D. C. (da Capo) dal segno al fine, denotes that the piece is to be repeated from the sign \( \boxed{\text{s} \text{r}} \), and to end at the word Fine.
After being sufficiently grounded in the different positions without moving the hand, the Scholar will then have to learn how to shift, or change quick from one position to another. For this purpose, the next five Exercises have been composed.

In these, as well as in all the following Exercises, the O is often seen over notes, signifying that those notes, when not played on the open strings, are to be harmonic tones.

These tones are produced by lightly pressing the finger on the string, without touching the finger-board. They are, on account of their clearer sound, particularly intended to render one tone more striking and predominant than the others, as, for instance, the concluding note of ascending scales, or broken chords.

But as many of the harmonic tones which can be produced on the Violin differ so much in sound from the natural tones of the instrument that the scholars will immediately recognize them as foreign, and not belonging to the others, the good School only permits the use of such as do not transgress the rule. These are, 1, the Octave; 2, the Fifth of the Octave; and 3, the double Octave, of each string, namely:

On the G string:  

On the D string:  

On the A string:  

and on the E string:

The middle of the string gives the Octave; two-third parts of the same, the fifth of the Octave; and three-fourth parts, the double Octave, whether measuring from the nut or the bridge. The harmonic tones must, however, always be taken on the side of the bridge, where they come out much easier than on any other part of the string. Consequently all applicable harmonic tones are taken on the same place as the like sounding natural tones.

ALLEGRO.  \( \text{\textit{\textbf{B.B.}} \text{\textit{\textbf{B.B.}}}} \) \( \text{\textit{\textbf{B.B.}} \text{\textit{\textbf{B.B.}}}} \).  

No. 46.  

\( \text{\textit{\textbf{B.B.}} \text{\textit{\textbf{B.B.}}}} \).  

\( \text{\textit{\textbf{B.B.}} \text{\textit{\textbf{B.B.}}}} \).  

\( \text{\textit{\textbf{B.B.}} \text{\textit{\textbf{B.B.}}}} \).  

* The above-named harmonic tones, as not much differing in sound from the natural tones, have, intermixed with the latter, at all times been used by all good Violinists. All others, and particularly the artificial harmonic tones, must be rejected, because they so totally differ from the natural tones. It would be degrading this noble instrument to play whole melodies in such childish foreign tones. The great sensation which the celebrated Paganini has created, in recent times, by the renewal of the ancient and almost wholly forgotten harmonic playing, and by his eminent perfection in it, however alluring such examples may be, I must nevertheless seriously advise all young Violinists not to lose their time in such a study, or neglect what is more useful. In support of this view, I quote the greatest Violinists of every age; for instance, Paganini, Tartini, Corelli, Viotti, Eck, Hode, Kreutzer, Bulot, Lafont, &c., of whom not one has ever played in the manner of Paganini. If even the harmonic playing was found to be an improvement in Violin playing, which good taste might justify, still it would, in sacrificing a round, full tone, be bought at too high a rate; for with this it cannot assimilate, as the harmonic tones only speak with very thin strings, on which it is impossible to produce a full tone.
The following Exercise contains passages in octaves. In no interval besides the unisons is the smallest deviation from pure intonation so unpleasantly felt as in octaves; and the most careful stopping is required to produce them correctly. At present it will be doubly difficult, as with each new stop the position of the hand changes, and in proportion as it approaches the bridge, the fourth finger must gradually contract, and approach nearer to the first finger. In passages of several octaves these two fingers are not lifted up, but, firmly resting on the strings, are moved on together at the same time.

The moving of the bow from one string to another is produced, in the following octave passages, by the wrist, and facilitated by an almost imperceptible raising and lowering of the elbow.

Where two notes are to be slurred in one bow, an even division of the 16 semiquavers is particularly requisite, in order to avoid their sounding alike.
Likewise in passages of tenths, as they appear in the next exercise, the fingers remain on the string, and glide on together.

