rest between them, thus :

Allegro

IV. In the *Presto*, as the Bowing must be still quicker and smarter, each note will be detached in quarter Bows, and very short, giving however Length enough to each bow that the String may vibrate, the Sound of each note come out clear, and the performance be strong and spirited.

Presto

Observe that the foregoing Divisions of the bow relate only to instrumental passages, for in passages of melody, the bow must be extended, or shortened according to the speed of the movement & the character of the piece.

EXERCISE 1st on the manner of finding all the Shifts, Introducing them successively on each of the four Strings.

Observe I. The Higher the hand is placed on the finger-board, the closer the fingers must be to each other; in the three last orders, they are placed nearly on each other (owing to the Strings becoming shorter)

II. The Higher an order is, the more the fingers must be pressed on the Strings, and the less pressure is to be given to the Bow, to avoid Harsh and squeaking Sounds, which are very unpleasant.

III The Master should play the Scale in lower notes at the same time that the pupil play the same 2 or 3 Octaves Higher, to impress his ear with the identity of the sounds, and force his fingers to find with facility their true position. NB: The whole example is in the key of C natural.

I. The various orders practised on the 4th String.

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

position 2^d order. 3^d order. 4th order. 5th order.

6th order. 7th order. 8th order. 9th order. 3^d string. 2^d string. 1st string.

II. The various orders practised on the 3^d String.

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

position 2^d order. 3^d order. 4th order. 5th order.

6th order. 7th order. 8th order. 9th order. 8^a alta

III. The various orders practised on the 2^d String.

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

position 2^d order. 3^d order. 4th order. 5th order.

6th order. 7th order. 8th order. 9th order. 8^a alta

IV. The various orders practised on the 1st String

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

position 2^d order. 3^d order. 4th order. 5th order. 6th order.

7th order. 8th order. 9th order. 2^d string. 3^d string. 4th string.

* From the asterism the Scale is to be finished on the three other Strings, preserving the last order, and position of the hand, this will give the whole compass of the Violin.

EXERCISE 2^d on all the Shifts.

In this Exercise the manner of taking the various orders, or Shifts on each of the four Strings is clearly Explained, the fingering is carefully marked, and the notes played on each String are comprised within the Bars.

In each order the Scale is played on all the Strings, keeping the same position of the hand, and it is ended by the note which began the Shift.

Should the Pupil wish to take the Shift only from the 3^d 2^d or 1st String, then he will play in the Natural position to Letter A, to Shift on the 3^d String: to Letter B, to Shift on the 2^d String: and to Letter C, to Shift on the 1st String.

2^d order or half shift

In this Shift the notes on the lines are play'd with the 2^d & 4th finger, and the notes in the Spaces with the 1st & 3^d.

3^d order or whole shift

In this Shift all the notes placed on the Lines are played with the 1st and 3^d fingers, and the notes in the Spaces with the 2^d & 4th fingers.

4th order or E shift

This Shift begins with D on the 4th and end by E on the 1st String.

5th order or F shift

This Shift begins with E on the 4th and end by F on the 1st String.

6th order or G shift

This Shift begins by F on the 4th and end by G on the 1st String.

To play well on the Violin, and to be master of the Finger-board, it is necessary to know the place, and fingering of each note on the four Strings in these different Shifts.

NB: The three following orders seldom begin by the lower Notes, but are generally introduced on the first String: however when a passage has been once introduced, it may be continued in those orders on all the Strings.

7th order or A shift

The highest Note of this Shift is A.

8th order

The highest Note of this Shift is B.

9th order

C is the highest Note of this order.

GENERAL EXERCISE on all the shifts, shewing the compass of the Violin.

The Example above shews that the whole compass of the Violin consists of nine orders, or Shifts, including the natural position; the first Shift begins at G on the 1st String, which G, is taken with the first finger instead of the 2^d the 2^d Shift (whole shift) begins at A, placing the first finger on that Note instead of the 3^d the others Shifts are found by Raising the hand one degree at each order.

NB: In the last order there are five notes, the last is played by stretching a little the 4th finger which played C; this mode of playing is called, Extension, it saves changing the hand, the fingers of which are already very close to one another in the three Last orders, because the shorter the String is, the shorter are the distances.

EXERCISE 3^d on the various manners of shifting the hand.

1^o by means of the 1st finger 2^o by means of the 2^d finger, introducing all the various orders on Each of the four Strings .

NB: Of these two ways given above, the latter is to be preferred, for besides that the 2^d & 3^d fingers being placed in the Middle of the hand, ascend with more Strength and more precision, it is also more perfect, because the musical Sentence is ended with the little finger, & the whole hand being used, proceeds with more firmness and Elegance : however both ways should be practised, to be used when required, by a passage .

I. On the 4th or Silvered String.

NB: In the 1st way the 3^d finger is on the last note of the Musical Sentence, & in the 2^d way the 4th

1st WAY

2^d WAY

II. On the 3^d String.

1st WAY

2^d WAY

III. On the 2^d String.

1st WAY

2^d WAY

IV. On the 1st String.

1st WAY

2^d WAY

General EXERCISES in all the Shifts .

EXERCISE I.

Exercise I consists of seven staves of music. The first staff is in C major, 4/4 time, with a treble clef. It contains a sequence of eighth-note chords: C4, F4, C5, F5, C6, F6, C7, F7, C8, F8, C9, F9, C10, F10, C11, F11, C12, F12. The second staff continues with similar chords, including some with accidentals like C#4, F#4, C#5, F#5, etc. The third staff shows chords with accidentals and some with fingerings like 1, 2, 3, 4, 5. The fourth staff continues with more complex chord progressions. The fifth staff has chords with fingerings like 1, 2, 3, 4, 5 and some with accidentals. The sixth staff has chords with fingerings like 1, 2, 3, 4, 5 and some with accidentals. The seventh staff has chords with fingerings like 1, 2, 3, 4, 5 and some with accidentals.

EXERCISE II.

Exercise II consists of three staves of music. The first staff is in C major, 4/4 time, with a treble clef. It contains a sequence of eighth-note chords: C4, F4, C5, F5, C6, F6, C7, F7, C8, F8, C9, F9, C10, F10, C11, F11, C12, F12. The second staff continues with similar chords, including some with accidentals like C#4, F#4, C#5, F#5, etc. The third staff shows chords with accidentals and some with fingerings like 1, 2, 3, 4, 5.

0 1 2 3 4 A B C E G

EXERCISE III.

1 2 3 4 A B C E G

To play the **Double-Stop**, is to sound at once two Notes on two different Strings . the following directions if attended to, will enable the Student to perform it with propriety .

I. Let the pressure of the two fingers, and that of the Bow be equal on both strings .

II. Always keep the Bow in a line parallel with the bridge of the Violin, that the vibrations of the two Strings may be equal .

III. Do not lift the bow from the Strings, except at the end of a sentence, on those notes which are to be detached, or when a rest intervenes .

To give the learner a clear idea of the Double Stop, it will be explained under two distinct heads, viz; the Simple and the Complex Double-Stop .

ARTICLE I . of the Simple Double-Stop.

The Simple Double-Stop takes place, when the two notes that are played together are throughout of the same length, as Minims, Crotchets, or Quavers, previous to practising examples on the Double-Stop, the learner must be acquainted with intervals, their various Species, and their division into concords, and discords .

I. An Interval, is the distance from one note to another, going from the lowest, to the highest; the former is the fundamental .

There are as many Intervals as degrees in the Scale, viz; seven, which are the Second, third, fourth, fifth, sixth, seventh, and octave; the Intervals above the octave, as the ninth, tenth, &c. are repetitions of the second, third &c. (see page 12.)

II. Intervals are of different species, according to the number of Semitones contained within their extremes: they may be perfect or imperfect, major or minor, superfluous or diminished .

Example on Intervals .

A musical staff illustrating intervals from Unison to Ninths. Above the staff are labels for each interval: Unison, Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, Octave, and Ninths. Below the staff, specific intervals are shown with notes and labels for their species: Unison (Same sound), Seconds (minor, major, superfluous), Thirds (minor, major), Fourths (perfect, superfluous), Fifths (imperfect, perfect, superfluous), Sixths (minor, major, superfluous), Sevenths (diminished, minor, major), Octave (perfect), and Ninths (minor, major).

III. Of the foregoing Intervals some are **CONCORDS**, as the unison, third, fifth, sixth, and octave; their effect is pleasing to the ear, and they neither want preparation or resolution . the others, viz; the second, fourth, and seventh, are **DISCORDS**; their effect is unpleasant to the ear, therefore they must be resolved into concords.

Two musical staves. The first staff, titled 'Perfect concords', shows Unison, Fifth, and Octave intervals with notes. A note below it says '(when altered by a Sharp or a Flat they become discords)'. The second staff, titled 'Imperfect concords', shows Minor 6th, Minor 3rd, Major 6th, and Major 3rd intervals with notes. A note below it says '(they may be Major or Minor)'. The notes are black for imperfect and white for perfect.

Discords, with their Resolutions.

A musical staff showing resolutions for various discords. Above the staff are labels: Second, Fourth, False 5th, Super 5th, Seventh, and Ninth. Numbers above the notes indicate the interval between notes. Black notes represent discords, and white notes represent the resolution. A diagonal slash mark indicates the resolution point.

NB. The figures over the notes indicate the intervals, not the fingering: the concords are expressed by the white notes; the notes in black (●) are the discords, this mark / shews their resolution.

* The Student must not attempt it, until he has attained some proficiency on the Violin !

EXERCISE I. on intervals in double-stop.

UNISONS. The union of two notes perfectly similar to each other in respect of gravity or acuteness.

4th & 3^d Strings. 3^d & 2^d Strings. 2^d & 1st Strings.

SECONDS. * A series of seconds is not used each must be followed by a 3^d or a 6th

4th & 3^d Strings. 3^d & 2^d Strings. 2^d & 1st Strings.

THIRDS. NB. Thirds and sixes are difficult concords for the ear to get perfect in

4th & 3^d Strings. 3^d & 2^d Strings. 2^d & 1st Strings.

FOURTHS. (a series of perfect 4^{ths} is not used.)

4th & 3^d Strings. 3^d & 2^d Strings. 2^d & 1st Strings.

FIFTHS. (In this example the perfect 5th is followed by the imperfect or false 5th)

4th & 3^d Strings. 3^d & 2^d Strings. 2^d & 1st Strings.

SIXTHS.

4th & 3^d Strings. 3^d & 2^d Strings. 2^d & 1st Strings.

SEVENTHS.

4th & 3^d Strings. 3^d & 2^d Strings. 2^d & 1st Strings.

OCTAVES.

4th & 3^d Strings. 3^d & 2^d Strings. 2^d & 1st Strings.

* Two Notes in a Conjunct degree form a discord, which is generally prepared, and always Resolved into a concord.

