The position of the left hand.

The left hand leans against the neck of the instrument, so that the thumb in the first positions rests on the back of the neck opposite the fore and middle finger; the fingers must be in an upright position and are to fall with the utmost strength and precision on the strings. The left arm maintains an easy attitude.

Name of the parts of the Violoncello and of the bow.

1. The top and on the opposite side the back.
2. The ribs.
3. The F holes.
4. The tail-pin.
5. The tail-piece.
6. The finger board.
7. The neck.
8. The saddle.
9. The peg.
10. The peg-box.
11. The scroll.
12. The bridge.
13. The bow-stick.
14. The head or tip.
15. The nut or frog.
16. The hair.

Benennung der Teile des Violoncells und des Bogens.

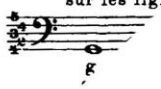
1. *Die Decke und gegenüber der Boden.*
2. *Die Zargen.*
3. *Die F-Löcher.*
4. *Der Stiften oder Stachel.*
5. *Der Saitenhalter.*
6. *Das Griffbrett.*
7. *Der Hals.*
8. *Der Sattel.*

For those who are interested in the history of the Violoncello "The History of the Violoncello by J. W. v. Wasielewski": can be recommended.

The rudiments of music, necessary for learning the violoncello.

The five lines employed in the notation as used at present are designated as the staff.

The notes in the Bass-clef on the lines:

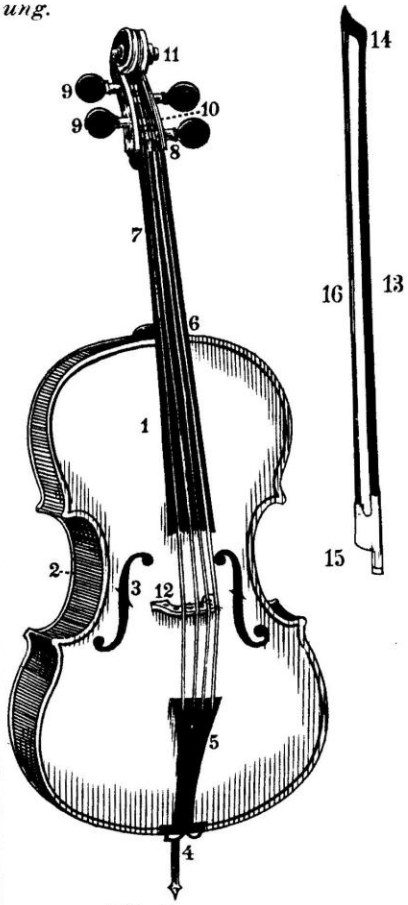


Auf den Lini

sur les ligr

Von der Haltung der linken Hand.

Die linke Hand legt sich so an den Hals des Instrumentes, dass der Daumen in den ersten Lagen an der hinteren Seite ungefähr gegenüber der Mitte des 1. und 2. Fingers ruht. Die Finger müssen gleichsam wie Hämmer auf die Saiten fallen. Der linke Arm behält eine ungezwungene Haltung.



Violor

Wer sich für d
des Violoncel
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Kr

De la tenue de la main gau

La main gauche doit se plac manche du Violoncelle de ma que le pouce se trouve en jouan premières positions du côté du che à peu près vis-à-vis de l'in du doigt du milieu; les doigts, courbant, tombent comme des m aux sur les cordes. Le bras ga conserve une tenue dégagée.

Les noms des parts du Violoncelle et de l'arche

1. La table et en bas le fond.
2. L'éclisse.
3. Les F.
4. L'épine.
5. Le tire-cordes.
6. La touche.
7. Le manche.
8. Le sillet.
9. Les chevilles.
10. La caise des chevilles.
11. La coquille.
12. Le chevalet.
13. La baguette.
14. La pointe de l'arch
15. La hausse de l'a
16. Les crins.

9. D
10.

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FIG. II a.

