U. 1916. 2137

V. Primo
No. 2

Twelve Duetts

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]

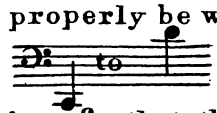
Pr. 10s = 6d.

LONDON Printed, for the Proprietor, by WELCKER (Music Seller to their Majesties and the Royal Family) No. 80 Hay Market.

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 priviledge 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, Accompanyment 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 advize every lover of it to play the Gamut from  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 Accompanyment 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.

1st. Make yourſelf Maſter of the lower Notes of the Inſtrument as being principally neceſ-ſary, 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.

2d. Keep the longer Notes to their full extent without dragging, and play the ſhorter Notes with a preciſe diſtinctneſs, without Accelerating the time.

3d. 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 priviledge 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 ſpoil'd the production of good and able Compoſers.

A firſt Violin ought to be equally accurate both in leading and following the other parts, his priviledge 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 Accompanyment in general is ſupporting the firſt part, and helping to make his performance eaſy, and at the ſame time producing Conjunctively an ef-fect, 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 af-ford 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 extreamly 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 diſtincneſs, 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 tho 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.

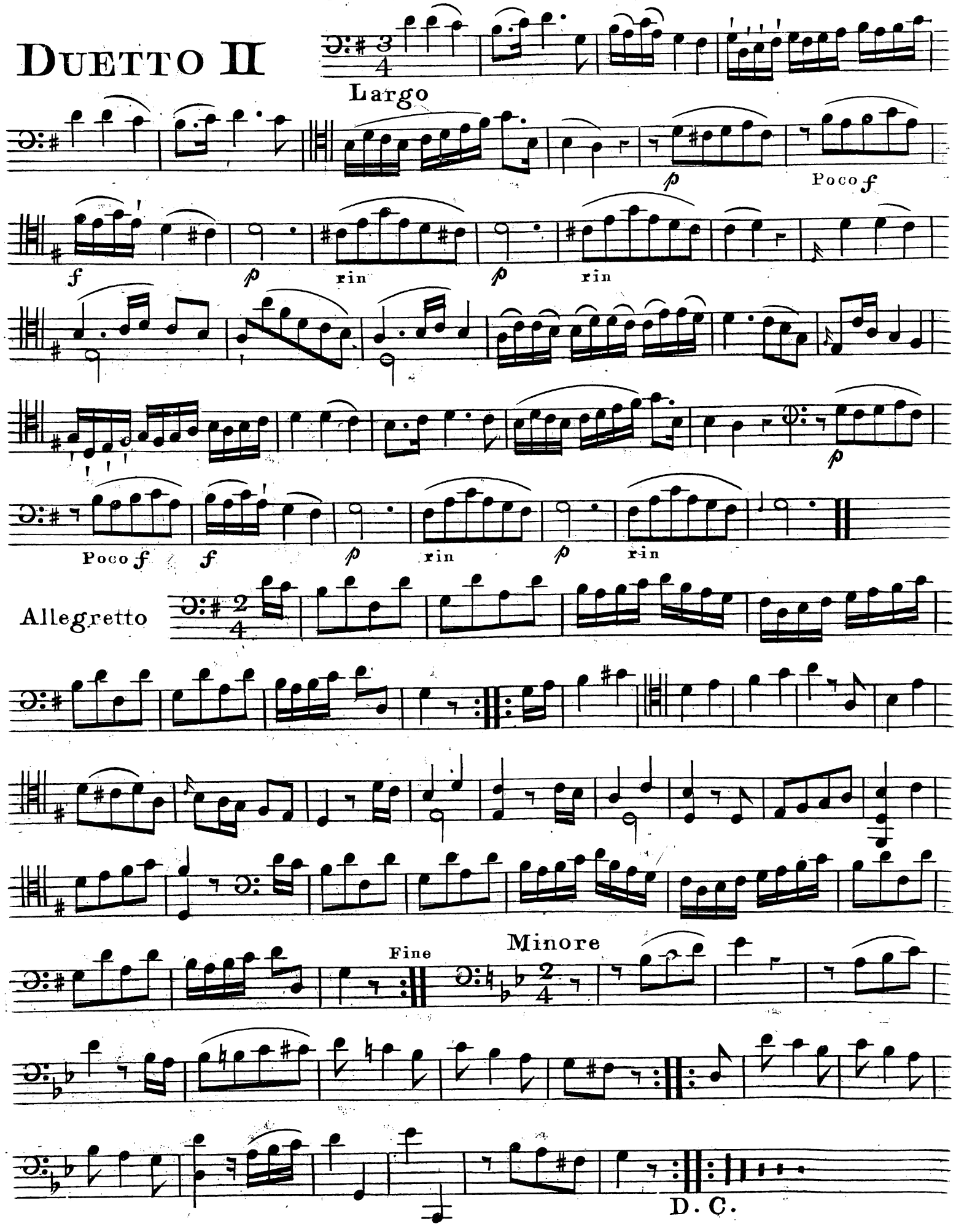
DUETTO I

Larghetto

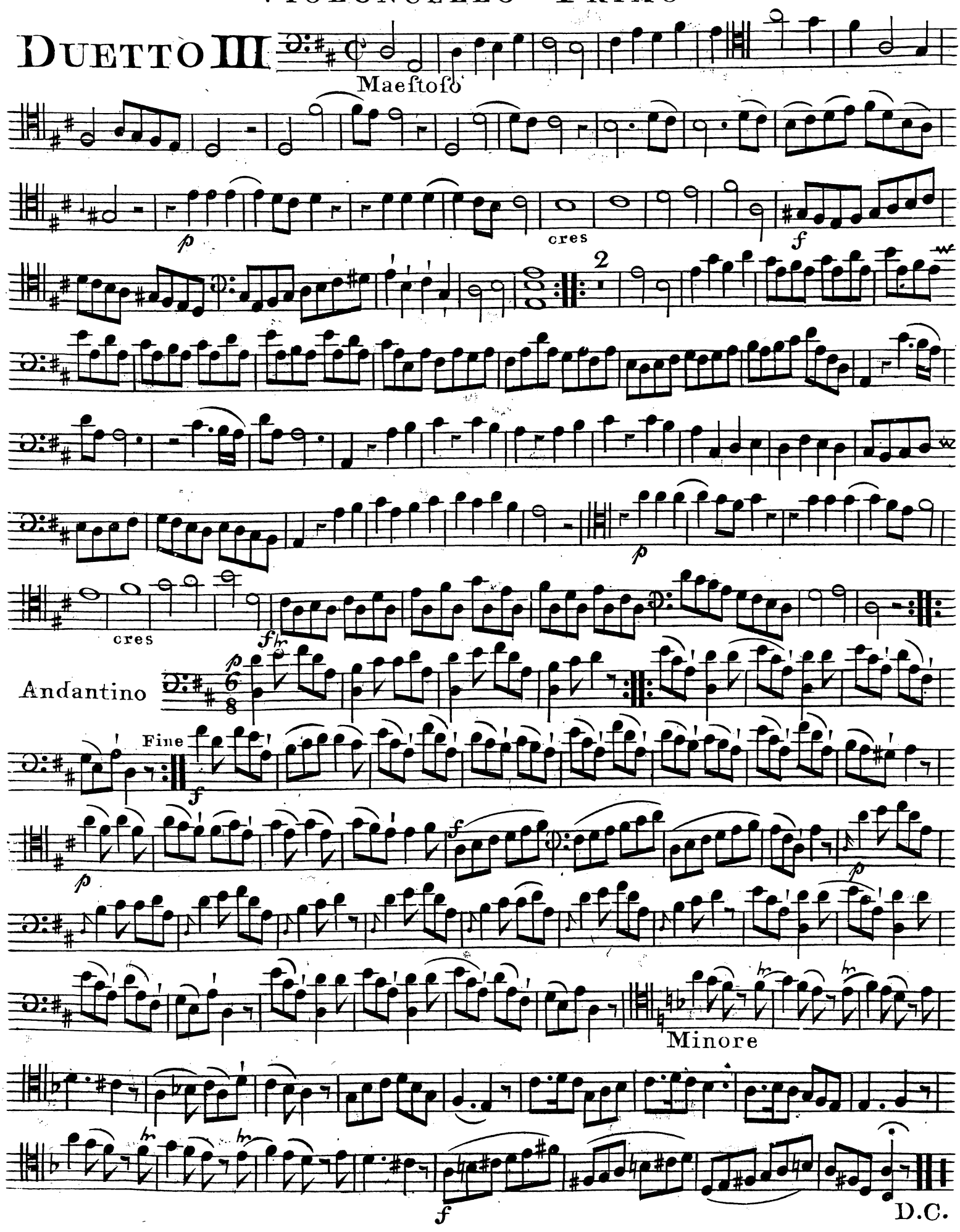
Allegro

rin

DUETTO II


Largo
p
Poco f
f
p
rin
p
rin
Poco f
f
p
rin
p
rin
Allegretto
Fine
Minore
D. C.