A General EXERCISE on the Double-Stop (simple)

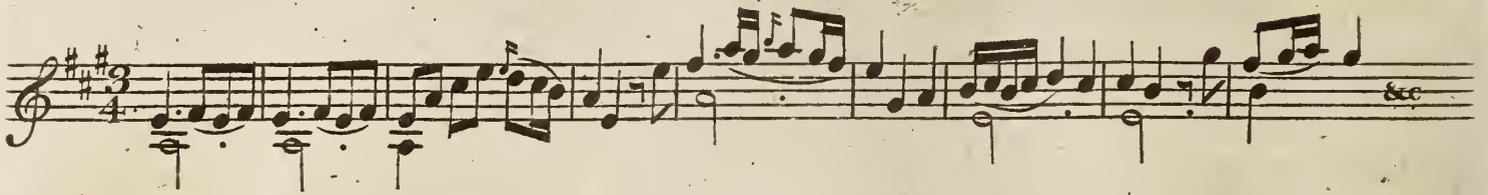
Let the Pupil practise constantly and with care this, and the following Exercise, it will enable him to play the greatest difficulties; for nothing gives more Strength and agility to the fingers, than practising the Double Stop .

in B \flat
Major

The musical score consists of ten staves of music in B-flat major, 2/4 time. The notation includes double stops (two notes played together) and various fingering patterns. Annotations include 'whole shift', 'half shift', and 'posi:'. The first staff has a sequence of fingerings: 0 1 2 1 0 1 2 1 0 1 2 1 0 1 2 1 0 1 2 1 0 1 2 1 0 2 1 0. The second staff continues with 2 3 4 3 2 3 4 3 2 3 4 3 0 1 2 1 0 1 2 1 0 1 2 1 0 1 2 0. The third staff has 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 0 1 1. The fourth staff has 2 4 1 2 3 2 2 2 2 1 2 1 2 1 0 2 1 2 1. The fifth staff has 4 0 3 1 3 2 1 3 3 3 4 3 4 3 3 2 4 3 4 3. The sixth staff has 0 1 2 1 2 1 2 1 2 1 2 1 2 1 0 1 2 2 0 1 2 1 2 1 2 3. The seventh staff has 4 1 2 1 0 2 1 4 1 3 3 2 1 4 3 2 1 2 1. The eighth staff has 3 2 1 0 1 2 2 0 0 1 2 1 0 1 2 1 0 1 2 1 0 1 2 1. The ninth staff has 0 1 2 1 0 1 2 1 0 2 2 2 1 1 1 3 3 1 1 4 3 3 3 3. The tenth staff has 2 3 4 3 2 3 4 3 2 4 4 4 0 0 0 2 2 2 3 3 3 3.

ARTICLE II. of the Complex double-stop.

The Double stop is complex, when several notes are played on one String, while a Note is held down on another String, as in the following examples.



Sometimes the holding notes are alternately in the upper and lower part (as in the following Example,) this increases the difficulty.



The Complex double stop is far more difficult than the Simple double Stop, since the length and proportion of the Notes must be attended to, as well as playing in tune: therefore the Scholar must not attempt it until he can accomplish the other with facility.

A General EXERCISE on the Complex double stop.

LARGHETTO

In the foregoing Examples observe to change the Bows as little as possible, and then do it without leaving the String (except when a rest intervenes) else the vibration will cease, and the effect will be lost.

36 CHAPTER VIII on the manner of playing the various fifths.

Three sorts of fifths are used in Music, viz; the perfect, Imperfect, and Superfluous: each of them when introduced in double stop is played in a different way, and requires a particular explanation.

ARTICLE I. on the manner of playing the perfect fifth.

The perfect fifth consists of three tones, and a Major semitone, as G, D: A, E: B, F#, &c. as the Strings of the Violin are tuned in perfect fifths from each other, when two notes which form a perfect fifth are introduced in double stop, they are either played on two open Strings, or on two Strings, stopt with the same finger placed across them, either in the natural position, or in any shift.

I. On open Strings. II. On two Strings stopt with the same finger.

Example on Perfect 5th

NB: Two consecutive perfect fifths are not allowed in Music, therefore the foregoing example is given merely to shew the manner of stopping perfect fifths, not as a specimen of Harmony, as it would be intolerable.

ARTICLE II. on the manner of playing the false fifth.

The interval of false or imperfect fifth consists of two tones, and two major Semitones; in all the keys the leading note, or 7th of the Scale when taken under the 4th degree, forms with it false fifth. As the notes which make that interval are not on a similar place on the Strings, two different fingers must be used to play them; the highest note is stopt with the usual finger, but to play the lowest note, which is generally affected by a Sharp, it is necessary to pass the highest finger (according to the order 1, 2, 3, 4,) over the other, and to place it on the lowest of the two Strings, immediately above the other finger; this deviation from the natural manner of playing a perfect fifth, forms a peculiarity in the fingering, which for distinction's sake is termed **CROSS-FINGERING**, from the upper finger being placed across the other.

NB: The false fifth being a discord, must be resolved into a concord, it is generally resolved into a 3^d

exa:

In the foregoing example the Asterisks (*) shew the notes which require the cross fingering.

When the false 5th is formed by an open String then only one finger is used, thus;

Examples on the false fifth.

ARTICLE III . on the manner of playing the superfluous fifth.

The Superfluous fifth consists of three tones, and two Semitones, one Major the other Minor, it is a perfect 5th raised a minor Semitone .

In minor keys, when the leading note is played in double Stop with the 3^d of the Scale ascending, it forms an interval of Superfluous fifth, as C G[#], D A[#], F C[#] &c the chord of superfluous 5th is stopt with two different fingers, the highest of which is placed on the leading note; it is a discord, and as such must be resolved into a concord, it is generally resolved into a sixth .

Example

perfect 5th super: resolved or super 5th resol: or super 5th resol:

The same way of playing is used on the other Strings; the pupil must pay great attention to the key, and mode in which the piece is set, also to the position of the hand .

Examples on the superfluous fifth .

half shift posi: half shift posi:

Exercises for the practice of the false and superfluous fifth .

EXERCISE I. with the simple double Stop .

false 5th super: 5th super: false false false false false perfect

EXERCISE II. with the compound double-Stop .

false 5th super: 5th whole shift position false 5th false false

CHAPTER IX on Arpeggios .

The word *Arpeggio*, is Italian, and signifies that the several notes of which a chord is composed, instead of being struck at once, are to be played in quick succession in imitation of the Harp .

Arpeggios are either played on three or four Strings, according as the chord consists of three or 4 notes .

The manner of Bowing is mostly left to the fancy and taste of the performer, who may vary his Bows according to the following example, Beginning from the lowest note of each chord .

NB: Sometimes to produce some effect, also at the end of a piece or movement, the chords are played in dry strokes of the bow .

§ 1. Arpeggios on three Strings .

Subject written

I Play'd thus

§ III. Arpeggios on four Strings.

Nº I.
in B
minor

Subject as written

Musical notation for the subject of No. I in B minor, showing a single staff with notes and fingerings.

I played thus

or 2

Musical notation for the variations of No. I, showing multiple staves with arpeggiated patterns and fingerings.

Nº II.
in C.

Musical notation for No. II in C, showing a staff with arpeggiated patterns and fingerings.

Nº III.
in G.

Musical notation for No. III in G, showing a staff with arpeggiated patterns and fingerings.

Nº IV.
in D.

Musical notation for No. IV in D, showing a staff with arpeggiated patterns and fingerings, including a "false 5th" marking.

Nº V.
in A.

Musical notation for No. V in A, showing a staff with arpeggiated patterns and fingerings.

NB: The upper E in this example is always played on the open String.

Nº VI.
in A.

Musical notation for No. VI in A, showing a staff with arpeggiated patterns and fingerings, including a "Segue" marking.

Nº VII.
in E.

Musical notation for No. VII in E, showing a staff with arpeggiated patterns and fingerings, including a "Segue" marking.

Expression, is that quality in a performance from which we receive a kind of Sentimental appeal to our feelings, it constitutes one of the first of Musical Requisites .

Whoever pretends to play with expression, besides a sufficient execution, a great facility in reading Music, and a competent knowledge of time, should be conversant with Thorough-Bass, as several rules concerning Graces, the accent, and emphasis cannot be observed without it: he should also have a previous perusal of the piece which he is to perform; for as it would be difficult to any body to read a poem of which he has no previous knowledge, and to deliver every verse in such manner that a hearer of taste should find nothing wanting in the expression; so it is extremely difficult to a performer to do justice to a piece at first sight . Although expression must be infused into a learner chiefly by the performance, and not by the tongue, or pen of a Master; yet I will endeavour to give some directions towards its acquirement .

The means of Expression are I. The proper modification of the sounds. II. A strict observation of the accents and emphasis. III. A knowledge of the principal movements. IV. An acquaintance with the Style of each piece . V. Variety in the manner of Bowing * VI. The proper use of Graces **

ARTICLE I. on the Modification of the sounds .

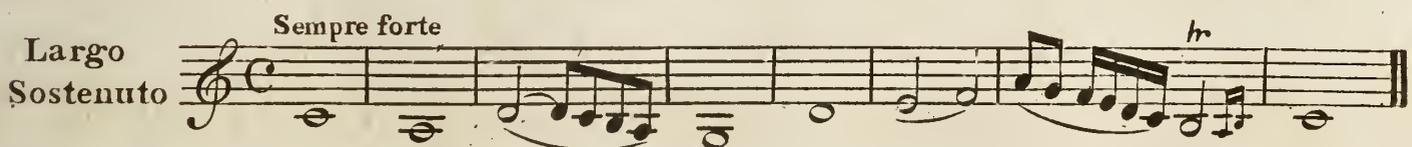
The finest effects are produced by giving the sounds various degrees of force, this has the same effect in music, as Light and Shade, or the Chiaro oscuro in painting .

The Student must practise with unremitting attention the swelling and diminishing of the Sounds, as it is the only means of acquiring a perfect command of the Bow, a fine quality of tone, a manner of playing bold and brilliant; in short whatever is necessary to express on the Violin the passions of the Soul. Let the pupil practise I. Sustaining with force the sound of a note. II. Sustaining a note in a soft manner. III. Swelling and diminishing the sound of a note .

§ 1. of sounds sustained with force .

When a note is to be sustained with force, the Sound must be equally loud from one end of the Bow to the other; to preserve this equality, the performer must increase his pressure on the Bow as he comes to the point, which is naturally weaker, the fingers, and particularly the thumb, must hold the stick tighter: should the bow be pressed with force by the fore-finger, and the thumb not assist in tempering the pressure, the String will be over pressed, and will not give a clear sound .

Observe to give the bow more lightness at both extremities, and to make the up-bow succeed the down-bow with such dexterity, that the change may take place without the least interruption or jerk .



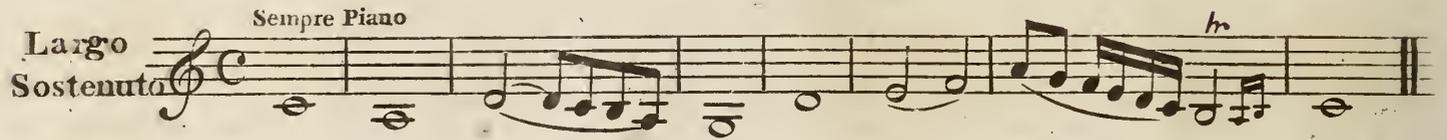
* It is explained in Article II page 16, and Article III page 20 .