**ALLEGRO.** $\text{d} = 80.$

No. 49.
* This lowest position of the hand, close to the nut, is best denominated half position, also sometimes called the base position.
A still more frequent and rapid shifting of the positions than in the preceding is to be found in the next exercise. There are even leaps from the lowest to the highest positions. It is very difficult in these leaps to get a firm stopping of the high tones, with an intonation both pure and harmonious, without considerable practice. The distance of the leap which the hand has to make must be most exactly measured, so that the finger can at once stop the right tone, without seeking for it, and then remain firm and immoveable.

If two tones lying at a distance are to be drawn together in one bowing, (as in the 9th, 10th, and 11th bars of the following exercise,) the leap from one tone to another cannot be made without the sliding of the hand being heard. This unpleasant howling can, however, be avoided, by moving forward the first finger of the first tone, until the finger of the second tone can fall on its place. In the 9th bar of the example, therefore, move the first finger from E to B;

![5th position diagram]

and then let the fourth finger fall on the second E: the same is done in the 11th bar, with the second finger, from E to B:

![7th position diagram]

after which the little finger falls on the high B. But this gliding upwards must be done so rapidly as to make the passing from the small note to the highest note imperceptible, (in the first example a fourth, in the second an octave,) and so to deceive the ear, that it appears to have passed the whole space from the lowest to the highest note uniformly, by the sliding finger. Many Violinists (in opposition to this rule) certainly do, in such leaps, slide with the finger of the high tones, and play the passages in this manner:—

![2d p. 5th p. 3d p. 7th p. diagram]

But this method, as the unpleasant howling is possibly not to be avoided, must be rejected as faulty.

Only in a case where the highest note is to be taken in harmonies, (as in the 5th and 6th bar of the following exercise,) it is allowed to use the little finger for sliding on to the highest tone. During the clear vibration and distinct intonation of the harmonic tone, the howling can then be avoided by the rapid gliding on of the finger. To produce the harmonic, the finger must be gently raised at the last moment of the sliding, so that the string may not touch the finger-board, and then both finger and bow should be elevated from the string to give a bell-like after-sound.

But if the concluding note of such a broken chord is no harmonic tone, a totally different position must be chosen. Suppose, for instance, the given two bars (5 and 6 of the example) stood half a tone lower, they would require the following fingering:—


* The scholar will already have observed that such passages (and all those similar to the four preceding and following examples, in which the shifting frequently changes) might also be played with other fingering. Reasons might be stated why the given fingering has been chosen in preference, but it would lead me to diffuseness, and be superfluous, as the scholar will soon perceive why the prescribed shifting is preferable to others. I may give the preliminary assurance that I have always chosen either the most commodious, or, if not so, those shifts with which the marked passages can be produced in the most clear and harmonious manner. When the scholar has once mastered the fingering systematically carried through this School, he will have no difficulty in applying it also to other compositions.
In addition to the remarks in the 16th Chapter on the execution of the Chromatic Scales, it must be here stated, that, if (as at the end of the preceding exercise) it extends over the position of the hand, the first and second finger must alternately change to higher positions, until the four fingers serve to finish the scale.
CHAPTER XVIII.

ON THE MANAGEMENT OF THE BOW, AND ON THE DIFFERENT BOWINGS.

The preceding Exercises were principally intended to form the left hand, but the Scholar will also have made some progress in the management of the bow, provided he has strictly attended to the rules before given. He must now proceed to perfect himself in this important part of the mechanism of Violin playing. A correct and agile management of the bow is indispensable, not only for the production of a fine tone and neatness of execution, but is also the first requisite necessary for producing a feeling style. It is in reality the soul of playing.

Correctness of bowing, the Scholar will already have obtained, if he has strictly followed and mastered the rules laid down in Chapter X, for the holding and moving of the right arm, as well as for holding and moving of the bow.

