

4^o Mrs. Th. 741

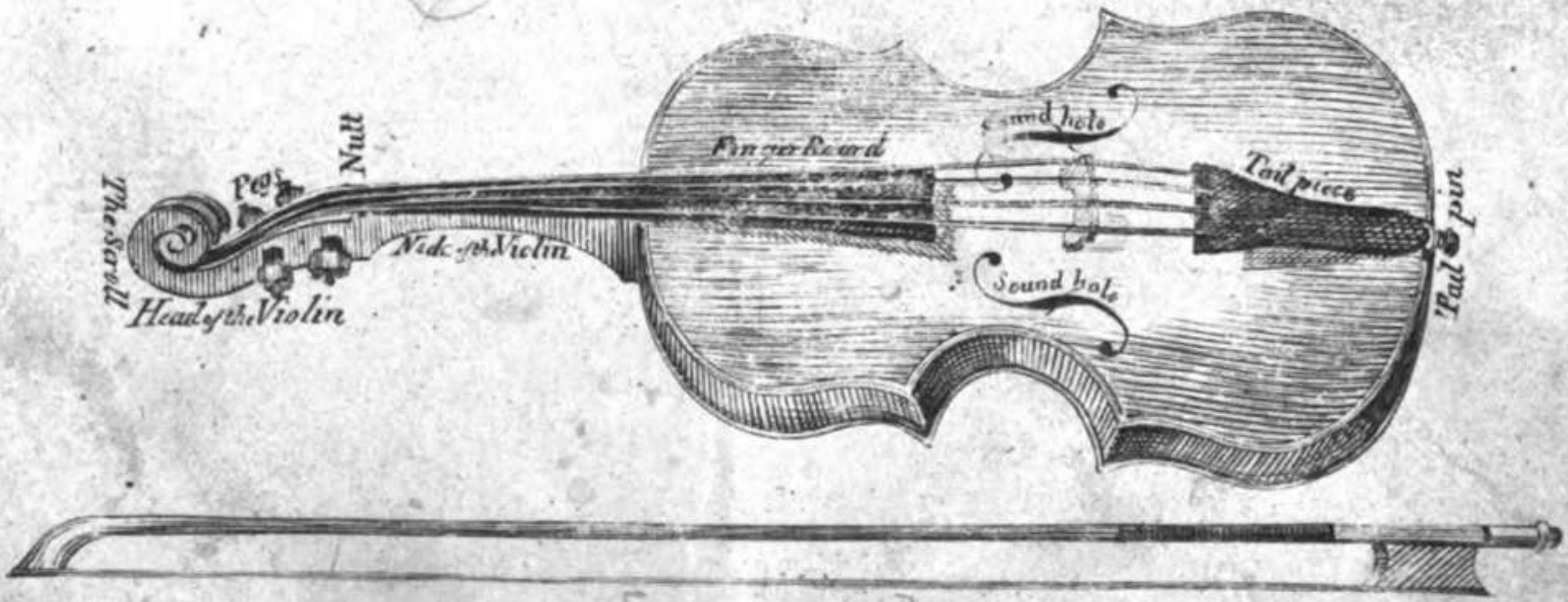
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 For
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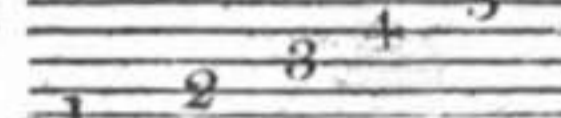
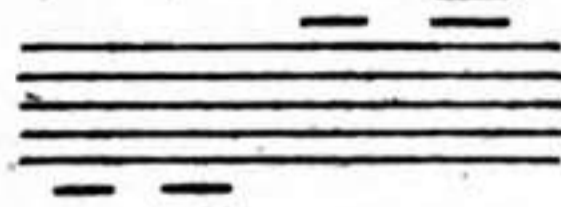
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Keith's Violin-Preceptor


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PRINCIPAL RULES OR RUDIMENTS OF MUSIC

FOR THE VIOLIN

The seven sounds in Music are represented by Characters called **Notes**, named after the first seven letters of the Alphabet. **A.B.C.D.E.F.G.** A **Stave** contains five Parallel lines and four spaces, the lowest line is called the first,  The **Notes** are placed on the lines, in the spaces, above, or under the **Stave**, the additional little lines called **made lines**  are for the higher and lower **Notes**.


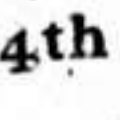

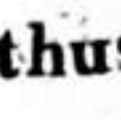
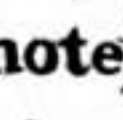
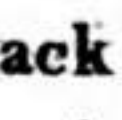
OF THE CLIFF OR CLEF.


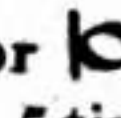
In order to determine the **Pitch** of Musical Notes, certain signs, called **Cliffs** have been invented which are set at the beginning of the **Stave**, the **Cliff** used for the **Violin** is called the **Treble** or **G. Cliff**, and is placed on the 2^d line of the **Stave**  to which it gives the name of **G**.

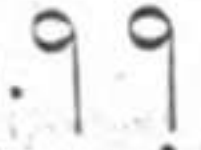






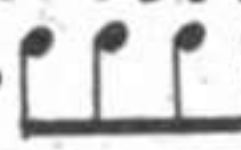


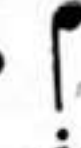

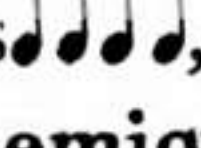
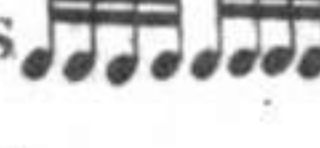

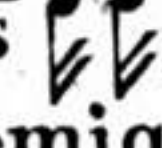




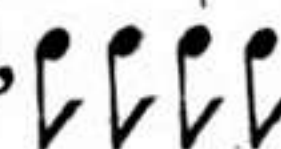

NAMES OF THE NOTES.

<p>Below the second made line below the Stave in the Treble, ----- G</p> <p>The second made line below the Stave in the Treble, ----- A</p> <p>Below the first made line below the Stave in the Treble, ----- B</p> <p>The first made line below the Stave in the Treble, ----- C</p> <p>Below the Stave in the Treble ----- D</p> <p>First line in the Treble, ----- E</p> <p>First Space in the Treble, ----- F</p> <p>Second line in the Treble, ----- G</p> <p>Second Space in the Treble, ----- A</p> <p>Third line in the Treble, ----- B</p> <p>Third Space in the Treble, ----- C</p>		<p>Fourth line in the Treble, ----- D</p> <p>Fourth Space in the Treble, ----- E</p> <p>Fifth line in the Treble, ----- F</p> <p>Above the Stave in the Treble, ----- G</p> <p>The first made line above the Stave in the Treble, ----- A</p> <p>Above the first made line above the Stave in the Treble, ----- B</p> <p>The Second made line above the Stave in the Treble, ----- C</p> <p>Above the Second made line above the Stave in the Treble, ----- D</p> <p>The Third made line above the Stave in the Treble, ----- E</p> <p>Above the Third made line above the Stave in the Treble, ----- F</p> <p>Observe all Notes above the foregoing Scale are usually written an Octave lower than played & over the Notes are placed <i>sva</i> See Page 8</p>
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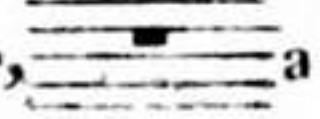
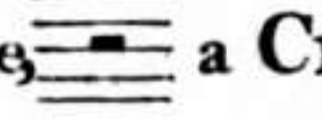

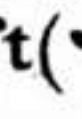


OF THE DIFFERENT SPECIES OF NOTES AND THEIR PROPORTIONS.

The signs or Characters by which the **Notes** are considered with respect to their length or Proportion as compared with one another, are the six following 1st the **Semibreve** or (white note) thus . 2^d The **Minim** or (white note with a tail) thus . 3^d The **Crotchet** or (black note) thus . 4th The **Quaver** or (black note with a tail and hook) thus . 5th The **Semiquaver** or (black note with a tail and two hooks) thus . 6th The **Demisemiquaver** or (black note with a tail and three hooks) thus .


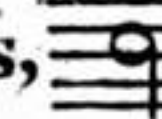



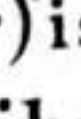
* The Ancients used a square white note thus  or  called a **Breve** which is as long as 2 Semibreves.
 x The Moderns use a Black note with the Tail 4 or 5 times hooked the 1st of which is a half the 2^d a Quarter Demi-semiquavers.

One Semibreve is as long as 2 Minims.  4 Crotchets  8 Quavers 
 16 Semiquavers  32 Demisemiquavers 
 One Minim  is as long as 2 Crotchets  4 Quavers,  8 Semiquavers, 
 16 Demisemiquavers, 
 One Crotchet,  is as long as 2 Quavers , 4 Semiquavers , 8 Demisemiquavers 
 One Quaver , is as long as 2 Semiquavers , 4 Demisemiquavers 
 One Semiquaver  is as long as 2 Demisemiquavers 
 Observe. The Tail to the Notes may be turned upwards or downwards, Example  and those Notes with their tails hooked, may be blended together by 2. 3. 4. &c Example. Hooked,  Blended, 

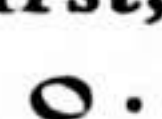
OF RESTS

Characters of Silence are used called Rests, which correspond with the length of the Notes whose name they bear, as thus; a Semibreve Rest is under the line,  a Minim rest on the line,  a Crotchet rest, turned to the right () a Quaver rest, turned to the left () a Semiquaver rest, two strokes turned to the left () a Demisemiquaver rest, three strokes turned to the left ().



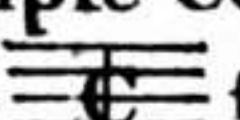
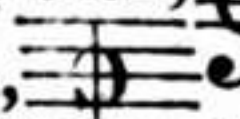
OF THE DOT.

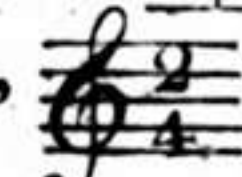
A Dot after a Note or rest makes the note or rest half as long again Ex:  a dot after a semibreve, is equal to a semibreve and minim, or three minims,  a dot after a minim, is equal to a minim and Crotchet,  a dot after a Crotchet, is equal to a Crotchet and Quaver,  a dot after a Quaver, is equal to a Quaver and Semiquaver,  a dot after a Semiquaver, is equal to a semiquaver and Demisemiquaver, a dot after a Crotchet rest () is equal to a Crotchet and Semiquaver rest, and so on by which it is evident that the dot after a Semibreve, is equal to a minim. &c.

OF THE DOUBLE DOT.


When a second dot is added to the first, the second dot, is considered as the half of the first, therefore a double dotted Semibreve, thus  is equal to a semibreve, minim, & crotchet, or to seven crotchets &c.

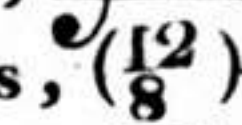
OF TIME AND ITS DIVISIONS.

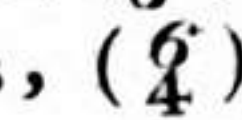
The Single bar  divides a musical Composition into equal portions of Time. Time is divided into two sorts, Common, & Triple, each of which is either Simple, or Compound, the character or sign, which denotes it, is placed at the beginning of every composition, after the Cliff. Simple Common Time, for slow time is when marked thus,  for Quicker, with a stroke through it thus,  for very Quick, turned the contrary way thus,  denoting that each bar contains one semibreve, or its equivalent,

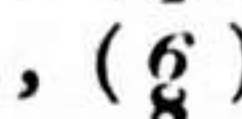
When marked thus,  two four, it is called half Common Time, the bar contains one minim, or its equivalent.