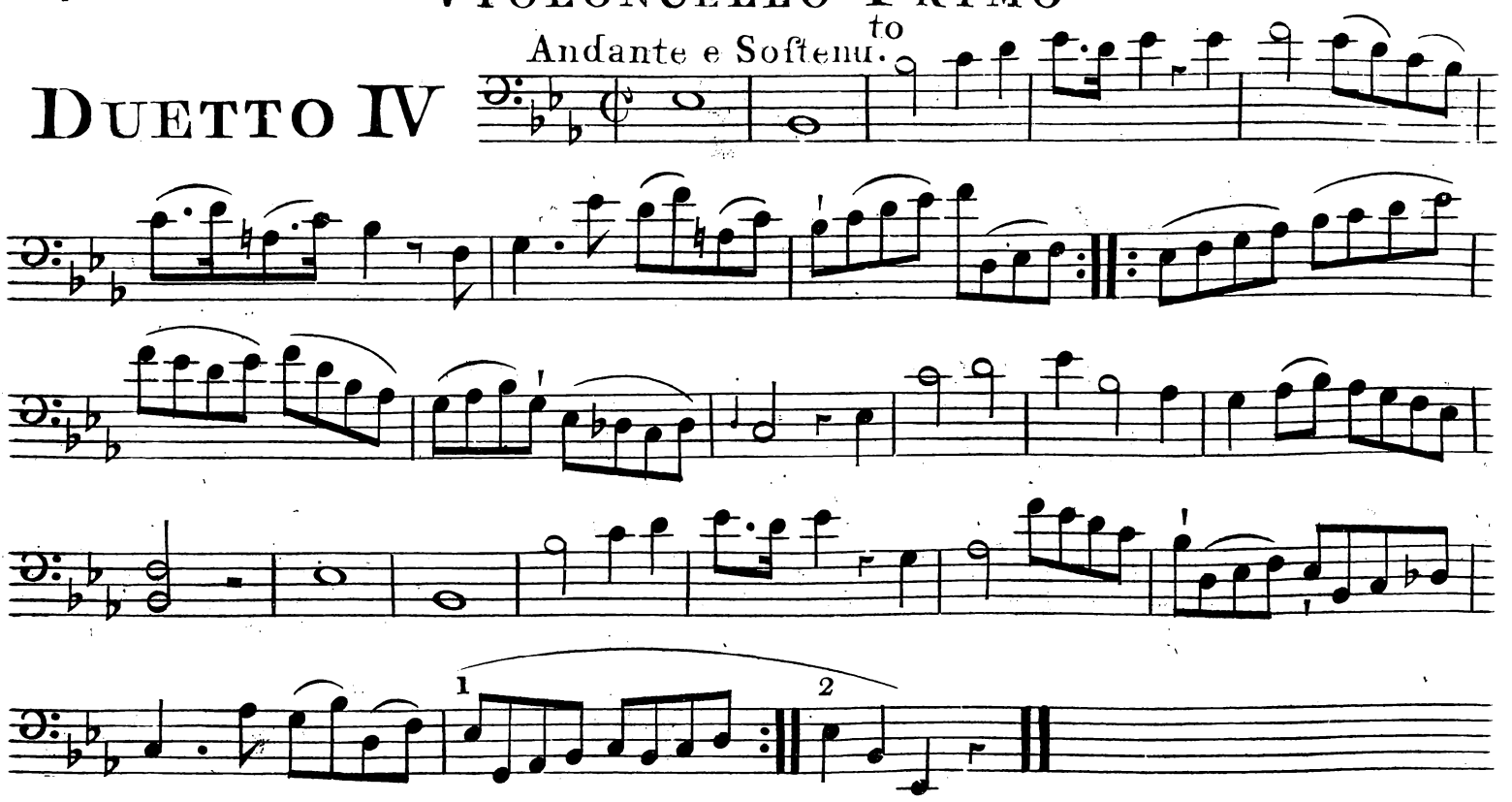
DUETTO III



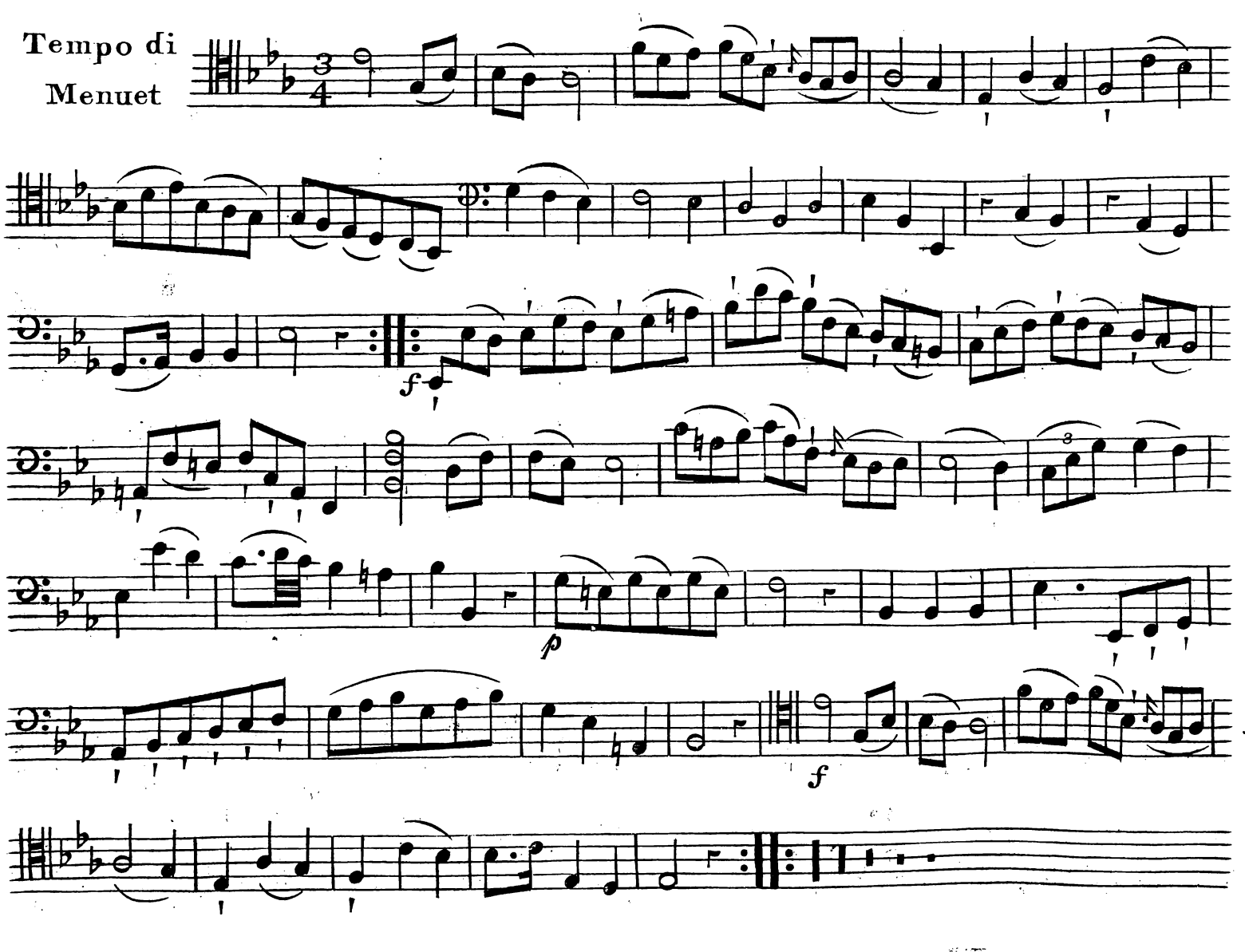
Violoncello Primo

Duetto IV

