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V. Primo  
N<sup>o</sup> 2

Twelve Duets  
FOR  
Two VIOLONCELLOS  
With

Some Observations on, and Rules for Violoncello Playing

Dedicated  
TO ALL  
Gentlemen Lovers of the Violoncello



By  
J. G. C. Schetky

Op. VII

[1780]

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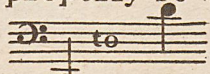

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# Some OBSERVATIONS on and Rules for VIOLONCELLO Playing

ALTHO' the VIOLONCELLO has of late been brought to a degree of perfection unknown before, and is now the Object of many rising Geniuses, yet I think there is a want of instructive Music for that Instrument — It may be asserted that every Bass part of a well composed piece of Music is a proper Lesson for the Violoncello, and this is true when the Performer is enabled to play a part along with others, but if he be not capable of doing this, I really think that a plain Bass is too tedious and insipid for a Beginner and rather tends to discourage than entice him to proceed.

Since particular pieces of Music, the Airs of which are easily caught by the ear, are given to every beginner on other Instruments, the Violoncello may surely claim the same privilege and advantage; for pieces of this kind will not only induce him to practice, but will quicken and improve his ear by making him sensible whether he stops in tune or not.

I am at the same time however of Opinion, that very few Bass Players will make good Accompanyists if they have not a tolerable notion of singing or playing a first part, Accompaniment should be the first Object of a Violoncellist, the Instrument being principally invented and intended for that purpose, and as such it cannot properly be wanted: for which reason I would advise every lover of it to play the Gamut from  to  in long and slow Notes, taking care to draw the Bow in an equal line across the String, so that the sound may be equally strong from the beginning to the end, by this method he will not only learn to draw the full tone from the Instrument, but he will likewise be able to increase or diminish it according to the nature of the Composition.

I really believe that the visible want of good Accompaniers is to be attributed to the neglect of this method, for every Violoncellist ought to be thoroughly acquainted with that part of the Instrument necessary for Accompaniment before he begins to play in the Tenor Cliff, whereas every young Beginner generally aims at playing in Altissimo, before he can play with propriety the lower notes of the Instrument.

A well played Solo on the Violoncello, is doubtless agreeable and delightful, but let the Solo player be ever so eminent, as such, he will fall considerably in the estimation of all real Connoisseurs when they find that he is not a good Accompanyer; and indeed the Audience would soon be fatigued if the performance consisted only in Solos or Concertos. A Violoncellist should be very Attentive in all full pieces; keeping his eyes on his own part and giving his ears to

that of his leader. The first Violin generally leads the whole Band, and ought to be followed by every one, but particularly by the first Violoncello; for if these two keep close together, the other parts in case of error will soon find their place again, As the second Violin often comes in with the first, and the Tenor with the Bass in the same passage, except in intricate pieces purposely Composed for four parts, and then every one ought to attend particularly to his own part.

The following Rules will I hope be found useful in playing the Violoncello.

- 1<sup>st</sup> Make yourself Master of the lower Notes of the Instrument as being principally necessary, for when you begin to play higher you will find that when the position of the Thumb comes in, it usually keeps on for a whole passage, and a Sensible, Judicious Composer, who is acquainted with the Instrument will take care to give the Performer an opportunity of Shifting from one place to another.
- 2<sup>d</sup> Keep the longer Notes to their full extent without dragging, and play the shorter Notes with a precise distinctness, without Accelerating the time.
- 3<sup>d</sup> Be attentive to your Leader or first part and mark the different degrees of expression, Viz: Pianissimo, Piano, Forte, Fortissimo, &c, &c,

If these rules are practised and attended to, you will soon become an able Accompanyer, and certainly an able Accompanyer is, and ought to be as much esteemed as a good Solo player, for to become the first, it requires equal if not superior Judgement to the latter.

I think it proper to mention that I have often observed a first Violin Performer though a very able Master, would never follow the other parts when they had a Solo in their turn in Trios, Quartettos or Quintettos, but under the pretence of maintaining the privilege of a Leader, often play too loud, and either Accelerated or retarded the time. by which means he not only prevented the then first part from giving the proper expression, but also spoiled the production of good and able Composers.

