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A NEW EDITION.

A New and Complete
METHOD
FOR
VIOLONCELLO.

Being an easy and compendious Method of
Learning that Instrument.

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OF

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Compositions of the most celebrated Authors.

BY
JOHN PEILE.

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May 20th 1850
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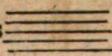
A D D R E S S .
A

The VIOLONCELLO being at present an Instrument in great esteem,owing to the great improvements which it has derived from the labours of many eminent Masters in this Country as well as on the Continent, the Author has been induced to lay down the following sheets as a concise method of learning an Instrument to which so many Professors as well as Amateurs are daily devoting their practice and study.

It is hoped that the following little treatise properly attended to, will prove a complete Key to the knowledge of the VIOLONCELLO in its modern state, and hereafter be a correct guide to the higher branches of practical performance, the delightful effects of which, have been too often experienced by the unrivalled talents of M^r LINDLEY to need any further commendation.

§ 1.

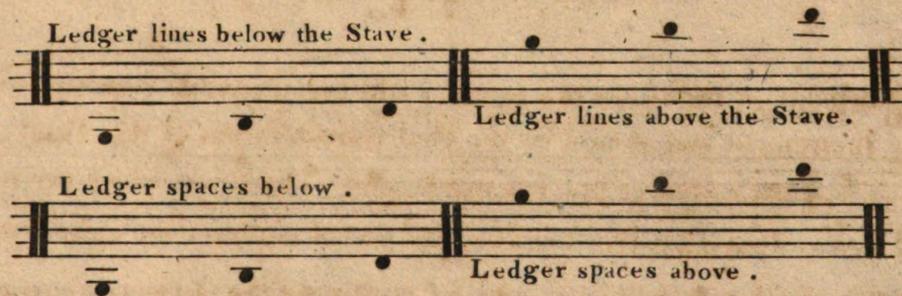
A perfect knowledge of the Notes is a primary and indispensable requisite towards the learning of any Instrument and should be the first consideration of the Pupil.

The Notes as they are called, or in other words, those characters which are used to express Musical Sounds, are written upon five lines  which together are called the Stave

The Stave also contains four Spaces which, similar to the Lines, are reckoned from the lowest, whence they proceed upwards.



The aforesaid Notes are denominated by the seven first letters of the Alphabet viz; A, B, C, D, E, F, and G—after which they begin over again and are distinguished only by their different situations on the Stave—But as the preceding five lines and four spaces would not of themselves contain a sufficient number of Notes to express the compass of any Instrument, we are obliged to have recourse to other lines and spaces, called Ledger lines and Ledger spaces, and are used either above or below the Stave as occasion may require.



Having premised thus far, we shall now proceed to the Scale or Gamut, previous to which it must be observed that Music for the Violoncello is generally written in the Bass Cleff, which is placed upon the fourth line of the Stave  tho' occasionally the Tenor  and Treble  Cleffs are made use of, the latter of which seldom occurs except in Solos or Concertos. —

The word Cleff signifies that character which is placed at the beginning of a piece of Music to denote the acuteness or gravity of sound which it is intended to be played in. —

The Violoncello therefore being considered as a fundamental Instrument is generally written in the Bass Cleff, being the lowermost part of the harmony. — The Violin, Flute &c: being generally the extremes or uppermost part of the harmony are on the contrary written in the Treble Cleff. The Tenor being the mean between the other two.

GAMUT or SCALE .

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

NB.

NB. The figures 1,2,3,4, signify 1st, 2^d, 3^d and 4th fingers and 0 signifies open string .

In order to give an idea to the Pupil how the Gamut is to be played it is necessary to observe that the thumb should be placed on the back of the neck of the Violoncello and the fingers extended so that the first may be at the distance of about two inches and half from the Nut, the other fingers following as directed in the Scale .

The VIOLONCELLO is tuned by fifths downwards, that is to say, having tuned the first String A, by any common tuning fork, we proceed to the 2^d 3^d or 4th as may be seen by the following Example .

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

A D G C

Of the different kinds and proportion of Notes .