** For an explanation of Graces see the following Chapter page 46.

§ 2. of Sounds sustained in a soft manner .

To sustain the Sound of a note in a Soft and delicate tone, press the bow lightly on the String, in beginning the note, and still lighter as you come to the point .

This Style of playing is to be observed when the words *piano, dolce, sotto voce* are introduced in a piece of Music .

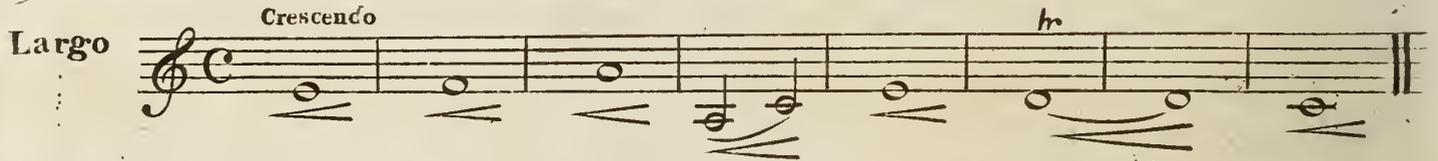


NB : In playing Soft the Bow must be rather distant from the Bridge, and the fingers placed lightly on the Strings .

§ 3 . of Swelled and diminished sounds .

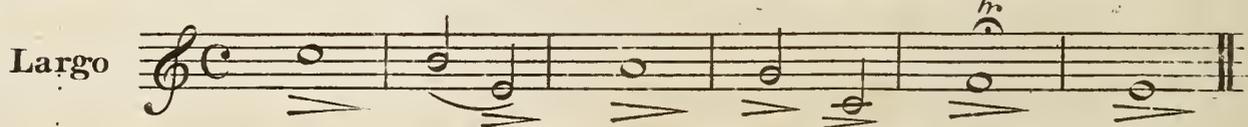
Exercise I . Begin the Sound of a note softly and increase gradually in force as you come to the point of the Bow, so that the Crescendo may be imperceptible .

This manner of playing is expressed by the following sign \blacktriangleleft which means from Soft to Loud.



Exercise II . Begin the Sound of a Note in a Loud manner, and diminish gradually the force as you come to the point .

This manner of playing is expressed by the following sign \blacktriangleright which means from Loud to Soft



Exercise III . Begin the Sound of a Note very soft increase gradually its force to the middle of the Bow then gradually decrease to the extremity.

This manner of playing is expressed by a Romboid \diamond *cres: for: dim:* \diamond *pia:*



NB The foregoing modifications may be applied to several successive notes, and even to whole Sentences: they are likewise observed in passages in which the Bow is varied .



A general rule which should be attended to, is that in ascending passages, the force of the sound must be gradually increased, and that in descending passages it must be gradually decreased: in Singing, this Rule is strictly observed .

Music as a Language has its Syllables, words, periods, Sentences &c. therefore a performer of taste should play it with propriety, observing the Stops, giving more force to those Notes on which the Accent, or Emphasis lay: as a skillfull Orator, in delivering a Speech to make an Impression on his hearers, give certain words, or Syllables a particular Emphasis .

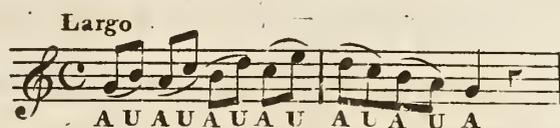
§ 1. of Accent .

Accented Notes in a piece of Music are those on which the Emphasis or Expression naturally fall; the following Rules concerning the place of the Accent are generally observ'd .

RULE I. In Common Time of four Crotchets in a Bar the 1st & 3^d parts are accented, the 2^d and 4th are unaccented .



In a slow Movement the accents are more frequent, but they follow the same Rule, and fall on the 1st 3^d 5th & 7th quavers, the 2^d 4th 6th and 8th are unaccented .



In Compound Common Time of six quavers in a Bar ($\frac{6}{8}$) the 1st & 4th quavers only are accented .

In Common Time of two Crotchets in a Bar ($\frac{2}{4}$) the 1st Crotchet is accented the 2^d unaccented .

RULE II. In Triple Time the first part of each Bar is accented, the 2^d and 3^d are unaccented .



When Triple Time is divided into quavers, the 1st 3^d & 5th are accented, the 2^d 4th & 6th unaccented .
NB: Holding Notes are played with an equal degree of force, without any regard to the Accent .

§ 2. of Emphasis .

When the Composer intends that the unaccented parts of the Bar should be more marked than the accented, this deviation from the regular accent is termed Emphasis .

The Emphasis is commonly expressed by the Italians words *Sforzando*, *Rinforzando*, or their abbreviations *sf*: *sfor*; *rinf*: *rf*; also by this mark \rightrightarrows placed under a note: oftentimes the manner in which the quavers or Semiquavers are grouped indicates where Emphasis lay, without any mark at all .

In the following example the quavers, are grouped, according to the Emphasis, and not according to the accent, as is generally the case; those Notes where the Emphasis lay must be played with more force, consequently the Bow must be pressed harder on the String .



§ 3. of Syncopation .

Syncopation takes place when in a piece of Music, an unaccented part of a bar is joined to an accented one, which is the case first when the last note of a Bar is tied with the 1st note of the following Bar, (see A) or when two parts of a Bar are joined together (see B) or when long Notes are placed between shorter ones, (C). Syncopation is introduced in Melody for Expression's sake, and in Harmony to prepare discords . When Syncopated Notes happen, the Emphasis lays on them contrary to the Rules of Accent .



Syncopated, or driving Notes are played in the same Bow, (avoid marking the middle of the note .)

44 *ARTICLE III. Of the Principal Movements, and their Expression.

The **Movement** of a piece, is the degree of slowness, or quickness in which it is to be performed.

The **Character** of a piece depends in a great measure upon the movement: let any performer try to change the movement of an **Air**, and the most solemn **Adagio**, may be transformed into a lively piece, or a **Presto**, into a pathetic Melody.

True **Expression** requires that the performer should give to a piece the **Movement** which suits its original character, and preserve it through the piece.

The Ancients divided music, with regard to its effects on the soul, into three species, viz. **Tranquil**, **Active**, and **Enthusiastic**: these characters correspond with the three modern movements called **Adagio**, **Allegro** and **Presto**. Each of these must be performed in a peculiar style.

I. In the **Adagio**, all the sounds must be slow, and every note sustained its full value, the performer must avoid introducing **Rapid** passages, he must play all the graces more full, the transient notes slower; the shakes must be more flexible and mellow, and in general the **Bowing** more sustained than in the **Allegro**.

II. The **Allegro** must be played in a more decided style, the **Bowing** must be more animated, and the tone more manly; the graces and transient notes should be played full, but with more frequent **Bows**, the shakes should be performed with more spring and vivacity: the notes must, generally speaking, be played **staccato**, except where the word **legato** is marked.

III. The **Presto**, must have all possible degree of lightness, vivacity and fire: even in **Ad libitum** passages, the fingering and manner of **Bowing** must have something lively and Animated.

Observe, several other movements which are but modifications of the three foregoing, are now generally adopted; such as **Andante**, **Allegretto**, **Prestissimo** &c. a judicious performer will give them more, or less of the character of the three original movements.

ARTICLE IV. Of the STYLE in which each piece must be played.

The **style** of a piece, is that peculiar character by which it is distinguished from another, either in the composition, or execution: (the latter only is the object of this Article) this character varies according to the subjects, places, nations, and genius of the composer, or performer.

The **Italian** style differs from the **German**, **French**, or **Scotch** styles.

The style of **Church** music is grave and Solemn, that of the theatre spirited and energetic.

Even each instrument has its peculiar style, as it has its fingering &c.

A performer must be acquainted with the style of the piece which he is to perform, or else he will never be able to do it justice: I will endeavour to delineate the character of the principal compositions.

I. A **March**, or military movement must be played in perfect time, with **Spirit** and **Energy**, marking distinctly the beginning of each bar.

II. A **Country Dance**, **Reel** & **Hornpipe**, must be played with spirit and animation, rather **staccato**, marking the beginning of each bar.

III. A **Romance**, requires a soft and delicate way of playing, much feeling and expression.

IV. A **Cantabile**, or pathetic **Air**, requires an energetic style of playing, the notes must be sustained, the sounds connected and the graces delicately expressed.

V. In an **Overture**, or **Symphony** various styles are combined, **Brilliantcy** and **Expression**, energy and delicacy are united.

* Time, its various Species, also the movements in common use, are explained in the Introduction Page XXV. in this Article I treat only of the peculiar style in which the principal movements are to be played.

VI. In the **Sonata**, which is a kind of Concerto without any other accompaniment than a Bass, the Performer has an opportunity of shewing his powers, of displaying his abilities, left entirely to himself, he forms his shades and contrasts from his own resources; and supplies by the variety of his expression, the effects which may be wanting in this species of composition.

VII. In the **Duett, Trio, Quatuor and Quintett**, the judicious Performer must sacrifice the effects which he could produce with his Instrument, to the general effect; he must enter into the spirit of these compositions, which may be compared to a conversation between some friends, who communicate to each other their sentiments, and mutual feelings.

VIII. In the **Concerto**, the Violinist has an open field to display all his powers; here he reigns as a Sovereign, and rules as a master: he has chosen a greater audience, and a larger space to exhibit his talent; during his performance he must aim at elevating, rather than softening the soul, he must use alternately majesty, and force to move his hearer.

Of some Italian words Relative to the style of pieces .

Every piece of music has generally a certain character, it expresses either joy, or grief: fury, or placidity &c. That the performer may know this character and express it, careful composers mark it at the beginning by some of the following Italian words.

Affettuoso ,	with a tender expression.	Fastoso ,	Pompously.
Agitato ,	agitated, with passion.	Furioso ,	with fury.
Amoroso ,	in a tender manner.	Grazioso ,	in a graceful style.
Arioso ,	in the style of an Air.	Lamentabile ,	} in a slow and plaintive style.
Alla pollaca ,	{ in the time of a polish dance, moderately quick.	Mesto, flebile ,	
Alla Siciliana ,	{ in the time of a Sicilian Shepherd's dance, Slow.	Maestoso ,	with majesty.
Brillante ,	with Brilliancy.	Moderato ,	the movement must not be too brisk.
Cantabile ,	in a Singing manner.	Serioso ,	in a grave style.
Con Allegrezza ,	with cheerfulness.	Sostenuto ,	keep the notes their full length.
Con Afflizione ,	with Sadness.	Soave ,	Sweetly.
Con Anima ,	with passionate feeling.	Scherzando ,	in a light, playful style.
Con Brio ,	with force and spirit.	Spiritoso, con Spirito ,	with Spirit.
Con Espressione ,	with expression.	Tempo giusto ,	take a movement suitable to the piece.
Con Gusto ,	with taste.	Tempo di ballo ,	{ in the time of a dance, Brisk and well accented.
Con Moto ,	with vivacity.	Tempo di gavotta ,	in the time of a gavot, light & airy.
Con Fuoco ,	with fire.	Tempo di minuetto ,	in the time of a minuet rather slow.
		Vigoroso ,	with force.
		Vivace ,	with vivacity.

