

THE FOURTH EDITION OF

Concise Introduction

to the

ART OF PLAYING

THE

Violoncello.

Including a Short and Easy

TREATISE ON MUSIC.

To which is Added

Thirty Progressive Lessons.

By

JOSEPH REINAGLE.

Professor of the Violoncello

(Oxford.)







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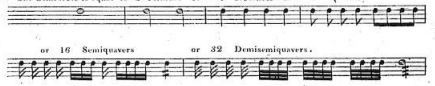
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The Names of the Notes according to their different length.


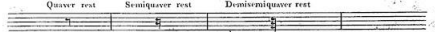
The longest of which, in Modern Music, is a Semibreve, and is to be held during the time you may count forty Vibrations of the pendulum of a house Clock.

marked thus  The next 1/4 length is a Minim, marked thus 
 equal to half a Semibreve. The next is a Crotchet, marked thus  equal to one
 fourth of a Semibreve. The next is a Quaver, thus  equal to one 8th of a Semibreve.
 The next is a Semiquaver, thus  equal to one 16th. The next is a Demi-
 semiquaver thus  equal to one thirty second part of a Semibreve.

EXAMPLE.

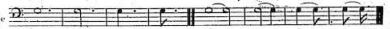
One Semibreve is equal to 2 Minims or 4 Crotchets or 8 Quavers

 or 16 Semiquavers or 32 Demisemiquavers.

Marks of the different Rests are

4 Bars 2 Bars 1 Bar half a Bar Crotchet rest

 Quaver rest Semiquaver rest Demisemiquaver rest


A Dot placed at the end of any note, makes the Note after which it is placed half as long again.

Dot explain'd

Example 



Of Sharps, Flats, and Naturals.

A Sharp, marked thus ♯, raises the note before which it is placed half a tone.


A Flat, marked thus ♭, sinks the note half a tone lower. A Natural, marked thus ♮, changes the Note which has been Sharp or Flat to its natural state.







Example.  An extreme Sharp marked

thus x, raises the note half a tone beyond the additional Sharp.


Example.  A Slur thus  to be played in one Bow.

Repeats, are marked thus  thus  and thus 

A 6 placed over any six Notes signifies that they are to be played in the time of four. A 3 placed over any three Notes signifies that they are to be played in the time of two. Example 

A note with a line or lines across thus  thus  or thus  is the same as  thus  and thus 




A-Shake, thus  explained  a turn Shake, thus  explained 


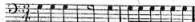
A Beat, thus 

Appoggiaturas marked thus  have much the same effect as notes slurred.

Appoggiaturas explained 

A Bar marked thus  dividing Music into equal parts.

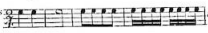
There are only two sorts of time in Music one is Common time or even numbers. The other is Triple time or odd numbers. Common time marked thus C or  or  signifies four Crotchets in a Bar. Example 

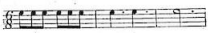
Triple Time marked thus  signifies three Crotchets in a Bar. Example 

All Compound times are much the same as the Common and Triple times; if the top figure of Compound Time is an odd number, your measure will be three in a Bar, if the top figure is an even number, your measure will be either four or two in a Bar.

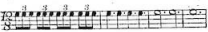
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EXAMPLE.


$\frac{2}{4}$ denotes two Crotchets or two fourth parts of a Semibreve. marked thus  &c.


$\frac{6}{8}$ denotes six Quavers or six parts of a Semibreve. marked thus  &c.


$\frac{6}{4}$ of a Semibreve, or six Crotchets thus  &c.

$\frac{12}{8}$ twelve 8th parts of a Semibreve, or twelve Quavers. thus  &c.


$\frac{3}{2}$ three Minims thus  &c.

$\frac{9}{8}$ nine Crotchets thus  &c.



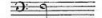
$\frac{9}{8}$ nine Quavers thus  &c.



$\frac{3}{8}$ three Quavers thus  &c.

Sharps or Flats marked on the lines at the beginning of a piece denote that the notes on which they are placed must be played Sharp or Flat throughout the Piece.

A Pause, marked thus 

OF THE CLEFFS.

The Bass or F Cleff is marked thus  or thus  the line on which it is placed is F. Example 

The Tenor Cleffs marked thus  or thus  the line on which they are placed is C.