A first Violin ought to be equally accurate both in leading and following the other parts, his privilege as a Leader ceases, as soon as any other part comes in with a Solo, during which he ought to consider himself as the chief follower, and keep up the rest of the Band, so as to support the Solo player; for Accompaniment in general is supporting the first part, and helping to make his performance easy, and at the same time producing Conjunctively an effect, which otherwise could not be accomplished.

I shall now beg leave to lay before the Publick the following Duettos, which I have Composed for the use and Improvement of all Lovers of the Violoncello, and it will afford me no small Satisfaction to hear that they have been of service to any Performer

on that Instrument - This was my view in composing them, and I do not pretend to recommend them any further than the answering that purpose, And I shall think myself extremely happy, that if from this publication, a hint may be furnished to some more able Master to enrich the Musical World with a complete Treatise on Violoncello playing.

Duetts for Two Violoncellos ought to be played with greater attention and Judgement, than Duetts for higher tuned Instruments, because when both play passages in the lower Compass of the Violoncello, if they are not played with a particular Accuracy and distinctness, nothing can be heard but an unintelligible Jargon - He who plays the Accompanying part, whether in the first or second part, should be careful to avoid playing too loud, because he will not only drown the Melody, but prevent the other Performer from doing Justice to the expression.

Whoever practises the Gamut in long and slow Notes as I have before observed, will be able with great facility to play distinctly the Piano; for it is a mistaken notion to suppose that a quick passage cannot be played distinctly or with proper Expression, unless it be play'd loud.

I advise the Learners who may have occasion to practise these Duetts to play the first part according to the Rules already laid down, twice or thrice with their Master, and then take the second part, which they should adhere to, until they can do it properly; and afterwards they will be enabled to play the first part almost to perfection.

In the three last Duetts there are some positions with the Thumb, which after the Learner can play well, the preceeding Nine Duetts, will be found not very difficult, as I have taken care to make the Shift, in general easy and convenient to the hand and Instrument.

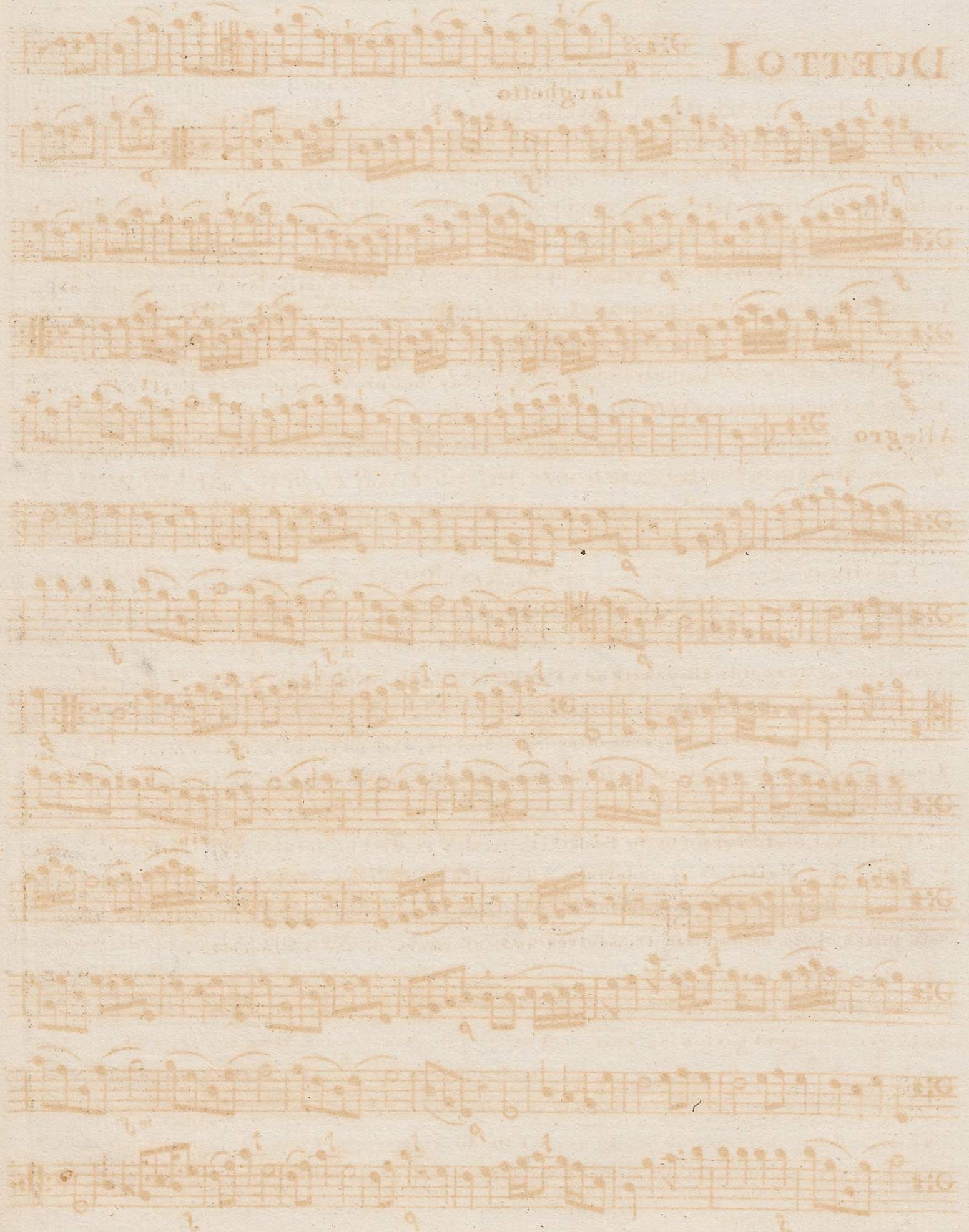
If I should be so happy as to find this Attempt favorably received by the Public, and that no other Master shall undertake a Treatise on the same Subject, I shall in the course of time, endeavour to the utmost of my Abilities to point out to the curious how they may proceed to accomplish themselves as Performers on the Violoncello.