COMPOUND COMMON TIME EXPLAINED.

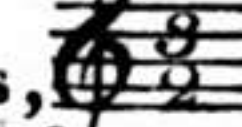
When marked thus,  twelve four, the bar contains twelve crotchets, or their equivalent,

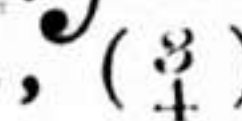
When marked thus,  twelve eight, the bar contains twelve quavers, or their equivalent,

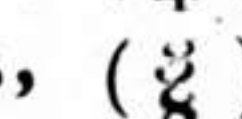
When marked thus,  six four, the bar contains six crotchets, or their equivalent,

When marked thus,  six eight, the bar contains six quavers, or their equivalent,

SIMPLE TRIPLE TIME EXPLAINED.


When marked thus,  three two, the bar contains three minims, or their equivalent,


When marked thus,  three four, the bar contains three crotchets, or their equivalent,

When marked thus,  three eight, the bar contains three quavers, or their equivalent.





* Some Authors use the term Grouped,

COMPOUND TRIPLE TIME EXPLAINED.

When marked thus.  nine four, the bar contains nine crotchets, or their equivalent.

When marked thus.  nine eight, the bar contains nine quavers, or their equivalent.

The contents of every Bar, in **Common Time**, whether **Simple** or **Compound**, may be divided, by beating or counting into four, or into two equal parts; and in **Triple Time**, whether **Simple**, or **Compound**, into three equal parts: The Figures which mark the Time, have reference to the **Semibreve**, the lowest number shews into how many parts the Semibreve is divided; and the upper number how many of such parts are taken to fill up a Bar, for Example $\frac{2}{4}$ two four, denotes, that the Semibreve is divided into four parts, namely, four crotchets, and that two of them are taken for each Bar; likewise $\frac{3}{8}$ three eight, denotes, that the Semibreve is divided into eight parts, namely, eight quavers; and that three of them are adopted to complete a bar.

Three Notes blended together, having the figure 3 placed over them, thus  are performed in the time of two Notes of the same kind, five Notes blended together, and having the figure 5 over them, thus  are performed in the time of four of the same kind, Six Notes blended together and having the figure 6 over them, thus  are performed in the time of four, of the same kind, Nine Notes blended together, and having the figure 9 over them, thus  are performed in the time of eight of the same kind.

OF SHARPS FLATS AND NATURALS.

A Sharp (#) placed before a Note rises it a Minor Semitone or half tone higher.

A Double Sharp (x or ##) placed before a Note rises it three quarters of a tone.

A Flat (b) placed before a Note lowers it a Minor Semitone or half tone lower.

A Double Flat (bb) placed before a Note lowers it three quarters of a tone.

A Natural (n) placed before a Note takes away the effect of a Sharp or Flat, whether single or double and (n#) or (nb) reinstates the single Sharp or Flat.

Sharps and Flats are often placed next the Cliff, whereby according to their position on the lines, or in the Spaces, every Note of the same denomination throughout the piece, is equally affected, unless contradicted by a Natural, A Sharp, Flat or Natural, prefixed to a Note in the course of a piece affects all the Notes of the same name in that Bar, the effect continues when the last Note of a Bar, is the same as the first note of the succeeding; and is called an Accidental Sharp, Flat or Natural.

The Notes affected by Sharps, Flats or Naturals, still retain the name, with the addition only of Sharp, Flat, or Natural, as F Sharp, B Flat, F Natural.

THE ORDER OF SHARPS AND FLATS AT THE CLIFF.

Seven Sharps are made }
use of Viz: - - - }




Descending by 4th and
Ascending by 5th

Look the Sharps back you will }
find the Seven Flats.. }



Ascending by 4th and
Descending by 5th

* If the Figure denoted the time of the notes instead of the number of them it would be an Improvement, Example 

OF THE SCALE OR GAMMUT.

By the word **Scale** or **Gammut** is understood a gradual succession of **eight Sounds**, either ascending or descending and the degrees of the **Scale** are counted according to the position or elevation of the **Notes**; as for instance, if a note is on the 1st line it is counted as one or the 1st degree the Space next above it two, and so forth in ascending; or in the same manner in descending.

There are two sorts of degrees. Viz The **Semitone** and the **Tone**, the **Semitone** is the smallest degree used in modern music and may be **Major** or **Minor**.

The **Minor Semitone** or half tone (half a degree) is between two Notes of the same denomination and place on the staff, which only differ by a Sharp or Flat. Ex:

The **Major Semitone**, is between two Notes of different denominations and place on the Staff, and is a whole degree of the Scale. Ex.

The **tone** consists of the **Minor** and **Major Semitone** joined together. Ex:

The **Scale** or **Gammut**, may be **Diatonic**, **Chromatic**, or **Enharmonic**.

A **Diatonic Scale**, is that which proceeds by five tones and two interspersed **Major Semitones** in an **Octave**; The **Diatonic Scale** may be **Major** or **Minor**;

In the **Major Diatonic Scale**, the **Major Semitones**, lie between the 3^d & 4th 7th & 8th

Ascending Scale. Descending Scale.

Example in } C. Major . }

In the **Minor Diatonic Scale**, the **Major Semitones** lie in ascending between the 2nd & 3^d 7th & 8th and in descending between the 6th & 5th 3rd & 2^d.

Ascending Scale. Descending Scale.

Example in } A. Minor . }

Observe, in the **Minor Diatonic Scale**, the 6th & 7th are **Sharpened** in ascending and **Flattened** in descending; but in the **Major Diatonic Scale** they are always fixed; Some Authors differ in respect to the **Minor Scale**, and only sharpen the 7th thus

thus or thus

A **Chromatic Scale**, is that which proceeds by **Seven Major** and **Five Minor Semitones**; in an **Octave**.

Ascending with Sharps. Descending with Flats.

Example

The Modern Enharmonic Scale, is that which proceeds by 12 Minor Semitones & 7* Commas,

Example

NB. In the same manner as E# & Fb, or B# & Cb, &c the Enharmonic progressions of Eb & Fb, or Bb & Cb, may also be used. Example.

OF KEYS AND MODES.

By the term **Key** or **Key Note (Tonic)** is understood a certain fundamental Note or Sound, to which the whole of an Air or Lesson has a certain relation or bearing, to which all its Modulations are referred and accommodated, & in general in which it both begins and ends;

There are two Species of **Keys**, one of the **Major**, and one of the **Minor Mode**,

A **Key** is in the **Major Mode**, when the 3^d above the **Key Note** is the Interval of a **Major 3^d** (See Intervals,)

A **Key** is in the **Minor Mode**, when the 3^d above the **Key Note** is the Interval of a **Minor 3^d** (See Intervals,)

The **Natural Key of C** is the Model of all **Major Keys**, and the **Key of A** is the Model of all **Minor Keys**, which latter is called the relative **Minor** to the former; Every **Major Key** has its relative **Minor** in the same proportion, a **Minor 3^d** below; or a **Major 6th** above its relative **Major Key**;

As the **Chromatic Scale** consists of 12 **Semitones**, each of which may be taken for a **Key Note** in the **Major** or in the **Minor Mode**, of course there are in Music 24 **Keys**, viz, 12 in the **Major** and 12 in the **Minor Mode**;

The easiest method to find the **Key** in which any Piece of Music is Composed, is to observe what **sharps** or **flats** are placed after the **Cliff**;

With **Sharps**, the **Major Key** is a **Major Semitone** above the last **Sharp**, and the **Minor Key** is a tone lower than the last **Sharp**.

Example

G. Major	D. Major	A. Major	E. Major
E. Minor	B. Minor	F# Minor	C# Minor

B. Major	F# Major	C# Major
G# Minor	D# Minor	A# Minor

With **Flats** the **Key** in **Major** is a perfect 5th above the last **Flat**, and **Major 3^d** above in **Minor**;

Example

F. Major	Bb Major	Eb Major	Ab Major
D. Minor	G. Minor	C. Minor	F. Minor

Db Major	Gb Major	Cb Major
Bb Minor	Eb Minor	Ab Minor

Observe, If the three last Keys should be written with Sharps instead of Flats the effect is considered the same.

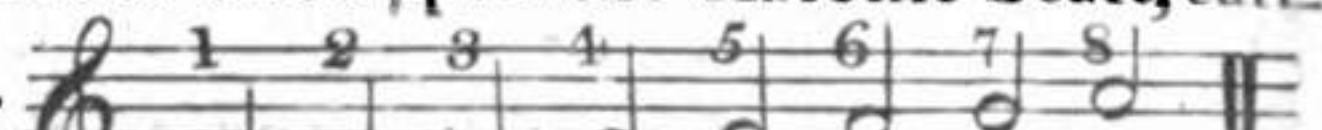
There are some exceptions from the foregoing Examples. In Ancient Music, the number of Sharps or Flats are not always marked at the **Cliff**, also in the course of a Piece there may be several accidental Sharps or Flats, in this case it is necessary to reckon from the last accidental Sharp or Flat according to their order.

NB Sometimes a Composition in a **Minor Key**, has a **Major** ending;

Observe; Having shewn the order of the Sharps and Flats placed at the **Cliff** in all the **Major** & their relative **Minor** keys; and Rules for the regulation of the Octave in both Modes; I shall now recommend the Student to write the Scales both **Major** and **Minor** with their Sharps or Flats at the **Cliff** in all the **Keys**.

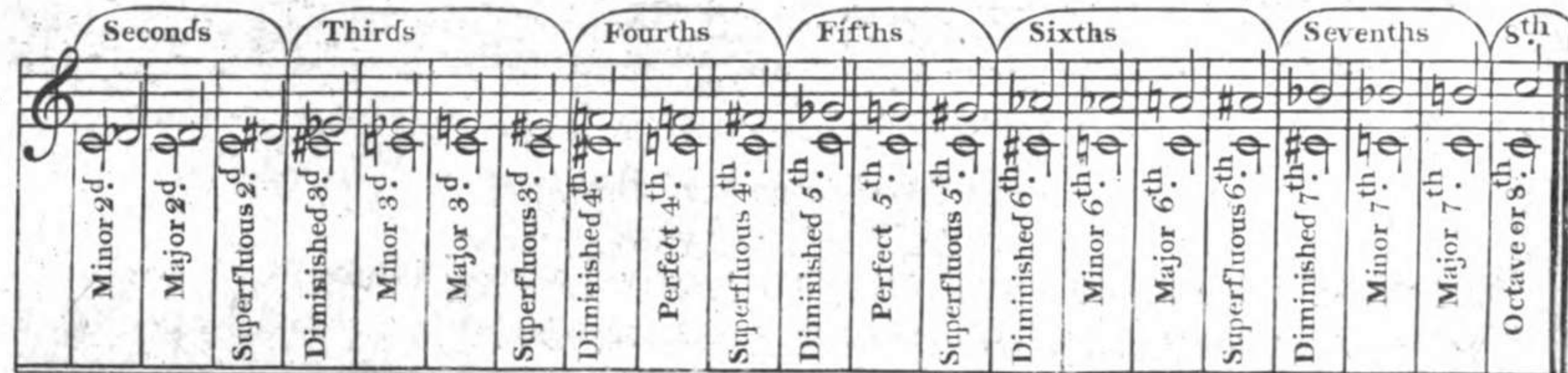
*The Comma is one of the least Intervals of which the Ear is sensible.

OF INTERVALS .

