The Art of Playing on the VIOLIN

Containing

All the Rules necessary to attain to a Perfection on that Instrument, with great variety of Compositions, which will also be very useful to those who study the Violoncello, Harpsichord &c.

Composed by

F. Geminiani

Opera. IX.

LONDON. MDCCLI.

PREFACE.

THE Intention of Muſick is not only to pleaſe the Ear, but to expreſs Sentiments, ſtrike the Imagination, affect the Mind, and command the Paſſions. The Art of playing the Violin conſiſts in giving that Inſtrument a Tone that ſhall in a Manner rival the moſt perfect human Voice; and in executing every Piece with Exactneſs, Propriety, and Delicacy of Expreſſion according to the true Intention of Muſick. But as the imitating the Cock, Cuckoo, Owl, and other Birds; or the Drum, French Horn, Tromba-Marina, and the like; and alſo ſudden Shifts of the Hand from one Extremity of the Finger-board to the other, accompanied with Contortions of the Head and Body, and all other ſuch Tricks rather belong to the Profeſſors of Legerdemain and Poſture-maſters than to the Art of Muſick, the Lovers of that Art are not to expect to find any thing of that Sort in this Book. But I flatter myſelf they will find in it whatever is Neceſſary for the Inſtitution of a juſt and regular Performer on the Violin. This Book will alſo be of Uſe to Performers on the Violoncello, and in ſome Sort to thoſe who begin to ſtudy the Art of Compoſition.

After the ſeveral Examples, I have added twelve Pieces in different Stiles for a Violin and Violoncello with a thorough Baſs for the Harpſichord. I have not given any Directions for the performing them; becauſe I think the Learner will not need any, the foregoing Rules and Examples being ſufficient to qualify him to perform any Muſick whatſoever.

I have nothing farther to add, but to beg the Favour of all Lovers of Muſick to receive this Book with the ſame Candour that it is offered to them, by their

Moſt obedient humble Servant,

F. G.

Example I.

(A.)

A Repreſents the Finger-board of a Violin, on which are marked all the Tones and Semitones, within the Compaſs of that Inſtrument, according to the *Diatonick* Scale; they are 23 in Number, *viz.* three Octaves and a Tone; and in every Octave of the *Diatonick* Scale there are five Tones and two of the greater Semitones. I would recommend it to the Learner, to have the Finger-board of his Violin marked in the ſame Manner, which will greatly facilitate his learning to ſtop in Tune.

(B.)

B ſhews a Method of acquiring the true Poſition of the Hand, which is this: To place the firſt Finger on the firſt String upon F; the ſecond Finger on the ſecond String upon C; the third Finger on the third String upon G; and the fourth Finger on the fourth String upon D. This muſt be done without raiſing any of the Fingers, till all four have been ſet down; but after that, they are to be raiſed but a little Diſtance from the String they touched; and by ſo doing the Poſition is perfect.

The Violin muſt be reſted juſt below the Collar-bone, turning the right-hand Side of the Violin a little downwards, ſo that there may be no Neceſſity of raiſing the Bow very high, when the fourth String is to be ſtruck.

Obſerve

Obſerve alſo, that the Head of the Violin muſt be nearly Horizontal with that Part which reſts againſt the Breaſt, that the Hand may be ſhifted with Facility and without any Danger of dropping the Inſtrument.

The Tone of the Violin principally Depends upon the right Management of the Bow. The Bow is to be held at a ſmall Diſtance from the Nut, between the Thumb and Fingers, the Hair being turned inward againſt the Back or Outſide of the Thumb, in which Poſition it is to be held free and eaſy, and not ſtiff. The Motion is to proceed from the Joints of the Wriſt and Elbow in playing quick Notes, and very little or not at all from the Joint 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 always be drawn parallel with the Bridge, (which can't be done if it is held ſtiff) and muſt be preſſed upon the Strings with the Fore-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 that 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, and 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 and ſoftening the Sound; which is done by preſſing the Bow upon the Strings with the Fore-finger more or leſs. In playing all long Notes the Sound ſhould be begun ſoft, and gradually ſwelled till the Middle, 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 this principally, and the keeping it always parallel with the Bridge, and preſſing it only with the Fore-finger upon the Strings with Diſcretion, depends the fine Tone of the Inſtrument.

(C.)

C ſhews the 7 Orders. What I mean by an Order is a certain Number of Notes which are to be played without tranſpoſing the Hand. The firſt Order contains 17 Notes, and the other ſix Orders contain no more than ſixteen.

Under the Notes of the firſt Order you will find their Names, and over the ſame Notes Figures denoting the Fingers with which they are to be ſtopped, and the Strings on which they are ſtopped.

It muſt be obſerved that between the two black Notes is the greater Semitone, and between the others is the Tone,

The Mark (o) denotes an open String.

From the firſt Order you are to begin to play.

'Tis neceſſary to place the Fingers exactly upon the Marks that belong to the Notes; for on this depends the ſtopping perfectly in Tune,

After having been practiſed in the firſt Order, you muſt paſs on to the ſecond, and then to the third; in which Care is to be taken that the Thumb always remain farther back than the Fore-finger; and the more you advance in the other Orders the Thumb muſt be at a greater Diſtance till it remains almoſt hid under the Neck of the Violin.

It is a conſtant Rule to keep the Fingers as firm as poſſible, and not to raiſe them, till there is a Neceſſity of doing it, to place them ſomewhere elſe; and the Obſervance of this Rule will very much facilitate the playing double Stops.

The fingering, indeed, requires an earneſt Application, and therefore it would be moſt prudent to undertake it without the Uſe of the Bow, which you ſhould not meddle with till you come to the 7th Example, in which will be found the neceſſary and proper Method of uſing it.

It cannot be ſuppoſed but that this Practice without the Bow is diſagreable, ſince it gives no Satisfaction to the Ear; but the Benefit which, in Time, will ariſe from it, will be a Recompence more than adequate to the Diſguſt it may give.

(D.)

D ſhews the different Ways of ſtopping the ſame Note, and diſcovers at the ſame Time, that Tranſpoſition of the Hand conſiſts in paſſing from one Order to another.

As for Example.

If a Note ought to be ſtopped by the fourth Finger on any String whatſoever, in the firſt Order, and the ſame Note be ſtopped by the third Finger, it will paſs into the ſecond Order; and if by the ſecond Finger into the third; and conſequently by ſtopping it with the firſt, it enters into the fourth Order.

On the contrary, if the firſt Finger ſtopping any Note whatſoever falls under the fourth Order; by ſtopping the ſame Note with the ſecond Finger it paſſes into the third; by ſtopping the ſame with the third, into the ſecond; and finally by ſtopping the ſame with the fourth Finger it enters into the firſt.

This is ſufficient to ſhew what Tranſpoſition of the Hand is. I have only now to recommend a good Execution of the whole, both in riſing and falling; and great Care in conducting the Hand, as alſo in the placing the Fingers exactly on the Marks. With all theſe the Practitioner muſt by Degrees acquire Quickneſs.

(E.)

E contains ſeveral different Scales, with the Tranſpoſitions of the Hand, which ought to be made both in riſing and falling. It muſt here be obſerved, that in drawing back the Hand from the 5th, 4th and 3d Order to go to the firſt, the Thumb cannot, for Want of Time, be replaced in its natural Poſition; but it is neceſſary it ſhould be replaced at the ſecond Note.

A Sharp (♯) raiſes the Note to which it is prefixed, a Semitone higher; as for Example, when a Sharp is prefixed to C, the Finger muſt be placed in the Middle between C and D, and ſo of the reſt, except B and E; for when a Sharp is prefixed to either of them, the Finger muſt be placed upon C and F. A Flat (♭) on the Contrary renders the Note to which it is prefixed, a Semitone lower: As for Example, when a Flat is prefixed to B the Finger muſt be placed in the Middle between B and A, and ſo of the Reſt except F and C; for when a Flat is prefixed to either of them the Finger muſt be placed upon E and B natural. This Rule concerning the Flats and Sharps is not abſolutely exact; but it is the eaſieſt and beſt Rule that can be given to a Learner. This Mark (♮) takes away the Force of both the Sharp and the Flat and reſtores the Note before which it is placed to its natural Quality.

Example II.

In This Example there are 13 Scales, compoſed of the *Diatonick* and *Cromatick* Genera. Many may, perhaps, imagine that theſe Scales are meerly *Cromatic*, as they may not know that the *Cromatic* Scale muſt be compoſed only of the greater and leſſer Semitones; and that the Octave alſo muſt be devided into 12 Semitones, that is, 7 of the greater and 5 of the leſſer; but the preſent 13 Scales being compoſed of Tones and the greater and leſſer Semitones, and the Octave containing 2 Tones, 5 of the greater Semitones and 3 of the leſſer, I call them mixt.

Take

Take notice that the Sign (*ma*) ſignifies *Major* or greater, and the Sign (*mi*) *Minor* or leſſer.

The Poſition of the Fingers marked in the firſt Scale (which is that commonly practiſed) is a faulty one; for two Notes cannot be ſtopped ſucceſſively by the ſame Finger without Difficulty, eſpecially in quick Time.

Example III.

Contains 4 Scales of the *Diatonick Genus* tranſpoſed; and here, not to burthen the Memory of the Beginner, all the Flats (♭) inſtead of being marked at the beginning of the Staff, are marked immediately before the Notes which they belong to; but their true Situation may be ſeen at the End of the Staff.

Example IV.

In this Example are contained 9 Scales tranſpoſed, and compoſed of the *Diatonick* and *Cromatic Genera*; I have uſed the ſame Method of marking the Flats in the firſt eight Scales, and the Sharp in the ninth Scale, as in the former Example.

'Tis neceſſary in this Example to be very exact in obſerving the Diſtance between one Note and another, as alſo the Poſition of the Fingers, and the Tranſpoſition of the Hand. The Poſition of the Fingers in the laſt Scale is extreamly faulty and is ſet down meerly by Way of Caution to the Learner to avoid it. The Scales in this Example begin at the Mark (𝄐) and are to be practiſed backward as well as forward.

Example V.

In this there are 4 *Diatonick* Scales tranſpoſed, and with different Tranſpoſitions of the Hand. Let it be obſerved that after you have practiſed them in aſcending they ſhould be practiſed alſo back again.

Example VI.

This Example contains 6 Scales compoſed both of the *Diatonick* and *Cromatic* tranſpoſed. Obſerve when the Sign (x) comes before C, your Finger muſt be put upon D; and when the ſame Sign is before F, the Finger muſt be upon G.

Example VII.

This contains 14 Scales, compoſed of all the Intervals which belong to the *Diatonick Genus*. In which are variety of Tranſpoſitions of the Hand. I muſt here remind you to let the Fingers reſt as firm as poſſible on the String, in the Manner already mentioned. Theſe Scales ſhould be executed with the Bow, and it will be therefore neceſſary to practice for ſome Days, all that is contained in the 24th Example, in order not to confound the Execution of the Fingers with that of the Bow.

Example VIII.

In this are contained 20 Scales in different Keys, very uſeful for acquiring Time and the ſtopping in Tune. Here it muſt be obſerved, that you are to execute them by drawing the Bow down and up, or up and down alternately; taking Care not to follow that wretched Rule of drawing the Bow down at the firſt Note of every Bar.

Example IX.

In this Example are contained 16 Variations, moſt uſeful in Regard to Time, to the Bowing, the ſtopping in Tune and the Execution. Again you muſt be careful to keep the Fingers as firm as poſſible on the Strings, and alſo in bowing employ the Wriſt much, the Arm but little, and the Shoulder not at all.

Example X.

This Example is compoſed of Scales mixt with various Paſſages and Modulations, which are often repeated with different Tranſpoſitions of the Hand; and is calculated to render the Labour of Practice more pleaſant.

Example XI.

This Example is tranſpoſed from the other, a Tone higher, ſo that the Melody may be ſaid to be the ſame, but the Accompanyment is quite different.

Example XII.

In order to execute this Compoſition well, 'tis neceſſary to examine very frequently the Tranſpoſitions of the Hand in it, until they are entirely impreſſed on the Mind; and then to practice the 24th Example for acquiring the free Uſe of the Bow, and after proceed to execute this Example, which will be then found not ſo difficult as it may at firſt be thought.

Example XIII.

This Movement ought to be executed in ſuch a Manner as to reſemble an affecting Diſcourſe, and cannot be juſtly performed without having firſt well comprehended and often practiſed what is contained in the 18th Example.

Example XIV.

In this are contained 14 Scales; ſome of which are compoſed in Keys with a third *Major*, and the others in Keys with a third *Minor*. Theſe Scales ought to executed with Quickneſs, and in order to execute them well, you muſt take Care to put in Practice the Rules laid down in the 12th Example.

Example XV.

This contains the 7 Orders already mentioned, which proceed one after another without concluding or making any Cadence. Here alſo is introduced the *Cromatic* Flat, (♭) and the *Cromatic* Sharp. (♯) The Sign (𝄐) ſignifies the laſt Note of the Order, and the Sign (1) the firſt Note of the ſuccceding Order, upon which the Hand is to be tranſpoſed.

I am ſenſible that the Modulation of theſe Orders is ſomewhat harſh, but however very uſeful; for a good Profeſſor of the Violin is obliged to execute with Propriety and Juſtneſs, every Compoſition that is laid before him; but he who has never played any other Muſick than the agreeable and common Modulation, when he comes to play at Sight what is directly oppoſite to it, muſt be very much at a Loſs.

Example XVI.

This Example ſhews in how many different Manners of bowing you may play 2, 3, 4, 5 and 6 Notes. As for Inſtance, 2 Notes may be played in 4 different Manners, 3 Notes in eight, 4 in 16, 5 in 32, and 6 in 62. It muſt be obſerved, that the Example marked with the Letter A is of 2 Notes, B, 3, C, 4, D, 5, and the Letter F, 6. The Letter (g) denotes that the Bow is to be drawn downwards; and the Letter (s) that it muſt be drawn upwards. The Learner ſhould be indefatigable in practiſing this Example till he has made himſelf a perfect Maſter of the Art of Bowing. For it is to be held as a certain Principle that he who does not poſſeſs, in a perfect Degree, the Art of Bowing, will never be able the render the Melody agreeable nor arrive at a Facility in the Execution.

Example XVII.

This Example only differs from the foregoing, as to what concerns Time and Compoſition; in other Reſpects it is the ſame.

Example XVIII.

Contains all the Ornaments of Expreſſion, neceſſary to the playing in a good Taſte.

What is commonly call'd good Taſte in ſinging and playing, has been thought for ſome Years paſt to deſtroy the true Melody, and the Intention of their Compoſers. It is ſuppoſed by many that a real good Taſte cannot poſſibly be acquired by any Rules of Art; it being a peculiar Gift of Nature, indulged only to thoſe who have naturally a good Ear: And as moſt flatter themſelves to have this Perfection, hence it happens that he who ſings or plays, thinks of nothing ſo much as to make continually ſome favourite Paſſages or Graces, believing that by this Means he ſhall be thought to be a good Performer, not perceiving that playing in good Taſte doth not conſiſt of frequent Paſſages, but in expreſſing with Strength and Delicacy the Intention of the Compoſer. This Expreſſion is what every one ſhould endeavour to acquire, and it may be eaſily obtained by any Perſon, who is not too fond of his own Opinion, and doth not obſtinately reſiſt the Force of true Evidence. I would not however have it ſuppoſed that I deny the powerful Effects of a good Ear; as I have found in ſeveral Inſtances how great its Force is: I only aſſert that certain Rules of Art are neceſſary for a moderate Genius, and may improve and perfect a good one. To the End therefore that thoſe who are Lovers of Muſick may with more Eaſe and Certainty arrive at Perfection, I recommend the Study and Practice of the following Ornaments of Expreſſion, which are fourteen in Number; namely,

1ſt A plain Shake (*tr*) 2d A Turn'd Shake (*turn*) 3d A ſuperior Apogiatura (*acciaccatura*) 4th An inferior Apogiatura (*acciaccatura*) 5th Holding the Note (-) 6th Staccato (|) 7th Swelling the Sound (*crescendo*) 8th Diminiſhing the Sound (*decrescendo*) 9th Piano (p.) 10th Forte (f.) 11th th. Anticipation (*acciaccatura*) 12th Separation (*acciaccatura*) 13th A Beat (//) 14th A cloſe Shake (*trill*) From the following Explanation we may comprehend the Nature of each Element in particular.

(Firſt) Of the PLAIN SHAKE.

The plain Shake is proper for quick Movements; and it may be made upon any Note, obſerving after it to paſs immediately to the enſuing Note.

(Second) Of the TURNED SHAKE.

The turn'd Shake being made quick and long is fit to expreſs Gaiety; but if you make it ſhort, and continue the Length of the Note plain and ſoft, it may then expreſs ſome of the more tender Paſſions.

(*Third*) Of the Superior APOGIATURA.

The Superior Apogiatura is ſuppoſed to expreſs Love, Affection, Pleaſure, &c. It ſhould be made pretty long, giving it more than half the Length or Time of the Note it belongs to, obſerving to ſwell the Sound by Degrees, and towards the End to force the Bow a little: If it be made ſhort, it will loſe much of the aforeſaid Qualities; but will always have a pleaſing Effect, and it may be added to any Note you will.

(*Fourth*) Of the Inferior APOGIATURA.

The Inferior Apogiatura has the ſame Qualities with the preceding, except that it is much more confin'd, as it can only be made when the Melody riſes the Interval of a ſecond or third, obſerving to make a Beat on the following Note.

(*Fifth*) Of Holding a NOTE.

It is neceſſary to uſe this often; for were we to make Beats and Shakes continually without ſometimes ſuffering the pure Note to be heard, the Melody would be too much diverſified.

(*Sixth*) Of the STACCATO.

This expreſſes Reſt, taking Breath, or changing a Word; and for this Reaſon Singers ſhould be careful to take Breath in a Place where it may not interrupt the Senſe.

(*7th* and *8th*) Of SWELLING and SOFTENING the SOUND.

Theſe two Elements may be uſed after each other; they produce great Beauty and Variety in the Melody, and employ'd alternately, they are proper for any Expreſſion or Meaſure.

(*9th* and *10th*) Of PIANO and FORTE.

They are both extremely neceſſary to expreſs the Intention of the Melody; and as all good Muſick ſhould be compoſed in Imitation of a Diſcourſe, theſe two Ornaments are deſigned to produce the ſame Effects that an Orator does by raiſing and falling his Voice.

(*Eleventh*) Of ANTICIPATION.

Anticipation was invented, with a View to vary the Melody, without altering its Intention: When it is made with a Beat or a Shake, and ſwelling the Sound, it will have a greater Effect, eſpecially if you obſerve to make uſe of it when the Melody riſes or deſcends the Interval of a Second.

(*Twelfth*) Of the SEPARATION.

The Separation is only deſigned to give a Variety to the Melody, and takes place moſt properly when the Note riſes a Second or Third; as alſo when it deſcends a Second, and then it will not be amiſs to add a Beat, and to ſwell the Note, and then make the *Apogiatura* to the following Note. By this Tenderneſs is expreſs'd.

(*Thirteenth*) Of the BEAT.

This is proper to expreſs ſeveral Paſſions; as for Example, if it be perform'd with Strength, and continued long, it expreſſes Fury, Anger, Reſolution, &c. If it be play'd leſs ſtrong

and

and ſhorter, it expreſſes Mirth, Satisfaction, &c. But if you play it quite ſoft, and ſwell the Note, it may then denote Horror, Fear, Grief, Lamentation, &c. By making it ſhort and ſwelling the Note gently, it may expreſs Affection and Pleaſure.

(*Fourteenth*) Of the Cloſe SHAKE.

This cannot poſſibly be deſcribed by Notes as in former Examples. To perform it, you muſt preſs the Finger ſtrongly upon the String of the Inſtrument, and move the Wriſt in and out ſlowly and equally, when it is long continued ſwelling the Sound by Degrees, drawing the Bow nearer to the Bridge, and ending it very ſtrong it may expreſs Majeſty, Dignity, &c. But making it ſhorter, lower and ſofter, it may denote Affliction, Fear, &c. and when it is made on ſhort Notes, it only contributes to make their Sound more agreable and for this Reaſon it ſhould be made uſe of as often as poſſible.

Men of purblind Underſtandings, and half Ideas may perhaps aſk, is it poſſible to give Meaning and Expreſſion to Wood and Wire; or to beſtow upon them the Power of raiſing and ſoothing the Paſſions of rational Beings? But whenever I hear ſuch a Queſtion put, whether for the Sake of Information, or to convey Ridicule, I ſhall make no Difficulty to anſwer in the Affirmative, and without ſearching over-deeply into the Cauſe, ſhall think it ſufficient to appeal to the Effect. Even in common Speech a Difference of Tone gives the ſame Word a different Meaning. And with Regard to muſical Performances, Experience has ſhewn that the Imagination of the Hearer is in general ſo much at the Diſpoſal of the Maſter, that by the Help of Variations, Movements, Intervals and Modulation he may almoſt ſtamp what Impreſſion on the Mind he pleaſes.

Theſe extraordinary Emotions are indeed moſt eaſily excited when accompany'd with Words; and I would beſides adviſe, as well the Compoſer as the Performer, who is ambitious to inſpire his Audience, to be firſt inſpired himſelf; which he cannot fail to be if he chuſes a Work of Genius, if he makes himſelf thoroughly acquainted with all its Beauties; and if while his Imagination is warm and glowing he pours the ſame exalted Spirit into his own Performance.

Example XIX.

In this is ſhewn how a ſingle Note (in ſlow Time) may be executed with different Ornaments of Expreſſions.

Example XX.

This Example ſhews the Manner of Bowing proper to the Minim, Crochet-quaver and Semiquaver both in ſlow and quick Time. For it is not ſufficient alone to give them their true Duration, but alſo the Expreſſion proper to each of theſe Notes. By not conſidering this, it often happens that many good Compoſitions are ſpoiled by thoſe who attempt to execute them.

You muſt obſerve that this Sign ( ) denotes the Swelling of the Sound; the Sign ( ) ſignifies that the Notes are to be play'd plain and the Bow is not to be taken off the Strings; and this (|) a Staccato, where the Bow is taken off the Strings at every Note.

Example XXI.

In this are ſhewn the different Way of playing Arpeggios on Chords compoſed of 3 or 4 Sounds. Here are compoſed 18 Variations on the Chords contained in N°. 1. by which the Learner will ſee in what the Art of executing the Arpeggio conſiſts.

Example

Example XXII.

In this Example are contained all the double Stops between the Uniſon and the Octave, and theſe again are repeated many Times with different Poſitions of the Fingers; ſo that in any Order whatſoever where any one of them is found you may know how to play it. Thoſe who, with Quickneſs and Exactneſs, ſhall execute this Example, will find themſelves far advanced in the Art of playing double Stops.

Example XXIII.

This contains two Compoſitions of Scales of double Stops, which are thrice repeated with different Tranſpoſitions of the Hand, in order to remove all Pain and Difficulty in the Practice. It muſt be obſerved, that after having ſhifted the Hand, you muſt purſue what follows in the ſame Order, till the following Number points out a new Tranſpoſition.

Example XXIV.

From this Example the Art of Bowing will eaſily be acquired, and alſo that of playing in Time. The Letter (g) denotes that the Bow is to be drawn downwards; the Letter (s) that it muſt be drawn upwards. The Sign (𝄋) ſignifies a Repetition.

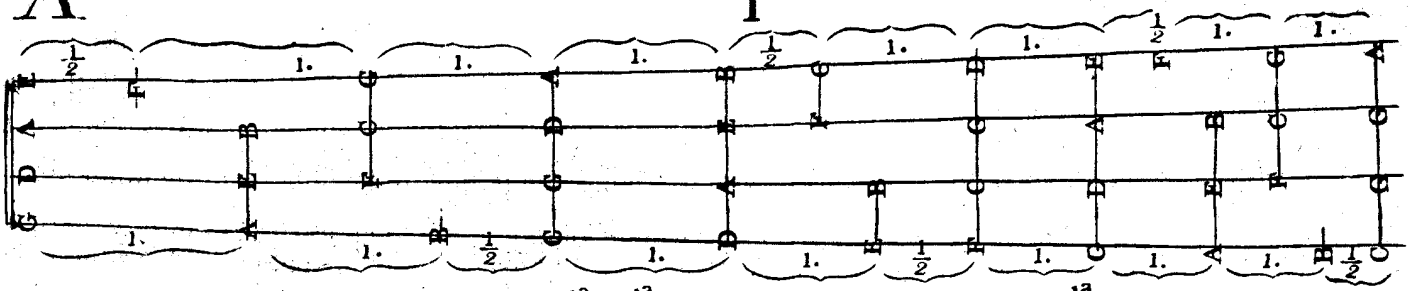
You muſt (above all Things) obſerve to draw the Bow down and up alternately. The Bow muſt always be drawn ſtrait on the Strings, and never be raiſed from them in playing Semi-quavers. This Practice of the Bow ſhould be continued, without attempting any Thing elſe until the Learner is ſo far Maſter of it as to be out of all Danger of forgetting it.

Before I conclude the Article of Bowing, I muſt caution the Learner againſt marking the Time with his Bow; for if he once accuſtoms himſelf to it, he will hardly ever leave it off. And it has a moſt diſagreeable Effect, and frequently deſtroys the Deſign of the Compoſer. As for Example, when the laſt Note in one Bar is joined to the firſt Note of the next by a Ligature, thoſe two Notes are to be played exactly in the ſame Manner as if they were but one, and if you mark the beginning of the Bar with your Bow you deſtroy the Beauty of the Syncopation. So in playing Diviſions, if by your Manner of Bowing you lay a particular Streſs on the Note at the beginning of every Bar, ſo as to render it predominant over the reſt, you alter and ſpoil the true Air of the Piece, and except where the Compoſer intended it, and where it is always marked, there are very few Inſtances in which it is not very diſagreeable.

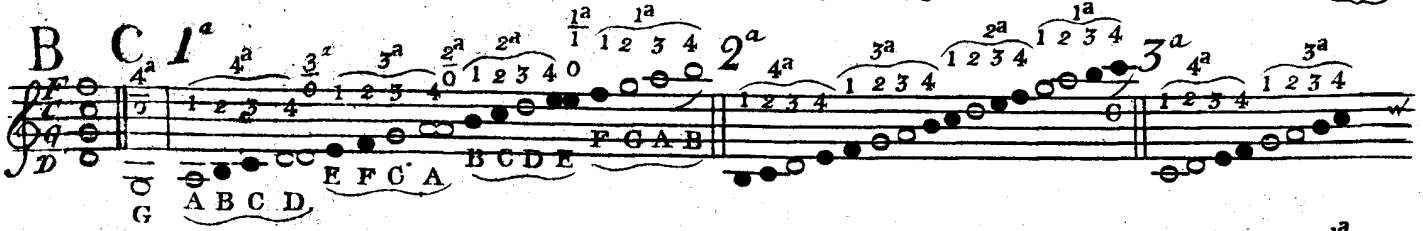
N. B. In the twentieth Example the Word *Buono*, ſignifies Good; *Mediocre*, Middling; *Cattivo*, Bad; *Cattivo, o Particolare*, Bad or Particular; *Meglio*, better; *Ottimo*, very good; and *Peſſimo*, very bad.