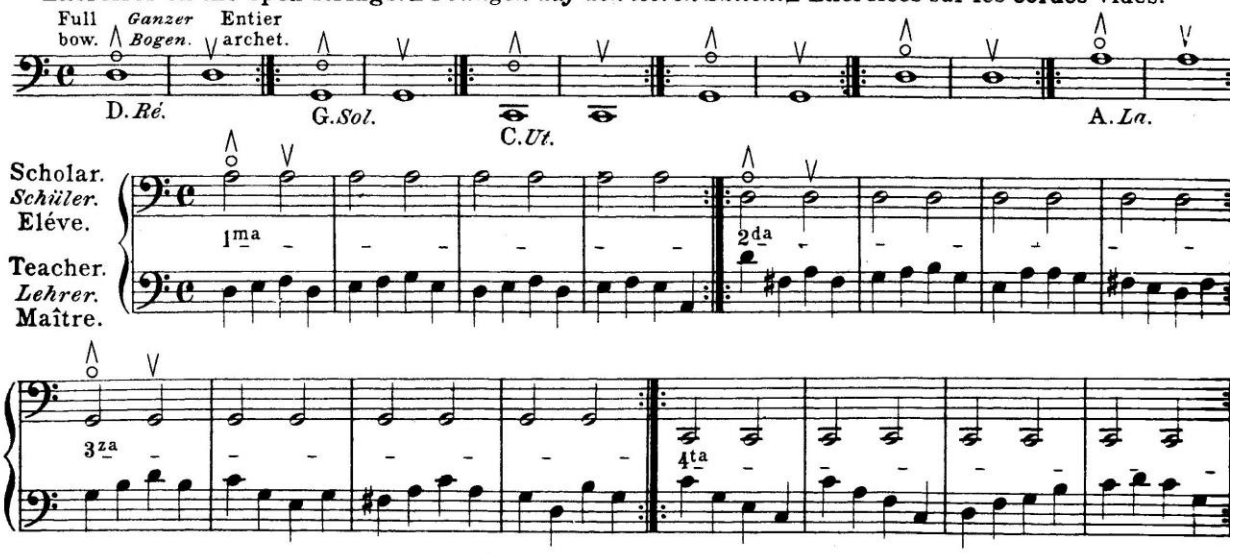
Position of the Fingers of the left Hand. (Close Position.) | Die Haltung der Finger der linken Hand. (Enge Lage.) | Position des doigts de la main gauche. (Position normale.)

FIG. II b.

Position of the Fingers of the left Hand. (Extended Position.) | Die Haltung der Finger der linken Hand. (Weite Lage.) | Position des doigts de la main gauche. (Position écartée.)

Book I.

Exercises on the open strings. – *Übungen auf den leeren Saiten.* – Exercices sur les cordes vides.



Wrist exercises. – *Handgelenkübung.* – Exercices pour le poignet.

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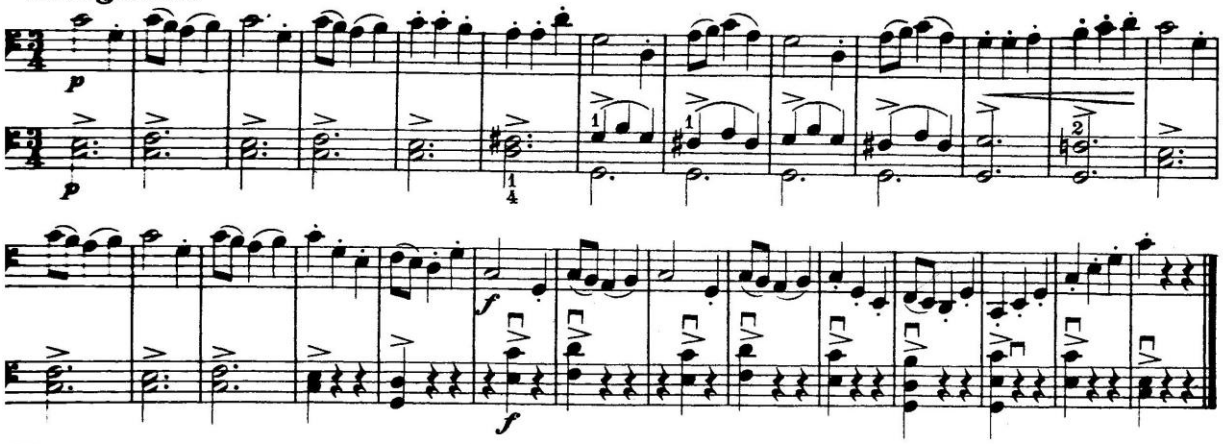
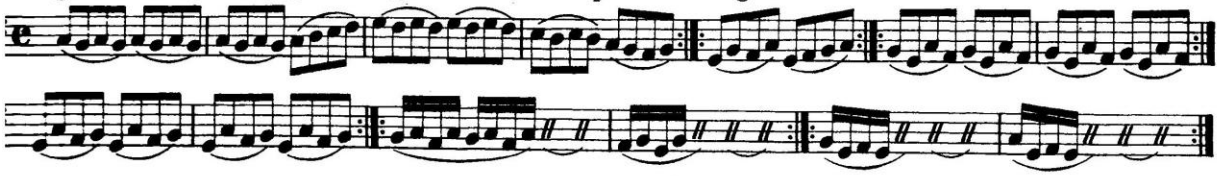
Allegretto.