Violoncello Primo

Duetto I

Larghetto

Allegro



## VIOLONCELLO PRIMO

1;

## DUETTO I



Larghetto



Allegro



DUETTO II

Allegretto

Allegretto

Fine

Minore

D. C.

V I O L O N C E L L O   P R I M O

3

## DUETTO III

Maeftoso

Andantino

Fine

Minore

D.C.

2

4

# VIOLONCELLO PRIMO

Andante e Softenu.<sup>to</sup>

## DUETTO IV

The first section of 'Duetto IV' is written for Violoncello Primo. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo and mood are 'Andante e Softenu.<sup>to</sup>'. The notation consists of five staves. The first staff contains a whole note followed by a series of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns. The third staff features a series of eighth notes. The fourth staff has a measure with a first ending bracket (1) and a second ending bracket (2). The fifth staff concludes the section with a double bar line.

Tempo di  
Menuet

The second section of 'Duetto IV' is titled 'Tempo di Menuet'. It is written for Violoncello Primo and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notation consists of ten staves. The first staff starts with a series of eighth notes. The second staff continues with similar rhythmic patterns. The third staff features a series of eighth notes. The fourth staff has a measure with a first ending bracket (1) and a second ending bracket (2). The fifth staff concludes the section with a double bar line. The sixth staff begins with a series of eighth notes. The seventh staff continues with similar rhythmic patterns. The eighth staff features a series of eighth notes. The ninth staff has a measure with a first ending bracket (1) and a second ending bracket (2). The tenth staff concludes the section with a double bar line.

## VIOLONCELLO PRIMO

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## DUETTO V

Allegro

The musical score is written for Violoncello Primo. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The score is divided into two sections: the first five staves are in 2/4 time, and the last six staves are in 3/4 time. The key signature remains one sharp throughout. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'rin'. The score is written in a single system, with the time signature change occurring at the beginning of the sixth staff.

## VIOLONCELLO PRIMO

## DUETTO VI

All.<sup>o</sup> ma non troppo

*p* *f* *rin* *p* *f* *rin* *f*

## Allegretto

 $\frac{2}{4}$ 

*p* *f*

## VIOLONCELLO PRIMO

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## DUETTO VII



Andantino



## VIOLONCELLO PRIMO

## DUETTO VII

Moderato e con forza

Violoncello Primo, Duetto VII, Moderato e con forza. The score consists of 10 staves of music. The first staff has a treble clef and a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' above the notes. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