Facility of bowing, namely: moving the bow in long and short bowings, slowly and quickly; close to the bridge, or at a distance from it; piano or forte; at the upper, middle, or lower part; and with an equal ease, the Scholar will acquire by learning the following Exercise.*

In the first Exercise the bars are fingered to serve as references. The scholar will also find new signs and words, which relate to the increasing and decreasing of power in tone.

* Before the master proceeds, he will do well to examine, whether the scholar's management of the bow is not irregular and faulty, and if it should be so, he ought to return to the former rules and Exercises in bowing, until the scholar has returned to a correct management of the bow.
**Sopra la 4ta.** (quarta) bar 9, means that this and the following bars, as far as the dots ............ go, are to be played on the fourth, or G string.

The G string, as it is more difficult to be put in vibration, requires a greater pressure of the bow; it also requires the bow to be quicker drawn, and therefore the following 4 bars (9 to 12) are more difficult to execute than the similar passage at the beginning of the example, so as to keep a sufficient length of bow, and yet to produce the required shades of increasing and diminishing power, united with a fine tone.

A careful division of the bow, which has already been taught, together with diligent study, will gradually lead to a correct execution of the passage.

Hitherto we had only one bowing in each bar; in the 13th and 14th bars, and afterwards oftener, there are, however, two. In these, likewise, the whole bow is taken, but it is pressed on the strings much lighter, to give these bars no more tone than the preceding.

The Violin possesses, among other advantages, the power of closely imitating the human voice, in the peculiar sliding from one tone to another, as well as in passionate passages. This is exhibited with good effect by the slurred notes in the 13th and 14th bars, either upwards or downwards. The last Chapter showed how this was to be done. Move the second finger from D to F, after which the fourth falls on A flat, and down wards the third finger from G to D, after which the first falls on B. The sliding must be made so quick (as already stated before) not to make a vacancy or break appear in the slide, between the lowest and highest note.

The 14th bar is played like the preceding.

For the B of the 16th bar, because it is marked “piano,” half a bow must only be used. The second half is, however, during the pause, pushed up, and the bow then at the beginning of the 17th bar, is again placed close to the nut. The F in this and the following bar must be as much brought out as possible, in order that the pianissimo of the 19th and

20th bars may be more contrasted. For this reason also the passage is first played on the E string, and then repeated on the softer A string. The bow at the forte is pressed strongly on the string, and drawn near the bridge, and in the pianissimo it is drawn over the end of the fingerboard, and pressed tightly on the string.
In the 22d bar, in sliding the harmonic A, with the lower C, the fourth finger, at the moment of the sliding, must be firmly pressed on the string, and drawn down to the E, after which the second finger falls on the C.

The five last notes of the 24th bar, in the down bow, are played with a soft staccato and diminuendo, i.e. with decreasing power.

In the 26th bar, the first finger is pushed up on the A string to the F, and then the high F is taken forzando, (fz,) i.e. with increased force and tone. As the passage, moreover, is marked "forte," it requires the sliding upwards to be done with the utmost rapidity and force. By this means only, the leaping over of the octave will be hidden to the hearer, and make it appear to him as if the sliding from one tone to another had been done without interruption.

The bars 26, 27, and 28, require the utmost force the instrument is capable of.

In the second half of the 29th bar, (played with a down bow,) the force gradually diminishes, and in the beginning of the 30th bar, (because two notes only are to be played with a whole bow,) the bow must be gently carried over the string. The second of these two notes is, besides, marked under the sign a dot, which signifies, that it is to be played distinct from the other. Therefore the sliding of the second finger on the F must not be hasty, but the moment of moving on the bow, a short stop or rest is to be made.
The period or passage from bar 32 to 38 is to be played like the beginning of the Exercise. On the E string, (being thinner,) the bow in the crescendo of the tone, may be brought still nearer the bridge.