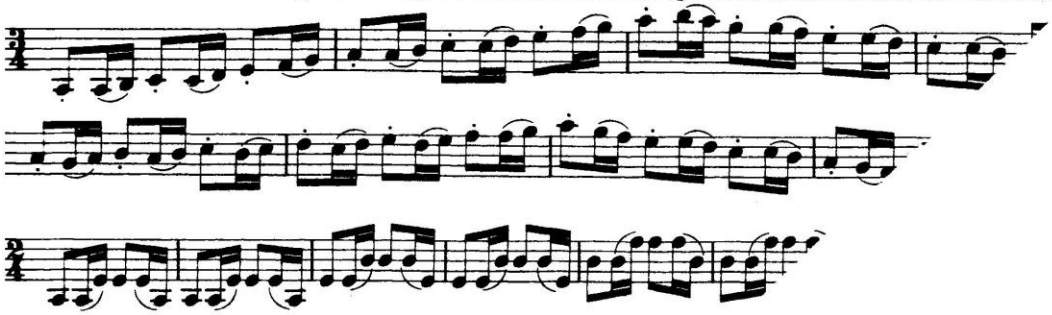


Finger exercises._ *Fingerübungen.*_ Exercices pour les doigts.

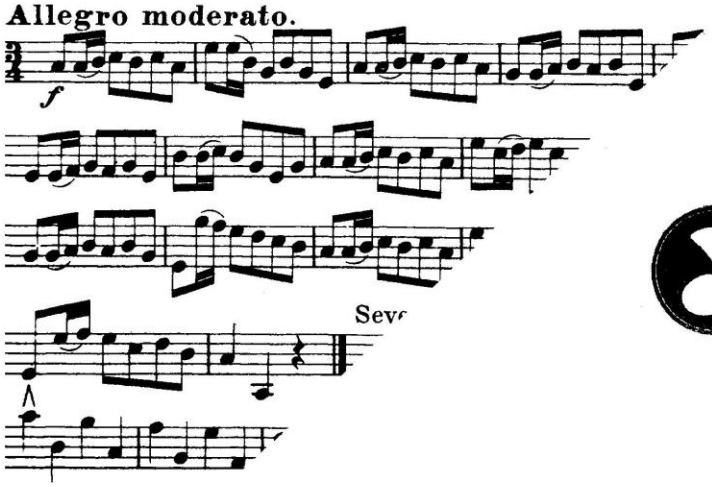


Sixths._ *Sextengänge.*_ Sixtes.

rcises in different bowings._ *Übungen in verschiedenen Bogenstrichen.*_ Exercices en différe



Allegro moderato.