NB. To give these words the effect intended by the Composer, the pupil besides natural taste and feelings, needs the assistance of a judicious and experienced master.

Besides the style proper to each piece of music, there is another peculiar to each composer, which is connected with his manner of feeling, and expressing himself. With this the performer must be acquainted to do justice to the works of such author. He who would perform the music of **Corelli, Haydn, Mozart, Beethoven, &c.** in the same style would destroy the effect.

Here lays the rock, which many performers split upon; a violinist is oftentimes able to perform admirably the compositions of one author, who cannot do justice to those of another; his fingering, manner of bowing &c, are against it, because he has not possessed of that versatility of talent necessary to take various styles, or because his organs are not subtle enough to seize the various ways of expressing musical sentences, or giving them the proper accent.

CHAPTER XI On Musical Graces .

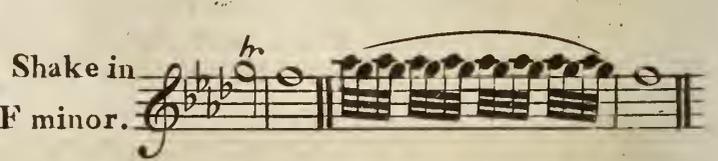
Graces, are transient Notes which the performer adds to a principal one, by way of Embellishment, or Expression .

The chief graces are the Shake, the Beat, the Appoggiatura, the Turn, the Cadenza and Abbellimenti .

ARTICLE I . Of the Shake. (In Italian Trillo, in French Cadence *)

The Shake, consists in a quick alternate repetition of the note above, with that over which the Shake is marked: for instance to make a Shake on G, on the 1st String, stop that note with your 2^d finger, and keeping it firmly pressed down, beat with your 3^d finger equally and quickly from the A above, observing to play the A natural or flat according to the key you are in .

The Shake is known by (tr), the initials of the word Trillo, being marked over a note .

Shake in F major.  Shake in F minor. 

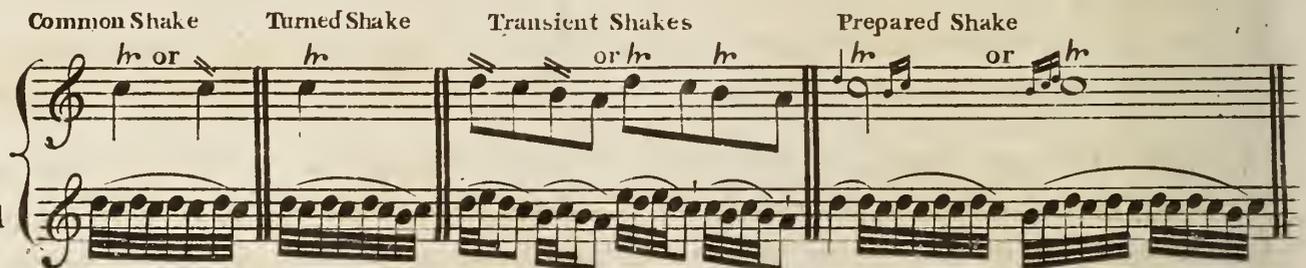
This Example shews that there are two ways of making a Shake, either from the tone, or from the Semitone above a note: the 1st is used in a Major, the 2^d in a Minor key: the upper note of a Shake must never be more than a tone above the principal .

There are several sorts of Shakes . I. The Common Shake, which is not ended with a turn .

II . The Turned Shake, which ends with a turn, it is used at the end of sentences, and at the close of a Movement .

III. The Transient, or Passing Shake, which generally takes place in a Series of descending Notes .

IV. The Prepared Shake, which begins by an Appoggiatura either superior or inferior .

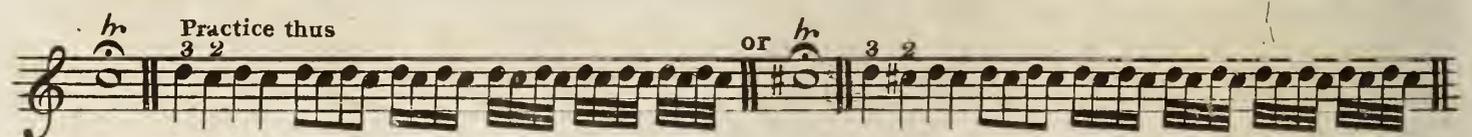
written 

The Shake is a Grace so frequently used in Music, that unless the Pupil studies to perform it with propriety, he will disfigure the Melody instead of ornamenting it .

A Shake to be good must be equal, distinctly marked, quickly performed, and in perfect tune .

On the contrary a Shake is bad when it is not even, distinct, or when it is out of tune .

To attain a good Shake the Student must begin it slowly, then gradually increase in quickness, and keeping one finger firmly stopt on the String, he must lift up the other just enough to acquire force, then let it fall perpendicular on the String with the greatest suppleness, and always in the same place .



The best fingers for the Shake are the 3^d & 2^d but it should be likewise practised with the 4 & 3 and 2 & 1 .

A Shake on the open String with the 1st finger is not allowed, as it has a very unpleasant effect; therefore when a Shake is placed on a Note on the open String, it must be played in the whole shift on the next String with the 3^d & 2^d fingers .



* This expression is improper, as the word Cadence, in the strictest sense, signifies the Close of musical sentences .

Although the real place of the Shake is on the penultimate note of a musical sentence, yet it may be introduced on any note of the Scale ascending or descending .

Exercise on the Shake

Every one of the Shakes in this Example is to be played as explained in the foregoing page, observing the tone, or Semitone above . NB The last note of a piece must never have a Shake .

The Shake may be longer, or shorter according to the length of the note which has a Shake; it may be played quicker at the end than at the beginning, especially when on the penultimate note of a movement, or a piece .

In a Final Shake, the Piano and Forte may be introduced with great effect .

There are various ways of ending a Final Shake, the three last are become very fashionable .

There is a sort of Shake called by the Italians, Trillo Raddoppiato, which is commonly made on the dominant, it begins by a simple Shake which is swelled towards the middle, then gradually diminished; at the end is added the Inverted turn, thus;

A series of transient Shakes (Catena di trilli) is become fashionable, it is introduced in a succession of diatonic notes ascending, or descending, also in a chromatic succession.

In those Shakes the finger which stops the note, must not quit the String; when the succession is Ascending, the whole hand advances forward at each note, in a descending succession it is pushed backwards, those Shakes may be made either with the 1st or 2^d finger.

Exa:

NB: Several Transient Shakes may be played in the same bow, or each may have a distinct bow.

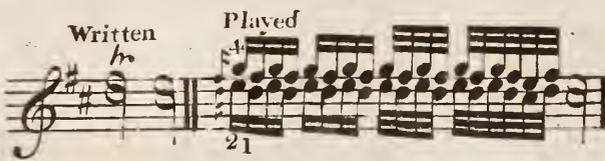
Observe I. That a Melody must not be begun by a Shake, unless a particular expression requires it, as here

II. The Shake cannot be played so quick on the 4th & 3^d Strings as on the 2^d & 1st because they vibrate slower, than the latter .

III. A Solo performer must suit his Shake to the place he plays in; a quick Shake has a good effect in a small Room, in which the hearers are close to the performer; on the contrary the slow Shake is better in a Large and sonorous Room in which the Audience is at a great distance .

Of the Double Shake .

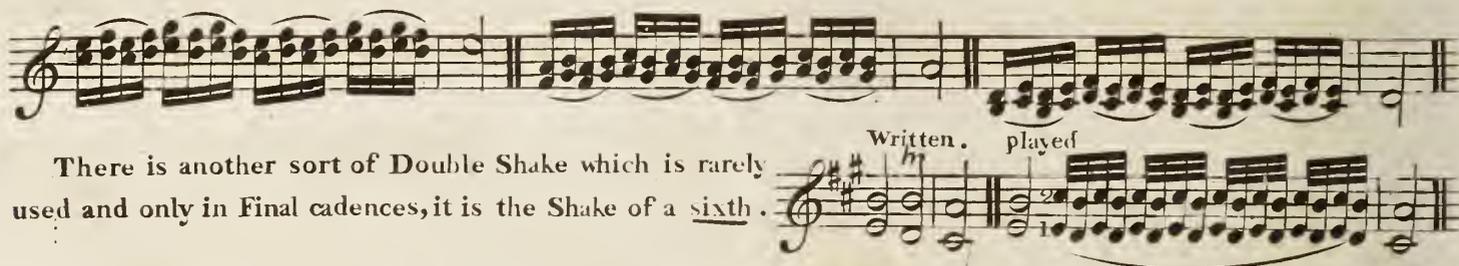
When two notes above each other are to have a Shake, the Shake is played on two Strings, with two fingers at once, and is called a Double Shake .

Exa: 1.  Exa: 2. 

To perform the first of the foregoing Shakes, keep the 1st and 3^d fingers firmly stopt on the 1st & 2^d Strings, and with the 2^d and 4th fingers beat equally, and at the same time .

In the 2^d Example the Shake is made with the 3^d and 1st fingers on the 2^d and open String, which is allowed, and sometimes necessary . The trill on the open string is not turned, and used only in a series of trills .

In playing a Double Shake, be particularly attentive to make the alternate beats equal, and to stop well . in tune; the following Exercise will enable the Student to make readily the Double Shake in either of the foregoing manners .



There is another sort of Double Shake which is rarely used and only in Final cadences, it is the Shake of a sixth .

Of the Accompanied Shake . (Trillo Accompagnato)

This Shake takes its name from its being accompanied with single notes of Melody while it is performing; a neat execution of this Shake requires a particular study .

To gratify the curiosity of Students , I have inserted here an Example of it, extracted from Tartini's Sonata Composed on account of his dreaming of the devil performing this piece with the following Shake in it, which was consequently called afterwards, Trillo del diavolo .

Allegro  Tartini.

Of the Tremolo or Close Shake . (it is become obsolete)

The Tremolo (improperly called by Geminiani and others, the Close Shake) is that quivering Sound made by moving the Left hand backwards and forwards, keeping at the same time the finger on the String, and pressing the Bow harder and closer to the bridge; this obsolete grace has a resemblance to that wavering sound given by two of the unisons of an organ a little out of tune; or to the voice of a person affected by a Palsy, a Song from whom would be one continued Tremolo from beginning to end .

Though for the sake of variety, the Tremolo might at times be introduced on a long note in a single melody; yet if it be introduced in a piece of Harmony, in which the beauty and energy of the performance depends on the united effect of all the parts being exactly in tune with each other, it becomes hurtful and disgusting .

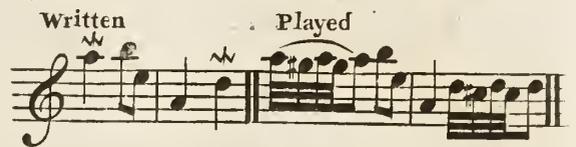
ARTICLE II . Of the Beat.