At the beginning of the 40th bar, the F is to be taken with the third part of the up bow; the B, however, with a very short down bow.

The leap from B to A flat, bar 41, is played by moving the first finger on the A string to the A flat, exactly in the manner before stated.

In the 42d bar, the bow must be only drawn two thirds of its length; then the last note of the bar obtains a very short up bow, after which, for the B flat of the following bar, the remaining third part of the bow is used. In the same manner the 44th is played, and also the beginning of the 45th. In the second half of the bar, two notes are slurred by a separate slur, and the fingering shows that the passage is to be played on the D string. The two slurred notes, F, D, are therefore connected by gently sliding the finger, which, for the second F, during the momentary rest of the bow, is so placed that the drawing back of the hand is not heard.
The last bar but one is to be played "morendo," i.e. dying away, a decreasing to a hardly perceptible tone.

One advantage which stringed instruments have over all others, consists in the great diversity of bowings, whereby a variety of tone and richness of expression are gained, which so eminently distinguished them from all others. Every Violin player ought, therefore, to possess a great flexibility and power in the various bowings. The next Exercise shows the most effective bowings generally in use. Each line has two bowings, one above, and one below the notes, the latter to be played at the repetition of the phrase. The bowings are numbered, to serve as references in the text.

**ALLEGRO**

1.

No. 52.

2.

3.

At No. 1, each note requires one bowing. This bowing (French *detache*) is made with a stiff back arm, and with as long bowings as possible, at the upper part of the bow.

The notes must be equal in duration and force, and join each other without letting an unequal stop, gap, or rest, be observed at the changing of the bow. At the pause in the 4th bar, the bow is raised from the string, and replaced with the down bow. This bowing is at all times understood, when no marks for bowing are given.

No. 2 is also made with the upper third part of the bow, and with a steady back arm. The two first slurred notes obtain the down bow to the point; then, follow two very short bowings, for the staccato notes; then again one long bow, for the slurred notes; to which now, more towards the middle of the bow, the two following short bowings join, so that, alternately, the two short bowings are made, once close at the point, and once more towards the middle of the bow.

No. 3 begins with two short bowings; the rest is played like the preceding, with this difference, that now the notes 3-4 and 7-8 quavers in the bar are marked by longer bowings, and accented, whilst at No. 2 the accented notes were 1-2 and 5-6.
No 4 is begun with a down bow, as is always the case, if not expressly stated up bow or poussé. The bowing of 3 notes in the up bow (only one of which is to be taken in the down bow with an equal length of the bow) requires that the down bow should be drawn very quickly.

At No. 5, the reverse case takes place. Here the down bow is slow and the up bow quick. There the first of four notes is strongly marked or accented and quickly played; here it is the last.

At No. 6, the second of the slurred notes is every time strongly marked by a pressure of the bow, represented by the mark — under the note.

At No. 7, the first note is sharply accented. Both styles of bowing are like the former, made with the upper third part of the bow, and a stiff back arm.

At No. 8, for the first four slurred notes, however, a longer bow (from the middle to the point) is taken, then four short bows at the point, then a long bow to the middle of the bow, for the four slurred notes of the 2d bar, then again four short bowings in the middle of the bow, and so alternately at the point and the middle. In these half bowings, the back arm cannot now remain any longer perfectly stiff, but on the bow approaching the middle, must be a little pushed after.

At No. 9, commences with four short bowings in the middle of the bow, and is then played like the preceding number.

At No. 10, a whole bow is taken for the first seven notes; then two very short bowings at the point; then again for the six slurred notes a whole up bow then two short bowings near the nut, and so on, alternately at the point and nut.
No. 11 and 19 are played in the same manner, but only with half bow, from the middle to the point.

At No. 13 and 14, the upper third part of the bow is again only used with a stiff back arm. The second of the two notes is strongly marked by a pressure of the bow.