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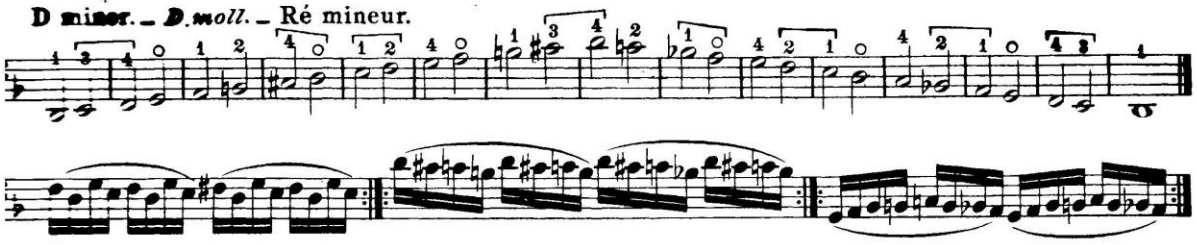
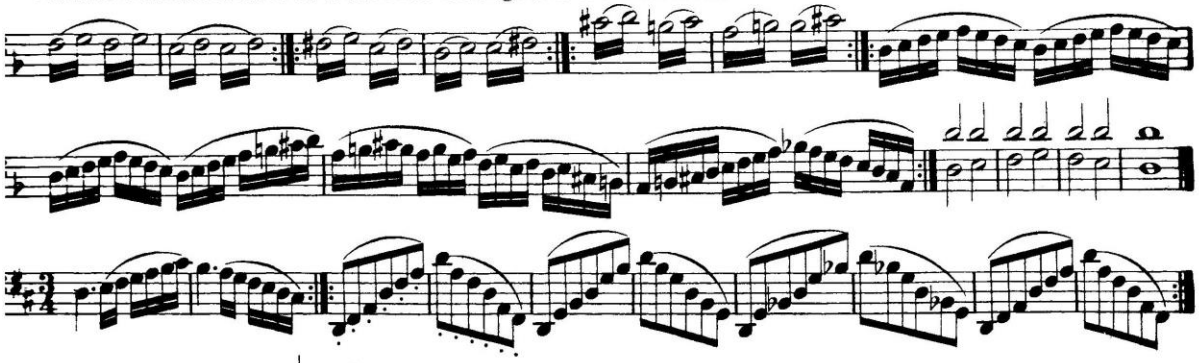
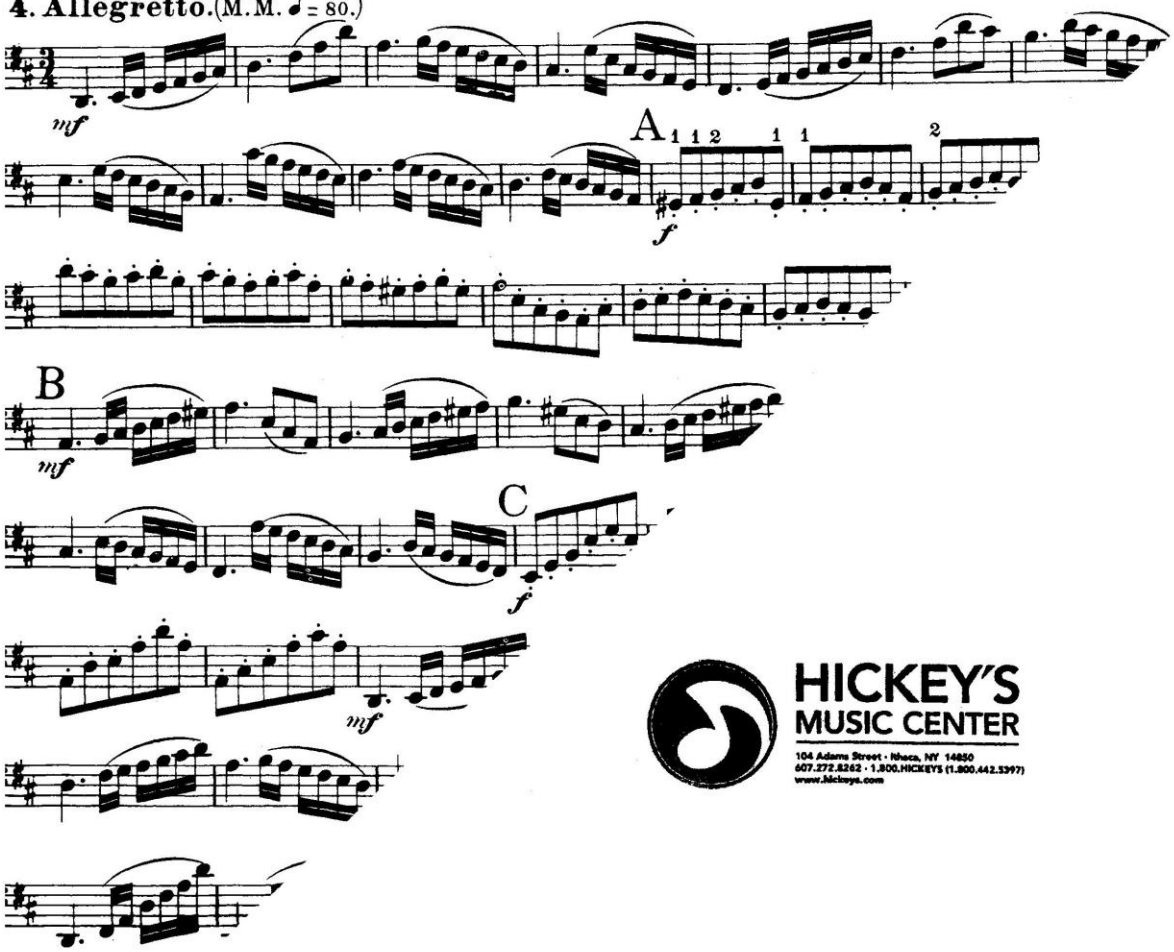
D minor. – ***D moll.*** – Ré mineur.