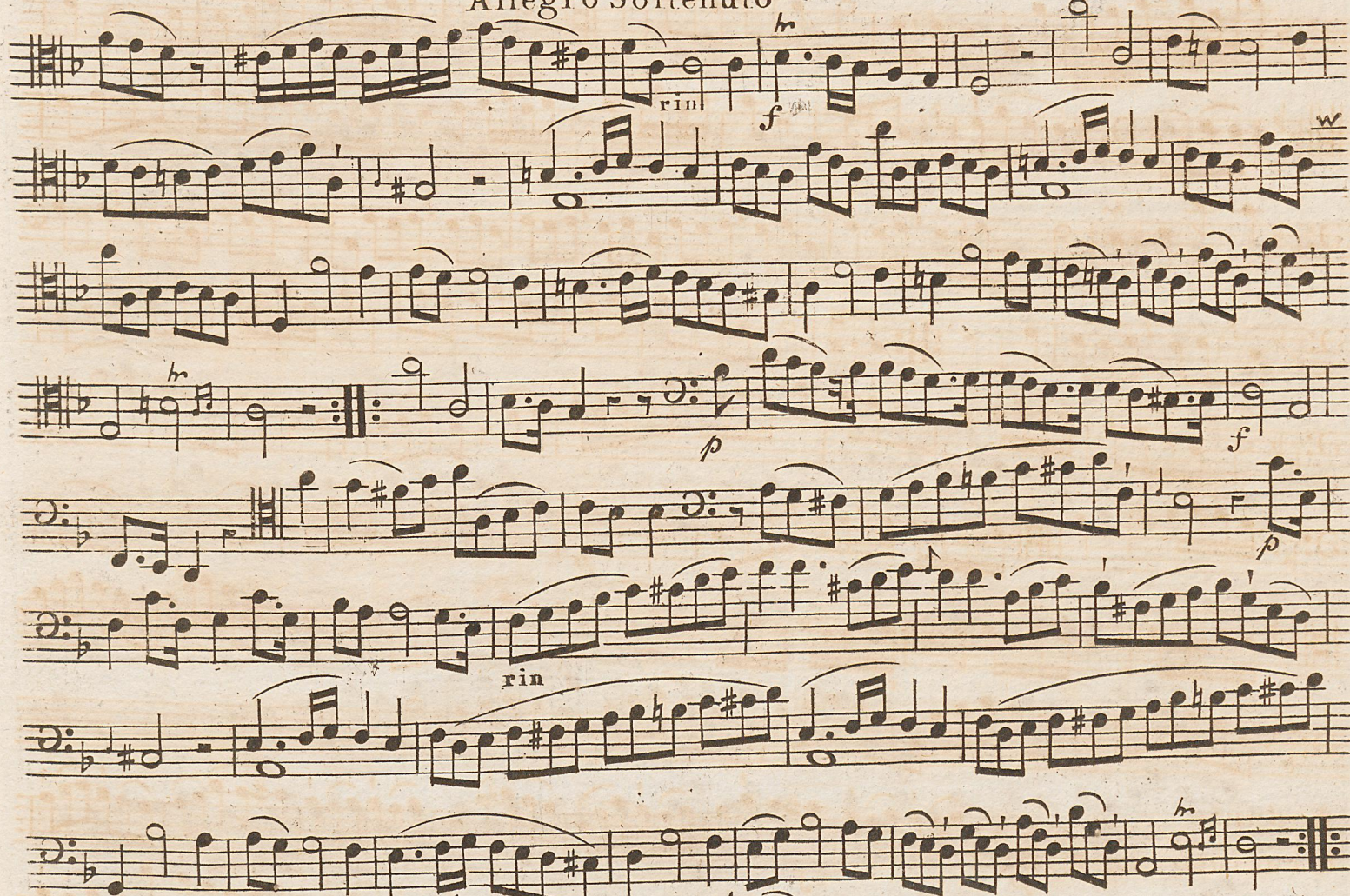
Andante  
Grazioso

Violoncello Primo, Duetto VII, Andante Grazioso. The score consists of 10 staves of music. The first staff has a treble clef and a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' above the notes. The score includes dynamic markings such as 'p' (piano), 'sf' (sforzando), 'mf' (mezzo-forte), and 'dim' (diminuendo). The piece concludes with a double bar line.