A Musical **Interval** consists of two relative sounds that bear a certain proportion, in respect to their exact distance from each other; and it is named according to the number of degrees it takes up in the diatonic Scale, calling the lowest term one, and counting from degree to degree upwards. Ex. 


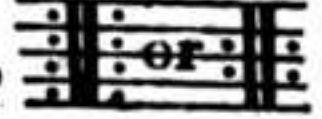
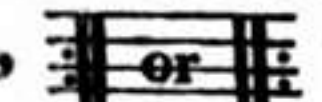
The foregoing Ex: shews, that if a Note stands on the same degree it is called one, or Unison; one degree above the lowest note is called a second, two degrees above the lowest note is a third &c.

Intervals are of different Species according to the number of Semitones which they contain they may be Perfect, Minor, Major, Diminished (or extream Flat,) Superfluous (or extream Sharp .)



Example 

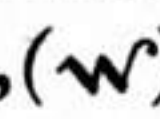
Observe, the Student will find considerable Improvement in analyzing each Interval and filling up the contiguous Semitones in Notes .


EXPLANATION OF VARIOUS CHARACTERS USED IN MUSIC .


The Double Bar, thus  marks the end of a Strain or the conclusion of a Piece, Sometimes the Bars are dotted thus,  which denotes the repeat of the foregoing and following strain, When the Bars are dotted thus,  then the strain only on that side of the dot is to be repeated .


A Sign or Repeat :S: is a reference to a Passage or strain to which the performer is to return, the same meaning is also conveyed by the words, *Al Segno* .



The Pause, thus  denotes that the Note over which it is placed is to be drawn out to a length greater than its own, or embellished with a shake, *Appoggiatura*, or other graces, but the Pause over a Rest  only lengthens the rest at the pleasure of the performer .

The Direct, () placed at the end of a Stave on the line or in the space, shews where the first note of the next line stands .

A Bind, Tie, or Ligature, over two notes on the same line or space thus  unites them into one continued Sound, and they are to be played in one Bow .

A Slur over two or more Notes of different names thus  signifies that the Notes are to be played smooth and connected, (termed *Legato*;) and the Notes under the Slur are to be played in the same Bow .

When the Slur is dotted underneath thus  (termed *Mezzo* or *Slur'd Staccato*;) The Notes are to be played extreamly smooth and distinct, and are played in the same Bow jerking or dancing it across the String .

In Playing *Slur'd Staccato* the thumb must press the stick only. Small dots or strokes over some Notes without a Slur thus  means to play the Notes short and distinct (*Staccato*) when the dots are marked thus  they are played more *legato* than the former .

In Playing *Staccato* the Motion of the Bow ought to proceed from the wrist only .

Octava, All *sv^a* *sv^a* *alta*, Set over a passage means that the Notes are to be played an Octave higher, and *LOCO* that the Notes are to be played again as they are written .

* Sometimes when *staccato* notes occur the term *Punta D'Arco* is written which denotes that the notes are played with the point of the Bow only: Observing to Articulate every note firmly & give equal force to the up and down Bow the Exercises 39 & 40 may be practised after this form .


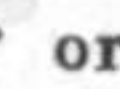
ABBREVIATIONS.

Written thus, 

Played thus, 

Written thus, 

Played thus, 

Segue, signifies to repeat the same passage and is often written thus  or  thus.

OF MUSICAL GRACES.

1st of the Appoggiatura

The **Appoggiatura** is a small Note placed before a large one of longer duration, and in general occurs on the Accented part of the Bar, Its length is borrowed from the following large Note and in general, it is half of its duration. Observe, when the **Appoggiatura** is placed above the principal Note, it may be at the distance of a Tone or Major Semitone but when it is placed below, it must be at the distance of a Major Semitone only.

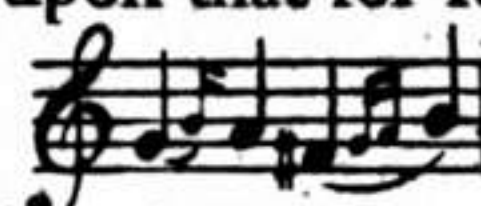

Written thus, 

Example. Played thus, 

Written thus, 

Played thus, 

Sometimes thus. Sometimes the Small Notes are added to give Emphasis. Sometimes thus called a Slide.

Sometimes a Small Note follows a large Note, and depends upon that for its time, in which case it occurs on the unaccented part of the Bar. Example. Written thus,  Played thus, 

2^d OF THE TURN.

The **Turn** is a Grace formed of two Appoggiaturas; the Note on which the turn is made, the Note above and the Major Semitone below. There are two sorts of turns, the common turn and the Back or Inverted turn.

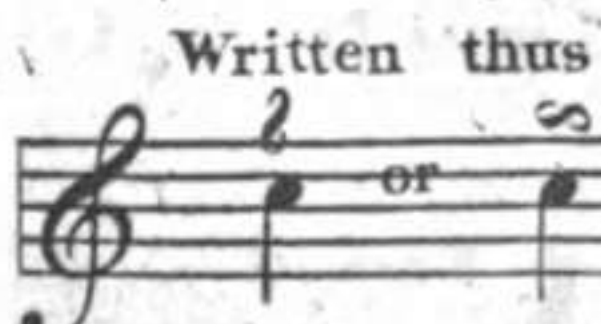

1st The Common Turn Commences on the Tone or Major Semitone above. Example.

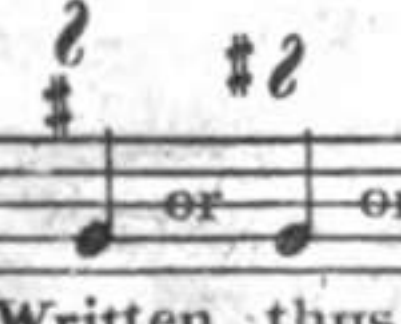

Written thus, 

Played thus, 

The Plain Perfect turn The Dotted Note turned

2^d The Back or Inverted Turn commences on the Major Semitone below.

Written thus  Played thus 

Written thus  Played thus 

3^d OF THE TRILL OR SHAKE.

The **Trills or Shakes** are of different sorts, they are made in general by **Shaking** the **Tone or Major Semitone** above, along with the principal Note **Example** .

Plain Shake. Written thus.  Played thus. 

Short Shake beginning by the Note itself. Written thus.  Played thus.  Written thus.  Played thus. 

Transient or Passing Shake. Written thus.  Played thus. 

Continued Shake Turned. Written thus.  Played thus. 

Turned Shake Written thus.  Played thus. 

Plain Shake. Written thus.  Played thus. 

A Prepared and Turned Shake. Written thus.  Played thus. 

Turned Shake beginning with the Note. Written thus.  Played thus.  Turned Shake ending with the Note.  Played thus. 

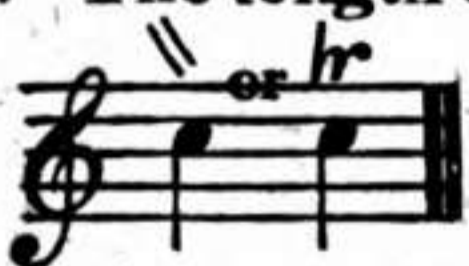

OF THE TREMOLO (TREMBLING) SHAKE.

The **Tremolo Shake**, improperly termed by Geminiani, Philpot, and others the **Close Shake**, is Performed thus, Press the Finger of the Note designed, very hard upon the String, and draw the **BOW** very Slowly the full length, and press it very easy upon the String, at the beginning, but increase the pressure before you come to the middle drawing the bow nearer the bridge, afterwards draw it farther off and lessen the pressure by degrees, keeping the finger firm upon the String, and move the wrist backwards and forwards, slowly at first and faster by degrees .





Observe, the **Tremolo Shake** should only be introduced on long Notes .

4th OF THE BEAT .

The **Beat** is the reverse of the **Shake**, but without the **turn**, and is generally made with the **Major Semitone** below. The length of the **Beat** is determined, like that of the other graces, according to the Passage. Ex.

Written thus.  Played thus. 

When the Note preceding the beat is an Interval of a Second let the beat adopt it whether it be a **Major Semitone** or a **Tone**. **Example** .

Written thus.  Played thus.  Written thus.  Played thus. 

When the **Beat** is on the 1st Note of a Passage or when it follows a Note whose Interval is grater than a second it should be made with a **Major Semitone**. **Example** .


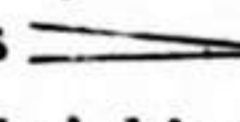

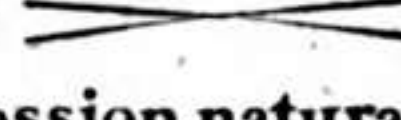
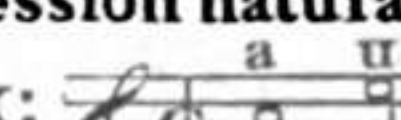
Written thus.  Played thus.  Written thus.  Played thus. 

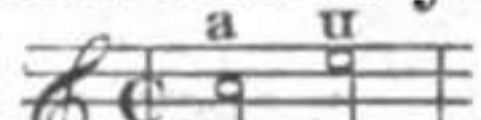
EXPLANATION OF VARIOUS TERMS, &c.

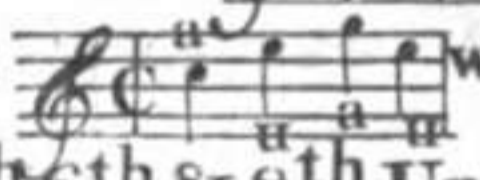
The variation of the degrees of Time as to Slowness or Quickness in every Composition is ascertained by some Italian word or words prefixed to the beginning; the following are those most commonly used commencing with *Adagio*, the Slowest degree and ending with *Prestissimo* the most quick.


1 <i>Adagio</i> ,	8 <i>Allegretto</i> ,	15 <i>Vivacissimo</i> ,
2 <i>Grave</i> or <i>Gravement</i> ,	9 <i>Moderato</i> ,	16 <i>Con Spirito</i> , or <i>Focoso</i> ,
3 <i>Largo</i> ,	10 <i>Tempo Giusto</i> ,	17 <i>Spiritoso</i> ,
4 <i>Lento</i> or <i>Lentement</i> ,	11 <i>Maestoso</i> ,	18 <i>Con Brio</i> ,
5 <i>Larghetto</i> ,	12 <i>Con Commodo</i> ,	19 <i>Con Fuoco</i> ,
6 <i>Andantino</i> ,	13 <i>Allegro</i> ,	20 <i>Presto</i> ,
7 <i>Andante</i> ,	14 <i>Vivace</i> ,	21 <i>Prestissimo</i> ,

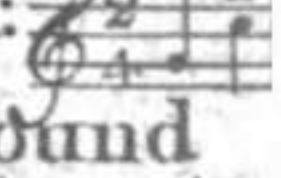
To determine more particularly the Style of Performing, some of the following terms are also used; *Mesto* or *Flebile*, in a melancholy style; *Siciliana*, in a Simple pastoral manner; *Cantabile*, in a Singing and graceful manner; *Affetuoso*, in an affecting and tender manner; *Grazioso*, in a Graceful and elegant manner; *Con Moto*, with a certain degree of Vivacity; *Brillante*, *Legerement* or *Leggiardo*, with brilliancy and Spirit; *Agitato*, *Tremando*, *Tremolo*, or *Timoroso*, Agitated, with Passion and fire; *Vigoroso*, in a bold energetic style; *Con Expressione*, or *con Anima*, with expression, that is with passionate feeling, where every note has its peculiar force and energy, and where even the strictness of time may be relaxed for extraordinary effects; *Scherzo*, very lively; *Scherzando*, in a Playful and light manner; *Sostenuto* or *tenuto*, or abbreviated thus, *ten*: to sustain or hold on the notes their full length; *A Tempo*, in strict time; *Ad Libitum*, at pleasure or discretion, with regard to time, introducing in certain cases an embellishment; *Tempo Primo*, in the original time; *Rallentando*, *Lentando*, or *Ritardando*, gradually slackening the time; *Smorzando*, *Morendo* or *Perdendozi*, Extinguishing gradually the sound till it be almost lost; *Calando*, or *Mancando*, diminishing by degrees the sound, or slackening almost imperceptibly the time, or both; *Da Capo*, abbreviated thus, *D. C.* to return and end with the 1st strain; *Volti Subito*, or *V. S.* turn over quickly; *Bis*, twice, it is generally placed over a passage within a curved line, which denotes the extent of the repeat.