Esempio I.°

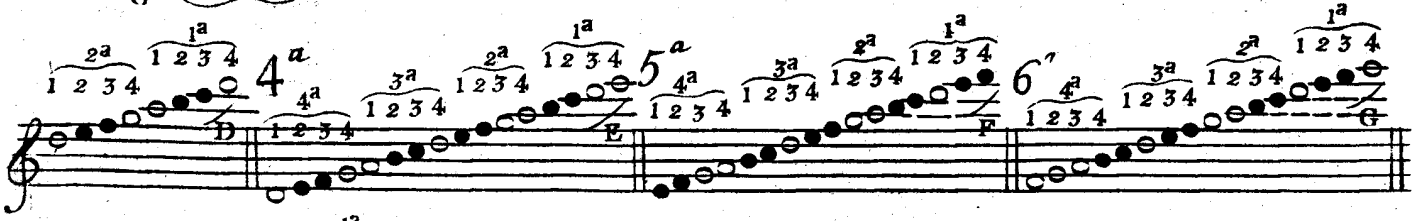
A



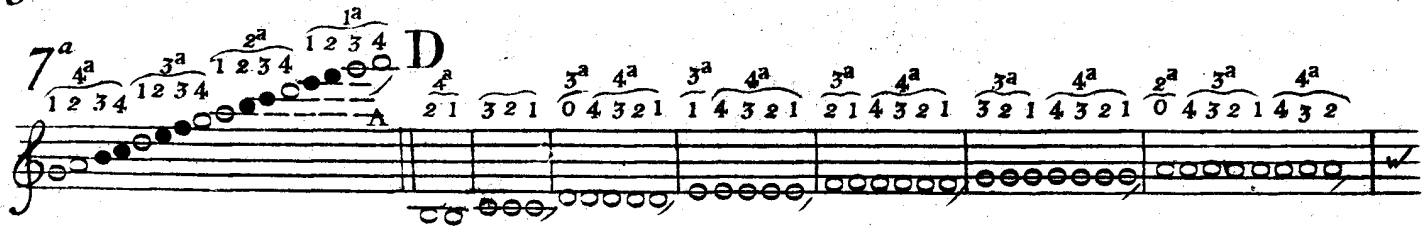
B C 1ª 2ª 3ª

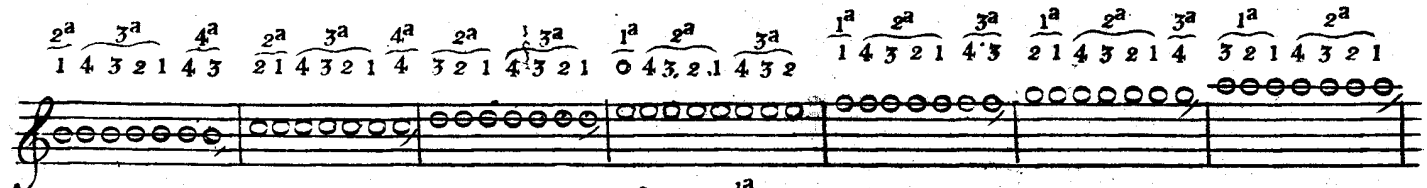


4ª 5ª 6ª

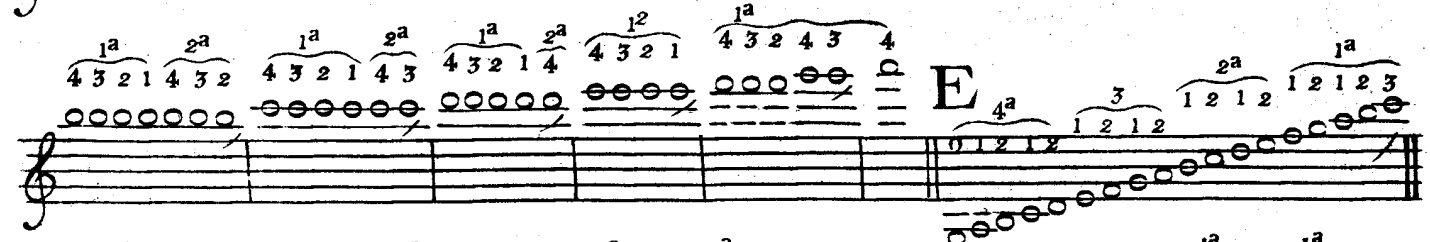


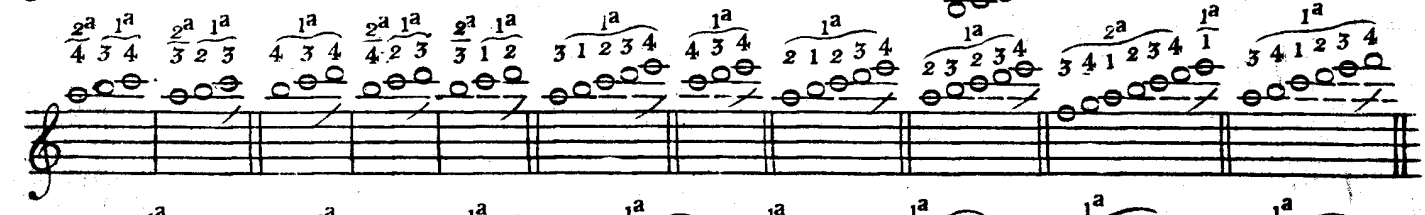
7ª D

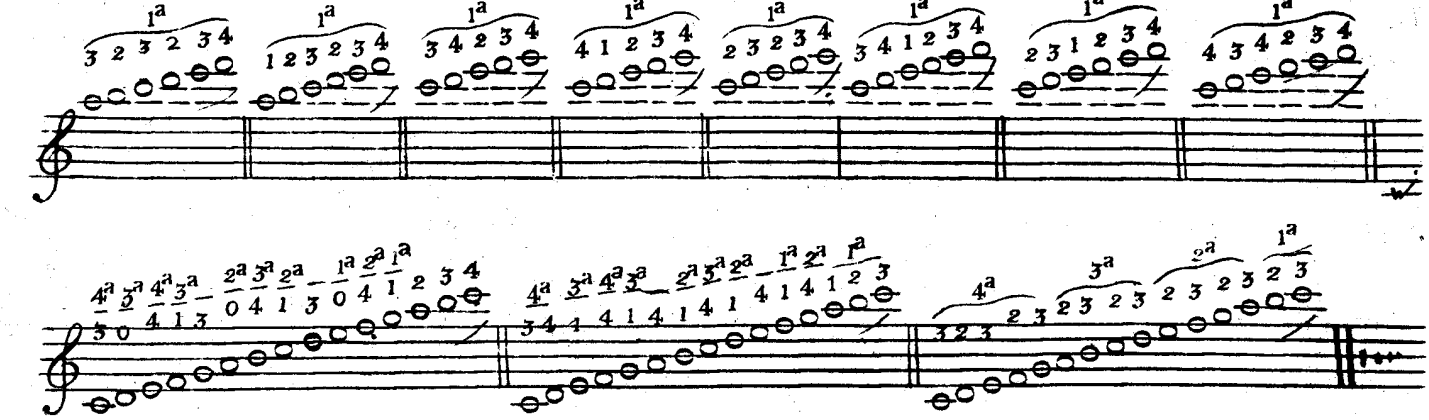




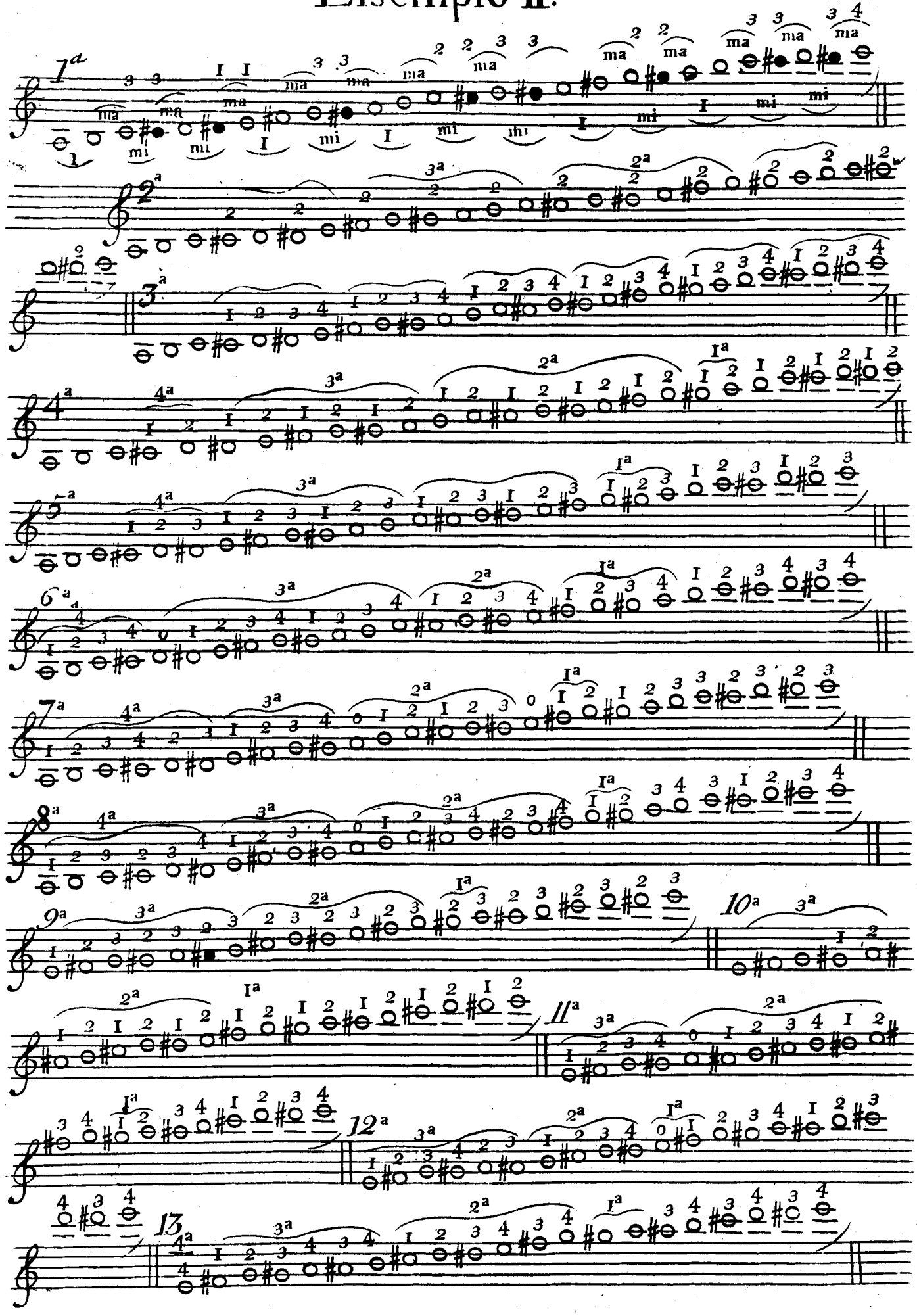
E



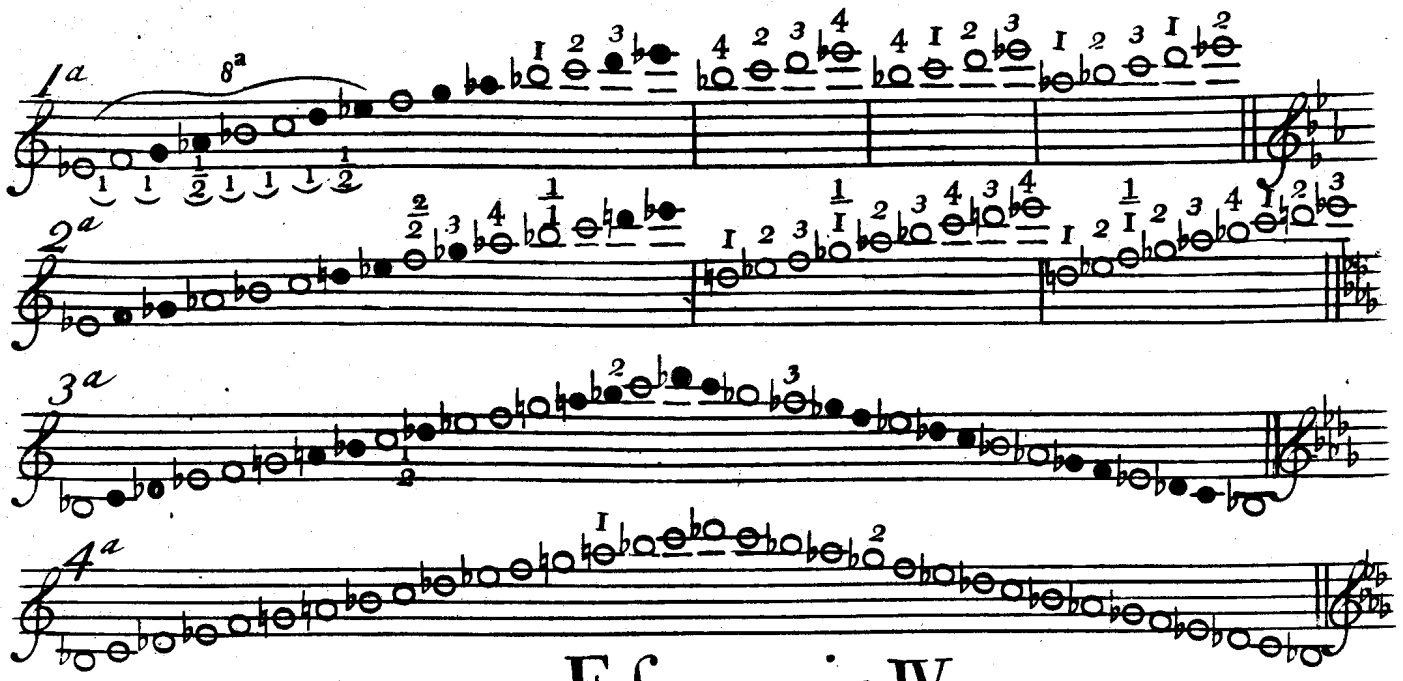




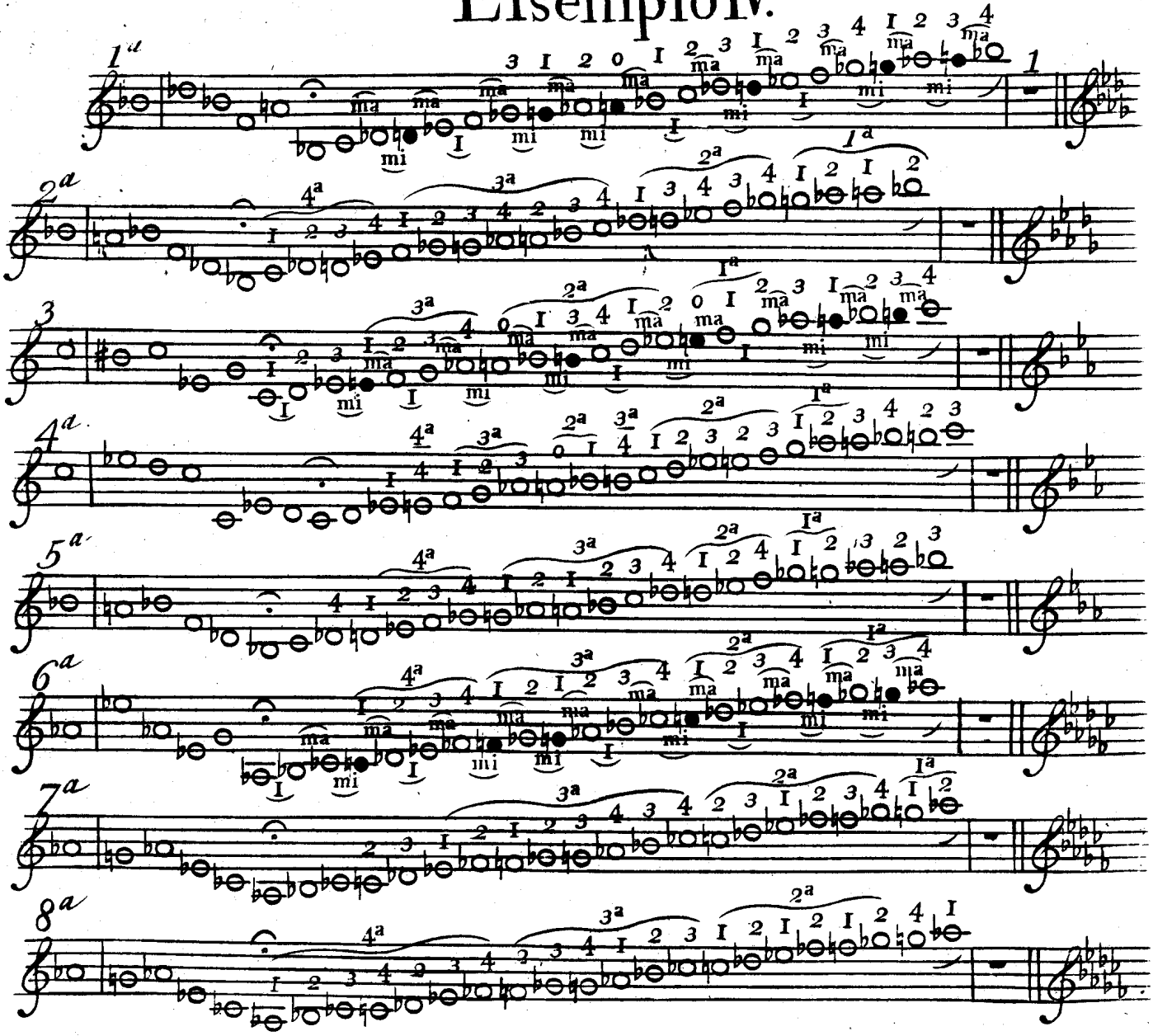
Esempio II.

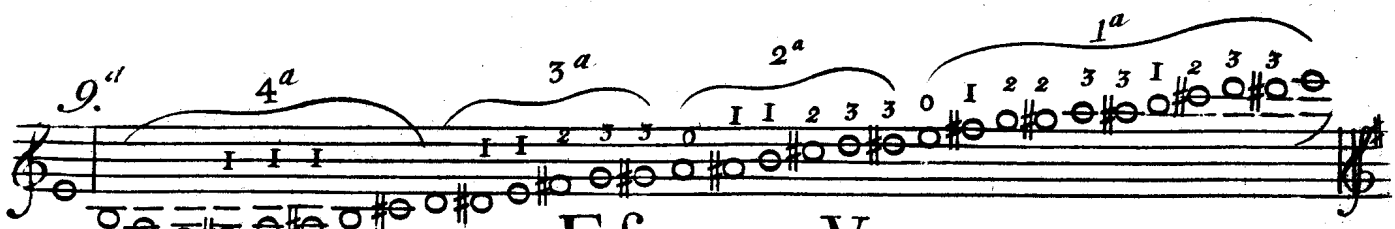


Eſsempio III.

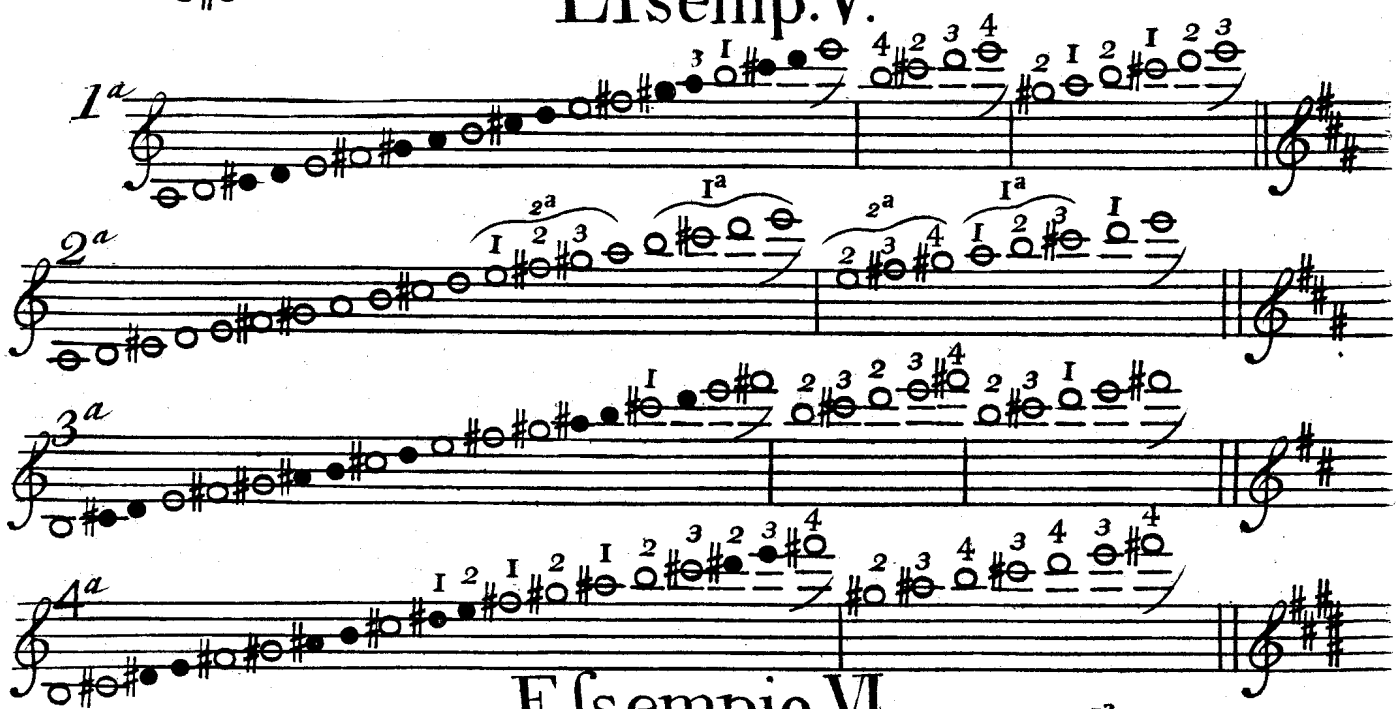


Eſsempio IV.

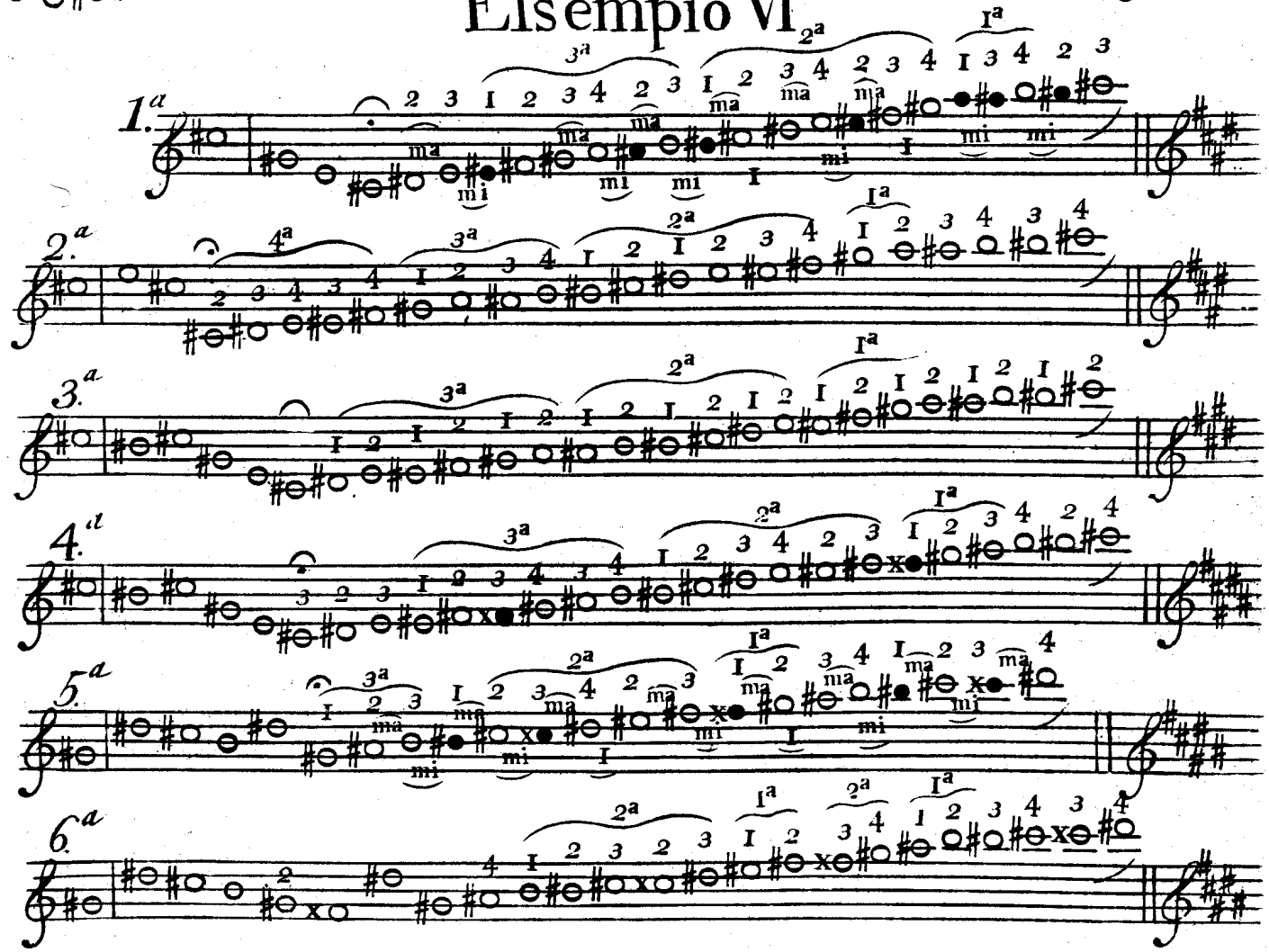




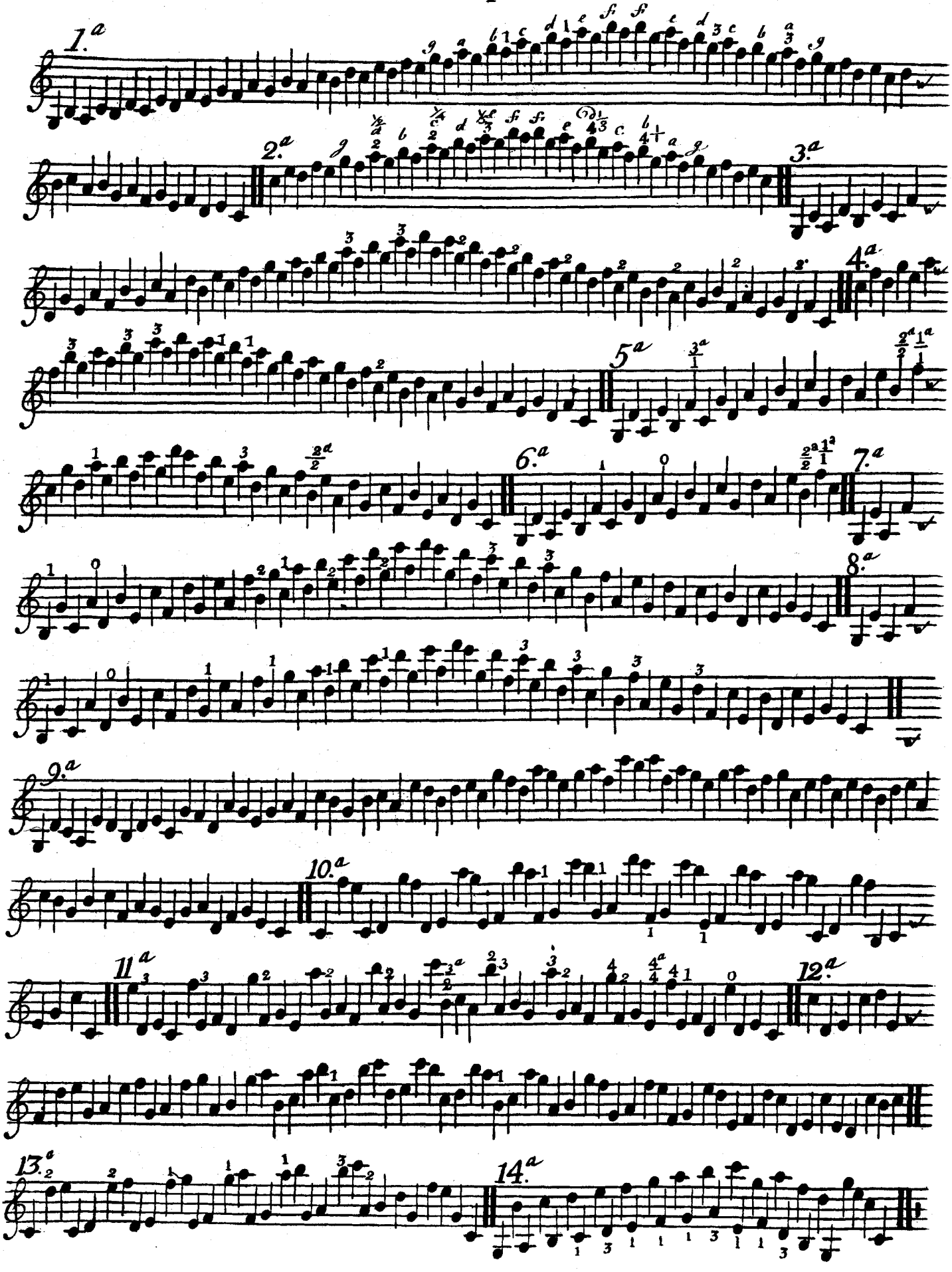
Esempio V.



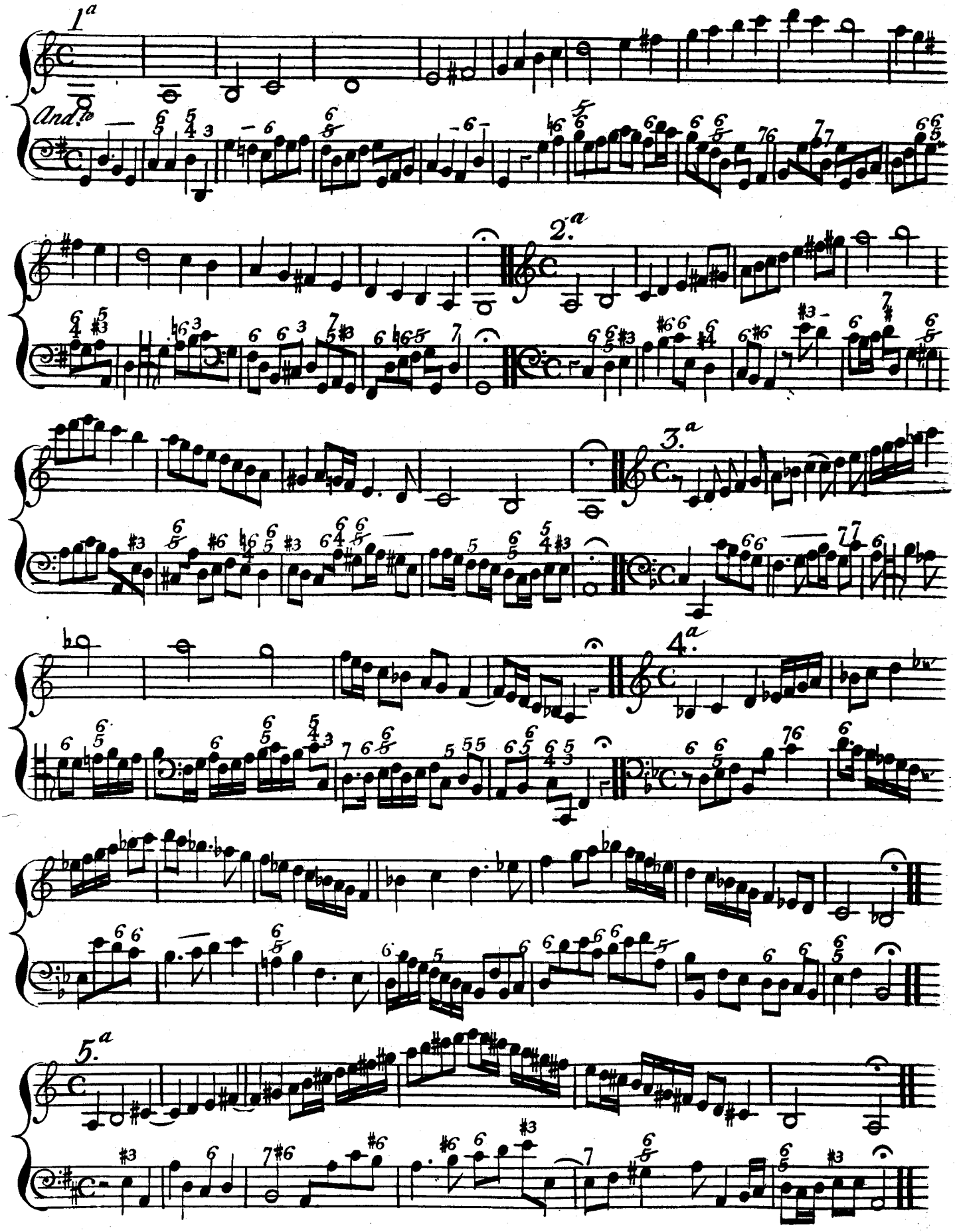
Esempio VI.