Example 
Tenor Alto Sopranos Treble

The Violoncello is tuned by fifths, but as the ear may not be accustomed to the sound of fifths, you may tune the first string to A by an Harpsichord pitch pipe or tuning fork, then put your

Reinagle's Violone? T.

finger upon the second string at the line H (see fingerboard) and tune it up till it becomes in unison with the first string open, then bring your finger on the line H 3^d String, and tune it to the same sound, or unison as the 2^d String open, then put your finger on the line H 4^th String, and tune it in unison with the third string open; which will produce the fifths required.

ON HOLDING THE VIOLONCELLO.

Let the edges of the lower part of the Instrument rest on the Calves of your Legs, the edge of the back on the Left Leg, and the edge of the Belly or front on the Right Leg, holding it sufficiently high to prevent the Bow from touching the knee.

OF THE POSITION OF THE HAND.

Place the second third and fourth finger on the third string avoiding to touch the string with the first finger but hold it up right which will bring the ball of the hand close to the Neck of the Instrument, and at once form your position. Always place your fingers at the distance described on the finger-board, viz. the first Finger on the B whole tone, the other fingers of course will be right.

OF HOLDING THE BOW.

Take it with the Thumb, and second joint of the middle finger only, and let the Hair come on the middle of the first joint, then bring down the other fingers, and if the Hair touches the third finger, your position is right.

OF BOWING.

Draw the Bow smoothly up and down, counting slowly four for each note; Begin with a down Bow, observing, that if you use three parts of the length of your Bow down, the same length must be used up &c. NB: do not lift the Bow off the Strings, this rule should be strictly attended to.

The Scale or Octave is divided in whole and half tones beginning from the Nut.

The diagram shows the fingerboard of a violoncello with four strings: C (1st), G (2nd), D (3rd), and A (4th). Frets are marked from A to C. A section labeled 'Fingerboard for tuning' shows the line H on the C string, with instructions to tune the other strings to it.

String	Whole	Half	Whole	Half	Whole	Half	Whole	Half	Whole	Half	Nut
C	B	A	G	F	E	D	C	B	A	G	F
G	F	E	D	C	B	A	G	F	E	D	C
D	C	B	A	G	F	E	D	C	B	A	G
A	G	F	E	D	C	B	A	G	F	E	D

Musical notation for the scale on the C string, showing whole and half tones with fingering instructions.

Whole tones: C, D, E, F, G, A, B, C. Half tones: C, D, E, F, G, A, B, C.

Fingering instructions:

- 1st String open
- 2nd String open
- 3rd String open
- 4th String open
- 1st finger at B
- 2nd finger at C
- 3rd finger at D
- 4th finger at E
- 1st finger at F
- 2nd finger at G
- 3rd finger at A
- 4th finger at B
- 1st finger at C
- 2nd finger at D
- 3rd finger at E
- 4th finger at F
- 1st finger at G
- 2nd finger at A
- 3rd finger at B
- 4th finger at C

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

Prelude in C.
Prelude in E \flat .
Prelude in D.
Prelude in C.
Prelude in D.

I recommend the following Lessons to begin with, instead of playing over the Scale so frequently, as is usually done, by beginners, by which means, the Learner will arrive at a Knowledge of the Notes with more pleasure to himself, and also in a shorter time.

LESSON 1.

LESSON 2.

LESSON 3.

Musical score for Lesson 3, Violin part. The score consists of ten staves of music in G major, 2/4 time. It includes various rhythmic patterns and fingerings, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes.

LESSON 4.

Musical score for Lesson 4, Violin part. The score consists of two staves of music in G major, 2/4 time. It features eighth and sixteenth note patterns with fingerings indicated above the notes.

LESSON 5.

Musical score for Lesson 5, Violin part. The score consists of two staves of music in G major, 2/4 time. It includes eighth and sixteenth note patterns with fingerings indicated above the notes.

LESSON 6.

Musical score for Lesson 6, Violin part. The score consists of two staves of music in G major, 2/4 time. It includes eighth and sixteenth note patterns with fingerings indicated above the notes. The piece concludes with the instruction "Da Capo al Fine".

Away with melancholy.

DUETTO.

LESSON 7.

Musical score for Lesson 7, Duetto. The score consists of two staves of music in G major, 2/4 time. It features eighth and sixteenth note patterns with fingerings indicated above the notes.