Dolce or *Dol*, or *Soave*; means Sweet, with taste, now and then Swelling some notes; *Piano* or *Pia*, or *P*, Soft; *Mezzo*, or *Mez*, or *Mezzo Piano*, or *Poco P*, or *Poc: P*, rather soft; *Pianissimo*, or *P^{mo}* or *PP*, Very soft; *Fortissimo*, or *F^{mo}* or *FF*, Very loud, *Forte*, or *For*, or *F*, Loud, *Mezzo F*, or *Mez: F*, rather loud; *Forzando* or *S Forzando*, or *Fz*, or *Sf*, to force or give Emphasis, to one note; *Rinforzando*, or *Rinf*: to swell 2, 3, or 4 notes; *Crescendo*, or *Cres*; marked sometimes thus  means gradually louder; *Decrescendo*, or *Decres* *Diminuendo*, or *dim*, marked sometimes thus  gradually softer, this last mark  often denotes an Emphasis, where it is widest, and then diminishing; *Crescendo and Diminuendo*, thus,  means to swell and diminish, *Diminuendo & Crescendo*, thus,  means to diminish and swell.


Accent, those notes or those parts of a Bar, on which the Expression naturally falls; thus in Common time with 2 Minims, in a Bar, the 1st is accented the 2^d Unaccented Ex: 


with 4 Crotchets in a bar, the 1st & 3^d are accented, the 2^d and 4th unaccented, Ex: 

in slow Common time, the 1st 3^d 5th & 7th are Accented, the 2^d 4th 6th & 8th Unaccented, Ex: 

In Half Common time with 2 Crotchets in a Bar, the 1st Crotchet is Accented the 2^d Unaccented, Ex: 

with 4 Quavers in a Bar, the 1st & 3^d is Accented, the 2^d & 4th Unaccented, Ex: 

In Compound Common time with 12 Quavers in a Bar, the 1st 4th 7th & 10th are Accented, the others are Unaccented, Ex: 


with 6 Quavers in a Bar, the 1st & 4th are Accented, the others are Unaccented Ex: 


In Triple time with 3 Crotchets in a Bar, the 1st is Accented the 2^d & 3^d Unaccented, Ex: 

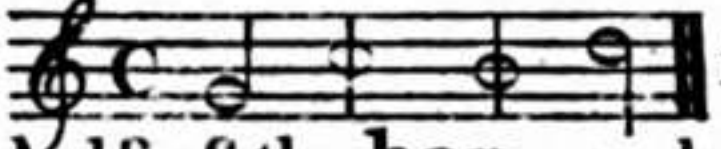

with 6 Quavers in a Bar the 1st 3^d & 5th are Accented, the 2^d 4th & 6th Unaccented, Ex: 

NB. Sometimes to preserve the place of the Accents, a Composer is under the necessity of beginning

a Piece with the last part or half of a bar, which is always completed at the end.

Emphasis, When the Unaccented part of a Bar, should be made of more importance than the Accented, such deviation from the regular rule is termed **Emphasis**, and is usually expressed by the following terms, **Rinforzando**, **Forzando**, **Sforzando**, or their abbreviations **Rinf**, **Sf**, **fz**, or as in following **Ex:** 

Syncopation, Syncopated or driving notes, are those which begin on the Unaccented and end on the Accented part of the bar; **Ex:**  in Ancient Music it is frequently used without a tie with the

bar through the Note **Ex:**  it may also take place when a Note is preceded by another, which is but part of the value, or half of the bar, or when preceded by a rest of the same value; supposing that this Note so preceded anticipates upon the next following part of the bar, **Ex:**  from the foregoing explanation, it will be observed that Syncopation is produced by joining an Unaccented part of a bar with the next Accented part; through the medium of which the Unaccented part is made of more importance than the Accented. Syncopation is introduced in Melody, for the sake of Expression, and in Harmony, to Connect Concords, and prepare Discords.

OF HOLDING THE VIOLIN.

The **VIOLIN** must be placed on the collar bone, turning the right side a little downwards, to avoid the necessity of raising too much the right Arm when the 4th String is to be played.

The **Head** of the **VIOLIN** must be nearly **Horizontal** with that part which rests on the Collar bone, that the hand may be shifted with facility without danger of dropping the Instrument.

Place your left elbow before your stomach under the **Violin** leaning your arm against the upper ribs; Your chin should lean lightly on the left side of the *tail piece full over it than otherwise as it looks more graceful.

The **Violin** should be held in your left hand with the small of the neck about an inch distance from the nut, between the lowest joint of the first finger and the thumb without touching the root of those fingers, or the Palm of the Hand, the thumb must hold the **Violin** nearly facing the 2^d finger in an easy manner that it may glide with freedom in taking the various shifts; the fingers of the left hand must be placed over the fingerboard in a line parallel with the Strings, keeping them bent and ready to fall perpendicular on the strings and stop them with their points as firm as possible. Observing never to raise them until there is a necessity.

OF THE MANNER OF HOLDING THE BOW AND BOWING.

The **Bow** is to be held at a small distance from the *Nut, between the thumb and fingers of the right Hand, the hair being turned inward against the back or outside of the thumb which is to support the whole weight of the bow, and must be placed pressing on the Stick facing the 2^d finger; the fingers must be bent and placed at a little distance from each other, the 1st finger laying on the stick a little below its 1st joint, the joints of the fingers must be kept free and the knuckles must be rather above the stick.

The motion of the bow is to proceed from the joints of the wrist and elbow in playing quick notes, and very little or not at all from the joints of the Shoulder; but in playing long Notes, where the Bow is drawn from one end of it to the other the joint of the Shoulder is also a little employed; The Bow must be always drawn in a line parallel with the Bridge, which cannot be done if it is held stiff, and must be pressed upon the Strings with the 1st finger only, and not with the whole weight of the hand, the best Performers are least sparing of their bow, and make use of the whole of it, from the point to the part of it under and even beyond their fingers, in an Upbow the hand is bent a little downward from the joint of the wrist when the nut of the Bow approaches the Strings, the wrist is immediately streightned, or the hand rather a little bent back or upward, as soon as the bow is began to be drawn down again.

One of the principal beauties of the **Violin** is the swelling or encreasing (**Crescendo**) and diminishing or softening (**Diminuendo**) the sound; which is done by pressing the bow upon the strings with the 1st finger more or less; in playing long Notes the sound should be began soft, and gradually swelled till the Middle,

* The Tail Piece is the black piece of wood to which the Strings are fastened.

* The Nut is a piece of Ivory or Ebony placed at the lower part of the Bow, to which the Hair is fastened; and on the inside is fastened a screw, which serves to tighten the Hair.

and from thence gradually softened till the end, and lastly, particular care must be taken to draw the bow smooth from one end to the other without any interruption or stopping in the middle, for on keeping it always parallel with the Bridge, and pressing it only with the 1st finger upon the Strings with discretion, principally depend the fine Tone of the Instrument.

Sometimes the Notes are to be played on the Violin with the fingers like the Guitar, in which case the term, Pizzicato or its Contractions Pizz, or Pizz^{to} are written over the passage, in contradiction, to the former term, when the bow is to be reassumed, the term Col arco, or Arcato, or Arcate, are Written.

Observations; When practising on the Violin the Student should always Stand, be particular to avoid all motions with the Head, or any other part of the Body, or the distorting any feature, for which purpose it is necessary to place the Music upon a desk made for that purpose.

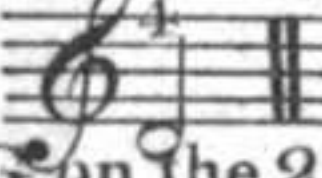
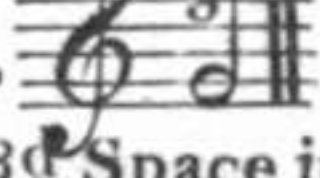

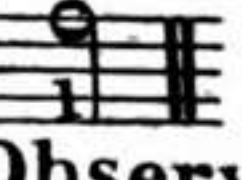
OF TUNING THE VIOLIN.

The four Strings of the Violin when played without being stopped by any finger are said to be Open, the 4th or Silver String, G, is represented by a Note below the 2^d made line below the Stave in the Treble; the 3^d String D, by a Note below the Stave; the 2^d String A, by a Note in the 2^d Space, and the 1st or Smallest String E, by a Note in the 4th Space. First Tune the 2^d String A, in unison with an A Tuning Fork, then tune the 3^d String D, a Perfect 5th below it; Try it by placing the 4th Finger of the Left Hand on the 3^d String 4 Inches Plus from the Nut, which will produce A in Unison with the 2^d String, if the 3^d String is Perfectly Tuned, then tune the 4th or Silver String a Perfect 5th below the 3^d String D, place the 4th Finger the same distance as before on the 4th String which will be D in Unison with the 3^d String; then tune the 1st or smallest String E, a Perfect 5th above A, the 2^d String; then place the 4th Finger the same distance as before on the 2^d String, which will be E in Unison with the 1st String.

EXAMPLE.

EXERCISE ON THE OPEN STRINGS.

OF THE POSITION OF THE LEFT HAND ON THE FINGER BOARD.

Place the 4th Finger on the 4th or Silver String 4 Inches Plus from the Nut, which will produce the Note D below the Stave in the Treble,  Place the 3^d Finger on the 3^d String 3 Inches and 1/8 minus, from the Nut, which will produce the Note G on the 2^d Line in the Treble,  Place the 2^d Finger on the 2^d String 2 Inches from the Nut, which will produce the Note C, in the 3^d Space in the Treble,  Place the 1st Finger on the 1st String 5/8 of an Inch Plus from the Nut, which will produce the Note F on the 5th Line in the Treble, 

Observe The Student must keep the Fingers down on each of the Strings as before described while Practising the following Exercise, by which means the true Position of the Hand and Fingers will easily be attained.

Ascending: d u d u d u d u | d u d u d u d u | d u d u d u d u | d u d u d u d u

Descending: d u d u d u d u | d u d u d u d u | d u d u d u d u | d u d u d u d u

The SCALE of the VIOLIN, in G Major, with an Explanation of the Distances of the FINGERS on the FINGERBOARD.