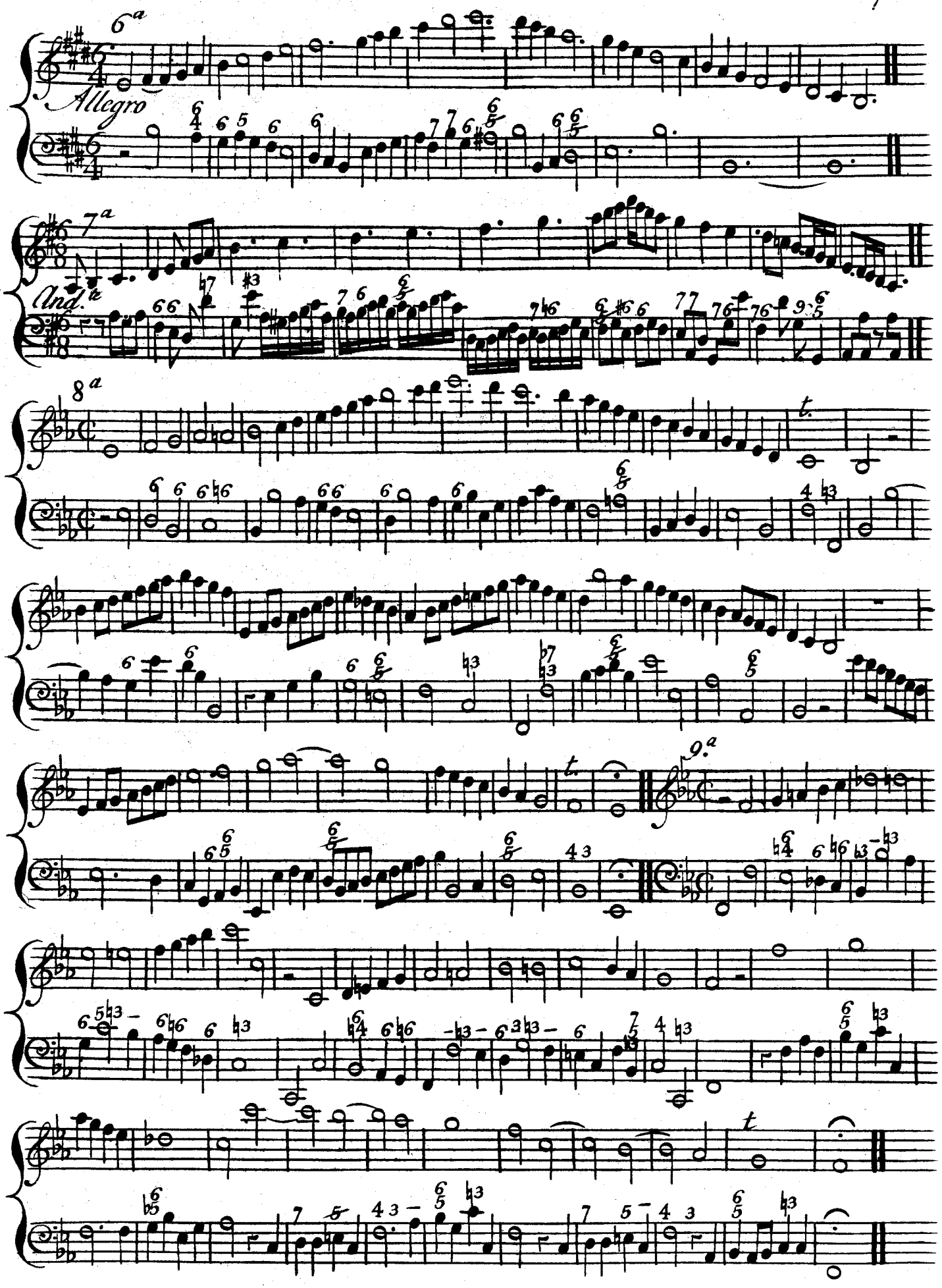


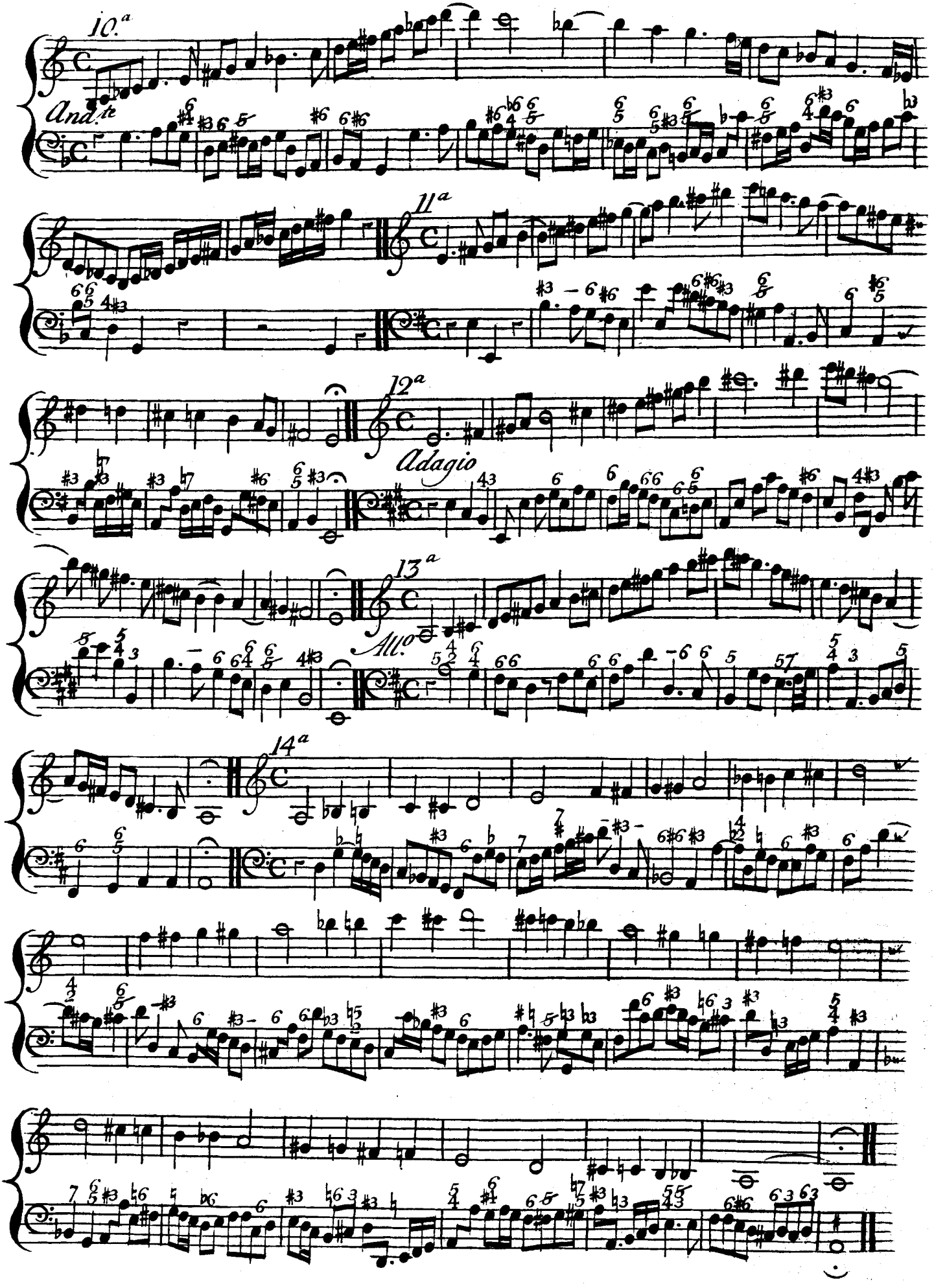
Esempio VII

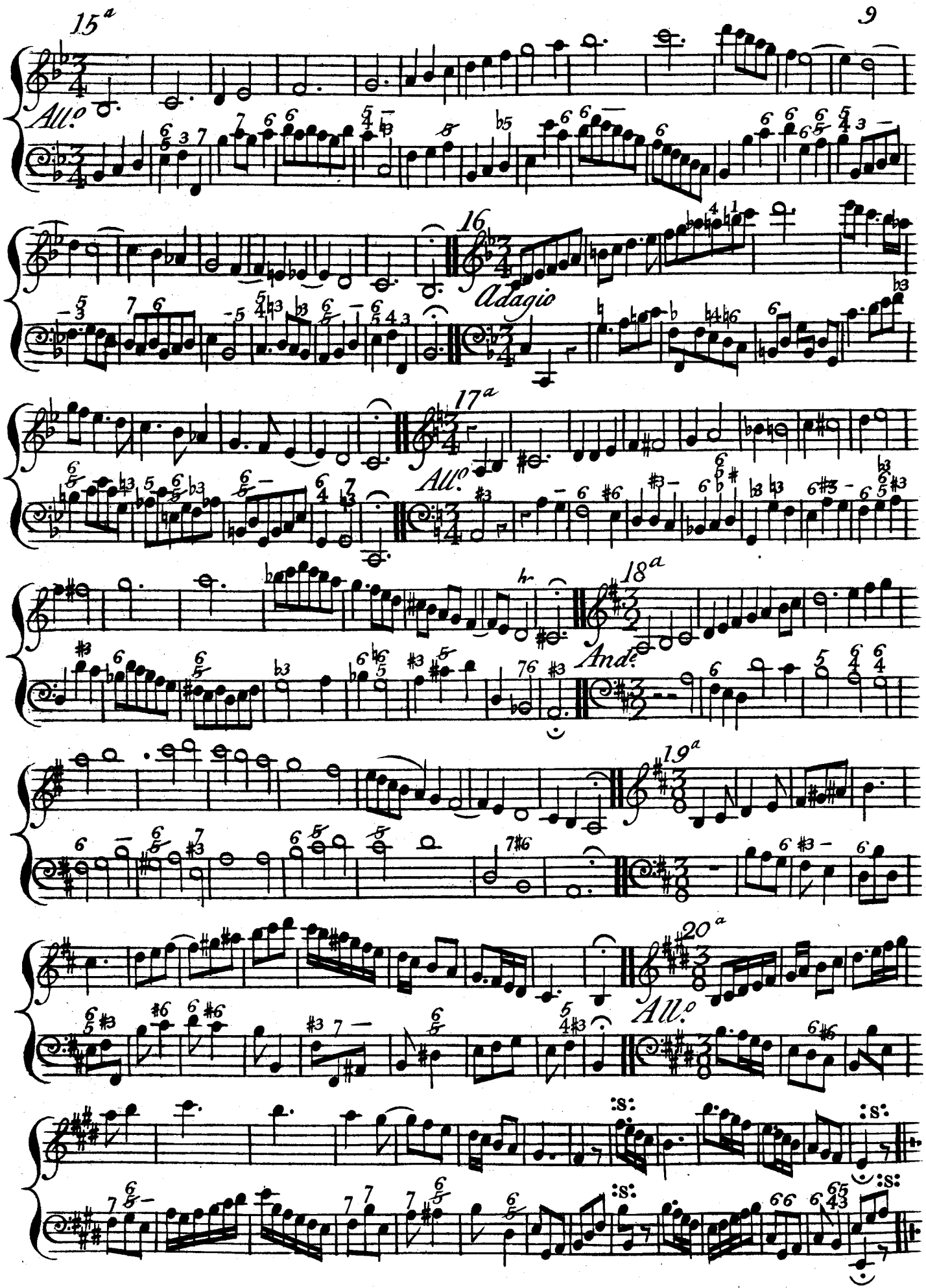


Esempio VIII

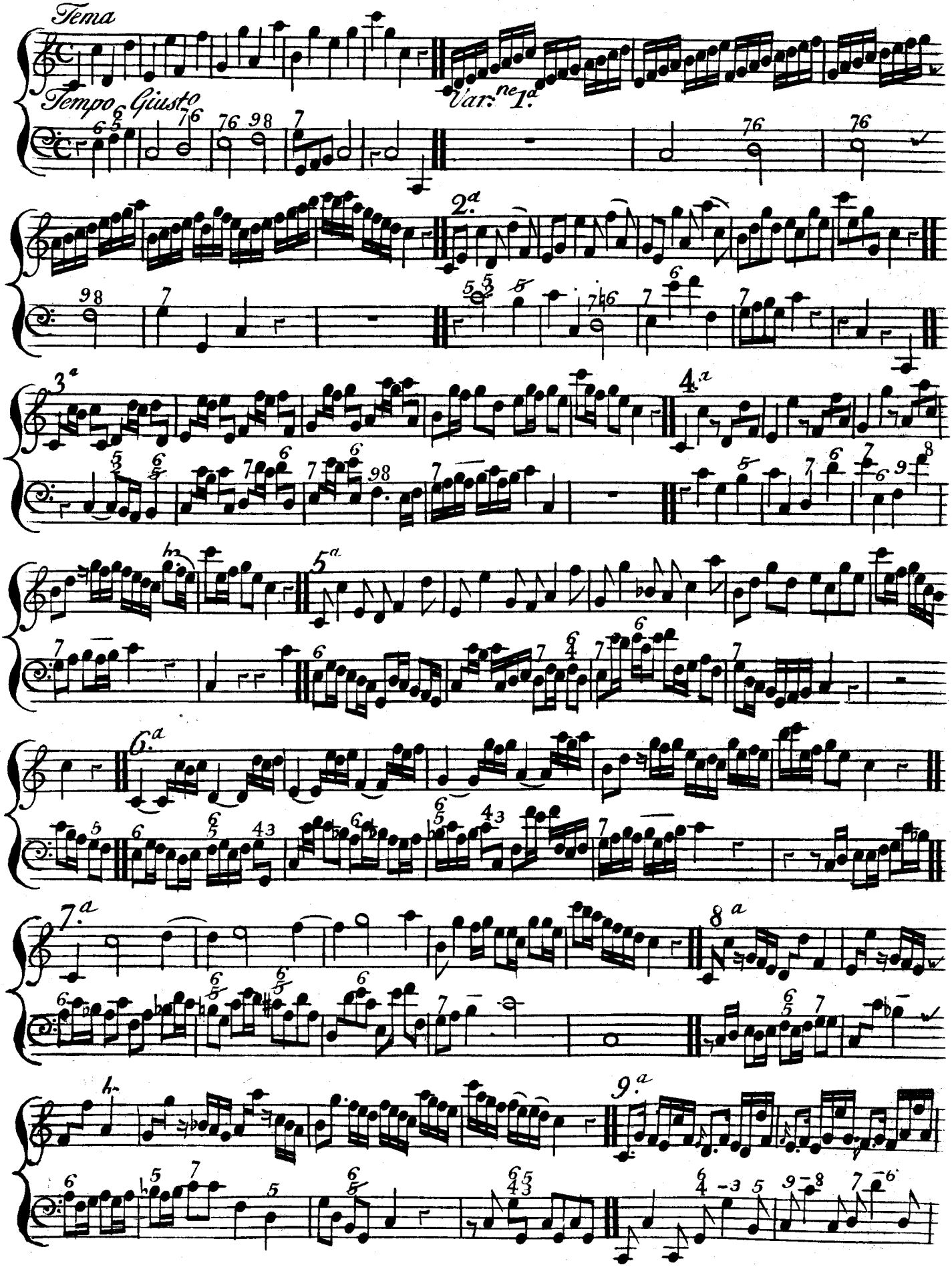


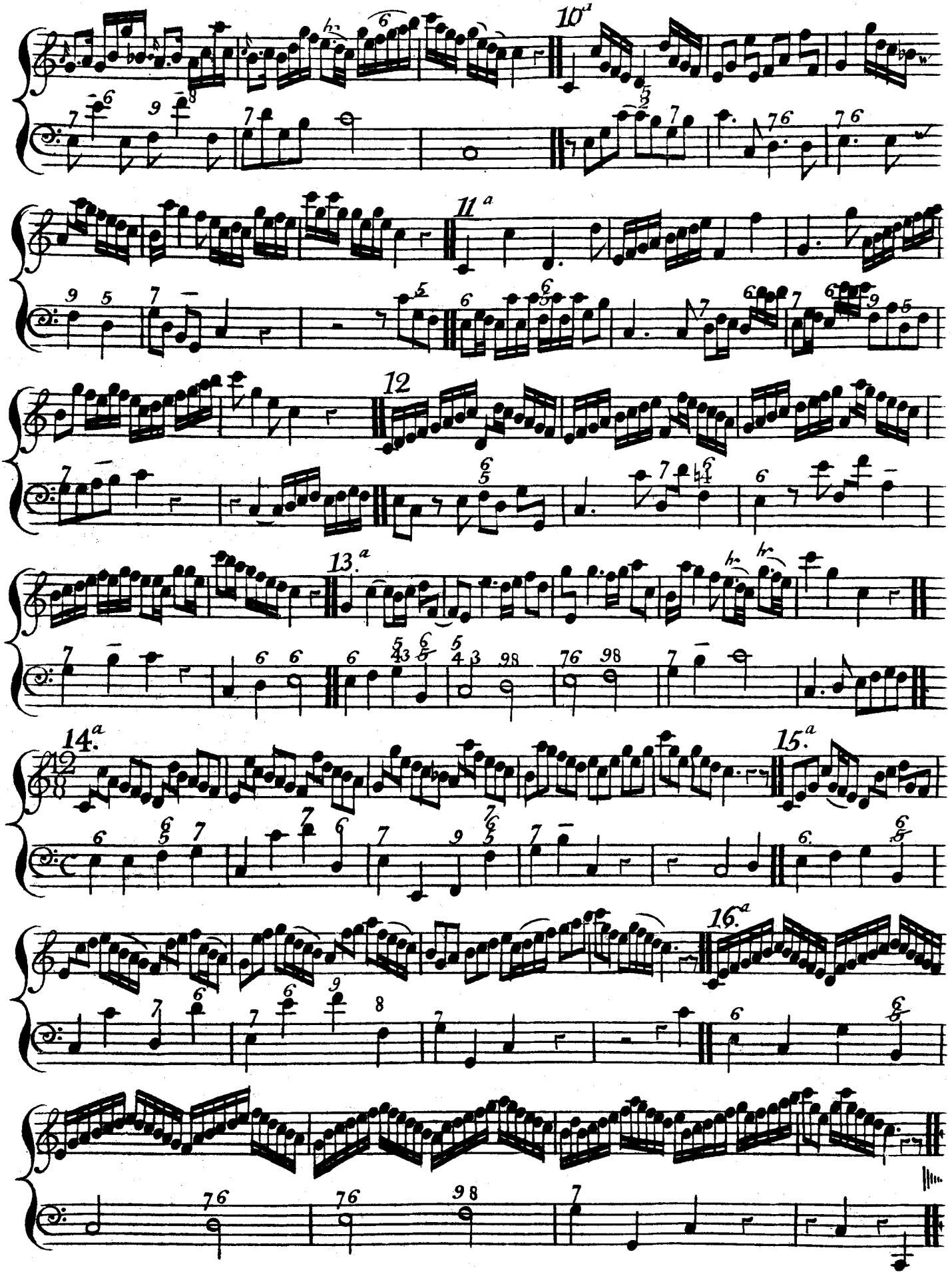

6a
Allegro
7a
Ind.te
8a
9.a


10.ª
And.te
11ª
12ª
Adagio
13ª
All.o
14ª

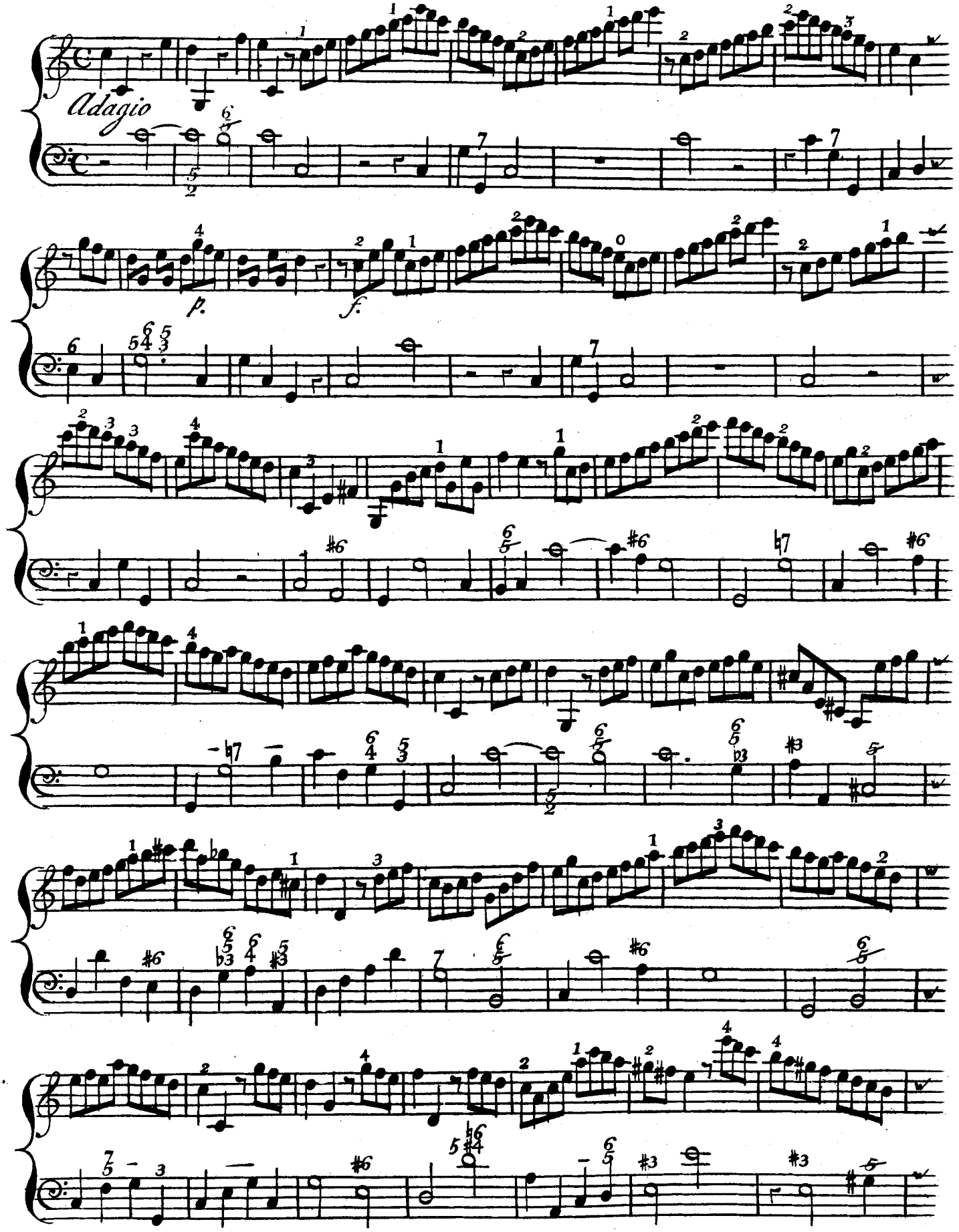

15a
All.o
16
Adagio
17a
All.o
18a
And.e
19a
20a
All.o