At No. 15, a third part of the bow; at No. 16, a half; and at No. 17, a whole bow is taken. At No. 15, a good effect is produced by pressing upon the last of the four slurred notes, which allows the taking off of the bow to be heard. At No. 16, however, the change of bowing must not be heard, and all tones should be equally powerful. The same should be done at No. 17, by an equal division of the bow.

At No. 18, the bow is placed close to the nut, and by applying about one eighth of its whole length every time to three slurred notes, and to the single note a very short and sharp up bow, it is gradually drawn down to the point.

At No. 19, the contrary motion takes place, by beginning with a short down bow at the point, and in that manner gradually reaching the nut.

At No. 20 and 21, the bow must be very sparingly used, in order not to end with a weaker tone than at the beginning. The second of the slurred notes must, by shifting the bow a little, be played off abruptly.

At No. 22, begins the bowing called Staccato. It consists in a short and distinct marking of the tones in one bow.

The Staccato, if done well, produces a brilliant effect, and is one of the principal ornaments of Solo Playing. The capability for it is, in some degree, a natural gift; for experience has shown that the most distinguished Violinists, though giving it the most diligent practice, could never attain it, whilst much
Inferior artistes acquired it with little or no practice. Yet even with natural qualifications, nothing but a constant practice will enable you to master it.

The Staccato is made with the upper half of the up bow; more than that it must not reach, even if twenty, thirty, or more notes are to be played in one bow. You should therefore accustom yourself from the beginning to use as little bow as possible, i.e., only as much as is actually required for the clear intonation of tones. The pushing on of the bow is done with a steady fore and back arm, and solely with the wrist. Every note obtains as much pressure with the first finger of the right hand, as to lay the whole width of the hair on the string. For the distinct separation of the tones, the bow is lifted after every push, but not so much as to cause the edges of the hair to rise off the string.

The beauty of the Staccato consists principally in an equal, distinct, and clear separation of the tones in the strictest time.

At first, practise it slowly; and when it is acquired distinctly and strictly in time, a quicker time may gradually be taken.

At No. 22, two very short bowings are taken; at the following five numbers, third part bowings, and at the two last, half bows. The length of the down bow is regulated according to the number of tones, which in the up bow are to be played Staccato. In No. 23, it ought therefore to be as short as possible, because five tones in the down bow and only three in the up bow are to be taken; in No. 27, however, it must be as long as possible, because for two tones in the down bow, there are six tones in the up bow.

**ALLEGRO** 144.

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This Exercise begins with three introductory notes; consequently according to rule, with an up bow. Exceptions to this rule are marked by the word tiré.

At the detaché of No. 1, I observe again, that all tones must be of equal power, and that it is bad (yet frequent) style of playing every time to accent the first of three notes.

For No. 2 and 3, see the explanation of similar bowings (No. 2 and 15,) of the preceding Exercise.

At No. 4, the three slurred notes in up bow are to be made with the short bow, so as not to move too far from the point.

At No. 5, the same is to be observed at the two slurred notes, because also in this bowing the position must remain near the point. The first note is sparingly accented.

At No. 6, the three introductory notes are likewise taken with a short up bow, and then for the single note, marked with —, an equal portion of down bow is used.

At No. 7, for the slurred notes, half bows are used; consequently the two short accented tones are alternately in the middle and at the point of the bow.

At No. 8, whole bow; therefore the accented tones are near the nut and at the point alternately.

At No. 9 and 10, the Scholar will remember what has been said of the Staccato in the preceding Exercise.
There is also a staccato with down bow, but it is more difficult than with the up bow, and in quick passages sounds rather dull. For this reason it is less calculated for a brilliant display in the Allegro; but in melodious passages for the portamento and soft accenting of tones, it has a good effect. It is executed like the up bow.