LESSON 8.

ANDANTE

LESSON 9

ANDANTE

Pleysl.

Reinhold's Violon? T.

LESSON 10.

Life let us Cherish.

LESSON 11.

Reinhold's Violon? T.

LESSON 12.

Slow

LESSON 13.

LESSON 14.

Slow

LESSON 16.

Slow

LESSON 17.

Slow

LESSON 18.

LESSON 19.

LESSON 20.

LESSON 21.

LESSON 22.

GRAZIOSO.

Reinglés Violone? T.

LESSON 23

ANDANTE

Reinglés Violone? T.

LESSON 24.

LESSON 25.

Reinagle's Violon? T.

Reinagle's Violon? T.

LESSON 26.

ANDANTE.

LESSON 27.

Tweed Side

Largo

104th Psalm.

LESSON 28.

LESSON 29.

SCOTS REEL.

LESSON 30.

WELSH AIR.

LESSON 31.

Bringle's Violon? T.

LESSON 32.

Bringle's Violon? T.

EXERCISE in three and four Flats.

Musical score for Exercise in three and four flats, measures 1-12. The score is in 2/4 time and consists of two staves. It features various rhythmic patterns and fingerings indicated by numbers 1-4 above the notes.

NB: A mark thus $\left\{ \right.$ signifies another Position, and a mark thus $\left\{ \right.$ signifies another String

LESSON
Shewing the
first Position.

Musical score for Lesson, measures 1-4. The score is in 2/4 time and consists of two staves. It is marked 'ANDANTINO' and includes fingerings and position markings.

Musical score for Lesson, measures 5-12. The score is in 2/4 time and consists of two staves. It continues the lesson with various rhythmic patterns and fingerings.

Musical score for Lesson, measures 1-4. The score is in 2/4 time and consists of two staves. It includes fingerings and position markings.

LESSON
on the
2^d Position.

Musical score for Lesson on the 2nd Position, measures 1-4. The score is in 2/4 time and consists of two staves. It includes fingerings and position markings.

Musical score for Lesson on the 2nd Position, measures 5-8. The score is in 2/4 time and consists of two staves. It includes fingerings and position markings.

Musical score for Lesson on the 2nd Position, measures 9-12. The score is in 2/4 time and consists of two staves. It includes fingerings and position markings.

Musical score for Lesson on the 2nd Position, measures 13-16. The score is in 2/4 time and consists of two staves. It includes fingerings and position markings.

Musical score for Lesson on the 2nd Position, measures 17-20. The score is in 2/4 time and consists of two staves. It includes fingerings and position markings.

LESSON

on the same

Position

LESSON

on the 3rd Position

This page contains eight systems of musical notation for a lesson on the 3rd position. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in C major and 4/4 time. The exercises include:

- Scale-like passages with fingerings (1-4) and bowings (1-4) indicated above the notes.
- Arpeggiated chords and broken chords.
- Triads and dyads.
- Some systems include dynamic markings like *mf* and *f*.
- The final system ends with a double bar line and repeat dots.

This page continues the lesson with eight systems of musical notation. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in C major and 4/4 time. The exercises include:

- Scale-like passages with fingerings (1-4) and bowings (1-4) indicated above the notes.
- Arpeggiated chords and broken chords.
- Triads and dyads.
- Some systems include dynamic markings like *mf* and *f*.
- The final system is labeled "Cadenza" and ends with a double bar line and repeat dots.

LESSON

on the 4th Position

LESSON

on the half Position

Musical score for the first exercise on page 32. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two sharps (F# and C#). The piece includes various fingerings (1-4) and dynamics such as *mf* and *pp*. The exercise concludes with a double bar line and a fermata.

EXERCISE IN FIVE SHARPS.

Musical score for the second exercise on page 32, titled "EXERCISE IN FIVE SHARPS." It consists of two staves (treble and bass clef) in 2/4 time. The key signature has five sharps (F#, C#, G#, D#, A#). The piece includes various fingerings (1-4) and dynamics such as *mf* and *pp*. Below the staves is a sequence of numbers: "or 4 2 1 1 4 2 4 1 4 3 4 1 4 2 4 1 4 2 4 1 2". The exercise concludes with a double bar line and a fermata.

EXERCISES.