Various Exercises. – *Verschiedene Übungen.* – De différents Exercices.



4. Allegretto. (M.M. ♩ = 80.)



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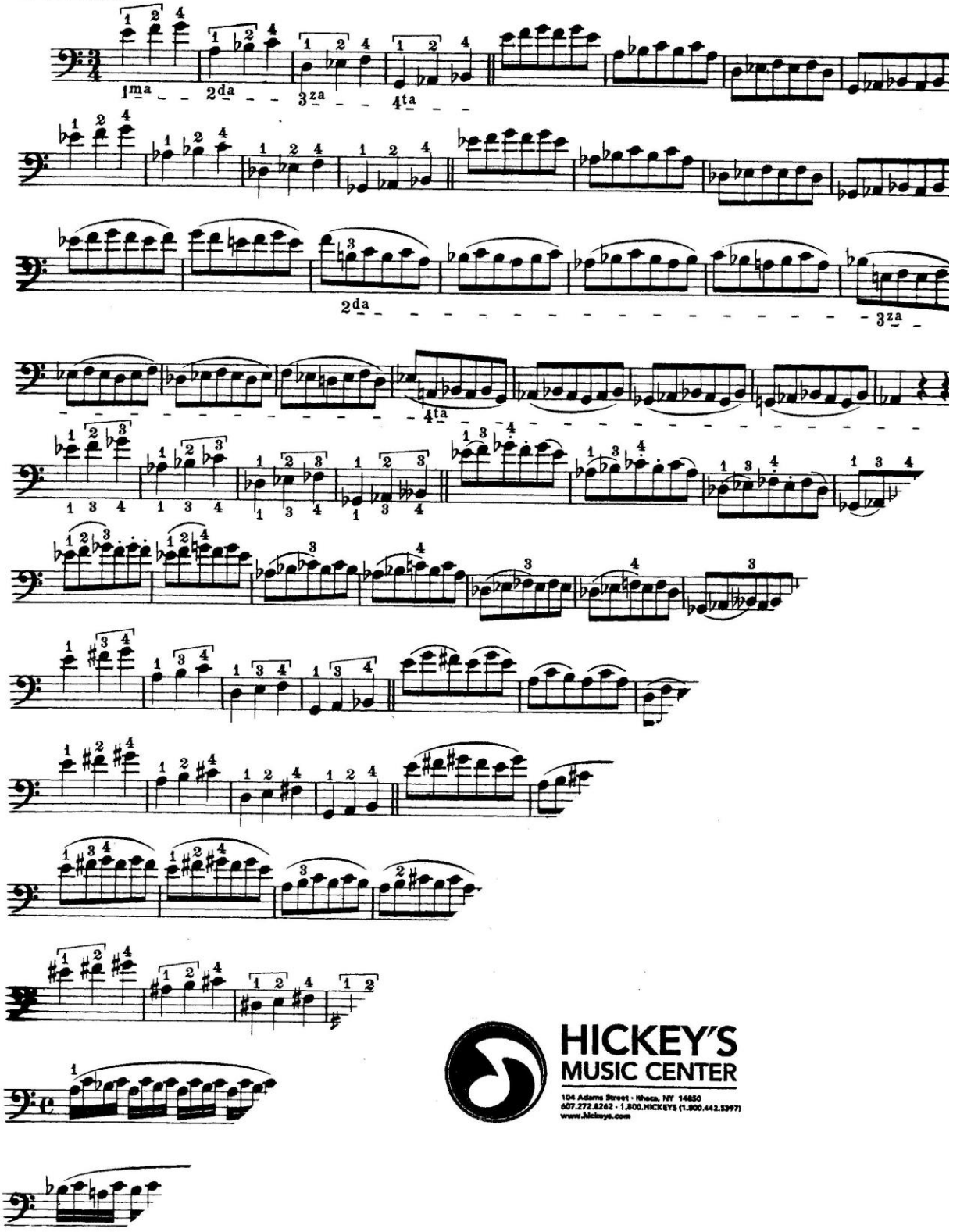
IV. POSITION.