At No. 11, the bow is placed in the middle, and drawn, in short, sharp strokes, to the point.
At No. 12, the bow is placed near the nut, and in using it to the two slurred notes, it is every time drawn nearer to the point.
The second half of No. 12, at pousé, is made close at the point, sharply marking each third note.
At No. 13 arises a new kind of staccato; staccato and slurred notes alternately in one bow. It is exceedingly difficult, because the staccato run of the bow is constantly checked by the two slurred notes. I recommend a diligent practice of it, as it gives great command over the bow.
In the last bars of No. 13, the bow, after the two slurred notes, should every time be raised a little.
At No. 14, the “fz” (fortissimo) marked note is to be accented as much as possible by a longer bow, and sharp pressure of it; but the bow must not be prolonged beyond the upper third part.
The first five parts of this exercise must not be played too quick, as some of its bowings can only be well executed in moderate time.

The ten first numbers of the above different kinds of bowing are all played with a stiff back arm, with the upper third part of the bow, and with still shorter bowings.

The rocking on the strings at No. 1 is produced by moving the wrist.

At No. 2, the two first notes of each bar are sharply marked.

The bowing of No. 3 has already appeared in the last exercise but one; it serves as an introductory exercise to

No. 4, which is called Viotti's (coup d'archet de Viotti) either because it was first employed by that great Violinist, or, what is more probable, was beautifully and effectively executed by him. Of the two notes tied in one slur, the first is given quite short and soft, but the second with a longer bow, and strong pressure, is marked or accented as much as possible.

The bowing at No. 5 is called in the French school "martelé," (hammered.) It consists in a sharp, smart, quick stroke or push with the upper part of the bow; however, the bowing should not be too short, as then \[ \text{accented string}. \]

In time and power, the tones must be perfectly equal. The word "segue" denotes that the kind of bowing here indicated in the first bar, is to be continued throughout the following bars.

The bowing in No. 6 is much like that of No. 4, and is played in the same manner; but the effect is different, as in No. 6 the unaccented, in No. 4 the accented, part of the bar is strongly marked.

The bowing of No. 7 and 8 might, analogically with the hammered, (martelé,) be called the whipped, (fouetté,) as the string at the notes with the is in some measure whipped with the bow. The bow is lifted over the string, and, in bowing up, thrown with force on it, and as close to the point as possible, to prevent the trembling motion of the stick of the bow. After the beat, it is pushed on quietly about three inches, and then, for the next note,
drawn back in a bow equally long. At No. 7, every third note of the bar, and at No. 8, the first and third note is whipped in like manner. The difficulty of this bowing consists principally in moving the bow, so that the beat may be always equally high over the string, and the bowings of equal length. If well done, it is of most unexpected and imposing effect.

At No. 9, of the four notes in one bowing, three are slurred, and the last sharply and strongly marked. This last note requires as much bow as the three first conjointly.

No. 10 is executed in like manner, with only this difference, that the former slurred notes are now, both in the down and up bow, alternately played staccato.

The two latter parts of the exercise are taken a little quicker.
No. 11 is played with a half bow; No. 12, with third part bow; and No. 13, with still shorter bow.

In No. 14 the scholar learns another new bowing, which is called R. Kreutzer's, from its being first met with in that celebrated Violinist's compositions. It gives two notes to each bowing, of which the two first are dotted, the two latter slurred. The second of the marked notes must have a long bow and strong pressure.

All these bowings the Scholar should practise diligently and perseveringly, singly at first, and slowly, then by degrees quicker and each of them should be equally studied, till he has perfectly mastered the whole.

Only then will it be advisable to proceed to the next Chapter.

CHAPTER XIX.

ON DOUBLE STOPS, BROKEN CHORDS, AND ARPEGGIOS.

The Violin has another advantage over wind instruments, in giving two, nay, even three and four notes at once, and in rapid succession, so as almost to sound simultaneously. Two notes are called double stops, 3 or 4 notes broken chords, or, if the single tones are distinctly and successively articulated, Arpeggios.