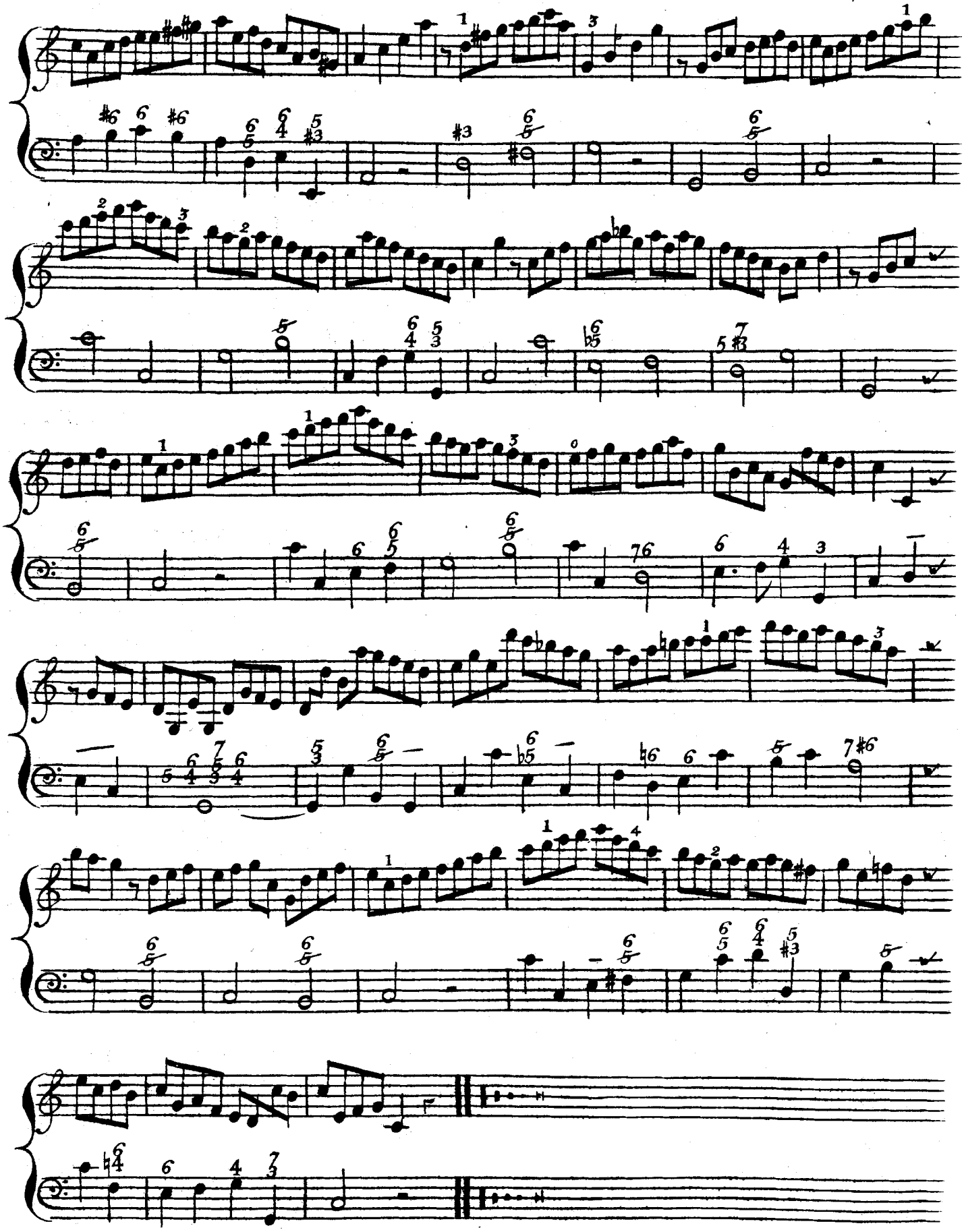
Esempio IX



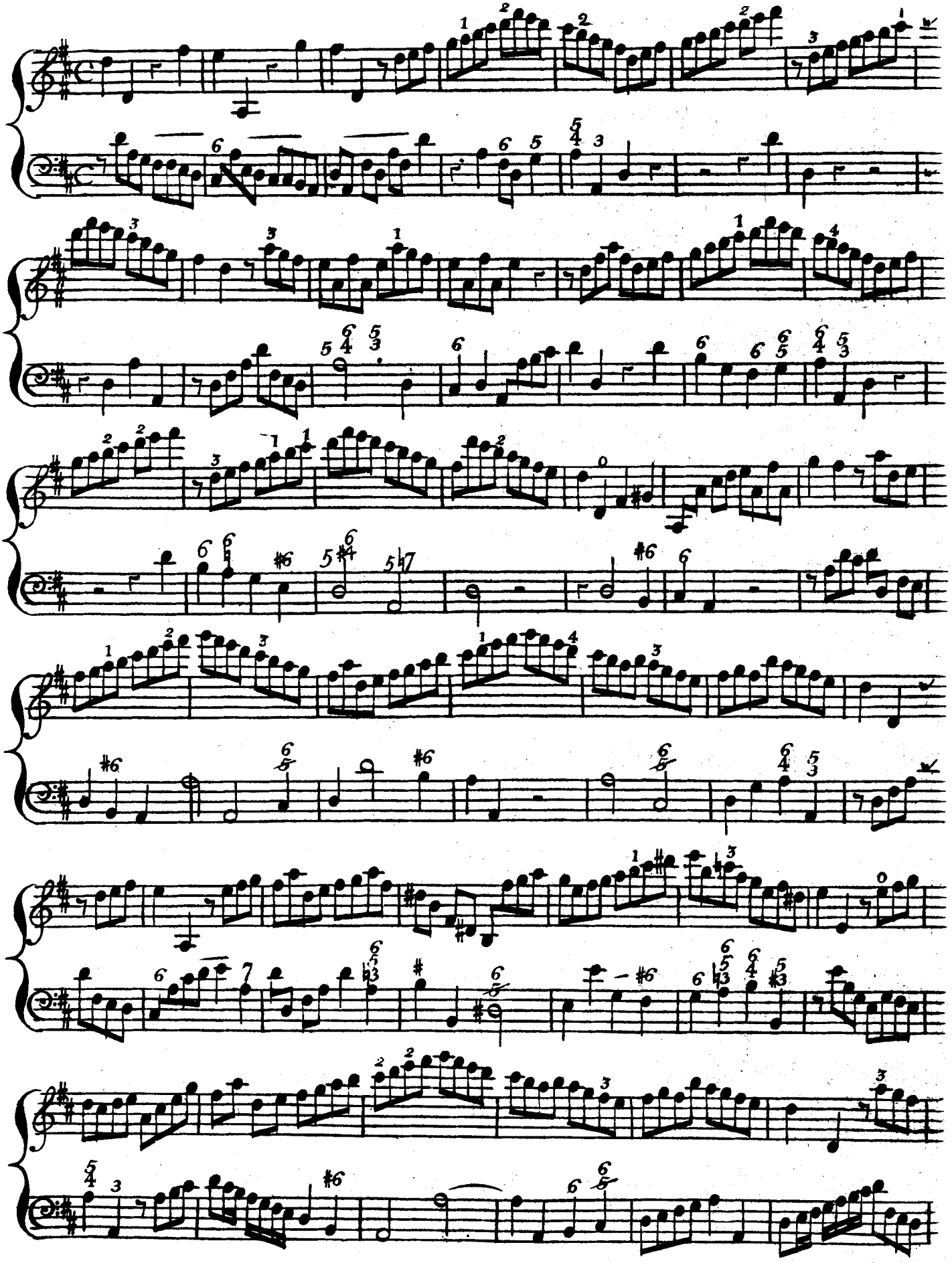

10.a
11.a
12
13.a
14.a
15.a
16.a

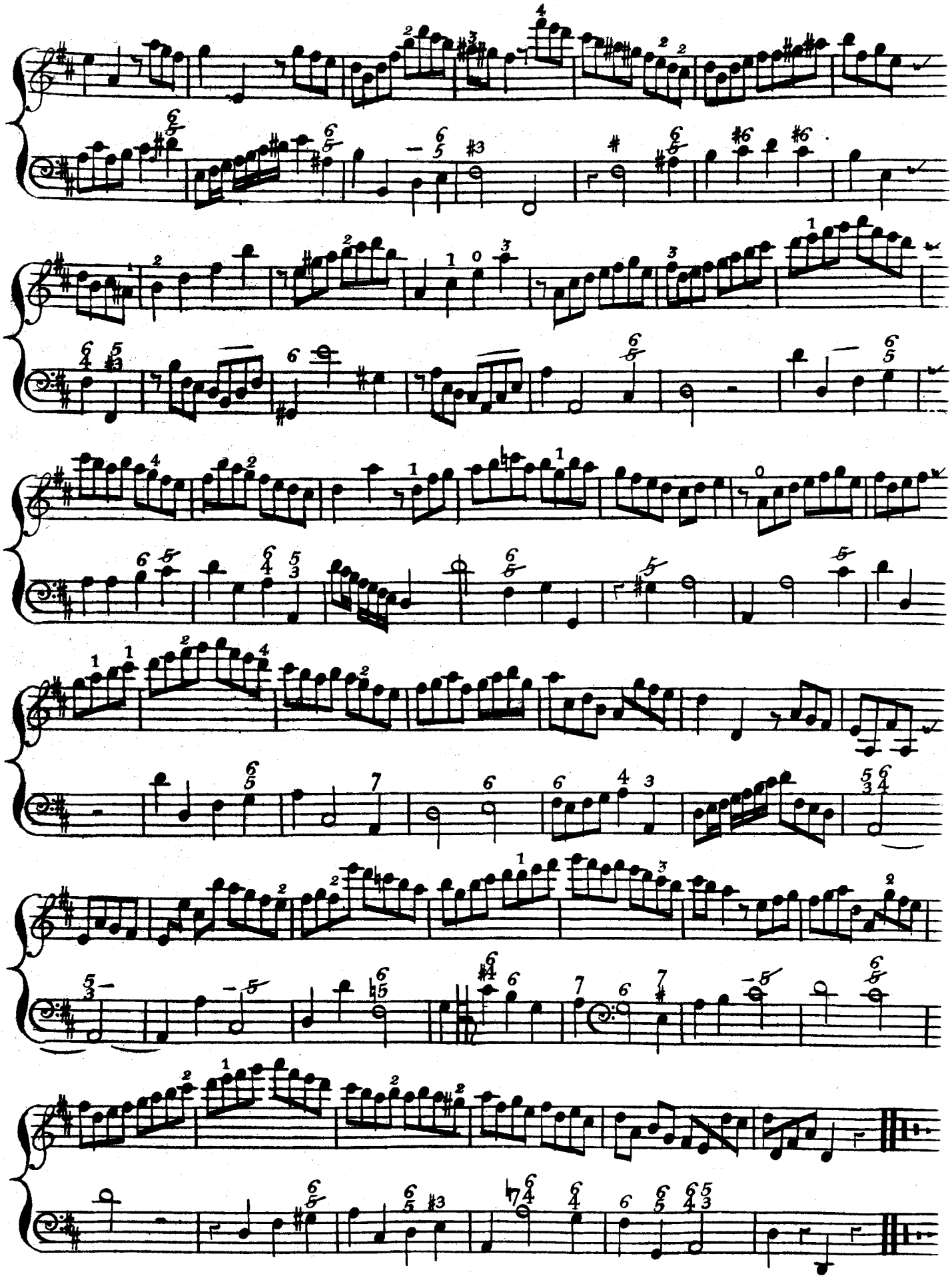
Esempio X



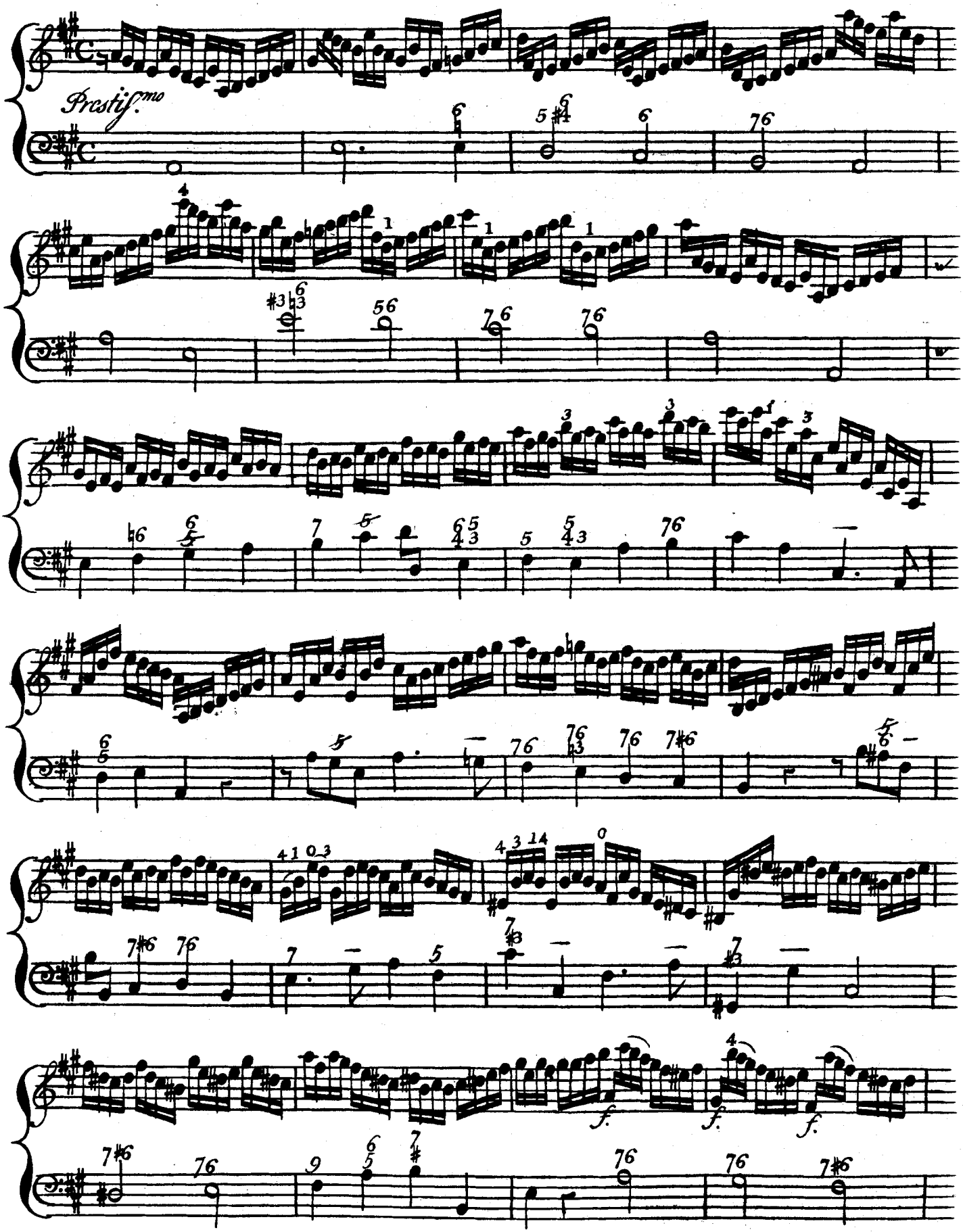


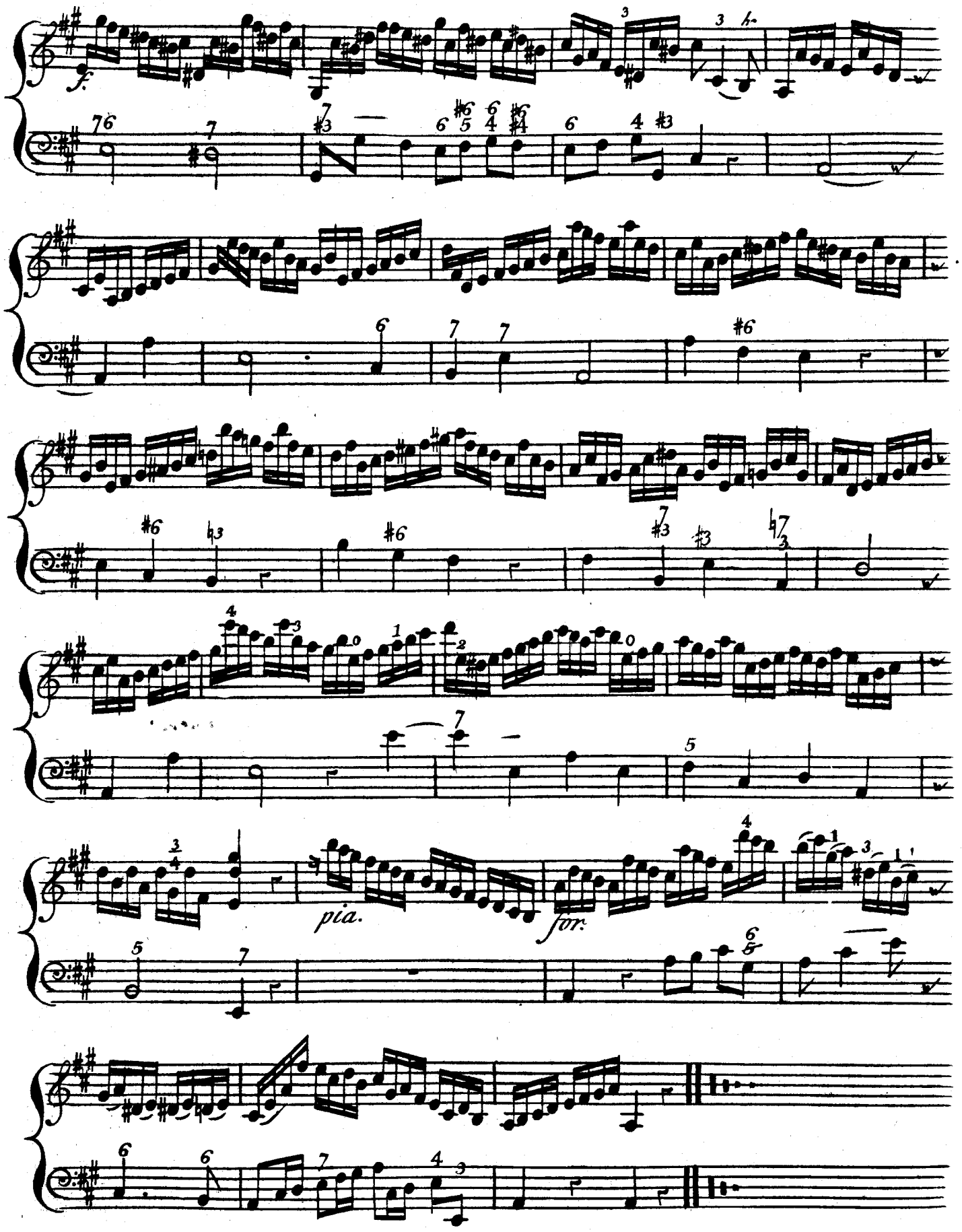
Esempio XI



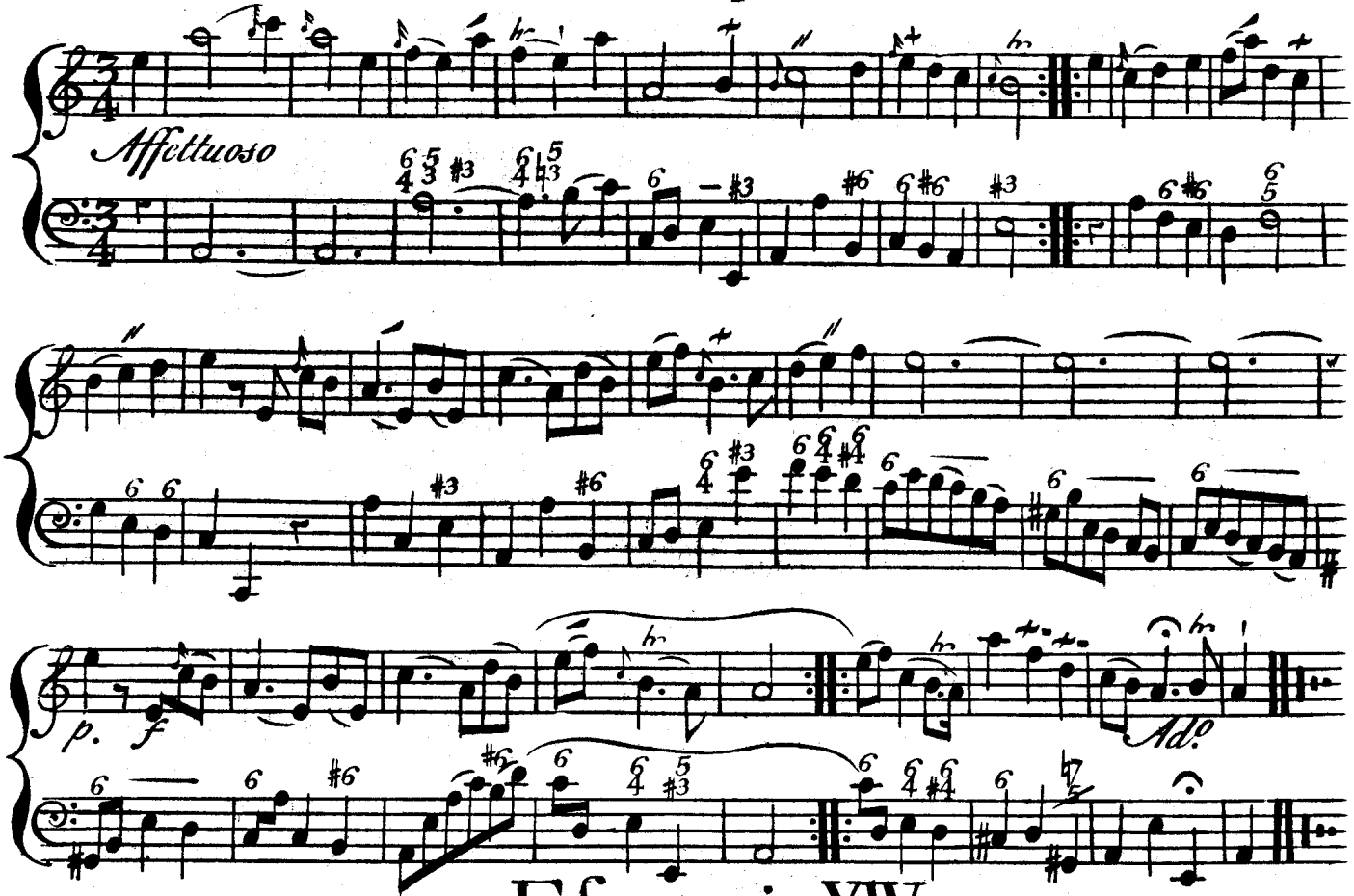


Esempio XII

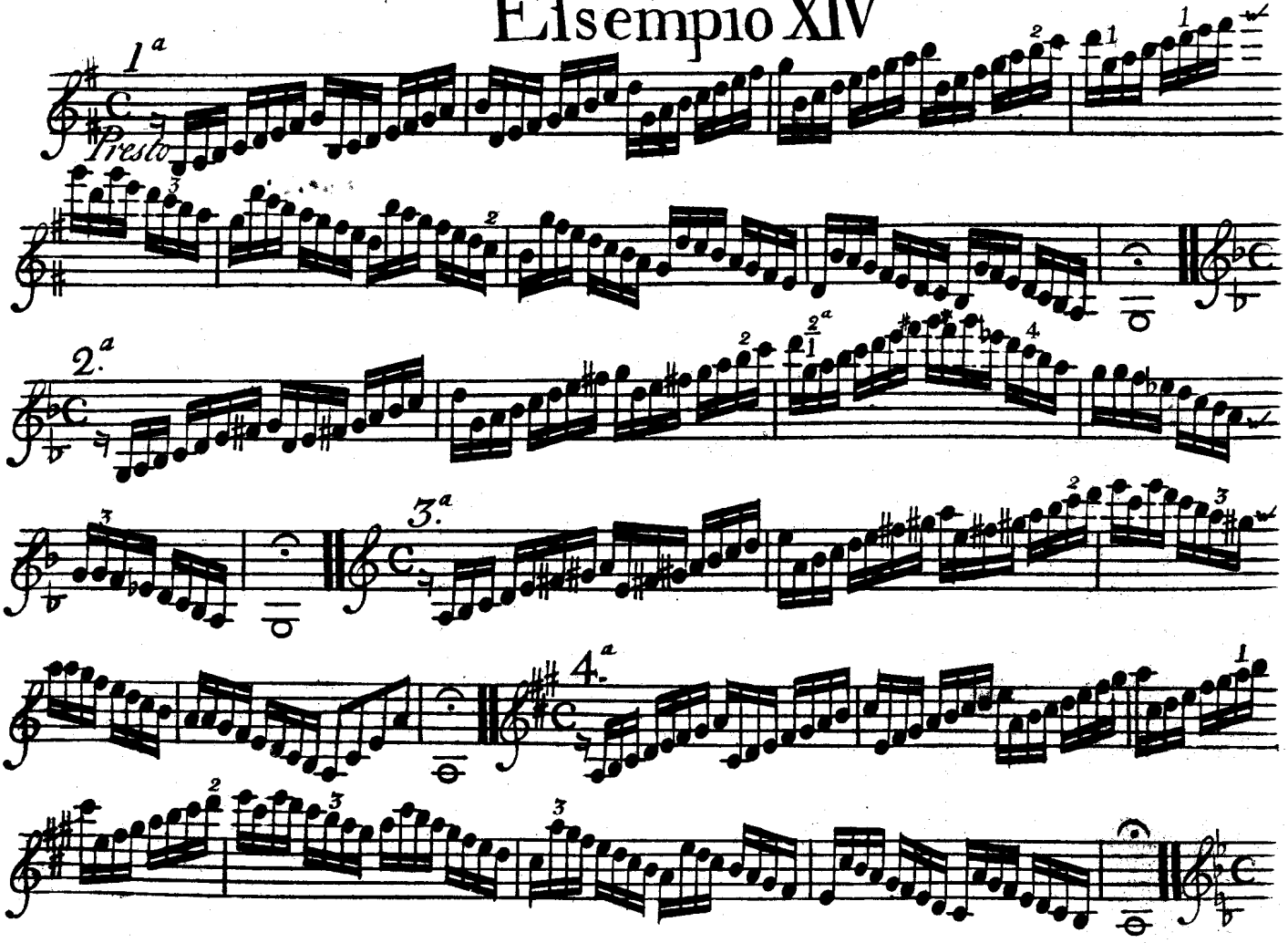


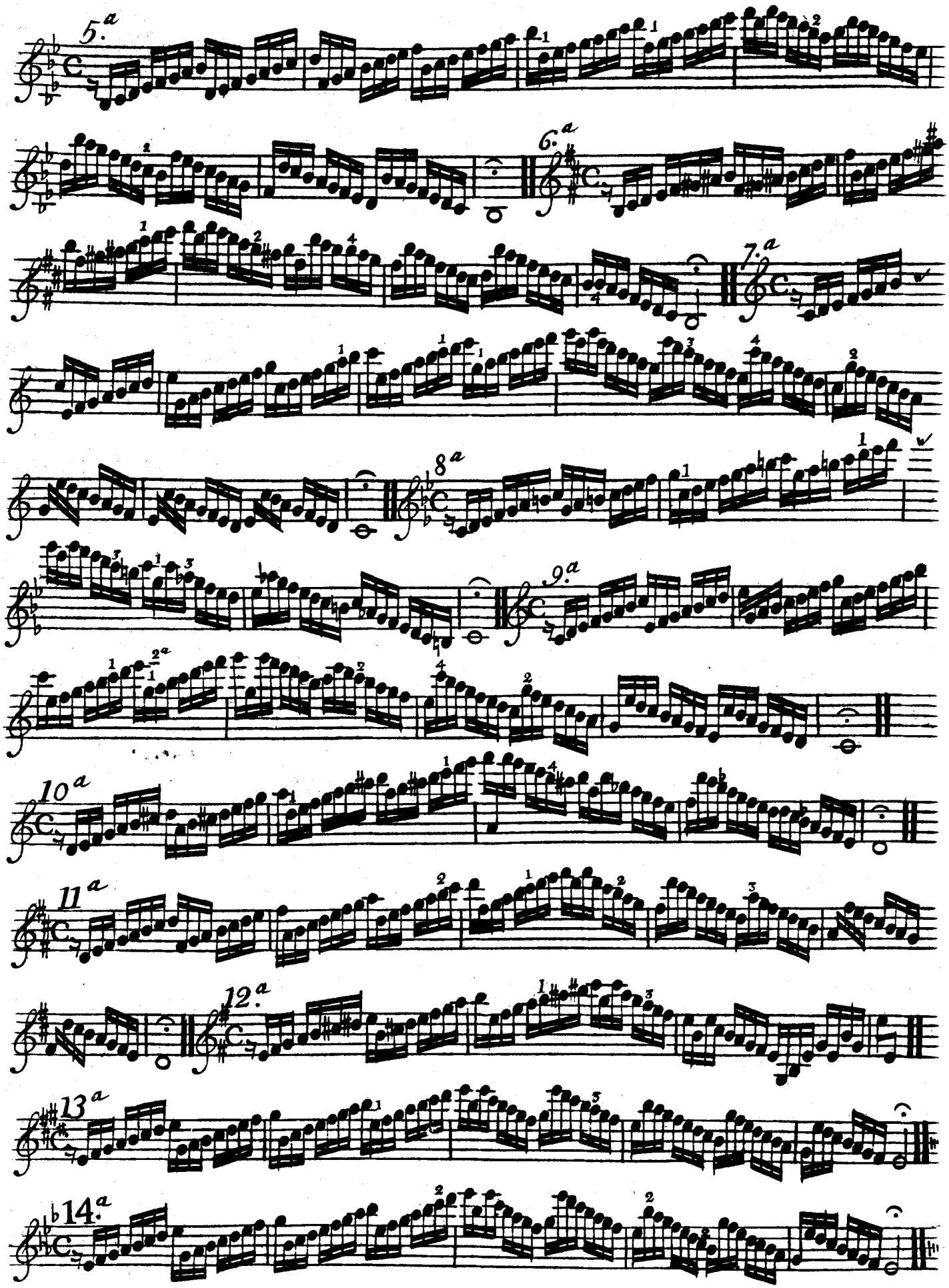

f.
pia.
for.