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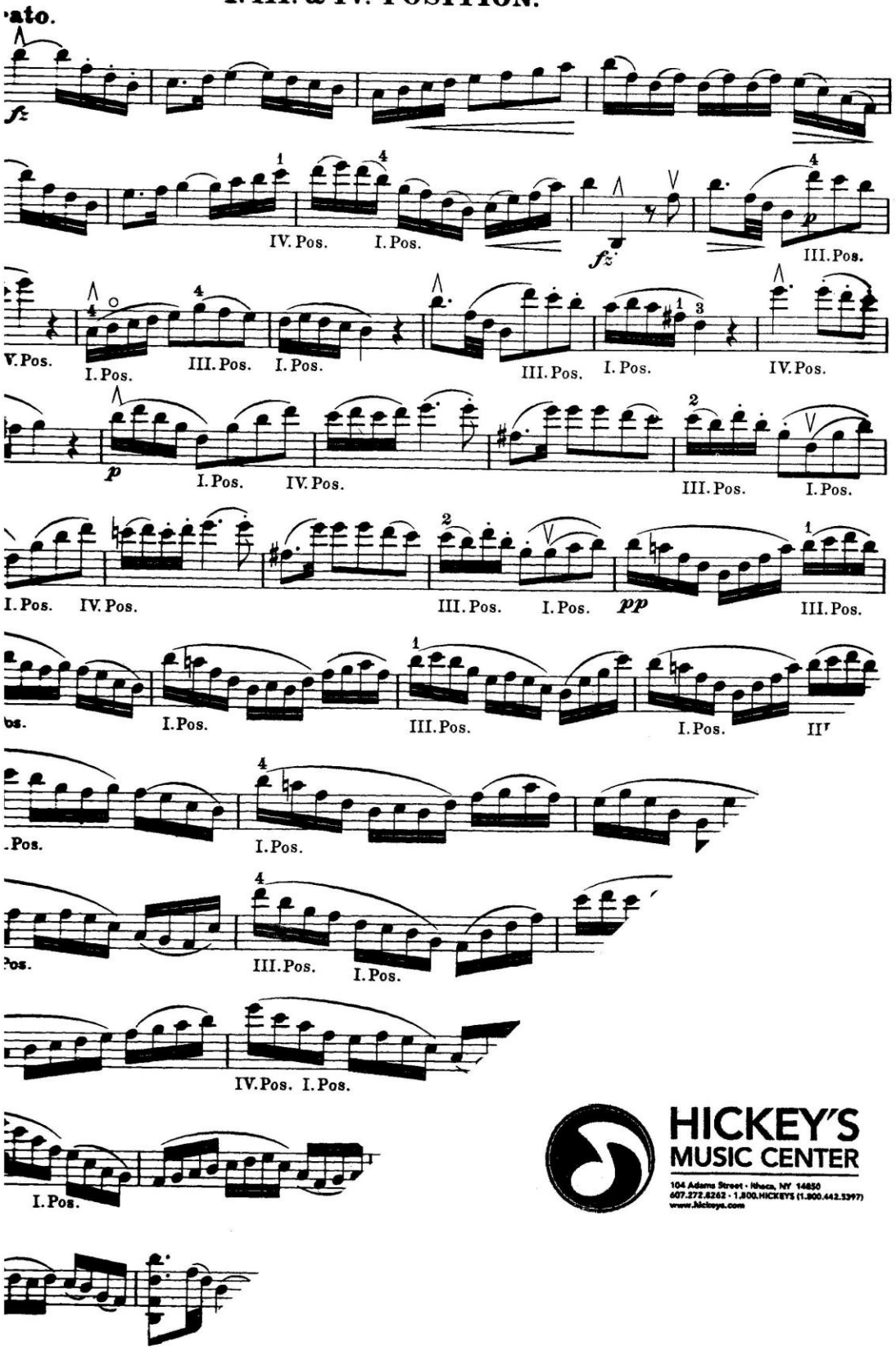
I. III. & IV. POSITION.