The greatest difficulty in these various stoppings is perfect intonation. To this the master must attend strictly from the commencement; for, from the increased difficulty both for finger and ear, if the Scholar have contracted bad habits, there may be great difficulty in correcting them. It is not uncommon to hear Violinists play single tones perfectly in tune, but double stops, without their perceiving it, most intolerably false. The perfect intonation in these stoppings is not only difficult, requiring both ear and finger to produce several tones at once, but because the position changes so frequently. Sometimes the fingers are unusually stretched out for one stopping, and for the next instantly drawn close together.

Another difficulty is the equality of tone to be used in the different degrees of piano and forte. It is obtained by an equal pressure of the bow on both strings, and thus giving them an equal vibration.

It is equally difficult to connect the double stops, as the changing of the stops and shifts requires always to be executed in a rapid, firm, and unhesitating manner.

Be careful to avoid the habit of first "seeking" for the right stops.

My former instructions for the division and management of the bow generally must be most carefully attended to.

The word Maestoso, (majestically,) in the following exercise, refers as much to the style of playing as to time. The first is stately and dignified, the latter slower than the ordinary Andante.

**Andante Maestoso** $\varphi = 63$.

No 55.
If the scholar can play the upper part of the above exercise without mistake, the master should then change with him, and try him in the accompaniment, as it offers steps of a new difficulty, equally calculated to improve the Scholar's ear and hand.

The like should be observed with the following exercise.
Larghetto, is the diminutive of Large, (slow, heavy, extended,) and originally was called a little Large. Larghetto is therefore a movement somewhat quicker than Large.

LARGHETTO  \( \text{\textbullet} = 76 \)

No. 56.
In the following piece, the Rondo, (i.e. a lively, pleasing musical piece, the theme or subject of which is often repeated,) we proceed to more difficult double stops.
As positions, bowings, and nuances (or shades) of piano and forte are carefully marked, they should be strictly attended to; but above all do not neglect true intonation.

**RONDO.**

**ALLEGRETTO.** 88.

No. 57.
The following exercise is a Minuet, a stately, serious, yet graceful dance, consisting of two parts and a Trio, after which the Minuet \textit{da capo}, i.e., from the commence - ment to the \textit{Fine}, is played over again. The name Trio for the two last parts is of ancient usage, when it was customary to write them in threes or for three obligato parts. The Trio is generally written in a major or minor, relative to the principal key.
In Symphonies and Quartets, the second or third movement generally consists of such a Minuet. Latterly, however, the original character of the Minuet has been lost sight of, and it is now more properly denominated Scherzo.

At the four-part chord of the first bar, the bow is placed close to the nut, firmly on the last two strings, then with a strong pressure pulled across the two highest, and quietly drawn down to the point. Although the two lowest notes are written as crotchets, the bow must not remain on them the full time, for their duration, at furthest, must be only that of a quaver.

The second bar is played like the first, but with an up bow; the third again with a down bow.

In the same manner, the first four bars of the 2d part are alternately taken, with down and up bow. The chords in crotchets, in the 5th and following bars, are all played with the down bow, laid on close to the nut, with strong pressure of the bow and wide-extended hair, and sounding together as much as possible; after which, the bow is pulled off very smartly. At each chord, the bow should be placed afresh; the bowing must, however, not be too short, as then the chords would become sharp and dry.

At the double stops of octaves in the Trio, the tones must be distinctly separated; rest, therefore, with the fingers on each tone as long as possible, and then move on to the next, very quickly.

\[ \text{\textit{Minuetto.}} \]
The following exercise consists of Arpeggios on three strings. The scholar, after acquainting himself thoroughly with the stops, should carefully practise the eight different kinds of bowings. He has principally to attend to true intonation; to an easy and pliable management of the bow, the motion of which, with a quiet position of the body, should only proceed from the right arm, to an equal division of the notes, and lastly, to the strict observance of all former slated shades of piano and forte in the various kinds of bowing.