The **Beat**, is the reverse of the **Shake**, and comes from the **Semitone** below the principal note which it is intended to ornament: therefore all natural notes except **F** and **C** require the note below them to be accidentally sharpened.

The **Length of the Beat** (Like that of the **Shake**) is determined by the length of the note, the expression &c. the **Beat** is expressed by this mark  placed over a note .

Observe **I.** When the note preceding the **Beat** is at the interval of a **Second**, the **Beat** must adopt it, whether it be a **Semitone** or a **Tone**, thus; - - - - -

But when the **Beat** is on the **1st** note of a passage, or when it follows a note at an interval greater than a **Second** , it should be made with a **Semitone**, thus; - - - - -



II. Sometimes the inferior note is struck only once, and is heard so closely upon the principal note that they seem to be struck together: this grace which may be called **half beat**, is very similar to the **Acciacatura**, and has a good effect in some passages, as in the following, from Mozart's *Zauberflöte*.

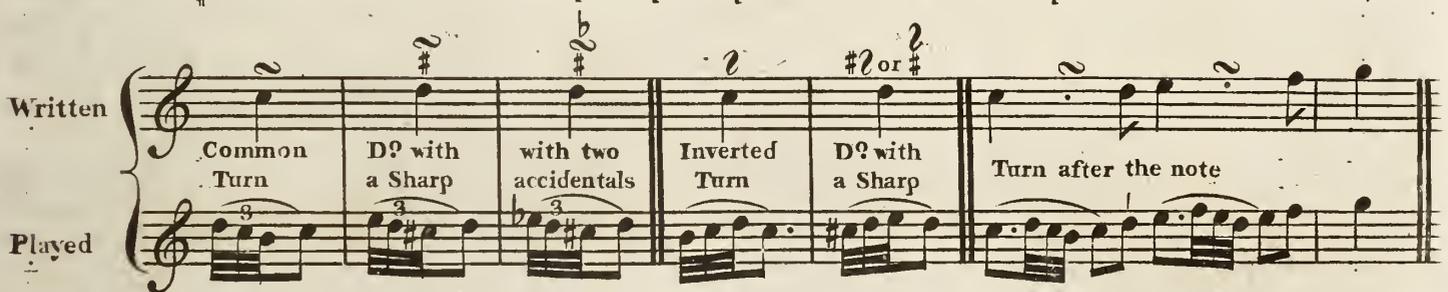


III. The **Beat** is seldom used in **Modern Music** .

ARTICLE III . Of the Turn . (Circolo mezzo)

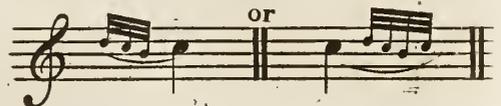
The **Turn** is a grace which consists of the note on which the **Turn** is made, the note above it, and that under it; it is made of two **Appoggiaturas**, the superior and the inferior united.

There are two sorts of **Turns**, viz; the **Common Turn**, which begins from the note above the principal, and is marked thus , or thus  when the note below requires an accidental **Sharp** ; 2^d the **Inverted Turn**, it begins from the **Semitone** below the principal note, and it is marked thus  and thus  when the note below the principal requires an accidental **Sharp** .

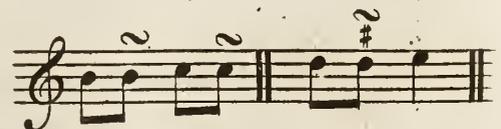


NB: Any of the foregoing **Turns** is played in one stroke of the **Bow** .

When in a **Composition** the **Turn** is written in small notes, thus; it is to be played as if abbreviated, thus;  .



The **Turn** has a good effect when introduced on the 2^d of two notes on the same degree ascending or descending, thus; - - - - -



The **Common Turn** is to be preferred when the foregoing note is a degree higher, and the **inverted** when the foregoing note is a degree lower, thus; - - - - -



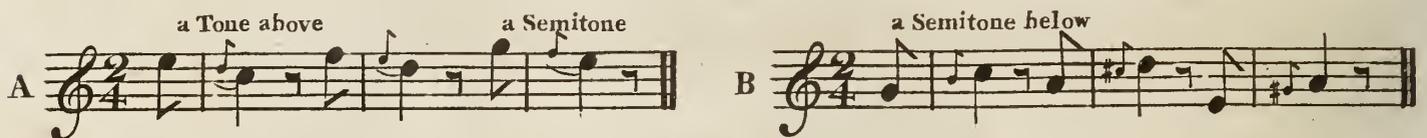
ARTICLE IV. Of the Appoggiatura.

The Appoggiatura, is a small note of Embellishment placed before a Large one of longer duration; it is not a part of the Bar, and borrows its Length from that of the principal Note. *

The term Appoggiatura, is derived from the Italian word Appoggiare, which signifies to lean or dwell upon; therefore the performer must dwell on the little Note, before he plays the principal Note, but how long? true taste must determine; for if it be too much, or too little dwelt on the effect is lost.

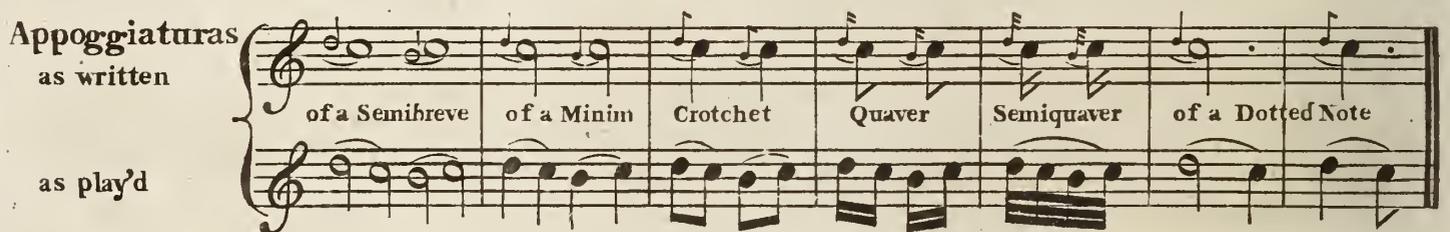
The chief effect of the Appoggiatura is to soften certain intervals, and by dwelling upon a note of a chord, to retard the pleasure which the Ear receives in the completion of the subsequent harmony.

The Appoggiatura may be placed above, or below the principal Note; when it is placed above the principal note, it may be at the distance of a Tone, or a Semitone; (See A): but when it is placed below the principal note it must be always at the distance of a Semitone. (See B.)



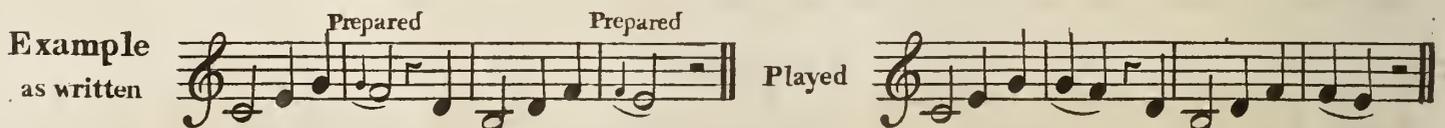
NB: The Appoggiatura generally occurs on the Accented part of the Bar, and is always played in the same bow with the principal note, giving an Emphasis to the little note, and passing lightly and softly the principal note.

The Length of the Appoggiatura is commonly equal to half of the principal note, and deducted from it, it may be placed before any note; before a dotted note it is longer than the principal note.



When in a Lively movement several Appoggiaturas succeed each other by conjunct degrees, or by intervals of 3^{rds} then to preserve the fire and Energy of the piece they are played quick, placing the forte on the principal note.

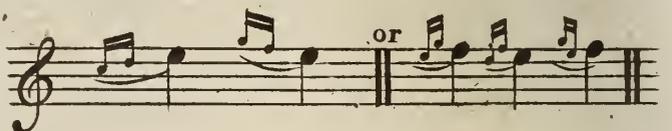
When the little note is on the same degree as the foregoing principal note, it is called a Prepared Appoggiatura, and its value is in this case always equal to half of that note.



A Double Appoggiatura is sometimes used before a principal note; this grace is not marked, it is left to the performer to introduce it with propriety and taste.



There is another sort of Double Appoggiatura, which is played by passing in an equal, and light manner the two little notes, and dwelling on the principal one.



NB: The Appoggiatura must never be used before a note which begins a Melody, nor before any Note preceded by a Rest, whatever the Rest may be.

When an Appoggiatura falls on an Open String, it is played with the 4th finger on the next String.

* The Appoggiatura is generally written in a Small Note, to avoid a breach of the Laws of Harmony, as it forms a dissonance with the Bass or other parts.

ARTICLE V. Of the Cadence. (In Italian Cadenza, Fermata.)

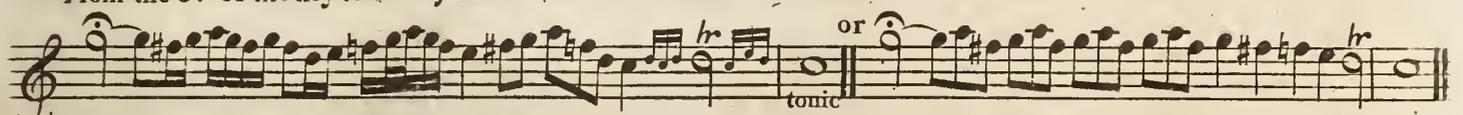
A Cadence, is a Pause or Suspension on a note, to afford the performer an opportunity of introducing a graceful extempore close; it is marked by a circular stroke over or under a note, thus;  this is termed in Italian Coronatá, in French Point-d'orgue .

There are two sorts of Cadences, the Intermediate Cadence, and the Final .

The Intermediate Cadence, is introduced in the course of an Air, or Piece of Music; it does not end in the key note, but either on the dominant, or subdominant .

The Final Cadence, is introduced on the last note but one of a piece, and ends on the tonic, or key note .

Final Cadences .

From the 5th of the key to the key note. 

From the 3^d of the key. 

From the key note. 

Intermediate Cadences .

From the Sharp 4th to the 5th of the key. 

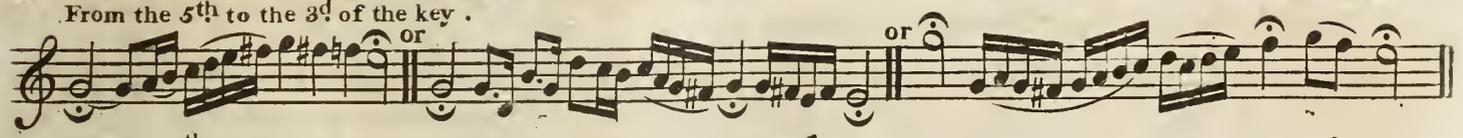
A Cadence, to be good, must bear a resemblance to the Melody, and character of the piece; it generally begins by swelling the note, then follows a rapid division which is ended by a brilliant Skake; although the length of the Cadence is not limited yet it should not be too long.