There are six different kinds of Notes, which differ severally in their duration but not in their proportion one to another which is equal betwixt themselves—The great variety which is every where to be found in Music, is the reason why Notes of a different value or duration should be made use of, and we shall now proceed to give an explanation of them .

A Semibreve  is as long as

two Minims, or



four Crotchets, or



eight Quavers, or



sixteen Semiquavers, or



thirty two Demisemiquavers .



OF RESTS .

Rests are those Characters made use of in lieu of Notes , that is to say, that wherever they are met with, the Performer must rest or pause as long as he would be playing each, corresponding Note .

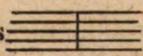
EXAMPLE of RESTS .



A Dot (.) after a Note or Rest makes it half as long again: thus .

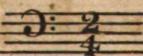


OF TIME .

Music is divided at certain places by a line called a Bar drawn across the Stave thus  between each of which must be contained the same number of Crotchets, Quavers &c: or as many of those kind of Notes which are equivalent to them according to the Character of Time prefixed to the piece of Music—

The Characters of Time are several and are always put after the Cleff at the beginning only of a piece of Music—Time is divided into Common and Triple, which have each their Compounds as follows .

The Characters of Common Time are  & contain four Crotchets in a Bar, the first generally denoting the slowest kind of Common Time—the 2^d. and 3^d. being indications of a quicker movement .

Common Time is also marked  and is called, Retortive or Common Time divided in two, the figures of which denote a fraction or two fourths of a Semibreve which is two Crotchets in a Bar .

Triple Time is known by the figures $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$ which in like manner contain their respective fractions of a Semibreve in a Bar, that is to say $\frac{3}{2}$ contains three Minims $\frac{3}{4}$ three Crotchets and $\frac{3}{8}$ three Quavers .

The characters of Common Time are $\frac{12}{4}$ containing twelve Crotchets in a Bar, $\frac{12}{8}$ containing twelve Quavers, $\frac{6}{4}$ containing six Crotchets and $\frac{6}{8}$ containing six Quavers, or so many of any other kind of Notes as are equal thereto.—Compound Triple Time is known by the signs $\frac{9}{4}$ containing nine Crotchets in a Bar and $\frac{9}{8}$ containing nine Quavers.

There is also a Double Bar made use of, thus \equiv and is always used at the end of a piece of Music and is also used to divide the first strain of an Air, Duett, &c: from the second and when dotted on each side \equiv signifies that each strain is to be repeated.

A figure of three placed over any three Notes, denotes that they are to be played in the time of two Crotchets, Quavers &c:



In like manner a figure of six placed over six Quavers, Semiquavers &c: signifies that they are to be played in the time of four Quavers, four Semiquavers &c.



§ 4.

OF SHARPS, FLATS AND NATURALS.

There are also three Characters made use of in Music, which alter the tone or pitch of a Note without altering its name or value—the first of which is called a Sharp (#) which raises the Note half a Tone or a Semitone higher:—the second is called a Flat (b) which is the contrary of the former and depresses the Note half a Tone:—the third is called a Natural (♮) which restores a Note that was made Sharp or Flat to its primitive sound—Sharps and Flats are always placed immediately after the Cleff, and shew that upon whatever line or space they are placed, all their corresponding Notes throughout the Scale are affected by them.

An accidental #, b or ♮ placed in the middle of a piece of Music, signifies that the Note in that Bar only is affected by it, excepting when the first Note of a Bar begins with the same Note as that with which the preceeding one ends, or again, when the last and first Note of the Bar are joined together by a semi-circular mark called a Tie or Slur

EXAMPLE .



OF KEYS.

Every piece of Music is said to be in a certain Key which is generally determined by the last Note of the Bass, that is to say the Note which concludes the Air, Song, Duett &c; and is called the Key Note or Tonic—The Interval of the 3^d reckoned from the said Key note determines the essential difference between the Major and Minor Key, the first containing five Semitones, and the latter only four—Example.