Musical score for the exercises on page 33. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two sharps (F# and C#). The piece includes various fingerings (1-4) and dynamics such as *mf* and *pp*. The score includes markings for "arpeggio" and "Segue". The exercise concludes with a double bar line and a fermata.

Begin the first with a down Bow, and repeat it with an up Bow; play all the rest as they are marked, begin them with a down Bow.

1st
2^d
3^d
4th
5th
6th
6th
7th

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OF THE CLEFFS.

The Tenor Cleff most commonly used is five notes higher than the Bass Cleff. The following rule will prove an easy method to arrive at the knowledge of it, for Example take the Tune of God save the King and begin on the 2^d String, which will at once transposit into the Tenor Cleff.

Example in the Bass Cleff

Example in the Tenor Cleff

2^d String

SCALE OF THE TENOR CLEFF.

Explained

C D E F G A B C C D E F G A B C C D E F

3^d String

The Treble Cleff is thirteen Notes higher than the Bass Cleff, but is generally played an Octave lower which brings it Six notes higher than the Bass, the lowest Note is G, 3^d String Open.

Explained

Reinagle's Violoncello. T.

The Counter Tenor Cleff is seven Notes higher than the Bass Cleff, but may be played one note lower than the Bass.

Explained

NB: when the Counter Tenor Cleff is used in a passage it must be played an Octave higher, that is, seven notes higher than the Bass.

The Soprano Cleff is three Notes lower than the Treble Cleff, the lowest note is C on the first String.

Explained

OF THE SCALES AND THE FINGERING.

The following Examples will serve as a general rule for using the Thumb. NB: the 0 at the beginning of each Example signifies the Thumb.

Example 1

Example 2

Example 3

Example 4

Example 5

Example 6

Example 7

Example 8

Example 9

Example 10

Example 11

Example 12

Example 13

Example 14

Example 15

Example 16

Example 17

Example 18

Example 19

Example 20

OF OCTAVES.

D
2^d String.

E
2^d String.

F
2^d String.

G
2^d String.

A
1st String.

Reinagle's Violon? T.

OF THE DIATONIC SCALE.

As all Harmony and Melody are built upon the Seven Notes called Gamut or Scale, it is necessary for a Performer to know the principles on which the Scale consists as it will enable him to play in tune correctly and with facility.

The Diatonic Scale begins with C and consists of whole and half tones, without the aid of Sharps or Flats. The whole tones are: D^{th} E^{th} C^{th} A^{th} and B^{th} and the F^{th} and G^{th} are the half tones. NB; the 8th Note C is called the Octave.

The Scale

whole tone from C, whole tone from D, half a tone from E, whole tone from F,
Key note C 2^d D is 3^d E is and F 4th note of the Scale is only 5th G is

whole tone from G, whole tone from A, half a tone from B.
6th A is 7th B is and C 8th note of the Scale is only

All Scales must be conformable to the natural Scale of C, viz that the 4th and 8th Notes must be whole tones, and the 2^d 3^d 5th 6th and 7th Notes must be whole tones. take any note of the Scale of C for your Key note, and write the notes common to its Octave. for Example, take B for your Key note, and you will find that C is only half a tone from B. you must therefore add a # which will raise it to a whole tone. D is now become half a tone from C sharp, therefore D must have a # which raises it to a whole tone from C sharp; E is now become half a tone from D sharp but being the fourth Note of the Scale, E must remain natural, as it is. F is only half a tone from E, you must therefore add a Sharp which raises it to a whole tone, G is now become half a tone. from F Sharp, therefore G, must have

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a # which raises it to a whole tone; A, is now become half a tone from G Sharp, therefore A, must have a # which raises it to a whole tone; B, is now become half a tone from A Sharp, but being the 8th Note of the Scale, it remains natural.



EXAMPLE 2^d

Take B Flat for your Key note, and you will find that C, is a whole tone from B \flat , D is a whole tone from C, and E, is a whole tone from D, but E, being the 4th Note of the Scale, E must have a Flat, E is now a whole tone from E Flat G is a whole tone from F, A, is a whole tone from G, B, is now become half a tone from A, but being the 8th Note it remains flat. NB: there is no necessity to flatten the 8th as it is already done, on the Key Note.

OF THE MINOR SCALE.