Andante e Softenu. to



Tempo di Menuet



DUETTO V

Allegro

Tempo di Menuet

p rin rin

DUETTO VI

All.o ma non troppo

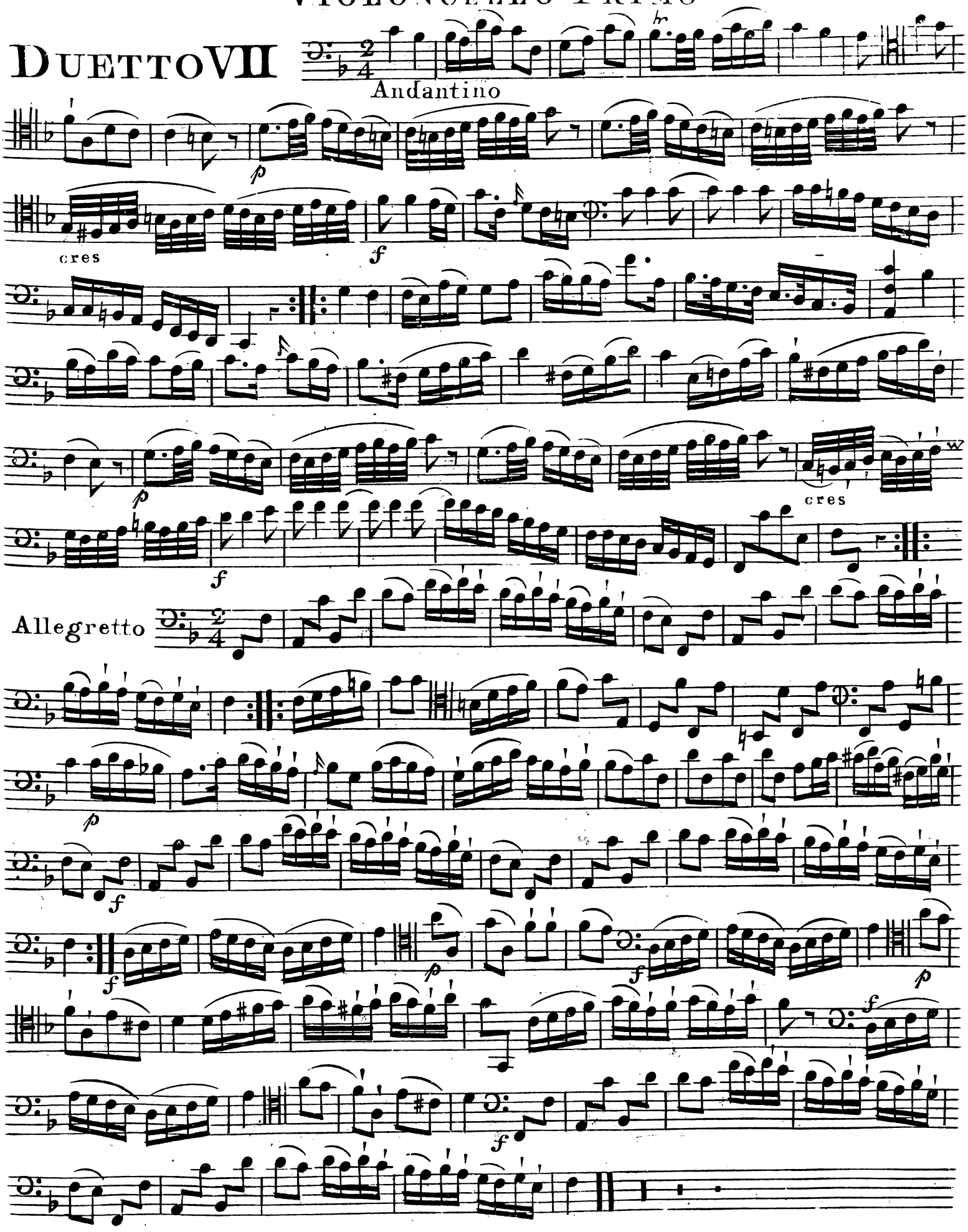
rin

rin

Allegretto

DUETTO VII

Andantino



DUETTO VIII

Moderato e con forza