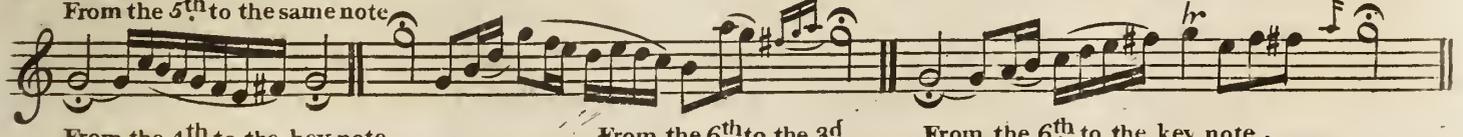
ARTICLE VI. Of the Reprise. (In Italian Riprese.)

The Reprise, is nearly the same as the Cadence: but it is used to bring in the original key after a Modulation: it may be introduced on any note, but must not be so long as the Cadence .

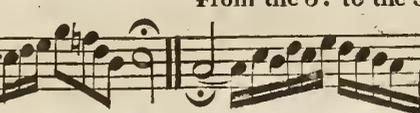
Reprise .

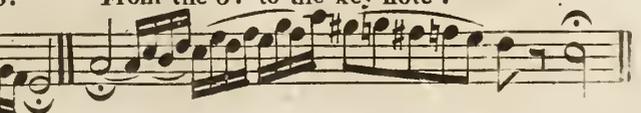
From the 5th or dominant to the key note. 

From the 5th to the 3^d of the key. 

From the 5th to the same note 

From the 4th to the key note. 

From the 6th to the 3^d 

From the 6th to the key note. 

The diligent Student will not fail to transpose the foregoing examples into several keys .

ARTICLE VII. Of Embellishments. (Abbellimenti Fioretti)

Embellishments, are transient Notes which a Solo performer introduces to vary a Melody when it is repeated several times, or to ornament it when it is too Simple; the Composer having intentionally set it so to give scope to the genius of the performer .

Embellishments differ from Variations, in that respect, that they are left entirely to the fancy and disposal of the performer, who is at liberty when he pleases, to leave them to play the simple melody, while a Variation when begun must be gone through in the same style .

Nothing shews more sensibly the good or bad taste of a Musician, than the manner in which he Embellishes his passages .

Here follow some Examples which will give an Idea of the variety which may be introduced in ornamenting a Cadence, or a passage .

ex:1. written played or or or or

ex:2. written played or or

ex:3. written played or or or or

ex:4. written Ada.^o played

ex:5.

ex:6.

ex:7. written Ada.^o played

ex:8.

(For excellent models on this subject, see Corelli's Solos embellished by Geminiani.)

OBSERVATIONS .

I. Embellishments are invented by fancy, but sound Taste restrains them, gives them their proper form, and even entirely excludes them from all pieces in which the Subject of the Composition presents a particular sentiment which cannot be any ways altered .

II. It is not enough to introduce Embellishments in their proper place, they must not be repeated too often; for then they injure the true expression, disfigure the Melody, and become monotonous .

III. A performer oftentimes makes use of them to enhance the charms of his execution, or to make up for a want of feeling, but this is an error; for nothing is fine and moving but what is Simple; expression may be adorned by graces, but should not be lost in them .

IV. Embellishments are chiefly used where the Melody is well accented, and when there is no danger of destroying it by ornaments; Lastly a performer must be very reserved in the use of them, as he may easily be guilty of a Breach of Harmony .

CHAPTER XII on Harmonic Sounds.

This Chapter is more curious than useful, as Harmonic Sounds are very seldom used in Modern music; I insert it here, not to leave any thing unexplored which concerns the violin .

When Harmonic sounds are introduced in a piece, Cyphers are placed over the notes thus;  some Harmonic sounds are produced with one finger only, some require two fingers on the same Strings . . .

ARTICLE 1st of Harmonic sounds produced with one finger .

When instead of the real sound of a note, you intend to produce its Harmonic sound, place the finger lightly on the String, without pressing it against the finger-board, and play on it with the Bow as usual .

The following are the only Harmonic sounds which can be produced with one finger .



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

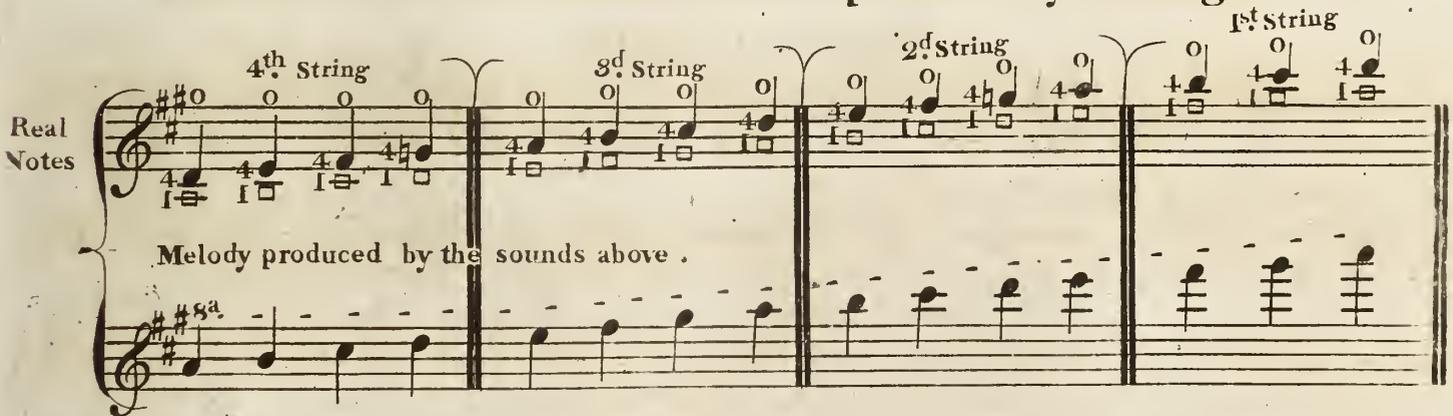
Real Notes

Harmonic melody produced by the sounds above

ARTICLE 2^d of Harmonic sounds produced by two fingers .

When two fingers are necessary to produce an Harmonic sound, a Square note (□) is placed under the note and a cypher over it: in that case the note designed by the Square figure, must be stopt firmly with one finger, while another finger touches lightly (on the same String) the Real note which has the cypher over it .

Diatonic scale in Harmonic sounds produced by two fingers .



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

Real Notes

Melody produced by the sounds above .

The notes in Black in the upper Stave are to be touched lightly, but the Square notes under them must be stopt firmly .

A Diatonic scale composed of Harmonic Sounds produced by one and two fingers.

The image shows two staves of music. The top staff, labeled 'Real notes', contains a diatonic scale in G major (one sharp) with notes G, A, B, C, D, E, F#, G. The bottom staff, labeled 'Harmonic', shows the harmonic sounds produced by the notes above. The notes are G, A, B, C, D, E, F#, G, with the first note marked '8^a alta'. The harmonic sounds are represented by pairs of notes on a single staff, with dashed lines indicating the interval between the real note and the harmonic sound.

The harmonic sounds made by two fingers may be Sharp or flat as the notes which they represent .

Chromatic Scale in harmonic sounds .

The image shows two staves of music. The top staff, labeled 'Melody produced by the notes above', contains a chromatic scale in G major (one sharp) with notes G, G#, A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G. The bottom staff, labeled '8^a', shows the harmonic sounds produced by the notes above. The notes are G, G#, A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, with the first note marked '8^a'. The harmonic sounds are represented by pairs of notes on a single staff, with dashed lines indicating the interval between the real note and the harmonic sound.

NB: Though some other harmonic sounds might be found, yet the Scales above, are sufficient to shew how to play harmonic sounds in all the keys, major and minor .

When a Shake happens on an harmonic sound, the finger of the note above (or borrowed to make the Shake) must not be pressed .

I cannot better conclude this Chapter but by the following Minuet, whose notes are all Harmonic.

The image shows three staves of music for a Minuet in G major. The first staff is labeled 'Tempo di Minuetto' and shows the melody in 3/4 time. The second and third staves show the harmonic sounds produced by the notes above. The notes are G, A, B, C, D, E, F#, G, with the first note marked '8^a'. The harmonic sounds are represented by pairs of notes on a single staff, with dashed lines indicating the interval between the real note and the harmonic sound.

PART the SECOND

Containing Various Exercises,

On Intervals, on the Double Stop, on the Scales, & on the Shift.

Arranged as Duets

And to be Practised by the Scholar accompanied,

BY HIS MASTER.

Students are advised to practice carefully and often the following Exercises, rather than to play tunes by ear or memory; they will find that it is the only way to become proficient, and to read Music at sight .

Observe I . In playing the Scales (page 60 and following) the sound of each note must be sustained loud, from one end of the Bow to the other; with respect to the movement, it must be in general very slow; however in some of the Scales the character of the Bass requires a quicker movement, those the Master will easily distinguish .

II . Young learners will not be able to play several of the Exercises on the Shift, owing to the shortness of their fingers, which will not allow them to reach beyond the 4th or 5th order; they must therefore omit them until they are able to perform them .

III . The Master must habituate his pupil to judge himself whether a note that he plays be in tune or not, and in case it be out of tune, whether it be too Sharp, or too Flat; that he may correct himself without any other assistance than that of his own ear, which will get perfect by that practice .

EXERCISES ON INTERVALS.

(For an explanation of Intervals, and their different Species, See page 12 part 1st.)

NB: The following exercises are strongly recommended to the pupil, for unless he be well grounded in the knowledge of Intervals, he will meet with continual difficulties in the performance of pieces.

The Gamut by intervals of Seconds.

Scholar

N^o 1.

Master

This musical exercise is presented in two parts: 'Scholar' and 'Master'. The 'Scholar' part consists of a single treble clef staff with a common time signature (C) and a sequence of whole notes ascending and then descending: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The 'Master' part consists of two staves (treble and bass clefs) with a common time signature (C). The treble staff contains a sequence of eighth notes ascending and then descending: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains a sequence of eighth notes ascending and then descending: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The exercise is repeated three times, each time with a different key signature: the first in C major, the second in D major (indicated by a sharp sign on the D line), and the third in E major (indicated by sharp signs on the D and E lines). Each repetition includes a final double bar line.

The Gamut by intervals of thirds.

N^o 2.

This musical exercise is presented in two parts: 'Scholar' and 'Master'. The 'Scholar' part consists of a single treble clef staff with a common time signature (C) and a sequence of whole notes ascending and then descending: C4, E4, G4, B4, C5, B4, G4, E4, C4. The 'Master' part consists of two staves (treble and bass clefs) with a common time signature (C). The treble staff contains a sequence of eighth notes ascending and then descending: C4, E4, G4, B4, C5, B4, G4, E4, C4. The bass staff contains a sequence of eighth notes ascending and then descending: C3, E3, G3, B3, C4, B3, G3, E3, C3. The exercise is repeated three times, each time with a different key signature: the first in C major, the second in D major (indicated by a sharp sign on the D line), and the third in E major (indicated by sharp signs on the D and E lines). Each repetition includes a final double bar line.