4th Or Silver String.	3rd String.	2d String.	1st String.
0 1 2 3	0 1 2 3	0 1 2 3	0 1 2 3
Open String	Open String	Open String	Open String
One Inch $\frac{3}{8}$ Minus from the nut	One Inch $\frac{3}{8}$ Minus from the nut	One Inch $\frac{3}{8}$ Minus from the nut	One Inch $\frac{3}{8}$ Minus from the nut
2 Inches $\frac{1}{2}$ Minus from the nut, or 1 Inch $\frac{1}{8}$ from the 1st Finger	2 Inches $\frac{1}{2}$ Minus from the nut or 1 Inch $\frac{1}{8}$ from the 1st Finger	2 Inches from the nut or $\frac{2}{3}$ of an Inch from the 2d Finger	2 Inches from the nut or $\frac{2}{3}$ of an Inch from the 2d Finger
3 Inches $\frac{1}{8}$ Minus from the nut or $\frac{3}{8}$ of an Inch from the 2d Finger	3 Inches $\frac{1}{8}$ Minus from the nut or $\frac{3}{8}$ of an Inch from the 3d Finger	3 Inches $\frac{1}{8}$ from the nut or 1 Inch from the 2d Finger	3 Inches $\frac{1}{8}$ from the nut or 1 Inch from the 2d Finger
4 Inches Plus from the nut, or 1 Inch from the 3d Finger	4 Inches Plus from the nut or 1 Inch from the 3d Finger	4 Inches Plus from the nut or 1 Inch from the 3d Finger	4 Inches Plus from the nut or 1 Inch from the 3d Finger

Observations, The Cypher (O) Signifies that the String is to be played Open, the Figure (1) that it must be Stopt with the 1st Finger, (2) with the 2d (3) with the 3d (4) with the little Finger.

The distances of the Fingers, on the Fingerboard are taken from the middle part of the point of any of the Fingers, the Strings being Stopt from that part; I should recommend the Student to pastepieces of paper on the Fingerboard for each Stop measured by a pair of Compasses after the Plan of the Fingerboard. Page 16.

Exercise on the 4th String. Slow

Exercise on the 3d String.

Exercise on the 2d String.

Exercise on the 1st String.

Exercise on the SCALE.

EXERCISES ON INTERVALS.

Intervals of 3rds

Two staves of music in G major, C time signature. The first staff shows ascending and descending intervals of thirds with fingerings (1-2-3, 3-2-1) and a final triplet exercise. The second staff shows the same intervals with a different fingering scheme (1-2-3, 3-2-1) and a final triplet exercise.

Intervals of 4ths

Two staves of music in G major, C time signature. The first staff shows ascending and descending intervals of fourths with fingerings (1-2-3-4, 4-3-2-1) and a final triplet exercise. The second staff shows the same intervals with a different fingering scheme (1-2-3-4, 4-3-2-1) and a final triplet exercise.

Intervals of 5ths

Two staves of music in G major, C time signature. The first staff shows ascending and descending intervals of fifths with fingerings (1-2-3-4, 4-3-2-1) and a final triplet exercise. The second staff shows the same intervals with a different fingering scheme (1-2-3-4, 4-3-2-1) and a final triplet exercise.

Intervals of 6ths

Two staves of music in G major, C time signature. The first staff shows ascending and descending intervals of sixths with fingerings (1-2-3-4, 4-3-2-1) and a final triplet exercise. The second staff shows the same intervals with a different fingering scheme (1-2-3-4, 4-3-2-1) and a final triplet exercise.

Intervals of 7ths

Two staves of music in G major, C time signature. The first staff shows ascending and descending intervals of sevenths with fingerings (1-2-3-4, 4-3-2-1) and a final triplet exercise. The second staff shows the same intervals with a different fingering scheme (1-2-3-4, 4-3-2-1) and a final triplet exercise.

Intervals of 8ths (Octaves)

Two staves of music in G major, C time signature. The first staff shows ascending and descending intervals of octaves with fingerings (1-2-3-4, 4-3-2-1) and a final triplet exercise. The second staff shows the same intervals with a different fingering scheme (1-2-3-4, 4-3-2-1) and a final triplet exercise.

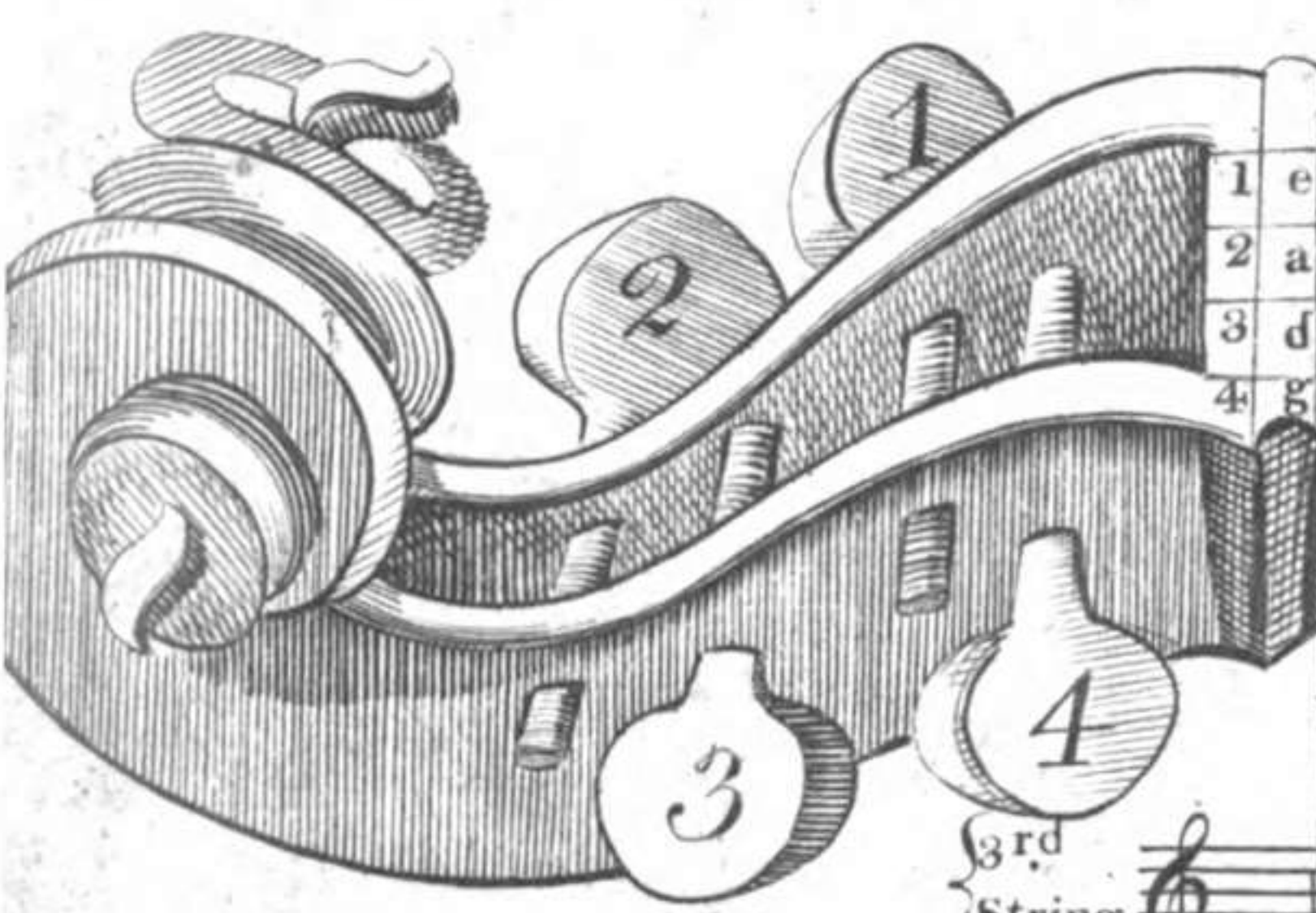
EXERCISE On Concords.

Four staves of music in G major, C time signature. The first staff shows a sequence of chords (D, E, F#, G, A, B, C, D). The following three staves show exercises for each chord, with notes written in a rhythmic pattern and fingerings indicated. The first three staves are labeled 'or u' and the fourth is labeled 'or u'.

A Correct View of the FINGER BOARD with the DISTANCES MARKED .

Observe. The thick marks are peculiar to the Key of G. and it is only necessary to mark the Fingerboard at those distances.

1	e	E#	F#	Fx	F#	g	Fx	g	G#	A	Ax	A#	B	Bx	B#
2	a	A#	B	Ax	B	cb	B#	c	C#	D	Dx	D#	E	Ex	E#
3	d	D#	E	Dx	E	fb	E#	f	F#	G	Gx	G#	A	Ax	A#
4	g	G#	A	Gx	A	B	A#	b	B	C	Cx	C#	D	Dx	D#



REMARKS ON THE PROPER USE OF THE BOW.

The most usual method of bowing, is to use a down bow on the Accented part of the bar and an up bow on the Unaccented; This Rule should always be attended to in the beginning of an Air or Lesson, although, at other times, it cannot always be observed, on account of the variable number of notes in a bar; still I would recommend the Student to keep to it as close as possible, In playing passages of equal notes the down and up bows are used alternately, To bring a down bow on the Accented part of the bar, two notes are sometimes played in the same bow for the sake of Regularity, although not so marked.

The last note of all Cadences should be played with a down bow.

A Shake which Closes a Strain or Piece must be played with an up bow; other Shakes may be played with a down bow. The letter (D) marked over the Notes in some places in the course of this work shew the Down Bow is used and the letter (U) the Up Bow.

OF PLAYING IN TIME.

Having in the commencement of this work explained the different Species of Notes and their several proportions, now proceed to delineate a Method of playing those Notes in just time, as they may promiscuously occur, which is one of the most essential part of practical Music.

There are two Methods usually practised to keep time, viz: Counting and Beating, 1st Of Counting Time, the best Method is to count mentally dividing the Measure of each bar in Common Time into 2, 4, or 8, and Triple Time into 3 or 6 equal parts, I have placed figures surrounded by lines over every bar of 20 Airs contained in this work, to shew the different methods of Counting Time, it might not be unprofitable for the Practitioner to attend to the Pendulum of a Clock to make himself as accurate as possible in counting; 2^d Of Beating Time; This is done with the Foot; thus in Common Time the Foot must go down at the beginning of every bar and rise in the middle, In Triple Time the Foot goes down at the beginning of the bar and rises at the 3^d Part.

The Letter (D) marked under the Notes, in some places in the course of this work shews where the foot is to go down, and the Letter (U) where it rises. Observe, In beating time to avoid any motion of the Head or Body; keeping the heel on the Ground mark the time with the point of the Foot as gentle as possible.

* See Borrowed Fingering Page 36.

PRELUDE IN G MAJOR.

VIOLINO PRIMO
1st VIOLIN.

(Count 4 in a Bar.)

VIOLINO SECONDO
2^d VIOLIN.

1234 u d

Adagio (Slow)

GOD SAVE THE KING.

(Count 3 or 6)

VIOLIN
PRIMO

VIOLIN
SECONDO

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

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

d u d u d u

h d u

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

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

AWAY WITH MELANCHOLY.

Mozart

1st

2^d

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

7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6

Moderato

u d u d u d u d

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

7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6

PLEYELS GERMAN HYMN.

(Count 2 or 4)

1st

2^d

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

Andante (slow and distinct.)

d u d u d u d u

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

LIFE LET US CHERISH.

(Count 2 or 6)

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
123456 123456 123456 123456 123456 123456 123456 12345

Musical notation for the first system of 'LIFE LET US CHERISH.' in 6/8 time, marked 'Andante'. Includes dynamics 'd' and 'u' and a 'Fine' marking.

6 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
123456 123456 123456 123456 123456 123456 123456 123456 123456 123456

Musical notation for the second system of 'LIFE LET US CHERISH.' in 6/8 time, marked 'Andante'. Includes dynamics 'd' and 'u' and a 'D.C.' marking.

PRAY GOODY.