rin

Andante
Grazioso

dim

DUETTO IX

Allegro Soffenuto

Minuetto

Trio

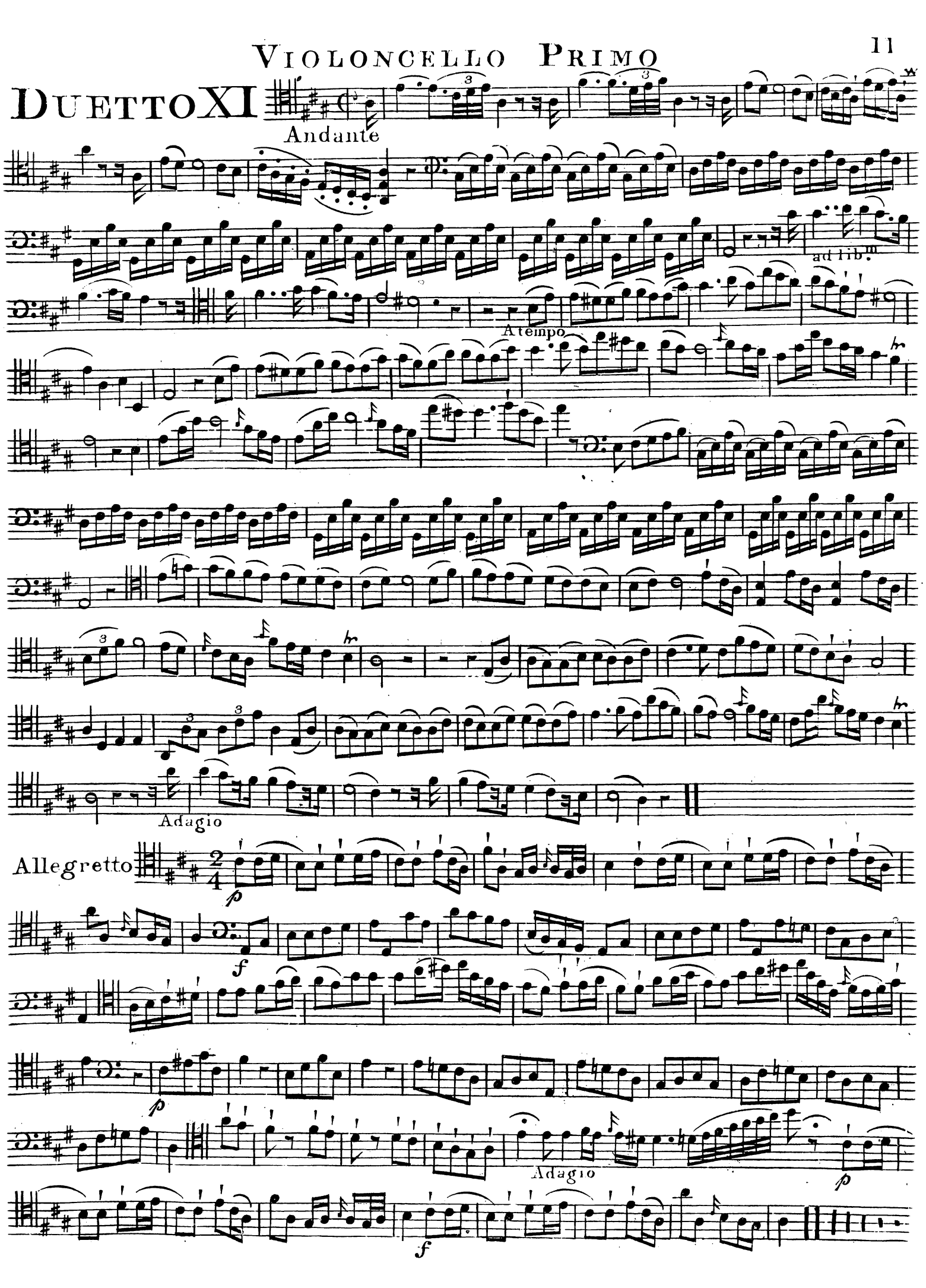
Min.o D.C.