The first system of music consists of two staves. The upper staff is a treble clef with a common time signature, showing a sequence of notes with some marked with a '4' above them. The lower staff is a bass clef with a common time signature, showing a more complex melodic line with many sixteenth notes.

The Gamut by intervals of fourths .

Nº 3.

The second system of music consists of two staves. The upper staff is a treble clef with a common time signature, showing a sequence of notes. The lower staff is a bass clef with a common time signature, showing a more complex melodic line with many sixteenth notes.

The third system of music consists of two staves. The upper staff is a treble clef with a common time signature, showing a sequence of notes. The lower staff is a bass clef with a common time signature, showing a more complex melodic line with many sixteenth notes.

The fourth system of music consists of two staves. The upper staff is a treble clef with a common time signature, showing a sequence of notes with some marked with a '4' above them. The lower staff is a bass clef with a common time signature, showing a more complex melodic line with many sixteenth notes.

The Gamut by intervals of fifths .

Nº 4.

The fifth system of music consists of two staves. The upper staff is a treble clef with a common time signature, showing a sequence of notes. The lower staff is a bass clef with a common time signature, showing a more complex melodic line with many sixteenth notes.

The sixth system of music consists of two staves. The upper staff is a treble clef with a common time signature, showing a sequence of notes. The lower staff is a bass clef with a common time signature, showing a more complex melodic line with many sixteenth notes.

The seventh system of music consists of two staves. The upper staff is a treble clef with a common time signature, showing a sequence of notes. The lower staff is a bass clef with a common time signature, showing a more complex melodic line with many sixteenth notes.

The Gamut by intervals of Sixths .

No. 5.

Musical score for No. 5, titled "The Gamut by intervals of Sixths". It consists of two systems of two staves each. The first system shows the ascending and descending scales of sixths. The second system shows the same scales with figured bass notation below the notes.

The Gamut by intervals of Sevenths .

No. 6.

Musical score for No. 6, titled "The Gamut by intervals of Sevenths". It consists of two systems of two staves each. The first system shows the ascending and descending scales of sevenths. The second system shows the same scales with figured bass notation below the notes.

The Gamut by intervals of Octaves .

No. 7.

Musical score for No. 7, titled "The Gamut by intervals of Octaves". It consists of two systems of two staves each. The first system shows the ascending and descending scales of octaves. The second system shows the same scales with figured bass notation below the notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of nine chords, each represented by a single note with a 9th interval symbol (a '9' in a circle) above it. The lower staff is in treble clef and contains a corresponding sequence of nine eighth-note chords, each with a 9th interval symbol above it.

Intervals of Ninths.

No 8.

The second system, labeled 'No 8.', consists of two staves. The upper staff is in treble clef and contains a sequence of nine chords, each with a 9th interval symbol above it. The lower staff is in treble clef and contains a sequence of nine eighth-note chords, each with a 9th interval symbol above it.

The third system consists of two staves. The upper staff is in treble clef and contains a sequence of nine chords, each with a 9th interval symbol above it. The lower staff is in treble clef and contains a sequence of nine eighth-note chords, each with a 9th interval symbol above it.

The fourth system consists of two staves. The upper staff is in treble clef and contains a sequence of nine chords, each with a 9th interval symbol above it. The lower staff is in treble clef and contains a sequence of nine eighth-note chords, each with a 9th interval symbol above it.

The fifth system consists of two staves. The upper staff is in treble clef and contains a sequence of nine chords, each with a 9th interval symbol above it. The lower staff is in treble clef and contains a sequence of nine eighth-note chords, each with a 9th interval symbol above it.

Intervals of Tenth.

No 9.

The sixth system, labeled 'No 9.', consists of two staves. The upper staff is in treble clef and contains a sequence of nine chords, each with a 10th interval symbol (a '10' in a circle) above it. The lower staff is in treble clef and contains a sequence of nine eighth-note chords, each with a 10th interval symbol above it.

The seventh system consists of two staves. The upper staff is in treble clef and contains a sequence of nine chords, each with a 10th interval symbol above it. The lower staff is in treble clef and contains a sequence of nine eighth-note chords, each with a 10th interval symbol above it.

EXERCISES on the Twenty four Scales, or Keys .

(Each Major key is followed by its Relative Minor Key .)

NB: The Accompaniment proper to each Scale is placed under it, that the Master may Accompany while the Pupil plays the plain notes of the Scale in a Slow and sustained manner .

Observe, the Relative Minor of any Major key has the same number of Sharps or Flats, it is found a Minor 3^d lower than the Major key of which it is a Relative, or a Minor 6th higher :

For instance C Major has for Relative A Minor; D Major, B Minor .

key of C Major

key of A Minor

* the 6th & 7th of the Minor Scales are made sharp in ascending, according to the rules of Modulation.

G Major

This system contains the first 12 measures of a piece in G Major. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a two-staff format. The upper staff contains a simple harmonic line of half notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3. The lower staff contains a more complex melodic line with eighth and sixteenth notes, including slurs and ties. Measure 12 ends with a double bar line.

E Minor

This system contains measures 13 through 24 in E Minor. The key signature changes to two sharps (F# and C#). The upper staff has a harmonic line of half notes: E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. The lower staff continues with a complex melodic line. Measure 24 ends with a double bar line.

D Major

This system contains the final 12 measures (25-36) in D Major. The key signature changes to two sharps (F# and C#). The upper staff has a harmonic line of half notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, D4. The lower staff continues with a complex melodic line. Measure 36 ends with a double bar line.

B
Minor

A
Major

F #
Minor

E
Major

C #
Minor

* this mark X means a double sharp.

B Major

(For the fingering of this ^IScale, see page 35.)

G# Minor
Seldom used

* b# after a double sharp takes off one sharp

F #
Major
Seldom used

D #
Minor
Seldom used

F
Major

D
Minor

This section is in D minor, 2/4 time. The right hand plays a simple harmonic accompaniment of whole notes: D4, E4, F4, G4, A4, Bb4, C5, D5. The left hand plays a more active melody with eighth and sixteenth notes, including some triplets. The key signature has one flat (Bb), and the time signature is common time (C).

B b
Major

This section is in Bb major, 2/4 time. The right hand plays a simple harmonic accompaniment of whole notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. The left hand continues with a similar active melody as the previous section. The key signature has two flats (Bb, Eb), and the time signature is common time (C).

G Minor

whole shift

position

4

E♭ Major

4

4

C Minor

A b Major

Musical notation for the first system of A-flat Major, measures 1-4. The treble clef part has a whole note chord of A-flat, B-flat, and C. The bass clef part has a melodic line starting on C. There are '4' markings above the treble clef staff in measures 2 and 4.

Musical notation for the second system of A-flat Major, measures 5-8. The treble clef part has a whole note chord of A-flat, B-flat, and C. The bass clef part has a melodic line starting on C. There are '4' markings above the treble clef staff in measures 6 and 8.

F Minor

Musical notation for the first system of F Minor, measures 1-4. The treble clef part has a whole note chord of F, G-flat, and A-flat. The bass clef part has a melodic line starting on F. There are '4' markings above the treble clef staff in measures 2 and 4.

Musical notation for the second system of F Minor, measures 5-8. The treble clef part has a whole note chord of F, G-flat, and A-flat. The bass clef part has a melodic line starting on F. There are '4' markings above the treble clef staff in measures 6 and 8.

D. b Major

Musical notation for the first system of D-flat Major, measures 1-4. The treble clef part has a whole note chord of D-flat, E-flat, and F. The bass clef part has a melodic line starting on D-flat. There are '4' markings above the treble clef staff in measures 2 and 4.

Musical notation for the second system of D-flat Major, measures 5-8. The treble clef part has a whole note chord of D-flat, E-flat, and F. The bass clef part has a melodic line starting on D-flat. There are '4' markings above the treble clef staff in measures 6 and 8.

B b
Minor

G b
Major
Seldom used

E b
Minor

EXERCISES In all the ORDERS or SHIFTS .

Observe, the Rules for shifting depend on the Expression to be given to a passage and on the quantity of notes, which for the sake of smoothness, ought to be played on the same string; therefore the object of the following exercises is only to habituate the pupil to find easily all the notes in the various shifts: for it must not be expected that in playing each exercise in one shift only, such effect will be produced as could be by changing the shifts according to the exigency of the Melody.

EXERCISE: 1st In the Natural position.

Scholar

Master

The musical score consists of seven systems, each with two staves. The top staff of each system is labeled 'Scholar' and the bottom staff is labeled 'Master'. Both staves are in C major and common time. The 'Scholar' part is a melodic line with various intervals and accidentals, while the 'Master' part provides harmonic support with chords and single notes. The exercise is designed to be played in the natural position of the violin.

This image shows a page of handwritten musical notation, numbered 71 in the top right corner. The score is written for piano and consists of 18 staves, organized into nine systems of two staves each. The notation is in a single system, likely G major or D minor, as indicated by the one sharp (F#) in the key signature. The music is written in a style characteristic of the late 18th or early 19th century, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first system begins with a treble clef and a key signature of one sharp. The notation is dense and fills most of the page, with some staves containing rests. The handwriting is clear and legible, typical of a composer's manuscript.

This page of handwritten musical notation, numbered 72, contains ten systems of music. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation is dense and includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals (sharps and naturals). The music appears to be a single melodic line with a supporting bass line, possibly for a piano or lute. The handwriting is clear and consistent throughout the page.

EXERCISES on the 2^d Order or half Shift . *

Scholar.

N^o 1. The Accompaniment to the Exercises is not intended to be played in the Shift .

Master.

N^o 2.

N^o 3.

* These and the following Exercises are to be played without altering the position of the hand .

GENERAL EXERCISE on the 2^d order and in various Keys .

This musical score is a general exercise for the second order, presented in eight systems. Each system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The exercise is divided into measures, with measure numbers 1, 7, 13, 19, 25, 31, and 37 indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals (sharps and flats), and fingerings (1, 2, 3, 4, 0). The exercise features a variety of rhythmic patterns and melodic lines, including sixteenth-note runs and eighth-note patterns. The bass staff provides a harmonic accompaniment, often using chords and single notes to support the melody in the treble staff.

This image shows a page of handwritten musical notation, numbered 75 in the top right corner. The score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The notation is dense, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. There are also some rests and dynamic markings. The handwriting is clear and professional. The piece ends with a double bar line at the bottom right of the eighth system.

EXERCISES on the 3^d order (whole shift)

Nº1

Nº2

Nº3

GENERAL EXERCISE on the 3^d order, and in various keys .

This page of musical notation consists of ten systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, accidentals, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. The piece concludes with a double bar line at the end of the final system.

Nº1

First system of exercise Nº1, consisting of two staves. The upper staff is in treble clef with a C-clef on the first line, and the lower staff is in bass clef with a C-clef on the second line. Both are in common time (C). The upper staff contains a melodic line with slurs and fingering numbers 1 and 4. The lower staff contains a bass line with slurs and a sharp sign.

Nº2

First system of exercise Nº2, consisting of two staves. The upper staff is in treble clef with a C-clef on the first line, and the lower staff is in bass clef with a C-clef on the second line. Both are in common time (C). The upper staff contains a melodic line with slurs, fingering numbers 4, 4, 2, 3, 4, 1, 2, 4, 1, 4, 1, and 4. The lower staff contains a bass line with slurs and a sharp sign.