## VIOLONCELLO PRIMO

9

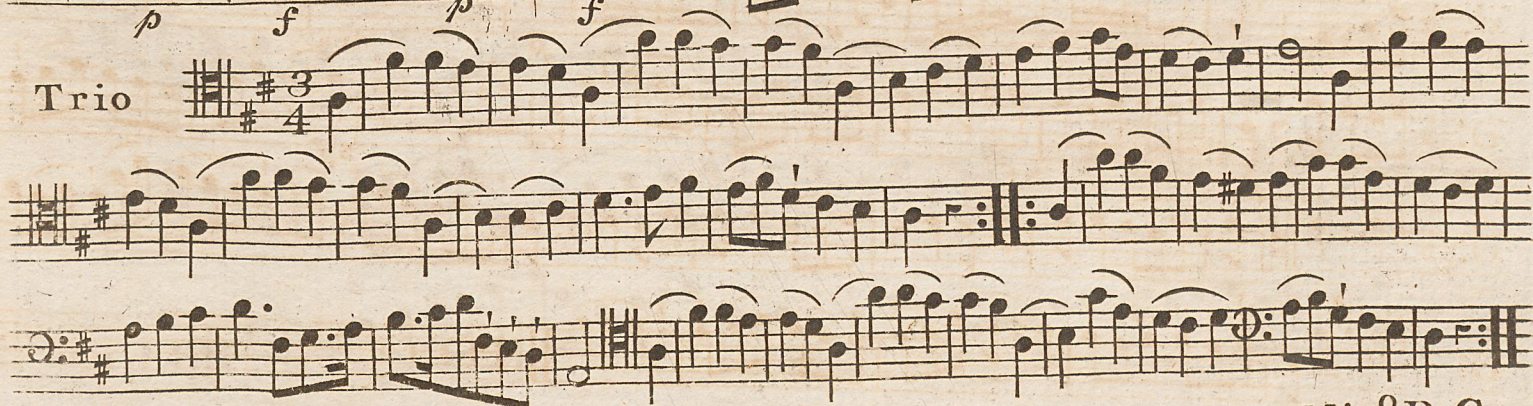
## DUETTO IX



## Minuetto



## Trio

Min.<sup>o</sup> D.C.

VIOLONCELLO PRIMO

DUETTO X

Allegro

The musical score is written for Violoncello Primo and consists of 14 staves. The key signature is G major (one sharp) and the time signature is 2/4. The first section is marked 'Allegro' and contains dynamic markings such as *f*, *fmo*, *p*, and *h*. The second section is marked 'Grazioso' and contains dynamic markings such as *p*, *f*, and *h*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

## VIOLONCELLO PRIMO

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## DUETTO XI

Andante

This section of the musical score is marked 'Andante'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and a 'w' marking at the end of the first staff. The second staff has an 'ad lib.' marking. The third staff has an 'A tempo' marking. The fourth staff has an 'h' marking. The fifth staff has an 'h' marking. The sixth staff has an 'h' marking. The seventh staff has an 'h' marking. The eighth staff has an 'h' marking. The ninth staff has an 'h' marking. The tenth staff has an 'h' marking. The section ends with a double bar line.

Adagio

Allegretto

This section of the musical score is marked 'Allegretto'. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and a 'p' marking. The second staff has an 'f' marking. The third staff has an 'f' marking. The fourth staff has an 'f' marking. The fifth staff has an 'Adagio' marking. The sixth staff has an 'f' marking. The section ends with a double bar line.

## VIOLONCELLO PRIMO

## DUETTO XII

Moderato

The musical score is written for Violoncello Primo and consists of 12 staves. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are several trills marked with a 'tr' and triplets marked with a '3'. Dynamics include 'p' (piano) and 'f' (forte). The score is written in a single system with 12 staves.

## VIOLONCELLO PRIMO

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Handwritten musical score for Violoncello Primo, page 2, measures 13-24. The score is written on ten staves. The first system (measures 13-15) features a melodic line with eighth-note patterns and a bass line with quarter notes. The second system (measures 16-18) is marked "Allegretto" and "2/4", showing a more rhythmic pattern with eighth notes. The third system (measures 19-21) continues the melodic development. The fourth system (measures 22-24) includes a key signature change to one sharp (F#) and a dynamic marking of "f" (forte). The score concludes with a double bar line and repeat signs.

Allegretto 2/4

*p*

*f*