DUETTO X

Allegro

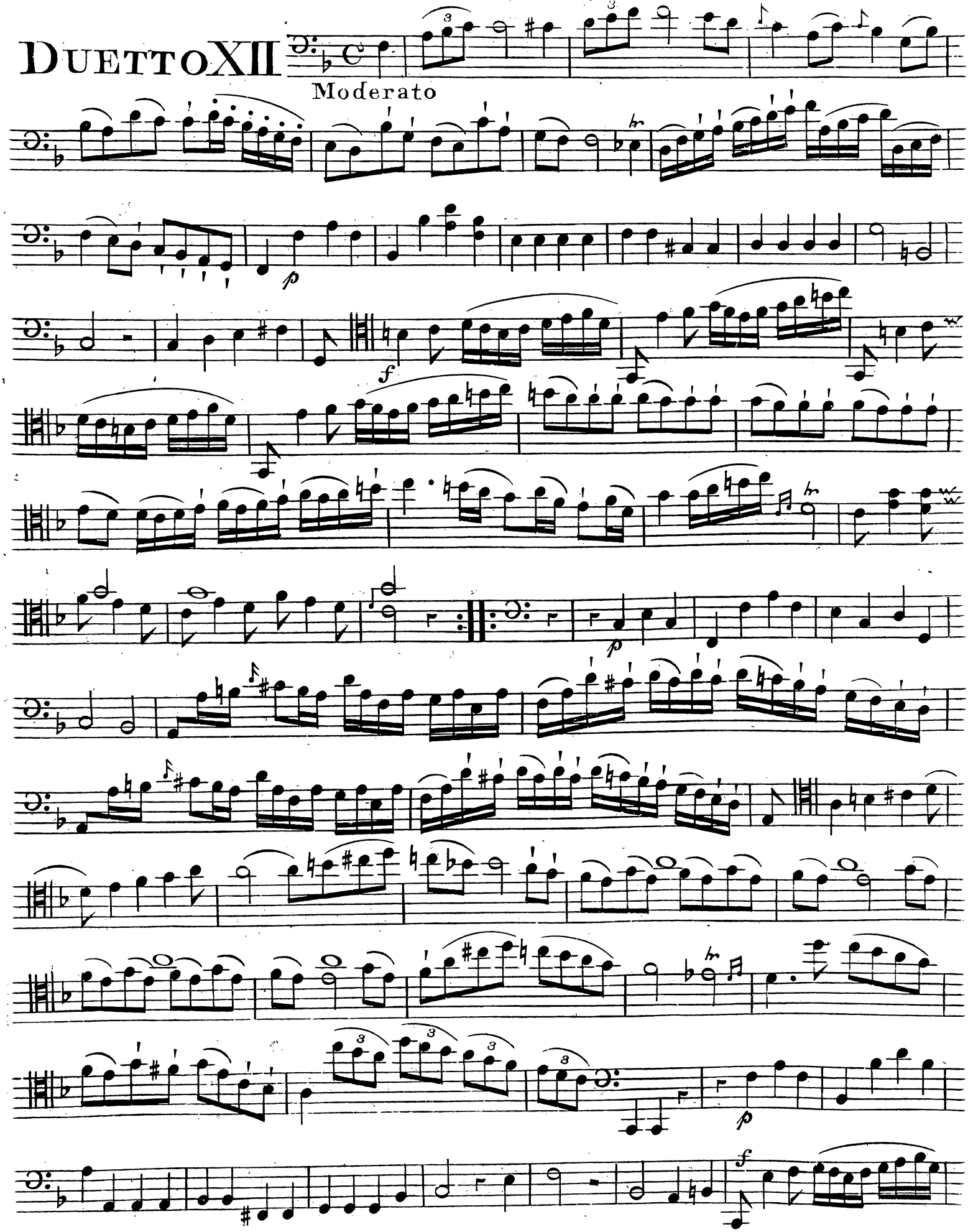
Graziofo