Esempio XIII

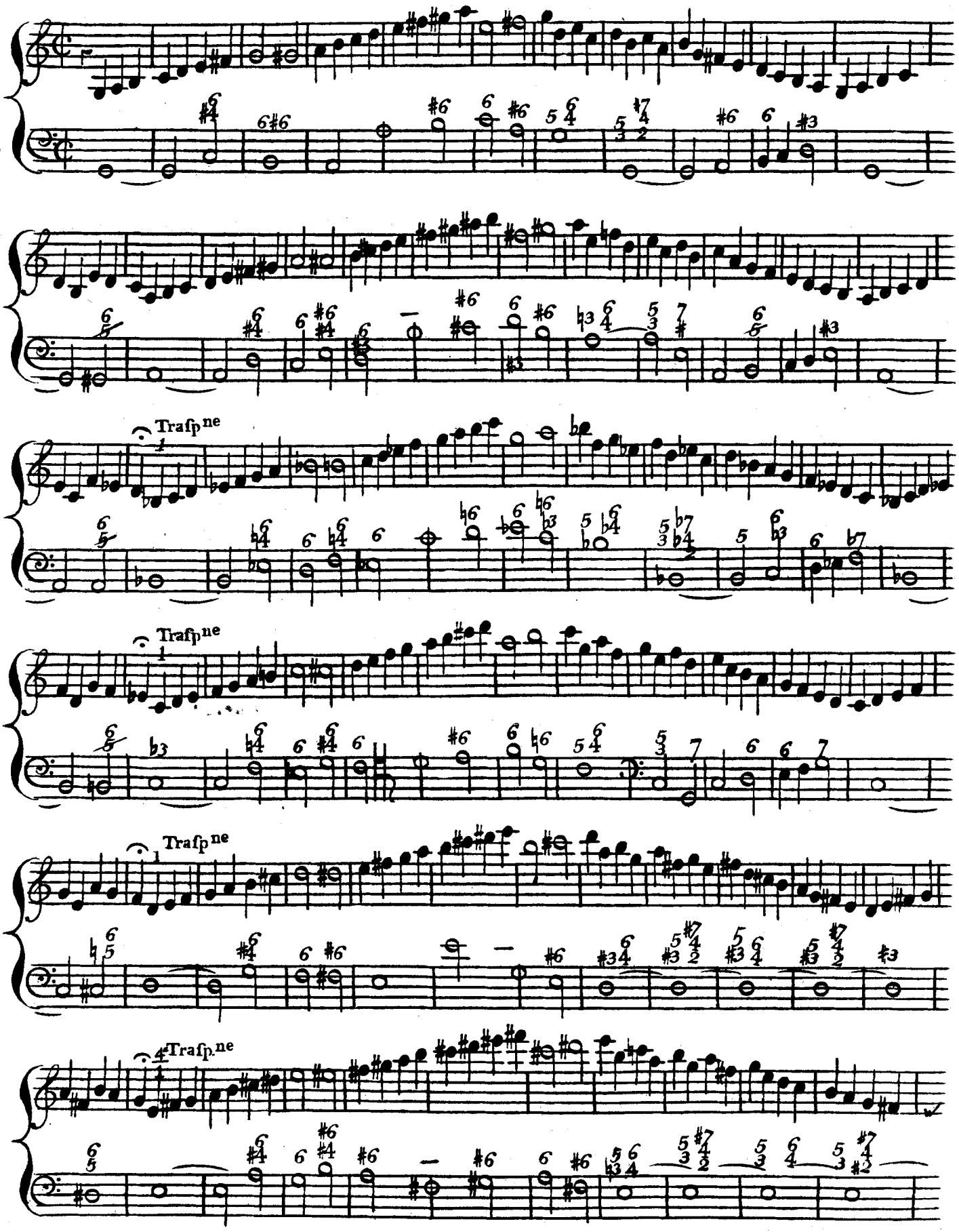


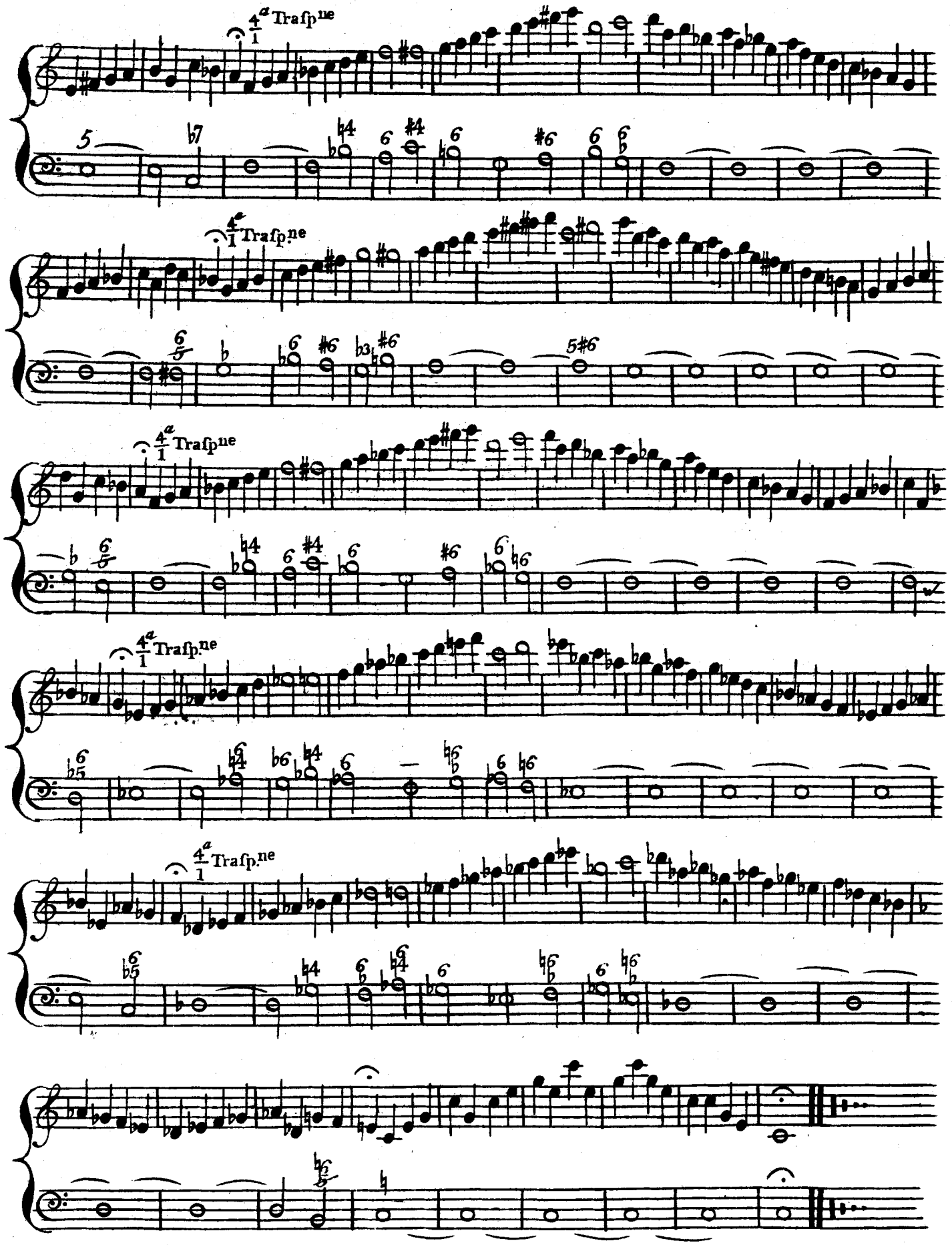
Esempio XIV



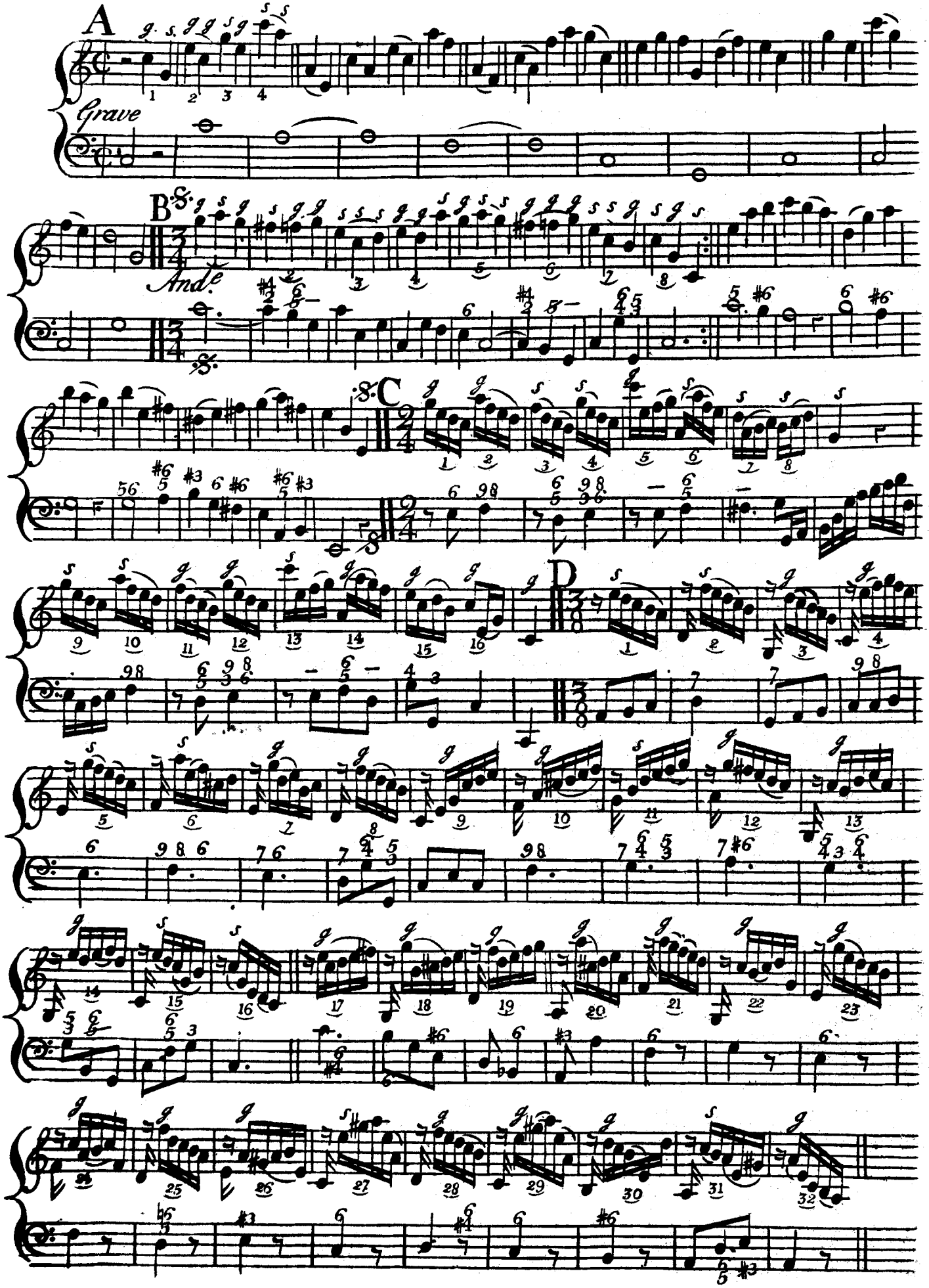

5.a
6.a
7.a
8.a
9.a
10.a
11.a
12.a
13.a
14.a

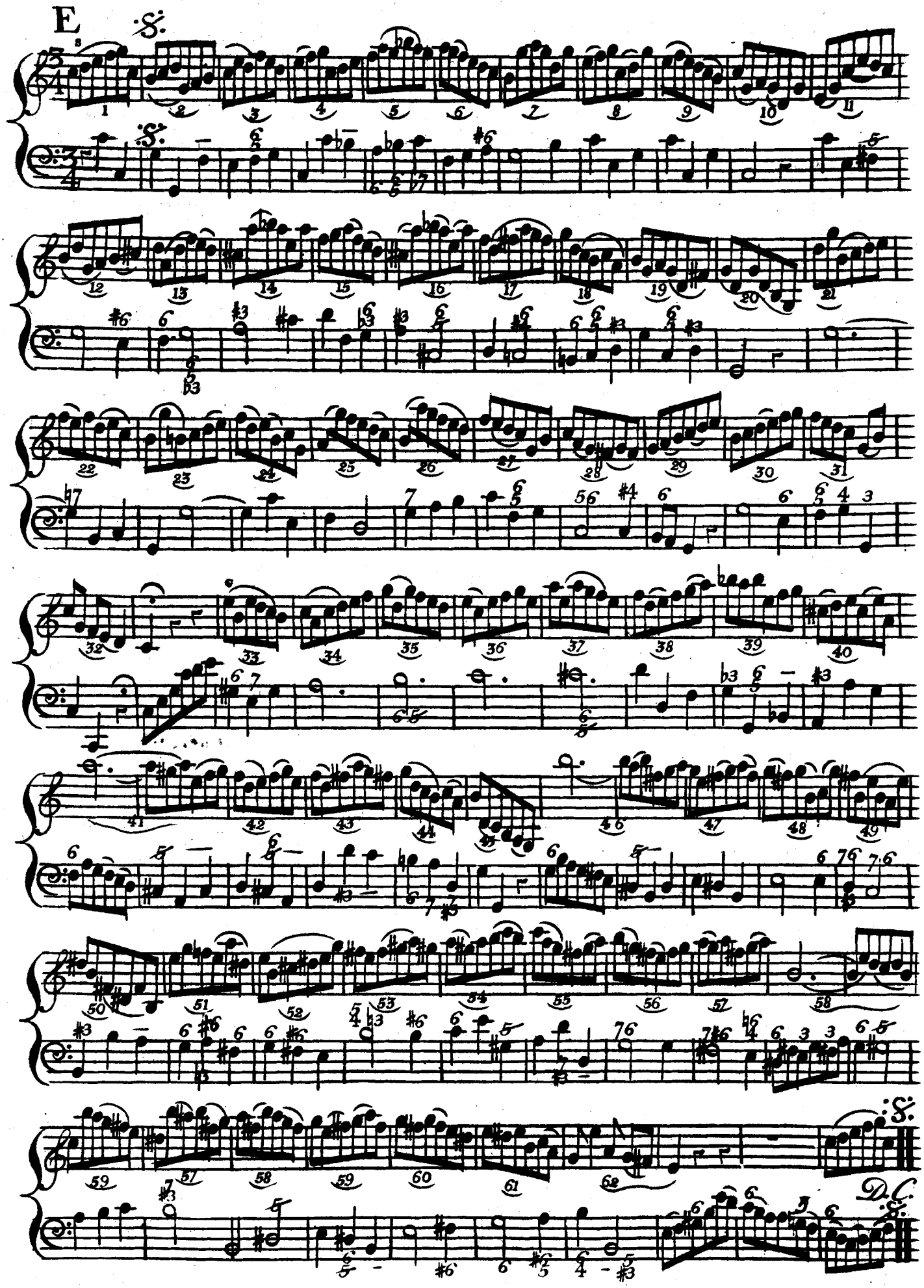
Esempio XV.



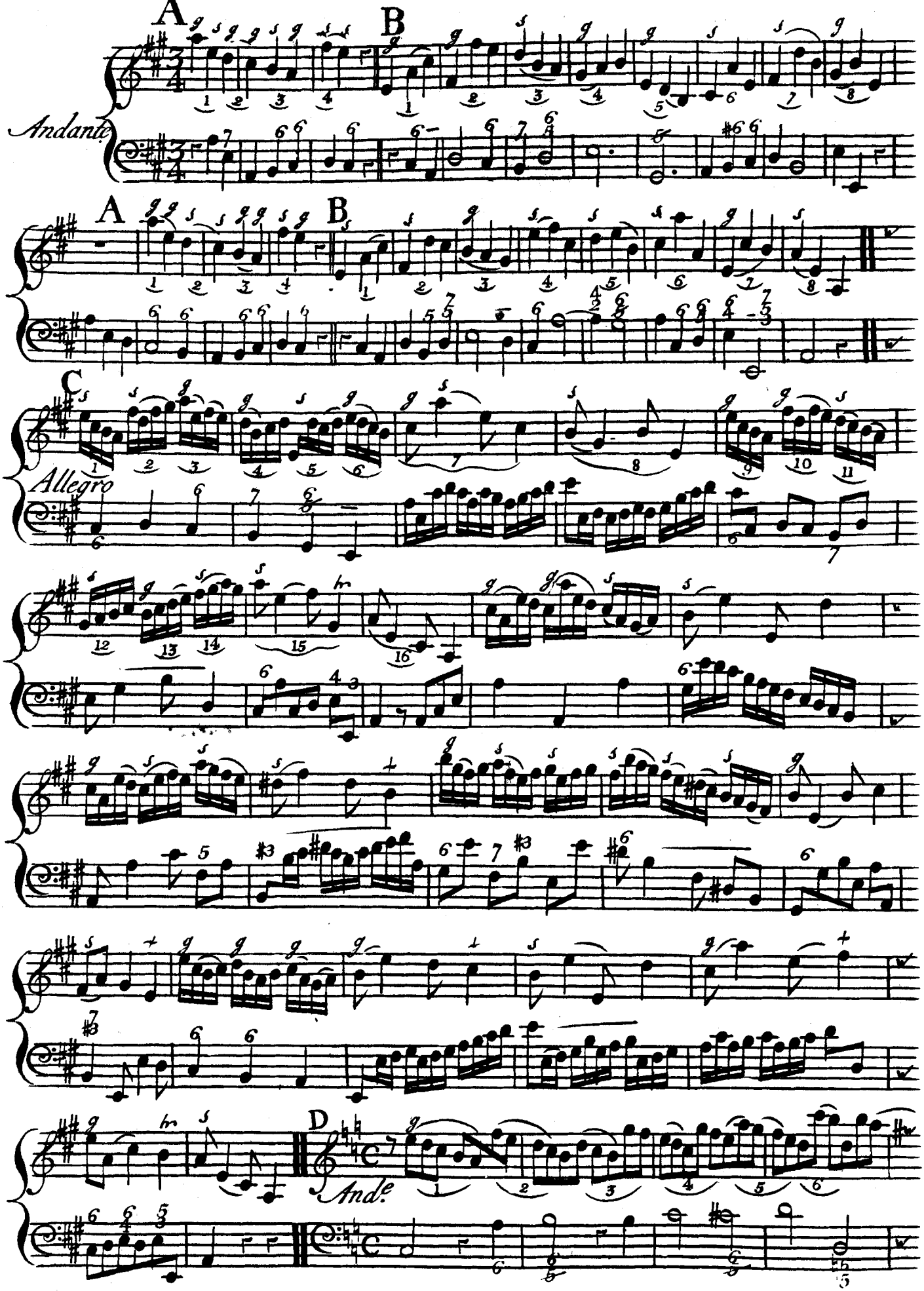

4a/1 Trasp.ne
4a/1 Trasp.ne
4a/1 Trasp.ne
4a/1 Trasp.ne
4a/1 Trasp.ne

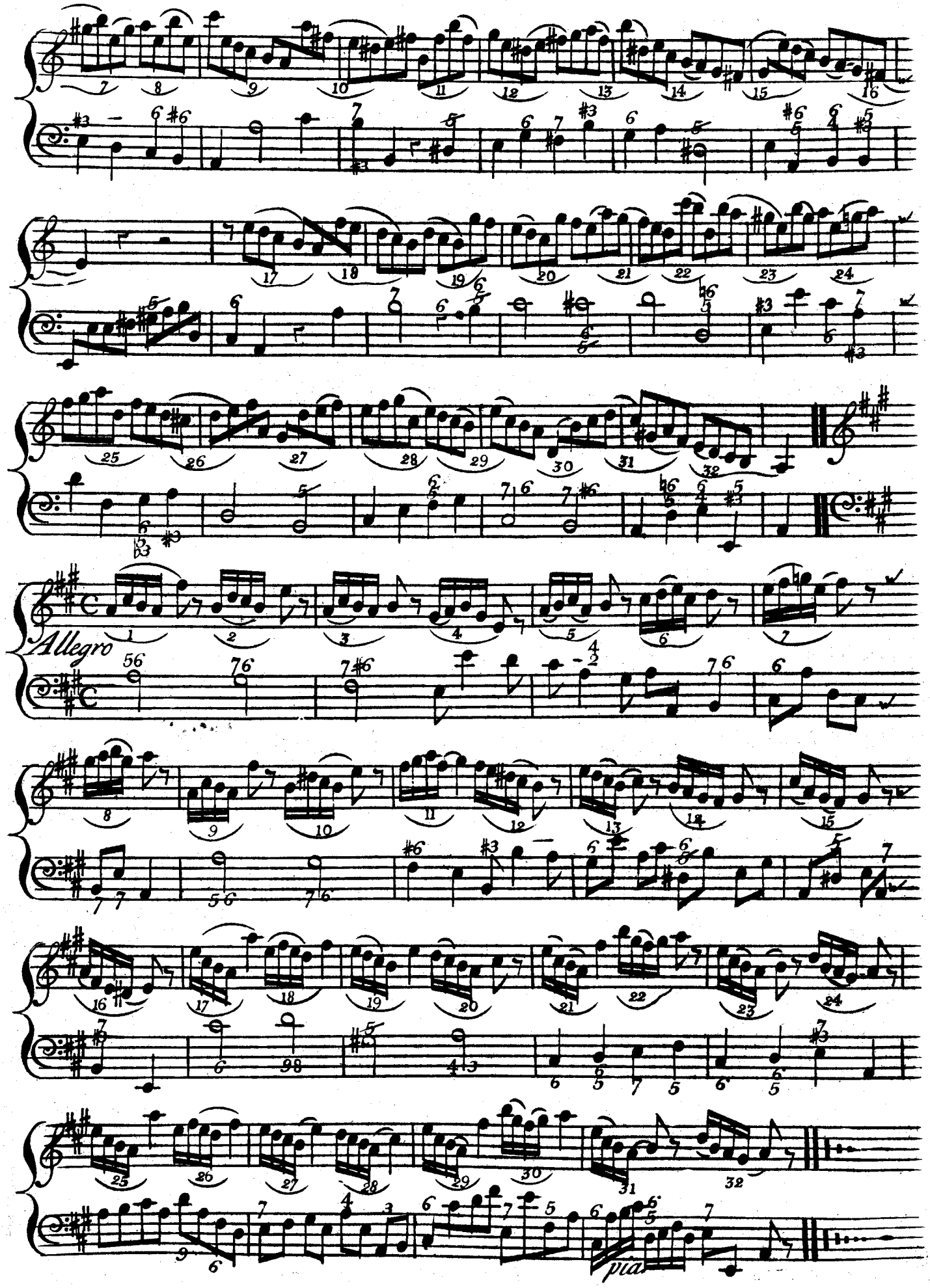
Esempio XVI



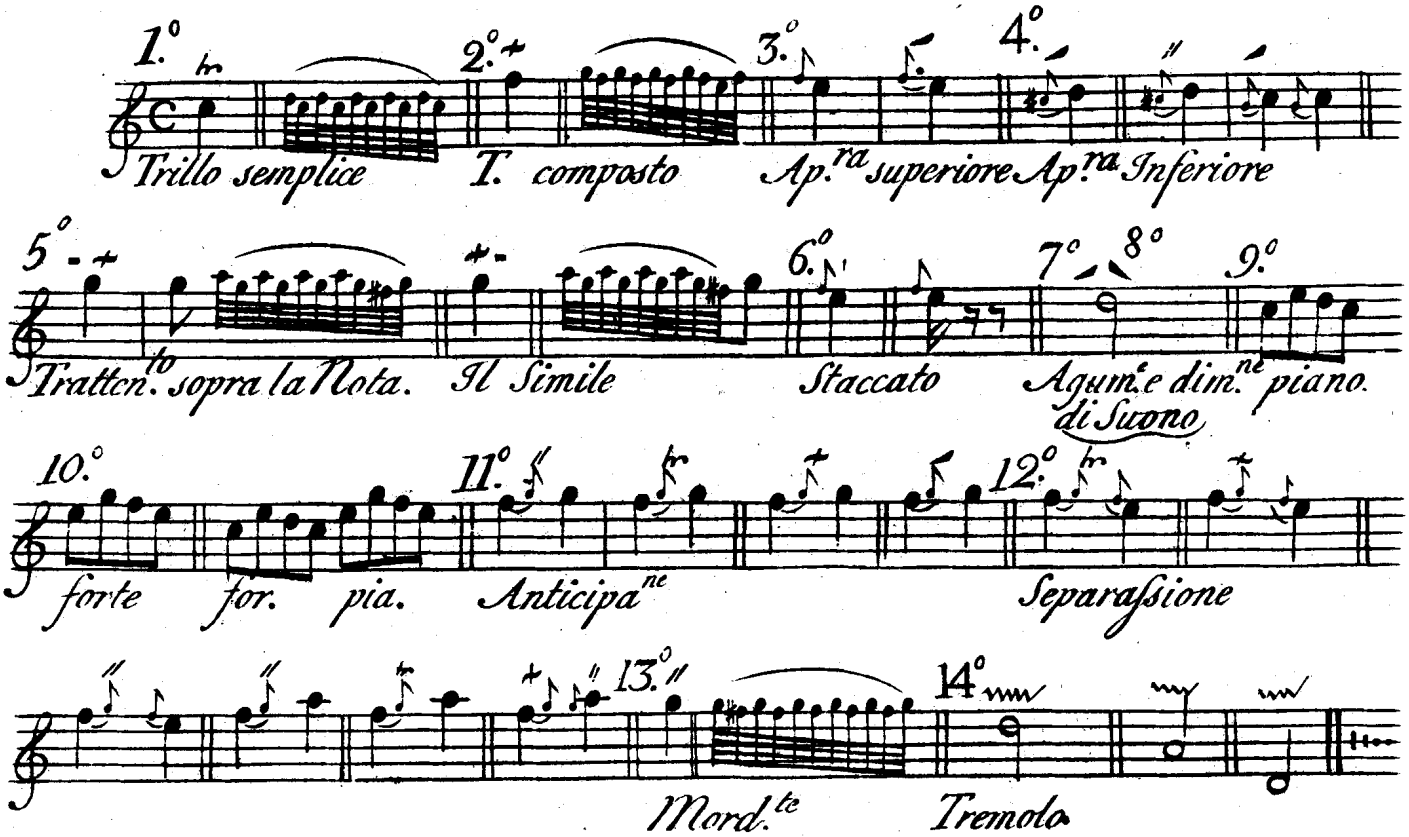

E
D.C.

Esempio XVII

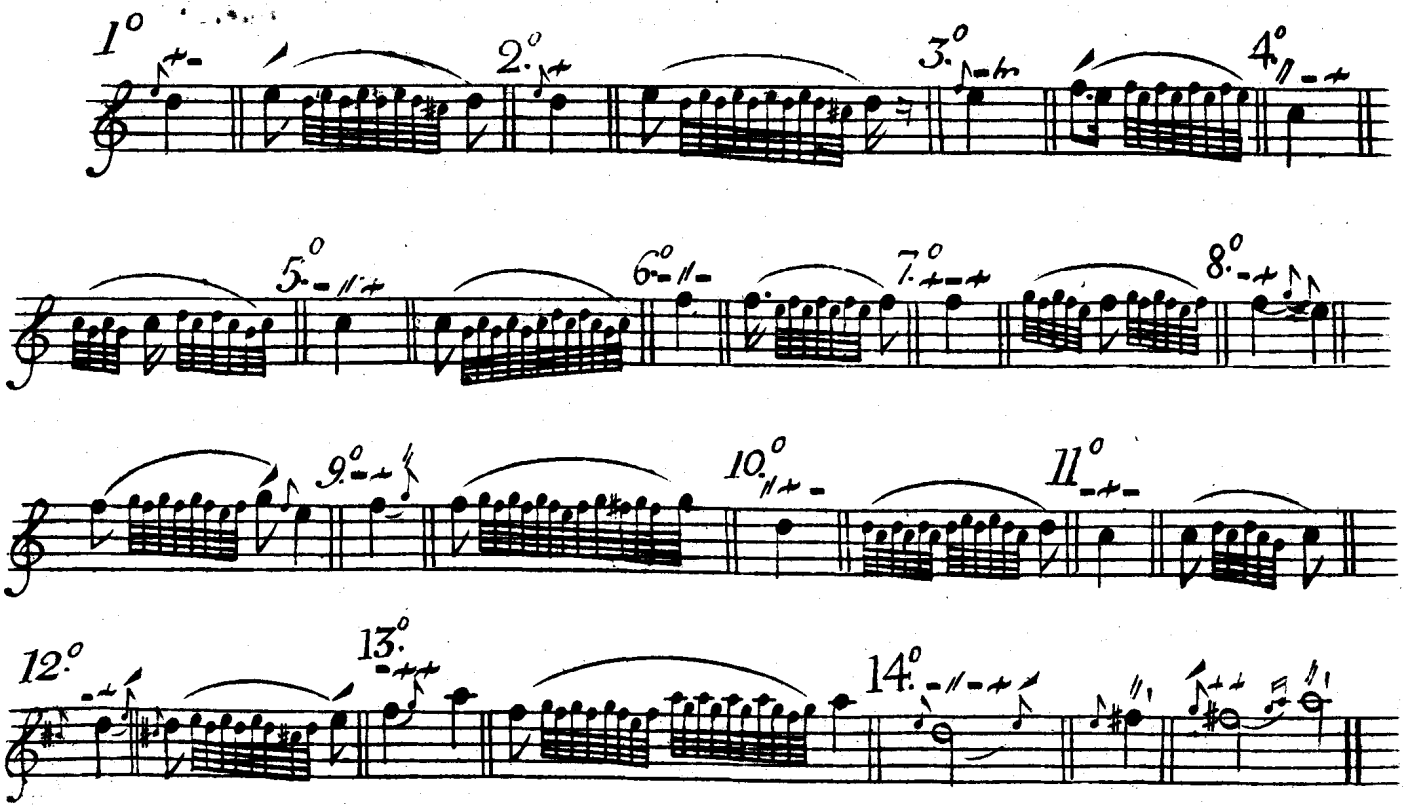



Allegro
pia.

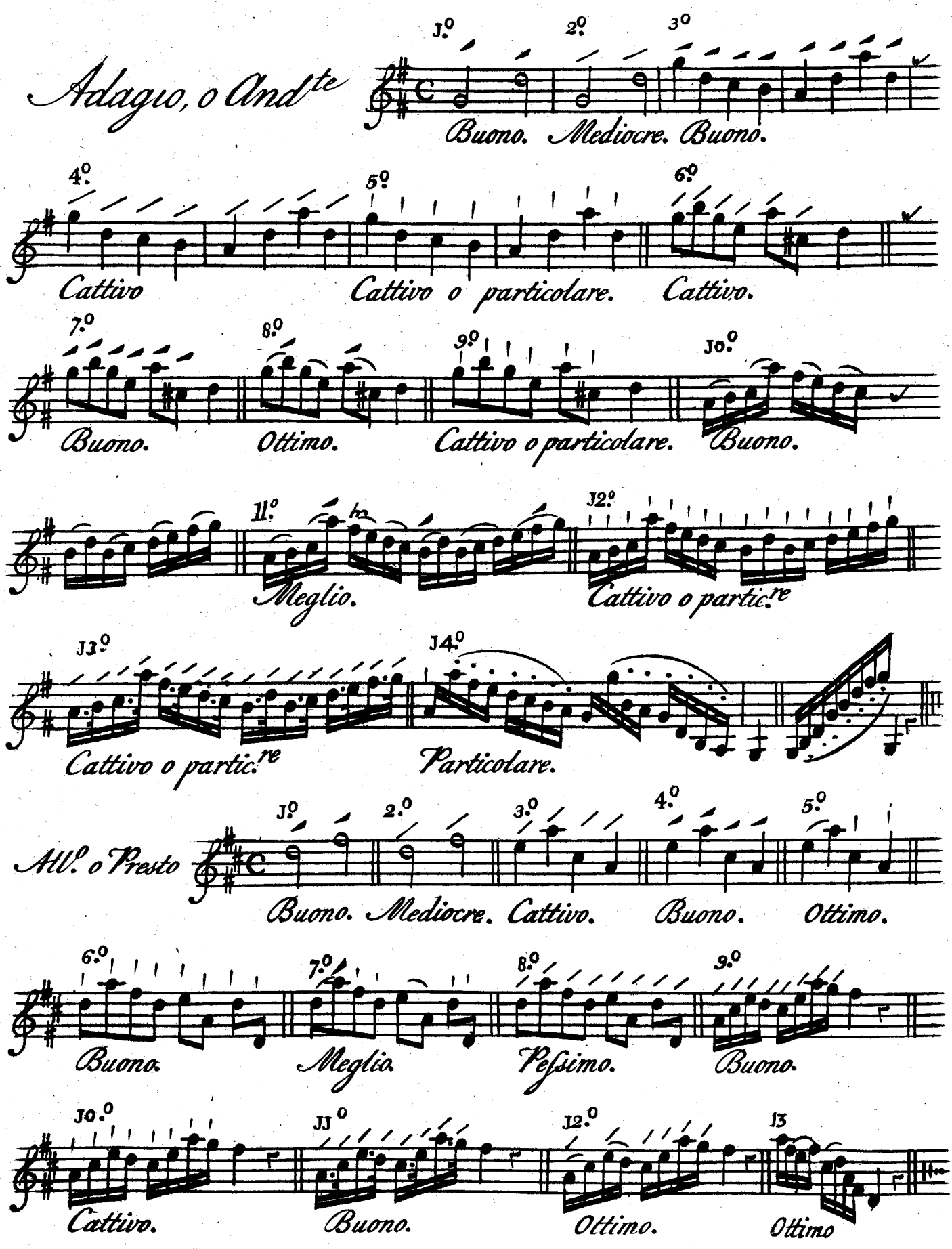
Esempio XVIII



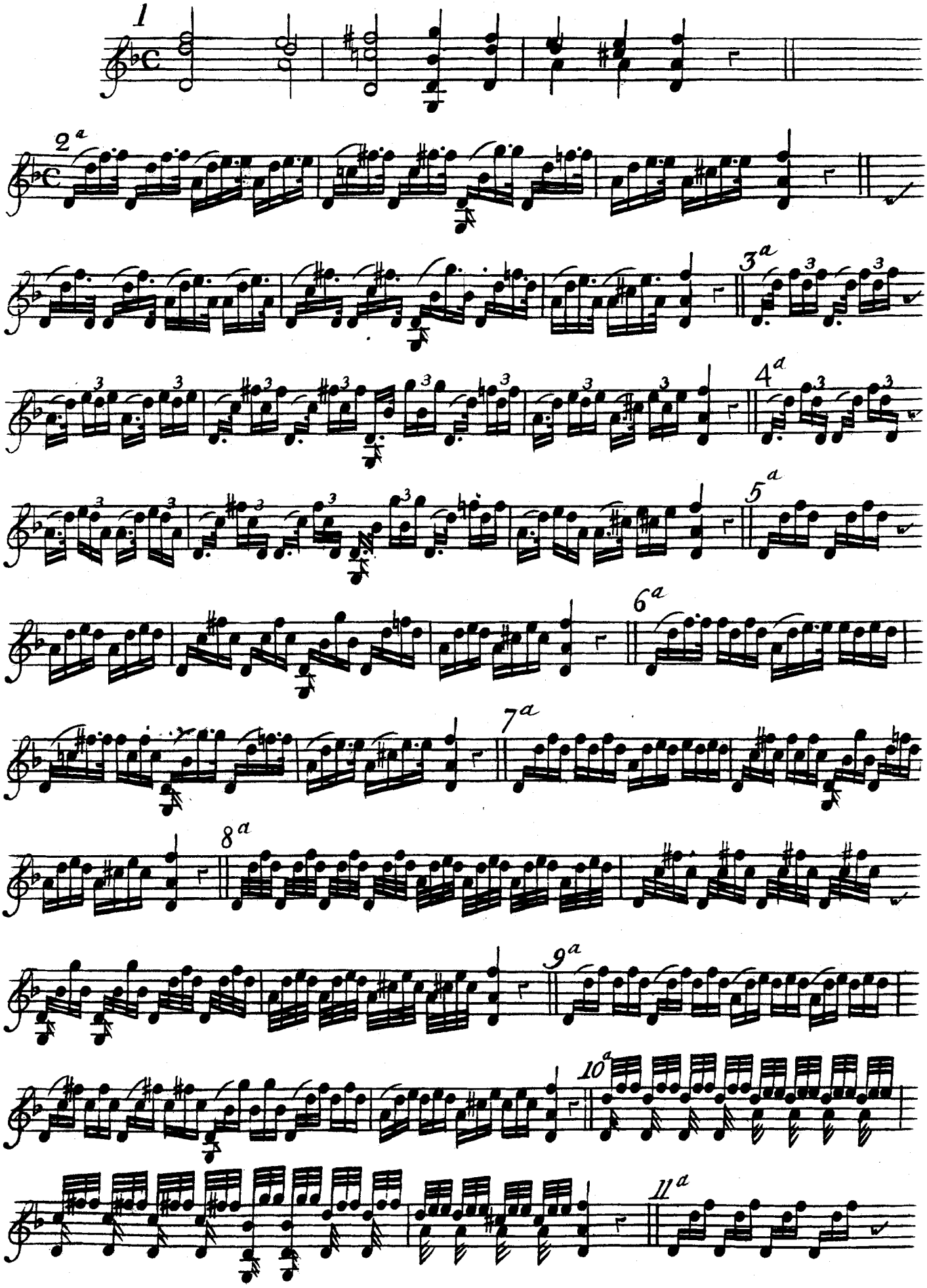
Esempio XIX.