The progression of Sharps is by Fifths ascending, beginning at F# and that of Flats by fourths, beginning at Bb. If therefore we reckon five Notes (inclusive) from F#, we arrive at C#, which will be the next Sharp.

In like manner if we depart from Bb reckoning four Notes forward we arrive at Eb being the next Flat, and so on of the rest—

The following is a Scale of the Progression of Sharps and Flats, with the names of their respective Keys.

Major Keys. Key of C G D A E B

Minor Keys.

&c.

Major. F B \flat E \flat A \flat

Minor.

&c.

CHROMATIC SCALE.

with Sharps

with Flats

§ 5.

POSITION OF THE VIOLONCELLO.

The Learner should be seated forward in a chair or stool and the Violoncello held between the two calves of the legs and inclined to the right in order to have a better command of the first String—the Thumb is then to be placed without pressure on the back of the neck of the Violoncello and the Fingers extended over the Strings, taking care that the first be at about the distance of two inches and half from the Nut, which will then be a guide for all the rest—

The Bow is held between the 2^d and 3^d Fingers and Thumb, the other fingers resting on it only—this being done it is earnestly requested that the Learner practise the Gamut up and down, taking care to draw the Bow backwards and forwards from end to end—After which he may next proceed to the following Lessons by Thirds, Fourths &c:—

Before each subjoined Air or Lesson is prefixed a Scale or Gamut in its corresponding Key, which the Learner must never neglect to make himself Master of before he attempts to play any of the Lessons.

§ 6.

OF THE SHAKE .

The Shake (*hr*) is an useful and elegant ornament to a Player and is made by the reiteration of two following Notes in quick succession,— On the VIOLONCELLO it is made by keeping one finger down and shaking with the following one.

A Shake however is never made with the open String and first finger, neither with the 1st. and 3^d finger,— the rest are not exceptionable .



Before the Learner proceeds to the following Lessons it is necessary that he should be Master of the Scale of C Page 4 .

LESSON BY THIRDS .

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

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

BY FOURTHS Begin with an up Bow .

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

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

BY SIXTHS Up Bow .

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

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

IN OCTAVES
Up Bow.

Lessons for the Practice of the Bow.

Down Bow.

GAMUT in C MAJOR.

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

LESSON 1. 4 3 0 4 3 0 1 3 4 1 4 4 1 4 4 2 0

Andante

4 1 4 4 3 0 1 3 4 1 4

PRELUDE IN C MAJOR 0 3 0 4 1 4 2 4 1 4 0 3 0

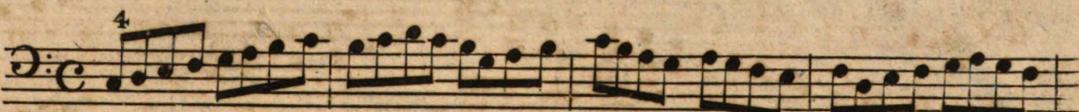
LESSON 2. 4 1 2 4 2 1 0 1 2 4 1 2 2 1 0 4

Grazioso

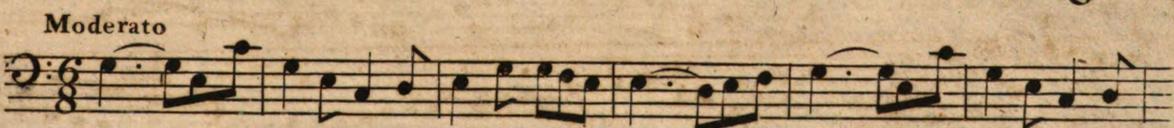
2 0 1 4 2 0 1 2

Those Notes over which a Slur is found, are to be played in one Bow.

Bow every Note firm and strong and let the motion proceed from the wrist as well as the arm.

EXERCISE IN C MAJOR 



LESSON. 3. *Moderato* 





A Pause  Signifies that the Performer must rest some time on that Note over which it is placed.

GAMUT IN G MAJOR. 

LESSON 4. *Andante* 

EXERCISE IN G MAJOR 



LESSON 5. *Andante* 



GAMUT IN F MAJOR.