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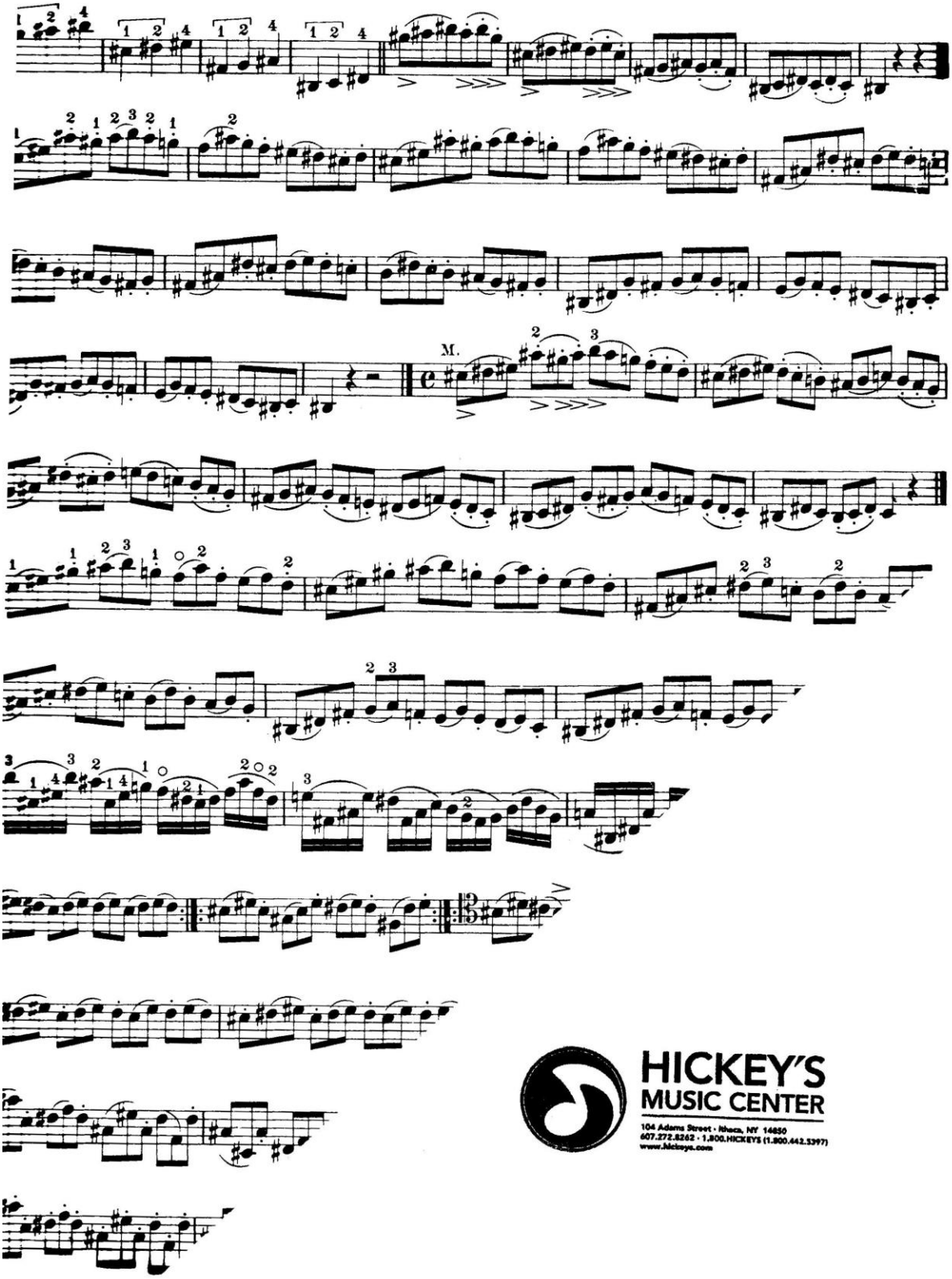
sed first position._ *Erhöhte erste Position._* Première position elevee.