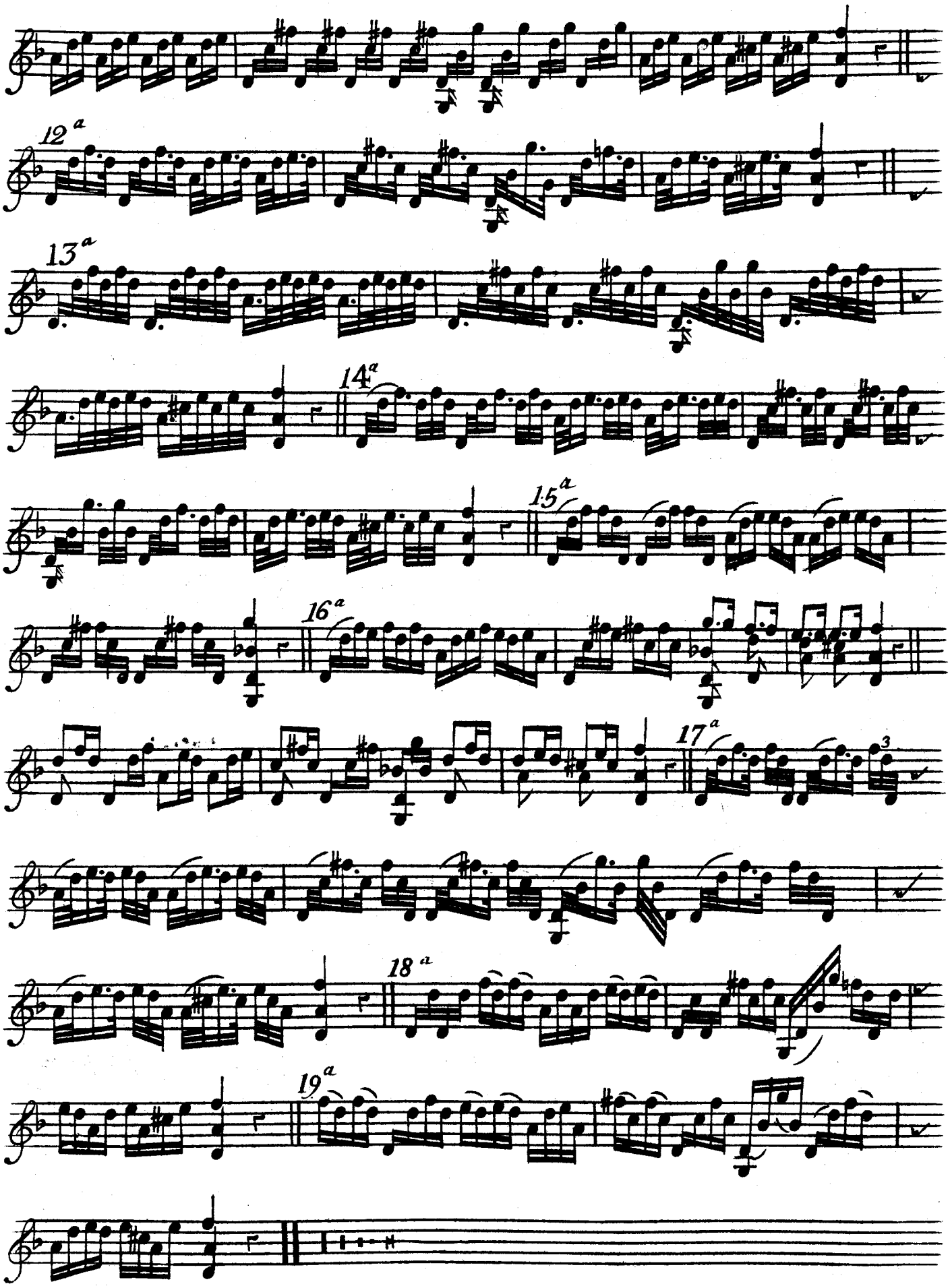


Esempio XX

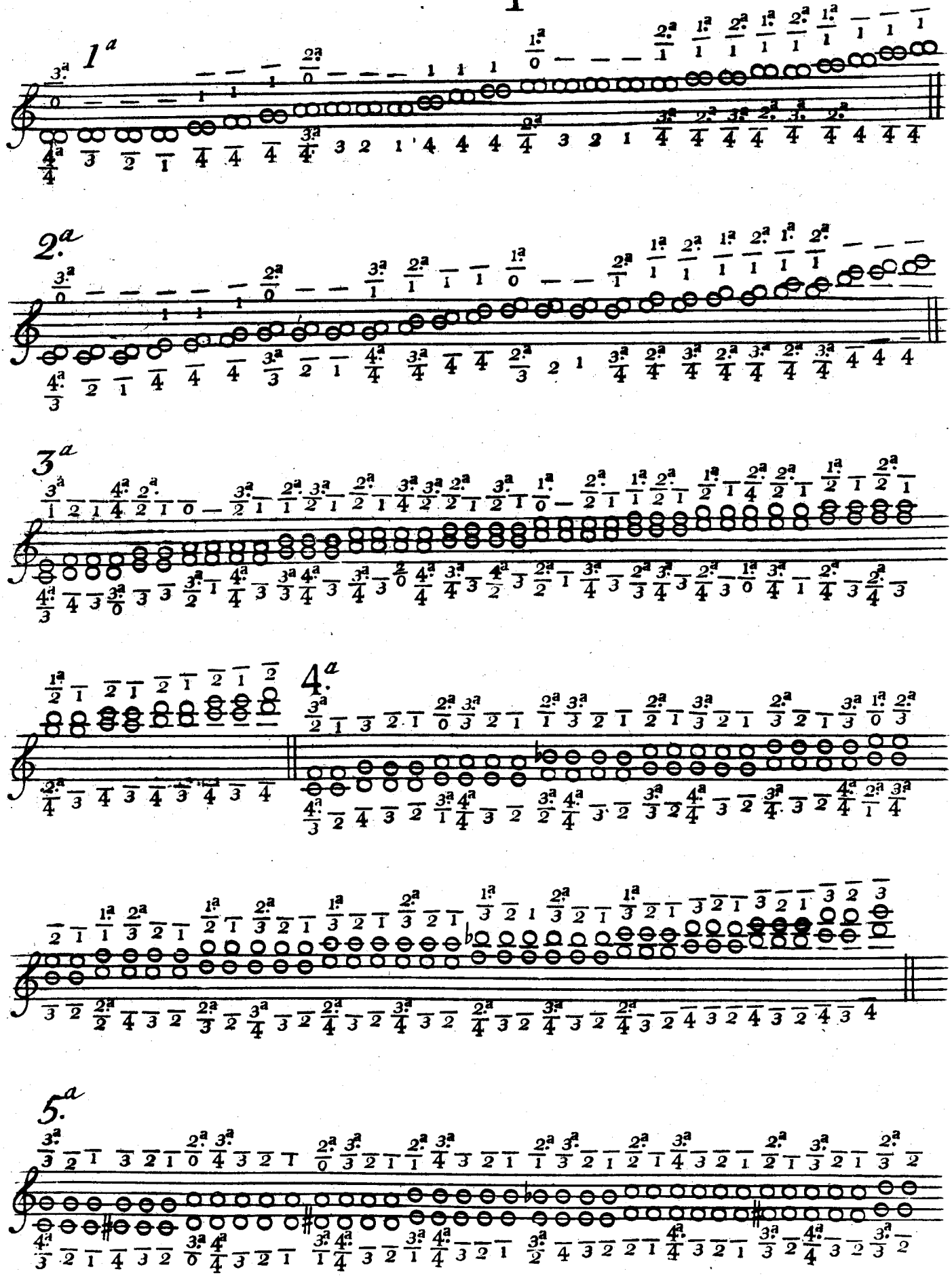

Adagio, o And.te
1.o
2.o
3.o
Buono. Mediocre. Buono.
4.o
5.o
6.o
Cattivo
Cattivo o particolare.
Cattivo.
7.o
8.o
9.o
10.o
Buono.
Ottimo.
Cattivo o particolare.
Buono.
11.o
12.o
Meglio.
Cattivo o partic.re
13.o
14.o
Cattivo o partic.re
Particolare.
All.o o Presto
1.o
2.o
3.o
4.o
5.o
Buono. Mediocre. Cattivo. Buono. Ottimo.
6.o
7.o
8.o
9.o
Buono.
Meglio.
Pessimo.
Buono.
10.o
11.o
12.o
13
Cattivo.
Buono.
Ottimo.
Ottimo

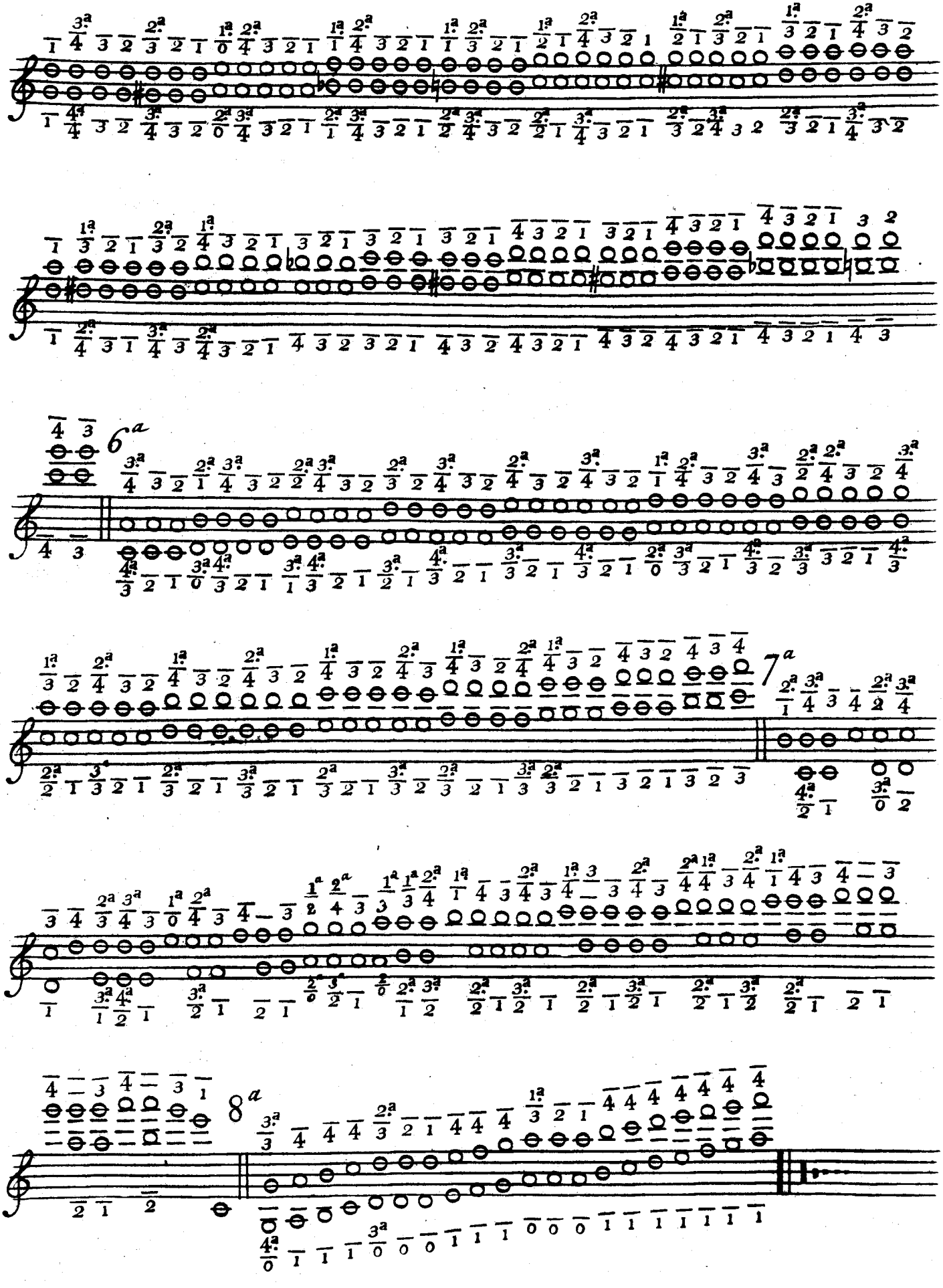
Esempio XXI.