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

In this Key it is necessary to place the first finger on the first String almost close to the Nut in order to make the B \flat .

LESSON 9. Allegro

EXERCISE IN F MAJOR.

Two staves of musical notation in bass clef. The upper staff contains a melodic line with eighth and sixteenth notes, including some accidentals. The lower staff contains a bass line with eighth notes, mirroring the rhythm of the upper staff.

LESSON. 8.

Andante

First staff of Lesson 8, starting with a 2/4 time signature and a bass clef. The music begins with a half note followed by eighth notes.

Second staff of Lesson 8, continuing the melodic and bass lines from the previous staff.

Third staff of Lesson 8, featuring a dynamic marking of 'F' (forte) above the first measure.

Fourth staff of Lesson 8, concluding the piece with a double bar line.

GAMUT IN B MAJOR.

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

LESSON 9. Allegretto

D.C.

EXERCISE IN

B♭ MAJOR

LESSON 10. *Allegro*

Violonc? T.

OF SHIFTING.

Shifting is effected by quitting the ordinary position in order either for the better fingering of a Passage, or when it exceeds those Notes which are contained in the ordinary Position, as may be seen by the following Table.

TABLE of SHIFTS.

	Half shift.	whole shift.	double shift.	Back shift.
	1 2 4	1 2 4	1 3 4	1 2 4
4 th String.				
3 ^d String.				
2 ^d String.				
1 st String.				

In the foregoing Table of Shifts, there are two positions of the hand to be observed viz: the Major and Minor— the first of which differs from the latter in as much as it requires a greater extension of the fingers and is distinguished from the minor position thus The same is to be observed in the following Examples.

1st String.

Ex:1. 

2^d String.

Ex:2. 

3^d String.

Ex:3. 

Grazioso

LESSON 10.

Musical score for Lesson 10, featuring three staves of music in 3/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) indicated above the notes. The second and third staves continue the piece, with the third staff ending in a double bar line.

*In Solo playing the Tenor and Treble Cleffs are often used, which should be also learnt by heart. The following Scales are an exact representation of them as they regard the VIOLONCELLO.

Scale of Tenor and Treble Cleff.

Musical scale diagram showing notes G through A on both Tenor and Treble clefs. The notes are written on a five-line staff. Below the notes, the letters C, D, E, F, G, A, B, C, D, E, F, G, A are written to indicate the pitch of each note. The scale is presented in two octaves, starting from G on the second line of the Tenor clef and ending on A on the first line of the Treble clef.

Examples on the proper use of the Bow.

When a passage consists of a regular series of notes, wherein the lower note begins, the up Bow should be used, and vice versa.

The image contains four staves of musical notation, each illustrating a different bowing technique for a regular series of notes. The first staff shows an ascending eighth-note scale starting with an 'up' bow. The second staff shows a descending eighth-note scale starting with a 'down' bow. The third staff shows an ascending eighth-note scale starting with a 'down' bow. The fourth staff shows a descending eighth-note scale starting with an 'up' bow. Each staff includes a repeat sign and a fermata.

There are also various other ways of Bowing which the learner will meet with as he proceeds. The following Examples will serve as a guide, observing also that those notes under which the slur— is placed are to be played in one Bow— Ex:

The image contains two staves of musical notation showing slurred eighth-note passages. The first staff shows an ascending eighth-note scale with slurs over groups of notes. The second staff shows a descending eighth-note scale with slurs over groups of notes.

Staccato notes are played as short as possible and will be better explained by the following Ex:

written

played

Of Arpeggios.

Arpeggios are a distribution of the various Chords in Music played across the Strings—
They generally consist of three notes and not uncommonly of four.

Ex: of three Notes
beginning with an up Bow

Ex: of Four Notes

On the Positions of the Thumb.

In Solo playing the Thumb is often used, being placed horizontally across the Strings thereby forming a new Nut.—The Black notes mark its position.