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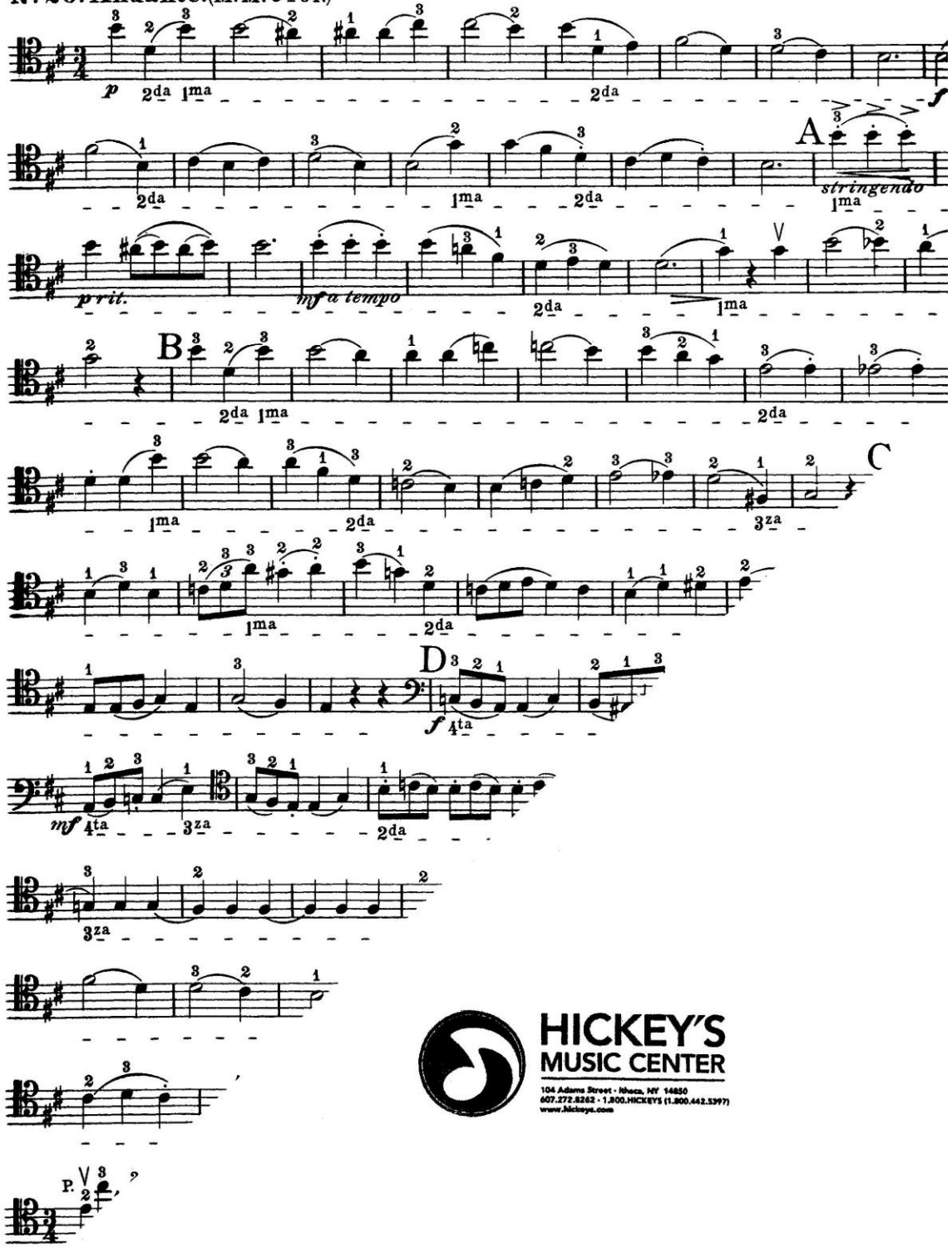
EXERCISES in the V. VI. and VII. Position. | *ÜBUNGEN in der V. VI. und VII. Position.* | **EXERCICES** dans la V VII. Position.

Nº 20. Andante. (M. M. ♩ = 84.)



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