Nº3

First system of exercise Nº3, consisting of two staves. The upper staff is in treble clef with a C-clef on the first line, and the lower staff is in bass clef with a C-clef on the second line. Both are in common time (C). The upper staff contains a melodic line with slurs and fingering numbers 1 and 1. The lower staff contains a bass line with slurs and a sharp sign.

Nº4

First system of exercise Nº4, consisting of two staves. The upper staff is in treble clef with a C-clef on the first line, and the lower staff is in bass clef with a C-clef on the second line. Both are in common time (C). The upper staff contains a melodic line with slurs and fingering numbers 1, 1, and 2. The lower staff contains a bass line with slurs and a sharp sign.

Second system of exercise Nº4, consisting of two staves. The upper staff is in treble clef with a C-clef on the first line, and the lower staff is in bass clef with a C-clef on the second line. Both are in common time (C). The upper staff contains a melodic line with slurs and fingering numbers 2, 1, and 1. The lower staff contains a bass line with slurs and a sharp sign.

Third system of exercise Nº4, consisting of two staves. The upper staff is in treble clef with a C-clef on the first line, and the lower staff is in bass clef with a C-clef on the second line. Both are in common time (C). The upper staff contains a melodic line with slurs and fingering numbers 4, 2, 1, and 1. The lower staff contains a bass line with slurs and a sharp sign.

Handwritten musical score for a piano piece, page 80. The score consists of 14 staves of music, organized into seven systems of two staves each. The music is written in a single treble clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, slurs, and articulation marks such as accents and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a double bar line at the end of the final system.

4th String.

The image displays a musical score for a 4th string exercise on the 5th order, presented in various keys. The score is organized into eight systems, each consisting of two staves. The upper staff of each system contains a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4) indicated above the notes. The lower staff provides a harmonic accompaniment with simpler note values and rests. The key signature changes across the systems, starting with one sharp (F#) and moving through various other keys. The notation includes a variety of note values, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). The overall structure is that of a technical exercise designed to develop string technique and intonation.

First system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with various chordal textures.

EXERCISES on the 6th order . (G Shift)

Exercise No. 1, consisting of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It features a melodic line with slurs and fingerings (1, 2). The lower staff is in bass clef with the same key signature and time signature, with a label "4th String." above the first few notes. The exercise concludes with a double bar line.

Exercise No. 2, consisting of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains a melodic line with many slurs and fingerings (1, 2, 4). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The exercise concludes with a double bar line.

Exercise No. 3, consisting of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It features a melodic line with slurs and fingerings (1, 2). The lower staff is in bass clef with the same key signature and time signature, with a label "4th String." above the first few notes. The exercise concludes with a double bar line.

Final system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many slurs and fingerings. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line.

4th String

This musical score is a general exercise for the 4th string on the 6th order, presented in various keys. It consists of 16 staves of music, arranged in pairs of two staves per system. The notation includes treble clefs, a common time signature (C), and a key signature of one flat (B-flat). The exercise features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex fingering techniques such as triplets and sixteenth-note runs. The piece concludes with a final cadence in the key of B-flat major.

Handwritten musical score for a piano piece, page 85. The score consists of 16 staves of music, organized into eight systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a variety of rhythmic values and articulations. The music features complex textures with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and some specific articulation marks like 'acc' (accents). The piece concludes with a double bar line at the end of the final system.

This page of handwritten musical notation, numbered 87, contains ten systems of music. Each system consists of two staves: a treble staff on top and a bass staff on the bottom. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation is highly detailed, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests, slurs, and dynamic markings. The first system begins with a treble clef and a 3/8 time signature. The piece concludes with a double bar line and a final chord in the bass staff.

EXERCISE on the Chromatic, in the principal orders .

Observe to stop any note made Sharp, or Flat with the same finger, placed higher or lower .

1st order or natural position .

SCHOLAR

MASTER

2^d order. or half shift

First system of musical notation, consisting of two staves (treble and bass clefs). The music features a complex melodic line in the treble staff with many accidentals and a more rhythmic accompaniment in the bass staff.

8^d order.

Second system of musical notation, starting with the instruction "8^d order." and a "2" above the treble staff. It consists of two staves with treble and bass clefs.

Third system of musical notation, consisting of two staves (treble and bass clefs). The treble staff has a dense, chromatic melodic line, while the bass staff has a simpler accompaniment.

Fourth system of musical notation, consisting of two staves (treble and bass clefs). The treble staff continues with a complex melodic line, and the bass staff provides accompaniment.

4th order.

Fifth system of musical notation, starting with the instruction "4th order." and a "2" above the treble staff. It consists of two staves with treble and bass clefs.

Sixth system of musical notation, consisting of two staves (treble and bass clefs). The treble staff has a complex melodic line with many accidentals.

Seventh system of musical notation, consisting of two staves (treble and bass clefs). The treble staff has a complex melodic line, and the bass staff has a simple accompaniment.

5th order.

The 5th order section consists of six systems of two staves each. The first system has a '2' above the first staff. The notation includes various rhythmic values, accidentals, and dynamic markings like 'f' and 'p'. The first system includes a '2' above the first staff. The notation features various rhythmic values, accidentals, and dynamic markings like 'f' and 'p'.

6th order.

The 6th order section consists of four systems of two staves each. The first system has a '2' above the first staff. The notation includes various rhythmic values, accidentals, and dynamic markings like 'f' and 'p'.

First system of musical notation, consisting of two staves. The upper staff features a complex, fast-moving melodic line with many beamed notes and accidentals. The lower staff provides a harmonic accompaniment with a steady rhythm of quarter notes.

7th order.

Second system of musical notation, consisting of two staves. The upper staff is labeled "7th order." and shows a dense, chromatic melodic line. The lower staff continues the accompaniment with a similar rhythmic pattern.

1st order, or position

Third system of musical notation, consisting of two staves. The upper staff is labeled "1st order, or position" and features a melodic line with some triplets. The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The key signature changes to two flats. The upper staff has a melodic line with eighth-note patterns. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The key signature changes to three flats. The upper staff has a melodic line with eighth-note patterns. The lower staff continues the accompaniment.

EXERCISES on the Double Stop.

(For an Explanation of the Double Stop, See page 30 Part 1st)

On Unisons

N^o 1.

Musical score for Exercise No. 1, titled "On Unisons". It consists of two systems of four staves each. The first system has two treble clefs and two bass clefs. The top two staves of each system contain unison double stops, with fingerings like 4 0, 4 1, and 4 1 written below. The bottom two staves of each system contain a single melodic line with various accidentals and note values.

On Thirds

N^o 2.

Musical score for Exercise No. 2, titled "On Thirds". It consists of two systems of four staves each. The first system has two treble clefs and two bass clefs. The top two staves of each system contain third double stops, with fingerings like 1 3 and 3 8 written below. The bottom two staves of each system contain a single melodic line with various accidentals and note values.

On Fourths.

Nº 3.

Musical score for exercise No. 3, titled "On Fourths". It consists of four staves. The first two staves are a grand staff with a treble and bass clef, containing a melody and accompaniment. The last two staves are a grand staff with a treble and bass clef, containing a chordal accompaniment. The music is in common time (C) and features a sequence of chords and intervals based on fourths.

On Fifths.

Nº 4.

Musical score for exercise No. 4, titled "On Fifths". It consists of four staves. The first two staves are a grand staff with a treble and bass clef, containing a melody and accompaniment. The last two staves are a grand staff with a treble and bass clef, containing a chordal accompaniment. The music is in common time (C) and features a sequence of chords and intervals based on fifths.

On Sixths.

Nº 5.

Musical score for exercise No. 5, titled "On Sixths". It consists of five staves. The first two staves are a grand staff with a treble and bass clef, containing a melody and accompaniment. The last three staves are a grand staff with a treble and bass clef, containing a chordal accompaniment. The music is in common time (C) and features a sequence of chords and intervals based on sixths.

On Sevenths.

Nº 6.

Musical score for exercise No. 6, titled "On Sevenths." It consists of four staves. The top two staves are a grand staff with a treble clef and a common time signature. The first staff contains a melodic line with eighth notes and triplets, with a "1" below the first measure. The second staff contains a bass line with whole notes. The bottom two staves are another grand staff with a treble clef and a key signature of one sharp (F#). The third staff contains a melodic line with eighth notes and triplets. The fourth staff contains a bass line with whole notes.

On Octaves .

Nº 7.

Musical score for exercise No. 7, titled "On Octaves." It consists of four staves. The top two staves are a grand staff with a treble clef and a common time signature. The first staff contains a melodic line with whole notes and fingerings (4, 3, 4, 4, 4) above the notes, and a "1" below the first measure. The second staff contains a bass line with eighth notes. The bottom two staves are another grand staff with a treble clef and a key signature of one sharp (F#). The third staff contains a melodic line with whole notes and fingerings (3, 4, 4, 4, 3, 4) above the notes, and a "0" below the first measure. The fourth staff contains a bass line with eighth notes.

On tenths

Nº 8.

Musical score for exercise No. 8, titled "On tenths." It consists of four staves. The top two staves are a grand staff with a treble clef and a common time signature. The first staff contains a melodic line with whole notes. The second staff contains a bass line with eighth notes. The bottom two staves are another grand staff with a treble clef and a key signature of one sharp (F#). The third staff contains a melodic line with whole notes. The fourth staff contains a bass line with eighth notes.

A GENERAL EXERCISE on the Double Stop .

In. F.
Major.

The musical score is written in F major and common time. It consists of 16 systems, each with two staves. The first system is labeled 'In. F. Major.' The notation includes various double stops and single notes across the systems. The first system shows a sequence of double stops in the upper staff and single notes in the lower staff. The second system continues this pattern with more complex double stops. The third system introduces a new set of double stops. The fourth system features a sequence of double stops with some accidentals. The fifth system shows a sequence of double stops with some accidentals. The sixth system features a sequence of double stops with some accidentals. The seventh system shows a sequence of double stops with some accidentals. The eighth system features a sequence of double stops with some accidentals. The ninth system shows a sequence of double stops with some accidentals. The tenth system features a sequence of double stops with some accidentals. The eleventh system shows a sequence of double stops with some accidentals. The twelfth system features a sequence of double stops with some accidentals. The thirteenth system shows a sequence of double stops with some accidentals. The fourteenth system features a sequence of double stops with some accidentals. The fifteenth system shows a sequence of double stops with some accidentals. The sixteenth system features a sequence of double stops with some accidentals.

This page contains ten systems of handwritten musical notation for piano. Each system consists of two staves joined by a brace on the left. The music is written in a minor key, indicated by a single flat (B-flat) in the key signature. The notation includes a variety of rhythmic values, such as quarter, eighth, and sixteenth notes, as well as rests. Chordal textures are prominent, with many measures containing multiple notes on a single staff, often beamed together. The overall style is characteristic of 18th or 19th-century manuscript notation, with clear ink and a structured layout. The page number '96' is located at the top left corner.