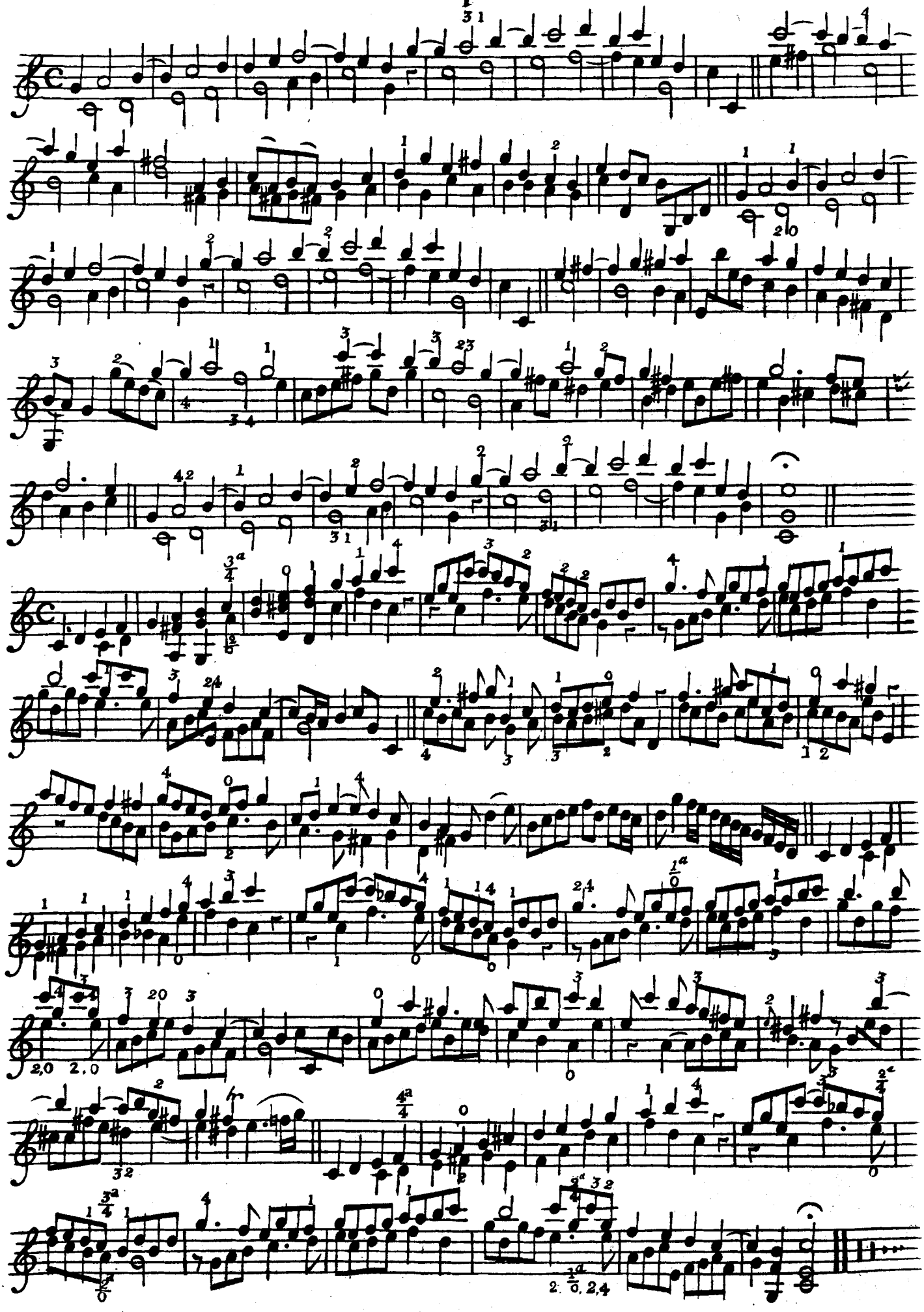

12ª
13ª
14ª
15ª
16ª
17ª
18ª
19ª

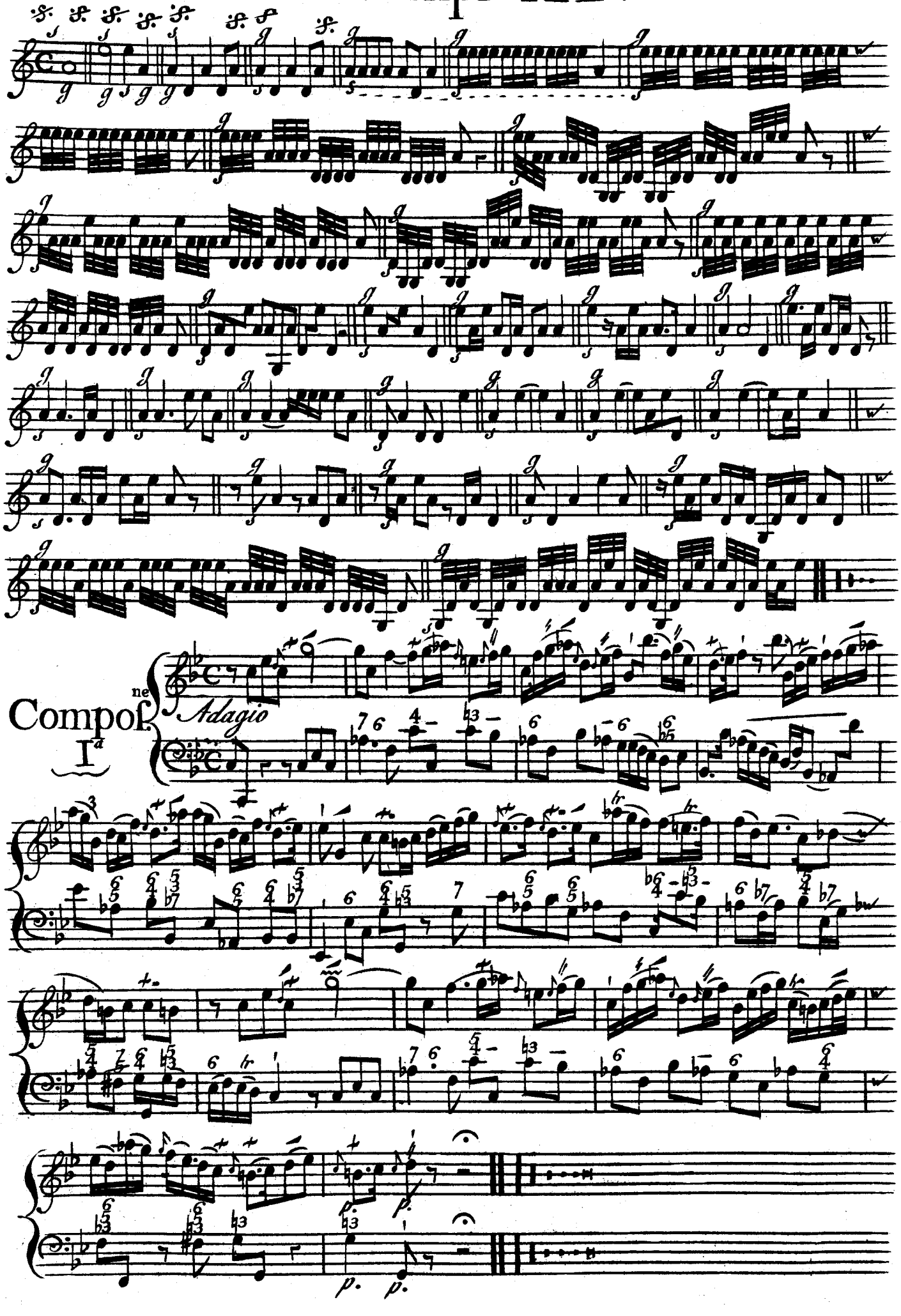
Esempio XXII



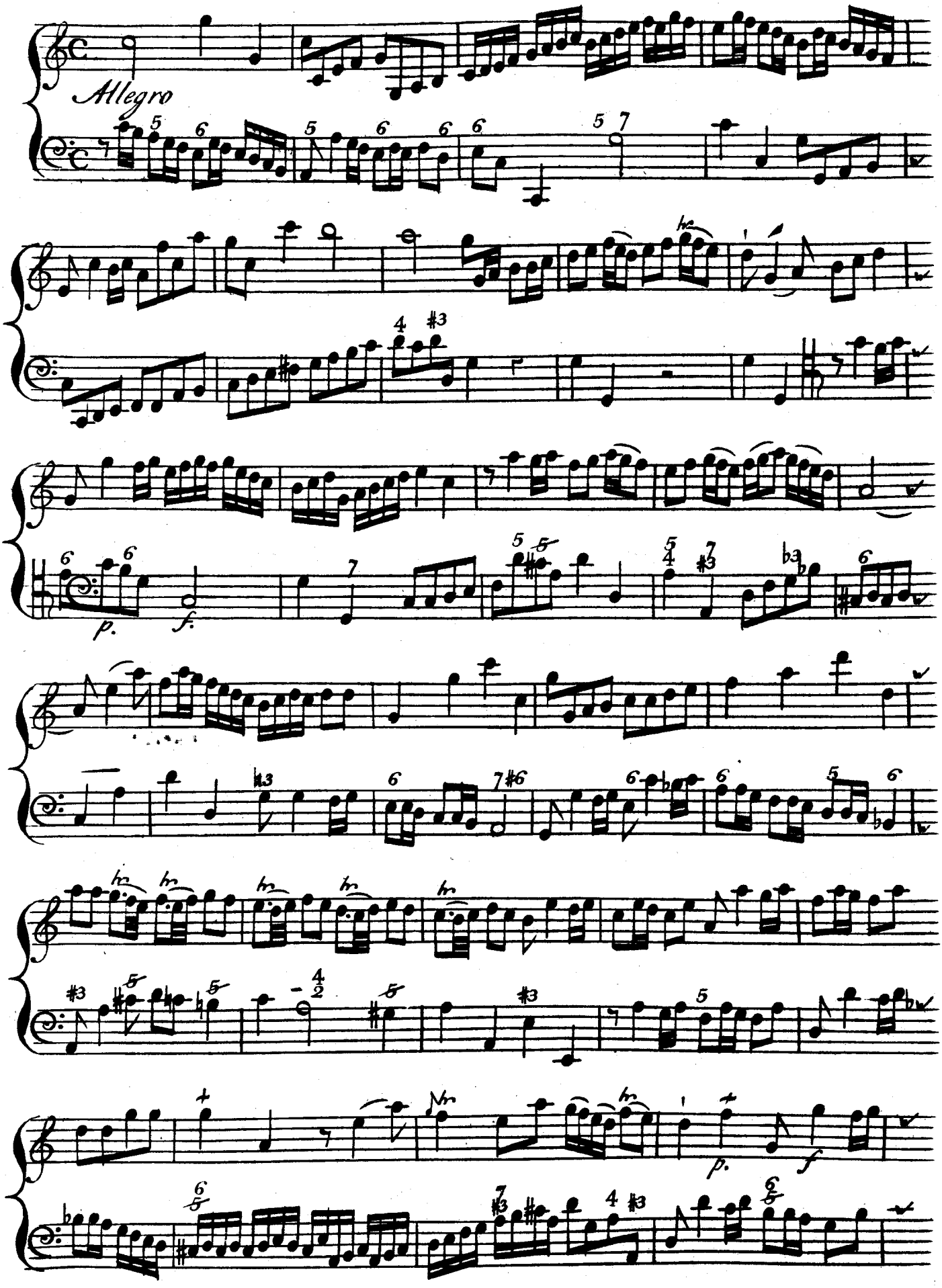

6a
7a
8a

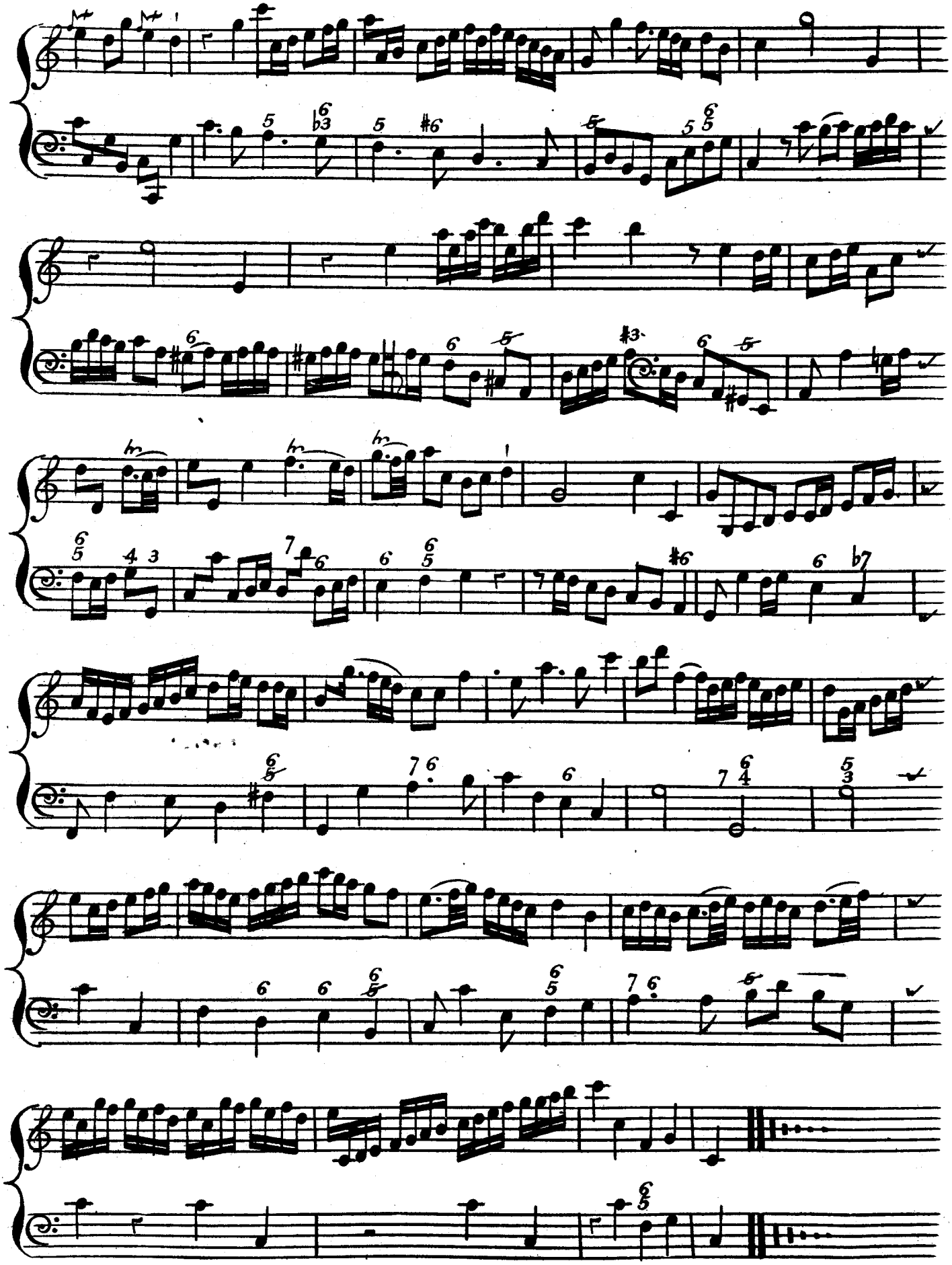
Esempio XXIII



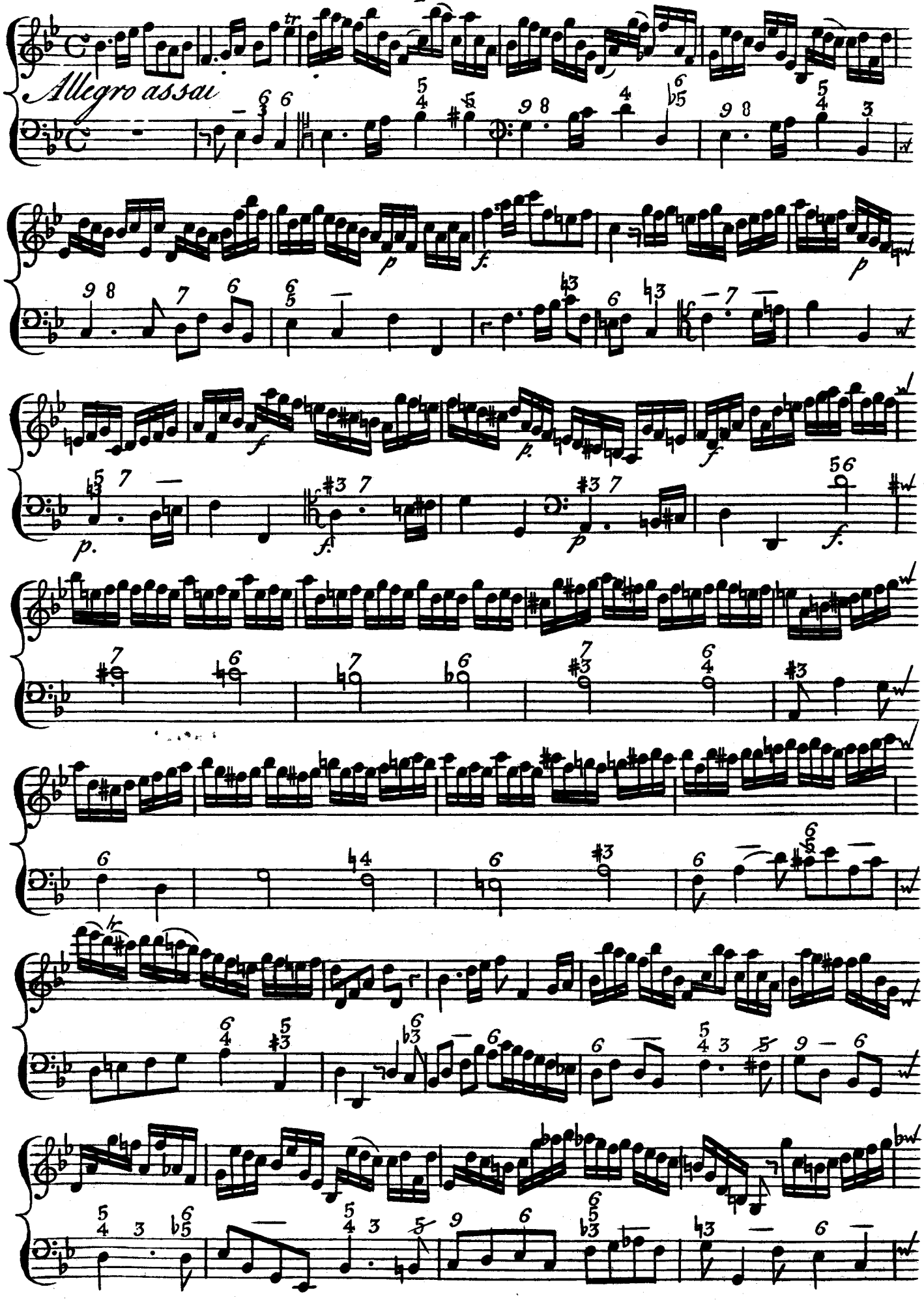

Compos
ne
Adagio
I^a

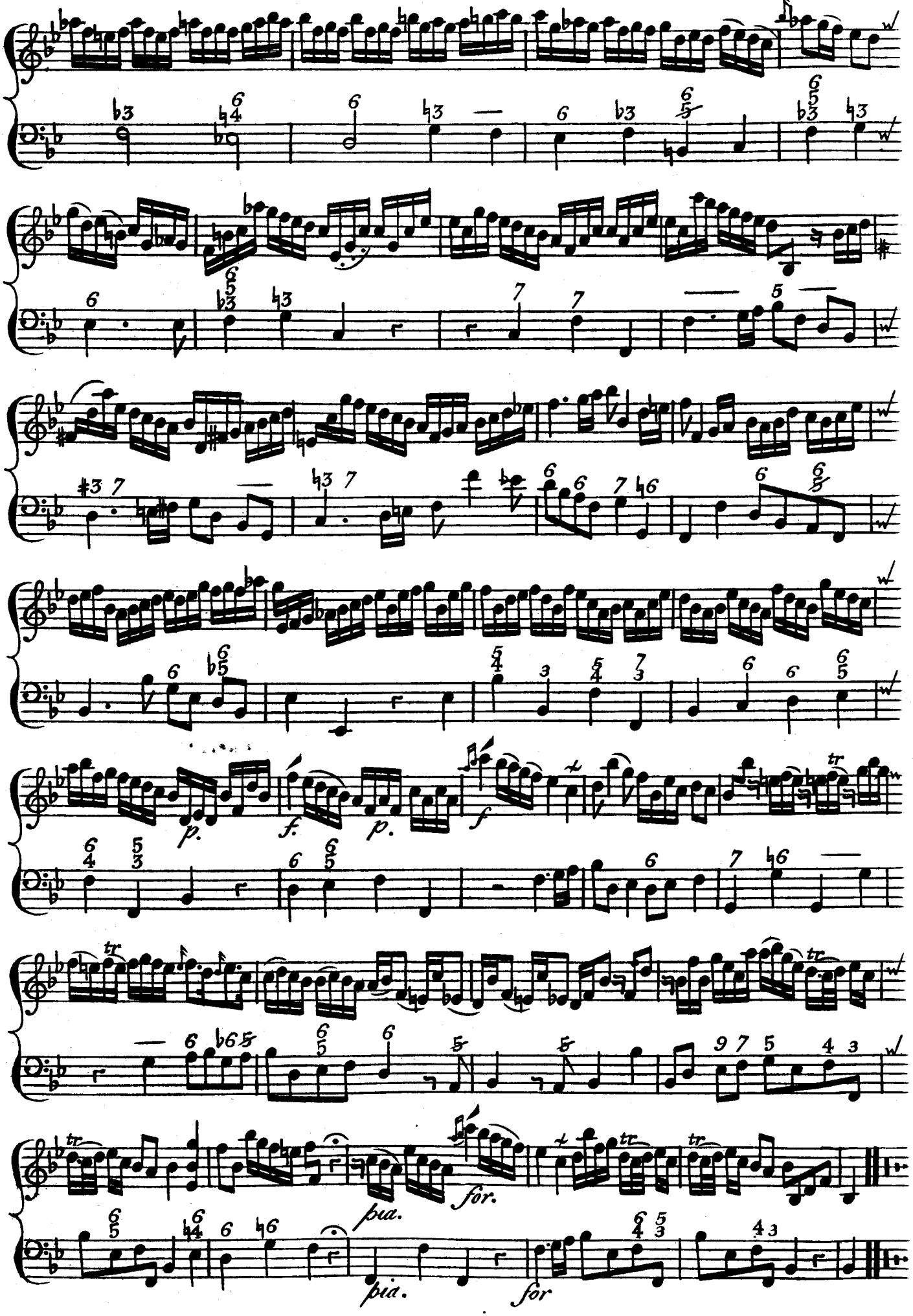
Compos.ne II.



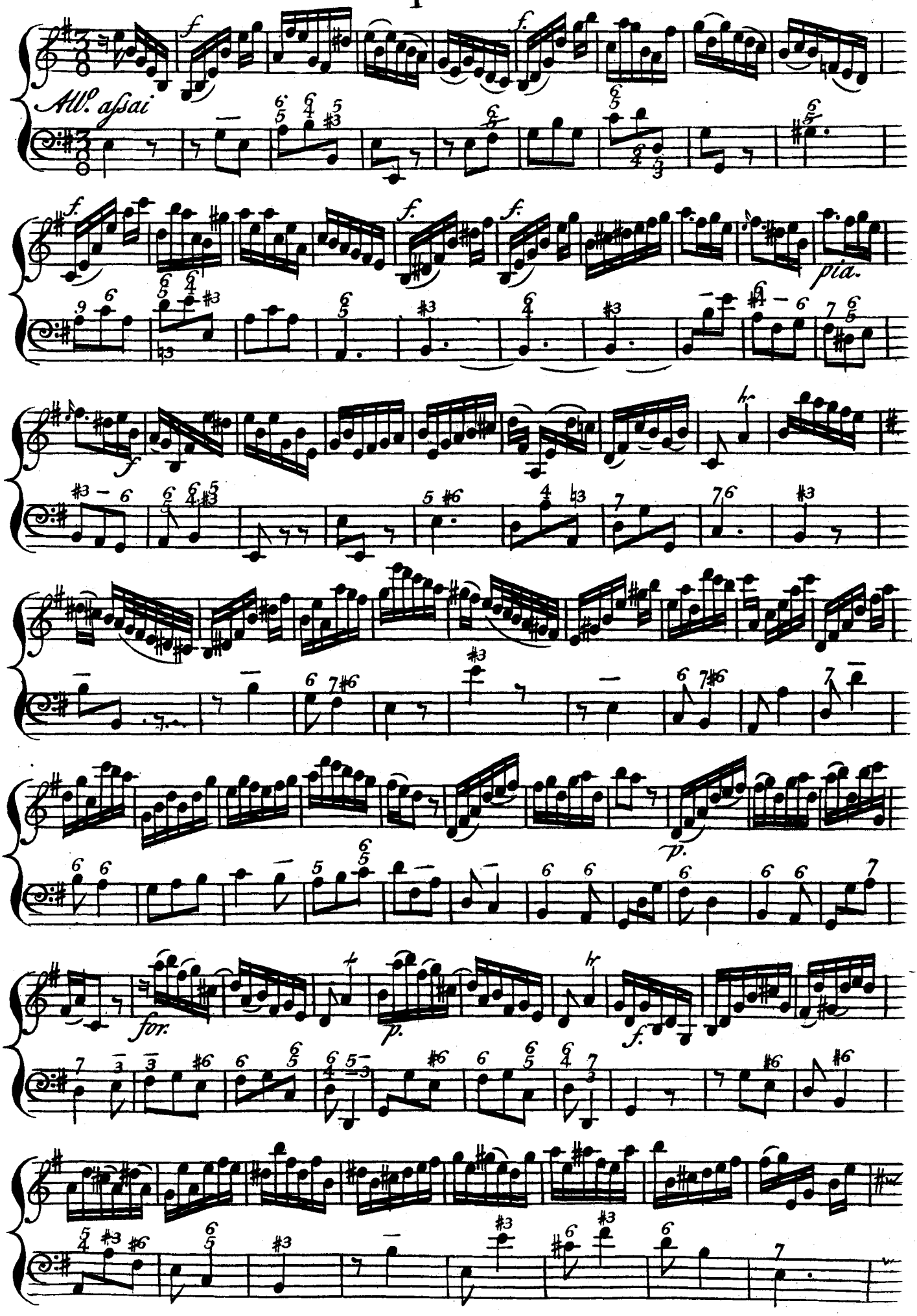


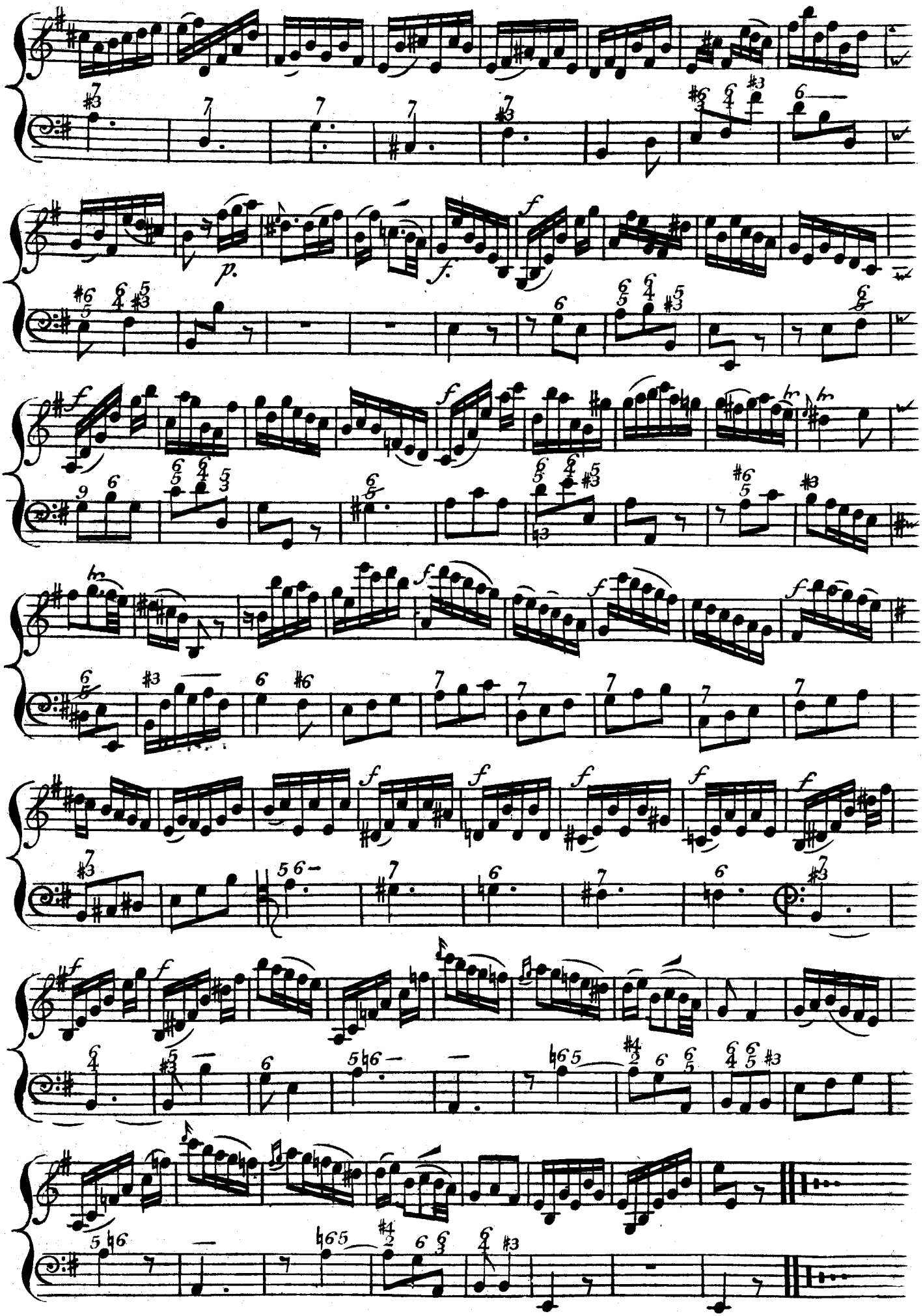
Compos.ne III.



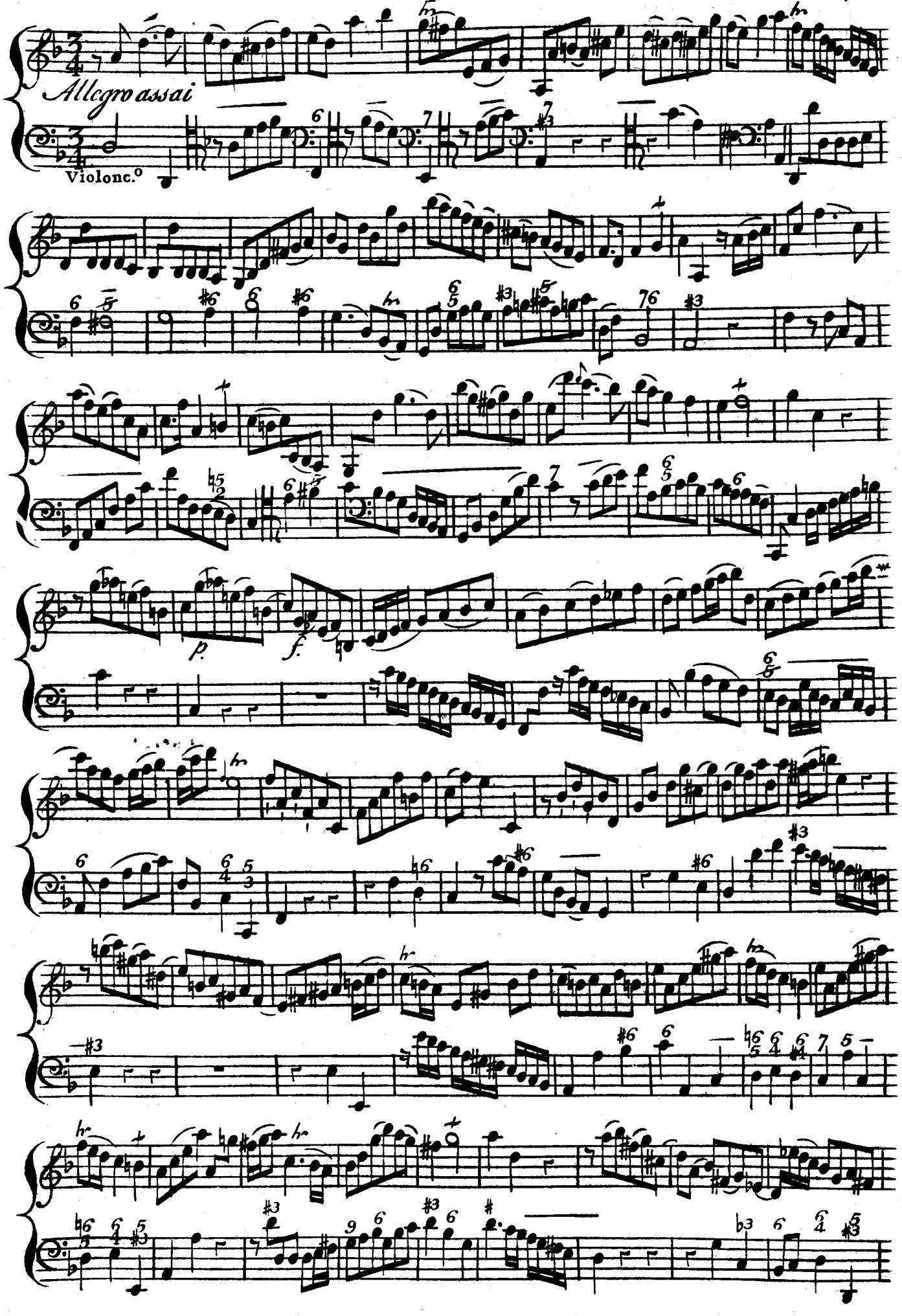

p.
f.
p.
f
tr
pia.
for.
pia.
for

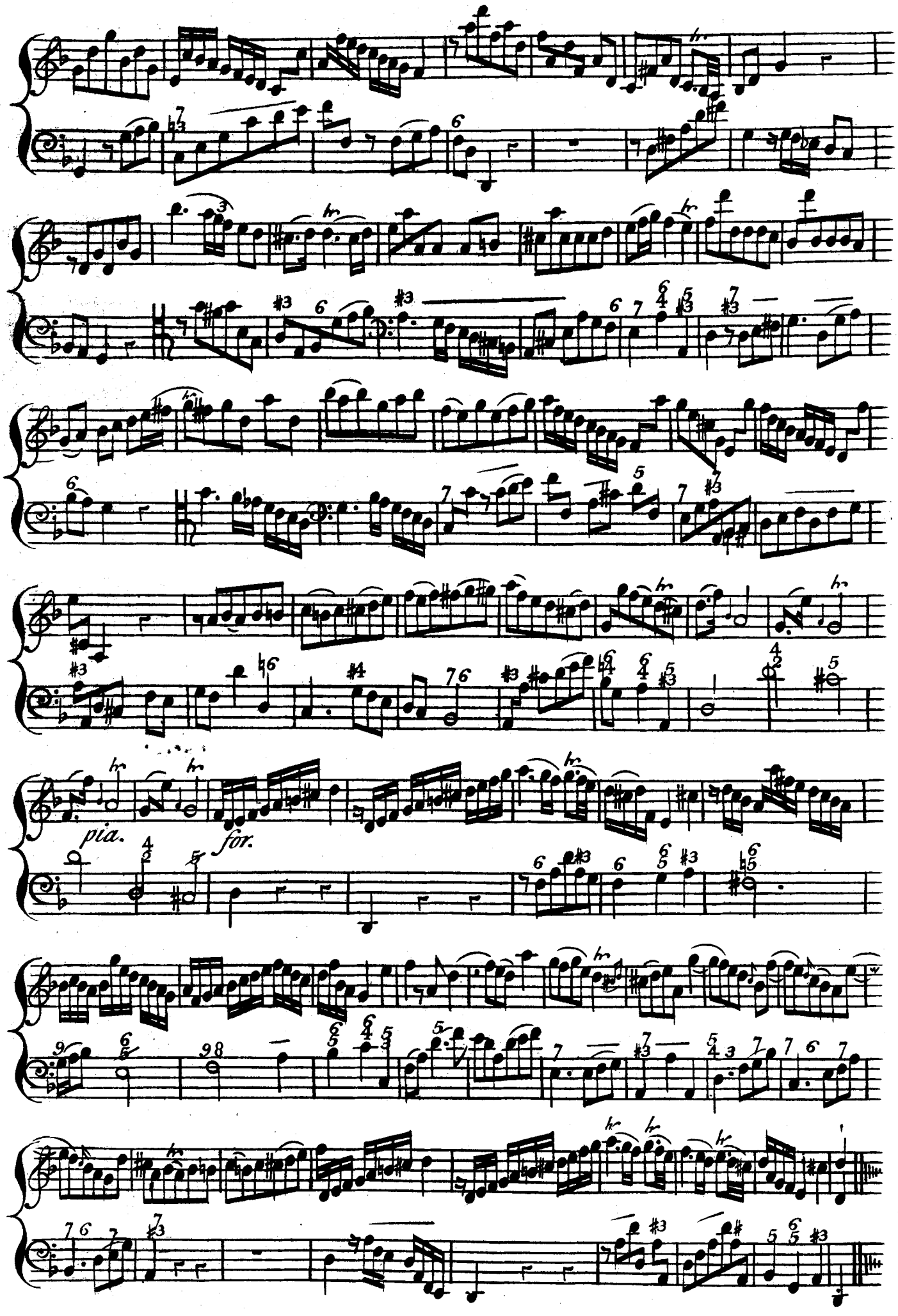
Compos.ne IV.



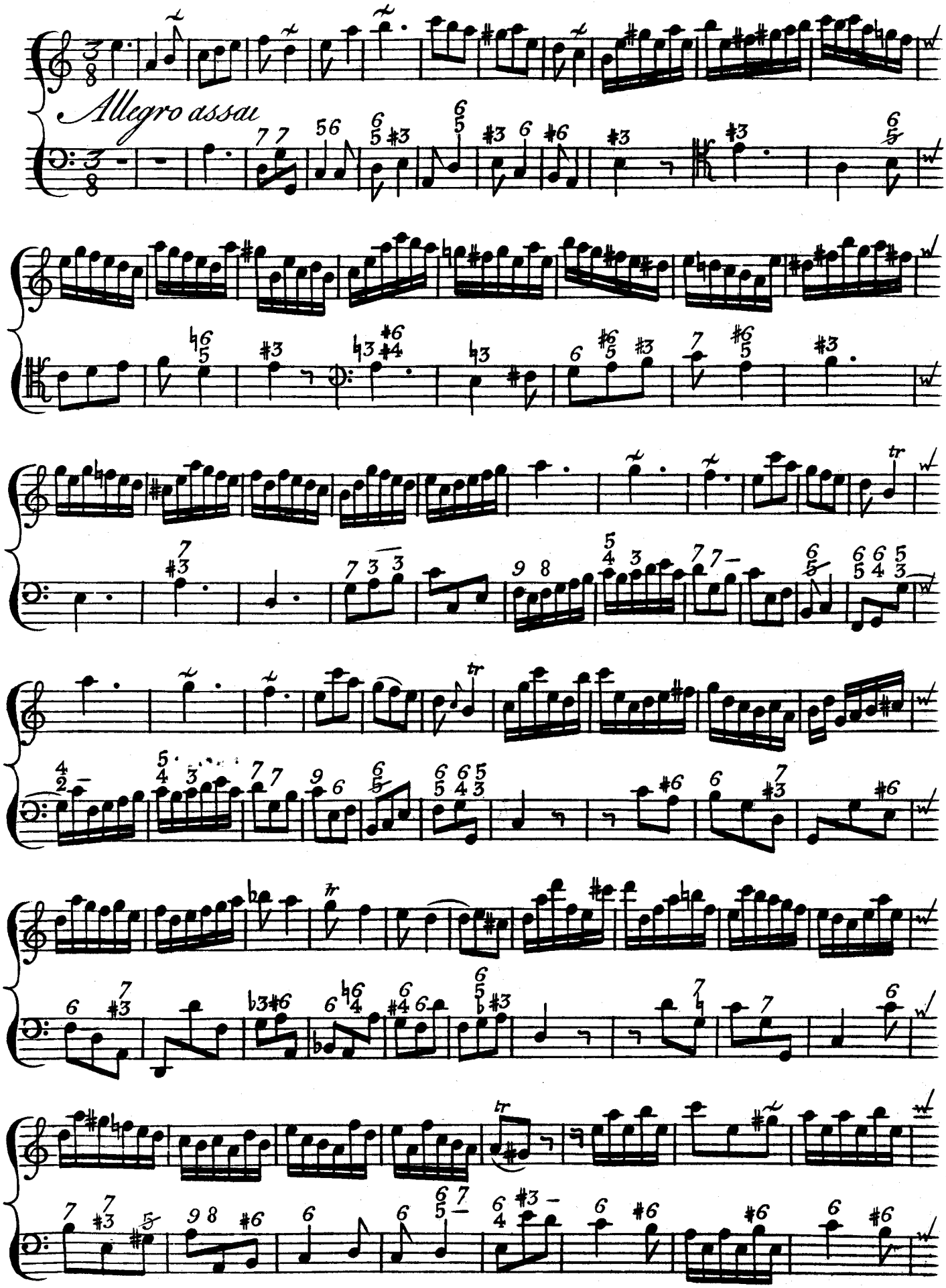


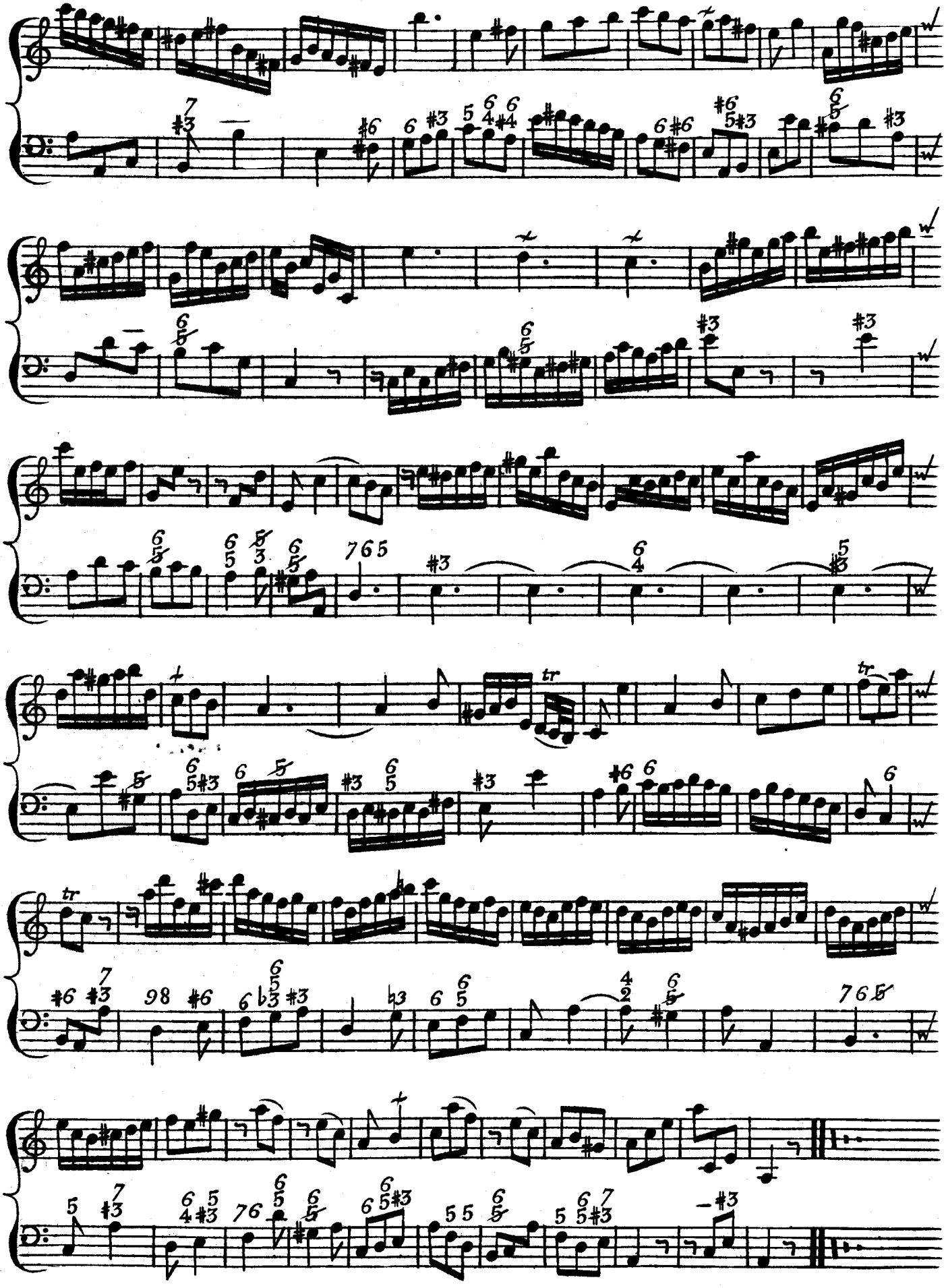
Compos.ne V.



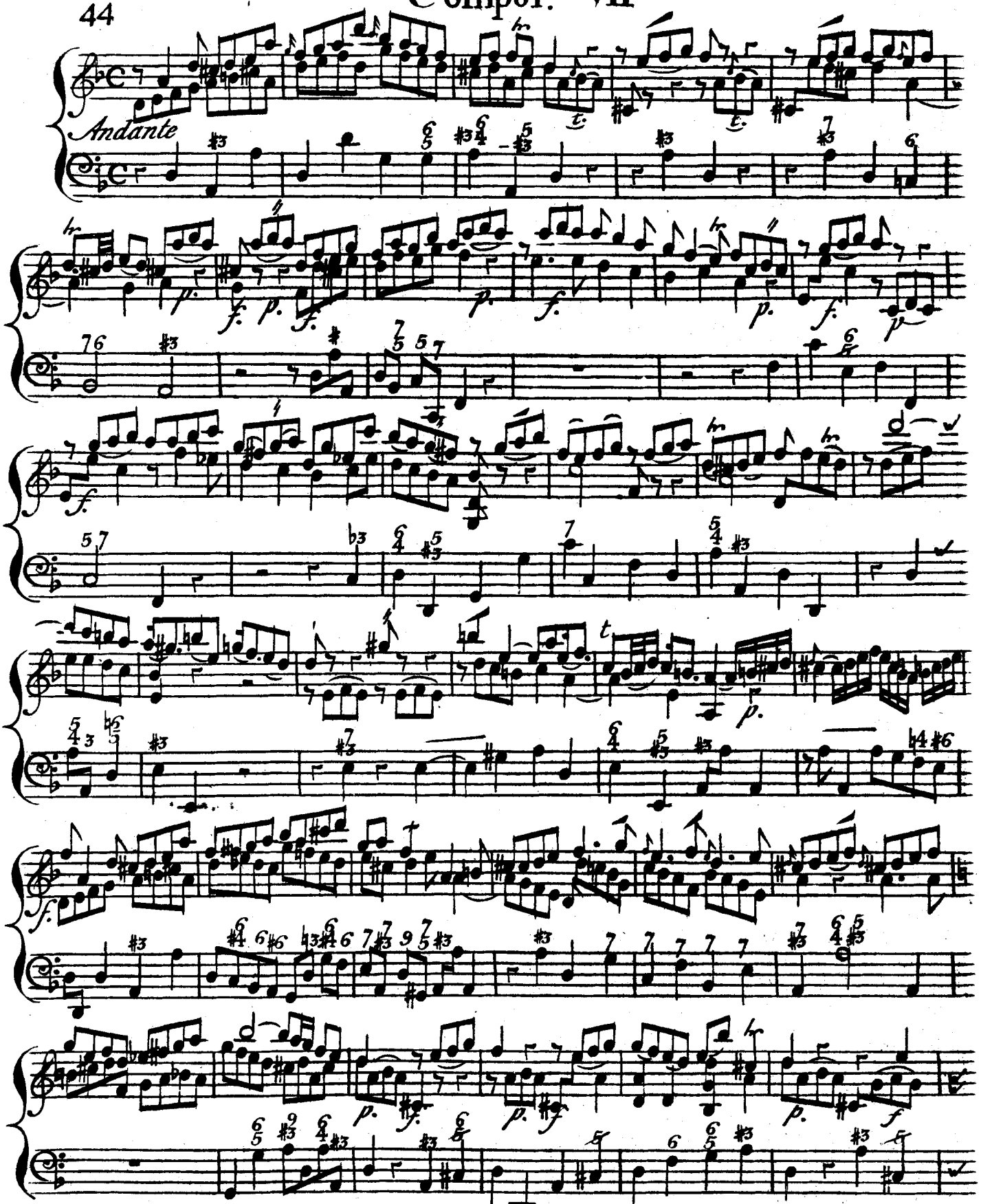

pia.
for.