(Count 4 or 8)

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678

Musical notation for the first system of 'PRAY GOODY.' in 4/4 time, marked 'Moderato'. Includes dynamics 'd', 'u', and 'Sym'.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678

Musical notation for the second system of 'PRAY GOODY.' in 4/4 time, marked 'Moderato'. Includes dynamics 'd', 'u', and 'Sym'.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678

Musical notation for the third system of 'PRAY GOODY.' in 4/4 time, marked 'Moderato'. Includes dynamics 'd', 'u', and 'Sym'.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678

Musical notation for the fourth system of 'PRAY GOODY.' in 4/4 time, marked 'Moderato'. Includes dynamics 'd', 'u', and 'Sym'. Marked 'Cadenza ad lib:'.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678 12345678

Musical notation for the fifth system of 'PRAY GOODY.' in 4/4 time, marked 'Moderato'. Includes dynamics 'd', 'u', and 'Sym'. Marked 'In tempo ad lib:'.

EVENING HYMN.

(Count 4 or 8.)

4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8

Allegro moderato.

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3			
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6

GHRAMMACHREE MOLLY.

(Count 2 or 4.)

4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

SEE THE CONQUERING HERO COME.

Handel

(Count 4 or 8.)

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8

Allegretto

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8

if

Fine

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8

Da Capo.

* Sharps when Introduced in this manner are called Accidental Sharps. (See Page. 5.)

TWEED SIDE.

(Count 8 or 6)

3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

Adagio

1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

THE NIGHTINGALE.

(Count 2 or 4)

4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
---	---------	---------	---------	---------	---------	---------	---------	---------	---------	---------	---------	---------	---------	---------

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

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

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

written *tr*
 Played (Continued Shake)

PRELUDE IN D. MAJOR.

1 2 3 4

Musical notation for the first system of 'PRELUDE IN D. MAJOR.' in D major, C major time signature. The system consists of a grand staff with two staves. The music begins with a treble clef and a key signature of one sharp (F#). The right hand features a sequence of eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line.

THE RECOVERY.

Count 2 or 4

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

Musical notation for the first system of 'THE RECOVERY.' in D major, 2/4 time signature. The system consists of a grand staff with two staves. The right hand plays a rhythmic pattern of eighth notes with slurs, and the left hand plays a similar pattern. Dynamics include *ff*, *cres*, and *dim*. The system ends with a double bar line.

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

Musical notation for the second system of 'THE RECOVERY.' in D major, 2/4 time signature. The system consists of a grand staff with two staves. The right hand continues the rhythmic pattern with slurs, and the left hand provides accompaniment. Dynamics include *cres* and *dim*. The system ends with a double bar line.

SICILIAN MARINERS HYMN.

Count 2 or 4

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

Musical notation for the first system of 'SICILIAN MARINERS HYMN.' in D major, 2/4 time signature. The system consists of a grand staff with two staves. The right hand plays a melody with slurs, and the left hand plays a simple accompaniment. The tempo is marked *Andante*. The system ends with a double bar line.

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

Musical notation for the second system of 'SICILIAN MARINERS HYMN.' in D major, 2/4 time signature. The system consists of a grand staff with two staves. The right hand continues the melody with slurs, and the left hand provides accompaniment. Dynamics include *ff* and *f*. The system ends with a double bar line.

ROBIN ADAIR.

Count 3 or 6

1	2	2	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6

Musical notation for the first system of 'ROBIN ADAIR.' in D major, 3/4 time signature. The system consists of a grand staff with two staves. The right hand plays a melody with slurs, and the left hand plays a simple accompaniment. The tempo is marked *Andante Affetuoso*. The system ends with a double bar line.

1	2	3	1	2	3	1	2	3	1	2	3	1	2	3			
1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6

Musical notation for the second system of 'ROBIN ADAIR.' in D major, 3/4 time signature. The system consists of a grand staff with two staves. The right hand continues the melody with slurs, and the left hand provides accompaniment. Dynamics include *ff* and *f*. The system ends with a double bar line.

Cadenza Ad lib:

IN MY COTTAGE NEAR A WOOD.

Count 4 or 8

3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2	3 4	1 2 3 4
5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4	5 6 7 8	1 2 3 4 5 6 7 8

Andante

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Andante'. The music features a simple melody with some grace notes and a steady accompaniment.

1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3	1 2
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4

The second system continues the piece. It features a dynamic marking of 'p' (piano) in the lower staff. The melody in the upper staff includes some trills and grace notes. The accompaniment in the lower staff provides a rhythmic foundation.

OH NANNY WILT THOU GANG WITH ME.

Count 4 or 8

4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8

Affettuoso

The first system of the second piece is marked 'Affettuoso'. It consists of two staves in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The melody is more expressive and includes many grace notes and slurs.

1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8

The second system continues the 'Affettuoso' piece. The upper staff features a complex melody with many grace notes and slurs. The lower staff provides a steady accompaniment.

1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8

The third system continues the 'Affettuoso' piece. The melody in the upper staff is highly decorative with many grace notes and slurs. The lower staff continues with a steady accompaniment.

1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8

The fourth system continues the 'Affettuoso' piece. The melody in the upper staff is highly decorative with many grace notes and slurs. The lower staff continues with a steady accompaniment.

1 2 3 4	1 2 3 4	1 2 3 4	1 2 3
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6

The fifth and final system of the 'Affettuoso' piece. The melody in the upper staff is highly decorative with many grace notes and slurs. The lower staff continues with a steady accompaniment.

BLUE BELLS OF SCOTLAND.

Count 4 or 8

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4														
7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8

Andante

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4												
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3											
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6

AIR FROM ROSINA.

Count 2 or 6

1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2																															
6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6

Andante Grazioso

1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2																									
6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6

TURKISH QUICK STEP.

Count 2 or 4

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

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

Fine

Da Capo

PRELUDE IN A MAJOR.

Slow

(Count 2 or 6) AIR BY MOZART.

Andante Grazioso

(Count 3 or 6) MINUET BY SCHWINDL.

(Count 2 or 4) AIR BY JARNOWICK.

Andantino

(Count 3 or 6) MINUET BY TESSARINI.

PRELUDE IN E MAJOR .

Slow

Count 2 or 4) LISTEN TO THE VOICE OF LOVE.

Sym

Count 2 or 4) GAVOTTA BY CORRELLI.

Allegro

Count 2 or 6) AIR.

PRESTISSIMO

PRELUDE IN C. MAJOR.

Musical notation for the first system of the Prelude in C Major, featuring a treble and bass staff with a 4-measure rest at the beginning.

(Count 2 or 4) MARCH IN BLUE BEARD.

Musical notation for the first system of the March in Blue Beard, marked *Maestoso*, in 2/4 time.

Musical notation for the second system of the March in Blue Beard, ending with a *D.C.* (Da Capo) instruction.

(Count 2 or 4) DUETT PLEYEL.

Musical notation for the first system of the Duet by Pleyel, marked *Andantino*, in 2/4 time.

Musical notation for the second system of the Duet by Pleyel, featuring a *dol* (dolce) marking.

Musical notation for the third system of the Duet by Pleyel, showing intricate sixteenth-note patterns.

Musical notation for the fourth system of the Duet by Pleyel, continuing the sixteenth-note passages.

Musical notation for the fifth system of the Duet by Pleyel, concluding the piece.

(Count 2 or 4) DUETT SCHWINDL.

Allegro

Musical score for 'DUETT SCHWINDL.' in 2/4 time, marked 'Allegro'. It consists of two systems of two staves each. The first system includes dynamic markings *p* and *f*, and a fermata. The second system includes a repeat sign and a fermata. The piece concludes with a half rest (*hr*).

PRELUDE IN F. MAJOR.

Musical score for 'PRELUDE IN F. MAJOR.' in C major, 3/4 time. It consists of two staves. The right hand part features a simple melody with a fermata at the end, while the left hand provides a rhythmic accompaniment.

(Count 3 or 6) THE YELLOWHAIR'D LADDIE.

ANDANTE.

Musical score for 'THE YELLOWHAIR'D LADDIE.' in 3/4 time, marked 'ANDANTE'. It consists of two systems of two staves each. The first system includes dynamic markings *p* and *f*, and a fermata. The second system includes a repeat sign and a fermata. The piece concludes with a half rest (*hr*).

(Count 4 or 8) GAVOTTA CORRELLI.

Allegro

Musical score for 'GAVOTTA CORRELLI.' in 3/4 time, marked 'Allegro'. It consists of two systems of two staves each. The first system includes a fermata. The second system includes a repeat sign and a fermata. The piece concludes with a half rest (*hr*).

* See Fingering by Extension Page. 36.

PRELUDE IN B \flat MAJOR.

(Count 2 or 4) SANDY O'ER THE LEA.

(Count 2 or 4) AIR BY PLEYEL.

(Count 3 or 6) DUETT BY SCHWINDL.

PRELUDE IN Eb MAJOR.

Slow

The first system of the prelude consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a series of half notes: Bb, Eb, Ab, Bb, Eb, Ab, Bb, Eb. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment.

Count 2 or 4) AIR BY PLEYEL.

Andante Grazioso

The second system, titled 'AIR BY PLEYEL', consists of two staves in 2/4 time with a key signature of two flats. The upper staff features a melody with eighth-note patterns and some triplets. The lower staff provides a steady accompaniment with eighth notes.

Count 3 or 6) THOU SOFT FLOWING AVON.

Larghetto

The third system, titled 'THOU SOFT FLOWING AVON', consists of two staves in 3/4 time with a key signature of two flats. The upper staff has a melody with dotted rhythms and some grace notes. The lower staff features a simple accompaniment of quarter notes.

PRELUDES OR SCALE EXERCISES.

A^b. MAJOR.

Two staves of musical notation for A-flat Major. The top staff shows a scale of whole notes: A-flat, B-flat, C, D, E-flat, F, G, A-flat. The bottom staff shows a more complex exercise with eighth and sixteenth notes, including trills and slurs.

B. MAJOR.

Two staves of musical notation for B Major. The top staff shows a scale of whole notes: B, C-sharp, D-sharp, E, F-sharp, G-sharp, A, B. The bottom staff shows a more complex exercise with eighth and sixteenth notes, including trills and slurs.

A MINOR. Relative Key to C Major.

Two staves of musical notation for A Minor. The top staff shows a scale of whole notes: A, B, C, D, E, F, G, A. The bottom staff shows a more complex exercise with eighth and sixteenth notes, including trills and slurs.

E MINOR. Relative Key to G Major.

Two staves of musical notation for E Minor. The top staff shows a scale of whole notes: E, F, G, A, B, C, D, E. The bottom staff shows a more complex exercise with eighth and sixteenth notes, including trills and slurs.

B MINOR. Relative Key to D Major.

Two staves of musical notation for B Minor. The top staff shows a scale of whole notes: B, C, D, E, F, G, A, B. The bottom staff shows a more complex exercise with eighth and sixteenth notes, including trills and slurs.

D MINOR. Relative Key to F Major.

Two staves of musical notation for D Minor. The top staff shows a scale of whole notes: D, E, F, G, A, B, C, D. The bottom staff shows a more complex exercise with eighth and sixteenth notes, including trills and slurs.

G MINOR. Relative Key to B-flat Major.