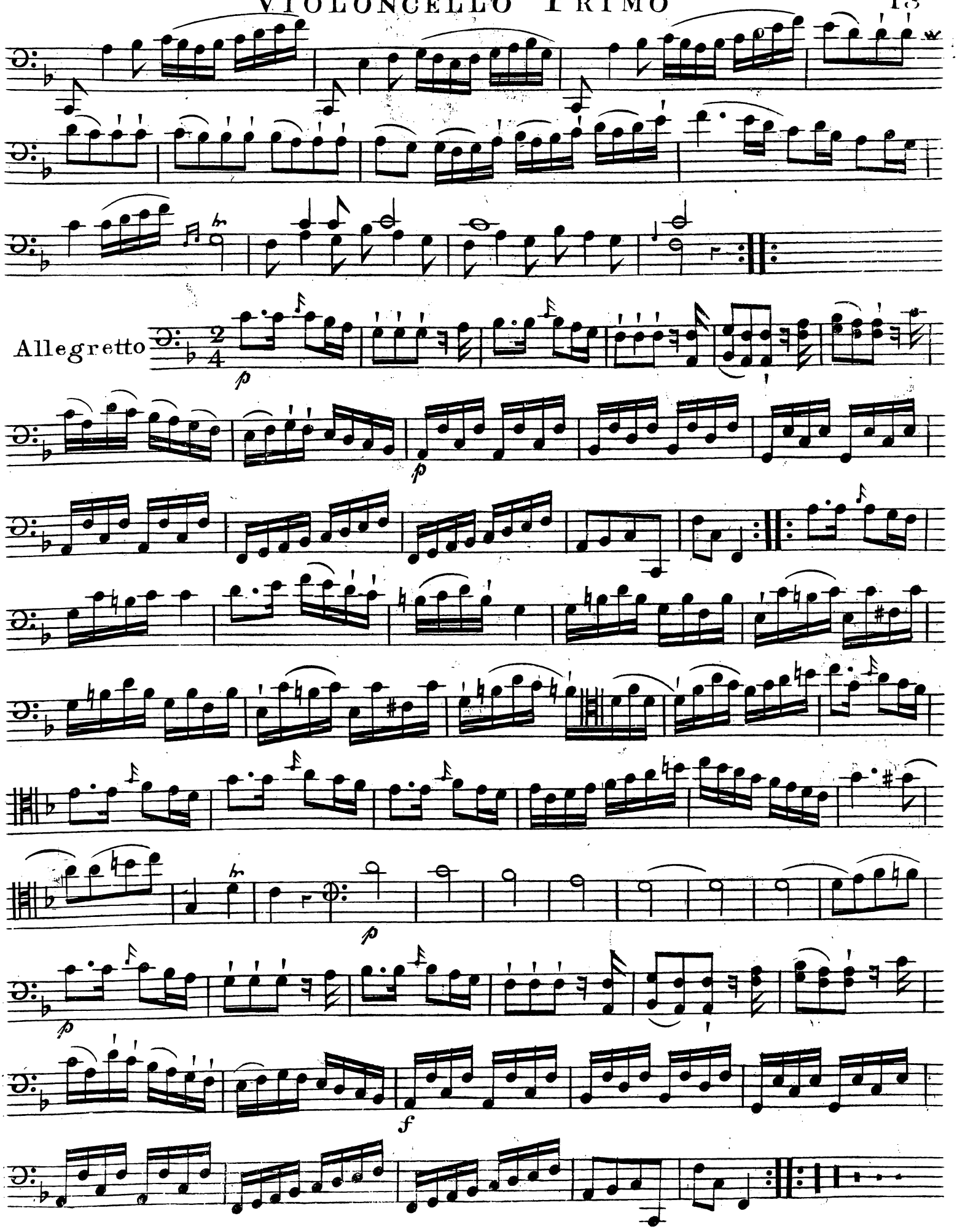
DUETTO XI



DUETTO XII

Moderato




Allegretto
p
p
p
f