The Minor Scale begins on A, and consists of whole and half tones, without the aid of Sharps or Flats, the whole tones are the B $\frac{2}{2}$, D $\frac{4}{4}$, F $\frac{6}{8}$, G $\frac{7}{8}$ and 8th the half tones are the C $\frac{3}{4}$ and E $\frac{5}{8}$.



All Minor Scales must be conformable to the natural Scale of A, viz, that the 3^d and 6th Notes must be half tones, and the 2^d 4th 5th 7th and 8th must be whole tones.

For Example, take E, for your Key note and you will find that F, is only half a tone from E, you must therefore add a Sharp, which will raise it to a whole tone, G, is now become half a tone from F sharp, but G, being the 3^d note of the Scale, the G, remains as it is, A, is a whole tone from G, B, is a whole tone from A, C, is a natural half a tone from B, and being the 6th note of the Scale, the C, remains as it is, D, is a whole tone from C, and E, is a whole tone from D, and the 8th note of the Scale.

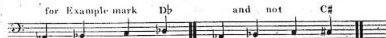
The Chromatic Scale consists of twelve half or semitones, each of which may become a Major and Minor Scale, making altogether twenty four Keys in Music.

CHROMATIC SCALE.



Observe that G sharp, has the same sound on an Harpsichord as A flat, A sharp, is the same as B flat, C sharp is the same as D flat, F sharp, is the same as G flat; the same rule holds good with all Sharps and Flats.

NB: if you begin in a Key regulated by Flats, your notes in succession, must be marked Flat, the same of Sharps, if you begin in a Key regulated by Sharps, you must mark Sharps.



To become a good timist it is necessary to count while you play, rather loud, the number contained in each Bar, viz, if Common time you count four, if Triple-time you count three in a Bar, but as it is difficult to play and count at the same time, it will be easier to count eight in the given time of four, until you are master of your piece, you may then count four in the time of eight, which comes to the same .

12 31 56 78 12 31 56 78 12 31 56 78 12 31 56 78 12 31 56 78 12 31 56 78 12 &c.

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1st Position

1st Position

1st Position

2nd Position

2nd Position

2nd Position

3rd Position

3rd Position

3rd Position

3rd Position

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TERMS MOST COMMONLY USED IN MUSIC.

Grave,	Signifies eight in a Bar, Slow.
Adagio,	Rather quicker than Grave.
Largo,	Not so slow as Adagio.
Larghetto,	Not so slow as Largo.
Andante,	Four Crotchets in a Bar, Slow.
Andantino,	Not so slow as Andante.
Allegretto,	Quicker than Andante.
Allegro,	Very quick.
Presto,	Fast.
Prestissimo,	Very Fast.
Pia or Piano,	Soft.
For or Forte,	Loud.
Diminuendo,	A gradual decrease of Sound.
Dolce,	Soft and sweet.
Duetto or Duo,	Music in two parts.
Cadenza,	A pause or extempore flourish.
Amoroso,	Amourously.
Affettuoso,	Tenderly.
D.C. or Da Capo,	Begin again and end with the first strain.
Grazioso,	Gracefully.
Legato,	with a smooth Bow.
Men,	Less.
Poco,	Much.
Non Troppo,	Not too quick.
Piu,	More.
Rondo,	An Air ending with the first movement.
Mezzo Piano,	Means half.
Siciliano,	Pastorale Style.
Staccato,	Distinct.
Segue,	The same.
Tacet,	Silent.
Tutti,	Altogether.
Volti Subito,	Turn quickly.
Crescendo,	Gradually.
Cantabile,	In a singing manner.

THE CONTENTS.

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3 ^d	Of Sharps, Flats and Naturals.	ibid	
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5 th	Of Expressing notes tied different ways.		
6 th	Of Shakes.		2
7 th	Of Apoggiaturas.		
8 th	Of Common, Triple and Compound time.		
9 th	On all the Cleffs used on the Violoncello.	3	
10 th	On Tuning the Instrument.	ibid	
11 th	On Holding the Violoncello.	}	
12 th	On the Position of the Hand.		
13 th	On Holding the Bow.		4
14 th	On Bowing.		
15 th	Pre-ludes in different Keys.	6	
16 th	The first Lesson on Playing.	7	
17 th	Thirty two progressive Lessons.	ibid	
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