Musical notation for the section 'On the Positions of the Thumb'. It consists of four staves. The first two staves are a grand staff (treble and bass clefs) in the key of D major. The first two staves show a sequence of notes with fingerings (1, 2, 3) and 'x' marks above them, indicating the thumb position. The last two staves show a similar sequence of notes with fingerings and 'x' marks, but with a different thumb position indicated by the placement of the 'x' marks.

Example of the Major Position in the Key of D .

Musical notation for the section 'Example of the Major Position in the Key of D'. It consists of two staves. The top staff is in the treble clef and the bottom staff is in the bass clef, both in the key of D major. The notation shows a sequence of notes with fingerings (1, 2, 3, 4) and accents, illustrating the major position.

Note. The back Shift seldom occurs except in Keys of three, four or five Sharps—It is however necessary to acquire a Knowledge of it and the following Examples will serve as an elucidation .



NB. The Back Shift always comprehends the Minor Position .

On Double Notes .

Double Notes are performed on two strings played together, the fingers on each string being kept down and the bow drawn smooth.

EXAMPLE of Thirds

EXAMPLE of Fourths

EXAMPLE of Fifths

Perfect Fifths as above are played by laying the Finger horizontally across the Strings.

EXAMPLE of Sixes

EXAMPLE on Double Notes

Violonc^o T.

Extended Scales of three Octaves containing those keys

C Major

most in use

1 2 3 4 1 2 3 4

C Minor ascending

1 2 3 4 1 2 3 4

C Minor descending

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

G Major

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

G Minor ascending

1 2 3 4 1 2 3 4

G Minor descending

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

D Major

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

D Minor ascending

1 2 3 4 1 2 3 4

D Minor descending

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

A Major

A. Minor ascending

A Minor descending

F Major

F Minor ascending

F Minor descending

Bb Major

Eb Major

Violonc^o T.

The image shows a page of musical notation for a Violoncello T. (Violoncello Tenore). The page is numbered 35 in the top right corner. It contains six pairs of musical staves, each representing a different major and minor key. Each pair consists of an ascending scale and a descending scale. The keys are: A Major, A Minor, F Major, F Minor, Bb Major, and Eb Major. The notation includes notes, rests, and fingering numbers (1, 2, 3, 4) above the notes. The scales are written in a single system for each key, with the ascending scale on the left and the descending scale on the right. The descending scales include some notes with 'x' above them, indicating natural harmonics or specific fingering techniques. The paper shows signs of age, with some staining and wear.

A D I C T I O N A R Y .

Explaining such LATIN, ITALIAN, and FRENCH words as generally occur in Music

Adagio, A Slow Movement.

Ad Libitum, At Pleasure.

Affettuoso, A Moderate Movement.

Allegro, Brisk and Sprightly.

Allegretto, Not so fast as Allegro.

Amoroso, Nearly as Affettuoso.

Andante, Signifies that all the Notes must be equal and distinct.

Andantino, Something quicker than Andante.

Animato, Animated, Bold.

Arioso, Airy.

Assai, Enough, as Allegro Assai.

Brio, Vivacity.

Brillante, Brilliant.

Crescendo, Encreasing, Swelling the Tone.

D.C. or Da Capo, Begin again and end with the first strain.

Diminuendo, Decreasing &c.

Dolce, Soft, Sweet.

f, or Forte, Loud or strong.

ff, or Piu Forte, Louder than.

Forte Fortissimo, The greatest degree of strength.

Grave, A slow movement.

Largo, Very slow.

Larghetto, Not so long as Largo.

Lento, The same as Largo.

Maestoso, Majestic.

Men, Signifies less, as Men Allegro not so quick as Allegro.

Mezzo, Half, or Mezzo Forte a middling deg^{re} of Strength.

Moderato, Moderate.

Non, Not, as Non Troppo Presto Not too quick.

p, or Pia, or Piano, Soft.

pp, or Pianissimo, Very soft.

Piu Allegro, More brisk than Allegro.

Rinforza, To increase the strength.

Rondo, A Piece which concludes with a repetition of the first part.

Staccato, In a plain and distinct manner.

Tempo, Time.

Vivace, With Life and Spirit.

Volti Subito, Turn over Quickly.