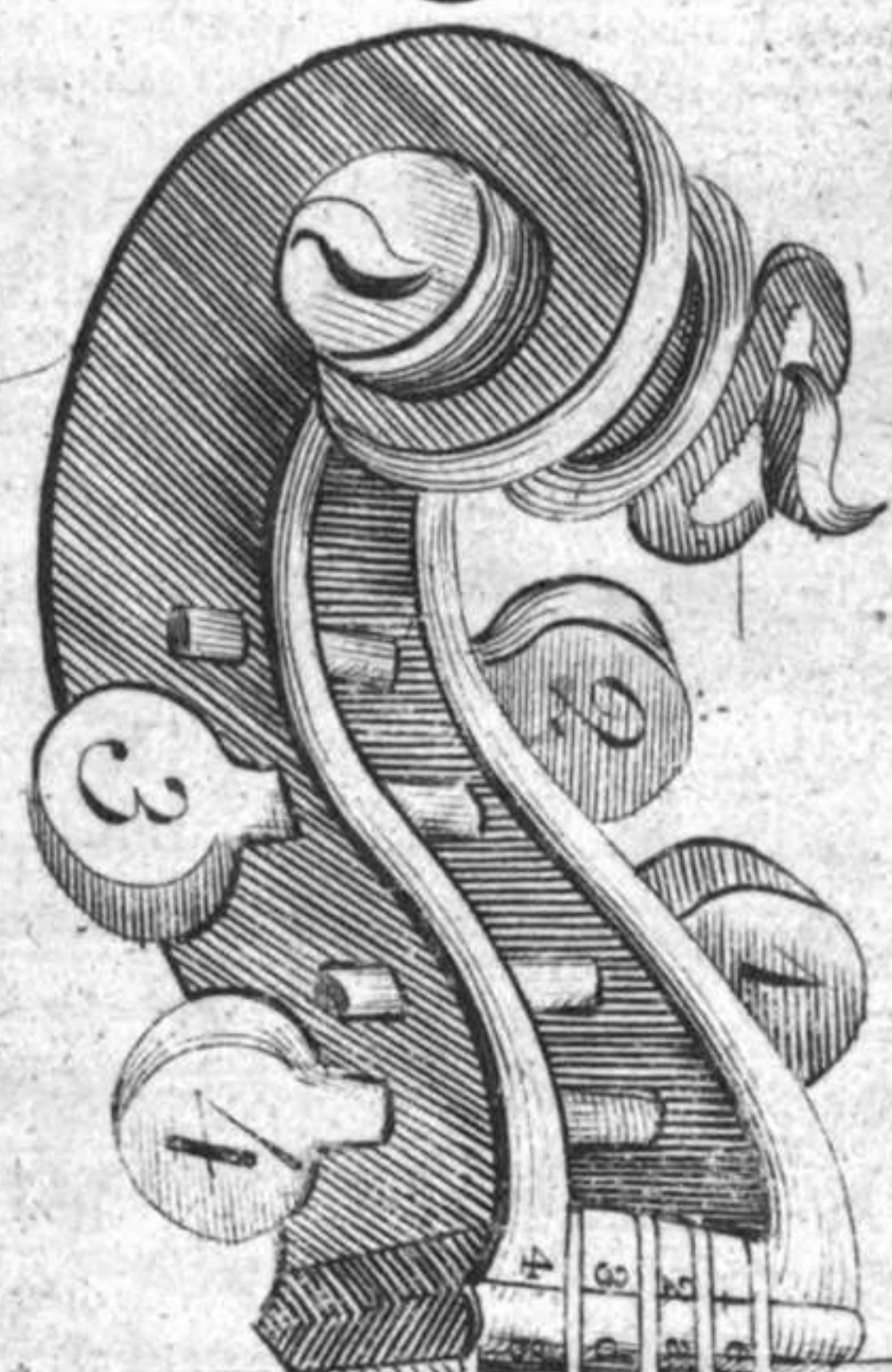
Two staves of musical notation for G Minor. The top staff shows a scale of whole notes: G, A, B, C, D, E, F, G. The bottom staff shows a more complex exercise with eighth and sixteenth notes, including trills and slurs.

C MINOR. Relative Key to E-flat Major.

Two staves of musical notation for C Minor. The top staff shows a scale of whole notes: C, D, E, F, G, A, B, C. The bottom staff shows a more complex exercise with eighth and sixteenth notes, including trills and slurs.

A CORRECT VIEW OF THE
THE DIFFERENT SHIFTS
DISTANCES

FINGER BOARD EXHIBITING
OR ORDERS WITH THE
MARKED



String 4 th Open String	String 3 ^d Open String	1 st Order or Natural Position	4	3	2	1	1 st Order or Natural Position	String 2 ^d Open String	String 1 st Open String
			G ⁴	F ³	E ²	D ¹	1 st Order or Natural Position		
		2 ^d Order or half shift	A ⁴	G ³	F ²	E ¹	2 ^d Order or half shift		
		3 ^d Order or whole shift	B ⁴	A ³	G ²	F ¹	3 ^d Order or whole shift		
		4 th Order or E.shift	C ⁴	B ³	A ²	G ¹	4 th Order or E.shift		
		5 th Order or F.shift	D ⁴	C ³	B ²	A ¹	5 th Order or F.shift		
		6 th Order or G.shift	E ⁴	D ³	C ²	B ¹	6 th Order or G.shift		
		7 th Order or A.shift	F ⁴	E ³	D ²	C ¹	7 th Order or A.shift		
		8 th Order or B.shift	G ⁴	F ³	E ²	D ¹	8 th Order or B.shift		
		9 th Order or C.shift	A ⁴	G ³	F ²	E ¹	9 th Order or C.shift		

OF THE VARIOUS SHIFTS OR ORDERS

When the Natural position of the left Hand which holds the neck of the Violin is removed the Fingers are differently situated on the Fingerboard which is called Shifting; and when the Hand is fixed in any particular situation the certain number of Notes which can be played is termed an Order, the 1st Order or natural position consists of 17 Notes, and each of the others only consists of 16; (Omitting the Chromatic Notes.)

Shifting of the Hand is necessary when the Notes of a Melody exceed B on the 1st String; yet there are many passages, which being within the compass of the Hand in its natural position may be played with great facility and much more effect in the Shifts, the following Example will shew all the different Shifts on the 4 Strings.

Observations, The Student will Observe by the following Example that the 2^d Order or half Shift is produced by placing the 1st Finger in the lieu of the 2^d & the 3^d Order or whole Shift by Placing the 1st Finger in lieu of the 3^d &c. In Shifting the Thumb must glide along the Fingerboard supporting the Violin, and in the last four Orders it must be straightned, in order to bring the fingers on the Fingerboard over the body of the Instrument.

The Higher an Order or Shift is, the more the Fingers must be contracted together, firmly press on the Strings, and less pressure given to the Bow.

OF THE DIFFERENT SHIFTS OR ORDERS.

	4 th or Silver String	3 ^d String	2 ^d String	1 st String
	unison		unison	
1 st Order.				
{ 2 ^d Order. or half Shift.				
{ 3 ^d Order. or whole Shift.				
{ 4 th Order. or E. Shift.				
{ 5 th Order. or F. Shift.				
{ 6 th Order. or G. Shift.				
{ 7 th Order. or A. Shift.				
{ 8 th Order. or B. Shift.				
{ 9 th Order. or C. Shift.				

OF THE DIFFERENT METHODS OF SHIFTING THE HAND.

Shifting of the Hand in Ascending it usually takes place by means of the 1st or 2^d Finger though the medium of which all the Various orders may be introduced on each of the four Strings.

EXAMPLE'S OF THE DIFFERENT SHIFTS ASCENDING.

Example of the hand Shifting from the 1st Order or Natural Position to the 2^d Order or Half Shift.

On the 4th or Silver String. On the 3^d String. On the 2^d String. On the 1st String.

Example of the Hand Shifting from the 1st Order or Natural Position to the 3^d Order or Whole Shift.

On the 4th or Silver String. On the 3^d String. On the 2^d String. On the 1st String.

Example of the Hand Shifting from the 1st Order or Natural Position to the 4th Order or E. Shift.

On the 4th or Silver String. On the 3^d String. On the 2^d String. On the 1st String.

Example of the Hand Shifting from the 1st Order or Natural Position to the 5th Order or F. Shift.

On the 4th or Silver String. On the 3^d String. On the 2^d String. On the 1st String.

Example of the Hand Shifting from the 1st Order or Natural Position to the 6th Order or G. Shift.

On the 4th or Silver String. On the 3^d String. On the 2^d String. On the 1st String.

Example of the Hand Shifting from the 1st Order or Natural Position to the 7th Order or A. Shift.

On the 4th or Silver String. On the 3^d String. On the 2^d String. On the 1st String.

Example of the Hand Shifting from the 1st Order or Natural Position to the 8th Order or B. Shift.

On the 4th or Silver String. On the 3^d String. On the 2^d String. On the 1st String.

Example of the Hand Shifting from the 1st Order or Natural Position to the 9th Order or C. Shift.

On the 4th or Silver String. On the 3^d String. On the 2^d String. On the 1st String.

* The Student will perceive that the same finger is used twice following it is by which method the half Shift is Produced: Observe, when the same Finger is used twice following on the same String it must slide from one order to the other without being taken off.

Shifting of the Hand in Descending is more difficult than **Ascending**, it usually takes place by means of the 1st 2^d or 3^d Finger and by means of an Open String.

EXAMPLE OF THE DIFFERENT SHIFTS DESCENDING.

Example of the Hand Shifting from the 2^d Order or half Shift to the 1st Order or Natural Position.

On the 4 th or Silver String. 4 3 2 1 1 0	On the 3 ^d String. 4 3 2 1 1 0	On the 2 ^d String. 4 3 2 1 1 0	On the 1 st String. 4 3 2 1 1 0
---	--	--	---

Example of the Hand Shifting from the 3^d Order or Whole Shift to the 1st Order or Natural Position.

On the 4 th or Silver String. 4 3 2 1 2 1 0	On the 3 ^d String. 4 3 2 1 2 1 0	On the 2 ^d String. 4 3 2 1 2 1 0	On the 1 st String. 4 3 2 1 2 1 0
---	--	--	---

Example of the Hand Shifting from the 4th Order or E. Shift to the 1st Order or Natural Position.

On the 4 th or Silver String. 4 3 2 1 3 2 1 0	On the 3 ^d String. 4 3 2 1 3 2 1 0	On the 2 ^d String. 4 3 2 1 3 2 1 0	On the 1 st String. 4 3 2 1 3 2 1 0
---	--	--	---

Example of the Hand Shifting from the 5th Order or F. Shift to the 1st Order or Natural Position.

On the 4 th or Silver String. 4 3 2 1 2 1 2 1 0	On the 3 ^d String. 4 3 2 1 2 1 2 1 0	On the 2 ^d String. 4 3 2 1 2 1 2 1 0	On the 1 st String. 4 3 2 1 2 1 2 1 0
---	--	--	---

Example of the Hand Shifting from the 6th Order or G. Shift to the 1st Order or Natural Position.

On the 4 th or Silver String. 4 3 2 1 3 2 1 2 1 0	On the 3 ^d String. 4 3 2 1 3 2 1 2 1 0	On the 2 ^d String. 4 3 2 1 3 2 1 2 1 0	On the 1 st String. 8va 4 3 2 1 3 2 1 2 1 0
---	--	--	---

Example of the Hand Shifting from the 7th Order or A. Shift to the 1st Order or Natural Position.

On the 4 th or Silver String. 4 3 2 1 2 1 2 1 2 1 0	On the 3 ^d String. 4 3 2 1 2 1 2 1 2 1 0	On the 2 ^d String. 4 3 2 1 2 1 2 1 2 1 0	On the 1 st String. 8va 4 3 2 1 2 1 2 1 2 1 0
---	--	--	---

Example of the Hand Shifting from the 8th Order or B. Shift to the 1st Order or Natural Position.