Compos.ne VI.

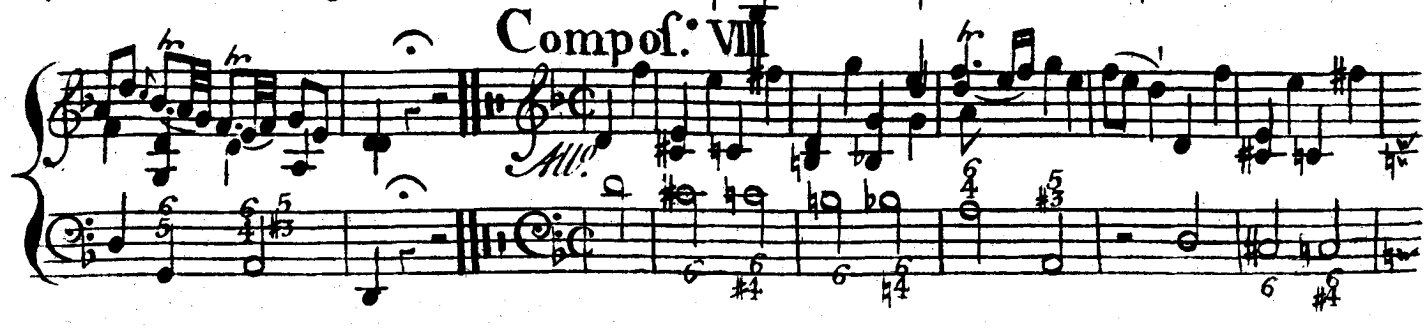


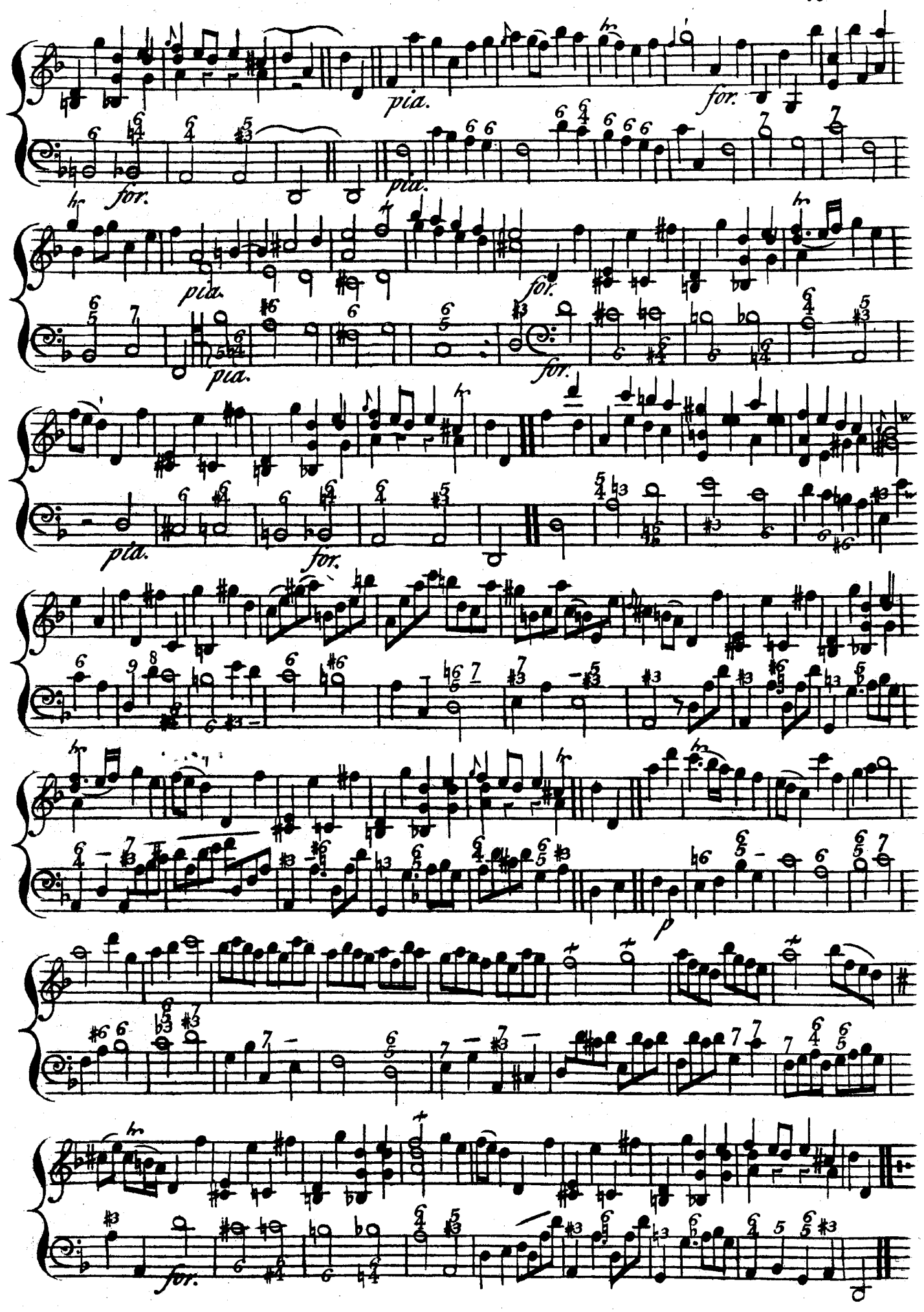


Compos.ne VII

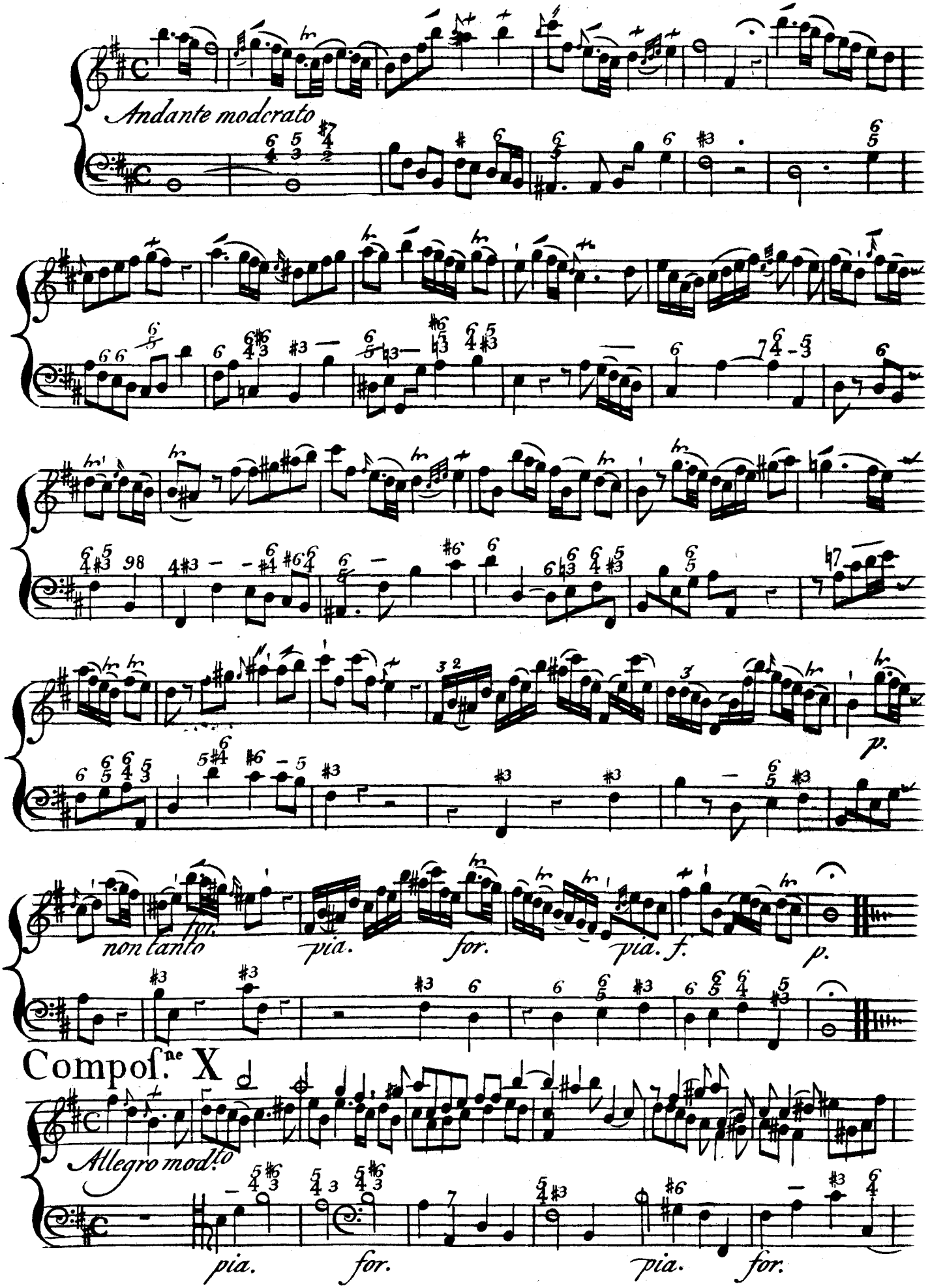


Compos.ne VIII

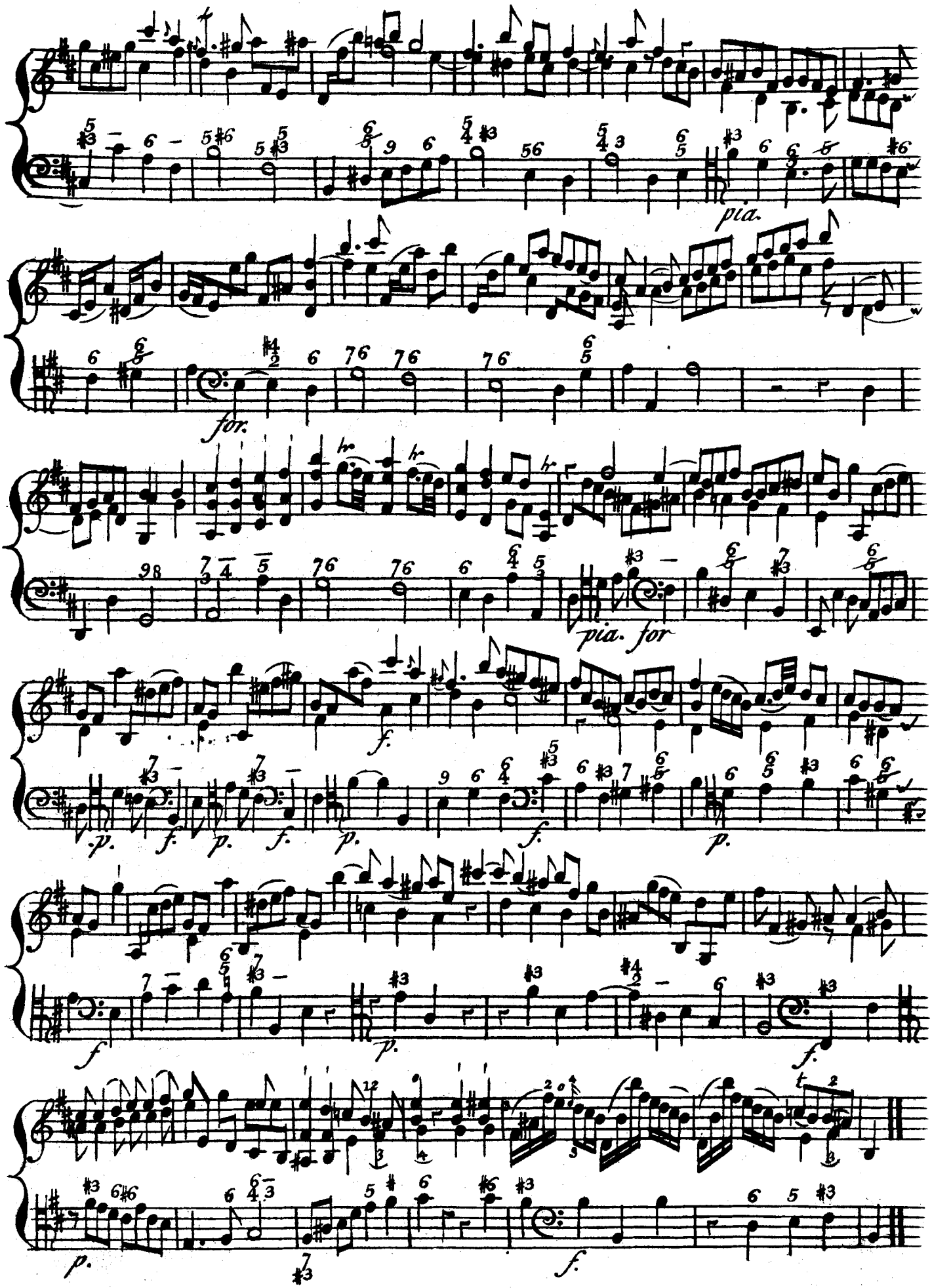



pia.
for.
pia.
for.
pia.
for.
pia.
for.
p
for.

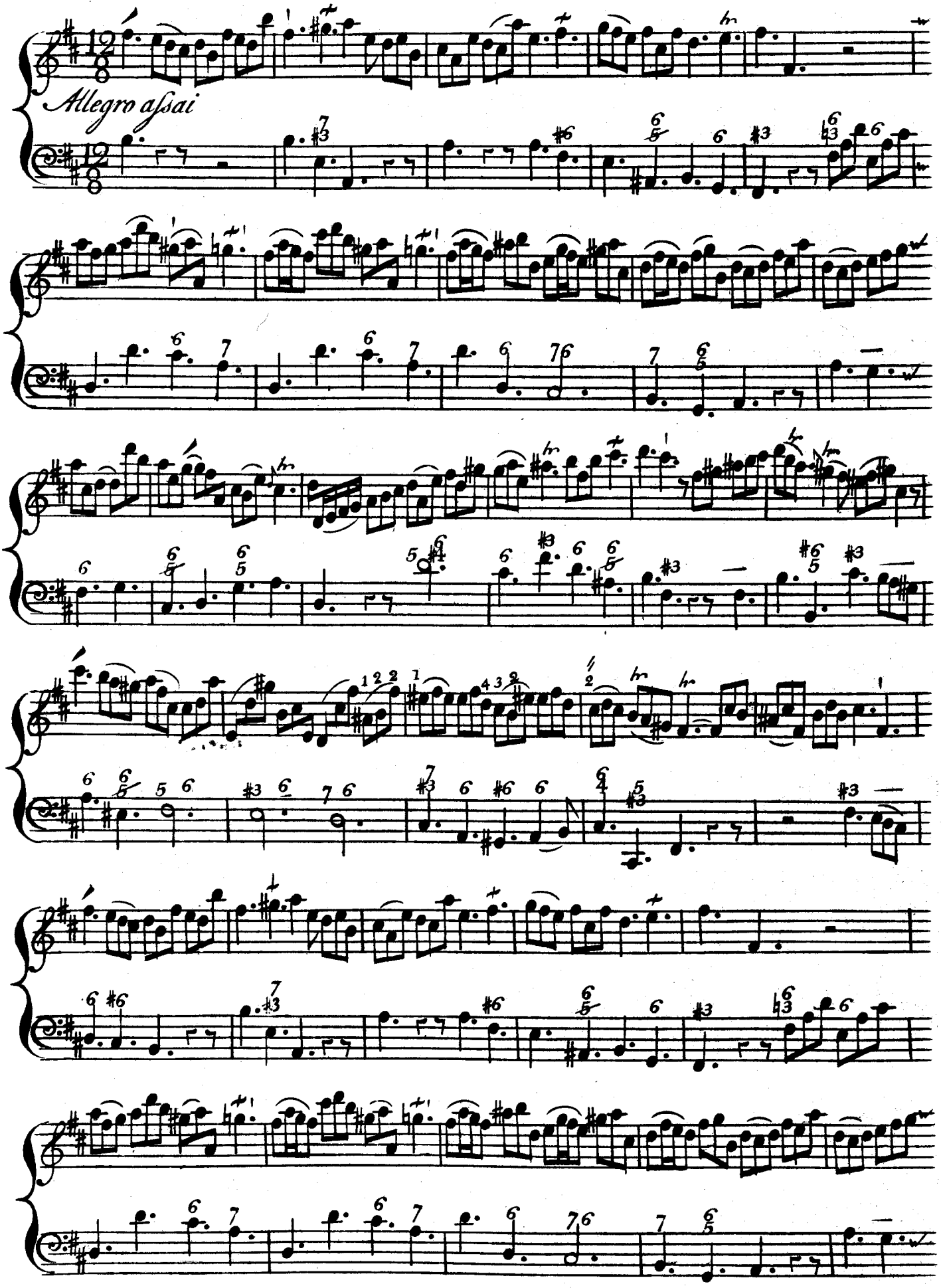
Compos.ne IX.

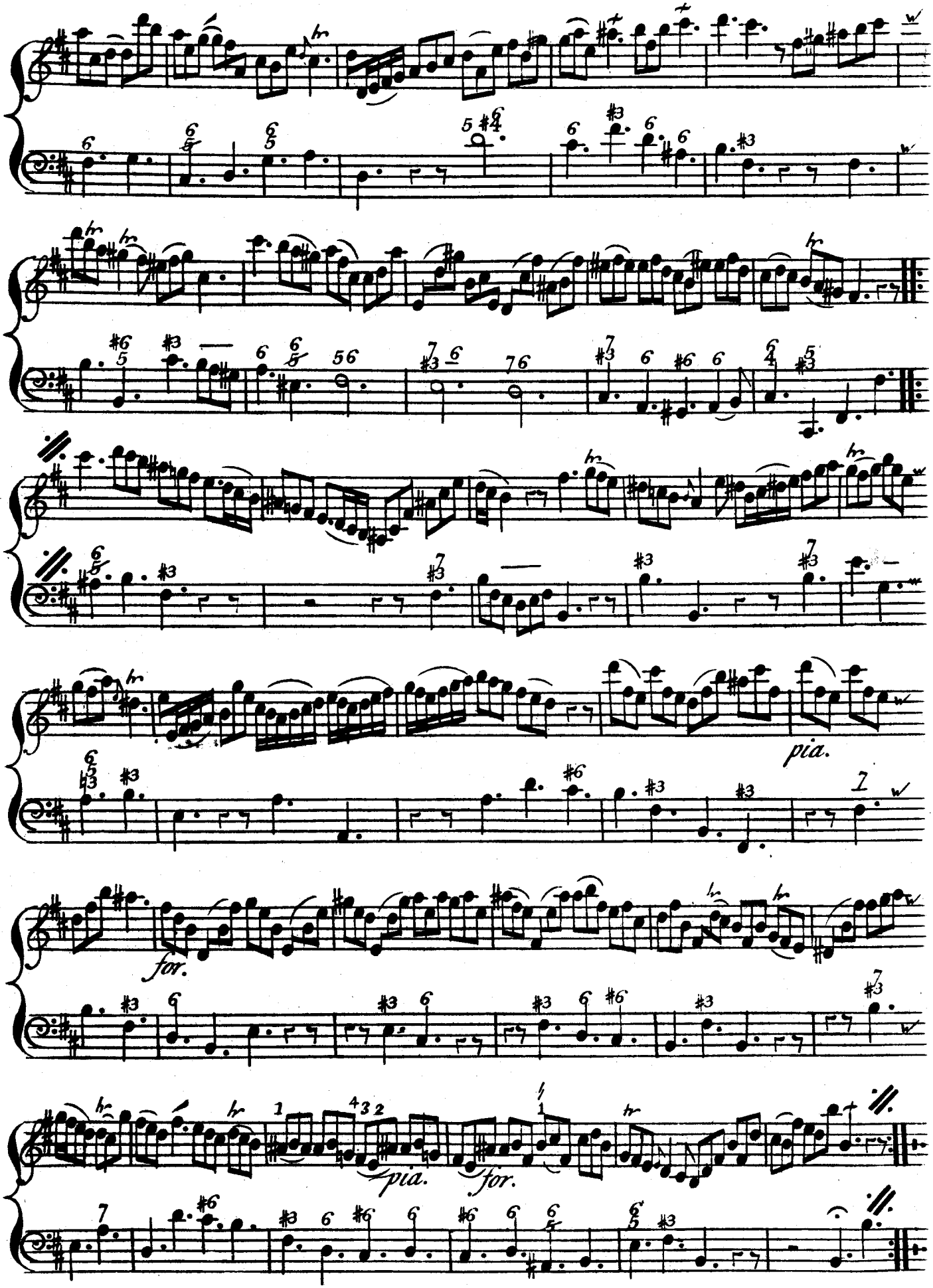


Compos.ne X

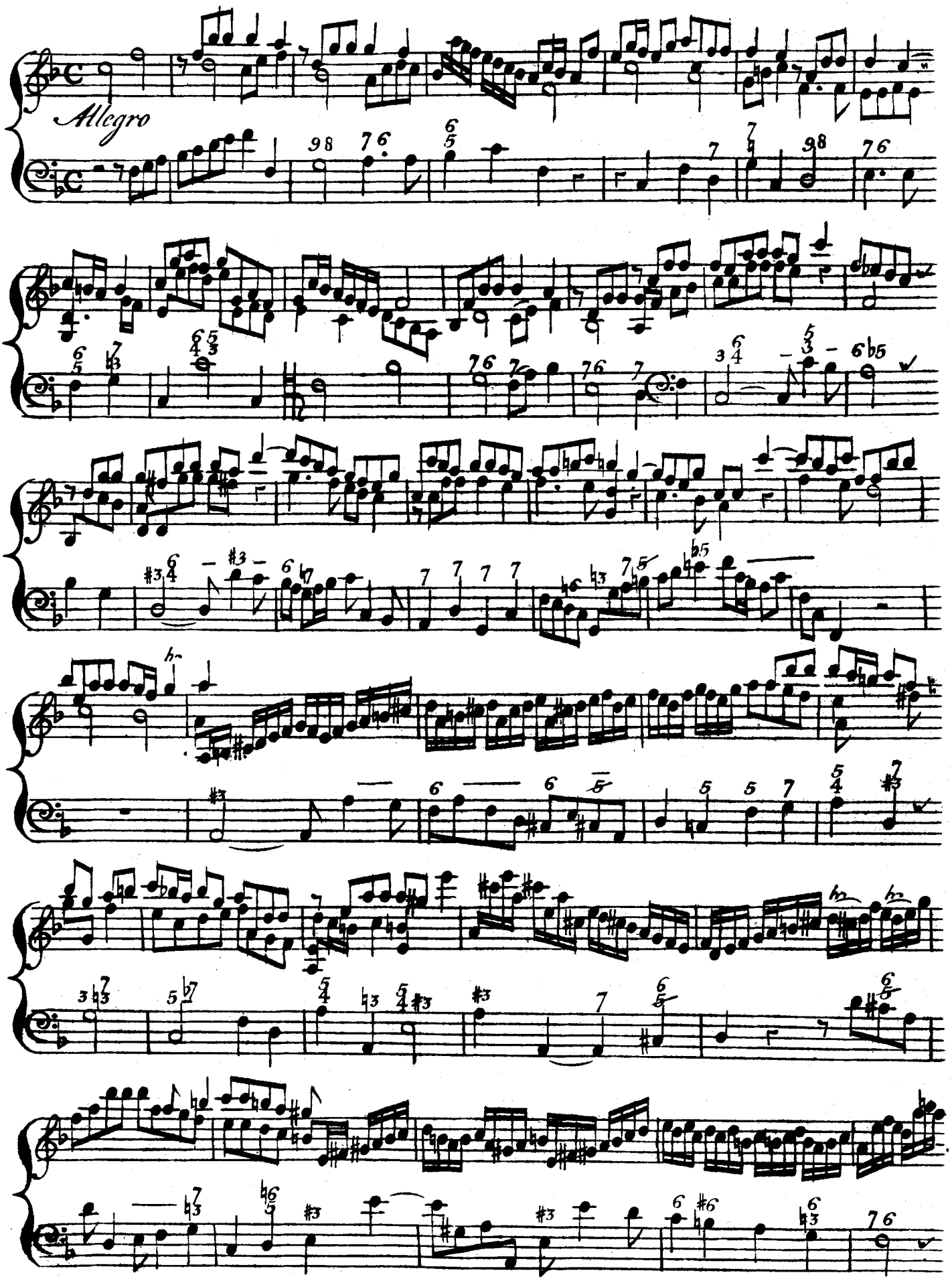

pia.
for.
pia. for
f.
p.
f.
p.
f.
p.
f.
p.
f.
p.
f.
p.
f.

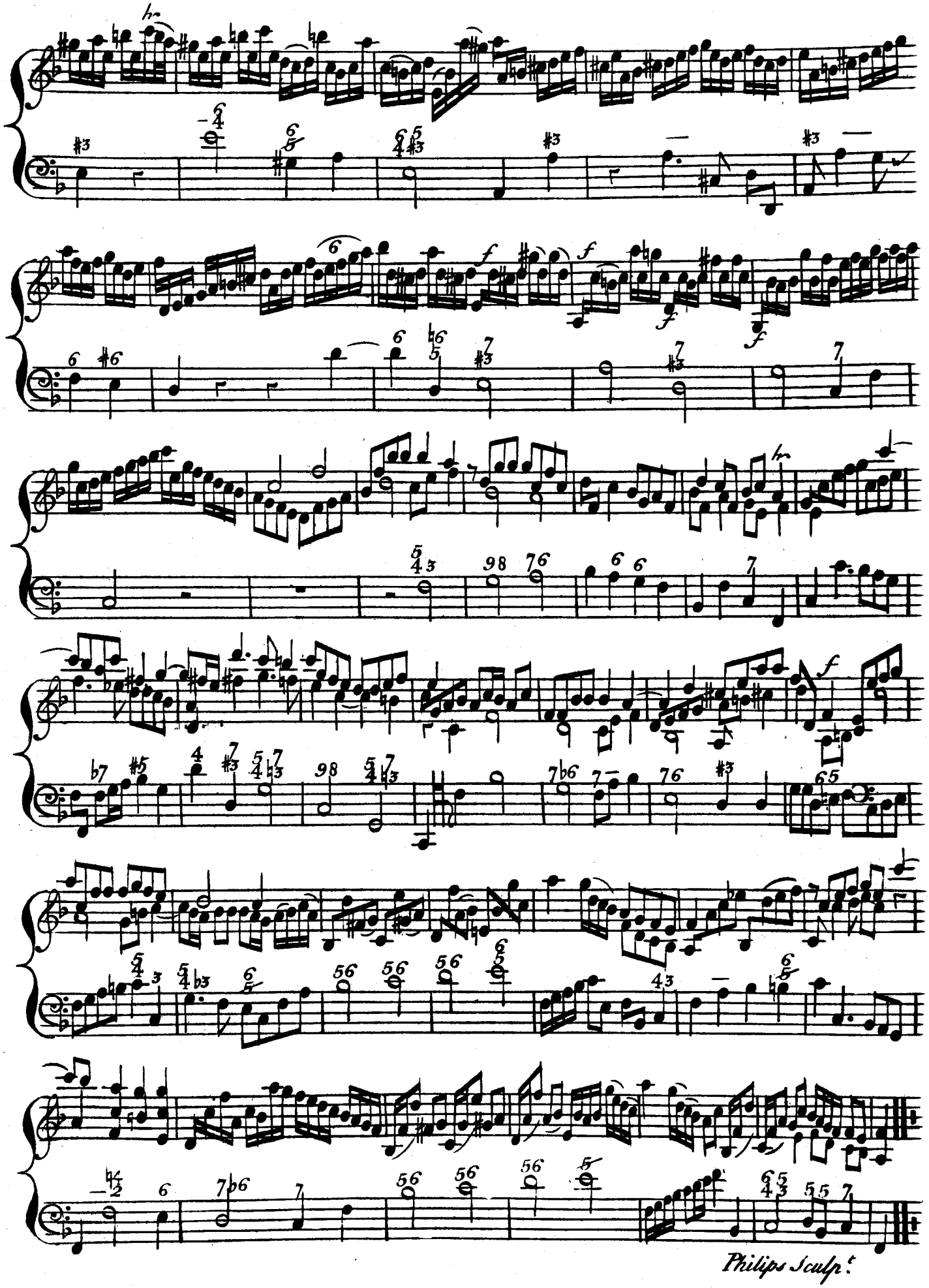
Compos.ne XI.




pia.
for.
pia.
for.

Compos.ne XII




f
f
f
f
Philips Sculp.t