On the 4 th or Silver String. 4 3 2 1 2 1 2 1 2 1 2 1 0	On the 3 ^d String. 4 3 2 1 2 1 2 1 2 1 2 1 0	On the 2 ^d String. 4 3 2 1 2 1 2 1 2 1 2 1 0	On the 1 st String. 8va 4 3 2 1 2 1 2 1 2 1 2 1 0
---	--	--	---

Example of the Hand Shifting from the 9th Order or C. Shift to the 1st Order or Natural Position.

On the 4 th or Silver String. 4 3 2 1 2 1 2 1 2 1 2 1 2 1 0	On the 3 ^d String. 4 3 2 1 2 1 2 1 2 1 2 1 2 1 0	On the 2 ^d String. 4 3 2 1 2 1 2 1 2 1 2 1 2 1 0	On the 1 st String. 8va 4 3 2 1 2 1 2 1 2 1 2 1 2 1 0
---	--	--	---

Example of the Shift taken Place by means of an Open String.

1st String.

OF SHIFTING ON THE SAME NOTE.

Sometimes in a slow movement when two or more Notes occur on the same degree it is customary to substitute quickly one Finger for the other; Viz, Supposing for instance a Note, which in its natural Position or 1st Order is stopt with the 3^d Finger on any String if the 2^d Finger be substituted in its place, it will pass into the 2^d Order or Half Shift, and if Stopt afterwards with the 1st Finger, it will pass into the 3^d Order or Whole Shift &c or Vice Versa. Ex:

On the 4th or Silver String On the 3^d String On the 2^d String. On the 1st String
 3 2 3 2 1 4 3 4 3 2 4 3 2 1 3 2 3 2 1 4 3 4 3 2 4 3 2 1 3 2 3 2 1 4 3 4 3 2 4 3 2 1 3 2 3 2 1 4 3 4 3 2 4 3 2 1

On the 4th or Silver String. On the 3^d String. On the 2^d String On the 1st String
 1 2 1 2 3 3 4 2 3 4 1 2 3 4 2 3 1 2 3 3 4 2 3 4 1 2 3 4 2 3 1 2 3 3 4 2 3 4 1 2 3 4 2 3 1 2 3 3 4 2 3 4 1 2 3 4

OF PECULIAR FINGERING.

In Fingering of the Violin there are two peculiar methods, Viz, Fingering by Extension, and Borrowed Fingering.

1st Fingering by Extension takes place when at the top of an Order a Note is introduced which belongs to the next Order, it is played with the 4th Finger extended beyond its usual place without displacing the Hand it may take place in the Natural Position or in the Shifts Example.

2^d Borrowed Fingering takes place when a Note is stopt with a Finger which according to the usual method of playing is stopt with another finger; this method of fingering frequently occurs in the Keys of C \sharp . G \sharp . &c. as also in other passages to avoid displacing the Hand and crossing the Strings Ex.

Observe; There is a fingering takes place somewhat similar to Borrowed fingering and only occurs with the diminished 5th when Introduced with Double Stops

OF DOUBLE STOPS.

The Double Stop takes place when two Notes are sounded at the same time on two different Strings; they are of two different species, Simple or Compound.

1st OF THE SIMPLE DOUBLE STOP.

The Simple Double Stop takes place when two notes are played together of an equal length.

EXAMPLE OF SIMPLE DOUBLE STOPS.

Unisons or 1sts On the 3^d String On the 2^d String On the 1st String
 4 3 2 1 Extension 4 4 3 2 1 4 4 4 4 3 2 1 4 4 4

Seconds On the 3^d String. On the 2^d String. On the 1st String.
 On the 4th or Silver String. On the 3^d String. On the 2^d String.
 4 4 4 3 2 1 4 4 4 3 2 1 4 4 4

3 rd s	On the 3 ^d String. 1 2 1 2 1 On the 4 th or Silver String.	On the 2 ^d String. 0 0 1 2 1 2 1 On the 3 ^d String.	On the 1 st String. 0 0 1 2 1 2 1 2 1 On the 2 ^d String.
4 ^{ths}	On the 3 ^d String. 2 1 3 2 1 On the 4 th or Silver String.	On the 2 ^d String. 1 2 1 3 2 1 On the 3 ^d String.	On the 1 st String. 0 1 2 3 2 1 3 2 1 On the 2 ^d String.
5 ^{ths}	On the 3 ^d String. 0 1 2 1 2 1 2 1 3 2 1 3 2 1 4 3 2 1 On the 4 th or Silver String.	On the 2 ^d String. 0 0 1 1 2 1 2 1 3 2 1 3 2 1 4 3 2 1 On the 3 ^d String.	
6 ^{ths}	On the 1 st String. 0 1 1 2 1 2 1 2 1 3 2 1 3 2 1 4 3 2 1 On the 2 ^d String.	On the 3 ^d String. 1 2 3 2 4 3 2 On the 4 th or Silver String.	On the 2 ^d String. 1 2 3 2 4 3 2 On the 1 st String.
7 ^{ths}	On the 3 ^d String. 2 1 3 4 3 4 3 On the 4 th or Silver String.	On the 2 ^d String. 2 1 3 4 3 4 3 On the 3 ^d String.	On the 1 st String. 2 3 4 3 4 3 On the 2 ^d String.
8 ^{ths} or Octaves	On the 3 ^d String. 3 2 1 4 4 4 4 On the 4 th or Silver String.	On the 3 ^d String. 3 2 1 4 4 4 4 On the 3 ^d String.	On the 1 st String. 3 2 1 On the 2 ^d String.

2^d The Compound Double Stop takes place when several Notes are played on one String, during the time of which a Note is held on another String, the Holding Notes may take place alternately in the upper or lower Parts.

EXAMPLE OF THE COMPOUND DOUBLE STOP.

Observe, In double Stops the Pressure of the Bow and Fingers must be played with equal force on both Strings and always in the Legato Style unless marked to the contrary keeping the Bow in a line parallel with the Bridge.

OF ARPEGGIOS.

On account of the convexity of the Bridge of the Violin, it being impossible for the Bow to fix on more than two Strings at the same time, therefore when a succession of 3 or 4 Notes placed over one another occur which is called a Chord the different notes of which are to be played successively, and rapidly one after the other it is called an Arpeggio being derived from the word Arpa because it is in Imitation of the Harp.

The manner of Bowing an Arpeggio is left to the pleasure of the Performer Observing always to begin with the lowest note on which the Accent is to be laid, and the Fingers are to be arranged on the Notes of the Chord, and remain thereon until the Arpeggio is finished.

EXAMPLE OF ARPEGGIOS ON CHORDS CONSISTING OF 3 AND 4 NOTES.

Subject in D. Minor.
as written



A series of musical staves showing arpeggiated chords, numbered 1 through 28, illustrating the technique of playing chords in a single stroke of the bow. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The chords are written as groups of notes on a staff, with fingerings (1-4) and bowing directions (up/down) indicated above and below the notes. The staves are numbered 1 through 28, with some numbers appearing above the staves and some below. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The chords are written as groups of notes on a staff, with fingerings (1-4) and bowing directions (up/down) indicated above and below the notes. The staves are numbered 1 through 28, with some numbers appearing above the staves and some below. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The chords are written as groups of notes on a staff, with fingerings (1-4) and bowing directions (up/down) indicated above and below the notes.

Observe, Chords at the beginning or end of a Piece or movement are played in a single Stroke of the Bow, beginning at the lowest Note and ending with the highest.

OF HARMONIC SOUNDS.

Harmonic Sounds are produced on the Violin by placing the Finger lightly on the String without pressure on the Fingerboard and when it is necessary to shorten the length of the String two Fingers are used, one of which is to be pressed firmly on the Fingerboard and the other lightly on the same String.

When Harmonic Sounds are to be played they are expressed thus Viz, when one Finger is to be used only the letter (O) is placed over the note; when two Fingers the letter (O) is placed over, and a large Note underneath shewing on which place the finger must be firmly Stopt, the latter method of Stopping is more perfect than the former because the Sharps or Flats which the Notes represent may also be played.


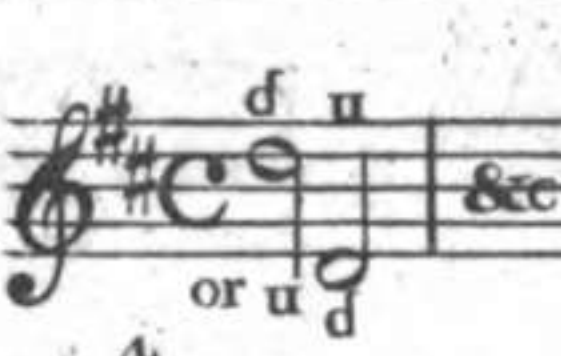

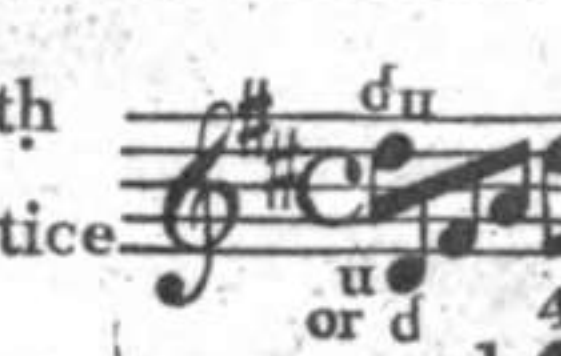
Observe Harmonic Sounds are much sweeter and very different in their Modifications and Tone; from what they would be if the Finger was firmly Stopt; therefore I have shewn the Effect of the Notes played in another Stave underneath.

EXAMPLE OF HARMONIC SOUNDS.

EXERCISES ON BOWING.

C Tassarini

EXERCISE BY CORRELLI TO BE PRACTISED AFTER THE FOLLOWING METHOD.

1st Practice *Adagio*  &c 2^d Practice  &c 3^d Practice  &c 4th Practice  &c



Variations on the Bowing of the foregoing Exercise.



EXERCISES ON THE DIFFERENT SHIFTS BY GEMINIANI.

Presto

1st Exercise in G. Major. 

2^d Exercise in G. Minor. 

EXERCISES ON THE DIFFERENT SHIFTS BY GEMINIANI.

3rd Exercise in A. Minor.

3rd Exercise in A. Minor. Musical notation with fingerings (1, 1, 1, 3, 4, 4).

4th Exercise in A. Major.

4th Exercise in A. Major. Musical notation with fingerings (1, 3, 1, 1, 4, 2, 0, 3, 4).

5th Exercise in Bb. Major.

5th Exercise in Bb. Major. Musical notation with fingerings (1, 1, 1, 2).

6th Exercise in B. Minor.

6th Exercise in B. Minor. Musical notation with fingerings (1, 1, 2).

7th Exercise in C. Minor.

7th Exercise in C. Minor. Musical notation with fingerings (1, 1, 1).

7th Exercise in C. Minor. Musical notation with fingerings (3, 1, 4, 3).

EXERCISE ON THE DIFFERENT ORDERS OR SHIFTS BY GEMINIANI.

1st Order or No Shift. Musical notation.

2nd Order or Half Shift. Musical notation.

3rd Order or Whole Shift. Musical notation.

4th Order or E. Shift. Musical notation.

5th Order or F. Shift. Musical notation.

6th Order or G. Shift. Musical notation.

7th Order or A. Shift. Musical notation.

8th Order or B. Shift. Musical notation.

9th Order or C. Shift. Musical notation.

10th Order or D. Shift. Musical notation.

11th Order or E. Shift. Musical notation.

